



**Commissioned by the West Virginia State College Band,
Mr. Christopher Card, Conductor**

Semper Liberi

(We Will Always Be Free)

ROBERT W. SMITH (ASCAP)

INSTRUMENTATION

- | | | | |
|---|------------------------------|---|--|
| 1 | Conductor | 3 | 1st B \flat Trumpet |
| 3 | 1st Flute | 3 | 2nd B \flat Trumpet |
| 3 | 2nd Flute | 3 | 3rd B \flat Trumpet |
| 2 | Oboe | 2 | 1st F Horn |
| 2 | Bassoon | 2 | 2nd F Horn |
| 3 | 1st B \flat Clarinet | 3 | 1st Trombone |
| 3 | 2nd B \flat Clarinet | 3 | 2nd Trombone |
| 3 | 3rd B \flat Clarinet | 2 | Baritone |
| 1 | E \flat Alto Clarinet | 1 | Baritone Treble Clef |
| 2 | B \flat Bass Clarinet | 4 | Tuba |
| 2 | 1st E \flat Alto Saxophone | 2 | Mallet Percussion
(Bells [2 if possible]) |
| 2 | 2nd E \flat Alto Saxophone | 1 | Timpani |
| 1 | B \flat Tenor Saxophone | 4 | Percussion I
(Triangle [2 if possible], Snare Drum,
Bass Drum) |
| 1 | E \flat Baritone Saxophone | 1 | Percussion II
(Crash Cymbals) |
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PROGRAM NOTES

Semper Liberi, when translated means "We will always be free!" The work was commissioned by the West Virginia State College Concert Band under the direction of Mr. Christopher Card. The work was dedicated to Dr. Hazo W. Carter, Jr. in commemoration of the tenth anniversary of his tenure as president of the institution. The title was suggested by Chris Mickel, a band member, and is drawn from the West Virginia state motto. *Semper Liberi* was premiered in April of 1997 on the campus of West Virginia State College in Institute, West Virginia, a suburb of Charleston, the state capital.

NOTES TO THE CONDUCTOR

The opening statement in the timpani should be as energetic as possible. The subsequent timpani response to each melodic phrase should sustain the energy established in the opening measures. Careful attention should be given to the balance of the three trumpet lines as they enter beginning in measure 3. Each line should be equally weighted.

The woodwind entrance at measure 28 should be balanced in the same fashion. The brass fanfare response to each melodic phrase should be very prominent. Strive for a uniform articulative approach for maximum clarity and projection.

The modulation at measure 66 should give the listener a renewed sense of energy. The *molto rallentando* beginning in measure 88 should be continued through the end of the piece, culminating with the finale timpani solo into the last measure.

You may wish to conduct certain sections of the fanfare in two, however, be careful to maintain the energy throughout.

I hope the you and your ensemble find *Semper Liberi* to be a musically rewarding experience. Best wishes for success in all of your musical endeavors.



CONDUCTOR

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SEMPER LIBERI

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With strength ♩ = 180

1 C Flutes

2 C Flutes

Oboe

1 B♭ Clarinets

2 B♭ Clarinets

3 B♭ Clarinets

E♭ Alto Clarinet

B♭ Bass Clarinet

Bassoon

1 E♭ Alto Saxophones

2 E♭ Alto Saxophones

B♭ Tenor Saxophone

E♭ Baritone Saxophone

With strength ♩ = 180

1 B♭ Trumpets

2 B♭ Trumpets

3 B♭ Trumpets

1 Horns in F

2 Horns in F

1 Trombones

2 Trombones

Baritone

Tuba

Mallet Percussion (Bells, 2 if possible)

Solo Timpani

Percussion I (Triangle, 2 if possible Snare Drum, Bass Drum)

Percussion II (Crash Cymbals)

1 2 3 4 5