

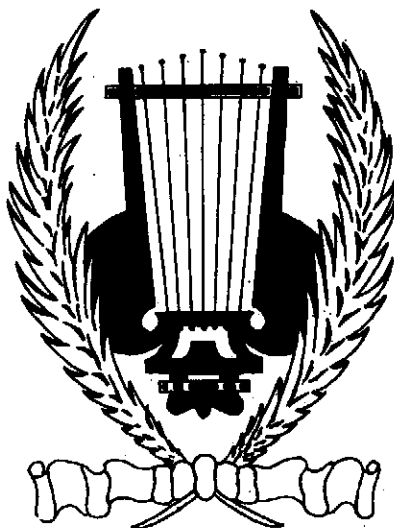
Barnhouse Concert Band

THE ENGULFED CATHEDRAL

Robert Longfield

Price Archive Edition Set: \$80.00 – Extra Score \$7.00

Barnhouse
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Oskaloosa, Iowa 52577 U.S.A.
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THE ENGULFED CATHEDRAL

From "Preludes for Piano," Book I

Claude Debussy

Arranged by Robert Longfield

Program Notes

The Engulfed Cathedral by Claude Debussy is the tenth of twelve **Preludes for Piano**, Book I. Written in the short span of two months (December 7, 1909—February 4, 1910), the **Preludes** reveal the evolving "impressionist" style of the composer during the mid-point of his composing career. Although the **Preludes** have very descriptive, programmatic titles, it should be noted that Debussy placed the titles at the **end** of each piece, perhaps to suggest that the music is intended to be considered independent of its "program."

The Engulfed Cathedral recalls an old Breton legend which tells the story of the sunken Cathedral of Ys. Once a year, when the sea is transparent and the morning mist has cleared, the cathedral rises from the watery depths. The tolling of bells and the chanting of priests can be heard. Then, slowly, the vision is once again engulfed by the waves.

One of Debussy's most popular works, **The Engulfed Cathedral** has been transcribed in many different forms. In this edition it is now available for the modern concert band/wind ensemble.

Notes to the Conductor

The **Engulfed Cathedral** should be played in a very sustained, **legato** style throughout. The conductor should feel free to make use of the cues provided and/or to limit the number of players playing at any time to insure a proper balance of all parts. The harp, although optional, will add greatly in creating an "impressionist" sound in this transcription.

The performance directions contained in the score of **The Engulfed Cathedral** have been freely translated from the French. All performance directions in brackets are those of the transcriber.

Debussy, in his own performances of **The Engulfed Cathedral** (captured on piano rolls in 1913), often took great liberties with regard to tempo. In some sections, contrary to any indications in the original piano score, the tempo was actually doubled. These sections are indicated as being [in 3] in the conductor's score. The conductor may wish to refer to the many fine recordings of **The Engulfed Cathedral** which are currently available.

ROBERT LONGFIELD

Robert Longfield was born and raised in Grand Rapids, Michigan. He graduated with honors from The University of Michigan where he studied with Jerry Bilik and Dr. Paul Boylan and where he was a member of the band under Dr. William D. Revelli and George Cavender.

From 1969 until 1986 Mr. Longfield was the band and orchestra director at Davison High School, Davison, Michigan. In 1985 he was voted "Teacher of the Year" by the Michigan School Band and Orchestra Association.

A member of ASCAP, Mr. Longfield's arrangements have been played by high school and university bands throughout the United States, including performances at several major bowl games and the 1984 Olympics in Los Angeles.

Mr. Longfield is currently a graduate student at the University of Miami where he is studying with Dr. Alfred Reed.

THE ENGULFED CATHEDRAL

from "Preludes", Book I

Full Conductor Score

Claude Debussy ³
arr. by Robert Longfield

Profoundly calm (as in a soft mist)
[in 6/8 = 60]

13-2001

Flutes 1, 2

Piccino

Oboes 1, 2

E♭ Clarinet

B♭ Clarinets 1, 2, 3

E♭ Alto Clarinet

E♭ Contrabass Clarinet

B♭ Bass Clarinet

B♭ Contrabass Clarinet

Bassoons 1, 2

Contra Bassoon

E♭ Alto Saxophones 1, 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Profoundly calm (as in a soft mist) [in 6/8 = 60]

F Horns 1, 2, 3, 4

B♭ Trumpets 1, 2, 3, 4

B♭ Cornets 1, 2

Trombones 1 (Bsn. 1), 2 (Bsn. 2), 3

Baritone

Tuba

String Bass

Timpani

Suspended Cymbal
Gong, Bass Drum

Percussion
Bells, Chimes

Harp

D: C# B# / E# F# G# A#

Fls. [in 3] [10] [in 6]

Fl. Solo *p* sweet and fluid

Obs. Solo *p* sweet and fluid

E♭Cl. 1

B♭Cl. 2

A.Cl.

E♭Cb.Cl.

B.Cl.

B♭Cb.Cl.

Bsns. 1 Solo *p* sweet and fluid

2 *p* sweet and fluid

Chm.

A.Sax.

T.Sax. Ben. Solo *p* sweet and fluid

Bar.Sax.

Hns. 1 [in 3] [10] [in 6]

2

3

4 *st. mute p* sweet and fluid

Ob. Solo

Tpts. 1

2

3

Cors. 1

2

Trbs. 1

2

3

Bar.

Tuba

St.B.

Timp.

Chimes *p*

Harp

20 Progressively increasing (without pressing)

[in 3]

This page contains a musical score for a variety of instruments. The instruments listed on the left are: Fls. (Flute), Picc. (Piccolo), Obs. (Oboe), Eb Cl. (E-flat Clarinet), Bb Cls. (B-flat Clarinets), A. Cl. (Alto Clarinet), Eb Cb. Cl. (E-flat Contrabass Clarinet), B. Cl. (Bass Clarinet), Bb Cb. Cl. (B-flat Contrabass Clarinet), Bar. (Baritone), Cban. (Cymbal), A. Sax. (Alto Saxophone), T. Sax. (Tenor Saxophone), Bar. Sax. (Baritone Saxophone), Hns. (Horns), Tpts. (Trumpets), Cors. (Cornets), Trbs. (Trombones), Bar. (Baritone), Tuba, St. B. (Snare Drum), Tmp. (Tympani), Bells Chimes, and Harp.

The score is divided into two systems. The first system covers measures 1 through 20, and the second system covers measures 21 through 30. Both systems include the instruction "Progressively increasing (without pressing)" and the tempo marking "[in 3]". Dynamic markings such as *mp* (mezzo-piano) and *mf* (mezzo-forte) are used throughout. The Harp part includes a section labeled "B to C" in the final measure.

[rit.] Sonorous without harshness

Fl. 1
Fl. 2
Picc.
Obs. 1
Obs. 2
Eb Cl. 1
Eb Cl. 2
Bb Cl. 1
Bb Cl. 2
A. Cl.
Eb Cb. Cl.
B. Cl.
Bb Cb. Cl.
Bass. 1
Bass. 2
Cm.
A. Sax.
T. Sax.
Bar. Sax.
Hrn. 1
Hrn. 2, 3
Com. 1
Com. 2
Trbn. 1
Trbn. 2
Trbn. 3
Bar.
Tuba
St. B.
Timp.
Gong B.D.
Bells
Chimes
Harp

30

Fls. 1 2
Picc.
Obs. 1 2
Eb Cl. 1
Bb Cl. 2 3
A. Cl.
Eb Cb. Cl.
B. Cl.
Bb Cb. Cl.
Bsns. 1 2
Cbn.
A. Saxs. 1 2
T. Sax.
Bar. Sax.
30
Hns. 1 2 3 4
Tpts. 1 2 3
Cors. 1 2
Trbs. 1 2 3
Bar.
Tuba
St. B.
Timp.
Gong B.D.
Chimes
Harp

Bb

Fla. 1 2
Picc.
Obs. 1 2
Eb Cl. 1
Bb Cls. 1 2 3
A. Cl. 1
Eb Eb Cl. 1
B. Cl. 1
Bb Eb Cl. 1
Bsns. 1 2
Cbsn.
A. Sax. 1 2
T. Sax. 1
Bar. Sax. 1
Hns. 1 2 3 4
Tpts. 1 2 3
Cor. 1 2
Tbns. 1 2 3
Bar. 1
Tuba 1
St. B. 1
Timp. 1
Gong B.D. 1
Chimes 1
Harp 1

60

Fla.

Picc.

Obs.

E♭ Cl.

B♭ Cl.

A. Cl.

E♭ Ch. Cl.

B. Cl.

B♭ Ch. Cl.

Bass.

Oben.

A. Sax.

T. Sax.

Bar. Sax.

60

Hrn.

Tpts.

Corn.

Trbn.

Bar.

Tuba

St. B.

Timp.

S. Cym.

Harp

sounding 8va

3470

D♭ C♯ B♭/E♭ F♯ G♭ A♯

Ab

A tempo (like an echo of the previous phrase)

Fls. 1 2

Picc.

Obs. 1 2

E♭ Cl. 1

B♭ Cl. 1 2 3

A. Cl.

E♭ Cb. Cl.

B. Cl.

B♭ Cb. Cl.

Bass. 1 2

Harp

Cbss.

A. Sax. 1 2

T. Sax.

Bar. Sax.

Hrs. 1 2 3 4

Tpts. 1 2 3

Corn. 1 2

Hn. 1 1°

Hn. 3

Hn. 2

Trbs. 1 2 3

Bar.

Tuba

St. B.

Timp.

Harp

floating and muffled

80

Fis. 1
2

Picc.

Obs. 1
2

E♭Cl.

B♭Cl. 2
3

A.Cl.

E♭Cb.Cl.

B.Cl.

B♭Cb.Cl.

Bass. 1
2

Chan.

A.Sax. 1
2

T.Sax.

Bar. Sax.

80

Hns. 1
2
3
4

Tpts. 1
2
3

Corn. 1
2

Trbn. 1
2
3

Bar.

Tuba

St.B.

Timp.

Harp

pu pp

pu pp

pu pp

pu pp

pu pp

like the beginning (in 6)

Flu. 1 *pp*

Picc. *ppp*

Oba. 1 *ppp*

2 *ppp*

E♭ Cl. 1 *ppp*

2 *ppp*

B♭ Cl. 1 *ppp*

2 *ppp*

A. Cl. *ppp*

E♭ Ch. Cl. *ppp*

B. Cl. *ppp*

B♭ Ch. Cl. *ppp*

Bass. 1 *pp*

2 *pp*

Chas. *pp*

A. Sax. 1 *ppp*

2 *ppp*

T. Sax. *ppp*

Bar. Sax. *ppp*

like the beginning (in 6)

Hrs. 1 *pp*

2 *pp*

3 *pp*

4 *pp*

Tpts. 1 *ppp*

2 *ppp*

3 *ppp*

Corn. 1 *ppp*

2 *ppp*

Trbs. 1 *pp*

2 *pp*

3 *pp*

Bar. *pp*

Tuba *pp*

St. B. *pp*

Timp. *pp*

Bells *p* rubber mallets

Harp *pp*

3470