

*With Special Thanks to David Skiff and Family*

# Up From Ashes

**Up From Ashes** was commissioned by the Malta (Montana) Junior High School Band, Erik Engebretson, Director. It was composed during the fall and winter of 1997-98 and was premiered by the Malta Junior High School Band on May 14, 1998.

Malta is a small farming and ranching community on the high plains in Northern Montana. I deeply enjoyed the opportunity to spend a few days in Malta in the fall of 1997, getting to know the students, community, and making some new friends.

One of the things I learned was that two days before Christmas of 1995, the Malta High School was completely destroyed by fire. A lifetime of teachers' personal materials, textbooks, computers, curriculum and grading records were all destroyed in a few minutes - a tragic loss for a community where the school is a focus of daily life.

The community scrambled to find space to continue classes. Many other districts in the state donated books, desks and other supplies and, after missing only a few days following the New Year, classes resumed. A bond issue for a new school was quickly drafted and passed and the new facility is scheduled to be ready for use in the fall of 1998.

I was deeply impressed by the community's dedication to their youth and their education. It seems to be one of those places, now all too rare, where when things go bad, everyone pitches in to help, offering what they can until their neighbor (or neighborhood) is back on track.

On another level, most of us have had times where life has, in one way or another, turned to ashes. We, too, struggle to rebuild and rise anew.

I decided to write a composition reflecting the loss of the old and the rebuilding of the new; to reflect the heroism and triumph over a devastating loss and the rising of hope out of the ashes of destruction.

**Up From Ashes** is a nine minute work in five sections without pause. It is a major work of concert programmatic music for junior high and high school ensembles that has a unique blend of dissonance, polytonality, extended techniques and traditional band scoring. It is both innovative and popular.

The first section is a triumphant fanfare that never resolves, fading away into a low, pulsing pedal. The second section begins with some tall and ominous chords. Mysterious fragments from "O Little Town of Bethlehem" can be heard subdued and muted in the background played by the brass.

Gradually, running sixteenth notes become more and more prominent (the growing flames of the fire), more and more dissonant and polytonal, speeding up to a powerful and dramatic crash. Rustling papers in the brass and woodwind key clicks simulate the dying embers. (Directors: feel free to take the sixteenths at whatever tempo your group can handle. While an accelerando to a very fast tempo can be exciting, it is not necessary for the integrity of the composition.)

Section three is a slow, somber Requiem, ending with a flute solo that begins to lift the darkness, adding a lightness leading to section four, which begins with a percussion section solo setting up an uplifting, joyful, invigoratingly happy theme in the woodwinds.

The final section occurs when the triumphant fanfare from the beginning returns, joining the uplifting theme in the woodwinds and building to a strong, powerful, and joyous conclusion.

# Teaching Suggestions

OK to photocopy this page for student reference. It is a great learning experience to have each student find which note of the chord they have and adjust according to the following instructions.

## 1. Tall Chords - Letters A Through D

m. 21 - 23

m. 26 - 28

1 2 3 1 4 5

Gø7/F7 Aø7/Gm7 BbMaj7/A°7 F(b9)/EbMaj7 Bb+7/D7<sup>+11</sup><sub>b5</sub>

m. 39 - 43

m. 33 - 36

6 7 8 9

F9/EbMaj7 Bb7/D7<sup>+11</sup><sub>b5</sub> Am<sup>b9</sup>/Cm<sup>+11</sup> Cm/D/BbMaj7

All of these chords could be analyzed as extended chords (ninths, elevenths, etc.) but tuning and teaching is easier when approached as poly-chords (one chord on top of another).

For Chord #1 - G half-diminished over F7. Tune F7 by raising third a bit and lowering seventh (standard tuning for dominant seventh chord). Next add the g (the ninth). Use this g as the bottom of the Gø7 making sure to lower the Db and F a bit (the Db more than the F). Now put the two chords together and use ear to adjust each note slightly for best sound.

Continue same principle through all the other chords paying particular attention to the following:

Chord #4 - Tune Eb Maj7 by raising third and seventh a bit. Add the F (the ninth). Use this as basis for F(b9) being sure to lower the Gb a bit. Put both together and adjust slightly.

Chord #5 - Raise the F# a bit and lower the F natural a bit to get the lovely clash between the major and minor third occurring at the same time. (Similar procedure for chord #7).

Chord #6 - be sure the major seventh is raised a bit.

Chord #8 - tune Cm7, then add ninth, then the (raised) F#. Next tune Am7, then add Bb. Now put both together.

Chord #9 - raise A in BMaj7. Next tune D chord (raise F#). Put these together. Now tune Cm chord and put all three together.

Condensed Score

Commissioned by the Malta (Montana) Junior High School Band, Erik Engebretson, Director

Performance Time - 8:30

# Up From Ashes

For Full Concert Band

Craig Thomas Naylor

Majestic, With Power ♩ = ca. 78

This musical score page, titled "Up From Ashes - p. 2", features a variety of instruments. The woodwind section includes Flutes 1-2, Oboes 1-2, Clarinet 1, Bass Clarinet, Alto Saxophone 1-2, Tenor Saxophone, and Bass Saxophone. The brass section consists of Trumpets 1-2-3, French Horns 1-2, Trombones 1-2, Baritone, and Tuba. The percussion section includes Timpani, Snare Drum, Field Drum, Bass Drum, Cymbals/Triangles/Tam-tam, and Xylophone. The score is written in 4/4 time, with a key signature of two flats (B-flat and E-flat). It begins with a measure number of 4. The first two measures are in 4/4 time, followed by a 2/4 time signature change, and then a return to 4/4. The woodwinds and strings play sustained notes, while the brass and percussion play rhythmic patterns, including triplets and sixteenth-note runs. The percussion parts include a complex snare drum pattern with triplets and a cymbal pattern with dynamic markings of *p* and *f*.

E

46

Bn.

Cl. 1

Cls. 2-3

B. Cl.

A. Sax. 1-2

T. Sax.

B. Sax.

Tpts. 1-2-3

F. Hns. 1-2

Tbns. 1-2

Bar. Tuba

Tb.

Timp.

Cym./Tri.  
T. T.

*mf*

*p*

*mf*

*p*

*mf*

*distantly*

*mf*

*distantly - in stand (still muted)*

*1° + 2°*

*3°*

*mf*

*st. mute*

*distantly*

*mf*

*1° + 2°*

*distantly - in stand*

*st. mute*

*mf*

49

Fls. 1-2 *p* *mf* *p*

Obs. 1-2 *a2* *p* *mf* *p*

Bn.

Cl. 1 *mp* *p*

Cls. 2-3 *mp* *p* *mp*

B. Cl.

T. Sax.

B. Sax.

Tpts. 1-2-3

F. Hns. 1-2

Tbns. 1-2

Bar. Tuba

Tb.

Timp.

Cym./Tri. T. T.

(Getting Faster)

70

Picc. (cresc.)

Fls. 1-2 (cresc.)

Obs. 1-2 (cresc.)

Bn. *ff* *f* *ff*

Cl. 1 (cresc.)

Cls. 2-3 (cresc.)

B. Cl. (cresc.) *ff* *f* *ff*

A. Sax. 1-2 (cresc.)

T. Sax (cresc.)

B. Sax. *ff* *f* *ff*

Tpts. 1-2-3

F. Hns. 1-2

Tbns. 1-2 *gliss.* 7 7 6 *gliss.* 1 1 3 *gliss.* *gliss.* *gliss.* *gliss.*

Bar. Tuba *ff* *f* *ff*

Timp. *f*

Snare Field B. D. *pp* *pp*

Cym./Tri. T. T. (cresc.)

Bells (cresc.)

Xylo. (cresc.)

--- As Fast As Possible

*molto rit.* ----- to flute

10 - 20 Seconds

73

Picc. *(cresc.) ff* Rapidly Click Keys *ff* Slow Clicking Gradually to Silence

Fls. 1-2 *(cresc.) ff* Rapidly Click Keys *ff* Slow Clicking Gradually to Silence

Obs. 1-2 *(cresc.) ff* Rapidly Click Keys *ff* Slow Clicking Gradually to Silence

Bn. *(cresc.) ff* Rapidly Click Keys *ff* Slow Clicking Gradually to Silence

Cl. 1 *(cresc.) fff* Rapidly Click Keys *ff* Slow Clicking Gradually to Silence

Cls. 2-3 *(cresc.) fff* Rapidly Click Keys *ff* Slow Clicking Gradually to Silence

B. Cl. *(cresc.) fff* Rapidly Click Keys *ff* Slow Clicking Gradually to Silence

A. Sax. 1-2 *(cresc.) fff* Rapidly Click Keys *ff* Slow Clicking Gradually to Silence

T. Sax *(cresc.) fff* Rapidly Click Keys *ff* Slow Clicking Gradually to Silence

B. Sax. *(cresc.) fff* Rapidly Click Keys *ff* Slow Clicking Gradually to Silence

Tpts. 1-2-3 *ff* fade out

F. Hns. 1-2 *ff* fade out

Tbns. 1-2 *gliss.*

Bar. Tuba *ff*

Timp. *ff*

Snare Field B. D. *ff*

Cym./Tri. T. T. *ff*

Bells

Xylo. *(cresc.) ff*

**I** Slowly, Legato, Solemnly ♩ = ca. 66

Musical score for measures 76-83. The score is for a full orchestra and includes parts for Flutes 1-2, Clarinet 1, Clarinets 2-3, Alto Saxophone 1-2, Trumpets 1-2-3, French Horns 1-2, Trombones 1-2, and Baritone/Tuba. The key signature is one flat (B-flat major/D minor) and the time signature is 3/4. The tempo is 'Slowly, Legato, Solemnly' with a metronome marking of ca. 66. The score begins at measure 76. Dynamics range from *pp* to *mf*. A first ending bracket is present in measures 81-83. The Baritone/Tuba part includes the instruction 'Btn. Only'.

**J** A Little Faster, Uplifting ♩ = ca. 72 - 82

Musical score for measures 84-91. The score continues from the previous section and includes parts for Flutes 1-2, Clarinet 1, Clarinets 2-3, Bass Clarinet, Trumpets 1-2-3, French Horns 1-2, Trombones 1-2, and Baritone/Tuba. The key signature is one flat and the time signature is 3/4. The tempo is 'A Little Faster, Uplifting' with a metronome marking of ca. 72-82. The score begins at measure 84. Dynamics range from *p* to *mp*. A 'Solo' marking is present for the Flute 1-2 part in measure 85. The Baritone/Tuba part includes the instruction 'p'.

**O** Majestically ♩ = ca. 88

155

Fls. 1-2 *ff*

Obs. 1-2 *ff*

Bn. *ff*

Cl. 1 *ff*

Cls. 2-3 *ff*

B. Cl. *ff*

A. Sax. 1-2 *ff*

T. Sax *ff*

B. Sax. *ff*

Tpts. 1-2-3 *ff*

F. Hns. 1-2 *ff*

Tbns. 1-2 *ff*

Bar. Tuba *ff*

Timp. *ff*

Snare Field B. D. *ff*

Cym./Tri. T. T. *ff* Cymbals *ff* Tam Tam

Xylo. *ff*

158

Fls. 1-2

Obs. 1-2

Bn.

Cl. 1

Cls. 2-3

B. Cl.

A. Sax. 1-2

T. Sax

B. Sax.

Tpts. 1-2-3

F. Hns. 1-2

Tbns. 1-2

Bar. Tuba

Timp.

Snare Field B. D.

Cym./Tri. T. T.

Xylo.