

Commissioned by School District No. 25, Pocatello, Idaho,
and dedicated to the 2002 District Junior High School Honor Band
in fulfillment of the "School to Work Mini Grant" for
Mr. Richard Connerly, Grant Sponsor

Declaration in Blue

ROBERT W. SMITH (ASCAP)

INSTRUMENTATION

- 1 Conductor
- 8 C Flute (C Piccolo)
- 2 Oboe
- 2 Bassoon
- 4 1st B♭ Clarinet
- 4 2nd B♭ Clarinet
- 2 B♭ Bass Clarinet
- 4 E♭ Alto Saxophone
- 2 B♭ Tenor Saxophone
- 2 E♭ Baritone Saxophone
- 4 1st B♭ Trumpet
- 4 2nd B♭ Trumpet
- 4 F Horn

- 4 Trombone
- 2 Baritone
- 2 Baritone Treble Clef
- 4 Tuba
- 2 Mallet Percussion
(Marimba, Optional Xylophone)
- 1 Timpani
(Tune: F, B♭, C)
- 3 Percussion 1
(Hi-Hat, Bass Drum, Snare Drum)
- 2 Percussion 2
(Suspended Cymbal, Triangle, Congas, Crash Cymbals)

WORLD PARTS

Available for download from
www.alfred.com/worldparts

- Horn in E♭
- Trombone in B♭ Bass Clef
- Trombone in B♭ Treble Clef
- Baritone in B♭ Bass Clef
- Tuba in E♭ Bass Clef
- Tuba in E♭ Treble Clef
- Tuba in B♭ Bass Clef
- Tuba in B♭ Treble Clef

PROGRAM NOTES

American music can be defined in many ways. However, the deep roots of jazz are America's own musical contribution to the world. "Declaration in Blue" celebrates that heritage by gently alluding to and borrowing from the jazz idiom. The blues scale, dense harmonies, and rhythmic drive are all present. However, the piece never uses the swing eighth note, leaving the listener and ensemble firmly grounded in the concert band.

The composer writes, "In these very trying times for our country, I thought it important to compose an uplifting true American statement—a statement of hope and certainty that will resonate through the performance of our most precious natural resource, our children." What follows is that statement, a "Declaration in Blue."

NOTES TO THE CONDUCTOR

The opening measures should be carefully balanced to ensure the dissonant effect of the major seconds throughout the wind section. The balance of those seconds should be maintained throughout the entire crescendo, leading to a very powerful concert F.

The hi-hat plays a very important role throughout the piece. Please take a few extra minutes to work with the percussionists on pedal technique. The open-to-closed hi-hat sound is crucial for an effective performance.

The opening melodic statement in the clarinet choir is echoed in the entire wind section beginning at measure 14. These lines should be very expressive and light. Measure 22, by contrast, should be rather powerful with the sense of forward momentum. The $\frac{7}{8}$ effects should be isolated to ensure a uniform interpretation throughout the band. I suggest singing the stylistic articulations to the band and having them respond in kind.

The modulation at measure 67 should provide a renewed sense of energy. The horns and trombones should be vicious! They should both overpower the ensemble within the bounds of appropriate tone quality. Let them have fun!

"Declaration in Blue" was commissioned by School District No. 25 in Pocatello, Idaho, and is dedicated to the 2002 District Junior High School Honor Band in fulfillment of the "School to Work Mini Grant." I thank Mr. Richard Connerly, grant sponsor, and Mr. Jay Ronk for their respective roles in the creation of this piece.

I hope you, your band, and your audience find "Declaration in Blue" to be a very rewarding musical experience. As always, I wish you the very best in your musical endeavors!

—Robert W. Smith

CONDUCTOR

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DECLARATION IN BLUE

ROBERT W. SMITH (ASCAP)

Building J = 144

C Flute
(C Piccolo)

Oboe

1 Bb Clarinets

2 Bb Bass Clarinet

Bassoon

Eb Alto Saxophone

Bb Tenor Saxophone

Eb Baritone Saxophone

Building J = 144

1 Bb Trumpets

2 Horn in F

Trombone

Baritone

Tuba

Mallet Percussion
(Marimba,
Optional Xylophone)

F, Bb, C
Timpani

Percussion I
(Hi-Hat, Bass Drum,
Ride Cymbal,
Snare Drum)

Percussion II
(Suspended Cymbal,
Triangle, Congas,
Crash Cymbals)

Hi-Hat

B.D.

Susp. Cym.

Preview Use Requires Purchase

6

Fl.

Ob.

1

2

Cls.

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

6

1

2

Tpts.

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

mp

mp

mp

+

ov

Legal Use Requires Purchase

14

Fl.

Ob.

1

2

Cls.

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

1

2

Tpts.

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

mf

Trgl.

mf

11 12 13 14 15

[illegible]

[illegible]

Fl.

Ob.

1
Cls.

2

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

25

26

27

28

30 + Picc. *mf*

Fl.

Ob.

1 Cls.

2 Cls.

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

30

1 Tpts.

2 Tpts.

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Cls.
 2
 B. Cl.
 Bsn.
 A. Sax.
 T. Sax.
 Bar. Sax.
 1
 Tpts.
 2
 Hn.
 Tbn.
 Bar.
 Tuba
 Mlt. Perc.
 Timp.

div. 38

Fl. *sfz* *mf*

Ob. *sfz* *mf*

1 *sfz* *mp*

Cls. *sfz* *mp*

2 *sfz* *mp*

B. Cl. *sfz* *mf*

Bsn. *sfz* *mf*

A. Sax. *sfz* *mp*

T. Sax. *sfz* *mp*

Bar. Sax. *sfz*

38

1 *sfz* *mp*

Tpts. *sfz* *mp*

2 *sfz* *mp*

Hn. *sfz* *mp*

Tbn. *sfz* *mp*

Bar. *sfz* *mf*

Tuba *sfz*

Mlt. Perc. *sfz* *mp*

Timp. *mp*

Perc. I

Perc. II *Susp. Cym.*

p

37 38 39 40

43

Fl.

Ob.

1

2

Cls.

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

1

2

Tpts.

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Hi-Hat

Perc. I

Perc. II

ff

mp

mf

Trgl. (mute w/ Hand)

mf

sim.

41

42

43

44

45

Fl.

Ob.

1
Cls.

2

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

46 47 48 49 50

51 - Picc.

Fl. *mf*

Ob. *mf*

1 *mp*

2 *mp*

B. Cl. *mp*

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

51

1

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Congas

mf

sim.

51 52 53 54 55

div. + Picc. (One player)

Fl. *mf*

Ob. *mf*

Cl. 1 *mf*

Cl. 2 *mf*

B. Cl. *mf*

Bsn. *mf*

A. Sax. *mf*

T. Sax. *mf*

Bar. Sax. *mf*

Tpts. 1 *mf*

Tpts. 2 *mf*

Hn. *mf*

Tbn. *mf*

Bar. *mf*

Tuba

Mlt. Perc. *mf*

Timp. *mf*

Perc. I *mf*

Perc. II *mf*

Ride Cym.

56 57 58 59 60

Fl.

Ob.

1
Cls.

2

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

61 62 63 64 65

div. **[67] With renewed energy**

Fl. *sfz* *f*

Ob. *sfz* *f*

Cls. 1 *sfz* *f*

Cls. 2 *sfz* *f*

B. Cl. *sfz* *f*

Bsn. *sfz* *f*

A. Sax. *sfz* *f* *sffz* *sffz*

T. Sax. *sfz* *f* *sffz*

Bar. Sax. *sfz* *f* *sffz*

[67] With renewed energy

Tpts. 1 *sfz* *f*

Tpts. 2 *sfz* *f*

Hn. *sfz* *Vicious!* *sffz* *Vicious!* *sffz*

Tbn. *sfz* *f* *sffz*

Bar. *sfz* *f*

Tuba *sfz* *f*

Mlt. Perc. *sfz* *f*

Timp. *F to G* *f*

Perc. I *S.D.* *f* *sim.*

Perc. II *f*

66 67 68 69

Fl.

Ob.

1
Cls.

2

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

70 71 72 73

div. **[75] Building ♩ = 144**

Fl. *sfz* *mf*

Ob. *sfz* *mf*

Cl. 1 *sfz* *mp*

Cl. 2 *sfz* *mp*

B. Cl. *sfz* *mf*

Bsn. *sfz* *mf*

A. Sax. *sfz* *mp*

T. Sax. *sfz* *mp*

Bar. Sax. *sfz* *mf*

[75] Building ♩ = 144

Tpts. 1 *sfz* *mp*

Tpts. 2 *sfz* *mp*

Hn. *sfz* *mp*

Tbn. *sfz* *mp*

Bar. *sfz* *mf*

Tuba *sfz* *mf*

Mlt. Perc. *sfz* *mp*

Timp. *mp*

Perc. I

Perc. II *Susp. Cym.* *p* *ff*

74 75 76 77 78

Fl.

Ob.

1
Cls.

2

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

div.

div.

sfz

mp

p

Susp. Cym.

Trgl. *f* to Cr. Cyms.

ch

79

80

81

82

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