

- I Conductor
- 8 C Flute
- 2 Oboe
- 4 Ist B Clarinet
- 4 2nd B^b Clarinet
- 2 B Bass Clarinet
- 2 Bassoon
- 4 E Alto Saxophone
- 2 B^J Tenor Saxophone
- 2 E Baritone Saxophone

- Ist B♭ Trumpet
- 4 2nd B¹ Trumpet
- 4 Horn in F

4

- 4 Trombone
- 2 Baritone
- 2 Baritone Treble Cle
- 4 Tuba
- 2 Mallet Percussion (Bells, Chimes)

Timpani

3

Percussion I (Suspended Cymbal, Conga Drums, Snare Drum) Percussion II (Bass Drum) Percussion III (Crash Cymbals, Wood Block, Suspended Cymbal)

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.



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)

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 **Co**nductor

"*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.

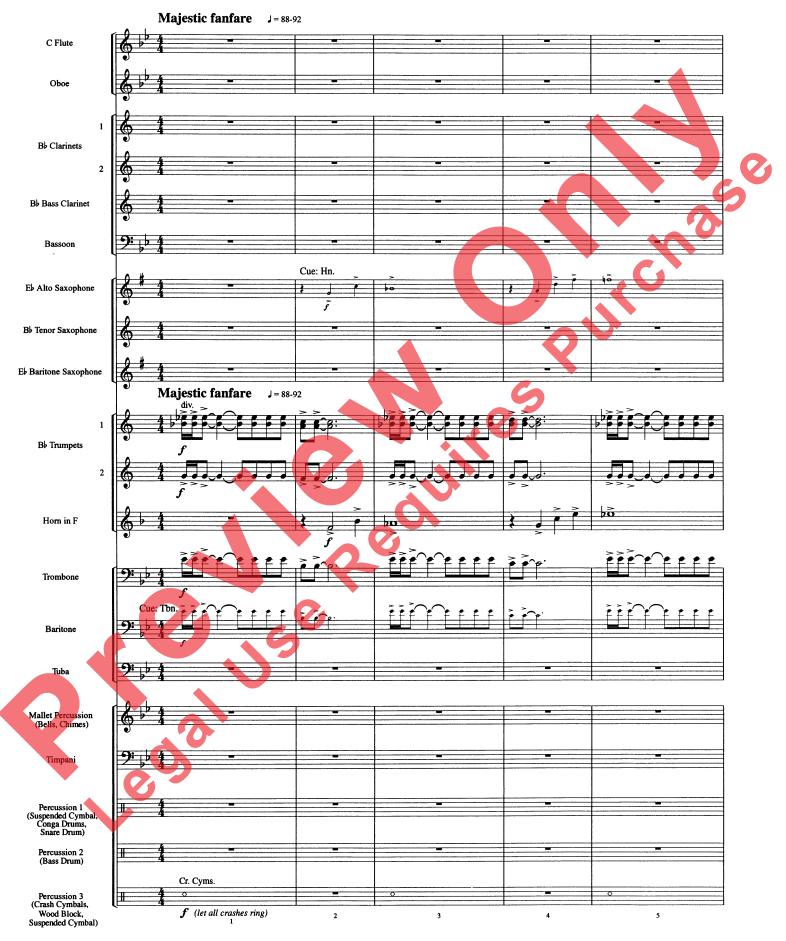
I hope that you, your ensemble, and your audience find "*Herndon Exaltations"* to be a rewarding musical experience. Best of luck in your musical endeavors and best wishes for a great performance!

CONDUCTOR

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)

By ROBERT W. SMITH (ASCAP)



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Conductor - 7

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Perc. 2

Perc. 3

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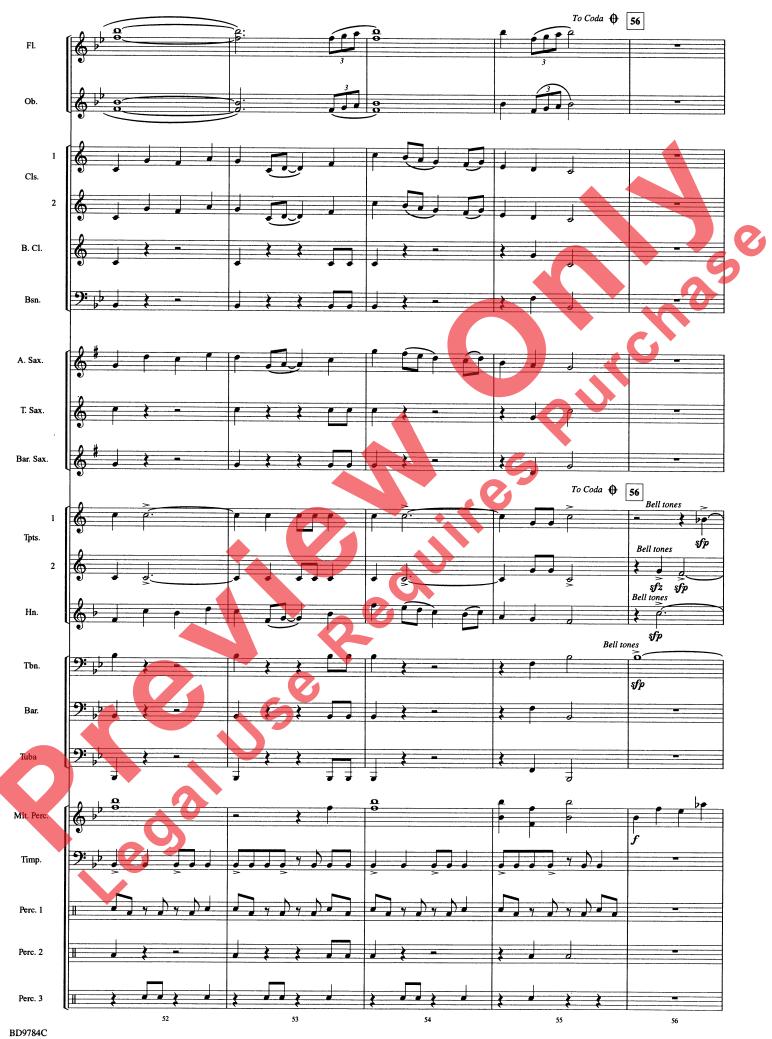
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Conductor - 11









Conductor - 15







Conductor - 18













Conductor - 24





Conductor - 26

