

RWS CONCERT BAND SERIES

FULL CONDUCTOR SCORE

Catalog No: RWS-2219-01

Soaring Over High And Low Country

(Camden Celebration)

Robert W. Smith

RWS
CONCERT BAND SERIES

RWS MUSIC
COMPANY
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Soaring Over High And Low Country

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INSTRUMENTATION

Conductor Score	1	F Horn 1	2
Flute 1	5	F Horn 2	2
Flute 2	5	Trombone 1	2
Oboe	2	Trombone 2	2
B $\flat$ Clarinet 1	4	Trombone 3	2
B $\flat$ Clarinet 2	4	Euphonium B.C.	2
B $\flat$ Clarinet 3	4	Euphonium T.C.	2
B $\flat$ Bass Clarinet	2	Tuba	4
Bassoon	2	Mallet Percussion 1: Bells	1
E $\flat$ Alto Saxophone 1	3	Mallet Percussion 2: Chimes	1
E $\flat$ Alto Saxophone 2	3	Timpani	1
B $\flat$ Tenor Saxophone	2	Percussion 1: Snare Drum, Bass Drum, Triangle, Tambourine ..	4
E $\flat$ Baritone Saxophone	1	Percussion 2: Suspended Cymbal, Crash Cymbals	2
B $\flat$ Trumpet 1	3		
B $\flat$ Trumpet 2	3		
B $\flat$ Trumpet 3	3		

PROGRAM NOTE

The Carolinas comprise one of America's most historic regions. From the mountains in the west (high country) to the Atlantic coast in the east (low country), this mid-Atlantic region epitomizes geographic and cultural beauty that is uniquely American and decidedly Carolinian. Written for the Camden Community Concert Band (SC) in honor of their 40th anniversary, *Soaring Over High And Low Country* takes us on a musical journey from the mountains to the coast. The opening motif C-C-C-B is developed throughout and pays homage to the Camden Community Concert Band's founder W. Patrick Wylie (1941-2017).

NOTES TO CONDUCTOR

The opening chimes should be interpreted based upon the performance venue and programming context. A slower and more "tolling" interpretation presents a somber mood which is quickly lifted with the opening flourish. A more celebratory tone is achieved with a slightly faster tempo leading to the opening flourish. This also impacts the interpretation and timing of the timpani sforzando and the amount of weight given to the percussion roll and crescendo. Please interpret as your artistic vision dictates.

The flourish beginning in measure 4 should be carefully balanced in the woodwinds. No single line should dominate. The triplets versus the sixteenths should provide a flurry of sound and energy. The timpani solo should be very forthright as it introduces the first statement of the melodic motif used throughout.

The melody in the horns, euphonium and 3rd trumpet beginning in measure 8 should be interpreted with a sense of forward momentum. Keep the shape of the line moving forward. The upper trumpets respond with a counterstatement that should be interpreted lightly, yet with the same sense of forward momentum.

In contrast, the statement beginning at measure 17 should be playful. Careful attention to the lightness of the staccato articulation in the lower woodwinds and tuba is crucial. Please ensure the bassoon, bass clarinet and baritone sax support, yet not overshadow the flowing line above in the flutes and oboe.

The energy should continue to grow leading to the sforzando in measure 56. Note the subito change of tempo leading to the lyrical statement beginning in measure 56. This section should be freely interpreted and played as expressively as possible. Direct the musician's attention to the recurring C-C-C-B motif that was initially stated in the chimes at the beginning of the piece. Ask them to ensure the presence of that motif whenever it occurs. The call and response of the motif should be highlighted with careful dynamic shaping.

The joy of our soaring adventure returns at measure 81. Light, happy and uplifting are all keywords to musical success in this setting. The return of the opening flourish should be even more energetic than previously stated leading to a very powerful and undeniable conclusion to our musical journey.

I would like to personally thank William J. Brazier Jr. and the Camden Community Concert Band for their shared passion in bringing this work to fruition in honor of their founder W. Patrick Wylie. It was an honor to compose this piece for a very dedicated group of musicians who have shared their talents and artistic vision with their community over many years.

Best wishes to all for a wonderful performance!



SOARING OVER HIGH AND LOW COUNTRY

Robert W. Smith (ASCAP)

4 Joyous ♩ = 152

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Fl. 1

Fl. 2

Ob.

Clar. 1

Clar. 2

Clar. 3

B. Cl.

Bsn.

A. Sax 1

A. Sax 2

T. Sax

B. Sax

Trpt. 1

Trpt. 2

Trpt. 3

F Hn. 1

F Hn. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph. B.C.

Tuba

Mlt. 1

Mlt. 2

Timp.

Perc. 1

Perc. 2

Triangle

mf

mp

(4)

(8)

10

11

12

For reference only. Not valid for performance.

[illegible]

25

Fl. 1 *f* *mf*

Fl. 2 *f* *mf*

Ob. *f* *mf*

Clar. 1 *f* *mf*

Clar. 2 *f* *mf*

Clar. 3 *f* *mf*

B. Cl. *f* *mf*

Bsn. *f* *mf*

A. Sax 1 *f* *mf*

A. Sax 2 *f* *mf*

T. Sax *f* *mf*

B. Sax *f* *mf*

25

Trpt. 1 *f* *mf* Open

Trpt. 2 *f* *mf* Open

Trpt. 3 *f* *mf*

F Hn. 1 *f* *mf*

F Hn. 2 *f* *mf*

Tbn. 1 *f* *mf*

Tbn. 2 *f* *mf*

Tbn. 3 *f* *mf*

Euph. B.C. *f* *mf*

Tuba *f* *mf*

Mlt. 1 *mf*

Mlt. 2 *mf*

Timp. *f* *mf*

Perc. 1 *f* *mf*

Perc. 2 *f* *mf*

This image shows a page from a musical score, likely for a symphony or concert band. The score is written for a large ensemble, including the following instruments:

- Fl. 1, Fl. 2
- Ob.
- Clar. 1, Clar. 2, Clar. 3
- B. Cl.
- Bsn.
- A. Sax 1, A. Sax 2
- T. Sax
- B. Sax
- Trpt. 1, Trpt. 2, Trpt. 3
- F. Hn. 1, F. Hn. 2
- Tbn. 1, Tbn. 2, Tbn. 3
- Euph. B.C.
- Tuba
- Mlt. 1, Mlt. 2
- Timp.
- Perc. 1, Perc. 2

The score is written in a single system, with each instrument having its own staff. The notation includes various musical symbols, such as notes, rests, and dynamic markings (e.g., *f*, *mf*, *pp*). A large, diagonal watermark reading "Not valid for performance" is overlaid across the entire page. The page number "36" is visible in the top right corner.

47

Fl. 1

Fl. 2

Ob.

Clar. 1

Clar. 2

Clar. 3

B. Cl.

Bsn.

A. Sax 1

A. Sax 2

T. Sax

B. Sax

47

Trpt. 1

Trpt. 2

Trpt. 3

F Hn. 1

F Hn. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph. B.C.

Tuba

Mlt. 1

Mlt. 2

Timp.

Perc. 1

Perc. 2

43 44 45 46 47 48

mf *f* *mf* *f* *pp* *f*

div. a2

Not valid for performance

51

Fl. 1

Fl. 2

Ob.

Clar. 1

Clar. 2

Clar. 3

B. Cl.

Bsn.

A. Sax 1

A. Sax 2

T. Sax

B. Sax

51

Trpt. 1

Trpt. 2

Trpt. 3

F Hn. 1

F Hn. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph. B.C.

Tuba

Mlt. 1

Mlt. 2

Timp.

Perc. 1

Perc. 2

Slowly ♩ = 72

59 Gentle and Expressive

Fl. 1 *ff* *mf* cue: Oboe

Fl. 2 *ff* *mf* cue: Oboe

Ob. *ff* *mf* Solo

Clar. 1 *ff* *p* *mf*

Clar. 2 *ff* *p* *mf*

Clar. 3 *ff* *p* *mf*

B. Cl. *ff* *sfz* *p* *mf*

Bsn. *ff* *sfz* *p* *mf*

A. Sax 1 *ff*

A. Sax 2 *ff*

T. Sax *ff*

B. Sax *ff* *mf* cue: Bassoon

Slowly ♩ = 72

59 Gentle and Expressive

Trpt. 1 *ff* *div.*

Trpt. 2 *ff*

Trpt. 3 *ff*

F Hn. 1 *ff*

F Hn. 2 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

Tbn. 3 *ff* *sfz*

Euph. B.C. *ff* *sfz*

Tuba *ff* *sfz*

Mlt. 1 *ff*

Mlt. 2 *ff* *sfz*

Timp. *ff* *sfz* *p* *(G to F)*

Perc. 1 *ff* *sfz*

Perc. 2 *ff* *sfz*

Choke

Fl. 1

Fl. 2

Ob.

Clar. 1

Clar. 2

Clar. 3

B. Cl.

Bsn.

A. Sax 1

A. Sax 2

T. Sax

B. Sax

Trpt. 1

Trpt. 2

Trpt. 3

F Hn. 1

F Hn. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph. B.C.

Tuba

Mlt. 1

Mlt. 2

Timp.

Perc. 1

Perc. 2

61 62 63 64 65 66

67

Fl. 1 *mf*

Fl. 2 *mf*

Ob. *mf*

Clar. 1 *mf*

Clar. 2 *mf*

Clar. 3 *mf*

B. Cl. *mf*

Bsn. *mf*

A. Sax 1 *mf*

A. Sax 2 *mf*

T. Sax *mf*

B. Sax *mf*

67

Trpt. 1 *mf*

Trpt. 2 *mf*

Trpt. 3 *mf*

F Hn. 1 *mf*

F Hn. 2 *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

Tbn. 3 *mf*

Euph. B.C. *mf*

Tuba *mf*

Mlt. 1

Mlt. 2

Timp.

Perc. 1

Perc. 2 *mf*

67 68 69 70 71 72

75

Fl. 1

Fl. 2

Ob.

Clar. 1

Clar. 2

Clar. 3

B. Cl.

Bsn.

A. Sax 1

A. Sax 2

T. Sax

B. Sax

75

Trpt. 1

Trpt. 2

Trpt. 3

F. Hn. 1

F. Hn. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph. B.C.

Tuba

Mlt. 1

Mlt. 2

Timp.

Perc. 1

Perc. 2

76

77

78

rit. **81** Joyous ♩ = 152

Fl. 1 *mf*

Fl. 2 *mf*

Ob. *mf*

Clar. 1 *p* *mf*

Clar. 2 *p* *mf*

Clar. 3 *p* *mf*

B. Cl. *p* *mf*

Bsn. *p* *mf*

A. Sax 1 *p* *mf*

A. Sax 2 *p* *mf*

T. Sax *p* *mf*

B. Sax *p* *mf*

rit. **81** Joyous ♩ = 152

Trpt. 1 *p* *mf*

Trpt. 2 *p* *mf*

Trpt. 3 *mf*

F Hn. 1 *mf*

F Hn. 2 *mf*

Tbn. 1 *p* *mf*

Tbn. 2 *p* *mf*

Tbn. 3 *p* *mf*

Euph. B.C. *mf*

Tuba *p* *mf*

Mlt. 1 *mp*

Mlt. 2 *mp*

Timp. *mp*

Perc. 1 *mf* Tambourine

Perc. 2 *pp* *mf*

79 80 81 82 83 84

85

Fl. 1

Fl. 2

Ob.

Clar. 1

Clar. 2

Clar. 3

B. Cl.

Bsn.

A. Sax 1

A. Sax 2

T. Sax

B. Sax

85

Trpt. 1

Trpt. 2

Trpt. 3

F Hn. 1

F Hn. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph. B.C.

Tuba

Mlt. 1

Mlt. 2

Timp.

Perc. 1

Perc. 2

85 86 87 88 89 90

94

Fl. 1

Fl. 2

Ob.

Clar. 1

Clar. 2

Clar. 3

B. Cl.

Bsn.

A. Sax 1

A. Sax 2

T. Sax

B. Sax

Trpt. 1

Trpt. 2

Trpt. 3

F Hn. 1

F Hn. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph. B.C.

Tuba

Mlt. 1

Mlt. 2

Timp.

Perc. 1

Perc. 2

94

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1391

Fl. 1

Fl. 2

Ob.

Clar. 1

Clar. 2

Clar. 3

B. Cl.

Bsn.

A. Sax 1

A. Sax 2

T. Sax

B. Sax

Trpt. 1

Trpt. 2

Trpt. 3

F Hn. 1

F Hn. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph. B.C.

Tuba

Mlt. 1

Mlt. 2

Timp.

Perc. 1

Perc. 2

97 98 99 100 101 102

f

104

Fl. 1 *f* *mf*

Fl. 2 *f* *mf*

Ob. *f* *mf*

Clar. 1 *f* *mf*

Clar. 2 *f* *mf*

Clar. 3 *f* *mf*

B. Cl. *f*

Bsn. *f*

A. Sax 1 *f* *mf*

A. Sax 2 *f* *mf*

T. Sax *f* *mf*

B. Sax

104

Trpt. 1 *f*

Trpt. 2 *f*

Trpt. 3 *mf*

F Hn. 1 *mf*

F Hn. 2 *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

Tbn. 3 *mf*

Euph. B.C. *mf*

Tuba *f*

Mlt. 1 *f* *mf*

Mlt. 2 *f* *mf*

Timp. *f*

Perc. 1 *pp* *f* *mf*

Perc. 2 *pp* *f*

(4)

103 104 105 106 107 108

110

Fl. 1

Fl. 2

Ob.

Clar. 1

Clar. 2

Clar. 3

B. Cl.

Bsn.

A. Sax 1

A. Sax 2

T. Sax

B. Sax

110

Trpt. 1

Trpt. 2

Trpt. 3

F Hn. 1

F Hn. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph. B.C.

Tuba

Mlt. 1

Mlt. 2

Timp.

Perc. 1

Perc. 2

(F to A)

div.

a2

pp

Fl. 1 *f* *sfzp* *rit.*

Fl. 2 *f* *sfzp*

Ob. *f* *sfzp*

Clar. 1 *f* *sfzp*

Clar. 2 *f* *sfzp*

Clar. 3 *f* *sfzp*

B. Cl. *ff* *sfzp*

Bsn. *ff* *sfzp*

A. Sax 1 *f* *sfzp*

A. Sax 2 *f* *sfzp*

T. Sax *f* *sfzp*

B. Sax *f* *sfzp*

Trpt. 1 *ff* *sfzp* *rit.*

Trpt. 2 *ff* *sfzp*

Trpt. 3 *ff* *sfzp*

F Hn. 1 *ff* *sfzp*

F Hn. 2 *ff* *sfzp*

Tbn. 1 *ff* *sfzp*

Tbn. 2 *ff* *sfzp*

Tbn. 3 *ff* *sfzp*

Euph. B.C. *ff* *sfzp*

Tuba *ff* *sfzp*

Mlt. 1 *ff* *sfzp*

Mlt. 2 *f* *sfzp*

Timp. *sfzp* *sfzp*

Perc. 1 *f* *ff* *p*

Perc. 2 *ff* *pp*

114 115 116 117 118 119

120 *a tempo*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. *ff*

Clar. 1 *ff*

Clar. 2 *ff*

Clar. 3 *ff*

B. Cl. *ff*

Bsn. *ff*

A. Sax 1 *f*

A. Sax 2 *f*

T. Sax *ff*

B. Sax *ff*

120 *a tempo*

Trpt. 1 *ff*

Trpt. 2 *ff*

Trpt. 3 *ff*

F. Hn. 1 *f*

F. Hn. 2 *f*

Tbn. 1 *ff*

Tbn. 2 *ff*

Tbn. 3 *ff*

Euph. B.C. *ff*

Tuba *ff*

Mlt. 1 *f*

Mlt. 2 *ff*

Timp. *ff*

Perc. 1 *ff*

Perc. 2 *ff*

120 *a tempo*

121 122 123 124 125 126

pp *f*

129

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ABOUT THE COMPOSER



Robert W. Smith (b. 1958) is one of the most popular and prolific composers in America today. He has over 600 publications in print with the majority composed and arranged through his long association with Warner Bros. Publications and the Belwin catalog.

Mr. Smith's credits include many compositions and productions in all areas of the music field. His original works for winds and percussion have been programmed by countless military, university, high school, and middle school bands throughout the United States, Canada, Europe, Australia, South America and Asia. His *Symphony #1 (The Divine Comedy)*, *Symphony #2 (The Odyssey)*, *Symphony #3 (Don Quixote)*, *Inchon* and *Africa: Ceremony, Song and Ritual* have received worldwide critical acclaim. His educational compositions such as *The Tempest*, *Encanto*, and *The Great Locomotive Chase* have become standards for developing bands throughout the world.

Mr. Smith's music has received extensive airplay on major network television as well as inclusion in multiple motion pictures. From professional ensembles such as the United States Navy Band, United States Air Force Band, Boston Pops and the Atlanta Symphony to school bands and orchestras throughout the world, his music speaks to audiences in any concert setting. As a conductor, clinician and keynote speaker, Mr. Smith has performed throughout North America, Asia, South America, Europe and Australia. His music has been recorded by various ensembles and is available on CD and download through iTunes, Amazon, and other recorded music outlets.

Mr. Smith is the President/CEO of RWS Music Company, exclusively distributed through C. L. Barnhouse. In addition, he is currently teaching in the Music Industry program at Troy University in Troy, Alabama. His teaching responsibilities are focused in music composition, production, publishing and business.

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