



Belwin

STRING ORCHESTRA INTERMEDIATE LEVEL

Commissioned by an Dedicated to
Hightower Trail Middle School of Marietta, Georgia,
in Commemoration of Their Performance at the 2004
Midwest Clinic in Chicago, Illinois, Susan Brown, Director

TAP ROOTS

Arranged by ROBERT W. SMITH (ASCAP)

INSTRUMENTATION

- | | |
|---|--|
| 1 | Conductor |
| 8 | 1st Violin |
| 8 | 2nd Violin |
| 8 | 3rd Violin (Viola Treble Clef) |
| 5 | Viola |
| 5 | Cello |
| 5 | String Bass |
| 1 | Piano (Optional) |
| 1 | Percussion Soloist
(Hand Clasps, Soons) |

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 term “taproot” refers to the main root that extends downward below the stem of a tree or plant from which all other roots are connected. The taproot provides the base of the entire system giving life to the plant and its future offspring. *Tap Roots* is a celebration of life and the deep cultural heritage of the southern United States. Written for Susan Brown and the Hightower Trail Middle School Orchestra of Marietta, GA, the piece celebrates the rich musical heritage of the south and, in particular, the state of Georgia. The piece was premiered at the 2004 Midwest Band and Orchestra Clinic in Chicago, IL, under the baton of the Susan Brown. The composer performed as the guest “spoon” soloist.

The introduction is based upon a melody by Harry Williams and Egbert Van Alstyne entitled *In Dear Old Georgia*. Jerome H. Remick of New York City first published this beautiful song in 1905. The pulse of the piece quickens as rhythmic tapping accompanies a solo bass and fiddle in a new melodic statement. Based upon an old southern melody entitled *Bonny Jean*, the piece continues to grow in texture and intensity while celebrating the roots of bluegrass and their impact on the entire world of music. Charles Osbourne and George Linley wrote *Bonny Jean* in the early 1860s, and A. E. Blackmar and Bro from August, GA, published it shortly thereafter, helping to establish the earliest stages of the music publishing industry in the Deep South.

Tap Roots is a celebration of uniquely American string music and life in the United States. The orchestra invites you to tap your toes, clap your hands and enjoy this bit of Americana.

NOTES TO THE CONDUCTOR

The introduction should be as expressive as possible. Particular attention should be given to the dynamic shaping in both the solo and accompaniment. Depending upon the size of the orchestra, please adjust the number of accompanying musicians to ensure presence from the soloist.

Please note the percussion part consisting of claps and a spoon part. I suggest this part be performed by a soloist that can be drawn from the orchestra or brought in as a guest. In addition, I would suggest placing the bass and percussion soloists at the front of the stage, near the principle violin, to create a more intimate and authentic setting.

The “fiddlin” features beginning at measure 37 can be performed by the entire section or as small groups, depending upon the performance setting. The violins can be arranged as a trio, with the bottom part performed divisi.

The *accelerando* beginning in measure 53 and leading to the hoedown in measure 57 should be as controlled and accurate as possible. The “fiddlin” features at measure 73 are once again open for various performance options. It is my hope that the entire section will be able to perform these short statements leading to a very exciting conclusion.

I hope that you, your orchestra and audience find *Tap Roots* to be a rewarding experience.

Best wishes for a wonderful performance!

Robert W. Smith

CONDUCTOR

Commissioned by and Dedicated to the Hightower Trail Middle School of Marietta, Georgia,
in Commemoration of Their Performance at the 2004 Midwest Clinic in Chicago, Illinois. Susan Brown, Director

TAP ROOTS

By ROBERT W. SMITH (ASCAP)

Expressively ♩ = ca. 72

Solo (Opt. Soli)

Violins 1

Violins 2

Viola

Cello

String Bass

Optional Piano

Percussion Soloist (Hand Claps, Spoons)

1 2 3 4

Vlins. 1

Vlins. 2

Vla.

Cello

Str. Bass

Pno.

Perc.

5 6 7 8

9 Energetic $\text{♩} = 120$

tap on body of instrument

1 Vlns. 2 Vlns. Vla. Cello Str. Bass Pno. Perc.

9 10 11 12 13

pizz. mf Solo

tap on body of instrument

Clap

mf

17

Solo (opt. multiple stops)

1 Vlns. 2 Vlns. Vla. Cello Str. Bass Pno. Perc.

14 15 16 17 18

mf

section continue tap pattern

1 Vlns. 2 Vlns. Vla. Cello Str. Bass Pno. Perc.

19 20 21 22 23

1 Vlns. 2 Vlns. Vla. Cello Str. Bass Pno. Perc.

tutti 25 mf mf mf pizz. mf tutti mf (opt.)

invite audience to clap

24 25 26 27 28

33

1 Vlns. 2 Vlns. Vla. Cello Str. Bass Pno. Perc.

29 30 31 32 33 34

arco

opt. Trio Soli

37

Legal Use Requires Purchase

1 Vlns. 2 Vlns. Vla. Cello Str. Bass Pno. Perc.

35 36 37 38

mp

Legal Use Requires Purchase

1 Vlns. 2 Vlns. Vla. Cello Str. Bass Pno. Perc.

Soli

39 40 41 42

1 Vlns. 2 Vlns. Vla. Cello Str. Bass Pno. Perc.

Solo

45

mf

mf

mf

pizz.

mf

mf

mf

Spoons

mp

mf

43 44 45 46

1 Vlns. 2 Vlns. Vla. Cello Str. Bass Pno. Perc.

47 48 49 50

53 Vlns. 2 Vlns. Vla. Cello Str. Bass Pno. Perc.

51 52 53 54

f *mp* *accel.*

f *mp* *accel.*

f *mp* *accel.*

f *mp* *accel.*

f *mp* *accel.*

f *mp* *accel.*

57 Hoedown
As fast as possible, but no faster!

1 Vlns. 2 Vlns. Vla. Cello Str. Bass Pno. Perc.

55 56 57 58

This block contains the musical notation for measures 55 through 58. The score is for a full orchestra, including Violins (1 and 2), Viola, Cello, String Bass, Piano, and Percussion. The key signature is one sharp (F#). The tempo/mood is 'Hoedown' with the instruction 'As fast as possible, but no faster!'. The dynamics are marked 'f' (forte) for measures 56, 57, and 58. The percussion part features a rhythmic pattern of eighth notes with accents. The string parts have various articulations, including slurs and accents. The piano part has a steady accompaniment. The measures are numbered 55, 56, 57, and 58 at the bottom.

1 Vlns. 2 Vlns. Vla. Cello Str. Bass Pno. Perc.

59 60 61 62

This block contains the musical notation for measures 59 through 62. The score continues with the same instrumentation as the previous block. The key signature remains one sharp (F#). The dynamics are marked 'f' (forte) for measures 60, 61, and 62. The percussion part continues with the same rhythmic pattern. The string parts have various articulations, including slurs and accents. The piano part has a steady accompaniment. The measures are numbered 59, 60, 61, and 62 at the bottom.

1 Vlns. 2 Vlns. Vla. Cello Str. Bass Pno. Perc.

63 64 65 66

1 Vlns. 2 Vlns. Vla. Cello Str. Bass Pno. Perc.

67 68 69 70

Conductor - 9

73

div.

Soli

Vlns.

Vla.

Cello

Str. Bass

Pno.

Perc.

71

72

73

74

Vlns.

Vla.

Cello

Str. Bass

Pno.

Perc.

Solo

tutti

ff

ff

ff

ff

ff

ff

mp

ff

Yee - haw!

Yee - haw!

Yee - haw!

Yee - haw!

Yee - haw!

Yee - haw!

Yee - haw!

75

76

77

Preview Only
Legal Use Requires Purchase