

GRADE 2.5

Beyond Words

Ruth Brittin



Program Notes

Beyond Words is a lyrical piece written in honor of Dr. Eric Hammer, Director of Bands at University of the Pacific in Stockton, California. Dr. Hammer was a treasured conductor and mentor, and his leadership in the world of instrumental music educators was uplifting. The melody for *Beyond Words* was inspired by the classic wind ensemble works he held dear.

This piece captures some of Dr. Hammer's life and teaching. He was known for his musicianship, enthusiasm, stamina, good humor, and desire to make every day a good day. He was a fine euphonium player; we hear the euphonium's solo enduring voice. Of Norwegian heritage, Dr. Hammer adored the Norwegian march, *Valdres*, by Johannes Hanssen (1904). *Valdres*'s opening motive appears in the brass fanfares leading to the optional aleatoric section. Eric wanted to give everyone the chance to make choices and shine. His creative teaching approaches also are seen in the piece's unexpected chord clusters. For example, in clinics Eric would have students "play your favorite note... any note!" and then resolve to a single shared pitch. Experiencing temporary sonic chaos, resolving to beautiful balance, blend, and harmony... this was an example of Eric's creative approach to rehearsals, ensemble development, and life. Even the title captures a whisp of his favorite encouragement, "Onward!"

Beyond Words was commissioned by Scott Downs, Director of Clovis East High School, Clovis, California; Scott is one of those "Hammer graduates" carrying on the legacy of fine instrumental music education. The piece was premiered at the California All-State Music Education Conference, January 2025.

Notes to the Conductor:

Beyond Words features a lyrical melody, with solo opportunities and lush countermelodies. Everyone gets a beautiful, singing line. Fermatas and pauses are at conductor's discretion. Cross-cues and solo/soli choices provide flexibility. Rubato is appropriate throughout, and tempi are adaptable to the situation. There is an optional aleatoric portion of the piece, described below. It may be played as written or may be performed in an aleatoric, improvisational fashion.

The aleatoric section (measures 56-71) features an arch form "build" and "fadeaway". Play as written or experiment as follows. The form builds in complexity and volume, then slows and quiets.

It starts with brass fanfares, adds woodwinds and then high woodwind runs for more texture and complexity. The climax at measure 68 resolves into gentle suspense. Players can stagger their entrances up to Measure 68's fadeaway. Here is an easy way to approach this section:

- Show the beginning of each section with "1", "2", "3", "4" on fingers. This helps players track the overall form of "the build". New instruments and patterns are introduced at Circle 1, Circle 2, etc.
- Players stay in time, but stagger their entrances within each section to give an antiphonal, layered effect. This builds more complex texture and natural crescendo.
- Keep time with slight *accelerando* in the "build" through Measure 68, then slow tempo for the "fadeaway".
- At Measure 68, all parts return to "as written" for fadeaway
- In rehearsal, let players experiment and get comfortable with patterns before putting into a sequence. Have them focus on note and rhythm patterns they see within each section ("Is it a scale?", "What rhythm do you see"?, etc.) to help them identify the patterns to play. Once they understand the patterns, they can stagger their entrances.
- You can feature a few soloists improvising (such as section leaders) or everyone. The length of each section will depend on how many want to add their own part. The measures notated are a guideline; you can extend the effect if you like.
- Maturity and comfort influence adherence to the notation. Players may add more notes, in the style given. Keep a good balance and sonic clarity across the effect.
- Celebrate the collaborative approach and improvisation in your program notes and comments to audience!

The Composer

Ruth V. Brittin's experience in music education settings brings a broad perspective to composing. As chair of music education at the University of the Pacific (and previously Syracuse University), Dr. Brittin enjoys a musical life as an instrumental conductor, clinician and adjudicator, and performer on French horn. She is active in the Northern California band and orchestra scene and teaches horn at San Joaquin Delta College. Ruth has taught future music educators for three decades, and she draws on the band, string, and traditional genres as inspiration.

Known internationally for her pedagogical research, she brings these perspectives to developing musicians. Her lines of research include listener responses to music and curriculum development. She has served as editor of premier research journals and leader in NAFME and ISME. She teaches undergraduate and graduate courses and supervises student teachers. Dr. Brittin holds the esteemed Eberhardt Teacher-Scholar Award and the University Faculty Mentor Award as well as receiving CMEA's Outstanding Higher Education award. Ruth holds degrees in music education from Texas Tech University and her Ph.D. in music education from The Florida State University.

Beyond Words

RUTH V. BRITTIN
BMI

Lyricaly ♩ = 84

5

The score is for a full orchestra and includes the following parts:

- Flute**: Melodic line with *mf* dynamics.
- Oboe (Opt. Flute 2)**: Melodic line with *mf* dynamics.
- B♭ Clarinet 1 & 2**: Melodic lines with *mf* dynamics.
- Bass Clarinet**: Sustained notes with *p* dynamics.
- Bassoon**: Sustained notes with *p* dynamics.
- Alto Saxophone**: Sustained notes with *p* dynamics.
- Tenor Saxophone**: Sustained notes with *p* dynamics.
- Baritone Saxophone**: Sustained notes with *p* dynamics.
- B♭ Trumpet 1 & 2**: Melodic lines with *p* dynamics.
- Horn in F**: Melodic line with *mf* dynamics.
- Trombone**: Sustained notes with *p* dynamics.
- Euphonium**: Sustained notes with *p* dynamics.
- Tuba**: Sustained notes with *p* dynamics.
- Timpani**: Sustained notes.
- Mallets**: Glockenspiel part.
- Percussion 1**: Snare Drum and Bass Drum.
- Percussion 2**: Triangle and Suspended Cymbal.

The score features a large '4' indicating a 4/4 time signature and a '5' in a box indicating a 5-measure phrase. Dynamics include *mf* and *p*. The tempo is marked 'Lyricaly ♩ = 84'.

Beyond Words - Full Score

Fl.

Ob.

B \flat Cl. 1

B \flat Cl. 2

B. Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Euph.

Tuba

Timp.

Mal.

Perc.

Perc.

Glockenspiel

p

mf

mf

mf

mp

mp

mp

mf

13

Musical score for measures 13-18, woodwind section. The score includes parts for Flute (Fl.), Oboe (Ob.), B♭ Clarinet 1 (B♭ Cl. 1), B♭ Clarinet 2 (B♭ Cl. 2), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), and Bass Saxophone (B. Sax.). The key signature is B-flat major (two flats). The flute part begins with a *mf* dynamic. The bassoon part begins with a *p* dynamic. The saxophone parts also begin with a *p* dynamic. The woodwinds play a melodic line with some rests and slurs.

13

Musical score for measures 13-18, brass and percussion section. The score includes parts for B♭ Trumpet 1 (B♭ Tpt. 1), B♭ Trumpet 2 (B♭ Tpt. 2), Horn (Hn.), Trombone (Tbn.), Euphonium (Euph.), Tuba, Timpani (Timp.), Mallet Percussion (Mal.), and Percussion (Perc.). The key signature is B-flat major (two flats). The tuba part begins with a *p* dynamic. The mallet percussion part begins with a *mf* dynamic and then a *f* dynamic. The brass instruments play a melodic line with some rests and slurs.

Beyond Words - Full Score

23 Slightly Faster ♩ = 96

rubato

Fl. *mp* *mf*

Ob. *mp* *mf*

B♭ Cl. 1 *mp* *mf*

B♭ Cl. 2 *mf*

B. Cl. *mf* *p*

Bsn. *mf* *p*

A. Sax. *mf* *mf*

T. Sax. *p*

B. Sax.

B♭ Tpt. 1 *mf* *mp*

B♭ Tpt. 2 *mf* *mp*

Hn. *mp* *mf* *mp* *mf* *mf*

Tbn. *mp* *p*

Euph. *mp* *p*

Tuba *mp* *p*

Timp. *p*

Mal.

Perc. *p*

Sus. Cym. *mp* *mp* *f*

Beyond Words - Full Score

Fl.

Ob.

B \flat Cl. 1

B \flat Cl. 2

B. Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Euph.

Tuba

Timp.

Mal.

Perc.

Perc.

Sus. Cym.

mp *f*

Beyond Words - Full Score

31

poco rall.

Fl. *p* *mf*

Ob. *p* *mf*

B♭ Cl. 1 *mf*

B♭ Cl. 2 *p* *mf*

B. Cl. *p* *mf*

Bsn. *p* *mf*

A. Sax. *mf*

T. Sax. *mf*

B. Sax. *mf*

31

poco rall.

B♭ Tpt. 1 *mf*

B♭ Tpt. 2 *mf*

Hn. *mf* *f* *mf*

Tbn. *mf*

Euph. *p* *mf*

Tuba

Timp.

Mal.

Perc. Bass Drum *mf*

Perc. *p* *mf*

Beyond Words - Full Score

Fl. *cresc.* *f* *rall.*

Ob. *cresc.* *f*

B \flat Cl. 1 *cresc.* *f*

B \flat Cl. 2 *cresc.* *f*

B. Cl. *cresc.* *f*

Bsn. *cresc.* *f*

A. Sax. *cresc.* *f*

T. Sax. *cresc.* *f*

B. Sax. *f* *cresc.* *f* *rall.*

B \flat Tpt. 1 *cresc.* *f*

B \flat Tpt. 2 *cresc.* *f*

Hn. *cresc.* *f*

Tbn. *cresc.* *f*

Euph. *cresc.* *f*

Tuba *f* *cresc.* *f*

Timp. *f* *mf* *f*

Mal.

Perc. Bass Drum *f* *mf* *f* *f*

Perc. *mp* *f* *mp* *f*

Beyond Words - Full Score

44 Lyrically ♩ = 88

Fl. *Solo/Soli* *mf* *rall.*

Ob. *p*

B♭ Cl. 1 *p*

B♭ Cl. 2 *p*

B. Cl. *p*

Bsn. *p*

A. Sax. *p*

T. Sax. *p*

B. Sax. *p*

44 Lyrically ♩ = 88

B♭ Tpt. 1 *rall.*

B♭ Tpt. 2 *rall.*

Hn. *p*

Tbn. *p*

Euph. *p*

Tuba *p*

Timp. *p*

Mal. *p*

Perc. *p*

Perc. *p*

50 Stately ♩ = 80

Fl. *p*

Ob. *p*

B♭ Cl. 1 *p*

B♭ Cl. 2 *p*

B. Cl. *p*

Bsn. *p*

A. Sax. *p*

T. Sax. *p*

B. Sax. *p*

Solo/Soli **50** Stately ♩ = 80 *f*

B♭ Tpt. 1 *f*

B♭ Tpt. 2 *p*

Hn. *p*

Tbn. *p*

Euph. *p*

Tuba *p*

Timp.

Mal.

Perc. *Tri.*

Perc. *mp*

Beyond Words - Full Score

1 ♩ = 96 *Ad Lib on patterns Sections 1-4 poco accel.* ♩ = 100 2 Slightly Faster ♩ = 104

Fl. *Ad Lib on patterns Sections 1-4*

Ob. *Ad Lib on patterns Sections 1-4*

B♭ Cl. 1 *Ad Lib on patterns Sections 1-4* *mf*

B♭ Cl. 2 *Ad Lib on patterns Sections 1-4* *mf*

B. Cl. *Ad Lib on patterns Sections 1-4* *mf*

Bsn. *Ad Lib on patterns Sections 1-4* *mf*

A. Sax. *Ad Lib on patterns Sections 1-4* *mf*

T. Sax. *Ad Lib on patterns Sections 1-4* *mf*

B. Sax. *Ad Lib on patterns Sections 1-4* *mf*

B♭ Tpt. 1 1 ♩ = 96 Solo/Soli *Ad Lib on pattern* *mf* *poco accel.* ♩ = 100 2 Slightly Faster ♩ = 104

B♭ Tpt. 2 *Ad Lib on pattern* Solo/Soli *mf*

Hn. *Ad Lib on pattern* Solo/Soli *mf*

Tbn. Solo/Soli *Ad Lib on pattern* *mf*

Euph. Solo/Soli *Ad Lib on pattern* *mf*

Tuba Solo/Soli *Ad Lib on pattern* *mf*

Timp.

Mal.

Perc.

Perc.

Beyond Words - Full Score

poco accel. ③ **Slightly Faster** ♩ = 108 ④

Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Tbn.

Euph.

Tuba

Timp.

Mal.

Perc.

Perc.

As written, in time

cresc.

mp

f

61 62 63 64 65 66

Beyond Words - Full Score

♩ = 92

68

As written, in time

poco rit.

poco rit.

rit.

Fl. *ff* *As written, in time* *mp* *pp*

Ob. *ff* *As written, in time* *mp* *pp*

B♭ Cl. 1 *ff* *As written, in time* *mp* *pp*

B♭ Cl. 2 *ff* *As written, in time* *mp* *pp*

B. Cl. Cue: Bassoon *ff* *As written, in time* *p* *pp*

Bsn. *ff* *As written, in time* *p* *pp*

A. Sax. Solo *ff* *As written, in time* *mf* *p* *pp*

T. Sax. *ff* *As written, in time* *pp*

B. Sax. *ff*

B♭ Tpt. 1 *ff* *As written, in time* *poco rit.* *rit.*

B♭ Tpt. 2 *ff* *As written, in time*

Hn. *ff* *As written, in time* *p* *pp*

Tbn. *ff* *As written, in time*

Euph. *ff*

Tuba *ff* *As written, in time*

Timp. *ff* *As written, in time*

Mal. *ff* *mf* *mp*

Perc. *As written, in time*

Perc. Sus. Cym. *As written, in time* Tr. *pp*

Beyond Words - Full Score

Lyricaly ♩ = 84

74 *rubato* *poco rall.* *poco rall.*

Fl. *mf* *p*

Ob. *mf* *p*

B♭ Cl. 1 *mf* *p*

B♭ Cl. 2 *p*

B. Cl. *p* *p* *p*

Bsn. *p* *p* *p*

A. Sax. *p*

T. Sax. *p*

B. Sax. *p*

B♭ Tpt. 1 *mf* *p*

B♭ Tpt. 2 *mf* *p*

Hn. *mf* *p*

Tbn. *p* *p*

Euph. *p* *mf* Solo *mp*

Tuba *p*

Timp. *pp* *p*

Mal. *p*

Perc. *pp* *pp* Sus. Cym. Tri. *mp* *mp*

mp *mp*

72 73 74 75 76 77 78 79