

RWS BEGINNING BAND SERIES

FULL CONDUCTOR SCORE

Catalog No: RWS-1809-01

The Great Train Record

(Racing the Pennsylvania Special)

Robert W. Smith

RWS

Beginning Band Series

RWS MUSIC
COMPANY

Distributed Exclusively by C.L. Barnhouse Company

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The Great Train Record

Robert W. Smith

INSTRUMENTATION

Conductor Score	1
Flute	10
Oboe (Opt. Flute 2).....	4
B \flat Clarinet	12
B \flat Bass Clarinet.....	2
Bassoon	2
E \flat Alto Saxophone	8
B \flat Tenor Saxophone	2
E \flat Baritone Saxophone.....	2
B \flat Trumpet	10
F Horn	4
Trombone.....	6
Euphonium.....	2
Euphonium T.C.....	2
Tuba	4
Mallet Percussion: Bells, Chimes	4
Timpani (Opt.).....	1
Percussion 1: Hi-Hat, Brake Drum, Snare Drum, Bass Drum.....	4
Percussion 2: Crash Cymbal, Triangle, Suspended Cymbal, Cabasa	3

PROGRAM NOTE

Inspired by the historic speed record set by engineer Jerry McCarthy and his locomotive called the Pennsylvania Special, *The Great Train Record* is an exciting ride on the musical rails. On June 11, 1905, McCarthy began his historic run from Pennsylvania to Chicago setting a land speed record that was nothing short of incredible for that time in history (127 mph). Join us on this exciting journey as we “ride the rails to the record!”

The Great Train Record (Racing The Pennsylvania Special) was commissioned by and dedicated to the East Stroudsburg Area School District of East Stroudsburg, PA. The piece was written for the North Combined Band under the direction of Rose A. Perkins and Melodie A. Shamp.

NOTES TO CONDUCTOR

This piece is composed at a grade 1 level in terms of rhythms and range. However, there may be a couple of notes to introduce in certain sections to facilitate the chromatic train whistle effects.

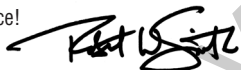
The percussion are fully involved throughout. Note the optional timpani is a fixed set of two pitches. The mallet percussion are written for bells and chimes. If chimes are not available, please substitute other metallic percussion to create the warning bell effect. I've included some hand percussion including triangle and cabasa. If a cabasa is not in your percussion inventory, feel free to substitute a metal tube shaker. You may also double the shakers if personnel and equipment allow.

Depending upon which band method is adopted in your curriculum, the percussion may already be introduced to sixteenth notes (ahead of the wind sections). I have included sixteens in the snare part to give them some challenge and excitement.

Please use the dynamic shaping effects throughout as a teaching opportunity. The more dynamic the performance, the more exciting the experience!

I would like to offer my sincere thanks to Rose Perkins for her vision and personal friendship during the composition, premiere performance and beyond. Ms. Perkins and her colleague Melodie Shamp are wonderful and dedicated teachers who are truly making a difference in the lives of their students and community!

I hope that you and your band find *The Great Train Record (Racing The Pennsylvania Special)* to be a rewarding musical and educational experience. Best wishes for a wonderful performance!



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.

Commissioned by the East Stroudsburg Area School District, East Stroudsburg, PA
for the North Combined Band, Rose A. Perkins and Melodie A. Shamp, Directors

THE GREAT TRAIN RECORD

(Racing The Pennsylvania Special)

Conductor Score

RWS-1809-00

Robert W. Smith (ASCAP)

With Energy ♩ = 120+

5

This is a conductor score for a band piece. It includes staves for various instruments: Flute, Oboe (Opt. Flute 2), B♭ Clarinet, B♭ Bass Clarinet, Bassoon, E♭ Alto Saxophone, B♭ Tenor Saxophone, E♭ Baritone Saxophone, B♭ Trumpet, F Horn, Trombone, Euphonium, Tuba, Mallet Percussion (Bells & Chimes), Timpani (Opt. G, D), Percussion 1 (Hi-Hat, Brake Drum, Snare Drum, Bass Drum), and Percussion 2 (Triangle, Crash Cymbal, Triangle, Suspended Cymbal, Cabasa). The score is in 4/4 time and features dynamic markings such as *mf* and *f*. It includes performance instructions like "Train Crossing Warning Bell! Bells & Chimes" and "let all cyms/triangle vibrate unless indicated". There are two page markers with the number "5".

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FL. *a2* *mf* *f* *mf* *Div.*

Ob. (opt. Fl. 2) *f* *mf*

Cl. *a2* *f* *mf* *Div.*

B. Cl. *p* *f*

Bsn. *p* *f*

A. Sx. *mp* *f*

T. Sx. *mp* *f*

B. Sx. *p* *f*

Trpt. *Div.* *f* *a2*

F Hn. *mp* *f*

Tbn. *p* *f*

Euph. *p* *f*

Tuba *p* *f*

Mlt. *f*

Timp. (Opt.) *p* *f*

Perc. 1 *p* *f* *Cr. Cym.*

Perc. 2 *Sus. Cym.*

7 8 9 10 11 12

p *mf* *p* *f*

FL. *f* *mf* a2 Div.

Ob. (opt. Fl. 2) *f* *mf*

Cl. *f* *mf* a2 Div.

B. Cl. *p* *f*

Bsn. *p* *f*

A. Sx. *mp* *f*

T. Sx. *mp* *f*

B. Sx. *p* *f*

Trpt.

F Hn. *mp* *f*

Tbn. *p* *f*

Euph. *p* *f*

Tuba *p* *f*

Mlt. *p* *f* *p*

Timp. (Opt.) *p* *f* *p* *mf*

Perc. 1 *p* *p* *f* *mf*

Perc. 2

13 14 15 16 17 18

17

17

FL. *mp* *Div.*

Ob. (opt. Fl. 2) *mp*

Cl. *a2 mp*

B. Cl.

Bsn.

A. Sx. *mp* *Div.*

T. Sx. *mp*

B. Sx.

Trpt. *mp* *Div.*

F Hn. *mp*

Tbn.

Euph.

Tuba

Mlt. *mf*

Timp. (Opt.) *p*

Perc. 1 *p*

Perc. 2

19 20 21 22 23

p *f* *p*

24 28

Fl. *ff* *p* *f* *p* Div.

Ob. (opt. Fl. 2) *ff* *p* *f* *p*

Cl. *ff* *mf*

B. Cl. *ff* *mf*

Bsn. *ff* *mf*

A. Sx. *ff* *mf*

T. Sx. *ff* *mf*

B. Sx. *ff* *mf*

Trpt. *ff* *p* *f* *p* Div.

F Hn. *ff* *mf*

Tbn. *ff* *p* *f* *p*

Euph. *ff* *mf*

Tuba *ff* *mf*

Mlt. *ff* *p* *f* *p*

Timp. (Opt.) *ff*

Perc. 1 *ff* *mf* *mf* Hi-Hat (Closed)

Perc. 2 *f* *mf* Cabasa

24 25 26 27 28 *mf*

Fl.

Ob.
(opt. Fl. 2)

Cl.

B. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

Trpt.

F Hn.

Tbn.

Euph.

Tuba

Mlt.

Timp.
(Opt.)

Perc. 1

Perc. 2

29 30 31 32 33

36

a2

mf

mf

36

mf

Fl.

Ob.
(opt. Fl. 2)

Cl.

B. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

Trpt.

F Hn.

Tbn.

Euph.

Tuba

Mlt.

Timp.
(Opt.)

Perc. 1

Perc. 2

34

35

36

37

38

FL.

Ob.
(opt. Fl. 2)

Cl.

B. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

Trpt.
Div.
mp *mf*

F Hn.

Tbn.
mp *mf*

Euph.

Tuba

Mlt.
p *f* *p*

Timp.
(Opt.)

Perc. 1

Perc. 2

39 40 41 42 43 *mp*

44

Fl. *f* Div.

Ob. (opt. Fl. 2) *f*

Cl. *f*

B. Cl. *f*

Bsn. *f*

A. Sx. *f* Div.

T. Sx. *f*

B. Sx. *f*

44

Trpt. *a2*

F Hn. *f*

Tbn. *f*

Euph. *f*

Tuba *f*

Mlt. *f*

Timp. (Opt.) *f*

Perc. 1 *f* Brake Drum *mp* *f* *mp* *f*

Perc. 2 *f* *mp* *f* *mp* *f*

44 45 46 47 48

FL. *a2* *ff*

Ob. *(opt. Fl. 2)* *ff*

Cl. *ff* *mf*

B. Cl. *ff* *mf*

Bsn. *ff* *mf*

A. Sx. *a2* *ff*

T. Sx. *ff*

B. Sx. *ff* *mf*

Trpt. *ff*

F Hn. *ff*

Tbn. *ff*

Euph. *ff* *mf*

Tuba *ff* *mf*

Mlt. *f* *ff*

Timp. *(Opt.)* *f* *ff*

Perc. 1 *ff* *mf* Hi-Hat (Closed)

Perc. 2 *f* Cabasa

49 50 51 52 53

p *f*

54

Fl. *mf*

Ob. (opt. Fl. 2) *mf*

Cl.

B. Cl.

Bsn.

A. Sx. *mf*

T. Sx. *mf*

B. Sx.

54

Trpt. *mf* *mf* *mp* *f*

F Hn. *mf*

Tbn. *mf* *mf* slide effect

Euph.

Tuba

Mlt. *p* *f*

Timp. (Opt.) *mf*

Perc. 1

Perc. 2

54

55

56

57

58

Fl.
Ob.
(opt. Fl. 2)
Cl.
B. Cl.
Bsn.
A. Sx.
T. Sx.
B. Sx.
Trpt.
F Hn.
Tbn.
Euph.
Tuba
Mlt.
Timp.
(Opt.)
Perc. 1
Perc. 2

64 65 66 67

This page contains the musical score for measures 64 through 67. The score is arranged in a standard orchestral format with 17 staves. The instruments listed on the left are: Flute (Fl.), Oboe (Ob., with an optional second flute part), Clarinet (Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Alto Saxophone (A. Sx.), Tenor Saxophone (T. Sx.), Baritone Saxophone (B. Sx.), Trumpet (Trpt.), French Horn (F Hn.), Trombone (Tbn.), Euphonium (Euph.), Tuba, Mellophone (Mlt.), Timpani (Timp., optional), Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2). The music is written in a key signature of one flat (B-flat major or D minor) and a common time signature. Measures 64 and 65 feature a variety of note values including quarter, eighth, and sixteenth notes, with some slurs and accents. Measures 66 and 67 show a transition to a more rhythmic pattern with repeated eighth and sixteenth notes, often beamed together. A large, diagonal watermark reading 'For reference only. Not valid for performance.' is overlaid across the entire page.

Steam Effect

FL. *ff* Shhh!!!

Ob. (opt. Fl. 2) *ff* Shhh!!!

Cl. *ff* Shhh!!!

B. Cl. *ff* Shhh!!!

Bsn. *ff* Shhh!!!

A. Sx. *ff* Shhh!!!

T. Sx. *ff* Shhh!!!

B. Sx. *ff* Shhh!!!

Trpt. *ff* Shhh!!!

F. Hn. *ff* Shhh!!!

Tbn. *ff* Shhh!!!

Euph. *ff* Shhh!!!

Tuba *ff* Shhh!!!

Mlt. *f* *ff* Shhh!!!

Timp. (Opt.) *mp* *f* *f* *ff* Shhh!!!

Perc. 1 *mp* *f* *ff* Shhh!!!

Perc. 2 *p* *f* *ff* Dampen Shhh!!!

68 *p* 69 *f* 70 71 *p* 72 *ff* Dampen