

FULL CONDUCTOR SCORE
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The Music of Claude T. Smith

Overture On An Early
American Folk Hymn
FULL ORCHESTRA

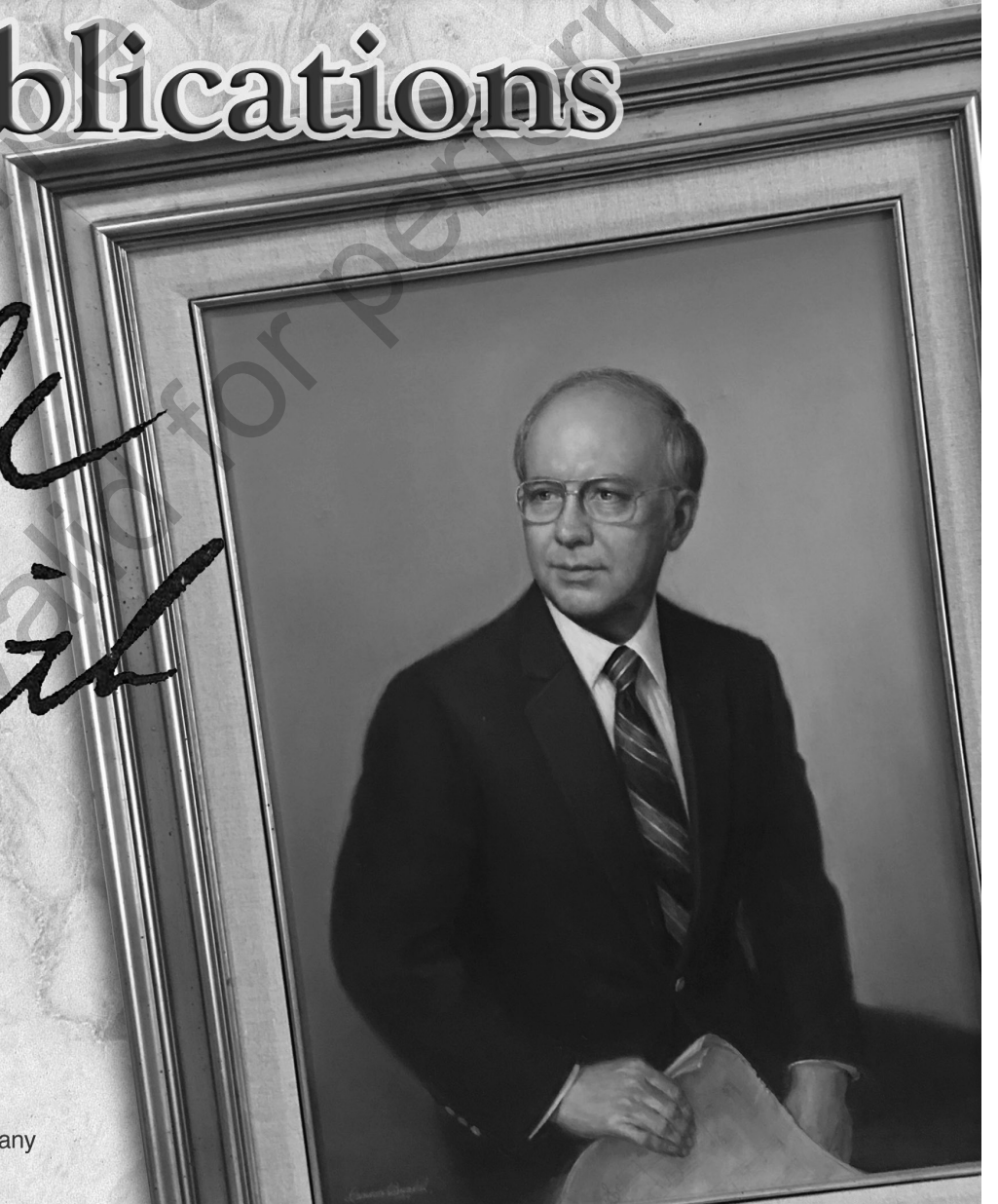
Claude T. Smith

Claude T. Smith
Publications

*Claude
T. Smith*



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OVERTURE ON AN EARLY AMERICAN FOLK HYMN

FULL ORCHESTRA

CLAUDE T. SMITH

Instrumentation

Conductor Score	1
Piccolo	1
Flute 1	1
Flute 2	1
Oboe 1	1
Oboe 2	1
Clarinet in B \flat 1.....	1
Clarinet in B \flat 2.....	1
Bassoon 1	1
Bassoon 2	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
Trombone 1.....	1
Trombone 2.....	1
Trombone 3.....	1
Tuba	2
Timpani.....	1
Percussion 1: Snare Drum, Bass Drum, Crash Cymbals, Sus. Cymbal ...	3
Percussion 2: Chimes, Xylophone, Marimba, Bells, Triangle, Sus. Cymbal	3
Violin 1.....	8
Violin 2.....	8
Viola.....	6
Cello.....	6
Double Bass.....	4

Program Notes

Overture On An Early American Folk Hymn was originally commissioned by and dedicated to the South Carolina Bandmasters Association. The band version was premiered by the South Carolina All-State Band with the composer conducting. The hymn tune used in the overture is *My Shepherd Will Supply My Need*, which was written in 1836, and is found in the hymnal *Southern Harmony*. The text of the hymn is a paraphrase of the 23rd Psalm.

Claude T. Smith taught theory and composition and conducted the collegiate orchestra at Southwest Missouri State University (now Missouri State) from 1976-1978. During his second year of conducting the orchestra, he transcribed the band arrangement for his orchestra students. The work was premiered on November 3, 1977, with himself conducting.

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, Phi Mu Alpha Sinfonia 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. His wife, Maureen Faye Smith and his daughter, Pam Smith Kelly, along with Pam's 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.

LICENSING THIS WORK

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

OVERTURE ON AN EARLY AMERICAN FOLK HYMN

Full Orchestra

Claude T. Smith, ASCAP

Allegro

Piccolo

Flute 1, 2

Oboe 1, 2

Clarinet in B \flat 1

Clarinet in B \flat 2

Bassoon 1, 2

Horn in F 1, 2

Horn in F 3, 4

Trumpet in B \flat 1

Trumpet in B \flat 2

Trumpet in B \flat 3

Trombone 1

Trombone 2

Trombone 3

Tuba

Timpani (no roll)

Percussion 1
S.D., B.D.,
Cr. Cym.,
Sus. Cym.

Percussion 2
Chimes, Xylo.,
Marimba, Bells,
Triangle, Sus. Cym.

Violin 1

Violin 2

Viola

Cello

Double Bass

2 3 4 5 6 7

This page of a musical score, numbered 10, contains staves for the following instruments: Picc., Fl. 1, 2, Ob. 1, 2, B♭ Cl. 1, B♭ Cl. 2, Bsn. 1, 2, Hn. 1, 2, Hn. 3, 4, Tpt. 1, 2, 3, Tbn. 1, 2, 3, Tuba, Timp., Perc. 1, Perc. 2, Vln. 1, Vln. 2, Vla., Vc., and D.B. The score is written in 4/4 time and features a key signature of one flat. A prominent watermark reading "For reference only. Not valid for performance." is overlaid diagonally across the page. The music includes various dynamics such as *f* (forte), *p* (piano), and *loco*. Performance markings include accents, slurs, and articulation marks. A large number '10' is placed at the beginning of the measure corresponding to the page number. The page number '4' is located in the top left corner.

Picc.

Fl. 1, 2 *Solo mp*

Ob. 1, 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1, 2 *Solo mp*

Hn. 1, 2

Hn. 3, 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tuba

Timp.

Perc. 1

Perc. 2

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

Picc.

Fl. 1, 2

Ob. 1, 2

B♭ Cl. 1 (Bsn. cue) mp

B♭ Cl. 2 (Bsn. cue) mp

Bsn. 1, 2 mp

Hn. 1, 2 mf

Hn. 3, 4 mf

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1 p mp

Tbn. 2 p mp

Tbn. 3 p mp

Tuba p mp

Timp.

Perc. 1

Perc. 2 Marimba (Xylo.) mp

Vln. 1 mp

Vln. 2 arco mp pizz. mf

Vla. mp (V) mf

Vc. p leggiero mp

D.B. mp (V) mp

mp p

42 43 44 45 46 47 48

Picc.

Fl. 1, 2

Ob. 1, 2

B♭ Cl. 1 (Bsn. cue)

B♭ Cl. 2 (Bsn. cue)

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tuba

Timp.

Perc. 1

Perc. 2 (Xylo., Chimes)

Vln. 1

Vln. 2

Vla. (arco, V)

Vc. (V)

D.B. (V)

49 50 51 52 53 54 55

p *mp* *mf* *f* *sf*

arco *div.* *arco* *V*

Play

56

Picc.

Fl. 1, 2 *mf*

Ob. 1, 2 *mf*

B♭ Cl. 1 *mf*

B♭ Cl. 2 *mf*

Bsn. 1, 2 *mf*

Hn. 1, 2 *mf*

Hn. 3, 4 *mf*

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tuba *mf*

Timp.

Perc. 1 *mf*
Bells

Perc. 2 *mf*
Triangle

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*
div.

D.B. *mf*

56 57 58 59 60 61 62

63

Picc.

Fl. 1, 2

Ob. 1, 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tuba

Timp.

Perc. 1

Perc. 2

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

dim.

p

Solo

p

leggièro V

p

mp

mp

mp

63 64 65 66 67 68 69

Picc.

Fl. 1, 2

Ob. 1, 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tuba

Timp.

Perc. 1

Perc. 2

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

mp

pp

p

p

p

simile

p

70 71 72 73 74 75 76 77

95 a tempo

rit.

103 meno mosso

Picc.
 Fl. 1, 2
 Ob. 1, 2
 B♭ Cl. 1
 B♭ Cl. 2
 Bsn. 1, 2
 Hn. 1, 2
 Hn. 3, 4
 Tpt. 1
 Tpt. 2
 Tpt. 3
 Tbn. 1
 Tbn. 2
 Tbn. 3
 Tuba
 Timp.
 Perc. 1
 Perc. 2
 Vln. 1
 Vln. 2
 Vla.
 Vc.
 D.B.

Musical score for orchestra and strings, measures 95-104. The score includes parts for Piccolo, Flutes (1, 2), Oboes (1, 2), Clarinets (B♭ 1, 2), Bassoons (1, 2), Horns (1, 2, 3, 4), Trumpets (1, 2, 3), Trombones (1, 2, 3), Tuba, Timpani, Percussion (1, 2), Violins (1, 2), Viola, Violoncello, and Double Bass. The score is marked with dynamics such as *mp*, *p*, and *mf*. Performance instructions include *div.* (divisi) and *V* (breath mark). The tempo changes from *a tempo* at measure 95 to *rit.* (ritardando) and then *meno mosso* at measure 103. A large watermark "Not valid for performance" is overlaid diagonally across the page.

111

Musical score for orchestra and strings, measures 105-114. The score includes parts for Picc., Fl. 1, 2, Ob. 1, 2, B♭ Cl. 1, B♭ Cl. 2, Bsn. 1, 2, Hn. 1, 2, Hn. 3, 4, Tpt. 1, 2, 3, Tbn. 1, 2, 3, Tuba, Timp., Perc. 1, Perc. 2, Vln. 1, Vln. 2, Vla., Vc., and D.B. The score is in 3/4 time and features a variety of rhythmic patterns, including triplets and sixteenth-note runs. A large watermark "Not valid for performance" is overlaid diagonally across the page.

105

106

107

108

109

110

111

112

113

114

rit. con moto

The musical score is arranged in a standard orchestral format. The woodwind section includes Piccolo, Flutes (1 & 2), Oboes (1 & 2), Clarinets (1 & 2), Bassoons (1 & 2), Horns (1 & 2, 3 & 4), Trumpets (1, 2, 3), Trombones (1, 2, 3), and Tuba. The percussion section includes Timpani, Percussion 1, and Percussion 2. The string section includes Violin 1, Violin 2, Viola, Violoncello (Vc.), and Double Bass (D.B.). The score features a tempo change from *rit.* to *con moto* between measures 126 and 127. Dynamics are marked as *mp* (mezzo-piano) and *mf* (mezzo-forte). The woodwinds and strings play melodic lines, while the brass section provides harmonic support. The strings play a rhythmic pattern of eighth notes. The score includes various musical notations such as slurs, accents, and dynamic markings.

rit.

137 Andante

Picc. *mp*

Fl. 1, 2 *mp*

Ob. 1, 2 *mp*

B♭ Cl. 1 *mf* *mp*

B♭ Cl. 2 *mf* *mp*

Bsn. 1, 2 *mp*

Hn. 1, 2 *mf* *mp*

Hn. 3, 4 *mf* *mp*

Tpt. 1 *mp*

Tpt. 2 *mp*

Tpt. 3 *mp*

Tbn. 1 *mp*

Tbn. 2 *mp*

Tbn. 3 *mp*

Tuba *mp*

Timp.

Perc. 1

Perc. 2

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vc. *mp*

D.B. *mp*

133 134 135 136 137 138 139 140 141

145 meno mosso

rit.

Picc. *mp*

Fl. 1, 2 *mp*

Ob. 1, 2 *mp*

B♭ Cl. 1 *mp*

B♭ Cl. 2 *mp*

Bsn. 1, 2 *mp*

Hn. 1, 2 *mp*

Hn. 3, 4 *mp* 3.

Tpt. 1 *mp*

Tpt. 2 *mp*

Tpt. 3 *mp*

Tbn. 1 *mp*

Tbn. 2 *mp*

Tbn. 3 *mp*

Tuba *mp*

Timp.

Perc. 1

Perc. 2

Vln. 1 *mp* div. V

Vln. 2 *mp* div. V

Vla. *mp* V

Vc. *mp* div. V

D.B. *mp* V

rubato

Allegro 158

This page contains the musical score for measures 151 through 157. The score is for a full orchestra and includes parts for Piccolo, Flutes 1 and 2, Oboes 1 and 2, Clarinets in B-flat 1 and 2, Bassoons 1 and 2, Horns 1 and 2, Horns 3 and 4, Trumpets 1, 2, and 3, Trombones 1, 2, and 3, Tuba, Timpani, Percussion 1, Percussion 2 (Bells), Violins 1 and 2, Viola, Violoncello, and Double Bass. The score begins with a *rubato* marking and a dynamic of *p*. The woodwinds and strings play sustained notes with various dynamics including *dim.*, *pp*, and *mf*. The brass section (Tbn. 1, 2, 3, and Tuba) has a *mp* dynamic starting in measure 157. The percussion parts are mostly rests, with Bells playing in measure 157. The score concludes with a 4/4 time signature change and a *pp* dynamic marking.

151

152

153

154

155

156

157

158

Picc.

Fl. 1, 2

Ob. 1, 2

Bs. Cl. 1

Bs. Cl. 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tuba

Timp.

Perc. 1

Perc. 2

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

(Bsn. cue)

p

(Bsn. cue)

p

mp

mf

mf

mp

p

p

p

p

p

f

mp

pizz.

mf

pizz.

mf

arco

mp

p

mp

f

f

f

166

167

168

169

170

171

subito poco più mosso

This page contains the musical score for measures 172 through 176. The score is for a full orchestra and percussion. The tempo marking is "subito poco più mosso". The key signature has one flat (B-flat). The score includes parts for Piccolo, Flutes 1 and 2, Oboes 1 and 2, Bass Clarinets 1 and 2, Bassoons 1 and 2, Horns 1 and 2, Horns 3 and 4, Trumpets 1, 2, and 3, Trombones 1, 2, and 3, Tuba, Timpani, Percussion 1 (Solo), Percussion 2 (Xylophone and Chimes), Violins 1 and 2, Viola, Violoncello, and Double Bass. The score features various dynamics such as *f*, *sf*, *fp*, and *simile*, along with performance instructions like "Play" and "div.". A large watermark "For reference only. Not valid for performance." is overlaid diagonally across the page.

Picc. *f*

Fl. 1, 2 *f*

Ob. 1, 2 *f*

B♭ Cl. 1 *f*

B♭ Cl. 2 *f*

Bsn. 1, 2 *f*

Hn. 1, 2 *f* 2nd time only

Hn. 3, 4 *f* 2nd time only

Tpt. 1 *f*

Tpt. 2 *f*

Tpt. 3 *f*

Tbn. 1 *sf sf sf sf simile*

Tbn. 2 *sf sf sf sf simile*

Tbn. 3 *sf sf sf sf simile*

Tuba *f*

Timp. *f*

Perc. 1 *f*

Perc. 2 *f* Bells Xylo.

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

D.B. *f* pizz.

177 178 179 180 181

This page contains the musical score for measures 182 through 186. The score is arranged in a standard orchestral format with the following parts from top to bottom: Piccolo, Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Bassoons 1 & 2, Horns 1 & 2, Horns 3 & 4, Trumpets 1, 2, & 3, Trombones 1, 2, & 3, Tuba, Timpani, Percussion 1 & 2, Violins 1 & 2, Viola, Cello, and Double Bass. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. A large watermark 'For reference only. Not valid for performance.' is overlaid diagonally across the page. Measure numbers 182, 183, 184, 185, and 186 are printed at the bottom of their respective staves.

182

183

184

185

186

molto rit.

molto allargando

Picc. *fp* *f* *fp* *fp* *fp* *sfz*
 Fl. 1, 2 *fp* *f* *fp* *fp* *fp* *sfz*
 Ob. 1, 2 *fp* *f* *fp* *fp* *fp* *sfz*
 B♭ Cl. 1 *fp* *f* *fp* *fp* *fp* *sfz*
 B♭ Cl. 2 *fp* *f* *fp* *fp* *fp* *sfz*
 Bsn. 1, 2 *fp* *f* *fp* *f* *fp* *sfz*
 Hn. 1, 2 *f* *fp* *fp* *fp* *fp* *sfz*
 Hn. 3, 4 *f* *fp* *fp* *fp* *fp* *sfz*
 Tpt. 1 *fp* *fp* *fp* *fp* *fp* *sfz*
 Tpt. 2 *fp* *fp* *fp* *fp* *fp* *sfz*
 Tpt. 3 *fp* *fp* *fp* *fp* *fp* *sfz*
 Tbn. 1 *fp* *fp* *f* *fp* *fp* *sfz*
 Tbn. 2 *fp* *fp* *f* *fp* *fp* *sfz*
 Tbn. 3 *fp* *fp* *f* *fp* *fp* *sfz*
 Tuba *fp* *f* *fp* *f* *fp* *sfz*
 Timp. *fp* *f* *fp* *f* *fp* *sfz*
 Perc. 1 *fp* *f* *fp* *f* *fp* *sfz*
 Perc. 2 Chimes *f* *fp* *f* *fp* *f* *sfz*
 Vln. 1 *fp* *f* *fp* *fp* *fp* *sfz*
 Vln. 2 *fp* *f* *fp* *fp* *fp* *sfz*
 Vla. *fp* *fp* *fp* *fp* *fp* *sfz*
 Vc. *fp* *f* *fp* *f* *fp* *sfz*
 D.B. *fp* *f* *fp* *f* *fp* *sfz*

(alternate 2 Timps.)
 (4 Timps.)
 Sus. Cym.
 Chimes

6/4 6/4 6/4 6/4 6/4 6/4

187 188 189 190 191 192