

Fantasia on Bogoroditse Devo

(Based on Rachmaninov's Bogoroditse Devo from All-Night Vigil)

by Frederick Speck

Complete Band Instrumentation

1 - Score
4 - 1st Flute
4 - 2nd Flute
2 - Oboe
3 - 1st Clarinet in Bb
4 - 2nd Clarinet in Bb
4 - 3rd Clarinet in Bb
3 - Bass Clarinet in Bb
2 - Bassoon
2 - 1st Alto Saxophone
2 - 2nd Alto Saxophone
2 - Tenor Saxophone
1 - Baritone Saxophone
2 - 1st Horn in F
2 - 2nd Horn in F

3 - 1st Trumpet in Bb
3 - 2nd Trumpet in Bb
3 - 3rd Trumpet in Bb
2 - 1st Trombone
2 - 2nd Trombone
2 - 3rd Trombone
2 - Euphonium B.C.
2 - Euphonium T.C.
4 - Tuba
1 - Double Bass (optional)
1 - Bass Drum & Tam Tam
1 - Medium Suspended Cymbals
1 - Chimes
1 - Glockenspiel
1 - Vibraphone
1 - Marimba

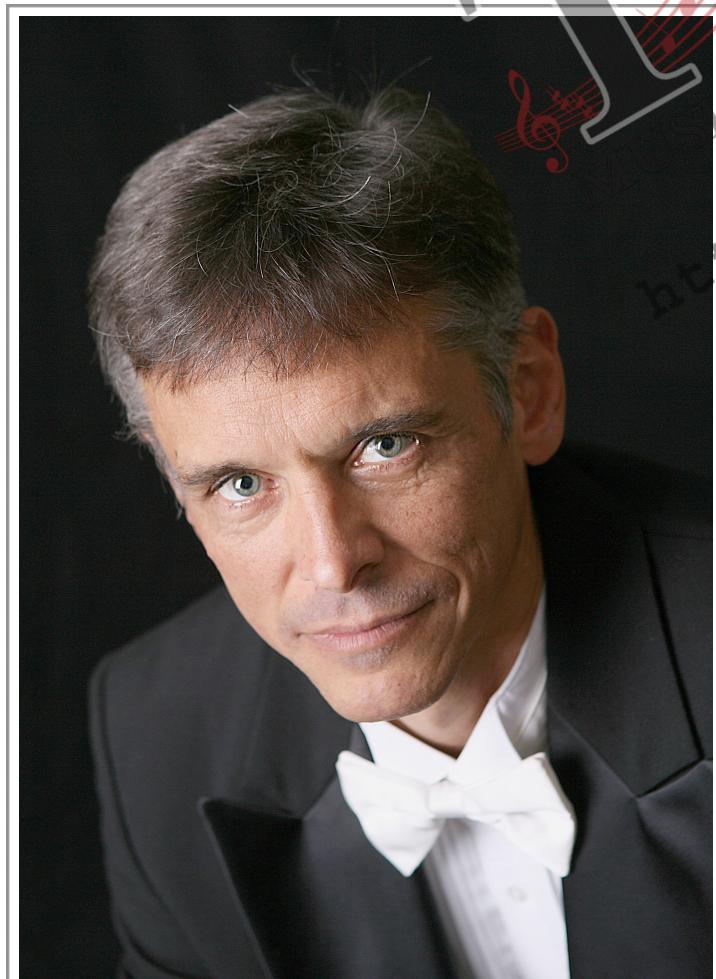
ABOUT THE MUSIC:

Fantasia on Bogoroditse Devo is a free musical elaboration inspired by the beautiful choral writing of Sergei Rachmaninov (1873-1943). The chant-like gracefulness of the melodic source serves as the cornerstone for figural embroidery in the colors of the woodwind, brass and percussion instruments. The music unfolds from a quiet opening, inviting the listener into a distant, reserved first statement of the main melody in a choir of trumpets and trombones. Past this, the work develops as a broad arch, becoming increasingly vivid until its climax, the musical manifestation of the word *raduysia* – Rejoice! Following an exuberant arrival and release by the full ensemble, the woodwinds reminisce a few moments that are orchestrated to suggest the reverent simplicity of Rachmaninov's original setting. From this point, fantasia elements reminding the listener of the beginning of the work return to shape a delicate and reflective coda.

Rachmaninov's *Bogoroditse Devo* is a choral setting of the Russian equivalent of the *Ave Maria*. It is drawn from his extended work known as Vespers, Op. 37 or “All-Night Vigil” which was premiered on 1915. Though more often heard in concert halls than the church itself, its liturgical function is for the music to be sung in services that precede major feast days and is often sung as the Resurrectional Vigil. The *Bogoroditse Devo* is possibly the most performed piece of Russian Orthodox music, and it was one of Rachmaninov's favorites among all of his works.

ABOUT THE COMPOSER:

Works by **Frederick Speck** have been described in the New York Times as, “vivid driven music” and in the Courier Journal (Louisville) as “consummate orchestration in an age of virtually limitless soundscapes.” His music has been performed by such ensembles as the Louisville Orchestra, the Denver Symphony, the Senzoku Gakuen Wind Ensemble, the Eastman Wind Ensemble and Speculum Musicae, and recorded by such artists as Richard Stoltzman, Paul York, Brett Shuster and Michael Tunnell. Twice the recipient of the University of Louisville President’s Award for Outstanding Scholarship, Research and Creativity, he also been recognized through fellowships and commissions from the Barlow Endowment, the National Endowment for the Arts, the Pennsylvania Council for the Arts and the Indiana Arts Commission. As conductor, he is a champion of new music. In a Carnegie Hall concert honoring Grawemeyer Award-winning composers, Speck led the University of Louisville Wind Ensemble in works by Penderecki, Takemitsu, Tower, Husa and Corigliano. Of the performance *Sequenza21* reported, “...Speck’s energy and momentum concluded the concert with a gripping interpretation of John Corigliano’s *Tarantella from Symphony No. 1*... Thunderous applause from a captivated audience greeted Mr. Speck and Mr. Corigliano, proof of both performer’s and composer’s ability to move listeners.”



Fantasia on Bogoroditse Devo

(Based on Rachmaninov's Bogoroditse Devo from All-Night Vigil)

Score

Frederick Speck

Andante ♩ = 72

solo

GRADE 5
TRN2015-SP1

Copyright © MMXV by TRN Music Publisher, Inc.
All Rights Reserved•International Copyright Secured•Printed in USA

7

all players

1st Fl.

2nd Fl.

Ob.

1st Cl.

2nd Cl.

3rd Cl. 6 6 6 6 6 6 6 6

B. Cl.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

1st Hn.

2nd Hn.

1st Tpt.

2nd Tpt.

3rd Tpt.

1st Tbn.

2nd Tbn.

3rd Tbn.

Euph.

Tuba

D.B.

B. D. and Tam Tam

Cym.

Chimes

Glock. mf

Vib.

Mar. cresc. poco a poco

p

open

open

open

mp

open

open

open

mp

all players

mf

mf

10

1st Fl.

2nd Fl.

Ob.

1st Cl.

2nd Cl.

3rd Cl. 6 6 6 6 6 6 6 6

B. Cl.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

1st Hn.

2nd Hn. cresc.

1st Tpt.

2nd Tpt.

3rd Tpt. cresc.

1st Tbn.

2nd Tbn.

3rd Tbn.

Euph.

Tuba

D.B.

B. D. and Tam Tam

Cym.

Chimes

Glock.

Vib.

Mar.

11

<http://trimusic.com>

20

12 13 14 15 16 17 18 19 20

1st Fl.

2nd Fl.

Ob.

1st Cl.

2nd Cl.

3rd Cl.

B. Cl.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

1st Hn.

2nd Hn.

1st Tpt.

2nd Tpt.

3rd Tpt.

1st Tbn.

2nd Tbn.

3rd Tbn.

Euph.

Tuba

D.B.

B. D. and Tam Tam

Cym.

Chimes

Glock.

Vib.

Mar.

Hard Mallets

(very hard yarn)

f *poco*

mf *mp*

21 22 23 24 25 26 27 (in 6) 28 (2+2+2)

1st Fl. *mf*
 2nd Fl. *f*
 Ob. -
 1st Cl. *p* *pp* *mf*
 2nd Cl. *p* *pp* *mf*
 3rd Cl. *p* *pp* *mf*
 B. Cl. *p* *pp* *mf*
 Bsn. -
 1st Alto Sax. *p* *pp* *mf*
 2nd Alto Sax. -
 Ten. Sax. -
 Bari. Sax. *p* *pp*
 1st Hn. -
 2nd Hn. -
 1st Tpt. *cup mutes* *mp* *open*
 2nd Tpt. *cup mutes* *mp* *open*
 3rd Tpt. -
 1st Tbn. -
 2nd Tbn. -
 3rd Tbn. -
 Euph. -
 Tuba -
 D.B. -
 B. D. and Tam Tam -
 Cym. -
 Chimes -
 Glock. -
 Vib. *medium hard mallets*
 Mar. -

29 (in 6) **30** 31 32 33 34 (2+3) 35 (3+2) 36

1st Fl. 2nd Fl. Ob. unis.

1st Cl. 2nd Cl. 3rd Cl. B. Cl. *mf* Bsn. 1st Alto Sax. 2nd Alto Sax. Ten. Sax. Bari. Sax.

1st Hn. 2nd Hn. 1st Tpt. *mf* open 2nd Tpt. 3rd Tpt. *mf* *f*

1st Tbn. 2nd Tbn. 3rd Tbn. *mf* *mf* *mf* *f*

Euph. Tuba *mp* *mf* *f*

D.B. *mp* *mf* *f*

B. D. and Tam Tam

Cym.

Chimes

Glock.

Vib.

Mar.

37

1st Fl.

2nd Fl.

Ob.

1st Cl.

2nd Cl.

3rd Cl.

B. Cl.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

1st Hn.

2nd Hn.

1st Tpt.

2nd Tpt.

3rd Tpt.

1st Tbn.

2nd Tbn.

3rd Tbn.

Euph.

Tuba

D.B.

B. D. and Tam Tam

Cym.

Chimes

Glock.

Vib.

Mar.

38

39

40

41

42

1st Fl.

2nd Fl.

Ob.

1st Cl.

2nd Cl.

3rd Cl.

B. Cl.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

1st Hn.

2nd Hn.

1st Tpt.

2nd Tpt.

3rd Tpt.

1st Tbn.

2nd Tbn.

3rd Tbn.

Euph.

Tuba

D.B.

B. D. and Tam Tam

Cym.

Chimes

Glock.

Vib.

Mar.

43

44

45

46

47

Calm and flowing

48 49 50 51 52 53 54 55

1st Fl. 2nd Fl. Ob. 1st Cl. 2nd Cl. 3rd Cl. B. Cl. Bsn.

1st Alto Sax. 2nd Alto Sax. Ten. Sax. Bari. Sax. 1st Hn. 2nd Hn. 1st Tpt. 2nd Tpt. 3rd Tpt.

1st Tbn. 2nd Tbn. 3rd Tbn. Euph. Tuba D.B. B. D. and Tam Tam Cym.

Chimes Glock. Vib. Mar.

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

ff *ff* *ff* *ff* *ff* *ff* *ff* *ff*

mf *f* *l.v.* *l.v.* *l.v.* *l.v.*

(2+2+2)
Poco retenu

11

56 (in 6) 57 58 59 60 61 (2+2+2)
1st Fl. mp
2nd Fl.
Ob. mf
1st Cl.
2nd Cl.
3rd Cl.
B. Cl. mp
Bsn.
1st Alto Sax.
2nd Alto Sax. mp
Ten. Sax. mp
Bari. Sax.
1st Hn.
2nd Hn.
1st Tpt.
2nd Tpt. one player only, straight mute
3rd Tpt. mp
1st Tbn.
2nd Tbn.
3rd Tbn.
Euph.
Tuba
D.B.
B. D. and Tam Tam
Cym.
Chimes
Glock.
Vib.
Mar.

12

(2+3) (in 6)
Maintain tempo, no further slowing A tempo $\text{♩} = 72$

68

1st Fl.

2nd Fl.

Ob.

1st Cl.

2nd Cl.

3rd Cl.

B. Cl.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

1st Hn.

2nd Hn.

1st Tpt.

2nd Tpt.

3rd Tpt.

1st Tbn.

2nd Tbn.

3rd Tbn.

Euph.

Tuba

D.B.

B. D. and Tam Tam

Cym.

Chimes

Glock.

Vib.

Mar.

69

f sub.

70

p

71

72

73

MUSIC PUBLISHER, INC.

http://trnmusic.com

soft mallets

p

pp

ppp