

RWS SYMPHONY BAND SERIES

FULL CONDUCTOR SCORE

Catalog No: RWS-2205-01

The Music Lesson

(Mvt. 3 from "Three Conversations with Matisse")

Robert W. Smith

*For reference only.
Not valid for performance.*

RWS
Symphony Band Series

RWS MUSIC
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The Music Lesson

(Mvt. 3 from "Three Conversations with Matisse")

Robert W. Smith

INSTRUMENTATION

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

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 3 "The Music Lesson"

Matisse often created variations on themes that he had already treated. "The Piano Lesson" is an abstract work created in 1916 that brings into focus the diligence and discipline of the musician through Cubist technique developed by Pablo Picasso.

In the subsequent and less abstract painting *The Music Lesson*, Matisse created a variation of his original idea. In fact, Matisse created a painting of a painting and a painting of a sculpture. Matisse removed everything that is not essential from the 1916 canvas. He did, however, keep elements such as the word "Pleyel", an homage to the French piano maker, and a flowing wrought iron fence.

So why then retain these letters? And why retain the playful swirling wrought iron fence? According to Jack Flam, a leading Matisse scholar, Matisse wants us to read the letters from right to left and then continue to read past the music stand by jumping to the curving iron fence which he believes to be an abstract expression or visual equivalent of the music (art) that is being produced. The eye is then led to the garden where the flowing lines are repeated and expanded in the foliage of the beautiful French scene. The use of the Matisse family throughout makes this artistic statement very personal to artist and viewer alike.

Robert W. Smith was inspired by the command and structure of line between the two Matisse musical lesson canvases. From the strict structure of the opening piano statement to the classically influenced melodic interplay with the saxophone, the piece moves into a more flowing musical environment highlighted by a virtuosic cadenza. The recapitulation of the initial melodic lines completes our music lesson and provides a strong conclusion to the entire suite.

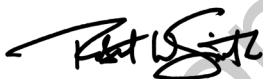
NOTES TO CONDUCTOR

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 MUSIC LESSON

(Mvt. 3 from “Three Conversations with Matisse”)

Conductor Score

RWS-2205-00

Robert W. Smith (ASCAP)

Playful ♩ = 144 - 152

Alto Saxophone Solo

Flute 1

Flute 2

Oboe 1

Oboe 2

B♭ Clarinet 1

B♭ Clarinet 2

B♭ Clarinet 3

B♭ Bass Clarinet

E♭ Contralto Clarinet

Bassoon

E♭ Alto Saxophone 1

E♭ Alto Saxophone 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Trumpet 1

B♭ Trumpet 2

B♭ Trumpet 3

F Horn 1

F Horn 2

F Horn 3

Trombone 1

Trombone 2

Trombone 3

Euphonium B.C.

Tuba

Piano

Mallet Percussion

Timpani

Percussion 1

Percussion 2

For reference only. Not valid for performance.

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9

- 5 -

13

A. Sax. Solo *mf*
 Fl. 1
 Fl. 2
 Ob. 1 *Solo mp*
 Ob. 2 *Solo mp*
 Clar. 1
 Clar. 2
 Clar. 3
 B. Cl. *Tutti mp*
 C. Alt. Cl. *mp*
 Bsn. *Solo mp*
 A. Sax 1 *mp*
 A. Sax 2 *mp*
 T. Sax *mp*
 B. Sax *mp*
 13
 Trpt. 1
 Trpt. 2
 Trpt. 3
 F. Hn. 1 *mp*
 F. Hn. 2 *mp*
 F. Hn. 3 *mp*
 Tbn. 1
 Tbn. 2
 Tbn. 3
 Euph. B.C.
 Tuba *One Player mp*
 Pno.
 Mlt.
 Timp.
 Perc. 1
 Perc. 2

14 15 16 17 18

21

A. Sax. Solo *mp* *mp* *mp*
 Fl. 1 Solo
 Fl. 2 Solo
 Ob. 1
 Ob. 2
 Clar. 1 Solo *mp* *mp* *mp*
 Clar. 2
 Clar. 3
 B. Cl. Solo *mp* *mp* *mp*
 C. Alt. Cl.
 Bsn. *mp* *mp* *mp*
 A. Sax 1
 A. Sax 2
 T. Sax
 B. Sax
 21
 Trpt. 1
 Trpt. 2
 Trpt. 3
 F Hn. 1
 F Hn. 2
 F Hn. 3
 Tbn. 1
 Tbn. 2
 Tbn. 3
 Euph. B.C.
 Tuba
 Pno. *mp* *mp* *mp*
 Mlt.
 Timp.
 Perc. 1 *mp* *mf*
 Perc. 2

A. Sax. Solo

FL 1

FL 2

Ob. 1

Ob. 2

Clar. 1

Clar. 2

Clar. 3

B. CL

C. Alt. CL

Ban.

A. Sax 1

A. Sax 2

T. Sax

B. Sax

This is a musical score for the piece "The Last Days of Pompeii" by John Adams. The score is written for a large ensemble, including three Trp. (Trumpets), three F Hn. (Flutes), three Tbn. (Tubas), Euph. B.C. (Euphonium/Bassoon), Tuba, Pao. (Piano), Mlt. (Maracas), Timp. (Timpani), Perc. 1 (Percussion), and Perc. 2 (Percussion). The score is in 2/4 time and features a variety of musical notations, including dynamics (mp, f, pp), articulation (accents, slurs), and performance instructions (Harmon Mute, Gong). A large, diagonal watermark reading "For reference only. Not valid for performance" is overlaid across the entire score.

31

A. Sax. Solo *mf*

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf* One Player

Ob. 2 *mf* One Player

Clar. 1

Clar. 2

Clar. 3

B. Cl.

C. Alt. Cl. *mp*

Bsn.

A. Sax 1 *p*

A. Sax 2 *p*

T. Sax *p*

B. Sax *mp*

31

Trpt. 1

Trpt. 2

Trpt. 3

F. Hn. 1 *p*

F. Hn. 2 *p*

F. Hn. 3 *p*

Tbn. 1

Tbn. 2

Tbn. 3

Euph. B.C.

Tuba *mp*

Pno. *mf*

Mlt.

Timp. *mp*

Perc. 1

Perc. 2

41

A. Sax. Solo
 Fl. 1
 Fl. 2
 Ob. 1
 Ob. 2
 Clar. 1
 Clar. 2
 Clar. 3
 B. CL.
 C. Alt. CL.
 Bsn.
 A. Sax 1
 A. Sax 2
 T. Sax
 B. Sax

41

This musical score is for "The Rose Tree" by Johann Sebastian Bach, arranged for a large ensemble. The score includes parts for Trpt. 1, Trpt. 2, Trpt. 3, F Hn. 1, F Hn. 2, F Hn. 3, Tbn. 1, Tbn. 2, Tbn. 3, Euph. B.C., Tuba, Pno., Mlt., Timp., Perc. 1, and Perc. 2. The music is written in G major and 3/8 time. The score features dynamic markings such as *mf*, *f*, and *pp*. A watermark "For reference only Not valid for performance" is visible across the page.

A. Sax. Solo

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Clar. 1

Clar. 2

Clar. 3

B. CL.

C. Alt. CL.

Bsn.

A. Sax 1

A. Sax 2

T. Sax

B. Sax

Trpt. 1

Trpt. 2

Trpt. 3

F. Hn. 1

F. Hn. 2

F. Hn. 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph. B.C.

Tuba

Pno.

Mlt.

Timp.

Perc. 1

Perc. 2

37 44 45 46 47 48

51

A. Sax. Solo
 Fl. 1
 Fl. 2
 Ob. 1
 Ob. 2
 Clar. 1
 Clar. 2
 Clar. 3
 B. Cl.
 C. Alt. Cl.
 Bsn.
 A. Sax 1
 A. Sax 2
 T. Sax
 B. Sax
 Trpt. 1
 Trpt. 2
 Trpt. 3
 F. Hn. 1
 F. Hn. 2
 F. Hn. 3
 Tbn. 1
 Tbn. 2
 Tbn. 3
 Euph. B.C.
 Tuba
 Pno.
 Mlt.
 Timp.
 Perc. 1
 Perc. 2

For reference only. Not valid for performance.

51
 52
 53
 54

59

A. Sax. Solo
 Fl. 1
 Fl. 2
 Ob. 1
 Ob. 2
 Clar. 1
 Clar. 2
 Clar. 3
 B. Cl.
 C. Alt. Cl.
 Bsn.
 A. Sax 1
 A. Sax 2
 T. Sax
 B. Sax
 Trpt. 1
 Trpt. 2
 Trpt. 3
 F. Hn. 1
 F. Hn. 2
 F. Hn. 3
 Tbn. 1
 Tbn. 2
 Tbn. 3
 Euph. B.C.
 Tuba
 Pno.
 Mlt.
 Timp.
 Perc. 1
 Perc. 2

Musical score for measures 59-60. The score includes parts for various instruments and a piano accompaniment. The key signature is one flat (B-flat). The tempo/mood is marked *mp* (mezzo-piano). The score is divided into measures 59 and 60. A large watermark "For reference only. Not valid for performance." is overlaid diagonally across the page.

For reference only. Not valid for performance.

A. Sax. Solo

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Clar. 1

Clar. 2

Clar. 3

B. Cl.

C. Alt. Cl.

Bsn.

A. Sax 1

A. Sax 2

T. Sax

B. Sax

Trpt. 1

Trpt. 2

Trpt. 3

F. Hn. 1

F. Hn. 2

F. Hn. 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph. B.C.

Tuba

Pno.

Mlt.

Timp.

Perc. 1

Perc. 2

67 62 61 64 63 66

67

A. Sax. Solo *f*
 Fl. 1 *mf*
 Fl. 2 *mf*
 Ob. 1 *mf*
 Ob. 2 *mf*
 Clar. 1 *mf*
 Clar. 2 *mf*
 Clar. 3 *mf*
 B. Cl. *mp*
 C. Alt. Cl. *mp*
 Bsn. *mp*
 A. Sax 1 *mp*
 A. Sax 2 *mp*
 T. Sax *mp*
 B. Sax *mp*
 Trpt. 1 *mp*
 Trpt. 2 *mp*
 Trpt. 3 *mp*
 F. Hn. 1 *mp*
 F. Hn. 2 *mp*
 F. Hn. 3 *mp*
 Tbn. 1 *mp*
 Tbn. 2 *mp*
 Tbn. 3 *mp*
 Euph. B.C. *mp*
 Tuba *mp*
 Pno. *mf*
 Mlt. *mf*
 Timp. *mp*
 Perc. 1 *mp*
 Tambourine
 Perc. 2

67 68 69 70 71 72

A. Sax. Solo
 Fl. 1
 Fl. 2
 Ob. 1
 Ob. 2
 Clar. 1
 Clar. 2
 Clar. 3
 B. Cl.
 C. Alt. Cl.
 Bsn.
 A. Sax 1
 A. Sax 2
 T. Sax
 B. Sax
 Trpt. 1
 Trpt. 2
 Trpt. 3
 F. Hn. 1
 F. Hn. 2
 F. Hn. 3
 Tbn. 1
 Tbn. 2
 Tbn. 3
 Euph. B.C.
 Tuba
 Pno.
 Mlt.
 Timp.
 Perc. 1
 Perc. 2

Musical score for a large orchestra, page 18. The score includes parts for woodwinds, brass, strings, and percussion. A large diagonal watermark reads "Not valid for performance."

94 Cadenza *accel.* *rit.*

A. Sax. Solo *mf* *rit.* *p* *mf*

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

Clar. 1 *mf*

Clar. 2 *mf*

Clar. 3 *mf*

B. CL. *mf*

C. Alt. CL. *mf*

Bsn. *mf*

A. Sax 1 *mp*

A. Sax 2 *mp*

T. Sax *mp*

B. Sax *mp*

Trpt. 1 *rit.* *mp*

Trpt. 2 *mp*

Trpt. 3 *mp*

F. Hn. 1 *mp*

F. Hn. 2 *mp*

F. Hn. 3 *mp*

Tbn. 1 *mp*

Tbn. 2 *mp*

Tbn. 3 *mp*

Euph. B.C. *mp*

Tuba *mp*

Pno. *mf* *mp*

Mlt. *mf* *mp*

Timp. *mp*

Perc. 1 *mf* *mp*

Perc. 2 *mf* *mp*

rit. *rubato*

A. Sax. Solo *f* *p* *cresc.* *f* *mp*

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Clar. 1

Clar. 2

Clar. 3

B. Cl.

C. Alt. Cl.

Bsn.

A. Sax 1

A. Sax 2

T. Sax

B. Sax

rit. *rubato*

Trpt. 1

Trpt. 2

Trpt. 3

F. Hn. 1

F. Hn. 2

F. Hn. 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph. B.C.

Tuba

Pno.

Mlt.

Timp.

Perc. 1

Perc. 2

103 104 105 106 107 108

112

A. Sax. Solo *crusc.* *f* *mp* *mf*

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Clar. 1

Clar. 2

Clar. 3

B. Cl.

C. Alt. Cl.

Bsn.

A. Sax 1

A. Sax 2

T. Sax

B. Sax

Trpt. 1

Trpt. 2

Trpt. 3

F. Hn. 1

F. Hn. 2

F. Hn. 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph. B.C.

Tuba

Pno.

Mlt.

Timp.

Perc. 1

Perc. 2

109 110 111 112 113 114

119 Playful ♩ = 144 - 152

A. Sx. Solo

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Clar. 1

Clar. 2

Clar. 3

B. Cl.

C. Alt. Cl.

Bsn.

A. Sax 1

A. Sax 2

T. Sax

B. Sax

Trpt. 1

Trpt. 2

Trpt. 3

F. Hn. 1

F. Hn. 2

F. Hn. 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph. B.C.

Tuba

Pno.

Mlt.

Timp.

Perc. 1

Perc. 2

115 116 117 118 119 120

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Solo

mf

cue: Bassoon Solo

Solo

mf

f

ff

pp

123

For reference only: Not valid for performance.

A. Sax. Solo *mf*

FL 1 *mp* Solo

FL 2 *mp* Solo

Ob. 1

Ob. 2

Clar. 1 *mp*

Clar. 2

Clar. 3

B. Cl. *mp* Solo

C. Alt. Cl.

Bsn. *mp*

A. Sax 1

A. Sax 2

T. Sax

B. Sax

Trpt. 1

Trpt. 2

Trpt. 3

F. Hn. 1

F. Hn. 2

F. Hn. 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph. B.C.

Tuba

Pno. *mp*

Mlt.

Timp.

Perc. 1

Perc. 2

127 122 123 124 125 126

129

- 25 -

138

A. Sax. Solo *mp*

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Clar. 1

Clar. 2

Clar. 3

B. Cl.

C. Alt. Cl.

Bsn.

A. Sax 1

A. Sax 2

T. Sax

B. Sax

138

Trpt. 1

Trpt. 2

Trpt. 3

F. Hn. 1

F. Hn. 2

F. Hn. 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph. B.C.

Tuba

Pno.

Mlt.

Timp.

Perc. 1

Perc. 2

137 *pp* 138 *f*

A. Sax. Solo

FL 1

FL 2

Ob. 1

Ob. 2

Clar. 1

Clar. 2

Clar. 3

B. Cl.

C. Alt. Cl.

Bsn.

A. Sax 1

A. Sax 2

T. Sax

B. Sax

Trpt. 1

Trpt. 2

Trpt. 3

F. Hn. 1

F. Hn. 2

F. Hn. 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph. B.C.

Tuba

Pno.

Mlt.

Timp.

Perc. 1

Perc. 2

139 140 141 142 143

For reference only. Not valid for performance.

144

A. Sax. Solo
 Fl. 1
 Fl. 2
 Ob. 1
 Ob. 2
 Clar. 1
 Clar. 2
 Clar. 3
 B. Cl.
 C. Alt. Cl.
 Bsn.
 A. Sax 1
 A. Sax 2
 T. Sax
 B. Sax

144

Trpt. 1
 Trpt. 2
 Trpt. 3
 F. Hn. 1
 F. Hn. 2
 F. Hn. 3
 Tbn. 1
 Tbn. 2
 Tbn. 3
 Euph. B.C.
 Tuba
 Pno.
 Mlt.
 Timp.
 Perc. 1
 Perc. 2

For reference only. Not valid for performance.

A. Sax. Solo

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Clar. 1

Clar. 2

Clar. 3

B. Cl.

C. Alt. Cl.

Bsn.

A. Sax 1

A. Sax 2

T. Sax

B. Sax

Trpt. 1

Trpt. 2

Trpt. 3

F. Hn. 1

F. Hn. 2

F. Hn. 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph. B.C.

Tuba

Pno.

Mlt.

Temp.

Perc. 1

Perc. 2

129 131 133 135 137