

Canyon Echoes

Richard Byrd

The musical material for *Canyon Echoes* was inspired after a trip to the Grand Canyon. The open voicings of quartal harmonies reflect the canyon's vast expanse. The figurative and literal echoes of the canyon are captured in this piece through imitative canonical writing including sections of rhythmic and tonal phasing. *Canyon Echoes* embodies the breath-taking views and adventures of exploring the Grand Canyon through the juxtaposition of majestic yet serene melodic motives with tension building rhythmic canonical writing. This work is fun to perform and enjoyable to hear, and is ideal for competitions, conference preludes and engaging concert programs.

This title is available as a like-instrument ensemble for all winds. This allows for pairing of various instruments to create new duet combinations.

Available for the following instruments:

Flutes

Clarinets

Alto Saxophones

Trumpets

F Horns

F Horns - stand alone version*

Trombones

Tubas

PREVIEW ONLY

* This *stand alone* version cannot be used in combination with the others in the series. It has been transposed to best suit the range of horn players at this level.

Dr. Richard Byrd is Associate Professor of Theory and Composition at Eastern Kentucky University and trumpeter with the ECU Faculty Brass Quintet. After receiving his Bachelor's degree in trumpet performance at DePauw University, Byrd earned his Master and Ph.D. degrees in music theory from the University of Kentucky. Various organizations have commissioned Byrd to compose or arrange music specifically for their group or special event including the Kentucky Governor's School for the Arts, the Great American Brass Band Festival, Commonwealth Clarinet Quartet, Eastern Kentucky University Faculty Brass Quintet and several school band programs.

As a trumpet performer, Byrd's classical experiences include performing with the Indianapolis Symphony, West Virginia, and Lexington Philharmonic Orchestras. During his tenure with the Lexington Brass Band he was a featured soloist during the band's England tour in 2000. Byrd has performed with several prominent jazz artists including Doc Severinsen, Allen Vizzutti, Maynard Ferguson, Jens Lindemann, Byron Stripling, Louie Bellson, Bob Mintzer, Victor Wooten, Take 6, and the Manhattan Transfer, and in shows with Aretha Franklin, Robert Goulet, Rosemary Clooney, Lou Rawls, Carol Channing, and the Ringling Brothers Circus. His lead trumpet abilities with the DiMartino/Osland Jazz Orchestra are showcased on their CDs entitled *Quotient* and *Off the Charts*, and with The Kentucky Jazz Repertory Orchestra on their CD entitled *Flying Home*. Byrd has also recorded his own solo CD entitled *Portrait of a Trumpet*, which is available at cdbaby.com.

Byrd has been an artist-in-residence with the Kentucky Governor's School for the Arts since 1989, and has served as Chair for the Instrumental Music discipline, and Dean of Faculty. Byrd has written several articles for publication in the *International Trumpet Guild Journal*, the *Kentucky Music Teacher Journal*, and *Bluegrass Music News*. He can be contacted at rich.byrd@eku.edu.

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COST: \$10.00

DURATION: 3:00

DIFFICULTY RATING: Medium

2 Trombones

Trombones

CANYON ECHOES

Richard Byrd
ASCAP

Majestically $\bullet = 116$

mf

play facing away from player 1

mp

mf

poco rit.

gradually face player 1

mp

f

f

mf

mf

mf

mp

mp

33 34 35 36 37

33 34 35 36 37

f *mf* *mp*

f *mf* *mp*

Detailed description: This system contains measures 33 through 37. The upper staff features a melodic line with a half note in measure 33, a whole note in 34, and a half note in 37. The lower staff has a rhythmic accompaniment of eighth notes. Dynamics include *f*, *mf*, and *mp*. A crescendo hairpin is present in measure 34, and a decrescendo hairpin is in measure 37.

38 39 40 41 42

38 39 40 41 42

mf *mp*

mf *mp*

Detailed description: This system contains measures 38 through 42. The upper staff has a melodic line with a half note in 38, a whole note in 39, and a half note in 42. The lower staff continues the eighth-note accompaniment. Dynamics are *mf* and *mp*. A decrescendo hairpin is in measure 39, and a crescendo hairpin is in measure 42. A triplet of eighth notes is marked with a '3' in measure 42.

43 45 46 47

43 45 46 47

f *mf*

f *mf*

Detailed description: This system contains measures 43 through 47. The upper staff has a melodic line with a half note in 43, a dotted half note in 45, and a half note in 47. The lower staff has a rhythmic accompaniment of eighth notes. Dynamics are *f* and *mf*. A decrescendo hairpin is in measure 43, and a crescendo hairpin is in measure 45.

PREVIEW ONLY

8 9 50 51 52 53

8 9 50 51 52 53

f *f*

f *f*

Detailed description: This system contains measures 48 through 53. The upper staff has a melodic line with a half note in 48, a dotted half note in 50, and a half note in 53. The lower staff has a rhythmic accompaniment of eighth notes. Dynamics are *f*. A decrescendo hairpin is in measure 48, and a crescendo hairpin is in measure 50.

54 55 56 57 58 59

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mf *f* *p* *f* *p*

mf *f* *p* *f* *p*

Detailed description: This system contains measures 54 through 59. The upper staff has a melodic line with a half note in 54, a dotted half note in 55, and a half note in 59. The lower staff has a rhythmic accompaniment of eighth notes. Dynamics are *mf*, *f*, *p*, *f*, and *p*. A decrescendo hairpin is in measure 54, and a crescendo hairpin is in measure 55.

60 61 62 63 64 65

60 61 62 63 64 65

f *p* *mp* *ff*

f *p* *mp* *ff*

poco rit.

Detailed description: This system contains measures 60 through 65. The upper staff has a melodic line with a half note in 60, a dotted half note in 61, and a half note in 65. The lower staff has a rhythmic accompaniment of eighth notes. Dynamics are *f*, *p*, *mp*, and *ff*. A decrescendo hairpin is in measure 60, and a crescendo hairpin is in measure 61. The tempo marking *poco rit.* is above measure 63. The system ends with a double bar line and repeat sign in measure 65.

66 Majestically ♩ = 116 67 68 69 70 71

mf *mp*

Detailed description: This system contains measures 66 through 71. The tempo is marked 'Majestically' with a quarter note equal to 116 (♩ = 116). The music is in a bass clef with a key signature of one flat. Measure 66 has a dynamic of *mf*. Measure 70 has a dynamic of *mp*. The notation includes various note values, rests, and slurs.

72 73 74 75 76 77

mf

Detailed description: This system contains measures 72 through 77. The music continues in the same style. Measure 74 has a dynamic of *mf*. The notation includes various note values, rests, and slurs.

78 79 80 81 *poco rit.* 82

mp *mp*

Detailed description: This system contains measures 78 through 82. Measure 81 is marked with the instruction '*poco rit.*'. Measure 78 has a dynamic of *mp*. Measure 81 also has a dynamic of *mp*. The notation includes various note values, rests, and slurs.

83 = 144 84 85 86 87

p *mp* *p*

Detailed description: This system contains measures 83 through 87. Measure 83 has a tempo change to 144 (♩ = 144). Measure 83 has a dynamic of *p*. Measure 85 has a dynamic of *mp*. Measure 87 has a dynamic of *p*. The notation includes various note values, rests, and slurs.

88 89 90 91 *accel.* 92

p *mp* *mf*

Detailed description: This system contains measures 88 through 92. Measure 91 is marked with the instruction '*accel.*'. Measure 88 has a dynamic of *p*. Measure 91 has a dynamic of *mp*. Measure 92 has a dynamic of *mf*. The notation includes various note values, rests, and slurs.

93 94 95 96 97

f *ff*

Detailed description: This system contains measures 93 through 97. Measure 93 has a dynamic of *f*. Measure 97 has a dynamic of *ff*. The notation includes various note values, rests, and slurs.