

FULL CONDUCTOR SCORE: CTS-7700-01

The Music of Claude T. Smith

Citation March

Claude T. Smith

Claude T. Smith Publications

*Claude
T. Smith*



Distributed exclusively by C.L. Barnhouse Company



Citation March

Claude T. Smith

Instrumentation

Conductor Score.....	1
Piccolo & Flute.....	10
Oboe.....	2
Bassoon 1/2.....	2
Clarinet in E ^b	1
Clarinet in B ^b 1.....	4
Clarinet in B ^b 2/3.....	8
Alto Clarinet in E ^b	1
Bass Clarinet in B ^b	2
Alto Saxophone 1/2.....	6
Tenor Saxophone.....	2
Baritone Saxophone.....	2
Trumpet in B ^b 1.....	3
Trumpet in B ^b 2/3.....	6
Horn in F 1/3.....	2
Horn in F 2/4.....	2
Trombone 1.....	2
Trombone 2/3.....	4
Euphonium.....	2
Euphonium (T.C.).....	2
Tuba.....	4
Snare Drum.....	2
Cr. Cymbals, Bass Drum.....	2
Timpani (& Bells).....	2

Program Notes

Citation March, Smith's first published march, was written in 1959 and first performed as *Midwestern Music Camp March* by the Cozad (NE) High School Band on February 25, 1960, with Smith conducting. Smith changed the title to **Citation March** in 1962 and dedicated it to the 25th Anniversary of the Midwestern Music Camp. Russell L. Wiley founded this Band Camp on June 23, 1936 which was held each summer on the campus of The University of Kansas, Lawrence, KS. Claude T. Smith was very active with the camp while in college (1955-1958) and was a guest conductor for many years until his death in 1987. While at KU, Claude had the honor of having Russell Wiley as the conductor of bands at the University of Kansas. Wiley continually encouraged Smith to write and had the band play some of his earliest arrangements and compositions. The percussion soli in **Citation March** is a nod to Wiley's wife, Charmaine Asher-Wiley, a prominent percussion pedagogue, and founder of the percussion department at The University of Missouri-Kansas City Conservatory of Music. Smith also dedicated *Commemoration, Fanfare and Chorale* for the 50th Anniversary of Midwestern Music Camp in 1985.

About the Composer



Claude T. Smith was born in Monroe City, Missouri. He received his undergraduate training at Central Methodist College in Fayette, Missouri and at the University of Kansas. He composed extensively in the areas of instrumental and choral music and his compositions have been performed by leading musical organizations throughout the world. Having over 110 band works, 12 orchestra works and 15 choral works, he composed solos for such artists as "Doc" Severinsen, Dale Underwood, Brian Bowman, Warren Covington, Gary Foster, Rich Matteson and Steve Seward. Mr. Smith taught instrumental music in the public schools of Nebraska and Missouri.

He also served as a member of the faculty of Southwest Missouri State University in Springfield, Missouri, where he taught composition and theory and conducted the University Symphony Orchestra. Sacred music was also a deep love of Mr. Smith's as he directed a church choir for 5 years in Cozad, Nebraska, 10 years in Chillicothe, Missouri and nine years in Kansas City, MO.

Smith's first band composition was entitled "World Freedom". His first published work, "Emperata" was published in 1964 by Wingert-Jones Music Inc., Kansas City, MO. This led to many other works being published by Wingert-Jones. In 1978, he also became a staff composer for Jenson Publications (currently Hal Leonard) and the educational consultant for Wingert-Jones. Claude T. Smith Publications, Inc. was founded in 1993 to publish works of Smith's which had not yet been released and works that had gone out of print.

Smith received numerous prestigious commissions including works for the U. S. Air Force Band, the "President's Own" U. S. Marine Band, the U. S. Navy Band, and the Army Field Band. His composition "Flight" was adapted as the "Official March" of the National Air and Space Museum of the Smithsonian Institute. His orchestra works include compositions for the Kansas City Youth Symphony, the South Bend Young Symphony, the Springfield MO Symphony and the 1981 Missouri All-State String Orchestra.

Claude T. Smith was active as a clinician and guest conductor throughout the United States, Australia, Canada and Europe. He received many awards for his contributions to music education and for his work in composition. He had been a constant recipient of the A. S. C. A. P. Composer's Award. Following his death, he was awarded the National Band Association Award (A. W. A. P. A.) Academy of Wind and Percussion Arts in 1988; an honorary Doctorate of Humane Letters from Central Methodist College in 1988, the Hall of Fame Award from the Missouri Bandmaster's Association in 1988, the Kappa Kappa Psi Distinguished Service to Music Award in 1989, the Hall of Fame Award from the Missouri Music Educators Association in 1992 and was awarded as School Director of the Year from the Christian Instrumentalists Directors Association in 1994.

Mr. Smith was a member of the Music Educators National Conference, member and past-president of the Missouri Music Educators Association, National Bandmasters Association and the American Bandmaster's Association.

Mr. Smith passed away on December 13, 1987 in Kansas City, Mo. He had just completed conducting a Christmas Concert at his church. He was survived by his wife, Maureen Faye Smith and his daughter, Pam Smith Kelly. Maureen, Pam and her husband, Jim, founded Claude T. Smith Publications, Inc. in 1993 with the purpose of keeping the music and legacy of Claude T. Smith alive in the hearts of musicians world-wide.

Pic. & Fl. *mf*

Ob. *mf*

Bsn. 1/2 *mf*

E♭ Cl. *mf*

Cl. 1 *mf*

Cl. 2/3 *mf*

Alto Cl. *mf*

B. Cl. *mf*

Alto Sax. 1/2 *mf*

Ten. Sax. *mf*

Bari. Sax. *mf*

Tpt. 1 *mf*

Tpt. 2/3 *mf*

Hn. 1/3 *mf*

Hn. 2/4 *mf*

Tbn. 1 *mf*

Tbn. 2/3 *mf*

Euph. *mf*

Tba. *mf*

S. D. *mf*

Cr. Cyms. B. D. *mf*

Timp. *mf*

13

13

Solo

10 11 12 13 14 15 16 17 18 19

21

Pic. & Fl. *f* *mf*

Ob. *f* *mf*

Bsn. 1/2 *f*

E♭ Cl. *f* *mf*

Cl. 1 *f* *mf*

Cl. 2/3 *f* *mf*

Alto Cl. *f* *mf*

B. Cl. *f*

Alto Sax. 1/2 *f* *mf*

Ten. Sax. *f* *mf*

Bari. Sax. *f*

21

Tpt. 1 *f* *mf* *ff*

Tpt. 2/3 *f* *mf* *ff*

Hn. 1/3 *f*

Hn. 2/4 *f*

Tbn. 1 *f* *mf* *ff*

Tbn. 2/3 *f* *mf* *ff*

Euph. *f* *mf* *ff*

Tba. *f*

S. D. *f* *mf*

Cr. Cyms. *f*

B. D. *f*

Timp. *f*

20 21 22 23 24 25 26 27 28 29

mf *f*

30 36

Pic. & Fl. *ff*

Ob. *ff*

Bsn. 1/2 *ff*

E♭ Cl. *ff*

Cl. 1 *ff*

Cl. 2/3 *ff* also 8^{va}

Alto Cl. *ff*

B. Cl. *ff*

Alto Sax. 1/2 *ff*

Ten. Sax. *ff*

Bari. Sax. *ff*

30 36

Tpt. 1

Tpt. 2/3

Hn. 1/3 *ff*

Hn. 2/4 *ff*

Tbn. 1

Tbn. 2/3

Euph.

Tba. *ff*

S. D. *ff*

Cr. Cyms. *ff*

B. D. *ff*

Timp. *ff* Soli Bb to C

30 31 32 33 34 35 36 37 38 39

42

Pic. & Fl. *mf* *f*

Ob. *mf* *f* *sfz*

Bsn. 1/2 *mf* *f*

E♭ Cl. *mf* *f*

Cl. 1 *mf* *f*

Cl. 2/3 *mf* *f*

Alto Cl. *mf* *f*

B. Cl. *mf* *f*

Alto Sax. 1/2 *mp* *f* *sfz*

Ten. Sax. *mf* *f* *sfz*

Bari. Sax. *mf* *f*

Tpt. 1 *mf* *f* *sfz* *ff*

Tpt. 2/3 *mf* *f* *sfz* *ff*

Hn. 1/3 *mf* *f*

Hn. 2/4 *mf* *f*

Tbn. 1 *mf* *f* *sfz* *ff*

Tbn. 2/3 *mf* *f* *sfz* *ff*

Euph. *mf* *f* *mf*

Tba. *mf* *f*

S. D. *sfz*

Cr. Cyms. B. D. *sfz*

Timp. *Soli* *C to Bb*

2. **51** Trio

Pic. & Fl. *p*

Ob. *p*

Bsn. 1/2 *p*

E♭ Cl.

Cl. 1 *mf*

Cl. 2/3 *mf*

Alto Cl. *mf*

B. Cl. *p*

Alto Sax. 1/2

Ten. Sax. *mf*

Bari. Sax. *p*

Tpt. 1 2. (to st. mute) **51** Trio *p* st. mute

Tpt. 2/3

Hn. 1/3 1st only *mf*

Hn. 2/4

Tbn. 1 *p*

Tbn. 2/3 *p*

Euph. *mf*

Tba. *p*

S. D. *p*

Cr. Cyms. B. D. *p*

Timp. To Bells Bells *p*

50 51 52 53 54 55 56 57 58

59 67

Pic. & Fl.

Ob.

Bsn. 1/2

E♭ Cl.

Cl. 1

Cl. 2/3

Alto Cl.

B. Cl.

Alto Sax. 1/2
p
one only

Ten. Sax.

Bari. Sax.

59 67

Tpt. 1

Tpt. 2/3

Hn. 1/3

Hn. 2/4

Tbn. 1

Tbn. 2/3

Euph.

Tba.

S. D.

Cr. Cyms.
B. D.

Bells

59 60 61 62 63 64 65 66 67 68 *p*

Pic. & Fl.

Ob.

Bsn. 1/2

E♭ Cl.

Cl. 1

Cl. 2/3

Alto Cl.

B. Cl.

Alto Sax. 1/2

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2/3

Hn. 1/3

Hn. 2/4

Tbn. 1

Tbn. 2/3

Euph.

Tba.

S. D.

Cr. Cyms.
B. D.

Bells

75

75

open

to Timp.

Ab, C, Eb, F

69 70 71 72 73 74 75 76 77 78

83

Pic. & Fl. *pp* *ff*

Ob. *pp* *ff*

Bsn. 1/2 *pp* *ff*

E♭ Cl. *ff*

Cl. 1 *pp* *ff*

Cl. 2/3 *pp* *ff*

Alto Cl. *pp* *ff*

B. Cl. *pp* *ff*

Alto Sax. 1/2 *pp* *ff* *tutti*

Ten. Sax. *pp* *ff*

Bari. Sax. *pp* *ff*

Tpt. 1 *ff* (open)

Tpt. 2/3 *ff*

Hn. 1/3 *pp* *ff* *a2*

Hn. 2/4 *ff*

Tbn. 1 *pp* *ff*

Tbn. 2/3 *pp* *ff*

Euph. *pp* *ff*

Tba. *pp* *ff*

S. D. *pp* *ff*

Cr. Cyms. *ff*

B. D. *pp* *ff*

Timp. *ff*

91

Pic. & Fl.

Ob.

Bsn. 1/2

E♭ Cl.

Cl. 1

Cl. 2/3

Alto Cl.

B. Cl.

Alto Sax. 1/2

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2/3

Hn. 1/3

Hn. 2/4

Tbn. 1

Tbn. 2/3

Euph.

Tba.

S. D.

Cr. Cyms.
B. D.

Timp.

div.

8va

Cym. Solo

C to Bb

88 89 90 91 92 93 94 95 96 97

103

Pic. & Fl. *mf. ff*

Ob. *mf. ff*

Bsn. 1/2 *mf. ff*

E♭ Cl. *mf. ff*

Cl. 1 *mf. ff*

Cl. 2/3 *mf. ff*

Alto Cl. *mf. ff*

B. Cl. *mf. ff*

Alto Sax. 1/2 *mf. ff*

Ten. Sax. *mf. ff*

Bari. Sax. *mf. ff*

103

Tpt. 1 *mf. ff*

Tpt. 2/3 *mf. ff*

Hn. 1/3 *mf. ff*

Hn. 2/4 *mf. ff*

Tbn. 1 *mf. ff*

Tbn. 2/3 *mf. ff*

Euph. *mf. ff*

Tba. *mf. ff*

S. D. *mf. ff*

Cr. Cyms. B. D. *mf. ff*

Timp. *mf. ff*

Choke

Solo

Bb to C

98 99 100 101 102 103 104 105 106

Pic. & Fl.

Ob.

Bsn. 1/2

E♭ Cl.

Cl. 1

Cl. 2/3

Alto Cl.

B. Cl.

Alto Sax. 1/2

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2/3

Hn. 1/3

Hn. 2/4

Tbn. 1

Tbn. 2/3

Euph.

Tba.

S. D.

Cr. Cyms.
B. D.

Timp.

111

111

mf *ff*

107 108 109 110 111 112 113 114 115 116

119

Pic. & Fl.

Ob.

Bsn. 1/2

E♭ Cl.

Cl. 1

Cl. 2/3

Alto Cl.

B. Cl.

Alto Sax. 1/2

Ten. Sax.

Bari. Sax.

119

Tpt. 1

Tpt. 2/3

Hn. 1/3

Hn. 2/4

Tbn. 1

Tbn. 2/3

Euph.

Tba.

S. D.

Cr. Cyms.
B. D.

Timp.

div. *tutti*

Solo *sfz* *Solo* *sfz*

117 118 119 120 121 122 123 124 125 126

127

Pic. & Fl.

Ob.

Bsn. 1/2

E♭ Cl.

Cl. 1

Cl. 2/3

Alto Cl.

B. Cl.

Alto Sax. 1/2

Ten. Sax.

Bari. Sax.

127

Tpt. 1

Tpt. 2/3

Hn. 1/3

Hn. 2/4

Tbn. 1

Tbn. 2/3

Euph.

Tba.

S. D.

Cr. Cyms.
B. D.

Timp.

8va

1. 2.

div. 2nd time