

Ian Evans Guthrie

The Exhilaration of Being Loved

(2023-24)

for wind band



commissioned by, and dedicated with gratitude to, Steve Fulmer and the Northland Blazer Band

The Exhilaration of Being Loved (2023-24)

for wind band

by Ian Evans Guthrie

Duration: ca. 3'45"

Instrumentation:

2 Flutes
Oboe
2 Clarinets (B \flat)
Bass Clarinet
Bassoon (doubling Bass Clarinet)

2 Alto Saxophones (2nd opt.)
Tenor Saxophone
Baritone Saxophone

2 Trumpets (B \flat)
Horn (F)
2 Trombones
Euphonium
Tuba

4 Percussionists:

1. Timpani (4 drums)
beaters required: felt mallets
2. Xylophone, Glockenspiel
beaters required: hard plastic mallets
3. Suspended Cymbal and Vibraphone
beaters required: yarn mallets
4. 4 Tom-toms or Drumset (see below under "Other Orchestration Notes")
beaters required: wooden sticks

Percussion Key



OTHER ORCHESTRATIONAL NOTES:

Alto Saxophone 2, and piano are designated *optional*. However, they do greatly enhance the piece..

The Tom-tom part may be replaced by a Drumset; furthermore, an improviser may use the Tom-tom written part as a reference for entrances and rests, dynamics, and the like. If one uses a drumset, cymbals should be used sparingly since the texture was imagined primarily in terms of drums.

Although occasionally noted in the percussion parts, all resonating instruments should be dampened at rests.

Program notes:

There are times when I seek out bands because I want to write. Northland Christian School's Blazer Band, however, caught me by surprise. While listening to bands at the Midwest Music Festival, I saw and heard the Blazer Band, and said to myself, "I need to write for this ensemble!" That idea was solidified in June 2023 that I would write a piece for them on their 2023-24 school theme, to be determined.

In July 2023, a mentor challenged me to "find a way to be myself" in whatever I composed, which is often imitational polyphony. When I said, "Most people cannot do that," the mentor responded, "Find a way!" Four months later, I believe I have found a way, utilizing the strengths of the Blazer Band with the size of a standard Grade 2 ensemble to create a unique, polyphonic effect.

As far as the title goes, it is a synthesis of the original musical ideas and the school theme for the year, "Love Well." Being curious how thrilling film-like music would fit the context, I tried different ideas until I considered the emotional rollercoasters in sacrificial love that is often missed in cultural discussions. I wanted to highlight to middle- and high-school students how unpredictable love can be emotionally, and that it is more of an exhilarating rollercoaster ride rather than a consistent emotional high. I hope this piece, too, helps you to contemplate the concept of love, as described in the most ancient Greek Bibles, as well as Greek philosophy and other sources of wisdom.

- Ian Evans Guthrie

commissioned by, and dedicated with gratitude to, Steve Fulmer and the Trailblazer Band

The Exhilaration of Being Loved

Ian Evans Guthrie
(b. 1992)

Exhilarating and sparkling, not gloomy $\text{♩} = 132$

9

Flute 1

Flute 2

Oboe

Clarinet (B \flat) 1

Clarinet (B \flat) 2

Bass Clarinet

Bassoon (doubling Bass Cl.)

Alto Saxophone 1

Alto Saxophone 2 (opt.)

Tenor Saxophone

Baritone Saxophone

Exhilarating and sparkling, not gloomy $\text{♩} = 132$

mf f

9

Trumpet (B \flat) 1

Trumpet (B \flat) 2

Horn (F)

Trombone 1

Trombone 2

Euphonium

Tuba

Exhilarating and sparkling, not gloomy $\text{♩} = 132$

mf f

9

Piano (opt.)

Timpani (G, B \flat , C, D)

Glockenspiel, Xylophone

Vibraphone, Suspended Cymbal

4 Tom-toms or Drumset*

*An improviser may use the Tom-tom written part as a reference for entrances and rests, dynamics, and the like. If one uses a drumset, cymbals should be used sparingly since the texture was imagined primarily in terms of drums.

1 2 3 4 5 6 7 8 9

33 G. P. (in tempo) G. P. (in tempo) G. P. (in tempo)

Fl. 1

Fl. 2

Ob.

Cl. (B \flat) 1

Cl. (B \flat) 2

Bass Cl.

Bsn.
(doubling
Bass Cl.)

A. Sax. 1

A. Sax. 2
(opt.)

T. Sax.

Bari. Sax.

Tr. (B \flat) 1

Tr. (B \flat) 2

Hn. (F)

Tbn. 1

Tbn. 2

Euph.

Tba.

Pno.
(opt.)

Timp.

Glsp.,
Xyl.

Vib.,
Sus. Cymb.

Toms or
Drumset

33 G. P. (in tempo) G. P. (in tempo) G. P. (in tempo)

33 G. P. (in tempo) G. P. (in tempo) G. P. (in tempo)

33 G. P. (in tempo) G. P. (in tempo) G. P. (in tempo)

Glsp.
plastic mallets

f

Susp. Cymb.
yarn mallets

dampen

28 29 30 31 32 33 34 35 36 37 38 39

41 45

Fl. 1 *f* *p*

Fl. 2 *f* *p*

Ob. *f*

Cl. (B♭) 1 *f*

Cl. (B♭) 2 *f*

Bass Cl. *(f)* *p*

Bsn. (doubling Bass Cl.) *(f)* *p*

A. Sax. 1 *f*

A. Sax. 2 (opt.) *f*

T. Sax. *(f)*

Bari. Sax. *(f)*

Tr. (B♭) 1 *(f)*

Tr. (B♭) 2 *(f)*

Hn. (F) *(f)*

Tbn. 1 *(f)*

Tbn. 2 *(f)*

Euph. *(f)* *p*

Tba. *(f)* *p*

41 45

Pno. (opt.) *f*

Timp. *f*

Glsp., Xyl. *f* [Xyl.]

Vib., Sus. Cymb. *f* [Vib. yarn mallets] *p*

Toms or Drumset *f*

40 41 42 43 44 45 46 47 48 49

53

57

Fl. 1

Fl. 2

Ob.

Cl. (B \flat) 1

Cl. (B \flat) 2

Bass Cl.

Bsn.
(doubling
Bass Cl.)

A. Sax. 1

A. Sax. 2
(opt.)

T. Sax.

Bari. Sax.

53

57

Tr. (B \flat) 1

Tr. (B \flat) 2

Hn. (F)

Tbn. 1

Tbn. 2

Euph.

Tba.

53

57

Pno.
(opt.)

Timp.

Glsp.,
Xyl.

Vib.,
Sus. Cymb.
(Red.)

Toms or
Drumset

50

51

52

53

54

55

56

57

58

59

60

65

Fl. 1

Fl. 2

Ob.

Cl. (B \flat) 1

Cl. (B \flat) 2

Bass Cl.

Bsn.
(doubling
Bass Cl.)

A. Sax. 1

A. Sax. 2
(opt.)

T. Sax.

Bari. Sax.

Tr. (B \flat) 1

Tr. (B \flat) 2

Hn. (F)

Tbn. 1

Tbn. 2

Euph.

Tba.

Pno.
(opt.)

Timp.

Glsp.,
Xyl.

Vib.,
Sus. Cymb.

Toms or
Drumset

mf

p

mf

p

mf

mf

mf

p

p

mf

p

mf

p

mf

p

p

p

sustain with ped.

61 62 63 64 65 66 67 68 69 70 71

73 81

Fl. 1

Fl. 2

Ob.

Cl. (B \flat) 1

Cl. (B \flat) 2

Bass Cl.

Bsn.
(doubling
Bass Cl.)

A. Sax. 1

A. Sax. 2
(opt.)

T. Sax.

Bari. Sax.

mp

mp

mp

mp

mp

mp

p

p

mp

mp

mp

mp

73 81

Tr. (B \flat) 1

Tr. (B \flat) 2

Hn. (F)

Tbn. 1

Tbn. 2

Euph.

Tba.

73 81

Pno.
(opt.)

Timp.

Glsp.,
Xyl.

Vib.,
Sus. Cymb.

Toms or
Drumset

mp

mp

mp

mp

72 73 74 75 76 77 78 79 80 *mp* 81

Fl. 1

Fl. 2

Ob.

Cl. (B \flat) 1

Cl. (B \flat) 2

Bass Cl.

Bsn.
(doubling
Bass Cl.)

A. Sax. 1

A. Sax. 2
(opt.)

T. Sax.

Bari. Sax.

Tr. (B \flat) 1

Tr. (B \flat) 2

Hn. (F)

Tbn. 1

Tbn. 2

Euph.

Tba.

Pno.
(opt.)

Timp.

Glsp.,
Xyl.

Vib.,
Sus. Cymb.

Toms or
Drumset

Fl. 1
Fl. 2
Ob.
Cl. (B \flat) 1
Cl. (B \flat) 2
Bass Cl.
Bsn.
(doubling
Bass Cl.)
A. Sax. 1
A. Sax. 2
(opt.)
T. Sax.
Bari. Sax.

Tr. (B \flat) 1
Tr. (B \flat) 2
Hn. (F)
Tbn. 1
Tbn. 2
Euph.
Tba.

Pno.
(opt.)
Timp.
Glsp.,
Xyl.
Vib.,
Sus. Cymb.
Toms or
Drumset

Fl. 1

Fl. 2

Ob.

Cl. (B \flat) 1

Cl. (B \flat) 2

Bass Cl.

Bsn.
(doubling
Bass Cl.)

A. Sax. 1

A. Sax. 2
(opt.)

T. Sax.

Bari. Sax.

Tr. (B \flat) 1

Tr. (B \flat) 2

Hn. (F)

Tbn. 1

Tbn. 2

Euph.

Tba.

Pno.
(opt.)

(8)

Timp.

Glsp.,
Xyl.

Vib.,
Sus. Cymb.

Toms or
Drumset

Fl. 1

Fl. 2

Ob.

Cl. (B \flat) 1

Cl. (B \flat) 2

Bass Cl.

Bsn.
(doubling
Bass Cl.)

A. Sax. 1

A. Sax. 2
(opt.)

T. Sax.

Bari. Sax.

Tr. (B \flat) 1

Tr. (B \flat) 2

Hn. (F)

Tbn. 1

Tbn. 2

Euph.

Tba.

Pno.
(opt.)

Timp.

Glsp.,
Xyl.

Vib.,
Sus. Cymb.

Toms or
Drumset

mf

Xyl.
plastic mallets

mf

Vib.

plastic mallets

Susp. Cymb.
yarn mallets

(tr) 133

Fl. 1

Fl. 2

Ob.

Cl. (B \flat) 1

Cl. (B \flat) 2

Bass Cl.

Bsn.
(doubling
Bass Cl.)

A. Sax. 1

A. Sax. 2
(opt.)

T. Sax.

Bari. Sax.

133

Tr. (B \flat) 1

Tr. (B \flat) 2

Hn. (F)

Tbn. 1

Tbn. 2

Euph.

Tba.

133

(8)

Pno.
(opt.)

Timp.

Xyl.

Gfsp.,
Xyl.

Vib.,
Sus. Cymb.

Toms or
Drumset

126 127 128 129 130 131 132 133

Detailed description: This is a page of a musical score for a large ensemble. It contains 18 staves, each representing a different instrument. The instruments listed are: Flute 1 and 2, Oboe, Clarinet in B-flat 1 and 2, Bass Clarinet, Bassoon (doubling Bass Clarinet), Alto Saxophone 1 and 2 (optional), Tenor Saxophone, Baritone Saxophone, Trumpet in B-flat 1 and 2, Horn in F, Trombone 1 and 2, Euphonium, Tuba, Piano (optional), Timpani, Gong and Xylophone, Vibraphone and Suspended Cymbal, and Toms or Drumset. The score is written in a key signature of two flats (B-flat major or D-flat minor) and a common time signature. It features various musical notations including notes, rests, slurs, trills (tr), and dynamic markings. The page is numbered 126 through 133 at the bottom, with a large '133' in a box at the end of each staff line.

Fl. 1
 Fl. 2
 Ob.
 Cl. (B \flat) 1
 Cl. (B \flat) 2
 Bass Cl.
 Bsn.
 (doubling
 Bass Cl.)
 A. Sax. 1
 A. Sax. 2
 (opt.)
 T. Sax.
 Bari. Sax.

Tr. (B \flat) 1
 Tr. (B \flat) 2
 Hn. (F)
 Tbn. 1
 Tbn. 2
 Euph.
 Tba.

Pno.
 (opt.)
 Timp.
 Glsp.,
 Xyl.
 Vib.,
 Sus. Cymb.
 Toms or
 Drumset

149 150 151 152 153 154 155

Fl. 1
 Fl. 2
 Ob.
 Cl. (B \flat) 1
 Cl. (B \flat) 2
 Bass Cl.
 Bsn.
 (doubling
 Bass Cl.)
 A. Sax. 1
 A. Sax. 2
 (opt.)
 T. Sax.
 Bari. Sax.
 Tr. (B \flat) 1
 Tr. (B \flat) 2
 Hn. (F)
 Tbn. 1
 Tbn. 2
 Euph.
 Tba.
 Pno.
 (opt.)
 Timp.
 Glsp.,
 Xyl.
 Vib.,
 Sus. Cymb.
 Toms or
 Drumset

156 157 158 159 160 161