

Max Charles Davies

Laudato Si'

for Orchestra

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Orchestra:

2 Flutes
2 Oboes
2 Clarinets in Bb
2 Bassoons

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

Timpani (lowest with upturned cymbal on top) – 4 timps required

Percussion (2 Players)

Player 1 – Bass Drum (with rutes), Suspended Cymbal, Computer Keyboard*

Player 2 – Rain Stick, Anvil, Flexatone, Computer Keyboard*

Harp

Piano (dbl. Computer Keyboard*)

Strings
(Minimum 14 12 10 8 6)

Score in C

Duration: c. 6 minutes

*Any clunky PC Keyboard will suffice. The intention is for the player to rapidly press the keys as if 'fake typing' to allude to the soundscape of an office

Commissioned by the University of the West of England as part of the Bristol European Green Capital 2015 Strategic Partnership.

First performed by the UWE Symphony Orchestra, conducted by Adrian Hull, 6th December 2015, Colston Hall, Bristol.

Composer's Note

The need for being mindful of the implications of our actions on our home is something that is being urged with sincerity and care from many corners. The title of my piece is taken from Pope Francis' recent Encyclical on the matter; it is a title and an association that struck a chord.

The piece is something of a journey through time within its short duration, translating Bristol's (and, indeed, much of Britain's, and consequently, the developed world's) history, present and possible future into sound. All of the material comes from, in some way, the source folk song.

The first and longest section – a Pastorale – depicts a sort of unspoiled nature; gentle rainfall, bubbling water, birdsong, wind and a soaring rhapsodic melody combine to form a soundscape. This then becomes affected by industry and associated pollution; the landscape changes. This in turn becomes cleaner; the focus on manufacturing and heavy industry shifts towards information, digitization, renewable energy sources and so forth, which in turn recombines with a love for the natural world; achieving, eventually, a harmonious co-existence of comfortable modern life, and as much nature as can be preserved...

Max Charles Davies
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Laudato Si'

I - Pastorale

Max Charles Davies

4 Moderately (but moving) ♩ = 84

Flute I, II

Oboe I, II

Clarinet I in B \flat

Clarinet II in B \flat

Bassoon I

Bassoon II

Horn I, II in F

Horn III, IV in F

Trumpet I in B \flat

Trumpet II, III in B \flat

Trombone I, II

Bass Trombone

Tuba

Timpani

Percussion I
bass drum, with switch beaters (rutes)
p < *mf* < *p* < *mf* < *p* < *mf* < *p* < *mf* < *p*

Percussion II
rain stick
p

Harp

Piano

4 Moderately (but moving) ♩ = 84

Violin I
mf col legno batt.

Violin II
mf col legno batt.

Viola
mf col legno batt.

Violoncello
mf col legno batt.

Double Bass
mf col legno batt.

A

11

Fl. I, II

Ob. I, II

Cl. I

Cl. II

Bsn. I

Bsn. II

Hn. I, II

Hn. III, IV

Tpt. I

Tpt. II, III

Tbn. I, II

B. Tbn.

Tba.

Timp.

Perc. I

Perc. II

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

p

p

mf

p

mf

p

mf

p

p poco delicato
no ped.

tratto,
trem. batt.

tratto,
trem. batt.

tratto,
trem. batt.

tratto,
trem. batt.

tratto,
trem. batt.

tratto,
trem. batt.

tratto,
trem. batt.

3

3

3 3

3 3 3

(clunky trill)

A

19 B 3

Fl. I, II *mf*

Ob. I, II *mf*

Cl. I *mf* (trills)

Cl. II *mf* (trills)

Bsn. I (clunky trill)

Bsn. II (clunky trill)

Hn. I, II

Hn. III, IV

Tpt. I

Tpt. II, III

Tbn. I, II

B. Tbn.

Tba.

Timp.

Perc. I *p*, *mf*, *p*, *mf*, *p*

Perc. II

Hp. *mf*

Pno.

Vln. I *tratto, trem. batt.*

Vln. II *tratto, trem. batt.*

Vla. *tratto, trem. batt.*

Vc. *tratto, trem. batt.*

Db. *tratto, trem. batt.*

B *tratto, trem. batt.*

25

Fl. I, II

Ob. I, II

Cl. I

Cl. II

Bsn. I

Bsn. II

Hn. I, II

Hn. III, IV

Tpt. I

Tpt. II, III

Tbn. I, II

B. Tbn.

Tba.

blow air through horn, making a wind-like sound

f

blow air through trombone, making a wind-like sound

f

p

mf

Timp.

Perc. I

Perc. II

Place an upturned crash or chinese cymbal on the largest time, bow, then move the pedal up and down. Bow again when needed

pedal ad lib.

ff

sim.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

tratto, trem.

batt.

C

D

Fl. I, II
 Ob. I, II
 Cl. I
 Cl. II
 Bsn. I
 Bsn. II

Hn. I, II
 Hn. III, IV
 Tpt. I
 Tpt. II, III
 Tbn. I, II
 B. Tbn.
 Tba.
 Timp.

Perc. I
 Perc. II

Hp.
 Pno.

D

Vln. I
 Vln. II
 Vla.
 Vc.
 Db.

35

Fl. I, II

Ob. I, II

Cl. I

Cl. II

Bsn. I

Bsn. II

Hn. I, II

Hn. III, IV

Tpt. I

Tpt. II, III

Tbn. I, II

B. Tbn.

Tba.

Timp.

Perc. I

Perc. II

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

This page of a musical score, numbered 8, contains the following instruments and parts:

- Flutes (Fl. I, II):** Part I includes a section marked 'E' starting at measure 45. Dynamics range from *mf* to *ff*.
- Oboes (Ob. I, II):** Part I includes a section marked 'E'. Dynamics range from *mf* to *ff*.
- Clarinets (Cl. I, II):** Part I includes a section marked 'E'. Dynamics range from *f* to *ff*.
- Bassoons (Bsn. I, II):** Part I includes a section marked 'E'. Dynamics range from *f* to *ff*.
- Horns (Hn. I, II, III, IV):** Part I includes a section marked 'E'. Dynamics range from *f* to *ff*.
- Trumpets (Tpt. I, II, III):** Part I includes a section marked 'E'. Dynamics range from *f* to *ff*. Part II includes a section marked 'E' with *flz.* markings.
- Trombones (Tbn. I, II, B. Tbn.):** Part I includes a section marked 'E'. Dynamics range from *f* to *ff*.
- Tuba (Tba.):** Part I includes a section marked 'E'. Dynamics range from *f* to *ff*.
- Timpani (Timp.):** Part I includes a section marked 'E'. Dynamics range from *f* to *ff*.
- Percussion (Perc. I, II):** Part I includes a section marked 'E'. Dynamics range from *mf* to *ff*. Part II includes a section marked 'E' with *to anvil.* markings.
- Harp (Hp.):** Part I includes a section marked 'E'. Dynamics range from *f* to *ff*.
- Piano (Pno.):** Part I includes a section marked 'E'. Dynamics range from *f* to *ff*.
- Violins (Vln. I, II):** Part I includes a section marked 'E'. Dynamics range from *mf* to *ff*. Part II includes a section marked 'E' with *div.* markings.
- Viola (Vla.):** Part I includes a section marked 'E'. Dynamics range from *mf* to *ff*. Part II includes a section marked 'E' with *div.* markings.
- Violoncello (Vc.):** Part I includes a section marked 'E'. Dynamics range from *f* to *ff*. Part II includes a section marked 'E' with *div.* markings.
- Double Bass (Db.):** Part I includes a section marked 'E'. Dynamics range from *f* to *ff*.

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Bsn. I

Bsn. II

Hn. I, II

Hn. III, IV

Tpt. I
con sord. (straight)

Tpt. II, III
II con sord. (straight)

Tbn. I, II

B. Tbn.

Tba.

Timp. (roll)

Perc. I

Perc. II

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

sfz

f

mf

53

Fl. I, II *mf* *mf*

Ob. I, II *mf* *mf*

Cl. I 3 3 3 3 3

Cl. II *mf*

Bsn. I *mf*

Bsn. II *f* *mf*

Hn. I, II

Hn. III, IV *sfz* *sfz* *sfz*

Tpt. I *f* *ff*

Tpt. II, III *f* *ff*

Tbn. I, II *sfz* *sfz* *sfz*

B. Tbn. *sfz* *sfz* *sfz*

Tba. *sfz* *sfz* *sfz*

Timp. *sfz* *p* *sfz* *p*

Perc. I *sfz* *sfz* *sfz*

Perc. II *sfz* *sfz* *sfz*

Hp. (D: C# Bb / Eb F# G# A#)

Pno.

Vln. I *f* *unif.*

Vln. II *f* *unif.*

Vla. *f* *unif.* *pizz.* *sfz*

Vc. *f* *unif.* *pizz.* *sfz*

Db. *f* *pizz.* *sfz* *sfz* *sfz*

57

Fl. I, II

Ob. I, II

Cl. I

Cl. II

Bsn. I

Bsn. II

Hn. I, II

Hn. III, IV

Tpt. I

Tpt. II, III

Tbn. I, II

B. Tbn.

Tba.

Timp.

Perc. I

Perc. II

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

sfz

ff

f

p

flz.

pizz.

8^{va}

low rumbling circular gliss. ad lib.

low rumbling circular gliss. ad lib.

low rumbling circular gliss. ad lib.

59

Fl. I, II

Ob. I, II

Cl. I

Cl. II

Bsn. I

Bsn. II

Hn. I, II

Hn. III, IV

Tpt. I

Tpt. II, III

Tbn. I, II

B. Tbn.

Tba.

Timp.

Perc. I

Perc. II

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

f

ff

sfz

p

flz.

sim.

(molto)

fff

6

3

8va

II - Industry

F Lo stesso tempo

61

Fl. I, II

Ob. I, II

Cl. I, II

Bsn. I, II

Hn. I, II

Hn. III, IV

Tpt. I

Tpt. II, III

Tbn. I, II

B. Tbn.

Tba.

Timp.

Perc. I

Perc. II

Hp.

Pno.

2
4

3
4

F Lo stesso tempo

Vln. I

Vln. II

Vla.

Vc.

Db.

2
4

3
4

3/4

64

Fl. I, II

Ob. I, II

Cl. I, II

Bsn. I, II

Hn. I, II

Hn. III, IV

Tpt. I

Tpt. II, III

Tbn. I, II

B. Tbn.

Tba.

Timp.

Perc. I

Perc. II

Hp.

Pno.

3/4

Vln. I

Vln. II

Vla.

Vc.

Db.

Musical score for orchestra, measures 16-18. The score is divided into three systems by time signature changes: 3/4, 2/4, and 4/4.

Woodwinds: Flutes (Fl. I, II), Oboes (Ob. I, II), Clarinets (Cl. I, II), Bassoons (Bsn. I, II). All woodwinds play sixteenth-note patterns, often beamed in groups of six.

Brass: Trumpets (Tpt. I, II, III), Trombones (Tbn. I, II, B. Tbn., Tba.). Trumpets and Trombones play triplet patterns, with a *ff* dynamic marking. Trombones play with *con sord.* (straight) mutes.

Percussion: Toms (Timp.), Percussion I (Perc. I), Percussion II (Perc. II).

Keyboard: Harp (Hp.), Piano (Pno.). The Harp and Piano play a sustained, glissando-like texture, starting *ff* and ending *fff*.

Strings: Violins (Vln. I, II), Viola (Vla.), Violoncello (Vc.), Double Bass (Db.). Violins, Viola, and Violoncello play sixteenth-note patterns with glissando markings (*gliss.*). The Double Bass plays a steady bass line.

Measure numbers 70, 71, and 72 are indicated at the top of the first system. The time signatures 3/4, 2/4, and 4/4 are prominently displayed at the beginning of their respective systems.

G Lo stesso tempo

III

72 **4/4** **H**

Fl. I, II
Ob. I, II
Cl. I, II
Bsn. I, II
Hn. I, II
Hn. III, IV
Tpt. I
Tpt. II, III
Tbn. I, II
B. Tbn.
Tba.
Timp.
Perc. I
Perc. II
Hp.
Pno.

G Lo stesso tempo

H

4/4 **H**

Vln. I
Vln. II
Vla.
Vc.
Db.

77

Fl. I, II

mf *f* *mf* *f* *ff*

Ob. I, II

mf *f* *mf* *f* *ff*

Cl. I, II

mf *f*

Bsn. I, II

f

Hn. I, II

mf *mp* *p*

Hn. III, IV

mf *mp* *p*

Tpt. I

mf *p*

Tpt. II, III

mf *p*

Tbn. I, II

ff *f* *mf*

B. Tbn.

ff *f* *mf*

Tba.

mf *mp* *p*

Timp.

Perc. I

ff

Perc. II

to flexatone & computer keyboard

Hp.

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

Pno.

mf *mp* *p* to computer keyboard

Vln. I

Vln. II

Vla.

Vc.

Db.

80 **I**

Fl. I, II

Ob. I, II

Cl. I, II

Bsn. I, II

Hn. I, II

Hn. III, IV

Tpt. I

Tpt. II, III

Tbn. I, II

B. Tbn.

Tba.

Timp.

Perc. I

Perc. II

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

mf

p

ff

fff

to computer keyboard

computer keyboard - mimic typing as fast and loud as possible

(one handed - take soft cymbal beater)

flexatone

computer keyboard - mimic typing as fast and loud as possible, with other hand - keep flexatone in other

computer keyboard - mimic typing as fast and loud as possible

(sul D)

(sul A)

Detailed description of the musical score: The score is for measures 80-83. It features a complex orchestration. The woodwind section (Flute I & II, Oboe I & II, Clarinet I & II, Bassoon I & II) plays a melodic line with triplets and slurs, starting at measure 80 with a *mf* dynamic. The brass section (Horn I & II, Horn III & IV, Trumpet I, Trumpet II & III, Trombone I & II, Bass Trombone, Tuba) provides harmonic support with sustained notes and rhythmic patterns. The percussion section includes a computer keyboard (Perc. I) that mimics typing, a flexatone (Perc. II) with a specific melodic line, and a cymbal (Perc. I) with a soft beater. The piano part (Pno.) features a dense, fast-moving texture in the right hand, starting at measure 80 with a *ff* dynamic. The string section (Violin I & II, Viola, Violoncello, Double Bass) plays sustained notes, with the Double Bass part marked with *fff* and specific fingerings (sul D and sul A).

J

85

Fl. I, II

Ob. I, II

Cl. I, II

Bsn. I, II

Hn. I, II

Hn. III, IV

Tpt. I

Tpt. II, III

Tbn. I, II

B. Tbn.

Tba. senza sord.

Timp.

Perc. I (sus. cym.)

Perc. II (flexatone)

Pno. (computer keyboard)

Vln. I

Vln. II

Vla.

Vc.

Db. (sul D) (sul E)

Fl. I, II

Ob. I, II

Cl. I, II

Bsn. I, II

Hn. I, II

Hn. III, IV

Tpt. I

Tpt. II, III

Tbn. I, II

B. Tbn.

Tba.

Timp.

Perc. I

Perc. II

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

89

f

mf — *f*

f

f

f

f

flz. (non flz.) senza sord.

flz. (non flz.) II senza sord.

f

f

f

bowed upturned cymbal on largest timp pedal ad lib. sim.

(computer keyboard) (sus. cym.)

ff

(computer keyboard) flexatone *f*

(computer keyboard) *ff*

f (*molto*) *p*

f (*molto*) *p*

f (*molto*) *p*

f (*molto*) *p*

f (*molto*) *p*

f (*molto*) *p*

(sul G) (sul D) (sul E) (*molto*) *p*

K Lo stesso tempo

IV

22

Musical score for woodwinds, brass, and percussion. The score is in 3/4 time and features a key signature of two sharps (F# and C#). The instruments and their parts are:

- Fl. I, II:** Flute parts with triplet eighth notes.
- Ob. I, II:** Oboe parts with triplet eighth notes.
- Cl. I, II:** Clarinet parts with a dynamic range from *mf* to *f*.
- Bsn. I, II:** Bassoon parts with a dynamic range from *mf* to *f*.
- Hn. I, II:** Horn I and II parts with triplet eighth notes.
- Hn. III, IV:** Horn III and IV parts with triplet eighth notes.
- Tpt. I, II, III:** Trumpet parts, with Tpt. I and II having rests.
- Tbn. I, II:** Trombone parts with triplet eighth notes.
- B. Tbn.:** Baritone Trombone part with triplet eighth notes.
- Tba.:** Tuba part with a *mf* dynamic.
- Timp.:** Timpani part with a *mf* dynamic.
- Perc. I:** Percussion I part with a *ff* dynamic and a computer keyboard effect.
- Perc. II:** Percussion II part.
- Pno.:** Piano part with a *ff* dynamic.

K Lo stesso tempo

Musical score for strings, all parts playing a sustained *f* (forte) dynamic. The instruments and their parts are:

- Vln. I:** Violin I part.
- Vln. II:** Violin II part.
- Vla.:** Viola part.
- Vc.:** Violoncello part.
- Db.:** Double Bass part.

M

100

Fl. I, II

Ob. I, II

Cl. I

Cl. II

Bsn. I, II

Hn. I, II

Hn. III, IV

Tpt. I

Tpt. II, III

Tbn. I, II

B. Tbn.

Tba.

Timp.

Perc. I

Perc. II

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

f espr. and rhapsodic

mf, *f*, *p*, *mf*, *f*, *mf*, *f*, *mf*

mf, *f*, *mf*, *f*, *mf*, *f*, *mf*

mf, *f*, *mf*, *f*, *mf*, *f*, *mf*

mf, *f*, *mf*, *f*, *mf*, *f*, *mf*

mp, *mf*, *mp*, *mf*

div. unis., *mp*, *mf*, *mp*, *mf*

div. unis., *mp*, *mf*, *mp*, *mf*

105 25

Fl. I, II

Ob. I, II

Cl. I

Cl. II

Bsn. I, II

Hn. I, II

Hn. III, IV

Tpt. I

Tpt. II, III

Tbn. I, II

B. Tbn.

Tba.

Timp.

Perc. I

Perc. II

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

N

108

Fl. I, II

Ob. I, II

Cl. I

Cl. II

Bsn. I, II

Hn. I, II

Hn. III, IV

Tpt. I

Tpt. II, III

Tbn. I, II

B. Tbn.

Tba.

Timp.

Perc. I

Perc. II

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

p, *f*, *mf*, *div.*

118

O

Fl. I, II

Ob. I, II

Cl. I

Cl. II

Bsn. I, II

Hn. I, II

Hn. III, IV

Tpt. I

Tpt. II

Tpt. III

Tbn. I, II

B. Tbn.

Tba.

Timp.

Perc. I

Perc. II

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

p, *mf*, *ff*, *pp*, *f*

div.