

FULL CONDUCTOR SCORE  
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The Music of Claude T. Smith

# Danza Sonora

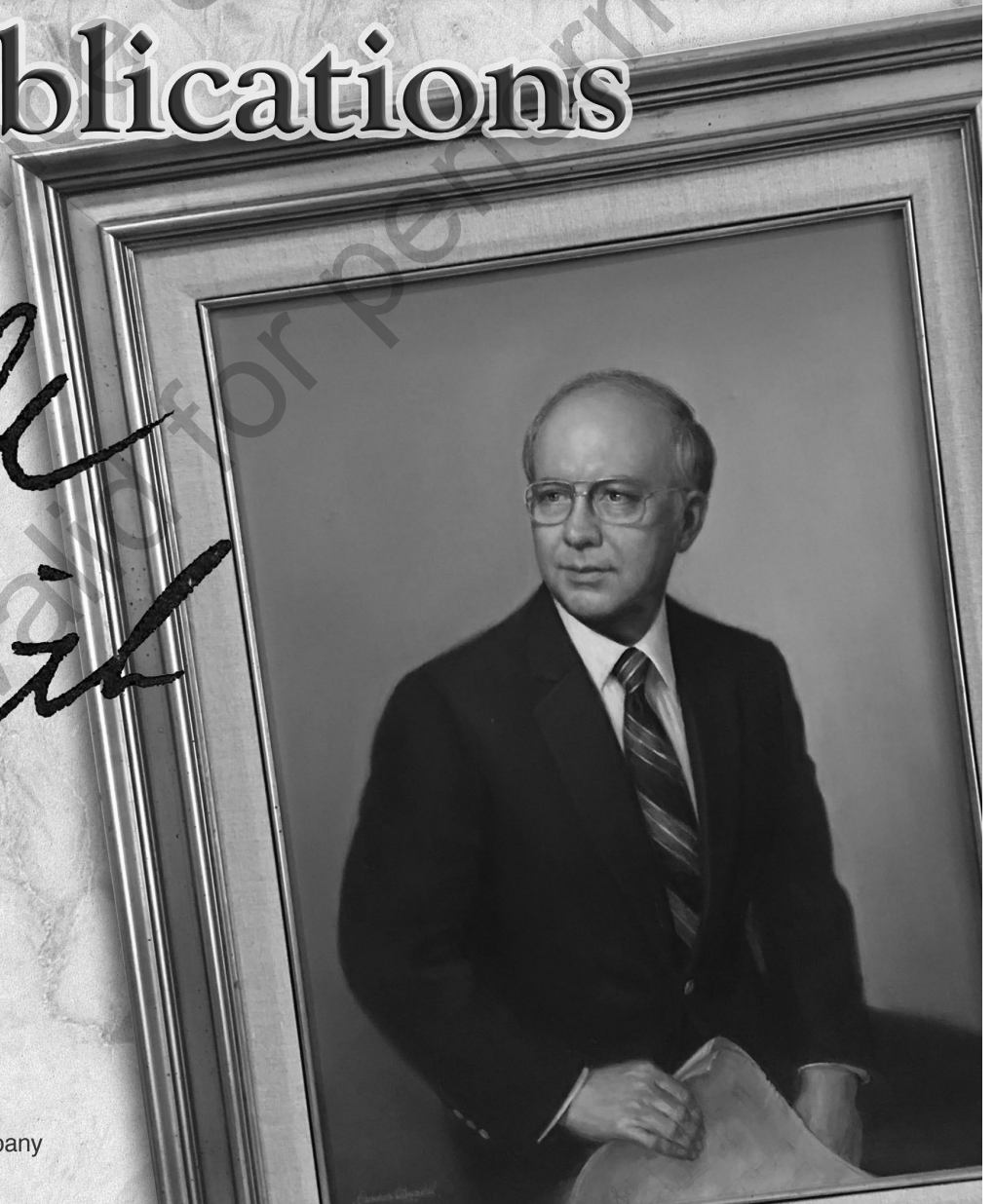
Claude T. Smith

# Claude T. Smith Publications

*Claude  
T. Smith*



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# DANZA SONORA

CLAUDE T. SMITH

## Instrumentation

Conductor Score .....	1
Piccolo/Flute 1 .....	5
Flute 2 .....	5
Oboe .....	2
Clarinet in B $\flat$ 1 .....	4
Clarinet in B $\flat$ 2 .....	4
Clarinet in B $\flat$ 3 .....	4
Alto Clarinet in E $\flat$ .....	2
Bass Clarinet in B $\flat$ .....	2
Bassoon .....	2
E $\flat$ Alto Saxophone 1 .....	3
E $\flat$ Alto Saxophone 2 .....	3
B $\flat$ Tenor Saxophone .....	2
E $\flat$ Baritone Saxophone .....	2
Trumpet in B $\flat$ 1 .....	3
Trumpet in B $\flat$ 2 .....	3
Trumpet in B $\flat$ 3 .....	3
Horn in F 1 .....	2
Horn in F 2 .....	2
Trombone 1 .....	3
Trombone 2 .....	3
Euphonium .....	2
Euphonium T.C. ....	2
Tuba .....	4
Percussion 1: Snare Drum, Bass Drum, Woodblock, Hi-Hat .....	3
Percussion 2: Gong, Maracas, Claves, Temple Blocks, Suspended Cymbal, Vibraslap, Crash Cymbals .....	2
Mallet Percussion: Bells, Chimes, Xylophone .....	3
Timpani .....	1

## Notes to the Director

Give careful attention to articulations throughout. Bring out the trumpet *clusters* in measures 8, 20 and 40. Keep the *Allegro* section moving in a brisk style, taking only a slight rit. in measure 21. Play the section beginning at measure 30 *f* the first time and *p* on the repeat. Emphasize each entrance of the *triad* motive. At measure 90, the *Allegro Vivace* should be very bright. Bring out the countermelody in the middle brass and woodwinds and drive to the end.

## Notes from the Composer's Daughter

"Danza Sonora" was written for Dad's dear college friend, Charlie Molina. While they were undergraduate music education students at the University of Kansas in Lawrence in the mid 1950's, they shared many classes, two being music theory and composition. While in the composition class, Charlie bet my Dad that he couldn't write a bass drum solo. Dad took the bet and put a bass drum solo in *Citation*, which was dedicated to the 25th Anniversary of the Midwestern Music Camp (University of Kansas) in 1962 and also in the iconic composition, *God of Our Fathers*. Dad always emphasized these solos to be "as loud as possible" each time he rehearsed these pieces, emphasizing the bass drum, in tribute to Charlie. Dad, Charlie and another great friend, Gary Foster, had dinner often in Kansas City during the 1970's and 80's. While eating at many dinners, their laughter was contagious, as they were all known for celebrating their friendships.

Dad wanted to write two compositions for both Charlie and Gary. Charlie asked for a happy tune and the result was "Danza Sonora". Mr. and Mrs. Ed Downs of Audio House, Lawrence (KS) commissioned the work, and it premiered at the Midwestern Music and Art Camp in the summer of 1974.

## 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, Phi Mu Alpha Sinfonia 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. His wife, Maureen Faye Smith and his daughter, Pam Smith Kelly, along with Pam's 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.

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Commissioned by Audio House, in honor of Charles Molina

# DANZA SONORA

Conductor Score

Claude T. Smith, ASCAP

CTS-7820-00

Maestoso (♩ = 69)

Piccolo  
Flute 1, 2

Oboe

Clarinet in B. 1, 2

Clarinet in B. 3

Alto Clarinet in E

Bass Clarinet in B.

Bassoon

E. Alto Saxophone 1, 2

B. Tenor Saxophone

E. Baritone Saxophone

Trumpet in B. 1, 2

Trumpet in B. 3

Horn in F 1, 2

Trombone 1, 2

Euphonium

Tuba

Percussion 1  
Snare Drum, Bass Drum  
Woodblock, Hi-Hat

Percussion 2  
Gong, Maracas  
Claves, Temple Blocks  
Suspended Cymbal  
Vibra-slap, Crash Cymbals

Mallet Percussion  
Bells  
Chimes  
Xylophone

Timpani

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*rit.* div. (Piccolo on top)

Picc. Fl. 1, 2

Ob.

Clar. in B. 1, 2

Clar. in B. 3

Alto Clar.

Bass Clar.

Bsn.

A. Sax in E. 1, 2

T. Sax in B.

B. Sax in E.

Tpt. in B. 1, 2

Tpt. in B. 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

Perc. 1

Perc. 2

Mal.

Timp.

*fp*

*fp*

*fp*

S.D.

Chimes

(Upper notes, Opt.)

5 6 7 8

**9** Allegro (♩ = 144)

Picc. Fl. 1, 2

Ob.

Clar. in B. 1, 2

Clar. in B. 3

Alto Clar.

Bass Clar.

Bsn.

A. Sax in E. 1, 2

T. Sax in B.

B. Sax in E.

Tpt. in B. 1, 2

Tpt. in B. 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

Perc. 1

Perc. 2

Mal.

Timp.

*mf*

*p*

*f*

*mf*

*f*

*mf*

*f*

*p*

*p*

One player

Maracas

13 Soli (-Piccolo)  
a2

Picc. Fl. 1, 2 *mp*

Ob.

Clar. in B. 1, 2 *mp* 1. Soli

Clar. in B. 3

Alto Clar.

Bass Clar.

Bsn.

A. Sax in E. 1, 2 *mp* 1. Soli

T. Sax in B.

B. Sax in E.

Tpt. in B. 1, 2 *mp* 1. Soli cup mute

Tpt. in B. 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

Perc. 1

Perc. 2

Mal.

Timp.

Picc.  
Fl. 1, 2

Ob.

Clar. in B. 1, 2

Clar. in B. 3

Alto Clar.

Bass Clar.

Bsn.

A. Sax in E. 1, 2

T. Sax in B.

B. Sax in E.

Tpt. in B. 1, 2

Tpt. in B. 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

Perc. 1

Perc. 2

Mal.

Timp.

fp

open

fp

fp

*rit.*

**a tempo**

+ Piccolo, top notes

Picc. Fl. 1, 2 *mf*

Ob. *mf*

Clar. in B. 1, 2 *mf*

Clar. in B. 3 *mf*

Alto Clar. *mf*

Bass Clar. *mf*

Bsn. *mf*

A. Sax in E. 1, 2 *mf*

T. Sax in B. *mf*

B. Sax in E. *mf*

Tpt. in B. 1, 2 *mf*

Tpt. in B. 3 *mf*

Hn. 1, 2 *mf*

Tbn. 1, 2 *mf*

Euph. *mf*

Tuba *mf*

Perc. 1 *mf*

Perc. 2 *mf*

Mal. *mf*

Timp. *fp* *f*

Maracas

Claves

Xylophone



Picc. Fl. 1, 2

Ob.

Clar. in B. 1, 2

Clar. in B. 3

Alto Clar.

Bass Clar.

Bsn.

A. Sax in E. 1, 2

T. Sax in B.

B. Sax in E.

Tpt. in B. 1, 2

Tpt. in B. 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

Perc. 1

Perc. 2

Mal.

Timp.

30

Picc. Fl. 1, 2 *f* *f - p*

Ob. *f* *f - p*

Clar. in B. 1, 2 *f - p*

Clar. in B. 3 *f - p*

Alto Clar. *f - p*

Bass Clar. *f - p*

Bsn. *f - p*

A. Sax in E. 1, 2 *f - p*

T. Sax in B. *f - p*

B. Sax in E. *f - p*

Tpt. in B. 1, 2 *f - p*

Tpt. in B. 3 *f - p*

Hn. 1, 2 *f - p*

Tbn. 1, 2 *f - p*

Euph. *f - p*

Tuba *f - p*

Perc. 1 *f - p*

Perc. 2 *f - p* Temple Blocks

Mal. (8va) Bells (Xylophone 8va) *f* *f - p* *f - p*

Timp. *f - p*

(♩ = ♩)

Picc. Fl. 1, 2

Ob.

Clar. in B. 1, 2

Clar. in B. 3

Alto Clar.

Bass Clar.

Bsn.

A. Sax in E. 1, 2

T. Sax in B.

B. Sax in E.

Tpt. in B. 1, 2

Tpt. in B. 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

Perc. 1

Perc. 2

Mal.

Timp.

Suspended cymbal with stick

(8va)

(8va)

*f - p*

Picc. Fl. 1, 2

Ob.

Clar. in B. 1, 2

Clar. in B. 3

Alto Clar.

Bass Clar.

Bsn.

A. Sax in E. 1, 2

T. Sax in B.

B. Sax in E.

Tpt. in B. 1, 2

Tpt. in B. 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

Perc. 1

Perc. 2

Mal.

Timp.

*p*

*p*

*p*

*fp*

*fp*

*f*

*p*

*fp*

1.

2.

a2

a2

Bells

(Xylophone  $\delta^{wa}$ )

(Xylophone  $\delta^{wy}$ )



Picc. Fl. 1, 2

Ob.

Clar. in B. 1, 2

Clar. in B. 3

Alto Clar.

Bass Clar.

Bsn.

A. Sax in E. 1, 2

T. Sax in B.

B. Sax in E.

Tpt. in B. 1, 2

Tpt. in B. 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

Perc. 1

Perc. 2

Mal.

Timp.

(8<sup>va</sup>)

*p* *mf*



Picc. Fl. 1, 2

Ob.

Clar. in B. 1, 2

Clar. in B. 3

Alto Clar.

Bass Clar.

Bsn.

A. Sax in E. 1, 2

T. Sax in B.

B. Sax in E.

Tpt. in B. 1, 2

Tpt. in B. 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

Perc. 1

Perc. 2

Mal.

Timp.

div. (-Piccolo)

*p*

*a2*

*straight mute*

*1st only*

Woodblock

Chimes *loco*

Picc. Fl. 1, 2  
Ob.  
Clar. in B. 1, 2  
Clar. in B. 3  
Alto Clar.  
Bass Clar.  
Bsn.  
A. Sax in E. 1, 2  
T. Sax in B.  
B. Sax in E.  
Tpt. in B. 1, 2  
Tpt. in B. 3  
Hn. 1, 2  
Tbn. 1, 2  
Euph.  
Tuba  
Perc. 1  
Perc. 2  
Mal.  
Timp.

Not valid for performance.

53 54 55 56

Picc. Fl. 1, 2

Ob.

Clar. in B. 1, 2

Clar. in B. 3

Alto Clar.

Bass Clar.

Bsn.

A. Sax in E. 1, 2

T. Sax in B.

B. Sax in E.

Tpt. in B. 1, 2

Tpt. in B. 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

Perc. 1

Perc. 2

Mal.

Timp.

*p*

*p*

*p*

*p*

1st only

*p*

1. Solo (or Soli)

*p*

*a2*

closed Hi-Hat cymbal, open occasionally

*p*

Picc. Fl. 1, 2

Ob.

Clar. in B. 1, 2

Clar. in B. 3

Alto Clar.

Bass Clar.

Bsn.

A. Sax in E. 1, 2

T. Sax in B.

B. Sax in E.

Tpt. in B. 1, 2

Tpt. in B. 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

Perc. 1

Perc. 2

Mal.

Timp.

2nd time only

*p*

(1.)

2. 2nd time only

2nd time only cup mute 1.

2nd time only a2

*p*

closed Hi-Hat cymbal, open occasionally

Vibraslap

*p*

Picc. Fl. 1, 2

Ob.

Clar. in B. 1, 2

Clar. in B. 3

Alto Clar.

Bass Clar.

Bsn.

A. Sax in E. 1, 2

T. Sax in B.

B. Sax in E.

Tpt. in B. 1, 2

Tpt. in B. 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

Perc. 1

Perc. 2

Mal.

Timp.

2. 2nd time only, straight mute

*p* 2nd time only, straight mute

a2







Picc. Fl. 1, 2

Ob.

Clar. in B. 1, 2

Clar. in B. 3

Alto Clar.

Bass Clar.

Bsn.

A. Sax in E. 1, 2

T. Sax in B.

B. Sax in E.

Tpt. in B. 1, 2

Tpt. in B. 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

Perc. 1

Perc. 2

Mal.

Timp.

76 77 78 79



Picc. Fl. 1, 2

Ob.

Clar. in B. 1, 2

Clar. in B. 3

Alto Clar.

Bass Clar.

Bsn.

A. Sax in E. 1, 2

T. Sax in B.

B. Sax in E.

Tpt. in B. 1, 2

Tpt. in B. 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

Perc. 1

Perc. 2

Mal.

Timp.



Picc. Fl. 1, 2  
 Ob.  
 Clar. in B. 1, 2  
 Clar. in B. 3  
 Alto Clar.  
 Bass Clar.  
 Bsn.  
 A. Sax in E. 1, 2  
 T. Sax in B.  
 B. Sax in E.  
 Tpt. in B. 1, 2  
 Tpt. in B. 3  
 Hn. 1, 2  
 Tbn. 1, 2  
 Euph.  
 Tuba  
 Perc. 1  
 Perc. 2  
 Mal.  
 Timp.

Musical score for orchestra and percussion, measures 92-95. The score is written for 12 instruments: Piccolo, Flutes 1 & 2, Oboe, Clarinets in B-flat (1 & 2, 3), Alto Clarinet, Bass Clarinet, Bassoon, Saxophones (Alto in E-flat, Tenor in B-flat, Baritone in E-flat), Trumpets (1 & 2 in B-flat, 3 in B-flat), Horns (1 & 2), Trombones (1 & 2), Euphonium, Tuba, Percussion 1 & 2, Mallets, and Timpani. The score is in 4/4 time and features a variety of rhythmic patterns and dynamics, including accents, slurs, and dynamic markings like *f* and *mf*. A large watermark "For reference only. Not valid for performance." is overlaid diagonally across the page.



Picc. Fl. 1, 2

Ob.

Clar. in B. 1, 2

Clar. in B. 3

Alto Clar.

Bass Clar.

Bsn.

A. Sax in E. 1, 2

T. Sax in B.

B. Sax in E.

Tpt. in B. 1, 2

Tpt. in B. 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

Perc. 1

Perc. 2

Mal.

Timp.

*p* *f*

For reference only. Not valid for performance.

Picc. Fl. 1, 2

Ob.

Clar. in B. 1, 2

Clar. in B. 3

Alto Clar.

Bass Clar.

Bsn.

A. Sax in E. 1, 2

T. Sax in B.

B. Sax in E.

Tpt. in B. 1, 2

Tpt. in B. 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

Perc. 1

Perc. 2

Mal.

Timp.

*fp*

*fp*

*fp*

*fp*

(Maracas)

(Claves)

(Xylophone 8<sup>ths</sup>)

*p* *f*

*a2*

*a2*

*VI*

Picc. Fl. 1, 2

Ob.

Clar. in B. 1, 2

Clar. in B. 3

Alto Clar.

Bass Clar.

Bsn.

A. Sax in E. 1, 2

T. Sax in B.

B. Sax in E.

Tpt. in B. 1, 2

Tpt. in B. 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

Perc. 1

Perc. 2

Mal.

Timp.

*a2*

*sf*

*mf*

*loco*

*8va*

Crash Cymbals

Suspended Cymbal

(Wood mallets)

104 105 106 107