



The Tempest

ROBERT W. SMITH (ASCAP)

INSTRUMENTATION

1 Conductor	2 E♭ Baritone Saxophone	1 Timpani
8 C Flute	8 B♭ Trumpet	3 Percussion I (Snare Drum, Bass Drum, Triangle)
2 Oboe	4 Horn in F	3 Percussion II (Wind Chimes, Suspended Cymbal, Tambourine)
8 B♭ Clarinet	6 Trombone/Baritone/ Bassoon	
2 B♭ Bass Clarinet	4 Tuba	
6 E♭ Alto Saxophone	1 Mallet Percussion I (Bells)	
4 B♭ Tenor Saxophone (Baritone Treble Clef)	1 Mallet Percussion II (Xylophone)	

NOTES TO THE CONDUCTOR

THE TEMPEST was conceived and written as a concert/festival work for the developing band. It also serves as a musical vehicle to teach the concepts of phrasing, articulation, key modifications (accidentals), and musical texture.

The introductory statement in the clarinets and low woodwinds should be conveyed with a sense of mystery and impending energy. The entire woodwind choir begins the second phrase culminating the brass entrance as the storm is unleashed.

Measure 9 should be interpreted as aggressively as possible. The accents in the low brass and saxophones should be carefully rehearsed for consistency. The flute/clarinet/percussion ostinato at measure 18 should be carefully balanced to ensure the rhythmic intensity among parts. In contrast, the melodic statement in the horns and saxophones should be as legato as possible.

The conductor should take whatever liberties are necessary at measure 45 to ensure the proper balance between musical lines. The instrumentation of your ensemble should dictate the exact dynamic marking for each part. In the same fashion, please pay particular attention to the dynamic indications beginning in measure 69. Depending upon instrumentation, adjust the dynamic level of each entrance to ensure an even crescendo. The dissonant crescendo in the horns, saxophones, and clarinets in measure 73 should be exaggerated. You may wish to divide the clarinets as well if you have students who are comfortable over the break.

I hope you, your students, and your concert audience find THE TEMPEST to be a musically rewarding experience. Best of luck in your teaching endeavors.

Robert W. Smith

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THE TEMPEST

CONDUCTOR

ROBERT W. SMITH

With energy! ♩ = 136-144

C Flute

Oboe

B $\flat$ Clarinets

B $\flat$ Bass Clarinet

E $\flat$ Alto Saxophone

B $\flat$ Tenor Saxophone
(Baritone T.C.)

E $\flat$ Baritone Saxophone

B $\flat$ Trumpets

Horns in F

Trombone/Baritone/
Bassoon

Tuba

Mallet Percussion I
(Bells)

Mallet Percussion II
(Xylophone)

Timpani

Percussion I
(Snare Drum, Bass
Drum, Triangle)

Percussion II
(Wind Chimes,
Suspended Cymbal,
Tambourine)

Wind chimes

1

2

3

4

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BD9561C

Fl. *mp*

Ob. *mp*

Cls.

B. Cl.

A. Sax. *mp* T. Sax. only ----- + Bar.

T. Sax. *mp* *p*

Bar. Sax. *mp*

Tpts.

Hns. in F

Tbn./Bar./Bsn. *p* + Tbn./Bar.

Tuba

Mlt. Perc. I

Mlt. Perc. II

Timp. *pp*

Perc. I *pp* opt. Snare roll -----

Perc. II *pp* Susp. Cym. *pp*

5 6 7 8

9

Fl. *f* *mp*

Ob. *f* *mp*

Cls. *f*

B. Cl. *f* *mp*

A. Sax. *f*

T. Sax. *f*

Bar. Sax. *f*

Tpts. *f* *mp*

Hns. in F *f*

Tbn./Bar./Bsn. *f*

Tuba *f*

Mlt. Perc. I *f* Bells *mp*

Mlt. Perc. II *f* Xylo. w/rubber mallets *mp*

Timp. *f* *p*

Perc. I *f* *p*

Perc. II *f* *p*

9

10

11

12

Fl. *div.*

Ob. *tr*

Cls.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpts.

Hns. in F

Tbn./Bar./Bsn.

Tuba

Mlt. Perc. I *f* *mp*

Mlt. Perc. II *f* *mp*

Timp. *f* *p*

Perc. I *f* *p*

Perc. II *f* *p*

13 14 15 16

18

Fl.

Ob.

Cls.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpts.

Hns. in F

Tbn./Bar./
Bsn.

Tuba

Mlt. Perc. I

Mlt. Perc. II

Timp.

Perc. I

Perc. II

Triangle

Tambourine

17

18

19

20

Fl.

Ob.

Cls.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpts.

Hns. in F

Tbn./Bar./Bsn.

Tuba

Mlt. Perc. I

Mlt. Perc. II

Timp.

Perc. I

Perc. II

mf

mf T. Sax. only

mf

Fl.

Ob.

Cls.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpts.

Hns. in F

Tbn./Bar./Bsn.

Tuba

Mlt. Perc. I

Mlt. Perc. II

Timp.

Perc. I

Perc. II

Fl.

Ob.

Cls.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpts.

Hns. in F

Tbn./Bar./Bsn.

Tuba

Mlt. Perc. I

Mlt. Perc. II

Timp.

Perc. I

Perc. II

36

[illegible]

Fl.

Ob.

Cls.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpts.

Hns. in F

Tbn./Bar./Bsn.

Tuba

Mlt. Perc. I

Mlt. Perc. II

Timp.

Perc. I

Perc. II

tr

ff

tr

ff

ff

ff

ff

ff

ff

ff

ff

mp

ff

mp

ff

p

ff

p

ff

p

f

45

Fl. *mf* opt. 8va

Ob. *mf*

Cls.

B. Cl. *mp*

A. Sax. *mf*

T. Sax. *mp*

Bar. Sax. *mp*

Tpts.

Hns. in F *mf*

Tbn./Bar./Bsn. *mp*

Tuba *mp*

Mlt. Perc. I *mf*

Mlt. Perc. II *mf*

Timp. *mp* Snares off

Perc. I *mf* Tambourine

Perc. II *mf*

45

46

47

48

Fl.

Ob.

Cls.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpts.

Hns. in F

Tbn./Bar./Bsn.

Tuba

Mlt. Perc. I

Mlt. Perc. II

Timp.

Perc. I

Perc. II

Fl.

Ob.

Cls.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpts.

Hns. in F

Tbn./Bar./Bsn.

Tuba

Mlt. Perc. I

Mlt. Perc. II

Timp.

Perc. I

Perc. II

Fl.

Ob.

Cls.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpts.

Hns. in F

Tbn./Bar./Bsn.

Tuba

Mlt. Perc. I

Mlt. Perc. II

Timp.

Perc. I

Perc. II

Snares on

63

loco

Fl.

Ob.

Cls.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpts.

Hns. in F

Tbn./Bar./
Bsn.

Tuba

Mlt. Perc. I

Mlt. Perc. II

Timp.

Perc. I

Perc. II

opt. Snare roll -----

Susp. Cym.

61

62

63

64

Fl.

Ob.

Cls.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpts.

Hns. in F

Tbn./Bar./Bsn.

Tuba

Mlt. Perc. I

Mlt. Perc. II

Timp.

Perc. I

Perc. II

72

Fl. *f*

Ob. *f*

Cls. *mp* *f*

B. Cl. *f* *div.*

A. Sax. *mp* *f*

T. Sax. *f*

Bar. Sax. *f*

Tpts. *f* *div.*

Hns. in F *mp* *f*

Tbn./Bar./Bsn. *f*

Tuba

Mlt. Perc. I *f*

Mlt. Perc. II *f*

Timp. *f*

Perc. I *f*

Perc. II *p* *f* no ring

73 74 75 76

77

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