



Dedicated to the Millard North High School Orchestra of
Omaha, Nebraska, Debbie Martinez, Orchestra Director

The Second Storm

Ivan

ROBERT W. SMITH (ASCAP)

INSTRUMENTATION

- | | | | | | |
|---|-----------------------------|---|---|---|-------------------------|
| 1 | Conductor | 2 | Mallet Percussion
(Bells, Marimba or
Optional Xlyphone) | 8 | 1st Violin |
| 1 | C Flute | 1 | Timpani | 8 | 2nd Violin |
| 3 | Oboe (Optional 2nd C Flute) | 3 | Percussion I
(Snare Drum, Optional
Bass Drum, Triangle) | 5 | 3rd Violin (Viola T.C.) |
| 2 | B♭ Clarinet | 3 | Percussion II
(Suspended Cymbal, Crash
Cymbals, Tambourine) | 5 | Viola |
| 1 | B♭ Bass Clarinet | | | 5 | Cello |
| 2 | Bassoon | | | 5 | String Bass |
| 4 | Horn in F | | | | |
| 3 | B♭ Trumpet | | | | |
| 3 | Trombone/Baritone | | | | |
| 2 | Tuba | | | | |
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PROGRAM NOTES

A relentless storm or tempest, in the truest sense of the word, can be defined as a severe meteorological event consisting of very high winds and often accompanied by rain, hail or snow. In addition, it can be defined as a severe commotion or disturbance, especially an emotional upheaval. In the fall of 2004, composer Robert W. Smith's home state of Florida was impacted by four major hurricanes. The third of the storms, Ivan, made landfall in northwest Florida with the composer's hometown of Navarre in its path. This was the second storm to have a major impact on his life. Conceived and written in the aftermath, the impact of the event provided the inspiration for a composition that was aptly entitled *The Second Storm*.

The introduction provides a beauty and serenity to the listener that quickly becomes apparent as the "calm before the storm." As the fury of Mother Nature is unleashed, the composer uses strong unison impacts with driving rhythmic figures to capture the intensity of the event in sound. Composed for the developing orchestra, Mr. Smith draws upon the unending energy, imagination and enthusiasm of the young musician to recreate the experience through music.

The Second Storm is dedicated to the Millard North High School Orchestra of Omaha, Nebraska, under the direction of Debbie Martinez.

NOTES TO THE CONDUCTOR

The introduction should be interpreted as gentle and serene as possible with care given to the dynamic shaping and balance between the musical lines. The crescendo in measures 15 and 16 should be rather drastic as the storm is unleashed.


The unison/octave sforzando effects beginning in bar 17 should be as aggressive as possible. The melodic figures in the viola and the related rhythmic figure in the cello should build appropriately to the next impact. The eighth notes in the 2nd violins should propel the composition forward and provide an underlying energy to this section of the piece.

The viola melody beginning in measure 33 is marked at a mezzo piano the first time, a mezzo forte the second. Please adjust this dynamic marking based upon the instrumentation of the orchestra to ensure the presence of the melody against the counter melodic line of the violins.

The dynamic shaping is crucial once again in measures 49 through 54 leading to the very intense sforzando effects beginning in measure 55. The section of the piece should be as aggressive as possible, leading to the most exhaustive of conclusions.

I would like to thank Ms. Debbie Martinez and the Millard North High School Orchestra for their patience and understanding during the creation of this piece. Having lost several months of writing time, the opportunity to return to the creative and positive world of composition was very therapeutic in the long process of recovery from the storm.

I hope that you, your orchestra find *The Second Storm* to be a motivating and rewarding musical experience. Best wishes for a wonderful performance!



CONDUCTOR

Dedicated to the Millard North High School Orchestra of Omaha, Nebraska
Debbie Martinez, Orchestra Director

THE SECOND STORM

Ivan

By ROBERT W. SMITH (ASCAP)

Calmly $\text{♩} = 88$

C Flute
mf

Oboe
(Opt. 2nd C Flute)
mf

Bb Clarinet
mf

Bb Bass Clarinet
mf

Bassoon
mf

Horn in F
mf

Bb Trumpet
mf

Trombone/Baritone
mf

Tuba
mf

Mallet Percussion
(Bells, Marimba or
Optional Xylophone)
mf

Timpani
mf

Percussion I
(Snare Drum,
Optional Bass Drum,
Triangle)
Percussion II
(Suspended Cymbal,
Optional Crash Cymbals,
Tambourine)
Play optional B.D.
part if personnel allows
Play optional Cr. Cyms.
part if personnel allows
Susp. Cym. *p* *mf*

1
Violins
mf

2
mf

Viola
mf

Cello
mf

String Bass
mf

1 2 3 4 5 6

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

Tpt.

Tbn./Bar.

Tuba

Mlt Perc.

Timp.

Perc. I

Perc. II

Vins. 1

Vins. 2

Vla.

Cello

Str. Bass

Fl. *mp* *mf*

Ob. *mp* *mf*

Cl. *mp* *mf*

B. Cl. *p*

Bsn. *p*

Hn. *p*

Tpt. *p*

Tbn./Bar. *p*

Tuba *p*

Mlt Perc. *mf*

Timp. *p*

Perc. I S.D. Opt. B.D. *p*

Perc. II *pp* *mp* *p*

Vlns. 1 *p*

Vlns. 2 *p*

Vla. *mf*

Cello *p*

Str. Bass *p*

12 13 14 15 16

17 Intense! $\text{♩} = 132$

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

Tpt.

Tbn./Bar.

Tuba

Mlt Perc.

Timp.

Perc. I

Perc. II

1 Vlns.

2 Vlns.

Vla.

Cello

Str. Bass

Mrb. (opt. Xyl. w/softer mallets)

opt. Cr. Cyms. ch

sfz *mf* *f*

17 18 19 20 21 22

25

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

Tpt.

Tbn./Bar.

Tuba

Mlt Perc.

Timp.

Perc. I

Perc. II

Vlins. 1

Vlins. 2

Vla.

Cello

Str. Bass

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

Tpt.

Tbn./Bar.

Tuba

Mlt Perc.

Timp.

Perc. I

Perc. II

Vlins. 1

Vlins. 2

Vla.

Cello

Str. Bass

sfz

mf

mp

f

p

28

29

30

31

32

33 **Flowing (with underlying intensity!)**
2nd x only

Conductor - 7

Fl. *mp-mf*
2nd x only

Ob. *mp-mf*
2nd x only

Cl. *mp-mf*
2nd x only

B. Cl. *mf*
2nd x only

Bsn. *mf*

Hn. *mp-mf*
2nd x only

Tpt. *mp*
2nd x only

Tbn./Bar. *mp*
2nd x only

Tuba *mf*

Mlt Perc. *mp-mf*
2nd x only

Timp. *mf*
Trgl. (both times)

Perc. I *mp*

Perc. II *mp-mf*
Opt. B.D. (2nd time only)
Tamb. (2nd time only)

p \longleftarrow *mf*

33 **Flowing (with underlying intensity!)**

1
2
Vlns. *mp-mf*
mp-mf

Vla. *mp-mf*
2nd x only

Cello *mf*

Str. Bass *mf*
2nd x only

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

Tpt.

Tbn./Bar.

Tuba

Mlt Perc.

Timp.

Perc. I

Perc. II

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

This page of a musical score, labeled 'Conductor - 9', contains staves for various instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone/Euphonium (Tbn./Bar.), and Tuba. The percussion section includes Milt Perc., Timp., Perc. I, and Perc. II. The string section includes Violins (Vlns. 1 and 2), Viola (Vla.), Cello, and String Bass (Str. Bass). The score is written in a key with one sharp (F#) and a common time signature. A large red watermark 'Legal Use Requires Purchase' is overlaid diagonally across the page. A specific instruction for Percussion II reads 'delete Susp. Cym. rolls if only one player'. The page is numbered 45 through 50 at the bottom.

51 Building

With unyielding intensity!

Fl. *sfp* *sfp* *f*

Ob. *sfp* *sfp* *f*

Cl. *sfp* *sfp* *sfz* *sfz*

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

Bsn. *sfp* *sfp* *f*

Hn. *mp* *sfp* *f* *sfz* *sfz*

Tpt. *sfz* *mp* *f* *sfz* *sfz*

Tbn./Bar. *sfp* *sfp* *f* *sfz* *sfz*

Tuba *sfp* *sfp* *f*

Mlt Perc. *mp* *mp* *f*

Timp. *sfp* *sfp* *f*

Perc. I S.D. *p* *f* *p* *f* *opt. Cr. Cyms.*

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

51 Building

With unyielding intensity!

Vlns. 1 *sfp* *mp* *f* *sfz* *sfz*

Vlns. 2 *sfp* *sfp* *f* *sfz* *sfz*

Vla. *mp* *sfp* *f* *sfz* *sfz*

Cello *sfp* *sfp* *f* *sfz* *sfz*

Str. Bass *sfp* *sfp* *f*

This page of a musical score, labeled 'Conductor - 11', covers measures 57 through 61. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The instruments listed on the left are: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone/Baritone (Tbn./Bar.), Tuba, Milt. Perc. (Milt. Perc.), Timp. (Timp.), Perc. I, Perc. II, Vlns. (Violins, parts 1 and 2), Vla. (Viola), Cello, and Str. Bass (String Bass). The score includes various musical notations such as notes, rests, slurs, and dynamic markings. Dynamic markings include *sfz* (sforzando), *p* (piano), *mf* (mezzo-forte), *f* (forte), and *ff* (fortissimo). There are also hairpins indicating crescendos and decrescendos. A large, semi-transparent red watermark reading 'Preview Only! Legal Use Requires Purchase' is overlaid diagonally across the entire page.

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