

FULL CONDUCTOR SCORE

Catalog No: CTS-7741-01

The Music of Claude T. Smith

Symphony No. 1 For Band

Claude T. Smith

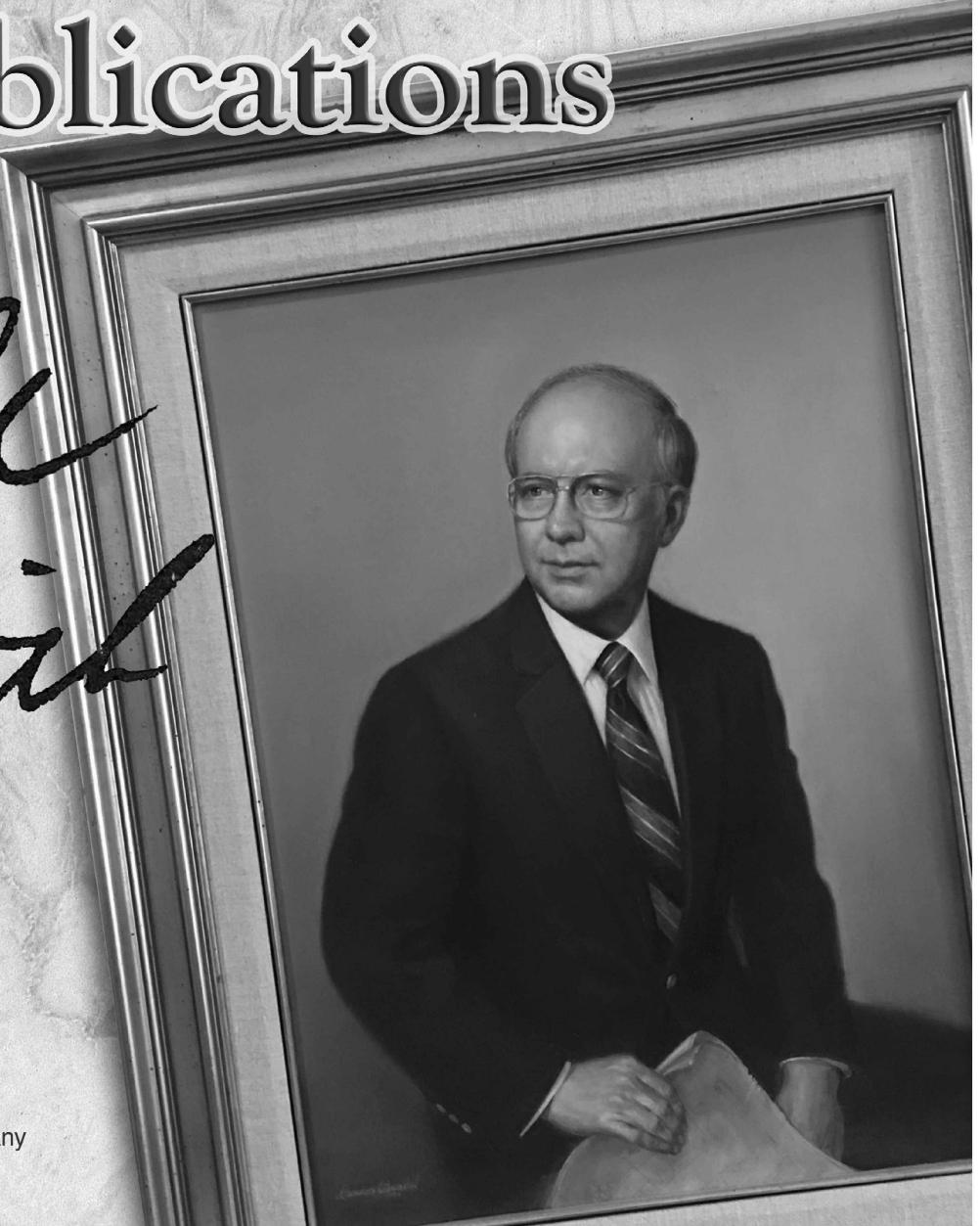
Claude T. Smith
Publications

*Claude
T. Smith*



CLAUDE T. SMITH
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SYMPHONY NO. 1 FOR BAND

Claude T. Smith

Instrumentation

Conductor Score.....	1
Piccolo.....	1
Flute 1,2.....	10
Oboe 1,2	2
Bassoon 1,2	2
E♭ Clarinet.....	1
B♭ Clarinet 1	4
B♭ Clarinet 2	4
B♭ Clarinet 3	4
E♭ Alto Clarinet	1
B♭ Bass Clarinet/BB♭ Contra Bass Clarinet	2
EE♭ Contra Bass Clarinet.....	1
E♭ Alto Saxophone 1,2.....	6
B♭ Tenor Saxophone	2
E♭ Baritone Saxophone	1
B♭ Cornet 1	3
B♭ Cornet 2	3
B♭ Cornet 3	3
F Horn 1,3.....	2
F Horn 2,4.....	2
Trombone 1.....	2
Trombone 2.....	2
Trombone 3.....	2
Trombone 4.....	2
Baritone B.C.....	2
Baritone T.C.....	2
Tuba	4
String Bass	1
Percussion I: Timpani, Vibraphone	2
Percussion II: Xylophone, Chimes, Gong, Vibraphone, Suspended Cymbal	4
Percussion III, IV: Snare Drum, Bass Drum, Suspended Cymbal, Marimba, Cymbal.....	3

Program Notes

Commissioned by Kappa Kappa Psi and Tau Beta Sigma for their National Convention, it premiered August 11, 1977 by the National Intercollegiate Band at UCLA, Los Angeles, California.

Mvt. I Flourish: An intense fanfare opens this movement with brilliant tutti writing infused with strong rhythmic accents.

Mvt. II March: This 6/8 march opens with a bassoon soli playing the principal march melody. Following a trumpet and snare drum statement in a regimental style, this march develops a vigorous and pulsating pace of stirring proportions with interwoven melodic lines.

Mvt. III Lyric: Large and sonorous chords open this movement. The lyric melodic material is presented in a variety of scorings including solos, duets, and brass treatment to contrapuntal style.

Mvt. IV Toccata: A tour-de-force movement of energy and drive which displays the technical prowess of the band. This work is brought to a thrilling close with the same chords which opened the *Symphony*.

Special comments from Claude T. Smith's daughter:

"Symphony No. 1" is one of the most difficult and diverse compositions that my father wrote. Dad was commissioned to compose this work in 1976, at the same time that I had graduated from high school and began my undergraduate studies. The following spring, Dad received permission from the Kappa Kappa Psi and Tau Beta Sigma "powers that be" for me to audition on bassoon for the National Intercollegiate Band in UCLA that summer. This was an amazing honor to have the opportunity to audition and perform in either the band which my father conducted or the top band which was conducted by legendary composer/conductor Carmen Dragon. I practiced diligently during the summer and I vividly remember my dad saying that this composition, which he has originally titled "Divertimento," was much longer and more difficult than he had originally projected. Upon arrival in Los Angeles, I was trying to fit in as much warm-up time as possible, but also knew that Dad really needed my assistance...mostly taping parts together before the first rehearsal. We completed this task just in time to catch a cab for the auditions and first rehearsal. I was honored and thrilled to become a member of the band that Carmen Dragon conducted, and I was so proud when Dad came to our rehearsals for us to rehearse "Divertimento." I remember vividly the pressure that I felt to perform the soli in the second movement as well as possible. My bassoon friend, David DCamp, and I performed just as Dad had anticipated. What a thrill to be part of such an important and vibrant composition.

Following the convention, Dad met with Art Jenson, the president of Jenson Publications, who wanted "Divertimento" to become "Symphony No. 1." Art was successful in his persuasion, and he had the title revised and "Symphony No. 1" became a staple of band literature to this day. It is with great pride and gratitude that Claude T. Smith Publications, Inc. now publishes this exhilarating composition.

- Pam Smith Kelly

Bio on page 50

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Commissioned by Kappa Kappa Psi, National Honorary Band Fraternity
and Tau Beta Sigma, National Honorary Band Sorority — 1977

SYMPHONY NO. 1 FOR BAND

CTS-7741-00

CLAUDE T. SMITH, A.S.C.A.P.

I. FLOURISH

Maestoso (♩ = 80-84)

* 3 and 4 are combined on one part

1 2 3 4

208-19050 SYMPHONY NO. 1 - 3

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S a tempo

This page of musical notation shows a complex score for orchestra and percussion. The top section consists of 12 staves for woodwind instruments: Picc., Fl., Ob., Eb Cl., Bb Cl., A. Cl., B. Cl., Bassn., A. Sx., T. Sx., B. Sx., and Cors. The middle section includes staves for brass instruments: Hns., Tbn. 4, Bar., Tbns., Basses, and St. Bass. The bottom section features staves for Timpani and Percussion (Perc.). The score includes various dynamics like *f*, *mf*, *pp*, and *p*, as well as performance instructions such as *loco 2* and *play*. Specific instruments are highlighted with labels: XYLO, CHIMES, and SN. Measure numbers 5 through 9 are indicated at the bottom.

Picc. (b)
 Fl. 1
 Ob. 1
 Eb Cl.
 Bb Cl. 1
 A. Cl.
 B. Cl.
 Bass. 1
 A. Sx. 2
 T. Sx.
 B. Sx.
 Cors. 1
 Hns. 1
 Bar.
 Tbn.
 Basses
 St. Bass
 Timp.
 Perc. 1
 2
 3
 4

12

Picc. (b)
 Fl. 2
 Ob. 2
 Eb Cl. 2
 Bb Cl. 2
 A. Cl. 2
 B. Cl. 2
 Bass. 2
 A. Sx. 1
 T. Sx. 1
 B. Sx. 1
 Cors. 2
 Hns. 2
 Bar. 2
 Tbn. 3
 Basses 2
 St. Bass 2
 Timp.
 Perc. 2
 3
 4

Picc. (b)
 Fl. 1
 Ob. 1
 Eb Cl.
 Bb Cl. 1
 A. Cl.
 B. Cl.
 Bass. 1
 A. Sx. 2
 T. Sx.
 B. Sx.
 Cors. 1
 Hns. 1
 Bar.
 Tbn.
 Basses
 St. Bass
 Timp.
 Perc. 1
 2
 3
 4

Picc. (b)
 Fl. 2
 Ob. 2
 Eb Cl. 2
 Bb Cl. 2
 A. Cl. 2
 B. Cl. 2
 Bass. 2
 A. Sx. 1
 T. Sx. 1
 B. Sx. 1
 Cors. 2
 Hns. 2
 Bar. 2
 Tbn. 3
 Basses 2
 St. Bass 2
 Timp.
 Perc. 2
 3
 4

Picc. (b)
 Fl. 1
 Ob. 1
 Eb Cl.
 Bb Cl. 1
 A. Cl.
 B. Cl.
 Bass. 1
 A. Sx. 2
 T. Sx.
 B. Sx.
 Cors. 1
 Hns. 1
 Bar.
 Tbn.
 Basses
 St. Bass
 Timp.
 Perc. 1
 2
 3
 4

Picc. (b)
 Fl. 2
 Ob. 2
 Eb Cl. 2
 Bb Cl. 2
 A. Cl. 2
 B. Cl. 2
 Bass. 2
 A. Sx. 1
 T. Sx. 1
 B. Sx. 1
 Cors. 2
 Hns. 2
 Bar. 2
 Tbn. 3
 Basses 2
 St. Bass 2
 Timp.
 Perc. 2
 3
 4

Picc. (b)
 Fl. 1
 Ob. 1
 Eb Cl.
 Bb Cl. 1
 A. Cl.
 B. Cl.
 Bass. 1
 A. Sx. 2
 T. Sx.
 B. Sx.
 Cors. 1
 Hns. 1
 Bar.
 Tbn.
 Basses
 St. Bass
 Timp.
 Perc. 1
 2
 3
 4

Picc. (b)
 Fl. 2
 Ob. 2
 Eb Cl. 2
 Bb Cl. 2
 A. Cl. 2
 B. Cl. 2
 Bass. 2
 A. Sx. 1
 T. Sx. 1
 B. Sx. 1
 Cors. 2
 Hns. 2
 Bar. 2
 Tbn. 3
 Basses 2
 St. Bass 2
 Timp.
 Perc. 2
 3
 4

Picc. (b)
 Fl. 1
 Ob. 1
 Eb Cl.
 Bb Cl. 1
 A. Cl.
 B. Cl.
 Bass. 1
 A. Sx. 2
 T. Sx.
 B. Sx.
 Cors. 1
 Hns. 1
 Bar.
 Tbn.
 Basses
 St. Bass
 Timp.
 Perc. 1
 2
 3
 4

Picc. (b)
 Fl. 2
 Ob. 2
 Eb Cl. 2
 Bb Cl. 2
 A. Cl. 2
 B. Cl. 2
 Bass. 2
 A. Sx. 1
 T. Sx. 1
 B. Sx. 1
 Cors. 2
 Hns. 2
 Bar. 2
 Tbn. 3
 Basses 2
 St. Bass 2
 Timp.
 Perc. 2
 3
 4

Picc. (b)
 Fl. 1
 Ob. 1
 Eb Cl.
 Bb Cl. 1
 A. Cl.
 B. Cl.
 Bass. 1
 A. Sx. 2
 T. Sx.
 B. Sx.
 Cors. 1
 Hns. 1
 Bar.
 Tbn.
 Basses
 St. Bass
 Timp.
 Perc. 1
 2
 3
 4

Picc. (b)
 Fl. 2
 Ob. 2
 Eb Cl. 2
 Bb Cl. 2
 A. Cl. 2
 B. Cl. 2
 Bass. 2
 A. Sx. 1
 T. Sx. 1
 B. Sx. 1
 Cors. 2
 Hns. 2
 Bar. 2
 Tbn. 3
 Basses 2
 St. Bass 2
 Timp.
 Perc. 2
 3
 4

Sheet music for orchestra, page 14. The score includes parts for Picc., Fl., Ob., Eb Cl., Bb Cl., A. Cl., B. Cl., Bassn., A. Sx., T. Sx., B. Sx., Cors., Hns., Bar., Tbn., Basses, St. Bass, Timpf., and Perc.

The music consists of four systems of five measures each. Measure 14: Picc. (sf), Fl. (sf), Ob. (sf), Eb Cl. (sf), Bb Cl. (sf), A. Cl. (sf), B. Cl. (sf), Bassn. (sf), A. Sx. (sf), T. Sx. (sf), B. Sx. (sf), Cors. (sf), Hns. (sf), Bar. (sf), Tbn. (sf), Basses (sf), St. Bass (sf), Timpf. (sf), Perc. (sf). Measure 15: Picc. (sf), Fl. (sf), Ob. (sf), Eb Cl. (sf), Bb Cl. (sf), A. Cl. (sf), B. Cl. (sf), Bassn. (sf), A. Sx. (sf), T. Sx. (sf), B. Sx. (sf), Cors. (sf), Hns. (sf), Bar. (sf), Tbn. (sf), Basses (sf), St. Bass (sf), Timpf. (sf), Perc. (sf). Measure 16: Picc. (sf), Fl. (sf), Ob. (sf), Eb Cl. (sf), Bb Cl. (sf), A. Cl. (sf), B. Cl. (sf), Bassn. (sf), A. Sx. (sf), T. Sx. (sf), B. Sx. (sf), Cors. (sf), Hns. (sf), Bar. (sf), Tbn. (sf), Basses (sf), St. Bass (sf), Timpf. (sf), Perc. (sf). Measure 17: Picc. (sf), Fl. (sf), Ob. (sf), Eb Cl. (sf), Bb Cl. (sf), A. Cl. (sf), B. Cl. (sf), Bassn. (sf), A. Sx. (sf), T. Sx. (sf), B. Sx. (sf), Cors. (sf), Hns. (sf), Bar. (sf), Tbn. (sf), Basses (sf), St. Bass (sf), Timpf. (sf), Perc. (sf).

D.S. $\frac{5}{4}$ al Coda \oplus

Picc.
Fl.
Ob.
Eb Cl.
Bb Cl.
A. Cl.
B. Cl.
Bassn.
A. Sx.
T. Sx.
B. Sx.
Cors.
Hns.
Bar.
Tbn.
Basses
St. Bass
Timp.
Perc.

18

19

Coda $\frac{8}{4}$ allarg.

div.
div.
div.
div.
div.

20

21

March $\text{C} = 120-126$

II. MARCH

The musical score consists of ten staves of music for various instruments. The instruments listed on the left are Picc., Fl., Ob., Eb Cl., Bb Cl., A. Cl., B. Cl., Bassn., A. Sx., T. Sx., B. Sx., Cors., Hns., Bar., Tbns., Basses, St. Bass, Timp., and Perc. The score is in common time, with a key signature of one flat. Measure 1 shows mostly rests. Measures 2 through 7 show sustained notes or chords. Measure 8 begins with a rhythmic pattern in the Basses and St. Bass, followed by a dynamic marking of p . Measure 9 concludes the section.

Measure 8 details:

- Basses:** 1 only , pp , Pizz., etc.
- St. Bass:** pp , etc.
- Timp.:** pp , etc.
- Perc.:** pp , etc.

Musical score for orchestra, page 10. The score consists of 18 staves, each with a key signature of one sharp (F#) and a common time signature. The instruments listed from top to bottom are:

- Picc.
- Fl.
- Ob.
- E♭ Cl.
- B♭ Cl.
- A. Cl.
- B. Cl.
- Bassn.
- A. Sx.
- T. Sx.
- B. Sx.
- Cors.
- Hns.
- Bar.
- Tbns.
- Basses
- St. Bass
- Timp.
- Perc.

The score shows a continuous musical line across the 18 measures. Measures 10 through 13 feature a rhythmic pattern of eighth and sixteenth notes in the brass section (Bassn., St. Bass). Measures 14 through 17 show a sustained note pattern in the brass section. Measure 18 concludes with a dynamic instruction and a repeat sign.

(23)

Picc.

Fl.

Ob.

E♭ Cl.

B♭ Cl.

A. Cl.

B. Cl.

Bassn.

A. Sx.

T. Sx.

B. Sx.

Cors.

Hns.

Bar.

Tbns.

Basses

St. Bass

Timp.

Perc.

(23)

208-19050
SYMPHONY NO. 1-10

Picc.

Fl.

Ob.

E♭ Cl.

B♭ Cl.

A. Cl.

B. Cl.

Bassn.

A. Sx.

T. Sx.

B. Sx.

Cors.

Hns.

Bar.

Tbns.

Basses

St. Bass

Tim.

Perc.

(39)

Picc.

Fl.

Ob.

E♭ Cl.

B♭ Cl.

A. Cl.

B. Cl.

Bassn.

A. Sx.

T. Sx.

B. Sx.

Cors.

Hns.

Bar.

Tbn.

Basses

St. Bass

Timp.

Perc.

Bravura

f marc.

f marc.

f marc.

f

Picc.

Fl.

Ob.

E♭ Cl.

B♭ Cl.

A. Cl.

B. Cl.

Bassn.

A. Sx.

T. Sx.

B. Sx.

Cors.

Hns.

Bar.

Tbns.

Basses

St. Bass

Timp.

Perc.

(55)

A musical score page for orchestra and percussion, spanning measures 55 to 63. The score is organized into several staves:

- Woodwinds:** Picc., Fl. 1 & 2, Ob. 1 & 2, Eb Cl., Bb Cl. 1 & 2, A. Cl., B. Cl., Bassn. 1 & 2, A. Sx. 1 & 2, T. Sx., B. Sx.
- Brass:** Cors. 1, 2, 3, Hns. 1 & 2, Bar., Tbn. 1 & 2, Tbn. 3 & 4, Basses, St. Bass
- Percussion:** Timp., Perc. 1 & 2, 3 (mf), B.D. (mf)

Measure 55 starts with a rest for most instruments. Measure 56 begins with a rhythmic pattern in the woodwinds. Measures 57-63 feature various entries and sustained notes from the brass and percussion sections. Measure 63 concludes with a dynamic marking of *mf*.

208-19050
SYMPHONY NO. 1 - 14 [55] [56] [57] [58] [59] [60] [61] [62] [63]

Picc.
 Fl.
 Ob.
 Eb Cl.
 Bb Cl.
 A. Cl.
 B. Cl.
 Bassn.
 A. Sx.
 T. Sx.
 B. Sx.

 Cors.
 Hns.

 Bar.
 Tbns.
 Basses
 St. Bass

 Timp.
 Perc.

(75)

Picc.

Fl. 1 2

Ob. 1 2

E♭ Cl. 1

B♭ Cl. 1 2 3

A. Cl.

B. Cl.

Bassn. 1 2

A. Sx. 1 2

T. Sx.

B. Sx.

Cors. 1 2 3

Hns. 1 2 3 4

Bar.

Tbns. 1 2 3 4

Basses

St. Bass

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Musical score for orchestra, page 82-90. Key signature: B-flat major. Time signature: Common time.

Instrumentation: Picc., Fl., Ob., Eb Cl., Bb Cl., A. Cl., B. Cl., Bassn., A. Sx., T. Sx., B. Sx., Cors., Hns., Bar., Tbns., Basses, St. Bass, Timp., Perc.

Performance Instructions:

- Measure 82: Picc., Fl., Ob., Eb Cl., Bb Cl., A. Cl., B. Cl., Bassn., A. Sx., T. Sx., B. Sx., Cors., Hns., Bar., Tbns., Basses, St. Bass, Timp., Perc. (all) rest.
- Measure 83: Fl., Ob., Eb Cl., Bb Cl., A. Cl., B. Cl., Bassn., A. Sx., T. Sx., B. Sx., Cors., Hns., Bar., Tbns., Basses, St. Bass, Timp., Perc. (all) rest.
- Measure 84: Fl., Ob., Eb Cl., Bb Cl., A. Cl., B. Cl., Bassn., A. Sx., T. Sx., B. Sx., Cors., Hns., Bar., Tbns., Basses, St. Bass, Timp., Perc. (all) rest.
- Measure 85: Fl., Ob., Eb Cl., Bb Cl., A. Cl., B. Cl., Bassn., A. Sx., T. Sx., B. Sx., Cors., Hns., Bar., Tbns., Basses, St. Bass, Timp., Perc. (all) rest.
- Measure 86: Fl., Ob., Eb Cl., Bb Cl., A. Cl., B. Cl., Bassn., A. Sx., T. Sx., B. Sx., Cors., Hns., Bar., Tbns., Basses, St. Bass, Timp., Perc. (all) rest.
- Measure 87: Fl., Ob., Eb Cl., Bb Cl., A. Cl., B. Cl., Bassn., A. Sx., T. Sx., B. Sx., Cors., Hns., Bar., Tbns., Basses, St. Bass, Timp., Perc. (all) rest.
- Measure 88: Fl., Ob., Eb Cl., Bb Cl., A. Cl., B. Cl., Bassn., A. Sx., T. Sx., B. Sx., Cors., Hns., Bar., Tbns., Basses, St. Bass, Timp., Perc. (all) rest.
- Measure 89: Fl., Ob., Eb Cl., Bb Cl., A. Cl., B. Cl., Bassn., A. Sx., T. Sx., B. Sx., Cors., Hns., Bar., Tbns., Basses, St. Bass, Timp., Perc. (all) rest.
- Measure 90: Fl., Ob., Eb Cl., Bb Cl., A. Cl., B. Cl., Bassn., A. Sx., T. Sx., B. Sx., Cors., Hns., Bar., Tbns., Basses, St. Bass, Timp., Perc. (all) rest.

Dynamic markings:

- mf (measures 83, 84, 85, 86, 87, 88)
- p (measures 83, 84, 85, 86, 87, 88)
- div. (measures 83, 84, 85, 86, 87, 88)
- marc. (measures 83, 84, 85, 86, 87, 88, 89, 90)
- a¹ (measures 83, 84, 85, 86, 87, 88, 89, 90)
- a² (measures 83, 84, 85, 86, 87, 88, 89, 90)
- OPEN (measure 89)
- p = mf (measures 83, 88, 89)

(91)

Picc.
Fl.
Ob.
Eb Cl.
Bb Cl.
A. Cl.
B. Cl.
Bassn.
A. Sx.
T. Sx.
B. Sx.
Cors.
Hns.
Bar.
Tbns.
Basses
St. Bass
Timp.
Perc.

OPEN
Bells

91 92 93 94 95 96 97 98

Picc.
 Fl.
 Ob.
 Eb Cl.
 Bb Cl.
 A. Cl.
 B. Cl.
 Bsmn.
 A. Sx.
 T. Sx.
 B. Sx.
 Cors.
 Hns.
 Bar.
 Tbns.
 Basses
 St. Bass
 Timp.
 Perc.

208-19050
SYMPHONY NO. 1 - 19

cresc. *allargando* *a tempo*

(111)

Picc. f p cresc. f
 Fl. 1 f p cresc. a²
 Fl. 2 f p cresc. a²
 Ob. 1 f p cresc. f
 Eb Cl. f p cresc. f
 Bb Cl. 1 f p cresc. a²
 Bb Cl. 2 f p cresc. f
 A. Cl. f p cresc. f marc.
 B. Cl. f p cresc. f
 Bsn. 1 f p cresc. f
 A. Sx. 1 f p cresc. a²
 T. Sx. f p cresc. f marc.
 B. Sx. f p cresc. f
 Cors. 1 (f) f marc.
 Cors. 2 (f) f marc.
 Cors. 3 (f) f marc.
 Hns. 1 f p cresc. a²
 Hns. 2 f p cresc. f marc.
 Bar. f p cresc. f marc.
 Tbns. 1 f p cresc. f
 Tbns. 2 f p cresc. sf
 Basses f p cresc. f
 St. Bass f p cresc. sf
 Timp. f p cresc. f
 Perc. 1 f p cresc. GONG sf
 Perc. 2 f p cresc. BELS
 Perc. 3 f p cresc. f
 Perc. 4 f p cresc. B.D. sf

Musical score for orchestra, page 114-121.

The score consists of 21 staves, each representing a different instrument or section of the orchestra. The instruments listed from top to bottom are:

- Picc.
- Fl. 1
- Fl. 2
- Ob. 1
- Ob. 2
- E♭ Cl.
- B♭ Cl. 1
- B♭ Cl. 2
- A. Cl.
- B. Cl.
- Bassn.
- A. Sx. 1
- T. Sx.
- B. Sx.
- Cors. 1
- Cors. 2
- Cors. 3
- Hns. 1
- Hns. 2
- Bar.
- Tbns. 1
- Tbns. 2
- Tbns. 3
- Tbns. 4
- Basses
- St. Bass
- Timp.
- Perc. 1
- Perc. 2
- Perc. 3
- Perc. 4

The score shows a continuous musical line across the 21 staves, with various dynamics and performance instructions such as *sf* (fortissimo) and *p* (pianissimo) placed above or below the staves. Measures 114 through 121 are indicated at the bottom of the page.

127

Picc.

Fl.

Ob.

Eb Cl.

Bb Cl.

A. Cl.

B. Cl.

Bassn.

A. Sx.

T. Sx.

B. Sx.

Cors.

Hns.

Bar.

Tbns.

Basses

St. Bass

Timp.

Perc.

127

CHIMES

sn. off

p

Picc.
 Fl. 1 2
 Ob. 1 2
 Eb Cl.
 Bb Cl. 1 2 3
 A. Cl.
 B. Cl.
 Bassn. 1 2
 A. Sx. 1 2
 T. Sx.
 B. Sx.
 Cors. 1 2 3
 Hns. 1 2 3 4
 Bar.
 Tbns. 1 2
 Basses
 St. Bass
 Timp.
 Perc. 1 2 3 4

Picc. *a*
 Fl. 1 2 *a*
 Ob. 1 2 *a*
 Eb Cl. *a*
 Bb Cl. 1 2 3 *a*
 A. Cl. *a*
 B. Cl. *a*
 Bassn. 1 2 *a*
 A. Sx. 1 2 *a* *div.* *a*
 T. Sx. *a* *div.* *a*
 B. Sx. *a* *div.* *a*
 Cors. 1 2 3 *a*
 Hns. 1 2 3 4 *a*
 Bar. *a*
 Tbns. 1 2 *a*
 Basses *a*
 St. Bass *a*
 Timp. *a*
 Perc. 1 2 3 4 *BELLS* *sn. on* *a* *a*

III. LYRIC SONG

Largo ($\text{♩} = 60$)

(8)

Picc.

Fl. 1 Solo

mp

Ob.

E♭ Cl.

B♭ Cl.

A. Cl.

B. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

Cors.

Hns.

Bar.

Tbns.

Basses

St. Bass

Timp.

Perc.

(16) Larghetto ($\text{♩} = 72-76$)

Picc.
Fl.
Ob.
Eb Cl.
Bb Cl.
A. Cl.
B. Cl.
Bassn.
A. Sx.
T. Sx.
B. Sx.
Cors.
Hns.
Bar.
Tbn.
Basses
St. Bass
Timp.
Perc.

Solo

mp

p

p

p

p

p

(24) Largo rubato

poco accel.

Musical score for orchestra and percussion, measures 24 to 30. The score includes parts for Picc., Fl., Ob., Eb Cl., B♭ Cl., A. Cl., B. Cl., Bassn., A. Sx., T. Sx., B. Sx., Cors., Hns., Bar., Tbns., Basses, St. Bass, Timp., and Perc. Measure 24 starts with a dynamic of *p*. Measures 25-27 feature woodwind entries with dynamics like *p*, *ten.*, *p cresc.*, and *cresc.*. Measure 28 begins with a dynamic of *p* and includes a tempo marking of *poco accel.*. Measures 29-30 show further developments with dynamics such as *mf*, *cresc.*, *ten.*, *p cresc.*, and *a2*.

(31) Larghetto

Musical score for orchestra and vibraphone, page 31. The score consists of 31 staves. Instruments include Picc., Fl., Ob., Eb Cl., Bb Cl., A. Cl., B. Cl., Bassn., A. Sx., T. Sx., B. Sx., Cors., Hns., Bar., Tbns., Basses, St. Bass, Timp., and Perc. (Vibes). The score includes dynamic markings such as *mf*, *divide equally*, and *div.* Measures 31-38 are shown, with measure 31 starting at the beginning of the section.

(39) Andante più mosso ($\text{♩} = 88$)

Picc.

Fl.

Ob.

Eb Cl.

Bb Cl.

A. Cl.

B. Cl.

Bassn.

A. Sx.

T. Sx.

B. Sx.

Cors.

Hns.

Bar.

Tbns.

Basses

St. Bass

Timp.

Perc.

rit.

(50) Largo rubato

Picc.

Fl.

Ob.

Eb Cl.

Bb Cl.

A. Cl.

B. Cl.

Bassn.

A. Sx.

T. Sx.

B. Sx.

Cors.

Hns.

Bar.

Tbns.

Basses

St. Bass

Timp.

Perc.

rit.

(50) Largo rubato

Solo *p* *mf* *p*

Solo *mp* 1-Solo *mp*

1-Solo *p* *mf* *p*

(Bsn. solo cued)

Musical score for Symphony No. 1, page 30, measures 56-62.

The score includes parts for Picc., Fl., Ob., Eb Cl., Bb Cl., A. Cl., B. Cl., Bassn., A. Sx., T. Sx., B. Sx., Cors., Hns., Bar., Tbn., Basses, St. Bass, Timp., and Perc.

Measure 56:

- Picc., Fl., Ob., Eb Cl., Bb Cl., A. Cl., B. Cl., Bassn.: Rests.
- Eb Cl.: Solo, p → mf .
- A. Sx., T. Sx., B. Sx.: Rests.

Measure 57:

- Picc., Fl., Ob., Eb Cl., Bb Cl., A. Cl., B. Cl., Bassn., A. Sx., T. Sx., B. Sx.: Rests.
- Eb Cl.: Solo, p → mf .
- Cors.: Rests.

Measure 58:

- Picc., Fl., Ob., Eb Cl., Bb Cl., A. Cl., B. Cl., Bassn., A. Sx., T. Sx., B. Sx.: Rests.
- Eb Cl.: Solo, p → mf .
- Cors.: Rests.

Measure 59:

- Picc., Fl., Ob., Eb Cl., Bb Cl., A. Cl., B. Cl., Bassn., A. Sx., T. Sx., B. Sx.: Rests.
- Eb Cl.: Solo, p → mf .
- Cors.: Rests.
- Hns.: mp .

Measure 60:

- Picc., Fl., Ob., Eb Cl., Bb Cl., A. Cl., B. Cl., Bassn., A. Sx., T. Sx., B. Sx., Cors., Hns., Bar., Tbn., Basses, St. Bass, Timp., Perc.: Rests.
- Hns.: mp .

Measure 61:

- Picc., Fl., Ob., Eb Cl., Bb Cl., A. Cl., B. Cl., Bassn., A. Sx., T. Sx., B. Sx., Cors., Hns., Bar., Tbn., Basses, St. Bass, Timp., Perc.: Rests.
- Hns.: mp .

Measure 62:

- Picc., Fl., Ob., Eb Cl., Bb Cl., A. Cl., B. Cl., Bassn., A. Sx., T. Sx., B. Sx., Cors., Hns., Bar., Tbn., Basses, St. Bass, Timp., Perc.: Rests.
- Hns.: mp .

(64) Larghetto

Picc.

Fl.

Ob.

E♭ Cl.

B♭ Cl.

A. Cl.

B. Cl.

Bassn.

A. Sx.

T. Sx.

B. Sx.

Cors.

Hns.

Bar.

Tbns.

Basses

St. Bass

Tim.

Perc.

Cym.
B.D.

rit.

208-19050
SYMPHONY NO. 1 - 31 [63] [64] [65] [66] [67] [68]

72 Rubato

molto rit.

FL. 1
(4 Players)

molto rit.

FL. 1
(4 Players)

FL. 4

1-Solo

VIBES

Sus. Cym.

P — = P

Allegro vivace ($\text{♩} = 154-160$)

IV. TOCCATA

(9)

Musical score for the fourth movement of a symphony, titled "TOCCATA". The score is for a full orchestra and includes parts for Picc., Fl., Ob., Eb Cl., Bb Cl., A. Cl., B. Cl., Bassn., A. Sx., T. Sx., B. Sx., Cors., Hns., Bar., Tbns., Basses, St. Bass, Timp., Perc., and Sn. The score is in 2/4 time and consists of ten measures. Measure 1: Picc., Fl., Ob., Eb Cl., Bb Cl., A. Cl., B. Cl., Bassn., A. Sx., T. Sx., B. Sx. play eighth-note patterns. Measure 2: Cors., Hns., Bar., Tbns., Basses, St. Bass play eighth-note patterns. Measure 3: Picc., Fl., Ob., Eb Cl., Bb Cl., A. Cl., B. Cl., Bassn., A. Sx., T. Sx., B. Sx. play eighth-note patterns. Measure 4: Cors., Hns., Bar., Tbns., Basses, St. Bass play eighth-note patterns. Measure 5: Picc., Fl., Ob., Eb Cl., Bb Cl., A. Cl., B. Cl., Bassn., A. Sx., T. Sx., B. Sx. play eighth-note patterns. Measure 6: Cors., Hns., Bar., Tbns., Basses, St. Bass play eighth-note patterns. Measure 7: Picc., Fl., Ob., Eb Cl., Bb Cl., A. Cl., B. Cl., Bassn., A. Sx., T. Sx., B. Sx. play eighth-note patterns. Measure 8: Cors., Hns., Bar., Tbns., Basses, St. Bass play eighth-note patterns. Measure 9: Picc., Fl., Ob., Eb Cl., Bb Cl., A. Cl., B. Cl., Bassn., A. Sx., T. Sx., B. Sx. play eighth-note patterns. Measure 10: Cors., Hns., Bar., Tbns., Basses, St. Bass play eighth-note patterns.

Picc.
 Fl.
 Ob.
 Eb Cl.
 Bb Cl.
 A. Cl.
 B. Cl.
 Bassn.
 A. Sx.
 T. Sx.
 B. Sx.
 Cors.
 Hns.
 Bar.
 Tbns.
 Basses
 St. Bass
 Timp.
 Perc.

(27)

Picc.

Fl.

Ob.

Eb Cl.

Bb Cl.

A. Cl.

B. Cl.

Bassn.

A. Sx.

T. Sx.

B. Sx.

all

Cors.

Hns.

Bar.

Tbns.

Basses

St. Bass

Pizz.

Timp.

Perc.

xylo.

Sn.

B.D.

(27)

23 24 25 26 27 28 29 30 31 32

Musical score for orchestra, page 33, measures 33-42.

The score includes parts for Picc., Fl., Ob., Eb Cl., Bb Cl., A. Cl., B. Cl., Bsn., A. Sx., T. Sx., B. Sx., Cors., Hns., Bar., Tbns., Basses, St. Bass, Timp., and Perc.

Measure 33: Picc., Fl., Ob., Eb Cl., Bb Cl., A. Cl., B. Cl., Bsn., A. Sx., T. Sx., B. Sx., Cors., Hns., Bar., Tbns., Basses, St. Bass, Timp., Perc.

Measure 34: Picc., Fl., Ob., Eb Cl., Bb Cl., A. Cl., B. Cl., Bsn., A. Sx., T. Sx., B. Sx., Cors., Hns., Bar., Tbns., Basses, St. Bass, Timp., Perc.

Measure 35: Picc., Fl., Ob., Eb Cl., Bb Cl., A. Cl., B. Cl., Bsn., A. Sx., T. Sx., B. Sx., Cors., Hns., Bar., Tbns., Basses, St. Bass, Timp., Perc.

Measure 36: Picc., Fl., Ob., Eb Cl., Bb Cl., A. Cl., B. Cl., Bsn., A. Sx., T. Sx., B. Sx., Cors., Hns., Bar., Tbns., Basses, St. Bass, Timp., Perc.

Measure 37: Picc., Fl., Ob., Eb Cl., Bb Cl., A. Cl., B. Cl., Bsn., A. Sx., T. Sx., B. Sx., Cors., Hns., Bar., Tbns., Basses, St. Bass, Timp., Perc.

Measure 38: Picc., Fl., Ob., Eb Cl., Bb Cl., A. Cl., B. Cl., Bsn., A. Sx., T. Sx., B. Sx., Cors., Hns., Bar., Tbns., Basses, St. Bass, Timp., Perc.

Measure 39: Picc., Fl., Ob., Eb Cl., Bb Cl., A. Cl., B. Cl., Bsn., A. Sx., T. Sx., B. Sx., Cors., Hns., Bar., Tbns., Basses, St. Bass, Timp., Perc.

Measure 40: Picc., Fl., Ob., Eb Cl., Bb Cl., A. Cl., B. Cl., Bsn., A. Sx., T. Sx., B. Sx., Cors., Hns., Bar., Tbns., Basses, St. Bass, Timp., Perc.

Measure 41: Picc., Fl., Ob., Eb Cl., Bb Cl., A. Cl., B. Cl., Bsn., A. Sx., T. Sx., B. Sx., Cors., Hns., Bar., Tbns., Basses, St. Bass, Timp., Perc.

Measure 42: Picc., Fl., Ob., Eb Cl., Bb Cl., A. Cl., B. Cl., Bsn., A. Sx., T. Sx., B. Sx., Cors., Hns., Bar., Tbns., Basses, St. Bass, Timp., Perc.

(43)

Picc.

Fl.

Ob.

E♭ Cl.

B♭ Cl.

A. Cl.

B. Cl.

Bassn.

A. Sx.

T. Sx.

B. Sx.

Cors.

Hns.

Bar.

Tbns.

Basses

St. Bass

Temp.

Perc.

f dim. 8va

mf

mf

f dim.

f dim.

f dim.

f dim.

f dim.

f dim.

div.

f dim. simile

p f dim.

p mf

div.

f dim. simile

p f dim.

p mf

div.

f dim. simile

p f dim.

p mf

div.

f dim. simile

p f dim.

p mf play

mf

f dim.

f dim.

mf

f dim.

mf

f dim.

mf

mf

arc.

f dim.

f

Sn. f

(b)

Picc.

Fl. 1
2 simile

Ob. 1
2 simile

E♭ Cl. simile

B♭ Cl. 1
2 simile

A. Cl. simile

B. Cl. simile

Bsn. 1
2 simile

A. Sx. 1
2 simile

T. Sx. simile

B. Sx. simile

Cors. 1
2 simile

Hns. 1
2 simile

Hns. 3
4 simile

Bar. simile

Tbns. 1
2 simile

Tbns. 3
4 simile

Basses simile

St. Bass simile

Tim.

Perc. 1

2

3 (Play on D.S. only)
p cresc.

4

(61)

Picc.

Fl.

Ob.

Eb Cl.

Bb Cl.

A. Cl.

B. Cl.

Bassn.

Hn. 1,3 codd

A. Sx.

T. Sx.

B. Sx.

St. mute

Cors.

OPEN

fp

f

Hns.

Bar.

Tbn.

Basses

St. Bass

Timp.

Perc.

(73)

DIV.

(Perc. II)
BELLS

XYLO. (Play B³A if 4 octave xylo is not available)

mf

208-19050 SYMPHONY NO. 1-40 70 71 72 73 74 75 76 77 78 79 80 81

Picc.
 Fl.
 Ob.
 Eb Cl.
 B♭ Cl.
 A. Cl.
 B. Cl.
 Bassn.

 A. Sx.
 T. Sx.
 B. Sx.

 Cors.

 Hns.

 Bar.

 Tbn.

 Basses

 Bells

 Xylo.

 Vibes
 Marimba2

 3

Picc. (H)
 Fl. 1 (H)
 Ob. 2 add 8va
 Eb Cl. (H)
 Bb Cl. 1 (H)
 A. Cl. mf
 B. Cl. mf
 Bsns. 2 (cued in Btr.)
(cued in Tuba) *mf*
 A. Sx. 2 3
 T. Sx. 3
 B. Sx. mf
 Cors. 1
 Cors. 2
 Cors. 3
 Hns. 1
 Hns. 2 (Ban. 1 cued)
 Hns. 3
 Hns. 4
 Tbn. 1
 Tbn. 2
 Tbn. 3
 Tbn. 4 (Ban. 2 cued)
 Basses
 Bells
 Xylo.
 Vibes 1 3
 Marimba 2 (Perc.III) Marimba *mf*
 Marimba 3
 Marimba 4

D.S. al Coda

Picc.

Fl. 2

Ob. 2

Eb Cl. 1

Bb Cl. 2

A. Cl.

B. Cl.

Bassn. 1

A. Sx. 1

T. Sx.

B. Sx.

Cors. 2

3

Hns. 2

Bar.

Tbns. 2

3

4

Basses

Bells

Xylo.

Vibes 1

Marimba 2

3

4

99

100

101

102

103

104

105

106

\oplus Coda

(113)

A detailed musical score for orchestra, showing parts for Picc., Fl., Ob., Eb Cl., Bb Cl., A. Cl., B. Cl., Bsn., A. Sx., T. Sx., B. Sx., Cors., Hns., Bar., Tbn., Basses, St. Bass, Timp., Perc., and Sn. The score spans from measure 107 to 114. Measure 107 begins with a dynamic of f . Measures 108 through 112 show various instruments playing eighth-note patterns, with dynamics such as f , mf , and mfp . Measure 113 starts with a dynamic of mf and includes performance instructions like "div.", "f mf stacc.", "f mf stacc.", and "f mf stacc. (top notes)". Measure 114 concludes with a dynamic of f .

Picc.
Fl.
Ob.
Eb Cl.
Bb Cl.
A. Cl.
B. Cl.
Bsn.
A. Sx.
T. Sx.
B. Sx.
Cors.
Hns.
Bar.
Tbn.
Basses
St. Bass
Timp.
Perc.
Sn.

208-19050 SYMPHONY NO. 1 - 44 107 108 109 110 111 112 113 114

Musical score for orchestra, page 115-122.

Instrumentation: Picc., Fl., Ob., Eb Cl., B♭ Cl., A. Cl., B. Cl., Bassn., A. Sx., T. Sx., B. Sx., Cors., Hns., Bar., Tbns., Basses, St. Bass, Timp., Perc.

Measure 115: Picc., Fl., Ob., Eb Cl., B♭ Cl., A. Cl., B. Cl., Bassn., A. Sx., T. Sx., B. Sx., Cors., Hns., Bar., Tbns., Basses, St. Bass, Timp., Perc.

Measure 116: Picc., Fl., Ob., Eb Cl., B♭ Cl., A. Cl., B. Cl., Bassn., A. Sx., T. Sx., B. Sx., Cors., Hns., Bar., Tbns., Basses, St. Bass, Timp., Perc.

Measure 117: Picc., Fl., Ob., Eb Cl., B♭ Cl., A. Cl., B. Cl., Bassn., A. Sx., T. Sx., B. Sx., Cors., Hns., Bar., Tbns., Basses, St. Bass, Timp., Perc.

Measure 118: Picc., Fl., Ob., Eb Cl., B♭ Cl., A. Cl., B. Cl., Bassn., A. Sx., T. Sx., B. Sx., Cors., Hns., Bar., Tbns., Basses, St. Bass, Timp., Perc.

Measure 119: Picc., Fl., Ob., Eb Cl., B♭ Cl., A. Cl., B. Cl., Bassn., A. Sx., T. Sx., B. Sx., Cors., Hns., Bar., Tbns., Basses, St. Bass, Timp., Perc.

Measure 120: Picc., Fl., Ob., Eb Cl., B♭ Cl., A. Cl., B. Cl., Bassn., A. Sx., T. Sx., B. Sx., Cors., Hns., Bar., Tbns., Basses, St. Bass, Timp., Perc.

Measure 121: Picc., Fl., Ob., Eb Cl., B♭ Cl., A. Cl., B. Cl., Bassn., A. Sx., T. Sx., B. Sx., Cors., Hns., Bar., Tbns., Basses, St. Bass, Timp., Perc.

Measure 122: Picc., Fl., Ob., Eb Cl., B♭ Cl., A. Cl., B. Cl., Bassn., A. Sx., T. Sx., B. Sx., Cors., Hns., Bar., Tbns., Basses, St. Bass, Timp., Perc.

(127) *stringendo*

208-19050
SYMPHONY NO. 1-46 [123] 124 125 126 127 128 129 130 131 132 133 134

Picc.

Fl. 1 2

Ob. 1 2

E♭ Cl. 1

B♭ Cl. 2 3

A. Cl.

B. Cl.

Bsn. 1 2

A. Sx. 1 2

T. Sx.

B. Sx.

Cors. 1 2 3

Hns. 1 3 2 4

Bar.

Tbns. 1 2

3 4

Basses

St. Bass

Tim.

Perc. 1

2

3

4

(151)

Picc.

Fl. 1 2

Ob. 1 2

E♭ Cl. 1

B♭ Cl. 1 2

A. Cl.

B. Cl.

Bassn. 1 2

A. Sx. 1 2

T. Sx.

B. Sx.

Cors. 1 2 3

Hns. 1 2 3 4

Bar.

Tbns. 1 2 3 4

Basses

St. Bass

Timp.

Perc. 1 2 3 4

f

div.

srco

CH.

molto allargando

all woodwinds trill - begin trill slow increase speed

molto rit.

(Fl. opt. D)

all w.w. trill, begin slowly, increase speed

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.