SINFONIETTA

FOR WIND ENSEMBLE AUGMENTED WITH STRING QUARTET

A DISSERTATION IN
Music Composition

Presented to the Faculty of the University
of Missouri-Kansas City in partial fulfillment of
the requirements for the degree of

DOCTOR OF MUSICAL ARTS

by
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FOR WIND ENSEMBLE AUGMENTED WITH STRING QUARTET

Daniel Adam Eichenbaum, Candidate for the Doctor of Musical Arts Degree

University of Missouri-Kansas City, 2011

ABSTRACT

A small consort of strings joins a full-sized wind ensemble in *Sinfonietta*. Although it is not a concerto, *Sinfonietta* flips the classical notion of an orchestra on its head. Whereas the Classical orchestra represented a string ensemble with wind and brass coloration, *Sinfonietta* takes a full wind ensemble and adds strings for coloration, blending and melding the string timbre with the wind ensemble medium.

As this work is not a concerto, balancing the relatively weak quartet of strings with the full wind ensemble creates challenges, which *Sinfonietta* addresses in four ways. It uses the strings as individual and string tutti soloists with sparse accompaniment. It creates windows inside heavy textures to allow the strings to appear. It doubles the strings with instruments of similar timbre to add strength in fuller tutti sections. Finally, it uses the disparity of acoustical power between the strings and full wind ensemble to create dramatic tension.

Sinfonietta relies upon American folk music as a point of departure along with the unique sound combinations available with this instrumentation. The pentatonic melodies, open harmonic intervals, and regular phrase structure serve as building blocks for the music. The sound of the human voice, integral to the singing of folk tunes, is embraced in the

ornamentation of the solo lines. Along with this mimicry is a moment of actual singing by members of the ensemble. Since wind players, brass players, and vocalists all require a breath to make their music, *Sinfonietta* also celebrates the sound of the human breath. Written into the score are instructions for the whole ensemble to breathe audibly together. This airy, musical sound is integral to both the sound of the human voice as well as the sound of a pipe organ, the timbre of which is emulated at the piece's final climax.

APPROVAL PAGE

The faculty listed below, appointed by the Dean of the Conservatory of Music, have examined a thesis titled “Sinfonietta, for wind ensemble augmented with string quartet" presented by Daniel Adam Eichenbaum, candidate for the Doctor of Musical Arts Degree, and certify that in their opinion it is worthy of acceptance.

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Conservatory of Music

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Conservatory of Music

Steven Davis, MM
Conservatory of Music

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Conservatory of Music

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I am forever grateful to them:

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My dissertation advisor, Dr. James Mobberley, for his patience, support, and guidance.

Professor Steven Davis and the UMKC Wind Symphony for their dedication to new music.

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The 2010-2011 UMKC Graduate Fellowship String Quartet for joining in the premiere performance: Christian Fatu, Trisha McGovern, Shih-Hsun Pan, and Alice Huang.

My parents, Arleen and Bernard Eichenbaum, the greatest patrons of my Art.

INSTRUMENTATION

4 Flutes (3. doubles picc., 4. doubles alto flute)
2 Oboes
English Horn in F
Eb Clarinet
3 Bb Clarinets
Bass Clarinet
2 Bassoons
Contrabassoon
Soprano Saxophone
Alto Saxophone
Tenor Saxophone
Baritone Saxophone
2 Violins (no doublings)
Viola (no doublings)
Cello (no doublings)
4 Horns in F
3 Bb Trumpets
2 Tenor Trombones
Bass Trombone
Euphonium
Tuba
Piano
Timpani
Percussion (2 players):
(Crotales, Marimba, Triangle, Vibraphone, Snare Drum, Bass Drum, Glockenspiel
Tam-Tam, Tubular Bells)

PERFORMANCE NOTES

-This work is not a concerto. The strings are an augmentation to the wind ensemble color palette and should be sat in the middle of the front row. They should not be visually featured on stage as a concertino group.

-The symbol ▲ applied to a note means to create an audible *inhale* sound for the duration of the given note. Conversely, the symbol ▼ applied to a note means to create an audible *exhale* sound for the duration of the given note. The sound should be made with the mouth of the performer only and not through the instrument. The breathing sound should be as loud as possible and, hence, no dynamics are marked for this symbol in the score.

-The quarter-tone bends in the winds at the beginning and the half-tone bends in the string parts starting in measure 21 should create a continuous, oscillating sound. Intonation is not important for these effects.

-The feathered-notation in Flute 1 (m. 2) and Alto Flute (m. 6) indicate overtones based upon the lowest written pitch and the fingering should not change for the upper notes. The effect should be a breathy, slightly-pitched air sound similar to the sound of a person blowing on a bottle. The change in pitch should sound like a response to the change in airflow and the notation is approximate.

-The sung pitches in measures 279 - 287 are notated in concert pitch. The performers should choose one of the pitches in whatever octave is most comfortable for them and sing using the syllable "ahh." There should be an even balance of pitches creating a homogenous choir sound.

-In measures 362-365, the balance of the ensemble is heavily favored against the strings, saxophones, piano, and percussion. This is an intentional effect in which these instruments struggle to be heard.

-In general, the dynamics marked for the string parts are to be considered soloist dynamics.

-Tempo markings are approximate.

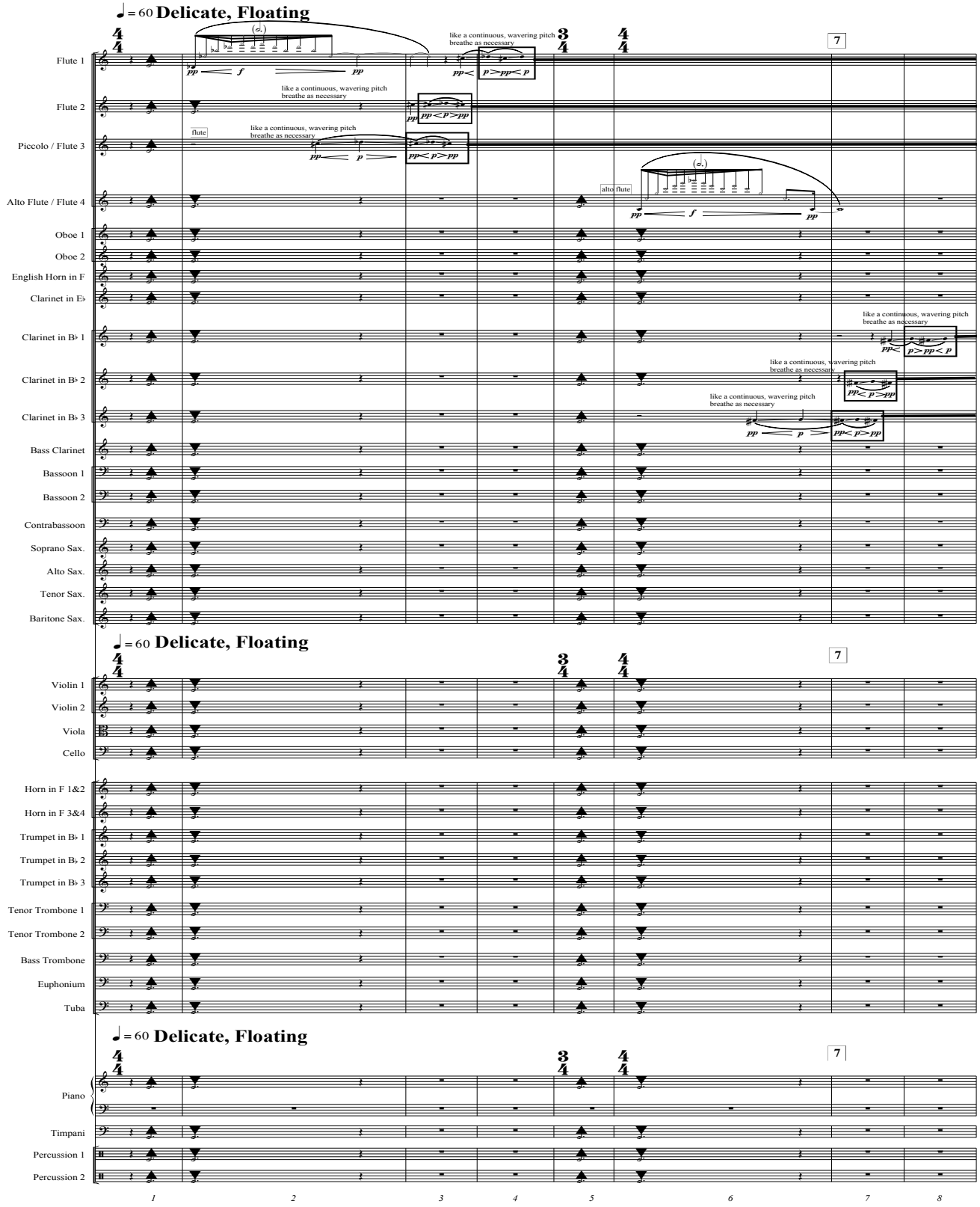
-Accidentals apply only to the octave in which they are applied. Accidentals cancel at the end of the measure. Courtesy reminders have been supplied throughout the score.

Sinfonietta

for Steven Davis and the UMKC Conservatory Wind Symphony

Transposed Score

Daniel Eichenbaum



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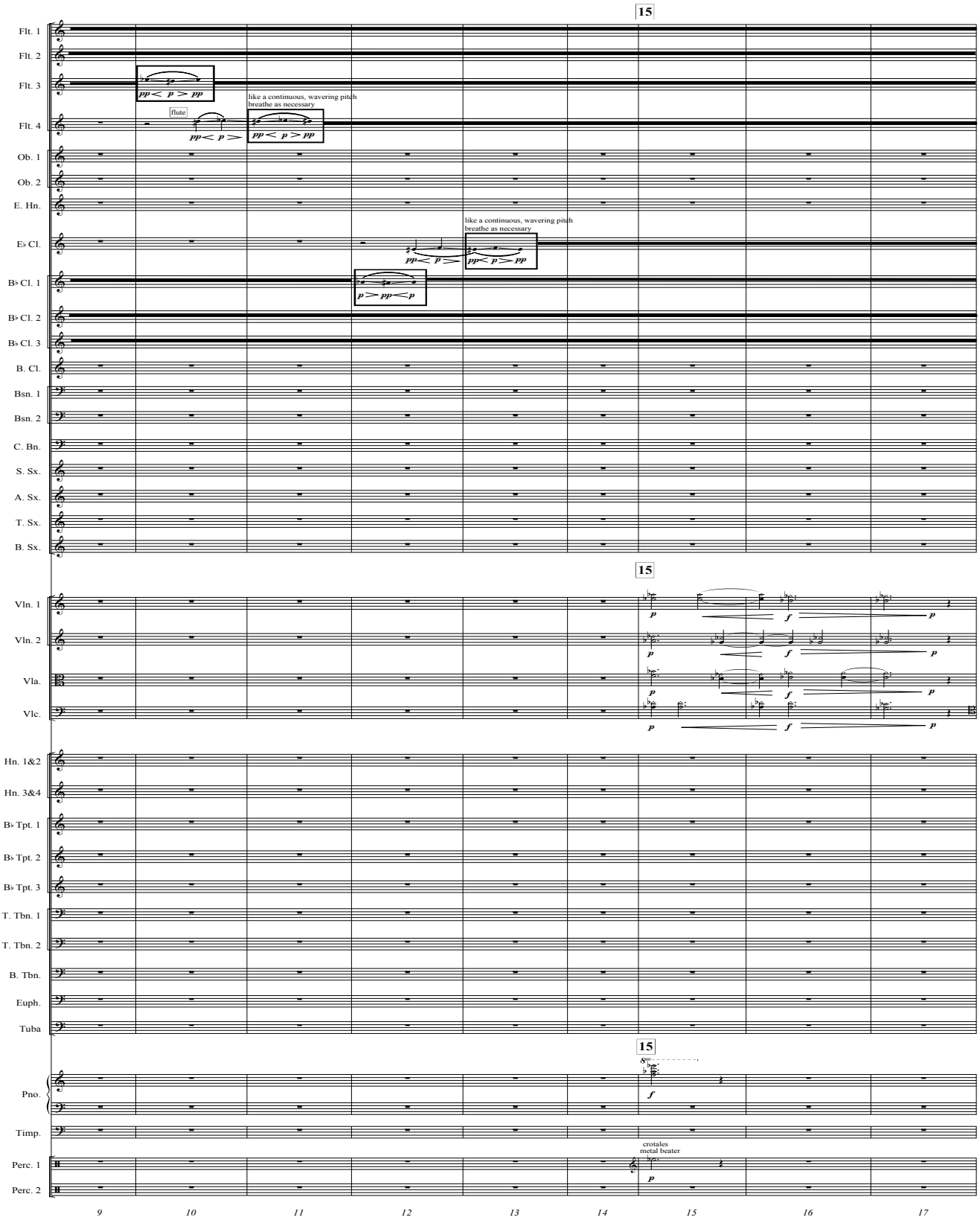
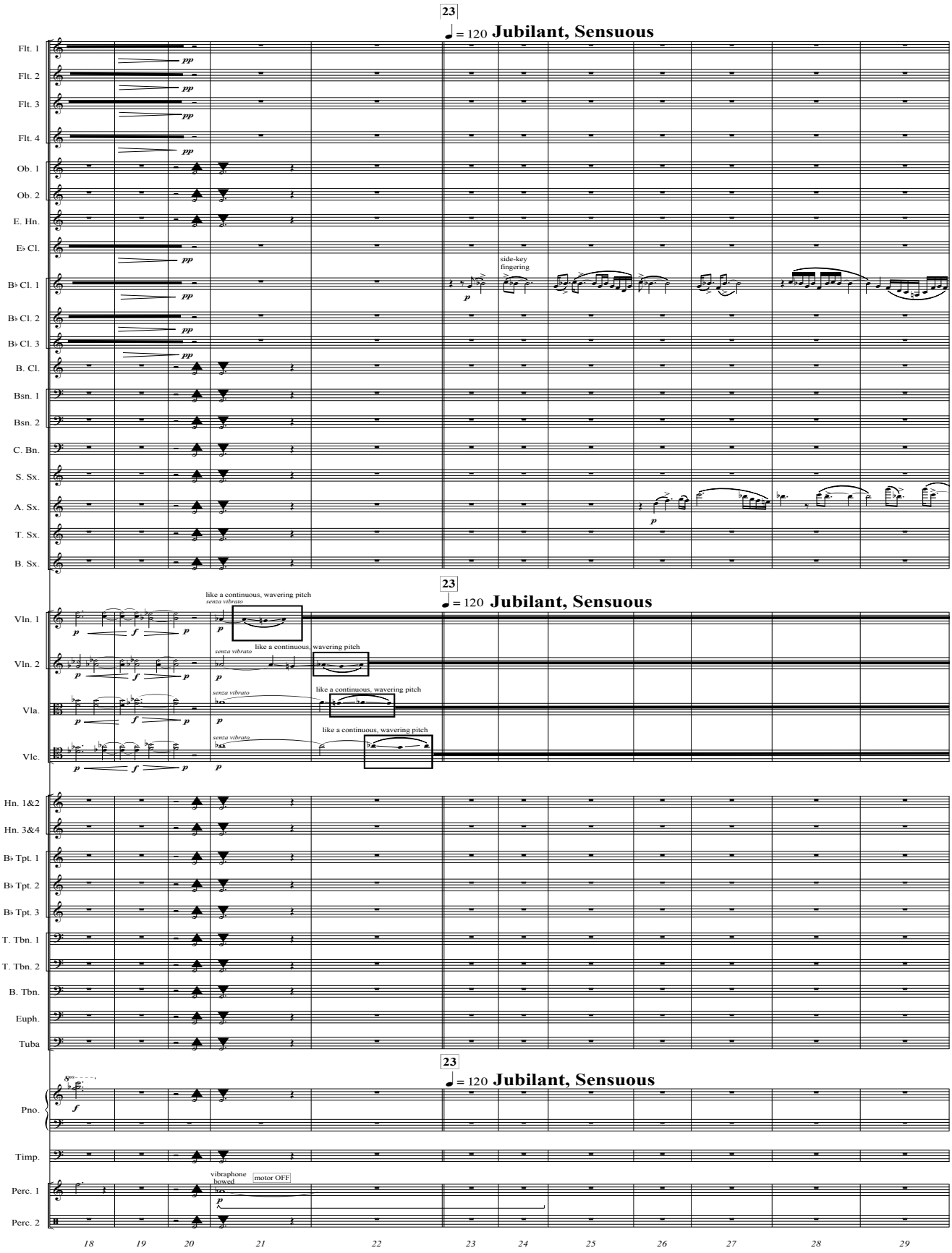
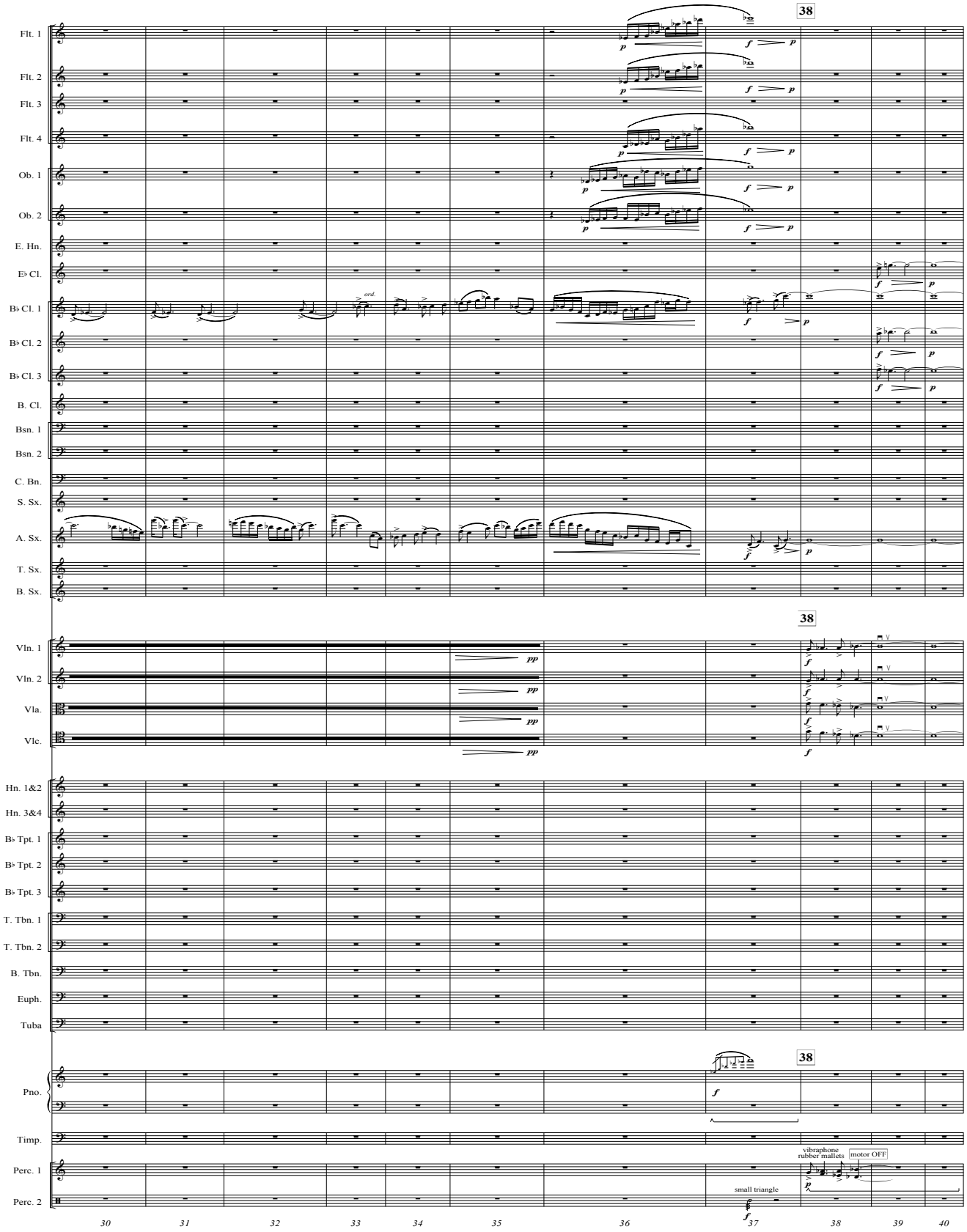
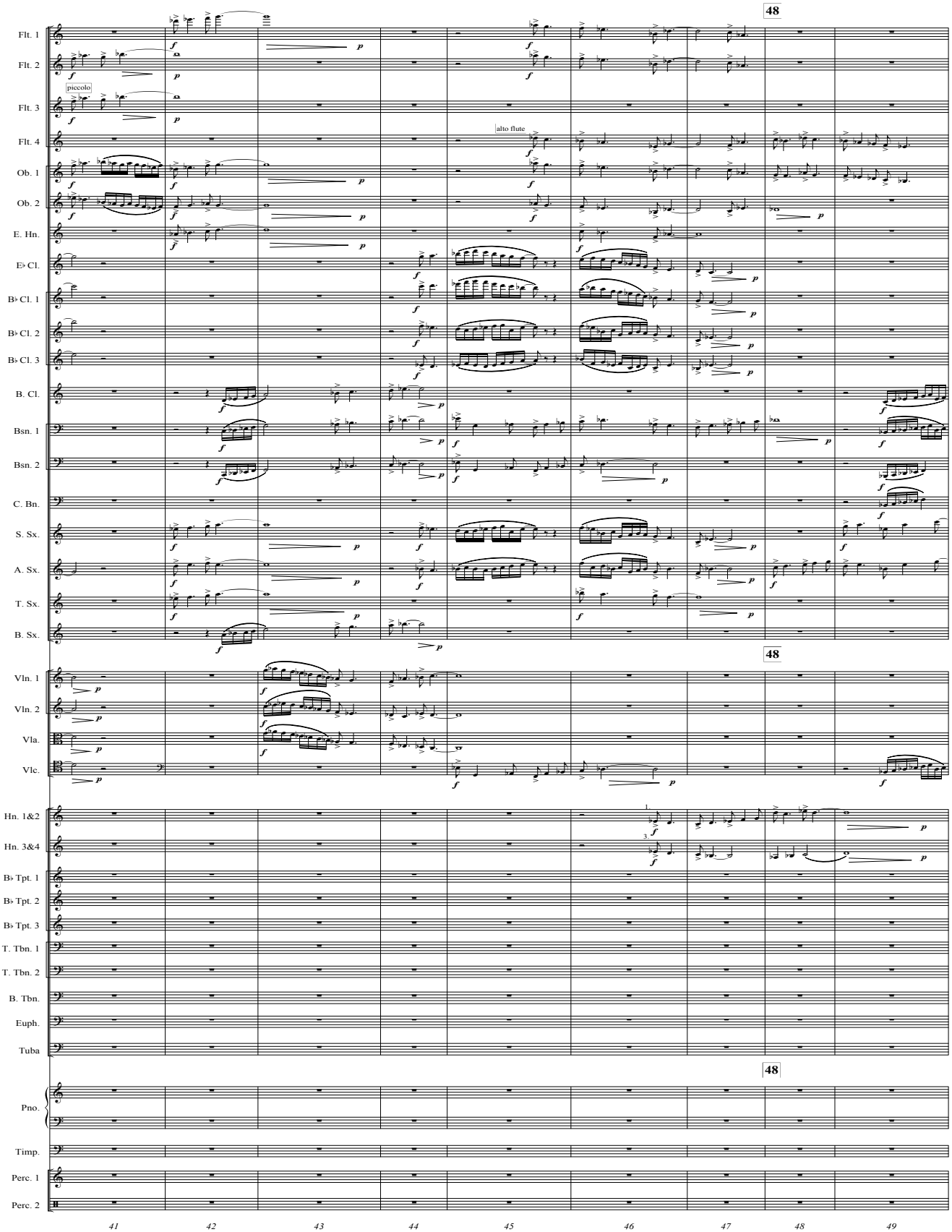
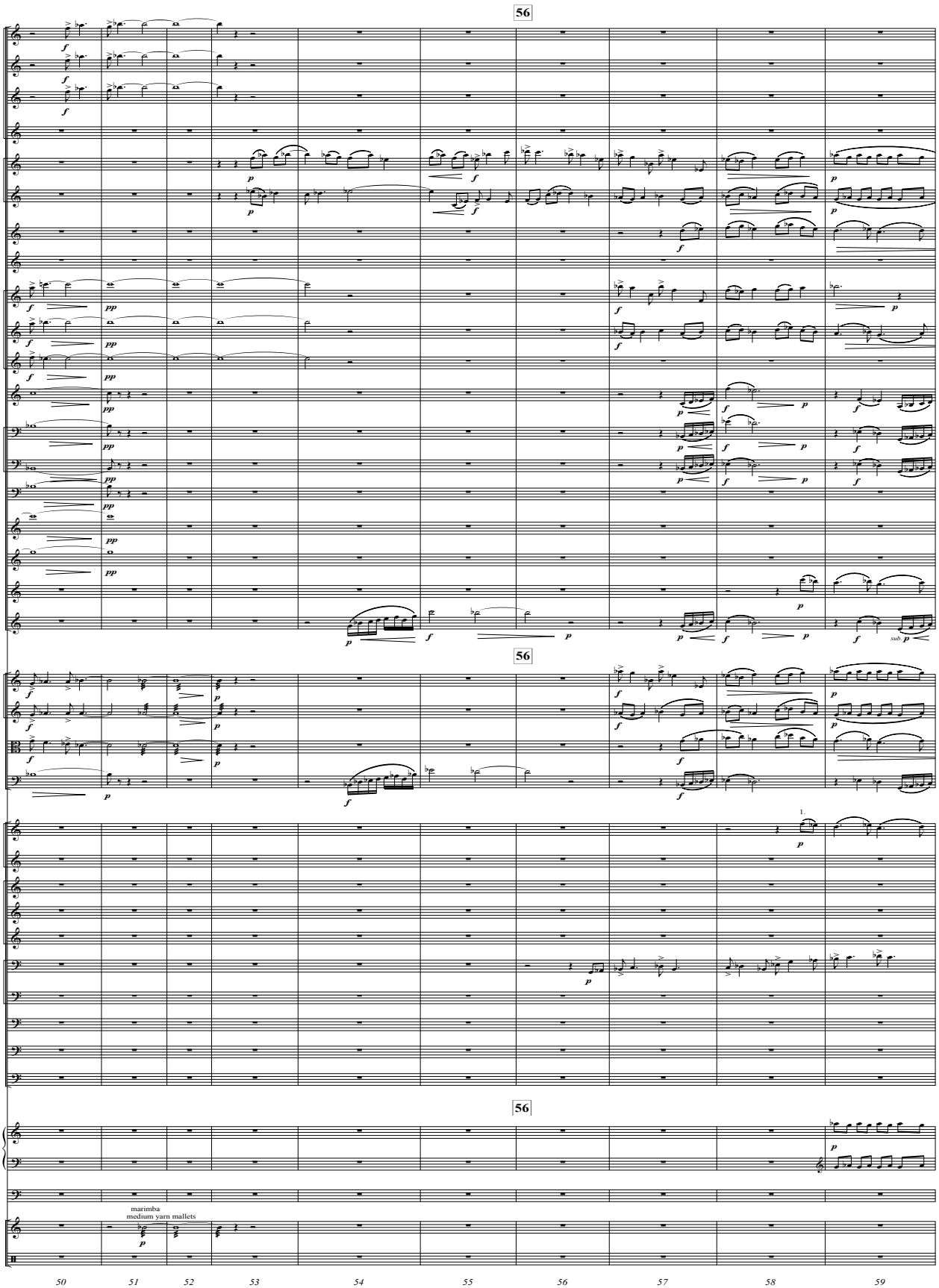
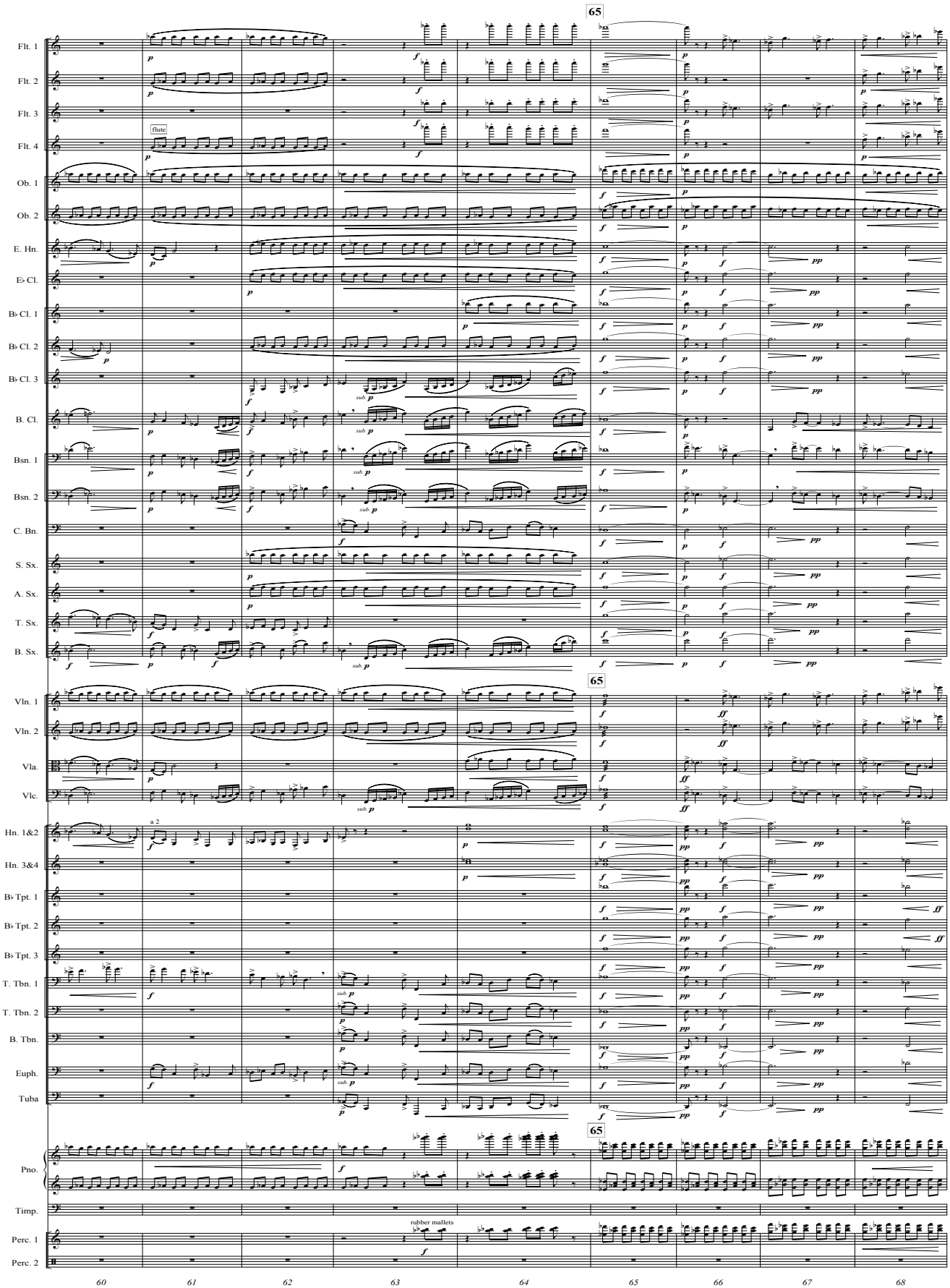

15
Flt. 1
Flt. 2
Flt. 3
Flt. 4
Ob. 1
Ob. 2
E. Hn.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
S. Sx.
A. Sx.
T. Sx.
B. Sx.
flute
like a continuous, wavering pitch
breathe as necessary
like a continuous, wavering pitch
breathe as necessary
15
Vln. 1
Vln. 2
Vla.
Vlc.
Hn. 1&2
Hn. 3&4
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
T. Tbn. 1
T. Tbn. 2
B. Tbn.
Euph.
Tuba
15
Pno.
Timp.
crotales
metal beater
Perc. 1
Perc. 2
9
10
11
12
13
14
15
16
17

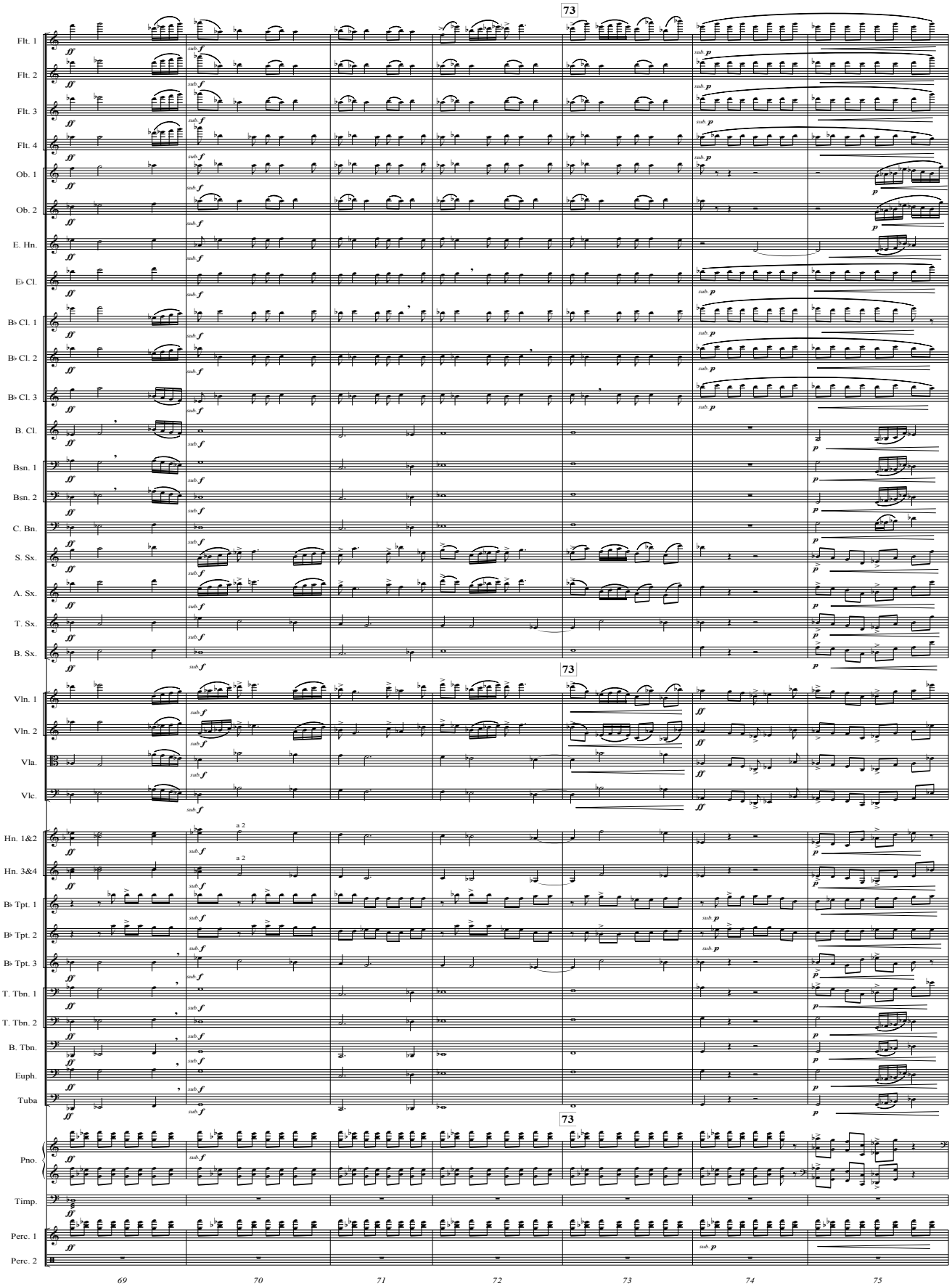

23
♩ = 120 Jubilant, Sensuous
Flt. 1
Flt. 2
Flt. 3
Flt. 4
Ob. 1
Ob. 2
E. Hn.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
S. Sx.
A. Sx.
T. Sx.
B. Sx.
side-key fingering
23
♩ = 120 Jubilant, Sensuous
Vln. 1
Vln. 2
Vla.
Vlc.
like a continuous, wavering pitch
senza vibrato
Hn. 1&2
Hn. 3&4
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
T. Tbn. 1
T. Tbn. 2
B. Tbn.
Euph.
Tuba
23
♩ = 120 Jubilant, Sensuous
Pno.
Timp.
Perc. 1
Perc. 2
vibraphone bowed
motor OFF
18
19
20
21
22
23
24
25
26
27
28
29

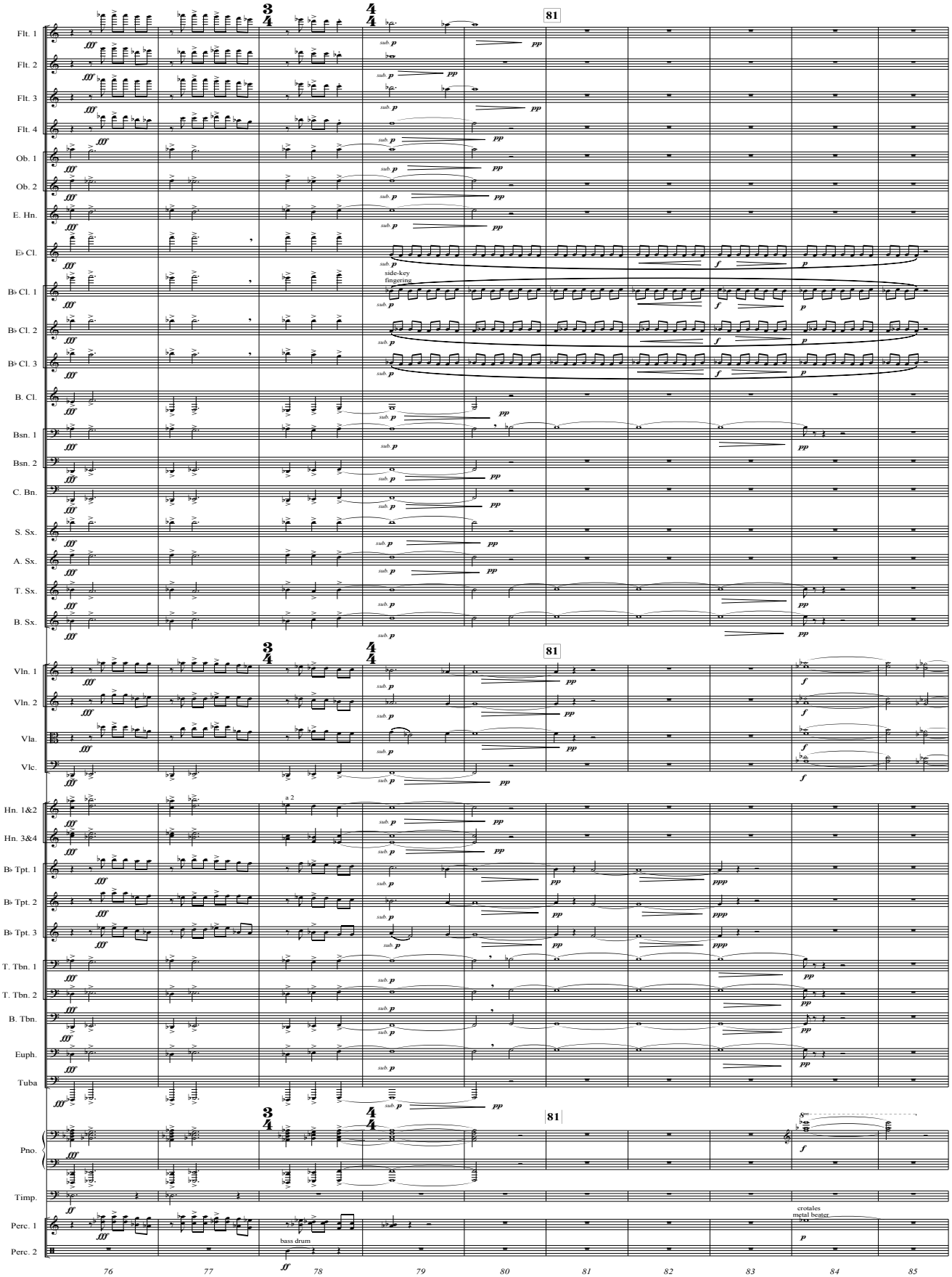

38
Flt. 1
Flt. 2
Flt. 3
Flt. 4
Ob. 1
Ob. 2
E. Hn.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
S. Sx.
A. Sx.
T. Sx.
B. Sx.
ord.
Vln. 1
Vln. 2
Vla.
Vlc.
Hn. 1&2
Hn. 3&4
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
T. Tbn. 1
T. Tbn. 2
B. Tbn.
Euph.
Tuba
Pno.
Timp.
Perc. 1
Perc. 2
vibraphone
rubber mallets
motor OFF
small triangle
30
31
32
33
34
35
36
37
38
39
40

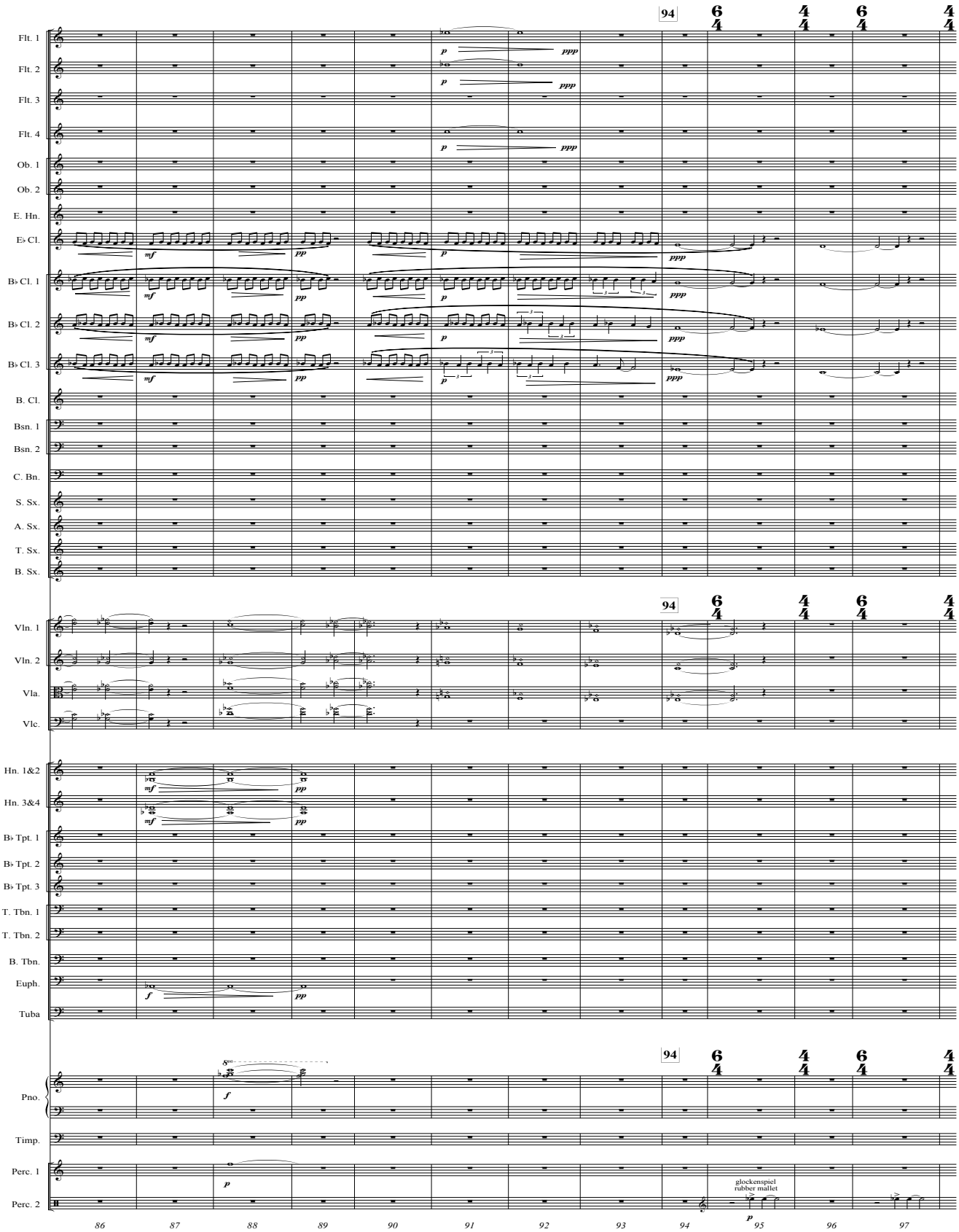

48
Flt. 1
Flt. 2
piccolo
Flt. 3
Flt. 4
alto flute
Ob. 1
Ob. 2
E. Hn.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
S. Sx.
A. Sx.
T. Sx.
B. Sx.
48
Vln. 1
Vln. 2
Vla.
Vlc.
Hn. 1&2
Hn. 3&4
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
T. Tbn. 1
T. Tbn. 2
B. Tbn.
Euph.
Tuba
48
Pno.
Timp.
Perc. 1
Perc. 2
41
42
43
44
45
46
47
48
49

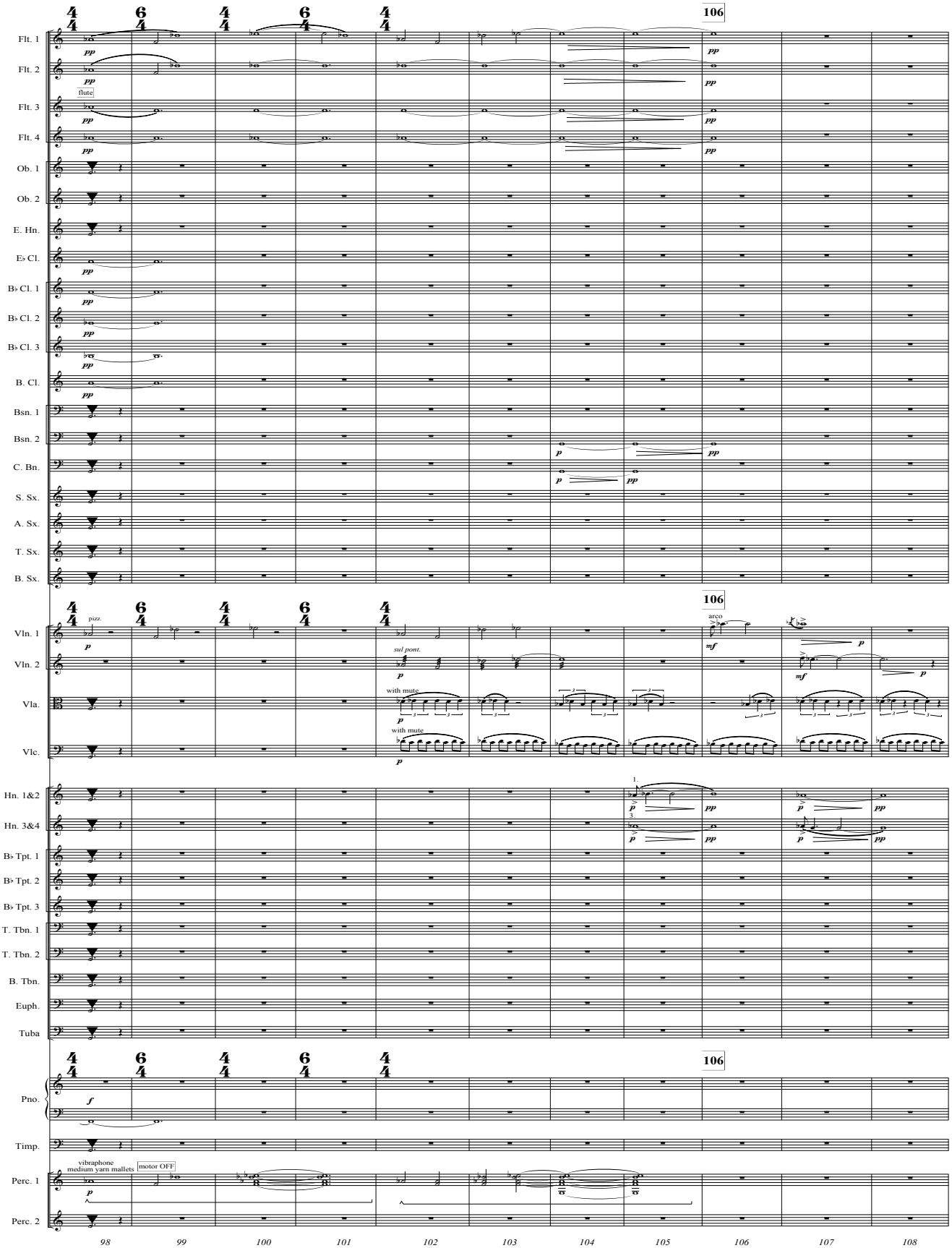

56
Flt. 1
Flt. 2
Flt. 3
Flt. 4
Ob. 1
Ob. 2
E. Hn.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
S. Sx.
A. Sx.
T. Sx.
B. Sx.
56
Vln. 1
Vln. 2
Vla.
Vlc.
Hn. 1&2
Hn. 3&4
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
T. Tbn. 1
T. Tbn. 2
B. Tbn.
Euph.
Tuba
56
Pno.
Timp.
marimba
medium yarn mallets
Perc. 1
Perc. 2
50
51
52
53
54
55
56
57
58
59

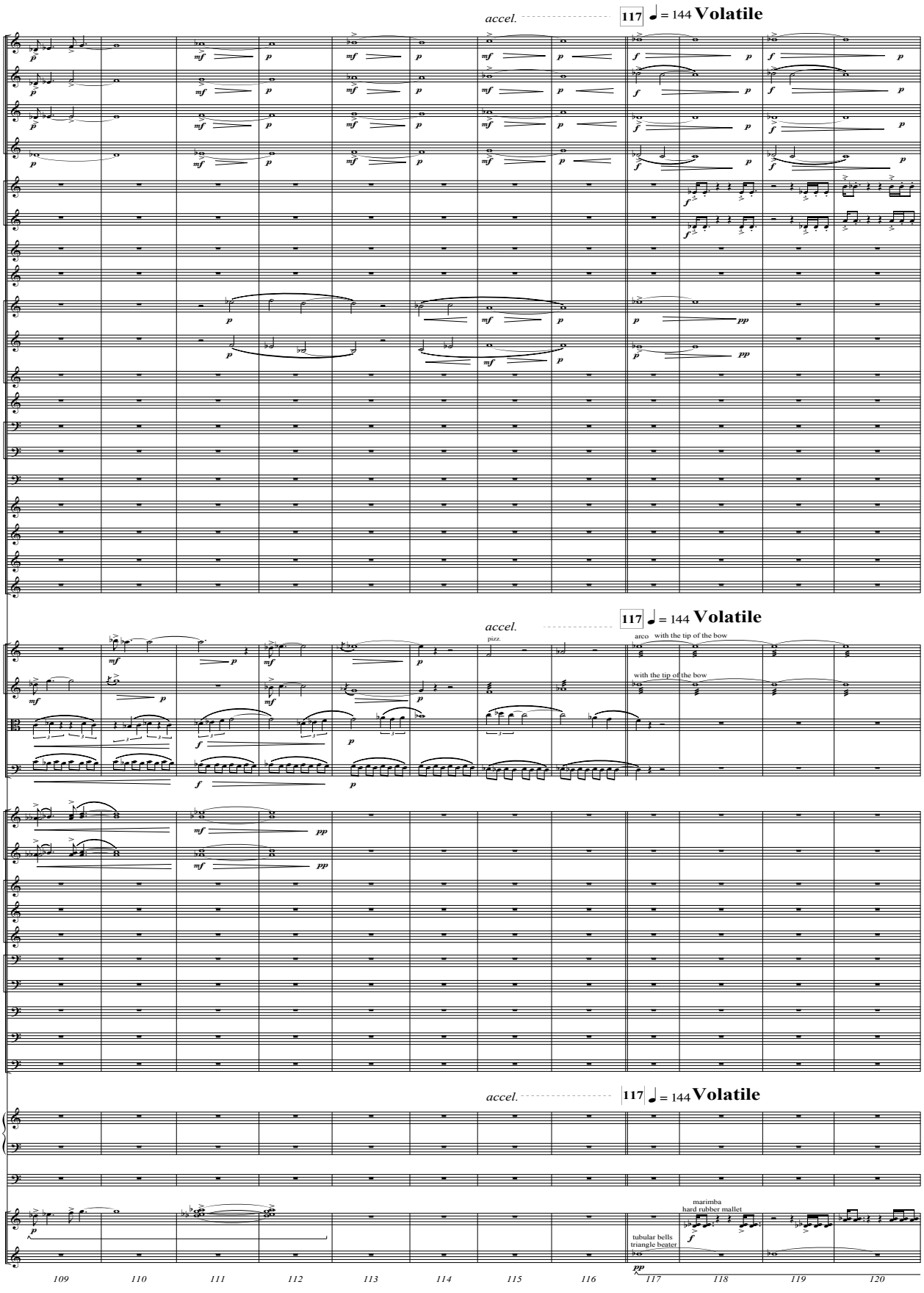

65
Flt. 1
Flt. 2
Flt. 3
Flt. 4
flute
Ob. 1
Ob. 2
E. Hn.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
S. Sx.
A. Sx.
T. Sx.
B. Sx.
sub. p
Vln. 1
Vln. 2
Vla.
Vlc.
Hn. 1&2
a 2
Hn. 3&4
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
T. Tbn. 1
T. Tbn. 2
B. Tbn.
Euph.
Tuba
Pno.
Timp.
Perc. 1
rubber mallets
Perc. 2
60
61
62
63
64
65
66
67
68

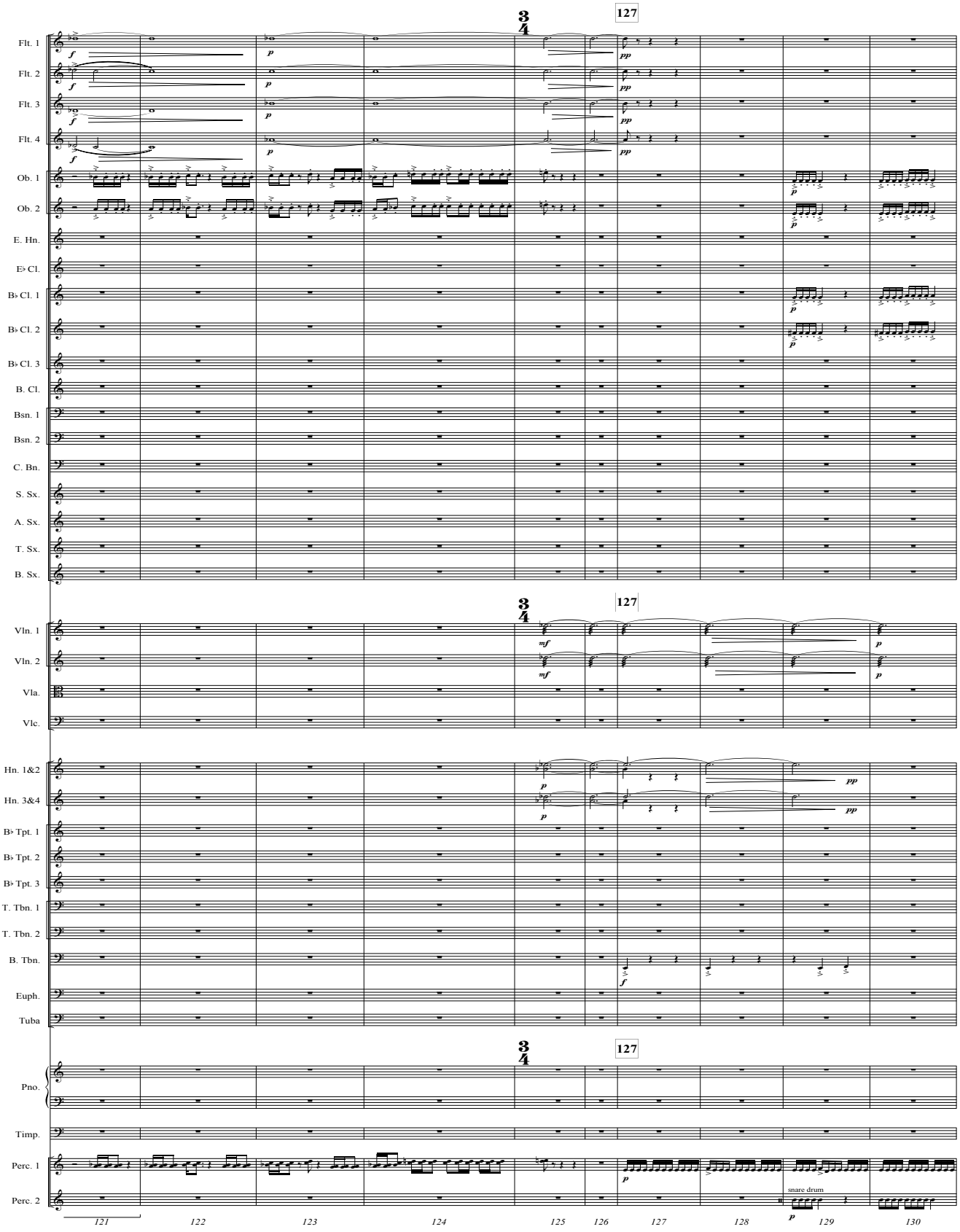

73
Flt. 1
Flt. 2
Flt. 3
Flt. 4
Ob. 1
Ob. 2
E. Hn.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
S. Sx.
A. Sx.
T. Sx.
B. Sx.
Vln. 1
Vln. 2
Vla.
Vlc.
Hn. 1&2
Hn. 3&4
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
T. Tbn. 1
T. Tbn. 2
B. Tbn.
Euph.
Tuba
Pno.
Timp.
Perc. 1
Perc. 2
a 2
69
70
71
72
73
74
75

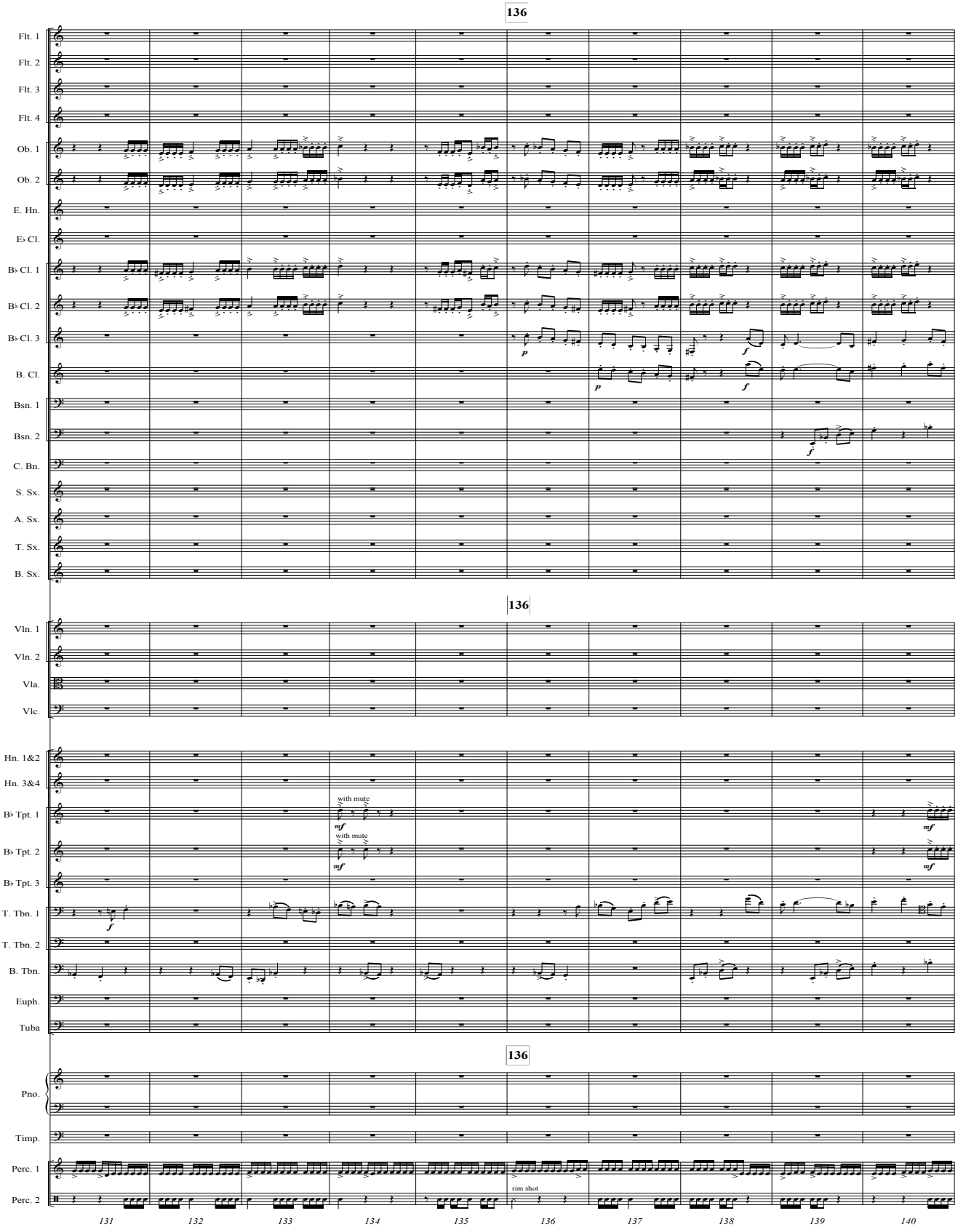

Flt. 1
Flt. 2
Flt. 3
Flt. 4
Ob. 1
Ob. 2
E. Hn.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
S. Sx.
A. Sx.
T. Sx.
B. Sx.
Vln. 1
Vln. 2
Vla.
Vlc.
Hn. 1&2
Hn. 3&4
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
T. Tbn. 1
T. Tbn. 2
B. Tbn.
Euph.
Tuba
Pno.
Timp.
Perc. 1
Perc. 2
81
side-key fingering
a 2
bass drum
crotales metal beater
76
77
78
79
80
81
82
83
84
85

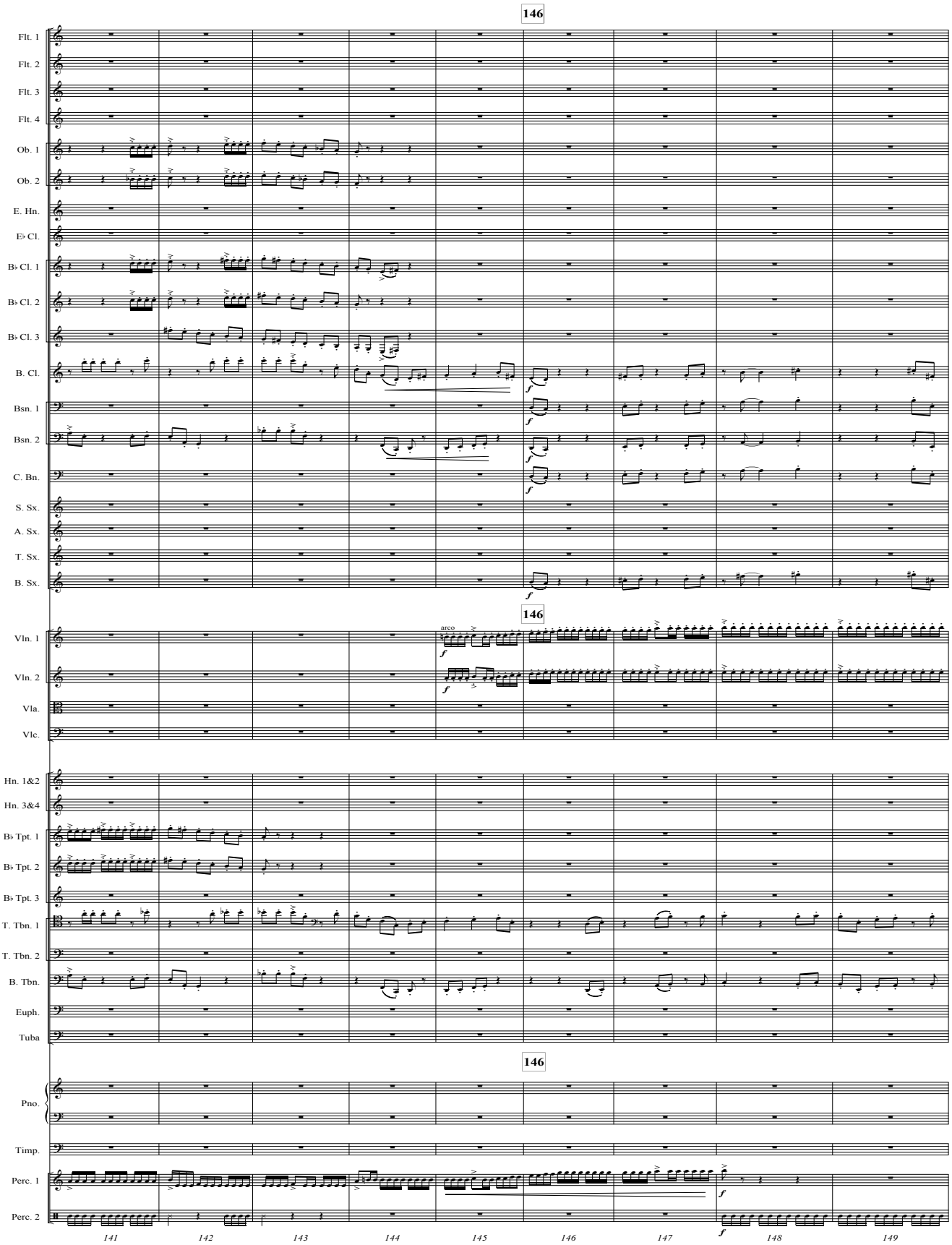

94
Flt. 1
Flt. 2
Flt. 3
Flt. 4
Ob. 1
Ob. 2
E. Hn.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
S. Sx.
A. Sx.
T. Sx.
B. Sx.
Vln. 1
Vln. 2
Vla.
Vlc.
Hn. 1&2
Hn. 3&4
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
T. Tbn. 1
T. Tbn. 2
B. Tbn.
Euph.
Tuba
Pno.
Timp.
Perc. 1
Perc. 2
glockenspiel
rubber mallet
86
87
88
89
90
91
92
93
94
95
96
97

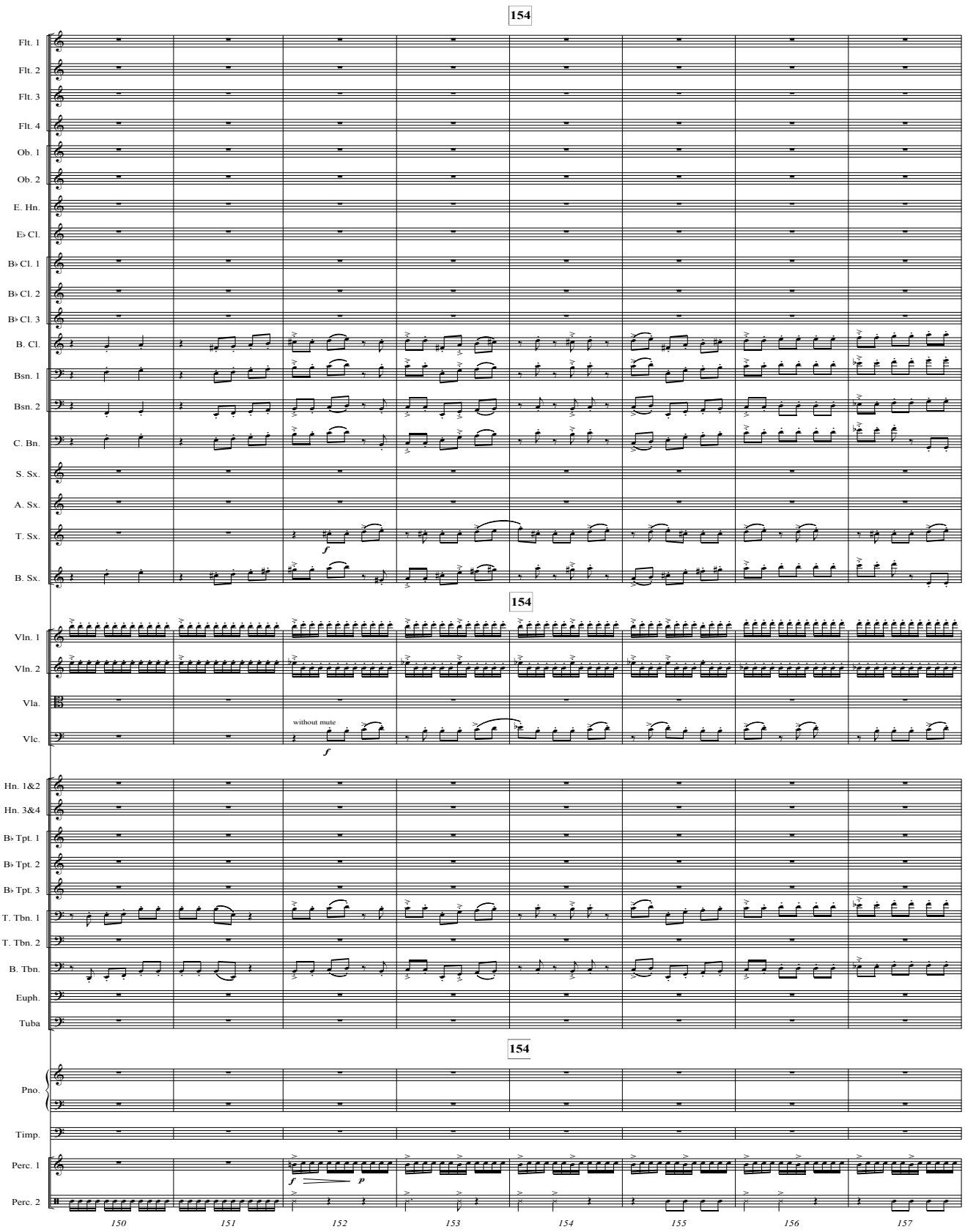

106
Flt. 1
Flt. 2
flute
Flt. 3
Flt. 4
Ob. 1
Ob. 2
E. Hn.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
S. Sx.
A. Sx.
T. Sx.
B. Sx.
Vln. 1
pizz.
Vln. 2
sul pont.
Vla.
with mute
Vlc.
arco
Hn. 1&2
Hn. 3&4
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
T. Tbn. 1
T. Tbn. 2
B. Tbn.
Euph.
Tuba
Pno.
Timp.
vibraphone
medium yarn mallets
motor OFF
Perc. 1
Perc. 2
98
99
100
101
102
103
104
105
106
107
108

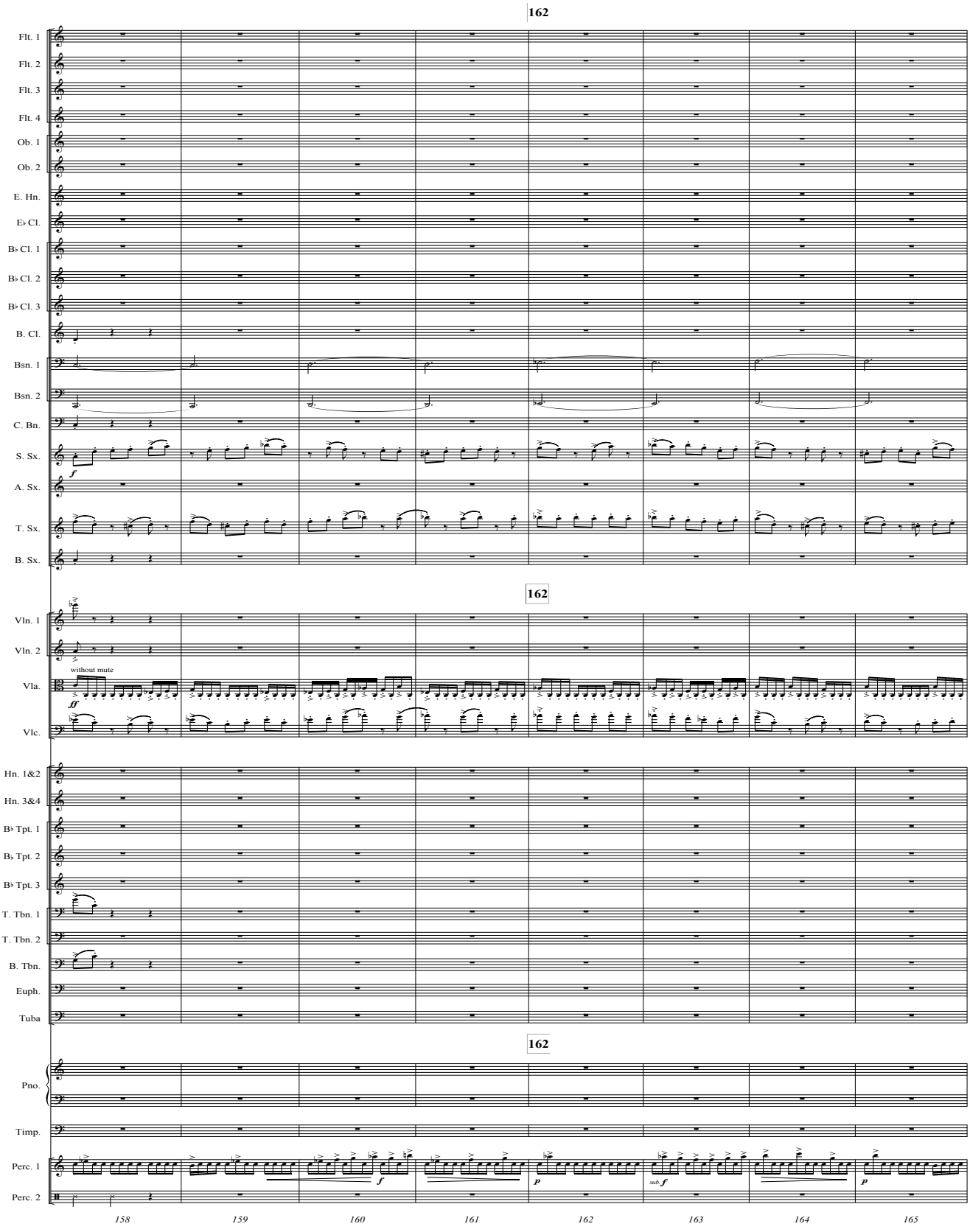

accel.
117 ♩ = 144 Volatile
Flt. 1
Flt. 2
Flt. 3
Flt. 4
Ob. 1
Ob. 2
E. Hn.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
S. Sx.
A. Sx.
T. Sx.
B. Sx.
accel.
117 ♩ = 144 Volatile
pizz.
arco with the tip of the bow
with the tip of the bow
Vln. 1
Vln. 2
Vla.
Vlc.
Hn. 1&2
Hn. 3&4
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
T. Tbn. 1
T. Tbn. 2
B. Tbn.
Euph.
Tuba
accel.
117 ♩ = 144 Volatile
Pno.
Timp.
marimba
hard rubber mallet
tubular bells
triangle beater
Perc. 1
Perc. 2
109
110
111
112
113
114
115
116
117
118
119
120

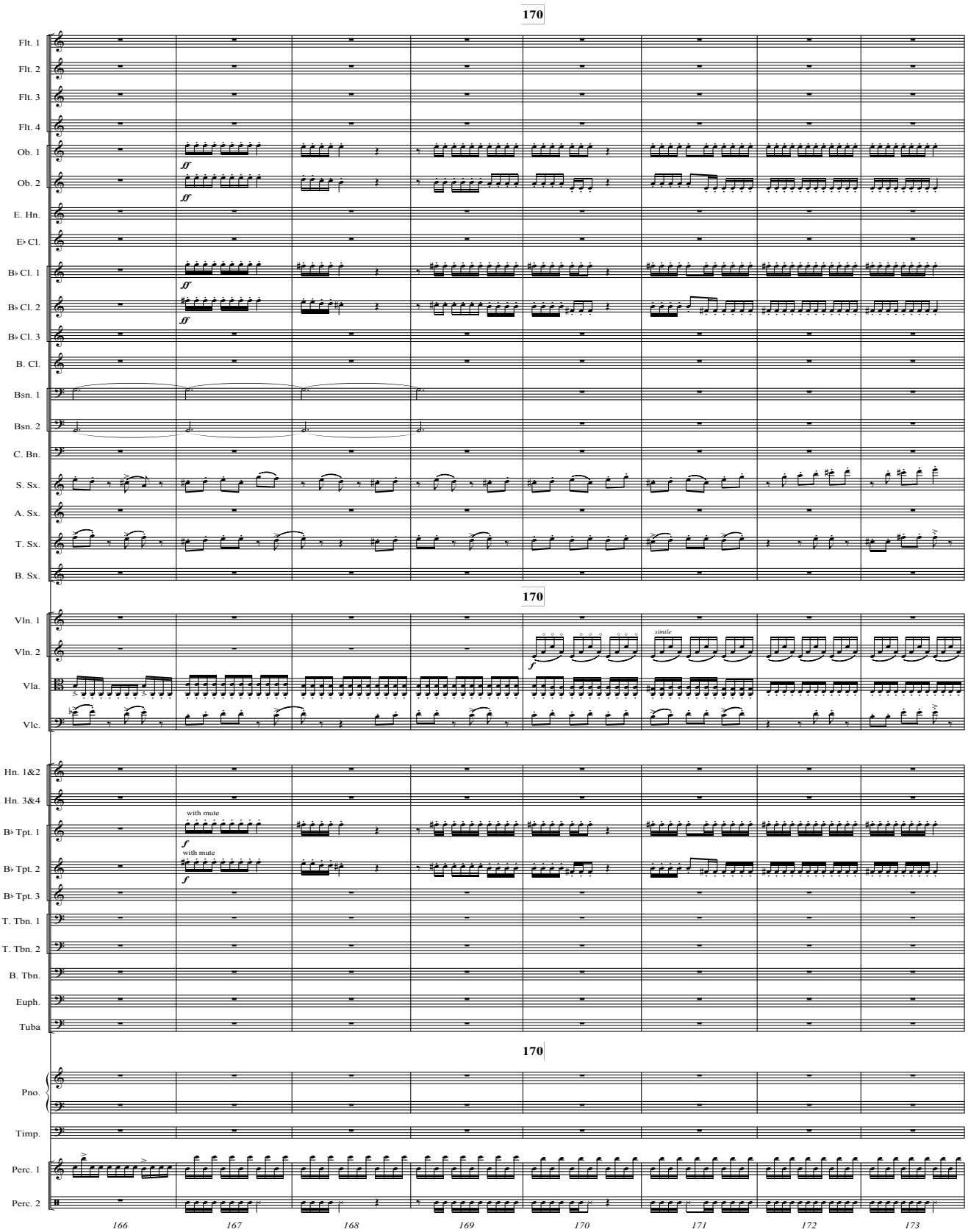

127
Flt. 1
Flt. 2
Flt. 3
Flt. 4
Ob. 1
Ob. 2
E. Hn.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
S. Sx.
A. Sx.
T. Sx.
B. Sx.
Vln. 1
Vln. 2
Vla.
Vlc.
Hn. 1&2
Hn. 3&4
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
T. Tbn. 1
T. Tbn. 2
B. Tbn.
Euph.
Tuba
Pno.
Timp.
Perc. 1
Perc. 2
snare drum
121
122
123
124
125
126
127
128
129
130

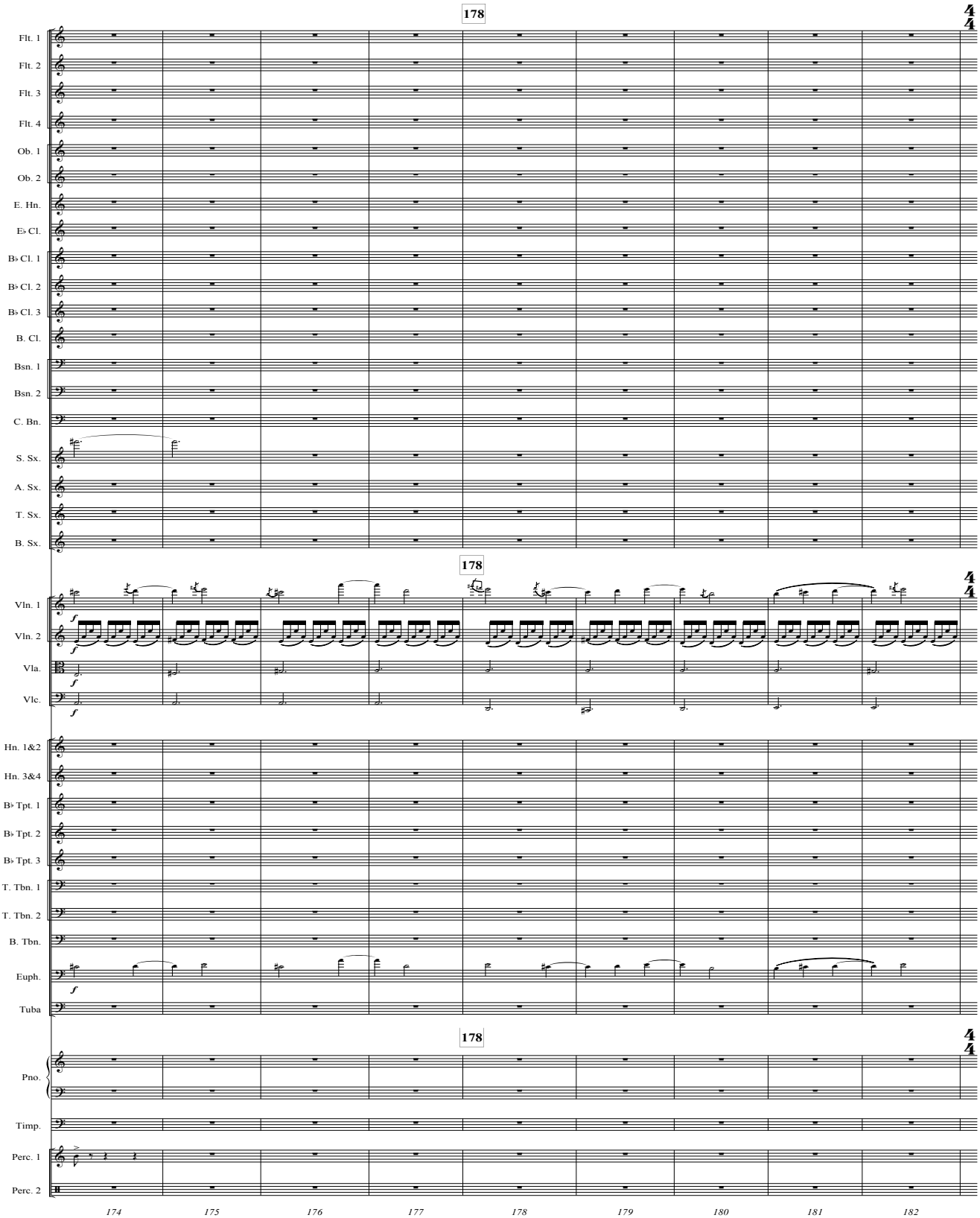

136
Flt. 1
Flt. 2
Flt. 3
Flt. 4
Ob. 1
Ob. 2
E. Hn.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
S. Sx.
A. Sx.
T. Sx.
B. Sx.
136
Vln. 1
Vln. 2
Vla.
Vlc.
Hn. 1&2
Hn. 3&4
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
T. Tbn. 1
T. Tbn. 2
B. Tbn.
Euph.
Tuba
with mute
with mute
136
Pno.
Timp.
Perc. 1
Perc. 2
rim shot
131
132
133
134
135
136
137
138
139
140

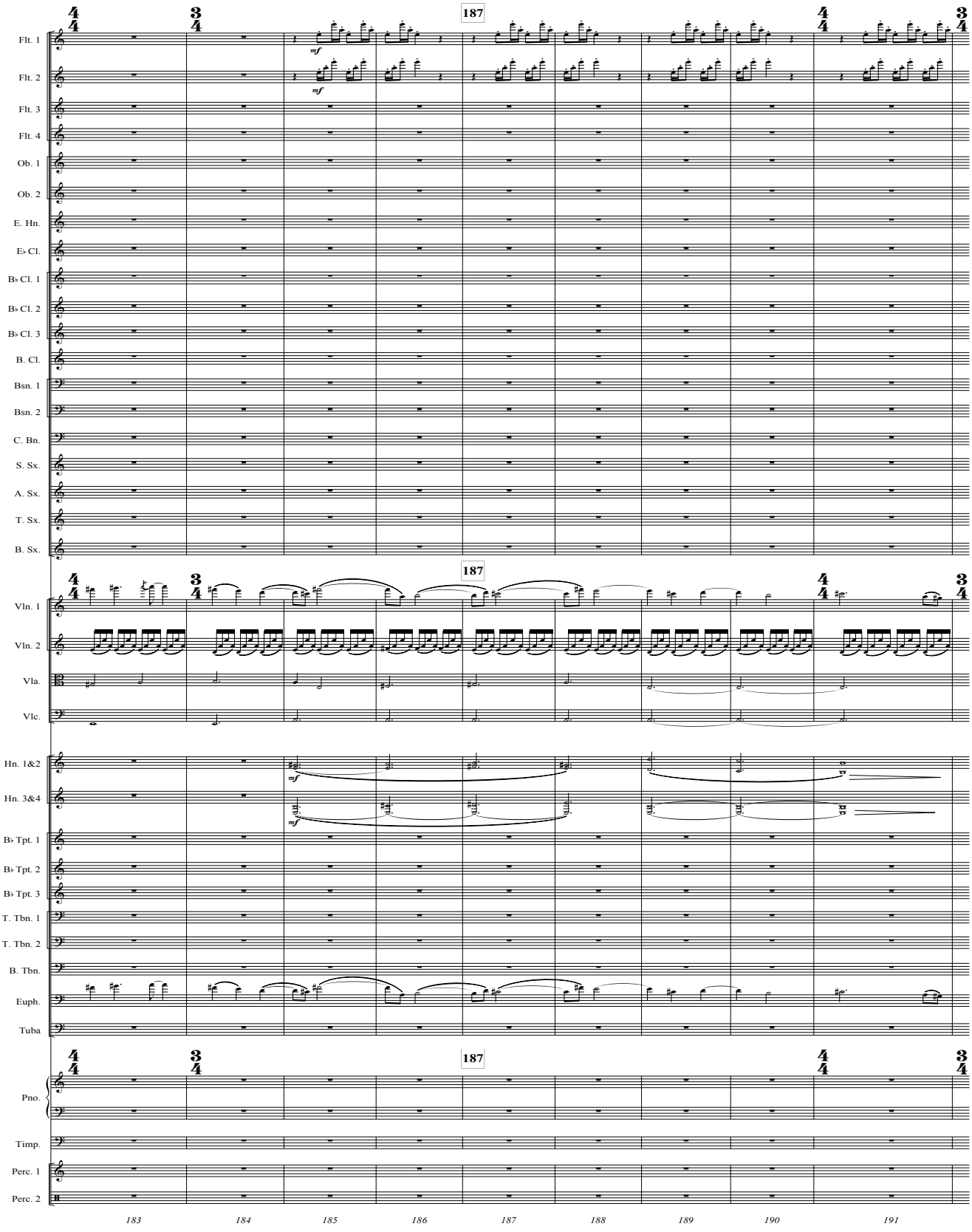

146
Flt. 1
Flt. 2
Flt. 3
Flt. 4
Ob. 1
Ob. 2
E. Hn.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
S. Sx.
A. Sx.
T. Sx.
B. Sx.
146
arco
Vln. 1
Vln. 2
Vla.
Vlc.
Hn. 1&2
Hn. 3&4
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
T. Tbn. 1
T. Tbn. 2
B. Tbn.
Euph.
Tuba
146
Pno.
Timp.
Perc. 1
Perc. 2
141
142
143
144
145
146
147
148
149

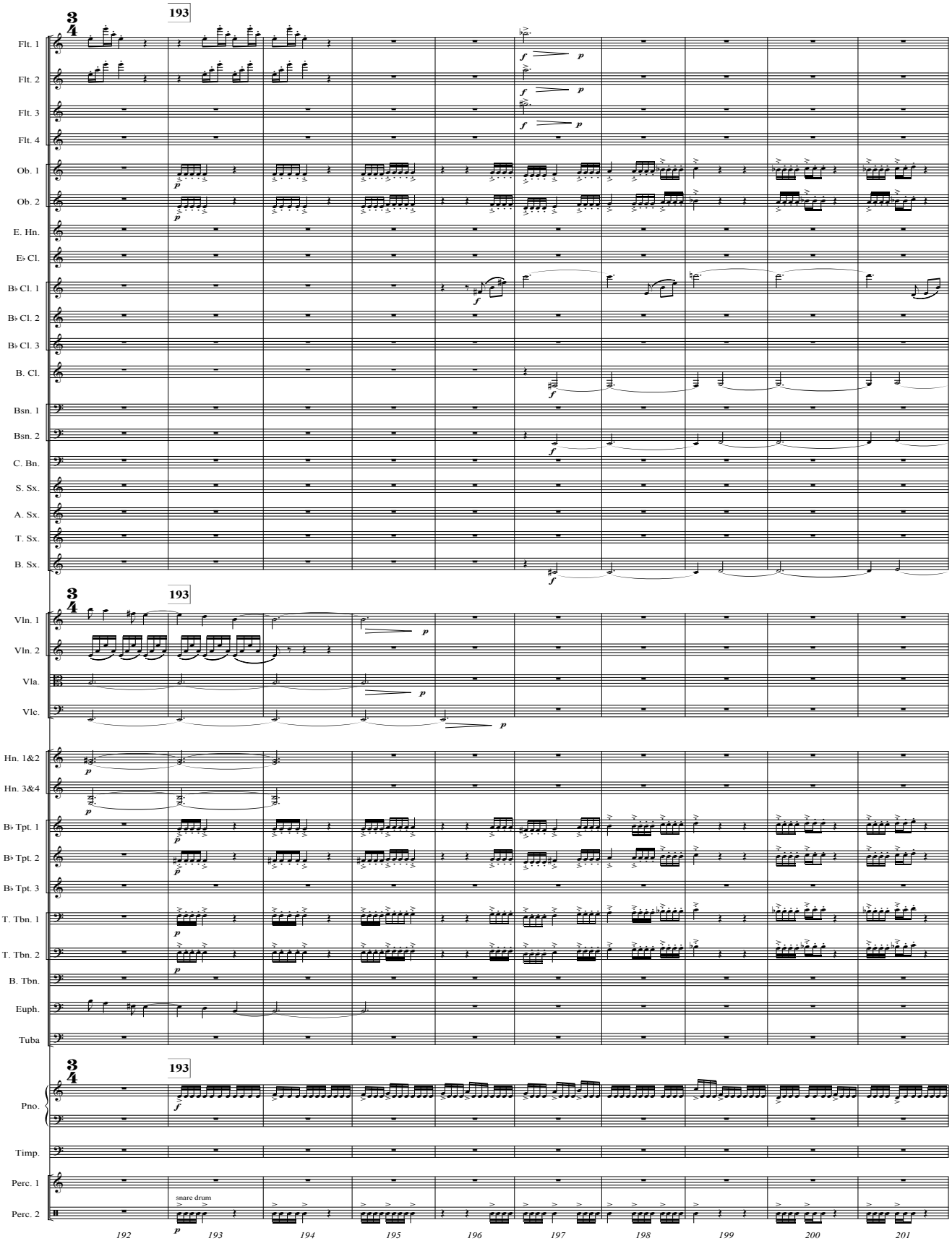

154
Flt. 1
Flt. 2
Flt. 3
Flt. 4
Ob. 1
Ob. 2
E. Hn.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
S. Sx.
A. Sx.
T. Sx.
B. Sx.
f
154
Vln. 1
Vln. 2
Vla.
Vlc.
without mute
f
Hn. 1&2
Hn. 3&4
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
T. Tbn. 1
T. Tbn. 2
B. Tbn.
Euph.
Tuba
154
Pno.
Timp.
Perc. 1
Perc. 2
f
p
150
151
152
153
154
155
156
157

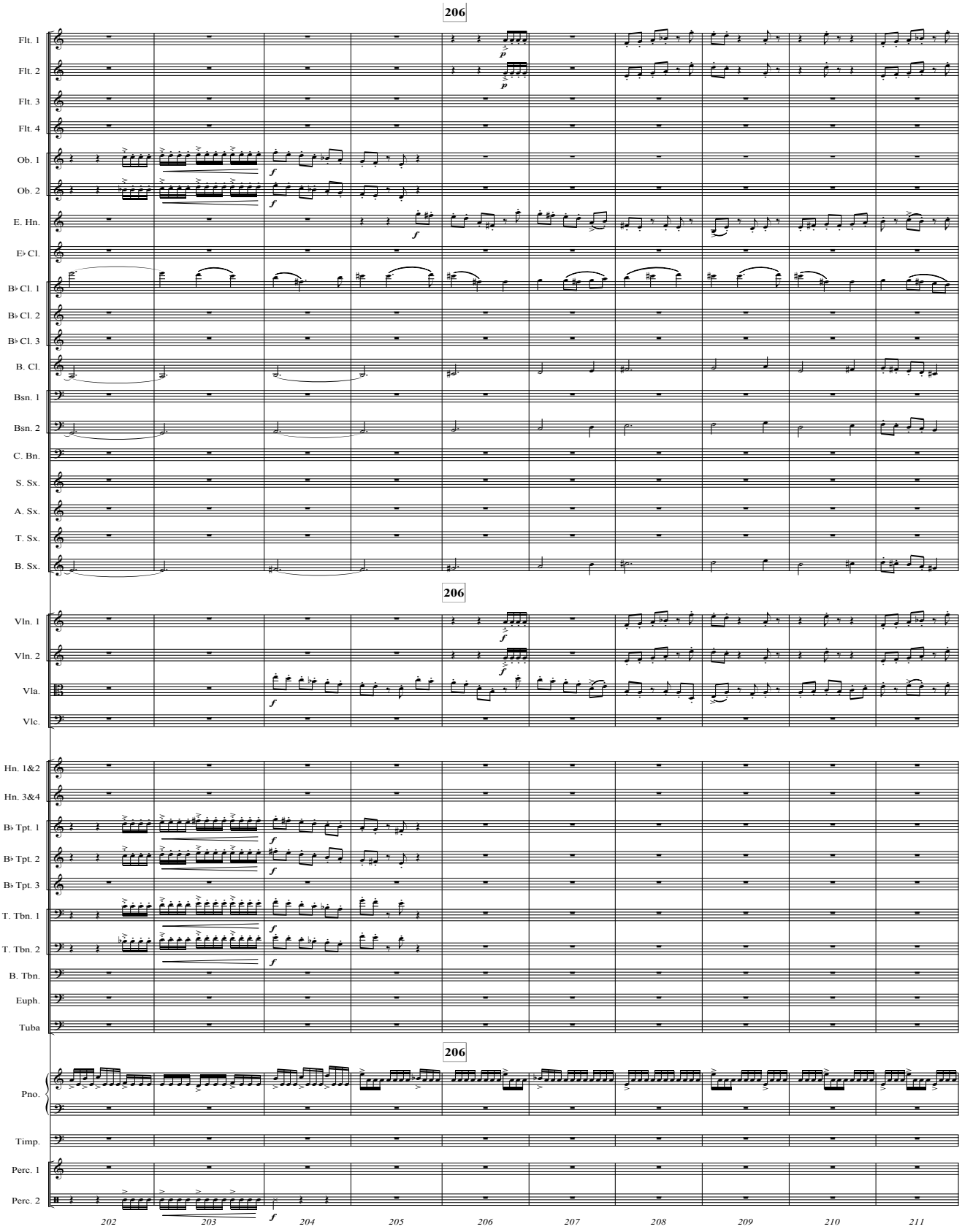

162
Flt. 1
Flt. 2
Flt. 3
Flt. 4
Ob. 1
Ob. 2
E. Hn.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
S. Sx.
A. Sx.
T. Sx.
B. Sx.
f
162
Vln. 1
Vln. 2
Vla.
Vlc.
without mute
sf
Hn. 1&2
Hn. 3&4
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
T. Tbn. 1
T. Tbn. 2
B. Tbn.
Euph.
Tuba
162
Pno.
Timp.
Perc. 1
Perc. 2
f
p
sub f
p
158
159
160
161
162
163
164
165

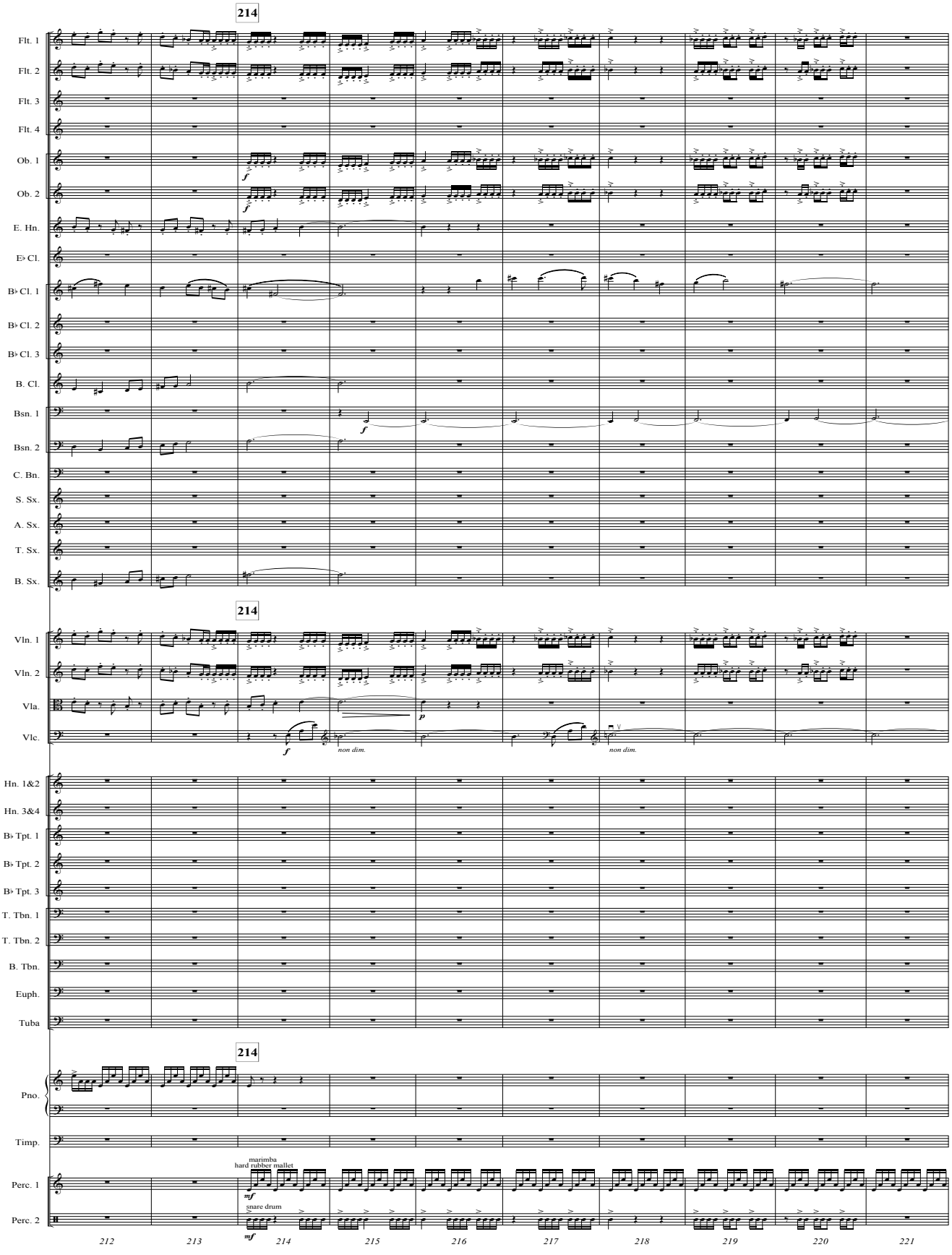

170
Flt. 1
Flt. 2
Flt. 3
Flt. 4
Ob. 1
Ob. 2
E. Hn.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
S. Sx.
A. Sx.
T. Sx.
B. Sx.
sf
170
Vln. 1
Vln. 2
Vla.
Vlc.
simile
f
Hn. 1&2
Hn. 3&4
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
with mute
T. Tbn. 1
T. Tbn. 2
B. Tbn.
Euph.
Tuba
170
Pno.
Timp.
Perc. 1
Perc. 2
166
167
168
169
170
171
172
173

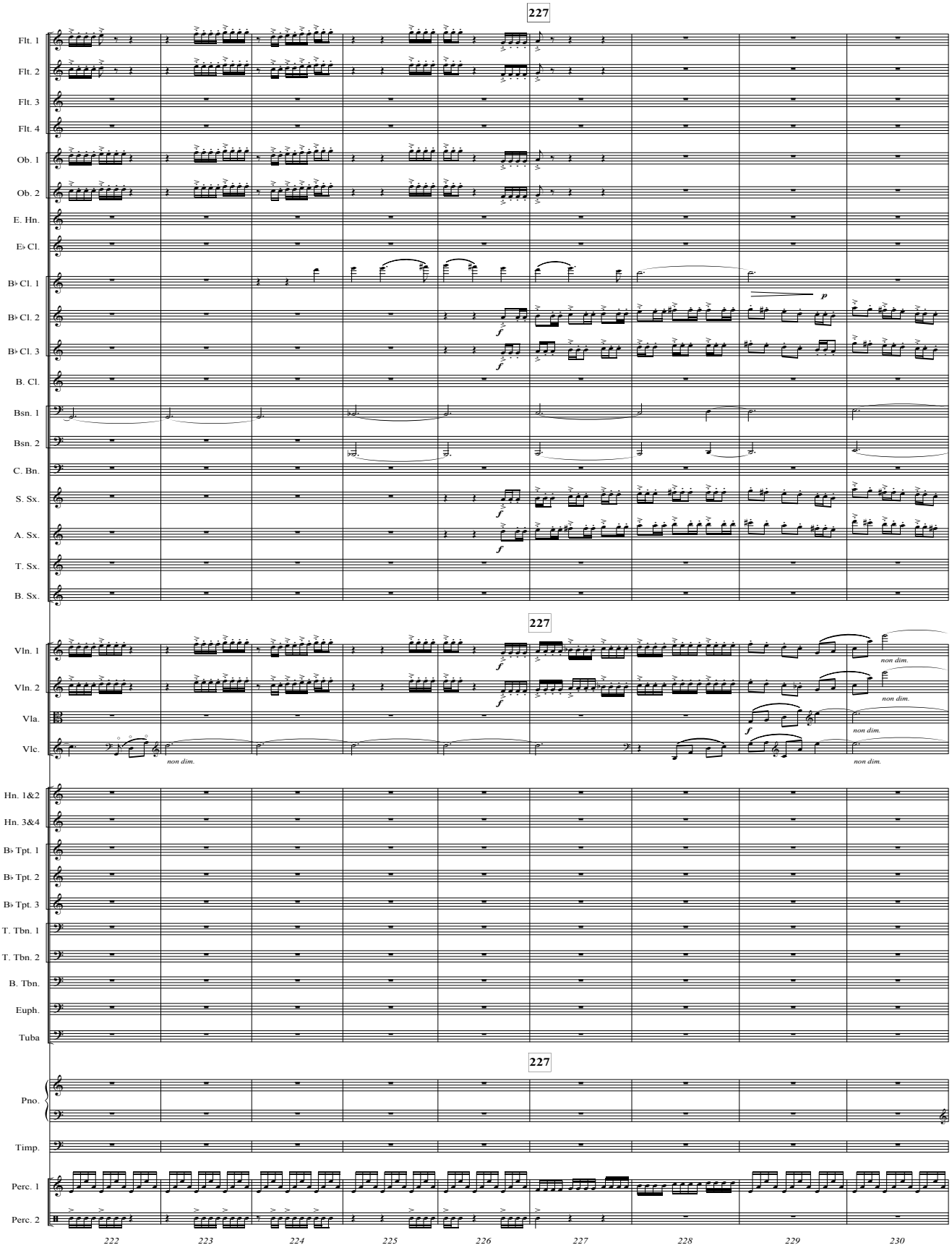

178
4/4
Flt. 1
Flt. 2
Flt. 3
Flt. 4
Ob. 1
Ob. 2
E. Hn.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
S. Sx.
A. Sx.
T. Sx.
B. Sx.
178
4/4
Vln. 1
Vln. 2
Vla.
Vlc.
Hn. 1&2
Hn. 3&4
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
T. Tbn. 1
T. Tbn. 2
B. Tbn.
Euph.
Tuba
178
4/4
Pno.
Timp.
Perc. 1
Perc. 2
174
175
176
177
178
179
180
181
182

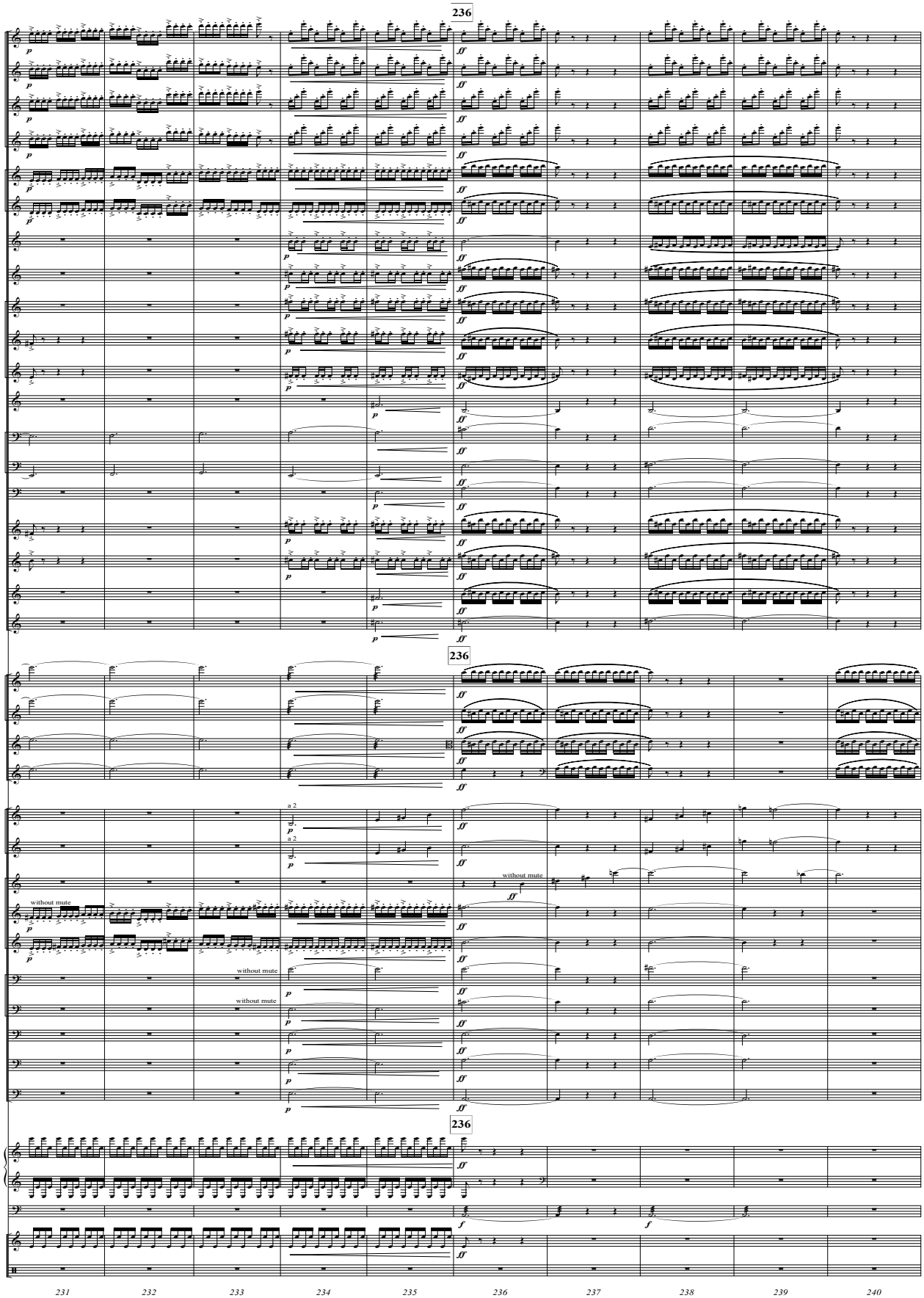

187
Flt. 1
Flt. 2
Flt. 3
Flt. 4
Ob. 1
Ob. 2
E. Hn.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
S. Sx.
A. Sx.
T. Sx.
B. Sx.
mf
Vln. 1
Vln. 2
Vla.
Vlc.
Hn. 1&2
Hn. 3&4
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
T. Tbn. 1
T. Tbn. 2
B. Tbn.
Euph.
Tuba
Pno.
Timp.
Perc. 1
Perc. 2
183
184
185
186
187
188
189
190
191

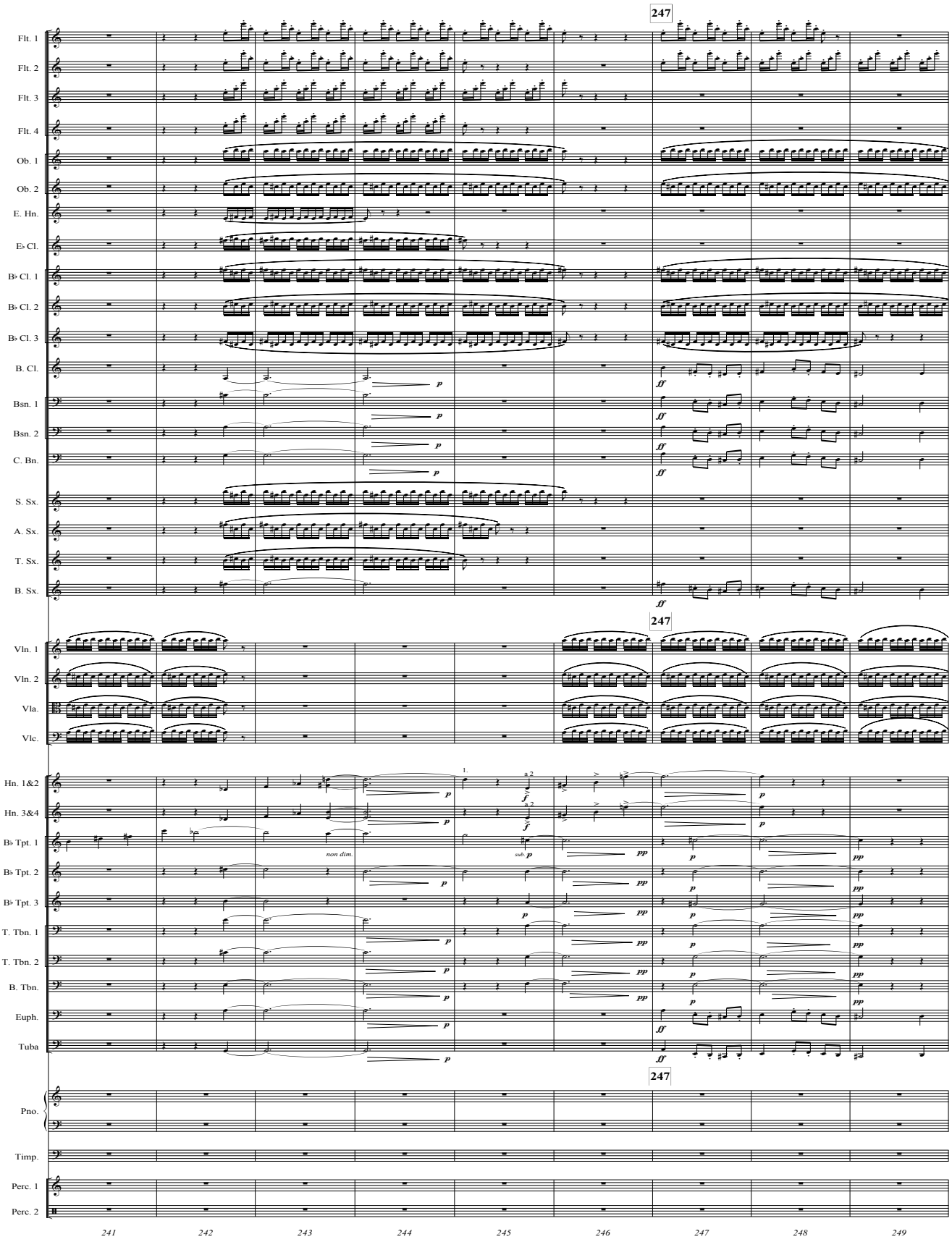

193
Flt. 1
Flt. 2
Flt. 3
Flt. 4
Ob. 1
Ob. 2
E. Hn.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
S. Sx.
A. Sx.
T. Sx.
B. Sx.
193
Vln. 1
Vln. 2
Vla.
Vlc.
Hn. 1&2
Hn. 3&4
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
T. Tbn. 1
T. Tbn. 2
B. Tbn.
Euph.
Tuba
193
Pno.
Timp.
Perc. 1
Perc. 2
snare drum
192
193
194
195
196
197
198
199
200
201

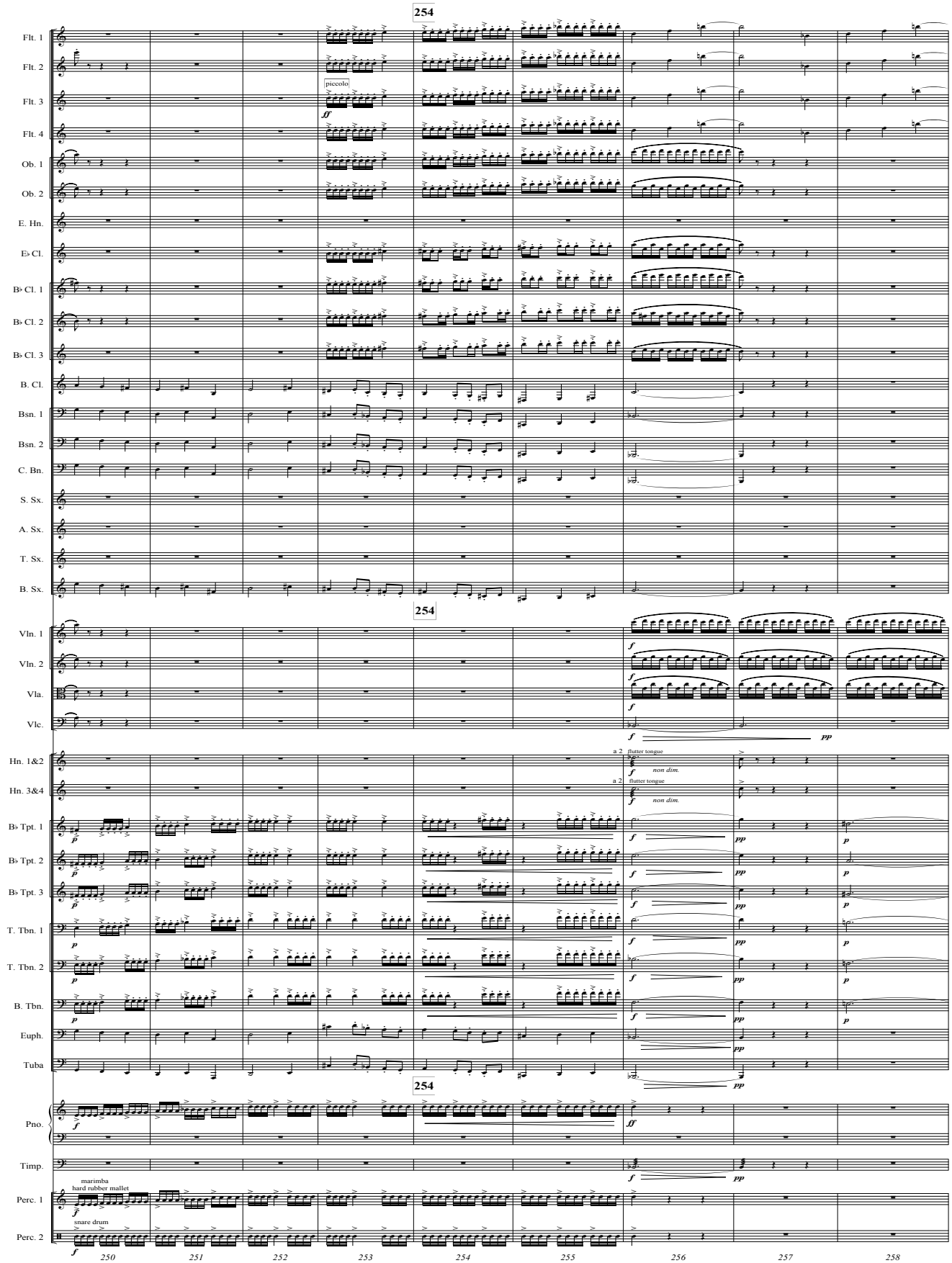

206
Flt. 1
Flt. 2
Flt. 3
Flt. 4
Ob. 1
Ob. 2
E. Hn.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
S. Sx.
A. Sx.
T. Sx.
B. Sx.
206
Vln. 1
Vln. 2
Vla.
Vlc.
Hn. 1&2
Hn. 3&4
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
T. Tbn. 1
T. Tbn. 2
B. Tbn.
Euph.
Tuba
206
Pno.
Timp.
Perc. 1
Perc. 2
202
203
204
205
206
207
208
209
210
211

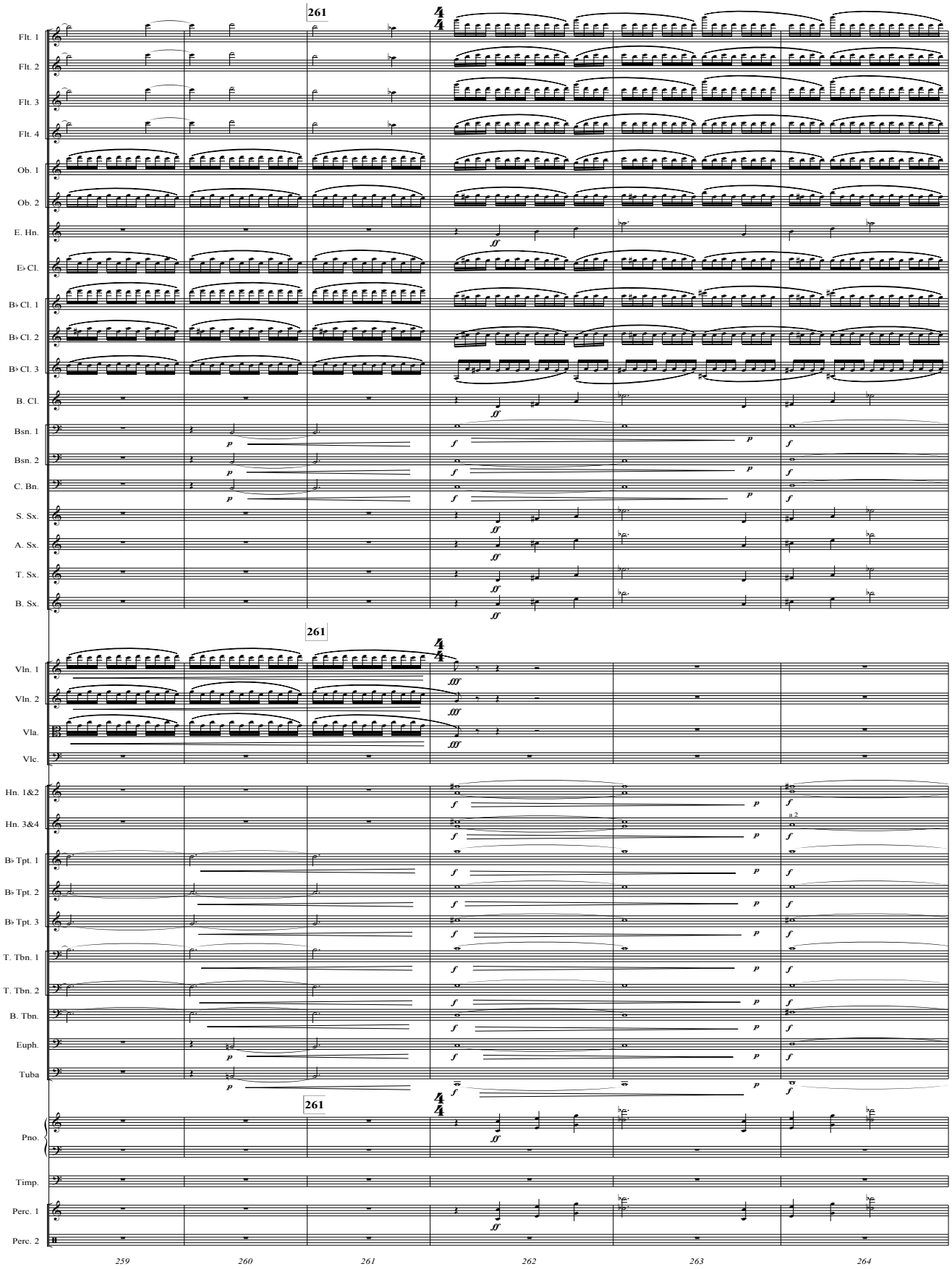

214
Flt. 1
Flt. 2
Flt. 3
Flt. 4
Ob. 1
Ob. 2
E. Hn.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
S. Sx.
A. Sx.
T. Sx.
B. Sx.
214
Vln. 1
Vln. 2
Vla.
Vlc.
non dim.
non dim.
Hn. 1&2
Hn. 3&4
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
T. Tbn. 1
T. Tbn. 2
B. Tbn.
Euph.
Tuba
214
Pno.
Timp.
marimba
hard rubber mallet
Perc. 1
snare drum
Perc. 2
212
213
214
215
216
217
218
219
220
221

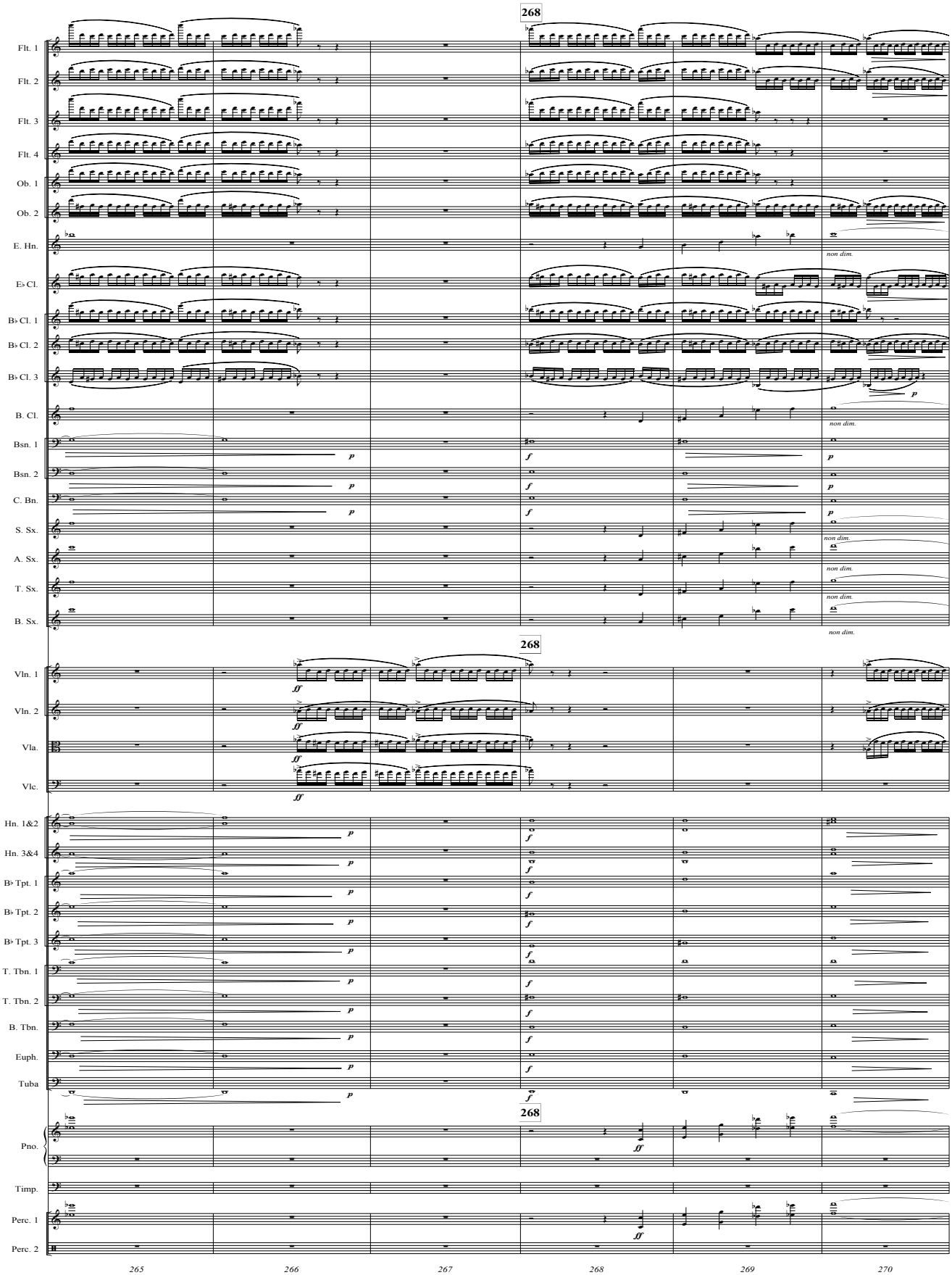

227
Flt. 1
Flt. 2
Flt. 3
Flt. 4
Ob. 1
Ob. 2
E. Hn.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
S. Sx.
A. Sx.
T. Sx.
B. Sx.
227
Vln. 1
Vln. 2
Vla.
Vlc.
non dim.
Hn. 1&2
Hn. 3&4
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
T. Tbn. 1
T. Tbn. 2
B. Tbn.
Euph.
Tuba
227
Pno.
Timp.
Perc. 1
Perc. 2
222
223
224
225
226
227
228
229
230

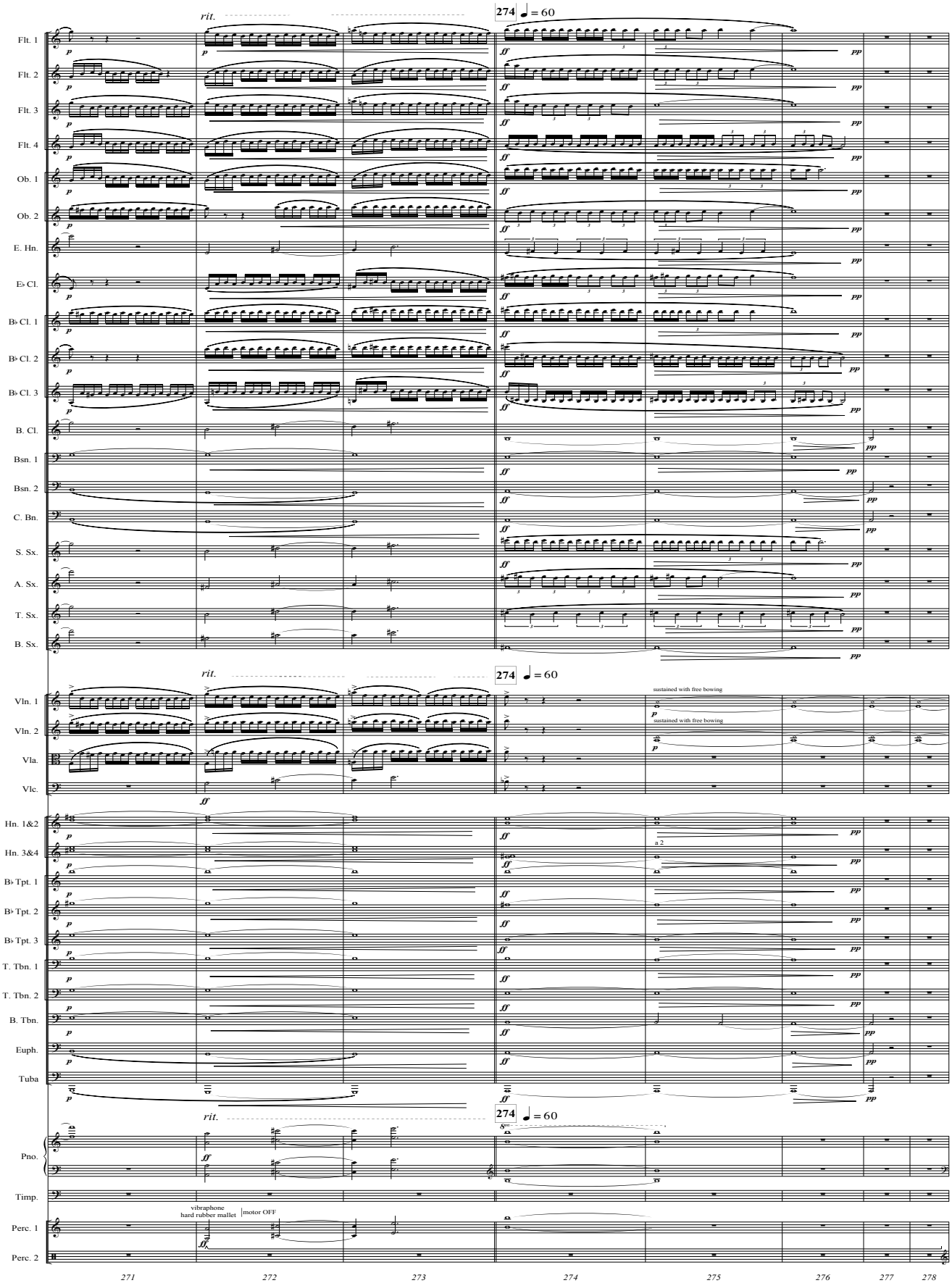

236
Flt. 1
Flt. 2
Flt. 3
Flt. 4
Ob. 1
Ob. 2
E. Hn.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
S. Sx.
A. Sx.
T. Sx.
B. Sx.
236
Vln. 1
Vln. 2
Vla.
Vlc.
Hn. 1&2
Hn. 3&4
a 2
a 2
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
without mute
without mute
T. Tbn. 1
T. Tbn. 2
without mute
B. Tbn.
Euph.
Tuba
236
Pno.
Timp.
Perc. 1
Perc. 2
231
232
233
234
235
236
237
238
239
240

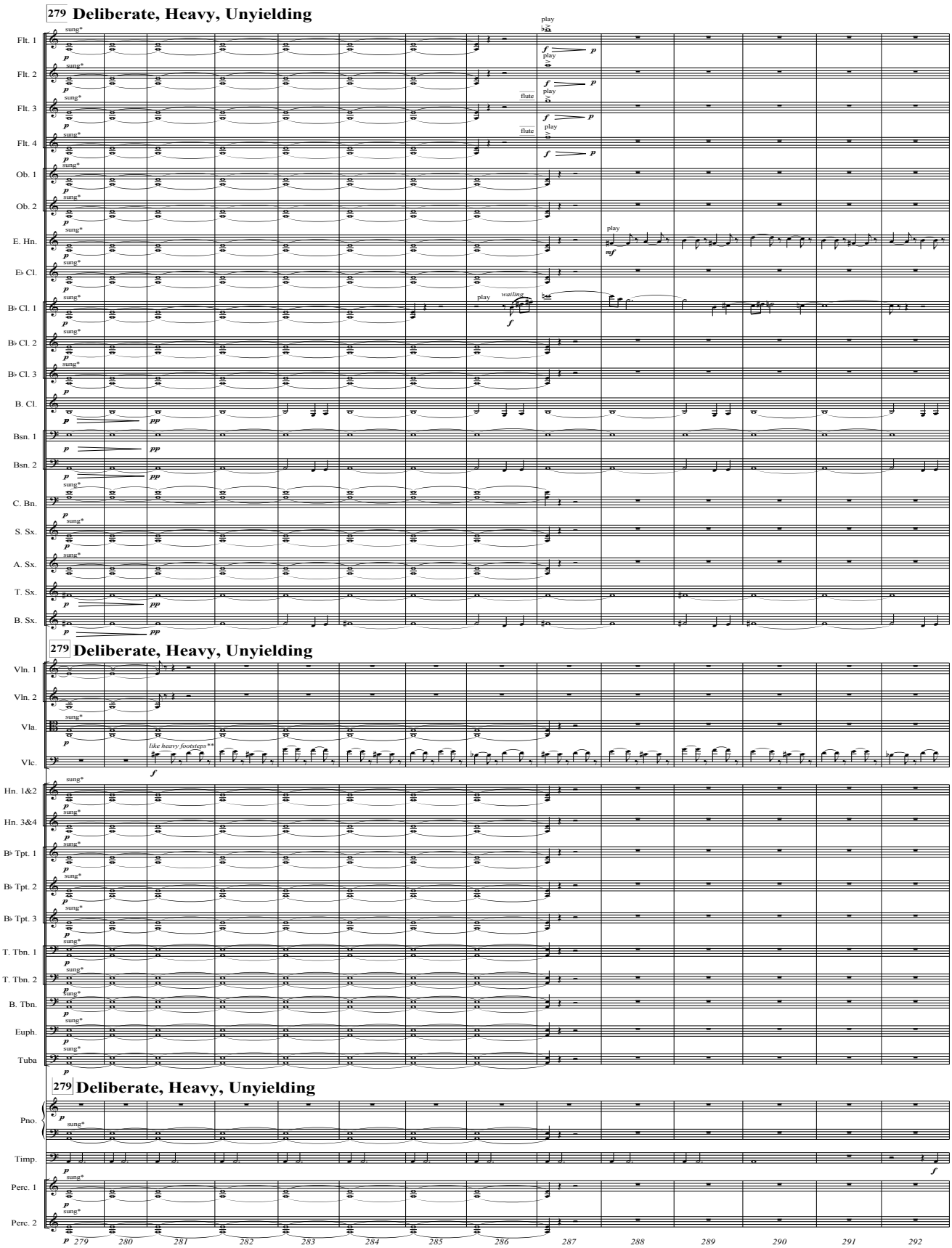

247
Flt. 1
Flt. 2
Flt. 3
Flt. 4
Ob. 1
Ob. 2
E. Hn.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
S. Sx.
A. Sx.
T. Sx.
B. Sx.
247
Vln. 1
Vln. 2
Vla.
Vlc.
Hn. 1&2
Hn. 3&4
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
T. Tbn. 1
T. Tbn. 2
B. Tbn.
Euph.
Tuba
247
Pno.
Timp.
Perc. 1
Perc. 2
241
242
243
244
245
246
247
248
249


254
Flt. 1
Flt. 2
Flt. 3
Flt. 4
Ob. 1
Ob. 2
E. Hn.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
S. Sx.
A. Sx.
T. Sx.
B. Sx.
piccolo
ff
254
Vln. 1
Vln. 2
Vla.
Vlc.
f
pp
Hn. 1&2
Hn. 3&4
a 2.
flutter tongue
non dim.
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
T. Tbn. 1
T. Tbn. 2
B. Tbn.
Euph.
Tuba
p
254
Pno.
Timp.
Perc. 1
Perc. 2
marimba
hard rubber mallet
snare drum
250
251
252
253
254
255
256
257
258


261
Flt. 1
Flt. 2
Flt. 3
Flt. 4
Ob. 1
Ob. 2
E. Hn.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
S. Sx.
A. Sx.
T. Sx.
B. Sx.
261
Vln. 1
Vln. 2
Vla.
Vlc.
Hn. 1&2
Hn. 3&4
a 2
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
T. Tbn. 1
T. Tbn. 2
B. Tbn.
Euph.
Tuba
261
Pno.
Timp.
Perc. 1
Perc. 2
259
260
261
262
263
264

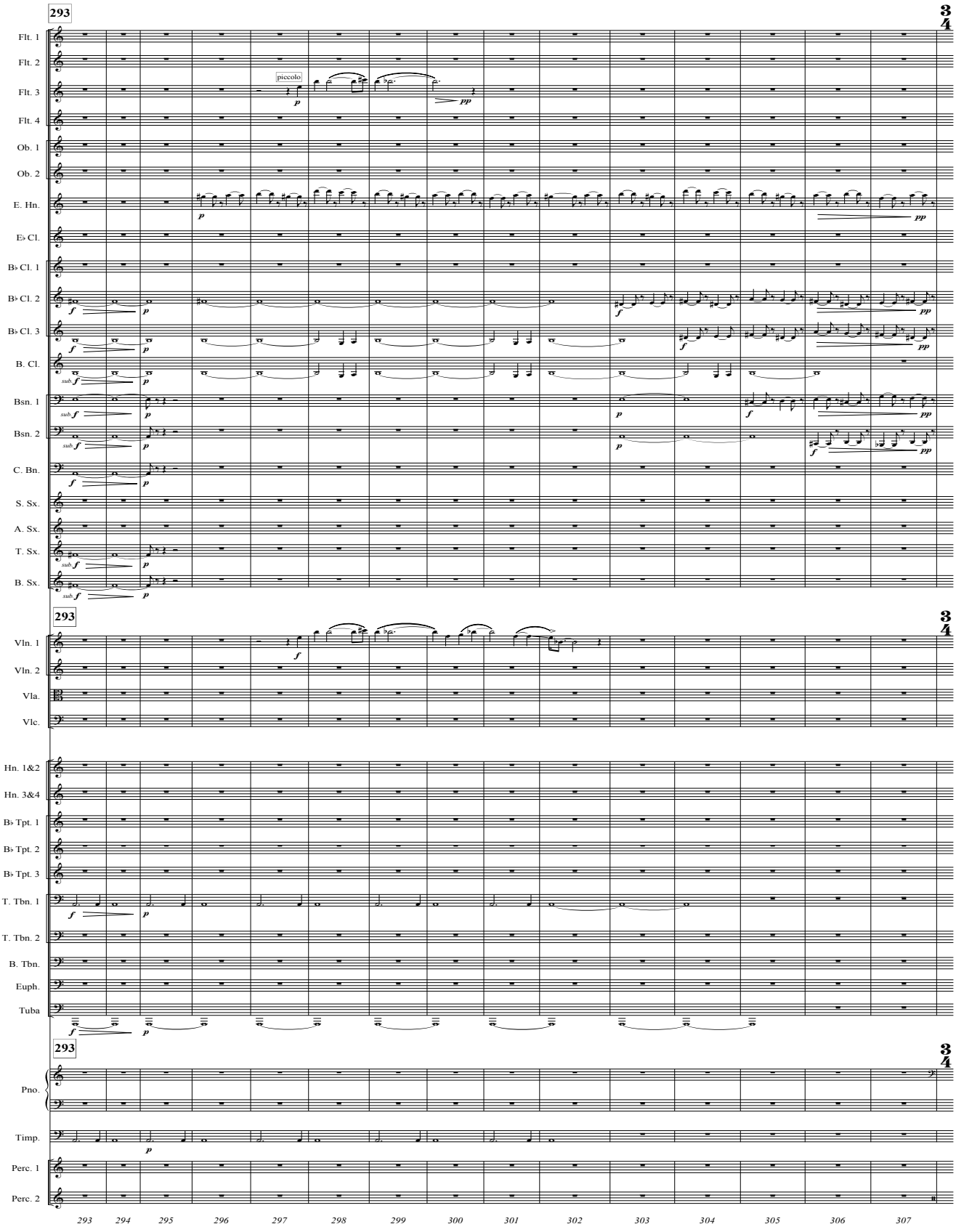

268
Flt. 1
Flt. 2
Flt. 3
Flt. 4
Ob. 1
Ob. 2
E. Hn.
non dim.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
S. Sx.
A. Sx.
T. Sx.
B. Sx.
Vln. 1
Vln. 2
Vla.
Vlc.
Hn. 1&2
Hn. 3&4
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
T. Tbn. 1
T. Tbn. 2
B. Tbn.
Euph.
Tuba
Pno.
Timp.
Perc. 1
Perc. 2
265
266
267
268
269
270

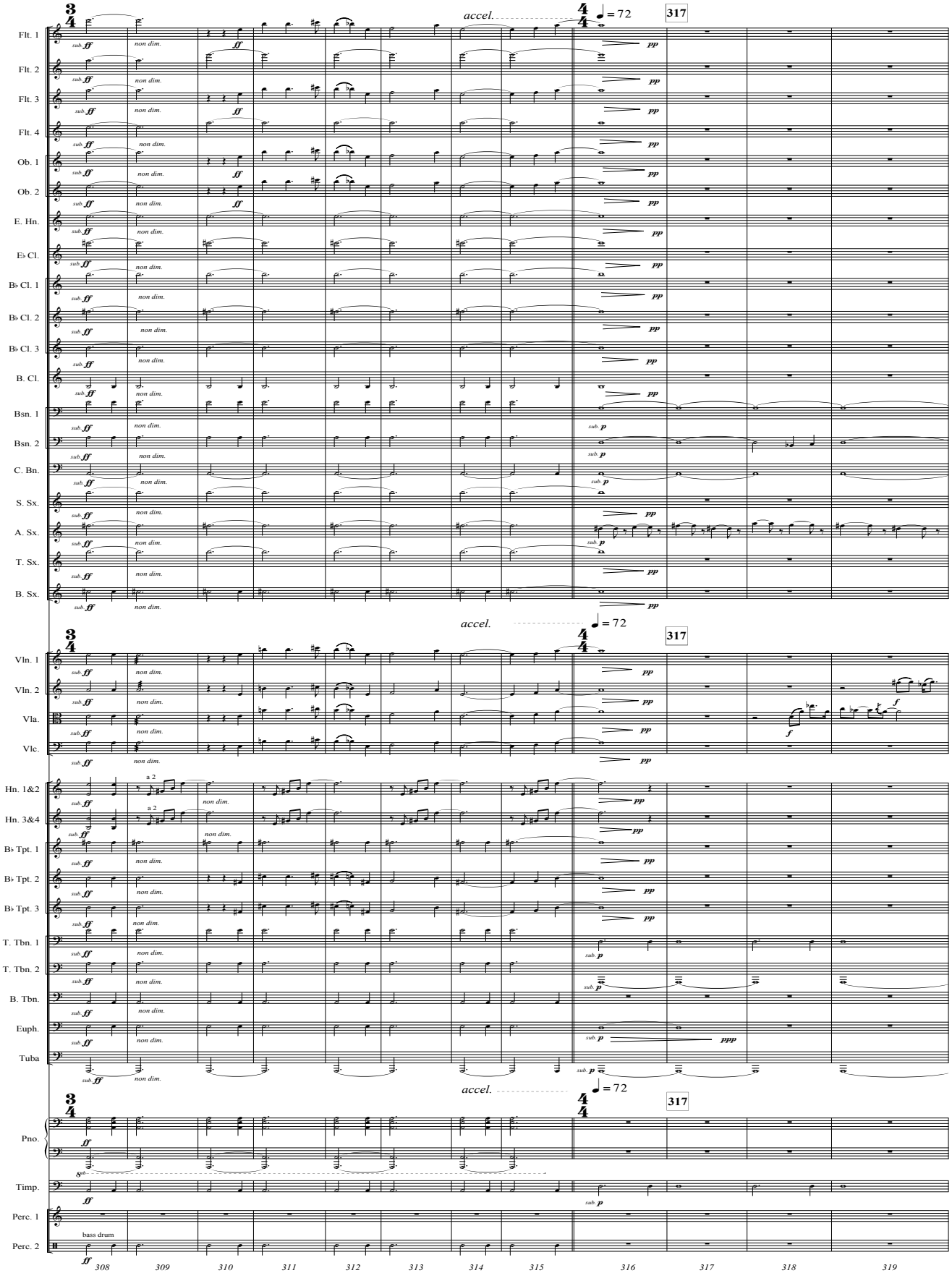

rit.
274 ♩ = 60
Flt. 1
Flt. 2
Flt. 3
Flt. 4
Ob. 1
Ob. 2
E. Hn.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
S. Sx.
A. Sx.
T. Sx.
B. Sx.
Vln. 1
Vln. 2
Vla.
Vlc.
sustained with free bowing
Hn. 1&2
Hn. 3&4
a 2
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
T. Tbn. 1
T. Tbn. 2
B. Tbn.
Euph.
Tuba
Pno.
Timp.
vibraphone
hard rubber mallet
motor OFF
Perc. 1
Perc. 2
271
272
273
274
275
276
277
278

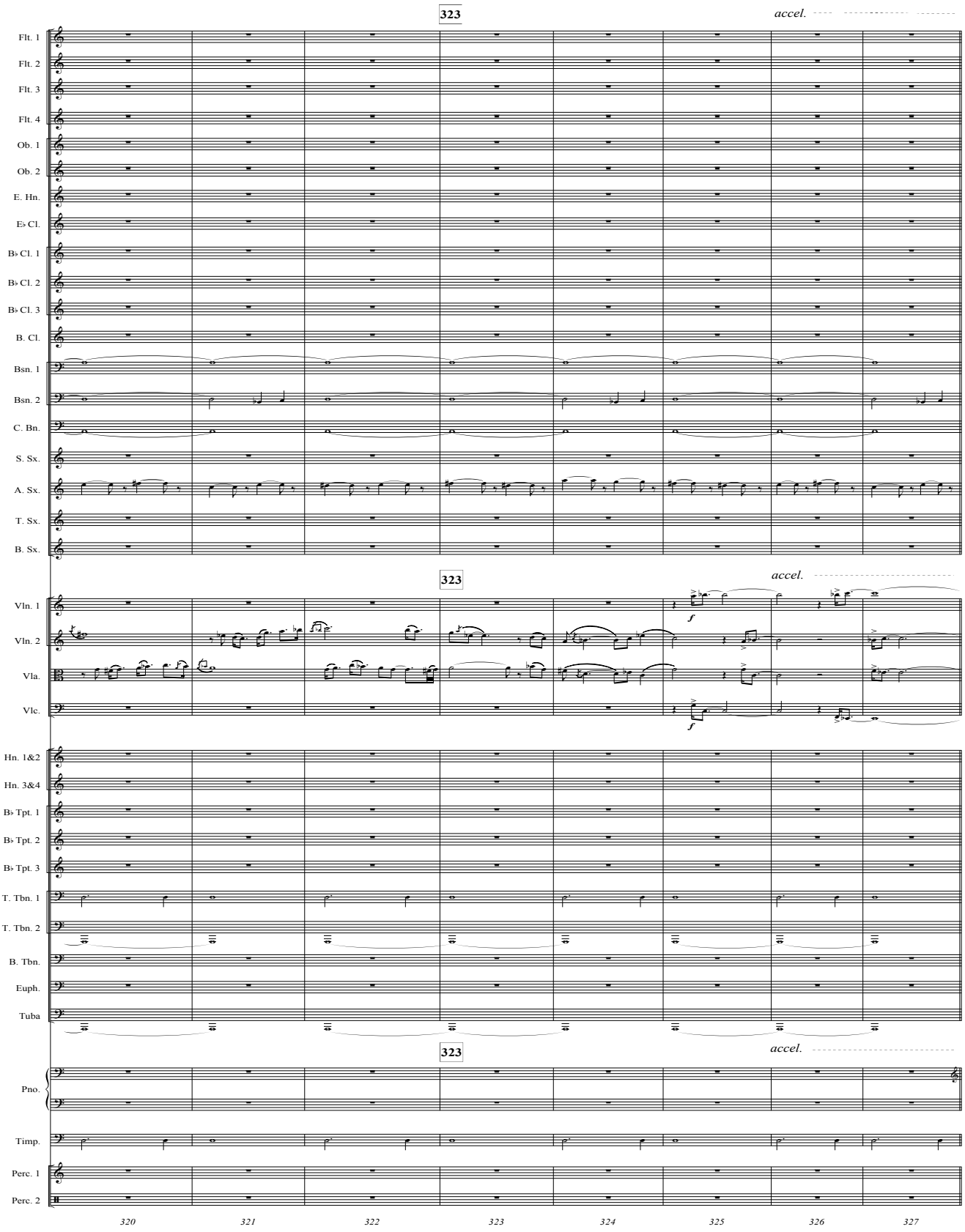


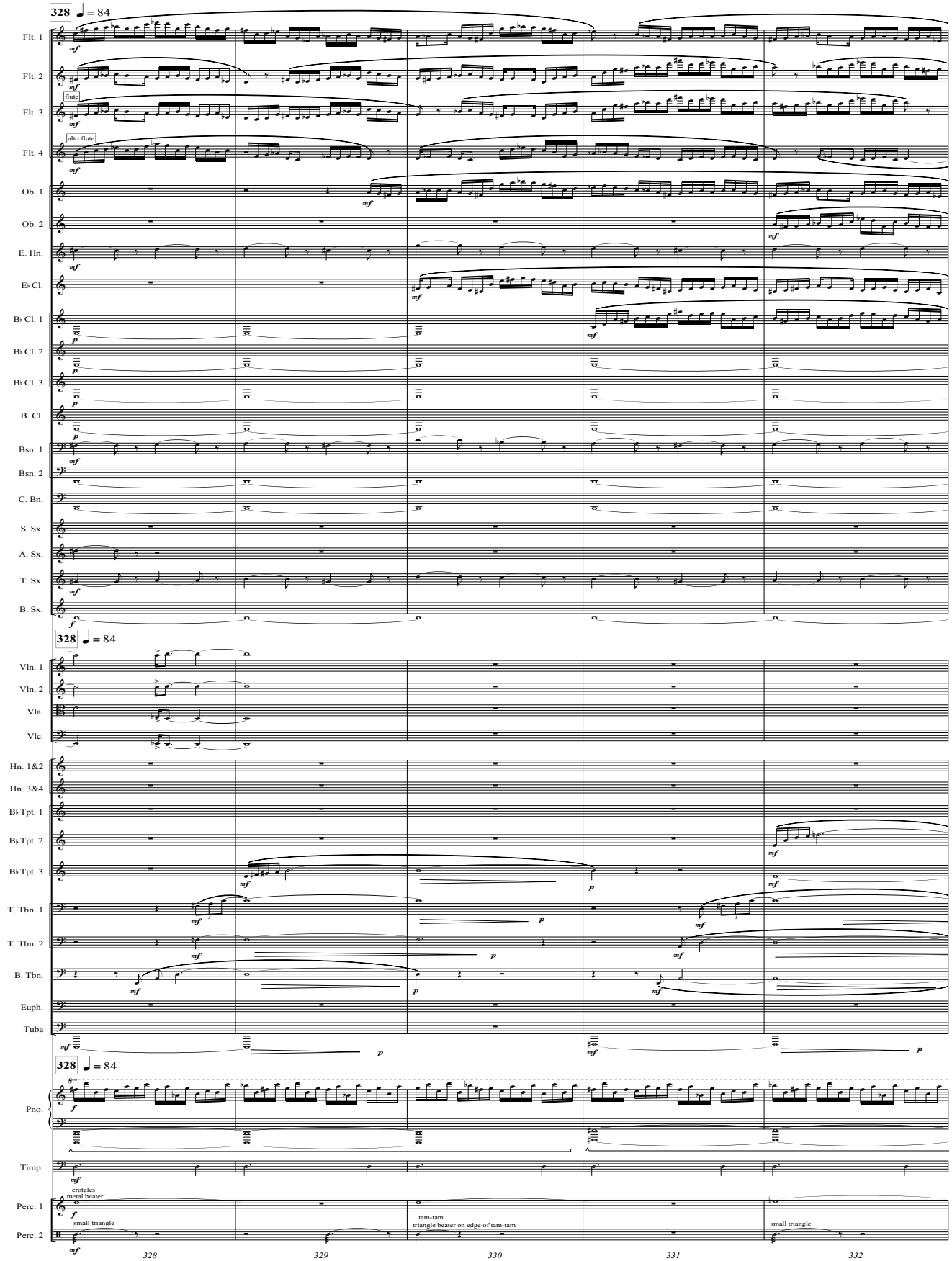
*These given sung pitches in measures 279 - 287 are in concert pitch. They should be sung using thesyllable "ahh" in any octave that is comfortable for the performers. There should be an even balance of pitches fora homogenous choir sound.

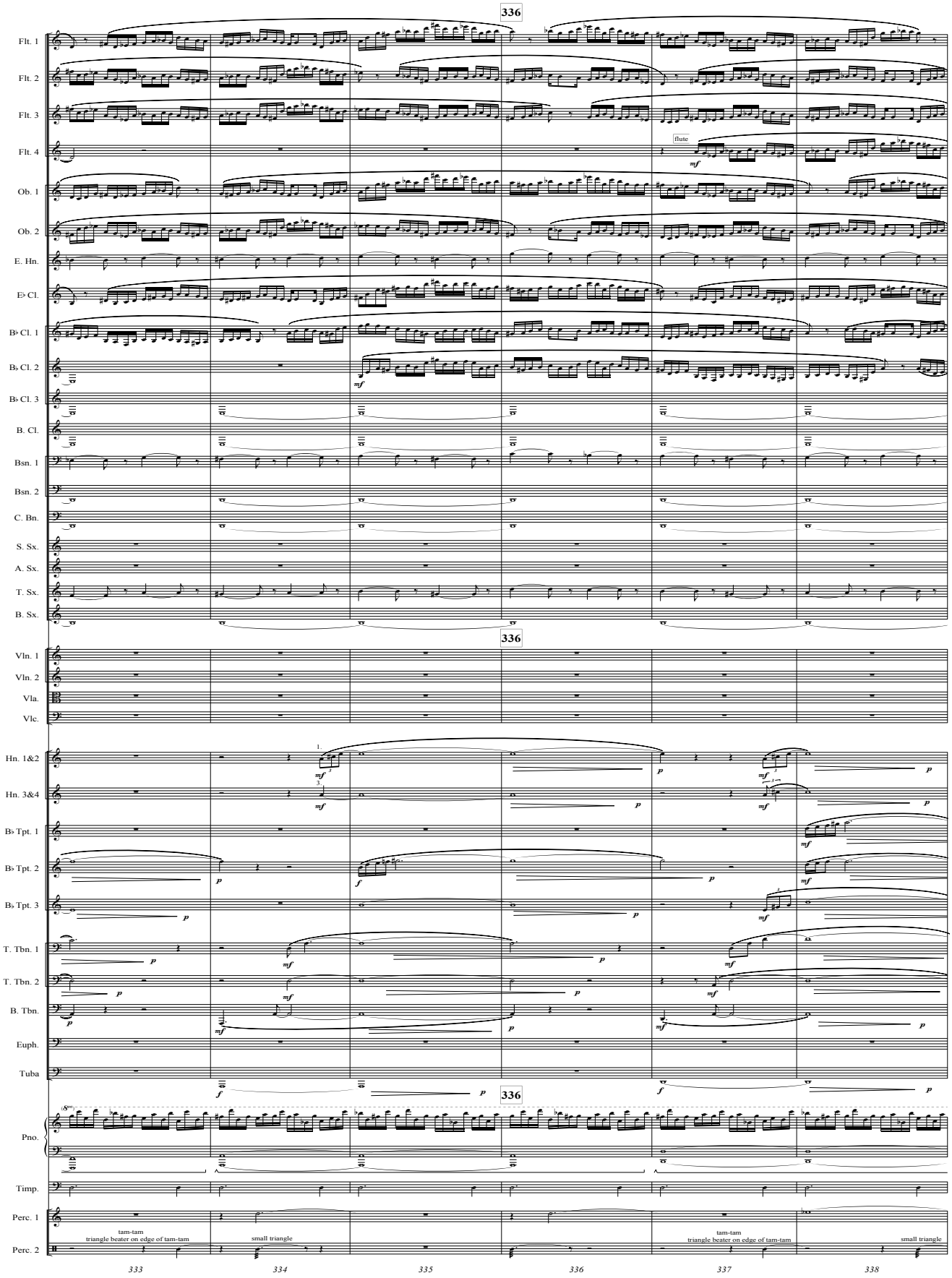
**Hold these notes for full duration with a slight taper at the end. All instruments that play this melodyperform it this way.

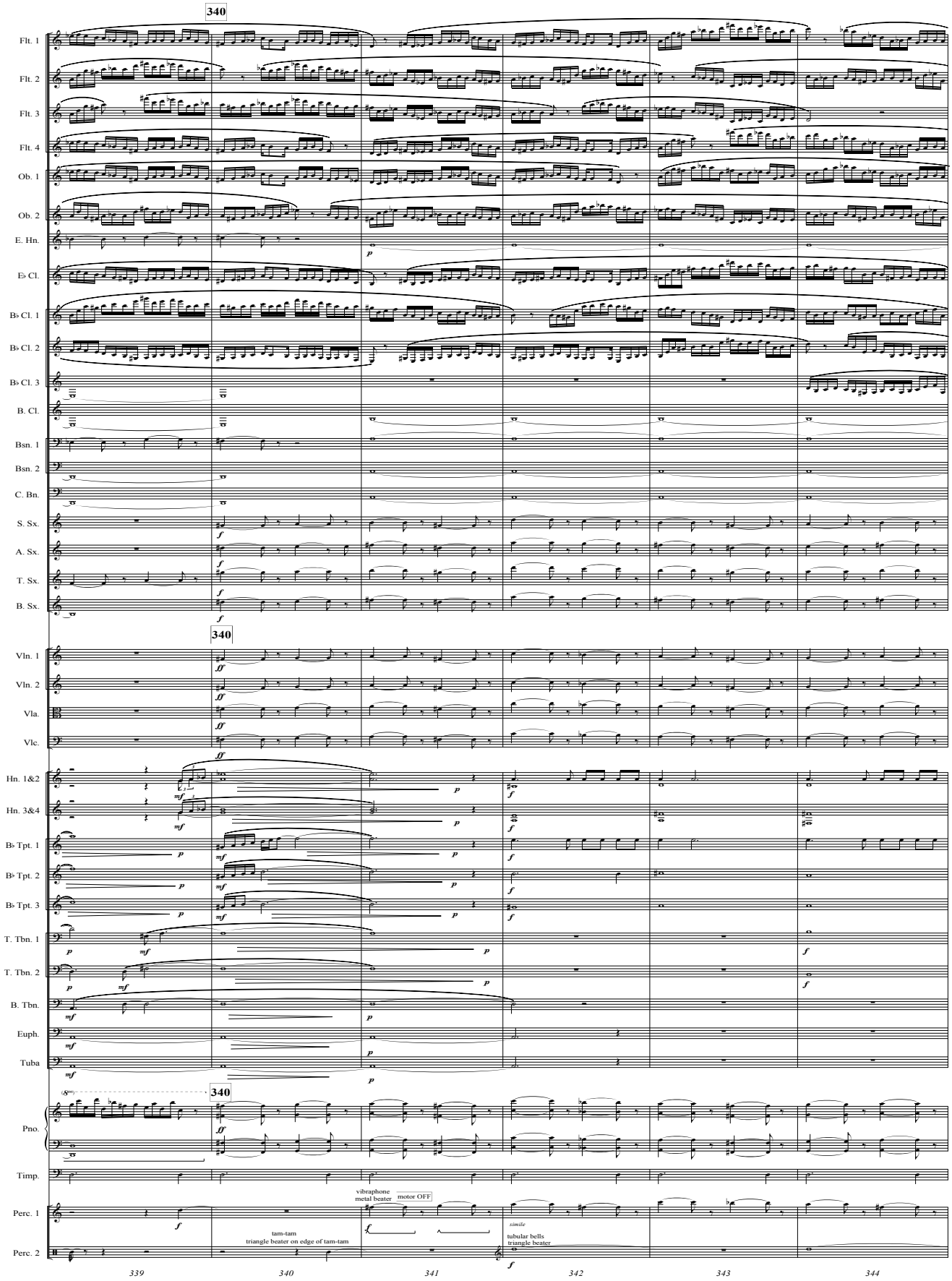

293
3/4
Flt. 1
Flt. 2
Flt. 3
Flt. 4
Ob. 1
Ob. 2
E. Hn.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
S. Sx.
A. Sx.
T. Sx.
B. Sx.
piccolo
293
3/4
Vln. 1
Vln. 2
Vla.
Vlc.
Hn. 1&2
Hn. 3&4
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
T. Tbn. 1
T. Tbn. 2
B. Tbn.
Euph.
Tuba
293
3/4
Pno.
Timp.
Perc. 1
Perc. 2
293 294 295 296 297 298 299 300 301 302 303 304 305 306 307

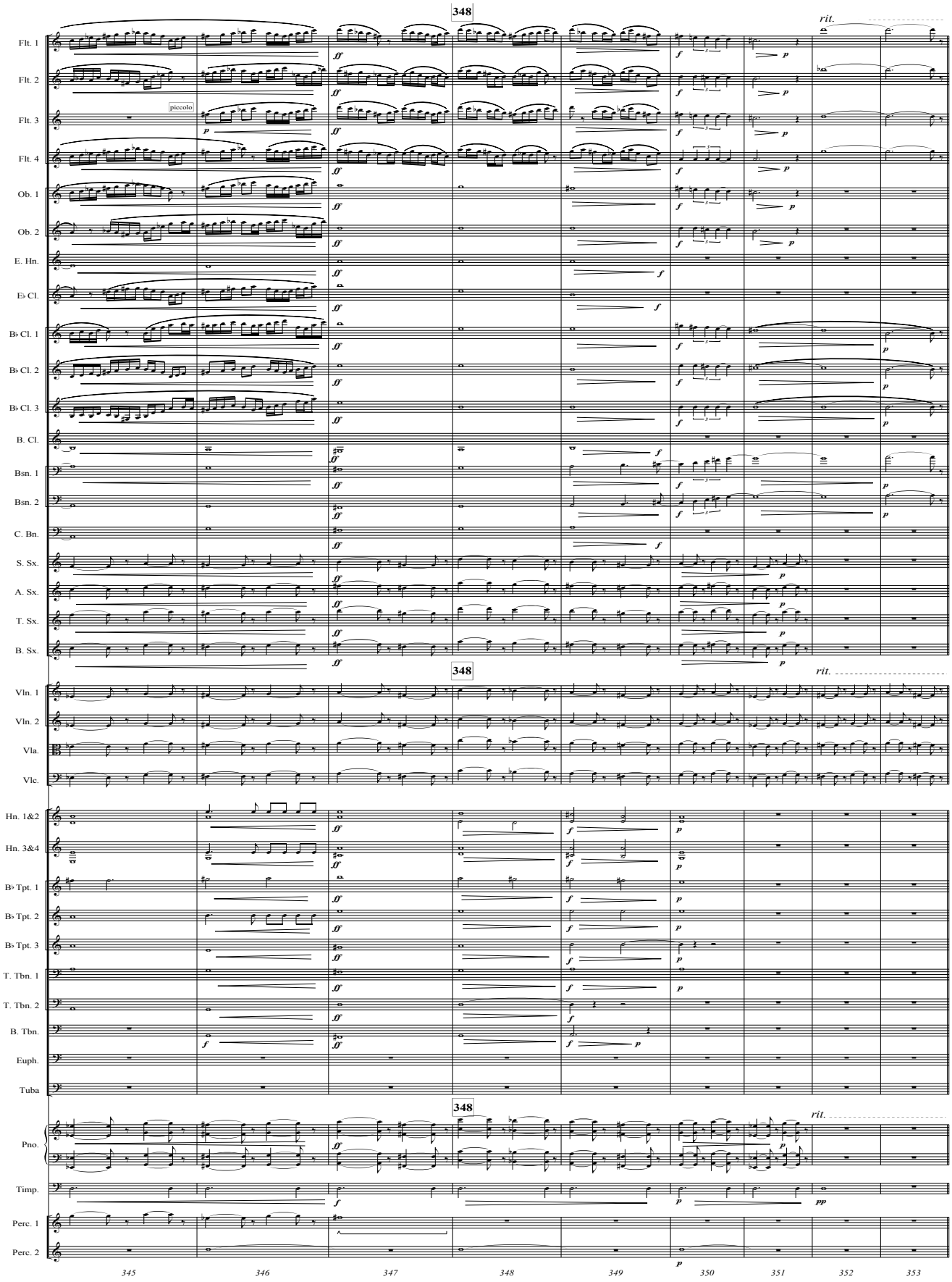

accel.
317
Flt. 1
Flt. 2
Flt. 3
Flt. 4
Ob. 1
Ob. 2
E. Hn.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
S. Sx.
A. Sx.
T. Sx.
B. Sx.
Vln. 1
Vln. 2
Vla.
Vlc.
Hn. 1&2
Hn. 3&4
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
T. Tbn. 1
T. Tbn. 2
B. Tbn.
Euph.
Tuba
Pno.
Timp.
Perc. 1
Perc. 2
bass drum
non dim.
a 2
308
309
310
311
312
313
314
315
316
317
318
319

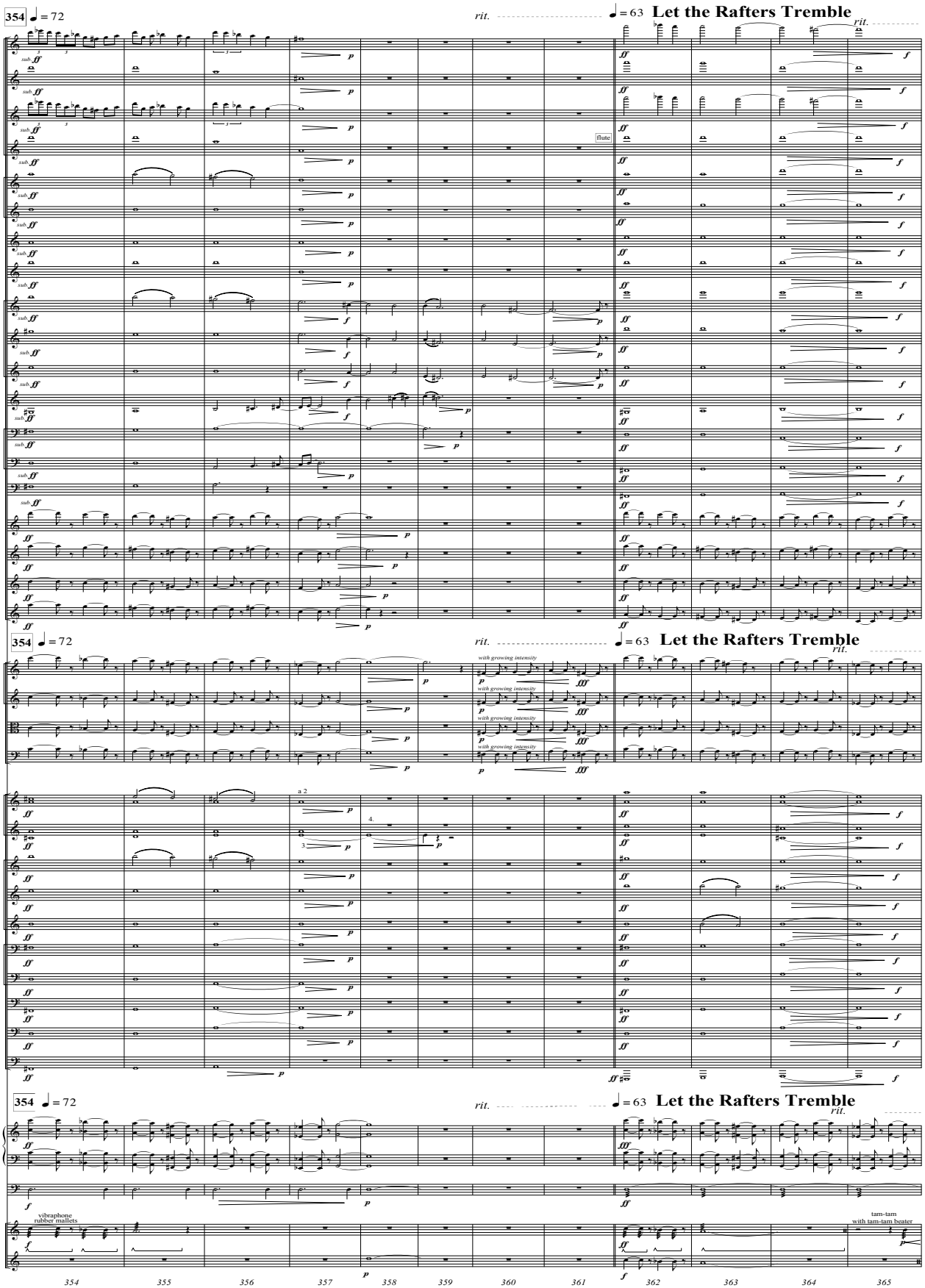

323
accel.
Flt. 1
Flt. 2
Flt. 3
Flt. 4
Ob. 1
Ob. 2
E. Hn.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
S. Sx.
A. Sx.
T. Sx.
B. Sx.
323
accel.
Vln. 1
Vln. 2
Vla.
Vlc.
f
f
Hn. 1&2
Hn. 3&4
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
T. Tbn. 1
T. Tbn. 2
B. Tbn.
Euph.
Tuba
323
accel.
Pno.
Timp.
Perc. 1
Perc. 2
320
321
322
323
324
325
326
327


328 ♩ = 84
Flt. 1
Flt. 2
Flt. 3
flute
Flt. 4
alto flute
Ob. 1
Ob. 2
E. Hn.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
S. Sx.
A. Sx.
T. Sx.
B. Sx.
328 ♩ = 84
Vln. 1
Vln. 2
Vla.
Vlc.
Hn. 1&2
Hn. 3&4
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
T. Tbn. 1
T. Tbn. 2
B. Tbn.
Euph.
Tuba
328 ♩ = 84
Pno.
Timp.
crotales
metal beater
Perc. 1
small triangle
Perc. 2
tam-tam
triangle beater on edge of tam-tam
small triangle
328
329
330
331
332

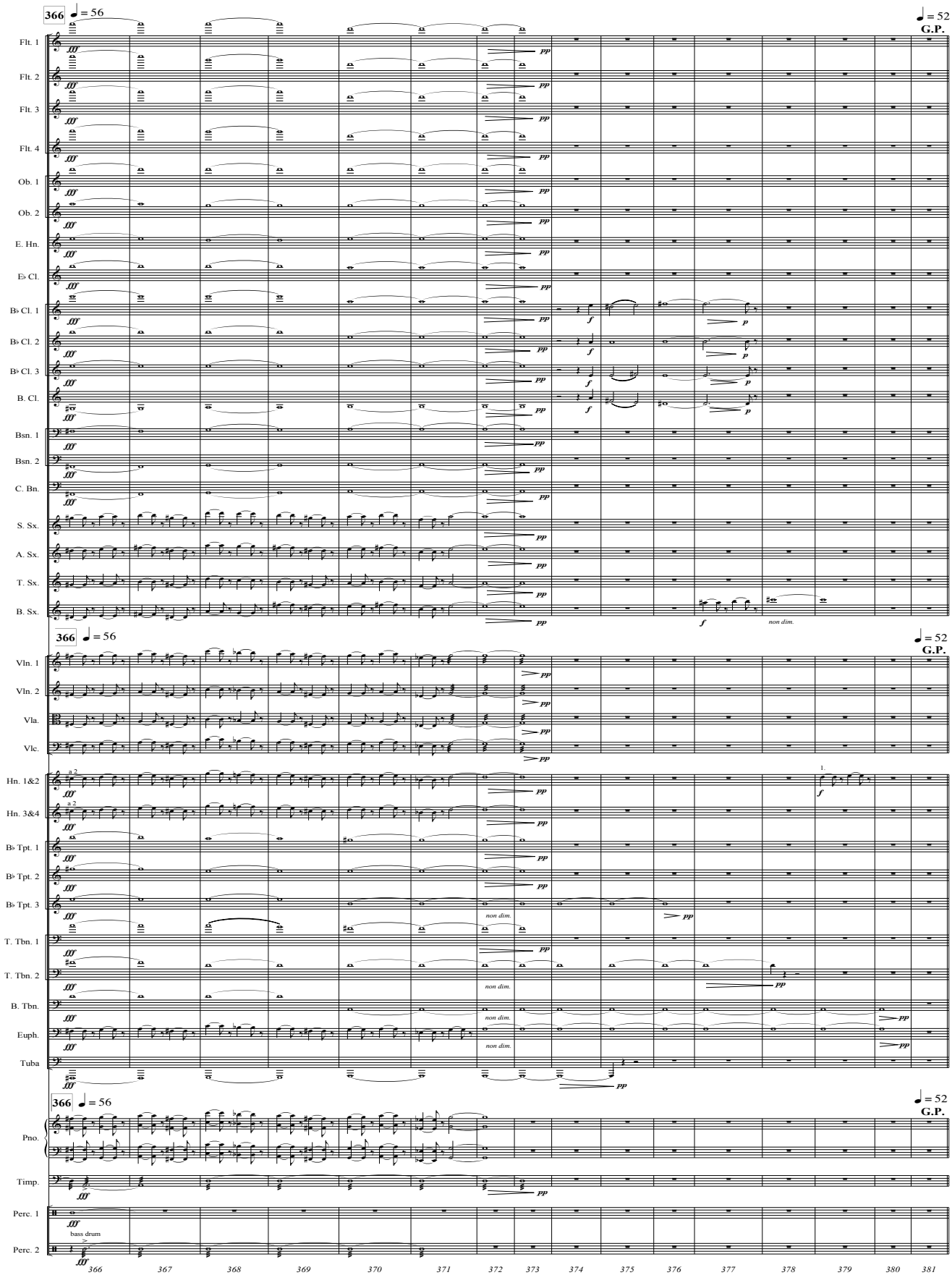

336
Flt. 1
Flt. 2
Flt. 3
Flt. 4
flute
Ob. 1
Ob. 2
E. Hn.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
S. Sx.
A. Sx.
T. Sx.
B. Sx.
336
Vln. 1
Vln. 2
Vla.
Vlc.
Hn. 1&2
Hn. 3&4
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
T. Tbn. 1
T. Tbn. 2
B. Tbn.
Euph.
Tuba
336
Pno.
Timp.
Perc. 1
Perc. 2
tam-tam
triangle beater on edge of tam-tam
small triangle
tam-tam
triangle beater on edge of tam-tam
small triangle
333
334
335
336
337
338

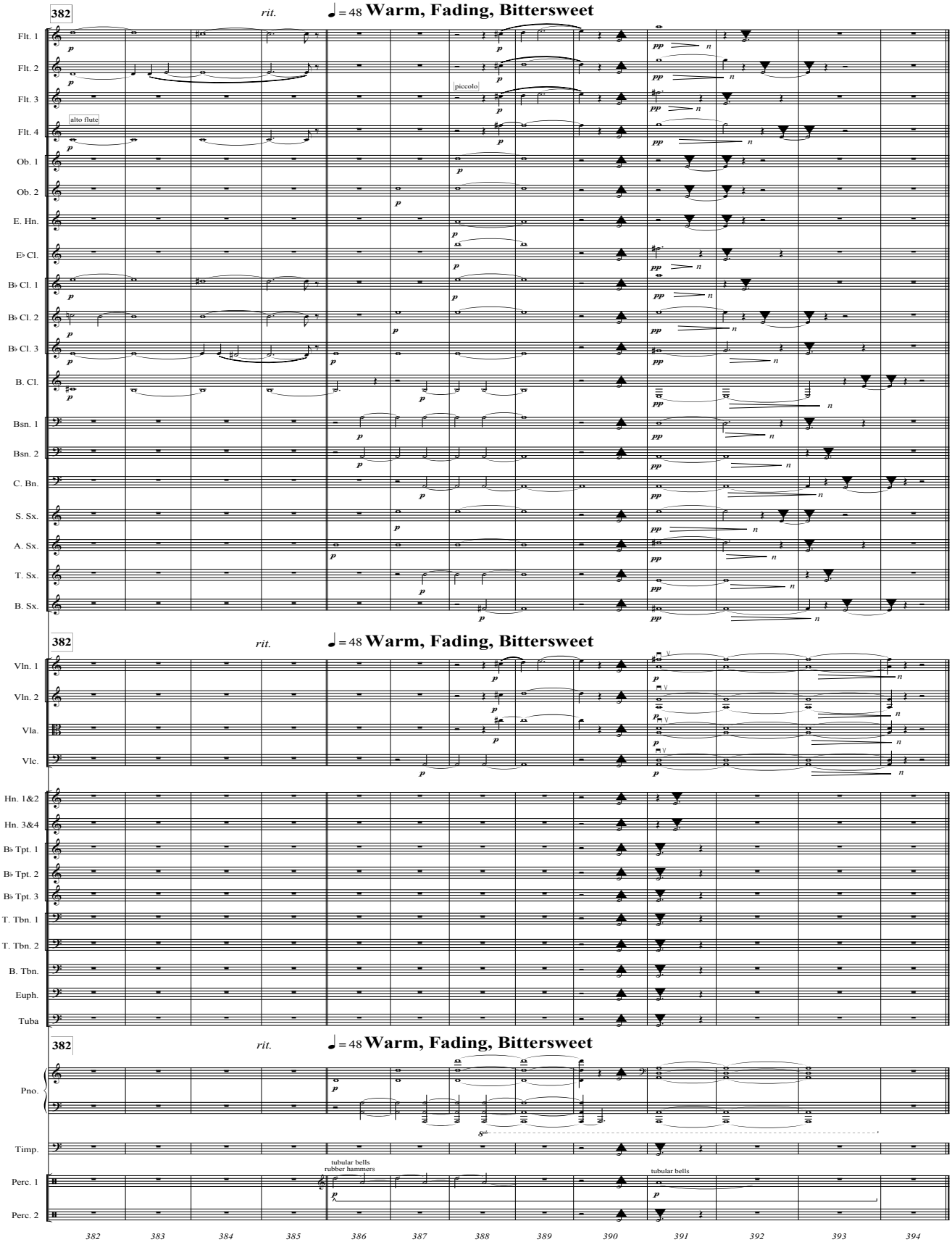

340
Flt. 1
Flt. 2
Flt. 3
Flt. 4
Ob. 1
Ob. 2
E. Hn.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
S. Sx.
A. Sx.
T. Sx.
B. Sx.
340
Vln. 1
Vln. 2
Vla.
Vlc.
Hn. 1&2
Hn. 3&4
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
T. Tbn. 1
T. Tbn. 2
B. Tbn.
Euph.
Tuba
340
Pno.
Timp.
vibraphone
metal beater
motor OFF
Perc. 1
tam-tam
triangle beater on edge of tam-tam
simile
tubular bells
triangle beater
Perc. 2
339
340
341
342
343
344


348
rit.
Flt. 1
Flt. 2
Flt. 3
piccolo
Flt. 4
Ob. 1
Ob. 2
E. Hn.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
S. Sx.
A. Sx.
T. Sx.
B. Sx.
Vln. 1
Vln. 2
Vla.
Vlc.
Hn. 1&2
Hn. 3&4
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
T. Tbn. 1
T. Tbn. 2
B. Tbn.
Euph.
Tuba
Pno.
Timp.
Perc. 1
Perc. 2
345
346
347
348
349
350
351
352
353



Note: In measures 362 - 365, the balance is heavily against the saxophones, piano, percussion, and strings. This is an intentional effect.


366
♩ = 56
♩ = 52
G.P.
Flt. 1
Flt. 2
Flt. 3
Flt. 4
Ob. 1
Ob. 2
E. Hn.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
S. Sx.
A. Sx.
T. Sx.
B. Sx.
Vln. 1
Vln. 2
Vla.
Vlc.
Hn. 1&2
Hn. 3&4
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
T. Tbn. 1
T. Tbn. 2
B. Tbn.
Euph.
Tuba
Pno.
Timp.
Perc. 1
Perc. 2
bass drum
non dim.
366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381



Kansas City, MO March 19th, 2011
Revised April 27th, 2011

VITA

Composer Daniel Eichenbaum's music has been performed and published throughout the United States, Europe, and Asia. His music combines his love of science and the arts. In 2010, he won an Inspiration Grant from the Metropolitan Arts Council of Kansas City to fund a series of live, electro-acoustic music performances of his music in Kansas City's Arvin Gottlieb Planetarium. These performances, entitled "Dark Matter," combined full-dome visual projection with live music and astronomical presentations to critical praise.

Mr. Eichenbaum enjoys working with performers to create new and exciting repertoire. In 2010, the Kansas City based chamber ensemble Quadrivium commissioned and premiered his work *Orbit* for flute, clarinet, and live electronics. He wrote *Silent Sphere* for flutist Rebecca Ashe in 2008 and the piece has since been performed numerous times. Other ensembles that have performed his works include the Montana State University Orchestra, the University of Arizona Chamber Orchestra, the University of Michigan Concert Band, the University of Warwick Wind Ensemble, and Fünf. His music is published by Southern Music, Reynard Music, and Warwick Brass, and recorded on the Capstone Records label.

Mr. Eichenbaum has a special interest in collaborating with artists across genres. In 2007, he collaborated with Kansas City poet Tim Pettet on a song *Maybe Next Season.* The work was premiered in the spring of 2008. Also in 2008, he collaborated again with Tim Pettet and with Kansas City Art Institute faculty Jamie Gray and Robb Smigielski on *Listen: A Grammar of Being,* featuring live music, live poetry, and projected visuals. Mr. Eichenbaum has also worked with other poets including Cheryl Melfi. Beyond the concert

music world, Mr. Eichenbaum is fostering new performance collaborations with theatre artists. Since 2008, he has been performing and writing for *Boom!: An International Lost and Found Family Marching Band* that combines original music with dance, acting, and storytelling. *Boom!* has toured the Midwest and performed in various venues in the Kansas City metro area. He also co-wrote and co-performed live incidental music for the live theatre piece *L'Histoire D'Amour: A Clown Love Story* which performed at the 2010 New Orleans Fringe Festival

In addition to his creative output, Mr. Eichenbaum is a devoted teacher of composition and music theory. From 2005 – 2007 Mr. Eichenbaum was Instructor of Theory and Composition at Mahidol University, Thailand. In March of 2007, Mr. Eichenbaum spent a week in Myanmar giving masterclasses at the Gitameit Music Center. Previously, Mr. Eichenbaum was the Project Coordinator for the Tucson Symphony Orchestra's Young Composers Project, where he helped students aged 9 – 17 create new works for orchestra and then hear them read by the Tucson Symphony Orchestra.