

RWS CONCERT BAND SERIES

Full Conductor Score: RWS-1601-01 - \$10.00

Grade: 3

Stone Gardens

Robert W. Smith

RWS
CONCERT BAND SERIES

RWS MUSIC
COMPANY
Distributed Exclusively by C.L. Barnhouse Company

RWS Concert Band Series

Stone Gardens

Robert W. Smith

INSTRUMENTATION

Conductor Score.....	1	F Horn	4
Narration (optional).....	1	1st Trombone	3
1st & 2nd Flute	10	2nd Trombone.....	3
Oboe	2	Euphonium B.C.....	2
1st B♭ Clarinet	4	Euphonium T.C.....	2
2nd B♭ Clarinet	4	Tuba	4
3rd B♭ Clarinet.....	4	Mallet Percussion: Chimes (opt. Vibraphone), Marimba, Bells	4
B♭ Bass Clarinet	2	Timpani	1
Bassoon.....	2	Percussion 1: Snare Drum, Bass Drum, Temple Blocks, Triangle	4
1st & 2nd E♭ Alto Saxophone.....	6	Percussion 2: Suspended Cymbal, Crash Cymbals, Gong.....	3
B♭ Tenor Saxophone.....	2	Optional Synthesizer	1
E♭ Baritone Saxophone	1		
1st B♭ Trumpet.....	3		
2nd B♭ Trumpet.....	3		
3rd B♭ Trumpet	3		

PROGRAM NOTE

In Norfolk, VA stands a monument to those that have served our country. This memorial is like no other and, frankly, could be missed even if one is standing next to it. A simple piece of land, the monument doesn't look special until we notice the letters. Letters written by human hand are seemingly scattered across the ground. These letters were penned by heroes to their loved ones "just in case" they did not make it home. To walk the grounds of this monument is a special experience. To read the final words of these heroes is a lesson in honesty, humanity and selfless sacrifice.

Inspired by the Norfolk monument, *Stone Gardens* is a tribute to all that have served our country. Beginning with a trumpet reminiscent of the lone bugler heralding a hero's sacrifice, a beautiful flowing chorale surfaces as we think of heroes lost and fallen. From the final call of the bugle, we embark on an intense musical journey that conveys the strength, power and bravery of our heroes past, present and future.

Composer Robert W. Smith is a military son whose father was laid to rest at Arlington National Cemetery in Washington D.C. The title of the piece is drawn from his experiences visiting his father on this hallowed ground. The stone garden that is Arlington is but one of many that resonates with the voices of our past. From those voices come messages of love, hope and promise for the next generation. Let us listen and heed as we continue their dream for our future.

Stone Gardens was commissioned by the Discovery Middle School Band (Canton, Michigan) and premiered in May, 2015, under the baton of Marc Whitlock, Director of Bands. *Stone Gardens* is dedicated to the men and women of the military who have paid the ultimate price for our freedom and to those honored veterans who still carry the torch of freedom today.

NOTES TO CONDUCTOR

The opening trumpet solo should be very reflective. As an option, you may wish to position this soloist offstage. The percussion responses to the solo should be carefully balanced to not overshadow the trumpet.

For most performances, I would suggest using the optional narration. If a narrator is not available, you may wish to use the recording available on the RWS Music Company website (www.rwsmusic.com). A reference recording is available on the site for the preparation of the narrator prior to your band rehearsal.

The mood drastically shifts at measure 42. Please keep the intensity and momentum throughout in stark contrast to the opening section of the piece. The musical content in this section is inspired by the various campaigns in American military history.

The hymn returns at measure 112 flowing over driving percussion. Please pay particular attention to dynamic shaping for maximum effect.

The building section beginning at measure 135 should take us to the conclusion with a sense of majesty and energy. For a more dramatic effect, feel free to adjust the dynamic marking in measure 137 down to a piano giving more slope to the crescendo.

If the performance situation allows, I suggest you ask the veterans of the various campaigns to stand prior to the performance of the piece. You may wish to use chronological order giving our most senior veterans an opportunity to be recognized and thanked for their service.

I hope you and the band find *Stone Gardens* to be a rewarding musical experience. In addition, I hope the piece finds a regular place in your patriotic programming. Best wishes for a wonderful performance!

STONE GARDENS Optional Narration

by Robert W. Smith (ASCAP)

To My Loving Wife,

Well, if you are reading this, I guess I did not make it home and therefore, I was not able to remind you again of how much I love you. Although I may not be here right now, take comfort in the fact that I am watching over you. I am not gone and I will always be with you in spirit. I know this time must be hard for you but I also know how strong you are. Never forget that our creator knew what was best for us before we were even born. Take comfort in that. This happened for a reason. Although you may not believe it now, you will one day.

Although it may seem like my life was cut short, I lived a life that most can only dream of. I married the perfect person. I have a beautiful daughter that amazed me every day. If you feel sad, just think back to the memories that we shared. Look at our daughter and how beautiful she is. Be strong for her. Remind her about her Daddy and tell her that I loved her more than anything else in the world. Her birth was the best day of my life and she was the best thing that ever happened to me. Her smile and laughter represent all that is good and beautiful in this world. Tell her that Daddy is in heaven now and will watch over her and protect her every minute of every day.

I love you my dear. But never be afraid to do what you need to do to be happy. It is so important that you continue to find happiness in your life. Although you may think this is impossible right now, have faith.

Much better times are coming. You and our daughter have a wonderful life ahead of you and I am so happy to have shared some of it with you.

I love you.

Your loving Husband and an American Soldier

ABOUT THE COMPOSER



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), Incheon 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.

To the Discovery Middle School Band of Canton, Michigan, Marc Whitlock, Director
Dedicated to the men and women of the military who have paid the ultimate price,
and to those honored veterans who still carry the torch of freedom.

Conductor Score

RWS-1601-00

STONE GARDENS

by Robert W. Smith (ASCAP)

9

Reflective ♩ = 72

1st & 2nd Flute

Oboe

1st B. Clarinet

2nd B. Clarinet

3rd B. Clarinet

B. Bass Clarinet

Bassoon

1st & 2nd E. Alto Saxophone

B. Tenor Saxophone

E. Baritone Saxophone

Reflective ♩ = 72

1st B. Trumpet *Solo*

2nd B. Trumpet *mf*

3rd B. Trumpet

F Horn

1st Trombone

2nd Trombone

Euphonium

Tuba

Mallet Percussion:
Chimes/opt. Vibes, Marimba, Bells

Timpani

Percussion 1
Sn. Dr., Bs. Dr., Temple Blocks, Triangle

Percussion 2
Suspended Cymbal, Crash Cymbals, Gong

Opt. Synthesizer

mf

mp

pp *mp*

Strings

Sus. Cym. *let all cyms. vibrate unless notated*

1 2 3 4 5 6 7 8 9 10 11

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25

Flute

Oboe

1st Clar.

2nd Clar.

3rd Clar.

B. Clar.

Bsn.

A. Sax.

T. Sax.

B. Sax.

25

1st Trpt.

2nd Trpt.

3rd Trpt.

Horn

1st Tbn.

2nd Tbn.

Euph.

Tuba

Mlt.

Timp.

Perc.

Perc.

Synth.

22 23 24 25 26 27 28 29 30

31

Flute

Oboe

1st Clar.

2nd Clar.

3rd Clar.

B. Clar. *stagger breathe*

Bsn. *mp stagger breathe*

A. Sax.

T. Sax.

B. Sax.

31

1st Trpt. *Solo mf*

2nd Trpt.

3rd Trpt.

Horn

1st Tbn.

2nd Tbn.

Euph.

Tuba *stagger breathe mp*

Mlt. *mf*

Timp. *mp*

Perc. *mf*

Perc.

Synth. *mp*

31 32 33 34 35 36 37 38 39

42 Intense! ♩ = 160

Flute

Oboe

1st Clar.

2nd Clar.

3rd Clar.

B. Clar.

Bsn.

A. Sax.

T. Sax.

B. Sax.

42 Intense! ♩ = 160

1st Trpt.

2nd Trpt.

3rd Trpt.

Horn

1st Tbn.

2nd Tbn.

Euph.

Tuba

Chimes/Opt. Vibes

Mlt.

Timp.

Perc.

Perc.

Synth.

let all cyms. vibrate

Sus. Cym.

Cr. Cym. *f* *p* *f* *p* *f* *p*

48 Martial

52

Musical score for the piece "Martial". The score is arranged for a large ensemble including Flute, Oboe, Clarinets (1st, 2nd, 3rd, B.), Saxophones (A., T., B.), Trumpets (1st, 2nd, 3rd), Horn, Trombones (1st, 2nd), Euphonium, Tuba, Marimba, Timpani, Percussion, and Synth. The score is divided into two systems, with measures 48-51 in the first system and measures 52-56 in the second. The key signature is three flats (B-flat major or D-flat minor). The tempo is marked "Martial". Dynamics range from *ff* (fortissimo) to *p* (piano). The Marimba part includes a section marked "Marimba" and "mf simile". The Percussion part includes a section marked "Ac. Bass Patch".

Flute

Oboe

1st Clar.

2nd Clar.

3rd Clar.

B. Clar.

Bsn.

A. Sax.

T. Sax.

B. Sax.

1st Trpt.

2nd Trpt.

3rd Trpt.

Horn

1st Tbn.

2nd Tbn.

Euph.

Tuba

Mlt.

Timp.

Perc.

Perc.

Synth.

66

Flute

Oboe

1st Clar.

2nd Clar.

3rd Clar.

B. Clar.

Bsn.

A. Sax.

T. Sax.

B. Sax.

66

1st Trpt.

2nd Trpt.

3rd Trpt.

Horn

1st Tbn.

2nd Tbn.

Euph.

Tuba

Mlt.

Timp.

Perc.

Perc.

Synth.

66 67 68 69 70 71 72 73

74

Flute

Oboe

1st Clar.

2nd Clar.

3rd Clar.

B. Clar.

Bsn.

A. Sax.

T. Sax.

B. Sax.

1st Trpt.

2nd Trpt.

3rd Trpt.

Horn

1st Tbn.

2nd Tbn.

Euph.

Tuba

Mlt.

Timp.

Perc.

Perc.

Synth.

74 75 76 77 78 79 80 81

82

Flute *mp* *f* *mp* *tr*

Oboe *mp* *f* *mp* *tr*

1st Clar. *mp* *f* *mp* *tr*

2nd Clar. *mp* *f* *mp* *tr*

3rd Clar. *mp* *f* *mp* *tr*

B. Clar. *f* *ff* *f*

Bsn. *f* *ff* *f*

A. Sax. *mp* *f* *mp* *tr*

T. Sax. *mp* *f* *mp* *tr*

B. Sax. *mp* *f* *f* *ff* *f*

82

1st Trpt. *fp* *cresc.* *fp* *cresc.* *Div.*

2nd Trpt. *fp* *cresc.* *fp* *cresc.*

3rd Trpt. *fp* *cresc.* *fp* *cresc.*

Horn *f* *ff* *Div.* *mf*

1st Tbn. *fp* *cresc.* *Div.*

2nd Tbn. *fp* *cresc.*

Euph. *fp* *cresc.*

Tuba *f* *ff* *f*

Mlt. *f* *ff* *f*

Timp. *f* *ff* *f*

Perc. *f* *ff* *f* *p*

Perc. *f* *p* *f*

Synth. *f* *ff* *f*

90 94

Flute *f* *mf*

Oboe *mf*

1st Clar. *f* *mf*

2nd Clar. *f* *mf*

3rd Clar. *f* *mf*

B. Clar. *ff* *mf*

Bsn. *ff* *mf*

A. Sax. *ff* *f* *mf*

T. Sax. *ff* *f* *mf*

B. Sax. *ff* *mf*

90 94

1st Trpt. *ff* *f* *mf*

2nd Trpt. *ff* *f* *mf*

3rd Trpt. *ff* *f* *mf*

Horn *ff* *f* *mf*

1st Tbn. *ff* *mf*

2nd Tbn. *ff* *mf*

Euph. *ff* *mf*

Tuba *ff* *mf*

Mlt. *f* *mf*

Timp. *ff* *mp* *f*

Perc. *ff* *mf*

Perc. *mf* *Gong* *mf*

Synth. *ff* (to Strings) *mf*

St. Mute

Play across multiple Sus. Cyms. with Triangle Beaters (ad lib)

Triangle

Strings

Pedal

90 91 92 93 94 95 96 97

Flute

Oboe

1st Clar.

2nd Clar.

3rd Clar.

B. Clar.

Bsn.

A. Sax.

T. Sax.

B. Sax.

1st Trpt.

2nd Trpt.

3rd Trpt.

Horn

1st Tbn.

2nd Tbn.

Euph.

Tuba

Mlt.

Timp.

Perc.

Perc.

Synth.

mp *mp* *f*

(to Cr. Cym.)

98 99 100 101 102 103 104 105

108 **112 Flowing**

Flute
p *ff* *mf*

Oboe
p *ff* *mf*

1st Clar.
p *ff* *mf*

2nd Clar.
p *ff* *mf*

3rd Clar.
p *ff* *mf*

B. Clar.
p *ff* *mf*

Bsn.
p *ff* *mf*

A. Sax.
p *ff* *mf*

T. Sax.
p *ff* *mf*

B. Sax.
p *ff* *mf*

108 **112 Flowing**

1st Trpt.
p *ff* open

2nd Trpt.
p *ff* open

3rd Trpt.
p *ff* open

Horn
p *ff* *mf*

1st Tbn.
p *ff* *mf*

2nd Tbn.
p *ff* *mf*

Euph.
p *ff* *mf*

Tuba
p *ff* *mf*

Mlt.
ff *mf*
Chimes/Opt. Vibes

Timp.
p *ff* *mf*

Perc.
Sn. Dr. *ff* *mf*
Bs. Dr. *ff* *mf*

Perc.
Cr. Cym. p *ff* *mf*

Synth.
p *ff* *mf*

Flute

Oboe

1st Clar.

2nd Clar.

3rd Clar.

B. Clar.

Bsn.

A. Sax.

T. Sax.

B. Sax.

1st Trpt.

2nd Trpt.

3rd Trpt.

Horn

1st Tbn.

2nd Tbn.

Euph.

Tuba

Mlt.

Timp.

Perc.

Perc.

Synth.

123 124 125 126 127 128 129 130

- 17 -

135 Building

Flute

Oboe

1st Clar.

2nd Clar.

3rd Clar.

B. Clar.

Bsn.

A. Sax.

T. Sax.

B. Sax.

1st Trpt.

2nd Trpt.

3rd Trpt.

Horn

1st Tbn.

2nd Tbn.

Euph.

Tuba

Mlt.

Timp.

Perc.

Perc.

Synth.

ff

mf

mp

f

p

ff

mf

simile

131 132 133 134 135 136 137

Flute *mp* *cresc.*

Oboe *mp* *cresc.*

1st Clar. *mp* *cresc.*

2nd Clar. *mp* *cresc.*

3rd Clar. *mp* *cresc.*

B. Clar. *sf* *cresc.*

Bsn. *sf* *cresc.*

A. Sax. *mf* *cresc.*

T. Sax. *mf* *cresc.*

B. Sax. *sf* *cresc.*

1st Trpt. *cresc.*

2nd Trpt. *cresc.*

3rd Trpt. *cresc.*

Horn *mf* *cresc.*

1st Tbn. *cresc.*

2nd Tbn. *cresc.*

Euph. *cresc.*

Tuba *sf* *cresc.*

Mlt. *cresc.*

Timp. *cresc.*

Perc. *sf* *pp* *sf* *pp* *sf* *pp* *sf* *pp* *sf* *p*

Perc. Gong *mf*

Synth. *sf* *cresc.* *sf* *sf* *sf* *sf*

138 139 140 141 - 19 - 142 143 144

146

Div.

Flute *mf* *ff* *ff*

Oboe *mf* *ff* *ff*

1st Clar. *mf* *ff* *ff*

2nd Clar. *mf* *ff* *ff*

3rd Clar. *mf* *ff* *ff*

B. Clar. *mf* *ff* *ff*

Bsn. *mf* *ff* *ff*

A. Sax. *mf* *ff* *sfz* *sfz* *sfz* *sfz* *ff*

T. Sax. *mf* *ff* *sfz* *sfz* *sfz* *sfz* *ff*

B. Sax. *mf* *ff* *sfz* *sfz* *sfz* *sfz* *ff*

1st Trpt. *ff* *ff* *ff*

2nd Trpt. *ff* *ff* *ff*

3rd Trpt. *ff* *ff* *ff*

Horn *ff* *ff* *ff* *ff* *ff* *ff*

1st Tbn. *ff* *ff* *ff*

2nd Tbn. *ff* *ff* *ff*

Euph. *ff* *ff* *ff*

Tuba *ff* *ff* *ff*

Mlt. *ff* *ff* *ff*

Timp. *ff* Solo *p* *ff*

Perc. *ff* *p* *ff* Dampen

Perc. *p* *ff* *p* *ff* Dampen

Synth. *ff* *ff* *ff*

Cr. Cym. Double Gong with Cr. Cyms. if possible *p* *ff* *p* *ff* *p* *ff* Dampen