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the voice of grass

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the voice of grass

a symphonic prelude for orchestra

John Polglase

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duration c.12 minutes

Performance Notes

The full score is notated 'in C', all transposing instruments are written at sounding pitch save those which normally have octave transpositions.

Accidentals carry for the bar in which they occur unless otherwise altered, over the bar line they are automatically naturalised. They may be respelled within the bar or naturalised over the bar line for reasons of clarity.

While the music is fundamentally tonal the score does not employ a key signature. Accidentals will at times utilise enharmonic spelling. For example one part may have notes spelled C to A flat while another is concurrently spelled E to G sharp. These enharmonic notes presume equivalence in pitch.

Dynamics are used in a conventional way, allowing ample room for interpretation on behalf of the performers. Dynamic levels are generally kept between *pp* and *ff*, marks outside of this range occur rarely and should be considered as extreme.

Accents notated as > should be strong, at least one step up from the current dynamic. Notes marked *sfz* or *sffz* should be considered as having a very or extremely strong accent regardless of the prevailing dynamic. The tenuto mark does not inherently imply an accent but rather that the whole value of the note is to be held and is used mostly to counteract general indications (such as *leggiere*) or in passages where shorter or lighter articulations predominate.

Trills, unless otherwise indicated, should be to the next naturally occurring step or half step above the primary note.

String harmonics, unless available on an open string, are notated with the notes to be stopped written normally and the note to be touched lightly as a diamond shape.

The Orchestra

3 Flutes, (3 doubles Piccolo)

2 Oboes, English Horn

3 Clarinets in B flat, (3 doubles Bass Clarinet)

2 Bassoons, Contra Bassoon

4 Horns in F

3 Trumpets in C

2 Tenor trombones, Bass trombone

Tuba

timpani

2 percussionists playing;

2 gongs, tam tam, bass drum,

2 suspended cymbals; large and medium size

Harp

Strings

in the majesty of small things the wonders of the world are written

the voice of grass

John Polglase

Full Score in C

a symphonic prelude for orchestra

Adagio, maestoso ♩ = c.66

5 10 1 15

3 Flutes

2 Oboes

English Horn

2 Clarinets in B♭

Bass Clarinet

2 Bassoons

Contrabassoon

Horn in F 1,2

Horn in F 3,4

3 Trumpets in C

2 Tenor Trombones

Bass Trombone

Tuba

Timpani

Suspended Cymbals

Tam Tam

Harp

Adagio, maestoso ♩ = c.66

5 10 1 15

Violin I *sul G al ord.*
f non troppo *p* *f come sopra*

Violin II *f non troppo* *p* *f come sopra*

Viola *f non troppo* *p* *f come sopra*

Cello *f non troppo* *p* *f come sopra*

Double Bass *f non troppo* *p* *f come sopra*

Musical score for measures 16-25. The score includes parts for Bassoon 1, 2, and Contrabassoon; Horns 1, 2, 3, and 4; Violins I and II; Viola; Violoncello; and Double Bass. A double bar line is present at measure 16. Measure numbers 16, 20, 25, and a boxed '2' are indicated. Dynamic markings include *p*, *mp*, and *poco*. The woodwinds and strings play a melodic line with triplets and slurs.

Musical score for measures 30-40. The score includes parts for Bassoon 1, 2, and Contrabassoon; Horns 1, 2, 3, and 4; Trombones 1, 2, and 3; Tuba; Violins I and II; Viola; Violoncello; and Double Bass. A double bar line is present at measure 30. Measure numbers 30, 35, 40, and a boxed '3' are indicated. Dynamic markings include *p*, *mp*, and *ord.*. The brass instruments play a melodic line with slurs and accents, while woodwinds and strings provide harmonic support.

4

45

41

Fl. 1
Ob. 1
E. Hn.
Cl. 1,2
Bs. Cl. *take clarinet 3*
Bsn. 1,2
C. Bsn.

Woodwind and brass section score. Flute 1, Oboe 1, English Horn, Clarinets 1 and 2, Bass Clarinet (with instruction 'take clarinet 3'), Bassoon 1 and 2, and Contrabassoon. Dynamics range from *f* to *p*.

45

41

Hn. 1,2
Hn. 3,4
Tbn. 1,2
B. Tbn.
Tuba
Sus. cymb.
Tam tam

Horn, trumpet, tuba, and percussion section score. Horns 1, 2 and 3, 4; Trumpets 1, 2; Tuba; Suspended cymbal; Tam tam. Dynamics include *f*, *p*, *pp*, and *p sonoro*.

Hp. *D#CB EFGA#* *bisbigliando, flessibile*

Harp score with a specific sequence of notes: D#CB EFGA#. Performance instruction: *bisbigliando, flessibile*. Dynamics include *mp* and *pp*.

4

45

41

Vn. I
Vn. II
Vla.
Vc.
Db.

String section score. Violins I and II, Viola, Violoncello, and Double Bass. Includes performance instructions like *div.* and *umiss.*. Dynamics range from *f* to *pp*.

50 55

Fl. 1

Ob. 1

E. Hn.

Cl. 1, 2

Bsn. 1, 2

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2

B. Tbn.

Tuba

Sus. cymb.

50 55

Vn. I

Vn. II

Vla.

Vc.

Db.

5 *piu mosso* ♩ = c.96

58 60

Fl. 1

Ob. 1

E. Hn.

Cl. 1, 2

Bsn. 1, 2

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2

B. Tbn.

Tuba

Sus. cymb.

Hp.

poco

p

poco

mf

f

mp

5 *piu mosso* ♩ = c.96

58 60

Vn. I

Vn. II

Vla.

Vc.

Db.

12

7

5

6

5

pp

mp

mf

p

pp

unis.

div.

6 *liscio e scorrevole* ♩ = c.116

65

1 FL

2

Bsn. 1,2

C. Bsn.

Hn. 1,2

Hn. 3,4

Tpt. 1,2

Tpt. 3

Tbn. 1,2

B. Tbn.

Tuba

Timp.

pp

pp

pp

pp

65

Vn. I

Vn. II

Vla.

Vc.

Db.

pp

pp



69

1 FL

2

Ob.

1

2

Bsn. 1,2

C. Bsn.

Hn. 1,2

Hn. 3,4

Timp.

Hp.

p

pp sempre

pp

pp

mf

75 80

1 Fl.

2 Fl.

1 Ob.

2 Ob.

Bsn. 1,2

C. Bsn.

pp

75 80

Hn. 1,2

Hn. 3,4

B. Tbn.

Tuba

Timp.

p

Harp

mf

75 80

Vc.

Db.

p sempre e legatiss.



81 85 7

1 Fl.

2 Fl.

1 Ob.

2 Ob.

Cl. 1

p sempre

81 85

Hn. 1,2

Hn. 3

Tpt. 3

Tbn. 1,2

B. Tbn.

con sord.

pp sempre

p

81 85 7

Vla.

Vc.

Db.

div.

p sempre e legatiss.

1 Fl. 2 3

1 Ob. 2

1 Cl. 2 3

1 Bsn. 2

87 90

p sempre

Hn. 1, 2

Hn. 3

2 Tpt. 3

con sord.

pp sempre

Tbn. 1, 2

B. Tbn.

Tuba

Timp.

Hp.

87 90

Vn. I

Vn. II

Vla.

Vc.

Db.

87 90

93 95

1 Fl. 2

3

1 Ob. 2

1 Cl. 2

3

1 Bsn. 2

p

p sempre

p sempre

p sempre

p sempre

p sempre

p sempre

p sempre

p sempre

p sempre

93 95

Hn. 1,2

Hn. 3

2 Tpt. 3

Tbn. 1,2

B. Tbn.

Tuba

Timp.

p

Hp.

p

93 95 8

Vn. I

Vn. II

Vla.

Vc.

Db.

p sempre e legatiss.

div.

p

99

1 Fl. 2
3
1 Ob.
2
E. Hn.
1 Cl. 2
3
1 Bsn.
2

p *espress.*

99

Hn. 1, 2
Hn. 3, 4
2 Tpt.
3
Tbn. 1, 2
B. Tbn.
Tuba
Timp.
Gongs
Hp.

p
Sp

99

Vn. I
Vn. II
Vla.
Vc.
Db.

p *sempre e legatiss.*

105 110

Fl. 1
Fl. 2
3
1
Ob.
2
E. Hn.
1
Cl. 2
3
1
Bsn.
2

105 110

Hn. 1, 2
Hn. 3
2
Tpt.
3
Tbn. 1, 2
B. Tbn.
Tuba
Timp.
Gongs
Hp.

105 110

Vn. I
Vn. II
Vla.
Vc.
Db.

III

Fl. 1

Fl. 2

3

take piccolo

Oboe 1

Oboe 2

E. Hn.

1

Cl. 1

Cl. 2

3

take bass clarinet

Bsn. 1

Bsn. 2

C. Bsn.

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

mp

mp

mp

mp

Hn. 1, 2

Hn. 3

1, 2

Tpt.

3

Tbn. 1, 2

B. Tbn.

Tuba

Timp.

Gongs

senza sord.

senza sord.

mp

mp

mp

mp

mp

mp

mp

mp

mp

Hp.

cresc.

dim.

poco

pp

Vn. I

Vn. II

Vla.

Vc.

Db.

mp

pp

mp

pp

mp

pp

mp

pp

pp

mp

pp

11

121 125 130 135

Picc. 1 2

Fl. 1 2

Ob. 1 2

E. Hn. 1 2

Cl. 1 2

Bs. Cl.

Bsn. 1,2

C. Bsn.

121 125 130 135

Hn. 1,2

Hn. 3,4

1,2

Tpt. 3

Tbn. 1,2

B. Tbn.

Tuba

Timp.

121 125 130 135

Vn. I

Vn. II

Vla.

Vc.

Db.

allargando

12 *maestrosamente*
♩ = c.128

136 140 145

Picc. 1, 2
Fl. 1, 2
Ob. 1, 2
E. Hrn.
Cl. 1, 2
Bs. Cl.
Bsn. 1, 2
C. Bsn.

f *cresc.* *ff*

136 140 145

Hn. 1, 2
Hn. 3, 4
Tpt. 1, 2
3
Tbn. 1, 2
B. Tbn.
Tuba
Timp.
B. D.

mf(sempre) *f* *ff* *ff marcato*

allargando

12 *maestrosamente*
♩ = c.128

136 140 145

Vn. I
Vn. II
Vla.
Vc.
Db.

f *cresc.* *ff*

149 155

Picc.
Fl. 1, 2
Ob. 1
E. Hn.
Cl. 1, 2
Bs. Cl.
Bsn. 1, 2
C. Bsn.

149 155

Hn. 1, 2
Hn. 3, 4
Tpt. 1, 2, 3
Tbn. 1, 2
B. Tbn.
Tuba
Timp.
B.D.

149 155

Vn. I
Vn. II
Vla.
Vc.
Db.

157 160

Picc. Fl. 1, 2 Ob. 1, 2 E. Hn. Cl. 1, 2 Bs. Cl. Bsn. 1, 2 C. Bsn.

157 160

Hn. 1, 2 Hn. 3, 4 Tpt. 1, 2, 3 Tbn. 1, 2 B. Tbn. Tuba Timp. B.D.

157 160

Vn. I Vn. II Vla. Vc. Db.

13

164 170

Picc.

Fl. 1, 2

Ob. 1, 2

E. Hn.

Cl. 1, 2

Bs. Cl.

Bsn. 1, 2

C. Bsn.

164 170

Hn. 1, 2

Hn. 3, 4

Tpt. 2

Tbn. 1, 2

B. Tbn.

Tuba

Timp.

B.D.

p *ff* *ff*

13

164 170

Vn. I

Vn. II

Vla.

Vc.

Db.

172 175 180

Picc.
Fl. 1, 2
Ob. 1, 2
E. Hn.
Cl. 1, 2
Bs. Cl.
Bsn. 1, 2
C. Bsn.

172 175 180

Hn. 1, 2
Hn. 3, 4
Tpt. 1, 2, 3
Tbn. 1, 2
B. Tbn.
Tuba
Timp.
B.D.

172 175 180

Vn. I
Vn. II
Vla.
Vc.
Db.

181 185 190

Picc.
Fl. 1, 2
Ob. 1, 2
E. Hn.
Cl. 1, 2
Bs. Cl.
Bsn. 1, 2
C. Bsn.

181 185 190

Hn. 1, 2
Hn. 3, 4
Tpt. 2
3
Tbn. 1, 2
B. Tbn.
Tuba
Timp.
B.D.
Tam tam

181 185 190

Vn. I
Vn. II
Vla.
Vc.
Db.

15 ♩ = c.69

194 200 205

Cl. I
Bs. Cl.
Hn. 1,2
Hn. 3,4
Tpt. 1, 2, 3
Tbn. 1, 2
B. Tbn.
Tuba

15 ♩ = c.69

194 205

Vn. I
Vn. II
Vla.
Vc.
Db.

16

209 210

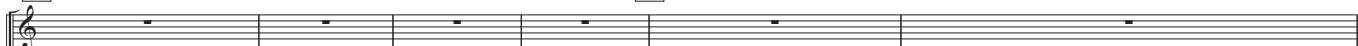
Fl. I
Cl. I
Bs. Cl.
Bsn. I


16

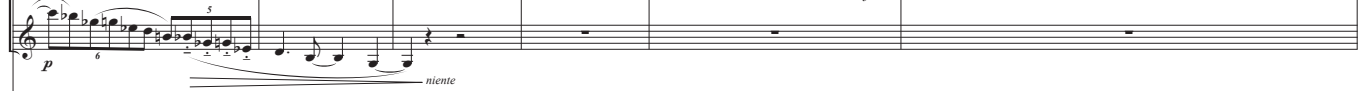
209 210


Vn. I
Vn. II
Vla.
Vc.
Db.

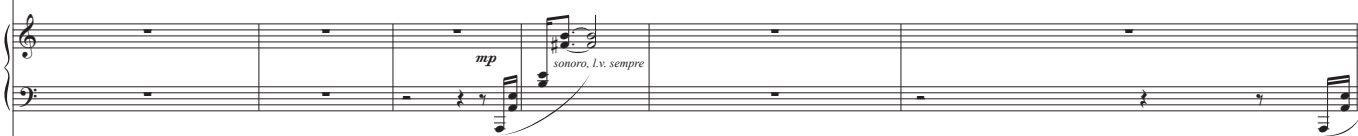
216 220

Picc. 

Fl. I 

Cl. I 

Gongs 

Hp. 

216 220

Vn. I div. a3 

Vn. II div. a3 

Vla. 

Vc. 



17 225

Picc. 


Fl. I 


Sus. cymb. 

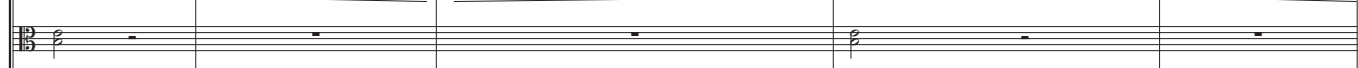
Gongs 


Hp. 

17 225

Vn. I div. a3 

Vn. II div. a3 

Vla. 

Vc. 

18

Picc. 226 230 235

Sus. cymb. *pochiss.*

Gongs

Hp. *p* *lv.*

18

Vn. I div. a3 226 230 235 *morendo al niente*

Vn. II div. a3 *morendo al niente*

Vla. *div. a3 arco pp niente*

Vc. *pp*

Db. *pp*

