

On the Wings of Swallows - Michael Sweeney

Measure #	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18
Form	Through-composed - doesn't fit ABA form																	
Phrase	INTRODUCTION (mm.1-23)																	
Structure	<p><i>dashed lines - response to call</i></p>																	
Tempo	quarter=72															quarter=88		
Dynamics	mp <> <> <> <																	
Meter/Rhythm	4 Meter is insignificant. Strong and weak beats change (m.1-23) 4															2 diminution in LB/WW 4		4 4
Tonality	Key of Bb Major - this section is very open sounding, using many 4th and 5ths, some based on the flatted 7th scale degrees. On occasion, hints at bitonality, a foreshadowing of what's to come.																	
Harmonic Motion	Contrary motion in part writing and call and response both used.																	
Orchestration	CALL perc/ Cl/AS	perc/ LB/WW	CALL perc/ Cl/AS	RESP LB/WW	Upper WW/ Brass	Brass Choir											LWW	WW choir
General Character	Pensively															More motion		
Means for Expression	Can be played very rubato, let the phrase push and pull. If you do, treat call and response the same. Use low notes as springboard for other notes. ie m.1, 8,12,13,16																	
Conducting Concerns/ Rehearsal Considerations	Conduct each note, rather than time. Once players know where they fall, this is much more musical															Bring out LWW.		start SC roll early. Make sure brushes on BD is loud enough

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Measure #	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	
Form	Intro continued					SECTION 1									Motive 1 MINI Development				
Phrase																			
Structure																			
Tempo						quarter=108									quarter=144				
Dynamics	f	mf	mp			perc	ff	fp	ff				mf	ff	mf	f			
Meter/Rhythm	3		4			4						6		4					
Tonality						BiTonal F-low voices, C-hi voices Ab run F-low , high C bass F&C/ D in bass f&C/ Db n bass									G minor				
Harmonic Motion						Parallel motion Par. Mot.													
Orchestration	WW + Hn/Trb		+ Trp /Bar		+ Tba SD/BD/ Tp rol	Full band			perc/ ww run	Full band			drone Perc	CI/AS /Hn mel	perc	CI/AS /Hn mel			
General Character						Forcefully									Spirited				
Means for Expression	There is a note each count of these 3 bars. Hear all														can treat as fermata Marcato accents need to be aggressive				
Conducting Concerns/ Rehearsal Considerations						Roll perc. Until they are at the same level you want for m. 24									Conduct 6/4 in 6 stress each beat Lock eyes with SD so new tempo can be est.				

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Measure #	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	
Form				INTRODUCTION OF FULL MOTIVE 1 WITH MELODIC OSTINATO								MOTIVE 2 INTRODUCED							
Phrase				[Musical notation: phrase structure]								[Musical notation: phrase structure]							
Structure				[Musical notation: structure]								[Musical notation: structure]							
Tempo																			
Dynamics	ff			mf								p						mf	
Meter/Rhythm																			
Tonality	C minor																	F Maj	
Harmonic Motion	Cm Bb	G																	
Orchestration	perc			LB/WW drone		+Hn/ Trp		LB/WW drone, AS/Hn/Trp cuntrldy				Cl/AS/BS		+TS/Hn/ Trb/Tba		drone perc			
General Character																			
Means for Expression	Back off. Lighter than before. Stress articulation																	Don't skimp on air for this cresc.	
Conducting Concerns/ Rehearsal Considerations	Lock in ostinato pattern and everything else will lock in as well								Can conduct in slow 4 (conduct the half notes)								Back to 4		

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Measure #	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71		
Form	MOTIVE 1 VARIATION WITH KEY CHANGE											MOTIVE 2							
Phrase																			
Structure																			
Tempo	rit.																		
Dynamics	f								mp			mp f							
Meter/Rhythm																			
Tonality	F Major																		
Harmonic Motion	<div style="display: flex; justify-content: space-between; text-align: center;"> dm Bb C am Bb gm Asus A F Ab fm9 Gm7 Eb AbM7 fm9 Gm7 Eb </div>																		
Orchestration	Fl Melody, AS/Trp cntmldy LWW drone			WW choir + baritone, cl/ob melody				Full band				Cl/Hn/Trb		+LB/WW		+Fl/Ob/ AS			
General Character	Lighter still																		
Means for Expression	High, light pattern																		
Conducting Concerns/ Rehearsal Considerations	have AS and Trp match length and volume			Quasi bell tone entrances. Make even and audible				Bring out descending quarters in AS/Hn				Can conduct in slow 4 (conduct the half notes)				no break			

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Measure #	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89
Form	MOTIVE 3 INTRODUCED									MOTIVE 3 DEVELOPMENT								
Phrase																		
Structure																		
Tempo	quarter=88 rit. atempo									quarter=96								
Dynamics	mf mp (mf) AS									mf <> mp								
Meter/Rhythm																		
Tonality	d minor									F major D min								
Harmonic Motion	← rel min. D5 \cup \cap D5 \cup \cap D5									← rel Maj Eb/F F C7 F Eb/F F Eb/G F/A Bb Eb rel min.								
Orchestration	Fl/O AS solo, Hn b/Cl/ drone, LB/WW Mlt accomp. \cup Drone Cont AS Solo +Cl1 on melody									Cl/Hn Mtv3, LB/WW accomp. + Fl/Ob on melody, +AS/Trp cntrmldy								
General Character	Plaintively									Slightly faster								
Means for Expression	Let AS solo soar over background. Only use 2 if volume is needed																	
Conducting Concerns/ Rehearsal Considerations	Have 8th note people subdivide 8th notes so tempo doesn't slow									SD sticks on BD								

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Measure #	90	91	92	93	94	95	96	97	98	99	100	101	102	103	104	105	106	107																											
Form	CONTINUE MOTIVE 3 DEVELOPMENT (FASTER AT 99)																	RECAP MTV 1																											
Phrase																																													
Structure																																													
Tempo	rit atempo rit.									quarter=132																																			
Dynamics										mp mf																																			
Meter/Rhythm																																													
Tonality																																													
Harmonic Motion	D D gm am Bb									Gm Eb Maj C Maj dm																																			
Orchestration	Fl/Ob/Trp Mtv3, Cl cntrmldy, LB/WW accomp., SD more active									AS/Trp tag end of Mtv3 melody																																			
Orchestration										Cl Mtv3 var. LB/W Ost									+AS Mtv3 var									+Fl/Ob/Trp/SD Mtv 3 var. All playing									BC/BS/Tba Mtv1 var.								
General Character										Faster																																			
Means for Expression	It is difficult to rit, while Tom is rolling. Try rolling triplet 16ths									Stress light on 8th notes. Not staccato, but still light																																			
Conducting Concerns/ Rehearsal Considerations	Bring out Trb line. (offbeats) Also Descending quarters in Cl/AS in 93									Big breath on one for 8th note people. (listen for finger cym)									Rhythmic ostinato needs to lock in with tempo and style. Muffled BD needs to be crisp, not fluffy.									Each entrance needs to be the same volume																	

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Measure #	108	109	110	111	112	113	114	115	116	117	118	119	120	121	122	123	124	125				
Form	RECAP MTV 1 FRAGMENTS			MELODIC OSTINATO VARIATIONS					MTV 1 VARIATIONS			BASED LOOSELY ON SECTION 1										
Phrase																						
Structure																						
Tempo																						
Dynamics																						
Meter/Rhythm				3 4					4 4		3 4					4 4		2 4		4 4		2 4
Tonality	BiTonal - D in high voices, Em in low voices																					
Harmonic Motion	am	F	dm	C/A		Bb/A	em	gm/A	A maj	C	BSus	Bb							C hi, Dm low			
Orchestration	BBB Mtv 1var	Sax/ HN var	Trp Mtv1 variation	Trp/Hn Descending Dotted Halfs, Trb Rhythmic Ostinato				gm/A A maj		Fl Mtv 1var.	Ob/C l1 tag	+Trp 1 tag	Full - Fl/Ob/ Tba	Tom/ Timp	Full - Fl/Ob/ Tba	Tom/ Timp						
General Character	<p style="text-align: center;">Sax/Hn/Trb/Bar Desc. Dotted Half</p>																					
Means for Expression	<p style="text-align: center;">Wire brushes again on bass drum. Stir and tap</p> <p style="text-align: right;">Pattern forceful and heavy</p>																					
Conducting Concerns/ Rehearsal Considerations	<p style="text-align: center;">The ostinato pattern in Trb is related to the ostinato from Mtv. 1 (only now in 3 instead of 4)</p> <p style="text-align: right;">Pay close attention to articulations. Phrases end with tenuto/marcato. Perc not only battling band but each other. Check where 8/16/16/8/8 falls</p>																					

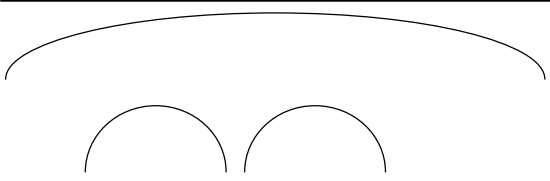








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Measure #	126	127	128	129	130	131	132	133	134	135	136	137	138	139	140	141	142	143			
Form	SECTION 1 VARIATION				MOTIVE 2							SECTION 2 - USES FRAGMENTS OF MOTIVE 3									
Phrase																					
Structure																					
Tempo	quarter=120				quarter=144							rit. quarter=120									
Dynamics	f	fp		f				mf				ff									
Meter/Rhythm	4 4											3 4		Rythmic augmentat ion		4 4					
Tonality					g minor							C Major									
Harmonic Motion	Parallel motion		C/ Db7 Db		Ab/G Bb/G Ab/G Gsus7 gm7							C									
Orchestration	Full Band		Bell tones building up Hn/AS		Bn/Trb/ Bar 8th notes		Trp - Mtv 2 + all remaining					Brass fanfare		Fl/Ob/Cl mtv3 fanfare		Brass fanfare + Cl2/Sax					
General Character	Boldly				Driving							Triumphantly									
Means for Expression												Very bright sound									
Conducting Concerns/ Rehearsal Considerations					Each bell tone needs to be heard. Cresc hard at very end		Lock eyes with Trb/Bar to est. tempo		Again, can direct half notes.			Elongate 3 into 1 here.. Stretch a lot			Check dynamics in SD. Very aggressive						

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Measure #	144	145	146	147	148	149	150	151	152	153	154	155	156	157	158	159	160	161		
Form	FRAGMENTS OF MOTIVE 1										FRAGMENTS OF MOTIVE 2 WITH FALSE ENDING									
Phrase																				
Structure																				
Tempo																				
Dynamics											f	mf	f	ff						
Meter/Rhythm																				
Tonality																				
Harmonic Motion	dm Bb Eb9 C										dm/F C4/G Ab C									
Orchestration	Fl/Ob/Cl mtv3 fanfare	Hi Brass Fanfare, building down in voice and tonality					Hi WW	AS/Hn mtv1 var	LB/WW mtv1	AS/T S/Hn	LB/WW mtv 2	Cl&Rsp Trp vs LB/WW	+Fl/Ob/Cl1/AS mtv1 var cont Call & Resp.							
Character	<p style="text-align: center;">↑ Chime 8th notes ↑</p>																			
Means for Expression	Lift after stac. In 147										Pattern emphasizing 1 and 3. Firm downbeat on 159									
Conducting Concerns/ Rehearsal Considerations	Balance countermelody. Tessitura for Trp1 can be high and loud, support with full under parts					Cue Chimes.			Match different mtv 1 entrances.			Cue SD			Match volume and intensity of call and response. Then back off enough to hear hemiola in hi ww			No real need to conduct		

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Measure #	162	163	164	165	166	167	168
Form	CODA WITH MOTIVE 2 FRAGMENTS						
Phrase							
Structure							
Tempo	quarter=112						
Dynamics	mp p  p						
Meter/Rhythm							
Tonality	C Major						
Harmonic Motion	 drone  F13 Gm7  drone  F13 Gm7 Eb sus  drone C major						
Orchestration	 drone Bn/AS/TS/Trp/Hn/Trb Tag 1st 1/2 of mtv 1, Cl drone cont  drone Cl/BC/Hn /Trb/Tba						
General Character	Slower						
Means for Expression	Don't beat time. Conduct the entrances and releases. More mysterious and solemn.						
Conducting Concerns/ Rehearsal Considerations	Cl. Stagger breathe throughout. Sneak in and out Fade away and only cut off after wind chimes has dissipated						