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♭ Clarinet
- 3 2nd B♭ Clarinet
- 3 3rd B♭ Clarinet
- 1 E♭ Alto Clarinet
- 2 B♭ Bass Clarinet
- 2 Bassoon
- 4 E♭ Alto Saxophone
- 1 B♭ Tenor Saxophone
- 1 E♭ Baritone Saxophone
- 3 1st B♭ Trumpet
- 3 2nd B♭ Trumpet
- 3 3rd B♭ 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)

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Please note: Our band and orchestra music is now being collated by an automatic high-speed system. The enclosed parts are now sorted by page count, rather than score order.

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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 viscious 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

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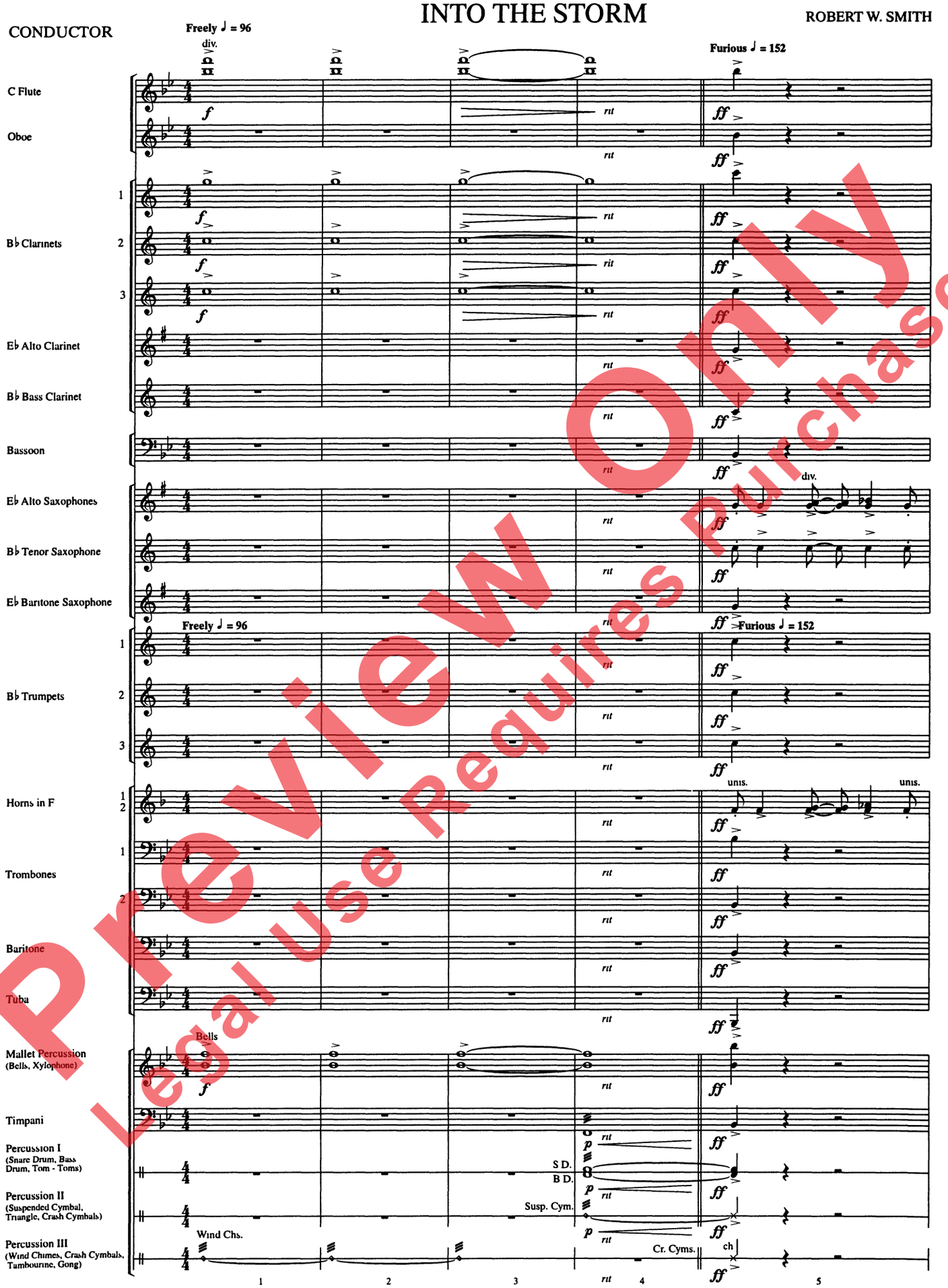
INTO THE STORM

ROBERT W. SMITH

CONDUCTOR



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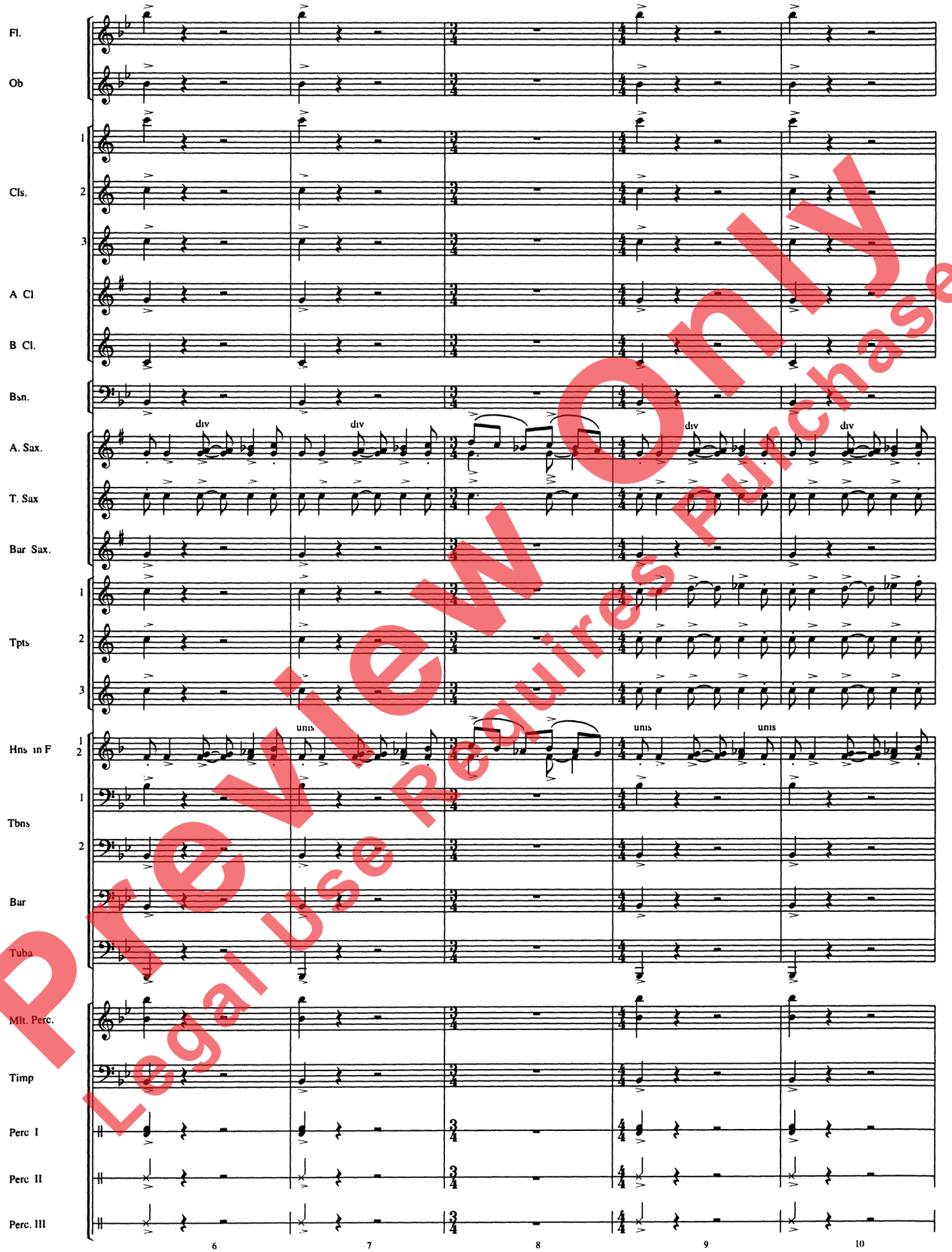

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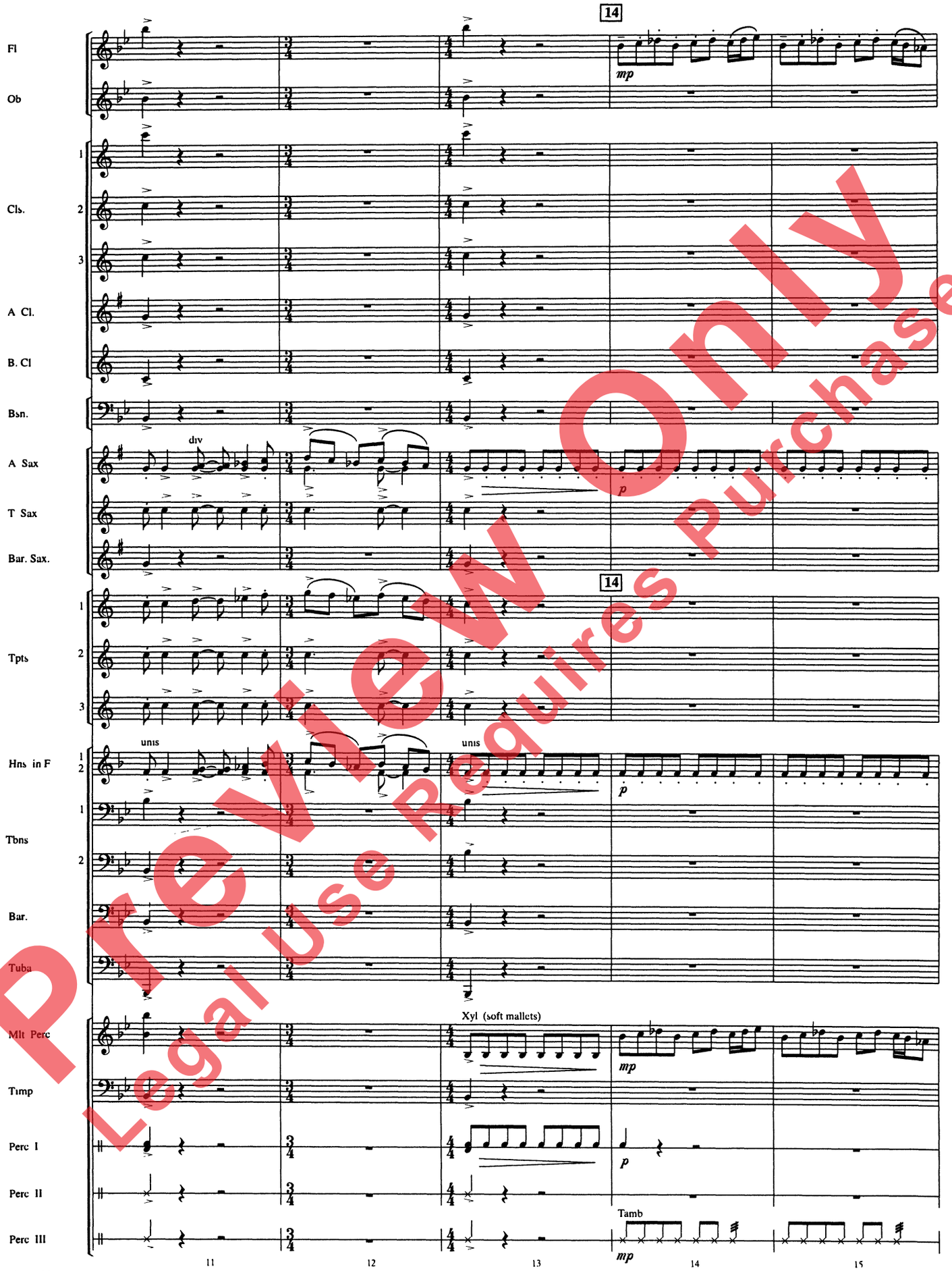

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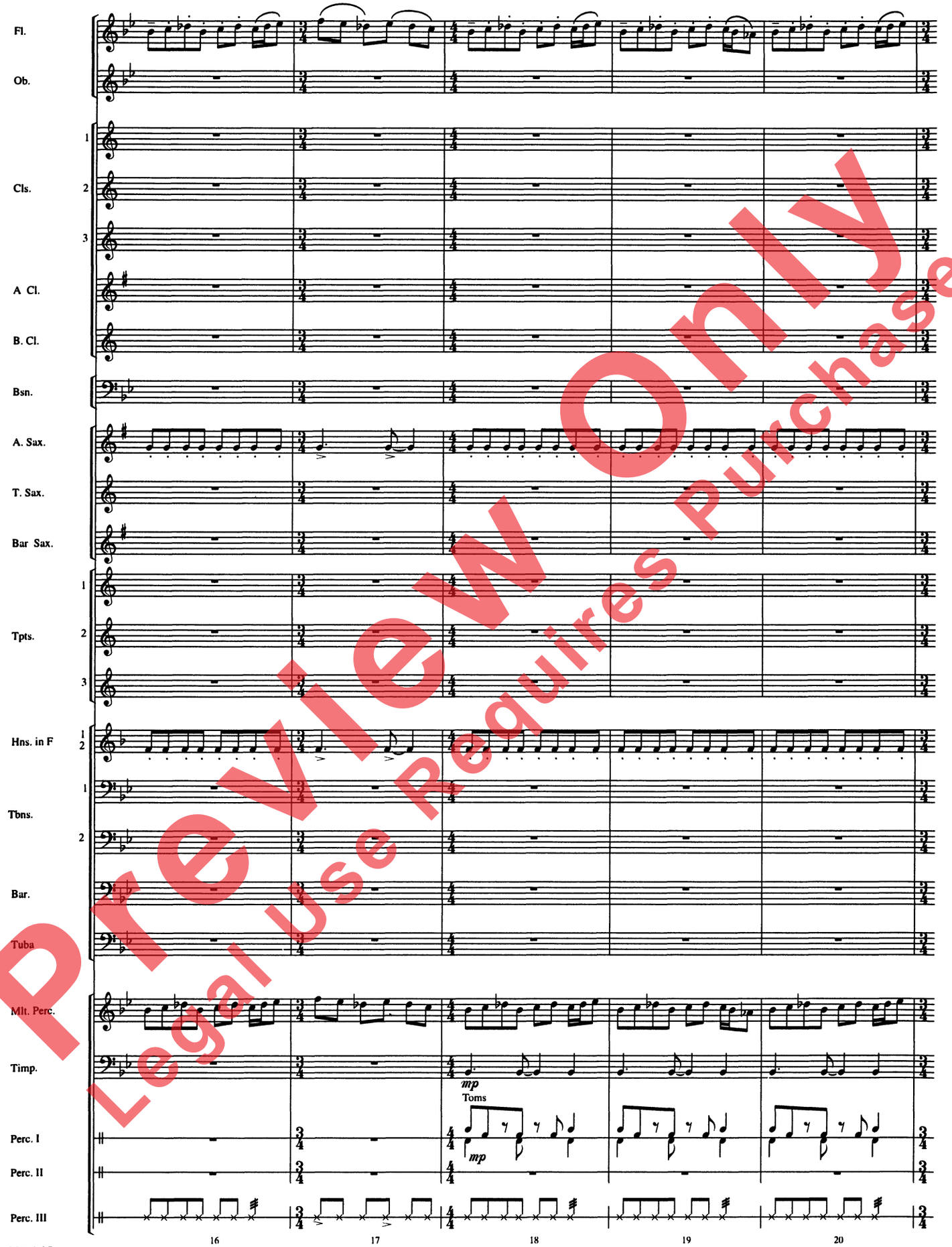

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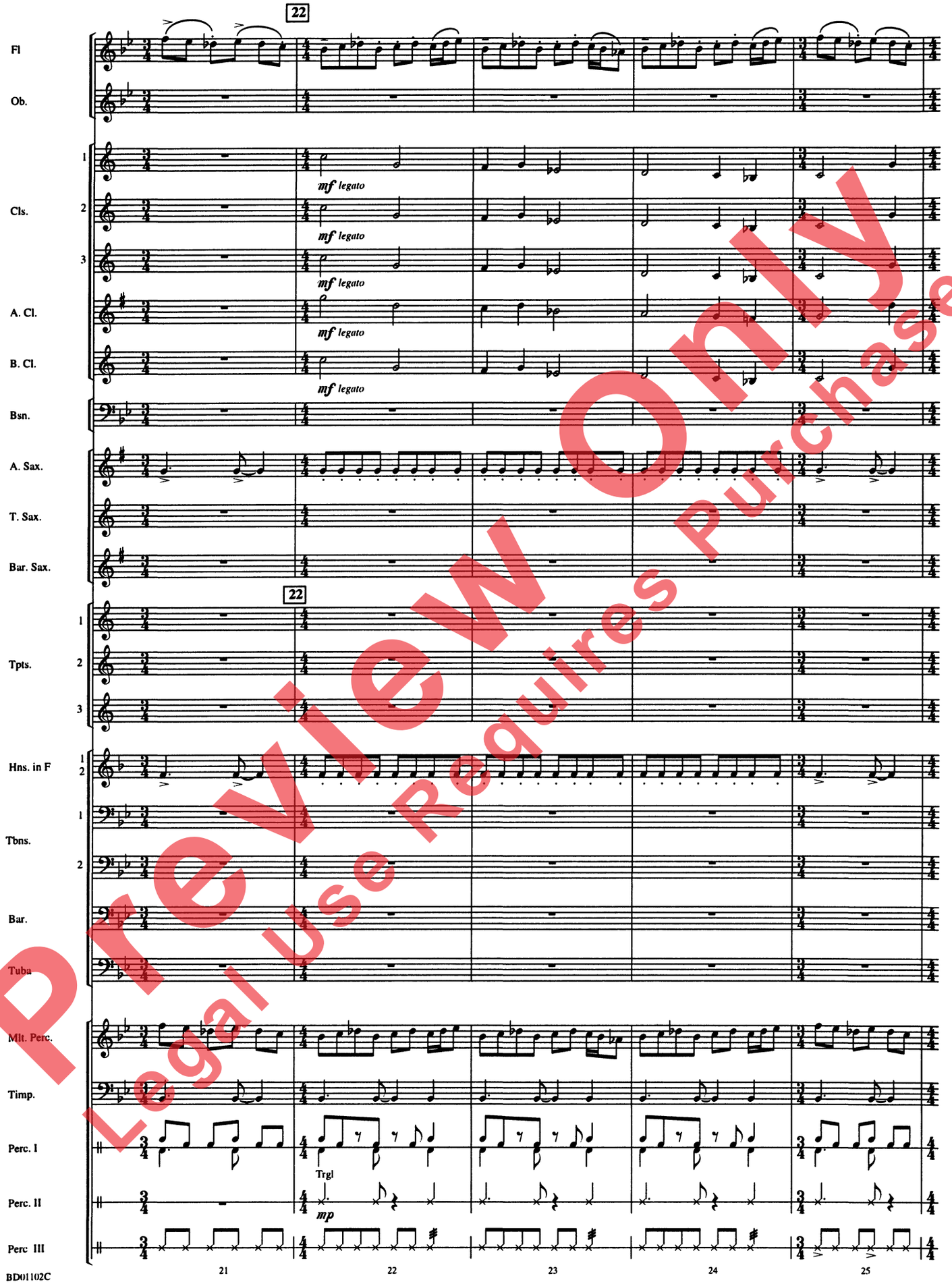

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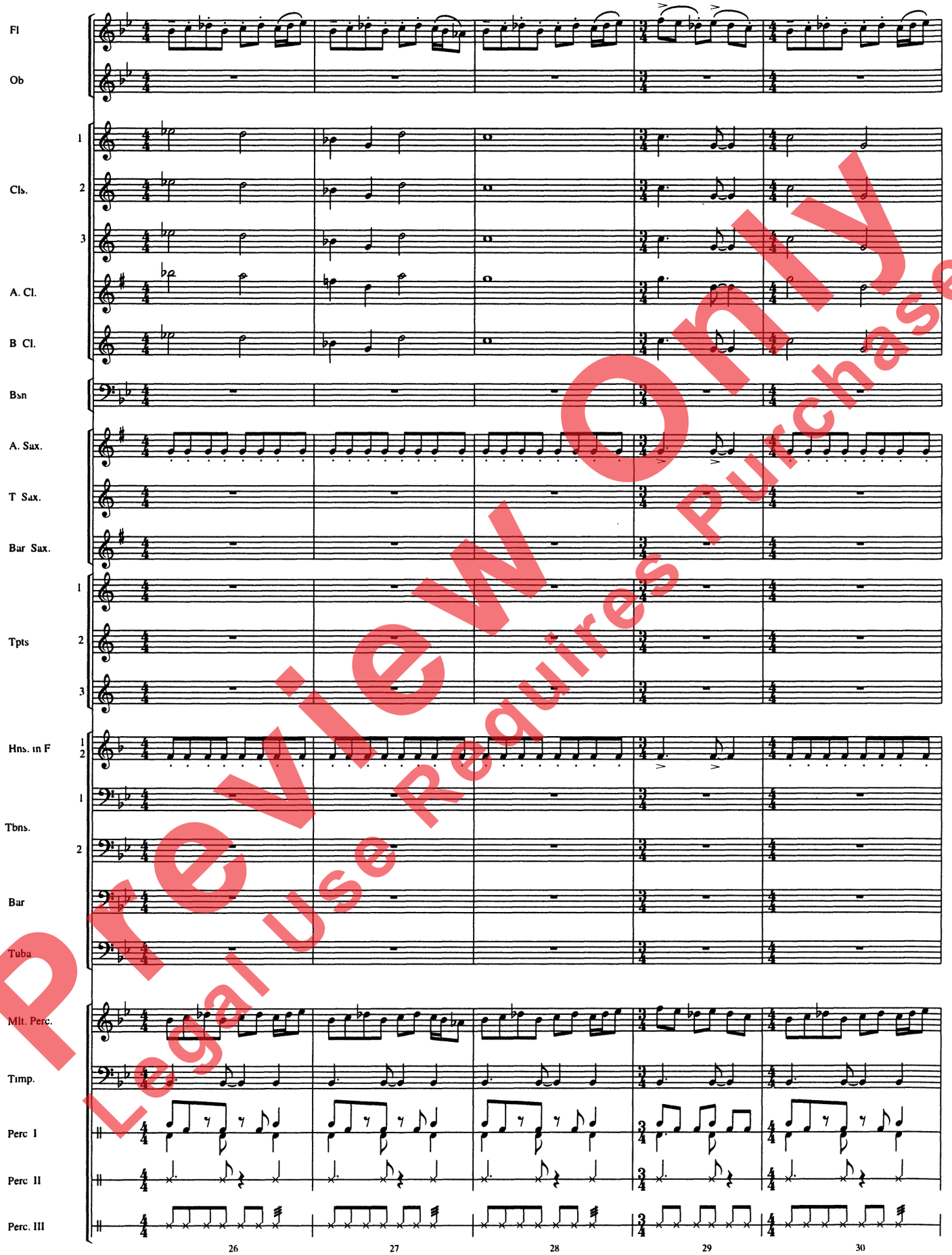

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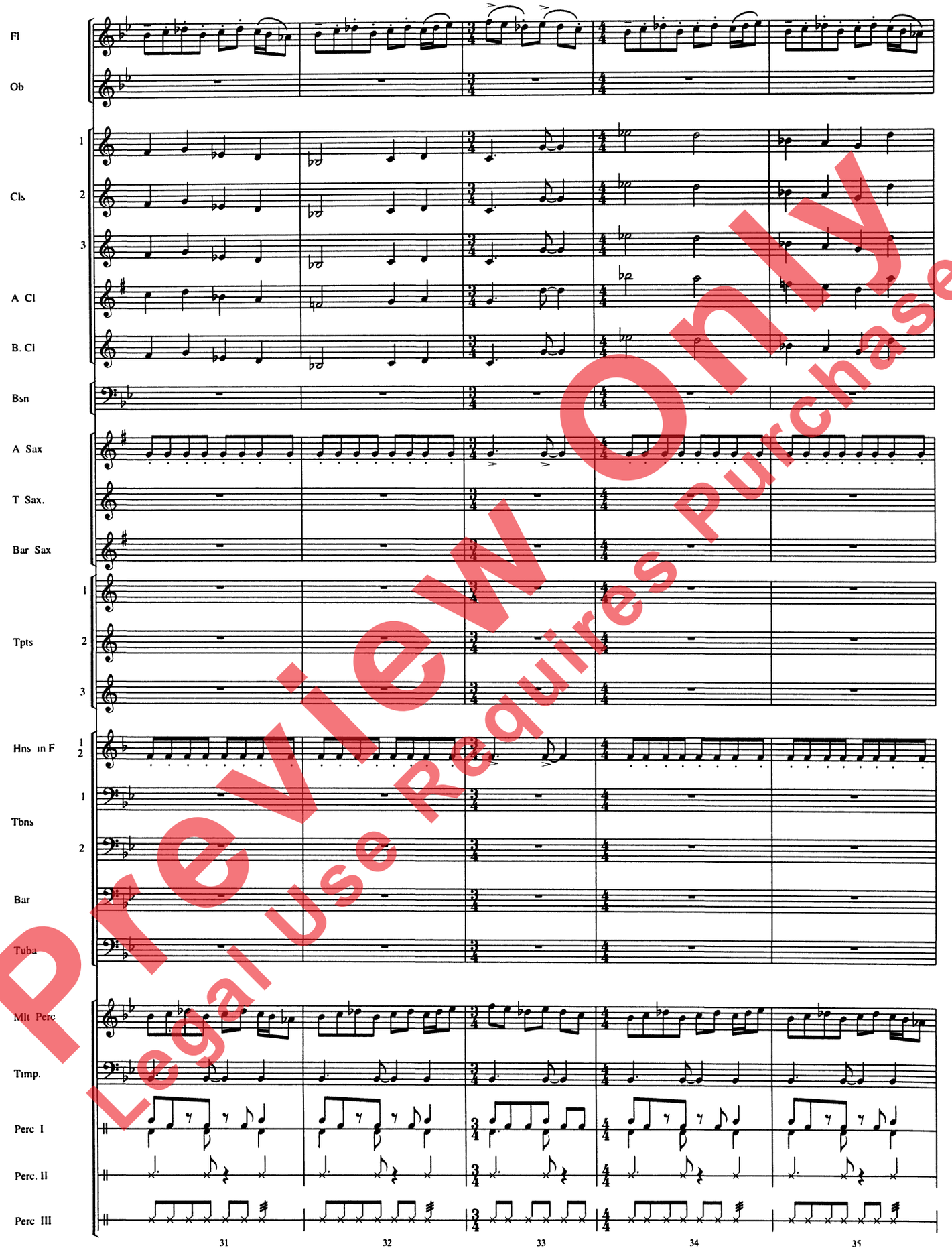

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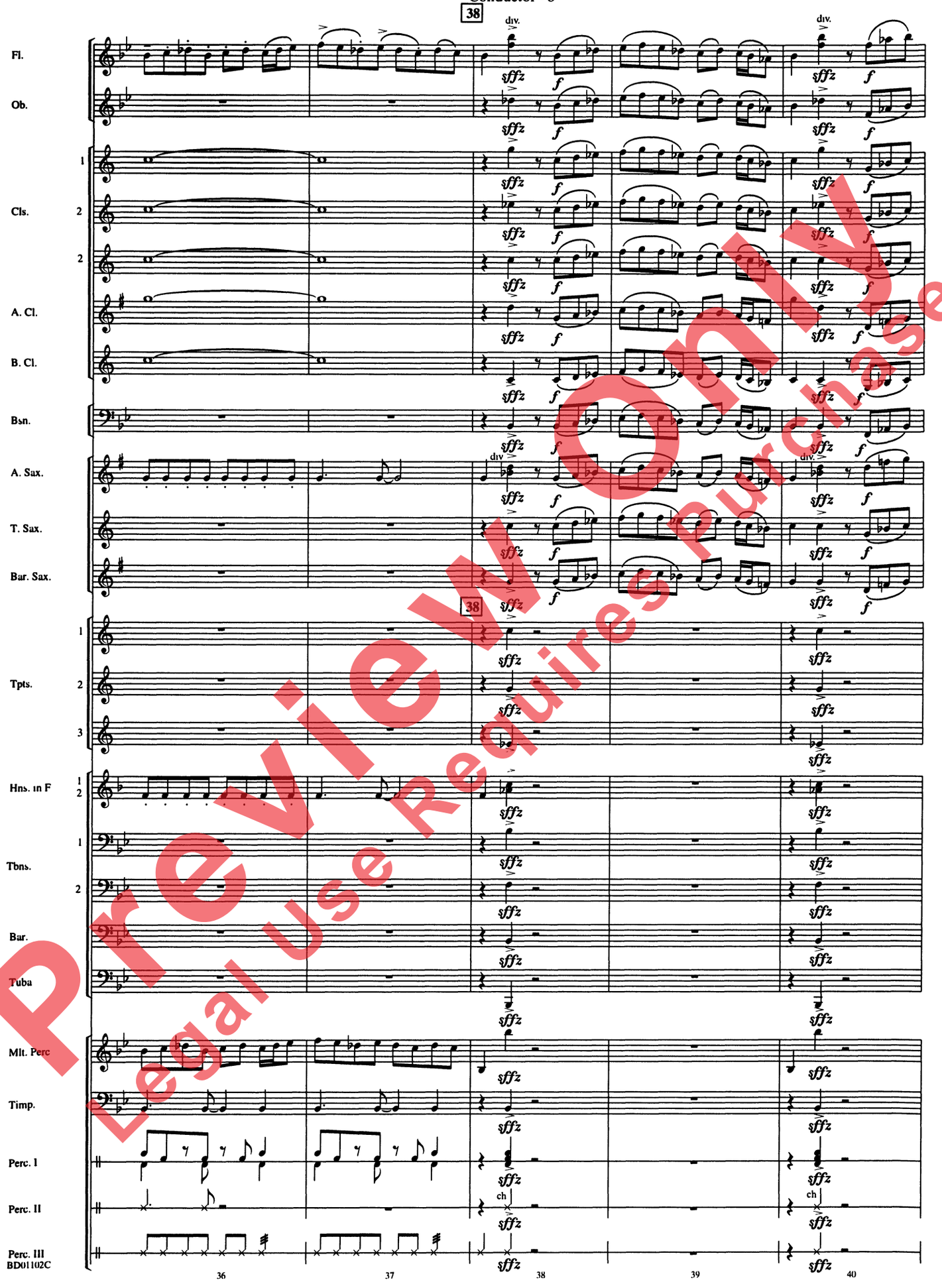

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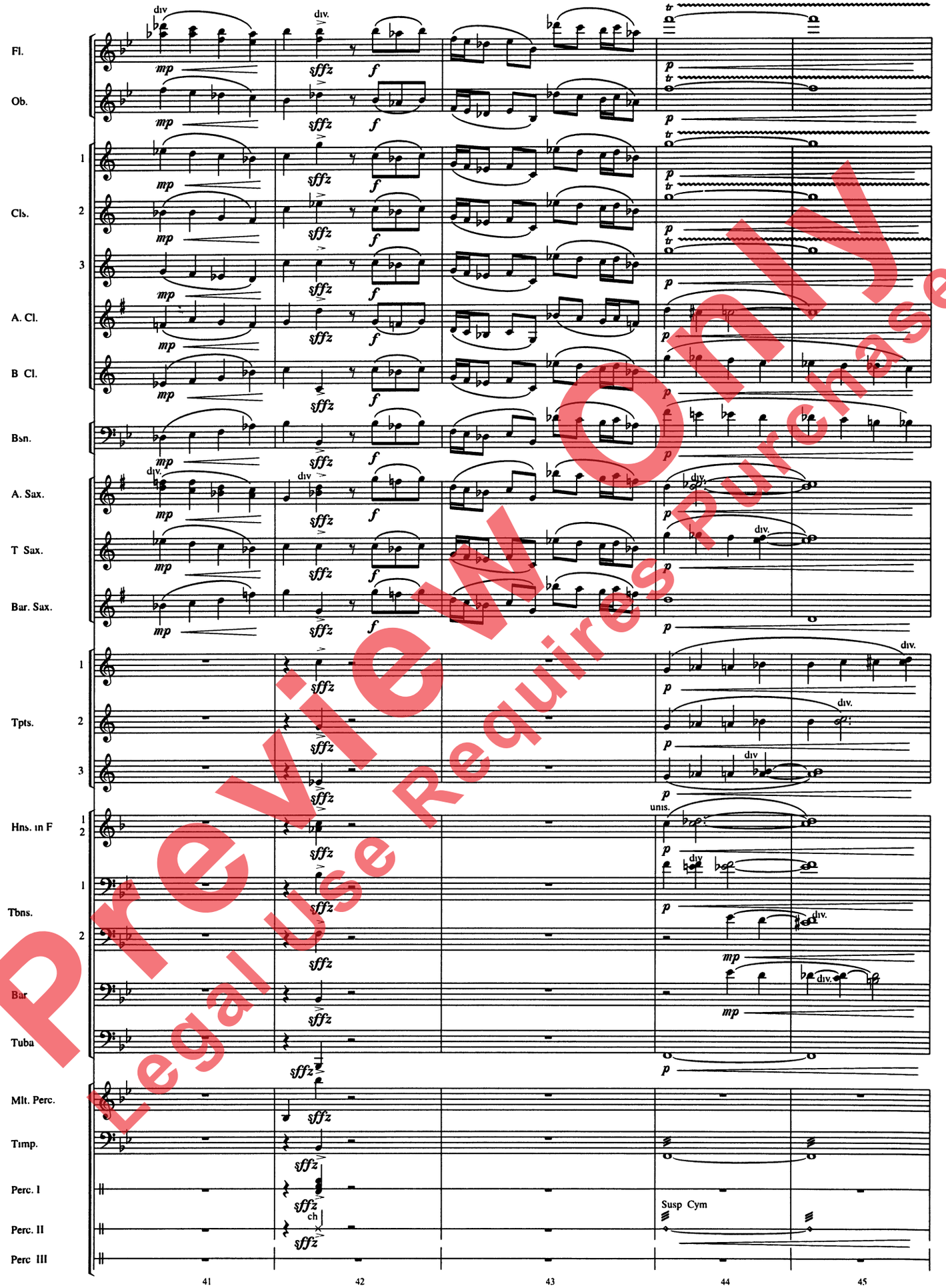

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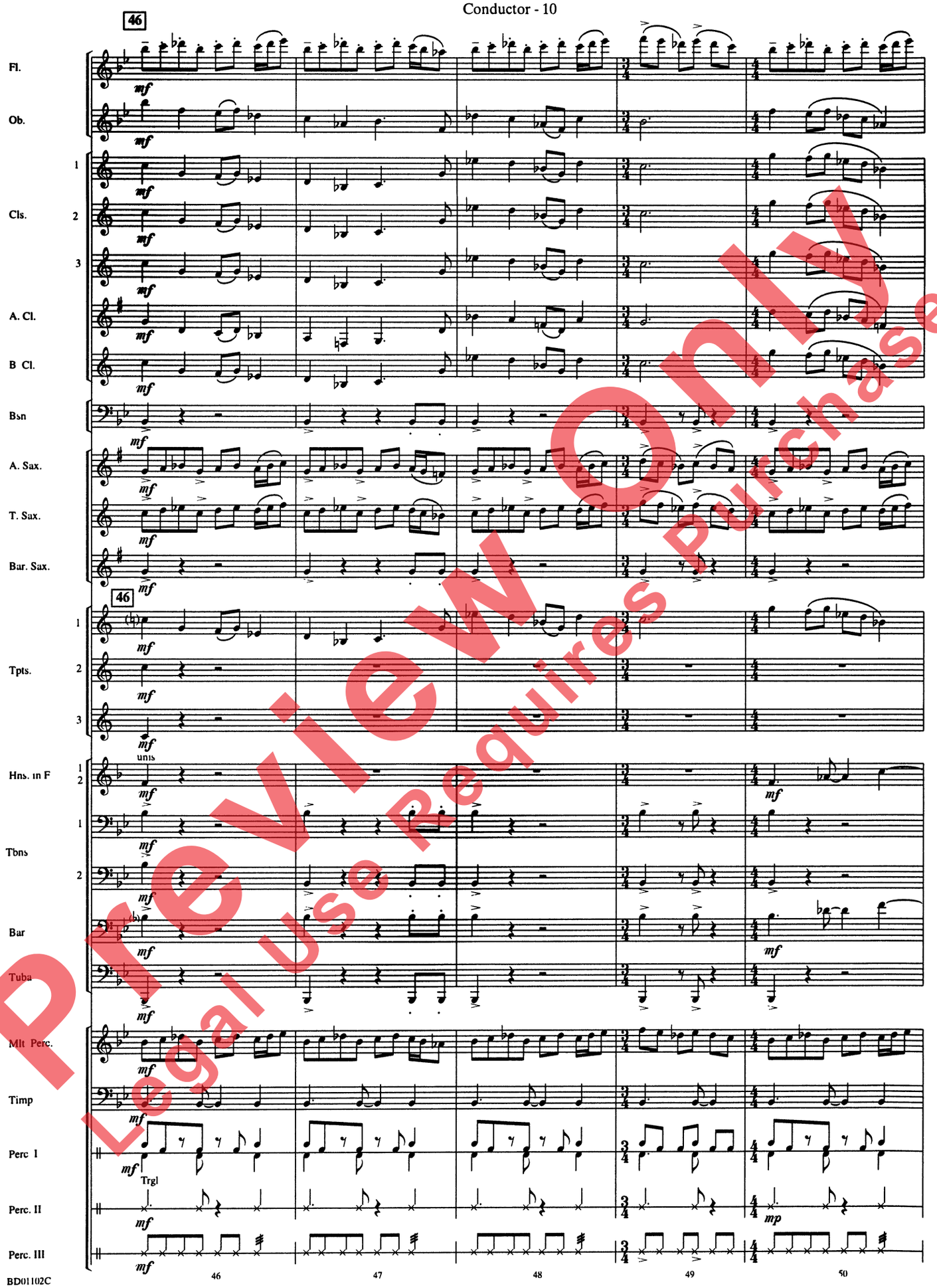

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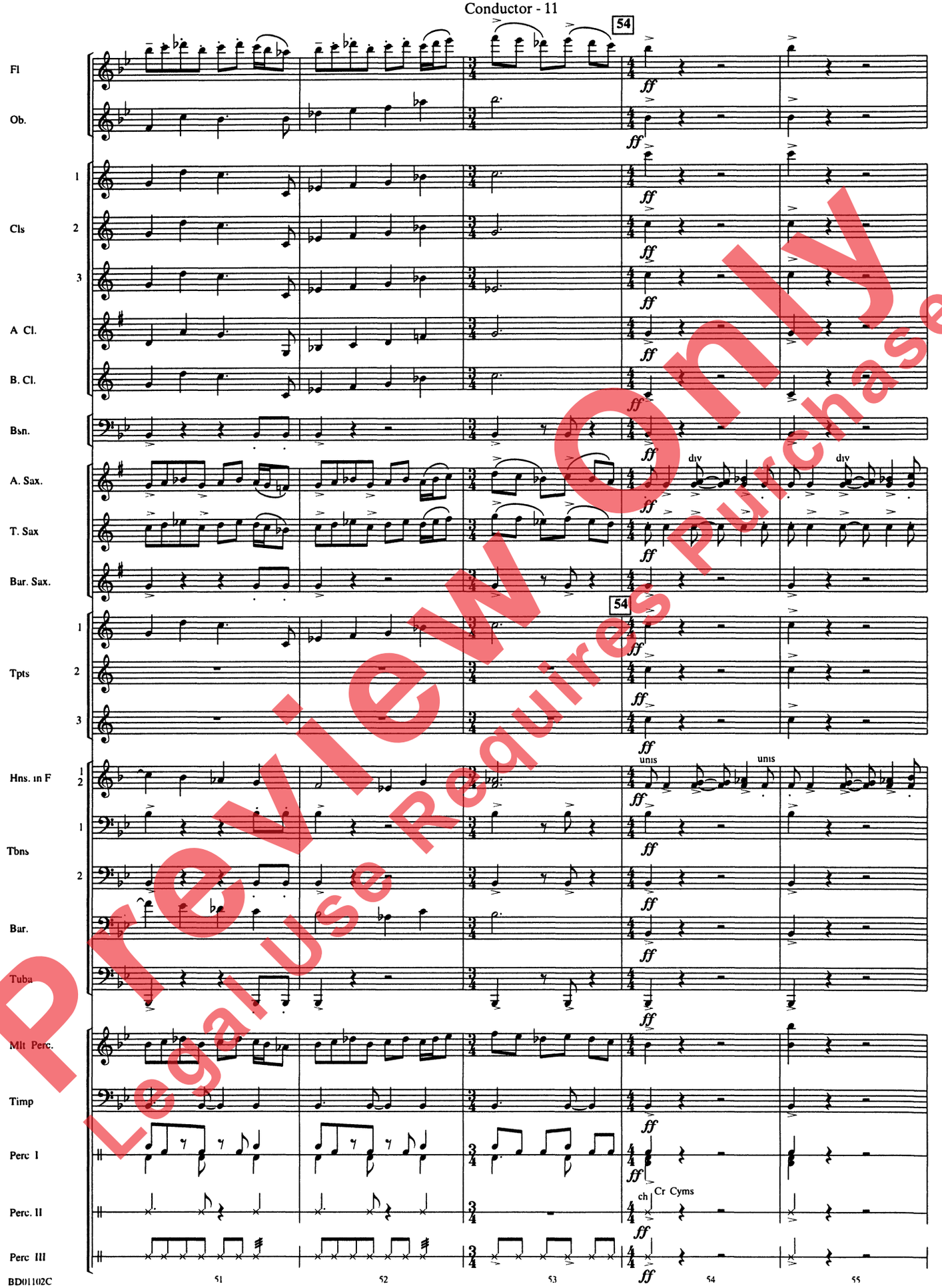

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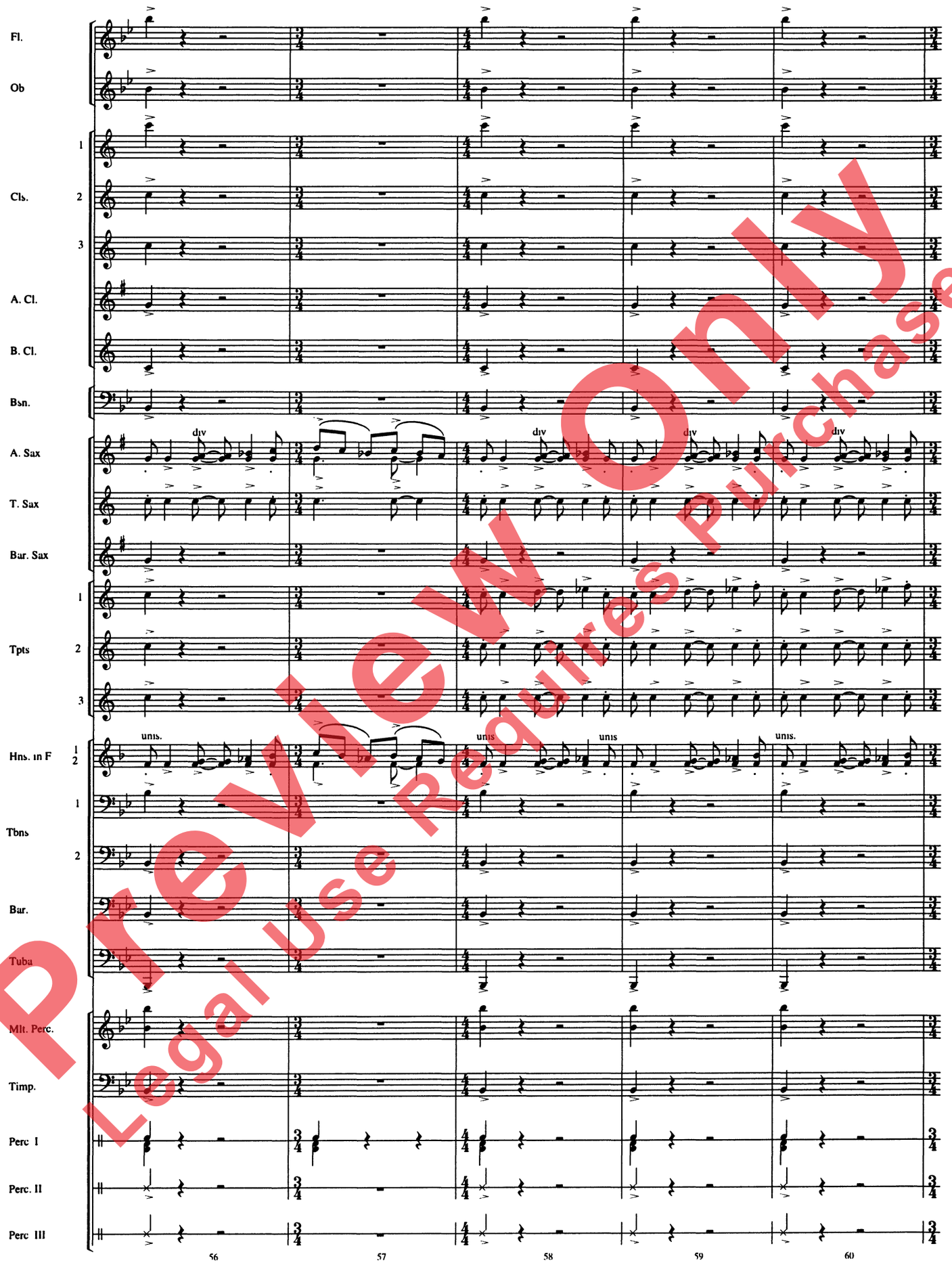

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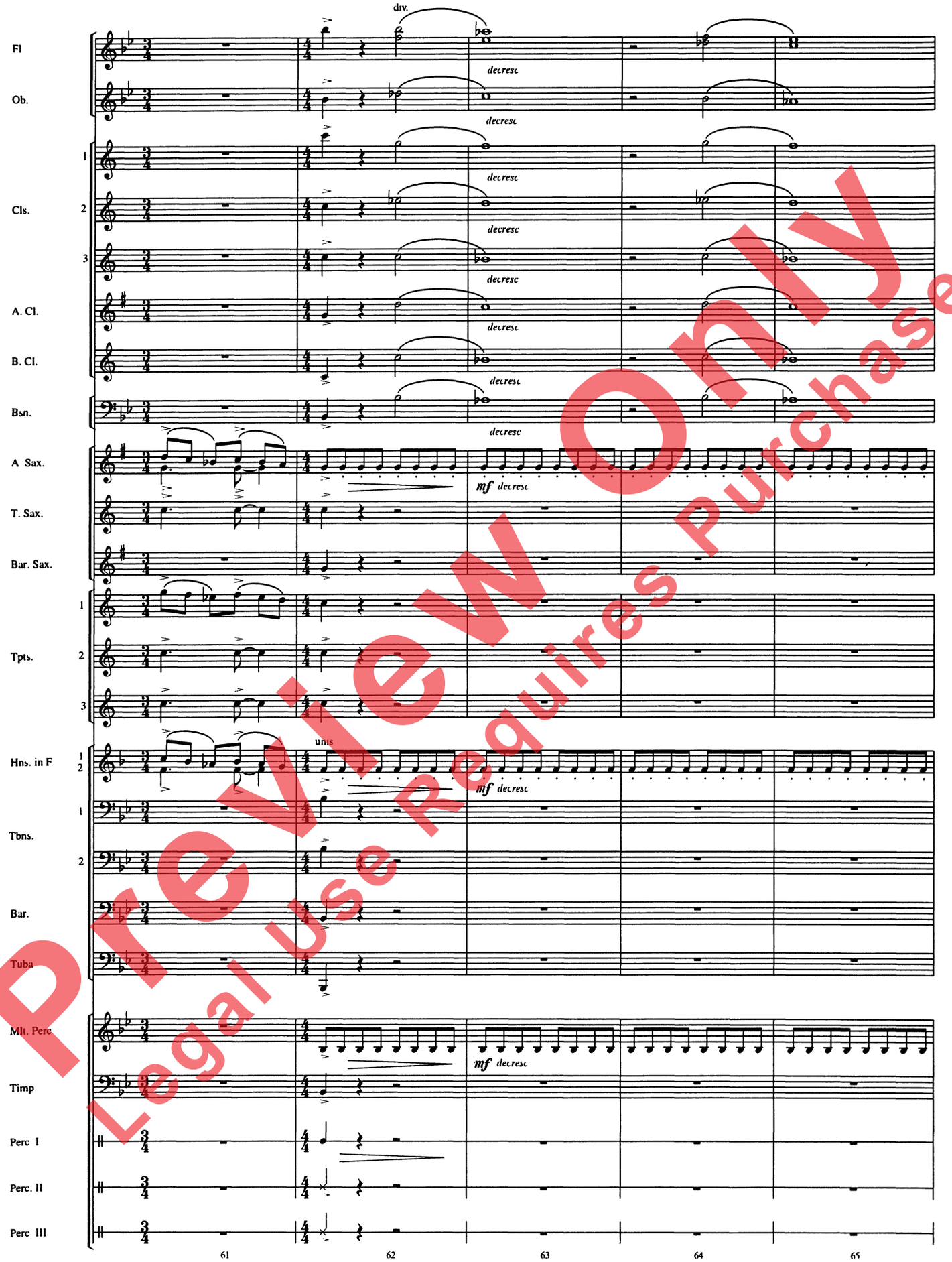

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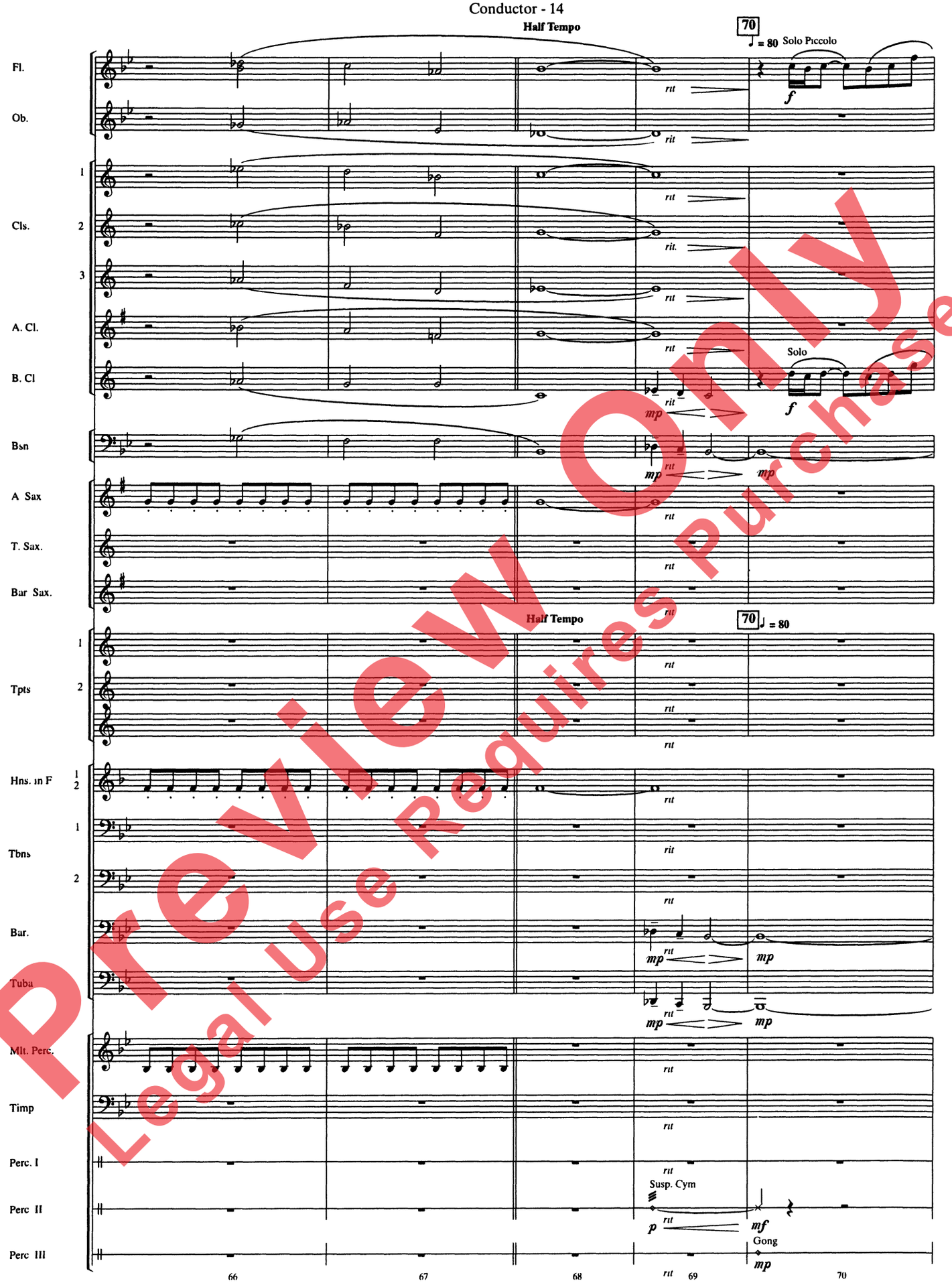

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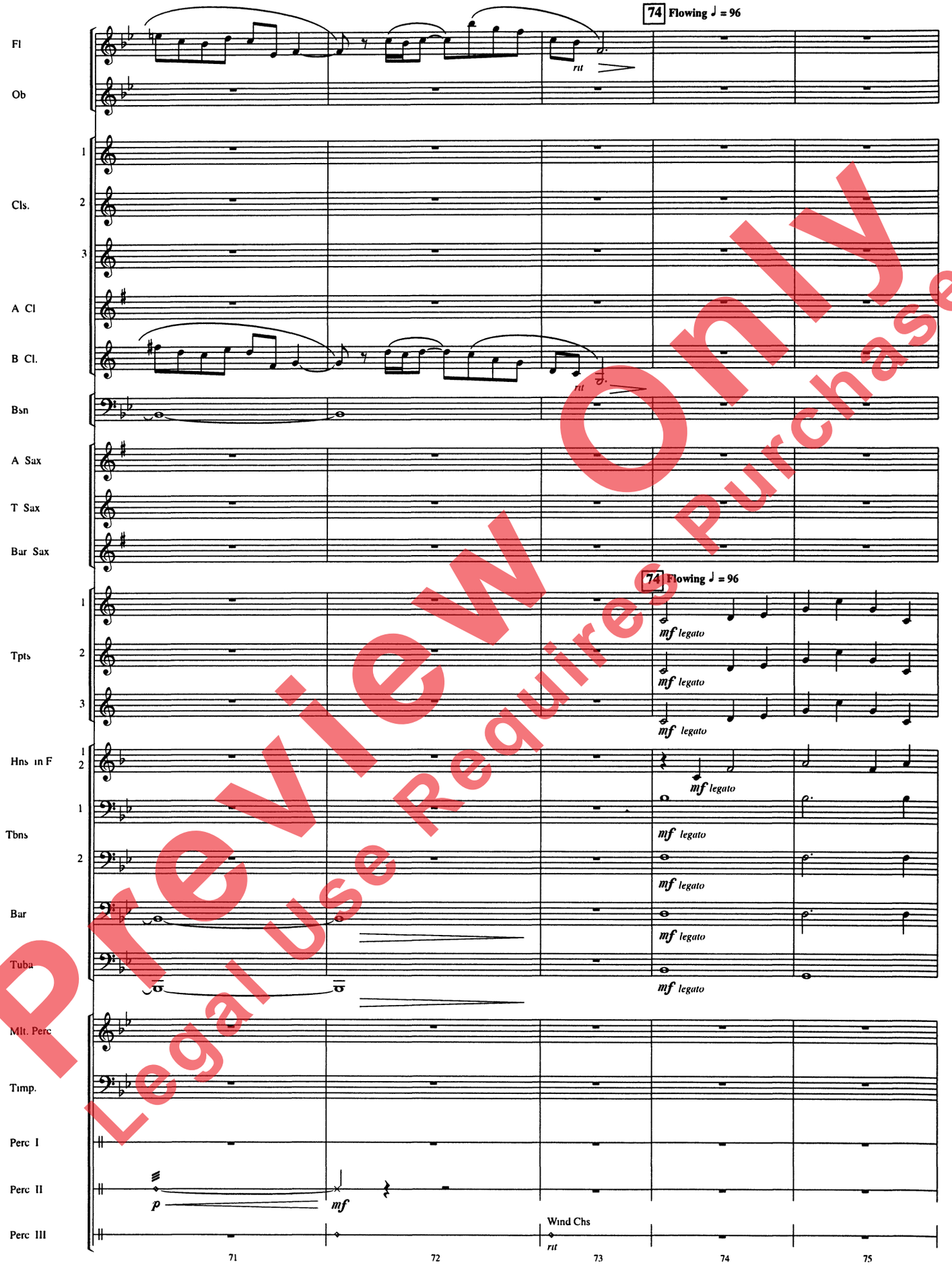

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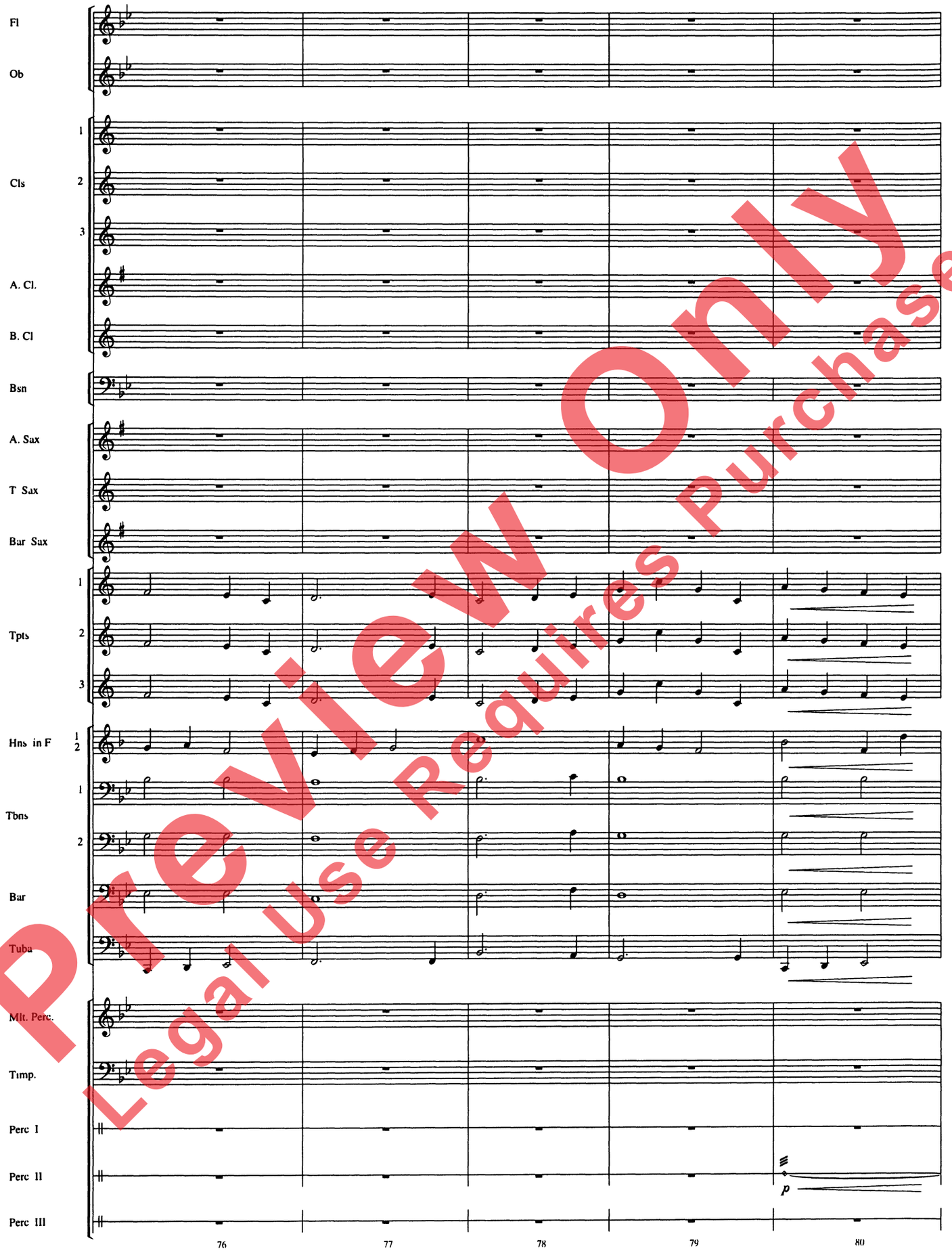

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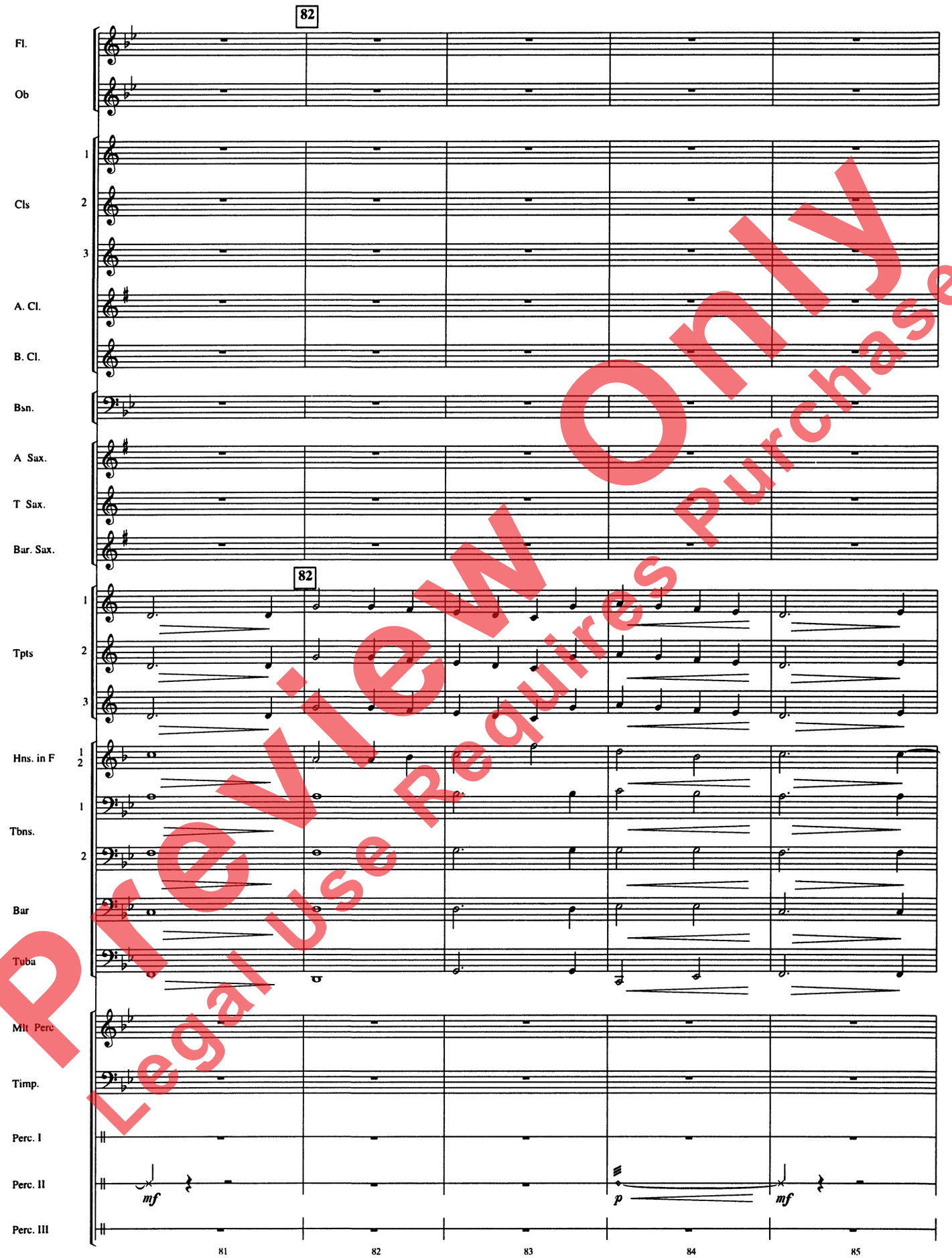

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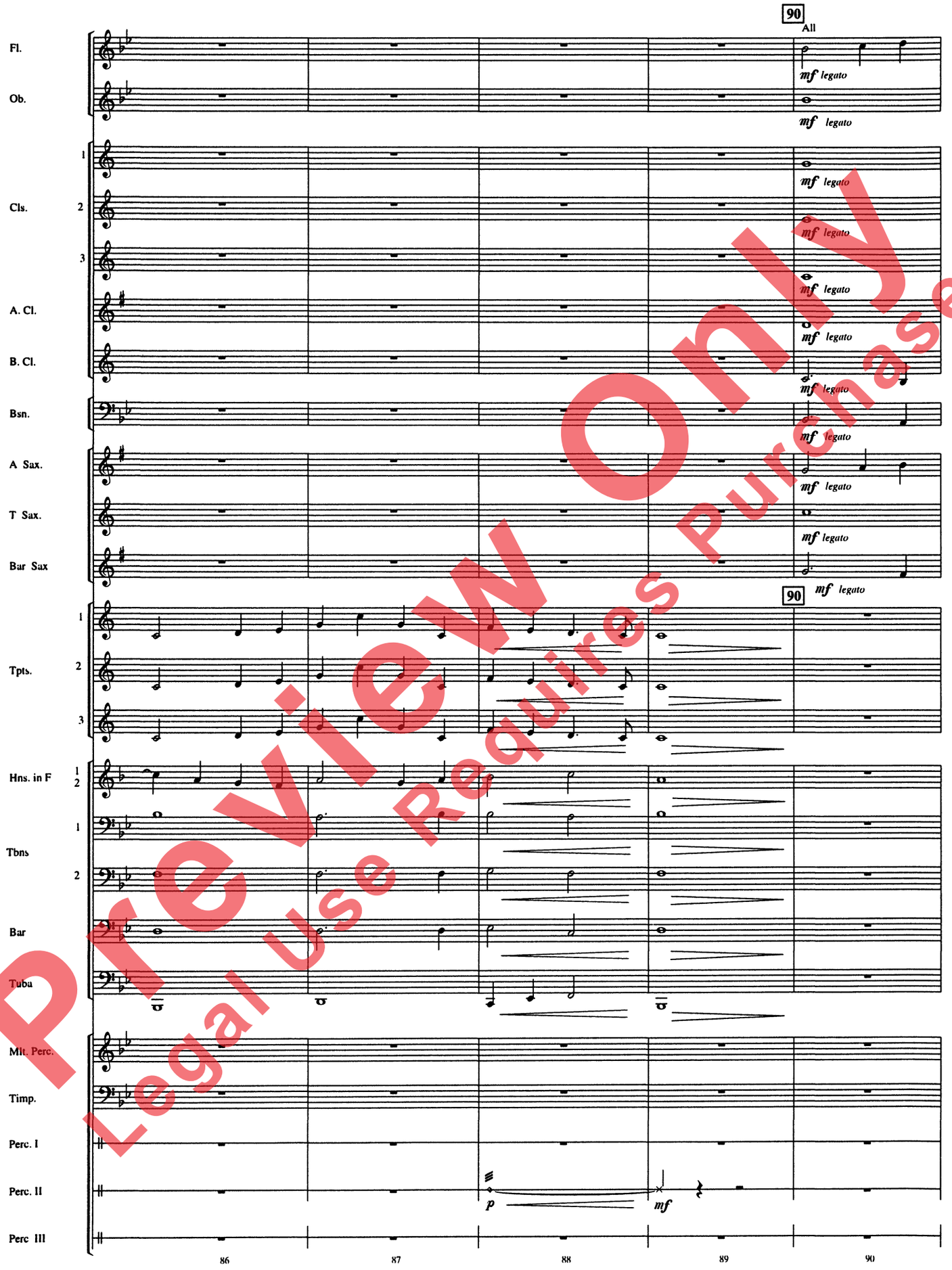

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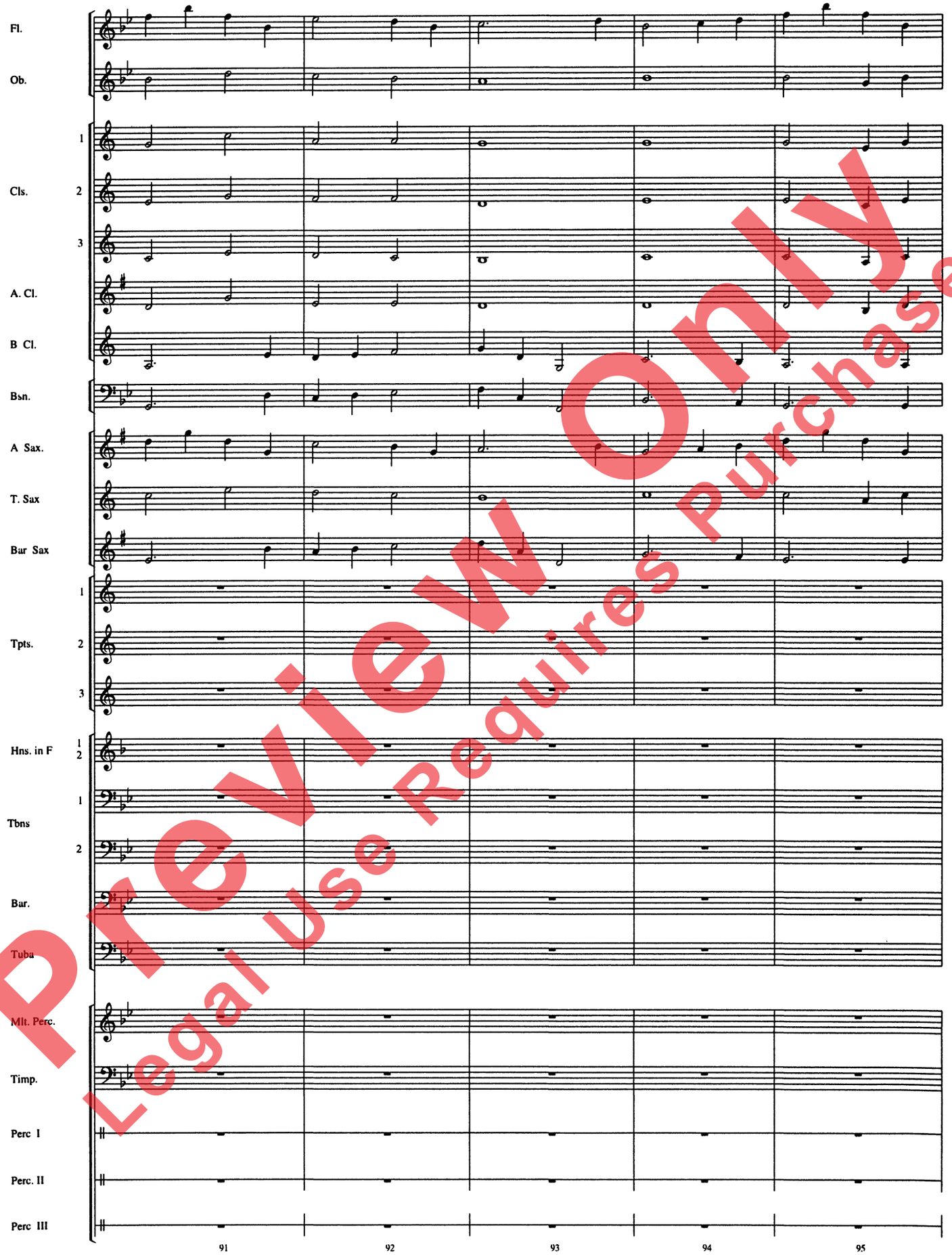

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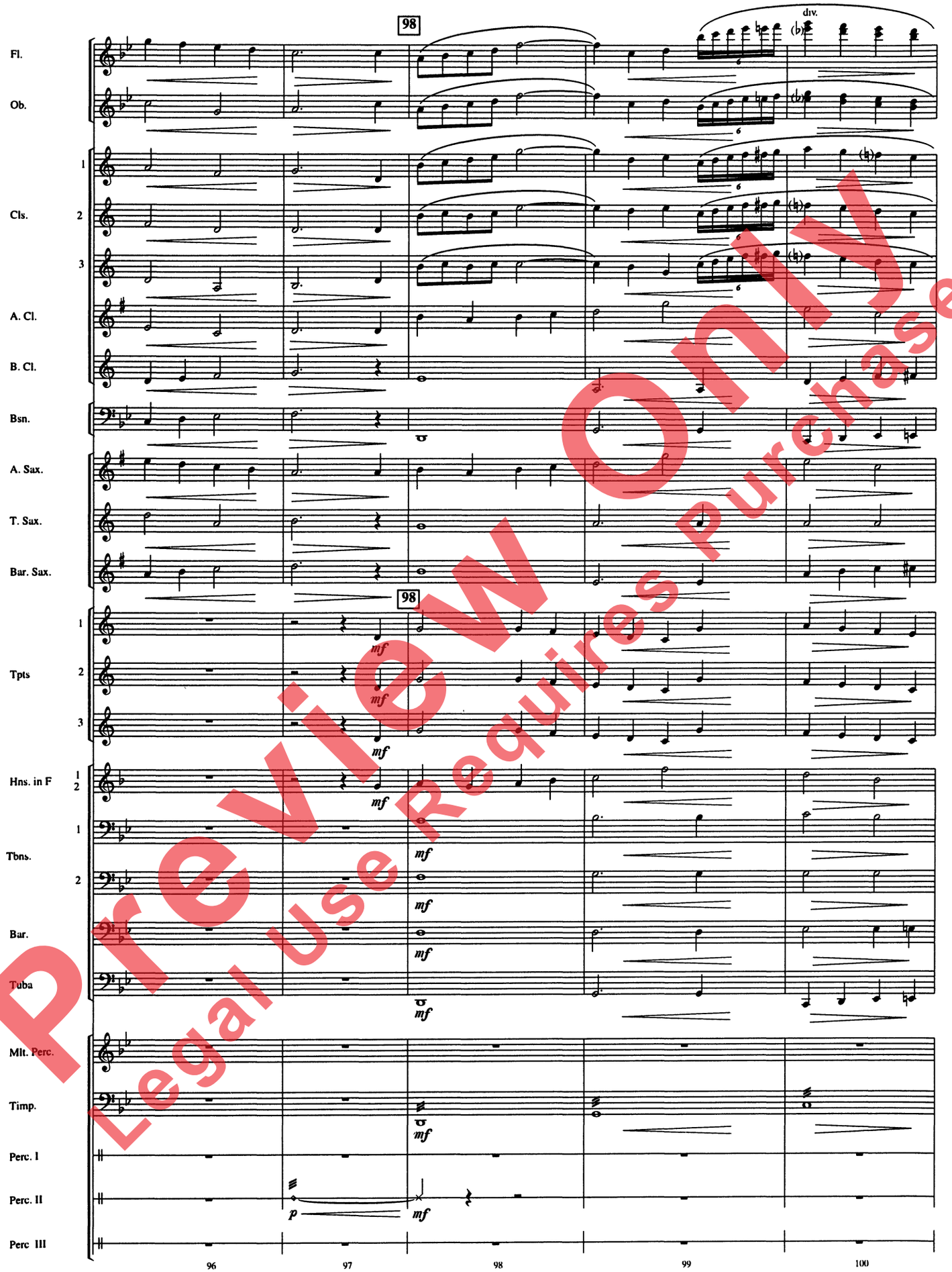

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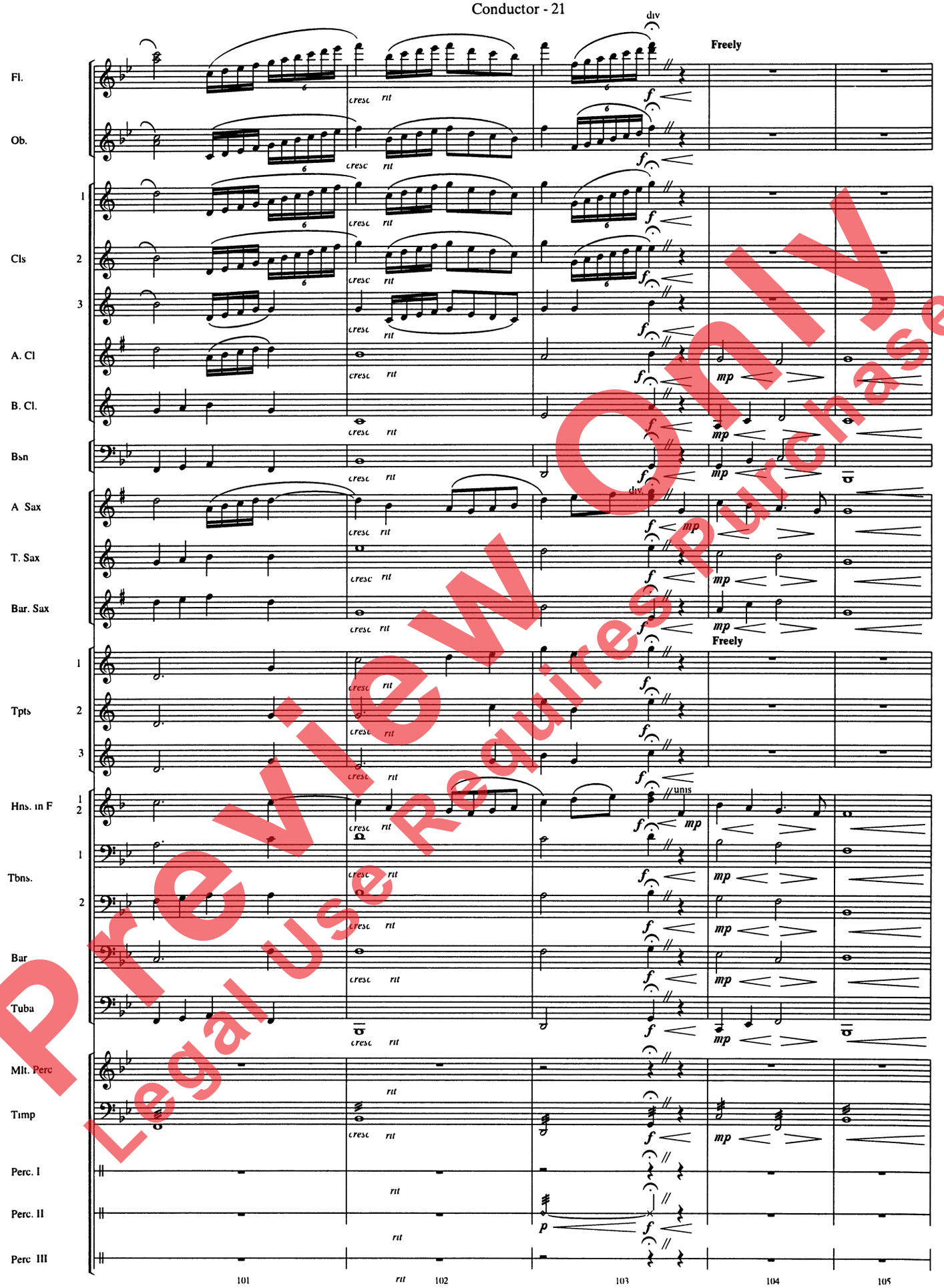

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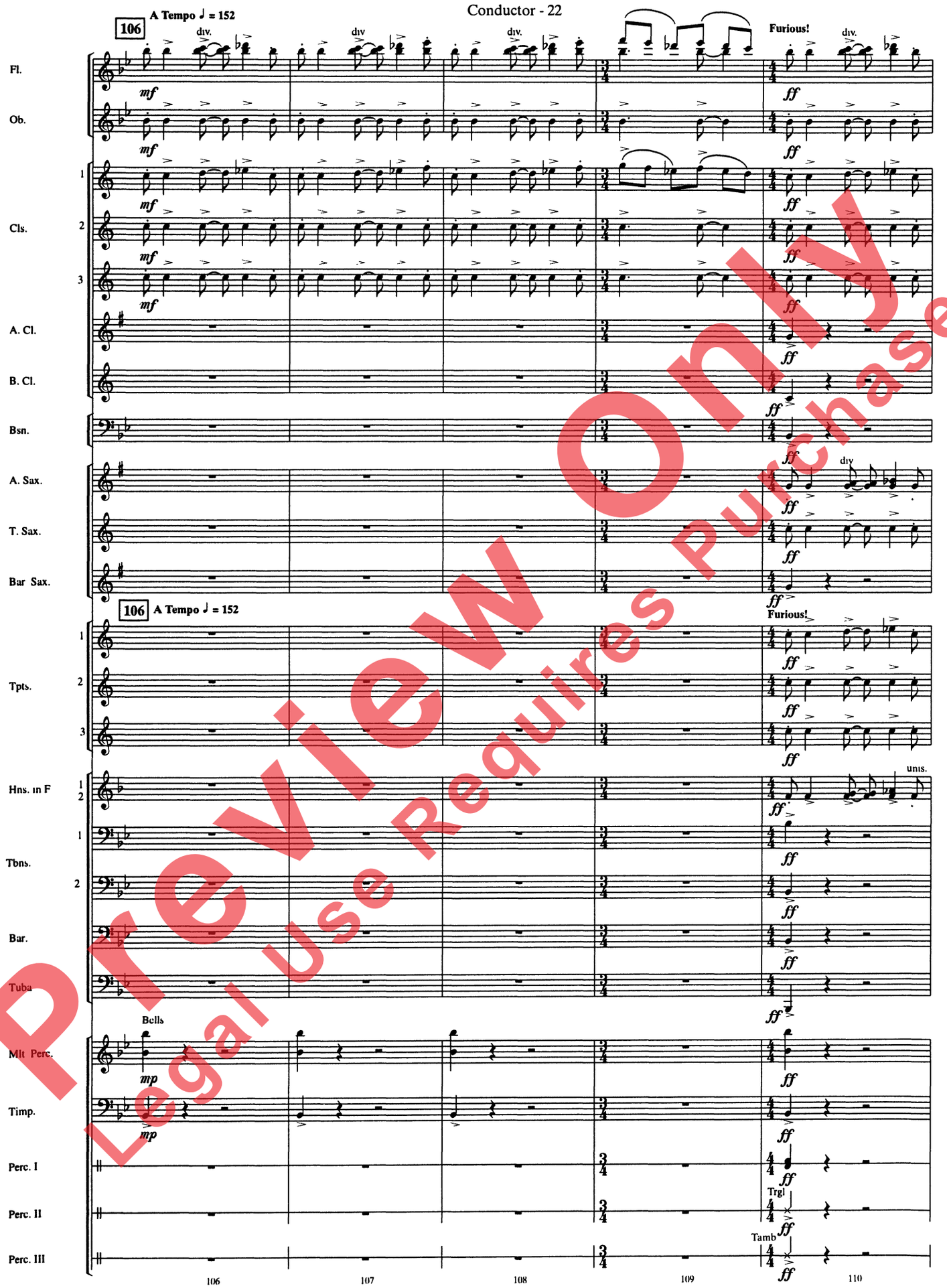

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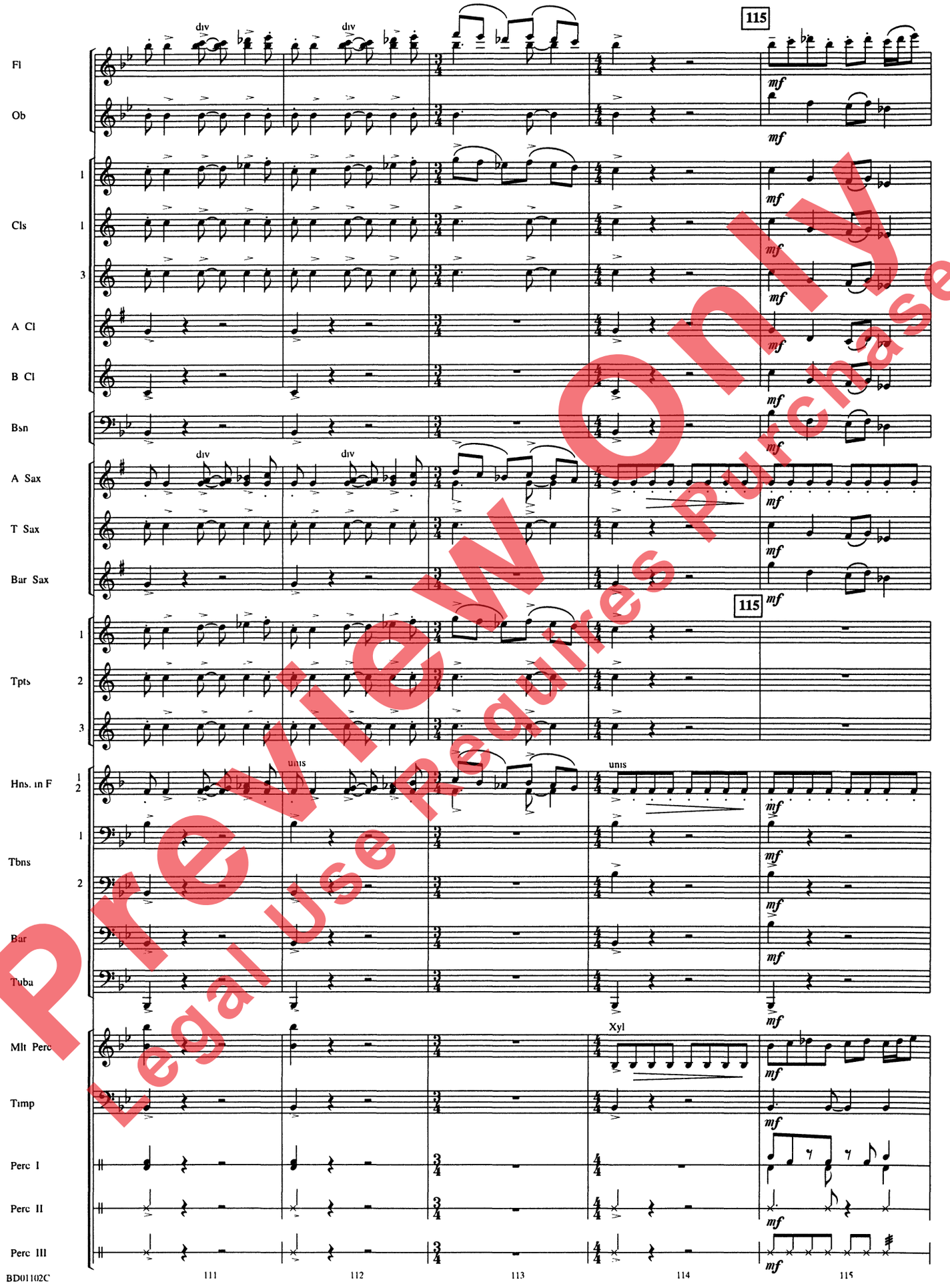

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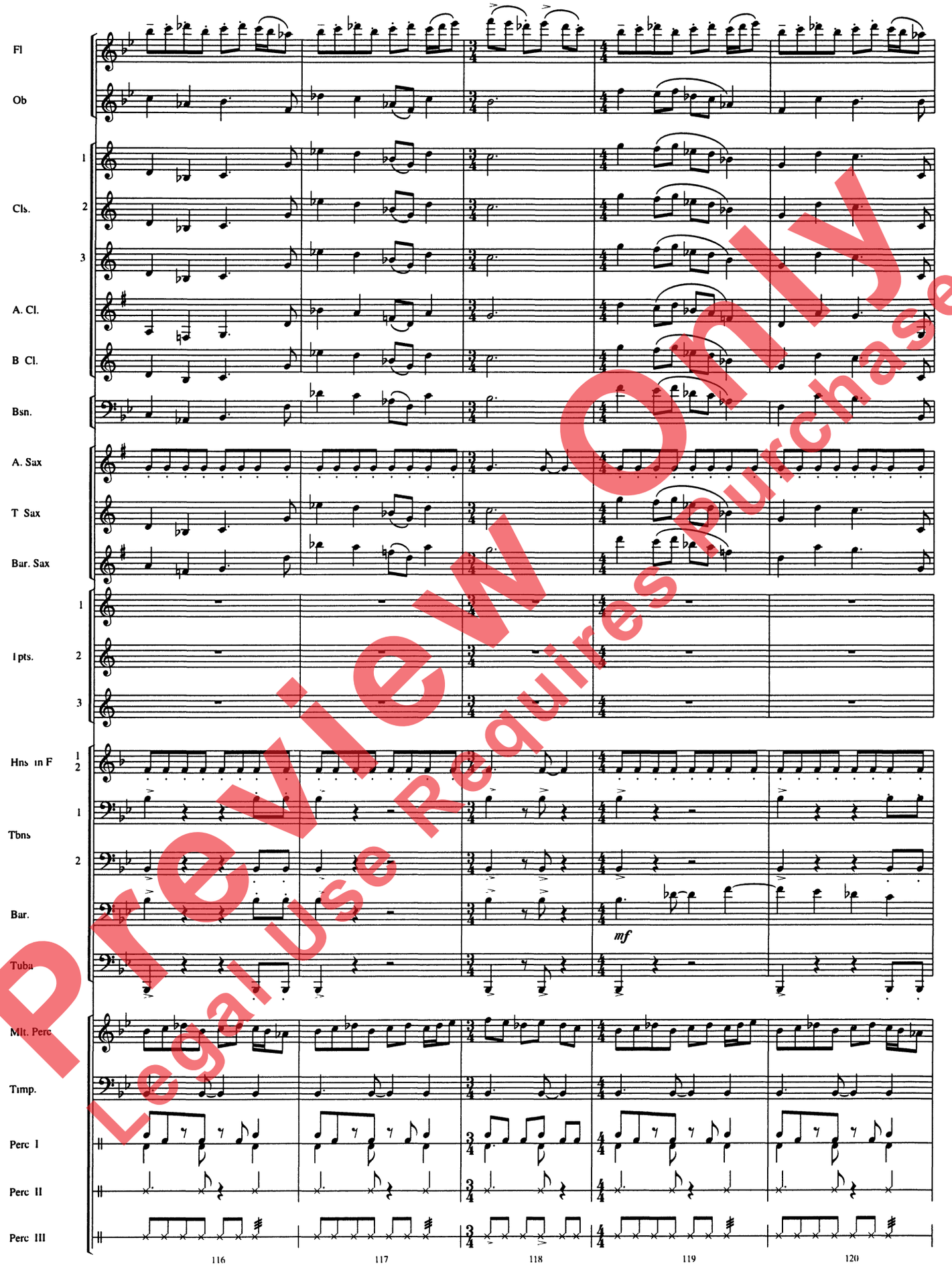

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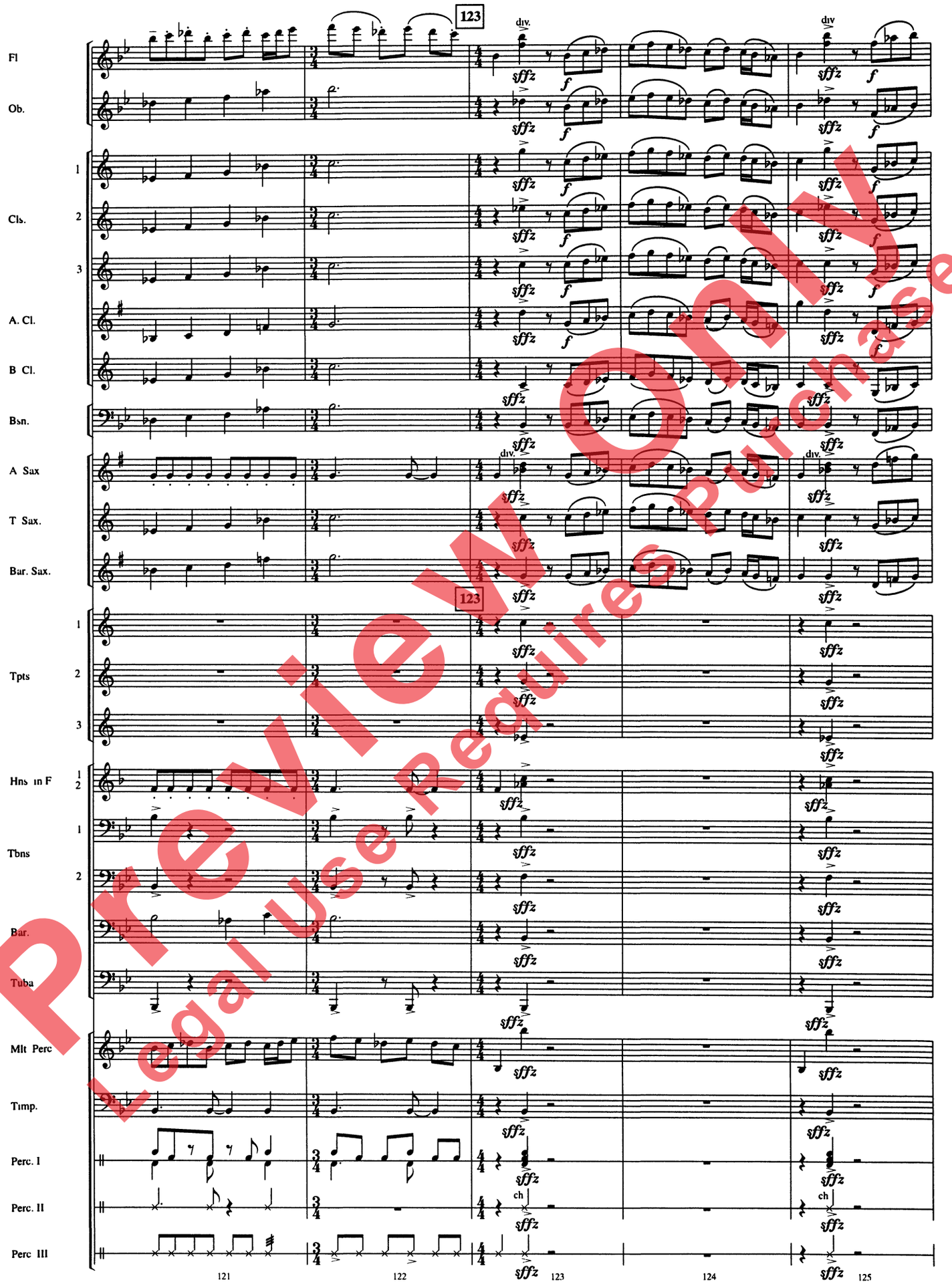

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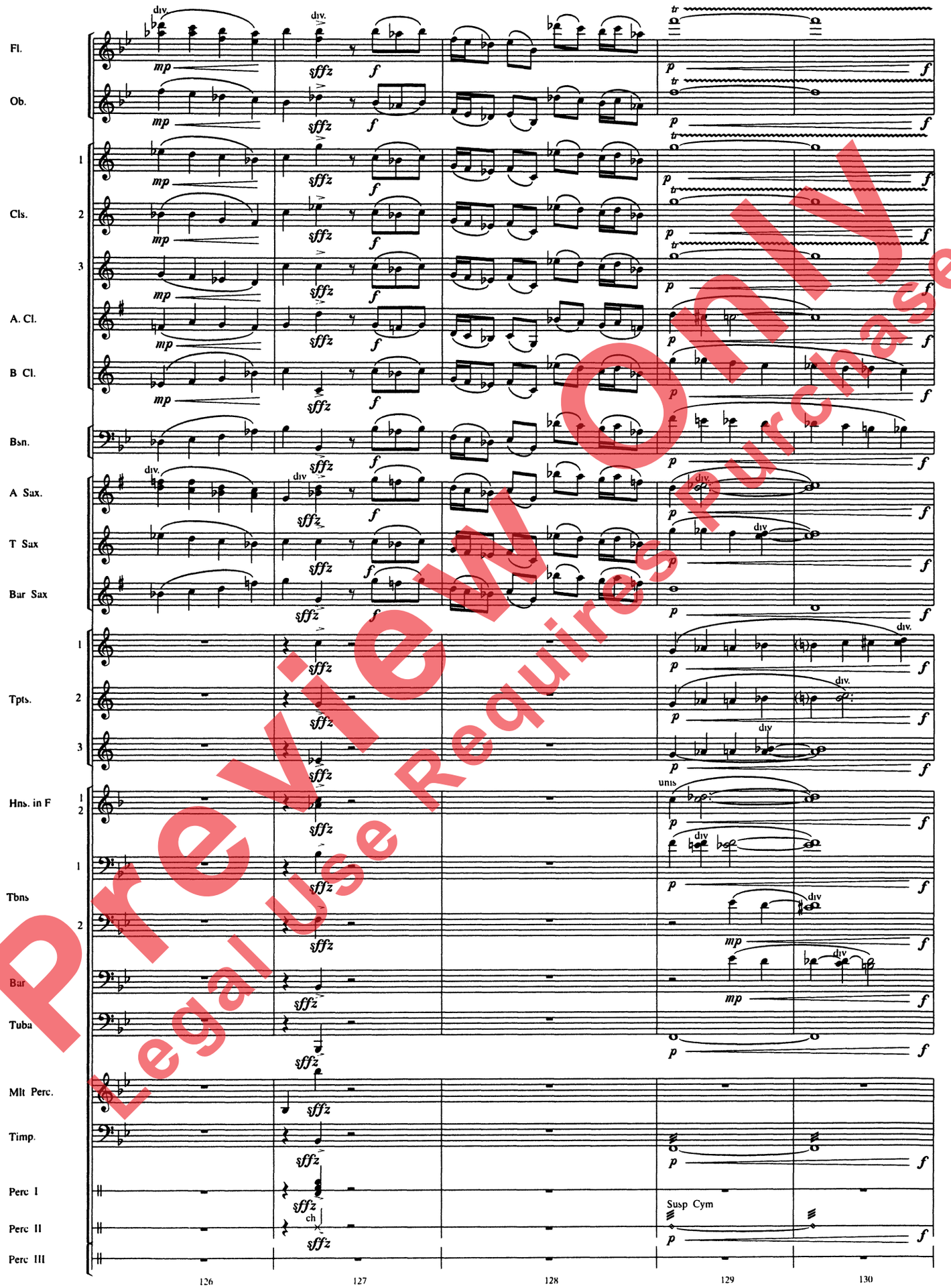

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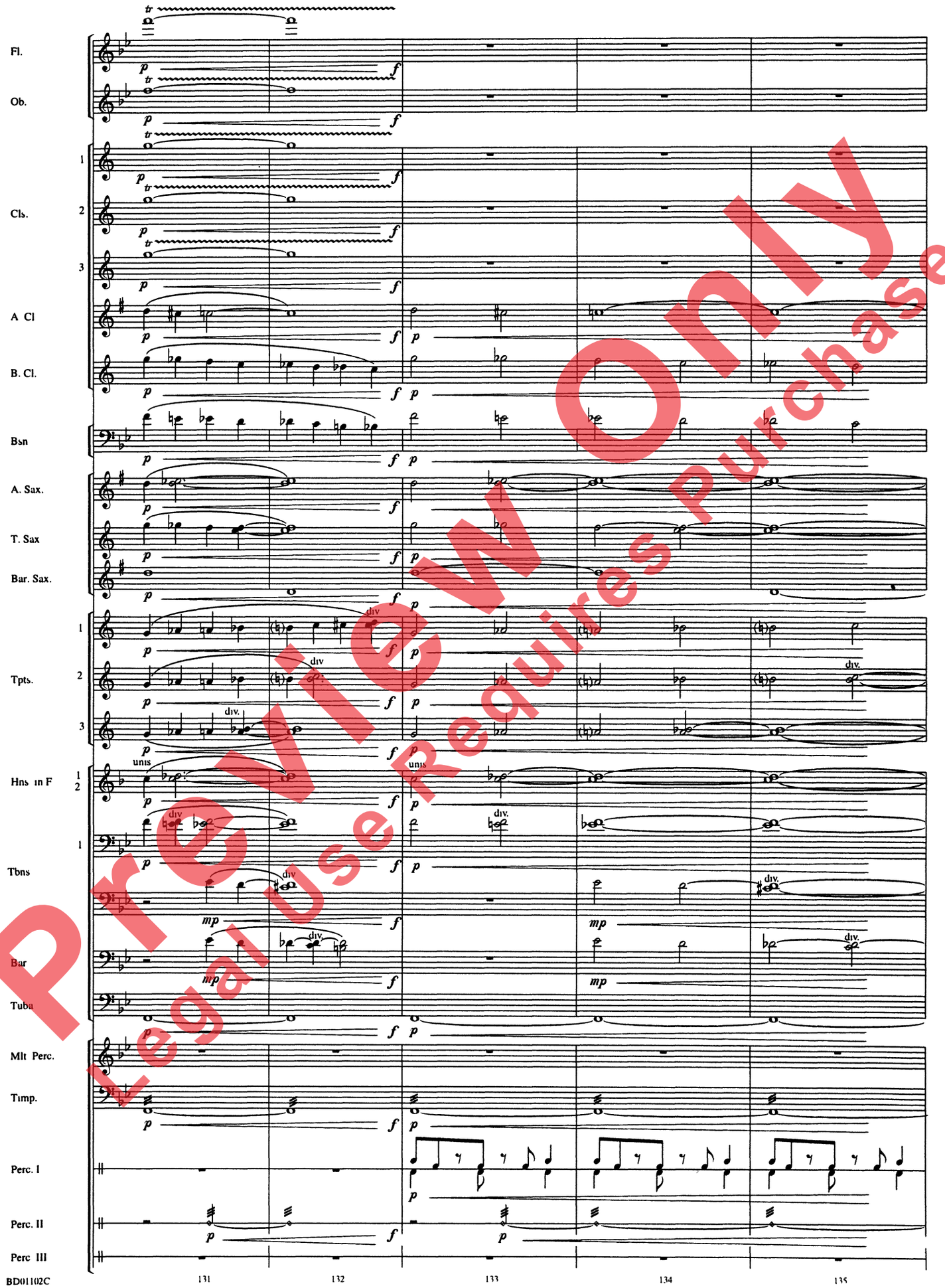

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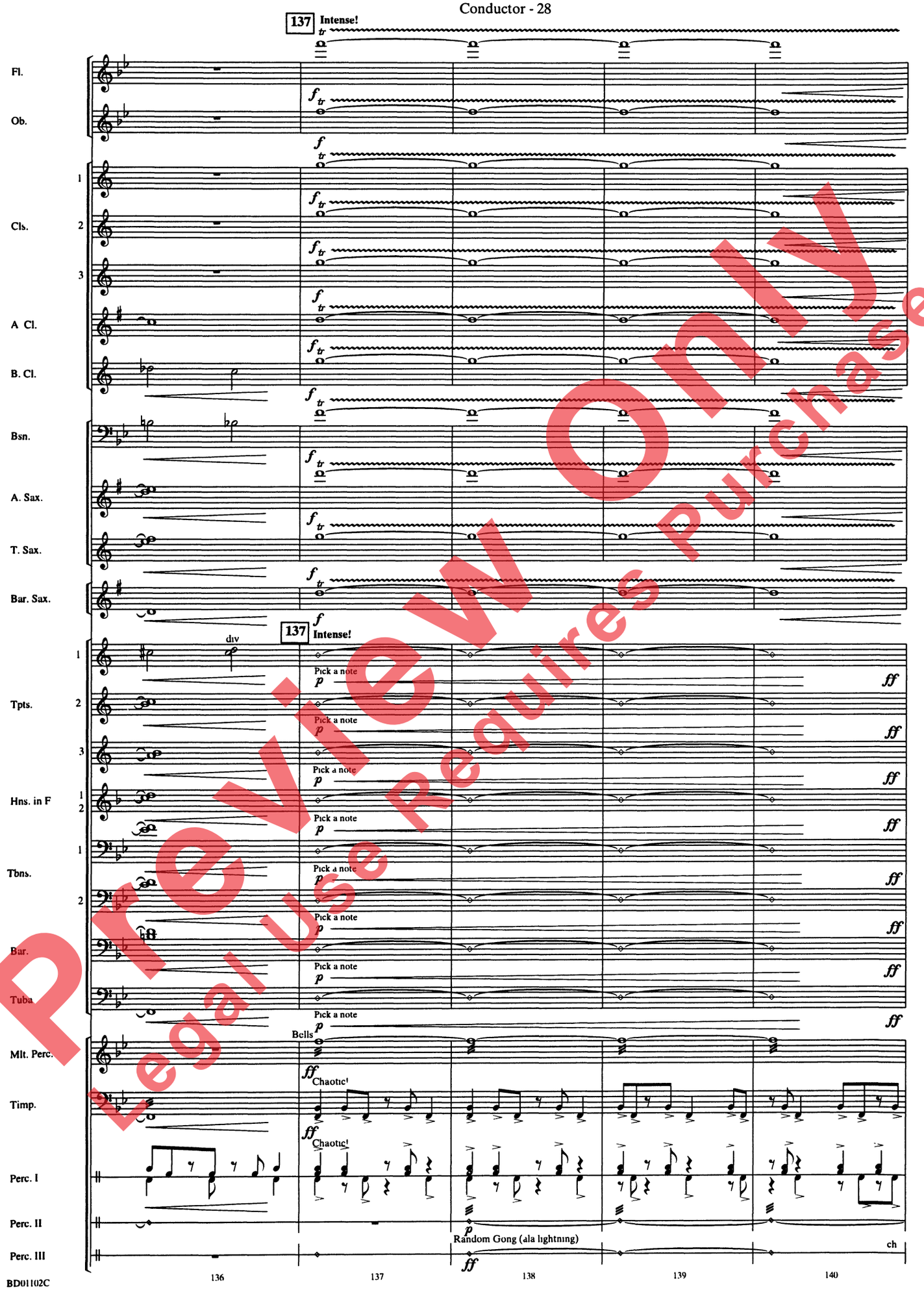

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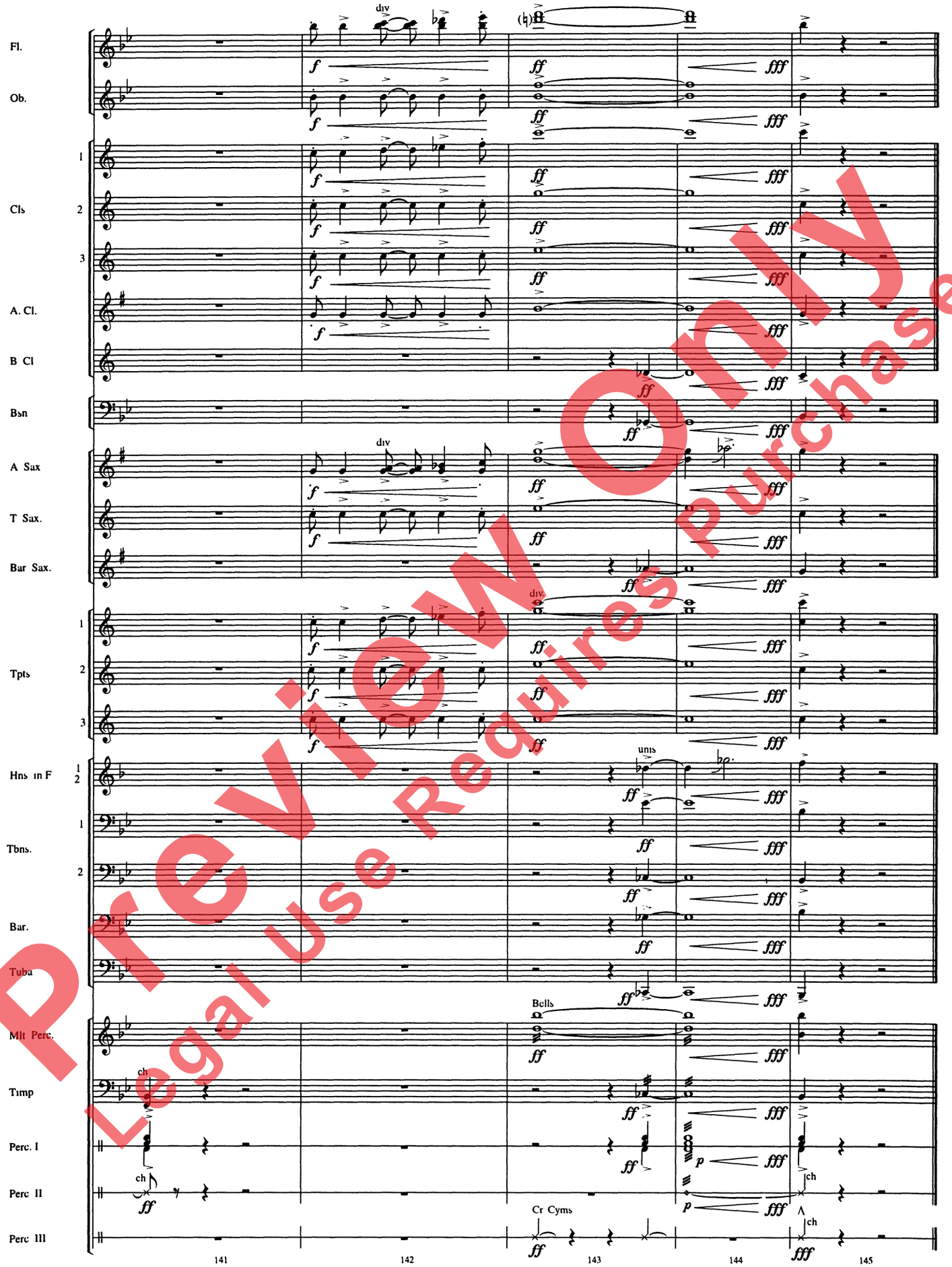

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