

BUFFALO DANCES

ROBERT W. SMITH (ASCAP)

INSTRUMENTATION

1 Conductor
 3 1st C Flute
 3 2nd C Flute
 1 1st Oboe
 1 2nd Oboe
 3 1st B \flat Clarinet
 3 2nd B \flat Clarinet
 3 3rd B \flat Clarinet
 1 E \flat Alto Clarinet
 2 B \flat Bass Clarinet
 1 E \flat Contra Alto Clarinet
 2 Bassoon
 2 1st E \flat Alto Saxophone
 2 2nd E \flat Alto Saxophone
 1 B \flat Tenor Saxophone
 1 E \flat Baritone Saxophone
 3 1st B \flat Trumpet
 3 2nd B \flat Trumpet
 3 3rd B \flat Trumpet
 1 1st Horn in F

1 2nd Horn in F
 1 3rd Horn in F
 1 4th Horn in F
 2 1st Trombone
 2 2nd Trombone
 2 3rd Trombone
 2 Euphonium
 1 Baritone Treble Clef
 4 Tuba
 1 Optional String Bass
 4 Mallet Percussion (Chimes, Cathedral Bells, Marimba, Bells)
 1 Timpani
 5 Percussion I (Snare Drum, Bass Drum, Tambourine, Concert Toms, Wind Chimes, Triangle)
 4 Percussion II (Suspended Cymbal, Crash Cymbals, Gourd Rattle, Sleigh Bells)

WORLD PARTS

Available for download from www.alfred.com/worldparts

1st Horn in E \flat
 2nd Horn in E \flat
 3rd Horn in E \flat
 4th Horn in E \flat
 1st Trombone in B \flat Bass Clef
 2nd Trombone in B \flat Bass Clef
 3rd Trombone in B \flat Bass Clef
 1st Trombone in B \flat Treble Clef
 2nd Trombone in B \flat Treble Clef
 3rd Trombone in B \flat Treble Clef
 Baritone in B \flat Bass Clef
 Tuba in E \flat Bass Clef
 Tuba in E \flat Treble Clef
 Tuba in B \flat Bass Clef
 Tuba in B \flat Treble Clef

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.

PROGRAM NOTES

The lake region around Buffalo, Minnesota, is one of great geographic beauty and historic significance. Originally part of the region known as the “Big Woods,” the area was covered with hardwoods that were so thick in their overlapping branches, it was difficult to see the road ahead or sky above. The white elm trees grew to six feet in diameter and up to majestic heights of over one hundred feet.

The Sioux Indians, or Dakota as they now prefer, lived and prospered in this area between the lakes for over 300 years. Buffalo was a favorite hunting and fishing ground for the Dakotas until the arrival of the first European fur traders and settlers. The richness of the natural resources served as a catalyst for modern development, which led to the very progressive region that continues to grow to this day.

BUFFALO DANCES, by Robert W. Smith, honors the natural beauty, Native-American heritage, and the modern prosperity of Buffalo. Beginning with a majestic fanfare, the piece continues with flowing, Native-American inspired melodies over driving rhythmic figures. The center of the piece is comprised of a simple original hymn song that reflects on the natural beauty of the region. Accompanied by the sounds of Native-American dance, the intensity returns. If one listens carefully, the sound of snorting buffalo can be heard amid the festive atmosphere before the return of the concluding fanfare.

BUFFALO DANCES was commissioned by, and is dedicated to, the Buffalo High School Band of Buffalo, Minnesota, under the direction of Lee Kjesbo and Scott Rabehl. The piece was premiered under the baton of Mr. Kjesbo on May 5, 2005.

NOTES TO THE CONDUCTOR

The opening fanfare may be freely interpreted in terms of tempo and the *rallantando*. However, please be sure to allow for a greater sense of resolution as the fanfare returns to conclude the piece.

Beginning in measure 21, the interaction between the bass clarinet, bassoon, marimba and Native-American percussion should be carefully balanced for optimum effect. The flute solo beginning in measure 25 should “float” above the rhythmic interplay and be a bit “breathy” in timbre.

The melody and countermelody beginning in measure 41 contain contrasting shapes for clarity and musical effect. You may wish to isolate these two lines to ensure understanding throughout the ensemble.

The brass should be “biting” at measure 57 in contrast to the previous passage. Please pay particular attention to the clarity of the upper woodwinds as they respond to the trumpets and trombones.

The ocarina (opt. flute) in measure 96 should be very freely interpreted. These solo figures are intended to set a musical atmosphere giving way to the soprano saxophone solo. The hymn song that follows should be simple, elegant and build to the most beautiful and emotional climax possible.

The “stomp” effect should be very light, alluding to echoes of the past. As the original melody returns, please note the “buffalo snorts” in the trombone section. These should be very prominent and carefully rehearsed for clarity.

The final fanfare should be even more majestic than its original introductory statement. Once again, please feel free to interpret this section as the ensemble and performance situation requires.

I would like to thank Lee Kjesbo, Scott Rabehl, their colleagues, and the community of Buffalo, Minnesota, for their very kind hospitality during the creative process, as well as my visit for the premiere. After having weathered a life-changing storm on the Gulf Coast, their kindness and support was more appreciated than they will ever know!

I hope that you and your band find BUFFALO DANCES to be a valuable teaching and performance experience. Best wishes for a wonderful performance!



CONDUCTOR

Commissioned by and Dedicated to the Buffalo High School Band, Buffalo, Minnesota,
Lee Kjesbo and Scott Rabehl, Conductors

BUFFALO DANCES

By ROBERT W. SMITH (ASCAP)

Majestic $\text{♩} = 92$

1 C Flutes
2 C Flutes
1 Oboes
2 Oboes
Bassoon
1 B♭ Clarinets
2 B♭ Clarinets
3 B♭ Clarinets
E♭ Alto Clarinet
B♭ Bass Clarinet
E♭ Contra Alto Clarinet
E♭ Alto Saxophones 1
2 E♭ Alto Saxophones
B♭ Tenor Saxophone
E♭ Baritone Saxophone
1 B♭ Trumpets
2 B♭ Trumpets
3 B♭ Trumpets
1 Horns in F
2 Horns in F
3 Horns in F
4 Horns in F
1 Trombones
2 Trombones
3 Trombones
Euphonium
Tuba
Optional String Bass
Mallet Percussion (Chimes, Cathedral Bells, Marimba, Bells)
Timpani
Percussion I (Snare Drum, Bass Drum, Tambourine, Concert Toms, Wind Chimes, Triangle)
Percussion II (Suspended Cymbal, Crash Cymbals, Gourd Rattle, Sleigh Bells)

1 2 3 4

Conductor - 2

This musical score is for the Conductor - 2 position. It includes parts for the following instruments:

- Flutes (Fls.) 1 and 2
- Oboes (Obs.) 1 and 2
- Bassoon (Bsn.)
- Clarinets (Cls.) 1, 2, and 3
- Alto Clarinet (A. Cl.)
- Bass Clarinet (B. Cl.)
- Contralto Clarinet (C.A. Cl.)
- Alto Saxophones (A. Saxes.) 1 and 2
- Tenor Saxophone (T. Sax.)
- Baritone Saxophone (Bar. Sax.)
- Trumpets (Tpts.) 1, 2, and 3
- Horns (Hns.) 1, 2, 3, and 4
- Trombones (Tbns.) 1, 2, and 3
- Euphonium (Euph.)
- Tuba
- String Bass (Str. Bass)
- Mallet Percussion (Mlt. Perc.)
- Timpani (Timp.)
- Percussion I (Perc. I)
- Percussion II (Perc. II)

The score is written in 4/4 time and features a variety of musical notations, including dynamics (e.g., *f*, *p*), articulation (accents, slurs), and performance techniques (trills, triplets, sixteenth-note runs). The woodwinds and strings play a complex, rhythmic pattern, while the brass section provides harmonic support and rhythmic drive. The percussion section includes mallet percussion, timpani, and two different percussion parts.

