

CITYSCAPE III

MORNING HOURS SALVATION LIGHT

David R. Holsinger
(ASCAP)

Complete Band Instrumentation

1 - Full Score	2 - Tenor Sax	2 - Mallet Percussion 1
1 - Piccolo	1 - Baritone Sax	Vibraphone, Xylophone, Orchestra Bells
3 - Flute 1	2 - Trumpet 1	3 - Mallet Percussion 2
3 - Flute 2	3 - Trumpet 2	Marimba, Orchestra Bells, Chimes
1 - Oboe 1	3 - Trumpet 3	1 - Piano
1 - Oboe 2	2 - F Horn 1	1 - Timpani
1 - E-Flat Clarinet	2 - F Horn 2	2 - Percussion 1-A
3 - Clarinet 1	2 - Baritone TC	Tambourine, Snare Drum
4 - Clarinet 2	2 - Baritone BC	3 - Percussion 1-B
4 - Clarinet 3	2 - Trombone 1	Tringles, Nail Pipe, Ribbon Crasher, Anvil, Claves, Bar Chimes
2 - Bass Clarinet	2 - Trombone 2	3 - Percussion 2
2 - Bassoons	2 - Trombone 3	Temple Blocks, Woodblocks, Hi Hat, Triangles, Cow Bell, Bar Chimes
2 - Alto Sax 1	4 - Tubas	3 - Percussion 3
2 - Alto Sax 2	1 - Contra Bass	Bass Drum, Crash Cymbals, Triangles, Suspended Cymbals

***Large Score Available

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About the Music . . .

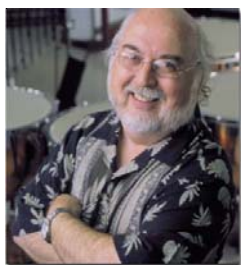
Usually when I fly to the New York City area, I tend for whatever reason to land in Newark, New Jersey, but a couple of years ago, on a trip to Long Island, NY, my arrival destination was the sometimes scary, but always aviationally historic LaGuardia Airport. As far as I am concerned, the magnificent view of New York City harbor and the pass by Manhattan up the East River is the most magnificent seven minute view imaginable. The inspirational panorama of the Statue of Liberty and Ellis Island combined with the density and magnitude of New York City is incredible when viewed from a few thousand feet overhead!

CITYSCAPE III is Act III of a tri-part series of compositions inspired by that short flight. It serves as both a postlude to the angst of the night and a tribute to the rebirth of a giant metropolis, stretching forth from the sleeplessness and weariness of darkness, and reaching out for the rejuvenating light of day.

The three CITYSCAPES comprise a “City Symphony” that is intended to be my impression of “any day” in the life of this city. It is my imaginary portrait. It is not meant to be a political statement or a tribute, however deserved, of past tragedies. I can understand how some of the words chosen for the titles would evoke such perceptions. However, the music is meant to be, in its most straight forward concept, a celebration of the interplay of concrete, steel and people over a hypothetical 18 hour period of time.

D.R.H.

About the Composer . . .



Composer David R. Holsinger (b1945, Hardin, Missouri) serves Lee University in Cleveland, Tennessee, as Director of the Wind Ensemble. An elected member of the American Bandmasters Association, Holsinger is the recipient of numerous awards for his compositions. He earned a BME at Central Methodist University, a MA at the University of Central Missouri, a DMA at the University of Kansas and has been awarded a LHD from Gustavus Adolphus College. Further information about the composer can be found at www.davidrholsinger.com, along with current errata and FAQ’s concerning his works and life.

CITYSCAPE III MORNING HOURS SALVATION LIGHT

David R. Holsinger (ASCAP)

♩ = c. 160

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Piccolo
- Flutes
- Oboes
- E♭ Clarinet
- Clarinet 1
- Clarinet 2/3
- Bass Clar.
- Bassoons
- Alto Sax 1/2
- Tenor Sax
- Baritone Sax
- Trumpet 1
- Trumpet 2/3
- F Horn 1
- F Horn 2
- Baritone
- Trombone 1
- Tromb. 2/3
- Tubas
- Contra Bass
- Mallet 1
- Mallet 2
- Piano
- Timpani
- Percussion 1 A/B
- Percussion 2
- Percussion 3

Key performance instructions for the Percussion section:

- Percussion 1 A/B:** [Sm. Tri.] *pp* and [Med. Triangle] *pp*
- Percussion 2:** [Soft mallets on Temple Blocks]
- Percussion 3:** (Bs. Dr.) *pp* (Low "ambience" rumble)
- General Percussion Instruction:** [Holding cymbals together horizontally, rub top cymbal in a circular manner against the lower cymbal creating a "swirling" sound.]

Picc.

Fl. (Stagger breathing) *pp*

Ob.

E♭ Cl.

Clar. 1 (Stagger breathing) *pp*

Clar. 2/3 [Very quiet entrances] *pp*

Bass Cl.

Bsns.

A. Sax 1/2

T. Sax

B. Sax

Tpt. 1

Tpt. 2/3

F Hn. 1

F Hn. 2

Bar.

Trmb. 1

Trmb. 2/3

Tubas

C. B.

Mlt. 1

Mlt. 2

Piano

Timp. (VERY soft mallets on BOWLS) *pp*

Perc. 1 A/B *p* [Tambourine] *p*

Perc. 2 *Simile*

Perc. 3

Picc.

Fl.

Ob.

Eb Cl.

Clar. 1

Clar. 2/3

Bass Cl.

Bsns.

A. Sax 1/2

T. Sax

B. Sax

Tpt. 1

Tpt. 2/3

F Hn. 1

F Hn. 2

Bar.

Trmb. 1

Trmb. 2/3

Tubas

C. B.

Mlt. 1

Mlt. 2

Piano

Temp.

Perc. 1 A/B

Perc. 2

Perc. 3

[Marimba]
(Lightly w/soft mallets)
p

(Suspended Galvanized Pipe struck with 12" Gutter nails)
sfz

(VERY soft mallets on BOWLS)
pp

Picc.

Fl.

Ob.

Eb Cl.

Clar. 1

Clar. 2/3

Bass Cl.

Bsns.

A. Sax 1/2

T. Sax

B. Sax

Tpt. 1

Tpt. 2/3

F Hn. 1

F Hn. 2

Bar.

Trmb. 1

Trmb. 2/3

Tubas

C.B.

Mlt. 1

Mlt. 2

Piano

Timp.

Perc. 1 A/B

Perc. 2

Perc. 3

(Stagger breathing)

p

(Stagger breathing)

p

[Very quiet entrances]

p

(Nails on Pipe)

[Triangles]

[Tamb.]

(VERY soft mallets on BOWLS)

pp

[Triangles]

(Nails on Pipe)

[Triangles]

[Tambourine] *p*

sfz

p

sfz

p

Picc.

Fl.

Ob.

E♭ Cl.

Clar. 1

Clar. 2/3

Bass Cl.

Bsns.

A. Sax 1/2

T. Sax

B. Sax

Tpt. 1

Tpt. 2/3

F Hn. 1

F Hn. 2

Bar.

Trmb. 1

Trmb. 2/3

Tubas

C. B.

Mlt. 1

Mlt. 2

Piano

Timp.

Perc. 1 A/B

Perc. 2

Perc. 3

[Very quiet entrances]

mp

(Stagger breathing)

mp

(Stagger breathing)

mp

p

(VERY soft mallets on BOWLS)

pp

[Tambourine]

mp

[Ribbon Crasher]

[Anvil w/metal striker]

fff

fff

fff

fff

p

[Two WoodBlocks - Soft Mallets]

pppp

mp

CITYSCAPE III

Picc.

Fl. (Stagger breathing) *mp*

Ob.

E♭ Cl.

Clar. 1 (Stagger breathing) *mp*

Clar. 2/3

Bass Cl.

Bsns.

A. Sax 1/2

T. Sax

B. Sax

Tpt. 1

Tpt. 2/3

F Hn. 1

F Hn. 2

Bar.

Trmb. 1

Trmb. 2/3

Tubas

C.B.

Mlt. 1

Mlt. 2

Piano

Timp. (VERY soft mallets on BOWLS) *p*

(Nails on Pipe) *mp* (Saccato)

(VERY soft mallets on BOWLS) *p*

[Tambourine] *p*

[Triangles]

Perc. 1 A/B

Perc. 2

Perc. 3

ppp

PIZZ.

ppp

Simile

Simile