

October, Eric Whitacre, Hal Leonard Publishing

Reference:

Miles, Richard. Teaching Music Through Performance in Band, Vol. 5, pages 453.
GIA Publications. 2010.

Recording:

North Texas Wind Symphony: Passions © 2005 Klavier. Conductor: Eugene Migliaro Corporon
Orchestra: North Texas Wind Symphony

The main theme is first introduced at letter A. There are two additional statements at letter C and then at letter G. Each build in texture and dynamic. You will want to make letter G the bolder statement.

Lots' of room for rubato. This piece is very romantic in character. Stylistically it is very much like film music.

Very beginning work to have the clarinet and wind chime entrance to enter from a point of silence.

Not too slow with the intro but I stretch beat 5 in measures 3-7.

Meas. 8&9 play the quarter note slightly softer than the eighths, so the eights become the focus.

Letter A is the first statement of the melody. Shape this melody to the top note in each phrase, the D flat concert in meas. 10, G flat concert in meas. 12, and A flat concert in meas. 14.

Meas. 16 & 17, balance to the descending second flute line.

Letter B on the repeated eighth notes play the first of each group slightly more tenuto and stressed. This more expressive.

Meas. 22 melody is in Horn, alto, tenor.

Meas. 25, pick up, I like this grouped first 5 notes, next 4 notes. Phrase to the A flat and then the F concert. With the A flat and F eighth note tenuto. Call me I'll sing it for you!

Meas. 26 the descending eighth notes in flute 2, clarinet 2 and trpt. 2&3 I add a crescendo to the downbeat of meas. 27.

Letter C is second statement of the theme same phrasing as letter A.

I balance to horn, alto and clarinet 1 in meas. 37.

The three-note ascending accompaniment figure returns from meas. 8&9 in trb. 1, bssn., trumpet in meas. 38&39.

Wonderful euphonium solo at letter D.

The repeated eighth note figure in meas. 43&44. I ask these to be played with the first eighth of each group slightly longer and the last note long of the figure long as well for both statements.

Meas. 47 & 48 balance to the B. Cl, bsn., trb. 3, tuba.

Meas. 51 & 52 is the three-note accompaniment figure that precedes the melody each time but this time the main theme does not return a letter E.

I balance to the descending quarter notes in flute, oboe, cl. 3, trpt. 2&3. at letter E. I ask that players stress the first, third and fifth quarter. Add a tenuto over each.

Letter E is in two. I give three and four in meas. 56 into the fermata. I go to four in meas. 59.

Meas. 66-68 is return of intro. Same phrasing.

Letter F, consider one per part for meas. 72-75. With everyone entering on beats 3 or 4 where their phrase begins. Brass should sneak in.

Push the tempo beginning in meas. 27.

Bring out the alto, horn, euph in meas. 80 & 81.

Slight ritard beat 3&4 in meas. 83, with crescendo into meas. 84 C major chord.

Meas. 88 bring out tenor and horn 3&4.

Letter G is the last statement of the melody and should be the loudest dynamically. You will want to make the most of the crescendo in meas. 89 with a ritard.

Same phrasing for the melody as letter A & C.

I ask the brass with marcato accents, meas. 93,94 & 97, to play them like bell tones.

Letter H, the trills should shimmer.

Balance to the ascending quarter note line in horn, alto, tenor.

Meas. 102 & 103 balance to the moving half notes.

No breath on the bar line at letter I.

Letter I is a G major tonic chord. This has a real sense of arrival. Harmonically and emotionally.

Meas. 106, 107 & 108 balance to the descending quarter note lines. This is a remnant of the main theme.

The last three chords are GM9 chords. Scored low in brass. The ninth is in bsn. 1 and trb. 2. Balance carefully keep it dark and resonant.

Great piece that is always a student and audience favorite. Fun to play and conduct!