

Anthony O'Toole

**Once in
Royal David's City**
a setting of the hymn by Henry John Gauntlett

for the St. Olaf Band, Timothy Mahr, Conductor

Grade 4

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THE COMPOSITION

Commissioned by and premiered by the St. Olaf Band and their conductor, Dr. Timothy Mahr, for their 2017 First Sunday of Advent Service. This work is a setting of the Christmas Hymn, "Once In Royal David's City"; the text was written in 1848 by Cecil F. Alexander and the tune (IRBY) was added to the text the following year by English organist and composer Henry Gauntlett.

The melody written by Gauntlett is a strophic setting of the four stanzas of text - which means the same melody is sung with four different sets of lyrics. In my approach, I decided to write music that went along with the poetry of the text which depicts the humble nativity scene and the maternal love of a mother for her child. The first section uses the first three notes of the cited melody and new material is created from these pitches setting the scene musically of a lowly stable, a "little child" and a "mother mild". The next section features the brass quintet playing the full tune, but in an understated way with simpler harmonies. In the next section I use the contours of the first melodic phrase but change the pitches slightly, which builds to the next stanza which is triumphant and glorious - "And our eyes at last shall see him." The music winds down, revisiting the melodic ideas of the first section.

Anthony O'Toole
December 2017

THE COMPOSER

Anthony O'Toole holds a BA in Music Theory and Composition from Indiana University of Pennsylvania and a MM of Composition from George Mason University where he was recognized by the university as a distinguished graduate for his achievements as a composer and musician. Since he began writing in his teens he has composed more than 100 works over the last 10 years and has written for virtually every major idiom and instrument.

Mr. O'Toole is primarily self-taught as a composer but credits his mentors, Jack Stamp and Mark Camhouse as being pivotal to his development as a composer and musician. Anthony has also had the opportunity to learn and engage with many respected composers such as Richard Danielpour, Dana Wilson, Frank Ticheli, Cindy McTee, George Crumb, Ryan Nowlin, Drew Hemenger, George Crumb and others.

His music has been commissioned and performed by musicians and ensembles all around the world. Mr. O'Toole's music for wind band has been performed and recorded by some of the finest bands including the United States Coast Guard Band, The Kansas State University Wind Ensemble, 'The President's Own' United States Marine Band, The University of North Texas Wind Symphony, The Singapore Wind Symphony, The Alabama Winds and others. His piece "Fanfare to 'The Hammer'" is featured in the 10th edition of the GIA Publications series 'Teaching Music Through Performance in Band'; which features a recording by the UNT Wind Symphony an in-depth analysis of the work. Hammer also appears in the 'Sourcebook for Wind Band and Instrumental Music' by Russ Girsberger, Frank L. Battisti, and William Berz.

He has received numerous awards for his compositions including the Grand Prize in the 2012 Garritan Composition Contest, and Second Place in the 2014 Van Galen Prize for wind chamber music. In 2014 Mr. O'Toole was inducted into the Sigma Alpha Iota Music Fraternity as an honorary member for his musical contributions. He is also a member of Phi Mu Alpha Music Fraternity, ASCAP and The American Composer's Federation. Anthony currently resides in Long Beach, CA where he fulfills his commissions for new works and does orchestrations and arrangements as a freelance writer; he also serves as Composer-in-Residence for the Carson Symphony Orchestra and Staff Arranger for the Southern California Brass Consortium.

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for the St. Olaf Band, Dr. Timothy Mahr, conductor

Once in Royal David's City

Henry John Gauntlett (1849)
setting by Anthony O'Toole (2017)

Reverently (♩ = 72)

poco rall.

The musical score is arranged in a standard orchestral format with 24 staves. The instruments are listed on the left side of each staff. The score is in 4/4 time and features a variety of dynamics and articulations. Key performance instructions include 'Reverently' and 'poco rall.' at the top, and '1. solo (dolcissimo)' for the Oboe. The score includes parts for Flute 1 and 2, Oboe 1 and 2, Bassoon 1 and 2, Clarinet 1 in B♭, Clarinet 2 and 3 in B♭, Bass Clarinet, Contrabass Clarinet in B♭, Alto Saxophone 1 and 2, Tenor Saxophone, Baritone Saxophone, Trumpet 1 in B♭, Trumpet 2 and 3 in B♭, Horn 1 and 2 in F, Horn 3 and 4 in F, Trombone 1 and 2, Bass Trombone, Euphonium, Tuba, String Bass, Timpani, Mallet Percussion 1 (Glockenspiel), Mallet Percussion 2 (Vibraphone, Chimes), Percussion 1 (Suspended Cymbal), Percussion 2 (Crash Cymbals), and Percussion 3 (Bass Drum). Dynamics range from *pp* to *mp*, and articulations include *p*, *mf*, *pp*, and *mp*. The score concludes with a *pp* dynamic.

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10 a tempo

poco rall. a tempo

Fl. 1-2 *p mp*

Ob. 1-2 *p*

Bsn. 1-2 *tutti, div. p mf pp*

Cl. 1 *p mp*

Cl. 2-3 *p mp*

B. Cl. *mp p mf pp*

Cb. Cl. *mf pp*

A. Sax. 1-2 *mp p mf pp*

Ten. Sax. *mp mp p mf pp*

Bar. Sax. *mp p mf pp*

Tpt. 1

Tpt. 2-3 *mf p mp* to Tpt.

Hn. 1-2 *mp p mf pp mp* 1. one player melody -

Hn. 3-4 *mp p mf pp* 1. one player

Tbn. 1-2 *pp mf p mp*

B. Tbn. *pp mf p*

Euph. *mp p* *div.* *mf p mp* one player

Tuba *p mf p*

S. Bass *(arco) p mf p*

Timp. *p ppp p*

M. Perc. 1 (Glock.) *Glockenspiel lightest mallets p delicately*

M. Perc. 2 (Vib.) *Vibraphone soft mallets p*

Perc. 1-2 (Cyms.) *p*

Perc. 3 (B.D.)

20 (♩ = 68-74)

Fl. 1-2

Ob. 1-2

Bsn. 1-2

Cl. 1

Cl. 2-3

B. Cl.

Cb. Cl.

A. Sax. 1-2

Ten. Sax.

Bar. Sax.

Tpt. 1
mp
 one player melody

Tpt. 2-3
 2. Trumpet one player
p
 melody
mp
 melody

Hn. 1-2
mf

Hn. 3-4

Tbn. 1-2
mf

B. Tbn.

Euph.
mf

Tuba

S. Bass
 pizz.
pp

Timp.
pp

M. Perc. 1 (Glock.)

M. Perc. 2 (Vib.)

Perc. 1-2 (Cyms.)

Perc. 3 (B.D.)

26

Fl. 1-2

Ob. 1-2

Bsn. 1-2

Cl. 1

Cl. 2-3

B. Cl.

Cb. Cl.

A. Sax. 1-2

Ten. Sax.

Bar. Sax.

Tpt. 1

Tpt. 2-3

Hn. 1-2

Hn. 3-4

Tbn. 1-2

B. Tbn.

Euph.

Tuba

S. Bass

Timp.

M. Perc. 1 (Glock.)

M. Perc. 2 (Vib.)

Perc. 1-2 (Cyms.)

Perc. 3 (B.D.)

tutti, a2

p

a2

p

melody

mp *mf* *pp*

mp *mf* *pp*

mp *mf*

mp *mf*

mp *mf*

tutti, div.

mp *p*

one player

gli altri

p

arco

p

(lightest mallets)

mp

p