

Joshua Reed

# AUROLA

FOR WIND ENSEMBLE

# INSTRUMENTATION

Piccolo

2 Flutes

Oboe

Bassoon

3 B $\flat$  Clarinets

B $\flat$  Bass Clarinet

2 E $\flat$  Alto Saxophones

B $\flat$  Tenor Saxophone

E $\flat$  Baritone Saxophone

3 F Horns (*1st calls for mute*)

3 B $\flat$  Trumpets (*calls for harmon mute with stem and cup mute*)

2 E $\flat$  Tenor Horns

3 Trombones (*calls for harmon mute with stem and straight mute*)

Euphonium

Tuba

Timpani (4 drums: 29", 26", 23" and 20")

*calls for a cymbal to be balanced on its cup in the centre of a drum head; calls for hard felt mallets (for the drums), yarn wrapped mallets (for the cymbal), and a contrabass bow (to bow the cymbal)*

Percussion 1

Glockenspiel, Bass Drum (*kick drum from a drum set is acceptable*)

*calls for 2 hard plastic/2 metal mallets (for the glockenspiel) and a contrabass bow*

Percussion 2

Clash Cymbals (piatti a due), Triangle

## PROGRAMME NOTE

In the far reaches of the north, during the endless night of the arctic winter, solar winds disturb Earth's magnetosphere. On the ground, people look up from the shimmering snow in wonder as the aurora borealis--the northern lights--sparkle in the sky. Capricious, ever-shifting in colour, texture, and shape, they shimmer and dance in the air like magic. The lights coalesce from nothing into a spectacular, ephemeral display before fading again, leaving behind nothing but the stars and a memory of magic.

*Aurora* was selected as the third place winner in the 2020 Warsaw Wind Ensemble Composition Competition.

## ABOUT THE COMPOSER

Joshua Reed is a composer and saxophonist based in southeast England. He has studied composition with Robert Mueller, Philip Parker, Paul Dickinson, and Kenneth Futterer and studied saxophone with Jackie Lamar and Kenneth Futterer. His music has been performed throughout the United Kingdom, United States, South America, Europe, Australia, and Asia.

When he's not composing, practicing, or working he enjoys cooking, gardening, and reading alarming amounts of sci-fi/fantasy literature.

## Duration c. 8' 40"

### CONDUCTOR'S NOTE

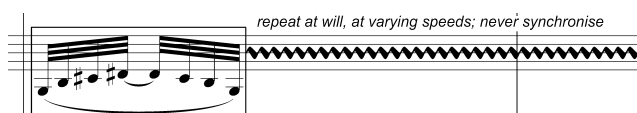
#### Cymbal on Timpani

In a few passages, the timpanist is asked to balance a cymbal on a timpano and either bow the cymbal or roll it using yarn wrapped mallets. Where the cymbal is bowed, the timpanist should hold the cymbal down in the centre, bow the cymbal, release it, and allow it to vibrate. This is followed by pitch manipulation using the pedal to create an atmospheric effect. Bowing is marked with a crescendo to indicate the duration of the action.

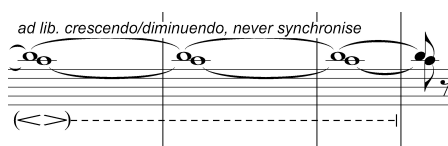
Where the cymbal is rolled, the timpanist should gently roll the cymbal (following any dynamic markings) while manipulating the pitch with the pedal as indicated.

#### Aleatory

There are several passages throughout that ask the musicians to improvise on certain pitch collections or specific figures. These are notated in a box, immediately followed by a wavy line that indicates duration. This is always accompanied by a directive that reads something like "*repeat at will, never synchronise.*" The musicians should repeat these ideas randomly during the indicated duration (following any dynamic markings) without synchronising with one another, in order to create textural effect. It looks like this:



Also called for is a sort of "wave effect," where sections of the ensemble improvise overlapping crescendi and diminuendi on certain pitch collections. This is accompanied by a directive to "*ad lib. crescendo/ diminuendo, never synchronise.*" The markings below denote this, where the dashed line indicates the duration of the effect:



#### Mutes

The trumpets and trombones often use harmon mutes, with the stem inserted, throughout. They are, in many instances, asked to cover or uncover the opening of the mute with their fingers. Sometimes they are also asked to slowly cover or uncover the opening of the mute. Where they are asked to do this, a + sign indicates covered, while a ● indicates open. A dashed line between the two indicates to slowly cover or uncover. Generally, this is used to enhance dynamic effects, though in a few passages it is to alter tone colour.

Where the trombones use straight mutes, I prefer the sound of metal mutes over fibre mutes for this piece.

# AURORA

Joshua Reed

Con calma (♩ = c. 60)

Musical score for woodwinds and strings. Instruments include Piccolo, 1st & 2nd Flute, Oboe, Bassoon, 1st B♭ Clarinet, 2nd B♭ Clarinet, 3rd B♭ Clarinet, B♭ Bass Clarinet, 1st & 2nd E♭ Alto Saxophone, B♭ Tenor Saxophone, and E♭ Baritone Saxophone. The score features various dynamics such as *pp* and *n*, and includes slurs and articulation marks.

Con calma (♩ = c. 60)

Musical score for brass and percussion. Instruments include 1st F Horn, 2nd & 3rd F Horn, 1st B♭ Trumpet, 2nd & 3rd B♭ Trumpet, 1st & 2nd E♭ Tenor Horn, 1st Trombone, 2nd & 3rd Trombone, Euphonium, Tuba, Timpani, Percussion 1, and Percussion 2. The score includes dynamics like *pp* and *pp (l.v.)*, and specific performance instructions such as "INITIAL TUNINGS", "GLOCKENSPIEL plastic mallets", and "TRIANGLE".



19

24

Picc.

Fl. 1 & 2

Ob.

Bsn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

1st & 2nd A. Sax.

T. Sax.

B. Sax.

*smorz.*

*p*

*n*

*pp*

*mp*

*pp*

*solo*

*p*

19

24

Hn. 1

Hn. 2 & 3

Tpt. 1

Tpt. 2 & 3

T. Hn. 1 & 2

Tbn. 1

Tbn. 2 & 3

Euph.

Tba.

Timp.

Perc. 1

Perc. 2

harmon mute (stem in)

(slowly uncover and cover opening of mute with fingers, as directed)

*n*

*mp*

*n*

insert harmon mute with stem

*mp espr.*

harmon mute (stem in)

*p*

insert harmon mute with stem

harmon mute (stem in)

*p*

harmon mute (stem in)

*p*

metal mallets

*p*

improvisationally: sparkling groups of notes, rhythm is not important

*sempre l.v.*

switch to bow

Picc.

Fl. 1 & 2

Ob.

Bsn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

1st & 2nd A. Sax.

T. Sax.

B. Sax.

Hn. 1

Hn. 2 & 3

Tpt. 1

Tpt. 2 & 3

T. Hn. 1 & 2

Tbn. 1

Tbn. 2 & 3

Euph.

Tba.

Timp.

Perc. 1

Perc. 2

25 26 27 28 29 30 31 32 33 34

1. solo

pp

pp

mp

p

n

n

p

pp

pp

p

p



36 poco più mosso (♩ = c. 72)

Picc. *n*

Fl. 1 & 2

Ob. *solo*  
*mp espr.* *mf* *p* *pp*

Bsn.

Cl. 1

Cl. 2

Cl. 3

B. Cl. *n*

1st & 2nd A. Sax.

T. Sax.

B. Sax.

36 poco più mosso (♩ = c. 72)

Hn. 1 *pp* *p* *pp* *p*

Hn. 2 & 3 *pp* *p* *pp* *p*

Tpt. 1 (harmon mute with stem) *pp* *mf* *pp*

Tpt. 2 & 3

T. Hn. 1 & 2 *pp* *p* *pp* *p*

Tbn. 1 quickly and randomly cover and uncover opening of mute with fingers, never synchronise (harmon mute with stem) *pp* *mf* *pp*

Tbn. 2 & 3 quickly and randomly cover and uncover opening of mute with fingers, never synchronise (harmon mute with stem) *pp* *mf* *pp*

Euph. *solo*  
*mp espr.* *pp*

Tba. *pp* *p* *pp* *p* *pp*

Timp. 26" drum: with a cymbal balanced on its cup in the centre of the drumhead, bow the cymbal through the cresc. marking, let vibrate, then manipulate pitch as marked

Perc. 1 GLOCKENSPIEL bowed

Perc. 2

44 **meno mosso (rubato)**

48 **a tempo** (♩ = c. 72)

Picc.

Fl. 1 & 2

Ob.

Bsn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

1st & 2nd A. Sax.

T. Sax.

B. Sax.

44 **meno mosso (rubato)**

48 **a tempo** (♩ = c. 72)

Hn. 1

Hn. 2 & 3

Tpt. 1

Tpt. 2 & 3

T. Hn. 1 & 2

Tbn. 1

Tbn. 2 & 3

Euph.

Tba.

Timp.

Perc. 1

Perc. 2

56

Picc.

Fl. 1 & 2  
*mp* (solo) *f* *breathy* tutti, a2 *f*

Ob.

Bsn.

Cl. 1

Cl. 2  
*pp* repeat at will; never synchronise *tr*(#)

Cl. 3  
*pp* repeat at will; never synchronise *tr*~

B. Cl.

1st & 2nd A. Sax.  
*pp* *f* *pp* a2 *pp* repeat at will; never synchronise *tr*(#)

T. Sax.

B. Sax.  
*pp* *f* *pp* *pp*

56

Hn. 1  
*p* *f* *pp*

Hn. 2 & 3  
*p* *f* *pp*

Tpt. 1  
(harmon mute with stem) *pp* < *f*

Tpt. 2 & 3  
(harmon mute with stem) *pp* < *f*

T. Hn. 1 & 2  
1. *p* *f* *pp*

Tbn. 1  
*f* *pp* *fp* *pp* remove mute

Tbn. 2 & 3  
*f* *pp* *fp* *pp* remove mute

Euph.

Tba.  
*pp*

Timp.

Perc. 1

Perc. 2



64 a tempo

Picc. *tr(b)*

Fl. 1 & 2 *tr(b)*

Ob.

Bsn.

Cl. 1 *f*

Cl. 2 *f*

Cl. 3

B. Cl.

1st & 2nd A. Sax. *mp*

T. Sax.

B. Sax. *cue: bass clar.*

*mp*

*p luttuoso*

*p luttuoso*

*p luttuoso*

*p luttuoso*

*1. solo*

*mp*

*p luttuoso*

*p luttuoso*

6 4 6

4 4 4

6 4 6

4 4 4

64 a tempo

Hn. 1 *p* *f*

Hn. 2 & 3 *p* *f*

Tpt. 1 *open* *pp* *f*

Tpt. 2 & 3 *open* *pp* *f*

T. Hn. 1 & 2 *p* *f*

Tbn. 1 *open* *p* *f*

Tbn. 2 & 3 *open* *p* *f*

Euph. *p* *f*

Tba.

Timp. *(roll cymbal)* *pp* *f*

Perc. 1

Perc. 2

*insert mute*

*insert cup mute*

*insert cup mute*

*insert harmon mute with stem*

*insert harmon mute with stem*

*remove cymbal, retune 26" drum to D:*

6 4 6

4 4 4

6 4 6

4 4 4

71

Picc. *mp*

Fl. 1 & 2

Ob.

Bsn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

1st & 2nd A. Sax. *mp* 1. solo

T. Sax.

B. Sax.

*mp molto espr.*

*pp sussurando*

*pp sussurando*

*pp sussurando*

*pp sussurando*

*pp sussurando*

*pp sussurando*

*pp sussurando*

*pp sussurando*

71

Hn. 1

Hn. 2 & 3

Tpt. 1 *cup mute* *fp*

Tpt. 2 & 3 *cup mute* *fp*

T. Hn. 1 & 2 *a2* *mp molto espr.*

Tbn. 1 *harmon mute (with stem)* *p* *(wah, with fingers)*

Tbn. 2 & 3 *harmon mute (with stem)* *p* *(wah, with fingers)*

Euph.

Tba.

Timp.

Perc. 1

Perc. 2

*mp molto espr.*

*p*

Musical score for orchestral instruments, measures 72 to 78. The score includes parts for Piccolo, Flutes 1 & 2, Oboe, Bassoon, Clarinets 1, 2, & 3, Bass Clarinet, 1st & 2nd Alto Saxophones, Tenor Saxophone, Bass Saxophone, Horns 1, 2 & 3, Trumpets 1, 2 & 3, Trombones 1, 2 & 3, Euphonium, Tuba, Timpani, and Percussion 1 & 2.

Measure 72: Bassoon (Bsn.) and Euphonium (Euph.) play a melodic line with dynamics *mf* and *p*. Clarinets 1, 2, and 3 play a rhythmic accompaniment. The 1st & 2nd Alto Saxophones (A. Sax.) and Tenor Saxophone (T. Sax.) play a similar rhythmic pattern. The Bass Saxophone (B. Sax.) plays a lower rhythmic accompaniment.

Measure 73: Similar instrumental textures to measure 72.

Measure 74: Horns 1, 2 & 3 (Hn. 1, 2 & 3) and Trumpets 1, 2 & 3 (Tpt. 1, 2 & 3) play a melodic line with dynamics *mf* and *p*. The Trombones 1, 2 & 3 (Tbn. 1, 2 & 3) play a melodic line with dynamics *mf* and *p*. The Euphonium (Euph.) and Tuba (Tba.) play a rhythmic accompaniment.

Measure 75: Percussion 1 (Perc. 1) plays a melodic line with dynamics *mf* and *p*. The other instruments continue their parts.

Measure 76: Percussion 1 (Perc. 1) plays a melodic line with dynamics *mf* and *p*. The other instruments continue their parts.

Measure 77: Percussion 1 (Perc. 1) plays a melodic line with dynamics *mf* and *p*. The other instruments continue their parts.

Measure 78: Percussion 1 (Perc. 1) plays a melodic line with dynamics *mf* and *p*. The other instruments continue their parts.

**79**

Picc. *mp espr.*

Fl. 1 & 2 *mf pp mf pp mp espr.*

Ob. *mf pp mf pp mp espr.*

Bsn. *mp*

Cl. 1 *mf pp mf pp mp espr.*

Cl. 2 *pp* repeat the notated figures at will, rapidly and randomly; never synchronise *p cresc.*

Cl. 3 *pp* repeat the notated figures at will, rapidly and randomly; never synchronise *p cresc.*

B. Cl. *mp* *cresc.*

1st & 2nd A. Sax. *pp* repeat the notated figures at will, rapidly and randomly; never synchronise *p cresc.*

T. Sax. *pp* repeat the notated figures at will, rapidly and randomly; never synchronise *p cresc.*

B. Sax. *mp* *p cresc.*

**79**

Hn. 1 open *mp molto espr.* *cresc.*

Hn. 2 & 3 *a2 mp molto espr.*

Tpt. 1

Tpt. 2 & 3

T. Hn. 1 & 2 *mp cresc.*

Tbn. 1 *mp cresc.*

Tbn. 2 & 3 *mp cresc.*

Euph. *mp cresc.*

Tba. *mp cresc.*

Timp.

Perc. 1 *mp* *mp espr.* *to bass drum*

Perc. 2 TRIANGLE *f*

79 80 81 82 83 84 85



rall. . . . . **88 a tempo, largamente e sonore**

Picc. *repeat at will, never synchronise*

Fl. 1 & 2 *repeat at will, never synchronise*

Ob. *repeat at will, never synchronise*

Bsn.

Cl. 1 *repeat at will, never synchronise*

Cl. 2

Cl. 3

B. Cl.

1st & 2nd A. Sax.

T. Sax.

B. Sax.

rall. . . . . **88 a tempo, largamente e sonore**

Hn. 1

Hn. 2 & 3

Tpt. 1

Tpt. 2 & 3

T. Hn. 1 & 2

Tbn. 1

Tbn. 2 & 3

Euph.

Tba.

Timp. *hard felt mallets*

Perc. 1 *pp cresc.*

Perc. 2

BASS DRUM

CLASH CYMBALS

Picc.  
Fl. 1 & 2  
Ob.  
Bsn.  
Cl. 1  
Cl. 2  
Cl. 3  
B. Cl.  
1st & 2nd A. Sax.  
T. Sax.  
B. Sax.  
Hn. 1  
Hn. 2 & 3  
Tpt. 1  
Tpt. 2 & 3  
T. Hn. 1 & 2  
Tbn. 1  
Tbn. 2 & 3  
Euph.  
Tba.  
Timp.  
Perc. 1  
Perc. 2

*molto rall.* **95** *a tempo*

The musical score is arranged in a standard orchestral layout. The instruments are listed on the left side of the page, with their corresponding staves. The score is divided into measures 93, 94, 95, and 96. Key features include:

- Tempo and Dynamics:** The score starts with a *molto rall.* (very slow) tempo and a **95** measure marked *a tempo* (return to normal tempo). Dynamic markings include *mf* (mezzo-forte), *f* (forte), and *ff* (fortissimo).
- Performance Instructions:** Specific instructions include *sonore, largamente, espr.* (sonorous, broadly, with expression) and *tr* (trills).
- Instrumentation:** The score includes parts for Piccolo, Flutes 1 & 2, Oboe, Bassoon, Clarinets 1, 2, & 3, Bass Clarinet, 1st & 2nd Alto Saxophones, Tenor Saxophone, Bass Saxophone, Horns 1, 2 & 3, Trumpets 1, 2 & 3, Trombones 1, 2 & 3, Euphonium, Tuba, Timpani, and two Percussion parts.
- Measure 95:** This measure is highlighted with a large **95** in a box, indicating the start of the *a tempo* section.
- Measure 96:** The score concludes in measure 96 with a *f* dynamic and the instruction *to glockenspiel w/ metal mallets*.

Picc.

Fl. 1 & 2

Ob.

Bsn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

1st & 2nd A. Sax.

T. Sax.

B. Sax.

Hn. 1

Hn. 2 & 3

Tpt. 1

Tpt. 2 & 3

T. Hn. 1 & 2

Tbn. 1

Tbn. 2 & 3

Euph.

Tba.

Timp.

Perc. 1

Perc. 2

*ff*

*f*

*f*

*ff* (l.v.)

GLOCKENSPIEL metal mallets

6

6

rall..

101 a tempo

Picc.

Fl. 1 & 2

Ob.

Bsn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

1st & 2nd A. Sax.

T. Sax.

B. Sax.

rall..

101 a tempo

Hn. 1

Hn. 2 & 3

Tpt. 1

Tpt. 2 & 3

T. Hn. 1 & 2

Tbn. 1

Tbn. 2 & 3

Euph.

Tba.

Timp.

Perc. 1

Perc. 2

*rit.*

This musical score page contains parts for the following instruments:

- Picc.
- Fl. 1 & 2
- Ob.
- Bsn.
- Cl. 1
- Cl. 2
- Cl. 3
- B. Cl.
- 1st & 2nd A. Sax.
- T. Sax.
- B. Sax.
- Hn. 1
- Hn. 2 & 3
- Tpt. 1
- Tpt. 2 & 3
- T. Hn. 1 & 2
- Tbn. 1
- Tbn. 2 & 3
- Euph.
- Tba.
- Timp.
- Perc. 1
- Perc. 2

Key performance instructions and markings include:

- rit.* (ritardando) markings above the staff.
- Dynamic markings: *ff*, *mp*, *mf*, *pp*, *p*.
- Performance notes: "insert harmon mute with stem", "insert straight mute", "very slow downward gliss.", "26" drum: glissando, E not struck", "tune 23" drum up to F $\sharp$ , balance a cymbal on its cup in the centre of the drum".
- Large numbers (4, 6) indicating measure counts or section markers.

111 Tempo I° (♩ = c. 60)

Picc. *p*

Fl. 1 & 2

Ob.

Bsn.

Cl. 1 *pp sognante, misurato*

Cl. 2 *pp sognante, misurato*

Cl. 3 *pp sognante, misurato*

B. Cl. *p*

1st & 2nd A. Sax. *pp sost.*

T. Sax. *pp sost.*

B. Sax.

111 Tempo I° (♩ = c. 60)

Hn. 1

Hn. 2 & 3

Tpt. 1

Tpt. 2 & 3

T. Hn. 1 & 2

Tbn. 1

Tbn. 2 & 3

Euph.

Tba.

Timp.

Perc. 1 *GLOCKENSPIEL plastic mallets*  
*pp sempre l.v.* *repeat these figures at will, in any order or octave, randomly and gently*

Perc. 2

Picc.

Fl. 1 & 2

Ob.

Bsn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

1st & 2nd A. Sax.

T. Sax.

B. Sax.

Hn. 1

Hn. 2 & 3

Tpt. 1

Tpt. 2 & 3

T. Hn. 1 & 2

Tbn. 1

Tbn. 2 & 3

Euph.

Tba.

Timp.

Perc. 1

Perc. 2

*tr* (#)

*fp* *p* *n*

*fp* *pp* *n*

*fp* *pp* *n*

harmon mute (with stem) *pp* *mf*

harmon mute (with stem) *pp* *mf*

(straight mute) *p*

(straight mute) *a2* *p*

slowing, fading away

23" drum: bow the cymbal through the cresc. marking, let vibrate, then manipulate the pitch as indicated



121

Picc.

Fl. 1 & 2

Ob.

Bsn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

1st & 2nd A. Sax.

T. Sax.

B. Sax.

121

Hn. 1

Hn. 2 & 3

Tpt. 1

Tpt. 2 & 3

T. Hn. 1 & 2

Tbn. 1

Tbn. 2 & 3

Euph.

Tba.

Timp.

Perc. 1

Perc. 2

**127** *morendo*

Picc. 4

Fl. 1 & 2 4

Ob. 4

Bsn. 4

Cl. 1 4

Cl. 2 4

Cl. 3 4

B. Cl. 4

1st & 2nd A. Sax. 4

T. Sax. 4

B. Sax. 4

**127** *morendo*

Hn. 1 4

Hn. 2 & 3 4

Tpt. 1 4

Tpt. 2 & 3 4

T. Hn. 1 & 2 4

Tbn. 1 4

Tbn. 2 & 3 4

Euph. 4

Tba. 4

Timp. 4

Perc. 1 4

Perc. 2 4