

FULL CONDUCTOR SCORE
Catalog No: CTS-8018-01

FLEXIBLE ENSEMBLE SERIES

EMPERATA OVERTURE

for Flexible Ensemble

CLAUDE T. SMITH

ARRANGED BY
JOSEPH BENJAMIN EARP

CTS

CLAUDE T. SMITH
PUBLICATIONS, INC.

Distributed exclusively by C.L. Barnhouse Co.

EMPERATA OVERTURE

for Flexible Ensemble

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Instrumentation

1 Conductor Score

Part 1

4 Flute
4 B \flat Clarinet, B \flat Trumpet
2 Oboe, Violin

Part 2

3 Flute
4 B \flat Clarinet, B \flat Trumpet
2 E \flat Alto Saxophone
2 Oboe, Violin

Part 3

3 B \flat Clarinet, B \flat Trumpet
2 E \flat Alto Saxophone
2 Horn in F
2 Violin
2 Viola

Part 4

2 Horn in F
4 Trombone/Cello, Euphonium/Bassoon
2 B \flat Tenor Saxophone, Euphonium TC

Part 5

2 Trombone/Cello, Euphonium/Bassoon, String Bass
2 Bass Clarinet, Euphonium TC
2 E \flat Baritone Saxophone
2 Tuba

Percussion

2 Percussion 1: Bells, Chimes
1 Percussion 2: Timpani
3 Percussion 3: Snare Drum, Bass Drum
3 Percussion 4: Crash Cymbals, Concert Toms, Suspended Cymbal, Wood Block

Special Notes About the Flexible Ensemble Series:

The Flexible Ensemble Series should be approached by considering the distribution of parts within your group to attain the best possible blend. You should also feel free to adjust dynamic levels at your discretion. Special consideration should be given to the number of performers to keep the ensemble balanced. Remember, the flexibility in scoring allows you to be creative to enhance the sound of your group.

In some arrangements you will be given the option of either woodwinds/strings or brass preferred depending on your instrumentation. Some arrangements will even have instrument specific suggestions for certain measures in specific parts. If a part has been written with multiple octaves, use your discretion as to which octave should be played to achieve optimal performance results.

Each of the arrangements in the Flexible Ensemble Series have been arranged to be playable with as few as five wind or string players plus percussion. Depending on the difficulty of the arrangement some parts may be scored for two players. Ultimately, the arrangements in this series have been created in a way that preserves the intent of the composer while maintaining the authenticity of the original composition. These arrangements provide ensembles with limited instrumentation access to literature that is traditionally scored for large ensembles.

About the Composer and Arranger
(see page 35)

Program Notes

Emperata Overture was premiered as *Overture for Winds and Percussion* by the Center High School Band (Kansas City, MO) at contest in Warrensburg, MO in the spring of 1964. *Emperata Overture* had its Midwest Band and Orchestra Clinic premiere on Dec. 18, 1964 by the University City (MO) High School Band in Chicago, IL.

Additional Statements about *Emperata Overture*

While Claude Smith studied at the University of Kansas, Merrill Jones developed a relationship with him in 1962 and was instrumental in getting this young man "with great potential" to the Kansas City area. In addition to Claude being a very talented band director, he was also a composer. One of his two compositions to date was *Overture for Winds and Percussion* for concert band. George Wingert and Merrill Jones immediately could appreciate the talent of this young composer. W-J was beginning to become well-respected as a retailer of printed educational music throughout the Midwest and the possibility of becoming a music publisher for an unknown composer brought great risk; they had no expertise as a publisher or the funds to support this project. However, this was a very unique opportunity.

Several additional challenges faced George and Merrill. From their experience, the title was too long, too boring and started with a letter far too late in the alphabet. Music stores filed band music alphabetically by title, and their perception was the director would have selected a piece before they arrived at the "Overtures" on the shelf. The search for a new title was under way. It needed to describe the composition as exciting, powerful, and begin with a letter early in the alphabet. Kay Wingert, daughter of George, created the perfect title, *Emperata Overture*, using "emperor" as her original word.

By August, the piece had its enhanced title of *Emperata Overture* and was featured at the Wingert-Jones Music Sound of Music Band Reading Session. The response was overwhelming and many directors purchased *Emperata* to be added to their band libraries.

The University City (MO) High School Band requested the privilege of premiering *Emperata Overture* on their concert at the Midwest Band and Orchestra clinic. It was a great opportunity, and yet that meant Wingert-Jones would need to be an exhibitor at the event, an expensive encounter. Yet, in December 1964, Merrill Jones packed up boxes of *Emperata Overture* and went to Chicago to be an exhibitor. While major publishers had large exhibit spaces with their new and best-selling products, there was one exhibitor, Wingert-Jones, who had an exhibit with "one" title and the cover was in black and white.

Joyce Pinnell Martin

Former President/Part Owner of Wingert-Jones

From the Composer's Daughter

Whenever I meet a "band person" and they find out that my Dad was Claude T. Smith, they immediately mention "Emperata." I giggle inside, as this piece is the cornerstone of Dad's legacy. Just to think that no publisher, except Wingert-Jones, would publish this piece with unusual meter is mind-boggling. Band music in the 60's mainly included time signatures of 2/4, 3/4, 4/4 and 6/8. Mixed meter was not common at that time. Mixed meter was considered "out of the norm." Dad was thinking "outside of the box." No one would take a chance on Dad or his composition! The first performance with the Center High School Band was given without Dad conducting, since he was in the hospital. He had to write a score while he was in the hospital. The choral director at Center High School, Jack Overbey conducted "Overture for Winds and Percussion" at contest.

As I remember Dad saying, "These little pieces of music will help buy you some shoes." And yes, this little piece has "done well." It is still Dad's best-selling composition. People often "hum the tune" as soon as the piece is mentioned.

The performance that brought "Emperata" to the forefront of new music in 1964 was when it was performed on December 18, 1964, at the Midwest Clinic (Chicago, IL) by the University City High School Band, Roger W. Warner, conductor.

The most fascinating compositional fact is that Dad's "signature traits" appear in this piece. From the beginning of his career, he set the standard for his success in 1964. This work has "stood the test of time!"

"Claude T. Smith: Harmony from Within" – Chapter 22 (Excerpt)
Pam Smith Kelly

EMPERATA OVERTURE

for Flexible Ensemble

Claude T. Smith, ASCAP
arr. Joseph Benjamin Earp

Allegro

The score is divided into five systems, each with a large number 1 through 5 on the left. System 1 includes Flute, B♭ Clarinet, B♭ Trumpet, Oboe, and Violin. System 2 includes Flute, B♭ Clarinet, B♭ Trumpet, E♭ Alto Saxophone, Oboe, and Violin. System 3 includes B♭ Clarinet, B♭ Trumpet, E♭ Alto Saxophone, Horn in F, Violin, and Viola. System 4 includes Horn in F, Trombone/Cello, Euphonium/Bassoon, B♭ Tenor Saxophone, and Euphonium TC. System 5 includes Trombone/Cello, Euphonium/Bassoon, String Bass, Bass Clarinet, Euphonium TC, E♭ Baritone Saxophone, and Tuba. Percussion parts include Chimes, Timpani, Snare/Bass Drum, and various cymbals and wood blocks. The score features a 4/4 time signature, a key signature of one flat, and dynamic markings such as *ff* and *SD*. A watermark 'Not valid for Form 5010' is visible across the score.

Fl. - Part 1
Cl. - Part 1
Tpt. - Part 1
Ob. - Part 1
Vln. - Part 1

Fl. - Part 2
Cl. - Part 2
Tpt. - Part 2
A. Sax. - Part 2
Ob. - Part 2
Vln. - Part 2

Cl. - Part 3
Tpt. - Part 3
A. Sax. - Part 3
Hn. - Part 3
Vln. - Part 3
Vla. - Part 3

Hn. - Part 4
Tbn./Cel. - Part 4
Euph./Bsn. - Part 4
T. Sx. - Part 4
Euph. TC - Part 4

Tbn./Cel. - Part 5
Bar./Bsn. - Part 5
S. Bass - Part 5
B. Cl. - Part 5
Euph. TC - Part 5
B. Sx. - Part 5
Tuba - Part 5

Perc. 1
Bells
Chimes
Perc. 2
Timp.
Perc. 3
Perc. 4
Cr. Cym.
Choke

$\text{♪} = \text{♪} (3+2+2)$

7 8 4 4

mf
mf
mf

p
p
p

p
p
p
p
p
p

10

7 8 4 4

ff

7 8 9 10

This page contains a musical score for an orchestra, spanning measures 11 to 15. The score is organized into five systems, each containing multiple staves for different instruments. System 1 includes Flute (Part 1), Clarinet (Part 1), and Trumpet (Part 1). System 2 includes Flute (Part 2), Clarinet (Part 2), Trumpet (Part 2), Alto Saxophone (Part 2), and Oboe/Violin (Part 2). System 3 includes Clarinet (Part 3), Trumpet (Part 3), Alto Saxophone (Part 3), Horn (Part 3), Violin (Part 3), and Viola (Part 3). System 4 includes Horn (Part 4), Trombone/Cello/Euphonium/Bassoon (Part 4), and Tenor Saxophone/Euphonium/Trombone/Contrabass (Part 4). System 5 includes Trombone/Cello/Baritone/Bassoon/Soprano Bass (Part 5), Bass Clarinet/Euphonium/Trombone/Contrabass (Part 5), Bass Saxophone (Part 5), and Tuba (Part 5). Below these systems are four staves for Percussion: Perc. 1 (Bells, Chimes), Perc. 2 (Timp), Perc. 3, and Perc. 4. The score features various musical notations such as notes, rests, and dynamic markings. A large watermark 'Not Valid for Performance' is overlaid diagonally across the page.

$\text{♩} = \text{♩} (2+3+2+2)$

18

Fl. - Part 1
Cl. - Part 1
Tpt. - Part 1
Ob. - Part 1
Vln. - Part 1

Fl. - Part 2
Cl. - Part 2
Tpt. - Part 2
A. Sax. - Part 2
Ob. - Part 2
Vln. - Part 2

Cl. - Part 3
Tpt. - Part 3
A. Sax. - Part 3
Hn. - Part 3
Vln. - Part 3
Vla. - Part 3

Hn. - Part 4
Tbn./Cel. - Part 4
Euph./Bsn. - Part 4
T. Sx. - Part 4
Euph. TC - Part 4

Tbn./Cel. - Part 5
Bar./Bsn. - Part 5
S. Bass - Part 5
B. Cl. - Part 5
Euph. TC - Part 5
B. Sx. - Part 5
Tuba - Part 5

Perc. 1
Bells
Chimes
Perc. 2
Timp.
Perc. 3
Perc. 4
Toms

16 17 18 19 20

Fl. - Part 1
Cl. - Part 1
Tpt. - Part 1
Ob. - Part 1
Vln. - Part 1

Fl. - Part 2
Cl. - Part 2
Tpt. - Part 2
A. Sax. - Part 2
Ob. - Part 2
Vln. - Part 2

Cl. - Part 3
Tpt. - Part 3
A. Sax. - Part 3
Hn. - Part 3
Vln. - Part 3
Vla. - Part 3

Hn. - Part 4
Tbn./Cel. - Part 4
Euph./Bsn. - Part 4
T. Sax. - Part 4
Euph. TC - Part 4

Tbn./Cel. - Part 5
Bar./Bsn. - Part 5
S. Bass - Part 5
B. Cl. - Part 5
Euph. TC - Part 5
B. Sax. - Part 5
Tuba - Part 5

Perc. 1
Bells
Chimes
Perc. 2
Timp.
Perc. 3
Perc. 4

Bells
mf

21 22 23 24 25

26

1

Fl. - Part 1

Cl. - Part 1
Tpt. - Part 1

Ob. - Part 1
Vln. - Part 1

mf

2

Fl. - Part 2

Cl. - Part 2
Tpt. - Part 2

A. Sax. - Part 2

Ob. - Part 2
Vln. - Part 2

mf

3

Cl. - Part 3
Tpt. - Part 3

A. Sax. - Part 3

Hn. - Part 3

Vln. - Part 3

Vla. - Part 3

f

mf

4

Hn. - Part 4

Tbn./Cel. - Part 4
Euph./Bsn. - Part 4

T. Sax. - Part 4
Euph. TC - Part 4

f

mf

5

Tbn./Cel. - Part 5
Bar./Bsn. - Part 5
S. Bass - Part 5

B. Cl. - Part 5
Euph. TC - Part 5

B. Sax. - Part 5

Tuba - Part 5

f

mf

Perc. 1
Bells
Chimes

Perc. 2
Timp.

Perc. 3

Perc. 4
Wood Block

f

mf

26

27

mf

28

29

30

Fl. - Part 1
Cl. - Part 1
Tpt. - Part 1
Ob. - Part 1
Vln. - Part 1

Fl. - Part 2
Cl. - Part 2
Tpt. - Part 2
A. Sax. - Part 2
Ob. - Part 2
Vln. - Part 2

Cl. - Part 3
Tpt. - Part 3
A. Sax. - Part 3
Hn. - Part 3
Vln. - Part 3
Vla. - Part 3

Hn. - Part 4
Tbn./Cel. - Part 4
Euph./Bsn. - Part 4
T. Sx. - Part 4
Euph. TC - Part 4

Tbn./Cel. - Part 5
Bar./Bsn. - Part 5
S. Bass - Part 5
B. Cl. - Part 5
Euph. TC - Part 5
B. Sx. - Part 5
Tuba - Part 5

Perc. 1
Bells
Chimes
Perc. 2
Timp.
Perc. 3
Perc. 4

31 *mf* 32 33 *mf* 34 35

For reference only. Not valid for performance.

1 Fl. - Part 1
Cl. - Part 1
Tpt. - Part 1
Ob. - Part 1
Vln. - Part 1

2 Fl. - Part 2
Cl. - Part 2
Tpt. - Part 2
A. Sax. - Part 2
Ob. - Part 2
Vln. - Part 2

3 Cl. - Part 3
Tpt. - Part 3
A. Sax. - Part 3
Hn. - Part 3
Vln. - Part 3
Vla. - Part 3

4 Hn. - Part 4
Tbn./Cel. - Part 4
Euph./Bsn. - Part 4
T. Sx. - Part 4
Euph. TC - Part 4

5 Tbn./Cel. - Part 5
Bar./Bsn. - Part 5
S. Bass - Part 5
B. Cl. - Part 5
Euph. TC - Part 5
B. Sx. - Part 5
Tuba - Part 5

Perc. 1
Bells
Chimes
Perc. 2
Timp.
Perc. 3
Perc. 4

let vibrate
Cr. Cym.

36 37 38 39

CT *f*

Fl. - Part 1
Cl. - Part 1
Tpt. - Part 1
Ob. - Part 1
Vln. - Part 1

Fl. - Part 2
Cl. - Part 2
Tpt. - Part 2
A. Sax. - Part 2
Ob. - Part 2
Vln. - Part 2

Cl. - Part 3
Tpt. - Part 3
A. Sax. - Part 3
Hn. - Part 3
Vln. - Part 3
Vla. - Part 3

Hn. - Part 4
Tbn./Cel. - Part 4
Euph./Bsn. - Part 4
T. Sax. - Part 4
Euph. TC - Part 4

Tbn./Cel. - Part 5
Bar./Bsn. - Part 5
S. Bass - Part 5
B. Cl. - Part 5
Euph. TC - Part 5
B. Sax. - Part 5
Tuba - Part 5

Perc. 1
Bells
Chimes
Perc. 2
Timp.
Perc. 3
Perc. 4

40 41 42 43

45

1

Fl. - Part 1
Cl. - Part 1
Tpt. - Part 1
Ob. - Part 1
Vln. - Part 1

2

Fl. - Part 2
Cl. - Part 2
Tpt. - Part 2
A. Sax. - Part 2
Ob. - Part 2
Vln. - Part 2

Soli (Brass Preferred m. 47 - beat one m. 54)

3

Cl. - Part 3
Tpt. - Part 3
A. Sax. - Part 3
Hn. - Part 3
Vln. - Part 3
Vla. - Part 3

Soli (Brass Preferred m. 47 - beat one m. 54)

4

Hn. - Part 4
Tbn./Cel. - Part 4
Euph./Bsn. - Part 4
T. Sx. - Part 4
Euph. TC - Part 4

5

Tbn./Cel. - Part 5
Bar./Bsn. - Part 5
S. Bass - Part 5
B. Cl. - Part 5
Euph. TC - Part 5
B. Sx. - Part 5
Tuba - Part 5

mf

Perc. 1
Bells
Chimes
Perc. 2
Timp.
Perc. 3
Perc. 4

mf

44

Choke

45

46

47

48

49

Fl. - Part 1
Cl. - Part 1
Tpt. - Part 1
Ob. - Part 1
Vln. - Part 1

Fl. - Part 2
Cl. - Part 2
Tpt. - Part 2
A. Sax. - Part 2
Ob. - Part 2
Vln. - Part 2

Cl. - Part 3
Tpt. - Part 3
A. Sax. - Part 3
Hn. - Part 3
Vln. - Part 3
Vla. - Part 3

Hn. - Part 4
Tbn./Cl. - Part 4
Euph./Bsn. - Part 4
T. Sx. - Part 4
Euph. TC - Part 4

Tbn./Cl. - Part 5
Bar./Bsn. - Part 5
S. Bass - Part 5
B. Cl. - Part 5
Euph. TC - Part 5
B. Sx. - Part 5
Tuba - Part 5

Perc. 1
Bells
Chimes
Perc. 2
Timp.
Perc. 3
Perc. 4

50 51 52 53 54

For reference only. Not valid for performance.

rit.

59 Andante

Fl. - Part 1
Cl. - Part 1
Tpt. - Part 1
Ob. - Part 1
Vln. - Part 1

Fl. - Part 2
Cl. - Part 2
Tpt. - Part 2
A. Sax. - Part 2
Ob. - Part 2
Vln. - Part 2

Cl. - Part 3
Tpt. - Part 3
A. Sax. - Part 3
Hn. - Part 3
Vln. - Part 3
Vla. - Part 3

Hn. - Part 4
Tbn./Cl. - Part 4
Euph./Bsn. - Part 4
T. Sx. - Part 4
Euph. TC - Part 4

Tbn./Cl. - Part 5
Bar./Bsn. - Part 5
S. Bass - Part 5
B. Cl. - Part 5
Euph. TC - Part 5
B. Sx. - Part 5
Tuba - Part 5

Perc. 1
Bells
Chimes
Perc. 2
Timp.
Perc. 3
Perc. 4

55 56 57 58 59 60

Solo or Soli (Flute Preferred m. 63 - m. 70)

Fl. - Part 1
Cl. - Part 1
Tpt. - Part 1
Ob. - Part 1
Vln. - Part 1

Fl. - Part 2
Cl. - Part 2
Tpt. - Part 2
A. Sax. - Part 2
Ob. - Part 2
Vln. - Part 2

Cl. - Part 3
Tpt. - Part 3
A. Sax. - Part 3
Hn. - Part 3
Vln. - Part 3
Vla. - Part 3

Hn. - Part 4
Tbn./Cel. - Part 4
Euph./Bsn. - Part 4
T. Sx. - Part 4
Euph. TC - Part 4

Tbn./Cel. - Part 5
Bar./Bsn. - Part 5
S. Bass - Part 5
B. Cl. - Part 5
Euph. TC - Part 5
B. Sx. - Part 5
Tuba - Part 5

Perc. 1
Bells
Chimes
Perc. 2
Timp.
Perc. 3
Perc. 4

61 62 63 64 65 66

71 Piu mosso
(Brass Preferred m. 71 - m. 74)

rit.

1
Fl. - Part 1
Cl. - Part 1
Tpt. - Part 1
Ob. - Part 1
Vln. - Part 1

2
Fl. - Part 2
Cl. - Part 2
Tpt. - Part 2
A. Sax. - Part 2
Ob. - Part 2
Vln. - Part 2

3
Cl. - Part 3
Tpt. - Part 3
A. Sax. - Part 3
Hn. - Part 3
Vln. - Part 3
Vla. - Part 3

4
Hn. - Part 4
Tbn./Cel. - Part 4
Euph./Bsn. - Part 4
T. Sx. - Part 4
Euph. TC - Part 4

5
Tbn./Cel. - Part 5
Bar./Bsn. - Part 5
S. Bass - Part 5
B. Cl. - Part 5
Euph. TC - Part 5
B. Sx. - Part 5
Tuba - Part 5

Perc. 1
Bells
Chimes
Perc. 2
Timp.
Perc. 3
Perc. 4

Solo or Soli (Woodwinds Preferred m. 67 - m. 70)

mf *espressivo* *mf* *tutti*

[67] [68] [69] [70] [71] [72]

rit. **81 a tempo** (Woodwinds/Strings Preferred m. 81 - m. 88) **84 Animato**

1 Fl. - Part 1
Cl. - Part 1
Tpt. - Part 1
Ob. - Part 1
Vln. - Part 1

2 Fl. - Part 2
Cl. - Part 2
Tpt. - Part 2
A. Sax. - Part 2
Ob. - Part 2
Vln. - Part 2

3 Cl. - Part 3
A. Sax. - Part 3
Hn. - Part 3
Vln. - Part 3
Vla. - Part 3

4 Hn. - Part 4
Tbn./Cel. - Part 4
Euph./Bsn. - Part 4
T. Sax. - Part 4
Euph. TC - Part 4

5 Tbn./Cel. - Part 5
Bar./Bsn. - Part 5
S. Bass - Part 5
B. Cl. - Part 5
Euph. TC - Part 5
B. Sax. - Part 5
Tuba - Part 5

Perc. 1
Bells
Chimes
Perc. 2
Timp.
Perc. 3
Perc. 4

80 81 82 83 84 85

3
4
3
4
3
4

Not valid for performance

Piu mosso

(Brass Preferred m. 89 - m. 92)

89

rit.

1 Fl. - Part 1
Cl. - Part 1
Tpt. - Part 1
Ob. - Part 1
Vln. - Part 1

2 Fl. - Part 2
Cl. - Part 2
Tpt. - Part 2
A. Sax. - Part 2
Ob. - Part 2
Vln. - Part 2

3 Cl. - Part 3
Tpt. - Part 3
A. Sax. - Part 3
Hn. - Part 3
Vln. - Part 3
Vla. - Part 3

4 Hn. - Part 4
Tbn./Cel. - Part 4
Euph./Bsn. - Part 4
T. Sx. - Part 4
Euph. TC - Part 4

5 Tbn./Cel. - Part 5
Bar./Bsn. - Part 5
S. Bass - Part 5
B. Cl. - Part 5
Euph. TC - Part 5
B. Sx. - Part 5
Tuba - Part 5

Perc. 1
Bells
Chimes
Perc. 2
Timp.
Perc. 3
Perc. 4

86

87

88

89

90

91

92

95 Adagio

This page of the musical score, numbered 95, is titled "Adagio". It features a variety of instruments and parts, including woodwinds, brass, and percussion. The score is organized into five main sections, each containing multiple parts for different instruments. The woodwind section (1-2) includes Flute, Clarinet, and Oboe parts. The brass section (3-5) includes Clarinet, Saxophone, Horn, Trumpet, Trombone, and Tuba parts. The percussion section (Perc. 1-4) includes Bells, Chimes, Timp, Sus. Cym., and Cr. Cym. The score includes dynamic markings such as *mf*, *ff*, *fp*, *mf*, and *p*, as well as a *rit.* (ritardando) marking. The page number 95 is located at the bottom center, and the overall page number 20 is at the top left.

Solo (Clarinet Preferred m. 102 - m. 104)

1

Fl. - Part 1

Cl. - Part 1
Tpt. - Part 1

Ob. - Part 1
Vln. - Part 1

mf

(Trpt. Lower Octave)

2

Fl. - Part 2

Cl. - Part 2
Tpt. - Part 2

A. Sax. - Part 2

Ob. - Part 2
Vln. - Part 2

p

(Brass Preferred m. 99 - m. 104 with st. mute)

3

Cl. - Part 3
Tpt. - Part 3

A. Sax. - Part 3

Hn. - Part 3

Vln. - Part 3

Vla. - Part 3

p

(Brass Preferred m. 99 - m. 104 with st. mute)

4

Hn. - Part 4

Tbn./Cel. - Part 4
Euph./Bsn. - Part 4

T. Sax. - Part 4
Euph. TC - Part 4

p

(Brass Preferred m. 99 - m. 104 with st. mute)

5

Tbn./Cel. - Part 5
Bar./Bsn. - Part 5
S. Bass - Part 5

B. Cl. - Part 5
Euph. TC - Part 5

B. Sax. - Part 5

Tuba - Part 5

mf

Solo (Tuba Preferred m. 99 - m. 104)

Perc. 1
Bells
Chimes

Perc. 2
Timp.

Perc. 3

Perc. 4

105 Allegro

1

Fl. - Part 1
Cl. - Part 1
Tpt. - Part 1
Ob. - Part 1
Vln. - Part 1

2

Fl. - Part 2
Cl. - Part 2
Tpt. - Part 2
A. Sax. - Part 2
Ob. - Part 2
Vln. - Part 2

3

Cl. - Part 3
Tpt. - Part 3
A. Sax. - Part 3
Hn. - Part 3
Vln. - Part 3
Vla. - Part 3

4

Hn. - Part 4
Tbn./Cel. - Part 4
Euph./Bsn. - Part 4
T. Sax. - Part 4
Euph. TC - Part 4

5

Tbn./Cel. - Part 5
Bar./Bsn. - Part 5
S. Bass - Part 5
B. Cl. - Part 5
Euph. TC - Part 5
B. Sax. - Part 5
Tuba - Part 5
Perc. 1
Bells
Chimes
Perc. 2
Timp.
Perc. 3
Perc. 4

Tutti

mf

f

p

f

p

f

p

105 106 107 108 109 110

1
Fl. - Part 1
Cl. - Part 1
Tpt. - Part 1
Ob. - Part 1
Vln. - Part 1

2
Fl. - Part 2
Cl. - Part 2
Tpt. - Part 2
A. Sax. - Part 2
Ob. - Part 2
Vln. - Part 2

3
Cl. - Part 3
Tpt. - Part 3
A. Sax. - Part 3
Hn. - Part 3
Vln. - Part 3
Vla. - Part 3

4
Hn. - Part 4
Tbn./Cel. - Part 4
Euph./Bsn. - Part 4
T. Sx. - Part 4
Euph. TC - Part 4

5
Tbn./Cel. - Part 5
Bar./Bsn. - Part 5
S. Bass - Part 5
B. Cl. - Part 5
Euph. TC - Part 5
B. Sx. - Part 5
Tuba - Part 5

Perc. 1
Bells
Chimes
Perc. 2
Timp.
Perc. 3
Perc. 4

111 112 113 114 115 116

120 ♩ = ♩ (3+2+2)

Fl. - Part 1
Cl. - Part 1
Tpt. - Part 1
Ob. - Part 1
Vln. - Part 1

Fl. - Part 2
Cl. - Part 2
Tpt. - Part 2
A. Sax. - Part 2
Ob. - Part 2
Vln. - Part 2

Cl. - Part 3
Tpt. - Part 3
A. Sax. - Part 3
Hn. - Part 3
Vln. - Part 3
Vla. - Part 3

Hn. - Part 4
Tbn./Cel. - Part 4
Euph./Bsn. - Part 4
T. Sx. - Part 4
Euph. TC - Part 4

Tbn./Cel. - Part 5
Bar./Bsn. - Part 5
S. Bass - Part 5
B. Cl. - Part 5
Euph. TC - Part 5
B. Sx. - Part 5
Tuba - Part 5

Perc. 1
Bells
Chimes
Perc. 2
Timp.
Perc. 3
Perc. 4

117 118 119 120 121 122

f *f* *f* *f* *f* *f*

Cr. Cym. Choke

(Woodwinds/Strings Preferred m. 123 - m. 138)

This musical score page contains parts for various instruments across measures 123 to 130. The instruments are organized into five groups:

- Group 1:** Fl. - Part 1, Cl. - Part 1 / Tpt. - Part 1, Ob. - Part 1 / Vln. - Part 1. These parts contain musical notation with dynamics such as *f* and triplets.
- Group 2:** Fl. - Part 2, Cl. - Part 2 / Tpt. - Part 2, A. Sax. - Part 2, Ob. - Part 2 / Vln. - Part 2. These parts are currently blank.
- Group 3:** Cl. - Part 3 / Tpt. - Part 3, A. Sax. - Part 3, Hn. - Part 3, Vln. - Part 3, Vla. - Part 3. These parts are currently blank.
- Group 4:** Hn. - Part 4, Tbn./Cel. - Part 4 / Euph./Bsn. - Part 4, T. Sx. - Part 4 / Euph. TC - Part 4. These parts are currently blank.
- Group 5:** Tbn./Cel. - Part 5 / Bar./Bsn. - Part 5 / S. Bass - Part 5, B. Cl. - Part 5 / Euph. TC - Part 5, B. Sx. - Part 5, Tuba - Part 5. These parts are currently blank.

At the bottom of the page, there are four percussion parts:

- Perc. 1:** Bells, Chimes (blank)
- Perc. 2:** Timp. (blank)
- Perc. 3:** Features a rhythmic pattern with dynamics *mf* and accents.
- Perc. 4:** (blank)

Measure numbers 123, 124, 125, 126, 127, 128, 129, and 130 are indicated at the bottom of the score.

131

This page contains the musical score for measures 131 through 137. The score is organized into five systems, each with multiple staves for different instruments.
System 1: Flute (Part 1), Clarinet (Part 1), Trumpet (Part 1), Oboe (Part 1), and Violin (Part 1). The flute and violin parts feature a melodic line with triplets and a dynamic marking of *mf*. The clarinet and trumpet parts have a similar melodic line with triplets and a dynamic marking of *mf*. The oboe part has a dynamic marking of *mf*.
System 2: Flute (Part 2), Clarinet (Part 2), Trumpet (Part 2), Alto Saxophone (Part 2), Oboe (Part 2), and Violin (Part 2). The flute, clarinet, and violin parts have a dynamic marking of *f*. The alto saxophone part has a dynamic marking of *f*.
System 3: Clarinet (Part 3), Trumpet (Part 3), Alto Saxophone (Part 3), Horn (Part 3), Violin (Part 3), and Viola (Part 3).
System 4: Horn (Part 4), Trombone/Cello (Part 4), Euphonium/Bassoon (Part 4), Tenor Saxophone (Part 4), and Euphonium/Trumpet in C (Part 4).
System 5: Trombone/Cello (Part 5), Baritone/Bassoon (Part 5), Saxophone Bass (Part 5), Bass Clarinet (Part 5), Euphonium/Trumpet in C (Part 5), Bass Saxophone (Part 5), and Tuba (Part 5).
Percussion parts are located at the bottom of the page: Perc. 1 (Bells, Chimes), Perc. 2 (Timp), Perc. 3, and Perc. 4. Perc. 3 and Perc. 4 have a dynamic marking of *mf*.
Measure numbers 131, 132, 133, 134, 135, 136, and 137 are indicated at the bottom of the page.

Not valid for performance.

139

This musical score page contains measures 138 through 144. It is organized into five systems, each with multiple staves for different instruments:

- System 1:** Flute (Part 1), Clarinet (Part 1), Trumpet (Part 1), Oboe (Part 1), and Violin (Part 1).
- System 2:** Flute (Part 2), Clarinet (Part 2), Trumpet (Part 2), Alto Saxophone (Part 2), Oboe (Part 2), and Violin (Part 2).
- System 3:** Clarinet (Part 3), Trumpet (Part 3), Alto Saxophone (Part 3), Horn (Part 3), Violin (Part 3), and Viola (Part 3).
- System 4:** Horn (Part 4), Trombone/Cello (Part 4), Euphonium/Bassoon (Part 4), Tenor Saxophone (Part 4), and Euphonium/Tuba (Part 4).
- System 5:** Trombone/Cello (Part 5), Baritone/Bassoon (Part 5), Soprano Bass (Part 5), Bass Clarinet (Part 5), Euphonium/Tuba (Part 5), Bass Saxophone (Part 5), and Tuba (Part 5).

At the bottom of the page, there are four staves for percussion:

- Perc. 1:** Bells, Chimes.
- Perc. 2:** Timp.
- Perc. 3:** Snare drum.
- Perc. 4:** Bass drum.

Measure numbers 138, 139, 140, 141, 142, 143, and 144 are indicated at the bottom of the page. A large watermark "Not valid for performance" is overlaid diagonally across the score.

147

1 Fl. - Part 1
Cl. - Part 1
Tpt. - Part 1
Ob. - Part 1
Vln. - Part 1

2 Fl. - Part 2
Cl. - Part 2
Tpt. - Part 2
A. Sax. - Part 2
Ob. - Part 2
Vln. - Part 2

3 Cl. - Part 3
Tpt. - Part 3
A. Sax. - Part 3
Hn. - Part 3
Vln. - Part 3
Vla. - Part 3

4 Hn. - Part 4
Tbn./Cel. - Part 4
Euph./Bsn. - Part 4
T. Sx. - Part 4
Euph. TC - Part 4

5 Tbn./Cel. - Part 5
Bar./Bsn. - Part 5
S. Bass - Part 5
B. Cl. - Part 5
Euph. TC - Part 5
B. Sx. - Part 5
Tuba - Part 5

Perc. 1
Bells
Chimes

Perc. 2
Timp

Perc. 3

Perc. 4

145 146 147 148 149 150 151

The score is organized into five main sections, numbered 1 through 5 on the left margin:

- Section 1:** Fl. - Part 1; Cl. - Part 1 / Tpt. - Part 1; Ob. - Part 1 / Vln. - Part 1. Dynamic: *mf*.
- Section 2:** Fl. - Part 2; Cl. - Part 2 / Tpt. - Part 2; A. Sax. - Part 2; Ob. - Part 2 / Vln. - Part 2. Dynamic: *mf*.
- Section 3:** Cl. - Part 3 / Tpt. - Part 3; A. Sax. - Part 3; Hn. - Part 3; Vln. - Part 3; Vla. - Part 3. Dynamic: *mf*.
- Section 4:** Hn. - Part 4; Tbn./Cel. - Part 4 / Euph./Bsn. - Part 4; T. Sx. - Part 4 / Euph. TC - Part 4. Dynamic: *fp*.
- Section 5:** Tbn./Cel. - Part 5; Bar./Bsn. - Part 5 / S. Bass - Part 5; B. Cl. - Part 5 / Euph. TC - Part 5; B. Sx. - Part 5; Tuba - Part 5. Dynamic: *fp*.

Below Section 5, there are four percussion parts:

- Perc. 1:** Bells, Chimes. Dynamic: *f* then *mf*.
- Perc. 2:** Timp. Dynamic: *f*.
- Perc. 3:** Dynamic: *f*.
- Perc. 4:** Cr. Cym., Choke, Choke, Wood Block. Dynamic: *f* then *mf*.

Rehearsal numbers 152, 153, 154, 155, 156, 157, and 158 are placed at the bottom of the page.

Fl. - Part 1
Cl. - Part 1
Tpt. - Part 1
Ob. - Part 1
Vln. - Part 1

Fl. - Part 2
Cl. - Part 2
Tpt. - Part 2
A. Sax. - Part 2
Ob. - Part 2
Vln. - Part 2

Cl. - Part 3
Tpt. - Part 3
A. Sax. - Part 3
Hn. - Part 3
Vln. - Part 3
Vla. - Part 3

Hn. - Part 4
Tbn./Cel. - Part 4
Euph./Bsn. - Part 4
T. Sx. - Part 4
Euph. TC - Part 4

Tbn./Cel. - Part 5
Bar./Bsn. - Part 5
S. Bass - Part 5
B. Cl. - Part 5
Euph. TC - Part 5
B. Sx. - Part 5
Tuba - Part 5

Perc. 1
Bells
Chimes
Perc. 2
Timp.
Perc. 3
Perc. 4
Cr. Cym. Choke
Sus. Cym.

f *mf* *f* *mf* *f*

159 160 161 162 163 164

167

1
Fl. - Part 1
Cl. - Part 1
Tpt. - Part 1
Ob. - Part 1
Vln. - Part 1

2
Fl. - Part 2
Cl. - Part 2
Tpt. - Part 2
A. Sax. - Part 2
Ob. - Part 2
Vln. - Part 2

3
Cl. - Part 3
Tpt. - Part 3
A. Sax. - Part 3
Hn. - Part 3
Vln. - Part 3
Vla. - Part 3

4
Hn. - Part 4
Tbn./Cel. - Part 4
Euph./Bsn. - Part 4
T. Sx. - Part 4
Euph. TC - Part 4

5
Tbn./Cel. - Part 5
Bar./Bsn. - Part 5
S. Bass - Part 5
B. Cl. - Part 5
Euph. TC - Part 5
B. Sx. - Part 5
Tuba - Part 5

Perc. 1
Bells
Chimes

Perc. 2
Timp.

Perc. 3

Perc. 4
let vibrate
Cr. Cym.

165 166 167 168 169 170

CT f

174

1

Fl. - Part 1
Cl. - Part 1
Tpt. - Part 1
Ob. - Part 1
Vln. - Part 1

2

Fl. - Part 2
Cl. - Part 2
Tpt. - Part 2
A. Sax. - Part 2
Ob. - Part 2
Vln. - Part 2

3

Cl. - Part 3
Tpt. - Part 3
A. Sax. - Part 3
Hn. - Part 3
Vln. - Part 3
Vla. - Part 3

4

Hn. - Part 4
Tbn./Cel. - Part 4
Euph./Bsn. - Part 4
T. Sx. - Part 4
Euph. TC - Part 4

5

Tbn./Cel. - Part 5
Bar./Bsn. - Part 5
S. Bass - Part 5
B. Cl. - Part 5
Euph. TC - Part 5
B. Sx. - Part 5
Tuba - Part 5

Perc. 1
Bells
Chimes

Perc. 2
Timp.

Perc. 3

Perc. 4

171 172 173 174 175

This page contains the musical score for measures 176 through 180. The score is organized into five systems, each with a system number on the left:

- System 1:** Fl. - Part 1, Cl. - Part 1 / Tpt. - Part 1, Ob. - Part 1 / Vln. - Part 1
- System 2:** Fl. - Part 2, Cl. - Part 2 / Tpt. - Part 2, A. Sax. - Part 2, Ob. - Part 2 / Vln. - Part 2
- System 3:** Cl. - Part 3 / Tpt. - Part 3, A. Sax. - Part 3, Hn. - Part 3, Vln. - Part 3, Vla. - Part 3
- System 4:** Hn. - Part 4, Tbn./Cel. - Part 4 / Euph./Bsn. - Part 4, T. Sax. - Part 4 / Euph. TC - Part 4
- System 5:** Tbn./Cel. - Part 5 / Bar./Bsn. - Part 5 / S. Bass - Part 5, B. Cl. - Part 5 / Euph. TC - Part 5, B. Sax. - Part 5, Tuba - Part 5, Perc. 1 (Bells, Chimes), Perc. 2 (Timp.), Perc. 3, Perc. 4

Measures 176, 177, 178, 179, and 180 are indicated at the bottom of the page. The score includes various musical notations such as notes, rests, and dynamic markings.

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.

About the Arranger



Joseph Benjamin Earp is Director of Athletic Bands at Limestone University in Gaffney, South Carolina. He received his undergraduate degree in Music Education from the University of North Carolina at Charlotte, Master of Music in Music Education from Anderson University (Anderson, South Carolina), and Doctor of Music Education degree from Liberty University (Lynchburg, Virginia). His professional teaching career began in 2006 as Director of Bands at Seneca High School in South Carolina. After two years, he then taught at Robbinsville Middle and High Schools for a year before becoming the

founding Director of Bands at Cox Mill High School in Concord, North Carolina. After eight years of numerous achievements at Cox Mill High School, he moved into his current role at Limestone University. In addition to teaching, Dr. Earp is an active published composer and clinician with his music being performed internationally. His major compositional accomplishments include being winner of the 2010 Claude T. Smith Composition Contest in Missouri, winner of the 2018 Thornton Community Band Composition Contest in Colorado, and multiple J.W. Pepper Editors' Choice awards. He currently resides in Concord, North Carolina with his wife Mary Beth and sons Jackson and Jasper. More about Dr. Earp can be found at www.joemusic.com. Follow Dr. Earp on Twitter @earpcomposer. Find him on Instagram as earpcomposer.

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