



# The Royal Hawaiian

(Concert March)

Robert W. Smith

## INSTRUMENTATION

Conductor Score.....	1	F Horn 1-2.....	2
Piccolo.....	1	F Horn 3-4.....	2
Flute 1-2.....	10	Trombone 1.....	2
Oboe 1-2.....	2	Trombone 2.....	2
B $\flat$ Clarinet 1.....	4	Trombone 3.....	2
B $\flat$ Clarinet 2.....	4	Euphonium B.C.....	2
B $\flat$ Clarinet 3.....	4	Euphonium T.C.....	2
B $\flat$ Bass Clarinet.....	2	Tuba.....	4
E $\flat$ Contralto Clarinet.....	1	Mallet Percussion: Bells.....	1
Bassoon 1-2.....	2	Timpani.....	1
E $\flat$ Alto Saxophone 1-2.....	6	Percussion 1: Snare Drum, Bass Drum, Uli Uli, Pahu, (opt. Maracas/Shekere), (opt. Surdo/Large Djembe) ...	4
B $\flat$ Tenor Saxophone.....	2	Percussion 2: Cymbals.....	1
E $\flat$ Baritone Saxophone.....	1	Percussion 3: Lapaiki (opt. Bongo/Conga), Ipu (opt. Djembe)...	2
B $\flat$ Trumpet 1.....	3	Percussion 4: Pu (Conch Shell).....	1
B $\flat$ Trumpet 2.....	3		
B $\flat$ Trumpet 3.....	3		

## PROGRAM NOTE

Written in a classic American march style, *The Royal Hawaiian* is based on *Aloha Oe*, composed by Queen Lili'uokalani in the 1878. Featuring dazzling woodwind lines interacting with the Queen's iconic melody, the march also utilizes traditional Hawaiian percussion instruments including the sacred conch shell known as a "Pu". Composed in honor of Bandmaster Michael Nakasone, conductor of the world-renown Royal Hawaiian Band, the march pays tribute to the rich history and bright future of the State of Hawaii.

## NOTES TO CONDUCTOR

The opening of the march includes an optional conch shell symbolizing the journey of the Ancient Hawaiians as well as the listener's personal journey at the beginning of a ceremonial event. If a conch shell is not available, feel free to begin the march in measure 3.

The march should be interpreted in a classic American style. As shared with the members of the band at the premier in Pearl City, Hawaii, "If Sousa had surfed, this would be his march commemorating the occasion!" Please note the trombone melody in the first strain is based on *Aloha Oe*. All other lines, including the woodwind countermelody, are original with a "nod" to Mr. Sousa and his iconic march style.

The break strain beginning at measure 41 features Hawaiian percussion instruments. I suggest staging these instruments near the front of the stage for both musical and visual presence. I have included optional percussion instruments to ensure playability by all bands using instruments in most percussion inventories. During the break strain, please have the horns play with bells in the air.

At measure 53, the iconic chorus of *Aloha Oe* known throughout the world is presented. You may wish to feature the entire flute section on piccolo in a classic Sousa moment. As an option, bring them to the front of the stage.

The final melodic statement at measure 81 should be as joyous and majestic as possible sharing the "Spirit of Aloha" throughout your audience and community.

I hope you and the band find *The Royal Hawaiian* to be a wonderful addition to your concert program. In honor of my dear friend Michael Nakasone, I am pleased to share this gift of music with you. Aloha my friends!



(Bios continued on page 19)



Inspired by Queen Lili'uokalani  
Composed for Bandmaster Michael D. Nakasone - Conductor, Teacher, Visionary, Mentor and Friend to All

Conductor Score  
RWS-2306-00

# THE ROYAL HAWAIIAN

Robert W. Smith (ASCAP)

(Concert March)

Freely

March ♩ = 132

The score is divided into two main sections: 'Freely' and 'March ♩ = 132'. The 'Freely' section is marked with a fermata and a dynamic of *f*. The 'March' section begins with a tempo of 132 beats per minute and a dynamic of *f*. The score includes parts for Piccolo, Flute 1-2, Oboe 1-2, B♭ Clarinet 1-3, B♭ Bass Clarinet, E♭ Contralto Clarinet, Bassoon 1-2, E♭ Alto Saxophone 1-2, B♭ Tenor Saxophone, E♭ Baritone Saxophone, B♭ Trumpet 1-3, F Horn 1-2, F Horn 3-4, Trombone 1-3, Euphonium B.C., Tuba, Mallet Percussion (Bells), Timpani (F, B, C, E), Percussion 1 (Snare Drum, Bass Drum, Ulu Ulu, Pahu, opt. Maracas/Shekere, opt. Sardo/Large Djembe), Percussion 2 (Cymbals), Percussion 3 (Lapaiki opt. Bongo/Conga, Ipu opt. Djembe), and Percussion 4 (Pu (Conch Shell)). A large red watermark 'Preview Requires Purchase' is overlaid diagonally across the score.

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

Fl. 1-2 *f* *mf* *mf* *tr*

Ob. 1-2 *f* *mf* *mf* *tr*

Clar. 1 *f* *mf* *mf* *tr*

Clar. 2 *f* *mf* *mf* *tr*

Clar. 3 *f* *mf* *mf* *tr*

B. Cl. *mf* *mf*

C. Alt. Cl. *mf* *mf*

Bsn. 1-2 *mf* *mf*

A. Sax. 1-2 *mf* *mf* *sim.*

T. Sax. *mf*

B. Sax. *mf* *mf*

Trpt. 1 *mf* *mf*

Trpt. 2 *mf* *mf*

Trpt. 3 *mf* *mf*

F. Hn. 1-2 *mf* *mf* *sim.*

F. Hn. 3-4 *mf* *mf* *sim.*

Tbn. 1 *mf* *mf*

Tbn. 2 *mf* *mf*

Tbn. 3 *mf* *mf*

Euph. B.C. *mf* *mf*

Tuba *mf* *mf*

Mit. *mf*

Timp. *p*

Perc. 1 *mf*

Perc. 2

Perc. 3

Perc. 4

Picc. *mf*

Fl. 1-2 *mf*

Ob. 1-2 *mf*

Clar. 1 *mf*

Clar. 2 *mf*

Clar. 3 *mf*

B. Cl. *mf*

C. Alt. Cl. *mf*

Bsn. 1-2 *mf*

A. Sax 1-2 *mf*

T. Sax *mf*

B. Sax *mf*

Trpt. 1 *mf*

Trpt. 2 *mf*

Trpt. 3 *mf*

F. Hn. 1-2 *mf*

F. Hn. 3-4 *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

Tbn. 3 *mf*

Euph. B.C. *mf*

Tuba *mf*

Mlt. *mf*

Timp. *mp*

Perc. 1 *mf*

Perc. 2 *mf*

Perc. 3 *mf*

Perc. 4 *mf*

Picc.  
Fl. 1-2  
Ob. 1-2  
Clar. 1  
Clar. 2  
Clar. 3  
B. Cl.  
C. Alt. Cl.  
Bsn. 1-2  
A. Sax. 1-2  
T. Sax.  
B. Sax.  
Trpt. 1  
Trpt. 2  
Trpt. 3  
F. Hn. 1-2  
F. Hn. 3-4  
Tbn. 1  
Tbn. 2  
Tbn. 3  
Euph. B.C.  
Tuba  
Mlt.  
Timp.  
Perc. 1  
Perc. 2  
Perc. 3  
Perc. 4



25

Picc.

Fl. 1-2

Ob. 1-2

Clar. 1

Clar. 2

Clar. 3

B. Cl.

C. Alt. Cl.

Bsn. 1-2

A. Sax 1-2

T. Sax

B. Sax

25

Trpt. 1

Trpt. 2

Trpt. 3

F. Hn. 1-2

F. Hn. 3-4

Tbn. 1

Tbn. 2

Tbn. 3

Euph. B.C.

Tuba

Mlt.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

33

Picc. *f*

Fl. 1-2 *f*

Ob. 1-2 *f*

Clar. 1 *f*

Clar. 2 *f*

Clar. 3 *f*

B. Cl. *mf*

C. Alt. Cl. *mf*

Bsn. 1-2 *mf*

A. Sax 1-2 *f*

T. Sax *mf*

B. Sax *mf*

33

Trpt. 1 *mf*

Trpt. 2 *mf*

Trpt. 3 *mf*

F. Hn. 1-2

F. Hn. 3-4

Tbn. 1 *mf*

Tbn. 2 *mf*

Tbn. 3 *mf*

Euph. B.C. *mf*

Tuba *mf*

Mtr. *mf*

Timp. *mf*

Perc. 1 *mf*

Perc. 2 *mf*

Perc. 3

Perc. 4

31 32 33 34 35 36



Picc.  
Fl. 1-2  
Ob. 1-2  
Clar. 1  
Clar. 2  
Clar. 3  
B. Cl.  
C. Alt. Cl.  
Bsn. 1-2  
A. Sax 1-2  
T. Sax  
B. Sax

Trpt. 1  
Trpt. 2  
Trpt. 3  
F. Hn. 1-2  
F. Hn. 3-4  
Tbn. 1  
Tbn. 2  
Tbn. 3  
Euph. B.C.  
Tuba  
Mtr.  
Timp.  
Perc. 1  
Perc. 2  
Perc. 3  
Perc. 4

Picc.

Fl. 1-2

Ob. 1-2

Clar. 1

Clar. 2

Clar. 3

B. Cl.

C. Alt. Cl.

Bsn. 1-2

A. Sax 1-2

T. Sax

B. Sax

Trpt. 1

Trpt. 2

Trpt. 3

F. Hn. 1-2  
Bells In The Air  
a2  
f

F. Hn. 3-4  
Bells In The Air  
f

Tbn. 1

Tbn. 2

Tbn. 3

Euph. B.C.

Tuba

Mtr.

Timp.

Perc. 1  
Uli Uli (opt. Maracas Shaker)  
f Pahu Drum (opt. B.D., Surolo or Largo Djembe)

Perc. 2

Perc. 3  
Lapaki (opt. Bongo Conga)  
f U - Te U - Te - Te U - Te - U - Te - U - Te - Te U - Te U - Te - Te U - Te - Te U - Te - Te

Perc. 4  
f

53

Picc. *p* *f* *mf* (opt. Piccolo Tutti)

Fl. 1-2 *p* *f* *mf*

Ob. 1-2 *p* *f* *mp*

Clar. 1 *p* *f* *mp*

Clar. 2 *p* *f* *mp*

Clar. 3 *p* *f* *mp*

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

C. Alt. Cl. *mp* *f* *mp*

Bsn. 1-2 *mp* *f* *mp*

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

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

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

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

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

Trpt. 3 *mp* *f* *mp*

F. Hn. 1-2 *mp* *f* *mp*

F. Hn. 3-4 *mp* *f* *mp*

Tbn. 1 *mp* *f* *mp*

Tbn. 2 *mp* *f* *mp*

Tbn. 3 *mp* *f* *mp*

Euph. B.C. *mp* *f* *mp*

Tuba *mp* *f* *mp*

Mlt. *mp*

Timp. *fp* *f* *mp*

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

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

Perc. 3 *pp* *f* *mp*

Perc. 4 *pp* *f* *mp*

53

Picc.

Fl. 1-2

Ob. 1-2

Clar. 1

Clar. 2

Clar. 3

B. Cl.

C. Alt. Cl.

Bsn. 1-2

A. Sax. 1-2

T. Sax.

B. Sax.

Trpt. 1

Trpt. 2

Trpt. 3

F. Hn. 1-2

F. Hn. 3-4

Tbn. 1

Tbn. 2

Tbn. 3

Euph. B. C.

Tuba

Mlt.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

55 56 57 58 59 60

Picc.

Fl. 1-2

Ob. 1-2

Clar. 1

Clar. 2

Clar. 3

B. Cl.

C. Alt. Cl.

Bsn. 1-2

A. Sax 1-2

T. Sax

B. Sax

Trpt. 1

Trpt. 2

Trpt. 3

F. Hn. 1-2

F. Hn. 3-4

Tbn. 1

Tbn. 2

Tbn. 3

Euph. B. C.

Tuba

Mlt.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

61 62 63 64 65 66

69

Picc.

Fl. 1-2

Ob. 1-2

Clar. 1

Clar. 2

Clar. 3

B. Cl.

C. Alt. Cl.

Bsn. 1-2

A. Sax 1-2

T. Sax

B. Sax

69

Trpt. 1

Trpt. 2

Trpt. 3

F. Hn. 1-2

F. Hn. 3-4

Tbn. 1

Tbn. 2

Tbn. 3

Euph. B.C.

Tuba

Mlt.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Uli Uli (opt. Marcus/Shekere)

f Pahu Drum (opt. B.D., Sundo or Large Djembe)

U - Te U - Te - Te U - Te - U - Te - U - Te - Te



Picc.  
Fl. 1-2  
Ob. 1-2  
Clar. 1  
Clar. 2  
Clar. 3  
B. Cl.  
C. Alt. Cl.  
Bsn. 1-2  
A. Sax 1-2  
T. Sax  
B. Sax  
Trpt. 1  
Trpt. 2  
Trpt. 3  
F. Hn. 1-2  
F. Hn. 3-4  
Tbn. 1  
Tbn. 2  
Tbn. 3  
Euph. B.C.  
Tuba  
Mtr.  
Timp.  
Perc. 1  
Perc. 2  
Perc. 3  
Perc. 4

U - te U - te U - te U - te U - te U - te

Cr.Ch.

81 Kilakila (Majestic)

Picc. *p* *f*

Fl. 1-2 *p* *f* (opt. Piccolo Tutti)

Ob. 1-2 *p* *f*

Clar. 1 *p* *f*

Clar. 2 *p* *f*

Clar. 3 *p* *f*

B. Cl. *mp* *f*

C. Alt. Cl. *mp* *f*

Bsn. 1-2 *mp* *f*

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

T. Sax *mp* *f*

B. Sax *mp* *f*

81 Kilakila (Majestic)

Trpt. 1 *mp* *f*

Trpt. 2 *mp* *f*

Trpt. 3 *mp* *f*

F. Hn. 1-2 *mp* *f*

F. Hn. 3-4 *mp* *f*

Tbn. 1 *mp* *f*

Tbn. 2 *mp* *f*

Tbn. 3 *mp* *f*

Euph. B.C. *mp* *f*

Tuba *mp* *f*

Mit. *f*

Timp. *fp* *f*

(continue Uli Uli and Pahu if personnel allows)

Perc. 1 *f*

Perc. 2

Perc. 3 *f*  
U - Te U - Te - Te U - Te - U - Te - U - Te - Te U - Te U - Te - Te U - Te - Te

Perc. 4

Picc.

Fl. 1-2

Ob. 1-2

Clar. 1

Clar. 2

Clar. 3

B. Cl.

C. Alt. Cl.

Bsn. 1-2

A. Sax 1-2

T. Sax

B. Sax

Trpt. 1

Trpt. 2

Trpt. 3

F. Hn. 1-2

F. Hn. 3-4

Tbn. 1

Tbn. 2

Tbn. 3

Euph. B.C.

Tuba

Mlt.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

U - Te U - Te - Te U - Te - U - Te - U - Te - Te U - Te U - Te - Te U - Te - Te U - Te - Te

Picc.

Fl. 1-2

Ob. 1-2

Clar. 1

Clar. 2

Clar. 3

B. Cl.

C. Alt. Cl.

Bsn. 1-2

A. Sax 1-2

T. Sax

B. Sax

Trpt. 1

Trpt. 2

Trpt. 3

F. Hn. 1-2

F. Hn. 3-4

Tbn. 1

Tbn. 2

Tbn. 3

Euph. B.C.

Tuba

Mlt.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

U - Te - U - Te - U - Te - Te

U - Te

U - Te - Te

U - Te - U - Te - U - Te - Te

U - Te

U - Te - Te

U - Te - U - Te - U - Te - Te

U - Te

U

91 94 97 100

## BIOGRAPHY – MICHAEL NAKASONE



Bandmaster **Michael D. Nakasone's** legacy as a teacher spans more than 50 years. Under his direction, the Pearl City High School band has achieved national acclaim with performances at the Midwest International Band and Orchestra Clinic in 1990, the ABA-JBA Convention in 1994, and multiple Tournament of Roses and Macy Thanksgiving Parades.

In 2005, Bandmaster Nakasone was appointed the 21st Bandmaster of the world-renowned Royal Hawaiian Band (RHB). Established by King Kamehameha III in 1836, the RHB is the only band in the USA with a royal heritage. Under Bandmaster Nakasone's direction, the RHB was a musical ambassador for the Aloha State performing over 320 concerts a year for audiences around the world including a historic goodwill tour to Japan in 2005. With his focus on education, Bandmaster Nakasone also increased the RHB's involvement in educational and school-related programs including E Mele Kakou and the Hawaii Youth Opera Chorus. Under his leadership, the RHB continued to perpetuate the music of Hawaii, promote culture, and impact the lives of the people of Hawaii and beyond.

In 2023, the Pearl City Cultural Center was named the Michael D. Nakasone Performing Arts Center. Hawaii's Governor David Ige said "I could not think of a more perfect person to have their name on this building, to inspire the next generation of band students to dream about all they can be and don't let anybody or anything deny them from pursuing their dreams. On behalf of the people of Hawaii, thank you so much for your dedication, for your inspiration, and for teaching us about being truly world-class in everything we do." Bandmaster Nakasone's dear friend, Bandmaster and Composer Robert W. Smith, composed and conducted the premier performance of the *The Royal Hawaiian* march to commemorate the dedication.

## 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.

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