

RWS DEVELOPING BAND SERIES

Full Conductor Score RWS-1503-01 - 10.00

Grade: 2.5

Blue

Robert W. Smith

RWS
DEVELOPING BAND SERIES

RWS MUSIC
COMPANY
Distributed Exclusively by C.L. Barnhouse Company

RWS Developing Band Series

INSTRUMENTATION

Full Conductor Score	1
Flute	10
Oboe	2
1st Bb Clarinet	6
2nd Bb Clarinet	6
Bb Bass Clarinet	2
Bassoon	2
Eb Alto Saxophone	6
Bb Tenor Saxophone	2
Eb Baritone Saxophone	1
1st Bb Trumpet	5
2nd Bb Trumpet	5
F Horn	4
1st Trombone	3
2nd Trombone	3
Baritone BC	2
Baritone TC	2
Tuba	4
Mallet Percussion: Vibraphone/Bells	4
Timpani	1
Percussion 1: Mark Tree, Triangle	3
Percussion 2: Suspended Cymbal	2

ABOUT THE COMPOSER



Robert W. Smith (b. 1958) is one of the most popular and prolific composers in America today. He has over 600 publications in print with the majority composed and arranged through his long association with Warner Bros. Publications and the Belwin catalog.

Mr. Smith's credits include many compositions and productions in all areas of the music field. His original works for winds and percussion have been programmed by countless military, university, high school, and middle school bands throughout the United States, Canada, Europe, Australia, South

America and Asia. His *Symphony #1 (The Divine Comedy)*, *Symphony #2 (The Odyssey)*, *Symphony #3 (Don Quixote)*, *Inchon* and *Africa: Ceremony, Song and Ritual* have received worldwide critical acclaim. His educational compositions such as *The Tempest*, *Encanto*, and *The Great Locomotive Chase* have become standards for developing bands throughout the world.

Mr. Smith's music has received extensive airplay on major network television as well as inclusion in multiple motion pictures. From professional ensembles such as the United States Navy Band, United States Air Force Band, Boston Pops and the Atlanta Symphony to school bands and orchestras throughout the world, his music speaks to audiences in any concert setting. As a conductor, clinician and keynote speaker, Mr. Smith has performed throughout the North America, Asia, South America, Europe and Australia. His music has been recorded by various ensembles and is available on CD and download through Walking Frog Records, iTunes, Amazon, and other recorded music outlets.

Mr. Smith is the President/CEO of RWS Music Company, exclusively distributed through C. L. Barnhouse. In addition, he is currently teaching in the Music Industry program at Troy University in Troy, Alabama. His teaching responsibilities are focused in music composition, production, publishing and business.

PROGRAM NOTES

Blue was originally composed as a movement from a suite for band entitled *Krisanna's Colors*. The suite was written to honor Krisanna Roberts, an amazing young lady who shared her joy and love for life with all.

She described her days and emotions in colors. Pier Hardin, her art teacher, shared her love for color as follows:

"Krisanna Roberts' love of color was evident from the first moment one met her. She herself would likely be decked out in cheerful, brilliant pinks or lavenders or spring greens, any hue associated with the world in full bloom. She would compliment whomever she met with some observant comment about the colors that person had selected to wear that day. She would say how much she admired a particular stone in a piece of jewelry for its clarity of color, a stripe in one's shirt because it reminded her of the color of a favorite flower, a painting because of a dot of chartreuse or lemon yellow. No detail was too small for her to notice."

A blue day for Krisanna was a sad and reflective day. Yet, her enduring spirit conveyed beauty in the face adversity. Determined, loving, generous, funny – Krisanna truly lived in the light.

Blue was commissioned by and dedicated to Krisanna Roberts and the UMS-Wright Band of Mobile, Alabama. The piece was premiered on May 25, 2010, under the baton of UMS-Wright Director of Bands Richard DeLaFuenta.

NOTES TO CONDUCTOR

Expressive performance is the primary goal in the performance of this piece. Please note the dynamic shaping throughout.

Balance is key to the harmonic movement throughout. I would suggest sustaining harmonic moments to insure presence in each chord tone.

Feel free to explore tempo as your performance situation allows. The opening clarinet solo should be very reflective. As the band enters and the piece develops, the tempo can increase. The ending should return to the original tempo as the clarinet solo plays the final reflective phrase.

I hope that you and the band find *Blue* to be a rewarding musical experience. Best wishes for a wonderful performance!

BLUE

from Krisanna's Colors

Conductor Score

Robert W. Smith (ASCAP)

RWS-1503-00

Reflective ♩ = 80

The score is for a conductor and includes parts for the following instruments:

- Flute
- Oboe
- 1st B♭ Clarinet (Solo, mp, expressive)
- 2nd B♭ Clarinet
- B♭ Bass Clarinet
- Bassoon
- E♭ Alto Saxophone
- B♭ Tenor Saxophone
- E♭ Baritone Saxophone
- 1st B♭ Trumpet
- 2nd B♭ Trumpet
- F Horn
- 1st Trombone
- 2nd Trombone
- Baritone B.C.
- Tuba
- Mallet Percussion (Vibraphone/Bells)
- Timpani (F - B♭)
- Percussion 1 (Mark Tree, Triangle)
- Percussion 2 (Suspended Cymbal)

The score is in 4/4 time and consists of 6 measures. A large watermark is present across the score: "For reference only. Not valid for performance."

9

Fl.

Ob.

1st Cl. *tutti*

2nd Cl. *mp* *tutti* *mp*

B. Cl.

Bsn.

A. Sax *div.* *p*

T. Sax. *p*

Bar. Sax. *p*

9

1st Tpt.

2nd Tpt.

Hn.

1st Trb. *p*

2nd Trb. *p*

Bar. *p*

Tuba *p*

Mlts. *Vibraphone/Bells* *mp*

Timp. *p* *mf*

Perc. 1 *Mark Tree (Wind Chimes)* *p* *mf* *p* *mf* *p* *mf*

Perc. 2 *Sus. Cym.* *p* *mp* *p* *mf* *p*

7 8 9 10 11 12 13 14 15 16

17

Fl.

Ob.

1st Cl.

2nd Cl.

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

17

1st Tpt.

2nd Tpt.

Hn.

1st Trb.

2nd Trb.

Bar.

Tuba

Mlts.

Timp.

Perc. 1

Perc. 2

17 *mf* 18 19 20 *p* 21 *mf* 22 23 24 *p*

25 With Motion

Fl. *mf*

Ob. *mf*

1st Cl. *mf*

2nd Cl. *mf* *div.*

B. Cl. *mf*

Bsn. *mf*

A. Sax *mf* *div.*

T. Sax. *mf*

Bar. Sax.

25 With Motion

1st Tpt. *mf*

2nd Tpt. *mf*

Hn. *mf*

1st Trb.

2nd Trb.

Bar.

Tuba

Mlts. *mf*

Timp.

Perc. 1 *mf* *Mark Tree*

Perc. 2 *mf*

25 26 27 28 29 30 31

34 With Warmth and Hope

(lower octave optional)

Fl. *rall.* *f*

Ob. *f*

1st Cl. *f* (lower octave optional)

2nd Cl. *f*

B. Cl.

Bsn. *f*

A. Sax. *f*

T. Sax. *f*

Bar. Sax. *mp* *f*

34 With Warmth and Hope

1st Tpt. *rall.* *f* *div.*

2nd Tpt. *f*

Hn. *f*

1st Trb. *mp* *f*

2nd Trb. *mp* *f*

Bar. *mp* *f*

Tuba *mp* *f*

Mlts. *f*

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

Perc. 1 Triangle *f*

Perc. 2 *p* *f* *p* *f*

32 33 34 35 36 37 38

Fl. *mf* *mp* *mf* rit.

Ob. *mf* *mp* *tutti*

1st Cl. *mf* *mf* Solo *mp*

2nd Cl. *mf* *mf* *mp*

B. Cl. *mf* *p* *mf* *mp*

Bsn. *mf* *p* *mf* *mp*

A. Sax. *mf* *p* *mf*

T. Sax. *mf* *p* *mf* *mp*

Bar. Sax. *mf* *p* *mf* *mp*

1st Tpt. *mf* *p* *mf* *mp* rit.

2nd Tpt. *mf* *p* *mf* *mp*

Hn. *mf* *p* *mf* *mp*

1st Trb. *mf* *p* *mf* *mp*

2nd Trb. *mf* *p* *mf* *mp*

Bar. *mf* *p* *mf* *mp*

Tuba *mf* *p* *mf* *mp*

Mlts. *mf* *mp* *mf* *mp* let vibrate

Timp. *mf* *p* *mf* *mp* let vibrate

Perc. 1 *mf* *p* *mf* let vibrate

Perc. 2 *mf* *p* *mf*

39 40 41 42 43 44 45 46

p *mf* *p* *mf*