

RWS SYMPHONY BAND SERIES

FULL CONDUCTOR SCORE

Catalog No: RWS-2033-01

Heal

Mvt. 2 from "Suite for the Heroes Among Us"

Robert W. Smith

*For reference only.
Not valid for performance.*

RWS
Symphony Band Series

RWS MUSIC
COMPANY
Distributed Exclusively by C.L. Barnhouse Company

RWS SYMPHONY BAND SERIES

Heal

Mvt. 2 from "Suite for the Heroes Among Us"

Robert W. Smith

INSTRUMENTATION

Conductor Score	1	Horn in F 1	1
Flute 1	5	Horn in F 2	1
Flute 2	5	Horn in F 3	1
Oboe 1-2	2	Horn in F 4	1
B \flat Clarinet 1	4	Trombone 1	2
B \flat Clarinet 2	4	Trombone 2	2
B \flat Clarinet 3	4	Trombone 3	2
B \flat Bass Clarinet	2	Euphonium	2
Bassoon	2	Euphonium T.C.	2
E \flat Alto Saxophone 1	3	Tuba	4
E \flat Alto Saxophone 2	3	Mallet Percussion: Bells, Chimes	2
B \flat Tenor Saxophone	2	Timpani	1
E \flat Baritone Saxophone	1	Percussion 1: Mark Tree, Crash Cymbals	2
B \flat Trumpet 1	3	Percussion 2: Suspended Cymbal	1
B \flat Trumpet 2	3		
B \flat Trumpet 3	3		

PROGRAM NOTE

Heal is inspired by the medical professionals that care for us in every community/city throughout the world. From the first responders to the doctors, nurses, technicians and administrators, we depend upon their expertise, kindness and compassion as we travel the various stages of life.

Composer Robert W. Smith writes, "*Heal* was composed following my life's first major medical event. After 59 years of health, I was challenged with a life-threatening situation. In fact, had it not been for the quick and decisive action of my wife Susan and the medical professionals that cared for me, I would not be here today and this piece would not exist. During the ordeal and while slipping in and out of consciousness, I heard the voices of caring family as well as first responders, nurses, doctors and medical technicians. *Heal* pays homage to those voices as I went from the precipice back to a healthy life of family, friends, music and education."

"*Heal* is dedicated to Dr. Ben Smith, Dr. Wynne Crawford and Dr. Juan Osorio as well as the first responders, nurses and staff of the medical facilities in Troy, Montgomery, Gadsden and Birmingham, Alabama. I am eternally grateful."

NOTES TO CONDUCTOR

The opening drone in the clarinets should be as seamless as possible. Pay particular attention to the stagger breathing in order to mask any blemishes in the sound. The timpani underneath should be interpreted as a heartbeat that is slowing as it approaches the precipice. The breaths in the remainder of the ensemble should emulate a respirator and be balanced just above the clarinet drone.

The two bar phrases beginning at measure 9 will grow in timbre and presence as voices are added with each entrance. Pay particular attention to the dynamic shaping throughout.

The horn solo beginning at measure 18 should be present and reassuring. Please interpret with warmth and strength. The sustained accompaniment above should again be seamless with care given to the stagger breathing scenario. The orchestra bells should respond gently to the horn solo providing a "spark" of life to the musical phrase.

The second statement of the melody beginning at measure 29 should be warm and flowing. The trumpet soloist continues the melodic line at measure 38. Please pay particular attention to the phrasing of the solo as it builds into the full ensemble statement at measure 47.

In addition to melodic phrasing, balance will be the key to musical effect in the sections beginning at measure 38 and 47. I suggest isolating the arpeggiated figures to focus on dynamic presence of the lines throughout. Once each line is established, combine the arpeggiated figures with a focus on the two-versus-three interaction between the eighth notes and triplets.

The piece finishes with the final statement beginning at measure 67. Note the heartbeat is back in the timpani yet now regular in its delivery. It is also now in a major key as opposed to the minor mode of the introduction. The upper woodwind entrances in measure 68 and 70 should be precisely together with an emphasis on the breath. The last chord should be as warm as possible throughout the full ensemble.

I hope you and the band find *Heal* to be a rewarding musical experience. It was a joy to compose and I am very thankful to have the opportunity to share it with you. Best wishes for a wonderful performance.



ABOUT THE COMPOSER



Robert W. Smith (b. 1958) is one of the most popular and prolific composers in America today. He has over 600 publications in print with the majority composed and arranged through his long association with Warner Bros. Publications and the Belwin catalog.

Mr. Smith's credits include many compositions and productions in all areas of the music field. His original works for winds and percussion have been programmed by countless military, university, high school, and middle school bands throughout the United States, Canada, Europe, Australia, South America and Asia. His Symphony #1 (The Divine Comedy), Symphony #2 (The Odyssey), Symphony #3 (Don Quixote), Incheon and Africa: Ceremony, Song and Ritual have received worldwide critical acclaim. His educational compositions such as The Tempest, Encanto, and The Great Locomotive Chase have become standards for developing bands throughout the world.

Mr. Smith's music has received extensive airplay on major network television as well as inclusion in multiple motion pictures. From professional ensembles such as the United States Navy Band, United States Air Force Band, Boston Pops and the Atlanta Symphony to school bands and orchestras throughout the world, his music speaks to audiences in any concert setting. As a conductor, clinician and keynote speaker, Mr. Smith has performed throughout North America, Asia, South America, Europe and Australia. His music has been recorded by various ensembles and is available on CD and download through Walking Frog Records, iTunes, Amazon, and other recorded music outlets.

Mr. Smith is the President/CEO of RWS Music Company, exclusively distributed through C. L. Barnhouse. In addition, he is currently teaching in the Music Industry program at Troy University in Troy, Alabama. His teaching responsibilities are focused in music composition, production, publishing and business.

HEAL

Conductor Score
RWS-2033-00

Mvt. 2 from "Suite for the Heroes Among Us"

Robert W. Smith (ASCAP)

Gently ♩ = 60

The score is divided into two systems. The first system includes Flutes 1-2, Oboe 1-2, B♭ Clarinet 1, B♭ Clarinet 2, B♭ Clarinet 3, B♭ Bass Clarinet, Bassoon, E♭ Alto Saxophones 1-2, B♭ Tenor Saxophone, and E♭ Baritone Saxophone. The second system includes B♭ Trumpet 1, B♭ Trumpets 2-3, F Horns 1-2, F Horns 3-4, Trombones 1-2, Trombone 3, Euphonium, Tuba, Mallet Percussion (Bells, Chimes), Timpani, Percussion 1 (Mark Tree, Crash Cymbals), and Percussion 2 (Suspended Cymbal). The score features various performance markings such as 'breath', 'stagger breathe', 'pp', 'p', and 'Mark Tree'. The tempo is marked 'Gently' with a quarter note equal to 60 beats per minute. The key signature has two flats (B♭ and E♭), and the time signature is 4/4. The score spans measures 7 through 8.

9

Fls. 1-2

Ob. 1-2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsns. 1-2

A. Sxs. 1-2

T. Sax

B. Sax

9

Trpt. 1

Trpts. 2-3

F Hns. 1-2

F Hns. 3-4

Tbns. 1-2

Tbn. 3

Euph.

Tuba

Mlt.

Timp.

Perc. 1

Perc. 2

9 10 11 12 13 14

18

Fls. 1-2
 Ob. 1-2
 Cl. 1
 Cl. 2
 Cl. 3
 B. Cl.
 Bsns. 1-2

cue: Horn Solo

A. Sxs. 1-2
 T. Sax
 B. Sax

18

Trpt. 1
 Trpts. 2-3
 F Hns. 1-2
 F Hns. 3-4

Solo

Tbns. 1-2
 Tbn. 3
 Euph.
 Tuba

Bells

Mlt.
 Timp.

Perc. 1
 Perc. 2

15 16 17 18 19 20

pp *mp* *pp*

Fls. 1-2

Ob. 1-2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsns. 1-2

A. Sxs. 1-2

T. Sax

B. Sax

Trpt. 1

Trpts. 2-3

F Hns. 1-2

F Hns. 3-4

Tbns. 1-2

Tbn. 3

Euph.

Tuba

Mlt.

Timp.

Perc. 1

Perc. 2

p

mp

pp

mp

27 22 23 24 25 26 27

29 With Motion ♩ = 68

Fls. 1-2
Ob. 1-2
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Bsns. 1-2
A. Sxs. 1-2
T. Sax
B. Sax

29 With Motion ♩ = 68

Trpt. 1
Trpts. 2-3
F Hns. 1-2
F Hns. 3-4
Tbns. 1-2
Tbn. 3
Euph.
Tuba
Mlt.
Timp.
Perc. 1
Perc. 2

Fls. 1-2

Ob. 1-2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsns. 1-2

A. Sxs. 1-2

T. Sax

B. Sax

Trpt. 1

Trpts. 2-3

F Hns. 1-2

F Hns. 3-4

Tbns. 1-2

Tbn. 3

Euph.

Tuba

Mlt.

Timp.

Perc. 1

Perc. 2

40 41 42 43

cresc.

mp

mp

For reference only. Not valid for performance.

rit.

Fls. 1-2 *f*

Ob. 1-2 *f*

Cl. 1 *sub. f*

Cl. 2 *sub. f*

Cl. 3 *sub. f*

B. Cl. *mf*

Bsns. 1-2 *sub. f*

A. Sxs. 1-2 *mp*

T. Sax *mp*

B. Sax *mf*

rit.

Trpt. 1 *f*

Trpts. 2-3 *f*

F Hns. 1-2 *sub. f*

F Hns. 3-4 *sub. f*

Tbns. 1-2 *mp*

Tbn. 3 *mp*

Euph. *sub. f*

Tuba *mp*

Mlt. *sub. f*

Timp. *f*

Perc. 1 *f*

Perc. 2 *pp*

Div.

heartbeat

Mark Tree

53 54 55 56 57 58 59

Fls. 1-2
(one player)
Ob. 1-2
mp

Cl. 1
p

Cl. 2
p

Cl. 3

B. Cl.

Bsns. 1-2
mp

A. Sxs. 1-2
p

T. Sax
p

B. Sax
mp

Trpt. 1

Trpts. 2-3

F Hns. 1-2

F Hns. 3-4

Tbns. 1-2

Tbn. 3

Euph.

Tuba

Mlt.
Bells
mp

Timp.

Perc. 1
Mark Tree
p

Perc. 2
pp

60 61 62 63 64 65 66

67

Fls. 1-2 *mp* *p* *pp*

Ob. 1-2 *mp* *p* *pp*

Cl. 1 breath *pp*

Cl. 2 breath *pp*

Cl. 3 breath *pp*

B. Cl. stagger breathe *pp* breath *pp*

Bsns. 1-2 *pp* stagger breathe *pp* breath *pp*

A. Sxs. 1-2 *pp* cue: Oboe breath *pp*

T. Sax breath *pp*

B. Sax stagger breathe *pp* breath *pp*

67

Trpt. 1 breath *pp*

Trpts. 2-3 breath *pp*

F Hns. 1-2 breath *pp*

F Hns. 3-4 breath *pp*

Tbns. 1-2 breath *pp*

Tbn. 3 breath *pp*

Euph. stagger breathe *pp* breath *pp*

Tuba stagger breathe *pp* breath *pp*

Mlt. *pp* *pp*

Timp. *p* *pp*

Perc. 1 *p*

Perc. 2 *mp* *pp* *mp*

67 68 69 70 71 72 73 74