

Score

'Smitty's Aweigh' Overture

James M. Stephenson

Score

'SMITTY'S AWEIGH' OVERTURE

BY JAMES M. STEPHENSON

PROGRAM NOTES

In the spring of 2011, I was contacted by Pat Shaner, trumpet player and member of the Salisbury (MD) Community Band, to entertain the idea of writing a new work to celebrate the retirement of Dr. Charles F. Smith. The piece would be premiered on July 31, his final concert, and would be a surprise gift to him a week earlier, on July 24.

Dr. Smith had been Band Director for 35 years, and a percussionist in the group for an additional 3 years while working on his doctoral degree.

Not knowing Dr. Smith personally, I still wanted to compose a celebratory piece that would have direct ties to his life and career with the band. A quick read of his biography on the band's webpage led me to some inspiration.

The main theme of 'Smitty's Aweigh' Overture stems from the Alma Mater of Dr. Smith's undergraduate school, Southeastern Louisiana State College. The original tune is rather drawn out, but when transformed into an up-tempo march, it becomes quite jaunty indeed. The secondary theme comes from his graduate school, The Catholic University of America. Again, I simply sped up the original, and it provided for a nice contrasting and lyrical counterpoint to the first theme.

Sadly, I did not have space to include any reference to his doctoral school, the University of Maryland at College Park, but the whole work is sprinkled with hints to one of his most important connections, the US Navy. There are many quotes - sometimes obvious, sometimes not - from Anchors Aweigh, the fight song of the United States Naval Academy.

All in all, I thought that the best tribute to Dr. Smith - someone who has devoted almost 4 decades to the concert band - might be a work that would hopefully possess the qualities to become a future staple in the band repertoire.

And so 'Smitty's Aweigh Overture ('Smitty' is a nickname from his wife), even with all of its symbolic references to Dr. Smith's education and career, is written in a manner that combines many iconic sounds and styles, so as to be immediately both familiar and refreshing simultaneously.

Lastly, since Pat Shaner was responsible for this new work, I wanted to make sure there was a good trumpet part!

Jim Stephenson

June 23, 2011

Score

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Maestoso $\text{♩} = 76$

rit.

The score is for a 4/4 time signature piece in B-flat major. It features a variety of instruments including woodwinds, brass, and percussion. The woodwinds (Flute, Oboe, Bassoon, Clarinets, Saxophones) play a melodic line with some complex passages. The brass (Cornets, Trumpets, Horns, Trombones, Euphonium, Tuba) provides a strong harmonic and rhythmic foundation. The percussion (Timpani, Bells, Snare/Drum, Triangle, Cymbals) adds texture and drive. The score includes dynamic markings such as *f*, *fp*, *mf*, and *fz*, and articulation like accents and slurs. A *rit.* marking is present at the end of the piece. The score is divided into measures 1 through 8, with a section labeled 'B.D.' (Band Director) starting at measure 6.

A Allegro Spirito ♩ = 138

B

Picc.
 Fl. 1-2
 Ob.
 Bsn.
 Cl. 1
 Cl. 2
 B. Cl.
 A. Sx. 1-2
 T. Sx.
 B. Sx.
 Cnt. 1
 Cnt. 2-3
 Tpt.
 Hn. 1
 Hn. 2
 Tbn. 1-2
 B. Tbn.
 Euph.
 Tuba
 Timp.
 Bells
 Sn. Dr.
 B. Dr.
 Trgl.
 Cr. Cymb.

9 10 11 12 13 14 15 16 17 18

Picc.
 Fl. 1-2
 Ob.
 Bsn.
 Cl. 1
 Cl. 2
 B. Cl.
 A. Sax. 1-2
 T. Sax.
 B. Sax.
 Cnt. 1
 Cnt. 2-3
 Tpt.
 Hn. 1
 Hn. 2
 Tbn. 1-2
 B. Tbn.
 Euph.
 Tuba
 Timp.
 Bells
 Sn. Dr.
 B. Dr.
 Trgl.
 Cr. Cymb.

19 20 21 22 23 24 25 26 27 28 29 30

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

B.D. B.D.

Picc. D E
 Fl. 1-2
 Ob.
 Bsn.
 Cl. 1
 Cl. 2
 B. Cl.
 A. Sx. 1-2
 T. Sx.
 B. Sx.
 Cnt. 1
 Cnt. 2-3
 Tpt.
 Hn. 1
 Hn. 2
 Tbn. 1-2
 B. Tbn.
 Euph.
 Tuba
 Timp.
 Bells
 Sn. Dr.
 B. Dr.
 Trgl.
 Cr. Cymb.

Musical score for 'Smitty's Aweigh' Overture, page 8. The score includes parts for Piccolo, Flutes 1-2, Oboe, Bassoon, Clarinets 1 and 2, Bass Clarinet, Saxophones (Alto, Tenor, Baritone), Trumpets, Horns 1 and 2, Trombones 1-2, Baritone Trombone, Euphonium, Tuba, Timpani, Bells, Snare and Bass Drums, Triangle, and Cymbals. The score is marked with dynamics such as *f*, *mp*, and *p*. It features a key signature of one sharp (F#) and a time signature of 3/4. The score is divided into two sections, D and E, indicated by boxed letters above the Piccolo staff. Section D spans measures 51-55, and Section E spans measures 56-63. The Triangle part is marked with a dynamic of *f* starting at measure 56. The Cymbal part is marked with a dynamic of *p* starting at measure 57. The Saxophone parts have a dynamic of *mp* starting at measure 59. The Trumpet and Horn parts have a dynamic of *mp* starting at measure 59. The Trombone and Euphonium parts have a dynamic of *mp* starting at measure 59. The Tuba part has a dynamic of *p* starting at measure 59. The Timpani part has a dynamic of *p* starting at measure 59. The Bells part has a dynamic of *f* starting at measure 59. The Snare and Bass Drum parts have a dynamic of *p* starting at measure 59.

51 52 53 54 55 Triangle 56 *f* 57 58 59 60 61 62 63

Picc.

Fl. 1-2

Ob.

Bsn.

Cl. 1

Cl. 2

B. Cl.

A. Sx. 1-2

T. Sx.

B. Sx.

Cnt. 1

Cnt. 2-3

Tpt.

Hn. 1

Hn. 2

Tbn. 1-2

B. Tbn.

Euph.

Tuba

Timp.

Bells

Sn. Dr.
B. Dr.

Trgl.
Cr. Cymb.

64 65 66 67 68 69 70 71 72 73

G

Picc.
 Fl. 1-2
 Ob.
 Bsn.
 Cl. 1
 Cl. 2
 B. Cl.
 A. Sx. 1-2
 T. Sx.
 B. Sx.
 Cnt. 1
 Cnt. 2-3
 Tpt.
 Hn. 1
 Hn. 2
 Tbn. 1-2
 B. Tbn.
 Euph.
 Tuba
 Timp.
 Bells
 Sn. Dr.
 B. Dr.
 Trgl.
 Cr. Cymb.

84 85 86 87 88 89 90 91 92 93

H

Picc.
 Fl. 1-2
 Ob.
 Bsn.
 Cl. 1
 Cl. 2
 B. Cl.
 A. Sx. 1-2
 T. Sx.
 B. Sx.
 Cnt. 1
 Cnt. 2-3
 Tpt.
 Hn. 1
 Hn. 2
 Tbn. 1-2
 B. Tbn.
 Euph.
 Tuba
 Timp.
 Bells
 Sn. Dr.
 B. Dr.
 Trgl.
 Cr. Cymb.

94 95 96 97 98 99 100 101

Picc.
 Fl. 1-2
 Ob.
 Bsn.
 Cl. 1
 Cl. 2
 B. Cl.
 A. Sax. 1-2
 T. Sax.
 B. Sax.
 Cnt. 1
 Cnt. 2-3
 Tpt.
 Hn. 1
 Hn. 2
 Tbn. 1-2
 B. Tbn.
 Euph.
 Tuba
 Timp.
 Bells
 Sn. Dr.
 B. Dr.
 Trgl.
 Cr. Cymb.

102 103 104 105 *f* 106 107 *p* 108 109 110 111

J

Picc.
 Fl. 1-2
 Ob.
 Bsn.
 Cl. 1
 Cl. 2
 B. Cl.
 A. Sx. 1-2
 T. Sx.
 B. Sx.
 Cnt. 1
 Cnt. 2-3
 Tpt.
 Hn. 1
 Hn. 2
 Tbn. 1-2
 B. Tbn.
 Euph.
 Tuba
 Timp.
 Bells
 Sn. Dr.
 B. Dr.
 Trgl.
 Cr. Cymb.

112 113 114 115 *p* 116 117 118 119

Picc.
 Fl. 1-2
 Ob.
 Bsn.
 Cl. 1
 Cl. 2
 B. Cl.
 A. Sx. 1-2
 T. Sx.
 B. Sx.
 Cnt. 1
 Cnt. 2-3
 Tpt.
 Hn. 1
 Hn. 2
 Tbn. 1-2
 B. Tbn.
 Euph.
 Tuba
 Timp.
 Bells
 Sn. Dr.
 B. Dr.
 Trgl.
 Cr. Cymb.

120 121 122 123 **f** 124 125 126 Cr. Cymb. 127 **f** 128 129

Molto rit.

Picc.
 Fl. 1-2
 Ob.
 Bsn.
 Cl. 1
 Cl. 2
 B. Cl.
 A. Sx. 1-2
 T. Sx.
 B. Sx.
 Cnt. 1
 Cnt. 2-3
 Tpt.
 Hn. 1
 Hn. 2
 Tbn. 1-2
 B. Tbn.
 Euph.
 Tuba
 Timp.
 Bells
 Sn. Dr.
 B. Dr.
 Trgl.
 Cr. Cymb.

130 131 132 133 134 135 136 137 138 139

M **Molto Maestoso** ♩ = 66

Picc.
 Fl. 1-2
 Ob.
 Bsn.
 Cl. 1
 Cl. 2
 B. Cl.
 A. Sx. 1-2
 T. Sx.
 B. Sx.
 Cnt. 1
 Cnt. 2-3
 Tpt.
 Hn. 1
 Hn. 2
 Tbn. 1-2
 B. Tbn.
 Euph.
 Tuba
 Timp.
 Bells
 Sn. Dr.
 B. Dr.
 Trgl.
 Cr. Cymb.

ff 148 149 **ff** 150 151 **ff** 152 153 154 **fz** 155

Bells
 Triangle
 choke