

FULL CONDUCTOR SCORE

Catalog No: CTS-8029-01

FLEXIBLE ENSEMBLE SERIES

GOD OF OUR FATHERS

for Flexible Ensemble

CLAUDE T. SMITH

ARRANGED BY

JOSEPH BENJAMIN EARP



CLAUDE T. SMITH
PUBLICATIONS, INC.

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GOD OF OUR FATHERS

for Flexible Ensemble

CLAUDE T. SMITH

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Instrumentation

1 Conductor Score

Part 1

4 Flute
4 B♭ Clarinet, B♭ Trumpet
2 Oboe, Violin

Part 2

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

Part 3

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

Part 4

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

Part 5

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

Percussion

1 Percussion 1: Chimes
2 Percussion 2: Xylophone, Gong
1 Percussion 3: Timpani
3 Percussion 4: Snare Drum, Bass Drum, Crash Cymbals, Bongos, Timbales

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 31)

Program Notes

God of Our Fathers is based on the hymn with the same name and is one of the most iconic American Christian hymns dating back to the 19th-century. Claude T. Smith's concert band arrangement of this hymn has become a staple of band literature.

The hymn, *God of Our Fathers*, is a 19th-century American Christian hymn, written in 1876 to commemorate the 100th anniversary of the United States Declaration of Independence. The hymn was written by Daniel C. Roberts, a priest in the Protestant Episcopal Church serving, at the time, as rector of St. Thomas and Grace Episcopal churches in Brandon, Vermont.

In 1892, Roberts sent the hymn anonymously to the General Convention of the Episcopal Church to be considered by a group tasked with revising the Episcopal hymnal. If the group accepted his hymn, Roberts said he would send them his name. The commission approved it. The hymnal editor and organist George W. Warren were to choose a hymn for the celebration of the Centennial of the United States Constitution. They chose Roberts' lyrics, which were originally sung to a tune called "Russian Hymn." Warren wrote a new tune called "National Hymn."

Claude T. Smith is well known for taking hymns and creating masterful pieces of music. This piece is certainly no exception. The familiar E-flat major bravura fanfare, which announces our national hymn, transitions to the minor key with soft muted trumpets and trombones. A somber flute solo of the hymn tune follows and is manipulated into several variations and a fugato then back to the major key. The audience, choir, orchestra, or band performers then have the option to sing the first stanza at the end. The hymn tune is brought back one last time for a dramatic finale. *God of Our Fathers* is also available for brass choir, band, orchestra, and an edition for SATB Choir with piano/organ, which may be used in a mass band/orchestra/choir setting as well.

This flexible arrangement allows ensembles to perform the work with as few as ten musicians providing accessibility and flexibility for numerous instrumentation needs, while still allowing a full ensemble sound.

Notes from the Composer's Daughter

My father's arrangement of *God of Our Fathers* is my favorite composition. The original arrangement was commissioned by the Henderson, NE Community Schools for their Brass Choir, Rod Drews, conductor. It was premiered in Bethesda Mennonite Church in Henderson, NE in 1973. In 1974, dad wrote the choral octavo (SATB) that we used often in church services, since he was the choir director of the First Presbyterian Church of Chillicothe, MO. Dad's faith was strong, and he used music to glorify God in his music.

At the end of 1974, dad composed the band version of *God of Our Fathers* which the Chillicothe, MO High School Band performed at the 1975 Missouri Music Educators Association convention, with dad conducting. I had the honor of performing the bassoon solo, which is a memory I will forever cherish.

The orchestra arrangement is in the same key as the band version and may be performed together and can also include the choral arrangement performed by a choral ensemble, with the audience singing on the final verse.

Pam Smith Kelly

Conductor's Instructions

At measure 114, it is suggested that the conductor ask the audience to sing the first stanza of the hymn, which is printed below. If this is done (and it can be very effective), it must be indicated to the audience before the composition begins that they are invited to participate. At measure 114, the conductor should turn around and conduct the audience. It is necessary to have the text included on the printed program. If this is not possible, the text should be printed separately and handed out to the audience. Do not have the audience sing unless they have the printed text.

God Of Our Fathers

by Daniel C. Roberts

*God of our Fathers, whose almighty hand
Leads forth in beauty all the starry band.
Of shining worlds in splendor through the skies,
Our grateful songs before Thy throne arise.*

LICENSING THIS WORK

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GOD OF OUR FATHERS

for Flexible Ensemble

Claude T. Smith, ASCAP
arr. Joseph Benjamin Earp

Lento Rubato

(Muted Brass Preferred m. 1 - m. 4)

1

Flute - Part 1
B♭ Clarinet - Part 1
B♭ Trumpet - Part 1
Oboe - Part 1
Violin - Part 1

2

Flute - Part 2
B♭ Clarinet - Part 2
B♭ Trumpet - Part 2
E♭ Alto Saxophone - Part 2
Oboe - Part 2
Violin - Part 2

3

B♭ Clarinet - Part 3
B♭ Trumpet - Part 3
E♭ 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
B♭ 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
E♭ Baritone Saxophone - Part 5
Tuba - Part 5

Percussion 1
Chimes

Percussion 2
Xylophone
Gong

Percussion 3
Timpani

Percussion 4
Snare Drum
Bass Drum
Crash Cymbals
Bongos
Timbales

2 3 4 5 6

9
(Solo Flute Preferred m. 8 beat 4 - m. 24)

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
Chimes
Perc. 2
Xylo.
Gong
Perc. 3
Perc. 4

7 8 9 10 11 12

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
Chimes
Perc. 2
Xylo.
Gong
Perc. 3
Perc. 4

Not valid for performance.

25

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
Chimes
Perc. 2
Xylo.
Gong
Perc. 3
Perc. 4

For reference only. Not valid for performance.

19 20 21 22 23 24 25

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
Chimes

Perc. 2
Xylo.
Gong

Perc. 3

Perc. 4

26 27 28 29 30 31 32

Not valid for performance.

Allegretto $\text{♩} = 76-80$

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
Chimes
Perc. 2
Xylo.
Gong
Perc. 3
Perc. 4

39 40 41 42 43

47

Solo (Flute Preferred m. 47 - m. 62)

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
Chimes
Perc. 2
Xylo.
Gong
Perc. 3
Perc. 4

44 45 46 47 48 49

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
Chimes

Perc. 2
Xylo.
Gong

Perc. 3

Perc. 4

50 51 52 53 54 55

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
Chimes

Perc. 2
Xylo.
Gong

Perc. 3

Perc. 4

56 57 58 59 60 61

67

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
Chimes

Perc. 2
Xylo.
Gong

Perc. 3

Perc. 4

p *mf*

S. D.

62 63 64 65 66 67

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
Chimes

Perc. 2
Xylo.
Gong

Perc. 3

Perc. 4

68 69 70 71 72 73

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
Chimes

Perc. 2
Xylo.
Gong

Perc. 3

Perc. 4

74 75 76 77 78 79 80

86

89

Allegro Vivace ♩ = 144

(Woodwinds/Strings Preferred m. 89 - m. 117)

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
Chimes

Perc. 2
Xylo.
Gong

Perc. 3

Perc. 4

Bongos
Timbales
S. D.
Bongos

B.D.

87 88 89 90 91 92 93 94

96

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
Chimes

Perc. 2
Xylo.
Gong

Perc. 3

Perc. 4

Bongos

Timbales

S. D.

mf

f

8^{va}

3

3

95

96

97

98

99

100

103

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
Chimes

Perc. 2
Xylo.
Gong

Perc. 3

Perc. 4
Bongos

Timbales

S. D.

101 102 103 104 105 106

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. 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
Chimes

Perc. 2
Xylo.
Gong

Perc. 3

Perc. 4

Bongos

107 108 109 110 111 112

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
Chimes

Perc. 2
Xylo.
Gong

Perc. 3

Perc. 4
Timbales
S. D.
Bongos

(Brass Preferred beat 3 of m. 117 - m. 121)

113 114 115 116 117 118

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
Chimes

Perc. 2
Xylo.
Gong

Perc. 3

Perc. 4

Timbales

Bongos

Timbales

(2)

119 120 121 122 123 124

131

132 Andante ♩ = 88

(Brass Preferred m. 137 - m. 141)

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

Chimes

Perc. 2

Xylo.

Gong

Perc. 3

Perc. 4

132 133 134 135 136 137 138

(Woodwinds/Strings Preferred m. 142 - m. 149)

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
Chimes

Perc. 2
Xylo.
Gong

Perc. 3

Perc. 4

139 140 141 142 143 144 145

The image displays a page from a musical score, likely for a symphony or concert band. The score is organized into systems, with each system containing multiple staves for different instruments. The instruments listed on the left include:

- 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 Chimes
- Perc. 2 Xylo. Gong
- Perc. 3
- Perc. 4

The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *mf*, *f*, *marc.*). There are also performance instructions like "rit." (ritardando) and "(Brass Preferred m. 150)". The page is numbered 146 at the bottom left and 150 at the bottom center. A large, diagonal watermark reading "Not Valid for Performance" is overlaid across the entire page.

(Brass Preferred m. 154)

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
Chimes

Perc. 2
Xylo.
Gong

Perc. 3

Perc. 4

153

154

155

156

157

Not Valid for Performance

(Brass Preferred m. 158)

1

Fl. - Part 1

Cl. - Part 1

Tpt. - Part 1

Ob. - Part 1

Vln. - Part 1

(Brass Preferred m. 158)

2

Fl. - Part 2

Cl. - Part 2

Tpt. - Part 2

A. Sax. - Part 2

Ob. - Part 2

Vln. - Part 2

(Brass Preferred m. 158)

3

Cl. - Part 3

Tpt. - Part 3

A. Sax. - Part 3

Hn. - Part 3

Vln. - Part 3

Vla. - Part 3

(Brass Preferred m. 162)

4

Hn. - Part 4

Tbn./Cel. - Part 4

Euph./Bsn. - Part 4

T. Sax. - Part 4

Euph. TC - Part 4

(Brass Preferred m. 162)

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
Chimes

Perc. 2
Xylo.
Gong

Perc. 3

Perc. 4

Solo

f

p

+ Cym.

158 159 160 161 162

163 164 165 166

168

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.