

RWS CONCERT BAND SERIES

Grade: 3

Conductor Score: RWS-2555-01

# A Simple Song At Sunrise

(from "Florida Suite")

Robert W. Smith

Setting by

Evan VanDoren

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CONCERT BAND SERIES

**RWS** MUSIC  
COMPANY

# A Simple Song At Sunrise

(from “Florida Suite”)

**Robert W. Smith**  
 Setting by  
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## INSTRUMENTATION

Conductor Score.....	1	B $\flat$ Trumpet 1 .....	3
Flute 1 .....	5	B $\flat$ Trumpet 2 .....	3
Flute 2 .....	5	B $\flat$ Trumpet 3 .....	3
Oboe .....	2	F Horn 1 .....	2
B $\flat$ Clarinet 1 .....	4	F Horn 2 .....	2
B $\flat$ Clarinet 2 .....	4	Trombone 1 .....	2
B $\flat$ Clarinet 3 .....	4	Trombone 2 .....	2
B $\flat$ Bass Clarinet .....	2	Trombone 3 .....	2
Bassoon .....	2	Euphonium B.C. ....	2
E $\flat$ Alto Saxophone 1 .....	3	Euphonium T.C. ....	2
E $\flat$ Alto Saxophone 2 .....	3	Tuba .....	4
B $\flat$ Tenor Saxophone .....	2	Mallet Percussion: Vibraphone, Bells .....	2
E $\flat$ Baritone Saxophone .....	2	Timpani .....	1
		Percussion: Triangle, Wind Chimes, Suspended Cymbal .....	3

## PROGRAM NOTE

*A Simple Song At Sunrise* was composed for DCI's first-ever show featuring all original music for Suncoast Sound in 1985. This ballad from Robert W. Smith's masterwork, *Florida Suite*, has captivated audiences for decades. Envisioned as a sunrise over a Florida beach, Evan VanDoren's beautiful setting for concert band truly honors the composer's legacy.

After Robert's unexpected passing in 2023, his widow, Susan L. Smith, asked Evan VanDoren if he would set the piece for concert band. Robert often played this piece at his piano for his family, a cherished memory.

Robert W. Smith said:

*"A Simple Song at Sunrise* represented the purity of being on the beach and looking at the scenery. I literally sat on a beach and wrote the melody in a sunrise setting." Smith continued, "What prompted us to do the show with original music was our inability to find the right material to work with the theme. Finding tunes about Florida and being in the Sunshine State was difficult. In researching possible music, nothing was jumping out at us. We realized we could be more focused and efficient if we wrote original material. The inspiration was clearly the place where we lived, and then we tried to find the things to which people would relate. For lack of a better term, I'll call the show postcards or images of the Sunshine State."

## NOTES TO CONDUCTOR

Measure one should be stretched and lead into measure 2. The harmon muted Trumpets at the beginning and end should be very present in the balance, but not overshadow the soloist.

Measures 11 – 25 should move along at 88 BPM as marked—not too fast, but not sluggish.

Measure 25 and 26 should build beautifully and dramatically to the climax at measure 27.

The release and silence in measure 33 are essential before the solo entrance on beat 3.

The piece should wind down naturally to the end. Rubato and stretching at the end of phrases are very important.

Our family is thankful for Evan VanDoren's work and friendship on this setting, and we appreciate the composer and former student of Roberts, Larry Clarke's assistance in bringing it back to life for all to experience and enjoy. Also, having another of his students, Brian Balmages, conduct the recording session was very meaningful. Robert was very proud of these composers, and we know he would be thrilled with the outcome.

*Susan L. Smith*

(Bios on page 8)



Dedicated to Robert W. Smith and his lasting impact on musicians, composers, and audiences around the world

# A SIMPLE SONG AT SUNRISE

Conductor Score  
RWS-2555-00

(from "Florida Suite")

Robert W. Smith (ASCAP)  
Setting by Evan VanDoren (ASCAP)

Slowly  $\text{♩} = 74$

*rit.* **2** *a tempo*

Flute 1-2

Oboe  
*Solo*  
*mp* *mf* *f* *mf*

B♭ Clarinet 1  
*Cue: Ob. Solo*  
*mp* *mf* *f* *mf*

B♭ Clarinet 2-3

B♭ Bass Clarinet

Bassoon

E♭ Alto Saxophone 1-2  
*Cue: Hn. Solo*  
*mp* *mf* *p* *Play*

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Trumpet 1  
*rit.* *harmon mute w/o stem* *div.* *p* *mp* *p* *mf* *p*

B♭ Trumpet 2-3  
*div.* *harmon mute w/o stem* *p* *mp* *p* *mf* *p*

F Horn 1-2  
*Solo* *mp* *mf* *p* *Tutti*

Trombone 1-2

Trombone 3

Euphonium B.C.

Tuba

Mallet Percussion  
Vibraphone  
Bells  
*mp* *mf* *to Bells*

Timpani  
F, C, B, D

Percussion  
Triangle  
Wind Chimes  
Suspended Cymbal  
*Triangle* *to Wind Chimes*

7 2 3 4 5 6 7 8

11 More motion ♩ = 88

*rit.*

Fl. 1-2 *mp* *mf* *f* *mf*

Ob. *f* *mp* *mp* *mf* *f* *mf*

Clar. 1 *f* *mp* *mp* *mf* *f* *mf*

Clar. 2-3 *mp* *mf* *f* *mf*

B. Cl. *mf* *f* *mf*

Bsn. *mf* *f* *mf*

A. Sax 1-2 *mp* *mf* *f* *mf*

T. Sax *mp* *mf* *f* *mf*

B. Sax *mf* *f* *mf*

Trpt. 1 *rit.* *mf* *open a2*

Trpt. 2-3 *mf* *open*

F Hn. 1-2 *mp* *mf* *f* *mf*

Tbn. 1-2 *mf* *f* *mf*

Tbn. 3 *mf* *f* *mf*

Euph. B.C. *mf* *f* *mf*

Tuba *mp* *mf* *f* *mf*

Mlt. *Bells w/ plastic mallet* *mp* *mf* *mf*

Timp. *soft mallets* *mp* *mf* *f*

Perc. *Wind Chimes* *to Suspended Cymbal*

9 10 *mp* 11 12 13 14 15

A SIMPLE SONG AT SUNRISE

*poco rit.* *a tempo* 19

Fl. 1-2 *mp* *mf* *p*

Ob. *mp* *mf* *p*

Clar. 1 *mp* *mf* *p* *mp* *p* *mp* *p*

Clar. 2-3 *mp* *mf* *p* *mp* *p* *mp* *p*

B. Cl. *mp* *mf* *p* *mp* *p* *mp*

Bsn. *mp* *mf* *p* *mp* *p* *mp*

A. Sax 1-2 *mp* *mf* *p* *mp*

T. Sax *mp* *mf* *p* *mp* *p* *mp*

B. Sax *mp* *mf* *p* *mp* *p* *mp*

*poco rit.* *a tempo* 19

Trpt. 1 *mp* *mf* *f* *p*

Trpt. 2-3 *mp*

F Hn. 1-2 *mp* *mf* *p* *mp*

Tbn. 1-2 *mp* *mf* *p* *mp*

Tbn. 3 *mp* *mf* *p* *mp*

Euph. B.C. *mp* *mf* *p* *mp*

Tuba *mp* *mf* *p* *mp*

Mlt. *mp* *mp* *mp*

Timp. *mp* *mf*

Perc. Sus. Cym. w/soft mallets

16 17 18 19 20 21 22 23

A SIMPLE SONG AT SUNRISE

**27** Broadly  $\text{♩} = 80$

*molto rit.*

Fl. 1-2

Ob. *Solo*

Clar. 1 *Cue: Ob.*

Clar. 2-3

B. Cl.

Bsn.

A. Sax 1-2

T. Sax

B. Sax

*molto rit.*

**27** Broadly  $\text{♩} = 80$

Trpt. 1 *Tutti*

Trpt. 2-3

F Hn. 1-2

Tbn. 1-2

Tbn. 3

Euph. B.C.

Tuba *div. a2*

Mlt.

Timp.

Perc. *Sus. Cym.* *to Wind Chimes*

24 25 26 27 28 29 30

**34** Serenely  $\text{♩} = 68$

*a tempo*

*rit.* *rit.*

Fl. 1-2 *p mp pp*

Ob. *mp mf p*

Clar. 1 *mp mf p*

Clar. 2-3 *p mp pp*

B. Cl. *mp p mp pp*

Bsn. *mp p mp pp*

A. Sax 1-2 *mp p mp pp*

T. Sax *mp p mp pp*

B. Sax *mp p mp pp*

**34** Serenely  $\text{♩} = 68$  *rit.* *a tempo*

Trpt. 1 *mp pp* div. harmon mute w/o stem

Trpt. 2-3 *mp pp* harmon mute w/o stem

F Hn. 1-2 *mp p mp pp*

Tbn. 1-2 *mp p mp pp*

Tbn. 3 *mp p mp pp*

Euph. B.C. *mp p mp pp*

Tuba *mp p mp pp*

Mlt. to Vibraphone *mp* Vibraphone

Timp. *p mp pp*

Perc. Wind Chimes

37 32 33 34 35 36 37 38 39

## ABOUT THE COMPOSER



**Robert W. Smith** (1958-2023) 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 iTunes, Amazon, and other recorded music outlets.

Mr. Smith founded the RWS Music Company in 2015 where he served as President/CEO. In addition, he led the Music Industry program at Troy University in Troy, Alabama where his teaching responsibilities were focused in the areas of music composition, production, publishing, and business.

Learn more about Robert W. Smith's legacy by visiting the [rwsmusic.com](http://rwsmusic.com) tribute page.

## ABOUT THE ARRANGER



**Evan VanDoren** is a freelance arranger, composer, and educational consultant. As the owner of VanDoren Music, Evan is commissioned each year to create works for concert and marching ensembles. He has arranged and orchestrated award-winning marching shows for numerous high school bands across the country.

Evan is an active clinician, presenting for Drum Corps International, the Music Educators National Convention, the Texas Bandmasters Association, the Texas Music Educators Association, and Music for All. He regularly consults with band programs around the country. Additionally, Evan is an active adjudicator with Bands of America, the University Interscholastic League, and the Texas Music Adjudicators Association.

Evan is the brass arranger for the Santa Clara Vanguard Drum and Bugle Corps, from Santa Clara, California, as well as the leadership faculty of SASI Leadership, based in central Texas.

Before devoting his life to creating music, Evan was a band director at Cedar Park High School, in Cedar Park, Texas, during which time the band was awarded multiple marching state championships and national recognition. He received a Bachelor in Music Education with Honors from Butler University in Indianapolis, Indiana. Currently, he lives in Cedar Park, Texas, with his wife, Katie, and their dog, Cooper.