

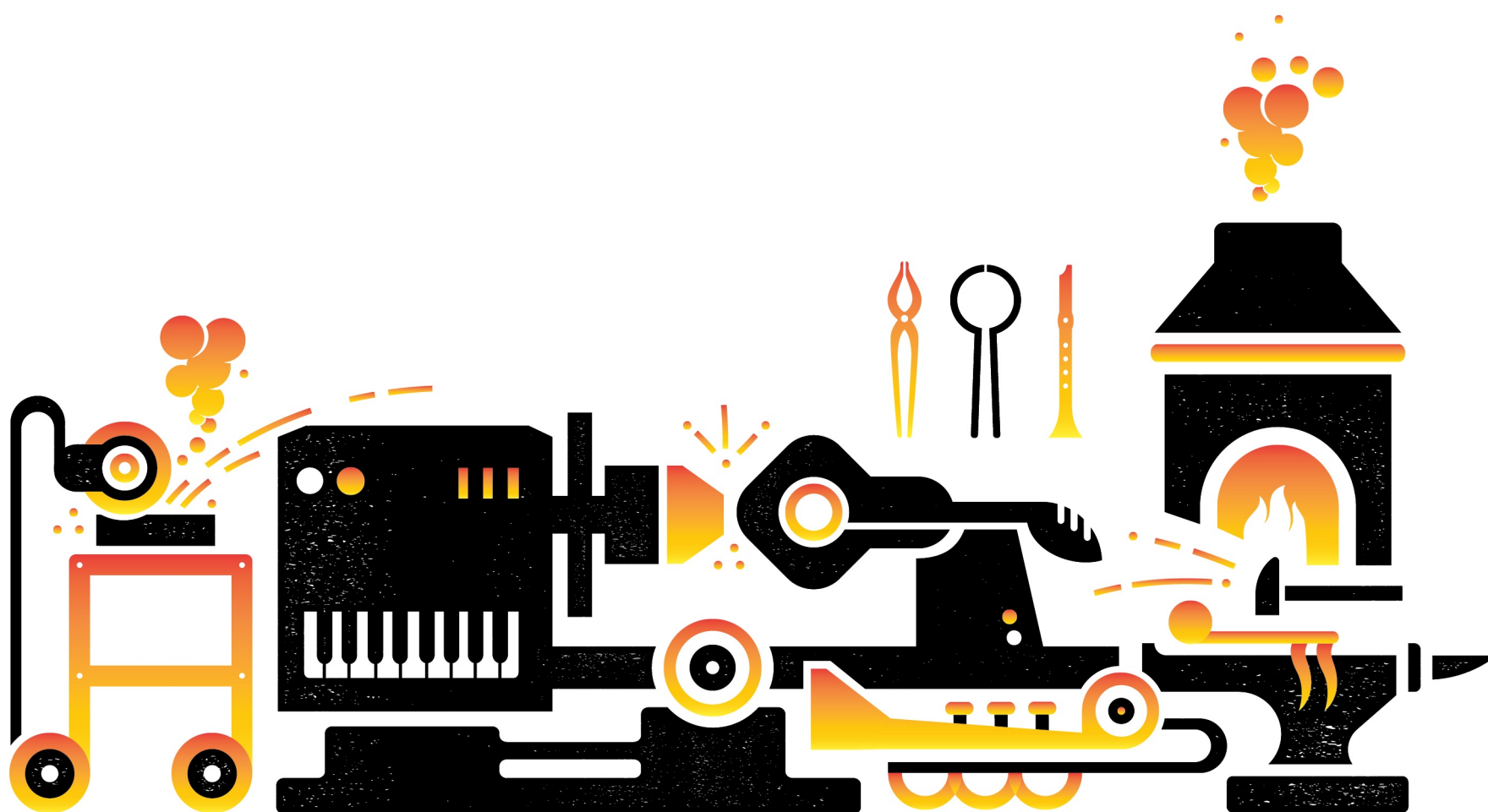


KYLE VANDERBURG

# METANOIA

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Concert Band





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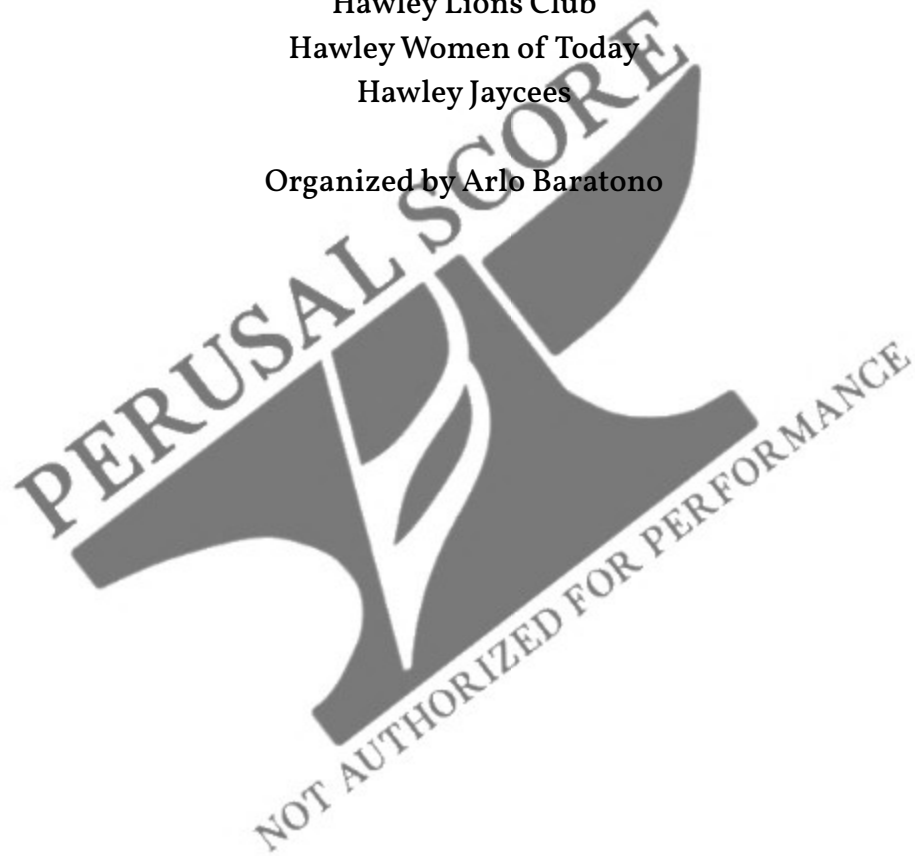


Concert Band



Commissioned by the Hawley (MN) High School Band  
Noah Johnson, Director  
Phil Jensen, Superintendent, Hawley Public Schools  
*with additional support from*  
Hawley High School Friends of the Fine Arts  
Hawley Lions Club  
Hawley Women of Today  
Hawley Jaycees

Organized by Arlo Baratono



Duration: 4'30"

This work was engraved by NoteForge in Fargo. The music is set in Norfolk, provided by NYC Music Services. The text is set in Vollkorn, designed by Friedrich Althausen. The title font is Sonder Sans by Andrew Herndon.

The cover was designed by Jamie Trosen Design + Creative. If you purchased a physical copy direct from us, it's likely you're holding Whip Cream Hemptone made by French Paper.

If we care this much about how it looks, imagine how much we care about how it sounds.

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## Program Note

Metanoia is a work for concert band, and the dictionary definition is hard to pin down. It comes to us from two Greek roots. Meta means "beyond" or "after," meaning more comprehensive or transcending. Think of the word "metaphysics"--meaning "beyond the natural". Noia means "thought" or "mind" or sometimes "understanding," in the sense of "paranoia," or "beside thought". Metanoia, therefore, means "beyond thought" or "after thought." Well, that could mean nearly anything, and it kind of does. In theology, Metanoia is often taken to mean a spiritual conversion, repentance, or atonement. In psychology, Carl Jung uses it to mean a psychological meltdown and subsequent rebirth. The term has additional meanings in orthodox Christianity and Rhetoric, but more or less the word means a change of some sort.

I wrote Metanoia at the very end of 2020--the completion date lists New Year's Eve. After a year of experiencing a pandemic, a tumultuous election season, and seismic social shifts, a great deal of change seems to have occurred and a great deal of thinking will undoubtedly follow. What will all this turmoil lead to? What changes will we make? As I wrote the piece, I thought not only of our immediate situation, but the other ways in which we transform and grow. Master teachers. Caring friends. Nurturing families. Each other. The music is optimistic, even though it has its own challenges in the form of mixed time signatures. But it's forward looking. It's triumphant. It dreams of a metamorphosis to a better world.

As do we all.

## Performance Notes

I. At rehearsal 92, if multiple performers are playing, mutes may be removed in a staggered fashion (i.e., not all at once).



**Instrumentation**

2 Flutes

Oboe

3 Clarinets in B $\flat$ Bass Clarinet in B $\flat$ 

2 Alto Saxophones

Tenor Saxophone

Baritone Saxophone

Bassoon

3 Trumpets in B $\flat$ 

2 Horns in F

3 Trombones

Euphonium

Tuba

Timpani

Percussion 1 (4 Tom-toms, Xylophone, Mark Tree)

Percussion 2 (Chimes, Marimba, Brake Drum)

Percussion 3 (Vibraphone, Guiro)

Percussion 4 (Glockenspiel, Suspended Cymbal)

Electric Bass



# METANOIA

Kyle Vanderburg  
(2020)

Apprehensive, rubato poco accel. (♩ = 96)

Flute 1  
Flute 2  
Oboe  
Clarinet in B♭ 1  
Clarinet in B♭ 2  
Clarinet in B♭ 3  
Bass Clarinet in B♭  
Alto Saxophone 1  
Alto Saxophone 2  
Tenor Saxophone  
Baritone Saxophone  
Bassoon  
Trumpet in B♭ 1  
Trumpet in B♭ 2  
Trumpet in B♭ 3  
Horn in F 1  
Horn in F 2  
Trombone 1  
Trombone 2  
Euphonium  
Tuba  
Timpani (G, B♭, C, E♭)  
Tom-toms  
Chimes  
Vibraphone  
Glockenspiel  
Electric Bass

Lumbering (♩ = 106)

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf* *mp*

Cl. 1 *mp*

Cl. 2 *mp*

Cl. 3 *mp* *mp*

B. Cl. *mp*

A. Sax. 1

A. Sax. 2

T. Sax. *mf*

Bari. Sax.

Bsn. *mp*

Tpt. 1

Tpt. 2

Tpt. 3 *mf*

Hn. *mf*

Hn. *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

Euph. *mf*

Tba. *mf*

Timp.

Xylophone

Tom-t. *mf*

Chim. *mf*

Vib. *mp* *mf*

Glock.

E. Bass

PERUSAL SCORE NOT AUTHORIZED FOR PERFORMANCE



25

Fl. 1 *f* *mf* *mp* *mp* *mf* *mp*

Fl. 2 *mf* *mp* *mp* *mf* *mp*

Ob. 1 *mf* *f* *mp* *mp* *mf* *mp*

Cl. 1 *mf* *mp* *mp* *mp* *mf* *mp*

Cl. 2 *mf* *mp* *mp* *mp* *mp* *mp*

Cl. 3 *mf* *mp* *mp* *mp* *mp* *mp*

B. Cl. *f* *mp* *mp* *mp* *mp* *mp*

A. Sax. 1 *mf* *f* *mp* *mp* *mp* *mp*

A. Sax. 2 *mf* *f* *mp* *mp* *mp* *mp*

T. Sax. *f* *mp* *mp* *mp* *mp* *mp*

Bari. Sax. *f* *mp* *mp* *mp* *mp* *mp*

Bsn. *mf* *mp* *mp* *mp* *mp* *mp*

Tpt. 1 *mp* *mp* *mp* *mp* *mp* *mp*

Tpt. 2 *mp* *mp* *mp* *mp* *mp* *mp*

Tpt. 3 *mf* *mp* *mp* *mp* *mp* *mp*

Hn. *mf* *mp* *mp* *mp* *mp* *mp*

Hn. *mf* *mp* *mp* *mp* *mp* *mp*

Tbn. 1 *mf* *f* *mp* *mp* *mp* *mp*

Tbn. 2 *mf* *f* *mp* *mp* *mp* *mp*

Euph. *mf* *f* *mp* *mp* *mp* *mp*

Tba. *mf* *f* *mp* *mp* *mp* *mp*

Timp. *mf* *f* *mp* *mp* *mp* *mp*

Xyl. *f* *mp* *mp* *mp* *mp* *mp*

Chim. *f* *mp* *mp* *mp* *mp* *mp*

Vib. *f* *mp* *mp* *mp* *mp* *mp*

Glock. *mf* *mp* *mp* *mp* *mp* *mp*

E. Bass *mp* *mp* *mp* *mp* *mp* *mp*

*solo*

*gliss.*

*tr.*

*Eb-D*

To Mar.

Marimba

PERUSAL SCORE

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Increasingly skeptical

Fl. 1  
Fl. 2  
Ob. 1  
Cl. 1  
Cl. 2  
Cl. 5  
B. Cl.  
A. Sax. 1  
A. Sax. 2  
T. Sax.  
Bari. Sax.  
Bsn.  
Tpt. 1  
Tpt. 2  
Tpt. 3  
Hn.  
Hn.  
Tbn. 1  
Tbn. 2  
Euph.  
Tba.  
Timp.  
Xyl.  
Mar.  
Vib.  
Glock.  
E. Bass

54

The score is for a full orchestra and includes the following parts: Fl. 1 & 2, Ob. 1, Cl. 1, 2, & 3, B. Cl., A. Sax. 1 & 2, T. Sax., Bari. Sax., Bsn., Tpt. 1, 2, & 3, Hn. 1 & 2, Tbn. 1 & 2, Euph., Tba., Timp., Xyl., Mar., Vib., Glock., and E. Bass. The music is in 6/8 time with a key signature of two flats. It features dynamic markings such as *f*, *mf*, and *ff*, and includes various musical notations like slurs, accents, and hairpins. A large watermark 'PERUSAHSKORE.COM NOT AUTHORIZED FOR PERFORMANCE' is overlaid diagonally across the score.

Fl. 1

Fl. 2

Ob. 1

Cl. 1

Cl. 2

Cl. 5

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

Bari. Sax.

Bsn.

Tpt. 1

Tpt. 2

Tpt. 5

Hn.

Hn.

Tbn. 1

Tbn. 2

Euph.

Tba.

Timp.

Xyl.

Mar. *To Chim.*

Vib.

Glock.

E. Bass

Dignified

This musical score page, numbered 84, is titled 'Dignified' and is page 13 of the piece. It is a full orchestral score. At the top left, the number '81' is written above the first staff. The score is divided into two systems. The first system includes woodwind instruments: Flute 1 and 2, Oboe 1, Clarinet 1, 2, and 5, Bass Clarinet, Alto Saxophone 1 and 2, Tenor Saxophone, Baritone Saxophone, and Bassoon. The second system includes brass and percussion: Trumpets 1, 2, and 3; Horns; Trombones 1 and 2; Euphonium; Tuba; Timpani; Xylophone; Maracas; Vibraphone; Glockenspiel; and Electric Bass. The music is written in 12/8 time with a key signature of two flats. Dynamics markings include *mf*, *f*, *mp*, and *f con sord.*. A 'D-Eb' marking is present above the Timpani staff. Percussion parts for Xyl., Mar., and Vib. include 'Chimes' and 'To Tom-t.' markings. A large watermark for 'PERUSAL SCORE' is overlaid diagonally across the page.

Fl. 1 <sup>90</sup>

Fl. 2

Ob. 1

Cl. 1 *mf*

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1 *mf*

A. Sax. 2

T. Sax.

Bari. Sax. *mf*

Bsn.

Tpt. 1 *senza sord.*

Tpt. 2 *senza sord.*

Tpt. 3 *f* *mf*

Hn. *senza sord.*

Hn. *f* *mf*

Tbn. 1 *senza sord.*

Tbn. 2 *f*

Euph. *mf*

Tba.

Timp.

Xyl.

Chim.

Vib.

Glock.

E. Bass

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Progressively argumentative.

Fl. 1

Fl. 2

Ob. 1

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

Bari. Sax.

Bsn.

Tpt. 1

Tpt. 2

Tpt. 3

Hn.

Hn.

Tbn. 1

Tbn. 2

Euph.

Tba.

Timp.

Xyl.

Chim.

Vib.

Glock.

E. Bass

Tom-toms

PERUSALES SCORE NOT AUTHORIZED FOR PERFORMANCE

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *mf* *f*

Cl. 1 *f*

Cl. 2 *f*

Cl. 3

B. Cl. *mf*

A. Sax. 1 *mf* *f*

A. Sax. 2 *mf* *f*

T. Sax.

Bari. Sax. *mf*

Bsn. *mf*

Tpt. 1 *mf* *f* *mf* *f* *mf*

Tpt. 2 *mf* *f* *mf* *f* *mf*

Tpt. 3 *mf* *f* *mf* *f* *mf*

Hn.

Hn.

Tbn. 1

Tbn. 2 *mp* *f*

Euph. *mf* *mp* *f* *mp* *f*

Tba. *mf* *mp* *f* *mp* *f*

Timp. *mp* *f* *mp* *f*

Tom-t.

Chim. *mf* To Br.D. Brake Drum *f*

Vib. *mf* To Gro. Guiro *mf* To Vib.

Glock. *mp* To Cym. *p* *f* *p* *f* *p*

E. Bass *mf* *mp* *f* *mp* *f*



Musical score for 'A little off-the-rails', page 17. The score is for a large ensemble and includes the following parts:

- Fl. 1
- Fl. 2
- Ob. 1
- Cl. 1
- Cl. 2
- Cl. 3
- B. Cl.
- A. Sax. 1
- A. Sax. 2
- T. Sax.
- Bari. Sax.
- Bsn.
- Tpt. 1
- Tpt. 2
- Tpt. 3
- Hn. (two staves)
- Tbn. 1
- Tbn. 2
- Euph.
- Tba.
- Timp.
- Tom-t.
- Br.D.
- Gro.
- Cym.
- E. Bass

The score is written in 2/4 time and includes dynamic markings such as *mf* (mezzo-forte) and *f* (forte). It also features performance instructions like 'To Glock.' and 'Vibraphone'. A large watermark 'PERUSAAL SCORE NOT AUTHORIZED FOR PERFORMANCE' is overlaid on the page.

I4I

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Fl. 1 *mp* *mf* *mf* *f* *mf* *mp* *mf* *mp* *f*

Fl. 2 *mp* *mf* *mf* *f* *mf* *mp* *mf* *mp* *f*

Ob. 1 *mp* *mf* *mf* *f* *mf* *mp* *f*

Cl. 1 *mp* *mf* *mf* *f* *mf* *mp* *f*

Cl. 2 *mp* *mf* *mf* *f* *mf* *mp* *f*

Cl. 3 *mp* *mf* *mf* *f* *mf* *mp* *f*

B. Cl. *mp* *mf* *mf* *f* *mf* *mp* *f*

A. Sax. 1 *mp* *mf* *p* *mp* *mf* *mp* *f*

A. Sax. 2 *mp* *mf* *p* *mp* *mf* *mp* *f*

T. Sax. *mp* *mf* *mp* *mf* *p* *mp* *mf*

Bari. Sax. *mf* *mp* *mf* *mf*

Bsn. *mf* *mf* *f* *mp* *mf* *f* *f*

Tpt. 1 *mp* *mf* *mp* *f*

Tpt. 2 *mp* *mf* *mp* *f*

Tpt. 3 *f*

Hn. *mp* *p*

Hn. *mp* *p*

Tbn. 1 *mp* *p* *mp* *f*

Tbn. 2 *mp* *p* *mp* *f*

Euph. *mp* *f*

Tba. *mf* *mp* *f*

Timp. *mf* *mp* *mp* *f*

Tom-t. *To Xyl.* *Xylophone* *f*

Br.D. *mf* *mp* *mp* *f* *To Chim.*

Vib. *mf*

Glock. *Glockenspiel* *mf* *mp* *mf* *f*

E. Bass *mf* *mp* *p* *f*

PERUSAL SCORE NOT AUTHORIZED FOR PERFORMANCE

Calm prevails, poco accel.

Mutinous (♩ = 112)

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Cl. 3 *mf*

B. Cl. *mf*

A. Sax. 1 *mp* *mf*

A. Sax. 2 *mp* *mf*

T. Sax. *f* *mp* *f*

Bari. Sax. *f* *mp* *f*

Bsn. *f* *mp* *f*

Tpt. 1 *mf* *mp* *f*

Tpt. 2 *mf* *mp* *f*

Tpt. 3 *mf*

Hn. *mf*

Hn. *mf*

Tbn. 1 *mf* *mf*

Tbn. 2 *mf* *mf*

Euph. *mf* *mp*

Tba. *mf* *mp* *mf*

Timp. *G-F*

Xyl. *f*

Br.D. *f* Chimes

Vib. *f* *mp* *f*

Glock. *mf* *f*

E. Bass

168 *poco accel.* *Cacophonous! (♩ = 106)*

Fl. 1 *f* *ff* *ff*

Fl. 2 *f* *ff*

Ob. 1 *mf* *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Cl. 3 *ff*

B. Cl. *f* *ff*

A. Sax. 1 *mf* *f* *ff*

A. Sax. 2 *mf* *f* *ff*

T. Sax. *mf* *ff*

Bari. Sax. *mf* *ff*

Bsn. *mf* *ff*

Tpt. 1 *f* *ff*

Tpt. 2 *f* *ff*

Tpt. 3 *f* *ff*

Hn. *f*

Hn. *f*

Tbn. 1 *f* *ff*

Tbn. 2 *f* *ff*

Euph. *f* *ff* *f*

Tba. *f* *ff*

Timp. *mf* *ff* Eb-D

Xyl. *mf* *ff* To Tom-t.

Chim. *mf* *ff*

Vib. *ff*

Glock. *mf* *ff* To Cym.

E. Bass *mf*

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Fl. 1

Fl. 2

Ob. 1

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

Bari. Sax.

Bsn.

Tpt. 1

Tpt. 2

Tpt. 3

Hn.

Hn.

Tbn. 1

Tbn. 2

Euph.

Tba.

Timp.

Xyl.

Chim.

Vib.

Glock.

E. Bass

*mf* *mp* *f* *ff* *mp* *f* *mp* *ff* *mp* *ff* *mp* *mf* *mp* *ff* *mp* *mf* *ff* *mp*

Tom-toms To M.tree

Cymbals

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Fl. 1

Fl. 2

Ob. 1

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

Bari. Sax.

Bsn.

Tpt. 1

Tpt. 2

Tpt. 3

Hn.

Hn.

Tbn. 1

Tbn. 2

Euph.

Tba.

Timp.

Tom-t.

Chim.

Vib.

Cym.

E. Bass

*f* *mf* *ff* *mp*

Mark tree To Xyl. Xylophone

To Mar. Marimba To Chim.

To Glock. Glockenspiel

