

CTS-2105



EMPERATA OVERTURE

Claude T. Smith, ASCAP

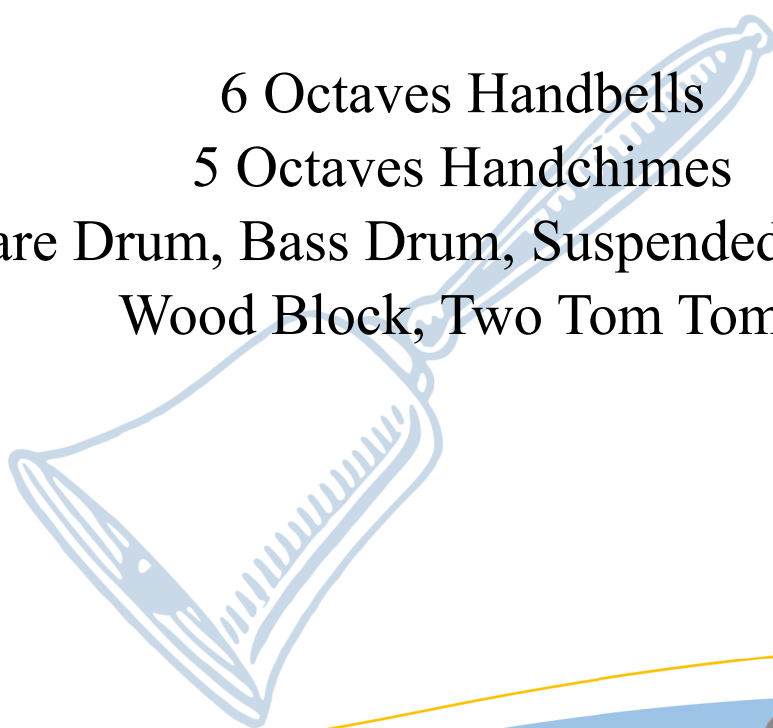
Transcribed for Handbells by Linda Boatright

6 Octaves Handbells

5 Octaves Handchimes

Snare Drum, Bass Drum, Suspended Cymbal,

Wood Block, Two Tom Toms



Claude T. Smith Publications, Inc.

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CLAUDE T. SMITH
PUBLICATIONS, INC.

EMPERATA OVERTURE

Claude T. Smith

Transcribed for Handbells by Linda Boatright

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 200 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.

Sacred choral music was 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 Raytown (MO). Many of his choral anthems were written for his church choirs and for Missouri and Nebraska All-State Choirs, Bands, and Orchestras.

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 with his choir and orchestra. 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. C.L. Barnhouse Co. became the exclusive distributor for his instrumental works in 2016 with Claude T. Smith Publications, publishing his choral works, biography and recordings. Claude T. Smith Publications is dedicated to keeping the music of Claude T. Smith and many composers and arrangers available and in the hearts of musicians worldwide.



ABOUT THE TRANSCRIBER

Linda Boatright, a life-long Nebraskan, has a Bachelor of Music Degree from Wright State University (OH) and a Master of Music degree from the University of Nebraska at Omaha. She started playing handbells in 2005, beginning with Immanuel Lutheran Church in Omaha and later with River City Ringers. After 31 years of successful teaching in instrumental music classrooms, Linda is retired and spends much of her time reading, quilting, and writing and arranging handbell music.

PROGRAM NOTES

Emperata Overture was premiered as *Overture for Winds and Percussion* by the Center High School Band (Kansas City, Mo.) at contest in Warrensburg, Mo., in the spring of 1964. *Emperata Overture* had its Midwest Band and Orchestra Clinic premiere on Dec. 18, 1964, by the University City (Mo.) High School Band in Chicago, IL.



EMPERATA OVERTURE

CTS-2105

for Handbells and Optional Percussion

Claude T. Smith, ASCAP
Transcribed for handbells by
Linda Boatright

6 Octaves
Handbells Used: 55



5 Octaves
Handchimes Used: 24



Allegro (♩ = c. 124)

Handbells

Snare Drum
Suspended Cymbal

Two Tom Toms
Wood Block
Bass Drum



EMPERATA OVERTURE

SK

4

5

6

7

8

9

10

RT

Mallet or TD

Snare

ff

mf

p

cym. choke

The musical score is for 'EMPERATA OVERTURE'. It features four staves: Piano (Grand Staff), Snare, Mallet or TD, and Cym. choke. The score is divided into measures 4 through 10. Measure 4 shows the piano playing a complex chordal texture. Measure 5 shows the piano playing a melodic line with accents. Measure 6 shows the piano playing a complex chordal texture. Measure 7 shows the piano playing a complex chordal texture. Measure 8 shows the piano playing a complex chordal texture with a forte (ff) dynamic. Measure 9 shows the piano playing a complex chordal texture with a mezzo-forte (mf) dynamic. Measure 10 shows the piano playing a complex chordal texture with a piano (p) dynamic. The snare, mallet/td, and cym. choke parts are mostly silent, with some accents and dynamics indicated.

11 12 13 14

Sample - Not For Performance

15 16 17

mf

mf

18 *mf*

19

20 *p*

21

22

23

mf

Sample - Not For Performance

EMPERATA OVERTURE

7

24 25 26 RT *mf*

27 28 29 30 RT RT

Woodblock *mf* *mf*

31 32 33 34

Woodblock *mf* cym roll

35 36 37

cresc.

cresc.

EMPERATA OVERTURE

9

38 *mf*

39 *f*

40

41

42

43

Sample - Not For Performance

EMPERATA OVERTURE

RT

This musical score page for 'EMPERATA OVERTURE' contains measures 44 through 55. The piano part (measures 44-47) features a complex texture with triplets and a crescendo leading to a *mf* dynamic. The woodwind section (measures 44-47) includes a 'choke' instruction. Measures 48-51 show the piano continuing with a steady eighth-note pattern. Measures 52-55 introduce a new piano texture with *mf* dynamics, a 'rit.' (ritardando) marking, and a woodwind entry marked 'L.V.' (Larghetto Vivace) and 'R' (Ritardando). The score includes various musical notations such as triplets, slurs, and dynamic markings.

44 45 46 47

mf

p

choke

48 49 50 51

52 53 54 55

mf

rit.

L.V.

R

3

EMPERATA OVERTURE

11

Andante (♩ = 76)

56 *dim.* 57 *p* 58 59 *mf* 60

61 62 63 64 65

66 67 68 69

70 *rit.* 71 *p* 72 73 *piu mosso*

The musical score is written for piano on a grand staff (treble and bass clefs). It begins at measure 56 with a *dim.* (diminuendo) marking. Measure 57 features a *p* (piano) dynamic. Measure 59 has an *mf* (mezzo-forte) dynamic. The tempo is marked Andante with a quarter note equal to 76 beats per minute. A large red watermark 'Sample - Not For Performance' is diagonally across the page. The score ends at measure 73 with a *piu mosso* marking.

74 75 76

mf *rit.*

a tempo

77 78 79

f

a tempo

80 81 82 83

molto rit. *p* *mf* *vib.* *vib.*

Animato

84 85 86

cresc. *rit.*

87 *L.V.* *rit.* 3 88 *R* *mf* *piu mosso* 89 90

91 92 93 *mf* 94 *rit.*

p *rit.*

Sample - Not For Performance

95 96 97 98

ffff *mf*

ff let ring

ff

Andante (♩ = 72)

99 100 101 102 103

p *mf* *rubato* 3

104 105 106 107 108

Allegro (♩ = 132)

ffff *p* *mf*

EMPERATA OVERTURE

15

109 110 111 112

113 114 115 116

117 118 119

cresc.

mf

f

f

RT

RT

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is arranged for piano, guitar, and drums. The score is divided into two systems. The first system covers measures 120 to 123, and the second system covers measures 124 to 129. The piano part is written in treble and bass staves, while the guitar part is written in a single staff. The drum part is written in a single staff and is marked "Not For Performance" in red. The score includes various musical notations such as notes, rests, and dynamic markings like *f* (forte) and *mf* (mezzo-forte). A specific instruction for the drum part states: "*Play only if no snare drum".

System 1: Measures 120-123

- Measure 120:** Piano part features a dense, rhythmic pattern of eighth notes in both hands, marked *f*. The guitar part plays a similar pattern. The drum part is marked "Not For Performance".
- Measure 121:** The piano part continues with the dense pattern. The guitar part plays a single note. The drum part is marked "Not For Performance".
- Measure 122:** The piano part continues with the dense pattern. The guitar part plays a single note. The drum part is marked "Not For Performance".
- Measure 123:** The piano part continues with the dense pattern. The guitar part plays a single note. The drum part is marked "Not For Performance".

System 2: Measures 124-129

- Measure 124:** The piano part features a single note, marked *f*. The guitar part plays a single note. The drum part is marked "Not For Performance".
- Measure 125:** The piano part features a single note, marked *f*. The guitar part plays a single note. The drum part is marked "Not For Performance".
- Measure 126:** The piano part features a single note, marked *f*. The guitar part plays a single note. The drum part is marked "Not For Performance".
- Measure 127:** The piano part features a single note, marked *f*. The guitar part plays a single note. The drum part is marked "Not For Performance".
- Measure 128:** The piano part features a single note, marked *f*. The guitar part plays a single note. The drum part is marked "Not For Performance".
- Measure 129:** The piano part features a single note, marked *f*. The guitar part plays a single note. The drum part is marked "Not For Performance".

This page of the musical score for 'EMPERATA OVERTURE' contains measures 130 through 136. The score is written for a piano and features a large, diagonal red watermark that reads 'Sample - Not For Performance'.

The score is organized into two systems, each with a grand staff (treble and bass clefs) and a percussion staff (two staves with a double bar line).

Measure 130: The piano part begins with a treble clef and a key signature of two flats. It features a series of eighth notes and a half note. The bass clef part is mostly rests. The percussion part has a series of eighth notes with accents.

Measure 131: The piano part continues with a half note and a quarter note. The bass clef part has a single eighth note. The percussion part continues with eighth notes and accents.

Measure 132: The piano part features a triplet of eighth notes. The bass clef part has a single eighth note. The percussion part continues with eighth notes and accents.

Measure 133: The piano part continues with a half note and a quarter note. The bass clef part has a single eighth note. The percussion part continues with eighth notes and accents.

Measure 134: The piano part begins with a half note and a quarter note. The bass clef part has a single eighth note. The percussion part continues with eighth notes and accents.

Measure 135: The piano part continues with a half note and a quarter note. The bass clef part has a single eighth note. The percussion part continues with eighth notes and accents.

Measure 136: The piano part features a triplet of eighth notes. The bass clef part has a single eighth note. The percussion part continues with eighth notes and accents.

Dynamic markings include *mp* (mezzo-piano) at the beginning of measure 131, *f* (forte) at the beginning of measure 132, and *mf* (mezzo-forte) at the beginning of measure 135. A watermark 'Sample - Not For Performance' is overlaid diagonally across the page.

137 138 139 140 141 142

mp *f*

3 3 3 3 3 3

Sample - Not For Performance

This page of the musical score for 'EMPERATA OVERTURE' contains measures 143 through 148. The score is written for a piano and features a complex arrangement of staves. Measures 143 and 145 include triplets in the upper right staff. Measure 144 features a triplet in the lower right staff. Measures 146, 147, and 148 contain dense chordal textures in the upper right staff, with measure 147 marked 'TD' (Tutti) and 'mp' (mezzo-piano). The lower right staff in measures 146-148 includes a triplet and a forte 'f' dynamic marking. The piano accompaniment is spread across two systems of staves, with various rhythmic patterns and articulations throughout. A large, diagonal red watermark reading 'Sample - Not for Performance' is overlaid across the entire page.

EMPERATA OVERTURE

149 150 151

152 153 154

SK

choke

The image displays a musical score for 'EMPERATA OVERTURE'. It features two systems of music. The first system covers measures 149 to 151, and the second system covers measures 152 to 154. Each system includes a piano part (treble and bass staves) and a string part (two staves). The piano part includes triplets and slurs. The string part includes various rhythmic patterns and dynamic markings. A large red watermark 'Sample - Not For Performance' is overlaid diagonally across the score. The page number '20' is in the top left, and the title 'EMPERATA OVERTURE' is at the top center. Measure numbers 149, 150, 151, 152, 153, and 154 are indicated. A 'SK' (skip) marking is present above measure 154. A 'choke' marking is present above the string part in measure 154.

155 *mf* 156 157

choke W. B.

158 159 160

choke

The musical score is for a piano and woodwinds. The piano part is written in a grand staff (treble and bass clef). The woodwind part is written in three staves (soprano, alto, and bass clef). The score is divided into three systems. The first system (measures 155-157) features a melody in the right hand and chords in the left hand, with a 'choke' instruction for the woodwinds. The second system (measures 158-160) continues the piano part with a 'choke' instruction for the woodwinds. The woodwind part consists of three staves. A large red watermark 'Sample - Not For Performance' is diagonally across the page.

Bell tree or Cymbells

161 162 163

f

W. B.

cym. roll
fp

Sample - Not For Performance

164 165 166

cresc.

This musical score page contains measures 164, 165, and 166 of the Emperor's Overture. The score is written for a full orchestra, with staves for woodwinds, strings, and percussion. The key signature is B-flat major (two flats). The time signature is 4/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A large red watermark reading "Sample - Not For Performance" is overlaid diagonally across the page. The word "cresc." is written below the percussion staff in measure 165.

167 168 169

f

let ring

f

3

The musical score for measures 167-169 of the Empirata Overture is presented in three systems. The first system contains measures 167, 168, and 169. The second system contains measures 167, 168, and 169. The third system contains measures 167, 168, and 169. The score is written for a piano and a double bass. The piano part is in the upper staves, and the double bass part is in the lower staves. The piano part features a melody in the right hand and a bass line in the left hand. The double bass part features a bass line in the right hand and a melody in the left hand. The score includes various musical notations such as notes, rests, and dynamic markings. A large red watermark 'Sample - Not For Performance' is overlaid diagonally across the page.

B.D.

This musical score page contains measures 170, 171, and 172 of the 'EMPERATA OVERTURE'. The score is written for a single melodic line (treble clef) and a piano accompaniment (grand staff with treble and bass clefs). The key signature is one flat (B-flat). Measure 170 features a melodic line with a half note and a quarter note, and a piano accompaniment with a steady eighth-note pattern. Measure 171 shows a melodic line with a half note and a quarter note, and a piano accompaniment with a steady eighth-note pattern. Measure 172 shows a melodic line with a half note and a quarter note, and a piano accompaniment with a steady eighth-note pattern. The score is marked with a large red watermark reading 'Sample - Not For Performance'.

173 174 175

ff

ff

Sample - Not For Performance

176 177 178

3

Sample - Not For Performance

This musical score page contains measures 179, 180, and 181 of the 'EMPERATA OVERTURE'. The score is written for a piano and a string quartet.

- Measure 179:** The piano part features a descending eighth-note scale in the right hand and a steady eighth-note accompaniment in the left hand. The string quartet (Violins I, Violins II, Violas, and Cellos/Double Basses) plays a sustained chord.
- Measure 180:** The piano part continues with the descending scale and accompaniment. The string quartet introduces a triplet of eighth notes in the Violins I part.
- Measure 181:** The piano part concludes with a final chord. The string quartet plays a sustained chord, with the Violins I part marked with a 'SK' (Sforzando) dynamic.

A large red watermark reading 'Sample - Not For Performance' is diagonally across the page.

EMPERATA OVERTURE

29

182 183 184

ff

choke

185 186 187

fff *fp* *fff*

choke

SK RT

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