

Grade
1

Real music using only the first octave!

FULL CONDUCTOR SCORE
Catalog No: 023-4593-01

BLESSINGS

Arranged by
Robert W. Smith

Sound
Foundations
Series

FOR BEGINNING BANDS!



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Sound Foundations Series

(Grade levels 1/2 - 1)

The Sound Foundations Series is carefully designed and written to serve the performance needs of the beginning band program. In addition to providing quality performance literature for your concert program, each title in the series provides an appropriate musical setting for the conductor/teacher to reinforce musical concepts and skills that have been addressed in the first year of instruction. Written at two grade levels (1/2 and 1), the Sound Foundations Series provides a variety of musical works that employ the note and rhythm sequence used in most band method books. The Sound Foundations Series is a sound fundamental approach laying the foundation for a sound future.

BLESSINGS

Robert W. Smith

Instrumentation

Full Conductor Score	1
Flute	10
Oboe	2
B \flat Clarinet	12
B \flat Bass Clarinet	2
Bassoon	2
E \flat Alto Saxophone	8
B \flat Tenor Saxophone	2
E \flat Baritone Saxophone	2
B \flat Trumpet	10
F Horn	4
Trombone/Baritone BC	8
Baritone TC	2
Tuba	4
Mallet Percussion 1: Bells, Vibes	3
Mallet Percussion 2: Chimes	1
Timpani	1
Percussion 1: Mark Tree/Wind Chimes, Triangle, Bass Drum ..	3
Percussion 2: Suspended Cymbal	2
Piano/Keyboard (optional).....	1

Program Notes

Based on the hymn first published in 1709 by Thomas Ken, **Blessings** is a lyrical and reflective setting for the developing concert band. This timeless melody is widely known throughout the world as "The Doxology" and is performed regularly in various liturgical settings.

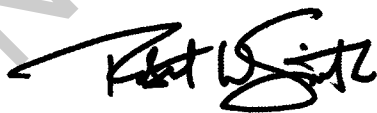
Rehearsal Suggestions

The opening mallet percussion line should emulate a music box. Feel free to adjust the octaves in the bells/vibes to achieve the desired effect.

The first statement of the melody features solos or solis in the flute, clarinet and alto saxophone. Balance between the three lines is crucial, and provides a valuable teaching opportunity at this stage of musical development.

The full band entrance at m. 14 should be warm and lush with careful attention given to dynamic shaping. The full band chorale statement beginning at m.18 provides an opportunity to teach/reinforce ensemble sonority, phrasing, and the legato style. As an option, you may wish to use m. 18-29 as a warmup chorale and keep it in your teaching sequence beyond the concert performance of this work.

I hope you and the band find **Blessings** to be a valuable musical and educational experience. Best wishes for a wonderful performance!



ABOUT THE ARRANGER



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.

CD Recording Available



WFR393

BLAZE!

The Washington Winds,
Edward Petersen - Conductor

CONTENTS: Rejoice! (Swearingen), Celtic Lullaby (arr. Phillips), American Legion March (Parker/arr. Glover), Blaze! (Romeyn), Ancient Conquest (Coles), The Red Sled (Fossa), A Time To Reflect (Swearingen), Woodwinds Of Mass Destruction (Conaway), Chimes Of Freedom (R.W. Smith), At Peace (Conaway), Interstellar Fantare (J. McBride), Cartoon Classics (Shaffer), Amber Skies (J. McBride), Missa Festi: Music for a Festival (Shaffer), And To The Republic: Concert March (Huckeby), Musical Mayhem (R.W. Smith), Promise Of Tomorrow (P. Clark), Blessings (R.W. Smith), Into The Court Of The King (Romeyn), Flutitude (Neeck), Long Day's Journey: A Triumphant Return (Swearingen), Daydreams (Romeyn), First Decree (R.W. Smith), March A Doodle Dandy (Shaffer), Waltz Of The Wraiths (Conaway), Alien Crossfire (J. McBride), Chorale & Fugue in F (Bach/Daehn)

BLESSINGS

Conductor Score
023-4593-00

Arr. by Robert W. Smith (ASCAP)

Gently ♩ = 80

Solo (opt Solo)
mp

Flute

Oboc

Soli (opt. Solo)
mp

B♭ Clarinet

B♭ Bass Clarinet

Bassoon

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Gently ♩ = 80

B♭ Trumpet

F Horn

Trombone/Baritone

Tuba

Bells/Vibes
mp (Music box)

Mallet Percussion 1:
Bells, Vibes

Mallet Percussion 2:
Chimes

Timpani (B♭, E♭)

Mark Tree/Wind Chimes
mp

Percussion 1:
Mark Tree/Wind Chimes,
Triangle, Bass Drum

Percussion 2:
Suspended Cymbal

Piano/Keyboard
(optional)
mp

1 2 3 4 5 6

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Fl. rit.

Ob.

Cl.

Bs. Cl.

Bsn.

A. Sx. *Soli (opt. Solo)*
mp

T. Sx.

B. Sx.

Trp. rit.

Hn.

Trb./Bar.

Tuba

Mallet Perc. 1

Mallet Perc. 2

Timp.

Perc. 1

Perc. 2 Sus. Cym.
let all Cym. rolls vibrate

Pno./Kybd. (opt.) *pp*

7 8 9 10 11 12 13

14 a tempo

18 Flowing

Fl. *Tutti* *mp* *mf* *mp*

Ob. *mp* *mf* *mp*

Cl. *Tutti* *mp* *mf* *mp*

Bs. Cl. *mp* *mp*

Bsn. *mp* *mp*

A. Sx. *Tutti* *mf* *mp*

T. Sx. *mp* *mp*

B. Sx. *mp* *mp*

Trp. 14 a tempo 18 Flowing *mp* *mp*

Hn. *mp* *mp*

Trb./Bar. *mp* *mp*

Tuba *mp* *mp*

Mallet Perc. 1 *mf*

Mallet Perc. 2 Chimes *mf*

Timp. *p* *mf* *p* *mf* *p*

Perc. 1 Triangle *mf*

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

Pno./Kybd. (opt.) *mp*

14 15 16 17 18 19

Fl.

Ob.

Cl.

Bs. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

Trp.

Hn.

Trb./Bar.

Tuba

Mallet Perc. 1

Mallet Perc. 2

Timp.

Perc. 1

Perc. 2

Pno./Kybd. (opt.)

20 21 22 23 24 25 26

rit.

Fl.

Ob.

Cl.

Bs. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

Trp.

Hn.

Trb./Bar.

Tuba

Mallet Perc. 1

Mallet Perc. 2

Timp.

Perc. 1

Perc. 2

Pno./Kybd. (opt.)

cresc.

f

mf

mp

pp

27 28 29 30 31 32

34 a tempo

rit.

Tutti

Solo (opt. Soli)

Fl. *mp*

Ob.

Cl. *mp*

Bs. Cl. *mp*

Bsn. *mp*

A. Sx.

T. Sx.

B. Sx. *mp*

34 a tempo

rit.

Trp.

Hn.

Trb./Bar. *mp*

Tuba *mp*

Mallet Perc. 1 *f* *mp*

Mallet Perc. 2 *f*

Timp. *mf*

Perc. 1 *mp* *mf*

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

Pno./Kybd. (opt.) *f* *mp* *mp*

Trb.-upper note
Bar.-lower note

33

34

35

36

37

38

39