

RWS SYMPHONY BAND SERIES

Full Conductor Score RWS-1501-01: \$15.00

Grade: 5

Aces

For Those Who Command The Skies

Robert W. Smith

RWS

Symphony Band Series

RWS MUSIC
COMPANY

Distributed Exclusively by C.L. Barnhouse Company

RWS Symphony Band Series

INSTRUMENTATION

Full Conductor Score	1
Piccolo	1
1st & 2nd Flute	10
1st & 2nd Oboe	2
English Horn	1
1st Bb Clarinet	4
2nd Bb Clarinet	4
3rd Bb Clarinet	4
Bb Bass Clarinet	2
Eb Contra Alto Clarinet	1
Bb Contra Bass Clarinet	1
Bassoon	2
1st & 2nd Eb Alto Saxophone	6
Bb Tenor Saxophone	2
Eb Baritone Saxophone	1
1st Bb Trumpet	3
2nd Bb Trumpet	3
3rd Bb Trumpet	3
1st & 3rd F Horn	2
2nd & 4th F Horn	2
1st Trombone	2
2nd Trombone	2
Bass Trombone	2
Euphonium	2
Euphonium TC	2
Tuba	4
Timpani	1
Mallet Percussion: Bells, Chimes, Xylophone, Vibraphone, Marimba	5
Percussion 1: Wind Chimes, Bass Drum, Shaker, Snare Drum, Dumbek (opt. Bongos)	5
Percussion 2: Crash Cymbals, Gong, 2 Toms, Suspended Cymbal	4
Piano/Keyboard	1

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 Walking Frog Records, 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.

PROGRAM NOTE

Composed for the United States Air Force Academy Band, *Aces* celebrates those who command the skies. Beginning with a brilliant fanfare, *Aces* takes the listener on an incredible journey exploring the mystery, intensity and beauty of the heavens and those who dream to soar the skies. .

NOTES TO CONDUCTOR

The piano plays a crucial role throughout the piece. Please insure the placement of the piano in the concert band setting allows for presence throughout (ex. measure 39.)

The ritardando in measures 14-15 should be very dramatic. The timpani should be very prominent.

Please note the cued soloist options beginning at measure 17. If an English Horn is not available, the clarinet would be preferred.

Dynamic intensity and contrast are a priority throughout. Please adjust the notated dynamics as required for your particular instrumentation.

The bowed tam/gong effect beginning at measure 86 should be very prominent. Please ask the player to explore various timbres. As an option, you may wish to use a gong and tam if equipment allows. In addition, please feel free to improvise additional bowed effects (ad. lib.) based on your equipment and performance venue.

The dissonant crescendo leading into measure 120 should be drastically shaped with a natural arrival at the sforzando. The dumbek (opt. bongo) beginning in measure 124 should be clearly audible and drive the accelerando. The accelerando/crescendo should build to the return of the fanfare in measure 132.

The "jet flyover" effect notated in the last two bars should be generated with a prerecorded audio file. The sound of flyover (a single jet or squadron of jets) is readily available on the internet and in most sound effects libraries. I suggest triggering the effect with a digital player connected to the house sound system. A stereo file would be preferred, providing a left to right surround sound effect for the audience.

I hope that you and the band find *Aces* to be an enjoyable and rewarding musical experience. Best wishes for a wonderful performance!

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ACES

For Those Who Command The Skies

Powerful ♩ = 88

The score is arranged in a standard orchestral format with multiple staves for each instrument family. The key signature is one flat (B-flat major/D minor) and the time signature is 4/4. The tempo is marked 'Powerful ♩ = 88'. The score includes dynamic markings such as *mf* (mezzo-forte) and *f* (forte), and articulation like accents and slurs. A large watermark 'Not for Reference Only - Performance' is overlaid diagonally across the page. The score is divided into measures 1 through 8.

11 *accel.* *rit.*

Picc. *mf* *f*

Fl. *f*

Ob. *f* 2nd to Eng. Horn

E. Hn.

1st B. Cl. *f*

2nd B. Cl. *f*

3rd B. Cl. *f*

B. Cl. *mf* *f*

Ch. Cl. *mf* *f*

Bsn. *mf* *f*

A. Sx. *f*

T. Sx. *f*

B. Sx. *mf* *f*

1st Tpt. 11 *accel.* *f* *Div.* *rit.*

2nd Tpt. *f*

3rd Tpt. *f*

1st/3rd Hn. *f*

2nd/4th Hn. *f*

1st Tbn. *f*

2nd Tbn. *f*

B. Tbn. *f*

Euph. *f*

Tuba *mf* *f*

Timp. *p* *f*

Mal. *f*

Perc. 1 Bs. Dr. *p* *f*

Perc. 2 *f* Sus. Cym. *pp*

Pno. *f* *pp*

9 10 11 12 13 14 15 16

- 4 -

Duet with Oboe

Picc. *mf*

Fl.

Ob. *Solo* *mf*

E. Hn. *Solo* *mf*

1st B. Cl. *Eng. Horn Solo* *mf*

2nd B. Cl.

3rd B. Cl.

B. Cl. *(stagger breathe w/low ww's & tuba)* *mp*

Ch. Cl. *(stagger breathe w/low ww's & tuba)* *mp*

Bsn.

A. Sx. *Oboe Solo* *mf*

T. Sx. *Eng. Horn Solo* *mf*

B. Sx.

1st Tpt.

2nd Tpt.

3rd Tpt.

1st/3rd Hn.

2nd/4th Hn.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Tuba *(stagger breathe w/low ww's & tuba)* *mp*

Timp.

Mal. *Chimes* *mf* *sfz* *mf*

Perc. 1 *mf*

Perc. 2 *Bowed Gong/Tam (ad. lib.)* *Bowed Gong/Tam* *mf*

Pno. *loco* *Synth: Strings* *mp*

28 With Intensity ♩ = 172

Picc. *f* *mf* *tr*

Fl. *f* *mf* *tr*

Ob. *Tutti* *f* *mf* *tr*
(to Oboe)

E. Hn.

1st B. Cl. *f* *mf* *tr*

2nd B. Cl. *f* *mf* *tr*

3rd B. Cl. *f* *mf* *tr*

B. Cl.

Cb. Cl.

Bsn.

A. Sx. *f* *mf* *tr*

T. Sx. *f* *mf* *tr*

B. Sx. *f* *mf* *tr*

28 With Intensity ♩ = 172

1st Tpt. *f*

2nd Tpt. *f*

3rd Tpt. *f*

1st/3rd Hn. *f*

2nd/4th Hn. *f*

1st Tbn. *f*

2nd Tbn. *f*

B. Tbn. *f*

Euph.

Tuba

Timp.

Mal. *Xylo* *f*

Perc. 1 *Bs. Dr.* *p* *f*
Bowed Gong/Tam *Cr. Cyms. dampen* *dampen*

Perc. 2 *f*

Pno. *Piano* *f*

Picc. *ff*

Fl. *ff*

Ob. *ff*

E. Hn. *ff*

1st B. Cl. *ff*

2nd B. Cl. *ff*

3rd B. Cl. *ff*

B. Cl. *sfz p* *ff*

Ch. Cl. *sfz p* *ff*

Bsn. *sfz p* *ff* *mf*

A. Sx. *ff*

T. Sx. *ff*

B. Sx. *sfz p* *ff*

1st Tpt. *ff*

2nd Tpt. *ff*

3rd Tpt. *ff*

1st/3rd Hn. *ff*

2nd/4th Hn. *ff*

1st Tbn. *ff*

2nd Tbn. *ff*

B. Tbn. *ff*

Euph. *sfz p* *ff*

Tuba *sfz p* *ff*

Timp. *sfz p* *ff*

Mal. *ff*

Perc. 1 *sfz* *p* *ff* *mf* **Large Tube Shaker (opt. Shakere)**

Perc. 2 *sfz* *ff*

Pno. *sfz* *f*

Picc.

Fl.

Ob.

E. Hn.

1st B. Cl.

2nd B. Cl.

3rd B. Cl.

B. Cl.

Cb. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

42 43 44 45 46 47 48 49

1st Tpt.

2nd Tpt.

3rd Tpt.

1st/3rd Hn.

2nd/4th Hn.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

Pno.

- 8 -

Picc. *f* *ff*

Fl. *ff*

Ob. *ff*

E. Hn.

1st B. Cl. *f* *ff*

2nd B. Cl. *f* *ff*

3rd B. Cl. *f* *ff*

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

Cb. Cl. *f* *ff* *mf*

Bsn. *f* *mf* *mf*

A. Sx. *mf* *ff*

T. Sx. *mf* *ff*

B. Sx. *mf* *ff*

1st Tpt. *f* *p* *ff*

2nd Tpt. *f* *p* *ff*

3rd Tpt. *f* *p* *ff*

1st/3rd Hn. *mp* *f* *pp* *ff*

2nd/4th Hn. *mp* *f* *pp* *ff*

1st Tbn. *f* *ff*

2nd Tbn. *f* *ff*

B. Tbn. *f* *ff*

Euph. *ff*

Tuba *ff* *mf*

Timp. *ff*

Mal. *ff*

Perc. 1 Sn. Rim Shot Large Tube Shaker (opt. Shakere)

Perc. 2 Toms *ff*

Pno. *ff* *f*

50 51 52 53 54 55 56 57 58

- 9 -

Picc. Fl. Ob. E. Hn. 1st B. Cl. 2nd B. Cl. 3rd B. Cl. B. Cl. Cb. Cl. Bsn. A. Sx. T. Sx. B. Sx. 1st Tpt. 2nd Tpt. 3rd Tpt. 1st/3rd Hn. 2nd/4th Hn. 1st Tbn. 2nd Tbn. B. Tbn. Euph. Tuba Timp. Mal. Perc. 1 Perc. 2 Pno.

59 60 61 62 63 64 65 66 67

70

Picc. *ff* *f* *ff*

Fl. *ff* *f* *ff*

Ob. *ff* *f* *ff*

E. Hn. *ff* *f* *ff*

1st B. Cl. *ff* *f* *ff*

2nd B. Cl. *ff* *f* *ff*

3rd B. Cl. *ff* *f* *ff*

B. Cl. *ff* *mf sfz sfz* *ff* *f* *ff*

Cb. Cl. *ff* *mf sfz sfz* *ff* *f* *ff*

Bsn. *ff* *mf sfz sfz* *ff* *f* *ff*

A. Sx. *mf* *ff* *f* *ff*

T. Sx. *mf* *ff* *f* *ff*

B. Sx. *mf* *ff* *mf sfz sfz* *f* *ff*

70

1st Tpt. *f* *ff* *mp sfz*

2nd Tpt. *f* *ff* *mp sfz*

3rd Tpt. *f* *ff* *mp sfz*

1st/3rd Hn. *mp* *ff* *mp sfz*

2nd/4th Hn. *mp* *ff* *mp sfz*

1st Tbn. *f* *ff* *mp sfz*

2nd Tbn. *f* *ff* *mp sfz*

B. Tbn. *f* *ff* *mp sfz*

Euph. *ff* *mf sfz sfz* *ff*

Tuba *ff* *mf sfz sfz* *ff*

Timp. *ff* *mf sfz sfz* *ff*

Mal. *f* *ff* *mf sfz sfz*

Perc. 1 *ff*

Perc. 2 *ff*

Pno. *ff* *ff*

68 69 70 71 72 73 74 75

- 11 -

Picc.

Fl. *mf*

Ob.

E. Hn.

1st B. Cl.

2nd B. Cl.

3rd B. Cl.

B. Cl.

Cb. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

1st Tpt.

2nd Tpt.

3rd Tpt.

1st/3rd Hn.

2nd/4th Hn.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Tuba

Timp.

Mal. *f* Solo Xylophone

Perc. 1 *p* Bs. Dr.

Perc. 2 *p* Bowed Gong/Tam *ad. lib.* Bs. Dr.

Pno.

Picc.

Fl. *p* One player (others enter every 4-6 beats allowing texture to grow)

Ob. *mp* One Player 2nd to Eng. Horn

E. Hn.

1st B. Cl. *p* One player (others enter every 4-6 beats allowing texture to grow) *mp*

2nd B. Cl. *p* One player (others enter every 4-6 beats allowing texture to grow) *mp*

3rd B. Cl. *p* One player (others enter every 4-6 beats allowing texture to grow) *mp*

B. Cl. *mp*

Cb. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

1st Tpt.

2nd Tpt.

3rd Tpt.

1st/3rd Hn. *mf* Solo

2nd/4th Hn. *mf* Solo

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Tuba

Timp.

Mal. *mf* Vibes

Perc. 1 *mf* Wind Chimes

Perc. 2 *pp* Sus. Cym. *mf*

Pno.

112 Flowing ♩ = 80

Picc. *mf*

Fl. *mf*

Ob. Solo *mf* Tutti

E. Hn. *mf*

1st B. Cl. *mf*

2nd B. Cl. *mf*

3rd B. Cl. *mf*

B. Cl. *mf*

Cb. Cl. *mf*

Bsn. *mf*

A. Sx. *mf*

T. Sx. *mf*

B. Sx. *mf*

112 Flowing ♩ = 80

1st Tpt. *mf*

2nd Tpt. *mf*

3rd Tpt. *mf*

1st/3rd Hn. Tutti *mf*

2nd/4th Hn. Tutti *mf*

1st Tbn. *pp* *mf*

2nd Tbn. *pp* *mf*

B. Tbn. *pp* *mf*

Euph. *mf*

Tuba *pp* *mf*

Timp. *pp* *mf* *pp* *mf* *pp*

Mal. *mf*

Perc. 1 Wind Chimes *f*

Perc. 2 Sus. Cym. *pp* *f* *pp*

Pno. *mf*

Picc. *rit.*

Fl. *p* *mp*

Ob. *p* *mp*

E. Hn. *p* *mp*

1st B. Cl. *p* *mp*

2nd B. Cl. *p*

3rd B. Cl. *p*

B. Cl. (stagger breathe w/low ww's & tuba) *sfz mp*

Ch. Cl. (stagger breathe w/low ww's & tuba) *sfz mp*

Bsn. (stagger breathe w/low ww's & tuba) *sfz mp*

A. Sx. *mp*

T. Sx.

B. Sx.

1st Tpt.

2nd Tpt.

3rd Tpt.

1st/3rd Hn. *Solo* *Tutti* *mp*

2nd/4th Hn.

1st Tbn. *p* *mf*

2nd Tbn. *p* *mf*

B. Tbn. *p* *mf*

Euph. *p* *mf*

Tuba *sfz mp*

Timp. *mf* *p* *sfz mp*

Mal. *mf* Chimes *Marimba* *mp* *Dumbek (opt. Bongos)*

Perc. 1 *f* *f* *Gong let vibrate* *mf*

Perc. 2 *f* *pp* *f* *mf* *mf*

Pno. *Synth: Strings* *mp*

132 Powerful ♩ = 88

Picc. *f* *mf* *f* *mf*

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

Ob. *f* *mf*

E. Hn.

1st B. Cl. *f* *mf* *f* *mf*

2nd B. Cl. *f* *mf* *f* *mf*

3rd B. Cl. *f* *mf* *f* *mf*

B. Cl.

Cb. Cl.

Bsn. *f*

A. Sx. *mf* *f*

T. Sx.

B. Sx.

132 Powerful ♩ = 88

1st Tpt. *f* Div.

2nd Tpt. *f*

3rd Tpt. *f*

1st/3rd Hn. *f*

2nd/4th Hn. *f*

1st Tbn. *f*

2nd Tbn. *f*

B. Tbn. *f*

Euph. *f*

Tuba *f*

Timp.

Mal. *f* Bells

Perc. 1 *f* Wind Chimes

Perc. 2 *f* Cr. Cyms. let all cyms. vibrate unless noted

Pno. *f* *ff* *f* *ff* Piano

Picc. *mf* *accel.* *rit.*

Fl. *f*

Ob. *f*

E. Hn.

1st B. Cl. *f*

2nd B. Cl. *f*

3rd B. Cl. *f*

B. Cl. *mf* *f*

Cb. Cl. *mf* *f*

Bsn. *mf* *f*

A. Sx. *f*

T. Sx. *f*

B. Sx. *mf* *f*

1st Tpt. *f* *Div.* *rit.*

2nd Tpt. *f*

3rd Tpt. *f*

1st/3rd Hn. *f*

2nd/4th Hn. *f*

1st Tbn. *f*

2nd Tbn. *f*

B. Tbn. *f*

Euph. *f*

Tuba *mf* *f*

Timp. *p* *f*

Mal. *f*

Perc. 1 *Bs. Dr.* *p* *f*

Perc. 2 *Sus. Cym.* *pp*

Pno. *f*

With Intensity ♩ = 172

149

Picc.

Fl.

Ob.

E. Hn.

1st B. Cl.

2nd B. Cl.

3rd B. Cl.

B. Cl.

Ch. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

With Intensity ♩ = 172

149

1st Tpt.

2nd Tpt.

3rd Tpt.

1st/3rd Hn.

2nd/4th Hn.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Tuba

Timp.

Mal. Marimba

Perc. 1 Shaker or Large Tube Shaker

Perc. 2

Pno.

147 148 149 150 151 152 153 154

Picc.
Fl.
Ob.
E. Hn.
1st B. Cl.
2nd B. Cl.
3rd B. Cl.
B. Cl.
Cb. Cl.
Bsn.
A. Sx.
T. Sx.
B. Sx.
1st Tpt.
2nd Tpt.
3rd Tpt.
1st/3rd Hn.
2nd/4th Hn.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
Tuba
Timp.
Mal.
Perc. 1
Perc. 2
Pno.

Picc. *f* *ff* *mp* *ff* *ff* *ff*

Fl. *ff* *mp* *ff* *ff* *ff* *ff*

Ob. *f* *ff* *mp* *ff* *ff* *ff*

E. Hn. *f* *ff* *mp* *ff* *ff* *ff*

1st B. Cl. *f* *ff* *mp* *ff* *ff* *ff*

2nd B. Cl. *f* *ff* *mp* *ff* *ff* *ff*

3rd B. Cl. *f* *ff* *mp* *ff* *ff* *ff*

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

Ch. Cl. *ff* *mp* *ff* *ff* *ff* *ff*

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

A. Sx. *f* *ff* *mp* *ff* *ff* *ff*

T. Sx. *f* *ff* *mp* *ff* *ff* *ff*

B. Sx. *f* *ff* *mp* *ff* *ff* *ff*

1st Tpt. *ff* *mp* *ff* *ff* *ff* *ff*

2nd Tpt. *ff* *mp* *ff* *ff* *ff* *ff*

3rd Tpt. *ff* *mp* *ff* *ff* *ff* *ff*

1st/3rd Hn. *ff* *mp* *ff* *ff* *ff* *ff*

2nd/4th Hn. *ff* *mp* *ff* *ff* *ff* *ff*

1st Tbn. *ff* *mp* *ff* *ff* *ff* *ff*

2nd Tbn. *ff* *mp* *ff* *ff* *ff* *ff*

B. Tbn. *ff* *mp* *ff* *ff* *ff* *ff*

Euph. *ff* *mp* *ff* *ff* *ff* *ff*

Tuba *ff* *mp* *ff* *ff* *ff* *ff*

Timp. *ff* *f* *ff* *ff* *ff* *ff*

Mal. *ff* *mp* *ff* *ff* *ff* *ff*

Perc. 1 *ff* *mp* *ff* *ff* *ff* *ff*

Perc. 2 *ff* *mp* *ff* *ff* *ff* *ff* Solo

Pno. *ff* *mp* *ff* *ff* *ff* *ff*

162

163

164

165

166

167

168

