

Exultation

Richard Byrd

Exultation is an adaptation of an earlier work by the composer entitled *Euphoric Dance*, which was written for brass quintet (BQ10337). This energetic composition mirrors the joyous dance-like character of *Euphoric Dance* and includes an interpolated middle section that builds to a climactic and glorious original hymn-like chorale before closing with a spirited triumphant coda. The combination of mixed meter, modal writing, agile fingering, and various timbre changes generated through different trumpets and mule changes provides not only a challenge for the trumpet performers, but creates a work that is fun to perform and enjoyable to hear. *Exultation* is a composition that is perfect for both competition and engaging concert programs.

Although the chorale section indicates a change to flugelhorns, trumpets will work effectively if flugelhorns are not available. Trumpet players are encouraged to employ mutes (both straight and cup) that match timbres as close as possible. A strong principal player can showcase their dexterity by performing the closing of the piece on piccolo trumpet (optional), which will undoubtedly add excitement and a brilliant finishing sound to the jubilant finale of *Exultation*!

Dr. Richard Byrd recently joined the music faculty at Eastern Kentucky University as Associate Professor of Theory and Composition after having taught for fourteen years at the University of the Cumberlands. After receiving his Bachelor's degree in trumpet performance at DePauw University, Byrd earned his Master's and Ph.D. degrees in music theory from the University of Kentucky.

As a trumpet performer, Byrd's classical experiences include performing with the Indianapolis Symphony, West Virginia, and Lexington Philharmonic Orchestras. During his tenure with the Lexington Brass Band he was a featured soloist during the band's England tour in 2000. Byrd has performed with several prominent jazz artists including Allen Vizzutti, Maynard Ferguson, Byron Stripling, Louie Bellson, Bob Mintzer, Victor Wooten, and the Manhattan Transfer, and in shows with Aretha Franklin, Robert Goulet, Rosemary Clooney, Lou Rawls, Carol Channing, and the Ringling Brothers Circus. His lead trumpet abilities with the DiMartino/Osland Jazz Orchestra are showcased on their CDs entitled *Quotient* and *Off the Charts*, and with The Kentucky Jazz Repertory Orchestra on their recent CD release entitled *Flying Home*. Byrd has also recorded his own solo CD entitled *Portrait of a Trumpet*.

Byrd has been an artist-in-residence with the Kentucky Governor's School for the Arts since 1989, served as Chair for the Instrumental Music discipline, and Dean of Faculty. Byrd has written several articles for publication in the International Trumpet Guild Journal, the Kentucky Music Teacher Journal, and Bluegrass Music News. He can be contacted at rich.byrd@eku.edu.

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COST: \$20.00
DURATION: 5:30

DIFFICULTY RATING: Medium-Difficult
6 Trumpets

EXULTATION

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Energetically ♩ = *mf* (♩ = ♪) always
2 silent 3 4 5

B♭ Trumpet 1

B♭ Trumpet 2

B♭ Trumpet 3 and Flugelhorn

B♭ Trumpet 4 and Flugelhorn

B♭ Trumpet 5 and Flugelhorn

Trumpet in B♭ 6 and Flugelhorn

1

2

3

4

5

6

7

8

9

10

11 12 lead *espressivo* 13 14 15

1 2 3 4 5 6

16 17 18 19 20

1 2 3 4 5 6

mp *mp* *mp* *mp* *mp* *mp*

espressivo *mf* *f* *f* *f* *f*

lead

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1 2 3 4 5 6

21 22 23 24 25

This block contains the musical notation for measures 21 through 25. It features six staves. Measures 21 and 22 are in 2/4 time, while measures 23 through 25 are in 4/4 time. The notation includes various note values, rests, and dynamic markings such as accents (>) and breath marks (^). A large red watermark is overlaid diagonally across the page.

1 2 3 4 5 6

26 27 28 29 30

This block contains the musical notation for measures 26 through 30. It features six staves. Measures 26 and 27 are in 2/4 time, while measures 28 through 30 are in 4/4 time. The notation includes various note values, rests, and dynamic markings such as accents (>) and breath marks (^). A large red watermark is overlaid diagonally across the page.

31 32 33 34 35

1 *mf* *f*

2 *mf* *f*

3 *mf* *f*

4 *mp* *mf* *f*

5 *mp* *mf* *f*

6 *mp* *mf*

36 37 38 39 40

1 *mf*

2 *mf*

3 *mf*

4 *mf*

5 *mf*

6 *mf*

41 42 43 44

1 *mf* *ff* *p* *f*

2 *mf* *ff* *mf* *f*

3 *mf* *f* *sub. pp* *f*

4 *ff* *mp* *f*

5 *ff* *mf* *f*

6 *ff* *mp* *f*

45 46 47 48

1 *p* *f*

2 *mf* *f*

3 *alone* *sub. pp* *f*

4 *mp* *f*

5 *mf* *f*

6 *mp* *f*

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49 50 51 52

1

2

3 lead with grandeur
f

4 *mf*

5 *mf*

6 *mf*

53 54 55 56

1

2

3 lead - bring out
f

4 *mf*

5

6

lead *mf*

with grandeur

57 58 59 60

1 *f*

2 no lead *mf*

3

4

5 *mf*

6 *mf*

61 *poco rit.* 62 64 65

1 Legato $\text{♩} = 84$ cup mute lead *mf*

2 // to cup mute

3 // to cup mute

4 // cup mute *mp*

5 // cup mute *mp*

6 // cup mute *mp*

66 67 68 69 70 71

1 *mp*

2 *cup mute* *lead* *mf*

3 *cup mute* *lead* *mf*

4

5

6

72 73 74 75 76 77 open

1 *mp*

2 *mp*

3 *lead* *mf*

4 *lead* *mf*

5 *lead* *mf*

6 *mp*

to straight mute

to straight mute

to straight mute

accel.

78 79 80 81 82

1

2

3

4

5

6

straight mute

mp

straight mute

mp

open

mf

open

mf

83 84 85 86 87

1

2

3

4

5

6

f

f

f

f

Energetically ♩ = 176

88 open 89 90 91 92

1 *f*

2 open *f*

3 *f*

4 *f*

5

6

93 94 95 96 97

1

2

3

4

5 open *f* open

6 open *f*

98 99 100 101 102

Musical score for measures 98-102. The score is written for six staves (1-6) in 6/8 time. Measures 98-102 show various rhythmic patterns and rests. A large red watermark 'Preview Only' is overlaid diagonally across the page.

103 104 105 106 107

Musical score for measures 103-107. The score is written for six staves (1-6) in 4/4 time. Measures 103-107 show various rhythmic patterns and rests. A large red watermark 'Preview Only' is overlaid diagonally across the page. In measure 107, there is a 'lead' instruction and a 'mf' dynamic marking.

108 109 lead 110 111 112 *rit. poco a poco*

1 *mf*

2 alone 3

3 to flugelhorn

4 to flugelhorn

5 to flugelhorn

6 to flugelhorn

mf

mf

mf

113 alone 114 115 116 117 118

1 3

2 lead 3

3 flugelhorn

mp

4 flugelhorn

mp

5 flugelhorn

mp

6 flugelhorn

mp

131 132 133 134 *rit.* 135 136 Energetically ♩ = 176

1 *p* lead *mf* *mp*

2 *mf* *p* *mp* to trumpet

3 *mf* *p* to trumpet

4 *p* to trumpet

5 *p* to trumpet *mf*

6 *p* to trumpet

137 138 139 140 141 142

1

2

3 trumpet *mf*

4 trumpet *mf*

5 *mp* *mf*

6 trumpet *mf* *f*

optional piccolo trumpet

143 144 145 146 147

1 2 3 4 5 6

mf

mf

mf

mf

148 149 150 151 152 153

1 2 3 4 5 6

f

f

f

f

f

f

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154 155 156 157 158

1 *mp*

2 *mp*

3 *mp*

4 *mp*

5 *mp*

6 *mp*

159 160 trumpet 161 162 163

1 *f*

2 *f*

3 *f*

4 *f*

5 *f*

6 *f*

164 165 166 167 168

1

2

3

4

5

6

f

f

f

169 170 171 172 173

optional piccolo trumpet

1

2

3

4

5

6

mf

mp

mf

mp

174 175 176 177 178

1 *mp* *mf* *mp* *mf*

2

3

4

5

6

179 180 181 182 183

1

2

3

4

5

6 *alone* *mp* *cresc.*

184 185 186 187 188 189

1

2

3

4

5

6

190 191 192 193 194 195

1

2

3

4

5

6

mp *cresc.*

mf *cresc.*

mf *cresc.*

mf *cresc.*

f *cresc.*

f *cresc.*

f *cresc.*

f *cresc.*

f *cresc.*

f *cresc.*

ff

ff

ff

ff

ff

ff

196 G.P. 197 Triumphantly 198 199 200

ff

ff

ff

ff

ff

ff

201 202 203 204 205 opt. 8va

ff *fff*

ff *fff*

f *fff*

mf *fff*

f *fff*

mf *fff*

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