



Dance Celebration

for Savannah and Madison

ROBERT W. SMITH (ASCAP)

INSTRUMENTATION

- | | |
|--------------------------------|---|
| 1 Conductor | 6 Trombone/Baritone/Bassoon |
| 8 C Flute | 2 Baritone Treble Clef |
| 2 Oboe | 4 Tuba |
| 8 B \flat Clarinet | 2 Mallet Percussion |
| 2 B \flat Bass Clarinet | (Bells, Optional Vibraphone) |
| 6 E \flat Alto Saxophone | 1 Timpani or Low Tom |
| 4 B \flat Tenor Saxophone | 3 Percussion I |
| 2 E \flat Baritone Saxophone | (Triangle, Snare Drum, Bass Drum) |
| 8 B \flat Trumpet | 3 Percussion II |
| 4 Horn in F | (Suspended Cymbal, Crash Cymbals, Tambourine) |

WORLD PARTS

Available for download from
www.alfred.com/worldparts

Horn in E \flat
Trombone in B \flat Treble Clef
Tuba in B \flat Treble Clef
Tuba in E \flat Treble Clef

NOTES TO THE CONDUCTOR

DANCE CELEBRATION was inspired by my attendance at my daughters' very first dance recital during the spring of 1999. My youngest (Madison) performed in a beginning ballet movement ensemble that served as the creative seed for the introduction of this work. My oldest (Savannah) danced in a more contemporary style that led to the celebratory (and energetic!) body of the piece. This work was composed for the "very beginning ensemble" for performance during the first year of instruction.

This entire piece uses only the first series of notes taught in most instrumental method books. The band should be prepared for the piece once they have been introduced to the notes of the B \flat concert scale and rhythmic values including whole, half, dotted quarter, quarter, and eighths.

In an effort to provide a "mature" musical experience and to provide as many teaching opportunities as possible, I have included expression markings throughout. I suggest using this as an opportunity to teach or reinforce style markings, dynamic levels, dynamic shaping, and articulations.

The percussion section, using a variety of instruments, plays a very important role throughout the piece. I have striven to provide a viable musical experience for the percussion without the use of rolls or sixteenth-note patterns. Of particular importance is the timpani (written for two drums and two fixed pitches). I suggest assigning the student with the strongest sense of pulse to this part. Please note that a low tom may be substituted if no timpani are available. Also, the triangle and tambourine play important roles in the piece. This provides an excellent opportunity to teach good fundamental technique on these instruments in the early stages of development.

The bass clarinet has been used as a member of the clarinet choir in the introduction as well as serving the traditional role of tuba double. This is an attempt to allow the color of this wonderful instrument to be featured. However, the presence of the bass clarinet is not required for a successful performance.

I hope that you and your ensemble find DANCE CELEBRATION to be a rewarding musical experience. Best of luck in your teaching endeavors. Best wishes for a great performance!

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CONDUCTOR

for Savannah and Madison
DANCE CELEBRATION

ROBERT W. SMITH (ASCAP)

Flowing ♩ = 144

C Flute
mf

Oboe
mf

B♭ Clarinet
mf

B♭ Bass Clarinet
mf

E♭ Alto Saxophone
mp

B♭ Tenor Saxophone
mp

E♭ Baritone Saxophone
mp

B♭ Trumpet
mp

Horn in F
mp

Trombone/Baritone/
Bassoon
mp

Tuba
mp

Mallet Percussion
(Bells,
Optional Vibraphone)
mp

Timpani

Percussion I
(Triangle, Snare Drum,
Bass Drum)
mf

Percussion II
(Suspended Cymbal,
Crash Cymbals,
Tambourine)
p

Bells

Triangle

Susp. Cym.

1 2 3 4 5

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn. in F

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timpani

Perc. I

Perc. II

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

6 7 8 9 10

Fl.

Ob.

Cl.

B. Cl.

A. Sax.
mf

T. Sax.
mf

Bar. Sax.

Tpt.

Hn. in F
mf

Tbn./Bar./Bsn.
mf

Tuba

Mlt. Perc.
mf

Timpani

Perc. I

Perc. II

11 12 13 14 15

17 With energy!

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn. in F

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timpani

Perc. I

Perc. II

S.D.
B.D.

Cr. Cyms.

Opt. Low Tom if no timpani are available

16 17 18 19 20

21

Fl.

Ob.

Cl. *Soli*
mf

B. Cl.

A. Sax.
mf

T. Sax.

Bar. Sax.

21

Tpt.

Hn. in F
mf

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.
mf

Timpani
mf

Perc. I.

Perc. II.

21 22 23 24 25

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn. in F

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timpani

Perc. I

Perc. II

Tambourine

mf

mf

mp

p

mf

26 27 28 29 30

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn. in F

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timpani

Perc. I

Perc. II

31 32 33 34 35

37

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn. in F

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timpani

Perc. I

Perc. II

36

37

38

39

40

45

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn. in F

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timpani

Perc. I

Perc. II

46 47 48 49 50

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn. in F

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timpani

Perc. I

Perc. II

mf

mf

mf

mf

mf

mf

mf

f

p

51 52 53 54 55

BDM0005C

Fl. *f* *ff*

Ob. *f* *ff*

Cl. *f* *ff*

B. Cl. *f* *ff*

A. Sax. *f* *ff*

T. Sax. *f* *ff*

Bar. Sax. *f* *ff*

Tpt. *f* *ff*

Hn. in F *f* *ff*

Tbn./Bar./Bsn. *f* *ff*

Tuba *f* *ff*

Mlt. Perc. *f* *ff*

Timpani *f* *ff*

Perc. I *f* *ff*

Perc. II *f* *ff* *ch*

61 62 63 64

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