

RWS SYMPHONY BAND SERIES

CONDUCTOR SCORE
Catalog No: RWS-1615-01

Suite of Appalachian Folk Songs

Robert W. Smith

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Symphony Band Series

RWS MUSIC
COMPANY

RWS SYMPHONY BAND SERIES

Suite of Appalachian Folk Songs

Robert W. Smith

INSTRUMENTATION

Conductor Score	1	3rd B ^b 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 ^b Clarinet	4	2nd Trombone	2
2nd B ^b Clarinet	4	Bass Trombone	2
3rd B ^b Clarinet	4	Euphonium (B.C.)	2
B ^b Bass Clarinet	2	Euphonium (T.C.)	2
E ^b Contralto Clarinet	1	Tuba	4
1st & 2nd Bassoon	2	Mallet Percussion: Bells, Chimes, Xylophone	3
1st & 2nd E ^b Alto Saxophone	6	Timpani	1
B ^b Tenor Saxophone	2	Percussion 1: Wind Chimes, Snare Drum, Bass Drum, Triangle	4
E ^b Baritone Saxophone	1	Percussion 2: Suspended Cymbal, Crash Cymbals, Tenor Drum	3
1st B ^b Trumpet	3		
2nd B ^b Trumpet	3		

PROGRAM NOTE

Suite of Appalachian Folk Songs by Robert W. Smith is based upon music from the Appalachia region of the Eastern United States. The indigenous music of this mountainous region is derived from various European and African influences. These include English ballads, Irish and Scottish traditional music, hymns, and African-American blues. Six selections are presented in the suite and are drawn from Cecil Sharp's and Maud Karpeles collection of folk songs entitled *English Folk Songs from the Southern Appalachians*. Songs include *Good Morning My Pretty Little Miss*, *What's Little Babies Made Of?*, *The Cruel Mother*, *The Maid Freed From the Gallows*, *Cripple Creek*, and *Sally Anne*.

Robert W. Smith felt it only fitting that an ensemble located within the mountains of Appalachia premiere this work. The West Virginia University Wind Symphony is honored to be that ensemble!

John Hendricks

NOTES TO CONDUCTOR

The opening clarinet solo should be reflective as possible in the spirit of the Appalachian Mountain singing style. As the low woodwind and tuba/euphonium choirs enter in m. 9, note the dynamic shaping. The horns restate the melody with the clarinet joining on a lamenting countermelody. Note the ritardando in m. 20 leading to the conclusion of the *Good Morning My Pretty Little Miss*.

What's Little Babies Made Of? begins at m. 23 in very spirited fashion. Clarity and uniformity of articulations is essential throughout. The bassoon line beginning in m. 29 in extremely important. Note the cues in the baritone saxophone should additional resources be required. Balance is crucial within the entire woodwind choir at m. 41.

The brass entrance at m. 49 includes duplets throughout. Please insure the rhythmic integrity of the duplets against the upper woodwind counter-line above. As the song concludes, note the tuba, horn and piccolo soloists at m. 73. The final note in m. 76 should be very strong and in contrast to the delicacy of the three soloist figures.

The Cruel Mother should be flowing and performed with a sense of forward momentum throughout. Please note the melodic/counter-melodic weave throughout. At various times, the lines begin in one instrumental line and are continued in another (ex. tubas to euphonium in m. 95-98). Please note the metric playfulness throughout as well. For example, the energy in the woodwind eighth notes beginning at m. 103 provide an extra sparkle and momentum against the melodic line. Interacting accents join in m. 111 creating additional interest and musical playfulness. The ritardando beginning in m. 118 should be carefully interpreted to allow this movement to reach a logical and satisfying conclusion.

The Maid Freed From The Gallows begins with a lamenting flute solo. The clarinet choir entrance at m. 129 provides a sense of momentum as the melody is restated in the flutes, oboes and euphonium.

The bold, martial statement beginning at m. 140 should be in contrast to the preceding flowing melody. Please note the percussion statement in the snare drum and tenor drums. This line should be strong, balanced and reminiscent of the infamous ceremony at the gallows throughout history. Fortunately, our young maid is freed from an untimely demise. The return of the melody at m. 150 should be played and resolved with a sense of warmth and relief.

Cripple Creek begins with a bold and aggressive horn statement. The rhythmic interaction with the full band in the second half of the statement should be carefully rehearsed for accuracy and articulation/note shape uniformity.

The jig that follows based on *Sally Anne* should be joyous and playful. Please work for technical proficiency and clarity throughout the ensemble. The goal should be an effortless performance allowing the audience to interact with the band through toe-tapping and other appropriate movement.

Cripple Creek returns at m. 202 in an energetic ending statement. Please insure the rhythmic integrity in the last measure. The accent on the second sixteenth subdivision of the third beat is stylistically important. The accented last note should have length in contrast to the two eighth notes at the beginning of the measure.

I would like to offer my sincere thanks to John Hendricks and the gifted West Virginia University Wind Symphony for sharing their time and talents with me during the preparation and premiere of the suite. I hope that you and your band find *Suite of Appalachian Folk Songs* to be a musically and culturally rewarding experience.

Best wishes for a wonderful performance!



for John Hendricks and the West Virginia University Wind Symphony
SUITE OF APPALACHIAN FOLK SONGS

Conductor Score
RWS-1615-00

by Robert W. Smith (ASCAP)

Good Morning My Pretty Little Miss

Reflective ♩ = 72

Piccolo

1st/2nd Flute

1st/2nd Oboe

1st B♭ Clarinet
Solo
mp *espress.*

2nd B♭ Clarinet

3rd B♭ Clarinet

B♭ Bass Clarinet
Contrabass Cl. Solo

E♭ Contralto Clarinet
Solo
mf

1st/2nd Bassoon

1st/2nd E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Good Morning My Pretty Little Miss
Reflective ♩ = 72

1st B♭ Trumpet

2nd B♭ Trumpet

3rd B♭ Trumpet

1st/3rd F Horn

2nd/4th F Horn

1st Trombone

2nd Trombone

Bass Trombone

Euphonium

Tuba

Mallet Percussion
Bells, Chimes, Xylophone

Timpani

Percussion 1
Wind Chimes, Snare Drum, Bass Drum, Triangle

Percussion 2
Crash Cymbals, Tenor Drum, Suspended Cymbal

1 2 3 4 5 6 7 8

let all cym. vibrate unless noted
Sus. Cym.

pp

11

a tempo

Picc.

Fl.

Ob.

1st B♭ Cl. *Tutti mp*

2nd B♭ Cl. *Tutti mp*

3rd B♭ Cl. *Tutti mp*

B. Cl. *Tutti mp*

C. Alt. Cl. *mp*

Bsn. *mp*

A. Sx. *mp* Horn 1

T. Sx. *mf* Horn 3

B. Sx. *mf* Horn 3

1st Tpt. *a tempo*

2nd Tpt.

3rd Tpt.

1st/3rd Hn. *mf* a2 Soli

2nd/4th Hn. *mf* a2 Soli

1st Tbn. *mp*

2nd Tbn.

B. Tbn.

Euph. *mp*

Tuba *mp*

Mal.

Timp.

Perc. 1

Perc. 2 *mp*

11

a tempo

Picc. *rit.*

Fl.

Ob.

1st B♭ Cl. *Solo*

2nd B♭ Cl. *mf*

3rd B♭ Cl.

B. Cl. *p*

C. Alt. Cl. *p*

Bsn. *p*

A. Sx. *p*

T. Sx. *p*

B. Sx. *p*

1st Tpt. *rit.*

2nd Tpt.

3rd Tpt.

1st/3rd Hn. *p*

2nd/4th Hn. *p*

1st Tbn.

2nd Tbn.

B. Tbn.

Euph. *p*

Tuba *p*

Mal.

Timp.

Perc. 1 *Wind Chimes/Mark Tree*

Perc. 2 *Sus. Cym.*

16 17 18 19 20 21 22

pp *mp*

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What's Little Babies Made Of?

Spirited ♩ = 112

23

Picc. *f* *ff*

Fl. *f* *ff*

Ob. *f* *ff*

1st B♭ Cl. *f* *mf* **Tutti**

2nd B♭ Cl. *f* *mf*

3rd B♭ Cl. *f* *mf*

B. Cl. *f* *ff*

C. Alt. Cl. *f* *ff*

Bsn. *f* *ff* *mf* **a2**

A. Sx. *f* *ff*

T. Sx. *f* *ff*

B. Sx. *f* *ff* **Bassoon** *mf* **a2**

What's Little Babies Made Of?

Spirited ♩ = 112

23

1st Tpt. *f* *ff*

2nd Tpt. *f* *ff*

3rd Tpt. *f* *ff*

1st/3rd Hn. *f* *ff*

2nd/4th Hn. *f* *ff*

1st Tbn. *f* *ff*

2nd Tbn. *f* *ff*

B. Tbn. *f* *ff*

Euph. *f* *ff*

Tuba *f* *ff*

Mal. **Bells** *f* *ff*

Timp. *f* *ff*

Perc. 1 *f* *ff* *p*

Perc. 2 *f* *ff* *p* **Cr. Cyms.**

33

41

Picc. *mf*

Fl. *a2* *mf*

Ob. *a2* *mf*

1st B♭ Cl. *mp* *p < mf*

2nd B♭ Cl. *mp* *p < mf*

3rd B♭ Cl. *mp* *p < mf*

B. Cl. *mp* *p < mf*

C. Alt. Cl. *mf*

Bsn. *mf*

A. Sx. *Solo* *mf* *Tutti* *mf*

T. Sx. *mf*

B. Sx. *mf*

33

41

1st Tpt.

2nd Tpt.

3rd Tpt.

1st/3rd Hn.

2nd/4th Hn.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Tuba *One Player* *mp*

Mal. *mf*

Timp.

Perc. 1 *Triangle* *mf*

Perc. 2

33 34 35 36 37 38 39 40 41 42 43 44

Picc. *f* *ff*

Fl. *f* *ff*

Ob. *f* *ff*

1st B♭ Cl. *p < mf*

2nd B♭ Cl. *p < mf*

3rd B♭ Cl. *p < mf*

B. Cl. *f* *ff*

C. Alt. Cl. *f* *ff*

Bsn. *f* *ff*

A. Sx. *p < mf* *f* *a2*

T. Sx. *p < mf* *f*

B. Sx. *f* *ff*

49

1st Tpt. *f*

2nd Tpt. *f*

3rd Tpt. *f*

1st/3rd Hn. *f* *a2*

2nd/4th Hn. *f* *a2*

1st Tbn. *f*

2nd Tbn. *f*

B. Tbn. *f* *ff*

Euph. *f*

Tuba *f* *ff* **Tutti**

Mal.

Timp.

Perc. 1

Perc. 2

Picc. *f* *ff* *mf*

Fl. *f* *ff* *mf*
a2

Ob. *f* *ff* *mf*
a2

1st B♭ Cl. *f* *mf*

2nd B♭ Cl. *f* *mf*

3rd B♭ Cl. *f* *mf*

B. Cl. *f* *ff* *mf*

C. Alt. Cl. *f* *ff* *mf*

Bsn. *f* *ff* *mf*
a2

A. Sx. *f* *ff* *mf*

T. Sx. *f* *ff* *mf*

B. Sx. *f* *ff* *mf*

1st Tpt. *f* *ff* *mf*

2nd Tpt. *f* *ff* *mf*

3rd Tpt. *f* *ff* *mf*

1st/3rd Hn. *f* *ff* *mp* *p* *mf*

2nd/4th Hn. *f* *ff* *mp* *p* *mf*

1st Tbn. *f* *ff* *mp* *p* *mf*

2nd Tbn. *f* *ff* *mp* *p* *mf*

B. Tbn. *f* *ff* *mp* *p* *mf*

Euph. *f* *ff* *mf*

Tuba *f* *ff* *mf*

Mal. *f* *ff* *mf*

Timp. *f* *ff* *mf*

Perc. 1 *f* *ff* *mp* *Rim* *p* *mf*

Perc. 2 *f* *ff* *mp* *p* *mf*

57 *f* 58 *p* 59 *ff* 60 61 -9- 62 63 64 65 66 *p*

Picc. *p < mf* *mf* *ff*

Fl. *p < mf* *ff*

Ob. *p < mf* *ff*

1st B♭ Cl. *p < mf* *p < mf* *ff*

2nd B♭ Cl. *p < mf* *p < mf* *ff*

3rd B♭ Cl. *p < mf* *p < mf* *ff*

B. Cl. *p < mf* *ff*

C. Alt. Cl. *ff*

Bsn. *p < mf* *ff*

A. Sx. *p < mf* *a2* *p < mf* *ff*

T. Sx. *p < mf* *ff*

B. Sx. *ff*

1st Tpt. *p < mf* *ff*

2nd Tpt. *p < mf* *ff*

3rd Tpt. *p < mf* *ff*

1st/3rd Hn. *p < mf* *Solo* *sfz* *Tutti* *ff*

2nd/4th Hn. *p < mf* *ff*

1st Tbn. *p < mf* *ff*

2nd Tbn. *p < mf* *ff*

B. Tbn. *p < mf* *ff*

Euph. *p < mf* *ff*

Tuba *Solo* *mf* *Div. Tutti* *ff*

Mal. *ff*

Timp. *ff*

Perc. 1 *p < mf* *ff*

Perc. 2 *ff* *dampen*

67 *mf* 68 69 70 71 -10- 72 73 74 75 76 *ff*

The Cruel Mother
Flowing $\text{♩} = 82$

79

Picc. *p* *mf*

Fl. *a2* *p* *mf*

Ob. *a2* *p* *mf*

1st B♭ Cl. *Soli* *mf*

2nd B♭ Cl. *Soli* *mf*

3rd B♭ Cl. *Soli* *mf*

B. Cl. *p* *mf*

C. Alt. Cl. *p* *mf*

Bsn. *a2* *p* *mf*

A. Sx. *a2* *p* *mf*

T. Sx. *mf*

B. Sx. *p* *mf*

The Cruel Mother
Flowing $\text{♩} = 82$

79

1st Tpt. *p*

2nd Tpt. *p* *mf*

3rd Tpt. *p* *mf*

1st/3rd Hn. *a2* *p* *mf*

2nd/4th Hn. *a2* *p* *mf*

1st Tbn. *p* *mf*

2nd Tbn. *p* *mf*

B. Tbn. *p* *mf*

Euph. *p* *mf* *mf*

Tuba *p* *mf*

Mal. *p* *mf*

Timp. *p* *mf*

Perc. 1

Perc. 2

77 *pp* 78 *mf* 79 *mf* 80 81 -11- 82 83 84 85 86 *pp*

87

95

Picc.

Fl.

Ob.

1st B. Cl.

2nd B. Cl.

3rd B. Cl.

B. Cl.

C. Alt. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

87

95

1st Tpt.

2nd Tpt.

3rd Tpt.

1st/3rd Hn.

2nd/4th Hn.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Tuba

Mal.

Timp.

Perc. 1

Perc. 2

87 *mf* 88 89 90 91 92 93 94 *pp* 95 *mf* 96 97 98 99

Picc. *mf* *a2*

Fl. *mf* *a2*

Ob. *mf*

1st B♭ Cl. *mp*

2nd B♭ Cl. *mp*

3rd B♭ Cl. *mp*

B. Cl. *mp*

C. Alt. Cl. *mf*

Bsn. *mp* *a2*

A. Sx.

T. Sx.

B. Sx. *mp* Bassoon 2

1st Tpt. *f*

2nd Tpt. *f*

3rd Tpt. *f*

1st/3rd Hn. *f*

2nd/4th Hn.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Tuba *mf* Contrabass Clar.

Mal. *mp* *mf* Bells

Timp.

Perc. 1 *mf* Triangle

Perc. 2

111

Picc. *f*

Fl. *f*

Ob. *f*

1st B♭ Cl. *f*

2nd B♭ Cl. *f*

3rd B♭ Cl. *f*

B. Cl. *f*

C. Alt. Cl. *f*

Bsn. *f*

A. Sx. *f*

T. Sx. *f*

B. Sx. *f*

111

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 Div. *f*

Mal. *f*

Timp. *mf*

Perc. 1 Tri. *mf*

Perc. 2 *mf*

111 *f* 112 113 114 115 116 117 118 119 *pp* 120 *mf*

121 The Maid Freed From The Gallows
Gently ♩ = 72

129 Flowing ♩ = 84

Picc.

Fl. Solo *mf* *espress.* *rit.* *mf* Tutti *mf* 1st only

Ob. *mf*

1st B♭ Cl. *mp*

2nd B♭ Cl. *mp*

3rd B♭ Cl. *mp*

B. Cl. *mp*

C. Alt. Cl. *mp*

Bsn.

A. Sx.

T. Sx.

B. Sx.

121 The Maid Freed From The Gallows
Gently ♩ = 72

129 Flowing ♩ = 84

1st Tpt.

2nd Tpt.

3rd Tpt.

1st/3rd Hn.

2nd/4th Hn.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph. One Player *mf*

Tuba

Mal.

Timp.

Perc. 1

Perc. 2

131

Picc.

Fl.

Ob.

1st B♭ Cl.

2nd B♭ Cl.

3rd B♭ Cl.

B. Cl.

C. Alt. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

131

1st Tpt.

2nd Tpt.

3rd Tpt.

1st/3rd Hn.

2nd/4th Hn.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Tuba

Mal.

Timp.

Perc. 1

Perc. 2

131 *mf* 132 133 134 135 136 137 *pp* 138 *mf* 139

140 Bold

Picc. *f* *mf*

Fl. *f* *a2* *mf* *1st only*

Ob. *2nd only* *f* *mf*

1st B> Cl. *f*

2nd B> Cl. *f*

3rd B> Cl. *f*

B. Cl. *f*

C. Alt. Cl. *f*

Bsn. *f*

A. Sx. *f*

T. Sx. *f*

B. Sx. *f*

140 Bold

1st Tpt. *f*

2nd Tpt. *f*

3rd Tpt. *f*

1st/3rd Hn. *a2* *f*

2nd/4th Hn. *a2* *f*

1st Tbn. *f*

2nd Tbn. *f*

B. Tbn. *f*

Euph. *Tutti* *f*

Tuba *f*

Mal. *Chimes* *f*

Timp. *f*

Perc. 1 *SD* *BD* *f* *Martial*

Perc. 2 *Martial* *f* *Sus. Cym.*

140 141 142 143 144 145 146 147 148 149 *pp*

150

Picc.

Fl.

Ob.

1st B. Cl.

2nd B. Cl.

3rd B. Cl.

B. Cl.

C. Alt. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

mf

rit.

mp

150

1st Tpt.

2nd Tpt.

3rd Tpt.

Two Players

1st/3rd Hn.

Two Players

2nd/4th Hn.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Tuba

Contrabass Clar.

Mal.

Timp.

Perc. 1

Perc. 2

mf

rit.

mp

a2 Tutti

pp

mf

150 151 152 153 154 155 156 157 158 159 160 161

162 Cripple Creek
Bright Jig ♩ = 144

Picc.

Fl.

Ob.

1st B♭ Cl.

2nd B♭ Cl.

3rd B♭ Cl.

B. Cl.

C. Alt. Cl.

Bsn.

Horn

A. Sx.

T. Sx.

B. Sx.

162 Cripple Creek
Bright Jig ♩ = 144

1st Tpt.

2nd Tpt.

3rd Tpt.

a2 Soli

f2 Soli

1st/3rd Hn.

2nd/4th Hn.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Tuba

Mal.

Timp.

Perc. 1

Perc. 2

p < *f*
v = dampen Cr. Cyms.

162 163 164 165 166 167 168 169 *ff*

Picc. *f*

Fl. *f*

Ob.

1st B♭ Cl. *f*

2nd B♭ Cl. *f*

3rd B♭ Cl. *f*

B. Cl. *mf*

C. Alt. Cl. *mf*

Bsn. *mf*

A. Sx. *mf*

T. Sx. *mf*

B. Sx. *mf*

1st Tpt. *mf*

2nd Tpt. *mf*

3rd Tpt. *mf*

1st/3rd Hn. *mf*

2nd/4th Hn. *mf*

1st Tbn. *mp*

2nd Tbn. *mp*

B. Tbn. *mp*

Euph. *mf*

Tuba *mf*

Mal.

Timp.

Perc. 1 *mp*

Perc. 2 *pp*

Rim *mf*

Picc. *mf* ^{a2}

Fl. *mf* ^{a2}

Ob. *mf* ^{a2}

1st B♭ Cl. *mf*

2nd B♭ Cl. *mf*

3rd B♭ Cl. *mf*

B. Cl. *mf*

C. Alt. Cl. *mf*

Bsn. *mf*

A. Sx. *mf*

T. Sx. *mf*

B. Sx. *mf*

1st Tpt. *f*

2nd Tpt. *f*

3rd Tpt. *f*

1st/3rd Hn. *f*

2nd/4th Hn. *f*

1st Tbn. *f* Div.

2nd Tbn. *f*

B. Tbn. *f*

Euph. *f*

Tuba *f*

Mal. *f*

Timp. *f*

Perc. 1 *mf*

Perc. 2 *mf*

186

190

Picc. *f* *mf* Solo Pic.

Fl. *f* *mf*

Ob. *f* *mf* One Player

1st B. Cl. *f*

2nd B. Cl. *f*

3rd B. Cl. *f*

B. Cl. *f* *mf*

C. Alt. Cl. *f* *mf*

Bsn. *f* *mf*

A. Sx. *f* *a2*

T. Sx. *f*

B. Sx. *f*

186

190

1st Tpt. *f*

2nd Tpt. *f*

3rd Tpt. *f*

1st/3rd Hn. *f*

2nd/4th Hn. *f*

1st Tbn. *f* *mp*

2nd Tbn. *f* *mp*

B. Tbn. *f* *mp*

Euph. *f*

Tuba *f* *mf*

Mal. *f* *mf*

Timp. *f*

Perc. 1 *f*

Perc. 2 *f*

186

187

188

189

190

191

198

202

Picc. *f*

Fl. *f* *a2*

Ob. *f* *a2*

1st B♭ Cl. *f*

2nd B♭ Cl. *f*

3rd B♭ Cl. *f*

B. Cl. *f*

C. Alt. Cl. *f*

Bsn. *f*

A. Sx. *f* *a2*

T. Sx. *f*

B. Sx. *f*

198

202

1st Tpt. *f*

2nd Tpt. *f*

3rd Tpt. *f*

1st/3rd Hn. *f* *Soli a2*

2nd/4th Hn. *f* *Soli a2*

1st Tbn. *f*

2nd Tbn. *f*

B. Tbn. *f*

Euph. *f* *Soli*

Tuba *f*

Mal. *f*

Timp. *f*

Perc. 1 *f*

Perc. 2 *f*

198 199 200 201 202 203

Tutti

Picc. Fl. Ob. 1st B♭ Cl. 2nd B♭ Cl. 3rd B♭ Cl. B. Cl. C. Alt. Cl. Bsn. A. Sx. T. Sx. B. Sx. 1st Tpt. 2nd Tpt. 3rd Tpt. 1st/3rd Hn. 2nd/4th Hn. 1st Tbn. 2nd Tbn. B. Tbn. Euph. Tuba Mal. Timp. Perc. 1 Perc. 2

204 205 206 207 208 209 210

p *f*
v = dampen

211

Picc. *ff*

Fl. *ff*

Ob. *ff*

1st B♭ Cl. *ff*

2nd B♭ Cl. *ff*

3rd B♭ Cl. *ff*

B. Cl. *ff*

C. Alt. Cl. *ff*

Bsn. *ff*

A. Sx. *ff*

T. Sx. *ff*

B. Sx. *ff*

211

1st Tpt. *ff*

2nd Tpt. *ff*

3rd Tpt. *ff*

1st/3rd Hn. *ff*

2nd/4th Hn. *ff*

1st Tbn. *ff*

2nd Tbn. *ff*

B. Tbn. *ff*

Euph. *ff*

Tuba *ff*

Mal. *ff*

Timp. *ff*

Perc. 1 *f*

Perc. 2 *ff*

Solo

Tutti

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.

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