FAREWELL TO SHADOWLANDS
for Wind Ensemble

A Thesis Composition
presented to
the Faculty of the Graduate School
at the University of Missouri-Columbia

In Partial Fulfillment
of the Requirements for the Degree
Master of Music

by
GRANT FONDA
Dr. W. Thomas McKenney, Thesis Supervisor
MAY 2012
The undersigned, appointed by the dean of the Graduate School, have examined the thesis entitled

FAREWELL TO SHADOWLANDS

presented by Grant Fonda,

a candidate for the degree of Master of Music,

and hereby certify that, in their opinion, it is worthy of acceptance.

________________________________________
Dr. W. Thomas McKenney

________________________________________
Dr. Neil Minturn

________________________________________
Dr. Stefan Freund

________________________________________
Professor Richard Pellegrin

________________________________________
Dr. Arthur Mierhoff
DEDICATION

to Carley:

Thank you for believing in my imagination beyond what I could ask or think.
Your patience on this project has been absolutely beautiful.
Thank you for reminding me that every chapter of the Great Story is better than the one before.

to my Dad:

Thank you for introducing me to Narnia, reminding me to keep looking in the Wardrobe,
and for being the first one to teach me that Aslan isn’t safe, but he’s good.

Grant Fonda, November 2011 • Columbia, Missouri
ACKNOWLEDGEMENTS

Special thanks to Dr. Tom McKenney for his gracious encouragement, support, and guidance through the process of constructing and refining this work, and to Dr. Richard Pressley who challenged me to go out of my comfort zone and write something new for Wind Ensemble.
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This setup, while suggested for ease of rehearsal and performance, is not exclusive, and may be left up to be redesigned at the discretion of the conductor and percussionists.

Although two players move to marimba in Movement IV, they should share the bottom octave of one marimba. A five-octave marimba is recommended to achieve greater resonance in bowed passages, but not required; the parts can be played on a 4.3 octave instrument.
PROGRAM NOTES

_Farewell to Shadowlands_ is an epic journey that musically traverses the realms of our world and the fantasy world of Narnia as depicted by C.S. Lewis in his acclaimed _Chronicles of Narnia_. I have countless memories of growing up either reading the _Chronicles_ on my own, or hearing my father read them to my brother and I before bedtime; they are an integral part of my childhood and hold a very dear place in my heart. Long before the books were ever made into movies, I had a soundtrack running through my head: constant strands of melodies, colors, and rhythms flooded my imagination whenever I read the pages of these timeless stories. This work is four scenes, or cues, from that “soundtrack.” My hope is that the listener will see some of these beloved tales come to life in their mind’s eye as their tale is told through sound.

The first movement, _The Bell and the Hammer_, depicts a traumatic scene from the first of Lewis’ books, _The Magician’s Nephew_, where two of Lewis’ main characters, Polly and Digory, both children not more than twelve years of age, find themselves thrown into a distant land that is eerie, completely surreal, and dying. Stumbling out of a greenish-blue pool (their way of arrival), they find themselves in a great hall full of statues of what appears to be kings and queens. The eerie, tranquil majesty is abruptly ended as Digory strikes a small bell with a hammer that stands in the middle of the hall. Much to their dismay, the single bell toll grows to outrageous proportions. The results are no less unsettling than the sound of the bell itself: one of the statues comes to life, awakened from a deep, enchanted sleep. This “statue,” unbeknown to the children, is the evil “queen,” the witch, Jadis who sets all evil in the _Chronicles_ into motion. As the situation grows progressively worse, the children flee for their lives from the pursuing witch in hopes of returning to their own world, only to find that the witch has managed to accompany them by way of magic. The trio eventually ends up in the Wood Between the Worlds, in the same pool in which they arrived.

_Lucy Enters the Wardrobe_ is taken from book two, _The Lion, the Witch, and the Wardrobe_. The movement opens with “Lucy’s Theme”: a quiet, simple, and child-like theme that is reminiscent of the famous Lucy Pevensie. While hiding from her siblings in a game of hide-and-seek, Lucy enters a room studded with nothing but a solitary old wardrobe. Seeking refuge from the pursuing entourage, she enters the wardrobe, only to find the enchanted land of Narnia. Lucy steps into a wintry world of magical trees, a lamppost that remains inexplicably illuminated in the middle of the wood, and a talking faun that befriends her. This movement captures the innocence of young Lucy, and the sparkling tapestry of Narnia. Darker moments in this movement reference Jadis, who has cast a spell over Narnia some hundred years before Lucy’s arrival, making it “always winter and never Christmas.”

The final two movements of this work are also taken from _The Lion, the Witch, and the Wardrobe_, and showcase the struggle between good and evil that is present through all of Lewis’ series. Highly dissonant chordal structures and restless rhythmic ostinati in _The Triumph of the Witch_ reflect the barbaric and debased nature of Jadis and her minions. In this scene, we find Jadis and countless numbers of her dark forces at the Stone Table in preparation for the murder of Aslan, the great lion, the hero and “Messiah” of the _Chronicles_. Tension perpetually rises as they taunt and shame Aslan, until Jadis finally runs a blade through his heart, killing him in cold blood. The fourth movement, _Death Itself Working Backwards_, begins seamlessly after the third with melancholy exchange between a solo flugelhorn and bowed keyboard percussion, reflecting the mourning of Lucy and her older sister Susan, who witnessed the entire murder from behind a rock not far from the scene. As morning dawns over the Stone Table, the sisters begin to realize that it is no ordinary morning. Reality begins to bend backwards with unexpected events, culminating in the resurrection of Aslan, splitting the Stone Table in two. Death is conquered! The gradual unfolding of this movement builds anticipation, wonder, and hope, culminating in a strong cadence only very near its close.

A single theme unites all four movements and is heard in various forms, colors, and fragments throughout the duration of _Farewell to Shadowlands_. The malleable theme is presented across major, minor, and modal tonal centricities, constantly blurring the lines between “reality” and “fantasy.” Much as Lewis suggests throughout the Chronicles that it is difficult to sometimes discern differences between our world and the land of Narnia. The adventure is far from safe, but it is most certainly good.

*The references to Lewis’ _Chronicles of Narnia_ made herein are for musical purposes only, and are unaffiliated with the C.S. Lewis Estate, C.S. Lewis, or any related third party.*
FAREWELL TO SHADOWLANDS

FOR WIND ENSEMBLE

GRANT FONDA
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FAREWELL TO SHADOWLANDS

FOR WIND ENSEMBLE

INSTRUMENTATION

Flute 1 / Piccolo / Crystal Glasses
Flute 2 / Piccolo / Crystal Glasses
Flute 3 / Piccolo
Oboe 1
Oboe 2 / English Horn
Bb Clarinet 1
Bb Clarinet 2
Bb Clarinet 3
Bb Bass Clarinet 1 & 2 / Crystal Glasses
Bassoon 1 & 2
Eb Alto Saxophone 1 / Soprano Saxophone
Eb Alto Saxophone 2
Bb Tenor Saxophone
Eb Baritone Saxophone
Horn in F 1
Horn in F 2
Horn in F 3
Horn in F 4
Bb Trumpet 1 & 2 / Flugelhorn / Crystal Glasses
Bb Trumpet 3 / Crystal Glasses
Trombone 1 & 2 / Crystal Glasses
Bass Trombone
Euphonium 1 & 2
Tuba
String Bass
Timpani (Sleigh Bells)
Piano
4 Percussion
• Whip
• Snare Drum
• 8 Concert Toms
• Large Tam-Tam
• Marimba (5.0)
• 2 Vibraphones
• Glockenspiel
• Crotales (2.0)
• Small China
• Medium China
• Large Suspended Cymbal
• 2 Small Triangles
• Hi-Hat
• Crash Cymbals
• Chimes
FAREWELL TO SHADOWLANDS

I. The Bell and the Hammer

Foreboding and mysterious; with motion (\( \dot{\text{j}} = 60 \))

GRANT FONDA
(b. 1985)

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Reverently; haunting (♩ = 52)
poco accel.

FAREWELL TO SHADOWLANDS

\( \text{J} = 72 \)
Unsettled, like being awakened from a bad dream
FAREWELL TO SHADOWLANDS
Suddenly static and massive ($\frac{4}{4}$=60) [non accel. G] With fury! ($\frac{4}{4}$ = 145-160)
FAREWELL TO SHADOWLANDS

molto rall.
FAREWELL TO SHADOWLANDS

Tranquil; mysteriously ($\lambda = 72$)

Ped. sempre until the end of Movement 1
II. Lucy Looks Into the Wardrobe

Gently, lyrically ($q = 65$)

FAREWELL TO SHADOWLANDS
With innocence and wonder (\( \text{j.} = 64 \))
FAREWELL TO SHADOWLANDS

Extremely fluid, constantly growing, never too loudly!
More distantly still; fading al fine ($\downarrow = 55$)
Suddenly much slower; singing \( \text{q} = 65 \)
III. The Triumph of the Witch

With a bit of motion; slightly agitated (L=70)

...
# FAREWELL TO SHADOWLANDS

### A Treacherous and Irate! (\(\approx 90\))

<table>
<thead>
<tr>
<th>Measure</th>
<th>Action</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-2</td>
<td>accel.</td>
</tr>
</tbody>
</table>

- Treacherous and irate! (\(\approx 90\))
FAREWELL TO SHADOWLANDS
D Unsettled and distorted

Grace notes on beat

Breathe as seamlessly as possible;

Unsettled and distorted

\[ \sum \]

FAREWELL TO SHADOWLANDS
FAREWELL TO SHADOWLANDS

(if one player, play top pitch)
FAREWELL TO SHADOWLANDS

create a “tak-a-ta” clicking sound

randomly articulate into mouthpiece without producing pitch, create a “tick-tick” clicking sound

breathe as seamlessly as possible

create a “tsk tsk” clicking sound

randomly articulate into mouthpiece without producing pitch; create a “tsk tsk” clicking sound

mf

f

mp

pp

f

mp

pp

Download as PDF
FAREWELL TO SHADOWLANDS

(If one player, play top pitch)
FAREWELL TO SHADOWLANDS

Going awry... (\( \dot{u} = 120 \))
FAREWELL TO SHADOWLANDS

subito

(a2)

ff

5 7 5

ff

8}

5 7 5

ff

8}

5 7 5

ff

8}
FAREWELL TO SHADOWLANDS

\[ \text{place bow} \]
Much too loudly!

FAREWELL TO SHADOWLANDS

54
Suddenly static (♩=60)  

Attacca Movement IV

FAREWELL TO SHADOWLANDS
IV. Death Itself Working Backwards

Mournful; dark and deep (\( \cdot 60 \))

- Fl. 1
- Tpt. 3
- Tbn. 1
- Bsn. 1
- Perc. 2
- Perc. 3
- B. Tbn.
- T. Sax.
- Hn. 1
- Hn. 2
- Hn. 3
- Hn. 4
- Cl. 1
- Cl. 3
- Db. 2
- Db. 2
- Pno.
- Flugelhorn
- Vibraphone
- Bass marimba mallets

- Mournful and distant

- FAREWELL TO SHADOWLANDS

- With bow until noted
FAREWELL TO SHADOWLANDS

With a bit more angst...

Pianist: solo;

With a bit more angst...

With a bit more angst...

With a bit more angst...
FAREWELL TO SHADOWLANDS

Warm and rich, like the first rays of dawn
FAREWELL TO SHADOWLANDS

\[ \text{rall.} \quad \text{Resolute} \quad \text{Skittering: joyful} \ (q = 120) \]
Growing in anticipation, but still holding back
FAREWELL TO SHADOWLANDS

Tempo: mm = 88

动态：p

音乐术语：subito

注意：不要超过长笛或木锤！
Like glints of gold from the darkness...
FAREWELL TO SHADOWLANDS

[Music notation image]

To Eng. Hn.

[Music notation image]

[Music notation image]
FAREWELL TO SHADOWLANDS

Sweetly; a bit majestic (♩ = 92)

(!) (with bow)

Crotales

(w) (with bow)

Sweetly; a bit majestic (♩ = 92)
FAREWELL TO SHADOWLANDS
Suddenly faster; with incessant energy and joy ($\nu = 112$)

- Effervescently, lightly!
- Suddenly faster; with incessant energy and joy ($\nu = 112$)
- Effervescently, lightly!

Farewell to Shadowlands
Suddenly broader; epic! Majestic! (\( \dot \text{J} = 92 \))
FAREWELL TO SHADOWLANDS

Soaring, with great passion

Soaring, with great passion

Soaring, with great passion
Grant Fonda (b. 1985) is an emerging composer originally from Coarsegold, California who has an extensive catalogue of compositions ranging from large-scale orchestral works to miniatures for solo percussion and woodwinds. He has been a finalist in the 2011 Transatlanty֫k Instant Composer Competition (part of the Transatlanty֫k Film and Music Festival, Poznan, Poland), one of thirty internationally-selected applicants. Fonda’s Redemption Rising for percussion ensemble earned him a spot as a finalist for the Sinquefield Prize in Composition, and he has received honorable mention in the University of Aberdeen New Music Prize Competition for his string quintet Five Horses. Fonda has received numerous commissions from universities, high schools, religious institutions, and various individuals throughout the United States, and is active in composing new works for percussion. Grant is also active and successful as a musicologist, exploring relationships between 21st century fine art and film music. Most recently, his work comparing the film scores of Duke Ellington and Alexandre Desplat was selected to be included in the 2012 Music and the Moving Image Conference, held at the NYU Steinhardt School of Music in June 2012.

Fonda holds degrees from The Master’s College (B.M. 2010), where he studied with Richard Pressley and Stephen Johnson, and The University of Missouri-Columbia (M.M. 2012), where he studied with W. Thomas McKenney, Stefan Freund, and Julia Gaines. He has also been selected for masterclasses with award-winning composers Armando Bayolo, Andrew List, John Mackey, and Christopher Young, and the Grammy-award winning eighth blackbird ensemble.