

INTO LOVE'S LIGHT

M. L. DANIELS

(b. 1931)

FOR CONCERT BAND

Instrumentation

1 Full Score	2 B \flat Bass Clarinet	2 Trombone 1
3 Flute 1	2 E \flat Alto Saxophone 1	2 Trombone 2
3 Flute 2	2 E \flat Alto Saxophone 2	2 Trombone 3
1 Piccolo	2 B \flat Tenor Saxophone	2 Euphonium B.C.
1 Oboe 1	1 E \flat Baritone Saxophone	2 Euphonium T.C.
1 Oboe 2	3 B \flat Trumpet 1	4 Tuba
2 Bassoon	3 B \flat Trumpet 2	1 Timpani
3 B \flat Clarinet 1	3 B \flat Trumpet 3	1 Suspended Cymbal, Crash Cymbals
3 B \flat Clarinet 2	2 F Horn 1	1 Orchestra Bells
3 B \flat Clarinet 3	2 F Horn 2	1 Chimes

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ABOUT THE COMPOSER

M. L. Daniels was born in Cleburne, Texas. He did his undergraduate music degree at Abilene Christian University, and his doctorate at the University of North Texas, where he studied composition with Samuel Adler and William Latham. After 4 years of teaching at the high school level, Dr. Daniels went to Abilene Christian in 1959 where he taught music theory, orchestration, and composition until his retirement in 1993.

For several years he worked as a staff arranger for Warner Bros. Music. He has pieces published

for a variety of ensembles, but has been most interested in music for young orchestras, and his work in this field has brought him many awards. Dr. Daniels is a five-time winner of the NSOA Composition Contest, and is the co-winner of the 1999 TODA Composition Contest. He has directed all-region and all-city orchestras, and continues to compose and serve as a music festival adjudicator throughout Texas. When not involved with music, Dr. Daniels may be found on the golf course.

PROGRAM NOTES

Often, the simplest material yields the most satisfying result. Such is the case with this exquisite ballad from M. L. Daniels. It capitalizes

on beauty and simplicity of line and eschews difficult technical problems.

PERFORMANCE SUGGESTIONS

First, work for the most beautiful and sustained sound possible. Intonation, which is second in consideration, will follow because you cannot tune a bad sound. The ensemble must always use the largest breath that can be captured to aid in achieving mastery of tone and pitch. Adjust

dynamics to the capabilities of the ensemble in regards to tone and pitch. It is better to play slightly softer than what is indicated in the music if this is the only way to keep a good tone and solid intonation.

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M. L. Daniels

Moderato ♩ = 68

Flute 1/2

Piccolo

Oboe 1/2

Bassoon *mf*

B♭ Clarinet 1 *f*

2/3 *a2* *mf*

B♭ Bass Clarinet *mf*

E♭ Alto Saxophone 1 *a2* *mf*

2

B♭ Tenor Saxophone *mf*

E♭ Baritone Saxophone

1 2 3 4 5 6 7 8

B♭ Trumpet 1

2/3

F Horn 1/2

Trombone 1/2

3

Euphonium

Tuba

Timpani

Suspended Cymbal

Crash Cymbals

Orchestra Bells

Chimes *mf* *mf*

9

Cl., Ob. *mf*

Fl. 1
2

Picc.

Ob. 1
2

Bsn.

B^b Cl. 1
2
3

B. Cl.

A. Sax. 1
2

T. Sax.

Bar. Sax.

9

10

11

12

13

14

15

16

17

Tpt. 1
2
3

Hn. 1
2

Tbn. 1
2
3

Euph.

Tba.

Timp.

Sus. Cym.
Cr. Cym.

Bells

Ch.

mf

mf

18

Fl. 1 2

Picc.

Ob. 1 2

Bsn.

B^b Cl. 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

18

19 20 21 22 23 24 25

Tpt. 1 2 3

Hn. 1 2

Tbn. 1 2 3

Euph.

Tba.

Timp.

Sus. Cym.
Cr. Cym.

Bells

Ch.