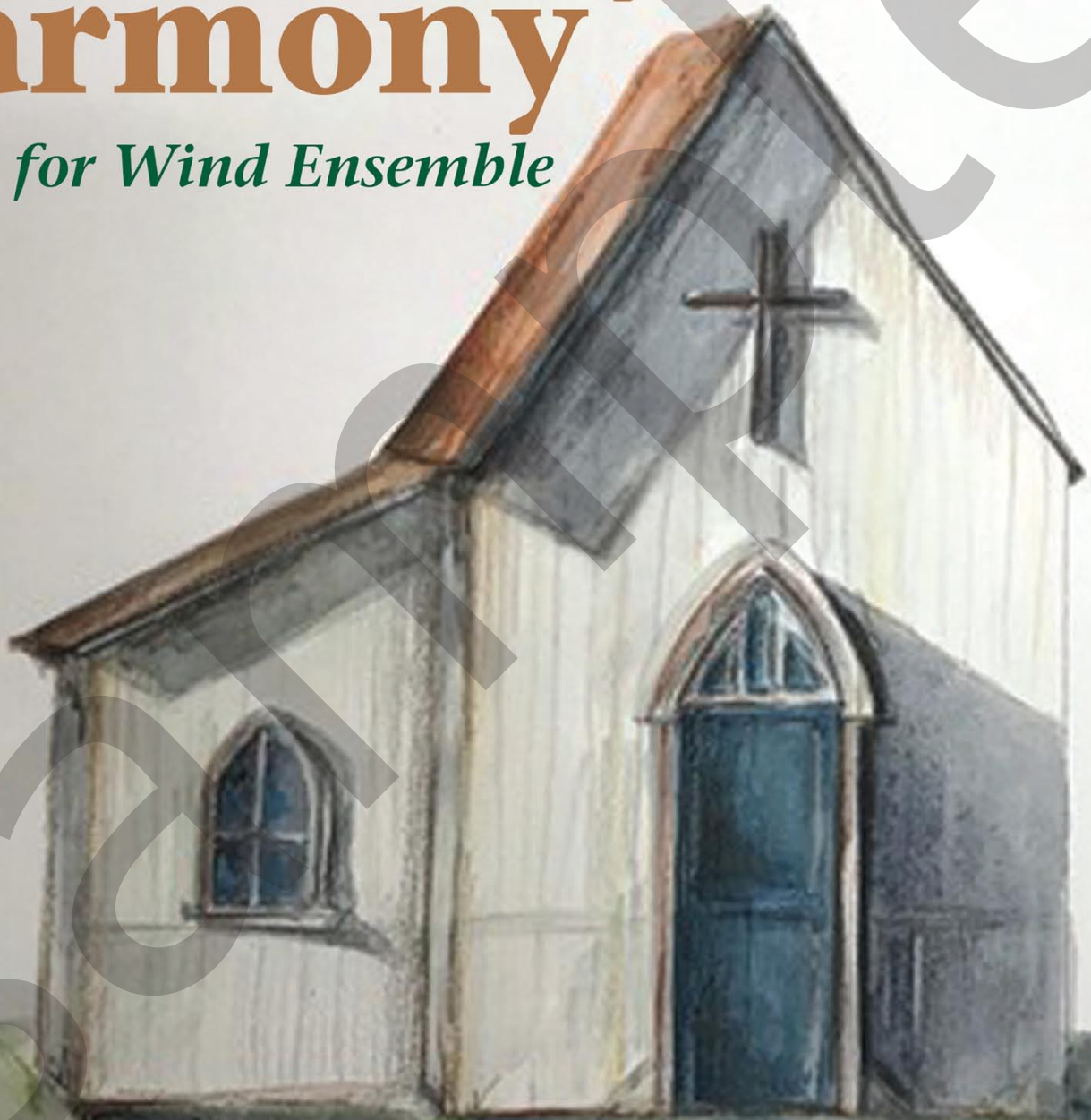


DAN WELCHER

For the Mystic Harmony

Hymns for Wind Ensemble



THEODORE
PRESSER
COMPANY

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Harmony**

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INSTRUMENTATION

1 Piccolo
3 Flute 1
3 Flute 2
2 Oboe 1
2 Oboe 2
1 English Horn
1 Clarinet in E \flat
3 Clarinet 1 in B \flat
3 Clarinet 2 in B \flat
3 Clarinet 3 in B \flat
2 Bass Clarinet in B \flat
1 Contrabass Clarinet in B \flat
1 Bassoon 1
1 Bassoon 2
1 Contrabassoon

2 Soprano Saxophone in B \flat
2 Alto Saxophone in E \flat
2 Tenor Saxophone in B \flat
2 Baritone Saxophone in E \flat

1 Horn 1 in F
1 Horn 2 in F
1 Horn 3 in F
1 Horn 4 in F
2 Trumpet 1 in B \flat
2 Trumpet 2 in B \flat
2 Trumpet 3 in B \flat
2 Trumpet 4 in B \flat
2 Trombone 1
2 Trombone 2
2 Bass Trombone
2 Euphonium (bass clef)
1 Euphonium (treble clef)
4 Tuba

1 String Bass
1 Piano & Celesta
1 Timpani
1 Percussion 1
Tubular Bells, Triangle, Vibraphone, Xylophone, Bongos, Orchestra Bells
1 Percussion 2
Vibraphone, Marimba, Orchestra Bells, Tubular Bells
1 Percussion 3
Suspended Cymbal, Tam-tam, Triangle, Castanets, Sizzle Cymbal, Snare Drum
1 Percussion 4
Orchestra Bells, Temple Blocks, Tom-toms, Castanets, Bass Drum
1 Percussion 5
Bass Drum, Sizzle Cymbal

The full score is also available for purchase separately:
165-00100 (9" x 12" score), 165-00100L (11" x 14" score)

Duration: c. 10 minutes

PROGRAM NOTE BY THE COMPOSER

This work, commissioned for a consortium of high school bands in the north Dallas area, is my fifteenth mature work for wind ensemble (not counting transcriptions). When I asked Todd Dixon, the band director who spearheaded this project, what kind of a work he most wanted, he first said “something that’s basically slow,” but wanted to leave the details to me. During a long subsequent conversation, he mentioned that his grandparents, Norwood and Elizabeth Dixon, were prime supporters of the Fort Worth Symphony, going so far as to purchase a number of high quality instruments for that orchestra. This intrigued me, so I asked more about his grandparents and was provided an 80-page biographical sketch. Reading that article, including a long section about their devotion to supporting a young man through the rigors of the Van Cliburn International Piano Competition for a number of years, moved me very much. Norwood and Elizabeth Dixon weren’t just supporters of the arts; they were passionate lovers of music and musicians. I determined to make this work a testament to that love, and to the religious faith that sustained them both. The idea of using extant hymns was also suggested by Todd Dixon, and this 10-minute work is the result.

I have employed existing melodies in several works, delving into certain kinds of religious music more than a few times. In seeking new sounds, new ways of harmonizing old tunes, and the contrapuntal overlaying of one tune with another, I was able to make works like ZION (using 19th-century Revivalist hymns) and LABORING SONGS (using Shaker melodies) reflect the spirit of the composers who created these melodies, without sounding like pastiches or medleys. I determined to do the same with this new work, with the added problem of employing melodies that were more familiar. I chose five tunes from the 19th century: hymns, spirituals, and folk-tunes. Some of these are known by differing titles, but they all appear in hymnals of various Christian denominations (with various titles and texts). My idea was to employ the tunes without altering their notes, instead using a constantly modulating sense of harmony — sometimes leading to polytonal harmonizations of what are normally simple four-chord hymns.

The work begins and ends with a repeated chime on the note C: a reminder of steeples, white clapboard churches in the country, and small church organs. Beginning with a Mixolydian folk tune of Caribbean origin presented twice with layered entrances, the work starts with a feeling of mystery and gentle sorrow. It proceeds, after a long transition, into a second hymn that is sometimes connected to the sea (hence the sensation of water and waves throughout it). This tune, by John B. Dykes (1823-1876), is a bit more chromatic and “shifty” than most hymn-tunes, so I chose to play with the constant sensation of modulation even more than the original does. At the climax, the familiar spiritual “Were you there?” takes over, with a double-time polytonal feeling propelling it forward at “Sometimes it causes me to tremble.”

Trumpets in counterpoint raise the temperature, and the tempo as well, leading the music into a third tune (of unknown provenance, though it appears with different texts in various hymnals) that is presented in a sprightly manner. Bassoons introduce the melody, but it is quickly taken up by other instruments over three “verses,” constantly growing in orchestration and volume. A mysterious second tune, unrelated to this one, interrupts it in all three verses, sending the melody into unknown regions.

The final melody is “For the Beauty of the Earth.” This tune by Conrad Kocher (1786-1872) is commonly sung at Thanksgiving — the perfect choice to end this work celebrating two people known for their generosity.

Keeping the sense of constant modulation that has been present throughout, I chose to present this hymn in three growing verses, but with a twist: every four bars, the “key” of the hymn seems to shift — until the “Lord of all, to Thee we praise” melody bursts out in a surprising compound meter. This, as it turns out, was the “mystery tune” heard earlier in the piece. After an Ivesian, almost polytonal climax, the Coda begins over a long B \flat pedal. At first, it seems to be a restatement of the first two phrases of “For the Beauty” with long spaces between them, but it soon changes to a series of “Amen” cadences, widely separated by range and color. These, too, do not conform to any key, but instead overlay each other in ways that are unpredictable but strangely comforting.

The third verse of “For the Beauty of the Earth” contains this quatrain:

*“For the joy of ear and eye, -
For the heart and mind’s delight
For the mystic harmony
Linking sense to sound and sight”*

and it was from this poetry that I drew the title for the present work. It is my hope that audiences and performers will find within it a sense of grace: more than a little familiar, but also quite new and unexpected.

Commissioned by the Bands of Allen, Duncanville, Highland Park,
McKinney North, Rockwall, Wylie, and Wylie East High Schools
— For Todd Dixon, in memory of Norwood and Elizabeth Dixon —
FOR THE MYSTIC HARMONY

Hymns for Wind Ensemble

Dan Welcher

Moving Gently (♩ = 66)

Piccolo

Flutes 1 & 2

Oboes 1 & 2

English Horn

Clarinet in Eb

Clarinet 1 in Bb

Clarinet 2 in Bb

Clarinet 3 in Bb

Bass Clarinet in Bb

Contrabass Clarinet in Bb

Bassoon 1 & 2

Contrabassoon

Soprano Saxophone

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

Moving Gently (♩ = 66)

Horns 1 & 2 in F

Horns 3 & 4 in F

Trumpets 1-4 in Bb

Trombones 1 & 2

Bass Trombone

Euphonium & Tuba

String Bass

Piano

Timpani

Percussion 1 (Tubular Bells) solo

Percussion 2 (Vibraphone)

Percussion 3 - 5

10

1 player only

Fl. 1

Ob. 1

Eng. Hn.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cb. Cl.

Bsn. 1, 2

Cbsn.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Hns. 1, 2

Hns. 3, 4

Tpt. 1 - 4

Tbn. 1, 2

B. Tbn.

Euph. & Tuba

St. Bass

Pno.

Timp.

Perc. 1
Tubular Bells

Perc. 2
Vib

Perc. 3 - 5

A

17

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cb. Cl.

Bsn. 1, 2

Cbsn.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

mf tolling; bell-tones

pp

A

Hns. 1, 2

Hns. 3, 4

Tpt. 1 - 4

Tbn. 1, 2

B. Tbn.

Euph. & Tuba

St. Bass

Pno.

Perc. 1

Perc. 2

Perc. 3 - 5

mf tolling; bell-tones

dim.

mf

mp

p

dim.

p

25

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

Eb Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn. 1

Bsn. 2

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Hns. 1, 2

Hns. 3, 4

Tpt. 1 - 4

Tbn. 1, 2

B. Tbn.

Euph. & Tuba

St. Bass

Timp.

Perc. 1
Tubular Bells

Perc. 2
Vib

Perc. 3 - 5

poco f

tutti

mf

p

mp

cresc.

B

33

Fl. 1 *p* *molto cresc.*

Fl. 2 *p* *molto cresc.*

Ob. 1 *p* *molto cresc.*

Ob. 2 *p* *molto cresc.*

Eng. Hn. *p* *molto cresc.*

E♭ Cl. *solo* *p* *molto cresc.*

Cl. 1 *p* *molto cresc.*

Cl. 2 *p* *molto cresc.*

Cl. 3 *p* *molto cresc.*

B. Cl. *p* *molto cresc.*

Bsn. 1, 2 *p* *molto cresc.*

Sop. Sax. *p* *molto cresc.*

Alto Sax. *p* *molto cresc.*

Ten. Sax. *p* *molto cresc.*

Bari. Sax. *p* *molto cresc.*

B

Hns. 1, 2

Hns. 3, 4

Tpt. 1 - 4

Tbn. 1, 2 *1. solo* *mp (bell-tones)* *p* *+ 2.*

B. Tbn. *p* *molto cresc.*

Euph. *solo* *mp* *molto cresc.*

Tba. *molto cresc.*

Timp.

Perc. 1 *mf, dim.* *p*

Perc. 2

Perc. 3 - 5

39

Strong and Full **Organ-like**

solo *ff* *5* *unis.* *più f* *ff*

Picc. *ff* *5* *unis.* *più f* *ff*

Fl. 1, 2 *f* *f* *più f* *ff*

Ob. 1, 2 *f* *f* *più f* *ff*

Eng. Hn. *f* *f* *più f* *ff*

E♭ Cl. *f* *f* *più f* *ff*

Cl. 1 *f* *f* *più f* *f*

Cl. 2, 3 *f* *f* *mf*

B. Cl. & Cb. Cl. *f* *f* *mf*

Bsn. 1, 2 *f* *f* *mf*

Cbsn. *f* *f* *mf*

Sop. Sax. *f* *f* *più f* *ff*

Alto Sax. *f* *f* *mf*

Ten. Sax. *f* *f* *mf*

Bari. Sax. *f* *f* *mf*

Strong and Full **Organ-like**

Hns. 1, 2 *f* *f* *mf*

Hns. 3, 4 *f* *f* *mf*

Tpt. 1 - 4 *f* *f* *mf*

Tbn. 1, 2 *f* *f* *mf*

B. Tbn. *f* *f* *mf*

Euph. & Tuba *f* *f* *mf*

St. Bass *f* *f* *mf loco*

Pno. *f* *f* *mf loco*

Timp. *f* *f* *mf loco*

Perc. 1 *f* *f* *mf loco*

Perc. 2 *f* *f* *mf loco*

Perc. 3 *f* *f* *mf loco*

Perc. 4 *f* *f* *mf loco*

Perc. 5 *f* *f* *mf loco*

Triangle *f*

Vib *f*

Sus. Cym. *f*

Orchestral Bells *f*

Bass Drum *f*

poco rit. **C** A Tempo; flowing forward ($\text{♩} = 80$)

Picc. *solo*
Fl. 1, 2 *f*
Ob. 1, 2 *ff*
Eng. Hn. *ff*
E♭ Cl. *ff*
Cl. 1, 2, 3 *f*
B. Cl. & Cb. Cl. *f*
Bsn. 1, 2 *f*
Cbsn. *f*
Sop. Sax. *f*
Alto Sax. *f*
Ten. Sax. *f*
Bari. Sax. *f*

1. solo *f*
p
pp
pp
pp
p
p
pp
pp
pp
pp
pp
pp

poco rit. **C** A Tempo; flowing forward ($\text{♩} = 80$)

Hn. 1 - 4
Tpt. 1, 2 *f*
Tpt. 3, 4 (a 2) *f* + st. mutes
Tbn. 1, 2 *f*
B. Tbn. *f*
Euph. & Tuba *f*
St. Bass *f dim.*
Pno. *f*
Timp. *f*
Perc. 1 (Triangle) *f*
Perc. 5 (Bass Drum) *f*

p
p
p
p
p
p
pp
pp
pp
pp

51

Picc. *poco f* *mf* *p*

Fl. 1, 2
2. one player only *poco f* *mf* *p*

Ob. 1, 2

Eng. Hn.

Cl. 1, 2, 3
ppp

B. Cl. & Cb. Cl.
ppp *p*

Bsn. 1 *p*

Bsn. 2 *p*

Alto Sax. *ppp*

Ten. Sax. *ppp*

Bari. Sax. *ppp* *p*

Hn. 1 - 4

Tpt. 1 - 4

Tbn. 1, 2

B. Tbn.

Euph. & Tuba

St. Bass *ppp*

Pno.

Perc. 1
Tubular Bells solo *mf, dim.*

Perc. 3
Tam-tam

pp soft yarn; vary dynamics and speed of roll