

To Light

By Jared Barnes

INSTRUMENTATION

- 1 Conductor
- 5 Flute/Piccolo
- 2 Oboe
- 2 Bassoon
- 4 1st B $\flat$ Clarinet
- 4 2nd B $\flat$ Clarinet
- 4 3rd B $\flat$ Clarinet
- 2 B $\flat$ Bass Clarinet
- 2 1st E $\flat$ Alto Saxophone
- 2 2nd E $\flat$ Alto Saxophone
- 2 B $\flat$ Tenor Saxophone
- 2 E $\flat$ Baritone Saxophone
- 3 1st B $\flat$ Trumpet
- 3 2nd B $\flat$ Trumpet
- 3 3rd B $\flat$ Trumpet
- 2 1st F Horn
- 2 2nd F Horn

- 2 1st Trombone
- 2 2nd Trombone
- 2 3rd Trombone
- 2 Euphonium
- 2 Euphonium T.C.
- 4 Tuba

Percussion—7 Players:

- 2 Mallet Percussion 1 (Bells)
- 2 Mallet Percussion 2 (Vibraphone/Marimba)
- 3 Percussion 1 (Mark Tree/Snare Drum, Bass Drum)
- 3 Percussion 2 (Suspended Cymbal, Triangle/Crash Cymbals)
- 2 Timpani

WORLD PARTS

Available for download from
alfred.com/worldparts

- E $\flat$ Alto Clarinet
- E $\flat$ Contra Alto Clarinet
- B $\flat$ Contra Bass Clarinet
- 1st Horn in E $\flat$
- 2nd Horn in E $\flat$
- 1st Trombone in B $\flat$ Treble Clef
- 2nd Trombone in B $\flat$ Treble Clef
- 3rd Trombone in B $\flat$ Treble Clef
- 1st Trombone in B $\flat$ Bass Clef
- 2nd Trombone in B $\flat$ Bass Clef
- 3rd Trombone in B $\flat$ Bass Clef
- Euphonium in B $\flat$ Bass Clef
- Tuba in E $\flat$ Bass Clef
- Tuba in E $\flat$ Treble Clef
- Tuba in B $\flat$ Bass Clef
- Tuba in B $\flat$ Treble Clef
- String Bass

PROGRAM NOTES

To Light, by Jared Barnes, explores a path through the complex emotions of loss and uncertainty to a place of peace and resolution. The piece employs a variety of instrumental colors and shifting tonal centers to travel through transparent moments of calm and wonder to a soaring, triumphant climax and back.

This piece was commissioned by Holly Prier Lloyd and the Emmetsburg High School Band, in Emmetsburg, Iowa, directed by Mary O'Connell, in memory of alumnus Colton Johnson.

NOTES TO THE CONDUCTOR

This piece requires a good deal of breath support and breath control. Be sure to practice these concepts early and often with your ensemble to ensure smooth, musical phrasing and endurance. Please take note of the tempo and dynamic markings throughout the piece.

With that said, though, be sure to allow the piece to breathe, especially in the opening sections (mm. 1–15, 16–24). Don't be in a hurry to proceed after the fermata and caesura in m. 15; let the previous phrase dissipate before beginning the new section in m. 16. Note the *rallentando* in mm. 56–57. Take care to gently release the half note in m. 57. However, don't extend the fermata or the caesura too terribly long—just a brief, lingering moment, a release followed by a comfortable breath, then the final resolution in m. 58.

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Performance
PLUS



To Light

In memory of Colton Johnson

By Jared Barnes

FULL SCORE

Duration - 3:45

Lento, con rubato ♩ = 56

-Picc.

Flute/Piccolo

Oboe

Bassoon

B♭ Clarinets

B♭ Bass Clarinet

E♭ Alto Saxophones

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Lento, con rubato ♩ = 56

B♭ Trumpets

F Horns

Trombones

Euphonium

Tuba

Mallet Percussion 1 (Bells)

Mallet Percussion 2 (Vibraphone/Marimba)

Percussion 1 (Mark Tree/Snare Drum, Bass Drum)

Percussion 2 (Suspended Cymbal, Triangle/Crash Cymbals)

Timpani

Tune: G, A♭, C

1 2 3 4



Fl./Picc. 7 div.

Ob. Tutti *p*

Bsn. 4 3 4

Cls. 1 2 3 a2 div.

B. Cl. *p* 6 8

A. Saxes. 1 2 *p* (2) *p* Play (1.)

T. Sax. (Bsn.) *p* Play *mp*

Bar. Sax. *p* 7 *p*

Tpts. 1 2 3 4 3 4

Hns. 1 2 a2 *mf*

Tbns. 1 2 3

Euph. 1 2 3

Tuba *p*

Mlt. Perc. 1 4 3 4

Mlt. Perc. 2 4 3 4

Perc. 1 4 3 4

Perc. 2 4 3 4 Suspended Cymbal (w/yarn mallets) *mp*

Timp. 4 3 4 Triangle

Fl./Picc. *mf* *div.* *poco rit.* *A tempo* ♩ = 56

Ob. *mf* *mp* *p* Solo

Bsn. *mf* *mp* *p*

Cl. 1 *mf* *mp* *p* (Ob.) Solo

Cl. 2 *mf* *mp* *p* *a2*

B. Cl. *mf* *mp* *p*

A. Sax. 1 *mf* *mp* *p*

A. Sax. 2 *mf* *mp* *p*

T. Sax. *mf* *mp* *p*

Bar. Sax. *mf* *mp* *p* (Bsn.)

Tpts. 1 *poco rit.* *A tempo* ♩ = 56

Tpts. 2 *p*

Hns. 1 *p*

Hns. 2 *p*

Tbns. 1 *p*

Tbns. 2 *p* *a2*

Euph. *p*

Tuba *mf* *p*

Mlt. Perc. 1 (w/hard rubber mallets) *p*

Mlt. Perc. 2 *p*

Perc. 1 *p* Mark Tree

Perc. 2 *mf* (w/medium mallets) *p* (coin scrape)

Temp. *mf* *p* *mp* *p*

Change: C to B $\flat$ Change: G to F

Fl./Picc. *Tutti*

Ob.

Bsn.

1 *Tutti*

2 *a2*

3 *mp*

B. Cl. *mp*

A. Saxes. 1 *mp*

2

T. Sax. *mp*

Bar. Sax. *Play* *mp*

1 *mp*

2 *a2*

3 *mp*

Hns. 1 *mp*

2

Tbns. 1

2

3

Euph. *mp*

Tuba *mp*

Mlt. Perc. 1 *mf*

Mlt. Perc. 2

Perc. 1

Perc. 2 (w/yarn mallets) *mp*

Timp. *mp*

2

4

4

4

poco rit. 25 A tempo (in time) ♩ = 72

Fl./Picc. *mf* *mp*

Ob. *mf* *mp*

Bsn. *mf* *mp*

Cls. 1 *mf* *mp*

2 *mf* *mp* *a2*

3 *mf* *mp*

B. Cl. *mf* *mp* *a2*

A. Saxes. 1 *mf* *mp* *a2*

2 *mf* *mp*

T. Sax. *mf* *mp*

Bar. Sax. *mf* *mp*

poco rit. 25 A tempo (in time) ♩ = 72

Tpts. 1 *mf* *mp*

2 *mf* *mp*

3 *mf* *mp*

Hns. 1 *mf* *mp* *a2*

2 *mf* *mp*

Tbns. 1 *mf* *mp*

2 *mf* *mp*

3 *mf* *mp*

Euph. *mf* *mp*

Tuba *mf* *mp*

Mlt. Perc. 1 *mf* dampen

Mlt. Perc. 2 *mf*

Perc. 1 *mp*

Perc. 2 *mp*

Timp. *mf* dampen

Bass Drum (coin scrape) *mp*

Change: F to Eb

FL./Picc. *mp* *f* *mp* *mf* +Picc.

Ob. *mp* *f* *mp* *mf*

Bsn. *mp* *f* *mp* *mf*

Cl. 1 *mp* *f* *mp* *mf*

Cl. 2 *mp* *f* *mp* *mf*

Cl. 3 *mp* *f* *mp* *mf*

B. Cl. *mp* *f* *mp* *mf*

A. Sax. 1 *mp* *f* *mf*

A. Sax. 2 *mp* *f* *mf*

T. Sax. *mp* *f* *mp* *mf*

Bar. Sax. *mp* *f* *mp* *mf*

Tpts. 1 *mp* *f* *mp* *mf* Tutti

Tpts. 2 *mp* *f* *mp* *mf*

Tpts. 3 *mp* *f* *mp* *mf*

Hns. 1 *mp* *f* *mf*

Hns. 2 *mp* *f* *mf*

Tbns. 1 *mp* *f* *mp* *mf*

Tbns. 2 *mp* *f* *mp* *mf*

Tbns. 3 *mp* *f* *mp* *mf*

Euph. *mp* *f* *mp* *mf*

Tuba *mp* *f* *mp* *mf*

Mlt. Perc. 1 *mp* *f* *mp* *mf*

Mlt. Perc. 2 *mp* *f* *mp* *mf*

Perc. 1 *mp* *mp* *mf*

Perc. 2 *mp* *mp* *mf*

Timp. *mp* *f* *mp* *mf*

rit.

Fl./Picc. *mp* *f*

Ob. *mp* *f*

Bsn. *mp* *f*

Cl. 1 *mp* *f*

Cl. 2 *mp* *f*

B. Cl. *mp* *f*

A. Sax. 1 *mp* *f*

A. Sax. 2 *mp* *f*

T. Sax. *mp* *f*

Bar. Sax. *mp* *f*

rit.

Tpts. 1 *mp* *f*

Tpts. 2 *mp* *f*

Hns. 1 *mp* *f*

Hns. 2 *mp* *f*

Tbns. 1 *mp* *f*

Tbns. 2 *mp* *f*

Euph. *mp* *f*

Tuba *mp* *f*

Mlt. Perc. 1 *mp* *f*

Mlt. Perc. 2 *mp* *f*

Perc. 1 *mp* *f*

Perc. 2 *p* *f*

Timp. *mf* *f*

Change: B $\flat$ to D $\flat$

Marimba (w/med. yarn mallets) *f*

Cr. Cyms. *f*

Snare Drum *mp* *f*

Fl./Picc. *mf* -Picc.

Ob. *mf*

Bsn. *mf*

Cl. 1 *mf*

Cl. 2 *a2*

Cl. 3

B. Cl. *a2*

A. Sax. 1 *a2* *mf*

A. Sax. 2

T. Sax.

Bar. Sax.

Tpts. 1 *mf*

Tpts. 2 *a2* *mf*

Tpts. 3

Hns. 1

Hns. 2

Tbns. 1 *a2*

Tbns. 2

Tbns. 3

Euph. *mf*

Tuba

Mlt. Perc. 1 *mf*

Mlt. Perc. 2

Perc. 1

Perc. 2 *mp*

Timp.

Fl./Picc. *f* *mp* +Picc.

Ob. *f* *fp*

Bsn. *f* *p*

1 Cls. *mp*

2 3 *mf* *f* *mp*

B. Cl. *mf* *f* *fp*

A. Sax. 1 2 *f* *p*

T. Sax. *mf* *f* *fp*

Bar. Sax. *mf* *f* *fp*

1 Tpts. *mf* *f* *fp*

2 3 *mf* *f* *fp*

Hns. 1 2 *mf* *f* *fp*

1 Tbn. *mf* *f* *fp* *a2*

2 3 *mf* *f* *fp*

Euph. *f* *p*

Tuba *mf* *f* *fp*

Mlt. Perc. 1 *f* *mp*

Mlt. Perc. 2 *mf* *f* *mp*

Perc. 1 *fp*

Perc. 2 *mf* *p*

Timp. *mf*

Change: D $\flat$ to B $\flat$

poco rall. 45 **Maestoso** ♩ = 72

Fl./Picc. *ff*

Ob. *ff*

Bsn. *ff*

Cls. 1 *ff*

Cls. 2 *ff*

Cls. 3 *ff*

B. Cl. *ff*

A. Saxes. 1 *ff*

A. Saxes. 2 *ff*

T. Sax. *ff*

Bar. Sax. *ff*

Tpts. 1 *ff*

Tpts. 2 *ff*

Tpts. 3 *ff*

Hns. 1 *ff*

Hns. 2 *ff*

Tbns. 1 *ff*

Tbns. 2 *ff*

Tbns. 3 *ff*

Euph. *ff*

Tuba *ff*

Mlt. Perc. 1 *mf*

Mlt. Perc. 2 *ff*

Perc. 1 *ff*

Perc. 2 *ff*

Timp. *ff*

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-Picc. **poco rit.** **53** **Meno mosso** ♩ = 66

Fl./Picc. *pp*

Ob. *pp*

Bsn. *pp* One player only

1 *pp*

2 *pp* 2. One player only

3 *pp* One player only

B. Cl. *pp*

A. Saxes. 1 *pp*

2 (Bsn.) One player only

T. Sax. *mp* *pp*

Bar. Sax. *mp*

poco rit. **53** **Meno mosso** ♩ = 66

1 *pp*

2 *pp*

3 *pp*

Hns. 1 *pp*

2 *pp*

Tbns. 1 *mp* *pp*

2 *mp*

3 *pp*

Euph. *pp*

Tuba *pp*

Mlt. Perc. 1 *mp* *pp*

Mlt. Perc. 2 *pp*

Perc. 1 *pp*

Perc. 2 *p* *mp* (coin scrape) *pp*

Timp. *mp*

54