

RWS SYMPHONY BAND SERIES

FULL CONDUCTOR SCORE

Catalog No: RWS-2204-01

# The Blue Window

(Mvt. 2 from "Three Conversations with Matisse")

Robert W. Smith

*For reference only.  
Not valid for performance.*

**RWS**  
*Symphony Band Series*

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

# RWS SYMPHONY BAND SERIES

## The Blue Window

(Mvt. 2 from "Three Conversations with Matisse")

Robert W. Smith

### INSTRUMENTATION

|                                    |   |                                              |   |
|------------------------------------|---|----------------------------------------------|---|
| Conductor Score .....              | 1 | B $\flat$ Trumpet 1 .....                    | 3 |
| Alto Saxophone Solo .....          | 1 | B $\flat$ Trumpet 2 .....                    | 3 |
| Piccolo .....                      | 1 | B $\flat$ Trumpet 3 .....                    | 3 |
| Flute 1 .....                      | 5 | F Horn 1 .....                               | 2 |
| Flute 2 .....                      | 5 | F Horn 2 .....                               | 2 |
| Oboe 1 .....                       | 1 | Trombone 1 .....                             | 2 |
| Oboe 2 .....                       | 1 | Trombone 2 .....                             | 2 |
| B $\flat$ Clarinet 1 .....         | 4 | Trombone 3 .....                             | 2 |
| B $\flat$ Clarinet 2 .....         | 4 | Euphonium B.C. ....                          | 2 |
| B $\flat$ Clarinet 3 .....         | 4 | Euphonium T.C. ....                          | 2 |
| B $\flat$ Bass Clarinet .....      | 2 | Tuba .....                                   | 4 |
| E $\flat$ Contralto Clarinet ..... | 1 | Piano .....                                  | 1 |
| Bassoon 1-2 .....                  | 2 | Mallet Percussion: Bells .....               | 1 |
| E $\flat$ Alto Saxophone 1 .....   | 3 | Timpani .....                                | 1 |
| E $\flat$ Alto Saxophone 2 .....   | 3 | Percussion: Suspended Cymbal, Triangle ..... | 2 |
| B $\flat$ Tenor Saxophone 1 .....  | 1 |                                              |   |
| B $\flat$ Tenor Saxophone 2 .....  | 1 |                                              |   |
| E $\flat$ Baritone Saxophone ..... | 1 |                                              |   |

### PROGRAM NOTE

The composer writes, "I have been fascinated with Henri Matisse and his creative approach for almost a lifetime. Having lived in France for 4 years as a young child, I became interested in his images and use of color and light in multiple mediums. As a young composer and almost 20 years later, I attended an exhibition of his work at the National Gallery of Art in Washington D.C."

"During my visit to the National Gallery, I was able to fully experience the cycle and development of an artist's idea beginning with one of Matisse's paintings of a model seated in the south of France. After completing the one canvas, he asked the model to return to the exact location on subsequent days and at different times to fully explore the setting and light. The result was a series of canvases with the same model as the subject but with a different perspective and lighting on each visual image. Viewing that series of canvases provided an amazing journey through his creative process. Many times, it was not the original idea that was the most artistic. His best image was perhaps another canvas of the same idea yet somewhere down the artistic cycle where his creative thoughts had come full circle."

"With this three-movement work for saxophone and concert band, I explored three different images by Matisse. Beginning with "The Dance" (1909), the piece will progress to "The Blue Window" (1913). The final movement is based on "Portrait de famille - The Music Lesson" (1916). Each of these images speak to me on multiple levels. It is my hope the music will do the same for the saxophone soloist and their audience."

#### Movement 2 "The Blue Window"

**The Blue Window** is a subdued departure from the artist's earlier, more colorful works. During this time of his life and career, Matisse was beginning to gain recognition for his work. Broadly conceived themes that allowed freedom of form and expression suited Matisse's method of working.

A major reason for the beauty of **The Blue Window** is the careful alignment of all elements of the painting. In addition, every aspect of the composition has a relationship with all others. The clarity that Matisse achieved here was in the form of structured vertical and horizontal bands and the cool blue palette that Matisse painted over other sheets of color.

Although intellectually sophisticated, Matisse always emphasized the importance of instinct when producing art. He argued that colors, shapes, and lines should dictate how they might be employed in relation to one another and that an artist didn't have complete control over color and form. He often shared his delight in abandoning himself to the forces of color and design.

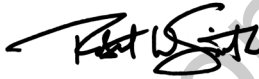
## NOTES TO CONDUCTOR

The piano plays an important role in this work. Please use a concert grand if possible. In addition, position the piano for musical presence and connection with the soloist.

*Three Conversations With Matisse* was composed for a consortium of gifted saxophone artists under the leadership of Dr. Dave Camwell. I offer my sincere thanks and eternal gratitude to the members of the consortium for the opportunity to collaborate on this very special musical endeavor. The consortium includes the following saxophone artists:

|                    |                   |
|--------------------|-------------------|
| Dave Camwell       | Rad Bolt          |
| Stephen Page       | Neal Postma       |
| Jessica Voigt-Page | Diane Hunger      |
| Sean Garde         | Kim Bain          |
| Mark McArthur      | Gail B Levinsky   |
| Noah Bruening      | Brian Kauth       |
| Hayley Plauger     | Sara Whipple      |
| Bryan Polacek      | Dannel Espinoza   |
| Jeremy Koch        | Matt Evans        |
| Wyatt Anderson     | Jeff Humphrey     |
| Michael Bovenzi    | Cary Jacobs       |
| Rulon Brown        | Christopher Gugel |
| Lincoln Havranek   | Mike Wilson       |
| Cory Barnfield     | Matthew Younglove |
| Scott Sandberg     | Xin Gao           |
| James Miglia       | Tiffany Wurth     |
| Dan Ferri          | Joe Murphy        |

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 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.

for the Matisse Saxophone Consortium coordinated by Dave Camwell

# THE BLUE WINDOW

(Mvt. 2 from “Three Conversations with Matisse”)

## Conductor Score

RWS-2204-00

Robert W. Smith (ASCAP)

Gently ♩ = 84 - 88

*rit.*

Alto Saxophone Solo

Piccolo

Flute 1

Flute 2

Oboe 1

Oboe 2

B♭ Clarinet 1

B♭ Clarinet 2

B♭ Clarinet 3

B♭ Bass Clarinet

E♭ Contralto Clarinet

Bassoon 1-2

E♭ Alto Saxophone 1

E♭ Alto Saxophone 2

B♭ Tenor Saxophone 1

B♭ Tenor Saxophone 2

E♭ Baritone Saxophone

B♭ Trumpet 1

B♭ Trumpet 2

B♭ Trumpet 3

F Horn 1

F Horn 2

Trombone 1

Trombone 2

Trombone 3

Euphonium B.C.

Tuba

Piano

Mallet Percussion  
Bells

Timpani  
F, G, A, D

Percussion  
Suspended Cymbal  
Triangle

© 2022 RWS Music Company

All Rights Administrated by Ariana Productions LLC, 7615 Martha's Cove Lane, Navarre, FL 32566

International Copyright Secured. All Rights Reserved. Printed in U. S. A.

WARNING! This composition is protected by copyright law. To copy or reproduce it by any means is an infringement of the copyright law.

9 *a tempo*

A. Sax. Solo *cresc.* *dim.*

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Clar. 1

Clar. 2

Clar. 3

B. Cl.

C. Alt. Cl.

Bsn. 1-2

A. Sax 1

A. Sax 2

T. Sax 1

T. Sax 2

B. Sax

Trpt. 1

Trpt. 2

Trpt. 3

F. Hn. 1

F. Hn. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph. B.C.

Tuba

Pno. *mp*

Mlt.

Timp.

Perc.

9 10 11 12 13 14 15 16

For reference only. Not valid for performance.

A. Sax. Solo *rit.* *mp*

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Clar. 1

Clar. 2

Clar. 3

B. Cl.

C. Alt. Cl.

Bsn. 1-2

A. Sax 1

A. Sax 2

T. Sax 1

T. Sax 2

B. Sax

Trpt. 1 *rit.*

Trpt. 2

Trpt. 3

F. Hn. 1

F. Hn. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph. B.C.

Tuba

Pno.

Mlt.

Timp.

Perc. *Sus. Cym.* *p*

25 *a tempo*

A. Sax. Solo

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Clar. 1

Clar. 2

Clar. 3

B. Cl.

C. Alt. Cl.

Bsn. 1-2

A. Sax 1

A. Sax 2

T. Sax 1

T. Sax 2

B. Sax

*dim.*

*p*

*mf*

*p*

*mf*

*p*

*mf*

*p*

*mf*

*Solo*

*mf* *with expression*

*mf*

25 *a tempo*

Trpt. 1

Trpt. 2

Trpt. 3

F Hn. 1

F Hn. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph. B.C.

Tuba

Pno.

Mlt.

Timp.

Perc.

*mp*

*mp*

25 26 27 28 29 30 31 32

For reference only. Not valid for performance.

A. Sax. Solo

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Clar. 1

Clar. 2

Clar. 3

B. Cl.

C. Alt. Cl.

Bsn. 1-2

A. Sax 1

A. Sax 2

T. Sax 1

T. Sax 2

B. Sax

Trpt. 1

Trpt. 2

Trpt. 3

F. Hn. 1

F. Hn. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph. B.C.

Tuba

Pno.

Mlt.

Timp.

Perc.

31 34 35 36 37 38 39 40

# 41 With Motion ♩ = 92 - 96

opt. ad. lib.

A. Sax. Solo *mf*

Picc. *mp*

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1 *mp*

Ob. 2 *mp*

Clar. 1 *mp*

Clar. 2 *mp*

Clar. 3 *mp*

B. Cl. *mp*

C. Alt. Cl. *mp*

Bsn. 1-2 *mp* Tutti

A. Sax 1 *mp*

A. Sax 2 *mp*

T. Sax 1 *mp*

T. Sax 2 *mp*

B. Sax *mp*

# 41 With Motion ♩ = 92 - 96

Trpt. 1

Trpt. 2

Trpt. 3

F. Hn. 1 *mp* stagger breathe

F. Hn. 2 *mp* stagger breathe

Tbn. 1 *mp* stagger breathe

Tbn. 2 *mp* stagger breathe

Tbn. 3 *mp* stagger breathe

Euph. B.C. *mp* stagger breathe

Tuba *mp* stagger breathe

Pno. *mf*

Mlt.

Timp. *mf* *p*

Perc. *mp* *p*

49

*a tempo*

A. Sax. Solo *f*

Picc. *tr* (half step trill)

Fl. 1 *mf* *tr* (half step trill)

Fl. 2 *mf* *tr* (half step trill)

Ob. 1 *mf* *tr* (half step trill)

Ob. 2 *mf* *tr* (half step trill)

Clar. 1 *mf*

Clar. 2 *mf*

Clar. 3 *mf*

B. Cl. *mf*

C. Alt. Cl. *mf*

Bsn. 1-2 *mf*

A. Sax 1 *mf*

A. Sax 2 *mf*

T. Sax 1 *mf*

T. Sax 2 *mf*

B. Sax *mf*

49

*a tempo*

Harmon Mute

Trpt. 1 *mf* Harmon Mute

Trpt. 2 *mf* Harmon Mute

Trpt. 3 *mf* Harmon Mute

F. Hn. 1 *mf*

F. Hn. 2 *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

Tbn. 3 *mf*

Euph. B.C. *mf*

Tuba *mf*

Pno. *f*

Mlt. *mf*

Timp.

Perc. *mf* Triangle

## 61

61

**65** *a tempo*  
*opt. ad lib. to end*

A. Sax. Solo *cresc.* *dim.*

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Clar. 1 *p* *mf* *p*

Clar. 2 *p* *mf* *p*

Clar. 3 *p* *mf* *p*

B. Cl. *p* *mf* *p*

C. Alt. Cl. *p* *mf* *p*

Bsn. 1-2 *Solo* *mp*

A. Sax 1

A. Sax 2

T. Sax 1

T. Sax 2

B. Sax

**65** *a tempo*

Trpt. 1

Trpt. 2

Trpt. 3

F. Hn. 1

F. Hn. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph. B.C.

Tuba

Pno. *mp*

Mlt.

Timp. *D to C*

Perc. *p*

65 66 67 68 69 70 71 72 73

A. Sax. Solo

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Clar. 1

Clar. 2

Clar. 3

B. CL.

C. Alt. CL.

Bsn. 1-2

A. Sax 1

A. Sax 2

T. Sax 1

T. Sax 2

B. Sax

Trpt. 1

Trpt. 2

Trpt. 3

F. Hn. 1

F. Hn. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph. B.C.

Tuba

Pno.

Mlt.

Timp.

Perc.

74 75 76 77 78 79 80 81 82 83

