



Dramatico

ROBERT W. SMITH (ASCAP)

INSTRUMENTATION

- | | |
|--|--|
| 1 Conductor | 6 Trombone/Baritone/Bassoon |
| 8 Flute | 4 Tuba |
| 2 Oboe | 5 Mallet Percussion
(Chimes, Bells) |
| 8 B \flat Clarinet | 1 Optional Timpani |
| 2 B \flat Bass Clarinet | 3 Percussion 1
(Snare Drum, Bass Drum, Congas) |
| 6 E \flat Alto Saxophone | 3 Percussion 2
(Suspended Cymbal,
Crash Cymbals, Cabasa) |
| 4 B \flat Tenor Saxophone/
Baritone Treble Clef | |
| 2 E \flat Baritone Saxophone | |
| 8 B \flat Trumpet | |
| 4 F Horn | |

WORLD PARTS

Available for download from
www.alfred.com/worldparts

- Horn in E \flat
- Trombone/Baritone in B \flat Bass Clef
- Trombone/Baritone 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

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PROGRAM NOTES

Encyclopedia Britannica defines the word *dramatic* by referring to music with powerful voice and a declamatory style. The encyclopedia also notes that the term refers to those situations in life and the arts that stir the imagination and emotions deeply. With these thoughts in mind, the title "Dramatico" aptly encapsulates the power, energy, and imaginations of the developing musicians for whom the composition was written.

Beginning with a very dramatic opening statement by the woodwinds and followed by the full ensemble, the piece takes the band and the listener through a wide range of dynamic statements leading to a very powerful conclusion.

NOTES TO THE CONDUCTOR

The opening statement with the woodwind choir should be as stately as possible. The response by the full band should appropriately answer the woodwinds in a powerful yet very controlled fashion. I suggest conducting the entire introduction in two after the band is comfortable. This will provide a nice contrast to the first melodic statement in four beginning at measure 17.

Please note the optional divisi in the flutes. I have included oboe cues to assist in the balance of this section of the work. Depending upon your instrumentation, please feel free to add several flutes to support the oboes if necessary.

If possible, please use a timpanist for the performance of the piece. I have scored the part on two fixed pitches (B₂ and F₂), allowing the developing percussionists an opportunity to be very expressive and prominently featured. Please note the timpani roll cues in the low woodwinds and tuba. If these cues are used, please employ a stagger-breathing technique to ensure a very consistent drone at the bottom of the ensemble.

I have used a very active Percussion II part, which will require rather quick instrument changes in the case of only two percussionists covering the part. However, please note that changes are possible and will require some logistic assistance for success.

The brass and percussion response to the woodwind choir at measure 53 should be treated as two exclamation points in the middle of the phrase. Note shape is crucial. Please do not allow the quarter notes to be too short or abrupt.

Please note the very detailed dynamic shaping throughout. I have notated the phrase shapings as multiple teaching opportunities at this level. Although I did not use the term, I suggest using the piece as a way to introduce subito dynamic changes to the band. Inevitably, a student will ask about the crescendo to a lower dynamic level (for instance, measure 44). Each of these situations should be interpreted as a subito dynamic change.

The final statement beginning at measure 64 should be as energetic as possible. If the band is extremely comfortable, please feel free to add an accelerando during the bell tones at measures 66 and 67. This will lead to a very exciting conclusion to the work.

I hope you and your ensemble find "Dramatico" to be a very rewarding experience. As always, I wish you the very best in your teaching endeavors!

—Robert W. Smith

DRAMATICO

ROBERT W. SMITH (ASCAP)

(Opt. conduct in two)

Stately ♩ = 144

C Flute *mf*
Cue: Oboe (lower part only)

Oboe *mf*

B♭ Clarinet *mf*

B♭ Bass Clarinet *mf*
div.

E♭ Alto Saxophone *mf*

B♭ Tenor Saxophone/
Baritone T.C. *mf*

E♭ Baritone Saxophone *mf*

B♭ Trumpet

Horn in F

Trombone/Baritone/
Bassoon

Tuba

Mallet Percussion
(Chimes, Bells)

Optional Timpani *mf*

Percussion I
(Snare Drum,
Bass Drum, Congas)

Percussion II
(Suspended Cymbal,
Crash Cymbals, Cabasa)

Susp. Cym. *p*

The score is for a conductor and includes parts for C Flute, Oboe, B♭ Clarinet, B♭ Bass Clarinet, E♭ Alto Saxophone, B♭ Tenor Saxophone/Baritone T.C., E♭ Baritone Saxophone, B♭ Trumpet, Horn in F, Trombone/Baritone/Bassoon, Tuba, Mallet Percussion (Chimes, Bells), Optional Timpani, Percussion I (Snare Drum, Bass Drum, Congas), Percussion II (Suspended Cymbal, Crash Cymbals, Cabasa), and Suspended Cymbal. The music is in 4/4 time with a tempo of Stately ♩ = 144. The key signature has two flats (B♭ and E♭). The score is divided into four measures, with measure 4 ending with a dynamic marking of *p* for the Suspended Cymbal.

Conductor - 2

Fl. *f*

Ob. *f*

Cl. *f*

B. Cl. *f*

A. Sax. *f* div.

T. Sax./ Bar. T.C. *f*

Bar. Sax. *f*

Tpt. *f*

Hn. *mf* *f*

Tbn./Bar./ Bsn. *f*

Tuba *f*

Chimes (Opt. Bells)

Mft. Perc. *mf*

Timp. *f*

Perc. I

Perc. II *p* *f* Cr. Cyms.

Detailed description of the musical score: This page shows the conductor's score for a brass and woodwind ensemble. The score is divided into several sections, each with its own staff. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone / Baritone Saxophone (T. Sax./ Bar. T.C.), and Baritone Saxophone (Bar. Sax.). The brass section includes Trumpet (Tpt.), Horn (Hn.), Trombone / Baritone Saxophone (Tbn./Bar./ Bsn.), and Tuba. Percussion includes Mallet Percussion (Mft. Perc.), Timpani (Timp.), and various other percussion instruments (Perc. I, Perc. II, Cr. Cyms.). Dynamic markings such as *mf* (mezzo-forte), *f* (forte), and *p* (piano) are placed throughout the score to indicate volume. A large red watermark 'PREVIEW ONLY' is overlaid diagonally across the entire page, and the text 'Legal Use Requires Purchase' is written in red, curved letters across the center.

Conductor - 3

(Conduct in Four)

Musical score for conductor, featuring woodwinds, brass, and percussion parts across measures 11-16. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone/Baritone Saxophone (T. Sax./Bar. T.C.), Baritone Saxophone (Bar. Sax.), Trumpet (Tpt.), Horn (Hn.), Trombone/Baritone Saxophone (Tbn./Bar./Bsn.), Tuba, Mallet Percussion (Mlt. Perc.), Snare Drum (S.D.), Bass Drum (B.D.), and Percussion II (Perc. II). The score is marked with dynamics such as *ff* and *p*, and includes performance instructions like *Legal Use Requires Purchase* and *PREVIEW ONLY*. The key signature is one flat (B-flat major or D minor) and the time signature is 4/4. The score is divided into measures 11 through 16, with a conductor's part at the top.

17

Fl.

Ob.

Cl. *Soli*
mp

B. Cl.
p
Cue: Timp.

A. Sax.

T. Sax./
Bar. T.C.

Bar. Sax.

17

Tpt.

Hn.

Tbn./Bar./
Bsn.

Tuba
p
Cue: Timp.

Mlt. Perc.

Timp.
p

Perc. I

Perc. II

25 Lively

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax./
Bar. T.C.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./
Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

mf

mp

mp

mp

25 Lively

Congas

mf

Cabasa

mf >

This musical score is for a conductor's part, spanning four measures (26-29). The instruments and their parts are as follows:

- Fl. (Flute):** Plays a melodic line in the upper register.
- Ob. (Oboe):** Rests throughout the measures.
- Cl. (Clarinet):** Plays a rhythmic accompaniment.
- B. Cl. (Bass Clarinet):** Rests throughout the measures.
- A. Sax. (Alto Saxophone):** Plays a melodic line in the middle register.
- T. Sax./Bar. T.C. (Tenor Saxophone/Baritone Saxophone):** Plays a melodic line in the middle register.
- Bar. Sax. (Baritone Saxophone):** Plays a melodic line in the middle register.
- Tpt. (Trumpet):** Rests throughout the measures.
- Hn. (Horn):** Rests throughout the measures.
- Tbn./Bar./Bsn. (Trombone/Baritone/Saxophone):** Rests throughout the measures.
- Tuba:** Rests throughout the measures.
- Mft. Perc. (Muffled Tom):** Rests throughout the measures.
- Timp. (Timpani):** Plays a rhythmic pattern.
- Perc. I (Percussion I):** Plays a rhythmic pattern.
- Perc. II (Percussion II):** Plays a rhythmic pattern.

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33 Powerful

Fl. *f* Cue: Oboe (lower part only)

Ob. *f*

Cl. *f* Play

B. Cl. *f*

A. Sax. *f* div.

T. Sax./ Bar. T.C. *f*

Bar. Sax. *f*

Tpt. *f*

Hn. *f*

Tbn./Bar./ Bsn. *f* Play

Tuba *f*

Mlt. Perc. *f*

Timp. *f*

Perc. I *f*

Perc. II *f* Cr. Cyms. to Susp. Cym.



Fl. *mf* *f*

Ob. *mf* *f*

Cl. *mf* *f*

B. Cl. *mf* *f*

A. Sax. *mf* *f* div.

T. Sax./ Bar. T.C. *mf* *f*

Bar. Sax. *mf* *f*

Tpt. *mf* *f*

Hn. *mf* *f*

Tbn./Bar./ Bsn. *mf* *f*

Tuba *mf* *f*

Mlt. Perc. *f*

Timp. *f*

Perc. I *f*

Perc. II *f*

Susp. Cym. *p* *f*

This page of a musical score is for the conductor, labeled "Conductor - 9". It contains staves for various instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone/Baritone Saxophone (T. Sax./Bar. T.C.), Baritone Saxophone (Bar. Sax.), Trumpet (Tpt.), Horn (Hn.), Trombone/Baritone Saxophone (Tbn./Bar./Bsn.), Tuba, Mallet Percussion (Mlt. Perc.), Tom-tom (Timp.), Percussion I (Perc. I), and Percussion II (Perc. II). The score is divided into measures 39, 40, 41, 42, and 43. Dynamics include *mp* (mezzo-piano) and *f* (forte). A large red watermark "Preview Only" is overlaid diagonally across the page. The instruction "to Cabasa" is written above the Perc. II staff in measure 42. The page number "9" is at the top, and the score identifier "BDM02053C" is at the bottom left.

44

Fl. *mf*

Ob. *mf*

Cl. *mf*

B. Cl. *mf*

A. Sax. *mf*

T. Sax./
Bar. T.C. *mf*

Bar. Sax. *mf*

44

Tpt. *mf*

Hn. *mf*

Tbn./Bar./
Bsn. *mf*

Tuba *mf*

Mlt. Perc. *mf*

Timp. *mf*

Perc. I *mf*

Cabasa

Perc. II *mf*

This musical score page, labeled 'Conductor - 11', contains 14 staves of music. The instruments are listed on the left: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone/Baritone Saxophone (T. Sax./Bar. T.C.), Baritone Saxophone (Bar. Sax.), Trumpet (Tpt.), Horn (Hn.), Trombone/Baritone Saxophone (Tbn./Bar./Bsn.), Tuba, Mallet Percussion (Mft. Perc.), Timpani (Timp.), Percussion I (Perc. I), and Percussion II (Perc. II). The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. A large, diagonal red watermark reading 'Preview Only' is overlaid across the center of the page, with the text 'Legal Use Requires Purchase' written below it.

52

Fl. *f*
Cue: Oboe (lower part only)

Ob. *f*

Cl. *f*

B. Cl. *f*

A. Sax. *f* div.

T. Sax./
Bar. T.C. *f*

Bar. Sax. *f*

52

Tpt. *f*

Hn. *f* *mp*

Tbn./Bar./
Bsn. *f* *p*

Tuba *f* *p*

Mft. Perc. *mf*

Timp. *f*

Perc. I *f* to S.D.

Perc. II *f* to Cr. Cyms.

(Susp. Cym.) *p* *f* *p*

52 53 54 55 56 57

58 Powerful

Fl. *f* *mp* *f*

Ob. *f* *mp* *f*

Cl. *f* *mp* *f*

B. Cl. *f* *mp* *f*

A. Sax. *f* *mp* *f*

T. Sax./
Bar. T.C. *f* *mp* *f*

Bar. Sax. *f* *mp* *f*

58 Powerful

Tpt. *f* *mp* *f*

Hn. *f* *mp* *f*

Tbn./Bar./
Bsn. *f* *mp* *f*

Tuba *f* *mp* *f*

Mlt. Perc. *f* *mf* *f*

Timp. *f* *mf* *f*

Perc. I
S.D. *f* to Congas
B.D. *f*

Perc. II
Cr. Cyms. *f* to Cabasa

64 With renewed energy!

Bell Tones -----

Fl. *f* *sfz*

Ob. *f* *sfz*

Cl. *f* *sfz*

B. Cl. *f* *sfz*

A. Sax. *f* *sfz*

T. Sax./
Bar. T.C. *f* *sfz*

Bar. Sax. *f* *sfz*

64 With renewed energy!

Tpt. *f* *sfz*

Hn. *f* *sfz*

Tbn./Bar./
Bsn. *f* *sfz*

Tuba *f* *sfz*

Bells

Mlt. Perc. *f*

Timp. *f* *sfz*

Perc. I *p* *f* *p*
to S.D.

Perc. II *p* *f* *p*
Cabasa
to Cr. Cyms.

p *f* *p*

Fl. *ff* *fff*

Ob. *ff* *fff*

Cl. *ff* *fff*

B. Cl. *ff* *fff*

A. Sax. *ff* *fff*

T. Sax./
Bar. T.C. *ff* *fff*

Bar. Sax. *ff* *fff*

Tpt. *ff* *fff*

Hn. *ff* *fff*

Tbn./Bar./
Bsn. *ff* *fff*

Tuba *ff* *fff*

Mlt. Perc. *ff* *fff*

Timp. *ff* *fff*

Perc. I *ff* *fff*

Perc. II *ff* *fff*

S.D. *ff* *fff*

Cr. Cyms. *ff* *fff* ch

p

68 69 70 71

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