

# The Eyes that Hold the Stars

for winds, percussion, and electronics

**William Pitts**



**WILLIAM PITTS**  
MUSIC

# The Eyes that Hold the Stars

for Winds, Percussion, and Electronics

## William Pitts

Commissioned by the Dobyns Bennett High School Band  
Lafe Cook, Director of Bands

---

### Instrumentation

2 Flutes	3 Trombones	Percussion 3 Vibes Suspended Cymbal Finger Cymbals
2 Oboes	Euphonium (B.C)	
Bassoon	Tuba	Percussion 4 Marimba Glockenspiel Suspended Cymbal
3 Clarinets in Bb	Piano	
Bb Bass Clarinet	Synth 1	Percussion 5 Xylophone Gong Triangle
Bb Contrabass Clarinet	Synth 2	
2 Eb Alto Saxophones	Percussion 1 Crotales Marimba	Percussion 6 Suspended Cymbal Triangle Bass Drum Bowed Vibes Wind Chimes
Bb Tenor Saxophone		
Eb Baritone Saxophone	Percussion 2 Vibes Suspended Cymbal Triangle	Percussion 7 Triangle Timpani
3 Bb Trumpets		
4 Horns in F		

Duration: 8'

Copyright © 2022 William Pitts  
Published by William Pitts Music, Inc.  
All Rights Reserved  
Unauthorized Duplication or Performance Prohibited  
[www.williampittsmusic.com](http://www.williampittsmusic.com)

## Program Notes

*"her eyes hold the pale moon in them, the way a still pond holds stars..."*

—Katherine Applegate

There is no greater joy in my life than being a dad. I think teachers find the most personal and professional satisfaction in watching students discover something new or grasp a concept for the first time. That feeling is exponentially greater when it is my own children. Little kids have a limitless imagination, and they are able to craft entire worlds out of the simplest of ideas. When I read the above quote from Katherine Applegate's novel, *The One and Only Ivan*, it immediately made me think of how much I love watching my kids explore the world for the first time.

When Lafe Cook asked me to write a new piece for their state convention performance, I knew I wanted to take the opportunity to experiment and craft something with the staff and students, as I have already spent so much time working with the Dobyns-Bennett band program. Electronics and synthesized sounds are certainly not new in the world of music composition and performance, but they are pretty new to me as the one tasked with creating and programming the effects. My love for the music of film, television, and video games is heavily influenced by the use of unique textures, both acoustic and electronic, that allow the listener to depart from their current reality. For this particular piece, I wanted to do my best to capture the child-like curiosity and wonderment that I witness in my children.

Lafe and I share a lot of qualities; we love great food, nice clothes, teaching high school kids, and being dads. One of the best parts of our professional collaboration is that we have been able to build a personal connection and trust that informs and influences our professional interactions. We have watched each other's kids grow up, and I have both personally and professionally grown up quite a bit since we started working together. I consider *The Eyes that Hold the Stars* to be a celebration of this collaboration, as well as a celebration of our wonderful families.

---

**William Pitts** (b. 1986) is a composer, conductor, and arranger from Atlanta. Growing up in Carrollton, Georgia, Pitts graduated summa cum laude from Emory University, where he studied saxophone, conducting, and composition. He has completed graduate study in Music at North Georgia University, the University of Michigan, and Georgia State University.

Pitts most recently served as the Brass Arranger for the Phantom Regiment Drum and Bugle Corps of Rockford, Illinois. As a member of the corps, Pitts served as a Conductor for three years (2005, 2007-2008). He was a finalist for DCI's Jim Jones Leadership Award all three years. In 2008, the Regiment took first place honors as World Champions at the Drum Corps International Finals. Will was also honored as Regiment's 2008 Mark Glasscoe Member of the Year. In addition to his role as arranger, he has also served on Regiment's management staff, as the Brass Arranger and Composer for the Spirit of Atlanta Drum and Bugle Corps, and as a Brass Instructor for The Cavaliers Drum and Bugle Corps from Rosemont, Illinois.

Pitts is active as a music designer, adjudicator, and instructor for high school band programs throughout the country. Marching ensembles performing his arrangements have been recognized as State Marching Band Finalists and Champions, along with Bands of America Regional Finalists, Regional Champions, and Grand National Finalists. His concert compositions and arrangements have been commissioned and performed across the world. He has written works for and been commissioned by the Boston Pops, the University of North Texas, the Canadian Staff Band of the Salvation Army, Wake Forest University, the Atlanta Youth Wind Symphony, the Atlanta Trumpet Ensemble, the Vega String Quartet, the Atlanta Saxophone Quartet, the Northwinds Symphonic Band, french hornist J.D. Shaw, tubist Christian Carichner, and numerous other high school and collegiate wind and chamber ensembles. He has also served as a production consultant and talent for Tom Blair, Inc., Drum Corps International, and MTV. He currently serves on the Board of Directors for the Atlanta Youth Wind Symphony Foundation.

As a music educator, Pitts has served on the faculties of Duncanville High School in Duncanville, Texas, and Pace Academy in Atlanta, Georgia, and currently serves on the faculty of the Westminster Schools in Atlanta, specializing in instrumental music, conducting, and music theory.

---

### Performance Notes and Electronics Instructions

visit [williampittsmusic.com/teths-electronics](http://williampittsmusic.com/teths-electronics) to download performance instructions and the electronics package

# The Eyes that Hold the Stars

Full Score

William Pitts  
(ASCAP)

molto rubato ♩ = 60

commissioned by the Dobyns-Bennett High School Band  
Lafe Cook, Director

musical score for various instruments including Flute 1, Flute 2, Oboe, Bassoon, Clarinet in Bb 1-3, Bass Clarinet in Bb, Contrabass Clarinet in Bb, Alto Saxophone 1-2, Tenor Saxophone, Baritone Saxophone, Trumpet in Bb 1-2, Horn in F 1/2, Horn in F 3/4, Trombone 1-2, Bass Trombone, Euphonium, Tuba, Piano, Synth 1, Synth 2, and Percussion 1-7.

Tempo: *molto rubato* ♩ = 60

Key signature: B-flat major / D-flat minor

Time signature: 4/4

Dynamic markings: *mf*, *p*

Performance instructions: *solo (mic)*, *SET VOLUME TO +0.0*, *Triangle random, slow rhythms*

Rehearsal mark: 1-1

Section markers: Patch 1

Measure numbers: 1, 2, 3, 4, 5, 6, 7, 8

SAMPLE

\*Potential antiphonal metallic sounds here. See Performance Notes

11

c. 20 seconds

♩ = 68

poco rit.

Fl. 1

Fl. 2

Ob.

Bsn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cb. Cl.

Alto Sax. 1

Alto Sax. 2

Tenor Sax.

Bari. Sax.

c. 20 seconds

11

♩ = 68

poco rit.

Tpt. 1

Tpt. 2/3

Hn. 1/2

Hn. 3/4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Piano

Patch 2

Space Chords

Synth 1

Patch 2

Synth 2

c. 20 seconds

11

♩ = 68

poco rit.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Perc. 7

**22** *tutti*  $\text{♩} = 100$

Fl. 1  $f$

Fl. 2  $f$

Ob.  $f$

Bsn.  $mf$

Cl. 1  $f$

Cl. 2  $f$

Cl. 3  $f$

B. Cl.  $mf$

Cb. Cl.  $mf$

Alto Sax. 1  $f$

Alto Sax. 2  $f$

Tenor Sax.  $mf$

Bari. Sax.  $mf$

**22**  $\text{♩} = 100$

Tpt. 1  $f$  solo (straight mute/mic)

Tpt. 2/3

Hn. 1/2  $f$  solo (straight mute/mic)

Hn. 3/4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Piano  $f$

Synth 1 Patch 3  
 Trumpet Vocoder  
 Horn Vocoder  
 SET PAN DIAL TO -64  
 unmute trumpet PAN -64  
 mute trumpet +64  
 unmute horn PAN +64  
 mute horn -64

Synth 2 Patch 3  
 2-1 2-2 2-3 2-4 2-5

**22**  $\text{♩} = 100$  *Crotales*

Perc. 1  $mf$

Perc. 2  $mp$   $mf$

Perc. 3  $mp$   $mf$

Perc. 4

Perc. 5 Xylophone

Perc. 6

Perc. 7

20 21 22 23 24 25 26

Fl. 1  
Fl. 2  
Ob.  
Bsn.  
Clarinets 1-3  
B. Cl.  
Cb. Cl.  
Alto Sax 1  
Alto Sax 2  
Tenor Sax.  
Bari. Sax.  
Tpt. 1  
Tpt. 2/3  
Hn. 1/2  
Hn. 3/4  
Tbn. 1  
Tbn. 2  
B. Tbn.  
Euph.  
Tba.  
Piano  
Synth 1  
Synth 2  
Perc. 1-7

Clarinets 1-3  
Alto Sax 1 Solo  
open  
mp  
mf  
mute horn  
Atmospheric Keys  
mf  
2-6  
2-7  
mf  
Sus. Cymbal  
mp  
f  
mf

30

27 28 29 30 31

Fl. 1  
Fl. 2  
Ob.  
Bsn.  
Cl. 1  
Cl. 2  
Cl. 3  
B. Cl.  
Cb. Cl.  
Alto Sax. 1  
Alto Sax. 2  
Tenor Sax.  
Bari. Sax.  
Tpt. 1  
Tpt. 2/3  
Hn. 1/2  
Hn. 3/4  
Tbn. 1  
Tbn. 2  
B. Tbn.  
Euph.  
Tba.  
Piano  
Synth 1  
Synth 2  
Perc. 1  
Perc. 2  
Perc. 3  
Perc. 4  
Perc. 5  
Perc. 6  
Perc. 7

*solo (into mic)*  
*solo (straight mute/mic)*

Trumpet Vocoder  
unmute trumpet  
PAN -64 +64  
Patch 4  
Patch 4  
2-8 2-9 3-1  
*mp* *f*

7 8 4 4

32 33 34 35

*mf*



36

This musical score page includes the following instruments and parts:

- Fl. 1, Fl. 2, Ob., Bsn., Cl. 1, Cl. 2, Cl. 3, B. Cl., Cb. Cl., Alto Sax. 1, Alto Sax. 2, Tenor Sax., Bari. Sax., Tpt. 1, Tpt. 2/3, Hn. 1/2, Hn. 3/4, Tbn. 1, Tbn. 2, B. Tbn., Euph., Tba., Piano, Synth 1 (Space Chords), Synth 2 (Atmospheric Keys), Perc. 1 (Marimba), Perc. 2, Perc. 3 (Sus Cymbal), Perc. 4 (To Glock.), Perc. 5, Perc. 6, Perc. 7

The score is marked with a large 'SAMPLE' watermark. It includes dynamic markings such as *mf*, *f*, and *mp*, and performance instructions like 'open' and 'To Glock.'. Measure numbers 36, 37, 38, 39, 40, and 41 are indicated at the bottom of the page.

This page contains the musical score for 'The Eyes that Hold the Stars', page 9. The score is written for a large ensemble and includes the following parts and markings:

- Woodwinds:** Flutes 1 & 2, Oboe, Bassoon, Clarinets 1, 2, & 3, Bass Clarinet, Contrabass Clarinet, Alto Saxophones 1 & 2, Tenor Saxophone, and Baritone Saxophone.
- Brass:** Trumpets 1, 2/3, Horns 1/2 and 3/4, Trombones 1, 2, and Bass Trombone.
- Percussion:** Seven percussion parts (Perc. 1-7) including Glockenspiel, Triangle, Bass Drum, and Tam-tam.
- Keyboard & Electronic:** Piano and two Synthesizer parts (Synth 1 & 2).
- Other Instruments:** Euphonium and Tuba.

Key performance markings and instructions include dynamic levels such as *ff*, *f*, *mp*, and *mf*. Performance notes include 'Patch 5' for the piano and synth parts, '3-3' for Synth 2, and 'Retro Vibes' for Synth 2. Percussion parts feature specific instrument assignments like 'Glockenspiel', 'Triangle', and 'Bass Drum'. The score includes various musical notations such as slurs, accents, and articulation marks across all parts.

51

Fl. 1

Fl. 2

Ob.

Bsn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cb. Cl.

Alto Sax. 1

Alto Sax. 2

Tenor Sax.

Bari. Sax.

51

Tpt. 1

Tpt. 2/3

Hn. 1/2

Hn. 3/4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Piano

Synth 1

Synth 2

51

Perc. 1 [Crotales]

Perc. 2

Perc. 3 [Vibes]

Perc. 4

Perc. 5

Perc. 6 [Bowed Vibes motor on]

Perc. 7

51 52 53 54 55 56 57 58

Fl. 1  
Fl. 2  
Ob.  
Bsn.

Cl. 1  
Cl. 2  
Cl. 3  
B. Cl.  
Cb. Cl.

Alto Sax. 1  
Alto Sax. 2  
Tenor Sax.  
Bari. Sax.

Tpt. 1  
Tpt. 2/3  
Hn. 1/2  
Hn. 3/4  
Tbn. 1  
Tbn. 2  
B. Tbn.  
Euph.  
Tba.

Piano

Synth 1  
Dulcimer

Synth 2

Perc. 1  
Perc. 2  
Perc. 3  
Perc. 4  
Perc. 5  
Perc. 6  
Perc. 7

67 rubato ♩ = 60

Fl. 1 *ff*

Fl. 2 *ff*

Ob. *ff*

Bsn. *f*

Cl. 1 *ff*

Cl. 2 *ff*

Cl. 3 *ff*

B. Cl. *f*

Cb. Cl. *f*

Alto Sax. 1 *ff*

Alto Sax. 2 *ff*

Tenor Sax. *f* solo (mic) *mf*

Bari. Sax. *f*

67 rubato ♩ = 60

Tpt. 1 *mf* harmon mutes *f*

Tpt. 2/3 *mf* harmon mutes *f*

Hn. 1/2 *f* *mf*

Hn. 3/4 *f* *mf*

Tbn. 1 *f* *mf*

Tbn. 2 *f* *mf*

B. Tbn. *f* *mf*

Euph. *f* *mf*

Tba. *f* *mf*

Piano

Synth 1 *ppp* *mp* *f*

Cloud Sustain

hold sustain pedal and change volume

Patch 7

Synth 2 unmute tenor sax

Patch 7

67 rubato ♩ = 60

out of time (fast to slow)

Perc. 1 *f*

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Perc. 7 *f*

80 ♩ = 56

86 solo (mic) *mf* *mf* *mp*

Fl. 1

Fl. 2

Ob.

Bsn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cb. Cl.

Alto Sax. 1

Alto Sax. 2

Tenor Sax.

Bari. Sax.

80 ♩ = 56

86

Tpt. 1

Tpt. 2/3

Hn. 1/2

Hn. 3/4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Piano

Synth 1

6-1

unmute flute

SET VOLUME KNOB TO -∞

unmute clarinet and alto sax

Synth 2

Metallic Swell

*mp*

80 ♩ = 56

86

Perc. 1

Perc. 2

slow motor

*mp*

*mf*

cresc. poco a poco

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Perc. 7

80 81 82 83 84 85 86 87 88 89 90 91

The Eyes that Hold the Stars - Full Score

92 ♩ = 66

♩ = 86

Fl. 1  
Fl. 2  
Ob.  
Bsn.  
Cl. 1  
Cl. 2  
Cl. 3  
B. Cl.  
Cb. Cl.  
Alto Sax. 1  
Alto Sax. 2  
Tenor Sax.  
Bari. Sax.

92 ♩ = 66

♩ = 86

Tpt. 1  
Tpt. 2/3  
Hn. 1/2  
Hn. 3/4  
Tbn. 1  
Tbn. 2  
B. Tbn.  
Euph.  
Tba.

Piano  
Synth 1

Synth 2

92 ♩ = 66

♩ = 86

Perc. 1  
Perc. 2  
Perc. 3  
Perc. 4  
Perc. 5  
Perc. 6  
Perc. 7

103

Fl. 1  
Fl. 2  
Ob.  
Bsn.  
Cl. 1  
Cl. 2  
Cl. 3  
B. Cl.  
Cb. Cl.  
Alto Sax. 1  
Alto Sax. 2  
Tenor Sax.  
Bari. Sax.

103

Tpt. 1  
Tpt. 2/3  
Hn. 1/2  
Hn. 3/4  
Tbn. 1  
Tbn. 2  
B. Tbn.  
Euph.  
Tba.

Piano  
Synth 1  
Synth 2

103

Perc. 1  
Perc. 2  
Perc. 3  
Perc. 4  
Perc. 5  
Perc. 6  
Perc. 7



111

Fl. 1, Fl. 2, Ob., Bsn.

3/4, 4/4

*mp*, *mf*

Cl. 1, Cl. 2, Cl. 3, B. Cl., Cb. Cl.

*mp*, *mf*

Alto Sax. 1, Alto Sax. 2, Tenor Sax., Bari. Sax.

*mf*

111

Tpt. 1, Tpt. 2/3, Hn. 1/2, Hn. 3/4, Tbn. 1, Tbn. 2, B. Tbn., Euph., Tba.

3/4, 4/4

*p*, *mf*

Piano

Synth 1

*f* Arrival Space Chords

Synth 2

*f* Arrival Space Chords

111

Perc. 1, Perc. 2, Perc. 3, Perc. 4, Perc. 5, Perc. 6, Perc. 7

3/4, 4/4

*mp*, *mf*, *f*

[Sus. Cymbal]

This musical score page, numbered 17, contains the following parts and measures:

- Flutes (Fl. 1, Fl. 2):** Fl. 1 has a melodic line with sixteenth-note runs. Fl. 2 has a similar melodic line.
- Oboe (Ob.):** Melodic line with sixteenth-note runs.
- Bassoon (Bsn.):** Rest.
- Clarinets (Cl. 1, Cl. 2, Cl. 3):** Cl. 1 has a melodic line with sixteenth-note runs. Cl. 2 and Cl. 3 have similar melodic lines.
- Bass Clarinet (B. Cl.) and Contrabass Clarinet (Cb. Cl.):** Rest.
- Saxophones (Alto Sax. 1, Alto Sax. 2, Tenor Sax., Bari. Sax.):** Alto Sax. 1 and Alto Sax. 2 have melodic lines with sixteenth-note runs. Tenor Sax. and Bari. Sax. are resting.
- Trumpets (Tpt. 1, Tpt. 2/3):** Tpt. 1 and Tpt. 2/3 have melodic lines with sixteenth-note runs.
- Horns (Hn. 1/2, Hn. 3/4):** Hn. 1/2 and Hn. 3/4 have melodic lines with sixteenth-note runs.
- Tubas (Tbn. 1, Tbn. 2, B. Tbn.):** Tbn. 1, Tbn. 2, and B. Tbn. are resting.
- Euphonium (Euph.) and Tuba (Tba.):** Euph. has a melodic line with sixteenth-note runs. Tba. is resting.
- Piano:** Rest.
- Synthesizers (Synth 1, Synth 2):** Synth 1 and Synth 2 have melodic lines with sixteenth-note runs.
- Percussion (Perc. 1-7):** Perc. 1-4 have melodic lines with sixteenth-note runs. Perc. 5 (Gong) and Perc. 6 (Bass Drum) are resting. Perc. 7 has a melodic line with sixteenth-note runs.

The score includes dynamic markings such as *mf*, *ff*, *p*, and *f*. A large watermark "SAMPLE" is overlaid diagonally across the page. The page number "17" is in the top right corner. Measure numbers 113, 114, 115, 116, 117, and 118 are indicated at the bottom of the page.

119

Fl. 1  
Fl. 2  
Ob.  
Bsn.  
Cl. 1  
Cl. 2  
Cl. 3  
B. Cl.  
Cb. Cl.  
Alto Sax. 1  
Alto Sax. 2  
Tenor Sax.  
Bari. Sax.

119

Tpt. 1  
Tpt. 2/3  
Hn. 1/2  
Hn. 3/4  
Tbn. 1  
Tbn. 2  
B. Tbn.  
Euph.  
Tba.

Piano

Synth 1

Synth 2

119

Perc. 1  
Perc. 2  
Perc. 3  
Perc. 4  
Perc. 5  
Perc. 6  
Perc. 7

Fl. 1  
Fl. 2  
Ob.  
Bsn.  
Cl. 1  
Cl. 2  
Cl. 3  
B. Cl.  
Cb. Cl.  
Alto Sax. 1  
Alto Sax. 2  
Tenor Sax.  
Bari. Sax.  
Tpt. 1  
Tpt. 2/3  
Hn. 1/2  
Hn. 3/4  
Tbn. 1  
Tbn. 2  
B. Tbn.  
Euph.  
Tba.  
Piano  
Synth 1  
Synth 2  
Perc. 1  
Perc. 2  
Perc. 3  
Perc. 4  
Perc. 5  
Perc. 6  
Perc. 7

rit.  $\text{♩} = 60$  accel.

127

3/4 4/4 2/4

ff *mf* *fff*

out of time, gradually speed up pattern (following cresc./decrec. markings)

Triangle

out of time, gradually increase speed until rolling (following cresc./decrec. markings)

*p* *mf* *fff*

Glockenspiel

125 126 127 128 129 130 131

133 ♩ = 80 out of time, fast to slow

137 out of time, play figure three times solo (mic)

2 4 4 4

6 6 6 6

out of time, fast to slow

mp

mf

out of time, fast to slow

out of time, fast to slow

out of time, fast to slow

out of time, fast to slow

out of time, play figure two times solo (mic)

mp

mf

mp

mf

mp

mf

out of time, fast to slow

out of time, fast to slow

out of time, fast to slow

out of time, fast to slow

out of time, play figure twice solo (mic)

mp

mf

mp

mf

mp

mf

133 ♩ = 80

137

2 4 4 4

8-1

Space Chords

mp

mf

133 ♩ = 80

137

2 4 4 4

*ff*

random, slow rhythms

*mp*

finger cymbals

random, slow rhythms

*mp*

out of time, fast to slow

random, slow rhythms

*ff*

wind chimes

slowly and randomly strike individual chimes iwth triangle beaters

*mp*

triangle

slowly and randomly strike individual chimes iwth triangle beaters

132 133 134 135 136 137 138 139 140

\*Potential antiphonal metallic sounds here. See Performance Notes

Fl. 1  
Fl. 2  
Ob.  
Bsn.  
Cl. 1  
Cl. 2  
Cl. 3  
B. Cl.  
Cb. Cl.  
Alto Sax. 1  
Alto Sax. 2  
Tenor Sax.  
Bari. Sax.  
Tpt. 1  
Tpt. 2/3  
Hn. 1/2  
Hn. 3/4  
Tbn. 1  
Tbn. 2  
B. Tbn.  
Euph.  
Tba.  
Piano  
Synth 1  
Synth 2  
Perc. 1  
Perc. 2  
Perc. 3  
Perc. 4  
Perc. 5  
Perc. 6  
Perc. 7

out of time, play figure twice

Final Memories

let sound linger until completely silent

141 142 143 144 145 146 147 148 149 150 151 152