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DAVID GILLINGHAM'S STAINED GLASS FOR WIND ENSEMBLE: A TRANSCRIPTION FROM THE STANDARD PERCUSSION REPERTOIRE

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DAVID GILLINGHAM'S *STAINED GLASS FOR WIND ENSEMBLE*:
A TRANSCRIPTION FROM THE STANDARD PERCUSSION REPERTOIRE

DMA Project

A DMA project submitted in partial fulfillment of the
requirements for the degree of Doctor of Musical Arts in the
College of Fine Arts at the University of Kentucky

By

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2023

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ABSTRACT OF DMA PROJECT

DAVID GILLINGHAM'S *STAINED GLASS FOR WIND ENSEMBLE*: A TRANSCRIPTION FROM THE STANDARD PERCUSSION REPERTOIRE

Stained Glass (1994), by David Gillingham, is a work that is considered one of the standard pieces of percussion repertoire. To date, there are no known arrangements or transcriptions which exist for wind band that originated from the percussion ensemble repertoire. *Stained Glass* is a work which utilizes many musical characteristics and compositional techniques that could translate successfully to the wind ensemble, such as sweeping ostinato, sustained chordal structures, and a variety of colors and textures. It is because of this observation of musical characteristics that makes this work a good candidate for a successful first transcription from percussion ensemble to wind ensemble.

The purpose of this document is to 1) provide a detailed analysis of *Stained Glass* for percussion ensemble; 2) to provide a detailed account of considerations to take when performing the wind ensemble transcription; 3) to provide a detailed account of considerations to take for those who wish to continue to transcribe and arrange for wind ensemble from the existing percussion repertoire.

The first chapter of this document will give a brief look at Gillingham's compositional background as well as his contributions to both the percussion and wind ensemble repertoire. Chapters two through five will include the overarching construction of the work followed by a detailed analysis of each movement and the changes that needed to be made during the transcription process. Chapter six will provide additional considerations for those who wish to continue to transcribe or arrange percussion works for wind band. The appendix will include a detailed analytical map of *Stained Glass* for percussion ensemble and the complete score to *Stained Glass for Wind Ensemble*.

KEYWORDS: David Gillingham, wind band, percussion, transcription, analysis

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05/02/2023

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DEDICATION

To my husband, who has never stopped supporting me and encouraging my endeavors.

To my family, who always encouraged me to pursue what I loved.

To my mom and dad, who introduced me to the world of music.

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CHAPTER 1 - David Gillingham: Compositional Background and Contributions to Percussion and Wind Ensemble Literature

1.1 DAVID GILLINGHAM

David Gillingham (b. 1947) is a prolific composer, having written for band, chamber winds, orchestra, and a variety of solo instruments, with well over 100 works composed. He earned his bachelor's and master's degrees in music education from the University of Wisconsin-Oshkosh and his Ph.D. in music theory and composition from the University of Michigan.¹ He is currently Professor Emeritus at Central Michigan University. Additionally, he has received several awards, including first prize in the International Barlow Composition Contest (1990) for *Heroes, Lost and Fallen*, the Excellence in Teaching Award, a Summer Fellowship, and a Research Professorship from Central Michigan University, and the ASCAP Standard Award for Composers of Concert Music for numerous years.²

One of Gillingham's major compositional techniques is his creation of programmatic music. In his own words:

“...writing music with a specific program is a great point of orientation and inspiration. I firmly believe that any piece of music that a composer writes is an extension of the soul...there must be something of the mood of a composer in any composition.”³

This is prevalent in many of his pieces, including *Heroes, Lost and Fallen*, a tone poem that is intended as a memorial to the Vietnam War, *Apocalyptic Dreams: Symphony for*

¹ Raydell Bradley and J. Bradley McDavid, “David Gillingham,” in *A Composer's Insight*, ed. by Timothy Salzman (United States: Meredith Music Publications, 2003), 47.

² David Gillingham, “David Gillingham,” in *Composers on Composing for Band*, ed. by Mark Camphouse (Chicago, IL: GIA Publications, Inc., 2002), 137-138.

³ Bradley, “David Gillingham,” 47.

Band, a journey through the Biblical Book of Revelations, and *Waking Angels*, depicting for the listener the effects of the AIDS epidemic.^{4 5 6}

In addition to programmatic music, Gillingham also utilizes liturgical themes throughout his works, due to being raised in a Methodist tradition surrounded by a highly spiritual family.⁷ As a result, Gillingham will frequently use hymns throughout his works: *Waking Angels* quotes fragments of the hymn *Softly and Tenderly, Jesus is Calling* by Will Thompson.⁸ *Be Thou My Vision* is an entire work built off the hymn tune of the same name (known in the Irish tradition as *Slane*). This trait even shows up in his percussion literature; *Pascal Dances* is based on the first two lines of a Gregorian Easter Sequence, “victim paschali laudes” or “Praises to the Paschal Victim.”⁹

In addition to these two primary traits, Gillingham has discussed his approaches to orchestration and scoring in the book *Composer’s on Composing for Band*, edited by Mark Camphouse. He discusses his three primary focuses as the “A-B-Cs: Autonomy, Balance and Color.” Autonomy “emphasizes the individuality of each instrument and stresses the use of the individual color of the instrument.” He strives to reserve full ensemble moments for sections that require a large impact, a moment that needs immense volume or strength. Balance is described as a “traditional concept” of ensuring that instruments are scored in areas that are complimentary to their strengths and aware of their weaknesses. He emphasizes that this can (based on his own experiences) make or

⁴ “Heroes, Lost and Fallen: A Vietnam Memorial, David Gillingham,” The Wind Repertory Project, last modified February 28th, 2023, https://www.windrep.org/Heroes,_Lost_and_Fallen.

⁵ “Apocalyptic Dreams: Symphony for Band, David Gillingham,” The Wind Repertory Project, last modified August 22nd, 2022, https://www.windrep.org/Apocalyptic_Dreams.

⁶ “Waking Angels, David Gillingham,” The Wind Repertory Project, last modified February 28th, 2023, https://www.windrep.org/Waking_Angels

⁷ Bradley, “David Gillingham,” 47.

⁸ The Wind Repertory Project, “Waking Angels, David Gillingham.”

⁹ “Paschal Dances – David R. Gillingham,” C. Alan Publications, last modified 2023, <https://c-alanpublications.com/paschal-dances-digital-score/>.

break the success of the scoring. Finally, color: Gillingham finds this to be the most important principle, and presses that choosing the appropriate instrument colors is vital to successful scoring.¹⁰ With these qualities, Gillingham has become a successful and renown composer, known for his ability to compose music that engages the listener in whatever story or mood he is trying to portray.

Figures 1 and 2 below contain charts of Gillingham’s most notable compositions in both the wind band and percussion literature collections. Note that these are not complete lists, rather these are compositions that can be considered as his most influential to the repertory. Included with each composition are a list of awards and select repertoire lists that the work appears on. This includes the NBA Selective Music List, created by the National Band Association, and considered to contain the most influential and quality music of the wind band repertory. Additionally, the number of state lists are included to show the number of states that view the work as valuable to young performing musicians.

Figure 1 - Gillingham's Contributions to Wind Ensemble Literature

Heroes, Lost and Fallen: A Vietnam Memorial (1989)	1990 International Barlow Composition Contest, First Place NBA Selective Music List 16 state lists
Concertino for Four Percussion and Wind Ensemble (1997)	NBA Selective Music List 5 state lists
Be Thou My Vision (1999)	NBA Selective Music List 16 state lists
Apocalyptic Dreams: Symphony for Band (1997)	NBA Selective Music List 6 state lists
Waking Angels* (1996) <i>*for chamber winds and percussion</i>	NBA Selective Music List 1 state list

¹⁰ Gillingham, “David Gillingham,” 142-143.

At the time of writing, there is no national based list for percussion literature to categorize quality or relevance to the overall percussion community. However, many percussionists believe that Gillingham’s work is valuable because of how he chooses to write for the instrument group, namely as their own melodic and motivic group instead of in a supporting role.¹¹ Gillingham reinforces this idea himself; he has previously discussed how he enjoys the variety of color one can pull from the percussion section and that it is the most rewarding section to orchestrate.¹²

Figure 2 - Gillingham's Contributions to Percussion Ensemble Literature

Paschal Dances	1 state list
Sacrificial Rite	4 state lists
Concerto for Percussion Ensemble	1 state list
Stained Glass	2 state lists

1.2 PURPOSE

This project aims to transcribe the work *Stained Glass* by David Gillingham from percussion ensemble to wind ensemble. To date, there are no known arrangements or transcriptions which exist for wind ensemble that originated from the percussion ensemble repertoire. *Stained Glass* is a work which utilizes many musical characteristics and compositional techniques that could translate successfully to the wind ensemble, such as sweeping ostinato, sustained chordal structures, and a variety of colors and textures. It is because of this initial study of musical characteristics that makes this work a good candidate for a successful first transcription from percussion ensemble to wind ensemble.

¹¹ Marc Michael White, “Percussion Scoring and Orchestration in the Wind and Percussion Ensemble Literature of Jared Spears and David Gillingham,” (DMA dissertation, University of North Texas, 2001), 11.

¹² Gillingham, “David Gillingham,” 143.

In addition to the transcription and a full analysis of the work, information and considerations will be given related to the process of transcribing from percussion ensemble to wind ensemble.

Percussion ensemble literature is relatively young in the overall history of music, and it is common for percussion literature to pull from other mediums such as orchestra, choir, or wind ensemble. At this point in the development of percussion literature, it is time to start exploring transcriptions and arrangements that work in the other direction (that is, percussion ensemble to wind ensemble, choir, or orchestra). David Gillingham gave his blessing for the project in November 2022, and written permission has been granted by the publisher, C. Alan Publications. Upon completion, the transcription will be sent to the publisher for review with the possibility for official publication.

CHAPTER 2 – Overarching Construction of *Stained Glass*

The three movements of *Stained Glass* are intended to depict “the beauty and color of stained glass”¹³ in three continuous movements. While the work is constructed of three movements in distinct styles, they are connected through a series of other characteristics including tonal construction and formal construction. While discussing tonality and tonal relationships, enharmonic equivalents are given to help aid in the overall understanding of how relationships are built between key centers.

2.1 TONAL RELATIONSHIPS

There are clear tonal relationships between the three movements of this work, each with a tonal connection to the next. Each movement’s tonality is laid out as follows:

Figure 3 Basic Tonal Structure of Stained Glass by David Gillingham

Movement I: Foyers

WT₀ on C – D Lydian-Mixolydian – WT₀ on C– D Major

Movement II: Cathedrals

D tonal center – G Minor – C Major

Movement III: Suncatchers

E Lydian – B \flat Lydian – E Major – A \flat (G \sharp) Major – C Lydian – E Lydian –
C Lydian/C Major – E Major – A \flat (G \sharp) Major – C Lydian – E Lydian

The first movement begins using the whole tone scale, with C as the pitch center, and ends in the key of D major. The tonal center of D transitions from the first to the second movement, however the exact tonality is unclear because the only pitches provided by Gillingham are D and A (given by the chimes). The second movement ends in C major, which then transitions immediately to E Lydian in the third movement. Looking only at

¹³ David Gillingham, “Program Notes,” in *Stained Glass*. [score] (Greensboro, NC: C. Alan Publications, 1994).

the starting tonalities, each movement is ascending by whole step, C to D to E, connecting each of the three movements tonally. However, there is also a deeper tonal relationship to be found within each movement.

Movement I shifts between the key centers of C and D, a whole step relationship which can be linked to the whole tone scale (C-D-E-F#-G#-A#), the primary tonality throughout this movement. Movement II shifts from D to G to C, which can be described as dominant-tonic (or V-I) relationships: D to G and G to C. The opening of the second movement is an open fifth from D to A in the chimes (I-V), which can then be linked to the V-I relationships between this movement's tonal structures. The final movement has more complex tonal shifts, however the relationship of these shifts is similar to the preceding movements.

The Lydian scale is distinct because of the raised 4th scale degree, which creates a tritone with the tonic pitch (e.g., E to A#/Bb). There is an additional tritone relationship later in the movement, going from a key center of Ab/G# to C. It is important to note that these transitions are not achieved through tritone substitutions; Gillingham will typically modulate using a chord which holds a mediant relationship to the new key (this use of mediant relationships will be discussed in a later chapter). Figure 4 shows one point of modulation moving from Bb Lydian to E Major. Measure 228 descends using chromatic planing: F# major – E major – D major – C major. C major holds a mediant relationship with E major, allowing for a successful tonal transition between two keys, which are a tritone apart.

Figure 4 “Foyers” from Stained Glass, m. 225 - 230



These techniques of tonal transitions utilized by Gillingham allow the work to flow continuously while still maintaining three unique movements that depict the varieties of stained glass.

2.2 FORMAL CONSTRUCTION

While this work is a 20th century composition with no specific label to its formal construction, it does have share similarities with the standard formal construction of other major works. This work can most accurately be described as sharing the formal construction with a multi-movement symphony, which is typically organized as so: first movement – sonata, second movement – slow/lyrical, third movement – rondo or sonata rondo.

This construction of the first movement looks like the typical sonata form that would be found in the first movement of a symphonic work, detailed below in Figure 5.

Figure 5 Typical Sonata Form vs. “Foyers” Formal Construction

Typical Sonata Form	“Foyers” Formal Construction
Exposition: A – transition – B (I – V) Development: tonally ambiguous Recapitulation: A – transition – B (I – I)	Exposition: A – B Development: C Recapitulation: A’ Coda

In a typical sonata form, there are three major parts: the exposition (containing one or more themes), the development (which manipulates the themes), and the recapitulation

(the return of the original themes). There is a very clear recapitulation with the return of the first theme (m. 1) appearing again later in the movement (m. 83), with the same tonality and orchestration. The second theme (m. 40) can be argued as being a part of the exposition because of the change of tonal center from C to D, much like what would appear in a typical sonata form even though there is no tonic-dominant relationship here. Additionally, the second theme has a more stable tonal structure (D Lydian-Mixolydian) than the A and C sections (both using WT_0 , a scale that is not typically regarded as tonally stable), so it does not make sense for this phrase to be a part of the tonally ambiguous development section. The C section of this movement can be argued as a development, even though there seems to be a third theme here. However, upon closer inspection this third theme is built on the same notes that appear in the first movement, in almost the exact same order. Figure 6 gives a closer look at these two themes:

Figure 6 “Foyers” Themes 1 and 3 Reduction



The first three notes (C, G \flat /F \sharp , A \flat) appear in the same order between both themes. The end of the third theme, however, does deviate. Yet, a development section in a typical sonata form will often manipulate its themes as the development progresses and circles back to the recapitulation. Gillingham has done something very similar here, and so the case can be made that this is in fact a development section.

The second movement, “Cathedrals,” is a much slower movement compared to the movements surrounding it, already fitting in to the typical symphonic form. This movement, however, does not fit into a standard form like ternary form or strophic form. It is instead considered to be through-composed, as it does not reuse any themes throughout the movement. With that said, it could be considered a symphonic poem due to the amount of imagery Gillingham has placed throughout the movement. It is worth noting that the entire work could also be considered a symphonic poem since it depicts a non-musical object/idea, and that possibility will be discussed later in this chapter. With that said, this movement more than the other two depicts sounds one hears (or may have heard) within a cathedral, likely because of the amount of time Gillingham himself had spent in churches and his fondness for Gregorian chant.¹⁴

This movement opens with a chime cadenza, mimicking the church bells that ring to gather people to the church, using offset rhythms to help depict the random swaying of church bells after their ropes have been pulled, then a gradual decrescendo to create the effect that they are slowly stopping. Next, Gillingham uses marimbas written in their lower registers to mimic the warmth of an organ, which is later followed by adding a vibraphone effect that mimics the antiphony which may happen as the sound fills the church (described as a “blurred” effect by the composer¹⁵). Additionally, there is a “chant” written in octaves to depict the sounds and image of monks singing, or of the choral response which may happen between pastor and congregation during a religious service. These compositional techniques reinforce the idea that this movement can be considered a symphonic poem.

¹⁴ David Gillingham, “Stained Glass: Discussion by David Gillingham,” interview by Vic Firth, June 25, 2011, video, 23:30, <https://www.youtube.com/watch?v=4EQ7omSbusw>.

¹⁵ Gillingham, interview.

The final movement, “Suncatchers,” shares a similar construction to the sonata rondo form. Figure 7 details a typical sonata rondo compared to the form of the third movement:

Figure 7 Typical Sonata Rondo Form vs. “Suncatchers” Formal Construction

Typical Sonata Rondo Form	“Suncatchers” Formal Construction
Exposition: A – B – A’ Development: C Recapitulation: A – B – A’	Exposition: A – B – C Development: C <i>Return:</i> A Development: D Recapitulation: B’ – A’ Coda

The exposition starts with three themes, A – B – C, before moving to the first development (taking place within the C section), utilizing material from the first theme. This sequence is followed by a return to A, in its original key and orchestration. While there is an additional theme compared to the typical form (C), it plays into the development and is immediately followed by a return to the A section, in its original key and orchestration. This is similar to some sonata rondo forms composed by Mozart, who was known to manipulate the sonata rondo in a similar fashion.¹⁶ Something else seen in this movement that was also a trait of Mozart’s, was to reverse the order of the recapitulation instead of returning the themes in the same order.¹⁷ Gillingham has done the same thing with this recapitulation, returning to the B theme before restating the A theme. This movement clearly depicts the traits of a sonata rondo, and clearly defines this movement as the finale to a major work.

¹⁶ Charles Rosen, “Sonata Forms,” in *Sonata Forms*, rev. ed (New York: W.W. Norton & Company, Inc. 1988), 126-128.

¹⁷ Rosen, “Sonata Forms,” 126-128.

Earlier in this chapter, it was noted that the categorization of symphonic poem could be applied to the entirety of this work, even though there are separate forms found within this work. A symphonic poem, as briefly mentioned above, is a form which implies or illustrates a specific idea or thought, typically based on poetry.¹⁸ Other characteristics include that it is often a single movement work or a series of continuous movements. An argument can be made then that this is indeed a symphonic poem, as Gillingham is looking to depict not only the idea of the unique and beautiful qualities of stained glass, but that he also wants the listener to be immersed in the environments that stained glass is found (i.e. foyers and cathedrals).¹⁹ In addition to these qualities, Gillingham has mentioned that he is drawn to the idea symphonic poems because it allows the composer to connect with the listener.²⁰ Through his use of form, Gillingham has created a cohesive and connected work while also ensuring that there are three distinct movements with unique formal qualities.

¹⁸ Donald Francis Tovey, "Symphonic Poem," 1911 Encyclopedia Britannica, Wikisource, Wikimedia Foundation, Inc, last modified December 26, 2021, https://en.wikisource.org/wiki/1911_Encyclop%C3%A6dia_Britannica/Symphonic_Poem.

¹⁹ Gillingham, interview.

²⁰ Bradley, "David Gillingham," 47.

CHAPTER 3 - Movement I: “Foyers”

The first movement of *Stained Glass* is, according to the composer, a “prelude” to the entire work, much like how a foyer or entryway is the preview of a home or the people within.^{21 22} With this idea in mind, there is a constant feeling of uncertainty throughout the movement, depicted through changing meter and the use of the whole tone tonality, combined with a feeling of openness and “continual welcome”.²³ This chapter will break down the various elements that construct the first movement (including a review of the formal structure, melodic elements, tonality, and orchestration choices), how these elements contribute to the simultaneous feeling of welcome and uncertainty, and how adjustments were made throughout the transcription to maintain these qualities. Note that all musical examples from the transcription will be presented in concert pitch.

3.1 FORMAL OVERVIEW

As discussed in Chapter 2, the form of this movement is in sonata form. Figure 8 gives a more detailed look at this formal construction. This outline provides the section letter and designation in the form, measure numbers, and tonality of each section.

Figure 8 “Foyers” Formal Overview

A	B	C	A'	CODA
<i>Exposition</i> m. 1 - 35	m. 36 - 61	<i>Development</i> m. 62 – 82	<i>Recapitulation</i> m. 83-116	m. 117-129
C WT ₀	D Lydian-Mixolydian D WT ₀ (m. 56)	C WT ₀ Tonal ambiguity (m. 76)	C WT ₀	D Major

²¹ Gillingham, interview.

²² Gillingham, “Program Notes.”

²³ Gillingham, “Program Notes.”

This chart is intended to help guide the discussion which follow in the next sections of this chapter; a more detailed guide can be found in Appendix A.

3.2 MELODIC ELEMENTS AND ORCHESTRATION

While this section will discuss melodic themes and Gillingham's orchestration choices, it will primarily focus on the choices made by the transcriber as they relate to Gillingham's original intentions for the work. Because this movement is intended to bring to the listener the image of foyers, Gillingham uses metallic instruments like bells, crotales, and chimes to bring forward the images of doorbells that may be rung. He also describes using the drums (concert toms, bass drums, and timpani) to depict to the listener that there is a crowd of people, or a party, further in the house. The xylophone melody in the B section is intended to depict the image of a friend coming to welcome their guest.²⁴

The opening of this movement starts with Theme 1 in the bells, marimba (bass clef), and piano (both hands). The uncertainty Gillingham has discussed is already present due to the whole tone tonality, combined with the shifting meters of $\frac{6}{16}$ and $\frac{2}{4}$. Additionally, there is an openness due to the instruments that Gillingham presents the melodic material in during this initial statement. Figure 9 outlines the melodic theme in their written octaves. In the figure, Gillingham has orchestrated the melody to be in the upper and lower registers of each instrument, omitting the use of the middle registers and creating a sense of openness.

²⁴ Gillingham, interview.

Figure 9 "Foyers" Theme m. 1-10, Original



In the wind ensemble transcription, consideration had to be made for the comfortable ranges of the instruments being worked with. While there are some instruments that can physically play in the lower registers depicted by the marimba and left-hand piano, those instruments quickly lose tonal clarity and control. To accommodate this, the lower instruments were brought up an octave. Figure 10 provides a look at the orchestration used in the transcription to provide further clarity. Note that the string bass is still able to play comfortably in the lowest octave and is added to help reinforce the low end of this first figure. Even with the loss of a substantial low presence, there is still enough space between the high and low voices that an open quality of sound is still maintained.

Figure 10 "Foyers" Theme 1 m. 1-7, Transcription

The B theme is much more brilliant and uplifting and is described by Gillingham as being the “character” who is welcoming a guest into their home.²⁵ The motion from whole tone in the first section to the Lydian-Mixolydian mode of this section also contributes to this more uplifting and welcoming feeling, as he has moved from an unstable tonality to something that contains significantly more stability (this will be discussed further in the next section). Theme 2 appears in the piano and xylophone, both written in their upper registers, above the rest of the ensemble, with reinforcement by the left-hand piano, two octaves lower. The combination of xylophone and piano, two characteristically bright instruments especially in their upper registers, contribute to the overall brightness and uplifting nature of this section. Figure 11 shows Theme 2 as it is written in the original piano part.

²⁵ Gillingham, interview.

Figure 11 "Foyers" Theme 2 m. 37-44, Original

Within the transcription, the xylophone part was maintained because of the instrument's bright tone quality. In addition to the xylophone there is an oboe solo, and later in the phrase a clarinet solo, added not only to contribute to the overall brightness but to fill out the sound with body and warmth as well due to the timbral nature of these instruments. This added warmth created from added the oboe and clarinet helps to bring the sense of welcoming to the forefront.

Figure 12 "Foyers" Theme 2 m. 39-52, Transcription

Theme 3, as discussed in Chapter 2, is constructed from the same notes as the first theme and is a thematic development. With that said, Gillingham does write this solo in the style of a chorale, with sustains in the piano and marimba (bass clef) indicated, respectively, as pedaled and rolled. This section, in a way, combines the feelings of uncertainty and welcome (appropriate since this is the development, which will typically pull from preceding material). The whole tone tonality and use of the notes of the first

theme are the elements of uncertainty, while the use of the piano and marimba in lower registers with distinct chord structures (not just octaves like what was seen before), and chorale-like sustain creates warmth and welcome.

Within the transcription, this section was transferred to the brass and low woodwinds. Dynamic swells were also added, something that was not included in the original composition (a consideration that will be touched on later in Chapter 6). The aim here was to create a warm and rich quality using the brass section, achieved by using octaves and fifths in the lower instruments (e.g., bassoons, euphoniums, and tubas) with thirds and octaves being present in higher tessituras (trumpets and horns). This kind of orchestration, shown in Figure 13 below, creates a richer and fuller sound and helps to depict warmth and comfort.

Figure 13 - "Foyers" Theme 3 m. 65-72, Transcription

21

Bsn. 1
Bsn. 2
B. Cl.
T. Sax
B. Sax
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Euph.
Tba.
St. Bb.

65 66 67 68 69 70 71 72

mp

V

After the C section, there is no new melodic material; Theme 1 returns exactly how it was introduced before making a slight deviation as it transitions into the Coda section. The Coda is short and quick and acts as a steady descent into the second movement.

3.3 TONALITY AND HARMONY

As mentioned above, Gillingham uses tonality to create both uncertainty and welcoming within this movement. The two primary scales that are used within “Foyers” is the whole tone scale, centered around C, and the D Lydian-Mixolydian scale (shown below in Figure 14).

Figure 14 - C Whole Tone and D Lydian-Mixolydian Scales



The C whole tone scale (or WT₀) is used in the A sections to create uncertainty. There is no formal harmonic structure throughout this section: the melodic line, as established previously, is played in octaves without any additional harmony. Also, as seen in Figure 15, the ostinato performed by the marimbas does not create any sense of harmony, even though there are two different sequences of notes.

Figure 15 - "Foyers" Marimba Ostinato m. 1-4, Original



The pitches utilized within the ostinato are C - D - E - F# - G#, which make up the first five notes of WT₀ (clearly not creating specific harmonies). Even looking at which notes are paired together vertically, the closest “harmony” that is given is C against E; while that can imply C major, the G# (in addition to the other notes surrounding it), negates that

possibility. Additional instruments do appear within the textures and transitional moments of the A section; however, they follow many of the same principles and do not add any kind of distinct harmonic structure.

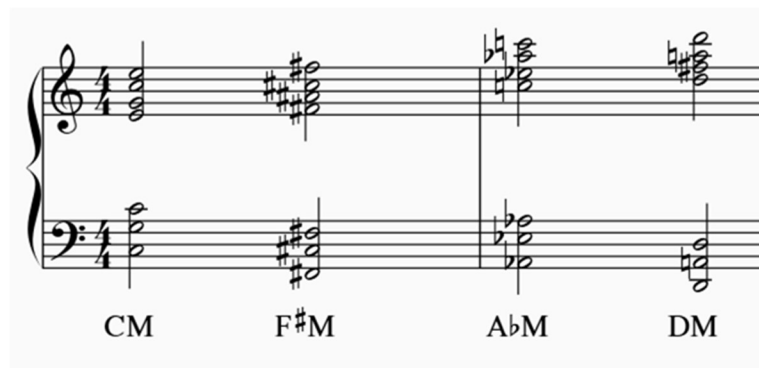
As discussed previously, the B section kicks off in a relatively bright D Lydian-Mixolydian, beginning with a D Major⁹ chord at m. 35-36 to start the transition into the new section. While a 9th chord may not be considered particularly bright or stable (especially with how it is orchestrated in the original, with seconds D-C# and E-F# stacked next to each other in the piano and vibraphone), it is incredibly refreshing compared to the lack of clear harmonic structure in the previous section. Much like the A section, this section also contains a marimba ostinato which helps to establish the tonality. This too does not give way for much in terms of a definitive harmonic structure; however, the use of a brighter tonality, brighter orchestration, and the preceding D Major⁹ chord allows the section to be perceived as bright, welcoming, and tonal. Something else that contributes to the bright and tonal feeling of this section is the addition of the chime part, which plays descending major thirds (F# to D) seemingly sporadically throughout the section. Figure 16 below gives a closer look at these characteristics (note that lines 4 and 5 are scored for marimba).

Figure 16 - "Foyers" Section B m. 37-44, Original

The musical score for Figure 16 consists of five staves, numbered 1 through 5. The music is in 7/16 time and spans measures 37 to 44. Staff 1 is for Xylophone (hard mallets) and starts at measure 40. Staff 3 is for Chimes and starts at measure 37. Staves 4 and 5 are for marimba. The score includes various musical notations such as rests, notes, and dynamic markings.

Section C does provide a distinct harmonic progression, with the root notes of each chord being pulled from the whole tone scale. As mentioned previously, the bass line of this progression closely follows the first theme. Using this as a basis, Gillingham builds major chords above the bass notes to provide more texture and to, in a sense, create a combination between uncertainty and welcoming. The progression utilized is given below in Figure 17. Here, Gillingham uses chromatic planing to move the chords through this chorale-like sequence.

Figure 17 - "Foyers" Section C Chord Progression



After the return of the A section, there is a brief 4 bar transition from the timpani and concert toms. The Coda finishes the movement with a brilliant D major⁷ chord, which Gillingham describes as a chord that someone would not “consider a tonic chord.”²⁶ Since there is no definitive sense of tonic here, the movement is able to die away and make a seamless transition into the second movement.

²⁶ Gillingham, interview.

CHAPTER 4 – Movement II: “Cathedrals”

The second movement of *Stained Glass* is titled “Cathedrals,” and contains a significant amount of imagery related to cathedrals and churches. Gillingham spent a part of his life in church environments, and it seems that he had no trouble creating the imagery needed for this movement.²⁷ Church bells, chanting monks, and an antiphonal organ chorale are the programmatic images that Gillingham has worked into this movement. This chapter will provide details related to the formal structure, melodic elements, orchestration techniques, and tonality, as well as how adjustments were made within the transcription.

4.1 FORMAL OVERVIEW

As discussed in Chapter 2, “Cathedrals” is through-composed, as there are no returning themes or elements throughout this movement; instead, there is a kind of stream-of-consciousness flow. Figure 18 below gives further details regarding the motivic labels of each section, their coordinating measure numbers, and the tonality of each section. Appendix A provides a more detailed analysis graph.

Figure 18 - "Cathedrals" Formal Overview

Chime Introduction	A <i>Chorale 1</i>	B <i>Chant</i>	C <i>Chorale 2</i>	D <i>Final Chant</i>	CODA
m. 130-143	m. 144-154	m. 155-170	m. 171-180	m. 181-197	m. 198-205
D tonal center	G minor	G minor	G minor	C tonal center	C tonal center

²⁷ Gillingham, interview.

4.2 MELODIC ELEMENTS AND ORCHESTRATION

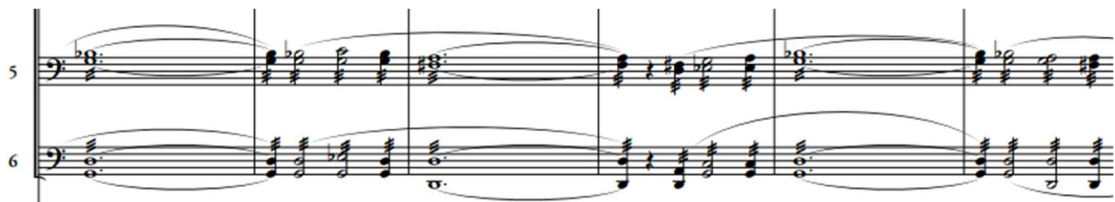
The opening of this movement has a chime cadenza that is intended to emulate the ringing of church bells which brings people into service. It is performed by the chime player, who must play two rhythmically separate lines on D and A to achieve the effect of the randomness of swinging bells. Figure 19 below indicates the original part in Gillingham's score (for reference, the opening is in $\frac{6}{4}$). Note that both lines are to be treated as independent, given that they have shifted dynamic markings, further creating the image of swinging church bells.

Figure 19 - "Cathedrals" Introduction m. 133-139



Following the chime introduction is a warm, organ-like chorale in the marimbas, with an ethereal call written in the bell parts. Gillingham uses two marimbas, shown in Figure 20 below, written in bass clef and scored within about an octave and a half to achieve the organ-like sound quality.

Figure 20 "Cathedrals" Marimba Chorale 1 m. 149-154, Original



To maintain this effect in the transcription, low winds and brass with similar comfort areas in terms of range were chosen: bassoons, bass clarinet, trombones, euphonium, and tuba. All have a similar warmth of sound in this written range and, as seen below in Figure 21, the original registers were largely able to be maintained.

Figure 21 "Cathedrals" Marimba Chorale 1 m. 146-153, Transcription

The image shows a musical score for the Marimba Chorale 1, measures 146-153. The score is for a full orchestra and includes parts for Bassoon 1 and 2, Baritone Clarinet, Trombone 1 and 2, Baritone Trombone, Euphonium, and Tuba. The music is in G minor and 4/4 time. Measures 146-153 are shown. The tuba part has a slight rhythm change in measure 150. Dynamics include mp and p.

Note there is a slight rhythm change in the tuba part in measure 150; the reason for this change was to provide some metric stability to these measures, which was an addition made by the transcriber that does deviate from the source material. The reason for this was to provide stability as the phrase reached its apex. The same addition was made in measure 154 (not shown), this time to help facilitate the added *rallentando* into measure 155 (note this tempo change is discussed further in Chapter 6).

Following this section, Gillingham transitions into the next section with a polyrhythmic figure between right and left hands of the piano: sixteenth note sextuplets in the right hand against sixteenth notes in the left hand, both maintaining the G minor tonality. The next melodic section appears in the marimbas (two treble clef and one bass clef), scored across three octaves to create a section that emulates Gregorian chant.²⁸ Within the transcription, the transcriber chose to orchestrate this chant section for English

²⁸ Gillingham, interview.

horn, bassoons, and the clarinet choir (see Figure 22 below). This instrument combination creates a similar sense of warmth and can maintain the sense of homophony that is present in the original.

Figure 22 "Cathedrals" Chant m. 162-169, Transcription

The second chorale section of this movement, starting in measure 171, is a section that is meant to be “blurred,” emulating an antiphonal effect that may happen within a church based on placement of the organ pipes, or the resonance within the cathedral.²⁹ There are two key melodic components here: the chorale in the marimbas, and the blurred, broken chords played by the vibraphones. As orchestrated previously, the chorale appears in the marimbas with long sustained rolls and rising/falling dynamic swells, though this time there is a much wider spread across the range of the marimba (about four octaves instead of one). The vibraphones parts utilize the pedal, which causes the notes to bleed together until they are dampened. Figure 23 below shows both the marimba and vibraphone parts as they are initially orchestrated (note the marimbas are lines 4-6 and the vibraphones are lines 7-8).

²⁹ Gillingham, interview.

Figure 23 "Cathedrals" Chorale 2 m. 175-180, Original

The image shows a musical score for five staves, numbered 4 through 8. Staves 4, 5, and 6 are brass instruments. Staff 4 has dynamics markings of *mf*, *p*, *mf*, and *p*. Staff 5 has dynamics markings of *p*, *mf*, *p*, and *mf*. Staff 6 has dynamics markings of *p*, *mf*, *p*, and *mf*. Staves 7 and 8 are woodwinds. Staff 7 has dynamics markings of *p*, *mf*, *p*, and *mf*. Staff 8 has dynamics markings of *p*, *mf*, *p*, and *mf*. The score includes various musical notations such as notes, rests, and slurs.

In this section, the transcriber chose to keep the chorale in the brass section, much like how it had been orchestrated in the first chorale, helping to maintain the same parallel orchestration that Gillingham had used in orchestrating both chorales in the marimbas. As seen in Figure 24 below, the vibraphone line was transferred to the woodwinds; however, wind instruments cannot sustain multiple pitches the way a vibraphone can. This meant that the vibraphones broken chords needed to be split across sections with staggering entrances and sustains to create the same kind of effect.

Figure 24 "Cathedrals" Chorale 2 m. 170-177, Transcription

The image shows a musical score for seven staves, numbered 1 through 7. Staff 1 is Ob. 1, Staff 2 is Eng. Hn., Staff 3 is Bsn. 1, Staff 4 is Bsn. 2, Staff 5 is Cl. 1, Staff 6 is Cl. 2, and Staff 7 is Cl. 3. Staff 8 is Perc. 3. The score includes various musical notations such as notes, rests, and slurs. Dynamics markings include *mp*. The score is divided into measures 170 through 177.

Instrument choice was based again on having a similar kind of homophony so that the blurred and blended effect could be maintained, hence the use of double reeds and clarinets, in addition to the original use of the vibraphone.

The final chant in a sense blends the sustained chorale and the triplet-based chant sections, though the harmonic language and chord structures do not seem to align with the previous sections (this will be further in the next section of this chapter). This final section is fully orchestrated, unlike the previous sections, using bells, chimes, marimbas, vibraphones, and piano. This helps to create a sense of direction and finality, indicating that the movement is coming to its peak. Since the section is fully orchestrated, the transcription also utilized the full winds and brass section to bring forth this same sense of direction. One key difference in this final chant between the original and the transcription is the transcriber's use of breath marks and slurs to aid the wind players on where to connect and where to release specific parts of the phrase, shown below in Figure 25. This addition helps the wind band to have a common place to breathe (so that sustains are not broken at inopportune times) and to indicate where the phrasing should carry through.

Figure 25 "Cathedrals" Final Chant, m. 186-193, Transcription

The image displays a musical score for seven instruments: Tpt. 1, Tpt. 2, Tpt. 3, Hn. 1, Hn. 2, Hn. 3, and Hn. 4. The score is written in treble clef with a key signature of two flats. It consists of seven staves. The first three staves (Tpt. 1, 2, 3) show a melodic line with slurs and dynamic markings of *f* and *mp*. The last four staves (Hn. 1, 2, 3, 4) show a more complex rhythmic pattern with triplets and dynamic markings of *f* and *mf*. Breath marks and slurs are used throughout to indicate phrasing and breathing points for the wind players.

Much like the first movement, this movement dies away, this time dynamically instead of rhythmically, with a timpani roll on C that eventually takes over the texture to facilitate the transition into the third movement.

4.3 TONALITY AND HARMONY

The tonality and harmony of this movement is quite simple compared to both the first and the third movements. There are only three key centers utilized in this movement and there are no other modes or scales used (such as Lydian or whole tone). The opening chime introduction is indicated to be centered around D, which is a result of the transition out of the first movement (which had ended on a D major⁷ chord). It is unclear if this movement is major or minor due to the distinct lack of any kind of third once the second movement begins.

After the chime cadenza, the marimbas enter with a chorale in G minor (a V-I relationship to D, as discussed in Chapter 2), moving through a simple chord progression of triadic harmonies. Figure 26 below provides a reduction of the chord structure (note this reduction does maintain the original register scoring and voicing).

Figure 26 "Cathedrals" Chorale 1 Chord Reduction

D Cm/G Gm Dm Eb D D Cm/G Gm Cm/G Gm D D Cm/G Gm D(sus4) D Gm

The triadic harmonies, in combination with Gillingham's choice of orchestrating the marimbas closely together, contribute to the overall organ-like sound. He has also used

passing tones (marked with (p) in the previous figure), to add some color to the harmonies and give the same kind of tension-release that might be found within a chorale by J.S. Bach. This use of harmony and sound allows the section to achieve Gillingham’s goal of creating the programmatic image of an organ.

The B section maintains the same tonality of G minor; however, the harmony relies on a continuous ostinato played in the piano part, shown below in Figure 27. The left-hand piano plays an ostinato of broken G minor-major⁷ chords (G \flat -B \flat -D-F \sharp), while the right hand plays an ostinato of sixteenth note sextuplets, utilizing notes from the G minor scale (except for the added C \sharp , which can be considered an enharmonic neighbor tone). Additionally, the bell part (also seen in Figure 27 below), plays a continuous series of dyads: an octave, a major 7th, and perfect 5th. These figures clearly place the section in G minor, especially with the addition of the melodic material played in the marimba.

Figure 27 "Cathedrals" Harmonic Motion Bells and Piano, m. 157-162

The image shows a musical score for measures 157-162. The top staff is for the bell part, and the bottom staff is for the piano part. The piano part consists of two staves: the upper one for the right hand and the lower one for the left hand. The left hand plays a continuous ostinato of broken G minor-major 7 chords (G \flat -B \flat -D-F \sharp). The right hand plays an ostinato of sixteenth note sextuplets. The bell part plays a continuous series of dyads: an octave, a major 7th, and perfect 5th. Measure 159 is highlighted with a box.

The second chorale follows in the next section, this time with broken chords played in the vibraphone to create a blurred effect.³⁰ This effect, as Gillingham states in his interview with Vic Firth, is intended to create a more antiphonal kind of sound as the “organ” echoes throughout the church, either by placement of the pipes (sometimes at the back of the congregation) or because of how the sound moves through the space. Harmonically this section remains in the key of G minor, however the harmonic motion

³⁰ Gillingham, interview.

is not the same as what was seen in the chorale of section A. The marimbas still play through triadic harmonies as they had previously; the vibraphones, however, perform broken chords with added color tones, primarily as 7ths or leading tones. Figure 28 below provides both a harmonic reduction of the marimba part (grand staff, line 1) and the color tones added by the vibraphones (treble clef, line 2). In this figure, the triadic harmonies are given in their original registral scoring with their appropriate chord labels. The color tones provided by the vibraphones are labeled as one of the following: 7th, meaning the 7th of the triad; LT, meaning that tone acts as a leading tone into the next chord; or UN, meaning the tone acts as an upper neighbor to the next tone. The addition of these tones creates more color throughout this passage and aids in the overall blurred effect due to how close these tones are to those notes that are surrounding them (most are within a 2nd or 3rd of their corresponding triads).

Figure 28 "Cathedrals" "Marimba/Vibraphone Harmonic Reduction, m 171-180

The figure displays a musical score for two parts: Triadic Harmonies and Color Tones. The Triadic Harmonies section is written on a grand staff (treble and bass clefs) in 4/4 time. The Color Tones section is written on a single treble clef staff. The chords and their corresponding color tones are as follows:

Measure	Triadic Harmony	Color Tone
1	Gm/Bb	LT
2	D	7th/LT
3	dm	7th/LT
4	am	UN
5	cm	7th
6	G	7th
7	Bbm	7th
8	F/C	7th
9	fm	7th

Note that as the chords move through the passage, the soprano note of each chord descends by half-step (with registral adjustments); this is because this section also needs

to harmonically transition into the next section, which will have a tonal center of C. Though C is the tonal center of this next section, it is unclear whether the section is intended to be in major or minor. The use of both an F major chord and f minor chord aids in that ambiguity, as both chords can be a diatonic IV chord in either C major or C minor: F major is diatonically IV in C major and f minor is diatonically iv in C minor.

Figure 29 below provides further insight on the tonal ambiguity of this section. Two of the marimbas (lines 5 and 6) clearly sustain a C major chord at the beginning of this section. However, the bell part (line 1) plays C-B \flat -E \flat , clearly members of the key of C minor. The chimes (line 3) provide no additional harmonic clarification as C-G-D can be part of either C major or C minor. The third marimba part (line 4) and the piano part (not shown) play a chromatic sequence which also does not provide additional clarity.

Figure 29 "Cathedrals" Section D Harmonic Ambiguity, m. 181-184

This harmonic ambiguity is maintained until the end of the movement. The basic chord structure in this section is built around the initial notes presented by the bells (C-B \flat -E \flat). Figure 30 below shows a harmonic reduction of the three chords used within this

section, in their original registers within the score. The first chord is a dyad of C and G, implying a tonal center around C without giving an indication of major or minor. The following chords are incredibly colorful compared to what has been seen previously in this movement, with a B \flat ^{ø7} chord followed by an E \flat ^{sus4} chord. Note that these chords could indicate a favor to the C minor tonality; however, a distinct lack of third in the C dyad seems to maintain the sense of ambiguity.

Figure 30 "Cathedrals" Section D Harmonic Reduction, m. 185-192

C/G B \flat ^{ø7}/F E \flat sus⁴
(no 3rd)

Upon entering the Coda section at measure 193, there seems to be a clear winner in tonality as the marimbas, vibraphones, and timpani play a resounding C major chord that then fades away into the bell, chime, marimba, and piano ostinatos, which is then overtaken by the rolling timpani. The definitive C major chords at both the beginning and end of the D section further cements the idea that the D section is ambiguous between C major and C minor, even with the presence of chords that could more easily fit within the C minor scale.

CHAPTER 5 – Movement III: “Suncatchers”

“Suncatchers” is a brilliant movement that truly captures the many colors and shapes that can be created when light hits a suncatcher. Gillingham discusses in his interview with Vic Firth that he chose E Lydian because to him “[it’s] the color yellow and you can’t get too much brighter than yellow as a color.”³¹ He uses this brilliant key in combination with bright orchestration choices, relying on the upper registers of the xylophone, marimba, bells, and piano to create a more brilliant sound. In addition to these elements, this movement is also at a brisker tempo compared to the previous two (at $\text{♩} = 80$), and many ensembles even choose to perform the movement faster than that (this will be discussed further in Chapter 6). As with the past two chapters, this chapter will discuss formal structure, melodic elements, orchestration decisions, and tonality in addition to choices made during the transcription process.

5.1 FORMAL OVERVIEW

As discussed in Chapter 2, this movement is in a sonata rondo form, as there is a continuous return of the first theme as well as a distinct presence of an exposition, development, and recapitulation. Figure 31 below gives a detailed outline of this movement, including section names as they relate to the form, corresponding measure numbers, and primary tonal centers throughout each section. Note that Appendix A provides a more detailed analysis chart.

³¹ Gillingham, interview.

Figure 31 "Suncatchers" Formal Overview

A <i>Exposition</i> m. 206-228 E Lydian	B <i>Exposition</i> m. 229-245 B \flat Lydian A \flat Major (m. 239)	C <i>Exposition</i> m. 246-261 C Lydian	C (cont.) <i>Development</i> m. 262-289 C Lydian	
A <i>Return</i> m. 290-300 E Lydian	D <i>Development</i> m. 301-322 C Lydian	B' <i>Recapitulation</i> m. 323-344 C Major E Major (m. 331) A \flat tonality (m. 338)	A' <i>Recapitulation</i> m. 345-354 C Lydian	CODA m. 355-361 E Lydian

5.2 MELODIC ELEMENTS AND ORCHESTRATION

This movement begins with a brilliant orchestration of marimbas, bells, vibraphones, and chimes quickly establishing the new key of E Lydian, which, as mentioned before, Gillingham describes as yellow. This immediately creates the same sense of brilliance and color one would see when light hits a suncatcher. To establish this, Gillingham has orchestrated the first theme in the xylophone and piano, shown below in Figure 32. This first theme occurs first in E Lydian, then through a series of chromatic chordal planing, is repeated in B \flat Lydian (the tonal relevance of this will be discussed in the next section of this chapter). The use of both xylophone and piano creates a bright color combination that pairs well with the chosen tonality and creates a successful aural representation of a suncatcher.

Figure 32 "Suncatchers" Theme 1 m. 206-211, Original

The image shows a musical score for the original orchestration of "Suncatchers" Theme 1, measures 206-211. The score is in 6/8 time with a tempo of quarter note = 80. It features a xylophone and piano. The xylophone part is marked with dynamics *mf* and *f*. The piano part is marked with dynamics *mf* and *f*. The score is numbered 206, 207, 208, 209, 210, and 211.

In the transcription, the idea of bright orchestration was kept in mind for this opening section. The transcriber chose to use a core group of soprano woodwinds: piccolo, flute, oboe, and clarinet (seen below in Figure 33). This choice of orchestration was meant to imitate the color created by the xylophone and the piano, to create a combination of warmth, brilliance, and color. The piccolo and flute, being metallic instruments, tend to produce a significantly brighter sound; the clarinet sits in the middle, with higher notes often sounding much brighter than its lower notes; the oboe, as a double reed instrument, has its own unique timbre and adds to the overall color of this woodwind sound.

Figure 33 "Suncatchers" Theme 1 m. 206-213, Transcription

The image shows a musical score for the transcription of "Suncatchers" Theme 1, measures 206-213. The score is in 6/8 time with a tempo of quarter note = 86. It features a piccolo, flute, oboe, and clarinet. The score is numbered 206, 207, 208, 209, 210, 211, 212, and 213.

The second theme of this movement is a beautiful, sustained chorale of chimes and treble clef marimbas, with sustained support from the vibraphones and bass clef marimba. This section is a stark contrast from the opening theme, which is quick and

brilliant; the second theme is instead sustained and warm, almost like the chorales of the second movement. However, this theme is spread across octaves to allow for a brighter, more open sound as opposed to the more closely scored chorales of the second movement. This contrast still follows the suncatcher idea, as suncatchers often create a variety of colors and shapes, some of which can be bright and others which can be warmer and more subdued. This theme brings forth this more mellow idea of a suncatcher.

To achieve this sense of contrast, the transcriber used less instruments overall (as opposed to the use of full ensemble in the opening), and placed the melody in solo trumpet, bells, and chimes, with support from the horns, euphoniums, and tubas (see Figure 34 below). The use of horns, euphonium, and tuba allows for a much warmer contrast compared to the opening, while the solo trumpet, bells, and chimes still allow the melody to come through, and provides a different instrument texture compared to the first theme. When the second theme modulates to the new key of $A\flat$ major, the first and second trumpet parts join in tutti, strengthening the presence of the melodic line and allowing for a strong build into the next section.

Figure 34 "Suncatchers" Theme 2 m. 230-237, Transcription

The image shows a musical score for measures 230-237 of "Suncatchers" Theme 2. The score is a transcription and includes parts for Tpt. 1, Hrn. 1, Hrn. 2, Hrn. 3, Hrn. 4, Euph., Tbn., Perc. 1, and Perc. 4. The music is in 4/4 time and features a melodic subject in the timpani (Perc. 1) and an answer in the roto toms (Perc. 4). The score is marked with a dynamic of *mf* and includes a "solo" marking above the first measure. The measures are numbered 230 through 237 at the bottom of the score.

The C section of this movement begins with a fugal subject in the timpani, followed by an answer in the roto toms, and a final subject by the temple blocks. This is the first instance of Gillingham using membrane percussion instruments as a melodic device throughout this whole work. Figure 35 below shows an excerpt from the original, with the temple blocks (line 9) entering with the fugal subject, the roto toms (line 10) playing the beginning of the countersubject, and the timpani (line 11) playing a continuation of the countersubject.

Figure 35 "Suncatchers" Drum Fugue m. 254-258, Original

The image shows a musical score for measures 254-258 of "Suncatchers" Drum Fugue. The score is an excerpt from the original and includes parts for Temple Blocks (line 9), Roto Toms (line 10), and Timpani (line 11). The music is in 4/4 time and features a fugal subject in the temple blocks (line 9) and an answer in the roto toms (line 10). The score is marked with a dynamic of *ff* and includes a "Temple Blocks" marking above the first measure. The measures are numbered 254 through 258 at the bottom of the score.

Note that the roto tom has an unusual notation marking, what looks to be a harmonic symbol ($^{\circ}$) over the written F. This symbol indicates that an F# crotales should be placed

on the drum and struck by the performer. The use of this technique means the answer presented by the roto toms is able to maintain the C Lydian tonality already established by the timpani.

The drum fugue becomes a repeating ostinato figure that then makes way for the development section. The development uses material derived from the first theme, originally orchestrated in the marimbas, with intermittent “jabs” in the xylophone and piano. Within the development, a distant chorale enters at measure 270 in the chime part. While this chorale does not use material from the second theme, it is likely that this is a nod to that second theme as it maintains the same aural qualities as that theme. Additionally, there is rhythmic instability throughout this section, seen below in Figure 36; this instability creates a sense of chaos as the development continues. The drum ostinato (lines 9-11) has a combination of interchanging eighth notes, quarter note triplets, eighth note triplets, and quarter notes. The marimbas (lines 4-5) have pulled material from the first theme and use quarter note triplets and eighth note triplets. The “jabs” in the xylophone (line 1) and piano occur on 2 and 4, considered to be the weak beats of $\frac{4}{4}$ time. Finally, there is the sustained chime chorale in half notes and quarter notes.

Figure 36 "Suncatchers" Development m. 267-274, Original

36

267 268 269 270 271 272 273 274

This sense of rhythmic chaos and thematic development creates a sense of instability, but it can also be tied back to the many colors and shapes created by a suncatcher. While beautiful, they can create a sense of colorful chaos throughout a room. Gillingham has aurally created the same effect here.

The transcriber wished to maintain that same sense of chaos throughout this development section. The drum ostinato remains written as is, and the development of the first theme is orchestrated in the flutes, oboes, and trumpets. The reasoning here was to maintain some familiarity from the first theme (using flutes and oboes), with the added presence of the trumpet. The “jabs” are played by xylophone, marimba, flutes, and

piccolo; the high tessitura of these instruments allows this motive to pop from the texture. The chime chorale is then orchestrated in the bassoons, euphonium, and tuba to recreate the warmth of the second theme. Following this section is a return of the first theme, returning with the exact same tonality and orchestration as it was first presented in.

Following the return of A, the movement enters its second development section (section D). This section begins with a duet between the timpani and the triangle, each playing within each other's rests. The xylophone and marimba enter with fragments derived from the first theme, which is then followed by a brief fugue between the xylophone, marimba, and vibraphone (in that order), seen below in Figure 37.

Figure 37 "Suncatchers" Mallet Fugue, m. 313-319



Since Gillingham gave each element of the fugue to a different mallet instrument, the transcriber chose to utilize the different instrument families of the woodwind section. This was to create the same effect of changing colors that happened within the original, as each section of the woodwind family also contains a unique instrument color. The first subject is presented first in the clarinet section with support from the marimba, the following answer is given to the saxophone section, and the second subject is given to the piccolo and flutes with support from the bells.

As seen in the drum fugue, the mallet fugue turns into an ostinato following the subject-answer-subject sequence. After a brief four bar transition of the ostinato material,

Theme 2 returns in the chimes and vibraphones. The orchestration here is different than the initial presentation of this theme, which had more sustained chord structures with a smooth and lyrical contrast to the quick, articulate pace of the first theme. In this return of the second theme, seen below in Figure 38, there is much more rhythmic activity in combination with the lyrical second theme, creating more energy and forward motion as the movement and the piece reaches its apex.

Figure 38 "Suncatchers" Section B' Recapitulation, m. 323-330, Original

Within the transcription, the transcriber utilized the full band to achieve the same sense of energy culminating to a final grand moment. The ostinato based on the first theme is orchestrated in the piccolo, flutes, oboes, clarinets, and marimba, seen below in Figure 39. The original utilized the marimbas, while the transcriber chose to use a majority of the woodwind section in addition to the marimba. The reasoning here was to create additional depth to the sound by doubling the parts, and to compete with the volume of the Theme 2 brass chorale. Additionally, the range from the original was changed. The ostinato is originally harmonized in the marimbas a 12th apart (with the first marimba beginning on E5 and the second marimba beginning on C4). There is a 12th

difference between the piccolo (which plays an octave higher than written) and the flute part; however, notice the oboe parts and the clarinet parts are each a 3rd away between the first and second parts. This is in part due to projection and range: the second oboe could not feasibly play an octave below, while the second clarinet (in a full ensemble setting) would be inaudible. Additionally, there would be conflict with the pitches of the harmonizing lower woodwinds (bassoons, bass clarinets, and saxophones).

Figure 39 "Suncatchers" Theme 1 ostinato m. 323-330, Transcription

The image shows a musical score transcription for measures 323 to 330. The score is arranged in a system with eight staves. From top to bottom, the staves are labeled: Picc., Fl. 1., Fl. 2., Ob. 1., Ob. 2., Cl. 1., Cl. 2., and Perc. 2. Each staff contains a melodic line with eighth-note patterns, often beamed together. The music is marked with a mezzo-piano (*mp*) dynamic. There are various articulations, including accents and slurs, throughout the passage. Measure numbers 324, 325, 326, 327, 328, 329, and 330 are indicated at the bottom of the score.

The Theme 2 chorale returns within the full brass section to provide body and depth to the original chorale (which was originally a trumpet solo/soli). This is again to provide a sense of grandeur as the piece reaches its final moments. Figure 40 below provides a closer look at the orchestration within the transcription. This recapitulation of the second theme is orchestrated with much more depth than the original iteration of the theme, with the melody doubled between trumpets, horns, and chimes, and spread across two octaves. There is additional chordal support provided from the rest of the brass and (not pictured below) low woodwinds. This section uses the codetta material from the first development (Section C) to transition into a final return of Theme 1.

Figure 40 "Suncatchers" Theme 2 Chorale m. 323-330, Transcription

The final return of A is delayed by a half note; instead of starting on beat one of measure 345, it is delayed by two beats (see Figure 41 below). This creates a sense of anticipation leading into the last section, signaling that the end of the piece is near. An additional change is that this return is in the key of C Lydian, rather than E Lydian. This change of key allows the melody to be scored a 6th higher, creating an additional sense of brightness or “lift”. This helps to facilitate the final key change, which will be discussed further in the next section.

Figure 41 "Suncatchers" Theme 1 Final Return m. 345-348, Original

While this is a return of the A section, the transcriber chose to vary the orchestration just slightly so that the sense of finality from the return of the second theme was maintained to the end, and so there was no loss of energy coming into the final Coda. The change is minimal, just an addition of voices to the melodic line (a doubling of clarinets and flutes) and half note motion in the tenor winds and brass (similar to what is seen in lines 7-8 of the previous figure); this adds just enough additional “body” to the section to create a

sense of finality, in addition to the lifted key change. This movement ends with a final key change and a series of dramatic descending scales, which will be discussed in the final section of this chapter.

5.3 TONALITY AND HARMONY

As briefly mentioned in Chapter 2, the tonalities throughout this movement are more complex than the previous two movements. The Lydian mode is the primary tonality seen throughout this movement and is distinctive because of the #4 scale degree. The #4 scale degree creates a tritone with the tonic note, and so this tritone is often utilized to facilitate key changes throughout this movement. Another common harmonic technique utilized throughout this movement is the use of chromatic planing: descending or ascending using chords of the same chord quality.

The movement begins with E major chords and no changes in harmony until about eight measures in. Figure 42 below provides a reduction of measures 212-216, where the first harmonic shifts begin. Here, Gillingham uses chromatic planing to ascend by thirds (E-G-B \flat -D) before a dramatic shift of tritones (D-A \flat), and finally a stepwise descent (C-B \flat -A \flat -G \flat). While the intention is for this movement to be brilliant in terms of color, this use of chromatic planing does create a sense of instability as any sense of “home” is lost. However, this allows for the transition into B \flat Lydian (a tritone from E and, under normal circumstances, a jarring transition) to feel like a natural transition from where Gillingham left his listeners (with a G \flat major chord, a major third away).

Figure 42 "Suncatchers" Section A Harmonic Reduction, m. 212-216

The B \flat Lydian section is a direct transposition of the E Lydian section, utilizing the same exact orchestration and melodic, harmonic, and motivic motion. As seen in Figure 43 below, the stepwise descent now moves from F \sharp -E-D-C and allows for a similar sense of tonal instability in this moment while creating more stability in the following harmonic transition to E major (again a third away from the final chord, C major).

Figure 43 "Suncatchers" Section A to B Transition, Harmonic Reduction, m. 227-230

The next section is, as stated, in E major, beginning with triplet E major arpeggios in the piano. This section shifts between E major triads and extended A major chords (either A major⁷ or A major⁹). This progression continues for 8 measures before modulating to the key of A \flat major (enharmonically a third away), seen below in Figure

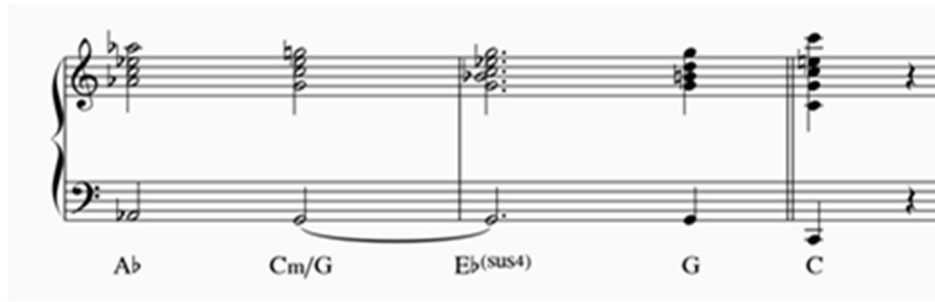
44. This modulation is facilitated by a neighbor tone (C#) which is also an enharmonic common tone between the two keys. This allows for a smooth transition into the new key.

Figure 44 "Suncatchers" Section B Modulation, Harmonic Reduction

The figure shows a harmonic reduction of a musical passage. It consists of two staves: a treble clef staff and a bass clef staff. The treble clef staff contains several chords and a neighbor tone. The chords are labeled below the staff as E, A⁹, E, E, A^b6, D^b9, and A^b. The neighbor tone is marked with '(n)' and is a C# note. The bass clef staff contains a single-note line. The key signature is one sharp (F#).

The C section is in the key of C major, a harmonic shift Gillingham prepares for at the end of the B section. As seen below in the harmonic reduction in Figure 45, he shifts from A^b major to a C minor/G, again using a mediant relationship. Following the C minor chord is a shift to an E^b^{sus}⁴ chord and finally to a G major chord. It is worth noting that this chord could also be interpreted as a C minor⁷ chord; however, there is a clear emphasis on the note E^b in the marimba parts, as well as an emphasis on the E^b major triad in the piano part. Additionally, one must consider Gillingham's trend of using the mediant relationship previously in this movement. The shifts from A^b to C to E^b to G follow the ascending third trend that has already appeared twice within this movement. This ascending third pattern leads to a final C major chord at the beginning of the C section; Gillingham's has this time used this ascending pattern to create a definitive V-I in the new key.

Figure 45 "Suncatchers" Section B to C Transition, Harmonic Reduction



The C section is clearly placed in the key of C Lydian, indicated by the C major chord presented by the percussion ensemble, and solidified by the timpani solo at the beginning of the drum fugue, using the notes C-D-E-F#-G. Following the drum fugue, the marimbas enter with fragments of Theme 1, followed by loud interjections from the xylophone and piano. These interjections are C major^{sus4} chords, once again emphasizing the #4 and the Lydian mode. As this section transitions into the first development, there is a shift from the Theme 1 material to a steady overtaking of dissonance. Seen in Figure 46 below, Gillingham does this by using a scalar pattern derived from Theme 1 to an open fifth that shifts to an open fourth; however, this feels unsettling because of the half-step motion inwards and the clear deviation from the key of C Lydian.

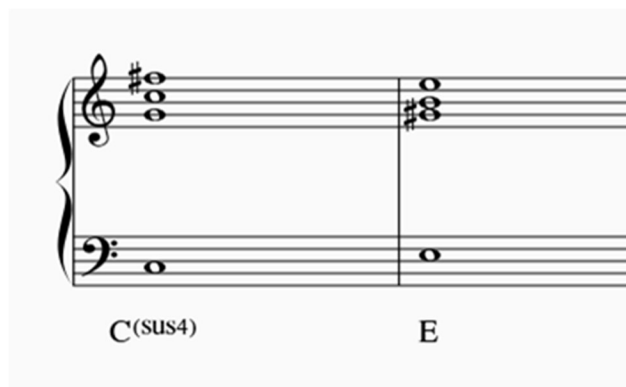
Figure 46 "Suncatchers" Tonality Deviation, Reduction



This unsettling shift leads to the Codetta of this section, which, in a way, combines these two shifting dyads into a single harmony. Upon reaching measure 284 (the start of the Codetta), Gillingham shifts to a C^{sus4} (G-C-F# over C). This chord,

though it seems dissonant and possibly out of place, will allow for a rather seamless transition into the return of the A section; this added dissonance also allows for the next section to return with the same brilliance that the movement started in. Figure 27 below shows how the C^{sus4} chord resolves to the E major chord of the return (measure 290). As in many of the other transitions seen previously in this movement, there is a mediant relationship between C and E (seen in the bass motion). Additionally, the treble clef staff shows a inwards stepwise resolution from a 7th (G-F#) to a major 6th, which creates a sense of tension and release and allows for a distinct arrival in the new key.

Figure 47 "Suncatchers" Section C to A Resolution, Harmonic Reduction



The return of A following this resolution repeats with the same orchestration and melodic/harmonic content as seen at the beginning of the movement, as it is an exact return. At the end of the return of A, Gillingham uses chromatic planing once again to descend stepwise from C to Gb, this time returning to C Lydian (a tritone from the final chord of Gb major or a third from the original key of E Lydian). He once again uses the timpani to establish the tonality by using the first five notes of the C Lydian scale. This development section does not contain any clear-cut harmonic motion, other than the use of separating the subject-answer of the mallet fugue by a fifth (as discussed in the previous section).

The recapitulation begins with a return of B, this time in the key of C Lydian and with some variation to the orchestration (discussed above). The harmonic motion moves from C major to F major throughout the first part of the chorale before a modulation to the key of E major. Figure 48 below shows a harmonic reduction of this transition; notice that the harmonic approach is different from the first B section. While the previous modulation occurred with the use of an enharmonic mediant (A \flat /G \sharp to E) and a common tone (C \sharp /D \flat), this modulation instead uses a fourth relationship (A to E). This still allows for a smooth transition between the two keys, as it is generally considered a more common harmonic motion.

Figure 48 "Suncatchers" Section B' Modulation 1, Harmonic Reduction

The figure shows a harmonic reduction of a modulation. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains six chords: F major, C/E, C/E, Am, E major, and A major. The bass staff contains six notes: F, C, C, A, E, and A. Below the staves, the chord names are written: F, C/E, C/E, Am, E, A.

After this modulation, Gillingham prepares for another modulation into material pulled from the Codetta of the first development (Section C). This modulation is prepared through use of both an enharmonic mediant and a perfect fourth, seen below in Figure 49. Starting with the tonic chord, E major, Gillingham then shifts to a G \sharp minor chord, a mediant away from tonic. The enharmonic equivalent of this chord is A \flat minor (shown in parentheses), which relates to the following E \flat major chord by a perfect fourth, which is then a dominant chord to the new tonic, A \flat major. Gillingham has combined his

modulation techniques to create a smooth yet harmonically interesting transition once again.

Figure 49 "Suncatchers" Section B' Modulation 2, Harmonic Reduction

The image shows a harmonic reduction of a musical passage. It consists of two staves: a treble clef staff and a bass clef staff. The time signature is 2/4. The key signature is one sharp (F#). The chords are indicated by letters below the bass staff: E, G#m, Abm (with '(enharmonic)' written below it), Eb, and Ab. The bass staff shows the root notes of these chords: E, G#, Ab, Eb, Ab. The treble staff shows the corresponding chord voicings.

The Codetta at the end of the B' section is pulled from the first development section. This time, Gillingham uses the $E\flat^{7sus4}$ chord, which creates more dissonance and color compared to the first time this motive was heard (which used a C^{sus4}). It is worth noting that this sequence of measures from 338 to 344 can be considered as either $A\flat$ major or $E\flat$ major, because of the distinct presence of $E\flat$ based chords throughout this section. However, because of the definitive $A\flat$ major chord at the beginning of this section, the writer has maintained that this section is in $A\flat$, and the $E\flat$ is instead acting as a dominant function in preparation for the following modulation. There is also the consideration this has been left entirely up to interpretation on purpose, as both $A\flat$ and $E\flat$ have a mediant relationship with the tonality of the next section, which is C Lydian.

The final return of A is in the key of C Lydian and, as mentioned before, is “lifted” compared to the previous iterations. Gillingham goes through the theme as he had before, only this time once he completes the ascent by thirds, he then descends back down, all the way back to the key of E Lydian, seen in Figure 50 below.

Figure 50 "Suncatchers" Section A' to Coda Transition, Harmonic Reduction

C Eb Gb A C E D C Bb A G F E D C Bb A E

The ending of this piece uses the E major^{add4} as a substitute for a dominant chord in this final section. As seen in Figure 51 below, he changes the bass line to create a I-V-I motion and changes the register of the chords to create additional movement before resolving to a final E major triad. In addition to these chord changes, there are a series of glissandi across the keyboards and the piano across their registers to add to the finality of the piece. This kind of dramatic motion is similar to how many large works end, with a dramatic and grand display.

Figure 51 "Suncatchers" Coda, Final Chords, Harmonic Reduction

CHAPTER 6: Additional Considerations and Final Thoughts

This final chapter aims to provide guidance to those who wish to transcribe or arrange from the percussion literature, or for those who wish to gain a deeper understanding of what to consider when crossing from percussion repertoire to another medium. The areas focused on will include articulations, dynamics, adjustments to existing rhythmic structures, tempo, and the possible reduction of existing percussion parts.

6.1 ARTICULATIONS

A major challenge when putting this transcription together was determining what articulations to add to the winds and brass parts. The original score to *Stained Glass* does not contain many articulation markings at all, save for some accents at moments which required greater impact and/or volume. During the transcription process, there was a certain level of “educated guessing” happening when placing markings like staccatos and tenuto. These decisions were often made by evaluating the phrasing of each line and standard performance practices (which occasionally required listening to existing recordings to determine how groups chose to interpret specific lines). Additionally, the style of the movement or section was taken into consideration. If something was higher energy or required more impact, then accents or staccatos would be added. Something that required more lyricism would have more slurs added. Anything that needed more weight or emphasis would require the addition of tenuto markings.

Additionally, consideration was taken into account regarding specific instrument mechanics and possible limitations. For example, instruments like the oboe, clarinet, and

saxophone do not double tongue feasibly (it is generally not something a composer should rely on), so moments of sixteenth note runs or ostinatos meant that slurs needed to be added so the lines could be performed cleanly and accurately.

6.2 DYNAMICS

Throughout the transcription processes, dynamics often needed to be adjusted or changed. Most often, this was because of balance. Gillingham's *Stained Glass* only required 12 players, and often those parts were not doubled (if they were, then only 2-3 players were playing the same line). This meant that while transcribing, dynamics often had to be reduced to achieve the same dynamic impact within a section. Choices of instrument and color combinations would affect dynamic changes as well. If a solo instrument was placed with a background of 5-10 other instruments, the background voices needed to be significantly reduced and the solo increased. Much like with articulations, this also involved taking instrument mechanics and production into account: for example, a trumpet will have an easier time projecting over an accompanying group of instruments than an oboe.

An additional consideration taken was how to work with the fact that the wind ensemble as a performance medium has an immense dynamic range (especially considering an ensemble of 40-50 players, instead of 12). While a percussion ensemble also has an impressive dynamic range, a wind ensemble can still vastly outweigh it (especially when the variety of instruments are factored in). Throughout this transcription, the dynamic range of the wind ensemble was utilized to its fullest potential, rather than trying to fit within the dynamic range of the percussion section. There are

many moments of great contrast throughout the original work, which was elevated to fit the full dynamic range of the wind ensemble.

One final consideration was the addition of crescendos and decrescendos to aid with phrasing. The given dynamics from the original were considered throughout this process; however, more crescendos and decrescendos were added to help move specific phrases or lines throughout each movement. This decision was largely based off standard practice within wind ensemble performances, in addition to general concepts of musicality; for example, when performing a chorale or sustained passage with four bar phrases, it is typical to grow dynamically to the middle of the phrase before dying away, giving a sense of shape and direction.

6.3 ADJUSTMENTS TO RHYTHMIC STRUCTURE

There were not many adjustments to rhythm needed throughout this work; in fact, it was important to the transcriber that the rhythmic structure be maintained as closely as possible since much of the work relied on how the rhythm and meter flowed together. However, one major consideration to take in was the natural decay of percussion instruments, including the variety of decay that exists across the various instruments. For example, a marimba has a much faster decay than a glockenspiel, and the use of pedaling techniques on the vibraphone can create either a fast or slow decay. The dynamic level of the section can also affect the decay: louder dynamics (i.e., harder hits) will have slower decays than softer dynamics.

Because of this natural decay that exists in percussion instruments, tones will extend melodically or harmonically past their written pitch (with exceptions for

performance indicators like dampening). So, the rhythmic changes within the transcription involved extending certain notes to account for loss of the natural decay; for example, a quarter note may be extended to a half note or tied over into the beginning of the next phrase. Again, this took a certain amount of educated guessing and outside listening, as well as a consideration for phrasing and melodic/harmonic movement. Additionally, decrescendo markings were added to the winds and brass parts to help provide a sense of decay from the ensemble, even though they could feasibly hold the note through at a steady dynamic level.

6.4 TEMPO

Tempo adjustments may be necessary based on the performance mechanics of the wind ensemble or based on the performance practice of the original piece of music. In the case of this transcription, tempos were adjusted for both the second and third movements, each for different reasons. The second movement is marked in Gillingham's score as $\text{♩} = 63$; however, the transcriber chose to mark the beginning of the second movement at $\text{♩} = 72$, with an adjustment later at measure 154, using a *rallentando* to bring the tempo down to $\text{♩} = 63$. There were a few reasons for this adjustment. First was because of performance practice: many ensembles who have performed this work (such as University of Oklahoma, Northern Illinois University, and Central Michigan University), typically play the opening of the movement slightly faster with a slower tempo later (often at measure 154) when the piano enters with the 16th note ostinato. Additionally, the mechanics of the wind band once again came into play; long sustained phrases for wind and brass players is much more difficult than with a string or pitched percussion instrument because air

from the performer is required to keep the music sustained. A slightly faster tempo would allow the wind band performers to continue the phrase until the natural break (or indicated rest), without a risk of breaking the middle of the phrase.

The third movement is originally marked by Gillingham as $\text{♩} = 80$, however the transcriber chose to bump the tempo up to $\text{♩} = 86$. Once again this was based on performance practice, with many groups performing between about $\text{♩} = 92$ (University of Oklahoma) and $\text{♩} = 100$ (Central Michigan University). The transcriber chose a slightly slower tempo ($\text{♩} = 86$) to aid in the brightness of the movement. Additionally, in the transcriber's opinion, the faster tempos begin to feel frantic and anxious, instead of bright and colorful.

6.5 REDUCTION OF EXISTING PERCUSSION PARTS

The final consideration the transcriber took was which percussion parts to keep and which to eliminate, since a standard wind ensemble percussion section typically ranges from 5 to 6 players. Additionally, it was important to the transcriber that the percussion section remain accessible, meaning no extremities in instruments, accessories, or set-ups would be required. The transcriber chose to keep one of each of the mallet instruments and most of the unpitched percussion, because each of those instruments contained prominent melodic and/or motivic material. From there, instruments were filled in based on the need of the transcription and availability of parts. One instrument that was cut was the use of crystal glasses (which were instead replaced with a bowed vibraphone). The crystal glasses were originally intended to be performed under the first marimba chorale in the second movement; however, the transcription placed this chorale

in the low winds and brass. With those instruments playing, even at a soft dynamic, the crystal glasses would not feasibly be heard. Instead, the bowed vibraphone was added in its place, and only in the transition between the chime cadenza and the entrance of the chorale. The bowed vibraphone would be able to play two notes simultaneously and by a single player and still be prominently heard. There is now an added technical challenge for the player to maintain the sustain with minimal break, yet the transcriber felt this was necessary so that the same ethereal effect could be achieved.

Another modification was made in the second movement, which is the effect of dipping a crotale into a bucket of water to achieve a pitch-bending effect. The reasoning behind this change was instead more built out of practicality rather than balance or audibility. This would require three notes from a second set of crotales (since a near complete set is needed for the first movement) and a bucket of water. The transcriber felt that a similar effect could be achieved by instead using the piccolo with an indicated pitch bend, scored with the bells to reinforce the metallic, shimmery quality of a crotale.

The final adjustment that was made was the reduction of the timpani part in the first and second movement to be played on four drums instead of five. This choice was made not only for accessibility, but also to aid in tuning the timpani to pitches that were more fundamental to each drum. Gillingham's timpani writing throughout this work does tend to stretch the comfortable ranges of the timpani, therefore creating an additional challenge for the performer. It was determined that this adjustment was not possible in the third movement due to the drum fugue that happens in the C section (any kind of adjustment would have risked the integrity of the melodic line). Even though the third

movement could not be adjusted, it was still determined to be worth adjusting the first two movements to aid the performer and the ensemble.

6.6 FINAL THOUGHTS

Upon completion of this document, the transcriber had been in contact with Gillingham to begin the process of editing the transcription. The processes of editing this transcription alongside the composer did not make it into this document, however this process will be documented and hopefully released at a later date. The discussions between transcriber and composer can be incredibly valuable to this process and guide the overall discussion of transcribing between percussion and wind band.

It is the hope of the writer that transcribers and arrangers continue to use percussion literature as a source material for their projects. At the time of writing, it is an untapped market that can truly help benefit the growth of the musical community. Often percussionists pull from other performance mediums, however it is time that other mediums begin to pull from the percussion. It is possible, and it is a wonderful opportunity.

APPENDICIES

APPENDIX A – Analysis Graph of *Stained Glass* by David Gillingham

I: Foyers

$\lambda = 96$	Measure #	Time Signature	Form	Phrase Structure	Dynamics	Tonal Center	Scale	Harmonic Structure	Orchestration
	1	2	A exposition			C	WT₀		
	2	4							
	3	4							
	4	4							
	5	4							
	6	4							
	7	4							
	8	4							
	9	4							
	10	4							
	11	4		transition	interchanging ostinato: <i>pp</i>			Marimbas (TC)/Vibraphones: interchanging ostinato	
	12	6							
	13	16							
	14	2							
	15	2	A exposition			C	WT₀		Marimbas (TC); ostinato Bells, Marimba (BC), Piano: Theme 1
	16	4							
	17	4							
	18	4							
	19	4							
	20	4							
	21	4							
	22	4							
	23	4							
	24	4							
	25	4		transition	interchanging ostinato: <i>pp</i>			Marimbas (TC)/Vibraphones: interchanging ostinato	
	26	6							
	27	16							
	28	2							
	29	4	A exposition	transition +bells, crotales, chimes, piano	<i>pp/p</i>			Bells, Crotales, Chimes: interchanging line Marimbas (TC), Vibraphones: interchanging ostinato (together at m. 31) Marimba (BC): F# pedal Piano: secundal rhythmic hits (itches from WT ₀)	
	30	4							
	31	4							
	32	4							
	33	4							
	34	4							
	35	4							
	36	8	B exposition	transition new ostinato pattern	<i>ff - decrescendo - pp</i> ostinato: <i>pp</i>	D	Lydian-Mixolydian	Marimbas (TC): new ostinato Marimba (BC)/Piano: DM ⁴ (establish new tonal center)	
	37	7							
	38	8							
	39	8							
	40	8							
	41	8							
	42	8							
	43	8							
	44	8							
	45	8							
	46	8	A exposition	Theme 2	ostinato: <i>pp</i> Theme 2 (xylo): <i>ff</i> Theme 2 (piano): <i>mf</i> interjections: <i>mf</i>			Xylophone and Piano: Theme 2 Marimbas (TC): ostinato Chimes, Bass Drum, Toms: motivic interjections	
	47	8							
	48	8							
	49	8							
	50	8							
	51	8							
	52	8							
	53	8							
	54	8							
	55	8							
	56	8		transition	<i>pp - crescendo - ff</i>			Marimbas (TC), Vibraphones, Toms, Xylophone: staggered ostinato layering Crotales, Chimes: contued motivic interjections (rhythmic stability)	
	57	8							
	58	8							
	59	8							
	60	8	B exposition	Codetta	<i>ff</i>			Full ensemble (omit Marimba (BC) and Bass Drum): secundal rhythmic hits	
	61	8							
	62	8							
	63	8							
	64	8							
	65	8							
	66	8	C development	introduction	chord: <i>ff - decrescendo - p</i> ostinato: <i>mp</i>	C	WT₀	Bells: descending/ascending (simultaneous) ostinato Marimbas (TC), Vibraphones, Piano: sustained CM chord	
	67	8							
	68	8							
	69	8							
	70	8							
	71	8							
	72	8							
	73	8							
	74	8							
	75	8							
	66	8	C development	Theme 3	ostinato: <i>mp</i> Theme 3: <i>mf</i>	C	WT₀	Bells: ostinato (continued) Chimes (out at m. 70), Marimba (BC), Piano: Theme 3	
	67	8							
	68	8							
	69	8							
	70	8							
	71	8							
	72	8							
	73	8							
	74	8							
	75	8							

<i>J</i> = 96	Measure #	Time Signature	Form	Phrase Structure	Dynamics	Tonal Center	Scale	Harmonic Structure	Orchestration
	76	10		Codetta	<i>p</i> - <i>crescendo</i> - <i>f</i>	<i>Ambiguity</i>		fm	Bells: ostinato Marimba (BC), Sus. Cymbal, Timpani, Piano: sustained <i>f</i> minor chord, <i>crescendo</i>
	77	16			<i>mf</i> - <i>crescendo</i> - <i>ff</i>			(shifts: fm - DM)	
	78	2							
	79	4							
	80							Marimbas, Toms, Timpani, Piano: dotted eighth/sixteenth shift (<i>f</i> minor to D Major) Bass drum: added <i>crescendo</i> roll	
	81	2		<i>Silence</i>	<i>x</i>				<i>x</i>
	82	4							
	83	2	A' <i>recapitulation</i>	Theme 1	<i>ostinato: pp</i> Theme 1: <i>mf</i>	C	WT₀		Marimbas (TC): ostinato Bells, Marimb (BC), Piano: Theme 1
	84	4							
	85	6							
	86	16							
	87	2							
	88	4							
	89	6							
	90	16							
	91	2							
	92	4							
	93	6							
	94	16							
	95	2		<i>pp</i> - <i>crescendo</i> - <i>ff</i>				Marimbas, Timpani: <i>crescendo</i> roll Toms: triplet lead to downbeat	
	96	4							
	97	2	Theme 1' <i>+crotales counterline</i>	Theme 1'	<i>ff</i> downbeat (m. 97) <i>ostinato: pp</i>	C	WT₀		Marimbas (TC): ostinato Bells, Marimba (BC), Piano: Theme 1 Crotales: counterline (m. 101-104)
	98	4							
	99	6							
	100	16							
	101	2							
	102	4							
	103	6							
	104	16							
	105	2							
	106	4							
	107	6	<i>transition</i>	<i>interchanging ostinato: pp</i>				Marimbas (TC) and Vibraphones: <i>interchanging ostinato</i>	
	108	16							
	109		<i>transition</i> <i>+bells, crotales, chimes</i>	<i>transition</i>	<i>pp/p</i>	C	WT₀		Bells, Crotales, Chimes: <i>interchanging line</i> Marimbas (TC) and Vibraphones: <i>interchanging ostinato</i> (together at m. 113) Marimba (BC): <i>F#</i> pedal Timpani: <i>C</i> pedal (m. 113-116) Piano: secundal rhythmic hits (pitches from WT ₀)
	110	2							
	111	4							
	112								
	113								
	114								
	115								
	116								
	117		CODA	<i>drums</i>	<i>ff</i>				Toms and Timpani: ostinato takeover, <i>interchanging</i> to unison
	118	2			<i>p</i> - <i>crescendo</i> - <i>ff</i>				
	119	4							
	120								
	121		<i>rhythmic deceleration</i>	<i>rhythmic deceleration</i>	<i>ff</i> - <i>decrecendo</i> - <i>pp</i>	D		DM'	Bells, Crotales, Chimes: ostinato, <i>rhythmic deceleration</i> Timpani: <i>D</i> pedal Piano: sustained DM' chord
	122								
	123								
	124	2							
	125	4							
	126								
	127								
	128								
	129								

II: Cathedrals

J = 63	Measure #	Time Signature	Form	Phrase Structure	Dynamics	Tonal Center	Harmonic Structure	Orchestration	
	130				<i>pp</i>	D			
	131			<i>Introduction</i>				Timpani: sustained roll on D	
	132	6							
	133	4							
	134								
	135				<i>mf - crescendo - ff</i>			Chimes: cadenza on D and A	
	136								
	137								
	138								
	139	6							
	140	4							
	141								
	142			<i>decrecendo - pp</i>	crystal glasses (m. 140): <i>mp</i>			Chimes: cadenza continued Crystal Glasses: sustained on D and G#	
	143								
	144		A			G minor			
	145						DM - cm	Marimbas: organ-like chorale Bells: alternating tri-tones Crystal Glasses: sustained tritones	
	146						gm		
	147						dm - E ^b M		
	148						DM		
	149	6		Marimba Chorale 1	Marimba Chorale (BC): <i>mf</i>		DM - cm		
	150	4			Bells: <i>p</i>		gm		
	151				Crystal Glass: <i>mp</i>		cm - gm		
	152						DM		
	153						DM - cm		
	154						gm		
	155							gm DM ⁴⁻³	
	156								
	157	2		<i>transition</i>	Bell downbeats: <i>p</i>			Piano: "sacred event;" ostinato Bells: downbeat sustains (P8, M7, P5, M7, repeat)	
	158	4			Piano ostinato: <i>pp</i>				
	159								
	160						gm	Marimbas: chant, reminiscent of Gregorian chant Piano: ostinato (continued) Bells: downbeat sustains (continued)	
	161								
	162								
	163								
	164	2		Marimba Chant	Marimbas: <i>mf</i>				
	165	4			Bell downbeats: <i>p</i>				
	166				Piano ostinato: <i>pp</i>				
	167								
	168								
	169								
	170								
	171						gm		
	172				Marimba chords: <i>p - crescendo</i>			Marimbas: rolled chords; chorale 2 Vibraophones: ascending and descending arpeggios Piano: ostinato (continued), align with harmonic changes Crotales: struck, submerged in water	
	173				<i>mf - decrescendo - p</i>		DM		
	174				<i>crescendo - mf</i>				
	175				<i>decrecendo</i>		dmM ⁷		
	176	2		Marimba Chorale 2	Crotales, submerged: <i>p</i>		am		
	177	4			Vibraphone arpeggios: <i>p</i>	<i>p - cres - mf</i>			cm
	178					<i>decs - p - cres - mf - decs - p - cres</i>			GM - b ^b m
	179						FM - fm		
	180				<i>mf - decs.</i>				
	181								Piano, marimba: 16th note ostinato (chromatic, w/o E ³ or B ³) Bells: syncopated ostinato (C, B ³ , E ³) Chimes: quarter note triplet ostinato (C, G, D)
	182	3		<i>transition</i>	Bells, Chimes: <i>p</i>				
	183	4			Marimba ostinato (TC): <i>mp</i>				
	184				Piano ostinato: <i>pp</i>				
	185								
	186				Marbs./Vibes: <i>mf</i>		C/G	Marimbas/Vibraophones: Final chant Piano, marimba: 16th note ostinato (chromatic, w/o E ³ or B ³) Bells: syncopated ostinato (C, E ³ , E ^b) Chimes: quarter note triplet ostinato (C, G, D)	
	187				<i>crescendo</i>		b ^b 07		
	188				<i>f - mf</i>		E ^b sus 4		
	189			Bells, Chimes: <i>p</i>			C/G		
	190			Marimba ostinato (TC): <i>mp</i>	<i>crescendo</i>		b ^b 07		
	191	3		Piano ostinato: <i>pp</i>	<i>f - mf</i>		E ^b sus 4 - C/G		
	192	4			<i>crescendo</i>		b ^b 07		
	193				<i>f</i>		E ^b sus 4		
	194						CM		
	195				+ Timpani roll: <i>mf</i>				
	196				<i>mf - decrescendo - pppp</i>				
	197								
	198		CODA					Piano, marimba: 16th ostinato (chromatic, w/o E ³ or B ³) Bells: syncopated ostinato (C, E ³ , E ^b) Chimes: quarter note triplet ostinato (C, G, D); rhythm reduced at m. 199 marimba ostinato drops out chime ostinato drops out Timpani: sustained roll on C (building intensity)	
	199								
	200								
	201	3		<i>fading ostinato</i>	Bells, Chimes, Marimba (TC), Piano:	Timpani: <i>crescendo poco a poco</i>			
	202	4			<i>decrecendo - pppp</i>				
	203								
	204								
	205					<i>cresc. - ff</i>			
	205								

III: Suncatchers

J. 80	Measure #	Time Signature	Form	Phrase Structure	Dynamics	Tonal Center	Scale	Harmonic Structure	Orchestration							
	206		A exposition	Theme 1	ostinato/block chords: <i>mf/ff</i> Theme 1: <i>mf - cresc. - f</i>	E	Lydian mode	E Major E Major G Major, Bb Major DM - AbM - DM - AbM CM, BbM, AbM, GbM CM, BbM, AbM, GbM	Marimbas (TC), Bells: eighth note ostinato outlining E Lydian Marimba (BC), Vibraphones Chimes: E major chords with shifting voicings + Xylophones, RH/LH Piano: melodic material Bells, Chimes, Marimbas, Vibraphones, LH Piano: block chords Xylophone, RH Piano: sixteenth note figure to block chords							
	207															
	208															
	209															
	210															
	211	♩														
	212															
	213															
	214															
	215															
	216															
	217				<i>mp - crescendo - ff</i>				Tam-tam transition							
	218		Bb Lydian Mode	Theme 1 (transposed)	ostinato/block chords: <i>mf/ff</i> Theme 1: <i>mf - cresc. - f</i>	Bb Major	Lydian Mode	Bb Major Bb Major Db Major - Fb Major AbM-DM-AbM-DM F#M-EM-DM-CM F#M-EM-DM-CM	Marimbas (TC), Bells: ostinato outlining Bb Lydian Marimba (BC), Vibraphones Chimes: outline Bb major chords with shifting voicings + Xylophones, RH/LH Piano: melodic material Bells, Chimes, Marimbas, Vibraphones, LH Piano: block chords Xylophone, RH Piano: sixteenth note figure to block chords							
	219															
	220															
	221															
	222															
	223	♩														
	224															
	225															
	226															
	227															
	228															
	229	♩	B exposition	transition	<i>mf</i>	E Major	E Major	E Major 	RH, LH Piano: triplet ostinato outlining E Major							
	230															
	231															
	232															
	233															
	234	♩														
	235															
	236															
	237															
	238															
	239		Ab Major	Theme 2 (transposed)	<i>mf</i>	Ab Major	Ab Major ⁹ Db Major ⁹ Ab Major Db minor ⁹ Ab Major C minor ⁹ Eb ^{nat}G Major	RH, LH Piano: triplet ostinato outlining chord structures Vibraphones, Marimba (BC), Bells: outline chord structures Marimbas (TC), Chimes: Theme 2 chorale								
	240															
	241															
	242	♩														
	243															
	244															
	245															
	246															
	247	♩														
	248															
	249				<i>ff</i>	C Lydian mode	C Major	C Major 	Timpani: fugal subject							
	250															
	251	♩														
	252															
	253															
	254															
	255	♩														
	256															
	257															
	258	♩														
	259															
	260															
	261				<i>decrecendo</i>											
	262		development	Melodic Material (derived from Theme 1)	Drum ostinato: <i>p</i> Marimbas (TC): <i>mf - cresc. - f</i> Xylophone/Piano interjections: <i>ff</i>				Marimbas (TC): melodic material derived from Theme 1 Xylophone, RH, LH Piano: interjections (E Major ^{nat}) Timpani, Roto Toms, Temple Blocks: Drum ostinato							
	263															
	264															
	265															
	266	♩														
	267															
	268															
	269															
	270															
	271															
	272				<i>mf</i>			+ Chime chorale								
	273		Theme 1 material with chime chorale		All parts: <i>mf</i> Piano ascending scale: <i>mf - cresc. - f</i>				+ Piano: ascending scale							
	274	♩														
	275															
	276															
	277															
	278															
	279	♩														
	280															
	281															
	282															
	283															
	284				<i>ff</i>											
	285		Codetta		<i>ff</i>			C Major ^{nat} 4	Bells, Marimbas (TC), Vibraphone: triplet buildup Timpani, Roto-Toms, Tam-Tam: response to triplets (provides downbeat)							
	286	♩														
	287															
	288															
	289															
	290											<i>crescendo - ff</i>			Mallets, Timpani, Roto-Toms, Tam-Tam: <i>crescendo</i> roll, continuous build	
	291									A return	Theme 1 (original key)	ostinato/block chords: <i>mf/ff</i> Theme 1: <i>mf - cresc. - f</i>	E	Lydian Mode	E Major E Major G Major, Bb Major DM - AbM - DM - AbM CM, BbM, AbM, GbM CM, BbM, AbM, GbM	Marimbas (TC), Bells: eighth note ostinato outlining E Lydian Marimba (BC), Vibraphones Chimes: E major chords with shifting voicings + Xylophones, RH/LH Piano: melodic material
	292															
	293															
	294	♩														
	295															
	296															
	297															
	298															
	299															
	300															
	301	3+2	D development	transition	<i>p</i>	C	Lydian Mode		Timpani, Triangle: interchanging quarter note ostinato							
	302	5														
	303	4														
	304															
	305															
	306															
	307															
	308	5														
	309	4														
	310															
	311															
	312															
	313		Mallet Fugue	Subject: <i>f - decrescendo - mp</i>				Subject: <i>C Lydian</i>	Xylophone: fugal subject on C Lydian							
	314															
	315	5														
	316	4														
	317															
	318															
	319	♩ = ♩								fugal theme becomes ostinato	fugal ostinato: <i>mp</i> Bell, Crotales chords: <i>p</i>			Marimbas (TC): fugal theme becomes ostinato material Bells, Crotales: outline C major tonality		
	320	♩														
	321															
	322															
	323															
	324															
	325															
	326	♩														
	327															
	328															
	329															
	330															
	331		B' recapitulation	Theme 2 (chorale) (changed orchestration)	Theme 2: <i>mf</i> fugal ostinato: <i>mp</i> Bell, Crotales chords: <i>p</i>	C Major	C Major F Major C Major F Major C Major C Major - A minor	+ Chimes, Vibraphones: Theme 2 chorale Marimba (BC): outlines chord structure								
	332															
	333															
	334	♩														
	335															
	336															
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	338															
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	399															
	400															

336						G# minor (Ab minor)			
337			<i>crescendo</i>			Eb Major	+ Timpani, Tom-toms: <i>crescendo</i> roll		
338						Ab			
339						Ab Major - Eb Major ^{7 sus 4}			
340	¢	A'	Codetta (recall from section C)	<i>ff</i>		Eb Major ^{7 sus 4}	Mallets, Piano, Break Drum: triplet buildup Drums, Crash Cymbal: response to triplets (provides downbeats)		
341									
342									
343									
344									
345		A'	Theme 1 (transposed; delayed to beat 3)	ostinato/block chords: <i>mf</i> Theme 1: <i>mf - cresc. - f</i>		C	Lydian Mode	C Major	Marimbas (TC), Bells: eighth note ostinato outlining E Lydian Marimba (BC), Vibraphones Chimes: E major chords with shifting voicings + Xylophones, RH/LH Piano: melodic material
346		recapitulation							
347	¢								
348									
349									
350									
351									
352	¢		extended ending	ostinato/block chords: <i>mf</i> Theme 1: <i>mf - cresc. - f</i> <i>crescendo</i>		tonal transition rising thirds (Eb-Gb/F#-A-C)		C Major	Xylophone, Marimba: triplet build (outlining chord structure) Piano, Vibraphone, Marimba (BC): block chords
353								Eb Major - Gb Major	
354								A Major - C Major	
355								EM-DM-CM-BbM	
356								AM-GM-FM-EM	
357								DM-CM-BbM-AM	Xylophone, Marimbas (TC): Theme 1 fragment Piano, Vibraphone, Marimba (BC): block chords Marimba (BC), Timpani: E pedal Marimbas (TC), Xylophone, Piano RH: rapid scales (descending/ascending) Crotales, Chimes, Vibraphones, LH Piano: statement chords
358	¢		CODA	Theme 1 fragments: <i>f - crescendo</i> Block chords: <i>ff, p - crescendo - ff</i>				E Major	
359			decending chromatic planing returning to original key	<i>ff</i>				E major ^{add #4}	
360								E Major	
361								E Major	

APPENDIX B

Stained Glass for Wind Ensemble, full score

Stained Glass

for Wind Ensemble

David R. Gillingham
Transcribed by Ashley

I. Foyers

♩ = 96

Piccolo
Flute 1
Flute 2
Oboe 1
Oboe 2
Bassoon 1
Bassoon 2
Clarinet 1
Clarinet 2
Clarinet 3
Bass Clarinet
Alto Saxophone 1
Alto Saxophone 2
Tenor Saxophone
Baritone Saxophone
Trumpet 1
Trumpet 2
Trumpet 3
Horn 1
Horn 2
Horn 3
Horn 4
Trombone 1
Trombone 2
Bass Trombone
Euphonium
Tuba
String Bass
Timpani
Crotales
Percussion 1
Bells, Xylophone, Brake Drum
Percussion 2
Marimba, Vibraphone, Crash Cymbal
Percussion 3
Toms [4], Vibraphone, Roto Toms [5], F# Crotale
Percussion 4
Bass Drum, Triangle, Chimes, Temple Blocks [5], Tam-Tam

1 2 3 4 5 6 7 8

Picc.
 Fl. 1
 Fl. 2
 Ob. 1
 Ob. 2
 Bsn. 1
 Bsn. 2
 Cl. 1
 Cl. 2
 Cl. 3
 B. Cl.
 A. Sax. 1
 A. Sax. 2
 T. Sax
 B. Sax
 Tpt. 1
 Tpt. 2
 Tpt. 3
 Hn. 1
 Hn. 2
 Hn. 3
 Hn. 4
 Tbn. 1
 Tbn. 2
 B. Tbn.
 Euph.
 Tba.
 St. Bs.
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Perc. 4

p
f
mp
ff
acro
v
To Crotales
To Vibraphone
To Triangle

9 10 11 12 13 14 15 16

Picc. *mf*

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1

Ob. 2

Bsn. 1 *mf*

Bsn. 2 *mf*

Cl. 1

Cl. 2

Cl. 3

B. Cl. *mf*

A. Sax. 1

A. Sax. 2

T. Sax

B. Sax

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph. *mf*

Tba.

St. Bs. *mf* pizz.

Timp. *f* *mf* *mp*
Crotales To Timpani

Perc. 1 *mf*

Perc. 2

Perc. 3 *f* half pedal *mf* *mp*
Vibraphone To Toms

Perc. 4 Triangle To Chimes

17 18 19 20 21 22 23 24

Picc. *mp*
 Fl. 1 *mp*
 Fl. 2 *mp*
 Ob. 1 *mp*
 Ob. 2 *mp*
 Bsn. 1 *p*
 Bsn. 2 *p*
 Cl. 1 *p*
 Cl. 2 *p*
 Cl. 3 *p*
 B. Cl. *p*
 A. Sax. 1 *p*
 A. Sax. 2 *p*
 T. Sax. *p*
 B. Sax. *p*
 Tpt. 1 *mp*
 Tpt. 2 *mp*
 Tpt. 3 *mp*
 Hn. 1 *mp*
 Hn. 2 *mp*
 Hn. 3 *mp*
 Hn. 4 *mp*
 Tbn. 1 *mp*
 Tbn. 2 *mp*
 B. Tbn. *p*
 Euph. *mp*
 Tba. *p*
 St. Bs. *p* arco
 Timp. *mp* dampen *mf*
 Perc. 1 *mp*
 Perc. 2 *mp*
 Perc. 3 *mp*
 Perc. 4 Chimes *mp*

25 26 *mp* 27 28 29 30 31 32

Picc. *mf* *ff* (3+2+3) (2+2+3)

Fl. 1 *mf* *ff* *mf* *mp*

Fl. 2 *mf* *ff* *mf* *mp* solo *f*

Ob. 1 *ff* *mp* *f*

Ob. 2 *ff*

Bsn. 1 *ff*

Bsn. 2 *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Cl. 3 *ff*

B. Cl. *ff*

A. Sax. 1 *ff*

A. Sax. 2 *ff*

T. Sax *ff*

B. Sax *ff*

Tpt. 1 *ff*

Tpt. 2 *ff*

Tpt. 3 *ff*

Hn. 1 *ff*

Hn. 2 *ff*

Hn. 3 *ff* [stopped] *mp*

Hn. 4 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

B. Tbn. *ff*

Euph. *ff*

Tba. *ff*

St. Bs. *ff*

Timp. *ff* 1.v

Perc. 1 *ff* To Xylophone Xylophone *f*

Perc. 2 *ff* Toms *mf* *mp*

Perc. 3 *ff*

Perc. 4 *ff* To Bass Drum

33 34 35 *ff* 36 37 38 39 40

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax

B. Sax

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

St. Bs.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

41 42 43 44 45 46 47 48

solo
f

straight mute
mp

straight mute
mp

[stopped]
mp

mp

pizz
f
mf

f
mf

p *f*
Bass Drum
mf

Picc. *mf* *ff*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *tutti* *mp* *ff* *ff*

Ob. 2 *mp* *ff* *ff*

Bsn. 1 *ff*

Bsn. 2 *ff*

Cl. 1 *tutti* *mp* *ff* *ff*

Cl. 2 *mf* *ff* *ff*

Cl. 3 *mf* *ff* *ff*

B. Cl. *ff*

A. Sax. 1 *f* *ff* *ff*

A. Sax. 2 *f* *ff* *ff*

T. Sax. *ff*

B. Sax. *ff*

Tpt. 1 *ff*

Tpt. 2 *mp* *ff* open

Tpt. 3 *mp* *ff* open

Hn. 1 *ff*

Hn. 2 *ff*

Hn. 3 *ff*

Hn. 4 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

B. Tbn. *ff* *f*

Euph. *ff* *f*

Tba. *ff* *f*

St. Bs. *ff* *f*

Timp. *ff*

Perc. 1 *mf* *ff*

Perc. 2 *ff*

Perc. 3 *ff*

Perc. 4 *ff*

49 50 51 52 53 54 55 56

Picc. *f* *ff* *p*
 Fl. 1 *f* *ff* *p*
 Fl. 2 *f* *ff* *p*
 Ob. 1 *f* *ff* *p*
 Ob. 2 *f* *ff* *p*
 Bsn. 1 *f* *ff* *p*
 Bsn. 2 *f* *ff* *p*
 Cl. 1 *f* *ff* *p*
 Cl. 2 *f* *ff* *p*
 Cl. 3 *f* *ff* *p*
 B. Cl. *f* *ff* *p*
 A. Sax. 1 *f* *ff* *p*
 A. Sax. 2 *f* *ff* *p*
 T. Sax *f* *ff* *p*
 B. Sax *f* *ff* *p*
 Tpt. 1 *f* *ff* *p*
 Tpt. 2 *f* *ff* *p*
 Tpt. 3 *f* *ff* *p*
 Hn. 1 *f* *ff* *p*
 Hn. 2 *f* *ff* *p*
 Hn. 3 *f* *ff* *p*
 Hn. 4 *f* *ff* *p*
 Tbn. 1 *f* *ff* *p*
 Tbn. 2 *f* *ff* *p*
 B. Tbn. *f* *ff* *p*
 Euph. *f* *ff* *p*
 Tba. *f* *ff* *p*
 St. Bs. *f* *ff* *p*
 Timp. *f* *ff* *p*
 Perc. 1 *To Bells* *Bells* *mp*
 Perc. 2 *To Vibraphone* *Vibraphone* *mf* *half pedal*
 Perc. 3 *mf*
 Perc. 4 *mf*

57 58 59 60 61 62 63 64

This page of a musical score covers measures 65 through 72. The instrumentation includes Piccolo, Flutes 1 and 2, Oboes 1 and 2, Bassoons 1 and 2, Clarinets 1, 2, and 3, Bass Clarinet, Alto Saxophones 1 and 2, Tenor and Baritone Saxophones, Trumpets 1, 2, and 3, Horns 1, 2, 3, and 4, Trombones 1, 2, and Bass Trombone, Euphonium, Tuba, and Snare Drum. The percussion section includes three other percussionists. The woodwinds and strings (not fully visible) play a melodic line with a dynamic marking of *mp* (mezzo-piano). The percussionists play rhythmic patterns: Perc. 1 and 2 play eighth-note patterns, Perc. 3 plays a steady eighth-note pulse, and Perc. 4 plays a steady eighth-note pulse. The score is written in a standard orchestral format with multiple staves per instrument.

65 66 67 68 69 70 71 72

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax

B. Sax

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

St. Bs.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

73 74 75 *mp* 76 77 *f* 78 79 80 *mf ff*

Picc. *mf*
 Fl. 1 *mf*
 Fl. 2 *mf*
 Ob. 1
 Ob. 2
 Bsn. 1 *mf*
 Bsn. 2 *mf*
 Cl. 1 *p*
 Cl. 2 *p*
 Cl. 3 *p*
 B. Cl.
 A. Sax. 1
 A. Sax. 2
 T. Sax.
 B. Sax.
 Tpt. 1
 Tpt. 2
 Tpt. 3
 Hn. 1
 Hn. 2
 Hn. 3
 Hn. 4
 Tbn. 1
 Tbn. 2
 B. Tbn.
 Euph. *mf*
 Tba.
 St. Bs. *pizz.* *mf*
 Timp.
 Perc. 1 *mf*
 Perc. 2 *To Marimba* *mp*
 Perc. 3
 Perc. 4

This page of a musical score contains 24 staves for various instruments. The instruments listed are Picc., Fl. 1, Fl. 2, Ob. 1, Ob. 2, Bsn. 1, Bsn. 2, Cl. 1, Cl. 2, Cl. 3, B. Cl., A. Sax. 1, A. Sax. 2, T. Sax, B. Sax, Tpt. 1, Tpt. 2, Tpt. 3, Hn. 1, Hn. 2, Hn. 3, Hn. 4, Tbn. 1, Tbn. 2, B. Tbn., Euph., Tba., St. Bs., Timp., Perc. 1, Perc. 2, Perc. 3, and Perc. 4. The score is written in 2/4 time and includes dynamic markings such as *p*, *mp*, *f*, and *ff*. It also features performance instructions like *acro* and *v*. The page is numbered 79 at the bottom center.

Picc. *ff* *mf*
 Fl. 1 *ff* *mf*
 Fl. 2 *ff* *mf*
 Ob. 1
 Ob. 2
 Bsn. 1 *ff* *mf*
 Bsn. 2 *ff* *mf*
 Cl. 1 *p*
 Cl. 2 *p*
 Cl. 3 *p*
 B. Cl. *ff* *mf*
 A. Sax. 1
 A. Sax. 2
 T. Sax
 B. Sax *ff*
 Tpt. 1
 Tpt. 2
 Tpt. 3
 Hn. 1
 Hn. 2
 Hn. 3
 Hn. 4
 Tbn. 1
 Tbn. 2
 B. Tbn. *ff*
 Euph. *ff* *mf*
 Tba. *ff*
 St. Bs. *ff* *mf* *pizz.*
 Timp. *ff* *f* *mf* *mp*
 Perc. 1 *ff* *mf*
 Perc. 2 *mp* *f* *mf* *mp*
 Perc. 3 *f* *half pedal*
 Perc. 4 *ff* *mf* *mp*

To Crotales
 Crotales
 To Vibraphone
 Vibraphone
 To Triangle
 Triangle
 To Chimes

97 98 99 100 101 102 103 104

Picc. *mp*
 Fl. 1
 Fl. 2
 Ob. 1 *mp*
 Ob. 2 *mp*
 Bsn. 1 *p*
 Bsn. 2 *p*
 Cl. 1
 Cl. 2
 Cl. 3
 B. Cl. *p*
 A. Sax. 1 *p*
 A. Sax. 2 *p*
 T. Sax. *p*
 B. Sax. *p*
 Tpt. 1 *mp*
 Tpt. 2 *mp*
 Tpt. 3 *mp*
 Hn. 1 *mp*
 Hn. 2 *mp*
 Hn. 3 *mp*
 Hn. 4 *mp*
 Tbn. 1 *mp*
 Tbn. 2 *mp*
 B. Tbn. *p*
 Euph. *mp*
 Tba. *p*
 St. Bs. *p* arco
 Timp. *mp* *mf* Timpani dampen
 Perc. 1 *mp*
 Perc. 2 *To Toms*
 Perc. 3
 Tri. *Chimes*

Picc.
 Fl. 1
 Fl. 2
 Ob. 1
 Ob. 2
 Bsn. 1
 Bsn. 2
 Cl. 1
 Cl. 2
 Cl. 3
 B. Cl.
 A. Sax. 1
 A. Sax. 2
 T. Sax.
 B. Sax.
 Tpt. 1
 Tpt. 2
 Tpt. 3
 Hn. 1
 Hn. 2
 Hn. 3
 Hn. 4
 Tbn. 1
 Tbn. 2
 B. Tbn.
 Euph.
 Tba.
 St. Bs.
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Perc. 4

mp *mf*
ff *lv* *p*
 To Vibraphone
 Toms
ff *p*

113 114 115 116 117 118 119

Picc. *ff*
 Fl. 1 *ff*
 Fl. 2 *ff*
 Ob. 1 *ff*
 Ob. 2 *ff*
 Bsn. 1 *ff*
 Bsn. 2 *ff*
 Cl. 1 *ff*
 Cl. 2 *ff*
 Cl. 3 *ff*
 B. Cl. *ff*
 A. Sax. 1 *ff*
 A. Sax. 2 *ff*
 T. Sax *ff*
 B. Sax *ff*
 Tpt. 1 *ff*
 Tpt. 2 *ff*
 Tpt. 3 *ff*
 Hn. 1 *ff*
 Hn. 2 *ff*
 Hn. 3 *ff*
 Hn. 4 *ff*
 Tbn. 1 *ff*
 Tbn. 2 *ff*
 B. Tbn. *ff*
 Euph. *ff*
 Tba. *ff*
 St. Bs. *ff*
 Timp. *ff*
 Perc. 1 *ff*
 Perc. 2 *ff* *half pedal*
 Perc. 3 *ff*
 Perc. 4 *ff*

Vibraphone
 To Vibraphone

120

121

122

123

124

Picc. *p*

Fl. 1 *p*

Fl. 2 *p*

Ob. 1 *p*

Ob. 2 *p*

Bsn. 1 *pp*

Bsn. 2 *pp*

Cl. 1 *p*

Cl. 2 *p*

Cl. 3 *pp*

B. Cl. *pp*

A. Sax. 1 *pp*

A. Sax. 2 *pp*

T. Sax *pp*

B. Sax *pp*

Tpt. 1 *pp*

Tpt. 2 *pp*

Tpt. 3 *pp*

Hn. 1 *pp*

Hn. 2 *pp*

Hn. 3 *pp*

Hn. 4 *pp*

Tbn. 1 *pp*

Tbn. 2 *pp*

B. Tbn. *pp*

Euph. *pp*

Tba. *pp*

St. Bs. *pp*

Timp. *pp*

Perc. 1 *p*

Perc. 2 *p*

Perc. 3

Perc. 4

mp

125

126

127

128

II. Cathedrals

♩ = 72

Picc. *niente*

Fl. 1

Fl. 2

Ob. 1

Ob. 2 *To English Horn*

Bsn. 1

Bsn. 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

St. Bs.

Timp. *pp*

Perc. 1

Perc. 2 *To Marimba*

Perc. 3

Perc. 4 *Cadenza* *mf* *ff*

130 131 *mf* 132 133 134 *mf* 135 136 *ff* 137

sempre ped.

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax

B. Sax

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

St. Bs.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Bells

Vibraphone

bowed

ord.

mp

p

ppp

138

139

140

141

142

143

144

145

Picc.
 Fl. 1
 Fl. 2
 Ob. 1
 Ob. 2
 Bsn. 1 *mp*
 Bsn. 2 *p*
 Cl. 1
 Cl. 2
 Cl. 3
 B. Cl. *p*
 A. Sax. 1
 A. Sax. 2
 T. Sax
 B. Sax
 Tpt. 1
 Tpt. 2
 Tpt. 3
 Hn. 1
 Hn. 2
 Hn. 3
 Hn. 4
 Tbn. 1 *mp*
 Tbn. 2 *p*
 B. Tbn. *p*
 Euph. *mp*
 Tba. *p*
 St. Bs.
 Timp.
 Perc. 1 *simile*
 Perc. 2
 Perc. 3 *simile*
 Perc. 4

146

147

148

149

150

151

152

153

rall. . . . $\text{♩} = 63$
bell-like, with decay

The musical score is arranged in a standard orchestral layout. The instruments are listed on the left side of the page, with their respective staves. The score is in 2/4 time and begins with a tempo marking of $\text{♩} = 63$ and a dynamic marking of *rall.*. The Piccolo part starts with a *p* dynamic and a bell-like, decaying sound. The Flutes (Fl. 1 and Fl. 2) play a melodic line with a *pp* dynamic. The Oboes (Ob. 1 and Ob. 2) and Bassoons (Bsn. 1 and Bsn. 2) play a similar melodic line with a *p* dynamic. The Clarinets (Cl. 1, Cl. 2, Cl. 3) and Bass Clarinet (B. Cl.) play a similar melodic line with a *p* dynamic. The Saxophones (A. Sax. 1, A. Sax. 2, T. Sax, B. Sax) are silent. The Trumpets (Tpt. 1, Tpt. 2, Tpt. 3) and Horns (Hn. 1, Hn. 2, Hn. 3, Hn. 4) are silent. The Trombones (Tbn. 1, Tbn. 2, B. Tbn.) and Euphonium (Euph.) play a similar melodic line with a *p* dynamic. The Tuba (Tba.) plays a similar melodic line with a *p* dynamic. The Snare Drum (St. Bs.) plays a similar melodic line with a *mp* dynamic. The Timpani (Timp.) is silent. The Percussion (Perc. 1, Perc. 2, Perc. 3, Perc. 4) play a similar melodic line with a *pp* dynamic. The score is divided into measures 154 through 161.

154

155

156

157

158

159

160

161

Picc.
 Fl. 1
 Fl. 2
 Ob. 1
 Eng. Hn.
 Bsn. 1
 Bsn. 2
 Cl. 1
 Cl. 2
 Cl. 3
 B. Cl.
 A. Sax. 1
 A. Sax. 2
 T. Sax.
 B. Sax.
 Tpt. 1
 Tpt. 2
 Tpt. 3
 Hn. 1
 Hn. 2
 Hn. 3
 Hn. 4
 Tbn. 1
 Tbn. 2
 B. Tbn.
 Euph.
 Tba.
 St. Bs.
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Perc. 4

162 163 164 165 166 167 168 169

Picc. *mf* *pitch bend*

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mp*

Eng. Hn. *mp*

Bsn. 1 *mp*

Bsn. 2 *mp*

Cl. 1 *mp*

Cl. 2 *mp*

Cl. 3 *mp*

B. Cl. *mp*

A. Sax. 1

A. Sax. 2

T. Sax. *mp*

B. Sax.

Tpt. 1 *mf*

Tpt. 2 *mf*

Tpt. 3 *mf*

Hn. 1 *mf*

Hn. 2 *mf*

Hn. 3 *mf*

Hn. 4 *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

B. Tbn. *mf*

Euph. *mf*

Tba. *mf*

St. Bs. *mf*

Timp.

Perc. 1 *mf*

Perc. 2 *mf*

Perc. 3 *mf*

Perc. 4 *mf*

170 171 172 173 174 175 176 177

Picc. *mp* *p*
 Fl. 1 *mp*
 Fl. 2 *mp*
 Ob. 1 *mp*
 Eng. Hrn. *mp*
 Bsn. 1 *mf*³
 Bsn. 2 *mf*³
 Cl. 1 *mp*
 Cl. 2 *mp*
 Cl. 3 *mp*
 B. Cl. *mf*³
 A. Sax. 1 *mp*
 A. Sax. 2 *mp*
 T. Sax. *mp*
 B. Sax. *mf*³
 Tpt. 1 *mp*
 Tpt. 2 *mp*
 Tpt. 3 *mp*
 Hn. 1 *p* *mf*³
 Hn. 2 *p* *mf*³
 Hn. 3 *p* *mf*³
 Hn. 4 *p* *mf*³
 Tbn. 1 *p* *mf*³
 Tbn. 2 *p* *mf*³
 B. Tbn. *p* *mf*³
 Euph. *p* *mf*³
 Tba. *p* *mf*³
 St. Bs. *p* *mf*³
 Timp. *mp* *p*
 Perc. 1 *mp* *p*
 Perc. 2 *mp* *p*
 Perc. 3 *mp* no pedal *p*
 Perc. 4 *mp* *p*

178

179

180

181

182

183

184

185

This page of a musical score contains the following parts and staves:

- Picc.
- Fl. 1
- Fl. 2
- Ob. 1
- Eng. Hn.
- Bsn. 1
- Bsn. 2
- Cl. 1
- Cl. 2
- Cl. 3
- B. Cl.
- A. Sax. 1
- A. Sax. 2
- T. Sax.
- B. Sax.
- Tpt. 1
- Tpt. 2
- Tpt. 3
- Hn. 1
- Hn. 2
- Hn. 3
- Hn. 4
- Tbn. 1
- Tbn. 2
- B. Tbn.
- Euph.
- Tba.
- St. Bs.
- Timp.
- Perc. 1
- Perc. 2
- Perc. 3
- Perc. 4

The score includes dynamic markings such as *f*, *mp*, and *mf*, and features various musical notations including slurs, accents, and triplets. The page is numbered 186 through 193 at the bottom.

Picc. *pp*
 Fl. 1 *f* *p*
 Fl. 2 *f* *p*
 Ob. 1 *f* *p* *To Oboe*
 Eng. Hn. *f* *p*
 Bsn. 1 *f* *p*
 Bsn. 2 *f* *p*
 Cl. 1 *f* *p*
 Cl. 2 *f* *p*
 Cl. 3 *f* *p*
 B. Cl. *f* *p*
 A. Sax. 1 *f* *p*
 A. Sax. 2 *f* *p*
 T. Sax. *f* *p*
 B. Sax. *f* *p*
 Tpt. 1 *f* *p*
 Tpt. 2 *f* *p*
 Tpt. 3 *f* *p*
 Hn. 1 *f* *p*
 Hn. 2 *f* *p*
 Hn. 3 *f* *p*
 Hn. 4 *f* *p*
 Tbn. 1 *f* *p*
 Tbn. 2 *f* *p*
 B. Tbn. *f* *p*
 Euph. *f* *p*
 Tba. *f* *p*
 St. Bs. *f* *p*
 Timp. *mp*
 Perc. 1
 Perc. 2
 Perc. 3
 Perc. 4

Picc. Fl. 1 Fl. 2 Ob. 1 Eng. Hn. Bsn. 1 Bsn. 2 Cl. 1 Cl. 2 Cl. 3 B. Cl. A. Sax. 1 A. Sax. 2 T. Sax B. Sax Tpt. 1 Tpt. 2 Tpt. 3 Hn. 1 Hn. 2 Hn. 3 Hn. 4 Tbn. 1 Tbn. 2 B. Tbn. Euph. Tba. St. Bs. Timp. Perc. 1 Perc. 2 Perc. 3 Perc. 4

202 203 204 205

III. Suncatchers

$\text{♩} = 86$

This musical score is for the piece "III. Suncatchers". It is written for a large orchestra and includes parts for woodwinds, brass, and percussion. The score is in 4/4 time with a tempo of 86 beats per minute. The key signature has one sharp (F#). The woodwind section includes Piccolo, Flutes 1 and 2, Oboes 1 and 2, Bassoons 1 and 2, Clarinets 1, 2, and 3, Bass Clarinet, Alto Saxophones 1 and 2, Tenor Saxophone, and Baritone Saxophone. The brass section includes Trumpets 1, 2, and 3, Horns 1, 2, 3, and 4, Trombones 1, 2, and 3, Euphonium, and Tuba. The percussion section includes Snare Drum, Tom-toms, and Cymbals. The score features dynamic markings such as *mf*, *f*, *mp*, and *p*, and includes various musical notations like triplets, slurs, and articulation marks. The page numbers 206 through 213 are visible at the bottom of the score.

Picc. $\text{♩} = 86$
mf *f* *mf* *f* *mp*

Fl. 1 *mf* *f* *mf* *f* *mp*

Fl. 2 *mp* *p* *mp* *p* *mp*

Ob. 1 *mf* *f* *mf* *f* *mp*

Ob. 2 *mp* *p* *mp* *p* *mp*

Bsn. 1 *mp* *p* *mp* *p* *mp*

Bsn. 2 *mp* *p* *mp* *p* *mp*

Cl. 1 *mf* *f* *mf* *f* *mp*

Cl. 2 *mp* *p* *mp* *p* *mp*

Cl. 3 *mp* *p* *mp* *p* *mp*

B. Cl. *mp* *p* *mp* *p* *mp*

A. Sax. 1 *mf* *p* *mp* *p* *mp*

A. Sax. 2 *mf* *p* *mp* *p* *mp*

T. Sax. *mp* *mp* *mp* *mp* *mp*

B. Sax. *mp* *mp* *mp* *mp* *mp*

Tpt. 1 $\text{♩} = 86$ *mp* *mp* *mp* *mp* *mp*

Tpt. 2 *mp* *mp* *mp* *mp* *mp*

Tpt. 3 *mp* *mp* *mp* *mp* *mp*

Hn. 1 *mp* *mp* *mp* *mp* *mp*

Hn. 2 *mp* *mp* *mp* *mp* *mp*

Hn. 3 *mp* *p* *mp* *p* *mp*

Hn. 4 *mp* *p* *mp* *p* *mp*

Tbn. 1 *mp* *p* *mp* *p* *mp*

Tbn. 2 *mp* *p* *mp* *p* *mp*

B. Tbn. *mp* *p* *mp* *p* *mp*

Euph. *mp* *p* *mp* *p* *mp*

Tba. *mp* *p* *mp* *p* *mp*

St. Bs. $\text{♩} = 86$ *mp* *p* *mp* *p* *mp*

Timp. $\text{♩} = 86$

Perc. 1 *mf* *p* *mp* *p* *mp*

Perc. 2 *mf* *p* *mp* *p* *mp*

Perc. 3 *mf* *p* *mp* *p* *mp*

Perc. 4 *mf* *p* *mp* *p* *mp*

206 207 *p* 208 209 210 211 212 213

Picc. *ff* *mf* *f* *mf*
 Fl. 1 *ff* *mf* *f* *mf*
 Fl. 2 *f*
 Ob. 1 *ff* *mf* *f* *mf*
 Ob. 2 *f* *mp* *p*
 Bsn. 1 *f* *mp* *p*
 Bsn. 2 *f* *mp* *p*
 Cl. 1 *ff* *mf* *f* *mf*
 Cl. 2 *f* *mp* *p*
 Cl. 3 *f* *mp* *p*
 B. Cl. *f* *mp* *p*
 A. Sax. 1 *f* *mf* *p*
 A. Sax. 2 *f* *mf* *p*
 T. Sax. *f*
 B. Sax. *f*
 Tpt. 1 *f*
 Tpt. 2 *f*
 Tpt. 3 *f*
 Hn. 1 *f*
 Hn. 2 *f*
 Hn. 3 *f* *mp* *p*
 Hn. 4 *f* *mp* *p*
 Tbn. 1 *f* *mp* *p*
 Tbn. 2 *f* *mp* *p*
 B. Tbn. *f* *mp* *p*
 Euph. *f* *mp* *p*
 Tba. *f* *mp* *p*
 St. Bs. *f* *mp* *p*
 Timp. *mp* *ff*
 Perc. 1 *f* *mf* *p*
 Perc. 2 *f* *mf* *p*
 Perc. 3 *mf* *ff*
 Perc. 4 *f* *mf* *p*

Toms
 To Roto-Toms

214 215 216 217 218 219 220 221

Picc. *f* *ff*

Fl. 1 *f* *ff* *p*

Fl. 2

Ob. 1 *mp* *f* *ff*

Ob. 2 *f* *ff*

Bsn. 1 *f* *ff*

Bsn. 2 *f* *ff*

Cl. 1 *f* *ff*

Cl. 2 *f* *ff*

Cl. 3 *f* *ff*

B. Cl. *f* *ff*

A. Sax. 1 *f* *ff*

A. Sax. 2 *f* *ff*

T. Sax *mp* *f*

B. Sax *mp* *f*

Tpt. 1 *mp* *f*

Tpt. 2 *mp* *f*

Tpt. 3 *mp* *f*

Hn. 1 *mp* *f*

Hn. 2 *mp* *f*

Hn. 3 *mp* *f*

Hn. 4 *mp* *f*

Tbn. 1 *f* *ff*

Tbn. 2 *f* *ff*

B. Tbn. *f* *ff*

Euph. *f* *ff*

Tba. *f* *ff*

St. Bs. *f* *ff*

Timp.

Perc. 1 *f* *ff*

Perc. 2 *f* *p*

Perc. 3

Perc. 4

222 223 224 225 226 227 228 229

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax

B. Sax

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

St. Bs.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

solo

mf

p

p

p

p

p

p

mf

mf

230 231 232 233 234 235 236 237

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax

B. Sax

Tpt. 1 *tutti*

Tpt. 2 *mf*

Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

St. Bs.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

238 239 240 241 242 243 244 245 *ff*

Picc.

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax

B. Sax

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

St. Bs.

Timp. *ff* *mf*

Perc. 1 *To Xylophone*

Perc. 2 *ff*

Perc. 3 *Roto-toms* o = strike the F# crotale which placed on the F# roto-tom

Perc. 4 *To Temple Blocks* *ff*

246 247 248 249 250 251 252 253

Picc.
 Fl. 1
 Fl. 2
 Ob. 1
 Ob. 2
 Bsn. 1
 Bsn. 2
 Cl. 1
 Cl. 2
 Cl. 3
 B. Cl.
 A. Sax. 1
 A. Sax. 2
 T. Sax.
 B. Sax.
 Tpt. 1
 Tpt. 2
 Tpt. 3
 Hn. 1
 Hn. 2
 Hn. 3
 Hn. 4
 Tbn. 1
 Tbn. 2
 B. Tbn.
 Euph.
 Tba.
 St. Bs.
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Perc. 4

Musical score for percussion instruments. The score includes parts for Timp., Perc. 1, Perc. 2, Perc. 3, Perc. 4, and St. Bs. The score is written in a common time signature and features various rhythmic patterns, including triplets and sixteenth notes. Dynamics such as *mf* and *ff* are indicated. Measure numbers 254 through 261 are visible at the bottom of the page.

Picc. *f* *f* *f*

Fl. 1 *f* *f* *f*

Fl. 2 *f* *f* *f*

Ob. 1 *f* *f* *f*

Ob. 2 *f* *f* *f*

Bsn. 1 *mf* *f* *f*

Bsn. 2 *f* *f* *f*

Cl. 1 *mf* *f* *f*

Cl. 2 *f* *f* *f*

Cl. 3 *f* *f* *f*

B. Cl. *f* *f* *f*

A. Sax. 1 *f* *f* *f*

A. Sax. 2 *f* *f* *f*

T. Sax. *f* *f* *f*

B. Sax. *f* *f* *f*

Tpt. 1 *f* *f* *f*

Tpt. 2 *mf* *f* *f*

Tpt. 3 *f* *f* *f*

Hn. 1 *mf* *f* *f*

Hn. 2 *f* *f* *f*

Hn. 3 *f* *f* *f*

Hn. 4 *f* *f* *f*

Tbn. 1 *f* *f* *f*

Tbn. 2 *f* *f* *f*

B. Tbn. *f* *f* *f*

Euph. *f* *f* *f*

Tba. *f* *f* *f*

St. Bs. *f* *f* *f*

Timp. *p* *f* *f*

Perc. 1 *f* *f* *f*

Perc. 2 *f* *f* *f*

Perc. 3 *p* *f* *f*

Perc. 4 *p* *f* *f*

Xylophone *f* *f* *f*

262 263 264 265 266 267 268 269

This page of a musical score contains the following instruments and parts:

- Picc.
- Fl. 1
- Fl. 2
- Ob. 1
- Ob. 2
- Bsn. 1
- Bsn. 2
- Cl. 1
- Cl. 2
- Cl. 3
- B. Cl.
- A. Sax. 1
- A. Sax. 2
- T. Sax.
- B. Sax.
- Tpt. 1
- Tpt. 2
- Tpt. 3
- Hn. 1
- Hn. 2
- Hn. 3
- Hn. 4
- Tbn. 1
- Tbn. 2
- B. Tbn.
- Euph.
- Tba.
- St. Bs.
- Timp.
- Perc. 1
- Perc. 2
- Perc. 3
- Perc. 4

The score includes various musical notations such as dynamics (mf, f), articulation (accents), and performance instructions (7-measure rests, slurs). Measure numbers 270 through 277 are indicated at the bottom of the page.

Picc. *f* *mp*

Fl. 1 *f* *mp*

Fl. 2 *f* *mp*

Ob. 1 *f* *mp*

Ob. 2 *f* *mp*

Bsn. 1 *mp*

Bsn. 2 *mp*

Cl. 1 *f* *mp*

Cl. 2 *f* *mp*

Cl. 3 *f* *mp*

B. Cl. *f* *mp*

A. Sax. 1 *f* *mp*

A. Sax. 2 *f* *mp*

T. Sax *f* *mp*

B. Sax

Tpt. 1 *f* *mp*

Tpt. 2 *f* *mp*

Tpt. 3 *mp*

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

St. Bs.

Timp. *ff*

Perc. 1 *ff*

Perc. 2 *To Crash Cymbal*

Perc. 3 *(remove crotale)*

Perc. 4 *To Tam-tam* *ff*

278 279 280 281 282 283 284 285

Picc. *f* *mp* *ff* *mf*
 Fl. 1 *f* *mp* *ff* *mf*
 Fl. 2 *f* *mp* *ff*
 Ob. 1 *f* *mp* *ff* *mf*
 Ob. 2 *f* *mp* *ff* *p*
 Bsn. 1 *mp* *ff* *mp* *p*
 Bsn. 2 *mp* *mp* *p*
 Cl. 1 *f* *mp* *ff* *mf*
 Cl. 2 *f* *mp* *ff* *mp* *p*
 Cl. 3 *f* *mp* *mp* *p*
 B. Cl. *mp* *mp* *p*
 A. Sax. 1 *f* *mp* *mf* *p*
 A. Sax. 2 *f* *mp* *mf* *p*
 T. Sax. *p*
 B. Sax. *p*
 Tpt. 1 *f* *mp* *ff*
 Tpt. 2 *f* *mp* *ff*
 Tpt. 3 *f* *mp*
 Hn. 1 *p*
 Hn. 2 *p*
 Hn. 3 *p* *mp* *p*
 Hn. 4 *p* *mp* *p*
 Tbn. 1 *p* *mp* *p*
 Tbn. 2 *p* *mp* *p*
 B. Tbn. *p* *mp* *p*
 Euph. *p* *mp* *p*
 Tba. *p* *mp* *p*
 St. Bs. *mp* *p*
 Timp. *f* *Glockenspiel*
 Perc. 1 *Crash Cymbal* *To Marimba* *Marimba* *mf* *p*
 Cym. *f* *ff* *mf* *To Toms* *p*
 Perc. 3 *Tam-tam* *To Chimes* *f* *Chimes*
 T.-t. *f* *mf* *p*

286 287 288 289 290 291 292

This page of a musical score contains the following instrument parts and their dynamics:

- Picc.**: *f*, *mf*, *f*, *mp*
- Fl. 1**: *f*, *mf*, *f*, *mp*
- Fl. 2**: *mp*
- Ob. 1**: *f*, *mf*, *f*, *mp*
- Ob. 2**: *mp*
- Bsn. 1**: *mp*
- Bsn. 2**: *mp*
- Cl. 1**: *f*, *mf*, *f*, *mp*
- Cl. 2**: *mp*
- Cl. 3**: *mp*
- B. Cl.**: *mp*
- A. Sax. 1**: *mp*
- A. Sax. 2**: *mp*
- T. Sax**: *mp*
- B. Sax**: *mp*
- Tpt. 1**: *mp*
- Tpt. 2**: *mp*
- Tpt. 3**: *mp*
- Hn. 1**: *mp*
- Hn. 2**: *mp*
- Hn. 3**: *mp*
- Hn. 4**: *mp*
- Tbn. 1**: *mp*
- Tbn. 2**: *mp*
- B. Tbn.**: *mp*
- Euph.**: *mp*
- Tba.**: *mp*
- St. Bs.**: *mp*
- Timp.**: *mp*
- Perc. 1**: *mp*
- Perc. 2**: *mp*
- Perc. 3**: *mp*
- Perc. 4**: *mp*

293

294

295

296

297

Picc. *ff* (3+2) *mp*
 Fl. 1 *ff*
 Fl. 2 *f*
 Ob. 1 *ff*
 Ob. 2 *f*
 Bsn. 1 *f*
 Bsn. 2 *f*
 Cl. 1 *ff* *solo* *mp*
 Cl. 2 *f*
 Cl. 3 *f*
 B. Cl. *f*
 A. Sax. 1 *f*
 A. Sax. 2 *f*
 T. Sax. *f*
 B. Sax. *f*
 Tpt. 1 *f*
 Tpt. 2 *f*
 Tpt. 3 *f*
 Hn. 1 *f*
 Hn. 2 *f*
 Hn. 3 *f*
 Hn. 4 *f*
 Tbn. 1 *f*
 Tbn. 2 *f*
 B. Tbn. *f*
 Euph. *f*
 Tba. *f*
 St. Bs. *f*
 Timp. *mp*
 Perc. 1 *f* *mp*
 Perc. 2 *f*
 Perc. 3
 Perc. 4 *To Triangle*

298 299 300 *mp* 301 302 303 304 305 306

Picc. *mp* *mp* *mp* *mp*

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Cl. 1 *mp* *mp* *mp* *mp* *mf* *tutti* *mf* *p*

Cl. 2 *mf* *mf* *p*

Cl. 3 *mf* *mf* *p*

B. Cl. *mf* *mf* *p*

A. Sax. 1 *mf*

A. Sax. 2 *mf*

T. Sax *mf*

B. Sax *mf*

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

St. Bs.

Timp.

Perc. 1 *mp* *mp* *mp* *mp*

Perc. 2 *mf* *p*

Perc. 3

Perc. 4

307 308 309 310 311 312 313 314 315

Picc. *mf* *mp*
 Fl. 1 *mf* *mp*
 Fl. 2 *mf* *mp*
 Ob. 1 *mf* *mp*
 Ob. 2 *mf* *mp*
 Bsn. 1 *f*
 Bsn. 2 *f*
 Cl. 1 *mp*
 Cl. 2 *mp*
 Cl. 3 *f*
 B. Cl. *f*
 A. Sax. 1 *f*
 A. Sax. 2 *f*
 T. Sax. *f*
 B. Sax. *f*
 Tpt. 1 *f*
 Tpt. 2 *f*
 Tpt. 3 *f*
 Hn. 1 *f*
 Hn. 2 *f*
 Hn. 3 *f*
 Hn. 4 *f*
 Tbn. 1 *f*
 Tbn. 2 *f*
 B. Tbn. *f*
 Euph. *f*
 Tba. *f*
 St. Bs. *f*
 Timp.
 Perc. 1 *mf*
 Perc. 2 *mp*
 Perc. 3
 Perc. 4 *To Chimes* *Chimes*

316

317

318

319

320

321

322

323

This page of a musical score contains the following instruments and parts:

- Picc.
- Fl. 1
- Fl. 2
- Ob. 1
- Ob. 2
- Bsn. 1
- Bsn. 2
- Cl. 1
- Cl. 2
- Cl. 3
- B. Cl.
- A. Sax. 1
- A. Sax. 2
- T. Sax
- B. Sax
- Tpt. 1
- Tpt. 2
- Tpt. 3
- Hn. 1
- Hn. 2
- Hn. 3
- Hn. 4
- Tbn. 1
- Tbn. 2
- B. Tbn.
- Euph.
- Tba.
- St. Bs.
- Timp.
- Perc. 1
- Perc. 2
- Perc. 3
- Perc. 4

The score includes various musical notations such as triplets, dynamics (e.g., *mp*), and articulation marks. The page is numbered 110 at the bottom center.

324 325 326 327 328 329 330 331

Picc.
 Fl. 1
 Fl. 2
 Ob. 1
 Ob. 2
 Bsn. 1
 Bsn. 2
 Cl. 1
 Cl. 2
 Cl. 3
 B. Cl.
 A. Sax. 1
 A. Sax. 2
 T. Sax
 B. Sax
 Tpt. 1
 Tpt. 2
 Tpt. 3
 Hn. 1
 Hn. 2
 Hn. 3
 Hn. 4
 Tbn. 1
 Tbn. 2
 B. Tbn.
 Euph.
 Tba.
 St. Bs.
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Perc. 4

Musical score for measures 332-339. The score includes woodwinds (Piccolo, Flutes, Oboes, Bassoons, Clarinets, Bass Clarinet), saxophones (Alto, Tenor, Baritone), trumpets, horns, trombones, euphonium, tuba, and percussion (Tympani, Snare, Tom-toms, Bass Drum, Crash Cymbal). Dynamic markings include *ff* (fortissimo) and *fp* (forzando). Performance instructions include "To Brake Drum" and "To Crash Cymbal".

Picc. *mf*

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mp*

Bsn. 1 *mp*

Bsn. 2 *mp*

Cl. 1 *mf*

Cl. 2 *mf*

Cl. 3 *mp*

B. Cl. *mp*

A. Sax. 1 *mf*

A. Sax. 2 *mf*

T. Sax *mp*

B. Sax *mp*

Tpt. 1 *mp*

Tpt. 2 *mp*

Tpt. 3 *mp*

Hn. 1 *fp* *ff* *fp*

Hn. 2 *fp* *ff* *fp*

Hn. 3 *fp* *ff* *fp*

Hn. 4 *fp* *ff* *fp*

Tbn. 1 *fp* *ff* *fp*

Tbn. 2 *fp* *ff* *fp*

B. Tbn. *fp* *ff* *fp*

Euph. *fp* *ff* *fp*

Tba. *fp* *ff* *fp*

St. Bs. *mp*

Timp. *ff*

Perc. 1 Brake Drum *ff* To Bells Glockenspiel *mf*

Perc. 2 Crash Cymbal *mf* To Marimba Marimba *mf*

Perc. 3 *ff* To Vibraphone

Perc. 4 *ff* To Tam-tam Tam-tam *ff* To Bass Drum

340 341 342 343 344 345 346 347

Picc. *f* *mf* *f* *mf* *mp*

Fl. 1 *f* *mf* *f* *mf* *mp*

Fl. 2 *f* *mf* *f* *mf* *mp*

Ob. 1 *f* *mf* *f* *mf* *mp*

Ob. 2 *p*

Bsn. 1 *p*

Bsn. 2 *p*

Cl. 1 *f* *mf* *f* *mf* *mp*

Cl. 2 *f* *mf* *f* *mf* *mp*

Cl. 3 *p*

B. Cl. *p*

A. Sax. 1 *p*

A. Sax. 2 *p*

T. Sax *p* *mp*

B. Sax *p* *mp*

Tpt. 1 *p* *mp*

Tpt. 2 *p* *mp*

Tpt. 3 *p* *mp*

Hn. 1 *p* *mp*

Hn. 2 *p* *mp*

Hn. 3 *p* *mp*

Hn. 4 *p* *mp*

Tbn. 1 *p*

Tbn. 2 *p*

B. Tbn. *p*

Euph. *p*

Tba. *p*

St. Bs. *p*

Timp.

Perc. 1 *p*

Perc. 2 *p*

Perc. 3 *Vibraphone*

Perc. 4 *no pedal*

348 349 350 351 352 353

Picc.
 Fl. 1
 Fl. 2
 Ob. 1
 Ob. 2
 Bsn. 1
 Bsn. 2
 Cl. 1
 Cl. 2
 Cl. 3
 B. Cl.
 A. Sax. 1
 A. Sax. 2
 T. Sax.
 B. Sax.
 Tpt. 1
 Tpt. 2
 Tpt. 3
 Hn. 1
 Hn. 2
 Hn. 3
 Hn. 4
 Tbn. 1
 Tbn. 2
 B. Tbn.
 Euph.
 Tba.
 St. Bs.
 Timp.
 Perc. 1
 Perc. 2
 Vib.
 Perc. 4

354 355 356 357

Picc. *ff*
 Fl. 1 *ff*
 Fl. 2 *ff*
 Ob. 1 *ff*
 Ob. 2 *ff*
 Bsn. 1 *ff*
 Bsn. 2 *ff*
 Cl. 1 *ff*
 Cl. 2 *ff*
 Cl. 3 *ff*
 B. Cl. *ff*
 A. Sax. 1 *ff*
 A. Sax. 2 *ff*
 T. Sax. *ff*
 B. Sax. *ff*
 Tpt. 1 *ff*
 Tpt. 2 *ff*
 Tpt. 3 *ff*
 Hn. 1 *ff*
 Hn. 2 *ff*
 Hn. 3 *ff*
 Hn. 4 *ff*
 Tbn. 1 *sfz*
 Tbn. 2 *sfz*
 B. Tbn. *sfz*
 Euph. *sfz*
 Tba. *sfz*
 St. Bs. *sfz*
 Timp. *sfz*
 Perc. 1 *ff*
 Perc. 2 *ff*
 Vib. *ff*
 Perc. 4 *ff* (Bass Drum)

COMPREHENSIVE DEGREE RECITAL I

University of Kentucky Symphony Band
University of Kentucky Concert Band

Singletary Center for the Arts
Concert Hall

Ghost Train	Eric Whitacre (1970)
Movement I: The Ride	
<i>University of Kentucky Symphony Band</i>	
<i>October 20th, 2021</i>	
Songs for Wind Ensemble	Yo Goto (1958)
<i>University of Kentucky Symphony Band</i>	
<i>November 21st, 2021</i>	
A Mother of a Revolution!	Omar Thomas (1984)
<i>University of Kentucky Concert Band</i>	
<i>October 17th, 2022</i>	
Roma	Valerie Coleman (1970)
<i>University of Kentucky Symphony Band</i>	
<i>February 22nd, 2023</i>	
Unquiet Hours	David Biedenbender (1984)
<i>University of Kentucky Symphony Band</i>	
<i>April 23rd, 2023</i>	

GHOST TRAIN: “THE RIDE,” ERIC WHITACRE

“The legend of the Ghost Train, a supernatural machine that roars out of the night through forgotten towns and empty canyons, is deeply rooted in American folklore, and it was this spirit I worked to capture.”³² The first movement of Ghost Train depicts the supernatural legend taking off, using technical effects from the wind band and percussion section to create the effects of a train taking off, including the effects of screeching metal, the “chug” of a train picking up speed, and the train’s whistle.

Eric Whitacre approached Tom Leslie, the conductor of the UNLV Wind Symphony, after hearing one of his rehearsals. Whitacre asked to write a piece for the group, and Leslie agreed. In the spring of 1994, Ghost Train premiered at the Spring CBDNA convention and a year later, the remaining two movements were written and premiered as the complete Ghost Train Tryptic.³³

SONGS FOR WIND ENSEMBLE, YO GOTO

“*Songs* (2009) was commissioned by the Hamamatsu Cultural Foundation, Japan. The commission project, titled Band Ishin that means “Band Restoration,” commissions new works for wind ensemble from Japanese composers who especially work in the field of orchestra, chorus, jazz, television, and film. The work was completed in December 2009 and premiered in March 2010 in Hamamatsu.

Goto has written some works that explore musical simultaneity in order to liberate an audience from experiences of linear-oriented time, and *Songs* is included in such a series of works. This piece requires 24 parts; each part is played by just one player. Therefore, the players are regarded as soloists. Soloists are expected to play simple “songs” and song fragments in their own way and sometimes in their own tempo. Consequently, *Songs* sounds like an accumulation of freely performed melodies. Although some “songs” have different characters, all of them are derived from a melody played by the clarinet at the beginning of the piece.”³⁴

A MOTHER OF A REVOLUTION!, OMAR THOMAS

“This piece is a celebration of the bravery of trans women, and in particular, Marsha “Pay it No Mind” Johnson. Marsha is credited with being one of the instigators of the famous Stonewall uprising of June 28, 1969 – one of the pivotal events of the LGBTQ liberation movement of the 20th century – which is commemorated annually during the worldwide Gay Pride celebrations.

Existing as a trans woman, especially a trans woman of color, and daring to live authentically, creating space for oneself in a transphobic world is one of the bravest acts I can imagine. Over 20 trans women were murdered in the United States in 2018 alone. There is no demographic more deserving, and frankly, long overdue for highlighted heroism and bravery. The disco vibe in the latter half is meant to honor a sacred space

³² Eric Whitacre, “Program Notes” in *Ghost Train* [score], (Milwaukee, WI: 1995).

³³ Eric Whitacre, “Ghost Train,” last modified 2023, <https://ericwhitacre.com/music-catalog/ghost-train>.

³⁴ “Songs for Wind Ensemble, Yo Goto,” The Wind Repertory Project, last modified February 11th, 2023, https://www.windrep.org/Songs_for_Wind_Ensemble.

held amongst LGBTQ persons – a space to love, live, mourn, heal, strategize, connect, and dance in defiance of those outside forces who would seek to do LGBTQ persons harm simply for daring to exist and take up space.

We pump our fists to honor the life, heroism, activism, and bravery of Marsha P. Johnson, to honor the legacy of the Stonewall revolution, to honor the memory of the trans lives violently ended due to fear and hatred, and in honor of trans women worldwide who continue to exist unapologetically and who demand to be seen.”³⁵

ROMA, VALERIE COLEMAN

“A nation without a country is the best way to describe the nomadic tribes known as gypsies, or properly called, the Romani. Their traditions, their language (*Roma*), legends, and music stretch all over the globe, from the Middle East, the Mediterranean region, and the Iberian Peninsula, across the ocean to the Americas. ROMA is a tribute to that culture, in give descriptive themes, as told through the eyes and hearts of Romani women everywhere: “Romani Woman,” Mystic,” “Youth,” Trickster,” and “History.” The melodies and rhythms are a fusion of styles and cultures: Malagueña of Spain, Argentine Tango, Arabic music, Turkish folk songs, 3/2 Latin claves, and Jazz.”³⁶

Valerie Coleman was commissioned by a consortium organized by the CBDNA Committee on Gender and Ethnic Issues, to promote and highlight the accomplishments of underrepresented ethnicities in classical music. They sought out Coleman because she was a minority composer who had already established a top tier reputation. Additionally, they wished for the premiere to take place at a high school with a majority minority population and an exemplary music program. Roma High School from Roma Texas was given that honor, and the work premiered on April 9th, 2010.³⁷

UNQUIET HOURS, DAVID BIEDENBENDER

“For me, this piece is about the unquiet hours—the times when sadness, doubt, anxiety, loneliness, and frustration overwhelm and become a deluge of unceasing noise. When the distant din of the past and the steadily approaching uncertainty of the future grow closer and become louder than the present moment. When the world swirls and churns like a hurricane of discord and anger. And this piece is about finding peace inside this noise—it is about listening, it is about being still, and it is about empathy.

Musically, there is one central idea in this piece: an *idée fixe* around which everything centers. This idea is repeated and varied—even mediated upon—slowly changing color and shape, becoming increasingly tumultuous until eventually returning to the quiet stillness of the opening.”³⁸

³⁵ Omar Thomas, “Program Notes,” *A Mother of a Revolution!* [score] (United States: Omar Thomas Music, 2019).

³⁶ Valerie Coleman, “Program Notes,” *Roma* [score] (Malvern, PA: Theodore Presser Company, 2011).

³⁷ Coleman, “Program Notes.”

³⁸ David Biedenbender, “Program Notes,” *Unquiet Hours* [score] (Ann Arbor, MI: Bent Space Music, 2019).

COMPREHENSIVE DEGREE RECITAL II

University of Kentucky Concert Band
University of Kentucky Wind Symphony

Singletary Center for the Arts
Concert Hall

- | | |
|---|------------------------------|
| With Soul Serene | James M. David (1978) |
| <i>University of Kentucky Wind Symphony</i> | |
| <i>March 8th, 2022</i> | |
| Fascinating Ribbons | Joan Tower (1938) |
| <i>University of Kentucky Wind Symphony</i> | |
| <i>April 24th, 2022</i> | |
| Colonial Song | Percy Grainger (1882 – 1961) |
| <i>University of Kentucky Wind Symphony</i> | |
| <i>October 16th, 2022</i> | |
| Paper Cut | Alex Shapiro (1962) |
| <i>University of Kentucky Concert Band</i> | |
| <i>November 20th, 2022</i> | |

WITH SOUL SERENE, JAMES DAVID

“*With Soul Serene*” is my third work written specifically for younger musicians and was inspired by a poem composed by an American Civil War soldier in 1864. John Worrell Northrop fought for the Union and was captured and sent to Andersonville Prison, about one hundred miles from my hometown. Andersonville was a notoriously cruel and miserable place, but Northrop’s poem reflects a man who remained optimistic in the face of adversity:

*I’ve struggled hard for victory,
In pride, although in pain,
With soul serene and spirit free,
And so I must again.*

My piece attempts to capture the indomitable spirit of Northrop’s words, while reflecting on the harsh and conflicted past of the Southern United States. Howard Hanson’s *Chorale and Alleluia* served as a guide for the form of this piece, and the “alleluia” motive is quoted liberally in the second half of my work. Ultimately, I hope my composition leaves listeners with a sense of optimism for the future, despite the many tensions that pester our present day.”³⁹

FASCINATING RIBBONS, JOAN TOWER

“I am happy to be finally entering the band world -- a generous and hard-working world that has generated so many excellent wind, brass, and percussion players. It seems also to be a place of people that actually love living composers! Since this was my first foray into the band world, I decided that a short piece would be the wisest course.

In naming the piece, I noticed that there are many contours of motives that are shaped in curved ‘ribbon’ patterns. I immediately thought of the word ‘fascinating.’ And the ending dotted-rhythm reminded me of Gershwin’s *Fascinating Rhythms* -- hence the title. It is dedicated to Jack Stamp, that intrepid ‘stalker’ of composers who will not give up until he gets a band piece from them. (I should know; it took him five years to get me to write one!)”⁴⁰

Fascinating Ribbons was commissioned in 2000 by CBDNA and a consortium of 31 bands. The entire work is based around dotted-eighth/sixteenth rhythms in “ribbon” like interludes of running sixteenth notes. It is a continuous drive of energy that must be sustained throughout the work, while maintaining the beautiful colors that Tower created throughout each section.⁴¹

³⁹ James M David, “Program Notes,” *With Soul Serene* [score] (Lakeland, FL: Wingert-Jones Publications, 2019).

⁴⁰ “Fascinating Ribbons, Joan Tower,” The Wind Repertory Project, last modified April 3rd, 2023, https://www.windrep.org/Fascinating_Ribbons.

⁴¹ Jack Stamp, “Fascinating Ribbons, Joan Tower (b. 1938)” in *Teaching Music Through Performance in Band*, 4th vol., (Chicago, IL: GIA Publications, 2002)799-801.

COLONIAL SONG, PERCY GRAINGER

Percy Grainger first wrote *Colonial Song* in 1911 as a Yule gift to his mother. The original composition was for two voices (soprano and tenor), harp, and full orchestra. After many re-scoring it was finally composed for military band in 1918. The tunes used in this work are folk-like, however they were not based on existing tunes, instead composed by Grainger himself to depict the scenery and people of his homeland, Australia.⁴²

PAPER CUT, ALEX SHAPIRO

“In my desire to compose something relevant to younger players, I decided to create a piece that sounds somewhat like a movie soundtrack, to which the musicians can imagine their own dramatic scene. I also thought it would be fun to make the kids themselves part of the action, and so *Paper Cut* has the band doing choreographed maneuvers that look as compelling as they sound. In fact, the band members don’t even play their instruments until halfway through the piece.

Music isn’t just melody; it’s rhythm and texture as well. The unusual element of paper and the myriad sounds that can emerge from something so simple offer a fresh view of what musicmaking can be and opens everyone’s ears to the sonic possibilities among everyday objects.

With a nod to environmentalism, *Paper Cut* might even remind people to avoid waste and recycle. Players can collect paper that would have otherwise ended up in the trash and bring it to rehearsals. The piece might even be therapeutic, as students can take out their aggression by ripping up band grades and test scores!

Although *Paper Cut* was composed with middle schoolers in mind, it is also suited to more advanced musicians, since the paper techniques and the skill of playing against a prerecorded track are interesting for all ages. I’m delighted to introduce a new approach to concert wind band repertoire, and I hope that conductors and band members have as much fun with this piece as I had creating it.”⁴³

⁴² Percy Grainger, editor Mark Rogers, *Colonial Song* [score] (San Antonio, TX: Southern Music, 1997).

⁴³ Alex Shapiro, *Paper Cut* [score], (Saint Paul, MN: American Composers Forum, 2010), ii.

LECTURE RECITAL PRESENTATION

University of Kentucky, Wind Symphony

Singletary Center for the Arts
Concert Hall

Aerodynamics

University of Kentucky Wind Symphony
November 20th, 2022

Roger Zare (1985)

AERODYNAMICS, ROGER ZARE

“Inspired by a trip to Disneyland, *Aerodynamics* describes an imaginary flight on an open-air glider. I remember getting into a new ride at California Adventure theme park called “Soarin’ California” where I was suspended in the air with my legs dangling as if I were in a hang glider. I was immersed by imagery of California landscapes zooming by at incredible speeds as fans blew air at me to simulate the speed. Even the scent of pine forests wafted through the breeze, completing the experience. This ride was so visceral and powerful to me that I went on it over and over, taking it in with wonderment and excitement every time. I am enraptured by high speeds and by flight, and *Aerodynamics* is my musical response to these primal experiences. Musically, *Aerodynamics* is a work focused on the ebb and flow of fluid gestures, connected by a continuous stream of quickly repeated notes that represent the wind blowing at your face. Every line is echoed and mirrored so that a simple idea expands into a wash of sound. The listener may imagine taking flight throughout this piece, dipping and swooping as the shape of the music weaves its way from high to low and from small to large. This work uses a very limited amount of material, consisting almost entirely of a repetitive two note motive and a fleeting melody. The constant underlying motion builds the energy toward the end of the piece, where a climax combines the two main musical ideas in a majestic tutti.”⁴⁴

The primary compositional technique used for *Aerodynamics* is called micropolyphony, which utilizes a series of canons that move so closely and densely that the vertical harmonic structure becomes something akin to tone clusters. These simultaneous lines create textures throughout the work that rely on the accurate execution of each performer to achieve the desired effect. Zare uses these textures to create the wash of sound one experiences while flying and uses a variety of colors and instrument density to create an immersive soundscape.

⁴⁴ Roger Zare, “Program Notes,” *Aerodynamics* [score] (United States: Roger Zare Music, 2010).

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VITA

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University of Kentucky	Doctor of Musical Arts Wind Band Conducting	anticipated Spring 2023
University of Kentucky	Master of Music Wind Band Conducting	2021
University of Kentucky	Certificate in Music Theory Pedagogy	2021
Northern Illinois University	Bachelor of Music Music Education	2014

EMPLOYMENT

University of Kentucky – Lexington, KY Graduate Teaching Assistant, UK Bands and Athletic Bands	2019 – Present
Lafayette High School – Lexington, KY Long-term Substitute, Assistant Orchestra Director	2019
Paul Laurence Dunbar High School – Lexington, KY Long-term Substitute, Assistant Orchestra Director	2018 – 2019
Meadowthorpe Elementary School – Lexington, KY Long-term Substitute, Orchestra Director	2018 – 2019
Huntley Middle School – DeKalb, IL Orchestra Director	2014 – 2018
Sycamore High School Marching Spartans – Sycamore, IL Assistant Marching Band Director	2014 – 2018
Chromium Winds – Rosemont, IL Staff, Instructor	2016 – 2018
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