

Light Emerging:

A Symphonic Dance Suite for Chamber Orchestra and Electronics

by

Brice Johnson

A Dissertation Presented in Partial Fulfillment
of the Requirements for the Degree
Doctor of Musical Arts

Approved April 2019 by the
Graduate Supervisory Committee:

Rodney Rogers, Chair
Jody Rockmaker
Kotoka Suzuki

ARIZONA STATE UNIVERSITY

May 2019

ABSTRACT

Light Emerging is a symphonic dance suite in five movements. The work's approximate length is 25 minutes; it is scored for flute, oboe, clarinet in Bb, bassoon, horn in F, trumpet in C with loop pedal, trombone, percussion, electronic percussion, piano, strings, and fixed media. Each movement of the dance suite is written to be performed as a standalone piece or together as one multimovement work. The music showcases open quintal sonorities layered in conflicting substructures, which contract into denser brooding passages and transform into tonal fanfares.

Attempting to capture the essence of how humanity uniquely experiences light and assigns personification to it, the composer presents light and dark as the main characters in a grand ballet of good and evil. *Prism* (Movement I) is an overture that is constantly shifting and evolving. A rainbow of colors is presented by the various orchestra members, as timbral and pitch evolutions showcase the ever-changing perspectives of a prism held to light. *Yin/Yang* (Movement II) explores the relationship between light and dark. The solo clarinet represents light breaking through the darkness as its colorful flourishes pierce through the brooding fixed media. *Sunrise* (Movement III) captures the impressive majesty of light bursting over the dark horizon in the early morning. *Lux* (Movement IV) is a dance of light, using solo trumpet and a chorus of phantom trumpets. *Light Eternal* (Movement V) expresses the deep need for humans to worship that which is unknown and eternal, and the power of light to overcome the dark. The "March of Eternal Light" signals our end in this world and the journey to the beyond.

ACKNOWLEDGMENTS

This entire endeavor is dedicated to my dear wife, Samantha. My thanks go out to her for the love and perseverance with me during this process. A special thanks to my family and friends who continued to poke and prod until this was completed, and to everyone in my life who stuck through with me as I completed this enormous undertaking. They had no shortage of encouragement and excitement for me in each and every step.

I must give a special thanks to my committee members, especially my chair Dr. Rogers, who has encouraged me to continue, guided me through all of the difficult questions and problems that I encountered, and helped me to manage a tremendous challenge. Thanks also to Dr. Suzuki for her expertise in using electronic mediums in my music; to Dr. DeMars for his encouragement and help in formatting my music; and to Dr. Rockmaker for his assistance in the technical aspects of my research and coordination of degree steps.

A sincere thank you goes out to all of my teachers, past and present. Thank you to Dr. Schelle for showing me what it means to push the envelope, dream bigger, and introducing me to a whole new world of music. Thank you to Dr. Syswerda for being with me as I humbly started out and Dr. Wooldridge for pushing me to showcase my talents at higher levels.

TABLE OF CONTENTS

	Page
INSTRUMENTATION.....	iv
PERCUSSION KEY.....	iv
PERFORMANCE INSTRUCTIONS.....	v
SCORE	
I. PRISM.....	1
II. YIN/YANG.....	20
III. SUNRISE.....	23
IV. LUX.....	36
V. LIGHT ETERNAL.....	43
BIOGRAPHICAL SKETCH.....	70

INSTRUMENTATION

Flute
Oboe
Clarinet in Bb
Bassoon
Horn in F
Trumpet in C
Trombone
Percussion*
Electronic Percussion**
Piano
Strings***

*Snare drum, small bass drum

**5 electronic drum pads

***This work uses full string sections; however, there is only one section of violins.
The minimum strings are 3,2,2,2.

PERCUSSION KEY

Percussion 1

SD BD

Percussion 2 (Electronics)

E. Snare E. Tom E. BD E. Crash E. HH

DURATION: Approximately twenty-five minutes

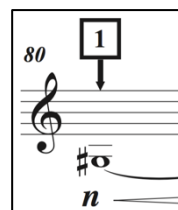
PERFORMANCE INSTRUCTIONS

Electronic Percussion:

The second percussionist should have five electronic drum pads that can trigger sampled electronic drum sounds from a computer or drum module. The percussionist may choose any sample as long as it is not a real sounding drum, but something that sounds synthesized and will contrast the real percussion instruments. The five sounds should include the following: electronic snare, electronic tom, electronic bass drum, electronic cymbal, and electronic high-hat.

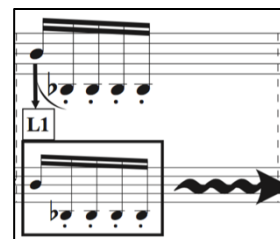
Fixed Media:

There are 10 stereo prerecorded tracks that will be triggered throughout the piece. Either the conductor or the second percussionist may trigger these tracks. Also, the clarinet soloist and trumpet soloist may trigger the tracks for their own movements. Each cue presented in a numbered square with an arrow indicating when to trigger the fixed media.



Loop Pedal:

In the fourth movement the trumpet soloist will perform into a microphone that will be sent through a looper. The looper should be able to have two loops simultaneously playing back, where each can be independently engaged. The performer should engage the loop when the music shows the cue **L1** or **L2**, for loop one and loop two, and disengage when done playing. The notation in boxes should repeat until indicated, when a new loop or prerecorded track takes over. Ideally, speaker reinforcement will be at a volume that sounds as if there are additional performers on stage and match the live acoustic instrument.

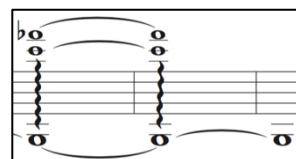


General:

n is the symbol for *niente* or *al niente*, meaning "to nothing," and is played little more than a bare whisper in volume.

In the sections marked *senza misura* (in free time) the tempo should remain the same, but the duration of the measures should be approximately five seconds long.

Clarinet harmonics are shown with sounding harmonics as smaller noteheads. No fingerings are included as instruments may reproduce the necessary harmonics differently.



Transposed Score

Light Emerging

A Symphonic Dance Suite for Chamber Orchestra and Electronics

Brice L Johnson

I. PRISM

Persistently Mutating ♩ = 80

The score is a transposed score for a chamber orchestra and electronics. It features the following parts:

- Flute:** *ff*, melodic line with accents.
- Oboe:** Rests throughout.
- Clarinet in B \flat :** *ff*, rhythmic accompaniment.
- Bassoon:** Rests throughout.
- Horn in F:** *sfz*, *sim.*, rhythmic accompaniment.
- Trumpet in C:** *sfz*, *sim.*, rhythmic accompaniment.
- Trombone:** *sfz*, *sim.*, rhythmic accompaniment.
- Percussion 1 & 2 (Electronics):** Rests throughout.
- Piano:** *f*, complex accompaniment with *Red.* and *6* markings.
- Violin:** *f*, melodic line with accents.
- Viola:** Rests throughout.
- Cello:** *f*, melodic line with accents.
- Contrabass:** Rests throughout.

The score is divided into three measures, labeled 1, 2, and 3 at the bottom.

1

2

3

(2+2+3+2)

Fl. *mp*

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc. 1 *f*

Perc. 2 (Elect.)

Pno.

Vln. *mp*

Vla. *p*

Vc. *p*

Cb. *p*

4 5 6

Musical score for measures 7-10. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Percussion 1 (Perc. 1), Percussion 2 (Elect.) (Perc. 2 (Elect.)), Piano (Pno.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measures 7, 8, 9, and 10 are indicated at the bottom of the score.

Fl. *ff* *mp*
 Ob.
 Cl. *p* *ff*
 Bsn.
 Hn. *sfz* *sfz*
 Tpt. *sfz* *sfz*
 Tbn. *sfz* *sfz*
 Perc. 1 *f*
 Perc. 2 (Elect.) *f*
 Pno. *f*
 Vln. *ff* *p*
 Vla. *ff* *p*
 Vc. *ff* *p*
 Cb. *ff* *p*

11 12 13 14

Fl. *ff*
 Ob.
 Cl. *p* *ff*
 Bsn.
 Hn. *sfz* *sfz* *sfz* *sim.*
 Tpt. *sfz* *sfz* *sfz* *sim.*
 Tbn. *sfz* *sfz* *sfz* *sim.*
 Perc. 1 *f*
 Perc. 2 (Elect.) *f*
 Pno. *f*
 Vln. *ff*
 Vla. *ff*
 Vc. *ff*
 Cb. *ff*

15

16

17

Fl.
 Ob.
 Cl.
 Bsn.
 Hn.
 Tpt.
 Tbn.
 Perc. 1
 Perc. 2 (Elect.)
 Pno.
 Vln.
 Vla.
 Vc.
 Cb.

Musical score for orchestra and piano, measures 18-20. The score is written for the following instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Percussion 1 (Perc. 1), Percussion 2 (Elect.) (Perc. 2 (Elect.)), Piano (Pno.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is in 7/8, 4/4, and 3/8 time signatures. The key signature is one sharp (F#). The score includes various musical notations such as slurs, accents, and dynamic markings like *sfz* and *p* to *f*. The piano part features a complex rhythmic pattern with a 6/8 time signature. The percussion parts include a variety of rhythmic patterns and dynamic markings. The string parts (Vln., Vla., Vc., Cb.) feature a melodic line with a 6/8 time signature.

18

19

20

(2+2+3+5)

Fl. *mf*

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc. 1 *n* *mf*

Perc. 2 (Elect.)

Pno.

Vln. *mf*

Vla. *p*

Vc. *p*

Cb. *p*

21 22 23

(3+3+2)

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc. 1

Perc. 2 (Elect.)

Pno.

Vln.

Vla.

Vc.

Cb.

fp *sfz*

mf *ppp* *n* *p* *n* *p*

pp *p* *n*

mp

sfz *n* *pp*

sfz *mf* *pizz.* *mf* *pizz.*

24 25 26 27 28

Do not release pedal

Fl. *p*
 Ob.
 Cl. *n* *pp*
 Bsn. *n* *pp*
 Hn.
 Tpt.
 Tbn.
 Perc. 1
 Perc. 2 (Elect.)
 Pno. *p*
 Vln. *p*
 Vla.
 Vc. *arco* *n* *p*
 Cb. *arco* *n* *p*

34 35 36 37 38 39

Fl. *p*
 Ob.
 Cl. *p*
 Bsn. *p*
 Hn.
 Tpt.
 Tbn.
 Perc. 1
 Perc. 2 (Elect.)
 Pno. *mp*
 Vln. *p*
 Vla.
 Vc. *p*
 Cb. *p*

Musical score for measures 40-44. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Percussion 1 (Perc. 1), Percussion 2 (Elect.), Piano (Pno.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Flute part features a melodic line with a dynamic marking of *p* and a fermata. The Clarinet and Bassoon parts have a similar melodic line with a dynamic marking of *p*. The Piano part has a dynamic marking of *mp*. The Violin part has a dynamic marking of *p*. The Viola part has a melodic line. The Violoncello part has a dynamic marking of *p* and a triplet of eighth notes in measure 41. The Contrabass part has a dynamic marking of *p*. The Percussion parts are marked with a double bar line, indicating they are silent. The measure numbers 40, 41, 42, 43, and 44 are indicated at the bottom of the score.

Fl. *mp* < > < > < >
 Ob.
 Cl.
 Bsn.
 Hn.
 Tpt.
 Tbn. *p*
 Perc. 1
 Perc. 2 (Elect.)
 Pno. *mf*
 Vln. Div. *cresc. poco a poco*
 Vla. *cresc. poco a poco*
 Vc. *p* *cresc. poco a poco*
 Cb.

45 46 47 48 49

Fl. *mf*
 Ob.
 Cl. *mp*
 Bsn. *sfz*
 Hn.
 Tpt.
 Tbn.
 Perc. 1 *n*
 Perc. 2 (Elect.) *sfz*
 Pno. *p*
 Vln.
 Vla.
 Vc.
 Cb. *sfz* *p*

50 51 *sfz* 52 *sfz* 53 54 *p* 55

Fl. *p*
 Ob. *pp* *p*
 Cl. *p* *mp*
 Bsn.
 Hn.
 Tpt. *p* *mp*
 Tbn.
 Perc. 1 *mp*
 Perc. 2 (Elect.)
 Pno. *cresc. poco a poco*
 Vln. *f*
 Vla. *f*
 Vc. *f*
 Cb. *f*

56 57 58 59 60

Musical score for orchestral instruments, measures 61-64. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Percussion 1 (Perc. 1), Percussion 2 (Elect.) (Perc. 2 (Elect.)), Piano (Pno.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measure 61: Flute and Oboe play a melodic line starting with a *mp* dynamic. Clarinet plays a similar line with a *p* dynamic. Bassoon is silent. Horn, Trumpet, and Trombone are silent. Percussion 1 is silent. Percussion 2 plays a rhythmic pattern. Piano plays a complex accompaniment. Violin, Viola, Violoncello, and Contrabass play sustained chords.

Measure 62: Flute and Oboe continue their melodic line, with Oboe reaching a *f* dynamic. Clarinet continues with a *f* dynamic. Bassoon plays a low note with a *p* dynamic. Horn, Trumpet, and Trombone are silent. Percussion 1 is silent. Percussion 2 continues its pattern. Piano continues its accompaniment. Violin, Viola, Violoncello, and Contrabass play sustained chords.

Measure 63: Flute and Oboe continue their melodic line. Clarinet continues with a *f* dynamic. Bassoon plays a low note with a *p* dynamic. Horn, Trumpet, and Trombone are silent. Percussion 1 is silent. Percussion 2 continues its pattern. Piano continues its accompaniment. Violin, Viola, Violoncello, and Contrabass play sustained chords.

Measure 64: Flute and Oboe continue their melodic line. Clarinet continues with a *f* dynamic. Bassoon plays a low note with a *p* dynamic. Horn, Trumpet, and Trombone are silent. Percussion 1 is silent. Percussion 2 continues its pattern. Piano continues its accompaniment. Violin, Viola, Violoncello, and Contrabass play sustained chords.

Fl. *ff*
 Ob. *ff*
 Cl. *ff*
 Bsn. *sfz* *sim.*
 Hn. *sfz* *sim.*
 Tpt. *sfz* *sim.*
 Tbn. *sfz* *sim.*
 Perc. 1 *sfz* *sim.* *p* *sfz* *p* *sfz*
 Perc. 2 (Elect.)
 Pno. *f*
 Vln. *ff* Unis.
 Vla. *ff*
 Vc. *ff*
 Cb. *ff*

65

66

67

Fl. (2+2+3+2)

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc. 1
p — *sfz*

Perc. 2 (Elect.)

Pno.
f

Vln.

Vla.

Vc.

Cb.

68

69

70

Fl.

Ob.

Cl. *mp* *p* *f*

Bsn.

Hn.

Tpt.

Tbn.

Perc. 1

Perc. 2 (Elect.)

Pno.

Vln.

Vla.

Vc.

Cb.

71

72

73

74

Attaca

Fl.

Ob.

Cl. *mp* 3 *n* *mf*

Bsn.

Hn.

Tpt.

Tbn.

Perc. 1

Perc. 2 (Elect.)

Pno. *sed.* L.V.

Vln.

Vla.

Vc.

Cb.

75 76 77 78 79

II. YIN/YANG - Solo Clarinet and Electronics

Ethereal $\text{♩} = 120$

Clarinet in B \flat

80 **1**

n *p* *n* *n* *p*

89 Key Clicks

n *p* *n*

96

n *p* *n* *mp* *f*

109 Blow with no Pitch \rightarrow Pitch heard

n *p*

112

pp *p*

117

mp *p* *mp* *n* *mp* *n*

121

p *p*

124

mf *p*

128

pp

134

Cl. *f* *p*

Perc. 2 (Elect.) *p* *mp*

138

Cl. *mf* *fp*

Perc. 2 (Elect.)

141

Cl. *fp* *f* *mp* *p* *f*

Perc. 2 (Elect.)

144

Cl. *pp* *f*

Perc. 2 (Elect.) *pp* *f*

148

Cl. Blow with no Pitch → Pitch heard

n *p*

151

Cl. Blow with no Pitch → Pitch heard



pp *n*

154

Cl. *p* *pp* *n*

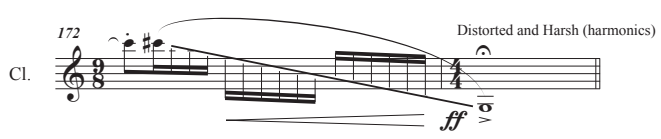
Blow with no Pitch → Pitch heard

157
Cl. 

159
Cl. 
Perc. 2 (Elect.) 

162
Cl. 
Perc. 2 (Elect.) 

166
Cl. 

172
Cl. 
Distorted and Harsh (harmonics)
ff

III. SUNRISE - Full Ensemble

Slowly with Brilliance ♩ = 40

2

Flute

Oboe

Clarinet in B \flat

Bassoon

Horn in F

Trumpet in C

Trombone

Percussion 1

Percussion 2 (Electronics)

Piano

Violin

Viola

Cello

Contrabass

174

n

175

pp

176

177

Musical score for measures 181-185. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Percussion 1 (Perc. 1), Percussion 2 (Elect.) (Perc. 2 (Elect.)), Piano (Pno.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measures 181-185 are marked with *pp* (pianissimo). The Violin part includes a *Div.* (divisi) marking. The Piano part features complex chords in measures 181 and 183. The Violoncello and Contrabass parts have melodic lines starting in measure 182.

Fl. *n* *p*
 Ob.
 Cl. *p*
 Bsn.
 Hn.
 Tpt.
 Tbn. *p* *p*
 Perc. 1
 Perc. 2 (Elect.)
 Pno. *mf*
 Vln. *n* *p*
 Vla. *n* *f* *n*
 Vc. *pp*
 Cb.

186 187 188 189 190

Fl. *p*

Ob.

Cl. *p*

Bsn.

Hn.

Tpt.

Tbn.

Perc. 1

Perc. 2 (Elect.)

Pno. *mf*

Vln. *Unis.*

Vla. *n p*

Vc. *pp mp*

Cb. *pp mp*

191 192 193 194 195

Fl. *n* mf *n* *p*
 Ob. *n* mf *n*
 Cl. *n* mf *n* *p*
 Bsn.
 Hn.
 Tpt.
 Tbn. *mp*
 Perc. 1
 Perc. 2 (Elect.)
 Pno. *ff*
 Vln. *n* Div. a3
 Vla. *mp* *pp* *mf* Div.
 Vc.
 Cb. *mf*

196 197 198 199 200 201

Fl. *mp*

Ob.

Cl. *mp*

Bsn.

Hn.

Tpt. *p*

Tbn. *mp*

Perc. 1

Perc. 2 (Elect.)

Pno.

Vln. *mp*

Vla. *p*

Vc.

Cb.

202 203 204 205

Detailed description: This page of a musical score covers measures 202 to 205. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.), with the Flute and Clarinet parts starting in measure 202. The brass section includes Horn (Hn.), Trumpet (Tpt.), and Trombone (Tbn.), with the Trombone part starting in measure 203. The percussion section has two parts, Perc. 1 and Perc. 2 (Elect.), which are silent throughout. The piano (Pno.) part is also silent. The string section includes Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.), with the Violin part starting in measure 202. Dynamics include *mp* (mezzo-piano) and *p* (piano).

Fl. *mf*
 Ob. *mf*
 Cl. *mf*
 Bsn.
 Hn. *mp*
 Tpt. *mp*
 Tbn. *mp*
 Perc. 1
 Perc. 2 (Elect.)
 Pno. *ff*
 Vln. *p* → *f*
 Vla. *f*
 Vc. *f*
 Cb. *f*

206 207 208 209 210

Fl. *mf* *mf* *mf* *mf* *fp*
 Ob. *mf* *mf* *mf* *mf* *fp*
 Cl. *mf* *mf* *mf* *mf*
 Bsn. *mf* *mf* *mf* *mf*
 Hn. *mp* *mp* *mp* *pp* *fp*
 Tpt. *mp* *mp* *mp* *pp* *fp*
 Tbn. *mp* *mp* *mp* *pp* *fp*
 Perc. 1
 Perc. 2 (Elect.)
 Pno.
 Vln. *p* Unis.
 Vla. *mp* *p*
 Vc. *mp* *p*
 Cb. *mf* *p*

211 212 213 214 215

Fl. *fp* *fp*

Ob. *fp*

Cl. *fp* *fp*

Bsn. *fp* *fp*

Hn. *fp*

Tpt. *fp*

Tbn. *fp*

Perc. 1

Perc. 2 (Elect.)

Pno.

Vln. *mp* *f* Div. a3

Vla. Unis. *mf* *f* Div.

Vc. *mf* *f*

Cb. *f* *fp* *f*

216 217 218 219 220

Fl. *mf* > *mf* >
 Ob. *mf* > *mf* >
 Cl. *mf* > *mf* >
 Bsn. *mf* > *mf* >
 Hn. *mp* > *mp* >
 Tpt. *mp* > *mp* >
 Tbn. *mp* > *mp* >
 Perc. 1
 Perc. 2 (Elect.)
 Pno. *ff*
 Vln. *mp* *p*
 Vla. *mp* *p*
 Vc. *mp* *p*
 Cb. *mp* *p*

221 222 223 224 225 226 227

Fl. *mf* *fp* *fp* *mp*
 Ob. *mf* *mf*
 Cl. *mf* *fp* *mp* *fp* *p*
 Bsn. *fp* *fp*
 Hn. *mp*
 Tpt. *mp*
 Tbn. *mp*
 Perc. 1
 Perc. 2 (Elect.)
 Pno.
 Vln.
 Vla.
 Vc.
 Cb.

228

229

230

231

Fl.
 Ob. *n* *mp* *n*
 Cl. *mp* *n*
 Bsn. *mf* *n* *mp* *n*
 Hn.
 Tpt.
 Tbn.
 Perc. 1
 Perc. 2 (Elect.)
 Pno. *p* *pp*
 Vln. *dim.* *pp*
 Vla. *dim.* *pp*
 Vc. *dim.* *pp*
 Cb. *dim.* *pp*

232 233 *dim.* 234 235 *pp* 236 237

IV. LUX - Solo Trumpet and Electronics

Bounding $\text{♩} = 100$

Trumpet in C

238 3

p *mp* *p*

Tpt. *mp* *p*

El. *p* *f* *p*

Tpt. *f* *p* *mf* *p*

El. *mp* *p* *mf* *p*

Tpt. *mf* *p* *cresc.*

El. *mp* *p* *cresc.*

Tpt. *f* *p* *f* *p* *f* *p*

El. *n* *f* *n* *f* *n* *f*

Tpt. *f* *n* *f*

El. *n* *f* *n* *f*

senza misura
261 (Approx. 5th per measure)

Tpt. *p*

Loop Pedal

El. *p*

Loop 1 [L1]

L1

L1

cresc. poco a poco

cresc. poco a poco

264

Tpt.

El.

L1

L1

L1

267

Tpt.

El.

L1

L2

L1

269 **a tempo**

Tpt. *f*

Fixed media cue/Loop stop

El. *fp*

f

n

p

f

n

fp

n

f

n

fp

n

senza misura

273

Tpt. *mf*

5

6

7

n

mf

n

mf

n

El. *p*

cresc.

(El.) *p*

cresc.

(El.) *p*

cresc.

276 8

Tpt. *mf* *n* *mf* *n*

El.

p

278

Tpt. *f*

El.

(1 shot) *mf*

280 9

Tpt.

El. *mf* *mf* *mf* *mf*

mf

282

Tpt.

El.

f

ff

284

Bounding ♩ = 100

10

Tpt.

El.

(El.)

p

mp

p

p

288

Tpt.

El.

(El.)

(El.)

mp

p

p

292

Tpt.

p

El.

mp

mp

(El.)

296

Tpt.

mp

El.

mp

p *mf*

mf

mf *p* *mf*

mf *p* *mf*

299

Tpt.

subito p *f* *ff*

El.

mf *subito p* *f*

mf *subito p* *f*

f *subito p* *mf*

subito p *f*

Tpt.

El.

Tpt.

El.

Tpt.

El.

Tpt.

fp

f

El.

f

f

f



Tpt.

f

ff

f

f

f

f

El.

f

f

f

V. LIGHT ETERNAL - Full Ensemble

Mystical ♩ = 40

Flute

Oboe

Clarinet in B \flat

Bassoon

Horn in F

Trumpet in C

Trombone

Percussion 1

Percussion 2 (Electronics)

Piano

Violin

Viola

Cello

Contrabass

326 327 328 329 330 331

n *pp*

n *pp*

n *pp*

n *pp*

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc. 1

Perc. 2 (Elect.)

Pno.

Vln.

Vla.

Vc.

Cb.

332

333

334

335

336

337

n

pp

n

pp

n

pp

n

pp

Fl.
 Ob.
 Cl.
 Bsn.
 Hn.
 Tpt.
 Tbn.
 Perc. 1
 Perc. 2 (Elect.)
 Pno.
 Vln.
 Vla.
 Vc.
 Cb.

Musical score for measures 338-343. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Percussion 1 (Perc. 1), Percussion 2 (Elect.) (Perc. 2 (Elect.)), Piano (Pno.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Dynamics and markings for the string parts:

- Violin (Vln.): *n* (measures 338-339), *n* (measure 340), *mp* (measures 341-343)
- Viola (Vla.): *mf* (measures 341-343)
- Violoncello (Vc.): *mf* (measures 341-343)
- Contrabass (Cb.): *n* (measures 338-339), *pp* (measure 340), *f* (measures 341-343)

Measure numbers: 338, 339, 340, 341, 342, 343

♩ = ♩. (♩. ≈ 55)

Fl.

Ob.

Cl. *pp*

Bsn.

Hn.

Tpt.

Tbn. *mp* *mf*

Perc. 1

Perc. 2 (Elect.)

Pno. *mf*

Vln.

Vla.

Vc.

Cb. *n*

344 345 346 347 348

Detailed description: This page of a musical score covers measures 344 to 348. The instrumentation includes Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Percussion 1 and 2 (Electronic), Piano, Violin, Viola, Violoncello, and Contrabass. The score is in 3/8 time. The Clarinet part begins with a *pp* dynamic. The Trombone part has a *mp* dynamic at measure 345 and a *mf* dynamic at measure 347. The Piano part starts with a *mf* dynamic. The Violin and Viola parts feature a melodic line with slurs. The Violoncello part has a melodic line with slurs. The Contrabass part has a melodic line with slurs. The Percussion parts are mostly silent. The page number 46 is centered at the bottom.

Fl. *mp* *fp*

Ob. *p* *fp*

Cl.

Bsn.

Hn. *fp*

Tpt. *mp* *mf* *fp*

Tbn. *fp*

Perc. 1 *fp*

Perc. 2 (Elect.)

Pno. *f*

Vln. *sed.*

Vla.

Vc.

Cb.

349

350

351

352

353

Fl. *cresc.* *f* *n*
 Ob. *cresc.* *f*
 Cl. *fp* *cresc.* *f*
 Bsn. *fp* *cresc.* *f* *n*
 Hn. *cresc.* *f*
 Tpt. *cresc.* *f*
 Tbn. *cresc.* *f* *n*
 Perc. 1 *fp* *f*
 Perc. 2 (Elect.)
 Pno.
 Vln. *fp* *cresc.* *f*
 Vla. *Div.* *fp* *cresc.* *f*
 Vc. *fp* *cresc.* *f*
 Cb. *fp* *cresc.* *f*

354 *fp* 355 *cresc.* 356 *f* 357

The March of Eternal Light

Regal and Grand ♩ = ♩. (♩ ≈ 55)

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc. 1

Perc. 2 (Elect.)

Pno.

Vln.

Vla.

Vc.

Cb.

n

n

n

n

n

p

pizz. secco

p

Unis.
pizz. secco

p

p

pizz. secco

358 359 360 361 362 363

Fl. *p*
 Ob. *p*
 Cl.
 Bsn. *n*
 Hn.
 Tpt.
 Tbn.
 Perc. 1
 Perc. 2 (Elect.)
 Pno.
 Vln. *pizz. secco* *p*
 Vla.
 Vc.
 Cb.

364 365 366 367

Fl. *mp* *mf*
 Ob. *mp*
 Cl. *p*
 Bsn. *p*
 Hn.
 Tpt.
 Tbn.
 Perc. 1
 Perc. 2 (Elect.)
 Pno.
 Vln. *n* *mp*
 Vla.
 Vc. *n* *mp*
 Cb.

368 369 370 371

Fl. *f* *ffz*
 Ob. *mf* *f* *ffz*
 Cl. *ffz*
 Bsn. *ffz*
 Hn. *ffz*
 Tpt. *ffz*
 Tbn. *ffz*
 Perc. 1
 Perc. 2 (Elect.)
 Pno.
 Vln. *ffz*
 Vla. *ffz*
 Vc. *p* *mp*
 Cb.

372 373 374 375

Fl.
 Ob.
 Cl.
 Bsn.
 Hn.
 Tpt.
 Tbn.
 Perc. 1
 Perc. 2 (Elect.)
 Pno.
 Vln.
 Vla.
 Vc.
 Cb.

Musical score for measures 376-379. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Percussion 1 (Perc. 1), Percussion 2 (Elect.) (Perc. 2 (Elect.)), Piano (Pno.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is one sharp (F#) and the time signature is 3/8. Dynamics include *n*, *p*, *pp*, *p*, and *mf*.

376 377 378 379

Fl.
 Ob.
 Cl.
 Bsn.
 Hn.
 Tpt.
 Tbn.
 Perc. 1
 Perc. 2 (Elect.)
 Pno.
 Vln.
 Vla.
 Vc.
 Cb.

380 381 382 383

Fl. *sfz*

Ob. *sfz*

Cl.

Bsn.

Hn. *p* *mf*

Tpt. *sfz*

Tbn.

Perc. 1

Perc. 2 (Elect.)

Pno.

Vln. *p* *mf*

Vla. *sfz*

Vc. *p* *mf*

Cb.

384 385 386 387

Fl. *mf*
 Ob. *mf*
 Cl. *mf*
 Bsn. *mf*
 Hn. *p* — *mf* — *mp*
 Tpt. *n* — *mp* — *mf*
 Tbn. *mf*
 Perc. 1
 Perc. 2 (Elect.)
 Pno.
 Vln. *mp* — *mf* — *mp*
 Vla. *mf*
 Vc. *p* — *mf* — *p*
 Cb. *mf*

388 389 390 391

Fl. *f*
 Ob.
 Cl.
 Bsn. *f*
 Hn. *f* *mf* *ff*
 Tpt. *f* *n* *ff*
 Tbn. *f*
 Perc. 1 *p*
 Perc. 2 (Elect.)
 Pno.
 Vln. *f* *subito p* *cresc.*
 Vla. *f*
 Vc. *mf* *f*
 Cb. *f* *arco*

392 393 394 395

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc. 1

Perc. 2 (Elect.)

Pno.

Vln. Div. *mf* *cresc.*

Vla.

Vc.

Cb.

396

397

Fl. *sfz* *f*
 Ob. *f* *sfz* *f*
 Cl. *sfz* *f*
 Bsn. *sfz* *f*
 Hn. *ff* *sfz* *mf*
 Tpt. *ff* *sfz* *n*
 Tbn. *sfz* *mf*
 Perc. 1 *f*
 Perc. 2 (Elect.) *f*
 Pno. *sfz* *sfz*
 Vln. *ff* *sfz*
 Vla. *sfz*
 Vc. *sfz* *f*
 Cb. *sfz* *f*

398 399 400

Fl. *sfz*
 Ob. *sfz*
 Cl. *sfz*
 Bsn.
 Hn. *ff*
 Tpt. *ff*
 Tbn. *f*
 Perc. 1
 Perc. 2 (Elect.)
 Pno. *sfz*
 Vln. *sfz* *fp* *fz*
 Vla. *sfz* *fp* *fz*
 Vc.
 Cb.

401 402

Fl. *sfz* *f*

Ob. *sfz* *f*

Cl. *sfz* *f*

Bsn.

Hn. *mf* *ff*

Tpt. *mf* *ff*

Tbn. *mf* *ff*

Perc. 1

Perc. 2 (Elect.)

Pno.

Vln.

Vla.

Vc.

Cb.

403 404

Fl. *sfz* *f*
 Ob. *sfz* *f*
 Cl. *sfz* *ff* *f*
 Bsn. *f*
 Hn. *sfz* *f*
 Tpt. *sfz* *f*
 Tbn. *sfz* *f*
 Perc. 1
 Perc. 2 (Elect.) *f*
 Pno. *sfz* *f*
 Vln. *sfz* *f*
 Vla. *sfz* *f*
 Vc. *f*
 Cb.

405

406

407

Fl. *sfz*
 Ob. *sfz*
 Cl. *sfz*
 Bsn.
 Hn. *ff*
 Tpt. *ff*
 Tbn. *ff*
 Perc. 1
 Perc. 2 (Elect.)
 Pno. *sfz*
 Vln. *sfz* *fp* *fz*
 Vla. *sfz* *fp* *fz*
 Vc.
 Cb.

408 409

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc. 1

Perc. 2 (Elect.)

Pno.

Vln.

Vla.

Vc.

Cb.

f *ff*

410 411

This musical score is for an orchestra and piano, spanning two pages: 412 and 413. The score is written in 7/8 time and features a variety of instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), and Trombone (Tbn.). The percussion section consists of Percussion 1 (Perc. 1) and Percussion 2 (Elect.) (Perc. 2 (Elect.)). The piano part (Pno.) is also included. The string section includes Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is marked with *sfz* (sforzando) and *f* (forte) dynamics. The first page (412) shows the beginning of the piece, with the woodwinds and strings playing a rhythmic pattern. The second page (413) continues the piece, with the woodwinds and strings playing a more complex rhythmic pattern. The piano part provides harmonic support throughout.

412

413

Fl. *sfz*
 Ob. *sfz*
 Cl. *sfz*
 Bsn. *ff*
 Hn. *ff*
 Tpt. *ff*
 Tbn. *ff*
 Perc. 1
 Perc. 2 (Elect.)
 Pno. *sfz*
 Vln. *sfz* *fp* *sfz*
 Vla. *sfz* *fp* *sfz*
 Vc. *ff*
 Cb.

414 415

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Hn. *ff*

Tpt. *ff*

Tbn. *ff*

Perc. 1

Perc. 2 (Elect.)

Pno.

Vln. *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

416 417

Fl. *sfz* *fp* *sfz* *sfz*
 Ob. *sfz* *fp* *sfz* *sfz*
 Cl. *sfz* *sfz* *sfz*
 Bsn. *sfz*
 Hn. *sfz*
 Tpt. *sfz*
 Tbn. *sfz*
 Perc. 1 *sfz*
 Perc. 2 (Elect.) *sfz*
 Pno. *sfz*
 Vln. *ff* *fp* *sfz* *sfz*
 Vla. *ff* *fp* *sfz* *sfz*
 Vc. *sfz* *sfz* *sfz*
 Cb. *sfz* *sfz* *sfz*

418

419

Fl. *p* *sfz* *fff*
 Ob. *p* *sfz* *fff*
 Cl. *sfz* *fff*
 Bsn. *sfz* *fff*
 Hn. *sfz* *fff*
 Tpt. *sfz* *fff*
 Tbn. *sfz* *fff*
 Perc. 1 *sfz* *sfz*
 Perc. 2 (Elect.) *sfz* *sfz*
 Pno.
 Vln. *fz* *fff*
 Vla. *fz* *fff*
 Vc. *sfz* *fp* *fff*
 Cb. *sfz* *fp* *fff*

420 421

BIOGRAPHICAL SKETCH

Brice L Johnson (b. Greencastle, Indiana, April 18, 1989) found music at a young age. Inspired by its potential for creative expression, Brice chose to pursue music as his vocation and attended Indiana Wesleyan University in 2007 where he studied Music Composition and Percussion Performance. While attending IWU he received multiple honors such as the Jerry Franks Memorial Scholarship, Ruth Moshier Scholarship, IWU Music Scholarship (composition), and an IWU Music Service Grant. In 2011, he attended Butler University in pursuit of his Masters in Composition. At Butler, he was awarded a tuition stipend as Graduate Assistant for the Composition Department. He attended Arizona State University in pursuit of his Doctorate of Musical Arts in Composition, and earned a Doctorate of Musical Arts in 2019. Brice has received multiple commissions for new works, including a premiere the Fort Smith Symphony Orchestra, premiered in May of 2016. Brice's primary instructors have been: Rodney Rogers, Kotoka Suzuki, James DeMars, Jody Rockmaker, Frank Felice, Michael Schelle, Todd Syswerda, Craig Hetrick, and Marc Wooldridge.