

NOCTURNAL DANCES

ROBERT W. SMITH (ASCAP)

INSTRUMENTATION

1	Conductor	6	Trombone/Baritone/Bassoon	WORLD PARTS	
6	C Flute	4	Tuba	Available for download from	
2	Oboe	1	Mallet Percussion (Bells)	www.alfred.com/worldparts	
8	B \flat Clarinet	1	Timpani	4	Horn in E \flat
2	B \flat Bass Clarinet	3	Percussion I (Suspended Cymbal, Snare Drum, Bass Drum)	3	B \flat Trombone Treble Clef
4	E \flat Alto Saxophone	5	Percussion II (Wind Chimes, Suspended Cymbal, Crash Cymbals, Shaker, Claves)	2	Tuba in E \flat Treble Clef
4	B \flat Tenor Saxophone/ Baritone Treble Clef			2	Tuba in B \flat Treble Clef
2	E \flat Baritone Saxophone				
8	B \flat Trumpet				
4	Horn in F				

PROGRAM NOTES

NOCTURNAL DANCES was inspired by a poem from Stonehenge by Thomas Stokes Salmon. Written in 1823, Salmon's words help solidify the myth and mystery surrounding the ancient monument that stands to this day:

Here oft, when Evening shes her twilight ray,
 And gilds with fainter beam departing day,
 With breathless gaze, and cheek with terror pale,
 The lingering shepherd startles at the tale,
 How, at deep midnight, by the moon's chill glance,
 Unearthly forms prolong the viewless dance;
 While on each whisp'ring breeze the murmurs by,
 His busied fancy hears the hollow sigh.

Please note: Our band and orchestra music is now being collated by an automatic high-speed system. The enclosed parts are now sorted by page count, rather than score order. We hope this will not present any difficulty for you in distributing the parts. Thank you for your understanding.

NOTES TO THE CONDUCTOR

The introduction should be as mysterious as possible. If personnel allows, feel free to add additional cymbal scrapes with a variety of suspended cymbal sizes and implements. In addition to a triangle beater or coin, you may wish to experiment with other items such as a screwdriver. Let your imagination be your guide!

I have scored optional vocals to accompany the initial melodic statement in the clarinets. In addition to the enhanced musical effect, the voices provide a wonderful teaching opportunity and reinforcement from any previous musical training. Please note that I notated the voices in a "comfortable" reading register for each instrument. Please adjust the actual vocal octave as necessary for each student. The dynamic level of the flute response may be adjusted for balance as needed.

Following the initial teaching of the introduction, I suggest conducting this section in two to create a contrast of energy with the statement beginning at measure 25.

The horns/alto saxophone/clarinet melody at measure 25 should be as majestic as possible. The band's quarter-note responses should be energetic. However, great care should be given to the note length of the response. Do not play the quarter notes too short.

The melody and counterlines beginning at bar 33 should be flowing in contrast to the previous statement. The percussion groove underneath these lines should be very consistent and balanced. As a rehearsal technique, I suggest isolating the percussion at this point. Beginning with the shaker, add the bells, timpani, snare, claves, and bass drum respectively to ensure balance and communication among parts.

The responses to the quarter-note impacts beginning in bar 41 should be flowing and dynamically contrasting. Once again, care should be given to the accented quarters to ensure that they are not too short.

The dynamic shaping in bars 75–78 is crucial. The timpani solo beginning in bar 77 should dominate the band.

I hope that you and your ensemble find NOCTURNAL DANCES to be a rewarding musical experience. Best wishes for a great performance!

Robert W. Smith

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Note: Conduct in two when appropriate
Mysterious ♩ = 152

C Flute

Oboe

B♭ Clarinet

B♭ Bass Clarinet

E♭ Alto Saxophone

**B♭ Tenor Saxophone/
Baritone T.C.**

E♭ Baritone Saxophone

B♭ Trumpet

Horn in F

**Trombone/Baritone/
Bassoon**

Tuba

Bells

Mallet Percussion (Bells) *mf*

Timpani

Percussion I (Suspended Cymbal, Snare Drum, Bass Drum) *Scrape Susp. Cym. (w/triangle beater or coin)*

Percussion II (Wind Chimes, Suspended Cymbal, Crash Cymbals, Shaker, Claves) *mf*

Susp. Cym. *p*

1 2 3 4

Fl. *Soli*

Ob. Sing: "Ah" (Optional) *mp*

Cl. *mp*

B. Cl. *mp*

A. Sax. Sing: "Ah" (Optional) *mp*

T. Sax./Bar. T.C. Sing: "Ah" (Optional) *mp*

Bar. Sax. Sing: "Ah" (Optional) *mp*

Tpt. Sing: "Ah" (Optional) *mp*

Hn. Sing: "Ah" (Optional) *mp*

Tbn./Bar./Bsn. Sing: "Ah" (Optional) *mp*

Tuba Sing: "Ah" (Optional) *mp*

Mlt. Perc.

Timp. *mp*

Perc. I

Perc. II *mf*

mf 5 *p* 7 *mf* 8 9

This musical score is for a conductor and covers measures 10 through 14. It features the following parts:

- Fl. (Flute)
- Ob. (Oboe)
- Cl. (Clarinet)
- B. Cl. (Bass Clarinet)
- A. Sax. (Alto Saxophone)
- T. Sax./Bar. T.C. (Tenor Saxophone/Baritone Saxophone in C)
- Bar. Sax. (Baritone Saxophone)
- Tpt. (Trumpet)
- Hn. (Horn)
- Tbn./Bar./Bsn. (Tenor Trombone/Baritone Trombone/Bass Trombone)
- Tuba
- Mlt. Perc. (Multiple Percussion)
- Timp. (Timpani)
- Perc. I (Percussion I)
- Perc. II (Percussion II)

The score includes dynamic markings: *pm* (pianissimo) at the start of measure 11, and *mf* (mezzo-forte) at the start of measure 12. The percussion parts (Timp., Perc. I, Perc. II) feature rhythmic patterns with stems and flags.

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax./Bar. T.C.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

15 16 17 18 19

pp

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax./Bar. T.C.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

20 *mf* 21 22 23 *pp* 24

25 Note: Conduct in four!
With energy!

This musical score page contains staves for the following instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone/Baritone Saxophone (T. Sax./Bar. T.C.), Baritone Saxophone (Bar. Sax.), Trumpet (Tpt.), Horn (Hn.), Trombone/Baritone Saxophone (Tbn./Bar./Bsn.), Tuba, Mallet Percussion (Mlt. Perc.), Timpani (Timp.), Percussion I (Perc. I), and Percussion II (Perc. II). The score is divided into two systems. The first system covers measures 25 to 27, and the second system covers measures 28 to 29. A large red watermark reading 'Preview Only' is overlaid diagonally across the page. Performance markings include dynamics such as *f* (forte) and *p* (piano), and articulation marks like accents (>) and breath marks (v). Percussion parts include specific instructions for Snare Drum (S.D.), Bass Drum (B.D.), and Crash Cymbals (Cr. Cyms.), with 'ch' indicating a crash. The bottom of the page shows measure numbers 25, 26, 27, 28, and 29, along with dynamic markings *f* and *p*.

33

Fl. *mf*

Ob. *mf*

Cl. *mf*

B. Cl. *mf* 2nd time only

A. Sax. *mf*

T. Sax./Bar. T.C. *mf*

Bar. Sax. *mf* 2nd time only

Tpt. *mf* 33

Hn. *mf*

Tbn./Bar./Bsn. *mf*

Tuba *mf* 2nd time only

Mlt. Perc. *mf*

Timp. *mf*

Perc. I *mf* snares off *mp* *sim.*

Perc. II *mp* to Shaker Shaker

f to Claves Claves *mf*

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax./Bar. T.C.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

snare on

to Susp. Cym.

p

36 37 38 39 40

41

Fl. *f* *mf* *f* *mf*

Ob. *f* *mf* *f* *mf*

Cl. *f* *mf* *f* *mf*

B. Cl. *f* *mf* *f* *mf*

A. Sax. *f* *mf* *f* *mf*

T. Sax./Bar. T.C. *f* *mf* *f* *mf*
T. Sax. only

Bar. Sax. *f* *mf* *f* *mf*

41

Tpt. *f* *mf* *f* *mf*

Hn. *f* *mf* *f* *mf*

Tbn./Bar./Bsn. *f* *mf* *f* *mf*
Bsn. only

Tuba *f* *mf* *f* *mf*

Mlt. Perc. *f* *mf* *f* *mf*

Timp. *f* *mf* *f* *mf*

Perc. I *f* *mf* *f* *mf*

Perc. II *f* *mf* *f* *mf*

42 43 44 45

This page of a musical score, page 11, is for the conductor. It features 14 staves for various instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone/Baritone Saxophone (T. Sax./Bar. T.C.), and Baritone Saxophone (Bar. Sax.). The brass section includes Trumpet (Tpt.), Horn (Hn.), Trombone/Baritone/Bassoon (Tbn./Bar./Bsn.), and Tuba. The percussion section includes Mallet Percussion (Mlt. Perc.), Timpani (Timp.), and two sets of Percussion (Perc. I and Perc. II). The score is in 4/4 time with a key signature of one flat (B-flat major or D minor). Dynamics include *f* (forte) and *mf* (mezzo-forte). Performance markings include accents (>) and slurs. Specific instrument entries are marked: 'T. Sax. only' starting at measure 53 and 'Bsn. only' starting at measure 54. A large red watermark 'Preview Only' is overlaid diagonally across the page.

This musical score page covers measures 62 through 66. It features staves for the following instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone/Baritone Saxophone/Trumpet in C (T. Sax./Bar. T.C.), Baritone Saxophone (Bar. Sax.), Trumpet (Tpt.), Horn (Hn.), Trombone/Baritone/Bassoon (Tbn./Bar./Bsn.), Tuba, Mallet Percussion (Mlt. Perc.), Timpani (Timp.), Percussion I (Perc. I), and Percussion II (Perc. II). The score includes dynamic markings such as *f*, *mf*, *mp*, and *sim.*, along with performance instructions like 'to Shaker' and 'to Claves'. A large red watermark 'Preview Only - Legal Use Requires Purchase' is overlaid on the page. Measure numbers 62, 63, 64, 65, and 66 are indicated at the bottom of the page.

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax./Bar. T.C.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

mp

73

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax./Bar. T.C.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Cr. Cyms. ch

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

72 73 74 75 76

This musical score is for a conductor, covering measures 77 to 82. It features a full orchestral and band arrangement. The instruments and their parts are as follows:

- Flute (Fl.):** Starts with a tremolo in measure 77, then plays a melodic line with dynamics *sfp*, *f*, and *ff*.
- Oboe (Ob.):** Similar to the flute, with dynamics *sfp*, *f*, and *ff*.
- Clarinet (Cl.):** Starts with a tremolo, then plays a melodic line with dynamics *sfp*, *f*, and *ff*. A *div.* (divisi) instruction is present in measure 80.
- Bass Clarinet (B. Cl.):** Plays a rhythmic accompaniment with dynamics *f*, *p*, and *ff*.
- Alto Saxophone (A. Sax.):** Plays a melodic line with dynamics *f*, *p*, and *ff*.
- Tenor Saxophone/Baritone Saxophone (T. Sax./Bar. T.C.):** Plays a melodic line with dynamics *f*, *p*, and *ff*.
- Baritone Saxophone (Bar. Sax.):** Plays a melodic line with dynamics *f*, *p*, and *ff*.
- Trumpet (Tpt.):** Plays a rhythmic accompaniment with dynamics *f*, *p*, and *ff*.
- Horn (Hn.):** Plays a rhythmic accompaniment with dynamics *f*, *p*, and *ff*.
- Trumpet/Baritone Saxophone (Tbn./Bar./Bsn.):** Plays a rhythmic accompaniment with dynamics *f*, *p*, and *ff*.
- Tuba:** Plays a rhythmic accompaniment with dynamics *f*, *p*, and *ff*.
- Military Percussion (Mlt. Perc.):** Includes a *Solo* section for the **Timpani (Timp.)** in measure 77, and other percussion parts with dynamics *f*, *mp*, and *ff*.
- Percussion I (Perc. I):** Plays a rhythmic accompaniment with dynamics *f*, *mp*, and *ff*.
- Percussion II (Perc. II):** Plays a rhythmic accompaniment with dynamics *f*, *mp*, and *ff*. Includes a *ch* (chimes) instruction in measure 82.

The score includes dynamic markings (*f*, *p*, *ff*, *mp*), articulation marks (accents, slurs), and performance instructions like *Solo* and *ch*. The measures are numbered 77, 78, 79, 80, 81, and 82 at the bottom.

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