

86 87 88 89 rim shot 90 91

92 rim shot 93 100 102 103 104 105

109 (♩ = 90) 112 113 114 115 116 117 rim shot to chimes

118 *Lamenting* ♩ = 52 let it ring, somber

120 chimes 121 122 123 124 125

126 127 128 129 130 131 132

133 134 135 136 137 138 139 *poco rit.*

140 *a tempo* 141 to bells 147

152 bells softest mallets

153 154

Percussion 1

A Light Unto The Darkness

3

155

156

157

158

159

160

161

162

163

164 chimes

165

166

167

168

169

170

175 bells rit.

176

177

178

179 to chimes

180 rit. poco a poco

181 chimes

182

mf

mf

ff

f

pp

pp

Largo ♩ = 48

to bells muffle

piano and singing

5

to scale

minor

major

minor

Percussion 2

marimba, xylophone
large tam-tam

A LIGHT UNTO THE DARKNESS

(Homage to the 168 victims of the Oklahoma City disaster, April 19, 1995)

David R. Gillingham

Moderately ♩ = 92

1 marimba 2 3 4 6 10 (marimba)

11 2 12 3 13 f 4

14 5 15 6 16 7

17 18 2 19 3

20 21 2 22 25 1 a tempo

26 2 27 3 28 1

29 30 6 31 7 32 to tam-tam 2

34 37 a tempo 40 46 54 59 4 63 7

Slower ♩ = 60

Timpani

A LIGHT UNTO THE DARKNESS

(Homage to the 168 victims of the Oklahoma City disaster, April 19, 1995)

David R. Gillingham

Set Up: 32" 29" 26" 23"

Moderately $\bullet = 92$

1 3 4 8 12 8 20 2 22 32"; 29" 23 molto rit. 25 a tempo 7

32 34 35 molto rit. 36 37 a tempo 38 change: 32"; 29" 39

40 46 54 59 61 62 63

64 65 66 67 68 69 70

71 72 73 74 75

76 77 78

ppp \triangleleft \triangleright pppp

ppp \triangleleft \triangleright ppp

ppp \triangleleft \triangleright fff

fffp \triangleleft fff fp \triangleleft fff fp

fff fp \triangleleft fff fp \triangleleft fff

A Light Unto the Darkness

2

79 80 81

82 83 84

85 86 87 88

89 90 91 92 93 change: 32"; 29" 94 100

102 103 104 105 106 107

108 109 112 113 114 115 116

117 118 change: 26" 119 120 121 122 123

124 125 126 127 128 129 130

fff *fp* *fff* *fff* *fp* *fff* *fp* *fff* *fp* *p* *fff* *p* *fff* *3* *3* *fff* *fff* *fff* *(♩ = 90)* *fff* *3* *p* *Lamenting* *♩ = 52* *fff* *26-36* *p*

Glock:

1. mallets should be hard phenolic (black balers are good) so the clarity comes through.
2. What key is this passage in? Decide for yourself and practice 2 octave scales and arpeggios (root, 1st, 2nd. octave) at pianissimo.
3. Practice slowly (30bpm, 40, 50 then finally 60).

Marimba:

1. This is a scalar/arpeggiated passage and should NOT be approached soloistically. Medium hard yarn mallets would be ideal.
2. Again, what scales are being represented? Hint: there are 7ths and 9ths involved.
3. This is a rather fast passage and careful attention should be paid to sticking. I recommend practicing the transitions first (from key area to another)
before attempting the entire passage.
4. Slow practice ALWAYS wins the day. I recommend practicing this at half-tempo (approximately 60bpms) and working your way in increments of
10 (70, 80, etc).

Timpani:

1. All two-note rolls should begin with a double-stop strike THEN begin the roll. Pay careful attention to the dynamic contrasts: remember that an
Fp needs to be softer than the FFF.
2. Practice the rhythmic figure first without the roll and get that to tempo. THEN insert the rolls when you are comfortable.
3. Lastly, despite the ferocity and anger needed for this passage, strive to get a BIG ROUND SOUND. Pounding into the timpani heads does not
produce this; LIFTING does.

Good Luck!