

Commissioned by the Herndon Middle School Band
in commemoration of their standard of excellence
as recognized by the 1996 Sudler Cup,
Ms. Noreen Linnemann, Director of Bands

HERNDON EXALTATIONS

(A Celebration of Excellence)

ROBERT W. SMITH (ASCAP)

INSTRUMENTATION

1	Conductor	4	1st B \flat Trumpet	1	Timpani
8	C Flute	4	2nd B \flat Trumpet	3	Percussion I (Suspended Cymbal, Conga Drums, Snare Drum)
2	Oboe	4	Horn in F	2	Percussion II (Bass Drum)
4	1st B \flat Clarinet	4	Trombone	3	Percussion III (Crash Cymbals, Wood Block, Suspended Cymbal)
4	2nd B \flat Clarinet	2	Baritone		
2	B \flat Bass Clarinet	2	Baritone Treble Clef		
2	Bassoon	4	Tuba		
4	E \flat Alto Saxophone	2	Mallet Percussion (Bells, Chimes)		
2	B \flat Tenor Saxophone				
2	E \flat Baritone Saxophone				

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.

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Program Notes

"*Herndon Exaltations*" was commissioned by the Herndon (VA) Middle School Band in commemoration of the 1996 Sudler Cup award. The Sudler Cup symbolizes and recognizes excellence in musicianship and teaching at the middle school level. The piece was premiered in May 1996, at the award ceremony in which the cup was presented to the band. *Herndon Exaltations* was first rehearsed by the Director of Bands at Herndon Middle School, Ms. Noreen Linnemann. This fine ensemble premiered the piece under the baton of the composer.

"Exaltations" is derived from the term "exult." According to the American Heritage Dictionary, "exult" is defined as a verb meaning "to feel or express an uplifting joy over a success or victory." As one enters the bandroom at Herndon Middle School, feelings of pride and commitment to excellence cannot be missed. This remarkable band program, under the leadership of a remarkable teacher, is an inspiration and model for all to aspire.

Note to the Conductor

"*Herndon Exaltations*" is written for the advancing ensemble, with careful consideration for instrumentation concerns at this level. The first trumpet part is frequently *divisi*. The first trumpet part should be "weighted" to the lower part to insure balance through the entire section. The trombone part is *divisi* as well. However, the lower part is strictly optional. In the case of limited trombone players, the upper part should be given priority.

I have liberally cross-cued throughout the piece. The cues should be played in cases of instrumentation deficiencies. However, if instrumentation allows, the piece as scored will provide a greater exploration of color and texture throughout the ensemble.

The opening statement should be as majestic as possible. I would suggest sustaining the first beats of each measure to insure the ensemble is comfortable with the harmonic movement.

The "Lively" section beginning at bar 20 is marked at 152–160 beats per minute. Feel free to slow the tempo as needed for security in the early rehearsals. However, as the ensemble develops, the tempo should be increased to the high side of the written range.

The percussion parts are rather "active." Care should be given to insure proper technique on the "accessory" instruments used.

The Bell Tones at bar 56 should be aggressive, then give way to the responding woodwind line. Please note the *ritard* beginning at bar 69. Please adjust the *ritard* as needed to insure a smooth transition between musical sections.

Bar 73 should be interpreted as expressively as possible. I have cued both trombone parts in the tenor saxophone to allow as many options for instrumentation as possible. If the ensemble has a large saxophone section and needs support for the trombones, *divisi* the part to distribute the color as evenly as possible.

Bar 89 should flow smoothly at a slightly faster tempo. The *ritard* into bar 101, followed by the *rallentando*, should be treated with utmost care, bringing the "B" section of the work to a satisfying conclusion.

The Coda brings a rather abrupt modulation. This should be treated as a subito dynamic adjustment as well, giving the impression of "renewed energy." The last bar should be carefully rehearsed to insure proper dynamic shaping into the last note.

I hope that you, your ensemble, and your audience find "*Herndon Exaltations*" to be a rewarding musical experience. Best of luck in your musical endeavors and best wishes for a great performance!

Robert W. Smith

CONDUCTOR

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HERNDON EXALTATIONS

(A Celebration of Excellence)

By ROBERT W. SMITH (ASCAP)

Majestic fanfare J = 88-92

C Flute

Oboe

1 B \flat Clarinets

2 B \flat Clarinets

B \flat Bass Clarinet

Bassoon

E \flat Alto Saxophone

B \flat Tenor Saxophone

E \flat Baritone Saxophone

Majestic fanfare J = 88-92

1 B \flat Trumpets

2 B \flat Trumpets

Horn in F

Trombone

Baritone

Tuba

Mallet Percussion (Bells, Chimes)

Timpani

Percussion 1 (Suspended Cymbal, Conga Drums, Snare Drum)

Percussion 2 (Bass Drum)

Percussion 3 (Crash Cymbals, Wood Block, Suspended Cymbal)

Cue: Hn.

div.

f

Cue: Tbn.

f (let all crashes ring)

1 2 3 4 5



Conductor - 3

Fl.

Ob.

1
Cls.

2

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

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mf *mp* *f*

Conductor - 5

20 Lively $J = 152-160$

24

Fl.

Ob.

1 Cls.

2 Cls.

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

Soli

mf Soli

mf

20 Lively $J = 152-160$

24

1 Tpts.

2 Tpts.

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

mp

ff

Wood Block w/ stick

mf

20 21 22 23 24 25

Conductor - 6

Fl.

Ob.

1
Cls.

2

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

26 27 28 29 30 31

Conductor - 7

32

Fl.

Ob.

1
Cls.

2

B. Cl.
mp

Bsn.
mp

A. Sax.

T. Sax.

Bar. Sax.
Cue: Bsn.
mp

32

1
Tpts.

2

Hn.

Tbn.

Bar.
mp

Tuba
mp

Mit. Perc.

Timp.

Congas
mf

Perc. 1
mp

Perc. 2
mp

Perc. 3

32

33

34

35

36

Conductor - 8

Fl. 40 *f*

Ob. *f*

1 Cls. *f*

2 Cls. *f*

B. Cl. *f*

Bsn. *f*

A. Sax. *f*

T. Sax. *f*

Bar. Sax. *f*

1 Tpts. *f*

2 Tpts. *f*

Hn. *f*

Tbn. *f*

Bar. *f*

Tuba *f*

Mlt. Perc. *f*

Bells *f*

Timp. *f*

Perc. 1 Snare *mp* *mf* *mp*

Perc. 2 *mp* *mf*

Perc. 3 Cr. Cyms. *mf*

37 38 39 40 41

Conductor - 11

Fl. *To Coda* 56

Ob.

1 Cls.

2 Cls.

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

1 Tpts. *To Coda* 56 *Bell tones*

2 Tpts. *Bell tones* *sfp*

Hn. *sfz* *sfp* *Bell tones*

Tbn. *Bell tones* *sfp*

Bar.

Tuba

Mit. Perc. *f*

Timp.

Perc. 1

Perc. 2

Perc. 3

This page of a musical score, labeled 'Conductor - 13', contains parts for various instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet 1 (Cls. 1), Clarinet 2 (Cls. 2), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), and Baritone Saxophone (Bar. Sax.). The brass section includes Trumpets 1 and 2 (Tpts. 1, 2), Horns (Hn.), Trombone (Tbn.), and Baritone (Bar.). The percussion section includes Mallet Percussion (Mlt. Perc.), Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), and Percussion 3 (Perc. 3). The score is divided into measures 62, 63, 64, and 65. Dynamics range from *mf* (mezzo-forte) to *ff* (fortissimo). Trills (tr) are indicated above notes in measures 62 and 63. A large red watermark 'Preview Only' is overlaid diagonally across the page.

Conductor - 14

Fl. *molto rit.* *mf*

Ob. *molto rit.* *mf*

1 Cls. Cue: Hn. *mp* *molto rit.*

2 Cls. Cue: Hn. *mp* *molto rit.*

B. Cl. *decresc.* *molto rit.*

Bsn. *decresc.* *molto rit.*

A. Sax. *mp* *molto rit.*

T. Sax. *mp* *molto rit.*

Bar. Sax. *mp* *molto rit.*

1 Tpts. *molto rit.*

2 Tpts. *molto rit.*

Hn. *mp* *molto rit.*

Tbn. *mp* *molto rit.*

Bar. *mp* *molto rit.*

Tuba *decresc.* *molto rit.*

Mlt. Perc. *molto rit.*

Timp. *decresc.* *molto rit.*

Perc. 1 *molto rit.*

Perc. 2 *molto rit.*

Perc. 3 *molto rit.*

66 67 *p* 68 *f* *molto rit.* 69 70

Conductor - 15

73 With expression $\text{♩} = 84$

Fl. *f*

Ob. *f*

1 Cls. *mf* **Soli**

2 Cls. *mf* **Soli**

B. Cl. *mp*

Bsn. *mp*

A. Sax.

T. Sax. **Cue: Tbn.** *mp*

Bar. Sax. *mp*

73 With expression $\text{♩} = 84$

1 Tpts.

2 Tpts.

Hn.

Tbn. *mp*

Bar. *mp*

Tuba *mp*

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3 *p*

71 72 73 74 75 76

81

Fl.

Ob. *mf* *one*

1
2
Cls.

B. Cl.

Bsn.

A. Sax. *mp*

T. Sax.

Bar. Sax.

1
2
Tpts.

Hn. *mp*

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3 *mf* *p* *mf* *p* *mf* *p*

89 Flowing, slightly faster

Musical score for conductor, measures 84-90. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinets (Cls. 1 and 2), Bassoon (B. Cl.), Saxophones (A. Sax., T. Sax., Bar. Sax.), Trumpets (Tpts. 1 and 2), Horns (Hn.), Tubas (Tbn., Bar., Tuba), and Percussion (Mlt. Perc., Timp., Perc. 1, Perc. 2, Perc. 3). The score is marked with dynamics such as *mf*, *f*, and *p*. A tempo marking of "89 Flowing, slightly faster" is present. A large red watermark "Preview Requires Purchase" is overlaid diagonally across the page.

Fl.

Ob.

1
Cls.

2

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

tutti mp

mp

p *mf* *p* *mf*

91 92 93 94 95 96 97

101 Broadening

This page contains the conductor's score for measures 98 through 102. The score is written for a full orchestra and includes the following parts:

- Fl. (Flute)
- Ob. (Oboe)
- 1 Cls. (Clarinet 1)
- 2 Cls. (Clarinet 2)
- B. Cl. (Bass Clarinet)
- Bsn. (Bassoon)
- A. Sax. (Alto Saxophone)
- T. Sax. (Tenor Saxophone)
- Bar. Sax. (Baritone Saxophone)
- 1 Tpts. (Trumpet 1)
- 2 Tpts. (Trumpet 2)
- Hn. (Horn)
- Tbn. (Trumpet/Bass Trombone)
- Bar. (Baritone Trombone)
- Tuba
- Mlt. Perc. (Multiple Percussion)
- Timp. (Timpani)
- Perc. 1 (Percussion 1)
- Perc. 2 (Percussion 2)
- Perc. 3 (Percussion 3)

The score features several dynamic markings and performance instructions:

- rit.** (ritardando) markings are present in measures 98, 99, 100, and 101.
- ff** (fortissimo) markings are present in measures 99, 100, and 101.
- rall.** (rallentando) markings are present in measures 100, 101, and 102.
- f** (forte) markings are present in measures 100, 101, and 102.
- mp** (mezzo-piano) marking is present in measure 99.
- p** (piano) markings are present in measures 100 and 102.
- div.** (divisi) marking is present in measure 101.
- End solo** marking is present in measure 101.

The score is marked with a large red watermark: "Preview Only! Requires Purchase".

Conductor - 20

Freely

105 With energy $J = 152-160$

Fl. *mf*

Ob. *mf*

1 Cls. *mf*

2 Cls. *mf*

B. Cl. *mp*

Bsn. *mp*

A. Sax. *mp*

T. Sax. *mp*

Bar. Sax. *mp*

Freely

105 With energy $J = 152-160$

1 Tpts. *mp*

2 Tpts. *mp*

Hn. *mp*

Tbn. *mp*

Bar. *mp*

Tuba *mp*

Mlt. Perc. *mf*

Timp. *mp*


Perc. 1

Perc. 2

Perc. 3 Wood Block w/ stick

103 104 *mf* 105 106 107

Conductor - 21

D.S. al Coda 



Fl.

Ob.

1
Cls.

2

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

108 109 110 111 112

With renewed energy!

Coda

Fl. *ff* *f* 3 3 3

Ob. *ff* *f* 3 3 3

1 Cls. *ff*

2 Cls. *ff*

B. Cl. *ff*

Bsn. *ff*

A. Sax. *ff*

T. Sax. *ff*

Bar. Sax. *ff*

With renewed energy!

Coda

1 Tpts. *ff*

2 Tpts. *ff*

Hn. *ff* (opt.)

Tbn. *ff*

Bar. *ff*

Tuba *ff*

Mlt. Perc. *ff*

Timp. *ff*

Perc. 1 *ff*

Perc. 2 *ff*

Perc. 3 *ff*

121

Fl.
Ob.
1 Cls.
2 Cls.
B. Cl.
Bsn.
A. Sax.
T. Sax.
Bar. Sax.
1 Tpts.
2 Tpts.
Hn. (opt.)
Tbn.
Bar.
Tuba
Mlt. Perc.
Timp.
Perc. 1
Perc. 2
Perc. 3

121

122

119 120 121 122 123

Conductor - 24

Fl.

Ob.

1
Cls.

2

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

mp

sfz

sfp

f

aggressive!

p

124

125

126

127

128

Fl. *f* *ff* 3

Ob. *f* *ff* 3

1 Cls. *f* *ff*

2 Cls. *f* *ff*

B. Cl. *mp* *ff*

Bsn. *mp* *ff*

A. Sax. *f* *ff*

T. Sax. *f* *ff*

Bar. Sax. *f* *ff*

1 Tpts. *fp* *ff*

2 Tpts. *fp* *ff*

Hn. *fp* *ff*

Tbn. *fp* *ff*

Bar. *fp* *ff*

Tuba *mp* *ff*

Mlt. Perc. Chimes *ff*

Timp. *f* *ff*

Perc. 1 S.D. *p* *ff* *p* *ff*

Perc. 2 *p* *ff*

Perc. 3

Conductor - 26

This page of a musical score, labeled 'Conductor - 26', contains measures 134 through 138. The score is arranged in a standard orchestral format with multiple staves for different instruments. The instruments listed on the left are: Flute (Fl.), Oboe (Ob.), Clarinet 1 (Cls. 1), Clarinet 2 (Cls. 2), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Baritone Saxophone (Bar. Sax.), Trumpet 1 (Tpts. 1), Trumpet 2 (Tpts. 2), Horn (Hn.), Trombone (Tbn.), Baritone (Bar.), Tuba, Mallet Percussion (Mlt. Perc.), and Timpani (Timp.). The percussion section includes three parts: Perc. 1, Perc. 2, and Perc. 3. The score features various dynamic markings such as *mp* (mezzo-piano), *fff* (fortissimo), *f* (forte), *sf* (sforzando), and *p* (piano). There are also performance instructions like 'opt. 8va' for the Clarinet 1 and 'no ring' for Perc. 3. The music is written in a key signature of one sharp (F#) and a 4/4 time signature. A large, diagonal red watermark reading 'Preview Requires Purchase' is overlaid across the entire page.