

LUMINANCE

JAROD HALL

INSTRUMENTATION

- 1 Conductor Score
- 1 Piccolo
- 4 Flute 1
- 4 Flute 2
- 2 Oboe
- 2 Bassoon
- 4 B♭ Clarinet 1
- 4 B♭ Clarinet 2
- 4 B♭ Clarinet 3
- 2 B♭ Bass Clarinet
- 2 E♭ Alto Saxophone 1
- 2 E♭ Alto Saxophone 2
- 2 B♭ Tenor Saxophone
- 2 E♭ Baritone Saxophone
- 3 B♭ Trumpet 1
- 3 B♭ Trumpet 2
- 3 B♭ Trumpet 3
- 2 F Horn 1
- 2 F Horn 2
- 2 Trombone 1

- 2 Trombone 2
- 2 Bass Trombone
- 2 Euphonium
- 2 Baritone T.C.
- 4 Tuba
- 1 Timpani
- 2 Mallet Percussion 1
(Bells, Chimes)
- 2 Mallet Percussion 2
(Vibraphone)
- 3 Percussion 1
(Toms, Hi-hat, Snare Drum,
Bass Drum)
- 3 Percussion 2
(Crash Cymbals, Triangle,
Suspended Cymbal, Slapstick,
Ride Cymbal)
- 1 Piano

SUPPLEMENTAL and WORLD PARTS
*The following instruments and transpositions
 (all parts) are available to download from
alfred.com/supplemental*

- E♭ Alto Clarinet
- E♭ Contra Alto Clarinet
- B♭ Contra Bass Clarinet
- E♭ Horn
- B♭ Trombone T.C.
- B♭ Trombone B.C.
- B♭ Euphonium B.C.
- B♭ Tuba T.C.
- B♭ Tuba B.C.
- E♭ Tuba T.C.
- E♭ Tuba B.C.
- String Bass





THE COMPOSER

JaRod Hall (b. 1991) is a Texas-native educator, performer, and composer. He holds a bachelor's degree in music education from the University of North Texas where he studied conducting with Nicholas Williams and Dennis Fisher. JaRod's bands have received consistent sweepstakes awards at the Texas University Interscholastic League Concert and Sight-reading Evaluations and have been recognized at the state level. In 2018 and 2019, JaRod's bands at Griffin Middle School earned the Citation of Excellence award, honoring the top two non-varsity bands in the state of Texas.

A passionate performer, JaRod has been a part of many ensembles such as the North Texas Wind Symphony, 3 O'Clock Lab Band, Carrollton Wind Symphony, and Metropolitan Winds. He served as drum major for the 2013 Crossmen Drum and Bugle Corps and was a member of the 2014 Disneyland All-American College Band.

As a composer, JaRod's compositions appear on the Texas Prescribed Music List, The J.W. Pepper Editors' Choice list, and the Bandworld Top 100. His piece *Through the Storm* won the 2021 Barbara Buehlman Prize for Composition, presented by The Midwest Clinic. JaRod is a nationwide marching band and WGI arranger and consultant. He resides in San Antonio, Texas with his wife Rachel.

ABOUT THE MUSIC

"Pat Burke was a band director at Hayfield Secondary School in Fairfax County, VA. After his storied 31-year tenure, he retired in June 2019. Unfortunately, his well-earned retirement was cut short when we lost him to cancer on March 17, 2020, just 4 days after the world shut down. Because of the COVID-19 pandemic, we never had the opportunity to celebrate his life. We hope this composition will celebrate the lives he touched and the place he remains in our hearts."

- Kelly May; Director of Bands, Lewis HS

Many describe Pat as a bright light: his humor, sincerity, and huge capacity to care for his students illuminated the Hayfield band hall for over three decades. In the world of physics, this characteristic is called luminance: the measure of power emitted from a source of light. Luminance is about Pat's glow. May it never dim.

PERFORMANCE NOTES

The harmonic language I use in this piece includes dense, tightly-packed chords; clusters; 7ths, 9ths, other extensions; and so on. These dissonances achieve maximum effect when balanced thoroughly from section to section, blended from player to player. Be brave and expressive in these moments. One such section to consider is the chorale moment after measure 91. Having piccolo and euphonium play this solo line in conjunction opens up the middle of the ensemble to accompany from within the texture, as opposed to traditional accompaniment which lies either underneath or above the melody. I borrow this style from two subgenres of church music: Contemporary Worship Music and Gospel. Measures 101 and 102 reflect this moment deeply, including an extended B \flat major chord while the echoing melodic fragments borrow a D \flat from the B \flat blues scale. While performers might be apprehensive about D \flat and D-natural happening simultaneously, this moment works for two reasons:

- 1) the piccolo/euphonium "call" in m. 101 and the flute/oboe/trumpet "response" in m. 102 form a real sequence, transposing the initial idea up a perfect fourth exactly: the A \flat upper neighbor tone in measure 101 morphs into a D \flat in measure 102, briefly stepping outside of the key signature;
- 2) the grace notes happen very quickly, evoking more of a melodic pull than harmonic stasis.

Think of this moment horizontally and treat this harmonic progression as a moving, flowing connection; a tug at the heartstrings; the coexistence of grief and celebration. We grieve for our tremendous loss in Pat Burke while we also celebrate who he was and his profound impact on his community.

poco rall.

15 Heavenward (♩ = c. 90)

Picc.

Fls. 1
2

Ob.

Bsn.

Cls. 1
2
3

B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2

B. Tbn.

Euph.

Tuba

Timp.

Mlt. Perc. 1
(Bls.
Ch.)

Mlt. Perc. 2
(Vib.)

Perc. 1

Perc. 2

Pno.

Musical score for 'Heavenward' (15 measures). The score includes parts for Piccolo, Flutes (1 and 2), Oboe, Bassoon, Clarinet (1, 2, 3), Bass Clarinet, Alto Saxophones (1 and 2), Tenor Saxophone, Bass Saxophone, Trumpets (1, 2, 3), Horns (1 and 2), Tenor Trombones (1 and 2), Bass Trombone, Euphonium, Tuba, Timpani, Mallet Percussion 1 (Bells, Chimes), Mallet Percussion 2 (Vibraphone), Percussion 1, Percussion 2, and Piano.

Dynamic markings include *mf* and *f*. Performance instructions include *poco rall.* and *div.* (divisi). A large red watermark reading 'Preview Requires Purchase' is overlaid on the score.

23 **Brillante** (♩ = 152)

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

23 **Brillante** (♩ = 152)

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2

B. Tbn.

Euph.

Tuba

Timp.

Mlt. Perc. 1 (Bls., Ch.)

Mlt. Perc. 2 (Vib.)

Perc. 1

Perc. 2

Pno.

53

Picc. *p* *mf*

Fls. 1 2 *p* *mf*

Ob. *p* *mf*

Bsn. *mf* *mf*

Cls. 1 2 3 *p* *mf*

B. Cl. *mf*

A. Saxes 1 2 *mf* *mf*

T. Sax. *mf*

B. Sax. *mf* *mf*

53

Tpts. 1 2 3 *mf* *mf*

Hns. 1 2 *mf*

Tbns. 1 2 *mf* *mf*

B. Tbn. *mf*

Euph. *mf*

Tuba *mf*

Timp. *mf*

Mlt. Perc. 1 (Bls., Ch.) *mf*

Mlt. Perc. 2 (Vib.) *loco* *mf*

Perc. 1 Low-mid Tom *mf*

Perc. 2 Ride Cym. *mf*

Pno. *mf*

Picc. *p* *mf* *f*

Fls. 1 *mf* *f*

2 *mf* *f*

Ob. *mf* *f*

Bsn. *mf* *f*

Cls. 1 *mf* *f*

2 *mf* *f*

3 *mf* *f*

B. Cl. *p* *mf* *f*

A. Saxes 1 *mf* *f*

2 *mf* *f*

T. Sax. *mf* *f*

B. Sax. *p* *mf* *f*

Tpts. 1 *mf* *f*

2 *mf* *f*

3 *mf* *f*

Hns. 1 *mf* *f*

2 *mf* *f*

Tbns. 1 *p* *mf* *f*

2 *p* *mf* *f*

B. Tbn. *p* *mf* *f*

Euph. *mf* *f*

Tuba *p* *mf* *f*

Timp. *p* *mf* *f*

Mlt. Perc. 1 (Bls., Ch.) *mf* *f*

Mlt. Perc. 2 (Vib.) *mf* *f*

Perc. 1 Toms *mf* *f*

B.D. *mf* *f*

Perc. 2 Cr. Cym. *mf* *f*

Pno. *p* *mf* *f*

w/ mallets *p* *f*



Picc.

Fls. 1
2

Ob.

Bsn.

Cls. 1
2
3

B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2

B. Tbn.

Euph.

Tuba

Timp.

Mlt. Perc. 1 (Bls., Ch.)

Mlt. Perc. 2 (Vib.)

Perc. 1

Perc. 2

Pno.

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2

B. Tbn.

Euph.

Tuba

Timp.

Mlt. Perc. 1 (Bls., Ch.)

Mlt. Perc. 2 (Vib.)

Perc. 1

Perc. 2

Pno.

div.

Solo

p

mf

ff

Hi-hat

Tri.

w/ sticks

5/4

77

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91

Solo

mp

Picc.

Fls. 1

2

Ob.

Bsn.

Cls. 1

2

3

B. Cl.

A. Saxes 1

2

T. Sax.

B. Sax.

91

Tpts. 1

2

3

Hns. 1

2

Tbns. 1

2

Euph. Solo

mp

B. Tbn.

Euph.

Solo

mp

Tuba

Timp.

Mlt. Perc. 1 (Bls., Ch.)

mf

Mlt. Perc. 2 (Vib.)

mf

Perc. 1

Perc. 2

Tm.

w/ sticks

mf

(8^{va})

Pno.

mf

Picc. *mf*

Fls. 1 *mf* *p*

Ob. *mf* *p*

Bsn. *p*

Cls. 1 *p*

2 3 *p*

B. Cl. *p*

A. Saxes 1 *p*

2 *p*

T. Sax. *p*

B. Sax. *p*

Tpts. 1

2 3

Hns. 1

2

Tbns. 1 *mf*

2

B. Tbn. *mf*

Euph. *mf*

Tuba *mf*

Timp.

Mlt. Perc. 1 (Bls., Ch.)

Mlt. Perc. 2 (Vib.)

Perc. 1 *p*

Perc. 2 *pp*

Pno. *loco*

98

Picc.

Fls. 1

2

Ob.

Bsn.

Cls. 1

2

3

B. Cl.

A. Saxes 1

2

T. Sax.

B. Sax.

98

Tpts. 1

2

3

Hns. 1

2

Tbns. 1

2

B. Tbn.

Euph.

Tuba

Timp.

Mlt. Perc. 1 (Bls., Ch.)

Mlt. Perc. 2 (Vib.)

Perc. 1

Perc. 2

Pno.

Musical score for orchestra and piano, measures 98-102. The score includes staves for Piccolo, Flutes (1 and 2), Oboe, Bassoon, Clarinets (1, 2, and 3), Bass Clarinet, Saxophones (Alto 1 and 2, Tenor, and Baritone), Trumpets (1, 2, and 3), Horns (1 and 2), Trombones (1 and 2), Euphonium, Tuba, Timpani, Mallet Percussion 1 (Bells, Chimes), Mallet Percussion 2 (Vibraphone), Percussion 1, Percussion 2, and Piano. The score features various dynamics such as *pp*, *p*, and *pp* play, and includes performance markings like *Solo* and *8va*. A large red watermark reading "Preview Only" is overlaid diagonally across the page.

113

tutti

Picc. *p* *mf*

Fls. 1 *p* *mf*

2 *p* *mf*

Ob. *p* *mf*

Bsn. *p* *mf*

Cls. 1 *p* *mf*

2 *p* *mf*

3 *p* *mf*

B. Cl. *p* *mf*

A. Saxes 1 *p* *mf*

2 *p* *mf*

T. Sax. *p* *mf*

B. Sax. *p* *mf*

113

Tpts. 1 *p* *mf*

2 *p* *mf*

3 *p* *mf*

Hns. 1 *p* *mf*

2 *p* *mf*

Tbns. 1 *p* *mf*

2 *p* *mf*

B. Tbn. *p* *mf*

Euph. *p* *mf*

Tuba *p* *mf*

Timp.

Mlt. Perc. 1 (Bls., Ch.)

Mlt. Perc. 2 (Vib.)

Perc. 1

Perc. 2 *p* *mf*

Pno.

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbn. 1 2

B. Tbn.

Euph.

Tuba

Timp.

Mlt. Perc. 1 (Bls., Ch.)

Mlt. Perc. 2 (Vib.)

Perc. 1

Perc. 2

Pno.

124

Picc.

Fls. 1
2

Ob.

Bsn.

Cls. 1
2
3

B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

124

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2

B. Tbn.

Euph.

Tuba

Timp.

Mlt. Perc. 1 (Bls., Ch.)

Mlt. Perc. 2 (Vib.)

Perc. 1

Perc. 2

Pno.

f

mf

p

w/ sticks

Low-mid Tom

Picc.

Fls. 1
2

Ob.

Bsn.

Cls. 1
2
3

B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2

B. Tbn.

Euph.

Tuba

Timp.

Mlt. Perc. 1 (Bls., Ch.)

Mlt. Perc. 2 (Vib.)

Perc. 1

Perc. 2

Pno.

Picc.

Fls. 1
2

Ob.

Bsn.

Cls. 1
2
3

B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2

B. Tbn.

Euph.

Tuba

Timp.

Mlt. Perc. 1 (Bls., Ch.)

Mlt. Perc. 2 (Vib.)

Perc. 1

Perc. 2

Pno.

157 Fading away (♩ = c. 72)

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2

B. Tbn.

Euph.

Tuba

Timp.

Mlt. Perc. 1 (Bls., Ch.)

Mlt. Perc. 2 (Vib.)

Perc. 1

Perc. 2

Pno.

This image shows a page of a musical score, page 32, for an orchestra and piano. The score is arranged in a standard orchestral format with staves for various instruments. The instruments listed on the left are: Picc., Fls. 1 & 2, Ob., Bsn., Cls. 1, 2, & 3, B. Cl., A. Saxes 1 & 2, T. Sax., B. Sax., Tpts. 1, 2, & 3, Hns. 1 & 2, Tbns. 1 & 2, B. Tbn., Euph., Tuba, Timp., Mt. Perc. 1 (Bls., Ch.), Mt. Perc. 2 (Vib.), Perc. 1, Perc. 2, and Pno. The score spans measures 159 to 164. A large, diagonal red watermark reading "Preview Only" is overlaid across the entire page, with the text "Legal Use Requires Purchase" written below it. The watermark is semi-transparent, allowing the musical notation to be seen through it. The musical notation includes notes, rests, and dynamic markings such as *p* (piano) and *mf* (mezzo-forte). The piano part (Pno.) is written in grand staff notation at the bottom of the page.