

RWS SYMPHONY BAND SERIES

CONDUCTOR SCORE  
Catalog No: RWS-2335-01

# Mutations

Robert W. Smith

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RWS

*Symphony Band Series*

RWS MUSIC  
COMPANY

# Mutations

Robert W. Smith

## INSTRUMENTATION

Conductor Score.....	1	F Horn 1-2.....	2
Piccolo.....	1	F Horn 3-4.....	2
Flute 1.....	5	Trombone 1.....	2
Flute 2.....	5	Trombone 2.....	2
Oboe.....	2	Trombone 3.....	2
B <sup>b</sup> Clarinet 1.....	4	Euphonium B.C.....	2
B <sup>b</sup> Clarinet 2.....	4	Euphonium T.C.....	2
B <sup>b</sup> Clarinet 3.....	4	Tuba.....	4
B <sup>b</sup> Bass Clarinet.....	2	Piano.....	1
E <sup>b</sup> Contralto Clarinet.....	1	Mallet Percussion: Vibraphone, Bells, Chimes.....	3
Bassoon.....	2	Timpani.....	1
E <sup>b</sup> Alto Saxophone 1.....	3	Percussion 1: Triangle, Snare Drum, Bass Drum, Gong.....	3
E <sup>b</sup> Alto Saxophone 2.....	3	Percussion 2: Mark Tree, Suspended Cymbal, Wood Block, Crash Cymbals.....	2
B <sup>b</sup> Tenor Saxophone.....	2		
E <sup>b</sup> Baritone Saxophone.....	1		
B <sup>b</sup> Trumpet 1.....	3		
B <sup>b</sup> Trumpet 2.....	3		
B <sup>b</sup> Trumpet 3.....	3		

## PROGRAM NOTE

Mutation is defined as the changing of structure, resulting in a variant form that may be transmitted to subsequent generations. In linguistics, mutation is defined as regular change of a sound when it occurs adjacent to another. Robert W. Smith's *Mutations* draws its inspiration from the mutation of sound and its transmission throughout the ensemble and performance environment.

Featuring the wind band's brass section and an offstage trumpet ensemble, the piece begins with muted sounds on all brass instruments. From a dark and mysterious beginning, the sound and sonority slowly mutate through various musical environments. As the brass section mutates to open sounds, the result is glorious music statement that transforms the ensemble and audience alike.

*Mutations* was composed for the Plant High School Band of Tampa, Florida, under the direction of Brian Dell, for their 2022 performance at the Western International Band Clinic in Seattle, Washington.

## NOTES TO CONDUCTOR

The trumpets may be staged in several settings based upon your personnel and performance venue. Should appropriate trumpet numbers allow, please consider using a trumpet section onstage in the band's regular seating arrangement along with an offstage trumpet ensemble positioned in the concert hall. Another option is to use the entire trumpet section offstage in the hall.

The trumpet section in the hall can be positioned in several ways depending upon your performance setting. If numbers and space allow, the ensemble can be divided into three groups staged on the audience left, right and in the back of the hall. Another option is to position the entire trumpet section across the back of the hall or midway if aisles allow. If possible, I would suggest positioning players in integrated part groupings (1st, 2nd, 3rd, 1st, 2nd, 3rd, etc.). This allows for a greater blend and balance for both player and audience.

Please note the mute and open indications for the brass section. If mutes are not available for the entire tuba and euphonium section, you may wish to consider using the soloist option in the introduction of the piece. The harmon muted trumpets should be carefully balanced to create a clustered harmonic effect.

The trumpets transition to an open sound with the fanfare figures beginning at measure 72. These figures are improvisatory for each individual player. Trumpet players should use the note sequence and basic rhythmic relationship yet treat their part as a solo. The accents on tied notes indicate entrances that are "out of time" with each other. The combined effect should create randomized texture with the brilliance of each trumpet timbre interacting with the others. The horns and saxophones should be very present with the glissandi figures. The low brass and woodwinds should be dark, ominous, and very powerful against the cacophony of sound above.

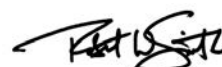
The final section of the piece should be as warm as possible as the tonality and expression of the melodic lines interact as they build to the end. The trumpet soloists beginning at measure 83 should soar above the ensemble giving way to the full trumpet ensemble waterfall effects beginning at measure 89.

Please use your artistic discretion with the dynamic shaping and growth from measure 81 to the end. A sense of glorious arrival should prevail at measure 105 leading to a very powerful conclusion.

I would like to offer my sincere thanks to Dr. James M. Bankhead for his friendship and support over the years. Dr. Bankhead suggested the concept and title for this piece during a shared conducting appearance at the Western International Band Clinic in Seattle, Washington. I thought it very appropriate the premiere of the resulting composition took place at the same iconic event in November of 2022.

I also wish to offer my sincere thanks to Brian Dell and the Plant High School Band for their very fine premiere performance in Seattle. In addition, the band presented the second performance of the piece in Tampa at the Florida Music Educations Association Convention in January 2023.

I hope you and your ensemble enjoy the preparation and performance of *Mutations*. I wish you a very successful performance.



(Bio continued on page 20)



# MUTATIONS

Conductor Score  
RWS-2335-00

Robert W. Smith (ASCAP)

## Dark with Motion ♩ = 84

Piccolo

Flute 1

Flute 2

Oboe

B♭ Clarinet 1

B♭ Clarinet 2

B♭ Clarinet 3

B♭ Bass Clarinet

E♭ Contralto Clarinet

Bassoon

E♭ Alto Saxophone 1

E♭ Alto Saxophone 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

## Dark with Motion ♩ = 84

B♭ Trumpet 1

B♭ Trumpet 2

B♭ Trumpet 3

F Horn 1-2

F Horn 3-4

Trombone 1

Trombone 2

Trombone 3

Euphonium B.C.

Tuba

Piano

Mallet Percussion  
Vibraphone  
Bells, Chimes

Timpani  
E, G, B, D, E

Percussion 1  
Triangle, Snare Drum  
Bass Drum, Gong

Percussion 2  
Mark Tree  
Suspended Cymbal  
Wood Block  
Crash Cymbals

*rit.*

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

*rit.*

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

17 Urgent ♩ = 160

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

17 Urgent ♩ = 160

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

25

Picc.  
Fl. 1  
Fl. 2  
Ob.  
Clar. 1  
Clar. 2  
Clar. 3  
B. Cl.  
C. Alt. Cl.  
Bsn.  
A. Sax 1  
A. Sax 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  
Pno.  
Mlt.  
Timp.  
Perc. 1  
Perc. 2



Picc.

Fl. 1

Fl. 2

Ob.

Clar. 1

Clar. 2

Clar. 3

B. CL.

C. Alt. CL.

Bsn.

A. Sax 1

A. Sax 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

Pno.

Mlt.

Timp.

Perc. 1

Perc. 2

29 30 31 32 33 34 35

Pic.

Fl. 1

Fl. 2

Ob.

Clar. 1

Clar. 2

Clar. 3

B. Cl.

C. Alt. Cl.

Bsn.

A. Sax 1

A. Sax 2

T. Sax

B. Sax

*mp* *f* *mf*

Trpt. 1

Trpt. 2

Trpt. 3

F. Hn. 1-2

F. Hn. 3-4

Tbn. 1

Tbn. 2

Tbn. 3

Euph. B.C.

Tuba

Pno.

Mlt.

Timp.

Perc. 1

Perc. 2

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



45

Picc.

Fl. 1

Fl. 2

Ob.

Clar. 1

Clar. 2

Clar. 3

B. Cl.

C. Alt. Cl.

Bsn.

A. Sax 1

A. Sax 2

T. Sax

B. Sax

45

Trpt. 1

Trpt. 2

Trpt. 3

F. Hn. 1-2

F. Hn. 3-4

Tbn. 1

Tbn. 2

Tbn. 3

Euph. B.C.

Tuba

Pno.

Mlt.

Timp.

Perc. 1

Perc. 2

Picc.

Fl. 1

Fl. 2

Ob.

Clar. 1

Clar. 2

Clar. 3

B. Cl.

C. Alt. Cl.

Bsn.

A. Sax 1

A. Sax 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

Pno.

Mlt.

Timp.

Perc. 1

Perc. 2

*molto rall.*

Transforming ♩ = 60

Picc.

Fl. 1  
*mf*

Fl. 2  
*mf*

Ob.

Clar. 1  
*mf*

Clar. 2  
*mf*

Clar. 3  
*mf*

B. Cl.

C. Alt. Cl.

Bsn.

A. Sax 1

A. Sax 2

T. Sax

B. Sax

*molto rall.*

Transforming ♩ = 60

Trpt. 1

Trpt. 2

Trpt. 3

F. Hn. 1-2

F. Hn. 3-4

Tbn. 1

Tbn. 2

Tbn. 3

Euph. B.C.

Tuba

Pno.

Mlt.

Timp.

Perc. 1

Perc. 2

Mark Tree

Sus. Cym.

64

*rit.*

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

64

*rit.*

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

Open Solo  
*mp*  
*mf*  
Chimes  
*mp*  
G - A  
*mp*

72 Alarming

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

72 Alarming

(Individual fanfare figures randomly delivered)

Open

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

Picc. *ff*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. *ff*

Clar. 1 *ff*

Clar. 2 *ff*

Clar. 3 *ff*

B. Cl. *f* *fp* *ff* *ffz* *p*

C. Alt. Cl. *f* *fp* *ff* *ffz* *p*

Bsn. *f* *fp* *ff* *ffz* *p*

A. Sax 1 *ff* *p*

A. Sax 2 *ff* *p*

T. Sax *f* *fp* *ff* *ffz* *p*

B. Sax *f* *fp* *ff* *ffz* *p*

Trpt. 1 *ff* *mf* *Open Solo*

Trpt. 2 *ff* *mf* *Open Solo*

Trpt. 3 *ff*

F. Hn. 1-2 *ff* *p*

F. Hn. 3-4 *ff* *p*

Tbn. 1 *f* *fp* *ff* *ffz* *p*

Tbn. 2 *f* *fp* *ff* *ffz* *p*

Tbn. 3 *f* *fp* *ff* *ffz* *p*

Euph. B.C. *f* *fp* *ff* *ffz* *mp*

Tuba *f* *fp* *ff* *ffz* *p*

Pno. *ff* *p*

Mlt. *ff* *mp* *Bells/Vibes*

Timp. *f* *ff* *pp* *f* *sfpp* *ffz* *pp* *p*

Perc. 1 *ffz* *ff* *pp dampen* *ff* *pp* *ffz* *pp* *Tri.* *mp*

Perc. 2 *ff* *p* *ff* *p* *ffz* *pp* *mf*



Picc. *mf*

Fl. 1 *mf*

Fl. 2 *mf*

Ob. *mf* *div.*

Clar. 1 *mf*

Clar. 2 *mf*

Clar. 3 *mf*

B. Cl. *mf*

C. Alt. Cl. *mf*

Bsn. *mf*

A. Sax 1 *mf*

A. Sax 2 *mf*

T. Sax *mf*

B. Sax *mf*

Trpt. 1 *Tutti*

Trpt. 2 *fill the room*

Trpt. 3 *Open fill the room Solo* *mf* *Tutti*

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*

Pno. *mf*

Mlt. *mf*

Timp. *mf*

Perc. 1 *mf*

Perc. 2 *mf*

97 Glorious!

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

97 Glorious!

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

Picc.

Fl. 1

Fl. 2

Ob.

Clar. 1

Clar. 2

Clar. 3

B. Cl.

C. Alt. Cl.

Bsn.

A. Sax 1

A. Sax 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

Pno.

Mlt.

Timp.

Perc. 1

Perc. 2

99

100

101

102

103

*p*

*f*

- 17 -

105

109

Picc.

Fl. 1

Fl. 2

Ob.

Clar. 1

Clar. 2

Clar. 3

B. Cl.

C. Alt. Cl.

Bsn.

A. Sax 1

A. Sax 2

T. Sax

B. Sax

Musical score for woodwinds and saxophones, measures 105-109. The score includes parts for Piccolo, Flute 1 and 2, Oboe, Clarinets 1, 2, and 3, Bass Clarinet, Contralto Clarinet, Bassoon, Alto Saxophone 1 and 2, Tenor Saxophone, and Baritone Saxophone. Dynamics range from *mp* to *f*.

105

109

Trpt. 1

Trpt. 2

Trpt. 3

F. Hn. 1-2

F. Hn. 3-4

Tbn. 1

Tbn. 2

Tbn. 3

Euph. B.C.

Tuba

Pno.

Mlt.

Timp.

Perc. 1

Perc. 2

Trn.

Musical score for brass, percussion, piano, and mallet instruments, measures 105-109. The score includes parts for Trumpets 1, 2, and 3, French Horns 1-2 and 3-4, Trombones 1, 2, and 3, Euphonium/Bass Trombone, Tuba, Piano, Mallets, Timpani, Percussion 1 and 2, and Triangle. Dynamics range from *mp* to *f*. Includes the instruction "(Individual fanfare figures randomly delivered)".



## 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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