

RWS SYMPHONY BAND SERIES

FULL CONDUCTOR SCORE

Catalog No. RWS-1834-01

Fire!

(Mvt. 1 from "Suite for the Heroes Among Us")

Robert W. Smith

RWS

Symphony Band Series

RWS MUSIC
COMPANY

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Fire!

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INSTRUMENTATION

Conductor Score	1	F Horn 1	1
Piccolo	1	F Horn 2	1
Flute 1	5	F Horn 3	1
Flute 2	5	F Horn 4	1
Oboes 1-2	2	Trombone 1	2
B♭ Clarinet 1	4	Trombone 2	2
B♭ Clarinet 2	4	Trombone 3	2
B♭ Clarinet 3	4	Euphonium	2
B♭ Bass Clarinet	2	Euphonium T.C.	2
Bassoon 1	1	Tuba	4
Bassoon 2	1	Mallet Percussion: Bells, Vibes, Marimba, Chimes	4
E♭ Alto Saxophone 1	3	Timpani	1
E♭ Alto Saxophone 2	3	Percussion 1: Snare Drum, Bass Drum, Triangle, Wood Block, Mark Tree, Cabasa/Shaker	3
B♭ Tenor Saxophone	2	Percussion 2: Crash Cymbals, Sus. Cymbal	2
E♭ Baritone Saxophone	1	Piano (optional)	1
B♭ Trumpet 1	3		
B♭ Trumpet 2	3		
B♭ Trumpet 3	3		

PROGRAM NOTE

Fire! is inspired by the fiery and brave world that our firefighters experience in every community/city throughout the globe. A reflective horn solo begins the piece only to be interrupted by an alarm that signals the action and energy to come. Musical lines draw their inspiration from the unique sounds of the firefighter's world including sirens, truck horns, engines, hook, ladders, etc.

The middle section of the piece is inspired by the surreal world a firefighter experiences inside the blaze; dangerous, menacing yet beautiful. In this surreal environment, the sound of the firefighter's breathing apparatus becomes part of the sonic tapestry. The mysterious journey through the blaze in 5/4 time leads us back to the intense reality that is the emergency. **Fire!** develops to a majestic and celebratory conclusion in honor of the heroic bravery our firefighters share with us every day.

Fire! is dedicated to the composer's brother-in-law Charles R. Hawkins, Battalion Chief (retired), Fairfax County (VA) Fire Department, and all of the firefighters who give selflessly to our world.

NOTES TO CONDUCTOR

The opening horn solo should be as reflective and expressive as possible. The keyboard percussion foreshadow the contrasting alarm beginning in measure 9. Please note the dynamic shape of the alarm effect.

Dynamic shaping throughout are of utmost importance to the overall effect of the performance. In addition, please note the sforzando effects and ask the musicians to maintain the intensity as they deliver these melodic lines. Please pay particular attention to the dynamic shaping of the chromatic lines. These should emulate a fire siren.

Harmonic dissonance and balance should be preserved to properly convey the sounds of the truck including the engine and horn. As a rehearsal technique, I would suggest isolating each dissonant effect allowing the musicians to vertically balance the chordal moment.

The breathing apparatus effects at letter K will require some exploration of technique to deliver the presence necessary for the effect. The throat should be slightly constricted to amplify the inhale and exhale.

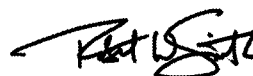
Please note the layers and their entrances beginning in the 5/4 section at letter L. Each entrance should be audible and present in the listener's ear.

The long dynamic build beginning at letter R should be carefully interpreted. Imagine the firefighter who is climbing the long and very tall ladder to the top of the building to save a life. Please strive to create the drama and intensity of the climb/build leading to the heroic and majestic statement at letter S.

I've embedded several Morse code SOS rhythmic effects throughout. Your musicians may enjoy finding those messages in the piece.

Finally, I would like to offer my sincere thanks to Randall Mastin and Jason Harden of La Crosse, Wisconsin, for their role in the development of this piece. The original version of **Fire!** was composed for the La Crosse Youth Symphony and premiered in 2017. The premiere included the presence and introduction of firefighters from La Crosse allowing all to thank these heroic first responders for their bravery and service.

I hope you and your ensemble find **Fire!** to be a rewarding experience and an opportunity to connect with your local community. Best wishes for a wonderful performance!



Picc. *mf* $\leq$ *f* *f* *ff*

Fl. 1-2 *mf* $\leq$ *f* *f* *ff*

Ob. 1-2 *mf* $\leq$ *f* *f* *ff*

Cl. 1 *mf* $\leq$ *f* *f* *ff*

Cl. 2 *mf* $\leq$ *f* *f* *ff*

Cl. 3 *mf* $\leq$ *f* *f* *ff*

B. Cl. *mf* *ff*

Bsn. 1-2 *mf* *ff*

A. Sxs. 1-2 *mf* $\leq$ *f*

T. Sx. *mf* $\leq$ *f*

B. Sx. *sfz*

Trpt. 1 *sfz* *sfz* *sfz* *sfz* *f* *ff*

Trpt. 2-3 *sfz* *sfz* *sfz* *sfz* *f* *ff*

F Hn. 1-2 *sfz* *sfz* *sfz* *sfz* *f* *ff*

F Hn. 3-4 *sfz* *sfz* *sfz* *sfz* *f* *ff*

Tbns. 1-2 *sfz* *sfz* *sfz* *sfz* *f*

Tbn. 3 *sfz* *sfz* *sfz* *sfz* *f*

Euph. *sfz* *sfz* *sfz* *sfz* *f*

Tuba *mf* *ff*

Mlt. *mf* $\leq$ *f* *f* *ff*

Timp. *mf* *ff*

Perc. 1 *f* *ff*

Perc. 2 *sfz* *p* *ff*

Pno. (opt.) *mf* *sfz* *f*

13 14 15 16 17 18 19 20 21 22

B **C**

Picc. *mp* *f* *mp*

Fl. 1-2 *mp* *f* *mp*

Ob. 1-2 *mp* *f* *mp*

Cl. 1 *mp* *f* *mp*

Cl. 2 *mp* *f* *mp*

Cl. 3 *mp* *f* *mp*

B. Cl. *mp* *f* *mp*

Bsn. 1-2 *mp* *f* *mp*

A. Sxs. 1-2 *mf* *mp* *f* *mp*

T. Sx. *mf* *mp* *f* *mp*

B. Sx. *mf* *mp* *f* *mp*

B **C**

Trpt. 1 *mp* *f* *mp*

Trpt. 2-3 *mp* *f* *mp*

F Hn. 1-2 *mf* *mp* *f* *mp*

F Hn. 3-4 *mf* *mp* *f* *mp*

Tbns. 1-2 *mp* *f* *mp*

Tbn. 3 *mp* *f* *mp*

Euph. *mp* *f* *mp*

Tuba

Mlt. *mp* *f* *mp*

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

Perc. 1 Wood Block *pp* *f* *pp*

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

Pno. (opt.) *mp* *f* *mp*

23 24 25 26 27 28 29 30 31 32 33

D

Picc.

Fl. 1-2

Ob. 1-2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn. 1-2

A. Sxs. 1-2

T. Sx.

B. Sx.

D

Trpt. 1

Trpt. 2-3

F Hn. 1-2

F Hn. 3-4

Tbns. 1-2

Tbn. 3

Euph.

Tuba

Mlt.

Timp.

Perc. 1

Perc. 2

Pno. (opt.)

E

Picc. *mp* *f* *mp*

Fl. 1-2 *mp* *f* *mp*

Ob. 1-2 *mp* *f* *mp*

Cl. 1 *mp* *f* *mp*

Cl. 2 *mp* *f* *mp*

Cl. 3 *mp* *f* *mp*

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

Bsn. 1-2 *f* *f* *f*

A. Sxs. 1-2 *Div.* *f* *f*

T. Sx. *f* *f* *f*

B. Sx. *f* *f* *f*

E

Trpt. 1 *f* *mp* *f* *mp* *f* *mp* *f* *mp* *f* *mp* *sfz* *sfz* *sfz*

Trpt. 2-3 *f* *mp* *f* *mp* *f* *mp* *f* *mp* *f* *mp* *sfz* *sfz* *sfz*

F Hn. 1-2 *Div.* *f* *f*

F Hn. 3-4 *f* *f* *f*

Tbns. 1-2 *f* *mp* *f* *mp* *f* *mp* *f* *mp* *f* *mp* *sfz* *sfz* *sfz*

Tbn. 3 *f* *mp* *f* *mp* *f* *mp* *f* *mp* *f* *mp* *sfz* *sfz* *sfz*

Euph. *f* *f*

Tuba *f* *f*

Mlt. *f* *mp* *f* *mp* *f* *mp* *f* *mp* *f* *mp* *sfz* *sfz* *sfz*

Timp. *f* *f*

Perc. 1 *f* *f*

Perc. 2 *f* *f*

Pno. (opt.) *f* *mp* *f* *mp* *f*

42 43 44 45 46 47 48 49

F **G**

Picc. *f* *mp* *fff* *sfz* *sfz* *sfz* *sfz*

Fl. 1-2 *f* *mp* *fff* *sfz* *sfz* *sfz* *sfz*

Ob. 1-2 *f* *mp* *fff* *sfz* *sfz* *sfz* *sfz*

Cl. 1 *f* *mp* *fff* *sfz* *sfz* *sfz* *sfz*

Cl. 2 *f* *mp* *fff* *sfz* *sfz* *sfz* *sfz*

Cl. 3 *f* *mp* *fff* *sfz* *sfz* *sfz* *sfz*

B. Cl. *f* *mp* *fff* *sfz* *sfz* *sfz* *sfz*

Bsn. 1-2 *f* *mp* *fff* *sfz* *sfz* *sfz* *sfz*

A. Sxs. 1-2 *f* *mp* *fff* *cue: Horn*

T. Sx. *f* *mp* *fff*

B. Sx. *f* *pp* *fff* *sfz* *sfz* *sfz* *sfz*

F **G**

Trpt. 1 *f* *mp* *fff* *sfz* *sfz* *sfz* *sfz*

Trpt. 2-3 *f* *mp* *fff* *sfz* *sfz* *sfz* *sfz*

F Hn. 1-2 *f* *a2* *Soli* *f*

F Hn. 3-4 *f* *Soli*

Tbns. 1-2 *f* *mp* *fff* *sfz* *sfz* *sfz* *sfz*

Tbn. 3 *f* *mp* *fff* *sfz* *sfz* *sfz* *sfz*

Euph. *f* *mp* *fff* *sfz* *sfz* *sfz* *sfz*

Tuba *f* *pp* *fff* *sfz* *sfz* *sfz* *sfz*

+Bells
Mlt. *f* *mp* *fff* *Marimba/Vibes* *sfz* *sfz* *sfz* *sfz*

Timp. *f* *mp* *fff* *f*

Perc. 1 *Sn* *pp* *fff* *Wood Block* *f*

Perc. 2 *pp* *fff*

Pno. (opt.) *f* *mp* *fff* *sfz* *sfz* *sfz* *sfz*

50 51 52 53 54 55 56 57 58 59 60

H

Picc. *sfz* *fff* *mf* *f* *mf*

Fl. 1-2 *sfz* *fff* *mf* *f* *mf*

Ob. 1-2 *sfz* *fff* *mf* *f* *mf*

Cl. 1 *sfz* *fff* *mf* *f* *mf*

Cl. 2 *sfz* *fff* *mf* *f* *mf*

Cl. 3 *sfz* *fff* *mf* *f* *mf*

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

Bsn. 1-2 *sfz* *f* *mf* *mf* *mf*

A. Sxs. 1-2 *a2* *f* *fff* *mp* *mf*

T. Sx. *f* *fff* *mp* *mf*

B. Sx. *sfz* *f* *mp* *mf*

Trpt. 1 *sfz* *fff* *sfz* *sfz* *sfz* *sfz*

Trpt. 2-3 *a2* *sfz* *fff* *sfz* *sfz* *sfz* *sfz*

F. Hn. 1-2 *a2* *f* *fff* *sfz* *sfz* *sfz* *sfz* *mp* *mf*

F. Hn. 3-4 *a2* *f* *fff* *sfz* *sfz* *sfz* *sfz* *mp* *mf*

Tbns. 1-2 *sfz* *fff* *sfz*

Tbn. 3 *a2* *sfz* *fff* *sfz*

Euph. *sfz* *fff* *sfz*

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

Mlt. *sfz* *fff* *mf* *f*

Marimba *mf* *f*

Timp. *p* *f* *mf* *mf*

Perc. 1 *Sn.* *pp* *ff* *mf*

Perc. 2 *pp* *ff* *sfz*

Pno. (opt.) *sfz* *fff* *mf* *sfz* *mf*

61 62 63 64 65 66 67 68 69

For reference only. Not valid for performance.

L **Mysterioso** ♩ = 160 **M**

Picc.

Fl. 1-2

Ob. 1-2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn. 1-2

A. Sxs. 1-2

T. Sx.

B. Sx.

L **Mysterioso** ♩ = 160 **M**

Trpt. 1

Trpt. 2-3

F Hn. 1-2

F Hn. 3-4

Tbns. 1-2

Tbn. 3

Euph.

Tuba

Mlt.

Timp.

Perc. 1

Perc. 2

Pno.
(opt.)

cue: Tuba

Cabasa

Sus. Cym.

pp

Picc.

Fl. 1-2

Ob. 1-2

Cl. 1
mf

Cl. 2
mf

Cl. 3
mf

B. Cl.

Bsn. 1-2

A. Sxs. 1-2

T. Sx.

B. Sx.

Trpt. 1

Trpt. 2-3

F Hn. 1-2

F Hn. 3-4

Tbns. 1-2

Tbn. 3

Euph.

Tuba

Mlt.

Timp.

Perc. 1

Perc. 2
mf *pp*

Pno.
(opt.)

109 110 111 112 113 114 115 116

N

Picc. *mf*

Fl. 1-2 *mf* *a2*

Ob. 1-2 *mf* *one*

Cl. 1

Cl. 2

Cl. 3

B. Cl. *mf*

Bsn. 1-2 *mf* *a2*

A. Sxs. 1-2

T. Sx.

B. Sx.

N

Trpt. 1

Trpt. 2-3

F Hn. 1-2 *pp*

F Hn. 3-4 *pp*

Tbns. 1-2 *mf*

Tbn. 3 *mf*

Euph. *mp*

Tuba

Marimba

Mlt.

Timp.

Perc. 1 *add a Shaker (double Cabasa)*

Perc. 2 *mf*

Pno. (opt.) *mf*

117 118 119 120 121 122

This image shows a page of a musical score, likely for a symphony, featuring multiple staves for various instruments. The instruments listed on the left include Picc., Fl. 1-2, Ob. 1-2, Cl. 1, Cl. 2, Cl. 3, B. Cl., Bsn. 1-2, A. Sxs. 1-2, T. Sx., B. Sx., Trpt. 1, Trpt. 2-3, F. Hn. 1-2, F. Hn. 3-4, Tbn. 1-2, Tbn. 3, Euph., Tuba, Mlt., Timp., Perc. 1, Perc. 2, and Pno. (opt.). The score includes musical notation, dynamics (mf, pp), and a large diagonal watermark reading "Not valid for performance".

Picc.

Fl. 1-2

Ob. 1-2 *a2*

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn. 1-2

A. Sxs. 1-2

T. Sx.

B. Sx.

Trpt. 1

Trpt. 2-3

F Hn. 1-2

F Hn. 3-4

Tbns. 1-2

Tbn. 3

Euph.

Tuba

Mlt.

Timp.

Perc. 1

Perc. 2

Pno.
(opt.)

129 130 131 132 133 134

pp

P Urgent

Picc. *ff* *f*

Fl. 1-2 *ff* *f* *a2*

Ob. 1-2 *ff* *f* *a2*

Cl. 1 *ff* *f* *a2*

Cl. 2 *ff* *f* *a2*

Cl. 3 *ff* *f* *a2*

B. Cl. *ff* *mf*

Bsn. 1-2 *ff* *mf*

A. Sxs. 1-2 *ff* *f*

T. Sx. *ff* *f*

B. Sx. *ff* *sfz*

P Urgent

Trpt. 1 *ff* *sfz*

Trpt. 2-3 *ff* *sfz*

F Hn. 1-2 *ff* *sfz*

F Hn. 3-4 *ff* *sfz*

Tbns. 1-2 *ff* *sfz* *a2*

Tbn. 3 *ff* *sfz*

Euph. *ff* *sfz*

Tuba *ff* *mf*

Mlt. *ff* *f*

Timp. *ff* *mf*

Perc. 1 *ff* *f* *Large Triangle*

Perc. 2 *ff* *pp* *f*

Pno. (opt.) *ff* *mf* *sfz*

135 136 137 138 139 140 141 142

Q

Picc. *f* *ff* *mp* *f*

Fl. 1-2 *f* *ff* *mp* *f*

Ob. 1-2 *f* *ff* *mp* *f*

Cl. 1 *f* *ff* *mp* *f*

Cl. 2 *f* *ff* *mp* *f*

Cl. 3 *f* *ff* *mp* *f*

B. Cl. *ff*

Bsn. 1-2 *ff*

A. Sxs. 1-2 *f* *ff* *mp* *f*

T. Sx. *f* *ff* *mp* *f*

B. Sx. *f* *f*

Q

Trpt. 1 *f*

Trpt. 2-3 *f*

F Hn. 1-2 *f* *f*

F Hn. 3-4 *f* *f*

Tbns. 1-2 *f*

Tbn. 3 *f*

Euph. *f*

Tuba *ff*

Mlt. *f* *ff* *mp* *f*

Timp. *f*

Perc. 1

Perc. 2

Pno. (opt.) *f* *f*

143 144 145 146 147 148 149

loco

- 20 -

S**Majestic****T****Building**

Picc.

Fl. 1-2

Ob. 1-2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn. 1-2

A. Sxs. 1-2

T. Sx.

B. Sx.

Trpt. 1

Trpt. 2-3

F Hn. 1-2

F Hn. 3-4

Tbns. 1-2

Tbn. 3

Euph.

Tuba

Mlt.

Timp.

Perc. 1

Perc. 2

Pno.
(opt.)

160

161

162

163

164

165

166

167

168

Picc.

Fl. 1-2

Ob. 1-2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn. 1-2

A. Sxs. 1-2

T. Sx.

B. Sx.

Trpt. 1

Trpt. 2-3

F Hn. 1-2

F Hn. 3-4

Tbns. 1-2

Tbn. 3

Euph.

Tuba

Mlt.

Timp.

Perc. 1

Perc. 2

Pno.
(cpr.)

169 170 171 172 173 174 175 176 177 178

mf *ff* *mp* *fff* *a2* *f* *pp* *dampen*

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 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.