

RWS CONCERT BAND SERIES

CONDUCTOR SCORE  
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# Flying Fortress

A Fanfare for Band

Robert W. Smith

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## A Fanfare For Band

Robert W. Smith

### INSTRUMENTATION

Conductor Score.....	1	F Horn.....	4
Flute.....	10	Trombone.....	6
Oboe.....	2	Euphonium.....	2
1st B <sup>b</sup> Clarinet.....	6	Euphonium T.C.....	2
2nd B <sup>b</sup> Clarinet.....	6	Tuba.....	4
B <sup>b</sup> Bass Clarinet.....	2	Mallet Percussion 1: Chimes.....	1
Bassoon.....	2	Mallet Percussion 2: Marimba.....	1
E <sup>b</sup> Alto Saxophone.....	6	Timpani.....	1
B <sup>b</sup> Tenor Saxophone.....	2	Percussion 1: Snare Drum, Bass Drum.....	3
E <sup>b</sup> Baritone Saxophone.....	1	Percussion 2: Triangle.....	1
1st B <sup>b</sup> Trumpet.....	5	Percussion 3: Crash Cymbal, Suspended Cymbal.....	2
2nd B <sup>b</sup> Trumpet.....	5		

### PROGRAM NOTE

**Flying Fortress** was inspired by the historic and legendary Boeing B-17 aircraft used by the United States Army Air Forces in World War II. Beginning with a powerful timpani statement, the brass section responds with a bold introductory theme. Strong melodic lines interacting with woodwind flourishes create a sense of motion throughout. This fanfare for band by Robert W. Smith was dedicated to his father-in-law Roy Benton Hawkins, a B-17 tail gunner who served in WWII and flew missions over Europe.

### NOTES TO CONDUCTOR

The opening timpani solo should be strong setting the tone for the fanfare to follow. Please take care to unify the articulations in the brass during the fanfare statement. In addition, please unify the crescendos as notated at the end of each phrase and sub-phrase. Encourage the musicians to pay particular attention to the *subito* dynamic effect and crescendo in measures 8-9.

The woodwind flourish beginning at measure 14 should create a sense of motion. The staccatos in each woodwind part are crucial to the overall effect.

The melody beginning at measure 16 should be regal. Notes should be carefully shaped in support of the musical style. The woodwind response beginning at measure 26 should be light in contrast, then building to the return of the flourish at measure 34.

The final measure includes a snare rim/stick shot effect. Please balance this effect carefully. The snare should be clearly audible, yet not overshadow the full band sonority.

**Flying Fortress - A Fanfare for Band** was composed in honor of my father-in-law Roy Benton Hawkins, a hero I never had the opportunity to meet. He served in the United States Army Air Forces in WWII as part of the 100th Bomb Group. He was a tail gunner in a B-17 Flying Fortress and flew over Europe from Thorpe Abbots, Norfolk, an airfield in England. The 100th Bomb Group, referred to as "The Bloody Hundredth", earned several Distinguished Unit Citations and the French Croix de Guerre with Palm for their operational effectiveness and bravery.

I hope you and the band will find **Flying Fortress - A Fanfare for Band** to be a rewarding musical experience and a valued addition to your concert program. 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), Incheon 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.



# FLYING FORTRESS

Intense ♩ = 144-160

A Fanfare for Band

Flute

Oboe

1st B♭ Clarinet

2nd B♭ Clarinet

B♭ Bass Clarinet

Bassoon

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

1st B♭ Trumpet

2nd B♭ Trumpet

F Horn

Trombone

Euphonium

Tuba

Mallet Percussion 1  
Chimes

Mallet Percussion 2  
Marimba

Timpani  
B, E♭, F

Percussion 1  
Snare Drum  
Bass Drum

Percussion 2  
Triangle

Percussion 3  
Crash Cymbal  
Suspended Cymbal

FL. *mp* *f* *Div.*

Oboe *mp* *f* *Div.*

1st Clar. *mp* *f* *Div.*

2nd Clar. *mp* *f*

B. Cl. *mp* *f*

Bsn. *mp* *f*

A. Sax *mp* *f*

T. Sax *mp* *f*

B. Sax *mp* *f*

1st Trpt. *mp* *f* *Div.*

2nd Trpt. *mp* *f*

F Hn. *mp* *f*

Tbn. *mp* *f*

Euph. *mp* *f*

Tuba *mp* *f*

Mlt. 1

Mlt. 2 *mp* *f*

Timp. *f* *ff*

Perc. 1 *pp* *f* *mp*

Perc. 2

Perc. 3

5 9 10 11 12 13

*p* *f* *p*

16 Regal

Fl. *f* *mf*

Oboe *f* *mf*

1st Clar. *f* *mf*

2nd Clar. *f* *mf*

B. Cl. *ff* *f*

Bsn. *ff* *f*

A. Sax *ff* *mf*

T. Sax *ff* *mf*

B. Sax *ff* *f*

16 Regal

1st Trpt. *ff*

2nd Trpt. *ff*

F. Hn. *ff* *mf*

Tbn. *ff* *mf*

Euph. *ff* *mf*

Tuba *ff* *f*

Mlt. 1 Chimes *f* *mf*

Mlt. 2 *ff*

Timp. *f*

Perc. 1 *ff* *mf*

Perc. 2 Triangle *f* *mf*

Perc. 3 *ff*

14 15 16 17 18 19

Fl.

Oboe

1st Clar.

2nd Clar.

B. Cl.

Bsn.

A. Sax

T. Sax

B. Sax

1st Trpt.

2nd Trpt.

F Hn.

Tbn.

Euph.

Tuba

Mlt. 1

Mlt. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

20 21 22 23 24 25

26

Fl. *mf*

Oboe *mf*

1st Clar. *mf*

2nd Clar. *mf*

B. Cl. *mf*

Bsn. *mf*

A. Sax

T. Sax

B. Sax *mf*

26

1st Trpt. *p*

2nd Trpt. *p*

F Hn. *p*

Tbn.

Euph.

Tuba

Mlt. 1

Mlt. 2 *p*

Timp.

Perc. 1 *pp*

Perc. 2 *mp*

Perc. 3

26 27 28 29 30 31



34

Fl. *f* *mf*

Oboe *f* *mf*

1st Clar. *f* *mf*

2nd Clar. *f* *mf*

B. Cl. *f* *f*

Bsn. *f* *f*

A. Sax *f* *mf*

T. Sax *f* *mf*

B. Sax *f* *f*

34

1st Trpt. *f* *mf*

2nd Trpt. *f* *mf*

F Hn. *f* *mf*

Tbn. *f* *mf*

Euph. *f* *mf*

Tuba *f* *f*

Mlt. 1 *f* *mf*

Mlt. 2 *f* *mf*

Timp. *f* *f*

Perc. 1 *f* *f*

Perc. 2 *f* *mf*

Perc. 3 *f*

32 33 34 35 36 37



Fl.

Oboe

1st Clar.

2nd Clar.

B. Cl.

Bsn.

A. Sax

T. Sax

B. Sax

1st Trpt.

2nd Trpt.

F Hn.

Tbn.

Euph.

Tuba

Mlt. 1

Mlt. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

38 39 40 41 42 43

*Div.*

*f*

*p*

*f*

*f*

*p*

*f*

44

Fl. *mp* *cresc.*

Oboe *mp* *cresc.*

1st Clar. *mp* *cresc.*

2nd Clar. *mp* *cresc.*

B. Cl. *mp* *cresc.*

Bsn. *mp* *cresc.*

A. Sax *mp* *cresc.*

T. Sax *mp* *cresc.*

B. Sax *mp* *cresc.*

44

1st Trpt. *mp* *Div.* *cresc.*

2nd Trpt. *mp* *cresc.*

F Hn. *cresc.*

Tbn. *mp cresc.*

Euph. *mp cresc.*

Tuba *mp* *cresc.*

Mlt. 1 *mp cresc.*

Mlt. 2 *mp*

Timp.

Perc. 1 *pp*

Perc. 2 *mp*

Perc. 3

Fl.

Oboe

1st Clar.

2nd Clar.

B. Cl.

Bsn.

A. Sax

T. Sax

B. Sax

1st Trpt.

2nd Trpt.

F Hn.

Tbn.

Euph.

Tuba

Mlt. 1

Mlt. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

Fl. *mf* *f* *mp* *f*

Oboe *mf* *f* *mp* *f*

1st Clar. *mf* *f* *mp* *f*

2nd Clar. *mf* *f* *mp* *f*

B. Cl. *f* *mp* *f*

Bsn. *f* *mp* *f*

A. Sax *mf* *f* *mp* *f* *f*

T. Sax *mf* *f* *mp* *f* *f*

B. Sax *f* *mp* *f*

1st Trpt. *f* *mp* *f*

2nd Trpt. *f* *mp* *f*

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

Tbn. *mf* *f* *mp* *f*

Euph. *mf* *f* *mp* *f*

Tuba *f* *mp* *f*

Mlt. 1

Mlt. 2 *mf* *f* *mp* *f*

Timp. *f*

Perc. 1 *pp* *f*

Perc. 2 *f*

Perc. 3 *p* *ff*

Fl. *Div.* *ff* *fff*

Oboe *ff* *fff*

1st Clar. *ff* *fff*

2nd Clar. *ff* *fff*

B. Cl. *ff* *fff*

Bsn. *ff* *fff*

A. Sax *ff* *fff*

T. Sax *ff* *fff*

B. Sax *ff* *fff*

1st Trpt. *ff* *fff*

2nd Trpt. *ff* *fff*

F Hn. *ff* *fff*

Tbn. *ff* *fff*

Euph. *ff* *fff*

Tuba *ff* *fff*

Mlt. 1 *fff* dampen

Mlt. 2 *ff* *fff*

Timp. *fff*

Perc. 1 *mp* *ff* *fff* ^ = Rim/Stick Shot

Perc. 2 *fff* dampen

Perc. 3 *fff* dampen

62 63 64 65 66 67

*p* *ff* *p* *fff*

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