Exuberance

Barry E. Kopetz

1 Full Score
1 Piccolo
6 Flute 1,2
2 Oboe 1,2
2 Bassoon 1,2
1 Eb Clarinet
3 Clarinet 1
6 Clarient 2,3
2 Bass Clarinet
4 Alto Saxophone 1,2
2 Tenor Saxophone
1 Baritone Saxophone

3 Trumpet 1
6 Trumpet 2
2 F Horn 1,2
2 F Horn 3,4
4 Trombone 1,2
2 Bass Trombone
2 Euphonium 1,2
1 Euphonium T.C.
5 Tuba
1 Contrabass (String Bass)

1 Timpani
1 Crash, Sus. Cymbal, Tam-Tam
1 Snare Drum
1 Bass Drum
1 Triangle
1 Tambourine
1 Xylophone
1 Orchestral Bells
1 Vibraphone, Marimba
1 Tubular Bells (Chimes)
1 Harp

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Extra Part - P3013391

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Program Notes

Exuberance is a new composition from the pen of Barry E. Kopetz capturing the essence of the abundant life that springs forth in the springtime each year. There is a joy in the air as flowers break forth, trees blossom, birds sing and the short days of winter are replaced by the wonderful sights and smells of the longer days of springtime. It is a time of year that brings uplifted spirits to those who enjoy witnessing the rebirth of nature.

Exuberance is an overture which bubbles with energy and vitality from the very first notes. As the ostinato pattern builds the intensity of the music, the first theme fairly bounds off of the page shouting for joy. This personality remains throughout the selection, though often in various guises. Displayed in a most forthright manner is joyous thematic material that virtually propels itself forward with almost incessant intensity and energy. The appearance of the second theme at 52 does little to slow the pace, though the thinner orchestration implies a slightly lighter style than that found in the first theme.

The lyric section of the work is introduced at measure 85 and the melodic line has fallen to the *dolce* qualities of the euphonium section. This theme is rich with expressive potential and the conductor should consider the entire theme to be in a *molto legato* style. Additions and deletions to the orchestration should in no way deter the transparency of this lush portion of the music. The addition of the triplet accompaniment at 112 lends motion to this gorgeous theme, but it should not be allowed to mask the inherent beauty of the melodic line.

Measure 143 heralds a return of the original material through the use of the ostinato pattern first introduced at the beginning of the piece, leading ultimately to the joyous return of the first theme at 159. The two contrasting sections of the piece are combined at measure 200, driving the piece toward its fiery coda. Care should be taken to ensure the music always displays a light, but vibrant, character and volume should not be allowed to stand in the way of the rhythmic vitality of the music. In short, *Exuberance* is a joyful selection and this natural joy must come through in every measure of the piece!

About the Composer

Barry E. Kopetz is Director of Bands at Capitol University in Columbus, Ohio, where he conducts the Wind Symphony and Chamber Winds. He previously taught at the University of Utah, the University of Minnesota, and Bowling Green State University (Ohio).

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Grade 4

Time 8:33

Commissioned by Erin Jane McConihay Grim for the Bath Symphony Band, Lima, Ohio

Exuberance!

Barry E. Kopetz
ASCAP

11

Allegro giocoso (♩. =84)

Piccolo
Flutes 1, 2
Oboes 1, 2
Bassoons 1, 2
Clarinet in E♭
Clarinet 1
Clarinets 2, 3
Bass Clarinet
Alto Saxes 1, 2
Tenor Sax
Baritone Sax

Allegro giocoso (♩. =84)

Trumpet 1
Trumpets 2, 3
F Horns 1, 2
F Horns 3, 4
Trombones 1, 2
Bass Trombone
Euphonium 1, 2
Tuba
Contrabass
Timpani
Cymbals
Snare Drum
Bass Drum
Triangle
Tambourine
Xylophone
Orchestral Bells
Vibraphone, Marimba
Tubular Bells (Chimes)
Harp

Cr. Cym.

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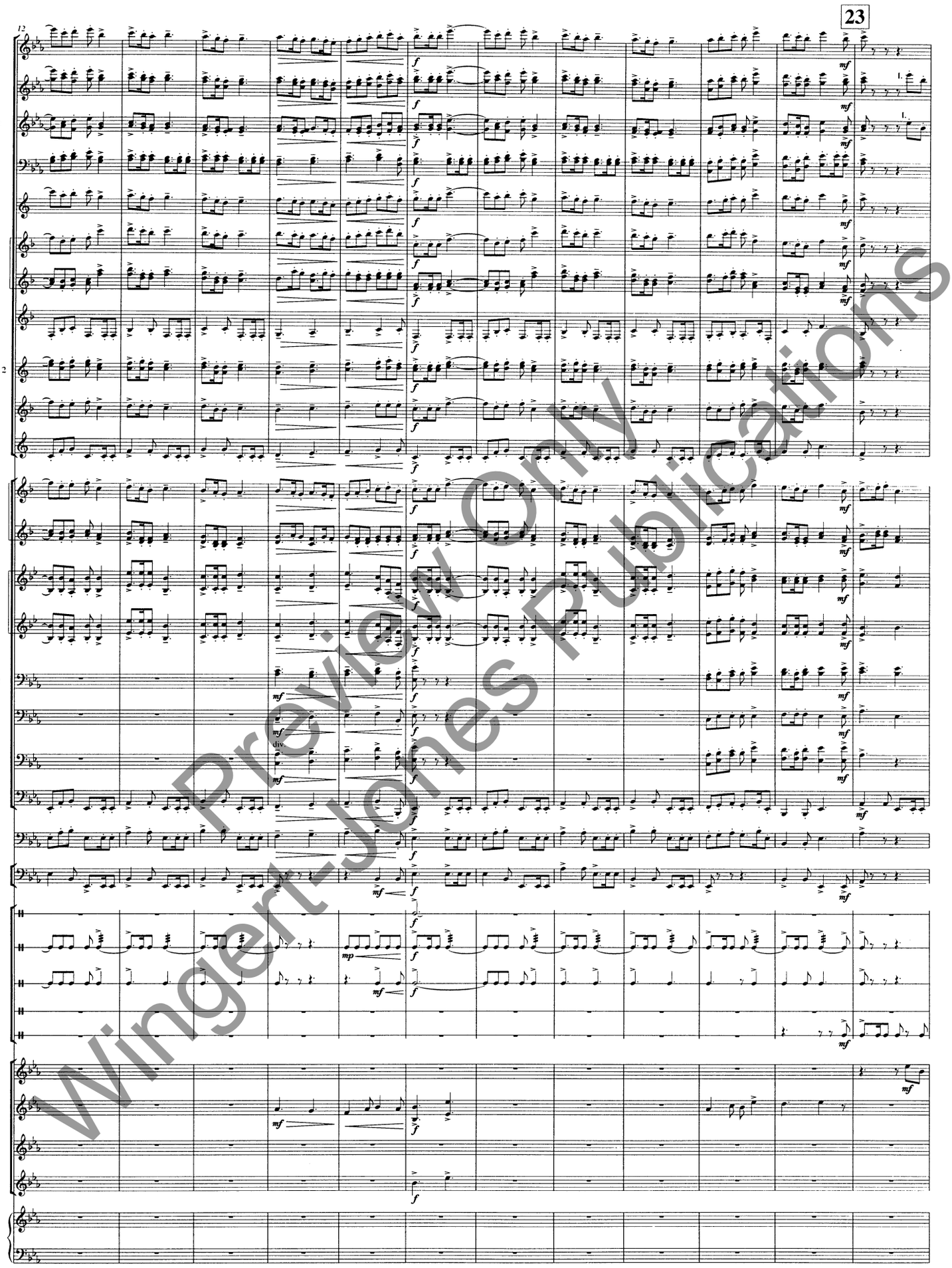

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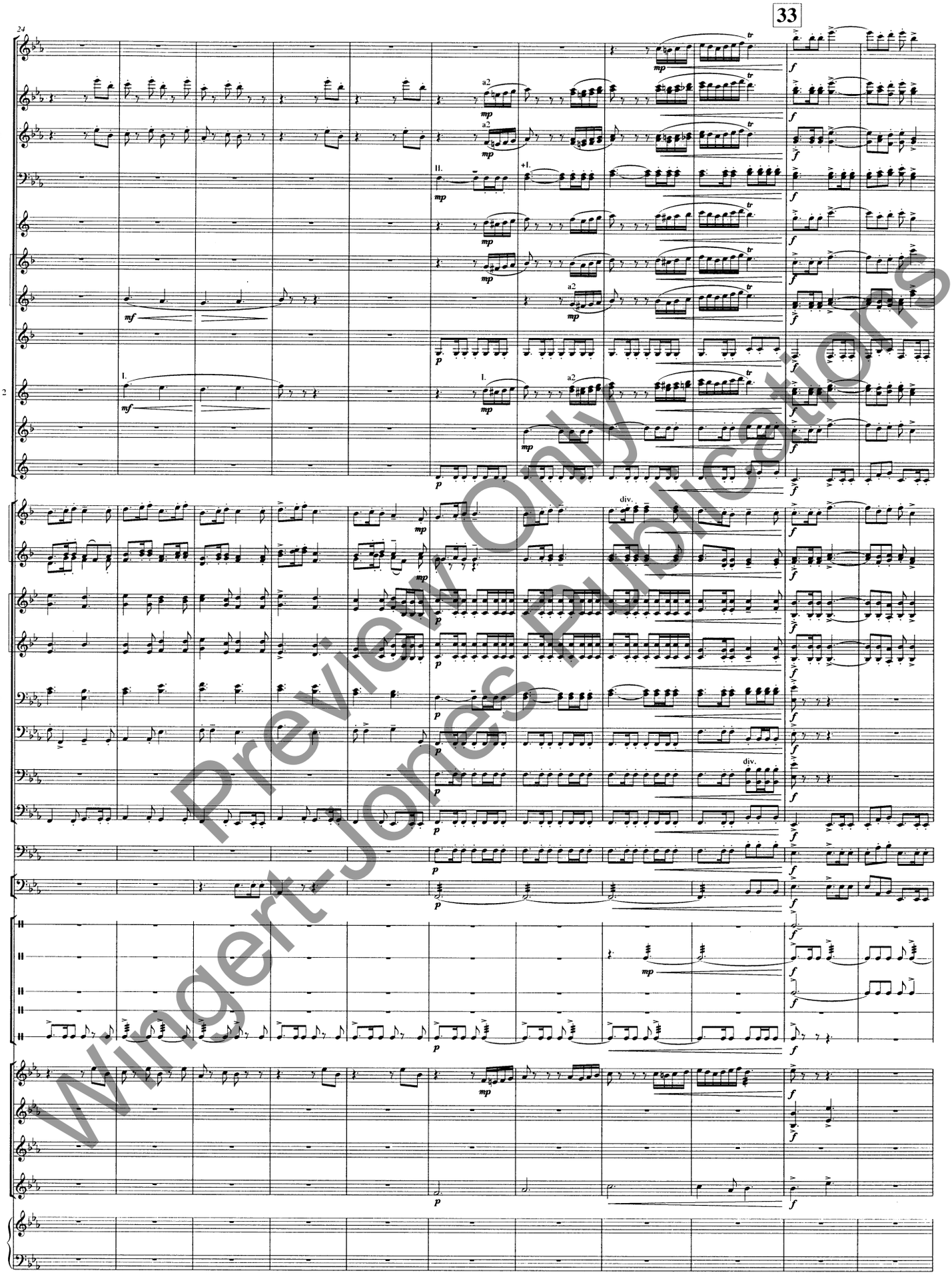

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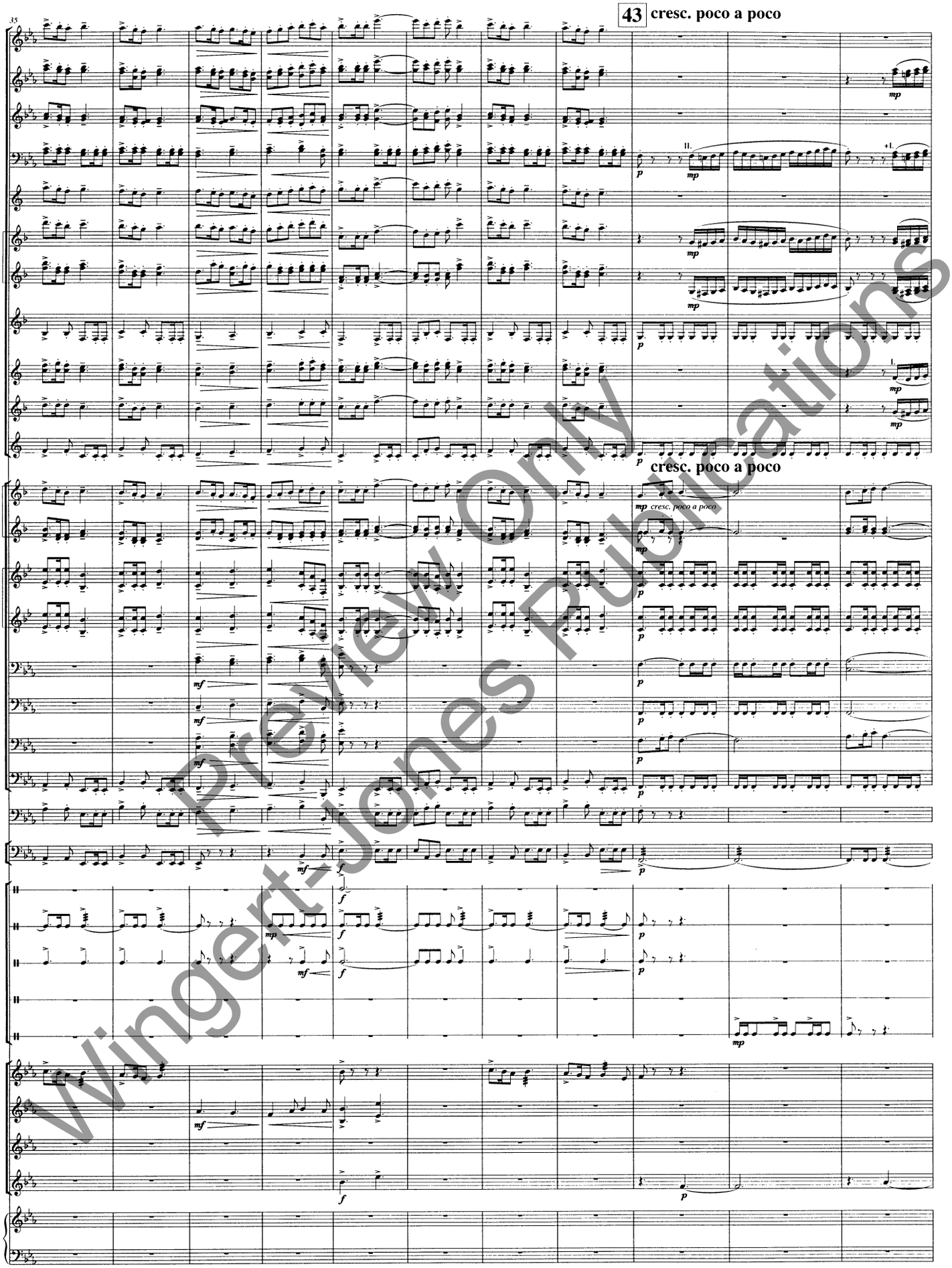

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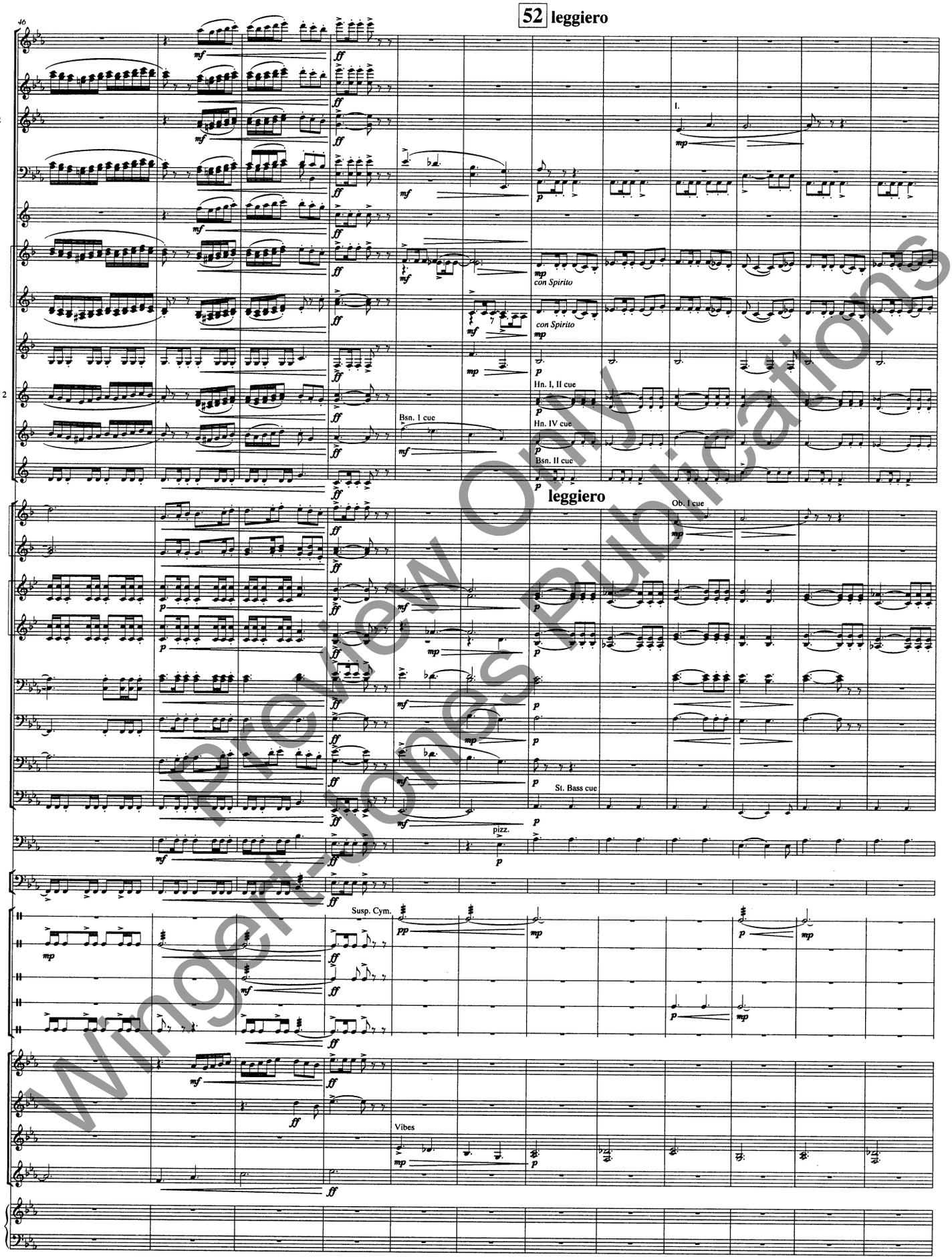

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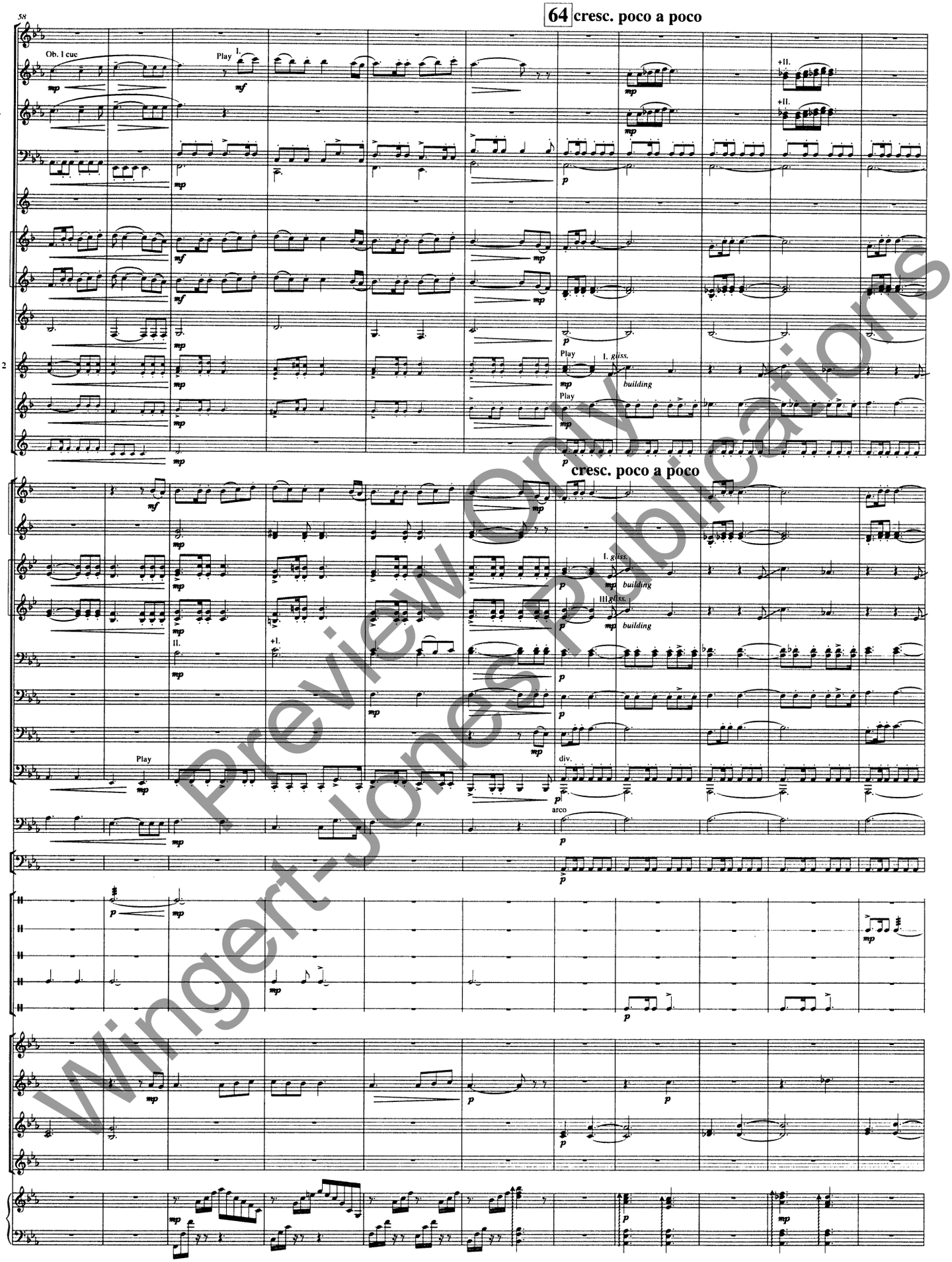

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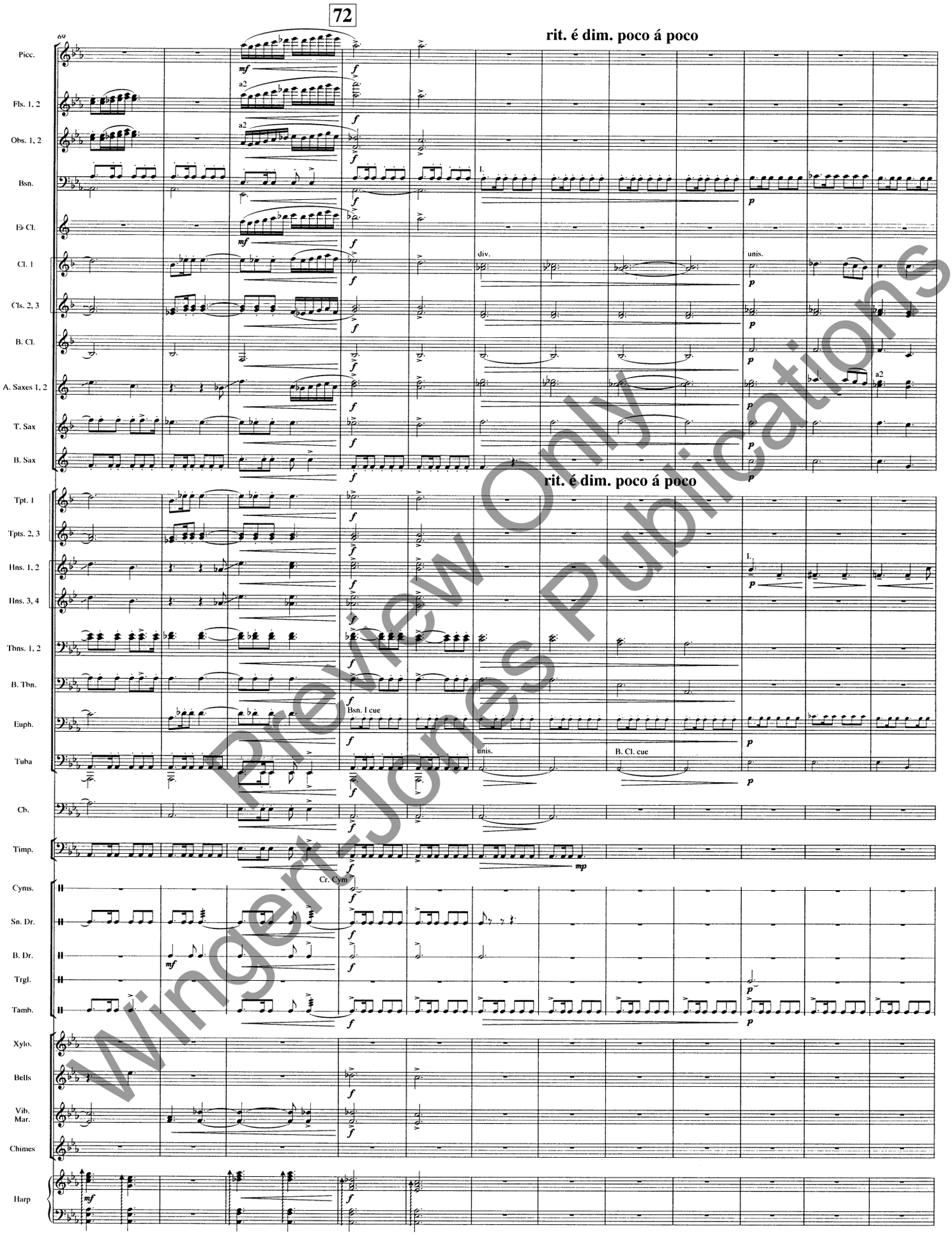

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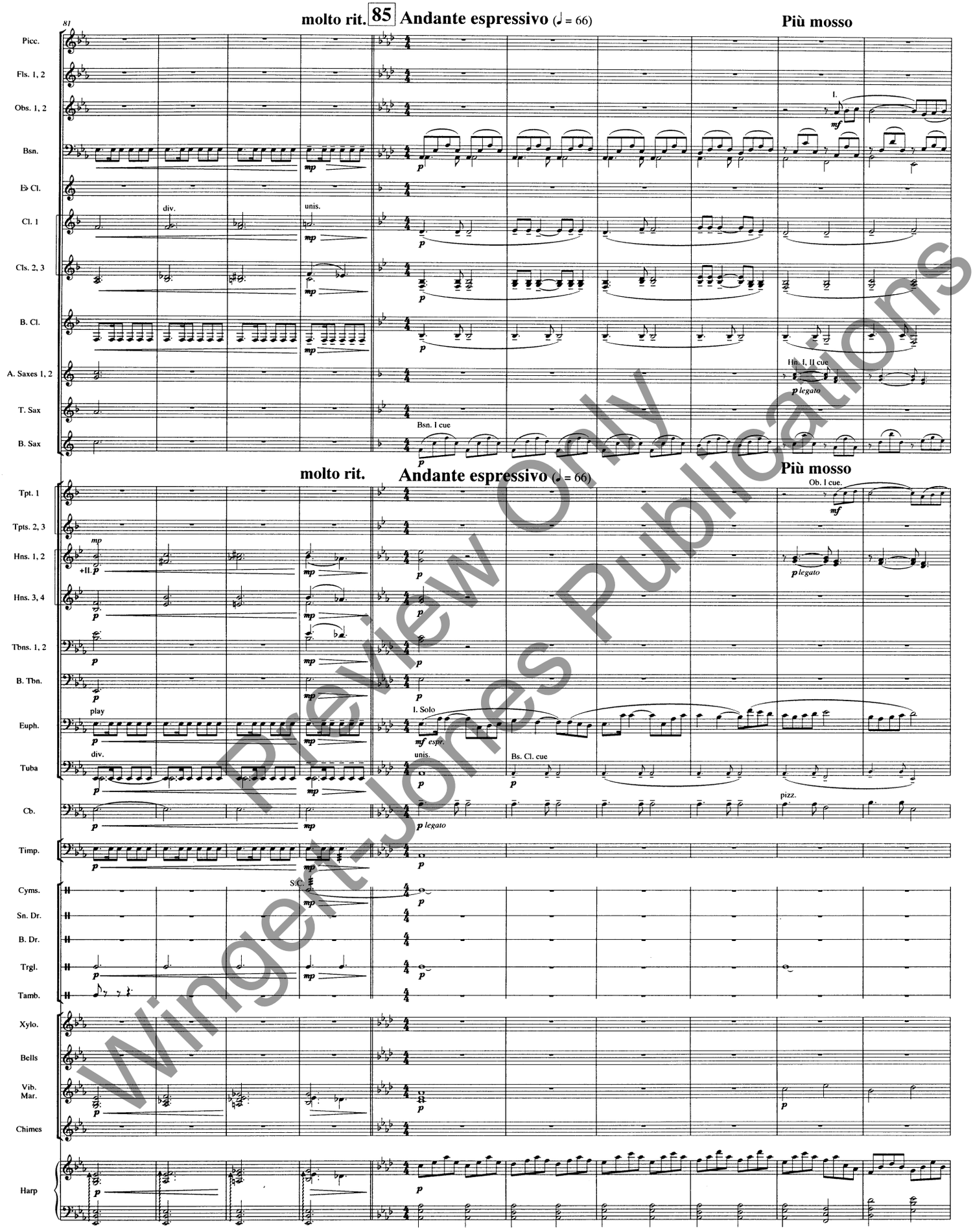

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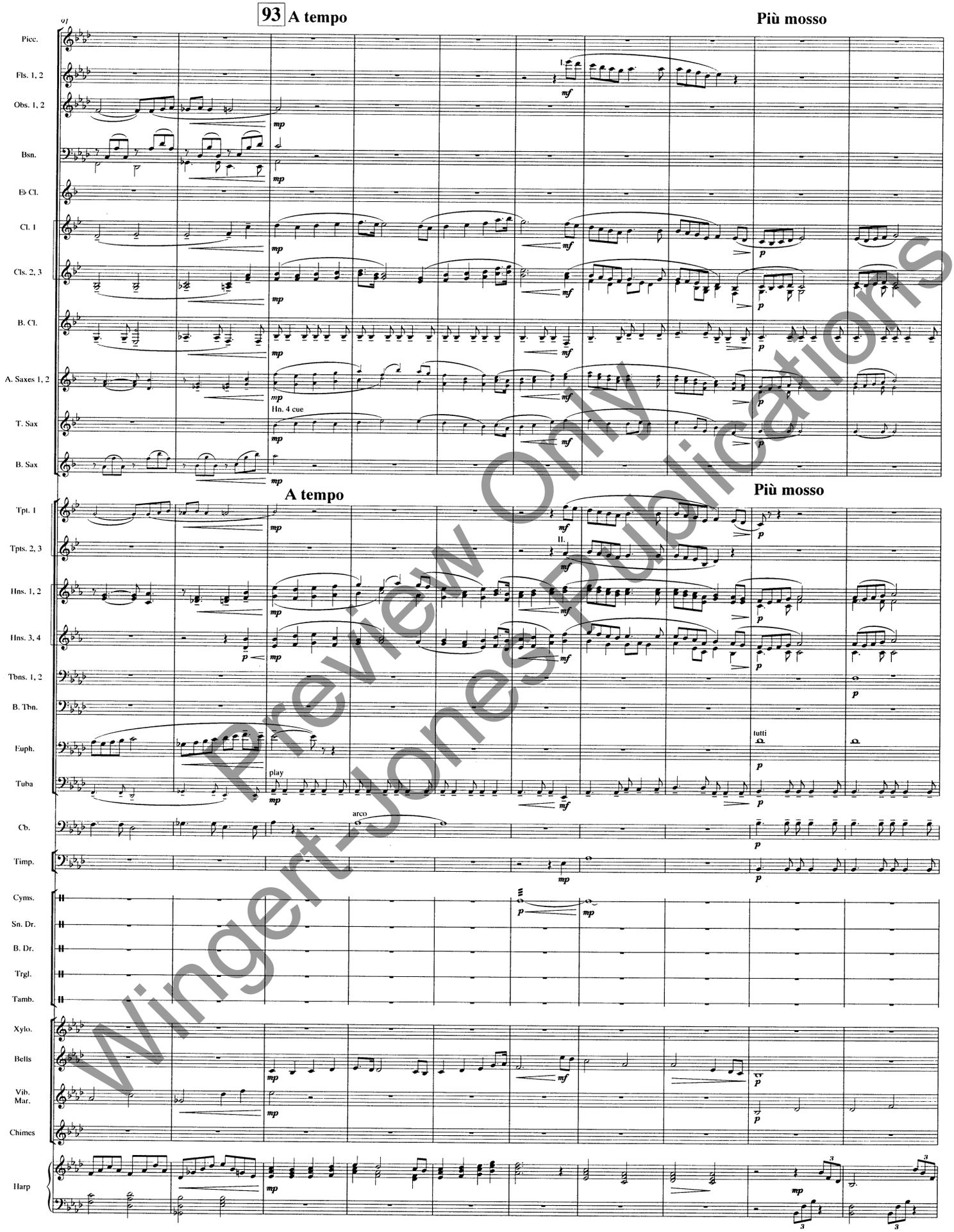

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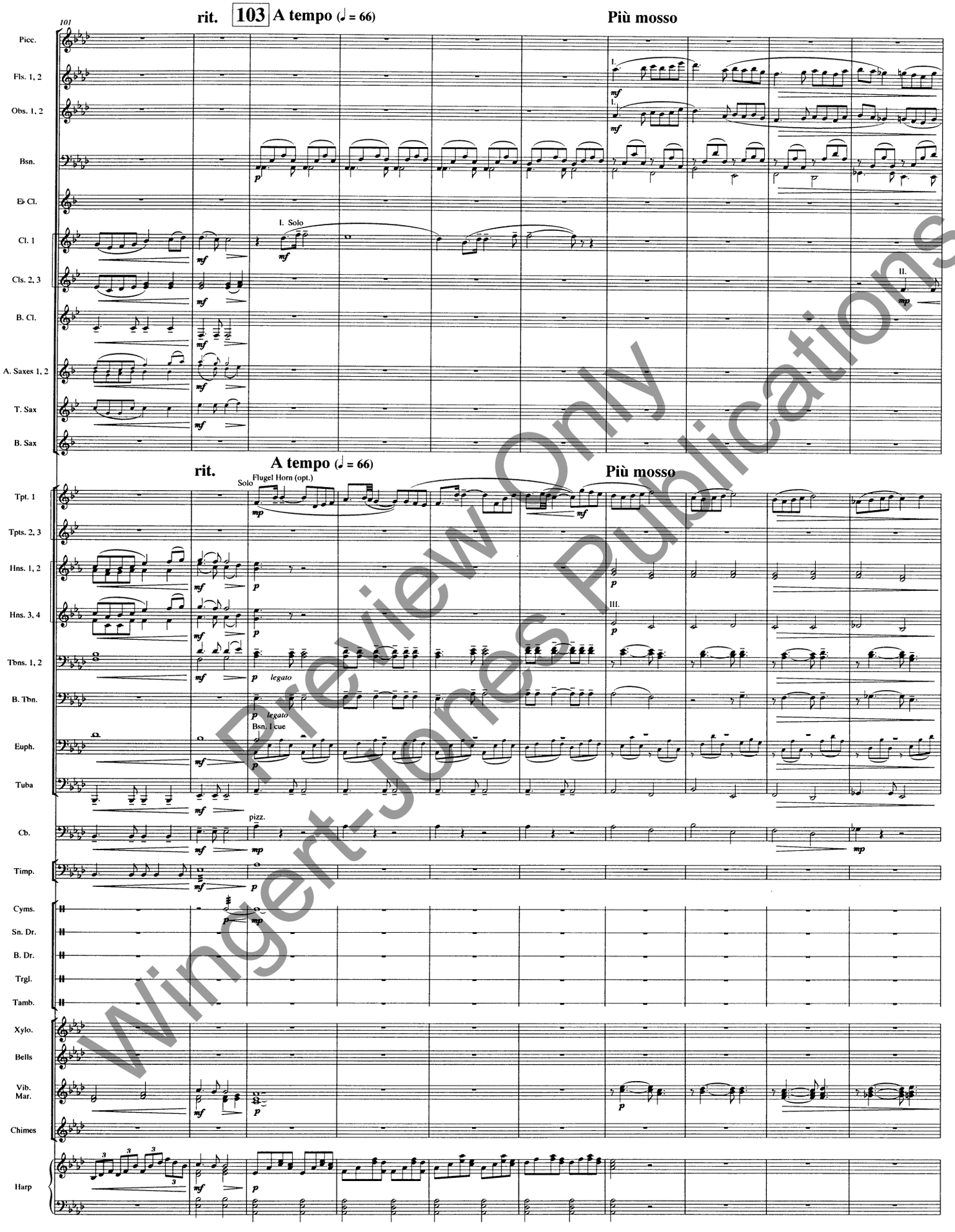

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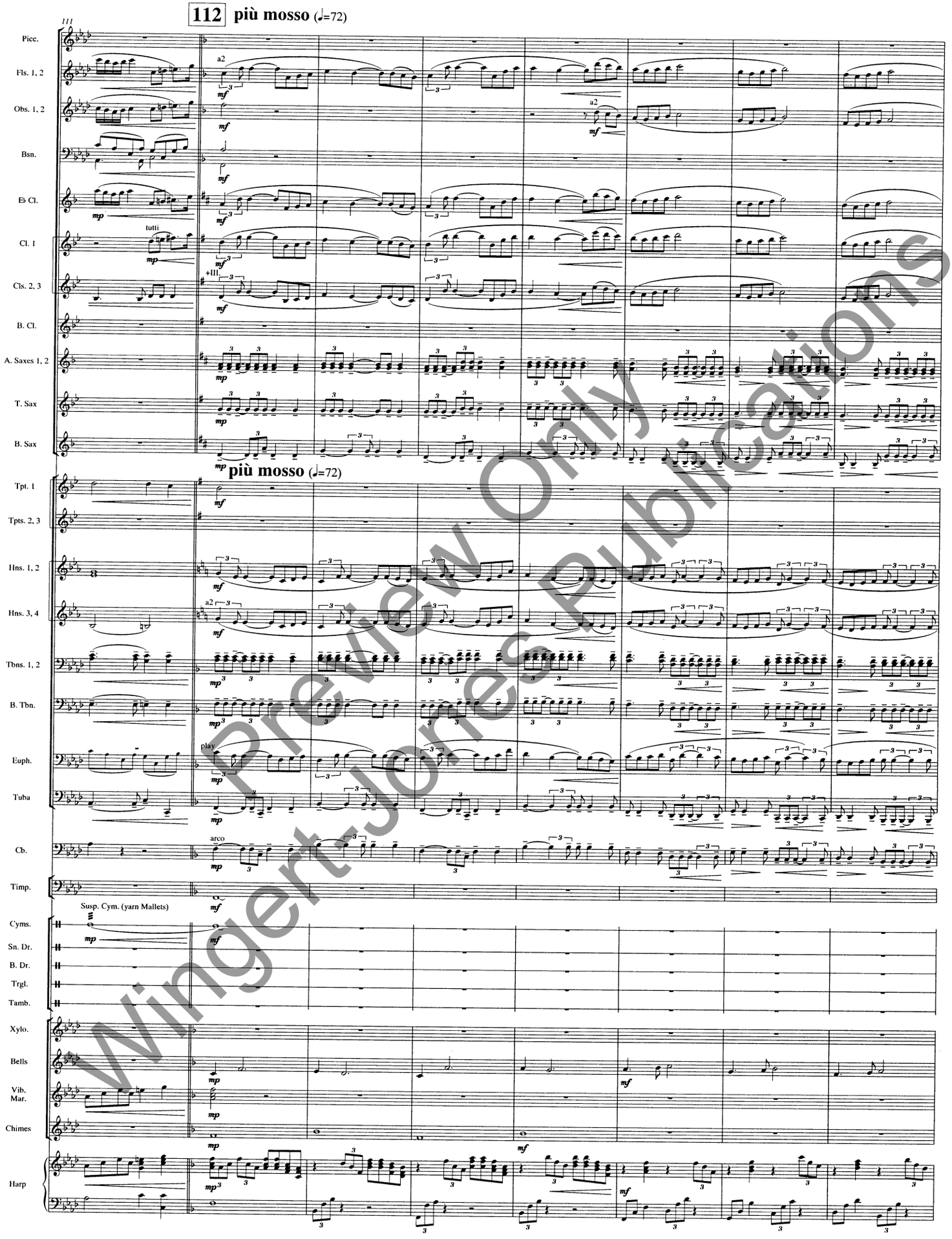

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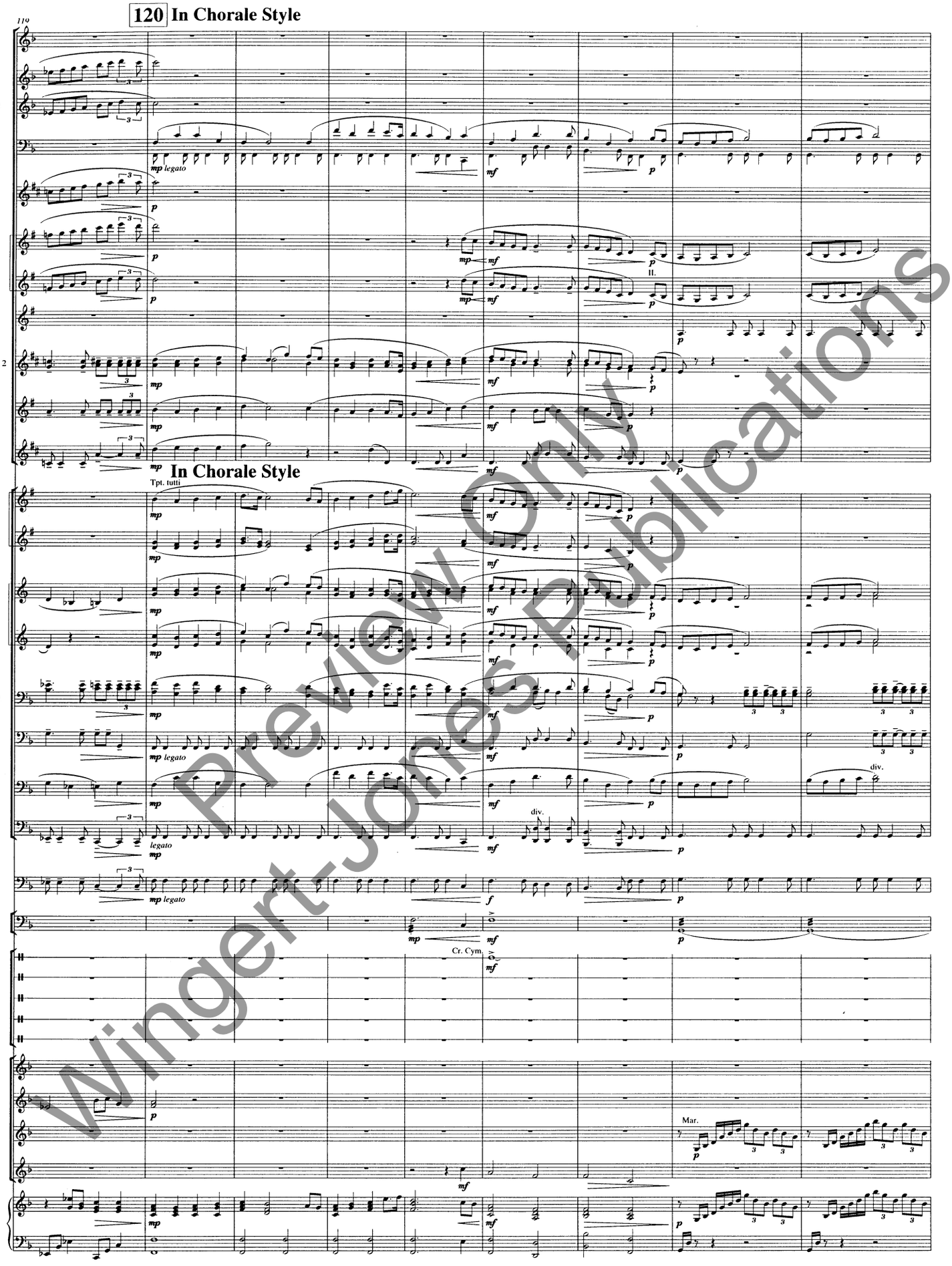

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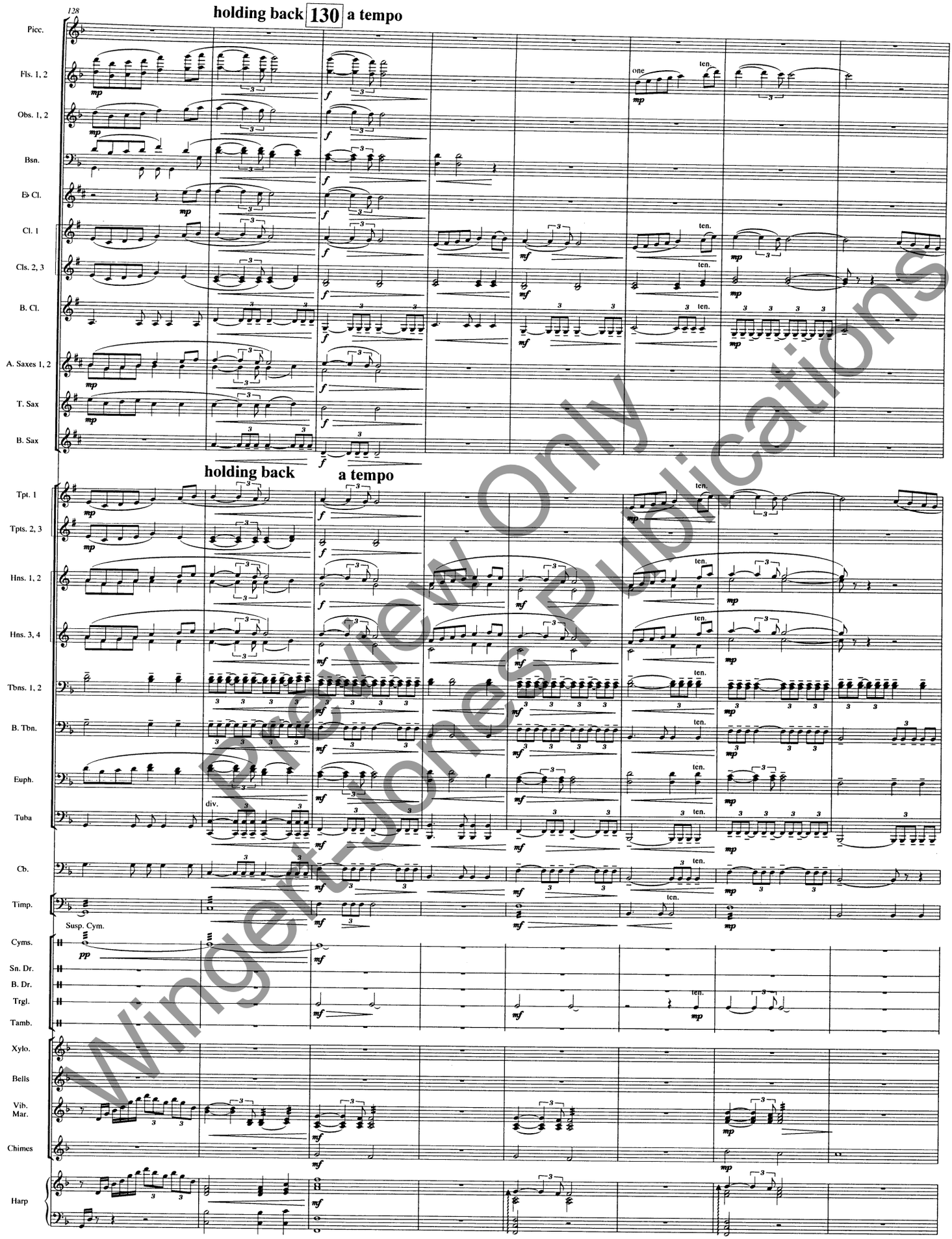

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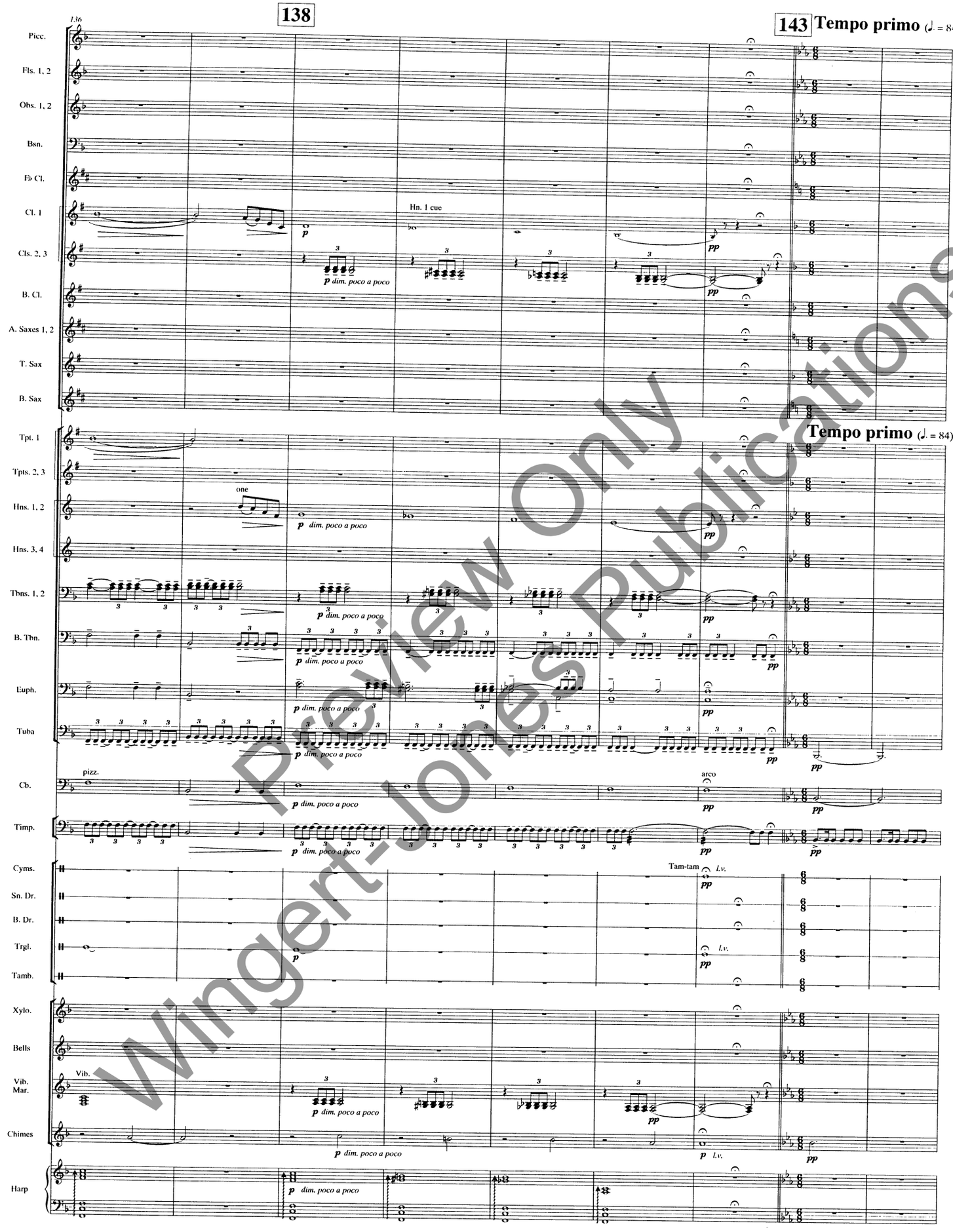

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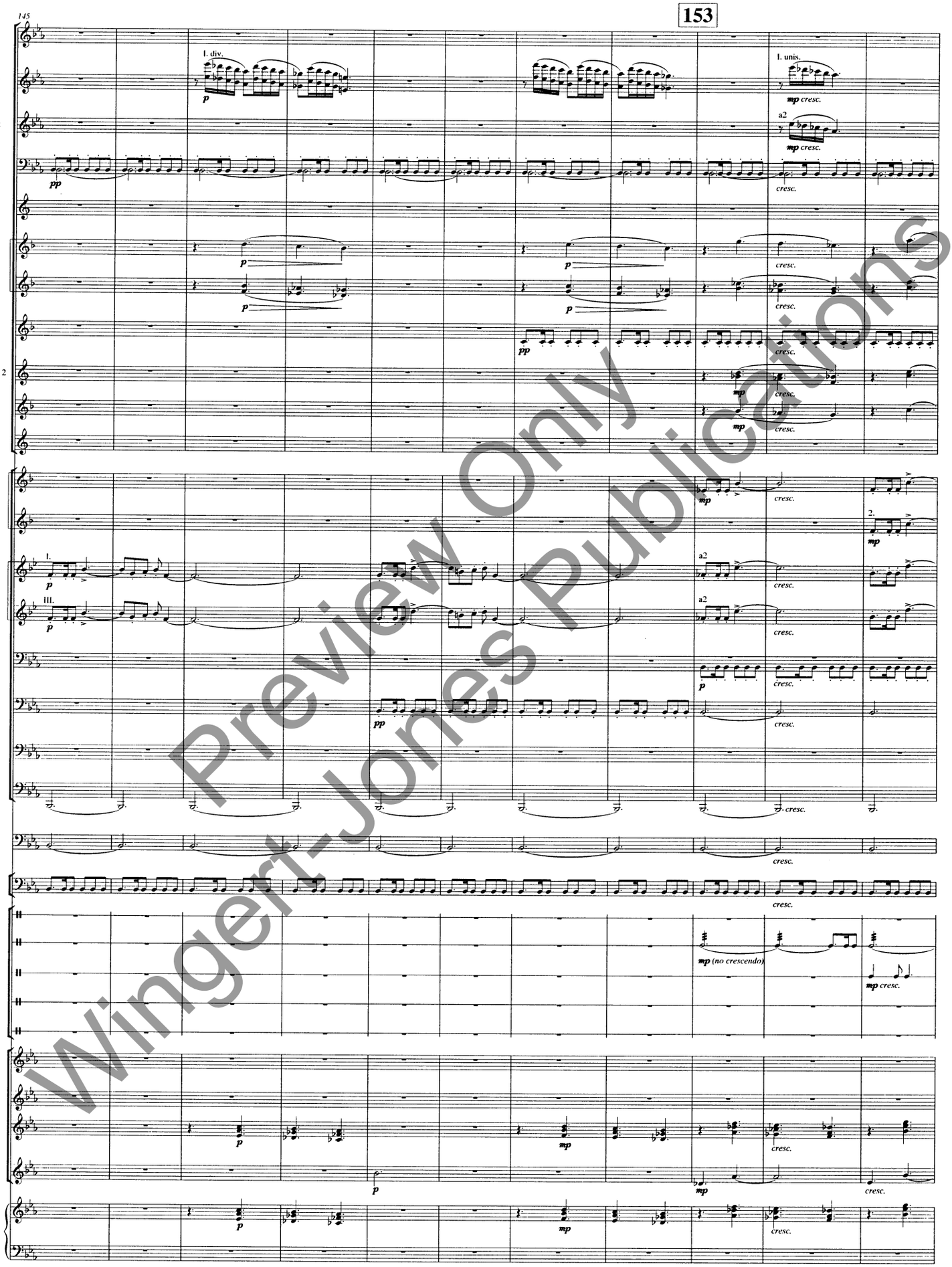

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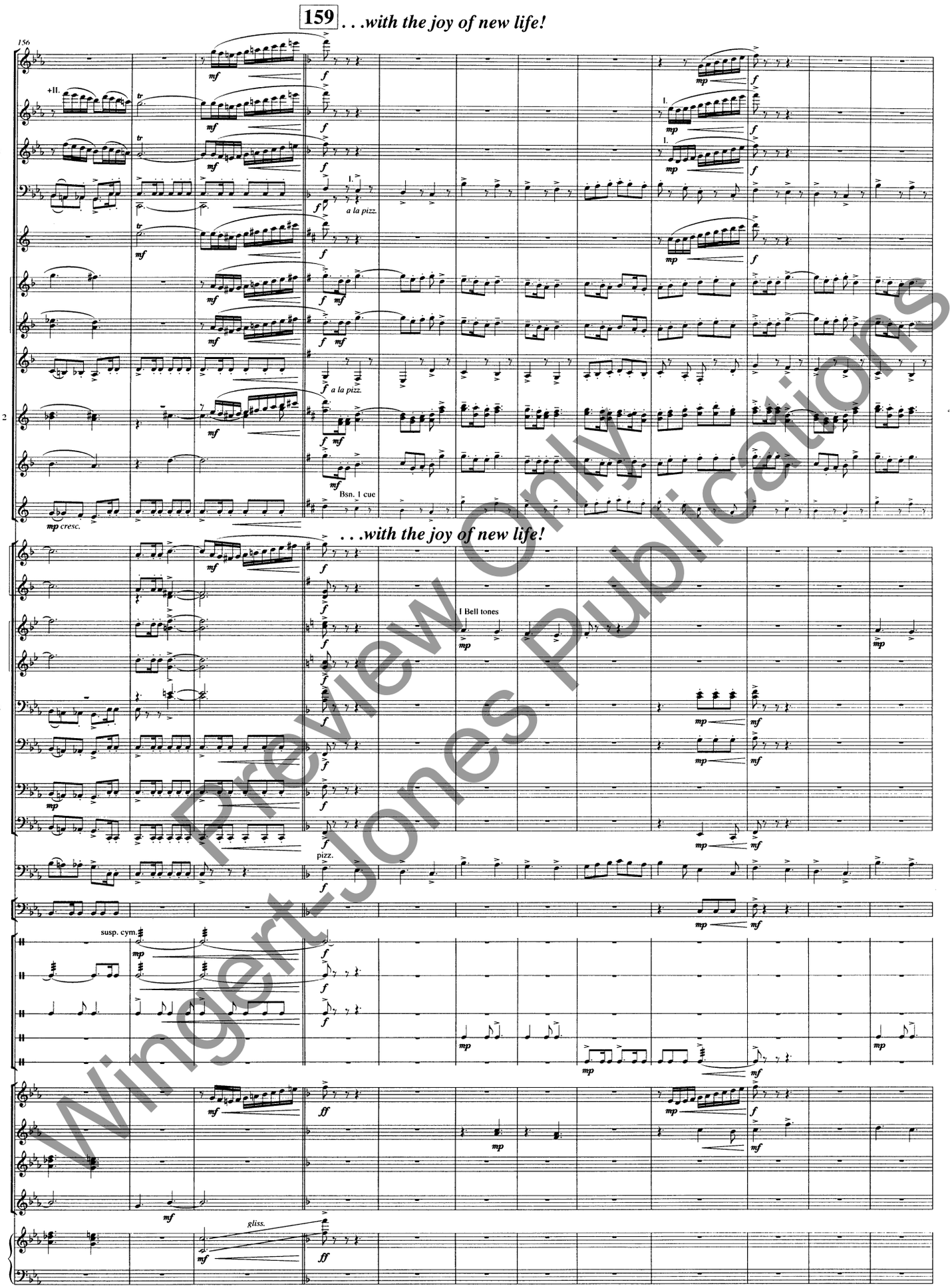

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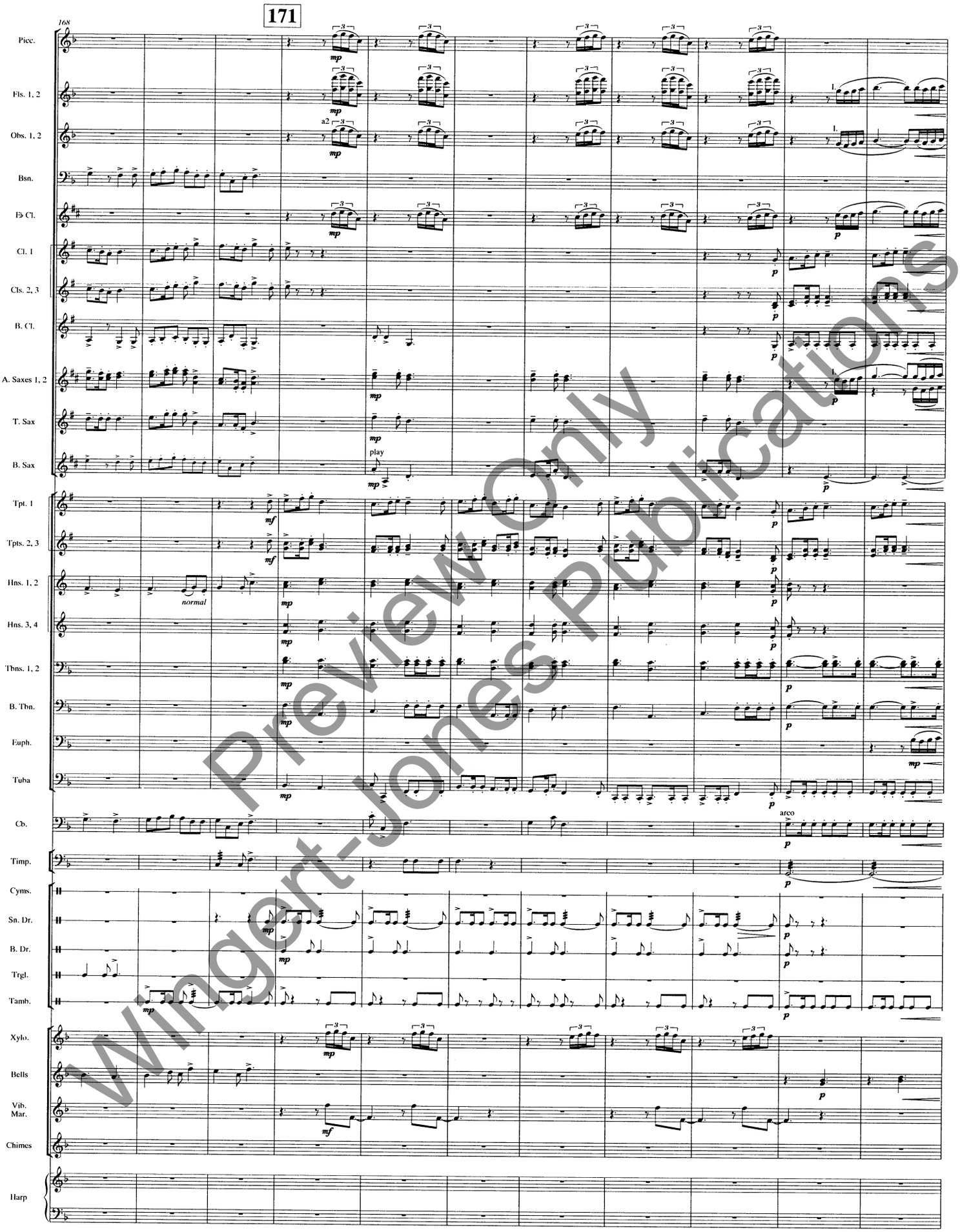

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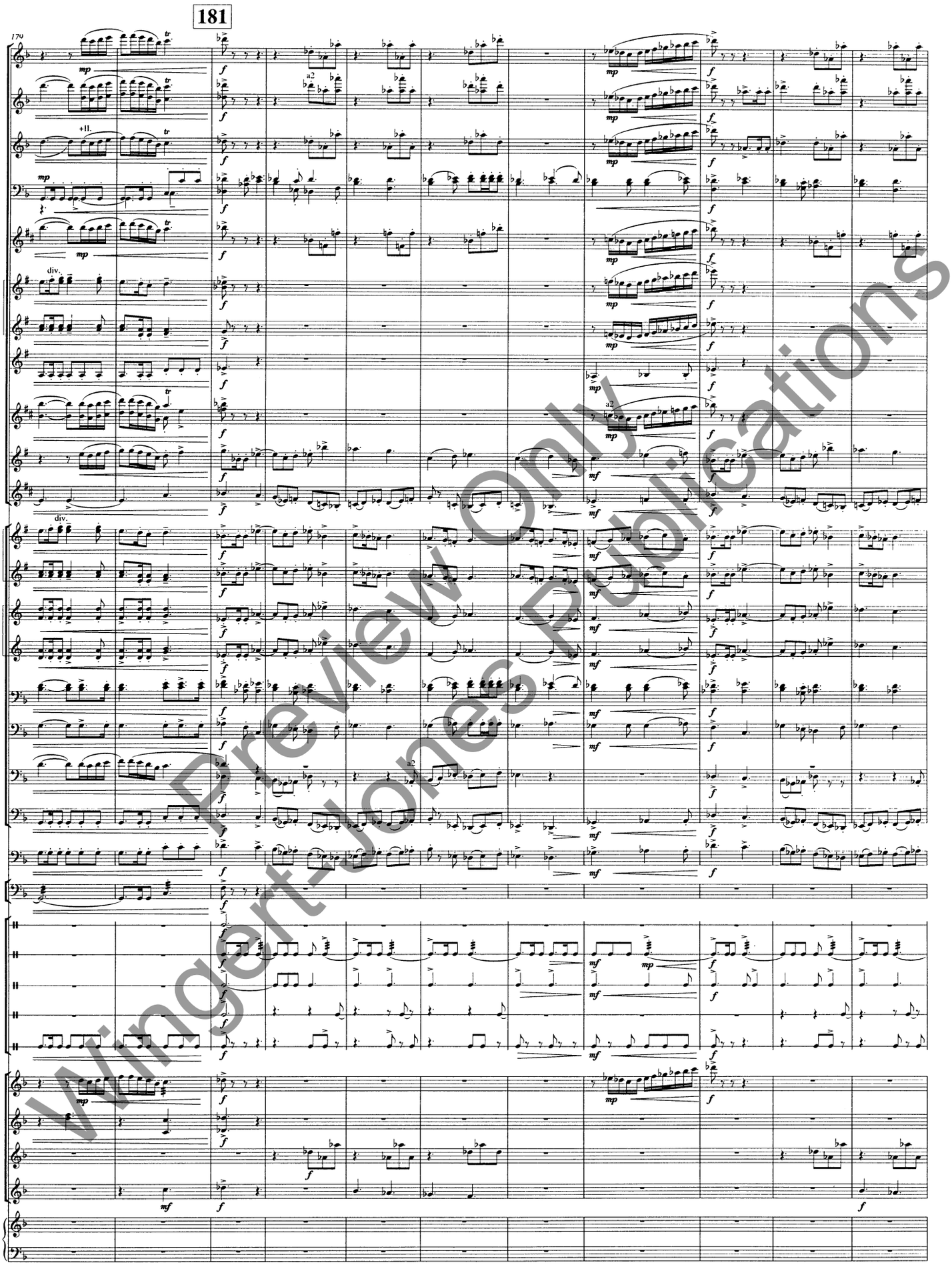

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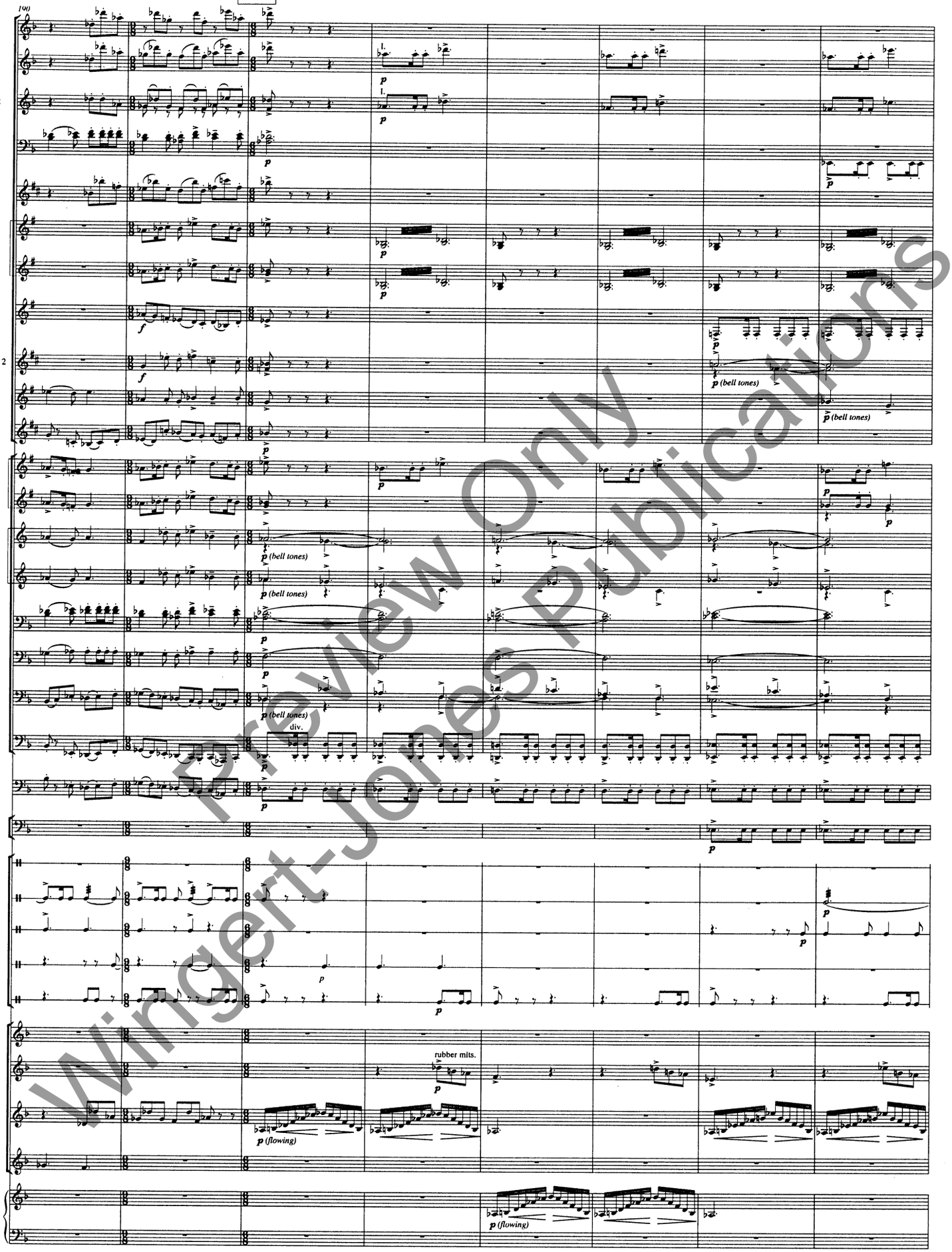

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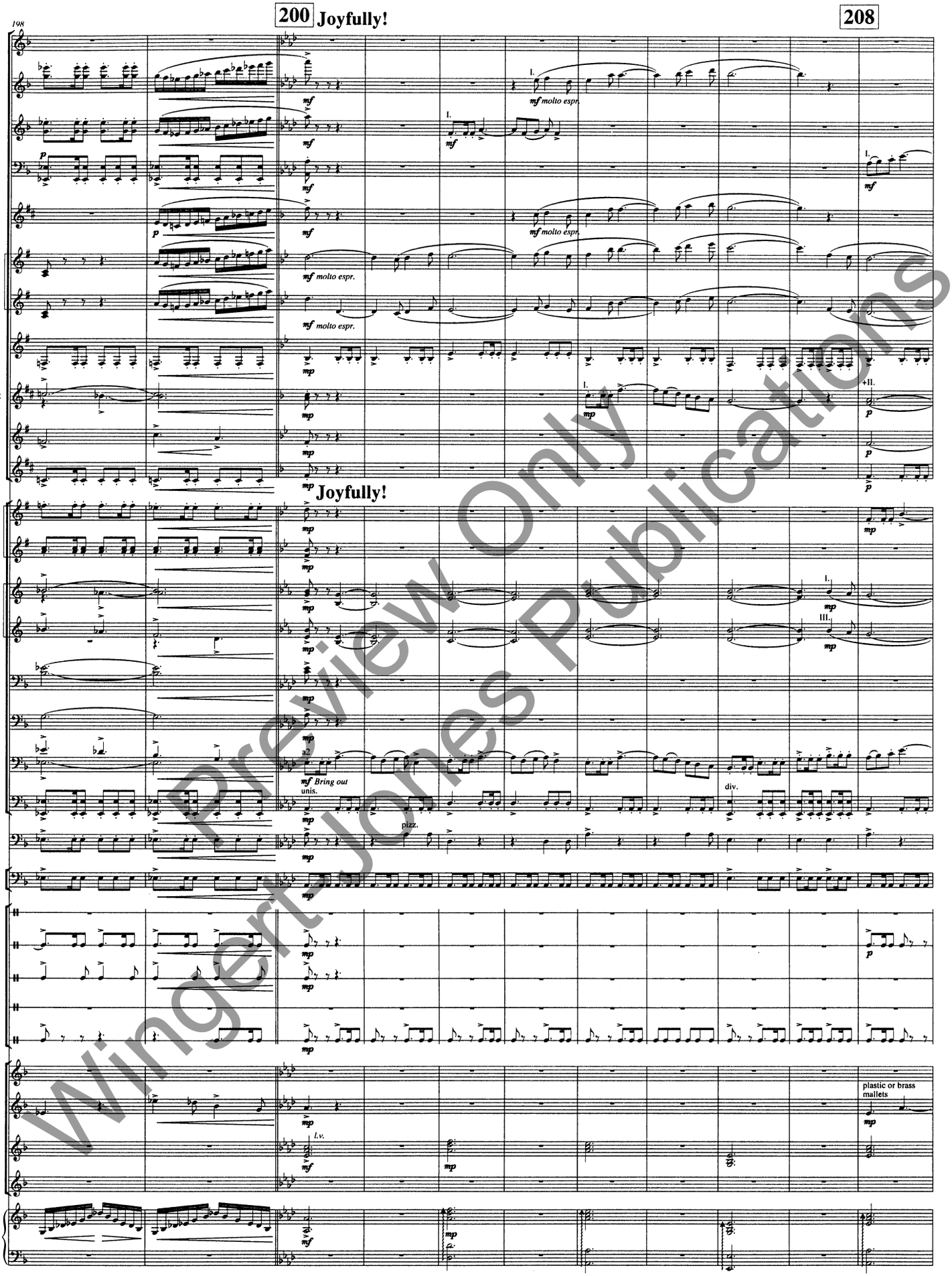

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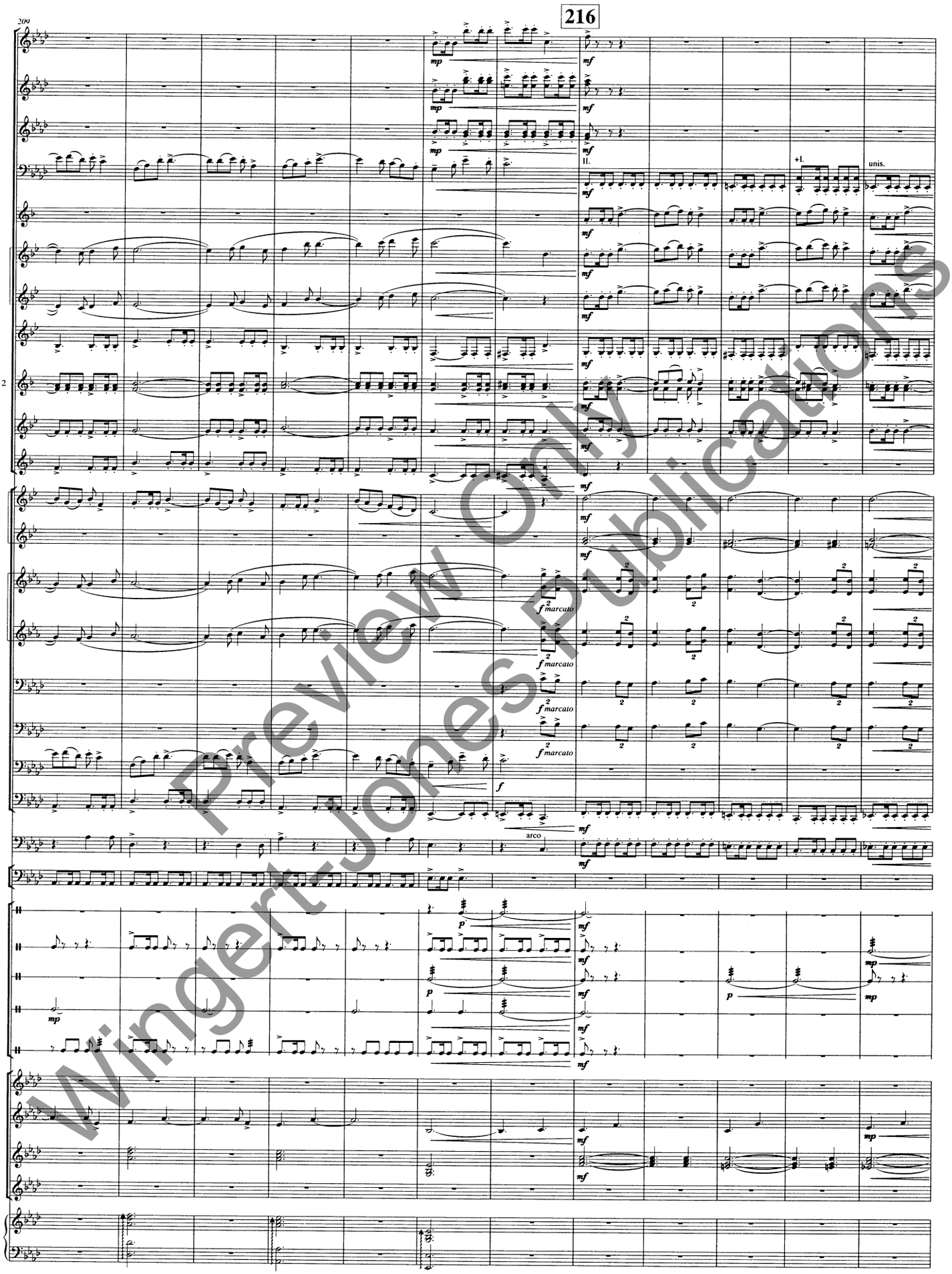

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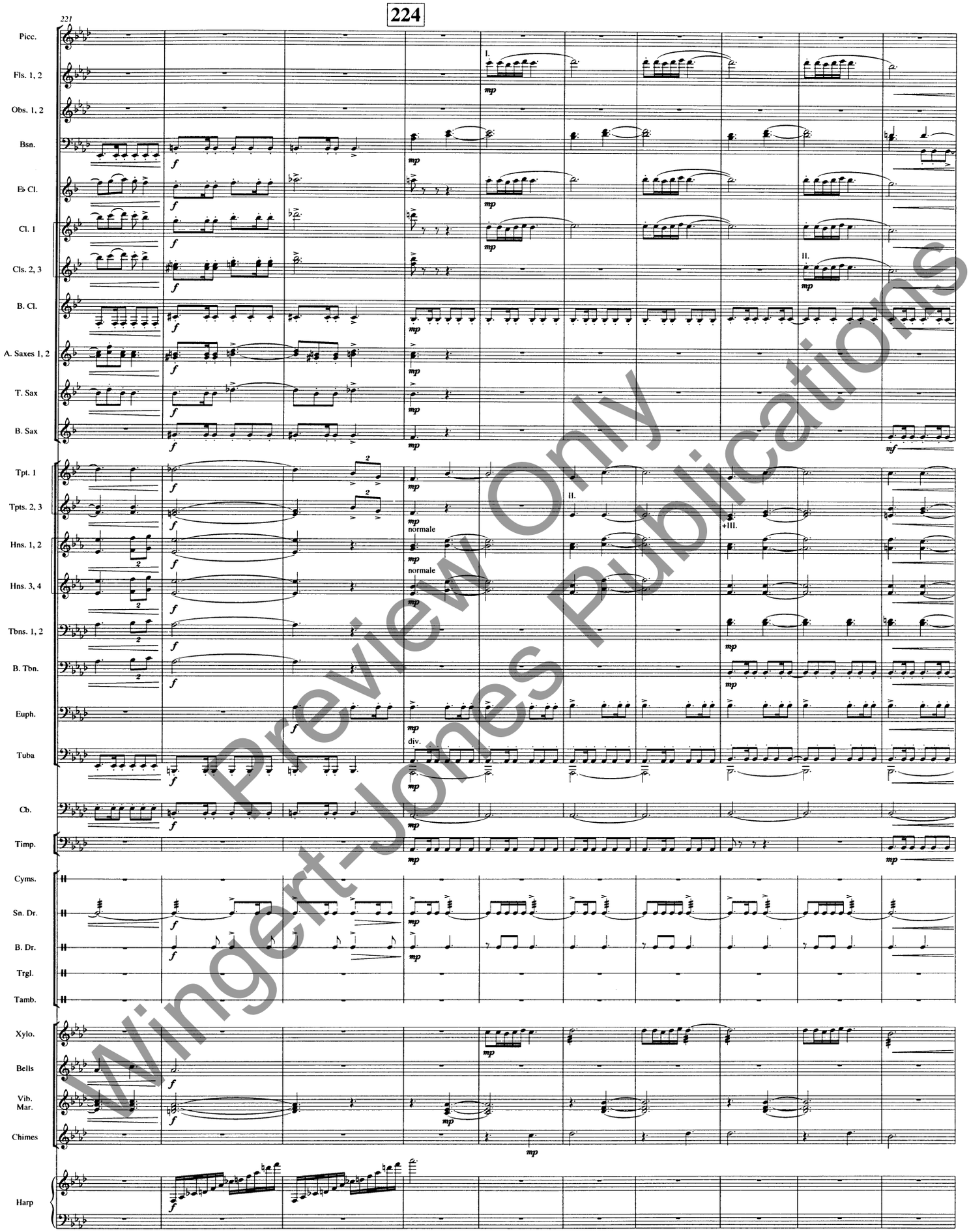

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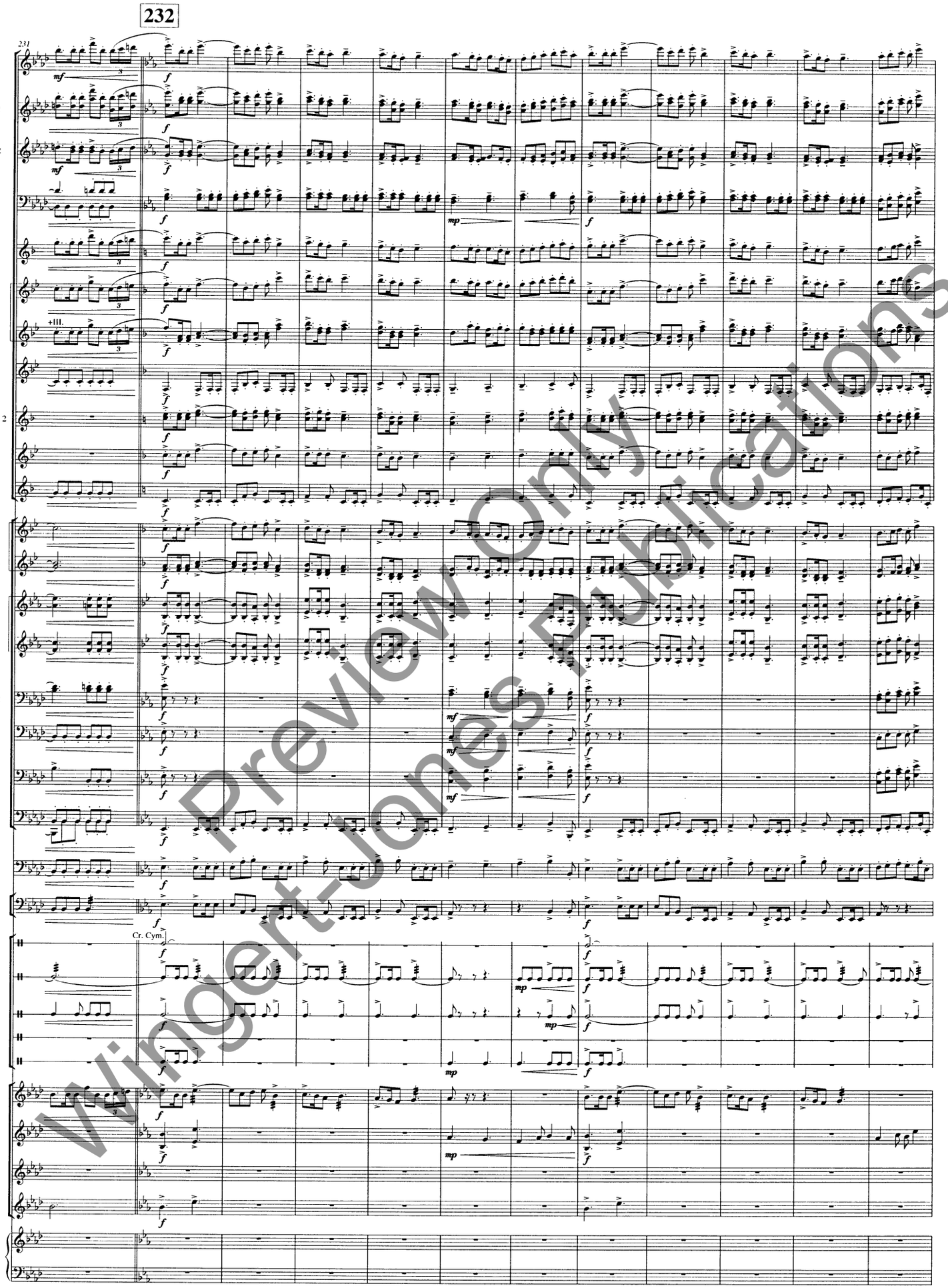

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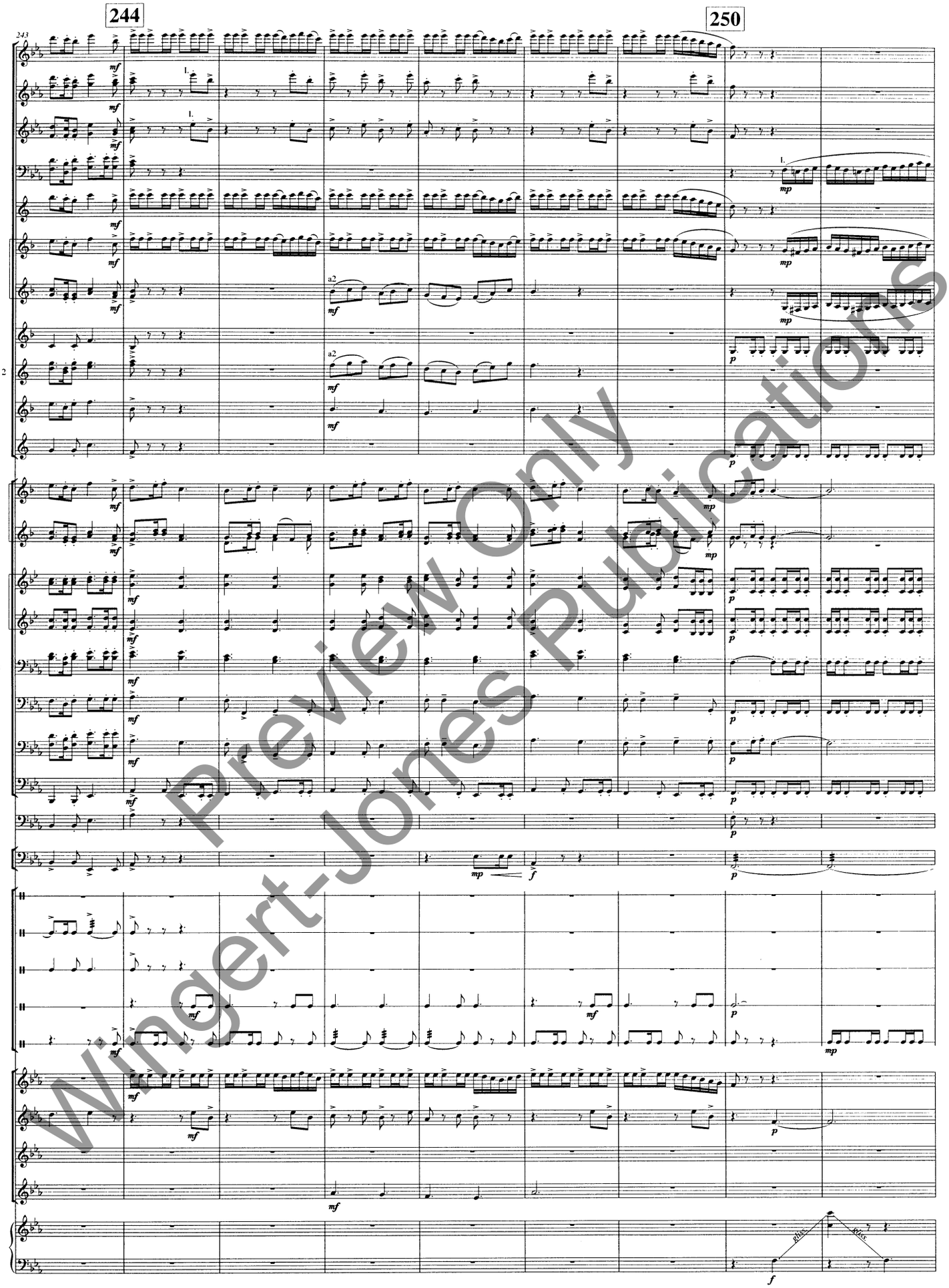

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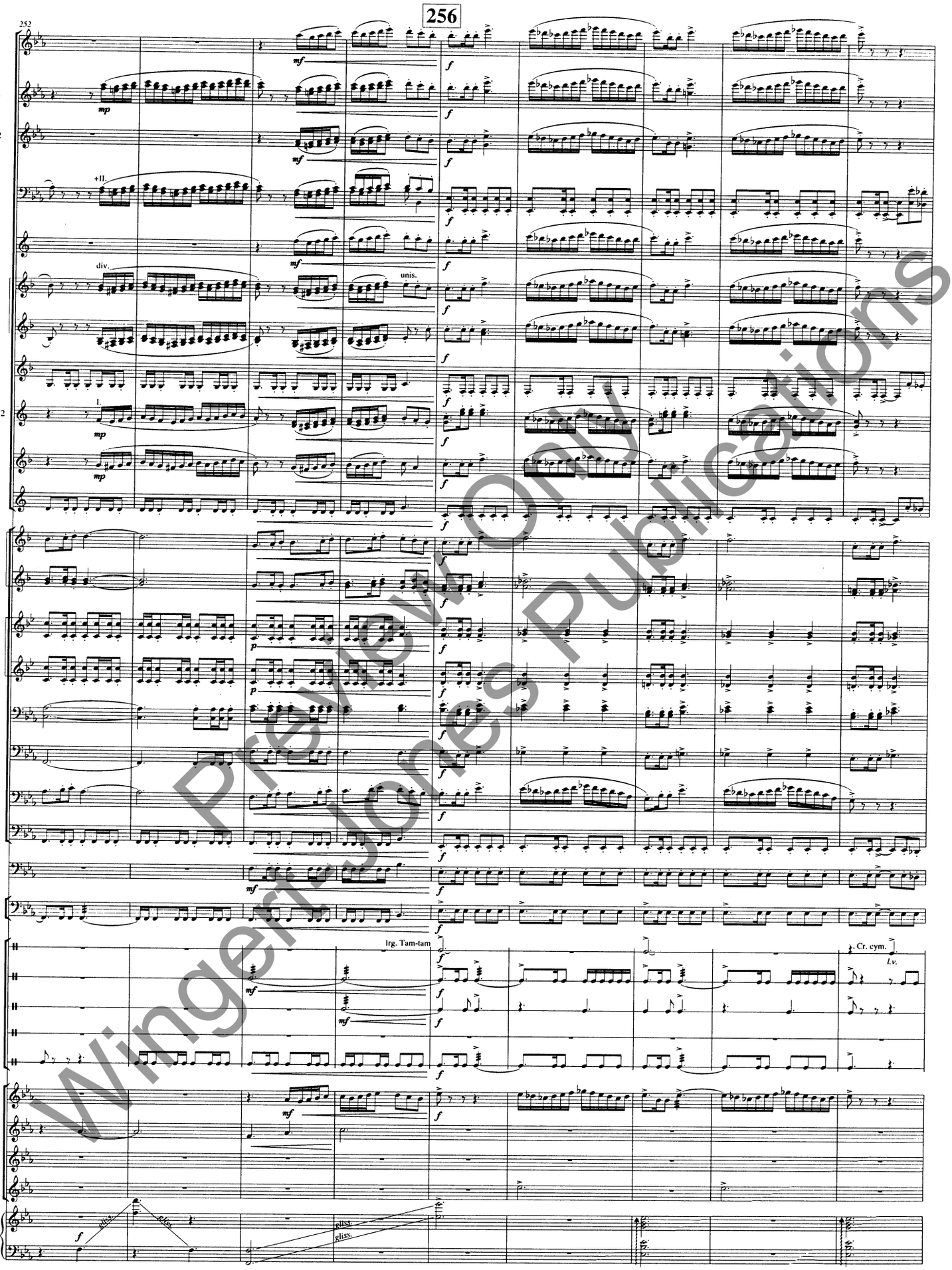

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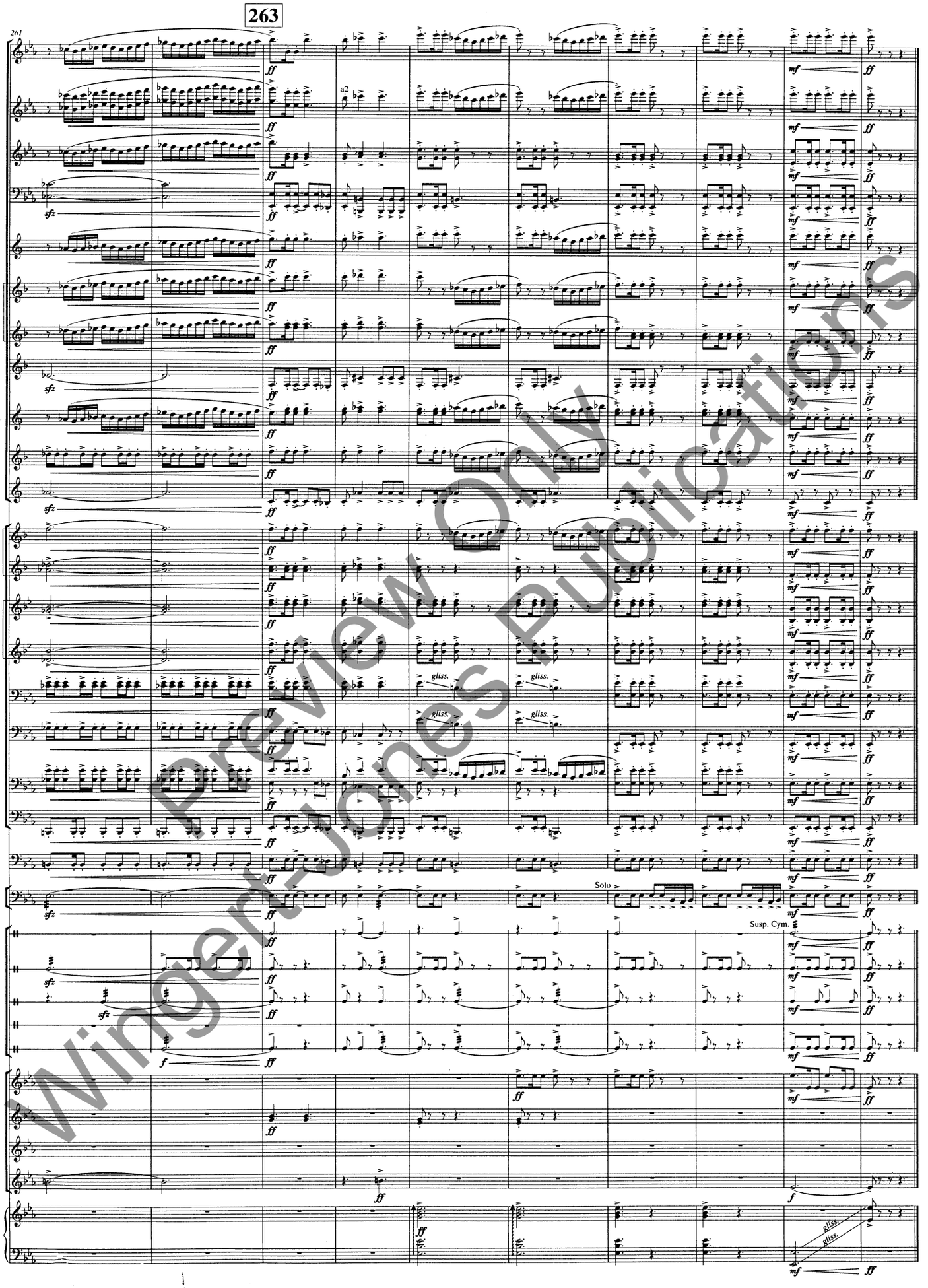

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