

RWS SYMPHONY BAND SERIES

CONDUCTOR SCORE  
Catalog No: RWS-1833-01

Swing  
from "American Dances"

Robert W. Smith

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RWS  
*Symphony Band Series*

RWS MUSIC  
COMPANY

# Swing

## from "American Dances"

Robert W. Smith

### INSTRUMENTATION

Conductor Score .....	1	B <sup>b</sup> Trumpet 2-3 .....	6
Flute 1 .....	5	F Horn 1 .....	1
Flute 2 .....	5	F Horn 2 .....	1
Oboe .....	2	F Horn 3 .....	1
B <sup>b</sup> Clarinet 1 .....	4	F Horn 4 .....	1
B <sup>b</sup> Clarinet 2 .....	4	Trombone 1 .....	2
B <sup>b</sup> Clarinet 3 .....	4	Trombone 2 .....	2
Bass Clarinet .....	2	Trombone 3 .....	2
Bassoon .....	2	Euphonium .....	2
E <sup>b</sup> Alto Saxophone 1 .....	3	Euphonium T.C. ....	2
E <sup>b</sup> Alto Saxophone 2 .....	3	Tuba .....	4
B <sup>b</sup> Tenor Saxophone .....	2	Mallet Percussion: Vibraphone .....	1
E <sup>b</sup> Baritone Saxophone .....	1	Percussion: Drum Set .....	2
B <sup>b</sup> Trumpet 1 .....	3		

### PROGRAM NOTE

Composed for the Boston Pops Brass, *American Dances* by Robert W. Smith is a multi-movement work based on American popular dances and music. The work was premiered as part of the orchestra's summer season at Tanglewood in the Berkshires of Western Massachusetts.

This movement, entitled *Swing*, is based on the style of jazz music in the 1920s-1940s with its origin predating the popular "swing era". During the jazz era, there were hundreds of styles of swing dancing including Lindy Hop, Balboa, Collegiate Shag, and Charleston. Today, the most well-known of these dances is the Lindy Hop, which originated in Harlem in the early 1930s. The term was famously associated with swing era band leader Cab Calloway. Mr. Calloway described swing dancing by saying, "The dancers look like a bunch of jitterbugs out there on the floor due to their fast, often bouncy movements."

### NOTES TO CONDUCTOR

Please note the drum set part should be performed in a Gene Krupa style. Feel free to improvise throughout. If possible, you may wish to stage the drum set on a riser behind the band for acoustic presence and visual effect.

I would suggest introducing the musicians to the swing style through the countless recordings from the 1930s and 40s. In addition to the rhythmic awareness and mastery of swing eighth notes, the musicians should focus on the drive and energy that is brought to life through swing dancing.

In the spirit of the 1930s and 40s, you may also wish to have featured sections stand during their melodic statements.

In the future, I hope you will consider programming other movements of *American Dances* including *Rag* and *Square*. The multiple movements were written to create a powerful suite for the concert band that connects with audiences worldwide through American popular music.

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.



for the Boston Pops Brass

# SWING

Robert W. Smith (ASCAP)

## Conductor Score

RWS-1833-00

Hot Swing! ♩ = 136

from "American Dances"

Flute 1-2

Oboe

B♭ Clarinet 1

B♭ Clarinet 2

B♭ Clarinet 3

Bass Clarinet

Bassoon

E♭ Alto Saxophone 1-2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Hot Swing! ♩ = 136

B♭ Trumpet 1

B♭ Trumpet 2-3

F Horn 1-2

F Horn 3-4

Trombone 1

Trombone 2

Trombone 3

Euphonium

Tuba

Mallet Percussion  
Vibraphone

Percussion  
Drum Set

Ride ad. lib. throughout

Kick *mf*

H.H. (pedal)

Toms

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5

9

Fl. 1-2

Oboe

Cl. 1

Cl. 2

Cl. 3

B. Cl. *cue: Tuba*

Bsn. *cue: Tuba*

A. Sax 1-2

T. Sax

B. Sax

5

9 *Soloist #1*  
*Growl! (w/plunger)*

Trpt. 1

Trpt. 2-3

Hn. 1-2

Hn. 3-4

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba *opt. Solo*

Mlt.

Perc.

Fl. 1-2

Oboe

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn.

A. Sax 1-2

T. Sax

B. Sax.

Trpt. 1

Trpt. 2-3

Hn. 1-2

Hn. 3-4

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

Mlt.

Perc.

*Soloist #2*

Fl. 1-2

Oboe

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn.

A. Sax 1-2

T. Sax

B. Sax

Trpt. 1

Trpt. 2-3

Hn. 1-2

Hn. 3-4

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

Mlt.

Perc.

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*Tutti*

Vibes

*mf*

15 16 17 18 19

Fl. 1-2  
Oboe  
Cl. 1  
Cl. 2  
Cl. 3  
B. Cl.  
Bsn.  
A. Sax 1-2  
T. Sax  
B. Sax  
Trpt. 1  
Trpt. 2-3  
Hn. 1-2  
Hn. 3-4  
Tbn. 1  
Tbn. 2  
Tbn. 3  
Euph.  
Tuba  
Mlt.  
Perc.

Fl. 1-2  
Oboe  
Cl. 1  
Cl. 2  
Cl. 3  
B. Cl.  
Bsn.  
A. Sax 1-2  
T. Sax  
B. Sx.

Trpt. 1  
Trpt. 2-3  
Hn. 1-2  
Hn. 3-4  
Tbn. 1  
Tbn. 2  
Tbn. 3  
Euph.  
Tuba  
Mlt.  
Perc.

*Soloist #1* *Soloist #2*



33

Fl. 1-2

Oboe

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn.

A. Sax 1-2

T. Sax

B. Sax

Trpt. 1

Trpt. 2-3

Hn. 1-2

Hn. 3-4

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

Mlt.

Perc.

*p* *mf* *fp* *f*

*p* *mf* *fp* *f*

*p* *mf* *fp* *f*

*p* *mf* *fp* *f*

*p* *mf* *fp* *f*

*p* *mf* *fp* *f*

*p* *mf* *fp* *f*

*p* *mf* *fp* *f*

*p* *mf* *fp* *f*

*p* *mf* *fp* *f*

*p* *mf* *fp* *f*

*p* *mf* *fp* *f*

*p* *mf* *fp* *f*

*p* *mf* *fp* *f*

*p* *mf* *fp* *f*

*mp* *f* *mp* *fp* *f*

*p* *mf* *p* *fp* *f*

30 31 32 33 34

33 *Tutti* *Div.*

Fl. 1-2  
Oboe  
Cl. 1  
Cl. 2  
Cl. 3  
B. Cl.  
Bsn.  
A. Sax 1-2  
T. Sax  
B. Sax  
Trpt. 1  
Trpt. 2-3  
Hn. 1-2  
Hn. 3-4  
Tbn. 1  
Tbn. 2  
Tbn. 3  
Euph.  
Tuba  
Mlt.  
Perc.

35 36 37 38 39

41 Drum Solo

Fl. 1-2

Oboe

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn.

A. Sax 1-2

T. Sax

B. Sax

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

41 Drum Solo

Trpt. 1

Trpt. 2-3

Hn. 1-2

Hn. 3-4

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

Mlt.

Perc.

Flutter

opt. 8va (one player)

*ff*

*ff*

*ff*

*ff*

Flutter

*fp*

*ff*

Flutter

*fp*

*ff*

Flutter

*fp*

*ff*

Flutter

*fp*

*ff*

Fill

Solo ad lib in Krupa style

*ff*

40

41

42

43

44

Fl. 1-2  
Oboe  
Cl. 1  
Cl. 2  
Cl. 3  
B. Cl.  
Bsn.  
A. Sax 1-2  
T. Sax  
B. Sx.  
Trpt. 1  
Trpt. 2-3  
Hn. 1-2  
Hn. 3-4  
Tbn. 1  
Tbn. 2  
Tbn. 3  
Euph.  
Tuba  
Mlt.  
Perc.

Crash

*ff* *p*

49 Shout Chorus

FL. 1-2 *f* *fp* *f*

Oboe *f* *fp* *f*

Cl. 1 *f* *fp* *f* *Div.*

Cl. 2 *f* *fp* *f*

Cl. 3 *f* *fp* *f*

B. Cl. *f*

Bsn. *f*

A. Sax 1-2 *f* *fp*

T. Sax *f* *fp*

B. Sax *f* *fp*

49 Shout Chorus

Trpt. 1 *f* *fp* *f* *Div.*

Trpt. 2-3 *f* *fp* *f*

Hn. 1-2 *f* *fp*

Hn. 3-4 *f* *fp*

Tbn. 1 *f* *fp* *f*

Tbn. 2 *f* *fp* *f*

Tbn. 3 *f* *fp* *f*

Euph. *f* *fp* *f*

Tuba *f*

Mlt. *f*

Perc. *f* *Fill*

49 50 51 52 53



Fl. 1-2 *fp* *f*

Oboe *fp* *f*

Cl. 1 *fp* *f* *Div.*

Cl. 2 *fp* *f*

Cl. 3 *fp* *f*

B. Cl.

Bsn.

A. Sax 1-2 *fp*

T. Sax *fp*

B. Sx. *fp*

Trpt. 1 *fp* *f*

Trpt. 2-3 *fp* *f*

Hn. 1-2 *fp*

Hn. 3-4 *fp*

Tbn. 1 *fp* *f*

Tbn. 2 *fp* *f*

Tbn. 3 *fp* *f*

Euph. *fp* *f*

Tuba

Mlt.

Perc. *Fill*

59 60 61 62 63

65 Building (Bell Tones)

FL. 1-2  
Oboe  
Cl. 1  
Cl. 2  
Cl. 3  
B. Cl.  
Bsn.  
A. Sax 1-2  
T. Sax  
B. Sax

65 Building (Bell Tones)

Trpt. 1  
Trpt. 2-3  
Hn. 1-2  
Hn. 3-4  
Tbn. 1  
Tbn. 2  
Tbn. 3  
Euph.  
Tuba  
Mlt.  
Perc.



69 Drum Solo

Fl. 1-2

Oboe

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn.

A. Sax 1-2

T. Sax

B. Sax

69 Drum Solo

Trpt. 1

Trpt. 2-3

Hn. 1-2

Hn. 3-4

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

Mlt.

Perc.

73

Fl. 1-2 *ff* *f* *a2*

Oboe *ff* *f* *a2*

Cl. 1 *ff* *f*

Cl. 2 *ff* *f*

Cl. 3 *ff* *f*

B. Cl. *ff* *f*

Bsn. *ff* *f*

A. Sax 1-2 *ff* *f* *a2* *Div.*

T. Sax *ff* *f*

B. Sax *ff* *f*

73

Trpt. 1 *ff* *f* *Div.*

Trpt. 2-3 *ff* *f*

Hn. 1-2 *ff* *f* *a2*

Hn. 3-4 *ff* *f* *a2*

Tbn. 1 *ff* *f*

Tbn. 2 *ff* *f*

Tbn. 3 *ff* *f*

Euph. *ff* *f*

Tuba *ff* *f*

Mlt. *ff* *f*

Perc. *ff* *f*

73 74 75 76

FL. 1-2  
ff

Oboe  
ff

Cl. 1  
ff

Cl. 2  
ff

Cl. 3  
ff

B. Cl.  
ff

Bsn.  
ff

A. Sax 1-2  
ff

T. Sax  
ff

B. Sax  
ff

Trpt. 1  
ff

Trpt. 2-3  
ff

Hn. 1-2  
ff

Hn. 3-4  
ff

Tbn. 1  
ff

Tbn. 2  
ff

Tbn. 3  
ff

Euph.  
ff

Tuba  
ff

Mlt.  
ff

Perc.  
ff

*Div.*

*opt. 8va (one player)*

*a2*

*Crash*

77 78 79 80

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