



Belwin

TO DANCE IN THE FIELDS OF GLORY

ROBERT W. SMITH (ASCAP)

INSTRUMENTATION

1	Conductor
10	1st Violin
5	2nd Violin (Viola T.C.)
5	Viola
5	Cello
5	String Bass
1	Piano

PROGRAM NOTES

“To Dance in the Fields of Glory” is a tribute to those brave men and women who gave the ultimate sacrifice for future generations to live in peace and prosperity. The work was inspired by the composer’s visit to a war memorial. As he sat in somber silence, reflecting upon the events of the past, two young children began to play in a nearby field. The contrast between those at the memorial and the children at play was rather stark. Only in these situations can we really understand the true meaning of life, liberty, and the pursuit of happiness.

The work opens with a simple and reflective hymn, soon to be overshadowed by a youthful and exuberant celebration. The hymn returns in the center of the work as the playful melody continues to develop. The piece concludes with a *molto rallentando* bringing the contrasting styles and melodic lines to a peaceful resolution.

NOTES TO THE CONDUCTOR

The opening statement should be as warm and flowing as possible. The piano part, although optional, will help provide a sense of forward momentum to this section of the work. As the ensemble becomes comfortable, I suggest conducting the first 16 measures in two.

The dance begins at measure 17. It should be as joyous as possible. As the ensemble progresses, feel free to push the tempo to the orchestra’s limit. The accented quarter notes should be very aggressive.

The violas are given the melodic line at measure 33. This restatement of the opening chorale should be as expressive as possible. Great care should be given to the overall shape of the lines. The violin countermelody at measure 41 should be quite lively by contrast, foreshadowing the return of the initial melody at measure 49. The *molto rallentando* beginning in measure 57 should continue to the last chord. As the ensemble progresses, you may wish to exaggerate the *rallentando*, particularly if the tempo has been increased at measure 17. Please note the *subito piano* at 57, which crescendos to the release of the last note.

I hope you and your orchestra find “To Dance in the Fields of Glory” to be a rewarding musical experience. Best wishes for a great performance.

Robert W. Smith

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.



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CONDUCTOR

TO DANCE IN THE FIELDS OF GLORY

for String Orchestra with Piano

By ROBERT W. SMITH (ASCAP)

With warmth $J = 132$

Violin 1

Viola (Violin 2)

Cello

String Bass

Piano

1 2 3 4 5 6

9

Vln. 1

Vla.

Cello

Str. Bass

Pno.

7 8 9 10 11 12 13

Joyous!

17

Vln. 1

Vla.

Cello

Str. Bass

Pno.

14 15 16 17 18

Detailed description: This block contains the musical score for measures 14 through 18. It features five staves: Vln. 1 (Violin I), Vla. (Viola), Cello, Str. Bass (String Bass), and Pno. (Piano). The key signature is one sharp (F#) and the time signature is 3/4. Measures 14 and 15 show a crescendo leading to a forte (f) dynamic. Measures 16, 17, and 18 show a decrescendo leading to a mezzo-forte (mf) dynamic. The Vln. 1 part has accents and dynamic markings. The Vla. part has a consistent rhythmic pattern. The Cello and Str. Bass parts have accents and dynamic markings. The Pno. part has a complex rhythmic pattern with accents and dynamic markings.

Vln. 1

Vla.

Cello

Str. Bass

Pno.

19 20 21 22

Detailed description: This block contains the musical score for measures 19 through 22. It features five staves: Vln. 1 (Violin I), Vla. (Viola), Cello, Str. Bass (String Bass), and Pno. (Piano). The key signature is one sharp (F#) and the time signature is 3/4. Measures 19 and 20 show a decrescendo leading to a mezzo-forte (mf) dynamic. Measures 21 and 22 show a crescendo leading to a forte (f) dynamic. The Vln. 1 part has accents and dynamic markings. The Vla. part has a consistent rhythmic pattern. The Cello and Str. Bass parts have accents and dynamic markings. The Pno. part has a complex rhythmic pattern with accents and dynamic markings.

Vln. 1

Vla.

Cello

Str. Bass

Pno.

23 24 25 26

This system of musical notation covers measures 23 through 26. It includes staves for Violin 1, Viola, Cello, String Bass, and Piano. The key signature is one sharp (F#) and the time signature is 3/4. A large red watermark 'Preview Only' is overlaid diagonally across the page.

Vln. 1

Vla.

Cello

Str. Bass

Pno.

27 28 29 30

This system of musical notation covers measures 27 through 30. It includes staves for Violin 1, Viola, Cello, String Bass, and Piano. The key signature is one sharp (F#) and the time signature is 3/4. A large red watermark 'Preview Only' is overlaid diagonally across the page.

Violin 1 (Vln. 1), Viola (Vla.), Cello, String Bass (Str. Bass), and Piano (Pno.) parts for measures 31-35. The score includes dynamic markings such as *f*, *mp*, and *pizz.* (pizzicato). A large red watermark "Preview Only" is overlaid on the page.

Violin 1 (Vln. 1), Viola (Vla.), Cello, String Bass (Str. Bass), and Piano (Pno.) parts for measures 36-40. The score includes dynamic markings such as *f*, *mp*, and *pizz.* (pizzicato). A large red watermark "Preview Only" is overlaid on the page.

41

arco

Vln. 1

mp

Vla.

mp

Cello

mp

Str. Bass

arco

mp

Pno.

41 42 43 44 45

49

Vln. 1

f

Vla.

f

Cello

f

Str. Bass

f

Pno.

pp

46 47 48 49 50

Vln. 1

Vla.

Cello

Str. Bass

Pno.

51 52 53 54 55

57 *Molto rall. to end*

Vln. 1

Vla.

Cello

Str. Bass

Pno.

56 57 58 59 60