

FULL CONDUCTOR SCORE

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FLEXIBLE ENSEMBLE SERIES

DANZA SONORA

for Flexible Ensemble

CLAUDE T. SMITH
ARRANGED BY
JOSEPH BENJAMIN EARP

CTS

CLAUDE T. SMITH
PUBLICATIONS, INC.

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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

3 Percussion 1: Bells, Chimes, Xylophone
2 Percussion 2: Timpani
2 Percussion 3: Snare Drum, Bass Drum, Woodblock, Hi-Hat
2 Percussion 4: Gong, Maracas, Claves, Vibraslap, Temple Blocks, Suspended Cymbal, Crash Cymbals

Program Notes

"Danza Sonora" can be defined as a pleasant-sounding dance. South American rhythms and melodies represent the inspiration behind this exciting work originally written for concert band. Claude T. Smith created a clever slower opening section that builds into an exciting allegro section. As this lively piece draws to a close, the tempo quickens to a lively Allegro Vivace section to carry the audience and performers alike to a thrilling ending.

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.

LICENSING THIS WORK

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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 the Director of Instrumental Music at Pfeiffer University in Misenheimer, North 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 role at Limestone University (Gaffney, South Carolina) as Director of Athletic Bands, elevating many elements of Limestone's athletic band program.

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.

DANZA SONORA

for Flexible Ensemble

Claude T. Smith, ASCAP
arr. Joseph Benjamin Earp

Maestoso ♩ = 69

1
Flute - Part 1
Bb Clarinet - Part 1
Bb Trumpet - Part 1
Oboe - Part 1
Violin - Part 1

2
Flute - Part 2
Bb Clarinet - Part 2
Bb Trumpet - Part 2
Es Alto Saxophone - Part 2
Oboe - Part 2
Violin - Part 2

3
Bb Clarinet - Part 3
Bb Trumpet - Part 3
Es Alto Saxophone - Part 3
Horn in F - Part 3
Violin - Part 3
Viola - Part 3

4
Horn in F - Part 4
Trombone/Cello - Part 4
Euphonium/Bassoon - Part 4
Bb Tenor Saxophone - Part 4
Euphonium TC - Part 4

5
Trombone/Cello - Part 5
Euphonium/Bassoon - Part 5
String Bass - Part 5
Bass Clarinet - Part 5
Euphonium TC - Part 5
Es Baritone Saxophone - Part 5
Tuba - Part 5

Percussion 1
Bells
Chimes
Xylophone

Percussion 2
Timpani

Percussion 3
Snare Drum
Bass Drum
Woodblock
Hi-Hat

Percussion 4
Gong, Maracas
Claves, Vibraslap
Temple Blocks
Suspended Cymbal
Crash Cymbals

rit. 9 Allegro ♩ = 144

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
Perc. 2
Timp.
Perc. 3
Perc. 4

fp *f*
fp *f*
fp *f*
fp *f*
fp *f*
fp *f*
fp *f*
fp *f*
fp *f*
fp *f*
fp *f*
mf (Bass Cl. Lower Octave)
mf
mf
mf
mf
Chimes
S.D.
fp *f*
fp *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. 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
Perc. 2
Timp.
Perc. 3
Perc. 4

Temple Blocks
+ Cym. w/stick

f-p

(Part 1 - Brass Preferred m. 57 and of beat two - m. 60)

59

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
(Euphonium Lower Octave)

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
Perc. 2
Timp.
Perc. 3
Perc. 4

Hi-Hat (Closed Hi-Hat - Open Occasionally)
p

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
Perc. 2
Timp.
Perc. 3
Perc. 4

2nd time only (Part 3 - Trumpet Cup Mute m. 63 - 70 & St. Mute m. 64 - 70)

p

mp

Vibraslap

61 62 63 64 65 66

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
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
Perc. 2
Timp.
Perc. 3
Perc. 4

Tempo: $\text{♩} = \text{♩}$

Measures: 73, 74, 75, 76, 77, 78, 79

Tempo markings: *f*, *8^{va}*, *B.D.*, *+ Cym. w/stick*

Time signatures: 2/4, 6/8, 4/4

Allegro Vivace ♩ = 154-160

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
Perc. 2
Timp.
Perc. 3
Perc. 4

Chimes
Xylo.
8^{va}-7^{va}
Crash Cym.

f *fp* *f*

101

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
Perc. 2
Timp.
Perc. 3
Perc. 4

(T. bone gliss - others slur)

p *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./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
Perc. 2
Timp.
Perc. 3
Perc. 4

(Wood Mallets Preferred)
mf sf
p + C. C.
Susp. Cym.
p sf