

REFLECTIONS IN MOONLIGHT

from the *Moonlight Sonata*

LUDWIG VAN BEETHOVEN

Arranged by ROBERT W. SMITH (ASCAP)

INSTRUMENTATION

1	Conductor	6	Trombone	WORLD PARTS Available for download from www.alfred.com/worldparts
8	Flute	2	Baritone	
2	Oboe	2	Baritone Treble Clef	
2	Bassoon	4	Tuba	
4	1st B \flat Clarinet	2	Mallet Percussion (Bells/Xylophone)	
4	2nd B \flat Clarinet	1	Timpani (Tune: F, B \flat , C, E \flat)	
2	B \flat Bass Clarinet	2	Percussion 1 (Triangle/Wind Chimes)	
5	E \flat Alto Saxophone	2	Percussion 2 (Suspended Cymbal/ Crash Cymbals)	
2	B \flat Tenor Saxophone	1	Optional Piano	
2	E \flat Baritone Saxophone			
4	1st B \flat Trumpet			Horn in E \flat
4	2nd B \flat Trumpet			Trombone in B \flat Bass Clef
4	F Horn			Trombone in B \flat Treble Clef
				Baritone in B \flat Bass Clef
				Tuba in E \flat Bass Clef
				Tuba in E \flat Treble Clef
				Tuba in B \flat Bass Clef
				Tuba in B \flat Treble Clef

PROGRAM NOTES

Ludwig van Beethoven's *Moonlight Sonata*, composed in 1801, has been described as "too easy for beginners, too difficult for virtuosi." As a result, the simple, yet elegant, composition has fascinated and challenged musicians for over 200 years. The music of Beethoven was one of composer Robert W. Smith's first artistic loves; however, it was the introduction of the *Moonlight Sonata* during his piano studies that marked a turning point in his creative life.

REFLECTIONS IN MOONLIGHT is a concert band setting of Beethoven's exquisite work. It is dedicated to Robert W. Smith's mother, Grazia W. Smith, with eternal gratitude for her tireless efforts in her son's early developmental years. The performance of this piece will hopefully introduce the genius of Beethoven to a new generation of musicians, yet remind Mrs. Smith of a young pianist discovering the true art of music in her living room so many years ago.

NOTES TO THE CONDUCTOR

The keyboard percussion part may be performed on piano, as noted on the optional part provided in this publication. If a piano is used, please stage the instrument for presence within the concert band setting.

The solos have been liberally cued in an effort to make this setting appropriate for any concert band. Please feel free to use any expressive player(s) to ensure the most musical performance possible.

I encourage you to explore the multiple interpretive opportunities that are inherent in the piece, as I believe the result will be an invaluable musical lesson and experience for everyone involved.

I hope that you and your concert band find REFLECTIONS IN MOONLIGHT to be a valued addition to your library and program. Best wishes for a wonderful performance!



Please note: Our band and orchestra music is now being collated by an automatic high-speed system. The enclosed parts are now sorted by page count, rather than score order. We hope this will not present any difficulty for you in distributing the parts. Thank you for your understanding.

For my mother, Grazia W. Smith, with eternal gratitude

Reflections in Moonlight

from the Moonlight Sonata

By Ludwig van Beethoven
Arranged by Robert W. Smith (ASCAP)

FULL SCORE
Approx. Duration - 2:00

Gently, yet flowing ♩ = 60

Flute

Oboe

Bassoon

1 B♭ Clarinets

2 B♭ Clarinets

B♭ Bass Clarinet

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

1 B♭ Trumpets

2 B♭ Trumpets

F Horn

Trombone

Baritone

Tuba

Mallet Percussion (Bells/Vibraphone)

Timpani

Percussion 1 (Triangle/Wind Chimes)

Percussion 2 (Suspended Cymbal/ Crash Cymbals)

Bells & Vibes *a2*

Tune: F, B♭, C, E♭

Trgl.

W. C.

Sus. Cym.

Vibes (Opt. Piano)

mp

mp

p

mp

let all cymbals ring unless marked

1 2 3 4 5

Fl. *p* *mf*

Ob. *p* *mf*

Bsn. *mf*

1 Cls. *p* *mf* *mp* (Hn.)

2 Cls. *p* *mf* *mp* (Hn.)

B. Cl. *mf* *mp* (Hn.)

A. Sax. *p* *mf* *mp* (Hn.)

T. Sax. *p* *mf*

Bar. Sax. *mf*

1 Tpts. *p* *mf*

2 Tpts. *p* *mf*

Hn. *p* *mf* *mp* *Soli*

Trb. *div.* *p* *mf*

Bar. *p* *mf*

Tuba *mf*

Mlts. *mf*

Timp. *mf*

Perc. 1 *W. C.* *mf*

Perc. 2 *p* *mf*

10

Fl.

Ob.

Bsn. *mf* (Tuba, Solo) *p* Play

1 Cls. *mf* (Tuba, Solo) *p* Play

2 Cls.

B. Cl. *mf* (Tuba, Solo) *p* Play

A. Sax.

T. Sax.

Bar. Sax. *mf* (Tuba, Solo) *p* Play

10

1 Tpts.

2 Tpts.

Hn.

Trb.

Bar.

Tuba Solo *mf* All *p*

Mlts. *mp*

Timp.

Perc. 1 Trgl. *mf*

Perc. 2

26724S 10 11 12 13 *p*

15

Fl. *mp* *mf* *div.*

Ob. *mp* *mf*

Bsn. *mp*

1 Cls. Play *mp*

2 Cls. Play *mp*

B. Cl. *mp*

A. Sax. Play *p* *mp*

T. Sax. *p* *mp*

Bar. Sax. *mp*

1 Tpts. *mp legato* *mf*

2 Tpts. *mp legato* *mf*

Hn.

Trb. *p* *mp*

Bar. *p* *mp*

Tuba *mp*

Mlts. *mf*

Timp.

Perc. 1

Perc. 2 *mf*

14 15 16 17

20

Fl. *mp*

Ob. *mp* Play

Bsn. *mf* (Bar. Solo) *mp*

1 Cls. *mp*

2 Cls. *mp* Play

B. Cl. *mf* (Bar. Solo) *mp*

A. Sax. *mp*

T. Sax. *mp* Play

Bar. Sax. *mf* (Bar. Solo) *mp*

1 Tpts. *mp* div.

2 Tpts. *mp*

Hn. *mp*

Trb. *mp*

Bar. *Solo mf* *All mp*

Tuba *(Bar. Solo) mf* *Play mp*

Mlts. *p* *mf* *mp*

Timp. *p* *mf* *mp*

Perc. 1 *p*

Perc. 2 *p*

Fl. *mf*

Ob. *mf*

Bsn. *mf*

1 Cls. *mf*

2 Cls. *mf*

B. Cl. *mf*

A. Sax. *mf*

T. Sax. *mf*

Bar. Sax. *mf*

1 Tpts. *mf*

2 Tpts. *mf*

Hn. *mf*

Trb. *mf*

Bar. *mf*

Tuba *mf*

Mlts. *mf*

Timp.

Perc. 1

Perc. 2 *mf*

mf 22 23 24 *p* 25

26724S



div. **molto ritard.** [27] **Slowly**

Fl. *ff* *p*

Ob. *ff*

Bsn. *ff* *p*

1 Cls. *ff* *p*

2 Cls. *ff* *p*

B. Cl. *ff* *p*

A. Sax. *ff* *p*

T. Sax. *ff* *p*

Bar. Sax. *ff* *p*

1 Tpts. *ff*

2 Tpts. *ff*

Hn. *ff* *p*

Trb. *div.* *ff* *p*

Bar. *ff* *p*

Tuba *ff* *p*

Mlts. *mp* *mf* *mp*

Timp. *f* *p*

Perc. 1 *mf* *mp*

Perc. 2 *mf* *ff* *mp*

Cr. Cyms. *ff*

26 27 28 29