

# Tropical Smoothie

**David Bobrowitz**  
(b. 1945)

for CONCERT BAND

## Instrumentation

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1 Full Score	2 B $\flat$ Tenor Saxophone	2 Percussion 1 (Cowbell, Bongos, Suspended Cymbal)
3 Flute 1	1 E $\flat$ Baritone Saxophone	2 Percussion 2 (Maracas, Claves, 3 Tomtoms, Whistle)
3 Flute 2	4 B $\flat$ Trumpet 1	2 Percussion 3 (Suspended Cymbal, Snare Drum, Timbale)
2 Oboe	4 B $\flat$ Trumpet 2	
2 Bassoon	4 F Horn	
4 B $\flat$ Clarinet 1	3 Trombone 1	
4 B $\flat$ Clarinet 2	3 Trombone 2	
4 B $\flat$ Clarinet 3	3 Euphonium T.C. & B C.	
2 B $\flat$ Bass Clarinet	4 Tuba	
2 E $\flat$ Alto Saxophone 1		
2 E $\flat$ Alto Saxophone 2		

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## ABOUT THE COMPOSER

**David Bobrowitz** received his Bachelor of Science degree from the Mannes College of Music, majoring in Trombone Performance under Simon Karasick. He went on to Teachers College, Columbia University, where he earned a Masters Degree in Music Education. He studied composition independently under the tutelage of Robert Russell Bennett.

Mr. Bobrowitz has been a freelance bass trombonist, pianist, composer, and arranger in the New York area for more than 30 years. He retired from the Great Neck Public Schools in June, 2000, and now resides outside of Richmond, Virginia. Mr. Bobrowitz continues to be in demand as a performer, composer, and arranger.

## PROGRAM NOTES

Imagine yourself on a wide, sandy beach on a gorgeous afternoon. There's nothing to do but listen to the ocean and the birds. There are no annoying

phone calls, no screaming customers or coworkers, and no place else for you to be. If that's not the definition of a tropical smoothie, it *should* be.

## PERFORMANCE SUGGESTIONS

Rhythmic accuracy is extremely important. Syncopation requires notes that are followed by rests to be played quite short. These notes should never hang into the rest as this destroys both rhythmic impetus and proper style. Think lightly. Don't overplay dynamics. Let the music proceed with a natural lilt that is not forced and heavy. This is true of every section in the band, including the

percussion section. Percussion should be quite prominent until measure 20, where they assume accompanist's roles for the duration. The required whistle may be either a samba whistle (preferred) or a police whistle. Spend some time on the bell tones in measures 69 and 70 so that all entrances are audible and equal in volume.

# TROPICAL SMOOTHIE

David Bobrowitz (BMI)

Driving ♩ = 144

Flute 1 2

Oboe

Bassoon

B<sup>b</sup> Clarinet 1 2 3

B<sup>b</sup> Bass Clarinet

E<sup>b</sup> Alto Saxophone 1 2

B<sup>b</sup> Tenor Saxophone

E<sup>b</sup> Baritone Saxophone

B<sup>b</sup> Trumpet 1 2

F Horn

Trombone 1 2

Euphonium

Tuba

Cow Bell *f*

Percussion 2 Maracas *f*

Claves *f*

3

Fl. 1 2

Ob.

Bsn. *mf*

B<sup>b</sup> Cl. 1 2

3

B. Cl. *mf*

A. Sax. 1 2

T. Sax. *mf*

Bar. Sax. *mf*

6 7 8 9 10 11

Tpt. 1 2

Hn. *mf*

Tbn. 1 2 *a2* *mf*

Euph. *mf*

Tba. *mf*

1 Bongos *f*

Perc. 2

3

12

Fl. 1 2

Ob.

Bsn.

*mf*

*a2*

B<sup>b</sup> Cl. 1 2

3

B. Cl.

*mf*

*a2*

*mf*

A. Sax. 1 2

T. Sax.

Bar. Sax.

*mf*

*a2*

12 13 14 15 16 17

Tpt. 1 2

Hn.

*mf*

*mf*

Tbn. 1 2

Euph.

Tba.

*a2*

Perc. 1 2 3

18

Fl. 1 2

Ob.

Bsn.

B<sup>b</sup> Cl. 1 2

3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

*mf*

*mf*

*mf*

*mf*

18

19

20

21

22

23

Tpt. 1 2

Hn.

Tbn. 1 2

Euph.

Tba.

1

Perc. 2 3

*f*

*f*

28

Fl. 1 2

Ob.

Bsn.

B<sup>b</sup> Cl. 1 2

3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

24 25 26 27 28 29

Tpt. 1 2

Hn.

Tbn. 1 2

Euph.

Tba.

1

Perc. 2 3

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf* Sus. Cym. (on dome)

Snare Drum *f*

8

30

Fl. 1 2

Ob.

Bsn.

B<sup>b</sup> Cl. 1 2

3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

30 31 32 33 34 35

Tpt. 1 2

*mf*

Hn.

Tbn. 1 2

Euph.

Tba.

Perc. 1 2 3

Timbale

*f*

36

Fl. 1 2

Ob.

Bsn.

B<sup>b</sup> Cl. 1 2

B. Cl. 3

A. Sax. 1 2

T. Sax.

Bar. Sax.

36 37 38 39 40 41

Tpt. 1 2

Hn.

Tbn. 1 2

Euph.

Tba.

*mf* *mf*

Perc. 1 2 3

42

Fl. 1 2

Ob.

Bsn.

B<sup>b</sup> Cl. 1 2

3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

42 43 44 45 46 47

Tpt. 1 2

Hn.

Tbn. 1 2

Euph.

Tba.

Sus. Cym. (on dome)

Perc. 1

2

3

*f*

+ Sus. Cym.

48 *a2*

Fl. 1 2

Ob.

Bsn.

B<sup>b</sup> Cl. 1 2

3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

48 49 50 51 52 53

Tpt. 1 2

Hn.

Tbn. 1 2

Euph.

Tba.

Perc. 1

2

3

*f*

54

Fl. 1  
2

Ob.

Bsn.

B♭ Cl. 1  
2

B. Cl. 3

A. Sax. 1  
2

T. Sax.

Bar. Sax.

54

55

56

57

58

59

Tpt. 1  
2

Hn.

Tbn. 1  
2

Euph.

Tba.

Perc. 1  
2  
3

60 *a2* **61**

Fl. 1 2

Ob.

Bsn.

B<sup>b</sup> Cl. 1 2

3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

60 **61** 62 63 64

Tpt. 1 2

Hn.

Tbn. 1 2

Euph.

Tba.

*ff*

Perc. 1 *ff* *ff*

2 *ff*

3 *ff*

65

Fl. 1 2

Ob.

Bsn.

B♭ Cl. 1 2

3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

65 66 67 68

Tpt. 1 2

Hn.

Tbn. 1 2

Euph.

Tba.

1

Perc. 2

3

*ff*

Whistle

*ff*



74

Fl. 1 2

Ob.

Bsn.

B<sup>b</sup> Cl. 1 2

3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

74 75 76 77 78

Tpt. 1 2

Hn.

Tbn. 1 2

Euph.

Tba.

Perc. 1

2

3

Claves *f*

79 *a2 tr* 83

Fl. 1 2 *f*

Ob. *f*

Bsn. *f*

B<sup>b</sup> Cl. 1 2 *f*

3 *f*

B. Cl. *f*

A. Sax. 1 2 *f*

T. Sax. *f*

Bar. Sax. *f*

79 80 81 82 83

Tpt. 1 *f*

2 *f*

Hn. *f*

Tbn. 1 2 *f*

Euph. *f*

Tba. *f*

Perc. 1

2

3

84

Fl. 1 2

Ob.

Bsn.

B<sup>b</sup> Cl. 1 2

3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

84 85 86 87

Tpt. 1 2

Hn.

Tbn. 1 2

Euph.

Tba.

Perc. 1

2

3

*ff*

*f*

88

Fl. 1 2

Ob.

Bsn.

B<sup>b</sup> Cl. 1 2

3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

88 89 90 91 92 93

Tpt. 1 2

Hn.

Tbn. 1 2

Euph.

Tba.

Perc. 1

2

3

3 Tomtoms

*f*

*a2*