

FULL CONDUCTOR SCORE
Score Cat. #012-4190-01

BARNHOUSE CONCERT BAND SERIES

CRUSH

Robert W. Smith

For reference only.
Not valid for performance.



C.L. BARNHOUSE COMPANY®
Music Publishers • Oskaloosa, IA. 52577
www.barnhouse.com

CRUSH!

INSTRUMENTATION

Full Conductor Score	1
1st Flute	5
2nd Flute	5
Oboe	2
1st Bb Clarinet	6
2nd Bb Clarinet.....	6
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	5
2nd Bb Trumpet	5
F Horn.....	4
1st Trombone	3
2nd Trombone.....	3
Euphonium (Baritone) BC.....	2
Euphonium (Baritone) TC.....	2
Tuba	4
Chimes, Marimba	2
Timpani	1
Percussion 1: Snare Drum, Bass Drum, Concert Toms, Hi-Hat, Tambourine, Mark Tree	3
Percussion 2: Claves, Cabasa, Toms.....	2
Percussion 3: Crash Cymbals, Suspended Cymbal.....	2

PROGRAM NOTES

The rhythmic interaction between parts and lines is fundamental to the successful performance of the piece. I would suggest isolating lines and/or instrumental choirs in each section of the piece to insure the integrity of the rhythmic "conversation." I also suggest positioning the accessory percussion instruments for maximum presence and clarity.

Please insure phrase integrity and shaping throughout. In particular, there are points where the melody is elongated over rhythmic ostinati. As an example, the upper woodwinds beginning m. 16 present the melody in four bar phrases. Strive for a unified interpretation. I would suggest singing the phrase to identify and reinforce the shaping.

The build from m. 131 to the end of the piece should be carefully shaped allowing for maximum impact in the final bars. Feel free to adjust the dynamic levels based on your particular ensemble and instrumentation.

I hope that you and your band enjoy preparing and performing **Crush!**. Best wishes for a wonderful performance!



ABOUT THE COMPOSER



Robert W. Smith (b. 1958) is one of the most popular and prolific composers of concert band and orchestral literature 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)** 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. His numerous works for orchestras of all levels are currently some of the most popular repertoire available today. His 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 and the Atlanta Symphony to school bands and orchestras throughout the world, his music speaks to audiences in any concert setting.

As a conductor and clinician, Mr. Smith has performed throughout the United States, Canada, Japan, Europe and Australia. He is the principal conductor of the American Symphonic Winds and the American Festival Philharmonic Orchestra, professional recording ensembles based in Washington D. C. He has recently completed production of **Symphony No. 3 (Don Quixote)**, the fourth in a series of compact disc recordings of his best-known works for concert band. In addition, he is co-creator of the Expressions Music Curriculum. This comprehensive Pre-K through 12 music program includes *Band Expressions*, an innovative new approach to teaching music through the band.

Mr. Smith is the Vice President of Product Development and is an exclusive composer for the C. L. Barnhouse Company and Walking Frog Records. 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.

CD Recording Available



WFR378
CURTAIN CALL
The Washington Winds
Edward Petersen - Conductor

Contents: Zeus: King Of The Gods (Romeyn); Barnum and Bailey's Favorite March (King/arr. Glover); Crush (R. W. Smith); At Sunrise (Romeyn); El Arco De Los Cabos (Huckeby); Faith (Conaway); Curtain Call (Wasson); The Road To Damascus (Huckeby); Paggiacci (Leoncavallo/arr. Glover); The Great Land Run (Anderson); Besses On A Rampage March (Huffine/arr. Glover); As Spring Arrives (Wada); Luisa di Montfort Finale (Bergson/arr. Glover); The Hermitage (C. Williams); Ask Not (Swearingen)

CRUSH

Aggressive! (♩ = 152)

1st & 2nd Flute

Oboe

1st B♭ Clarinet

2nd B♭ Clarinet

B♭ Bass Clarinet

Bassoon

1st & 2nd E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

1st B♭ Trumpet

2nd B♭ Trumpet

F Horn

1st Trombone

2nd Trombone

Baritone

Tuba

Chimes, Marimba

Timpani

Percussion 1
Sn. Drum, Bass Drum, Concert Toms, Hi-Hat, Tambourine, Mark Tree

Percussion 2
Claves, Cabasa, Toms

Percussion 3
Crash Cymbals, Suspended Cymbal

1 2 3 4 5 6 7

8

1st & 2nd Fl. *ff* *mp* *tr* *selected players

Ob. *ff* *mp* *tr* *selected players

1st Cl. *ff* *mp* *tr* *selected players

2nd Cl. *ff* *mp* *tr* *selected players

Bass Cl. *ff* *mf*

Bsn. *ff* *mf*

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

Ten. Sax. *ff* *mf*

Bari. Sax. *ff* *mf*

8

1st Trpt. *ff*

2nd Trpt. *ff*

Hn. *ff*

1st Trom. *ff*

2nd Trom. *ff*

Bar. *ff*

Tuba *ff*

Chimes, Marimba *ff*

Timp. *ff*

Perc. 1 *ff*

Perc. 2 Claves *ff*
Cabasa *mf*

Perc. 3 *ff*

8 9 10 11 12 13 14 15

mp

16 *tutti div.* *a2* *div.*

1st & 2nd Fl. *mf*

Ob. *mf*

1st Cl. *tutti* *mf*

2nd Cl. *tutti* *mf*

Bass Cl. *mf*

Bsn. *mf*

1st & 2nd Alto Sax.

Ten. Sax.

Bari. Sax. *mf*

16

1st Trpt. *St. Mute* *p*

2nd Trpt. *St. Mute* *p*

Hn. *mf*

1st Trom.

2nd Trom.

Bar.

Tuba

Chimes, Marimba *mp*

Timp.

Side Stick

Perc. 1 *mp*

Perc. 2

Perc. 3 *mf*

16 17 18 19 20 21 22 23 *p*

24

1st & 2nd Fl. *a2*

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

1st & 2nd Alto Sax. *a2*

Ten. Sax.

Bari. Sax.

24

1st Trpt. *f*

2nd Trpt. *f*

Hn.

1st Trom.

2nd Trom.

Bar. *mp*

Tuba *mp*

Chimes, Marimba

Timp.

Perc. 1

Perc. 2

Perc. 3 *mf*

24 25 26 27 28 29 30

32

1st & 2nd Fl.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

1st & 2nd Alto Sax.

Ten. Sax.

Bari. Sax.

32

1st Trpt.

2nd Trpt.

Hn.

1st Trom.

2nd Trom.

Bar.

Tuba

Chimes, Marimba

Timp.

Perc. 1

Perc. 2

Perc. 3

31 32 33 34 35 36 37

1st & 2nd Fl. *fp* *ff* *mp* *selected players *tr*

Ob. *fp* *ff*

1st Cl. *fp* *ff* *mp* *selected players *tr*

2nd Cl. *fp* *ff* *mp* *selected players *tr*

Bass Cl. *fp* *ff* *f*

Bsn. *fp* *ff* *f*

1st & 2nd Alto Sax. *fp* *ff*

Ten. Sax. *fp* *ff*

Bari. Sax. *fp* *ff* *f*

1st Trpt. *fp* *ff*

2nd Trpt. *fp* *ff*

Hn. *fp* *ff*

1st Trom. *fp* *ff*

2nd Trom. *fp* *ff*

Bar. *fp* *ff* *f*

Tuba *fp* *ff* *f*

Chimes, Marimba *ff* *mf* Marimba

Timp. *fp*

Perc. 1 *sfz* *p* *ff* *f* Hi-Hat

Perc. 2 *f*

Perc. 3 *p* *ff*

38 39 40 41 42 43 44

45 *tutti div.*

1st & 2nd Fl. *mf*

Ob. *mf*

1st Cl. *tutti*
mf

2nd Cl. *tutti*
mf

Bass Cl. *mf*

Bsn. *mf*

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

Ten. Sax. *mf*

Bari. Sax. *mf*

45

1st Trpt. *div.*
p *mf*

2nd Trpt. *p* *mf*

Hn. *mf*

1st Trom. *mf*

2nd Trom. *mf*

Bar. *mf*

Tuba *mf*

Chimes, Marimba *mp*

Timp. *mf*

Perc. 1 *mf*

Perc. 2 *mf*

Perc. 3 *mf*

1st & 2nd Fl.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

1st & 2nd Alto Sax.

Ten. Sax.

Bari. Sax.

1st Trpt.

2nd Trpt.

Hn.

1st Trom.

2nd Trom.

Bar.

Tuba

Chimes, Marimba

Timp.

Perc. 1

Perc. 2

Perc. 3

51 52 53 54 55 56

- 10 -

57

1st & 2nd Fl. *f* *div.* *mp* *mf*

Ob. *f* *mp* *mf*

1st Cl. *f* *mp* *mf*

2nd Cl. *f* *mp* *mf*

Bass Cl. *f* *mf* *sfz*

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

1st & 2nd Alto Sax. *f*

Ten. Sax. *f*

Bari. Sax. *f* *sfz* *mf* *sfz*

57

1st Trpt. *f*

2nd Trpt. *f*

Hn. *f* *mf*

1st Trom. *f* *sfz*

2nd Trom. *f* *sfz*

Bar. *f* *sfz* *mf* *sfz*

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

Chimes, Marimba *f* *sfz* *mf* *sfz*

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

Perc. 1 *f* *mf*

Perc. 2 *mf*

Perc. 3 *mf*

57 58 59 60 61 62 63 64

p *ff* *p* *f*

67

1st & 2nd Fl. *p* *ff* *mp* *div.*

Ob. *p* *ff* *mp* *div.*

1st Cl. *p* *ff* *mp* *div. a2*

2nd Cl. *p* *ff* *mp*

Bass Cl. *p* *ff*

Bsn. *p* *ff*

1st & 2nd Alto Sax. *a2 tr* *p* *ff* *mp* *div.*

Ten. Sax. *tr* *p* *ff* *mp*

Bari. Sax. *p* *ff*

67

1st Trpt. *p* *ff*

2nd Trpt. *p* *ff*

Hn. *p* *ff* Stopped

1st Trom. *p* *ff* *mf* *mp*

2nd Trom. *p* *ff*

Bar. *p* *ff*

Tuba *p* *ff*

Chimes, Marimba *p* *ff* Chimes

Timp. *p* *ff*

Perc. 1 *p* *ff* Tambourine *mp*

Perc. 2 Cabasa *mf* *mp*

Perc. 3 *p* *ff*

65 66 67 68 69 70 71 72

77

1st & 2nd Fl. *mf*

Ob. *mf*

1st Cl. *mf*

2nd Cl. *mf*

Bass Cl. *mp*

Bsn. *mp*

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

Ten. Sax. *mf*

Bari. Sax.

77

1st Trpt. *mp*

2nd Trpt. *mp*

Hn. *mf* Stopped *mf* Stopped

1st Trom. *mp*

2nd Trom.

Bar.

Tuba

Chimes, Marimba *mf* Marimba

Timp.

Perc. 1 *mf*

Perc. 2 *mf*

Perc. 3 *mf*

73 74 75 76 77 78 79

mf *p* *mf*

1st & 2nd Fl. *mf* *ff* *div.* *a2*

Ob. *mf* *ff* *div.* *a2*

1st Cl. *mf* *ff* *div.*

2nd Cl. *mf* *ff*

Bass Cl. *mf* *ff*

Bsn. *mf* *ff*

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

Ten. Sax. *mf* *ff*

Bari. Sax. *mp* *mf* *ff*

1st Trpt. *mf* *ff*

2nd Trpt. *mf* *ff*

Hn. *Open* *mf* *ff*

1st Trom. *mf* *ff*

2nd Trom. *mf* *ff*

Bar. *mp* *mf* *ff*

Tuba *mf* *ff*

Chimes, Marimba *ff*

Timp. *mp* *sfz* *sfz*

Perc. 1 *ff* *ff* *Toms*

Perc. 2 *ff* *ff*

Perc. 3 *ff* *ff*

80 *p* 81 *mf* 82 83 - 14 - 84 *p* 85 *ff* 86 *p*

87 *a2* *p* *cresc.* *rit.* *f* *Slowly* (♩ = 72) *mp*

1st & 2nd Fl.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

1st & 2nd Alto Sax.

Ten. Sax.

Bari. Sax.

87 *rit.* *Slowly* (♩ = 72) *a2* *mp*

1st Trpt.

2nd Trpt.

Hn.

1st Trom.

2nd Trom.

Bar.

Tuba

Chimes, Marimba

Timp.

Perc. 1 *Mark Tree* *mp*

Perc. 2

Perc. 3 *ff* *p* *mf*

87 88 89 90 91 92 93 94

95 Aggressive! (♩ = 152)

1st & 2nd Fl.
 Ob.
 1st Cl.
 2nd Cl.
 Bass Cl.
 Bsn.
 1st & 2nd Alto Sax.
 Ten. Sax.
 Bari. Sax.

95 Aggressive! (♩ = 152)

1st Trpt.
 2nd Trpt.
 Hn.
 1st Trom.
 2nd Trom.
 Bar.
 Tuba
 Chimes
 Chimes, Marimba
 Timp.
 Sn. Drum
 Perc. 1
 Perc. 2
 Perc. 3

(let all cyms. vibrate)
 Cr. Cyms.

Sus. Cym.

95

96

97

98

99

100

101

102

1st & 2nd Fl. *ff* *mp* *selected players *tr*

Ob. *ff* *mp* *selected players *tr*

1st Cl. *ff* *mp* *selected players *tr*

2nd Cl. *ff* *mp* *selected players *tr*

Bass Cl. *ff* *f*

Bsn. *ff* *f*

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

Ten. Sax. *ff* *mf*

Bari. Sax. *ff* *f*

102

1st Trpt. *ff* cue: Horn

2nd Trpt. *ff* cue: Horn

Hn. *ff* *p* *f*

1st Trom. *ff*

2nd Trom. *ff*

Bar. *ff* *mf*

Tuba *ff* *mf*

Chimes, Marimba

Timp.

Perc. 1 *ff*

Perc. 2 Claves *mf* Cabasa

Perc. 3 *ff*

102 103 104 105 106 107 108 109

1st & 2nd Fl. *loco*

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

1st & 2nd Alto Sax.

Ten. Sax.

Bari. Sax.

1st Trpt.

2nd Trpt.

Hn.

1st Trom.

2nd Trom.

Bar.

Tuba

Chimes, Marimba

Timp.

Perc. 1

Perc. 2

Perc. 3

p

mf

122 Powerful

1st & 2nd Fl. *f* *sfz* *sfz* *sfz* *sfz* *sfz*

Ob. *f* *sfz* *sfz* *sfz* *sfz* *sfz*

1st Cl. *f* *sfz* *sfz* *sfz* *sfz* *sfz*

2nd Cl. *f* *sfz* *sfz* *sfz* *sfz* *sfz*

Bass Cl. *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

Bsn. *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

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

Ten. Sax. *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

Bari. Sax. *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

122 Powerful

1st Trpt. *a2* *sfz* *sfz* *sfz* *sfz* *sfz*

2nd Trpt. *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

Hn. *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

1st Trom. *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

2nd Trom. *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

Bar. *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

Tuba *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

Chimes, Marimba *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

Timp. *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

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

Perc. 2 *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

Perc. 3 *f* *p* *f* *p* *f* *p*

122

123

124

125

126

127

131 Building

1st & 2nd Fl. *sfz*

Ob. *sfz*

1st Cl. *sfz* *mp*

2nd Cl. *sfz* *mp*

Bass Cl. *sfz* *mp*

Bsn. *sfz* *mp*

1st & 2nd Alto Sax. *ff* *sfz*

Ten. Sax. *ff* *sfz*

Bari. Sax. *sfz* *mp*

131 Building

1st Trpt. *sfz* *mp*

2nd Trpt. *sfz* *mp*

Hn. *ff* *sfz* *mp*

1st Trom. *sfz* *mp* *div.*

2nd Trom. *sfz* *mp*

Bar. *ff* *sfz* *mp*

Tuba *sfz* *mp*

Chimes, Marimba *sfz*

Timp. *sfz* *mp*

Perc. 1 *sfz* *mp*

Perc. 2 *sfz* Claves *mp* Cabasa *mp*

Perc. 3 *p* *ff* *p*

1st & 2nd Fl. *loco* *Opt. 8va* *div.* *a2* *loco* *div.*

Ob. *f*

1st Cl. *f*

2nd Cl. *f*

Bass Cl. *f*

Bsn. *f*

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

Ten. Sax. *f*

Bari. Sax. *f*

1st Trpt. *div.* *a2* *f* *ff* *div.*

2nd Trpt. *f* *ff*

Hn. *ff*

1st Trom. *f* *f* *ff*

2nd Trom. *f* *f* *ff*

Bar. *f*

Tuba *f*

Chimes, Marimba *f*

Timp. *f*

Perc. 1 *f* *p*

Perc. 2 *mf*

Perc. 3 *f* *p*

147

1st & 2nd Fl. *ff* *mf* *fff* *div.* *a2*

Ob. *ff* *mf* *fff* *div.* *a2*

1st Cl. *ff* *mf* *fff* *div.* *a2*

2nd Cl. *ff* *mf* *fff*

Bass Cl. *ff* *mf* *fff*

Bsn. *ff* *mf* *fff*

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

Ten. Sax. *ff* *mf* *fff*

Bari. Sax. *ff* *mf* *fff*

147

1st Trpt. *ff* *mf* *fff* *a2*

2nd Trpt. *ff* *mf* *fff* *a2*

Hn. *ff* *sfz* *p* *fff*

1st Trom. *ff* *mf* *fff* *a2*

2nd Trom. *ff* *mf* *fff* *a2*

Bar. *ff* *mf* *fff*

Tuba *ff* *mf* *fff*

Chimes, Marimba *ff* *mf* *fff*

Timp. *ff* *mf* *fff*

Perc. 1 *ff* *mf* *fff*

Perc. 2 *ff* *mf* *fff* Toms

Perc. 3 *ff* *mf* *fff* dampen

ff *p* *f* *p* *fff*