

Commissioned by Dr. John Culvahouse and the
University of Georgia for the 1997 Mid-Fest Honor Band

ON THE RISING WINDS

ROBERT W. SMITH (ASCAP)

INSTRUMENTATION

1	Conductor	3	1st B \flat Trumpet	4	Percussion I (Suspended Cymbal, Triangle, Snare Drum, Bass Drum, Conga Drums)
6	C Flute	3	2nd B \flat Trumpet	2	Percussion II (Wind Chimes, Suspended Cymbal, Crash Cymbals, Shaker)
2	Oboe	4	F Horn		
3	1st B \flat Clarinet	4	Trombone		
3	2nd B \flat Clarinet	2	Baritone		
2	B \flat Bass Clarinet	2	Baritone T.C.		
2	Bassoon	4	Tuba		
4	E \flat Alto Saxophone	2	Mallet Percussion (Bells, Marimba w/2 players)		
2	B \flat Tenor Saxophone	2	Timpani		
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

ON THE RISING WINDS was inspired by an experience during a flight over the beautiful state of Georgia. Flying on a smaller plane on the clearest of Sunday mornings, the ascent was very gradual, slowly revealing the natural beauty of the state. Beginning with the softest of winds, the mysterious introduction gives way to the most exuberant of flights, culminating in an exciting final statement. The title also suggests and celebrates the ever increasing skills of wind band musicians at this level.

The piece was commissioned by Dr. John Culvahouse and the University of Georgia Band for the 1997 Mid-Fest Honor Band. This wonderful event for middle school musicians is held in December of each year and includes more than 600 young musicians from throughout the southeastern United States. The work was premiered on the campus of the University of Georgia in December 1997. The title was selected from approximately 50 suggestions by members of the Honor Band. In addition to Dr. Culvahouse, the composer wishes to thank Dr. Dwight Satterwhite, Director of Bands, for the wonderful contributions to the wind band movement through the UGA music program and the ongoing commissioning project. Special thanks are extended to Ms. Shelly Marie Boardman, a doctoral student and band assistant at UGA, for her role in bringing this work to fruition.

NOTE TO CONDUCTOR

The opening wind effect should begin on one side of the band, gradually sweeping across the band. Please note that the wind effect should be very light as if it were the softest of breezes on a beautiful autumn day.

The opening melodic statement in the tuba/euphonium and the low reeds should be gentle as well. The counter-melodic parallel fifths beginning at measure 10 should be equally weighted with the melody. The singing effect at measure 18 should be as "open" as possible, avoiding any semblance of a nasal sound. The portamento effect from the D to the G should be exaggerated.

Measure 26 should be an abrupt change of mood to a feeling of carefree exuberance. Care should be given to the balance of each rhythmic figure to create the greatest possible feeling of motion. The melodic line at measure 29 will give the conductor ample opportunity to teach the concepts of phrasing and the dynamic shape which defines that phrase. The timpani responses beginning in measure 46 should be very strong, serving as an appropriate answer to the three-note motif stated in the winds.

The restatement of the opening theme at measure 76 should be as energetic as possible. The congas provide the motivation for this new treatment and should be as aggressive as possible in measures 74-75 before settling into the groove at bar 76.

The final section of the piece should be played with unyielding intensity. Careful attention should be given to the crescendo in bars 124-125. The last two quarter notes should be allowed to resonate throughout the performance hall. The natural tendency to cut these notes short should be addressed.

I hope that you and your ensemble find **ON THE RISING WINDS** to be a musically rewarding experience. Best wishes for success in all of your musical endeavors.

Robert W. Smith

ON THE RISING WINDS

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CONDUCTOR

*see "Notes to Conductor"

Mysterious $\text{♩} = 88$

C Flute
Shh

Oboe
Shh

1
2
Bb Clarinets
Shh

Bb Bass Clarinet
Shh
mp

Bassoon
Shh
mp

E♭ Alto Saxophone
Shh

Bb Tenor Saxophone
Shh

E♭ Baritone Saxophone
Shh

1
2
Bb Trumpets
Shh

Horn in F
Shh

Trombone
Shh

Baritone
Shh
mp

Tuba
Shh
mp

Mallet Percussion
(Bells, Marimba
w/2 players)
Shh

Timpani
Shh

Percussion I
(Suspended Cymbal,
Triangle, Snare Drum,
Bass Drum, Conga Drums)
Shh

Percussion II
(Wind Chimes, Shaker,
Suspended Cymbal,
Crash Cymbals)
Shh
Susp. Cym.
p
Wind Chimes
mf

1 2 3 4

Conductor - 2

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. I

Perc. II

(opt. divisi)

p *mf* *p*

10

Fl. *div.*
mf

Ob.

1
Cls.

2

B. Cl.

Bsn.

A. Sax. *Cue: Hn. in F*
mp

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn. *mp*

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I *mf* *p* *mf* *p* *mf*

Perc. II

This page of a musical score, page 18, is for a conductor. It features multiple staves for various instruments and vocal parts. 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, Milt. Perc. (Milt. Perc.), Timp. (Timp.), Perc. I, and Perc. II. The score includes dynamic markings such as *mf* (mezzo-forte) and *mp* (mezzo-piano). There are also vocal parts with the instruction "Sing (Ah)". A large red watermark "Preview Only - Legal Use Requires Purchase" is overlaid diagonally across the page.

26 $\text{♩} = 160$ 30

Fl. *f* *mp sim.*

Ob. *f* *mp sim.*

1 Cls. *f* *mp sim.*

2 Cls. *f* *mp sim.*

B. Cl. *ff*

Bsn. *ff*

A. Sax. *ff* *mf*

T. Sax. *ff* *mf*

Bar. Sax. *ff*

1 Tpts. *ff*

2 Tpts. *ff*

Hn. *ff* *mf*

Tbn. *ff*

Bar. *ff*

Tuba *ff*

Mlt. Perc. *ff* Marimba (opt. 2 players) *mp sim.*

Timp. *ff*

Perc. I *ff* Triangle

Perc. II *ff*

Conductor - 7

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. I

Perc. II

Susp. Cym.

p *f*

31

32

33

34

35

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. I

Perc. II

p *f*

36 37 38 39 40

This musical score is for a conductor, covering measures 41 to 45. The instruments and their parts are as follows:

- Fl. (Flute):** Plays a melodic line with eighth-note patterns.
- Ob. (Oboe):** Provides harmonic support with sustained chords.
- Cls. (Clarinets):** Two parts, 1 and 2, playing a steady eighth-note accompaniment.
- B. Cl. (Bass Clarinet):** Remains silent.
- Bsn. (Bassoon):** Remains silent.
- A. Sax. (Alto Saxophone):** Plays a melodic line with a long note in measure 42.
- T. Sax. (Tenor Saxophone):** Plays a melodic line with a long note in measure 42.
- Bar. Sax. (Baritone Saxophone):** Remains silent.
- Tpts. (Trumpets):** Two parts, 1 and 2, playing a rhythmic pattern starting in measure 44. Dynamic marking: *mp*.
- Hn. (Horn):** Plays a melodic line with a long note in measure 42.
- Tbn. (Trumpet):** Plays a rhythmic pattern starting in measure 44. Dynamic marking: *mp*.
- Bar. (Baritone):** Plays a rhythmic pattern starting in measure 44. Dynamic marking: *mp*.
- Tuba:** Remains silent.
- Mlt. Perc. (Mallet Percussion):** Plays a rhythmic pattern.
- Timp. (Timpani):** Remains silent.
- Perc. I (Percussion I):** Plays a rhythmic pattern. Dynamic marking: *p*.
- Perc. II (Percussion II):** Plays a rhythmic pattern. Dynamic marking: *p*.

Measure numbers 41, 42, 43, 44, and 45 are indicated at the bottom of the score.

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46

Fl. *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*

Timp. *f*

Perc. I *f*
B.D. *f*

Perc. II *p*
Cr. Cyms. *p*

46

47

48

49

50

51

This musical score is for a conductor, covering measures 52 through 57. The score is written for a large ensemble of instruments. The instruments listed on the left are: Fl. (Flute), Ob. (Oboe), Cls. 1 and 2 (Clarinets), B. Cl. (Bass Clarinet), Bsn. (Bassoon), A. Sax. (Alto Saxophone), T. Sax. (Tenor Saxophone), Bar. Sax. (Baritone Saxophone), Tpts. 1 and 2 (Trumpets), Hn. (Horn), Tbn. (Trombone), Bar. (Baritone), Tuba, Mlt. Perc. (Multiple Percussion), Timp. (Timpani), Perc. I (Percussion I), and Perc. II (Percussion II). The score includes various musical notations such as notes, rests, dynamics (f, mf), and articulation marks. A large red watermark reading 'Preview Only' is overlaid diagonally across the score.

58

Fl. *mp*

Ob. *mp*

1 *mp*

2 *mp*

Cl. *mp*

B. Cl. *mp*

Bsn. *mp*

A. Sax.

T. Sax.

Bar. Sax. *mp*

1 *mf*

2 *mf*

Tpts. *mf*

Hn. *mf*

Tbn. *mf*

Bar. *mf*

Tuba *mp*

Mlt. Perc. *mp*

Timp. *mp sim.*

Perc. I *mf*

Perc. II *p* *f*

58

59

60

61

62

This page contains a musical score for a conductor, covering measures 63 to 67. The score is arranged in a standard orchestral format with multiple staves for different instruments. The instruments listed on the left are: Fl. (Flute), Ob. (Oboe), Cls. 1 and 2 (Clarinets), B. Cl. (Bass Clarinet), Bsn. (Bassoon), A. Sax. (Alto Saxophone), T. Sax. (Tenor Saxophone), Bar. Sax. (Baritone Saxophone), Tpts. 1 and 2 (Trumpets), Hn. (Horn), Tbn. (Tuba), Bar. (Baritone), Tuba, Mlt. Perc. (Multiple Percussion), Timp. (Timpani), Perc. I (Percussion I), and Perc. II (Percussion II). The score includes various musical notations such as notes, rests, and dynamic markings like *p* and *f*. A large red watermark reading "Preview Only" is overlaid diagonally across the page.

Fl. *ff*

Ob. *ff*

1 Cls. *ff*

2 Cls. *ff*

B. Cl. *ff*

Bsn. *ff*

A. Sax. *ff*

T. Sax. *ff*

Bar. Sax. *ff*

1 Tpts. *ff*

2 Tpts. *ff*

Hn. *ff*

Tbn. *mf* *ff*

Bar. *ff*

Tuba *ff*

Mlt. Perc. *ff*

Timp. *f* *ff*

Perc. I *ff*

Perc. II *p* *f* *f*

68 69 70 71 72 73

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. I

Perc. II

84

Fl. *mf*

Ob. *mf*

1 *mf*

Cl. 2 *mf*

B. Cl.

Bsn.

A. Sax. Cue: Hn. in F *mp*

T. Sax. Cue: Cl. 2 *mp*

Bar. Sax. Cue: Bsn. *mp*

1

Tpts.

2

Hn. *mp*

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Fl. 92 *f*

Ob. *f*

1 Cls. *f*

2 Cls. *f*

B. Cl. *ff*

Bsn. *ff*

A. Sax. *ff*

T. Sax. *ff*

Bar. Sax. *ff*

1 Tpts. *ff*

2 Tpts. *ff*

Hn. *ff*

Tbn. *ff*

Bar. *ff*

Tuba *ff*

Mlt. Perc. *f*

Timp. *f*

Perc. I *f*

Perc. II *f*

Wind Chimes

This page contains a musical score for a conductor, spanning measures 98 to 102. The score is arranged in a standard orchestral format with multiple staves for different instruments. The instruments listed on the left are: Fl. (Flute), Ob. (Oboe), Cls. 1 and 2 (Clarinets), B. Cl. (Bass Clarinet), Bsn. (Bassoon), A. Sax. (Alto Saxophone), T. Sax. (Tenor Saxophone), Bar. Sax. (Baritone Saxophone), Tpts. 1 and 2 (Trumpets), Hn. (Horn), Tbn. (Trombone), Bar. (Baritone), Tuba, Mlt. Perc. (Multiple Percussion), Timp. (Timpani), Perc. I (Percussion I), and Perc. II (Percussion II). The score includes various musical notations such as notes, rests, dynamics (p for piano, f for forte), and articulation marks. A large red watermark reading 'Preview Only Requires Purchase' is overlaid diagonally across the entire page.

This page of a musical score, labeled 'Conductor - 21', covers measures 103 through 107. 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.), Trumpets 1 (Tpts. 1), Trumpets 2 (Tpts. 2), Horn (Hn.), Trombone (Tbn.), Baritone (Bar.), Tuba, Mallet Percussion (Mlt. Perc.), Timpani (Timp.), Percussion I (Perc. I), and Percussion II (Perc. II). The score includes various musical notations such as notes, rests, and dynamic markings like *f* (forte) and *p* (piano). A large, diagonal red watermark reading 'Preview Only' is overlaid across the entire page, with the text 'Legal Use Requires Purchase' written below it.

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. I

Perc. II

p *f* *mp* *f* *p*

118

Fl. *f*

Ob. *f*

1 *f*

2 *f*

Cls. *f*

B. Cl. Bell Tones *mf*

Bsn. Bell Tones *mf*

A. Sax. Bell Tones *mf*

T. Sax. Bell Tones *mf*

Bar. Sax. Bell Tones *mf*

1 *mf*

2 *mf*

Tpts. Bell Tones *mf*

Hn. Bell Tones *mf*

Tbn. Bell Tones *mf*

Bar. Bell Tones *mf*

Tuba Bell Tones *mf*

Mlt. Perc. *f*

Timp. *f* *sfp*

Perc. I.

Perc. II

118 119 120 121 122 123 124 125

126

Fl. *f*

Ob. *f*

1 *f*

Cls. 2 *f*

B. Cl. *f*

Bsn. *f*

A. Sax. *f*

T. Sax. *f*

Bar. Sax. *f*

1 *f*

Tpts. 2 *f*

Hn. *f*

Tbn. *f*

Bar. *f*

Tuba *f*

Mlt. Perc. *f*

Timp. *f*

Perc. I *f mp*

Perc. II *f*

p

130

(diatonic trills)
tr

Fl. *ff* *ff* *fff*

Ob. *ff* *ff* *fff*

1 *ff* *ff* *fff*

2 *ff* *ff* *fff*

B. Cl. *ff* *mf* *ff* *fff*

Bsn. *ff* *mf* *ff* *fff*

A. Sax. *ff* *f* *ff* *fff*

T. Sax. *ff* *mf* *ff* *fff*

Bar. Sax. *ff* *mf* *ff* *fff*

1 *ff* *ff* *fff*

2 *ff* *ff* *fff*

Hn. *ff* *f* *ff* *fff*

Tbn. *ff* *ff* *fff*

Bar. *ff* *mf* *ff* *fff*

Tuba *ff* *ff* *fff*

Mlt. Perc. *ff* *f* *ff* *fff*

Timp. *ff* *ff* *fff*

Perc. I *ff* *ff* *fff*

Perc. II *ff* *ff* *fff* ch

ff 130 131 *p* 132 133 *ff* 134 135