

Nathan Daughtrey

SHINE ON!

INSTRUMENTATION

Piccolo	1	B-flat Trumpet 1	3	Timpani (4 drums) & Triangle.....	1
Flute 1.....	4	B-flat Trumpet 2.....	3	Percussion 1	1
Flute 2.....	4	B-flat Trumpet 3.....	3	Crotales (or Bells), Xylophone	
Oboe.....	2	F Horn 1	2	Percussion 2	1
Bassoon.....	2	F Horn 2.....	2	Vibraphone, Chimes	
B-flat Clarinet 1	4	Trombone 1	2	Percussion 3	1
B-flat Clarinet 2	4	Trombone 2	2	4 Concert Toms, Suspended Cymbal, Hi-Hat	
B-flat Clarinet 3	4	Trombone 3	1	Percussion 4	1
B-flat Bass Clarinet	2	Euphonium	2	Concert Bass Drum, Tam-Tam	
E-flat Alto Saxophone 1	2	T.C. Baritone	2		
E-flat Alto Saxophone 2	2	Tuba.....	4		
B-flat Tenor Saxophone	2				
E-flat Baritone Saxophone	1				

PROGRAM NOTES

In 1908, the city of Aurora, Illinois officially adopted the nickname the “City of Lights,” because it was one of the first cities in the United States to implement an all-electric street lighting system in 1881. Coincidentally, the city shares its name with Aurora, Goddess of the Dawn. She was bringer of the early light and was often described as bringing hope & rejuvenation to all living mortal beings as they woke up in the morning, filled with energy and ready to resume their work and journey in life. Her two horses that pulled her chariot across the sky are named in the *Odyssey* as Firebright and Daybright. This all sets the stage for the multitude of inspirations for the piece.

The title *Shine On!* was adapted from East Aurora High School’s alma mater, “East High Will Shine Tonight.” The lyrics even seem to allude to the sunrise brought on by the goddess Aurora.

*East High will shine tonight, East High will shine;
East High will shine tonight, all down the line.
East High will shine tonight, East High will shine;
When the sun goes down and the moon comes up, East High will shine.*

If you listen closely, you will hear the melody of the school’s fight song woven into the fabric of the piece throughout. The rest of the thematic material is original. Here is the basic organization of the piece:

m. 1-15	Dawn – Aurora & her horse-drawn chariot pull the sun across the sky.
m. 16-32	Aurora’s theme in its entirety
m. 33-63	Daybright’s playful theme
m. 64-100	Aurora’s theme with hints of Daybright’s theme
m. 101-136	Firebright’s darker, more intense theme, adapted from the fight song melody
m. 137-170	Aurora’s theme with a new counter melody
m. 171-186	Return of Daybright’s theme
m. 187-204	Daybright’s theme fully merges with Aurora’s theme
m. 205-end	Finale

ABOUT THE COMPOSER

Percussionist, composer, & educator **Nathan Daughtrey** (b. 1975) is a musical chameleon who uses his wide-ranging talents to adapt comfortably to a variety of environments. As a performing artist and clinician for Yamaha percussion, Vic Firth sticks & mallets, Zildjian cymbals, and Black Swamp accessories, he has performed and given masterclasses and clinics throughout the United States and across three continents. Nathan has recorded two solo marimba albums to date – “Spiral Passages” and “The Yuletide Marimba” – as well as several chamber music albums, including a recent collaboration with euphoniumist Brian Meixner titled “Praxis.”

With over 60 publications for percussion ensemble, concert band, orchestra, chamber ensembles, and soloists as well as an ever-growing number of commissions, Nathan balances his performing with composing, and to great acclaim. He is the only composer in the history of the Percussive Arts Society International Composition Contest to procure both 2nd and 3rd place in the same year with his percussion ensemble works “Limerick Daydreams” and “Adaptation,” respectively. Nathan’s compositions appear regularly on performances at PASIC, the Midwest Band and Orchestra Clinic, the Bands of America National Percussion Festival, and in concert halls and other performance venues around the world. His works have also been recorded on several albums by respected performers, including the FSU Percussion Ensemble, the Mushashino Academia Wind Symphony conducted by Ray Cramer, the RoseWind Duo, and Mississippi State University. Additionally, three of his compositions for wind ensemble have been featured in three volumes of “Teaching Music Through Performance in Band.” All of his compositions and arrangements are published by C. Alan Publications.

As an educator, Nathan served as a Visiting Lecturer of Percussion for three years at the University of North Carolina at Greensboro, where he taught applied percussion and conducted the Percussion Ensemble. He also served as a sabbatical replacement at the University of Oklahoma, where he taught undergraduate and graduate percussion students and conducted the world-renowned OU Percussion Orchestra. Dr. Daughtrey most recently completed a six-year stint as Visiting Lecturer of Percussion and Music Composition at High Point University (NC), where he taught applied lessons, directed the percussion ensemble and worked in collaboration with the School of Communication, Department of Dance, and Department of Theatre.

Nathan is currently the head of Product Development and Composer Relations for C. Alan Publications. When not performing or composing, Dr. Daughtrey can be found running and biking the trails and greenways in his hometown of Greensboro, NC, where he is outnumbered four-to-one by his wife Katie, daughter Penelope, dog Gertrude, and cat Mimi.

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SHINE ON!

*Celebrating the 100th Anniversary of the
East Aurora High School Band Program*

Nathan Daughtrey
(ASCAP)

♩ = 100

The score is for a 4/4 piece in B-flat major, marked with a tempo of 100 beats per minute. It features a variety of instruments with dynamic markings such as *pp*, *mp*, *f*, and *p*. Key performance instructions include 'div.' (divisi), 'solo', 'Cue: Solo Oboe', and 'Play'. The percussion section includes Triangle (mounted), Crotales, Vibraphone, Concert Toms, Suspended Cymbal, Hi-Hat, Bass Drum, and Tam-Tam. The score is divided into measures 1 through 8.

9

Picc. *mp* *f* *p* *mf* *ff*

Fl. 1 *p* *ff* *mp*

Fl. 2 *p* *ff* *mp*

Oboe *p* *ff* *mp*

Bsn. *mf* *f* *p* *mp* *f* *mp*

Clar. 1 *p* *f* *p* *mf* *f*

Clar. 2-3 *p* *f* *p* *mf* *f*

B. Clar. *mf* *f* *p* *mp* *f* *mp*

A. Sax. 1 *p* *f* *p* *mf* *f*

A. Sax. 2 *p* *f* *p* *mf* *f*

T. Sax. *p* *f* *p* *mp*

B. Sax. *mf* *f* *p* *mp* *f* *mp*

Tpt. 1 *mf* *f* *mf*

Tpt. 2-3 *mf* *f* *mf*

Horn 1-2 *f* *p* *mf* *f* *mp*

Tbn. 1-2 *f* *p* *mp* *f* *mp*

Tbn. 3 *f* *p* *mp* *f* *mp*

Euph. *f* *p* *mf* *f* *mp*

Tuba *mf* *f* *p* *mp* *f* *mp*

Timp. Triangle *f*

Perc. 1 Crot., Xylo. *f*

Perc. 2 Vib., Chm. *f*

Perc. 3 Toms, S.C., H.H.

Perc. 4 B.D., Tam *p* *mf* *p*

9 10 11 12 13

molto rit.

16 ♩ = 112 a little quicker

14

Picc. *mf* *ff*

Fl. 1 *mf* *ff*

Fl. 2 *mf* *ff*

Oboe *mf* *ff*

Bsn. *mf* *ff*

Clar. 1 *mf* *ff*

Clar. 2-3 *mf* *ff*

B. Clar. *mf* *ff*

A. Sax. 1 *mf* *ff*

A. Sax. 2 *mf* *ff*

T. Sax. *mf* *ff*

B. Sax. *mf* *ff*

Tpt. 1 *mf* *ff*

Tpt. 2-3 *mf* *ff*

Horn 1-2 *div.* *a2* *ff* *soaring*

Tbn. 1-2 *div.* *ff*

Tbn. 3 *ff*

Euph. *ff* *soaring*

Tuba *ff*

Timp. Triangle *pick up 1 timpani mallet, keeping triangle beater* *ff* [Timpani] [Tri.] *ff*

Perc. 1 Cro., Xylo. *mf* *ff*

Perc. 2 Vib., Chm. *mf* *ff*

Perc. 3 Toms, S.C., H.H. *p* *ff* *p* *ff* *p*

Perc. 4 B.D., Tam *mp* *ff* *p* *ff*

14 15 16 17 18 19 20 21

24

22

Picc.

Fl. 1

Fl. 2

Oboe

Bsn.

Clar. 1

Clar. 2-3

B. Clar.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2-3

Horn 1-2

Tbn. 1-2

Tbn. 3

Euph.

Tuba

Timp. Triangle

Perc. 1
Crota, Xylo.

Perc. 2
Vib., Chm.

Perc. 3
Toms, S.C., H.H.

Perc. 4
B.D., Tam

22 23 24 25 26 27 28 29

rit. ----- 33 ♩ = 144 with great energy!

30

Picc. *p*

Fl. 1 *p*

Fl. 2 *p*

Oboe *p*

Bsn. *p* *mp*

Clar. 1 *p*

Clar. 2-3 *p*

B. Clar. *p*

A. Sax. 1 *p*

A. Sax. 2 *p*

T. Sax. *p*

B. Sax. *p* *mp*

Tpt. 1 *p*

Tpt. 2-3 *p*

Horn 1-2 *p*

Tbn. 1-2 *p* *mp*

Tbn. 3 *p* *mp*

Euph. *p* *mp*

Tuba *p* *mp*

Timp. Triangle *mp*
 drop triangle beater & pick up 2nd timpani mallet dampen E> to D> | B> to A>

Perc. 1 Crot., Xylo. *mf*
 Xylophone solo

Perc. 2 Vib., Chm. *mf*

Perc. 3 Toms, S.C., H.H. *mf*
 Woodblock Hi-Hat

Perc. 4 B.D., Tam *mp*
 dampened with towel

30 31 32 33 34 35 36 37 38

39

Picc.

Fl. 1

Fl. 2

Oboe

Bsn.

Clar. 1

Clar. 2-3

B. Clar.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2-3

Horn 1-2

Tbn. 1-2

Tbn. 3

Euph.

Tuba

Timp.
Triangle

Perc. 1
Cro., Xylo.

Perc. 2
Vib., Chm.

Perc. 3
Toms, S.C., H.H.

Perc. 4
B.D., Tam

39 40 41 42 43 44 45

52

Picc.

Fl. 1

Fl. 2

Oboe

Bsn.

Clar. 1

Clar. 2-3

B. Clar.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2-3

Horn 1-2

Tbn. 1-2

Tbn. 3

Euph.

Tuba

Timp.
Triangle

Perc. 1
Crot., Xylo.

Perc. 2
Vib., Chm.

Perc. 3
Toms,
S.C., H.H.

Perc. 4
B.D., Tam

52 53 54 55 56

57

Picc. *ff f ff f ff f ff pp ff*

Fl. 1 *ff f ff f ff f ff pp ff*

Fl. 2 *ff f ff f ff f ff pp ff*

Oboe *f ff f ff f ff ff pp ff*

Bsn. *mf ff pp ff*

Clar. 1 *f mf f mf f mf ff pp ff*

Clar. 2-3 *f mf f mf f mf ff pp ff*

B. Clar. *mf ff pp ff*

A. Sax. 1 *f ff f ff f ff ff pp ff*

A. Sax. 2 *f ff f ff f ff ff pp ff*

T. Sax. *mf f mf f mf f ff pp ff*

B. Sax. *mf ff pp ff*

Tpt. 1 *mf f mf f mf f mf ff pp ff*

Tpt. 2-3 *mf f mf f mf f mf ff*

Horn 1-2 *mf f mf f mf f mf ff pp ff*

Tbn. 1-2 *mf ff pp ff*

Tbn. 3 *mf ff pp ff*

Euph. *mf ff pp ff*

Tuba *mf ff pp ff*

Timp. Triangle *mf ff pp ff* *F to G* *to Tri.*

Perc. 1 Crot., Xylo. *ff pp ff* *Quickly to 4 mallets*

Perc. 2 Vib., Chm. *ff pp ff* *Quickly to 4 mallets*

Perc. 3 Toms, S.C., H.H. *pp ff* *Toms*

Perc. 4 B.D., Tam *ff pp ff*

57

58

59

60

61

62

63 64 68

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Oboe *f*

Bsn. *mf*

Clar. 1 *f*

Clar. 2-3 *mf*

B. Clar. *mf*

A. Sax. 1 *mf*

A. Sax. 2 *mf*

T. Sax. *mf*

B. Sax. *mf*

Tpt. 1 *f* (open)

Tpt. 2-3 straight mute in *mf*

Horn 1-2 straight mute in *mf*

Tbn. 1-2 straight mute in *mf*

Tbn. 3 straight mute in *mf*

Euph. straight mute in *mf*

Tuba *mf*

Timp. Triangle *mp* (G-B-C-D) Tri. mute staccato notes

Perc. 1 Crotales *ff* to 2 mallets dampen staccato notes with finger

Perc. 2 Vib., Chm. *ff*

Perc. 3 Toms, S.C., H.H. *p* *f* *mp* Woodblock

Perc. 4 B.D., Tam *mp* B.D. w/ B.D. beater rim head Tam-Tam w/ stick

63 64 65 66 67 68 69 70

