

Five Bells

For Orchestra

*Commissioned by the
Arizona Band and Orchestra Directors Association
for the 2011 Arizona All-State Orchestra*

By Glenn Stallcop

2010

Approximate time - Ten minutes

Orchestration

Piccolo
2 Flutes
2 Oboes
English Horn
2 Bb Clarinets
Bb Bass Clarinet
2 Bassoons
Contrabassoon

4 French Horns in F
3 Bb Trumpets
2 Trombones
Bass Trombone
Tuba

Timpani
Bass Drum
Suspended Cymbal
Gong
Triangle
3 Tom-toms
Chimes
Vibraphone
Glockenspiel

Harp

Piano

Violin 1
Violin 2
Viola
Cello
Double Bass

Notes for *Five Bells*

Five Bells was written during the summer of 2010 in response to a commission from the Arizona Band and Orchestra Directors Association for the 2011 Arizona All-State Orchestra. Like most of my works in the last twenty years, the work originated from a keyboard improvisation which was transcribed and reworked into a composition for orchestra. The reworking involved restructuring the material, balancing sections, and enhancing the dramatic timing. I also solidified the motivic continuity, and clarified the tonal and structural implications. The technique is similar to a sculptor who uses, enhances, and gives meaning to an object without changing the basic composition or form of the original medium. The original improvisation was recorded in October of 2009.

The title, *Five Bells*, refers to a haunting poem by the Australian poet Kenneth Slessor. The poet, who was also a journalist, wrote the poem in memory of a colleague, an editorial cartoonist, who drowned after he jumped off a ferry and tried to race it to the dock. His colleague's robust life and tragic death still haunted Slessor after nearly a decade. The poem, with its vivid and dramatic imagery asks "why do I keep thinking about you?" He has no answer. The five bells refer to marine time, the moment when his friend jumped off the ferry. It becomes a symbol of both the moment of death, and the incessant and indifferent passage of time, as opposed to how we perceive time emotionally.

I was drawn to the poem when I took note of the prominent use of five chime strokes during both of the climaxes of the piece. Also, the mood of the poem seemed to be sympathetic to the mood of the music. There is, in the music, an oblique but noticeable reference to Strauss's *Death and Transfiguration* near the end. In the context of the poem, the reference would infer that those who are truly transformed by death are the living. As I was considering whether or not to actually name the piece after the poem, I received word that a good friend of mine had been killed suddenly in a car accident. That event convinced me that the title was both appropriate and fitting, as it will, correspondingly, haunt me for quite a long time, as well.

Five Bells

Commissioned by the
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for the 2011 Arizona All-State Orchestra

Glenn Stallcop (2010)

♩ = 112

Musical score for measures 1-6. The score is for a transposed band/orchestra. The tempo is marked as ♩ = 112. The time signature is 4/4. The key signature has one flat (B-flat). The instruments and their parts are: Ob. 1, Eng. Hn., Cl. 1, B. Cl., Bsn. 1, Hn. 1, Tri., Hp., and Vc. The score includes dynamic markings such as *mf*, *p*, and *pizz.* with accents. Measure numbers 1 through 6 are indicated at the top of the staves.

7

10

Musical score for measures 7-10. The score continues from the previous page. The tempo is marked as ♩ = 112. The time signature is 4/4. The key signature has one flat (B-flat). The instruments and their parts are: Ob. 1, Eng. Hn., Cl. 1, B. Cl., Bsn. 1, Hn. 1, Tri., Hp., and Vc. The score includes dynamic markings such as *mf*, *p*, and *mp*. Measure numbers 7 through 10 are indicated at the top of the staves.

Musical score for measures 15-23. The score includes parts for Ob. 1, Eng. Hn., Cl. 1, B. Cl., Bsn. 1, Hn. 1, Hp., and Vc. The key signature is one flat (B-flat major/D minor) and the time signature is 2/4. Measure 15 is marked with a rehearsal mark '15'. Dynamics include *mf*, *f*, and *p*. The score features various articulations and phrasing marks.

Musical score for measures 24-31. The score includes parts for Cl. 1, B. Cl., Bsn. 1, Bsn. 2, Hn. 1, Hn. 2, Tbn. 1, Tbn. 2, B. Tbn., Hp., Pno., Vln. I, Vln. II, Vla., Vc., and Cb. A rehearsal mark '26' is placed above measure 26. The tempo is marked $\text{♩} = 116$ (poco agitato). Dynamics include *p*, *mf*, and *pizz.*. The score includes phrasing marks and articulations.

29

Fl. 1

Fl. 2

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Tbn. 1

Tbn. 2

B. Tbn.

Hp.

Vln. I

Vln. II

Vla.

Vc. arco

Cb.

mp

p

mf

f

37 *rit.* $\text{♩} = 104$

Fl. 1 *f*

Ob. 1 *f*

Cl. 1 *f*

B. Cl. *p*

Bsn. 1 *p*

Bsn. 2 *p*

Hn. 1 *p* *mp*

Hn. 2 *p* *mp*

Hn. 3 *p* *mp*

Hn. 4 *p* *mp*

Tpt. 1 *p*

Tpt. 2 *p*

Tpt. 3 *st. mute mp p*

Pno. *mf p*

44 $\text{♩} = 104$

Vln. I *div. pizz. mf unis. p rit. arco p mf p pp*

Vln. II *pizz. mf arco p mf p pp*

Vla. *mf p mf p pp*

Ve. *p mf p*

Cb. *mf*

61 *poco rit.* ♩ = 96 66

Fl. 1

Ob. 1

Eng. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

poco rit. ♩ = 96 66

rit. $\text{♩} = 80$ poco rit. $\text{♩} = 72$

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

S. Cym.

Chim.

Glock.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

73 $\text{♩} = 72$

73 $\text{♩} = 72$

74

Cl. 1 *ff*

Cl. 2 *ff*

B. Cl. *ff*

Bsn. 1 *ff marcato* 3

Bsn. 2 *ff marcato* 3

Cbsn. *ff marcato*

Hn. 1 *ff tutta forza sf*

Hn. 2 *ff tutta forza sf*

Hn. 3 *ff tutta forza sf*

Hn. 4 *ff tutta forza sf*

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1 *f*

Tbn. 2 *f*

B. Tbn. *f*

Tba. *f*

Timp. *f* *ff* 3

B. D.

Chim.

Hp. *ff*

Pno. *f*

Vln. I *arco ff* *rit.* *G stg.* *f*

Vln. II *arco ff* *rit.* *G stg.* *f*

Vla. *arco ff* *rit.* *C stg.* *f*

Ve. *arco ff marcato* 3

Cb. *arco ff marcato* 3

76 $\text{♩} = 66$ $\text{♩} = 132$ (Twice as fast)

Cl. 1 *sf* *f* *p* *cresc.*

Cl. 2 *sf* *f* *p* *cresc.*

B. Cl. *sf* *f* *p* *cresc.*

Bsn. 1 *sf* *f* *p* *cresc.*

Bsn. 2 *sf* *fp*

Cbsn. *sf* *fp*

Hn. 1 *sf* *fp*

Hn. 2 *sf* *fp*

Hn. 3 *sf* *fp*

Hn. 4 *sf* *fp*

Tpt. 1 *fp*

Tpt. 2 *fp*

Tpt. 3 *fp*

Tbn. 1 *sf* *fp*

Tbn. 2 *sf* *fp*

B. Tbn. *sf* *fp*

Tba. *sf* *fp*

Timp. *sf*

B. D. *ff* (yarn) *p*

S. Cym. *ff* *p*

Hp. *mf* *cresc.*

Pno. *sf* *f* *p* *cresc.*

Vln. I $\text{♩} = 66$ $\text{♩} = 132$ (Twice as fast) *sf* *f* *p* *cresc.*

Vln. II *sf* *f* *p* *cresc.*

Vla. *sf* *f* *p* *cresc.*

Vc. *sf* *f* *p* *cresc.*

Cb. *sf* *fp*

82

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

Eng. Hn.

Cl. 1 *f*

Cl. 2 *f*

B. Cl.

Bsn. 1

Bsn. 2

Cbsn. *f*

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

S. Cym. (yarn) *f*

Hp.

Pno. *piu f*

Vln. I *piu f*

Vln. II *piu f*

Vla.

Vc. *piu f*

Cb.

89

Riten. accel. . . . a tempo rit.

86

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

B. D.

S. Cym.

Tom-t.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

89

Riten. accel. . . . a tempo rit.

111

poco rall. . . ♩ = 108

105

Picc. *mf* *f*

Fl. 1 *p* *mf* *p* *mf*

Ob. 1 *mf* *f*

Ob. 2 *p* *mf* *f* *mf*

Eng. Hn. *p* *mf* *p*

Cl. 1

B. D.

Vib. *p* *mf*

Pno.

111

poco rall. . . ♩ = 108

Vln. I *pp* *pp* *pp* *pp*

Vln. II

Vla. *pp* *pp* *pp* *pp*

Vc.

Cb. *pp*

135

poco rall. ♩ = 128

134 ♩ = 136

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Tbn. 2

B. Tbn.

Vib.

Glock.

Hp.

135

poco rall. ♩ = 128

♩ = 136

Vln. I

Vln. II

Vla.

Vc.

Cb.

153 *poco accel.* $\text{♩} = 120$ *poco rit.*

Fl. 1 *p*

Ob. 1 *p*

Ob. 2 *p*

Cl. 1 *p*

Cl. 2 *p*

Hn. 1 *p*

Hn. 2 *p*

Pno.

Vln. I *mf* *p* *f* *p*

Vln. II *mf* *p* *f* *p*

Vla. *mf* *p* *f* *p* *unis.*

Vc. *f* *mf* *f* *p* *arco*

Cb. *mf* *f* *p*

160 $\text{♩} = 104$ *rit.*

Hn. 1 *p* *mf* *f* *mf*

Hn. 2 *p* *mf* *f*

Hn. 3 *open* *p* *mf* *f*

Hn. 4 *open* *mf* *f* *mf*

Tpt. 1 *open* *mf* *f* *ff* *mf*

Tpt. 2 *open* *p* *mf* *f* *p*

Tpt. 3 *open* *mf* *f* *mf* *p*

Tbn. 1 *p* *mf* *f*

Tbn. 2 *mf*

B. Tbn. *p* *mf* *f* *mf*

S. Cym. (yarn) *p* (wood) *f*

181 poco accel. $\text{♩} = 84$ poco accel. **188** poco accel. $\text{♩} = 104$ poco accel.

Fl. 1 *mp* *p* *mf* *p*

Fl. 2 *mp* *p* *mf* *p*

Ob. 1 *mp* *p* *mf* *p* *mf*

Ob. 2 *mp* *p* *mf* *p*

Eng. Hn. *mp* *p* *mf* *p* *mf*

Cl. 1 *mp* *p* *mf* *p* *mf* *p*

Cl. 2 *mp* *p* *mf* *p* *mf* *mp* *p*

B. Cl. *mp* *p* *mf* *p* *mp* *p*

Bsn. 1 *mp* *p* *mf* *p*

Bsn. 2 *mp* *p* *mf* *p*

Cbsn. *mp* *p* *mf*

Hn. 1 *mp* *p* *mp* *mf* *p*

Hn. 2 *mp* *p* *mp* *mf* *p*

Hn. 3 *mp* *p* *mp* *mf* *p*

Hn. 4 *mp* *p* *mp*

Tpt. 1 *mp* *p* *mf* *p*

Tpt. 2 *mp* *p* *mf* *p*

Tpt. 3 *mp* *p* *mf* *p*

Tbn. 1 *mp* *p* *mf* *p*

Tbn. 2 *mp* *p* *mf*

B. Tbn. *mp* *p* *mf*

Tba. *mp* *p* *mf*

S. Cym. rake (metal) *mf*

Pno. *mp* *p* *mf* *p*

Vln. I *mp* *p* *mf* *mp* *p* *p*

Vln. II *mp* *p* *mf* *mf* *p*

Vla. *mp* *p* *mf* *pp* *mf* *mp* *p*

Vc. *mp* *p* *mf* *mp* *p*

Cb. arco *mp* *p* *mf* *p* pizz. *p*

poco accel.

$\text{♩} = 112$

poco accel.

193 $\text{♩} = 108$

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 3

Tpt. 1

S. Cym.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

$\text{♩} = 108$

poco accel.

$\text{♩} = 112$

poco accel.

mp

mf

f

p

(yam)

200 $\text{♩} = 120$ poco accel.

Picc. *200*

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

(wood)

S. Cym.

Glock.

Pno.

200 $\text{♩} = 120$ poco accel.

Vln. I *più f*

Vln. II *più f*

Vla. *più f*

Vc. *più f*

207 ♩ = 120

216 accel.

Picc. *ff*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

Eng. Hn. *ff*

Cl. 1 *ff*

Cl. 2 *ff*

B. Cl. *ff*

Bsn. 1 *ff*

Bsn. 2 *ff*

Cbsn. *ff*

Hn. 1 *ff*

Hn. 2 *ff*

Hn. 3 *ff*

Hn. 4 *ff*

Tpt. 1 *ff*

Tpt. 2 *ff*

Tpt. 3 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

B. Tbn. *ff*

Tba. *ff*

Timp. *ff*

B. D. *ff*

S. Cym. *ff*

Chim. *ff*

Vib. *ff*

Glock. *ff*

Hp. *fff*

Pno. *ff*

207 ♩ = 120

216 accel.

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

Five Bells (G. Stallcop)

217 $\text{♩} = 132$

Picc. *ff*

Fl. 1 *mf* *ff* *ff*

Fl. 2 *mf* *ff* *ff*

Ob. 1 *ff* *ff* *ff*

Ob. 2 *ff* *ff* *ff*

Eng. Hn. *ff* *ff* *ff*

Cl. 1 *ff* *ff* *ff*

Cl. 2 *ff* *ff* *ff*

B. Cl. *ff* *ff* *ff*

Bsn. 1

Bsn. 2

Cbsn. *ff*

Hn. 1 *p*

Hn. 2 *p*

Hn. 3 *p*

Hn. 4 *p*

Tpt. 1

Tpt. 2

Tpt. 3 *p*

Tbn. 1 *p*

Tbn. 2 *p*

B. Tbn. *p*

Tba. *p*

Timp.

B. D.

S. Cym. *p* (wood)

Tom-t. *mp*

Chim. *mp*

Hp.

Pno.

Vln. I *legato*

Vln. II *legato*

Vla.

Vc.

Cb.

Five Bells (G. Stallcop)

229

♩ = 100

rit.

♩ = 88

rit.

♩ = 56

Fl. 1, Fl. 2, Ob. 1, Ob. 2, Eng. Hn., Cl. 1, Cl. 2, B. Cl., Bsn. 1, Bsn. 2, Cbsn., Hn. 1, Hn. 2, Hn. 3, Hn. 4, Tpt. 1, Tpt. 2, Tpt. 3, Tbn. 1, Tbn. 2, B. Tbn., Tba., Timp., B. D., S. Cym., Gong, Tom-t., Hp., Pno.

229

♩ = 100

rit.

♩ = 88

rit.

♩ = 56

Vln. I, Vln. II, Vla., Vc., Cb.

237 238

Hn. 1 *mp* solo *mf*

Hn. 2 *mp*

Hn. 3 *mp*

Tbn. 1 *p*

Tbn. 2 *p*

B. Tbn. *p*

Tba. *p*

S. Cym. *p*

Hp. *p*

Vc. 238

Cb.

241

Bsn. 1 *p*

Bsn. 2 *p*

Hn. 1 *mp* *f* *p*

Hn. 2 *mf* *p* *mp*

Hn. 3 *p* *mf* *p*

Hn. 4 *mf*

Tpt. 1 *mf*

Tbn. 1 *mf* *mf* *p*

Tbn. 2 *mf* *p*

B. Tbn. *mf*

Tba. *mf*

S. Cym. (yam) *mp*

Hp. *mf* *p*

Cb. *mf*

245

Picc. solo *mf* *f* *p*

Fl. 1 *mf* *f* *p*

Fl. 2

Ob. 1 solo *mf* *f* *p*

Ob. 2 *mf* *p*

Eng. Hn. *p* *mf* *p*

Cl. 1 *p* *mf* *p*

Cl. 2 *p* *mf* *mp* *p*

B. Cl. *p* *mf* *mp* *p*

Bsn. 1 *p* *mf* *mp* *p*

Bsn. 2 *p*

Cbsn. *p*

Hn. 1 *f* *p* *p*

Hn. 2 *p*

Hn. 3 *p*

Hn. 4 *f* *p* *p*

Tpt. 1 *f* *p*

Tpt. 2 *f* *p*

Tpt. 3 *f* *p*

Tbn. 1 *f* *p* *mf* *p*

Tbn. 2 *f* *pp* *p* *mf* *p*

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

Tba. *p*

Timp. *p* *cresc.* *mf*

S. Cym. (yarn) *mp* *pp*

Tri. *p*

Hp. *f* *p*

Pno. *p*

Vln. I *mf* *p* *sord.*

Vln. II *mf* *p* *sord.*

Vla. *mf* *p* *sord.*

Ve. *pizz.* *mf* *arco* *p*

Cb. *mf* *mp* *p*

255 256 ♩ = 72

Picc. *mf* *f* *mf* *f*

Fl. 1 *mf* *f* *mf* *f*

Fl. 2 *mf* *f* *mf* *f*

Ob. 1 *mf* *f* *mf* *f*

Ob. 2 *mf* *f* *mf* *f*

Eng. Hn. *mf* *f* *mf* *f*

Cl. 1 *mf* *f* *mf* *f*

Cl. 2 *mf* *f* *mf* *f*

B. Cl. *mf* *f* *mf* *f*

Bsn. 1 *mf* *f* *mf* *f*

Bsn. 2 *mf* *f* *mf* *f*

Cbsn. *mf* *f* *mf* *f*

Hn. 1 *mf* *f* *mf* *f*

Hn. 2 *mf* *f* *mf* *f*

Hn. 3 *mf* *f* *mf* *f*

Hn. 4 *mf* *f* *mf* *f*

Tpt. 1 *f* *f* *mf* *f*

Tpt. 2 *f* *f* *mf* *f*

Tpt. 3 *mf* *f* *mf* *f*

Tbn. 1 *mp* *mf* *f* *mf* *f*

Tbn. 2 *mf* *f* *mf* *f*

B. Tbn. *mf* *f* *mf* *f*

Tba. *mf* *f* *mf* *f*

Timp. *mf* *f* *mf* *f*

S. Cym. *mf* *mf* *f* *f*

Hp. *mf* *f* *mf* *f*

Pno. *mf* *f* *mf* *f*

Vln. I *mf* *f* *mf* *f*

Vln. II *mf* *f* *mf* *f*

Vla. *mf* *f* *mf* *f*

Vc. *mf* *f* *mf* *f*

Cb. *arco* *mf* *f* *mf* *f*

260

rit. A tempo (♩ = 72)

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

B. D.

S. Cym.

Gong

Vib.

Glock.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

f

pp

mf

dim.

rit.

A tempo (♩ = 72)