

Nathan Daughtrey

FROM THE ASHES

INSTRUMENTATION

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

PROGRAM NOTES

From the Ashes was commissioned by Dr. Shawn Smith and the UNC Charlotte Wind Ensemble. One of the university's slogans is "Stake Your Claim," which alludes to the time when gold miners first came to the Charlotte area. They would literally stake their claim with wooden stakes and a small note proclaiming their right to this land for gold mining. This encourages their faculty, staff, students, alumni, and community to take pride in ownership, honoring that pioneering spirit and tenacity of claiming your territory. The talk of gold reminded me of a poem from J.R.R. Tolkien's "Fellowship of the Ring." I decided to set the words to music, which became the primary theme for the piece.

– N.H.D.

All that is gold does not glitter. Not all those who wander are lost. The old that is strong does not wither. Deep roots are not reached by the frost. From the ash- es a fire shall be wo- ken, A light from the sha- dows shall spring;— Re- newed shall be blade that was bro- ken, The crown- less a- gain shall be King.

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.

www.NathanDaughtrey.com



Note: No adaptation or arrangement of this composition, including for marching band, may be made without the express written permission of the publisher, C. Alan Publications. If you would like to create an arrangement for marching band or other adaptation of this composition, please contact C. Alan Publications at PO Box 29323, Greensboro, NC 27429-9323. (336) 272-3920 or email licensing@c-alanpublications.com

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FROM THE ASHES

Nathan Daughtrey
(ASCAP)

♩ = 180 (♩ = 120) 3+2+2+3

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

- Piccolo:** *mf*, Pencil on Music Stand
- Flute 1:** *mf*, Pencil on Music Stand
- Flute 2:** *mf*, Pencil on Music Stand
- Oboe:** *mf*, Pencil on Music Stand
- Bassoon:** *ff*
- B♭ Clarinet 1:** *mf*, Pencil on Music Stand
- B♭ Clarinet 2 & 3:** *mf*, Pencil on Music Stand
- B♭ Bass Clarinet:** *ff*
- Alto Saxophone 1:** *mf*, Pencil on Music Stand
- Alto Saxophone 2:** *mf*, Pencil on Music Stand
- Tenor Saxophone:** *mf*, Pencil on Music Stand
- Baritone Saxophone:** *ff*
- B♭ Trumpet 1:** *mf*, Pencil on Music Stand
- B♭ Trumpet 2 & 3:** *mf*, Pencil on Music Stand
- F Horn 1 & 2:** *mf*, Pencil on Music Stand
- Trombone 1 & 2:** *ff*, div.
- Trombone 3:** *ff*
- Euphonium:** *ff*
- Tuba:** *ff*, (optional 8va)
- Timpani (4 drums) / Tambourine:** *ff*, *mf*, F-B-C-F
- Percussion 1:** *ff*, Crotales (RH: F-A | LH: B-E), (may substitute Bells)
- Percussion 2:** *ff*, Vibraphone, Chimes, Suspended Cymbal, RH: F-A | LH: E-B
- Percussion 3:** *mf*, Snare Drum (on rim), *ff*, *mf*
- Percussion 4:** *ff*, *mf*, Bass Drum (dampened with towel), Tam-Tam

7

Picc. *to instrument*

Fl. 1 *to instrument*

Fl. 2 *to instrument*

Oboe *to instrument*

Bsn. *p* *ff* *p*

Clar. 1 *to instrument* *pp* *mf*

Clar. 2-3 *to instrument* *pp* *mf* *div.*

B. Clar. *p* *ff* *p*

A. Sax. 1 *to instrument*

A. Sax. 2 *to instrument*

T. Sax. *to instrument*

B. Sax. *p* *ff* *p*

Tpt. 1 *to instrument*

Tpt. 2-3 *to instrument*

Horn 1-2 *to instrument*

Tbn. 1-2 *p* *ff* *p*

Tbn. 3 *p* *ff* *p*

Euph. *p* *ff* *p*

Tuba *p* *ff* *p*

Timp. Tamb. *ff* *mf* *ff* *p* *quickly to Tambourine* *Tambourine w/ fingers* *mf*

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

Perc. 2 Vib., Chm., Susp. Cym. *p* *ff* *mf*

Perc. 3 S.D., Toms, S.C, W.Chms. *ff* *mp*

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

7 8 9 10 11 12

13

Picc. *ff*

Fl. 1 *ff mf*

Fl. 2 *ff mf*

Oboe *ff mf*

Bsn.

Clar. 1 *ff mf*

Clar. 2-3 *ff mf*

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. Tamb. *ff mp*

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

Perc. 2 Vib., Chm., Susp. Cym. *mf*

Perc. 3 S.D., Toms, S.C, W.Chms. *ff mp*

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

13 14 15 16 17 18 19

20

Picc. *f* solo

Fl. 1 *f* 1 player on a part

Fl. 2 *f* 1 player on a part

Oboe *f* 1 player on a part

Bsn. *mp*

Clar. 1 *f* 1 player on a part

Clar. 2-3 *f* 1 player on a part

B. Clar. *mp*

A. Sax. 1 *f* solo

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2-3

Horn 1-2

Tbn. 1-2 *mp*

Tbn. 3 *mp*

Euph.

Tuba *mp*

Timp. Tamb. *fp* *f* *mp*

Perc. 1 Croc., Bells, Xylo. *f* open (let ring) dampen w/ finger on rests *mf*

Perc. 2 Vib., Chm., Susp. Cym. *f* *mf*

Perc. 3 S.D., Toms, S.C, W.Chms.

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

20 21 22 23 24 25 26

27

Picc. *f* *all* *f*

Fl. 1 *f* *all* *f*

Fl. 2 *f* *all* *f*

Oboe *f* *all* *f*

Bsn. *f* *mp*

Clar. 1 *f* *all* *f*

Clar. 2-3 *f* *all* *f*

B. Clar. *f* *mp*

A. Sax. 1 *f* *all* *f*

A. Sax. 2 *f*

T. Sax. *mp*

B. Sax. *mp*

Tpt. 1 *mp*

Tpt. 2-3 *div.* *mp*

Horn 1-2 *div.* *mp*

Tbn. 1-2 *f* *mp*

Tbn. 3 *f* *mp*

Euph. *mp*

Tuba *f* *mp*

Timp. Tamb. *mf*

Perc. 1
Cro., Bells, Xylo. *f*

Perc. 2
Vib., Chm., Susp. Cym. *f*

Perc. 3
S.D., Toms, S.C., W.Chms. *f* *mf*

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

turn snares on

on head

rim shot

27 28 29 30 31 32 33

34

Picc. *fp*

Fl. 1 *fp*

Fl. 2 *fp*

Oboe *fp*

Bsn. *p*

Clar. 1 *fp*

Clar. 2-3 *fp* div.

B. Clar. *p*

A. Sax. 1 *fp*

A. Sax. 2 *fp*

T. Sax. *p*

B. Sax. *p*

Tpt. 1 *p*

Tpt. 2-3 *p*

Horn 1-2

Tbn. 1-2 *p*

Tbn. 3 *p*

Euph. *p*

Tuba *p*

Timp. Tamb. *f* quickly to Timpani (low F to G)

Perc. 1
Cro., Bells, Xylo. *f p*

Perc. 2
Vib., Chm., Susp. Cym. *f p*

Perc. 3
S.D., Toms, S.C, W.Chms. *f p*

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

34 35 36 37 38 39

44 ♩ = 180 (same tempo) 2+3

40

Picc. *mf* *ff* quickly to Pencil Pencil on Music Stand

Fl. 1 *mf* *ff* quickly to Pencil Pencil on Music Stand

Fl. 2 *mf* *ff* quickly to Pencil Pencil on Music Stand

Oboe *mf* *ff* quickly to Pencil Pencil on Music Stand

Bsn. *mf* *ff* *p* *mf* *p* *mf* Pencil on Music Stand

Clar. 1 *mf* *ff* quickly to Pencil Pencil on Music Stand

Clar. 2-3 *mf* *ff* quickly to Pencil Pencil on Music Stand

B. Clar. *mf* *ff* quickly to Pencil Pencil on Music Stand

A. Sax. 1 *mf* *ff* quickly to Pencil Pencil on Music Stand

A. Sax. 2 *mf* *ff* quickly to Pencil Pencil on Music Stand

T. Sax. *mf* *ff* quickly to Pencil Pencil on Music Stand

B. Sax. *mf* *ff* *p* *mf* *p* *mf* Pencil on Music Stand

Tpt. 1 *mf* *ff*

Tpt. 2-3 *mf* *ff*

Horn 1-2 *f* *ff* *mf* *f* *mf* *a2*

Tbn. 1-2 *mf* *ff* *p* *mf* *p* *mf*

Tbn. 3 *mf* *ff* *p* *mf* *p* *mf*

Euph. *mf* *ff* *mf* *f* *mf*

Tuba *mf* *ff* *p* *mf* *p* *mf*

Timp. Tamb. *G-B-C-F* *mf* *ff* *mp*

Perc. 1 Crot., Bells, Xylo. *mf* *ff* dampen all notes to Xylophone

Perc. 2 Vib., Chm., Susp. Cym. *mf* *ff* dampen all notes Suspended Cymbal *p* *mf*

Perc. 3 S.D., Toms, S.C, W.Chms. *mf* *ff* on head Toms *mp*

Perc. 4 B.D., Tam *mf* *ff* Tam-Tam *mp*

40 41 42 43 44 45 46 47

56

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. Tamb.

Perc. 1
Crot., Bells, Xylo.

Perc. 2
Vib., Chm., Susp. Cym.

Perc. 3
S.D., Toms, S.C., W.Chms.

Perc. 4
B.D., Tam

56 57 58 59 60 61 62

63

Picc. *mf* solo
1 player on a part

Fl. 1 *mp*
1 player on a part

Fl. 2 *mp*
1 player on a part

Oboe *mp*
1 player on a part

Bsn. *mp*

Clar. 1 *mp*
1 player on a part

Clar. 2-3 *mp*
1 player on a part

B. Clar. *mp*

A. Sax. 1 *mf* solo

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2-3

Horn 1-2

Tbn. 1-2 *mp*

Tbn. 3 *mp*

Euph.

Tuba *mp*

Timp. Tamb. *mp*
Tambourine

Perc. 1 *mp*
Crot., Bells, Xylo.
Crotales dampen w/ finger on rests

Perc. 2 *mp*
Vib., Chm., Susp. Cym.
Vibraphone

Perc. 3 *mp*
S.D., Toms, S.C, W.Chms.

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

63 64 65 66 67 68 69

70

Picc. *mf*

Fl. 1 *all* *mf*

Fl. 2 *all* *mf*

Oboe *all* *mf*

Bsn. *mf*

Clar. 1 *all* *mf*

Clar. 2-3 *all* *mf* div.

B. Clar. *mf*

A. Sax. 1 *mf*

A. Sax. 2 *mf*

T. Sax. *mf* *f* *mf*

B. Sax. *mf*

Tpt. 1 *mf*

Tpt. 2-3 *mf*

Horn 1-2 *mf* *f* *mf* a2

Tbn. 1-2 *mf*

Tbn. 3 *mf*

Euph. *mf* *f* *mf*

Tuba *mf*

Timp. Tamb.

Perc. 1 Bells *p* *mf*

Perc. 2 Vib., Chm., Susp. Cym. *p* *f* *p* *f*

Perc. 3 S.D., Toms, S.C, W.Chms. *mf* *f* *mf* rim shot on head

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

70 71 72 73 74 75 76

77 79

Picc. *mf*

Fl. 1 *mf*

Fl. 2 *mf*

Oboe *mf* solo

Bsn. *mp*

Clar. 1 *p* *mp*

Clar. 2-3 *p* *mp*

B. Clar. *mp* *p* *mp*

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax. *mp*

Tpt. 1

Tpt. 2-3

Horn 1-2 *mf*

Tbn. 1-2 *mp*

Tbn. 3 *mp*

Euph. *mf*

Tuba *mp*

Timp. Tamb. *p*

Perc. 1
Crot., Bells,
Xylo.

Perc. 2
Vib., Chm.,
Susp. Cym. *p* *f* *Vibes* *mf*

Perc. 3
S.D., Toms,
S.C., W.Chms.

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

77 78 79 80 81 82 83 84 85