

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.

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)

## 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

ROBERT W. SMITH (ASCAP)

## CONDUCTOR

\*see "Notes to Conductor"

Mysterious  $\text{♩} = 88$

The musical score is arranged in a standard concert band format. It includes parts for C Flute, Oboe, B♭ Clarinets (1 and 2), B♭ Bass Clarinet, Bassoon, E♭ Alto Saxophone, B♭ Tenor Saxophone, E♭ Baritone Saxophone, B♭ Trumpets (1 and 2), Horn in F, Trombone, Baritone, Tuba, Mallet Percussion (Bells, Marimba w/2 players), Timpani, Percussion I (Suspended Cymbal, Triangle, Snare Drum, Bass Drum, Conga Drums), and Percussion II (Wind Chimes, Shaker, Suspended Cymbal, Crash Cymbals). The score is in 4/4 time with a key signature of one flat (B♭). The tempo is marked 'Mysterious' with a quarter note equal to 88 beats per minute. The dynamic markings include *Shh* (silence), *mp* (mezzo-piano), *p* (piano), and *mf* (mezzo-forte). A large red watermark 'Preview Only' is overlaid diagonally across the score.

Shh 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 is for the conductor, page 18. It features a variety of 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.), Trumpets 1 (Tpts. 1), Trumpets 2 (Tpts. 2), Horn (Hn.), Trombone (Tbn.), Baritone (Bar.), Tuba, Milt. Perc. (Milt. Perc.), Timp. (Timp.), Perc. I, and Perc. II. The vocal parts are labeled 'Sing (Ah)'. The score includes dynamic markings such as *mf* (mezzo-forte) and *mp* (mezzo-piano). A large red watermark 'Preview Only - Legal Use Requires Purchase' is overlaid diagonally across the page. The page number '18' is in a box at the top. The conductor's part is labeled 'Conductor - 4' at the top.

Fl. *rall.*

Ob. *rall.*

1 Cls. *rall.*

2 Cls. *rall.*

B. Cl. *rall.*

Bsn. *rall.*

A. Sax. *rall.*

T. Sax. *rall.*

Bar. Sax. *rall.*

1 Tpts. *rall.*

2 Tpts. *rall.*

Hn. *rall.*

Tbn. *rall.*

Bar. *rall.*

Tuba *rall.*

Mlt. Perc. *rall.*

Timp. *rall.* *p*

Perc. I *rall.* *p*

Perc. II *rall.* *p*

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 Triangle *ff*

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

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

*mp*

*mp*

*mp*

*mp*

*p*

*f*

*p*

Snare

*p*

*p*

41 42 43 44 45

Preview Only  
Legal Use Requires Purchase

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

Fl. *f*

Ob. *f*

1 Cls. *f*

2 Cls. *f*

B. Cl.

Bsn.

A. Sax. *mf*

T. Sax. *mf*

Bar. Sax.

1 Tpts.

2 Tpts.

Hn. *mf*

Tbn.

Bar.

Tuba

Mlt. Perc. *f*

Timp. *f*

Perc. I Triangle *f*

Perc. II *f*

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

Conductor - 13

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

63 64 65 66 67

*p* *f*

This is a conductor's score for measures 63 through 67. The score is written for a full orchestra and includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cls.) 1 and 2, Bass Clarinet (B. Cl.), Bassoon (Bsn.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Baritone Saxophone (Bar. Sax.), Trumpet (Tpts.) 1 and 2, Horn (Hn.), Trombone (Tbn.), Baritone (Bar.), Tuba, Mallet Percussion (Mlt. Perc.), Timpani (Timp.), Percussion I (Perc. I), and Percussion II (Perc. II). The music is in 4/4 time and features a variety of rhythmic patterns and dynamics. A large red watermark reading 'Preview Only' is overlaid diagonally across the score. The page number 'BD9850C' is located in the bottom left corner.

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*

Mit. Perc. *ff*

Timp. *f* *ff*

Perc. I *ff*

Perc. II *f*

68 69 70 71 72 73



76 Mysterious

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

Shh

Solo

*mf* *expressive*

Cue: Oboe Solo

*mf* *expressive*

Shh

*mp*

Shh

*mp*

Shh

Shh

Shh

Shh

Shh

Shh

Shh

Shh

Solo

Congas

*mf* Shaker

*mf*

74 75 76 77 78

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*

Cls. *mf*

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

92

Fl. *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

88 89 90 91 92



Fl. *mp sim.*

Ob. *mp sim.*

1 Cls. *mp sim.*

2 Cls. *mp sim.*

B. Cl. *mf*

Bsn. *mf*

A. Sax. *mf*

T. Sax. *mf*

Bar. Sax. *mf*

1 Tpts. *mf*

2 Tpts. *mf*

Hn. *mf*

Tbn. *mf*

Bar. *mf*

Tuba *mf*

Mlt. Perc. *mp sim.*

Timp. *mf*

Perc. I Triangle

Perc. II

This is a conductor's score for measures 98 through 102. The score is written for a large ensemble of 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, Milt. Perc. (Milt. Perc.), Timp. (Timp.), Perc. I (Perc. I), and Perc. II (Perc. II). The music is in 4/4 time and features a variety of rhythmic patterns and dynamics. A large red watermark reading "Preview Only Requires Purchase" is overlaid diagonally across the score. At the bottom of the page, the measure numbers 98, 99, 100, 101, and 102 are indicated, along with dynamic markings *p* and *f*.

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.), Trumpet 1 (Tpts. 1), Trumpet 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

*ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f*

Legal Use Requires Purchase



This page contains the conductor's score for measures 113 through 117. The score is written for a full orchestra and includes the following parts:

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

The score features dynamic markings such as *p* (piano), *f* (forte), and *mp* (mezzo-piano). A large red watermark reading "Preview Only" is overlaid diagonally across the page.

118 *tr*

Fl. *f*

Ob. *f*

1 *f*

2 *f*

Cls. *tr*

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

Hn. Bell Tones *mf*

Tbn. Bell Tones *mf*

Bar. Bell Tones *mf*

Tuba Bell Tones *mf*

Mlt. Perc. *f*

Timp. *f* *sfz*

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 Cls. *ff* *ff* *fff*

2 Cls. *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 Tpts. *ff* *ff* *fff*

2 Tpts. *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