

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 one's 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.

At bar eighty-five, the glissando on the black keys should be played with great *travèra*, 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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CATALOG NUMBER: HE1355

COST: \$20.00

DURATION: 7:25

DIFFICULTY RATING: Medium-Difficult

2 F Horns and Keyboard

Dedicated to Andrew Mee and Marcus Hennigar
Student and Teacher

ICY NIGHTS

A Winter's Tale

Donald Coakley
2006

ad lib. Hauntingly

mp

2 3 4

F Horn 1

F Horn 2

5 6 7 8 9

10 11 12 13

PREVIEW ONLY

15 16 17 18

mp >

mp >

♩ = 56

Musical notation for measures 19-22. The system includes a vocal line and a piano accompaniment. Measure 19 shows the vocal line with a whole note and piano accompaniment with chords. Measure 20 features a vocal line with a half note and piano accompaniment with chords. Measure 21 has a vocal line with a half note and piano accompaniment with chords. Measure 22 shows a vocal line with a half note and piano accompaniment with chords.

Musical notation for measures 23-26. The system includes a vocal line and a piano accompaniment. Measure 23 shows the vocal line with a half note and piano accompaniment with chords. Measure 24 features a vocal line with a half note and piano accompaniment with chords. Measure 25 has a vocal line with a half note and piano accompaniment with chords. Measure 26 shows a vocal line with a half note and piano accompaniment with chords.

Musical notation for measures 23-26, overlaid with a large "PREVIEW ONLY" watermark. The system includes a vocal line and a piano accompaniment. Measure 23 shows the vocal line with a half note and piano accompaniment with chords. Measure 24 features a vocal line with a half note and piano accompaniment with chords. Measure 25 has a vocal line with a half note and piano accompaniment with chords. Measure 26 shows a vocal line with a half note and piano accompaniment with chords.

Musical notation for measures 27-30. The system includes a vocal line and a piano accompaniment. Measure 27 shows the vocal line with a half note and piano accompaniment with chords. Measure 28 features a vocal line with a half note and piano accompaniment with chords. Measure 29 has a vocal line with a half note and piano accompaniment with chords. Measure 30 shows a vocal line with a half note and piano accompaniment with chords.

Musical notation for measures 27-30. The system includes a vocal line and a piano accompaniment. Measure 27 shows the vocal line with a half note and piano accompaniment with chords. Measure 28 features a vocal line with a half note and piano accompaniment with chords. Measure 29 has a vocal line with a half note and piano accompaniment with chords. Measure 30 shows a vocal line with a half note and piano accompaniment with chords.

31 32 33 34

poco accel.

35 36 37 38

f $\text{♩} = 92$ Decisively

35 36 37 38

f $\text{♩} = 92$ Decisively

f black keys only with left forearm

Red.

39 40 41 42

black keys only
39 roll with right forearm

40 41 42

Red.

43 44 45 46 *poco rit.*

mf
con sordino

mf *mp* *mp*

43 44 45 46 *poco rit.*

mf *mp*

47 48 *♩ = 56* 49 50

47 48 49 50

Red. *mp* *p* *pp*

PREVIEW ONLY

51 52 53 54

51 52 53 54 *poco accel.*

p

55 56 57

ff

Musical notation for measures 55-57, top system. Measure 55 has a treble clef and a whole note chord. Measures 56 and 57 have a treble clef and contain a complex rhythmic pattern of eighth and sixteenth notes. The dynamic marking *ff* is placed below measure 56.

55 56 57

f *ff* *poco rit.*

Musical notation for measures 55-57, middle system. Measure 55 has a bass clef and a whole note chord. Measures 56 and 57 have a bass clef and contain a complex rhythmic pattern of eighth and sixteenth notes. The dynamic marking *f* is placed below measure 55, *ff* below measure 56, and *poco rit.* above measure 57. A tempo marking $\bullet = 84$ is placed above measure 56.

58 59 60 61

mp *mp* senza sordino

Musical notation for measures 58-61, top system. Measure 58 has a treble clef and a whole note chord. Measures 59 and 60 have a treble clef and contain a complex rhythmic pattern of eighth and sixteenth notes. Measure 61 has a treble clef and a whole note chord. The dynamic marking *mp* is placed below measure 59 and 61. The instruction *senza sordino* is placed above measure 61.

58 59 60 61

mp *mp* senza sordino

PREVIEW ONLY

Musical notation for measures 58-61, middle system. Measure 58 has a bass clef and a whole note chord. Measures 59 and 60 have a bass clef and contain a complex rhythmic pattern of eighth and sixteenth notes. Measure 61 has a bass clef and a whole note chord. The dynamic marking *mp* is placed below measure 59 and 61. The instruction *senza sordino* is placed above measure 61. A large, semi-transparent watermark "PREVIEW ONLY" is overlaid across the entire system.

62 63 64 65

Musical notation for measures 62-65, top system. Measure 62 has a treble clef and a whole note chord. Measures 63 and 64 have a treble clef and contain a complex rhythmic pattern of eighth and sixteenth notes. Measure 65 has a treble clef and a whole note chord.

62 63 64 65

Musical notation for measures 62-65, bottom system. Measure 62 has a bass clef and a whole note chord. Measures 63 and 64 have a bass clef and contain a complex rhythmic pattern of eighth and sixteenth notes. Measure 65 has a bass clef and a whole note chord.

66 67 *Espressivo* 68

66 67 *Espressivo* 68

69 70 71

69 70 71

72 73 *poco accel.* 74

72 73 *poco accel.* 74

75 *poco rit.* 76 *a Tempo* 77 78

75 *poco rit.* 76 *a Tempo* 77 78

79 80 *poco accel.* 81 82

79 *poco accel.* 80 81 82 *poco rit.*

83 *a Tempo* 84 85

83 *a Tempo* 84 85

86 *poco a poco rit.* 87 88 *mp*

poco a poco rit.

86 87 88

89 *a Tempo* 90 91 92

89 *a Tempo* 90 91 92

mp

PREVIEW ONLY

93 94 95 96

93 94 95 96

97 98 99 100

97 98 99 100

Ped. Ped.

101 102 103 104

101 102 103 104

105 106 107 108 109

105 106 107 108 109

play on keyboard

pluck strings inside piano from Eb2 and F3 intervals are random

pluck strings inside piano