

# David R. Gillingham

## MIRACLE

### INSTRUMENTATION

Piccolo .....	1	B-flat Trumpet 1 .....	3
Flute 1 .....	4	B-flat Trumpet 2 .....	3
Flute 2 .....	4	B-flat Trumpet 3 .....	3
Oboe .....	2	F Horn 1 .....	2
Bassoon .....	2	F Horn 2 .....	2
B-flat Clarinet 1 .....	4	Trombone 1 .....	2
B-flat Clarinet 2 .....	4	Trombone 2 .....	2
B-flat Clarinet 3 .....	4	Bass Trombone .....	1
B-flat Bass Clarinet .....	2	Euphonium .....	2
E-flat Alto Saxophone 1 .....	2	Baritone T.C. ....	2
E-flat Alto Saxophone 2 .....	2	Tuba .....	4
B-flat Tenor Saxophone .....	2	Piano .....	1
E-flat Baritone Saxophone ..	1		

Timpani (4) ..... 1

Percussion 1 ..... 1

Crotales, Xylophone  
Shared: Chimes

Percussion 2 ..... 1

Bells  
Shared: 2 Brake Drums

Percussion 3 ..... 1

Vibraphone, Temple Blocks,  
Crash Cymbals  
Shared: Chimes, Suspended Cymbal,  
Tam-Tam

Percussion 4 ..... 1

Snare Drum  
Shared: 2 Brake Drums, Marimba,  
Tam-Tam, Chimes,  
Suspended Cymbal

Percussion 5 ..... 1

Shared: Marimba (4-octave), Tam-Tam,  
4 Concert Toms, Crotales

Percussion 6 ..... 1

Bass Drum  
Shared: Tam-Tam

\*European parts available for free download at <http://c-alanpublications.com/miracle/>

### ABOUT THE COMPOSER

*David Gillingham* earned Bachelor and Master Degrees in Instrumental Music Education from the University of Wisconsin-Oshkosh and the PhD in Music Theory/Composition from Michigan State University. Dr. Gillingham has an international reputation for the works he has written for band and percussion. Many of these works are now considered standards in the repertoire. His numerous awards include the 1981 DeMoulin Award for *Concerto for Bass Trombone and Wind Ensemble* and the 1990 International Barlow Competition (Brigham Young University) for *Heroes, Lost and Fallen*. Dr. Gillingham's works have been recorded by Klavier, Sony and Summit and Centaur. His works are regularly performed by nationally recognized ensembles including the Prague Radio Orchestra, Cincinnati Conservatory of Music Wind Ensemble, The University of Georgia Bands, North Texas University Wind Ensemble, Michigan State University Wind Ensemble, Oklahoma State Wind Ensemble, University of Oklahoma Wind Ensemble, Florida State Wind Ensemble, University of Florida (Miami) Wind Ensemble, University of Illinois Symphonic Band, Illinois State Wind Symphony, University of Minnesota Wind Ensemble, Indiana University Wind Ensemble and the University of Wisconsin Wind Ensemble. Also, nationally known artists, Fred Mills (Canadian Brass), Randall Hawes (Detroit Symphony) and Charles Vernon (Chicago Symphony Orchestra) have performed works by Dr. Gillingham. Over sixty of his works for band, choir, percussion, chamber ensembles, and solo instruments are published by C. Alan, Hal Leonard, Southern Music, Music for Percussion, Carl Fischer, MMB, T.U.B.A., I.T.A., and Dorn. Dr. Gillingham is Professor Emeritus of Music at Central Michigan University and the recipient of an Excellence in Teaching Award (1990), a Summer Fellowship (1991), a Research Professorship (1995), and most recently the President's Research Investment Fund grant for his co-authorship of a proposal to establish an International Center for New Music at Central Michigan University. He is a member of ASCAP and has been receiving the ASCAP Standard Award for Composers of Concert Music since 1996.

Website: [www.GillinghamMusic.com/](http://www.GillinghamMusic.com/)



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## PROGRAM NOTES

*Miracle* was commissioned by the Hong Kong International School High School Band under the direction of Tim Gavlik and Kevin Harris-Lowe. The Hong Kong International School began in 1966 by the collaboration of the Hong Kong government, some American businessmen, and the Lutheran Church-Missouri Synod. The success of this collaboration is truly a “miracle,” and since the school opened its doors in 1967, the school has grown from 630 multi-national students to over 2,500 students in 2016. The academic and spiritual development at the International School is unparalleled.

*Miracle* is based on two melodic sources, the hymn *Come Thou Fount From Every Blessing* (words by Robert Robinson and music by Asahel Nettleton) and the Chinese folk song *Jasmine Flower*, representing Christian and Asian culture respectively. The work unfolds in such a manner as to exploit both melodies and then blend them together. The miracle of how Christianity and the Asian culture have successfully merged in the International School is brought to light in the music as both of the melodies collaborate to create an artistic work.

### Come Thou Fount of Every Blessing

1  
Come Thou Fount of ev-ery bless-ing, Tune my heart to sing Thy grace; Streams of

5  
mer - cy, ne - ver ceas - ing, Call for songs of loud-est praise. Teach me

9  
Some me - lo-dious son - net, Sung by— fla - ming tongues a - bove. Praise the

13  
mount! I'm fixed up - on it, Mount of Thy re - deem-ing love.

### Jasmine Flower

1  
5  
10  
15  
19

*A good beautiful jasmine flower  
A good beautiful jasmine flower  
Sweet-smelling, beautiful, stems full of buds  
Fragrant and white, everyone praises  
Let me pluck you down  
Give to someone  
Jasmine flower, oh jasmine flower*

# MIRACLE

Commissioned by The Hong Kong International School Wind Ensemble, Tim Gavlik & Kevin Harris-Lowe, Directors  
Celebrating the School's 50th Anniversary, 2016-2017

David R. Gillingham  
(ASCAP)

Ethereal ♩ = 60

The score is for a wind ensemble and includes the following parts:

- Piccolo
- Flute 1
- Flute 2
- Oboe
- Bassoon
- B♭ Clarinet 1
- B♭ Clarinet 2
- B♭ Clarinet 3
- Bass Clarinet
- Alto Saxophone 1/2
- Tenor Saxophone
- Baritone Saxophone
- B♭ Trumpet 1
- B♭ Trumpet 2/3
- F Horn 1
- F Horn 2
- Trombone 1/2
- Bass Trombone
- Euphonium
- Tuba
- Piano
- Timpani
- Percussion 1 (Crotales, Chimes, Xylophone)
- Percussion 2 (Bells, 2 Brake Drums)
- Percussion 3 (Vibraphone, Crash Cymbals, Chimes, Tam-Tam)
- Percussion 4 (Snare Drum, Chimes, 2 Brake Drums, Marimba, Suspended Cymbal)
- Percussion 5 (Marimba (4-oct.), 4 Tom-Toms, Crotales)
- Percussion 6 (Bass Drum, Tam-Tam)

Key performance instructions include: *pp* (pianissimo), *p* (piano), *div.* (divisi), *solo*, *Oboe solo cue:*, *straight mute in*, *Ped.* (pedal), and *pp* (pianissimo).

4 7

Picc. *mf*

Fl. 1 *mf* solo

Fl. 2 *mf* solo

Ob.

Bsn.

Cl. 1 *p*

Cl. 2 *p*

Cl. 3 *p*

B. Cl.

A. Sax. 1/2 *p*

T. Sax.

B. Sax.

Tpt. 1 str. mute *mf* *p* mute out

Tpt. 2/3 2. str. mute *mf* *p* mute out

Hn. 1

Hn. 2 *a2* *pp* *p*

Tbn. 1/2 *p*

B. Tbn.

Euph.

Tuba *p*

Pno. *Ped.*

Timp.

Perc. 1

Perc. 2

Perc. 3 *no Ped.* *p* *Ped.*

Perc. 4 Chimes *p* *sim.* to Marimba w/ Player 5

Perc. 5 Marimba *p*

Perc. 6

8

Picc.  
 Fl. 1  
 Fl. 2  
 Ob. *solo*  
*mf*  
 Bsn.  
 Cl. 1  
 Cl. 2  
 Cl. 3  
 B. Cl.  
 A. Sax. 1/2  
 T. Sax.  
 B. Sax.  
 Tpt. 1  
 Tpt. 2/3  
 Hn. 1 *a2*  
*pp*  
 Hn. 2  
 Tbn. 1/2 *pp*  
 B. Tbn. *pp*  
 Euph.  
 Tuba  
 Pno.  
 Timp.  
 Perc. 1  
 Perc. 2  
 Perc. 3  
 Perc. 4  
 Perc. 5  
 Perc. 6

8

9

10

11

12 15

Picc. *mf*

Fl. 1 *mf*

Fl. 2 *mf*

Ob. *mf*

Bsn. *p*

Cl. 1 *mf*

Cl. 2 *mf*

Cl. 3 *mf*

B. Cl. *p*

A. Sax. 1/2

T. Sax.

B. Sax. *p*

Tpt. 1

Tpt. 2/3

Hn. 1

Hn. 2

Tbn. 1/2 *p*

B. Tbn. *p*

Euph. *p*

Tuba *pp* *p*

Pno. *mf* *no ped.*

Timp.

Perc. 1

Perc. 2

Perc. 3 *to Tam-Tam*

Perc. 4 *Marimba playing with perc. 5 on one instrument* *mf*

Perc. 5 *mf*

Perc. 6



19

Picc.

Fl. 1

Fl. 2

Ob.

Bsn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1/2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2/3

Hn. 1

Hn. 2

Tbn. 1/2

B. Tbn.

Euph.

Tuba

Pno.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

open

*mf*

open div.

*mf*

*f*

*f*

*tr*

*tr*

*tr*



21 22

Picc. *ff*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. *ff*

Bsn. *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Cl. 3 *ff*

B. Cl. *ff*

A. Sax. 1/2 *f* *ff*

T. Sax. *f* *ff*

B. Sax. *ff*

Tpt. 1 *ff*

Tpt. 2/3 *ff*

Hn. 1 *ff*

Hn. 2 *ff*

Tbn. 1/2 *ff* *a2* *div.*

B. Tbn. *ff*

Euph. *ff*

Tuba *ff*

Pno. *ff*

Timp. *p* *ff*

Perc. 1 *ff*

Perc. 2 *ff* to Brake Drums

Perc. 3 *p* *ff* Tam-Tam

Perc. 4

Perc. 5

Perc. 6

27 *rit.* 28 *a tempo*

Picc. *mf*

Fl. 1

Fl. 2

Ob.

Bsn. *p* *mf*

Cl. 1 *p*

Cl. 2 *p*

Cl. 3 *p*

B. Cl. *p* *mf*

A. Sax. 1/2 *p*

T. Sax. *p*

B. Sax. *p*

Tpt. 1 *p*

Tpt. 2/3 *p*

Hn. 1 *p*

Hn. 2 *p*

Tbn. 1/2 *div.* *p*

B. Tbn. *p*

Euph. *p*

Tuba *p* *mf*

Pno. *mf* *Ped.* *loco*

Timp. *f*

Perc. 1 *p*

Perc. 2

Perc. 3

Perc. 4 *f* *S.D.*

Perc. 5 *f* *Toms*

Perc. 6



