

RWS DEVELOPING BAND SERIES

FULL CONDUCTOR SCORE

Catalog No: RWS-1925-01

# Codebreakers

Bryce Newton

**RWS**  
**DEVELOPING BAND SERIES**

**RWS** MUSIC  
COMPANY  
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### INSTRUMENTATION

Conductor Score.....	1	F Horn.....	4
Flute.....	10	1st Trombone.....	3
Oboe.....	2	2nd Trombone.....	3
1st B $\flat$ Clarinet.....	6	Euphonium.....	2
2nd B $\flat$ Clarinet.....	6	Euphonium T.C.....	2
B $\flat$ Bass Clarinet.....	2	Tuba.....	4
Bassoon.....	2	Mallet Percussion: Bells, Chimes, Vibraphone, Xylophone.....	4
1st E $\flat$ Alto Saxophone.....	3	Timpani.....	1
2nd E $\flat$ Alto Saxophone.....	3	Percussion 1: Snare Drum, Bass Drum, Brake Drum.....	3
B $\flat$ Tenor Saxophone.....	2	Percussion 2: Wind Chimes, Triangle, Crash Cymbals, Ratchet, Suspended Cymbal, Tambourine.....	4
E $\flat$ Baritone Saxophone.....	2		
1st B $\flat$ Trumpet.....	5		
2nd B $\flat$ Trumpet.....	5		

### PROGRAM NOTE

During World War II, German U-boats were sinking American ships by the hundreds in the Atlantic, restricting much needed supplies from being delivered overseas. The U.S. Navy reached out to the National Cash Register Company (NCR) in Dayton, Ohio, to design code-breaking machines. A highly confidential task, employees, notably Joseph Desch, worked out of a top-secret assembly plant known simply as "Building 26." Desch and his team worked tirelessly to perfect the code reading equipment. Utilizing a series of rotors, German radio messages were successfully intercepted, leading to the prevention of thousands of casualties. Theorists claim that the machines built to decipher these messages would become the basis for modern computers, utilizing thousands of tubes and circuits to collect data. Codebreakers is written to portray the mystery, turmoil, and journey to success by Joseph Desch and his codebreaking pursuits during the second world war.

### NOTES TO CONDUCTOR

There are multiple teaching and reinforcement opportunities throughout this piece. Separated marcato note lengths and syncopated rhythms are both very important throughout. I suggest beginning slowly to emphasize articulation and clarity. As the band becomes more and more comfortable, increase tempo while striving to maintain the same style throughout.

I hope you and your group enjoy **Codebreakers**. Best wishes for a terrific performance!



### ABOUT THE COMPOSER



**Bryce Newton** (b. 1983) is an active arranger, composer, and music educator in the Dayton, Ohio area. He has been a high school and middle school band director since 2006, and is currently on the faculty of the Kettering City Schools in Kettering, Ohio, where he directs bands at the middle and high school levels. Bryce serves as a composer and arranger for marching bands throughout the country, and has written music for local television and radio in the greater Dayton, Ohio region.

Bryce holds a bachelor's degree in Music Education from Miami University (Oxford, Ohio), where he studied theory and arranging with composer David Shaffer. Bryce and his wife Chelsey reside in Dayton, Ohio.



rit. **11** Expressive ♩ = 86

FL. *mp* *ff* *sub. p*

Oboe *mp* *ff*

1st Clar. *mp* *ff* *sub. p*

2nd Clar. *mp* *ff* *sub. p*

B. Cl. *mp* *ff* *sub. p*

Bsn. *mp* *ff* *sub. p*

1st A. Sax *mp* *ff* *sub. p*

2nd A. Sax *mp* *ff* *sub. p*

T. Sax *Play* *mp* *ff* *sub. p*

B. Sax *Play* *mp* *ff* *sub. p*

rit. **11** Expressive ♩ = 86

1st Trpt. *mp* *ff*

2nd Trpt. *mp* *ff*

F Hn. *mp* *ff*

1st Tbn. *mp* *ff*

2nd Tbn. *mp* *ff*

Euph. *mp* *ff*

Tuba *mp* *ff*

Mlt. Chimes *ff*

Timp. *mp* *fp* *ff*

Perc. 1 S.D. *fp* *ff* B.D. *ff* Crash Cym. *ff*

Perc. 2 Scrape *mp* Wind Chimes *p*

19 Driving ♩ = 144

FL. *rit.* *f* *ff*

Oboe *mp* *f* *ff*

1st Clar. *f* *ff*

2nd Clar. *f* *ff*

B. Cl. *f* *ff*

Bsn. *f* *ff*

1st A. Sax *f* *ff*

2nd A. Sax *f* *ff*

T. Sax *f* *ff*

B. Sax *f* *ff*

19 Driving ♩ = 144

1st Trpt. *mp* *f* *ff*

2nd Trpt. *mp* *f* *ff*

F Hn. *mp* *f* *ff*

1st Tbn. *mp* *f* *ff*

2nd Tbn. *mp* *f* *ff*

Euph. *mp* *f* *ff*

Tuba *mf* *f* *ff*

Mlt. *mf* *f*

Timp. *fp* *f* *ff* *p* *ff* *p*

Perc. 1 *f* *ff* *p* *ff*

Perc. 2 *f* *ff*

Cr. Cym.

Tamb. (shake roll)

17 18 19 20 21 22 23 24



Fl. *mp* *mf* *p* *mf* *p*

Oboe *mp* *mf* *p* *mf* *p*

1st Clar. *mp* *mf* *p* *mf* *p*

2nd Clar. *mp* *mf* *p* *mf* *p*

B. Cl. *mp* *mf* *f* *mp* *mf* *mp* *mf*

Bsn. *mp* *mf* *f* *mp* *mf* *mp* *mf*

1st A. Sax *p* *mf* *sfz* *mf*

2nd A. Sax *p* *mf* *mf*

T. Sax *mf* *mf*

B. Sax *mp* *mf* *f* *mp* *mf* *mp* *mf*

1st Trpt. *p* *mf* *sfz* *mf*

2nd Trpt. *p* *mf* *sfz* *mf*

F Hn. *p* *mf* *sfz* *mf*

1st Tbn. *mp* *mf* *f* *mp* *mf* *mp* *mf*

2nd Tbn. *mp* *mf* *f* *mp* *mf* *mp* *mf*

Euph. *mp* *mf* *f* *mp* *mf* *mp* *mf*

Tuba *mp* *mf* *f* *mp* *mf* *mp* *mf*

Mlt. *mf*

Timp. *mf*

Perc. 1 (on head) *p* *mf* Brake Drum *mf*

Perc. 2 Ratchet *mf*

FL. *mf* *f*

Oboe *mf* *f*

1st Clar. *mf* *f*

2nd Clar. *mf* *f*

B. Cl. *p* *f*

Bsn. *p* *f*

1st A. Sax *mp* *f*

2nd A. Sax *mp* *f*

T. Sax *p* *f*

B. Sax *p* *f*

1st Trpt. *mf* *f*

2nd Trpt. *mf* *f*

F Hn. *mp* *f*

1st Tbn. *p* *f*

2nd Tbn. *p* *f*

Euph. *p* *f*

Tuba *p* *f*

Mlt. *f*

Timp. *p* *f* *p*

Perc. 1 (on head) *p* *f*

Perc. 2

Sus. Cym. *p* *f*



FL. *p*

Oboe *p*

1st Clar. *p*

2nd Clar. *p*

B. Cl. *p*

Bsn. *mp* *mf*

1st A. Sax *p* *sfz*

2nd A. Sax *p* *sfz*

T. Sax *p* *sfz*

B. Sax *p* *mf*

1st Trpt. *p* *sfz*

2nd Trpt. *p* *sfz*

F Hn. *p* *sfz*

1st Tbn. *p* *mf*

2nd Tbn. *p* *mf*

Euph. *p* *mf*

Tuba *p* *mf*

Mlt. Vibes (solo) *mf* *ff*

Timp. *f* *fp* (on head)

Perc. 1 *p* (rim) *fp*

Perc. 2 *f* Triangle on dome w/ stick *pp* *mf*

58

FL. *f*

Oboe *f*

1st Clar. *f*

2nd Clar. *f*

B. Cl. *f*

Bsn. *f*

1st A. Sax *f* *sfz* *f*

2nd A. Sax *f* *sfz* *f*

T. Sax *f*

B. Sax *f*

58

1st Trpt. *f*

2nd Trpt. *f*

F Hn. *f* *sfz* *f*

1st Tbn. *f*

2nd Tbn. *f*

Euph. *f*

Tuba *f*

Mlt.

Timp. *f*

Perc. 1 *f* *p* *f* *p*

Perc. 2 *f* *p* *f* *mp*

Tamb.

Sus. Cym

66

FL. *ff* *fp* *f*

Oboe *ff* *fp* *f*

1st Clar. *ff* *fp* *f*

2nd Clar. *ff* *fp* *f*

B. Cl. *ff* *fp* *f*

Bsn. *ff* *fp* *f*

1st A. Sax *ff* *fp* *f*

2nd A. Sax *ff* *fp* *f*

T. Sax *ff* *fp* *f*

B. Sax *ff* *fp* *f*

66

1st Trpt. *ff* *fp* *f*

2nd Trpt. *ff* *fp* *f*

F Hn. *ff* *fp* *f*

1st Tbn. *ff* *fp* *f*

2nd Tbn. *ff* *fp* *f*

Euph. *ff* *fp* *f*

Tuba *ff* *fp* *f*

Mlt. -

Timp. *ff* *p* *ff* *p* *fp* *f* *p*

Perc. 1 *ff* *p* *ff* *fp* *f* *f* *p*

Perc. 2 *ff* *mp* *ff* *fp* *f* *f* *p* Triangle

66 67 68 69 70 71 72 73 *f* *mp*

74

FL. *f* *ff* *rit.*

Oboe *f* *ff*

1st Clar. *sub. p* *ff*

2nd Clar. *sub. p* *ff*

B. Cl. *sub. p* *ff* *mf*

Bsn. *sub. p* *ff* *mf*

1st A. Sax *mf* *ff*

2nd A. Sax *mf* *ff*

T. Sax *sub. p* *ff*

B. Sax *sub. p* *ff* *mf*

74

1st Trpt. *f* *ff* *rit.*

2nd Trpt. *f* *ff*

F Hn. *mp* *ff*

1st Tbn. *sub. p* *ff* *mf*

2nd Tbn. *sub. p* *ff* *mf*

Euph. *sub. p* *ff* *mf*

Tuba *sub. p* *ff* *mf*

Mlt. *f* *ff*

Timp. *ff* *Solo* *fp*

Perc. 1 (rim) *p* (on head) *p* *ff* *mp <*

Perc. 2 Wind Chimes *mf* Sus. Cym *mp*

84 Expressive ♩ = 86

FL. *f* *p* *rit.*

Oboe *f* *p*

1st Clar. *f* *p*

2nd Clar. *f* *p*

B. Cl. *f* *p*

Bsn. *f* *p*

1st A. Sax *f* *p*

2nd A. Sax *f* *p*

T. Sax *f* *p*

B. Sax *f* *p*

84 Expressive ♩ = 86

1st Trpt. *f*

2nd Trpt. *f*

F Hn. *ff*

1st Tbn. *ff*

2nd Tbn. *ff*

Euph. *ff*

Tuba *ff*

Mlt. Chimes *ff*

Timp. *ff*

Perc. 1 *ff*

Perc. 2 *ff* Scrape *mf* Wind Chimes *p* *pp*

92 Reflective ♩ = 76

FL. *mp* *mf* *p* *rit.* *mp*

Oboe

1st Clar. *p* *p* *p* *mp*

2nd Clar. *p* *p* *p* *mp*

B. Cl. *p* *p* *p* *mp*

Bsn. *p* *mp*

1st A. Sax *p* *p* *mp*

2nd A. Sax *p* *p* *mp*

T. Sax *p* *mp*

B. Sax *cue: Bass Clarinet* *p* *p* *Play* *p* *mp*

92 Reflective ♩ = 76

1st Trpt.

2nd Trpt.

F Hn.

1st Tbn. *p*

2nd Tbn. *p*

Euph. *p*

Tuba *p*

Mlt. *Vibes* *mp* *Vibes (solo)* *f*

Timp. *pp*

Perc. 1

Perc. 2 *Triangle* *Wind Chimes* *Scrape* *mf*

92 93 94 95 96 97 98 99