

Sheltering Sky

(2012)

John Mackey

Commissioned by Traughber Junior High School Band, Rachel Maxwell, Director, and
Thompson Junior High School Band, Daniel Harrison, Director
Oswego, IL

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Instrumentation

2 Flutes
Oboe(s)
Bassoon(s)

3 Clarinets in Bb
Bass Clarinet in Bb

Optional:

E♭ Contra-alto Clarinet (part identical to double bass, transposed and octave-shifted as needed)

B♭ Contrabass Clarinet (part identical to double bass, transposed and octave-shifted as needed)

2 Alto Saxes
Tenor Sax
Baritone Sax

3 Trumpets in Bb
French Horns
3 Trombones
Euphonium
Tuba

Double Bass

Percussion:

Marimba (one instrument, two players)

Vibraphone

Suspended cymbal

Bass drum

Program Note

The wind band medium has, in the twenty-first century, a host of disparate styles that dominate its texture. At the core of its contemporary development exist a group of composers who dazzle with scintillating and frightening virtuosity. As such, at first listening one might experience John Mackey's *Sheltering Sky* as a striking departure. Its serene and simple presentation is a throwback of sorts - a nostalgic portrait of time suspended.

The work itself has a folksong-like quality - intended by the composer - and through this an immediate sense of familiarity emerges. Certainly the repertoire has a long and proud tradition of weaving folk songs into its identity, from the days of Holst and Vaughan Williams to modern treatments by such figures as Donald Grantham and Frank Ticheli. Whereas these composers incorporated extant melodies into their works, however, Mackey takes a play from Percy Grainger. Grainger's *Colonial Song* seemingly sets a beautiful folksong melody in an enchanting way (so enchanting, in fact, that he reworked the tune into two other pieces: *Australian Up-Country Tune* and *The Gum-Suckers March*). In reality, however, Grainger's melody was entirely original - his own concoction to express how he felt about his native Australia. Likewise, although the melodies of *Sheltering Sky* have a recognizable quality (hints of the contours and colors of *Danny Boy* and *Shenandoah* are perceptible), the tunes themselves are original to the work, imparting a sense of hazy distance as though they were from a half-remembered dream.

The work unfolds in a sweeping arch structure, with cascading phrases that elide effortlessly. The introduction presents softly articulated harmonies stacking through a surrounding placidity. From there emerge statements of each of the two folksong-like melodies - the call as a sighing descent in solo oboe, and its answer as a hopeful rising line in trumpet. Though the composer's trademark virtuosity is absent, his harmonic language remains. Mackey avoids traditional triadic sonorities almost exclusively, instead choosing more indistinct chords with diatonic extensions (particularly seventh and ninth chords) that facilitate the hazy sonic world that the piece inhabits. Near cadences, chromatic dissonances fill the narrow spaces in these harmonies, creating an even greater pull toward wistful nostalgia. Each new phrase begins over the resolution of the previous one, creating a sense of motion that never completely stops. The melodies themselves unfold and eventually dissipate until at last the serene introductory material returns - the opening chords finally coming to rest.

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Sheltering Sky

John Mackey

$\text{♩} = 42$ ($\text{♩} = 84$)

for Elizabeth Smart

rit.

Flute 1 *pp*

Flute 2 *pp*

Oboe *pp* solo *pp* tutti

Bassoons *pp*

B \flat Clarinet 1 *pp* stagger breath, 3 players max. *tutti*

B \flat Clarinet 2 *pp* 3 players max. *tutti*

B \flat Clarinet 3 *pp* 3 players max. *tutti*

Bass Clarinet *pp*

Alto Sax 1 *pp* solo *pp* tutti *pp*

Alto Sax 2 *pp* solo *pp* tutti *pp*

Tenor Sax *pp* solo *pp* tutti *pp*

Baritone Sax *pp* solo *pp* tutti *pp*

Trumpet 1

Trumpet 2

Trumpet 3

Horns *p*

Trombone 1 *pp*

Trombone 2 *pp*

Trombone 3 *pp*

Euphonium *pp*

Tuba *pp*

Double Bass *pp* opt. *arco*

Marimba 1 *pp*

Marimba 2 *pp*

Vibraphone *pp* motor on, fairly slow bowed until indicated otherwise

Sus. Cymbal *pp* pedal down until indicated otherwise

Bass Drum *pp* always let ring, do not dampen

A *a tempo, but very freely*

Fl. 1

Fl. 2

Ob.

Bsn.

Clar. 1

Clar. 2

Clar. 3

Bs. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

Oboe

A *a tempo, but very freely*

Tpt. 1

Tpt. 2

Tpt. 3

Horns

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

Bass

Mba 1

Mba 2

Vibes

Cymb.

BD

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B

Fl. 1 *mp*

Fl. 2

Ob. *tutti* *p*

Bsn.

Clar. 1 *solo* *pp* *tutti* *p* *p*

Clar. 2 *p* *p*

Clar. 3 *p* *p*

Bs. Cl.

A. Sx. 1 *tutti* *p* *p*

A. Sx. 2 *tutti* *p* *p*

T. Sx. *pp* *tutti* *p* *p*

B. Sx. *pp* *p*

Tpt. 1 *pp*

Tpt. 2 *pp*

Tpt. 3

Horns *mp*

Tbn. 1 *p*

Tbn. 2 *p*

Tbn. 3 *p*

Euph. *p*

Tuba *p*

Bass *p*

Mba 1 *mp*

Mba 2 *mp*

Vibes *mp*

Cymb. (do not release pedal)

BD

C

D

Fl. 1: *mp* *pp* *p* *pp*
 Fl. 2: *mp* *p*
 Ob.: *p* (3/4, 2/4, 4/4, 3/4) solo *p*
 Bsn.: *p* *p*
 Clar. 1: *mp* *mp* *p* *pp*
 Clar. 2: *mp* *mp* *pp*
 Clar. 3: *pp* (3/4, 2/4, 4/4, 3/4)
 Bs. Cl.: *mp* *pp*
 A. Sx. 1: *p* (3/4, 2/4, 4/4, 3/4)
 A. Sx. 2: *pp* (3/4, 2/4, 4/4, 3/4) solo *pp*
 T. Sx.: *p* *pp*
 B. Sx.: *pp*
 Tpt. 1: *mp* *pp* (solo)
 Tpt. 2: *mp*
 Tpt. 3: *mp*
 Horns: *p*
 Tbn. 1: *mp* (2/4, 4/4, 3/4)
 Tbn. 2: *pp*
 Tbn. 3: *pp*
 Euph.: *pp*
 Tuba: *pp*
 Bass: *pp*
 Mba 1: *p* (3/4, 2/4, 4/4, 3/4)
 Mba 2: *pp* (3/4, 2/4, 4/4, 3/4)
 Vibes: release pedal at very end of bar
 Cymb.: *
 BD: *

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E with more motion

Fl. 1 *p* *mp* solo

Fl. 2 *mp* solo

Ob. *tutti* *p* *mp* solo

Bsn. *p* *mp* solo

Clar. 1 *p* solo

Clar. 2 *p* solo

Clar. 3 *p* solo

Bs. Cl. *p* solo

A. Sx. 1 *p* solo

A. Sx. 2 *p* solo

T. Sx. *p* solo

B. Sx. *p* solo

Tpt. 1 *p* solo

Tpt. 2

Tpt. 3

Horns *p* *tutti* *p*

Tbn. 1 *pp*

Tbn. 2 *pp*

Tbn. 3 *pp*

Euph.

Tuba

Bass

Mba 1 *p*

Mba 2 *p*

Vibes

Cymb. *sc* *

BD

35

tutti rit.

F a tempo

Musical score for orchestral instruments. The score is arranged in staves for various instruments, including Flutes (Fl. 1, Fl. 2), Oboe (Ob.), Bassoon (Bsn.), Clarinets (Clar. 1, Clar. 2, Clar. 3), Bass Clarinet (Bs. Cl.), Saxophones (A. Sx. 1, A. Sx. 2, T. Sx., B. Sx.), Trumpets (Tpt. 1, Tpt. 2, Tpt. 3), Horns, Trombones (Tbn. 1, Tbn. 2, Tbn. 3), Euphonium (Euph.), Tuba, Bass, Maracas (Mba 1, Mba 2), Vibes, Cymbals (Cymb.), and Bongos (BD). The score includes dynamic markings such as *mp*, *cresc.*, *f*, *ff*, and *rit.*, along with performance instructions like *tutti* and *solo*. A large watermark "for personal use only www.oostinmusic.com" is overlaid diagonally across the page. The tempo marking "a tempo" is present in two locations. The time signature is 4/4.

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G *allarg.* *a tempo*

H

This musical score page features multiple staves for various instruments. The woodwind section includes Flutes (Fl. 1, 2), Oboe (Ob.), Bassoon (Bsn.), Clarinets (Clar. 1, 2, 3), Bass Clarinet (Bs. Cl.), Alto Saxophones (A. Sx. 1, 2), Tenor Saxophone (T. Sx.), and Baritone Saxophone (B. Sx.). The brass section includes Trumpets (Tpt. 1, 2, 3), Horns, Trombones (Tbn. 1, 2, 3), Euphonium (Euph.), and Tuba. The string section includes Violins (Vln. 1, 2), Violas (Vla.), Cellos (Vcl.), and Double Basses (DB). The percussion section includes Mallets (Mba 1, 2), Vibes, Cymbals (Cymb.), and Bass Drum (BD). The score includes dynamic markings such as *ff*, *f*, *mf*, *p*, and *pp*, as well as performance instructions like *allarg.*, *a tempo*, and *solo*. A large watermark 'www.OstinMusic.com' is overlaid diagonally across the page.