

RWS CONCERT ORCHESTRA SERIES

FULL CONDUCTOR SCORE

Catalog No: RWS-2286-01

Blue

(from Krisanna's Colors)

Robert W. Smith

CONCERT ORCHESTRA SERIES

RWS MUSIC
COMPANY

Distributed Exclusively by C.L. Barnhouse Company

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Robert W. Smith

INSTRUMENTATION

Conductor Score	1	Trombone 1	1
Flute 1	1	Trombone 2	1
Flute 2	1	Trombone 3	1
Oboe 1	1	Tuba	1
Oboe 2	1	Timpani	1
B♭ Clarinet 1	1	Percussion 1: Mark Tree, Triangle	1
B♭ Clarinet 2	1	Percussion 2: Suspended Cymbal	1
B♭ Bass Clarinet	1	Mallet Percussion: Bells	1
Bassoon 1	1	Violin I	8
Bassoon 2	1	Violin II	8
F Horn 1-2	2	Viola	5
F Horn 3-4	2	Cello	5
B♭ Trumpet 1	1	Double Bass	5
B♭ Trumpet 2	1	Piano	1
B♭ Trumpet 3	1		

PROGRAM NOTE

Blue was originally composed as a movement from a suite 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 of adversity. Determined, loving, generous, funny – Krisanna truly lived in the light.

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

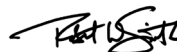
NOTES TO CONDUCTOR

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 orchestra 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 orchestra find **Blue** to be a rewarding musical experience. It is also my hope you will consider programming the entire suite including *Yellow* and *Red* as published by the RWS Music Company. Best wishes for a wonderful performance!



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 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.

BLUE

Robert W. Smith (ASCAP)

Conductor Score

RWS-2286-00

Reflective ♩ = 80

(from Krisanna's Colors)

Flute 1

Flute 2

Oboe 1

Oboe 2

B♭ Clarinet 1

B♭ Clarinet 2

B♭ Bass Clarinet

Bassoon 1

Bassoon 2

Reflective ♩ = 80

F Horn 1-2

F Horn 3-4

B♭ Trumpet 1

B♭ Trumpet 2

B♭ Trumpet 3

Trombone 1

Trombone 2

Trombone 3

Tuba

Timpani
C, G

Percussion 1
Mark Tree
Triangle

Percussion 2
Suspended Cymbal

Mallet Percussion
Bells

Reflective ♩ = 80

Violin I

Violin II

Viola

Cello

Double Bass

Piano

Solo expressive
mp *mf*

cue C3 Solo expressive
mp *mf*

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9

Fl. 1 *mp*

Fl. 2

Ob. 1

Ob. 2

Clar. 1 *Tutti*
mp

Clar. 2 *mp*

B. CL.

Bsn. 1 *p*

Bsn. 2 *p*

9

F Hn. 1-2

F Hn. 3-4

Trpt. 1

Trpt. 2

Trpt. 3

Tbn. 1 *p*

Tbn. 2 *p*

Tbn. 3 *p*

Tuba *p*

Timp.

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

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

Mlt. *mp*

9

Vln. I *Tutti*
p *mf*

Vln. II

Vla.

Vc.

D.B.

Pno. *8va* *p* *loco*

17

Fl. 1

Fl. 2

mp

Ob. 1

Ob. 2

Clar. 1

Clar. 2

B. CL.

Bsn. 1

Bsn. 2

17

F Hn. 1-2

F Hn. 3-4

Trpt. 1

Trpt. 2

Trpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tuba

Timp.

mf

p

mp

Triangle

Perc. 1

mf

Perc. 2

p

mf

Mlt.

17

Vln. I

Vln. II

Vla.

Vc.

D.B.

Pno.

8va

loco

16 17 18 19 20 21 22 23

25 With Motion

Fl. 1 *mp* *mf*

Fl. 2 *mp* *mf*

Ob. 1 *mp* *mf*

Ob. 2 *mp* *mf*

Clar. 1 *mf*

Clar. 2 *mf*

B. CL. *mf*

Bsn. 1 *mf*

Bsn. 2 *mf*

25 With Motion

F Hn. 1-2 *a2* *mf*

F Hn. 3-4 *a2* *mf*

Trpt. 1 *mp* *mf*

Trpt. 2 *mp* *mf*

Trpt. 3 *mf*

Tbn. 1

Tbn. 2

Tbn. 3

Tuba

Timp. *mf*

Perc. 1 *mf*

Perc. 2 *p* *mf*

Mlt. *mf*

25 With Motion

Vln. I *mf*

Vln. II *mp* *mf*

Vla. *mp* *mf*

Vc. *mp* *mf*

D.B. *mp*

Pno. *mp* *mf*

34 With Warmth and Hope
a tempo

rall.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Clar. 1

Clar. 2

B. CL.

Bsn. 1

Bsn. 2

34 With Warmth and Hope
a tempo

rall.

F Hn. 1-2

F Hn. 3-4

Trpt. 1

Trpt. 2

Trpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tuba

Timp.

Perc. 1

Perc. 2

Mlt.

34 With Warmth and Hope
a tempo

rall.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Pno.

rit. **Slowly** ♩ = 52

Fl. 1 *mf* *mp* *mf*

Fl. 2 *mf* *mp* *mf*

Ob. 1 *mf* *mp* *mf*

Ob. 2 *mf* *mp* *mf*

Clar. 1 *mf* *mp* *mf* *Solo*

Clar. 2 *mf* *mp* *mf*

B. CL. *mf* *p* *mf* *mp*

Bsn. 1 *mf* *p* *mf* *mp*

Bsn. 2 *mf* *p* *mf* *mp*

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

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

Trpt. 1 *mf* *mp* *mf*

Trpt. 2 *mf* *mp* *mf*

Trpt. 3 *mf* *mp* *mf*

Tbn. 1 *mf* *p* *mf* *mp*

Tbn. 2 *mf* *p* *mf* *mp*

Tbn. 3 *mf* *p* *mf* *mp*

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

Timp. *mf* *p* *mf* *mp*

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

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

Mlt. *mf* *mp* *mf* *mp* *let ring*

rit. **Slowly** ♩ = 52 *Tutti*

Vln. I *mf* *p* *mf* *mp*

Vln. II *mf* *p* *mf* *mp*

Vla. *mf* *p* *mf* *mp*

Vc. *mf* *p* *mf* *mp*

D.B. *mf* *p* *mf* *mp*

Pno. *mf* *p* *mp* *pp*

For reference only. Not valid for performance.