

Commissioned by the  
 South Dakota Bandmasters Association for the  
 2005 SDMEA Middle School All-State Band Festival

# RYTHMOS

ROBERT W. SMITH (ASCAP)

## INSTRUMENTATION

1	Conductor	2	Baritone	<b>WORLD PARTS</b>	
8	C Flute	2	Baritone Treble Clef	4	Horn in E $\flat$
2	Oboe	4	Tuba	3	Trombone in B $\flat$ Bass Clef
4	1st B $\flat$ Clarinet	5	Mallet Percussion (Chimes, Bells, Xylophone, Vibraphone, Marimba)	3	Trombone in B $\flat$ Treble Clef
4	2nd B $\flat$ Clarinet	1	Timpani (Tune: F, E $\flat$ , B $\flat$ )	2	Baritone in B $\flat$ Bass Clef
2	B $\flat$ Bass Clarinet	4	Percussion I (Snare Drum, Wood Block, Bass Drum, Bongos, Metallic Effects, Wind Chimes)	2	Tuba in E $\flat$ Bass Clef
2	Bassoon	4	Percussion II (Crash Cymbals, Suspended Cymbal, Cabasa, Triangle)	2	Tuba in E $\flat$ Treble Clef
5	E $\flat$ Alto Saxophone			2	Tuba in B $\flat$ Bass Clef
2	B $\flat$ Tenor Saxophone			2	Tuba in B $\flat$ Treble Clef
2	E $\flat$ Baritone Saxophone				
4	1st B $\flat$ Trumpet				
4	2nd B $\flat$ Trumpet				
4	Horn in F				
4	Trombone				

**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.

## PROGRAM NOTES

The musical term “rhythm” can be defined as the subdivision of a space of time into a defined, repeated pattern. Rhythm is the controlled movement of **music** in time. In more basic terms, it may also be defined as a particular pattern of beats inferring a style of music. Rhythm is a universal concept that impacts our lives no matter where we are from. From the rhythm of our daily routine to the cycle of the calendar year, we find rhythm in all cultures in all cultures of the world and in all that we do.

With this universal concept of rhythm as the inspiration, composer Robert W. Smith has created *Rythmos* for the developing band. Drawing upon statements and sounds from many cultures, *Rythmos* brings together many different rhythms of the world into a single musical statement for band. In addition, *Rythmos* was written as a teaching piece featuring solo statements from each section of the ensemble.

The piece was commissioned by the South Dakota Band Directors Association for the 2005 SDMEA Middle School All-State Band Festival. The piece was premiered in Pierre, South Dakota, on March 5, 2005, under the baton of the composer.

## NOTES TO THE CONDUCTOR

Following the premiere of the piece with the South Dakota Middle School All State Band, I created the following performance notes based upon the initial experience with the piece from the teacher/conductor perspective. I hope that they assist you in the preparation of *Rythmos*.

The introduction should be carefully balanced between the brass and woodwind choirs. The presence of the low woodwinds will be crucial to the overall effect of the first 7 measures. Using the unison/octave scoring versus the harmonic effects in the woodwinds will create a teaching opportunity in terms of balance beginning in measure 8. I would suggest isolating the woodwind choir to ensure the balance of the inner harmonic parts. From that point, the woodwind choir must match the presence of the brass to create the desired musical effect. Depending upon the instrumentation of your ensemble, you may find that adjustment of the notated dynamic markings is necessary. I leave this to your musical judgment.

The timpani and cabasa create the rhythmic interest beginning in measure 16. Once again, balance is crucial. Please note the wood block sixteenths beginning in measure 18. I have requested hard felt mallets to create a more resonant tone from the instrument with less emphasis on the attack. The dynamic presence at the wood block entrance should be strong to ensure the listener's awareness of the effect. However, please note the immediate decrescendo that should bring the “insistent” sixteenths under the timpani/cabasa figures. Please note the percussion dynamic markings in measure 20 and draw the percussionist's attention to them.

The melodic line introduced by the clarinets in measure 20 should be light, lively, and full of energy. Beginning in measures 27 and 28, the flute and oboe response along with the supporting lines should be playful and in support of the melodic statement.

The horns, saxophones and euphonium (baritone) present the melody beginning in measure 36. However, the rhythmic interest is created in the interaction between the percussion and the accented eighth notes in the winds. I would suggest isolating the eighth note/percussion to ensure balance and communication between the two lines. The melody should interact, yet not overshadow.

The optional metallic effects notated in the Percussion I part were inspired by a recent trip to Hawaii and the Polynesian Island cultures. I was intrigued with a metallic effect used by a Samoan percussionist. The timbre was created using various metal textures including large cans. Depending upon the size of your percussion section, this effect can be achieved by one player or as many players as available. The teaching objectives here include the exploration and evaluation of sound sources to achieve a desired effect. You may wish to ask the percussion section to go in search of any and all metallic effects followed by an evaluation of all suggestions leading to an ultimate decision. Should extra percussionists be available, feel free to layer the sounds to create a unique performance of the piece. As an option, a brake drum may be used by a single player to ensure presence in the ensemble.

The next section of the piece beginning in measure 75 should be as expressive as possible. An additional teaching objective included during the composition process was the opportunity for all students to play "alone" as well as "with others." (Content Standard #2 in the USA's National Standards for Music Education). As a result, I have score multiple solos (liberally cross-cued) that can be prepared in a very short amount of time, yet provide a valuable teaching opportunity. I would suggest assigning the solo to all members of band including the keyboard percussion part to the entire percussion section. Perhaps the most valuable experience for the individual musician would be to audition for the solo in front of their peers in the context of the rehearsal. This experience allows the students to perform alone for their most difficult audience, their peers, as well as to quietly evaluate the performance of others. I leave this in your capable hands as to the best implementation in your teaching situation.

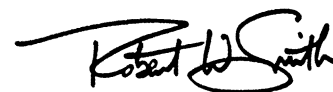
Finally, I would suggest isolating the melodic lines as presented throughout this section of the piece. It is important to draw the attention of the full band to each melodic statement allowing them to balance and to follow the flow of the composition.

The "mysterious" section beginning at 90 is written as a transition to the recapitulation of the original melody. The bass clarinet and bassoon and their interaction with the percussion section become the focus of the piece. The clarinet soloist should re-introduce our melody in the same light and lively fashion as previously performed.

Following the recapitulation, the *molto rallantando* signals the final crescendo leading to the conclusion of the piece. Please feel free to adjust the notated dynamics to achieve the desired effect.

I would like to thank the South Dakota Bandmasters Association for the opportunity to write for their students. I also offer my sincere thanks Laura Snow and George Dragoo for their respective roles in the creation and premiere of this piece. Their passion for music education and their friendship is appreciated more than they will ever know.

I hope that you and your band find *Rythmos* to be a valuable teaching and performance experience. Best wishes for a wonderful performance!



# RYTHMOS

By ROBERT W. SMITH (ASCAP)

Majestic  $\text{♩} = 92$

**C Flute**  
**Oboe**  
**1 B♭ Clarinets**  
**2 B♭ Clarinets**  
**B♭ Bass Clarinet**  
**Bassoon**  
**E♭ Alto Saxophone**  
**B♭ Tenor Saxophone**  
**E♭ Baritone Saxophone**

**1 B♭ Trumpet**  
**2 B♭ Trumpet**  
**Horn in F**  
**Trombone**  
**Baritone**  
**Tuba**

**Mallet Percussion**  
(Chimes, Bells, Xylophone, Vibraphone, Marimba)  
**Chimes (opt. Bells)**  
(Tune: F, E♭, B♭)

**Timpani**

**Percussion I**  
(Snare Drum, Wood Block, Bass Drum, Bongos, Metallic Effects, Wind Chimes)  
S.D.  
B.D.

**Percussion II**  
(Crash Cymbals, Suspended Cymbal, Cabasa, Triangle)  
Cr. Cyms.  
Susp. Cym.

let all Cyms. ring unless notated

1 2 3 4 5 6



Fl. *f* *div.*

Ob. *f*

1 Cls. *f*

2 Cls. *f*

B. Cl. *f*

Bsn. *f*

A. Sax. *f* *div.*

T. Sax. *f*

Bar. Sax. *f*

1 Tpts. *f*

2 Tpts. *f*

Hn. *f*

Tbn. *f*

Bar. *f*

Tuba *f*

Mlt. Perc. *f*

Timp. *f*

Perc. I *f*

Perc. II *f*

7 8 9 10 11 12 13

16 With energy! ♩ = 144

Fl.

Ob.

1  
Cls.

2

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

16 With energy! ♩ = 144

1  
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Cabasa

W.B. w/hard felt mallets

Fl.

Ob.

1  
Cls.

2  
Cls.

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

20

1  
Tpts.

2  
Tpts.

Hn.

Tbn.

Bar.

Tuba

Mit. Perc.

Timp.

Perc. I

Perc. II

*mf*

*mf*

*mp*

*p*

*mf*

This page of a musical score, labeled 'Conductor - 5', contains staves for the following instruments: Flute (Fl.), Oboe (Ob.), Clarinet 1 (Cls. 1), Clarinet 2 (Cls. 2), Bassoon (B. Cl.), Bassoon (Bsn.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Baritone Saxophone (Bar. Sax.), Trumpet 1 (Tpts. 1), Trumpet 2 (Tpts. 2), Horn (Hn.), Trombone (Tbn.), Baritone (Bar.), Tuba, Mallet Percussion (Mlt. Perc.), Timpani (Timp.), Percussion I (Perc. I), and Percussion II (Perc. II). The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The woodwind and brass sections are mostly silent, indicated by rests. The Clarinet 1 and 2 parts have some melodic lines. The Mallet Percussion part features a rhythmic pattern of eighth notes. The Timpani part has a simple rhythmic accompaniment. Percussion I and II have rhythmic markings with 'x' symbols.



28

Fl. *mf*

Ob. *mf*

1  
Cls.

2

B. Cl. *mp*

Bsn. *mp*

A. Sax. *mf* Cue: Ob. (one player)

T. Sax.

Bar. Sax.

28

1  
Tpts.

2

Hn.

Tbn.

Bar.

Tuba *mp*

Mlt. Perc. *mf* Bells + Chimes (if personnel allows)

Timp.

Perc. I *p* *mf* Low Bongo (w/stick)

Perc. II

This musical score is for a conductor, labeled "Conductor - 7". It spans four pages of music, numbered 32, 33, 34, and 35. The score includes parts for the following instruments:

- Fl. (Flute)
- Ob. (Oboe)
- Cl. 1 (Clarinet 1)
- Cl. 2 (Clarinet 2)
- B. Cl. (Bass Clarinet)
- Bsn. (Bassoon)
- A. Sax. (Alto Saxophone)
- T. Sax. (Tenor Saxophone)
- Bar. Sax. (Baritone Saxophone)
- Tpts. 1 (Trumpet 1)
- Tpts. 2 (Trumpet 2)
- Hn. (Horn)
- Tbn. (Tuba)
- Bar. (Baritone)
- Tuba
- Mlt. Perc. (Multiple Percussion)
- Timp. (Timpani)
- Perc. I (Percussion I)
- Perc. II (Percussion II)

The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). A large, diagonal red watermark reading "Preview Only" is overlaid across the entire page, with the text "Legal Use Requires Purchase" written below it.

36 Intense! *div.* Note to Conductor: See percussion notes for metallic effects

Fl.

Ob.

1 Cls.

2 Cls.

B. Cl.

Bsn.

A. Sax. Play

T. Sax.

Bar. Sax.

36 Intense! *div.*

1 Tpts.

2 Tpts.

Hn.

Tbn. *div.*

Bar.

Tuba

Mlt. Perc. Chimes (opt. Bells)

Timp.

Perc. I add metallic sounds as personnel allows

Perc. II

*f* *sfz* *pp* *f*

44

44

Fl.

Ob.

1 Cls.

2 Cls.

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

1 Tpts.

2 Tpts.

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

*ff*

*mf*

Bells + Chimes (if personnel allows)

W. B./Bongo only

Cabasa

*p*

*ff*



This page contains a musical score for a conductor, covering measures 47 through 51. The score is written for a large ensemble of instruments. The instruments listed on the left side of the score are: Flute (Fl.), Oboe (Ob.), Clarinet 1 (Cls. 1), Clarinet 2 (Cls. 2), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Baritone Saxophone (Bar. Sax.), Trumpet 1 (Tpts. 1), Trumpet 2 (Tpts. 2), Horn (Hn.), Trombone (Tbn.), Baritone (Bar.), Tuba, Multiple Percussion (Mlt. Perc.), Timpani (Timp.), Percussion I (Perc. I), and Percussion II (Perc. II). The score is in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A large red watermark reading 'PREVIEW ONLY' is overlaid diagonally across the entire page. At the bottom of the page, there are dynamic markings: 'p' (piano) at the beginning of measure 47, 'mf' (mezzo-forte) at the beginning of measure 48, and 'p' at the end of measure 51. The measure numbers 47, 48, 49, 50, and 51 are printed below their respective staves.

52

Fl. *mf*

Ob. *mf*

1 Cls. *mf*

2 Cls. *mf*

B. Cl. *mf*

Bsn. *mf*

A. Sax. *mf*

T. Sax. *mf*

Bar. Sax. *mf*

52

1 Tpts. *mf*

2 Tpts. *mf*

Hn. *mf*

Tbn. *mf*

Bar. *mf*

Tuba *mf*

Mlt. Perc. Chimes (opt. Bells) *f*

Timp. *mf*

Perc. I S.D. *mf*

B.D. *mf*

Perc. II Cr. Cyms. *mf*



This page contains the conductor's score for measures 63 through 68. The parts are arranged as follows:

- Fl.** (Flute)
- Ob.** (Oboe)
- Cls. 1 & 2** (Clarinets)
- B. Cl.** (Bass Clarinet)
- Bsn.** (Bassoon)
- A. Sax.** (Alto Saxophone)
- T. Sax.** (Tenor Saxophone)
- Bar. Sax.** (Baritone Saxophone)
- Tpts. 1 & 2** (Trumpets)
- Hn.** (Horn)
- Tbn.** (Trombone)
- Bar.** (Baritone)
- Tuba** (Tuba)
- Mlt. Perc.** (Multiple Percussion)
- Timp.** (Timpani)
- Perc. I** (Percussion I)
- Perc. II** (Percussion II)

Key performance instructions include *ff* (fortissimo) for many parts, *mf* (mezzo-forte) for the Tuba, and *ch* (chimes) for Percussion II. A red watermark reading "Preview Only" and "Legal Use Requires Purchase" is overlaid on the score. Specific cues include "Cue: Tuba Solo" and "Solo" for the Tuba part.



$\text{♩} = 80$

Fl. *mp* *div.*

Ob.

1  
2  
Cls.

B. Cl.

Bsn.

A. Sax. *Solo* *mf* *tutti* *mp*

T. Sax. *mp*

Bar. Sax. *mp*

1  
2  
Tpts.  $\text{♩} = 80$  *mp*

Hn. *Solo* *sfz* *tutti* *mp*

Tbn.

Bar.

Tuba *mp* *tutti* *mp*

Mlt. Perc.

Timp. *mp*

Perc. I Wind Chimes *mp*

Perc. II Cabasa *mp*

69

70

71

72

73

74

75 Expressive

Fl. Solo *mf* *tr*

Ob. Solo *mf*

1 Cls. Cue: Ob. Solo *mp*

2 Cls. *mp*

B. Cl. *mf* *mp*

Bsn. *mp*

A. Sax. *mp*

T. Sax.

Bar. Sax. *mf*

75 Expressive

1 Tpts. Solo *mp*

2 Tpts. Cue: Tpt. Solo *mp*

Hn.

Tbn. Solo *mf*

Bar. *mp*

Tuba *mf*

Mlt. Perc.

Timp. *mp*

Perc. I

Perc. II Trgl. *mp*

*pp* *mf* *pp* *mf*

75 76 77 78 79 80

Fl.

Ob.

1 Play

Cl. 1

Cl. 2

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

1

Tpts. 1

Tpts. 2

Hn.

Solo

mf

tutti

mp

Cue: Bar. Solo

Solo

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

mp

p

mf

Fl. *ritard.*

Ob. *ritard.*

1 Cls. *ritard.* *p*

2 Cls. *ritard.* *p*

B. Cl. *ritard.* *p* Cue: Bsn. Solo *mf*

Bsn. *ritard.* *p* Solo (Opt. Soli) *mf*

A. Sax. *ritard.* *p* div.

T. Sax. *ritard.* *p* Cue: Bsn. Solo *mf*

Bar. Sax. *ritard.* *p*

1 Tpts. *ritard.* *p* Play

2 Tpts. *ritard.* *p*

Hn. *ritard.* *p* tutti

Tbn. *ritard.* *p* Play

Bar. *ritard.* *p* tutti Cue: Bsn. Solo *mf*

Tuba *ritard.* *p*

Mlt. Perc. Bells *mp* *ritard.* *mf*

Timp. *ritard.*

Perc. I *ritard.*

Perc. II Cabasa *mp*

*pp* *mf* *ritard.*



Fl.

Ob.

1  
Cls.

2

B. Cl. Play (Opt. Soli) One player (w/Bsn.)  
*mf*

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

1  
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I W.B. Solo  
*mf* Bongos w/sticks *mf*

Perc. II

98

Fl.

Ob.

1  
Cls. *mf* Solo

2  
Cue: Cl. Solo

B. Cl. *mp* tutti

Bsn. *mp* tutti

A. Sax.

T. Sax.

Bar. Sax. *mp* Play

98

1  
Tpts.

2

Hn.

Tbn.

Bar. *mp* tutti

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

*D.S. al Coda*

This page contains a musical score for a conductor, spanning measures 102 to 105. The score is written for a variety of instruments, including Flute (Fl.), Oboe (Ob.), Clarinet (Cls.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Baritone Saxophone (Bar. Sax.), Trumpet (Tpts.), Horn (Hn.), Trombone (Tbn.), Baritone (Bar.), Tuba, Mallet Percussion (Mlt. Perc.), and Timpani (Timp.).

The score is divided into four measures. Measure 102 begins with a *tutti* marking and a *mp* dynamic. Measure 103 continues with a *Play* marking and a *mp* dynamic. Measure 104 is marked *D.S. al Coda*. Measure 105 features a *p* dynamic and a *Coda* marking. The percussion parts (Perc. I and Perc. II) have specific rhythmic patterns throughout the measures.

⊕ Coda *div.*

Fl. *f* *molto rallantando*

Ob. *f* *molto rallantando*

1 Cls. *f* *molto rallantando*

2 Cls. *f* *molto rallantando*

B. Cl. *f* *molto rallantando*

Bsn. *f* *molto rallantando*

A. Sax. *div.* *f* *molto rallantando*

T. Sax. *f* *molto rallantando*

Bar. Sax. *f* *molto rallantando*

⊕ Coda

1 Tpts. *f* *molto rallantando*

2 Tpts. *f* *molto rallantando*

Hn. *f* *molto rallantando*

Tbn. *f* *molto rallantando*

Bar. *f* *molto rallantando*

Tuba *f* *molto rallantando*

Mlt. Perc. *f* *molto rallantando*

Timp. *f* *molto rallantando*

Perc. I (S.D.) (B.D.) *p* *f* *molto rallantando*

Perc. II *Cr. Cyms. f* *p* *f* *molto rallantando*



114 Building

div.

Fl. *mp a tempo* *mf* *f*

Ob. *mp a tempo* *mf* *f*

1 Cls. *mp a tempo* *mf* *f*

2 Cls. *mp a tempo* *mf* *f*

B. Cl. *mp a tempo* *mf* *f*

Bsn. *mp a tempo* *mf* *f*

A. Sax. *mp a tempo* *mf* *f*

T. Sax. *mp a tempo* *mf* *f*

Bar. Sax. *mp a tempo* *mf* *f*

114 Building

div.

1 Tpts. *mp a tempo* *mf* *f*

2 Tpts. *mp a tempo* *mf* *f*

Hn. *mp a tempo* *mf* *f*

Tbn. *mp a tempo* *mf* *f*

Bar. *mp a tempo* *mf* *f*

Tuba *mp a tempo* *mf* *f*

Mlt. Perc. *mp a tempo* *mf* *f*

Timp. *mp a tempo* *mf* *f*

Perc. I *mp a tempo* *mf* *f*  
W.B. Bongos w/sticks

Perc. II *mp a tempo* *p* *mf* *p* *f*

Fl. *p* *ff* div. *ff* div. b

Ob. *p* *ff*

1 Cls. *p* *ff*

2 Cls. *p* *ff*

B. Cl. *p* *ff*

Bsn. *p* *ff*

A. Sax. *p* *ff*

T. Sax. *p*

Bar. Sax. *p* *ff*

1 Tpts. *p* *ff* div.

2 Tpts. *p* *ff*

Hn. *p* *ff*

Tbn. *p* *ff*

Bar. *p* *ff*

Tuba *p* *ff*

Mlt. Perc. Solo *mf* *ff*

Timp. *mf* *ff*

Perc. I *p* *ff*

Perc. II *p* *ff* ch

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