

**Belwin**

JOURNEYS IN TIME

ROBERT W. SMITH (ASCAP)

INSTRUMENTATION

1	Conductor
8	1st Violin
8	2nd Violin
5	3rd Violin (Viola T.C.)
5	Viola
5	Cello
5	String Bass
1	Bass Solo
1	Guitar
1	Piano
	Accompaniment
1	Drumset

NOTE FROM THE EDITOR

All Belwin string parts have been carefully bowed and fingered appropriately by level. The Yellow Very Beginning series includes many bowings as well as reminder fingerings for first-time readers. The Red Beginning series includes frequent bowings to assist younger players. Fingerings for altered pitches are often marked. The Green Intermediate series includes appropriately placed bowings for middle-level students. Fingerings and positions are marked for notes beyond first position. The Blue Concert series includes bowings appropriate for the experienced high school player. Fingerings and position markings are indicated for difficult passages.

Bob Phillips

Belwin/Pop String Editor

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

As the title suggests, JOURNEYS IN TIME takes the listener on a musical adventure both “through” and “in” time. Drawing upon deep southern musical roots, “Blues Journey” harkens back to a time long ago, on the deltas of the Mississippi River, when musicians laid the foundation for what would become American popular music. “Jazz Journey” pays homage to the early jazz masters and big band leaders, such as Louis Armstrong, Duke Ellington and Count Basie. Our adventure in time ends with “Rock Journey,” a modern, stylistic culmination of a century of jazz and the development of music technology. JOURNEYS IN TIME was commissioned by the Dickerson Eighth Grade Orchestra of Marietta, GA (Marion Sievers, Director and Rebecca Dosch, Assistant Director) for their performance at the 2005 Midwest Orchestra Clinic in Chicago, IL.

NOTES TO THE CONDUCTOR

The introduction should be as bold and dramatic as possible. In contrast, the very “lazy” blues, beginning in measure 4, should be effortless in all sections.

The rhythm section plays a crucial role in the performance of the piece. I would suggest staging the bass soloist near the front of the stage and in musical proximity to the drumset and piano. Additionally, the soloist may choose to move to electric bass for “Rock Journey.” If transition time is an issue, you may wish to assign the electric bass to a different player.

The optional guitar part should be performed on an acoustic or hollow-body electric for the “Blues” and “Jazz Journey.” An electric guitar is suggested for the final rock statement. Please note that an electric violin may be substituted for the guitar in “Rock Journey.” Depending upon the performance venue and situation, you may wish to consider using an electric violin on the solos during “Jazz Journey.”

The improvisation solos during the “Jazz Journey” may be performed by a single player or divided among multiple performers. I would suggest asking the soloist(s) to stand for stage presence.

I would like to thank Marion “Butch” Sievers for his crucial role in the creation of this piece. In addition to his musical vision, he also played the drumset for the premiere.

I hope that you, your orchestra and audience find JOURNEYS IN TIME to be a rewarding experience. Best wishes for a wonderful performance!



CONDUCTOR SCORE
Duration - 5:35

Journeys in Time

Robert W. Smith
(ASCAP)

Dramatic ♩ = 84

III -4 4 3 2 2 3 I (V)

Violins
I *f* *rall.* *sfz*
II *f* *rall.* *sfz*

Viola (Violin III)
f *fp rall.*

Cello
f *fp rall.*

String Bass
arco II -4 1 1/2 -4 I -4 (V)
f *fp rall.*

Piano Accompaniment
f *rall. sfz* *f*

Guitar (Optional)
Jazz Guitar
f *arco* *mp rall.* *f*

Bass Solo
f *fp rall.*

Drumset
f *Crash* *Ride* *p rall.*

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Blues Journey
Slow Blues ♩ = 84

4

5

6

7

stagger (♩)

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Piano

Gtr.

Bass Solo

Drumset

mp

p

mp

p

div. V

simile

pizz.

mf

ad lib. throughout

D C/D

D C/D

D C/D

D C/D

2

♩

8 Soli V

Vlns. I *mf*

Vlns. II *mp*

Vla. (Vln. III) *mp*

Cello *mp*

Str. Bass *mp*

Piano *mp*

Gtr. *mp* D C/D D C/D D C/D D C/D

Bass Solo *mp*

Drumset *mp* Brush (Swirl on snare)

2

Score for measures 12 through 15, featuring the following instruments:

- Vlns. I & II
- Vla. (Vln. III)
- Cello
- Str. Bass
- Piano
- Gtr.
- Bass Solo
- Drumset

Measures 12-15 show a progression of chords: G, F/G, G, F/G, D, C/D, D, C/D. The score includes dynamic markings (*f*, *mf*) and articulation (accents, slurs). A large red watermark "Preview Only" is overlaid across the score.

Vlns. I
 Vlns. II
 Vla. (Vln. III)
 Cello
 Str. Bass
 Piano
 Gtr.
 Bass Solo
 Drumset

16
 17
 18
 (17) 19
f
mf
 A G/A
 A G/A
 D C/D
 D C/D
 2

20 21 22 23

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Piano

Gtr.

Bass Solo

Drumset

Dm(Maj9)

A G/A G/A F/A C/D Dmin Dm(Maj9)

8vb - - - - - J

Jazz Journey
Swing ♩ = 108

24 25 26 27 28
 (opt. stand during solo)

Vlns.
 I
 II

Vla.
 (Vln. III)

Cello

Str. Bass

Piano

Gtr.

Bass Solo
 Solo
 mf

Drumset
 Ride Cym.
 mf
 rim
 mp Hi Hat

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29 30 31 32 33

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Piano

Gtr.

Bass Solo

Drumset

34 35 36 37 38 39

Vlns.
I
II

Vla.
(Vln. III)

Cello

Str. Bass

Piano

Gtr.

Bass, Solo

Drumset

The musical score for measures 34-39 is as follows:

- Violins I and II:** Measure 34 has a half note G4. Measures 35-39 are rests.
- Viola (Violin III):** Rests in all measures.
- Cello:** Rests in all measures.
- String Bass:** Rests in all measures.
- Piano:** Rests in all measures.
- Guitar:** Rests in all measures.
- Bass, Solo:** Measure 34: G2, A2, B2. Measure 35: C3, D3, E3. Measure 36: F3, G3, A3. Measure 37: B3, C4, D4. Measure 38: E4, F4, G4. Measure 39: A4, B4, C5.
- Drumset:** Measure 34: Snare, Hi-hat, Kick. Measure 35: Snare, Hi-hat, Kick. Measure 36: Snare, Hi-hat, Kick. Measure 37: Snare, Hi-hat, Kick. Measure 38: Snare, Hi-hat, Kick. Measure 39: Snare, Hi-hat, Kick.

[illegible]

Vlns. I
 Vlns. II
 Vla. (Vln. III)
 Cello
 Str. Bass
 Piano
 Gtr.
 Bass Solo
 Drumset

Solo
 Tutti
 Solo
 Tutti

46
 47
 48
 49
 50
 51

mp *mf* *mp* *mf* *mp* *mf* *sfz*

1/2 1 I 1 II -2 4 2 I -1 III -4 1 I -4

sfz

D A7 D A7

sfz

25014

III -1 59 V 60 Tutti I o 61 62 Solo IV -3

I Vlns. *f* *p* *f*

II Vlns. *f* *p* *f*

Vla. (Vln. III) *f* *p* *f*

Cello *f* *p* *f*

Str. Bass *f* *p* *f*

Piano *f* *mf* *p* *f*

Gtr. *D* *A7 G/A A7 G/A A7 G/A D*

Bass. Solo *f* *p* *f*

Drumset *f* *p* *f*

Fill (*ad lib.*)

Tutti I -3 1 1 2 2 70 Solo III -4 71 Tutti III -3 72 73

Vlns.
 I *mf* *f*
 II *mf* *f*

Vla. (Vln. III)
mf *f*

Cello
mf *f*

Str. Bass
mf *f*

Piano
mf *f*

Gtr.
mf *f* A7

Bass. Solo
mf *f*

Drumset
mf *f*

G B $\flat$ G Bm G Em G D $^{\circ}$ D

Rock Journey
Driving Rock ♩ = 144

Driving Rock ♩ = 144
opt. soloist ad lib. (D9)

74 pizz. 75 arco 76 (V) 77 78

Vlns.
I mp sfz mf
II mp sfz mf

Vla.
(Vln. III) mp sfz mf

Cello mp sfz mf

Str. Bass mp sfz

Piano mp sfz mf

Gtr. D D9 mp sfz

Bass. Solo mp sfz

Drumset mp sfz mf

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79 80 81 82

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Piano

Gtr.

Bass Solo

Electric Bass

Drumset

p *f* *p* *f* *f*

x2 4

3 4

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83 84 85 86 87

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Piano

Gtr.

Bass Solo

Drumset

Toms

p *f* *mf*

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88 89 90 91 92

Vlns.

I *mp cresc. poco a poco* *spiccato*

II *mp cresc. poco a poco* *spiccato*

Vla.
(Vln. III)

Cello

II -1 x4 2 I -2

Str. Bass

f

Piano

mf

Gtr.

mf *Distorted El. Gtr. soaring!*

Bass. Solo

f

Drumset

93 94 95 96 97

Vlns. I *f* *mf* *f*

Vlns. II *f* *mf* *f*

Vla. (Vln. III) *mf* *f*

Cello II -1 x4 2 I -2 *mf*

Str. Bass *mf*

Piano *mf*

Gtr. *Gliss. into downbeat* *mf*

Bass Solo *mf*

Drumset

25014

98 99 100 101

Vlns. I *mf* *f* *mf*

Vlns. II *mf* *f* *mf*

Vla. (Vln. III) *mf* *f* *mf*

Cello

Str. Bass

Piano

Gtr.

Bass Solo

Drumset

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Vlns. I *f*

Vlns. II *f*

Vla. (Vln. III) *f*

Cello

Str. Bass

Piano

Gtr.

Bass Solo

Drumset

103

104

105

2

106 107 108 109 (V)

Vlns. I *mf* *f* *mf*

Vlns. II *mf* *f* *mf*

Vla. (Vln. III) *mf* *f* *mf*

Cello *mf* *f* *mf*

Str. Bass *mf* *f* *mf*

Piano

Gtr.

Bass Solo

Drumset

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110

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Piano

Gtr.

Bass Solo

Drumset

f

spiccato

111

112

113

114

115 116 117 118

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Piano

Gtr.

Bass Solo

Drumset

Fill (ad lib.)

Glissando

119 120 121 V 122 123 124

Vlns. I *mf* *f* *mf*

Vlns. II *mf* *f* *mf*

Vla. (Vln. III) *mf* *f* *mf*

Cello *mf*

Str. Bass *mf*

Piano *mf*

Gtr.

Bass Solo *mf*

Drumset *mf* *ad lib. on H.H.* 2 2

125 126 (V) 127 128

Vlns. I *f* *mf* *f*

Vlns. II *f* *mf* *f*

Vla. (Vln. III) *f* *mf* *f*

Cello

Str. Bass

Piano

Gtr. *mf*

Bass Solo

Drumset

135

133 134 (V) 136

Vlns. I *f* *mf* *f* *mf* *f*

Vlns. II *f* *mf* *f* *mf* *f*

Vla. (Vln. III) *f* *mf* *f* *mf* *f*

Cello *sf* *f*

Str. Bass *sf* *f*

Piano *sf* *f*

Gtr. *mf*

Bass Solo *sf* *f*

Drumset *sf* *f*

Fill (*ad lib.*)

137 V 138 V 139 140 V

Vlns. I *mf* *f* *mf* *f*

Vlns. II *mf* *f* *mf* *f*

Vla. (Vln. III) *mf* *f* *mf* *f*

Cello *sfp* *f* *f*

Str. Bass *sfp* *f* *f*

Piano *sfp* *f* *mf* *f*

Gtr. *mf* *f* *mf* *f*

Bass Solo *sfp* *f* *mf* *f*

Drumset *sfp* *f* *mf* *f*

Fill (*ad lib.*)

Fill (*ad lib.*)

141 *spiccato* 142 143 144

Vlns. I *p* *f* *ff*

Vlns. II *p* *f* *ff*

Vla. (Vln. III) *p* *f* *ff*

Cello *p* *f* *ff*

Str. Bass *p* *f* *ff*

Piano *p* *f* *ff*

Gtr. *mp* *f* *ff*

Bass Solo *p* *f* *ff*

Drumset *p* *f* *ff*

Fill (ad lib.)

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