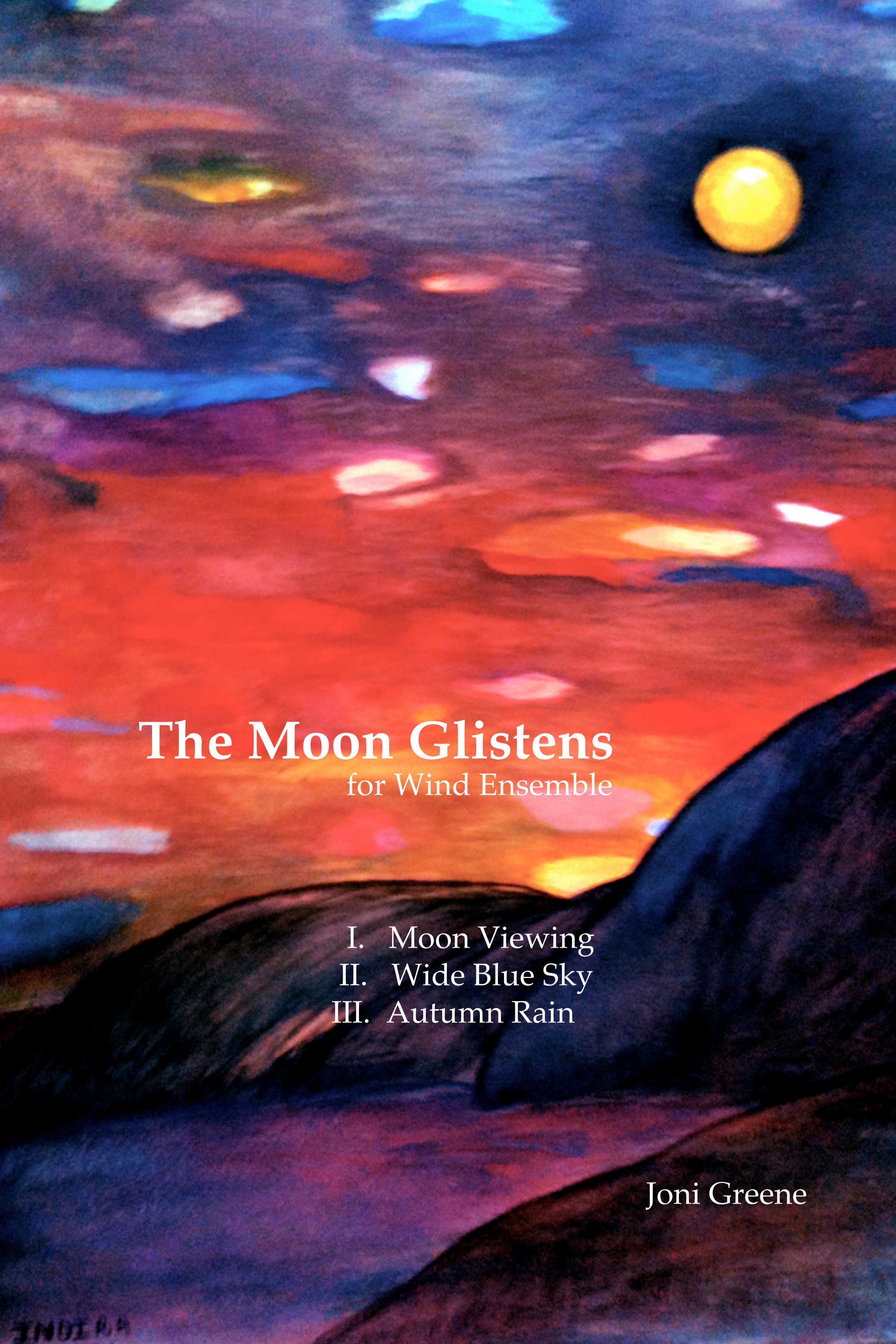




The Moon Glistens

for Wind Ensemble

- I. Moon Viewing
- II. Wide Blue Sky
- III. Autumn Rain

Joni Greene

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The Moon Glistens

A Tone Poem for Wind Ensemble

- I. Moon Viewing
- II. Wide Blue Sky
- III. Autumn Rain

Perusal Score

Commissioned by "The Greene Consortium":

University of New Mexico Symphonic Band, Chad P. Simons, conductor (lead commissioner)

Belmont University Wind Ensemble, Barry Kraus, conductor

Eastern Illinois University Concert Band, J. Corey Francis, conductor

Eastern New Mexico University Wind Symphony, Dustin D. Seifert, conductor

Indiana University Wind Ensemble, Stephen W. Pratt, conductor

Iowa State University Bands, Michael Golemo and Steven Smyth, conductors

Michigan State University Symphony Band, John Madden, conductor

Pacific Lutheran University Wind Ensemble, Ed Powell, conductor

University of California Los Angeles Bands, Travis Cross, conductor

University of Kansas Wind Ensemble, Paul W. Popiel, conductor

University of Mary Hardin-Baylor Wind Ensemble, Nils Landsberg, conductor

Washburn Wind Ensemble, Michael W. Mapp

Perusal Score

Perusal Score

THE MOON GLISTENS

A Tone Poem for Wind Ensemble

JONI GREENE

INSTRUMENTATION

Piccolo	Bb Trumpet 1	Timpani (4 drums)
Flute 1	Bb Trumpet 2	Percussion 1
Flute 2	F Horn 1 & 3	Percussion 2
Oboe	F Horn 2 & 4	Percussion 3
Bb Clarinet 1	Trombone 1	Percussion 4
Bb Clarinet 2	Trombone 2	Percussion 5
Bb Clarinet 3	Bass Trombone	Contrabass
Bb Bass Clarinet	B.C Euphonium 1 & 2	Harp
Bb Contrabass Clarinet	Tuba 1 & 2	Piano
Bassoon		Voice (female singers from within ensemble)
Eb Alto Saxophone 1		
Eb Alto Saxophone 2		
Bb Tenor Saxophone		
Eb Baritone Saxophone		

Percussion Assignments

Diagram illustrating Percussion Assignments across five staves:

- Staff 1: Tam-tam, Bass Dr., Thundersheet, Toms (4), Brake Drum, Cymbals (Lg., Splash, Med., Sm.), and a small symbol.
- Staff 2: Tam-tam, Bass Dr., Thundersheet, Toms (4), Brake Drum, Cymbals (Lg., Splash, Med., Sm.), and a small symbol.
- Staff 3: Tam-tam, Bass Dr., Thundersheet, Toms (4), Brake Drum, Cymbals (Lg., Splash, Med., Sm.), and a small symbol.
- Staff 4: Tam-tam, Bass Dr., Thundersheet, Toms (4), Brake Drum, Cymbals (Lg., Splash, Med., Sm.), and a small symbol.
- Staff 5: Tam-tam, Bass Dr., Thundersheet, Toms (4), Brake Drum, Cymbals (Lg., Splash, Med., Sm.), and a small symbol.

- Percussion 1:** Crotales (C4-A5 + bass bow) *shared with percussion 4*, Bass Drum, Xylophone
- Percussion 2:** Vibraphone (+ bow), Large Tam-tam, Thundersheet
- Percussion 3:** Marimba, F3 Pitched Gong, Large Tam-tam, Xylophone, Mark Tree, Snare Drum , Vibraphone
- Percussion 4:** Small and Large Suspended Cymbal (+bass bow), F2 & Ab4 Pitched Gongs, Splash Cymbal, Vibraphone, 4 Toms, Brake Drum, Crotales (E4 +bow) *shared with percussion 1*
- Percussion 5:** Small, Medium, & Large Suspended Cymbals (+bass bow), Splash Cymbal, Glockenspiel, Large Tam-tam,

Substitutions:

Crotales may be substituted with Vibraphone when arco is required (preferably two octaves below; however, one octave below or as written is acceptable). Crotales may be substituted with Glockenspiel when arco is not required.

Gongs: Gong F2 may be substituted with large suspended cymbal; gong F3 may be substituted with medium suspended cymbal; gong Ab3 may be substituted with small suspended cymbal.



Perusal Score

COMPOSER'S THOUGHTS

Instrumentation & Notational Considerations

General information:

- ♫ While preference is given to performing *The Moon Glistens* in its original instrumentation, cues have been thoroughly provided throughout. Instruments which may be omitted if necessary include: Contrabass Clarinet, Crotales, Pitched Gongs, Contrabass, Harp, and Piano. Bass Trombone may be omitted if absolutely necessary; however, some minor excerpts are not cued and will thus not be represented.
- ♫ **Piano** is cued heavily in mallets; however, segments are cued into piccolo, flute 1, oboe, clarinet 1, alto saxophone 1, and baritone saxophone. If the work is being performed without piano, secondary cued parts are included for Piccolo, Tuba, Contrabass, Percussion 2, and Percussion 3. Additionally, an alternate score entitled [The Moon Glistens.Piano Cues] is provided for the conductor (original score and piano cued score available at www.jonigreene.com as part of the download package).
- ♫ Instrument sections may have more than one player per part; however, please follow indications in the score where "1 only" is requested. In sections which may have several players per part (i.e. Bb Clarinet), tutti is used to bring in the full section; whereas, instruments such as Euphonium which should be less section heavy have a2 indicated.
- ♫ Decrescendo hairpins are employed often as an expressive device for phrase endings. In instances where a release dynamic is not indicated, players should decrescendo delicately so that they disappear into the textural background. Niente (*n*) release dynamics are not necessary unless indicated.
- ♫ Instruments that ring should always *l.v.* (let vibrate) unless the dampen sign Φ is indicated.
- ♫ All grace notes occur before the beat.
- ♫ Arco indicates to bow instrument. In order to hear bowed sound at notated time, please request player to anticipate entrances by starting slightly before the beat. Always *l.v.* unless dampen sign is indicated.
- ♫ Mutes needed: *Straight mutes*: Trumpets, F Horns, Trombones, and Euphonium (mutes may be omitted for Euphonium if not available), *Cup Mutes*: Trumpets.
- ♫ A minimum of 4 **Clarinet** players is required to perform the work (Bb 1, Bb 2, Bb 3, and Bass Clarinet). **Contrabass Clarinet** may be omitted if unavailable. Bb clarinet parts may have more than one player; however, please follow indications in the score where "1 only" is requested.
- ♫ If a second **Euphonium** is unavailable, cues are provided in the Tuba part.
- ♫ If a second **Tuba** is unavailable, the Tuba part may be played by one player. In instances where divisi is indicated, player should play the bottom line.
- ♫ If **Crotales** are unavailable, player may perform part on either Glockenspiel and/or Vibraphone. Where arco is indicated, the excerpt(s) may be bowed on Vibraphone two octaves below (when possible), otherwise one octave below or as written. When playing arco on Vibraphone, always use pedal. In order to avoid confusion, Crotales are not cued into the Glockenspiel or Vibraphone parts when cross cues would cause collisions.
- ♫ **Vibraphone** and **Marimba** parts indicate suggested mallets.
- ♫ If **Contrabass** player does not have C attachment, notes below E2 may be played one octave higher.
- ♫ **Harp** is cued into two cue versions. The first, and preferred replacement, is piano. If piano is unavailable, harp cues are provided as a split part between the piccolo part and percussion 3. If the piccolo player is playing Harp cues in movement three, Piccolo player will need a Flute.

Movement I

♫ *Flz.* (**Flute**) indicates to flutter-tongue.

♫ (Broken) above tremolo markings in **Piano** and **Harp** indicates to play a broken tremolo as opposed to a blocked tremolo. The effect creates a fluttery sound often referred to as bisbigliando.

♫ Measures 65-98 of movement one, require female **singers**. There is no limit to how many women may sing. The goal is to produce a good tone that may be heard through the instrumental music. Careful compositional consideration has been given so that ensemble members may sing in lieu of bringing in outside vocalists. A separate vocal part is provided and should be passed out to those who will perform this part, since the vocal music is not cued into instrumental parts. Additionally, the vocal part contains pitch cues to assist players in finding their pitches at each entrance.

Movement II

♫ Jet Whistle (ex. Flute 1, mvt. 2, measure 9) indicated by diamond note-head. Effect creates a breathy sound which produces a sudden shriek when player places mouth over the embouchure hold and blows airstream into flute. Player should experiment with fingering, breath pressure, and vowel shape of the mouth to obtain the most volume possible. Please refer to www.jonigreene.com for an example of this sound.

Movement III

♫ Movement three features **snapping, patting and stomping** to create the effect of a rain storm. Players are given indications to quickly snap fingers, pat legs, lightly stomp feet, or flick bells. Please feel free to request players to perform effect faster or slower depending on requested dynamic during those passages. Players are given the notation for these effects as “x” note-heads which are then followed with a wavy line through remaining measures. Players are given assistance counting, (1), (2), (3), etc., above each subsequent bar where the effect is repeated for several bars. For an example of this rain effect, please visit www.jonigreene.com for a youtube demonstration.

♫ If **Piano** is not heard through rain storm effect during the start of movement three, please amplify.

♫ The **Piano** solo (mm. 1-16) is cued into the “Piccolo with Piano cues” part with an indication to play on flute. These cues are not represented in the score.

♫ Slash through ligature (i.e. Percussion 4, mvt. 3, measure 79) indicates to play figure as fast as possible.

♫ If **Thundersheet** is unavailable, comparable metal may be used, *e.g.* bell plate.

♫ Feathered beam (ex. Trumpet 1, mvt. 3, measure 13) indicates to gradually accelerate to 32nd note pace over two beats. Pitches without note-heads indicate to repeat previous notated pitch. Player should focus on creating the effect more than how many pitches occur. Trumpets should always flutter-tongue (*flz*) with feathered beam effect.

♫ Lip gliss in **F Horn** (mvt. 3, measure 61 forward): Pitches without note-heads should ascend, but are left to player’s discretion. Combined with feathered beam, this effect should start audible and rapidly burst through the texture.

Composer's Vision

The Moon Glistens originates from my choral work *Autumn Reflections* which was composed and expanded into its current form from 2001 through 2009. *Autumn Reflections* is a collection of six movements each featuring a separate haiku poem from traditional Japanese poetry (14th-17th century) written by the poets Matsuo Bashō, Monk Gusai, Takarai Kikaku, and Venerable Senjun. Although each poem contains only three lines of text, the rich imagery conveys short narratives on the beauty of the autumn season. The story travels from night to day, changing from clear skies to lightning storms and ending in a light evening rain shower. While each movement's haiku expresses a complex scene so does the entire work which utilizes each scene as an event in an overarching poetic story.

From the start, *The Moon Glistens* was envisioned as a new work based on the music of *Autumn Reflections*. Because of the text painting in the choral work, it was important to use as much of the original thematic music as possible. Almost all of the original music from *Autumn Reflections* has been preserved; however, its presentation has often changed. Several aspects of the choral piece are expressed verbatim into *The Moon Glistens*, while much of it has been re-orchestrated or reworked. Sometimes it was necessary to highlight different melodic strains in the counterpoint (specifically the round beginning at measure 13 of movement 1). In such instances, instrumental voices emerge from the texture, often creating new themes not as easily recognized in the choral work. Additionally, because *The Moon Glistens* was conceptualized as a new work (specifically one that did not require text to remain consecutive), musical events in the instrumental work are given out of order, or repeated and then developed into entirely new material.

The second movement, "Wide Blue Sky," is unique, envisioned from the start as additional material derived from the third movement of *Autumn Reflections*. Similarly, measures 1-80 of movement three, "Autumn Rain," expand greatly upon the fourth movement of *Autumn Reflections*. And finally, because of the extra personnel available in the wind ensemble, special shaping of the poetic story was possible through extra-musical devices (snapping, patting, stomping).

Rehearsal and Performance Notes

I greatly appreciate being notified of performance dates, as well as receiving pdf programs. Please feel free to contact me if you have any questions or find errors which need to be addressed. I am more than happy to participate in rehearsals via skype or speak by phone and email. My email address: jonigreene@gmail.com.

The Poems of *The Moon Glistens*

Movement 1, measures 1-64

- I. Autumn. Moon-viewing at his hut Matsuo Bashō [1644-1694]
Moon at the full—
round and round the pond I walk,
the whole night through.

Movement 1, measures 65-98

- II. Shining Faintly Venerable Sejun [1411-76]
Shining faintly in the haze,
the moon
before break of day.

Movement 2

- III. Kyorai [Autumn] Matsuo Bashō
In the wide blue sky
the moon still remains shining
at break of day.

Movement 3, measures 1-80; Coda, measures 113-137

- IV. Autumn [1694] Matsuo Bashō
A lightning flash—
and into the gloom it goes;
a heron's cry.

V. Autumn Rain *Monk Gusai* [d. 1376]
The clouds have left;
and the wind has settled down—
for the autumn rain.

VI. Summer *Takarai Kikaku* [1661-1707]
Evening shower—
and gazing out into it,
a woman alone.

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The Moon Glistens originates from my choral work *Autumn Reflections* which was composed and expanded into its current form from 2001 through 2009. *Autumn Reflections* is a collection of six movements each featuring a separate haiku poem from traditional Japanese poetry (14th-17th century) written by the poets Matsuo Bashō, Monk Gusai, Takarai Kikaku, and Venerable Senjun. Although each poem contains only three lines of text, the rich imagery conveys short narratives on the beauty of the autumn season. The story travels from night to day, changing from clear skies to lightning storms and ending in a light evening rain shower. While each movement's haiku expresses a complex scene so does the entire work which utilizes each scene as an event in an overarching poetic story.

While there are several themes, the moon (particularly the idea of a full and shimmering moon) is one of the most persistent. In movements one and two the moon serves as the principle theme while the third movement transitions to scenes based on rain and the day. By the final scene (poem 6 beginning at m. 99), the narrative cycle ends with the words “evening shower.”

Moon at the full—
round and round the pond I walk,
the whole night through.

Instances of this motivic rhythm occur between mm. 13-47.

13 ♩ = 120
round and round the pond I walk,

Fl. 1
Ob.

Clar. 1

Clar. 3
T. Sax (sbb)
B. Cl.

A. Sax 2

13

Breaks down to:

“ROUND AND ROUND THE POND I WALK” MOTIVE: (ex. mm. 37-39)
Also occurs in Clars. 1 & 3 m. 24; Bsn. & B. Sax m. 25, 38, 41; A. Sax 1 m. 27, 37, 40



Moon at the Full: Measures 1-12 are an orchestration of mm. 1-8 from *Autumn Reflections*. In this section the oboe should emerge from the texture in mm. 2-9, along with crotales in measure 2 and flute 1 in mm. 8-9.

Round and round the pond I walk: Measures 13-46 express a musical round which creates a musical stew of sorts. The goal of this movement is to present two motives while continually evolving and morphing the instrumental color of the ensemble. The “composite round” motive (see above) is defined as four eighth notes followed by a quarter-note then dotted half-note (first shown in mm. 13-14). This motive is used in a variety of color groupings and is followed by the “round and round the pond I walk” motive (clars. 1 & 3, m. 24).

The Round

The round is formed by sections (often pairings) within the ensemble which trade off the two motives. In order for this swirl of color to be effective, dynamics need to be carefully observed. Additionally, the character of the “composite round” motive is light. The resultant sound should be a constant shifting of instrumental color within the ensemble. Perhaps the most important color shift is the entrance of the mallets, piano, and harp at measure 36.

Melodic Phrases within the Round

It is crucial that instruments that repeat for long stretches do not overtake other lines. For instance, saxophones from mm. 18-33 serve as a backbone for the moving harmony and should be soft enough so that slower moving lines can be heard. Lines that are important to hear through the texture include:

Measure 23: Piccolo

Measure 24: Clarinet 1 and 3

Measure 27: Alto Saxophone 1

Measure 28: Bassoon

The Whole Night Through: Measures 47-58 use slow moving stacked harmonies to create a contrast from the previous 8th note “composite round” motive. Text painting is always present in the work, and in this case the large expanse of the night is felt through: the use of more instruments playing at once (particularly mm. 49-50 and 56-58), crescendos, and overall range. Bassoon and baritone saxophone serve as soloists during this section, although they will be covered up briefly at measures 49 and 54-56.

[Round and Round the Pond I Walk] Tag: Measures 59-63 uses the “round and round the pond I walk” motive in solo bassoon. In terms of text painting, the bassoon illustrates one person pensively walking around a pond. The soloist should take some time as the phrase completes in order to portray someone in deep thought.

Measures 63-65 serve as a transition into the second poem of the work (measures 65-98). Please allow cymbal player to take some time so that an effective crescendo may be performed.

Main changes from the choral setting

While all of the original choral music from *Autumn Reflections, movement one* is included, the presentation of the round has been altered. Melodic strains have been created from the primary round motive (as shown above in “composite round motive” example). These strains are first defined in mm. 13-17 in the woodwinds. Similarly, the piccolo phrase from mm. 23-27 was created for the band work is based on the pitches in the choral version.

Movement 1, measures 65-98

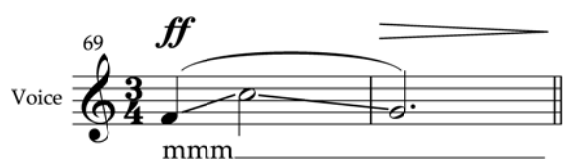
II. Shining Faintly Venerable Sejun [1411-76]

Shining faintly in the haze,
the moon
before break of day.

Main Motives

A leap up followed by leap down illustrates the shining moon

SHINING MOON MOTIVE: (ex. mm. 69-70)



Measures 65-98 of movement one may be the hardest of the entire piece. Most instrument sections request only one player per part, and often every entrance is treated as a solo. This section of the work is really considered chamber music. Extreme care with dynamics and balance is needed. In addition to dynamics, pacing is very important.

Composite lines are created by having instruments join and exit an overarching phrase. So instead of having one person or everyone play all of a melodic phrase, players join at different times. The resultant effect is a composite phrase – everyone’s part added together creates a large phrase. And each of these large phrases requires careful pacing so that the music can breath. Additionally, there are times when one instrument will hang over into a new phrase creating a sustain as the music passes. This is very delicate music that requires close attention to detail.

In order to facilitate pacing, frequent tempo changes, fermatas, and pauses are used. Because it may be difficult to determine where overarching phrases occur, I have listed them below. As is always true with my music, the dynamics serve as the best indicator for which instrument is most important to be heard in the texture.

Composite Phrases

MM. 65-66

MM. 67-68

MM. 69-72

M. 73 – beat 1 of 74

M. 74 (beat 2) – 75

M. 76

M. 77

[Phrase set] MM. 78-81 (multiple phrases work compositely)

M. 82

MM. 83-84

MM. 85-86

[Phrase set] MM. 87-89

MM. 90-91 (beat 2)

MM. 91 (beat 3) – 92

M. 93 (with pick-ups)

M. 94

M. 95

M. 96

MM. 97-98

Main changes from the choral setting

Only changes to assist with pacing were made to this section. This includes adding beats to the end of measures where a sustain occurs, and inserting tempo fluctuations.

MOVEMENT 2: Poem 3

III. Kyorai [Autumn] Matsuo Bashō

In the wide blue sky
the moon still remains shining
at break of day.

Main Motives

PRIMARY MOTIVE: (ex. mm. 13-18)



“REMAINS SHINING” MOTIVE: (ex. mm. 26-27)
Also used in mm. 26-30, 57-59, and 72



The Moon Still Remains Shining: Measures 1-30 are an expansion of measures 16-32 in *Autumn Reflections*. The musical goal is to create momentum through repetition and moving harmony. A backdrop is created through tremolos and pyramid 16th note section entrances. In front of this backdrop is an evolving melodic statement in mallet percussion, harp, and piano (m. 11) that culminates into gestural outbursts with the upper woodwinds (beginning in m. 12). The clarinet solo in mm. 13-18 serves as the primary motive of movement two and must be heard clearly over the ensemble. Intensity then picks up with the addition of the low winds and contrabass in m. 19. Measures 26-27 introduce the “remains shining” motive in harp and piano (m. 37 in *Autumn Reflections*).

In order to make measures 1-30 effective, careful consideration needs to be given to hairpin dynamics and the tempo cannot drag. Marimba and vibraphone should play equal dynamics so that a blended sound is created. Similarly, flutes, oboe, and clarinet 1 should also create a blended sound so that no instrument sticks out in the texture. Please ensure that horns 2 and 4 are heard in mm. 24-26, along with alto saxophone 1 in mm. 27-28.

In the Wide Blue Sky: Measures 30-46 are an expansion of measures 1-8 in *Autumn Reflections*. In order to make the phrase layering effective in measures 40-46, please pay careful attention to dynamic decrescendos.

Measures 47-51 serve as a transition. Measures 47-49 use “sting” entrances (see notation section of pre-score material for explanation).

Measures 52-71 are a development of the primary motive and the “remains shining” motive. There is a push and pull between these two characters throughout this section which ultimately progresses the music towards a climax at measure 71. The climax illustrates the grandest presentation of the word “shine” from the text. It is immediately followed by three more instances of the word shine (m. 73, m. 77, and m. 78) with each presentation softer than the previous.

Measures 72-79 are an expansion of mm. 35-42 in *Autumn Reflections*.

Measures 80-101 are an expansion of *Autumn Reflections* mm. 43-49. The goal of this section is to create texture variation. Please pay close attention to dynamics and articulation in order to create maximum contrast. Please ensure that repeated notes without hairpins between mm. 85-95 remain soft so that dynamic swells in other instruments are effective. Please do not rush transition between mm. 102 and 104.

At Break of Day: Measures 104-120 are an expansion of *Autumn Reflections* mm. 55-63. The piano and mallet percussion plus harp parts trade off harmonic phrasing (such as in mm. 104-107 and mm. 108-110). Their phrasing and dynamics should match. Like mm. 65-98 of movement one, this section requires careful attention to phrase shaping, dynamics, and pacing.

MOVEMENT 3: Poems 4, 5 & 6

Movement 3, measures 1-80

IV. Autumn [1694] Matsuo Bashō

A lightning flash—
and into the gloom it goes;
a heron’s cry.

Main Motives

LIGHTNING & THUNDER MOTIVE (ex. m. 23)
Occurs primarily in brass



SNAPPING EFFECT (ex. m. 2)

Winds, Perc. 2, Cb, Hp



FEATHERED BEAM MOTIVE (ex. m. 13)

Occurs in trumpet and flute



A Lightning Flash: Measures 1-80 portray a lightning storm and are an expansion of the first twenty-four measures of *Autumn Reflections*. Much of the material in this section is newly developed material. The original choral music begins in the brass at m. 17.

Players are given indications to snap fingers, pat legs, or lightly stomp feet (referred to as “snapping effect” above) which serve as a backdrop to the coming storm. Please feel free to adjust effect assignments and dynamics as needed. Players who produce the snapping effect crescendo from mm. 1-30, so an audible change over time needs to be heard. Please take care not to cover instrumental parts with the snapping effect. For a demonstration of this effect, please see a video at www.jonigreene.com/#consortium.

Trumpets and flutes have feathered beams that are intended to create and later drive intensity towards the climax at m. 80. See notation section in pre-score material for more information on how to produce this effect.

Piano acts as a soloist from mm. 5-23 and needs to be heard clearly. Programmatically, piano and flute flutter-tongue are serving as the wind before a large storm. The piano in particular serves to create momentum in the music as the storm approaches.

Measure 17 begins a conversation in the brass that serves as an echo effect illustrating thunder and lightning (see lightning and thunder motive above). Intensity of the storm grows until the lightning and thunder occur simultaneously at m. 80.

The text

The text presentation is not consistent with the choral work. The first line of text, “A lightning flash,” is presented from mm. 1-80. “And into the gloom it goes” is omitted. “A heron’s cry” is not given until the end of the work at m. 129.

Movement 3, measures 81-98

V. Autumn Rain Monk Gusai [d. 1376]

The clouds have left;
and the wind has settled down—
for the autumn rain.

The clouds have left & and the wind has settled down: Measures 81-85 illustrate the calm after the storm. Careful attention to dynamics and ensemble balance will help make this section effective. Oboe portrays the line “and the wind” from *Autumn Reflections* and needs to be heard clearly in mm. 84-86.

For the autumn rain: In mm. 87-97 mallet percussion allude to rain drops. Please take care that entrances are heard distinctly. Players should match attack, entrance timing, and note length. It is acceptable to strike vibraphones as an alternate option; however, composer prefers *arco* if ample rehearsal time is allowed.

The text

Measures 81-98 are transcribed exactly from *Autumn Reflections*, movement five.

Movement 3, measures 99-112

VI. Summer Takarai Kikaku [1661-1707]

Evening shower—
and gazing out into it,
a woman alone.

Measures 99-112: Clarinets, horns 1 & 3, and euphoniums 1 & 2 illustrate the evening atmosphere while mallet percussion continues to portray rain drops. Delicate playing in addition to steady pacing is necessary for this section. Clarinet 1 alludes to “a woman alone” from the text.

Measures 113-137 serve as an epilogue with the flute solo beginning in m. 113 serving as a transition. Please take care to not let the tempo drag during this section. Stylistically, reflections of the work are presented in this final section as shown by use of “sting” entrances in stacking harmonies (ex. m. 123), melodic line overlapping, and continued use of delicate dynamics.

The last part of the poetic journey is presented in the euphonium as the image of a heron crying through the musical texture (m. 129). A sense of calm and finality create the closing tone of the work

-Joni Greene

Perusal Score

Perusal Score

A Tone Poem for Wind Ensemble

Joni Greene

Begin to bow just before the beat so that sound begins on downbeat. If crotales are not available, part may be played on glockenspiel. If possible, bowed part may be played on vibraphone one octave lower, otherwise softly strike glockenspiel when arco is indicated.

[illegible]

the whole night through.

40 41 42 43 44 45 46

Picc.

Flute 1

Flute 2

Ob.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B♭ Bass Cl.

Bsn.

E♭ Alto Sax 1

E♭ Alto Sax 2

B♭ Ten. Sax.

E♭ Bari. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

Horn 1/3

Horn 2/4

Tbn. 1

Tbn. 2

B. Tbn.

Euph. 1/2

Tuba 1/2

Timp.

Perc. 2 (vibes)

Perc. 3 (mba.)

Perc. 4

Cb.

Hp.

Pno.

44

44

44

47

44

This page of the musical score covers measures 48 through 56. The instrumentation includes Piccolo, Flute 1, Flute 2, Oboe, B♭ Clarinet 1, B♭ Clarinet 2, B♭ Clarinet 3, B♭ Bass Clarinet, Bassoon, E♭ Alto Sax 1, E♭ Alto Sax 2, B♭ Tenor Sax, E♭ Bari. Sax., B♭ Trumpet 1, B♭ Trumpet 2, Horn 1/3, Horn 2/4, Tbn. 1, Tbn. 2, B. Tbn., Euph. 1/2, Tuba 1/2, Timp., Perc. 2 (vibes), Perc. 3 (mba.), Perc. 4 (Lg. Sus. Cym.), Cb., Hp., and Pno. The score features various time signatures (4/4, 2/4, 3/4) and dynamic markings (mf, f, pp, p, mp, l.v.). A large, diagonal watermark reading "Percussal Score" is overlaid across the center of the page.

[illegible]

74 75 76 77 78 79 80 81 82 rit.

Flute 1 *mf*

Flute 2 *mf* 1 only *f* sub. *bend*

Ob. *ppp* *ord.* *p* *5/4* *pp* *solo* *4/4* *p* *mf* *n* *mp* *2/4* *3/4*

B♭ Cl. 1 *p* *pp* *mp* *pp* *mp* *p* *mp* *mp*

B♭ Cl. 2 1 only *pp* *mp* *n* *mp* *pp*

B♭ Cl. 3 1 only *mp* *pp*

B♭ Bass Cl. *pp* *mp* *p* *mf*

Bsn. *pp* *mp* *p* *mp*

E♭ A. Sax 1 *p* *mp* *p* *mp*

E♭ A. Sax 2

B♭ T. Sax.

Voice

B♭ Tpt. 1 1 only cup mute *mf*

Horn 1/3 *straight mute* *p* *mp* *2/4* *5/4* *4/4* *mf* *2/4* *3/4*

Tbn. 1

Tbn. 2

Euph. 1/2 *Cb. cue* *p* *mp*

Tuba 1/2

Timp. *4/4* *2/4* *5/4* *4/4* *2/4* *3/4*

Perc. 1. (crots.) *ord.* *p* *arco* (long pull) *mp* *arco* (sim.) *f* *crots. cue* *f* *arco*

Perc. 2 (vibes) *mp* *p* *Marimba* *Hp. cues* *mf* *mf*

Perc. 3

Perc. 4 (lg. sus. cym.) scrape *p* *f* *Med. Sus. Cymbal* (emerge after scrape in perc. 4)

Perc. 5 *ppp* *mp* *ppp* *mp*

Cb. *solo - molto espr.* *f* *rit.*

Hp. *8va* *tr* *mf* *mp* *sub.* *4/4* *mf* *mf* *l.v.* *2/4* *3/4*

84a tempo
(♩ = 48-52)

858687888990

accel.

Flute 1

Flute 2

Ob.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B♭ Bass Cl.

Bsn.

E♭ A. Sax 1

E♭ A. Sax 2

B♭ T. Sax.

Voice

B♭ Tpt. 1

Horn 1/3

Tbn. 1

Tbn. 2

Euph. 1/2

Tuba 1/2

Timp.

Perc. 1.

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Cb.

Hp.

84a tempo
(♩ = 48-52)

accel.

84a tempo
(♩ = 48-52)

*If gong F3 is not available, please substitute medium suspended cymbal.

* Do not rush. Tempo may be relaxed and with slight rubato.
 **If gong A♭3 is not available, please substitute small suspended cymbal.

II. Wide Blue Sky

The moon still remains shining ♩ = 92

Piccolo

Flutes 1 2

Oboe

B♭ Clarinets 1 2 3

B♭ Bass Clarinet

B♭ Contrabass Clarinet

Bassoon

E♭ Alto Saxophones 1 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Trumpets 1 2 3 4

F Horn 1 2 3 4

Trombones 1 2

Bass Trombone

Euphonium 1 2

Tuba 1 2

Timpani

Percussion 1

Percussion 2

Percussion 3

Percussion 4

Percussion 5

Crotales arco

Vibraphone

Marimba

Contrabass

Harp

Piano

In the wide blue sky

Bisbigliando (broken)

always l.v.

Personal Score

[illegible]

*Jet Whistle: A breathy sound producing a sudden shriek when player places mouth over the embouchure hole and blows airstream into flute. Player should experiment with fingering, breath pressure, and vowel shape of the mouth to obtain the most volume possible.

[illegible]

[illegible]

1

55 56 57 58 59 60 61

Picc. *p* *mp* *f*

Flute 1 *p* *p* *f* *p* *pp* sub. *mp* *mf*

Flute 2 *p* *p* *f* *p* *pp* sub. *p* *pp* sub. *mp* *mf*

Ob. *3/4* *5/4* *p* *f* *4/4* *p* *mf* *pp* *p* *mf*

B♭ Cl. 1 *f* *pp*

B♭ Cl. 2 *pp* *p*

B♭ Cl. 3 *pp*

B♭ Bass Cl. *mp* *pp* *mf* *p*

B♭ Cb. Cl. *mf*

Bsn. *mp* *p* *mf* *p*

E♭ Alto Sax 1 *mf* *p* *mp*

E♭ Alto Sax 2 *p* *mp* *p* sub.

B♭ Ten. Sax. *mp* *pp*

E♭ Bari. Sax. *mp* *p*

B♭ Tpt. 1 *p* *p* *mp* *p*

B♭ Tpt. 2 *p* *mp* *p*

Horn 1/3 *a2* *p* *mf* *p* *mp* *p*

Horn 2/4 *p* *mf* *p* *mp* *p*

Tbn. 1 *p* *mf* sub. *p* *p*

Tbn. 2 *pp* *mf* *p*

B. Tbn. open *mp* *p* *mf*

Euph. 1/2 *p* *div* *p*

Tuba 1/2 *3/4* *5/4* *4/4* *p* *mf* *p* *Euph.*

Timp.

Perc. 1 (crots.) *p* *mp* *mf*

Perc. 2 (vibes) *p* *f*

Perc. 3 (mba.) *p* *f* *mp*

Perc. 4

Perc. 5 (glk.) *p* *mp* *mf*

Cb.

Hp. *p* *f* *p*

Pno. *3/4* *5/4* *p* *f* *8va* *4/4*

*C in parenthesis may be played if C attachment is unavailable.

[illegible]

Percussion

78 ♩ = 104

Pic.

Flute 1

Flute 2

Ob.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B♭ Bass Cl.

B♭ Cb. Cl.

Bsn.

E♭ Alto Sax 1

E♭ Alto Sax 2

B♭ Ten. Sax.

E♭ Bari. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

Horn 1/3

Horn 2/4

Tbn. 1

Tbn. 2

B. Tbn.

Euph. 1/2

Tuba 1/2

Timp.

Perc. 1

(Do not rush)
arco arco l.v.
p < f p < f
(vibes) *sub.*

Perc. 2

(cres. cue) arco arco l.v.

Perc. 3

Perc. 4

Perc. 5

Glockenspiel

Xylophone

Cb.

Hp.

Pno.

79

80

81

82

83

84

85 86 87 88 89 90 91

Picc.

Flute 1

Flute 2

Ob.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B♭ Bass Cl.

B♭ Cb. Cl.

Bsn.

E♭ Alto Sax 1

E♭ Alto Sax 2

B♭ Ten. Sax.

E♭ Bari. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

Horn 1/3

Horn 2/4

Tbn. 1

Tbn. 2

B. Tbn.

Euph. 1/2

Tuba 1/2

Timp.

Perc. 1

Perc. 2 (vibes)

Perc. 3 (xyl.)

Perc. 4

Perc. 5 (glk.)

Cb.

Hp.

Pno.

91

91

92 93 94 95 96 97

Picc. *pp*

Flute 1 *pp*

Flute 2 *pp*

Ob. *pp* *f* *pp*

B♭ Cl. 1 *f* *pp* *f* *pp*

B♭ Cl. 2 *f* *pp*

B♭ Cl. 3 *pp* *f* *pp*

B♭ Bass Cl. *pp*

B♭ Cb. Cl.

Bsn. *pp*

E♭ Alto Sax 1 *pp* *f* *pp*

E♭ Alto Sax 2 *pp* *f* *pp*

B♭ Ten. Sax. *pp*

E♭ Bari. Sax. *pp*

B♭ Tpt. 1 *pp*

B♭ Tpt. 2 *pp*

Horn 1/3 *pp* *f* *pp*

Horn 2/4 *pp*

Tbn. 1 *pp* *f* *pp*

Tbn. 2 *pp* *f* *pp*

B. Tbn.

Euph. 1/2 *pp* *f* *pp*

Tuba 1/2

Timp.

Perc. 1

Perc. 2 (vibes) *pp* *f*

Perc. 3

Perc. 4

Perc. 5

Cb.

Hp.

Pno.

98 99 100 101 102 103 take your time //

Picc. *f* *pp*

Flute 1 *f* *pp*

Flute 2 *f* *pp*

Ob. *f* *pp* **5/4** **4/4** **4/4**

B♭ Cl. 1 *f* *pp*

B♭ Cl. 2 *f* *pp*

B♭ Cl. 3 *f* *pp*

B♭ Bass Cl. *f* *pp*

B♭ Cb. Cl.

Bsn. *f* *pp*

E♭ Alto Sax 1 *f* *pp*

E♭ Alto Sax 2 *f* *pp*

B♭ Ten. Sax. *f* *p*

E♭ Bari. Sax. *f* *p* **5/4** **4/4** **4/4**

B♭ Tpt. 1 *f* *p*

B♭ Tpt. 2 *f* *pp*

Horn 1/3 *f* *mp*

Horn 2/4 *f* *mp*

Tbn. 1 *f* *pp*

Tbn. 2 *f* *pp*

B. Tbn.

Euph. 1/2

Tuba 1/2

5/4 **4/4** **4/4**

Timp.

Perc. 1

Perc. 2 *f* (vibes) *mp* (Hp. cue) *mp*

Perc. 3 *mf* (xyl.) *p*

Perc. 4

Perc. 5 (glk.) *mf*

Cb.

Hp. *ff* *p* gently solo *p* unrushed *p*

Pno. *ff* **5/4** **4/4** **4/4** (Hp. cue) *p* unrushed *p* (Hp. cue)

[illegible]

Perusal Score

III. Autumn Rain

[illegible]

9 10 11 12 13 14 15

Picc. *flz.* *mp* *p* *ord.* *flz.* *pp* *ord.* *p* *cont. until m. 30*

Flute 1 *flz.* *mp* *p* *ord.* *flz.* *pp* *ord.* *p* *cont. until m. 30*

Flute 2 *flz.* *mp* *p* *ord.* *flz.* *pp* *ord.* *p* *cont. until m. 30*

Ob. *3/4* *4/4* *mf* *cont. until m. 30*

B♭ Cl. 1 *mf* *cont. until m. 30*

B♭ Cl. 2 *mf* *cont. until m. 30*

B♭ Cl. 3 *mf* *cont. until m. 30*

B♭ Bass Cl. *cont. at p until m. 13* *p* *mf* *cont. until m. 30*

Cb. Cl. *mf* *cont. until m. 30*

Bsn. *stomp* *mf* *cont. at p until m. 30*

E♭ Alto Sax 1 *stomp* *mf* *cont. at p until m. 30*

E♭ Alto Sax 2 *stomp* *mf* *cont. at p until m. 30*

B♭ Ten. Sax. *mf* *cont. until m. 30*

E♭ Bari. Sax. *mf* *cont. until m. 30*

B♭ Tpt. 1 *Prepare to play* *3/4* *4/4* *1 only straight mute flz.* *pp* *cont. until m. 21*

B♭ Tpt. 2 *Prepare to play* *3/4* *4/4* *1 only straight mute flz.* *pp* *cont. until m. 21*

Horn 1/3 *mf* *cont. until m. 21*

Horn 2/4 *mf* *cont. until m. 21*

Tbn. 1 *stomp* *mf* *cont. at p until m. 25*

Tbn. 2 *mf* *cont. until m. 20*

B. Tbn. *mf* *cont. until m. 17*

Euph. 1/2 *stomp* *mf* *cont. at p until m. 20*

Tuba 1/2 *Prepare to play*

Timp. *3/4* *4/4* *Prepare to play*

Perc. 1 *(crots.)* *arco* *mf* *arco* *mp* *cont. until m. 28*

Perc. 2 *Prepare to play* *Vibraphone arco* *f* *mf* *cont. until m. 28*

Perc. 3 *(Mba Pno. cue; m. tree)* *8va* *mp* *8va* *f* *8va* *mp* *8va* *p* *l.v.* *mf*

Perc. 4 *snap* *cont. until m. 24*

Perc. 5 *(lg. sus. cym.)* *mf* *pp* *mp*

Cb. *Prepare to play*

Hp. *8va* *f*

Pno. *mf* *3/4* *4/4* *mf* *f sub.* *mp*

13 ♩ = 132

16 17 18 19 20 21 22 23

Picc.

Flute 1

Flute 2

Ob.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B♭ Bass Cl.

Cb. Cl.

Bsn.

E♭ Alto Sax 1

E♭ Alto Sax 2

B♭ Ten. Sax.

E♭ Bari. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

Horn 1/3

Horn 2/4

Tbn. 1

Tbn. 2

B. Tbn.

Euph. 1/2

Tuba 1/2

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Cb.

Hp.

Pno.

flz.

pp

n

flz.

pp

n

flz.

pp

ord.

p

ord.

p

flz.

n

flz.

pp

sim. (flz)

pp

sim. (flz)

pp

Prepare to play

Prepare to play

Prepare to play

Prepare to play

div.

pp

sus. cymbal

f

gliss.

mp

remove cymbal

Bass Drum

p

pp

mp

(Mba Pno. cue)

mp

f

col legno

pp

arco

pp

col legno

pp

arco

pp

snap

mf

cont. until m. 30

mf

mp

mf

3

24 25 26 27 28 29 30 31 32

Picc. *Stop patting (REST)*

Flute 1 *flz. mp pp*

Flute 2 *flz. mp pp*

Ob. *Stop patting (REST)*

B♭ Cl. 1 *Stop snapping (REST)*

B♭ Cl. 2 *Stop patting (REST)*

B♭ Cl. 3 *Stop snapping (REST)*

B♭ Bass Cl. *Stop drum (REST)*

Cb. Cl. *Stop patting (REST)*

Bsn. *Stop stomping (REST)*

E♭ Alto Sax 1 *Stop snapping (REST)*

E♭ Alto Sax 2 *Stop stomping (REST)*

B♭ Ten. Sax. *Stop bell flicks (REST)*

E♭ Bari. Sax. *Stop bell flicks (REST)*

B♭ Tpt. 1 *pp* *tutti* *mp*

B♭ Tpt. 2 *pp* *tutti* *mp*

Horn 1/3 *Hrn. 1 mf brassy* *Hrn. 4 p* *p* *pp* *p*

Horn 2/4 *div.* *mf brassy* *Prepare to play* *mp* *p* *pp* *p*

Tbn. 1 *pp* *p*

Tbn. 2 *p* *pp* *mp* *p*

B. Tbn. *p* *pp* *p*

Euph. 1/2 *p* *pp* *p* *mp*

Tuba 1/2 *pp* *mp* *unis.* *p*

Timp. *pp* *mp* *p*

Perc. 1 *(b. drum)* *p* *mp* *pp* *mp* *Thundersheet* *p* *mp* *pp* *mf* *l.v.*

Perc. 2 *Prepare to play* *mp* *mp* *mp*

Perc. 3 *Snare Drum* *mp* *mp*

Perc. 4 *Prepare to play* *Toms* *p* *mp* *mp*

Perc. 5 *Tam-tam* *arco* *mp* *mp* *l.v.* *arco* *mp*

Cb. *col legno* *ff* *arco* *pp* *col legno* *ff* *arco* *mp*

Hp. *Stop snapping (REST)*

Pno. *Stop snapping (REST)*

46 47 48 49 50 51

Picc. *ff* *p* *mf* *f* *p* *mf* *f*

Flute 1 *ff* *p* *mf* *f* *p* *mf* *f*

Flute 2 *mp* *mf* *p* *mf* *f* *p* *mf* *f*

Ob. *mp* *mf* *3* *4* *mp* *mf* *f*

B♭ Cl. 1 *mp* *mf* *p* *mf* *sfz*

B♭ Cl. 2 *mp* *mf* *p* *mf* *sfz*

B♭ Cl. 3 *mp* *mf* *p* *mf* *sfz*

B♭ Bass Cl. *p* *mp* *mf* *3*

Cb. Cl. *mf* *mf* *3*

Bsn. *p* *mp* *f* *mf* *mf* *3*

E♭ Alto Sax 1 *p* *mf* *sfz*

E♭ Alto Sax 2 *p* *mf* *sfz*

B♭ Ten. Sax. *p* *mp*

E♭ Bari. Sax. *p* *3* *4* *mp*

B♭ Tpt. 1 *mf* *mp* *f*

B♭ Tpt. 2 *mf* *mp* *f*

Horn 1/3 *p* *mf* *f*

Horn 2/4 *p* *mf* *f*

Tbn. 1 *sfz* *p* *gliss.* *mf* *3*

Tbn. 2 *sfz* *mf* *3*

B. Tbn. *mf* *sfz* *mf*

Euph. 1/2 *mf* *mf* *3*

Tuba 1/2 *mf* *mf* *3*

Timp. *3* *4* *p* *mf* *p* *mf* *3*

Perc. 1 (b. drum) *p* *mf*

Perc. 2

Perc. 3 (snare) *f*

Perc. 4 (toms) *mp* *p* *f* *mp* *3*

Perc. 5 (glk.) *mf*

Cb. *mf*

Hp. *f*

Pno. *f* *3* *4*

61 62 63 64

Picc.

Flute 1

Flute 2

Ob.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B♭ Bass Cl.

Cb. Cl.

Bsn.

E♭ Alto Sax 1

E♭ Alto Sax 2

B♭ Ten. Sax.

E♭ Bari. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

Horn 1/3

Horn 2/4

Tbn. 1

Tbn. 2

B. Tbn.

Euph. 1/2

Tuba 1/2

Timp.

Perc. 1 (b. drum)

Perc. 2 (th. sheet)

Perc. 3 (snare)

Perc. 4 Percussion (toms + brake)

Perc. 5 [Tam-tam]

Cb.

Hp.

Pno.

p *f* *mf* *p sub.* *sfz* *div.* *unis.* *lip gliss.* *mf brassy* *ff* *gliss.* *mf brassy sub.* *ff* *arco* *ff* *mf* *mp* *ff* *l.v.* *∞*

65

Picc.

Flute 1

Flute 2

Ob.

B $\flat$ Cl. 1

B $\flat$ Cl. 2

B $\flat$ Cl. 3

B $\flat$ Bass Cl.

Cb. Cl.

Bsn.

E $\flat$ Alto Sax 1

E $\flat$ Alto Sax 2

B $\flat$ Ten. Sax.

E $\flat$ Bari. Sax.

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Horn 1/3

Horn 2/4

Tbn. 1

Tbn. 2

B. Tbn.

Euph. 1/2

Tuba 1/2

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Cb.

Hp.

Pno.

66

67

68

short!

81 Calm ♩ = 56

82

83

84

85

86

87

88

89

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96

97

98

99

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593

* If crotales are unavailable, play 8va (with bow) on vibes. Always use pedal with arco. May share vibraphone with multiple players if necessary - one player will need to coordinate pedal for all arco notes.
** Begin bow slightly before the beat in order to produce sound in time. Players may share one instrument if a second is unavailable. If two vibes are used, Perc.2 (player 1) should also use pedal.
*** Match length of crotale bowing. If necessary vibes may strike as an alternate option; however, composer prefers arco.

Evening shower-

Evening shower

99 ♩ = 52

Evening shower-
and gazing out into it,
a woman alone.

113 Floating ♩ = 52 (Rubato - without rushing) 114 115 116 117 118 119 poco rit. 120 ♩ = 60 121

Picc. Flute 1 Flute 2 Ob. B♭ Cl. 1 B♭ Cl. 2 B♭ Cl. 3 B♭ Bass Cl. Cb. Cl. Bsn. Eb Alto Sax 1 Eb Alto Sax 2 B♭ Ten. Sax. Eb Bari. Sax. B♭ Tpt. 1 B♭ Tpt. 2 Horn 1/3 Horn 2/4 Tbn. 1 Tbn. 2 B. Tbn. Euph. 1/2 Tuba 1/2 Timp. Perc. 1 Perc. 2 Perc. 3 Perc. 4 Perc. 5

113 Floating ♩ = 52 (Rubato - without rushing) 120 ♩ = 60

Cb. Hp. Pno.

122 123 124 125 126 127 128 129 a heron's cry. 130 131

Picc.

Flute 1

Flute 2

Ob.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B♭ Bass Cl.

Cb. Cl.

Bsn.

E♭ Alto Sax 1

E♭ Alto Sax 2

B♭ Ten. Sax.

E♭ Bari. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

Horn 1/3

Horn 2/4

Tbn. 1

Tbn. 2

B. Tbn.

Euph. 1/2

Tuba 1/2

Timp.

Perc. 1 (crots.)

Perc. 2 (vibes)

Perc. 3

Perc. 4

Perc. 5 (lg. sus. cym)

Cb.

Harp

Piano

[illegible]