

FULL CONDUCTOR SCORE
Score Cat. #012-4402-01

Gems of The Concert Band

TEMPLE OF THE GODS

from "ORESTEIA"

Sergei Taneyev

Arranged by
Andrew Glover

GEMS
of The
CONCERT BAND



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Temple of the Gods

from "ORESTEIA"

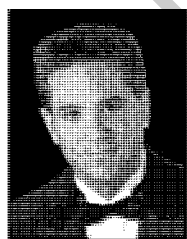
Sergei Taneyev

Arranged by
Andrew Glover

INSTRUMENTATION

Full Conductor Score	1
1st Flute	5
2nd Flute	5
Oboes	2
1st Bb Clarinet	4
2nd Bb Clarinet	4
3rd Bb Clarinet	4
Bb Bass Clarinet	2
Bassoon	2
1st Eb Alto Saxophone	3
2nd Eb Alto Saxophone	3
Bb Tenor Saxophone	2
Eb Baritone Saxophone	1
1st Bb Cornet (Trumpet)	3
2nd Bb Cornet (Trumpet)	3
3rd Bb Cornet (Trumpet)	3
1st F Horn	1
2nd F Horn	1
3rd F Horn	1
4th F Horn	1
1st Trombone	2
2nd Trombone	2
3rd Trombone	2
Euphonium (Baritone) BC	2
Euphonium (Baritone) TC	2
Tuba	4
Chimes	1
Timpani	1
Snare Drum	2
Crash Cymbals	1
Bass Drum	1

Andrew Glover – the arranger



Andrew Glover's diverse career in music has included successful tenures as educator, composer/arranger, performer, conductor, clinician, and publisher. He joined the staff of the C. L. Barnhouse Company in 1998, and as Executive Vice President is in charge of music production, serves as staff composer-arranger and editor, and manages the business as Chief Operating Officer. A native of the St. Louis area, he was educated in the public schools of Webster Groves, where he was a student of Walter Lathen, Tony Carosello, and Ed Carson. He received a Bachelor of Music Education degree from Central Methodist University, where he studied with

Keith House, Ron Anson, and Ronald Shroyer, and did graduate work at Southeast Missouri State University.

About the composer and music

Sergei Taneyev (1856-1915) was a highly respected Russian composer, teacher, pianist, and musical theorist. He began the study of piano at age 5, and was enrolled in the Moscow Conservatory in 1866. He excelled in his piano studies, but also distinguished himself in the studies of music theory and composition; while enrolled there, he studied composition with Tchaikovski. After graduation in 1875, he performed to great acclaim as a solo pianist, notably in giving the Moscow premiere of Tchaikovski's piano concerto No. 1. He later returned to teach at the conservatory, where his theory students included Gliere, Scriabin, and Rachmaninoff.

Taneyev was considered a great musical intellect, and he gained the confidence of many significant Russian composers, Tchaikovski in particular. Taneyev offered insights and suggestions, as well as occasionally sharp criticisms, into the music of others. As a composer, Taneyev's philosophy focused on the theoretical and intellectual aspects of creation, as opposed to penning spontaneous ideas. He composed four symphonies, nine string quartets, and a wide variety of orchestral and chamber works for strings, piano, organ, and chorus. He considered "Oresteia" (first performed 1895) his greatest work; while it is in fact an opera, Taneyev always referred to it as a "Musical Trilogy." The entr'acte, here titled **Temple of the Gods**, precedes the second tableau (scene) of Part (Act) III.

Rehearsal and Performance suggestions

The flute solis in octaves (m. 1, m. 8, etc.) would best be played by two players (one on each part) and without vibrato. Moving lines in the opening section (m. 1-20) should be balanced to be heard clearly, with emphasis on the many crescendos and decrescendos. The crescendo in m. 22 should peak at a full forte level, with the downbeat of the next measure a true subito piano. I enjoy a moderate stringendo in m. 23-26, followed by a relaxing of tempo M. 28-30. M. 31 to 39 is a long and gradual crescendo, building the intensity and anticipation just as much as the volume. The downbeat of m. 39 is the climax of this piece. From here to m. 52, the richness of sound and sustained tone should trump volume or the indicated marcato articulation – but mature bands can achieve all of these. The loud fanfares (m. 55, m. 60) should come as a complete musical surprise to the listener, with the tutti ensemble playing with perfect precision, full volume, and masterful tone quality. A long decrescendo and relaxing of tempo begins at m. 64, ending at m. 70. The second half of m. 73 may be drawn out longer than indicated.

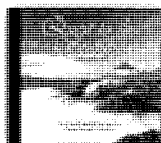
I hope you, your performers, and audiences enjoy this wonderful and powerful work.

- Andrew Glover

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TEMPLE OF THE GODS

from "ORESTEIA"

SERGEI TANEYEV

adapted and arranged by Andrew Glover

Conductor
012-4402-00

Andante ma non troppo $\text{♩} = 106$

1st Flute
2nd Flute
Oboes
1st B \flat Clarinet
2nd & 3rd B \flat Clarinet
B \flat Bass Clarinet
Bassoons
1st E \flat Alto Saxophone
2nd E \flat Alto Saxophone
B \flat Tenor Saxophone
E \flat Baritone Saxophone
1st B \flat Cornet (Trumpet)
2nd B \flat Cornet (Trumpet)
3rd B \flat Cornet (Trumpet)
1st & 2nd F Horns
3rd & 4th F Horns
1st Trombone
2nd Trombone
3rd Trombone
Euphonium (Baritone)
Tuba
Timpani
Chimes
Snare Drum
Bass Drum
Crash Cymbals

1 2 3 4 5 6 7 8 9

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13 18

1st Fl. *pp* *p* *pp*

2nd Fl. *pp* *p* *pp*

Obs. *pp* *pp*

1st Clar. *pp* *pp*

2nd & 3rd Clar. *pp* *pp*

Bs. Clar. *p*

Bsns. *p* *pp* *p*

1st A. Sax. *pp* *pp* *p*

2nd A. Sax. *pp* *pp* *p*

T. Sax. *pp* *pp* *p*

B. Sax. *pp* *pp* *p*

13 18

1st Cor. *pp* *p* *pp*

2nd Cor. *pp* *p* *pp*

3rd Cor. *pp* *pp*

1st/2nd F Horn *pp* *p* *pp* *p*

3rd/4th F Horn *pp* *p* *pp* *p*

1st Tbn. *pp* *p* *pp* *p*

2nd Tbn. *pp* *p* *pp*

3rd Tbn. *p* *pp* *p*

Euph. *(solo)* *mp* *(solo)* *tutti* *p*

Tuba *mp* *mp* *p*

10

11

12

14

15

16

17

poco accel.

24 *stringendo*

1st Fl.

2nd Fl.

Obs.

1st Clar.

2nd & 3rd Clar.

Bs. Clar.

Bsns.

1st A. Sax.

2nd A. Sax.

T. Sax.

B. Sax.

1st Cor.

2nd Cor.

3rd Cor.

1st/2nd F Horn

3rd/4th F Horn

1st Tbn.

2nd Tbn.

3rd Tbn.

Euph.

Tuba

19

20

21

22

23

25

26

27

31 *molto espress.*

cresc. poco a poco

1st Fl. *pp*

2nd Fl. *pp*

Obs. *p* *pp*

1st Clar. *p* *pp*

2nd & 3rd Clar. *p* *pp* *a2* *div.*

Bs. Clar. *p* *pp*

Bsns. *p* *pp*

1st A. Sax. *p* *mp* *mf* *f*

2nd A. Sax. *p* *pp*

T. Sax. *p* *pp*

B. Sax. *p* *pp*

31 *molto espress.*

cresc. poco a poco

1st Cor. *pp*

2nd Cor. *p* *pp*

3rd Cor. *p* *pp* *mf*

1st/2nd F Horn *p* *pp* *mp* *mf* *f*

3rd/4th F Horn *pp*

1st Tbn. *mf*

2nd Tbn.

3rd Tbn.

Euph. *mp* *mf* *f*

Tuba *pp*

Timp. *pp*

Chimes

S.Dr. *ppp*

28 29 30 32 33 34 35 36

poco rall. 39 Marcato e ben sostenuto

1st Fl. *f* *ff*

2nd Fl. *f* *ff*

Obs. *f* *ff*

1st Clar. *f* *ff*

2nd & 3rd Clar. *f* *ff* *div.*

Bs. Clar. *f* *ff*

Bsns. *f* *ff*

1st A. Sax. *f* *ff*

2nd A. Sax. *f* *ff*

T. Sax. *f* *ff*

B. Sax. *f* *ff*

poco rall. 39 Marcato e ben sostenuto

1st Cor. *f* *ff*

2nd Cor. *f* *ff*

3rd Cor. *f* *ff*

1st/2nd F Horn *f* *ff*

3rd/4th F Horn *f* *ff*

1st Tbn. *f* *ff*

2nd Tbn. *f* *ff*

3rd Tbn. *f* *ff*

Euph. *f* *ff*

Tuba *f* *ff*

Timp. *f* *ff*

Chimes *f* *ff*

S.Dr. *f* *ff* *p* *ff* *p* *ff*

B. Dr. *f* *ff* *p* *ff* *p* *ff*

Cym. *f* *ff* *p* *ff* *p* *ff*

1st Fl.

2nd Fl.

Obs.

1st Clar.

2nd & 3rd Clar.

Bs. Clar.

Bssns.

1st A. Sax.

2nd A. Sax.

T. Sax.

B. Sax.

1st Cor.

2nd Cor.

3rd Cor.

1st/2nd F Horn

3rd/4th F Horn

1st Tbn.

2nd Tbn.

3rd Tbn.

Euph.

Tuba

Timp.

Chimes

S. Dr.

B. Dr.

Cym.

ff *p* *ff* *p* *ff* *p* dampen *ch.*

45

46

47

48

49

50

51

52

1st Fl. *ff* *mp*

2nd Fl. *ff* *mp*

Obs. *ff* *mp*

1st Clar. *ff* *mp*

2nd & 3rd Clar. *ff* *mp*

Bs. Clar. *ff* *mp*

Bsns. *ff* *mp*

1st A. Sax. *ff* *mp*

2nd A. Sax. *ff* *mp*

T. Sax. *ff* *mp*

B. Sax. *ff* *mp*

1st Cor. *ff* *mp*

2nd Cor. *ff* *mp*

3rd Cor. *ff* *mp*

1st/2nd F Horn *ff* *mp* *pp*

3rd/4th F Horn *ff* *mp*

1st Tbn. *p* *ff* *mp*

2nd Tbn. *p* *ff* *mp*

3rd Tbn. *p* *ff* *mp*

Euph. *p* *ff* *mp*

Tuba *p* *ff* *mp*

Timp. *ff* *mp*

S. Dr. *ff* *mp*

B. Dr. *ff* *f* *mp*

Cym. *ff* *f* *mp*

1st Fl. *pp*

2nd Fl. *pp*

Obs. *pp*

1st Clar. *pp*

2nd & 3rd Clar. *pp*

Bs. Clar. *pp*

Bsns. *pp*

1st A. Sax. *pp*

2nd A. Sax. *pp*

T. Sax. *pp*

B. Sax. *pp*

1st Cor. *p*

2nd Cor. *p*

3rd Cor. *pp*

1st/2nd F Horn *mf* *soli*

3rd/4th F Horn *mf*

1st Tbn. *p*

2nd Tbn. *p*

3rd Tbn. *p*

Euph. *pp* *mf* *soli*

Tuba *mf*

Timp. *pp*

Chimes *l.v.*