Third Symphony, Mvt I

Transposition Inquisition No. 66

James Barnes (1949)

arr. Martorano

About the Composer:

James Barnes is an American composer, conductor and educator. Barnes studied composition and music theory at the University of Kansas, earning a Bachelor of Music degree in 1974, and Master of Music degree in 1975. He studied conducting privately with Zuohuang Chen. Professor Barnes is member of both the History and Theory-Composition faculties at the University of Kansas, where he teaches orchestration, arranging and composition courses, and wind band history and repertoire courses. At KU, he served as an assistant, and later, as associate director of bands for 27 years.

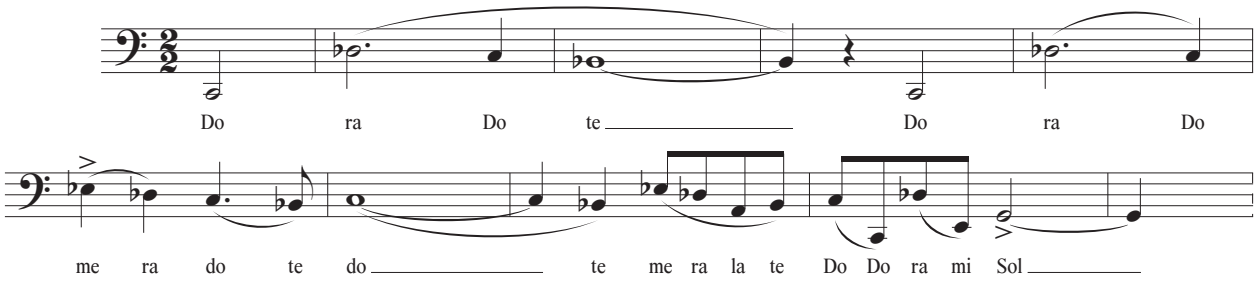
-from The Wind Repertory Project

About the Composition:

"The Third Symphony was commissioned by the United States Air Force Band in Washington, D.C. The conductor of the band at the time, Col. Alan Bonner, told me that he wanted a major work for wind band. He said that he didn't care about style, length, difficulty, or anything else; I was given complete freedom to write whatever I wanted to. I began to work on it in earnest at a very difficult time in my life, right after our baby daughter, Natalie, died. This symphony is the most emotionally draining work that I have ever composed. If it were to be given a nickname, I believe that "Tragic" would be appropriate. The work progresses from the deepest darkness of despair all the way to the brightness of fulfillment and joy.

The first movement is a work of much frustration, bitterness, despair, and despondency -- all my own personal feelings after losing my daughter… …Three days after I completed this symphony, on June 25, 1994, our son Billy Barnes was born. If the third movement is for Natalie, then the finale is really for Billy, and our joy in being blessed with him after the tragic death of his sister."

- Program Note by composer



About the Excerpt:

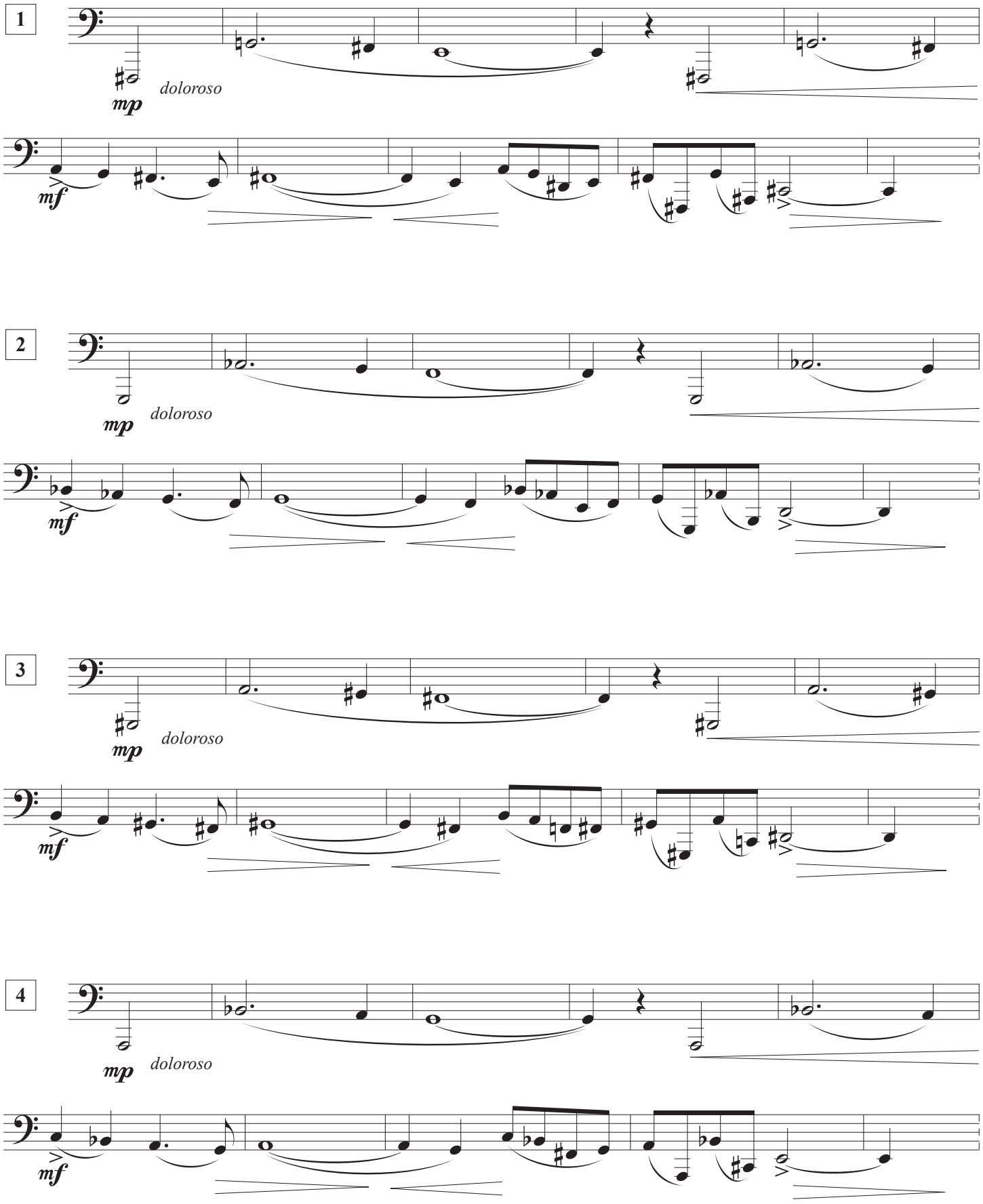
Harvey, B. M. (2007). Essential Excerpts for Tuba from Original Works Written for Wind Ensemble (pp. 18-21).

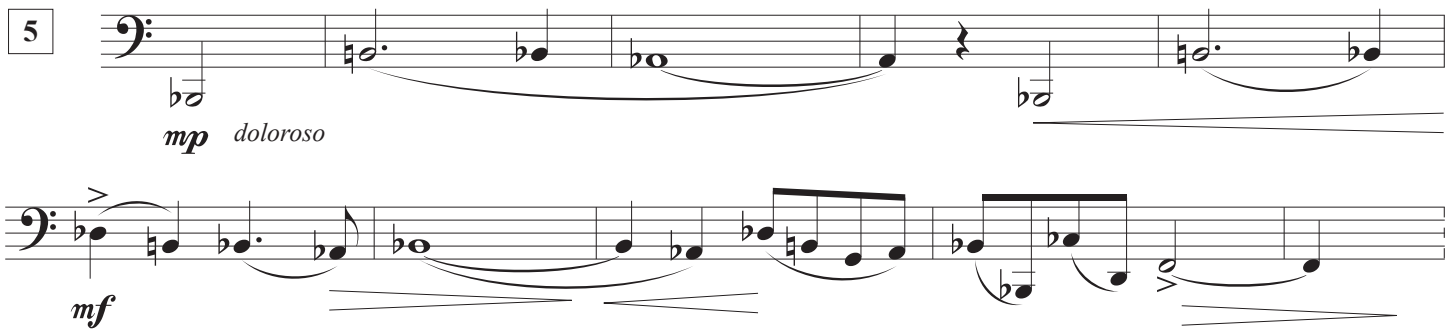
"Two Excerpts from James Barnes's Third Symphony are of particular importance for the tuba in wind ensemble repertoire because of the exposed nature of the tuba in these musical sections and the frequency of these two excerpts utilized in military band auditions. The first excerpt is from movement one, "Lento," and opens the symphony with a thirty-measure tuba solo. This solo requires seamless and smooth performance with the utmost care in dynamic contrast and sensitivity to the music. The intervallic nature of the melody can make this solo deceptively difficult… Many of these intervallic leaps are tongued, but some descending leaps are slurred. The key signature has no standard sharps or flats, but with the many accidentals, the section fluctuates between C Major and Bb Minor, with a raised seventh scale degree (A natural). The dynamic range of the excerpt is from piano to mezzo forte. The time signature is a moderately moving 2/2, around half-note equals 66."

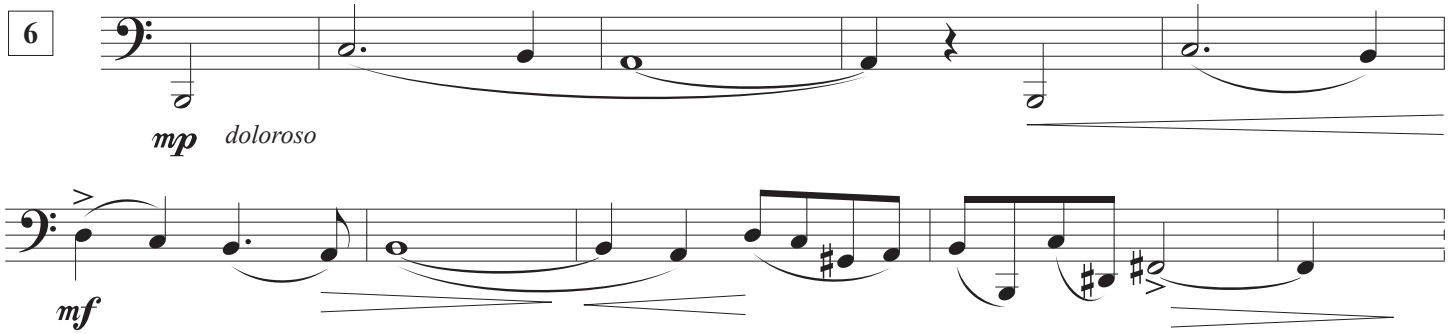
Notes for the Arranger:

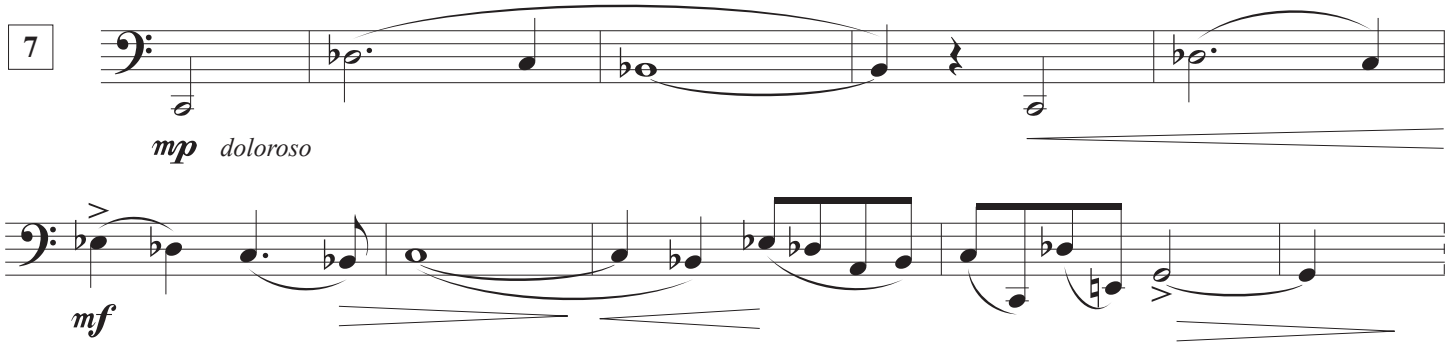
This simple melody is more about phrasing and style than technique. Try the following:

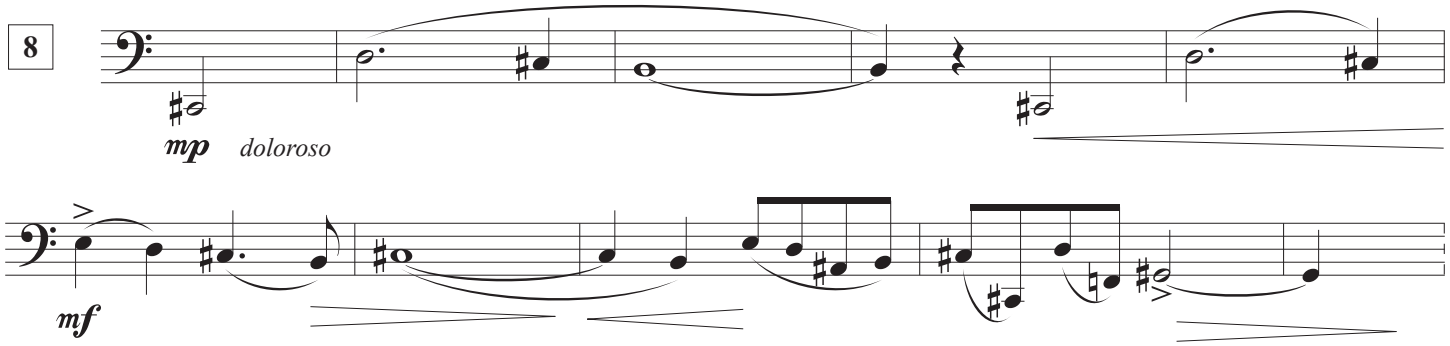
1) Play with your favorite recording and mimic the exact sounds you hear: Describe what you hear. What do you like? What do you want more of? Record yourself. What do you like? What do you want more of?
2) Change the mood of the music: Pick an emotion or emotional state and portray that through the melody (peaceful, lovingly, adventurous, regretful, etc.)
3) Imagine this is movie music: Describe in great detail what you see. Once you have a clear image, make this music tell the story.

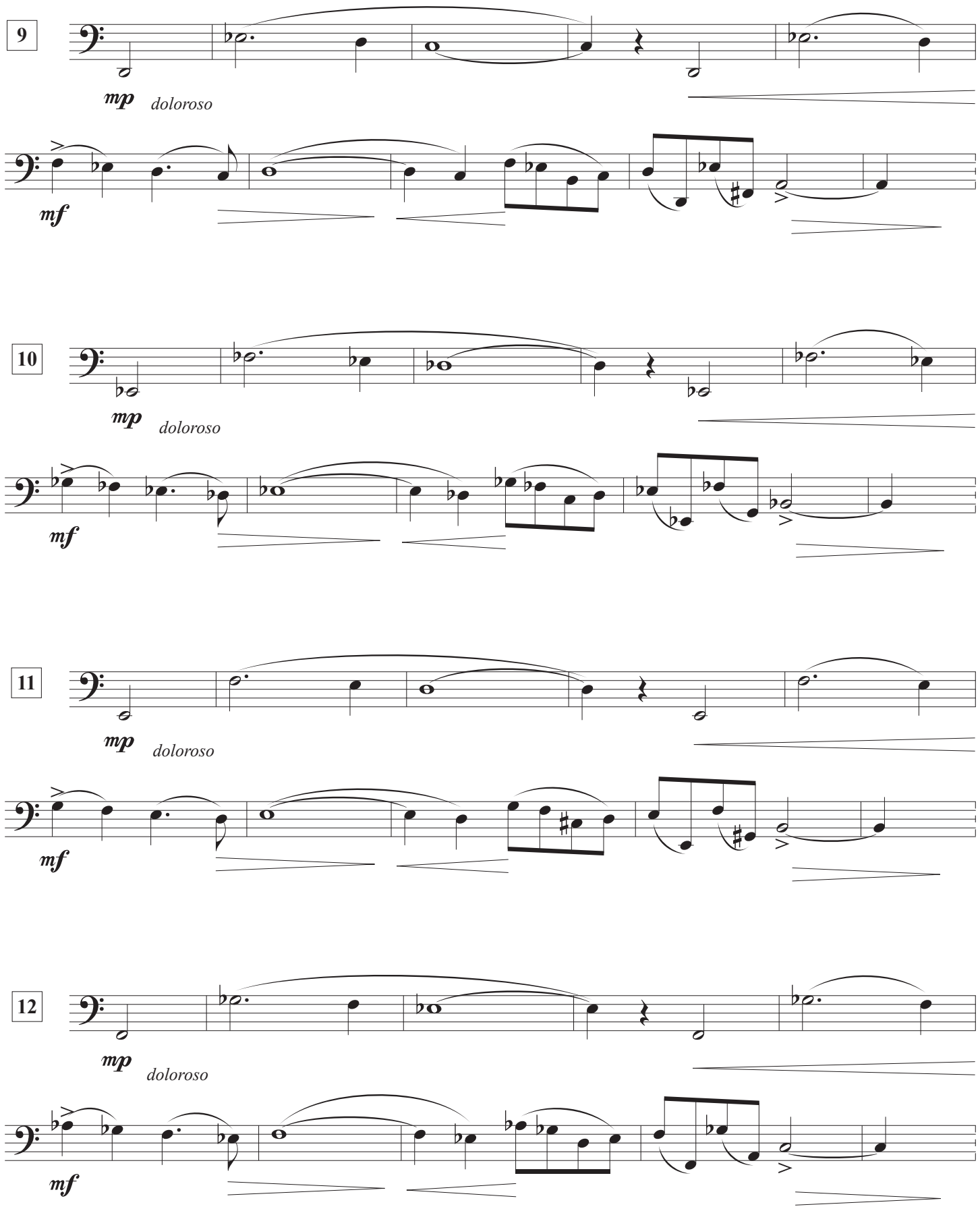

1
mp
doloroso
mf
2
mp
doloroso
mf
3
mp
doloroso
mf
4
mp
doloroso
mf

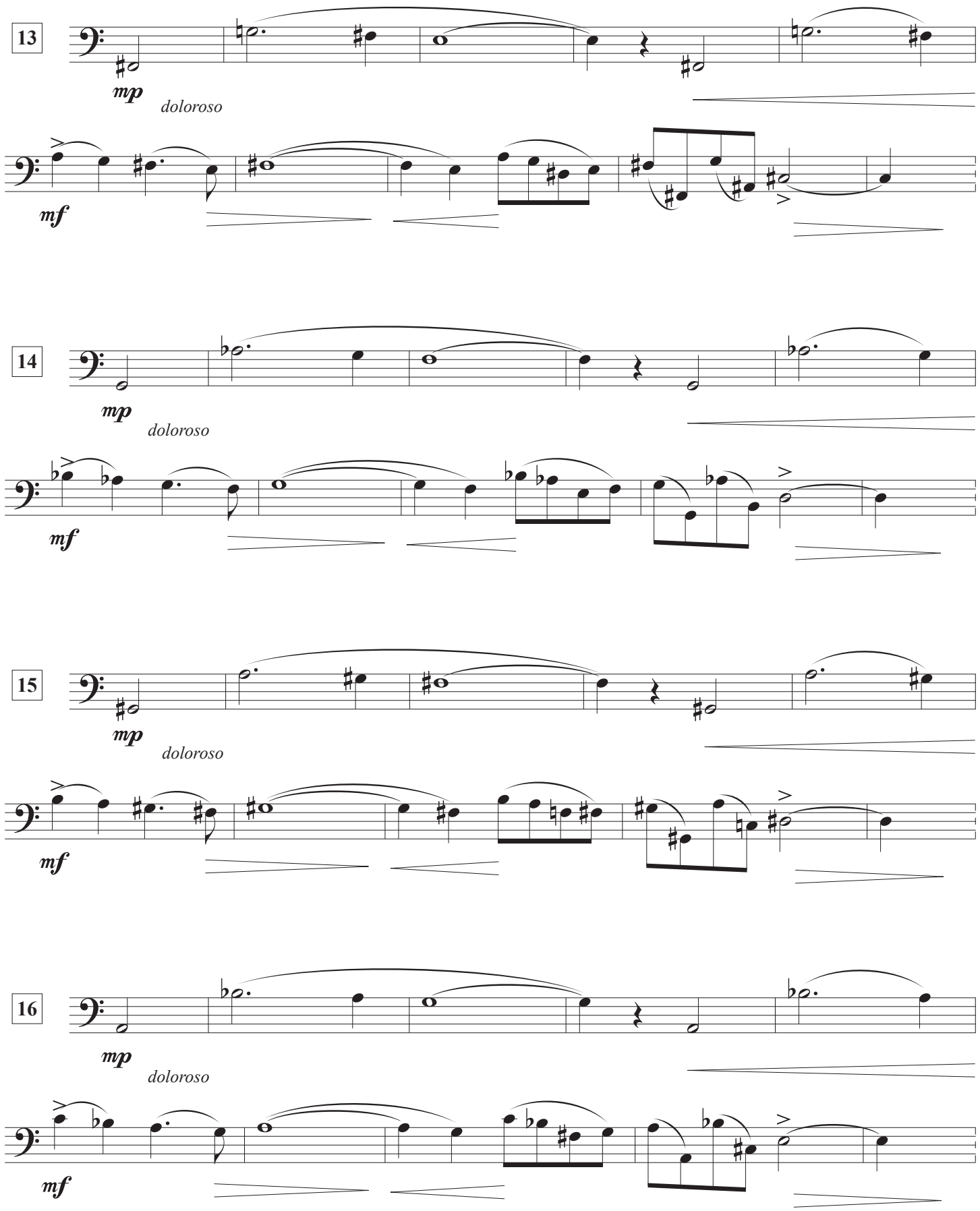

5
mp doloroso
mf


6
mp doloroso
mf


7
mp doloroso
mf


8
mp doloroso
mf


9
mp
doloroso
mf
10
mp
doloroso
mf
11
mp
doloroso
mf
12
mp
doloroso
mf


13
mp
doloroso
mf
14
mp
doloroso
mf
15
mp
doloroso
mf
16
mp
doloroso
mf