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# An Analysis Of Selected Band Works With Composer Perspective

Christopher Lawrence Mroczek

*Eastern Illinois University*

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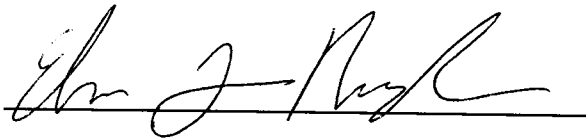
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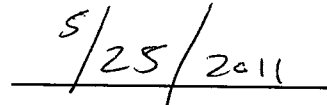
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AN ANALYSIS OF SELECTED BAND WORKS  
WITH COMPOSER PERSPECTIVE

BY

Christopher Lawrence Mroczek

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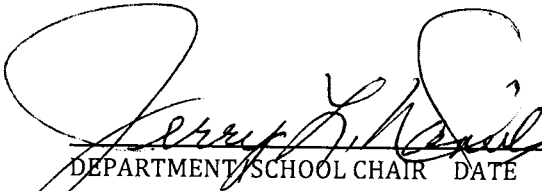
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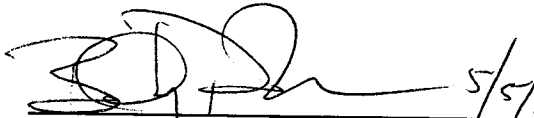
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An Analysis of Selected Band Works With Composer Perspective  
By Christopher Lawrence Mroczek

**Abstract**

This project contains the detailed study of three works for wind band. Each study includes direct input by the composers whose pieces are represented.<sup>1</sup> The author interviewed all the composers by e-mail.

The pieces analyzed are:

***At Morning's First Light* by David Gillingham**

***Hebrides Suite* by Clare Grundman**

***Undertow* by John Mackey**

Questions asked in the interviews were unique to the particular musical elements present in the works.<sup>2</sup> Each piece was analyzed with the same criteria using the following elements:<sup>3</sup>

- |   |  |
|---|--|
| <b>1. Composer Information</b>                | <b>6. Harmonic Analysis</b>                          |
| <b>2. Composition Background Information</b>  | <b>7. Meter / Tempo / Rhythm</b>                     |
| <b>3. Score Description / Instrumentation</b> | <b>8. Texture / Dynamics</b>                         |
| <b>4. Form Analysis</b>                       | <b>9. Technical Demands</b>                          |
| <b>5. Melodic Analysis</b>                    | <b>10. Conducting &amp; Rehearsal Considerations</b> |

Each analysis also concludes with a section of "references and resources," listing the various documents and media cited in this research, as well as additional pertinent material. The result is three independent analyses, each one a complete resource for music educators interested in utilizing the information in the study of the pieces analyzed.

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<sup>1</sup> Clare Ewing Grundman died in 1996, so input on his work comes from previously given interviews published in well-known publications.

<sup>2</sup> Copies of the e-mails are included in the Appendices.

<sup>3</sup> Elements are organized in a macro to micro approach, starting with background information on the composer and piece before moving to more detailed and practical musical information for conductors.

## Acknowledgements

The completion of this project would not be possible without the following people:

Mr. Barry Houser, Acting Director of Bands  
Thesis Advisor & Committee Chair

His constant guidance and wisdom helped me grow into a strong young conductor.

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Thesis Committee Member

Her endless wisdom, research tools, and moral support kept me focused.

Dr. David Gillingham, Composer  
Mr. John Mackey, Composer

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This document and project is dedicated to my loving girlfriend Ms. Becki Jungman,  
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Without her constant love, support, and enthusiasm,  
I would have never completed this project successfully.

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## Introduction

The analyses presented here reflect the detailed study of three works for wind band. Each study includes direct input by the composers whose pieces are represented.<sup>1</sup> The author interviewed all the composers by e-mail.

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***Hebrides Suite* by Clare Grundman**

***Undertow* by John Mackey**

Questions asked in the interviews were unique to the particular musical elements present in the works.<sup>2</sup> These works were rehearsed by the author for performance with various wind bands at Eastern Illinois University from 2009 to 2011. Each piece was analyzed with the same criteria using the following elements:<sup>3</sup>

- |   |  |
|---|--|
| <b>1. Composer Information</b>                | <b>6. Harmonic Analysis</b>                          |
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CHAPTER ONE

*At Morning's First Light*  
David Gillingham

### **Composer Background Information**

Dr. David R. Gillingham, born in 1947, is an internationally recognized composer and conductor. Over the course of his career as a composer, Gillingham has written over one hundred works for band, choir, percussion, chamber ensembles, and solo instruments, all of which have earned him an international reputation. Many of his works are now considered standards in the wind band repertoire. His numerous awards include the 1981 DeMoulin Award for the *Concerto for Bass Trombone and Wind Ensemble*, and the 1990 International Barlow Competition (Brigham Young University) for *Heroes, Lost and Fallen*. Gillingham is currently a Professor of Music at Central Michigan University, where he received an Excellence in Teaching Award (1990), a Summer Fellowship (1991), a Research Professorship (1995), and recently, the President's Research Investment Fund grant for his co-authorship of a proposal to establish an International Center for New Music at Central Michigan University. He is a member of ASCAP and has been receiving the ASCAP Standard Award for Composers of Concert Music every year since 1996.<sup>1</sup>

Growing up in a musical family, Gillingham learned to play the piano, as well as the euphonium as a member of the high school band. Strong encouragement from his high school band director, Ralph Crain, combined with his love of music as a teenager, led him to a career path in music education. Gillingham decided to attend the University of Wisconsin-Oshkosh, where, while working on his degree in music education, his theory teacher Roger Dennis helped him to discover his ability to compose and create music. Professor Dennis would have a huge influence on the future direction of Gillingham's career.

After completing his bachelor of music degree, his career took an unexpected turn,

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<sup>1</sup> Central Michigan University School of Music, *David Gillingham*, [http://www.mus.cmich.edu/about\\_the\\_school/staff/staff.php?id=23](http://www.mus.cmich.edu/about_the_school/staff/staff.php?id=23) (accessed September 1, 2010).



one that presented unrevealed opportunities. The late 1960's saw the rise of the Vietnam War, and Gillingham was drafted. He was assigned to the Fifth Army Band in Chicago, and then the 266<sup>th</sup> Army Band in Vietnam from October of 1970 to January of 1972. During his time in the military, Gillingham was presented with his first opportunity to compose for wind band. "This stint in the Army was tremendously important in my life. I met many wonderful musicians in both of these bands and started growing my 'writing wings,' as a staff arranger and then composing my first original work for band (which, by the way, was a failure!)." <sup>2</sup> With his feet wet and the Vietnam conflict over, Gillingham returned to the University of Wisconsin-Oshkosh and completed his Master of Instrumental Music degree.

While earning his masters degree, Gillingham continued to discover a passion for composition. On his inspiration to compose, Gillingham states:

As a pianist I always created music at the piano thinking that this was a natural thing that all musicians do. However, after taking a twentieth century composition class while working on my Master of Music degree in Instrumental Music, my instructor changed my life by telling me that I had a gift in that I could create music. Thereafter, my life has been devoted to creating music and I have not regretted it. <sup>3</sup>

After completing his degree and teaching in the public schools for a few years, Gillingham decided to return to school and earn his doctorate in theory and composition at Michigan State University. During his doctoral studies, Gillingham had his first piece published, *Symphonic Proclamation*. "Kenneth Bloomquist, director of bands, was responsible for opening this window in my career." <sup>4</sup> The Michigan State University Symphonic Band premiered the work on November 16, 1977. After the premiere, Jenson Publications

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<sup>2</sup> Mark Camphouse, ed., *Composers on Composing for Band*, ed. Mark Camphouse, Vol. 1 (Chicago: GIA Publications, 2002), 152.

<sup>3</sup> David Gillingham, interview by Christopher Mroczek, *e-mail message to author* (October 5, 2010).

<sup>4</sup> Mark Camphouse, ed., *Composers on Composing for Band*, 152.

published the work in 1979. Upon the completion of his Doctorate degree in theory and composition, Gillingham started his first job at Spring Arbor College in Michigan, and in 1984 began working for Central Michigan University.

Gillingham's compositional output encompasses a wide variety of styles and ensembles. The wind band is his primary medium of composition; his most well known works are for wind band. Some of his greatest works for this medium include *Heroes, Lost, and Fallen* (1989, Grade 5), *Apocalyptic Dreams* (1995, Grade 6), *A Light Unto Darkness* (1997, Grade 4), *With Heart and Voice* (2001, Grade 5), and *Council Oak* (2001, Grade 4).<sup>5</sup> Beyond music for wind band, Gillingham has also composed works for a soloist (or soloists) and wind band, including *Concerto for Bass Trombone and Wind Ensemble* (1980, Grade 6), *Concerto for Alto Saxophone and Wind Ensemble* (1990, Grade 6), and his *Concertino for Four Percussion and Wind Ensemble* (1997, Grade 5).<sup>6</sup> Chamber works are also a part of Gillingham's compositional output, including *Waking Angels* (1996, Grade 6). Although he holds two degrees in music education, Gillingham regularly composes for advanced level ensembles; a majority of his works are designated "Grade 4" and above. Gillingham's works are currently published by C. Alan Publications.

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<sup>5</sup> Mark Camphouse, ed., *Composers on Composing for Band*, 158-163.

<sup>6</sup> *Ibid.*

### Composition Background Information

Many consider Gillingham to be a “programmatic” composer because a majority of his works depict a certain image, mood, emotion, story, or period of events. This perspective is a reflection of Gillingham’s unique approach to music composition and the creative process. When starting to write a new work, he needs to be in the right “focus” or “mindset,” one that takes time to discover and comprehend. Gillingham states:

There can be no substantial creativity without the proper mindset. Perhaps this explains why so many of my works for band are programmatic. If the music tells a story, or if it reflects an image, there is a mood or a mindset that must be operative during the creative process...there is always a mood or a mindset that sets the tone and direction of the work.<sup>7</sup>

*At Morning’s First Light*, composed in 2003 and published by C. Alan Publications in 2004, portrays his creative style. The piece is a musical depiction of the imagery, emotion, and associated moods of a gorgeous sunrise. Gillingham writes:

Since moving to a house on a beautiful lake 17 miles west of Mt. Pleasant, Michigan, I have been witness to many striking sunrises. The window in our kitchen nook faces the east and I have often watched the sun come up over the lake. At first it peaks its bright red face from the tops of homes across the lake as it pushes its way through the cloudy haze of the horizon. Before long, it rises above the clouds and its rays spread brilliantly in all directions across the lake. It is a glorious moment as the beauty of the day is revealed. It is a miracle we take for granted and *At Morning’s First Light* seeks to musically depict this wonderful beginning of the new day.<sup>8</sup>

An entire sunrise is depicted with music throughout the course of the piece, from when the sun just peeks over the horizon, to when it is in its full splendor in the sky. The music portrays this image with a soft, gentle, and hopeful beginning, and then slowly builds momentum to a full and joyous musical climax to portray the ultimate arrival of the sun,

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<sup>7</sup> Mark Camphouse, ed., *Composers on Composing for Band*, 140.

<sup>8</sup> David Gillingham, interview by Christopher Mroczek, *e-mail message to author* (September 15, 2010), Appendix I.

closing with a soothing coda. “This piece is about a sunrise, and that moment is at the point of the tam-tam crash. This piece should progress to that moment, and quiet to a peaceful coda.”<sup>9</sup>

Unlike some of Gillingham’s well-known works, the melodic material in this piece is entirely original, and not based on any pre-existing music from any genre. “The melody is original and I struggled over it for weeks in the summer that I wrote the piece, changing it and modifying it on a daily basis.”<sup>10</sup> This melody appears in its entirety throughout the piece, but is also used as a basis for all of the accompanying lines and variation that happens throughout the course of the work.

*At Morning’s First Light* was not commissioned, and is listed by C. Alan Publications as being a “Grade III” piece. The grade designation makes this an interesting piece, because normally Gillingham does not compose for this level. Writing for younger bands brings new and different challenges: “Because of the technical limitations of these groups, my artistic integrity has been challenged. One can’t simply ‘pull out all the stops’ as one can when writing for college or university ensembles. Creating music of depth and substance at this level becomes an uphill battle, but the rewards are tremendous!”<sup>11</sup> Containing seventy-eight measures, the piece is three minutes and fifty seconds long. The piece is graded “Medium Easy” by J.W. Pepper, and is part of their “Basic Library.” It is listed as a “Grade Three” on the Louisiana Music Educators Association state music list, a “Level 4” on the Georgia Music Educators Association *LGPE* state music list, and it is not listed on the Texas PML.

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<sup>9</sup> David Gillingham, interview by Christopher Mroczek, *e-mail message to author* (September 15, 2010), Appendix I.

<sup>10</sup> *Ibid.*

<sup>11</sup> Mark Camphouse, ed., *Composers on Composing for Band*, 149.

### Score Description / Instrumentation

The score for *At Morning's First Light* is a full score, transposed, and printed on 8.5 x 11 paper. There are no listed dedications or commissioning groups because this piece was not commissioned. Gillingham's biography is not included, neither are any program notes. This piece is part of C. Alan Publications "Maestro Band Series," which is labeled on the score.

The score lists the following wind band instrumentation:

<b>Winds</b>	<b>Brass &amp; Percussion</b>
Flute 1	Trumpet in B-Flat 1
Flute 2	Trumpet in B-Flat 2
Oboe	Trumpet in B-Flat 3
Clarinet in B-Flat 1	Horn in F 1
Clarinet in B-Flat 2	Horn in F 2
Clarinet in B-Flat 3	Trombone 1
Bass Clarinet	Trombone 2
Bassoon 1	Baritone (T.C. available)
Bassoon 2	Tuba
Alto Saxophone 1	Percussion 1: Bells
Alto Saxophone 2	Percussion 2: Vibraphone and Tam-Tam
Tenor Saxophone	Percussion 3: Suspended Cymbal & Crash Cymbals
Baritone Saxophone	

**Figure 1.** Wind instrumentation of *At Morning's First Light*.<sup>12</sup>

This piece represents a modern instrumentation, typical for works at the "Grade III" level. Color instruments, like E-flat alto clarinet, are not included. There are two flute parts; the second flute part is in harmony with the first, but unison rhythmically. On occasion they are in total unison. The oboe part is rather independent, occasionally doubling the flutes and clarinets, and sometimes speaking something all of its own. The first clarinet part often doubles the first flute part at the octave. The second clarinet part goes back and forth between doubling the first and third clarinet part. The alto saxophone parts sound in unison for a majority of the piece, with the exception of a few *divisi* parts in the opening

<sup>12</sup> David Gillingham, *At Morning's First Light, Full Score* (Greensboro: C. Alan Publications, 2004).

section. In sections that are thickly scored, the alto saxophones double the horns. Typical of a piece of this level, the tenor saxophone doubles the baritone part, and the baritone saxophone part doubles the tuba part.

The Trumpet 3 part is interesting, because it is a rather independent part. While the part does serve its usual role of supporting the upper trumpet parts, sometimes it diverts away during full *tutti* sections and supports the horn parts. The horn parts, due to their important role in this piece, are often in unison. Horn color is important to this work; at least two horn players are necessary to perform this piece. The euphonium part is rarely independent, usually doubling trombones or filling out harmony. Important bass movement is abundant in the tuba part, but it is usually in rhythmic unison with the rest of the low brass.

Percussion parts in a majority of Gillingham's works play an active role in the overall image, mood, and effect of the work, adding unique colors and enhancing several wind parts. One of Gillingham's composition teachers, Jere Hutchenson, instilled in him a love for unique percussion colors, and not only inspired him to begin composing works for percussion, but to seek out fresh percussion sounds for his wind band pieces as well. "Thus, I consider percussion color a most vital and integral part of the overall sound of the band."<sup>13</sup> His desire to explore new colors never stopped, continuing once he began work at Central Michigan University. The percussion professor at the time, Robert Hohner, helped Gillingham explore and develop a library of an "ever-expanding plethora of sounds."<sup>14</sup> Out of this exploration, Gillingham developed "an affinity for the combination of bells and

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<sup>13</sup> Mark Camphouse, ed., *Composers on Composing for Band*, 141.

<sup>14</sup> Mark Camphouse, ed., *Composers on Composing for Band*, 142.

vibraphone,”<sup>15</sup> a combination used in this piece. The color of the tam-tam was selected to play a pivotal role, creating the image of the ultimate arrival of the sun near the end of the work.

### Form Analysis

*At Morning's First Light* is designed to progressively build from its gentle beginning to the glorious sunrise and peaceful coda. The overall effect of the “sunrise” is accomplished with a three-part formal structure, **ABA**<sup>1</sup>. These large sections are surrounded by a short introduction and coda.

#### *At Morning's First Light* Form Chart

Form	Sect.	Mm.	Key	Time	Comments
Intro		1-6	B-Flat	4/4 ♩=60	Introduction: Bells & Vibraphone, Mix of strong and weak beat entrances. Uses fragments of repeated patterns that accompany melody later.
A “Setting”	“a”	7-13	B-Flat	4/4	Introduction of primary melodic material (the “sunrise” motive). First full melodic statement mm. 7-17. Horn <i>sol</i> i, Flute/Clarinet <i>ostinato</i> , Low Brass accompaniment. C Mixolydian scale in trumpets over F chord to transition to harmonic sequence of “b” melody.
	Build-up & “b”	13-17	B-Flat, E-flat	4/4	WW Melody. Short A. Sax/Horn <i>ostinato</i> . Secondary/Chromatic mediant harmonic sequence in low woodwinds/brass pad. Build up featuring Fl & Cl triplets, trumpet/horn contrasting quarter note line, low WW/Brass pad.
	Arrival 1 “a <sup>1</sup> ”	18-22	B-Flat	4/4	Full <i>tutti</i> arrival. Melody in oboe and trumpets, Fl & Cl triplets continue, accompaniment from m. 7 now in full low WW/Brass scoring. Short counter lines in horns and 1 <sup>st</sup> trombone.
	(Trans.)	(21-22)	(B-Flat)	4/4	(Phrase elision) Metric modulation/transition to next section.
B “The Sun rises...”	“a <sup>(2)</sup> ” Var. 1	23-32	B-Flat	2/2 ♩=60	The “sunrise” begins. Melodic variation in horns and trumpets over low brass accompaniment. “Shimmer” pattern in WW/Mallet Percussion.
	“a <sup>(2)</sup> ” Var. 2	33-40	C	2/2	<b>C-Major foreshadows “sunrise.”</b> <sup>16</sup> “Shimmer” pattern continues in WW/Mallet Percussion.

<sup>15</sup> Mark Camphouse, ed., *Composers on Composing for Band*, 143.

<sup>16</sup> David Gillingham, interview by Christopher Mroczek, *e-mail message to author* (October 5, 2010).

	Build & (Trans.)	(37-40)	C -> A-flat	2/2	WW/Mallet Percussion pattern changes to arpeggiation, m. 39. Homophonic movement in Saxes/Low WW/Brass. Ascending line continues in trumpet, horn m. 39. G chord on beat two of m. 39 drops to chromatic mediant E-flat <sup>7</sup> chord to build tension and passage to A-Flat at m.41.
A "Sunrise"	Arrival 2 "a <sup>3</sup> "	41-52	A-flat	2/2	Starts with arrival of previous build. Second full statement of primary melodic material mm. 41-60 (augmentation). Melody in trumpets. Unique line in oboe. Arpeggiations and "shimmer" pattern in WW/ Mallet Percussion. Low WW/Brass accompaniment, similar to previous melodic statements.
	"b <sup>1</sup> "	52-60	A-flat, D-flat	2/2	Melody in A. Sax/Horn. WW scale sequence based on harmony. Similar secondary/chromatic mediant harmonic sequence from previous "b" section, transposed.
	(Build)	(59-60)	A-flat	2/2	"Fake" build. Expect to hear an arrival, but unexpected with phrase extension follows.
	Trans. Phrase Ext.	61-64	A-flat	2/2	WW/Mallet Percussion repeating eighth note pattern. Melodic variation in A. Sax/Low Tpt./Horns. Harmonic sequence in Low WW/High Brass/Low Brass provides tension, no chromatic mediant, but most dissonant chords in whole piece with f-minor and f-minor(add 6) chords.
	Arrival 3 "Sunrise!"	65-71	C	2/2	Climax of whole piece. C Major "Key of the Earth." <sup>17</sup> First full "block" <i>tutti</i> scoring in whole piece. Variation of melody. Builds to a d-minor chord over a strong tam-tam roll. Fermata after to let tam-tam ring and let "sunrise" effect set.
Coda "Peaceful"		72-78	C	4/4 ♩=80	80 bpm. Melody in horns/low brass. Fl. & Cl./Mallet percussion solos featuring fragments of previous "shimmer" pattern variations from "B" and A <sup>1</sup> " sections. Ends with motivic variation in Fl. & Cl./ Mallet percussion.

Figure 3. Form chart of *At Morning's First Light*.<sup>18</sup>

<sup>17</sup> David Gillingham, interview by Christopher Mroczek, *e-mail message to author* (October 5, 2010), see Appendix I.

<sup>18</sup> David Gillingham, *At Morning's First Light, Full Score* (Greensboro: C. Alan Publications, 2004).



## Melodic Analysis

As already mentioned, the main melody in this piece is completely original. It appears in its entirety twice throughout the piece, and is also broken down and used in variation. The melody and its contents serve as glue that holds the piece together and give it a sense of direction.

Gillingham's original melody first appears in the **A** section, and can be divided into two phrases. The first phrase of the melody enters at measure seven, after a short introduction. The horns, cued in the alto saxophones, have a *sol*i in this opening statement. This phrase can be referred to as "a."



**Figure 4.** First phrase of main melody in the **A** section, "a," mm. 7-12.

Any melodic variation throughout the rest of the piece can be traced back to the "a" phrase. Intervals like the perfect fourth and sixth, as well as the descending then ascending direction of the line, are used frequently as tools for variation. Ending on a concert C perpetuates the motion towards the next phrase of the melody.

The second phrase of the melody also originally appears in the **A** section, after the "a" phrase. It can be referred to as the "b" phrase of the full melodic statement. This phrase of the melody only appears in the two full statements of the melody, and does not get used as material in variation. The reason is that this phrase serves a special purpose that the "a" phrase does not. When it appears, it is accompanied by a unique harmonic sequence (which will be discussed in the next section) that gives it a secondary (transitional) role of creating

the musical emotion and tension, preparing the first and last of three ultimate musical arrivals in the whole piece.



**Figure 5.** Second phrase of main melody, “b,” mm. 13-17.

Phrase “b” first sounds in the Flute 1 and 1<sup>st</sup>/2<sup>nd</sup> Clarinet parts at the end of measure thirteen. The clarinets sound this melody an octave lower. Though the key signature suggests B-flat major, the A-flat in measure sixteen shows the presence of underlying harmonic motion. Just like the “a” phrase, we see a combination of stepwise and leap motion, including the regular use of the interval of a sixth.

Part of Gillingham’s compositional style is the way in which he varies his primary melodic material. “Analyze the score for motivic and thematic material. Motivic and thematic material are the life and soul of my music.”<sup>19</sup> In *At Morning’s First Light* there are many occurrences where the primary melodic material returns in variation, or with a different structural purpose.

After the first melodic statement in section **A** the melody returns quickly, serving this time as the composition’s first musical arrival. This is the first time the melody is used in variation and not in its entirety; only the first two measures are used to provide release of tension. This variant of the melody also serves as the conclusion to the section, as well as transitional material into the **B** section, starting at measure twenty-three.

<sup>19</sup> Mark Camphouse, ed., *Composers on Composing for Band*, 144.

At the outset of section **B**, new melodic and supportive material appears, without the original melody alongside it, based on the first four notes. These notes will be referred to as the “sunrise” motive for sake of convenience.



**Figure 6.** “Sunrise” motive, m. 7.

Section **B** is where the “sunrise” motive is most frequently used. As the sun begins to rise at measure twenty-three, the flute and clarinet pattern exemplifies this motive, a pattern creating musical motion towards the “sunrise.”



**Figure 7.** “Shimmer” pattern, m. 23.

This measure repeats itself throughout the section, conveying the image of “shimmering” or dancing light.<sup>20</sup> In taking a closer look at the first three notes, one notes that they form the “sunrise” motive. This pattern even copies the direction of the original melodic line, descending then ascending. As this measure repeats itself, it adjusts to the harmony.

Something unexpected happens at measure twenty-five, a false melodic statement. The horns enter with a line that, at first, sounds like the melody, but turns out to be a variation on the “sunrise” motive.

<sup>20</sup> “Another scoring influence has come from the monumental orchestral works of the romantic period, which feature robust and dramatic brass and shimmering woodwinds.” Mark Camphouse, ed., *Composers on Composing for Band*, 141. The name for this pattern comes from this quote, referred to as such for convenience.



**Figure 8.** False melodic statement based on “sunrise” motive, mm. 25-32.

Descending each measure by a third (with the bass voices), this embellished line is scored in the horns for the first four measures, trumpets for the next four, and starts on the same pitch it did in section **A**. It is an eight-measure chain of the “sunrise” motive. The motive is adjusted to fit the meter shift in section **B**, and the pitch interval between the quarter notes is changed to a perfect fourth, an idea that came from the primary melodic material.

Section **A**<sup>1</sup> starts with a shift to A-flat major, and this full melodic statement has the same chords as the first statement, just transposed to the new tonal center.

Despite the metric difference, this melody is the same as the first statement. The “shimmering” pattern continues to appear throughout this section, but not in constant repetition.

A spectacular moment occurs in this section of the piece, the “sunrise.” The climax of the work occurs after the second full statement of the melody. Instead of simply placing the sunrise directly after the “b” phrase of the melody, Gillingham does something unexpected and inserts a four-measure phrase extension that starts at measure sixty-one, shown below.

**Figure 9.** Piano reduction of the phrase extension and sunrise, mm. 61-69.

Driving it to the climax at measure sixty-five is a variation of the “sunrise” motive, which is scored first for the trumpets and then descends through the color spectrum by appearing in the horns and alto saxophones in measure sixty-three. Even the “sunrise” moment itself (starting at m. 65), the focus and goal of the whole work, is comprised of a variation of the “sunrise” motive, and not a full melodic statement.

Concluding the piece after the tense and emotional sunrise is a peaceful and calming seven-measure coda. Continuing in form, the coda features broken up statements of previous variations of the “sunrise” motive over a short melodic statement to provide closure. The whole composition itself ends with a lightly scored “sunrise” motive.

**Figure 10.** Piano reduction of *At Morning's First Light*, mm. 77-78.

The motive appears harmonized in both flute parts, and the harmonic support is scored for the clarinets, low winds, horn, baritone, and tuba. Whether whole or in pieces, Gillingham's original melody is the foundation for the entire work.

### **Harmonic Analysis**

*At Morning's First Light* has an interesting tonal plan, one that speaks to the character and purpose of the work more than to any type of standard musical form. The piece does not settle in one key for too long, and it is filled with interesting chord and harmonic sequences. An attached chart is provided in the appendix that diagrams the tonal centers.<sup>21</sup>

An aspect of Gillingham's compositional style is that he chooses tonal centers with a specific purpose in mind. "With all of this being said, conductors should indicate all of the tonal centers in the piece. Since I perceive key centers as colors and moods, the conductor will then have a better understanding of the emotional character of the work."<sup>22</sup> Therefore it is important to note that the key centers in *At Morning's First Light* are an integral part of the purpose, image, and character of the work, and are not there merely because it is a grade three work. Key centers do not define the form, they support and drive the story.

The entire piece contains peaceful major keys, B-flat, E-flat, C, D-flat, and A-flat. Major keys contribute to the warm sunrise image. The introduction and A section start in B-flat until the entrance of the "b" melodic phrase at measure thirteen. At this point the unique chromatic mediant chord sequence that accompanies the "b" melodic phrase first appears, obscuring the key center.

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<sup>21</sup> See Appendix A.

<sup>22</sup> Mark Camphouse, ed., *Composers on Composing for Band*, 145.

Flute 1  
Clarinet 1/2

A. Sax. 1/2  
Hr. 1/2

Remaining  
Winds

F A<sup>b</sup>maj E<sup>b</sup>maj B<sup>b</sup>maj D<sup>b</sup>maj A<sup>b</sup>maj G<sup>b</sup>maj B<sup>b</sup> F/A g min F

**Figure 11.** The “b” melodic phrase with chord analysis, mm. 13-18.

This chord sequence appears in the low winds and brasses, is accompanied by an eighth note pattern in the middle voices, and is the foundation of the “b” melodic phrase found this time in the flutes and clarinets. Chords with a chromatic mediant relationship, along with movement by a fourth or fifth in the bass, drive this harmonic sequence. The phrase as a whole is approached and left by chords (F→A-flat, G-flat→B-flat) that are chromatic mediant relationships, and even the small three chord sets (mm. 14-15, 16-17) are joined by the same relationship (a B-flat chord to a D-flat chord, mm. 15-16). When the author asked Gillingham about his thought process when writing this statement, he replied, “Yes, these are chromatic mediant relationships also, but I don’t think I was consciously thinking that way when I wrote it.”<sup>23</sup> This is the first time of many that chromatic mediant relationships appear in the piece. After the arrival, this section concludes in B-flat major.

Section **B**, mm. 23-41, starts in B-flat major. The previously mentioned false melodic statement that enters at measure twenty-five starts with an appearance of the same chords from measure seven, but unlike measure seven, the harmonic accompaniment continues to descend until measure thirty-one, a variation. In measures thirty-one and thirty-two is an

<sup>23</sup> David Gillingham, interview by Christopher Mroczek, *e-mail message to author* (January 6, 2011). Gillingham’s frequent use of the chromatic mediant relationship will be discussed later in the chapter.

A-flat major chord, which sets up the next chromatic mediant relationship. A C major chord and a modulation to the key of C major occur at measure thirty-three. Emotional tension begins to build again at measure thirty-seven in preparation for the arrival at measure forty-one. An E-flat seventh chord, approached by a G chord, in measures thirty-nine and forty is the pinnacle of the tension, approached by another chromatic mediant relationship (G->E-flat). The E-flat seventh chord sets up a V-I progression and easy modulation into measure forty-one and section **A<sup>1</sup>**.

The key of C major plays a particularly special role in this work because it is the key Gillingham chose to depict the ultimate arrival of the sun. C major was not only chosen because it is a chromatic mediant to A-flat, but because it is known as “the key of the Earth.”<sup>24</sup> Only eight measures long, the quick first appearance of C major in section **B** foreshadows and builds emotional energy towards the sunrise, which is in C major, at measure sixty-five.<sup>25</sup>

The final large section, **A<sup>1</sup>**, starts with the second complete appearance of the melody directly in A-flat major. Then just like in the **A** section, the “b” melodic phrase and its accompanying chromatic mediant chord sequence appears from measures fifty-three to sixty, this time adjusted to the new key center. Measure sixty contains a written F-flat chord, seeming to cleverly set up the predictable chromatic mediant relationship. However, the unexpected phrase extension appears instead, delaying the intense musical arrival of the sun.

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<sup>24</sup> David Gillingham, interview by Christopher Mroczek, *e-mail message to author* (October 5, 2010). While the author has not been able to find any actual research supporting Gillingham’s statement, I nevertheless understand the correlation. The key has no flats or sharps in its key signature, and only requires the use of white keys on a piano. This would seem to suggest that it is a “natural,” or “basic” key center.

<sup>25</sup> Ibid. Gillingham’s exact words were “Foreshadows the sunrise AND builds the emotion...YES!”



The image shows two systems of musical notation. The first system is in A-flat major (two flats) and the second system is in C major (no sharps or flats). The first system consists of two staves (treble and bass clef) with a melody line and a bass line. The second system also consists of two staves with a melody line and a bass line. Below the staves, there are chord symbols and Roman numerals. The first system has chords: A<sup>b</sup> I, c min iii, [f min], f min add6, C I, and G e.min V (iii). The second system has chords: a min vi, e min iii, FM7 IV<sup>(7)</sup>, (FM7/E) (IV<sup>3</sup>), and d min7 ii<sup>(7)</sup>.

**Figure 12.** Phrase extension and “Sunrise,” with harmonic analysis, mm. 61-69.

While the return to C major from A-flat major forms another chromatic mediant relationship, it is unusually approached. The chord just before the modulation, an F-minor chord (with an added 6<sup>th</sup> in the next measure), forms a plagal cadence with the next C major chord (and key), a spiritual and powerful set of chords for the climax. “Yes, I am actually thinking of that relationship as a minor ‘iv’ chord with an added sixth (a D-dim-minor 7<sup>th</sup> in spelling, but not in function). It is really functioning as a plagal cadence.”<sup>26</sup> Tension continues to build to the “top” of the sunrise at measures sixty-eight and nine, where it is followed by a fermata and the coda. Unexpectedly, the piece does not return to B-flat major to conclude; it stays in the “sunrisen” C major until the end.

Chromatic mediant relationships are an important building block of *At Morning’s First Light*. This relationship appears many times between keys and individual chords to create emotional tension and release throughout the piece. When asked about why there are many instances involving chromatic mediant relationships, Gillingham replied, “I love

<sup>26</sup> David Gillingham, interview by Christopher Mroczek, *e-mail message to author* (January 6, 2011).

chromatic mediant relationships, period.”<sup>27</sup> Two of the three key centers in the piece, A-flat and C, share a chromatic mediant relationship, and there are several instances, previously stated, where chords form such a relationship.<sup>28</sup> The fact that these relationships appear at some of the most critical and emotional spots in the piece exhibits an intriguing aspect of Gillingham’s compositional practices.

Key centers and chord selection in the piece exhibit the intended “peaceful,” “pastoral, and “glorious” character of the work. The key centers are all major, and a majority of the chords, including the chords that are chromatic mediants, are either major or minor. The most dissonant and tense moment in the piece, the phrase extension into the sunrise climax, contains the two most dissonant chords (see Figure 12). First is the F-minor (with and without the added sixth) in measures sixty-three and sixty-four. It is a minor chord, but the way it is approached, its duration, the added sixth, and its resolution make it one of the most dissonant sounding chords. Second is the D-minor seventh chord at the peak of the sunrise in measures sixty-eight and sixty-nine. This chord is by far the most dissonant in the piece because, among other things like scoring and duration, it does not resolve. The chord is “released” by a tam-tam roll and never truly reaches a harmonic destination, an interesting choice to symbolize the peak of the sunrise. Gillingham slowly increases the energy, but saves the most dissonant harmonies for the most emotional moment.

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<sup>27</sup> David Gillingham, interview by Christopher Mroczek, *e-mail message to author* (October 5, 2010).

<sup>28</sup> In this regard, Gillingham states that this emotional aspect, and the concept of chromatic mediant relationships specifically, is a direct reflection of his interest in the music of two special composers, among others. The first is Ludwig van Beethoven, “for the sheer emotion I derive from his music.” Beethoven is first in his list of most important influential composers in Camphouse’s book. Along with Beethoven, Gillingham also mentions John Williams, “YES. Also a love for the film music of John Williams.” Mark Camphouse, ed., *Composers on Composing for Band*, 155. David Gillingham, interview by Christopher Mroczek, *e-mail message to author*, (October 5, 2010).

### Meter / Tempo / Rhythm

Time signatures in the piece, like the other musical elements, contribute to the character of the work. Overall, the piece is based in  $\frac{4}{4}$  time, but it uses two meters to create the image of a sunrise. The introduction, **A** section, and coda are in  $\frac{4}{4}$ , and sections **B** and **A<sup>1</sup>** are in  $\frac{2}{2}$ . Sections in  $\frac{4}{4}$  are of a calm musical character, as in the opening of the piece and the coda. Sections of the piece that have the  $\frac{2}{2}$  meter are always in motion and building energy.

Section **B** is in  $\frac{2}{2}$  and is approached by an interesting transition, a metric modulation that sets up a special relationship that continues through the piece until the coda. The piece begins in  $\frac{4}{4}$  with a tempo marking of  $\text{♩} = 60$ . At measure seventeen (see Figure 11) an accompanying triplet pattern enters in the flutes and first and second clarinets. Beyond adding to the emotion of the arrival at eighteen, this line also acts as the link in the metric transition by creating gentle rhythmic motion in the slow tempo that makes the music sound like its accelerating.

**Figure 13.** Reduction of the metric modulation, mm. 22-26.

At twenty-three, the start of section **B**, the meter modulates to  $\frac{2}{2}$  and the tempo marking is now  $\text{♩} = 60$ ; the numerical value stays the same, but the written proportion changes, completing the modulation. “Pay particular attention to metric modulation. I have an

affinity for the use of this metrical formula..."<sup>29</sup> Instead of keeping it in  $\frac{4}{4}$  and setting the tempo at  $\text{♩}=120$ , Gillingham chose to change the time signature, meaning he was not only looking to change the tempo of the music, but the character as well.

This metric modulation sets up an interesting association between the supportive lines and the melodic lines in this section and the next. The  $\frac{3}{2}$  time signature and proportion, combined with the way the "shimmering" pattern is written, creates the illusion of a quicker tempo. This allows the "shimmering" pattern to generate the necessary musical motion and energy over the top. Meanwhile, the subsequent melodic material below (see above, measure twenty-five) continues to move in long, lyrical phrases as in the previous section, generating energy harmonically. Combined with the similar numerical tempo marking, the melodic lines sound as if the meter never changed from the original  $\frac{4}{4}$  meter. This illusion of metric disparity creates the image of a rising sun, eventually resolving at the "sunrise," when the ensemble sounds in homophonic unison for the first time.

After the sunrise, the meter returns to  $\frac{4}{4}$  in the coda with a new tempo marking of  $\text{♩}=80$ , effectively creating a deceleration of the musical motion. The "shimmer" motive appears here written in  $\frac{4}{4}$  effectually sounding much "slower," bringing a sense of peace and calm back to the music.

Gillingham's tempo markings in *At Morning's First Light* are quite specific; seeming to grant the conductor limited flexibility. Tempo markings throughout the piece also tell a great deal about how the piece fits together and should sound, defining the metric relationships between each section. There are three places where Gillingham notates

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<sup>29</sup> Mark Camphouse, ed., *Composers on Composing for Band*, 144.

tempo markings: at the beginning ( $\text{♩}=60$ ), at the metric modulation and start of section **B** at measure twenty-three ( $\text{♩}=60$ ), and at the coda after section **A**<sup>1</sup> at measure seventy-two ( $\text{♩}=80$ ). A style marking, “*Slowly, with expression*,” is at the beginning and the only marking of its kind in the entire score.

Gillingham’s use of rhythmic elements is directly related to his use of melodic and harmonic elements. As previously discussed, there are several spots throughout the piece where one can find melodic and harmonic phrases or fragments that are direct quotes of previous material. Within such phrases or fragments are matching rhythmic elements. The “sunrise” motive is an example; whenever it appears, the four notes are in the same rhythmic ratio as the original melody.

### **Texture / Dynamics**

Each section of the piece has a different texture, but each texture has a purpose; it builds in strength in layers throughout the piece, helping to progressively build musical momentum. *At Morning’s First Light* exhibits Gillingham’s unique orchestration practices.

One last key element in score preparation is an understanding of the orchestration. As formerly pointed out, the percussion timbre has a high degree of importance in my band scores. Additionally, one will find chamber-like scoring and a tendency toward low brass chorale-like writing.<sup>30</sup>

The introduction of the piece exhibits a “chamber-like” texture with unique instrument combinations. The clarinets are the first wind instruments to enter during the first three measures, and the resting points of the sequence are supported and balanced by the baritone and tuba. Meanwhile, solo bells and vibraphone add an interesting color

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<sup>30</sup> Mark Camphouse, ed., *Composers on Composing for Band*, 146.

combination to the already dark and mellow timbre. The flutes enter into a call and response sequence with the clarinets at measure four, building motion for the melody.

While this may seem like an odd combination of instruments and colors, Gillingham's orchestration is specific and intentional. Gillingham orchestrates with the goal of making the wind band sound more orchestral, and relies on his own scoring "A-B-C" philosophy, emphasizing "Autonomy, Balance, and Color."<sup>31</sup> "Autonomy" is a unique aspect of his philosophy. It "emphasizes the individuality of each instrument and stresses the use of the individual color of the instrument, rather than its membership of a large group."<sup>32</sup> Therefore, every individual instrument present in any range or texture has a precise purpose and is creating a specific color that is paramount to the piece. Textures throughout *At Morning's First Light* are custom, built for the character of the work, and do not come from an artificial or universal "mold" of wind band scoring. This is especially true in thinly scored, chamber-like, sections.

The horn melody, supported by low brass, at the beginning of section **A** exhibits Gillingham's affinity for low brass scoring. The texture remains thin through the first six measures of section **A**, slowly adding colors and strength until the first full *tutti* during the build-up to the arrival at measure eighteen. At the outset of section **B** is a direct textural change, showing Gillingham's Romantic era scoring influences. "Another scoring influence has come from the monumental orchestral works of the romantic period, which feature robust and dramatic brass and shimmering woodwinds."<sup>33</sup> The metric modulation and shift at measure twenty-three, mentioned earlier, works only because of the texture, which

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<sup>31</sup> Mark Camphouse, ed., *Composers on Composing for Band*, 141-2.

<sup>32</sup> Ibid.

<sup>33</sup> Ibid, 141.

features “shimmering” woodwinds and lyrical low brass writing. “Many have said that my scoring ‘signature’ is my feature of the low brass (including the horns) on lyrical chorale-like melodic lines. I do, in fact, have a deep affection for that section. After all, I grew up playing euphonium in band.”<sup>34</sup> This variety of texture stays until measure sixty-five.

Measures sixty-five through seventy-one contain the first true homophonic, homorhythmic, “block” scored, moment in the whole piece. This communicates a specific musical message. It emphasizes the absolute importance of this moment in the music. “I reserve the *tutti* scoring for the sections requiring volume, strength, and depth.”<sup>35</sup>

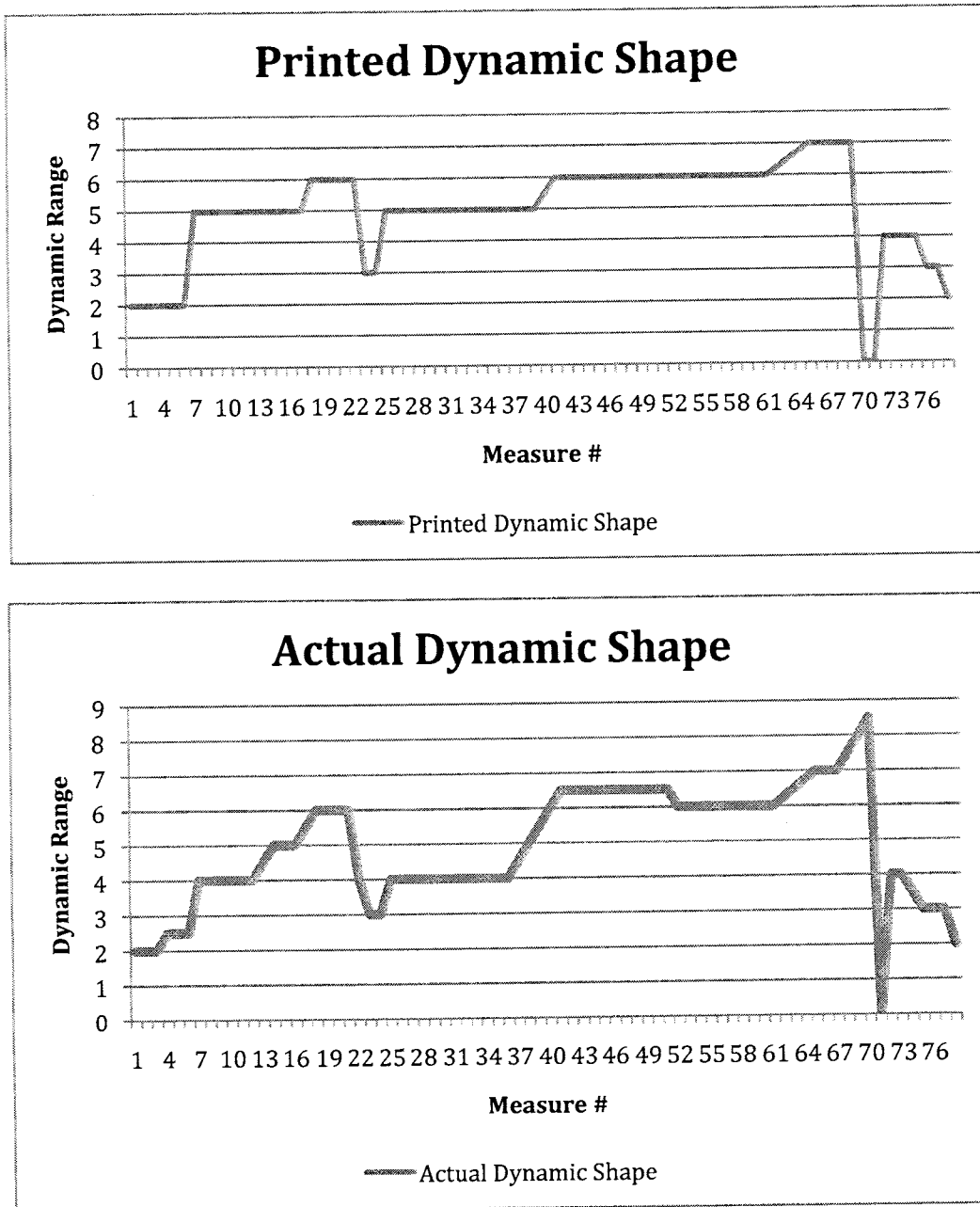
Gillingham saves homophonic scoring until the sunrise, making it that much more special musically when the moment arrives. The coda also displays Gillingham’s chamber-like scoring.

Dynamics printed in the score are practical and specific, and they are by no means “block” dynamics. One thing they help do is emphasize composer intent and the lead voice in each section. Measure seven is an example; the horn melody is marked *mezzo forte*, while the rest of the winds are marked *piano* to *mezzo piano*. The printed dynamics also emphasize musical arrivals. Nevertheless, the one thing that these markings do *not* do is provide a sense of proportion, purpose, or a “big picture.” The charts below show two things: one is a wide scale visualization of only the printed dynamics in the score verbatim; the other is an actual visualization of how the dynamics should function taking into account the surrounding musical elements of form, texture, and instrument density.

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<sup>34</sup> Mark Camphouse, ed., *Composers on Composing for Band*, 143.

<sup>35</sup> *Ibid*, 142.



**Figure 14.** Comparative analysis of dynamics.<sup>36</sup>

<sup>36</sup> The author used the following system. For dynamics (1=*ppp*, 2=*pp*, 3=*p*, 4=*mp*, etc.), and half points are used to signify crescendos. The second chart is based on surrounding elements of form, texture, and instrument density. The chart data was adjusted to clarify Gillingham's previously stated direction, or "shape," of the work. See Footnote 11.



## Technical Demands

Even though *At Morning's First Light* is deemed a grade three piece, it is deceptively difficult. Overall it is a lyrical piece, but there are many musical “happenings” and contrasting styles in every section that require special attention. Combined with Gillingham’s unique compositional style, this work is an excellent choice for conductors who want to provide young musicians with a challenge and plenty of musical nutrition.

Instrumental ranges in the piece are common for this grade level.<sup>37</sup>

Instrument	Range <sup>38</sup>
Flute 1	C5 to G6 ( <i>Solo</i> during “Coda”)(Some <i>divisi</i> parts)
Flute 2	E4 to F6 ( <i>Solo</i> during “Coda”)
Oboe	E-Flat 4 to A5
Clarinet in B-Flat 1	Concert A-Flat 3 (B-Flat) to Concert A5 (G)
Clarinet in B-Flat 2	Concert F3 (G) to Concert G5 (A)
Clarinet in B-Flat 3	Concert E-Flat 3 (F) to Concert G5 (A)
Bass Clarinet	Concert D2 (E3) to Concert A-Flat 3 (B-Flat 4) (Does not cross break)
Bassoon 1	B-Flat 1 to E-Flat 3 (Unison with Bassoon 2)
Bassoon 2	B-Flat 1 to E-Flat 3 (Unison with Bassoon 1)
Alto Saxophone 1	Concert G3 (E4) to Concert B-Flat 4 (G5) (Occasional Horn Cues) (Majority unison with Alto 2)
Alto Saxophone 2	Concert F3 (D) to Concert B-Flat 4 (G) (Occasional Horn Cues) (Majority unison with Alto 1)
Tenor Saxophone	Concert B-Flat 2 (C4) to Concert E-Flat 4 (F5)
Baritone Saxophone	Concert D-Flat 2 (B-Flat 3) to Concert D-Flat 3 (B-Flat 4)
Trumpet in B-Flat 1	Concert B-Flat 3 (C) to Concert E5 (F-Sharp)
Trumpet in B-Flat 2	Concert B-Flat 3 (C) to Concert D-Flat 5 (E-Flat)
Trumpet in B-Flat 3	Concert A-Flat 3 (B-Flat) to Concert C5 (D)
Horn in F 1	Concert D3 (A3) to Concert B-Flat 4 (F5)
Horn in F 2	Concert D3 (A3) to Concert B-Flat 4 (F5)
Trombone 1	Concert C3 to Concert E4
Trombone 2	Concert B-Flat 2 to Concert C4
Baritone (T.C. available)	Concert A-Flat 2 to Concert C4
Tuba	Concert A-Flat 1 to Concert C3

Figure 15. Ranges in *At Morning's First Light*.<sup>39</sup>

This piece requires strong horn players, despite occasional alto saxophone doublings, because their color is often exposed. Even though a majority of the music is at least doubled

<sup>37</sup> See Figure 1.

<sup>38</sup> “C4”=Middle C. “Written” ranges in parentheses.

<sup>39</sup> David Gillingham, *At Morning's First Light, Full Score* (Greensboro: C. Alan Publications, 2004).

in another part, making it seem easy, the variety of the musical textures in each section is what really makes the piece difficult. For example, the introduction and coda are thin in texture (almost chamber-like) and expose and showcase a variety of different colors and instruments. Sections **B** and **A<sup>1</sup>** are thick in texture overall, but are not completely homophonic, because they are built on several musical layers that function in different ways. During rehearsals, break down each section and rehearse each textural element separately using clear and concise musical expectations. Once each part is rehearsed, reassemble the texture using frequent repetition to build confidence.

Each texture requires a different skill set from the performer. In thinner textures, which include softer dynamics, no part is more than doubled. To be musically successful, performers in these textures need to be independent, count and play with focus, listen carefully to the small number of musicians playing for balance and blend, attack and release with precision, and play with clarity and control in softer dynamics. To perform the thicker textures correctly, conductors must give the performers a strong sense of the overall direction of the piece and what their role is in the texture so that the effect of the music building towards the sunrise is successful. In these thicker textures performers must use their ears and focus in an entirely different way, matching tempo, articulation styles, phrasing, tone, and dynamic shape to surrounding performers.

The toughest “technical” line is the “shimmer” pattern in the flutes, oboes, clarinets, and bells starting at measure twenty-two. Though the pattern is repeated rhythmically, this can cause consistency problems because the pattern must be vertically aligned and remain rhythmically steady throughout the section. Flute 2, 2<sup>nd</sup>/3<sup>rd</sup> Clarinets, and the Bells part do not contain the sixteenth notes like that of the Flute 1 and Clarinet 1 parts; this may cause

alignment problems. The bell player must look up consistently and listen to stay in time with the woodwinds across the ensemble. Separate these two parts in rehearsal using slow practice and a consistent tempo (either provided by a metronome or percussionist) to help build confidence before putting the two together. Do not overuse the metronome, otherwise the students will not internalize the pulse of the line or listen to the other part.

At certain spots in the aforementioned parts the pattern changes to either a simple arpeggiation (mm. 39-40), or a scalar accompaniment pattern. Affected players must pay close attention to these changes. This scalar portion occurs during the second statement of the “b” melodic phrase from measures fifty-three to fifty-nine, and because it reflects the harmony beneath it, changes every measure and contains several accidentals. Despite the slight scoring variation, included woodwinds must pay special attention to the added G and C-flat accidentals. Point these out to students and have them mark each one in their parts.

Low woodwinds and brasses are left to focus on melodic phrasing, dynamic proportion, and shape of line. These performers must also focus on breath control, especially during long notes, balance of their homophonic sub-texture, tone, and intonation. These concepts can be practiced and reinforced during the warm-up sequence by using a chorale.

There are three key signatures that performers need to be aware of: B-flat until measure thirty-three, C major until measure forty-one, A-flat major until measure sixty-five, and C major again until the end. Incorporate these key centers into the warm-up sequence, either with scalar exercises or with a chorale. Frequent appearances of borrowed chords as a result of the chromatic mediant relationships between keys and chords means

several instances of marked accidentals and colorful harmonies, so performers need to be aware of these moments, the affected notes, and how to effectively maintain good tone and intonation. Go chord by chord in rehearsal to build awareness and confidence.

While the percussion parts are not heavy, they do require performers with good mallet skills. The Bells part doubles the Flute 2 part for a majority of sections **B** and **A<sup>1</sup>**, a rather technical part, requiring the performer to focus aurally so that the parts line up vertically. Other than that, the percussion parts are quite exposed, like the bells and vibraphone duet at the beginning. Though the percussionists do quite a bit of resting, they must count because when parts like the suspended cymbal, timpani, and tam-tam do enter the musical texture, they are exposed and incredibly pivotal to the character to the music.

The coda contains a few short melodic fragments of the “shimmer” pattern and “sunrise” motive that are marked *solo* in the flute parts, however, these markings do not designate an actual *solo*, rather priority because the flute color is supported by a doubling in the percussion. Clarinet 1 and Bass Clarinet share a statement of the same pattern in measure seventy-six without percussion, and the only accompanying marking is a “1. only” in the clarinet.

### **Conducting & Rehearsal Considerations**

A majority of the musical aspects that a conductor needs to be aware of and prepare for in *At Morning's First Light* have already been discussed. From an overall standpoint, conductors need to have a good understanding of the form, direction, and goal of the piece. Without a firm understanding of how each section fits and works together, something that is required for this piece because of its programmatic structure, the piece will come off as

flat and unemotional. Gillingham refers to these concepts as having an understanding of “pacing” and “proportion,” stating:

As I stated in the aforementioned paragraphs, many of my works are programmatic, and this sequence of events will aid in gauging its proportion. Each segue or transition into each event or section is also important. If these sections cannot be linked together in a convincing fashion, then the whole proportion of the work will be confusing to the listener.

I believe that pacing is related to the formal structure in that each event or section must occur ‘in its own time’ not too soon and not too late. Also, each event must achieve the proper emotional emphasis. To do this, careful attention must be paid to tempo, tempo changes, and dynamic contrast.<sup>40</sup>

An understanding of “proportion” and “pacing” will also help a conductor make gestural decisions. Conducting gestures, like the form of the piece, should build to the sunrise, showing and communicating the necessary momentum and contrast.

The introduction, despite being short, is one of the more difficult sections of the piece. The clarinet choir that enters at the beginning must practice appropriate breath control so that their entrance is gentle, but contains tonal clarity. The bells and vibraphone should breathe with the ensemble for a proper entrance. Tone, clarity, and intonation are important to the baritone and tuba entrances at measures one and three. While they might not be perfectly *pianissimo*, it is more important that they fit within the character of the section. The performers will need to take a controlled, deep breath, use a controlled and steady stream of air, and use light tonguing so that there is tonal clarity in the sound, preventing any unrounded, accented, or “splat” attacks. It will help the performers to have their embouchures set in advance. Because the music of the first three measures features staggered entrances, repeats itself starting on a different beat, and a mix of strong and weak beat entrances, conductors will need to be specific in showing entrances and releases,

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<sup>40</sup> Mark Camphouse, ed., *Composers on Composing for Band*, 146.

especially for the low brass in measure two. The flutes and percussion should pay special attention to their dynamics throughout the section. Care should be taken throughout the introduction to not get too strong as the texture thickens.

Horns should be the lead voice at measure seven, and should play with a rich and dark tone. The dotted quarter note low “A” in measure eight can be tough to hear if not supported or balanced properly. Performers should shape and support the line so that the low “A” is the peak of the sub-phrase, and then continue to push through until the end of the line. The same attention should be given during the next sub-phrase. Bass clarinet and tuba cannot let their accompanying line stagnate; they should use the natural descent of the line to create musical shape. The trumpets should sound as if they “came out of nowhere” at measure twelve, helping to build musical momentum. There should not be a surprise dynamic change at measure fourteen. New instruments added to the texture need to listen and balance as they enter so that the musical momentum built is not lost. Tension should be built and eventually released at eighteen, but not too strongly. Save it for the sunrise. The percussionist on suspended cymbal will appreciate a cue. Alto saxophones and horns have important inner lines in measure nineteen, as well as the second horn part and first trombone part in measure twenty. Upper woodwinds must be in good balance to the band with their triplet pattern. Measure twenty-two is the metric modulation. The triplets must be aligned vertically, cannot drag, and must match stylistically as they descend through different tone colors.

Shifting meter at the start of section **B** can be a difficult transition. Conductors should be pragmatic and provide a “dry” pattern for the upper woodwinds so they can lock into the new time base. The Bells player must consistently watch, otherwise the distance in

the ensemble will cause alignment issues. Performers of the “shimmer” pattern should stagger breathe, but be careful not to over attack their re-entrance after a breath.

Woodwinds should start slightly stronger at twenty-three, then back off at measure twenty-five when the melodic variation enters. Range and endurance can become a problem for the upper woodwinds because of the frequent repetitions. Conductors should keep the line consistent and prevent them from covering the melody. Melodic voices below the shimmer pattern should think homophonically, listening and matching tone, intonation, blend, balance, and shape of line. The trombone half notes in measures thirty-one and thirty-two should come out of the texture. At measure thirty-seven, the melodic voices (half notes) need to build the emotional tension and can do so by following the natural progression of the line. A majority of the *crescendo* should take place in measure forty, and the counter half note line that ends on the seventh of the chord should come through. Again, the suspended cymbal player will appreciate another cue. During sections of the piece that are in  $\frac{2}{2}$  the conductor should occasionally conduct the hypermeter by using a four pattern. Doing so communicates phrasing and expression, rather than just “time.”

Measure forty-one starts section **A<sup>1</sup>** as the musical momentum continues to grow ever stronger. This is the second full appearance of the melody, therefore the character of the music should be joyous and passionate. Again, conductors should save the total emotional release for the sunrise by not getting too much stronger. Tempo at this point can be pushed just slightly to help increase tension and momentum. The melody should be shaped similarly to measure seven with the horns. To add a bit more energy and emotion to the ever building momentum in this melodic statement, a slight accent can be used on the quarter and whole notes at the end of the phrase in measures fifty and fifty-one.

Measure fifty-three should feel relaxed in character. Doing so will give the music and the performers room to really build the emotional tension and momentum one last time during the phrase extension.

It is at this point in the work that the conductor should be using, by comparison, the largest gestures. As previously mentioned, a four pattern should be integrated to help communicate more aspects of musicianship. "Pull" in the pattern communicates tension, build, and connected notes. Balance can become an issue during measures sixty-one through sixty-four. The whole notes must be strong and supportive, and the upper woodwinds should pay attention to the accents in their part, but none of this should overbalance the melodic fragments in the alto saxophones, trumpets, and horns. Timpani finally appears here and should be cued. Though it is not marked, a slight decrease in tempo can be used here to build emotion.

Finally the sunrise arrives in the music at measure sixty-five. The extreme tension and momentum can finally be released at this musical arrival, but the music should continue to push this energy all the way until the fermata at measure seventy-one. While this is a fully passionate moment, balance, tone, and intonation can immediately become issues because of the key change, accents in all parts, and the fact that this is the first complete homophonic and homorhythmic moment in the piece. The musicians should sing this section, as well as play through it like a chorale, to make sure they are aware of everything going on around them at this point. The marked accents need to match, and the crash cymbal hits need to have clarity. Measure seventy is where the built up emotion and momentum finally, and completely, stops building. The chord in measure sixty-nine never resolves, so musicians should *crescendo* through it along with the tam-tam for one final



dissonant, tense, and energetic push. The tam-tam should be the last instrument to release, and it should continue to ring until the conductor sees fit.

The coda cannot be rushed. It should slowly and peacefully diffuse the unresolved tension, portraying joy of the now visible sun. During the last two measures, conductors should give care to balance the second flute part with the first, and let the final chord be as soft, gentle, and warm as possible.

*At Morning's First Light* is an excellent work for younger bands that exposes students to one of the most influential modern day wind band composers, David Gillingham. An excellent work for either concert or contest, Gillingham's unique compositional practices will challenge students to listen and perform in a wide variety of styles, textures, and harmonies. The programmatic structure of the work will force a conductor and the musicians to think differently and interpret music from a "creative mindset" unlike any other. These ideas, analysis, and specific attention to detail will help build a successful performance of *At Morning's First Light*.

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CHAPTER TWO

*Hebrides Suite*  
Clare E. Grundman

### **Composer Background Information**

Even though he won many prizes in national crossword puzzle contests and co-authored the *New York Times Crossword Puzzle Dictionary*, Clare Ewing Grundman (1913-1996) was best known for his many compositions, transcriptions, and arrangements for the wind band.<sup>41</sup> Born and raised in Ohio, Grundman attended The Ohio State University and earned a Bachelor of Science in Education degree in 1934. His first teaching position was as an instrumental music teacher at University High School in Columbus from 1934-1935. Following this position, Grundman moved to Lexington, Kentucky where he taught K-12 instrumental music through the spring of 1937.

Initial interest in composing started during high school, but Grundman became truly motivated to compose during his undergraduate studies where he took composition lessons. Three years was all the time Grundman spent teaching in public schools, but it was during these years that he developed a famous ability to write music for school bands. While teaching five grade school bands in Lexington, Grundman began to write and rescore current band music for his groups. "Yes, in fact it was precisely *because* I was teaching that I started writing for school bands. I just couldn't find anything that the kids could play, especially in the lower grades. I started writing some original things and rescored written pieces so they would be easier to play and would sound better."<sup>42</sup> Developing some orchestration "tricks" of his own, Grundman learned to create music that was playable by his students.

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<sup>41</sup> Raoul F. Camus, "Grundman, Clare Ewing." <<http://www.oxfordmusiconline.com/subscriber/article/grove/music/A2083922>> (accessed January 18, 2011).

<sup>42</sup> *The Instrumentalist*, "Meet the Composer: An Interview with Clare Grundman," (September 1982), 20-21.

In the fall of 1937 he returned to The Ohio State University as a graduate student and completed his Master's degree in music in 1939. After graduating, OSU retained him as a professor, having him teach orchestration, bands, and woodwinds.<sup>43</sup> Grundman left in 1941 to pursue a career as a freelance composer and arranger. A new career path started with a great opportunity, private study with Paul Hindemith at the Tanglewood Music Academy in Massachusetts.<sup>44</sup> After his time with Hindemith, Grundman left for New York City, dreaming of composing and arranging music for radio and television. Just after getting his first jobs with the Lucky Strike Hit Parade Program and the Helen Hayes Theatre, his career was put on hold because World War II began in the United States.

Grundman enlisted in the Coast Guard and served from 1942-1945. Taking up his primary instrument, the clarinet, Grundman played in the band and organized transport bands. While the door closed on his early career in New York, a window of opportunity opened for him in the service. One of the men he served with in the Coast Guard was a music representative for Boosey & Hawkes, who suggested that Grundman write and submit his music to be published. Inspired, Grundman composed his first school band work, *Two Moods*. This was the start of a quietly spectacular career that Grundman built as a composer of wind band music for students.

After the war, he continued to establish himself as an important contributor to the American music scene. Choosing to continue his freelance career in New York, Grundman found work composing for the major radio networks of NBC, CBS, and ABC, as well as the television network of ABC. Along with his radio and television work, he also composed and

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<sup>43</sup> William H. Rehrigh, *The Heritage Encyclopedia of Band Music, Volume 1* (Westerville: Integrity Press, 1991).

<sup>44</sup> Raoul F. Camus, "Grundman, Clare Ewing." <<http://www.oxfordmusiconline.com/subscriber/article/grove/music/A2083922>> (accessed January 18, 2011).

arranged music for films, ballet, and recording companies. Grundman also worked on Broadway, orchestrating and conducting musicals, as well as composing works for orchestra.

After several years the “rat race” of New York began to tire him, and Grundman decided to leave the New York scene.

Writing music for an entire show is too big of a job. Besides, I didn’t like all that messing around taking a show on the road. So I just started helping out other composers to write parts when they get swamped. I did some work, for example, on Leonard Bernstein’s *Mass* for its opening in New York City. Most of my time has been spent writing pieces for band and some for orchestra, chorus, and wind ensemble. I’ve been trying to get completely out of the New York scene ever since I moved out in the country here in South Salem, NY.<sup>45</sup>

After moving out of the city, Grundman wrote works at his own leisure for band, chorus, orchestra, and mixed chamber groups; he also transcribed orchestral works. Boosey & Hawkes continued to publish all of his compositions throughout his life. Grundman continued to compose until his death in 1996 after a long fight with cancer.<sup>46</sup>

Works in his diverse output range in difficulty from music for students and the inexperienced to music for professionals.<sup>47</sup> Among his total musical output are over seventy original works for band (*American Folk Rhapsodies 1-4, The Blue and the Gray, Concord*), several orchestral works, instrumental mixed and chamber ensembles, orchestral transcriptions (*Bernstein’s ‘Candide’ Suite, Copland, Elgar*), works for chorus with band, all in addition to his work for radio, television, film, ballet, theater, and musicals.<sup>48</sup> Though his musical output is incredibly diverse, his works for wind bands are the most well known.

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<sup>45</sup> *The Instrumentalist*, “Meet the Composer: An Interview with Clare Grundman,” (September 1982), 20-21.

<sup>46</sup> *Musical Opinion*, “Obituaries: Clare Grundman: 1913-1996,” (Autumn 1996), 124-125.

<sup>47</sup> William H. Rehrig, *The Heritage Encyclopedia of Band Music, Volume 1* (Westerville: Integrity Press, 1991).

<sup>48</sup> Richard Miles, “Hebrides Suite, Clare E. Grundman,” *Teaching Music Through Performance in Band* (G.I.A. Publications), 2004, 268-277.



Grundman's original compositions for wind band had a tremendous impact on wind band composers and the history of wind band music, not only because of Grundman's orchestration techniques, but also because of their substance and accessibility for younger students and audiences alike.

Grundman's impact on the wind band world and its history to come did not go unnoticed. He was presented with many awards, including the American Bandmaster Associations' Edwin Franko Goldman Memorial Citation in 1983, the National Band Association's Academy of Wind and Percussion Arts Award in 1985, the Kappa Kappa Psi Distinguished Service to Music Award in 1987, The Ohio State University Distinguished Service Award, the Midwest Clinic's Medal of Honor in 1987, the John Philip Sousa Foundation's Sudler Order of Merit (1990), and the ASBDA Edwin Franko Goldman Award in 1992.

### **Composition Background Information**

The *Hebrides Suite* is a four-movement work that incorporates a collection of traditional highland Gaelic (Scottish) folk songs, which date back to the twelfth century.<sup>49</sup> Each traditional melody comes from the large archipelago off the west coast of Scotland known as the Hebrides Islands. Grundman selected these songs out of Marjory Kennedy-Fraser's well-known folk song collection, "Songs of The Hebrides."<sup>50</sup> The selected folk melodies set in his suite are: "The Peat-Fire Flame," "An Eriskay Love Lilt," "Milking Song: Oran Buaile" and "The Road to the Isles."

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<sup>49</sup> Francis Collinson, *The Traditional and National Music of Scotland* (London: Routledge and Kegan Paul, 1970), 39.

<sup>50</sup> Marjory Kennedy-Fraser and Kenneth MacLeod, *Songs of the Hebrides: Collected and Arranged for Voice and Pianoforte, Volumes 1-3*. (London: Boosey & Co., 1909-1922).

Marjory Kennedy-Fraser (1857-1930) was a Scottish singer, pianist, and arranger. Possessing a great interest and love for the music from the Hebrides islands, she embarked on a tour of the islands starting in 1905 with the goal to record, collect, and transcribe native folk songs from the declining island populations. Alongside the poet Reverend Kenneth MacLeod, who could translate Gaelic, Kennedy-Fraser collected and arranged many songs, which were then published with piano accompaniment in a three-volume set between 1909-1922 (Boosey & Hawkes).<sup>51</sup> A fourth volume “From the Hebrides: Further Gleanings of Tales and Songs” was published in 1925.

There is speculation among musicologists that Kennedy-Fraser’s arrangements are not authentic. Some believe that the translations and the resulting lyrics are incorrect. Others believe that the actual arrangements are too freely adapted to be studied scientifically, arguing that the arrangements were altered to make them more accessible and marketable for sale.<sup>52</sup> Even though their authenticity is questionable, Grundman nevertheless used them as the basis for this suite.

### **“The Peat-Fire Flame”**

*Hebrides Suite* begins with a setting of “The Peat-Fire Flame,” a lively tune with an upbeat tempo. Of the several different types of folk songs found in Fraser’s collections, this particular tune is a “tramping” song, or spirited tune sung while traveling great distances. Originally the song has three verses with a refrain, and can be found in volume three of the

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<sup>51</sup> “Marjory Kennedy-Fraser,” <<http://www.lib.ed.ac.uk/about/bgallery/Gallery/records/nineteen1/kennedyfr.html>> (accessed January 1, 2011).

<sup>52</sup> Francis Collinson, *The Traditional and National Music of Scotland* (London: Routledge and Kegan Paul, 1970), 73, 111.

collection, on pages 188-191.<sup>53</sup> “Peat-fire” refers to peat, or decomposed plant matter that was, and still is, used in Scotland for gardening, and most importantly, burned as a fuel due to the lack of trees (and therefore firewood) in Scotland.

Moderato ♩ = 80

Far a-way and o'er the moor, (Nal - la) Far a-way and o'er the moor,

Mo rar waits for a boat that sail - eth Far a-way, down Low land way, I —

**Refrain**

dream the dream I learned, lad. By the light o' the peat fire flame,

Light for love, for lilt o' grail deeds By the light o' the peat fire flame, The light the hill folk yearn for.

**Figure 1.** “The Peat-Fire Flame,” first verse and refrain. <sup>54</sup>

The lyrics tell a story of long distance travelers seeking out their dreams and desires (“o’ grail-deeds”). Several locations of the adventure are mentioned, two specifically being the city of Morar, on the west coast of Scotland, and “Lowland way,” a reference to the Scottish lowlands. “Moor” is a term for a tract or hill of uncultivated upland with plains, non-specific reference.<sup>55</sup> “Creel,” also in verse two, refers to a basket for carrying peat.<sup>56</sup> The setting in Grundman’s work contains an added introduction and conclusion.

<sup>53</sup> Marjory Kennedy-Fraser and Kenneth MacLeod, *Songs of the Hebrides: Collected and Arranged for Voice and Pianoforte, Volume 3*. (London: Boosey & Co., 1909-1922).

<sup>54</sup> See Appendix D for the remaining lyrics and music.

<sup>55</sup> *The American Heritage College Dictionary*, (New York: Houghton Mifflin Company, 2002), “moor.”

<sup>56</sup> *Ibid*, “creel.”

### “An Eriskay Love Lilt”

Following the spirited “Peat-Fire Flame” is the slow second movement, a setting of “An Eriskay Love Lilt.”

Vair me o ro van o Vair me o ro van ee Vair me o - ru o

ho Sad am I with - out thee.

Figure 2. “Eriskay Love Lilt,” Refrain.<sup>57</sup>

“Eriskay” is one of the Hebrides Islands. A sad love song, the refrain helps to tell a story about separated lovers. Lyrics printed above are the English translation. “*Vair me oro van o*” are nonsense syllables for liling, not having any actual textual connection to the last line and verses. Scottish/Hebrides folk songs often have refrains that are entirely composed of meaningless vocables.<sup>58</sup> The printed score contains two verses and a refrain. As mentioned in the collection, this tune is based on what is referred to as a six-note “partially gapped scale.”<sup>59</sup> “Eriskay Love Lilt” is printed on pages 52-54 of the first volume in the collection.<sup>60</sup> Similar to the first movement, Grundman adds introductory and closing material.

<sup>57</sup> See Appendix E for remaining lyrics. Marjory Kennedy-Fraser and Kenneth MacLeod, *Songs of the Hebrides: Collected and Arranged for Voice and Pianoforte, Volume 1*. (London: Boosey & Co., 1909-1922).

<sup>58</sup> Francis Collinson, *The Traditional and National Music of Scotland*, 91.

<sup>59</sup> Marjory Kennedy-Fraser and Kenneth MacLeod, *Songs of the Hebrides, Volume 1*, Introduction, xxx. Francis Collinson, *The Traditional and National Music of Scotland*, 9, 20. Pentatonic and partially gapped scales were the earliest scales used in Scottish folk music, mainly because they were easy to sing without an sort of pitched (instrument) accompaniment.

<sup>60</sup> See Appendix E. Marjory Kennedy-Fraser and Kenneth MacLeod, *Songs of the Hebrides, Volume 1*.

### “Milking Song”

Grundman follows the love song with a light and playful third movement called “Milking Song (Hebridean Game Song).” A setting of “Milking Song: Oran Buaile,” also known as “The Handsome Lad from Skye,” the lyrics tell a simple story of a handsome man from the Isle of Skye that comes to town and excites the cattle and steals the hearts of the women.

The image shows a musical score for the song "Milking Song: ORAN BUAILE." It consists of four staves of music in a single system, all written in treble clef with a key signature of one flat (B-flat). The tempo is marked as "♩ = 54". The lyrics are written below the notes. The lyrics are: "Oh! the handsome lad frae Skye, That's lift ed a' the cattie, a' oor kye; He's ta'en the dun, the black, the white, An' I hae mic kle fear he's ta'en my heart for bye. The hand some lad frae Skye That's lift ed a' oor cat tle a' oor kye, That's ta'en the dun, the black, the white, An' lift ed i' the bye gaun my ain heart \_\_\_\_\_ for bye." There is a long horizontal line under the word "heart" in the final line of lyrics.

**Figure 3.** “Milking Song: ORAN BUAILE.”<sup>61</sup>

Though listed as a “game song” in the score, this is actually a literal milking song, a type of traditional Gaelic labor or soothing song sung to the cattle in hopes they will produce more milk.<sup>62</sup> Fraser refers to labor songs as “circular tunes,” songs framed for repetition, designed to carry one over long periods of monotonous labor.<sup>63</sup> “Milking song” can be found in volume one, pages 72-73.

<sup>61</sup> Marjory Kennedy-Fraser, *Songs of the Hebrides, Volume 1*.

<sup>62</sup> Marjory Kennedy-Fraser, *Songs of the Hebrides, Volume 1*, Introduction, xxiv. Alan Lomax, “Discussion About Milking Songs,” Track 11, *Gaelic Songs of Scotland: Women At Work in the Western Isles*, Sound Recording, Rounder Records, 2006. Francis Collinson, *The Traditional and National Music of Scotland*, 67, 84. There are a wide variety of traditional Gaelic labor songs, most often fitting into three categories: 1. Communal task, whereby the rhythm of the song synchronizes the job (jobs may include churning, walking, or reaping); 2. Songs to beguile confinement; 3. Soothing songs to help animals produce product.

<sup>63</sup> Marjory Kennedy-Fraser, *Songs of the Hebrides, Volume 1*, Introduction, xxxi.

### “The Road to the Isles”

The final movement is a strong and proud setting of “The Road to the Isles.” An interesting and obvious choice for a closing movement since this folk song is listed as a companion song to “The Peat-Fire Flame.”<sup>64</sup> Another tramping song, this movement describes, in detail, a return trip west to the archipelago from the Scottish mainland.

The lyrics mention several specific cities and geographical locations, including the Cullin Hills, Tummel, Loch Ronnoch, Lochaber, Sheil, Aillort, Morar, Skerries, and the Lews. A “cromak” is a crook-handled walking stick.<sup>65</sup> It is the only song of the four collected to contain the Scottish “snap,” meaning a sixteenth note followed by a dotted eighth note.<sup>66</sup>

♩ = 108

A - far croon - in' is pullin' me a - way As - take I wi' my cromak to the road, The -

**Refrain**

far Cool - ins are put-tin' love on me As step I wi' the sun - light for my load. Sure, by

Tum - mel and Loch Ran - noch and Loch - a - ber - I will go, By

heather tracks wi' heaven in their wiles; If it's thin - kin' in your in ner heart

brag garts in my step You've ne - ver smelt the tan - gle o' the Isles. Oh, the

far Cool ins are put-tin' love on me, As step I wi' my cro - mak to the Isles

Figure 4. “The Road to the Isles,” first verse and refrain.<sup>67</sup>

“Road to the Isles” can be found on pages 240-241 in volume two of the collection.

<sup>64</sup> See Appendix G.

<sup>65</sup> Ibid.

<sup>66</sup> This item will be discussed later in the “Rhythm” section. See Francis Collinson, *The Traditional and National Music of Scotland*; and Richard Miles, “Hebrides Suite, Clare E. Grundman,” *Teaching Music Through Performance in Band*.

<sup>67</sup> Marjory Kennedy-Fraser and Kenneth MacLeod, *Songs of the Hebrides, Volume 2*, Appendix G.

*The Hebrides Suite* was published in 1962 by Boosey & Hawkes, and is one of Grundman's works for student musicians. It is dedicated to David S. Adams,<sup>68</sup> and is approximately eight minutes in length. Appearing in volume five of Richard Miles' *Teaching Music Through Performance in Band* series, it is listed as a Grade 3 work. J.W. Pepper ranks it as "Medium," and gives it the "Basic Library" designation. It appears on the Georgia LGPE, Wisconsin WSMA, and Indiana state music lists, and is not on the Texas UIL Prescribed Music List.

### **Score Description / Instrumentation**

The *Hebrides Suite* is a transposed, full score in four movements. A line below the title of the score lists a reference to the original folk songs, stating "Airs from Marjory Kennedy-Fraser's Collection 'Songs of the Hebrides.'" The score is listed as "Boosey and Hawkes Q.M.B. Edition No. 314," and is copyrighted twice, 1922 for Kennedy-Fraser's collection, and 1962 for this particular Grundman composition.

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<sup>68</sup> The author could not find any information on this person, or his relation to Grundman.

The instrumentation listed is as follows:

Woodwinds	Brass
Piccolo	1 <sup>st</sup> & 2 <sup>nd</sup> Horns in F
1 & 2 <sup>nd</sup> Flutes	3 <sup>rd</sup> & 4 <sup>th</sup> Horns in F
1 <sup>st</sup> & 2 <sup>nd</sup> Oboes	1 <sup>st</sup> B $\flat$ Cornet
E $\flat$ Clarinet	2 <sup>nd</sup> & 3 <sup>rd</sup> B $\flat$ Cornet
1 <sup>st</sup> B $\flat$ Clarinet	1 <sup>st</sup> & 2 <sup>nd</sup> B $\flat$ Trumpets
2 <sup>nd</sup> B $\flat$ Clarinet	1 <sup>st</sup> & 2 <sup>nd</sup> Trombones
3 <sup>rd</sup> B $\flat$ Clarinet	3 <sup>rd</sup> Trombone
E $\flat$ Alto Clarinet	Baritone
B $\flat$ Bass Clarinet	Basses
1 <sup>st</sup> & 2 <sup>nd</sup> E $\flat$ Alto Saxophones	Xylophone, Bells & Vibraphone
B $\flat$ Tenor Saxophone	Timpani
E $\flat$ Baritone Saxophone	Snare Drum Bass Drum
B $\flat$ Bass Saxophone B $\flat$ Contrabass Clarinet	Triangle & Cymbals
1 <sup>st</sup> & 2 <sup>nd</sup> Bassoons	

**Figure 5.** Instrumentation to *Hebrides Suite*, by Clare Grundman.<sup>69</sup>

Instrumentation in this piece portrays several older traditions of publisher instrumentation, including parts for the specific colors of alto clarinet, bass saxophone, contrabass clarinet, and both cornet and trumpet. While it is necessary to cover both the cornet and trumpet parts, the trumpet parts are often cued or doubled in the cornet parts.<sup>70</sup> There are four horn parts, but they are in unison rhythmically and spend more time in unison or doubled than they do in four-part harmony. All trombone parts must be covered. Essential melodic and support figures are crossed cued throughout the suite to help conductors of school ensembles perform the work with less than ideal instrumentation. There are two short notes to conductors regarding cues which are printed on the bottom of the first page of the score: “Cued notes to be played *only* in absence of cued instruments,”

<sup>69</sup> Clare Grundman, *Hebrides Suite* (Boosey & Hawkes, 1962).

<sup>70</sup> It was more common to have cornets in school bands when this piece was copyrighted. Today, trumpets are more common. The inclusion of both parts is a timbre/color choice. The 1<sup>st</sup> – 3<sup>rd</sup> Cornet parts are the primary parts, and need to be covered either by trumpet or cornet players.



and “Bass Saxophone not to be played where marked ‘Contrabass Clarinet only.’ Where two notes are written, Bass Saxophone plays the upper note.”

Grundman’s rich and vibrant orchestration techniques extend to the percussion instruments, which all play an essential role in the suite. Colors of the battery and mallet percussion parts, as well as accessory instruments, play an essential role in the work and cannot be omitted.<sup>71</sup>

### **Form Analysis**

Form in each setting honors the straightforward structure of the original melodies from the folk songs, but not the form of Kennedy-Fraser’s arrangements. Overall, each movement starts with a quick introduction, followed by several statements of the theme, and then ending with a conclusion. The following are form charts for each movement: <sup>72</sup>

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<sup>71</sup> Examples: Vibraphone, movement I. Bells, movement II. Xylophone, movement III. Bells, movement IV.

<sup>72</sup> Clare Grundman, *Hebrides Suite* (Boosey & Hawkes, 1962).

### Movement I, "The Peat-Fire Flame"

Form	Sect.	Mm.	Key	Time	Comments
Intro		1-24	C-minor	2/4 ♩=104	<ul style="list-style-type: none"> <li>• "Robust" low WW, Brass, Timpani (i-V-i)               <ul style="list-style-type: none"> <li>◦ Followed by Horn/Cornets (i-IV-i)</li> </ul> </li> <li>• M.5 melodic fragment – WW/Xylo</li> <li>• M.11 Return to opening material</li> <li>• M.17 Build to the "link" material that introduces melody</li> </ul>
A	Theme I (Verse)	25-44 (B/C)	C-minor (E-flat)	2/4	<ul style="list-style-type: none"> <li>• First melodic statement, "verse" melody from folk song -&gt; Clarinets</li> <li>• G Phrygian scale in Flutes/Horns</li> <li>• Melody completes m. 38, intro material</li> </ul>
B	Theme II <b>Refrain</b>	45-52 (D)	E-flat (C-minor)	2/4	<ul style="list-style-type: none"> <li>• "Refrain" of folk song</li> <li>• Descending bass line m. 49</li> </ul>
A <sup>1</sup>	Theme I (Verse)	53-72 (E/F)	C-minor (E-flat)	2/4	<ul style="list-style-type: none"> <li>• A-flat chord drone (<i>pp</i>) – Picc solo</li> <li>• Textural variety: FL, CL, Horn melody m. 57</li> <li>• M. 66 melody ends, intro material Horns, Cornets, Clarinets</li> <li>• M. 71-72 short link to letter G</li> </ul>
A <sup>2</sup>	Theme I (Verse)	73-84 (G)	C-minor (E-flat)	4/4	<ul style="list-style-type: none"> <li>• Augmented statement of melody – <i>marcato</i>, strong, broad               <ul style="list-style-type: none"> <li>◦ Melody - 1<sup>st</sup> Cor./Tpt. &amp; Barit.</li> <li>◦ Accompanied by saxes, low winds, 2<sup>nd</sup>/3<sup>rd</sup> Cornets, Trombones, Baritone, Tuba, Timpani</li> <li>◦ High WW/Bells Phrygian scale on weak beat(s)</li> <li>◦ Mm. 79-80 Horn lyrical <i>sol</i>i, mm. 80-81 Horn and Euph <i>sol</i>i</li> </ul> </li> </ul>
A <sup>3</sup>	Theme I (Verse)	(84)-101 (H/I)	C-minor (E-flat)	2/4 4/4	<ul style="list-style-type: none"> <li>• Similar to A<sup>1</sup>, starts with picc solo over low A-flat chord drone</li> <li>• New, accented, bass line leads to m. 95</li> <li>• M.95 "Broadly" (<math>\frac{1}{4}</math>) augmented statement of final phrase of verse melody               <ul style="list-style-type: none"> <li>◦ Phrygian scale on mix of strong and weak beats</li> </ul> </li> <li>• Mm. 99-101 conclusion of phrase, <i>ritardando</i> led by high WW, cornets, trumpets</li> </ul>
Close		102-113 (J)	C-minor	2/4	<ul style="list-style-type: none"> <li>• Reappearance of introduction material, "Tempo I"               <ul style="list-style-type: none"> <li>◦ Vibraphone chord at end of WW statement</li> <li>◦ Timpani <i>solo</i>, <i>tutti</i> last two notes</li> </ul> </li> </ul>

Figure 6. Chart of the structure of the *Hebrides Suite*, Movement I, "The Peat-Fire Flame."

### Movement II, “An Eriskay Love Lilt”

Form	Sect.	Mm.	Key	Time	Comments
Intro		1-4	G Major	3/4 ♩=78	<ul style="list-style-type: none"> <li>• FL/CL eighth note duet, “color” line</li> <li>• 1<sup>st</sup> Alto Sax &amp; Bassoon quarter notes</li> </ul>
A		(4)-15 (K)	G Major	3/4	<ul style="list-style-type: none"> <li>• Pickups to cornet <i>solo</i></li> <li>• Mm. 13-15 – Short harmonic transition for modulation to C Major (Trb. &amp; Barit.)</li> </ul>
A <sup>1</sup>		(15)-23 (L)	C Major	3/4	<ul style="list-style-type: none"> <li>• Fl, Ob, Cl pickups and melody</li> <li>• Beat 2 accompaniment in horn, S.D. rolls</li> <li>• Horn/Tpt. counterline at m. 21</li> <li>• 2<sup>nd</sup>/3<sup>rd</sup> clarinet, alto sax, 1<sup>st</sup> bassoon, trumpet closing eights m. 23</li> </ul>
A <sup>2</sup>		(23)-31 (M)	F Major	3/4	<ul style="list-style-type: none"> <li>• Modulation to F Major</li> <li>• Melody in Alto Clarinet, Ten. Sax, Bassoon, Horns, Baritone               <ul style="list-style-type: none"> <li>◦ Slight variation in m. 28</li> </ul> </li> </ul>
B	Transition (Build)	(31)-38 (N)	B-flat minor (D-flat major)	3/4	<ul style="list-style-type: none"> <li>• “Rubato” / build</li> <li>• D-flat (chromatic mediant) chord m. 31</li> <li>• Several lines here               <ul style="list-style-type: none"> <li>◦ “Melody” (Variation): FL/Ob./CL/Barit.</li> <li>◦ Counterline: Alto Sax. and Horns</li> <li>◦ Accompaniment: Alto Clar, Ten. Sax, 1<sup>st</sup> Bassoon, cornets, Tpt, 2<sup>nd</sup> Trb., bells</li> <li>◦ Bass pad: low clarinets, baritone sax, 2<sup>nd</sup> bassoon, 1<sup>st</sup>/3<sup>rd</sup> Trb., Tuba, Snare drum</li> <li>◦ Sus. Cymbal and Timp. rolls</li> </ul> </li> <li>• Accented quarter notes to release at m. 39</li> </ul>
A <sup>3</sup>		(38)-47 (O)	F Major	3/4	<ul style="list-style-type: none"> <li>• Arrival, release of dissonance</li> <li>• Melody in Ten. Sax, Horns, Cor. 1, 1<sup>st</sup>/2<sup>nd</sup> Tpt., Barit., Bells</li> <li>• Mm. 46-47 transition material to G Major</li> </ul>
Intro		48-51 (P)	G Major	3/4	<ul style="list-style-type: none"> <li>• Exact restatement of intro material</li> </ul>
A <sup>4</sup>	Conclusion	(51)-64 (Q)	G Major	3/4	<ul style="list-style-type: none"> <li>• Same as “A,” but last five measures is an extension of the end of the melody to close</li> <li>• Fermata after FL/CL motion halts</li> </ul>

**Figure 7.** Chart of the structure of *The Hebrides Suite*, Movement II, “An Eriskay Love Lilt.”

### Movement III, "Milking Song (Hebridean Game Song)"

Form	Sect.	Mm.	Key	Time	Comments
Intro		1-10 (R)	F Major	2/2 ♩=104	<ul style="list-style-type: none"> <li>Melodic fragments passed around</li> <li>Percussion colors, S.D. m. 5</li> <li>Half/Quarter note lines link and set-up first melodic statement at m. 11</li> </ul>
A		11-(20) (S)	F Major	2/2	<ul style="list-style-type: none"> <li>First melodic statement, call and response – Flutes, Oboes, &amp; Clarinets</li> <li>Woodblock &amp; Triangle</li> <li><math>\frac{3}{2}</math> m. 18 – elided phrases</li> </ul>
A <sup>1</sup>		20-(29) (T)	F Major	2/2	<ul style="list-style-type: none"> <li>Melody, call and response, in low WW, horn, baritone</li> <li>Accompaniment: Fl, Ob, Cl, 1<sup>st</sup> Cornet</li> <li>M. 28 modulation on E-flat<sup>7</sup> chord to A-flat major</li> </ul>
A <sup>2</sup>		(29)-(45) (U/V)	A-flat	2/2	<ul style="list-style-type: none"> <li>Augmented melodic phrase <ul style="list-style-type: none"> <li>C: Alto Cl, Bass Cl, Barit. Sax, Barit.</li> <li>R: Ten. Sx, Bassoon, Horns</li> </ul> </li> <li>High WW &amp; Bells "light" accomp. pattern</li> <li>Percussion: Woodblocks, Snare Drum</li> </ul>
B	Trans.	45-(57) (W)	F Major G Major G Minor	2/2	<ul style="list-style-type: none"> <li>Key signature of F Major, but tonicizes G Major, then G minor (m. 50)</li> <li>M. 53 weak beat transition back to F</li> </ul>
Intro		(57)-(70) (X/Y)	F Major	2/2	<ul style="list-style-type: none"> <li>Restatement of mm. 7-10</li> <li>Letter "Y" is a restatement of letter "S" (A)</li> </ul>
A <sup>3</sup>		70-(79) (Z)	F Major	2/2	<ul style="list-style-type: none"> <li>Similar to m. 20, melody pass around</li> <li>Skips to closing ascending melodic sequence (m. 74), elongated, no <math>\frac{3}{2}</math> bar</li> </ul>
Close		79-89 (AA)	F Major	2/2	<ul style="list-style-type: none"> <li>Restatement of previous half/quarter note lines</li> <li>Augmented first six notes, similar to m. 29 (A<sup>2</sup>), but in Fl/Cl 1 – once each</li> <li>Snare Drum m. 85, Triangle m. 86</li> <li>WW ascending quarter line, like A<sup>2</sup></li> </ul>

**Figure 8.** Chart of the structure of *The Hebrides Suite*, Movement III, "Milking Song (Hebridean Game Song)."

### Movement IV, "The Road to the Isles"

Form	Sect.	Mm.	Key	Time	Comments
Intro		1-9	B-flat	4/4 ♩=100	<ul style="list-style-type: none"> <li>• Brass fanfare, with percussion, <i>forte-piano</i></li> <li>• Clarinet solo, Scottish "snap" <math>\text{♩} \text{♩} \text{♩}</math> <ul style="list-style-type: none"> <li>○ (Primary melody, w/o pickups)</li> </ul> </li> <li>• Full <i>tutti</i> conclusion of phrase</li> </ul>
A	Theme I Verse	(9)-17 (BB)	B-flat	4/4	<ul style="list-style-type: none"> <li>• Clarinet &amp; Bassoon melody, pickups</li> <li>• Accompaniment in Saxes, LWW/L.Brass</li> <li>• End of phrase Cornet/Trumpet fanfares</li> <li>• Baritone joins melody, m. 13-14</li> </ul>
A <sup>1</sup>	Theme I Verse	(17)-25 (CC)	B-flat	4/4	<ul style="list-style-type: none"> <li>• Building texture</li> <li>• Cor. 1 melody</li> <li>• Clarinet and Baritone countermelody</li> <li>• Triplet brass fanfare, pyramid effect</li> <li>• Close of statement similar to intro</li> </ul>
B	Theme II <b>Refrain</b>	(25)-33 (DD)	F Major	4/4	<ul style="list-style-type: none"> <li>• Direct modulation to F Major</li> <li>• Clarinet Melody, supported by horns</li> <li>• Consequent <i>sol</i>i melodic phrase Bari sax, bassoon, baritone</li> <li>• Muted Tpt. fanfare</li> <li>• Phrase ended by fanfare to drone</li> </ul>
B <sup>1</sup>	Trans. (Build)	(33)-39 (EE)	F Major (E-flat)	4/4	<ul style="list-style-type: none"> <li>• Variation of "B" (<b>Refrain</b> melody)</li> <li>• Picc, Fl, Ob melody</li> <li>• Drone, all except horn/baritone</li> <li>• Restatement m. 38 in Clarinets, low woodwinds, cornet 1, baritone</li> <li>• Build m. 38-39: Crescendo and texture build</li> </ul>
A <sup>2</sup> +B <sup>2</sup>	Arrival/ Climax	(39)-47 (FF)	B-flat	4/4	<ul style="list-style-type: none"> <li>• Back to B-flat, pickups</li> <li>• Layers: <ul style="list-style-type: none"> <li>○ Fl/Ob/Cl 1&amp;2/Bells "B" <b>Refrain</b> melody</li> <li>○ 3<sup>rd</sup> clarinet/Horn/Baritone countermelody</li> <li>○ Cornet 1 and Trumpets melody</li> <li>○ Low clarinets, saxes, 2<sup>nd</sup>/3<sup>rd</sup> cornet, Trombones, Tuba, Snare Drum accompaniment</li> <li>○ M. 43 Alto sax, horn, trumpet, baritone two note fanfare</li> </ul> </li> </ul>
Close	Conclusion	48-53 (GG)	B-flat	4/4	<ul style="list-style-type: none"> <li>• Energy continues to build</li> <li>• Metrical feel changes <ul style="list-style-type: none"> <li>○ Eights in 1<sup>st</sup>/2<sup>nd</sup> Clarinet</li> <li>○ <math>\text{♩} \text{♩} \text{♩}</math> Pass off between: <ul style="list-style-type: none"> <li>▪ 3<sup>rd</sup> cl, bassoon, horn, trombone, baritone</li> <li>▪ Fl, Ob, 1<sup>st</sup> and 2<sup>nd</sup> clarinet</li> </ul> </li> </ul> </li> <li>• Accompaniment saxes, low woodwinds, cornet, low brass, bells</li> <li>• Offset /interacting chords last 3 measures - &gt; <i>rallentando</i></li> <li>• Last measure fermata, minus Fl/Ob</li> </ul>

Figure 9. Chart of the structure of *The Hebrides Suite*, Movement IV, "The Road to the Isles."

## Melodic Analysis

Movements in this work contain fairly straightforward treatments of the original folk melodies. Melodic material is also used as the basis for accompaniments, transitional material, introductions, and conclusions. Variations of the melodies and their phrases are frequent, driving each movement. No two are alike; they maintain the structure of the tune, but may differ by duration, meter, orchestration, or underlying accompaniment.

### Melodic Analysis – “The Peat-Fire Flame”

“The Peat-Fire Flame” not only has the longest introduction of the suite, it also contains some of the most subtle and unexpected melodic variation in the whole suite. A strong and vigorous four-measure fanfare opens the first movement, starting in the low woodwinds, trombones, tubas, and timpani, followed by a response in the horns, cornets, trumpets, trombones, and baritone. This robust statement is based on the rhythms from the folk melody, and moves between tonic and dominant (C-G) notes in the first two measures, and tonic and subdominant chords (C minor-F major) in the following two.

The musical score shows the following details:

- Upper Staff:** Horns, Cornets, Trumpets, Trombones, Baritone. It plays a four-measure fanfare consisting of chords: C4-G4, F4-C5, F4-C5, and C4-G4.
- Lower Staff:** Low WW, Trombone/Tuba, Timpani. It plays a rhythmic accompaniment of eighth notes: C4, E4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6.
- Chord Progression:** Cmin, F, F, Cmin, F, Cmin, F, Cmin.
- Dynamic Markings:** *f marc.* for the first two measures and *fp* for the last two.

**Figure 10.** *Hebrides Suite*, “The Peat-Fire Flame,” mm. 1-5.

The tonic to subdominant material will reappear frequently throughout the rest of the movement as a connective material between phrases and sections. The introduction continues with a brighter color as the piccolo, flutes, oboes, clarinets, and alto saxophones answer with a statement of the first phrase of the folk melody at measure five,

foreshadowing the upcoming sections. Cornets follow with a heroic statement of the next phrase of the folk song, leading listeners to believe this is the melody. Unexpectedly it continues to descend, falling through the horns and trombones (with low woodwinds), leading the music back to a second statement of the opening four measures starting at measure thirteen. After this phrase is a short melodic “conversation” (a variation based on the first two measures) of the low woodwinds, trombones, and tubas against the alto saxophones, tenor saxophone, horns, trumpets, and trombones, while the flutes, oboes, and clarinets float over the top with a lyrical quarter-note line. Already, just within the introduction, there are several variations of the melody.

Measures twenty-one through twenty-four link the introduction to the first statement of the melody. Theme one is the melody from a verse of the original folk song. It consists of four phrases, and is first voiced in the clarinets over a punctuated accompaniment.



**Figure 11.** “The Peat-Fire Flame,” Theme I, mm. 25-38.

Notes at the ends of each phrase are slightly elongated from the original, and the expression markings above are Grundman’s.<sup>73</sup> A short G Phrygian scale connects these phrases, and sounds for the first time in the piccolo and flute in measures twenty-seven to twenty-eight.

<sup>73</sup> See Clare Grundman, *Hebrides Suite*, Movement I, “The Peat-Fire Flame,” (Boosey & Hawkes, 1962), Appendix C.



**Figure 12.** G Phrygian scale, first appearing at mm. 27-28.<sup>74</sup>

The scale is based on two notes from the original Kennedy-Fraser score.



**Figure 13.** "The Peat-Fire Flame," Kennedy-Fraser arrangement, m. 4.<sup>75</sup>

This scale makes several more appearances throughout the movement. Following the end of this melodic statement, the tonic to subdominant material returns in measure thirty-eight, altered rhythmically and in its orchestration.

Though it is actually the refrain of "The Peat-Fire Flame," theme two only appears once in the whole movement, from measure forty-five to fifty-two. Flutes and 1<sup>st</sup>/2<sup>nd</sup> clarinets carry the melody primarily, with interrupted phrases in the 3<sup>rd</sup> clarinet, alto clarinet, bassoon, and baritone. Despite the C minor key signature, the refrain actually starts in E-flat major before ending in C minor, exactly like the original folk song.



**Figure 14.** Theme II, "The Peat-Fire Flame," mm. 45-52.

<sup>74</sup> Clare Grundman, *Hebrides Suite* (Boosey & Hawkes, 1962).

<sup>75</sup> See Appendix D.



The slurs suggest a new lyrical style, however, these are Grundman's markings and do not come from the original arrangement.<sup>76</sup> Such markings seem to indicate style and emphasis, to sound as if a singer were to perform the melody, and not exact lyricism. Grundman maintains the rhythms of the original folk song.

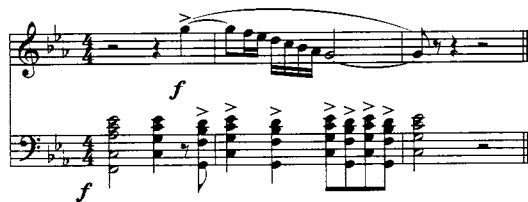
Phrase length remains the same, but the orchestration changes during the next statement of theme one, "A<sup>1</sup>," at measures fifty-three to seventy-two. A piccolo solo lightly sounds the melody over an A-flat and E-flat bagpipe drone, again connected to the next phrase of the melody by the G Phrygian scale in the clarinets. Horns, along with piccolo, flute, e-flat and b-flat clarinets, robustly handle the bold second phrase at fifty-seven, and this time the scale is handed over to the flutes and all three clarinet parts. Phrases three and four are voiced with a combination of piccolo, flutes, all three clarinet parts, and horns in unison. "A<sup>1</sup>" ends with another variation of the tonic to subdominant material, passed between horns, cornets, and trumpets to the clarinets.

"A<sup>1</sup>" is connected to "A<sup>2</sup>" by means of three accented quarter notes in the low clarinets, saxophones, bassoons, and brass that set-up the metric change to  $\frac{4}{4}$  at measure seventy-three (or letter "G"). Statement A<sup>2</sup> is heroic, broad, augmented, marked *marcato* (or stretched out to quarter notes), and voiced in the 1<sup>st</sup> cornet, trumpets, and baritone. Each augmented phrase is again connected by the G Phrygian scale (mm. 74-75, 77-78), also elongated, both times offset to start on the weak fourth beat (instead of one). Different from previous statements, there is a variation under the scale of the tonic to dominant

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<sup>76</sup> Barry E. Kopetz suggest in his article, "Clare Grundman's Hebrides Suite: An Analysis of a Standard in the Grade 3 Literature," *The Instrumentalist*, (1998 August), 36-46, that this indicates a lyrical style. However, these markings are not in the Kennedy-Fraser arrangement.

material from the first two measures (low clarinets, saxophones, trombones, baritone, tuba, timpani), this time harmonized with c-minor and g-minor<sup>7</sup> chords.



**Figure 15.** Offset scale over harmonized intro material variation, mm. 74-75.

Variety in orchestration plots the next phrase of the melody in the horns, as a harmonized *sol*i, in measures seventy-nine to eighty. Horns continue with the melody in the closing phrase of the melodic statement, joined by the 1<sup>st</sup>-3<sup>rd</sup> clarinets.

The final statement, “A<sup>3</sup>,” opens at measure eighty five (letter “H”) in a similar fashion to statement “A<sup>1</sup>,” with a piccolo *sol*o over a drone. The first phrase is the same as before. Horns and cornets sound the second phrase over a change in accompaniment that is a variation on the alternating triads from measures seventy-four to seventy-five. Following is the third phrase in the piccolo, flute, oboe, e-flat clarinet, and 1<sup>st</sup>-3<sup>rd</sup> clarinet parts, providing substantial drive to the fourth phrase.

Totally unexpected, the third phrase drives to a broad, augmented, and elongated fourth phrase, similar to the beginning of statement “A<sup>2</sup>.” Shifting back to  $\frac{4}{4}$ , this closing fourth phrase is marked “Broadly.” 2<sup>nd</sup> Alto saxophone, horns, first cornet, third cornet, first trombone, and baritone have the melody over a new accompaniment, and the scale in the woodwinds is again varied, this time not changing in form, but in number of repetitions and metric location.

The image shows a musical score for two instruments: Piccolo-3rd Clarinet and 1st Cornet. The score is in 4/4 time and B-flat major. The Piccolo-3rd Clarinet part is marked 'Broadly' and 'f'. The 1st Cornet part is marked 'f'. The score shows a melodic statement with phrase extension.

**Figure 16.** “The Peat-Fire Flame,” augmented fourth phrase with phrase extension, mm. 95-102.

This melodic statement is elongated through an addition of a variation of the alternating triads from measures seventy-four and seventy five (See Figure 15). A short extension starting at measure one hundred closes statement “A<sup>3</sup>.”

What follows is a short conclusion (letter J, mm. 102-113), almost similar to the introduction of the movement. Alto saxophones, tenor saxophones, horns, cornets, and trumpets follow with the tonic to subdominant material for two measures, then passing it to the flutes, oboes, e-flat clarinet, and b-flat clarinets, both in further rhythmic variation. The previously mentioned instruments hold their final note over a timpani *solo*, and then the movement concludes with concert G to C in eighth notes voiced with strong octaves.

### **Melodic Analysis – “An Eriskay Love Lilt”**

Passionate and tender, the melody of this movement is in  $\frac{3}{4}$  and in G Major. Eight measures long plus pickups, the melody consists of an antecedent and consequent phrase. As mentioned earlier, the melody is based on a six-note scale because there is no concert “C” in the melody.



**Figure 17.** Melody, “Eriskay Love Lilt,” mm. 4-13.

A “pastoral” and gentle duet between solo flute and clarinet opens the movement. This short duet sounds over a slower moving accompaniment line in the first alto saxophone and first bassoon.

After the four-measure introduction, the first melodic statement, “A,” appears at measures five to twelve, over the top of the accompaniment lines from the introduction. The melody appears as a *solo* in the 1<sup>st</sup> cornet. Measures thirteen through fifteen are a short extension or link, taking the end of the first melodic statement to the next phrase by means of harmony. Letter “L,” or measure sixteen, modulates to C Major and starts section “A<sup>1</sup>,” the second melodic statement. Piccolo, oboes, e-flat clarinet, and 1<sup>st</sup>-3<sup>rd</sup> clarinets carry the love lilt over a thicker scored simple accompaniment through measure twenty-three. This statement ends a little more like the original score, with no extension or elongation of the last note. A brief counter line appears in measures twenty-one through twenty-three in the horns and trumpets.

Variety of texture and key makes the next melodic statement unique. The third statement, “A<sup>2</sup>,” which starts at letter M (measure twenty-four) is in a new key, F Major. The scoring is thinner, and the melody is orchestrated for the warm and mellow timbres of the alto clarinet, tenor saxophone, bassoons, horns (in unison), and baritone. So far in the movement the melody has only been performed by instruments with “brighter” tone colors,

so to accent this mellow statement, Grundman slightly changes the rhythm of the end of the original melody to add some musical interest.<sup>77</sup>

A D-flat chord in measure thirty-one, a chromatic mediant to F major, unexpectedly modulates and transitions the movement to a new and darker section. Section “B,” sounding briefly from measures thirty-two to thirty-eight, creates the “tender passion,” and transitions the music to its climatic statement. Flutes, oboes, e-flat clarinet, and 1<sup>st</sup>-3<sup>rd</sup> clarinet carry the “melody” here, a development of the original tune.



**Figure 18.** “B” melodic variant, “Eriskay Love Lilt,” mm. 31-35.

Thickly scored and contrapuntal in nature, there are several other counter-lines and a descending bass line working under the melody, building tension. Bass voices, such as bass clarinet, baritone saxophone, contrabass clarinet, 2<sup>nd</sup> bassoon, and tubas carry the descending bass line. Alto and tenor saxophones carry a counter line from measures thirty-two to the end of the phrase, which occasionally shares in the counter line in the horns. The two instruments share an important melodic counter figure on beat two of measure thirty-four. 2<sup>nd</sup>/3<sup>rd</sup> cornets have a short counter line of their own in measures thirty-six and thirty-seven as the horns join the melody. All of the other lines, including percussion, are mainly structural in nature, supporting other lines when necessary.

<sup>77</sup> This will be discussed in the “Rhythm” section.



**Figure 19.** Reduction of “B,” “Eriskay Love Lilt,” mm. 31-39.

The build-up and tension finally releases at letter “O,” the start of section “A<sup>3</sup>,” back in F major. Tenor saxophone, horns, 1<sup>st</sup> cornet, both trumpets, and baritone carry the melody in its original form, making for a majestic musical statement. Thick scoring continues with an eighth note accompaniment line in the piccolo, flutes, oboes, and clarinets, a continuation of what they had two measures before letter “O.” A soaring countermelody in the alto saxophones and horns appears in measures forty-three through the end of the phrase.

A quick link just after the end of the melodic statement modulates and transitions the music back to G major. After the sublime and spectacular climax of the movement, section “A<sup>4</sup>” begins, which is basically an exact restatement of the introduction and “A” section with a conclusion. The conclusion is based on the earlier link from measures thirteen through fifteen, and the movement closes with the deceleration and the rest of the flute and clarinet duet from the introduction.

### Melodic Analysis – “Milking Song”

One of the unique aspects of this movement is the elided phrases. Each melodic statement ends where another begins. Grundman maintains this characteristic from the original arrangement, giving the movement its authentic repetitive and playful quality. Similar to movements one and four, “The Milking Song” opens with an introduction that features fragments of the folk song melody. It starts with a slight variation of the actual melody, utilizing a variety of instrument colors.



**Figure 20.** First six notes, “Milking Song,” mm. 1-2.

Notes in measure four, voiced in the bright timbres of flutes, e-flat clarinet, and xylophone, consist of another fragment from the simple melody. After a short link at rehearsal letter “R,” statement “A,” begins at measure eleven. The melody, which is slightly altered from the Kennedy-Fraser score, is passed, in a call and response form, between the oboes, e-flat clarinet, and 1<sup>st</sup> clarinet, followed by the piccolo and flutes.

Melodically straightforward and simple, the original folk melody is eight measures and two phrases long. Grundman, similar to other movements, works several musical elements to create a wide spectrum of variation. From pinpointing and playing with only a few notes or measures to altering orchestration, Grundman makes each statement of the melody sound like something completely new. An example of this within this movement is the ascending quarter notes in last couple of measures of the melody.

Piccolo, Flutes, Oboes  
E-flat Clarinet, 1st Clarinet

The image shows a musical score for two staves. The top staff is for Piccolo, Flutes, Oboes, and E-flat Clarinet, 1st Clarinet. The bottom staff is for E-flat Clarinet, 1st Clarinet. The music is in 3/8 time and features a melody with ascending quarter notes in the 3/8 measure. The first staff has a dynamic marking of *mp*. The second staff has a boxed-in section of the melody.

**Figure 21.** First melodic statement, Grundman's version, "Milking Song," mm. 11-20.

Ascending quarter notes in the  $\frac{3}{8}$  measure are an extension of the ending pitches of the original folk song (D-F-A), with an added B-flat. An accent is placed on each concert A in the line. This extension appears several times in the movement, but not always in the same way.

Section "A1" starts at measure twenty, marked *sol* for the applicable instruments, and is passed back and forth from alto clarinet, bass clarinet, tenor saxophone, and bassoons to horns and baritone. Statement two of the melody is different because it does not end with a  $\frac{3}{8}$  measure as in the previous phrase. It ends abruptly in the same meter, feeding a modulation to A-flat major and the next statement.

Letter "U" is the start of a longer, broader, contrasting phrase of the melody. Similar, mellow, instruments continue to carry the melody in its previous call and response form, but this time in augmentation from eighth notes to quarter notes.

The image shows a musical score for two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music is in 3/8 time and features an augmented melody with quarter notes. The top staff has a melody with quarter notes and the bottom staff has a bass line with quarter notes.

**Figure 22.** Augmented melody, "Milking Song," mm. 29-32.

Alto clarinet, bass clarinet, baritone saxophone, and baritone handle the "call," while tenor saxophone, both bassoons, and all horns handle the "response." Piccolo, flutes, oboes, e-flat



clarinet, and 1<sup>st</sup>-3<sup>rd</sup> clarinets dance over the top with a rhythmic accompaniment. Even though this phrase is elongated, the ending is shortened similar to statement two.

Instead of another statement of the melody, a short quasi-development or transitional phrase appears. Each of the two short phrases in this section consists of developed melodic material. Again ascending quarter notes conclude the phrase, but this time the repeating four note sequence starts on concert A. Accents are again placed on each concert A, this time creating a certain ambiguity because the emphasis is on a different beat.

Similar to movement two, the music continues with an exact restatement of previous material. Letter "X" is a restatement of the four-measure link at letter "R" (m. 7), and letter "Y" is an exact restatement of the first statement of the melody ("A"), including the  $\frac{3}{2}$  measure. Statement five of the melody begins at measure seventy over an ascending quarter note accompaniment in the flutes and clarinets that originally appeared in the second statement of the melody. It is a unique combination of shortened and elongated pieces of the melody.

Though still nine measures long like previous melodic statements, the melody's construction has been slightly altered, which makes it appear shorter. In comparison to statement "A," the fourth measure of the melody that has been typically all quarter notes, is now rhythmically the same as the first three. Each six-note grouping appears scored for a different instrument as a *sol*i or *solo*.

The image shows a musical score for a section of a symphony. It consists of two systems of staves. The top system includes staves for Horn I, Cor. 1, WW, Alto Clarinet, Bass Clarinet, and Bassoon. The bottom system includes staves for the strings. The music is in 2/2 time and features a variety of notes, rests, and dynamic markings such as *mf*. There are also performance instructions like 'Horn I', 'Cor. 1', 'WW', 'Alto Clarinet', 'Bass Clarinet', and 'Bassoon'.

**Figure 23.** Statement 5, “Milking Song,” mm. 70-79.

The longest and last appearance of the ascending quarter note line appears in the fifth measure of the statement (m. 74), as opposed to the eighth measure. This variation starts on the concert D and stays in  $\frac{2}{2}$ , and starts on the weak beat.

“AA,” the first double letter rehearsal marking, is where the conclusion for this movement begins. The never-ending velocity of this repetitive labor song finally comes to an end with a four measure variation of the accompaniment material from the second and fifth statements of the melody, rising to the dominant pitch concert C and then descending from C to tonic F in the low registers of the clarinets and bassoons, supported by the tuba and timpani.

### **Melodic Analysis – “The Road to the Isles”**

“The Road to the Isles” tramping song consists of several verses and a refrain. Exactly like the original folk song, Grundman’s setting of the “verse” material can be broken into two main phrases; furthermore, each main phrase consists of two sub-phrases. Verse material in this movement honors the melody of the original song. “Refrain” material has a similar phrase structure, though Grundman does not include the closing phrase as printed

in the original arrangement, a phrase designed to drive the circular and repetitive nature of the song.<sup>78</sup>

Clarinet/Bassoon/Flute/Oboe

Verse 1-a Verse 1-b

mf

Verse 2-a Verse 2-b

Refrain 1-a Refrain 1-b

Refrain 2-a Refrain 2-b

**Figures 24, 25.** “Verse” and “Refrain” phrase breakdown, “The Road to the Isles,” mm. 9-17 & 25-33.

Movement four starts with a nine-measure introduction in B-flat, based on the “verse” material from the folk song melody. Unlike the other movements, this introduction could be considered the actual first statement of the folk song because it, in a sense, contains a full statement of the “verse” melodic material. A heroic and noble three-note brass fanfare strongly opens the movement, an augmented statement of the pickup notes that start the melody. A *solo* in the first B-flat clarinet starts on beat three of measure two, picking up where the brass left off. Phrases, here for the first time at measure five and throughout the movement, are connected by short brass “fanfares” or statements that are based on rhythms<sup>79</sup> from the melody and open perfect fifths.

**Figure 26.** Reduction of fanfare, “The Road to the Isles,” mm. 5.

<sup>78</sup> See the last six measures of Marjory Kennedy-Fraser, *Songs of the Hebrides, Volume 2*, Appendix G.

<sup>79</sup> Grundman’s use of the “Scottish snap” rhythm is discussed in the “Rhythm” section.

Horns, trombones, tubas, timpani, and bass drum provide support to the fanfare in measure five, while the cornets, trumpets, baritone, and snare drum carry the actual fanfare. A *tutti* statement, the first of the movement, in measures seven through nine closes the introduction. A short rhythmic figure ( $\underline{\underline{\underline{\cdot}}}$ ) in the supportive parts at measure nine terminates the phrase.

Pickups in the 1<sup>st</sup>-3<sup>rd</sup> clarinets and bassoons start the first true melodic statement at measure ten. Based on the “verse” material, the clarinets and bassoons are *sol*i during the melody for the first phrase, joined by the flutes, oboes, e-flat clarinet, and baritone for the second phrase. A brass fanfare connects the two phrases, and another short rhythmic figure closes the statement, as in the introduction.

Stronger than the first, statement “A<sup>1</sup>” begins at measure eighteen and is also based on the “verse” material. Melody can be found in the first cornet against a brief countermelody in the 1<sup>st</sup>-3<sup>rd</sup> clarinets and baritone. Both parts, sounding over a developed accompaniment from the previous statement, line up in measure twenty to complete phrase one. Each time the “verse” melody appears in this movement, the third measure is rhythmically different, though the pitches are the same.



**Figure 27.** Third measure rhythmic variations, “The Road to the Isles,” mm. 12, 20, 42.

This time the connecting fanfare between the phrases is triplet based and ends an octave higher (ending on F5 instead of F4) than before. Phrase two is structured the same as phrase one. Section “B” starts at rehearsal letter “DD,” the first and only time that the “refrain” melodic material appears by itself in the movement.

Measures thirty-four through thirty-nine contain a short transition that, just like the “B” section of “Eriskay Love Lilt,” serves the purpose of building energy and motion towards a big musical arrival. Section “B<sup>1</sup>” is not a statement of either melodic phrase, and though primarily based on material from the “refrain,” is really a new melody featuring a conglomeration of ideas from both the “verse” and “refrain” melodies.



**Figure 28.** Transition melody, “The Road to the Isles,” mm. 33-38.

Sounding over a concert F and C drone, the melody uses the flat seventh to create interest and Scottish color. Primarily sounding in the light color of piccolo, flute, and oboe, the fourth measure of the melody is repeated in measure thirty-eight by the combination of 1<sup>st</sup>-3<sup>rd</sup> clarinets, tenor saxophone, bassoons, and first cornet, which provides the necessary muscle for the build and musical arrival at measure forty.

The grand finale of the movement and the whole suite, starts here at measure forty (letter “FF”). In regards to form, this section should be thought of as “A<sup>2</sup>+B<sup>2</sup>” because both melodies are incorporated into this contrapuntal climax. Piccolo through 2<sup>nd</sup> clarinet and bells represent the “B<sup>2</sup>” melody, a variation on the “refrain” material. 1<sup>st</sup> cornet and both trumpets carry the “A<sup>2</sup>” melody, while the 3<sup>rd</sup> clarinet, unison horns, and baritone sound a variation of the countermelody from section “A<sup>1</sup>.” One last connecting fanfare sounds in measure forty-three. Instruments carrying the “B<sup>2</sup>” variation material also have connecting material over the top in the same measure.

An extension draws out the end of the statement further building the energy to another arrival at rehearsal marking “GG”, the start of the conclusion. The conclusion

contains melodic material from the transition section “B<sup>1</sup>.” In every other measure the material is passed between the high woodwinds and mid to low brasses, while strong half note chords drive the harmony to the finale measure. Strong and weak beat chords in the last three measures build the tension until the last measure, where almost all parts sound a unison four-note sequence.



**Figure 29.** Last measure, “The Road to the Isles,” m. 53.

All of the energy building since measure forty finally reaches its peak on the unison fermata, concluding the work.

### **Harmonic Analysis**

Each movement in *The Hebrides Suite* contains rather straightforward harmonic settings of each folk song. Grundman’s public school teaching background shows because he uses several different common band key centers throughout the piece, and because each movement is quite different harmonically. Movements one, two, and three contain at least one statement of the melody in the same key as the original folk song from the Kennedy-Fraser score. Harmony throughout the suite is used as a tool to create interest and variety between statements of each folk song melody.

Tonally, “The Peat-Fire Flame” is simple. It starts, ends, and stays in C minor for a majority of the movement, never completely modulates to another key, but occasionally tonicizes relative keys. The original folk song itself, interestingly enough, wanders back and

forth between C minor and E-flat major, and Grundman maintains this relationship.<sup>80</sup> Accompaniment chords are different verse to verse and refrain to refrain in the original folk score, which is maintained throughout this movement.

There are a couple of harmonic elements that Grundman incorporates to give the movement a unique color. A consistent harmonic element throughout the movement is the tonic to subdominant material, mentioned earlier, that connects melodic phrases.<sup>81</sup> A borrowed F major chord, instead of the diatonic f minor, creates the interesting color.

“Drone” notes, representative of Scottish bagpipes, are incorporated into this movement, portraying Scottish culture. The drone appears twice in the movement, from measures fifty-three to fifty-six (statement “A<sup>1</sup>,” rehearsal “E”) and from eighty-five to eighty-eight (statement “A<sup>3</sup>,” rehearsal “H”).



**Figure 30.** Piccolo solo over “Bagpipe Drone,” “The Peat-Fire Flame,” mm. 53-55.

Primarily scored as an open fifth of the pitches A-flat and E-flat, both drone appearances are actually an A-flat major chord sustained for four measures. Both drones, especially the one at measure eighty-five because of its preparation by a short D-flat, suggest a tonicization to A-flat major, but the melody that sounds over the top of the drone is still in C minor, and the A-flat drone only appears for four measures before continuing in C minor.

<sup>80</sup> A score is provided in Appendix D for comparison to Grundman’s version. This C minor and E-flat relationship occurs in Grundman’s setting in measures 30-34, 45-50, 58-63, 77-80, and 91-94; see the included score in Appendix C.

<sup>81</sup> See Figure 10.

“Eriskay Love Lilt” is a beautiful and simple melody, and it is reflected as such in the harmonic accompaniment. Starting and closing in G major, Grundman again relies on the original key from the Kennedy-Fraser score. The movement modulates at the outset of statement “A<sup>1</sup>” at measure sixteen to C Major, and then again to F Major in statement “A<sup>2</sup>” at measure twenty-four.

An unexpected harmonic shift happens at the beginning and throughout the “B” section. Relying on the chromatic mediant relationship, Grundman introduces a D-flat major chord at measure thirty-one, which moves the harmony into B-flat minor from measures thirty-two to thirty-eight.

The musical score for the "B" section of "An Eriskay Love Lilt" (measures 31-39) is presented in two systems. The first system (measures 31-35) shows a chromatic mediant shift from B-flat minor to D-flat major. The second system (measures 36-39) shows the progression back to F major. The chords are: D<sup>b</sup>, E<sup>b</sup>min7, B<sup>b</sup>min, F, F7b5, B<sup>b</sup>min, B<sup>b</sup>min7, B<sup>b</sup>min7/G, B<sup>b</sup>C, and F.

**Figure 31.** “B” section, with harmony, “An Eriskay Love Lilt,” mm. 31-39.

Diatonic chords in B-flat minor move over a descending bass line that creates dissonance and tension. An unexpected and dark harmonic shift, B-flat minor provides the emotion that builds towards the musical arrival in F major at measure thirty-nine.

A chromatic mediant relationship can also be found in the third movement, “Milking Song.” Opening in F major, the movement modulates to A-flat major at measure twenty-nine. Instead of moving back to F major, Grundman writes in G Major and G minor during



the “B” section at measure forty-five. A G minor<sup>7</sup> ushers in the modulation back to F major, which remains until the end of the movement.<sup>82</sup>

As mentioned earlier, Grundman varies the last measures of the melodic phrase to create variety. Kennedy-Fraser’s arrangement ends over a simple IV-V-I harmonic progression.

**Figure 32.** Ending to Kennedy-Fraser’s “Milking Song: Oran Buaille,” mm. 22-24.

During the first and fourth statements of the melody, Grundman uses a sequence of chords that delays the ultimate IV-V-I progression, as well as extends the melody and chords themselves.

**Figure 33.** Extended end of melodic statement “A,” “Milking Song,” mm. 18-20.

Chords on beats one and two of the  $\frac{3}{2}$  measure are essentially passing chords, ascending until they reach the B-flat chord. With the concert A natural in the 1<sup>st</sup> clarinet and 1<sup>st</sup> alto saxophone, in addition to the concert C in the bass and contrabass clarinets, the B-flat chord is actually a B-flat major<sup>7</sup> with a ninth or C pedal, a rich and pastoral sound.

<sup>82</sup> See Clare Grundman, *Hebrides Suite* (Boosey & Hawkes, 1962), mm. 45-56, Appendix C.

Other statements end differently, melodically and harmonically. The “B” transition section, as well as statement five of the melody, end with a slightly altered harmonic sequence starting with a supertonic seventh chord at measure seventy-four.



**Figure 34.** Elongated end of statement “A<sup>3</sup>,” “Milking Song,” mm. 74-79.

Instead of the rising passing chords, the extended quarter note line rises over a steadily strengthened G minor seventh chord from measure seventy-four to the downbeat of seventy-eight. A C<sup>7</sup> and F chord close the statements just like the others. It is that particular tied note from the Kennedy-Fraser score that Grundman chooses to play with. Other ends of the statements, for example statement three, are actually cut short and used as a vehicle for modulation.

“Road to the Isles” is built on conservative and strong harmonies. Starting in B-flat, the movement only modulates once to F for the “refrain” material at measure twenty-six, yet returns to B-flat for the climax at measure forty. Similar to movement one, Grundman incorporates a bagpipe representation during the “B<sup>1</sup>” section (mm. 33-39), a symbol of a strong and long-lasting culture. Though not in a melodic statement, the bagpipe representation sets up the turning point in the final movement at measure forty.<sup>83</sup> F and C are the drone pitches, and piccolo, flutes, and oboes represent a bagpipe “chanter” sounding the melody.

<sup>83</sup> See Clare Grundman, *Hebrides Suite*, mm. 33-39, Appendix C.

### **Meter / Tempo / Rhythm**

*The Hebrides Suite* follows a standard tempo and character layout for a four-movement suite or symphony. Each movement is accompanied by a character and precise tempo marking. Tempo markings in the suite are Grundman's choice, and do not match up with the Kennedy-Fraser arrangements precisely, however, character and style markings, though they differ in exact wording, match. Overall, meter throughout the suite does match each original arrangement, despite some slight differences and variations that Grundman adds to give his settings direction.

In her book *Hebridean Song and the Laws of Interpretation*, Kennedy-Fraser discusses how rhythm and tempo function in the Hebrides folk songs. Despite the explicit tempo and meter markings in the originals, Kennedy-Fraser writes that Hebridean folk songs should be performed with a "freedom" of rhythm, that the tempo can vary and should reflect the mood of the music, abandoning the strict nature of the notation on the page. Rhythm is an "extraordinary sensitive means of expression," and performances should convey the performer's "mental image" of the melody, and not a picture of the notation. Irregular use of accents verse to verse allows for melodic freedom from the "barred" music.<sup>84</sup> The absence of *tempo rubato*, she continues, expresses the inevitableness of fate, a hypnotic indulgence in impersonal rhythm.<sup>85</sup>

Grundman's settings maintain such a statement. "The Peat-Fire Flame" is initially marked "*Allegro moderato* (♩=104)," and each part that enters in the first four measures is marked *marcato*. Kennedy-Fraser's score is marked with a slower tempo marking

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<sup>84</sup> Marjory Kennedy-Fraser, *Hebridean Song and the Laws of Interpretation* (Glasgow: Paterson Sons & Co., 1922).

<sup>85</sup> *Ibid.*

“Moderato ( $\text{♩}=80$ ),” but it does include the markings “Marching time” and “*marcato*.”<sup>86</sup> Both tempo markings convey a walking or “tramping” tempo; Grundman just chose to use a bit faster walking speed for musical purposes.

The ( $\text{♩}=104$ ) marking in Grundman’s setting is maintained throughout the movement. Most of the movement is in  $\frac{2}{4}$ , but  $\frac{4}{4}$  appears twice in the broad high points from measures seventy-three to eighty-four (statement “A<sup>2</sup>”), and from measures ninety-five to one-hundred and one (statement “A<sup>3</sup>”). Rhythmic elements throughout the movement are tied to the use of melodic elements. Most melodic motives or fragments rely on the rhythms of the original folk song. At the broader sections, stated above, the most extreme alteration of the rhythm occurs, though not extreme at all.<sup>87</sup> During these two broader statements the melody and rhythm are augmented from a half to whole beat.

Grundman’s second movement, “Eriskay Love Lilt,” epitomizes Kennedy-Fraser’s statements regarding rhythmic subtlety and freedom. It is in  $\frac{3}{4}$  for the entire movement, similar to the original arrangement. Kennedy-Fraser’s arrangement does not have a tempo marking, only the words “With tender passion.” Grundman’s setting is only marked “Quietly, with motion ( $\text{♩}=78$ ),” but the cornet solo at measure five is additionally marked “with warmth.” The “B” section that starts at letter “N” is marked “Rubato,” indicating that this phrase should “abandon” any strict rhythmic constraints, and be pushed and pulled to create emotion and tension. Melodic statements in this movement maintain the same rhythmic structure as Kennedy-Fraser’s arrangement. Statement “A<sup>2</sup>” at rehearsal letter “M” is slightly altered, if only to create interest and enhance the warm color of the texture.

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<sup>86</sup> See both Marjory Kennedy-Fraser, *Songs of the Hebrides*, Appendix D-G; and Clare Grundman, *Hebrides Suite*, Appendix C.

<sup>87</sup> See Grundman, *Hebrides Suite*, Movement I, mm. 73-84 and 95-101, Appendix C.



**Figure 35.** Melodic statement “A<sup>2</sup>,” “An Eriskay Love Lilt,” mm. 23-31.

All other supportive lines and accompaniments are based on the melody, or simple subdivisions of the beat.

“Milking Song” lacks the *tempo rubato* that Kennedy-Fraser mentions, and each melodic statement in Grundman’s setting ends in a slightly different way, exemplifying the “irregular use of accents verse to verse.” It is in  $\frac{3}{4}$  for a majority of the movement, with the occasional  $\frac{3}{2}$  measure used at the end of some melodic statements. The Kennedy-Fraser arrangement is in common time, but the tempo marking shows that it should be performed with a “two” feel. Character markings are similar between the two versions. Kennedy-Fraser’s reads “With great simplicity and gentle rhythmic swing.” Grundman’s reads “With simplicity, and a steady, but gentle, rhythmic pulse.”<sup>88</sup> Beyond these similarities, this movement is where Grundman seems to stray from the original folk song the most, probably to create variety with a melody that is repetitious.

Tempo markings show an interesting disparity. Grundman’s tempo marking is ( $\text{♩}=104$ ), while Kennedy-Fraser’s shows a marking of only ( $\text{♩}=54$ ). This is a drastic difference in tempo, and while it may be possible that Grundman simply increased the tempo so that this movement would fit in the grand formal scheme of the suite, the difference in tempo does change the character of the folk melody.

Another disparity between the Grundman and Kennedy-Fraser is the rhythm of the melody.

<sup>88</sup> See arrangement of “Milking Song” in Kennedy-Fraser, *Songs of the Hebrides, Volume 1*, and Grundman, *Hebrides Suite*, Appendices F & C.



Figure 36. First melodic statement, Grundman's version, "Milking Song," mm. 11-20.



Figure 37. First phrase of melody, Kennedy-Fraser score, mm. 7-10.<sup>89</sup>

It is interesting that Grundman chose to do this, especially since Kennedy-Fraser makes a specific reference to this particular melody and how it should be performed. She writes that the dotted quarter to eighth note measures should be "even and strict," almost "throbbing," and that the four *staccato* eighths should be performed with equal value and stress.<sup>90</sup>

"The Road to the Isles" is a conservative and straightforward portrayal of the original folk melody. Completely in  $\frac{4}{4}$ , the rhythmic elements in the melodic, supportive, and counter lines come directly from the original song itself. The original folk arrangement is also completely in  $\frac{4}{4}$ . Though there is no tempo marking on the original folk song score, it does come with the marking "In blithely forward marching time, with a daintily marked rhythm."<sup>91</sup> The lack of a tempo marking shows the performer to pick a tempo based on the character of the work, but the stated score marking calls for a consistent tempo that fits

<sup>89</sup> Grundman, *Hebrides Suite*, "Milking Song." He most likely changed the rhythm for simplicity's sake, and for educational purposes.

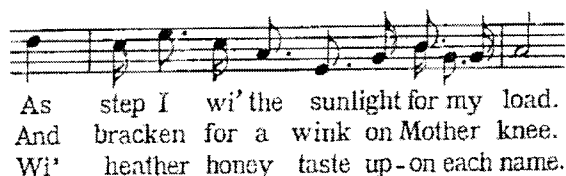
<sup>90</sup> Kennedy-Fraser, *Hebridean Song and the Laws of Interpretation*, 9.

<sup>91</sup> See Kennedy-Fraser, *Songs of the Hebrides, Volume 1*, "Milking Song." Appendix F.

this “tramping” song and its inevitable repetitions. Grundman’s score is much more specific, “In a constant moderate march tempo (♩=108).”<sup>92</sup>

As mentioned previously, each statement of the melody is slightly altered, and Grundman uses a much more rhythmically simple setting of the melody in comparison to the original. Rhythms in Kennedy-Fraser’s setting are authentic and fit the lyrics, but may be too complex for student musicians, and its possible Grundman changed the rhythm in his setting to make it easier to perform cleanly.<sup>93</sup>

One of the defining characteristics of this folk melody is its use of the “Scottish snap.” Defined by the rhythm (♩.), it is a unique characteristic to Scottish/Hebrides folk music. “Life-blood” of the Scots musical rhythm, it is only used when the syllables allow.<sup>94</sup>



**Figure 38.** Scottish “snap” in Kennedy-Fraser arrangement of “The Road to the Isles,” mm. 9-10.

Scottish “snaps” are ubiquitous in the movement, even in the last measure of the whole suite. Not only are they used in the melody as expected, but in Grundman’s original material as well. Combined with the “drone” sections, this final movement maintains the strong Scottish character of the traditional song.

<sup>92</sup> Grundman, *Hebrides Suite*, “The Road to the Isles.”

<sup>93</sup> See Kennedy-Fraser arrangement, and compare to Grundman score, mm. 4, 12, 20, and 42.

<sup>94</sup> Collinson, *The Traditional and National Music of Scotland*, 28-30.

### **Texture / Dynamics**

Clare Grundman is well known for his orchestration practices. Firmly rooted in education, he knows exactly how to combine and manipulate instruments and their colors to get the best sound from any band. “You see, there are lots of good tricks that can be done with orchestrations to pull the music apart, most of which I learned through teaching. I found that little kids can learn almost anything if you just give them a chance by making it playable.”<sup>95</sup> *Hebrides Suite* is a perfect example of his practices, displaying a wide variety of unique instrument doublings, frequent cross cueing, conservative ranges for all instruments, and several opportunities for every instrument to play a melody of some sort. Textures and scoring throughout the work never portray predictability, rather a sense of complex simplicity.

Dynamics in each movement are specific and fairly straightforward, and are related to the texture. Every instrument color printed on the page, whether speaking soft, loud, high, or quiet, is intentional and incredibly important to the texture and color. More often than not the texture in each movement is homophonic, and there is a lot of variety between each homophonic texture in regards to orchestration.

### **Texture / Dynamics – “The Peat-Fire Flame”**

Overall, movement one utilizes a lot of strong and robust instrument combinations to convey the character of the song. High woodwind ranges are frequently used for linking material and shimmering accompaniment lines. Texture is often used as a melodic tool in

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<sup>95</sup> “Meet the Composer: An Interview with Clare Grundman,” 21.



this movement; melodic elements are frequently broken up and passed between various instrument combinations and registers.

Texture in the introduction is based on the addition and subtraction of different layers and instrument combinations. Robust low woodwinds and brasses open the movement, then a layer of horns, cornets, trumpets, trombones, and baritones are added at measure three with the frequently seen tonic to subdominant material, and then a layer of woodwinds at measure five. By the end of the layering, the texture is thick. *Forte* dynamic markings allow for strong entrances. Measures seven through ten show how Grundman moves melodic material through the texture. Instrument combinations and layers in the introduction are frequently reused throughout the movement, especially the combinations of horns, cornets, trumpets, and baritone.

Statement one, "A," of the melody is built on a simple texture. Low woodwinds, cued in saxophones, and low brass carry a warm and rich march like accompaniment. Clarinets play the melody on their own, strengthened by octaves at measure twenty-nine. The baritone in this movement is rarely used in combination with the other low brasses, regularly used to reinforce parts of melodic passages.<sup>96</sup> As seen in the introduction, layered instrument combinations speaking the tonic to subdominant material end the statement, starting with a combination of horns, cornet, and baritone at measure thirty-eight, followed by a layer of clarinets at measure forty. Percussion supports both of these layers, first by snare drum, and then with triangle.

Similar instrument density continues at statement "B" at measure forty-five. Flutes and baritones join and reinforce the clarinet color (and alto clarinet) with the melody, but

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<sup>96</sup> This is also true for the other three movements. It functions independently, as a sort of solo or lead voice in the low brass, a traditional way to write for the instrument.

they are marked *mezzo piano* to show that the clarinet timbre should still lead. A descending bass line in the low clarinets, low saxophones, bassoons, and tuba starting at measure forty-nine should come out of the texture because it is a unique element.

Statement “A<sup>1</sup>” starts with a uniquely thin, yet thick, texture. Bagpipe “drone” notes, though sounding in several instruments, are voiced low and dark, and should remain quiet so that the piccolo solo can be heard. A texture similar to that of the first melodic statement appears in the second phrase at measure fifty-seven. A dark and full texture enhances the augmentation in the melodic statement “A<sup>2</sup>” at rehearsal letter “G.” Despite the lack of flutes, oboes, clarinets, and horns, the homophonic texture is dark and robust.

Statement “A<sup>3</sup>” begins similarly to statement “A<sup>1</sup>.” After the second phrase of the melody, strong and robust chords appear that connect the second to the third phrase instead of the march like accompaniment. The fourth phrase, broad and augmented in rhythm, is the climax of the movement, supported by the fact that it contains the thickest and most homophonic texture. Alto clarinets through the tubas are in a rich homophonic texture. The conclusion portrays similar textural concepts as the introduction.

### **Texture / Dynamics – “An Eriskay Love Lilt”**

Thickly scored sections in this movement are saved for the most dramatic and emotional moments. The short introduction and first melodic statement are scored thin so that the cornet *solo* is heard. Melodic statement “A<sup>1</sup>” is thicker, but still a simple homophonic texture. Firmly scored sustained tones balance out the brightly scored melody in the woodwinds that sounds in unison across three octaves. The horn and snare drum weak beat accompaniment should be heard over the sustained chord tones. Instrument

density is much thinner in statement "A<sup>2</sup>." Alto clarinet, tenor saxophone, bassoons, horns, and baritone carry the melody, a warm, mellow, and comfortable sound. Woodwinds and percussion accompany the line with an ascending scalar figure, which lightly sparkles over the top of the melody and should not be played heavy or too loud.

Rehearsal letter "N," the phrase that builds to the climax, is contrapuntal and thickly scored. As mentioned earlier, there are several lines underneath the melody, that when combined with the minor key, create a thick and dark texture. Alto saxophones and horns in the third measure of the section, measure thirty-four, have a unique moving eighth note line on beats two and three that needs to soar out of the texture. Sustained pitches in the measure before "O," thirty-eight, cannot cover the accented pickup notes into the climax of the melody.

A block dynamic of *forte* at the outset of climax of the movement, statement "A<sup>3</sup>," shows musical character and does not reflect how the texture should be interpreted. Woodwinds, especially flutes, should bring their dynamic level down so that their accompaniment line does not topple the sonority. Melody in the high brass should be the leading color, supported by the sustained tones in the low woodwinds and low brasses. A soaring countermelody in the 2<sup>nd</sup> clarinet, alto saxophones, and horns, must take priority in measures forty-three through forty-six. After this statement the movement closes with a repetition of previous material.

Scoring in this movement continues to show the orchestration practices of a true master. In no way does Grundman use any sort of formulaic orchestration; each melodic statement is a specific and unique combination of instruments that portrays precisely the colors he desired. The quarter note accompanying line at the beginning of the movement

sounds in a combination of alto saxophone and bassoon, as opposed to a more formulaic tenor saxophone and bassoon. Exposed tuba and timpani provide just the right amount of depth and body to the music through the introduction and first melodic statement.

Grundman tends to combine the alto saxophone and horns only when a bit more projection is necessary.

### **Texture / Dynamics - "Milking Song"**

Orchestration in movement three relies heavily on woodwind colors. Similar to a woodwind quintet, brasses play very little, with the exception of horns. Five distinct color changes, from mellow to bright, can be heard just within the first six measures. A bright color coming from the piccolo, flutes, e-flat clarinet, and bells is followed by the color of the snare drum. Piccolo, flutes, oboes, e-flat clarinet, and 1<sup>st</sup> clarinet provide a bright color in the melody in section "A."

A unique set of colors come together during statement "A<sup>1</sup>." Flutes, oboes, clarinets, alto saxophones, 1<sup>st</sup> cornet, and snare drum have a light and bright accompaniment line, while the alto clarinet, bass clarinet, tenor saxophone, baritone saxophone, bassoons, horns, and baritone sound the melody with a joyous and masculine character. This melodic statement portrays one of Grundman's unique instrument doublings, tenor saxophone, horns, and baritone, as opposed to alto saxophone and horn.<sup>97</sup>

An augmented statement of the melody in section "A<sup>2</sup>" features a similar texture as "A<sup>1</sup>" with some slight adjustments. While Grundman could have maintained the same doublings from the previous section, he instead adds to the color of the statement by

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<sup>97</sup> Richard Miles, "Hebrides Suite, Clare E. Grundman."

adding piccolo, light percussion, and adjusting the doublings in the melody. Alto clarinet, bass clarinet, baritone saxophone, and baritone now speak the “call” of the melody, while the tenor saxophone, newly added bassoons, and horns voice the response. A slight change in color makes this music unique. Dynamic markings reflect how the texture should sound, but the marking for the woodwinds and percussion may have to be brought down to allow the melody to soar through.

Alto saxophones are voiced in a high range for their instrument at the outset of section “B.” They must not pierce the texture, allowing the melodic fragments in the higher woodwinds to come through. 1<sup>st</sup> clarinet sounds the melody in the chalumeau register, where it can be easily covered. Following the reprise of the introductory material and statement “A<sup>3</sup>,” the fifth and final statement of the melody starts at measure seventy. Melodic fragments are passed between colors over a thin texture similar to the introduction. Indistinguishable to the second movement, the tuba sounds alone and softly as a way to provide depth to the texture during the conclusion.

### **Texture / Dynamics - “The Road to the Isles”**

Textures and dynamics in movement four are straightforward, conservative, and traditional. By comparison, textures in movement four are similar to movement one. Comparable to movement two, the thickest texture is reserved for the most climatic moment.

A brass fanfare in octaves, without the tubas, starts the movement proudly. Bagpipe “drone” notes are marked with a *forte-piano* and must be observed so that the clarinet *solo* comes through. Brass fanfares connect the phrases, and the introduction ends with a *tutti*

statement of the final measures of the melody. Similar to movement one, the clarinets at letter "BB" handle the melody during its first statement over a quarter note accompaniment in the low clarinets, saxophones, low brasses, and snare drum. Dynamics in section "A" are "blocked," but clarinets should sound stronger than the accompaniment due to the instrument density.

The texture continues to build into the second statement of the melody at letter "CC." A new countermelody in the clarinets and baritone sounds against melody in the 1<sup>st</sup> cornet. "Refrain" material first appears at measure twenty-six, or letter "DD." Texture here is a stark contrast to the previous sections, and it changes every two measures. Flutes and clarinets are featured in the first sub-phrase, followed by the baritone sax, bassoon, and baritone in the second. Flutes and clarinets pick up where they left off for the third sub-phrase, and the final sub-phrase is practically *tutti*, similar to the end of the introduction.

Section "A<sup>2</sup>+B<sup>2</sup>" is the climax of the movement, evidenced by having the thickest texture yet. As previously mentioned, melodic material from both "A" and "B" sections are layered over one another while the low clarinets, saxophones, 2<sup>nd</sup>/3<sup>rd</sup> cornets, trombones, tubas, and percussion maintain time. A block *forte* is assigned to this finale statement, and again the accompaniment line must not be played too strongly because it will cover up the interplay between the melodies and countermelodies. All parts should maintain the *fortissimo* dynamic marking because each part plays in equal role in driving the music to the end.

### **Technical Demands**

Even though the suite is scored for a full, traditional, instrumentation, things like Grundman's orchestration, conservative ranges, frequent cues, and easy to learn rhythms make this work achievable, playable, and an excellent programming choice for any concert or contest. The multi-movement form of this work challenges performer endurance, and the unique style of each movement gives the conductor and students alike plenty of musical nutrition and opportunities for quality music creation.

### **Technical Demands – “The Peat-Fire Flame”**

Ranges for all instruments are conservative, and include the following:

<b><u>Instrument</u></b>	<b><u>Range</u></b>
Piccolo	G4 to E-flat 6
Flute	G4 to G6
Oboes	F4 to G5 (one C6 note)
E-flat Clarinet	A-flat 3 (F3) to C6 (A5)
1 <sup>st</sup> Clarinet	B-flat 4 (C4) to C6 (D6)
2 <sup>nd</sup> Clarinet	G3 (A3) to G5 (A5)
3 <sup>rd</sup> Clarinet	E-flat 3 (F3) to E-flat 5 (F5)
Alto Clarinet	G2 (E3) to G4 (E5)
Bass Clarinet	E-flat 2 (F3) to C4 (D5)
1 <sup>st</sup> /2 <sup>nd</sup> Alto Saxophones	G3 (E4) to E-flat 5 (C5)
Tenor Saxophone	E-flat 3 (F4) to G4 (A5)
Baritone Saxophone	F2 (D4) to C4 (A5)
Bass Saxophone/Contrabass Clarinet	[B-flat 1 (C4) to F2 (G4)] [E-flat 1 (F4) to E-flat 3 (F5)]
Bassoons	C2 to E-flat4
1 <sup>st</sup> -4 <sup>th</sup> Horns	E-flat 3 (B-flat 3) to G4 (D5)
1 <sup>st</sup> Cornet	B-flat 3 (C4) to E-flat 5 (F5)
2 <sup>nd</sup> /3 <sup>rd</sup> Cornets	A3 (B4) to C5 (D5)
1 <sup>st</sup> /2 <sup>nd</sup> Trumpets	G3 (A3) to E-flat 5 (F5)
1 <sup>st</sup> /2 <sup>nd</sup> Trombones	G2 to G4
3 <sup>rd</sup> Trombone	G2 to B-flat3
Baritone	B-flat 2 to E-flat4
Tubas	A-flat 1 to E-flat 3

**Figure 39.** Ranges in *Hebrides Suite*, “The Peat-Fire Flame.”<sup>98</sup>

<sup>98</sup> “C4”=Middle C. All ranges are in concert pitch. “Written” ranges in parentheses.

“The Peat-Fire Flame” is in the key of C minor, but it briefly tonicizes E-flat major. Students will need to be familiar with both tonal areas to successfully perform this movement. Overall, pitches for a majority of the movement stay within the staff and a comfortable range for all instruments. The 3<sup>rd</sup> clarinet part does not cross the break often, but when it does, it is in melodic or rhythmic unison with the other clarinet parts. Alto, bass clarinet, and contrabass parts rarely cross the break. Though there are four horn parts, they are always in rhythmic unison, and quite often in melodic unison as well. Horns only split into four parts during appearances of the tonic to subdominant material from the introduction. 2<sup>nd</sup> and 3<sup>rd</sup> cornet parts are in rhythmic unison for most of the movement.

A wide variety of articulations are used throughout the movement, including *staccato*, *marcato*, and *tenuto*. Students will need to have a specific understanding of each to perform the movement stylistically correct. Drawing the length of each articulation on a whiteboard using “blocks” will clarify the concept for the performers, as well as help visual learners. Also, assign syllables to each articulation (“dit” for *staccato*, “daht” for *marcato*, “dah” for *tenuto*) and have the students sing through passages to hear the proper note length. Performers will need to subdivide during this movement, especially for the accompaniment lines and percussion so that they do not rush. The scalar run that appears frequently in the woodwinds and horns is a G Phrygian scale, or C minor scale that starts on G. It will be more difficult for the horn players. Sixteenth note rhythms throughout the movement can be challenging, especially when they enter on the “and” of beat one as in the brass of measure sixty-six, but must be practiced and understood by students so that the style of the line is clear. These rhythms can be learned through typical rhythmic exercises



during warm-ups, like clapping and counting, modeling, or playing them over a scale. The Piccolo solos twice in the movement, and timpani once at the end.

### **Technical Demands – “An Eriskay Love Lilt”**

Pastoral and delicate, the second movement will require round and warm tone quality from every instrument, whether playing the melody or not, as well as an understanding of good breath control, proper phrasing, and how to play in a lyrical and sustained style. Percussionists will also be challenged, because each part will require good technique to play with correct style and at the marked dynamic levels.

<b><u>Instrument</u></b>	<b><u>Range</u></b>
Piccolo	(Solo) F4 to A5
Flute	C5 to F6
Oboes	F4 to A5
E-flat Clarinet	G4 (E4) to F6 (D6)
1 <sup>st</sup> Clarinet	(Solo) F3 (G3) to A5 (B5)
2 <sup>nd</sup> Clarinet	G3 (G4) to F5 (G5)
3 <sup>rd</sup> Clarinet	G3 (G4) to D5 (E5)
Alto Clarinet	B-flat 2 (G3) to D4 (B4)
Bass Clarinet	E2 (F-sharp 3) to F3 (G4)
1 <sup>st</sup> /2 <sup>nd</sup> Alto Saxophones	G3 (E4) to B-flat 4 (G5)
Tenor Saxophone	C3 (D4) to D4 (E5)
Baritone Saxophone	G2 (E4) to A-flat 3 (F5)
Bass Saxophone/Contrabass Clarinet	[B-flat 1 (C4) to G2 (A4)] [F1 (G3) to G2 (A4)]
Bassoons	D-flat 2 to F4
1 <sup>st</sup> -4 <sup>th</sup> Horns	C3 (G3) to F4 (C5)
1 <sup>st</sup> Cornet	(Solo) C4 (D4) to E5 (F-sharp 5)
2 <sup>nd</sup> /3 <sup>rd</sup> Cornets	A3 (B4) to D5 (E5)
1 <sup>st</sup> /2 <sup>nd</sup> Trumpets	A3 (B4) to D5 (E5)
1 <sup>st</sup> /2 <sup>nd</sup> Trombones	F3 to F4
3 <sup>rd</sup> Trombone	G2 to A3
Baritone	C3 to F4
Tubas	D-flat 2 to D3

**Figure 40.** Ranges in *Hebrides Suite*, “Eriskay Love Lilt.”<sup>99</sup>

Tonally, the movement is based in G Major, which may cause some reading issues with B-flat instruments, who would read in A major. The “B” section will be a challenge visually

<sup>99</sup> “C4”=Middle C. All ranges are in concert pitch. “Written” ranges in parentheses.

and aurally because the key signature does not change, so there are many accidentals in the parts. Performers should mark their parts as necessary to help prevent repeated mistakes. Each melodic statement calls for a unique set of tone colors, and students will need to be aware of this and how their particular tone fits. Intonation may become an issue during some sections where the melody is scored in octaves. Lastly, there are several vital solos throughout the movement, including flute, clarinet, and cornet, that are paramount to the overall musical product.

### **Technical Demands - "Milking Song"**

Light and playful, movement three does not contain any significant technical difficulties.

<b>Instrument</b>	<b>Range</b>
Piccolo	A4 to C6
Flute	A4 to A6
Oboes	D4 to A5
E-flat Clarinet	D4 (B4) to F6 (D6)
1 <sup>st</sup> Clarinet	D3 (E3) to C6 (D6)
2 <sup>nd</sup> Clarinet	D3 (E3) to A5 (B5)
3 <sup>rd</sup> Clarinet	D3 (E3) to E5 (F-Sharp 5)
Alto Clarinet	C3 (A3) to C5 (A5)
Bass Clarinet	F2 (G3) to C4 (D5)
1 <sup>st</sup> /2 <sup>nd</sup> Alto Saxophones	B-flat 3 (G4) to D5 (B5)
Tenor Saxophone	D3 (E4) to G4 (A5)
Baritone Saxophone	C3 (A4) to C4 (A5)
Bass Saxophone/Contrabass Clarinet	[D2 (E4) to C3 (D5)] [F1 (G3) to C3 (D5)]
Bassoons	F2 to G4
1 <sup>st</sup> -4 <sup>th</sup> Horns	(Solo) D3 to G4
1 <sup>st</sup> Cornet	(Solo) E-flat 4 (B-flat 4) to C5 (G5)
2 <sup>nd</sup> /3 <sup>rd</sup> Cornets	C4 (D4) to F4 (G4)
1 <sup>st</sup> /2 <sup>nd</sup> Trumpets	E-flat 4 (F4) to A-flat 4 (B-flat 4)
1 <sup>st</sup> /2 <sup>nd</sup> Trombones	F3 to E-flat 4
3 <sup>rd</sup> Trombone	C3 to C4
Baritone	D3 to C4
Tubas	D2 to C3

**Figure 41.** Ranges in *Hebrides Suite*, "Milking Song."<sup>100</sup>

<sup>100</sup> "C4"=Middle C. All ranges are in concert pitch. "Written" ranges in parentheses.

The biggest challenge will be playing with a light and playful style at a variety of dynamic levels. Model a “light” style on an instrument or use a recording of the piece to convey this style to the performers. Another option is to have the students “sizzle” or “hiss” their parts to check air flow and velocity, but be sure to listen closely to achieve proper style. Quarter note downbeat and offbeat accompaniment lines at rehearsal letters “T” and “U” need to be thought of as phrases and not as individual notes. Instructing the students to think “horizontally” and not “vertically” will help them understand, as well as instructing them not to breathe after every single note.

### **Technical Demands – “The Road to the Isles”**

At first glance, the most obvious difficulty is rhythm. Movement four, and the original folk song itself, contains frequent appearances of the dotted-eighth sixteenth or sixteenth dotted-eighth (“Scottish snap”). These rhythms will need to be practiced frequently, whether by using modeling, counting and clapping, syllables, rhythms sheets, or exercises during warm-up sessions. Various combinations of these rhythmic units are used throughout the movement; students must be able count them properly. On occasion, Grundman notates these rhythms differently, for instance at measure twelve, where what sounds like a dotted-eighth sixteenth is written as eighth, sixteenth rest, sixteenth note.

The keys of B-flat and F major are used, which should not present any difficulty. Style and articulation, however, will need to be defined and clarified for a successful performance. Staccato marked quarter notes, for example at rehearsal letters “BB” and “CC,” need to be detached, but should not be played too short. Brass fanfares that connect phrases should be strong and robust to contrast the light and vibrant melodic phrases.

Accents, more often than not, appear over “Scottish snaps,” meaning the sixteenth note must be given significant emphasis to bring out the unique rhythmic element.

Texture and balance of melodies and countermelodies versus the accompaniment can cause issues, especially at the climax starting at marking “FF.” Students will need to listen so that the accompaniment lines never sound louder than the melodic or counter melodic lines. In rehearsal, thick textures should be broken apart by reassembled part by part to build confidence and clarity.

Regarding range, movement four contains the most conservative and traditional ranges of the whole suite. They are as follows:

<b>Instrument</b>	<b>Range</b>
Piccolo	F4 to E-flat 6
Flute	F4 to F6
Oboes	E-flat 4 to B-flat 5
E-flat Clarinet	A-flat 3 (F3) to F6 (D6)
1 <sup>st</sup> Clarinet	(Solo) E-flat 3 (F3) to B-flat 5 (C6)
2 <sup>nd</sup> Clarinet	E-flat 3 (F3) to B-flat 5 (C6)
3 <sup>rd</sup> Clarinet	E-flat 3 (F3) to G4 (G5)
Alto Clarinet	A-flat 2 (F3) to A-flat 4 (F5)
Bass Clarinet	F2 (F3) to A3 (B4)
1 <sup>st</sup> /2 <sup>nd</sup> Alto Saxophones	A-flat 3 (F4) to C-flat 5 (A-flat 5)
Tenor Saxophone	C3 (D4) to F4 (G5)
Baritone Saxophone	(Soli mm. 27-28) F2 (D4) to B-flat 3 (G4)
Bass Saxophone/Contrabass Clarinet	[B-flat 1 (C4) to A-flat 2 (B-flat 4)] [F1 (G3) to G2 (A4)]
Bassoons	(Soli mm. 27-28) (F2 to F4)
1 <sup>st</sup> -4 <sup>th</sup> Horns	E-flat 3 (B-flat 3) to A4 (E5)
1 <sup>st</sup> Cornet	A-flat 3 (B-flat 3) to F5 (G5)
2 <sup>nd</sup> /3 <sup>rd</sup> Cornets	A-flat 3 (B-flat 3) to D5 (E5)
1 <sup>st</sup> /2 <sup>nd</sup> Trumpets	A-flat 3 (B-flat 3) to F5 (G5)
1 <sup>st</sup> /2 <sup>nd</sup> Trombones	A-flat 2 to F4
3 <sup>rd</sup> Trombone	A-flat 2 to D4
Baritone	(Soli mm. 27-28) A-flat 2 to F4
Tubas	A-flat 1 to E-flat 3

**Figure 42.** Ranges in *Hebrides Suite*, “Road to the Isles.”<sup>101</sup>

3<sup>rd</sup> clarinet does not cross the break in this movement. The baritone is again independent of the other brass instruments, usually sounding the melody with other brass instruments.

<sup>101</sup> “C4”=Middle C. All ranges are in concert pitch. “Written” ranges in parentheses.

Some higher tuba notes are written in two octaves simultaneously in case the performer cannot play the higher notes.

### **Conducting & Rehearsal Considerations**

Most of the rehearsal considerations and musical concepts have been addressed in previous sections. *The Hebrides Suite* is not overly difficult in a technical sense, meaning the concepts a conductor must consider are focused on musicality and ensemble performance. Conductors and performers must know and understand the original folk songs in order to perform each movement of the suite with its proper style. Grundman is a master of orchestration, therefore conductors must pay special attention to the scoring, especially including the percussion, balancing and bringing out the desired tone colors. Melodic statements within individual movements should match in style and articulation, unless otherwise marked.

Similar to any other folk song suite, this multi-movement work provides unique opportunities for comprehensive musicianship. Studying the history and culture behind these folk songs, performing the original versions, listening to recordings of the original versions, and having the students rearrange the original melodies for a chamber group, are just a few examples of activities to use in a rehearsal sequence to further enhance the classroom experience and build musical maturity.

### **Conducting & Rehearsal Considerations – “The Peat-Fire Flame”**

Marked with a tempo of ( $\text{♩}=104$ ), movement one emits a bit more vigor and spirit if taken slightly faster at a tempo marking of around ( $\text{♩}=108$ ). A crisp and clear preparatory gesture is required to communicate the necessary “robustness” and spirit of the opening low woodwind and brass figure. This first figure, as well as the next one in the horns, cornets, and trumpets in measure three, is marked *marcato*. Hence, the short melodic fragment should be played detached and decidedly marked. Both fragments have an accented *forte-piano* on the last quarter note, which must be emphasized<sup>102</sup> and then immediately brought down in volume during the sustained pitch to make way for the next layer. Woodwinds in measure five should perform the line much lighter than the first two statements, but should still accent the last quarter and play the sustained pitch afterwards softly. Xylophone and triangle should be heard equally with the woodwinds in measure five. Before returning to the introductory material at rehearsal letter “A,” the brass and low woodwinds carry an extension of a piece of the melody across a wide *tessitura* and color spectrum. Style and articulation must match across the ensemble, and tone quality must be as matched as possible. Whenever the tonic to subdominant material appears to connect phrases, as in measures thirteen through fifteen, horns should lead the timbre. Performers should add in a crescendo in measures eighteen through twenty, building in volume until the downbeat of twenty-one. Downbeat accompaniment parts should strictly follow the decrescendo into letter “B” to introduce the clarinet melody.

Clarinets carry the first full melodic statement, and the style and note length of the eighth notes should be the same as marked in the introduction. Music, in general, should

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<sup>102</sup> “Accents” in this movement convey weight and emphasis, NOT power.

never stagnate, and the same goes for the melody. Clarinets should slightly crescendo through measures twenty-nine and thirty during the second sub-phrase. They should continue to crescendo at letter “C” until the arrival of the fourth sub-phrase at measure thirty-five, bringing the first melodic statement to an energetic close. At the end of each melodic statement, as in measures thirty-eight through forty-one, conductors should pay special attention to the rhythm of the tonic to subdominant material in both the brass and woodwinds, as it changes each statement. The “gesture of syncopation” should be used to provide a clear preparatory beat as the entrances are on the “and” of beat one. Conductors should give a cue to the short horn “signal” in measure forty-two and let it lead the texture before the music decrescendos to the next section.

Spirit and energy should continue into the next section, which introduces the “refrain” material. Performers must push through the dotted-eighth sixteenth in measure forty-five, and follow the accent in measure forty-six. Accompaniment lines need to play soft until the descending bass line starts at measure forty-nine. Conductors can bring this line out just a bit by using broader yet marked gestures to communicate full, yet detached, and robust sound.

Bagpipe “drone” notes at letter “E,” the next melodic statement, need to be as soft as possible so that the piccolo *solo* can come through the texture. Eighth notes ought to be detached and played with vigor, and it is essential that the sixteenth note scale be fluid and even in all instruments. Similar musical shape should be used as in the first melodic statement in the clarinets. The tonic to subdominant layers and the end of the statement are rhythmically different, and the tied and sustained notes should quickly back down in order for the accented quarter notes starting in the bass voices to come through. These

notes need to be played full value and with much emphasis to help lead in the metric change.

Half notes down to eighth notes must be played *marcato* as notated during statement “A<sup>2</sup>.” Rhythmic augmentation means that the notes will have a bit more weight, but they should still be detached and marked. Accented quarters and eighths in the low woodwinds, saxophones, and low brass in measures seventy-five and seventy-eight should sound vigorous and strong. Conductors should provide a clear preparatory gesture on beat three to help the woodwinds with their weak beat four entrances. Horns should lead and soar during their *solis* starting at measure seventy-nine. Conductors can add cornets and trumpets if necessary, but the horn timbre should always lead. The concert D-flat eighth note and following A-flat half note in the low clarinets, saxophones, and low brass need to be heard because it links the music to the next statement. Provide a crisp cue on beat two, and the eighth note should be performed detached.

Rhythmically augmented, the fourth phrase of melodic statement “A<sup>3</sup>” is marked “Broadly,” meaning for the first time in the movement, the notes should be played *tenuto* and slightly rearticulated. Conductors should give the cymbal player a cue, as the player has extended rests. Woodwinds will again need to count and may need cues, as the entrances this time are different than at letter “G.” Performers must know to hold the sustained note at the bottom of the scale full value and release together. The two measures before letter “J” should stretch just slightly, letting the quarter note lines in the 2<sup>nd</sup> clarinet, 1<sup>st</sup> cornet, and trumpet parts come through.

Return to the previous stylistic concepts during the conclusion at letter “J.” Conductors must listen closely to intonation in the flutes, and give the vibraphone player a



cue. The timpani solo should start quiet and *crescendo* significantly as marked, and do not use too soft or too hard of a mallet. The final two notes are scored in octaves, and should be played with emphasis and vigor. During the timpani solo, conductors should use only the finger and wrist hinges, and then provide a larger and strong preparatory gesture to bring in the rest of the winds on the final two eighth notes.

### **Conducting & Rehearsal Considerations – “An Eriskay Love Lilt”**

“An Eriskay Love Lilt” needs to be performed as the marking on Kennedy-Fraser arrangement implies, “With tender passion.” Any performance of this movement cannot be strict, measured, or confined; it is a lyrical and passionate melody that needs to be performed with rhythmic abandon. Lyrical, *molto sostenuto* playing must be stressed throughout, and performers must be made aware of phrasing and phrase shape. Studying the form of the movement is also a good idea because it helps performers understand where the high and low points in the music are, and how to prepare their breathing to create the necessary contrast.

The first four measures set the stage for the warm cornet solo. Any conducting gesture to start the movement must be clear, but small and gentle enough to communicate the character of the movement. Conductors must breathe with the ensemble to achieve a unified entrance at the outset. Bass clarinet, contrabass clarinet, tuba, and timpani hold down the harmony. Reed instruments should be the lead color of the texture, meaning the tuba and timpani parts should be “felt” and not exactly heard. Moving quarter note lines in the alto saxophones and 1<sup>st</sup> bassoon, as well as the moving dotted half note lines in the lower clarinets and saxophones, should have a bit of motion to them; performers should

slightly crescendo to measure three, then back off into the solo. The duet between flute and clarinet should sound with a natural “lilt,” like a leaf falling to the ground off of a tree. Soloists should match dynamic level and blend, and do not let the flute player enter harshly on the high D.

Accompaniment lines from the introduction should maintain musicality into rehearsal letter “K,” just at a softer dynamic so that the cornet soloist can be clearly heard.



**Figure 43.** Phrasing markings for 1<sup>st</sup> Cornet *solo* in “An Eriskay Love Lilt,” mm. 5-13.

Use the phrase markings above, and the soloist should perform the melody with the sweetest and roundest tone quality possible. Quarter notes that lead into melodic statement “A<sup>1</sup>” (m. 15.) in the alto clarinet, alto saxophones, tenor saxophone, bassoon, and all trombones, as well as the bass voices, need to be cued for a confident entrance because those notes introduce the harmonic modulation and next melodic statement. The music should start softer and crescendo through them to rehearsal letter “L.”

Modulating to C major, the piccolo, oboes, e-flat clarinet, and all three B-flat clarinet parts sound the melody. It is scored in octaves, so conductors should instruct students to listen to the intonation carefully. Horns, trumpets, and snare drum have an accompaniment line to the melody, and even though it is accented, it cannot sound loud or heavy; it must be light and release together on every first beat. Three measures before letter “M” is a short countermelody in the horns and trumpets that needs to be heard. In the measure directly before rehearsal letter “M” there are eighth notes that need to be brought out in the alto

saxophones, 1<sup>st</sup> bassoon, and trumpets, these notes add interest to the end of the melody and link the music to the next section in F major.

The D-flat chromatic mediant chord in measure thirty-one is unexpected and a stark contrast to the previous section. Students must have a clear picture of the harmony during this “B” section in B-flat minor so that the entrance before “N” sounds confident. In rehearsal, conductors should break this section down to each contrapuntal part and set clear expectations for phrasing and contour. Conductors should also break apart the harmony and check each chord slowly so that each performer understands and can hear the dense and dramatic direction. Though it is marked “Rubato,” save most of the stretch in tempo until a few measures before the climax at letter “O.” Flutes and clarinets should pay close attention to their concert D-flats for intonation purposes.

Conductors should assist the percussionists with appropriate cues using either your hands or eyes. Performers must crescendo through the eighth notes four measures before “O,” with the bulk of the crescendo happening two measures before. Accented quarter note pickups should lead into the climax, and the piccolo, flutes or high clarinets cannot overpower the ensemble.

All of the emotional tension releases at rehearsal letter “O.” Ensemble members should maintain a well rounded or “pipe organ” sonority of sound, and relax a bit during the decrescendo in measure forty-two. The countermelody in the 2<sup>nd</sup> clarinet, alto saxophones, and horns should soar out of the texture, with the horns leading. Flutes and clarinets should listen to the intonation during the link back to G major at the end of measure forty-six into measure forty-seven. The remainder of the movement is a restatement of previous material, and should be performed with similar stylistic

considerations. The tempo should stretch slightly in the last two measures while the flute and clarinet duet slowly decelerates to a tender finish.

### **Conducting & Rehearsal Considerations – “Milking Song”**

Playful and simple, the biggest challenge in this movement is keeping it light and steady throughout. Woodwind colors are the focus of the movement, and a majority of the brass parts are supportive in nature, and must fit inside the warm and “reedy” sounds of the woodwinds.

Small and light gestures, as well as joyful facial expressions, are required of the conductor for a majority of the movement. Conductors should not conduct with anymore than the elbow and wrist hinges. The first six notes of the melody that are consistently repeated must be articulated the same way by every instrument when they appear in this fashion throughout the movement. Eighth notes must be light and detached, and the weak beat accent must be emphasized as written. Each statement of these notes in the first six measures should be heard equally, and should carry an upbeat spirit and energy about it. Accompaniment lines that introduce the first melodic statement at letter “R” should be performed with a gentle swaying motion.

No parts of the movement should ever be performed at a dynamic level that makes it sound heavy or powerful. Melodic statement “A” should be playful and soft. At the end of every melodic statement, pay attention to the accents on the concert A(s) and where they are placed metrically. Performers should crescendo through the  $\frac{3}{2}$  measure to its pinnacle on the downbeat of the next  $\frac{2}{2}$  measure.

Slightly more lyrical conducting gestures can be used at letter “U” to show the connected style of the now augmented melody. Temple blocks need to come through the texture slightly, and the percussionists will need to work together with the piccolo, flute, oboe, and 1<sup>st</sup>-3<sup>rd</sup> clarinets to maintain a steady tempo.

A transition at letter “W” (m. 45) is in F major, but it tonicizes G major and minor. Conductors must listen to the alto saxophones in measures forty-six through forty-nine; those are high notes on their instrument, and they will be thin in tone and sharp. The *forte-piano* in measure fifty is crucial because it allows the clarinet melody to come through.

Statement five at rehearsal “Z” is similar in structure to the first measures of the movement, so the style must stay consistent and the woodwinds cannot overplay. An eleven-measure conclusion starts at marking “AA,” and the music should seem as if it is slowly fading away, like workers leaving a barn one by one. A cue should be given to the snare drum at measure eighty-five because it has priority, and conductors should be aware of the intonation in relation to the dynamic level with the last two notes.

### **Conducting & Rehearsal Considerations – “The Road to the Isles”**

A strong preparatory gesture will communicate the necessary dignified character of the brass fanfare in the first measure. Students should play these three notes with a slight space after the dotted quarter note. Bass voices with whole notes in measure two should emphasize their entrance, but immediately back down to accommodate for the clarinet *solo*. Conducting gestures should be small, and allow the clarinet player perform without significant conductor interference. The clarinet *solo* should be played with spirit and vigor; strongly emphasize the accent on the “Scottish snap” in measure three, and detach the

staccato eighth notes. The intermixed brass fanfares should be played strong, just like the first measure. In measures seven, eight, and nine, accented quarter notes in the accompaniment lines should be given significant weight, and the dotted-eighth sixteenth figure in measure nine should be strict and detached.

Clarinets and bassoons are in unison during statement "A." Conductors must keep their posture upright to communicate the necessary style. Any gestures used should be small and light. All tongued notes should be played with a detached style, and the first note of each "Scottish snap" should be emphasized. This style should continue into the next melodic statement at letter "CC."

At the "refrain" of the folk song at letter "DD" woodwinds should place an accent on the dotted-eighth pickup note, and keep the consistent dotted-eighth sixteenths even and light. *Soli* passages in measures twenty-seven through twenty-nine should be heard over everything else, and should be lyrical, in a singing style. The muted trumpet solo in measure twenty-nine should sound reminiscent, as if off in the distance.

Piccolos and flutes during the "B<sup>1</sup>" transition should sound as if playing a "jig" or similar dance, light and playful, while giving all necessary energy and vigor to the "Scottish snap." Drone notes underneath should remain soft and supportive.

Though rehearsal "FF" can be considered the climax phrase of the movement, it is only the beginning. Energy should continue to build all the way until the very last measure, so conductors should use caution and not start "FF" too loudly. Moderate, yet broad and majestic, conducting gestures will communicate the proper style, and performers must save the musical energy for the end of the work. None of the melodic lines that are woven together in this melodic statement should take priority. However, what can be said is that

the accompaniment lines should not overlap. Quarter notes in the accompaniment line should be played full value and have a slight space in between them, by no means should they be connected.

A *crescendo* in the measure before “GG” continues to push the energy and drama of this grand finale. An interesting harmonic sequence in the alto saxophones, cornets, and bells drives the music to its close, underneath the majestic rhythmic fragments from earlier sections. Conductors should use their largest, in proportion, gestures in the last three measures, stretching the tempo and communicating emphasis to the instruments playing the accented offset chords. Energy should finally reach its pinnacle in the final measure, and the conductor should conduct each beat, showing emphasis on the “Scottish snap” on beat two. Conductors should gesture a *crescendo* through the fermata and give a hearty release to give an exciting finish to the majestic movement and suite.

*Hebrides Suite* is another fantastic work from Clare Grundman, one that will complement any concert program because of its achievable, yet challenging, settings of traditional Hebrides folk songs. Grundman’s orchestration makes performing the work enjoyable for both students and directors, and the audience will enjoy the beauty and joy of each melody. In a multi-movement form, *Hebrides Suite* not only provides variety, but many opportunities for quality musical study and performance.

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CHAPTER THREE

*Undertow*  
John Mackey

### Composer Background Information

John Mackey is one of the most popular composers of music today, especially in the wind band medium. Born in 1973, John Mackey was raised in New Philadelphia, Ohio, a city a couple of hours south of Cleveland. He was born into a musical family. Mackey's father is a performing saxophonist; his mother is a music patron and former flute performer, and his Grandfather played flute and clarinet, as well as owning his own music store.<sup>103</sup> Despite a strong musical environment, Mackey never learned how to play an instrument.

Mackey has an older sister who joined band at school, and their parents attempted to give her extra help at home. She, however, quickly lost interest and quit, so John was never pushed to become involved with music because his parents did not want to subject him to the same fate. Even to this day, Mackey is one of the few composers who cannot perform on an instrument, claiming only to be able to play "one-hand piano."<sup>104</sup>

It was Mackey's grandfather who first introduced him to music. For fun, Mackey was put in front of an Apple "Ile" computer loaded with a piece of software called *Music Construction Set*. More for entertainment than serious musical composition, the software is a primitive version of *Finale*, allowing users to notate music on the computer and play it back. Mackey would take scores, from full orchestral to chamber works, input them into the computer, and play them back, studying the resulting sounds and notational relationships. This is how he learned to read and write music. At the time, his mother worked as a secretary for the Ohio State University music department, and young John would sneak over to the music library and borrow scores to input into the computer. From Bach to

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<sup>103</sup> Rebecca Leigh Phillips, *John Mackey: The Composer, His Compositional Style, and a Conductor's Analysis of "Redline Tango" and "Turbine."* Ph. D. dissertation. (Louisiana State University, August 2007), 4-5.

<sup>104</sup> Ibid.

Barber, John quickly developed a strong interest in serious music. Mackey was eventually given his own computer and copy of the music software as a Christmas gift.

By the time he was an upperclassman in high school, Mackey was having a hard time deciding what to pursue in college. He chose music, but was denied entrance into several music schools because he could not play an instrument. "I guess this is always what I wanted to do, at least since high school. I kind of chose it by default, I wasn't good at much else!"<sup>105</sup> An attempt at piano lessons failed, but when a door slams shut, a window opens, and Mackey was soon given the opportunity to study with Donald Erb at the Cleveland Institute of Music starting in 1991. His first original compositions, *Lacrimosa for Clarinet and String Quartet*, *Fantasia* for violin and piano, and *Gloria* for choir, earned him acceptance to the school.<sup>106</sup>

In 1993 Mackey received his first monetary compensation for one of his works, *Do Not Go Gentle Into That Good Night*, a work that he submitted to the Cleveland Youth Orchestra competition. 1994 brought new opportunities when composer John Corigliano visited the Cleveland Institute. Mackey thought highly of his works, and submitted several of his own to Corigliano to look over during his visit. Impressed, Corigliano eventually invited Mackey to study with him at the Julliard School of Music in 1995. During his early interactions with Corigliano, Mackey decided to establish his own music publishing company, called "OstiMusic," to protect his new and future works under the American Society of Composers, Authors, and Publishers (ASCAP). The name came from Corigliano

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<sup>105</sup> John Mackey, interview by Christopher Mroczek, *e-mail message to author* (March 28, 2010).

<sup>106</sup> Rebecca Leigh Phillips, *John Mackey: The Composer, His Compositional Style, and a Conductor's Analysis of "Redline Tango" and "Turbine."* Ph. D. dissertation. (Louisiana State University, August 2007), 5-7.

himself when he called Mackey's music "*ostinato-crazy*." Mackey shortened the word *ostinato* and OstiMusic was born.

During his period of study at Julliard, Mackey participated in the "Composers and Choreographers Workshop," three times, which introduced him to writing for dance productions.<sup>107</sup> This workshop not only changed his music and compositional understanding, but also introduced him to several people who would change the direction of his career. It was during these workshops that he composed some of his first dance works, including *Star Rockin' Dance*, *Mood Indigo*, a work for accordion, mandolin, string bass, violin, and hand drum titled *Quilted Rhythms*, and one of his better known works, *Strange Humors*. In composing these works he met Damien Bassman, a drummer, who introduced him to a wide variety of mixed meters, and Robert Battle of the Parsons Dance Company, who would commission several works from Mackey in the near future. After completing his Masters degree at Julliard, Mackey stayed in New York City for the next eight years, continuing to compose for dance companies and working small office jobs. Several important works came from this time in Mackey's life, including *Damn* for amplified clarinet and percussion, which was used to win a bronze medal by the 2004 United States Olympic synchronized swim team, *Variation* for two djembes, *Rush Hour*, *Visions and Echoes*, *Corridors*, *Concerto for Percussion (for Damien Bassman)*, *Breakdown Tango*, *Juba*, and *Annuals*.

Mackey, at this point in his career, had never composed anything for the wind band medium, mainly because he was never presented with such an opportunity. Such an opportunity came in 2004, when he transcribed his orchestral work *Redline Tango* for wind

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<sup>107</sup> Rebecca Leigh Phillips, *John Mackey: The Composer, His Compositional Style*, 9-10.

band. The transcription was given its first performance by Scott Stewart and the Emory University Wind Ensemble, and it was a huge success. A whole new world was opened for Mackey, and soon band conductors and teachers across the nation started commissioning him for new works for wind symphonies, wind ensembles, and concert bands. On composing for band, Mackey writes:

Band is loud. She's not quite as pretty as Orchestra, and she's a bit, shall we say, *bigger-boned*, but she has that truly "hot" aspect to her that Orchestra never had. And most importantly, Band *loves* what you do. Whereas it was like pulling teeth to get Orchestra to look at your new music (and if she looked, she was generally not impressed, often comparing you unfavorably to one of her many ex's – like Dvorak), Band thinks it's *awesome*. Band tells you things like "you're special and perfect and I'll appreciate you and your music like Orchestra never has, and never will."<sup>108</sup>

*Sasparilla* (2005) was Mackey's first original work for wind band, and it was later followed by *Turbine*, commissioned by the Southeastern Conference Band Directors Association in 2006, *Strange Humors*, commissioned by the American Bandmasters Association, and *Turning* in 2007. With the commissions flooding in, Mackey left New York for Los Angeles, eventually settling in Austin, Texas as a full time composer. As of 2011, Mackey still lives in Austin, but will soon be departing for the northeast United States.<sup>109</sup>

Some of Mackey's more recent works include *Kingfishers Catch Fire*, *Harvest: Concerto for Trombone*, *Clocking*, *Hymn to a Blue Hour*, *Asphalt Cocktail*, and *Xerxes*. There are more works to come, including *Foundry* (2011), Mackey's first "true" Grade 3 piece, *Symphony for Band* (2012), and an untitled work for band in 2013, commissioned by the music fraternity Kappa Kappa Psi.<sup>110</sup> Interesting instrument combinations, tone colors, and metrical structures all portray the vast amount of various cultures and musical genres that

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<sup>108</sup> John Mackey, "Even Tanglewood has a Band," Website Blog entry: July 7, 2005.  
<<http://www.ostimusic.com>>.

<sup>109</sup> <<http://www.ostimusic.com>>

<sup>110</sup> Ibid.

influence Mackey's music. His music portrays influences from Indian, Middle Eastern, and African folk music, as well as traditional Western practices and "pop" music. Composers like J.S. Bach, Samuel Barber, Percy Grainger, Warren Benson, Steve Reich, John Adams, and popular culture band "Tool,"<sup>111</sup> have had a huge influence on Mackey's musical development.

Still at an early stage in his career, Mackey has already accomplished so much. Commissioning groups include the Parsons Dance Company, the Brooklyn Philharmonic, the American Bandmasters Association, the Dallas Wind Symphony, and Michigan State University. He has served as a Composer-in-Residence several times, including time with the Greater Twin Cities Youth Festival, and Cabrillo Festival of Contemporary Music. Among his long list of awards are nine ASCAP Concert Music Awards, two Morton Gould Young Composer Awards, one NEA Grant, four Mary Flager Cory Grants, two ABA Ostwald Prizes, and the Walter Beeler Composition Prize.

### **Composition Background Information**

Mackey's own publishing company, *OstiMusic*, published *Undertow* in 2008. Cheryl Floyd and Chuck Fischer originally commissioned it for their Hill Country Middle School Band of Austin, Texas. *Undertow* was premiered on May 13, 2008 by the band at Bates Recital Hall on the campus of the University of Texas at Austin.<sup>112</sup>

Similar to Mackey's other compositions, *Undertow* is based on several repeating *ostinatos*, and original melodic material. The word "undertow" refers to a current below the surface of the sea moving in the opposite direction to the surface current, a naturally

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<sup>111</sup> The song "Schism" by Tool features mixed meters. Tool also has a song called "Undertow."

<sup>112</sup> John Mackey, *Undertow* (OstiMusic, 2011).



occurring force commonly known for pulling ships and other objects underwater. That force is what inspired the character, energy, and velocity of the material in this work. Though this work cannot be considered to be technically programmatic, largely because it does not follow a storyline, the title and musical material display programmatic tendencies.

When asked about the origins of the work, Mackey replied:

I was playing a lot of "The Legend of Zelda: Phantom Hourglass" when I was supposed to be working on this piece. You spend a lot of time "at sea" in this game, and that setting -- being on a ship with endlessly looping Zelda music -- inspired the piece. I was thinking of a sort of swashbuckling piece. An undertow is the current that pulls ships underwater.<sup>113</sup>

According to the *Teaching Music Through Performance* article, *Undertow* was "originally named *Spawn* because of the repeating motives that spawn new *ostinatos*, the work was re-titled because there was a concern it might somehow seem suggestive."<sup>114</sup>

Ordinarily, Mackey's works are meant for more mature and advanced musicians.

*Undertow*, however, is Mackey's first attempt at a work written intentionally for younger groups, a task that he found quite difficult.

Once I go easier than *Undertow*, the music loses all of my indentifying stamps--dissonances (which are too difficult to play in tune by younger groups), rhythmic complexity, any transparency of scoring (since solos are risky), and any semi-unique doublings, since you aren't guaranteed that the youngest bands will even have the combinations you want. I try to avoid cues, since I pick instrumentation based on the color I want--and a tuba is not a bass clarinet!--but you have no choice but to cue in very young bands if you intend to have any lines that aren't already in unison all over the place. *Color just goes out the window*.<sup>115</sup>

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<sup>113</sup> John Mackey, interview by Christopher Mroczek, *e-mail message to author* (March 28, 2011).

<sup>114</sup> Nikk Pilato, "Undertow, John Mackey," ed. Richard Miles, *Teaching Music through Performance in Band* (G.I.A. Publications) 8 (2010): 542-552.

<sup>115</sup> John Mackey, *e-mail message to author* in Nikk Pilato, "Undertow, John Mackey," ed. Richard Miles, *Teaching Music through Performance in Band* (G.I.A. Publications) 8 (2010): 542-552.

Mackey considers the work to be a “playable *Turbine*,”<sup>116</sup> and it has become quite a popular work across the country. Several state music lists contain *Undertow*: J.W. Pepper gives it a “Medium” grade ranking, and it is part of the company’s “Editor’s Choice” list for 2009; the Texas PML lists it as a Grade 4; it is a Grade 4 on the Georgia LGPE; noted as a Class “A” work on the Ohio Music Education Association “Required HS Band List;” and it is in “Group II” of Indiana’s ISSMA 2010-2011 required music list.<sup>117</sup> The work is also featured on several other state lists.<sup>118</sup> Featured with an article in Volume 8 of the *Teaching Music Through Performance* series, *Undertow* is approximately five minutes long, a total of 209 measures.

### **Score Description / Instrumentation**

The conductor’s score for *Undertow* is a transposed full score and printed on 9 x 12 paper. Page one of the score, before the actual music itself, lists the necessary instrumentation, as well as duration, and more detail about the original commission. “Special thanks to the Hill Country Middle School parents whose generous donations made this commission possible for their children.”<sup>119</sup> Below this information is the date of the world premiere, and contact information for John Mackey. Mackey’s biography, or any other program notes, is not included. The first actual page of the music lists the previously mentioned commission below the title.

The score lists the following wind band instrumentation:

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<sup>116</sup> John Mackey, “If I Can Make it There,” Website Blog entry: July 7, 2005.  
<<http://www.ostimusic.com>>.

<sup>117</sup> See list of “Websites” in “References and Resources” section.

<sup>118</sup> Nikk Pilato, “Undertow, John Mackey.”

<sup>119</sup> John Mackey, *Undertow* (OstiMusic, 2011), inside cover.

Woodwinds	Brass
Piccolo	3 B-flat Trumpets
Flute 1 & 2 ( <i>Solo</i> )	Horn 1 & 2
Oboe 1 & 2	3 Trombones
Bassoon 1 & 2	Euphonium
B-flat Clarinets 1-3 (Clar. 1 <i>Solo</i> )	Tuba
B-flat Bass Clarinet	Double Bass
E-flat Contrabass Clarinet	(Optional)
Alto Saxophone 1 & 2	
Tenor Saxophone	
Baritone Saxophone	

Figure 1. Wind instrumentation of *Undertow*.<sup>120</sup>

The percussion scoring is as follows:

Timpani	Xylophone & Vibes ( <i>Solo</i> elements)
Marimba & 4 Toms ( <i>Solo</i> elements)	3 Cymbals
Tambourine & Crotales	Tam-Tam & 2 Maracas
Bass Drum	

Figure 2. Percussion instrumentation of *Undertow*.<sup>121</sup>

While *Undertow* represents a modern instrumentation, there are several unique aspects to the list which portray a mix of typical “Grade III” and “Grade IV” instrumentation. First, there are parts for two oboes and two bassoons, as well as a part for E-flat contrabass clarinet and string bass, all portraying a distinctive color preference. Trumpets and trombones each come in three parts, but there are only two horn parts. Instrumentation displays Mackey’s unique perspective on orchestration and the color of each instrument.

Parts for the piccolo, flute 1, and flute 2 are rather independent of each other. While they do align rhythmically at several points, especially flute 1 and 2, each part displays a particular level of pitch and ensemble independence. Piccolo color is emphasized throughout the work, as the part sometimes is completely different from the flute parts. Oboes are typically in unison, except in full *tutti* sections where the parts are split for orchestration or harmonic purposes. Though the score calls for “2 Bassoons,” the part is in

<sup>120</sup> John Mackey, *Undertow* (OstiMusic, 2011).

<sup>121</sup> Ibid. There is a percussion “interlude” in the piece, so all parts must be covered. Marimba, toms, and vibraphone parts are often exposed in the piece, though not technically ever marked “solo.”

unison, and is probably called as such for balance purposes. All three clarinet parts are in rhythmic unison, with the Clarinet 1 part being slightly more difficult because of several *solos* or exposed elements. Clarinet parts two and three do not resemble typical scoring. Sometimes the clarinet three part doubles the first part in unison while the second part provides support, or the clarinet three part is simply scored higher than the second part. Of course sometimes the parts are used traditionally, with the third part voiced lowest. Similar to the clarinet parts, the trumpet parts display the same characteristics, with the second part being the most independent, and the third part often doubling the first part. Horn parts are typically in unison, despite some *divisi* for full scoring. Trombone parts are typically in rhythmic unison, and the Trombone 3 part displays characteristics of a “true” bass trombone part, more often than not doubling the tuba part. Despite being in rhythmic unison with the rest of the low brass, the euphonium part is rather solo-like and independent in pitch, rarely doubling any other instrument. Cues are provided in the tuba part in case the director prefers not to have a string bass player. Because Mackey is specific in his orchestration, all parts should be covered.

*Undertow* percussion parts require a total of seven performers. Each part needs to be covered as each is independent from the other and adds a unique color to the overall effect of the piece. Percussion parts play a pivotal role throughout the work, and each is frequently exposed throughout the work. There is a percussion “interlude” or feature in the middle of the work, meaning all parts must be present for it to sound correct. Mackey provides specific instructions on either mallet (or striker) type and/or playing technique for each part. Crotales could be substituted with another instrument in a financial pinch, and four distinctly pitched toms are required to successfully play the part.

## Form Analysis

*Undertow* is a high energy, high velocity, and driving work. It is designed with several high points that push all the way to the last note within a three part formal structure **ABA**<sup>1</sup> form. These large sections are surrounded by an introduction and coda.

Form	Sect.	Mm./RM	Key	Time	Comments
Intro		1-9 (1-6) (6-9)	F minor	7/8 4/4	<ul style="list-style-type: none"> <li>• WW scale and percussion lead-in</li> <li>• Horns/Trb./LBrass - Trb. Glisses</li> <li>• Picc/FL/Saxes line, Tpt. Line</li> <li>• CL "ferocious" trill line</li> <li>• Full percussion</li> <li>• <b>Ostinato #1</b> - m.6, Low voices (link)               <ul style="list-style-type: none"> <li>○ Short "Interjections"</li> </ul> </li> </ul>
A	a	10-27 (A) (18-23) (24-27)	F minor	7/8 4/4	<ul style="list-style-type: none"> <li>• <b>Melody 1:</b> Ob/Cl               <ul style="list-style-type: none"> <li>○ Marimba/Tambourine</li> <li>○ "Interjections:" Fl/Saxes/Xylo</li> <li>○ <i>Ostinato</i> fragment, Tpt m. 16</li> <li>○ WW Scales</li> </ul> </li> <li>• <b>Melody 2:</b> Fl/Ob/Sax-&gt;LWW-&gt;Ob/Sax               <ul style="list-style-type: none"> <li>○ <i>Sffz</i> m. 21 (WW Scales)</li> <li>○ Tambourine/Marimba</li> </ul> </li> <li>• Extension mm. 24-27               <ul style="list-style-type: none"> <li>○ <b>Ostinato #2:</b> Picc/Fl/Saxes</li> </ul> </li> </ul>
	a <sup>1</sup>	28-45 (B) (28-35) (36-41)	F minor	7/8 4/4	<ul style="list-style-type: none"> <li>• <b>Melody 1:</b> Picc/CL(-2)/T.Sax/Tpt.(-2) /Horn               <ul style="list-style-type: none"> <li>○ "Interjections:" Fl/Alt. Sax</li> <li>○ <b>Ostinato #1:</b> LWW/LBrass</li> <li>○ Mallets/Tambourine/BD</li> <li>○ Variation to end of Melody 1 - m. 34</li> </ul> </li> <li>• <b>Melody 2:</b> Cl/Tpt., LWW/LBrass response               <ul style="list-style-type: none"> <li>○ "Jarring/Nasty:" T.Sax/Horns/Tbn./Euph. - m. 39</li> </ul> </li> </ul>
	Closing/ Extension/ Link	42-49 (C)	F minor	7/8 4/4	<ul style="list-style-type: none"> <li>• Close with <b>Ostinato #2</b>, Fmin<sup>9</sup> chord</li> <li>• Fade out to Vibraphone <i>solo</i>, <b>Ostinato #2</b></li> </ul>
	Transition	50-53 (D)	F minor	7/8 4/4	<ul style="list-style-type: none"> <li>• Fl/Sax/Horn (add Trb.) - swell to m.53</li> <li>• WW/Tpt./LWW "Answers/Interjections"</li> </ul>

Form	Sect.	Mm./RM	Dynamic	Key/ Time	Comments <sup>122</sup>
B	b	54-61 (E)	<i>piano</i>	F min. 7/8 4/4	• Clarinet (O3), Vibes (O2), Maracas (O1) ○ Crotales
	b <sup>1</sup>	62-69 (F)	<i>piano</i>	F min. 7/8 4/4	• Flute (M), Marimba (O3), Vibes (O2), Maracas (O1) ○ Sax/LWW link to next phrase
	b <sup>2</sup>	70-77 (G)	<i>piano</i>	F min. 7/8 4/4	• Fl/Ob (M), Clar. 1 (O3), Clar. 2 (PP), Marimba (O2F), Vibes/Maracas (O2)
	b <sup>3</sup>	78-85 (H)	<i>piano</i>	F min. 7/8 4/4	• Fl/Ob (M), Clar. 1 (O2F), Clar. 2 (O3), Clar. 3 (PP), Horn (O3), LWW/Saxes/Marimba (O2F), (Euph), Vibes (O2), Maracas (O2), Crotales
	b <sup>4</sup>	86-93 (I)	<i>mezzo piano</i>	F min. 7/8 4/4	• Fl/Clar. 1 (M), Ob./Vibes (O2F), Clar. 2 (O3), Clar. 3 (PP), LWW (Bass/O1F), Saxes (Harm.), Horn 1 (O3), Horn 2 (PP), Vibes (O2F), Marimba (O2), Maracas (O2), Crotales, Cymbals
<b>[2 Measure "Intro" Restatement, mm. 94-95] (fortissimo)</b>					
	b <sup>5</sup>	96-103 (J)	<i>mezzo piano to mezzo forte</i>	F min. 7/8 4/4	• Fl/Tpt./Horn (M), Ob./Alt. Sax 1/Vibes (O2F), Clar. 1-3 (Harm.), LWW/Euph/Tuba (Bass/O1F), Alt. Sax 2/Tn. Sax (Supp. Alt. Sax 1), Tpt. 2 (Supp. Tpt. 1), Trb. (Harm./Gliss), Marimba (O2), Maracas (O2), Cymbals, Bass Drum
<b>[2 Measure "Intro" Restatement, mm. 104-105] (fortissimo)</b>					
	b <sup>6</sup>	106-113 (K)	<i>mezzo forte</i>	F min. 7/8 4/4	• Picc/Fl/Ob./A-T. Sax (O2), Clar. 1+2/Tpt. 1-3 (M), Clar. 3 (PP), Horn (O3), LWW/LBrass/SB (Bass/O1F), Vibes (O2F), Maracas (O2), BD/Tamb.
	Transition "Extended Intro Restatement"	114-121 (L)	<i>Fortissimo</i>	F min. 7/8 4/4	• 8 measures: Restatement of material from introduction (minus trumpets) for two measures, then two measures of just percussion (2x)=8 measures
	b <sup>7</sup> (Link)	122-129 (M)	<i>mezzo forte</i>	F min. 7/8 4/4	• Picc/Fl/Ob./Clar 1-3/A-Tn. Sax/Xylo (O2), Tpt. 1-3/Horn (M), LWW/LBrass (Bass/O1F), Timpani, Toms, BD • Serves secondary purpose of introducing percussion interlude, <i>ffp</i> measures 128-129 ->C+D <sub>b</sub> /G+G <sub>b</sub>
	Percussion Interlude	130-145 (N)	<i>Fortissimo</i>	7/8 4/4	• 16 measure percussion feature, no pitched percussion, tom-toms lead • <i>sub. p</i> at m. 138, crescendo to m. 146

<sup>122</sup> The "B" section of the work relies on four elements, plus harmony, and will be cataloged a bit differently than both "A" sections for clarity. (M) = Variation on **Melody 1** from the "A" section; (O1) = *Ostinato 1*; (O2) = *Ostinato 2*; (O3) = *Ostinato 3*: Descending, sustained, note sequence; (#F) = The letter "F" designates a fragmented or altered statement of the attached form marking; (PP) = Sustained pitch/pedal point. (Harm.)/ (Bass) = Harmonic support/triadic or functional harmony.

	Extension/ Transition	146-153 (O)	<i>Fortissimo</i>	F min. 7/8 4/4	<ul style="list-style-type: none"> <li>• Similar to mm. 114-121, full band for two measures, percussion only for two measures</li> <li>• Full <i>tutti</i> this time</li> <li>• Mixture of "Intro" material and <b>O2</b></li> </ul>
	b <sup>8</sup>	154-161 (P)	<i>mezzo piano to mezzo forte</i>	F min. 4/4	<ul style="list-style-type: none"> <li>• Fl/Ob. + A-T Sax./Xylo: alternating (<b>O2F</b>), Clar. 1-3, add on (<b>M/Harm.</b>), Tpt. 1-3 (<b>M</b>, harmonized), Horn (<b>O3</b>), Euph. (<b>O3F</b>), Tbn./Tuba/SB (<b>Bass/O1F</b>), Timpani, Toms, Tambourine, BD</li> <li>• Starts final build to letter "R"</li> </ul>
	b <sup>9</sup>	162-169 (Q)	<i>mezzo forte, crescendo to "R"</i>	F min 4/4	<ul style="list-style-type: none"> <li>• <b>NO OSTINATI IN WIND PARTS</b></li> <li>• Picc/T. Sax/Tpt. 1-3 (<b>M</b>), Fl/Ob/Clar 1/A. Sax 1 (<b>MF</b>), Clar 2-3/A. Sax 2 (<b>Harm.</b>), Horn/LBrass/SB (<b>same as letter "P"</b>), Xylo (<b>O2F</b>), Timpani, Toms, Tambourine, Bass Drum, Cymbals</li> <li>• Big/ultimate crescendo mm. 168-169</li> </ul>
B "Intro"	"Climax" of whole piece Restatement of "Intro"	170-181 (R)(S)	<i>Fortissimo</i>	F min 7/8 4/4	<ul style="list-style-type: none"> <li>• COMPLETELY FULL TEXTURE</li> <li>• Fl/Ob./A-T Sax/Tpt. 1-3: Rhythm from "Intro," rhythmic unison</li> <li>• Clar. 1-3: Intro material, trills</li> <li>• Horns/LWW/LBrass: Mix of "Intro" material and bass line (<b>O1F</b>)</li> <li>• FULL Trb. Gliss (A. Sax 2/T. Sax/Horn/Euph.) into next phrase, <i>ffp</i></li> </ul>

Form	Sect.	Mm./RM	Key	Time	Comments
Intro	Link	178-181 (S)	F minor	7/8 4/4	<ul style="list-style-type: none"> <li>• Like mm. 24-27, link to melody</li> <li>• Thicker texture: Picc/Fl/Ob./A-T Sax./Xylo (<b>O2</b>), LWW/LBrass/SB (<b>O1</b>), Full percussion</li> </ul>
A <sup>1</sup>	a <sup>2</sup> (Like "a <sup>1</sup> ")	182-195 (T)(U) (182-190) (190-195)	F minor	7/8 4/4	<ul style="list-style-type: none"> <li>• Like m. 28, restatement of Melody 1+2</li> <li>• <b>Melody 1:</b> Picc/CL(-2)/T.Sax/Tpt.(-2)/Horn <ul style="list-style-type: none"> <li>◦ "Interjections:" Fl/Alt. Sax (<b>O2</b>)</li> <li>◦ <i>Ostinato</i> #1: LWW/LBrass</li> <li>◦ Variation to end of Melody 1 - m. 34</li> <li>◦ Xylo/Tamb. (<b>O2</b>)</li> </ul> </li> <li>• <b>Melody 2:</b> Cl/Tpt., LWW/LBrass response</li> <li>• "Jarring/Nasty:" T.Sax/Horns/Tbn./Euph. - m. 39</li> </ul>
	Extension	196-201	F minor	7/8 4/4 Ext.	<ul style="list-style-type: none"> <li>• Extension to the end of <b>Melody 2</b></li> <li>• Mm. 197-199 all in 4/4, changes metric feel</li> </ul>
End	Conclusion	202-209 (V)	F minor	7/8 4/4	<ul style="list-style-type: none"> <li>• Picc/Fl./A-T Sax (<b>O2</b>), Ob/Clar. 1-3 (<b>O2</b> variant), Tpt./Horns (<b>O2</b>) "Fanfares," LWW/LBrass (<b>O1</b>), Full percussion</li> <li>• Last 2 measures, unison band, Trb. gliss</li> </ul>

Figure 3. Formal structure of *Undertow*.<sup>123</sup><sup>123</sup> John Mackey, *Undertow* (OstiMusic, 2011).

Mackey typically uses straightforward formal designs, focused on motivic and thematic development, that rely on constant repetition and layering of melodic, harmonic, and rhythmic material. Works by Mackey, specifically *Undertow*, are strongly “paced” for maximum musical effect.<sup>124</sup>

Material from the introduction is used frequently throughout the work, most notably at the climax of the whole piece at rehearsal marking “R.” The high point of the whole work is at letter “R,” but the piece never loses velocity, pushing until the last note.

### **Melodic Analysis**

As previously mentioned, Mackey had no real formal training on an instrument, instead learning how to compose music in a visual sense, on a computer. A lack of formal training led him to develop a rather unique style of composition, one based on repeated rhythm and metric units layered on top of one other, focused on contrapuntal and linear aspects, rather than the standard form, melody, or harmony.<sup>125</sup> Rhythm and pulse, therefore, are the fundamental components in all of his works, influencing every musical element from structure to melody.

Melodies in Mackey’s works are often designed to fit his rhythmic and metric constructs. A majority of Mackey’s compositions contain only one or two melodies, one of which is often repeated frequently. His melodies are simple and straightforward in structure, often containing antecedent and consequent phrases. They are also primarily tonal, and contain aspects that are often used later as identifying motives in fragmentation, augmentation, or diminution, depending on the rhythmic and metric layout. Repeated

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<sup>124</sup> Rebecca Leigh Phillips, *John Mackey: The Composer, His Compositional Style*, 31-32.

<sup>125</sup> *Ibid*, 32.



melodic material, whether in full or in variation, creates the necessary energy and character that communicates the message of the piece.<sup>126</sup> Mackey also writes contrapuntally, or in layers, often using repeated melodic material, melodic variations, or rhythmic material on top of one another to create energy and thicker textures.

There is only one melody in *Undertow*, which can be broken down into two large sections, an antecedent and a consequent phrase. These two sections will be referred to as “Melody 1” and “Melody 2.” Together, these two sections represent the entirety of the melodic material that is used in full, part, fragmentation, and variation throughout the piece.

"Melody 1"  
Oboe  
Clarinet 1

"Melody 2"  
Ob./Bsn./T. Sax  
Ob./A-T Sax

Figure 4. Melody in *Undertow*, mm. 10-24.

These two sections should be thought of as one whole melody instead of two completely different entities because “Melody 2” cannot stand on its own as a melodic statement, and Melody 1 sounds incomplete without its second counterpart. Mackey exploits the unresolved feeling that the end of “Melody 1” creates later in the work.

<sup>126</sup> Rebecca Leigh Phillips, *John Mackey: The Composer, His Compositional Style*, 32.

Though its underlying rhythm and meter make the melody complex, its phrase structure is simple. Pitches in both melodic sections keep the piece grounded in F-minor, though both contain a D-flat and a D-natural as part of the melody. Ends of each melodic phrase also elide, never stopping and always pushing the pulse and energy of the music forward.

“Melody 1” is often the subject of fragmentation and variation throughout the piece.<sup>127</sup> After the melody appears for the first time in full from measures ten to twenty-four, a short link introduces the second full statement of the melody, “a<sup>1</sup>,” from measures twenty-eight through forty-two. This time the melody is scored in the piccolo, 1<sup>st</sup>-3<sup>rd</sup> clarinets, tenor saxophone, 1<sup>st</sup>-3<sup>rd</sup> trumpets, and horn. It is in this second statement, along with a change in orchestration, that the first variation of “Melody 1” appears.

Figure 5. “Melody 1” & “Melody 2” variation, mm. 34-39.

All of the variation occurs in the last two measures of the phrase from thirty-four to thirty-five. Melodic instruments rest on beat one, and then play in diminution starting on beat two, while woodwinds drive over the top with melodic fragments. Length of phrase does not change, but the rhythm does, and this little development builds energy to the end

<sup>127</sup> This does not include changes in orchestration.

of the melody and throughout the piece as it begins to progress. “Melody 2” is also slightly altered rhythmically in measures thirty-seven through thirty-nine, and joined by melodic fragments. These variations reappear as is in the **A**<sup>1</sup> section, and are used in the coda.

Section **B** in *Undertow* is a sort of textural assembly line. It starts at letter “E,” and relies on a phrase-to-phrase textural thickening, held together by the constantly repeating melody, to drive the music to its climax at letter “R.” Melody in the **B** section of *Undertow* is built on three variations of “Melody 1.” The first one appears for the first time in the Flute 1 (*solo*) from measures sixty-two to seventy (letter “F”).



**Figure 6.** Variation of “Melody 1” in the “**B**” section, mm. 62-69.

Eight measures long, the same length as “Melody 1,” this melody builds all the way to the end of the phrase and never resolves or “feels” complete because it always elides with the next phrase. It is the most frequently used variation. By design, the ending of “Melody 1” contains a sense of uncertainty, something Mackey uses to support the ever-building texture and to create drive in the music despite the repetition. After the first appearance, this variation appears in the next five “b#” statements, in several different instruments,<sup>128</sup> from measures seventy to one hundred and twenty-one. A second variation appears at rehearsal marking “M,” statement “b7,” in the 1<sup>st</sup>/2<sup>nd</sup> trumpet parts, as well as horn.

After the percussion interlude at letter “N” and the subsequent linking phrase at letter “O,” one final variation of the melody appears twice at rehearsal markings “P” and “Q.” Completely in  $\frac{4}{4}$  (though it can be felt in two), this melody supports the unexpected

<sup>128</sup> See Figure 3, form chart.

metric change and delivers the ultimate tension for the climax of the work at rehearsal letter “R.”



**Figure 8.** Final variation of “Melody 1” in the “B” section, mm. 162-169.

Not quite augmented or diminished, this variation is different rhythmically, metrically, and in overall feeling compared to previous phrases, building energy and velocity. Section **A<sup>1</sup>** contains similar melodic material as the first **A** section.

An interesting aspect of Mackey’s compositional style is the way he breaks up and uses fragments of his melodic and rhythmic material throughout the piece. He often takes bits and pieces of his melodies or rhythmic devices and uses them separately to form new accompaniment lines and figures, in “criss-cross” by varying a melodic phrase with a rhythmic element or rhythmic device with a melodic element, or in combination. Clearly defining each fragment as either melodic or rhythmic can be complicated because Mackey often blurs the lines between them. From a purely melodic standpoint, Mackey frequently makes use of melodic bits to form short supporting figures that “interject” (“interjections”) at points where the melody may be sustaining in order to continue to move the pulse of the piece.

The image shows a musical score for two parts: 'Melody' and 'Trumpets'. Both are in 4/4 time with a key signature of three flats. The Melody part starts with a half note G3, followed by quarter notes A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, and ends with a half note G4. The dynamics are marked 'f' (forte). The Trumpets part starts with a half note G3, followed by quarter notes A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, and ends with a half note G4. The dynamics are marked 'mp' (mezzo-piano) and 'f' (forte).

**Figure 9.** Melodic fragment, mm. 15-18.

Appearing in the trumpets in measures sixteen and seventeen, this is a development of a bit of the melody, extended to provide motion while the melodic instruments sustain an E-flat. A borrowed fragment of “Melody 1” appears in measure thirty-nine during a statement of “Melody 2” (See Figure 5, last measure). These quick eighth notes are a fragment borrowed from “Melody 1,” and are slightly developed to further enhance the energy of the music at this point.

Sixteenth note runs, or scales, are frequently employed throughout the piece. A sixteenth note run starts the entire piece in the woodwinds. Sixteenth note runs should be considered primarily a rhythmic element because they usually appear in part of a rhythmic context or *ostinato*. However, besides using them for effect, Mackey incorporates these scales into the melodic material, an example of using a rhythmic device to alter a melodic phrase (See Figure 9 above, m. 17). Scales are used in a melodic context mainly in both A sections. Each scalar figure is rooted in F minor and adjusted to fit the surrounding harmony. These figures can start on notes other than “F” in order to fit the phrase or metric context, and can be separated by a fifth between parts.<sup>129</sup>

The music overall, including these fragments, is never quite the same from section to section, and these examples reflect just a few of the many ways Mackey uses fragments to create variety throughout the work.

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<sup>129</sup> See measures 17, 21, 33, 35, 187, and 189 in the score.

## **Harmonic Analysis**

Mackey's compositions are not built on harmony. While they do contain some harmonic writing and chord structures, a majority of the music is held together by rhythmic or melodic elements. "Harmony is a developing aspect of Mackey's music and, until *Turning* (2006), harmony has not been a priority for the composer.<sup>130</sup> Harmony is secondary, strengthening the melodies and *ostinati* above that are the primary foundation for a work.

Such is the case in *Undertow*. Though clearly in F minor, key (tonic) is established and sustained by the *ostinati*, melody, and other melodic elements that serve as the foundation for the work. The work never modulates to another key, though frequent accidentals, like the D-natural and D-flat in the melody, imply mode mixture. That being said, "harmony" still plays a significant role throughout the work.<sup>131</sup> Instead of being used as a structural "pillar" during the whole work, "harmony" is conserved and used as special "tool" to support melodic material and impact points, thicken textures, and elevate the energy and drama of the music. Harmony, in this case, does not necessarily imply a triadic sonority; it could imply simple two-part harmony.

Harmony in *Undertow* either occurs unintentionally as a secondary result of several melodic or rhythmic lines layered over one another, or intentionally to support musical material and thicken the texture. The "Introduction" of the work displays unintentional harmony, driven by the pedal point "C" in the bass voices. Other parts are carrying rhythmic elements. An F minor triad at the downbeat of measure six is the work's first

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<sup>130</sup> Rebecca Leigh Phillips, *John Mackey: The Composer, His Compositional Style*, 36.

<sup>131</sup> In the *Teaching Music Through Performance* article, the author notes that *Undertow* does not contain chord progressions or many instances of intentional harmony.

intentional harmony. As the music settles toward section **A**, “interjections,” as mentioned earlier, begin to appear, harmonized in two parts.



**Figure 10.** Two-part harmony in supportive lines, m. 9.

Both of the elements are harmonized a fourth or fifth apart, without the third of the chord. This harmonization is frequently used in every line, not just in “interjections,” throughout the rest of the piece.

Beyond “interjections,” harmony is conservatively used throughout the first melodic statement at measure ten. Parts are briefly split into thirds into the pinnacle of the first statement of “Melody 1” in measures fifteen through seventeen, but otherwise the “harmony” is unintentional and guided by the *ostinati* below.

Statement “a<sup>1</sup>” at letter “B” portrays an intentional use of harmony. This section begins to display a pattern in Mackey’s technique, using harmony to generate musical progress by specifically supporting melodic lines with traditional harmonies, as opposed to letting the rhythmic elements handle it alone.



**Figure 11.** Harmony, “Duet” style, mm. 28-30.

“Interjections” and other melodic fragments (ex. mm. 30-31, 34-35) are also harmonized through this statement, sounding over the strongly scored *ostinato*. Section **A** comes to a

close at the musical arrival at measure forty-two, the arrival heightened by the use of an F minor<sup>+9</sup> chord, an intentional use of *extended* harmony to create musical progress.

Essentially a recap of **A**, section **A<sup>1</sup>** relies on these same harmonic practices.

Ob./Bsn./Clar./Tpt./Hn./Tbn./Euph./Tuba

fmin+9

**Figure 12.** F minor<sup>+9</sup> chord arrival, mm. 42-43.

Section **B** is “constructive” in nature, building phrase by phrase. Though the “interjections” throughout section **B** are harmonized, intentional harmony does not appear until statement “b<sup>2</sup>.” Pedal points on concert C are used in statements “b<sup>2</sup>” and “b<sup>3</sup>” (mm. 70-77, 78-85), and triadic harmony returns in statement “b<sup>4</sup>” and “b<sup>5</sup>” (mm. 86-93, 96-103). Triadic harmonies in these two statements start with an F minor chord, and then move in a parallel and linear motion, supporting the melody and texture, as opposed to providing a chord progression. It is slowly added in, phrase-by-phrase to develop the music.

Harmony is definitely intentional in statement “b<sup>6</sup>” (mm. 106-113) just before the percussion interlude, which introduces a functioning homophonic harmonic progression underneath the melody and *ostinati*. Because a harmonic progression has not been introduced in this section yet, this further adds to the texture and the growing tension towards the climax. Tension continues to build after the percussion interlude when this progression is repeated in statements “b<sup>8</sup>” and “b<sup>9</sup>” (further discussed below). Statement “b<sup>7</sup>,” as well as the climax at letter “R,” are based on rhythmic elements.



Mackey rarely uses harmonic progressions, if at all. Repetitive rhythmic and melodic lines, along with texture, drive *Undertow* for a majority of the work, but there are two quasi-progressions in the work that add a unique harmonic element. Mackey uses the progressions to enhance the driving musical elements and provide closure. Both progressions are simple, and rely on strong, diatonic, bass lines that drive back to tonic.

The first of these progressions is built into “Melody 2.” A simple (i-IV-V-i) progression, supported by a driving bass line that emphasizes the dominant and tonic, creates harmonic closure under the melody.

The figure shows a musical score for "Melody 2" in three flats (B-flat major/C minor). It consists of four staves. The top two staves are the melody and bass line. The bottom two staves are a harmonic reduction. The progression is: f min (i) -> (B-flat) (IV) -> (Diss.) -> C (V) -> f min (i). Dynamics include mf, sfz, f, and ff.

**Figure 13.** Reduction of harmonic progression in “Melody 2,” mm. 18-25.

The B-flat chord, borrowed from F major, is one of the rare occurrences where Mackey uses the third of a chord outside of an F minor chord. After the dissonance on the downbeat of measure twenty-one, the melody descends to a concert C. Combined with the flat seventh and leading tone in the bass, a strong dominant to tonic progression occurs, bringing a sense of closure to the melodic phrase.

Another occurrence of progressing harmony occurs in statements “b<sup>6</sup>” (“K”), “b<sup>8</sup>” (“P”) and “b<sup>9</sup>” (“Q”) in the **B** section. A functioning, harmonized, bass line thickens the sound and builds the turmoil towards the climax at “R.”

**Figure 14.** Reduction of harmonic progression, mm. 154-161.

Low woodwinds, trombone 3, and tuba carry the bass line, the last four measures of which implies a (ii-[V]-i) progression. This phrase is not a traditionally functioning harmonic progression, however, the strong bass line and accompanying harmony in the trombone parts implies something deeper that just “cluster” chords or unintentional harmony. Even though other parts are sounding various *ostinati* and melodic lines in layers, this quasi-progression is adding depth, strength, and straight emotion to this build.

Harsh dissonances are abundant throughout the work, composed of accented half steps and tritones. Short or long, high or low, purposeful dissonances are everywhere throughout the work.

**Figures 15, 16, 17.** Accented/Purposeful dissonance, mm. 13, 39, 129.

Mackey inserts them into melodic fragments, melodic statements, and even sustained chords. Accented and isolated, these purposeful dissonances create an intense and shocking effect. These three examples are only a sample of the many throughout the piece.

### **Meter / Tempo / Rhythm**

These three concepts form the foundation of *Undertow*. Influenced heavily by his uncommon musical training and work with dance companies,<sup>132</sup> Mackey's works rely on strong relationships between meter, rhythm, tempo, and pulse to create musical structure and momentum.

*Undertow* is built on the constant use of several *ostinatos*. These *ostinatos* determine key, form, phrase structure, and even harmonic direction. A true portrayal of the non-stop repetitive "Legend of Zelda" music Mackey was inspired by, each *ostinato* has a consistent presence in every aspect of the piece. In total, there are three:

The image displays three musical staves, each representing an ostinato. The first staff is in bass clef and shows a rhythmic pattern of quarter notes in 7/8 time, which then changes to 4/4 time. The second staff is in treble clef and shows a rhythmic pattern of eighth notes in 7/8 time, which then changes to 4/4 time. The third staff is in treble clef, labeled 'Clarinet solo', and shows a melodic line with a long slur over it, indicating a sustained phrase. The meter changes from 7/8 to 4/4 in this staff as well.

**Figures 18, 19, 20.** *Ostinatos 1, 2, and 3.*

All three of these *ostinatos* are crucial to the piece, they delineate form and phrasal structure and give the work a sense of stability and vitality. All three are constantly varied throughout the piece, and serve a variety of purposes throughout the work, from linking

<sup>132</sup> Rebecca Leigh Phillips, *John Mackey: The Composer, His Compositional Style*, 10, 34-35.

phrases and supporting the melody, to being layered on top of one another, and as melody. These *ostinatos* are not just limited to wind instruments; they are an important aspect of the percussion parts as well.

“*Ostinato 1*” appears for the first time at measure six of the “introduction” in the low woodwinds and string bass. It is mainly a bass line, only appearing in the low to bass voices throughout the work. At measure six it serves to link the introduction to section **A** and establish key, a couple of the many roles *ostinatos* serve in the work. Serving as the bass line through the first statement of “Melody 1” at measure ten, it then breaks during the first appearance of “Melody 2,” and reappears at measure twenty-four, again linking phrases. It serves a similar role in the second full statement of the melody at letter “B.”

During section **B**, this *ostinato* never quite appears in its regular state, and is varied quite often, just like the other two *ostinatos*. It first appears in this section in the maracas part in measures forty-six linking phrases and providing vitality. Another variation appears in statement “b<sup>5</sup>” at measure ninety-six.



**Figure 21.** Variation of *Ostinato 1*, mm. 96-103.

In (mm. 100-101) there is an example of another type of dissonance Mackey uses in this piece. Changing the pattern in these measures by shifting the A-flat out of temporal position creates metric dissonance. *Ostinato 1* also serves as the basis for the bass line in statements “b<sup>6</sup>” (“K”), “b<sup>8</sup>” (“P”) and “b<sup>9</sup>” (“Q”) in the **B** section.

“*Ostinato 2*” is also extremely important because it is based on the eighth note “pulse” of the work. “Pulse” in *Undertow*, and every Mackey work,<sup>133</sup> remains constant no matter what meter is in play. It first appears at measure twenty-four in the piccolo, oboe, alto and tenor saxophones. After this first appearance, it is constantly used throughout the rest of the work in a variety of ways.<sup>134</sup> A fragment of it is used as an “interjection” in (mm. 30-31), and it provides closure to section **A** at measure forty-two. At measure forty-six it serves as a melodic line and link to the **B** section when it appears in the vibraphone, and continues to be a constant presence throughout all of the “b#” statements.

All three *ostinatos* are constantly fragmented, reshaped, and reused throughout the piece to provide structure, and this one is no exception. An example of fragmentation first appears at measure seventy.



Figure 22. Fragment of *Ostinato 1*, m. 70.

This little fragment, appearing first in the marimba, is constantly used in the **B** section and is even then taken back to the original *ostinato* to create a variation.



Figure 23. Fragment used to vary *ostinato 2*, mm. 96-98.

Each *ostinato* is changed in countless ways. Between (mm. 154-161) this *ostinato* is broken up and passed between instruments, even incorporating elements of the material from the introduction. Rhythmic elements from the melody are borrowed and incorporated into the

<sup>133</sup> Rebecca Leigh Phillips, *John Mackey: The Composer, His Compositional Style*, 33.

<sup>134</sup> See Figure 3 (Form Chart) for an accurate map of where each *ostinato* is used.

*ostinato* during the “conclusion” at letter “V.” These variations do not even scratch the surface, Mackey layers the *ostinatos* over one another throughout the whole piece, using the element of texture to further add vitality and momentum to each pattern.

The third *ostinato* appears only in section **B**. It is a descending note sequence that first appears in a melodic function, a clarinet *solo*, at measure fifty-four (See Figure 20). Strangely, it is never fragmented. It is only varied by the surrounding meter and by placing it inside of different textures. Just like the other *ostinatos*, it is constantly reused throughout the section.<sup>135</sup> It assists in creating an interesting contrapuntal texture during statements “b<sup>6</sup>” (“K”), “b<sup>8</sup>” (“P”) and “b<sup>9</sup>” (“Q”) in the **B** section. All three *ostinatos* are used like metaphorical building blocks, stacked, repositioned, turned, flipped, and repurposed throughout the work.

Self-contained and independent, the introduction of the work is a fascinating rhythmic element in *Undertow*. It is built entirely on several repeated rhythmic patterns, but these patterns are never used *in their entirety outside* of appearances of the “introduction” material.<sup>136</sup> Constantly referred to as an inseparable “set” of elements throughout the work,<sup>137</sup> the “introduction” material plays a constant and pivotal role in building musical momentum. Three main rhythmic elements comprise the “introduction” material.

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<sup>135</sup> See Figure 3, form chart.

<sup>136</sup> Smaller scale aspects from the introduction, like the sixteenth note runs and the rhythm of the bass line, are borrowed and used later in the piece, but they are not direct copies of the introductory material. In some places other rhythmic material/elements are added, but no part is ever “removed” from a statement of this material. Examples include the addition of *ostinato* two (mm. 150-151), and the bass line contour at the climax of the work at letter “R.”

<sup>137</sup> See Figure 3, form chart.



Figures 24, 25, 26. Rhythmic elements of introduction, mm. 2-3.

The first element appears in the trumpets, and in a varied form in the piccolo, flutes, oboes, and saxophones. Element two is carried by the clarinets, while the third is carried by the horns and low brass. These elements are also present in the percussion parts. Each of these specific patterns only occurs in this form when the introductory material is present (mm. 1-6, 94-95, 104-105, 114-115, 118-119, 146-147, 150-151, 170-177). Energy and momentum build through section **B** by way of the previously mentioned *ostinatos*, but when it comes time to reach a high point in the work at measure 170, Mackey relies on the “introductory” material to provide the ultimate presence. As a unit, the musical material in the introduction has an important purpose in this work, beyond just opening the piece.

A primary element in *Undertow*, meter assists in defining the structure of the work, not melody or harmony. “The significance of meter in determining structural features of form, melody, harmony, and rhythm is an important aspect of Mackey’s compositional style.”<sup>138</sup> Meter in *Undertow* is a consistent alternating pattern of  $\frac{7}{8}$  and  $\frac{4}{4}$  that defines phrase structure and overall form. It also defines the pulse that is consistent throughout the piece. This pattern, combined with a constant eighth note pulse, creates a unique feel in the work.

<sup>138</sup> Rebecca Leigh Phillips, *John Mackey: The Composer, His Compositional Style*, 34.

The pattern of  $\frac{7}{8}$  and  $\frac{4}{4}$  stays constant throughout, except in two areas of the work. Changing the stable pattern, even if only to  $\frac{4}{4}$ , creates a sort of metric dissonance that is a stark contrast. Metric dissonance first occurs in section **B**, right before the climax in statements “b<sup>8</sup>” and “b<sup>9</sup>,” (mm. 153-169, letters “P” and “Q”). The meter of the piece shifts to  $\frac{4}{4}$ , interrupting the well established feel (see Figure 14). Even though the pulse continues, the sudden equal division of the measure is unexpected and creates velocity for the climax.

Metric dissonance also occurs briefly during the end of the **A<sup>1</sup>** section. A simple extension (mm. 196-201) of the end of the melody before the conclusion shifts again completely to  $\frac{4}{4}$ , bringing a sense of “uneasiness” and disorganization.

**Figure 27.** Reduction of phrase “extension,” mm. 194-200.

This is also a prime example of how Mackey creates metric dissonance by shifting beats in a pattern out of normal position. The melodic fragment in measure 194 is normally in  $\frac{7}{8}$  and starts on the “and” of beat one, but in measure 198 to measure 199 it is put into  $\frac{4}{4}$  (which already is creating dissonance) and placed in its repetition on the “and” of beat *four*. Emphasized by impacts in the lower voices, the result is an unsettling feeling of time.<sup>139</sup>

<sup>139</sup> This also occurs in statements “b<sup>4</sup>” and “b<sup>5</sup>” in the bass *ostinato*.



“Pulse,” or the regularly reoccurring patterns that mark temporal divisions in time, is essential in all of Mackey’s works, especially *Undertow*. Velocity driven, *Undertow* relies on a consistent eighth note pulse, and never changes when the meter does. *Undertow* carries a tempo marking of (♩=160), which assists the “pulse” in pushing the rhythmic vitality of the *ostinatos*.

### **Texture / Dynamics**

Texture in *Undertow* should be viewed as a partner element to rhythm. Because Mackey’s works rely so heavily on *ostinati*, texture becomes the means by which Mackey develops them and creates musical interest and progression. Three primary types of textures are present in *Undertow*, monophonic, homophonic, and polyphonic. Monophonic textures, a single line by itself, are often used to introduce new *ostinati* or melodic ideas (mm. 6-9, 46-49). Homophonic textures are used sparingly in thicker textures as a means of enhancing drama. Polyphonic textures, meaning one or several *ostinati* layered on top of one another with or without melody, are the most common type in *Undertow*. *Ostinati* are constantly interchanged, rearranged, and layered on top of one other in a contrapuntal, or linear, scope. If a texture in *Undertow* is not monophonic, it is polyphonic.

Mackey refers to his textures as “thick” and “thin,” based on his orchestration choices. Rhythmic and melodic elements, though repeatedly used, are used with a specific color in mind.

There is no intellectualizing in what I am doing. When I approach my composition, I listen and decide if a section should be thick or thin, and change the orchestration accordingly. One of the problems with composing on the computer is that you get very misled by MIDI recordings. The music can be so crisp and clear, even when densely orchestrated, because of the

lack of overtones. When I finally hear it with real musicians, it can sound like mud instead of a thick texture.<sup>140</sup>

Thicker textures in the piece are used for moments of impact, musical arrivals, and often rely on homophony towards the ends of musical sections to provide tension and closure. Thinner textures are used towards the beginning of musical sections to introduce new material. Texture in *Undertow* is a pivotal element in creating musical momentum and direction, a true sign of true polyphonic writing. A comparison of the two statements of the melody in section **A** portrays this fact. Statement one at measure ten is thinly scored, relying mainly on woodwinds to carry the melody, and only using minimal brass to fill in during high points of the phrase. However, in statement two at measure twenty-eight, the texture is much thicker. Low brass and woodwinds support the texture with “*ostinato 1*”, and the melody appears in the clarinets and trumpets. Upon approach to the high point and closing of section **A** at measures forty through forty-two, Mackey even incorporates a bit of homophony to further thicken the texture before it finally arrives at measure forty-two on the F minor<sup>+9</sup> chord and falls back to introduce section **B**.

Though built on *ostinatos*, section **B** is truly driven by texture. Only three instruments are used polyphonically in the first phrase of this new section. Clarinet, vibraphone, and maracas carry *ostinati* during statement “b,” and from there the texture continues to thicken.<sup>141</sup> Each successive “b” statement has a little thicker texture. Statement “b<sup>1</sup>” incorporates an extra percussionist, and statement “b<sup>2</sup>” adds on another clarinet part. Saxophones and other small rhythmic fragments are added in “b<sup>3</sup>.” Layers are continually added, new colors brought in, slowly building the musical tension towards its musical goal

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<sup>140</sup> Rebecca Leigh Phillips, *John Mackey: The Composer, His Compositional Style*, 37.

<sup>141</sup> See Figure 3 (Form Chart) for a more detailed analysis of how the texture specifically builds in each phrase.

at letter “R.” Interruptions (mm. 94-95, 104-105) and the percussion interlude add contrast and variety, providing an avenue to thicken the percussion texture as the section continues. As the music gets closer and closer to letter “R,” the texture slowly becomes less active and more homophonic. Statement “b<sup>8</sup>” features “*ostinato 2*” in the woodwinds, but it is missing during the next phrase. By the time the music has reached statement “b<sup>9</sup>” all of the quickly moving lines are in the percussion, and the winds are close to complete homophony.

Letter “R” is the climax of *Undertow* because every instrument color is present, dynamics are strong, and each rhythmic line is heavily doubled, making this the strongest and thickest texture yet in the piece (See Figure 29 below). After the music moves into section **A**<sup>1</sup> the textures are similar to the original **A** section, built on a flurry of polyphony and active *ostinati*. The texture once again is thick in the conclusion of the work, relying on heavier doubling of lines and all percussion colors to thicken the texture towards the conclusion.

No two textures throughout the piece are *exactly* alike; Mackey always makes a slight adjustment to the rhythmic elements or orchestration. While each phrase and section is different, there are some patterns of orchestration that can be traced in *Undertow*. Woodwinds and percussion usually handle the more active parts. Flutes and alto saxophones frequently double one another (mm. 24-27, 30-31, 34-35, 107-111, 178-181), or work together in tandem (mm. 154-161). Clarinets often double the trumpets (mm. 28-41, 106-113). Low brass and low woodwinds often work together on the same *ostinati*. Horns bounce back and forth between supporting the trumpets (mm. 28-35, 96-103, 122-129) and as a member of the low brass (mm. 2-5, 19-20, 37-39, 170-177). Mackey also writes for the individual sections, like clarinets (mm. 2-5, 96-103, 170-177, 202-209), alto

and tenor saxophones (mm. 61, 69, 84-85, 86-91), and trumpets (mm. 2-5, 9, 16-17, 154-161, 202-209).

The colors of the percussion instruments are especially important to this piece; the piece does not “work” without them. Just like the instruments listed above, Mackey treats the percussion colors as if they were a unique choir, opposed to devices supporting the winds. Mackey’s close friend and former college roommate, Daniel Bassman, continually influences his colorful and active percussion writing.<sup>142</sup> Mackey also claims that he developed his own style “by doing it, and by being friends with a lot of percussionists who showed me lots of tricks.”<sup>143</sup>

Mallet percussion instruments are treated almost like wind instruments, sometimes doubling *ostinati* (mm. 24-36, 42-45, 96-103), or as a featured color in the texture (mm. 46-61, 62-77). Metallic and auxiliary percussion instruments also have several roles, including carrying time aspects through *ostinati* (All mm. 2-5, Tambourine 10-23, Maracas 62-114), and enhancing purposeful dissonance (Cymbals/Tambourine mm. 27, 31, 39, 115). The bass drum is used to accent new phrases (With Crotales, mm. 46, 54, 62) and to provide extra punch at moments of impact (mm. 170-177). More similar to the mallet parts than the bass drum, the timpani part serves a variety of purposes from supporting the bass voices (mm. 122-129, 170-177), to doubling *ostinati* in the wind parts (mm. 154-169). Toms are added just before the percussion interlude (m. 112), but of all the percussion parts, the toms are the most active and featured (mm. 122-153). Percussion parts are significantly active throughout the piece, sometimes even adding more activity and momentum to already active wind parts (Xylophone/Marimba mm. 28-31, 34-35, 96-103). Each color

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<sup>142</sup> Rebecca Leigh Phillips, *John Mackey: The Composer, His Compositional Style*, 38.

<sup>143</sup> John Mackey, interview by Christopher Mroczek, *e-mail message to author* (March 28, 2011).

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<sup>143</sup> John Mackey, interview by Christopher Mroczek, *e-mail message to author* (March 28, 2011).

mentioned, there are some sections where the meter leaves this pattern, and performers will need to count and be prepared. Furthermore, rhythms throughout are not always straightforward. Syncopated rhythms, emphasis on weak parts of the beat, as well as interplay between parts can cause difficulty if the students do not have a feel for the pulse. Tempo makes meter an even bigger challenge, as students will have to deal with the meter and make decisions quickly. Performers will also need to have a firm grasp of the concert A-flat and F minor scales. Any difficult “runs” or technical aspects of the piece are based on these scales.

*Undertow* requires strong contributions from all musicians involved. Mackey’s linear style of writing and use of textures means that performers will need to be confident and independent in both exposed and thicker textures. Again, counting is a must throughout because of the counterpoint that occurs between the various *ostinati* and melodic lines in polyphonic textures. Other aspects of musicianship are challenging as well. A variety of different articulations, styles, and dynamic ranges are used in the piece. All performers must have a clear visual and aural understanding of each type of articulation marking used.<sup>146</sup> Contrasting styles, from lyrical and gentle to aggressive and overbearing, are interspersed throughout the work, and all performers must be prepared for them.

*Undertow* relies on a wide variety of dynamics, as well as sudden and gradual dynamic shifts. Musicians will develop a significant amount of control on their instruments in performing this work, as Mackey’s compositional style pushes the boundaries of traditional musicianship. For a successful performance, each performer must listen in rehearsal and

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<sup>146</sup> See the “Conducting & Rehearsal Considerations” section for a further discussion.

know *exactly* where and how they fit in every phrase and texture, as well as where the piece is “going” and its “high points.”

Instrument ranges, unlike other aspects of the piece, are typical for this grade level.

<b>Instrument</b>	<b>Range</b>
Piccolo	A-flat 4 to F6 ( <i>written</i> )
Flutes	F4 to G6
Oboes	E-flat 4 to B5
Bassoons	C2 to C4
1 <sup>st</sup> Clarinet	D-flat 4 (E-flat 4) to C6 (D6)
2 <sup>nd</sup> Clarinet	C4 (D4) to A-flat 5 (B-flat 5)
3 <sup>rd</sup> Clarinet	F3 (G3) to A-flat 5 (B-flat 5)
Bass Clarinet	C2 (D3) to C4 (D5)
E-flat Contrabass Clarinet	G1 (E3) to C3 (A4)
1 <sup>st</sup> /2 <sup>nd</sup> Alto Saxophones	A-flat 3 (F4) to F5 (D6)
Tenor Saxophone	C3 (D4) to A-flat 4 (B-flat 5)
Baritone Saxophone	C2 (A3) to C4 (A5)
1 <sup>st</sup> Trumpet	C4 (D4) to F5 (G5)
2 <sup>nd</sup> Trumpet	C4 (D4) to C5 (D5)
3 <sup>rd</sup> Trumpet	C4 (D4) to E-flat 5 (F5)
Horns	E-flat 3 (B-flat 3) to G-flat 4 (D-flat 5)
1 <sup>st</sup> Trombone	D3 to D-flat 4
2 <sup>nd</sup> Trombone	C3 to D-flat 4
3 <sup>rd</sup> Trombone	F2 to C4
Euphonium	B-flat 2 to F4
Tuba	F1 to D-flat 3
String Bass	F2 to D-flat 3 ( <i>written</i> )
Xylophone/Vibraphone	B-flat 3 to F6
Marimba	B-flat 2 to C6

**Figure 30.** Instrument ranges in *Undertow*.<sup>147</sup>

In looking at these ranges, some interesting points can be made. In sections with a “3<sup>rd</sup>” part, the range is quite extensive, as they often double the first part. Woodwinds spend more time in higher ranges than they do in lower ranges. Trombone 3 is occasionally a true bass trombone part, doubling the tuba instead of the other trombones. Mallet percussionists will need to have a firm grasp on reading both bass and treble clef.

Percussion writing in *Undertow* is quite extensive. Wide pitch ranges, difficult rhythms, and unusual playing techniques are abundant. Joined with the fact that percussion

<sup>147</sup> “C4”=Middle C. “Written” ranges in parentheses.



parts are pivotal to the pulse of the work, the percussion parts become rather challenging, and will require extra practice. Percussionists are often the focus in exposed textures, and are also featured at rehearsal letter “N” with their own interlude. Strong skill sets are required for this piece.

Exposed textures create instrumental *solis* throughout the piece, even though they are not marked. There are, however, two designated solos in the flute and clarinet. Trombones glissandos are a key element in the work (m. 177), and trumpet players will need mutes. Cues are used sparingly, mainly in the lower voices, to help cover for a lack of a string bass player, and in some cases, lack of performers.

### **Conducting & Rehearsal Considerations**

Directors have much to decide from both the conducting and rehearsal perspectives. From a physical standpoint, conductors must be comfortable communicating the meter and feel of the work. While “beating time” is acceptable early in the rehearsal sequence, there are many musical aspects of the piece that must be communicated through gesture, so conductors must be comfortable with the meter so that they can leave the pattern and be “free” of it from time to time. Musically, conductors must have a solid interpretation and feel of the overall scope and direction of the piece, and plan gestures accordingly.

Before starting to rehearse the work, conductors must have a clear idea of how each articulation marking should sound. This is essential to the success of this piece. “The articulations are very important – the differences between *staccato*, *tenuto staccato*, *tenuto* alone, accents, and accented *tenutos*. All of these are different.”<sup>148</sup> In general, *staccatos* can

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<sup>148</sup> John Mackey, interview by Christopher Mroczek, *e-mail message to author* (March 28, 2011).

be interpreted as “detached” notes, and *tenuto staccatos* should get 75% note length, or “detached, with a bit of a ring.” Accents and accented *tenutos*, though different, sound similar at the quick tempo marking. Each articulation marking will need to be defined for the musicians in rehearsal so that they understand the length of note with each articulation. This can be accomplished by modeling on an instrument, listening to a quality recording of the work, or drawing “blocks” on a whiteboard to visually depict note length.

Mackey’s compositional style is different from a lot of other composers, so it is a good idea to play a recording of some of his other works so that performers can understand the intensity and bold sound of his works. When starting to actually rehearse, practice counting out loud the  $\frac{7}{8}$  and  $\frac{4}{4}$  pattern in eighth notes, so musicians get a feel for the pulse of the work. Reinforce this by using it in warm-up exercises.

Some rehearsal time should be spent on teaching the performers about *ostinatos*, as they play a pivotal role in this work. Performers must know what they are, where to find them in the piece, and when they perform any of the three. Opportunities for comprehensive musicianship are abundant here. Students can compose their own *ostinatos*, search for them in other music, or compose a new work based on Mackey’s *ostinatos* in *Undertow*. Extra study of this musical term takes rehearsals beyond just a performance, bringing variety and further developing musical knowledge and experience.

Conductors should start the piece with a strong beat two preparatory gesture, and anyone who plays in the first measure should push through beats three and four to give the piece a strong start. The clarinet trills should be “ferocious,” the trombone glissandos strong, and all performers should push the phrase to the arrival at measure six. At measure six conductors must immediately decrease the size of any gesture, and have applicable

performers change their dynamic marking to *mezzo forte* to establish the contrast and monophonic texture. Cues for the “interjections” at measure nine are necessary, and performers must all *decrecendo*. Instruments with the melody at measure ten must place noticeable emphasis on the accented notes, and the offbeat eighth notes in measure thirteen should stick out. Make sure the xylophone *glissandos* align with the woodwinds. Crisp gestures on three and four will help students feel the syncopation. This statement of “Melody 1” should build and push towards the downbeat of measure eighteen. Horns and trombones should *crescendo* considerably through their two notes as marked in measures nineteen and twenty, almost like a “*forte piano*.” Conductors must provide a firm beat one at measure twenty-one, and performers should heavily emphasize the half note *sforzando* dissonance. The music must *crescendo* into measure twenty-four, where conductors should cue the low brass, as they have been sitting for a while.

Performers cannot let the music get too loud at letter “B,” it must push all the way to the climax at letter “C.” Since the music is building, conductors should use slightly larger gestures to communicate with the performers. Flutes, oboe, and saxophones need assistance at measure thirty. The melodic variation in measure thirty-four is unexpected, so the conductor must show a clear beat two. Musicians will have a tendency to rush the sixteenth notes. Similar to measure twenty-one, the half note in bar thirty-nine *must* “pop” out of the texture in a “jarring” way. Performers should be instructed to aggressively emphasize this note with all possible tone. Length of note should match in measure forty-one, and everyone should give one final push to the climax at letter “C.”

It is essential that the vibraphone soloist be cued at measure forty-six, and even though it is not marked, the musician should play it with the pedal down.<sup>149</sup> From this point until measure ninety-two, conductors need only the wrist hinge to keep the music calm and soft as it builds. Measure fifty-two should “swell” to the downbeat of fifty-three before tapering.

Section **B** with the exception of the interruptions and percussion interlude, should be one giant *crescendo* to letter “R.” Each “b#” statement should get progressively louder and intense. The *piano* marking on the clarinet *solo* is more a character definition; the line should be a priority in the texture. At letters “F” and “G” the marimba should be heard in the texture, and the flute player must shape the melody by gently driving the phrase to its last note. Saxophones will need help entering at letter “H,” and the 2<sup>nd</sup> clarinet and horn should not be covered up by other voices. Saxophonists need a clear gesture to find beat two before letter “I.” Mind the bass line during statement “b<sup>4</sup>,” and conductors should use gestures to help them play measures 89-91 properly. Conductors must *crescendo* through measures ninety-two and ninety-three, and use large gestures during the restatement of the “introductory” material, as these two measures should be bold and tense, just like the start of the piece.

Letter “J” should be a sudden relaxation of the tension and should return to the calm build as in the previous phrase. All parts should change their dynamic marking to *mezzo forte* so that they have room to *crescendo* for measures 102-105. Similar to letter “J,” have the performers change their dynamic marking at letter “K” to *mezzo forte*. Musicians should again push through the phrase at letter “M,” and play a dramatic *fortissimo piano* into the

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<sup>149</sup> Without the pedal down, the vibraphone sounds too detached and out of place. The resulting resonance with the pedal down fits the texture and character of the music.

percussion interlude. During the percussion interlude, let the “Toms” part serve as the lead voice. Percussionists should be mindful of the *subito piano* in the ninth measure of the interlude, and should gradually *crescendo* during the four bars before letter “O.”

The final two “b” statements at letters “P” and “Q” are absolutely essential to the success of the climax at letter “R,” and should be thought of as one long phrase that creates the totality of drama. Leaving the previous metric pattern and changing to  $\frac{4}{4}$ , the music now has a different “feel” than previous statements. Both phrases should be felt in “two” instead of a straight four to help build the tension. In “four” the music feels too mechanical and neutral. Feeling it in “two,” or giving emphasis to the half note provides contrast, helps the phrase flow, and creates substantial amounts of tension and energy. Conductors should show these two phrases either in a large “two” pattern (two beats per measure), or in a hypermetric “four” pattern (four beats spread over two measures). Conducting the hypermeter makes it easier for the conductor to work the horizontal plane and communicate phrase contour and length.

At letter “P,” change the dynamic to *mezzo piano* and have the music *crescendo* to the end of the phrase. The trumpets should lead, while the flutes, oboes, saxophones, and percussion stay within the texture and under the trumpets. Because the low woodwinds and brass are moving in whole notes, the moving half notes in the trombones as well as the movement in the horns should sing through the texture in measures 155 and 157. 2<sup>nd</sup> clarinet, horns, and euphonium have a suspension in measure 161; this dissonance should emerge out of the texture while other parts sustain the whole note. The same concepts apply at letter “Q,” but this time the musicians must start at a *mezzo forte* dynamic.

Conductors should stretch the horizontal plane and use big gestures to build the *crescendo* into letter “R.”

All of the tension, velocity, energy, and drama should finally “open up” and “break free” at letter “R.” Pull out all of the stops here, as it is the biggest, boldest, and most aggressive phrase of the whole piece. A mix of passive and active gestures is necessary to conduct the phrase; conductors should not just beat time as it neutralizes the drama of the moment. That being said, percussionists drown out the band, and balance the woodwinds and trumpets so they do not overpower the bass line. The bass line should be the lead voice. Trombones at measure 177 should establish the written pitch before the glissando, and must land on a concert F.

Energy and velocity should continue to push through the final melodic statement in section **A**<sup>1</sup>, and the half note dissonance at measure 193 should be “growling;” the “nastier” the better. Conductors must be prepared for the extension (mm. 197-199), as it will throw the musicians off if the conductor does not clearly communicate entrances.

The energy that was built slowly through section **B** and unleashed at letter “R” should not stop until the last note of the piece. To give the music an exciting finish, musicians should think of the last phrase at letter “V” in two measure “units.” Start *mezzo forte*, and every two measures should increase dynamically, aiming for the final two measures. Accompanying conducting gestures can show this build to the end. This adjustment will add more intensity and momentum to this already exciting moment. Match note length in the last two measures, and let the trombone *glissando* smear out of the texture into the thrilling last note.

Though energetic, fast, and loud, Mackey's works are a marvel of orchestration, and *Undertow* is no exception. Despite being based on a few small musical components, every moment of the piece is new, fresh, and unexpected in some way. *Undertow* is demanding from both a physical and mental standpoint, full of exciting moments and exposed textures that create a worthwhile challenge and experience for the conductor and performers. These concepts and analyses will help build an enthusiastic, energetic, and intense performance of *Undertow*.

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Appendix to:

AN ANALYSIS OF SELECTED BAND WORKS  
WITH COMPOSER PERSPECTIVE

Scores and Documentation

Prepared for  
Graduate Committee:

Mr. Barry Houser, Advisor  
Dr. Danelle Larson  
Dr. Luminita Florea  
Dr. Brad Decker

Eastern Illinois University

May 5, 2011



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APPENDIX A

Form Chart, *At Morning's First Light*

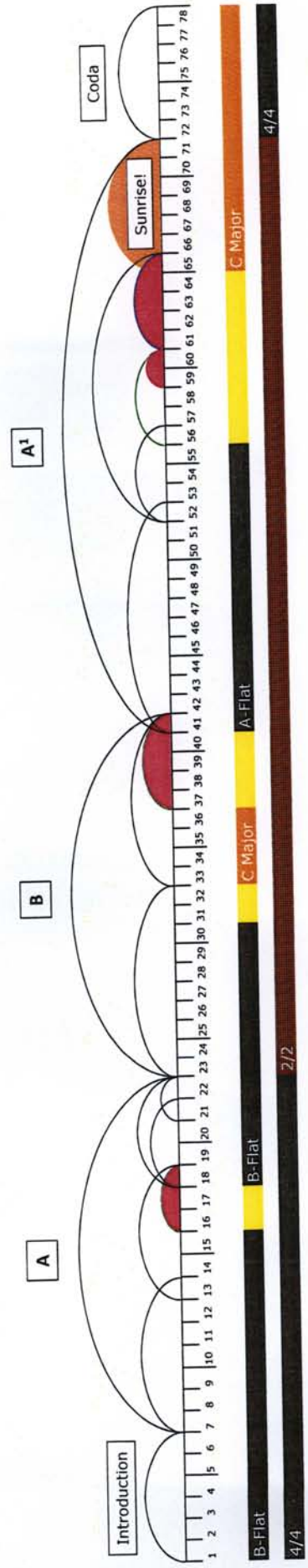




APPENDIX A  
 David Gillingham  
*At Morning's First Light*

**Key**

- = Modulations
- = Harmonic Sequences
- = Phrase Extensions
- = Build/Climax



## APPENDIX B

### *At Morning's First Light, Full Score*

Gillingham, David. *At Morning's First Light*. Greensboro: C. Alan Publications, 2004.

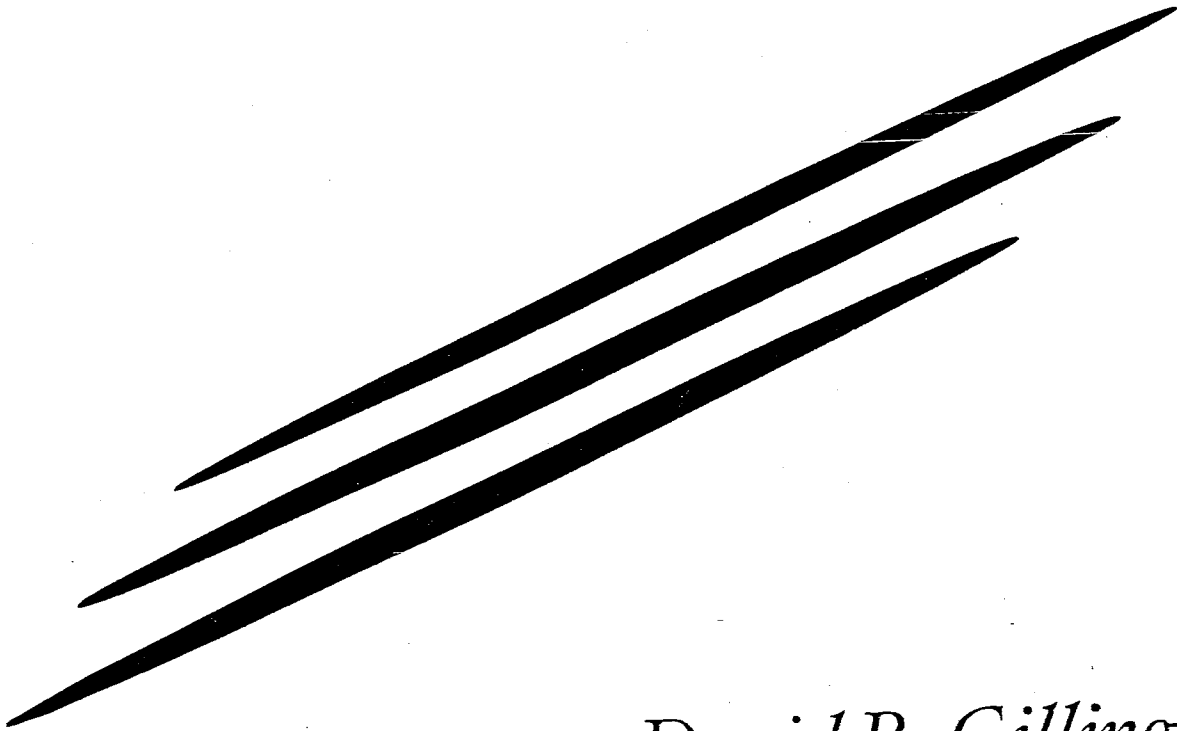
# 1815

CONCERT BAND

*Maestro*

BAND SERIES

# AT MORNING'S FIRST LIGHT



*David R. Gillingham*



CAP 09090

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# AT MORNING'S FIRST LIGHT

David R. Gillingham

Slowly, with expression ♩ = 60

This musical score is for a concert band and is written in 4/4 time. The tempo is 'Slowly, with expression' at a metronome marking of 60. The key signature has one flat (Bb). The score is divided into six measures, numbered 1 through 6 at the bottom. The instruments and their parts are as follows:

- Flute 1 & 2:** Both flutes play a melodic line starting in measure 3. Flute 1 has dynamics *p*, *p*, and *pp*. Flute 2 has dynamics *p*, *p*, and *pp*.
- Oboe:** No part is written for the oboe.
- Clarinets:** Clarinet in Bb 1/2 and Clarinet in Bb 3 play a melodic line starting in measure 1 with a *pp* dynamic. Bass Clarinet plays a lower melodic line starting in measure 1 with a *pp* dynamic.
- Saxophones:** Alto Sax. 1/2, Tenor Sax., and Baritone Sax. have no parts written.
- Trumpets:** Trumpet in Bb 1/2 and Trumpet in Bb 3 have no parts written.
- Horn:** Horn in F 1/2 has no part written.
- Trombone:** Trombone 1/2 has no part written.
- Baritone & Tuba:** Baritone and Tuba play a low melodic line starting in measure 1 with a *pp* dynamic.
- Timpani:** No part is written for the timpani.
- Percussion:** Percussion 1 plays bells and vibraphone with a *p* dynamic. Percussion 2 plays vibraphone with a *p* dynamic. Percussion 3 has no part written.

19  
Fl. 1  
Fl. 2  
Ob.  
B♭ Cl. 1/2  
B♭ Cl. 3  
B. Cl.  
Bsn 1/2  
A. Sx. 1/2  
T. Sx.  
B. Sx.  
B♭ Tpt. 1/2  
Bb Trp. 3  
Hn. 1/2  
Tbn. 1/2  
Bar.  
Tuba  
Timp.  
Perc. 1  
Perc. 2  
Perc. 3

20 21 22 23 24

*p* *f* *p* *f* *p*

Detailed description: This is a page of a musical score for an orchestra, covering measures 19 through 24. The score is written for various instruments, including woodwinds (Flutes 1 and 2, Oboe, Clarinets in Bb and B, Bassoon, Saxophones in A and Tenor/Bass), brass (Trumpets in Bb, Trombones in Bb, Horns in F, Baritone, and Tuba), and percussion (Timpani and three different Percussion parts). The key signature has one flat (Bb), and the time signature is 4/4. The tempo is marked as quarter note = 60. The score is divided into measures 19, 20, 21, 22, 23, and 24. Measure 19 starts with a dynamic of *p* (piano). Measures 20 and 21 feature complex rhythmic patterns with many triplets. Measure 22 has a dynamic of *f* (forte). Measure 23 returns to *p*, and measure 24 ends with a dynamic of *f*. The percussion parts are active throughout, with Percussion 1 playing a rhythmic pattern of eighth notes.



31

Fl. 1

Fl. 2

Ob.

B♭ Cl. 1/2

B♭ Cl. 3

B. Cl.

Bsn. 1/2

A. Sx. 1/2

T. Sx.

B. Sx.

B♭ Tpt. 1/2

B♭ Trp. 3

Hn. 1/2

Tbn. 1/2

Bar.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

The musical score is arranged in a standard orchestral format. The woodwind section includes two flutes (Fl. 1 and Fl. 2), oboe (Ob.), two B-flat clarinets (B♭ Cl. 1/2 and B♭ Cl. 3), B-flat clarinet (B. Cl.), bassoon (Bsn. 1/2), alto saxophone (A. Sx. 1/2), tenor saxophone (T. Sx.), and baritone saxophone (B. Sx.). The brass section includes two B-flat trumpets (B♭ Tpt. 1/2), three B-flat trumpets (B♭ Trp. 3), two horns (Hn. 1/2), two tenor trombones (Tbn. 1/2), baritone (Bar.), and tuba. The percussion section includes timpani (Timp.) and three different types of percussion instruments (Perc. 1, Perc. 2, Perc. 3). The score shows a key change from B-flat major to B major at measure 33. The woodwinds and strings play melodic lines, while the brass and percussion provide harmonic support and rhythmic patterns.

31 32 33 34 35 36

Fl. 1

Fl. 2

Ob.

B♭ Cl. 1/2

B♭ Cl. 3

B. Cl.

Bsn. 1/2

A. Sax. 1/2

T. Sax.

B. Sax.

B♭ Tpt. 1/2

B♭ Trp. 3

Hr. 1/2

Tbn. 1/2

Bar.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

*mf*

*f*

div.

*p*

suspended cymbal

37 38 39 40 41 42



43

Fl. 1  
Fl. 2  
Ob.  
B♭ Cl. 1/2  
B♭ Cl. 3  
B. Cl.  
Bsu 1/2  
A. Sx. 1/2  
T. Sx.  
B. Sx.  
B♭ Tpt. 1/2  
Bb Trp. 3  
Hn. 1/2  
Tbn. 1/2  
Bar.  
Tuba  
Timp.  
Perc. 1  
Perc. 2  
Perc. 3

a2  
f  
div.  
a2  
p  
f

43

44

45

46

47

48

49

FL 1

FL 2

Ob.

B $\flat$  Cl. 1/2

Bb Cl. 3

B. Cl.

Bsn 1/2

A. Sx. 1/2

T. Sx.

B. Sx.

B $\flat$  Tpt. 1/2

Bb Tpt. 3

Hn. 1/2

Tbn. 1/2

Bar.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

div.

a2

49 50 51 52 53 54

*p* *f*

55

Fl. 1

Fl. 2

Ob.

B♭ Cl. 1/2

B♭ Cl. 3

B. Cl.

Bsn 1/2

A. Sx. 1/2

T. Sx.

B. Sx.

B♭ Tpt. 1/2

B♭ Trp. 3

Hr. 1/2

Tbn. 1/2

Bar.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

*f*

*a2*

*div.*

*div.*

*a2*

*Susp. cym.*

55

56

57

58

*p*

59

60



67  
Fl. 1  
Fl. 2  
Ob.  
Bb Cl. 1/2  
Bb Cl. 3  
B. Cl.  
Bsn 1/2  
A. Sx. 1/2  
T. Sx.  
B. Sx.  
Bb Tpt. 1/2  
Bb Trp. 3  
Hn. 1/2  
Tbn. 1/2  
Bar.  
Tuba  
Timp.  
Perc. 1  
Perc. 2  
Perc. 3

tam-tam  
*p*  
*ff*  
to vibraphone  
let tam-tam die away

67 68 69 70 71

72 ♩ = 80

solo

Rit.

solo

Fl. 1 *mp* *p* *p* solo

Fl. 2 *p*

Ob.

B♭ Cl. 1/2 *p* I. only + 2. *pp*

B♭ Cl. 3 *pp*

B. Cl. *p* *pp*

Bsn 1/2 *p* *pp*

A. Sx. 1/2 Horn in F 1 *mp*

T. Sx.

B. Sx.

B♭ Tpt. 1/2

B♭ Tpt. 3

Hrn. 1/2 *a2* *mp* *pp*

Tbn. 1/2 *p*

Bar. *p* *pp*

Tuba *p* *pp*

Timp.

Perc. 1 *mp* *p* *p* vibraphone

Perc. 2 *p* ped. ped. ped. ped.

Perc. 3

72

73

74

75

76

77

78



## APPENDIX C

### *Hebrides Suite*, Full Score

Grundman, Clare. *Hebrides Suite*. Boosey & Hawkes, 1962.





CLARE GRUNDMAN

# HEBRIDES SUITE

Full Score

SYMPHONIC SET

- |   |                                   |
|---|-----------------------------------|
| 1 - Full Score  | 3 - 1st B $\flat$ Cornet          |
| 1 - Concert Piccolo   | 3 - 2nd B $\flat$ Cornet          |
| 6 - Concert Flutes  | 3 - 3rd B $\flat$ Cornet          |
| 2 - 1st & 2nd Oboes   | 2 - 1st & 2nd B $\flat$ Trumpets  |
| 1 - E $\flat$ Clarinet  | 2 - 1st & 2nd Horns in F          |
| 4 - 1st B $\flat$ Clarinet                                      | 2 - 3rd & 4th Horns in F          |
| 4 - 2nd B $\flat$ Clarinet                                      | 2 - 1st Trombone                  |
| 4 - 3rd B $\flat$ Clarinet                                      | 2 - 2nd Trombone                  |
| 2 - E $\flat$ Alto Clarinet                                     | 2 - 3rd Trombone                  |
| 2 - B $\flat$ Bass Clarinet                                     | 2 - Baritone B.C.                 |
| 2 - 1st & 2nd E $\flat$ Alto Saxophone                          | 1 - Baritone T.C.                 |
| 2 - B $\flat$ Tenor Saxophone                                   | 6 - Basses                        |
| 2 - E $\flat$ Baritone Saxophone                                | 1 - Xylophone, Bells & Vibraphone |
| 1 - B $\flat$ Bass Saxophone &<br>B $\flat$ Contrabass Clarinet | 1 - Timpani                       |
| 2 - 1st & 2nd Bassoons  | 5 - Percussion                    |

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# HEBRIDES SUITE

Airs from Marjory Kennedy-Fraser's Collection "Songs of the Hebrides"

## 1. THE PEAT-FIRE FLAME

CLARE GRUNDMAN

Allegro moderato (♩=104)

The musical score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left are: Piccolo, 1st & 2nd Flutes, 1st & 2nd Oboes, Eb Clarinet, 1st Bb Clarinet, 2nd Bb Clarinet, 3rd Bb Clarinet, Eb Alto Clarinet, Bb Bass Clarinet, 1st & 2nd Eb Alto Saxophone, Bb Tenor Saxophone, Eb Baritone Saxophone, Bb Bass Saxophone, Bb Contrabass Clarinet, 1st & 2nd Bassoons, 1st & 2nd Horns in F, 3rd & 4th Horns in F, 1st Bb Cornet, 2nd & 3rd Bb Cornets, 1st & 2nd Bb Trumpets, 1st & 2nd Trombones, 3rd Trombone, Baritone, Basses, Xylophone, Bells & Vibraphone, Timpani, Snare Drum, Bass Drum, and Triangle & Cymbals. The score includes various musical notations such as dynamics (f, marc., fp, mf), articulation (accents), and performance instructions like 'unls.' and 'div. fp'. The tempo is marked 'Allegro moderato' with a quarter note equal to 104 beats per minute.

Allegro moderato (♩=104)

Cued notes to be played only in absence of cued instruments

\*Bass Saxophone not to be played where marked "Contrabass Clarinet only!" Where two notes are written, Bass Saxophone plays upper note.

Picc.

Flts.

Oboes

E♭ Clt.

1st B♭ Clt.

2nd B♭ Clt.

3rd B♭ Clt.

E♭ Alto Clt.

B♭ Bass Clt.

1st & 2nd E♭ Alto Saxes.

B♭ Ten. Sax.

E♭ Bar. Sax.

B♭ Bass Sax.  
B♭ Cb. Clt.

Bsns.

I & II Hns. in F

III & IV

1st B♭ Cornet

2nd B♭ Cornet

3rd B♭ Cornet

1st & 2nd B♭ Trpts.

1st Tromb.

2nd Tromb.

3rd Tromb.

Barit.

Basses

Xylo.

Timp.

S.D.  
B.D.

unis.

fp

div.

Soll

Hns. I, III

mf

fp

Flac.

Flts.

Oboes

E♭ Clt.

1st B♭ Clt.

2nd B♭ Clt.

3rd B♭ Clt.

E♭ Alto Clt.

B♭ Bass Clt.

1st & 2nd E♭ Alto Saxes.

B♭ Ten. Sax.

E♭ Bar. Sax.

B♭ Bass Sax.

B♭ Ch. Clt.

Esns.

I & II Hns. in F.

III & IV

1st B♭ Cornet

2nd & 3rd B♭ Cornets

1st & 2nd B♭ Trpta.

1st Tromb.

2nd Tromb.

3rd Tromb.

Barit.

Basses

Vibra.

Timp.

S.D.

H.D.

Tria.

div.

div. in 3

unis.

Optional Vibra.

Tria.

Cyms.

Picc.  
 Flts.  
 Oboes  
 Eb Clt.  
 1st Bb Clt.  
 2nd Bb Clt.  
 3rd Bb Clt.  
 Eb Alto Clt.  
 Bb Bass Clt.  
 1st & 2nd Eb Alto Saxes.  
 Bb Ten. Sax.  
 Eb Bar. Sax.  
 Bb Bass Sax.  
 Bb Cd. Clt.  
 Bsns.  
 I & II Hns. in F  
 III & IV  
 1st Bb Cornet  
 2nd & 3rd Bb Cornets  
 1st & 2nd Bb Trpts.  
 1st & 2nd Trombs.  
 3rd Tromb.  
 Barit.  
 Basses  
 Bells  
 Timp.  
 S.D.  
 B.D.  
 Cym.

Musical markings and dynamics include: *mf*, *mp*, *p*, *div.*, *unis.*, *Soll.*, *Flts.*, *mp Trombs. I, II*, *mp Tromb. III*, *mp Basses*, *Cd. Clt. only*, *Fl. II*, *Bells*, and *mp*.



Picc.  
 Flts.  
 Oboes  
 Eb Clt.  
 1st Bb Clt.  
 2nd Bb Clt.  
 3rd Bb Clt.  
 Eb Alto Clt.  
 Bb Bass Clt.  
 1st & 2nd  
 Eb Alto Saxes.  
 Bb Ten. Sax.  
 Eb Bar. Sax.  
 Bb Eb. Clt.  
 Bass.  
 I & II  
 Hns. in F  
 III & IV  
 1st Bb Cornet  
 2nd & 3rd  
 Bb Cornets  
 1st & 2nd  
 Eb Trpts.  
 1st & 2nd  
 Trombs.  
 3rd Tromb.  
 Barit.  
 Basses  
 Bells  
 Timp.  
 B.D.  
 B.D.

The musical score is written for a large ensemble. It features multiple staves for woodwinds (Piccolo, Flutes, Oboes, Clarinets in E-flat, B-flat, and Bass Clarinet), saxophones (Alto, Tenor, Baritone), brass instruments (E-flat Cornets, Trombones, Trumpets, Baritone, Basses), and percussion (Bells, Timpani, B.D.). The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *mp* and *p*. Specific instrument parts are labeled with Roman numerals (I, II, III, IV) and letters (Hns., Flts., Tromb., Trpts.). A circled 'C' is present at the top and bottom of the page.







**E** one Picc. Solo

Picc.  
 Flts.  
 Oboes  
 Eb Clt.  
 1st Bb Clt.  
 2nd Bb Clt.  
 3rd Bb Clt.  
 Eb Alto Clt.  
 Bb Bass Clt.  
 1st & 2nd Eb Alto Sax.  
 Eb Ten. Sax.  
 Eb Bar. Sax.  
 Bb Ch. Clt.  
 Bass.  
 I & II  
 Hns. in F  
 III & IV  
 1st Bb Cornet  
 2nd & 3rd Bb Cornets  
 1st & 2nd Bb Trpts.  
 1st Tromb.  
 2nd Tromb.  
 3rd Tromb.  
 Barit.  
 Basses  
 Bells  
 Timp.  
 S.D.  
 B.D.

**E**

56 58 60 61 62 63 64



Picc.

Flts.

Oboes

E♭ Clt.

1st B♭ Clt.

2nd B♭ Clt.

3rd B♭ Clt.

E♭ Alto Clt.

B♭ Bass Clt.

1st & 2nd E♭ Alto Saxes.

E♭ Ten. Sax.

E♭ Bar. Sax.

E♭ Cb. Clt.

Bans.

I & II Hns. in F

III & IV

1st E♭ Cornet

2nd & 3rd E♭ Cornets

1st & 2nd E♭ Trpts.

1st & 2nd Trombs.

3rd Tromb.

Barit.

Basses

Bells

Timp.

S.D.

E.D.

div.

unis.

mp

unts.

Hns.

mp

P

Flcc.

Flts.

Oboes

E♭ Clt.

1st B♭ Clt.

2nd B♭ Clt.

3rd B♭ Clt.

E♭ Alto Clt.

B♭ Bass Clt.

1st & 2nd E♭ Alto Saxes.

B♭ Ten. Sax.

E♭ Bar. Sax.

B♭ Bass Sax. Cb. Clt.

B♭ Cb. Clt.

Bsns.

I & II Hns. in F

III & IV

1st B♭ Cornet

2nd & 3rd B♭ Cornets

1st & 2nd B♭ Trpts.

1st & 2nd Trombs.

3rd Tromb.

Barit.

Basses

Bells

Timp.

S.D.

R.D.

\*Cornets, Trumpets and Baritones may be omitted here, if Horn section is strong.

G

72

74

75

76

77

78

11

Picc.

Flts.

Oboes

E♭ Clt.

1st B♭ Clt.

2nd B♭ Clt.

3rd B♭ Clt.

E♭ Alto Clt.

B♭ Bass Clt.

1st & 2nd  
E♭ Alto Saxs.

B♭ Ten. Sax.

E♭ Bar. Sax.

B♭ Bass Sax.

B♭ Ch. Clt.

Bsns.

I & II

Hns. in F

III & IV

1st B♭ Cornet

2nd B♭ Cornet

3rd B♭ Cornet

1st & 2nd  
B♭ Trpts.

1st Tromb.

2nd Tromb.

3rd Tromb.

Barit.

Basses

Bells

Tlmp.

S.D.

B.D.

This page of a musical score is for a large ensemble, likely a symphony or concert band. It is in 4/4 time and features a 'Marc.' (March) section. The score is written for various instruments, including woodwinds (Piccolo, Flutes, Oboes, Clarinets), brass (Saxophones, Trombones, Trumpets, Baritone, Basses), and percussion (Bells, Tom-toms, Snare Drum, Bass Drum). The page is numbered 11 at the top right. The score includes dynamic markings such as *f*, *mf*, and *div.*, and articulation marks like accents and slurs. The key signature is one flat (B♭), and the time signature is 4/4. The score is divided into measures, with measure numbers 72, 74, 75, 76, 77, and 78 indicated at the top. The page is marked with a 'G' and a common time signature 'C' at the beginning and end.

G

H  $\text{♩} = \text{♩}$   
 one Picc. Solo

Picc. *mf* *unls.* *mf* *p*

Flts. *mf* *unls.* *mf* *p*

Oboes

E♭ Clt. *mf*

1st B♭ Clt. *mf* *p*

2nd B♭ Clt. *mf* *p*

3rd B♭ Clt. *mf* *p*

E♭ Alto Clt. *mf* *p*

B♭ Bass Clt. *mf* *p*

1st & 2nd E♭ Alto Saxes. *mf* *p*

B♭ Ten. Sax. *mf* *p*

E♭ Bar. Sax. *mf* *p*

B♭ Bass Sax. *mf* *mp* *p*

B♭ Cb. Clt. *mf* *mp* *p*

Bsns. *mf* *unls.* *mf* *p*

I & II Hns. in F *Solo* *mf* *unls.* *mf* *p*

III & IV *Solo* *mf* *unls.* *mf* *p*

1st B♭ Cornet *Hns. I, III* *mf* *unls.* *mf* *p*

2nd B♭ Cornet *Hns. II, IV* *mf* *unls.* *mf* *p*

3rd B♭ Cornet *mf* *unls.* *mf* *p*

1st & 2nd B♭ Trpts. *Hns.* *mf* *unls.* *mf* *p*

1st Tromb. *mf* *unls.* *mf* *p*

2nd Tromb. *mf* *unls.* *mf* *p*

3rd Tromb. *mf* *unls.* *mf* *p*

Barit. *mf* *unls.* *mf* *p*

Basses *mf* *unls.* *mf* *p*

Bells

Timp. *p*

S.D. *mp*

B.D. *mp*

Tria. *Tria.* *pp*

H  $\text{♩} = \text{♩}$

Tutti

Flac.  
 Flta.  
 Oboes  
 Eb Clt.  
 1st Bb Clt.  
 2nd Bb Clt.  
 3rd Bb Clt.  
 Eb Alto Clt.  
 Bb Bass Clt.  
 1st & 2nd Eb Alto Saxea.  
 Bb Ten. Sax.  
 Eb Bar. Sax.  
 Bb Bass Sax.  
 Eb Ch. Clt.  
 Bsns.  
 I & II Hns. in F  
 III & IV  
 1st Bb Cornet  
 2nd Bb Cornet  
 3rd Bb Cornet  
 1st & 2nd Bb Trpts.  
 1st Tromb.  
 2nd Tromb.  
 3rd Tromb.  
 Barit.  
 Basses  
 Bells  
 Timp.  
 S.D.  
 B.D.  
 Tria.

Musical score for a large orchestra, featuring multiple staves for various instruments including woodwinds, brass, and percussion. The score includes dynamic markings like *mp*, *mf*, and *cresc.*, and a *Tutti* section starting around measure 92.



**I** Broadly

Picc.  
 Flts.  
 Oboes  
 Eb Clt.  
 1st Bb Clt.  
 2nd Bb Clt.  
 3rd Bb Clt.  
 Eb Alto Clt.  
 Bb Bass Clt.  
 1st & 2nd Eb Alto Sax.  
 Bb Ten. Sax.  
 Eb Bar. Sax.  
 Bb Bass Sax.  
 Bb Clt.  
 Bans.  
 I & II Hns. in F  
 III & IV  
 1st Bb Cornet  
 2nd Bb Cornet  
 3rd Bb Cornet  
 1st & 2nd Bb Trpts.  
 1st Tromb.  
 2nd Tromb.  
 3rd Tromb.  
 Barit.  
 Basses  
 Bells  
 Timp.  
 S.D.  
 B.D.  
 Cym.  
 Cym.

**I** Broadly

100

101

**J** Tempo I.

102

103

104 15

Picc.  
 Flts.  
 Oboes  
 Eb Clt.  
 1st Bb Clt.  
 2nd Bb Clt.  
 3rd Bb Clt.  
 Eb Alto Clt.  
 Bb Bass Clt.  
 1st & 2nd  
 Eb Alto Saxes.  
 Bb Ten. Sax.  
 Eb Bar. Sax.  
 Bb Bass Sax.  
 Bb Ch. Clt.  
 Bsns.  
 I & II  
 Hns. in F  
 III & IV  
 1st Bb Cornet  
 2nd & 3rd  
 Bb Cornets  
 1st & 2nd  
 Bb Trpts.  
 1st & 2nd  
 Trombs.  
 3rd Tromb.  
 Barit.  
 Basses  
 Bells  
 Tlmp.  
 S.D.  
 B.D.  
 Cym.

**J** Tempo I.

\*With a strong Horn section, these five bars may be tacet for Cornets, Trumpets, Baritones, Alto and Tenor Saxophones.

Picc.

Flts. *mf* *div. in 3* *Soli*

Oboes *mf* *div.*

E♭ Clt. *mf*

1st B♭ Clt. *mf* Flt. I

2nd B♭ Clt. *mf* Flt. II

3rd B♭ Clt. *mf* Flt. III

E♭ Alto Clt.

B♭ Bass Clt.

1st & 2nd E♭ Alto Saxs. *p*

B♭ Ten. Sax. *p*

E♭ Bar. Sax.

B♭ Bass Sax. E♭ Cb. Clt.

Bsns.

I & II Hns. in F *p*

III & IV *p*

1st B♭ Cornet *p*

2nd & 3rd B♭ Cornets *p*

1st & 2nd B♭ Trpts. *p*

1st & 2nd Trombs. *p*

3rd Tromb. *p*

Barit. *p*

Basses

Vibra. *mf* *Timp. p* *cresc.*

Timp. *Solo* *p* *cresc.* *molto*

S.D. B.D.

Tria. *mp* *p* *pp*

# 2. AN ERISKAY LOVE LILT

Quietly, with motion (♩ = 78)

**K** 2 3 4 5 6

- Piccolo
- 1st & 2nd Flutes
- 1st & 2nd Oboes
- E♭ Clarinet
- 1st B♭ Clarinet
- 2nd B♭ Clarinet
- 3rd B♭ Clarinet
- E♭ Alto Clarinet
- B♭ Bass Clarinet
- 1st & 2nd E♭ Alto Saxophones
- B♭ Tenor Saxophone
- E♭ Baritone Saxophone
- B♭ Bass Saxophone
- B♭ Contrabass Clarinet
- 1st & 2nd Bassoons
- 1st & 2nd Horns in F
- 3rd & 4th Horns in F
- 1st B♭ Cornet
- 2nd & 3rd B♭ Cornets
- 1st & 2nd B♭ Trumpets
- 1st & 2nd Trombones
- 3rd Trombone
- Baritone
- Basses
- Bells
- Timpani
- Snare Drum
- Bass Drum
- Cymbals & Triangle

The musical score is written for a large orchestra. It features multiple staves for woodwinds, brass, and percussion. Key annotations include:  
 - **one Flt.** (one flute) in the first staff.  
 - **one Solo Clt.** (one solo clarinet) in the 1st B♭ Clarinet staff.  
 - **only** in the 1st & 2nd E♭ Alto Saxophones staff.  
 - **Ch. Clt.** (Chamber Clarinet) in the B♭ Bass Clarinet staff.  
 - **div.** (divisi) in the 1st & 2nd Bassoons staff.  
 - **one Cort. Solo with warmth** (one cornet solo with warmth) in the 1st B♭ Cornet staff.  
 - **Alto Clt.** (Alto Clarinet) in the Baritone staff.  
 - **one Bass** (one bass) in the Basses staff.  
 - **pppp** (pianissimo) in the Timpani staff.  
 - **K** in boxes at the top and bottom of the page.

Quietly, with motion (♩ = 78)

**K**

Flcc.

Flts.

Oboes

E♭ Clt.

1st B♭ Clt.

2nd B♭ Clt.

3rd B♭ Clt.

E♭ Alto Clt.

B♭ Bass Clt.

1st & 2nd E♭ Alto Saxs.

B♭ Ten. Sax.

E♭ Bar. Sax.

B♭ Ch. Clt.

Bsns.

I & II Hns. in F

III & IV

1st B♭ Cornet

2nd & 3rd B♭ Cornets

1st & 2nd B♭ Trpts.

1st & 2nd Trombs.

3rd Tromb.

Barit.

Basses

Bells

Timp.

S. D.

H. D.

Picc. *mf cantabile*

Flts. *unis.*

Oboes *mf cantabile*

E♭ Clt. *mf cantabile*

1st B♭ Clt. *Tutti* *mf cantabile*

2nd B♭ Clt. *mf cantabile*

3rd B♭ Clt. *mf cantabile*

E♭ Alto Clt. *mf*

B♭ Bass Clt. *mf*

1st & 2nd E♭ Alto Saxes. *div.* *mf*

B♭ Ten. Sax. *mf*

E♭ Bar. Sax. *mf*

B♭ Ch. Clt. *mf*

Bans. *mf*

I & II Hns. in F III & IV *mp*

1st B♭ Cornet *Hr.* *mp*

2nd & 3rd B♭ Cornets *mp*

1st & 2nd B♭ Trpts. *mp*

1st & 2nd Trombs. *mp*

3rd Tromb. *mp*

Barit. *mp*

Basses *Tutti* *mp*

Bells

Timp. *pp*

S. D. *S.D.*

B. D. *pp*

L

Picc.

Flts.

Oboes

E♭ Clt.

1st B♭ Clt.

2nd B♭ Clt.

3rd B♭ Clt.

E♭ Alto Clt.

B♭ Bass Clt.

1st & 2nd E♭ Alto Saxs.

B♭ Ten. Sax.

E♭ Bar. Sax.

B♭ Eb. Clt.

E♭ Saxs.

I & II E♭ns. in F

III & IV

1st B♭ Cornet

2nd & 3rd B♭ Cornets

1st & 2nd B♭ Trpts.

1st & 2nd Trombs.

3rd Tromb.

Barit.

Basses

Bells

Timp.

S. D.

B. D.

Tria.

Tutti div. *mp*

div. *mp*

Soli *mf*

Soli *mf*

Ten. Sax. *mf*

Soli unis. *mf*

Soli unis. *mf*

Soli unis. *mf*

Soli *mf*

Bells *pp*

Tria. *pp*

Fluo.  
 Flts.  
 Oboes  
 Eb Clt.  
 1st Bb Clt.  
 2nd Bb Clt.  
 3rd Bb Clt.  
 Eb Alto Clt.  
 Bb Bass Clt.  
 1st & 2nd Eb Alto Saxes.  
 Bb Ten. Sax.  
 Eb Bar. Sax.  
 Bb Eb. Clt.  
 Bsns.  
 I & II Hns. in F III & IV  
 1st Bb Cornet  
 2nd Bb Cornet  
 3rd Bb Cornet  
 1st & 2nd Bb Trpts.  
 1st Tromb.  
 2nd Tromb.  
 3rd Tromb.  
 Barit.  
 Basses  
 Bells  
 Timp.  
 S. D.  
 B. D.  
 Tria.

The musical score is arranged in a standard orchestral layout. The woodwind section (Flutes, Oboes, Clarinets, Saxophones) and brass section (Horns, Cornets, Trombones, Baritone, Basses) are in the upper staves, while the percussion (Bells, Timp., S. D., B. D., Tria.) is in the lower staves. The score features complex rhythmic patterns and melodic lines. Key performance instructions include 'mf' (mezzo-forte) for many sections, 'p' (piano) for others, and 'Tutti' for the brass. A 'Rubato' marking is present at the top and bottom of the page. The key signature has one flat (Bb), and the time signature is 4/4.



Tempo I<sup>o</sup>

Flac. *mf cresc.*

Flts. *cresc.*

Oboes *cresc.*

E♭ Clt. *cresc.*

1st B♭ Clt. *cresc.*

2nd B♭ Clt. *cresc.*

3rd B♭ Clt. *cresc.*

E♭ Alto Clt. *cresc.*

E♭ Bass Clt. *cresc.*

1st & 2nd E♭ Alto Sax. *cresc.*

B♭ Ten. Sax. *cresc.*

E♭ Bar. Sax. *cresc.*

B♭ Bass Sax. *cresc.*

B♭ Ch. Clt. *mf cresc.*

Bsns. *cresc.*

I & II Hns. in F *cresc.*

III & IV *cresc.*

1st B♭ Cornet *cresc.*

2nd B♭ Cornet *cresc.*

3rd B♭ Cornet *mf cresc.*

1st & 2nd B♭ Trpts. *cresc.*

1st & 2nd Trombs. *cresc.*

3rd Tromb. *cresc.*

Barit. *cresc.*

Basses *cresc.*

Bells *mp cresc.*

Timp. *mf*

S. D. *mf*

B. D. *mf*

Cym. (Timp. sticks) *mf*

Cym. *mf*

*pp cresc. p mp*

*unis. div.*

*Hit-let ring*

Tempo I<sup>o</sup>

Picc. *mf* *div.* *unis.*

Flts. *mf*

Oboes *mf* *div.*

E♭ Clt. *mf*

1st B♭ Clt. *mf*

2nd B♭ Clt. *mf*

3rd B♭ Clt. *mf*

E♭ Alto Clt. *mf*

B♭ Bass Clt. *mf*

1st & 2nd E♭ Alto Sax. *mf* *unis.*

B♭ Ten. Sax. *mf*

E♭ Bar. Sax. *mf*

B♭ Bass Sax. *mf*

B♭ Ch. Clt. *mf*

Bans. *mf* *unis.* *div.* *Cb. Clt. only*

I & II *mf*

Hns. in F *mf*

III & IV *mf*

1st B♭ Cornet *mf*

2nd B♭ Cornet *mf*

3rd B♭ Cornet *mf*

1st & 2nd B♭ Trpts. *mf*

1st Tromb. *f*

2nd Tromb. *mf*

3rd Tromb. *mf*

Barit. *mf*

Basses *mf* *one Bass*

Bells *mp*

Timp. *mp*

S. D. *mp*

B. D. *mp*

Cym. *mp*

48

49

50

51

52

53

54

55

P

Q

Flac.

one Solo Flt.

Fltr.

*mp*

Oboes

E♭ Clt.

one Solo Clt.

1st B♭ Clt.

*mp*

2nd B♭ Clt.

*p*

3rd B♭ Clt.

*p*

E♭ Alto Clt.

*p*

B♭ Bass Clt.

1st & 2nd  
E♭ Alto Saxs.

*p*

B♭ Ten. Sax.

*p*

E♭ Bar. Sax.

*p*

B♭ Eb. Clt.

*p*

Bsns.

*p*

I & II  
Hns. in F  
III & IV

1st B♭ Cornet

one Cort. Solo

*mf*

2nd & 3rd  
B♭ Cornets

1st & 2nd  
B♭ Trpts.

1st & 2nd  
Trombs.

*p*

3rd Tromb.

*p*

Barit.

*p*

Alto Clt.

Basses

*p*

Bells

Timp.

*pppp*

S. D.  
B. D.

P

Q

Picc.

Fts.

Oboes

E♭ Clt.

1st B♭ Clt.

2nd B♭ Clt.

3rd B♭ Clt.

E♭ Alto Clt.

B♭ Bass Clt.

1st & 2nd  
E♭ Alto Sax.

B♭ Ten. Sax.

E♭ Bar. Sax.

B♭ Ch. Clt.

Bsns.

I & II  
Hns. in F  
III & IV

1st B♭ Cornet

2nd & 3rd  
B♭ Cornets

1st & 2nd  
B♭ Trpts.

1st & 2nd  
Trombs.

3rd Tromb.

Barit.

Basses

Bells

Timp.

S. D.

B. D.

# 3. MILKING SONG

(Hebridean Game Song)

With simplicity, and a steady, but gentle, rhythmic pulse ( $\text{♩} = 104$ )

Piccolo

1st & 2nd Flutes

1st & 2nd Oboes

E♭ Clarinet

1st B♭ Clarinet

2nd B♭ Clarinet

3rd B♭ Clarinet

E♭ Alto Clarinet

B♭ Bass Clarinet

1st & 2nd E♭ Alto Saxophones

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Bass Saxophone

B♭ Contrabass Clarinet

1st & 2nd Bassoons

1st & 2nd Horns in F

3rd & 4th Horns in F

1st B♭ Cornet

2nd & 3rd B♭ Cornets

1st & 2nd B♭ Trumpets

1st & 2nd Trombones

3rd Trombone

Baritone

Basses

Xylophone

Timpani

Snare Drum

Bass Drum

Wood Block, Triangle & Temple Blocks

With simplicity, and a steady, but gentle, rhythmic pulse ( $\text{♩} = 104$ )

R

S

Soll

Flac.

Flts.

Oboes

E♭ Clt.

1st B♭ Clt.

2nd B♭ Clt.

3rd B♭ Clt.

E♭ Alto Clt.

B♭ Bass Clt.

1st & 2nd E♭ Alto Saxes.

B♭ Ten. Sax.

E♭ Bar. Sax.

E♭ Eb. Clt.

Bans.

I & II  
Hns. in F  
III & IV

1st B♭ Cornet

2nd & 3rd  
B♭ Cornets

1st & 2nd  
B♭ Trpts.

1st Tromb.

2nd Tromb.

3rd Tromb.

Barit.

Basses

Xylo.

Timp.

S. D.

B. D.

W. Bk.

The musical score is arranged in a standard orchestral format. The top section includes woodwinds and brass instruments. The middle section includes strings (Horns, Trumpets, Trombones, Baritone, Basses) and percussion (Xylophone, Timpani, Snare Drum, Bass Drum, Woodblock). The score features various musical notations such as notes, rests, and dynamic markings. Rehearsal marks 'R' and 'S' are placed at the beginning and end of sections. The 'Soll' marking appears above several staves, indicating a specific performance instruction. Dynamic markings like 'p' (piano) and 'mp' (mezzo-piano) are used throughout the score.

R

S

W. B.

Trla.

W. B.

Trla.

Flcc.

Flts.

Oboes

E♭ Clt.

1st B♭ Clt.

2nd B♭ Clt.

3rd B♭ Clt.

E♭ Alto Clt.

B♭ Bass Clt.

1st & 2nd E♭ Alto Saxes.

B♭ Ten. Sax.

E♭ Bar. Sax.

B♭ Cb. Clt.

Bsns.

I & II Hns. in F

III & IV

1st B♭ Cornet

2nd & 3rd B♭ Cornets

1st & 2nd B♭ Trpts.

1st & 2nd Trombs.

3rd Tromb.

Barit.

Basses

Xylo.

Timp.

S. D.

B. D.

W. Bk.

div.

unis.

p

mf

mp

Soll

Ob. Clt. only

Clt. I

one Cort.

(Tutti)

S. D.

W. B.

Tria.

W. B.

Tria.

p





U

Picc. *mp*

Flts. *mp*

Oboes

E♭ Clt.

1st B♭ Clt. *mf*

2nd B♭ Clt.

3rd B♭ Clt.

E♭ Alto Clt.

B♭ Bass Clt. *mf*

1st & 2nd E♭ Alto Saxes. *mf*

B♭ Ten. Sax. *mf*

E♭ Bar. Sax. *mf*

B♭ Bass Sax. *mf*

B♭ Ch. Clt.

Bsns. *mp*  
unis. *mf*

I & II Hns. in F unis. *mf*

III & IV unis. *mf*

1st B♭ Cornet *p*

2nd & 3rd B♭ Cornets

1st & 2nd B♭ Trpts. *Hus.*

1st & 2nd Trombs. *p*

3rd Tromb.

Barit. *mf*

Basses

Xylo. *p*

Timp. *p*

S. D.  
B. D.

Temple Blocks

T. Hrka.

U

Picc.

Fits.

Oboes

E♭ Clt.

1st B♭ Clt.

2nd B♭ Clt.

3rd B♭ Clt.

E♭ Alto Clt.

E♭ Bass Clt.

1st & 2nd E♭ Alto Saxes.

E♭ Ten. Sax.

E♭ Bar. Sax.

E♭ Bass Sax.  
E♭ Eb. Clt.

Bsns.

I & II  
Hns. in F

III & IV

1st B♭ Cornet

2nd & 3rd  
B♭ Cornets

1st & 2nd  
B♭ Trpts.

1st & 2nd  
Trombs.

3rd Tromb.

Barit.

Basses

Xylo.

Timp.

S. D.  
M. D.

T. Bks.

Picc. *mp*  
 Flts. *mp*  
 Oboes  
 Eb Clt. *Soli mp*  
 1st Bb Clt. *Soli mp*  
 2nd Bb Clt. *p*  
 3rd Bb Clt. *p*  
 Eb Alto Clt. *p*  
 Bb Bass Clt. *fp*  
 1st & 2nd Eb Alto Sax. *mp*  
 Bb Ten. Sax. *p*  
 Eb Bar. Sax. *p*  
 Bb Bass Sax. *fp* Ch. Clt. only  
 Bb Ch. Clt. *fp*  
 Bsns. *div. k.* *unis.* *fp*  
 I & II Hns. in F *p*  
 III & IV *p*  
 1st Eb Cornet *fp* Clt. I  
 2nd & 3rd Eb Cornets  
 1st & 2nd Bb Trpts. *p*  
 1st & 2nd Trombs. *mp*  
 3rd Tromb. *mp*  
 Barit. *Has.* *fp*  
 Basses *fp*  
 Xylo.  
 Timp.  
 S.D.  
 B.D.  
 T. Blks.

51 52 53 54 55 56 X 57 58

Picc.

Flta.

Oboes

E♭ Clt.

1st B♭ Clt.

2nd B♭ Clt.

3rd B♭ Clt.

E♭ Alto Clt.

B♭ Bass Clt.

1st & 2nd  
B Alto Saxes.

B♭ Ten. Sax.

E♭ Bar. Sax.

B♭ Cb. Clt.

Bsns.

I & II  
Hns. in F  
III & IV

1st B♭ Cornet

2nd & 3rd  
B♭ Cornets

1st & 2nd  
B♭ Trpts.

1st Tromb.

2nd Tromb.

3rd Tromb.

Barit.

Basses

Xylo.

Timp.

S. D.

B. D.

Trla.

mus.

div.

fp

p

mp

div. mp

Clt. II

Clt. III

mp + B. Sax.

p B. Clt.

div. mp

p

A. Clt.

Bsn. II

Xylo.

mf

pp

Trla.

pp

X

59

60

Y

61

Soli

62

63

64

65

Picc.  
 Flts.  
 Oboes  
 Eb Clt.  
 1st Bb Clt.  
 2nd Bb Clt.  
 3rd Bb Clt.  
 Eb Alto Clt.  
 Bb Bass Clt.  
 1st & 2nd Eb Alto Sax.  
 Bb Ten. Sax.  
 Eb Bar. Sax.  
 Bb Bass Sax.  
 Bsns.  
 I & II Hns. in F  
 III & IV  
 1st Eb Cornet  
 2nd & 3rd Bb Cornets  
 1st & 2nd Bb Trpts.  
 1st Tromb.  
 2nd Tromb.  
 3rd Tromb.  
 Barit.  
 Basses  
 Xylo.  
 Timp.  
 S. D.  
 H. D.  
 W. Hk.  
 Trta.

pp

Y

Z

Z

Picc.  
 Flts.  
 Oboes  
 Eb Clt.  
 1st Bb Clt.  
 2nd Bb Clt.  
 3rd Bb Clt.  
 Eb Alto Clt.  
 Bb Bass Clt.  
 1st & 2nd Eb Alto Saxs.  
 Bb Ten. Sax.  
 Eb Bar. Sax.  
 Eb Ch. Clt.  
 Bsns.  
 I & II Hns. in F  
 III & IV  
 1st Bb Cornet  
 2nd & 3rd Bb Cornets  
 1st & 2nd Bb Trpts.  
 1st & 2nd Trombs.  
 3rd Tromb.  
 Barit.  
 Basses  
 Xylo.  
 Timp.  
 S. D.  
 B. D.  
 Tria.  
 W. Blk.

This musical score is for a large orchestra, spanning measures 66 to 72. The instrumentation includes woodwinds (Piccolo, Flutes, Oboes, Clarinets in Eb, Bass Clarinet, Alto Saxophones, Tenor Saxophone, Baritone Saxophone, Contrabass Clarinet, Bassoons, Horns in F, Cornets, Trumpets, Trombones, Baritone, Basses, Xylophone, and Timpani), and percussion (Triangle, Wood Block). The score features various musical notations such as dynamics (p, mp, mf, pp, pp), articulation (accents, slurs), and performance instructions (div., Soli, unis., div. in 3, Cb. Clt. only, Solo). A boxed 'Z' appears at the top and bottom of the page.

Picc.

Flts.

Oboes

E♭ Clt.

1st B♭ Clt.

2nd B♭ Clt.

3rd B♭ Clt.

E♭ Alto Clt.

B♭ Bass Clt.

1st & 2nd E♭ Alto Saxes.

B♭ Ten. Sax.

E♭ Bar. Sax.

B♭ Bass Sax. B♭ Cb. Clt.

Bsns.

I & II Hns. (in F)

III & IV

1st B♭ Cornet

2nd & 3rd B♭ Cornets

1st & 2nd B♭ Trpts.

1st Tromb.

2nd Tromb.

3rd Tromb.

Barit.

Basses

Xylo.

Timp.

S. D.

H. D.

Tria.

unls.

div.

fp

mf

p

St. mute one Cort. Solo

B. Sax. & Cb. Clt.

Cb. Clt. only

Hns. I, II

Alto Clt.

Bass Clt.

one Bass

Tria.

AA

Picc.

Flts.

Oboes

E♭ Clt.

1st B♭ Clt.

2nd B♭ Clt.

3rd B♭ Clt.

E♭ Alto Clt.

B♭ Bass Clt.

1st & 2nd  
E♭ Alto Saxen.

E♭ Ten. Sax.

E♭ Bar. Sax.

B♭ Eb. Clt.

Bass.

I & II  
Hns. in F  
III & IV

1st B♭ Cornet

2nd & 3rd  
B♭ Cornets

1st & 2nd  
B♭ Trpts.

1st Tromb.

2nd Tromb.

3rd Tromb.

Barit.

Basses

Xylo.

Timp.

S.D.  
B.D.

Trla.

Musical score for various instruments including Piccolo, Flutes, Oboes, Clarinets, Saxophones, Basses, Horns, Trombones, and Percussion. The score includes dynamic markings such as *mp*, *p*, *pp*, *ppp*, and *ppp*. Performance instructions include *Soli unis.*, *div. a 3*, *Ten. Sax.*, *B. Clt.*, *A. Clt.*, *Solo*, and *Trla.*. The score is written in a key signature of one sharp (F#) and a common time signature (C).



# 4. THE ROAD TO THE ISLES

In a constant moderate march tempo (♩=100)

4

Piccolo

1st & 2nd Flutes

1st & 2nd Oboes

E♭ Clarinet

1st B♭ Clarinet *one Solo Clt.*

2nd B♭ Clarinet

3rd B♭ Clarinet

E♭ Alto Clarinet

B♭ Bass Clarinet

1st & 2nd E♭ Alto Saxophones

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Bass Saxophone

B♭ Contrabass Clarinet

1st & 2nd Bassoons *div.*

1st & 2nd Horns in F *unis.*

3rd & 4th Horns in F *unis.*

1st B♭ Cornet *Tutti open*

2nd & 3rd B♭ Cornets *unis.*

1st & 2nd B♭ Trumpets *unis.*

1st & 2nd Trombones *unis.*

3rd Trombone

Baritone

Basses *Tutti*

Bells

Timpani

Snare Drum *S.D.*

Bass Drum

Cymbals & Triangle *Cym.*

In a constant moderate march tempo (♩=100)

5. 6 7 8 9

Picc. *mf* unis.

Fits. *mf* unis.

Oboes *mf*

E♭ Clt. *mf* Tutti *Soli*

1st B♭ Clt. *mf*

2nd B♭ Clt. *mf*

3rd B♭ Clt. *mf*

E♭ Alto Clt. *mf*

B♭ Bass Clt. *mf*

1st & 2nd E♭ Alto Sax. *mf*

E♭ Ten. Sax. *mf*

E♭ Bar. Sax. *mf*

B♭ Bass Sax. *mf* B. Sax.

B♭ Ch. Clt. *mf* Cb. Clt. *Soli unis.*

Bans. *mf*

I & II *mf* div.

Hns. in F *mf* div.

III & IV *mf*

1st B♭ Cornet *mf* Trpts. (muted) one Cornet sustain *Tutti*

2nd & 3rd B♭ Cornets *mf*

1st & 2nd B♭ Trpts. *mf* muted unis. *Soli* *mf* *ORHN* *div.*

1st & 2nd Trombs. *mf*

3rd Tromb. *mf*

Barit. *mf*

Basses *mf*

Bells *mf*

Timp. *mf*

S.D. *mf*

B.D. *mf*

BB

10

11

12

13

14

Flac.

Flts.

Oboes

E♭ Clt.

1st B♭ Clt.

2nd B♭ Clt.

3rd B♭ Clt.

E♭ Alto Clt.

B♭ Bass Clt.

1st & 2nd E♭ Alto Saxes.

B♭ Ten. Sax.

E♭ Bar. Sax.

B♭ Cb. Clt.

Bans.

I & II Hns. in F

III & IV

1st B♭ Cornet

2nd & 3rd B♭ Cornets

1st & 2nd B♭ Trpts.

1st & 2nd Trombs.

3rd Tromb.

Barit.

Basses

Helis

Timp.

S. D.  
H. D.

BB



Picc.

Flts.

Oboes

E♭ Clar.

1st B♭ Clar.

2nd B♭ Clar.

3rd B♭ Clar.

E♭ Alto Clar.

B♭ Bass Clar.

1st & 2nd  
E♭ Alto Saxes.

B♭ Ten. Sax.

E♭ Bar. Sax.

B♭ Eb Clar.

Bass.

I & II

Hns. in F

III & IV

1st B♭ Cornet

2nd & 3rd  
B♭ Cornets

1st & 2nd  
E♭ Trpts.

1st & 2nd  
Trombs.

3rd Tromb.

Barit.

Basses

Bells

Timp.

S.D.  
B.D.

This page contains a musical score for a large orchestra. The score is written in a single system with multiple staves. The instruments listed on the left are: Piccolo (Picc.), Flutes (Flts.), Oboes, E♭ Clarinet (E♭ Clar.), 1st B♭ Clarinet (1st B♭ Clar.), 2nd B♭ Clarinet (2nd B♭ Clar.), 3rd B♭ Clarinet (3rd B♭ Clar.), E♭ Alto Clarinet (E♭ Alto Clar.), B♭ Bass Clarinet (B♭ Bass Clar.), 1st & 2nd E♭ Alto Saxophones (1st & 2nd E♭ Alto Saxes.), B♭ Tenor Saxophone (B♭ Ten. Sax.), E♭ Baritone Saxophone (E♭ Bar. Sax.), B♭ Eb Clarinet (B♭ Eb Clar.), Basses, I & II Horns in F (Hns. in F), III & IV Horns in F (Hns. in F), 1st B♭ Cornet, 2nd & 3rd B♭ Cornets, 1st & 2nd E♭ Trumpets (E♭ Trpts.), 1st & 2nd Trombones (1st & 2nd Trombs.), 3rd Trombone (3rd Tromb.), Baritone (Barit.), Basses (Basses), Bells, and Timpani (Timp.). At the bottom, there are staves for Snare Drum (S.D.) and Bass Drum (B.D.). The score includes various musical notations such as notes, rests, dynamics (mf, div.), and articulation marks. A copyright symbol (CC) is visible at the top and bottom of the page.



Flcc.  
 Flts.  
 Oboes  
 Eb Clt.  
 1st Bb Clt.  
 2nd Bb Clt.  
 3rd Bb Clt.  
 Eb Alto Clt.  
 Bb Bass Clt.  
 1st & 2nd Eb Alto Saxs.  
 Bb Ten. Sax.  
 Eb Bar. Sax.  
 Bb Eb Clt.  
 Bsns.  
 I & II Hns. in F  
 III & IV  
 1st Bb Cornet  
 2nd & 3rd Bb Cornets  
 1st & 2nd Bb Trpts.  
 1st & 2nd Trombs.  
 3rd Tromb.  
 Barit.  
 Basses  
 Bells  
 Timp.  
 S.D.  
 B.D.

DD

Flac.

Flts.

Oboes

E♭ Clt.

1st B♭ Clt.

2nd B♭ Clt.

3rd B♭ Clt.

E♭ Alto Clt.

B♭ Bass Clt.

1st & 2nd E♭ Alto Saxes.

B♭ Ten. Sax.

E♭ Bar. Sax.

B♭ Ch. Clt.

Bsns.

I & II Hns. in F

III & IV

1st B♭ Cornet

2nd & 3rd B♭ Cornets

1st & 2nd B♭ Trpts.

1st & 2nd Trombs.

3rd Tromb.

Barit.

Basses

Bells

Timp.

S.D.

B.D.

Trla.

div.

*mf*

*p*

Hn. I *p*

Soll *mf*

unis. Soll *mf*

I *p*

III *p*

Soll *mf*

Trla. *p*

DD

Flac.

Flts.

Oboes

E♭ Clt.

1st B♭ Clt.

2nd B♭ Clt.

3rd B♭ Clt.

E♭ Alto Clt.

B♭ Bass Clt.

1st & 2nd E♭ Alto Saxen.

B♭ Ten. Sax.

E♭ Bar. Sax.

B♭ Ch. Clt.

Bsns.

I & II Hns. in F

III & IV

1st B♭ Cornet

2nd & 3rd B♭ Cornets

1st & 2nd B♭ Trpts.

1st Tromb.

2nd Tromb.

3rd Tromb.

Barit.

Basses

Bells

Timp.

S.D.

B.D.

Tria.

*mf*

*unis.*

*Soli*

*mf*

*unis.*

*mf*

*Flts.*

*I*

*div.*

*Trpts.*

*p*

*E♭ Bar. Sax.*

*p*

*div.*

*p*

*div.*

*p*

*Trpts. (muted)*

*mp*

*Trpts. (muted)*

*(mutes) Soli*

*mp*

*Soli (mutes)*

*mf*

*p*

*p*

*p*

*pp*

EE

34

35

36

37

38

Picc.

Flts.

Oboes

E♭ Clt.

1st B♭ Clt.

2nd B♭ Clt.

3rd B♭ Clt.

E♭ Alto Clt.

B♭ Bass Clt.

1st & 2nd  
E♭ Alto Saxes.

B♭ Ten. Sax.

E♭ Bar. Sax.

B♭ Ch. Clt.

Bsns.

I & II  
Hns. in F  
III & IV

1st B♭ Cornet

2nd & 3rd  
B♭ Cornets

1st & 2nd  
B♭ Trpts.

1st Tromb.

2nd Tromb.

3rd Tromb.

Barit.

Basses

Bells

Timp.

S. D.

B. D.

The musical score is arranged in a standard orchestral layout. The top section includes woodwinds (Piccolo, Flutes, Oboes, Clarinets in E♭, B♭, and Alto) and saxophones (Alto, Tenor, Baritone). The middle section features brass instruments (Bassoons, Horns in F, Cornets, Trumpets, Trombones, Baritone). The bottom section includes percussion (Bells, Timpans) and a double bass line (S. D. and B. D.). The score is written in a key signature of one sharp (F#) and a common time signature (C). Dynamics such as *p*, *mf*, and *mp* are indicated throughout. Performance markings like *unis.* and *div.* are present in the Bassoon and Horn parts. A box labeled 'EE' is located at the top left, and measure numbers 34, 35, 36, 37, and 38 are written above the staff lines.



Picc.

Fts.

Oboes

E♭ Clt.

1st B♭ Clt.

2nd B♭ Clt.

3rd B♭ Clt.

E♭ Alto Clt.

B♭ Bass Clt.

1st & 2nd E♭ Alto Saxs.

B♭ Ten. Sax.

E♭ Bar. Sax.

B♭ Bass Sax. B. Sax. & Clt. Clt.

Bsns.

I & II Hns. in F unis. div.

III & IV unis. div.

1st E♭ Cornet Tutti

2nd & 3rd B♭ Cornets

1st & 2nd B♭ Trpts. open

1st & 2nd Trombs.

3rd Tromb.

Barit.

Basses

Bells mf

Timp. p mf

S.D.

B.D.

FF mf

This page of a musical score is for a large ensemble, likely a symphony or concert band. It covers measures 44 through 47. The instruments listed on the left include:

- Ploc.
- Flts.
- Oboes
- E♭ Clt.
- 1st B♭ Clt.
- 2nd B♭ Clt.
- 3rd B♭ Clt.
- E♭ Alto Clt.
- B♭ Bass Clt.
- 1st & 2nd E♭ Alto Saxes.
- B♭ Ten. Sax.
- E♭ Bar. Sax.
- B♭ Bass Sax.
- B♭ Ch. Clt.
- Bsns.
- I & II Hns. in F
- III & IV
- 1st B♭ Cornet
- 2nd & 3rd B♭ Cornets
- 1st & 2nd B♭ Trpts.
- 1st & 2nd Trombs.
- 3rd Tromb.
- Barft.
- Basses
- Bells
- Timp.
- S.D.
- B.D.
- Cym.

The score includes various musical notations such as notes, rests, and dynamics. Key markings include:

- div.* (divisi) for Flutes and Oboes in measures 45 and 46.
- unis.* (unison) for Flutes, Oboes, Clarinets, Saxophones, and Horns in measures 45 and 46.
- ff* (fortissimo) for many instruments throughout the measures.
- p* (piano) for Basses in measure 46.
- ff* and *unis.* for the 1st & 2nd B♭ Trpts. in measure 47.

The page concludes with a boxed **GG** marking at the bottom right.

Flac.

Flts.

Oboes

E♭ Clt.

1st B♭ Clt.

2nd B♭ Clt.

3rd B♭ Clt.

E♭ Alto Clt.

B♭ Bass Clt.

1st & 2nd E♭ Alto Saxes.

B♭ Ten. Sax.

E♭ Bar. Sax.

B♭ Bass Sax.

B♭ Eb. Clt.

Bsns.

I & II Hns. in F

III & IV

1st B♭ Cornet

2nd & 3rd B♭ Cornets

1st & 2nd B♭ Trpts.

1st & 2nd Trombs.

3rd Tromb.

Barit.

Basses

Bells

Timp.

S.D.

B.D.

Cym.

## APPENDIX D

*The Peat-Fire Flame*, arr. Fraser

Kennedy-Fraser, Marjory and Kenneth MacLeod. *Songs of the Hebrides: Collected and Arranged for Voice and Pianoforte, Volumes 1-3*. London: Boosey & Co., 1909-1922.





ONGS

OF THE

EBRIDES.

Volume Three



# The Peat-Fire Flame.

A TRAMPING SONG.  
companion to "The Road to the Isles"

Words by KENNETH MACLEOD,  
to a tune played on the chanter  
by MALCOLM JOHNSON.

Arr. for Voice and Piano by  
M. KENNEDY-FRASER.

Key E, or E $\flat$  Moderato.  $\text{♩} = 80$

Voice. *Marching time.* Far a-way and o'er the moor,

Piano. *mf marcato.* *p*

\* *Nal - la*

Far a-way and o'er the moor, Mo-rar waits for a boat that sail-eth-

Far a-way, down Low-land way, I..... dream the dream I learned, lad,

\* When the song (in tramping) is sung in unison without accompaniment, these two melody notes may be sung by the higher voices to this Gaelic ejaculation *Naille*, meaning behold.





By the light o' the peat-fire flame, Light for love, for lilt o' grail-deeds

*Lead.* \* *Lead.* \*

By the light o' the peat-fire flame, The light the hill-folk yearn for.

Far a-way, down Low-land way,...

*mf* *Lead.*

Far away, down Low-land way, Grim's the toil, with-out tune or dream, lad,

\* *Lead.*



All you need's a creel and love For the dream the heart can weave, lad,

By the light o'the peat-fire flame, Light for love, for... lilt, for laugh-ter,

*Ad.*

By the light o'the peat-fire flame, The light the hill-folk yearn for.

*Ad.*

Far a-way and o'er the moor,.....

\* *Ad.* \*



Far a-way the tramp and tread, Tune and laugh-ter of all the he - roes

*Ad.*

Pulls me on-ward o'er the trail Of the dream my heart may weave, lad,

By the light o' the peat-fire flame, Light for love, for... lilt {for laugh-ter, o' grail-deeds

*Ad.*

\* *Ad.*

\*

By the light o' the peat-fire flame, The light the hill-folk yearn for.

*tempo.* *poco rit. D. S. al Fine.*

*Ad.*

*Ad.*



## APPENDIX E

*An Eriskay Love Lilt*, arr. Fraser

Kennedy-Fraser, Marjory and Kenneth MacLeod. *Songs of the Hebrides: Collected and Arranged for Voice and Pianoforte, Volumes 1-3*. London: Boosey & Co., 1909-1922.







SONGS

OF THE



BRIDES

Volume One



Sung by Miss Olga Haley, Mr Frank Mullings and Mr Arthur Jordan.

# AN ERISKAY LOVE LILT.

Gradh Geal mo chridh.

Sung by Mary Macinnes, Eriskay.  
Last three verses by KENNETH MACLEOD.

English adaptation and pianoforte accompaniment by  
MARJORY KENNEDY-FRASER.

With tender passion.

VOICE. *Bheir mi*  
*\*Vair me*

PIANO. ♩ = 92.

*ò - ro bhan o Bheir mi ò - ro bhan i Bheir mi ò - ru o ho 'S mi tha*  
*o - ro van o Vair me o - ro van ee Vair me o - ru o ho Sad am*

*bron - ach's tu'm dhith. \_\_\_\_\_ 'S iom-adh*  
*I with-out thee. \_\_\_\_\_ When I'm*  
*Fad - a*

The Public Performance of any parodied version of this composition is strictly prohibited.

\* Vowel sound as in English word "hair"

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Printed in England



oidh - chefliuch is fuar      Ghabh mi cuairt      is mi leam fhin,      Gus an  
 lone - ly dear white heart      Black the night      or wild the sea,      By love's  
 siar      air agh-aidh cuain      'Se mo dhuain - sa Cruit - mo-chridh,      Guth mo

d'rain - ig mi'n t-àit      Fàin robh gradh      geal mo      chridh.      Bheir mi  
 light      my foot      finds      The old path - way to      thee.      Vair me  
 luaidh      anns gach      stuaidh      'Ga mo nuall - an gu      tir.

o      ro bhan o      Bheir mi o      ro bhan i      Bheir mi o      ru o  
 o      ro van o      Vair me o      ro van ee      Vair me o      ru o

ho      'S mi tha bròn - ach's tu'm      dhith.  
 ho      Sad am I      with-out      thee.



'Na mo chlàr-saich cha robh ceòl 'Na mo mheoir - ean cha robh àgh, Rinn do  
 Thou'rt the mus - ic of my heart, Harp of joy, oh \*cruit mo chridh, Moon of  
 Gur tu m'òig - e is mo rùn, Mo re - iùil thu anns an oidhch; Tha mo

♩. \* ♩. \* ♩. \* ♩. \*

phòg - sa mo leon, Fhuair mi Eòl - as an dàin. Bheir mi o ro bhan  
 guid - ance by night, Strength and light thou'rt to me. Vair me o ro van  
 dhruìdh - eachd ad shùil, Tha mo chiurr - adh ad loinn.

♩. ♩.

o Bheir mi o ro bhan i Bheir mi o ru o ho 'S mi tha  
 o Vair me o ro van ee Vair me o ru o ho Sad am

\* ♩. \*

bron - ach's tu'm dhith, \_\_\_\_\_  
 I with - out thee. \_\_\_\_\_

♩. \*





## APPENDIX F

### *Milking Song*, arr. Fraser

Kennedy-Fraser, Marjory and Kenneth MacLeod. *Songs of the Hebrides: Collected and Arranged for Voice and Pianoforte, Volumes 1-3*. London: Boosey & Co., 1909-1922.





SONGS

OF THE



BRIDES

Volume One



# MILKING SONG.

## ORAN BUAILE.

Old Hebridean Melody  
Gaelic words collected by Alexander Carmichael.

Lowland words and Pianoforte accompaniment by  
MARJORY KENNEDY-FRASER.

VOICE.  $\text{♩} = 54.$

PIANO.

*With great simplicity and gentle rhythmic swing.*

R.H. K.H. R.H.

*dolce* L.H. L.H.

*Red.*

Oh! the hand - some lad frae Skye, That's  
Odh - a Ciar - aig iar - odh Duinn - eig

\* *Red.* \* *Red.* \* *Red.*

lift - ed a' the cat - tle, a' oor kye; He's ta'en the dun, the  
Cha toir Mac Ian Ghiorr am bliadh - na Mhuil thu Thug e'n Dubh 's an

\* *Red.* \* *Red.* \*

Copyright 1909 by M. KENNEDY-FRASER. \*Let the throb of these four quavers be in the mind of the singer throughout the song.



black, the white, An' I hae mic - kle fear he's ta'en my heart for -  
 Geal 's an Ciar uam 'S mor m' eag - al gu'n toir e mo chiall uam

*Ped.* \*

bye, The hand - some lad frae Skye That's lift - ed a' oor cat - tle, a' oor kye, That's  
 Od - ha Ciar - aig iar - odh Duinn - eig Cha toir Mac Ian Ghiorr am bliadh - na Mhuil thu

*Ped.* \*

ta'en the dun, the black, the white, An' lift - ed i' the bye - gaun  
 Thug e'n Dubh 's an Geal 's an Ciar uam 'S mor m' eag - al gu'n toir

*Ped.* \*

my ain heart — for - bye. —  
 e mo chiall — uam o. —

*pp*  
*Ped.* \*





## APPENDIX G

*Road to the Isles*, arr. Fraser

Kennedy-Fraser, Marjory and Kenneth MacLeod. *Songs of the Hebrides: Collected and Arranged for Voice and Pianoforte, Volumes 1-3*. London: Boosey & Co., 1909-1922.



Bind

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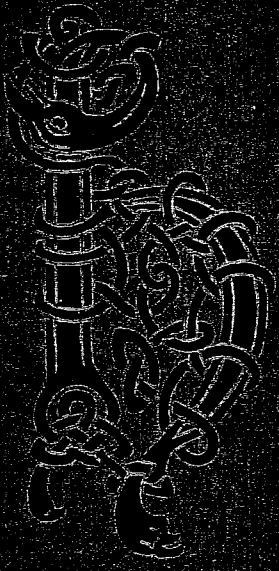
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SONGS

OF THE



WEDDING BRIDES.

Volume Two

BOOSEY & BARKES



# THE ROAD TO THE ISLES.

## A Tramping Song.

Words by  
KENNETH MACLEOD.

To an air played by MALCOLM JOHNSON, Barra,  
on the chanter; arranged for Voice and Harp,  
(or Piano) by

PATUFFA KENNEDY-FRASER.

Key Ab or A. *In blythely forward marching time. with a*

Voice. *S:*

A far croon-in' is pullin' me a-way As  
Sheil wa-ter the track is to the west, By  
blue Is-lands are pullin' me a-way, Their

Pianc. *mf* *p leggiero sempre.*

*daintily marked rhythm.*

take I wi' my <sup>1</sup>cromak to the road, The far Cool-ins are  
<sup>4</sup>Aill-ort and by Morar to the sea, The cool cres-ses I am  
laughter puts the leap up - on the lame, The blue Is-lands from the

Refrain.

put-tin' love on me As step I wi' the sunlight for my load.  
thinkin' o' for pluck, And bracken for a wink on Mother knee. Sure, by  
Skerries to the <sup>2</sup>Lews, Wi' heather honey taste up-on each name.

The Public Performance of any parodied version of this composition is strictly prohibited.

Printed in England

<sup>1</sup>A crook-handled walking stick.  
Copyright 1917 by Boosy & Co.

<sup>2</sup>Pronounce exactly like the English word "Lose?"

<sup>3</sup>Pronounced "Sheel."

<sup>4</sup>Pronounce first syllable like English "Isle."



Tummel and Loch Rannoch and Loch-a-ber I will go, By heather tracks wi' heaven in their

wiles; If it's thinkin' in your inner heart braggart's in my step, You've  
or (swank is)

ne-ver smelt the tangle o' the Isles. Oh, the far Cool-ins are

puttin' love on me, As step I wi' my cromak to the Isles. Its by Isles.  
 Its the

*D.S.*  
*Ist & 2nd Verses.* | *3rd Verse.*

*Fine*





APPENDIX H

*Undertow*, Full Score

Mackey, John. *Undertow*. OstiMusic, 2008.



41016

# Undertow

(2008)

John Mackey

Commissioned by the Hill Country Middle School Band  
Cheryl Floyd and Chuck Fischer, conductors

**E.I.U. BAND LIBRARY**



## Instrumentation

Piccolo  
2 Flutes  
2 Oboes  
Bassoon  
3 Bb Clarinets  
Bass Clarinet  
Eb Contrabass Clarinet (optional)

2 Alto Saxes  
Tenor Sax  
Baritone Sax

3 Bb Trumpets  
2 Horns in F  
3 Trombones  
Euphonium  
Tuba  
Double Bass (optional)

Timpani

Six Percussionists:

Player 1 : Xylophone and vibes  
Player 2 : Marimba and 4 tom-toms  
Player 3 : 3 cymbals (large standard sus. cymbal, China, and splash)  
Player 4 : Tambourine and crotales  
Player 5 : Tam-Tam and 2 maracas  
Player 6 : Bass drum

Duration: Approximately 5 minutes

Commissioned by the Hill Country Middle School Band, Cheryl Floyd & Chuck Fischer, conductors.

*Special thanks to the Hill Country Middle School parents whose generous donations made this commission possible for their children.*

World premiere: May 13, 2008, Hill Country Middle School Band.  
Bates Recital Hall, University of Texas at Austin, conducted by Cheryl Floyd.

*Performance materials available for sale directly from the composer:*

John Mackey  
7401 Mesa Drive  
Austin, TX 78731

requests@ostimusic.com

WWW.OSTIMUSIC.COM







A

Picc. *f* *mf* *f* *ff*

Fl. *f* *mf* *f* *ff*

Ob. *f* *ff*

Ban. *mp*

Clar. 1 *mf*

Clar. 2 *mf* *ff*

Clar. 3 *ff*

Bs. Cl. *mp*

Cb. Cl. *mp*

A. Sx. 1 *mf* *mf* *ff*

A. Sx. 2 *mf* *mf* *ff*

T. Sx. *mf* *mf* *ff*

B. Sx. *mp* *mf* *ff*

Bl Tpt. 1 *con sord. - straight* *mf*

Bl Tpt. 2 *con sord. - straight* *mf*

Bl Tpt. 3 *con sord. - straight* *mf*

Hrs. *mp* *f*

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba *mp*

DB *mp*

Timp. *p*

Xylo. *mf* *ff*

Mrb. *mf* *ff* *choka choka*

Cymb. *mf* *ff*

Tamb. *mp* *ff*

Tam. *mp* *ff*

BD *p*

7 7 8 9 *mp* 10 11 12 13

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

- Flutes:** Fl. 1, Fl. 2, Fl. 3 (Dynamics: *mp*, *f*, *f*, *mf*)
- Oboes:** Ob. 1, Ob. 2 (Dynamics: *f*, *mf*)
- Bassoons:** Bsn. 1, Bsn. 2 (Dynamics: *mf*, *f*, *mf*)
- Clarinets:** Clar. 1, Clar. 2, Clar. 3 (Dynamics: *f*, *f*, *f*)
- Bass Clarinet:** Bs. Cl. (Dynamics: *mf*, *f*, *mf*)
- Contrabass Clarinet:** Cb. Cl. (Dynamics: *mf*, *f*, *mf*)
- Saxophones:** A. Sax. 1, A. Sax. 2, T. Sax., B. Sax. (Dynamics: *mf*, *f*, *f*, *mf*, *mf*, *f*, *mf*)
- Trumpets:** Bb Tpt. 1, Bb Tpt. 2, Bb Tpt. 3 (Dynamics: *mp*, *f*, *mp*, *f*, *mp*, *f*)
- Horn:** Hnt. (Dynamics: *mp*, *mf*, *mf*)
- Trombones:** Tbn. 1, Tbn. 2, Tbn. 3 (Dynamics: *mp*, *mf*, *mp*, *mf*, *mp*, *mf*)
- Euphonium:** Euph. (Dynamics: *mf*)
- Tuba:** Tuba (Dynamics: *mf*, *f*, *mf*)
- Double Bass:** DB (Dynamics: *mf*, *f*, *mf*)
- Percussion:**
  - Timpani:** Timpani
  - Xylophone:** Xylo.
  - Mridangam:** Mrb.
  - Cymbals:** Cymb.
  - Tam-tam:** Tamb. (Dynamics: *mp*, *ff*, *mf*, *p*, *mf*)
  - Tam-tam:** Tam.
  - Snare Drum:** SD.

The score includes various dynamic markings such as *mp* (mezzo-piano), *f* (forte), *mf* (mezzo-forte), *ff* (fortissimo), and *p* (piano). It also features performance instructions like *div.* (divisi) and *ff* (fortissimo).

Picc. *mf* *f*  
 Fl. *f* *ff*  
 Ob. *ff* *f* *mf* *ff*  
 Bsn. *ff* *f* *ff*  
 Clar. 1 *f* *f* *ff* *ff*  
 Clar. 2 *f* *f* *ff* *ff*  
 Clar. 3 *f* *f* *ff* *ff*  
 Bs. Cl. *f* *mf* *ff*  
 Cb. Cl. *f* *mf* *ff*  
 A. Sx. 1 *ff* *f* *mf* *ff*  
 A. Sx. 2 *ff* *f* *mf* *ff*  
 T. Sx. *ff* *f* *mf* *ff*  
 B. Sx. *f* *mf* *ff*  
 Bb Tpt. 1 *ff* *p*  
 Bb Tpt. 2 *ff* *p*  
 Bb Tpt. 3 *ff* *p*  
 Hns. *mp* *div.* *f*  
 Tbn. 1 *f*  
 Tbn. 2 *f*  
 Tbn. 3 *f*  
 Euph. *f*  
 Tuba *f*  
 DB *f*  
 Timp. *mp* *f*  
 Xylo. *ff*  
 Mrb. *ff* *mf* *ff*  
 Cymb. *pp* *ff* *claque colpo* *ff*  
 Tamt. *f* *mf* *ff*  
 Tan. *ff* *mf*  
 BD *ff* *mf*

21 | 21 | 22 | 23 | 24 | 25 | 26 | 27

**B**

Picc. *mf* *ff* *mf*

Fl. *mp* *ff* *f*

Ot. *mf* *ff* *f*

Bsn. *mp*

Clar. 1 *mf*

Clar. 2 *mf*

Clar. 3 *mf*

Bs. Cl. *mp*

Co. Cl. *mp*

A. Sx. 1 *mp* *ff* *f*

A. Sx. 2 *mp* *ff* *f*

T. Sx. *mf* *ff* *mf*

B. Sx. *mp*

B♭ Tpt. 1 *mf* senza sord

B♭ Tpt. 2 *mf* senza sord

B♭ Tpt. 3 *mf* senza sord *div.*

Hrn. *mf*

Tbn. 1 *mp*

Tbn. 2 *mp*

Tbn. 3 *mp*

Euph. *mp*

Tuba *mp*

DB *mp*

**B**

Timp. *p*

Xylo. *mp* *ff* *mp*

Mrb. *mf* *choke* *choke*

Cymb. *ff* *p*

Tamb. *mp* *ff* *mp*

Tam. *mp*

BD *mp*

28 29 30 31 32 33

Picc. *f* *ff* *mf* *ff*  
 Fl. *f* *ff* *mf* *ff*  
 Ob. *f* *ff* *mf* *ff*  
 Bsn. *mf* *f* *mf* *ff*  
 Clar. 1 *f* *mf*  
 Clar. 2 *f* *mf*  
 Clar. 3 *f* *mf*  
 Bs. Cl. *mf* *f* *mf* *f*  
 Cb. Cl. *mf* *f* *mf* *f*  
 A. Sax. 1 *mf* *ff* *ff*  
 A. Sax. 2 *mf* *ff* *ff*  
 T. Sax. *f* *f* *ff* *jarring, nasty*  
 B. Sax. *mf* *f* *mf* *f*  
 B♭ Tpt. 1 *f* *f* *ff*  
 B♭ Tpt. 2 *f* *f* *ff*  
 B♭ Tpt. 3 *f* *f* *ff*  
 Hrn. *f* *mf* *f* *a2* *jarring, nasty*  
 Tbn. 1 *mf* *f* *mf* *f* *ff* *jarring, nasty*  
 Tbn. 2 *mf* *f* *mf* *f* *ff* *jarring, nasty*  
 Tbn. 3 *mf* *f* *mf* *f* *ff* *jarring, nasty*  
 Euph. *mf* *f* *mf* *f* *ff* *jarring, nasty*  
 Tuba *mf* *f* *mf* *f* *ff*  
 DB *mf* *f* *mf*  
 Timp. *ff* *f* *mf* *f*  
 Xylo. *f* *ff*  
 Mrb. *f* *ff*  
 Cymb. *ff* *p* *choke* *ff* *choke*  
 Tamb. *ff* *mf* *ff* *mf* *p* *mf* *ff*  
 Tam. *ff* *mf* *ff* *mf* *p* *mf* *ff*  
 BD *mf* *f* *mf* *f*

34 35 36 37 38 39

**C**

Pic. *mf* *ff* *mf*

F. *f* *mf* *mf*

Ot. *f* *ff*

Bsr. *f* *ff*

Clar. 1 *f* *ff*

Clar. 2 *f* *ff*

Clar. 3 *f* *ff*

Bs. Cl. *f* *ff*

Cb. Cl. *f* *ff*

A. Sx. 1 *f* *ff* *mf*

A. Sx. 2 *f* *ff* *mf*

T. Sx. *f* *ff* *mf*

B. Sx. *f* *ff*

B<sup>b</sup> Tpt. 1 *f* *ff*

B<sup>b</sup> Tpt. 2 *f* *ff*

B<sup>b</sup> Tpt. 3 *f* *ff*

Hns. *f* *ff*

Tbn. 1 *f* *ff*

Tbn. 2 *f* *ff*

Tbn. 3 *f* *ff*

Euph. *f* *ff*

Tuba *f* *ff*

DB *f* *ff*

**C** *ff*

Timp. *f* *ff* *mf*

Xylo. *f* *ff* *mf* *to Vibes*

Mrb. *f* *ff* *mf* *clgtr clgtr*

Cymb. *mf* *ff*

Tamb. *mf*

Tam. *mf*

BD *ff*

40 41 42 43 44 45

D

Picc. Fl. Ob. Bsn. Clar. 1 Clar. 2 Clar. 3 Bs. Cl. Cb. Cl. A. Sx. 1 A. Sx. 2 T. Sx. B. Sx. B♭ Tpt. 1 B♭ Tpt. 2 B♭ Tpt. 3 Hrn. Tbn. 1 Tbn. 2 Tbn. 3 Euph. Tuba DB

D

Timp. Vibes Mrb. Cymb. Tamb. Mch. HD

E

Picc.

F.

Oc.

Bsr.

Clar. 1 *solc.*

Clar. 2

Clar. 3

Bs. Cl.

Cl. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

B. Tpt. 1

B. Tpt. 2

B. Tpt. 3

Hns.

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

DB

E

Timp.

Vibes.

Mrb.

Cymb.

Crot. *Crotales*

Mca. *mp*

BD *pp*

54 55 56 57 58 59 60 61



F

Picc.

Fl. *solo*  
*p*

Ob.

Bsn.

Clar. 1

Clar. 2

Clar. 3

Bs. Cl.

Cb. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

Bb Tpt. 1

Bb Tpt. 2

Bb Tpt. 3

Hns.

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba  
*p*

DB

F

Timp.  
*p*

Vibes

Mrb.  
*p*

Cymb.

Crot.  
*mp*

Mca.

BD

62

62

63

64

65

66

67

68

Pic. *p*

F.

Ob.

Bsn.

**G**

Clar. 1 *solc* *p*

Clar. 2 *solc* *p*

Clar. 3

Bs. Cl. *p*

Cb. Cl.

A. Sax. 1 *p*

A. Sax. 2 *p*

T. Sax.

B. Sax. *p*

B1 Tpt. 1

B1 Tpt. 2

B1 Tpt. 3

Hrn.

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

DB

Timp.

Vibes

Mrb. *mp*

Cyrb.

Crot.

Hca.

BD

**G**

69 70 71 72 73 74 75

H

Picc.

Fl.

Ob.

Bsn.

Bass Clarinet

Clar. 1

Clar. 2

Clar. 3

Bs. Cl.

Bass Clarinet

Cb. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hns.

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

DB

*tutti*

*mp*

*p*

H

Timp.

Vibes

Mrb.

Cymb.

Crot.

Mca.

BD

*mp*

I

Picc.  
 Fl.  
 Ob.  
 Bsn.  
 Clar. 1  
 Clar. 2  
 Clar. 3  
 Bs. Cl.  
 Co. Cl.  
 A. Sx. 1  
 A. Sx. 2  
 T. Sx.  
 B. Sx.  
 B. Tpt. 1  
 B. Tpt. 2  
 B. Tpt. 3  
 Hrn.  
 Tbn. 1  
 Tbn. 2  
 Tbn. 3  
 Euph.  
 Tuba  
 DB

Detailed description: This section of the score covers measures 84 through 90. It includes parts for Piccolo, Flute, Oboe, Bassoon, three Clarinets (1, 2, 3), Bass Clarinet, Cor Anglais, two Saxophones (Alto and Tenor), Bass Saxophone, three Trumpets (B-flat), Horn, three Trombones, Euphonium, and Tuba. The music features various dynamics such as *mp* (mezzo-piano) and *p* (piano). The woodwinds and strings play melodic lines with slurs, while the brass instruments provide harmonic support. A *div.* (divisi) marking is present for the Horns in measure 87.

I

Timp.  
 Vibes.  
 Mrb.  
 Cymb.  
 Crot.  
 Mca.  
 Bd.

Detailed description: This section of the score covers measures 84 through 90 for the percussion ensemble. It includes parts for Timpani, Vibraphone, Maracas, Cymbals, Crotales, Mirlitone, and Snare Drum. The Vibraphone part features a melodic line with a *mf* (mezzo-forte) dynamic. The Snare Drum part has a steady rhythmic pattern. The Crotales part has a *mp* (mezzo-piano) dynamic. The Maracas and Mirlitone parts provide rhythmic accompaniment.

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

- Woodwinds:** Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet 1 (Clar. 1), Clarinet 2 (Clar. 2), Clarinet 3 (Clar. 3), Bass Clarinet (Bs. Cl.), and Contrabass Clarinet (Cb. Cl.).
- Brass:** Trumpets 1-3 (Tpt. 1, 2, 3), Horns (Hns.), Trombones 1-3 (Tbn. 1, 2, 3), Euphonium (Euph.), and Tuba.
- Strings:** Saxophone 1 (A. Sax. 1), Saxophone 2 (A. Sax. 2), Tenor Saxophone (T. Sax.), and Bass Saxophone (B. Sax.).
- Percussion:** Double Bass (DB), Timpani (Timp.), Vibraphone (Vibes), Maracas (Mrb.), Cymbals (Cymb.), Crotales (Crot.), and Snare Drum (Bateria).

The score includes various dynamic markings such as *mp*, *ff*, *mf*, and *p*, as well as performance instructions like *senza sord* and *poco a poco cresc.*. A section marker 'J' is present at the top right and bottom right of the page.



K

Picc. *f* *mf* *cresc.*

Fl. *f* *mf* *cresc.*

Ob. *f* *mf* *cresc.*

Bsn. *f* *cresc.*

Clar. 1 *f* *cresc.*

Clar. 2 *f* *cresc.*

Clar. 3 *f* *cresc.*

Bs. Cl. *f* *cresc.*

Cb. Cl. *f* *cresc.*

A. Sx. 1 *mf* *cresc.*

A. Sx. 2 *mf* *cresc.*

T. Sx. *mf* *cresc.*

B. Sx. *f* *cresc.*

B<sup>b</sup> Tpt. 1 *f* *cresc.*

B<sup>b</sup> Tpt. 2 *f* *cresc.*

B<sup>b</sup> Tpt. 3 *f* *cresc.*

Hns. *f* *cresc.*

Tbn. 1 *f* *cresc.*

Tbn. 2 *f* *cresc.*

Tbn. 3 *f* *cresc.*

Euph. *f* *cresc.*

Tuba *f* *cresc.*

DB *arco* *f* *cresc.*

Timp. *f* *cresc.*

Vibes *mf* *to tom-toms*

Mrb. *mf* *cresc.*

Cymb. *mf* *cresc.*

Trpts. *mf* *cresc.*

Mca. *f* *cresc.*

Dr. *mf* *cresc.*

K

**L**

Picc.  
F.  
Ob.  
bsr.  
Clar. 1  
Clar. 2  
Clar. 3  
Bs. Cl.  
Cb. Cl.  
A. Sax. 1  
A. Sax. 2  
T. Sax.  
B. Sax.  
B. Tpt. 1  
B. Tpt. 2  
B. Tpt. 3  
Hns.  
Tbn. 1  
Tbn. 2  
Tbn. 3  
Euph.  
Tuba  
DB

**L**

Tom-Toms  
Xylophone  
Cymbals  
Tamb.  
Snare Drum

112 113 114 115 116 117 118



M

This page of a musical score, numbered 18, contains a section marked 'M'. The score is arranged in systems, with each system containing multiple staves for different instruments. The instruments listed on the left side of the page are:

- Picc.
- Fl.
- Ob.
- Bsn.
- Clar. 1
- Clar. 2
- Clar. 3
- Bs. Cl.
- Cb. Cl.
- A. Sx. 1
- A. Sx. 2
- T. Sx.
- B. Sx.
- B1 Tpt. 1
- B1 Tpt. 2
- B1 Tpt. 3
- Hns.
- Tbn. 1
- Tbn. 2
- Tbn. 3
- Euph.
- Tuba
- DB
- Timp.
- Xylo.
- Toms.
- Cymb.
- Trnh.
- Trnt.
- BD

The score includes various dynamic markings such as *mf*, *cresc.*, and *f*. A section marker 'M' is placed above the Piccolo staff at the beginning of the section. The page number '119' is written in a box at the bottom left, and the measure numbers 119, 120, 121, 122, 123, 124, and 125 are written below the corresponding staves.

N

Picc. *ffp*  
 Fl. *ffp*  
 Ob. *ffp*  
 Bsn. *ffp*  
 Clar. 1 *ffp*  
 Clar. 2 *ffp*  
 Clar. 3 *ffp*  
 Bs. Cl. *ffp*  
 Cb. Cl. *ffp*  
 A. Sax. 1 *ffp*  
 A. Sax. 2 *ffp*  
 T. Sax. *ffp*  
 B. Sax. *ffp*  
 B♭ Tpt. 1 *ffp*  
 B♭ Tpt. 2 *ffp*  
 B♭ Tpt. 3 *ffp*  
 Hrn. *ffp*  
 Tbn. 1 *ffp*  
 Tbn. 2 *ffp*  
 Tbn. 3 *ffp*  
 Euph. *ffp*  
 Tuba *ffp*  
 DB *ffp*  
 Timp. *ff*  
 Xylo. *ffp*  
 Trm. *ff*  
 Cymb. *f*  
 Tam. *ff*  
 B.D. *ff*

N

Picc.

Fl.

Ob.

Bsn.

Clar. 1

Clar. 2

Clar. 3

Bs. Cl.

Cb. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hns.

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

DB

Timp.

Xylo.

Tom.

Cymb.

Tom.

Tom.

BD

133

134

135

136

137

138

139

*sub. p*

*poco a poco cresc.*

*sub. p*

*poco a poco cresc.*

*sub. p*

*poco a poco cresc.*

*p*

*poco a poco cresc.*

Picc.

F.

Ou.

Bsr.

Clar. 1

Clar. 2

Clar. 3

Bs. Cl.

Cb. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hrn.

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

DB

Temp.

Xylo.

Toms

Cymb.

Tamb.

Tam.

BD

*ff*

*ff*

*ff*

*ff*

*ff*

*p*

*ff*

144

145

O

Picc. *ff*  
 Fl. *ff*  
 Ob. *ff*  
 Bsn. *ff*  
 Clar. 1 *ff*  
 Clar. 2 *ff*  
 Clar. 3 *ff*  
 Bs. Cl. *ff*  
 Cb. Cl. *ff*  
 A. Sax. 1 *ff*  
 A. Sax. 2 *ff*  
 T. Sax. *ff*  
 B. Sax. *ff*  
 B1 Tpt. 1 *ff*  
 B1 Tpt. 2 *ff*  
 B1 Tpt. 3 *ff*  
 Hns. *ff*  
 Tbn. 1 *ff*  
 Tbn. 2 *ff*  
 Tbn. 3 *ff*  
 Euph. *ff*  
 Tuba *ff*  
 DB *ff* *pizz.*

O

Tmp. *ff*  
 Xylo. *ff*  
 Toms *ff*  
 Cymb. *ff* *chaka* *chaka* *chaka*  
 Tamb. *ff*  
 Tans. *ff*  
 HD *ff*

P

Picc. *ff* *mf* poco a poco cresc.

Fl. *ff* *mf* poco a poco cresc.

Ob. *mf* poco a poco cresc.

Bsn. *mf* poco a poco cresc.

Clar. 1 *ff* *mf* poco a poco cresc.

Clar. 2 *ff* *mf* poco a poco cresc.

Clar. 3 *mf* poco a poco cresc.

Bs. Cl. *mf* poco a poco cresc.

Co. Cl. *mf* poco a poco cresc.

A. Sx. 1 *mp* poco a poco cresc.

A. Sx. 2 *mp* poco a poco cresc.

T. Sx. *mp* poco a poco cresc.

B. Sx. *mf* poco a poco cresc.

B<sup>b</sup> Tpt. 1 *mf* poco a poco cresc.

B<sup>b</sup> Tpt. 2 *mf* poco a poco cresc.

B<sup>b</sup> Tpt. 3 *mf* poco a poco cresc.

Hns. *mf* poco a poco cresc.

Tbn. 1 *mf* poco a poco cresc.

Tbn. 2 *mf* poco a poco cresc.

Tbn. 3 *mf* poco a poco cresc.

Euph. *mf* poco a poco cresc.

Tuba *mf* poco a poco cresc.

DB *arco* *mf* poco a poco cresc.

Timp. *mf*

Xylo. *ff* *f*

Toms. *mf*

Cymb. *mf*

Tamb. *mf*

Tam. *mf*

BD *mf*

152 153 154 155 *mf* cresc. 156 157 158 159

This page of a musical score contains measures 160 through 167. The score is divided into two systems. The first system includes woodwinds, strings, and brass. The second system includes percussion. A rehearsal mark 'Q' is placed above the Piccolo staff at the beginning of measure 160 and above the Timpani staff at the beginning of measure 162. Various dynamics and performance instructions are present throughout the score.

**Woodwinds:** Picc., Fl., Ob., Bsn., Clar. 1, Clar. 2, Clar. 3, Bx. Cl., Cb. Cl.

**Strings:** A. Sx. 1, A. Sx. 2, T. Sx., B. Sx.

**Brass:** Bb. Tpt. 1, Bb. Tpt. 2, Bb. Tpt. 3, Hrn., Tbn. 1, Tbn. 2, Tbn. 3, Euph., Tuba, DB.

**Percussion:** Timp., Xylo., Toms, Cymb., Tamb., Tam, BD.

**Measure 160:** Picc. *mf* cresc. Fl. *a2* cresc. Ob. cresc. Bsn. cresc. Clar. 1 cresc. Clar. 2 cresc. Clar. 3 cresc. Bx. Cl. *mf* cresc. Cb. Cl. cresc. A. Sx. 1 cresc. A. Sx. 2 cresc. T. Sx. *f* cresc. B. Sx. cresc.

**Measure 161:** Picc. Fl. Ob. Bsn. Clar. 1 Clar. 2 Clar. 3 Bx. Cl. Cb. Cl. A. Sx. 1 A. Sx. 2 T. Sx. B. Sx. Bb. Tpt. 1 Bb. Tpt. 2 Bb. Tpt. 3 Hrn. Tbn. 1 Tbn. 2 Tbn. 3 Euph. Tuba DB

**Measure 162:** Picc. Fl. Ob. Bsn. Clar. 1 Clar. 2 Clar. 3 Bx. Cl. Cb. Cl. A. Sx. 1 A. Sx. 2 T. Sx. B. Sx. Bb. Tpt. 1 Bb. Tpt. 2 Bb. Tpt. 3 Hrn. *a2* cresc. Tbn. 1 Tbn. 2 Tbn. 3 Euph. Tuba DB

**Measure 163:** Picc. Fl. Ob. Bsn. Clar. 1 Clar. 2 Clar. 3 Bx. Cl. Cb. Cl. A. Sx. 1 A. Sx. 2 T. Sx. B. Sx. Bb. Tpt. 1 Bb. Tpt. 2 Bb. Tpt. 3 Hrn. Tbn. 1 Tbn. 2 Tbn. 3 Euph. Tuba DB

**Measure 164:** Picc. Fl. Ob. Bsn. Clar. 1 Clar. 2 Clar. 3 Bx. Cl. Cb. Cl. A. Sx. 1 A. Sx. 2 T. Sx. B. Sx. Bb. Tpt. 1 Bb. Tpt. 2 Bb. Tpt. 3 Hrn. Tbn. 1 Tbn. 2 Tbn. 3 Euph. Tuba DB

**Measure 165:** Picc. Fl. Ob. Bsn. Clar. 1 Clar. 2 Clar. 3 Bx. Cl. Cb. Cl. A. Sx. 1 A. Sx. 2 T. Sx. B. Sx. Bb. Tpt. 1 Bb. Tpt. 2 Bb. Tpt. 3 Hrn. Tbn. 1 Tbn. 2 Tbn. 3 Euph. Tuba DB

**Measure 166:** Picc. Fl. Ob. Bsn. Clar. 1 Clar. 2 Clar. 3 Bx. Cl. Cb. Cl. A. Sx. 1 A. Sx. 2 T. Sx. B. Sx. Bb. Tpt. 1 Bb. Tpt. 2 Bb. Tpt. 3 Hrn. Tbn. 1 Tbn. 2 Tbn. 3 Euph. Tuba DB

**Measure 167:** Picc. Fl. Ob. Bsn. Clar. 1 Clar. 2 Clar. 3 Bx. Cl. Cb. Cl. A. Sx. 1 A. Sx. 2 T. Sx. B. Sx. Bb. Tpt. 1 Bb. Tpt. 2 Bb. Tpt. 3 Hrn. Tbn. 1 Tbn. 2 Tbn. 3 Euph. Tuba DB

R

Picc.  
 Fl.  
 Ob.  
 Bsn.  
 Clar. 1  
 Clar. 2  
 Clar. 3  
 Bs. Cl.  
 Co. Cl.  
 A. Sx. 1  
 A. Sx. 2  
 T. Sx.  
 B. Sx.  
 B1 Tpt. 1  
 B1 Tpt. 2  
 B1 Tpt. 3  
 Hns.  
 Tbn. 1  
 Tbn. 2  
 Tbn. 3  
 Euph.  
 Tuba  
 DB  
 Timp.  
 Xylo.  
 Toms  
 Cymb.  
 Tamb.  
 Tam.  
 ID

Musical score for a full orchestra and percussion ensemble. The score is written in 4/4 time and includes dynamic markings such as *ff* (fortissimo) and *sfz* (sforzando). The percussion section includes snare drum, cymbals, and tom-toms, with specific instructions like "choke" for the tom-toms. The woodwind and brass sections feature complex rhythmic patterns and melodic lines. A rehearsal mark "R" is present at the top and bottom of the page.



S

Picc. *ff*

Fl. *ff*

Ob. *ff*

Ben. *ff*

Clar. 1 *trun*

Clar. 2 *trun*

Clar. 3 *trun*

Bs. Cl. *ff*

Cb. Cl. *ff*

A. Sx. 1 *ff*

A. Sx. 2 *ffp*

T. Sx. *ffp*

B. Sx. *ff*

Bt. Tpt. 1 *biting*

Bt. Tpt. 2 *ff*

Bt. Tpt. 3 *biting*

Hns. *ff*

Tbn. 1 *gliss full duration*

Tbn. 2 *gliss full duration*

Tbn. 3 *gliss full duration*

Euph. *ffp*

Tuba *ff*

DB *ffpizz.*

Timp. *ff*

Xylo. *ff*

Toms *ff*

Cymb. *choke*

Tamb. *ff*

Tan. *ff*

BD *ff*

S

T

Picc. *f* *ff* *f*  
 Fl. *mf* *ff* *mf*  
 Ob. *f* *ff* *mf*  
 Bsr. *mf*  
 Clar. 1 *f*  
 Clar. 2 *f*  
 Clar. 3 *f*  
 Bc. Cl. *mf*  
 Ch. Cl. *mf*  
 A. Sx. 1 *mf* *ff* *mf*  
 A. Sx. 2 *mf* *ff* *mf*  
 T. Sx. *f* *ff* *f*  
 B. Sx. *mf*  
 B♭ Tpt. 1 *f*  
 B♭ Tpt. 2 *f*  
 B♭ Tpt. 3 *f*  
 Hrn. *f*  
 Tbn. 1 *mf*  
 Tbn. 2 *mf*  
 Tbn. 3 *mf*  
 Euph. *mf*  
 Tuba *mf*  
 DB *mf*  
 Timp. *mf*  
 Xylo. *f* *ff* *f*  
 Toms *f*  
 Cymb. *ff* *choke* *choke* *p*  
 Tamb. *mf* *ff* *mf*  
 Tam. *ff* *mp*  
 Bd. *f*

182 183 184 185 186 187

Picc. *f* *ff* *ff*  
 Fl. *f* *ff* *mf* *ff*  
 Ob. *f* *ff* *mf* *ff*  
 Bsn. *f* *ff* *mf* *ff*  
 Clar. 1 *ff* *f* *mf*  
 Clar. 2 *ff* *f* *mf*  
 Clar. 3 *ff* *f* *mf*  
 Bs. Cl. *f* *ff* *mf* *f*  
 Cb. Cl. *f* *ff* *mf*  
 A. Sax. 1 *f* *ff* *ff*  
 A. Sax. 2 *f* *ff* *ff*  
 T. Sax. *f* *ff* *mf* *ff* *jarring, nasty*  
 B. Sax. *f* *ff* *mf* *f*  
 Bb. Tpt. 1 *ff* *f* *ff*  
 Bb. Tpt. 2 *ff* *f* *ff*  
 Bb. Tpt. 3 *ff* *f* *ff*  
 Hns. *ff* *mf* *f* *ff* *jarring, nasty*  
 Tbn. 1 *f* *ff* *mf* *f* *ff* *jarring, nasty*  
 Tbn. 2 *f* *ff* *mf* *f* *ff* *jarring, nasty*  
 Tbn. 3 *f* *ff* *mf* *f* *ff* *jarring, nasty*  
 Euph. *f* *ff* *mf* *mf* *ff*  
 Tuba *f* *ff* *mf* *ff*  
 DB *f* *ff*  
 Timp. *ff* *f* *mf* *f*  
 Xylo. *ff* *ff* *ff*  
 Toms *ff* *ff* *choke*  
 Cymb. *ff* *p* *ff* *choke*  
 Tamb. *ff* *mf* *p* *mf* *ff*  
 Tri. *ff* *mf* *p* *mf* *ff*  
 HD *ff*

U

Picc. *f* *ff*

Fl. *f* *ff*

Ob. *f* *ff*

Bsr. *f* *ff*

Clar. 1 *f* *ff*

Clar. 2 *f* *ff*

Clar. 3 *f* *ff*

Bs. Cl. *f* *ff*

Cb. Cl. *f* *ff*

A. Sx. 1 *f* *ff*

A. Sx. 2 *f* *ff*

T. Sx. *f* *ff*

B. Sx. *f* *ff*

B $\flat$  Tpt. 1 *f* *ff*

B $\flat$  Tpt. 2 *f* *ff*

B $\flat$  Tpt. 3 *f* *ff*

Hrn. *f* *ff*

Tbn. 1 *f* *ff*

Tbn. 2 *f* *ff*

Tbn. 3 *f* *ff*

Euph. *f* *ff*

Tube *f* *ff*

DB *f* *ff*

U

Timp. *f* *ff*

Xylo. *f* *ff* *r.s.* *ff* *r.s.*

Toms *f* *ff*

Cymb. *pp* *f*

Tamb. *f*

Tam. *f*

BD *f*

V

Picc.  
 Fl.  
 Ob.  
 Bsn.  
 Clar. 1  
 Clar. 2  
 Clar. 3  
 Bs. Cl.  
 Cb. Cl.  
 A. Sax. 1  
 A. Sax. 2  
 T. Sax.  
 B. Sax.  
 B♭ Tpt. 1  
 B♭ Tpt. 2  
 B♭ Tpt. 3  
 Hrn.  
 Tbn. 1  
 Tbn. 2  
 Tbn. 3  
 Euph.  
 Tuba  
 DB  
 Timp.  
 Xylo.  
 Toms  
 Cymb.  
 Tamb.  
 HD





## APPENDIX I

### E-mails from Selected Composers



From: David Gillingham <gilli1dr@cmich.edu>  
Subject: **Re: A Few Questions**  
Date: September 15, 2010 8:12:25 AM CDT  
To: Chris Mroczek <cmroczek@eiu.edu>  
1 Attachment, 20.0 KB

---

Hi Chris;

Thank you for conducting "At Morning's First Light"!

Answers to your questions:

1. See attached notes.
2. It was not commissioned. My publisher wanted me to write a Grade 3 band piece.
3. The challenge in composing this piece was to create a piece with great musical integrity within the technical limitations of a level 3 band piece.
4. The melody is original and I struggled over it for weeks in the summer that I wrote the piece...changing it and modifying it on a daily basis.
5. The piece is about a sunrise and that moment is at the point of the tam-tam crash....The piece should progress to that moment and quiet to a peaceful coda.

Hope this helps!

Best,  
David

On 9/14/10 2:51 PM, "Chris Mroczek" <[cmroczek@eiu.edu](mailto:cmroczek@eiu.edu)> wrote:

Dear Dr. Gillingham,

My name is Chris Mroczek, and I am currently a wind conducting graduate student at Eastern Illinois University in Charleston, IL. I am currently studying with Dr. Milt Allen and Mr. Barry Houser.

This semester I am preparing and conducting one of your works "At Morning's First Light" with EIU's Concert Band. I was wondering, if you have the time, could you answer a few questions for me about your composition? I am in the early stages of score study, so it would be wonderful to have some insight.

1. What was your inspiration for the piece? Is the work associated with a specific event, subject, or person?
2. Was this piece commissioned by a specific conductor or school? Do you know who premiered it?
3. What was your thought process in writing a band work of this grade level? Were there any significant challenges in composing this specific work?
4. Does the melody in the composition come from a preexisting piece of music? Or is it an original melody?

Any insight you could provide me would be wonderful. Thank you so much for your time and help, and I hope to talk to you soon!

Sincerely,

Chris Mroczek

Christopher Mroczek  
Graduate Assistant  
University Bands  
Eastern Illinois University  
Charleston, IL  
217.581.2799  
[cmroczek@eiu.edu](mailto:cmroczek@eiu.edu)

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<http://www.gillinghammusic.com>



[At Morning's...oc \(20.0 KB\)](#)

## At Morning's First Light - Notes

Since moving to a house on a beautiful lake 17 miles west of Mt. Pleasant, Michigan, I have been witness to many striking sunrises. The window in our kitchen nook faces the east and I have often watched the sun come up over the lake. At first it peaks its bright red face from the tops of homes across the lake as it pushes its way through the cloudy haze of the horizon. Before long, it rises above the clouds and its rays spread brilliantly in all directions across the lake. It is a glorious moment as the beauty of the day is revealed. It is a miracle we take for granted and ***At Morning's First Light*** seeks to musically depict this wonderful beginning of the new day.

From: David Gillingham <gilli1dr@cmich.edu>  
Subject: **Re: A Few Questions**  
Date: October 5, 2010 9:58:17 AM CDT  
To: Chris Mroczek <cmroczek@eiu.edu>

---

I will try to answer your questions:

1. As a pianist I always created music at the piano thinking that this was a natural thing that all musicians do. However, after taking a 20th C. composition class while working on my Master of Music degree in Instrumental Music, my instructor changed my life by telling me that I had a gift in that I could create music. Thereafter, my life has been devoted to creating music and I have not regretted it.
2. C Major was a chromatic mediant relationship with Eb. I LOVE this relationship between chords and keys. Also, C major is known as "the key of the earth".
3. Foreshadows the sunrise AND creates the emotion... YES!
4. I love chromatic mediant relationships...period.
5. YES. Also a love for the film music of John Williams.

Best regards,  
David

On 10/5/10 10:42 AM, "Chris Mroczek" <cmroczek@eiu.edu> wrote:

Dear Dr. Gillingham,

I'm sorry to bother you, but I had a few more questions regarding your piece "At Morning's First Light." You were incredibly helpful with my score study with your first reply, so I'm hoping you can help me a little more.

1. My first question is more general. Why did you become a composer? Was there any one moment that truly inspired and drove you to composition?
2. Why did you choose C Major as the key to depict the sunrise?
3. C Major also appears briefly earlier in the work at measure thirty-three. Did you shift to this tonal area with a specific purpose in mind, like foreshadowing the sunrise? Or just to help create the emotion necessary for the arrival at measure forty-one?
4. Throughout the piece you consistently use chords and tonal areas that form a chromatic mediant relationship. Was there any particular reason why you chose this tonal/chordal relationship to create the emotion and expression of the sunrise?
5. After reading your interview in "Composers on Composing for Band," you mention that Beethoven's music is a huge influence on you and what you compose. Is your use of the chromatic mediant relationship in this piece, or any other aspect of the piece for that matter, in any way a direct reflection or representation of your love for Beethoven's music?

Thank you so much for your time and help. To complete my degree this year, I need to write a thesis, which will be a collection of analyses of selected band works, this one included. So, I greatly appreciate you taking the time to answer my questions. The concert band I am working with really enjoys this piece, and I have really enjoyed studying it and rehearsing it.

Thank you again, and I hope you have a great week!

Sincerely,

Chris Mroczek

On Sep 15, 2010, at 8:12 AM, David Gillingham wrote:

Hi Chris;

Thank you for conducting "At Morning's First Light"!

Answers to your questions:

1. See attached notes.
2. It was not commissioned. My publisher wanted me to write a Grade 3 band piece.
3. The challenge in composing this piece was to create a piece with great musical integrity within the technical limitations of a level 3 band piece.
4. The melody is original and I struggled over it for weeks in the summer that I wrote the piece...changing it and modifying it on a daily basis.
5. The piece is about a sunrise and that moment is at the point of the tam-tam crash....The piece should progress to that moment and quiet to a peaceful coda.

Hope this helps!

Best,  
David

On 9/14/10 2:51 PM, "Chris Mroczek" <[cmroczek@eiu.edu](mailto:cmroczek@eiu.edu)> <x-msg://10/cmroczek@eiu.edu> > wrote:

Dear Dr. Gillingham,

My name is Chris Mroczek, and I am currently a wind conducting graduate student at Eastern Illinois University in Charleston, IL. I am currently studying with Dr. Milt Allen and Mr. Barry Houser.

This semester I am preparing and conducting one of your works "At Morning's First Light" with EIU's Concert Band. I was wondering, if you have the time, could you answer a few questions for me about your composition? I am in the early stages of score study, so it would be wonderful to have some insight.

1. What was your inspiration for the piece? Is the work associated with a specific event, subject, or person?
2. Was this piece commissioned by a specific conductor or school? Do you know who premiered it?
3. What was your thought process in writing a band work of this grade level? Were there any significant challenges in composing this specific work?
4. Does the melody in the composition come from a preexisting piece of music? Or is it an original melody?

Any insight you could provide me would be wonderful. Thank you so much for your time and help, and I hope to talk to you soon!

Sincerely,

Chris Mroczek

---

Christopher Mroczek  
Graduate Assistant  
University Bands  
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217.581.2799  
[cmroczek@eiu.edu](mailto:cmroczek@eiu.edu) <x-msg://10/cmroczek@eiu.edu>

--  
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[david.r.gillingham@cmich.edu](mailto:david.r.gillingham@cmich.edu)  
<http://www.gillinghammusic.com>

From: "Gillingham, David R" <gilli1dr@cmich.edu>  
Subject: **RE: A Few Questions**  
Date: January 6, 2011 6:56:02 AM CST  
To: "Christopher Mroczek" <cmroczek@eiu.edu>

---

Hi Christopher;

1. Yes, it is C major to Ab major.
2. Yes, these are chromatic mediant relationships also...don't know if I was consciously thinking that way when I wrote it, however.
3. Yes, I am actually thinking of that relationship as a minor iv chord with an added sixth (a D-dim-minor 7th in spelling, but not in function). It is really functioning as a plagal cadence.

Hope this helps!

David

David R. Gillingham  
Professor of Music  
989.774.1961  
david.r.gillingham@cmich.edu  
www.GillinghamMusic.com

-----Original Message-----

From: Christopher Mroczek [mailto:cmroczek@eiu.edu]  
Sent: Wed 1/5/2011 9:02 PM  
To: Gillingham, David R  
Subject: Re: A Few Questions

Dr. Gillingham,

Happy New Year! I'm sorry to bother you once again, but in my score study of your piece "At Morning's First Light," I've developed a list of a few more questions to ask you.

1. In your previous e-mail you mentioned that part of the reason you chose C major was because of its chromatic mediant relationship to Eb, however, I cannot find a spot in the piece where the tonality of Eb moves to C in such a relationship. Did you mean Ab major? Or have I missed your point?

2. In measures 13-17, there is a unique chord sequence that I have a question about. From measures 13-14 it goes from an F major to an Ab major chord, and then from measures 15-16 there is a Bb major chord going to a Db major chord. Was this another spot where you wanted to incorporate a chromatic mediant relationship? What was your thought process in these measures (and when this sequence reappears later in the piece)?

3. Two measures before the start of the sunrise moment at measure 65, there is an f-minor chord followed by d-half diminished seventh chord. I know that the keys form a chromatic mediant relationship, but why did you choose these chords instead of incorporating more chromatic mediant chords? Does the fact that the f-minor chord and the eventual C major chord form a plagal cadence of sorts have anything to do with it?

Any help you could give me would be fantastic. Thank you so much for all of the time and help you have given me so far with this piece. It will make my finished paper great!

Sincerely,

Chris Mroczek

On Oct 5, 2010, at 9:58 AM, David Gillingham wrote:

| I will try to answer your questions:

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David

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Chris Mroczek

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---

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From: John Mackey <john@ostimusic.com>  
Subject: **Re: Questions about "Undertow"**  
Date: March 28, 2011 11:38:32 AM CDT  
To: Chris Mroczek <cmroczek@eiu.edu>

Hi Chris -  
I only have a moment (massive number of emails waiting for me after being away at CBDNA for 6 days), but I'll try to answer a few of these questions...

On Mar 22, 2011, at 9:10 AM, Chris Mroczek wrote:

Mr. Mackey,

My name is Chris Mroczek, and I am a conducting graduate student at Eastern Illinois University under Mr. Barry Houser. I really enjoy your music, and I was recently part of EIU's performance of your "Harvest Concerto for Trombone." It was a great experience rehearsing and performing it!

As part of my conducting opportunities, I will be rehearsing and conducting your "Undertow" with our concert band. Also, as part of my masters document, I will also be writing an analysis of the piece, and even though I am early on in my score study process, I was wondering if you could answer a few questions for me.

1) I have been steadily reading Dr. Rebecca Phillips dissertation about you, and I was wondering there was one moment or event that let you know you wanted to be a composer. Or, have you just always known that composing is what you've wanted to do?

I guess this is always what I wanted to do, at least since high school. I kind of chose it by default, as I wasn't very good at much else!

2) Where does the name "Undertow" come from? Is the title in any way programmatic or connected to the material in the piece? What was your thought process or overall concept for the work?

I was playing a lot of "The Legend of Zelda: Phantom Hourglass" when I was supposed to be working on this piece. You spend a lot of time "at sea" in this game, and that setting -- being on a ship with endlessly looping Zelda music -- inspired the piece. I was thinking of a sort of swashbuckling piece. An undertow is the current that pulls ships underwater.

3) What inspired the melodic/rhythmic material in the piece? Is it based on another source? Or is it completely original?

Original

4) How did you learn to write for percussion? What is your favorite "color" to orchestrate in the percussion section?

Just learned to do it by doing it, and by being friends with a lot of percussionists who showed me lots of tricks. No real favorite color.

5) Is there anything about the piece that I should look out for or specifically pay attention to as a conductor?

The articulations are very important -- the differences between staccato, tenuto staccato, tenuto alone, accents, and accented tenutos. All of these are different. Also, much of the drama comes from the dynamic contrasts and the sudden FF out of P. Those should be exaggerated.

Have a great performance!

-John Mackey

## APPENDIX H

### *Undertow*, Full Score

Mackey, John. *Undertow*. OstiMusic, 2008.

#1016

# Undertow

(2008)

John Mackey

Commissioned by the Hill Country Middle School Band  
Cheryl Floyd and Chuck Fischer, conductors

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## Instrumentation

Piccolo  
2 Flutes  
2 Oboes  
Bassoon  
3 Bb Clarinets  
Bass Clarinet  
Eb Contrabass Clarinet (optional)

2 Alto Saxes  
Tenor Sax  
Baritone Sax

3 Bb Trumpets  
2 Horns in F  
3 Trombones  
Euphonium  
Tuba  
Double Bass (optional)

Timpani

Six Percussionists:

Player 1 : Xylophone and vibes  
Player 2 : Marimba and 4 tom-toms  
Player 3 : 3 cymbals (large standard sus. cymbal, China, and splash)  
Player 4 : Tambourine and crotales  
Player 5 : Tam-Tam and 2 maracas  
Player 6 : Bass drum

Duration: Approximately 5 minutes

Commissioned by the Hill Country Middle School Band, Cheryl Floyd & Chuck Fischer, conductors.

*Special thanks to the Hill Country Middle School parents whose generous donations made this commission possible for their children.*

World premiere: May 13, 2008, Hill Country Middle School Band.  
Bates Recital Hall, University of Texas at Austin, conducted by Cheryl Floyd.

*Performance materials available for sale directly from the composer:*

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