

## **About the Composition**

*Rising Above* is an uplifting and driving piece for concert band with nice challenges for all instruments. The idea came during a plane ride on a cloudy damp day, and rising above the clouds, the sun was shining. After the energetic beginning which simulates the energy and rising during a plane ride, the gospel favorite, *This Little Light of Mine*, is introduced. All the melodic material weaves together to the conclusion.

## **About the Composer**

Michael Francis Smith is a composer, teacher, band and choir director, and church worship leader. He has taught instrumental music, from elementary bands up to community bands, ranging in ages from 9 to 90. He is a graduate of Ithaca College where he studied composition with Karel Husa. His Masters Degree is in Education Administration from Lesley College; for 23 years he was a K-12 Music Department Chair in two Massachusetts school districts. He is one of the founders and conductors of the Abington Community Band.

After 26 years of public school teaching, he is focusing on composing, songwriting, and leading church worship. His music tells a story, finding inspiration in hymns and spirituals, patriotic music, poetry and classic literature. He often combines instrumental and vocal writing to be used by any combination of band, chorus and orchestra, or to be played or sung successfully by any ensemble alone, providing versatility for ensembles and opportunities for concert finales.

Mr. Smith is the Director of Music at Christ Chapel in Centerville, Massachusetts. He is currently working on a doctorate in worship studies at the Robert E. Webber Institute for Worship Studies in Orange Park, Florida. He lives on Cape Cod with his wife, Janice, and their two children, Sean and Colleen.

# Rising Above

Michael Francis Smith

**Maestoso**  $\text{♩} = 84$

This musical score is for the piece "Rising Above" by Michael Francis Smith. It is a 4/4 piece in the key of B-flat major, marked *Maestoso* with a tempo of quarter note = 84. The score is divided into three systems of staves.

**System 1:** Flute, Oboe, Bassoon, Clarinet in B♭ 1, Clarinet in B♭ 2, Bass Clarinet, Alto Sax., Tenor Sax., Baritone Sax.

**System 2:** Trumpet in B♭ 1, Trumpet in B♭ 2, Horn in F, Trombone, Baritone (B.C.), Tuba.

**System 3:** Timpani, Xylophone, Percussion 1 (Snare Drum, Bass Drum), Percussion 2.

**Performance Details:**

- Woodwinds:** Flute and Oboe play melodic lines, often with a *f* dynamic and a *rit.* marking at the end. Bassoon, Clarinet in B♭ 1, and Clarinet in B♭ 2 provide harmonic support. Bass Clarinet, Alto Sax., Tenor Sax., and Baritone Sax. play rhythmic patterns.
- Brass:** Trumpets in B♭ 1 and 2 play strong harmonic lines with accents. Horns in F and Trombones provide a solid harmonic foundation. Baritone (B.C.) and Tuba play a steady bass line.
- Percussion:** Timpani and Xylophone play rhythmic patterns. Percussion 1 includes Snare Drum and Bass Drum. Percussion 2 includes suspended cymbal (*sus. cym.*) and crash cymbal (*crash cym.*).
- Dynamics:** The score features a range of dynamics from *pp* (pianissimo) to *ff* (fortissimo), with many accents and crescendos.
- Tempo:** *Maestoso* (84 bpm) with a *rit.* (ritardando) marking at the end of the piece.

9 Allegro (♩ = c. 120)

Fl. *mp*

Ob. *mp*

Bsn. *mp*

B♭ Cl. 1 *mp*

B♭ Cl. 2 *mp*

B. Cl. *mp*

A. Sx. *mp*

T. Sx. *mp*

B. Sx. *mp*

9 *mp* Allegro (♩ = c. 120)

B♭ Tpt. 1

B♭ Tpt. 2

Hn. *mp*

Tbn. *mp*

Bar. *mp*

Tuba *mp*

9 *mp* Allegro (♩ = c. 120)

Timp. *mp*

Xyl. *mp*

Perc. 1 *mp*

Perc. 2 *mp* cabasa

17

15

Fl.

Ob.

Bsn.

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B. Cl.

A. Sx.

T. Sx.

B. Sx.

17

15

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Hn.

Tbn.

Bar.

Tuba

17

15

Timp.

Xyl.

Perc. 1

Perc. 2