

Rolf Gupta

Epilogue for Orchestra

Earth's Song

(2019)



Revised version 2023

Instrumentation

3 Flutes (1.doubling Alto Flute)
2 Clarinets in Bb
Bass Clarinet in Bb
Bassoon
2 Contrabassoons

4 Horns in F (practise & norm. mutes)

3 Trumpets in C (practise & harm. mutes)

2 Tenor Trombones 1(practise mutes)
Bass Trombone
Tuba

Percussion 1

Timpani
Gran Cassa
Suspended cymbal

Percussion 2

Gran Cassa
Tam-tam
Paper sheet
Rain stick
Wind chimes

Percussion 3

Gran Cassa
Bright (sizzle) Cymbal

Percussion 4

Gran Cassa
Marimba
Tam-tam
Superballs

Harp (double bass bow)
Piano (soft bass drum beaters)

Strings (minimum 12.10.6.6.6)

Durata: 15'

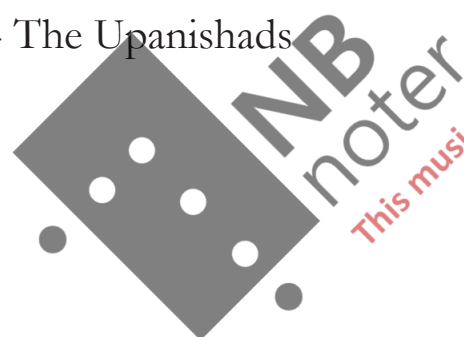
Score in C

*Was entstanden ist
Das muss vergehen!
Was vergangen, auferstehen!
Hör' auf zu beben!
Bereite dich zu leben!*

- Gustav Mahler: 2nd symphony, *Die Auferstehung*

śāntiḥ śāntiḥ śāntiḥ om

- The Upanishads



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Epilogue for Orchestra, commissioned with support from Arts Council Norway, is an adaptation of the 6th part of the oratorio, *Earth's Song* (2019), which includes mixed chorus, boy's choir, mezzo-soprano & boy soprano.

The texts are collected from *Genesis*, *Bhagavad Gita*, *Rig Veda*, *Upanishads*, Friedrich Schiller's *Ode an die Freude*, and Gustav Mahler's own verse, which he added to Friedrich Klopstock's poem *Die Auferstehung* in his 2. Symphony.

The premiere was given by the Oslo Philharmonic Orchestra, conducted by Klaus Mäkelä, on October 15th 2020.

Explanations

Woodwinds

Dynamic vibrato, Hamond organ-style (clarinets)

Produce a “wah-wah” sound by oscillating between dynamics a degree or two above the indicated dynamic. The oscillation speed follows the dynamic curve i.e. crescendo = accelerando, and vice versa.

Mouth piece whistling sound (clarinets)

Obtained by detaching the mouth piece, turning it upside-down and blowing/whistling into it. It should sound as a variation of the flutes' whistle tones and the 2nd violins' playing on the tuning pegs (meas. 122).

Whistle tones (flutes)

Unstable, unpredictable, non-tempered pitches are preferred
Sustained notes may come and go unpredictably.

Brass

Microtones

7th/C e.g. indicates the 7th partial to C (transposed in horn parts: 7th/C becomes 7th/G). The pitches should preferably be performed as a natural partial, but if this is unpractical, the natural harmonic serves as a guideline for intonation. When microtones are indicated without this notation, the pitch should be altered a quarter tone up or down.

Practice mute (whisper,- or exercise mute)

NB! Each player must decide individually the intensity required to produce the indicated dynamic. i.e. When playing with the intensity of a *f*, the result will be *p*. Therefore a written *p*, must be played *f*.

Strings

Seagull effect

Play a stopped harmonic beginning in a very high position. Glissando down the length of the fingerboard, without adjusting the space between the fingers (which thereby diminishes the interval). The fixed finger spacing causes higher partials of lower fundamentals to be activated as the left-hand motion continues towards the scroll, which repeatedly restarts the glissando. The intention is to produce a sound resembling whale song.

Playing on tuning pegs

Play slowly with high pressure on the pegs.
This produces "glassy," undefined pitches of varying and uncontrollable length,
In ensemble, the playing technique should create an illusion of distant birdsong.
Individual instruments/pegs which don't lend themselves to produce sounds fitting to this poetic image, should remain silent.

Pitchless sounds

White noise. It's imperative that no accidental pitches or squeaks are audible.

Dedicated to Peder Olai Skjeflo Holman

Epilogue for Orchestra

Earth's Song

Rolf Gupta

30"

1

Sehr feierlich und sehr langsam ♩ = 48

1. Practise mute

Horn in F 1.2.

Horn in F 3.4.

30"

1

Sehr feierlich und sehr langsam ♩ = 48

Solo Circular movements with paper sheet on head
Breathing sound, as in heavy sleep

Percussion 2

Percussion 4

Harp

Piano

30"

1

Sehr feierlich und sehr langsam ♩ = 48

Hissing sound on bridge. Pitches must never occur

Violin I

Violin II

Viola

Cello

Double Bass

Whistle tones (Picc, Fl. & Alto Fl. ad lib.)
Unstable, non-tempered pitches are preferred

13

Fl. 1.2.3. *ppp*

Hn. 1.2. *ppp*

Hn. 3.4. *ppp*

Tpt. 1.2.3. *ppp*

Tbn. 1.2.3. *ppp* via sord.

Tba. *ppp*

Perc. 2 *ppp*

Perc. 4 *ppp*

Vln I *quasi senza vib.* *p espress.* *pp*

Vln. II *senza vib.* *p espress.* *pp*

Vle. *ppp*

Vc. *ppp*

Cb. *ppp*

2 - 3 sustained sounds l.v.

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3

Verklärt ♩ = 52

Fl. 1.2.3.

Hn. 1.2.

p (sounding)

Hn. 3.4.

p (sounding)

Tpt. 1.2.3.

p (sounding)

Tbn. 1.2.3.

Soli á 3, senza sord.
sonoro

pp $\longrightarrow$ *p*

pp static

pp $\longleftarrow$ *mp*

p $\longrightarrow$ *pp*

Tba.

p (sounding)

8^{va}-----

Perc. 1

Gr.c.

pp

Perc. 2

Gr.c.

pp

Perc. 3

Gr.c.

pp

Perc. 4

Gr.c.

pp

Vln I

3

Verklärt ♩ = 52

con sord. poco vib.

pp dolce

Vln. II

con sord. poco vib.

pp dolce

Vle.

Solo senza sord.

p dolce

Gli altri

Solo senza sord.

p dolce

Vc.

p dolce

Gli altri

p dolce

Cb.

p dolce

NB

noter

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Whistle tones (Picc, Fl. & Alto Fl. ad lib.)
Unstable, non-tempered pitches are preferred

Maestoso

dynamic vibrato, "wah-wah"
synchronized within group

pp (acc. - rit.)

Maestoso

gliss. espressivo
gliss.

gliss. espressivo
gliss.

gliss. espressivo
gliss.

Maestoso

Perc. I - IV

Vln I

Vln. II

Vle.

Gli altri

Vc.

Gli altri

Cb.

Note to conductor:
Clarinets softer than trombones

31

Cl.1.1.

Cl.1.2

Bs.Cl.

norm.

gliss.

norm. *ppp*

gliss.

gliss.

ppp

norm.

ppp

norm. sord.

11th/C

norm. sord.

pp

7th/C

pp

Harm. mute (stem in)

pp

Harm. mute (stem in)

pp

pp

gliss.

pp

gliss.

pp

gliss.

pp

via sord.

p

p

p

(Gr.c.)

8va

à 4

pp

flutter gliss. ad lib.

p

Hp.

Vln I

Vln. II

Vle.

Gli altri

espressivo

espressivo

Vc.

Gli altri

Cb.

Fl. 1.2.3.

37

5

Whistle tones (Picc, Fl. & Alto Fl. ad lib.)
Unstable, non-tempered pitches are preferred

á 3

pp

CL.1.2.Bs.Cl.

norm.

pp

Hn. 1.2.

5

á 2

p

Hn. 3.4.

f

pp

Tpt. 1.2.

mf

pp

Tpt. 3

mf

pp

Tbn. 1.2.3.

á 3

mp

mf

pp

mp

Perc. I - IV

5

á 4

pp

Vln I

f

pp

Vln. II

f

pp

Vle.

Wide, slow vibrato

Gli altri

Vc.

Wide, slow vibrato

Gli altri

Wide, slow vibrato

Cb.

[illegible]

50

Alto Fl.
(Fl. 1)

Fl. 2

Fl. 3

B♭ Cl. 1.2.

Bs. Cl.

Tpt. 1.2.3.

Tbn. 1.2.3.

Perc. 2

Perc. 4

Vln I

Vln. II

Vle.

Gli altri

Vc.

Gli altri

Cb.

p

p Infantile, quasi senza vib.

f *mp* *cresc.*

p *fp* *p* *cresc.* *mp*

norm. *sfpp* *norm.* *sfpp*

sfpp *sfpp*

pp *p*

mf *p* *mf* *mf* *pp* *mf* *mf*

mf *p*

sf *sf*

15^{ma} (Artificial harmonics) *pp* *ma sempre duro e statico*

15^{ma} (Artificial harmonics) *pp* *ma sempre duro e statico*

15^{ma} (Artificial harmonics) *pp* *ma sempre duro e statico*

15^{ma} (Artificial harmonics) *pp* *ma sempre duro e statico*

norm. *poco a poco via sord.* *f* *mp* *semplice*

sub. p

norm. *poco a poco via sord.* *f* *mp* *semplice*

sub. p *sfpp* *breve e duro* *sfpp* *breve e duro*

poco a poco via sord. *sfpp* *breve e duro*

sub. p *sfpp* *breve e duro*

58

Fl. 1

Fl. 2

Fl. 3

B♭ Cl. 1.2.

Bs. Cl.

Fg. 1/Cf. 1.2.

Hn. 1.2.

Hn. 3.4.

Tpt. 1.2.3.

T. Tbn. 1

T. Tbn. 2

B. Tbn.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Vln I

Vln. II

Vle.

Gli altri

Vc.

Gli altri

Cb.

Do not adjust pitch to 3. Fl.!

Do not adjust pitch to 2. Fl.!

ff static & relentless

ff static & relentless

1.
à 2

Breathe when necessary. Each new attack *sfp*

à 3

Bsn. 1 doubles Cf (8va) until 74. Breathe when necessary. Each new attack *sfp*

Slightly sharp (4 - 7 bps) - - - - -

(norm. intonation)

gliss.

gliss.

gliss.

gliss.

gliss.

gliss.

static

pp

sfp

p

p molto cresc.

ff

pp

sfp

p

p molto cresc.

ff

pp

sfp

p

p molto cresc.

ff

(Gr.c.)

Wind chimes

Play staves individually & sparsely

(Gr.c.)

mp

(Mar.)

mp

sf

(15^{ma}) - - - - -

sub. *ff* duro

(15^{ma}) - - - - -

sub. *ff* duro

(15^{ma}) - - - - -

sub. *ff* duro

(15^{ma}) - - - - -

sub. *ff* duro

(solo)

f

cresc.

ff

Improvise similar morse rhythms individually unrelated to conductor's tempo, even commencing quite a lot faster than notated. The notation serves only as a guideline to the desired type of rhythms. Accelerate gradually. Detune pitch through applying exaggerated bow pressure.

f cresc.

(solo)

f

cresc.

ff

Improvise similar morse rhythms individually unrelated to conductor's tempo, even commencing quite a lot faster than notated. The notation serves only as a guideline to the desired type of rhythms. Accelerate gradually. Detune pitch through applying exaggerated bow pressure.

f cresc.

sfp breve e duro

sfp breve e duro

f cresc.

Improvise similar morse rhythms individually unrelated to conductor's tempo, even commencing quite a lot faster than notated. The notation serves only as a guideline to the desired type of rhythms. Accelerate gradually. Detune pitch through applying exaggerated bow pressure.

f cresc.

This musical score page contains the 7th measure of a symphony, featuring a variety of instruments and dynamic markings. The score is divided into several systems, each with a measure number '7' in a box at the beginning.

- Flutes (Fl. 1, 2, 3):** Fl. 1 has a 'Solo' marking and starts with a forte (*ff*) dynamic. Fl. 2 and 3 start with a forte (*f*) dynamic and have a 'cresc.' (crescendo) marking.
- Clarinets (Cl. 1, 2):** Both start with a forte (*f*) dynamic and have a 'dim.' (diminuendo) marking, ending with a piano (*p*) dynamic.
- Bassoon (Bs. Cl.):** Starts with a forte (*f*) dynamic and has a 'sfz' (sforzando) marking, ending with a forte (*f*) dynamic.
- Figure 1/Cello 1 & 2 (Fig. 1/Cf. 1.2.):** Both start with a forte (*f*) dynamic and have a 'sfz' (sforzando) marking, ending with a forte (*f*) dynamic.
- Horns (Hn. 1.2., 3.4.):** Hn. 1.2. has a '11th/C' marking and starts with a mezzo-forte (*mf*) dynamic, ending with a piano (*pp*) dynamic. Hn. 3.4. has a '7th/C' marking and starts with a mezzo-forte (*mf*) dynamic, ending with a piano (*pp*) dynamic.
- Trumpets (Tpt. 1.2.3.):** Starts with a forte (*f*) dynamic and has a 'p' (piano) marking, ending with a mezzo-forte (*mf*) dynamic.
- Trombones (Tbn. 1.2.3.):** Starts with a forte (*f*) dynamic and has a 'pp' (pianissimo) marking, ending with a mezzo-forte (*mf*) dynamic.
- Percussion (Perc. 1, 2.3., 4.):** Perc. 1 has a 'Timp.' (timpani) marking and starts with a forte (*f*) dynamic. Perc. 2.3. has a '(à 2)' marking and starts with a forte (*f*) dynamic. Perc. 4 has a 'Tam-tam' marking and starts with a mezzo-forte (*mf*) dynamic.
- Violins (Vln. I, II):** Both start with a forte (*ff*) dynamic and have a 'Tutti' marking, ending with a 'cresc.' (crescendo) marking.
- Viola (Vle.):** Starts with a 'simile' marking and has a 'Tutti' marking, ending with a 'Gradually develop from tenuto to marcato sostenuto & sempre accel.' (Gradually develop from tenuto to marcato sostenuto & sempre accel.) marking.
- Violoncello (Vc.):** Starts with a 'simile' marking and has a 'Tutti' marking, ending with a 'Gradually develop from tenuto to marcato sostenuto & sempre accel.' (Gradually develop from tenuto to marcato sostenuto & sempre accel.) marking.
- Double Bass (Cb.):** Starts with a 'simile' marking and has a 'Tutti' marking, ending with a 'Gradually develop from tenuto to marcato sostenuto & sempre accel.' (Gradually develop from tenuto to marcato sostenuto & sempre accel.) marking.

p

[illegible]

98

Bs.Cl.

Bsn. 1

C.f. 1.2.

Hn. 1.2.

Hn. 3.4.

T. Tbn. 1

T. Tbn. 2

B. Tbn.

Tba.

Pno.

Vln I

Vln. II

Vle.

Vc.

Cb.

raise pitch 4 - 6 bps

p

p

(8va)

f

fff

f

Dynamic vibrato (synchronized with groupleader) in ca. sextuplet speed.
Hammond organ-style (Leslie).

(< > < > < >)

"Seagull effect" - imitating whale song. Always in a downward motion.
Individual speed & choice of strings.

f

"Seagull effect" - imitating whale song. Always in a downward motion.
Individual speed & choice of strings.

f

"Seagull effect" - imitating whale song. Always in a downward motion.
Individual speed & choice of strings.

f

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12

103 *l'istesso tempo*

Tba.

12

l'istesso tempo

Hp. *Con arco. Hold bow at both ends, applying high pressure. The intended sound will be uneven, grainy and quite unstable.*

Pno. *Slow tremolo, gently "feeding" the sound with soft bass dr. beaters*

12

l'istesso tempo

Vln I *Con sord. poco vib.*

Vln. II *Con sord. poco vib.*

Vle. *mp (Seagull effect) dim. arrive at chord individually poco a poco con sord.*

Vc. *mp (Seagull effect) dim. arrive at chord individually poco a poco con sord.*

Cb. *mp (Seagull effect) dim. arrive at chord individually*

Note to conductor:
Clarinets softer than trombones

108

Cl.1.

Cl.2

Bs.Cl.

T. Tbn. 1

T. Tbn. 2

B. Tbn.

Tba.

Hp.

Pno.

Vln I

Vln. II

Vle.

Vc.

Cb.

niente *gliss.* *ppp*

niente *gliss.* *ppp*

niente *gliss.* *ppp*

Soli (open) *slide vibrato & gliss.*

Soli (open) *slide vibrato & gliss.*

Soli (open) *slide vibrato & gliss.*

(8^{va})

(8^{va})

(8^{va})

(Seagull effect) *p*

arrive at chord individually *pp*

(Seagull effect) *p*

arrive at chord individually *pp*

poco a poco con sord.

Muta in B $\flat$ Clarinet

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13

á 3 Whistle tones

Fl. 1.2.3.

pp

13

Practise mutes

Hn. 1.2.

pp (sounding)

Practise mutes

Hn. 3.4.

pp (sounding)

Practise mutes

Tpt. 1.

pp (sounding)

Practise mute

Tba.

pp (sounding)

13

Hp.

(8^{va})

13

espressivo

Vln I

morendo al fine

Vln. II

morendo al fine

Vle.

morendo al fine

Vc.

morendo al fine

Cb.

morendo al fine

118

14

Fl. 1.2.3.

dim.

Whistling sounds
à 3 Detache the mouth piece, turn it upside-down, and blow/whistle into it.

Cl.1.2.3.

14

pp

Hn. 1.2.

à 2 Open. Only air (no pitch)

ppp (sounding)

morendo niente

Hn. 3.4.

à 2 Open. Only air (no pitch)

ppp (sounding)

morendo niente

Tpt. 1.2.3.

ppp (sounding)

Practise mute. Choose the necessary intensity (quite loud) to obtain the written dynamic

Tbn. 1.2.3.

Soli

slide vibrato & gliss.

ppp pp

Practise mute. Choose the necessary intensity (quite loud) to obtain the written dynamic

T. Tbn. 2

Soli

slide vibrato & gliss.

ppp pp

Practise mute. Choose the necessary intensity (quite loud) to obtain the written dynamic

B. Tbn.

Soli

slide vibrato & gliss.

ppp pp

Tba.

ppp

Hp.

al niente

Pno.

al niente

14

Vln I

Play with bow on tuning pegs (see preface)

Vln. II

Vle.

Vc.

Cb.

124 Cl. 1/2/3

Cl.1.2.3.

Vln I

Vln. II

Vle.

Vc.

Cb.

Hissing sound

pp dim. al niente

Hissing sound

pp dim. al niente

lunga

ppp possibile

lunga

ppp possibile

lunga

ppp possibile