

David F.
WILBORN

Arise!

for

12-part Trombone Choir

Program Notes

Arise! is a musical journey that expresses a search for resolution and confirmation. The music opens with a solemn melody that slowly builds and transforms into a new bolder, majestic theme, which will serve as the principal source of thematic development. Following this majestic passage, the music ventures through a series of jovial and dark emotions. These varied expressions undergo development, transformations, and moments of reconfirmation. At the heart of the music, there is a prolonged struggle. The intense mood lingers; however, it unexpectedly breaks as a new character emerges. Here, a moment of frivolity is sounded during a spirited double-tongued passage (measure 215.) The passage, by contrast, is playful and lighthearted as it trades off its musical theme to neighboring players in the choir. At this point, the music has clearly left the dark, restless scenes in pursuit of resolution. It becomes clear that our journey of varied passions and emotions finally resolve (in measure 261) when the opening majestic theme returns, while in a grand manner. We have arrived at the zenith; moreover, we sense a great moment of triumph. It is here we perceive achievement and a sense of victory. We may now **Arise** out of darkness to enjoy the passions of happiness and eternal peace.

David F. Wilborn (1961)

David Wilborn is Associate Professor of Music at Texas A&M University in College Station where he teaches the low brass studio and coordinates small ensembles. Wilborn studied composition with Donald Grantham and trombone with Donald Knaub and John Marcellus. He holds the Bachelor of Music degree from the University of Texas at Austin, the Master of Music degree from the Eastman School of Music, and the Doctor of Musical Arts degree from the University of Texas.

Wilborn is the composer of several award-winning works for brass instruments. His *Excursions for Six Trombones* was selected as the winner of the 2003 Allen E. Ostrander Trombone Choir Composition Prize; his brass quintet entitled *Escapades* was selected as one of the winning compositions at the Appalachian State 2004 Brass Chamber Music Festival Composition Contest; and his *Three Movements for Brass Sextet* won second place at the 2005 Humboldt Composition Contest for Brass Chamber Music. In February 2008, Wilborn performed the solo bass trombone part in the New York premiere of *Concertante Caprice* with the Texas A&M University Wind Symphony in Carnegie Hall. Rorianne Schrade, music critic for the New York Concert Review, praised the work for its "freshness and excitement."

Wilborn has served as a conductor, trombonist, lecturer, and clinician throughout the United States, Europe, and Puerto Rico. He is the author of numerous articles dealing with low brass and band pedagogy. His professional affiliations include the International Trombone Association, College Music Society, National Association of College Wind and Percussion Instructors, Music Teacher's National Association, Texas Music Educators Association, Texas Bandmasters Association, Texas Music Teacher's Association, American Society of Composers Authors and Publishers, Phi Mu Alpha Sinfonians, Phi Beta Mu National Bandmaster's Fraternity, Pi Kappa Lambda National Honor Society and Phi Kappa Phi Honor Society.

Full Score

7.2 mins

Arise!

for 12-part Trombone Choir

David F. Wilborn
Member ASCAP

Moderate tempo with grace and solemnity (♩ = 74)

The score is arranged in three systems of four staves each. The first system includes Trombone A1, A2, A3, and A4 (Bass). The second system includes Trombone B1, B2, B3, and B4 (Bass). The third system includes Trombone C1, C2, C3, and C4 (Bass) Contrabass. Trombone parts A1 through A4 and B1 through B4 are mostly rests, with some time signature changes from 4/4 to 5/4 and back to 4/4. Trombone parts C1 and C2 have melodic lines starting in 4/4, moving to 5/4, and then back to 4/4. They include dynamics *p* and *mp*, and a triplet of eighth notes in the final measure. Trombone parts C3 and C4 are mostly rests.

B Majestically!

16

Tbn. A1

p *ff legato* *f*

Tbn. A2

p *ff legato* *f*

Tbn. A3

p *ff legato* *f*

Tbn. A4

p *ff legato* *f*

Tbn. B1

ff legato *f*

Tbn. B2

ff legato *f*

Tbn. B3

ff legato *f*

Tbn. B4

ff *f*

Tbn. C1

ff *ff legato* *mf* *f*

Tbn. C2

ff *ff legato* *mf* *f*

Tbn. C3

ff *ff legato* *mf* *f*

Tbn. C4
CB

divisi *ff* *f*

Detailed description: This is a page of a musical score for tenor horns, numbered 4. The title is 'Wilborn - Arise!'. The section is marked 'B Majestically!' and begins at measure 16. The score is arranged in systems for four groups of tenor horns: A1-A4, B1-B4, C1-C3, and C4 (labeled as C4 CB). Each group has a staff with a bass clef and a dynamic marking. The dynamics range from piano (p) to fortissimo (ff), with some parts marked 'ff legato' and others 'mf'. There are also 'divisi' markings for the C4 group. The notation includes various note values, rests, and slurs. The overall mood is majestic.

C **Vivacissimo** (♩ = 170) ♩ = ♩

Tbn. A1

Tbn. A2

Tbn. A3

Tbn. A4

Tbn. B1

mp legato

Tbn. B2

mp legato

Tbn. B3

p

Tbn. B4

Tbn. C1

Tbn. C2

Tbn. C3

**Tbn. C4
CB**

65 **F**

Tbn. A1
f

Tbn. A2
f

Tbn. A3
f

Tbn. A4
f

Tbn. B1
f

Tbn. B2
f

Tbn. B3
f

Tbn. B4
f

Tbn. C1
f

Tbn. C2
f

Tbn. C3
f

Tbn. C4
CB
unis. divisi unis.
f

Detailed description: This page of a musical score contains ten staves for tuba parts, labeled Tbn. A1 through Tbn. C4/CB. The music is written in bass clef. A dynamic marking of *f* (forte) is present at the beginning of most parts. A box containing the letter 'F' is positioned above the first staff. The score includes various musical notations such as eighth notes, quarter notes, and half notes, some with slurs and accents. A triplet of eighth notes is indicated in the final measure of several parts. Performance instructions 'unis.' (unison) and 'divisi' (divided) are used to indicate changes in the ensemble's playing style. The bottom staff (Tbn. C4/CB) has a unique arrangement with 'unis.' and 'divisi' markings.

I Faster with agitation $\text{♩} = 176$

112

The score consists of ten staves, each representing a tuba part. The parts are labeled Tbn. A1, Tbn. A2, Tbn. A3, Tbn. A4, Tbn. B1, Tbn. B2, Tbn. B3, Tbn. B4, Tbn. C1, Tbn. C2, Tbn. C3, and Tbn. C4/CB. Each staff begins with a dynamic marking of *f* (forte). The music is in bass clef and 4/4 time. The tempo is marked 'Faster with agitation' with a quarter note equal to 176 beats per minute. The score is divided into five measures. Tbn. A1 and A2 play a continuous eighth-note pattern. Tbn. A3 plays a similar pattern. Tbn. A4, B1, B2, B3, and C1 play a quarter note followed by a rest. Tbn. B4, C2, and C3 play a quarter note followed by a rest. Tbn. C4/CB plays a quarter note followed by a rest. The score ends with a double bar line and repeat signs.

R Joyful

238

The musical score is arranged in 12 staves, labeled Tbn. A1 through Tbn. C4/CB. Each staff contains a single line of music in bass clef. The score is divided into two measures by a double bar line. The first measure starts at measure 238. Dynamics are indicated by *mf*, *f*, and *ff*. A hairpin crescendo is shown in the first measure of each staff. The second measure begins with a dynamic of *ff*. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and accidentals (flats and sharps). A 'unis.' instruction is present in the second measure of the Tbn. C4/CB staff.

allargando

The image shows a musical score for 16 tubas, labeled Tbn. A1 through Tbn. C4/CB. The score is written in bass clef with a key signature of two flats. It consists of 16 staves, each with a main melodic line and a lower line for dynamics and performance markings. The dynamics are marked as *f* (forte), *ff* (fortissimo), and *fff* (fortississimo). The tempo marking *allargando* is placed at the top right. The score begins at measure 271. The first four measures show a melodic line that starts with a *f* dynamic, then moves to *ff*, and finally *fff*. The lower line contains performance markings such as *tr.* (trill), *b20.* (breath mark), and *b>* (breath mark). The final measure of the score includes the marking *divisi* and a *fff* dynamic.