

IMPACT

Changing Lives Through Music

Bob Phillips (ASCAP)

INSTRUMENTATION

Conductor Score	1
Violin I	8
Violin II	8
Viola	5
Cello	5
String Bass	5

A truly powerful concert piece that honors the impact teachers have on the lives of others, this original work is a perfect centerpiece for concert and festival programming. Rhythmically exciting, with great parts for all sections, this is a must-have.

PROGRAM NOTES

Impact was commissioned by the Michigan School Band and Orchestra Association in honor of Russell D. Reed and the lifetime of inspiration he provided the music students and teachers throughout the state of Michigan. The composer, Bob Phillips, was a student of Mr. Reed's at Grosse Pointe South High School and was inspired to begin composing and arranging in Mr. Reed's music theory class in 1970. The title refers to Mr. Reed's educational and emotional impact those lucky enough to have him as a teacher experienced, thus the piece is subtitled "Changing Lives Through Music."

The piece opens with a dramatic series of chords that lead to the rhythmically intense first section. A passionate slow section follows, reflecting the musical beauty Mr. Reed helped his students appreciate. The first section then returns in a new key, followed by a furious tarantella/jig. The powerful opening theme finishes the piece and is to be played majestically as a final tribute to Russell D. Reed.



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.

Impact

Changing lives through music

CONDUCTOR SCORE

Duration - 4:30

Bob Phillips (ASCAP)

Dramatically (♩ = 60)

marcato sostenuto

div.

Violins

Violins I and II, Viola, Cello, and String Bass staves. Includes dynamic markings (f), performance instructions (marcato sostenuto, div.), and fingerings (1, 2, 3, 4).

Viola

Cello

String Bass

Vlins.

Violins I and II, Viola, Cello, and String Bass staves. Includes dynamic markings (f), performance instructions (marcato sostenuto, div.), and fingerings (1, 2, 3, 4).

Vla.

Cello

Str. Bass

9 Fiery (♩ = 160)

at the frog *div.* *ff* *sim.*

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

ff 9 10 11 12

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

13 14 15 16

17

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

f

sim.

17 18 19 20

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

4

21 22 23 24

25 *div.*
1

Vlns. I
p cresc.

Vlns. II
div.
p cresc.

Vla.
ff

Cello
ff

Str. Bass
ff

25 26 27 28

Vlns. I
f

Vlns. II
f

Vla.
div.

Cello
div.

Str. Bass
div.

29 30 31 32

33

(♩ = ♩) \downarrow

Vlns.
I
II

Vla.

Cello

Str. Bass

f

33 34 35

Vlns.
I
II

Vla.

Cello

Str. Bass

36 37 38

non div.

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

39 40 41

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

42 43 44

I
Vlns.
II
Vla.
Cello
Str. Bass

45 46 47 48

This block contains the musical score for measures 45 through 48. It features five staves: Violins I and II, Viola, Cello, and String Bass. The music is in a key with one flat and a 4/4 time signature. Measures 45 and 46 are in 4/4, while measures 47 and 48 are in 3/4. The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as accents (>) and hairpins (v) are present throughout. A large red watermark is overlaid on the score.

I
Vlns.
II
Vla.
Cello
Str. Bass

49 50 51 52

rit.

p

This block contains the musical score for measures 49 through 52. It features the same five staves as the previous block. Measures 49 and 50 are in 4/4, while measures 51 and 52 are in 4/4. The music continues with similar rhythmic patterns. A 'rit.' (ritardando) marking is placed above measure 51. The score concludes with a double bar line and a fermata in measure 52. Dynamic markings include accents (>) and hairpins (v), and a piano (*p*) dynamic is indicated at the end of each staff. A large red watermark is overlaid on the score.

53 **Passionately** (♩ = 56)

Vlns.
I
II

Vla.

Cello

Str. Bass

smoothly
mp
mp
mp

4
4
-4 1
4

V
V
V

53 54 55 56

Vlns.
I
II

Vla.

Cello

Str. Bass

mf
mf
mf
mf

4
4
-1
3

V
V

57 58 59 60

61

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

f

61 62 63 64

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

mf

mp

65 66 67 68

69 Playfully (♩ = 100)

Vlns.
I
II

Vla.

Cello

Str. Bass

pizz. div.
pp
p

pizz. div.
pp
p

pizz. div.
pp
p

pizz.
pp
p

69 70 71 72

Vlns.
I
II

Vla.

Cello

Str. Bass

accel.
mp
mf
f

arco
f

mp
mf
mf

mp
mf

73 74 75 76

77 Fiery (♩ = 160)

I
Vlns.
II
Vla.
Cello
Str. Bass

arco
div. *f*
sim.
sim.
sim.

f 77 78 79

I
Vlns.
II
Vla.
Cello
Str. Bass

80 81 82

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

83 84

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

85 86 87

I
Vlns.
II
Vla.
Cello
Str. Bass

88 89 90

Vlns.
II
Vla.
Cello
Str. Bass

accel.

91 92 93

94 Furiously (♩ = 126)

Vlns.
I
II

Vla.

Cello

Str. Bass

94 95 96 97

This block contains the first system of the musical score, covering measures 94 to 97. It features five staves: Violins I and II, Viola, Cello, and String Bass. The music is in 6/8 time and marked 'Furiously' with a tempo of 126 quarter notes per minute. The notation includes eighth and sixteenth notes, rests, and dynamic markings such as accents (>) and hairpins (v). A large red watermark 'Preview Only' is overlaid diagonally across the score.

Vlns.
I
II

Vla.

Cello

Str. Bass

98 99 100 101

This block contains the second system of the musical score, covering measures 98 to 101. It features the same five staves as the first system. The music continues with similar rhythmic patterns and dynamic markings. A key signature change to three flats is indicated at the beginning of measure 101. A large red watermark 'Preview Only' is overlaid diagonally across the score.

102

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

102 103 104 105

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

106 107 108 109

110

Vlns. I *mf*

Vlns. II *mf*

Vla.

Cello

Str. Bass

110 111 112 113

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

114 115 116 117

118

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

118 119 120 121

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

rit.

p

3 4

122 123 124 125

126 **Dramatically** (♩ = 60)
marcato sostenuto

Vlns. I
div. 2 1
ff
marcato sostenuto

Vlns. II
div. 4
ff
marcato sostenuto

Vla.
div. 4 3
ff
marcato sostenuto

Cello
div. 4 3
ff
marcato sostenuto

Str. Bass
ff
marcato sostenuto

126 127 128 129

Vlns. I
-3 4
4

Vlns. II
4

Vla.
4 3

Cello
4 3

Str. Bass
-3

130 131 132 133 134