



For Bramwell Tovey

**Into The Darkness They Go,
The Wise And The Lovely**

Kelly-Marie Murphy

Instrumentation

Soprano Cornet
Solo Cornets
Repiano Cornet
2nd Cornets
3rd Cornets
Flugelhorn
Solo Horn
Horn 1, 2
Baritone 1, 2
Trombone 1, 2
Bass Trombone
Euphonium
E \flat Bass
B \flat Bass
Timpani: 5 drums, 1 Suspended Cymbal
Percussion 1
(Bass Drum)
Percussion 2
(Flexatone, large Tamtam, medium Suspended Cymbal, Snare Drum, Glockenspiel)
Percussion 3
(Vibraphone with bow, Brass Wind Chimes, Crash Cymbals)

Duration: ca. 4 minutes 30 seconds

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With music described as “breathtaking” (Kitchener-Waterloo Record), “imaginative and expressive” (The National Post), “a pulse-pounding barrage on the senses” (The Globe and Mail), and “Bartok on steroids” (Birmingham News), Kelly-Marie Murphy’s voice is well known on the Canadian music scene. She has created a number of memorable works for some of Canada’s leading performers and ensembles, including the Toronto, Winnipeg, and Vancouver Symphony

Orchestras, The Gryphon Trio, James Campbell, Shauna Rolston, the Cecilia and Afiara String Quartets, and Judy Loman.

Kelly-Marie Murphy was born on a NATO base in Sardegna, Italy, and grew up on Canadian Armed Forces bases all across Canada. She began her studies in composition at the University of Calgary with William Jordan and Allan Bell, and later received a Ph.D. in composition from the University of Leeds, England, where she studied with Philip Wilby. After living and working for many years in the Washington D.C. area where she was designated "an alien of extraordinary ability" by the US Immigration and Naturalization Service, she is now based in Ottawa.

INTO THE DARKNESS THEY GO, THE WISE AND THE LOVELY is a short, contemplative piece written as a tribute to Bramwell Tovey. Its brevity and simplicity and its wise and lovely inspiration presented unfamiliar difficulties and raised a perplexing question. How does one pay tribute to a person who has been so incredibly supportive and generous over my entire career? I found a hint in a poem by Edna St. Vincent Millay. The title of my piece comes from that poem, which acknowledges that death comes for us all, but we can protest. With that encouragement, I did.

The piece opens with muted chords passing through the band. There are solos for baritone and soprano cornet punctuated with muffled bass drum lines that feature throughout the piece. As the melodic material is presented, every section of the band is allowed to shine. The piece culminates with ascending scales chasing one another to the top — defying the darkness with shards of light.