

SOJOURN *OF* DREAMS

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) vibraphone - 4 soft wound mallets & 3 medium rubber mallets bongos - 2 wood sticks & 2 wire brushes congas - 2 wood sticks; 2 wire brushes; 2 medium wound mallets suspended cymbal - 2 felt timpani sticks
Piccolo (2)	Eb Baritone Saxophone (2)	Percussion 2 (2) marimba (5-octave; duet with player 6) - 4 medium rubber mallets, 4 soft wound mallets, 3 medium wound mallets; & 2 medium plastic mallets 2 tom-toms (10" & 12") - 2 hard timpani mallets, 2 wood sticks; & 2 medium wound mallets
Flute 1 (2)	F Horn 1 (2)	Percussion 3 (2) xylophone - 2 soft rubber mallets & 2 medium plastic mallets chimes - 2 soft chime mallets suspended cymbal - 2 wound mallets 2 wood blocks (large & medium) - 2 medium wound mallets
Flute 2 (2)	F Horn 2 (2)	Percussion 4 (2) wood wind chimes (suspended) - hands snare drum - 2 wood sticks 2 maracas - hands 2 shakers - hands tambourine (mounted near snare drum) - 2 wood sticks
Oboe 1 (2)	F Horn 3 (2)	Percussion 5 (2) glockenspiel - 2 medium rubber glock mallets; 2 hard rubber glock mallets; & 2 metal glock mallets large tenor drum (12"-14" double headed) - 2 hard timpani sticks; 2 wood sticks; & 2 medium wound mallets
Oboe 2 (2)	F Horn 4 (2)	Percussion 6 (2) rainstick (large) bass drum - 2 wood bass drum beaters (or 2 wood timpani sticks) & 1 felt timpani stick marimba (share player 2's for duet) - 2 medium rubber mallets & 2 medium wound mallets
Eb Sopranino Clarinet (1)	Bb Trumpet 1/Flugel Horn (2)	String Bass (1)
Bb Clarinet 1 (3)	Bb Trumpet 3/Flugel Horn (2)	
Bb Clarinet 2 (3)	Bb Trumpet 3 (2)	
Bb Clarinet 3 (3)	Bb Trumpet 4 (2)	
Bb Bass Clarinet (2)	Trombone 1 (2)	
Eb Contra-alto/ Bb Contrabass Clarinet (2)	Trombone 2 (2)	
Bassoon 1 (2)	Trombone 3 - bass (2)	
Bassoon 2 (2)	Euphonium T.C. (2)	
Eb Alto Saxophone 1 (2)	Euphonium B.C. (2)	
Eb Alto Saxophone 2 (2)	Tuba (2)	

in memoriam

Kasey Sorum



PROGRAM NOTES

SOJOURN OF DREAMS was commissioned by a consortium of wind ensembles led by the George Fox University Symphonic Band (Newberg, OR), Pat Vandehey, director, to honor and celebrate the life of former band director, Jeff Cumpston, who was tragically killed in Zimbabwe. The work's melodic and harmonic constructs are derived from pitch structures based on Jeff's name and folk elements indigenous to Zimbabwe. Prior to moving his family to Africa, Jeff was asked what made him decide to leave the comfortable environs of Oregon to go with his family and teach in Africa. Jeff's answer was simple: "A dream". This work takes its title and inspiration from Jeff's journey to fulfill a dream of service and commitment.

The work is comprised of four sections, each taking its designation from an African musical source. The opening is entitled, **KATSANZAIRA** ("*Gentle Rain Before the Storm*") and, similar to its African counterpart, features the Dorian mode. The principal melodic motif throughout the work is based on a folksong that was sung by the Zimbabwean villagers of Chombo during Jeff's life celebration. The opening also utilizes instrumentation and orchestration that pays homage to the sound colors of African *shona* and *mbira* music and appears throughout the entire work. Jeff was a phenomenal percussionist and the opening section features a solo rudimentary drum call that, building in intensity, is subsequently joined by the remaining percussionists.

The playful second section, entitled **NYAMAROPA** ("*Togetherness Through Music*") features melodic and harmonic motives derived from Jeff's name and the opening Chombo village song. Modal preference is given to Mixolydian - the *mbira's* and *Nyammaropa's* most common tuning, while Jeff's full name provides the impetus for a greater complexity of chordal sonorities.

A transition leads to the delicate and lyrical **NEMAKONDE** section. The African *Nemakonde* is associated with funeral ceremonies and is usually performed in the Phrygian mode. This section juxtaposes the "Jeff" motif with inversions of the Chombo village song. A three-voiced Phrygian fugue accelerates to a festive Mixolydian statement of the Chombo village song, but not before a Zimbabwean *Mbende/Jerusarema* dance rhythm is introduced in the percussion.

A transition diminishes the energy and arrives at the final, peaceful section, entitled **DAMBATSOKO** ("*Ancestral Burial Grounds*"). Akin to its African *Dambatsoko* counterpart, this section features the Ionian mode. The *Mbende/Jerusarema* dance rhythm is reprised throughout the closing section and encompasses the entire ensemble. A new theme - a variant of the "Jeff" motif, is presented at the outset of this section and featured alongside the plenary Chombo village song. The buoyant, middle portion incorporates sophisticated harmonies - derived from Jeff's full name, and serves as a rich accompaniment to the Chombo village song. The final statement of the work features a lone drum that, fading over time, performs the *Mbende/Jerusarema* dance rhythm.

-Kevin M. Walczyk
August, 2014 • McMinnville, Oregon

Cover art: **THE HARVEST IS PLENTIFUL** by Sandi Hester
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PERFORMANCE NOTES



IMPROVISATION BOXES provide specific instructions for the free, repeated performance of specified events. The duration of each event is marked by a horizontal line that ends (indicated by an arrowhead) when the performer is to conclude the event. These improvisation boxes occur during metered sections of the work in the percussion 3 & 5 parts only (mm. 16-27). These performers must not attempt to synchronize their event with other performers nor establish a recurring tempo. Pitch order is to be observed for the first play through only. Performers may vary pitch order on subsequent repetitions.



TEMPORAL MODULATIONS are notated in the 'new' style in which the first rhythm indicated belongs to the old tempo and provides the common beat relationship with that of the second rhythm indicated, which belongs to the new tempo. Temporal modulations are indicated in all parts.

COMMISSIONING CONSORTIUM

*Keveli Music gratefully acknowledges and recognizes the following institutions that have elected to participate as members of the commissioning consortium that brought **SOJOURN OF DREAMS** to life.*

George Fox University Symphonic Band

Pat Vandehey, *Director of Bands*

LEAD CONSORTIUM MEMBER

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Danh T. Pham, *Director of Bands*

West Albany High School Wind Ensemble

Stuart Welsh, *Director of Bands*

West Salem High School Wind Ensemble

Todd Zimbelman, *Director of Bands*

REK

SOJOURN OF DREAMS

Kevin M. Walczyk

I. KATSANZAIRA fragile, delicate $\text{♩} = 72$

accel. - - - - rit. - - a tempo

2 Flutes & Piccolo
1 Oboes
2 Oboes
E Soprano
B 1
B 2
B 3
B Bass
(doubling Bb contrabass cl.)
1 Bassoons
2 Bassoons
1 alto
2 Saxophones
Tenor
Baritone
4 Horns in F
4 Trumpets in B
3 Trombones (3rd is bass)
Euphonium
Tuba
1 Vibes (muted off)
4 soft wood mallets
2 Ped.
mar. 4 soft wood mallets
3 xyla. 2 soft rubber mallets
4 wood wind chimes hand
5 glock. 2 med. rubber glock mallets
6
Contrabass

1 2 3 4 5 6 7 8 9 10 11 12 13

16

24

CLARINETTS

3 fl.

1

2

sop.

1

2

3

bs.

SAXOPHONES

1

2

alto

ten.

bari

TRUMPETS

1

2

3

4

trb.

euph.

tuba

PERCUSSION

1

2

3

4

5

6

ob.

* pitch order can vary after initial play through;
do not synchronize with other players or lock in to a constant tempo.

14 15 16 17 18 19 20 21 22 23 24 25 26

← [] →

39 II. ΝΥΔΜΑΡΟΡΑ
light, playful ♩ = 144

CLARINETTS

3 fl. 1 ob. 2 sop. 1 2 3 bs. 1 bsn. 2

SAXOPHONES

1 alto 2 ten. bari

TRUMPETS

1 2 3 4 5 6

PERCUSSION

1 2 3 4 5 6

ob.

36 37 38 39 40 41 42 43 44 45 46

CLARINETTS

3 fl.
1
2

SAXOPHONES

sop.
1
2
3

bs.
ob.
1
2

TRUMPETS

1
2

trb.
euph.
tuba

PERCUSSION

1
2
3
4
5
6

ob.

← [♩ = ♩] →

96 III. NEMAKONDE
delicate ♩ = 60

3 fl.

1 ob.

2 ob.

sop.

1 1

2 2

3 3

bs.

cb.

1 bsn.

2 bsn.

1 alto

2 alto

ten.

bari.

hn.

1 1

2 2

3 3

4 4

trb.

1 1

2 2

euph.

tuba

1 1

2 2

3 3

4 4

5 5

6 6

cb.

4 soft wound mallets

4 soft wound mallets

xylo. 2 med. rubber mallets

wood wind chimes hand

glock. 2 med. rubber mallets

p, *mp*, *pp*, *ppp*, *ten.*, *1. pic. (lo)*, *2. lo*, *1. st. mute*, *2. st. mute*, *3, 4. harmon*, *1. harmon*, *2. harmon*

96

97

98

99

100

101

102

103

104

105

CLARINETTS

3 fl.

1 ob.

2

sop.

1

2

3

bs.

ob.

1 bsn.

2

SAXOPHONES

1 alto

2

ten.

bari

TRUMPETS

1

2

3

4

trb.

euph.

tuba

PERCUSSION

1

2

3

4

5

6

ob.

1. lo

lo

mf

mp

p

1. 2. harmon

4. harmon

1. 2. harmon

2 soft rubber mallets

congas 2 med. wound mallets

mp

ten. ds. 2 med. wound mallets

mp

bs. ds. felt timp. stick

mp dampen

arco

mf

CLARINETTS

3 fl.

1 ob.

2 ob.

sop.

1

2

3

bs.

ob.

1 bsn.

2 bsn.

SAXOPHONES

1 alto

2 alto

ten.

bari.

hn.

TRUMPETS

1

2

3

trb.

euph.

tuba

PERCUSSION

1

2

3 wood blocks
2 med. wound mallets

4 x - strike edge

5 x - strike rims

6

ob.

The musical score is arranged in a standard orchestral format. The woodwind section includes three flutes, two oboes, a soprano saxophone, three clarinets (one in bass), and two bassoons. The saxophone section consists of two alto saxophones, a tenor saxophone, and a baritone saxophone. The brass section includes a horn, three trumpets, a trombone, an euphonium, and a tuba. The percussion section is divided into six parts, with specific instructions for wood blocks, mallets, and rim strikes. The score is marked with various dynamics such as *mf*, *fp*, *p*, *mp*, and *f*, and includes performance directions like *accel.* and *1.3*, *2.4*, *1.3 open*, and *2 open*. The tempo is set at a quarter note equal to 60 beats per minute.

CLARINETTS

3 fl. p 2 pic

1 ob. p

2 ob. p

sop. p

1 mp

2 mp

3 mf

bs. p

ob. p

1 bsn. p

2 bsn. p

SAXOPHONES

1 alto p

2 alto p

ten. p

bari. p

TRUMPETS

1 hn. p a2

2 hn. mp a2

3 hn. mf a2

4 hn. f a2

5 hn. p a2

6 hn. f a2

1 trb. p 1 open

2 trb. mp 1 open

3 trb. mf 1 open

4 trb. f 1 open

5 trb. p 1 open

6 trb. f 1 open

euph. p

tuba mp unis

PERCUSSION

1 p

2 mp $\text{max. 2 med. plastic mallets}$

3 mp $\text{xylo. 2 med. plastic mallets}$

4 p $\text{sn. dr. starts off wood sticks}$

5 mf $\text{glock. 2 metal glock mallets}$

6 p

ob. pizz. f

mus. cym. 2 felt timp sticks

CLARINETTS

3 fl.
1
2

SAXOPHONES

1
2
3

bs.
ob.
1
2

TRUMPETS

1
2

altn.
ten.
bari.

TRUMPETS

1
2
3
4

trb.
euph.
tuba

PERCUSSION

1
2
3
4
5
6

ob.

CLARINETTS

3 fl.

1

2

sop.

1

2

3

bs.

ob.

1

2

bsn.

1

2

SAXOPHONES

1

alto

2

ten.

bari

TRUMPETS

1

2

3

4

5

6

7

8

9

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CLARINETTS

3 fl. *pic*
mp

1
2
ob.

sop.

1
2
3
bs.

1
2
bsn.

SAXOPHONES

1
2
alto

ten.

bari

TRUMPETS

1. open
mp

mf
2. open

1. solo
mf

trb.

euph.

tuba

PERCUSSION

1
2
3
4
5
6

2 (or 4) soft wood mallets
mp

4 med. rubber mallets
mp

wood wind chimes hand
mp

ob. *pizz*
mp

← [♩ = ♩] →

224 broad, stately ♩ = 69

231 tender ♩ = 72

CLARINETTS

3 fl. 1 2

SAXOPHONES

1 2 alto ten. bari

TRUMPETS

1 2 3 4

trb. euph. tuba

PERCUSSION

1 2 3 4 5 6

ob.

219 220 221 222 223 224 225 226 227 228 229 230 231 232

rit. ----- **235** delicate, fading ♩ = 88

CLARINETTS

3 fl.

1

ob.

2

sop.

1

2

3

bs.

SAXOPHONES

1

alto

2

ten.

bari

TRUMPETS

hn.

trb.

euph.

tuba

PERCUSSION

1

2

3

4

5

6

ob.

vibes 2 med. rubber mallets

mar. (duet) 2 med. wound mallets

xyla. 2 med. rubber glock mallets

glock. 2 med. rubber glock mallets

233 **234** **235** **236** **237** **238** **239** **240** **241** **242** **243**

3 fl.

1 ob.
2

CLARINETTS
1
2
3

bs.

1 bsn.
2

SAXOPHONES
1 alto
2
ten.
bari

hn.

TRUMPETS
1
2
3

trb.
euph.
tuba

PERCUSSION
1
2
3
4
5
6
cb.

244

245

246

247

248

249

250

251

252

253

254

255

256