



Rites of Tamburo

Robert W. Smith (ASCAP)

INSTRUMENTATION

- 1 Conductor
- 2 C Flute
- 2 Oboe
- 1 1st B \flat Clarinet
- 1 2nd B \flat Clarinet
- 1 B \flat Bass Clarinet
- 2 Bassoon
- 4 Horn in F
- 1 1st B \flat Trumpet
- 1 2nd B \flat Trumpet

- 2 1st Trombone
- 2 2nd Trombone
- 1 Tuba
- 3 Mallet Percussion
(Bells, Vibraphone, Marimba)
- 1 Timpani
- 3 Percussion I
(Finger Cymbals, Snare
Drum, Bass Drum, Congas)

- 2 Percussion II
(Wind Chimes, Suspended
Cymbal, Crash Cymbals,
Cabasa, Claves)
 - 8 1st Violin
 - 8 2nd Violin
 - 5 3rd Violin (Viola T.C.)
 - 5 Viola
 - 5 Cello
 - 5 String Bass
-

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PROGRAM NOTES

Throughout the ages, man has created ceremonies, both liturgical and secular, to celebrate human existence. *Rites of Tamburo*, although not specific to any one time period or culture, draws upon this concept of formal celebration. As the title suggests, the piece is centered around the one instrumental family that has transcended the ages. Using percussion for its driving force, the piece is an eclectic blend of various musical styles drawn from many different cultural roots.

NOTES TO THE CONDUCTOR

Rites of Tamburo is playable by both full orchestra and string orchestra (with percussion). If a string orchestra is used, please note that the timpani, mallet, and accessory percussion parts are necessary for a successful performance. The remaining percussion may be added if personnel allows. Please note the liberal use of divisi in the first violins. Feel free to adjust the part assignments to ensure comfort in the higher range.

The opening statement should be as mysterious as possible. Please note the doubling of the mallet line with both bells and vibraphone. If a suitable vibraphone is not available, you may wish to use a synthesizer with an appropriate vibe or music box setting. The first melodic statement in the cello/horns should be chant-like.

The vocal effects in the opening measures should be carefully balanced not to overshadow the mallets and horns. The timpani may require a dynamic adjustment for audibility. The solo violin/flute entrance at measure 11 should be rather strong by comparison. I have scored this line in this register to take advantage of the warm, breathy sound of the flute in this range.

The tempo at measure 20 is crucial. I have noted 152 beats per minute. However, I suggest taking the tempo up to 160 as soon as the orchestra is prepared. The syncopated accents in the strings/woodwinds will require some work for clarity throughout the ensemble. This line is doubled in the marimba. If personnel and equipment permit, add an additional octave in the marimba.

I suggest isolating the ascending line beginning in measure 28. Be sure to rehearse this countermelodic statement to ensure a smooth transition between sections of the orchestra. The line should crescendo as it ascends.

The divisi in the woodwinds in measures 34 and 35 requires the individual assignment of chord tones. Strive for an absolutely even balance in each choir. The pick-a-note effect may require the same type of assignment. Strive for maximum dissonance by using a half step between each player. This effect is dependent upon dynamic shape. Note the piano to fortissimo.

The percussion groove beginning at measure 36 requires careful rehearsal to ensure comfort in the entire orchestra. I suggest beginning in measures 40 and 41. By repeated these two measures, each instrument may be introduced in a rehearsal setting only after the groove is established and comfortable in the preceding parts. The accents in the cabasa are absolutely crucial.

The viola/clarinet statement at measure 44 draws upon the jazz idiom for its inspiration. This allows for a wonderful opportunity to teach style and interpretation. The fugue becomes clear with the violin/flute entrance at measure 52. During the early rehearsal stage, the ensemble may be uncomfortable with exchange of lines. I suggest rehearsing each line separately with the percussion. Once they are comfortable with their "independence," the two lines should fit together nicely.

The fugue returns in a new setting at measure 77. The sforzando/piano effects should be isolated in rehearsal for rhythmic and dynamic continuity. Please note the two eighth notes in the timpani at measure 77. These two notes introduce the low strings/low brass/low reeds, followed by the 2nd violin/trumpets. By isolating these three parts, the orchestra will be comfortable with the sforzando accompaniment as it interacts with the melodic lines.

Please note the optional 8va notated in the flute line. If possible, please add a piccolo double from measure 88 to the end. You may wish to have the flute section play as written if the piccolo is present in order to avoid intonation concerns.

The build beginning at measure 119 is of prime importance. Be sure the timpani solo is audible leading into measure 123. The statement at measure 123 should be as intense as possible. Please note the subito mezzo piano in measure 129. The following crescendo must return to the fortissimo by measure 131. The same dynamic effect is used in measure 134 with the trill in the upper strings/woodwinds. I suggest isolating both of these sections during rehearsal.

I have written *Rites of Tamburo* as a vehicle to provide higher-level musical opportunities without the extreme technical demands required for achievement. I hope you will find this piece to be a wonderfully exciting addition to your repertoire that will allow your ensemble to grow musically.

I hope you enjoy *Rites of Tamburo*. Best wishes for a wonderful performance!



CONDUCTOR

rites of tamburo

By ROBERT W. SMITH (ASCAP)

Mysterious $\text{♩} = 72$

The musical score is arranged in a standard orchestral format. The instruments and their parts are as follows:

- C Flute**: Rests throughout the section.
- Oboe**: Rests throughout the section.
- B♭ Clarinets** (1 and 2): Rests throughout the section.
- B♭ Bass Clarinet**: Rests throughout the section.
- Bassoon**: Rests throughout the section.
- Horn in F**: Rests in measures 1-2, then plays a melodic line in measures 3-4, marked *mp*.
- B♭ Trumpets** (1 and 2): Rests throughout the section.
- Trombones** (1 and 2): Rests throughout the section.
- Tuba**: Rests throughout the section.
- Mallet Percussion** (Bells, Vibes, Marimba): Plays a rhythmic pattern in measures 1-4, marked *mp*.
- Timpani**: Rests throughout the section.
- Percussion I** (Finger Cymbals, Snare Drum, Bass Drum, Congas): Rests throughout the section.
- Percussion II** (Wind Chimes, Suspended Cymbal, Crash Cymbals, Cabasa, Claves): Plays wind chimes in measures 1-4, marked *mp gently*.
- Violins** (1 and 2): Rests throughout the section.
- Viola**: Rests throughout the section.
- Cello**: Rests in measures 1-2, then plays a melodic line in measures 3-4, marked *mp*.
- String Bass**: Rests throughout the section.

1 2 3 4

This musical score is for a conductor's part, labeled "Conductor - 2". It features a variety of instruments and percussion parts. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cls. 1 and 2), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpts. 1 and 2), Trombone (Tbns. 1 and 2), and Tuba. The string section includes Violins (Vlns. 1 and 2), Viola (Vla.), Cello, and String Bass (Str. Bass). The percussion section includes Milt. Perc., Timp., Perc. I (with "Finger cyms. (opt. Trgl.)" and "mp" markings), and Perc. II. The score is divided into measures 5 through 9. Each instrument part has a specific notation, including dynamics like "Ssss" and "Ahh", and articulation marks. A large red watermark "Preview Only! Legal Use Requires Purchase" is overlaid diagonally across the page.

Fl. Ahh *mf*

Ob. Ahh

1 Cls. Ahh

2 Cls. Ahh

B. Cl. Ahh

Bsn. Ahh

Hn. *cresc. poco a poco*

1 Tpts. Ahh

2 Tpts. Ahh

1 Tbns. Ahh

2 Tbns. Ahh

Tuba Ahh

Mlt. Perc.

Timp.

Perc. I

Perc. II

1 Vins. Ahh *mf* Solo (with Flute)

2 Vins. Ahh

Via. Ahh

Cello *cresc. poco a poco*

Str. Bass Ahh

The musical score is arranged in a standard orchestral format. The instruments are listed on the left side of the page, with their respective staves. The score covers measures 15 through 19. A large red watermark reading 'Preview Only' is superimposed over the entire score. The word 'rit.' (ritardando) is written below the staff lines for measures 17 and 18 for most instruments. In measure 19, there are specific markings for Percussion I: 'B.D.' (Bass Drum) and 'Susp. Cym.' (Suspension Cymbal), both marked with a piano (*p*) dynamic. The percussion parts show rhythmic patterns in measures 15 and 16, followed by sustained notes in measure 19.

20 With overwhelming energy! $\text{♩} = 152+$
Opt. 8va

Fl.

Ob.

1
2
Cls.

B. Cl.

Bsn.

Hn.

1
2
Tpts.

1
2
Tbns.

Tuba

Mlt. Perc.
Marimba (double 8va if personnel and equipment allow)

Timp.

Perc. I
S.D.

Perc. II
Cr. Cyms.

Let all Cyms. ring unless noted.

20 With overwhelming energy! $\text{♩} = 152+$
tutti

1
2
Vlns.

Vla.

Cello

Str. Bass

28

loco

Fl. *mf* *ff*

Ob. *ff*

1 Cls. *ff*

2 Cls. *ff*

B. Cl. *mf* *f*

Bsn. *mf* *f*

Hn. *mf* *ff*

1 Tpts. *mf* *ff* *f*

2 Tpts. *mf* *ff* *f*

1 Tbns. *mf* *ff* *f* *ff*

2 Tbns. *mf* *f* *ff* *div.*

Tuba *mf* *f*

Mlt. Perc. *f*

Timp. *mf* *ff* *p*

Perc. I *p* *f* *p*

Perc. II *p* *f*

1 Vins. *mf* *ff* *f*

2 Vins. *mf* *ff* *f*

Vla. *ff*

Cello *mf* *f* *ff*

Str. Bass *mf* *f*

Conductor - 7
div. (as personnel allows)

36 Comfortable groove

The image shows a page of a musical score for a full orchestra and strings. The page contains measures 33 through 37. The instruments listed on the left are: Fl. (Flute), Ob. (Oboe), Cls. 1 & 2 (Clarinets), B. Cl. (Bass Clarinet), Bsn. (Bassoon), Hn. (Horn), Tpts. 1 & 2 (Trumpets), Tbns. 1 & 2 (Trombones), Tuba, Mlt. Perc. (Mallet Percussion), Timp. (Timpani), Perc. I (Percussion I), Perc. II (Percussion II), Vlns. 1 & 2 (Violins), Vla. (Viola), Cello, and Str. Bass (String Bass). The score includes various musical notations such as notes, rests, and dynamic markings (mf, cresc., div., pick-a-note, p, sf). Performance instructions include "div. (as personnel allows)", "pick-a-note", and "W.C." (Woodblock). Percussion II includes a section for Cabasa. A large red watermark "Preview Only Requires Purchase" is overlaid diagonally across the page. At the bottom of the page, the code "BFOM00004C" is on the left, and the measure numbers 33, 34, 35, 36, and 37 are centered under their respective columns.

Fl.

Ob.

1
Cls.

2

B. Cl.

Bsn.

Hn.

1
Tpts.

2

1
Tbps.

2

Tuba

Mit. Perc.

Timp.

Perc. I

Perc. II

Vins.

1

2

Via.

Cello

Str. Bass

Marimba

Congas

Claves

mf

mf

mf

44

Fl.

Ob.

1
Cls. *mf*

2
mf

B. Cl.

Bsn.

Hn.

1
Tpts.

2

1
Tbns.

2

Tuba

Mit. Perc.

Timp.

Perc. I

Perc. II

44

1
Vins.

2

Vla. *mf*

Cello

Str. Bass

52

Fl.

Ob.

Cls. 1

Cls. 2

B. Cl.

Bsn.

Hn.

Tpts. 1

Tpts. 2

Tbns. 1

Tbns. 2

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

mf

Cue: Fl. *mf*

52

52

60 *Opt. 8va*

Fl. *ff*

Ob. *ff* Play

1 Cls. *ff*

2 Cls. *ff*

B. Cl. *ff*

Bsn. *ff*

Hn. *ff*

1 Tpts. *ff*

2 Tpts. *ff*

1 Tbns. *ff*

2 Tbns. *ff* div.

Tuba *ff*

Mlt. Perc. *ff*

Timp. *ff*

Perc. I *ff* S.D.

Perc. II *ff* B.D. Cr. Cyms.

1 Vlns. *ff*

2 Vlns. *ff*

Vla. *ff*

Cello *ff*

Str. Bass *ff*

This musical score is for a conductor, spanning measures 61 to 65. The instrumentation includes:

- Flute (Fl.)
- Oboe (Ob.)
- Clarinets (Cls.) 1 and 2
- Bass Clarinet (B. Cl.)
- Bassoon (Bsn.)
- Horn (Hn.)
- Trumpets (Tpts.) 1 and 2
- Trombones (Tbns.) 1 and 2
- Tuba
- Mallet Percussion (Mlt. Perc.)
- Timpani (Timp.)
- Percussion I (Perc. I)
- Percussion II (Perc. II)
- Violins (Vlns.) 1 and 2
- Viola (Vla.)
- Cello
- String Bass (Str. Bass)

The score features a variety of musical notations, including eighth and sixteenth notes, rests, and dynamic markings such as *p* (piano). A large red watermark reading "Preview Only" is overlaid diagonally across the page.

loco

Fl. *mf* *ff*

Ob. *ff*

1 Cls. *ff*

2 Cls. *ff*

B. Cl. *mf* *f*

Bsn. *mf* *f*

Hn. *mf* *ff*

1 Tpts. *mf* *ff*

2 Tpts. *mf* *ff*

1 Tbns. *mf* *ff* *f*

2 Tbns. *mf* *f* *ff*

Tuba *mf* *f*

Mlt. Perc. *mf* *f*

Timp. *mf* *ff* *p*

Perc. I *p* *ff*

Perc. II *p* *f*

Susp. Cym. *p* *f*

1 Vlns. *mf* *ff*

2 Vlns. *ff*

Vla. *ff*

Cello *mf* *f*

Str. Bass *mf* *f*

Fl. *div.*

Ob. *div.*

Cl. 1 *div.*

Cl. 2 *div.*

B. Cl.

Bsn.

Hn. *div.* *pick-a-note*

Tpts. 1 *f* *mf* *div.*

Tpts. 2 *f* *mf*

Tbns. 1 *div.* *ff* *pick-a-note*

Tbns. 2 *div.* *pick-a-note*

Tuba *p*

Mlt. Perc.

Timp. *p*

Perc. I *p*

Perc. II *p* *W.C.* *to Cabasa* *Susp. Cym.*

Vlns. 1 *f* *div.*

Vlns. 2 *div.*

Vla. *mf* *div.*

Cello *ff*

Str. Bass

Opt. 8va

77

Fl.

Ob.

1
2
Cls.

B. Cl.

Bsn.

Hn.

1
2
Tpts.

1
2
Tbns.

Tuba

Mlt. Perc.

Timp.

Perc. I
Congas

Perc. II
Cabasa
Claves

77

1
2
Vins.

Vla.

Cello

Str. Bass

ff *mf* *sfz* *mf* *mp* *div.* *mp* *mp*

Fl. *mf*

Ob. *mf*

Cls. 1 *mf*

Cls. 2 *mf*

B. Cl. *sfp*

Bsn. *sfp*

Hn. *mf*

Tpts. 1 *sfp*

Tpts. 2 *sfp*

Tbn. 1 *sfp*

Tbn. 2 *sfp*

Tuba *sfp*

Mlt. Perc.

Timp.

Perc. I

Perc. II

Vlns. 1 *mf*

Vlns. 2 *mp*

Vla. *mf*

Cello *mp*

Str. Bass *mp*

Fl.

Ob.

1
Cls.

2

B. Cl.

Bsn.

Hn.

1
Tpts.

2

1
Tbns.

2

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

1
Vns.

2

Vla.

Cello

Str. Bass

sfz

mp

86 87 88 89 90

The image shows a conductor's score for an orchestra. It consists of multiple staves for various instruments. The key signature is two sharps (F# and C#), and the time signature is 4/4. The score is marked with dynamics such as *sf* (sforzando), *mp* (mezzo-piano), and *p* (piano). A rehearsal mark "93" is present at the top and bottom of the page. A large red watermark "Preview Only" is overlaid on the score.

Instrument	Staff(s)	Key Signature	Time Signature	Dynamic
Fl.	1	F# C#	4/4	<i>sf</i>
Ob.	1	F# C#	4/4	<i>sf</i>
Clas.	1, 2	F# C#	4/4	<i>sf</i>
B. Cl.	1	F# C#	4/4	<i>sf</i> , <i>mp</i>
Bsn.	1	F# C#	4/4	<i>sf</i> , <i>mp</i>
Hn.	1	F# C#	4/4	<i>sf</i>
Tpts.	1, 2	F# C#	4/4	<i>sf</i>
Tbns.	1, 2	F# C#	4/4	<i>sf</i>
Tuba	1	F# C#	4/4	<i>sf</i> , <i>p</i>
Mlt. Perc.	1	F# C#	4/4	<i>sf</i>
Timp.	1	F# C#	4/4	<i>sf</i>
Perc. I	1	F# C#	4/4	<i>sf</i>
Perc. II	1	F# C#	4/4	<i>sf</i>
Vlns.	1, 2	F# C#	4/4	<i>sf</i> , <i>mp</i>
Vla.	1	F# C#	4/4	<i>sf</i>
Cello	1	F# C#	4/4	<i>mp</i> , <i>p</i>
Str. Bass	1	F# C#	4/4	<i>mp</i> , <i>p</i>

Fl. *p*

Ob. *p*

Cls. 1 *p*

Cls. 2 *p*

B. Cl. *mf*

Bsn. *mf*

Hn. *p* pick-a-note

Tpts. 1 *p* pick-a-note

Tpts. 2 *p* pick-a-note

Tbn. 1 *p* pick-a-note

Tbn. 2 *mf* *p* pick-a-note

Tuba *mf* *p*

Mlt. Perc. *mf*

Timp. *p* *mf*

Perc. I *mf*

Perc. II *mf*

Vins. 1 *p*

Vins. 2 *p*

Vla. *p*

Cello *mf*

Str. Bass *mf*

101

Fl.

Ob.

1
Cls.

2

B. Cl.

Bsn.

Hn.

1
Tpts.

2

1
Tbns.

2

Tuba

Mlt. Perc.

Timp.

Perc. I
S.D.

Perc. II
Cr. Cyms.

101

1
Vins.

2

Vla.

Cello

Str. Bass

loco

Fl. *mf* *sf*

Ob. *mf* *sf*

Cl. 1 *mf* *sf*

Cl. 2 *mf* *sf*

B. Cl. *mf* *sf*

Bsn. *mf* *sf*

Hn. *mf* *sf*

Tpts. 1 *mf* *sf*

Tpts. 2 *mf* *sf*

Tbns. 1 *mf* *sf*

Tbns. 2 *mf* *sf*

Tuba *mf* *sf*

Mlt. Perc. *mf* *sf*

Timp. *mf* *sf* *p*

Perc. I *p* *sf*

Perc. II *p* *sf*

Susp. Cym. *p* *sf*

Vlns. 1 *mf* *sf*

Vlns. 2 *mf* *sf*

Vla. *mf* *sf*

Cello *mf* *sf*

Str. Bass *mf* *sf*

Fl. 115 Opt. 8va

Ob.

1
Cls. mp

2 mp

B. Cl. p

Bsn. p

Hn. mp

1
Tpts. p

2 p

1
Tbns. mp

2 p

Tuba p

Mlt. Perc. mp

Timp. p

Perc. I p

Perc. II p

1
Vins. div. 115

2 mp

Vla. mp

Cello p

Str. Bass p

Building

Musical score for the section titled "Building". The score is arranged for a full orchestra and includes the following parts:

- Fl. (Flute)
- Ob. (Oboe)
- Cl. 1 & 2 (Clarinets)
- B. Cl. (Bass Clarinet)
- Bsn. (Bassoon)
- Hn. (Horn)
- Tpts. 1 & 2 (Trumpets)
- Tbns. 1 & 2 (Trombones)
- Tuba
- Mlt. Perc. (Multiple Percussion)
- Timp. (Timpani)
- Perc. I & II (Percussion I and II)
- Vlns. 1 & 2 (Violins)
- Vla. (Viola)
- Cello
- Str. Bass (String Bass)

The score features various dynamic markings and performance instructions:

- Fl. & Ob.:** *f*, *mp cresc.*
- Cl. 1 & 2:** *f*, *mp*, *f*, *mp cresc.*
- B. Cl.:** *f*, *p*, *f*, *mp cresc.*
- Bsn.:** *f*, *p*, *f*, *mp cresc.*
- Hn.:** *f*, *mp*, *f*, *mp cresc.*
- Tpts. 1 & 2:** *f*, *mp*, *f*, *mp cresc.* (with *div.* and *cresc.* markings)
- Tbns. 1 & 2:** *f*, *p*, *f*, *mp cresc.* (with *div.* markings)
- Tuba:** *f*, *p*, *f*, *mp cresc.*
- Mlt. Perc.:** *f*, *mp*, *f*, *mp cresc.*
- Timp.:** *f*, *p*, *f*, *mp cresc.*
- Perc. I & II:** *f*, *p*, *f*
- Vlns. 1 & 2:** *f*, *mp*, *f*, *mp cresc.* (with *div.* markings)
- Vla.:** *f*, *mp*, *f*, *mp cresc.*
- Cello:** *f*, *p*, *f*, *mp cresc.*
- Str. Bass:** *f*, *p*, *f*, *mp cresc.*

123 With unyielding intensity!

Fl. (cresc.)

Ob. (cresc.)

1 Cls. (cresc.)

2 Cls. (cresc.)

B. Cl. (cresc.)

Bsn. (cresc.)

Hn. (cresc.)

1 Tpts. (cresc.)

2 Tpts. (cresc.)

1 Tbns. (cresc.)

2 Tbns. (cresc.)

Tuba (cresc.)

Mlt. Perc. (cresc.)

Timp. Solo f

Perc. I p

Perc. II p

1 Vins. (cresc.)

2 Vins. (cresc.)

Vla. (cresc.)

Cello (cresc.)

Str. Bass (cresc.)

123 With unyielding intensity!

This page contains the conductor's score for measures 126 through 130. The score is written for a full orchestra and includes the following parts:

- Fl. (Flute)
- Ob. (Oboe)
- Cl. 1 & 2 (Clarinets)
- B. Cl. (Bass Clarinet)
- Bsn. (Bassoon)
- Hn. (Horn)
- Tpts. 1 & 2 (Trumpets)
- Tbns. 1 & 2 (Trombones)
- Tuba
- Mlt. Perc. (Multiple Percussion)
- Timp. (Timpani)
- Perc. I & II (Percussion I and II)
- Vlns. 1 & 2 (Violins)
- Vla. (Viola)
- Cello
- Str. Bass (String Bass)

The score features dynamic markings such as *mp* (mezzo-piano), *ff* (fortissimo), and *mf* (mezzo-forte). It also includes various musical notations like slurs, accents, and articulation marks. A large red watermark reading "Preview Use Requires Purchase" is overlaid diagonally across the page.

131

Fl. *ff* *mp* *fff*

Ob. *ff* *mp* *fff*

1 Cls. *ff* *mp* *fff*

2 Cls. *ff* *mp* *fff*

B. Cl. *ff* *fff*

Bsn. *ff* *fff*

Hn. *ff* *fff*

1 Tpts. *ff* *fff* div.

2 Tpts. *ff* *fff*

1 Tbns. *ff* *fff* div.

2 Tbns. *ff* *fff* div.

Tuba *ff* *fff*

Mlt. Perc. *ff* *mp* *fff*

Timp. *ff* *mp* *fff*

Perc. I *ff* *p* *fff*

Perc. II *ff* *p* *fff* ch

1 Vlns. *ff* *mp* *fff*

2 Vlns. *ff* *fff*

Vla. *ff* *fff*

Cello *ff* *fff*

Str. Bass *ff* *fff*

