

Turning

(2007)

John Mackey

Commissioned by Lake Zurich High School (Josh Thompson), St. Charles East High School (James Kull),
Conant High School (Jon Walsh), Grapevine High School (Steve Andre),
University High School (Philip A. Obado), Moore High School (Marc Mueller),
James Logan High School (Ramiro Barrera), and Portage Northern High School (David Papenhagen),
and Texas Christian University (Bobby Francis).

Consortium organized by Josh Thompson.

Instrumentation

Piccolo
4 Flutes
2 Oboes
2 Bassoons
Contrabassoon

Clarinet in Eb
4 Clarinets in Bb
2 Bass Clarinets in Bb
Contrabass Clarinet in Bb

Soprano Sax
2 Alto Saxes
Tenor Sax
Baritone Sax

4 Trumpets in Bb
4 French Horns
3 Tenor Trombones
Bass Trombone
Euphonium
2 Tubas

Double Bass

Percussion, 6 players:

Player 1 : Waterphone* , Suspended Cymbal
Player 2 : 2 Brake Drums, Suspended Cymbal, Crotales (shared with player 5)
Player 3 : 2 Suspended Steel Plates, Crash Cymbals, Tam-Tam (shared with player 6)
Player 4 : Bass Drum
Player 5 : Snare Drum, Crotales
Player 6 : Tam-Tam, Vibraphone

* A "waterphone" is the original name of the instrument as designed by Richard Waters. The "knock-off" is called an ocean harp, and the ocean harp can be obtained much less expensively, as it is mass produced.

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Revised score, March 7, 2007.

Performance materials available for hire directly from the composer:

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ABOUT THE COMPOSER

John Mackey (born 1973) holds a Master of Music degree from The Juilliard School and a Bachelor of Fine Arts degree from the Cleveland Institute of Music, where he studied with John Corigliano and Donald Erb, respectively.

His works have been performed at the Sydney Opera House; the Brooklyn Academy of Music; Carnegie Hall; the Kennedy Center; New York's City Center; Weill Recital Hall; Jacob's Pillow Dance Festival; Italy's Spoleto Festival; Alice Tully Hall; the Joyce Theater; Dance Theater Workshop; and throughout Italy, Chile, Japan, Colombia, Austria, Brazil, Germany, England, Australia, New Zealand, and the United States. His music has been choreographed by a diverse group of artists from David Parsons to Doug Varone, and for organizations from the Alvin Ailey Dance Company to the US Olympic Synchronized Swim Team. (The team won the Bronze medal - performing to Mackey's music - at the Athens Olympics in 2004.)

In February 2003, the Brooklyn Philharmonic premiered Mr. Mackey's work "Redline Tango" at the BAM Opera House, with Kristjan Jarvi conducting. The Dallas Symphony, under Andrew Litton, performed the piece in both Dallas and Vail in 2004. Mr. Litton performed the work again in 2005, this time with the Minnesota Orchestra, and Marin Alsop performed the work at the Cabrillo Festival of Contemporary Music in the summer of 2005. Additional performances are scheduled by the Bergen Philharmonic of Norway. Mr. Mackey made a new version of the work for wind ensemble in 2004 -- Mackey's first work for winds -- and that version has since received nearly 100 performances worldwide. The wind version won the 2004 Walter Beeler Memorial Composition Prize, and in 2005, the ABA/Ostwald Award from the American Bandmasters Association.

Mr. Mackey has received numerous commissions from the Parsons Dance Company, as well as commissions from the Cleveland Orchestra Youth Orchestra, New York City Ballet's Choreographic Institute, the Dallas Theater Center, the Alvin Ailey Dance Company, the New York Youth Symphony, Ailey 2, the Vail Valley Music Festival, the Juilliard School's Dance Division and Percussion Ensemble, Concert Artists Guild, Peridance Ensemble, and Jeanne Ruddy Dance, among many others. Recent commissions include "Turbine," commissioned by the Southeastern Conference Band Directors Association, and "Strange Humors," commissioned by the American Bandmasters Association.

Mr. Mackey's work has been recognized with numerous grants and awards from organizations including ASCAP (Concert Music Awards, 1999 through 2005; Morton Gould Young Composer Award, 2002 and 2003), the American Music Center (Margaret Jory Fairbanks Copying Assistance Grant, 2000, 2002), and the Mary Flagler Cary Charitable Trust (Live Music for Dance commissioning grants, 1998, 1999, and 2000). He was a CalArts/Alpert Award nominee in 2000.

In 2002-2003, Mr. Mackey was selected as a Meet-The-Composer/American Symphony Orchestra League *Music Alive!* Composer In Residence with the Greater Twin Cities Youth Symphony in Minneapolis. He was Composer In Residence at the Vail Valley Music Festival in Vail, Colorado, in the summer of 2004. Most recently, he was again selected as a *Music Alive!* Composer In Residence, a position he held during the 2004-2005 season with the Seattle Youth Symphony Orchestra.

Mr. Mackey served as Music Director of the Parsons Dance Company from 1999-2003.

John Mackey currently resides in Los Angeles. He encourages you to visit his website to learn more about his music: www.ostimusic.com

PROGRAM NOTE

"Turning" was commissioned by a consortium led by my high school friend, Josh Thompson, who is now a high school band director in the Chicago area. The overriding idea when writing the piece was to convey "strong" beauty as well as loss, rather than traditional "pretty" lyricism.

I chose the title "Turning" for this piece because the word can mean any number of things, all of which might be heard in the piece itself. It could refer to the turning of a massive, prehistoric planet, as the first signs of life begin to bubble up from cracks in the ground. It could refer to the turning of leaves in the fall, a beautiful - but melancholy - thing to see. Or, in the piece's darkest moments, the title could refer to the turning of a knife into one's chest.

Turning

for H. Robert Reynolds

A

John Mackey

♩ = 48

Piccolo

Flute 1-2

Flute 3-4

2 Oboes

Bassoons

Contrabassoon

Clarinet in E \flat

B \flat Clarinet 1-2

B \flat Clarinet 3-4

2 Bass Clarinets

Contrabass Clarinet

Soprano Sax

2 Alto Saxes

Tenor Sax

Baritone Sax

♩ = 48

A

Trumpet in B \flat 1-2

Trumpet in B \flat 3-4

Horn 1-2

Horn 3-4

Trombone 1

Trombone 2

Tbn. 3 & Bass Tbn.

Euphonium

2 Tubas

Double Bass

♩ = 48

A

Percussion 1

Percussion 2

Percussion 3

Bass Drum

Percussion 5

Percussion 6

B

Picc.

Fl. 1-2

Fl. 3-4

Ob.

Bsn.

C. Bn.

E. Cl.

Clar. 1-2

Cl. 3-4

Bs. Cl.

Cb. Cl.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

B

B♭ Tpt. 1-2

B♭ Tpt. 3-4

Horn 1-2

Horn 3-4

Tbn. 1

Tbn. 2

Tbn. 3-4 (Bs)

Euph.

Tba.

DB

B

Perc. 1

Perc. 2

Perc. 3

B.D.

Perc. 5

Perc. 6

Waterphone

scrape

Tam Tam

Crotales

C

Picc. *p* *I. solo* *pp* *suddenly assertive* *mp* *p* *pp* *tutti a 2* *pppp*

Fl. 1-2 *pp* *pppp*

Fl. 3-4 *pp* *pppp*

Ob.

Bsn.

C. Bn. *pp* *pp* *Contrabass Clarinet*

E. Cl.

Clar. 1-2 *ppp* *tutti*

Cl. 3-4 *ppp*

Bs. Cl. *pp*

Cb. Cl. *pp*

S. Sx. *ppp* *warmly, but with light vibrato*

A. Sx. *ppp* *pp* *pp*

T. Sx. *ppp*

B. Sx.

C

B♭ Tpt. 1-2

B♭ Tpt. 3-4

Horn 1-2 *a 2 rip* *ffff*

Horn 3-4 *a 2 rip* *ffff*

Tbn. 1 *ffff*

Tbn. 2 *ffff*

Tbn. 3-4 (Bs) *ffff*

Euph.

Tba.

DB

C

Perc. 1 *mp* *pp* *scrape* *mf* *choke* *ppp* *bowed* *p*

Perc. 2 *choke* *ffff*

Perc. 3 *choke* *ffff*

B.D. *choke* *ffff*

Perc. 5 *bowed* *pp*

Perc. 6 *scrape with threaded rod (full duration; arrive on downbeat)* *pp* *Vibes* *bowed* *mp* *bowed* *pp*

flut. *rit.*

Picc. *p* *mf* *fff*

Fl. 1-2 *fff*

Fl. 3-4 *fff*

Ob. *p* *fff*

Bsn.

C. Bn.

E♭ Cl. *p* *fff*

Clar. 1-2 *pp* *fff*

Cl. 3-4 *3. tutti* *mp* *fff*

Bs. Cl. *ppp*

Cb. Cl.

S. Sx. *p* *fff* *pppp* *slowly add vibrato*

A. Sx. *fff*

T. Sx.

B. Sx.

B♭ Tpt. 1-2 *rit.*

B♭ Tpt. 3-4

Horn 1-2 *a 2 rip* *fff*

Horn 3-4 *rip* *fff*

Tbn. 1 *fff*

Tbn. 2 *fff* *(ad lib gliss if no trigger)*

Tbn. 3-4 (Bs) *a 2 V. I.* *fff*

Euph.

Tba.

DB

Perc. 1 *mf* *ppp* *rit.*

Perc. 2

Perc. 3

B.D.

Perc. 5 *bowed* *f*

Perc. 6

D With more motion
♩=34 ♩=68

Picc. *mf*

Fl. 1-2 *mf* a2

Fl. 3-4 *mf* a2

Ob.

Bsn.

C. Bn. *p* *cresc.* *f*

E. Cl.

Clar. 1-2 *mf* a2

Cl. 3-4

Bs. Cl. *pp* *p* *cresc.* a2

Cb. Cl. *p* *cresc.*

S. Sx. *pp* *cresc.* *f* warmly, but with light vibrato

A. Sx. *pp* *cresc.* *f* a2

T. Sx. *pp* *cresc.* *f*

B. Sx. *pp* *cresc.* *f*

D With more motion
♩=34 ♩=68

B♭ Tpt. 1-2 *f* a2

B♭ Tpt. 3-4 *f* a2

Horn 1-2 *pp* *p* *cresc.* *f* *fff* *rip*

Horn 3-4 *p* *cresc.* *f* (ad lib gliss if no trigger) VI. II.

Tbn. 1 *fff* (ad lib gliss if no trigger) VI. II.

Tbn. 2 *fff*

Tbn. 3-4 (Bs) *fff* 3. VI. I.

Euph. *p* *cresc.* *f*

Tba. *f* a2

DB *pizz.* *p*

D With more motion
♩=34 ♩=68

Perc. 1

Perc. 2 *PPP* *Sus. Cymb.*

Perc. 3

B.D. *large, soft mallet* *PPP* *pp* *PPP*

Perc. 5

Perc. 6 *PPP* *Tam Tam*

E a tempo, or a hair faster

Picc. *f marcato*
 Fl. 1-2 *ff marcato*
 Fl. 3-4 *ff marcato*
 Ob. *ff a 2 marcato*
 Bsn. *ff a 2*
 C. Bn. *ff*
 E. Cl. *ff marcato*
 Clar. 1-2 *ff marcato*
 Cl. 3-4 *ff marcato*
 Bs. Cl. *ff a 2*
 Cb. Cl. *ff*
 S. Sx. *ff marcato*
 A. Sx. *ff*
 T. Sx. *ff*
 B. Sx. *ff*

E a tempo, or a hair faster

B♭ Tpt. 1-2 *ff > f*
 B♭ Tpt. 3-4 *ff > f*
 Horn 1-2 *ff > f*
 Horn 3-4 *ff > f*
 Tbn. 1 *ff > f*
 Tbn. 2 *ff > f*
 Tbn. 3-4 (Bs) *ff > f*
 Euph. *ff > f*
 Tba. *f*
 DB *arco ff*

E a tempo, or a hair faster

Perc. 1 *fff*
 Perc. 2 *f p mf*
 Perc. 3
 B.D. *f mf*
 Perc. 5 *bowed fff*
 Perc. 6 *mf pp mp*

F

Picc.

Fl. 1-2
a 2
dim. *p* *pp*

Fl. 3-4

Ob.

Bsn.
dim. *mf*

C. Bn.

E. Cl.

Clar. 1-2
1.
f
a 2 stagger breath
tr
p dim. (*pp*)

Cl. 3-4

Bs. Cl.
a 2
p

Cb. Cl.
dim. *mf*
1.
pp

S. Sax.
f

A. Sax.
f *mf* *p* *pp*
poco

T. Sax.
f *mf*

B. Sax.
f

F

B♭ Tpt. 1-2

B♭ Tpt. 3-4

Horn 1-2
a 2
dim. *p* *pp*

Horn 3-4
dim.

Tbn. 1
dim.

Tbn. 2
dim.

Tbn. 3-4 (Bs)
dim.

Euph.
dim.

Tba.
dim. *mf*

DB
dim. *mf* *pizz.* *p* *pp*

F

Perc. 1
mf

Perc. 2

Perc. 3

B.D.
p

Perc. 5
mallet
mf

Perc. 6
Vibes
bowed
p
mp

G all woodwinds stagger breath, not in sync, not on beats

Picc. *pppp* *mf*

Fl. 1-2 *pppp* poco a poco cresc.

Fl. 3-4 *pppp* poco a poco cresc.

Ob.

Bsn. *pppp* poco a poco cresc.

C. Bn. *pppp* poco a poco cresc.

E. Cl. *pppp* poco a poco cresc. (bend)

Clar. 1-2 *pppp* poco a poco cresc. (bend)

Cl. 3-4 *pppp* poco a poco cresc. (bend)

Bs. Cl. *pppp* poco a poco cresc.

Cb. Cl. *pppp* poco a poco cresc.

S. Sx. *pppp* poco a poco cresc.

A. Sx. *pppp* poco a poco cresc.

T. Sx. *pppp* poco a poco cresc.

B. Sx.

G

a 2 con sord. - straight

B \flat Tpt. 1-2 *p* poco a poco cresc. *mp* *mf*

B \flat Tpt. 3-4 *ppp* *pp* *p* *mf*

Horn 1-2 con sord. *pppp* poco a poco cresc. *fff* senza sord. a 2 *rip*

Horn 3-4 *pppp* poco a poco cresc. *fff* senza sord. a 2 *rip*

Tbn. 1 *ppp* poco a poco cresc. IV. gliss full duration

Tbn. 2 *ppp* poco a poco cresc. gliss full duration

Tbn. 3-4 (Bs) *ppp* poco a poco cresc. gliss full duration

Euph. con sord. *pppp* *ppp* poco a poco cresc.

Tba. *pp* poco a poco cresc.

DB arco *ppp* poco a poco cresc.

G

Perc. 1 *fff* *mp* *mf* *f*

Perc. 2

Perc. 3

B.D. *p* poco a poco cresc.

Perc. 5 bowed *f*

Perc. 6 bowed *f* **Tam Tam** bowed *mf* scrape with threaded rod (full duration) *pp* **Vibes** bowed *f*

molto allarg.

Picc. *ff*
 Fl. 1-2 *ff*
 Fl. 3-4 *ff*
 Ob. *f* *ff* *fff*
 Bsn. *ff* *fff*
 C. Bn. *ff*
 E. Cl. *ff* *fff*
 Clar. 1-2 *ff* (non gliss)
 Cl. 3-4 *ff*
 Bs. Cl. *ff*
 Cb. Cl. *ff*
 S. Sx. *ff* *fff*
 A. Sx. *ff* *fff*
 T. Sx. *ff* *fff*
 B. Sx. *mf* *cresc.* *ff* *fff*
 B. Tpt. 1-2 *f* *ff* *fff* *fff*
 B. Tpt. 3-4 *f* *ff* *fff*
 Horn 1-2 *a2 rip* *fff* *fff* *fff* *rip* *rip* *rip* *a2*
 Horn 3-4 *a2 rip* *fff* *fff* *fff* *rip* *rip* *rip* *a2*
 Tbn. 1 *ff* *f* *fff* *fff* *becoming a growl* *molto*
 Tbn. 2 *ff* *f* *fff* *fff* *becoming a growl* *molto*
 Tbn. 3-4 (Bs) *f* *fff* *fff* *fff* *becoming a growl* *molto*
 Euph. *senza sord.* *ff* *fff* *fff*
 Tba. *ff* *fff* *fff*
 DB *fff* *fff* *fff* *fff* *snap pizz. - choke immediately*
 Perc. 1 *pp* *Sus. Cymb.* *fff* *fff* *fff* *fff* *choke*
 Perc. 2 *fff* *fff* *fff* *fff* *choke*
 Perc. 3 *fff* *fff* *fff* *fff* *choke*
 B.D. *fff* *fff* *fff* *fff* *very hard mallet* *3* *3* *fff* *choke*
 Perc. 5 *Snare Drum* *fff* *fff* *fff* *fff* *3* *3* *fff* *choke*
 Perc. 6 *Tam Tam (mallets)* *ppp* *fff* *fff* *fff* *fff* *large triangle beaters* *3* *3* *fff* *choke*

stretch... a tempo

Picc. *ff*

Fl. 1-2 *ff*

Fl. 3-4 *ff*

Ob. *fff* a2 (h)p

Bsn. *f* *ff* *ff* a2

C. Bn. *ff*

E. Cl. *ff* *fff* trb

Clar. 1-2 *f* *ff* *cresc.* *ff* a2

Cl. 3-4 *ff* a2

Bs. Cl. *fff* a2

Cb. Cl. *ff*

S. Sx. *ff*

A. Sx. *f* *ff* *cresc.* *fff* growl a2

T. Sx. *ff*

B. Sx. *f* *ff* *cresc.* *fff* growl

stretch... a tempo

B♭ Tpt. 1-2 *fff* senza sord. a2

B♭ Tpt. 3-4 *ff* senza sord. a2

Horn 1-2 *richly, huge, Mahlerian* *cresc.* *fff* a2 rip

Horn 3-4 *richly, huge, Mahlerian* *cresc.* *fff* rip

Tbn. 1 *f* *ff* *cresc.* *fff*

Tbn. 2 *f* *ff* *cresc.* *fff*

Tbn. 3-4 (Bs) *f* *ff* *cresc.* *fff*

Euph. *mf* *ff* *cresc.* *fff*

Tba. *ff* *cresc.* *fff*

DB *fff*

stretch... a tempo

Perc. 1 *Waterphone* *fff*

Perc. 2 *p* *f* *pp*

Perc. 3

B.D. *large, soft mallet* *f* *p* *fff* very hard mallet

Perc. 5 *Crotales* *ff* *fff* *Snare Drum* *fff*

Perc. 6 *scrape with threaded rod* *mf* *f* *fff* *Vibes* *fff* *Tam Tam* *fff* large triangle beaters

I slightly faster, ♩=78

marcato

Picc. *fff*

Fl. 1-2 *fff*

Fl. 3-4 *fff*

Ob. *fff*

Bsn. *fff*

C. Bn. *fff*

E. Cl. *fff*

Clar. 1-2 *fff*

Cl. 3-4 *fff*

Bs. Cl. *fff*

Cb. Cl. *fff*

S. Sx. *fff*

A. Sx. *fff*

T. Sx. *ff*

B. Sx. *fff*

I slightly faster, ♩=78

B♭ Tpt. 1-2 *ff*

B♭ Tpt. 3-4 *ff*

Horn 1-2 *ff*

Horn 3-4 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

Tbn. 3-4 (Bs) *ff*

Euph. *ff*

Tba. *fff*

DB *fff*

I slightly faster, ♩=78

Perc. 1

Perc. 2 *fff* *mf* *ff* *mf* *ff* *fff*

Perc. 3 *fff*

B.D. *mf* *fff* *mf* *fff* *mf* *f* *mf* *f* *fff*

Perc. 5 *fff*

Perc. 6 *fff*

Crotales bowed *fff*

92

to alto flute

Alto Flutes

ppp

ff *fff* *mf* *fff*

very hard mallet
large, soft mallet

mf *fff*

scrape with threaded rod
mf *fff*

Sus. Cymb.
pp *f* *pp*

choke

mf *fff* *pp* *fff*

choke

choke

choke

choke

bass tbn. 8va if necess.

(gliss through entire bar)

flut. *flut.*

fff

J

Picc.

Alto Fl.

Fl. 3-4

Ob.

Bsn.

C. Bn.

E. Cl.

Clar. 1-2

Cl. 3-4

Bs. Cl.

Cb. Cl.

Double Bass

S. Sx.

A. Sx.

T. Sx.

B. Sx.

J

B♭ Tpt. 1-2

B♭ Tpt. 3-4

Horn 1-2

Horn 3-4

Tbn. 1

Tbn. 2

Tbn. 3-4 (Bs)

Euph.

Tba.

J

DB

Perc. 1

Perc. 2

Perc. 3

B.D.

Perc. 5

Perc. 6

Crotales

Vibes

bowed mallets

Picc.

Alto Fl. *pp* *mp* *ppp* a 2

Fl. 3-4 *mp* *ppp* a 2

Ob.

Bsn.

C. Bn. *mp* *ppp* Contrabass Clarinet

E♭ Cl.

Clar. 1-2 *tr* *mp* *ppp*

Cl. 3-4 *tr* *mp* *ppp*

Bs. Cl. *pp* *mp* *ppp*

Cb. Cl. *pp* *mp* *ppp*

S. Sx.

A. Sx.

T. Sx.

B. Sx.

K

B♭ Tpt. 1-2

B♭ Tpt. 3-4

Horn 1-2

Horn 3-4

Tbn. 1

Tbn. 2

Tbn. 3-4 (Bs)

Euph.

Tba.

DB *arco* *mp* *ppp*

K

Perc. 1 *f* *mp* let ring, with water "vibrato"

Perc. 2

Perc. 3 *p* *mp* Tam Tam bowed

B.D. *ppp* *pppp* scrape with triangle beater, long circular motion, like a pickup to last beat

Perc. 5 *mf* *f* bowed

Perc. 6 *mf* *f* mallets bowed