

The Hymn of Axiom

Arranged for Woodwind Choir

By Cynthia Yih Shih
Arr. Kyle Rieger

Forward from the Arranger

I completed this arrangement on a promise I made in January of 2016 to Mr. Paul Fliege, Mrs. Rebecca Friesen, and Mrs. Chelsea Silvermintz. After my arrangement of the same piece was performed by the Truman State University Clarinet Choir at the Missouri Music Educator's Association conference, I was approached by these three woodwind choir directors and asked if I had any interest in altering the arrangement to be suitable for any of their ensembles. Having been in a woodwind choir myself for all of high school, I was more than happy to take the project on. After multiple failed attempts to begin the project and a wiped hard-drive of a school computer (where the only copy of the working file was kept), I have finally finished the project in 2017.

This version of *The Hymn of Axiom* will prove difficult to tune, as the arrangement is littered with parallel fifths in the bass and low tenor voices. While this technique frowned upon by any first year theory teacher, and by 300 years of western counterpoint study, these fifths moving in organum allow the piece to sound full, strong, and powerful, while also evoking the robotic feel present in the piece's original vocoder version. In addition, this arrangement also allows musicians to explore ranges of their instrument they may not typically have to approach with such a fine level of sensitivity. The saxophones will find it useful to subtone the many low notes in their parts, the oboes will be faced with a rewarding challenge in approaching the piece's final low Db at a delicate *pianissimo*, and the flutes will enjoy carefully tuning their sustained high Gb at the climax of the tune, while experimenting with timbre to make sure the tone is not too shrill.

Finally, I encourage any musicians who play this piece to listen to Vienna Tang's original version. While hauntingly beautiful, the song also deals with complex themes of **privacy, profit, and ethics**, that are lost when the lyrics are stripped away. I hope this arrangement presents a **rewarding challenge** and a rich musical and emotional experience.

Notes for the Director

In this score, a2 denotes that two parts sharing a single staff are playing the same line. If there is more than one player on a part, this is not to be interpreted as instruction for only two musicians to play the line.

If an ensemble does not have the instrumentation shown in the score, several parts are doubled or nearly doubled. For example, if an ensemble has only one bassoon and one bass clarinet (instead of two of each as called for in this arrangement), assigning the bassoonist to bassoon I and the bass clarinetist to bass clarinet II (or vice-versa) will allow for all lines to be represented. The minimum instrumentation is the following:

- 2 Flutes
- 1 Oboe
- 4 Bb Clarinets
- 1 Bb Bass Clarinet
- 1 Contra Clarinet (Eb or Bb)
- 2 Alto Saxophones
- 1 Tenor Saxophone
- 1 Baritone Saxophone

The Hymn of Acxiom

Arranged for Woodwind Choir

For the Kirkwood Woodwind Chamber Ensemble

By Cynthia Yih Shih
Arranged by Kyle Rieger

Lullaby-esque; Somewhat Freely (♩=88-100)

The musical score is arranged in ten staves, each for a different woodwind instrument. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The first seven staves (Flute I/II, Oboe I/II, Bassoon I/II, Bb Clarinet I/II, Bb Clarinet III/IV, Bb Bass Clarinet I/II, and Eb Contra Alto Clarinet) contain whole rests throughout the piece. The eighth staff (Eb Alto Saxophone I/II) begins with a melody in the first measure, marked *mp*. In the second measure, the melody continues with a *p* dynamic. In the third measure, the melody continues with a *p* dynamic. In the fourth measure, the melody continues with a *mp* dynamic and a *sim.* marking. The ninth staff (Bb Tenor Saxophone) begins with a melody in the first measure, marked *mp*. In the second measure, the melody continues with a *mp* dynamic. In the third measure, the melody continues with a *mp* dynamic. In the fourth measure, the melody continues with a *mp* dynamic and a *sim.* marking. The tenth staff (Eb Baritone Saxophone) contains whole rests throughout the piece.