

Tuba

Ballroom Portraits

1. Irene and Vernon Castle

Daniel Bukvich

$\text{♩} = \text{mm } 100$
4

13

15

21

27

29

37

41

44

54 Slightly Slower ($\text{♩} = 94$)

61

69

74

79

90

103 Tempo I $\text{♩} = 100$
13

117 Slightly Slower ($\text{♩} = 94$)

125 7

mp *(mp)* *f* *mf* *p* *mp* *(mp)* *sfz* *< f*

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Tuba

132 *rall.* **133** a tempo (♩ = 94) *accel. molto.*

140 **141** Very Fast (♩ = 200)

148 **149** 1/2 Tempo ♩ = 100... Tempo I *sffz*

Question

4. Ballroom no 5 no. 144 Town Square CC D⁶ C B⁶ G

5. " " " " " ~~29~~ transfer ~~1400~~ E⁷
 number of C⁷(60) done in 27 Tab. 2 = D

6. " " " 60 class 2 correct
 130

F mgm

now 60 = F E⁶ F/C

no. derived in 130



Program Notes

Ballroom Portraits was commissioned in memory of Walter Howard Snodgrass, long-time Idaho and Pacific Northwest school band director and officer in the National Music Educators Association. The Snodgrass family requested that this new piece be modeled upon Walt's favorite band composition, **Suite of Old American Dances**, by the famous Broadway theater orchestrator, arranger, and composer, Robert Russell Bennett. The family also suggested that the melodic and harmonic material be derived from a song written by Walter in 1941 for his wife-to-be, Doris. The first music you hear in Movement 1 presents both Walt's song and an echo of the introduction to **Suite of Old American Dances**.

As in the Robert Russell Bennett original, **Ballroom Portraits** has five movements, each a representation of the dancer or dance-couple and the dance/dance-step they developed or are associated with:

1. *Irene and Vernon Castle*
"The Castle Walk" (1912)
2. *Harry Fox*
"Fox's Trot" (1913)
3. *Elida Webb and Flournoy Miller*
"The Charleston" (1923)
4. *Fred Astaire and Ginger Rogers*
"The Motion Picture Waltz" (1933)
5. *George "Shorty" Snowden*
"The Lindy Hop" or "Jitterbug" (1936)



*Dedicated to school bands and their directors
in tribute to
Walter Howard Snodgrass*

Ballroom Portraits

Homage to Robert Russell Bennett

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2. Harry Fox
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Homage to Robert Russell Bennett

Transposed Score
Uses no key signatures

1. Irene and Vernon Castle

$\text{♩} = \text{mm} 100$

13

Piccolo

Flute 1

Flute 2

Oboe 1

Oboe 2

Bassoon 1

Bassoon 2

Solo Clarinet

Clarinet 1

Clarinet 2

Clarinet 3

Bass Clarinet

Alto Sax. 1

Alto Sax. 2

Tenor Sax.

Baritone Sax.

$\text{♩} = \text{mm} 100$

13

Solo Trumpet

Trumpet 1

Trumpet 2

Trumpet 3

Horn in F 1

Horn in F 2

Horn in F 3

Horn in F 4

Trombone 1

Trombone 2

Trombone 3

Baritone

Tuba

Double Bass

Timpani

Percussion 1

Percussion 2

Percussion 3

Brushes with wooden handles (stoked) splash cym.
w/ wooden handle

Brushes on snare drum
L R L R
(- = tap, - = drag brush from left to right)

Snare Drum w/ double headed mallet

Xylophone

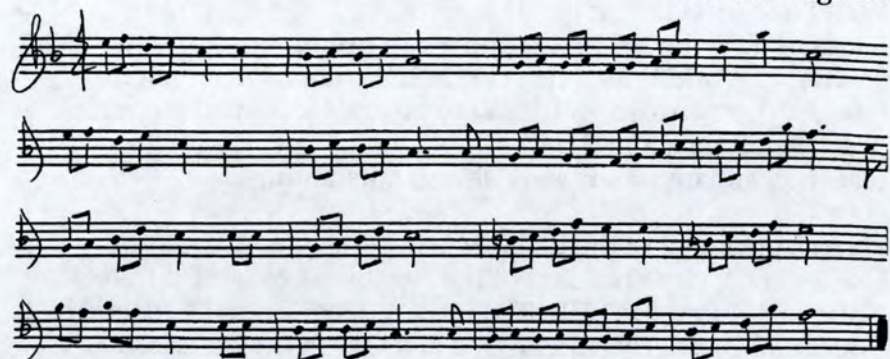
1 2 3 4 5 6 7 8 9 10 11 12 13 14 15

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Deja Vue

W.H. Snodgrass



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Walter Howard Snodgrass was born June 15, 1919 in Jerome, Idaho to Eugene Munn and Lena Howard Snodgrass.

At an early age, Walt showed an interest in music and enjoyed the piano his entire life. He played in various dance bands from his teens through retirement, including "Gentleman of Note." In 1941 he received both his Bachelor and Master degrees in Education from the University of Idaho, and married Doris Hungerford that same year. They were married for almost 61 years.

A World War II veteran in the 24th Infantry Division, he fought in New Guinea, Leyte, Mindoro, Mindinao, and was stationed in Japan. He was Concert Master from 1943-46. While recovering from malaria in the Philippines, a Japanese bomb fell through the roof into his hospital room, but failed to detonate.

Walt Snodgrass taught music in Orofino, Idaho (1941-42), Sandpoint, Idaho (1942-43) and again from 1946-1949 after serving in World War II. He taught in Rosalia, Washington (1949-53), and Moscow, Idaho (1953-77). He trained numerous practice teachers and thousands of students during his 36 years of teaching, and his bands were always outstanding.

He was president of the Idaho Music Educators Association (1958-1960), vice president of the Northwest Music Educators National Conference (MENC) (1962-63), editor of the Idaho Music Educators Quarterly (1965-67), a member of the American School of Band Directors Association (1960-64) and an honored member of the Band Masters of the Northwest.