

RWS SYMPHONY BAND SERIES

CONDUCTOR SCORE  
Catalog No: RWS-1611-01

# Summer Nights

Mvt. 3 – Postcards From The First Coast

Robert W. Smith

REVIEW ONLY  
Legal Use Requires Purchase

# REVIEW ONLY

*Symphony Band Series*

RWS MUSIC  
COMPANY

# RWS SYMPHONY BAND SERIES

## Summer Nights

Mvt. 3 – Postcards From The First Coast

Robert W. Smith

### INSTRUMENTATION

Conductor Score .....	1	3rd B <sup>b</sup> Trumpet .....	3
Piccolo .....	1	1st & 3rd F Horn .....	2
1st & 2nd Flute .....	10	2nd & 4th F Horn .....	2
1st & 2nd Oboe.....	2	1st Trombone.....	2
1st B <sup>b</sup> Clarinet.....	4	2nd Trombone.....	2
2nd B <sup>b</sup> Clarinet .....	4	Bass Trombone.....	2
3rd B <sup>b</sup> Clarinet .....	4	Euphonium B.C.....	2
B <sup>b</sup> Bass Clarinet.....	2	Euphonium T.C. ....	2
B <sup>b</sup> Contrabass Clarinet.....	1	Tuba .....	4
Bassoon .....	2	Timpani, Guiro .....	2
1st & 2nd E <sup>b</sup> Alto Saxophone .....	6	Mallet Percussion: Vibraphone.....	2
B <sup>b</sup> Tenor Saxophone .....	2	Percussion 1: Congas/Timbales, Claves.....	2
E <sup>b</sup> Baritone Saxophone .....	1	Percussion 2: Crash Cymbals, Cabasa, Suspended Cymbal.....	3
1st B <sup>b</sup> Trumpet.....	3	Piano.....	1
2nd B <sup>b</sup> Trumpet .....	3		

### PROGRAM NOTE

*Summer Nights* is a celebratory statement of life through Latin-American music. Composed as the third movement of "Post Cards from the First Coast," *Summer Nights* is dedicated to the First Coast Wind Ensemble of Jacksonville, FL, under the direction of Artie Clifton. Influenced by the vibrant cultural blend in the Sunshine State of Florida, the music captures the energy of Florida night life from the "First Coast" of Jacksonville to "South Beach" of Miami and beyond. Feel free to move and dance while we feature the percussion, trumpet, trombone and saxophone sections. Viva la musica! Viva la vida!

### NOTES TO CONDUCTOR

The opening ostinato in the woodwinds and piano should be energized with emphasis on accents and articulations. Care should be given to the rhythmic interactions to create a vibrant soundscape.

The timbales/conga player(s) should be positioned for presence. Note the ad lib indications throughout. Feel free to explore outside the notated part based on the experience and proficiency of the player(s).

Note the optional 8va bass notations. This should be only one player for style, clarity and cleanliness.

The building section at 33 should begin at a mezzo piano with a consistent crescendo to the fortissimo at measure 41. Depending upon the size of the ensemble, feel free to adjust the beginning dynamic to a piano.

The saxophones are featured beginning at measure 51. Please balance the band accordingly. Depending upon the performance environment, you may wish to ask the saxophones to stand for their feature. The trumpets and trombones may also stand in the features at measures 59 and 67 respectively.

The full band feature beginning at measure 75 should be carefully rehearsed for consistent style and shaping/inflection throughout.

I hope that you and the band find *Summer Nights* to be an enjoyable and effective addition to your concert program. 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.



Commissioned by and Dedicated to the First Coast Wind Ensemble of Jacksonville, FL

Artie Clifton, Conductor

Conductor Score  
RWS-1611-00

# SUMMER NIGHTS

by Robert W. Smith (ASCAP)

Mvt. 3 - Postcards From The First Coast

Con Energico! ♩ = 160

The score is arranged for a large wind ensemble and includes the following parts:

- Piccolo
- 1st & 2nd Flute
- 1st & 2nd Oboe
- 1st B♭ Clarinet
- 2nd B♭ Clarinet
- 3rd B♭ Clarinet
- B♭ Bass Clarinet
- B♭ Contrabass Clarinet
- Bassoon
- 1st & 2nd E♭ Alto Saxophone
- B♭ Tenor Saxophone
- E♭ Baritone Saxophone
- 1st B♭ Trumpet
- 2nd B♭ Trumpet
- 3rd B♭ Trumpet
- 1st & 3rd F Horn
- 2nd & 4th F Horn
- 1st Trombone
- 2nd Trombone
- Bass Trombone
- Euphonium B.C.
- Tuba
- Timpani, F - C Guiro
- Mallet Percussion (Vibraphone)
- Percussion 1 (Congas/Timbales, Claves)
- Percussion 2 (Suspended Cymbal, Crash Cymbals, Cabasa, Ride Cymbal)
- Piano

The score is marked with a large red watermark: "PREVIEW ONLY - Legal Use Requires Purchase".

© 2016 RWS Music Company

all rights administrated by Ariana Productions LLC, 7615 Martha's Cove Lane, Navarre, FL 32566

International Copyright Secured. All Rights Reserved. Printed in U. S. A.

WARNING! This composition is protected by copyright law. To copy or reproduce it by any means is an infringement of the copyright law.

Picc.

Fl.

Ob.

1st Cl.

2nd Cl.

3rd Cl.

B. Cl.

Ch. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

9 opt. Div. (one player on upper part)

1st Tpt.

2nd Tpt.

3rd Tpt.

1st & 3rd Hn.

2nd & 4th Hn.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

Pno.



17

Picc.

Fl.

Ob.

1st Cl.

2nd Cl.

3rd Cl.

B. Cl.

Ch. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

17

1st Tpt.

2nd Tpt.

3rd Tpt.

1st & 3rd Hn.

2nd & 4th Hn.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

Pno.

17 18 19 20 21 22 23 24



Picc. *mp*

Fl. *mp*

Ob. *mp*

1st Cl. *mp*

2nd Cl. *mp*

3rd Cl. *mp*

B. Cl. *mp*

Cb. Cl. *mp*

Bsn. *mp*

A. Sx. *mp*

T. Sx. *f mp*

B. Sx. *f mp*

25 33 Building loco *mf mp*

1st Tpt. *mf*

2nd Tpt. *mf*

3rd Tpt. *mf*

1st & 3rd Hn. *mp*

2nd & 4th Hn. *mp*  
opt. Div. (one player on upper part)

1st Tbn. *mp* Div.

2nd Tbn. *mp*

B. Tbn. *mp*

Euph. *mp*

Tuba *mp*

Timp. *mp*

Mal. *mp*

Perc. 1 *mp*

Perc. 2 *mp* Ride Cym. *mf*

Pno. *mp*

25 26 27 28 29 30 31 32 33

43

Picc. *cresc.* *tr* *ff* *ff*

Fl. *cresc.* *tr* *ff* *ff*

Ob. *cresc.* *tr* *ff* *ff*

1st Cl. *cresc.* *tr* *ff* *ff*

2nd Cl. *cresc.* *tr* *ff* *ff*

3rd Cl. *cresc.* *tr* *ff* *ff*

B. Cl. *cresc.* *tr* *ff* *ff* *mf*

Cb. Cl. *cresc.* *tr* *ff* *ff* *mf*

Bsn. *cresc.* *tr* *ff* *ff* *mf*

A. Sx. *cresc.* *tr* *ff* *ff*

T. Sx. *cresc.* *tr* *ff* *ff*

B. Sx. *cresc.* *tr* *ff* *ff*

1st Tpt. *cresc.* *tr* *ff* *ff* *Div.*

2nd Tpt. *cresc.* *tr* *ff* *ff*

3rd Tpt. *cresc.* *tr* *ff* *ff*

1st & 3rd Hn. *cresc.* *tr* *ff* *ff* *mf*

2nd & 4th Hn. *cresc.* *tr* *ff* *ff* *mf*

1st Tbn. *cresc.* *tr* *ff* *ff*

2nd Tbn. *cresc.* *tr* *ff* *ff*

B. Tbn. *cresc.* *tr* *ff* *ff*

Euph. *cresc.* *tr* *ff* *ff*

Tuba *cresc.* *tr* *ff* *ff* *mf*

Timp. *cresc.* *tr* *ff* *ff*

Mal. *cresc.* *tr* *ff* *ff* *Solo ad. lib.* *f*

Perc. 1 *cresc.* *tr* *ff* *ff* *Cabasa*

Perc. 2 *cresc.* *tr* *ff* *ff* *mf*

Pno. *cresc.* *tr* *ff* *ff* *mf*

34 35 36 37 38 39 40 41 42 43 44 45





Picc. *mf*

Fl. *mf*

Ob.

1st Cl. *mf*

2nd Cl. *mf*

3rd Cl. *mf*

B. Cl.

Cb. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

59 *mf* Div. *Soli*

1st Tpt. *mf* *Soli*

2nd Tpt. *mf* *Soli*

3rd Tpt. *mf* *Soli*

1st & 3rd Hn. *mf*

2nd & 4th Hn. *mf*

1st Tbn. *mf*

2nd Tbn.

B. Tbn.

Euph.

Tuba

Timp.

Mal.

Timbales  
(Congas ad. lib.)

Perc. 1

Perc. 2

Pno. *mf*

56 57 58 59 60 61 62 63 64 65 66

67 75

Picc. *mf* *mp*

Fl. Div. *f* *mf* *mp*

Ob. Div. *f* *mf* *mp*

1st Cl. *f* *mf* *mp*

2nd Cl. *f* *mf* *mp*

3rd Cl. *f* *mf* *mp*

B. Cl. *f* *mf* *mp*

Cb. Cl. *f* *mf* *mp*

Bsn. *f* *mf* *mp*

A. Sx. *mp*

T. Sx. *mp*

B. Sx. *mp*

67 75

1st Tpt. *f* *mp*

2nd Tpt. *f* *mp*

3rd Tpt. *f* *mp*

1st & 3rd Hn. *mp*

2nd & 4th Hn. *mp*

1st Tbn. Div. *f* *Soli* *mp*

2nd Tbn. *f* *Soli* *mp*

B. Tbn. *f* *mp*

Euph. *mp*

Tuba *f* *mf* *mp*

Timp. *f* *mf*

Mal. *f* *mp*

Perc. 1 *f* *mf*

Perc. 2 *f*

Pno. *f* *mf* *mp*

67 68 69 70 71 72 73 74 75 76 77

Building

Picc. *cresc.* *f*

Fl. *cresc.* *f*

Ob. *cresc.* *f*

1st Cl. *cresc.* *f*

2nd Cl. *cresc.* *f*

3rd Cl. *cresc.* *f*

B. Cl. *cresc.* *f*

Ch. Cl. *cresc.* *f*

Bsn. *cresc.* *f*

A. Sx. *cresc.* *f*

T. Sx. *cresc.* *f*

B. Sx. *cresc.* *f*

1st Tpt. *cresc.* *f*

2nd Tpt. *cresc.* *f*

3rd Tpt. *cresc.* *f*

1st & 3rd Hn. *cresc.* *f*

2nd & 4th Hn. *cresc.* *f*

1st Tbn. *cresc.* *f*

2nd Tbn. *cresc.* *f*

B. Tbn. *cresc.* *f*

Euph. *cresc.* *f*

Tuba *cresc.* *f*

Timp. *pp* *f*

Mal. *cresc.* *f*

Perc. 1 *f* Solo ad. lib. (shell)

Perc. 2 *f*

Pno. *cresc.* *f*

78 79 80 81 82 83 84 85 86

87 91

Picc. *f*

Fl. *f*

Ob. *f*

1st Cl. *f*

2nd Cl. *f*

3rd Cl. *f*

B. Cl. *f*

Ch. Cl. *f*

Bsn. *f*

A. Sx. *f*

T. Sx. *f*

B. Sx. *f*

87 91 opt. 8va (one player)

1st Tpt. *f*

2nd Tpt. *f*

3rd Tpt. *f*

1st & 3rd Hn. *f*

2nd & 4th Hn. *f*

1st Tbn. *f*

2nd Tbn. *f*

B. Tbn. *f*

Euph. *f*

Tuba *f*

Timp. *f*

Mal. *f*

Perc. 1 *f*

Perc. 2 *f*

Pno. *f*

87 88 89 90 91 92 93 94







Picc. *mp* *cresc.* *tr*

Fl. *mp* *cresc.* *tr*

Ob. *mp* *cresc.* *tr*

1st Cl. *mp* *cresc.* *tr*

2nd Cl. *mp* *cresc.* *tr*

3rd Cl. *mp* *cresc.* *tr*

B. Cl. *mp* *cresc.* *tr*

Cb. Cl. *mp* *cresc.* *tr*

Bsn. *mp* *cresc.* *tr*

A. Sx. *mp* *cresc.* *tr*

T. Sx. *mp* *cresc.* *tr*

B. Sx. *mp* *cresc.* *tr*

1st Tpt. *mf* *cresc.* *loco*

2nd Tpt. *mf* *cresc.*

3rd Tpt. *mf* *cresc.*

1st & 3rd Hn. *mp* *cresc.*

2nd & 4th Hn. *mp* *cresc.*

1st Tbn. *mp* *cresc.*

2nd Tbn. *mp* *cresc.*

B. Tbn. *mp* *cresc.*

Euph. *mp* *cresc.*

Tuba *mp* *cresc.*

Timp. *mp* *cresc.*

Mal. *mp* *cresc.*

Perc. 1 *Cont. 2/3 son clave pattern*

Perc. 2 *Ride Cym. mf cresc.*

Pno. *mp* *cresc.*

Ad lib. Solo Building Into Final Statement! Make this yours!!!

Cont. 2/3 son clave pattern

Ride Cym. *mf* *cresc.*

