

RWS DEVELOPING BAND SERIES

CONDUCTOR SCORE
Catalog No: RWS-1614-01

Yellow

Robert W. Smith

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DEVELOPING BAND SERIES

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INSTRUMENTATION

Conductor Score	1	1st B ^b Trumpet.....	5
Flute/Piccolo (opt.).....	10	2nd B ^b Trumpet	5
Oboe	2	F Horn	4
1st B ^b Clarinet.....	6	1st & 2nd Trombone	6
2nd B ^b Clarinet	6	Baritone B.C.	2
B ^b Bass Clarinet.....	2	Euphonium T.C.....	2
Bassoon.....	2	Tuba	4
E ^b Alto Saxophone.....	6	Keyboard Percussion: Marimba (opt. Xylophone)	4
B ^b Tenor Saxophone	2	Timpani	1
E ^b Baritone Saxophone	2	Percussion 1: Triangle, Bass Drum, Tambourine, Snare Drum	4
		Percussion 2: Woodblock, Suspended Cymbal	4

PROGRAM NOTE

Yellow was originally composed as a movement from a suite for band entitled *Krisanna's Colors*. The suite was written to honor Krisanna Roberts, an amazing young lady who shared her joy and love for life with all.

She described her days and emotions in colors. Pier Hardin, her art teacher, shared her love for color as follows:

"Krisanna Roberts' love for color was evident from the first moment one met her. She herself would likely be decked out in cheerful, brilliant pinks or lavenders or spring greens, any hue associated with the world in full bloom. She would compliment whomever she met with some observant comment about the colors that person had selected to wear that day. She would say how much she admired a particular stone in a piece of jewelry for its clarity of color, a stripe in one's shirt because it reminded her of the color of a favorite flower, a painting because of a dot of chartreuse or lemon yellow. No detail was too small for her to notice."

A yellow day for Krisanna was bright and cheery which she freely shared with others. In the face of adversity, her enduring spirit conveyed beauty and optimism to all. Determined, loving, generous, funny – Krisanna truly lived in the light.

Yellow was commissioned by and dedicated to Krisanna Roberts and the UMS-Wright Band of Mobile, Alabama. The piece was premiered on May 25, 2010, under the baton of UMS-Wright Director of Bands Richard DeLaFuente.

NOTES TO CONDUCTOR

There are multiple teaching opportunities throughout this piece. Students have the opportunity to experience the Lydian mode as well as a fugue. Articulations, particularly staccato, are crucial throughout.

Feel free to explore tempo as your performance and teaching situation requires. I suggest beginning slowly (M.M. = 92) with emphasis on articulation uniformity and clarity. As the band becomes comfortable, the tempo can gradually be increased leading to the marked 138 beats per minute.

Balance during the fugue should be a priority to insure the presence of each line. Please note the solo/optional soli as indicated. I suggest beginning with the soli for teaching/rehearsal purposes and moving to the solo texture at the appropriate point in your rehearsal sequence. If the optional piccolo is available, the upper line of the flute part should be performed.

I hope that you and the band find *Yellow* 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.



YELLOW

from Krisanna's Colors

Robert W. Smith (ASCAP)

Conductor Score

RWS-1614-00

Bright! ♩ = 138

5

Flute
(opt. Piccolo)

Oboe

1st B♭ Clarinet

2nd B♭ Clarinet

B♭ Bass Clarinet

Bassoon

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Solo (opt. Soli)

mf

Bright! ♩ = 138

5

1st B♭ Trumpet

2nd B♭ Trumpet

F Horn

1st & 2nd Trombone

Baritone B.C.

Tuba

Keyboard Percussion
(Marimba/
opt. Xylophone)

Timpani F, B♭

Percussion 1
(Triangle, Bass Drum,
Tambourine, Snare Drum)

Percussion 2
(Wood Block,
Suspended Cymbal)

1 *mf*

2

3

4

5

6

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Fl. *mf*

Ob. *mf*

1st Cl. *Tutti* *mf*

2nd Cl. *mf*

B. Cl.

Bsn.

A. Sax. *mf*

T. Sax.

Bar. Sax.

1st Tpt.

2nd Tpt.

Hn.

Tbn.

Bar.

Tuba

K.B. Perc.

Timp.

Perc. 1 Triangle *mf*

Perc. 2

Sus. Cym. 12 *p*

13

Fl. *mf* *f* *div.*

Ob. *mf* *f*

1st Cl. *mf* *f* *div.*

2nd Cl. *mf* *f*

B. Cl. *mf* *f*

Bsn. *mf* *f*

A. Sax. *mf* *f*

T. Sax. *mf* *f*

Bar. Sax. *mf* *f*

1st Tpt. *mf* *f* *div.*

2nd Tpt. *mf* *f*

Hn. *mf* *f*

Tbn. *mf* *f* *div.*

Bar. *mf* *f*

Tuba *mf* *f*

K.B. Perc. *mf* *f* Marimba (opt. Xylo.)

Timp. *mf* *f*

Perc. 1 *mf* *f*

Perc. 2 *mf* *f*

13 *mf* let all cymbals vibrate unless noted

14

15

16 *p*

17 *f*

18 *p*

21

Fl. *mf*

Ob. *mf*

1st Cl. *mf*

2nd Cl. *mf*

B. Cl. *f* *mf*

Bsn. *f* *mf*

A. Sax. *mf*

T. Sax.

Bar. Sax. *mf*

1st Tpt. *mp*

2nd Tpt. *mp*

Hn. *mf*

Tbn.

Bar. *mf*

Tuba *f* *mf*

K.B. Perc. *f* *mf*

Timp. *f* *mf*

Perc. 1 *mf*

Perc. 2

19 *f* 20 21 *mf* 22 23 24 *p* 25 *mf*

29 Fugue

This page contains the musical score for '29 Fugue'. The score is written for a large ensemble of instruments. The parts include:

- Flute (Fl.)
- Oboe (Ob.)
- 1st Clarinet (1st Cl.)
- 2nd Clarinet (2nd Cl.)
- Bass Clarinet (B. Cl.)
- Bassoon (Bsn.)
- Alto Saxophone (A. Sax.)
- Tenor Saxophone (T. Sax.)
- Baritone Saxophone (Bar. Sax.)
- 1st Trumpet (1st Tpt.)
- 2nd Trumpet (2nd Tpt.)
- Horn (Hn.)
- Trombone (Tbn.)
- Baritone (Bar.)
- Tuba
- K.B. Perc. (K.B. Perc.)
- Timpani (Timp.)
- Perc. 1 (Perc. 1)
- Perc. 2 (Perc. 2)

The score spans measures 26 to 32. A large red watermark reading 'Preview Only' and 'Legal Use Requires Purchase' is overlaid diagonally across the page. The word 'Fugue' appears in a box above measure 29. Dynamic markings such as *f*, *mf*, and *mf* are present throughout the score. The percussion parts include a 'Solo' section for Perc. 2 starting at measure 29 and a 'Tamb.' section for Perc. 1 starting at measure 31.

33

Solo (opt. Soli)

mf

Solo (opt. Soli)

mf

Solo (opt. Soli)

mf

33

Solo

mf

Triangle

33

34

35

36

37

38

39

40

41

Fl. *Tutti*
mf

Ob. *mf*

1st Cl. *Tutti*
mf

2nd Cl. *mf*

B. Cl. *mf*

Bsn. *mf*

A. Sax. *Tutti*
mf

T. Sax. *mf*

Bar. Sax.

41

1st Tpt. *Tutti*
mf

2nd Tpt. *mf*

Hn. *mf*

Tbn. *mf*

Bar. *mf*

Tuba *mf*

K.B. Perc. *mf*

Timp.

Perc. 1

Perc. 2

41 42 43 44 45 46 47

p *mf*

50 With Great Joy!

Fl. *f mp f*

Ob. *f mp f*

1st Cl. *f mp f div.*

2nd Cl. *f mp f*

B. Cl. *sfp f*

Bsn. *sfp f*

A. Sax. *f mp f*

T. Sax. *f mp f*

Bar. Sax. *sfp f*

50 With Great Joy!
Tutti

1st Tpt. *f*

2nd Tpt. *f*

Hn. *sfp f*

Tbn. *sfp f*

Bar. *sfp f*

Tuba *sfp f*

K.B. Perc. *f mp f*

Timp. *sfp f*

Perc. 1 *f*
Sn. Dr.
Bs. Dr.

Perc. 2

48 49 50 51 52 53

p f p

Fl. *f mp f ff fff*

Ob. *f mp f ff fff*

1st Cl. *f mp f ff fff*

2nd Cl. *f mp f ff fff*

B. Cl. *ff fff*

Bsn. *ff fff*

A. Sax. *ff fff*

T. Sax. *f mp f ff fff*

Bar. Sax. *ff fff*

1st Tpt. *f ff fff*

2nd Tpt. *f ff fff*

Hn. *div. ff fff*

Tbn. *ff fff*

Bar. *ff fff*

Tuba *ff fff*

K.B. Perc. *f mp f ff fff*

Timp. *p ff fff*

Perc. 1 *p ff fff*

Perc. 2 *p ff fff*

60 61 62 63 64 65

p f p ff fff