

## PERFORMANCE NOTES

1. Because a massive sound is required for this piece, as many instruments as desired may be used for each part. Additional instruments that may be available which are not in the score can be added to an appropriate part – e.g. Soprano Saxophone can play a Clarinet in B flat part, Contrabassoon can play in octaves with the Bassoon as can Contrabass Clarinet with Bass Clarinet 2.
2. Unless "solo" is written, *all* players to a part should play. Where there are 2 parts sharing a staff (e.g. Flutes, Oboes, Clarinets in B flat 2 and 3) and only one line is written, all play unless 1<sup>o</sup>, 2<sup>o</sup> or 3<sup>o</sup> is specifically indicating.
3. In the score, all transposing instruments (except Piccolo) are notated at concert pitch.
4. TIMPANI: 4 are required, tuned to: G, B flat, c, d flat. If 4 are not available, and 2 pedal Timpani are used instead, play the last two notes of 240 as a quaver c.
5. PERCUSSION: Player 1. Small suspended cymbal, 2 tuned Wine-Bottles, Xylophone, Headless Tambourine.  
Player 2. Medium-small suspended cymbal, 2 tuned Wine Bottles, Xylophone, Headless Tambourine.  
Player 3. Medium-large suspended cymbal, 2 tuned Wine Bottles, Glockenspiel, Headless Tambourine, Snare Drum  
Player 4. Large-suspended cymbal, 2 tuned Wine-Bottles, Marimbaphone, Headless Tambourine, Tenor Drum, Bass Drum, Tam-Tam.

The full percussion requirement is therefore: – 4 different sized suspended cymbals (1 smallest – 4 largest); 8 Wine Bottles, 2 Xylophones, 1 Glockenspiel, 1 Marimbaphone, 4 Tambourines, Snare, Tenor, and Bass Drums, Tam-Tam.

The bottles are struck with metal beaters, and are tuned by means of varying levels of water as follows: – Player 1: c<sup>o</sup>, a<sup>o</sup>; Player 2: b<sup>o</sup>, f<sup>o</sup>; Player 3: g<sup>o</sup>, d<sup>o</sup>; Player 4: e<sup>o</sup>, c<sup>o</sup>. It will be found that for the c<sup>o</sup>, d<sup>o</sup>, e<sup>o</sup>, f<sup>o</sup> and g<sup>o</sup>, a 1.5 litre bottle will produce the best sound. The other 3 notes can be obtained from ordinary wine (or whisky) bottles.

## PROGRAMME NOTES

The title comes from a jotting in Coleridge's notebook during the period when he was working on *The Rime of the Ancient Mariner* and is a reference to a passage which the poet had read in the Philosophical Transactions of the Royal Society. This was a letter from a Father Bourzes, of which the pertinent paragraph reads: 'I shall add on Observation more concerning *Marine Rainbows*, which I observed after a great Tempest *off of the Cape of Good Hope*. The Sea was then very much tossed, and the Wind carrying off the Tops of the *Waves* made a kind of Rain, in which the Rays of the *Sun painted the Colours of a Rainbow*'. (Italics and capitals in original). It is this evocative description which provided the stimulus for this composition and influences the feeling and atmosphere of its sound-world.

The basic structural design is carried by a progression of 8 chords heard in a slow introduction above a pedal bass note. These chords are then heard in pairs in ever-increasing density until a massive full band climax presents the chord sequence in its entirety together with a melodic fragment which fits each pair of chords. Annunciatory chords and a repeat of the slow introduction at twice the speed lead to a new section based on the melodic fragment and its inversion accompanied by running semiquavers. The annunciatory chords return, softly this time and with an accompaniment of melodic percussion. This leads to a slow, static section with block chords and faint reminiscences of earlier material; this gradually leads back to a varied recapitulation and an exultant Coda.

Unlike many pieces of Wind-Band (scores of which I studied since this is my first composition in this medium) there is very little doubling of notes. The band is subdivided into a set of ensembles as follows: the Piccolo and 2 Flutes, the low Clarinets, the 3 Cornets and the 3 Trumpets form 4 trios. The 2 Oboes, Cor Anglais and Bassoon, the high Clarinets, the 4 Saxophones and the 4 French Horns form 4 quartets, while the 3 Trombones, Euphonium and Tuba form a quintet. Each percussion player is often temporarily 'attached' to one of these smaller ensembles, a good example being the opening build-up of the pairs of chords after the slow introduction. In the Coda, the Band is divided into 3 rhythmically independent groups. Each percussionist has a Tambourine. While one of them maintains a steady reference beat, the other 3 are each attached to one of the Band groups which results in a kaleidoscopically rhythmic ending.

David Bedford

# SUN PAINTS RAINBOWS ON THE VAST WAVES

DAVID BEDFORD

♩ = 84

ACCEL

The musical score is arranged in systems for various instruments. The top system includes Piccolo and Flute. The second system includes Oboe 1, Cor Anglais, and Bassoon. The third system includes Clarinet in Bb (1 and 2), Bass Clarinet, and Bassoon II. The fourth system includes Trumpet in C (1 and 2) and Trombone in Bb (1 and 2). The fifth system includes Euphonium (Baritone) and Tuba (1 and 2). The sixth system includes Tenor and Bass Drums, and Cymbals (1, 2, 3, and 4). The Percussion section is marked with dynamics p, mf, and p.

PERC TUTTI p mf p mf p mf p

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Clarinet

Saxophone

Trumpet

Trombone

Percussion

Drums

mf

dim

mf

(balanced with horns)

Top  
EUPH  
TBN

TI-CRES

PCC  
flts

Musical score for woodwinds and strings. The score includes parts for Flute 1, Clarinet in Bb, Bassoon, Saxophone (Soprano, Alto, Tenor, Baritone), Horns (F1, F2), Trumpets (T1, T2), Trombones (T1, T2), Euphonium, and Trombone. The woodwinds and strings play a rhythmic pattern of eighth notes. The strings include dynamics markings: *mf* for Clarinet and Trumpets, and *p* for Trombones and Euphonium.

Flute  
Bassoon  
Clarinet

Musical score for strings, numbered 1 through 4. The strings play a rhythmic pattern of eighth notes. The score includes dynamics markings: *mf* for strings 1 and 2, and *p* for strings 3 and 4.

CRES

**WINE-BOTTLES**  
 (4 Player)

To Bottles  
 To Bottles  
 To Bottles  
 To Bottles

mf (behind each sax)

mf (behind each sax)

1

1

53

Percussion: *p*, *mp*, *p*  
 Clarinets: *p*, *mp*, *p*  
 Saxophones: *p*, *mp*, *p*  
 Horns: *con sord*, *p*, *mp*, *p*  
 Trumpets: *mf*, *mf*  
 Trombones: *con sord*, *p*, *mp*, *p*  
 Strings: *mf* (backward with Conds)

