EIGHTH NOTE PUBLICATIONS

Icy Nights
A Winter's Tale

Donald Coakley

Icy Nights is a spatial piece. Whatever the venue, the first horn player can be next to the piano, on stage, in the traditional manner. The second horn can be placed in a gallery behind the audience, or off stage, or in view at the side of the stage. The important thing is that the two horn performers be in different places in the performing venue. Regardless of venue, the performers are free to use their ingenuity in determining a spatial relationship.

The opening thirteen bars in the first horn part should be played in an *ad lib*. manner. The performer should use his or her own musical instincts in interpreting this opening section, without regard to any tempo. No tempo indication appears till bar fourteen, when the piano enters. *Icy Nights* is not intended to paint a "programmatic" picture of a cold winter night. Rather, it is intended to evoke the feelings, and sensations, of a cold, clear winter evening, when ones breath turns to icy shards in the air, and the stars twinkle vividly in the cold night. Anyone, who has experienced this kind winter evening, will understand what I'm talking about. The word "Hauntingly" is used to describe the overriding interpretation of *Icy Nights*.

At bar thirty-six, the left arm should encompass as many black keys as possible. The right foot pedal on the piano should remain down from bar thirty-six, through bar forty-seven. The decay of the last black key chordal mass in the left hand, at bar thirty-eight, should mingle with the first treble chordal mass in bar thirty-nine.

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At bar eighty-five, the glissandos on the black keys should be played with great bravura, then gradually diminuendo through bar eighty-eight. At bars one hundred and six, and one hundred and seven, the strings from E flat two, to F three, should be plucked quickly, either as single notes, or random chords. The important thing is to execute this passage quickly, without regard to note values.

Donald Coakley

Donald Coakley studied at the Crane School of Music at the State University of New York in Potsdam, New York, the School of Music at Temple University and the Philadelphia Conservatory of Music. While studying at the Conservatory, he was a composition student of Vincent Persichetti and studied trombone with Henry Charles Smith, principal trombone of the Philadelphia Orchestra. Following graduate school, he taught at Cardinal Dougherty High School in Philadelphia, and also served as conductor of the Camden Choral Arts Society in Camden, New Jersey. After a successful tenure at Cardinal Dougherty, Coakley joined the faculty of the School of Music at Temple University.

In the early 1970s, Coakley was invited to join the Music Department of the Scarborough School System, becoming Assistant Coordinator of Music shortly thereafter. As such, he was responsible for the elementary instrumental music program in the school system. He also headed the instrumental wing at the Scarborough Music Camps. In 1970 he founded the Scarborough Schools Symphony Orchestra and subsequently oversaw the inception of four other All-City instrumental ensembles.

Donald Coakley has written successfully for school, university and professional groups. He is a member of the Canadian League of Composers, as well as an Associate Composer with the Canadian Music Centre. In 1977, Coakley received the Distinguished Service to Education Award from the State University of New York; and in 1994 he received the Anson Taylor Award for excellence in teaching from the Scarborough Board of Education.

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COST: $20.00
DURATION: 7:25
DIFFICULTY RATING: Medium-Difficult
2 F Horns and Keyboard

Dedicated to Andrew Mee and Harcus Hennigar
Student and Teacher

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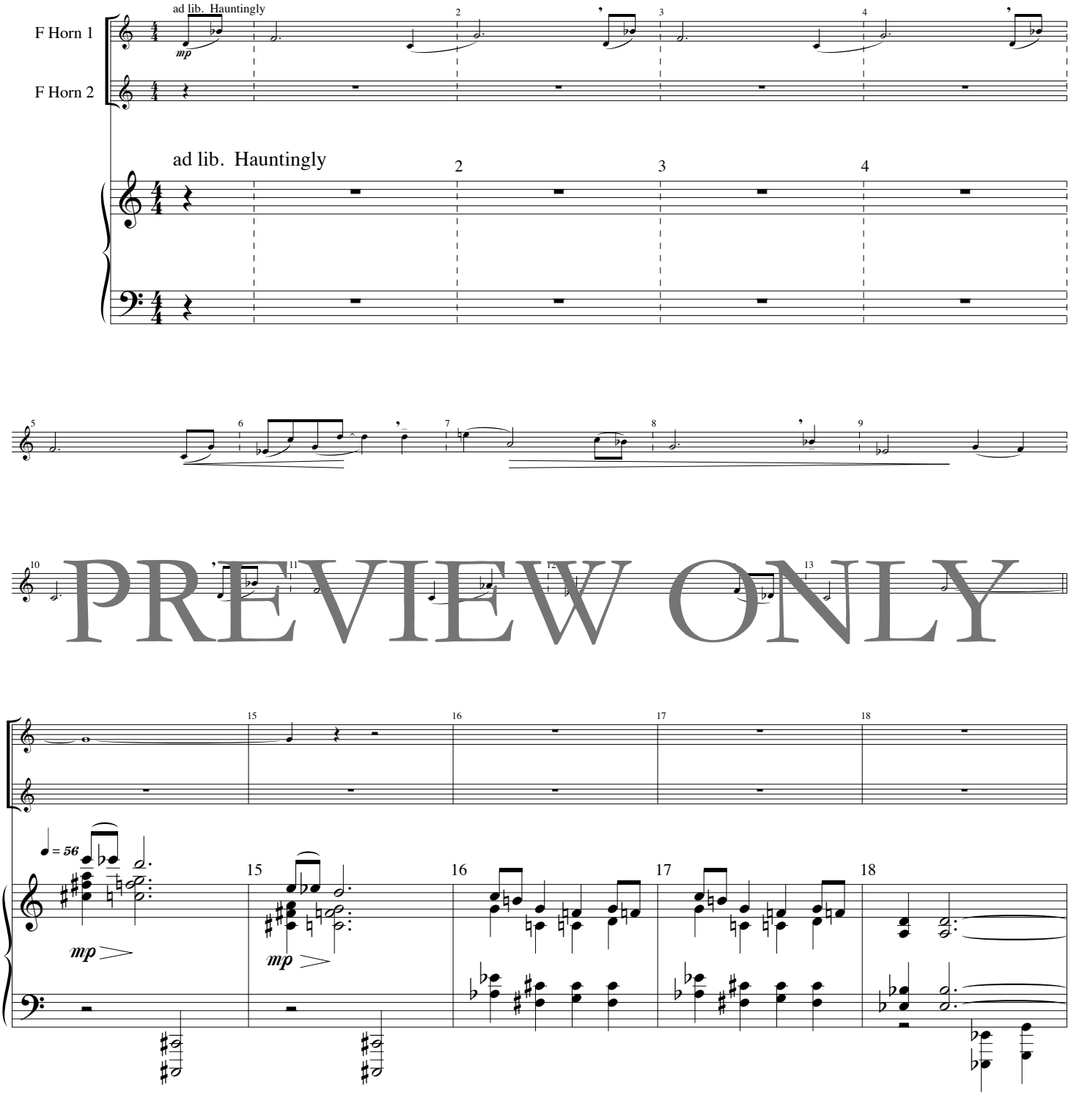
Donald Coakley
2006



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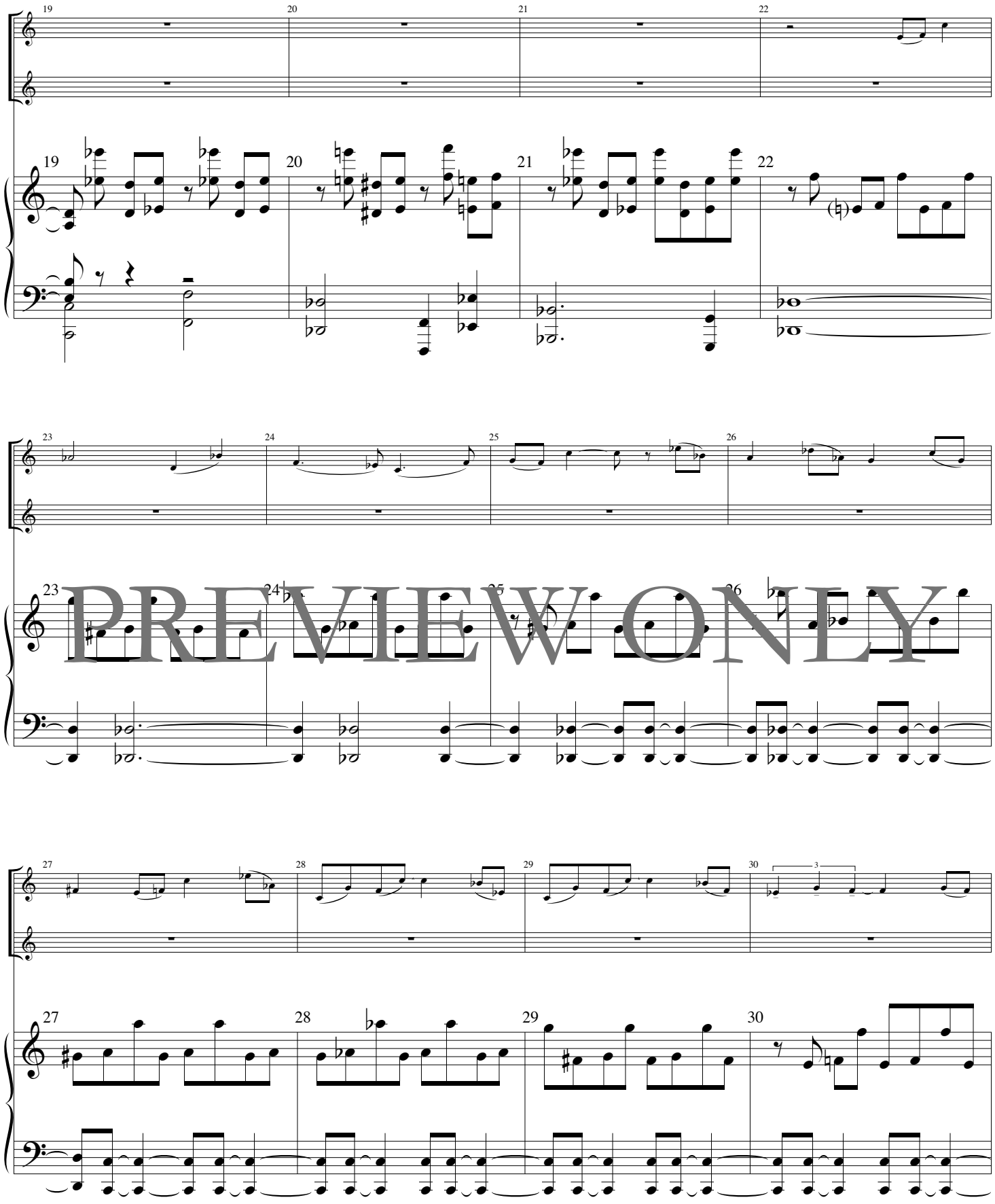

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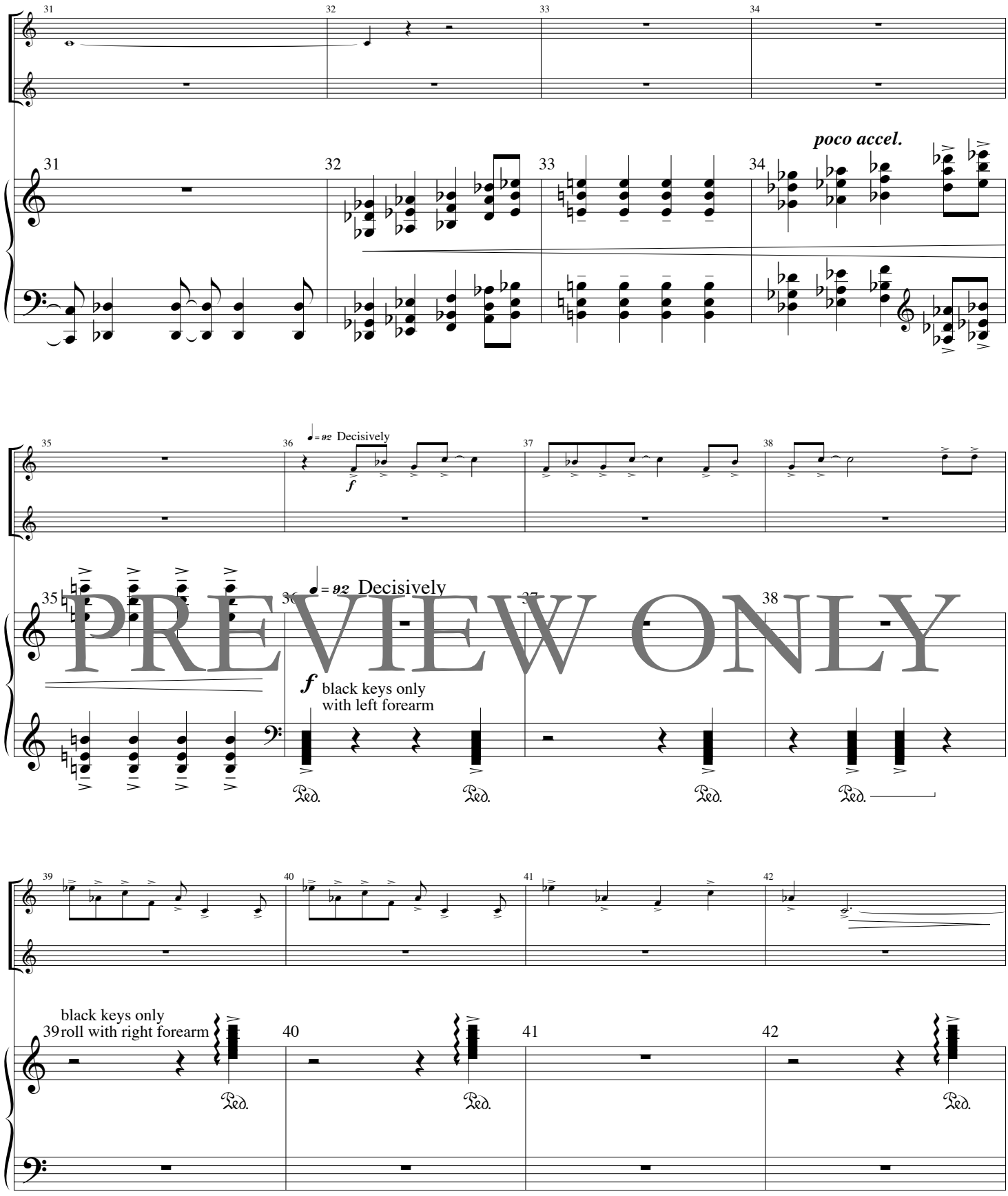

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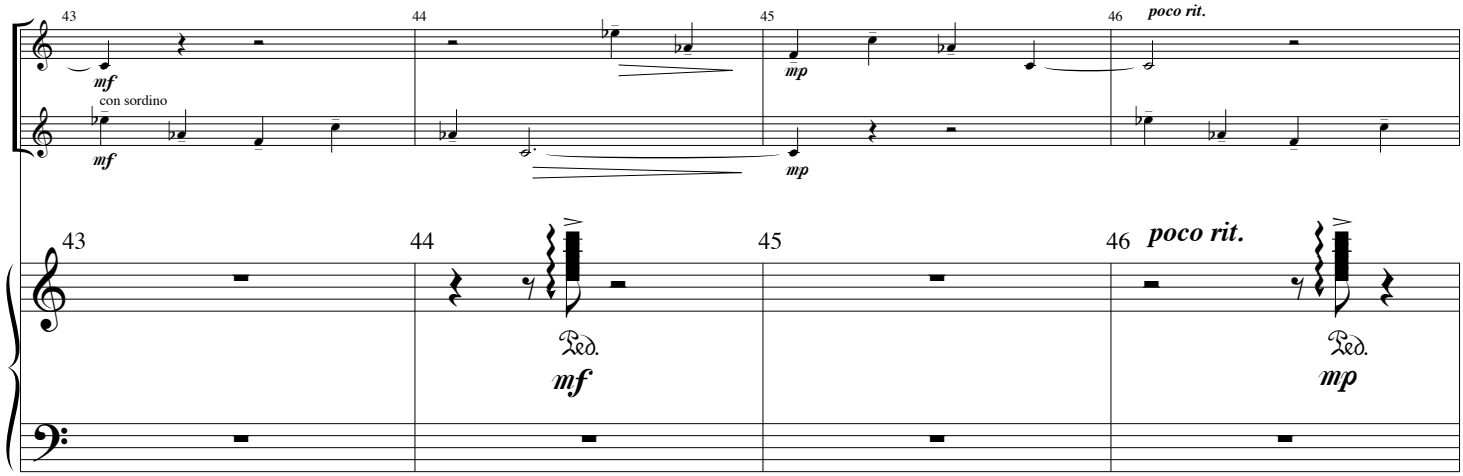

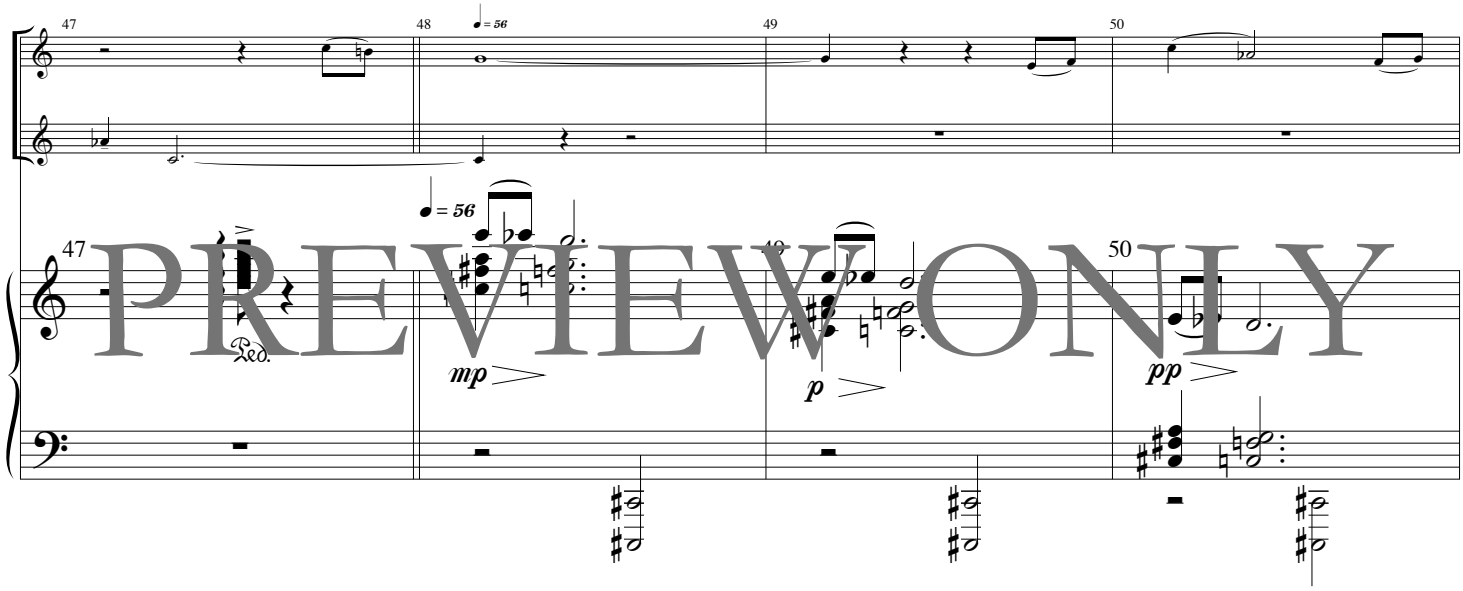

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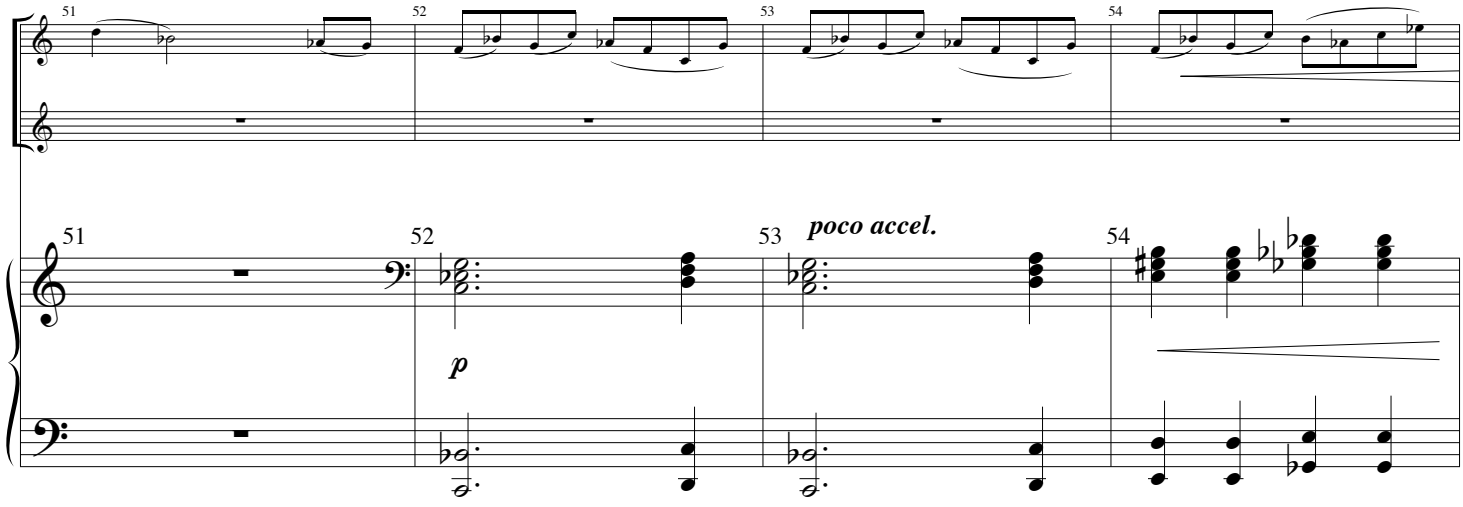

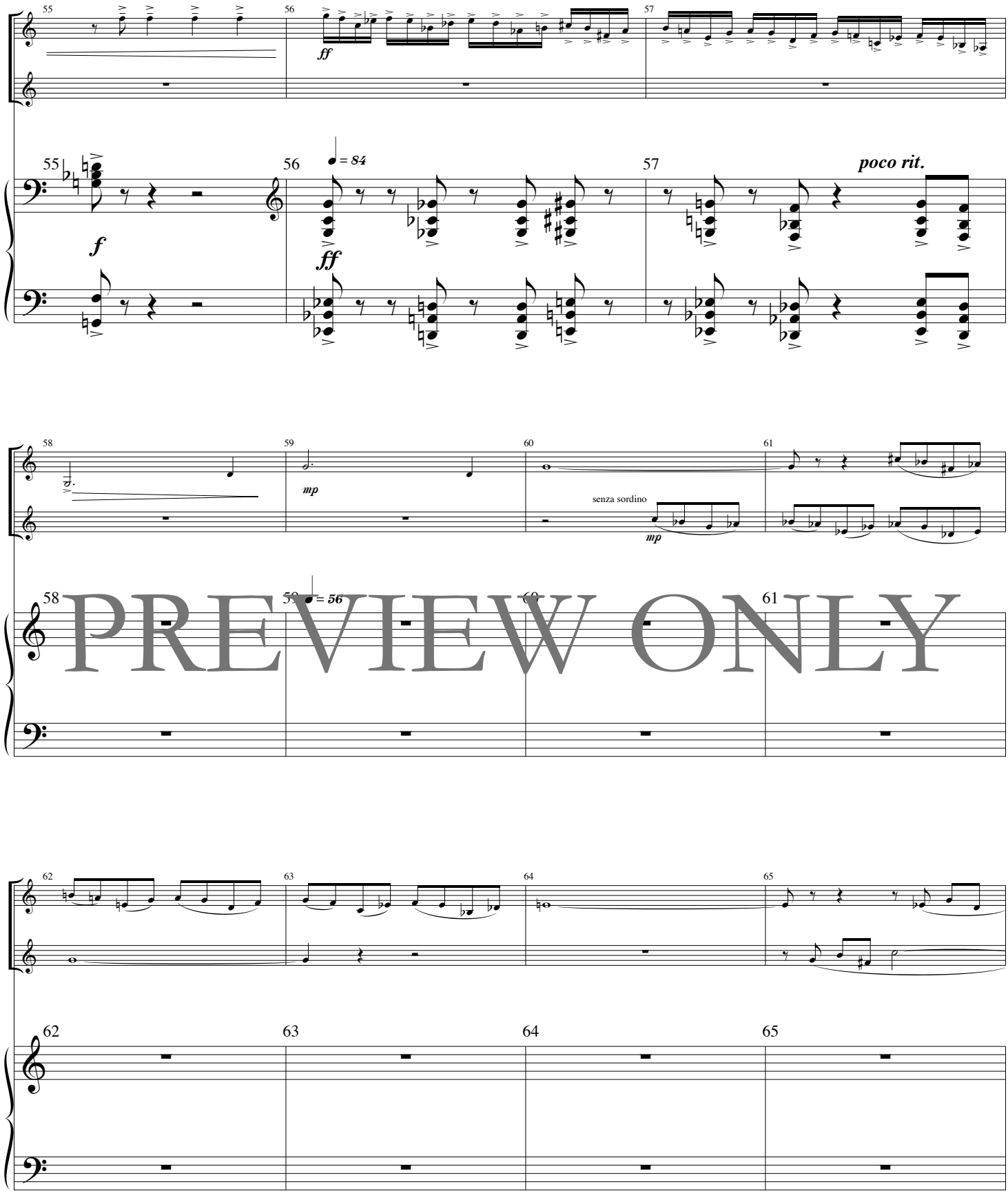

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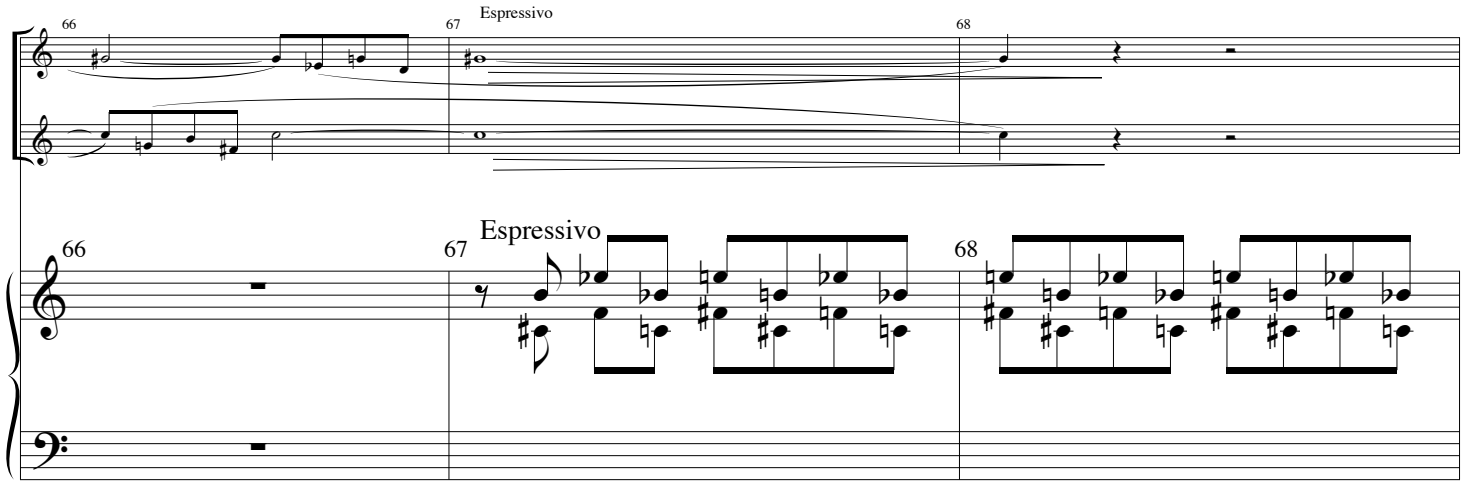

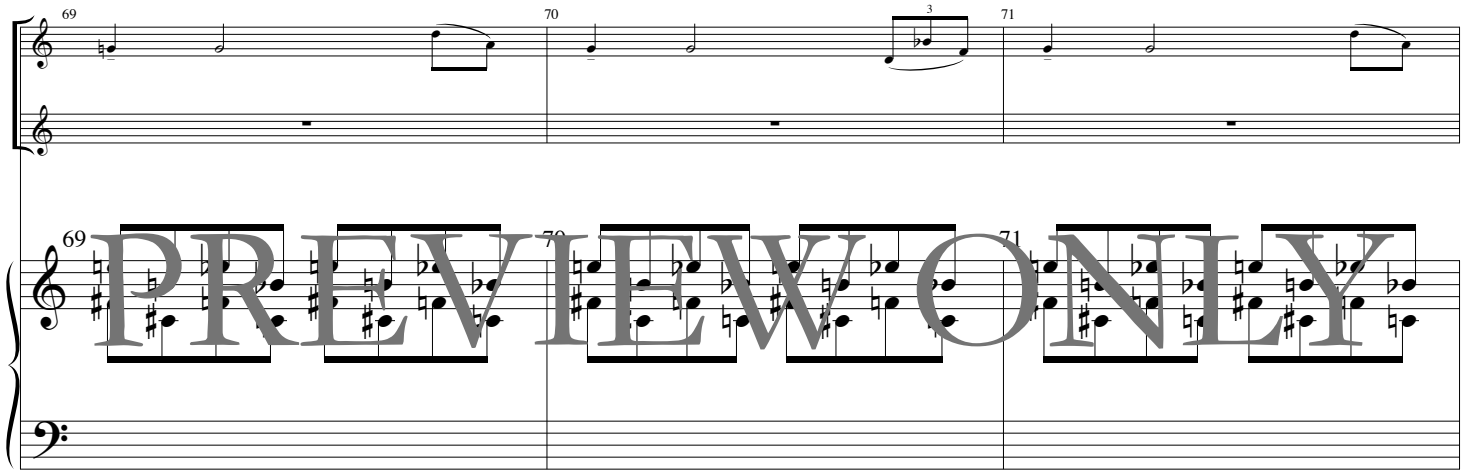

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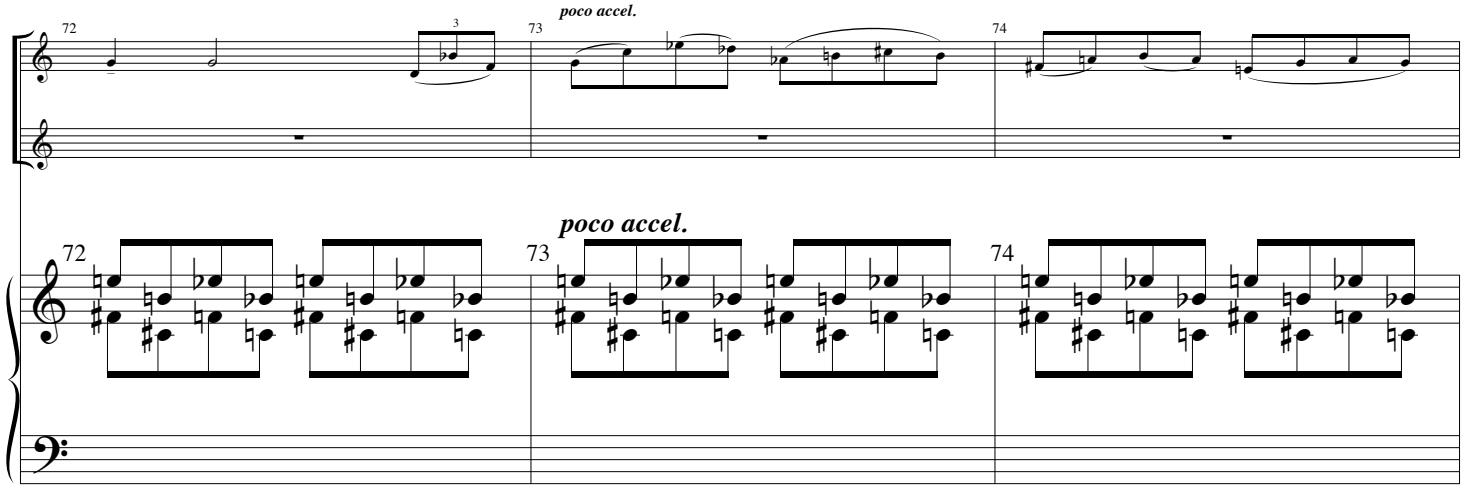

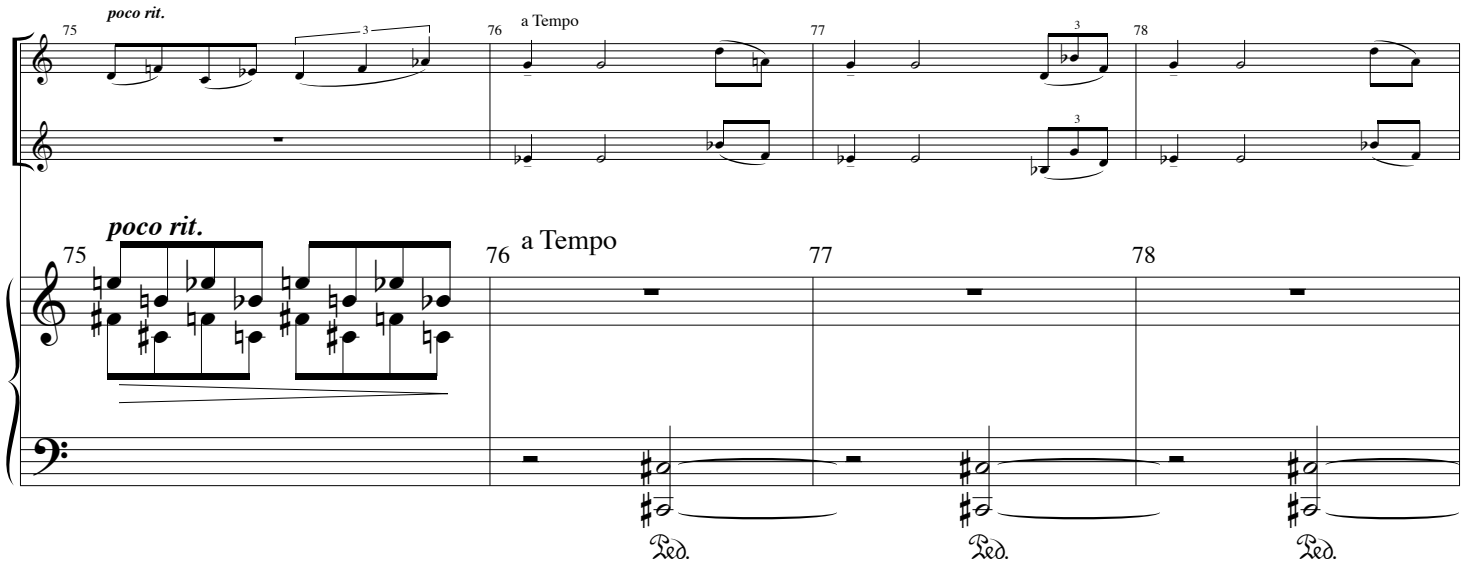

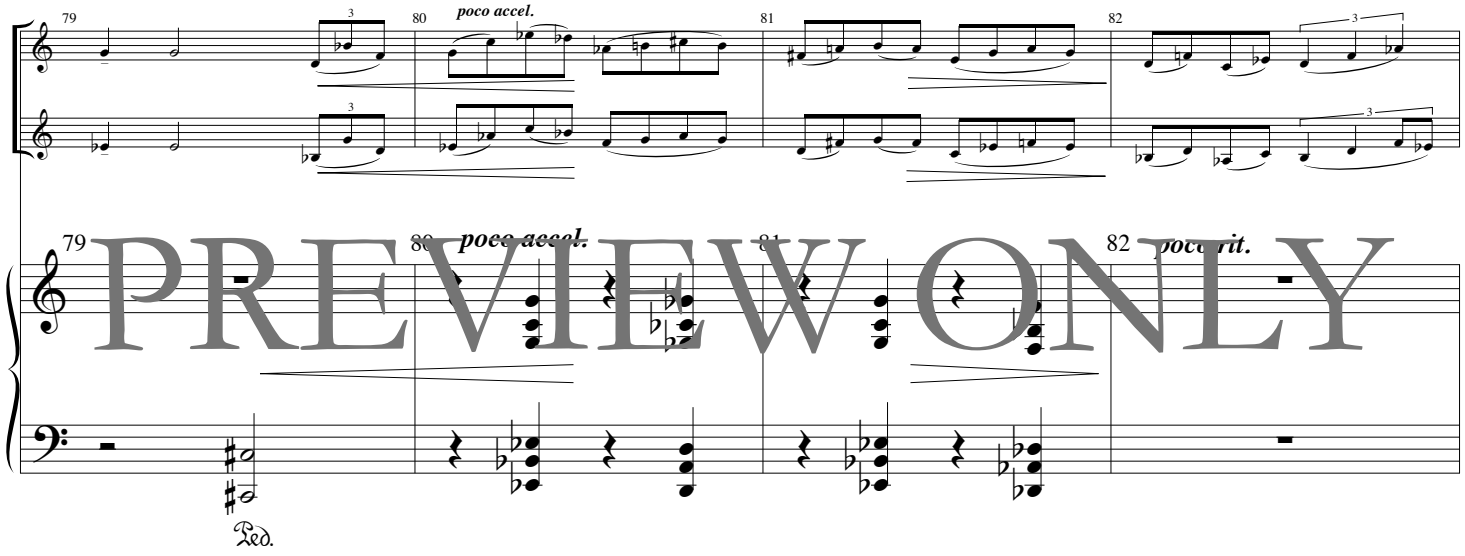

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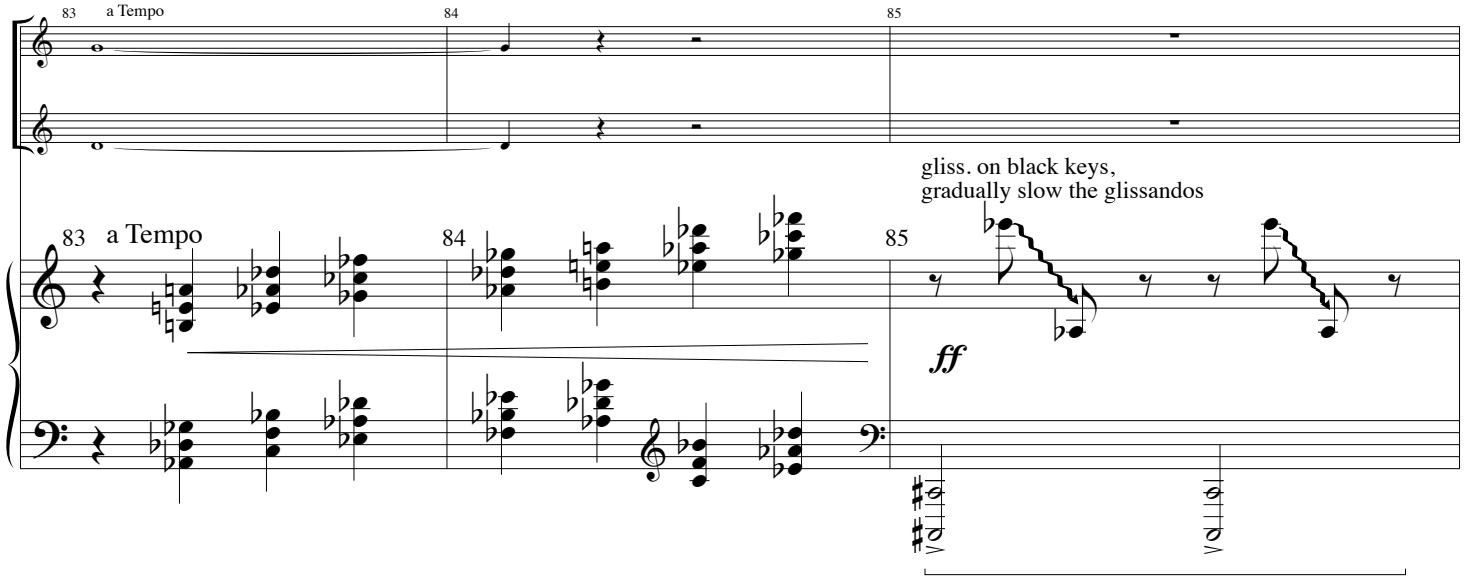

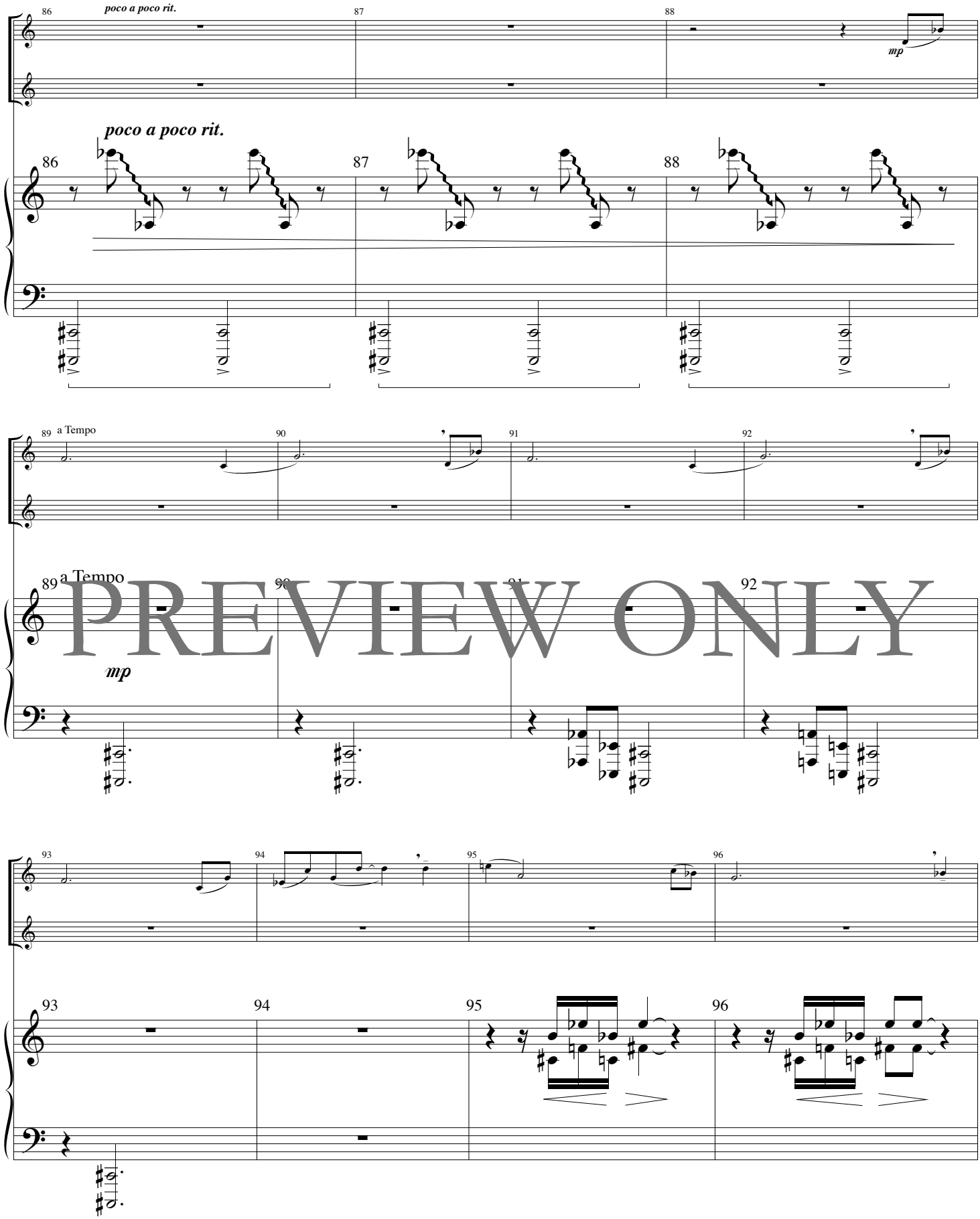
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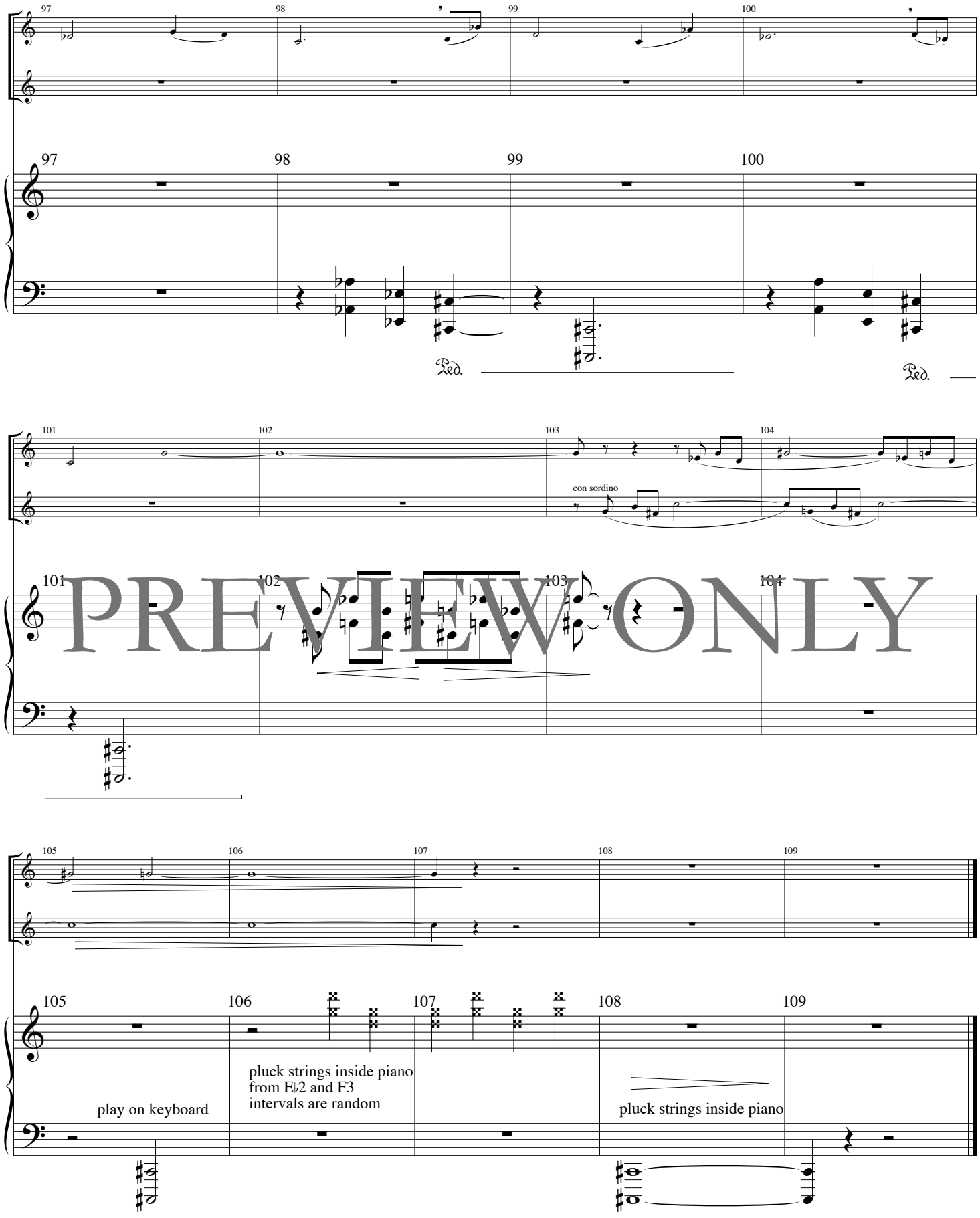

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