

from GLORY *to* GLORY

for

Wind Ensemble

composed by

Kevin M. Walczyk

I N S T R U M E N T A T I O N @ S U P P L I E D P A R T S

Full Score	Bb Tenor Saxophone (2)	Percussion 1 (2)
Piccolo (2)	Eb Baritone Saxophone (2)	vibrphone - 4 hard rubber mallets, 4 medium rubber mallets, & 2 soft wound mallets sizzle cymbal - wire brushes & 2 hard rubber mallets
Flute 1 (2)	F Horn 1 (2)	Percussion 2 (2)
Flute 2 (2)	F Horn 2 (2)	glockenspiel - 2 metal glock mallets crotales - triangle beater & 2 metal glock mallets
Oboe 1 (2)	F Horn 3 (2)	Percussion 3 (2)
Oboe 2 (2)	F Horn 4 (2)	marimba - 4 medium rubber mallets, 4 soft wound mallets, & 2 medium-hard rubber mallets orchestral sleigh bells chimes - 2 chime mallets & 2 hard chime mallets
Eb Sopranino Clarinet (1)	Bb Trumpet 1 (2)	Percussion 4 (2)
Bb Clarinet 1 (3)	Bb Trumpet 2 (2)	xylophone - 4 medium rubber mallets, 3 medium-hard rubber mallets tambourine bell tree - 2 metal glockenspiel mallets & wire brushes
Bb Clarinet 2 (3)	Bb Trumpet 3/Flugel Horn (2)	Percussion 5 (2)
Bb Clarinet 3 (3)	Bb Trumpet 4/Flugel Horn (2)	triangle - 2 triangle beaters suspended cymbal - 2 felt timpani sticks tam-tam - 2 medium gong beaters, 2 hard gong beaters, 1 plastic-tipped snare stick, & triangle beater sizzle cymbal - 2 triangle beaters
Bb Bass Clarinet (2)	Trombone 1 (2)	Percussion 6 (2)
Eb Contra-alto Clarinet (2)	Trombone 2 (2)	suspended cymbal - 2 felt timpani sticks & 1 plastic-tipped snare stick timpani (4) - 2 felt timpani sticks
Bassoon 1 (2)	Trombone 3 - bass (2)	Piano (1)
Bassoon 2 (2)	Euphonium T.C. (2)	Harp (1) - optional
Eb Alto Saxophone 1 (2)	Euphonium B.C. (2)	String Bass (1)
Eb Alto Saxophone 2 (2)	Tuba (2)	

▷ program notes ◁

From Glory to Glory was commissioned by the Midwest Clinic International Band and Orchestra Conference to honor and celebrate the life of Heather Reu, daughter of Molly and Ray Cramer. The entire work's melodic and harmonic constructs are derived from pitch structures based on words and folksongs relating specifically to Heather's life. The work is in seven sections with the primary tonality of each section spelling out the word "Heather". The first, third, and fifth sections of the work utilize motifs and harmonies based on her complete name - Heather Ellen Cramer Reu, while the second and fourth sections feature two folksongs indigenous to the countries from which Heather adopted her four children. The Vietnamese folksong, "Oh, My Beloved! Stay With Me!" is featured throughout the second section of the work and the Chinese folksong, "White Birds" is featured in the fourth section of the work. In the sixth section of the work, these two folksongs, representing Heather's children, are united with the musical motifs that spell Heather's name; thus, musically uniting Heather and her children. The seventh section serves as the work's coda and, similar to the entire composition, reflects the energy, commitment, dedication, love, passion and spirit that Heather lived her life. This work is dedicated to all those who have been blessed by Heather's life.

"But we all, with unveiled face, beholding as in a mirror the glory of the Lord, are being transformed into the same image from glory to glory, just as by the Spirit of the Lord."
- II Corinthians 3:18 [NKJV]

▷ performance & rehearsal notes ◁

FORM

The work is in 7 sections - one section for each of the letters in Heather's first name. Each section begins in the key area of the representative pitch that is associated with Heather's name. Although Heather's name in pitches is...

E, C#, A, E, E, C#, D

...these key areas would not be conducive to the band, so they were transposed up a half step:

F, D, Bb, F, F, D, Eb

SECTION I - FIRST "HEATHER" SECTION

The (transposed) "Heather" motif appears in ms. 3 (flutes, oboes, clarinets, & horns), followed in ms. 4 (beginning on beat 2) with the "Cramer" motif (clar. 2-3, al. sax 1, marimba, & xylo). The 3 pitches at the end of measure 5 and downbeat of ms. 6 (flutes, oboes, clarinets, & horns) is the "Reu" motif, while the 16th-note patterns in mm. 6-7 are the "Ellen" motif. All of these motifs are weaved and connected melodically into a coherent whole. All of the rhythmic patterns ('motor') are based on chord structures from a pitch matrix of the "Heather" motif. The remainder of the opening 24 measures continues to develop these materials. The moving 16th and 8th note patterns are all based on a pitch matrix based on "Ellen". The low winds and euphonium melody, beginning at ms. 29, is the "Heather" motif, which is the melodic aspect of this section. Measure 34 begins a transition to section 2 (ms. 43) by bringing back the melodic and harmonic motifs present in mm. 1-24. This closes out section 1.

SECTION 2 - VIETNAMESE FOLKSONG

Section two introduces the Vietnamese folksong "Oh, my beloved! Stay with me!" In addition to representing Heather's two children adopted from Vietnam, this specific folksong was selected because of its powerful and meaningful lyrics, which are roughly translated here:

*Oh! My beloved! Stay with me! Do not go home!
You are leaving and it makes me weep inside
And my dress is wet with tears on both sides as if it had rained.*

*Oh! My beloved! Stay with me! Do not go home!
I still watch you leaving until I lose sight of you
And I am watching water flowing, as I am watching a water fern drifting, hopelessly.*

*Oh! My beloved! Stay with me! Do not go home!
Please do not stand or sit with anybody after that.
Oh! My beloved! Stay with me! Do not go home!*

The “water fern” (from verse 2) is a plant which grows and lives in the ponds and rivers in Vietnam, where the people watch these plants drifting as an expression of great sadness and loneliness. Although the words are extremely poignant and meaningful to Heather and her children, the majority of the music of this section is playful and fun - like children playing. Measure 43 is, indeed, more reflective of the poem but it is only 7 measures in length before the playful section (at ms. 50) takes over. This section only contains pitch materials that stem from the folksong. It was imperative to not include the “Heather” motif here since the goal of the piece is to bring all of these musical elements together at the end of the work. A double fugue occurs in this section that utilizes the long phrases of the folksong’s main theme. All of the 16th- and 8th-note patterns serve as background energy - as children playing.

SECTION 3 ~ 1st “HEATHER” TRANSITION SECTION

This section, beginning at measure 87, is a transition between the two folksong sections. It is somewhat ‘distant’ and estranged sounding on purpose. The “Heather” motif begins in augmentation (alto sax 1 mm. 88-97; horns mm. 98-106; and in the flutes in mm. 110-114), while hints of the ‘motor’ come back, although interrupted. All harmonic material is generated from interval vector pairings from the “Heather” motif.

SECTION 4 ~ CHINESE FOLKSONG CHORALE

Section 4 features a folksong that represents Heather’s two children that were adopted from China. The lyrics to this folksong are, like its Vietnamese counterpart in section 2, poignant and meaningful for this work. Here is a rough translation of this folksong, entitled “*White Birds*”:

A flock of white birds takes up a “v” formation.

Come meet me after school!

Remember to come here! Where are you going, flock of white birds?

Go home quick! quick! Go home quick! quick!

A flock of white birds takes up a “v” formation.

Come meet me after school, so we’ll go home together.

Remember to come here! I’m not going for a walk.

White birds flying in all directions.

White birds flying in all directions.

Once again, no “Heather” motif in this section so that the juxtaposition of the “Heather” motif and the folksongs are present in the finale of the work. The tremolos, however, in the clarinets (mm. 119-123) were put in as a subtle ‘motor’ reminder. This slow, chorale-like section can be shaped with flexible tempi. It is interesting to note the connection between the first 3 notes of this folksong (major triad) when played retrograde is the first 3-note “Heather” motif (although transposed). Even more interesting is that the original folksong is in A major (no 7th), which is the same pitch collection as the original “Heather” motif, allowing for a deeper connection and meaning to the work.

SECTION 5 ~ 2nd “HEATHER” TRANSITION SECTION

This section, beginning at measure 132, is another transition - again, a little distant and estranged sounding. However, the “*White Birds*” melody is now present (ms. Low winds, tuba, & euph., mm. 133-135). The 5-tuplets, and the harmonic structures, are based on the same transformations of the “Heather” motif as they are found in section 3. You can hear the “Heather” motif in the flutes (mm. 138-140).

SECTION 6 ~ REUNITING HEATHER WITH HER CHILDREN

A slow build up begins at ms. 144 making its way to ms. 164. During this section the un-interrupted ‘motor’ (based on the “Heather” motif) and presentations of the Chinese folksong (flutes, oboes, horns 1-2, vibes - ms. 152) and the Vietnamese folksong (low winds, euphonium, horns 3-4 - pick up to ms. 156) are juxtaposed to signify the musical reunification of Heather and her four children. The 2-bar repetition in the percussion and piano (ms. 148) is the “Heather” motif combined with the “Cramer” motif, which becomes a part of the ‘motor’ ostinato. A series of “Heather” motifs (trumpets, percussion, piano, upper winds - mm. 165-171) are combined with the Vietnamese folksong (brass - mm. 168-174).

SECTION 7 ~ CODA

A final, prominent statement of the ‘motor’ is coupled with multiple “Heather” fragments. There are no folksongs in this final passage since it signifies only Heather and her transformation.





from GLORY to GLORY

Kevin M. Walczyk

bright, energetic ↗ = 120-126

3 fl.

1 ob.

2 ob.

sop.

c. clarinets

1 fl.

2 fl.

3 fl.

bs.

ca.

1 ban.

2 ban.

saxophones

1 alto

2 alto

ten.

bari.

hn.

trumpets

trb.

euph.

tuba

percussion

1

2

3

4

5

6

pno.

hp.

cb.

[7] 24 **graceful** J. = 80-84

accordur. I. = 80-84

3 fl.

ob.

sop.

clarinets

bs.

ca.

ban.

saxophones

ten.

bari.

hn.

trum.

trb.

euph.

tuba

percussion

pno.

hp.

cb.

34 **bold** = 120-126 rit. - - -

3 fl.

ob.

sop.

clarinettes

bs.

ca.

ben.

bari.

saxophones

ten.

bari.

hn.

trumpets

trb.

euph.

tuba

percussion

pno.

hp.

cb.

43 tender, innocent ♩ = 80

accel. → 50 playful ♩ = 112

3 fl.

1 ob.

2

sop.

c a r i n e t s

1

2

3

bs.

ca.

1 bsn.

2

s a l t o

1

2

s a x o p h o n e s

ten.

b a r i

hn.

3

4

t r u m p e t s

trb.

euph.

tuba

per c u s s i o n

1

2

3

4

5

6

pno.

hp.

cb.

43

44 45

46

47

48

49

50

51

52

3 fl. *mf*

1 ob. *mf*

2 ob.

sop.

clarinets

1

2

3

bs.

ca.

1

2

saxo.
phones

1 alto *mf*

2 alto

ten.

bari.

hn.

trumpets

trb.

euph.

tuba

percussion

1

2

3

4

5

6

pno.

hp.

cb.

3 fl.

1 ob.

2 sop.

c a r i n e t s

bs.

ca.

1 bsn.

2 bsn.

1 alto

2 sax o p o n e n c e s

ten.

b a r i

hn.

t r u m p e t s

trb.

euph.

tuba

percussion

1

2

3

4

5

6

7

8

pno.

hp.

cb.

71 flowing, with strength ($\text{♩} = 112$)

3 fl.

1 ob.

2 ob.

sop.

c. clarinets

bs.

ca.

1 ben.

2 ben.

sax alto

saxophones

ten.

bari.

hn.

trumpets

trb.

euph.

tuba

percussion

pno.

hp.

cb.

This page from a musical score displays a dense arrangement of 20 staves, each representing a different instrument or section of the orchestra. The instruments are categorized as follows:

- Woodwinds:** 3 fl., 1 ob., 2 bassoon, sopr., clarinets, bassoon, cello.
- Brass:** bassoon, alto, tenor, baritone, trumpet, horn, tuba, euphonium.
- Percussion:** percussion.
- Keyboard:** piano.
- String Bass:** harp, cello.

The score is characterized by its rhythmic complexity, with many staves featuring sixteenth-note patterns. A prominent feature is a large, stylized number '8' watermark that spans across the page. The instrumentation is highly varied, reflecting a rich harmonic palette. The dynamics are indicated by standard musical terms such as *mezzo-forte* (mf), *mezzo-piano* (mp), and *pianissimo* (p). The overall layout is typical of a classical or symphonic score, with each instrument's part clearly delineated by its own staff.

8 fl. 1 ob. 2 ob. sop. clarinets bs. ca. 1 ben. 2 ben. alto sax. tenor sax. bari. hn. trumpets trb. euph. tuba perc.

molto rit. - - - 119 gentle $\text{♩} = 69$ rit. - - - $\text{♩} = 63$

3 fl.

1 ob.

2

sop.

c l a r i n e t s

1

2

3

bs.

ca.

1

ben.

2

s a x o p h o n e s

1

2

ten.

b a r i

This section of the score covers measures 112 through 125. It includes parts for three flutes, one oboe, bassoon, soprano, three clarinets, bassoon, cello, double bass, two alto saxophones, tenor, baritone, three trumpets, three tubas, euphonium, tuba, and various percussion instruments. The instrumentation is primarily woodwind and brass, with occasional contributions from the strings and percussion. The music is characterized by sustained notes and rhythmic patterns, often marked with dynamic instructions like *p*, *mp*, *pp*, and *mf*.

trum p e

trumpets

trb.

euph.

tuba

percussion

1

2

3

4

5

6

pno.

hp.

cb.

This section continues the musical score for measures 112 through 125, featuring parts for three trumpets, three tubas, euphonium, tuba, and various percussion instruments. The brass section is prominent, with parts for three tubas and three trumpets. The percussion section includes parts for maracas, soft wood mallets, ball tree brushes, and sticks. The score maintains its gentle and melodic character throughout the specified measures.

132

3 fl.

1 ob.

2

sop.

clarinets

bsn.

ca.

1 bsn.

2

saxophones

alto

ten.

bari

hn.

trumpets

trb.

euph.

tuba

percussion

pno.

hp.

ob.

- 13 -

3 fl.

1 ob.

2 ob.

sop.

clarinets

bs.

ca.

1 ben.

2 ben.

saxophones

1 alto

2 alto

ten.

bari.

hm.

t trumpets

1 trb.

2 trb.

euph.

tuba

percussion

1

2

3

4

5

6

pno.

hp.

cb.

136

137

138

139

140

141

accel. → 144 building, transforming ♩ = 76

3 fl.

1 ob.

2 ob.

sopr.

clarinets

1 2 3 bs. ca. saxophones ten. bari

hm. trumpets trb. euph. tuba

percussion

pno. hp. cb.

2 note
4 note
2 harmonic stops completely in
pp

Ped.

max. 2 med. hard rubber mallets
p 2 med. hard rubber mallets

Ped.

p

142 143 144 145 146 147 148 149 150

3 fl. 2.2
1 ob.
2 ob.
sop.
clarinets
bs.
ca.
1 ban.
2 ban.
saxophones
alto
ten.
bari.
hm. l.2 min
trumpets
trb.
euph.
tuba
percussion
1
2
3
4
5
6
pno.
hp.
cb.

3 fl.

1 ob.

2 ob.

sop.

clarinets

1

2

3

bs.

ca.

1

2

bam.

saxophones

1

2

ten.

bari.

hm.

trumpets

trb.

euph.

tuba

percussion

1

2

3

4

5

6

pno.

hp.

cb.

3 fl.

1 ob.

2

sop.

1
2
3

(flute à bec)

bs.

ca.

1
2

bari

1
2

ten.

1
2

bari

hm.

trumpets

trb.

euph.

tuba

percussion

1
2
3
4
5
6

Ped.

Ped.

Ped.

two bars
2 hand gong strokes

timpani

pno.

hp.

cb.

A page from a musical score for orchestra and piano. The score is organized into several staves, each representing a different instrument or group of instruments. The instruments listed on the left include: 3 flutes (3 fl.), 1 oboe (ob.), 2 clarinets (clarinets), soprano (sop.), 1 bassoon (bsn.), 2 bassoons (2 bsn.), alto (1 alto, 2 alto), tenor (ten.), baritone (bari.), horn (hn.), 2 trumpets (trumpets), 1 trombone (trb.), euphonium (euph.), tuba (tuba), 6 percussion (percussion), piano (pno.), harp (hp.), and cello (cb.). The music consists of multiple measures of musical notation, with various dynamics such as fortissimo (ff), forte (f), and ff3, and performance instructions like 'dampen' and 'temp.'. A large, stylized grey checkmark graphic is overlaid on the right side of the page, pointing towards the end of the score. The word 'fine' is written above the checkmark.

188

189

190