



Whispering of Fields Unsown

ANDREW BOYSEN JR.

Instrumentation

Full Score	1
Flute 1	4
Flute 2	4
Oboe 1	2
Oboe 2	2
E♭ Clarinet 1	2
B♭ Clarinet 1	4
B♭ Clarinet 2	4
B♭ Clarinet 3	4
Bass Clarinet	2
Bassoon	2
Alto Saxophone 1	2
Alto Saxophone 2	2
Tenor Saxophone	2
Baritone Saxophone	2
B♭ Trumpet 1	3
B♭ Trumpet 2	3
B♭ Trumpet 3	3
B♭ Trumpet 4	3
Horn in F 1	2
Horn in F 2	2
Horn in F 3	2
Horn in F 4	2
Trombone 1	3
Trombone 2	3
Trombone 3	3
Trombone 4	3
Euphonium	4
Baritone T.C.	2
Tuba	4
String Bass	2
Piano	2
Timpani	2
Mallets 1	2
Vibraphone	
Mallets 2	3
Marimba, Bells + 3 Triangles	
Percussion 1	3
Finger Cymbals, Crotales, Tam-tam	
Percussion 2	3
Suspended Cymbal, China Cymbal, Bass Drum	
Voices	4

About the Composer



Andrew Boysen, Jr. is presently a professor in the music department at the University of New Hampshire, where he conducts the wind symphony and teaches conducting and composition. Under his leadership, the UNH wind symphony has released seven recordings and been invited to perform at regional conventions of the College Band Directors National Association and National Association for Music Education. Previously, Boysen taught at Indiana State University and Cary-Grove (IL) High School, and was the music director and conductor of the Deerfield Community Concert Band. He remains active as a guest conductor and clinician, appearing with high school, university and festival ensembles around the world.

Boysen earned his Doctor of Musical Arts degree in wind conducting at the Eastman School of Music, where he served as conductor of the Eastman Wind Orchestra and assistant conductor of the Eastman Wind Ensemble. He received his Master of Music degree in wind conducting from Northwestern University in 1993 and his Bachelor of Music degree in music education and music composition from the University of Iowa in 1991.

He maintains an active schedule as a composer, receiving commissions from festival, university, and high school concert bands across the United States. Boysen won the College Band Directors National Association Composition Contest in 2013, the International Horn Society Composition Contest in 2000, the University of Iowa Honors Composition Prize in 1991 and has twice won the Claude T. Smith Memorial Band Composition Contest, in 1991 and 1994. Boysen has several published works with the Neil A. Kjos Music Company, Wingert-Jones Music, Alfred Music, Ludwig Masters Music, and C. Alan Publications, including pieces for band, orchestra, clarinet and piano, and brass choir. Recordings of his music appear on the Sony, R-Kal, Mark, St. Olaf and Elf labels.

Whispering of Fields Unsown

“Whispering of Fields Unsown” was commissioned by a consortium of schools representing the Western and Northwestern divisions of CBDNA. The piece serves as the second movement of my *Symphony No. 8* and is intimately connected to the other three movements of that larger work. In particular, the final movement of the symphony is scored for band and chorus, with texts drawn from the writings of Wilfred Owen, a British infantry soldier in World War I, who wrote some incredibly powerful and striking poetry from the trenches before being killed near the end of the war. “Whispering of Fields Unsown” draws inspiration from the text of “Futility,” a poem which, although suggestive of the progression of Owen’s darker feelings about the war, somehow manages to maintain a sense of his love for his fellow man, remaining gentle and kind and beautiful in the face of desolation.

Futility (Wilfred Owen)

Move him into the sun—
Gently its touch awoke him once,
At home, whispering of fields unsown.
Always it awoke him, even in France,
Until this morning and this snow.
If anything might rouse him now
The kind old sun will know.

Think how it wakes the seeds—
Woke, once, the clays of a cold star.
Are limbs so dear-achieved, are sides
Full-nerved, still warm, too hard to stir?
Was it for this the clay grew tall?
—O what made fatuous sunbeams toil
To break earth’s sleep at all?

Consortium Member Schools and Conductors

California Baptist University – Guy Holliday
California State University, Bakersfield – Leo Sakamoto
Central Connecticut State University – Lauren Reynolds
Coe College – William Carson
Columbus State Community College – Thomas Lloyd
Concordia University Ann Arbor – William Perrine
Eastern Arizona College – Geoff DeSpain
Fresno Pacific University – Erik Leung
Grand Valley State University – Kevin Tutt
Irvine Valley College – Stephen Rochford

Limestone College – Patrick K. Carney
Mt. Hood Community College – Grant Linsell
Northern Arizona University – Daniel Schmidt
The Ohio State University – Scott A. Jones
Oregon State University – Christopher Chapman
Pomona College – Graydon Beeks
Sam Houston State University – Brian Gibbs
University of California, Berkeley – Robert Calonic
University of Dubuque – Nicholas Bratcher
Utah Valley University – Thomas Keck

Recordings are available on all major streaming services.

ANDREW BOYSEN, JR.
(ASCAP)

Voice parts are to be sung by 1-3 people on each part. Vocalists should be seated within the ensemble. They are not soloists, but rather an additional timbre within the group. Always sing using "Ahh".

SBW2501FS

Fl. 1, 2

Ob. 1, 2

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn. 1, 2

A. Sax. 1, 2

T. Sax.

B. Sax.

B♭ Tpt. 1, 2

B♭ Tpt. 3, 4

Hn. 1, 2

Hn. 3, 4

Trb. 1, 2

Tbn. 3, 4

Euph.

Tuba

S. B.

Pno.

Timp.

Mal. 1

Mal. 2

Perc. 1

Perc. 2

S.

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SBW2501FS

SBW2501FS

[illegible]

Wingert-Jones Publications

SBW2501FS

60

(accel.) rit. $\text{♩} = 76$

Fl. 1, 2 *mf* *mp* Ob. 1 only

Ob. 1, 2 *mf* *dim.* *p*

E♭ Cl. *mf* *dim.* *p* Cl. 2 only

B♭ Cl. 1 *mf* *dim.* *p*

B♭ Cl. 2, 3 *mf* *dim.* *p*

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

Bsn. 1, 2 *mf* *dim.* *p*

A. Sax. 1, 2 *mf* *dim.* *p*

T. Sax. *mf* *dim.* *p*

B. Sax. *mf* *dim.* *p*

(accel.) rit. $\text{♩} = 76$

B♭ Tpt. 1, 2 *mf* *mp*

B♭ Tpt. 3, 4 *mp* Add Hn. 1 *mf* *mp*

Hn. 1, 2 *mf* Add Hn. 4 *dim.* *mp* *p*

Hn. 3, 4 *mf* *dim.* *p*

Trb. 1, 2 *mf* *dim.* *p*

Tbn. 3, 4 *mf* *dim.* *p*

Euph. *mf* *dim.* *p*

Tuba *mf* *dim.* *p* Pizz.

S. B. *mf* *dim.* *p*

Pno. *mf* *dim.* *p*

Timp. *mf* *dim.* *p*

Mal. 1 *mf* *dim.* *p*

Mal. 2 *mf* *dim.* *p*

Perc. 1 *mf* *dim.* *p*

Perc. 2 *mf* *dim.* *p* China: yarn

S. *mf* *dim.* *p*

T. *mf* *dim.* *p*

63 *mf* 64 *dim.* 65 66 67 *p* 68

SBW2501FS

SBW2501FS

Fl. 1, 2
Ob. 1, 2
Eb Cl.
Bb Cl. 1
Bb Cl. 2, 3
B. Cl.
Bsn. 1, 2
A. Sax. 1, 2
T. Sax.
B. Sax.
Bb Tpt. 1, 2
Bb Tpt. 3, 4
Hn. 1, 2
Hn. 3, 4
Trb. 1, 2
Tbn. 3, 4
Euph.
Tuba
S. B.
Pno.
Timp.
Mal. 1
Mar. 2
Perc. 1
Perc. 2
S.
T.

83 84 85 86 87 88 89

Wingert-Jones Publications

17

molto rit.

FL. 1, 2
Ob. 1, 2
Eb Cl.
Bb Cl. 1
Bb Cl. 2, 3
B. Cl.
Bsn. 1, 2
A. Sax. 1, 2
T. Sax.
B. Sax.
Bb Tpt. 1, 2
Bb Tpt. 3, 4
Hn. 1, 2
Hn. 3, 4
Trb. 1, 2
Tbn. 3, 4
Euph.
Tuba
S. B.
Pno.
Timp.
Mal. 1
Mar. 2
Perc. 1
Perc. 2
S.
T.

90 91 92 93 94 95

The image shows a preview of a musical score for a choir and piano. The score is for "The Christmas Song" and is in 4/4 time. It features a piano introduction and a vocal melody. The score is marked with "a2" and "a1" indicating repeat signs. A large diagonal watermark reads "Preview Only Wingert-Jones Publications".

[illegible]