

# EIGHTH NOTE PUBLICATIONS

## 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 mute 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*!

## PREVIEW ONLY

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.

ISBN: 9781554737130

CATALOG NUMBER: TE11198

COST: \$20.00

DURATION: 5:30

DIFFICULTY RATING: Medium-Difficult

6 Trumpets

## EXULTATION

Richard Byrd

Energetically  $\text{d} = \text{H2}$  ( $\text{d} = \text{d}$ ) always

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

# PREVIEW ONLY

A musical score for six staves, numbered 1 through 6 from top to bottom. Each staff uses a treble clef and 3/8 time signature. The music consists of ten measures. Measures 1-5 are mostly blank. Measures 6-10 feature rhythmic patterns primarily composed of eighth and sixteenth notes. Measure 6 starts with a measure rest followed by a sixteenth-note pattern. Measures 7-10 begin with eighth-note patterns. Measures 6-10 include dynamic markings: 'mp' (measures 6, 7, 8), 'mf' (measures 7, 8, 9, 10), and a forte dynamic (measure 10). Measure 10 concludes with a final forte dynamic.

11                    12 lead                    13 espressivo                    14                    15

lead  
mf  
mp  
mp  
mp  
mp

> >  
> >  
> >  
>

# PREVIEW ONLY

16                    17                    18                    19                    20

espressivo

f  
f  
f  
f  
f  
f

1

2

3

4

5

6

21  
22  
23  
24  
25

# PREVIEW ONLY

1

2

3

4

5

6

26  
27  
28  
29  
30

1

31  $\Delta$   $\Delta$  32  $\text{G}$  33  $\text{mf}$   $f$  34  $\geq$   $\geq$  35  $\Delta$   $\Delta$   $\text{G}$

2  $\Delta$   $\Delta$   $\text{G}$   $\text{mf}$   $f$   $\Delta$   $\Delta$   $\text{G}$

3  $\Delta$   $\Delta$   $\text{G}$   $\text{mf}$   $f$   $\Delta$   $\Delta$   $\text{G}$

4  $\Delta$   $\Delta$   $\text{G}$   $\text{mp}$   $\text{mf}$   $\text{f}$   $\Delta$   $\Delta$   $\text{G}$

5  $\text{G}$   $\text{mp}$   $\text{mf}$   $\text{f}$   $\Delta$   $\Delta$   $\text{G}$

6  $\Delta$   $\Delta$   $\text{G}$   $\text{mp}$   $\text{mf}$   $\text{f}$   $\Delta$   $\Delta$   $\text{G}$

# PREVIEW ONLY

1

36  $\text{G}$   $\geq$  37  $\text{G}$   $\text{mf}$  38  $\text{G}$   $\Delta$   $\text{G}$

2  $\text{G}$   $\text{v}$   $\text{G}$   $\Delta$   $\text{G}$

3  $\text{G}$   $\text{v}$   $\text{G}$   $\Delta$   $\text{G}$

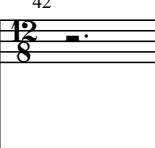
4  $\text{v}$   $\text{v}$   $\text{G}$   $\text{mf}$   $\text{G}$

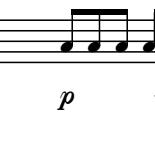
5  $\text{v}$   $\text{v}$   $\text{G}$   $\text{mf}$   $\text{G}$

6  $\text{v}$   $\text{v}$   $\text{G}$   $\text{mf}$   $\text{G}$

41

1 

2 

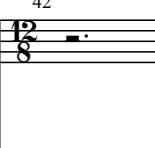
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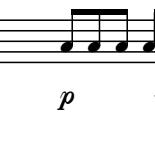
4 

5 

6 

42

1 

2 

3 

4 

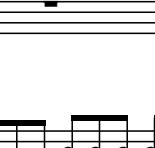
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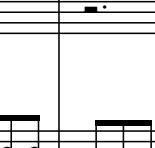
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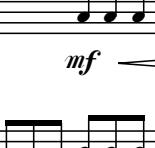
43

1 

2 

3 

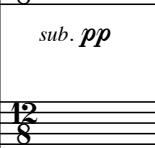
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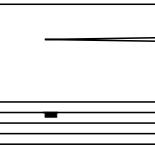
5 

6 

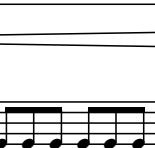
44

1 

2 

3 

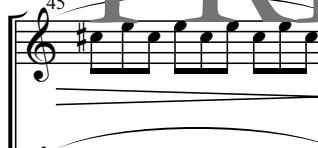
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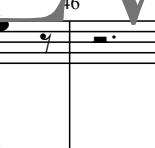
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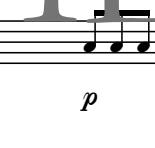
6 

# PREVIEW ONLY

45

1 

2 

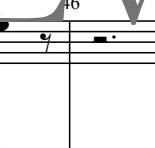
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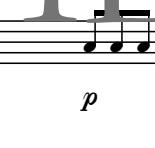
4 

5 

6 

46

1 

2 

3 

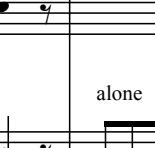
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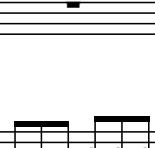
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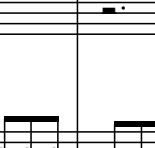
6 

47

1 

2 

3 

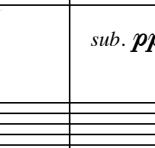
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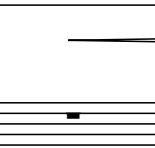
5 

6 

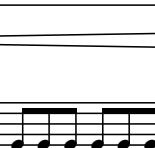
48

1 

2 

3 

4 

5 

6 

alone

sub. pp

49                    50                    51                    52

1  
2  
3  
lead *with grandeur*  
4  
5  
6

*f*

*mf*

*mf*

*mf*

# PREVIEW ONLY

53                    54                    55                    56                    lead

1  
2  
3  
4  
5  
6

*f*

*mf*

*lead - bring out*

*mf*

*with grandeur*

1 57 *f*  
2 no lead  
3  
4  
5 *mf*  
6 *mf*

58 59 60

# PREVIEW ONLY

1 61 *poco rit.*  
2 //  
3 //  
4 //  
5 //  
6 //

62 Legato // 84  
mf to cup mute lead!  
64

1  
2  
3  
4  
5  
6

66            67            68            69            70            71

# PREVIEW ONLY

72            73            74            75            76            77

*accel.*

Musical score for six staves, measures 78-82. Measure 78: Staves 1, 2, 3, 4, 5, 6 are all silent. Measure 79: Staves 1, 2, 3, 4, 5, 6 are all silent. Measure 80: Staff 3 has an eighth note with a wavy line and dynamic *mf*. Staff 4 has an eighth note with a wavy line and dynamic *mf*. Measures 81-82: Staff 3 has an eighth note with a wavy line and dynamic *mf*. Staff 4 has an eighth note with a wavy line and dynamic *mf*. Staff 5 has eighth-note pairs with dynamic *mp*. Staff 6 has eighth-note pairs with dynamic *mp*.

# PREVIEW ONLY

Musical score for six staves, measures 83-88. Measure 83: Staves 1, 2, 3, 4, 5, 6 are all silent. Measure 84: Staves 1, 2, 3, 4, 5, 6 are all silent. Measure 85: Staves 1, 2, 3, 4, 5, 6 are all silent. Measure 86: Staff 3 has eighth-note pairs with dynamic *f*. Staff 4 has eighth-note pairs with dynamic *f*. Staff 5 has eighth-note pairs with dynamic *f*. Staff 6 has eighth-note pairs with dynamic *f*. Measures 87-88: Staves 1, 2, 3, 4, 5, 6 are all silent.

Energetically  $\text{♩} = 176$

88 open      89      90      91      92

1

*f*

open

*f*

*f*

*f*

2

3

4

5

6

# PREVIEW ONLY

93      94      95      96      97

1

2

3

4

5

6

*f*

open

*f*

open

*f*

1                    98                    99                    100                    101                    102

2

3

4

5

6

# PREVIEW ONLY

1                    103                    104                    105                    106                    107

2

3

4

5

6

108

109 lead

110

111 alone 3

112 rit. poco a poco

# PREVIEW ONLY

113 alone 3

114 lead 3

115 flugelhorn

116 mp

117 flugelhorn

118 flugelhorn

mp

flugelhorn

mp

flugelhorn

mp

flugelhorn

mp

119 stay with trumpet // Hymn like  $\text{♩} = 84$

121 lead 122 123 124

1 stay with trumpet // lead  
 2  
 3  
 4  
 5  
 6  $p$

# PREVIEW ONLY

125 126 127 lead 128 129 130

1  
 2  
 3  
 4  
 5  
 6

$mp$   $f$   $mf$   
 $f$   $p$   
 $mf$   $p$   $p$

131                    132                    133                    134 *rit.*                    135                    136

Energetically ♩ = 176

*p*

lead

*mf*

*p*

*p*

*to trumpet*

*to trumpet*

*to trumpet*

*trumpet*

*mf*

*p*

*to trumpet*

*trumpet*

# PREVIEW ONLY

137                    138                    139                    140                    141                    42

*d.*

*p*

*p*

*p*

*p*

*p*

*> >*

*trumpet*

*mf*

*trumpet*

*mf*

*mf*

*mp*

*trumpet*

*mf*

*>*

*f*

optional piccolo trumpet

143

144 145 146 147

optional piccolo trumpet

1

2

3

4

5

6

# PREVIEW ONLY

148 149 150 151 152 153

1 2 3 4 5 6

148 149 150 151 152 153

154            155            156            157            158

# PREVIEW ONLY

159            160 trumpet            161 >            162 >            163 >

164 > > 165 > > 166 > 167 168

# PREVIEW ONLY

169 optional piccolo/trumpet 170 171 172 173

174      175      176      177      178

mp      mf      mp      mf

# PREVIEW ONLY

179      180      181      182      183

alone

*mp*      *cresc.*

184            185            186            187            188            189

1  
2  
3  
4  
5  
6

*mf* cresc.  
*mf* cresc.  
*mf* cresc.

# PREVIEW ONLY

190            191            192            193            194            195

1  
2  
3  
4  
5  
6

*f* cresc.  
*f* cresc.  
*f* cresc.  
*f* cresc.  
*f* cresc.  
*f* cresc.

*ff*  
*ff*  
*ff*  
*ff*  
*ff*  
*ff*

Triumphantly

G.P.

196 G.P. 197 198 199 200

ff

ff

ff

ff

ff

ff

# PREVIEW ONLY

201 20 2 3 205 opt. 8v

ff < ffff

ff ————— ffff

f ————— ffff

mf ————— ffff

f ————— ffff

mf ————— ffff

# PREVIEW ONLY

ISBN 978-1-55473-713-0

A standard 1D barcode representing the ISBN number 9781554737130.

9 781554 737130

Exclusively distributed  
in the United States by:



[www.alfred.com](http://www.alfred.com)

TE11198 \$20.00

A standard 1D barcode representing the product code TE11198.

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