



Belwin

ORCHESTRA INTERMEDIATE LEVEL

Grade Level: 3
**STRING
OR FULL**

SYMPHONIC STATEMENT

ROBERT W. SMITH (ASCAP)

INSTRUMENTATION

1 Conductor	3 Trombone	8 1st Violin
1 1st C Flute	1 Tuba	8 2nd Violin
1 2nd C Flute	2 Mallet Percussion (Bells/ Chimes)	5 3rd Violin (Viola T.C.)
2 Oboe	1 Timpani (A-E)	5 Viola
1 1st B $\flat$ Clarinet	1 Percussion I (Wind Chimes, Snare Drum)	5 Cello
1 2nd B $\flat$ Clarinet	2 Percussion II (Crash Cymbals, Suspended Cymbal, Triangle)	5 String Bass
2 Bassoon		
4 Horn in F		
2 B $\flat$ Trumpet		

NOTE FROM THE EDITOR

All Belwin string parts have been carefully bowed and fingered appropriately by level. The Yellow Very Beginning series includes many bowings as well as reminder fingerings for first-time readers. The Red Beginning series includes frequent bowings to assist younger players. Fingerings for altered pitches are often marked. The Green Intermediate series includes appropriately placed bowings for middle-level students. Fingerings and positions are marked for notes beyond first position. The Blue Concert series includes bowings appropriate for the experienced high school player. Fingerings and position markings are indicated for difficult passages.

Bob Phillips
Belwin/Pop String Editor

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. We hope this will not present any difficulty for you in distributing the parts. Thank you for your understanding.



PROGRAM NOTES

Composed for the developing orchestra, SYMPHONIC STATEMENT is a bold, yet elegant musical declaration. Beginning in a mysterious setting that foreshadows the impending melody, the piece moves quickly to a daring proclamation that blends flowing musical lines with brash exclamations. Composed in the fall of 2006, SYMPHONIC STATEMENT is dedicated to composer's daughter, Savannah Grace Smith, an oboist and aspiring orchestral musician.

NOTES TO THE CONDUCTOR

The introduction should be conducted in two, as indicated. However, depending upon the teaching situation, in the early stages of rehearsal you may wish to conduct in four.

Particular attention should be given to the dynamic shaping and contrast throughout; for example, the eighth-note figures in the violins/upper woodwinds (i.e. measures 29-30) should be very smooth and flowing, yet shaped as indicated by the dynamic marking. Additionally, the interpretation of dynamics throughout should be exaggerated to ensure musical contrasts and clarity throughout the orchestra.

When performing the piece with a string orchestra, please play the mallet percussion parts (if personnel and equipment permit). As an option, you may wish to use a piano to cover the part.

I hope that you and your orchestra enjoy SYMPHONIC STATEMENT and find it to be a valued addition to your concert program. Best wishes for a wonderful performance!



Symphonic Statement

CONDUCTOR SCORE

Duration - 2:50

Robert W. Smith
(ASCAP)Mysterious $\text{♩} = 72$ (Cut Time Feel)

1 2 3 4 5 6

Flutes
I f p mf
II f p mf

Oboe
 f p mf

B♭ Clarinets
I f p mf
II f p mf

Bassoon
 f p mf

Horn in F
 f

B♭ Trumpet
 f

Trombone
 f

Tuba
 f

Mallet Percussion
(Bells/Chimes)
Bells f p

Timpani
(A-E)
 f

Percussion I
(Wind Chimes, Snare Drum)
Wind (Bar) Chimes f
Cr. Cyms. f dampen
Sus. Cym. pp mp

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

Violins
I f p mf
II f p mf

Viola
(Violin III)
 f (change at will) p mf

Cello
 f p mf

String Bass
 f fp $pizz.$ mp

Mysterious $\text{♩} = 72$ (Cut Time Feel)

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7 8 9 10 11 12

Fls. I *p* *mf* *p*

Fls. II *p* *mf* *p*

Ob. *p* *mf* *p*

Cls. I *p* *mf* *p*

Cls. II *p* *mf* *p*

Bsn. *p* *mf* *p*

Hn. *p* *mf* *p*

Tpt. *p* *mf* *p*

Trb. *p* *mf* *p*

Tuba *p* *mf* *p*

Mlts. *p* *mf* *p*

Timp. *p* *mf* *p*

Perc. I *p* *mf* *p*

Perc. II *p* *mf* *p*

Vlns. I *p* *mf* *p*

Vlns. II *p* *mf* *p*

Vla. (Vln. III) *p* *mf* *p*

Cello *p* *mf* *p*

Str. Bass *p* *mf* *p*

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13 14 15 16 17 18

Fls. I *p* *mf* *p*

Fls. II *p* *mf* *p*

Ob. *p* *mf* *p*

Cls. I *p* *mf* *p*

Cls. II *p* *mf* *p*

Bsn. *p* *mf* *p*

Hn. *p* *mf* *p*

Tpt. *p* *mf* *p*

Trb. *p* *mf* *p*

Tuba *p* *mf* *p*

Mlts. *mp* *mf* *mp*

Timp. *mp* *mf* *mp*

Perc. I *mp* *mf* *mp*

Perc. II *mp* *mf* *mp*

Vlns. I *p* *mf* *p*

Vlns. II *p* *mf* *p*

Vla. (Vln. III) *p* *mf* *mp*

Cello *p* *mf* *mp*

Str. Bass *p* *mf* *p*

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[illegible]

[illegible]

30 31 32 33 34

Fls. I II

Ob.

Cls. I II

Bsn.

Hn.

Tpt.

Trb.

Tuba

Mlts.

Timp.

Perc. I

Perc. II

Vlns. I II

Vla. (Vln. III)

Cello

Str. Bass

to Bells

pp *f* *div.* *f* *p* *mf* *f*

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40 41 42 43 Flowing 44

Fls.

Ob.

Cls.

Bsn.

Hn.

Tpt.

Trb.

Tuba

Mlts.

Timp.

Perc. I

Perc. II

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

2x only

mp

mf

p

sfz

S.D.

Triangle

Flowing

Play both times

45 46 47 > 48 49

Fls. I *mp-mf* *mp*

Fls. II *mp-mf* *mp*

Ob. *mp*

Cls. I *mp*

Cls. II *mp*

Bsn. 2x only *mf* *mp*

Hn. *mf* *mp*

Tpt. 2x only *mf* *mp*

Trb. 2x only *mf*

Tuba 2x only *mf*

Mlts. *mf-f* 2x only *mp*

Timp. *mf* *f*

Perc. I 2x only *mf* *f*

Perc. II *mf*

Vlins. I *mp-mf* *mp* 2x only *mp* Play both times

Vlins. II *mp* *mp* *mp* *mp*

Vla. (Vln. III) *mp* *mp* *mp* *mp*

Cello 1st x *mp* *mp* *mp* *mp*

Str. Bass 2nd x *mf* 2x only *mf* *mf*

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50 51 52 53 54

Fls. I *mf* *mp* *mf*

Fls. II *mf* *mp* *mf*

Ob. *mf* *mp* *mf*
Play both times

Cls. I *mf* *mp* *mf*
Play both times

Cls. II *mf* *mp* *mf*
Play both times

Bsn. *mf* *mp* *mf*
2x only

Hn. *mf* *mp* *mf*
2x only

Tpt. *mf* *f* *mf*
2x only

Trb. *mf* *f* *mf*
2x only

Tuba *mf* *f* *mf*
2x only

Mlts. *mf* *f* *mf*

Timp. *mf* *f* *mf*
2x only

Perc. I *mf* *f* *mf*
2x only

Perc. II *p* *mf* *p*
2x only

Vlns. I *mf* *mf* *mf*

Vlns. II *mf* *mf* *mf*

Vla. (Vln. III) *mf* *f* *mf*
(V) 2x only

Cello *mf* *f* *mf*
(V) 2x only

Str. Bass *mf* *f* *mf*
(V) 2x only

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55 56 57 58 59 60

Fls. I II

Ob.

Cls. I II

Bsn.

Hn.

Tpt.

Trb.

Tuba

Mlts.

Timp.

Perc. I

Perc. II

Vlins. I II

Vla. (Vln. III)

Cello

Str. Bass

mp *f* *p* *f* *mf* *p* *f*

Play both times

1-2

II - 4

2

I o

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61 Building intensity

Fls. I *mf* *f* *mf* *mp*

Fls. II *mf* *f* *mf* *mp*

Ob. *mf* *f* *mf* *mp*

Cls. I *mf* *f* *mf* *mp*

Cls. II *mf* *f* *mf* *mp*

Bsn. *mf* *f* *mf* *mp*

Hn. *mf* *f* *mf* *mp*

Tpt. *f*

Trb. *f*

Tuba *f*

Mlts. *f*

Timp. *f*

Perc. I *mp* *f* *pp* *mp*

Perc. II *pp* *f*

61 Building intensity *pp* *f*

Vlns. I *mf* *f* *mf* *mp*

Vlns. II *mf* *f* *mf* *mp*

Vla. (Vln. III) *mf* *f* *mf* *mp*

Cello *mf* *f* *mf* *mp*

Str. Bass *f*

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69 Majestic

Fls. I II

Ob.

Cls. I II

Bsn.

Hn.

Tpt.

Trb.

Tuba

Mlts.

Timp.

Perc. I

Perc. II

Vlns. I II

Vla. (Vln. III)

Cello

Str. Bass

mf *mp* *f* *pp* *f* *pp* *f*

67 68 69 70 71 72

4

mf *f*

79 80 81 82 83

Fls. I *f* *mp* *f* *ff*

Fls. II *f* *mp* *f* *ff*

Ob. *f* *mp* *f* *ff*

Cls. I *f* *mp* *f* *ff*

Cls. II *f* *mp* *f* *ff*

Bsn. *f* *p* *f* *ff*

Hn. *f* *p* *f* *ff*

Tpt. *f* *p* *f* *ff*

Trb. *f* *p* *f* *ff*

Tuba *f* *p* *f* *ff*

Mlts. *f* *mf* *p* *mp* *ff* dampen

Timp. *f* *mf* *p* *mp* *ff*

Perc. I *f* *mf* *p* *mp* *ff*

Perc. II *f* *pp* *f* *pp* *ff* dampen

Vlns. I *f* *mp* *f* *ff*

Vlns. II *f* *mp* *f* *ff*

Vla. (Vln. III) *f* *mp* *f* *ff*

Cello *f* *p* *f* *ff*

Str. Bass *f* *p* *f* *ff*

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