

FULL CONDUCTOR SCORE  
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The Music of Claude T. Smith

# Chorale Prelude On A German Hymn Tune

I Sing The Almighty Power Of God

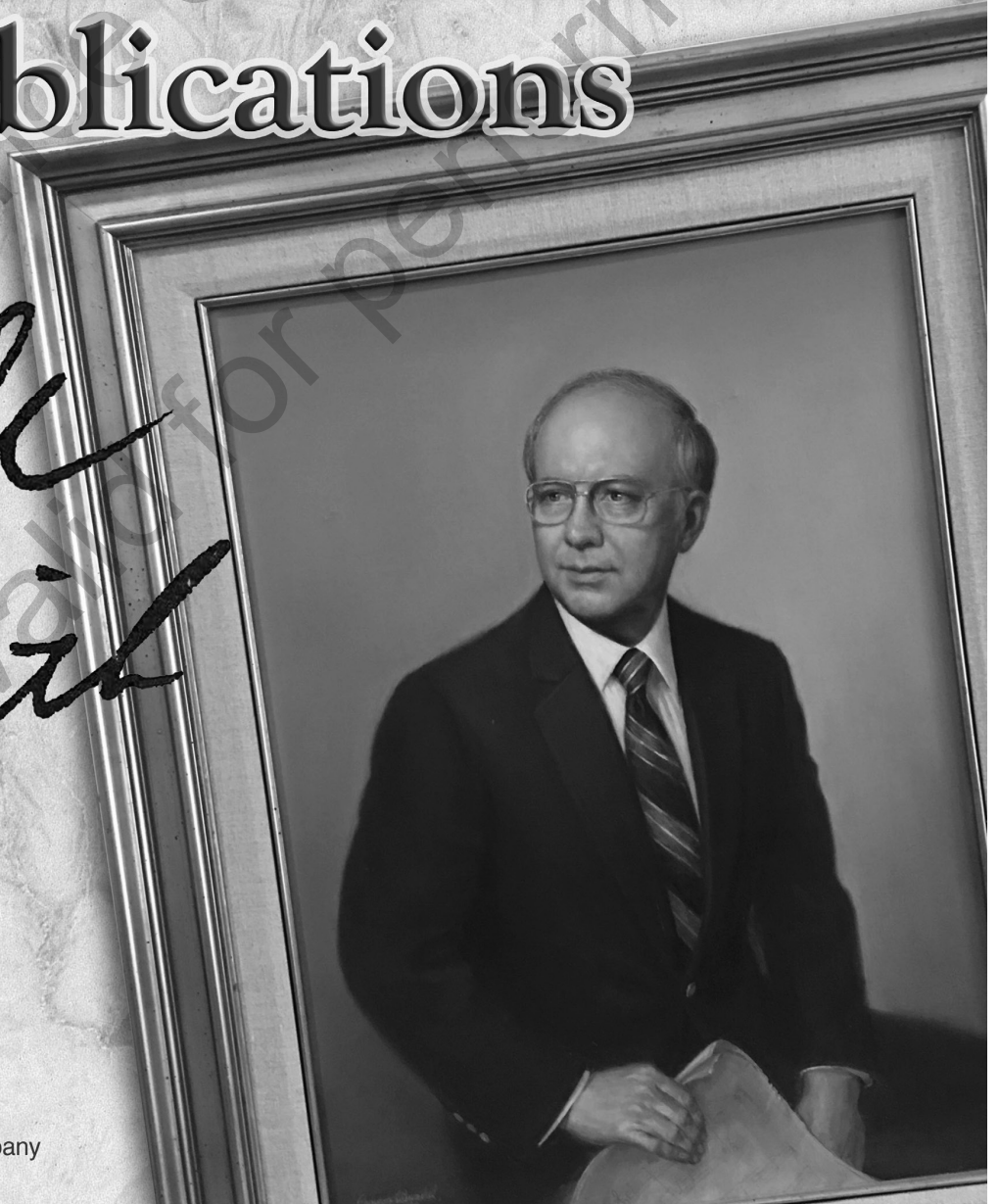
Claude T. Smith

# Claude T. Smith Publications

*Claude  
T. Smith*



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# CHORALE PRELUDE ON A GERMAN HYMN TUNE

I SING THE ALMIGHTY POWER OF GOD

CLAUDE T. SMITH

## Instrumentation

Conductor Score .....	1
Piccolo, Flute .....	10
Oboe .....	2
B $\flat$ Clarinet 1 .....	4
B $\flat$ Clarinet 2 .....	4
B $\flat$ Clarinet 3 .....	4
E $\flat$ Alto Clarinet .....	2
B $\flat$ Bass Clarinet.....	2
Bassoon .....	2
E $\flat$ Alto Saxophone 1 .....	3
E $\flat$ Alto Saxophone 2.....	3
B $\flat$ Tenor Saxophone .....	2
E $\flat$ Baritone Saxophone .....	2
B $\flat$ Trumpet 1 .....	3
B $\flat$ Trumpet 2 .....	3
B $\flat$ Trumpet 3 .....	3
Horn in F 1 .....	2
Horn in F 2.....	2
Trombone 1.....	3
Trombone 2.....	3
Euphonium.....	2
Euphonium TC .....	2
Tuba .....	4
String Bass .....	1
Percussion 1: Snare Drum, Bass Drum.....	3
Percussion 2: Crash Cymbals, Suspended Cymbal, Triangle.....	2
Mallet Percussion: Bells, Chimes .....	2
Timpani.....	1

## 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.

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# CHORALE PRELUDE ON A GERMAN HYMN TUNE

Claude T. Smith, ASCAP

I Sing The Almighty Power Of God

Moderato (♩ = 112)

*rit.*

(- Picc.)

Instrument parts include:  
Piccolo Flute (+ Picc.)  
Oboe  
B♭ Clarinet 1  
B♭ Clarinet 2, 3  
E♭ Alto Clarinet  
B♭ Bass Clarinet  
Bassoon  
E♭ Alto Saxophone 1, 2  
B♭ Tenor Saxophone  
E♭ Baritone Saxophone  
B♭ Trumpet 1  
B♭ Trumpet 2, 3  
Horn in F 1, 2  
Trombone 1, 2  
Euphonium  
Tuba (St. Bass)  
Percussion 1 (Snare Drum, Bass Drum)  
Percussion 2 (Crash Cymbals, Suspended Cymbal, Triangle)  
Mallet Percussion (Bells, Chimes)  
Timpani

*a tempo*

Picc. Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

E♭ Alto Cl.

B♭ Bass Cl.

Bssn.

A. Sax. 1, 2

T. Sax.

Bar. Sax.

B♭ Tpt. 1

B♭ Tpt. 2, 3

F Hrn. 1, 2

Trb. 1, 2

Euph.

Tuba (St. Bass)

Perc. 1

Perc. 2

Mallet Perc.

Timp.

*mf*

*a2*

For reference only. Not valid for performance.

Picc. Fl.  
 Ob.  
 B♭ Cl. 1  
 B♭ Cl. 2, 3  
 E♭ Alto Cl.  
 B♭ Bass Cl.  
 Bsn.  
 A. Sax. 1, 2  
 T. Sax.  
 Bar. Sax.  
 B♭ Tpt. 1  
 B♭ Tpt. 2, 3  
 F Hrn. 1, 2  
 Trb. 1, 2  
 Euph.  
 Tuba (St. Bass)  
 Perc. 1  
 Perc. 2  
 Mallet Perc.  
 Timp.

Cl. 3  
 1. solo  
 a2  
 Bs. Cl.  
 Play

*p*  
*mf*  
*p*  
*mf*  
*p*  
*mf*  
*p*  
*mf*  
*p*  
*mf*  
*p*  
*mf*

24 *a tempo rit.* Allegretto (♩ = 120)

Picc. Fl. *f*

Ob. *f* Play

B♭ Cl. 1 *f* Play

B♭ Cl. 2, 3 *f* *mf* a2

E♭ Alto Cl. *f* *mf*

B♭ Bass Cl. *f* *dim.*

Bssn. *f* Play *dim.*

A. Sax. 1, 2 *f* Trb. Euph. Play *mf*

T. Sax. *f* *dim.*

Bar. Sax. *f* *dim.*

B♭ Tpt. 1 *f* *dim.*

B♭ Tpt. 2, 3 *f* *dim.* a2

F Hrn. 1, 2 *f* *mf*

Trb. 1, 2 *f* *dim.*

Euph. *f* *dim.*

Tuba (St. Bass) *f* *dim.*

Perc. 1 *f* *dim.*

Perc. 2 Cr. Cym. *f* Tri. *dim.*

Mallet Perc. *f*

Timp. *f* *dim.*

Picc. Fl. *mf*

Ob. *mf*

B♭ Cl. 1

B♭ Cl. 2, 3

E♭ Alto Cl.

B♭ Bass Cl. *p*

Bssn. *p*

A. Sax. 1, 2 *mf* Play a2

T. Sax.

Bar. Sax. *p*

B♭ Tpt. 1 *p*

B♭ Tpt. 2, 3 *p*

F Hrn. 1, 2

Trb. 1, 2 *p*

Euph. *p*

Tuba (St. Bass) *p*

Perc. 1 *p*

Perc. 2 *p*

Mallet Perc.

Timp. *p*

Musical score for page 38, featuring various instruments and dynamic markings.

- Picc. Fl.**:  $p$ ,  $mf$ ,  $p$
- Ob.**:  $p$ ,  $mf$ ,  $p$
- B♭ Cl. 1**:  $p$ ,  $mf$ ,  $mf$  Play
- B♭ Cl. 2, 3**:  $p$ ,  $mf$ ,  $mf$  Play a2
- E♭ Alto Cl.**:  $p$ ,  $mf$ ,  $p$ ,  $mf$
- B♭ Bass Cl.**:  $p$ ,  $mf$ ,  $p$
- Bsn.**:  $p$ ,  $mf$
- A. Sax. 1, 2**:  $p$ ,  $mf$ ,  $p$
- T. Sax.**:  $p$ ,  $mf$ ,  $p$ ,  $mf$
- Bar. Sax.**:  $p$ ,  $mf$ ,  $p$
- B♭ Tpt. 1**:  $p$ ,  $mf$ ,  $p$
- B♭ Tpt. 2, 3**:  $p$ ,  $mf$ ,  $p$
- F Hrn. 1, 2**:  $p$ ,  $mf$
- Trb. 1, 2**:  $p$ ,  $mf$ ,  $p$
- Euph.**:  $p$ ,  $mf$ ,  $p$
- Tuba (St. Bass)**:  $p$ ,  $mf$ ,  $p$
- Perc. 1**:  $p$ ,  $mf$ ,  $p$
- Perc. 2**:  $p$ ,  $mf$ ,  $p$
- Mallet Perc.**:  $mf$ ,  $mf$ ,  $p$
- Timp.**:  $p$ ,  $mf$ ,  $p$



Picc. Fl. *mf* *f* + Picc.

Ob. *mf* *f*

B♭ Cl. 1 *f*

B♭ Cl. 2, 3 *f*

E♭ Alto Cl.

B♭ Bass Cl.

Bssn. *p*

A. Sax. 1, 2 *mf* *f*

T. Sax. *f*

Bar. Sax.

B♭ Tpt. 1 *p* *f*

B♭ Tpt. 2, 3 *p* *f* a2

F Hrn. 1, 2 *f*

Trb. 1, 2 *p*

Euph.

Tuba (St. Bass)

Perc. 1

Perc. 2

Mallet Perc.

Timp. *p*

3  
4

3  
4

3  
4

42 43 44 45 46 47 48

Picc. Fl. *fp* *cresc.*

Ob. *fp* *cresc.*

B♭ Cl. 1 *fp* *cresc.*

B♭ Cl. 2, 3 *fp* *cresc.*

E♭ Alto Cl. *f* *fp* *cresc.*

B♭ Bass Cl. *f* *fp* *cresc.*

Bssn. *f* *fp* *cresc.*

A. Sax. 1, 2 *f* *fp* *cresc.*

T. Sax. *f* *fp* *cresc.*

Bar. Sax. *f* *fp* *cresc.*

B♭ Tpt. 1 *f* *fp* *cresc.*

B♭ Tpt. 2, 3 *f* *fp* *cresc.*

F Hrn. 1, 2 *f* *fp* *cresc.*

Trb. 1, 2 *f* *fp* *cresc.*

Euph. *f* *fp* *cresc.*

Tuba (St. Bass) *f* *fp* *cresc.*

Perc. 1 *f*

Perc. 2

Mallet Perc.

Timp. *f*

49 50 51 52 53 54 55 56

The image shows a page of a musical score for a symphony orchestra. It contains staves for various instruments: Piccolo Flute, Oboe, B♭ Clarinet 1, B♭ Clarinet 2 & 3, E♭ Alto Clarinet, B♭ Bass Clarinet, Bassoon, Alto Saxophone 1 & 2, Tenor Saxophone, Baritone Saxophone, B♭ Trumpet 1, B♭ Trumpet 2 & 3, F Horn 1 & 2, Trombone 1 & 2, Euphonium, Tuba (or St. Bass), Percussion 1, Percussion 2, Mallet Percussion, and Timpani. The music is in 4/4 time and features a key signature change from one flat to two flats between measures 59 and 60. Dynamics include *f* (forte) and *p* (piano). A large watermark 'For reference only. Not valid for performance.' is overlaid diagonally across the page.

**67** **Maestoso** ( $\text{♩} = 100$ )*molto rit.**a tempo*

**Picc. Fl.**  
**Ob.**  
**B♭ Cl. 1**  
**B♭ Cl. 2, 3**  
**E♭ Alto Cl.**  
**B♭ Bass Cl.**  
**Bssn.**  
**A. Sax. 1, 2**  
**T. Sax.**  
**Bar. Sax.**  
**B♭ Tpt. 1**  
**B♭ Tpt. 2, 3**  
**F Hrn. 1, 2**  
**Trb. 1, 2**  
**Euph.**  
**Tuba (St. Bass)**  
**Perc. 1**  
**Perc. 2**  
**Mallet Perc.**  
**Timp.**

*sf*  
*f*  
*mf*  
*f*  
*sf*  
*mf*  
*f*  
*sf*  
*mf*  
*f*

**65**      **66**      **67**      **68**      **69**      **70**      **71**

The musical score is for page 13, rehearsal mark 75, titled "più mosso". It is an orchestral score with various instrument parts. The key signature is B-flat major (two flats). The score includes parts for:

- Picc. Fl.
- Ob.
- B♭ Cl. 1
- B♭ Cl. 2, 3
- E♭ Alto Cl.
- B♭ Bass Cl.
- Bssn.
- A. Sax. 1, 2
- T. Sax.
- Bar. Sax.
- B♭ Tpt. 1
- B♭ Tpt. 2, 3
- F Hrn. 1, 2
- Trb. 1, 2
- Euph.
- Tuba (St. Bass)
- Perc. 1
- Perc. 2
- Mallet Perc.
- Timp.

The score includes dynamics such as *mf* and *mf*. There are also performance markings like *a2* and *A. Sax. 2*. A watermark "Not valid for performance" is overlaid on the page.

*a tempo*

*allargando*

Picc. Fl.   
 Ob.   
 B♭ Cl. 1   
 B♭ Cl. 2, 3   
 E♭ Alto Cl.   
 B♭ Bass Cl.   
 Bssn.   
 A. Sax. 1, 2   
 T. Sax.   
 Bar. Sax.   
 B♭ Tpt. 1   
 B♭ Tpt. 2, 3   
 F Hrn. 1, 2   
 Trb. 1, 2   
 Euph.   
 Tuba (St. Bass)   
 Perc. 1   
 Perc. 2   
 Mallet Perc.   
 Timp.

For reference only. Not valid for performance.

Musical score for measures 78-83. The score is in common time (C) and features a key signature of two flats (Bb). The tempo is marked *a tempo* until measure 80, where it changes to *allargando*. Dynamics include *f* (forte), *ff* (fortissimo), and *fff* (fortississimo). Performance markings include accents (*>*), breath marks (*h*), and articulation marks (*acc*). Specific notes are marked *a2* (second octave). The percussion parts include Mallet Percussion (Bells and Timp) and Percussion 1 and 2. A large watermark "For reference only. Not valid for performance." is overlaid diagonally across the score.