

RWS DEVELOPING BAND SERIES

CONDUCTOR SCORE
Catalog No: RWS-1827-01

Scarborough Fair

Robert W. Smith

RWS
DEVELOPING BAND SERIES

RWS MUSIC
COMPANY

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Scarborough Fair

Robert W. Smith

INSTRUMENTATION

| | | | |
|-----------------------------------|----|--|---|
| Conductor Score..... | 1 | 2nd B \flat Trumpet | 5 |
| Flute | 10 | F Horn | 4 |
| Oboe | 2 | Trombone..... | 6 |
| 1st B \flat Clarinet..... | 6 | Euphonium B.C..... | 2 |
| 2nd B \flat Clarinet | 6 | Euphonium T.C..... | 2 |
| B \flat Bass Clarinet..... | 2 | Tuba..... | 4 |
| Bassoon | 2 | Mallet Percussion: Vibes, Bells | 2 |
| E \flat Alto Saxophone..... | 6 | Timpani..... | 1 |
| B \flat Tenor Saxophone..... | 2 | Percussion 1: Triangle, Mark Tree/Wind Chimes..... | 2 |
| E \flat Baritone Saxophone..... | 2 | Percussion 2: Suspended Cymbal..... | 1 |
| 1st B \flat Trumpet..... | 5 | | |

PROGRAM NOTE

Scarborough Fair is a traditional English ballad that is tied through lyric, legend and lore to the Yorkshire town of Scarborough. This beautiful folk song has been performed by countless artists over the centuries. Numerous versions have been created over the years including American popular music settings by *Simon and Garfunkel* and *Bob Dylan*. This simple and poignant melody has truly endured the generations and is recognized worldwide as an iconic English folk song.

NOTES TO CONDUCTOR

This setting of **Scarborough Fair** was written to teach and reinforce expressive performance along with independence of musical line. Please note the dynamic shaping indicated throughout. In addition, expression through time and tempo are of equal importance to the success of the performance. Feel free to adjust the dynamic expression and tempo based on your personal artistic interpretation and the needs of your concert band.

Care should be given to the balance between the melody and counter-melodic lines throughout. It is the conversation between the lines that is the musical intent. The shaping of these interacting lines is very important in terms of artistic clarity and intent. Please explore various interpretations until you have arrived at a musical perspective that works specifically for you and your ensemble.

I hope this timeless melody finds a regular place in your concert repertoire. It is my hope your musicians and audience will enjoy the beauty in this moment of quiet reflection. I wish you and your band 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.



SCARBOROUGH FAIR

Conductor Score
RWS-1827-00

Robert W. Smith (ASCAP)

Reflective $\text{♩} = 80$ *poco rit.*

Flute *mp*

Oboe *mp*

1st B \flat Clarinet *mp*

2nd B \flat Clarinet *mp*

B \flat Bass Clarinet *mp*

Bassoon *mp*

E \flat Alto Saxophone *mp*

B \flat Tenor Saxophone *mp*

E \flat Baritone Saxophone *mp*

1st B \flat Trumpet *poco rit.*

2nd B \flat Trumpet

F Horn *mp*

Trombone *mp*

Euphonium B.C. *mp*

Tuba *mp*

Mallet Percussion
Vibes, Bells *mp*

Timpani
A, D *mp*

Percussion 1
Triangle, Mark Tree/
Wind Chimes *mp*

Percussion 2
Suspended Cymbal *pp*

1 2 3 4 5 6 7

pp

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12 Flowing

a tempo *poco rit.* *Soli*
Fl. *mp*
Ob.
1st Cl. *mp*
2nd Cl. *mp*
B. Cl. *mp*
Bsn. *mp*
A. Sx. *mp*
T. Sx. *mp*
B. Sx. *mp*

12 Flowing

a tempo *poco rit.*
1st Tpt.
2nd Tpt.
F Hn.
Tbn. *mp*
Euph.
Tuba *mp*
Mlt. 1
Timp.
Perc. 1 *mf* Mark Tree/Wind Chimes
Perc. 2 *mf*

8 *mf* 9 10 11 13 14

Fl. *mf*

Ob. *mf*

1st Cl. *mf*

2nd Cl. *mf*

B. Cl. *mp* *mf*

Bsn. *mp* *mf*

A. Sx. *mp* *mf*

T. Sx. *mp* *mf*

B. Sx. *mp* *mf*

1st Tpt.

2nd Tpt.

F Hn.

Tbn.

Euph.

Tuba

Mlt. 1

Timp.

Perc. 1

Perc. 2

21

Fl.

Ob.

1st Cl.

2nd Cl.

B. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

1st Tpt.

2nd Tpt.

F Hn.

Tbn.

Euph.

Tuba

Mlt. 1

Timp.

Perc. 1

Perc. 2

poco rit.

poco rit.

22 23 24 25 26 27 28 29

30

a tempo

poco rit.

Fl. *mp*

Ob. *mp*

1st Cl. *mp*

2nd Cl. *mp*

B. Cl. *mp*

Bsn. *mp*

A. Sx. *mp*

T. Sx. *mp*

B. Sx. *mp*

30

a tempo

poco rit.

1st Tpt. *mp*

2nd Tpt. *mp*

F Hn. *mp*

Tbn. *mp*

Euph. *mp*

Tuba *mp*

Mlt. 1 *mp*
Vibes

Timp. *mp*

Perc. 1 Triangle *mp*

Perc. 2

31

32

33

34

35

36

pp

a tempo

41

FL.

Ob.

1st Cl.

2nd Cl.

B. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

mp

mp

mp

mp

mp

a tempo

41

1st Tpt.

2nd Tpt.

F Hn.

Tbn.

Euph.

Tuba

Mlt. 1

Timp.

Perc. 1

Perc. 2

mf

Mark Tree/Wind Chimes

mf

mf

37
mf

38

39

40

42

43

Fl. *p* *rit.*

Ob. *p*

1st Cl. *p*

2nd Cl. *p*

B. Cl. *mf*

Bsn. *mf*

A. Sx. *mf*

T. Sx. *mf*

B. Sx. *mf*

1st Tpt. *mf* *rit.*

2nd Tpt. *mf*

F Hn. *mf*

Tbn. *mf*

Euph. *mf*

Tuba *mf*

Mlt. 1 *mf*

Timp. *p*

Perc. 1 *mf*

Perc. 2 *pp*

44 45 46 47 48 49 50

51 *a tempo*

Fl. *f* *mf*

Ob. *f* *mf*

1st Cl. *f* *mf*

2nd Cl. *f* *mf*

B. Cl. *f* *mf*

Bsn. *f* *mf*

A. Sx. *f* *mf*

T. Sx. *f* *mf*

B. Sx. *f* *mf*

51 *a tempo*

1st Tpt. *f* *mf*

2nd Tpt. *f* *mf*

F Hn. *f* *mf*

Tbn. *f* *mf*

Euph. *f* *mf*

Tuba *f* *mf*

Mlt. 1 *f* *mf*

Timp. *f*

Perc. 1

Perc. 2 *f*

52 53 54 55 56 57

poco rit.

60

Fl.

Ob.

1st Cl.

2nd Cl.

B. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

poco rit.

60

1st Tpt.

2nd Tpt.

F Hn.

Tbn.

Euph.

Tuba

Mlt. 1

Timp.

Triangle

Perc. 1

Perc. 2

58

59

61

62

63

Fl.

Ob.

1st Cl.

2nd Cl.

B. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

1st Tpt.

2nd Tpt.

F Hn.

Tbn.

Euph.

Tuba

Mlt. 1

Timp.

Perc. 1

Perc. 2

rit.

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

pp

pp

mf

mp

mp

Bells (on release)

(on release)

64 65 66 67 68 69 70

pp *mf*