

BARNHOUSE CONCERT BAND SERIES

Full Conductor Score: 012-4063-01

The Keystone

Robert W. Smith

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THE KEYSTONE

INSTRUMENTATION

Full Conductor Score	1
1st Flute/Piccolo	5
2nd Flute	5
1st Oboe	1
2nd Oboe	1
1st Bb Clarinet	4
2nd Bb Clarinet	4
3rd Bb Clarinet	4
Bb Bass Clarinet	2
Bassoon	2
1st Eb Alto Saxophone	3
2nd Eb Alto Saxophone	3
Bb Tenor Saxophone	2
Eb Baritone Saxophone	1
1st Bb Trumpet	3
2nd Bb Trumpet	3
3rd Bb Trumpet	3
1st F Horn	2
2nd F Horn	2
1st Trombone	2
2nd Trombone	2
3rd Trombone	2
Euphonium (Baritone) BC	2
Euphonium (Baritone) TC	2
Tuba	4
Chimes, Bells	3
Timpani	1
Percussion 1: Snare Drum, Bass Drum, Mark Tree, Triangle	4
Percussion 2: Crash Cymbals, Suspended Cymbal	2

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.

PROGRAM NOTES

A keystone is defined as a wedge shaped stone at the top of an arch that locks all elements in the structure into a single, solid unit. It is also defined as an object that other related entities depend upon for support.

Pennsylvania is known as the "Keystone State." History tells us this great state was the center and solidifying structure as the American journey began in the late 1700s. From polarizing and visionary figures such as Benjamin Franklin to icons such as the Liberty Bell, the history and culture of this keystone has shaped our country and world.

From the arching melodic lines that lead to a central musical figure to the allusions of historic events that shaped America, "The Keystone" is a celebration of the rich tapestry that is Pennsylvania and the American adventure.

The composer shares a family lineage to this great state. Named after his grandfather, he has fond memories of his childhood family visits to the Bethlehem/Allentown area. His grandfather, also named Robert W. Smith, was a trucker who drove for Bethlehem Steel and later owned his own firm. The composer is still tied to the area today through extended family and friends.

The piece was commissioned by the Nu Chapter of Phi Beta Mu. This honored fraternal organization is truly the keystone of the band world as they shape the lives of countless young people through the universal language of music. "The Keystone" was premiered by the Pennsylvania All-State Wind Ensemble on April 16, 2011 under the baton of the composer.

NOTES TO CONDUCTOR

The opening horn solo should be rubato, almost reflective. I suggest giving the soloist complete freedom and only cue the chime responses to each phrase. When I perform the work, I begin conducting at m. 9. The dynamic shaping at m. 9 should be very dramatic. The snare drum response in m. 11 should be very distant as if were an echo from a military rudimental snare drum. Feel free to interpret the accelerando/ritardando in m. 13-14 to your musical taste. I generally push the accelerando and let the ritardando linger over both m. 14 and 15.

The flourish beginning in m. 17 should be carefully balanced in the woodwind choir to be as seamless as possible. Feel free to adjust each sections' opening dynamic based upon your instrumentation. The woodwind trill and triplet flourish in the bells (m. 21) should create a sudden energy following the static sustain in m. 20. As mentioned earlier, feel free to adjust the notated dynamics to your instrumentation throughout. I suggest identifying the primary and secondary lines for the entire ensemble to ensure each section adjusts as appropriate.

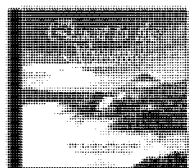
I have notated a ritardando beginning in m. 67. The tempo in m. 69 should be slower but with a sense of flowing motion. The bulk of the ritardando should be in m. 68 to achieve this contrast.

The playful marking at m. 85 should be interpreted with a sense of lightness and joy. This section culminates with the accelerando/ritardando beginning in m. 99. The rallentando leading into m. 120 should be very dramatic leading to the final flurry/flourish. Feel free to take the final tempo as fast as the ensemble situation will allow.

I would like to offer sincere thanks to the Nu Chapter of Phi Beta Mu for their vision in the creation of this piece. In addition, I extend my sincere gratitude to Dr. Edwin P. Arnold of Grove City College for his leadership and friendship as the coordinator of the commission project.

I hope that you and the band find **The Keystone** to be a rewarding musical experience for your band and audience. Best wishes for a wonderful performance!

CD Recording Available



WFR384

QUEST TO THE SUMMIT

The Washington Winds,
Edward Petersen, conductor

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Conductor Score
012-4063-00

THE KEYSTONE

Robert W. Smith
(ASCAP)

Slowly (♩ = 72)

1st & 2nd Flute
Piccolo

1st & 2nd
Oboe

1st B♭ Clarinet

2nd & 3rd
B♭ Clarinet

B♭ Bass Clarinet

Bassoon

1st & 2nd E♭ Alto
Saxophone

B♭ Tenor
Saxophone

E♭ Baritone
Saxophone

Cue: Horn Solo

mf

Slowly (♩ = 72)

1st B♭ Trumpet

2nd & 3rd
B♭ Trumpet

1st & 2nd
F Horn

Solo

mf freely

1st & 2nd
Trombone

3rd Trombone

Euphonium
(Baritone)

Tuba

Chimes, Bells

Chimes

mp

Timpani
F, A♭, B♭, D♭

Percussion 1
Snare Dr., Bass Dr.,
Mark Tree, Triangle

Mark Tree (Wind Chimes)

p

Percussion 2
Crash Cymbals,
Suspended Cymbal

let all Cyms. vibrate unless noted Sus. Cym.

1

2

3

4

5

6

7

8

p

9

1st & 2nd Fl., Picc. *Solo* *mf* *tutti* *accel.* *rit.* *+Pic. b* *mf*

1st & 2nd Ob. *a2* *mf*

1st Cl. *play* *p < mf*

2nd & 3rd Cl. *div.* *p < mf*

Bass Cl. *p < mf* *p < mf* *p < mf*

Bsn. *p < mf* *p < mf* *p < mf*

1st & 2nd Alto Sax. *a2* *p < mf* *p < mf* *div.* *p < mf*

Ten. Sax. *p < mf* *p < mf* *p < mf*

Bari. Sax. *p < mf* *p < mf* *p < mf*

9

1st Trpt. *p < mf* *accel.* *rit.* *Cue: Horn* *sfz*

2nd & 3rd Trpt. *div.* *p < mf*

1st & 2nd Hn. *tutti (div.)* *a2* *Solo* *sfz*

1st & 2nd Trom. *div.* *p < mf*

3rd Trom. *p < mf*

Euph. (Bar.) *p < mf* *p < mf* *p < mf*

Tuba *p < mf* *p < mf* *p < mf*

Ch., Bells *mf* *f*

Timp. *p*

Perc. 1 *Solo* *mp in the distance* *B.D.* *p < mf* *mf*

Perc. 2 *mf* *p < mf* *p < mf* *p < mf* *mf*

9 10 11 12 13 14 15 16

17 Building (♩ = 138)

1st & 2nd Fl., Picc.

1st & 2nd Ob.

1st Cl.

2nd & 3rd Cl.

Bass Cl.

Bsn.

1st & 2nd Alto Sax.

Ten. Sax.

Bari. Sax.

17 Building (♩ = 138)

1st Trpt.

2nd & 3rd Trpt.

1st & 2nd Hn.

1st & 2nd Trom.

3rd Trom.

Euph. (Bar.)

Tuba

Ch., Bells

Timp.

Perc. 1

Perc. 2

17

18

19

- 5 -

20

21

22

23

This page contains the musical score for the piece 'Building' (♩ = 138). The score is divided into two systems. The first system covers measures 17 through 20, and the second system covers measures 20 through 23. The instrumentation includes woodwinds (Flute, Piccolo, Oboe, Clarinet, Bass Clarinet, Bassoon, Alto Saxophone, Tenor Saxophone, Baritone Saxophone), brass (Trumpet, Horn, Trombone, Euphonium, Tuba), and percussion (Chimes/Bells, Timpani, Percussion 1, Percussion 2). The score features complex rhythmic patterns, including triplets and sixteenth-note runs, and dynamic markings such as *mf*, *f*, *mp*, and *p*. Performance instructions include 'div.' (divisi), 'tr.' (trills), and 'diatonic trills'. A large watermark 'Not valid for performance.' is overlaid diagonally across the page.

1st & 2nd Fl., Picc. *mp* *a2* *3* *3* *3* *3* *f* *div.* *tr.* *diatonic trills* *mp* *a2* *3* *3* *3* *3*

1st & 2nd Ob. *mp* *a2* *3* *3* *3* *3* *f* *div.* *tr.* *diatonic trills* *mp* *a2* *3* *3* *3* *3*

1st Cl. *mp* *3* *3* *3* *3* *f* *diatonic trills* *div.* *tr.* *mp* *3* *3* *3* *3*

2nd & 3rd Cl. *mp* *a2* *3* *3* *3* *3* *f* *diatonic trills* *mp* *a2* *3* *3* *3* *3*

Bass Cl. *mp* *3* *3* *3* *3* *mp* *3* *3* *3* *3*

Bsn. *mp* *3* *3* *3* *3* *mp* *3* *3* *3* *3*

1st & 2nd Alto Sax. *mp* *3* *3* *3* *3* *f* *mp* *3* *3* *3* *3*

Ten. Sax. *mp* *3* *3* *3* *3* *f* *mp* *3* *3* *3* *3*

Bari. Sax. *mp* *3* *3* *3* *3* *mp* *3* *3* *3* *3*

1st Trpt. *f* *play* *a2* *f*

2nd & 3rd Trpt. *f*

1st & 2nd Hn. *f*

1st & 2nd Trom. *p* *p*

3rd Trom. *p* *p*

Euph. (Bar.) *f*

Tuba *p* *p*

Ch., Bells *sfz* *3* *3* *3* *3*

Timp. *p* *p*

Perc. 1 *f* *Mark Tree (Wind Chimes)* *Cr. Cyms.* *p*

Perc. 2 *p* *f* *p*

24 25 26 27 28 29

30 *div.* *f* *a2* *3* *3* *3* *3* *div.* *mp* *tr.* *7* *6* *div.*

1st & 2nd Fl., Picc.

1st & 2nd Ob.

1st Cl.

2nd & 3rd Cl.

Bass Cl.

Bsn.

1st & 2nd Alto Sax.

Ten. Sax.

Bari. Sax.

30 *f* *a2* *3* *3* *3* *3* *tr.* *7* *6* *tr.*

1st Trpt.

2nd & 3rd Trpt.

1st & 2nd Hn.

1st & 2nd Trom.

3rd Trom.

Euph. (Bar.)

Tuba

Ch., Bells

Timp.

Perc. 1

Perc. 2

30 31 32 33 34

35

1st & 2nd Fl., Picc. *mf* *a2* *div.* *pp*

1st & 2nd Ob.

1st Cl.

2nd & 3rd Cl.

Bass Cl. *f* *mf*

Bsn. *f* *mf*

1st & 2nd Alto Sax. *Soli* *mf*

Ten. Sax.

Bari. Sax.

35

1st Trpt. *mf* *Two Players* *Straight Mute*

2nd & 3rd Trpt.

1st & 2nd Hn. *Soli* *mf*

1st & 2nd Trom.

3rd Trom.

Euph. (Bar.) *f* *mf*

Tuba *f* *mf*

Ch., Bells *Bells* *mf*

Timp. *f* *mf*

Perc. 1 *f* *mf*

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

35 36 37 38 39 40

46 Flute only (-Pic.)

1st & 2nd Fl., Picc. *f* *div.* *a2* *mf*

1st & 2nd Ob. *f* *mp*

1st Cl. *f* *mp*

2nd & 3rd Cl. *f* *mp*

Bass Cl. *mp*

Bsn. *mp*

1st & 2nd Alto Sax. *div.* *f* *a2* *mp*

Ten. Sax. *mf* *f* *mp*

Bari. Sax. *mf* *f* *mp*

1st Trpt. *Solo Open* *mf*

2nd & 3rd Trpt.

1st & 2nd Hn. *div.* *f* *a2* *mp* *div.* *mp*

1st & 2nd Trom. *a2* *mf* *unis.* *f* *mp*

3rd Trom. *mf* *f* *mp*

Euph. (Bar.) *f* *mp*

Tuba *mf* *f* *mp*

Ch., Bells *f* *mf* Chimes

Timp. *f*

Perc. 1 *mf*

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

41 42 43 44 45 46

1st & 2nd Fl., Picc.

1st & 2nd Ob.

1st Cl.

2nd & 3rd Cl.

Bass Cl.

Bsn.

1st & 2nd Alto Sax.

Ten. Sax.

Bari. Sax.

1st Trpt.

2nd & 3rd Trpt.

1st & 2nd Hn.

1st & 2nd Trom.

3rd Trom.

Euph. (Bar.)

Tuba

Ch., Bells

Timp.

Perc. 1

Perc. 2

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

Duet

52 Building

56

1st & 2nd Fl., Picc.

1st & 2nd Ob.

1st Cl.

2nd & 3rd Cl.

Bass Cl.

Bsn.

1st & 2nd Alto Sax.

Ten. Sax.

Bari. Sax.

52 Building

56

1st Trpt.

2nd & 3rd Trpt.

1st & 2nd Hn.

1st & 2nd Trom.

3rd Trom.

Euph. (Bar.)

Tuba

Ch., Bells

Timp.

Perc. 1

Perc. 2

1st & 2nd Fl., Picc. *a2* *div.*

1st & 2nd Ob. *div.*

1st Cl.

2nd & 3rd Cl.

Bass Cl.

Bsn.

1st & 2nd Alto Sax. *div.*

Ten. Sax.

Bari. Sax.

1st Trpt.

2nd & 3rd Trpt.

1st & 2nd Hn. *div.*

1st & 2nd Trom. *div.*

3rd Trom.

Euph. (Bar.)

Tuba

Ch., Bells

Timp.

Perc. 1

Perc. 2

p *f* *p* *f*

57

58

59

60

61

62

1st & 2nd Fl., Picc. *a2* *div.* *rit.* Flute only (-Pic.)

1st & 2nd Ob. *a2*

1st Cl.

2nd & 3rd Cl.

Bass Cl. *ff* *mf*

Bsn. *ff* *mf*

1st & 2nd Alto Sax. *ff* *a2* *mf*

Ten. Sax. *ff* *mf*

Bari. Sax. *ff* *mf*

1st Trpt. *ff* *rit.*

2nd & 3rd Trpt. *ff*

1st & 2nd Hn. *ff*

1st & 2nd Trom. *ff* *mf*

3rd Trom. *ff* *mf*

Euph. (Bar.) *ff* *mf*

Tuba *ff* *mf*

Ch., Bells *ff* *mf*

Timp. *ff* *mf*

Perc. 1 *ff* *mf*

Perc. 2 *ff* *p*

69 Flowing (♩ = 108)

1st & 2nd Fl., Picc.

1st & 2nd Ob.

1st Cl.

2nd & 3rd Cl.

Bass Cl.

Bsn.

1st & 2nd Alto Sax.

Ten. Sax.

Bari. Sax.

69 Flowing (♩ = 108)

1st Trpt.

2nd & 3rd Trpt.

1st & 2nd Hn.

1st & 2nd Trom.

3rd Trom.

Euph. (Bar.)

Tuba

Ch., Bells

Timp.

Perc. 1

Perc. 2

Solo (w/ Ob.)

Solo (w/ Fl.)

69

70

71

72

73

74

75

76

77

1st & 2nd Fl., Picc. *mf* Soar above band!

1st & 2nd Ob. *mf* Soar above band!

1st Cl. *mf*

2nd & 3rd Cl. *mf*

Bass Cl. *mf*

Bsn. *mf*

1st & 2nd Alto Sax. *mf*

Ten. Sax.

Bari. Sax.

77

1st Trpt.

2nd & 3rd Trpt.

1st & 2nd Hn. *mf*

1st & 2nd Trom. *mf*

3rd Trom. *mf*

Euph. (Bar.)

Tuba *mf*

Ch., Bells (to Bells)

Timp.

Perc. 1

Perc. 2 *mf*

77 78 79 80 81 82 83 84

p *mf*

85 Playful

tutti (2nd div.)

1st & 2nd Fl., Picc.

Musical staff for 1st & 2nd Fl., Picc. with notes and dynamics (mf).

1st & 2nd Ob.

Musical staff for 1st & 2nd Ob. with notes and dynamics (mf).

1st Cl.

Musical staff for 1st Cl. with notes and dynamics (mp).

2nd & 3rd Cl.

Musical staff for 2nd & 3rd Cl. with notes and dynamics (mp).

Bass Cl.

Musical staff for Bass Cl. with notes and dynamics (mp).

Bsn.

Musical staff for Bsn. with notes and dynamics (mp).

1st & 2nd Alto Sax.

Musical staff for 1st & 2nd Alto Sax. with notes and dynamics (p).

Ten. Sax.

Musical staff for Ten. Sax. with notes and dynamics (p).

Bari. Sax.

Musical staff for Bari. Sax. with notes and dynamics (p).

85 Playful

1st Trpt.

Musical staff for 1st Trpt. with rests.

2nd & 3rd Trpt.

Musical staff for 2nd & 3rd Trpt. with rests.

1st & 2nd Hn.

Musical staff for 1st & 2nd Hn. with rests.

1st & 2nd Trom.

Musical staff for 1st & 2nd Trom. with rests.

3rd Trom.

Musical staff for 3rd Trom. with rests.

Euph. (Bar.)

Musical staff for Euph. (Bar.) with notes and dynamics (mp).

Tuba

Musical staff for Tuba with rests.

Ch., Bells

Musical staff for Ch., Bells with notes and dynamics (mp).

Timp.

Musical staff for Timp. with rests.

Perc. 1

Musical staff for Perc. 1 with notes and dynamics (mf).

Perc. 2

Musical staff for Perc. 2 with notes and dynamics (mf).

93

1st & 2nd Fl., Picc. *mf*

1st & 2nd Ob. *mf*

1st Cl. *mf*

2nd & 3rd Cl. *mf*

Bass Cl. *mf*

Bsn. *mf*

1st & 2nd Alto Sax. *mf*

Ten. Sax. *mp*

Bari. Sax. *mf*

93

1st Trpt. *mp*

2nd & 3rd Trpt. *div.* *mp*

1st & 2nd Hn. *mf*

1st & 2nd Trom. *mp*

3rd Trom. *mp*

Euph. (Bar.) *mp*

Tuba *mp*

Ch., Bells *mp*

Timp. *mp*

Perc. 1 *mp*

Perc. 2 *mp*

90 91 92 93 94

- 17 -

103 Joyous! (♩ = 138)

1st & 2nd Fl., Picc. *rit.* *mf* *a2* *tr* *f* *div.* *a2* *div.*

1st & 2nd Ob. *mf* *tr* *f* *div.*

1st Cl. *mf* *tr* *f*

2nd & 3rd Cl. *mf* *tr* *f*

Bass Cl. *f*

Bsn. *f*

1st & 2nd Alto Sax. *mf* *f*

Ten. Sax. *mf* *f*

Bari. Sax. *f*

1st Trpt. *rit.* *f* *a2*

2nd & 3rd Trpt. *f*

1st & 2nd Hn. *mf* *f*

1st & 2nd Trom. *mf* *f* *a2*

3rd Trom. *f*

Euph. (Bar.) *f*

Tuba *f*

Ch., Bells

Timp. *f*

Perc. 1 *mf* *f*

Perc. 2 *f*

1st & 2nd Fl., Picc.

1st & 2nd Ob.

1st Cl.

2nd & 3rd Cl.

Bass Cl.

Bsn.

1st & 2nd Alto Sax.

Ten. Sax.

Bari. Sax.

1st Trpt.

2nd & 3rd Trpt.

1st & 2nd Hn.

1st & 2nd Trom.

3rd Trom.

Euph. (Bar.)

Tuba

Ch., Bells

Timp.

Perc. 1

Perc. 2

106 107 108 109 110 111

div.

f

p

114

114

1st & 2nd Fl., Picc.
 1st & 2nd Ob.
 1st Cl.
 2nd & 3rd Cl.
 Bass Cl.
 Bsn.
 1st & 2nd Alto Sax.
 Ten. Sax.
 Bari. Sax.
 1st Trpt.
 2nd & 3rd Trpt.
 1st & 2nd Hn.
 1st & 2nd Trom.
 3rd Trom.
 Euph. (Bar.)
 Tuba
 Ch., Bells
 Timp.
 Perc. 1
 Perc. 2

The musical score is arranged in a standard orchestral format. The woodwind section (Flutes, Oboes, Clarinets, Bass Clarinet, Bassoon, Saxophones) and brass section (Trumpets, Horns, Trombones, Euphonium, Tuba) are in the upper staves. The percussion section (Chimes/Bells, Timpani, Percussion 1 & 2) is in the lower staves. The score shows a dynamic shift from fortissimo (ff) to sforzando (sfz) across measures 114-116. Performance markings such as 'a2' and 'div.' are present in the woodwind parts. The percussion parts include dynamic markings like 'p' and 'sfz sfz'.

112

113

114

115

116

1st & 2nd Fl., Picc. *ff*

1st & 2nd Ob. *ff*

1st Cl. *ff*

2nd & 3rd Cl. *ff*

Bass Cl. *f* *ff*

Bsn. *f* *ff*

1st & 2nd Alto Sax. *ff*

Ten. Sax. *ff*

Bari. Sax. *f* *ff*

1st Trpt. *f* *ff*

2nd & 3rd Trpt. *f* *div.* *ff*

1st & 2nd Hn. *f* *ff*

1st & 2nd Trom. *f* *ff*

3rd Trom. *f* *ff*

Euph. (Bar.) *f* *ff*

Tuba *f* *ff*

Ch., Bells *f cresc.* *ff*

Timp. *f* *ff*

Perc. 1 *f* *ff*

Perc. 2 *ff*