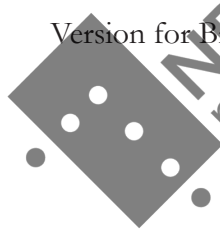


ØRJAN MATRE

Commissioned by The Norwegian Organ Festival and NyNorsk Messingkvintett

Four Pieces from a Distance

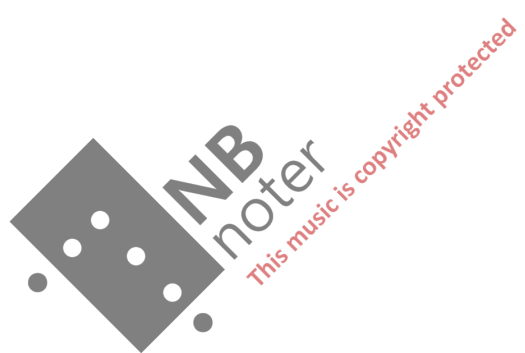
Version for Brass Quintet and Organ



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(2020)

Commissioned with support from The Norwegian Composers' fund



Instrumentation

Trumpet in B $\flat$ 1
Trumpet in B $\flat$ 2 – also playing Harmonica in C major
Horn in F
Trombone – also playing Harmonica in C major
Tuba – also playing Harmonica in C major

Organ

Four Pieces from a Distance were composed in the spring of 2020 during the COVID-19 pandemic under the strict regulations of social distancing. In several sections of the piece, the musicians are asked to play completely without coordination with the other performers. Two of the songs are based on traditional hymns, *O the Deep, Deep Love of Jesus* and *Children of the Heavenly Father*. The latter has been given the subtitle "Andrà tutto bene", the Italian expression that children all over the world wrote on their rainbow drawings with a desire and hope that in the end everything would be alright.

The piece also exists in a version where choir parts are added (SSAATTBB). The instrumental parts is, with one exception (organ is replaced with choir in the opening of the second movement), identical to this version.

Performance notes



Flutter tongue



Valve tremolo



Closed harmon mute



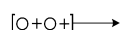
Open harmon mute



Transformation from closed to open harmon mute



A quick opening (and closing) of the harmon mute



A quick tremolo effect with the hand rapidly opening and closing the harmon mute



Harmonica: exhale (producing a C major chord)



Harmonica: inhale (producing a G 7 chord (or a G 9 chord in high register))

All trills should span a minor second up, unless otherwise indicated by a note in parenthesis.

In the sections where the musicians play independent from each other, each part is spaced independently. In consequence, the placing of the notes one above each other in the score does not necessarily mean that they are played simultaneously. Still, if the tempo markings are followed accurately, the different parts should finish approximately at the same time.

All organ registrations are suggestions only.

The score is transposed.

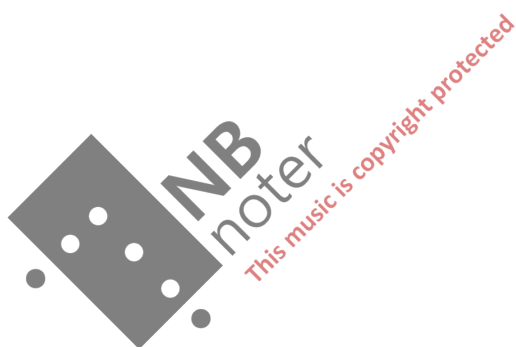
Durata: approximately 21 minutes

I. Prelude

II. O the Deep, Deep Love of Jesus

III. Toccata

IV. Children of the Heavenly Father (Andrà tutto bene)



Commissioned by The Norwegian Organ Festival and NyNorsk Messingkvintett

Four Pieces from a Distance

Version for Brass Quintet and Organ

(2020)

I. Prelude

Trumpet in B $\flat$ 1

$\bullet = 62$
Offstage *
sonore

Ørjan Matre (b. 1979)

Measures 1-15 of the Trumpet in B $\flat$ 1 part. The score includes dynamic markings: *mf*, *f*, *p*, and *mp*. A large diagonal watermark 'NB noter' and 'this music is copyright protected' is overlaid on the score.

* The trumpet soloist should in the beginning of the piece be placed offstage, not visible to the audience.
The sound should be distant, but not *too* distant, with the fortissimo sounding at least mezzopiano in the hall.

A

B $\flat$ Tpt. 1 *ff* *p*

B $\flat$ Tpt. 2 *p* = 108 **Leggiero** *
Straight mute

Hn. *mp* *mf* *p* *mp* = 112 **Maestoso** *
Mute

Tbn. *p* *mf* *p* *p* *mf* = 76 **Lamentabile** *
Harmon mute

Tuba *p* *mf* *p* = 66 **Pesante** *
Mute

A *p* = 132 **Presto leggiero** *
Man. I – Bright

Org. *p* Man. II – Nasal (reed)

16' 8'

p

* All instruments play in different tempos and character with no coordination between the different parts.
Measure numbering: A is counted as *one* bar.

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Hn.

Tbn.

Tuba

Org.

The musical score is for a brass and woodwind ensemble. It consists of six staves: B $\flat$ Tpt. 1, B $\flat$ Tpt. 2, Hn., Tbn., Tuba, and Org. The key signature has one flat (B $\flat$), and the time signature is 3/4. The B $\flat$ Tpt. 1 part has a whole rest. The B $\flat$ Tpt. 2 part has a melodic line with eighth and sixteenth notes. The Hn. part has a melodic line with eighth notes and slurs, with dynamics *mf*, *p*, and *mp*. The Tbn. part has a melodic line with eighth notes, slurs, and accents, with dynamics *p*, *mf*, and *p*, and a final glissando. The Tuba part has a melodic line with eighth notes, slurs, and accents, with dynamics *mf* and *mf*. The Org. part has a complex melodic line with eighth notes, slurs, and accents, with dynamics *mf* and *mf*, and a final glissando. A large watermark 'NB noter' is visible across the center of the page, with the text 'This music is copyright protected' written diagonally across it.

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2 (Straight mute) *p*

Hn. (Mute) *mf* *p* *mp*

Tbn. (Harmon mute) *mf* *p* *mf* *p* *p* *gl.*

Tuba (Mute) *mf* *mf* *p*

Org.

The musical score is for a brass and organ ensemble. It consists of six staves. The first staff is for B $\flat$ Trumpet 1, which is mostly silent with a fermata at the end. The second staff is for B $\flat$ Trumpet 2, playing a melodic line with a straight mute, starting at a piano (*p*) dynamic. The third staff is for Horn, playing a melodic line with a mute, with dynamics of mezzo-forte (*mf*), piano (*p*), and mezzo-piano (*mp*). The fourth staff is for Trombone, playing a melodic line with a harmon mute, with dynamics of mezzo-forte (*mf*), piano (*p*), mezzo-forte (*mf*), piano (*p*), and piano (*p*), ending with a glissando (*gl.*). The fifth staff is for Tuba, playing a melodic line with a mute, with dynamics of mezzo-forte-piano (*mf**p*), mezzo-forte (*mf*), and piano (*p*). The sixth staff is for Organ, playing a complex accompaniment with various articulations and dynamics. A large watermark 'NB noter' and 'This music is copyright protected' is overlaid on the score.

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Hn.

Tbn.

Tuba

Org.

The musical score for page 5 includes the following parts and details:

- B $\flat$ Tpt. 1:** A single staff with a whole rest in the first measure.
- B $\flat$ Tpt. 2:** A single staff with a melodic line in 3/4 time, featuring eighth and sixteenth notes.
- Hn. (Horn):** A single staff with a melodic line, including accents and dynamics: *mf*, *p*, and *mf*.
- Tbn. (Trombone):** A single staff with a melodic line, including accents, dynamics: *mf* and *p*, and a five-measure rest.
- Tuba:** A single staff with a melodic line, including accents, dynamics: *mf*, *mf*, and *mfp*, and triplet markings.
- Org. (Organ):** A grand staff (treble and bass clefs) with a complex accompaniment, including triplet markings and various note values.

A large watermark "NB noter" is visible across the center of the page, with the text "This music is copyright protected" written in red below it.

B $\flat$ Tpt. 1

(Straight mute)

B $\flat$ Tpt. 2

(p)

Hn.

(Mute)

p *mp* *mf* *p* *mp*

Tbn.

(Harmon mute)

mf *p* *p* *mf*

gl.

Tuba

(Mute)

mf *p*

Org.

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B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Tbn.

Tuba

Org.

The musical score for page 7 features six staves. B♭ Tpt. 1 has a whole rest. B♭ Tpt. 2 plays a melodic line in 3/4 time, changing to 2/4 and back to 3/4. Hn. plays a melodic line with accents and a *mf* dynamic. Tbn. plays a complex line with triplets, accents, and dynamics *p*, *mf*, and *p*. Tuba plays a line with triplets and a *mf* dynamic. Org. has a grand staff with a complex melodic line in the right hand and a bass line in the left hand, featuring triplets and a sextuplet. A large watermark 'NB noter' and 'This music is copyright protected' is overlaid on the score.

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2 (Straight mute) (*p*)

Hn. (Mute) *p*

Tbn. (Harmon mute) *mf* *p*

Tuba (Mute) *p*

Org.

Hold fermata until all instruments are finished playing section A.

The musical score is written for six instruments: B $\flat$ Tpt. 1, B $\flat$ Tpt. 2, Hn., Tbn., Tuba, and Org. The key signature is one flat (B $\flat$), and the time signature is 4/4. The score is for measures 6 and 7. B $\flat$ Tpt. 1 has a whole note rest in measure 6 and a whole note rest in measure 7. B $\flat$ Tpt. 2 plays a melodic line in measure 6, marked (Straight mute) and (*p*), and a whole note rest in measure 7. Hn. plays a melodic line in measure 6, marked (Mute) and *p*, and a whole note rest in measure 7. Tbn. plays a melodic line in measure 6, marked (Harmon mute), *mf*, and *p*, and a whole note rest in measure 7. Tuba plays a whole note rest in measure 6 and a whole note rest in measure 7, marked (Mute) and *p*. The Organ part features complex sixteenth-note patterns in measures 6 and 7, with triplets and sixths indicated. A fermata is indicated at the end of measure 7 for all instruments, with the instruction "Hold fermata until all instruments are finished playing section A."

B $\bullet = 62$
(Offstage)

B $\flat$ Tpt. 1

p *f* *p* *mf*

B $\bullet = 62$
Man. II (Swell) 8' (4')

Org.

(like reverberation of the trumpet tones)

24

B $\flat$ Tpt. 1

f *mf* *f* *p* *mf*

C

24

Org.

(*pp*)

(*pp*) *p* *pp*

C

29

B $\flat$ Tpt. 1

ff *mf* *f*

29

Org.

(*pp*) *p*

pp

D

B $\flat$ Tpt. 1 *ff* *p*

$\text{♩} = 108$ **Leggiero**
Straight mute

B $\flat$ Tpt. 2 *p*

$\text{♩} = 112$ **Maestoso**
Mute
mp *mf* *p* *mp*

$\text{♩} = 76$ **Lamentabile**
Harmon mute
p *mf* *p* *p* *mf*

Tbn. *p* *mf* *p* *p* *mf*

$\text{♩} = 66$ **Pesante**
Mute
p *mf* *p*

D $\text{♩} = 132$ **Presto leggiero**
Man. I – Bright
p

Org.
Man. II – Nasal (reed)
p

This music is copyright protected

Measure numbering: D is counted as *one* bar.

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Hn.

Tbn.

Tuba

Org.

The musical score for page 11 features six staves. B $\flat$ Tpt. 1 has a whole rest. B $\flat$ Tpt. 2 plays a melodic line with eighth and sixteenth notes. Hn. plays a melodic line with accents and dynamics *mf*, *p*, and *mp*. Tbn. plays a melodic line with accents, slurs, and dynamics *p* and *mf*, ending with a glissando. Tuba plays a melodic line with accents and dynamics *mf*. Org. has a complex melodic line with triplets and quintuplets in the right hand, and a bass line in the left hand. A large watermark 'NB noter' is visible across the center of the page.

B $\flat$ Tpt. 1

(Straight mute)

B $\flat$ Tpt. 2

(*p*)

Hn.

(Mute)

mf *p* *mp*

Tbn.

(Harmon mute)

mf *p* *mf* *p* *p*

Tuba

(Mute)

mf *mf* *p*

Org.

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Hn.

Tbn.

Tuba

Org.

The musical score for page 13 features six staves. B $\flat$ Tpt. 1 has a whole rest. B $\flat$ Tpt. 2 plays a melodic line in 3/4 time, changing to 2/4 and back to 3/4. Hn. plays a melodic line with accents and dynamics *mf*, *p*, and *mf*. Tbn. plays a line with accents, a quintuplet, and dynamics *mf* and *p*. Tuba plays a line with triplets and dynamics *mf* and *mfp*. Org. has a complex part with triplets and slurs in the right hand, and a bass line in the left hand.

B $\flat$ Tpt. 1

(Straight mute)

B $\flat$ Tpt. 2

(Mute)

Hn.

Tbn.

(Harmon mute)

Tuba

Org.

This music is copyright protected

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Hn.

Tbn.

Tuba

Org.

The musical score for page 15 features six staves. The first staff, B $\flat$ Tpt. 1, contains a whole rest. The second staff, B $\flat$ Tpt. 2, has a melody in 3/4 time, changing to 2/4 and then 3/4. The third staff, Hn., plays a melody with accents and a *mf* dynamic. The fourth staff, Tbn., has a complex melody with triplets, accents, and dynamics *p*, *mf*, and *p*. The fifth staff, Tuba, plays a melody with triplets and a *mf* dynamic. The sixth staff, Org., has a complex melody with triplets, sextuplets, and various dynamics. A large watermark 'NB noter' and 'This music is copyright protected' is overlaid on the score.

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2 (Straight mute) (*p*)

Hn. (Mute) *p*

Tbn. (Harmon mute) *mf* *p*

Tuba (Mute) *p*

Org.

Hold fermata until all instruments are finished playing section D.

The musical score is for page 16 of a piece. It features six staves: B $\flat$ Tpt. 1, B $\flat$ Tpt. 2, Hn., Tbn., Tuba, and Org. The key signature is one flat (B $\flat$), and the time signature is 4/4. The B $\flat$ Tpt. 1 staff has a whole rest with a fermata. The B $\flat$ Tpt. 2 staff has a melodic line starting with a straight mute and a piano (*p*) dynamic. The Hn. staff has a melodic line with a mute and a piano (*p*) dynamic. The Tbn. staff has a melodic line with a harmon mute, a mezzo-forte (*mf*) dynamic, and a piano (*p*) dynamic. The Tuba staff has a whole rest with a mute and a piano (*p*) dynamic. The Org. staff has a complex melodic line with sixteenth notes, triplets, and a piano (*p*) dynamic. A large watermark 'NBP noter' is visible across the center of the page, with the text 'This music is copyright protected' written diagonally across it.

E $\text{♩} = 66$ (Onstage)

B $\flat$ Tpt. 1

p *f* *p* *p* *mf*

Org.

Man. I Flute (8' 4')

Man. II

(*p*)

F

B $\flat$ Tpt. 1

39 *f* *p f* *mp*

Org.

39 *f* *p f* *mp*

Man. II

B $\flat$ Tpt. 1

44 *mf* *p*

Org.

44

Man. I

p

G $\text{♩} = 72$ *dolce* Play 3 times

B♭ Tpt. 1 *mp* *p* *mp* *mp* *pp*

B♭ Tpt. 2 *p* *mp* *p* *mp* *mp* *pp*

Hn. *p* *mp* *p* *mp* *mp*

Tbn. *p* *mp* *p* *mp* *mp*

Tuba *pp* *p*

G $\text{♩} = 72$ Warm sound 4-6" Play 3 times

Org. *pp*

B♭ Tpt. 1 *p* *mf* *mp* *mf*

B♭ Tpt. 2 *p* *mf* *mp* *mf*

Hn. *pp* *p* *mf* *mp* *mf*

Tbn. *pp* *p* *mf* *mp* *mf*

Tuba *pp* *p* *pp* *mf*

Org. Wait until the brass players play crescendo before F

* The instruments enter one after each other, approximate timing. Measure numbering: G is counted as *two* bars, the bar before H is bar 50.

** Hold fermata until all brass players have reached their fermata. Repeat note (with accent) if necessary.

50 (♩ = 72) H ♩ = 60 Pesante

B♭ Tpt. 1 *f* *pp* *f*

B♭ Tpt. 2 *f* *pp* *f*

Hn. *f* *pp* *f*

Tbn. *f* *pp* *f*

Tuba *f* *pp* *f*

Org. *f* *pp* *f*

50 (♩ = 72) 8' 4' 2' (Mix) H ♩ = 60 Pesante

f

55 I

B♭ Tpt. 1 *pp* *mf* *f*

B♭ Tpt. 2 *pp* *mf* *f*

Hn. *pp* *mf* *f*

Tbn. *pp* *mf* *f*

Tuba *pp* *mf* *f*

Org. *f* *f* I

55 I

60

J ♩ = 72

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Tbn.

Tuba

Org.

String 8' (no celeste)
Quasi attacca

(Solo)

mp

65

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Tbn.

Tuba

Org.

pp

dolce

pp

dolce

pp

dolce

pp

dolce

pp

5

[illegible]

The first system of the musical score includes parts for B♭ Trumpet 1, B♭ Trumpet 2, Horn, Trombone, Tuba, and Organ. The Organ part is written for a two-manual instrument. The score features a variety of musical notations including triplets, slurs, and dynamic markings such as *pp*, *mp*, *mf*, and *p*. A large, semi-transparent watermark reading "NB noter" and "This music is copyright protected" is overlaid diagonally across the center of the page.

78

B $\flat$ Tpt. 1 *pp*

B $\flat$ Tpt. 2 *mp* *pp*

Hn. *mp* *pp*

Tbn. *mp* *pp*

Tuba *mp* *pp*

Org. (Solo) *mf*

L ♩ = 80

B $\flat$ Tpt. 1 *p* Straight mute

B $\flat$ Tpt. 2 *p* Harmon mute

Hn. *p* Mute

Tbn. *p* Harmon mute *gl.* *mp* *p*

Tuba

Org. Man. I – Bright *pp*

86

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Hn.

Tbn.

Tuba

Org.

Man. II – Nasal (reed)

mp *p* *p* *mp*

pp

89

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Hn.

Tbn.

Tuba

Org.

p *p* *mp* *p*

Mute

p

92 (Straight mute)

B $\flat$ Tpt. 1

(*p*)

B $\flat$ Tpt. 2

(Harmon mute)

(*p*)

Hn.

(Mute)

(*p*)

Tbn.

p *mp* *p* *mp*

Tuba

(Mute)

mp *p* *mp* *p*

Org.

92

3

3

3

3



NB
noter

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II. O the Deep, Deep Love of Jesus

$\bullet = 54$ **Molto rubato**
Cup mute

Trombone *

mp

Organ

$\bullet = 54$ **Molto rubato**
p

5

Tbn.

Org.

p

9

Tbn.

Org.

A

A

* The trombone soloist should be placed far apart from the rest of the ensemble, preferable closer to or among the audience.

14

Tbn.

Org.

18

B

Molto lento $\text{♩} = 18$ ($\text{♩} = 72$)

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Hn.

Tbn.

Tuba

Org.

18

B

Molto lento $\text{♩} = 18$ ($\text{♩} = 72$)

8'

p

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* The trombone soloist repeats the melody two more times, the last time open (without cup mute). There should be no coordination between the soloist and the rest of the ensemble. If the notated tempos are followed, the soloist should finish somewhere between letter J and K.

21 Open *dolce, rubato* * **C**

B $\flat$ Tpt. 1 *pp* < > *poco cresc./dim. ad lib.*

B $\flat$ Tpt. 2 Open *dolce, rubato* * *pp* < > *poco cresc./dim. ad lib.*

Hn. Open *dolce, rubato* * *pp* < > *poco cresc./dim. ad lib.*

Tbn. Solo (O the Deep, Deep Love of Jesus)

Tuba Open *dolce, rubato* * *pp* < > *poco cresc./dim. ad lib.*

Org. 21 **C**

16' (8')

23 *sim.* **D**

B $\flat$ Tpt. 1 *pp* 3 < >

B $\flat$ Tpt. 2 *sim.* *pp* 3 < >

Hn. *sim.* *pp* 3 < >

Tbn. Solo (O the Deep, Deep Love of Jesus)

Tuba *sim.* *pp* 3 < >

Org. 23 **D**

* The triplets do not have to be completely synchronized.

25

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Hn.

Tbn.

Tuba

Org.

Solo (O the Deep, Deep Love of Jesus)

pp < >

pp < >

pp < >

pp < >

pp < >

E

27

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Hn.

Tbn.

Tuba

Org.

Solo (O the Deep, Deep Love of Jesus)

pp < >

pp < >

pp < >

pp < >

pp < >

F

F

29

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Tbn.

Tuba

Org.

31

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Tbn.

Tuba

Org.

31

G

H

Solo (O the Deep, Deep Love of Jesus)

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33

B $\flat$ Tpt. 1

pp < >

B $\flat$ Tpt. 2

pp < >

Hn.

pp < >

Tbn.

Solo (O the Deep, Deep Love of Jesus)

Tuba

pp < >

Org.

33

I

(Add)

35

B $\flat$ Tpt. 1

pp *sempre dolce* *f* *pp*

B $\flat$ Tpt. 2

pp *sempre dolce* *f* *pp*

Hn.

pp *sempre dolce* *f* *pp*

Tbn.

Solo (O the Deep, Deep Love of Jesus)

Tuba

pp *sempre dolce* *f* *pp*

Org.

35

f *p* 8'

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K

B $\flat$ Tpt. 1 *pp* < > repeat ad lib. (until out of air)

B $\flat$ Tpt. 2 *pp* < > repeat ad lib. (until out of air)

Hn. *pp* < > repeat ad lib. (until out of air)

Tbn. Tacet al fine

Tuba *pp* < > repeat ad lib. (until out of air)

K

Org.

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III. Toccata

Allegro ♩ = 142

Harmon mute

Trumpet in B $\flat$ 1

Trumpet in B $\flat$ 2

Harmon mute [+o+o]

Horn in F

Mute

Trombone

Tuba

Allegro ♩ = 116
Bright (8' 4' 2')

Organ

16' 8' II/Ped.

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The ensemble is divided into three groups (Trumpet 1/Trumpet 2/Horn, Trombone/Tuba, Organ). The three groups play in completely different tempos and time signatures. The tempo markings should be followed accurately. Letter B should be started simultaneously, and the bars before B (bar 31 and bar 62 when repeated) are therefore looped to ensure that all instruments have finished the previous part. Letter D does not have to be started simultaneously.

[illegible]

10 (Harmon mute) → ○ → +

B $\flat$ Tpt. 1

mp *p*

(Harmon mute) [+O+O] →

B $\flat$ Tpt. 2

p

(Mute)

Hn.

p *mp*

10

Tbn.

pp

Tuba

pp

A

10

Org.

3 5 6

A

13

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Tbn.

Tuba

Org.

13

13

5

3

3

NB noter

This music is copyright protected

16 (Harmon mute) → ○ → +

B $\flat$ Tpt. 1 *mp* *p*

(Harmon mute) [+O+O] →

B $\flat$ Tpt. 2 *p*

(Mute)

Hn. *p* *mp*

16

Tbn.

Tuba *b $\flat$*

16

Org. 5 6 7 6 5 3

The musical score is for measures 16 through 20. The key signature has one sharp (F#) and the time signature is 4/4. The instruments and their parts are as follows:

- B $\flat$ Tpt. 1:** Measures 16-17 have a whole note chord (F#4, C5, G4) with a harmon mute. Dynamics are *mp* in measure 16 and *p* in measure 17. Measures 18-20 are whole rests.
- B $\flat$ Tpt. 2:** Measures 16-17 have a whole note chord (F#4, C5, G4) with a harmon mute. Dynamics are *p* in measure 16 and *p* in measure 17. Measures 18-20 are whole rests.
- Hn.:** Measures 16-17 have a whole note chord (F#4, C5, G4) with a mute. Dynamics are *p* in measure 16 and *mp* in measure 17. Measures 18-20 have a half note chord (F#4, C5, G4) in measure 18, followed by eighth notes in measures 19 and 20.
- Tbn.:** Measures 16-17 have a whole note chord (F#4, C5, G4). Measures 18-20 are whole rests.
- Tuba:** Measures 16-17 have a whole note chord (F#4, C5, G4). Measures 18-20 are whole rests.
- Org.:** Measures 16-20 feature a continuous eighth-note accompaniment in the right hand, with fingerings 5, 6, 7, 6, 5, 3 indicated. The left hand has whole notes (F#4, C5, G4) in measures 16-17 and whole rests in measures 18-20.

22 (Harmon mute) → ○ → +

B $\flat$ Tpt. 1 *mp* *p*

(Harmon mute) [+O+O] →

B $\flat$ Tpt. 2 *p*

(Mute)

Hn. *mp* *p*

22

Tbn. (*pp*)

Tuba (*pp*)

Org. 22 7 7 6 5 3

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The musical score is for a brass and woodwind ensemble. It begins at measure 22. The B $\flat$ Tpt. 1 part starts with a harmon mute, playing a half note G $\sharp$ 4, then a half note F $\sharp$ 4, and then a half note E4. The B $\flat$ Tpt. 2 part starts with a harmon mute, playing a half note G $\sharp$ 4, then a half note F $\sharp$ 4, and then a half note E4. The Hn. part starts with a mute, playing a half note G $\sharp$ 4, then a half note F $\sharp$ 4, and then a half note E4. The Tbn. part starts with a *pp* dynamic, playing a half note G $\sharp$ 4, then a half note F $\sharp$ 4, and then a half note E4. The Tuba part starts with a *pp* dynamic, playing a half note G $\sharp$ 4, then a half note F $\sharp$ 4, and then a half note E4. The Org. part starts with a 7-measure rest, then plays a 7-measure scale (G $\sharp$ 4, A4, B4, C5, B4, A4, G $\sharp$ 4), then a 6-measure scale (G $\sharp$ 4, A4, B4, C5, B4, A4), then a 5-measure scale (G $\sharp$ 4, A4, B4, C5, B4), and finally a 3-measure scale (G $\sharp$ 4, A4, B4). The score ends at measure 29.

28 (Harmon mute) → ○ → +

B $\flat$ Tpt. 1 *mp* *p*

(Harmon mute) [+O+O] → [+O+O]

B $\flat$ Tpt. 2 *p* *p* *mp*

(Mute)

Hn. *p*

28

Tbn.

Tuba

28

Org.

5 3

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31

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Hn.

(Repeat until all instruments have reached bar 31)

p

31

Tbn.

Tuba

(Repeat until all instruments have reached bar 31)

31

Org.

(Repeat until all instruments have reached bar 31)

31

4/4

4/4

4/4

3/4

3/4

3/4

NB
noter
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The musical score is arranged in three systems. The first system contains B $\flat$ Tpt. 1, B $\flat$ Tpt. 2, and Hn. The second system contains Tbn. and Tuba. The third system contains Org. and a Bass line. Measures 31-34 are marked with repeat signs. A large watermark 'NB noter This music is copyright protected' is overlaid on the score.

B

(Harmon mute)

B $\flat$ Tpt. 1

p *mp/f* *p* *mp/f*

(Harmon mute)

B $\flat$ Tpt. 2

(*p*) *p* *mp/f* *p* (Valve tremolo)

Hn.

(Mute) *p* *mp/f* *p*

Dynamics: Cresc. to *mp* first time, *f* 2nd time

B

Tbn.

ff *p* 2nd time only

Tuba

ff *p* 2nd time only

loco *p*

B

Man. II (8' 4' 2')

*p/mf**

Org.

Man. I – Foundations 8'

mf

Pedals: 2nd time only

(*mf* 2nd time, keep contrast between manuals)

The first system of the musical score for 'The Rose Tree' consists of two staves. The top staff is a soprano line with a treble clef, and the bottom staff is an alto line with a C-clef. Both staves have a key signature of one flat (B-flat) and a time signature of 3/4. The music begins with a whole note chord consisting of G2, B-flat2, and D3 in the soprano part, and G2, B-flat2, and D3 in the alto part. The notes are written as whole notes.

38

B $\flat$ Tpt. 1 (Harmon mute) (Valve tremolo)

B $\flat$ Tpt. 2 (Harmon mute)

Hn. (Mute)

Tbn. 38 (2nd time only)

Tuba (2nd time only)

Org. 38

(Pedals: 2nd time only)

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NB noter

41

B $\flat$ Tpt. 1

p mp/f *p*

B $\flat$ Tpt. 2

mp/f *p* *p* mp/f *p*

Hn.

mp/f *p* *f* mp/f *p*

41 (2nd time only)

Tbn.

(*p*)

41 (2nd time only)

Tuba

(*p*)

Org.

41

3 3 3 7 7 7

C

C

C

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44 (Harmon mute)

B $\flat$ Tpt. 1 *mp/f* *p* *p*

B $\flat$ Tpt. 2 (Harmon mute) *p* *mp/f* *p*

Hn. (Mute) *p* *mp/f* *p*

44 (2nd time only) Both times

Tbn. *(p)* *p* *ff*

Tuba (2nd time only) Both times *(p)* *loco* *8vb* *p* *ff*

Org. 44 *(p)* *ff*

(Pedals: 2nd time only)

[illegible]

50 (Harmon mute) [+ O + O] →

B $\flat$ Tpt. 1 *p* *p* *mp/f*

B $\flat$ Tpt. 2 (Harmon mute) *p* *mp/f* *p*

Hn. (Mute) *mp/f* *p* (Valve tremolo) *p*

50 (2nd time only) Tbn. (*p*)

(2nd time only) Tuba (*p*)

50 Org. (Pedals: 2nd time only)

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[illegible]

56

B $\flat$ Tpt. 1

(Harmon mute)

p *mp* *p*

B $\flat$ Tpt. 2

(Harmon mute) [+O+O]

mp/mf *p* *p*

Hn.

(Mute)

p *p* *mp* *p* *p*

56

Tbn.

(2nd time only)

(*p*)

Tuba

(2nd time only)

(*p*)

Org.

56

(Pedals: 2nd time only)

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59

B $\flat$ Tpt. 1

p *mp* *p*

B $\flat$ Tpt. 2

[+o+o] *mp* *p* *p* *mp*

Hn.

mp *p*

59 (2nd time only)

Tbn.

(*p*)

(2nd time only)

Tuba

(*p*)

59

Org.

3 3 3 3 3 3

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62 1.

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Hn.

(Repeat until all instruments have reached bar 62)

(Harmon mute)

p

(Repeat to B)

62 1.

Tbn.

Tuba

(Repeat until all instruments have reached bar 62)

(Repeat to B)

62 1.

Org.

(Repeat until all instruments have reached bar 62)

(Repeat to B)

(Repeat to B)

NB noter
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D 2.
(Harmon mute)

B $\flat$ Tpt. 1 *p* *mp* *p* *mp*

B $\flat$ Tpt. 2 (Harmon mute) *p* *mp* *p* (Valve tremolo) *p*

Hn. (Mute) *p* *mp* *p*

D 2.

Tbn. *p*

Tuba *p*

D 2.
Sempre Man. I *mf*

Org. *mf*

Sempre Man. II

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66 (Harmon mute) [+ o + o]

B $\flat$ Tpt. 1 *p* *p* *mp* *p*

B $\flat$ Tpt. 2 (Harmon mute) *mp* *p* *p*

Hn. (Mute) *p* *mp* *p*

Tbn. 66 *(p)*

Tuba *(p)*

Org. 66 3 3 3 3 3 3 6 6 6

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[illegible]

E

B♭ Tpt. 1

[+O+O]

Lunga (until out of air)

mf

pp

B♭ Tpt. 2

[+O+O]

Lunga (until out of air)

mf

pp

Hn.

(Tacet al fine)

E

Tbn.

(Tacet al fine)

Tuba

(Tacet al fine)

E

Molto rit.

Org.

mp

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Hn.

Tbn.

Tuba

Org.

p

76

Attacca

$\bullet = 28$

NB noter
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The image shows a musical score for measures 76-79. The staves are arranged vertically: B $\flat$ Tpt. 1, B $\flat$ Tpt. 2, Hn., Tbn., Tuba, and Org. The Organ part is written in two staves (treble and bass clef). The first staff of the Organ part has a treble clef and a key signature of one flat. It contains a series of notes, including a triplet of eighth notes. The second staff of the Organ part has a bass clef and contains a series of notes, including a triplet of eighth notes. A tempo marking *p* is placed below the first staff of the Organ part. A measure rest for 28 measures is indicated above the Organ staff. The word 'Attacca' is placed at the end of the Organ part. A watermark 'NB noter' and 'This music is copyright protected' is visible across the middle staves.

* The organist should put a weight on the D key in Manual II to keep it sustained through the whole movement.

9

A

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Hn.

Tbn.

Tuba

Org.

9

A

13

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Hn.

Tbn.

Tuba

Org.

13

17 (Harmon mute) B

B $\flat$ Tpt. 1 *p* $\triangleleft$ *mp* $\triangleright$ *p* *p* $\triangleleft$ *mp* $\triangleright$ *p*

B $\flat$ Tpt. 2 (Harmon mute) *mp* $\triangleright$ *p* $\triangleleft$ *mp* $\triangleright$ *p* *p* $\triangleleft$ *mp* $\triangleright$ *p*

Hn. (sempre dolce) (mp) $\underbrace{\quad\quad\quad}_3$

Tbn. (Harmon mute) *p* $\triangleleft$ *mp* $\triangleright$ *p*

Tuba (Mute) (sempre dolce) (*p*)

Org. B

21 B [+O+O]-

B $\flat$ Tpt. 1 *p* $\triangleleft$ *mp* $\triangleright$ *p* *p* $\triangleleft$ *mp* $\triangleright$ *p*

B $\flat$ Tpt. 2 *p* $\triangleleft$ *mp* $\triangleright$ *p*

Hn. $\underbrace{\quad\quad\quad}_3$ $\underbrace{\quad\quad\quad}_3$ *mf*

Tbn. *p* $\triangleleft$ *mf*

Tuba

Org. B

Harmonica in C

Harmonica in C

* Play a chord on the harmonica, at least three or four notes. Choose a new register (low, middle or high) for each new harmonica note.

** The diatonic cluster and the descending scale could be played on Manual III if available. Choose a contrasting registration, similar to the sound of the harmonicas.

30

(Harmon mute)
(Molto vib.)

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Hn.

Tbn.

Tuba

(Mute)
(sempre dolce)
(*p*)

(*p*) (Cup mute) *mp* *p*

(sempre dolce)
(*mp*)

(Harmon mute) +

Org.

30

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D

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Hn.

Tbn.

Tuba

D

Org.

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36

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Tbn.

Tuba

Org.

(p)

(sempre dolce)

(mp)

p

mp

p

(p)

36

Org.

3

3

3

39

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Tbn.

Tuba

Org.

(p)

mp

p

(p)

mp

p

(p)

mp

p

39

Org.

3

3

3

E

E

42

B $\flat$ Tpt. 1 (Harmon mute) (Molto vib.) *(p)*

B $\flat$ Tpt. 2 (Cup mute) *p* $\triangleleft$ *mp* $\triangleright$ *p*

Hn. (*sempre dolce*) *(mp)* *mp*

Tbn. (Harmon mute) *p*

Tuba (Mute) (*sempre dolce*) *(p)*

Org.

45

B $\flat$ Tpt. 1 Stop abruptly

B $\flat$ Tpt. 2 *p* $\triangleleft$ *mp* $\triangleright$ *p*

Hn.

Tbn. *mp* *p*

Tuba

Org. (remove weight from D key)