

ORION

A Symphonic Poem for Brass and Percussion

Paul Lovatt-Cooper

$\text{♩} = 64$ cup mute

Soprano Cornet *mp*

Solo Cornet A straight/tin mute *mp*

Solo Cornet B straight/tin mute *mp*

Repiano Cornet

2nd Cornet

3rd Cornet

Flugel

Solo Horn cup mute *p*

1st Horn

2nd Horn cup mute *p*

1st Baritone *p*

2nd Baritone *p*

Solo Trombone

2nd Trombone *pp*

Bass Trombone *pp*

Euphonium *pp*

E♭ Bass *p*

B♭ Bass *p*

Timpani *ppp* *p*

Percussion 1 *ppp* *p* tam tam

Percussion 2 *ppp* *p* glock

Orion

Copyright © PLC Music Ltd 2013

7

Sop. Cnt. *mp*

Solo Cnt. A *mp*

Solo Cnt. B *mp*

Rep. Cnt. *mp*

2nd Cnt. *p* cup mute

3rd Cnt. *p* cup mute

Flug. *mp*

Solo Hn. *p* cup mute

1st Hn. *p* cup mute

2nd Hn. *p*

1st Bar. *pp*

2nd Bar. *pp*

Tbn 1.

Tbn 2.

B. Tbn. *p*

Euph. *p*

E♭ Bass *p*

B♭ Bass *p*

Timp. *ppp* *p*

Perc 1. *ppp* *p*

Perc 2.

Detailed description: This page of a musical score for concert band, page 2, covers measures 7, 8, and 9. The score is written for 22 parts: Soprano Contrabass, Solo Contrabass A and B, Repetition Contrabass, 2nd and 3rd Contrabasses, Flugelhorn, Solo Horn, 1st and 2nd Horns, 1st and 2nd Baritone, Bass Trombone, Euphonium, E♭ Bass, B♭ Bass, Timpani, and two Percussion parts. The music is in 4/4 time and features a key signature of one flat (B♭). Measure 7 begins with a 3-measure rest for the Soprano Contrabass. The Solo Contrabasses and Repetition Contrabass play a rhythmic pattern of eighth notes with triplets. The 2nd and 3rd Contrabasses play a similar pattern with a 'cup mute' instruction and a dynamic of *p*. The Flugelhorn, Solo Horn, and 1st Horn play a melodic line with a 'cup mute' instruction and a dynamic of *p*. The 2nd Horn plays a rhythmic pattern with a dynamic of *p*. The 1st and 2nd Baritone play a melodic line with triplets and a dynamic of *pp*. The Bass Trombone, Euphonium, E♭ Bass, and B♭ Bass play a melodic line with a dynamic of *p*. The Timpani and Percussion 1 play a rhythmic pattern with a dynamic of *ppp*. The Percussion 2 part is mostly silent. The score includes various musical notations such as rests, triplets, slurs, and dynamic markings.

10

Sop. Cnt. *mp* open *mp* open

Solo Cnt A. open

Solo Cnt B. open

Rep. Cnt. *mp*

2nd Cnt. *mp*

3rd Cnt. *mp* *mp*

Flug. *mp* *mp*

Solo Hn. *mp*

1st Hn. *p*

2nd Hn. *p*

1st Bar. *p*

2nd. Bar. *p* *mp* *mp*

Tbn 1. *pp* *p*

Tbn 2. *pp* *p*

B. Tbn. *pp* *mf*

Euph.

E♭ Bass *mp*

B♭ Bass *mp*

Timp.

Perc 1. sus cym *pp* *mp* tam tam *ppp*

Perc 2. *mp*

Detailed description: This page of a musical score covers measures 10, 11, and 12. It features a vocal soloist (Soprano Contralto) and a large symphony orchestra. The vocal line starts in measure 10 with a half note, followed by quarter notes in measures 11 and 12, with dynamics *mp* and the instruction 'open'. The orchestra includes woodwinds (flute, oboes, clarinets, bassoon, horns, trumpets, trombones, euphonium, and tuba), brass (trumpets, trombones, tuba), percussion (timpani, snare, cymbals, tam-tam), and strings (E-flat and B-flat basses). Dynamics range from *pp* to *mp*. The score includes various articulations like accents and slurs, and specific performance instructions such as 'sus cym' and 'tam tam'.

A

13

Sop. Cnt.

Solo Cnt A. *solo*
poco mf

Solo Cnt B.

Rep. Cnt.

2nd Cnt. *p* *open*

3rd Cnt. *p* 3 3 3 3

Flug. *p*

Solo Hn. *p* *open*

1st Hn.

2nd Hn. *open*

1st Bar.

2nd Bar. *p*

Tbn 1. *p* 3 3 3 3 3 3 3 3 3 3 3 3

Tbn 2. *p* 3 3 3 3 3 3 3 3 3 3 3 3

B. Tbn. *pp* *mp*

Euph. *solo*
poco mf

E♭ Bass *p*

B♭ Bass *p*

Timp.

Perc 1. *mp*

Perc 2.

19 $\text{♩} = 80$

Sop. Cnt. *mf* *ff*

Solo Cnt. A. *ff*

Solo Cnt. B. *ff*

Rep. Cnt. *ff*

2nd Cnt. *ff*

3rd Cnt. *ff*

Flug. *ff*

Solo Hn. *ff*

1st Hn. *ff*

2nd Hn. *ff*

1st Bar. *ff*

2nd Bar. *ff*

Tbn 1. *ff*

Tbn 2. *ff*

B. Tbn. *mp* *ff*

Euph. *ff*

E♭ Bass *ff*

B♭ Bass *ff*

Timp. *ff*

Perc 1. clash cym *ff*

Perc 2. tam tam *p* *ff*

B

23

Sop. Cnt.

Solo Cnt A.

Solo Cnt B.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

Tbn 1.

Tbn 2.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Perc 1.

Perc 2.

mf

pp

f

mp

mp sub

p

à1

à2

27

Sop. Cnt.

Solo Cnt. A.

Solo Cnt. B.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

Tbn 1.

Tbn 2.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Perc 1.

Perc 2.

37

Sop. Cnt.

Solo Cnt A.

Solo Cnt B.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd. Bar.

Tbn 1.

Tbn 2.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Perc 1.

Perc 2.

47 **C**

Sop. Cnt.

Solo Cnt. A.

Solo Cnt. B.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

Tbn 1.

Tbn 2.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Perc 1.
bass drum

Perc 2.
tam tam

mp *p* *mf* *f* *pp*

D

68

Sop. Cnt. - Rest

Solo Cnt A. - *mp*

Solo Cnt B. - *mp*

Rep. Cnt. - Rest

2nd Cnt. - Rest, then *p*

3rd Cnt. - *mp*, then *p*

Flug. - Rest

Solo Hn. - *mp*, then *p*

1st Hn. - *p*

2nd Hn. - *mp*, then *p*

1st Bar. - *p*

2nd. Bar. - *p*

Tbn 1. - *p*

Tbn 2. - *p*

B. Tbn. - *p*

Euph. - *p*

E♭ Bass - *p*

B♭ Bass - *p*

Timp. - *let ring*

Perc 1. - *mp*

Perc 2. - Rest

81

Sop. Cnt. *mp*

Solo Cnt. A. *p*

Solo Cnt. B. *p*

Rep. Cnt. *mp*

2nd Cnt. *mp sub* *mp*

3rd Cnt. *mp sub* *mp*

Flug. *f*

Solo Hn. *pocomf*

1st Hn. *pocomf*

2nd Hn. *pocomf*

1st Bar. *pocomf*

2nd Bar. *pocomf*

Tbn 1. *pocomf*

Tbn 2. *pocomf*

B. Tbn. *pocomf*

Euph. *pocomf*

E♭ Bass *pocomf*

B♭ Bass *pocomf*

Timp. *pocomf*

Perc 1. *pocomf*

Perc 2. *pocomf*

xylo

91

Sop. Cnt.

Solo Cnt. A. stagger breathing *mp*

Solo Cnt. B. stagger breathing *mp*

Rep. Cnt.

2nd Cnt. *mp* *fsub*

3rd Cnt. *mp* *fsub*

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd. Bar.

Tbn 1.

Tbn 2.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Perc 1. Glock *f*

Perc 2.

115

Sop. Cnt.

Solo Cnt A. *solo à1*
f

Solo Cnt B.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

Flug. *mp sub*

Solo Hn. *mp sub*

1st Hn.

2nd Hn.

1st Bar. *mp sub*

2nd Bar. *mp sub*

Tbn 1. *fp* *mf* *mfp* *mf* *mfp*

Tbn 2. *fp* *mf* *mfp* *mf* *mfp*

B. Tbn. *fp* *mf* *mfp* *mf* *mfp*

Euph. *solo à1*
f

E♭ Bass

B♭ Bass

Timp.

Perc 1. *sus cym (s.d.sticks)*
mf *mf*

Perc 2. *sub mp*

128 **F**

Sop. Cnt. *f* solo

Solo Cnt A.

Solo Cnt B.

Rep. Cnt. *mf* *mfp* *mf* *mfp* *mf*

2nd Cnt. *mf* *mfp* *mf* *mfp* *mf*

3rd Cnt. *mf* *mfp* *mf* *mfp* *mf*

Flug. *mp sub*

Solo Hn. *mp sub*

1st Hn. *mp sub*

2nd Hn. *mp sub*

1st Bar. *mp sub*

2nd Bar. *mp sub*

Tbn 1. *mf* *mf*

Tbn 2. *mf* *mf*

B. Tbn. *mf* *mf*

Euph. *mf* *mfp* *mf* *mfp* *mf*

E♭ Bass *mf* *mfp* *mf* *mfp* *mf*

B♭ Bass

Timp.

Perc 1. *mf*

Perc 2.

140 G

Sop. Cnt. Solo Cnt A. Solo Cnt B. Rep. Cnt. 2nd Cnt. 3rd Cnt. Flug. Solo Hn. 1st Hn. 2nd Hn. 1st Bar. 2nd Bar. Tbn 1. Tbn 2. B. Tbn. Euph. E♭ Bass B♭ Bass Timp. Perc 1. Perc 2.

mfp *mf* *mfp* *mf* *mfp* *mf* *mfp* *mf* *mfp* *mf* *f* *f* *mp* hi hat

156

This page of a musical score, numbered 156, features a variety of instruments and vocal parts. The vocal soloists (Sop. Cnt., Solo Cnt. A., Solo Cnt. B., and Rep. Cnt.) are mostly silent, with some melodic lines in measures 158 and 159. The woodwinds (Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., Tbn 1., Tbn 2., B. Tbn., and Euph.) play rhythmic patterns, with the 1st Baritone saxophone (1st Bar.) showing dynamic markings of *mp* and *f*. The brass section (E♭ Bass, B♭ Bass, and Timp.) provides a steady accompaniment. The percussion (Perc 1. and Perc 2.) consists of rhythmic patterns. The score is written in a key with three sharps (F#, C#, G#) and a 7/8 time signature. Dynamic markings such as *mf*, *p*, *mp*, and *f* are used throughout to indicate volume levels.

162

H

This page contains the musical score for measures 162 through 165. The score is arranged in a standard orchestral format with vocal soloists at the top. The instruments and parts included are:

- Sop. Cnt. (Soprano Contralto)
- Solo Cnt A. (Solo Contralto A)
- Solo Cnt B. (Solo Contralto B)
- Rep. Cnt. (Repertoire Contralto)
- 2nd Cnt. (2nd Contralto)
- 3rd Cnt. (3rd Contralto)
- Flug. (Flute)
- Solo Hn. (Solo Horn)
- 1st Hn. (1st Horn)
- 2nd Hn. (2nd Horn)
- 1st Bar. (1st Baritone)
- 2nd Bar. (2nd Baritone)
- Tbn 1. (Trumpet 1)
- Tbn 2. (Trumpet 2)
- B. Tbn. (Baritone Trumpet)
- Euph. (Euphonium)
- E♭ Bass (E-flat Bass)
- B♭ Bass (B-flat Bass)
- Timp. (Timpani)
- Perc 1. (Percussion 1)
- Perc 2. (Percussion 2)

The score features various dynamics such as *mp* (mezzo-piano), *f* (forte), *p sub* (piano subitissimo), and *mp sub* (mezzo-piano subitissimo). It also includes performance markings like *ar* (articulation) and *mp* (mezzo-piano) for the timpani. The key signature is three sharps (F#, C#, G#) and the time signature is 7/8. A rehearsal mark 'H' is placed above the first staff at the beginning of measure 164. The music concludes in measure 165 with a 2/4 time signature change.

192

Sop. Cnt. *ff*

Solo Cnt A. *f* *ff*

Solo Cnt B. *f* *ff*

Rep. Cnt. *f* *ff*

2nd Cnt. *f* *ff*

3rd Cnt. *f* *ff*

Flug. *f* *ff*

Solo Hn. *f* *ff*

1st Hn. *f* *ff*

2nd Hn. *f* *ff*

1st Bar. *f* *ff*

2nd. Bar. *f* *ff*

Tbn 1. *f* *ff* *gliss.*

Tbn 2. *f* *ff* *gliss.*

B. Tbn. *f* *ff*

Euph. *f* *ff*

E♭ Bass *f* *ff*

B♭ Bass *f* *ff*

Timp. *f* *ff*

Perc 1. *f* *ff*

Perc 2. *f* *p* *ff*

snare drum

sus cym (+ tam tam if poss)

217 *rall.* **K** $\text{♩} = 60$ freely

Sop. Cnt.
Solo Cnt A.
Solo Cnt B.
Rep. Cnt.
2nd Cnt.
3rd Cnt.
Flug.
Solo Hn.
1st Hn. *cup mute*
2nd Hn. *cup mute*
1st Bar.
2nd Bar.
Tbn 1. *ff*
Tbn 2. *ff*
B. Tbn. *ff*
Euph.
E♭ Bass *ff*
B♭ Bass *ff*
Timp. *ff*
Perc 1. *ff* *clash cym* *Glock solo* *mf*
Perc 2. *mark tree* *p*

230

rall. . . ♩ = 70

This musical score page features 18 staves for various instruments. The top five staves are for vocal parts: Sop. Cnt., Solo Cnt A., Solo Cnt B., Rep. Cnt., and 2nd Cnt., all of which are currently silent. The 6th staff is for Flug., which begins a solo in the 5th measure with a melodic line marked *mf* and a fingering of 5. The 7th staff is for Solo Hn., which is silent. The 8th and 9th staves are for 1st Hn. and 2nd Hn., both playing a rhythmic accompaniment of eighth notes. The 10th and 11th staves are for 1st Bar. and 2nd Bar., both playing a solo in the 5th measure with a melodic line marked *mf* and a fingering of 5. The 12th, 13th, and 14th staves are for Tbn 1., Tbn 2., and B. Tbn., all of which are silent. The 15th staff is for Euph., which is silent. The 16th and 17th staves are for E♭ Bass and B♭ Bass, both of which are silent. The 18th staff is for Timp., which is silent. The 19th and 20th staves are for Perc 1. and Perc 2., both of which are playing a rhythmic accompaniment of eighth notes.

244 **L**

Sop. Cnt. *p* cup mute

Solo Cnt A.

Solo Cnt B.

Rep. Cnt. *p* cup mute

2nd Cnt. *p* à1 cup mute à2 sim

3rd Cnt. *p* à1 cup mute à2 sim

Flug.

Solo Hn. *pp* *mp*

1st Hn.

2nd Hn.

1st Bar. *ppp*

2nd Bar. *ppp*

Tbn 1. *ppp* solo *mf* *mf* *mf*

Tbn 2. *ppp*

B. Tbn. *ppp*

Euph. *ppp*

E♭ Bass *ppp*

B♭ Bass *ppp*

Timp. *ppp* *p*

Perc 1. tri *ppp* *mf* solo

Perc 2. *ppp* *p* sus cym

263 N

Sop. Cnt. *mf* *open*

Solo Cnt A. *mf* *mf* *mf* *f* *5* *mf*

Solo Cnt B. *mp* *cup mute*

Rep. Cnt. *pp* *(cup mute)*

2nd Cnt. *mp* *(cup mute)*

3rd Cnt. *mp* *(cup mute)*

Flug.

Solo Hn. *pp*

1st Hn. *pp*

2nd Hn. *pp*

1st Bar. *pp*

2nd Bar. *pp*

Tbn 1. *p* *pp*

Tbn 2. *pp*

B. Tbn. *mp* *pp*

Euph. *mf* *f* *5* *mf*

E♭ Bass

B♭ Bass

Timp. */*

Perc 1. *sus cym*

Perc 2. *pp*

270 O

Sop. Cnt.

Solo Cnt A. *à2*

Solo Cnt B.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

Tbn 1.

Tbn 2.

B. Tbn.

Euph.

E♭ Bass *à1*

B♭ Bass

Timp.

Perc 1.

Perc 2. *glock*

273

Sop. Cnt. *mp*

Solo Cnt A. *mp*

Solo Cnt B.

Rep. Cnt. *mp*

2nd Cnt.

3rd Cnt.

Flug. *mp*

Solo Hn. *mp*

1st Hn.

2nd Hn.

1st Bar. *mp*

2nd Bar.

Tbn 1. *mp*

Tbn 2.

B. Tbn.

Euph. *mp*

E♭ Bass

B♭ Bass

Timp.

Perc 1.

Perc 2.