

James Barnes

THIRD SYMPHONY

Op. 89

INSTRUMENTATION

1-FULL SCORE
 1-PICCOLO
 3-1st FLUTE
 3-2nd FLUTE
 3-3rd FLUTE & ALTO FLUTE
 (one player doubling on Alto Flute)
 1-1ST OBOE
 1-2nd OBOE
 1-3rd OBOE & ENGLISH HORN
 1-1st BASSOON
 1-2nd BASSOON
 1-3rd BASSOON & CONTRABASSOON
 (one player)
 4-1st CLARINET in Bb
 4-2nd CLARINET in Bb
 4-3rd CLARINET in Bb
 2-BASS CLARINET in Bb
 (extended range instrument required)
 1-CONTRA ALTO CLARINET in Eb
 1-CONTRA BASS CLARINET in Bb
 (substitute for Contra Bassoon)
 2-SOPRANO & 1st ALTO SAXOPHONE
 (one player doubling on Soprano Saxophone)
 2-2nd ALTO SAXOPHONE in Eb
 2-TENOR SAXOPHONE in Bb
 1-BARITONE SAXOPHONE in Eb

Grade 6

Duration: Approx. 38 Minutes:

Mvmt. I: 13 Minutes

Mvmt. II: 5 Minutes, 30 Seconds

Mvmt. III: 13 Minutes

Mvmt. IV: 7 Minutes

1-1st CORNET in Bb
 1-2nd CORNET in Bb
 1-3rd CORNET in Bb
 1-1st TRUMPET in Bb
 1-2nd TRUMPET in Bb
 1-3rd TRUMPET in Bb
 1-1st FLÜGELHORN in Bb
 1-2nd FLÜGELHORN in Bb
 1-1st HORN in F
 1-2nd HORN in F
 1-3rd HORN in F
 1-4th HORN in F
 2-1st TROMBONE
 2-2nd TROMBONE
 1-3rd TROMBONE
 1-BASS TROMBONE
 2-EUPHONIUM in Treble Clef
 3-EUPHONIUM in Bass Clef
 4-TUBAS
 1-DOUBLE BASS
 1-HARP
 1-PIANO/CELESTA/SYNTHESIZER
 1-TIMPANI
 1-MALLETS (and TRIANGLE)
 Chimes, Xylophone, Bells, Vibraphone
 1-1st PERCUSSION: Bells, Vibraphone, Xylophone,
 Bass Drum, Piccolo Snare Drum, Field Drum
 1-2nd PERCUSSION: Triangle, Vibraphone, Bell Tree,
 Snare Drum, Chimes, Temple Blocks, Tambourine,
 Field Drum, Metal Wind Chimes, Tam-tam, Marimba
 1-3rd PERCUSSION: Small and Large Suspended
 Cymbals, Sizzle Cymbal, Crash Cymbals, Snare
 Drum, Triangle, Wood Block, Whip (Slapstick),
 Vibraphone, Marimba, Chimes, Crotales
 1-4th PERCUSSION: Bass Drum, Tam-tam, 4 Triangles
 (high to low) Suspended, Pang, Crash, and Finger
 Cymbals, Crotales

SUPPLEMENTAL EUROPEAN PARTS (sold separately)

1-1st HORN in Eb
 1-2nd HORN in Eb
 1-3rd HORN in Eb
 1-4th HORN in Eb

1-1st TROMBONE in Bb (Treble Clef)
 1-2nd TROMBONE in Bb (Treble Clef)
 1-3rd TROMBONE in Bb (Treble Clef)
 1-BASS TROMBONE in Bb (Treble Clef)
 2-TUBA in Eb (Treble Clef)
 2-TUBA in Bb (Treble Clef)

Southern
MUSIC

Program Note

The composer writes:

The Third Symphony was commissioned by the United States Air Force Band in Washington, D. C. The conductor of the band at that time, Col. Alan Bonner, told me that he wanted a major work for wind band. He said that he didn't care about style, length, difficulty, or anything else -- I was given complete freedom to write whatever I wanted to. I began to work on it in earnest at a very difficult time in my life, right after our baby daughter, Natalie, died. This symphony is the most emotionally draining work that I have ever composed. If it were to be given a nickname, I believe that "Tragic" would be appropriate.

The work progresses from the deepest darkness of despair all the way to the brightness of fulfillment and joy. The first movement is a work of much frustration, bitterness, despair, and despondency -- all my own personal feelings after losing my daughter. The scherzo (second movement) has a sarcasm and bitter sweetness about it, because it has to do with the pomposity and conceit of certain people in this world. The third movement is a *fantasia* about what my world would have been like if Natalie had lived. It is a farewell to her. The *finale* (fourth movement) represents a rebirth of spirit, a reconciliation for us all. The second theme of the last movement is based on an old Lutheran children's hymn called "I am Jesus' Little Lamb". This hymn was sung at Natalie's funeral. The last stanza of the song reads:

Who so happy as I am
Even now the Shepherd's lamb?
And when my short life is ended,
By His angel host attended,
He shall fold me to His breast,
There within His arms to rest.

Three days after I completed this symphony, on June 25, 1994, our son Billy Barnes was born. If the third movement is for Natalie, then the *Finale* is really for Billy, and our joy in being blessed with him after the tragic death of his sister.

Mr. Barnes freely draws on all the harmonies and textures available to a composer at the end of the 20th century, but contains them within the traditional forms for the movements of a symphony. The first movement, in C minor, is a modified sonata form, with an extended coda. The second is an ABA form in the subdominant F minor. The outer "A" sections are scored for woodwinds and percussion, with the "B" section scored for muted brass. Both themes return scored for the full band at the end of the movement. Exquisite in its simplicity, the hauntingly beautiful third movement is a fantasia in D-flat in the form ABCABC-Coda. Balancing the entire work, the fourth movement, in C Major, is again in sonata form. The first theme is stated by the horns, and the second theme, as previously mentioned, is the tune of the children's hymn.

Third Symphony

S692

James Barnes
Op. 89

Lento (♩ = ♩. = 66) **I.** 5

Piccolo

1
2
3
Flutes

1
2
Oboes

English Horn 3

1
2
Bassoons

Contrabassoon 3

C
L
A
R
I
N
E
T
S

1
2
3
B♭

B♭ Bass

E♭ Contra Alto

S
A
X
E
S

B♭ Soprano 1

E♭ Alto 2

B♭ Tenor

E♭ Baritone

Lento ♩ = ♩. = 66 5

1
2
3
B♭ Cornets

1
2
3
B♭ Trumpets

1
2
B♭ Flügelhorns

1
2
3
4
Horns in F

1
2
3
Trombones

Bass

Euphoniums

Tubas

Double Basses

Synth. - set Celesta

Harp/Synthesizer/
Acoustic Piano

Harp tune:

Rawhide mallets

Chimes

Timpani

tune:

1. Bells

2.

3.

4. Bs. Dr.

mp doloroso

1. solo

f

mp

p

7 (1. solo)
Tubas *mf*
Timp.

13
Tubas *mp cresc.* *f*
Timp.

19 *dim.* *rall.* [24] *a tempo*
Tubas *p*
Timp. *p*

26 *mf* *p* *mf* *rall.*
Tubas
Timp. *(lv.)*

[31] *a tempo* solo
E.Hn. *mf con espressivo*
Bs.Cl. *mp* *p*
C.A.Cl. *mp* *p*
[31] *a tempo*
Tubas *p* *mf*
D.Bs. *mp* *p*
Harp *mp* *p*
Timp. *p*

THIRD SYMPHONY

1st B♭ Clarinet

I.

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Lento $\text{♩} = 66$

4 [5] 18 23 *rall.* [24] *a tempo* 6 30 *rall.*

S692

[31] *a tempo* 15 [46] 8 [54] 8 [62]

Bs. Clar. Timp. 1st Bsn. *mp*

65 *mf* [74]

73 *f* *cresc.*

78 *rall.* 3

a tempo

[83] *ff* 3

91 *tr* *stringendo* 3

95 *a tempo* [96] *tr* 3

100

105