

SYMPHONY No. 1

“ L E U N I G ’ S P R A Y E R B O O K ”



for Wind Symphony

J O D I E B L A C K S H A W

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I N S T R U M E N T A T I O N

PICCOLO	1 ST TRUMPET IN B ^b
1 ST FLUTE	2 ND TRUMPET IN B ^b
2 ND FLUTE	3 RD TRUMPET IN B ^b
ALTO FLUTE*	
	1 ST & 2 ND HORN IN F
1 ST OBOE	3 RD & 4 TH HORN IN F
2 ND OBOE	
COR ANGLAIS*	TROMBONE 1
	TROMBONE 2
E ^b CLARINET	BASS TROMBONE
1 ST CLARINET IN B ^b	EUPHONIUM
2 ND CLARINET IN B ^b	TUBA
3 RD CLARINET IN B ^b	DOUBLE BASS
4 TH CLARINET IN B ^b	
BASS CLARINET IN B ^b	PERCUSSION 1
CONTRABASS CLARINET IN B ^b	PERCUSSION 2
BASSOON 1	PERCUSSION 3
BASSOON 2	PERCUSSION 4
CONTRA BASSOON	PERCUSSION 5†
	TIMPANI
SOPRANO SAXOPHONE IN B ^b	
ALTO SAXOPHONE IN E ^b	CONSULT NOTES FOR PERCUSSION REQUIREMENTS
TENOR SAXOPHONE IN B ^b	* 2 ND MOVEMENT ONLY
BARITONE SAXOPHONE IN E ^b	† 3 RD MOVEMENT ONLY

≈ FOR THE CONDUCTOR ≈

INSPIRATION

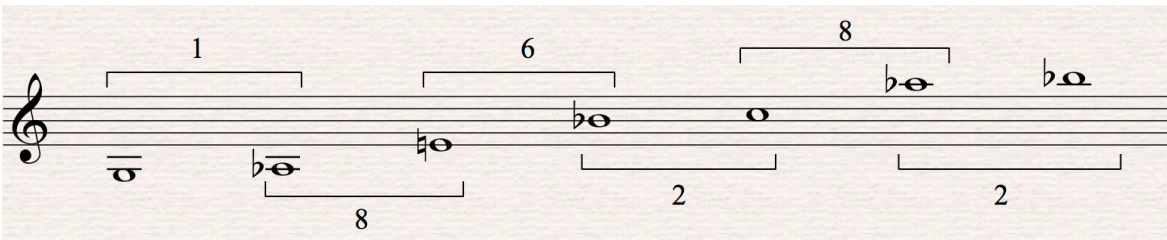
Symphony No. 1 is inspired by four prayers as published by Australian poet and political commentator Michael Leunig in his book “[When I talk to you](#)”, published by Harper Collins. The prayers are an allegory for life’s challenges and explore our journey from light, through darkness, to faith.

MOVEMENT I <i>Summer: The Blessing of Light</i>	MOVEMENT II <i>Autumn: Bitter and the Sweet</i>	MOVEMENT III <i>Winter: Reflection & Resonance</i>	MOVEMENT IV <i>Spring: The Creation of Faith</i>
<i>We welcome Summer and the glorious blessing of light.</i> <i>We are rich with light; we are loved by the sun.</i> <i>Let us empty our hearts into the brilliance. Let us pour darkness into the glorious, forgiving light.</i> <i>For this loving abundance let us give thanks and offer our joy.</i> <i>Amen.</i>	<i>Autumn.</i> <i>We give thanks for the harvest of the heart’s work.</i> <i>Seeds of faith planted with faith;</i> <i>Love nurtured by love;</i> <i>Courage strengthened by courage.</i> <i>We give thanks for the fruits of the struggling soul,</i> <i>The bitter and the sweet;</i> <i>For that which has grown in adversity</i> <i>And for that which has flourished in warmth and grace;</i> <i>For the radiance of the spirit in autumn</i> <i>And for that which must now fade and die.</i> <i>We are blessed and give thanks.</i> <i>Amen.</i>	<i>Dear God,</i> <i>Let us prepare for winter.</i> <i>The sun has turned away from us and the nest of summer hangs broken in a tree.</i> <i>Life slips through our fingers and, as darkness gathers, our hands grow cold. It is time to go inside.</i> <i>It is time for reflection and resonance.</i> <i>It is time for contemplation.</i> <i>Let us go inside.</i> <i>Amen.</i>	<i>Dear God,</i> <i>We celebrate spring’s returning and the rejuvenation of the natural world.</i> <i>Let us be moved by this vast and gentle insistence that goodness shall return, that warmth and life shall succeed, and help us to understand our place within this miracle.</i> <i>Let us see that as a bird builds its nest, bravely, with bits and pieces, so we must build human faith.</i> <i>It is our simple duty; it is the highest art; it is our natural and vital role within the miracle of spring: the creation of faith.</i> <i>Amen.</i>

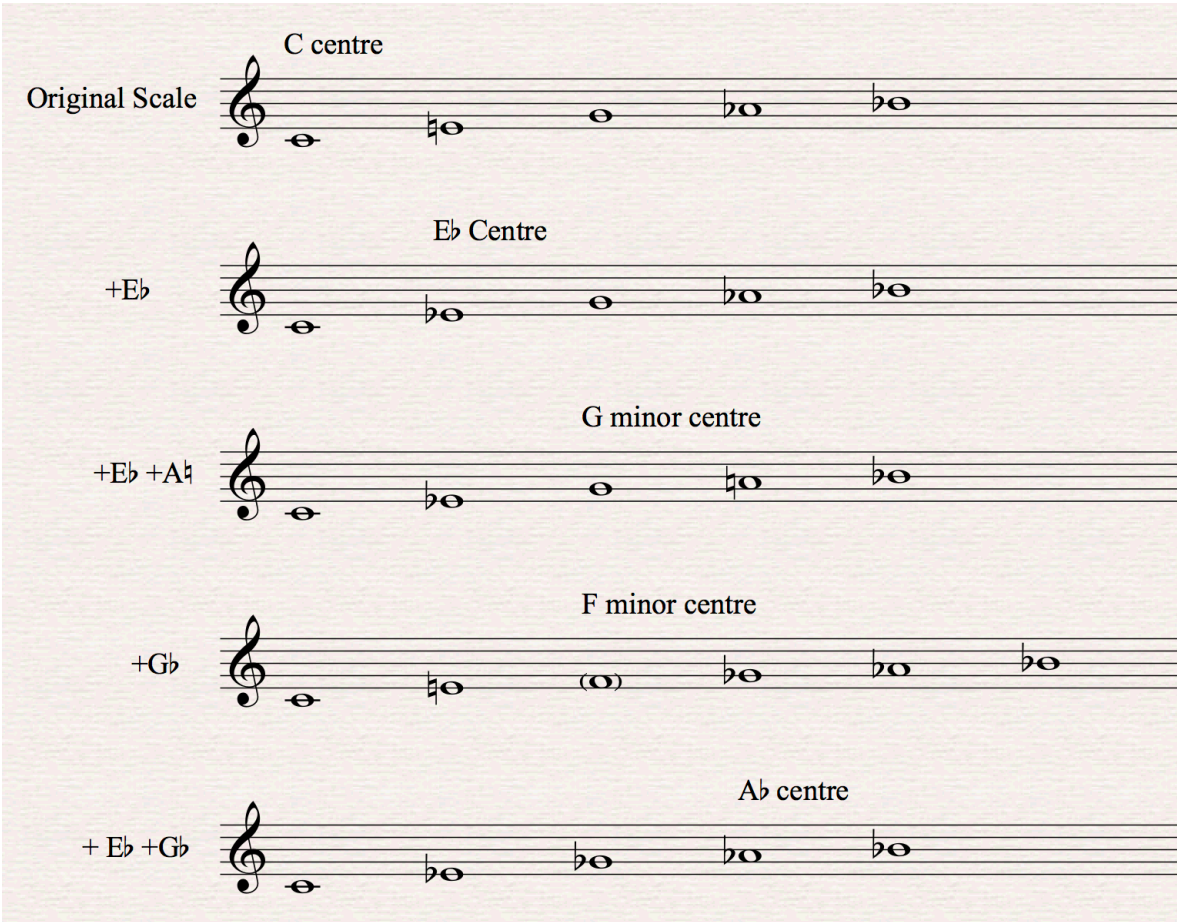
MOVEMENT I – THE BLESSING OF LIGHT

There are two main sources of inspiration for the material used in the first movement.

- 1. PITCH MATERIAL: Measure 1-102 is based on a scale created from the speed of light: 186 282 miles per second. Commencing on G (my personal resonating pitch with the Earth) I built the scale in semitones in an ascending order:



The result is a 5-pitch scale. To emulate light refraction one-two notes in the original scale were altered by a semitone to create four new scales with a different tonal centre (the original scale is re-written below without pitch repetitions and commences on C):



To formulate the use of these scales, a ratio of measures was designed, also based on the speed of light (treating the opening digit “1” as the statement of the “Light theme” by the clarinet at measure 20).

Speed of Light	8	6	2	8	2
Numbers halved to provide ratio	4	3	1	4	1
Assign 5 measures per digit and convert ratio to total measures	(4 x 5) 20 measures	(3 x 5) 15 measures	(1 x 5) 5 measures	(4 x 5) 20 measures	(1 x 5) 5 measures

The ratio was used to build the music from measure 29 to 102. From here, the composing process and changes in time signature altered the exact number of measures however; the basic premise remains.

Thus, there is no key signature used in these measures, just common place accidentals for ease of musical literacy. Note that the material commences in gritty, tight harmonic clusters book-ended by octave passages that guide the melodic line. These harmonic clusters gradually dissipate until the audience is finally released of the tension at measure 95 with a C major chord.

Measure 102 – introduces the key signature of concert D major but all material is written in a D mixolydian. The flat 7 allows movement between minor and major tonality until the final resolution at measures 140-141.

2.
- ADDITIONAL INSPIRATION: Whilst the prayer offers inspiration behind the premise of the first movement, I needed an additional tool to bring the pitch material to life. Hence, I researched the birth of our most powerful light source – the Sun.

There are five main stages in the life of a Sun:

Gravitational pull	The Proto Star	The Sun	The Red Giant	The White Dwarf
Particle of dust and gas from a Solar Nebula begin to swirl and circulate. These form a mass that eventually becomes large enough to form a gravitational pull. The mass collapses in on itself and then flattens out like a pancake (think of the shape of our solar system).	99.8% of the mass remains in the centre with other, smaller masses being displaced throughout the ‘pancake’. The central mass and smaller masses continue to spin and attract dust particles whilst circulating the central mass. At this time, the central mass, known as the “Proto Star” is made up of helium and hydrogen but they are not yet fused. Proto Stars are surrounded by such a thick dust cloud they do not emit any light.	A sun is ‘born’ from the Protostar when helium and hydrogen fuse. The fusion creates a massive fuel source that releases great bursts of burning gas from the surface. The bursts dispel the thick dust cloud and eventually exposes the bright, life-giving light of the ‘Sun’.	When the Sun begins to run out of helium, the mass will transform into a Red Giant. In the case of our Sun, the mass will expand to a size large enough to engulf all other planets, including the Earth.	Once all the helium is gone, the Red Giant will implode to form a much smaller mass known as a White Dwarf.

I used the first three stages that encompass the birth of a Sun to influence my emotional picture of the pitch material I had created. These also align very well with Leunig’s Prayer for *Summer*:

Measure 1-21	Gravitational pull.	<i>We welcome Summer and the glorious blessing of light.</i>
Measure 21-102	The Proto Star and the first bursts of gas.	<i>We are rich with light; we are loved by the sun.</i>
Measure 102-end	The birth of the Sun.	<i>Let us empty our hearts into the brilliance. Let us pour darkness into the glorious, forgiving light.</i>

Please use the information above to inform your conducting decisions.

MEASURE 30

The tempo range is provided here to account for differences in size of ensemble and performing venue. The larger the ensemble, and the wetter the performance space, the slower the tempo should be.

MEASURE 118-END

A short note about the improvised boxed sections between Piccolo & Flute 1 (also on Piccolo), Soprano Saxophone and Trumpet 1, Trombone 1 and Euphonium. Please consider spatial placement of these players for maximum effect. These improvised sections emulate the final dissipation of the dust clouds to reveal the full, bright and shining sun, hence they are not marked with any expression. Players are encouraged to continue to trial different approaches to the pitch material to keep each performance fresh and new, whilst merging into the metered end-moments with precision.

All other performers are encouraged to bring out any moving parts, yet not fade out too much to ensure the sound remains rich throughout.

Ensure tempo stays at no less than ♩ = 88 to continue momentum through to the final chord.

MOVEMENT II – BITTER AND THE SWEET

Whilst the first movement was structured with mathematical considerations, the second movement could not be more different. The material used here was originally conceived for string orchestra and brings with it, an overtone of the sacrifice made by hundreds and thousands of men and women during the Great War 1914-1918. It is a continuous thought that merges and evolves. The orchestration has been carefully considered and is inspired, for the most part, by Strauss and Mendelssohn.

Quotations from the prayer are included in the score in this movement as they are intrinsically linked to the music. These are not included in individual parts so I ask that you do your best to make this emotional connection with your students. Here are some additional considerations:

CONNECTEDNESS

The orchestration of this work employs a great deal of “pedalling”. For example, in the opening two bars the trombone sustains the first tone, the horn sustains the second, the melodic line is continued by the Cor Anglais. To successfully achieve these pedalling moments, it is vital for the ensemble to comprehend who they are blending into or from. Some of them are only playing a small fraction of a melodic moment, but assist in its fruition by pedaling one of the notes for harmonic resonance. Hence the realisation of this for all players may help with their understanding of my approach.

SPACE

Whilst much of the piece is held together with this pedalling effect, the sections are separated with spatial ‘free’ moments, and these require a little freedom. At measure 14, (as stated in the note to the conductor on the score), I would like the tremolo to be held for a few moments before the Cor Anglais solo enters. The remaining instruments simply melt away. Please take care of these releases allowing the tremolo to freely speak, giving the Cor Anglais soloist the opportunity to enter when ready.

At bar 37 it is important to allow some space between the opening Bassoon solo and the next phrase. This also applies to the addition of clarinet. Please allow a little space between them, as well as the end of bar 44. This is a still, sorrowful moment. The change in bar 45 should be noticeable with much more movement.

Please do not rush the silences (often with ringing percussion) at measures 15, 36, 58, 61. Allow time for the previous moment to be absorbed.

CRESCENDOS AND DECRESCENDOS

I’ve learned in my travels that all conductors have different ways they like their ensemble to interpret these elements of the music. In *Bitter and the Sweet*, I ask that crescendos and decrescendos be read quite literally *i.e.* if it is written over 4-6 beats, then please gradually make the change in dynamic over this time. For example at bar 23-24 Flute 2, the player shouldn’t suddenly decrescendo the moment the marking commences (as they are changing from forte to piano) but subtly reduce volume yet hold tone and warmth through to the piano.

BIG MOMENTS

There are two large moments:

Bar 31

The build to this bar happens quickly. Bar 27 is a delicate entry that is then supported by a thickening of texture in bar 28, the syncopated rhythm should drive the musical flow into bar 29 and again into bar 30. The entry of Horn 3 & 4 plus Euphonium that is also doubled in Cor Anglais and 1st clarinet 2nd divisi is paramount. Each crotchet should be more intense than the last and seem weighted (hence the marking of Tenuto). Intensity should not dissipate for a moment and strength in tone and resonance should explode into bar 31, heightened by Flute 1. This full ensemble forte should be sustained through to 2nd beat of bar 33 where a flourish of sound accompanies a decrescendo. The crotchet figure in Horns, Oboe 2, Cor Anglais and 2nd Clarinet connects this flourish to the final E minor chord. This can be difficult to achieve and based on my experience with a previous composition, ‘Peace Dancer’, will take a little rehearsal to allow the ensemble members time to find their place.

Bar 57

“For that which has grown in adversity and for that which has flourished in warmth and grace.”

This section should be approached as bar 31 but with an even bigger finish. At bar 48 I’d appreciate the crescendo reaching a full forte, then a slight refrain before climbing to the peak of 57. This section is REALLY connected and shouldn’t ever seem hollow or lose momentum. Many notes are marked with tenuto articulation and the interpretation of a stress PLUS full value is asked for here please.

Measure 73 (F)

“And for that which must now fade and die.”

I need passion here!! I was never sure about decrescendo-ing at bar 72. Initially I maintained the strength in lower brass and bassoons and allowed the upper winds to dissipate. Maybe this is what is required? The passage still needs growth but it also needs determination, strength and fast air. Grainger had it right with ‘clingingly’ and this is exactly what is required here.

THE UNKNOWN SOLDIER

I have attached an image of an ‘unknown’ soldier whom I have come to call ‘Sam’ as this movement also reflects upon those Australians who fell in France in 2018 during the Battle of Hamel.

With this in mind, my thoughts turned to the images portrayed in the book “The Lost Diggers” by Ross Coulthart. In particular, I was moved by this sad young digger (see image below) whom Coulthart struggled to identify. His eyes depict great sadness and his pain and sorrow has sat deep inside my heart for many months now. I considered Leunig’s words “fade and die”, with countless soldiers lying in unmarked graves. I also considered those who returned home. How bitter and sweet it must have seemed for these men and women returning home from the war without all of their comrades, transformed in every conceivable way to a country and a home that in itself, would now appear as foreign as the place they left behind.

In writing this piece I have considered the use of dissonance and consonance to recognise this struggle - enabling beautiful glimpses amongst moments of pain and reflection. An allusion to the ‘Last Post’ and an airy, foreboding soundscape end the work - reflecting upon a soldier’s last moments on the battlefield and the blessings we count each and every day for their sacrifice.



MOVEMENT III – REFLECTION AND RESONANCE

In writing the Winter I believe I suffered what can only be described as an emotional breakdown. In true artistry, I decided that if I was going to compose music about *reflection, contemplation and going 'inside'* then I should do exactly that. What ensued was six tortuous months of mental anguish and despair. In full disclosure, I share with you here an email I wrote to Michael Leunig at this time, as well as his response. It was his response that provided a much needed gateway out of my misery.

Email from Blackshaw to Leunig:

“Dear Michael,

Reluctantly, I confess, I have decided to write to you. Please forgive me. I do not wish to share my burden, rather hope that through some form of creative exploration, I may find a way through my current torment. At this stage of my compositional process, I sincerely need your input.

I confess to feeling quite undone as a result of my attempts to compose my musical impressions of your prayer for ‘Winter’. The words ‘let us go inside’ have paved a painful, inward, incessant path. I write to you to ask for some information about the background behind these prayers, the Winter in particular, in the hope that I may dig myself out of this rather all consuming hole.

I have interpreted your four prayers as a life cycle, believing that through them (and my own experience), light is the all-consuming essence of everything; love, spirit, connectedness. I have created a "light" motif and this is utilised throughout the work in various formats. I see it as an allegory for our relationship with community, family and most especially, ourselves. When it came to Autumn, ‘The Bitter and the Sweet’, I felt I could grasp the concept of love and loss having lost my dear Father to cancer when I was 26 (I wrote a work entitled “Soulström” over a 12 year period that unknowingly explored my journey through the grieving process). I easily attached myself to Summer and the ‘Blessing of Light’. I have often been described as someone who finds beauty in everything, especially in children and it is their creative energy that has inspired the material for this movement. The ‘Creation of Faith’ and the renewal that Spring affords, (for me) is the joy of the beginner, the realisation of something real and the place where your own light can illuminate the sky. It is a dance and for me, is the time when life aligns, even for a moment, and you feel that overwhelming vacuum of joy.

So what is Winter? Is it the darkness within? Is it beyond grief? Is it life without light? Life without purpose? Life without love? Or is it the place you go to find love of one-self? And is that why I find it so confronting?

I feel that I am missing a very obvious piece of life’s puzzle and you have revealed this piece, and I, ignorantly, cannot decode the message. It is with a heavy heart that I write to you, but it is written with sincerity and hope for truths that need to be told.”

Response from Leunig:

“Dear Jodie...

I'll try to help...

Winter is the diminishing of light – or the depressing loss of it.

A gruelling time of loneliness and failure of the spirit.

A protracted humbling ordeal of isolation, feelings of abandonment, discomfort and despair.

Life, love and faith seem to be failing – death is at hand.

A relentless cold merciless imprisonment.

AND YET....

In our loneliness, in the unconscious realm of dormancy, unbeknownst to us, the soul is making meaning.

We are not aware of this deep incubation or the soul's dark refertilisation.

We have no knowledge or sensual evidence of this redemptive inner preparation for the unknown path ahead.

Vitality and creativity are in retreat; in a deeply prayerful state within us.

Patience, stoicism and resilience are mingled with small joys and simple beauties if we are to endure.

AND THEN...

We come through it.

Gradually and then joyfully, brilliantly – the return of innocent eagerness.

The flowers and the songs of birds.

The miracle of warmth.

And music!

I hope this helps.

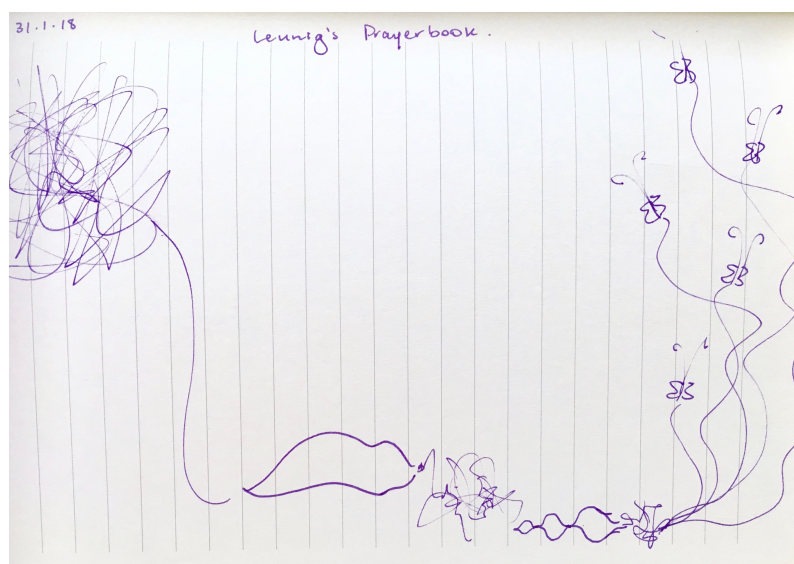
Best warm wishes,

Michael Leunig.”

Directions in the third movement are quotations from Leunig’s email. Text used by the ensemble choir is taken from a letter I wrote to myself during the darkness. Needless to say this movement is the musical depiction of total vulnerability and requires a raw, deeply passionate energy. Large moments should be exaggerated, as should their following silence and stillness. The vocal and guitar moment is what I found when I did go inside. As a lover of folk music, I believe that when you go inside *my* heart, you find a raw and honest spirit who loves simplicity and wide, open spaces. The performance rendered at the première performance by the Sydney Conservatorium of Music, John Lynch conducting is an excellent model (available on YouTube).

Note: Voices from the ensemble emerge from the trumpet call at the end of the second movement. The transition should be seamless.

MOVEMENT IV – THE CREATION OF FAITH



In January 2018 I created a simple line drawing of the overall structure of the Symphony (pictured left). I always knew that the final movement would be a release from the heaviness of Winter; a dance, joy. In alignment with the prayer, “the returning and the rejuvenation of the natural world” is brought about by the ascending, pedalled chords, resonated by mallet percussion and a single pedal note.

From the opening to the beginning of the dance (measure 81) I have aimed to capture the feeling of flying through the air with “gay abandon”. Parts weave in and out around the simple Flute melody, underpinned by pulsating, dove-tailed percussion.

The dance from 81-end is the building of human faith with “bits and pieces”. All performers are encouraged to be wildly enthusiastic and move and dance in their chair as they play. The ‘B’ section featuring double reeds and clarinet is described by my daughter as “the ants dancing at a tea party” – it was not what I envisaged but as a visual reference, works perfectly. Spring is all about rejuvenation and the return of goodness and faith in humanity. Something we all need at this time. It my dearest wish for this

symphony to bring a sense of hope to performers and audience alike.

GENERAL REMARKS

“THE SMUDGING” EFFECT

Please note in Movement II and Movement IV where instrumentalists play flourishes with notes of different rhythmic value (for example measure 31 in II – Bitter and the Sweet). The “smudging” effect produces a wonderful blurring of pitch amongst wind instruments. Instrumentalists can often be confused by this orchestration at first, worrying that their parts are not aligning with others around them. The advice here is to ask each player to play their part exactly as written – this usually produces the required effect and over time, they become comfortable with the aural sensation of “smudging”.

THE PRAYERS

It is strongly encouraged that all performers read the prayers. Permission is granted to re-print the prayers in the score and distribute them to performers (for rehearsal purposes only). A PDF hand out of the prayers is available to you upon email request to: jodie@jodieblackshaw.com.

STAGING

If possible, it is requested that the vocalist and guitar appear either stage right/left under a spotlight, the ensemble blackened. Ideally, the audience do not know of their existence until they commence. Lights fade up on the ensemble as the percussion play the last few measures of the third movement.

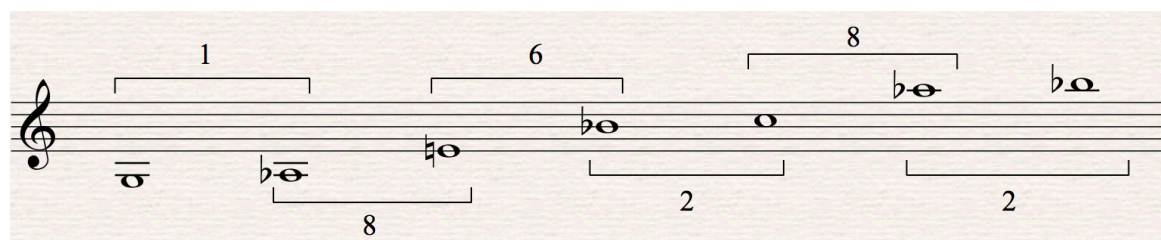
If players allow, antiphonal trumpets for measure 102-end in the first movement, as well as an off stage (or above stage) trumpet to play the final trumpet call in II – Bitter and the Sweet would be greatly appreciated.

PROGRAM NOTES

Symphony No. 1, *Leunig's Prayer Book*, was inspired by four prayers written by Australian poet Michael Leunig. Movement titles are derived from each prayer that celebrate the arrival of a new season. The subtitles for each movement are derived from the prayers themselves and take the audience on a familiar journey:

I - The Blessing of Light (Summer)

The burn of Summer is depicted in an energetic opening that is also inspired by the birth of the Sun. The pitch material utilised in the first 102 measures is based on a scale created from the speed of light: 186 282 miles per second. Commencing on G (my personal resonating pitch with the Earth) I built the scale in semitones in an ascending order:



The result is a 5-pitch scale (when considering the repeated tones of Ab and Bb). To emulate light refraction one-two notes in the original scale were altered by a semitone to create four new scales with a different tonal centre. The material commences in gritty, tight harmonic clusters book-ended by octave passages, guiding an energetic set of boldly intensifying statements through each of these refracted “light” scales. These harmonic clusters gradually dissipate until the audience is finally released of the tension at measure 95 with a C major chord. Measure 102-end depicts Michael’s Leunig’s “glorious” light and its ability to consume the darkness that lies within.

II - Bitter and Sweet (Autumn)

The second movement was originally conceived for string orchestra and brings with it an overtone of bitter victory through the consideration of the sacrifice made by thousands of men and women during the Great War (1914-1918). It is a continuous thought that merges and evolves, bringing traces of melodic material from the opening movement, these being the themes of love and light. The orchestration has been carefully considered and is inspired, for the most part, by Strauss and Mendelssohn. The instrumentation is inspired by Stravinsky’s *Symphonies for Wind Instruments* and provides the audience with some reprieve from the intensity of a full wind symphony. Punctuated by delicate woodwind moments, the Bitter and the Sweet is as delicate as it is vulnerable.

III – Reflection and Resonance (Winter)

With light now fading and Leunig’s recommendation to “go inside”, this movement strips back the ensemble to the simplicity of a saxophone quartet, flugel horn trio and percussion. Ensemble members contribute choral overtones and a startling soprano saxophone solo shatters audience comfort. To ease the pain of personal reflection, a classical guitarist accompanies a fragile vocalist (baritone), transporting the audience to a safer place where truth and beauty live in the heart of the composer. For it is here that the soul is making meaning of the darkness, preparing to return.

IV – The Creation of Faith (Spring)

The final movement injects hope into despair, releasing the audience from the heaviness of Winter. In alignment with the prayer, “the returning and the rejuvenation of the natural world” is brought about by ascending, pedalled chords, resonated by mallet percussion and a single pedal note shared throughout the ensemble. From the opening to the beginning of the dance (measure 81) I have aimed to capture the feeling of flying through the air with “gay abandon”. Parts weave in and out around a simple Flute melody, underpinned by pulsating, dove-tailed percussion. The dance from 81-end is the rebuilding of human faith with “bits and pieces” as Spring brings us warmth, wildlife and the return of goodness and faith in humanity.

Audience members are encouraged to embrace and internalise each prayer as the movement is performed, linking the elegance of Leunig’s verse to the musical impressions created by the composer. The prayers are reproduced here exactly as they appear in Leunig’s text *When I talk to you* and are reproduced with permission of the publisher, Harper Collins (Australia and New Zealand).

<p>I The Blessing of Light</p> <p><i>We welcome summer and the glorious blessing of light. We are rich with light; we are loved by the sun. Let us empty our hearts into the brilliance. Let us pour darkness into the glorious, forgiving light. For this loving abundance let us give thanks and offer our joy.</i></p> <p><i>Amen.</i></p>	<p>II Bitter and the Sweet</p> <p><i>Autumn.</i></p> <p><i>We give thanks for the harvest of the heart’s work. Seeds of faith planted with faith; Love nurtured by love; Courage strengthened by courage.</i></p> <p><i>We give thanks for the fruits of the struggling soul, The bitter and the sweet; For that which has grown in adversity And for that which has flourished in warmth and grace; For the radiance of the spirit in autumn And for that which must now fade and die. We are blessed and give thanks.</i></p> <p><i>Amen.</i></p>
<p>III Reflection and Resonance</p> <p><i>Dear God,</i></p> <p><i>Let us prepare for winter. The sun has turned away from us and the nest of summer hangs broken in a tree. Life slips through our fingers and, as darkness gathers, our hands grow cold. It is time to go inside. It is time for reflection and resonance. It is time for contemplation. Let us go inside.</i></p> <p><i>Amen.</i></p>	<p>IV The Creation of Faith</p> <p><i>Dear God,</i></p> <p><i>We celebrate spring’s returning and the rejuvenation of the natural world. Let us be moved by this vast and gentle insistence that goodness shall return, that warmth and life shall succeed, and help us to understand our place within this miracle. Let us see that as a bird builds its nest, bravely, with bits and pieces, so we must build human faith. It is our simple duty; it is the highest art; it is our natural and vital role within the miracle of spring: the creation of faith.</i></p> <p><i>Amen.</i></p>

INSTRUMENTATION

The instrumentation of Symphony No. 1, *Leunig’s Prayer book*, varies with each movement. Please refer to the following table:

MOVEMENT I	MOVEMENT II	MOVEMENT III	MOVEMENT IV
<i>The Blessing of Light</i>	<i>Bitter and the Sweet</i>	<i>Reflection & Resonance</i>	<i>The Creation of Faith</i>
TACET	TACET	SOLO BARITONE VOICE	TACET
TACET	TACET	SOLO ACOUSTIC GUITAR (AMPLIFIED)	TACET
PICCOLO	TACET	S.A.T.B. ENSEMBLE CHOIR	PICCOLO
1ST FLUTE (+ PICCOLO)	1ST FLUTE	S.A.T.B. ENSEMBLE CHOIR	1ST FLUTE
2ND FLUTE	2ND FLUTE	S.A.T.B. ENSEMBLE CHOIR	2ND FLUTE
1ST OBOE	1ST OBOE	S.A.T.B. ENSEMBLE CHOIR	1ST OBOE
2ND OBOE	2ND OBOE	S.A.T.B. ENSEMBLE CHOIR	2ND OBOE
TACET	COR ANGLAIS	S.A.T.B. ENSEMBLE CHOIR	TACET
E ^b CLARINET	TACET	S.A.T.B. ENSEMBLE CHOIR	E ^b CLARINET
1 ST CLARINET IN B ^b	1 ST CLARINET IN B ^b	S.A.T.B. ENSEMBLE CHOIR	1 ST CLARINET IN B ^b
2 ND CLARINET IN B ^b	2 ND CLARINET IN B ^b	S.A.T.B. ENSEMBLE CHOIR	2 ND CLARINET IN B ^b
3 RD CLARINET IN B ^b	TACET	S.A.T.B. ENSEMBLE CHOIR	3 RD CLARINET IN B ^b
4 TH CLARINET IN B ^b	TACET	S.A.T.B. ENSEMBLE CHOIR	4 TH CLARINET IN B ^b
BASS CLARINET IN B ^b	BASS CLARINET IN B ^b	S.A.T.B. ENSEMBLE CHOIR	BASS CLARINET IN B ^b
CONTRABASS CLARINET IN B ^b	TACET	S.A.T.B. ENSEMBLE CHOIR	CONTRABASS CLARINET IN B ^b
BASSOON 1	BASSOON 1	S.A.T.B. ENSEMBLE CHOIR	BASSOON 1
BASSOON 2	BASSOON 2	S.A.T.B. ENSEMBLE CHOIR	BASSOON 2
CONTRA BASSOON	CONTRA BASSOON	S.A.T.B. ENSEMBLE CHOIR	CONTRA BASSOON
SOPRANO SAXOPHONE IN B ^b	TACET	SOPRANO SAXOPHONE IN B ^b	SOPRANO SAXOPHONE IN B ^b
ALTO SAXOPHONE IN E ^b	TACET	ALTO SAXOPHONE IN E ^b	ALTO SAXOPHONE IN E ^b
TENOR SAXOPHONE IN B ^b	TACET	TENOR SAXOPHONE IN B ^b	TENOR SAXOPHONE IN B ^b
BARITONE SAXOPHONE IN E ^b	TACET	BARITONE SAXOPHONE IN E ^b	BARITONE SAXOPHONE IN E ^b
1 ST TRUMPET IN B ^b	1 ST TRUMPET IN B ^b	1 ST FLUGELHORN IN B ^b	1 ST TRUMPET IN B ^b
2 ND TRUMPET IN B ^b	TACET	2 ND FLUGELHORN IN B ^b	2 ND TRUMPET IN B ^b
3 RD TRUMPET IN B ^b	TACET	3 RD FLUGELHORN IN B ^b	3 RD TRUMPET IN B ^b
1 ST & 2 ND HORN IN F	1 ST & 2 ND HORN IN F	S.A.T.B. ENSEMBLE CHOIR	1 ST & 2 ND HORN IN F
3 RD & 4 TH HORN IN F	3 RD & 4 TH HORN IN F	S.A.T.B. ENSEMBLE CHOIR	3 RD & 4 TH HORN IN F
TROMBONE 1	TROMBONE 1	S.A.T.B. ENSEMBLE CHOIR	TROMBONE 1
TROMBONE 2	TROMBONE 2	S.A.T.B. ENSEMBLE CHOIR	TROMBONE 2
BASS TROMBONE	TACET	S.A.T.B. ENSEMBLE CHOIR	BASS TROMBONE
EUPHONIUM	EUPHONIUM	S.A.T.B. ENSEMBLE CHOIR	EUPHONIUM
TUBA	TUBA	S.A.T.B. ENSEMBLE CHOIR	TUBA
DOUBLE BASS	DOUBLE BASS	S.A.T.B. ENSEMBLE CHOIR	DOUBLE BASS
PERCUSSION 1: XYLOPHONE, VIBRAPHONE, HIGH & LOW CONGA	PERCUSSION 1: VIBRAPHONE	PERCUSSION 1: VIBRAPHONE	PERCUSSION 1: XYLOPHONE, VIBRAPHONE, CLAVES
PERCUSSION 2: GLOCKENSPIEL, BONGO, LARGE CONGA, SMALL & MEDIUM TOM, CRASH CYMBALS	PERCUSSION 2: GLOCKENSPIEL	PERCUSSION 2: PEDAL GLOCKENSPIEL	PERCUSSION 2: GLOCKENSPIEL, MARIMBA, CONCERT BASS DRUM
PERCUSSION 3: SUSPENDED CYMBAL, MEDIUM & LOW TOM, TAMBOURINE	PERCUSSION 3: 28” TIMPANI, CROTALES (WITH BOW)*, SUSPENDED CYMBAL	PERCUSSION 3: MARIMBA	PERCUSSION 3: MARIMBA, SUSPENDED CYMBAL, CRASH CYMBALS
PERCUSSION 4: TAM TAM, CONCERT BASS DRUM, SUSPENDED CYMBAL	PERCUSSION 4: TACET	PERCUSSION 4: VIBRAPHONE	PERCUSSION 4: VIBRAPHONE, GLOCKENSPIEL, TAMBOURINE
TACET	TACET	PERCUSSION 5: TAM-TAM	TACET
TIMPANI	TIMPANI, CROTALES (WITH BOW)*	TIMPANI, SUSPENDED CYMBAL	TIMPANI, SUSPENDED CYMBAL, CROTALES (WITH BOW & MALLETS), SNARE DRUM
	*SAME SET OF CROTALES USED BY BOTH PLAYERS	AN ENSEMBLE MEMBER IS RECOMMENDED FOR PERCUSSION 5	

For David

*My knight in shining armour,
my spirit,
my true soulmate.*