

JOHN MACKEY

# A deep reverberation fills with stars

For Wind Ensemble / 2022

Commissioned by Amador Friends of Music in honor of Jonathan Grantham's  
20th anniversary as Director of Bands at Amador Valley High School



## Instrumentation

Piccolo  
4 Flutes  
2 Oboes  
2 Bassoons  
Contrabassoon

Eb Clarinet  
4 Bb Clarinets  
2 Bass Clarinets  
Contrabass Clarinet

Soprano Saxophone  
Alto Saxophone  
Tenor Saxophone  
Baritone Saxophone

4 Trumpets in Bb  
4 Horns  
3 Tenor Trombones  
Bass Trombone

Tuba (2 players preferred)

Hand bells (C4, F4, Gb4 – will sound 8va), can be substituted with chimes  
should be near the front of the stage on far left or far right – can be performed by non-percussionist

### Percussion: 7 players

Player 1: Timpani, Triangle, Suspended Cymbals, Chimes  
Player 2: Vibraphone, Tambourine, Crash Cymbals (can be shared with player 3)  
Player 3: Marimba, Xylophone, Crash Cymbals (can be shared with player 2)  
Player 4: Crotales, Assorted cymbals (see below; shared with Player 5)  
Player 5: Cabasa, Sand Blocks (drywall sanding blocks preferred), Triangle, Assorted cymbals (see below; shared with Player 4)  
Player 6: Bass Drum, Tambourine, Marimba (instrument shared with Player 3)  
Player 7: Glockenspiel

\* cymbal setup, top of staff to bottom:

Hi-Hat  
Splash  
EFX or small China  
China  
Suspended Crash



# A deep reverberation fills with stars

for Jonathan Grantham

John Mackey

 = 76

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Piccolo  
Flute 1-2  
Flute 3-4  
Oboe  
2 Bassoons  
Contrabassoon  
Clarinet in E♭  
B♭ Clarinet 1-2  
B♭ Clarinet 3-4  
2 Bass Clarinets  
Contrabass Clarinet  
Soprano Sax  
Alto Sax  
Tenor Sax  
Baritone Sax  
Trumpet 1-2  
Trumpet 3-4  
Horn 1-2  
Horn 3-4  
Trombone 1-2  
Tbn. 3, Bass Tbn.  
Euphonium  
Tuba  
Piano  
Handbells  
Triangle  
Vibraphone  
Marimba  
Glockenspiel  
Crotales  
Cabasa  
Bass Drum

12 8      9 8      2 4 12 8

12 8      9 8      2 4 12 8

12 8      9 8      2 4 12 8

♩.=76

sound dia let ring  
*p* dynamics only apply if substituting chimes

Vibes motor on, med. slow soft mallets  
*p* fully sustain pedal until indicated otherwise

very soft mallet as resonant as possible, do not dampen

10

**A**

Picc.

Fl. I-2

Fl. 3-4

Ob.

Bsn.

C. Bn.

E♭ Cl.

Clar. I-2

Clar. 3-4

Bs. Cl.

Cb. Cl.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

Tpt. I-2

Tpt. 3-4

Horn I-2

Horn 3-4

Tbn. I-2

Tbn. 3-4

Euph.

Tuba

Pno.

H.B.

Trgl.

Vib.

Mba.

Glock.

Crt.

Cab.

B. Dr.

**A**

dampen

all notes other than Gb  
should be 8va if on chimes

take C bell in other hand

Triangle let ring unless indicated otherwise

p

(reset pedal)

acrylic mallets

pp

**Cabasa**

pp

**Marimba** (shared instrument)  
soft mallets

p

16

**B**

Picc. Fl. 1-2 Fl. 3-4 Ob. Bsn. C. Bn.

E♭ Cl. Clar. 1-2 Clar. 3-4 Bs. Cl. Cb. Cl.

S. Sx. A. Sx. T. Sx. B. Sx.

Tpt. 1-2 Tpt. 3-4 Horn 1-2 Horn 3-4 Tbn. 1-2 Tbn. 3-4 Euph. Tuba

Pno. (note clef - this is all 8va)  
p (reset pedal) \*  
H.B. still 8va if on chimes  
Trgl. Vib. Marimba soft mallets  
Mba. brass mallets  
Glock. Crt. Cab. Mba. 2

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41

Picc.

Fl. I-2

Fl. 3-4

Ob.

Bsn.

C. Bn.

E♭ Cl.

Clar. I-2

Clar. 3-4

B♭ Cl.

C♭ Cl.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

Tpt. I-2

Tpt. 3-4

Horn I-2

Horn 3-4

Tbn. I-2

Tbn. 3-4

Euph.

Tuba

*lower note preferred if only one player*

Pno.

H.B.

Cymb.

Vib.

Mba.

Glock.

Crt.

Cab.

B. Dr.

Flute 1-2 (solo)

Flute 3-4

Oboe

Bassoon

C. Bassoon

E♭ Clarinet

Clarinet 1-2

Clarinet 3-4

B♭ Clarinet

C♭ Clarinet

Soprano Saxophone

Alto Saxophone

Tenor Saxophone

Bass Saxophone

Trombone 1-2

Trombone 3-4

Horn 1-2

Horn 3-4

Tuba 1-2

Tuba 3-4

Euphonium

Tuba

Piano

Horn 3-4

Cymbals

Vibraphone

Mbass

Glockenspiel

Crotales

Cabasa

Bongos

45

A page from a musical score for orchestra and piano. The score includes parts for Picc., Fl. 1-2, Fl. 3-4, Ob., Bsn., C. Bn., E♭ Cl., Clar. 1-2, Clar. 3-4, Bs. Cl., Cb. Cl., S. Sx., A. Sx., T. Sx., B. Sx., Tpt. 1-2, Tpt. 3-4, Horn 1-2, Horn 3-4, Tbn. 1-2, Tbn. 3-4, Euph., Tuba, Pno., H.B., Cymb., Vib., Mba., Glock., Crt., Cab., and B. Dr. The score features a complex rhythmic pattern with measures labeled "2 4" and "12 8". The piano part has a prominent role, particularly in the lower half of the page. The entire page is covered with a large, diagonal watermark reading "www.JOHNMACKY.COM".



54

Picc.

Fl. I-2

Fl. 3-4

Ob. solo **6** **8** **p** **9** **8** **f** **2** **4** **12** **8**

Bsn.

C. Bn.

E♭ Cl.

Clar. I-2

Clar. 3-4 **6** **8** **9** **8** **f** **2** **4** **12** **8**

Bs. Cl.

Cb. Cl.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

Tpt. I-2 **6** **8** **f** **9** **8** **f** **2** **4** **a<sup>2</sup>** **f**

Tpt. 3-4 **6** **8** **f** **9** **8** **f** **2** **4** **a<sup>2</sup>** **f**

Horn I-2

Horn 3-4 **8** **6** **8** **9** **8** **f** **2** **4** **12** **8**

Tbn. I-2 **8** **6** **8** **9** **8** **f** **2** **4** **12** **8**

Tbn. 3-4 **8** **6** **8** **9** **8** **f** **2** **4** **12** **8**

Euph.

Tuba

Pno. *mp* **6** **8** **9** **8** **f** **2** **4** **12** **8**

H.B.

Cymb.

Vib. **6** **8** **9** **8** **f** **2** **4** **12** **8**

Mba. **6** **8** **9** **8** **f** **2** **4** **12** **8**

Glock. **6** **8** **mf** **bowed** **9** **8** **mp** **2** **4** **f** **12** **8**

Crt. **6** **8** **mf** **bowed** **9** **8** **mf** **2** **4** **f** **12** **8**

Cab. **6** **8** **9** **8** **f** **2** **4** **12** **8**

B. Dr.

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F

64

Picc.

Fl. 1-2 *mf*

Fl. 3-4

**12** 8 *mf* **9** 8 **12** 8 **2** 4

Bsn. *mf*

C. Bn. *mf*

E♭ Cl.

Clar. 1-2 *f*

Clar. 3-4 *mf* **12** 8 **9** 8 **12** 8 **2** 4

B♭ Cl. *mf*

Cb. Cl.

S. Sx. *mf*

A. Sx. *f*

T. Sx. *mf*

B. Sx. *mf*

F

Tpt. 1-2 *f* senza sord. solo

Tpt. 3-4 *f*

Horn 1-2 *mf*

Horn 3-4

**12** 8 *mf* **9** 8 **12** 8 **2** 4

Tbn. 1-2 *mf*

Tbn. 3-4 *mf*

Euph.

Tuba *mf*

Pno.

F

H.B.

Cymb.

Vib.

Mba.

Glock. **12** 8 **9** 8 **12** 8 **2** 4

Crt. *p*

Cab. *mf*

B. Dr.

*bowed*

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68

Picc. *f*

Fl. 1-2

Fl. 3-4

Ob. **2**  
**4** **12**  
**8** *f*

Bsn.

C. Bn.

E♭ Cl.

Clar. I-2 *tutti* **12**  
**8** *f*

Clar. 3-4 **2**  
**4** **12**  
**8** *f*

B♭ Cl.

Cb. Cl.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

Tpt. I-2 *a2 tutti* **12**  
**8** *f*

Tpt. 3-4 *a2* **12**  
**8** *f*

Horn I-2 **12**  
**8** *f*

Horn 3-4

Tbn. I-2 **2**  
**4** **12**  
**8** *f*

Tbn. 3-4

Euph.

Tuba

Pno. *f*

H.B.

Cymb.

Vib.

Mba.

Glock. **2**  
**4** *mp* **12**  
**8** *f* acrylic mallets

Ocl.

Cab. *mp* *f*

B. Dr.







89

Picc. -

Fl. 1-2 f

Fl. 3-4 mf

Ob. 68 885 989 2 4 ff 12 8

Bsn. -

C. Bn. -

E♭ Cl. -

Clar. I-2 a 2 f

Clar. 3-4 mp 68 885 989 2 4 ff 12 8

B♭ Cl. -

Cb. Cl. -

S. Sx. mp f

A. Sx. mp f

T. Sx. -

B. Sx. -

Tpt. I-2 -

Tpt. 3-4 senza sord. f

Horn I-2 -

Horn 3-4 a 2 f

Tbn. I-2 68 5 9 2 4 a 2 ff 12 8

Tbn. 3-4 -

Euph. -

Tuba -

Pno. -

H.B. -

Cymb. mf Timpani

Vib. -

Mba. -

Glock. 68 885 9 Assorted Cymbals 2 4 ff 12 8

Ct. -

S. Bl. -

B. Dr. pp mf



96

Picc.

Fl. 1-2

Fl. 3-4

Ob.

Bsn.

C. Bn.

E♭ Cl.

Clar. 1-2

Clar. 3-4

Bs. Cl.

Cb. Cl.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

Tpt. 1-2

Tpt. 3-4

Horn 1-2

Horn 3-4

Tbn. 1-2

Tbn. 3-4

Euph.

Tuba

Pno.

H.B.

Tim.

Vib.

Mba.

Glock.

Cymb.

S. Bl.

B. Dr.

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JOHNNY CASH

2 4      12 8      9 8      12 8

ff

fff rip

fff rip ff

fff 12 8 ff

with shaft of mallet, or stick

mf

f

mf

mp

mf





*For Persuasion only*

121

J

Picc.

Fl. 1-2 *mp*

Fl. 3-4

**6 12 8** *mf* — *p*

Ob. *pp* *mp*

Bsn. *mp*

C. Bn. *p*

E♭ Cl.

Clar. 1-2 *mp* *tutti*

Clar. 3-4 *p* **6 12 8** *p*

Bs. Cl.

Cb. Cl.

S. Sx. *mp*

A. Sx. *p*

T. Sx. *p*

B. Sx. *p*

**J** con sord: straight mute

Tpt. 1-2 *mp*

Tpt. 3-4

Horn 1-2 *p*

Horn 3-4 **6 12 8**

Tbn. 1-2 *p*

Tbn. 3-4

Euph.

Tuba *p*

Pno. *p*

**J**

Trgl.

Vib. *mp*

Mba.

Glock. **6 12 8** *mp*

Cymb. *sus. Cymbal scrape*

Cab. *pp* (mallet)

B. Dr. *pp*



132

Picc.

Fl. 1-2

Fl. 3-4

Ob.

Bsn.

C. Bn.

E♭ Cl.

Clar. 1-2

Clar. 3-4

Bs. Cl.

Cb. Cl.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

Tpt. 1-2

Tpt. 3-4

Horn 1-2

Horn 3-4

Tbn. 1-2

Tbn. 3-4

Euph.

Tuba

Pno.

Trgl.

Vib.

Mba.

Glock.

Cymb.

Cab.

B. Dr.







151

Picc.

Fl. I-2

Fl. 3-4

Ob.

Bsn.

C. Bn.

Eb. Cl.

Clar. I-2

Clar. 3-4

Bs. Cl.

Cb. Cl.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

Tpt. I-2

Tpt. 3-4

Horn I-2

Horn 3-4

Tbn. I-2

Tbn. 3-4

Euph.

Tuba

Pno.

Chm.

Vib.

Cym.

Glock.

Crt.

Cym.

B. Dr.

Measure 1: Picc., Fl. I-2, Fl. 3-4, Ob., Bsn., C. Bn., Eb. Cl., Clar. I-2, Clar. 3-4, Bs. Cl., Cb. Cl., S. Sx., A. Sx., T. Sx., B. Sx., Tpt. I-2, Tpt. 3-4, Horn I-2, Horn 3-4, Tbn. I-2, Tbn. 3-4, Euph., Tuba, Pno. (two staves), Chm., Vib., Cym., Glock., Crt., Cym., B. Dr. Measure 2: Picc., Fl. I-2, Fl. 3-4, Ob., Bsn., C. Bn., Eb. Cl., Clar. I-2, Clar. 3-4, Bs. Cl., Cb. Cl., S. Sx., A. Sx., T. Sx., B. Sx., Tpt. I-2, Tpt. 3-4, Horn I-2, Horn 3-4, Tbn. I-2, Tbn. 3-4, Euph., Tuba, Pno. (two staves), Chm., Vib., Cym., Glock., Crt., Cym., B. Dr. Measure 3: Picc., Fl. I-2, Fl. 3-4, Ob., Bsn., C. Bn., Eb. Cl., Clar. I-2, Clar. 3-4, Bs. Cl., Cb. Cl., S. Sx., A. Sx., T. Sx., B. Sx., Tpt. I-2, Tpt. 3-4, Horn I-2, Horn 3-4, Tbn. I-2, Tbn. 3-4, Euph., Tuba, Pno. (two staves), Chm., Vib., Cym., Glock., Crt., Cym., B. Dr.







170

Picc.

extremely short and crisp  
articulation is more important than dynamic

Fl. 1-2

mp  
extremely short and crisp  
articulation is more important than dynamic

Fl. 3-4

mp

Ob.

Bsn.

C. Bn.

E♭ Cl.

Clar. 1-2

9 8 2 4 5 3 3 4 9 8 2 4

Clar. 3-4

9 8 2 4 5 3 3 4 9 8 2 4

Bs. Cl.

Cb. Cl.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

O

Tpt. 1-2

Tpt. 3-4

Horn 1-2

Horn 3-4

Tbn. 1-2

9 8 2 4 5 3 3 4 9 8 2 4

Tbn. 3-4

Eup.

Tuba

Pno.

con sord: harmon, no stem  
mp

Cym.

Vib.

Mba.

Glock.

Crt.

note clef - this is all 8va  
mp

Cym.

Tamb.

mp

mp

mf mp

176

Picc.

Fl. 1-2

Fl. 3-4

Ob. **2**  
**4** **88** **9** **3**  
**4** **68** **5** **88**

Bsn.

C. Bn.

E♭ Cl.

Clar. 1-2 **2**  
**4** **9** **3**  
**4** **68** **5** **9**

Bs. Cl.

Cb. Cl.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

Tpt. 1-2 *extremely short and crisp  
articulation is more important than dynamic* **2**  
*extremely short and crisp  
articulation is more important than dynamic* **4** **9** **3**  
*extremely short and crisp  
articulation is more important than dynamic* **4** **68** **5** **9**

Tpt. 3-4 *mp* **2**  
**4** **9** **3**  
**4** **68** **5** **9**

Horn 1-2

Horn 3-4

Tbn. 1-2 **2**  
**4** **9** **3**  
**4** **68** **5** **88**

Tbn. 3-4

Euph.

Tuba

Pno.

Cym.

Vib.

Mba.

Glock. **2**  
**4** **9** **3**  
**4** **68** **5** **9**

Crt.

Cym.

Tamb.

*mf mp*

*3*

A page from a musical score for orchestra and piano, page 181. The score includes parts for Picc., Fl. 1-2, Fl. 3-4, Ob., Bsn., C. Bn., Eb Cl., Clar. 1-2, Clar. 3-4, Bs. Cl., Cb. Cl., S. Sx., A. Sx., T. Sx., B. Sx., Tpt. 1-2, Tpt. 3-4, Horn 1-2, Horn 3-4, Tbn. 1-2, Tbn. 3-4, Euph., Tuba, Pno., Cym., Vib., Mba., Glock., Crt., Cym., and Tamb. The score features a repeating pattern of measures with dynamics like mp, mf, and 2/4 time signatures. A large diagonal watermark 'www.JOHNMACKY.COM' is overlaid across the page.



190

Picc. 5 6  
Fl. 1-2 5 6  
Fl. 3-4 5 6  
Ob. 9 8 6 8 5 3 2 4 9 8  
Bsn. ff  
C. Bn. ff  
E♭ Cl. 5 6  
Clar. 1-2 5 6 5 3 2 4  
Clar. 3-4 9 8 a 2 6 8 5 3 2 4 9 8  
Bs. Cl. ff  
Cb. Cl. ff  
S. Sx.  
A. Sx.  
T. Sx.  
B. Sx.  
Tpt. 1-2 senza sord.  
Tpt. 3-4 senza sord.  
Horn 1-2 fp  
Horn 3-4  
Tbn. 1-2 9 8 6 8 5 3 2 4 9 8  
Tbn. 3-4 ff  
Eup.  
Tuba  
Pno.  
Timpani  
Vib.  
Mba.  
Glock.  
Crt.  
Cym.  
B. Dr.

*Openuse Only*

**Bass Drum** dampen *f* *mp*







212

Picc.

Fl. 1-2

Fl. 3-4

Ob.

Bsn.

C. Bn.

E♭ Cl.

Clar. 1-2

Clar. 3-4

Bs. Cl.

Cb. Cl.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

Tpt. 1-2

Tpt. 3-4

Horn 1-2

Horn 3-4

Tbn. 1-2

Tbn. 3-4

Euph.

Tuba

Pno.

Timp.

Cym.

Xyl.

Glock.

Ccl.

Cym.

B. Dr.

*poco rit.*

*poco rit.*

*bell norm.*

*dampen*

*choke*

*choke*

*mf*

*ff*

217