

GRADE 3

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M.O.T.I.F.s FOR ALL

A CONCERT SERIES FOR ADAPTABLE ENSEMBLES

Josh Trentadue

MEDITATION AND HYMN TO NATURE

(2021)

for 4-part adaptable ensemble

*commissioned by and dedicated to
The _____ Experiment*

M. O. T. I. F.

MUSIC OF THE INTROSPECTIVE FIELDS

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SUGGESTED INSTRUMENTATION

MEDITATION AND HYMN TO NATURE was commissioned by and written for the chamber group The _____ Experiment, who premiered the piece using oboe, B-flat clarinet, bassoon, and baritone saxophone for the four main parts. While the piece was written specifically for this instrumentation in mind, any combination of the instruments listed below can be used at your discretion, as long as all required parts are fulfilled (as few as four players, one per part, can perform this work).

If possible, don't be afraid to experiment with different instrumental combinations when performing this work! These experimentations can be used as a learning tool for you and your performers for how color and texture can change with even the smallest difference in orchestration (example: have the flutes play alone at a particular passage, then clarinets or saxophones, then a combination of these families. What are the differences in timbre? Does it affect the mood or emotion of the piece, and if so, how?). Use this piece, in that regard, as an endless sea of experimentation and creative possibilities for you and your students.

With all of this in mind, *MEDITATION AND HYMN TO NATURE* should be used as an opportunity to demonstrate how music isn't just chord progressions, electronic samples, heavy-metal grooves, or even just simply dots on a page. It's how that music is brought to life with what we have available; what we can create from it; how decisions of musical intent, listening to each other, and hearing these new sounds/colors/textures can impact our perceptions of the piece; and finally, how we can use these skills for any performance situation, no matter what the instrumentation, style, or genre may be.

Contact me if you have any questions, and send me a recording of your performance if possible. I'd love to hear what you come up with!

PART I

Piccolo, Flute/Oboe, C Trumpet
Eb Clarinet
Bb Clarinet, Soprano Sax, Bb Trumpet
Violin I

PART II

Piccolo, Flute/Oboe, C Trumpet
Bb Clarinet, Soprano Sax, Bb Trumpet
Eb Alto Sax
English Horn, Horn (F)
Alto Flute (G)
Violin II

PART III

C Trumpet
Bassoon, Trombone/Euphonium (B.C.)
Bb Clarinet, Bb Trumpet
Bb Bass Clarinet, Tenor Sax, Euphonium (T.C.)
Eb Alto Sax
Eb Baritone Sax
English Horn, Horn (F)
Alto Flute (G)
Violin III/Viola
Violoncello

PART IV

Bass Flute
Bassoon/Contrabassoon, Trombone/Euphonium (B.C.)
Bass Trombone, Tuba
Bb Bass/Contrabass Clarinet, Tenor/Bass Sax, Euphonium (T.C.)
Eb Baritone Sax
Violoncello
Double Bass

ADDITIONAL INSTRUMENTS (if available)

Piano
Celesta
Harp
Acoustic Guitar

PERCUSSION LIST

All percussion is optional.

Glockenspiel, Vibraphone, Marimba, Bass Drum

NOTE: If using Vibraphone or Marimba, this piece serves as an introduction to 3-mallet keyboard technique.

PERFORMANCE NOTES

-Some of the transposed copies split into octaves in consideration of a particular instrument's idiomatic capabilities. Unless otherwise indicated in these copies, if a particular staff where this occurs can be doubled (ex: if you have a flute and oboe player available to play on Part I), have each of the players divide into the indicated octaves wherever possible.

-**STRINGS (if used):** The instrumentation provided is exact - these copies do not follow traditional orchestral string section divisions and instead adhere to covering each of the main parts. If any of the string copies are doubled, follow all guidelines, as written and at your discretion. If one player is used, the top line of every divisi passage is preferred. Bowings have been provided throughout the entire piece - if additional bow markings are needed, these should be determined by conductor and concertmaster before rehearsals and performance.

-Circles or "n" markings at the beginning or end of hairpins indicate "niente" - start from, or fade to, complete silence.

-All tenuto and accent markings should only be given weight and emphasis. Do NOT attack any accented notes; treat them as having slightly more weight and emphasis than tenuto markings.

-If any of the four main parts are doubled, have the players stagger breathe in any places where it is absolutely needed.

PROGRAM NOTES

Meditation and Hymn to Nature was written during a tumultuous series of commissions and projects I had worked on over the past 15 months, ranging from wild and chaotic to dark and terrifying music. The devastation of the COVID-19 pandemic had taken its toll worldwide, especially on each of our collective livelihoods, emotions, and mental health. At the time this piece was finished, parts of the world were in the beginning stages of being able to safely bring back specific activities - businesses fully re-opening, the means to be able to travel again, and live events, especially those for music and the arts.

During all of this, I struggled (and continue to struggle) with clinically-diagnosed depression and anxiety that had been exponentially exacerbated due to the pandemic. At the beginning of 2021, I decided to set for myself different goals that would inherently focus on improving my own livelihood, daily routines, mental health, and myself as a whole. In shaping these personal goals, meditating and sound healing have now become two key components of my life.

This piece is reflective in nature, symbolically shaped in the form of a meditation session. It begins in a dark and lyrical state, progresses into a more turbulent yet fluid current of uncertain energy, and gradually transforms into a calm, healing, and soothing state of mind. Key motivic ideas and sections of musical material inform the structure of the piece, as these are additionally transformed from a disheartened state to a more hopeful and spiritual resolve.

It is therefore my goal with *Meditation and Hymn to Nature* (and beyond the piece) that those who listen to this work, perform it, or read these program notes will remember this:

You are loved.

You matter.

My sincerest gratitude to The _____ Experiment for commissioning this piece.

CATALOG, RECORDINGS, PERUSAL SCORES, AND MORE INFO: www.joshtrentadue.com

MECHANICAL LICENSING/RECORDING, PRESS/MEDIA/NEWS QUERIES: media@joshtrentadue.com

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Full Score (transposed)

commissioned by and dedicated to The _____ Experiment

(2021)

for 4-part adaptable ensemble

Josh Trentadue

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11

16

Senza Rit.

PART I

Picc.
Fl./Ob.
C Tpt.

E♭ Cl.

B♭ Cl.
S. Sax.
B♭ Tpt.

Vln. I

11

16

Senza Rit.

PART II

Picc.
Fl./Ob.
Tpt.

B♭ Cl.
S. Sax.
B♭ Tpt.

E♭ A. Sax.

Eng. Hn.
Hn. (F)

A. Fl. (G)

Vln. II

11

16

Senza Rit.

PART III

C Tpt.

Bsn.
Trb.
Euph.

B♭ Cl.
B♭ Tpt.

Bs. Cl.
T. Sax.
Euph. (T.C.)

E♭ A. Sax.

E♭ Bar. Sax.

Eng. Hn.
Hn. (F)

A. Fl. (G)

Vln. III

Vla.

Vc.

11

16

Senza Rit.

PART IV

Bs. Fl.

Bsn./Cbsn.
Tbn.
Euph.

Bs. Trb.
Tba.

Bs./Cbs. Cl.
T./Bs. Sax.
Euph. (T.C.)

E♭ Bar. Sax.

Vc.

D. B.

11

16

Senza Rit.

Pno.

Cel.

Hp.

Gtr.

Glock.

Vib.

Mar.

B. Dr.

11

12

13

14

15

16

17

18

19

20

21

With More Movement ♩ = 88-92

26

PART I

Picc.
FL/Ob.
C Tpt.

pp like a calm and flowing river

E♭ Cl.

pp like a calm and flowing river

B♭ Cl.
S. Sax.
B♭ Tpt.

pp like a calm and flowing river
ord.

Vln. I

pp like a calm and flowing river
ord.

sim. bowings

PART II

Picc.
FL/Ob.
Tpt.

pp like a calm and flowing river

B♭ Cl.
S. Sax.
B♭ Tpt.

pp like a calm and flowing river

E♭ A. Sax.

pp like a calm and flowing river

Eng. Hn.
Hn. (F)

pp like a calm and flowing river

A. Fl. (G)

pp like a calm and flowing river
ord.

Vln. II

pp like a calm and flowing river
ord.

sim. bowings

21

With More Movement ♩ = 88-92

26

PART III

C Tpt.

Bsn.
Trb.
Euph.

B♭ Cl.
B♭ Tpt.

Bs. Cl.
T. Sax.
Euph. (T.C.)

E♭ A. Sax.

E♭ Bar. Sax.

Eng. Hn.
Hn. (F)

A. Fl. (G)

Vln. III

Vla.

Vc.

mp espressivo

mp espressivo

mp espressivo

mp espressivo

mp espressivo

mp espressivo

mp espressivo

mp espressivo
ord.

mp espressivo
ord.

mp espressivo
ord.

mp espressivo
ord.

mp espressivo

PART IV

Bs. Fl.

Bsn./Cbsn.
Tbn.
Euph.

Bs. Trb.
Tba.

Bs./Cbs. Cl.
T./Bs. Sax.
Euph. (T.C.)

E♭ Bar. Sax.

Vc.

D. B.

pp with weight

pp with weight

pp with weight

pp with weight

pp with weight
ord.

pp with weight
ord.

pp with weight

pp

pp

pp

pp

pp

pp

pp

pp

21

With More Movement ♩ = 88-92

26

Pno.

ppp

Cel.

Hp.

pp

mp espressivo

pp

Gtr.

mp espressivo

Glock.

Vib.

ppp

Mar.

ppp

B. Dr.

ppp

21

22

23

24

25

26

27

28

29

30

31

PART I

Picc.
Fl./Ob.
C Tpt.

E♭ Cl.

B♭ Cl.
S. Sax.
B♭ Tpt.

Vln. I

37

PART II

Picc.
Fl./Ob.
Tpt.

B♭ Cl.
S. Sax.
B♭ Tpt.

E♭ A. Sax.

Eng. Hn.
Hn. (F)

A. Fl. (G)

Vln. II

31

PART III

C Tpt.

Bsn.
Trb.
Euph.

B♭ Cl.
B♭ Tpt.

Bs. Cl.
T. Sax.
Euph. (T.C.)

E♭ A. Sax.

E♭ Bar. Sax.

Eng. Hn.
Hn. (F)

A. Fl. (G)

Vln. III

Vla.

Vc.

37

PART IV

Bs. Fl.

Bsn./Cbsn.
Tbn.
Euph.

Bs. Trb.
Tba.

Bs./Cbs. Cl.
T./Bs. Sax.
Euph. (T.C.)

E♭ Bar. Sax.

Vc.

D. B.

31

37

Pno

Cel.

Hp

Gtr.

Glock.

Vib.

Mar.

B. Dr.

31 32 33 34 35 36 37 38 39 40

[illegible]

52

PART I

Picc.
FL/Ob.
C Tpt.

E♭ Cl.

B♭ Cl.
S. Sax.
B♭ Tpt.

Vln. I

Molto Rit.....

PART II

Picc.
FL/Ob.
Tpt.

B♭ Cl.
S. Sax.
B♭ Tpt.

E♭ A. Sax.

Eng. Hn.
Hn. (F)

A. Fl. (G)

Vln II

Molto Rit.....

52

PART III

C Tpt.

Bsn.
Trb.
Euph.

B♭ Cl.
B♭ Tpt.

Bs. Cl.
T. Sax.
Euph. (T.C.)

E♭ A. Sax.

E♭ Bar. Sax.

Eng. Hn.
Hn. (F)

A. Fl. (G)

Vln III

Vla

Vc

Molto Rit.....

PART IV

Bs. Fl.

Bsn./Cbsn.
Tbn.
Euph.

Bs. Trb.
Tba.

Bs./Cbs. Cl.
T./Bs. Sax.
Euph. (T.C.)

E♭ Bar. Sax.

Vc.

D. B.

Molto Rit.....

52

Piano

Cel.

Hp

Gtr

Glock

Vib

Mar.

B. Dr.

Molto Rit.....

52

53

54

55

56

57

58

59

60

A Tempo

PART I

Picc.
FL/Ob.
C Tpt.

f warmly

mp senza dim.

p

E♭ Cl.

f warmly

mp senza dim.

p

B♭ Cl.
S. Sax.
B♭ Tpt.

f warmly

mp senza dim.

p

Vln. I

f warmly

mp senza dim.

p

68

Senza Rit.

4

4

60

A Tempo

PART II

Picc.
FL/Ob.
Tpt.

f warmly

mp senza dim.

p

B♭ Cl.
S. Sax.
B♭ Tpt.

f warmly

mp senza dim.

p

E♭ A. Sax.

f warmly

mp senza dim.

p

Eng. Hn.
Hn. (F)

f warmly

mp senza dim.

p

A. Fl. (G)

f warmly

mp senza dim.

p

Vln. II

f warmly

mp senza dim.

p

68

Senza Rit.

4

4

60

A Tempo

PART III

C Tpt.

f warmly

mp senza dim.

p

Bsn.
Trb.
Euph.

f warmly

mp senza dim.

p

B♭ Cl.
B♭ Tpt.

f warmly

mp senza dim.

p

Bs. Cl.
T. Sax.
Euph. (T.C.)

f warmly

mp senza dim.

p

E♭ A. Sax.

f warmly

mp senza dim.

p

E♭ Bar. Sax.

f warmly

mp senza dim.

p

Eng. Hn.
Hn. (F)

f warmly

mp senza dim.

p

A. Fl. (G)

f warmly

mp senza dim.

p

Vln. III

f warmly

mp senza dim.

p

Vla.

f warmly

mp senza dim.

p

Vc.

f warmly

mp senza dim.

p

68

Senza Rit.

4

4

60

A Tempo

PART IV

Bs. Fl.

f warmly

mp senza dim.

p

Bsn./Cbsn.
Tbn.
Euph.

f warmly

mp senza dim.

p

Bs. Trb.
Tba.

f warmly

mp senza dim.

p

Bs./Cbs. Cl.
T./Bs. Sax.
Euph. (T.C.)

f warmly

mp senza dim.

p

E♭ Bar. Sax.

f warmly

mp senza dim.

p

Vc.

f warmly

mp senza dim.

p

D. B.

f warmly

mp senza dim.

p

68

Senza Rit.

4

4

60

A Tempo

Pno

mf

pp

Cel

mf

pp

Hp

mf

pp

Gtr

mf

pp

Glock

mf

pp

Vib.

mf

pp

Mar.

mf

pp

B. Dr.

mf

pp

68

Senza Rit.

4

4

606162636465666768697071

72

Spiritual, Molto Espressivo (Same Tempo)

80

PART I

Picc.
Fl./Ob.
C Tpt.

mf warmly

f

E♭ Cl.

mf warmly

f

B♭ Cl.
S. Sax.
B♭ Tpt.

mf warmly

f

Vln. I

mf warmly

f

PART II

Picc.
Fl./Ob.
Tpt.

mp warmly

senza cresc.

mf

f

B♭ Cl.
S. Sax.
B♭ Tpt.

mp warmly

senza cresc.

mf

f

E♭ A. Sax.

mp warmly

senza cresc.

mf

f

Eng. Hn.
Hn. (F)

mp warmly

senza cresc.

mf

f

A. Fl. (G)

mp warmly

senza cresc.

mf

f

Vln. II

mp warmly

senza cresc.

mf

f

72

Spiritual, Molto Espressivo (Same Tempo)

80

PART III

C Tpt.

mp warmly

mf

f

Bsn.
Trb.
Euph.

mp warmly

mf

f

B♭ Cl.
B♭ Tpt.

mp warmly

mf

f

Bs. Cl.
T. Sax.
Euph. (T.C.)

mp warmly

mf

f

E♭ A. Sax.

mp warmly

mf

f

E♭ Bar. Sax.

mp warmly

mf

f

Eng. Hn.
Hn. (F)

mp warmly

mf

f

A. Fl. (G)

mp warmly

mf

f

Vln. III

mp warmly

mf

f

Vla.

mp warmly

mf

f

Vc.

mp warmly

mf

f

PART IV

Bs. Fl.

mp warmly

senza cresc.

mf

f

Bsn./Cbsn.
Tbn.
Euph.

mp warmly

senza cresc.

mf

f

Bs. Trb.
Tba.

mp warmly

senza cresc.

mf

f

Bs./Cbs. Cl.
T./Bs. Sax.
Euph. (T.C.)

mp warmly

senza cresc.

mf

f

E♭ Bar. Sax.

mp warmly

senza cresc.

mf

f

Vc.

mp warmly

senza cresc.

mf

f

D. B.

mp warmly

senza cresc.

mf

f

72

Spiritual, Molto Espressivo (Same Tempo)

80

Pno.

mp

mf

f

Cel.

mf warmly

f

Hp.

mp

mf

f

Gtr.

mp

mf

f

Glock.

mf warmly

f

Vib.

pp

mf

f

Mar.

pp

pp

pp

B. Dr.

p

p

72

73

74

75

76

77

78

79

80

81

82

83

84

85

[illegible]

PART I

Picc.
Fl./Ob.
C Tpt.

E♭ Cl.

B♭ Cl.
S. Sax.
B♭ Tpt.

Vln. I

PART II

Picc.
Fl./Ob.
Tpt.

B♭ Cl.
S. Sax.
B♭ Tpt.

E♭ A. Sax.

Eng. Hn.
Hn. (F)

A. Fl. (G)

Vln. II

PART III

C Tpt.

Bsn.
Trb.
Euph.

B♭ Cl.
B♭ Tpt.

Bs. Cl.
T. Sax.
Euph. (T.C.)

E♭ A. Sax.

E♭ Bar. Sax.

Eng. Hn.
Hn. (F)

A. Fl. (G)

Vln. III

Vla.

Vc.

PART IV

Bs. Fl.

Bsn./Cbssn.
Tbn.
Euph.

Bs. Trb.
Tba.

Bs./Cbs. Cl.
T.Bs. Sax.
Euph. (T.C.)

E♭ Bar. Sax.

Vc.

D. B.

Pno

Cel.

Hr.

Gtr.

Glock.

Vib.

Mar.

B. Dr.

97 102 97 102 97 102 97 108

109 Senza Rit. 116

PART I
Picc.
Fl./Ob.
C. Tpt.

PART II
Picc.
Fl./Ob.
Tpt.

PART III
C. Tpt.

PART IV
Bs. Fl.

109 Senza Rit. 116

Pno.

Cel.

Hp.

Gtr.

Glock.

Vib.

Mar.

B. Dr.

109 110 111 112 113 114 115 116 117 118

Score for Perusal Only
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