



**For My Family with Eternal Gratitude and Admiration
For Your Courage in the “Eye of the Storm” of 2004**

The Second Storm

IVAN

ROBERT W. SMITH (ASCAP)

INSTRUMENTATION

1 Conductor
10 C Flute
2 Oboe (Optional 2nd C Flute)
10 B♭ Clarinet
2 B♭ Bass Clarinet
2 Bassoon
6 E♭ Alto Saxophone
4 B♭ Tenor Saxophone
2 E♭ Baritone Saxophone
8 B♭ Trumpet
4 Horn in F

6 Trombone/Baritone
2 Baritone Treble Clef
(World Part Trombone in B♭ Treble Clef)
4 Tuba
4 Mallet Percussion
(Bells, Marimba, Optional Xylophone)
1 Optional Timpani
4 Percussion I
(Snare Drum, Bass Drum, Triangle)
4 Percussion II
(Suspended Cymbal, Crash Cymbals,
Tambourine)

WORLD PARTS

4 Horn in E♭
5 Trombone/Baritone in B♭
Bass Clef
2 Tuba in E♭ Bass Clef
2 Tuba in E♭ Treble Clef
2 Tuba in B♭ Bass Clef
2 Tuba in B♭ Treble Clef

PROGRAM NOTES

A relentless storm or tempest, in the truest sense of the word, can be defined as a severe meteorological event consisting of very high winds and often accompanied by rain, hail or snow. In addition, it can be defined as a severe commotion or disturbance, especially an emotional upheaval. In the fall of 2004, composer Robert W. Smith's home state of Florida was impacted by four major hurricanes. The third of the storms, Ivan, made landfall in northwest Florida with the composer's hometown of Navarre in its path. This was the second storm to have a major impact on his life. Conceived and written in the aftermath, the impact of the event provided the inspiration for a composition that was aptly entitled *The Second Storm*.

The introduction provides a beauty and serenity to the listener that quickly becomes apparent as the "calm before the storm." As the fury of Mother Nature is unleashed, the composer uses strong unison impacts with driving rhythmic figures to capture the intensity of the event in sound. Composed for the developing orchestra, Mr. Smith draws upon the unending energy, imagination and enthusiasm of the young musician to recreate the experience through music.

The Second Storm is dedicated to the composer's family who displayed incredible courage in the "eye of the storm."

NOTES TO THE CONDUCTOR

The introduction should be interpreted as gentle and serene as possible with care given to the dynamic shaping and balance between the musical lines. The crescendo in measures 15 and 16 should be rather drastic as the storm is unleashed.

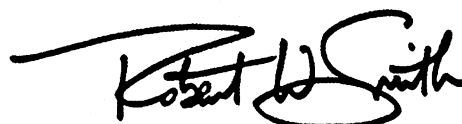
The unison/octave sforzando effects beginning in bar 17 should be as aggressive as possible. The melodic figures in the horn/alto sax and the related rhythmic figure in the trombone/tenor sax should build appropriately to the next impact. The eighth notes in the keyboard percussion should propel the composition forward and provide an underlying energy to this section of the piece.

The horn/alto sax melody beginning in measure 33 is marked at a mezzo piano the first time, a mezzo forte the second. Please adjust this dynamic marking based upon the instrumentation of the band to ensure the presence of the melody against the counter melodic line of the upper woodwinds. The trumpets and trombones introduce yet another counterline during the repeat. This section offers a performance challenge and teaching opportunity in terms of balance as the band works to preserve the integrity of each line.

The dynamic shaping is crucial once again in measures 49 through 54 leading to the very intense sforzando effects beginning in measure 55. The section of the piece should be as aggressive as possible, leading to the most exhaustive of conclusions.

I would like to thank my family and friends for their support and understanding during this difficult time. Having lost several months of writing time, the opportunity to return to the creative and positive world of composition was very therapeutic in the long process of recovery from the storm.

I hope that you, your students and audience find *The Second Storm* to be a motivating and rewarding musical experience. Best wishes for a wonderful performance!



CONDUCTOR

For My Family with Eternal Gratitude and Admiration
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THE SECOND STORM

Ivan

By ROBERT W. SMITH (ASCAP)

Calmly ♩ = 88

C Flute *mf*

Oboe (Opt. 2nd C Flute) *mf*

B♭ Clarinet *mf*

B♭ Bass Clarinet *mf*

Bassoon *mf*

E♭ Alto Saxophone *mf* Cue: Fl. Play Cue: Fl.

B♭ Tenor Saxophone *mf* Cue: Cl. Play Cue: Cl.

E♭ Baritone Saxophone *mf* Cue: Oboe (opt. 2nd Fl.) Play Cue: Oboe (opt. 2nd Fl.)

B♭ Trumpet *mf* Calmly ♩ = 88

Horn in F *mf*

Trombone/Baritone *mf*

Tuba *mf*

Mallet Percussion (Bells, Marimba, Opt. Xylophone) *mf* Bells

Optional Timpani *mf*

Percussion I (Snare Drum, Bass Drum, Triangle)

Percussion II (Suspended Cymbal, Crash Cymbals, Tambourine)

Susp. Cym. *p* *mf*

1 2 3 4 5

Fl.

Ob.

Cl.

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Play

mp

mf

p

9

6

7

8

9

10

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17 Intense! $\text{♩} = 132$

Fl.

Ob.

Cl.

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

17 Intense! $\text{♩} = 132$

Tpt.

Hn.

Tbn./Bar.

Tuba

Mba. (opt. Xyl. w/softer mallets)

Mlt. Perc.

Timp.

Perc. I

Cr. Cyms.

Perc. II

ch

ch

ch

BDM05047C

33 Flowing (with underlying intensity!)

Fl. *mp - mf*

Ob. *mf* *mp - mf*

Cl. *mf*

B. Cl. *mf* *Play second time only*

Bsn. *f* *mf* *Play second time only*

A. Sax. *mf* *mp*

T. Sax. *mf* *mp - mf*

Bar. Sax. *f* *mp - mf*

Tpt. *mp*

Hn. *mp - mf* *Play second time only*

Tbn./Bar. *mp* *Play second time only*

Tuba *f* *mf*

Mlt. Perc. *mp - mf* *Play second time only*

Timp. *mf* *mp* *f* *mf*

Perc. I Trgl. (Play both times) *mf*

B.D. (Play second time only) *mf*

Tamb. (Play second time only) *mf*

Perc. II *mf*

1st time as written / 2nd time play octaves

29 30 31 32 33 34

Fl.

Ob.

Cl.

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

35

36

37

38

39

40

p

mf

p

Fl.

Ob.

Cl.

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

mf

p

mf

41

42

43

44

45

Fl.

Ob.

Cl.

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

46

47

48

49

50

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51 Building

With unyielding intensity!

Fl. *sfz* *sfz* *f*

Ob. *sfz* *sfz* *f*

Cl. *sfz* *sfz* *sfz* *sfz*

B. Cl. *sfz* *sfz* *f* *f*

Bsn. *sfz* *sfz* *f* *f*

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

T. Sax. *mp* *sfz* *f* *sfz* *sfz*

Bar. Sax. *sfz* *sfz* *f* *f* *f*

51 Building With unyielding intensity!

Tpt. *sfz* *mp* *f* *sfz* *sfz*

Hn. *mp* *sfz* *f* *sfz* *sfz*

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

Tuba *sfz* *sfz* *f* *f* *f*

Mlt. Perc. *mp* *mp* *f* *f* *f*

Timp. *sfz* *sfz* *f* *f* *f*

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

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

51 52 53 54 55 56

Fl.

Ob.

Cl.

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

sfz

p

ff

mf

f

ch

ch

57

58

59

60

61

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