

FULL CONDUCTOR SCORE  
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The Music of Claude T. Smith

**God Of Our Fathers**  
**Chorale - Prelude**  
**FULL ORCHESTRA**

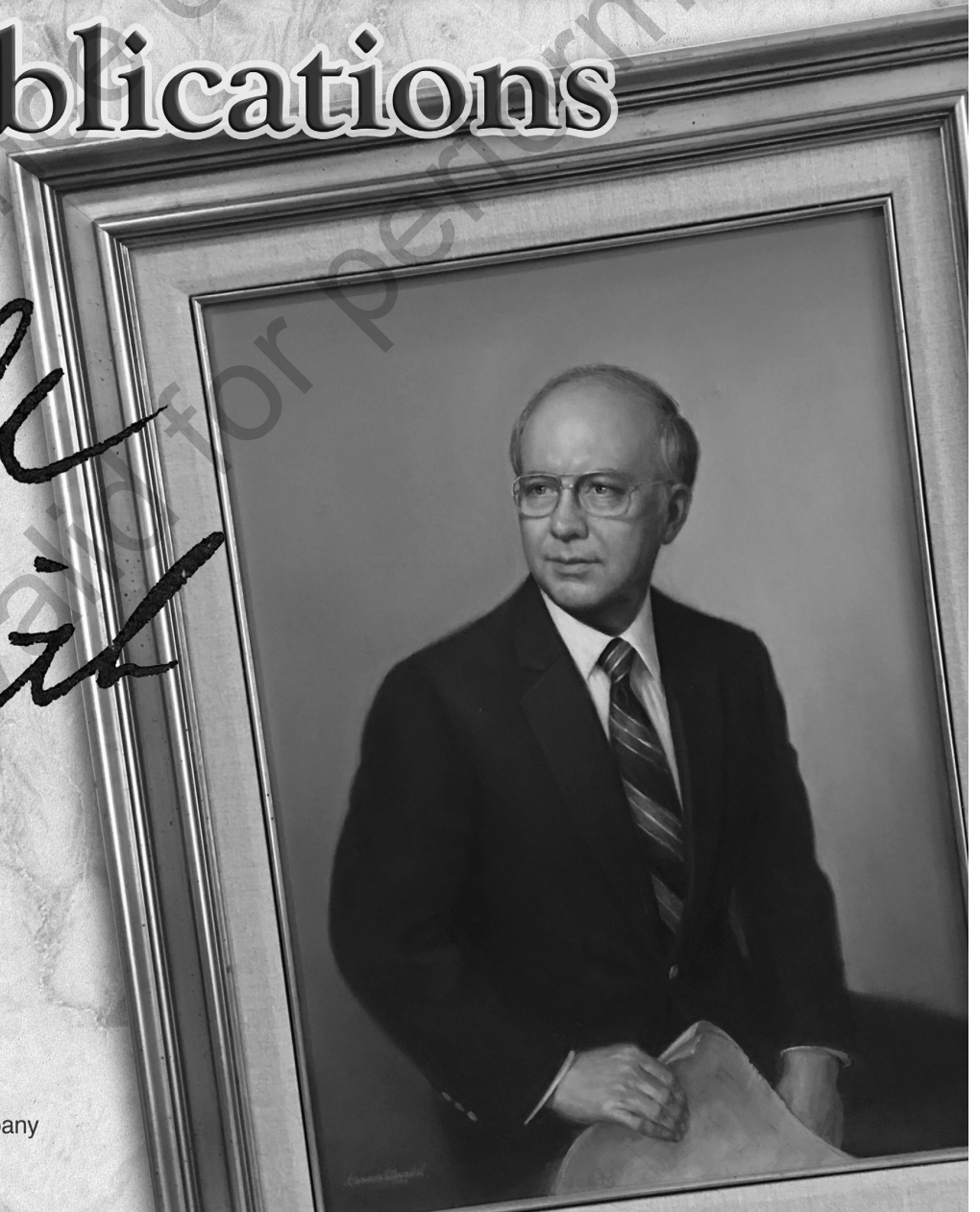
Claude T. Smith

**Claude T. Smith**  
**Publications**

*Claude  
T. Smith*



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# GOD OF OUR FATHERS

## Chorale - Prelude

### FULL ORCHESTRA

Claude T. Smith

#### Instrumentation

Conductor Score .....	1
Flute 1 .....	1
Flute 2 .....	1
Oboe 1 .....	1
Oboe 2 .....	1
Bassoon 1 .....	1
Bassoon 2 .....	1
Clarinet in B $\flat$ 1 .....	1
Clarinet in B $\flat$ 2 .....	1
Trumpet 1 .....	1
Trumpet 2 .....	1
Trumpet 3 .....	1
Horn in F 1/3 .....	2
Horn in F 2/4 .....	2
Trombone 1 .....	1
Trombone 2 .....	1
Trombone 3 .....	1
Tuba .....	1
Timpani .....	1
Percussion 1: Snare Drum, Bass Drum, Cymbals .....	2
Percussion 2: Bongos, Timbales, Gong .....	2
Xylophone .....	1
Chimes .....	1
Violin 1 .....	8
Violin 2 .....	8
Viola .....	5
Cello .....	5
Double Bass .....	5
SATB Score (optional) .....	1

#### Notes from the Composer's Daughter

My father's arrangement of "God of Our Fathers" is my favorite composition. The original arrangement was commissioned by the Henderson (NE) Community Schools for their Brass Choir, Rod Drews, conductor. It was premiered in Bethesda Mennonite Church in Henderson, NE in 1973. In 1974, Dad wrote the choral octavo that we used often in church services, since he was the choir director of the First Presbyterian Church of Chillicothe, MO. Dad's faith was strong, and he used music to glorify God in his music.

At the end of 1974, Dad composed the arrangement of the band version of "God of Our Fathers" which the Chillicothe (MO) High School Band performed at the 1975 MMEA convention, with Dad conducting. I had the honor of performing the bassoon solo, a memory which I will cherish. In 1976, my parents moved to Springfield, MO where Dad conducted the Southwest Missouri State University Symphony Orchestra (Missouri State University). He arranged the full orchestra version during the summer of 1976 and it was premiered on October 25, 1976. The flexible ensemble arrangement of "God of Our Fathers" was completed in 2022 by Dr. Joseph Earp. It was premiered by the Grace Covenant Presbyterian Church Orchestra, Overland Park (KS) on October 10, 2022, Pam Smith Kelly conducting.

The band, orchestra and flexible ensemble arrangements may be performed with the included SATB choral "concert edition," with the audience singing the first verse during the chorale section at m. 114.

– Pam Smith Kelly

#### Program Notes

This piece has become a staple of concert band and orchestra literature. Claude T. Smith is well known for taking hymns and creating masterful pieces of music. This is certainly no exception. The familiar E-flat major bravura fanfare, which announces our national hymn, is now placed in the minor key with soft muted trumpets and trombones. A somber flute solo plays the hymn tune in the minor key. This minor key hymn tune is manipulated into several variations and a fugato. The creation of a pyramid chord using fragments of the hymn's first few notes and the fanfare transitions to the major key. The audience, choir, orchestra, or band performers then have the option to sing the first stanza at the end. The hymn tune is brought back one last time for a dramatic finale. "God of Our Fathers" is also available for brass choir, band, orchestra, and an edition for SATB Choir with piano/organ, which may be used in a mass band/orchestra/choir setting as well.

#### Conductor's Instructions

At measure 114, it is suggested that the conductor ask the audience to sing the first stanza of the hymn, which is printed below. If this is done (and it can be very effective), it must be indicated to the audience before the composition begins that they are invited to participate. At measure 114, the conductor should turn around and conduct the audience. It is necessary to have the text included on the printed program. If this is not possible, the text should be printed separately and handed out to the audience. Do not have the audience sing unless they have the printed text.

#### *God Of Our Fathers*

*by Daniel C. Roberts*

*God of our Fathers, whose almighty hand  
Leads forth in beauty all the starry band  
Of shining worlds in splendor through the skies,  
Our grateful songs before Thy throne arise.*

#### Composer bio on page 23

#### LICENSING THIS WORK

Visit [barnhouse.com](http://barnhouse.com) to obtain information on mechanical (recording) or derivative (arranging) licenses.









Fl. 1/2  
Ob. 1/2  
Bsn. 1/2  
B♭ Cl. 1  
B♭ Cl. 2  
Hn. 1/3  
Hn. 2/4  
B♭ Tpt. 1/2  
B♭ Tpt. 3  
Tbn. 1/2  
Tbn. 3  
Tuba  
Timp.  
Perc. 1  
Perc. 2  
Xyl.  
Chm.  
Vln. 1  
Vln. 2  
Vla.  
Vc.  
D.B.

Fl. 1/2  
Ob. 1/2  
Bsn. 1/2  
B♭ Cl. 1  
B♭ Cl. 2  
Hn. 1/3  
Hn. 2/4  
B♭ Tpt. 1/2  
B♭ Tpt. 3  
Tbn. 1/2  
Tbn. 3  
Tuba  
Timp.  
Perc. 1  
Perc. 2  
Xyl.  
Chm.  
Vln. 1  
Vln. 2  
Vla.  
Vc.  
D.B.

1. *tr*  
2. *tr*

Play  
*p*  
Play  
*p*

57 58 59 60 61 62 63 64





This page contains a musical score for an orchestra, spanning measures 72 to 77. The instruments listed on the left are: Fl. 1/2, Ob. 1/2, Bsn. 1/2, B♭ Cl. 1, B♭ Cl. 2, Hn. 1/3, Hn. 2/4, B♭ Tpt. 1/2, B♭ Tpt. 3, Tbn. 1/2, Tbn. 3, Tuba, Timp., Perc. 1, Perc. 2, Xyl., Chm., Vln. 1, Vln. 2, Vla., Vc., and D.B. The score is written in a key signature of two flats (B♭ and E♭) and a common time signature (C). The percussion part (Perc. 2) includes specific instructions for bongos and timbales, with dynamic markings such as *f*. The woodwind and string parts feature various rhythmic patterns, including triplets and sixteenth notes. A large, diagonal watermark reading "Not valid for performance" is overlaid across the entire page.

78

Fl. 1/2

Ob. 1/2

Bsn. 1/2

B♭ Cl. 1

B♭ Cl. 2

Hn. 1/3

Hn. 2/4

B♭ Tpt. 1/2

B♭ Tpt. 3

Tbn. 1/2

Tbn. 3

Tuba

Timp.

Perc. 1

Perc. 2

Xyl.

Chm.

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

*f*

*mf*

bongos

timbales

*mp*

78

79

80

81

82

83

84

Fl. 1/2  
Ob. 1/2  
Bsn. 1/2  
B♭ Cl. 1  
B♭ Cl. 2  
Hn. 1/3  
Hn. 2/4  
B♭ Tpt. 1/2  
B♭ Tpt. 3  
Tbn. 1/2  
Tbn. 3  
Tuba  
Timp.  
Perc. 1  
Perc. 2  
Xyl.  
Chm.  
Vln. 1  
Vln. 2  
Vla.  
Vc.  
D.B.

For reference only. Not valid for performance.

85 86 87 88 89 90 91

92

Fl. 1/2

Ob. 1/2

Bsn. 1/2

B♭ Cl. 1

B♭ Cl. 2

Hn. 1/3

Hn. 2/4

B♭ Tpt. 1/2

B♭ Tpt. 3

Tbn. 1/2

Tbn. 3

Tuba

Timp.

Perc. 1

Perc. 2

Xyl.

Chm.

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

*mf*

*f*

bongos

timbales

bongos

92

93

94

95

96

97

98



*molto rit., cresc.*

114

The musical score is arranged in a standard orchestral format. The woodwind section includes Flute 1/2, Oboe 1/2, Bassoon 1/2, Clarinet 1, Clarinet 2, Horn 1/3, Horn 2/4, Trumpet 1/2, Trumpet 3, Trombone 1/2, Trombone 3, and Tuba. The percussion section includes Timpani, Percussion 1, and Percussion 2. The string section includes Chamber Music (Chm.), Violin 1, Violin 2, Viola, Violoncello (Vc.), and Double Bass (D.B.).

Measure 114 is highlighted with a box. The tempo is marked 'Andante' with a quarter note equal to 88 beats per minute. The dynamics range from *mp* (mezzo-piano) to *f* (forte). The performance instruction is *molto rit., cresc.* (very ritardando, crescendo). The score includes various musical notations such as slurs, accents, and articulation marks.

Musical score for orchestra, measures 118-127. The score includes parts for Flute 1/2, Oboe 1/2, Bassoon 1/2, Clarinet 1, Clarinet 2, Horn 1/3, Horn 2/4, Trumpet 1/2, Trumpet 3, Trombone 1/2, Trombone 3, Tuba, Timpani, Percussion 1, Percussion 2, Chimes, Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The score features various musical notations including dynamics (f), articulation (>), and triplets. A large watermark 'For reference only. Not valid for performance.' is overlaid diagonally across the page.





Fl. 1/2

Ob. 1/2

Bsn. 1/2

B♭ Cl. 1

B♭ Cl. 2

Hn. 1/3

Hn. 2/4

B♭ Tpt. 1/2

B♭ Tpt. 3

Tbn. 1/2

Tbn. 3

Tuba

Timp.

Perc. 1

Perc. 2

Chm.

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

This page contains the musical score for measures 138 through 142. The score is arranged in a standard orchestral format with the following parts from top to bottom: Flute 1 & 2 (Fl. 1/2), Oboe 1 & 2 (Ob. 1/2), Bassoon 1 & 2 (Bsn. 1/2), Clarinet in B-flat 1 & 2 (B♭ Cl. 1/2), Horn in F 1/3 (Hn. 1/3), Horn in E-flat 2/4 (Hn. 2/4), Trumpet in B-flat 1/2 (B♭ Tpt. 1/2), Trumpet in B-flat 3 (B♭ Tpt. 3), Trombone 1/2 (Tbn. 1/2), Trombone 3 (Tbn. 3), Tuba, Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Chimes (Chm.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The score includes various musical notations such as triplets, accents, and dynamic markings. A large watermark 'For reference only' is overlaid diagonally across the page. The page number '19' is located in the top right corner.

Fl. 1/2

Ob. 1/2

Bsn. 1/2

B♭ Cl. 1

B♭ Cl. 2

Hn. 1/3

Hn. 2/4

B♭ Tpt. 1/2

B♭ Tpt. 3

Tbn. 1/2

Tbn. 3

Tuba

Timp.

Perc. 1

Perc. 2

Chm.

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

*rit.*

*p*

*f*

*div.*



Fl. 1/2 *fp* *fff*

Ob. 1/2 *fp* *fff*

Bsn. 1/2 *fp* *fff*

B♭ Cl. 1 *fp* *fff*

B♭ Cl. 2 *fp* *fff*

Hn. 1/3 *sf sf sf sf sf sf sf sf sf sf sf* *sfp* *fff*

Hn. 2/4 *sf sf sf sf sf sf sf sf sf sf sf* *sfp* *fff*

B♭ Tpt. 1/2 *fp* *fff*

B♭ Tpt. 3 *fp* *fff*

Tbn. 1/2 *fp* *fff*

Tbn. 3 *fp* *fff*

Tuba *fp* *fff*

Timp. *fp* *fff*

Perc. 1 *fp* *fff*

Perc. 2 *fff* choke

Chm. *ff* *fff*

Vln. 1 *fp* *fff*

Vln. 2 *fp* *fff*

Vla. *fp* *fff*

Vc. *fp* *fff*

D.B. *fp* *fff*

150

151

152

153

154

155

## About the Composer



**Claude T. Smith** was born in Monroe City, Missouri on March 14, 1932. He began his undergraduate degree at Central Methodist College in Fayette, Missouri, eventually enlisting in 1952 and serving in the 371st U.S. Army Band during the Korean War. After his service, he completed his Bachelor of Music Education degree at the University of Kansas in Lawrence.

Smith composed over 180 works for band, orchestra, choir, solos, small ensembles as well as three method books for band and orchestra. His compositions have been commissioned and performed by leading musical organizations throughout the world including the U.S. Air Force Band, the "President's Own" U.S. Marine Band, the U.S. Navy Band, and the U.S. Army Field Band. His solos were written for noted artists such as "Doc" Severinsen, Dale Underwood, Brian Bowman, Warren Covington, Gary Foster, Rich Matteson, and Steve Seward.

Smith was first published in 1964 with his work for band, *Emperata Overture*. This led to many other works being published by Jenson Publications, Inc. (now Hal Leonard) and Wingert-Jones Music, Inc. where he was also an educational consultant. His composition *Flight* was adopted in 1984 as the "Official March" of the National Air and Space Museum of the Smithsonian Institute. His orchestral works were written for many ensembles, including the Kansas City (MO) Youth Symphony, South Bend (IN) Youth Symphony, Springfield (MO) Symphony Orchestra, and the 1981 Missouri All-State String Orchestra.

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 where he taught composition and theory, and conducted the University Symphony Orchestra. Sacred music was also a deep passion of Smith as he directed church choirs for five years in Cozad (NE), 10 years in Chillicothe (MO), and 10 years in Kansas City (MO).

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 including numerous ASCAP Composers Award. Following his death, he was awarded the National Band Association Academy of Wind and Percussion Arts (AWAPA) Award (1987), honorary Doctorate of Humane Letters from Central Methodist College (1988), Missouri Bandmasters Association Hall of Fame (1988), Kappa Kappa Psi Distinguished Service to Music Medal (1988), Missouri Music Educators Association Hall of Fame (1992), and named School Director of the Year from the Christian Instrumental Directors Association (1994).

Smith was a member of the Music Educators National Conference (now NAfME), Missouri Bandmasters Association, National Band Association, American Bandmasters Association, and served as past president of the Missouri Music Educators Association.

Claude T. Smith passed away on December 13, 1987 in Kansas City, Missouri having completed a Christmas Concert at 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, and C.L. Barnhouse Co. became the exclusive distributor for his instrumental works in 2016 with the mission of keeping the music of Claude T. Smith alive and in the hearts of musicians worldwide.