

RWS BEGINNING BAND SERIES

CONDUCTOR SCORE
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The Great Train Record

(Racing the Pennsylvania Special)

Robert W. Smith

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Beginning Band Series

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INSTRUMENTATION

Conductor Score	1
Flute	10
Oboe (Opt. Flute 2).....	4
B ^b Clarinet	12
B ^b Bass Clarinet.....	2
Bassoon	2
E ^b Alto Saxophone.....	8
B ^b Tenor Saxophone.....	2
E ^b Baritone Saxophone.....	2
B ^b Trumpet	10
F Horn	4
Trombone.....	6
Euphonium.....	2
Euphonium T.C.....	2
Tuba	4
Mallet Percussion: Bells, Chimes	4
Timpani (Opt.).....	1
Percussion 1: Hi-Hat, Brake Drum, Snare Drum, Bass Drum.....	4
Percussion 2: Crash Cymbal, Triangle, Suspended Cymbal, Cabasa	3

PROGRAM NOTE

Inspired by the historic speed record set by engineer Jerry McCarthy and his locomotive called the Pennsylvania Special, *The Great Train Record* is an exciting ride on the musical rails. On June 11, 1905, McCarthy began his historic run from Pennsylvania to Chicago setting a land speed record that was nothing short of incredible for that time in history (127 mph). Join us on this exciting journey as we "ride the rails to the record!"

The Great Train Record (Racing The Pennsylvania Special) was commissioned by and dedicated to the East Stroudsburg Area School District of East Stroudsburg, PA. The piece was written for the North Combined Band under the direction of Rose A. Perkins and Melodie A. Shamp.

NOTES TO CONDUCTOR

This piece is composed at a grade 1 level in terms of rhythms and range. However, there may be a couple of notes to introduce in certain sections to facilitate the chromatic train whistle effects.

The percussion are fully involved throughout. Note the optional timpani is a fixed set of two pitches. The mallet percussion are written for bells and chimes. If chimes are not available, please substitute other metallic percussion to create the warning bell effect. I've included some hand percussion including triangle and cabasa. If a cabasa is not in your percussion inventory, feel free to substitute a metal tube shaker. You may also double the shakers if personnel and equipment allow.

Depending upon which band method is adopted in your curriculum, the percussion may already be introduced to sixteenth notes (ahead of the wind sections). I have included sixteens in the snare part to give them some challenge and excitement.

Please use the dynamic shaping effects throughout as a teaching opportunity. The more dynamic the performance, the more exciting the experience!

I would like to offer my sincere thanks to Rose Perkins for her vision and personal friendship during the composition, premiere performance and beyond. Ms. Perkins and her colleague Melodie Shamp are wonderful and dedicated teachers who are truly making a difference in the lives of their students and community!

I hope that you and your band find *The Great Train Record (Racing The Pennsylvania Special)* to be a rewarding musical and educational 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, exclusively distributed through C. L. Barnhouse. 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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FL. *a2* *v* *f* *mf* *Div.*

Ob. *(opt. Fl. 2)* *v* *f* *mf*

Cl. *a2* *v* *f* *mf* *Div.*

B. Cl. *v* *p* *f*

Bsn. *v* *p* *f*

A. Sx. *v* *mp* *f*

T. Sx. *v* *mp* *f*

B. Sx. *v* *p* *f*

Trpt. *Div.* *v* *f* *a2*

F Hn. *v* *mp* *f*

Tbn. *v* *p* *f*

Euph. *v* *p* *f*

Tuba *v* *p* *f*

Mlt. *v* *f*

Timp. *(Opt.)* *v* *p* *f*

Perc. 1 *v* *p* *f* *Cr. Cym.*

Perc. 2 *Sus. Cym.* *v* *p* *f*

7 8 9 10 11 12

FL. *a2* *Div.* **17**

Ob. (opt. Fl. 2) *f* *mf*

Cl. *a2* *Div.* *f* *mf*

B. Cl. *p* *f*

Bsn. *p* *f*

A. Sx. *mp* *f*

T. Sx. *mp* *f*

B. Sx. *p* *f*

Trpt.

F Hn. *mp* *f* **17**

Tbn. *p* *f*

Euph. *p* *f*

Tuba *p* *f*

Mlt. *p* *f* *p*

Timp. (Opt.) *p* *f* *p* *mf*

Perc. 1 *p* *p* *f* *mf*

Perc. 2 *p* *f*

13 14 15 16 17 18

FL. *mp* Div.

Ob. (opt. Fl. 2) *mp*

Cl. *mp* a2

B. Cl.

Bsn.

A. Sx. *mp* Div.

T. Sx. *mp*

B. Sx.

Trpt. *mp* Div.

F Hn. *mp*

Tbn.

Euph.

Tuba

Mlt. *mf*

Timp. (Opt.) *p*

Perc. 1 *p*

Perc. 2 *p*

19 20 21 22 23

p *f* *p*

24

28

FL. *ff* *a2* *p* *f* *p* *Div.*

Ob. (opt. Fl. 2) *ff* *p* *f* *p*

Cl. *ff* *mf*

B. Cl. *ff* *mf*

Bsn. *ff* *mf*

A. Sx. *ff* *a2* *mf*

T. Sx. *ff* *mf*

B. Sx. *ff* *mf*

Trpt. *ff* *a2* *p* *f* *p* *Div.*

F Hn. *ff* *mf*

Tbn. *ff* *p* *f* *p*

Euph. *ff* *mf*

Tuba *ff* *mf*

Mlt. *ff* *p* *f* *p*

Timp. (Opt.) *ff*

Perc. 1 *ff* *mf* *mf* *Hi-Hat (Closed)*

Perc. 2 *f* *mf* *Cabasa* *mf*

24 25 26 27 28 *f* *mf*

FL.

Ob.
(opt. Fl. 2)

Cl.

B. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

Trpt.

F Hn.

Tbn.

Euph.

Tuba

Mlt.

Timp.
(Opt.)

Perc. 1

Perc. 2

29 30 31 32 33

Fl. ^{a2} *mf*

Ob. (opt. Fl. 2) *mf*

Cl.

B. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

Trpt.

F Hn.

Tbn.

Euph.

Tuba

Mlt.

Timp. (Opt.) *mf*

Perc. 1

Perc. 2

FL.

Ob.
(opt. Fl. 2)

Cl.

B. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

Trpt.
Div.
mp *mf*

F Hn.

Tbn.
mp *mf*

Euph.

Tuba

Mlt.
p *f* *p*

Timp.
(Opt.)

Perc. 1

Perc. 2

39 40 41 42 43 *mp*

44

FL. *f* Div.

Ob. (opt. Fl. 2) *f*

Cl. *f*

B. Cl. *f*

Bsn. *f*

A. Sx. *f* Div.

T. Sx. *f*

B. Sx. *f*

44 Trpt. *a2*

F Hn.

Tbn. *f*

Euph. *f*

Tuba *f*

Mlt. *f*

Timp. (Opt.) *f*

Perc. 1 *f* Brake Drum *mp* *f* *mp* *f*

Perc. 2 *f* *mp* *f*

44 45 46 47 48

FL. *a2* *ff*

Ob. *(opt. Fl. 2)* *ff*

Cl. *ff* *mf*

B. Cl. *ff* *mf*

Bsn. *ff* *mf*

A. Sx. *a2* *ff*

T. Sx. *ff*

B. Sx. *ff* *mf*

Trpt. *ff*

F Hn. *ff*

Tbn. *ff*

Euph. *ff* *mf*

Tuba *ff* *mf*

Mlt. *f* *ff*

Timp. *(Opt.)* *f* *ff*

Perc. 1 *ff* *mf* Hi-Hat (Closed)

Perc. 2 *f* Cabasa

49 50 51 52 53

p *f*

54

Fl. *mf*

Ob. (opt. Fl. 2) *mf*

Cl.

B. Cl.

Bsn.

A. Sx. *mf*

T. Sx. *mf*

B. Sx.

54

Trpt. *mf* *mf* *mp* *f*

F Hn. *mf*

Tbn. *mf* *mf* slide effect

Euph.

Tuba

Mlt. *p* *f*

Timp. (Opt.) *mf*

Perc. 1

Perc. 2

54

55

56

57

58

Fl.

Ob.
(opt. Fl. 2)

Cl.

B. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

Trpt.

F Hn.

Tbn.

Euph.

Tuba

Mlt.

Timp.
(Opt.)

Perc. 1

Perc. 2

64 65 66 67

