

THE ELEMENTS: A SYMPHONY FOR WIND ENSEMBLE

by

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A THESIS

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Title: The Elements: A Symphony for Wind Ensemble

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THESIS ABSTRACT

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Master of Music

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Title: The Elements: A Symphony for Wind Ensemble

This work is a four-movement piece written for wind ensemble, in which each movement attempts to musically depict one of the four elements. The first movement, “Benevolent Water,” uses ocean drums and a wave-like pattern in the clarinets and saxophones to imitate the sound of the ocean, while the second movement, “Strong Earth,” features the low winds to create the impression of being rooted in the earth. “Passionate Fire,” the third movement, strays from a conventional musical depiction of fire in order to explore the despair following a conflagration, which transforms into a celebration of the new life that emerges afterwards. The fourth and final movement, “Harmonious Air,” uses overlapping flurries of sound in the upper woodwinds to depict the joy of flight. The entire piece is approximately twenty minutes in length.

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INSTRUMENTATION

Piccolo [played by Flute 3]

Flute 1

Flute 2

Oboe 1

Oboe 2

Bb Clarinet 1

Bb Clarinet 2

Bb Clarinet 3

Bb Bass Clarinet

Bb Contrabass Clarinet (Mvt. II)

Bassoon 1

Bassoon 2

Contrabassoon

Eb Alto Saxophone 1

Eb Alto Saxophone 2

Bb Tenor Saxophone

Eb Baritone Saxophone

Bb Trumpet 1

Bb Trumpet 2

Bb Trumpet 3

F Horn 1

F Horn 2

F Horn 3

F Horn 4

Trombone 1

Trombone 2

Bass Trombone

Euphonium

Tuba

Contrabass

Harp

Piano

Celesta (Mvts. I, II)

Timpani

Antiphonal Percussion 1 (Ocean Drum, Crash Cymbals, Large Tom, Wind Chimes)

Antiphonal Percussion 2 (Ocean Drum, Large Tom, Wind Chimes)

Percussion 1 (Bass Drum)

Percussion 2 (Suspended Cymbal, Crash Cymbals)

Percussion 3 (Snare Drum, Marimba, Chimes)

Percussion 4 (Glockenspiel, Vibraphone)

Percussion 5 (Vibraphone, Tam-Tam, Wind Chimes)

20 25 **B** 30

Picc. (Fl. 3)
Fl. 1&2
Ob. 1&2
Cl. 1&2
Cl. 3
B. Cl.
Bsn. 1&2
Obsn.
Alto Sax. 1&2
Ten. Sax.
Bari. Sax.
Tpt. 1&2
Tpt. 3
Hn. 1&3
Hn. 2&4
Tbn. 1&2
B. Tbn.
Euph.
Tba.
Cb.
Hp.
Pno.
Cel.
Timp.

B

Ant. Perc. 1
Ant. Perc. 2
Perc. 1 B.D.
Perc. 2 Cyms
Perc. 3 Mar. Sn. Ch.
Perc. 4 Glock. Vibe. (IV)
Perc. 5 Vibe. (I) Tam W.C.

35 C 40

Picc. (Fl. 3) *f* *mp* *f* *p*

Fl. 1&2 *f* *mp* *f* *p*

Ob. 1&2 *f* *mp* *f* *p*

Cl. 1&2 *p* *mf* *p* *p* *mf* *p* *pp* *mp* *p* *pp* *mp* *p*

Cl. 3 *p* *mf* *p* *p* *mf* *p* *p* *mf* *p* *pp* *mp* *p* *pp* *mp* *p*

B. Cl. *p* *mf* *p* *p* *mf* *p* *p* *mf* *p* *pp* *mp* *p* *pp* *mp* *p*

Bsn. 1&2 *p* *mf* *p* *p* *mf* *p* *p* *mf* *p* *pp* *mp* *p* *pp* *mp* *p*

Cbsn. *p* *mf* *p* *p* *mf* *p* *p* *mf* *p* *pp* *mp* *p* *pp* *mp* *p*

Alto Sax. 1&2 *f* *mp* *f* *p* *p* *mf* *p* *pp* *mp* *pp* *pp*

Ten. Sax. *f* *mp* *f* *p* *p* *mf* *p* *pp* *mp* *pp* *pp*

Bari. Sax. *f* *mp* *f* *p* *p* *mf* *p* *pp* *mp* *pp* *pp*

Tpt. 1&2 *f* *mp* *f* *p*

Tpt. 3 *f* *mp* *f* *p*

Hn. 1&3 *mf* *p* *mf* *p*

Hn. 2&4 *mf* *p* *mf* *p*

Tbn. 1&2 *mf* *p* *mf* *p*

B. Tbn. *mf* *p* *mf* *p*

Euph. *mf* *p* *mf* *p*

Tba. *mf* *p* *mf* *p*

Cb. *p* *mf* *p* *p* *mf* *p* *p* *mf* *p* *pp* *mp* *p* *pp* *mp* *p*

Hp. *mf* *p* *mp* *p*

Pno. *mf* *p* *mp* *p*

Cel. *mf* *p* *mp* *p*

Timp. *f* *pp* *f* *p* *mf* *pp* *mp* *pp* *mp*

C

Ant. Perc. 1

Ant. Perc. 2

Perc. 1 B.D.

Perc. 2 Cyms *f* *p* *f*

Perc. 3 Mar. Sn. Ch. *p* *mf* *p* *p* *mf* *p* *p* *mf* *p* *pp* *mp* *p* *pp* *mp* *p*

Perc. 4 Glock. Vibe. (IV) *mf* *p* *mp* *p*

Perc. 5 Vibe. (I) Tam W.C. *mf* *p* *mp* *p*

D

45 *rit. a tempo* 50 *finger snaps* 55

Picc. (Fl. 3): *pp* finger snaps, *mp*, *mf*

Fl. 1&2: *pp* finger snaps, *mp*, *mf*

Ob. 1&2: *pp* finger snaps, *mp*, *mf*

Cl. 1&2: *pp*, *p*, *pp*, *pp*, *p*, *pp*; *pp* < *p* > *pp*, *pp* < *p* > *pp*

Cl. 3: *pp*, *p*, *pp*, *pp*, *p*, *pp*

B. Cl.: *pp*, *p*, *pp*, *pp*, *p*, *pp*; *pp* < *p* > *pp*, *pp* < *p* > *pp*; *finger snaps*, *mf*

Bsn. 1&2: *pp*, *p*, *pp*, *pp*, *p*, *pp*; *pp* < *p* > *pp*, *pp* < *p* > *pp*; *finger snaps*, *mf*

Cbsn.: *pp*, *p*, *pp*, *pp*, *p*, *pp*; *mf*

Alto Sax. 1&2: *mp* > *pp*, *pp* < *p* > *pp*; *finger snaps*, *mp*, *mf*

Ten. Sax.: *mp* > *pp*, *pp* < *p* > *pp*; *finger snaps*, *mp*, *mf*

Bari. Sax.: *mp* > *pp*, *pp* < *p* > *pp*; *finger snaps*, *mp*, *mf*

Tpt. 1&2: *pp* finger snaps, *mp*, *mf*

Tpt. 3: *pp* finger snaps, *mp*, *mf*

Hn. 1&3: *pp* finger snaps, *mp*, *mf*

Hn. 2&4: *pp* finger snaps, *mp*, *mf*

Tbn. 1&2:

B. Tbn.:

Euph.:

Tba.:

Cb.: *pp* < *p* > *pp*, *pp* < *p* > *pp*

Hp.:

Pno.:

Cel.:

Timp.: *pp* < *p* > *pp*, *pp* < *p* > *pp*

Ant. Perc. 1: *rit. a tempo*, *n*

Ant. Perc. 2: *n*

Perc. 1 B.D.: Bass Dr. *pp* < *p* > *pp*, *p*, *mf*

Perc. 2 Cyms:

Perc. 3 Mar. Sn. Ch.: *pp* < *p* > *pp*, *pp* < *p* > *pp*

Perc. 4 Glock. Vibe. (IV):

Perc. 5 Vibe. (I) Tam W.C.:

Tumultuous
♩=180

60

65

Picc. (Fl. 3) *f*

Fl. 1&2 *f*

Ob. 1&2 *f*

Cl. 1&2 *pp* < *p* > *pp* *p* *mp* *p* *pp* < *p* > *pp* *mp*

Cl. 3 *pp* < *p* > *pp* *p* *mp* *p* *pp* < *p* > *pp* *mp*

B. Cl. *f* *f*

Bsn. 1&2 *pp* < *p* > *pp*

Cbsn. *f* *f*

Alto Sax. 1&2 *f* *f*

Ten. Sax. *f* *f*

Bari. Sax. *f* *f*

Tpt. 1&2 *f* *f*

Tpt. 3 *f* *f*

Hn. 1&3 *f* *f*

Hn. 2&4 *f* *f*

Tbn. 1&2 *f* *f*

B. Tbn. *f* *f*

Euph. *f* *f*

Tba. *f* *f*

Cb. *f* *f*

Hp.

Pno.

Cel.

Timp. *pp* *f* *mp*

Ant. Perc. 1 *f* *mf*

Ant. Perc. 2

Perc. 1 B.D. *p* *f* *mp*

Perc. 2 Cyms. *f* *mp*

Perc. 3 Mar. Sn. Ch. *f* *mf*

Perc. 4 Glock. Vibe. (IV)

Perc. 5 Vibe. (I) Tam W.C.

Picc. (Fl. 3)

Fl. 1&2

Ob. 1&2

Cl. 1&2

Cl. 3

B. Cl.

Bsn. 1&2

Cbsn.

Alto Sax. 1&2

Ten. Sax.

Bari. Sax.

Tpt. 1&2

Tpt. 3

Hn. 1&3

Hn. 2&4

Tbn. 1&2

B. Tbn.

Euph.

Tba.

Cb.

Hp.

Pno.

Cel.

Timp.

Ant. Perc. 1

Ant. Perc. 2

Perc. 1 B.D.

Perc. 2 Cyms

Perc. 3 Mar. Sn. Ch.

Perc. 4 Glock. Vibe. (IV)

Perc. 5 Vibe. (I) Tam W.C.

80

85

Picc. (Fl. 3)

Fl. 1&2

Ob. 1&2

Cl. 1&2

Cl. 3

B. Cl.

Bsn. 1&2

Cbsn.

Alto Sax. 1&2

Ten. Sax.

Bari. Sax.

Tpt. 1&2

Tpt. 3

Hn. 1&3

Hn. 2&4

Tbn. 1&2

B. Tbn.

Euph.

Tba.

Cb.

Hp.

Pno.

Cel.

Timp.

Ant. Perc. 1

Ant. Perc. 2

Perc. 1 B.D.

Perc. 2 Cyms

Perc. 3 Mar. Sn. Ch.

Perc. 4 Glock. Vibe. (IV)

Perc. 5 Vibe. (I) Tam W.C.

mf, *ff*, *mp*, *f*, *legato*, *a2*

Picc. (Fl. 3) *ff* *mp*

Fl. 1&2 *ff* *mp*

Ob. 1&2 *ff* *mp*

Cl. 1&2 *ff* *mp*

Cl. 3 *ff* *mp*

B. Cl. *mp* *f*

Bsn. 1&2 *ff* *mp* *p*

Cbsn. *mp* *f* *p*

Alto Sax. 1&2 *a2* *ff* *mp* *f*

Ten. Sax. *ff* *mp* *f*

Bari. Sax. *mp* *f*

Tpt. 1&2 *ff* *mp* *f*

Tpt. 3 *ff* *mp* *f*

Hn. 1&3 *mp* *f*

Hn. 2&4 *mp* *f*

Tbn. 1&2 *mp* *f*

B. Tbn. *mp* *f*

Euph. *mp* *f*

Tba. *mp* *f*

Cb. *mp* *f*

Hp. *mp*

Pno. *ff* *mp*

Cel. *ff* *mp*

Timp. *f* *mp* *f*

Ant. Perc. 1 *mf*

Ant. Perc. 2

Perc. 1 B.D. *f*

Perc. 2 Cyms. *f* *mp* *f*

Perc. 3 Mar. Sn. Ch. *f* *mf*

Perc. 4 Glock. Vibe. (IV) *ff* *mp*

Perc. 5 Vibe. (I) Tam W.C. *ff* *mp*

115 120 125

Picc. (Fl. 3)

Fl. 1&2

Ob. 1&2

Cl. 1&2

Cl. 3

B. Cl.

Bsn. 1&2

Cbsn.

Alto Sax. 1&2

Ten. Sax.

Bari. Sax.

solo

mp

p

mp

mf

pp

p

pp

p

pp

p

pp

p

Tpt. 1&2

Tpt. 3

Hn. 1&3

Hn. 2&4

Tbn. 1&2

B. Tbn.

Euph.

Tba.

Cb.

Hp.

Pno.

Cel.

Timp.

pp

p

p

p

pp

Ant. Perc. 1

Ant. Perc. 2

Perc. 1 B.D.

Perc. 2 Cyms.

Perc. 3 Mar. Sn. Ch.

Perc. 4 Glock. Vibe. (IV)

Perc. 5 Vibe. (I) Tam W.C.

pp

p

p

130 **H** 135 *rit.* 140

Picc. (Fl. 3)

Fl. 1&2 *pp* *p* *mp* *pp*

Ob. 1&2 *p* *mp* *pp* solo

Cl. 1&2 *pp*

Cl. 3

B. Cl.

Bsn. 1&2 *pp*

Cbsn.

Alto Sax. 1&2

Ten. Sax.

Bari. Sax.

Tpt. 1&2

Tpt. 3

Hn. 1&3

Hn. 2&4

Tbn. 1&2

B. Tbn.

Euph.

Tba.

Cb.

Hp.

Pno.

Cel.

Timp. *n*

H *rit.*

Ant. Perc. 1 *n*

Ant. Perc. 2 *n*

Perc. 1 B.D.

Perc. 2 Cyms

Perc. 3 Mar. Sn. Ch.

Perc. 4 Glock. Vibe. (IV)

Perc. 5 Vibe. (I) Tam W.C.

The Elements
II. Strong Earth

Kathryn Edom

Ominous
♩=72

5 10

Piccolo (Flute 3)
Flute 1&2
Oboe 1&2
B♭ Clarinet 1&2
B♭ Clarinet 3
B♭ Bass Clarinet
B♭ Contrabass Clarinet
Bassoon 1&2
Contrabassoon
E♭ Alto Saxophone 1&2
B♭ Tenor Saxophone
E♭ Baritone Saxophone
B♭ Trumpet 1&2
B♭ Trumpet 3
F Horn 1&3
F Horn 2&4
Trombone 1&2
Bass Trombone
Euphonium
Tuba
Contrabass
Harp
Piano
Celesta
Timpani
G, C, G

Ominous
♩=72

Antiphonal Percussion 1
Antiphonal Percussion 2
Percussion 1 Bass Drum
Percussion 2 Suspended Cymbal
Percussion 2 Crash Cymbals
Percussion 3 Marimba (5) Snare Chimes
Percussion 4 Glockenspiel
Percussion 5 Vibraphone (IV)
Percussion 5 Vibraphone (I) Tam-Tam
Wind Chimes

The score is divided into two systems. The upper system includes woodwinds (Piccolo, Flutes, Oboes, Clarinets, Bass Clarinet, Bassoon, Contrabassoon, Alto Saxophone, Tenor Saxophone, Baritone Saxophone), brass (Trumpets, Horns, Trombones, Euphonium, Tuba, Contrabass), and strings (Harp, Piano, Cello, Double Bass). The lower system is for the percussion ensemble, including Timpani, Anvil Percussion, Bass Drum, Cymbals, and various vibraphones and tam-tams.

Key musical elements include dynamic markings such as *sub. p*, *f*, *ff*, and *p*. The percussion section features complex rhythmic patterns with notes and rests, and specific techniques like "rim click" are indicated. The score concludes with a section labeled "Ominous Plodding" in the percussion part.

25 B 30 35

Picc. (Fl. 3)

Fl. 1&2

Ob. 1&2

Cl. 1&2

Cl. 3

B. Cl.

Cb. Cl.

Bsn. 1&2

Cbsn.

Alto Sax. 1&2

Ten. Sax.

Bari. Sax.

Tpt. 1&2

Tpt. 3

Hn. 1&3

Hn. 2&4

Tbn. 1&2

B. Tbn.

Euph.

Tba.

Cb.

Hp

Pno.

Cel.

Timp.

Ant. Perc. 1

Ant. Perc. 2

Perc. 1 B.D.

Perc. 2 Cyms

Perc. 3 Mar. Sn. Ch.

Perc. 4 Glock. Vibe. (IV)

Perc. 5 Vibe. (I) Tam W.C.

p *mp* *mf* *p*

p

p

p

p

p

p

p

p

p

p

p

Glock.

Tam-Tam

p

p

C

Picc. (Fl. 3)
Fl. 1&2
Ob. 1&2
Cl. 1&2
Cl. 3
B. Cl.
Cb. Cl.
Bsn. 1&2
Cbsn.
Alto Sax. 1&2
Ten. Sax.
Bari. Sax.
Tpt. 1&2
Tpt. 3
Hn. 1&3
Hn. 2&4
Tbn. 1&2
B. Tbn.
Euph.
Tba.
Cb.
Hp.
Pno.
Cel.
Timp.
Ant. Perc. 1
Ant. Perc. 2
Perc. 1 B.D.
Perc. 2 Cyms
Perc. 3 Mar. Sn. Ch.
Perc. 4 Glock. Vibe. (IV)
Perc. 5 Vibe. (I) Tam W.C.

D 50 55

Picc. (Fl. 3)

Fl. 1&2

Ob. 1&2

Cl. 1&2

Cl. 3

B. Cl.

Cb. Cl.

Bsn. 1&2

Cbsn.

Alto Sax. 1&2

Ten. Sax.

Bari. Sax.

Tpt. 1&2

Tpt. 3

Hn. 1&3

Hn. 2&4

Tbn. 1&2

B. Tbn.

Euph.

Tba.

Cb.

Hp.

Pno.

Cel.

Timp.

D

Ant. Perc. 1

Ant. Perc. 2

Perc. 1 B.D.

Perc. 2 Cym.

Perc. 3 Mar. Sn. Ch.

Perc. 4 Glock.

Vibe. (IV)

Perc. 5 Vibe. (I)

Tam

W.C.

Explosive **E** $\text{♩} = 164$

60 $\text{tr} \frac{1}{2}$ $\text{tr} \frac{1}{2}$ $\text{tr} \frac{1}{2}$ $\text{tr} \frac{1}{2}$ $\text{tr} \frac{1}{2}$ 65

Picc. (Fl. 3) ff fff

Fl. 1&2 ff fff

Ob. 1&2 ff fff

Cl. 1&2 ff fff

Cl. 3 ff fff

B. Cl. ff f ff f

Cb. Cl. ff f ff f

Bsn. 1&2 ff f ff f

Cbsn. ff f ff f

Alto Sax. 1&2 ff fff

Ten. Sax. ff f ff f

Bari. Sax. ff f ff f

Tpt. 1&2 ff fff

Tpt. 3 ff fff

Hn. 1&3 ff fff

Hn. 2&4 ff fff

Tbn. 1&2 ff f ff f

B. Tbn. ff f ff f

Euph. ff f ff f

Tba. ff f ff f

Cb. ff f ff f

Hp. $-$

Pno. ff

Cel. $-$

Timp. f $mp < f$ p f $sub. p$

Explosive **E** $\text{♩} = 164$

Ant. Perc. 1 f $mp < f$ f

Ant. Perc. 2 f $mp < f$ f

Perc. 1 B.D. f $mp < f$ p f $sub. p$

Perc. 2 Cyms. f $sub. p$ $sim.$

Perc. 3 Mar. Sn. Ch. f

Perc. 4 Glock. f

Vibe. (IV) $-$

Vibe. (I) $choke$

Tam. $choke$

W.C. $mp < f$ $mp < f$

Picc. (Fl. 3) 70 75 80 **F**

Fl. 1&2

Ob. 1&2

Cl. 1&2

Cl. 3

B. Cl.

Cb. Cl.

Bsn. 1&2

Cbsn.

Alto Sax. 1&2

Ten. Sax.

Bari. Sax.

Tpt. 1&2

Tpt. 3

Hn. 1&3

Hn. 2&4

Tbn. 1&2

B. Tbn.

Euph.

Tba.

Cb.

Hp.

Pno.

Cel.

Timp.

Ant. Perc. 1

Ant. Perc. 2

Perc. 1 B.D.

Perc. 2 Cyms.

Perc. 3 Mar. Sn. Ch.

Perc. 4 Glock.

Vibe. (IV)

Perc. 5 Vibe. (I)

Tam.

W.C.

mp < f

mp < f

F

The musical score consists of the following parts:

- Picc. (Fl. 3)
- Fl. 1&2
- Ob. 1&2
- Cl. 1&2
- Cl. 3
- B. Cl.
- Cb. Cl.
- Bsn. 1&2
- Cbsn.
- Alto Sax. 1&2
- Ten. Sax.
- Bari. Sax.
- Tpt. 1&2
- Tpt. 3
- Hn. 1&3
- Hn. 2&4
- Tbn. 1&2
- B. Tbn.
- Euph.
- Tba.
- Cb.
- Hp.
- Pno.
- Cel.
- Timp.
- Ant. Perc. 1
- Ant. Perc. 2
- Perc. 1 B.D.
- Perc. 2 Cyms
- Perc. 3 Mar. Sn. Ch.
- Perc. 4 Glock. Vibe. (IV)
- Perc. 5 Vibe. (I) Tam W.C.

The score includes dynamic markings such as *ff* (fortissimo) and *p* (piano). It features complex rhythmic patterns, including triplets and sixteenth-note runs. A section marked with a circled 'G' and 'Menacing' begins around measure 88. The percussion parts show a dense rhythmic texture with many triplets.

Picc. (Fl. 3)

Fl. 1&2

Ob. 1&2

Cl. 1&2

Cl. 3

B. Cl.

Cb. Cl.

Bsn. 1&2

Cbsn.

Alto Sax. 1&2

Ten. Sax.

Bari. Sax.

Tpt. 1&2

Tpt. 3

Hn. 1&3

Hn. 2&4

Tbn. 1&2

B. Tbn.

Euph.

Tba.

Cb.

Hp.

Pno.

Cel.

Timp.

Ant. Perc. 1

Ant. Perc. 2

Perc. 1 B.D

Perc. 2 Cyms

Perc. 3 Mar. Sn. Ch.

Perc. 4 Glock. Vibe. (IV)

Perc. 5 Vibe. (I) Tam W.C.

Picc. (Fl. 3)

Fl. 1&2

Ob. 1&2

Cl. 1&2

Cl. 3

B. Cl.

Cb. Cl.

Bsn. 1&2

Cbsn.

Alto Sax. 1&2

Ten. Sax.

Bari. Sax.

Tpt. 1&2

Tpt. 3

Hn. 1&3

Hn. 2&4

Tbn. 1&2

B. Tbn.

Euph.

Tba.

Cb.

Hp.

Pno.

Cel.

Timp.

Ant. Perc. 1

Ant. Perc. 2

Perc. 1 B.D.

Perc. 2 Cyms

Perc. 3 Mar. Sn. Ch.

Perc. 4 Glock. Vibe. (IV)

Perc. 5 Vibe. (I) Tam W.C.

110 115

Picc. (Fl. 3)

Fl. 1&2

Ob. 1&2

Cl. 1&2

Cl. 3

B. Cl.

Cb. Cl.

Bsn. 1&2

Cbsn.

Alto Sax. 1&2

Ten. Sax.

Bari. Sax.

Tpt. 1&2

Tpt. 3

Hn. 1&3

Hn. 2&4

Tbn. 1&2

B. Tbn.

Euph.

Tba.

Cb.

Hp.

Pno.

Cel.

Timp.

Ant. Perc. 1

Ant. Perc. 2

Perc. 1 B.D.

Perc. 2 Cyms

Perc. 3 Mar.

Sn. Ch.

Perc. 4 Glock.

Vibe. (IV) Perc. 5

Vibe. (I) Tam

W.C.

mf *p* *mf* *mf* *p* *mf* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

mp <

I
120 Explosive 125

Picc. (Fl. 3) *ff*

Fl. 1&2 *ff*

Ob. 1&2 *ff*

Cl. 1&2 *ff*

Cl. 3 *ff*

B. Cl. *f* *ff*

Cb. Cl. *f* *ff*

Bsn. 1&2 *f* *ff*

Cbsn. *f* *ff*

Alto Sax. 1&2 *ff*

Ten. Sax. *f* *ff*

Bari. Sax. *f* *ff*

Tpt. 1&2 *ff*

Tpt. 3 *ff*

Hn. 1&3 *ff*

Hn. 2&4 *ff*

Tbn. 1&2 *f* *ff*

B. Tbn. *f* *ff*

Euph. *f* *ff*

Tba. *f* *ff*

Cb. *f* *ff*

Hp.

Pno. *f*

Cel.

Timp. *f* *sub. p*

Ant. Perc. 1 *f*

Ant. Perc. 2 *f*

Perc. 1 B.D. *f* *sub. p*

Perc. 2 Cyms *f*

Perc. 3 Mar. Sn. Ch. *f*

Perc. 4 Glock. *f*

Vibe. (IV) *f*

Perc. 5 Tam *f*

W.C. *f*

mp < f *choke*

130 135 140

Picc. (Fl. 3)

Fl. 1&2

Ob. 1&2

Cl. 1&2

Cl. 3

B. Cl.

Cb. Cl.

Bsn. 1&2

Cbsn.

Alto Sax. 1&2

Ten. Sax.

Bari. Sax.

Tpt. 1&2

Tpt. 3

Hn. 1&3

Hn. 2&4

Tbn. 1&2

B. Tbn.

Euph.

Tba.

Cb.

Hp.

Pno.

Cel.

Timp.

Ant. Perc. 1

Ant. Perc. 2

Perc. 1 B.D.

Perc. 2 Cyms

Perc. 3 Mar. Sn. Ch.

Perc. 4 Glock.

Vibe. (IV)

Perc. 5 Vibe. (I)

Tam

W.C.

f *ff* *mp* *fff* *choke* *p* *f*

The Elements
III. Passionate Fire

Kathryn Edom

Mourful
♩=60

5 10 15

Piccolo (Flute 3)
Flute 1&2
Oboe 1&2
B♭ Clarinet 1&2
B♭ Clarinet 3
B♭ Bass Clarinet
Bassoon 1&2
Contrabassoon
E♭ Alto Saxophone 1&2
B♭ Tenor Saxophone
E♭ Baritone Saxophone
B♭ Trumpet 1&2
B♭ Trumpet 3
F Horn 1&3
F Horn 2&4
Trombone 1&2
Bass Trombone
Euphonium
Tuba
Contrabass

A 20 Rebirth **B** 25

Picc. (Fl. 3)

Fl. 1&2

Ob. 1&2

Cl. 1&2

Cl. 3

B. Cl.

Bsn. 1&2

Cbsn.

Alto Sax. 1&2

Ten. Sax.

Bari. Sax.

Tpt. 1&2

Tpt. 3

Hn. 1&3

Hn. 2&4

Tbn. 1&2

B. Tbn.

Euph.

Tba.

Cb.

p *mp* *f* *ff* *pp* *mf* *p* *f* *ff* *pp* *p* *f* *ff* *p* *f* *ff* *p* *f* *ff* *p* *f* *ff*

mute off

mute

solo

3

a2

solo 2.

Picc. (Fl. 3)

Fl. 1&2 *mf* *mp* *tutti* *p* *mp* *mf* *p* *mf* *p*

Ob. 1&2 *p* *mp* *mf* *p* *mf* *p*

Cl. 1&2 *p* *mp* *mf* *p* *mf* *p*

Cl. 3 *p* *mp* *p* *mf* *p* *mf* *p*

B. Cl. *p* *mp* *p* *mf* *p* *mf* *p*

Bsn. 1&2 *p* *mf* *p* *mf* *p*

Cbsn. *p* *mf* *p* *mf* *p*

Alto Sax. 1&2 *p* *mf* *p* *mf* *p*

Ten. Sax. *p* *mf* *p* *mf* *p*

Bari. Sax. *p* *mf* *p* *mf* *p*

Tpt. 1&2 *mp* *f* *mp* *f* *f*

Tpt. 3 *mp* *f* *mp* *f*

Hn. 1&3 *p* *mf* *p*

Hn. 2&4 *p* *mf* *p*

Tbn. 1&2 *p* *mf* *p*

B. Tbn. *p* *mf* *p*

Euph. *p* *mf* *p*

Tba. *p* *mf* *p*

Cb. *p* *mf* *p*

Picc. (Fl. 3) *mp* *ff* *p* **D**

Fl. 1&2 *mp* *ff* *p* *p* solo

Ob. 1&2 *ff* *p*

Cl. 1&2 *ff* *p* solo *p*

Cl. 3 *ff* *p*

B. Cl. *ff* *p*

Bsn. 1&2 *ff* *p*

Cbsn. *ff* *p*

Alto Sax. 1&2 *ff* *p*

Ten. Sax. *ff* *p*

Bari. Sax. *ff* *p*

Tpt. 1&2 *mp* *ff* *p*

Tpt. 3 *mp* *ff* *p*

Hn. 1&3 *ff* *p*

Hn. 2&4 *ff* *p*

Tbn. 1&2 *ff* *p*

B. Tbn. *ff* *p*

Euph. *ff* *p*

Tba. *ff* *p*

Cb. *ff* *p*

45

Picc. (Fl. 3)

Fl. 1&2

Ob. 1&2

Cl. 1&2

Cl. 3

B. Cl.

Bsn. 1&2

Cbsn.

Alto Sax. 1&2

Ten. Sax.

Bari. Sax.

Tpt. 1&2

Tpt. 3

Hn. 1&3

Hn. 2&4

Tbn. 1&2

B. Tbn.

Euph.

Tba.

Cb.

rit. 50

mp

pp

solo

p

mp

p

p

The Elements
IV. Harmonious Air

Kathryn Edom

Bright
♩=148

5

Piccolo (Flute 3)

Flute 1

Flute 2

Oboe 1&2

Bb Clarinet 1

Bb Clarinet 2

Bb Clarinet 3

Bb Bass Clarinet

Bassoon 1&2

Contrabassoon

Eb Alto Saxophone 1&2

Bb Tenor Saxophone

Eb Baritone Saxophone

Bb Trumpet 1&2

Bb Trumpet 3

F Horn 1&3

F Horn 2&4

Trombone 1&2

Bass Trombone

Euphonium

Tuba

Contrabass

Harp

Piano

Timpani

Antiphonal Percussion 1

Antiphonal Percussion 2

Percussion 1 Bass Drum

Percussion 2 Suspended Cymbal
Crash Cymbals

Percussion 3 Marimba (5)
Snare
Chimes

Percussion 4 Glockenspiel
Vibraphone (IV)

Percussion 5 Vibraphone (I)
Tam-Tam
Wind Chimes

10

A Joyful Triumphant

The score is written for the following instruments:

- Woodwinds:** Piccolo (Fl. 3), Flute 1 & 2, Oboe 1 & 2, Clarinet 1, 2, & 3, Bass Clarinet, Bassoon 1 & 2, Contrabassoon, Alto Saxophone 1 & 2, Tenor Saxophone, Baritone Saxophone.
- Brass:** Trumpet 1 & 2, Trumpet 3, Horn 1, 2, & 3, Horn 2 & 4, Trombone 1 & 2, Baritone Trombone, Euphonium, Tuba, Cymbals.
- Strings:** Harp, Piano.
- Percussion:** Timpani, Ant. Perc. 1 & 2, Perc. 1 B.D., Perc. 2 Cym., Perc. 3 Mar. Sn. Ch., Perc. 4 Glock. Vibe. (IV), Perc. 5 Vibe. (I) Tam. W.C.

Key performance markings include dynamic levels (*p*, *mf*), articulation (*gliss*), and mood directions (**A** Joyful Triumphant). The score is arranged in a standard orchestral format with woodwinds and strings in the upper staves, brass in the middle, and percussion at the bottom.

15 20 **B**

Picc. (Fl. 3)
Fl. 1
Fl. 2
Ob. 1&2
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Bsn. 1&2
Cbsn.
Alto Sax. 1&2
Ten. Sax.
Bari. Sax.
Tpt. 1&2
Tpt. 3
Hn. 1&3
Hn. 2&4
Tbn. 1&2
B. Tbn.
Euph.
Tba.
Cb.
Hp.
Pno.
Timp.
Ant. Perc. 1
Ant. Perc. 2
Perc. 1 B.D.
Perc. 2 Cyms.
Perc. 3 Mar. Sn. Ch. Chimes
Perc. 4 Glock. Vibe. (IV)
Perc. 5 Vibe. (I) Tam W.C.

Picc. (Fl. 3) *f* *mp* *f* *f* *mp* *ff* *mf* *ff* *mf* *ff*

Fl. 1 *f* *mp* *f* *mp* *mp* *f* *mp* *f* *mp* *mf* *ff* *mf* *ff* *mf* *mf* *ff* *mf* *mf*

Fl. 2 *f* *mp* *f* *mp* *mp* *f* *mp* *f* *mp* *mf* *ff* *mf* *ff* *mf* *mf* *ff* *mf* *mf*

Ob. 1&2 *ff*

Cl. 1 *mp* *f* *mp* *mp* *f* *mp* *f* *mp* *mf* *ff* *mf* *ff* *mf* *mf* *ff* *mf* *ff* *mf*

Cl. 2 *mp* *f* *mp* *mp* *f* *mp* *f* *mp* *mf* *ff* *mf* *ff* *mf* *mf* *ff* *mf* *ff* *mf*

Cl. 3 *f* *mp* *f* *mp* *f* *mp* *f* *mp* *ff* *mf* *ff* *mf* *ff* *mf* *ff*

B. Cl.

Bsn. 1&2 *ff*

Cbsn.

Alto Sax. 1&2 *ff*

Ten. Sax.

Bari. Sax.

Tpt. 1&2 *ff*

Tpt. 3 *ff*

Hn. 1&3 *ff*

Hn. 2&4 *ff*

Tbn. 1&2

B. Tbn.

Euph.

Tba.

Cb.

Hp.

Pno. *ff*

Timp.

Ant. Perc. 1

Ant. Perc. 2

Perc. 1 B.D.

Perc. 2 Cyms

Perc. 3 Mar. Sn. Ch. *ff*

Perc. 4 Glock. Vibe. (IV)

Perc. 5 Vibe. (I) Tam W.C.

C *Restrained* 30 35

Picc. (Fl. 3)
Fl. 1
Fl. 2
Ob. 1&2
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Bsn. 1&2
Cbsn.
Alto Sax. 1&2
Ten. Sax.
Bari. Sax.
Tpt. 1&2
Tpt. 3
Hn. 1&3
Hn. 2&4
Tbn. 1&2
B. Tbn.
Euph.
Tba.
Cb.
Hp.
Pno.
Timp.
Ant. Perc. 1
Ant. Perc. 2
Perc. 1 B.D.
Perc. 2 Cyms
Perc. 3 Mar. Sn. Ch.
Perc. 4 Glock. Vibe. (IV)
Perc. 5 Vibe. (I) Tam W.C.

40 45

Picc. (Fl. 3)
Fl. 1
Fl. 2
Ob. 1&2
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Bsn. 1&2
Cbsn.
Alto Sax. 1&2
Ten. Sax.
Bari. Sax.
Tpt. 1&2
Tpt. 3
Hn. 1&3
Hn. 2&4
Tbn. 1&2
B. Tbn.
Euph.
Tba.
Cb.
Hp.
Pno.
Timp.
Ant. Perc. 1
Ant. Perc. 2
Perc. 1 B.D.
Perc. 2 Cyms.
Perc. 3 Mar. Sn. Ch.
Perc. 4 Glock. Vibe. (IV)
Perc. 5 Vibe. (I) Tam W.C.

Picc. (Fl. 3)

Fl. 1

Fl. 2

Ob. 1&2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn. 1&2

Cbsn.

Alto Sax. 1&2

Ten. Sax.

Bari. Sax.

Tpt. 1&2

Tpt. 3

Hn. 1&3

Hn. 2&4

Tbn. 1&2

B. Tbn.

Euph.

Tba.

Cb.

Hp.

Pno.

Timp.

Ant. Perc. 1

Ant. Perc. 2

Perc. 1 B.D.

Perc. 2 Cyms

Perc. 3 Mar. Sn. Ch.

Perc. 4 Glock. Vibe. (IV)

Perc. 5 Vibe. (I) Tam W.C.

mf *p* *mp* *p* *mp* *mf* *p*

tutti *p*

p *mf*

p *mf*

p *mf*

p *mf*

p *mf*

p *mf*

n

p *sub.* *p*

p *sub.* *p*

n

E accel.

Sus. Cym. *p*

Vibes. *p* *sub.* *p*

Uplifted

♩=72

80

85

90

Picc. (Fl. 3)

Fl. 1

Fl. 2

Ob. 1&2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn. 1&2

Cbsn.

Alto Sax. 1&2

Ten. Sax.

Bari. Sax.

Tpt. 1&2

Tpt. 3

Hn. 1&3

Hn. 2&4

Tbn. 1&2

B. Tbn.

Euph.

Tba.

Cb.

Hp.

Pno.

Timp.

Uplifted

♩=72

Ant. Perc. 1

Ant. Perc. 2

Perc. 1 B.D.

Perc. 2 Cyms

Perc. 3 Mar. Sn. Ch.

Perc. 4 Glock. Vibe. (IV)

Perc. 5 Vibe. (I) Tam W.C.

F

Picc. (Fl. 3)
 Fl. 1
 Fl. 2
 Ob. 1&2
 Cl. 1
 Cl. 2
 Cl. 3
 B. Cl.
 Bsn. 1&2
 Cbsn.
 Alto Sax. 1&2
 Ten. Sax.
 Bari. Sax.
 Tpt. 1&2
 Tpt. 3
 Hn. 1&3
 Hn. 2&4
 Tbn. 1&2
 B. Tbn.
 Euph.
 Tba.
 Cb.
 Hp.
 Pno.
 Timp.
F
 Ant. Perc. 1
 Ant. Perc. 2
 Perc. 1 B.D.
 Perc. 2 Cyms.
 Perc. 3 Mar. Sn. Ch.
 Perc. 4 Glock. Vibe. (IV)
 Perc. 5 Vibe. (I) Tam W.C.

rit. . . . ♩=60 G Bright
♩=148

110 105 115

Picc. (Fl. 3) *mp* *pp*

Fl. 1 *mp* *pp* *p* < *mf* *p* < *mf* *p* < *mf*

Fl. 2 *mp* *pp* *p* < *mp* *p* < *mf*

Ob. 1&2 *mp* *pp*

Cl. 1 *mp* *pp* *p* < *mp* *p* < *mf*

Cl. 2 *mp* *pp* *p* < *mp* *p* < *mf*

Cl. 3 *mp* *pp* *p* <

B. Cl. *p* *pp*

Bsn. 1&2 *p* *pp*

Cbsn. *p* *pp*

Alto Sax. 1&2 *mp* *pp*

Ten. Sax. *mp* *pp*

Bari. Sax. *p* *pp*

Tpt. 1&2 *mp* *pp*

Tpt. 3 *mp* *pp*

Hn. 1&3 *p* *pp*

Hn. 2&4 *p* *pp*

Tbn. 1&2 *p* *pp*

B. Tbn. *p* *pp*

Euph. *p* *pp*

Tba. *p* *pp*

Cb. *p* *pp*

Hp. *mf* *mf*

Pno. *mp* *pp* *mf* *mf*

Timp.

Ant. Perc. 1 *p* *n*

Ant. Perc. 2 *p* *n*

Perc. 1 B.D.

Perc. 2 Cyms

Perc. 3 Mar. Sn. Ch.

Perc. 4 Glock. *mf* *mf*

Vibe. (IV)

Perc. 5 Vibe. (I) Tam W.C. *p* *n*

120

Joyful
Triumphant

Picc. (Fl. 3)
 Fl. 1
 Fl. 2
 Ob. 1&2
 Cl. 1
 Cl. 2
 Cl. 3
 B. Cl.
 Bsn. 1&2
 Obsn.
 Alto Sax. 1&2
 Ten. Sax.
 Bari. Sax.
 Tpt. 1&2
 Tpt. 3
 Hn. 1&3
 Hn. 2&4
 Tbn. 1&2
 B. Tbn.
 Euph.
 Tba.
 Cb.
 Hp.
 Pno.
 Timp.
 Ant. Perc. 1
 Ant. Perc. 2
 Perc. 1 B.D.
 Perc. 2 Cyms
 Perc. 3 Mar. Sn. Ch.
 Perc. 4 Glock. Vibe. (IV)
 Perc. 5 Vibe. (I) Tam W.C.

Joyful
Triumphant

125

I

Picc. (Fl. 3)

Fl. 1

Fl. 2

Ob. 1&2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn. 1&2

Cbsn.

Alto Sax. 1&2

Ten. Sax.

Bari. Sax.

Tpt. 1&2

Tpt. 3

Hn. 1&3

Hn. 2&4

Tbn. 1&2

B. Tbn.

Euph.

Tba.

Cb.

Hp.

Pno.

Timp.

Ant. Perc. 1

Ant. Perc. 2

Perc. 1 B.D.

Perc. 2 Cyms

Perc. 3 Chimes

Mar. Sn. Ch.

Perc. 4 Glock. Vibe. (IV)

Perc. 5 Vibe. (I) Tam W.C.

Cr. Cym.

130

Picc. (Fl. 3)
Fl. 1
Fl. 2
Ob. 1&2
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Bsn. 1&2
Cbsn.
Alto Sax. 1&2
Ten. Sax.
Bari. Sax.
Tpt. 1&2
Tpt. 3
Hn. 1&3
Hn. 2&4
Tbn. 1&2
B. Tbn.
Euph.
Tba.
Cb.
Hp.
Pno.
Timp.
Ant. Perc. 1
Ant. Perc. 2
Perc. 1 B.D.
Perc. 2 Cyms
Perc. 3 Mar. Sn. Ch.
Perc. 4 Glock. Vibe. (IV)
Perc. 5 Vibe. (I) Tam W.C.

135 140

Picc. (Fl. 3)

Fl. 1

Fl. 2

Ob. 1&2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn. 1&2

Cbsn.

Alto Sax. 1&2

Ten. Sax.

Bari. Sax.

Tpt. 1&2

Tpt. 3

Hn. 1&3

Hn. 2&4

Tbn. 1&2

B. Tbn.

Euph.

Tba.

Cb.

Hp.

Pno.

Timp.

Ant. Perc. 1

Ant. Perc. 2

Perc. 1 B.D.

Perc. 2 Cyms

Perc. 3 Mar. Sn. Ch.

Perc. 4 Glock. Vibe. (IV)

Perc. 5 Vibe. (I) Tam W.C.

APPENDIX

PERFORMANCE NOTES

The two antiphonal percussionists should be placed on opposite sides of the stage. Exact placement (i.e. front of the stage, back of the stage, etc.) should be determined based on the acoustics of the given performance space but the players should maintain as much physical distance from each other as possible. The fifth percussion player (Percussion 5) should be positioned equidistantly between the two antiphonal percussionists, particularly for the wind chimes part in the fourth movement.

Starting in measure 51 of the first movement, different members of the ensemble are instructed to snap their fingers to simulate the sound of rain. This notation is preceded by the symbol of a boxed hand. The lines with arrowheads in the middle of a measure represent both the density and the duration of the snapping. The length of the line represents duration, in that each player should continue snapping until the final arrowhead of the passage. Density is represented by the type and thickness of the line and the arrowhead in three different levels. The lightest density is represented by a dotted line with open arrowheads. In these measures, the players should keep the snapping sparse and quiet, like a rainstorm that is just starting. For the middle level, the density is represented by a solid line with open arrowheads, and the frequency of snapping should gradually increase to a steady, even rain. Finally, for the last level, which is represented by a solid line with a filled-in arrowhead, the frequency of snapping should be the most dense, akin to a heavy downpour.

Starting in measure 20 of the second movement, the *x*'s in the two antiphonal tom parts (Antiphonal Percussion 1 and 2) and the bass drum (Percussion 1) represent rim clicks.

The wind chime parts in the fourth movement in Antiphonal Percussion 1 and 2 and Percussion 5 should be played on garden wind chimes and not the instrument typically used by percussionists. The performers are encouraged to acquire wind chimes

made with a variety of materials. Each performer is also encouraged to use multiple sets of wind chimes to allow for both timbral and dynamic variety.