

RWS SYMPHONY BAND SERIES

CONDUCTOR SCORE  
Catalog No: RWS-1936-01

Rag  
from "American Dances"

Robert W. Smith

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RWS  
*Symphony Band Series*

RWS MUSIC  
COMPANY

## Rag from "American Dances"

Robert W. Smith

### INSTRUMENTATION

Conductor Score .....	1	1st & 2nd F Horn .....	2
Piccolo .....	1	3rd & 4th F Horn .....	2
Flute .....	10	1st Trombone .....	2
Oboe .....	2	2nd Trombone .....	2
1st B $\flat$ Clarinet .....	4	3rd Trombone .....	2
2nd B $\flat$ Clarinet .....	4	Euphonium .....	2
3rd B $\flat$ Clarinet .....	4	Euphonium T.C. ....	2
B $\flat$ Bass Clarinet .....	2	Tuba .....	4
Bassoon .....	2	Mallet Percussion: Xylophone .....	2
E $\flat$ Alto Saxophone .....	6	Timpani .....	1
B $\flat$ Tenor Saxophone .....	2	Percussion 1: Triangle .....	1
E $\flat$ Baritone Saxophone .....	1	Percussion 2: Tambourine .....	1
1st B $\flat$ Trumpet .....	3		
2nd B $\flat$ Trumpet .....	3		
3rd B $\flat$ Trumpet .....	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 **Rag**, is based on the unique American ragtime style developed in New Orleans, Louisiana in the late 1800s. Scott Joplin, along with other great artists, created a new style of music that served as the forerunner to jazz and almost every other form of American popular music.

### NOTES TO CONDUCTOR

Please note the tempo at 98 beats per minute. In order to stay stylistically accurate, please keep the tempo controlled and not too fast. The ensemble must stay relaxed and light not allowing the tempo to become frantic. The piccolo and 1st trumpet will be the best gauge of the final performance tempo based upon the rhythmic density of their parts in the first section of the piece.

Dynamic contrast will be very important to a successful performance. Please emphasize and exaggerate as you deem musically appropriate.

I would suggest introducing the band to the rags of Scott Joplin for stylistic reference.

I hope you will consider programming other movements of *American Dances* including *Square* and *Swing*. The multiple movements were written to create a powerful suite for the symphonic 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

# RAG

Robert W. Smith (ASCAP)  
based on a melody by Scott Joplin

Conductor Score  
RWS-1936-00

from "American Dances"

Ragtime ♩ = 98

Solo w/Trpt.

Piccolo

Flute

Oboe

1st B♭ Clarinet

2nd B♭ Clarinet

3rd B♭ Clarinet

B♭ Bass Clarinet

Bassoon

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Ragtime ♩ = 98

Solo w/Pic.

1st B♭ Trumpet

2nd B♭ Trumpet

3rd B♭ Trumpet

1st & 2nd F Horn

3rd & 4th F Horn

1st Trombone

2nd Trombone

3rd Trombone

Euphonium

Tuba

Mallet Percussion  
Xylophone

Timpani  
F, C, G

Percussion 1  
Triangle

Percussion 2  
Tambourine

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9

Picc. *mf*

Fl. *mf* *Div. a2* *mf* *Div.*

Oboe *mf* *Div. a2* *mf* *Div.*

1st Clar. *mf*

2nd Clar. *mf*

3rd Clar. *mf*

Bs. Clar. *mf*

Bsn. *mf*

A. Sax *mf*

T. Sax *mf*

B. Sax *mf*

9

1st Trpt. *mf* *Tutti* *Solo w/Pic.*

2nd Trpt. *mf*

3rd Trpt. *mf*

1st & 2nd F Hns. *mf* *a2*

3rd & 4th F Hns. *mf* *Solo (2x only)*

1st Tbn. *f*

2nd Tbn.

3rd Tbn.

Euph. *mf*

Tuba *mf*

Xyl.

Timp.

Perc. 1

Perc. 2 *mf* *Tamb.*

Picc. *f* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

Fl. *f* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *f* *Div.*

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

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

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

3rd Clar. *f* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *f*

Bs. Clar. *f* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *f*

Bsn. *f* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *f*

A. Sax *sfz* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *f*

T. Sax *sfz* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *f*

B. Sax *f* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *f*

1st Trpt. *f* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *f* *Tutti* *Solo w/Pic.* *Tutti* *Solo w/Pic.* *f* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *f*

2nd Trpt. *f* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *f*

3rd Trpt. *f* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *f*

1st & 2nd F Hns. *sfz* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *f*

3rd & 4th F Hns. *sfz* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *f*

1st Tbn. *f* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *f* *Tutti Both x's* *Solo (2x only)* *Both x's* *f* *f* *f* *f* *f* *f* *f* *f*

2nd Tbn. *f* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *f*

3rd Tbn. *f* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *f*

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

Tuba *f* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *f*

Xyl. *f* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *f*

Timp. *f* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *f*

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

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

16 17 18 19 20 21 22 23 24 *f*

26

Picc. *f* *mf* *a2/Div. simile*

Fl. *f* *mf* *a2/Div. simile*

Oboe *f* *mf* *a2/Div. simile*

1st Clar. *f* *mf*

2nd Clar. *f* *mf*

3rd Clar. *f* *mf*

Bs. Clar. *f* *mf*

Bsn. *f* *mf*

A. Sax *f* *mf* *a2/Div. simile*

T. Sax *f* *mf*

B. Sax *f* *mf*

1st Trpt. *f* *mf* *Tutti* *a2/Div. simile*

2nd Trpt. *f* *mf*

3rd Trpt. *f* *mf*

1st & 2nd F Hns. *f* *mf* *a2* *Div.* *a2*

3rd & 4th F Hns. *f* *mf*

1st Tbn. *f* *mf*

2nd Tbn. *f* *mf*

3rd Tbn. *f* *mf*

Euph. *f* *mf*

Tuba *f* *mf*

Xyl. *mf*

Timp. *f* *mp*

Perc. 1 Triangle *mf*

Perc. 2 *f*

23 26 27 28 29 30 31 32 33

Picc.  
Fl.  
Oboe  
1st Clar.  
2nd Clar.  
3rd Clar.  
Bs. Clar.  
Bsn.  
A. Sax  
T. Sax  
B. Sax  
1st Trpt.  
2nd Trpt.  
3rd Trpt.  
1st & 2nd F Hns.  
3rd & 4th F Hns.  
1st Tbn.  
2nd Tbn.  
3rd Tbn.  
Euph.  
Tuba  
Xyl.  
Timp.  
Perc. 1  
Perc. 2

42

Solo w/Xylo.

Picc. *f* *mf* *mf*

Fl. *f* *mf*

Oboe *f* *mf*

1st Clar. *f* *mf*

2nd Clar. *f* *mf*

3rd Clar. *f* *mf*

Bs. Clar. *f* *mf* *p*

Bsn. *f* *mf* *p*

A. Sax *f* *p*

T. Sax *f* *p*

B. Sax *f* *mf* *p*

42

*Div.*

1st Trpt. *f*

2nd Trpt. *f*

3rd Trpt. *f*

1st & 2nd F Hns. *f* *p*

3rd & 4th F Hns. *f* *p*

1st Tbn. *f* *p*

2nd Tbn. *f* *p*

3rd Tbn. *f* *p*

Euph. *f* *mf* *p*

Tuba *f* *p*

Xyl. *mf* *mf*

Timp. *p*

Perc. 1

Perc. 2

cue: Bs. Clar.

*Play*

Solo w/Pic.



50

Picc. *f*

Fl. *mf* *f*

Oboe *mf* *f*

1st Clar. *mf* *f*

2nd Clar. *mf* *f*

3rd Clar. *mf* *f*

Bs. Clar. *mf*

Bsn. *mf* *f*

A. Sax *mf* *sfz*

T. Sax *mf* *sfz*

B. Sax *mf* *f*

50

1st Trpt. *f*

2nd Trpt. *f*

3rd Trpt. *f*

1st & 2nd F Hns. *sfz*

3rd & 4th F Hns. *sfz*

1st Tbn. *f*

2nd Tbn. *f*

3rd Tbn. *f*

Euph. *f*

Tuba *mf* *f*  
*cue: Low WW's*  
*Play*

Xyl. *f*

Timp.

Perc. 1

Perc. 2 *mf* *f*

Picc. *mf*

Fl. *mf*

Oboe *mf*

1st Clar. *mf*

2nd Clar. *mf*

3rd Clar. *mf*

Bs. Clar. *mf*

Bsn. *mf*

A. Sax *mf*

T. Sax *mf*

B. Sax *mf*

1st Trpt.

2nd Trpt.

3rd Trpt.

1st & 2nd F Hns.

3rd & 4th F Hns.

1st Tbn.

2nd Tbn.

3rd Tbn.

Euph. *cue: Low WW's*

Tuba *Play*

Xyl. *mf*

Timp.

Perc. 1

Perc. 2 *mf*

58 *mf* 59 60 62 63 64 65 *f*

- 10 -

66

Picc. *mf-f*

Fl. *mf-f*

Oboe *mf-f*

1st Clar. *mf-f*

2nd Clar. *mf-f*

3rd Clar. *mf-f*

Bs. Clar. *mf-f*

Bsn. *mf-f*

A. Sax *f*  
*2x only*

T. Sax *f*

B. Sax *mf-f*

66

1st Trpt. *mf-f*

2nd Trpt. *mf-f*

3rd Trpt. *mf-f*

1st & 2nd F Hns. *f*  
*2x only*

3rd & 4th F Hns. *f*

1st Tbn. *mf-f*

2nd Tbn. *mf-f*

3rd Tbn. *mf-f*

Euph. *f*  
*2x only*

Tuba *mf-f*

Xyl. *mf-f*

Timp.

Perc. 1 *mf-f*

Perc. 2 *mf-f*

Picc.  
Fl.  
Oboe  
1st Clar.  
2nd Clar.  
3rd Clar.  
Bs. Clar.  
Bsn.  
A. Sax  
T. Sax  
B. Sax  
1st Trpt.  
2nd Trpt.  
3rd Trpt.  
1st & 2nd F Hns.  
3rd & 4th F Hns.  
1st Tbn.  
2nd Tbn.  
3rd Tbn.  
Euph.  
Tuba  
Xyl.  
Timp.  
Perc. 1  
Perc. 2

82

Picc. *f* *ff*

Fl. *f* *ff*

Oboe *f* *ff*

1st Clar. *f* *ff*

2nd Clar. *f* *ff*

3rd Clar. *f* *ff*

Bs. Clar. *f* *ff*

Bsn. *f* *ff*

A. Sax *f* *ff*

T. Sax *f* *ff*

B. Sax *f* *ff*

82

1st Trpt. *f* *ff*

2nd Trpt. *f* *ff*

3rd Trpt. *f* *ff*

1st & 2nd F Hns. *f* *ff*

3rd & 4th F Hns. *f* *ff*

1st Tbn. *f* *ff*

2nd Tbn. *f* *ff*

3rd Tbn. *f* *ff*

Euph. *f* *ff*

Tuba *f* *ff*

Xyl. *f* *ff*

Timp. *mp* *ff*

Perc. 1 *f* *ff*

Perc. 2 *f* *ff*

80 81 82 83 84 85 86

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