

**BDICKSMUSIC**

# **Radiant Ascent**

**for Soloist and Brass Ensemble**

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

**Brandon Dicks**

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**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.





Transposing Score  
Solo Flugelhorn/Trumpet Version

# Radiant Ascent

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

Brandon Dicks (ASCAP)

**a** Meditative Rubato (ca.  $\text{♩} = 52$ )

Solo Flugelhorn / Trumpet

Trumpet 1 in B $\flat$

Trumpet 2 in B $\flat$

Trumpet 3 in B $\flat$

Horn 1 in F

Horn 2 in F

Trombone 1

Trombone 2

Euphonium

Tuba

Bass Drum

Suspended Cymbals (arco)

Chimes

to glock.

1 2 3 4 5 6 7 8

*mf* *p* *pp* *mp* *p* *f* *pp* *p*

5 solo

3

iv

5/4 <sup>9</sup> *piu mosso*

Flug. *sub. mf*

4/4 *poco rit. . .*

3/4 *mp*

4/4

harmon mute (no stem)

Tpt. 1 *mp cresc.*

harmon mute (no stem)

Tpt. 2 *mp cresc.*

Tpt. 3 *mp cresc.*

Hn. 1 *mp cresc.*

Hn. 2 *mp cresc.*

Tbn. 1 *mp cresc.*

Tbn. 2 *mp cresc.*

Euph. *mp cresc.*

Tba. *mp cresc.*

5/4 *mp cresc.*

4/4 *mf*

3/4 *mf*

4/4

5/4 <sup>9</sup> *piu mosso*

B. D. *mf*

Glockenspiel

4/4 *p*

*poco rit. . .*

Chimes

4/4 *ff*

3/4 *lv* To B. D.

4/4

Glock. *f*

6

3

*mf*

9

10

11

12

16 poco rit. . .

13 *molto piu mosso* **4/4** *cresc.* *f* *ff dim.*

Flug. *f* *ff dim.*

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

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

Tpt. 3 *f*

Hn. 1 *p cresc.* *f*

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

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

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

Euph. *p cresc.* *f sempre* *ff*

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

*molto piu mosso* **4/4** *pp* *mf* *fff* *p* *ff*

B. D. *pp* *mf* *fff* *p* *ff*

Glock. *pp* *mf* *fff* *p* *ff*

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



Musical score for Solo Flugelhorn/Trumpet Version, measures 17-21. The score includes parts for Flugelhorn, Trumpets 1-3, Horns 1-2, Trombones 1-2, Euphonium, Tuba, Bass Drum, and Glockenspiel. Dynamics include *p*, *mf*, *mp*, *dim.*, and *mp dim.*. A large watermark "FOR PERUSAL ONLY All Rights Reserved" is overlaid on the score.

22 solo Reflective (ca. ♩=60)

Flug. *mp* *cresc.* *mf*

Tpt. 1 cup mute *p* *cresc.* *mp*

Tpt. 2 cup mute *p* *cresc.* *mp*

Hn. 1

Hn. 2

Tbn. 1 **4/4**

Tbn. 2 **4/4**

Euph.

Tba.

22 Reflective (ca. ♩=60)

Crot. Crotales arco *lv sempre*

Glock. Vibraphone (Bowed) *p* Vibraphone arco *lv sempre*

*p*

32 With Joy (ca. ♩=72)

Flug. *mf* *cresc.* *melody*

Tpt. 1 *dim.* *p* *cup mute*

Tpt. 2 *p*

Tpt. 3

Hn. 1 *f* *mf* *melody* *harmony* *cresc.*

Hn. 2

Tbn. 1 *mp* *p* *mf* *open* *cresc.*

Tbn. 2 *mf* *cresc.*

Euph. *mf* *cresc.*

Tba. *mf* *cresc.*

Bass Drum *mf*

Crot. *mf* *(arco)* *p*

Vib. *mf*

40 *Piu Mosso* (ca. ♩=76-80)

37

Flug. *f* *p*

Tpt. 1 straight mute *p* straight mute *mf* 3

Tpt. 2 *p* straight mute *mf* 3 3 3 3

Tpt. 3 Flug. straight mute *p* *mf*

Hn. 1 *f* *p*

Hn. 2 *mf* *p*

Tbn. 1 *f* *mp* *cresc.*

Tbn. 2 *f* *mp* *cresc.*

Euph. *f* *mp* *cresc.*

Tba. *f* *mp* *cresc.*

B. D. *p* Glockenspiel w/ mallets

Vib. *f* 3 3

44 *poco accel...*

Flug. *p* *f*

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

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

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

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

Hn. 2 *f* *subp cresc.* *f* *subp*

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

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

Euph. *f* *subp cresc.* *f*

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

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

Glock. *pp*

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

*pp*

49 rit. With Joy (ca. ♩=72)

Flug. *ff* *descant*

Tpt. 1 *f*

Tpt. 2 *f*

Tpt. 3 *f* *open*

Hn. 1 *f* *cresc.*

Hn. 2 *f* *mf* *cresc.*

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

Tbn. 2 *f* *mf* *cresc.*

Euph. *f* *mf*

Tba. *f* *mf*

B. D. *ff* *rit.* *With Joy (ca. ♩=72)*

Sus. Cym. *ff* *To Glock.* *p* *Glockenspiel* *mf* *cresc.*

49 50 51 52 53

54 *poco accel...*

Flug. *f*

Tpt. 1 (straight mute) *f*

Tpt. 2 (straight mute) *f*

Tpt. 3 *f*

Hn. 1 *f*

Hn. 2 *f*

Tbn. 1 *f*

Tbn. 2 *f*

Euph. *f*

Tba. *f*

B. D. *p* *cresc.* *f* *p* *poco accel...*

Glock. *f*

54 55 56 57 58

59

3/4 60 Driving!

*f* *sub. p*

*p* *ff* *open*

*p* *ff*

*p* *sub. p*

*p* *ff*

*p* *sub. p*

*p* *ff*

*p* *mf* *sub. p*

*p* *ff*

*p* *ff*

3/4 60 Driving!

*ff* *iv*

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

59 60 61



62

Flug. *f*

Tpt. 1 *f*

Tpt. 2 *f* *3* *open 3* *3* *p* *cresc.*

Tpt. 3 *mf* *3* *3* *p* *cresc.*

Hn. 1 *mf* *3* *p* *cresc.*

Hn. 2 *mf* *3* *p* *cresc.*

Tbn. 1 *p* *3* *cresc.*

Tbn. 2 *mf* *p* *3* *cresc.*

Euph. *p* *3* *cresc.*

Tba. *mf* *p* *cresc.*

B. D. *p*

Glock. *p*

Snare Drum (snare off)

62 63 64

65 *tr* **67** ♩ = ♩ (Twice as fast)

Flug. *ff*

Tpt. 1 *ff* *p cresc.*

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

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

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

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

Tbn. 1 *ff* *subp* *p cresc.*

Tbn. 2 *ff* *subp*

Euph. *ff* *subp*

Tba. *ff* *subp*

B. D. **67** ♩ = ♩ (Twice as fast) *ff*

S. D. (s. off) *ff* *p* Hi-Hat

65 66 67 68 69

70 *molto rall.* **5/4** **74** Overwhelming! (ca. ♩=56) **3/4**

Flug. *ff* *sffz* *ff* *mf*

Tpt. 1 *sffz* *ff*

Tpt. 2 *sffz* *ff*

Tpt. 3 *sffz* *sffz* *cresc.*

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

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

Tbn. 1 *ff* *sffz* *mf* *sffz* *cresc.*

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

Euph. *p* *cresc.* *ff* *mf* *sffz* *cresc.*

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

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

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

Sus. Cymbals *pp*

Gong

**70** **71** **72** **73** **74** **75**

76 **3/4**

Flug. *cresc.* *f* *ff* *mp*

Tpt. 1 straight mute *ffz* *ff* *mf*

Tpt. 2 straight mute *ffz* *ff* *mf*

Tpt. 3 *f* *ffz* *ff* *mf*

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

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

Tbn. 1 **3/4** *f* *mp* *ffz* *mp* *mf* *ff*

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

Euph. *f* *mp* *ffz* *mp* *p* *cresc.*

Tba. *f* *mp* *ffz* *mp* *mf* *ff*

B. D. **3/4** *mp* *ffz* *mp* *p* *mf* *ff*

Gong scrape (LOUD) *ffz* *mf* *cresc.*

Vibraphone *mf* *cresc.*

76 77 78 79 80 81

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

Flug.  $\frac{3}{8}$   $\frac{3}{8}$   $\frac{6}{8}$   $\frac{3}{8}$   $\frac{3}{8}$  *ff*  $\frac{3}{4}$  *f* *ff*  $\frac{3}{4}$

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

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

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

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

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

Tbn. 1 *rit.*  $\frac{3}{8}$   $\frac{3}{4}$  *ff* *p* *f* *mp* 3  $\frac{4}{4}$  *f*  $\frac{3}{4}$  *sf*

Tbn. 2 *mf* *ff* *p* *f* *mp* *f* *sf*

Euph. *mf* *ff* *p* *f* *mp* *f* *sf*

Tba. *ff* *p* *f* *mp* 3 *f* *sf*

B. D. *rit.*  $\frac{3}{8}$   $\frac{3}{4}$  *p* *f* *p* *f*  $\frac{4}{4}$   $\frac{3}{4}$

Vib. *ff* *To Sus. Cym.* *Sus. Cymbals arco* *p* *f* *p* *f* *p*

82 83 84 85 86 87 88

89 *Rubato* *a tempo* (ca. ♩=92)

Flug. *ff* *mf*

Tpt. 1 *ff sempre* *sfz* *dim.*

Tpt. 2 *ff sempre* *sfz* *dim.*

Tpt. 3 *ff sempre* *sfz* *p*

Hn. 1 *ff sempre* *sfz* *p*

Hn. 2 *ff sempre* *sfz* *p*

Tbn. 1 *ff sempre* *sfz* *p*

Tbn. 2 *ff sempre* *sfz* *p*

Euph. *ff sempre* *sfz* *p*

Tba. *ff sempre* *sfz* *p*

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

Sus. Cym. *ff* *To Glock.* *Glockenspiel* *sfz* *dim.*

89 90 91 92 93 94

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

Flug.

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

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

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

Hn. 1 *p* *pp*

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

Tbn. 1 **4/4** *f* *pp* *p* *pp*

Tbn. 2 *mp* *p* *pp*

Euph. *mp* (*p*)

Tba. (*p*) (*p*)

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

To Croc. w/mallets

Glock. *mp* *pp*

95 96 97 98 99

101

100 *Cadenza*

Flug. *mf* *p* *mp* *f* *mp* *f*

Tpt. 1 *mf* *f*

Tpt. 2 *mf* *f*

Tpt. 3 *mf* *f*

Hn. 1 *mf* *f*

Hn. 2 *mf* *f*

Tbn. 1

Tbn. 2

Euph.

Tba.

B. D. *Cadenza*

Glock. *ff*

4/4

101 *Crotales w/ mallets* *ff*

(Glockenspiel)

5

6

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