NOCTURNAL DANCES

ROBERT W. SMITH (ASCAP)

INSTRUMENTATION

- I Conductor
- 6 C Flute
- 2 Oboe
- 8 B Clarinet
- 2 B Bass Clarinet
- 4 El Alto Saxophone
- 4 By Tenor Saxophone/ Baritone Treble Clef
- 2 E Baritone Saxophone
- 8 B Trumpet
- 4 Horn in F

- 6 Trombone/Baritone/Bassoon
- 4 Tuba
- I Mallet Percussion (Bells)
- I Timpani
- 3 Percussion I (Suspended Cymbal, Snare Drum, Bass Drum)
- 5 Percussion II (Wind Chimes, Suspended Cymbal, Crash Cymbals, Shaker, Claves)

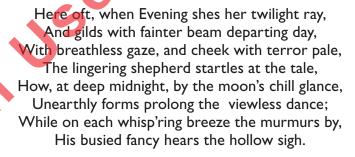
WORLD PARTS

Available for download from www.alfred.com/worldparts

- 4 Horn in E
- B Trombone Treble Clef
 - Tuba in El Treble Clef
- 2 Tuba in B, Treble Clef

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:



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, share, 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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