

eos

for wind ensemble

William Pitts

WILLIAM PITTS MUSIC

EOS

for Wind Ensemble

William Pitts

Commissioned by the Atlanta Youth Wind Symphony
Scott A. Stewart, Director

Instrumentation

	E♭ Alto Saxophone	
Flute 1	B♭ Tenor Saxophone	String Bass
Flute 2	E♭ Baritone Saxophone	Harp
Oboe	B♭ Trumpet 1	Piano
English Horn	B♭ Trumpet 2	Timpani
Bassoon	Horn in F 1	Percussion
B♭ Clarinet 1	Horn in F 2 and 3	Vibraphone
B♭ Clarinet 2	Trombone 1	Glockenspiel
B♭ Clarinet 3	Trombone 2	Marimba
B♭ Bass Clarinet	Euphonium	Tubular Chimes
	Tuba	

Duration: 6.5'

Copyright © 2009 William Pitts
Published by William Pitts Music, Inc. (ASCAP)
All Rights Reserved
Unauthorized Duplication or Performance Prohibited
www.williampittsmusic.com

Program Notes

One of my favorite parts of my parents' house in Western Georgia is its exposure to the sunrise. Every morning, light slowly appears over the lake behind our house, yielding a progression of vibrant colors and increasing brightness that is difficult to describe. *eos* was actually named about halfway through my writing of the piece. As I listened to these chords and the subtle harmonic progressions, I associated these aural ideas with the visions in my head of the sunrises at home. In Greek mythology, Eos is the goddess of dawn who rises from her home at the edge of Oceanus to pave the way for her brother Helios, the sun. The piece is not necessarily programmatic, but after listening to what I had put down on paper, I could not help but feel as though the music flowed just as the dawn.

eos begins with the striking of the chime and the hum of mallet instruments establishing the key of C. The chimed notes represent time and its passing leading into the darkness of night. The clarinets then establish the chord progression that is the foundation for the rest of the work. After an extensive oboe solo, the clarinets, now accompanied by the voices of the brass players, repeat the initial chord progression.

The brass then take the piece into the key of A-flat with the horns leading the way melodically. As with the parallel woodwind soli in the first part of the piece, the chord progression is constantly changing its perceived tonal center, slowly moving downwards. The reentrance of the chime signals a contrasting minor section, emulating the time of night most devoid of any light. Just as the tension builds to its peak, the first hint of light breaks over the horizon with the entrance of the woodwinds. From this point until the climax of the piece, you hear the opposite effect of the previous two sections. The chord progression now gradually progresses upwards, depicting the slow increase of light. In my opinion, the most beautiful part of the morning light over my parents' lake is the vibrant colors that emerge behind the trees. The climax of the piece depicts the surge of color. As Eos finishes her journey across the sky, the intensity of color slowly decreases as Helios takes his place to light up the day.

eos is dedicated with humble admiration and unending appreciation to Scott A. Stewart, an inspirational mentor, an incredible conductor, my greatest teacher, and a selfless friend. If it were not for him, I would probably still be in business school...

About the Composer

William Pitts (b. 1986) is a composer, conductor, and arranger from Dallas, Texas. Growing up in Carrollton, Georgia, Will began his musical studies in piano and choir at age seven, saxophone in grade five, and began his conducting studies in grade seven. Pitts graduated *summa cum laude* from Emory University, where he studied saxophone, conducting, and composition. Pitts also worked as a librarian in the music department, and as an ensemble coach and administrative assistant in the department of instrumental music. He was the first student to complete an Honors Project in both Conducting and Composition. Will also earned teaching certification from North Georgia College and State University. Pitts' choral and instrumental conducting engagements have taken him from coast to coast. He has served as a Conductor of the Phantom Regiment Drum and Bugle Corps of Rockford, Illinois, for three years (2005, 2007-08). As the conductor of the 2005 Phantom Regiment, he received the highest conducting performance score and the second place leadership score among all Division I drum majors as a part of the Jim Jones Award evaluations. In 2008, the Regiment took first place honors as World Champions at the Drum Corps International Finals. Will has also served on Regiment's Management Staff.

Pitts is in high demand as an adjudicator and instructor for high school band programs throughout the country, and his students hold an impressive record of success in auditions and competitions. He has also been a featured clinician in conducting clinics in Illinois, Indiana, and Maryland. His compositions and arrangements have been commissioned and performed across the United States and most recently in Australia. He has written works for and been commissioned by the Atlanta Youth Wind Symphony, the Atlanta Trumpet Ensemble, The Vega String Quartet, the Atlanta Saxophone Quartet, the Northwinds Symphonic Band, horn virtuoso J.D. Shaw, and numerous high school and collegiate wind and chamber ensembles. He has also served as a production consultant and talent for Tom Blair, Inc., Drum Corps International, and MTV. Pitts' recent Honors and Awards include the 2008 Katherine Blumenthal Award for Composition, the 2009 Emory University Music Department Nominee for the Sudler Prize in the Arts, and the 2010 Award Recipient of the Atlantic Coast Conference (ACC) Band Directors Association Grant for Young and Emerging Wind Band Composers.

Pitts is currently Assistant Director of Bands at Duncanville High School in Duncanville, TX. He has served in the interim position of Director of Choral Activities at Tabernacle Baptist Church in Carrollton, Georgia. He has studied conducting with Undra Finley of Chattanooga, Tennessee; Richard Prior and Scott Stewart of Emory University; John Madden of Michigan State University; Galen Karriker of the University of Akron; Clay Wascholz of Madison, Wisconsin; and Andrea Brown of the Georgia Institute of Technology. He has studied composition with John Anthony Lennon and Richard Prior of Emory University, Saxophone with John Jeffres and Jan Berry Baker of Emory University, and piano with Jan Adams and George Mann of the University of West Georgia. He has also attended symposiums, master classes, and clinics with Mallory Thompson, Frank Ticheli, Eric Ewazen, James Barnes, Anthony Maiello, and W. Francis McBeth.

...

If you would like a shorter bio for a program, please e-mail Will at will@williampittsmusic.com

eos

William Pitts
2008

Slowly $\text{♩} = 60$

for Scott A. Stewart and the Atlanta Youth Wind Symphony

13

Flute 1

Flute 2

Oboe

English Horn

Bassoon

Clarinet in B \flat 1

Clarinet in B \flat 2

Clarinet in B \flat 3

Bass Clarinet

Alto Sax.

Tenor Sax.

Baritone Sax.

Trumpet in B \flat 1

Trumpet in B \flat 2

Horn in F 1

Horn in F 2 & 3

Trombone 1

Trombone 2

Euphonium

Tuba

String Bass

Harp

Piano

Timpani

Percussion (Crash Cym) (Susp Cym)

Vibraphone (Soft Mallets)

Glockenspiel

Marimba (Soft Mallets)

Tubular Chimes

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15

eos - Score

29 30 31 32 33 34 35 36 **37** 38 39 40 41

This musical score is for the piece 'eos' and covers measures 29 through 41. The score is arranged for a full orchestra and includes vocal parts. The instruments listed are:

- Flutes (Fl. 1, Fl. 2)
- Oboe
- English Horn (E. Hn.)
- Bassoon (Bsn.)
- Clarinet in Bb (Bb Cl. 1, Bb Cl. 2, Bb Cl. 3)
- Bass Clarinet (B. Cl.)
- Saxophones (A. Sx., T. Sx., B. Sx.)
- Trumpets (Bb Tpt. 1, Bb Tpt. 2)
- Horns (Hn. 1, Hn. 2 & 3)
- Trombones (Tbn. 1, Tbn. 2)
- Euphonium (Euph.)
- Tuba
- Sub Bass (S.B.)
- Harpsichord (Hp.)
- Piano (Pno.)
- Timpani (Timp.)
- Percussion (Perc.)
- Vibraphone (Vib.)
- Glockenspiel (Glk.)
- Mridangam (Mrb.)
- Chimes

The score includes various musical notations such as notes, rests, dynamics (e.g., *mp*, *mf*), and articulation marks. The vocal parts for the two trumpets and the horn section include lyrics: 'e - os', 'Ah', and 'e - os'. The score is presented on a single page with a large watermark reading 'SAMPLE SCORE' diagonally across the center.

eos - Score

8

This musical score page, labeled '8', covers measures 65 to 68. It features a large ensemble of instruments. The woodwinds include two Flutes (Fl. 1 and 2), Oboe, three Clarinets (B♭ Cl. 1, 2, and 3), and Bass Clarinet (B. Cl.). The saxophone section consists of Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), and Baritone Saxophone (B. Sax.). The brass section includes two Trumpets (B♭ Tpt. 1 and 2), Horns (Hn. 1, 2 & 3), two Trombones (Tbn. 1 and 2), Euphonium (Euph.), and Tuba. The piano (Pno.) and string (S.B.) parts are also present. The percussion section includes Timpani (Timp.), Percussion (Perc.), Vibraphone (Vib.), Glockenspiel (Glk.), and Chimes. The score is marked with a dynamic of *mp* (mezzo-piano) for the woodwinds and piano, and *mf* (mezzo-forte) for the brass and strings. The piano part features complex rhythmic patterns with triplets and sixteenth notes. The brass parts have sustained notes with some dynamics changes, such as *f* (forte) for the Trombone 1 and Euphonium in measure 67. The woodwinds play intricate patterns, with the Flutes and Clarinets featuring many triplets. The strings play a steady, rhythmic accompaniment. The score is divided into four systems, each corresponding to a measure number (65, 66, 67, 68) at the bottom.

This musical score page, numbered 69, covers measures 70 through 72. It is a full orchestral score for the piece 'eos'. The instruments included are:

- Flutes 1 and 2 (Fl. 1, Fl. 2): Both play a complex, rhythmic melody with triplets and sixteenth notes, marked *mf*.
- Oboe: Plays a sustained, melodic line, marked *mp*.
- English Horn (E. Hn.): Plays a sustained, melodic line, marked *mp*.
- Bassoon (Bsn.): Remains silent.
- Bass Clarinet 1 (B♭ Cl. 1) and Bass Clarinet 2 (B♭ Cl. 2): Both play a complex, rhythmic melody with triplets and sixteenth notes, marked *mf*.
- Bass Clarinet 3 (B♭ Cl. 3): Plays a sustained, melodic line, marked *mp*.
- Bass Clarinet (B. Cl.): Remains silent.
- Alto Saxophone (A. Sx.): Plays a sustained, melodic line, marked *mp*.
- Tenor Saxophone (T. Sx.): Remains silent until measure 71, where it plays a sustained, melodic line, marked *mp*.
- Bass Saxophone (B. Sx.): Remains silent.
- B♭ Trumpet 1 (B♭ Tpt. 1) and B♭ Trumpet 2 (B♭ Tpt. 2): Both remain silent.
- Horn 1 (Hn. 1): Plays a sustained, melodic line, marked *mf*.
- Horn 2 & 3 (Hn. 2 & 3): Remains silent.
- Trombone 1 (Tbn. 1): Remains silent.
- Trombone 2 (Tbn. 2): Plays a sustained, melodic line, marked *mf*.
- Euphonium (Euph.): Plays a sustained, melodic line, marked *mf*.
- Tuba: Remains silent.
- Sub Bass (S.B.): Remains silent.
- Harp (Hp.): Remains silent.
- Piano (Pno.): Plays a complex, rhythmic accompaniment with triplets and sixteenth notes.
- Timpani (Timp.): Remains silent.
- Percussion (Perc.): Remains silent.
- Vibraphone (Vib.): Remains silent.
- Glockenspiel (Glk.): Remains silent.
- Mridangam (Mrb.): Remains silent.
- Chimes: Remains silent.

eos - Score

10

77

This musical score is for the piece 'eos' and covers measures 73 through 80. The score is arranged for a large ensemble, including:

- Flutes:** Fl. 1 and Fl. 2, both playing complex rhythmic patterns with triplets.
- Woodwinds:** Oboe, E. Hn., Bsn., B♭ Cl. 1, B♭ Cl. 2, B♭ Cl. 3, B. Cl., A. Sx., T. Sx., and B. Sx.
- Brass:** B♭ Tpt. 1, B♭ Tpt. 2, Hn. 1, Hn. 2 & 3, Tbn. 1, Tbn. 2, Euph., and Tuba.
- Percussion:** Timp., Perc. (with crash and susp. cymbal), Vib., Glk., Mrb., and Chimes.
- Other:** Hp. (Harp) and Pno. (Piano).

The score features various dynamics such as *ff* (fortissimo) and *fp* (forzando), and includes performance markings like *tr* (trill) and *acc.* (accents). A large 'SAMPLE' watermark is visible across the page.

eos - Score

85

slower

11

This musical score page covers measures 81 through 88. The instruments listed on the left are: Fl. 1, Fl. 2, Oboe, E. Hn., Bsn., B♭ Cl. 1, B♭ Cl. 2, B♭ Cl. 3, B. Cl., A. Sx., T. Sx., B. Sx., B♭ Tpt. 1, B♭ Tpt. 2, Hn. 1, Hn. 2 & 3, Tbn. 1, Tbn. 2, Euph., Tuba, S.B., Hp., Pno., Timp., Perc., Vib., Glk., Mrb., and Chimes. The score includes various musical notations such as notes, rests, and dynamics. Key markings include *mp*, *p*, *f*, *mf*, *rit.*, and *slower*. A large 'SAMPLE SCORE' watermark is visible across the page.

eos - Score

12 89 90 **91** 92 93 94 95 96 97 98 99

This musical score is for the piece 'eos' and covers measures 89 to 99. The instrumentation includes:

- Flutes 1 and 2 (Fl. 1, Fl. 2)
- Oboe
- English Horn (E. Hn.)
- Bassoon (Bsn.)
- Clarinets in Bb (Bb Cl. 1, Bb Cl. 2, Bb Cl. 3)
- Clarinet in B (B. Cl.)
- Saxophones: Alto (A. Sx.), Tenor (T. Sx.), Bass (B. Sx.)
- Trumpets: Bb 1 and 2 (Bb Tpt. 1, Bb Tpt. 2)
- Horns: 1 (Hn. 1), 2 & 3 (Hn. 2 & 3)
- Trombones: 1 and 2 (Tbn. 1, Tbn. 2)
- Euphonium (Euph.)
- Tuba
- Sub Bass (S.B.)
- Harpsichord (Hp.)
- Piano (Pno.)
- Timpani (Timp.)
- Percussion (Perc.)
- Vibraphone (Vib.)
- Glockenspiel (Glk.)
- Mridangam (Mrb.)
- Chimes

The score features dynamic markings such as *pp* (pianissimo) and *mp* (mezzo-piano). It includes performance instructions like 'shift to singing' and 'singing (concert pitch)' for various instruments and vocal parts. The vocal parts are marked with 'Ah' and 'shift to singing'. A large 'SAMPLE' watermark is visible across the score. The page number '91' is highlighted in a box at the top. The measure numbers 89 through 99 are indicated at the top and bottom of the page.

al niente...