

HUNG ALOFT THE NIGHT

Anthony O'Toole

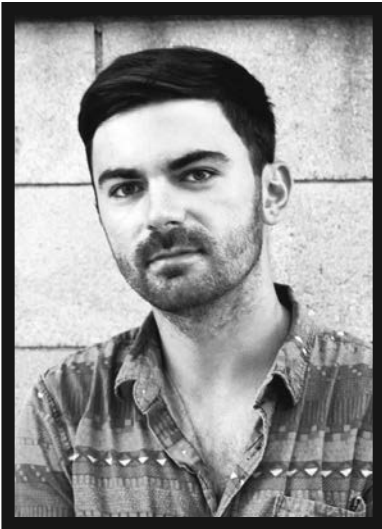
Instrumentation

1 - Conductor's Full Score	2 - B \flat Tenor Saxophone	1 - Baritone T.C. 1
1 - Piccolo	2 - E \flat Baritone Saxophone	1 - Baritone T.C. 2
4 - Flute 1	3 - B \flat Trumpet 1	4 - Tuba
4 - Flute 2	3 - B \flat Trumpet 2	1 - String Bass
1 - Oboe 1	3 - B \flat Trumpet 3	1 - Timpani
1 - Oboe 2	2 - F Horn 1	3 - Percussion 1
1 - Bassoon 1	2 - F Horn 2	Vibraphone
1 - Bassoon 2	2 - Trombone 1	Suspended Cymbal
4 - B \flat Clarinet 1	2 - Trombone 2	Crash Cymbals
4 - B \flat Clarinet 2	2 - Trombone 3	2 - Percussion 2
4 - B \flat Clarinet 3	1 - Baritone / Euphonium 1	Suspended Cymbal
2 - B \flat Bass Clarinet	1 - Baritone / Euphonium 2	Bass Drum
2 - E \flat Alto Saxophone 1		Triangle
2 - E \flat Alto Saxophone 2		4 - Antiphonal Bells

FJH is now using a high-speed sorting system for parts.
As a result, all single page parts are collated before multiple page parts.

T H E
F·J·H
MUSIC
COMPANY
I N C.
Frank J. Hackinson

2525 Davie Road, Suite 360
Fort Lauderdale, Florida 33317-7424
www.fjhmusic.com



The Composer

Anthony O'Toole holds a BA in Music Theory and Composition from Indiana University of Pennsylvania and an MM of Composition from George Mason University where he was recognized by the university as a distinguished graduate for his achievements as a composer and musician. He began writing in his teens and he has composed more than 100 works over the last 10 years, writing for virtually every major idiom and instrument. He is primarily self-taught as a composer but credits his mentors, Jack Stamp and Mark Camphouse as being pivotal to his development as a composer and musician. His music for wind band has been performed and recorded by some of the finest bands including the United States Coast Guard Band, The Kansas State University Wind Ensemble, "The President's Own" United States Marine Band, The University of North Texas Wind Symphony, The St. Olaf Band, The Singapore Wind Symphony, The West Point Academy Band, The Alabama Winds, dozens of All-State and Festival bands and many others. He has received numerous awards for his compositions including the Grand Prize in the 2012 Garritan Composition Contest, and Second Place in the 2014 Van Galen Prize for wind chamber music. Anthony currently resides in Los Angeles, CA where he fulfills his commissions for new works and does orchestrations and arrangements as a freelance writer; he also serves as Composer-in-Residence for the Carson Symphony Orchestra and Staff Arranger for the Southern California Brass Consortium.

Program Notes

hung aloft the night was commissioned by a consortium of several schools organized by Dr. Joshua Kearney. The piece's title and inspiration come from the poem 'Bright Star' by the English poet, John Keats.

The poem expresses the desire for something unattainable and the longing for stability amidst a world in constant flux. The poet uses grandiose imagery of mountains, shores and skies and sensual language to convey this desire to the reader.

The piece uses a single theme (with smaller variants and fragments) to portray musically that which is steadfast amongst a world constantly changing. The melody – "Idée fixe" – is heard first with almost no accompaniment and evolves through several reharmonizations, key changes, and contrapuntal contextualization. The music begins and ends contemplatively as if appearing in the night sky among millions of celestial bodies which serve as a canvas for one's own introspection.

BRIGHT STAR

By John Keats

Bright star, would I were stedfast as thou art—
 Not in lone splendour hung aloft the night
 And watching, with eternal lids apart,
 Like nature's patient, sleepless Eremite,
 The moving waters at their priestlike task
 Of pure ablution round earth's human shores,
 Or gazing on the new soft-fallen mask
 Of snow upon the mountains and the moors—
 No—yet still stedfast, still unchangeable,
 Pillow'd upon my fair love's ripening breast,
 To feel for ever its soft fall and swell,
 Awake for ever in a sweet unrest,
 Still, still to hear her tender-taken breath,
 And so live ever—or else swoon to death.

Consortium Members

Rex Barker
Midland University
Fremont, NE

Christopher Dobbins
Washington and Lee University
Lexington, VA

Karen Fannin & Joshua Kearney
University of Nebraska at Omaha
Omaha, NE

Georgia Music Educators Association, District III

J. Ashley Jarrell
University of North Georgia
Dahlonega/Gainesville, GA

Tim Keller
Papillion La Vista High School
Papillion, NE

Maury County Community Band
Columbia, TN

Rick Murphy
Tupelo High School
Tupelo, MS

Todd Shipley & Ila Nicholson
Martin Luther King, Jr. Academic Magnet High School
Nashville, TN

Jared Staub
Grand Rapids Community College
Grand Rapids, MI

Tom Thorpe & Paul Kenney
Lincoln East High School
Lincoln, NE

commissioned by a consortium of schools led by Dr. Joshua Kearney
HUNG ALOFT THE NIGHT

ANTHONY O'TOOLE
(ASCAP)

Free time (ca. 25 secs.) Hushed (♩ = 60) rit.

Piccolo

Flutes 1 2

Oboes 1 2

Bassoons 1 2

B♭ Clarinets 1 2

B♭ Bass Clarinet

E♭ Alto Saxophones 1 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Free time (ca. 25 secs.) Hushed (♩ = 60) rit.

B♭ Trumpets 1 2 3

F Horns 1 2

Trombones 1 2 3

Baritone / Euphonium 1 2

Tuba

String Bass

Timpani

Percussion 1 (Vibraphone, Suspended Cymbal, Crash Cymbals)

Percussion 2 (Suspended Cymbal, Bass Drum, Triangle)

Antiphonal Bells

light mallets, *ad lib.* at varying speeds, out of sync (using given pitches), each player cued

1 player

Sus. Cym. - soft mallets

decrease speed, fade away

Antiphonal Bells: *pp* (1) decrease speed, fade away (6)



8 Andante (♩ = 64)

Fls. 1 2

Obs. 1 2

Bsns. 1 2

p cantabile

Cls. 1 2 3

B. Cl. Tuba

p

A. Saxes. 1 2

T. Sax.

B. Sax. Bsn. 7

p cantabile

8 Andante (♩ = 64)

Tpts. 1 2 3

Hns. 1 2

Euph. 1 2

p cantabile

Tbns. 1 2 3

Bar. / 1 Euph. 2

p cantabile

Tuba

p

St. Bass

p

Timp.

p

Perc. 1

Perc. 2

16

Fls. 1 2

Obs. 1 2

Bsns. 1 2

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

B. Sax.

play

p *mp*

16

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar. / 1 Euph. 2

Tuba

St. Bass

Timp.

Perc. 1

Perc. 2

mp

poco rit.

Fls. 1 2

Obs. 1 2

Bsns. 1 2

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax. *play mp*

B. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar. / 1 Euph. 2

Tuba *1 player others*

St. Bass

Timp.

Perc. 1

Perc. 2

24 Slightly faster (♩ = 69)

poco rit.

Fls. 1 2
Obs. 1 2
Bsns. 1 2
Cls. 1 2 3
B. Cl.
A. Saxes. 1 2
T. Sax.
B. Sax.

24 Slightly faster (♩ = 69)

poco rit.

Tpts. 1 2 3
Hns. 1 2
Tbns. 1 2 3
Bar. / Euph. 1 2
Tuba
St. Bass
Timp.
Perc. 1
Perc. 2

29 a tempo

Fls. 1 2 *pp* 2 players

Obs. 1 2

Bsns. 1 2 *pp* *mp* *pp* *mp* *p*

Cls. 1 2 3 *pp* 3rds only

B. Cl. *pp*

A. Saxes. 1 2 *pp* *mp* *pp* *mp* *p*

T. Sax. *pp* *mp* *pp* *mp* *p*

B. Sax. *pp* *p*

29 a tempo

Tpts. 1 2 3 *mp cantabile* Solo

Hns. 1 2 *pp*

Tbns. 1 2 3 *pp* *a2* *p*

Bar. / Euph. 1 2 *p* tutti

Tuba *p*

St. Bass *p*

Timp.

Perc. 1 Vibraphone - soft mallets *pp* *mp* *pp* *mp* cord mallets

Perc. 2

poco rit.

35 Warmly (♩ = 66)

Fls. 1 2 *mp* *mf*

Obs. 1 2 *mp* *mf*

Bsns. 1 2 *mf*

Cls. 1 2 3 *mf*

B. Cl. *mf*

A. Saxes. 1 2 *mf*

T. Sax. *mf*

B. Sax. *mf*

Tpts. 1 2 3 *mf*

Hns. 1 2 *mf*

Tbns. 1 2 3 *mf*

Bar. / Euph. 1 2 *mf*

Tuba *mf*

St. Bass *mf*

Timp. *mf* *pp* *mf*

Perc. 1 *mf*

Perc. 2 *p* *mf*

Sus. Cym. - soft mallets

B.D. - soft mallets

34 35 36 37 38 39

40 Flowingly (c. ♩ = 72)

Fls. 1 2

Obs. 1 2 *mf cantabile*

Bsns. 1 2 *mp*

Cls. 1 2 3 *mf cantabile*

B. Cl. *mp*

A. Saxes. 1 2 *mp*

T. Sax. *mp*

B. Sax. *mp*

40 Flowingly (c. ♩ = 72)

Tpts. 1 2 3

Hns. 1 2 *mp* opt. tacet play

Tbns. 1 2 3 *mp*

Bar. / Euph. 1 2 *mp*

Tuba *mp*

St. Bass *mp*

Timp.

Perc. 1

Perc. 2

Fls. 1 2
Obs. 1 2
Bsns. 1 2
Cls. 1 2 3
B. Cl.
A. Saxes. 1 2
T. Sax.
B. Sax.
Tpts. 1 2 3
Hns. 1 2
Tbns. 1 2 3
Bar. / Euph. 1 2
Tuba
St. Bass
Timp.
Perc. 1
Perc. 2

45 46 47 48 49

pp *mf*

Vibraphone - cord mallets
Sus. Cym. soft mallets

poco rit. [52] **Broadly** (c. J = 69)

Fls. 1, 2

Obs. 1, 2

Bsns. 1, 2

Clars. 1, 2, 3

B. Cl.

A. Saxes. 1, 2

T. Sax.

B. Sax.

mf cantabile - bring out!

f

mf

mp cantabile

mp

mp

mp

mp

mp

mp

poco rit. [52] **Broadly** (c. J = 69)

Tpts. 1, 2, 3

Hns. 1, 2

Tbns. 1, 2, 3

Bar. 1, Euph. 2

Tuba

St. Bass

Timp.

Perc. 1

Perc. 2

mp cantabile

mp

mp

mp

mp

mp

mp

mp

mp

Fls. 1 2 *mp*

Obs. 1 2 *mp*

Bsns. 1 2

Cls. 1 2 3 *mp*

B. Cl.

A. Saxes. 1 2 *mp*

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar. / 1 Euph. 2

Tuba *mp*

St. Bass *mp*

Timp. *mp*

Perc. 1

Perc. 2

rit.

56 57 58 59 60 61

62 Slightly slower (♩ = 66)

Fls. 1 2 *p*

Obs. 1 2

Bsns. 1 2

Cl. 1 2 3

B. Cl.

A. Saxes. 1 2 *mp espress.*

T. Sax. *p*

B. Sax.

Ob. Solo *pp* 2 players

Solo *mp espress.*

Solo *mp espress.*

pp *p*

2 players

pp

62 Slightly slower (♩ = 66)

Tpts. 1 2 3

Hns. 1 2 *p* 1 or 2 players

Tbns. 1 2 3

Bar. / Euph. 1 2

Tuba

St. Bass

Timp.

Perc. 1 (D♭ to C) *p*
Vibraphone - soft mallets

Perc. 2 small Triangle *p*

62 63 64 65 66 67

Fls. 1 2

Obs. 1 2

Bsns. 1 2

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar. / 1 Euph. 2

Tuba

St. Bass

Timp.

Perc. 1

Perc. 2

pp p p mp p tutti

tutti p mp p

tutti p mp p

1 player mp

2. p

+1. p

p

1 or 2 players mp p tutti

p mp p

Picc.

Fls. 1
2

Obs. 1
2

Bsns. 1
2

Cls. 1
2
3

B. Cl.

A. Saxes. 1
2

T. Sax.

B. Sax.

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2
3

Bar. / 1
Euph. 2

Tuba

St. Bass

Timp.

Perc. 1

Perc. 2

Bells

ff

pp

p

Cr. Cym.

ff

pp

83

84

85

86

87

light mallets, *ad lib.* at varying speeds, out of sync (using given pitches)

88 Slower (♩ = 64)

1 or 2 players

Fls. 1 2

Obs. 1 2

Bsns. 1 2

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

B. Sax.

Ob. Solo

p

mp espress.

p

p

88 Slower (♩ = 64)

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar. / Euph. 1 2

Tuba

St. Bass

Timp.

Perc. 1

Perc. 2

Bells

1 or 2 players

p

Sus. Cym. - soft mallets

pp

Vibra.

p

88 89 90 91 92

rit. poco a poco al fine

Fls. 1 2
Obs. 1 2
Bsns. 1 2
Cls. 1 2 3
B. Cl.
A. Saxes. 1 2
T. Sax.
B. Sax.

rit. poco a poco al fine

Tpts. 1 2 3
Hns. 1 2
Tbns. 1 2 3
Bar. / 1 Euph. 2
Tuba
St. Bass
Timp.
Perc. 1
Perc. 2
Bells

98

99

100

101

102 decrease speed, fade away until almost inaudible