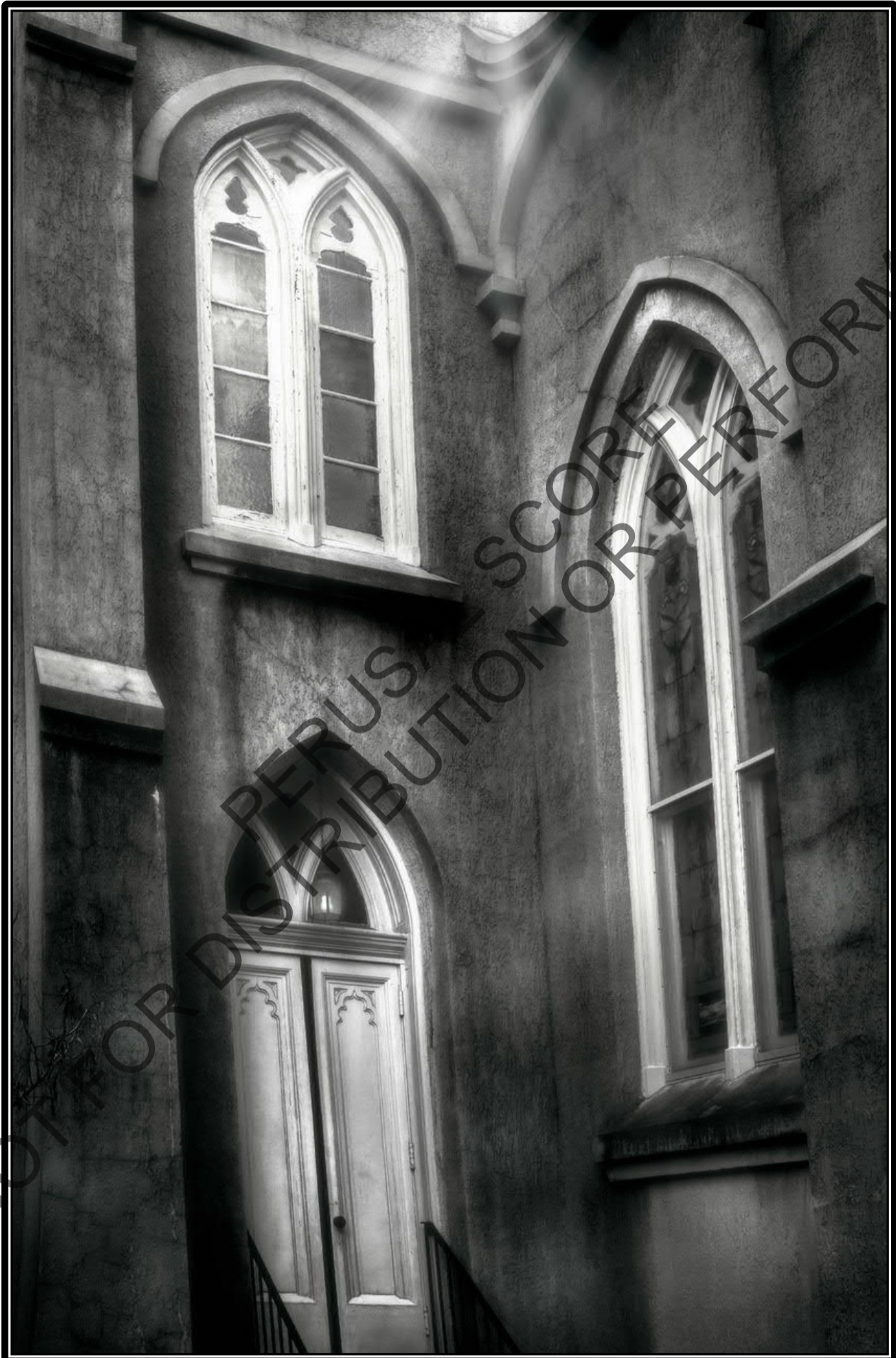


ENTRATA



Savannah Church Entrance 2011
Photograph by Gary Green

For wind band (grade 4/5)

Steve Danyew

Entrata (2019)

Duration: 8 minutes

Entrata is dedicated to Gary Green and was commissioned in his honor by former students at the University of Miami:

Brenton F. Alston, Florida International University
Daniel A. Belongia, Arkansas Tech University
Lorrie S. Crochet, Winthrop University
Michael Flynn, Conductor
Michael E. Hancock, University of Oklahoma
Matthew Mulvaney, Mira Mesa High School
Jamie L. Nix, Columbus State University
David Ragsdale, University of Alabama in Huntsville
Catherine Rand, University of Southern Mississippi
Timothy Shade, Wichita State University
Shawn D. Vondran, Northwestern University
Lauren Denney Wright, Berry College

Instrumentation: (Doubling expected)

Flute 1, 2
Oboe
Bassoon
Clarinet in Bb 1, 2, 3
Bass Clarinet in Bb
Contralto Clarinet in Eb (Contrabass Clarinet in Bb part provided as an alternative)

Alto Saxophone in Eb 1, 2
Tenor Saxophone in Bb
Baritone Saxophone in Eb

Trumpet in Bb 1, 2
Horn in F 1, 2
Trombone 1, 2, 3
Euphonium
Tuba

Double bass
Piano
Organ (optional)

Timpani
Percussion 1: Marimba, 3 Low Tenor Drums, Bass Drum, Tam-Tam
Percussion 2: Vibraphone, Tam-Tam, Sus. Cymbal
Percussion 3: Crotales, Chimes, Sus. Cymbal
Percussion 4: Sus. Cymbal, Glockenspiel, Snare Drum

Notes:

Entrata is a gift for conductor and teacher Gary Green from his students. For 22 years, Mr. Green was the conductor of the Wind Ensemble at the University of Miami, inspiring countless student performers who played under his leadership, and conductors who trained under his mentorship.

I was fortunate to play saxophone in the Wind Ensemble under Mr. Green's direction when I was an undergraduate student studying composition. During this time, I was introduced to an incredible variety of music, and began to develop an interest in writing for the wind ensemble. I learned from numerous guest composers through the wind ensemble - one memorable highlight was playing in the East-Coast premiere of David Maslanka's Mass.

In 2018, Mr. Green gave me a print of a photograph he had taken of the entrance to a church in Savannah, Georgia. The striking photograph has many interesting features, and shortly after I received it, I knew I wanted to write a piece inspired by the scene. The church appears somewhat dark and mysterious, with a stone facade and arched stained glass windows. Two items in the photograph immediately caught my imagination: First, there are beams of light streaming down from the sky, above the church. Second, the doors of the church seem to be ever-so-slightly ajar. It's a beautiful and captivating photograph.

Entrata, Italian for entrance, is a nod to the doors in the photograph that are cracked open - mysterious and intriguing. Much of the music is inspired by "Third Mode Melody," a haunting tune written by English composer Thomas Tallis in 1561. Around the same time that I began brainstorming ideas for this piece, I sang "Third Mode Melody" in a choir, and found the melody and harmonies lingering with me for weeks. Its mysterious and haunting sounds seemed like apt inspiration for this piece.

The first half of the piece draws inspiration from the open doors in Gary Green's photograph. In the second half of the piece, I tried to capture the beams of light shining down from above. And then at the end of the work, we return to the open doors, and finally enter through the darkened doorway to find what mysteries lie within.

Transposed Score
Duration: 8 minutes

for Gary Green
ENTRATA

Steve Danyew

Largo ♩ = 50

The mysterious entry doors, slightly ajar...

5

11 Più Mosso ♩ = 56

Flute 1+2
Oboe
Bassoon
Clarinet in B♭ 1
Clarinet in B♭ 2+3
Bass Clarinet in B♭
Contralto Clarinet in E♭
Alto Sax 1+2
Tenor Sax
Baritone Sax
Trumpet in B♭ 1
Trumpet in B♭ 2
Horn in F 1+2
Trombone 1
Trombone 2+3
Euphonium
Tuba
Double Bass
Piano
Organ (opt.)
Timpani
Percussion 1
Marimba
Tenor Drums
Bass Drum
Tam-tam
Percussion 2
Vibraphone, med. soft mallets
Tam-Tam
Sus. Cymbal
Percussion 3
Crotales
Chimes
Sus. Cymbal
Percussion 4
Sus. Cymbal
Glockenspiel
Snare Drum

Fl. 1+2

Ob. *solo*
mf espressivo

Bsn.

B♭ Cl. 1 *mp*

B♭ Cl. 2+3 *mp*

B. Cl.

C. Alt. Cl.

A. Sx. 1+2 *mp* *pp* *solo*

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

Hn. 1+2

Tbn. 1

Tbn. 2+3

Euph. *mf*

Tuba

D.B. *pizz.*
p

Pno. *mf* *mp*

Org.

Timp. *pp*

Perc. 1
Mar.
T.D.
B.D.
Tam

Perc. 2
Vibes (vibes)
Tam

Sus. Cym. *mf* *pp*

Perc. 3
Crot.
Chm.
Sus. Cym. *mp*

Perc. 4
Sus. cym.
Glk.
S.D. *mp*

27 28 29 30 31 32 33 34 35 36 37 38 39

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Fl. 1+2

Ob. *tutti*
mf

Bsn. *mp* *cresc. poco a poco*

B♭ Cl. 1 *mp* *cresc. poco a poco*

B♭ Cl. 2+3 *mp* *cresc. poco a poco*

B. Cl. *p* *cresc. poco a poco*

C. Alt. Cl. *p* *cresc. poco a poco*

A. Sx. 1+2

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

Hn. 1+2

Tbn. 1 *p* *mp* *cresc. poco a poco*

Tbn. 2+3 *p* *mp* *cresc. poco a poco*

Euph. *mp* *cresc. poco a poco*

Tuba *p* *mp* *cresc. poco a poco*

D.B. *mp*

Pno. *cresc. poco a poco*

Org.

Timp. *mp* *cresc. poco a poco*

Perc. 1
Mar. *p*
T.D. *p*
B.D.
Tam

Perc. 2
Vibes
Tam *p*
Sus. Cym. *p*

Perc. 3
Crot.
Chm.
Sus. Cym.

Perc. 4
Sus. cym.
Glk.
S.D.

Fl. 1+2

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2+3

B. Cl.

C. Alt. Cl.

A. Sx. 1+2

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

Hn. 1+2

Tbn. 1

Tbn. 2+3

Euph.

Tuba

D.B.

Pno.

Org.

Timp.

Perc. 1
Mar.
T.D.
B.D.
Tam

Perc. 2
Vibes
Tam
Sus. Cym.

Perc. 3
Crot.
Chm.
Sus. Cym.

Perc. 4
Sus. cym.
Glk.
S.D.

mf, *f*, *pp*, *molto dim.*, *p*, *mp*, *arco*, *Full Registration*, *senza sord.*, *tutti*, *div.*, *solo*, *8^{va}*, *8^{vb}*

50 51 53 54 55 56 57 58 59 60

63 Tempo I ♩ = 50

rit.

The beams of light coming from the Heavens...

61

Fl. 1+2

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2+3

B. Cl.

C. Alt. Cl.

A. Sx. 1+2

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

Hn. 1+2

Tbn. 1

Tbn. 2+3

Euph.

Tuba

D.B.

Pno.

Org.

Timp.

Perc. 1
Mar.
T.D.
B.D.
Tam.

Perc. 2
Vibes
Tam
Sus. Cym.

Perc. 3
Crot.
Chm.
Sus. Cym.

Perc. 4
Sus. cym.
Glk.
S.D.

tutti

p

f

mp

pp

pp < mp

a2

solo

(Bass Drum)

Tam-tam

Sus. Cymbal

61 62 63 64 65 66 67 68 69