

A L I G H T I N T H E O C E A N

F O R S Y M P H O N Y O R C H E S T R A

C H R I S P I L S N E R

I N S T R U M E N T A T I O N

Flute 1

Flute 2

Oboe

English Horn

Clarinet in Bb 1

Clarinet in Bb 2

Bassoon 1

Bassoon 2

Trumpet in Bb 1

Trumpet in Bb 2

Trumpet in Bb 3

Horn in F 1

Horn in F 2

Horn in F 3

Horn in F 4

Trombone 1

Trombone 2

Trombone 3 (Bass)

Tuba

Timpani

Percussion 1 (Vibraphone, Tam-Tam, Marimba)

Percussion 2 (Mark Tree, Suspended Cymbal, Crash Cymbal)

Percussion 3 (Glockenspiel, Bass Drum, Tam-Tam)

Violin I

Violin II

Viola

Violoncello

Double Bass

NOX TENEBRAE MUSIC

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ABOUT THE COMMISSION

A Light in the Ocean was commissioned by Wes Kenney and the Fort Collins Symphony Orchestra in 2019. It premieres on October 5, 2019 at the Lincoln Center in Fort Collins, Colorado.

PROGRAM NOTES

A Light in the Ocean is a pure reflection of the wonders of life across our planet. As I composed the music, I consistently envisioned the beauty and spectacle of stepping into nature and seeing the flourish of life around me. And this is no more exemplified than in the underwater expanse of the ocean.

From the outset, I knew it was essential to give this seascape a melody that matched its innocence and wonder. This was very important to me because I feel like melody has become a lost-art in much of the classical music being composed today. But there is a reason that so much music in our history is great, and that is largely due to a melody that connects it together. My melody, while intentionally simple in nature, slowly develops and changes over the course of the piece to help exemplify the ever-changing life cycle of the world.

Beyond melody, A Light in the Ocean also relies heavily upon the Dorian mode. This means that instead on emphasizing the traditional first note of a major scale, my music finds its foundation on the second note. In result, the Dorian mode has a minor quality but with an added brightness and “light” to its raised 6th note.

In the orchestra, you can hear a a sense of gentle movement that gives each moment a water-like quality. As the music progresses, this movement gets more dramatic and complex just as the ocean itself can become turbulent and threatening. Ultimately, the piece comes to several dramatic moments that reflect both the beauty and expansiveness of such an incredible force of nature.

CHRIS PILSNER

ABOUT THE COMPOSER

Composer and conductor Chris Pilsner is becoming an established name in the contemporary classical world. His music for orchestra, wind ensemble, and chamber ensembles has been acclaimed by audiences, performers, and conductors worldwide and receives hundreds of performances every year. Recordings of these works can be found throughout YouTube, garnering over 160,000 views.

In the concert hall, Chris’s music has been performed by groups as diverse as professional ensembles, universities, high schools, all-state/honor ensembles, and even in Carnegie Hall. He has also been commissioned by/recorded with professional orchestras across the world including the Vienna Synchron Stage Orchestra, Fort Collins Symphony Orchestra, Scottish Session Orchestra and the Budapest Scoring Orchestra. In 2019, he traveled to Vienna to conduct the Vienna Synchron Stage Orchestra in a recording session of all his works for string orchestra, which were released on his EP Album Elements in August of 2019. He was also the winner of the 2020 Film Scoring Academy of Europe’s Call for Scores, where he will record a brand new work for full orchestra and chorus in 2021.

As a conductor, Chris served as the Director of Orchestras at Windsor High School in Colorado from 2014-2019, where he greatly expanded the orchestra program and lead his students to appear in the program’s first ever State ASTA Festival. Now a full-time composer and conductor, he regularly appears as a guest conductor/clinician with schools, honor bands/orchestras, and other ensembles across the nation. Because of his experience as a teacher, Chris is an avid supporter of music education and strives to keep creating new and original works for young individuals across the world.

Chris holds a Masters of Music in Composition at Central Michigan University where he studied with renowned composer David Gillingham. He also holds two Bachelor’s degrees from the University of Northern Colorado in Music Composition and Music Education.

Chris is a member of ASCAP and proudly self-published through his publishing company Nox Tenebrae Music.

14 Expansively, con moto ♩ = 72

The musical score is arranged in a standard orchestral format. The woodwinds (Flutes, Oboe, English Horn, Clarinets, Bassoons) and strings (Violins, Viola, Violoncello, Double Bass) are in the upper staves, while the brass (Trumpets, Trombones, Tuba) and percussion (Timpani, Snare Drum, Suspended Cymbal, Glockenspiel) are in the lower staves. The harp is positioned between the woodwinds and strings. The score includes various musical notations such as dynamics (mp, f, p, mf), articulation (accents, slurs), and performance instructions (e.g., 'senza sord.', 'unis.', 'div.'). The tempo is marked as 'Expansively, con moto' with a metronome marking of ♩ = 72. The page number '4' is located in the top left corner, and the measure numbers 14 through 19 are indicated at the bottom of the score.

Fl. 1

Fl. 2

Ob.

E.H. *solo*
mf

Cl. 1 *p*

Cl. 2

Bsn. 1/2

Hn. 1/2

Hn. 3/4

Tpt. 1

Tpt. 2/3

Tbn. 1

Tbn. 2/3

Tba.

Timp.

Tam.

Sus. Cym.

Glock.

Hp. *mp*

Vln. I

Vln. II *p*

Vla. *p*

Vc. *p*

D.B. *p*

20 21 22 23 24

26

29

Musical score for orchestra and strings, measures 25-29. The score includes parts for Flutes 1 and 2, Oboe, English Horn, Clarinets 1 and 2, Bassoon 1 and 2, Horns 1, 2, 3, and 4, Trumpets 1 and 2, Trombones 1 and 2, Tuba, Timpani, Tambores, Suspended Cymbals, Glockenspiel, Harp, Violins I and II, Viola, Violoncello, and Double Bass. The score features various dynamics such as *mf*, *mp*, *p*, and *mp*, and includes performance instructions like "solo" and "bring out".

25

26

27

28

29

This page of a musical score contains the following instruments and parts:

- Flutes:** Fl. 1 & 2 (First Flute, Second Flute)
- Oboes:** Ob.
- Clarinets:** Cl. 1, Cl. 2
- Bassoons:** Bsn 1, Bsn 2
- Horns:** Hn 1 & 2 (First Horn, Second Horn), Hn 3 & 4 (Third Horn, Fourth Horn)
- Trumpets:** Tpt 1, Tpt 2 & 3
- Trombones:** Tbn 1, Tbn 2 & 3
- Tuba:** Tba
- Timpani:** Timp.
- Tam-tam:** Tam.
- Suspended Cymbal:** Sus. Cym.
- Glockenspiel:** Glock.
- Harp:** Hp.
- Violins:** Vln I, Vln II
- Viola:** Vla.
- Violoncello:** Vc.
- Double Bass:** D.B.

The score includes various musical notations such as notes, rests, and slurs. Dynamics are marked with *mp* (mezzo-piano), *mf* (mezzo-forte), and *f* (forte). Performance instructions include "bring out" for the Violin II and Viola parts. The page is numbered 30, 31, 32, 33, and 34 at the bottom.

Fl. 1 *mp* *cresc. poco a poco*

Fl. 2

Ob.

E.H. *mp* *cresc. poco a poco*

Cl. 1
2

Bsn 1
2 *p* *mp* *cresc. poco a poco*

Hn 1
2 *mf* *cresc. poco a poco*

Hn 3
4

Tpt 1 *mf* *cresc. poco a poco* solo

Tpt 2
3

Tbn 1 *mf* *cresc. poco a poco*

Tbn 2
3

Tba

Timp.

Tam.

Cr. Cym.

B. Dr.

Hp *p*

Vln I *p* *mp* *cresc. poco a poco*

Vln II *mp* *cresc. poco a poco*

Vla *cresc. poco a poco*

Vc. *p* *mp* *cresc. poco a poco*

D. B. *mp* *cresc. poco a poco*

45 46 47 48

Fl. 1 *mf* *ff*

Fl. 2 *mf* *ff*

Ob. *f* *ff* soaring

E.H. *ff* soaring

Cl. 1 *ff* *ff* soaring

Cl. 2 *ff* *ff* soaring

Bsn 1 *mf* *ff*

Bsn 2 *mf* *ff* soaring

Hn 1 *ff* *ff* soaring

Hn 2 *ff* *ff* soaring

Hn 3 *ff* *ff* soaring

Hn 4 *ff* *ff* soaring

Tpt 1 *mf* *ff*

Tpt 2 *mf* *ff*

Tpt 3 *mf* *ff*

Tbn 1 *mf* *ff*

Tbn 2 *mf* *ff*

Tbn 3 *mf* *ff*

Tba *mf* *ff*

Timp. *mf* *mp* *ff*

Tam. *ff*

Cr. Cym. *ff*

B. Dr. *ff*

Hp *ff*

Vin I *ff*

Vin II *ff*

Vla *ff* 6

Vc. *ff*

D. B. *ff*

58 Fast and Flowing ♩ = 151

63

Fl. 1 2
 Ob.
 E.H.
 Cl. 1 2
 Bsn 1 2
 Hn 1 2
 Hn 3 4
 Tpt 1
 Tpt 2 3
 Tbn 1
 Tbn 2 3
 Tba
 Timp.
 Tam.
 Sus. Cym.
 B. Dr.
 Hp
 Vln I
 Vln II
 Vla
 Vc.
 D.B.

Musical score for "Fast and Flowing" (♩ = 151). The score is for measures 58 through 66. The key signature is one flat (B-flat major or E-flat minor). The tempo is marked "Fast and Flowing" with a quarter note equal to 151. The score includes parts for Flute 1 & 2, Oboe, English Horn, Clarinet 1 & 2, Bassoon 1 & 2, Horn 1 & 2, Horn 3 & 4, Trumpet 1, Trumpet 2 & 3, Trombone 1, Trombone 2 & 3, Tuba, Timpani, Tam-tam, Suspended Cymbal, Bass Drum, Harp, Violin I, Violin II, Viola, Violoncello, and Double Bass. The score features various dynamics (fff, mp, p, mf-p, n) and articulations (accents, slurs, triplets). A large watermark "www.krispilsner.com" is overlaid diagonally across the page.

Musical score for orchestra and strings, measures 67-72. The score includes parts for Flute (Fl.), Oboe (Ob.), English Horn (E.H.), Clarinet (Cl.), Bassoon (Bsn.), Horns (Hn.), Trumpets (Tpt.), Trombones (Tbn.), Tuba (Tba.), Timpani (Timp.), Tam-tam (Tam.), Suspended Cymbal (Sus. Cym.), Bass Drum (B. Dr.), Harp (Hp.), Violin I (Vln I), Violin II (Vln II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

Measure 67: Flute and Clarinet parts are silent. Bassoon plays a triplet of eighth notes. Horns and Trumpets are silent. Trombones and Tuba are silent. Timpani plays a triplet of eighth notes. Tam-tam, Suspended Cymbal, and Bass Drum are silent. Harp plays a triplet of eighth notes. Violins play a triplet of eighth notes. Viola, Violoncello, and Double Bass are silent.

Measure 68: Flute and Clarinet parts are silent. Bassoon plays a triplet of eighth notes. Horns and Trumpets play a melodic line starting with a *mp* dynamic, moving to *mf*. Trombones and Tuba play a melodic line starting with a *p* dynamic, moving to *f*. Timpani plays a triplet of eighth notes. Tam-tam plays a single note with a *mp* dynamic. Suspended Cymbal and Bass Drum are silent. Harp plays a triplet of eighth notes. Violins play a triplet of eighth notes. Viola, Violoncello, and Double Bass play a melodic line starting with a *mf* dynamic.

Measure 69: Flute and Clarinet parts are silent. Bassoon plays a triplet of eighth notes. Horns and Trumpets play a melodic line starting with a *mf* dynamic, moving to *mp*. Trombones and Tuba play a melodic line starting with a *p* dynamic, moving to *f*. Timpani plays a triplet of eighth notes. Tam-tam plays a single note with a *mp* dynamic. Suspended Cymbal and Bass Drum are silent. Harp plays a triplet of eighth notes. Violins play a triplet of eighth notes. Viola, Violoncello, and Double Bass play a melodic line starting with a *mf* dynamic.

Measure 70: Flute and Clarinet parts are silent. Bassoon plays a triplet of eighth notes. Horns and Trumpets play a melodic line starting with a *mp* dynamic, moving to *mf*. Trombones and Tuba play a melodic line starting with a *p* dynamic, moving to *f*. Timpani plays a triplet of eighth notes. Tam-tam plays a single note with a *mp* dynamic. Suspended Cymbal and Bass Drum are silent. Harp plays a triplet of eighth notes. Violins play a triplet of eighth notes. Viola, Violoncello, and Double Bass play a melodic line starting with a *mf* dynamic.

Measure 71: Flute and Clarinet parts are silent. Bassoon plays a triplet of eighth notes. Horns and Trumpets play a melodic line starting with a *mp* dynamic, moving to *mf*. Trombones and Tuba play a melodic line starting with a *p* dynamic, moving to *f*. Timpani plays a triplet of eighth notes. Tam-tam plays a single note with a *mp* dynamic. Suspended Cymbal and Bass Drum are silent. Harp plays a triplet of eighth notes. Violins play a triplet of eighth notes. Viola, Violoncello, and Double Bass play a melodic line starting with a *mf* dynamic.

Measure 72: Flute and Clarinet parts are silent. Bassoon plays a triplet of eighth notes. Horns and Trumpets play a melodic line starting with a *mp* dynamic, moving to *mf*. Trombones and Tuba play a melodic line starting with a *p* dynamic, moving to *f*. Timpani plays a triplet of eighth notes. Tam-tam plays a single note with a *mp* dynamic. Suspended Cymbal and Bass Drum are silent. Harp plays a triplet of eighth notes. Violins play a triplet of eighth notes. Viola, Violoncello, and Double Bass play a melodic line starting with a *mf* dynamic.

85

Fl. 1 & 2 *mf*

Ob.

E.H.

Cl. 1 & 2 *mf*

Bsn 1 & 2 *mf*

Hn 1 & 2

Hn 3 & 4

Tpt 1

Tpt 2 & 3

Tbn 1

Tbn 2 & 3

Tba

Timp. *mp*

Tam. *mp* To Mar.

Sus. Cym. *mp* To Cr. Cym.

B. Dr.

Hp

Vln I *p*

Vln II *p*

Vla

Vc. *mp* arco

D.B. *mp* arco

85 86 87 88 89 90

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Fl. 1
2

Ob.

E.H.

Cl. 1
2

Bsn 1
2

Hn 1
2

Hn 3
4

Tpt 1
2
3

Tbn 1
2
3

Tba

Timp.

Mar.

Cr. Cym.

B. Dr.

Hp

Vln I

Vln II

Vla

Vc.

D. B.

mp *ff* *mf*

ff To Tam.

3 3 6 3

a2 a2

f

98 99 100 101 102 103 104

Fl. 1 *f* 3 3 3 3 3 3 3 3 *mp*

Fl. 2 3 3 3 3 3 3 3 *mp*

Ob. -

E.H. -

Cl. 1 *f* 3 3 3 3 3 3 3 3 *mp*

Cl. 2 3 3 3 3 3 3 3 *mp*

Bsn 1 *f* 3 3 3 3 3 3 3 3 *mp*

Bsn 2 3 3 3 3 3 3 3 *mp*

Hn 1 -

Hn 2 -

Hn 3 -

Hn 4 -

Tpt 1 -

Tpt 2 -

Tpt 3 -

Tbn 1 -

Tbn 2 -

Tbn 3 -

Tba -

Timp. *ff* *mf*

Mar. *f* 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 *mp*

Cr. Cym. -

Tam. *ff* Tam. To B. Dr.

Hp. *f* 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 *mf*

Vln I *mf*

Vln II *mf*

Vla. *f* 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 *mp*

Vc. -

D.B. *pizz.* *mf*

Fl. 1
Fl. 2
Ob.
E.H.
Cl. 1
Cl. 2
Bsn 1
Bsn 2
Hn 1
Hn 2
Hn 3
Hn 4
Tpt 1
Tpt 2
Tpt 3
Tbn 1
Tbn 2
Tbn 3
Tba
Timp.
Mar.
Cr. Cym.
B. Dr.
Hp
Vln I
Vln II
Vla
Vc.
D. B.

mp

110 111 112 113 114

molto rit.....

The image shows a page of a musical score, page 23, marked 'molto rit.'. The score is for a full orchestra and strings. The instruments listed on the left are: Fl. I & II, Ob., E.H., Cl. I & II, Bsn. I & II, Hn. I, II, III & IV, Tpt. I & II, Tbn. I & II, Tba., Timp., Tam., Cr. Cym., B. Dr., Hp., Vln. I & II, Vla., Vc., and D. B. The score spans measures 121 to 128. Key features include:

- Flute I & II:** Melodic lines with slurs and accents, starting with a dynamic of *a2*.
- Oboe:** Melodic line with a slur and a dynamic of *b2*.
- Clarinet I & II:** Melodic lines with slurs and accents.
- Bassoon I & II:** Melodic lines with slurs and accents.
- Horn I & II:** Melodic lines with slurs and accents, starting with a dynamic of *a2*.
- Horn III & IV:** Melodic lines with slurs and accents, starting with a dynamic of *a2*.
- Trumpet I & II:** Melodic lines with slurs and accents.
- Trombone I & II:** Melodic lines with slurs and accents.
- Tuba:** Melodic line with slurs and accents.
- Timpani:** Percussion part with a dynamic of *ff* and a *mp* dynamic later.
- Tam. (Tamtam):** Percussion part with a dynamic of *mp*.
- Cr. Cym. (Cymbal):** Percussion part with a dynamic of *ff*.
- B. Dr. (Bass Drum):** Percussion part with a dynamic of *ff*.
- Hp. (Harp):** Part with a dynamic of *mp*.
- Violins I & II:** Melodic lines with slurs and accents.
- Viola:** Melodic line with slurs and accents.
- Violoncello:** Melodic line with slurs and accents.
- Double Bass:** Melodic line with slurs and accents.

 A large watermark 'www.chrispilsner.com' is visible across the center of the page.

rit.....

1. solo

freely

Fl. 1 2

Ob.

E.H.

Cl. 1 2

Bsn 1 2

mf

n

mp

mf

n

Hn 1 2

Hn 3 4

Tpt 1

Tpt 2 3

Tbn 1

Tbn 2 3

Tba

n

Timp.

Tam.

M.T.

B.Dr.

M.T.

pp

pp

pp

let chimes naturally fade out

Hp

Vln I

Vln II

Vla

Vc.

D.B.

bring out

div.

ppp

n

n