

Hymn to a Blue Hour

(2010)

John Mackey

Commissioned by Mesa State College
Calvin Hofer, Director of Wind Studies

Instrumentation

Piccolo
2 Flutes
2 Oboes
2 Bassoons
Contrabassoon (optional but preferred)

3 Clarinets in Bb
2 Bass Clarinets in Bb
Contrabass Clarinet in Bb

2 Alto Saxes
Tenor Sax
Baritone Sax

3 Trumpets in Bb
4 French Horns
3 Tenor Trombones
Bass Trombone
Euphonium
Tuba

Double Bass

Bass Drum

Performance notes: The tempo should be very fluid throughout. Ritardandos at the ends of phrases should slow to a tempo below the "arrival" tempo of the next bar. (An example of this is explicitly notated in measure 42 into 43.) Although tempos are indicated with great precision, try to avoid thinking (or showing) strong beats. The music needs to gently flow throughout. The end of sustained notes should taper as if sung by a large choir. Although the climax is notated fortissimo, the result needs to be "strong and powerful" rather than "blasted," always played with a full, non-harsh tone. (Think of the dynamic markings as indicating strength and energy even more than volume.) Finally, the beginning and ending of the piece should be played one-player-per-part wherever possible.

The "blue hour" refers to the period of twilight each evening when there is neither full daylight nor complete darkness. "Hymn to a Blue Hour" was commissioned by Mesa State College, and premiered by their wind ensemble, with Calvin Hofer conducting, on December 3, 2010.

Hymn to a Blue Hour

for Stephen Boelter

John Mackey

♩=60 circa, but extremely freely

9

Picc.

Fl. I

Fl. II

Ob. I

Ob. II

Bsn. I

Bsn. II

C. Bn.

Clar. I

Clar. 2

Clar. 3

Bs. Cl.

Cb. Cl.

A. Sx. I

A. Sx. 2

T. Sx.

B. Sx.

Tpt. I

Tpt. 2

Tpt. 3

Horn I

Horn 2

Horn 3-4

Tbn. I

Tbn. 2

Tbn. 3-4

Euph.

Tuba

D.B.

BD

17 $\text{d} = 30 \text{ (} \text{d} = 90 \text{ in 2)}$

Picc.

Fl. I

Fl. II

Ob. I

Ob. II

Bsn. I

Bsn. II

C. Bn.

Clar. I

Clar. 2

Clar. 3

Bs. Cl.

Cb. Cl.

A. Sx. I

A. Sx. 2

T. Sx.

B. Sx.

Tpt. I

Tpt. 2

Tpt. 3

Horn I

Horn 2

Horn 3-4

Tbn. I

Tbn. 2

Tbn. 3-4

Euph.

Tuba

D.B.

BD

24

poco rit. *a tempo*

espress.

poco rit. *a tempo*

33

Picc.

Fl. I

Fl. 2

Ob. I

Ob. 2

Bsn. I

Bsn. 2

C. Bn.

Clar. I

Clar. 2

Clar. 3

Bs. Cl.

Cb. Cl.

A. Sx. I

A. Sx. 2

T. Sx.

B. Sx.

Tpt. I

Tpt. 2

Tpt. 3

Horn 1

Horn 2

Horn 3-4

Tbn. I

Tbn. 2

Tbn. 3-4

Euph.

Tuba

D.B.

BD

48

with a little more motion

d=56 (♩=112)

This section of the score includes parts for Picc., Fl. I, Fl. II, Ob. I, Ob. II, Bsn. I, Bsn. II, C. Bn., Clar. I, Clar. II, Clar. III, Bs. Cl., Cb. Cl., A. Sx. I, A. Sx. II, T. Sx., B. Sx., Tpt. I, Tpt. II, Tpt. III, Horn I, Horn II, Horn 3-4, Tbn. I, Tbn. II, Tbn. 3-4, Euph., Tuba, D.B., and BD.

Measure 48 (Measures 1-4):

- Fl. I: *pp*, *espress.*
- Ob. I: *ppp*, *mp*
- Bsn. I: *pp*, *p*
- C. Bn.: Rest
- Clar. I: *pp*
- Clar. II: *pp*
- Clar. III: *p*
- Bs. Cl.: *p*, *mp*
- Cb. Cl.: Rest
- A. Sx. I: Rest
- A. Sx. II: Rest
- T. Sx.: Rest
- B. Sx.: Rest

Measure 49 (Measures 5-8):

- Fl. I: **2** **3** **2** **4**
- Ob. I: **2** **3** **2** **4**
- Bsn. I: **2** **3** **2** **4**
- C. Bn.: Rest
- Clar. I: *pp*
- Clar. II: *p*
- Clar. III: **2** **3** **2** **4**
- Bs. Cl.: *p*, *mp*
- Cb. Cl.: Rest
- A. Sx. I: Rest
- A. Sx. II: Rest
- T. Sx.: Rest
- B. Sx.: Rest

Measure 50 (Measures 9-12):

- Fl. I: *mp*
- Ob. I: *mp*
- Bsn. I: *mp*
- C. Bn.: Rest
- Clar. I: *mp*
- Clar. II: *mp*
- Clar. III: **2** **3** **2** **4**
- Bs. Cl.: *mp*
- Cb. Cl.: Rest
- A. Sx. I: Rest
- A. Sx. II: Rest
- T. Sx.: Rest
- B. Sx.: Rest

d=56 (♩=112)

with a little more motion

This section continues with the same instrumentation as the previous section.

Measure 51 (Measures 1-4):

- Fl. I: Rest
- Ob. I: Rest
- Bsn. I: Rest
- C. Bn.: Rest
- Clar. I: Rest
- Clar. II: Rest
- Clar. III: Rest
- Bs. Cl.: Rest
- Cb. Cl.: Rest
- A. Sx. I: Rest
- A. Sx. II: Rest
- T. Sx.: Rest
- B. Sx.: Rest

Measure 52 (Measures 5-8):

- Fl. I: Rest
- Ob. I: Rest
- Bsn. I: Rest
- C. Bn.: Rest
- Clar. I: Rest
- Clar. II: Rest
- Clar. III: Rest
- Bs. Cl.: Rest
- Cb. Cl.: Rest
- A. Sx. I: Rest
- A. Sx. II: Rest
- T. Sx.: Rest
- B. Sx.: Rest

Measure 53 (Measures 9-12):

- Fl. I: Rest
- Ob. I: Rest
- Bsn. I: Rest
- C. Bn.: Rest
- Clar. I: Rest
- Clar. II: Rest
- Clar. III: Rest
- Bs. Cl.: Rest
- Cb. Cl.: Rest
- A. Sx. I: Rest
- A. Sx. II: Rest
- T. Sx.: Rest
- B. Sx.: Rest

d=56 (♩=112)

with a little more motion

This section continues with the same instrumentation as the previous section.

Measure 54 (Measures 1-4):

- Tpt. I: Rest
- Tpt. II: Rest
- Tpt. III: Rest
- Horn I: Rest
- Horn II: Rest
- Horn 3-4: Rest
- Tbn. I: Rest
- Tbn. II: Rest
- Tbn. 3-4: Rest
- Euph.: Rest
- Tuba: Rest
- D.B.: Rest
- BD: Rest

Measure 55 (Measures 5-8):

- Tpt. I: Rest
- Tpt. II: Rest
- Tpt. III: Rest
- Horn I: Rest
- Horn II: Rest
- Horn 3-4: Rest
- Tbn. I: Rest
- Tbn. II: Rest
- Tbn. 3-4: Rest
- Euph.: Rest
- Tuba: Rest
- D.B.: Rest
- BD: Rest

Measure 56 (Measures 9-12):

- Tpt. I: Rest
- Tpt. II: Rest
- Tpt. III: Rest
- Horn I: Rest
- Horn II: Rest
- Horn 3-4: Rest
- Tbn. I: Rest
- Tbn. II: Rest
- Tbn. 3-4: Rest
- Euph.: Rest
- Tuba: Rest
- D.B.: *pizz.*
- BD: Rest

63 $\text{d}=56$ ($\text{d}=112$, $\text{d}=.38$) (in 3) (in 2)

Picc.

Fl. I

Fl. II

Ob. I

Ob. II

Bsn. I

Bsn. II

C. Bn.

Clar. I

Clar. 2

Clar. 3

Bs. Cl.

Cb. Cl.

A. Sx. I

A. Sx. II

T. Sx.

B. Sx.

Tpt. I

Tpt. 2

Tpt. 3

Horn I

Horn 2

Horn 3-4

Tbn. I

Tbn. 2

Tbn. 3-4

Euph.

Tuba

D.B.

BD

69

75

a tempo

rit

a tempo, but even more freely, stretching the end of phrases

79 (in 3) (in 2)

Picc. **Fl. I** **Fl. 2** **Ob. 1** **Ob. 2** **Bsn. 1** **Bsn. 2** **C. Bn.** **Clar. 1** **Clar. 2** **Clar. 3** **Bs. Cl.** **Cb. Cl.** **A. Sx. 1** **A. Sx. 2** **T. Sx.** **B. Sx.** **Tpt. 1** **Tpt. 2** **Tpt. 3** **Horn 1** **Horn 2** **Horn 3-4** **Tbn. 1** **Tbn. 2** **Tbn. 3-4** **Euph.** **Tuba** **D.B.** **BD**

9/4 **6/4** **2/2** **3/2** **6/4**

a tempo, but even more freely, stretching the end of phrases

(in 3) (in 2)

Tpt. 1 **Tpt. 2** **Tpt. 3** **Horn 1** **Horn 2** **Horn 3-4** **Tbn. 1** **Tbn. 2** **Tbn. 3-4** **Euph.** **Tuba** **D.B.** **BD**

9/4 **6/4** **2/2** **3/2** **6/4**

85

Picc. rit. (♩=84) $\text{♩}=50$ (♩=100) rit. (♩=42, ♩=84) $\text{♩}=48$ (♩=96)

Fl. 1 molto n. mp ff f

Fl. 2 molto n. mp ff f

Ob. I 6/4 2 3 2 2 3 2 2

Ob. 2 molto n. f ff ff

Bsn. I ff

Bsn. 2 6/4 2 3 2 2 3 2 2

C. Bn. molto n. ff

Clar. I ff f

Clar. 2 molto n. mp ff f

Clar. 3 6/4 2 3 2 2 3 2 2

Bs. Cl. molto n. p ff ff

Cb. Cl. molto n. ff

A. Sx. I ff f

A. Sx. 2 6/4 2 3 2 2 3 2 2

T. Sx. molto n. ff f

B. Sx. ff

Tpt. 1 rit. (♩=84) $\text{♩}=50$ (♩=100) rit. (♩=42, ♩=84) $\text{♩}=48$ (♩=96)

Tpt. 2 6/4 2 3 2 2 3 2 2

Tpt. 3 molto n. ff

Horn 1 ff fff fff

Horn 2 ff fff fff

Horn 3-4 ff fff fff

Tbn. I 6/4 2 3 2 2 3 2 2

Tbn. 2 molto n. ff f

Tbn. 3-4 molto n. ff f

Euph. ff f

Tuba ff

D. B. 6/4 2 3 2 2 3 2 2

BD f

92 rit. $\text{d}=40 (\text{b}=80)$ $\text{d}=30$ $\text{d}=36 (\text{b}=72)$ (2+3)

Picc. ff

Fl. I ff

Fl. II ff

Ob. I **2** ff **2** fff **3** p **5** pp **4** 2

Ob. II ff fff $(\text{b}) \text{p}$ p **3** p **5 pp** **4 pp**

Bsn. I ff

Bsn. II **2** ff **2** fff **3** p **5 pp** **4 pp**

C. Bn. ff p

Clar. I ff

Clar. II ff

Clar. III **2** ff **2** fff **3** p **5 pp** **4 pp**

Bs. Cl. ff

Cb. Cl. ff p pp

A. Sx. I ff

A. Sx. II **2** f **2** ff **3** p **5** 2 **4** 2

T. Sx. f ff

B. Sx. ff p

rit. $\text{d}=40 (\text{b}=80)$ $\text{d}=30$ $\text{d}=36 (\text{b}=72)$ (2+3)

Tpt. I $m\text{f}$ ff

Tpt. II **2** $m\text{f}$ ff **3** **5** **4** **2**

Tpt. III ff

Horn I ff fff p solo $m\text{f}$

Horn II ff fff p

Horn 3-4 ff fff p

Tbn. I **2** ff **2** fff **3** p **5 pp** **4 pp**

Tbn. II ff fff p

Tbn. 3-4 ff fff p pp

Euph. ff

Tuba ff

D.B. **2** ff **2** fff **3** p **5 pp** **4 pp**

BD f

109

very freely

Picc.

Fl. I

Fl. 2

Ob. I

Ob. 2

Bsn. I

Bsn. 2

C. Bn.

4

2

solo

mp

3

pp

solo

pp

(non. cresc.)

p

3

2

4

2

3

2

Clar. I

Clar. 2

Clar. 3

Bs. Cl.

Cb. Cl.

tutti

pp

ppp

pp

4

2

pp

pp

3

2

4

2

A. Sx. I

A. Sx. 2

T. Sx.

B. Sx.

3

2

4

2

very freely

Tpt. I

Tpt. 2

Tpt. 3

Horn 1

Horn 2

Horn 3-4

Tbn. I

Tbn. 2

Tbn. 3-4

Euph.

Tuba

D. B.

4

2

pp

p

3

2

4

2

3

2

BD

116 *slowing*

Picc.

Fl. I

Fl. 2

Ob. I

Ob. 2

Bsn. I

Bsn. 2

C. Bn.

3 2 **2 2** *singing above the rest* **4 2** **3 2** *pp*

Clar. I

Clar. 2

Clar. 3

Bs. Cl.

Cb. Cl.

3 2 *p* **2 2** **4 2** *pp* **3 2**

A. Sx. I

A. Sx. 2

T. Sx.

B. Sx.

3 2 **2 2** *pp* **4** **3 2**

slowing

Tpt. I

Tpt. 2

Tpt. 3

Horn 1

Horn 2

Horn 3-4

Tbn. I

Tbn. 2

Tbn. 3-4

Euph.

Tuba

D.B.

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

BD

124 $\text{♩} = 48 (\text{♩} = 96)$ rit. $(\text{♩} = 42, \text{♩} = 84)$

Picc.

Fl. I

Fl. II

Ob. I

Ob. II

Bsn. I

Bsn. II

C. Bn.

Clar. I

Clar. II

Clar. III

Bs. Cl.

Cb. Cl.

A. Sx. I

A. Sx. II

T. Sx.

B. Sx.

Tpt. I

Tpt. II

Tpt. III

Horn I

Horn 2

Horn 3-4

Tbn. I

Tbn. II

Tbn. 3-4

Euph.

Tuba

D. B.

BD