



Commissioned by the 1994 Augusta All-County Honors Band,
Augusta County, Virginia

Into the Storm

ROBERT W. SMITH (ASCAP)

INSTRUMENTATION

1 Conductor
6 C Flute
2 Oboe
3 1st B $\flat$ Clarinet
3 2nd B $\flat$ Clarinet
3 3rd B $\flat$ Clarinet
1 E $\flat$ Alto Clarinet
2 B $\flat$ Bass Clarinet
2 Bassoon
4 E $\flat$ Alto Saxophone
1 B $\flat$ Tenor Saxophone

1 E $\flat$ Baritone Saxophone
3 1st B $\flat$ Trumpet
3 2nd B $\flat$ Trumpet
3 3rd B $\flat$ Trumpet
2 1st Horn in F
2 2nd Horn in F
2 1st Trombone
2 2nd Trombone
2 Baritone
1 Baritone Treble Clef
4 Tuba

2 Mallet Percussion
(Bells, Xylophone)
1 Timpani
2 Percussion I
(Snare Drum, Bass Drum,
Tom-Toms)
2 Percussion II
(Suspended Cymbal, Triangle,
Crash Cymbals)
2 Percussion III
(Wind Chimes, Crash Cymbals,
Tambourine, Gong)

NOTE TO CONDUCTOR

Into the Storm was inspired by the "Storm of the Century", the great blizzard of 1993. This composer spent most of his life in the southern United States, far away from the vicious winter storms of the northeastern part of the country. Spending four days completely snow-bound prompted many hours of watching and listening to the spectacle of nature outside the comfort of a warm house and a roaring fire.

The work opens with three accented fifths in the woodwinds and mallets. As with the initial shaking of a snow globe, the winter storm is unleashed. The style indication of "Furious" should not be taken lightly. The interpretation should be very aggressive, even at the softer dynamic levels. The melodic statement by the clarinets in measure 22 should be smooth and flowing, yet delivered on the front edge of the conductor's beat pattern. Particular attention should be given to the dynamic contrasts in the woodwinds beginning at measure 38.

Every storm has an "eye" which is a period of intense calm and beauty. The center section of the work should be very freely conducted. Balance and blend in the brass and woodwind choirs are critical to the overall effect of the "B" section.

The fury of the storm returns building to the most intense section of the piece. The divisi dissonance beginning at measure 129 should be carefully balanced for maximum effect. The momentum should build throughout the next 8 bars culminating in the final assault of the storm at measure 137. The fury of the next four bars are in direct contrast to the silence of measure 141. The "pick a note" effect in the brass should be as dissonant as possible, building to a strong fortissimo release. The dynamic shaping of the last three bars is critical. Feel free to adjust the forte entrance in the upper woodwinds and brass in order to consistently build to the last note. The storm ends as abruptly as it began.

I hope you and your students find Into The Storm a musically rewarding experience. Best of luck in your teaching endeavors.

Robert W. Smith

INTO THE STORM

ROBERT W. SMITH

CONDUCTOR

Freely $\text{♩} = 96$ Furious $\text{♩} = 152$

C Flute

Oboe

B♭ Clarinets

E♭ Alto Clarinet

B♭ Bass Clarinet

Bassoon

E♭ Alto Saxophones

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Trumpets

Horns in F

Trombones

Baritone

Tuba

Mallet Percussion
(Bells, Xylophone)

Timpani

Percussion I
(Snare Drum, Bass
Drum, Tom - Toms)Percussion II
(Suspended Cymbal,
Triangle, Crash Cymbals)Percussion III
(Wind Chimes, Crash Cymbals,
Tambourine, Gong)

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Conductor - 2

Fl.

Ob

1

2

3

Cls.

A Cl

B Cl.

Bsn.

A. Sax.

T. Sax

Bar Sax.

1

2

3

Tpts

1

2

Hns in F

1

2

Tbns

1

2

Bar

Tuba

Mlt. Perc.

Timp

Perc I

Perc II

Perc. III

6

7

8

9

10

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14

Fl

Ob

1

2

3

Cl.

A Cl.

B. Cl.

Bsn.

A Sax

T Sax

Bar. Sax.

1

2

3

Tpts

1

2

Hns in F

Tbns

Bar.

Tuba

Mlt Perc

Timp

Perc I

Perc II

Perc III

Xyl (soft mallets)

Tamb

div

mp

p

unis

p

mp

p

mp

11

12

13

14

15

Conductor - 4

FL.

Ob.

1

2

3

A. Cl.

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

1

2

3

Tpts.

1

2

Hns. in F

1

2

Tbns.

1

2

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Perc. III

16

17

18

19

20

22

Fl.

Ob.

1

2

3

Cl.

A. Cl.

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

22

1

2

3

Tpts.

1

2

Hns. in F

1

2

Tbns.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Perc. III

Trgl

mp

21

22

23

24

25

Fl

Ob

1

2

3

Cl.

A. Cl.

B. Cl.

Bsn

A. Sax.

T. Sax.

Bar Sax.

1

2

3

Tpts

1

2

Hns. in F

1

2

Tbns.

1

2

Bar

Tuba

Mlt. Perc.

Timp.

Perc I

Perc II

Perc. III

26

27

28

29

30

Fl

Ob

1

2

3

Cl

A Cl

B. Cl

Bsn

A Sax

T Sax.

Bar Sax

1

2

3

Tpts

1

2

Hns in F

1

2

Tbns

Bar

Tuba

Mlt Perc

Timp.

Perc I

Perc. II

Perc III

31 32 33 34 35

Fl.

Ob.

1

2

Cl. 1

2

A. Cl.

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

38

1

2

3

Tpts.

1

2

Hns. in F

1

2

Tbns.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Perc. III
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36

37

38

39

40

div.

ffz

f

ch

Fl. *div.* *mp* *sffz* *f* *p* *tr*

Ob. *mp* *sffz* *f* *p* *tr*

1 *mp* *sffz* *f* *p* *tr*

2 *mp* *sffz* *f* *p* *tr*

3 *mp* *sffz* *f* *p* *tr*

A. Cl. *mp* *sffz* *f* *p* *tr*

B Cl. *mp* *sffz* *f* *p* *tr*

Bsn. *mp* *sffz* *f* *p* *tr*

A. Sax. *div.* *mp* *sffz* *f* *p* *div.*

T Sax. *mp* *sffz* *f* *p* *div.*

Bar. Sax. *mp* *sffz* *f* *p* *div.*

1 *sffz* *p* *div.*

2 *sffz* *p* *div.*

3 *sffz* *p* *div.*

Hns. in F 1 *sffz* *p* *div.*

2 *sffz* *p* *div.*

1 *sffz* *p* *div.*

2 *sffz* *p* *div.*

Bar *sffz* *p* *div.*

Tuba *sffz* *p* *div.*

Mlt. Perc. *sffz* *p* *div.*

Timp. *sffz* *p* *div.*

Perc. I *sffz* *p* *div.*

Perc. II *sffz* *p* *div.*

Perc. III *sffz* *p* *div.*

Susp Cym

46

Fl. *mf*

Ob. *mf*

1 *mf*

2 *mf*

3 *mf*

Cl. *mf*

A. Cl. *mf*

B. Cl. *mf*

Bsn *mf*

A. Sax. *mf*

T. Sax. *mf*

Bar. Sax. *mf*

46 *mf*

1 *mf*

2 *mf*

3 *mf*

Tpts. *mf*

1 *mf*

2 *mf*

Hns. in F *mf*

1 *mf*

2 *mf*

Tbns *mf*

1 *mf*

2 *mf*

Bar *mf*

Tuba *mf*

Mlt Perc. *mf*

Timp *mf*

Perc. I *mf*

Perc. II *mf*

Perc. III *mf*

46 47 48 49 50

54

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Fl.

Ob

1

2

3

Clb.

A. Cl.

B. Cl.

Bsn.

A. Sax

T. Sax

Bar. Sax

1

2

3

Tpts

1

2

Hns. in F

Tbns

1

2

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Perc. III

56

57

58

59

60

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Conductor - 13

PREVIEW ONLY

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Fl.

Ob.

1

Cls.

2

A. Cl.

B. Cl.

Bsn.

A Sax.

T. Sax.

Bar. Sax.

1

Tpts.

2

3

Hns. in F

1

2

Tbns.

1

2

Bar.

Tuba

Mlt. Perc.

Timp

Perc I

Perc II

Perc III

61

62

63

64

65

Half Tempo

♩ = 80 Solo Piccolo

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74 Flowing ♩ = 96

Fl
Ob
1
Cls.
2
3
A Cl
B Cl.
Bsn
A Sax
T Sax
Bar Sax
1
Tpts
2
3
Hns in F
1
2
Tbns
1
2
Bar
Tuba
Mlt. Perc
Timp.
Perc I
Perc II
Perc III

mf legato

p *mf*

Wind Chs

rit

71 72 73 74 75

Fl

Ob

1

2

3

Cl's

A. Cl.

B. Cl.

Bsn

A. Sax

T. Sax

Bar Sax

1

2

3

Tpts

1

2

Hns in F

1

2

Tbns

Bar

Tuba

Mlt. Perc.

Timp.

Perc I

Perc II

Perc III

76

77

78

79

80

p

82

Fl.

Ob

1

2

3

Cl.

A. Cl.

B. Cl.

Bsn.

A Sax.

T Sax.

Bar. Sax.

82

1

2

3

Tpts

1

2

Hns. in F

1

2

Tbns.

Bar

Tuba

Mlt Perc

Timp.

Perc. I

Perc. II

Perc. III

mf

p

mf

81

82

83

84

85

[illegible]

Fl.

Ob.

1

2

3

Cl.

A. Cl.

B. Cl.

Bsn.

A. Sax.

T. Sax

Bar. Sax

1

2

3

Tpts.

1

2

Hns. in F

1

2

Tbns

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Perc. III

91 92 93 94 95

100

Conductor - 21

Conductor - 21

Fl.

Ob.

1

Cls

2

3

A. Cl

B. Cl

Bsn

A Sax

T. Sax

Bar. Sax

1

2

3

Tpts

Hns. in F

1

2

Tbns.

1

2

Bar

Tuba

Mlt. Perc

Timp

Perc. I

Perc. II

Perc. III

cresc rit

f

mp

Freeley

div

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101

rit

102

103

104

105

106

Fl. *mf* *div.*

Ob. *mf*

1. Cls. *mf*

2. Cls. *mf*

3. Cls. *mf*

A. Cl. *ff*

B. Cl. *ff*

Bsn. *ff*

A. Sax. *ff* *div.*

T. Sax. *ff*

Bar Sax. *ff*

106 A Tempo $\text{♩} = 152$

1. Tpts. *ff*

2. Tpts. *ff*

3. Tpts. *ff*

1. Hns. in F *ff* *unis.*

2. Hns. in F *ff*

1. Tbn. *ff*

2. Tbn. *ff*

Bar. *ff*

Tuba *ff*

Bells

Mlt Perc. *mp*

Timp. *mp*

Perc. I *ff*

Perc. II *ff* *Trgl*

Perc. III *ff* *Tamb*

106 107 108 109 110

This image shows a page from a musical score, likely for a symphony orchestra. The score is written for various instruments, including Flute (Fl), Oboe (Ob), Clarinet (Cls), Bassoon (Bsn), Saxophone (A Sax, T Sax, Bar Sax), Trumpet (Tpts), Trombone (Tbns), Baritone (Bar), Tuba, Mallet Percussion (Mlt Perc), and Timpani (Timp). The score is written in a standard musical notation with staves, notes, rests, and dynamic markings. A large red watermark "Legal Use Required" is overlaid diagonally across the page. The page number "115" is visible in the top right corner.

Fl

Ob

1

2

3

Clb.

A. Cl.

B. Cl.

Bsn.

A. Sax

T. Sax

Bar. Sax

1

2

3

I pts.

1

2

Hns in F

Tbns

Bar.

Tuba

Mlt. Perc.

Timp.

Perc I

Perc II

Perc III

mf

116 117 118 119 120

Fl

Ob.

1

2

3

Cl.

A. Cl.

B. Cl.

Bsn.

A. Sax

T. Sax.

Bar. Sax.

1

2

3

Tpts

1

2

Hns in F

1

2

Tbns

Bar.

Tuba

Mlt Perc

Timp.

Perc. I

Perc. II

Perc. III

121

122

123

124

125

Fl. *div.* *mp* *sfz* *f* *p* *f*

Ob. *mp* *sfz* *f* *p* *f*

1 *mp* *sfz* *f* *p* *f*

2 *mp* *sfz* *f* *p* *f*

3 *mp* *sfz* *f* *p* *f*

A. Cl. *mp* *sfz* *f* *p* *f*

B. Cl. *mp* *sfz* *f* *p* *f*

Bsn. *mp* *sfz* *f* *p* *f*

A. Sax. *div.* *sfz* *f* *p* *f*

T. Sax. *sfz* *f* *p* *f*

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

1 *sfz* *p* *f*

2 *sfz* *p* *f*

3 *sfz* *p* *f*

Hns. in F 1 *sfz* *p* *f*

2 *sfz* *p* *f*

1 *sfz* *p* *f*

2 *sfz* *p* *f*

Tbns 1 *sfz* *p* *f*

2 *sfz* *p* *f*

Bar *sfz* *p* *f*

Tuba *sfz* *p* *f*

Mlt. Perc. *sfz* *p* *f*

Timp. *sfz* *p* *f*

Perc. I *sfz* *p* *f*

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

Perc. III *sfz* *p* *f*

Susp. Cym. *p* *f*

FL.

Ob.

1

2

3

A. Cl.

B. Cl.

Bsn

A. Sax.

T. Sax

Bar. Sax.

1

2

3

Tpts.

1

2

Hns in F

1

2

Tbns

Bar

Tuba

Mlt Perc.

Timp.

Perc. I

Perc. II

Perc. III

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131

132

133

134

135

BD01102C

Fl.

Ob.

1

2

3

Cl.

A. Cl.

B. Cl.

Bsn

A. Sax

T. Sax.

Bar. Sax.

1

2

3

Tpts

1

2

Hns in F

1

2

Tbns.

Bar.

Tuba

Mlt Perc.

Timp

Perc. I

Perc. II

Perc. III

141

142

143

144

145

ff

fff

div

(b)

unis

ch

Cr Cym

p

ch

ch

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