

BDICKSMUSIC

Radiant Ascent

for Soloist and Brass Ensemble

**Solo Instruments Include:
Flugelhorn, Trumpet, Euphonium**

Brandon Dicks

Brandon Dicks

Radiant Ascent

for Solo Flugelhorn/Trumpet

and Small Brass Ensemble

in memory of Zachary Friedland

commissioned by Tyrone Williamson,

Click Symphony, Raleigh, NC

dur. *ca.* 6 min and 30 sec

Radiant Ascent

Program Notes

Radiant Ascent describes the emotions of an individual living in the shadows their whole lives, first witnessing the sun's radiant light. A more detailed picture of this is given as a village that is covered by a massive mountain. While there is enough light to work and see, there is no true clarity in sight for those in the village. However, one day, the sun slowly pierces the skyline, giving a beacon on the mountaintop. This signal gains the attention of the village. Eventually, one beam scatters to become a kaleidoscope of colors. The light's overwhelming power was incomprehensible to those below. Not only was it mesmerizing but gave great clarity to the surrounding mountainside. Every individual, object, and landscape altered its appearance and gained a new perception and meaning. Everyone who witnessed this radiant light marveled at the beauty of an indescribable force, and their lives were forever altered.

Zachary Friedland's compositions are very similar to his lively personality. Many of his wind ensemble works are dedicated to individual passing, tragic events, or even catastrophic events occurring in our world. However, each work features the purest qualities of the individuals/locations of these events. 'Radiant Ascent' attempts to balance those pure qualities with the powerful suppressed emotions held back from dealing with loss. The style of 'Radiant Ascent' is taken directly from Zach's deep love for wind band literature, with such referencing composers as, Gustav Holst, Frank Ticheli, Omar Thomas, and John Mackey.

Performance Notes:

- Entering the final Cadenza, the Ensemble can either cut off before the soloist comes in, or the soloist can come in while the ensemble is holding their fermata. It is up to the Director/Soloist.
- Tempos so be moderately accurate with adjustments considered for the Solo Musicians Rubato
- Articulations are given to help execute the right style for each section. Follow the directions to help propel the music forward.
- Dynamics are given to show intended effects. However, performers do not need to stretch their dynamics, in particular in the higher decibels. The orchestration and harmonies create louder sounds for the performers.
- Ossias are given to help performers execute difficult sections in need be.

About

Zachary Friedland

Zachary Friedland, son, cousin, nephew, grandson, and friend and inspiration to many, passed away in October, 2021, after a long and painful struggle with medical complications from a failed series of surgeries.

His death was quite unexpected; the initial operation was intended only to fix a technical problem with his pacemaker. Zach Friedland was born with a tricuspid atresia, a rare and serious heart defect making his right ventricle so small it was non-functional. Now we are faced with the reality of a life ended too soon and with so much of what Zach wanted to accomplish left undone.

Zachary was a composer. As we go through his files, we are finding musical works, including a symphony, that are yet to be performed. His commitment to music did not stop with his own work; Zachary had a strong sense of service to his colleagues.

He was the driving force behind efforts to help other young composers get their music played, recorded, and heard. As you can imagine, it is no small feat to get dozens of musicians to volunteer their time, often on weekends, to play and interpret new musical scores. His joy and energy for music and musicians was contagious. It was obvious to us that he was loved and respected, evidenced by all the memories and messages of comfort his network of friends and colleagues shared with us.

Another dimension to Zachary was his interest and concern about the world of nature and humankind. He wrote several pieces for science conferences, often interpretative works intended to inspire the participants. He thought the work of these scientists was an important part of efforts to solve ecological problems. He enjoyed taking walks in the quiet, peaceful, green spaces near his home.

Zachary followed world events and the body politic with great interest, understanding that our collective conduct impacts people's lives. He would have been consumed with concern and angst over the conflagration in Europe.



Radiant Ascent

in memory of Zachary Friedland
commissioned by Tyrone Williamson,
Click Symphony, Raleigh, NC

4/4 *a Meditative Rubato* (ca. ♩=52)

Solo Euphonium **5/4** *solo* **4/4** **5/4**

Trumpet 1 in B♭

Trumpet 2 in B♭

Trumpet 3 in B♭ *opt. flg. until 40*

Trumpet 4 in B♭ [Optional Flg.] *mf* *3* *p*

Horn 1 in F *p* *pp* *mp* *p*

Horn 2 in F *p* *pp* *mp* *p*

Trombone 1 **4/4** **5/4** **4/4** **5/4**

Trombone 2 *p* *pp* *mp* *p*

Tuba *p* *pp* *mp* *p*

Bass Drum **4/4** **5/4** **4/4** **5/4**

Suspended Cymbals *p* *f* *pp* *to glock.*

Chimes *lv* *p*

1 2 3 4 5 6 7 8

9 *piu mosso*

Euph. **5/4** *sub. mf* *poco rit. . .* **4/4** **3/4** **4/4**

Tpt. 1 harmon mute (stem) *mp cresc.* *f* *p*

Tpt. 2 harmon mute (stem) *mp cresc.* *f* *p*

Tpt. 3 *mp cresc.* *mf*

Tpt. 4 Opt. Flg.] *mp cresc.* *mf*

Hn. 1 *mp cresc.* *mf*

Hn. 2 *mp cresc.* *mf*

Tbn. 1 **5/4** *mp cresc.* **4/4** *mf* **3/4** **4/4**

Tbn. 2 *mp cresc.* *mf*

Tba. *mp cresc.* *mf*

B. D. **5/4** *mf* *poco rit. . .* *Chimes* *ff* **3/4** *lv To B. D.* **4/4**

Glock. Glockenspiel *f* *mf*

13 **4/4** *molto piu mosso*

Euph. *cresc.* **6** *f* **6** *ff dim.*

Tpt. 1 *p cresc.* *f* *p*

Tpt. 2 *p cresc.* *f* *p*

Tpt. 3 *f* *p*

Tpt. 4
Opt. Flg.] *p cresc.* *f* *p*

Hn. 1 *p cresc.* *f sempre* *ff*

Hn. 2 *p cresc.* *f sempre* *ff*

Tbn. 1 **4/4** *p cresc.* *f sempre* *ff*

Tbn. 2 *p cresc.* *f sempre* *ff*

Tba. *p cresc.* *f sempre* *ff*

B. D. **4/4** *molto piu mosso* *pp* *mf* *sf p* *ff*

Glock. **6** **6** *ff*

16 *poco rit. . .*
To Crot. (arco)
To Vib. (arco)

17

Euph. *p*

Tpt. 1 *mf* *p*

Tpt. 2 *mp* *p*

Tpt. 3 *mp* *p*

Tpt. 4
Opt. Flg.] *dim.* *mp* *p*

Hn. 1 *mp dim.* *p* *mp* *p*

Hn. 2 *mp dim.* *p* *p*

Tbn. 1 *mp* *p*

Tbn. 2 *mp dim.* *p*

Tba. *mp* *p*

B. D.

Glock.

17 18 19 20 21

22 solo Reflective (ca. ♩=60)

4/4

mp

Euph.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4
Opt. Flg.]

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Tba.

Crot.

Vib.

22 Reflective (ca. ♩=60)

4/4

Crotales
Crotales arco
lv sempre

p

Vibraphone arco
lv sempre

Vibraphone

p

3

cresc.

mf

p

p

cresc.

cresc.

mp

mp

22 23 24 25 26 27 28

29

32 With Joy (ca. ♩=72)

melody

mf

cresc.

cup mute

p

cup mute *dim.*

p

p

p

melody

p

f

harmony

mf

cresc.

mp

p

open

mf

cresc.

open

mf

open

mf

cresc.

cresc.

mf

cresc.

Bass Drum

32 With Joy (ca. ♩=72)

mf

(arco)

mf

29

30

31

32

33

34

35

36



37

40 *Piu Mosso* (ca. ♩=76-80)

Euph.

Staff for Euphonium (Euph.). The music starts with a dynamic marking of *f* and continues with a dynamic marking of *p*. The tempo is marked *Piu Mosso* (ca. ♩=76-80).

Tpt. 1

Staff for Trumpet 1 (Tpt. 1). The music includes a "straight mute" instruction and dynamic markings of *p* and *mf*. It features triplet markings (3).

Tpt. 2

Staff for Trumpet 2 (Tpt. 2). The music includes a "straight mute" instruction and dynamic markings of *p* and *mf*. It features triplet markings (3).

Tpt. 3

Staff for Trumpet 3 (Tpt. 3). The music includes a "straight mute" instruction and dynamic markings of *p* and *mf*. It features triplet markings (3).

Tpt. 4
Opt. Flg.]

Staff for Trumpet 4 / Opt. Flugelhorn (Tpt. 4 / Opt. Flg.]). The music includes a dynamic marking of *f* and *p*.

Hn. 1

Staff for Horn 1 (Hn. 1). The music includes a dynamic marking of *mf* and *p*.

Hn. 2

Staff for Horn 2 (Hn. 2). The music includes dynamic markings of *f*, *mp*, and *cresc.*

Tbn. 1

Staff for Trombone 1 (Tbn. 1). The music includes dynamic markings of *f*, *mp*, and *cresc.*

Tbn. 2

Staff for Trombone 2 (Tbn. 2). The music includes dynamic markings of *f*, *mp*, and *cresc.*

Tba.

Staff for Trombone (Tba.). The music includes dynamic markings of *f*, *mp*, and *cresc.*

B. D.

Staff for Bass Drum (B. D.). The music includes a dynamic marking of *p*.

40 *Piu Mosso* (ca. ♩=76-80)

Glockenspiel
w/ mallets

Vib.

Staff for Vibraphone (Vib.). The music includes a dynamic marking of *f* and triplet markings (3).

37

38

39

40

41

42

43

44 *poco accel...*

Euph. *p* *f*

Tpt. 1 *fp* *cresc.* *f* *subp*

Tpt. 2 *fp* *cresc.* *f* *subp*

Tpt. 3 *fp* *cresc.* *f* *subp*

Tpt. 4
Opt. Flg.] *f* *subp cresc.* *f* *subp*

Hn. 1 *f* *subp cresc.* *f* *subp*

Hn. 2 *f*

Tbn. 1 *f* *subp cresc.* *f* *subp*

Tbn. 2 *f* *subp cresc.* *f*

Tba. *f* *subp cresc.* *f* *mf*

B. D. *f* *p* *pp*

Glock. *pp*

poco accel...

Sus. Cymbals

2/4 3/4 2/4 3/4

49 rit. With Joy (ca. ♩=72)

This musical score is for a Solo Euphonium version of the piece 'With Joy'. It is arranged in 4/4 time with a tempo of approximately 72 beats per minute. The score is marked with a 'rit.' (ritardando) at the beginning of measure 49 and includes dynamic markings such as *ff* (fortissimo), *f* (forte), *mf* (mezzo-forte), *p* (piano), and *cresc.* (crescendo). The score features various musical notations including slurs, accents, and triplets. A large watermark 'All Rights Reserved' is overlaid diagonally across the page.

Instrumentation:

- Euph. (Euphonium)
- Tpt. 1 (Trumpet 1)
- Tpt. 2 (Trumpet 2)
- Tpt. 3 (Trumpet 3)
- Tpt. 4 / Opt. Flg.] (Trumpet 4 / Optional Flugelhorn)
- Hn. 1 (Horn 1)
- Hn. 2 (Horn 2)
- Tbn. 1 (Trombone 1)
- Tbn. 2 (Trombone 2)
- Tba. (Tuba)
- B. D. (Bass Drum)
- Sus. Cym. (Suspended Cymbal)

Performance Notes:

- Euph.:** Starts with a *ff* dynamic, followed by a *f* dynamic. Features triplets in measures 52 and 53.
- Tpt. 3:** Includes a note marked 'open' in measure 52.
- Hn. 1:** Marked 'solo' in measure 49 and *mf* in measure 50.
- Tbn. 1:** Starts with a *f* dynamic, then *mf*.
- B. D.:** Marked *f* and includes the instruction 'To Glock.' in measure 49.
- Sus. Cym.:** Marked *ff*.

49

50

51

52

53

poco accel...

54

Euph.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Opt. Flg.]

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Tba.

B. D.

Glock.

poco accel...

59

Euph. *f* *sub. p*

Tpt. 1 *p* *ff* *p* open

Tpt. 2 *p* *ff*

Tpt. 3 *p* *sub. p* 3 3 3

Tpt. 4
Opt. Flg.] *p* 3 3 *ff*

Hn. 1 *p* 3 3 *ff*

Hn. 2 *p* *sub. p*

Tbn. 1 *p* 3 3 *ff*

Tbn. 2 *p* *mf* *sub. p*

Tba. *p* 3 3 *ff*

B. D. *ff* 60 Driving!

Glock. *p* 3 3 3 3 *ff* *IV* *IV* To S.D. (s. off)

60

61

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Euph. (Euphonium)
- Tpt. 1 (Trumpet 1)
- Tpt. 2 (Trumpet 2)
- Tpt. 3 (Trumpet 3)
- Tpt. 4 / Opt. Flg.] (Trumpet 4 / Optional Flugelhorn)
- Hn. 1 (Horn 1)
- Hn. 2 (Horn 2)
- Tbn. 1 (Trombone 1)
- Tbn. 2 (Trombone 2)
- Tba. (Tuba)
- B. D. (Bass Drum)
- Glock. (Glockenspiel)

Measure 62 (left page) features a dynamic of *f* (forte) for the Euphonium and *mf* (mezzo-forte) for the other instruments. Measure 63 (middle page) continues with *f* for Euphonium and *mf* for others. Measure 64 (right page) features a dynamic of *p* (piano) for all instruments, with a *cresc.* (crescendo) marking. The score includes various musical notations such as triplets, slurs, and dynamic markings.

65

Euph. *ff*

Tpt. 1 *ff*

Tpt. 2 *fff* *subp* *p cresc.*

Tpt. 3 *fff* *subp* *cresc.*

Tpt. 4 / Opt. Flg.J *ff* *subp* *cresc.*

Hn. 1 *ff* *subp* *cresc.*

Hn. 2 *ff* *subp* *p cresc.*

Tbn. 1 *ff* *subp*

Tbn. 2 *ff* *subp*

Tba. *ff* *subp*

B. D. *ff*

S. D. (s. off) *ff* *p*

Hi-Hat

65 66 67 68 69

67 ♩ = ♩ (Twice as fast)

67 ♩ = ♩ (Twice as fast)

70

Euph. *ff* **5/4** *sffz* *mf* **3/4**

Tpt. 1 *sffz* *ff*

Tpt. 2 *sffz* *ff*

Tpt. 3 *sffz* *sffz cresc.*

Tpt. 4
Opt. Flg.1 *sffz* *sffz cresc.*

Hn. 1 *sffz* *mf* *sffz cresc.*

Hn. 2 *ff* *sffz* *mf* *sffz cresc.*

Tbn. 1 *p cresc.* *ff* **5/4** *sffz* *mf* *sffz cresc.* **3/4**

Tbn. 2 *p cresc.* *ff* *mf* *sffz cresc.*

Tba. *p cresc.* *ff* *mf* *sffz cresc.*

Sus. Cymbals *pp* *pp* *pp* *pp*

B. D. *ff* *p* *ff* *pp*

Hi-Hat *ff* *p* *ff*

74 Overwhelming! (ca. ♩=56)

Bass Drum *pp*

Gong

70 71 72 73 74 75

76 **3/4** *cresc.* *f* *3* straight mute *ff* *3* *mp* *3*

Tpt. 1 *sfz* straight mute *ff* *3* *mf*

Tpt. 2 *sfz* straight mute *ff* *3* *mf*

Tpt. 3 *f* *sfz* *ff* *3* *mf*

Tpt. 4
Opt. Flg.] *f* *sfz* *mp* *mf* *ff*

Hn. 1 *f* *sfz* *mp* *mf* *ff*

Hn. 2 *f* *sfz* *mp* *mf* *ff*

Tbn. 1 **3/4** *f* *sfz* *mp* *p* *cresc.*

Tbn. 2 *f* *sfz* *mp* *p* *cresc.*

Tba. *f* *sfz* *p* *mf* *ff*

B. D. **3/4** *mp* *sfz* *mp* *p* *mf* *ff*
scrape (LOUD) *mf* *ff*
Vibraphone

Gong *sfz* Gong *mf* *cresc.*

76 77 78 79 80 81

82

Euph. *ff* *rit.* $\frac{3}{8}$ $\frac{3}{4}$ **84** Luminous, *Rubato* (ca. ♩=56) $\frac{4}{4}$ *f* *ff* $\frac{3}{4}$

Tpt. 1 *p* *open* *mp* 6 *f*

Tpt. 2 *p* *open* *ff* *open* *mp* 3 *f*

Tpt. 3 *p* *ff* *open* *mp* 6 *f*

Tpt. 4
Opt. Flg.] *ff* *p* *f* *mp* *f*

Hn. 1 *ff* *p* *f* *mp* *f*

Hn. 2 *ff* *p* *f* *mp* *f*

Tbn. 1 *mf* *ff* *p* *f* *mp* 3 *f* $\frac{3}{4}$ *rit.* $\frac{3}{8}$ $\frac{3}{4}$ **84** Luminous, *Rubato* (ca. ♩=56) $\frac{4}{4}$ *f* $\frac{3}{4}$

Tbn. 2 *mf* *ff* *p* *f* *mp* *f* $\frac{3}{4}$ *rit.* $\frac{3}{8}$ $\frac{3}{4}$ **84** Luminous, *Rubato* (ca. ♩=56) $\frac{4}{4}$ *f* $\frac{3}{4}$

Tba. *ff* *p* *f* *mp* 3 *f* $\frac{3}{4}$ *rit.* $\frac{3}{8}$ $\frac{3}{4}$ **84** Luminous, *Rubato* (ca. ♩=56) $\frac{4}{4}$ *f* $\frac{3}{4}$

B. D. *ff* *p* *f* *p* *f* $\frac{4}{4}$ *rit.* $\frac{3}{8}$ $\frac{3}{4}$ **84** Luminous, *Rubato* (ca. ♩=56) $\frac{4}{4}$ *f* $\frac{3}{4}$

Vib. *ff* *To Sus. Cym.* *Sus. Cymbals arco* *p* *f* *p* *f* $\frac{4}{4}$ *rit.* $\frac{3}{8}$ $\frac{3}{4}$ **84** Luminous, *Rubato* (ca. ♩=56) $\frac{4}{4}$ *f* $\frac{3}{4}$

82 83 84 85 86 87 88

Rubato *a tempo* (ca. ♩=92)

89 Euph. *ff* *sff* *mf*

Tpt. 1 *ff* *sffz* *dim.*

Tpt. 2 *ff* *sffz* *dim.*

Tpt. 3 *ff* *sffz* *p*

Tpt. 4 / Opt. Flg.] *ff* *sffz* *p*

Hn. 1 *ff* *sffz* *p*

Hn. 2 *ff* *sffz* *p*

Tbn. 1 *ff* *sffz* *p*

Tbn. 2 *ff* *sffz* *p*

Tba. *ff* *sffz* *p*

B. D. *Rubato* *a tempo* (ca. ♩=92) *sffz* *dim.*

Sus. Cym. *ff* To Glock. Glockenspiel

95 **4/4** *f* **2/4** (ca. ♩=92) *pp* **4/4** *p* *pp* *p* *pp*

Euph.

Tpt. 1 *mp* *mp* *pp* *p* *pp*

Tpt. 2 *pp* *p* *pp*

Tpt. 3 *mp* *pp* *pp*

Tpt. 4
Opt. Flg.] *p* *pp*

Hn. 1 *p* *pp*

Hn. 2 *mp* *p* *pp*

Tbn. 1 **4/4** **2/4** solo *f* **4/4** *p*

Tbn. 2 *p*

Tba. *p* *(b)* *pp*

B. D. **4/4** *pp* **2/4** (ca. ♩=92) **4/4**

Glock. *mp* *pp*

To Croc. w/mallets

95 96 97 98 99

100 *Cadenza*

Euph. *mf* *p* *mp* *f* **101** *mf* *f*

Tpt. 1 *mf* *f*

Tpt. 2 *mf* *f*

Tpt. 3 *mf* *f*

Tpt. 4
Opt. Flg.] *mf* *f*

Hn. 1 *mf* *f*

Hn. 2

Tbn. 1 **4/4**

Tbn. 2

Tba.

B. D. *Cadenza*

Glock. **101** *ff* *ff*

Crotales w/ mallets

(Glockenspiel)