

Shenandoah

(2019)

arr. Omar Thomas

Commissioned by a consortium led by the University of Maryland Wind Ensemble and their conductor Andrea Brown in commemoration of the 110th year of bands at the University of Maryland – celebrating the joys of art and friendship – connecting musicians of the past, present, and future.

The members of the consortium are as follows:

University of Maryland Wind Ensemble – Andrea Brown
Albert Einstein High School Bands – Brendan W. Kelly
Anne Arundel Community College Concert Band – Paul Dembowski
Bishop McNamara High School, Forestville, Maryland – Anthony Conto
Center for Visual & Performing Arts at Suitland High School – Cullen Waller
Kell High School Bands – David Roth
Lassiter High School Band – James Thompson
Michigan State University Concert Band – Arris Golden
Princess Anne High School Bands – John Boyd
Randolph-Macon Ensemble – Brian Coffill
Randolph School Concert Band – Sue Samuels
University of Missouri Symphonic Band – Amy Knopps
Warhill High School Wind Ensemble – David Enloe
In memory of William and Janice Lake, Sr. – Dr. William L. Lake, Jr.

INSTRUMENTATION

2 Flutes
Oboe
Bassoon

3 Clarinets in Bb
Bass Clarinet

2 Alto Saxes
Tenor Sax
Baritone Sax

2 Trumpets in Bb
2 Horns in F
3 Trombones
Euphonium
Tuba

Timpani

Glockenspiel/Vibraphone
Marimba

Percussion 1 – Bass Drum

Percussion 2 – 2 Suspended Cymbals (one with sizzler played with brushes, the other without sizzler played with rattan sticks)

*Percussion 3 – 2 Suspended Cymbals (same as Percussion 2)

*can be played with just 3 cymbals, excluding 4th cymbal with rattan

PERFORMANCE NOTES

The cymbals are to be set up antiphonally behind the ensemble. After the final chord has faded out, the rain should continue. The conductor should stop the rain after at least 5 seconds by slowly moving the baton from one end of the ensemble to the other. As the baton passes the player, they should taper off their “rain” finger snapping.

PROGRAM NOTES

“Shenandoah” is one of the most well-known and beloved Americana folk songs. Originally a river song detailing the lives and journeys of fur traders canoeing down the Missouri River, the symbolism of this culturally-significant melody has been expanded to include its geographic namesake – an area of the eastern United States that encompasses West Virginia and a good portion of the western part of Virginia – and various parks, rivers, counties, and academic institutions found within.

Back in May of 2018, after hearing a really lovely duo arrangement of “Shenandoah” while adjudicating a music competition in Minneapolis, I asked myself, after hearing so many versions of this iconic and historic song, how would I set it differently? I thought about it and thought about it and thought about it, and before I realized it, I had composed and assembled just about all of this arrangement in my head by assigning bass notes to the melody and filling in the harmony in my head afterwards. I would intermittently check myself on the piano to make sure what I was imagining worked, and ended up changing almost nothing at all from what I’d heard in my mind’s ear.

This arrangement recalls the beauty of Shenandoah Valley, not bathed in golden sunlight, but blanketed by low-hanging clouds and experiencing intermittent periods of heavy rainfall (created with a combination of percussion textures, generated both on instruments and from the body). There are a few musical moments where the sun attempts to pierce through the clouds, but ultimately the rains win out. This arrangement of “Shenandoah” is at times mysterious, somewhat ominous, constantly introspective, and deeply soulful.

Shenandoah

Score

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arr. Omar Thomas

Andantino, Molto Legato Throughout ♩ = 90-98

2

Flute 1

Flute 2

Oboe

Bassoon

Clarinet in B \flat 1

Clarinet in B \flat 2

Clarinet in B \flat 3

Bass Clarinet

Alto Sax 1

Alto Sax 2

Tenor Sax

Baritone Sax

Andantino, Molto Legato Throughout ♩ = 90-98

2

Trumpet in B \flat 1

Trumpet in B \flat 2

Horn in F 1

Horn in F 2

Trombone 1 & 2

Trombone 3

Euphonium

Tuba

Andantino, Molto Legato Throughout ♩ = 90-98

2

Timpani

Glockenspiel/
Vibes

Marimba

Percussion
Bass Drum 1

Percussion
Two Sus Cymbals 2

Percussion
Two Sus Cymbals 3

1 2 3 4 5 6 7 8 9 10

Fl. 1

Fl. 2

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

Hn. 1

Hn. 2

Tbn. 1/2

Tbn. 3

Euph.

Tuba

Timp.

Glk./Vb.

Mrb.

Perc. 1

Perc. 2

Perc. 3

29

Fl. 1

Fl. 2

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

mf

mp

29

B♭ Tpt. 1

B♭ Tpt. 2

Hn. 1

Hn. 2

Tbn. 1/2

Tbn. 3

Euph.

Tuba

mf

mp

29

Timp.

Glk./Vb.

Mrb.

Perc. 1

Perc. 2

Perc. 3

37 a tempo

Fl. 1

Fl. 2

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

37 a tempo

B♭ Tpt. 1

B♭ Tpt. 2

Hn. 1

Hn. 2

Tbn. 1/2

Tbn. 3

Euph.

Tuba

37 a tempo

Timp.

Glk./Vb.

Mrb.

Perc. 1

Perc. 2

Perc. 3

Fl. 1

Fl. 2

Ob.

Bsn.

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

B. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

B \flat Tpt. 1

B \flat Tpt. 2

Hn. 1

Hn. 2

Tbn. 1/2

Tbn. 3

Euph.

Tuba

Timp.

Glk./Vb.

Mrb.

Perc. 1

Perc. 2

Perc. 3

61 62 63 cresc poco a poco 64 65 66 67 68 69

cresc poco a poco

rit.

*begin to slow down/ taper off.....

*begin to slow down/ taper off.....

*begin to slow down/ taper off.....

Fl. 1

Fl. 2

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

Hn. 1

Hn. 2

Tbn. 1/2

Tbn. 3

Euph.

Tuba

Timp.

Glk./Vb.

Mrb.

Perc. 1

Perc. 2

Perc. 3

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

rit.

Open

*begin to slow down/ taper off.....

70 *mf* 71 72 73 74 75 76

Broadly ♩ = 74

Shenandoah

rit.

G.P.

Fl. 1
Fl. 2
Ob.
Bsn.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.

Broadly ♩ = 74

rit.

G.P.

B♭ Tpt. 1
B♭ Tpt. 2
Hn. 1
Hn. 2
Tbn. 1/2
Tbn. 3
Euph.
Tuba

Broadly ♩ = 74

rit.

G.P.

Timp.
Glk./Vb.
Mrb.
Perc. 1
Perc. 2
Perc. 3

-1 (dampen) *if this isn't possible, exclude the triplet

99 Like the beginning ♩ = 90-98

Shenandoah
a tempo

non vib. rit.

Fl. 1 *p* *mf* *p* *mf*

Fl. 2 *p* *mf* *p* *mf*

Ob. *p* *mf* *p*

Bsn.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl. *mp*

A. Sx. 1

A. Sx. 2 *mp*

T. Sx. *mp*

B. Sx.

99 Like the beginning ♩ = 90-98

rit. a tempo

B♭ Tpt. 1

B♭ Tpt. 2

Hn. 1

Hn. 2

Tbn. 1/2

Tbn. 3

Euph.

Tuba

99 Like the beginning ♩ = 90-98

rit. a tempo

Timp.

Glk./Vb. on VIBES - bowed

Mrb.

Perc. 1 *p*

Perc. 2

Perc. 3

109

Fl. 1

Fl. 2

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

109

B♭ Tpt. 1

B♭ Tpt. 2

Hn. 1

Hn. 2

Tbn. 1/2

Tbn. 3

Euph.

Tuba

109

Timp.

Glk./Vb.

Mrb.

Perc. 1

Perc. 2

Perc. 3

*Gradually, lightly and steadily snap your fingers to mimic rain. Fit into the texture of the cymbals

*Gradually, lightly and steadily snap your fingers to mimic rain. Fit into the texture of the cymbals

*Gradually, lightly and steadily snap your fingers to mimic rain. Fit into the texture of the cymbals

cymbal with sizzler/brushes
*continue rain as before, starting gently and intensifying in speed to a steady downpour

109

110

111

112

113

114

115

116

117

Fl. 1

Fl. 2

Ob.

Bsn.

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

B. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

mf

p

mf

p

SOLO

SOLO

117

B \flat Tpt. 1

B \flat Tpt. 2

Hn. 1

Hn. 2

Tbn. 1/2

Tbn. 3

Euph.

Tuba

mf

p

p

*Gradually, lightly and steadily snap your fingers to mimic rain. Fit into the texture of the cymbals

*Gradually, lightly and steadily snap your fingers to mimic rain. Fit into the texture of the cymbals

*p**Gradually, lightly and steadily snap your fingers to mimic rain. Fit into the texture of the cymbals

117

Timp.

Glk./Vb.

Mrb.

Perc. 1

Perc. 2

Perc. 3

p

*cymbal w/ rattan sticks enter

cymbal with sizzler/brushes
*continue rain as before - add to the fullness in sound of the other percussionists

129

molto rit.

Fl. 1 *f* *3 players

Fl. 2 *Gradually, lightly and steadily snap your fingers to mimic rain. Fit into the texture of the cymbals

Ob. *Gradually, lightly and steadily snap your fingers to mimic rain. Fit into the texture of the cymbals

Bsn.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A. Sax. 1 *p*

A. Sax. 2 *Gradually, lightly and steadily snap your fingers to mimic rain. Fit into the texture of the cymbals

T. Sax. *p*

B. Sax.

129

molto rit.

B♭ Tpt. 1

B♭ Tpt. 2

Hn. 1

Hn. 2

Tbn. 1/2 *p*

Tbn. 3

Euph.

Tuba *continue rain as before - add to the fullness in sound of the other percussionists

129

molto rit.

Timp.

Glk./Vb.

Mrb.

Perc. 1

Perc. 2

Perc. 3 *cymbal w/ rattan sticks enter

Shenandoah

135

a tempo

rit. to end

*lightly join in snapping

*clar/sax cue

Fl. 1

Fl. 2

Ob.

Bsn.

*Gradually, lightly and steadily snap your fingers to mimic rain. Fit into the texture of the cymbals

*Continue rain for at least 5 seconds after the winds cut off. Fade out with the conductor's cue.

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*Continue rain for at least 5 seconds after the winds cut off. Fade out with the conductor's cue.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

*SOLO - Off Stage

mf

p

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

SOLO - Off Stage

mf

p

*clar/sax cue

*Continue rain for at least 5 seconds after the winds cut off. Fade out with the conductor's cue.

135

a tempo

rit. to end

*clar/sax cue

B♭ Tpt. 1

B♭ Tpt. 2

Hn. 1

Hn. 2

Tbn. 1/2

Tbn. 3

Euph.

Tuba

SOLO - Off Stage

mf

p

*Gradually, lightly and steadily snap your fingers to mimic rain. Fit into the texture of the cymbals

*Gradually, lightly and steadily snap your fingers to mimic rain. Fit into the texture of the cymbals

*clar/sax cue

*clar/sax cue

*clar/sax cue

*clar/sax cue

*clar/sax cue

*clar/sax cue

*Continue rain for at least 5 seconds after the winds cut off. Fade out with the conductor's cue.

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*Continue rain for at least 5 seconds after the winds cut off. Fade out with the conductor's cue.

*Continue rain for at least 5 seconds after the winds cut off. Fade out with the conductor's cue.

135

*rub a piece of paper briskly around smallest tympani head

Timp.

Glk./Vb.

Mrb.

Perc. 1

Perc. 2

Perc. 3

pp

pp

*clar/sax cue

*clar/sax cue

*clar/sax cue

*Continue rain for at least 5 seconds after the winds cut off. Fade out with the conductor's cue.

*Continue rain for at least 5 seconds after the winds cut off. Fade out with the conductor's cue.

*Continue rain for at least 5 seconds after the winds cut off. Fade out with the conductor's cue.

135 136 137 138 139 140 141 142 n. 143