

Easter Variations

(a.k.a. "Variations on a French Carol")

For Wind Ensemble

**An original composition
by J. Aaron Stanley**

"Easter Variations"
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for Wind Ensemble

Instrumentation:

Piccolo
Flute 1 & 2
Oboe 1 & 2
Bassoon 1 & 2

Clarinet 1 & 2 in Bb
Clarinet 3 & 4 in Bb (opt. Eb Alto replaces Cl. 4)
Bass Clarinet in Bb

Alto Saxophone 1 & 2
Tenor Saxophone
Baritone Saxophone

Trumpet 1 & 2 in Bb
Trumpet 3 & 4 in Bb
Horn 1 & 2 in F
Horn 3 & 4 in F
Trombone 1 & 2
Trombone 3
Bass Trombone
Euphonium
Tuba

Timpani

Percussion 1 (Drum Set):

Complete Drum Set—Snare Drum, High Tom, Medium Tom, Low Tom,
Floor Tom, Kick Bass, Hi Hat, Ride Cymbal, Splash Cymbal

Percussion 2 (Auxiliary):

Suspended Cymbal, Sizzle Cymbal,
Vibra Slap, Triangle, Brake Drum

Percussion 3 (Auxiliary & Mallets):

Chimes, Wood Block, Crotales, Glockenspiel, Marimba², Tam Tam

Percussion 4 (Mallets):

Vibraphone, Marimba², Glockenspiel, Xylophone

1 Contrabass

²Percussion 3 & 4 may share the same Marimba.

Program Notes for "Easter Variations"

Now the green blade riseth from the buried grain,
Wheat that in the dark earth many days has lain;
Love lives again, that with the dead has been:
Love is come again, like wheat that springeth green.*

These were the words I sung every Easter as a member of the St. James Episcopal Church Choir in Springfield, Missouri. The melody was both somber and beautiful, and its Dorian mode gave it a unique character.

For years, this tune would play over and over in my mind for days on end. I would sing it in the shower, in the car, as I was working—it just wouldn't go away. Eventually, I knew I had to write a set of variations based on this melody.

But it was almost two years after I had moved away from St. James before I finally sat down to write the piece. I may not have been hearing the melody at Easter anymore, but it was still stuck in my head and needed exorcising.

After I began working on the piece, I discovered the melody is a traditional French New Year's carol called *Noël Nouvelet*. It's also known as "Sing We Now Of Christmas." For this reason, the piece could be appropriately programmed for a winter *or* spring concert. For a winter concert, the piece may be called, "Variations on a French Carol".

I originally wrote this for a traditional British brass band because at the time, I was a member of the Salvation Army and performed regularly with their bands. But even then, as I was constantly pushing against the limitations of a traditional brass band, I knew its true setting could only be for Wind Ensemble. So in 2009 when I finally got around to revising and adapting the piece, it suddenly took on the life it was always meant to have.

The piece is in four main sections...

An introductory section, which includes the first two variations...

The second "contemporary" section, which includes variations three and four...

A slow "traditional" section, which includes variations five and six...

Then a final rhythmic section, which includes variations seven through ten plus the coda.

Each section is wildly different from each other. I strove to create new textures, new rhythms, new harmonizations, and new styles with each section of the piece. The one thing uniting them is the melodic framework of the original melody.

Alas... despite my work on this piece, the tune has not been completely exorcised. It still plays on in my head. I hear it calling to me—tantalizing me with new possibilities and new variations. Somehow, I feel my work with this melody isn't quite done.

*These lyrics were written by the English priest, John M. Crum, for *The Oxford Book of Carols*, published in 1928.

Easter Variations

for Wind Ensemble

With Festivity (♩=120)

(Based on the Anglican hymn, "As The Green Blade Rises", sung to the tune of the traditional French carol, "Noel nouvelet".
May also be called, "Variations on a French Carol" for winter performances.)

J. Aaron Stanley

The score is divided into three systems, each beginning with the instruction "With Festivity (♩=120)".

System 1 (Woodwinds): Includes Piccolo, Flute 1, 2, Oboe 1, 2, Bassoon 1, 2, Clarinet 1, 2 in B♭, Clarinet 3, 4* in B♭ (*Opt. E♭ Alto Clarinet), and Bass Clarinet in B♭. Dynamics range from *ff* to *f*.

System 2 (Saxophones and Brass): Includes Alto Saxophone 1, 2, Tenor Saxophone, Baritone Saxophone, Trumpet 1, 2 in B♭, Trumpet 3, 4 in B♭, Horn 1, 2 in F, Horn 3, 4 in F, Trombone 1, 2, Trombone 3, Bass Trombone, Euphonium, and Tuba. Dynamics range from *ff* to *f*.

System 3 (Percussion and Contrabass): Includes Timpani, Drum Set (with sub-sticks, choke, snare, toms), Percussion II (Auxiliary) with crash and to soft yarn, Percussion III (Aux. + Mallets) with chimes, Percussion IV (Mallets) with vibraphone (motor off), and Contrabass. Dynamics range from *ff* to *f*.

C Variation II

26

Picc. *f*

Fl. 1, 2

Ob. 1, 2

Bsn. 1, 2

Cl. 1, 2

Cl. 3, 4

B. Cl.

A. Sax. 1, 2

T. Sax.

B. Sax. *f*

C Variation II

Tpt. 1, 2

Tpt. 3, 4

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

Tbn. 3

B. Tbn.

Euph.

Tba.

mf

C Variation II

26

Timp.

Dr. *mf* Toms

Perc. II *mf* to wood stick *f*

Chim. *mf*

Vib. *mf*

Cbs. *mf* arco *pizz.*

36

Picc.

Fl. 1, 2

Ob. 1, 2

Bsn. 1, 2

Cl. 1, 2

Cl. 3, 4

B. Cl.

A. Sax. 1, 2

T. Sax.

B. Sax.

Tpt. 1, 2

Tpt. 3, 4

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

Tbn. 3

B. Tbn.

Euph.

Tba.

36

Timp.

Dr.

Perc. II

Chim.

Vib.

Cbs.

This page of the musical score, titled "Easter Variations", contains measures 45 through 50. The score is arranged for a full orchestra and percussion. The instruments and their parts are as follows:

- Picc.**: Piccolo, starting at measure 45 with a dynamic of *f* and reaching *ff* by measure 50.
- Fl. 1, 2**: Flutes 1 and 2, playing a melodic line with dynamics *f* and *ff*.
- Ob. 1, 2**: Oboes 1 and 2, playing a melodic line with dynamics *f* and *ff*.
- Bsn. 1, 2**: Bassoons 1 and 2, playing a melodic line with dynamics *fp*, *f*, *fp*, and *ff*.
- Cl. 1, 2**: Clarinets 1 and 2, playing a melodic line with dynamics *f* and *ff*.
- Cl. 3, 4**: Clarinets 3 and 4, playing a melodic line with dynamics *f*, *fp*, *f*, *fp*, and *ff*.
- B. Cl.**: Bass Clarinet, playing a melodic line with dynamics *f*, *fp*, *f*, *fp*, and *ff*.
- A. Sax. 1, 2**: Alto Saxophones 1 and 2, playing a melodic line with dynamics *fp*, *f*, *fp*, and *ff*.
- T. Sax.**: Tenor Saxophone, playing a melodic line with dynamics *fp*, *f*, *fp*, and *ff*.
- B. Sax.**: Baritone Saxophone, playing a melodic line with dynamics *fp*, *f*, *fp*, and *ff*.
- Tpt. 1, 2**: Trumpets 1 and 2, playing a melodic line with dynamics *f* and *ff*.
- Tpt. 3, 4**: Trumpets 3 and 4, playing a melodic line with dynamics *f*, *fp*, *f*, *fp*, and *ff*.
- Hn. 1, 2**: Horns 1 and 2, playing a melodic line with dynamics *fp*, *f*, *fp*, and *ff*.
- Hn. 3, 4**: Horns 3 and 4, playing a melodic line with dynamics *fp*, *f*, *fp*, and *ff*.
- Tbn. 1, 2**: Tenor Trombones 1 and 2, playing a melodic line with dynamics *fp*, *f*, *fp*, and *ff*.
- Tbn. 3**: Tenor Trombone 3, playing a melodic line with dynamics *fp*, *f*, *fp*, and *ff*.
- B. Tbn.**: Baritone Trombone, playing a melodic line with dynamics *f*, *fp*, *f*, *fp*, and *ff*.
- Euph.**: Euphonium, playing a melodic line with dynamics *fp*, *f*, *fp*, and *ff*.
- Tba.**: Tuba, playing a melodic line with dynamics *f*, *fp*, *f*, *fp*, and *ff*.
- Timp.**: Timpani, starting at measure 45 with a *dry* sound.
- Dr.**: Drums, including *damp*, *f*, *ff*, and triplets of *Toms* and *Snare*.
- Perc. II**: Percussion II, playing a melodic line with dynamics *f*.
- Chim.**: Chimes, playing a melodic line with dynamics *f* and *Wood Block*.
- Vib.**: Vibraphone, playing a melodic line with dynamics *f*.
- Cbs.**: Cymbals, playing a melodic line with dynamics *f*.

D Variation III

51 Picc. *mf*

Fl. 1, 2 *mf*

Ob. 1, 2 *mf*

Bsn. 1, 2 *mf*

Cl. 1, 2 *mf*

Cl. 3, 4 *mf*

B. Cl. *mf*

A. Sax. 1, 2 *mf*

T. Sax. *mf*

B. Sax. *mf*

D

Tpt. 1, 2 *mf*

Tpt. 3, 4 *mf*

Hn. 1, 2 *sfz* *p* *mf*

Hn. 3, 4 *mf*

Tbn. 1, 2 *mf*

Tbn. 3 *mf*

B. Tbn. *mf*

Euph. *mf*

Tba. *mf*

51 **D** wood mallets *f*

Dr. [Snare] *mp*

Perc. II [Sus. Cym] choke

Perc. III [Wood Block] *f*

Vib. *f*

Cbs. arco *f*

58 **E**

Picc.

Fl. 1, 2

Ob. 1, 2

Bsn. 1, 2

Cl. 1, 2

Cl. 3, 4

B. Cl.

A. Sax. 1, 2

T. Sax.

B. Sax.

E

Tpt. 1, 2

Tpt. 3, 4

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

Tbn. 3

B. Tbn.

Euph.

Tba.

58 **E**

Timp.

Dr.

Perc. II

Perc. III

Vib.

Cbs.

64 **F**

Picc.

Fl. 1, 2

Ob. 1, 2

Bsn. 1, 2

Cl. 1, 2

Cl. 3, 4

B. Cl.

A. Sax. 1, 2

T. Sax.

B. Sax.

F

Tpt. 1, 2

Tpt. 3, 4

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

Tbn. 3

B. Tbn.

Euph.

Tba.

64 **F**

Timp.

Dr.

Perc. II

Perc. III

Vib.

Cbs.

70 **G**

Picc.

Fl. 1, 2

Ob. 1, 2

Bsn. 1, 2

Cl. 1, 2

Cl. 3, 4

B. Cl.

A. Sax. 1, 2

T. Sax.

B. Sax.

G

Tpt. 1, 2

Tpt. 3, 4

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

Tbn. 3

B. Tbn.

Euph.

Tba.

70 **G**

Timp.

Dr. *to wire brushes*

Perc. II

Perc. III

Vib. *To Glock.*

Cbs.

H Variation IV

76 Picc. Fl. 1, 2 Ob. 1, 2 Bsn. 1, 2 Cl. 1, 2 Cl. 3, 4 B. Cl. A. Sax. 1, 2 T. Sax. B. Sax.

H

Tpt. 1, 2 Tpt. 3, 4 Hn. 1, 2 Hn. 3, 4 Tbn. 1, 2 Tbn. 3 B. Tbn. Euph. Tba.

76 Timp. soft yarn inverted cymbal on 32" head *mp* **H** 1.v. to wire brushes

Dr. [Toms] wire brushes *p* 6 (splash cym.) 3 6

Perc. II [Siz. Cym.] soft yarn *p* 1.v.

Perc. III To Croc.

Vib. [Glock.] metal mallet *p*

Cbs.

83

Picc. *mf* 3

Fl. 1, 2 randomly *p*

Ob. 1, 2 randomly *p*

Bsn. 1, 2 1. 3 *mf*

Cl. 1, 2 *sfz* *mp* randomly *p*

Cl. 3, 4 *mp* randomly *p*

B. Cl. 3 *mf* *mp* randomly *p*

A. Sax. 1, 2 randomly *p*

T. Sax. randomly *p*

B. Sax.

Tpt. 1, 2 harmon no stem open pop mouthpiece with palm of hand while fingering notes randomly *p*

Tpt. 3, 4 *pp* *sfz* *pp* pop mouthpiece with palm of hand while fingering notes randomly *p*

Hn. 1, 2 *pp* *sfz* *pp* pop mouthpiece with palm of hand while fingering notes randomly *p*

Hn. 3, 4 *pp* *sfz* *pp* pop mouthpiece with palm of hand while fingering notes randomly *p*

Tbn. 1, 2 *pp* *sfz* *sfz* *p* st. mute open (open) *ppp*

Tbn. 3 *p* st. mute open (open) *ppp*

B. Tbn. 3 *mf*

Euph.

Tba. hum *p* *mp*

83 wire brushes 26" 29" *pp*

Dr. Toms (wire brushes) *p* *mf*

Perc. II Vibra Slap *mp*

Crot. Crotales bowed *mp* (bowed crot.) *mf* (bowed crot.) *f*

Glock. To Vib. *mf* (bowed vibes) *f* To Glock.

Cbs.

Variation V $\text{♩} = 42$

93

Picc.

Fl. 1, 2

Ob. 1, 2

Bsn. 1, 2

Cl. 1, 2

Cl. 3, 4

B. Cl.

A. Sax. 1, 2

T. Sax.

B. Sax.

Tpt. 1, 2

Tpt. 3, 4

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

Tbn. 3

B. Tbn.

Euph.

Tba.

Timp.

Dr.

Perc. II

Crot.

Glock.

Cbs.

to st. mute

st. mutes

open

to st. mute

st. mutes

open

mf

mf

mf

mf

mp

mp

pp

sfz

mf

93

(wire brushes) 26"

soft yarn on 32" head

damp

dry

pp

p

mf

to wood sticks

Triangle

Sus. Cym. soft yarn

damp

pp

mf

metal mallet

p

To Glock.

damp

metal mallet

To Vib.

Vibes bowed

f

to med. yarn mallets

motor on

damp

To Mar.

mp

mp

$\text{♩} = 42$

K

108

Picc.

Fl. 1, 2

Ob. 1, 2

Bsn. 1, 2

Cl. 1, 2

Cl. 3, 4

B. Cl.

A. Sax. 1, 2

T. Sax.

B. Sax.

K

Tpt. 1, 2

Tpt. 3, 4

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

Tbn. 3

B. Tbn.

Euph.

Tba.

1.

p

mp

K

108

Timp.

Dr.

Perc. II

Crot.

Vib.

Cbs.

pizz.

mf

L Variation VI

127

Picc.

Fl. 1, 2

Ob. 1, 2

Bsn. 1, 2

Cl. 1, 2

Cl. 3, 4

B. Cl.

A. Sax. 1, 2

T. Sax.

B. Sax.

p *mf*

L Variation VI

Tpt. 1, 2

Tpt. 3, 4

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

Tbn. 3

B. Tbn.

Euph.

Tba.

mf *mp*

L Variation VI

127

Timp.

Dr.

Perc. II

Crot.

Vib.

Cbs.

pp *mp*

143 M

Picc. *mf*

Fl. 1, 2

Ob. 1, 2

Bsn. 1, 2 *f*

Cl. 1, 2 *f*

Cl. 3, 4 *f*

B. Cl. *f*

A. Sax. 1, 2

T. Sax.

B. Sax.

M

Tpt. 1, 2

Tpt. 3, 4

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

Tbn. 3

B. Tbn.

Euph.

Tba.

143 M

Timp.

Dr.

Perc. II

Crot. *pp* Glock

Vib. *mf* Marimba

Cbs.

159

Picc. *f* *p*

Fl. 1, 2 *p* *ff* *p*

Ob. 1, 2 *p* *ff* *p*

Bsn. 1, 2 *ff* *p*

Cl. 1, 2 *ff* *p*

Cl. 3, 4 *ff* *p*

B. Cl. *ff* *p*

A. Sax. 1, 2 *p* *ff* *p*

T. Sax. *p* *ff* *p*

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

Tpt. 1, 2 (open) *p* *f* *p*

Tpt. 3, 4 (open) *p* *f* *p*

Hn. 1, 2 *f* *p* *mf* solo

Hn. 3, 4 *f* *p* solo

Tbn. 1, 2 *p* *f* *p* *mf* solo

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

B. Tbn. *p* *f* *p*

Euph. *p* *f* *p*

Tba. *p* *f* *p*

159

Timp. *p* *mf* *p*

Dr.

Perc. II [Sus. Cym.] *p* *f*

Glock. *mf* *p*

Mar. To Xyl.

Cbs. *pizz.* *f*

Variation VII

173 **N** ♩=182

Picc. Fl. 1, 2 Ob. 1, 2 Bsn. 1, 2 Cl. 1, 2 Cl. 3, 4 B. Cl. A. Sax. 1, 2 T. Sax. B. Sax.

N ♩=182

Tpt. 1, 2 Tpt. 3, 4 Hn. 1, 2 Hn. 3, 4 Tbn. 1, 2 Tbn. 3 B. Tbn. Euph. Tba.

173 **N** ♩=182

Timp. wood mallets Dr. Perc. II Glock. Mar. Cbs.

184

Picc.

Fl. 1, 2

Ob. 1, 2

Bsn. 1, 2

Cl. 1, 2

Cl. 3, 4

B. Cl.

A. Sax. 1, 2

T. Sax.

B. Sax.

Tpt. 1, 2

Tpt. 3, 4

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

Tbn. 3

B. Tbn.

Euph.

Tba.

184

medium hard mallets

mp

Triangle

Cbs.

O Variation VIII

196

Picc. *[Musical staff]*

Fl. 1, 2 *[Musical staff]* *mf* *unis.*

Ob. 1, 2 *[Musical staff]* *mf*

Bsn. 1, 2 *[Musical staff]*

Cl. 1, 2 *[Musical staff]* *mf*

Cl. 3, 4 *[Musical staff]*

B. Cl. *[Musical staff]*

A. Sax. 1, 2 *[Musical staff]*

T. Sax. *[Musical staff]*

B. Sax. *[Musical staff]* *mf*

O Variation VIII

Tpt. 1, 2 *[Musical staff]* *mf* *unis.*

Tpt. 3, 4 *[Musical staff]* *mf* *unis.*

Hn. 1, 2 *[Musical staff]* *mf* *unis.*

Hn. 3, 4 *[Musical staff]*

Tbn. 1, 2 *[Musical staff]*

Tbn. 3 *[Musical staff]*

B. Tbn. *[Musical staff]* *mf*

Euph. *[Musical staff]* *mf*

Tba. *[Musical staff]* *mf*

O Variation VIII

196

Timp. *[Musical staff]*

Dr. *[Musical staff]*

Perc. II *[Musical staff]*

Glock. *[Musical staff]*

Mar. *[Musical staff]* *mf* *Xylo rubber mallets*

Cbs. *[Musical staff]*

207

Picc. *mf*

Fl. 1, 2

Ob. 1, 2

Bsn. 1, 2

Cl. 1, 2

Cl. 3, 4

B. Cl.

A. Sax. 1, 2

T. Sax.

B. Sax.

Tpt. 1, 2

Tpt. 3, 4

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2 *unis.*

Tbn. 3

B. Tbn.

Euph.

Tba.

207

Timp.

Dr.

Perc. II

Glock.

Xyl.

Cbs.

230

Picc.

Fl. 1, 2

Ob. 1, 2

Bsn. 1, 2

Cl. 1, 2

Cl. 3, 4

B. Cl.

A. Sax. 1, 2

T. Sax.

B. Sax.

Tpt. 1, 2

Tpt. 3, 4

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

Tbn. 3

B. Tbn.

Euph.

Tba.

230

wood mallets

medium hard mallets

mf

(black notes)
gliss.

Cbs.

Q Variation X

241

Picc. Fl. 1, 2 Ob. 1, 2 Bsn. 1, 2 Cl. 1, 2 Cl. 3, 4 B. Cl. A. Sax. 1, 2 T. Sax. B. Sax.

Q Variation X

Tpt. 1, 2 Tpt. 3, 4 Hn. 1, 2 Hn. 3, 4 Tbn. 1, 2 Tbn. 3 B. Tbn. Euph. Tba.

Q Variation X

241

Timp. Dr. Perc. II Glock. Xyl. Cbs.

252

Picc.

Fl. 1, 2

Ob. 1, 2

Bsn. 1, 2

Cl. 1, 2

Cl. 3, 4

B. Cl.

A. Sax. 1, 2

T. Sax.

B. Sax.

Tpt. 1, 2

Tpt. 3, 4

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

Tbn. 3

B. Tbn.

Euph.

Tba.

252

Timp.

wood mallets

mf

Dr.

Perc. II

Glock.

Xyl.

Cbs.

R Variation XI / Coda

263

Picc. Fl. 1, 2 Ob. 1, 2 Bsn. 1, 2 Cl. 1, 2 Cl. 3, 4 B. Cl. A. Sax. 1, 2 T. Sax. B. Sax.

Score for woodwinds and reeds. The section includes Piccolo, Flutes 1 & 2, Oboes 1 & 2, Bassoons 1 & 2, Clarinets 1, 2 and 3, 4, Bass Clarinet, Alto Saxophones 1 & 2, Tenor Saxophone, and Bass Saxophone. The music features various rhythmic patterns and dynamics, with some parts marked 'unis.' (unison).

R Variation XI / Coda

Tpt. 1, 2 Tpt. 3, 4 Hn. 1, 2 Hn. 3, 4 Tbn. 1, 2 Tbn. 3 B. Tbn. Euph. Tba.

Score for brass instruments. The section includes Trumpets 1 & 2, Trumpets 3 & 4, Horns 1 & 2, Horns 3 & 4, Trombones 1 & 2, Trombone 3, Baritone Trombone, Euphonium, and Tuba. The music features various rhythmic patterns and dynamics.

R Variation XI / Coda

263

Timp. Dr. Perc. II Glock. Xyl. Cbs.

Score for percussion instruments. The section includes Timpani (marked 'regular mallets'), Drums, Percussion II (with Suspended Cymbal), Glockenspiel, Xylophone, and Cymbals. The Percussion II part includes a dynamic marking from *p* to *f*.

280

Picc.

Fl. 1, 2

Ob. 1, 2

Bsn. 1, 2

Cl. 1, 2

Cl. 3, 4

B. Cl.

A. Sax. 1, 2

T. Sax.

B. Sax.

Tpt. 1, 2

Tpt. 3, 4

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

Tbn. 3

B. Tbn.

Euph.

Tba.

280

Timp.

Dr.

Perc. II

Mar.

Xyl.

Cbs.

mp

mf

(unis.)

ff

R.S.

Sus. Cym. wood stick