

In Stillness *from Transcendent Light*

Kenley Kristofferson
Arranged by David Marlatt

In Stillness, reaches for that which is greater than ourselves. It may be one god or many gods, or it may be greatness of the past or future, but it is the light that is just beyond our mortal reach. This piece starts slowly and grows in intensity over time until the glorious climax, after which it relaxes in tone and volume before reaching a short final section of quiet tension. This ends with a warm tonic chord, signifying the light that greets all of us at the end.

- The first four bars should have a fluid tempo, with the four bar phrase feeling like 1+1+2. The breath marks denote space between those bars, which is important because the next phrase at m5-8 doesn't have them.
- From m17 (the trumpet solo), the voices wrap and layer around one another. Encourage the ensemble to be mindful of both bringing out the moving line and making room for the moving lines of others. Many of the moving lines are in the soprano and alto voices, so the lower voices can still project and maintain the balance of the ensemble.
- The climax at m24 has a variety of parts whose relation to one another can be interpreted according to the conductor's preference. I tend to favour the moving lines, but the 2-3 suspension is an important colour.
- The final section of the piece (m39-end) represents the challenge of letting go, even when you feel like you can't resist any longer. Let your interpretation be guided by the choral version, where the choir sings "In stillness" seven times before softly singing the final phrase, "at rest."

Kenley Kristofferson is a composer for concert band, concert choir, symphony orchestra and video games. Growing up as a euphonium player in Gimli, Manitoba, he later went on to complete his B. Mus and B. Ed degrees from the University of Manitoba and became one of the music teachers at Lord Selkirk Regional Comprehensive Secondary School in Selkirk, MB. In 2019, he completed his Master of Music in Composition from Brandon University, studying under Dr. T. Patrick Carrabré.

His work *The Meeting Place* won the 2016 Canadian Band Association Composition Competition (now the Howard Cable Memorial Prize in Composition). His music has been performed at the Midwest Band Convention in Chicago and the Manitoba Music Educators' Association Conference (TEMPO), among others. It has been recorded by the Arizona State University Wind Orchestra, Barrett Choir, and Choral Union, the University of Northern Colorado Wind Ensemble, the Cleveland Winds, the University of Manitoba Wind Ensemble, and the Winnipeg Wind Ensemble.

He has written commercial work for video game franchises such as Betty Boop, Disney's DuckTales, KRE-O and Warhammer 40,000. The score for his short film on the early life of astronomer Carl Sagan, *Star Stuff*, was nominated for Best Original Score in the "Short" category in the 2016 International Sound and Film Music Festival in Croatia.

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molto rubato ♩ = 50 2 3 4 *slight rit.* 5 *Dolce e legato* ♩ = 60

Musical score for 'IN STILLNESS' from 'Transcendent Light'. The score is for a large ensemble and includes the following parts:

- B♭ Trumpet 1
- B♭ Trumpet 2
- B♭ Trumpet 3
- B♭ Flugelhorn
- F Horn 1
- F Horn 2
- F Horn 3
- F Horn 4
- Trombone 1
- Trombone 2
- Trombone 3
- Euphonium
- Tuba
- Timpani (F-A♭-B♭-E♭)

The score is in 4/4 time and features dynamic markings such as *p* (piano) and *pp* (pianissimo). Performance instructions include *molto rubato*, *slight rit.*, and *Dolce e legato*. The tempo is marked as ♩ = 50 for the first three measures and ♩ = 60 for the last three measures. A large 'Preview' watermark is overlaid on the score.

7

8

9

10

11

rit.

a Tempo

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Musical score for Tpt 1, Tpt 2, Tpt 3, Flug, Hn 1, Hn 2, Hn 3, Hn 4, Trbn 1, Trbn 2, Trbn 3, Euph, Tuba, and Timp. The score includes dynamics such as *mp* and tempo markings *rit.* and *a Tempo*. A large 'PREVIEW' watermark is overlaid on the score.