



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 subitonic 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 subitonic 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

CONDUCTOR

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*

1 2 3 4

(Conduct in Four)

This musical score is for a conductor, covering measures 11 through 16. The score is written for a large ensemble of instruments. The instruments listed on the left are: 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 in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The tempo is marked as 'Conduct in Four'. The dynamics range from piano (p) to fortissimo (ff). A large red watermark 'Preview Only' is overlaid diagonally across the score. The page number 'BDM02053C' is located at the bottom left, and the measure numbers 11, 12, 13, 14, 15, and 16 are at the bottom.

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. *mf*

Ob.

Cl. *mf*

B. Cl.

A. Sax. *mp*

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

Bar. Sax. *mp*

25 Lively

Tpt.

Hn.

Tbn./Bar./
Bsn.

Tuba

Mft. Perc.

Timp.

Congas

Perc. I *mf*

Cabasa

Perc. II *mf* >

This musical score is for a conductor, covering pages 26 through 29. The score is written for a variety of instruments, including woodwinds, brass, and percussion. 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 (Tbn./Bar./Bsn.), and Tuba. The percussion section includes Mallet Percussion (Mft. Perc.), Timpani (Timp.), Percussion I (Perc. I), and Percussion II (Perc. II). The score is in a key signature of one flat (B-flat) and a common time signature. A large red watermark reading 'Preview Only' is overlaid diagonally across the entire score. The page numbers 26, 27, 28, and 29 are printed at the bottom of the score.

33 Powerful

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

Ob. *f*

Cl. *f* Play

B. Cl. *f* div.

A. Sax. *f*

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* Cr. Cyms.

Perc. II *f* to Susp. Cym.

Fl. *mp* *f*

Ob. *mp* *f*

Cl. *mp* *f*

B. Cl. *mp* *f*

A. Sax. *mp* *f*

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

Bar. Sax. *mp* *f*

Tpt. *mp* *f*

Hn. *mp* *f*

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

Tuba *mp* *f*

Mlt. Perc. *f*

Timp. *f*

Perc. I *f*

Perc. II *p* *f* *p*

to Cabasa

39 40 41 42 43

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*

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax./
Bar. T.C.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./
Bsn.

Tuba

Mft. Perc.

Timp.

Perc. I

Perc. II

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.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax./
Bar. T.C.

Bar. Sax.

div.

f *mp* *f*

58 Powerful

Tpt.

Hn.

Tbn./Bar./
Bsn.

Tuba

f *mp* *f*

Mlt. Perc.

Timp.

Perc. I

Perc. II

S.D.

B.D.

Cr. Cyms.

to Congas

to Cabasa

f *mf* *f*

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* *sfp*

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

Cabasa *f* to Cr. Cyms.

Perc. II *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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