

**Grade
1**

Real music using only the first octave!

FULL CONDUCTOR SCORE

Catalog No: 023-4903-01

Sticks And Bones

Robert W. Smith

**Sound
Foundations
Series**

FOR BEGINNING BANDS!

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Sound Foundations Series

(Grade levels ½ - 1)

The Sound Foundations Series is carefully designed and written to serve the performance needs of the beginning band program. In addition to providing quality performance literature for your concert program, each title in the series provides an appropriate musical setting for the conductor/teacher to reinforce musical concepts and skills that have been addressed in the first year of instruction. Written at two grade levels (1/2 and 1), the Sound Foundations Series provides a variety of musical works that employ the note and rhythm sequence used in most band method books. The Sound Foundations Series is a sound fundamental approach laying the foundation for a sound future.

STICKS AND BONES

Robert W. Smith

Instrumentation

Full Conductor Score	1
Flute	10
Oboe	2
B♭ Clarinet	12
B♭ Bass Clarinet	2
Bassoon	2
E♭ Alto Saxophone	8
B♭ Tenor Saxophone	2
E♭ Baritone Saxophone	2
B♭ Trumpet	10
F Horn	4
Trombone	6
Baritone B.C.	2
Baritone T.C.	2
Tuba	4
Marimba	4
Percussion 1: Snare Drum, Bass Drum	3
Percussion 2: Hi-Hat, Shaker	2
Percussion 3: Concert Toms	2
Piano/Keyboard (optional)	1

Program Notes

Sticks And Bones is an energetic composition for the developing band in a rock style. The infectious groove speaks to multiple generations in our audience. Pay particular attention to our percussion and trombone sections as they are featured throughout. Feel free to clap along and show your appreciation to our featured sticks and bones!

Notes to Conductor

The notated tempo of 152 beats per minute may be adjusted based upon your specific teaching situation. Feel free to slow the tempo during the early rehearsals. Should you do so, please use this as an opportunity to focus on the style with care given to the accented versus unaccented notes. If the band performance setting and preparation allows, feel free to push the tempo above 152 bpm for a more driving rock experience.

I would suggest carefully positioning the high hat and concert toms near the snare for a more authentic rock drum set listening environment for all. Please ensure presence in the shaker by directing the performer to hold the instrument high (eye level).

Work with the trombones in the glissando effects beginning in m. 12. I would suggest rehearsing the section without the glissando to establish the pitch center of the E♭ as well as the note length on the F. Once they are comfortable, add the glissando and strive for an event effect from one note to the next.

The upper woodwinds should be isolated on the staccato quarter notes beginning in m. 19. Strive for unified articulation and note length in all sections.

The dynamic effects beginning at m. 35 are very important as each percussion fill that follows is featured.

The trombones should work carefully to center the 6th position low C in m. 68 and then follow with an even glissando to the first position F. I would suggest rehearsing first at a *mezzo forte* to unify the pitch and glissando effect. After the section is comfortable, add the notated *crescendo* to the *fortissimo*.

I hope that you, your trombones, percussion and full band enjoy **Sticks And Bones**. Best wishes to all for a wonderful performance!



About the Composer

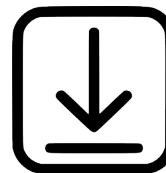


Robert W. Smith (b. 1958) is one of the most popular and prolific composers in America today. He has over 600 publications in print with the majority composed and arranged through his long association with Warner Bros. Publications and the Belwin catalog.

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), Inchon 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.



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featuring the Percussion and Trombone sections

Robert W. Smith
(ASCAP)

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Fl.

Ob.

Cl.

B. Cl.

Bsn.

A. Sax

T. Sax.

Bar. Sax.

Tpt.

Hn.

Trb.

Bar.

Tuba

Mar.

Perc. 1

Perc. 2

Perc. 3

Pno.

7 8 9 10 11 12 13

19

Fl.

Ob.

Cl.

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

19

Tpt.

Hn.

Trb.

Bar.

Tuba

Mar.

Perc. 1

Perc. 2

Perc. 3

Pno.

14 15 16 17 18 19 20

Fl.

Ob.

Cl.

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Trb.

Bar.

Tuba

Mar.

Perc. 1

Perc. 2

Perc. 3

Pno.

21

22

23

24

25

26

27

27

mf

mp

f

f

mp

f

For reference only. Not valid for performance.

Fl.

Ob.

Cl.

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Trb.

Bar.

Tuba

Mar.

Perc. 1

Perc. 2

Perc. 3

Pno.

28

29

30

31

32

33

34

35

Fl.

mp *f* mp *f* mf *f*

Ob.

mp *f* mp *f* mf *f*

Cl.

mp *f* mp *f* mf *f*

B. Cl.

mp *f* mp *f* mf *f*

Bsn.

mp *f* mp *f* mf *f*

A. Sax.

mp *f* mp *f* mf *f*

T. Sax.

mp *f* mp *f* mf *f*

Bar. Sax.

mp *f* mp *f* mf *f*

35

Tpt.

mp *f* mp *f* mf *f*

Hn.

mp *f* mp *f* mf *f*

Trb.

mp *f* mp *f* mf *f*

Bar.

mp *f* mp *f* mf *f*

Tuba

mp *f* mp *f* mf *f*

Mar.

mp *f* mp *f* mf *f*

Perc. 1

f mf *f*

Perc. 2

f mf *f*

Perc. 3

f mf *f*

Pno.

mp *f* mp *f* mf *f*

35 36 37 38 39 40 41

Fl.

Ob.

Cl.

B. Cl.

Bsn.

A. Sax

T. Sax.

Bar. Sax.

Tpt.

Hn.

Trb.

Bar.

Tuba

Mar.

Perc. 1

Perc. 2

Perc. 3

Pno.

42 43 44 45 46 47 48

For reference only: Not valid for performance

[illegible]

65

Fl. *f* *ff*

Ob. *f* *ff*

Cl. *f* *ff*

B. Cl. *f* *ff*

Bsn. *f* *ff*

A. Sax. *f* *ff*

T. Sax. *f* *ff*

Bar. Sax. *f* *ff*

65

Tpt. *f* *ff*

Hn. *f* *ff*

Trb. *f* *ff*

Bar. *f* *ff*

Tuba *f* *ff*

Mar. *f* *p* *f* *ff*

Perc. 1 *f* *p* *f* *ff*

Perc. 2 *f* *p* *f* *ff*

Perc. 3 *f* *p* *f* *ff*

Pno. *f* *ff*

63 64 65 66 67 68 69