

RWS CONCERT BAND SERIES

CONDUCTOR SCORE  
Catalog No: RWS-1504-01

# Hope

Robert W. Smith

**RWS**  
CONCERT BAND SERIES

**RWS** MUSIC  
COMPANY

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## Hope Robert W. Smith

### INSTRUMENTATION

Conductor Score .....	1	2nd B <sup>b</sup> Trumpet .....	3
1st & 2nd Flute .....	10	3rd B <sup>b</sup> Trumpet .....	3
Oboe .....	2	F Horn .....	4
1st B <sup>b</sup> Clarinet.....	4	1st Trombone.....	3
2nd B <sup>b</sup> Clarinet .....	4	2nd Trombone.....	3
3rd B <sup>b</sup> Clarinet.....	4	Euphonium B.C. ....	2
B <sup>b</sup> Bass Clarinet.....	2	Euphonium T.C.....	2
Bassoon.....	2	Tuba .....	4
1st & 2nd E <sup>b</sup> Alto Saxophone .....	6	Mallet Percussion: Vibraphone, Bells .....	4
B <sup>b</sup> Tenor Saxophone.....	2	Timpani.....	1
E <sup>b</sup> Baritone Saxophone .....	1	Percussion 1: Triangle, Mark Tree, Bass Drum.....	3
1st B <sup>b</sup> Trumpet.....	3	Percussion 2: Suspended Cymbal.....	2

### PROGRAM NOTE

The word "hope" is defined as the desire, belief, and expectation that something good will happen in our lives. We are proud to present our musical statement of *Hope*, a lyrical work by composer Robert W. Smith. The warmth and beauty of this flowing melody will stay in your heart and mind forever. From the opening solo to the full band melodic statements that follow, *Hope* takes us on a warm and beautiful musical journey of reflection and promise.

### NOTES TO CONDUCTOR

The opening solo should be very expressive. When I perform the piece, I give the soloist freedom in the first four measures. I begin conducting in measure 5 with the mallet/keyboard percussion entrance. I have cued the solo in the alto saxophone and trumpet to allow performance options based on your personnel and performance environment.

Please pay particular attention to the dynamic shaping throughout. I have liberally notated phrase shapings. However, please feel free to interpret based on your musical preferences.

The clarinets should have presence beginning in measure 18. The trumpet solo should also have presence beginning in measure 22. The low register of this solo is intended. Please strive for a warm and effortless sound in this little used register of the trumpet. Please adjust the balance between trumpet and accompaniment accordingly.

Please note the ritardando beginning in measure 43. Feel free to maximize this effect leading to the release of the sustain in measure 45.

The small ensemble statements beginning at measure 47 should be balanced within the choir. In addition, the choirs should be balanced with each other to insure momentum leading to the last phrase. The final melodic phrase is presented by the mallet/keyboard percussion. The bells/vibes should be clearly audible with the band's release on their last note.

I hope that you and the band find *Hope* to be a rewarding musical experience. Best wishes for a wonderful performance!



### ABOUT THE COMPOSER



**Robert W. Smith** (b. 1958) is one of the most popular and prolific composers in America today. He has over 600 publications in print with the majority composed and arranged through his long association with Warner Bros. Publications and the Belwin catalog.

Mr. Smith's credits include many compositions and productions in all areas of the music field. His original works for winds and percussion have been programmed by countless military, university, high school, and middle school bands throughout the United States, Canada, Europe, Australia, South America and Asia. His Symphony #1 (The Divine Comedy), Symphony #2 (The Odyssey), Symphony #3 (Don Quixote), Inchon and Africa: Ceremony, Song and Ritual have received worldwide critical acclaim. His educational compositions such as The Tempest, Encanto, and The Great Locomotive Chase have become standards for developing bands throughout the world.

Mr. Smith's music has received extensive airplay on major network television as well as inclusion in multiple motion pictures. From professional ensembles such as the United States Navy Band, United States Air Force Band, Boston Pops and the Atlanta Symphony to school bands and orchestras throughout the world, his music speaks to audiences in any concert setting. As a conductor, clinician and keynote speaker, Mr. Smith has performed throughout North America, Asia, South America, Europe and Australia. His music has been recorded by various ensembles and is available on CD and download through Walking Frog Records, iTunes, Amazon, and other recorded music outlets.

Mr. Smith is the President/CEO of RWS Music Company. In addition, he is currently teaching in the Music Industry program at Troy University in Troy, Alabama. His teaching responsibilities are focused in music composition, production, publishing and business.



# HOPE

## Conductor Score

Robert W. Smith (ASCAP)

RWS-1504-00

Reflective ♩ = 72

1st & 2nd Flute

Oboe

1st B♭ Clarinet

2nd B♭ Clarinet

3rd B♭ Clarinet

B♭ Bass Clarinet

Bassoon

1st & 2nd E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

1st B♭ Trumpet

2nd B♭ Trumpet

3rd B♭ Trumpet

F Horn

1st Trombone

2nd Trombone

Euphonium B.C.

Tuba

Mallet Percussion  
Vibraphone, Bells

Timpani  
F, G, B♭

Percussion 1  
Triangle,  
Mark Tree  
(Wind Chimes),  
Bass Drum

Percussion 2  
Suspended Cymbal

The musical score is written for a full orchestra and includes the following parts and markings:

- 1st & 2nd Flute:** Rests throughout.
- Oboe:** Rests throughout.
- 1st B♭ Clarinet:** Solo part starting at measure 1 with *mf* and *espress.* dynamics, ending at measure 9 with *mf* and *Tutti* marking.
- 2nd B♭ Clarinet:** Rests throughout.
- 3rd B♭ Clarinet:** Rests throughout.
- B♭ Bass Clarinet:** Rests throughout.
- Bassoon:** Rests throughout.
- 1st & 2nd E♭ Alto Saxophone:** Solo Clar. part starting at measure 1 with *mf* dynamics, ending at measure 9 with *mp* dynamics.
- B♭ Tenor Saxophone:** Rests throughout.
- E♭ Baritone Saxophone:** Rests throughout.
- 1st B♭ Trumpet:** Solo Clar. part starting at measure 1 with *mf* dynamics, ending at measure 9.
- 2nd B♭ Trumpet:** Rests throughout.
- 3rd B♭ Trumpet:** Rests throughout.
- F Horn:** Rests throughout.
- 1st Trombone:** Rests throughout.
- 2nd Trombone:** Rests throughout.
- Euphonium B.C.:** Rests throughout.
- Tuba:** Rests throughout.
- Mallet Percussion (Vibraphone, Bells):** Starts at measure 5 with *mp* dynamics.
- Timpani (F, G, B♭):** Rests throughout.
- Percussion 1 (Triangle, Mark Tree, Wind Chimes, Bass Drum):** Rests throughout.
- Percussion 2 (Suspended Cymbal):** Rests throughout.

Measure numbers 1 through 9 are indicated at the bottom of the score.

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10

15

18

Flute

Oboe

1st Clar. *Solo* *mf* *Tutti*

2nd Clar. *mp* *f* *mp*

3rd Clar. *mp* *f* *mp*

B. Clar. *mf* *mp* *f* *mp*

Bsn. *mf* *mp* *f* *mp*

A. Sax. *mf* *mp* *f* *mp* *Solo Clar.* *mf*

T. Sax. *mf* *mp* *f* *mp*

B. Sax. *mf* *mp* *f* *mp*

10

15

18

1st Trpt. *Solo Clar.* *mf* *rit.* *a tempo*

2nd Trpt.

3rd Trpt.

Horn *mf* *mp* *Tutti* *mp*

1st Tbn. *mf* *mp* *Tutti* *mp*

2nd Tbn. *mp* *Tutti* *mp*

Euph. *mf* *mp* *Tutti* *mp*

Tuba *mp* *Tutti* *mp*

Mlt. *Vibes/Bells* *mf* *mp* *mp*

Timp. *p*

Perc. 1 *Triangle* *mp*

Perc. 2 *let all cyms. vibrate* *mf* *p* *mf* *pp* *mp*

Flute

Oboe

1st Clar.

2nd Clar.

3rd Clar.

B. Clar.

Bsn.

A. Sax.

T. Sax.

B. Sax.

22 With Warmth

1st Trpt.

2nd Trpt.

3rd Trpt.

Horn

1st Tbn.

2nd Tbn.

Euph.

Tuba

Mlt.

Timp.

Perc. 1

Perc. 2

20 21 22 23 24 25 26 27 28

*mp* *mf* *espress.* *p* *mf*

Musical score for a symphony orchestra, featuring woodwinds, brass, and percussion parts. The score is divided into two systems, each with rehearsal marks 31 and 36. A large red watermark "Preview Use Requires Purchase" is overlaid across the score.

**System 1 (Measures 29-35):**

- Flute:** *mp* to *mf*, *mp* to *mf*.
- Oboe:** *mp* to *mf*, *mp* to *mf*.
- 1st Clar.:** *mp* to *mf*, *mf*.
- 2nd Clar.:** *mp* to *mf*, *mf*.
- 3rd Clar.:** *mp* to *mf*, *mf*.
- B. Clar.:** *p* to *mf*.
- Bsn.:** *p* to *mf*.
- A. Sax.:** *mf* to *mp*, *mf*.
- T. Sax.:** *mf* to *mp*, *mf*.
- B. Sax.:** *p* to *mf*.
- 1st Trpt.:** *mf* to *mp*, *mp* to *mf*.
- 2nd Trpt.:** *mp* to *mf*.
- 3rd Trpt.:** *mp* to *mf*.
- Horn:** *mf* to *mp*, *mf*.
- 1st Tbn.:** *p* to *mf*.
- 2nd Tbn.:** *p* to *mf*.
- Euph.:** *p* to *mf*.
- Tuba:** *p* to *mf*.
- Mlt.:** *mf* to *mp*, *mf*.
- Timp.:** *mp* to *p*, *mf*.
- Perc. 1:** Triangle (*mf*), Mark Tree (Wind Chimes) (*mf*).
- Perc. 2:** *pp* to *mp*, *p* to *mf*.

**System 2 (Measures 36-37):**

- Flute:** *mf*.
- Oboe:** *mf*.
- 1st Clar.:** *mf*.
- 2nd Clar.:** *mf*.
- 3rd Clar.:** *mf*.
- B. Clar.:** *p* to *mf*.
- Bsn.:** *p* to *mf*.
- A. Sax.:** *mf*.
- T. Sax.:** *mf*.
- B. Sax.:** *p* to *mf*.
- 1st Trpt.:** *mp* to *mf*.
- 2nd Trpt.:** *mp* to *mf*.
- 3rd Trpt.:** *mp* to *mf*.
- Horn:** *mf*.
- 1st Tbn.:** *p* to *mf*.
- 2nd Tbn.:** *p* to *mf*.
- Euph.:** *p* to *mf*.
- Tuba:** *p* to *mf*.
- Mlt.:** *mf*.
- Timp.:** *p* to *mf*.
- Perc. 1:** *mf*.
- Perc. 2:** *p* to *mf*.

**Rehearsal Mark 31:** Occurs at measure 31 in both systems.

**Rehearsal Mark 36:** Occurs at measure 36 in both systems, marked with *Tutti*.

**Other markings:** *pp*, *p*, *mf*, *mp*, *mf*, *mf*, *mf*. *Bs. Dr. let vibrate*.

Slightly Slower

rit.

a tempo

Flute

Oboe

1st Clar.

2nd Clar.

3rd Clar.

B. Clar.

Bsn.

A. Sax.

T. Sax.

B. Sax.

Horn 1

Horn 2

Euphonium

Slightly Slower

rit.

a tempo

1st Trpt.

2nd Trpt.

3rd Trpt.

Horn

1st Tbn.

2nd Tbn.

Euph.

Tuba

Mlt.

Timp.

Perc. 1

Perc. 2

Mark Tree (Wind Chimes)

47

Flute *mf* *Div.* *rit.*

Oboe *mf*

1st Clar. *mf* *Div.* *Solo Clar. mf* *pp*

2nd Clar. *mf*

3rd Clar. *mf*

B. Clar. *mf* *pp*

Bsn. *mf* *pp*

A. Sax. *mp* *p* *mp* *pp*

T. Sax. *mp* *p* *mp* *pp*

B. Sax. *p* *mf* *pp*

47

1st Trpt. *mf* *Solo Clar.* *rit.* *pp*

2nd Trpt.

3rd Trpt.

Horn *mp* *p* *p* *mp* *pp*

1st Tbn. *p* *mf* *pp*

2nd Tbn. *p* *mp* *pp*

Euph. *p* *mp* *pp*

Tuba *p* *mp* *pp*

Mlt. *Vibes only* *Vibes/Bells* *Soli Vibes/Bells* *mf* *mp* *pp*

Timp. *mf* *pp*

Perc. 1 *Mark Tree (Wind Chimes)* *Bs. Dr.* *Mark Tree (Wind Chimes)* *Triangle* *mp* *pp* *let vibrate* *mp*

Perc. 2 *mp* *pp* *mp*