

FULL CONDUCTOR SCORE

Catalog No: CTS-7870-01

The Music of Claude T. Smith

Eternal Father, Strong to Save for Full Orchestra

Claude T. Smith

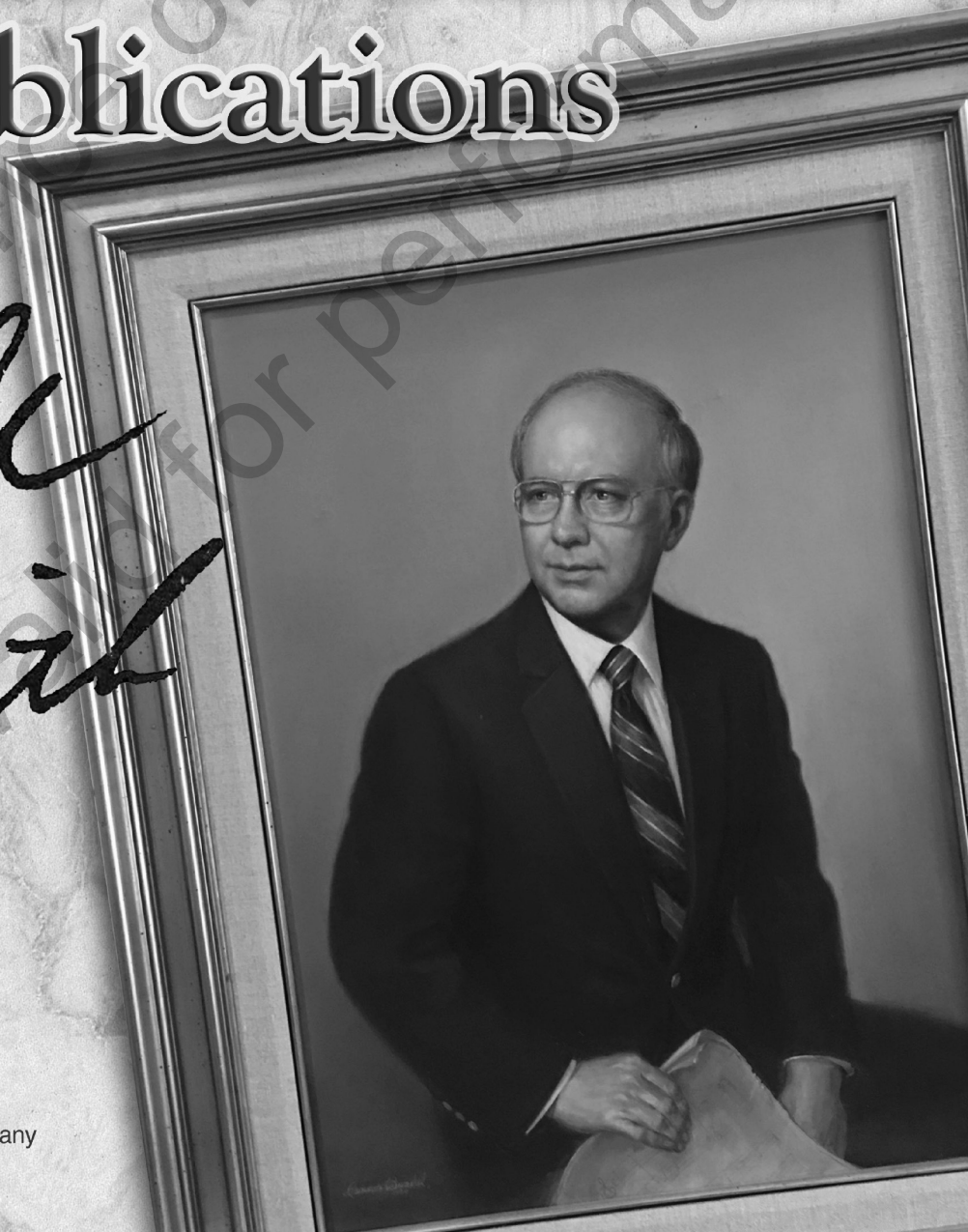
Arranged by James Villani

Claude T. Smith Publications

*Claude
T. Smith*



Distributed exclusively by C.L. Barnhouse Company



ETERNAL FATHER, STRONG TO SAVE

Dedicated to The United States Navy Band in honor of their 50th Anniversary

CDR N. E. Muffley, Conductor

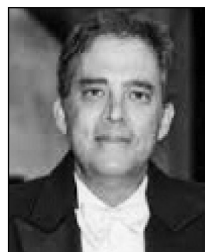
Claude T. Smith

Arranged by James Villani

Instrumentation

Conductor Score	1
Piccolo	1
Flute 1	1
Flute 2	1
Oboe 1/English Horn	1
Oboe 2	1
Clarinet in B $\flat$ 1	1
Clarinet in B $\flat$ 2	1
Bass Clarinet in B $\flat$	1
Bassoon 1	1
Bassoon 2	1
Contrabassoon (Optional)	1
Horn in F 1	1
Horn in F 2	1
Horn in F 3	1
Horn in F 4	1
Trumpet in B $\flat$ 1	1
Trumpet in B $\flat$ 2	1
Trumpet in B $\flat$ 3	1
Trumpet in B $\flat$ 4	1
Trombone 1	1
Trombone 2	1
Trombone 3	1
Trombone 4	1
Tuba	1
Timpani	1
Percussion 1: Chimes, Vibraphone, Susp. Cymbal	2
Percussion 2: Snare Drum	1
Percussion 3: Bass Drum, Crash Cymbals, Chimes	3
Violin I	8
Violin II	8
Viola	5
Violoncello	5
Contrabass	5

About the Arranger



James Villani has been the Music Director of the Manassas Symphony Orchestra, in Manassas, VA, since 2002. Recognized as one of the premiere community orchestras in the nation, the Manassas Symphony promotes both new music and American composers. It has commissioned and premiered nearly 30 works in the past 15 years. For their November 2015 concert, "The Americans," Maestro Villani took on the task of orchestrating one of his

favorite band masterpieces, Claude T. Smith's "Eternal Father, Strong to Save." The orchestra was delighted to have Pam Smith Kelly, Claude's daughter, in the audience and the premiere was met with much-deserved acclaim. James Villani received his Master's Degree in Conducting from Northwestern University, where he studied conducting, wind literature, and arranging with the legendary John P. Paynter. His undergraduate studies were in clarinet and music education at Penn State University.

About the Composer

(see page 24)

**Eternal Father, Strong To Save is also available for
Concert Band CTS-7709-00**

Program Notes

***Eternal Father, Strong To Save* was premiered by the United States Navy Band on March 4, 1975 at the Kennedy Center in Washington D.C.**

For those of us in the U.S. Navy, *Eternal Father, Strong to Save* carries a special meaning. Its presence is ubiquitous from the time we enter the service. We hear its strains softly in the background as accompaniment to the benediction at every ceremony we attend. More significantly, it is the final hymn played as Navy veterans are laid to rest at Arlington National Cemetery and other locations around the globe. It is also a living, ever-changing composition as verses have been added to keep pace with changing technology and our exploration of space.

Claude T. Smith's incredible composition captures the essence of this significant hymn. From the grandeur of the opening fanfare, to the fugal introduction of the theme, to the final revelation of the chorale in its reverent glory. The composition is as relevant today as the day it was premiered.

CAPT Kenneth C. Collins, USN

Commanding Officer/Leader United States Navy Band, Washington, D. C.

I met Claude on a Navy Band tour in the early 1970's. We were doing a piece of his on the concert and he attended the concert. I performed a solo on the concert and we met after the concert for the first time. This began a lifelong friendship. In 1975, the US Navy Band was celebrating its 50th Anniversary. I talked to CDR N. E. Muffley and asked if he would like for me to approach Claude about a piece for our concert. He said, "Most definitely," so I asked Claude to write a composition for the band. This work was *Eternal Father, Strong to Save*, which is an arrangement of the Navy Hymn. It immediately became a tour piece on many of our national tours.

MUCM Dale Underwood (Ret).

United States Navy Band, Washington, D. C.

LICENSING THIS WORK

Visit barnhouse.com to obtain information on mechanical (recording) or derivative (arranging) licenses.

ETERNAL FATHER, STRONG TO SAVE

Claude T. Smith ASCAP

arr. James Villani

Maestoso $\text{♩} = 100$

Piccolo

Flute 1, 2

Oboe 1, 2

Clarinet in B $\flat$ 1, 2

Bass Clarinet in B $\flat$

Bassoon 1, 2

Contrabassoon

Horn in F 1, 2

Horn in F 3, 4

Trumpet in B $\flat$ 1, 2

Trumpet in B $\flat$ 3, 4

Trombone 1, 2

Trombone 3, 4

Tuba

Timpani

Percussion 1
Chimes
Vibraphone
Susp. Cymbal

Percussion 2
Snare Drum

Percussion 3
Bass Drum
Crash Cymbals
Chimes

Violin I

Violin II

Viola

Violoncello

Contrabass

Maestoso $\text{♩} = 100$

2 3 4 5

Picc.
 Fl. 1, 2
 Ob. 1, 2
 Cl. 1, 2
 B. Cl.
 Bsn. 1, 2
 Cbsn.
 Hn. 1, 2
 Hn. 3, 4
 Tpt. 1, 2
 Tpt. 3, 4
 Tbn. 1, 2
 Tbn. 3, 4
 Tba.
 Timp.
 Chim.
 S. D.
 B. D.
 Cr. Cym.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

rit. accel. 15 a tempo

Picc. *mp* *fp* *ff*

Fl. 1, 2 *mp* *fp* *ff*

Ob. 1, 2 *mp* *fp* *ff*

Cl. 1, 2 *mp* *fp* *ff*

B. Cl. *fp* *ff*

Bsn. 1, 2 *mp* *fp* *ff*

Cbsn. *mp* *fp* *ff*

Hn. 1, 2 *mp* *fp* *ff*

Hn. 3, 4 *mp* *fp* *ff*

Tpt. 1, 2 *mf* *ff*

Tpt. 3, 4 *mf* *ff*

Tbn. 1, 2 *mf* *ff*

Tbn. 3, 4 *mf* *ff*

Tba. *p* *fp* *ff*

Timp. *fp* *ff*

Chim.

S. D. *fp* *ff*

B. D. Cr. Cym.

Vln. I *fp* *ff*

Vln. II *fp* *ff*

Vla. *fp* *ff*

Vc. *fp* *ff*

Cb. *fp* *ff*

11 12 13 14 15

Picc.
 Fl. 1, 2
 Ob. 1, 2
 Cl. 1, 2
 B. Cl.
 Bsn. 1, 2
 Cbsn.
 Hn. 1, 2
 Hn. 3, 4
 Tpt. 1, 2
 Tpt. 3, 4
 Tbn. 1, 2
 Tbn. 3, 4
 Tba.
 Timp.
 Chim.
 S. D.
 B. D.
 Cr. Cym
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

molto rit. **Allegro vivace** ♩ = 152 **26**

Picc.

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tpt. 3, 4

Tbn. 1, 2

Tbn. 3, 4

Tba.

Timp.

Chim.

S. D.

B. D.
Cr. Cym

Crash

molto rit. **Allegro vivace** ♩ = 152 **26**

Vln. I

Vln. II

Vla.

Vc.

Cb.

English Horn in Ob. 1
(cued in Ob. 2)

mp

p

ff

solo

div.

p

mp

For reference only. Not valid for performance.

Picc.
 Fl. 1, 2
 Eng. Hn.
 Cl. 1, 2
 B. Cl.
 Bsn. 1
 Bsn. 2
 Bsn. 1, 2
 Cbsn.
 Hn. 1, 2
 Hn. 3, 4
 Tbn. 1, 2
 Tbn. 3, 4
 Tba.
 Timp.
 Vib.
 S. D.
 B. D.
 Cr. Cym.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

7
 8
 7
 8

39 40 41 42 43 44 45 46 47

This image shows a page of a musical score, likely for a symphony orchestra. The score is written for multiple instruments, including woodwinds (Piccolo, Flute 1 & 2, English Horn, Clarinet 1 & 2, Bassoon 1 & 2, Contrabassoon), brass (Horn 1 & 2, Horn 3 & 4, Trumpet 1 & 2, Trumpet 3 & 4, Trombone 1 & 2, Trombone 3 & 4, Tuba), percussion (Timpani, Vibraphone, Snare Drum, Bass Drum, Cymbals), and strings (Violin I & II, Viola, Violoncello, Contrabass). The score is written in a common time signature (C) and features various musical notations, including notes, rests, and dynamic markings such as *mp* (mezzo-piano) and *mf* (mezzo-forte). A large, diagonal watermark reading "For reference only. Not valid for performance." is overlaid across the center of the page. The page number "52" is visible in the top right corner.

60

Picc.

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tpt. 3, 4

Tbn. 1, 2

Tbn. 3, 4

Tba.

Timp.

S. D.

B. D.

Cr. Cym

Vln. I

Vln. II

Vla.

Vc.

Cb.

55

56

57

58

59

60

For reference only. Not valid for performance.

Picc.

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tpt. 3, 4

Tbn. 1, 2

Tbn. 3, 4

Tba.

Timp.

S. D.

B. D.
Cr. Cym

Vln. I

Vln. II

Vla.

Vc.

Cb.

7 4

8 4

7 4

8 4

61 62 63 64 65 66

74

86

Picc.

Fl. 1, 2

Ob. 1, 2

Cl. 1

Cl. 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tpt. 3, 4

Tbn. 1, 2

Tbn. 3, 4

S. D.

B. D.
Cr. Cym

Vln. I

Vln. II

Vla.

Vc.

Cb.

86

82

83

84

85

86

87

For reference only. Not valid for performance.

Picc.

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tpt. 3, 4

Tbn. 1, 2

Tbn. 3, 4

Tba.

Timp.

Vib.

S. D.

B. D.
Cr. Cym

Vln. I

Vln. II

Vla.

Vc.

Cb.

For reference only. Not valid for performance.

102

Picc. Fl. 1, 2 Ob. 1, 2 Cl. 1, 2 B. Cl. Bsn. 1, 2 Cbsn. Hn. 1, 2 Hn. 3, 4 Tpt. 1, 2 Tpt. 3, 4 Tbn. 1, 2 Tbn. 3, 4 Tba. Timp. Vib. S. D. B. D. Cr. Cym Vln. I Vln. II Vla. Vc. Cb.

For reference only. Not valid for performance.

102

102

96 97 98 99 100 101 102

108

115 Lento

molto rit.

Picc. *f ff pp*

Fl. 1, 2 *mp mf f ff pp*

Ob. 1, 2 *mp mf f ff pp*

Cl. 1, 2 *mp mf f ff pp*

B. Cl. *mp mf f ff pp*

Bsn. 1, 2 *mp mf f ff pp*

Cbsn. *mp mf f ff pp*

Hn. 1, 2 *mp mf f ff pp rubato mp*

Hn. 3, 4 *mp mf f ff pp rubato mp*

Tpt. 1, 2 *mp mf f ff pp*

Tpt. 3, 4 *mp mf f ff pp*

Tbn. 1, 2 *mp mf f ff pp*

Tbn. 3, 4 *mp mf f ff pp*

Tba. *mp mf f ff pp*

Timp. *f ff pp*

Vib. *f ff pp*

S. D. *f ff pp*

B. D. *f ff pp*

Cr. Cym *f ff pp*

115 Lento

molto rit.

Vln. I *mp mf f ff pp*

Vln. II *mp mf f ff pp*

Vla. *mp mf f ff pp*

Vc. *mp mf f ff pp*

Cb. *mp mf f ff pp*

109 110 111 112 113 114 115 116 117 118

119 120 121 122 123 124

[illegible]

131

a tempo (rubato)

rit.

Picc. *p* *mf* *mp*

Fl. 1, 2 *p* *mf* *mp* a2

Ob. 1, 2 *p* *mf* *mp* Ob. 1 +Ob. 2 a2

Cl. 1, 2 *p* *mf* *mp* a2

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

Bsn. 1, 2 *p* *mf* *mp*

Cbsn. *p* *mf* *mp*

Hn. 1, 2 *p* *mf* *mp*

Hn. 3, 4 *p* *mf* *mp*

Tpt. 1, 2 *p* *mf* *mp* a2 Tpt. 1 a2

Tpt. 3, 4 *p* *mf* *mp* a2 Tpt. 3 a2

Tbn. 1, 2 *p* *mf* *mp*

Tbn. 3, 4 *mp* *mf* *mp*

Tba. *mp* *mf* *mp*

Timp. *pp*

131

a tempo (rubato)

rit.

Vln. I *p* *mf* *mp*

Vln. II *p* *mf* *mp*

Vla. *p* *mf* *mp*

Vc. *p* *mf* *mp*

Cb. *p* *mf* *mp*

131

132

133

134

135

136

137

138

139

140

141

142

accel. **144** **Maestoso** ♩ = 100

Picc. *ff* *3*

Fl. 1, 2 *ff* *3* *a2*

Ob. 1, 2 *ff* *3* *a2*

Cl. 1, 2 *ff* *3* *a2*

B. Cl. *ff* *3* *a2*

Bsn. 1, 2 *ff* *3* *a2*

Cbsn. *ff* *3* *a2*

Hn. 1, 2 *ff* *3* *a2*

Hn. 3, 4 *ff* *3* *a2*

Tpt. 1, 2 *ff* *3* *a2*

Tpt. 3, 4 *ff* *3* *a2*

Tbn. 1, 2 *ff* *3* *a2*

Tbn. 3, 4 *ff* *3* *a2*

Tba. *ff* *3* *a2*

Timp. *ff* (no roll) solo *ff*

Vib. Chimes *ff*

S. D. *ff*

B. D. Cym. *ff*

Vln. I *ff* *3* *a2*

Vln. II *ff* *3* *a2*

Vla. *ff* *3* *a2*

Vc. *ff* *3* *a2*

Cb. *ff* *3* *a2*

23

molto rit. **a tempo (rubato)** **molto rit.**

Picc.

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tpt. 3, 4

Tbn. 1, 2

Tbn. 3, 4

Tba.

Timp.

Chim.

S. D.

B. D.

Cym.

molto rit. **a tempo (rubato)** **molto rit.**

Vln. I

Vln. II

Vla.

Vc.

Cb.

For reference only. Not valid for performance.

About the Composer



Claude T. Smith was born in Monroe City, Missouri. He received his undergraduate training at Central Methodist College in Fayette, Missouri and at the University of Kansas. He composed extensively in the areas of instrumental and choral music and his compositions have been performed by leading musical organizations throughout the world. Having over 110 band works, 12 orchestra works and 15 choral works, he composed solos for such artists as "Doc" Severinsen, Dale Underwood, Brian Bowman, Warren Covington, Gary Foster, Rich Matteson and Steve Seward. Mr. 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, Missouri, where he taught composition and theory and conducted the University Symphony Orchestra. Sacred music was also a deep love of Mr. Smith's as he directed a church choir for 5 years in Cozad, Nebraska, 10 years in Chillicothe, Missouri and nine years in Kansas City, MO.

Smith's first band composition was entitled "World Freedom". His first published work, "Emperata" was published in 1964 by Wingert-Jones Music Inc., Kansas City, MO. This led to many other works being published by Wingert-Jones. In 1978, he also became a staff composer for Jenson Publications (currently Hal Leonard) and the educational consultant for Wingert-Jones. Claude T. Smith Publications, Inc. was founded in 1993 to publish works of Smith's which had not yet been released and works that had gone out of print.

Smith received numerous prestigious commissions including works for the U. S. Air Force Band, the "President's Own" U. S. Marine Band, the U. S. Navy Band, and the Army Field Band. His composition "Flight" was adapted as the "Official March" of the National Air and Space Museum of the Smithsonian Institute. His orchestra works include compositions for the Kansas City Youth Symphony, the South Bend Young Symphony, the Springfield MO Symphony and the 1981 Missouri All-State String Orchestra.

Claude T. 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. He had been a constant recipient of the A. S. C. A. P. Composer's Award. Following his death, he was awarded the National Band Association Award (A.W.A.P.A) Academy of Wind and Percussion Arts in 1988; an honorary Doctorate of Humane Letters from Central Methodist College in 1988, the Hall of Fame Award from the Missouri Bandmaster's Association in 1988, the Kappa Kappa Psi Distinguished Service to Music Award in 1989, the Hall of Fame Award from the Missouri Music Educators Association in 1992 and was awarded as School Director of the Year from the Christian Instrumentalists Directors Association in 1994.

Mr. Smith was a member of the Music Educators National Conference, member and past-president of the Missouri Music Educators Association, National Bandmasters Association and the American Bandmaster's Association.

Mr. Smith passed away on December 13, 1987 in Kansas City, Mo. He had just completed conducting a Christmas Concert at his 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 with the purpose of keeping the music and legacy of Claude T. Smith alive in the hearts of musicians world-wide.