

RWS SYMPHONY BAND SERIES

Hot As Blue Blazes

Robert W. Smith

INSTRUMENTATION

Conductor Score.....	1	Trombone 1.....	2
Flute 1-2.....	10	Trombone 2.....	2
Oboe 1-2.....	2	Bass Trombone.....	2
B♭ Clarinet 1.....	4	Euphonium B.C.....	2
B♭ Clarinet 2.....	4	Euphonium T.C.....	2
B♭ Clarinet 3.....	4	Tuba.....	4
B♭ Bass Clarinet.....	2	Double Bass.....	1
E♭ Contralto Clarinet.....	1	Piano.....	1
Bassoon 1-2.....	2	Mallet Percussion: Marimba, Chimes, Bells.....	3
E♭ Alto Saxophone 1-2.....	6	Timpani.....	1
B♭ Tenor Saxophone.....	2	Percussion 1: Snare Drum, Bongo, Bass Drum, Ride Cymbal, Triangle.....	3
E♭ Baritone Saxophone.....	1	Percussion 2: Suspended Cymbal, Crash Cymbals, Gong.....	2
B♭ Trumpet 1.....	3		
B♭ Trumpet 2.....	3		
B♭ Trumpet 3.....	3		
F Horn 1-2.....	2		
F Horn 3-4.....	2		

PROGRAM NOTE

The term “hot” is a commonly used adjective describing jazz music that is emotionally charged and marked by strong rhythms and improvisation. The term “blaze” typically refers to a fierce fire. The most intense of blazes results from complete and total combustion emitting a blue flame. Thus, when someone uses the term “hotter than blue blazes,” they mean it’s more scorching than the hottest of fires.

Robert W. Smith’s *Hot As Blue Blazes* is a showcase for the concert band that is emotionally charged using strong rhythms and textures in an American jazz style. It features sizzling melodic lines, expressive solos, powerful riffs, and a beautiful, lush lyrical section. The piece was composed for the Blue Springs High School Band of Blue Springs, Missouri, under the direction of Tim Allshouse, for their performance at the 2022 Missouri Music Educators Association Convention.

NOTES TO CONDUCTOR

Simply stated, the jazz inflections and interpretation are everything. I suggest all musicians of the ensemble listen to iconic orchestral jazz recordings by greats such as Duke Ellington, Count Basie, and Stan Kenton among others.

To help maximize the musical effect and musical clarity, I suggest working each section at a slower tempo with the focus on unified articulations, inflections, and stylistic interpretation. This will be particularly important in the woodwind melodic lines beginning with the saxophones followed by the woodwind section.

Please note the brass falls. Work to create a balanced chord and unified approach to the fall.

If a double bass is not available, I suggest using an electric bass (fretless if possible) with a quality bass amp. Please ensure the amp is controlled dynamically to provide sound reinforcement as opposed to amplification that may not fit into the musical texture of the ensemble.

The use of a drum set is encouraged. However, the use of concert percussion employing jazz techniques will also create a very satisfying musical result.

I also wish to offer my sincere thanks to Tim Allshouse and the Blue Springs High School Band for their musical collaboration and very fine premiere performance.

I hope you and your ensemble enjoy the preparation and performance of *Hot As Blue Blazes*. I wish you a very successful and “hot” 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.



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For Tim Allhouse and the Blue Springs High School Band (MO)

HOT AS BLUE BLAZES

Robert W. Smith (ASCAP)

Conductor Score

RWS-2321-00

Reflective & Blue $\text{♩} = 42$

The conductor score is organized into two systems. The first system includes parts for Flute 1-2, Oboe 1-2, B♭ Clarinet 1, B♭ Clarinet 2, B♭ Clarinet 3, B♭ Bass Clarinet, E♭ Contralto Clarinet, Bassoon 1-2, E♭ Alto Saxophone 1-2 (with a solo section), B♭ Tenor Saxophone, and E♭ Baritone Saxophone. The second system includes parts for B♭ Trumpet 1, B♭ Trumpet 2, B♭ Trumpet 3, F Horn 1-2, F Horn 3-4, Trombone 1, Trombone 2, Bass Trombone, Euphonium B.C., Tuba, Double Bass, Piano, Mallet Percussion (Marimba, Chimes, Bells), Timpani (E, A, B, C), Percussion 1 (Snare Drum, Bongos, Bass Drum, Ride Cymbal, Triangle), and Percussion 2 (Suspended Cymbal, Crash Cymbals, Gong). The score is in 4/4 time with a tempo of quarter note = 42. A large red watermark reading 'Preview Only' and 'Legal Use Requires Purchase' is overlaid diagonally across the page.

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7 Hot! ♩ = 148

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

7 Hot! ♩ = 148

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

13

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

13

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

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Fl. 1-2
Ob. 1-2
Clar. 1
Clar. 2
Clar. 3
B. Cl.
C. Alt. Clar.
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
B. Tbn.
Euph. B.C.
Tuba
D.B.
Pno.
Mlt.
Timp.
Perc. 1
Perc. 2

mf *mp* *pp*

38

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

38

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

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Fl. 1-2
 Ob. 1-2
 Clar. 1
 Clar. 2
 Clar. 3
 B. Cl.
 C. Alt. Clar.
 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
 B. Tbn.
 Euph. B.C.
 Tuba
 D.B.
 Pno.
 Mtu.
 Timp.
 Perc. 1
 Perc. 2

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Fl. 1-2
 Ob. 1-2
 Clar. 1
 Clar. 2
 Clar. 3
 B. Cl.
 C. Alt. Clar.
 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
 B. Tbn.
 Euph. B.C.
 Tuba
 D.B.
 Pno.
 Mlt.
 Timp.
 Perc. 1
 Perc. 2

Fl. 1-2
Ob. 1-2
Clar. 1
Clar. 2
Clar. 3
B. Cl.
C. Alt. Clar.
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
B. Tbn.
Euph. B.C.
Tuba
D.B.
Pno.
Mtu.
Timp.
Perc. 1
Perc. 2

Bongo

61 62 63 64 65 66

69

69

Fl. 1-2
 Ob. 1-2
 Clar. 1
 Clar. 2
 Clar. 3
 B. Cl.
 C. Alt. Clar.
 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
 B. Tbn.
 Euph. B.C.
 Tuba
 D.B.
 Pno.
 Mlt.
 Timp.
 Perc. 1
 Perc. 2

mp *f* *mf* *sfz* *p*

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Fl. 1-2

Ob. 1-2

Clar. 1

Clar. 2

Clar. 3

B. Cl.

C. Alt. Clar.

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

B. Tbn.

Euph. B.C.

Tuba

D.B.

Pno.

Mlt.

Timp.

Perc. 1

Perc. 2

75 76 77 78

pp *f*

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Fl. 1-2
 Ob. 1-2
 Clar. 1
 Clar. 2
 Clar. 3
 B. Cl.
 C. Alt. Clar.
 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
 B. Tbn.
 Euph. B.C.
 Tuba
 D.B.
 Pno.
 Mlt.
 Timp.
 Perc. 1
 Perc. 2

Fl. 1-2
Ob. 1-2
Clar. 1
Clar. 2
Clar. 3
B. Cl.
C. Alt. Clar.
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
B. Tbn.
Euph. B.C.
Tuba
D.B.
Pno.
Mtu.
Timp.
Perc. 1
Perc. 2

55 56 57 58 59 60

sf

Fl. 1-2

Ob. 1-2

Clar. 1

Clar. 2

Clar. 3

B. Cl.

C. Alt. Clar.

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

B. Tbn.

Euph. B.C.

Tuba

D.B.

Pno.

Mtr.

Timp.

Perc. 1

Perc. 2

rit.

112 Gently ♩ = 80

rit.

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

rit.

112 Gently ♩ = 80

rit.

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

118 Warm ♩ = 76

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

113 114 115 116 117 118 119 120

118 Warm ♩ = 76

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

113 114 115 116 117 118 119 120

rit.

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

rit.

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

Fl. 1-2
Ob. 1-2
Clar. 1
Clar. 2
Clar. 3
B. Cl.
C. Alt. Clar.
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
B. Tbn.
Euph. B.C.
Tuba
D.B.
Pno.
Mtl.
Timp.
Perc. 1
Perc. 2

134

Fl. 1-2

Ob. 1-2

Clar. 1

Clar. 2

Clar. 3

B. Cl.

C. Alt. Clar.

Bsn. 1-2

A. Sax 1-2

T. Sax

B. Sax

Solo

mf

p

mf

p

mf

p

mf

p

mf

134

Trpt. 1

Trpt. 2

Trpt. 3

F Hn. 1-2

F Hn. 3-4

Tbn. 1

Tbn. 2

B. Tbn.

Euph. B.C.

Tuba

D.B.

Pno.

Mlt.

Timp.

Perc. 1

Perc. 2

Solo

mf

mf

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133 134 135 136 137 138

Fl. 1-2
Ob. 1-2
Clar. 1
Clar. 2
Clar. 3
B. Cl.
C. Alt. Clar.
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
B. Tbn.
Euph. B.C.
Tuba
D.B.
Pno.
Mtu. Marimba
Timp.
Perc. 1
Perc. 2

Fl. 1-2
Ob. 1-2
Clar. 1
Clar. 2
Clar. 3
B. Cl.
C. Alt. Clar.
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
B. Tbn.
Euph. B.C.
Tuba
D.B.
Pno.
Mtr.
Timp.
Perc. 1
Perc. 2

Fl. 1-2

Ob. 1-2

Clar. 1

Clar. 2

Clar. 3

B. Cl.

C. Alt. Clar.

Bsn. 1-2

A. Sax 1-2

T. Sax

B. Sax

This section of the score covers measures 169 to 174. It includes staves for Flute 1-2, Oboe 1-2, Clarinet 1, 2, and 3, Bass Clarinet, Contralto Clarinet, Bassoon 1-2, Alto Saxophone 1-2, Tenor Saxophone, and Bass Saxophone. The woodwinds and saxophones play a melodic line with eighth-note patterns and slurs. The Alto Saxophone and Tenor Saxophone parts include a *mp* dynamic marking.

Trpt. 1

Trpt. 2

Trpt. 3

F Hn. 1-2

F Hn. 3-4

Tbn. 1

Tbn. 2

B. Tbn.

Euph. B.C.

Tuba

D.B.

Pno.

Mtr.

Timp.

Perc. 1

Perc. 2

This section of the score covers measures 169 to 174. It includes staves for Trumpet 1, 2, and 3; Horns (French Horns 1-2 and 3-4, Trombone 1, 2, and Bass Trombone, Euphonium/Bass Clarinet, and Tuba); Drums (Drum Bass, Piano, and Timpani); and Percussion (Percussion 1 and 2). The brass instruments are mostly silent. The Piano part is silent. The Timpani part has a *mf* dynamic marking. Percussion 1 plays a Hi-Hat pattern, and Percussion 2 plays a cymbal pattern. The score includes measure numbers 169, 170, 171, 172, 173, and 174 at the bottom.

176

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

176

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

Solo (opt. Solo)
 Rise Cym.
 Side Stick

Fl. 1-2
 Ob. 1-2
 Clar. 1
 Clar. 2
 Clar. 3
 B. Cl.
 C. Alt. Clar.
 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
 B. Tbn.
 Euph. B.C.
 Tuba
 D.B.
 Pno.
 Mtr.
 Timp.
 Perc. 1
 Perc. 2

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193

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

193

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

200

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

200

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

Fl. 1-2
Ob. 1-2
Clar. 1
Clar. 2
Clar. 3
B. Cl.
C. Alt. Clar.
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
B. Tbn.
Euph. B.C.
Tuba
D.B.
Pno.
Mtu.
Timp.
Perc. 1
Perc. 2

255 256 257 258 259 260

212

216

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

212

216

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

Fl. 1-2
 Ob. 1-2
 Clar. 1
 Clar. 2
 Clar. 3
 B. Cl.
 C. Alt. Clar.
 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
 B. Tbn.
 Euph. B.C.
 Tuba
 D.B.
 Pno.
 Mlt.
 Timp.
 Perc. 1
 Perc. 2

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molto rall.

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

molto rall.

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

Fl. 1-2
 Ob. 1-2
 Clar. 1
 Clar. 2
 Clar. 3
 B. Cl.
 C. Alt. Clar.
 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
 B. Tbn.
 Euph. B.C.
 Tuba
 D.B.
 Pno.
 Mlt.
 Timp.
 Perc. 1
 Perc. 2

