

Commissioned by and Dedicated to the  
Deer Path Middle School Bands, Lake Forest, IL,  
Heather Pettit and Steven Nendza, Directors

# Kronos

Robert W. Smith (ASCAP)

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## INSTRUMENTATION

- 1 Conductor
- 8 Flute
- 2 Oboe
- 4 1st B $\flat$  Clarinet
- 4 2nd B $\flat$  Clarinet
- 2 B $\flat$  Bass Clarinet
- 2 Bassoon
- 5 E $\flat$  Alto Saxophone
- 2 B $\flat$  Tenor Saxophone
- 2 E $\flat$  Baritone Saxophone
- 4 1st B $\flat$  Trumpet
- 4 2nd B $\flat$  Trumpet
- 4 F Horn
- 4 Trombone

- 2 Baritone
- 2 Baritone Treble Clef
- 4 Tuba
- 3 Mallet Percussion  
(Bells, Marimba, Chimes)
- 1 Timpani  
(Tune: F, B $\flat$ )
- 5 Percussion I  
(Snare Drum, Bass Drum,  
Cabasa, Triangle, Wind Chimes)
- 4 Percussion II  
(Crash Cymbals, Suspended Cymbal,  
High/Low Wood Blocks)

## WORLD PARTS

Available for download from  
[www.alfred.com/worldparts](http://www.alfred.com/worldparts)

- Horn in E $\flat$
- Trombone in B $\flat$  Bass Clef
- Trombone in B $\flat$  Treble Clef
- Baritone in B $\flat$  Bass Clef
- Tuba in E $\flat$  Bass Clef
- Tuba in E $\flat$  Treble Clef
- Tuba in B $\flat$  Bass Clef
- Tuba in B $\flat$  Treble Clef

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## PROGRAM NOTES

According to Greek mythology, Kronos, the Greek god of time, kept constant vigil over the interaction of all creatures on the earth. In the same spirit, composer Robert W. Smith has written "Kronos" for the developing band as a performance and teaching piece that focuses on the interaction of various musical elements in time. Some musical ideas move faster while others move more slowly. However, it is the interaction between the lines that ultimately creates the music.

"Kronos" was commissioned by and is dedicated to the Deer Path Middle School Bands (Lake Forest, Illinois) under the direction of Heather Pettit and Steven Nendza. The band premiered the piece under the baton of the composer May 29, 2003.

## PROGRAMMING NOTE

If a full band program pyramid concert is part of your yearly activities, you may wish to program “Kronos” in conjunction with the following titles to complete a Greek mythology-themed concert:

High School Band—Symphony No. 2 (*The Odyssey*):

“The Iliad”

“The Winds of Poseidon”

“The Isle of Calypso”

“Ithaca”

Middle School Advanced Band—“Kronos”

Middle School Intermediate Band—“Morpheus”

Middle School Beginning Band—“Apollo Fanfare”

## NOTES TO THE CONDUCTOR

“Kronos” was written and conceived as a teaching and performance piece for the developing ensemble. To maximize the teaching opportunity, I suggest guiding the listening of the musicians to an awareness of the conversational nature of the music. For example, the opening statement by the woodwinds in the first two measures should be answered “in time” and “in balance” by the low brass and saxophones. If the woodwinds play the first statement at a particular dynamic level and with a particular articulation (musical diction), the response should be at an appropriate dynamic level and with the same diction.

The flute solo beginning in measure 12 presents another opportunity for musical interaction. The clock effect on beats 2 and 4 interacts with the melodic line before being joined by the cabasa in measure 16. I suggest isolating the wood block to establish the tempo. Once the band is comfortable with the effect on beats 2 and 4, add the flute solo. From that point, add individual lines to the performance, drawing the students’ attention to the interaction and balance among all. Please note that the eighth-note ostinato beginning in measure 20 may present some challenges in terms of tempo maintenance. Stagger-breathing is crucial in the clarinet choir and the optional bassoon. Finally, the triangle part will challenge the time of the developing percussionist. You may wish to consider isolating the percussion parts to ensure security.

Please note the following remaining thoughts:

1. The oboe plays an important role beginning at measure 58. If needed, please substitute a solo flute.
2. The chorale beginning at measure 66 presents challenges in terms of phrasing. You may wish to use this section of the piece as part of your regular warm-up leading up to the concert.
3. The return of the original melody in measure 86 with the alto saxophone solo should be rehearsed in a similar fashion as noted in measure 12.
4. The timpani plays an important role throughout the piece. The three fixed pitches may be pre-tuned if necessary.
5. The final statement beginning in measure 149 should be brisk yet controlled. Please use your interpretive judgment to find the appropriate tempo for your particular setting.

I hope that you, your ensemble, and your audience find “Kronos” to be a rewarding experience. Best wishes for a wonderful performance.

*Robert W. Smith*

CONDUCTOR

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of Lake Forest, IL, Heather Pettit and Steven Nendza, Directors

# KRONOS

By ROBERT W. SMITH (ASCAP)

Stately, yet expressive  $\text{♩} = 92$

C Flute

Oboe

1 B♭ Clarinet

2 B♭ Clarinet

B♭ Bass Clarinet

Bassoon

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

1 B♭ Trumpet

2 B♭ Trumpet

Horn in F

Trombone

Baritone

Tuba

Mallet Percussion (Bells, Marimba, Chimes)

Timpani

Percussion I (Snare Drum, Bass Drum, Cabasa, Triangle, Wind Chimes)

Percussion II (Crash Cymbals, Suspended Cymbal, High/Low Wood Blocks [Other/Metallic Instruments])

Cr. Cym. (scrape Cym. with edge of the other)

Susp. Cym.

Bells

Cr. Cyms.

2nd part optional throughout

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

div.

1 2 3 4 5 6 7 8

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12 Lively J = 152

Fl. *div.* *mp* *rall.* *ff* *Solo* *mf*

Ob. *div.* *mp* *rall.* *ff*

1 Cls. *mp* *rall.* *ff*

2 Cls. *mp* *rall.* *ff*

B. Cl. *mp* *rall.* *ff*

Bsn. *mp* *rall.* *ff*

A. Sax. *mf* *div.* *rall.* *ff*

T. Sax. *mp* *rall.* *ff*

Bar. Sax. *mp* *rall.* *ff*

1 Tpt. *mp* *rall.* *ff*

2 Tpt. *mp* *rall.* *ff*

Hn. *mf* *rall.* *ff*

Tbn. *mp* *rall.* *ff*

Bar. *mp* *rall.* *ff*

Tuba *mp* *rall.* *ff*

Mlts. *mp* *rall.* *ff*

Timp. *mf* *rall.* *ff*

Perc. I S.D. *p* *rall.* *ff* B.D. *p* *rall.* *ff* High/Low Wood Blocks (clock effect) Cabasa *mf*

Perc. II *p* *rall.* *ff*

20 Tutti

Fl. *mf*

Ob.

1 Cls. *mf*

2 Cls. *mf*

B. Cl. *mf*

Bsn. *mf*  
Optional (Please play if technique allows)

A. Sax. *mf*

T. Sax.

Bar. Sax.

20

1 Tpt.

2 Tpt.

Hn.

Tbn.

Bar.

Tuba

Marimba *mf*

Timp.

Perc. I Triangle *mf*

Perc. II Let all Cyms. ring unless noted *mf*

17 18 19 20 21 22 23 24

28

Musical score for woodwinds and brass instruments. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet 1 (Cls. 1), Clarinet 2 (Cls. 2), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Baritone Saxophone (Bar. Sax.), Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Horn (Hn.), Trombone (Tbn.), Baritone (Bar.), Tuba, Mellophone (Mlts.), Timpani (Timp.), Percussion I (Perc. I), and Percussion II (Perc. II). The score features various musical notations including dynamics (mf, p), articulation (div.), and performance instructions (Play). A large red watermark 'Preview Only' is overlaid on the score.

28

This musical score page, titled "Conductor - 5", covers measures 33 through 40. It features a variety of instruments including woodwinds (Flute, Oboe, Clarinets, Bassoon, Saxophones), brass (Trumpets, Trombones, Tuba), mallets, and percussion. The score includes dynamic markings such as *f*, *ff*, *mf*, and *mp*, along with performance instructions like "div." and accents. A large red watermark "Preview Only Requires Purchase" is overlaid on the score. Measure numbers 33, 34, 35, 36, 37, 38, 39, and 40 are indicated at the bottom of the page.

This musical score page contains measures 41 through 48. The instruments and their parts are as follows:

- Fl.:** Flute part with various articulations (accents, staccato) and dynamics.
- Ob.:** Oboe part with a key signature change to D major at measure 47.
- Cls. 1 & 2:** Clarinet parts with rhythmic patterns and accents.
- B. Cl.:** Bass Clarinet part with a rhythmic pattern.
- Bsn.:** Bassoon part with a rhythmic pattern.
- A. Sax.:** Alto Saxophone part with a rhythmic pattern.
- T. Sax.:** Tenor Saxophone part with a rhythmic pattern.
- Bar. Sax.:** Baritone Saxophone part with a rhythmic pattern.
- Tpt. 1 & 2:** Trumpet parts with melodic lines.
- Hn.:** Horn part with a melodic line.
- Tbn.:** Trombone part with a melodic line.
- Bar.:** Baritone part with a melodic line.
- Tuba:** Tuba part with a rhythmic pattern.
- Mlts.:** Mallets part with a rhythmic pattern.
- Timp.:** Timpani part with a rhythmic pattern.
- Perc. I & II:** Percussion parts with rhythmic patterns.

Dynamic markings include *mp* (mezzo-piano), *mf* (mezzo-forte), and *p* (piano). A key signature change to D major is indicated at measure 47. A rehearsal mark '48' is present at the beginning of measure 48.

This page contains a musical score for a conductor, spanning measures 49 to 56. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The instruments listed on the left are: Flute (Fl.), Oboe (Ob.), Clarinet 1 (Cls. 1) and Clarinet 2 (Cls. 2), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Baritone Saxophone (Bar. Sax.), Trumpet 1 (Tpt. 1) and Trumpet 2 (Tpt. 2), Horn (Hn.), Trombone (Tbn.), Baritone (Bar.), Tuba, Mallets (Mlts.), Timpani (Timp.), Percussion I (Perc. I), and Percussion II (Perc. II). The music is written in a key signature of one flat (B-flat major or D minor) and a 4/4 time signature. A large, semi-transparent red watermark reading "Preview Only Requires Purchase" is overlaid diagonally across the entire score. The page number "49" is printed at the bottom of the first measure, and "56" is at the bottom of the last measure. Dynamic markings such as *p* and *f* are present at the end of the score.

62  $\text{♩} = 80$

(Piccolo if possible)

Solo

Fl. *rit.* *mf*

Ob. *rit.*

1 Cls. *rit.* Cue: B.Cl. *mf*

2 Cls. *rit.* Cue: B.Cl. *mf*

B. Cl. *rit.* Solo *mp* *mf*

Bsn. *rit.* *mp*

A. Sax. *rit.* *mp* div.

T. Sax. *rit.* *mp*

Bar. Sax. *rit.* *mp*

1 Tpt. *rit.* *mp*

2 Tpt. *rit.* *mp*

Hn. *rit.* *mp*

Tbn. *rit.* *mp*

Bar. *rit.* *mp*

Tuba *rit.* *mp*

Mlts. *rit.* Bells *mp* *mf*

Timp. *rit.* *mp* *mp*

Perc. I *rit.* Wind Chimes *mf*

Perc. II Cr. Cyms. *scrape* *mf* *mf* *scrape w/Triangle beater*

Susp. Cym. *mf*

57

58

59

60

61

62

63

64

66 Gently, yet expressive

Fl.

Ob.

1  
Cls.

2

B. Cl.

Bsn.

Cue: Tuba *mp*

A. Sax.

T. Sax.

Bar. Sax.

Cue: Bar. *mp*

Cue: Tuba *mp*

66 Gently, yet expressive

1  
Tpt.

2

Hn.

Tbn.

Bar.

Tuba

Mlts.

Timp.

Perc. I

Perc. II

w/mallets *p* *mp* *p* *mf*

74

Fl. *div.*  
*mp*  $\curvearrowright$  *mf*

Ob.  
*mp*  $\curvearrowright$  *mf*

1  
Cls.  
*mp*  $\curvearrowright$  *mf*  
Play

2  
*mp*  $\curvearrowright$  *mf*  
Play

B. Cl.  
*Tutti*  
*mp*  $\curvearrowright$  *mf*  
Play

Bsn.  
*mf*  
Play

A. Sax.  
*mf*  
*div.*

T. Sax.  
Play  
*mf*

Bar. Sax.  
Play  
*mf*

74

1  
Tpt.

2

Hn.

Tbn.

Bar.

Tuba

Mlts.  
*mf*

Timp.

Perc. I

Perc. II

*p*  $\curvearrowright$  *mf*

86 Lively  $\text{♩} = 152$

Fl.

Ob.

1  
Cls.

2

B. Cl.

Bsn.

A. Sax. *div.* *Solo* *mf*

T. Sax. *mp*

Bar. Sax. *mp*

86 Lively  $\text{♩} = 152$

1  
Tpt. *mp*

2

Hn. *mp*

Tbn. *mp*

Bar. *mp*

Tuba *mp*

Mlts.

Timp. *mp*

Perc. I *mp*

Perc. II *p* *mp* *mf* *mp*

High/Low Wood Blocks (clock effect)

81 82 83 84 85 86 87 88

94

Fl.

Ob.

1  
Cls.

2

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

*mf*

*mf*

*mf*

*mf*

Optional (Please play if technique allows)

*mf*

Tutti

*mf*

94

1  
Tpt.

2

Hn.

Tbn.

Bar.

Tuba

Mlts.

Timp.

Perc. I

Cabasa

Perc. II

Trgl.

*p*

*mf*

102

Musical score for woodwinds and percussion, measures 97-104. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet 1 (Cls. 1), Clarinet 2 (Cls. 2), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Baritone Saxophone (Bar. Sax.), Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Horn (Hn.), Trombone (Tbn.), Baritone (Bar.), Tuba, Milt. (Milt.), and two Percussion parts (Perc. I and Perc. II). The score is in 4/4 time with a key signature of one flat. A large red watermark 'Preview Only' is overlaid diagonally across the page. A red box with the number '102' is present above the Flute staff and below the Percussion I staff. The dynamic marking *mf* is used throughout. The Bsn. part has an '(Opt.)' marking. The A. Sax. part has 'div.' markings. The Perc. I part has a '>' marking. The Perc. II part has a '>' marking. The score ends with a double bar line and a *mf* dynamic marking.

97

98

99

100

101

102

103

104

Fl. *mf* *f* *fff* *div.*

Ob. *mf* *f* *fff* *div.*

Cl. 1 *mf* *f* *fff*

Cl. 2 *mf* *f* *fff*

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

Bsn. *mf* *f* *fff*

A. Sax. *mf* *f* *fff* *div.*

T. Sax. *mf* *f* *fff*

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

Tpt. 1 *mf* *f* *fff*

Tpt. 2 *mf* *f* *fff*

Hn. *mf* *f* *fff*

Tbn. *mf* *f* *fff*

Bar. *mf* *f* *fff*

Tuba *mf* *f* *fff*

Mlts. *fff*

Timp. *p* *f* *fff*

Perc. I *f* *Trgl.*

Perc. II *p* *mf* *fff* *Cr. Cyms.* *f* *Cabasa*

105

106

107

108

109

110

111

112

114

Fl. *mf*

Ob. *mf*

Cl. 1 *mf*

Cl. 2 *mf*

B. Cl. *mf*

Bsn. *mf*

A. Sax. *mf*

T. Sax. *mf*

Bar. Sax. *mf*

114

Tpt. 1 *mf*

Tpt. 2 *mf*

Hn. *mf*

Tbn. *mf*

Bar. *mf*

Tuba *mf*

Mlts. *mf*

Timp. *mf*

Perc. I *mf*

Perc. II

113

114

115

116

117

118

119

120



130 *div.*

Fl. *mp* *ff*

Ob. *mp* *ff*

1 Cls. *mp* *ff*

2 Cls. *mp* *ff*

B. Cl. *mp*

Bsn. *mp* *ff*

A. Sax. *mp* *ff*

T. Sax. *mp* *ff*

Bar. Sax. *mp* *ff*

1 Tpt. *mp* *ff*

2 Tpt. *mp* *ff*

Hn. *mp* *ff*

Tbn. *mp* *ff*

Bar. *mp* *ff*

Tuba *mp* *ff*

Mlts. *ff*

Timp. *p* *ff*

Perc. I S.D. *p* *f*  
B.D. *p* *f*

Perc. II *p* *ff*

128 129 130 131 132 133 134

140 Stately  $\text{♩} = 88$

This page contains the musical score for measures 135 through 141. The instruments are arranged as follows:

- Flute (Fl.)
- Oboe (Ob.)
- Clarinets (Cl. 1, 2)
- Bass Clarinet (B. Cl.)
- Bassoon (Bsn.)
- Alto Saxophone (A. Sax.)
- Tenor Saxophone (T. Sax.)
- Baritone Saxophone (Bar. Sax.)
- Trumpets (Tpt. 1, 2)
- Horn (Hn.)
- Trombone (Tbn.)
- Baritone (Bar.)
- Tuba
- Military Drums (Mits.)
- Timpani (Timp.)
- Percussion I (Perc. I)
- Percussion II (Perc. II)

Key performance markings include *mp*, *rall.*, *mf*, and *f*. A *div.* marking is present for the Alto Saxophone in measure 140. A *Solo* marking is present for the Timpani in measure 138. A *Chimes* marking is present for the Military Drums in measure 140. A large red watermark reading "Preview Requires Purchase" is overlaid diagonally across the score.

135

136

137

138

139

140

141

Fl. *div.* *mp* *rall.*

Ob. *div.* *mp* *rall.*

Cls. 1 *mp* *rall.*

Cls. 2 *mp* *rall.*

B. Cl. *div.* *mp* *rall.*

Bsn. *mp* *rall.*

A. Sax. *div.* *div.* *mf* *rall.*

T. Sax. *mp* *rall.*

Bar. Sax. *mp* *rall.*

Tpt. 1 *mp* *rall.*

Tpt. 2 *mp* *rall.*

Hn. *mf* *rall.*

Tbn. *mp* *rall.*

Bar. *mp* *rall.*

Tuba *mp* *rall.*

Mlts. *rall.*

Timp. *mp* *rall.*

Perc. I *p* *f* *p* *rall.*

Perc. II *p* *rall.*

142

143

144

145

146

147

148

149 Fly! (as fast as possible but no faster!)

Fl. *ff*

Ob. *ff*

1. Cls. *ff*

2. Cls. *ff*

B. Cl. *ff*

Bsn. *ff*

A. Sax. *ff*

T. Sax. *ff*

Bar. Sax. *ff*

*sfz* *fff*

149 Fly! (as fast as possible but no faster!)

1. Tpt. *ff*

2. Tpt. *ff*

Hn. *ff*

Tbn. *ff*

Bar. *ff*

Tuba *ff*

Bells

Mlts. *ff*

Timp. *ff*

Perc. I *f*

Perc. II *ff*

*sfz* *fff*

*p*

Solo

*ch*

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