

Shards of Glass

Brett William Dietz

1 Full Score	3 Trumpet 1 (div)
1 Piccolo	3 Trumpet 2 (div)
3 Flute 1	3 Trumpet 3 (div)
6 Flute 2,3	2 F Horn 1,3
2 Oboe 1,2	2 F Horn 2,4
2 Bassoon	2 Trombone 1
3 Clarinet 1 (div)	4 Trombone 2,3
3 Clarinet 2 (div)	2 Euphonium
3 Clarinet 3 (div)	1 Euphonium T.C.
2 Bass Clarinet	5 Tuba
4 Alto Saxophone 1,2	1 String Bass
2 Tenor Saxophone	1 Timpani
1 Baritone Saxophone	1 Bells
	1 Tubular Bells (Chimes)
	5 Triangle, Tambourine, Crash Cymbal, Sus. Cymbal
	2 Snare Drum, Bass Drum

Extra Part - P3014141

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Program Notes

Shards of Glass was commissioned by the Preston Junior High School Concert Band in Loveland, Colorado. The premiere performance was given on December 9, 2005 under the direction of Andrea Hollenbeck.

The piece is inspired by the American minimalist composer Philip Glass, who at one point in his career was the composer in residence for the Pittsburgh Public Schools. *Shards of Glass* is comprised of a repetitive series of chord changes. The orchestration shifts with each repetition introducing new contrapuntal lines and rhythmic figures. This additive process continues until the piece's conclusion in C minor.

About the Composer

Brett William Dietz is a composer and percussion instructor at Louisiana State University. He received the Bachelor of Music in Percussion, the Master of Music in Composition/Theory from Duquesne University and his Doctorate of Music from Northwestern University. Dietz studied percussion with Andrew Reamer, Stanley Leonard, and Michael Burritt. His principal composition teachers were Joseph Jenkins, David Stock, and Jay Alan Yim.

Dietz was a recipient of the 1994 Duquesne University Women's Advisory Board Music Scholarship, winner of the 1997 Duquesne University Euphonium and Tuba Society Composition Contest, Honorable Mention in the 1998 Harvey Gaul Composition Contest sponsored by the Pittsburgh New Music Ensemble, 3rd place winner of the 2002 Percussive Arts Society Composition Contest, winner of the 2002 H. Robert Reynolds Composition Contest, and winner of the 2005 Merrill Jones Young Composers Band Competition sponsored by the National Band Association. In January 2001, Dietz received an award from the Pittsburgh Foundation for Outstanding Achievement in the Arts.

Dietz served on the music faculties of Duquesne University, Westminster College (New Wilmington, PA) and the Merit School of Music in Chicago. He is also a founding member of Tempus Fugit Percussion Ensemble and has performed with the group throughout the United States and Europe since 1993.

SHARDS OF GLASS

Grade 4
Time 4:15

Brett William Dietz

$\text{♩} = \text{ca. } 140$

5

Piccolo

Flute 1

Flutes 2/3

Oboes 1/2

Bassoon

Clarinet 1

Clarinet 2

Clarinet 3

Bass Clarinet

Alto Sax 1/2

Tenor Sax

Baritone Sax

Trumpet 1

Trumpet 2

Trumpet 3

F Horns 1/3

F Horns 2/4

Trombone 1

Trombones 2/3

Euphonium

Tuba

String Bass

Timpani (G, B, C)

Glockenspiel (Bells)

Tubular Bells (Chimes)

Snare Drum

Bass Drum

Triangle, Tambourine, Crash Cymbals, Susp. Cymbal

$\text{♩} = \text{ca. } 140$

5

2 3 4 5 6 7 8 9

17

Pic.

Fl. 1

Fls. 2 3

Obs. 1 2

Bsn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1 2

T. Sax.

B. Sax.

17

Tpt. 1

Tpt. 2

Tpt. 3

F Hns. 1 3

F Hns. 2 4

Tbn. 1

Tbns. 2 3

Euph.

Tuba

St. Bass

17

10 11 12 13 14 15 16 17 18

24

Picc. *p* *f*

Fl. 1 *p* *f*

Fls. 2/3 *p* *f*

Obs. 1/2 *f* *a2*

Bsn. *p* *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Cl. 3 *mf*

B. Cl. *p* *mf*

A. Sax. 1/2 *mf*

T. Sax. *mf*

B. Sax. *mf*

24

Tpt. 1 *p* *div.* *mf*

Tpt. 2 *p* *div.* *mf*

Tpt. 3 *mf*

F Hns. 1/3

F Hns. 2/4

Tbn. 1

Tbns. 2/3

Euph. *p* *mf*

Tuba *p* *mf*

St. Bass *p* *mf*

Timp.

Glock. *p*

Chimes *p*

S. D. B. Dr.

Perc. *p*

19 20 21 22 23 24 25 26 27

Picc. *p* *mf*

Fl. 1

Fls. 2/3

Obs. 1/2

Bsn. *sub p* *mf*

Cl. 1

Cl. 2

Cl. 3

B. Cl. *sub p* *mf*

A. Saxes 1/2 *a2* *mf*

T. Sax.

B. Sax.

Tpt. 1 *p* *tutti* *fp*

Tpt. 2 *div.* *fp* *fp*

Tpt. 3 *fp*

F Hns. 1/3 *mf*

F Hns. 2/4 *mf*

Tbn. 1 *mf* *a2*

Tbns. 2/3 *mf*

Euph. *sub p* *mf*

Tuba *sub p* *mf*

St. Bass *sub p* *mf*

Timp. *p*

Glock.

Chimes

S. Dr. *p*

B. Dr.

Perc. *Susp. Cym.* *ff*

37 38 39 40 41 42 43 44 45

46

Picc. *ff*

Fl. 1 *ff*

Fls. 2 *ff*

Obs. 1 *ff*

Bsn. *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Cl. 3 *ff*

B. Cl. *ff*

A. Saxes 1 *ff*

T. Sax. *ff*

B. Sax. *ff*

Tpt. 1 *ff* div.

Tpt. 2 *ff*

Tpt. 3 *ff*

F Hns. 1 *ff*

F Hns. 2 *ff*

Tbn. 1 *ff*

Tbns. 2 *ff*

Euph. *ff*

Tuba *ff*

St. Bass *ff*

Timp. *ff*

Glock. *ff*

Chimes *ff*

S. D. *ff*

B. Dr. *ff*

Perc. *ff* l.v.

46 47 48 49 50 51 52 53

54

Picc. *p*

Fl. 1 *p*

Fls. 2 *p*

Obs. 1 *p*

Bsn. *p*

Cl. 1 *sub. p*

Cl. 2 *sub. p*

Cl. 3 *sub. p*

B. Cl. *p*

A. Sax. 1 *sub. p*

T. Sax. *sub. p*

B. Sax. *sub. p*

54

Tpt. 1 *p*

Tpt. 2 *p*

Tpt. 3

F Hns. 1 *p*

F Hns. 2 *p*

Tbn. 1

Tbns. 2

Euph. *p*

Tuba *p*

St. Bass *p*

Timp.

Glock.

Chimes

S. D. B. Dr.

Perc.

54 55 56 57 58 59 60 61 62

72

Picc. *f espr.*

Fl. 1 *sub mf*

Fls. 2/3 *sub mf*

Obs. 1/2 *sub mf*

Bsn.

Cl. 1 *f espr.*

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1/2

T. Sax.

B. Sax.

72

Tpt. 1 *solo f espr.*

Tpt. 2

Tpt. 3

F Hns. 1/3

F Hns. 2/4

Tbn. 1

Tbns. 2/3 *mf*

Euph.

Tuba

St. Bass

Timp.

Glock. *f espr.*

Chimes

S. D.
B. Dr. *p*

Perc.

71 72 73 74 75 76 77 78 79

80

Picc. *f espr.*

Fl. 1 *sub. f*

Fls. 2/3 *sub. f*

Obs. 1/2 *sub. mf*

Bsn. *sub. f*

Cl. 1 *div. f espr.*

Cl. 2 *f*

Cl. 3 *div. f*

B. Cl. *sub. f*

A. Sax. 1/2 *f* *a2*

T. Sax. *f*

B. Sax. *f*

80 *tutti*

Tpt. 1 *f espr.*

Tpt. 2 *f espr.*

Tpt. 3 *mf*

F Hns. 1/3 *f* *a2*

F Hns. 2/4 *f* *a2*

Tbn. 1 *(mf)*

Tbns. 2/3 *sub. f*

Euph. *sub. f*

Tuba *sub. f*

St. Bass *sub. f*

Timp. *f*

Glock. *f espr.*

Chimes *f*

S. D. B. Dr. *f*

Perc. *f* Cr. Cyms.

81 82 83 84 85 86 87 88

Picc. *p*
 Fl. 1 *p*
 Fls. 2/3 *p*
 Obs. 1/2 *p*
 Bsn. *p*
 Cl. 1 *p*
 Cl. 2 *p*
 Cl. 3 *p*
 B. Cl. *p*
 A. Saxes 1/2 *p*
 T. Sax. *p*
 B. Sax. *p*
 Tpt. 1 *p*
 Tpt. 2 *p*
 Tpt. 3 *p*
 F Hns. 1/3 *p*
 F Hns. 2/4 *p*
 Tbn. 1 *p*
 Tbns. 2/3 *p*
 Euph. *p*
 Tuba *p*
 St. Bass *p*
 Timp. *p*
 Glock. *p*
 Chimes *p*
 S. D. B. Dr. *p*
 Perc. *p*

89 90 91 92 93 94 95 96 97

104

Picc.

Fl. 1

Fls. 2/3

Obs. 1/2

Bsn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1/2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

F Hns. 1/3

F Hns. 2/4

Tbn. 1

Tbns. 2/3

Euph.

Tuba

St. Bass

Timp.

Glock.

Chimes

S. D.
B. Dr.

Perc.

104

104

98 99 100 101 102 103 104 105 106

120

Picc. *f* *ff* *f espr.*

Fl. 1 *f* *ff* *sub. mf*

Fls. 2/3 *f* *ff* *sub. mf*

Obs. 1/2 *f* *ff* *sub. mf*

Bsn. *f* *ff* *sub. mf*

Cl. 1 *f* *ff* *f espr.*

Cl. 2 *f* *ff* *sub. mf*

Cl. 3 *f* *ff* *sub. mf*

B. Cl. *f* *ff* *sub. mf*

A. Sax. 1/2 *f* *ff* *sub. mf*

T. Sax. *f* *ff* *sub. mf*

B. Sax. *f* *ff* *sub. mf*

120

Tpt. 1 *f* *ff* *f espr.*

Tpt. 2 *f* *ff*

Tpt. 3 *f* *ff*

F Hns. 1/3 *f* *ff* *sub. mf*

F Hns. 2/4 *f* *ff* *sub. mf*

Tbn. 1 *f* *ff*

Tbns. 2/3 *f* *ff*

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

Tuba *f* *ff* *sub. mf*

St. Bass *f* *ff* *sub. mf*

Timp. *f*

Glock. *f* *ff* *f espr.*

Chimes *f* *ff*

S. D. B. Dr. *ff* *sub. mf*

Perc. *f* *ff* *sub. mf*

Susp. Cym. *p*

116 117 118 119 120 121 122 123

This image shows a page of a musical score, likely for a large orchestra. The score is written for multiple instruments, including Piccolo, Flutes (Fl. 1, 2, 3), Oboes (Obs. 1, 2), Bassoon (Bsn.), Clarinets (Cl. 1, 2, 3, B. Cl.), Saxophones (A. Sax. 1, 2, T. Sax., B. Sax.), Trumpets (Tpt. 1, 2, 3), Horns (F. Hns. 1, 2, 3, 4), Trombones (Tbn. 1, 2, 3), Euphonium (Euph.), Tuba, St. Bass, Timpani (Timp.), Glockenspiel (Glock.), Chimes, and Percussion (Perc.). The score includes various musical notations such as notes, rests, and dynamic markings like *f espr.* and *mf*. A large diagonal watermark "Wingert Jones Publications" is visible across the page. The page number "128" is prominently displayed at the top center and bottom center.

136

Picc.

Fl. 1

Fls. 2/3

Obs. 1/2

Bsn.

sub. *f*

Cl. 1

Cl. 2

Cl. 3

B. Cl.

sub. *f*

A. Saxes 1/2

T. Sax.

B. Sax.

136

Tpt. 1

Tpt. 2

Tpt. 3

F Hns. 1/3

F Hns. 2/4

Tbn. 1

Tbns. 2/3

Euph.

sub. *f*

Tuba

sub. *f*

St. Bass

sub. *f*

Timp.

Glock.

Chimes

S. D.

B. Dr.

Perc.

mf

Cr. Cyms.

133 134 135 136 137 138 139 140 141

This image shows a page of a musical score, likely for a large orchestra or concert band. The page contains staves for various instruments, including Piccolo, Flutes (Fl. 1, Fls. 2/3), Oboes (Obs. 1/2), Bassoon (Bsn.), Clarinets (Cl. 1, Cl. 2, Cl. 3, B. Cl.), Saxophones (A. Sax. 1/2, T. Sax., B. Sax.), Trumpets (Tpt. 1, Tpt. 2, Tpt. 3), Horns (F. Hns. 1/3, F. Hns. 2/4), Tuba, Euphonium (Euph.), St. Bass, Timp., Glock., Chimes, S. D. B. Dr., and Perc. (Perc.). The score is written in a common time signature (C) and features a key signature of one flat (B-flat). The page number 144 is prominently displayed at the top center. A large, diagonal watermark reading "Wingert Jones Publications" is overlaid across the entire page. The score includes various musical notations such as notes, rests, and dynamic markings like *f* and *espr.*.

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