



Commissioned by Brooke Point High School, Stafford, VA,  
Ms. Anita Price, Director of Bands

# Where the Black Hawk Soars

ROBERT W. SMITH (ASCAP)

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## INSTRUMENTATION

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|--------------------------------|--------------------------------|---|
| 1 Conductor                    | 2 2nd E $\flat$ Alto Saxophone | 1 Baritone Treble Clef  |
| 3 1st C Flute                  | 1 B $\flat$ Tenor Saxophone    | 4 Tuba  |
| 3 2nd C Flute                  | 1 E $\flat$ Baritone Saxophone | 2 Mallet Percussion<br>(Chimes, Bells)  |
| 2 Oboe                         | 2 1st B $\flat$ Trumpet        | 1 Timpani   |
| 3 1st B $\flat$ Clarinet       | 2 2nd B $\flat$ Trumpet        | 3 Percussion I<br>(Suspended Cymbal,<br>Bass Drum, Triangle,<br>Snare Drum, Gong) |
| 3 2nd B $\flat$ Clarinet       | 3 3rd B $\flat$ Trumpet        | 2 Percussion II<br>(Crash Cymbals, Sleigh Bells,<br>Wind Chimes)                  |
| 3 3rd B $\flat$ Clarinet       | 2 1st Horn in F                |   |
| 1 E $\flat$ Alto Clarinet      | 2 2nd Horn in F                |   |
| 2 B $\flat$ Bass Clarinet      | 2 1st Trombone                 |   |
| 2 Bassoon                      | 2 2nd Trombone                 |   |
| 2 1st E $\flat$ Alto Saxophone | 2 Baritone                     |   |
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## NOTES TO THE CONDUCTOR

“Where the Black Hawk Soars” was written as a commemorative work for the dedication ceremonies of Brooke Point High School in Stafford, Virginia. The work was inspired by the Black Hawk, the figure chosen to represent the new institution.

The work opens with a majestic fanfare. The fanfare gives way to a brisk but flowing melodic statement. Great care should be taken with the melodic shaping to create a soaring line, reminiscent of the flight of a hawk. The fanfare motif returns in a more developed fashion, leading to a second statement of the melody.

The center section of the work is based upon an original melody composed as an alma mater for the new school. This new statement is preceded by a transition based upon flight. The wind effects should be interpreted very loosely in order to re-create the sensation of silent flight. I suggest continuing the “wind” throughout the 65 section if possible. The chorale should be as reverent as possible. At measure 97, the tempo should flow a bit faster.

The final melodic restatement begins at measure 105. This section should build ever so slowly, leading to the D.S. al Coda. The transition at the beginning of the Coda should be drawn out as far as musically tasteful. Measure 119 should be taken as fast as possible, but no faster.

I hope you and your students find “Where the Black Hawk Soars” a musically rewarding experience. Best of luck in your teaching endeavors.

*Robert W. Smith*