

*composed for violinist Marjorie Bagley,
conductor Olev Viro, and the Greater Columbus Community Orchestra*

To Joy Returning

fantasy for violin and orchestra

2011

(duration c. 13 minutes)

Mark Phillips

commissioned by the Johnstone Fund for New Music

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instrumentation:

2 flutes, 2 oboes, 2 clarinets (in B^b), 2 bassoons

4 horns (in F), 2 trumpets (in C), 3 trombones, 1 tuba

1 timpanist – 3 drums (with range F[#] – E)

2 percussionists

instruments: large bass, large tam-tam, crash cymbals, suspended cymbal, snare drum, shaker,
4 temple blocks (or woodblocks), triangle, sleigh bells, tambourine

Score is transposed.

about the composer:

*Mark Phillips won the 1988 Barlow International Competition for Orchestral Music. Leonard Slatkin has conducted his music with the St. Louis Symphony Orchestra, the Cleveland Orchestra, and the NHK Symphony Orchestra of Japan. In 2004 Phillips premiered *Turning Two Hundred*, a 50-minute commissioned work for orchestra, jazz band, drum corps, handbell choir, electronic music, eight instrumental soloists, video, and dance. Commissioned for a 2005 premiere in Memphis, his *Dreams Interrupted* has received subsequent performances in Pittsburgh, Duluth, and Athens (Ohio). After a national competition, Pi Kappa Lambda commissioned a chamber work from Phillips, which led to twin premieres of *Bushwhacked!* in San Antonio in September 2006 at the national conferences of both PKL and the Society of Composers. His music has received hundreds of performances throughout the world—including dozens of orchestra performances—and has been recorded by Richard Stoltzman and the Warsaw Philharmonic Orchestra, the Lark Quartet, and several solo artists. Mr. Phillips has also received awards from the Ohio Arts Council, the Indiana Arts Commission, ASCAP, Meet the Composer, Ohio University, Indiana University, the Delius Composition Competition, and the National Flute Society.*

Mr. Phillips is a Distinguished Professor of Music at the Ohio University, where he has taught since 1984. From 1982-84 he was a Visiting Instructor of composition at the Indiana University School of Music. Born in Philadelphia, he holds a B.M. degree from West Virginia University and both an M.M. degree and a D.M. degree from Indiana University.

To Joy Returning

Mark Phillips

c. 44

Flute 1 *f* *mf* *mp* *p*

Flute 2 *f* *espressivo* *mf* *mp* *p*

Oboe 1 *mf* *solo!*

Oboe 2 *mf*

Clarinet in Bb 1 *mf* *mp* *p*

Clarinet in Bb 2 *mf* *mp* *p*

Bassoon 1 *espressivo* *f*

Bassoon 2 *f*

Horn in F 1 *mf* *p*

Horn in F 2 *mf* *p*

Horn in F 3 *mf* *p*

Horn in F 4 *mf* *p*

Trumpet in C 1 *cup mute* *mf*

Trumpet in C 2 *cup mute* *mf*

Trombone 1 *mf*

Trombone 2 *mf*

Bass Trombone *mf*

Tuba *mf* *mp*

Timpani *f* *mf* *mp* *p* *mp* *p*

Percussion 1 *tam-tam* *mf* *mp* *p*

Percussion 2 *bass drum* *f* *mf* *mp* *p*

Solo Violin

c. 44

Violin I *mf*

Violin II *mf*

Viola *mf*

Cello (tutti) *f* *mf* *divisi a 3*

Cello 2 *mf*

Cello 3 *mf*

Double Bass *f* *mf*

6

B♭ Cl. 1

B♭ Cl. 2

Tuba
(bass cue: optional)
p

Timp.
mp
simile

Perc. 2
simile
(with flair and bravura, but don't over-play)

Vln.
f

String players independently improvise on given pitches inside boxes using note values between ♩ (mostly) and ♪ (rarely).

Vln. I
simile
pp

Vln. II
simile
pp

Vla.
pp

Vc.
simile
pp

Vc. 2
simile
pp

Vc. 3
mp

D.B.
mp

10

Tuba

Timp.

Perc. 2

Vln.
f

10

Vln. I

Vln. II

Vla.

Vc.

Vc. 2

Vc. 3

D.B.

13

Musical score for measures 13-15. The score includes parts for Tuba, Timp., Perc. 2, Vln. (Violin), Vln. I, Vln. II, Vla. (Viola), Vc. (Violoncello), Vc. 2, Vc. 3, and D.B. (Double Bass). The Vln. part features a complex melodic line with slurs and a triplet. The Vln. I, II, Vla., and Vc. 2 parts are marked with a thick black line, indicating they are silent. The Vc. 3 and D.B. parts provide a steady bass line.

16

Musical score for measures 16-21. The score includes parts for Tuba, Timp., Perc. 2, Vln., Vln. I, Vln. II, Vla., Vc., Vc. 2, Vc. 3, and D.B. The Vln. part has a triplet and a slur. The Vln. I, II, and Vla. parts have a thick black line until measure 19, then play a specific melodic phrase. The Vc. and Vc. 2 parts have a thick black line until measure 19, then play a specific melodic phrase. The Vc. 3 and D.B. parts continue their bass line. A performance instruction is present: "Most players should reach and hold their last note before downbeat of m. 21."

22 **c. 80**

Bsn. 1 *mf*

Bsn. 2 *mf*

Timp.

Perc. 1 shaker *p*

Perc. 2

Vln.

Vln. I *p* *pp*

Vln. I *p* *pp* *leggiere* *mp*

Vln. II *p* *mp* *leggiere*

Vln. II *p* *pp*

Vla. *p* *pp*

Vla. 2 *p* *pp*

Vc. *p* *leggiere* *p* *mp*

Vc. 2 *p* *pp*

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

28

Timp.

Perc. 1 *pp* *pp*

Perc. 2 snare (brushes) *ppp* *p* *ppp*

Vln.

Vln. I

Vln. I *mp*

Vln. II *mp*

Vln. II

Vla. *leggiere* *mp*

Vla. 2

Vc. *mp*

Vc. 2

D.B. *mp*

33

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

C Tpt. 1

C Tpt. 2

Timp.

Perc. 1

Perc. 2

Vln.

33

Vln. I

Vln. I

Vln. II

Vln. II

Vla.

Vla. 2

Vc.

Vc. 2

D.B.

mp

pp

p

pp

p

leggiero

leggiero

leggiero

38

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

B♭ Cl. 1 *f* *mp*

B♭ Cl. 2 *f* *mp*

Bsn. 1 *f*

Bsn. 2 *f*

C Tpt. 1 *mf* cup mute

C Tpt. 2 *mf* cup mute

Timp.

Perc. 1 (tacet optional through m. 68) *pp*

Perc. 2 blocks *mf*

Vln. *mp* *leggiero*

Vln. I *pp*

Vln. I *pp*

Vln. II *pp*

Vln. II *pp*

Vla. *pp* *p*

Vla. 2 *pp*

Vc. *pp*

Vc. 2 *pp*

D.B. *pp*

43

Perc. I

Vln.

Vln. I

Vln. I

Vln. II

Vln. II

Vla.

Vla. 2

Vc.

Vc. 2

D.B.

48

Perc. I

Vln.

Vln. I

Vln. I

Vln. II

Vln. II

Vla.

Vla. 2

Vc.

Vc. 2

D.B.

53

Perc. I

Vln.

Vln. I

Vln. I

Vln. II

Vln. II

Vla.

Vla. 2

Vc.

Vc. 2

D.B.

57

Perc. I

Vln.

Vln. I

Vln. I

Vln. II

Vln. II

Vla.

Vla. 2

Vc.

Vc. 2

D.B.

61

Perc. I *Z*

Vln. *6*

Vln. I *61* *p* *pp*

Vln. I

Vln. II *p* *pp*

Vln. II

Vla. *pp* *p*

Vla. 2

Vc. *p*

Vc. 2

D.B. *p*

65

Perc. I *Z*

Vln. *3* *6* *3* *3* *3* *3* *6*

Vln. I *65* *p* *pp* *p*

Vln. I

Vln. II *p* *pp*

Vln. II

Vla. *pp*

Vla. 2

Vc. *pp* *p*

Vc. 2

D.B. *p*

75

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
Bsn. 2

ff

Detailed description: This block contains the woodwind section of the score for measures 75-80. It includes parts for Flute 1 and 2, Oboe 1 and 2, Clarinet 1 and 2 (B♭), and Bassoon 1 and 2. All instruments are playing a rhythmic pattern of eighth notes, starting at measure 75. The dynamics are marked *ff* (fortissimo) throughout.

75

Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Timp.
Perc. 1
Perc. 2

ff

open

f

crash cym

bass drum

Detailed description: This block contains the brass and percussion section of the score for measures 75-80. It includes parts for Horns 1-4, Trumpets 1-2 (C), Trombones 1-2 (B♭), Tuba, and Timp. The brass instruments play a melodic line with accents and slurs. The percussion includes crash cymbal and bass drum. Dynamics range from *f* to *ff*. The word "open" is written above the first two trumpets.

75

Vln. I
Vln. I
Vln. II
Vln. II
Vla.
Vla. 2
Vc.
D.B.

ff

Detailed description: This block contains the string section of the score for measures 75-80. It includes parts for Violin I (two staves), Violin II (two staves), Viola (two staves), Violoncello (Vc.), and Double Bass (D.B.). The strings play a melodic line with accents and slurs. Dynamics are marked *ff*.

82 *rall...* ,

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

82 *rall...* ,

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Vc.

D.B.

f

mp

p

mf

tam-tam

p

rall... ,

88 **c. 80**

Perc. 1 *p*

Vln. *mp*

Vln. I *p*

Vln. I *p*

Vln. II *p*

Vln. II *p*

Vla. *p*

Vla. 2 *p*

Vc. *p*

Vc. 2 *p*

D.B. *p*

93

Perc. 1

Vln. *p*

Vln. I *p*

Vln. I *p*

Vln. II *p*

Vln. II *p*

Vla. *p*

Vla. 2 *p*

Vc. *p*

Vc. 2 *p*

D.B. *p*

98 *ritardando ...* //

Perc. I *mp*

Vln. *pp*

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

D.B. *p*

Molto Rubato (♩ = 48-54)

102

Vln. *mp*

Vc. *p* *mp*

solo (1 player)

111 *accel...* 14 : ♩

Vln. *mf* *cresc.* *f*

Vc. *mf* *f*

* cellist waits for violin soloist before continuing

116 *molto rit...*

Vln. *mf* *ten.*

Vc. *mf* *ten.*

a tempo (meno mosso) *morendo ...*

119

Vln. *mp* *p* *pp*

Vln. I *ppp* *ten.*

Vln. II *ppp*

Vla. *ppp*

Vc. *mp* *mp* *p* *pp*

Vc. 2 *ppp* *tutti*

D.B. *ppp*

* conductor cues downbeat

130 Rubato (♩ c. 60)

Tbn. 1, Tbn. 2, B. Tbn., Tuba, Timp., Perc. 1, Perc. 2

pp, p, mp, mf, c. 16: ♩, c. 12-14: ♩, c. 10-12: ♩

tam-tam, shaker, bass drum

130 Rubato (♩ c. 60)

Vln. I, Vln. II, Vla., Vc., D.B.

ppp, pp-p ad lib., p, mp

Stagger entrances; independently slide between given notes without regard for tempo and meter, but with durations that roughly vary between ♩ and ♪ in value. Change bow freely; execute a small crescendo on up bows and a matching decrescendo on down bows.

137 rall... a tempo (♩ c. 108)

Tbn. 1, Tbn. 2, B. Tbn., Tuba, Timp., Perc. 1, Perc. 2

pp, mf, f, sus. cym. (med. soft), mp, f

solo!

137 rall... a tempo (♩ c. 108)

Vln. I, Vln. II, Vla., Vc., D.B.

div., mf

(timpani solo)

144

Ob. 1 *mp*

Ob. 2 *mp*

B♭ Cl. 1 *mp*

B♭ Cl. 2 *mp*

Bsn. 1 *mp*

Bsn. 2 *mp*

Timp.

Vln. *f*

Vln. I *mp* soli (1-4 players)

Vln. II *mp* soli (1-4 players)

Vla. *mp* soli (1-4 players)

Vc.

148

B♭ Cl. 1 "Beethoven-esque"

B♭ Cl. 2 "Beethoven-esque"

Bsn. 1 "Beethoven-esque"

Bsn. 2 "Beethoven-esque"

Tbn. 1

Tbn. 2

B. Tbn.

Vln.

Vln. II "Beethoven-esque"

Vla. "Beethoven-esque"

Vc. solo (1 player) *mp* "Beethoven-esque"

D.B.

152

Tbn. 1 *mute* *mp* *simile* (remove mute)

Tbn. 2 *mute* *mp* *simile* (remove mute)

B. Tbn. *mute* *mp* *simile* (remove mute)

Timp.

Vln. *ff* rough & "rustic" *mf*

Vln. II *tutti* *mp* *simile*

Vla. *tutti* *mp* *simile*

Vc. *tutti* *mp* *simile*

D.B. *mp* *simile*

157

Ob. 1 *mp*

Ob. 2 *mp*

B♭ Cl. 1 *mp*

B♭ Cl. 2 *mp*

Bsn. 1 *mp*

Bsn. 2 *mp*

Timp. *p* *mf* (D → C)

Vln. *f*

157

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

162

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

162

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Vln.

162

Vln. I

Vln. II

Vla.

Vc.

D.B.

ff rough & "rustic"

f

167

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

167

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Vln.

167

Vln. I

Vln. II

Vla.

Vc.

D.B.

171

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Vln.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp

ff

ff

175 triangle
Perc. 1 *mp*
Perc. 2 sleigh bells *mp*
Vln.
Vln. I *mp* sul E (natural harmonic)
Vln. II *mp* sul A (natural harmonic) sul E (natural harmonic) sul A sul E
Vla. *mp* sul A (natural harmonic)

179
Hn. 1 mute *mp*
Hn. 2 mute *mp*
Hn. 3 mute *mp*
Hn. 4 mute *mp*
Tbn. 1 mute *mp*
Tbn. 2 mute *mp*
Perc. 1
Perc. 2
Vln.
Vln. I 179
Vln. II sul A sul E sul A
Vla.
Vc. *mp*
D.B. *mp*

183

Hn. 1 (remove mute)
 Hn. 2 (remove mute)
 Hn. 3 (remove mute)
 Hn. 4 (remove mute)
 Tbn. 1 (remove mute)
 Tbn. 2 (remove mute)
 Perc. 1
 Vln. *mf*
 Vc. *simile*
 D.B. *simile*

188

Ob. 1 *mp*
 Ob. 2 *mp*
 Bsn. 1 *mp*
 Bsn. 2 *mp*
 Vln. *f sub.* *mf*
 Vc. *f*

188

Vln. I *soli (1-4 players)* *mp*
 Vln. II *soli (1-4 players)* *mp*
 Vla. *soli (1-4 players)* *mp*

193

Perc. 2 *blocks & tamborine* *mp*
 Vln.

198

Perc. 2
 Vln.

203

Perc. 1 *snare drum* *mp*
 Perc. 2
 Vln.

221 *allarg.*

Fl. 1 *f* *fp* *f*

Fl. 2 *f* *fp* *f*

Ob. 1 *f* *fp* *f*

Ob. 2 *f* *fp* *f*

B♭ Cl. 1 *f* *fp* *f*

B♭ Cl. 2 *f* *fp* *f*

Bsn. 1 *f* *fp* *f*

Bsn. 2 *f* *fp* *f*

221 *allarg.*

Hn. 1 *f* *fp* *f*

Hn. 2 *f* *fp* *f*

Hn. 3 *f* *fp* *f*

Hn. 4 *f* *fp* *f*

C Tpt. 1 *f* *fp* *f*

C Tpt. 2 *f* *fp* *f*

Tbn. 1 *f* *fp* *f*

Tbn. 2 *f* *fp* *f*

B. Tbn. *f* *fp* *f*

Tuba *f* *mp* *f*

Timp. *f* *mp* *f*

Perc. 1 *f* *p* *f*

Perc. 2 *p* *sus. cym. (med. hard)*

Vln. *allarg.*

221

Vln. I *f* *fp* *f*

Vln. II *f* *fp* *f*

Vla. *f* *fp* *f*

Vc. *f* *mp* *f*

D.B. *f* *mp* *f*