Full Score

Jonathan Parry

A Meeting of Minds

(Beyond Teplice)

2025

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INSTRUMENTATION:

2 Flutes
2 Oboes
2 Clarinets (1st Doubling Bass Clarinet)
Alto Saxophone
2 Bassoons

4 Horns in F
(Doubling Natural Horns in D
where possible *)
2 Trumpets
Trombone
Tuba

Timpani

Percussion (1 player) **

Electric Guitar ***

Solo Female Voice

Choir (or Vocal Group)

Piano

Strings

Audio Recording for Part 2

SCORE IN C

* See the notes in Part 2

** The percussion part requires:
Snare Drum /Suspended Cymbals/ Shaker/ Crotales/ Tubular Bells
but additional percussion may certainly be added at suitable points
with the agreement of the composer

*** Mostly using clean sounding amplification to blend with the orchestra sound

LIGHTING REQUIREMENTS:

Parts 1 and 3 are lit 'normally'
For Part 2 the Orchestra is silent and they should be bathed in a low intensity deep blue light
The soloists in Part 2 should be picked out with spotlights when they play

Note:

A Meeting of Minds (Beyond Teplice) takes as its starting point the 3rd movement of Beethoven's Symphony number 7.

It is the 5th in a series of extended works using my 'Translation' technique, which began in 1985 with **Translations from the Original.**

Translation allows one to alter the proportions of a given melody and harmony so that it can be be projected through a wide range of moods and styles.

The title refers to the idea that, by translating his music, I am effectively introducing Beethoven's mind - as encapsulated within his musical ideas - to the styles of many other composers and cultures from outside his own lifetime.

There are passages where the music becomes quite dissonant, and one thinks of a composer like Stravinsky or Bernard Hermann, but also others where it becomes simpler and pentatonic like some parts of Debussy or indeed music from non-European cultures. All this is a natural consequence of the Translation technique.

The 7th Symphony was begun in the spa town of Teplice (Teplitz) in 1807. The title also refers to the famous meeting that took place there between Beethoven and Goethe. They had long admired each other but there were frictions between their different characters, particularly when they encountered royalty on a walk through the Park - Beethoven strode on without acknowledgement, Goethe was more deferential, captured in this famous painting:

So this is a new meeting, beyond Teplice…in the unbound world of the imagination.

Much later Wagner began writing Tannhauser in Teplice. Hence Goethe and Wagner make appearances in my work, as well as one other renowned composer working in films today who might have gained inspiration from this particular movement by Beethoven !

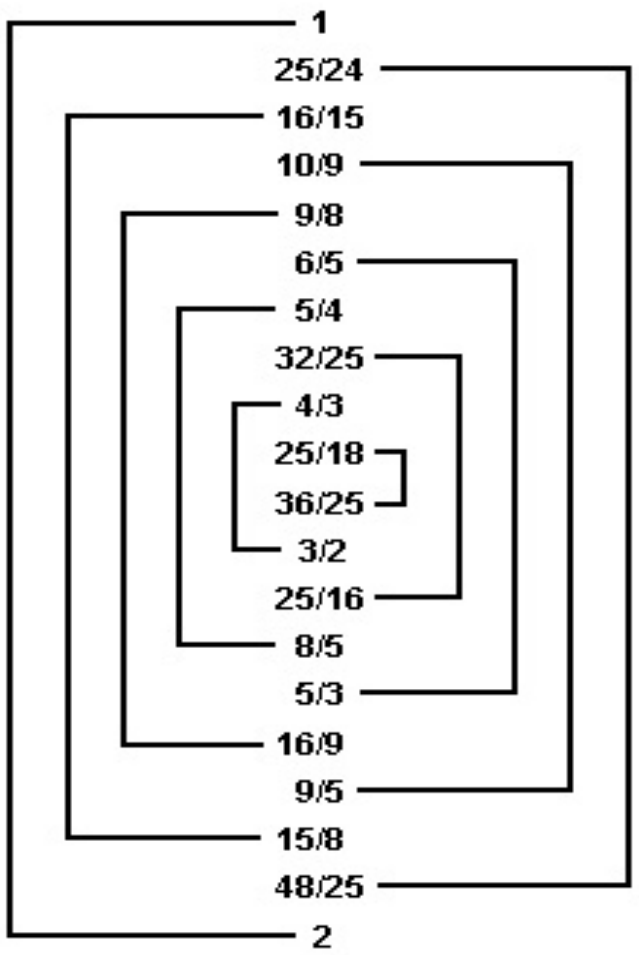
The piece is in 3 parts: parts 1 & 3 are played by the Orchestra in conventional tuning while part 2 is played through speakers as prepared audio in Just Intonation and other bespoke tunings.

These unusual tunings place the listener in a dreamlike ‘subjective’ world where it’s harder to retain any sense of objectivity afforded by the logarithmic tuning of Equal Temperament.
I think of this movement as akin to those parts of a David Lynch film where ‘reality’ gets displaced by more unusual dreamlike events.

Part 2 can be played just from the audio recording, or some parts such as the vocal, percussion and French Horns can be reproduced live. There is scope for some improvisation.

I would like to thank David Victor Feldman, Mathematics Professor at the University of New Hampshire, who was very helpful on the subject of combining Translations. Thanks to my good friend John Humphries who advised on the French Horn instructions for the middle section. And finally thanks to the anonymous author of a webpage on Ptolemy’s 19 note scale (based on the ratio 25/24) which I used to set Goethe’s poem:

Freudvoll	Joyful
Und leidvoll	and Sorrowful
Gedankenvoll sein,	Head full of thoughts
Langen	Yearning
Und bangen	And trembling
In schwebender Pein,	In floating Pain
Himmelhoch jauchzend,	Overjoyed
Zum Tode betrübt;	then deathly sad
Glücklich allein	Happy alone
Ist die Seele, die liebt.	Is the soul that loves



PART ONE

A Meeting of Minds (Beyond Teplice)

(2023 - 2025)

Jonathan Parry

𝅗𝅥.=54

1

2 Flutes

2 Oboes

2 Clarinets

Alto Saxophone

2 Bassoons

Horns in F 1,2

Natural Horns / doubling valve horns 3,4

Natural horn in D

To Hn.

Horn in F

2 Trumpets

Trombone

Tuba

Timpani

Tubular Bells (percussion player)

Electric Guitar

Choir

Piano

𝅗𝅥.=54

1

Violin 1

Violin 2

Viola

Violoncello

Double Bass

8

Fl.
Ob.
Cl.
Alto Sax.
Bsn.
Hn.
Hn.
C Tpt.
Tbn.
Tba.
Timp.
Tub. B.
E. Gtr.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

mp
p
mp
(Horn in F)
mp
mp
mp

13

poco rit.

Fl.
Ob.
Cl.
Alto Sax.
Bsn.
Hn.
Hn.
C Tpt.
Tbn.
Tba.
Timp.
Tub. B.
E. Gtr.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

p
mp

To Crot.

Crotales

2 ♩.=54

18

Fl.

Ob.

Cl.

Alto Sax.

Bsn.

Hn.

Hn.

C Tpt.

Tbn.

Tba.

Timp.

Crot.

E. Gtr.

2 ♩.=54

Vln. 1

Vln. 2

Vla.

Vc.

Db.

p

pizz.

p

pizz.

p

26

Fl.

Ob.

Cl.

Alto Sax.

Bsn.

Hn.

Hn.

To Hn.
To Hn. in D
Horn in D

C Tpt.

Tbn.

Tba.

Timp.

Crotales

Crot.

Tubular Bells

E. Gtr.

pizz.

Vln. 1

pizz.

Vln. 2

pizz.

Vla.

Vc.

Db.

34

3

♩.=72

a 2

Fl.

Ob.

Cl.

Alto Sax.

Bsn.

Hn.

Hn. in D/
Fr, Hn

C Tpt.

Tbn.

Tba.

Timp.

Tub. B.

E. Gtr.

3

♩.=72

arco

Vln. 1

Vln. 2

Vla.

Vc.

Db.

42

1.

rall.

molto rall.

Fl.

Ob.

Cl.

Alto Sax.

Bsn.

Hn.

Hn. in D/
Fr, Hn

C Tpt.

Tbn.

Tba.

Timp.

Tub. B.

E. Gtr.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

p

mp

4

50

♩.=100

1. 2.

1.

Fl.

Ob.

Cl.

Alto Sax.

Bsn.

Hn.

Hn. in D/
Fr, Hn

C Tpt.

Tbn.

Tba.

Timp.

Tub. B.

E. Gtr.

Pno.

4

♩.=100

Vln. 1

Vln. 2

Vla.

Vc.

Db.

pizz.

66

5

Fl.

Ob.

Cl.

Alto Sax.

Bsn.

pp

Hn.

Hn. in D/
Fr, Hn

Horn in F

C Tpt.

Tbn.

Tba.

Timp.

Tub. B.

E. Gtr.

p

Pno.

mp

5

arco

Vln. 1

p

arco

Vln. 2

p

arco

Vla.

p

Vc.

p

Db.

p

74

Fl.
Ob.
Cl.
Alto Sax.
Bsn.
Hn.
Hn.
C Tpt.
Tbn.
Tba.
Timp.
Tub. B.
E. Gtr.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

p *pp* *mf* *gliss.* To Hn. To Hn. in D Horn in D

82

6

7

a 2

a 2

Fl.

Ob.

Cl.

Alto Sax.

Bsn.

Hn.

Hn. in D/
Fr, Hn

C Tpt.

Tbn.

Tba.

Timp.

Tub. B.

E. Gtr.

Pno.

6

7

Vln. 1

Vln. 2

Vla.

Vc.

Db.

arco

arco

arco

94

Fl.
Ob.
Cl.
Alto Sax.
Bsn.
Hn.
Hn. in D/ Fr, Hn
C Tpt.
Tbn.
Tba.
Timp.
Tub. B.
E. Gtr.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

pp *mf* *p*

8

106

1.

Fl.

Ob.

Cl.

Alto Sax.

Bsn.

Hn.

Hn. in D/
Fr, Hn

C Tpt.

Tbn.

Tba.

Timp.

Tub. B.

E. Gtr.

Pno.

8

Vln. 1

Vln. 2

Vla.

Vc.

Db.

122

♩=100

9

1.

Fl.

Ob.

Cl.

Alto Sax.

Bsn.

Hn.

Hn. in D/
Fr, Hn

C Tpt.

Tbn.

Tba.

Timp.

Tub. B.

E. Gtr.

Pno.

♩=100

9

Vln. 1

Vln. 2

Vla.

Vc.

Db.

10

133

Fl.

Ob.

Cl.

To Cl.

To B. Cl.

Alto Sax.

Bsn.

Hn.

Hn. in D/
Fr, Hn

C Tpt.

Tbn.

Tba.

Timp.

Tub. B.

E. Gtr.

'The Sorrows of Young Werther'...

Pno.

10

Vln. 1

Vln. 2

pizz.

Vla.

Vc.

pizz.

Db.

149

Fl.

pp

Ob.

Cl.

Bass Clarinet in B♭

Alto Sax.

mp

Bsn.

mp

Hn.

mp

Hn. in D/ Fr, Hn

C Tpt.

mp

mp

Tbn.

mp

Tba.

mp

Timp.

Tub. B.

E. Gtr.

Pno.

mp

Ped. Ped. Ped. Ped. Ped.

Vln. 1

pp

mp

Vln. 2

arco

Vla.

Vc.

p

Db.

arco

p

165

11 ♩.=100

a 2

Fl.

Ob.

B. Cl.

Alto Sax.

Bsn.

Hn.

Hn. in D/
Fr, Hn

C Tpt.

Tbn.

Tba.

Timp.

Tubular Bells

Tub. B.

E. Gtr.

Pno.

11 ♩.=100

Vln. 1

Vln. 2

Vla.

Vc.

Db.

12

181

1.

Fl.

Ob.

B. Cl.

Alto Sax.

Bsn.

Hn.

Hn. in D/
Fr, Hn

C Tpt.

Tbn.

Tba.

Timp.

Tub. B.

E. Gtr.

Pno.

12

Vln. 1

Vln. 2

Vla.

Vc.

Db.

197

13

Fl.
Ob.
B. Cl.
Alto Sax.
Bsn.
Hn.
Hn. in D/ Fr, Hn
C Tpt.
Tbn.
Tba.
Timp.
Tub. B.
E. Gtr.
Pno.

13

Vln. 1
Vln. 2
Vla.
Vc.
Db.

14

213

Fl.
Ob.
B. Cl.
Alto Sax.
Bsn.
Hn.
Hn. in D/ Fr, Hn
C Tpt.
Tbn.
Tba.
Timp.
Tub. B.
E. Gtr.
Pno.

14

Vln. 1
Vln. 2
Vla.
Vc.
Db.

pizz.

gliss.

220

Fl.

a 2

Ob.

To Cl.

B. Cl.

Clarinet in C

Alto Sax.

Bsn.

Hn.

Hn. in D/
Fr, Hn

C Tpt.

p

Tbn.

Tba.

p

Timp.

Tub. B.

E. Gtr.

Pno.

Ped. Ped. Ped. Ped.

pizz.

solo
arco

Vln. 1

sf

Vln. 2

Vla.

Vc.

Db.

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

15

229

Fl.

Ob.

Cl.

Alto Sax.

Bsn.

Hn.

Hn. in D/
Fr, Hn

C Tpt.

Tbn.

Tba.

Timp.

Tub. B.

E. Gtr.

Pno.

15

Vln. 1

Vln. 2

Vla.

Vc.

Db.

arco

arco

237

♩.=100

16

Fl.

Ob.

Cl.

Alto Sax.

Bsn.

Hn.

Hn. in D/
Fr, Hn

C Tpt.

Tbn.

Tba.

Timp.

Tub. B.

E. Gtr.

Pno.

♩.=100

16

Vln. 1

Vln. 2

Vla.

arco

Vc.

Db.

17

241

1.

18

♩.=1041.

Fl.

Ob.

Cl.

Alto Sax.

Bsn.

Hn.

Hn. in D/
Fr, Hn

C Tpt.

Tbn.

Tba.

Timp.

Tub. B.

E. Gtr.

Pno.

17

18

♩.=104

Vln. 1

Vln. 2

Vla.

Vc.

Db.

pizz.

pizz.

249

19

Fl.
Ob.
Cl.
Alto Sax.
Bsn.
Hn.
Hn. in D/ Fr, Hn
C Tpt.
Tbn.
Tba.
Timp.
Tub. B.
E. Gtr.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

2.

mp

p

mf

arco

Ped.

257

20

♩.=104

Fl.

Ob.

Cl.

Alto Sax.

Bsn.

Hn.

Hn. in D/ Fr, Hn

C Tpt.

Tbn.

Tba.

Timp.

Tub. B.

E. Gtr.

Pno.

20

♩.=104

Vln. 1

Vln. 2

Vla.

Vc.

Db.

poco rit.

21

261

♩=94

rall.

1.

Fl.

Ob.

Cl.

Alto Sax.

Bsn.

Hn.

Hn. in D/
Fr, Hn

C Tpt.

mute

Tbn.

Tba.

Timp.

Tub. B.

To S. D.

Snare Drum

E. Gtr.

Pno.

21

poco rit.

♩=94

rall.

Vln. 1

Vln. 2

Vla.

Vc.

arco

Db.

22

266

♩=88

rit.

Fl.

Ob.

Cl.

Alto Sax.

Bsn.

Hn.

Hn. in D/
Fr, Hn

C Tpt.

Tbn.

Tba.

Timp.

S. D.

E. Gtr.

Pno.

22

♩=88

rit.

To Vln.

Vln. 1

Vln. 2

Vla.

Vc.

pizz.

Db.

The Village Square

23

271

♩.=84

Hn.

Hn. in D/ Fr, Hn

C Tpt.

Tbn.

Tba.

Timp.

S. D.

nat.

mp

Louder with each repetition

Louder with each repetition

mp

Louder with each repetition

mp

p

284

Hn.

Hn. in D/ Fr, Hn

C Tpt.

Tbn.

Tba.

Timp.

S. D.

Louder with each repetition

mp

cresc.

f

tr

p

The Dance in the Village Inn

Trills: Normal note above (within F major) unless specified

24

This 1st entry solo violin

♩.=132

299

Vln. 1

mp

To Vln. 1

Violin 1

25

307

Fl.

Cl.

mp

26

mp

27

323

Vln. 1

Vln. 2

Vla.

Vc.

Db.

28

331

Ob.

Tba.

Timp.

28

Vln. 1

Vln. 2

Vla.

Vc.

Db.

29

339

Fl.

Ob.

Cl.

Alto Sax.

Bsn.

Hn.

C Tpt.

Tbn.

Tba.

Timp.

30

347

Fl.
Ob.
Cl.
Alto Sax.
Bsn.
Hn.
C Tpt.
Tbn.
Tba.
Timp.

31

355

Fl.
Ob.
Cl.
Alto Sax.
Bsn.
Hn.
C Tpt.
Tbn.
Tba.
Timp.

31

Vln. 1
Vln. 2
Vla.
Vc.
Db.

arco

32

363

Fl.

Ob.

Cl.

Alto Sax.

Bsn.

Hn.

C Tpt.

Tbn.

Tba.

32

Vln. 1

33

371

Fl.

Ob.

Cl.

Alto Sax.

Bsn.

Hn.

C Tpt.

Tbn.

Tba.

33

Vln. 1

flute &
violin

34

35

379

Fl.

Ob.

Cl.

Alto Sax.

Bsn.

mp

Hn.

mp

C Tpt.

mp

Tbn.

mp

Tba.

mp

S. D.

pp

34

35

Vln. 1

p

Vln. 2

p

Vla.

Vc.

p

Db.

36

37

395

Fl.

Ob.

Cl.

Alto Sax.

Bsn.

Hn.

C Tpt.

Tbn.

Tba.

Timp.

S. D.

36

37

Vln. 1

Vln. 2

Vla.

Vc.

Db.

407

38 ♩=48

rall.

Fl.

Ob.

Cl.

Alto Sax.

Bsn.

Hn.

C Tpt.

Tbn.

ppp

gliss.

f

Tba.

Timp.

S. D.

Crotales

let ring

p

To Tub. B.

38 ♩=48

mute

rall.

Vln. 1

mp

gliss.

f

Vln. 2

mute

Vla.

p

Vc.

pp

Db.

arco

ppp

39 The Mysterious Cadences

40

417

♩=100

Fl.

Ob.

Cl.

Alto Sax.

Bsn.

Hn.

Hn. in D/ Fr, Hn

C Tpt.

Tbn.

Tba.

Timp.

Tubular Bells

Tub. B.

E. Gtr.

Pno.

♩=100

39

40

Vln. 1

Vln. 2

Vla.

Vc.

Db.

pizz.

41

42

425

Fl.

Ob.

Cl.

Alto Sax.

Bsn.

Hn.

Hn. in D/
Fr, Hn

C Tpt.

Tbn.

Tba.

Timp.

Tub. B.

E. Gtr.

Pno.

41

42

Vln. 1

Vln. 2

Vla.

Vc.

Db.

pizz.

pizz.

arco

433

43

44

Fl.

Ob.

Cl.

Alto Sax.

Bsn.

Hn.

Hn. in D/
Fr, Hn

C Tpt.

Tbn.

Tba.

Timp.

Tub. B.

E. Gtr.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

pp

p

mp

arco

441

45

46

Fl.

Ob.

Cl.

Alto Sax.

Bsn.

Hn.

Hn. in D/
Fr, Hn

C Tpt.

Tbn.

Tba.

Timp.

Tub. B.

E. Gtr.

Pno.

45

46

Vln. 1

Vln. 2

Vla.

Vc.

Db.

nat.

arco

47

449

Fl.

Ob.

Cl.

Alto Sax.

Bsn.

Hn.

Hn. in D/
Fr, Hn

Horn in F

C Tpt.

Tbn.

Tba.

Timp.

Tub. B.

E. Gtr.

Pno.

47

Vln. 1

Vln. 2

Vla.

Vc.

Db.

48

453

Fl.

Ob.

Cl.

Alto Sax.

Bsn.

Hn.

Hn.

C Tpt.

Tbn.

mp

Tba.

mp

gliss

Timp.

gliss.

gliss

gliss.

gliss

gliss.

Tub. B.

E. Gtr.

Pno.

Ped.

Ped.

Ped.

Ped.

48

Vln. 1

p

pizz.

Vln. 2

mp 4:3 *pp*

pizz.

Vla.

mp 4:3 *pp*

pizz.

Vc.

mp 4:3 *pp*

pizz.

Db.

mf

49

457

Fl.

Ob.

Cl.

Alto Sax.

Bsn.

Hn.

ppp

Hn.

ppp

C Tpt.

Tbn.

Tba.

Timp.

Tub. B.

E. Gtr.

Pno.

ppp

Ped.

Ped.

Ped.

Ped.

49

Vln. 1

Vln. 2

Vla.

Vc.

Db.

mf

mp *pp*

4:3

50

461

Fl.

Ob.

Cl.

Alto Sax.

Bsn.

Hn.

Hn.

C Tpt.

Tbn.

Tba.

Timp.

Tub. B.

E. Gtr.

Pno.

50

Vln. 1

Vln. 2

Vla.

Vc.

Db.

4:3

mp *pp*

mf

51

465

Fl.

Ob.

Cl.

Alto Sax.

Bsn.

Hn.

Hn.

C Tpt.

Tbn.

Tba.

Timp.

Tub. B.

E. Gtr.

Pno.

51

Vln. 1

Vln. 2

Vla.

Vc.

Db.

mp 4:3 pp

mf

52

469

Fl.

Ob.

Cl.

Alto Sax.

Bsn.

Hn.

Hn.

C Tpt.

mp

Tbn.

Tba.

Timp.

mf

Tub. B.

E. Gtr.

Pno.

Ped.

Ped.

Ped.

Ped.

To Hn. in D

52

Vln. 1

Vln. 2

Vla.

Vc.

Db.

f 4:3 *mp*

f 4:3 *mp*

f 4:3 *mp*

f 4:3 *mp*

f 4:3

f 4:3

f 4:3

f 4:3

f 4:3

f 4:3

f 4:3

f 4:3

mf

473

53 J.W

accel.

♩=111

54

𝅗𝅥.=74

Fl.

Ob.

Cl.

Alto Sax.

Bsn.

Hn.

Hn.

Horn in D

C Tpt.

Tbn.

Tba.

Timp.

Tub. B.

E. Gtr.

Pno.

53

accel.

♩=111

54

𝅗𝅥.=74

Vln. 1

Vln. 2

arco

Vla.

arco

(Vc 2 col legno)

Vc.

nat.

arco

Db.

485

Fl.

Ob.

Cl.

Alto Sax.

Bsn.

Hn.

Hn. in D/
Fr, Hn

C Tpt.

nat.

Tbn.

Tba.

Timp.

Tub. B.

E. Gtr.

Pno.

8va

Vln. 1

Vln. 2

Vla.

Vc.

Db.

495

rit.

molto rall.

Fl.

Ob.

Cl.

Alto Sax.

Bsn.

Hn.

Hn. in D/
Fr, Hn

C Tpt.

Tbn.

Tba.

Timp.

Tub. B.

Crotales

E. Gtr.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

pp

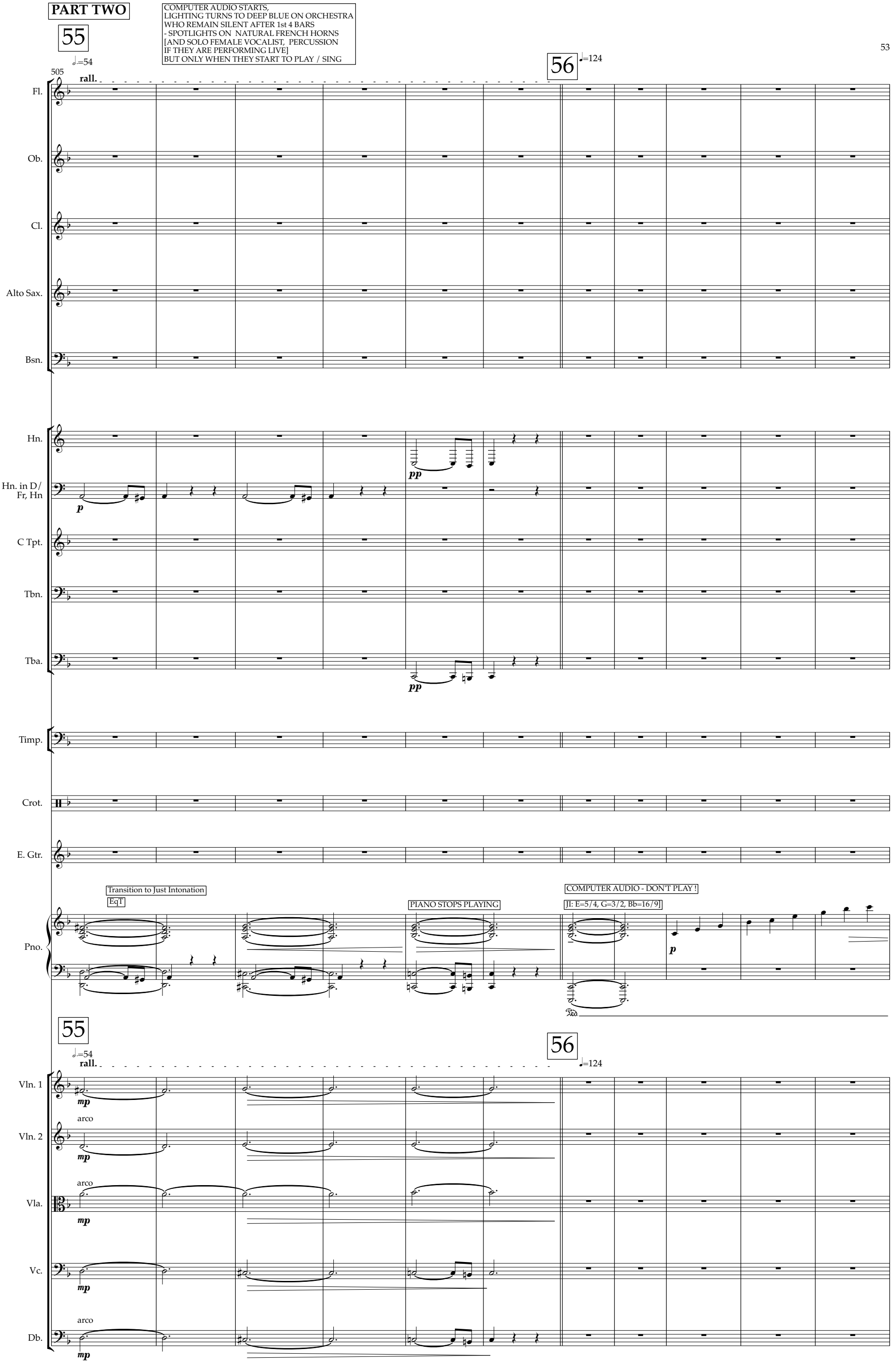
p

(*tr*)

PART TWO

55

COMPUTER AUDIO STARTS,
LIGHTING TURNS TO DEEP BLUE ON ORCHESTRA
WHO REMAIN SILENT AFTER 1st 4 BARS
- SPOTLIGHTS ON NATURAL FRENCH HORNS
[AND SOLO FEMALE VOCALIST, PERCUSSION
IF THEY ARE PERFORMING LIVE]
BUT ONLY WHEN THEY START TO PLAY / SING



Cross-fade tunings to leave natural 7th

JI: E=5/4, G=3/2, Bb=7/4]

57

Female voice, dreamlike, far away, barely audible
Can sing close to EqT values if unable to produce Ptolemy tunings

JI: 'Ptolemy 19' values shown under notes

Freud - voll Und leid - voll Ge - dank - en - voll sein

Lang - en Und bang - en In schwe - ben - der Pein

Him - mel - hoch jauch - zend Zum To - - - de be - trübt

Glück - lich al - lein Ist die See - - le, die liebt

Explanation of tuning in Logic Pro:
chord above stave refers to Tuning 1,
below to Tuning 2

563 Female voice, more intense

Freud - voll_ Und leid - voll_ Ge - dank - en - voll sein Lang - en__ Und bang - en__ In schwe-ben - der Pein

mp

Pno.

Synth Choir

571

Him - mel - hoch jauch - zend Zum To - de be - trübt Glück - lich al - lein Ist die See - le, die liebt_____ die liebt!_____

Pno.

mf

Ped.

In the Audio Recording a Keyboard Tuned to Harmonic Series on D improvises
- this could be featured in a live performance

4 Horns play along with the audio tape (lit by Spotlights) . The score shows the Harmonics playing at any given moment. It's a 4 part canon.
The horn players can join in ad lib, always making sure that they play notes from the Harmonic Series on D, are mindful of the chord at any moment and follow the general rising trend.

They can play either long notes or subtle melismas like the piano. It's possible that they could play allusions to the Beethoven Horn Call in D but on different Harmonics.

Ideally all 4 horns (or as many as possible) would double on Natural Horns in D for this section, but musicians playing valve horns in F should "play on the F side of the horn, with 1st and 2nd valves depressed throughout, so that the natural, 'out-of-tune' harmonics of D are sounded"

Don't attempt any that are very insecure or outside the individual player's range

582 58

HARMONIC SERIES ON D, HARMONICS 1 to 24 - 4 PART CANON

Score shows harmonics on Audio, play ad lib according to instructions

Hn.

Hn. in D/ Fr, Hn

mf

1 2 3 1*4 2*5 3*6 1*4*7 2*5*8 3*6*9 1*4*7*10 2*5*8*11 3*6*9*12 4*7*10*13 5*8*11*14 6*9*12*15 7*10*13*16 8*11*14*17

Score shows harmonics on Audio, play ad lib according to instructions

Pno.

mf

1 2 3 1*4 2*5 3*6 1*4*7 2*5*8 3*6*9 1*4*7*10 2*5*8*11 3*6*9*12 4*7*10*13 5*8*11*14 6*9*12*15 7*10*13*16 8*11*14*17

599

Hn.

9*12*15*18 10*13*16*19 11*14*17*20 12*15*18*21 13*16*19*22 14*17*20*23 15*18*21*24 16*19*22 17*20*23 18*21*24 19*22 20*23 21*24 To Hn. 22 23 24

Hn. in D/ Fr, Hn

9*12*15*18 10*13*16*19 11*14*17*20 12*15*18*21 13*16*19*22 14*17*20*23 15*18*21*24 16*19*22 17*20*23 18*21*24 19*22 20*23 21*24

Pno.

9*12*15*18 10*13*16*19 11*14*17*20 12*15*18*21 13*16*19*22 14*17*20*23 15*18*21*24 16*19*22 17*20*23 18*21*24 19*22 20*23 21*24 22 23 24

59

'Funky lick Stratocaster' with effects

NOTES: D, Eb, E, F, G#, A, B, C, D

TUNING: 1, 21/20, 441/400, 6/5, 36/25, 189/125, 5/3, 7/4, 2

Pno.

♩=160

dolce

low notes on repeat

p

p

Repeat x3

Repeat x3 fading after 1st

60

molto accel.

♩=72

rit.

rall.

SANTOOR SOUND

Ad Lib

Pno.

dolce

low notes on repeat

61

TUNING of notes in order of appearance (NB: fractions in simplest form, regardless of 8ve)
D: 1, G: 1/3, F# 1/25, Bb: 1/5, F# where doubled in voices creates comma...compromise between 5 & 1/25
... in cents mid-point between-13.686 & +27.373 = 6.843

Pno.

♩=160

dolce

p

p

dolce

Pno.

dolce

p

p

f

dolce

Pno.

mf

f

Play x 3 fading out on the 3rd time then read on >>

Pno.

p

dolce

pp

ppp

PART THREE

62

♩.=120

'Arriving from afar...'
Piano gradually joins in with audio

Pno.

pp

Pno.

Sequence of the first 56 variants

730

63

Fl.
Ob.
Cl.
Alto Sax.
Bsn.
Hn.
Hn. in D/ Fr, Hn
C Tpt.
Tbn.
Tba.
E. Gtr.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

pp
ppp

742

Fl.
Ob.
Cl.
Alto Sax.
Bsn.
Hn.
Hn. in D/
Fr, Hn
C Tpt.
Tbn.
Tba.
E. Gtr.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

754

64

Fl.

Ob.

Cl.

Alto Sax.

p

Bsn.

Hn.

Hn. in D/
Fr, Hn

C Tpt.

Tbn.

Tba.

Pno.

64

Vln. 1

Vln. 2

Vla.

Vc.

Db.

766

Fl.

Ob.

Cl.

Alto Sax.

Bsn.

Hn.

Hn. in D/
Fr, Hn

C Tpt.

Tbn.

Tba.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

778

Fl.

Ob.

Cl.

Alto Sax.

Bsn.

Hn.

Hn. in D/
Fr, Hn

C Tpt.

Tbn.

Tba.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

790

65

Fl.

Ob.

Cl.

Alto Sax.

Bsn.

Hn.

Hn. in D/
Fr, Hn

C Tpt.

Tbn.

Tba.

Pno.

65

Vln. 1

Vln. 2

Vla.

Vc.

Db.

802

Fl.

Ob.

Cl.

Alto Sax.

p

p

p

Bsn.

Hn.

Hn. in D/
Fr, Hn

C Tpt.

Tbn.

Tba.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

814

Fl.

Ob.

Cl.

Alto Sax.

mp

Bsn.

Hn.

Hn. in D/
Fr, Hn

C Tpt.

Tbn.

Tba.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

826

66

Fl.

Ob.

Cl.

Alto Sax.

mf

Bsn.

Hn.

Hn. in D/
Fr, Hn

C Tpt.

Tbn.

Tba.

Pno.

66

Vln. 1

Vln. 2

Vla.

Vc.

Db.

838

Fl.

Ob.

Cl.

Alto Sax.

Bsn.

Hn.

Hn. in D/
Fr, Hn

C Tpt.

Tbn.

Tba.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

850

67

Fl.
Ob.
Cl.
Alto Sax.
Bsn.
Hn.
Hn. in D/
Fr, Hn
C Tpt.
Tbn.
Tba.
Pno.
67
Vln. 1
Vln. 2
Vla.
Vc.
Db.

862

Fl.

Ob.

Cl.

Alto Sax.

Bsn.

Hn.

Hn. in D/
Fr, Hn

C Tpt.

Tbn.

Tba.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

874

Fl.
Ob.
Cl.
Alto Sax.
Bsn.
Hn.
Hn. in D/
Fr, Hn
C Tpt.
Tbn.
Tba.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

886

68

Fl.

Ob.

Cl.

Alto Sax.

Bsn.

Hn.

Hn. in D/
Fr, Hn

C Tpt.

Tbn.

Tba.

Pno.

68

Vln. 1

Vln. 2

Vla.

Vc.

Db.

898

Fl.

Ob.

Cl.

Alto Sax.

Bsn.

Hn.

Hn. in D/
Fr, Hn

C Tpt.

Tbn.

Tba.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

910

Fl.

Ob.

Cl.

Alto Sax.

Bsn.

Hn.

Hn. in D/
Fr, Hn

C Tpt.

Tbn.

Tba.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

922

69

Fl.

Ob.

Cl.

Alto Sax.

Bsn.

Hn.

Hn. in D/
Fr, Hn

C Tpt.

Tbn.

Tba.

Pno.

69

Vln. 1

Vln. 2

Vla.

Vc.

Db.

934

Fl.

Ob.

Cl.

Alto Sax.

Bsn.

Hn.

Hn. in D/
Fr, Hn

C Tpt.

Tbn.

Tba.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

946

70

Fl.

Ob.

Cl.

Alto Sax.

Bsn.

Hn.

Hn. in D/
Fr, Hn

C Tpt.

Tbn.

Tba.

Pno.

70

Vln. 1

Vln. 2

Vla.

Vc.

Db.

958

Fl.

Ob.

Cl.

Alto Sax.

Bsn.

Hn.

pp

Hn. in D/
Fr, Hn

C Tpt.

pp

Tbn.

pp

Tba.

pp

Vln. 1

Vln. 2

Vla.

Vc.

Db.

970

♩.=135

Fl.

Ob.

Cl.

Alto Sax.

Bsn.

Hn.

ppp

Hn. in D/
Fr, Hn

C Tpt.

ppp

Tbn.

ppp

Tba.

ppp

Vln. 1

Vln. 2

Vla.

Vc.

Db.

71

rit. rall.

♩=75

979

Fl.

Ob.

Cl.

Alto Sax.

Bsn.

Hn.

Horn in F

Hn.

C Tpt.

Tbn.

Tba.

71

rit. rall.

♩=75

Vln. 1

Vln. 2

Vla.

Vc.

Db.

72

997

♩=150

Fl.

Ob.

Cl.

Alto Sax.

Bsn.

p

Hn.

x =4, y =9

pp

Hn.

dolce

pp

C Tpt.

Tbn.

pp

Tba.

pp

Timp.

Crot.

E. Gtr.

p

Choir

pp

p

pp

p

p

72

♩=150

Vln. 1

Vln. 2

Vla.

Vc.

pp

Db.

pp

73

R.W. Tannhauser

1014

♩=50

Fl.

Ob.

Cl.

Alto Sax.

Bsn.

Hn.

p

Hn.

C Tpt.

Tbn.

Tba.

Timp.

Crot.

E. Gtr.

Choir

pp

R

73

♩=50

Vln. 1

pp

Vln. 2

pp

Vla.

pp

Vc.

Db.

mp

1021

♩=150

Fl.
Ob.
Cl.
Alto Sax.
Bsn.
Hn.
Hn.
C Tpt.
Tbn.
Tba.
Timp.
Crot.
E. Gtr.
Choir
Vln. 1
Vln. 2
Vla.
Vc.
Db.

pp
dolce
p

1030

74

♩=100

75

♩=88

Fl.

Ob.

Cl.

Alto Sax.

Bsn.

Hn.

Hn.

C Tpt.

Tbn.

Tba.

Timp.

Crotales

To S. D.

Crot.

E. Gtr.

Choir

Ge - dank__ voll__

[Ah...]

With Choir

74

♩=100

75

♩=88

Vln. 1

Vln. 2

Vla.

Vc.

pizz.

Db.

1044

rall.

Fl.
Ob.
Cl.
Alto Sax.
Bsn.
Hn.
Hn.
C Tpt.
Tbn.
Tba.
Timp.
Crot.
Snare Drum
E. Gtr.
Choir
sein Gluck - lich Al - lein Ge dank voll sein Gluck - lich Al - lein
[Ah...]
Vln. 1
Vln. 2
Vla.
Vc.
Db.

76

1055 - ♩=72

Fl.

Ob.

Cl.

Alto Sax.

Bsn.

Hn.

C Tpt.

Tbn.

pp

Tba.

pp

Timp.

S. D.

E. Gtr.

Choir

8va

76 ♩=72

Vln. 1

p

Vln. 2

p

pp

Vla.

p

pp

Vc.

pp

arco

Db.

pp

1063

77

♩=72

Fl.

Ob.

Cl.

Alto Sax.

Bsn.

Hn.

Hn.

C Tpt.

Tbn.

Tba.

Timp.

S. D.

E. Gtr.

Choir

77

♩=72

Vln. 1

Vln. 2

Vla.

Vc.

Db.

1066

Fl.

Ob.

Cl.

Alto Sax.

Bsn.

Hn.

Hn.

Applies only on 2nd time

C Tpt.

Tbn.

Tba.

Timp.

S. D.

To Shk.

Shaker

E. Gtr.

Choir

Vln. 1

Vln. 2

Vla.

Vc.

Db.

1070

78

♩=96

Fl.

Ob.

Cl.

Alto Sax.

Bsn.

Hn.

C Tpt.

Tbn.

Tba.

Timp.

Shk.

(join in asap)

E. Gtr.

Choir

78

♩=96

Vln. 1

Vln. 2

Vla.

Vc.

Db.

79

1078

Fl.

Ob.

Cl.

Alto Sax.

Bsn.

Hn.

C Tpt.

Tbn.

Tba.

Timp.

Shk.

E. Gtr.

Choir

Vln. 1

Vln. 2

Vla.

Vc.

Db.

2nd time only

2nd time only

2nd time only

2nd time only

with 8ve below 2nd time

Snare Drum

p

mf

f

mp

80

1086

Fl.

Ob.

Cl.

Alto Sax.

Bsn.

Hn.

Hn.

C Tpt.

Tbn.

Tba.

Timp.

S. D.

E. Gtr.

Choir

Vln. 1

Vln. 2

Vla.

Vc.

Db.

mp

mf

p

pp

2nd time only

arco

Ped.

1102

81 ♩.=96

Fl.
Ob.
Cl.
Alto Sax.
Bsn.
Hn.
Hn.
C Tpt.
Tbn.
Tba.
Timp.
S. D.
E. Gtr.
Choir
Vln. 1
Vln. 2
Vla.
Vc.
Db.

mp
p
pp
mf
f

Snare Drum

pizz.

8vb
2nd time only

81 ♩.=96

1110

82

♩.=96

Fl.

Ob.

Cl.

Alto Sax.

Bsn.

Hn.

Hn.

C Tpt.

Tbn.

Tba.

Timp.

S. D.

E. Gtr.

Choir

Vln. 1

Vln. 2

Vla.

Vc.

Db.

2nd time only

1st time only

Tubular Bells

To Tub. B.

pizz.

f

mf

mp

p

83

1114

rall.

Fl.

Ob.

Cl.

Alto Sax.

Bsn.

1st time only

Hn.

mf

Hn.

C Tpt.

2nd time only

Tbn.

mf

Tba.

Timp.

Tub. B.

E. Gtr.

Choir

p

pp

83

rall.

Vln. 1

arco

pp

Vln. 2

arco

pp

Vla.

arco

mp

pp

Vc.

arco

mp

pp

Db.

arco

mp

mp

84

85

1124

♩.=120

'Grumbling...'

Fl.

Ob.

Cl.

Alto Sax.

Bsn.

Hn.

Hn.

C Tpt.

Tbn.

Tba.

Timp.

Tub. B.

To S. D.

Snare Drum

bottleneck, irregular strumming

As if in 3/2 at first

E. Gtr.

Choir

'Grumbling...'

84

85

♩.=120

Vln. 1

Vln. 2

Vla.

Vc.

Db.

gliss.

pp

f

mp

mf

1137

Fl.

Ob.

Cl.

Alto Sax.

Bsn.

Hn.

Hn.

C Tpt.

Tbn.

Tba.

Timp.

S. D.

E. Gtr.

Choir

Vln. 1

Vln. 2

Vla.

Vc.

Db.

1149

Fl.
Ob.
Cl.
Alto Sax.
Bsn.
Hn.
Hn.
C Tpt.
Tbn.
Tba.
Timp.
S. D.
E. Gtr.
Choir
Vln. 1
Vln. 2
Vla.
Vc.
Db.

mp *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *mp*

86

1161

Fl.

Ob.

Cl.

Alto Sax.

Bsn.

Hn.

Hn.

C Tpt.

Tbn.

Tba.

Timp.

S. D.

E. Gtr.

Choir

86

Vln. 1

Vln. 2

Vla.

Vc.

Db.

1173

Fl.
Ob.
Cl.
Alto Sax.
Bsn.
Hn.
Hn.
C Tpt.
Tbn.
Tba.
Timp.
S. D.
E. Gtr.
Choir
Vln. 1
Vln. 2
Vla.
Vc.
Db.

mp
pp
arco
p
mf

1185

87

Fl.
Ob.
Cl.
Alto Sax.
Bsn.
Hn.
Hn.
C Tpt.
Tbn.
Tba.
Timp.
S. D.
E. Gtr.
Choir

87

Vln. 1
Vln. 2
Vla.
Vc.
Db.

1197

Fl.
Ob.
Cl.
Alto Sax.
Bsn.
Hn.
Hn.
C Tpt.
Tbn.
Tba.
Timp.
S. D.
E. Gtr.
Choir
Vln. 1
Vln. 2
Vla.
Vc.
Db.

f *mf* *p* *pp*

1209

molto rall.

Fl.
Ob.
Cl.
Alto Sax.
Bsn.
Hn.
Hn.
C Tpt.
Tbn.
Tba.
Timp.
S. D.
E. Gtr.
Choir
Vln. 1
Vln. 2
Vla.
Vc.
Db.

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

molto rall.

88

1225

Fl.

Ob.

Cl.

Alto Sax.

Bsn.

Hn.

Hn.

C Tpt.

Tbn.

Tba.

Timp.

S. D.

To Tub. B.

Tubular Bells

E. Gtr.

Choir

Ped. Ped. Ped.

88

Vln. 1

Vln. 2

Vla.

Vc.

Db.

89

♩.=70

1235

SPOTLIGHT ON 2 HORNS, STAGE RIGHT (OR BALCONY)

Hn.

Hn.

C Tpt.

mp

90

1251

SPOTLIGHT ON HORN AND TRUMPET, STAGE LEFT (OR BALCONY)

rit.

Hn.

Hn.

C Tpt.

mp

p

1269

♩.=48

rit.

Fl.

Ob.

Cl.

Alto Sax.

Bsn.

Hn.

Hn.

C Tpt.

Tbn.

Tba.

♩.=48

rit.

Vln. 1

Vln. 2

Vla.

Vc.

arco

Db.

p

91

1277

♩=60

Fl.

Ob.

Cl.

Alto Sax.

Bsn.

Hn.

Hn.

C Tpt.

Tbn.

Tba.

Timp.

Tubular Bells

Tub. B.

To Crot.

Crotales

E. Gtr.

Choir

91

♩=60

Vln. 1

Vln. 2

Vla.

Vc.

Db.

slightly drunk

slightly drunk

1280

Fl.
Ob.
Cl.
Alto Sax.
Bsn.
Hn.
Hn.
C Tpt.
Tbn.
Tba.
Timp.
Crot.
E. Gtr.
Choir
Vln. 1
Vln. 2
Vla.
Vc.
Db.

Tubular Bells
To Crot.
Crotales

1283

Fl.
Ob.
Cl.
Alto Sax.
Bsn.
Hn.
C Tpt.
Tbn.
Tba.
Timp.
Crot.
E. Gtr.
Choir
Vln. 1
Vln. 2
Vla.
Vc.
Db.

Tubular Bells

1285

92

♩=69 ♩=72

Fl.
Ob.
Cl.
Alto Sax.
Bsn.
Hn.
Hn.
C Tpt.
Tbn.
Tba.
Timp.
Tub. B.
E. Gtr.
Choir
Vln. 1
Vln. 2
Vla.
Vc.
Db.

CHANGE TO GUITAR TUNED D,G,D,G,B,D

92

♩=69 ♩=72

93

1290

Fl.

Ob.

Cl.

Alto Sax.

Bsn.

Hn.

Hn.

C Tpt.

Tbn.

Tba.

Timp.

Tub. B.

GUITAR TUNED D,G,D,G,B,D

E. Gtr.

Choir

93

Vln. 1

Vln. 2

Vla.

Vc.

Db.

1297

94

Fl.
Ob.
Cl.
Alto Sax.
Bsn.
Hn.
Hn.
C Tpt.
Tbn.
Tba.
Timp.
Tub. B.
E. Gtr.
Choir

94

Vln. 1
Vln. 2
Vla.
Vc.
Db.

1302

Fl.
Ob.
Cl.
Alto Sax.
Bsn.
Hn.
Hn.
C Tpt.
Tbn.
Tba.
Timp.
Lead part
Tub. B.
E. Gtr.
Choir
Timpani
Vln. 1
Vln. 2
Vla.
Vc.
Db.

95

1306

Fl.

Ob.

Cl.

Alto Sax.

Bsn.

Hn.

Hn.

C Tpt.

Tbn.

Tba.

Ensemble

Timp.

Tub. B.

E. Gtr.

sim.

Optional (not on Audio demo)

Choir

Gluck - lich al-lein

Gluck - lich al-lein

95

Vln. 1

Vln. 2

Vla.

Vc.

Db.

96

1312

Fl.

Ob.

Cl.

Alto Sax.

mf

Bsn.

Hn.

Hn.

C Tpt.

Tbn.

Tba.

Timp.

Tub. B.

(with strings)

E. Gtr.

Choir

96

Vln. 1

mp

Vln. 2

mp

Vla.

mp

Vc.

p

Db.

p

1318

Fl.

Ob.

Cl.

Alto Sax.

mf

Bsn.

Hn.

Hn.

C Tpt.

Tbn.

Tba.

Timp.

Tub. B.

E. Gtr.

Choir

Vln. 1

mp

Vln. 2

mp

Vla.

Vc.

Db.

1321

Fl.
Ob.
Cl.
Alto Sax.
Bsn.
Hn.
Hn.
C Tpt.
Tbn.
Tba.
Timp.
Tub. B.
E. Gtr.
Choir
Vln. 1
Vln. 2
Vla.
Vc.
Db.

♩=60