

CB-310

Grade 3

\$55.00

Extra Score \$15.00/Extra Parts \$6.00

Power of Nature

for *CONCERT BAND*



Composed by

Alwin Michael Schronen

Arranged by

Robert A Livingston

Power of Nature

Alwin Michael Schronen/Peter Davidson

Arrangement by Robert Livingston

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Power of Nature

for Concert Band

Poem by Peter Davidson

Composed by Alwin Michael Schronen

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Instrumentation

Conductor Score	1	2nd Bb Trumpet	3
Flute	10	3rd Bb Trumpet	3
Oboe	2	1st French Horn	2
Bassoon	2	2nd French Horn	2
1st Bb Clarinet	4	1st Trombone	2
2nd Bb Clarinet	4	2nd Trombone	2
3rd Bb Clarinet	4	Bass Trombone	2
Bb Bass Clarinet	2	Euphonium B.C.	2
1st Eb Alto Saxophone	2	Baritone T.C.	2
2nd Eb Alto Saxophone	2	Timpani	1
Bb Tenor Saxophone	2	Bass Drum/Wind Chimes	2
Eb Baritone Saxophone	1	Glockenspiel	1
1st Bb Trumpet	3	Vibraphone	1

Program Notes

This original poem "Power of Nature" (below) by Peter Davidson was set into a choral music piece by composer Alwin Michael Schronen.

Power of Nature

So far, so late, so distant and so cold

How faint the mountains in the fading day.

South of the waters, snow down to the shore,

South of the waters, stone fields, storm blown thorns.

Snow in the dusk now, and night winds that move Over vast waters to the farthest stars

About the Composer

Composer Alwin Michael Schronen's music is written with much soul, love and expression. He was born in 1965 in Daleiden, Germany and early on chose a career in music. He brings much intensity to his compositions and the texts which he sets on a tune are lively and spirited.

The focus of his compositional style, which began in 1990, is on spiritual, divine and secular a cappella choral music.

He received an award for his composition "POWER OF NATURE" in April 2014 at the competition "Call for Scores" of the "St. Andrews New Music Ensemble and Choristi Sanctiandree" at the University of St. Andrews, Scotland, UK in collaboration with Paul Mealor.

About the Poet

Peter Davidson was born in Scotland in 1957. He is currently Professor of Renaissance Studies at the University of Aberdeen. Peter has edited the Clarendon Poems and Translations of Sir Richard Fanshawe (Vol I, 1998; II, 1999); the Clarendon anthology of seventeenth-century English poetry, *Poetry and Revolution* (1998), and (with Jane Stevenson) *Early Modern Women's Poetry* (2001). He has also published numerous articles and studies of the post-reformation culture of British Catholicism, most recently in the monograph *The Universal Baroque* (Manchester University Press, 2007).

About the Arranger

Robert A. Livingston is a conductor, educator and musician living in Michigan. He is known among friends, colleagues, and students for his easy-going yet passionate approach to music performance and education.

Mr. Livingston studied music education at Northern Michigan University and went on to earn a Master's Degree in Wind Conducting from Michigan State University. He has taught and conducted at many high schools and colleges in Michigan. His most recent endeavor was to introduce and develop a successful string orchestra program at a local private school.

Mr. Livingston has worked closely with well-known composers and conductors such as Daniel Bukvich, H. Robert Reynolds, John Madden, and Max Plank. He has taken on the challenge of transcribing numerous choral pieces for wind band, including Mr. Schronen's "Light and Love" and "Power of Nature," with great success. He is also an accomplished trumpeter and is a founding member of the Remond's Fire Brass Quintet.

Since 2002, the Hillsdale Wind Symphony, which Mr. Livingston founded and still leads, has grown from 6 to over 60 members. This group of amateurs, educators, students, and professionals embodies of the spirit of a true musical community.

Fl.

Ob.

Bsn.

Cl. 1

Cl. 2
3

B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2
3

F. Hn. 1

F. Hn. 2

Tbone. 1
2

B. Tbn.

Euph.

Tba.

Timp.

B. D.

Glock.

Vib.

28

28

mf

mp

mf

mp

mf

mp

mp

mp

mp

mf

Change C to D

23

24

25

26

27

rit.

32

Fl. *mp*

Ob.

Bsn. *p*

Cl. 1 *mp*

Cl. 2 *mp*

Cl. 3 *mp*

B. Cl. *mp*

A. Sax. 1 *mp*

2 *mp*

T. Sax. *mp*

B. Sax. *mp*

Tpt. 1 *rit.* *mp*

2 *p*

3 *p*

F. Hn. 1 *mp*

F. Hn. 2 *p* *mp*

Tbone. 1 *p*

2 *p*

B. Tbn. *p*

Euph. *p* *mp*

Tba. *p*

Timp. *p*

B. D.

Glock. *mp*

Vib. *mp*

29 30 31 33 34 35

Fl. *rit.* solo *mp* all

Ob. *mp*

Bsn. *mp*

Cl. 1 solo *mp* all

Cl. 2 *mp*

B. Cl. *mp*

A. Saxes 1 *mp*

2 *mp*

T. Sax. *mp*

B. Sax. *mp*

Tpt. 1 *rit.* *mp*

2 *mp*

3 *mp*

F. Hn. 1 solo *mp*

F. Hn. 2 *mp*

Tbone. 1 *mp*

2 *mp*

B. Tbn. *mp*

Euph. *mf* *mp*

Tba. *mp*

Timp. *mp*

B. D. *f* *mp*

Glock. *mp*

Vib. *mf* *mp*

42 43 44 45 46 47 48