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Of Barbed Wire and Red Roses--II: Suite for Large Brass Ensemble and Timpani (Full Score)

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Of Barbed Wire and Red Roses – II

Suite for Large Brass and Timpani

Op. 1b

1. Fughetta for Timpani
2. Fanfare for Four Trumpets, Three t-Trombones and b-Trombone
3. Interlude for Four Horns and Tuba
4. "Of Barbed Wire and Red Roses" for Thirteen Brass and Timpani

by

Emmanuel M. Dubois

1996

Acknowledgements

The staff and faculty of the School of Music at Western Michigan University have been most supportive, and I am particularly grateful to Professors Curtis Curtis-Smith, Steven Jones, Phyllis Rappeport, Robert Spradling, Scott Thornburg, and Ray Zupko.

An award from the Irving S. Gilmore Emerging Artist Grant Program, through the Arts Council of Greater Kalamazoo has funded the original recording of this Suite for Brass and Timpani.

It goes without saying that the months, even years, involved in composing this work have required the shared enthusiasm of my wife, Susie, to whom I dedicate this work in celebration of our 25th wedding anniversary.

Emmanuel M Dubois
November 1996

Kalamazoo, Michigan

Foreword

The suite *Of Barbed Wire and Red Roses—II* celebrates the triumph of understanding over hatred, of peace over war. The thirteen brass and timpani are grouped in choirs by movement:

1. Fughetta: Percussion
2. Fanfare: Cylindrical brass
3. Interlude: Conical brass
4. Of Barbed Wire and Red Roses--II: Tutti

The recitative-like two-part *Fughetta* symbolizes dialogue. The fugue subject is rhythmically similar to the first timpani motif of the last movement.

Fanfare is mainly homophonic and tonal, with contrasting rhythmic patterns reminiscent of East European folk music. This movement is meant to project joy.

In *Interlude*, by contrast, the mellow conical brass are somber. The building block of this contrapuntal movement is a three-note motif falling within the compass of a major second constantly reworked through augmentation, inversion, repetition or variation.

The last movement, *Of Barbed Wire and Red Roses—II*, is structurally more complex. It is a digression on the meaning of hatred and love.
The war (mm 1-50): War is the crudest form of communication. The motif for timpani (mm 1-4) expresses the rumbling of gunfire. The motif for brass tutti (mm 5-6) is a call to arms. This is followed by a short gesture (m 10) that comes back in slightly modified forms. The overall resulting statism illustrates why some people want war: protagonists do not attempt to interact, their words remain unchanged, they repeat themselves. Dialogue is non-existent and war culminates in a chaotic climax (mm 30-35). This bellicose determination is then confirmed in a repetition (mm 46-48). After this stagnation, the futility of war becomes apparent and the previous war motifs alternate with the voice of peace.
The peace (mm 50-102): In the transition (mm 50-63), a portion of the gunfire motif itself is expanded (m 52, timpani and bass trombone) into one of the two themes (mm 54-56, trumpet #3) of the counterpoint episode (mm 69-102). The voices of peace have marshaled strength, and the counterpoint

expresses the dialogue between all factions. Here, also, the contrapuntal treatment personifies the exchange of opinions, the interaction with others. The climax of the suite is reached in mm 99-104.
The triumph of reason (mm 103-116): In the coda, the original war motifs are evoked and progressively rejected, symbolized by motifs no longer recognizable.

Techniques used in the last movement: As a constant reminder to the musicians of the mood shifts between war and peace, the elements related to war have accidentals written with sharps, while the sections evoking peace use flats. Nevertheless, the second motif (mm 5-6) is written with flats because this argument for war will eventually dissolve in the coda, a section that requires flats.

War elements are based mainly on a pentatonic scale (F sharp, G sharp, A, C sharp, D sharp), with frequent half-step alterations. The harmonic treatment of the war motif is essentially quartal and septal, while the counterpoint for peace is developed around the Dorian mode on G, in a stable and steady binary meter.

Emmanuel M Dubois
November 1996

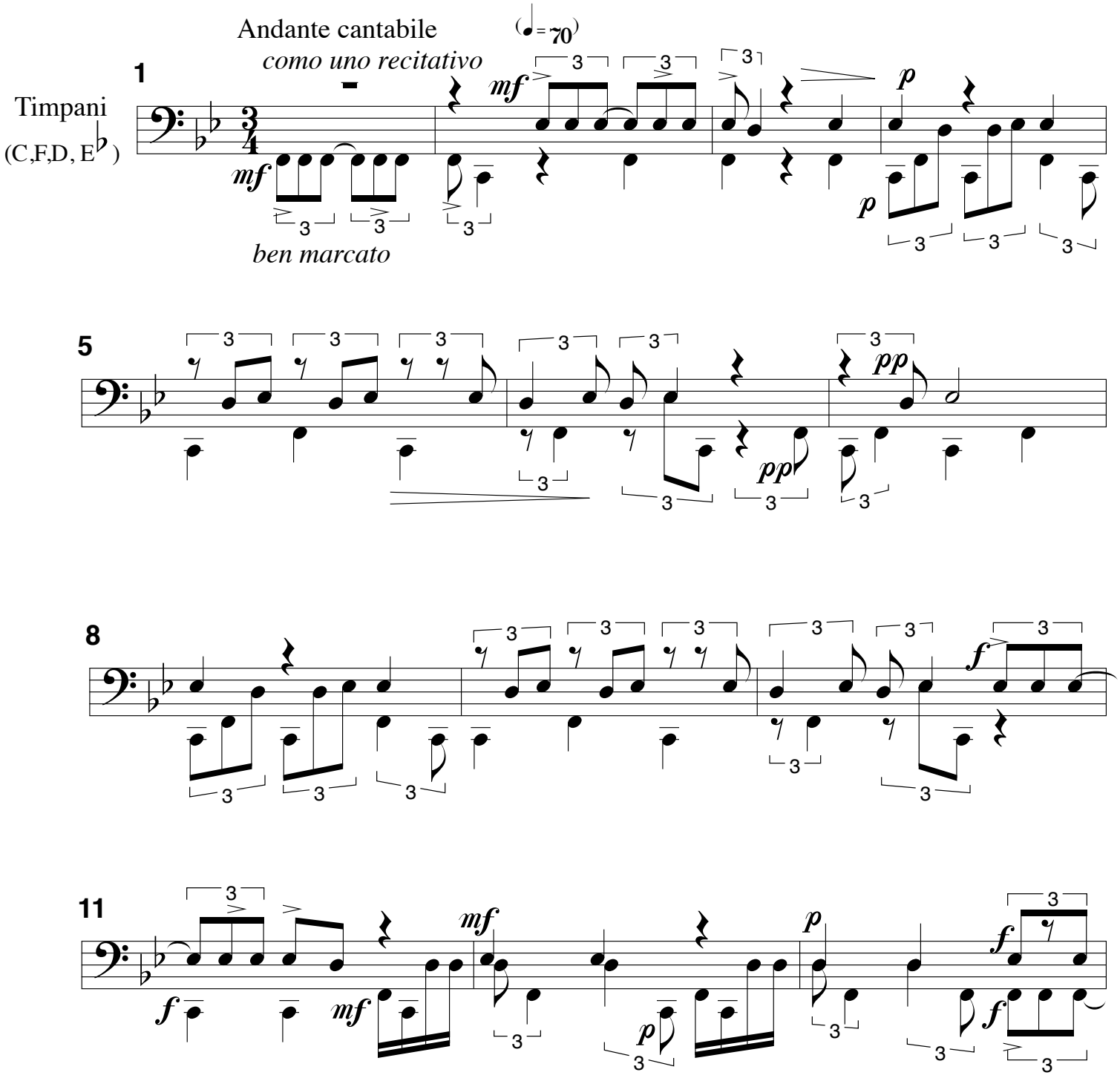
To Susie, my Wife

I

Emmanuel Dubois

Fuguetta
for Timpani

Hard mallets. Play near the rim.
The upper voice a little bit more pronounced



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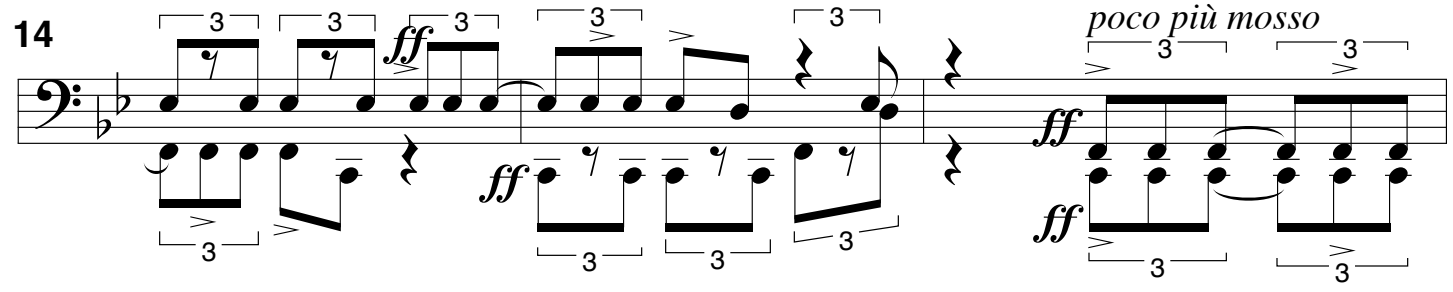
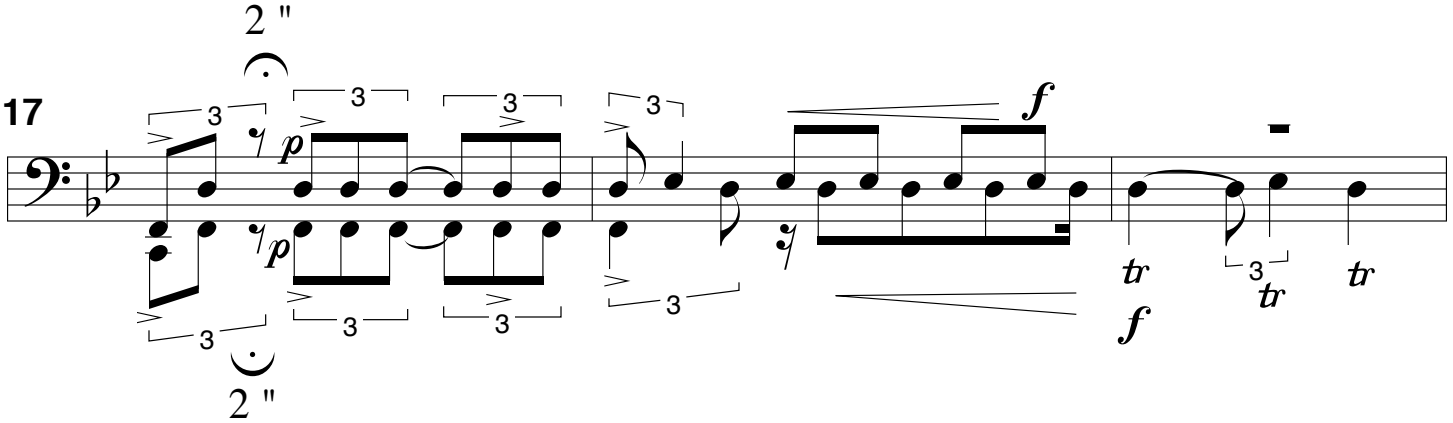
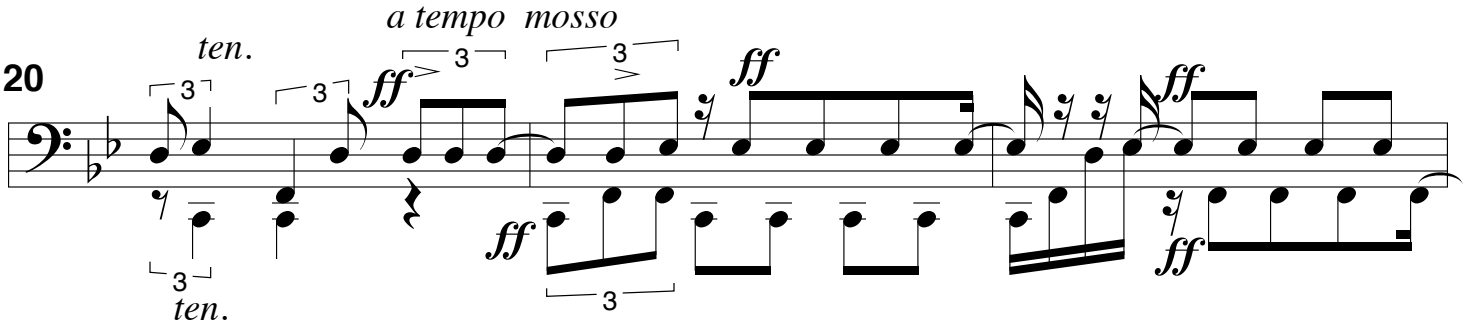
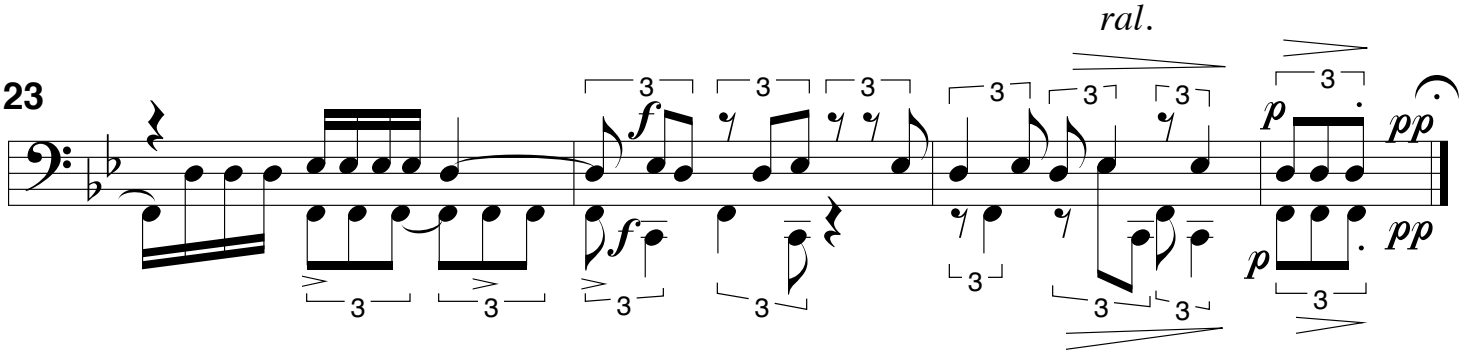
Timpani









II

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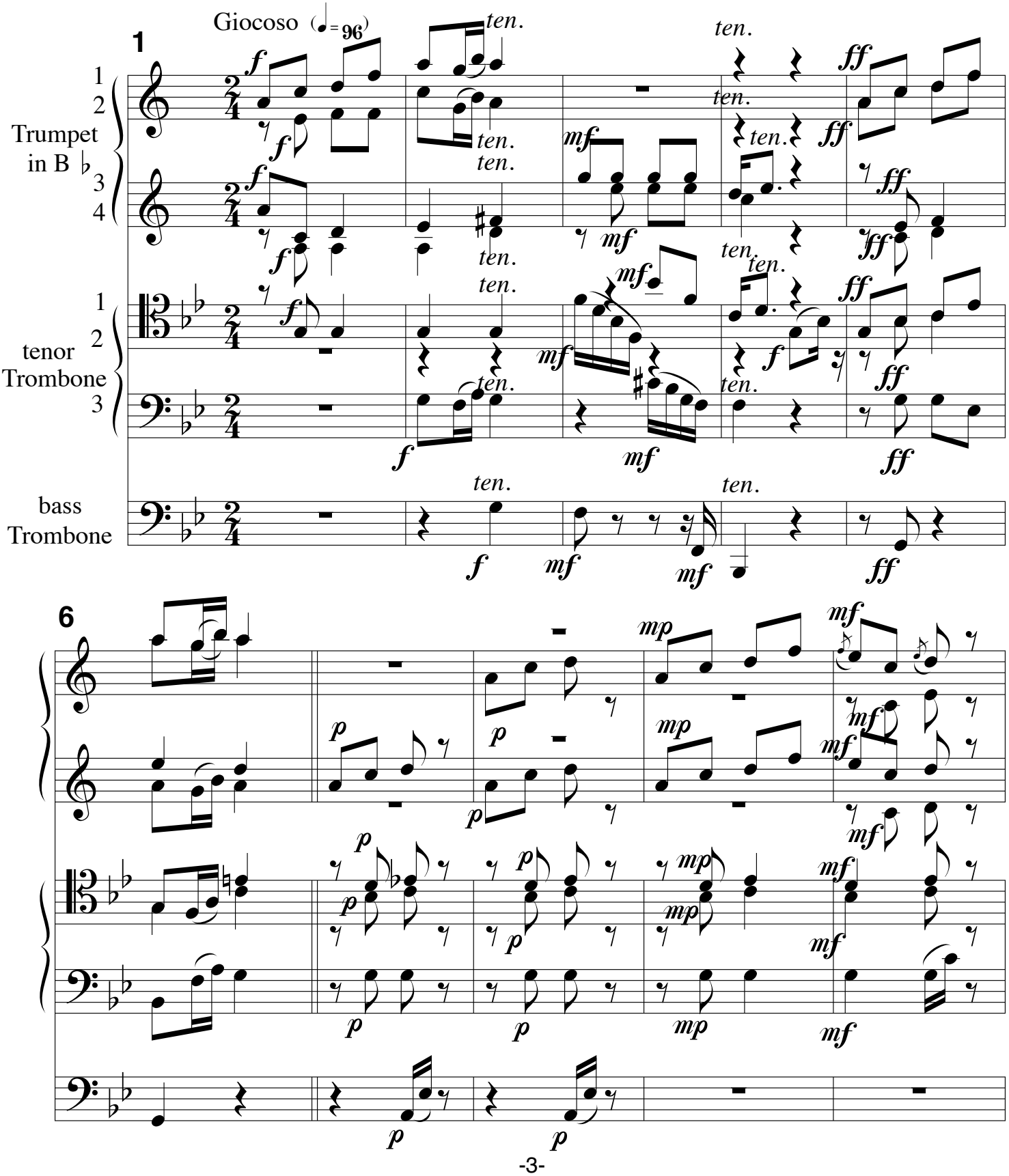
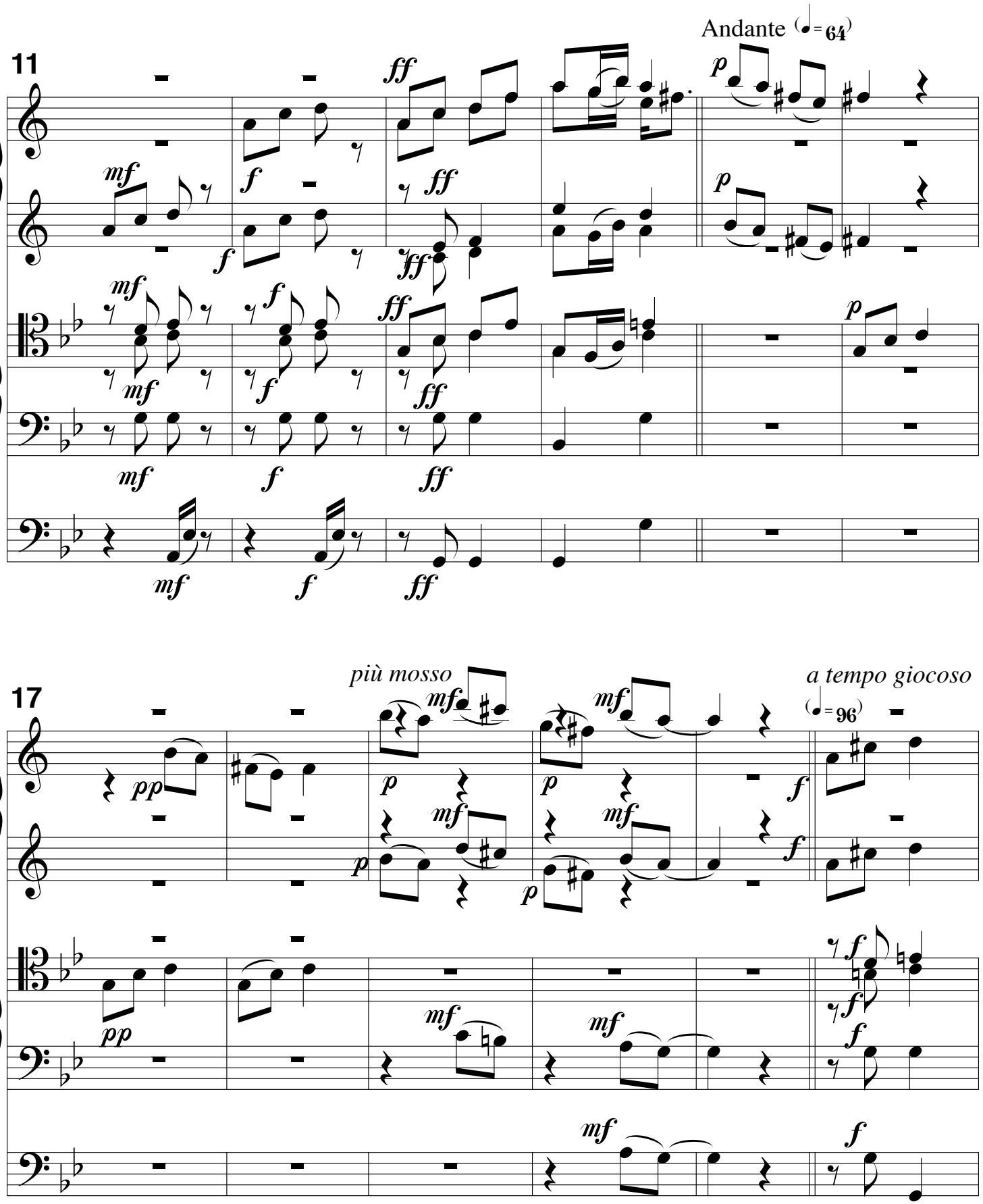
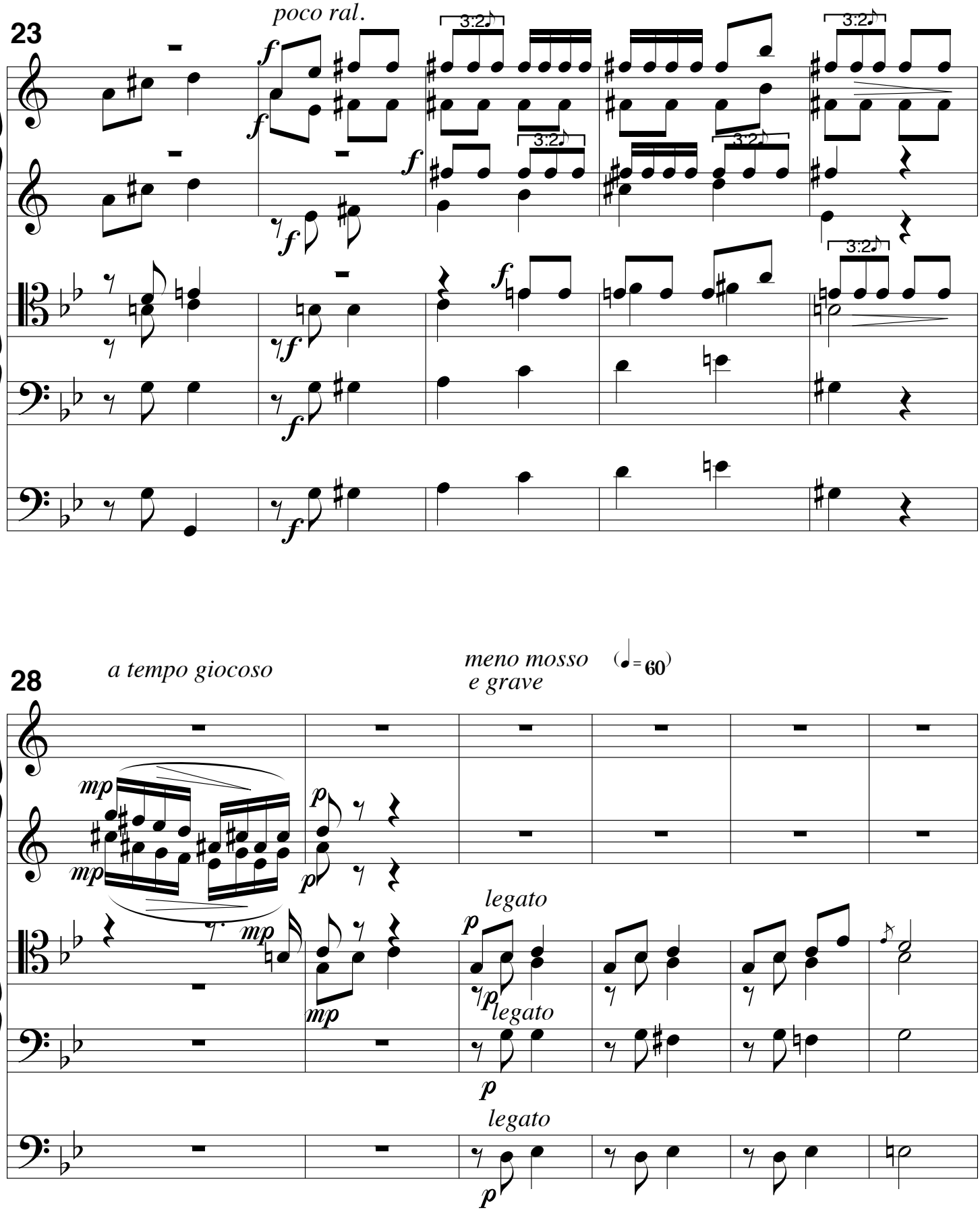
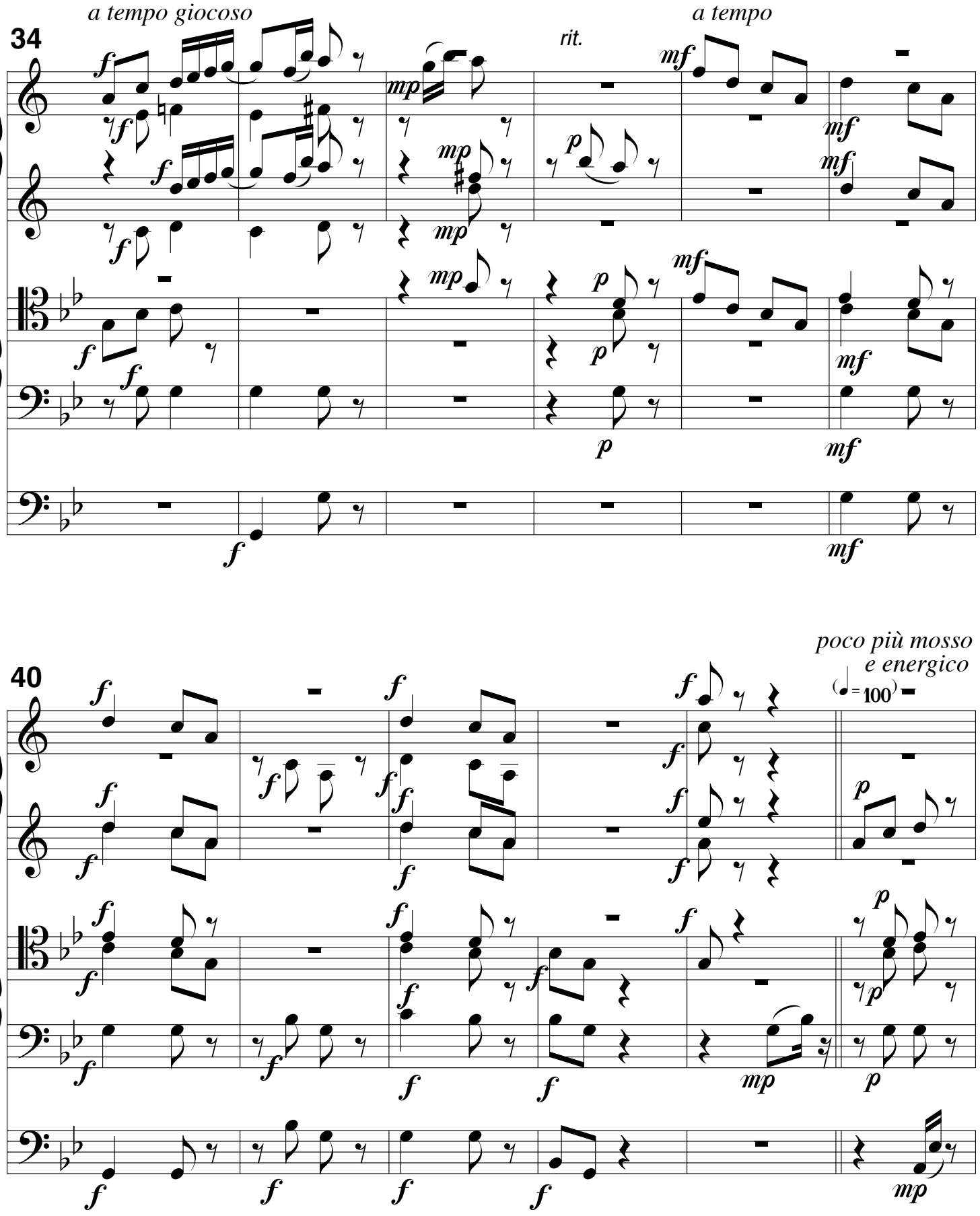
Fanfare

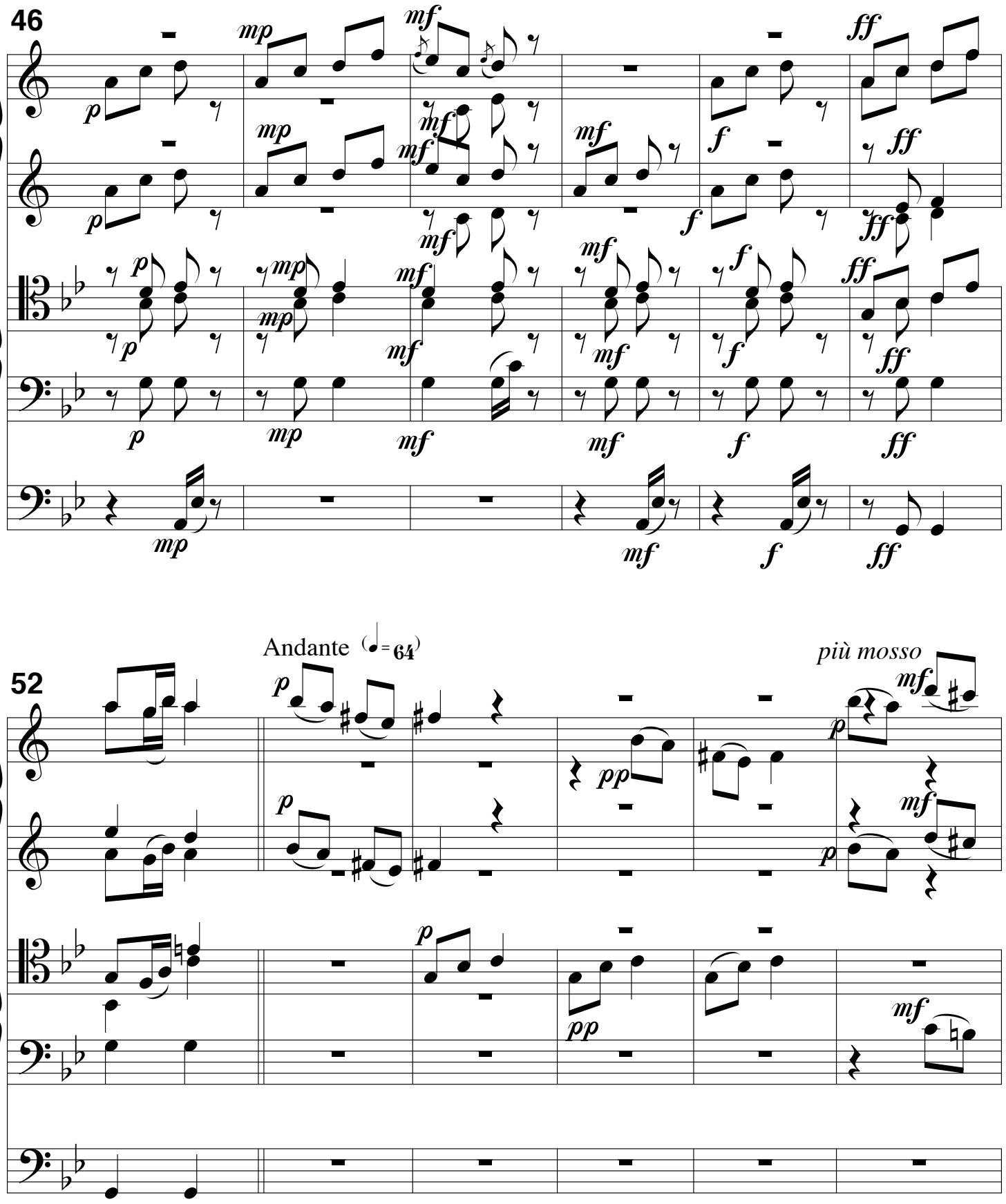
for Four Trumpets in B Flat,
Three Tenor Trombones and Bass Tombone

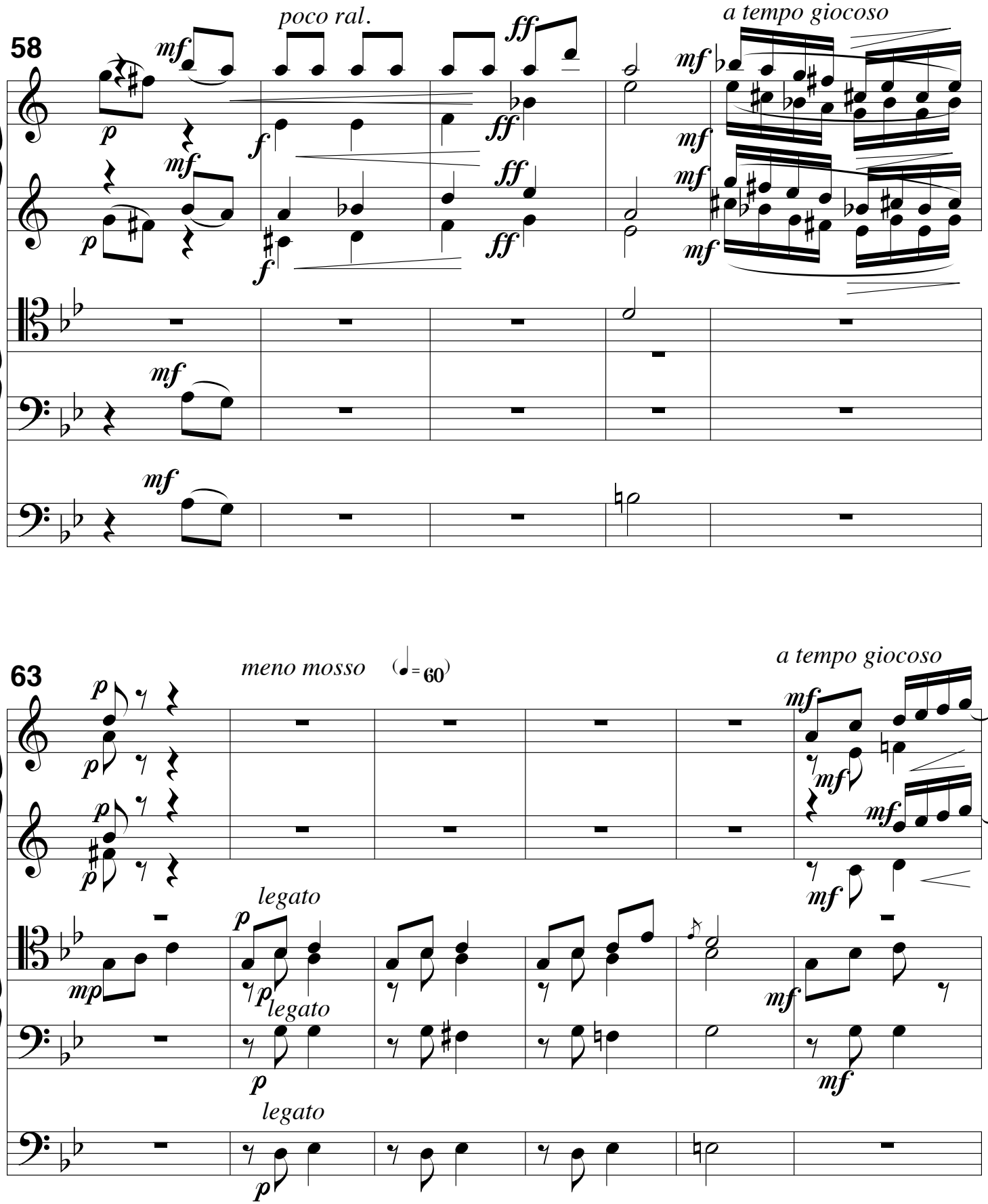


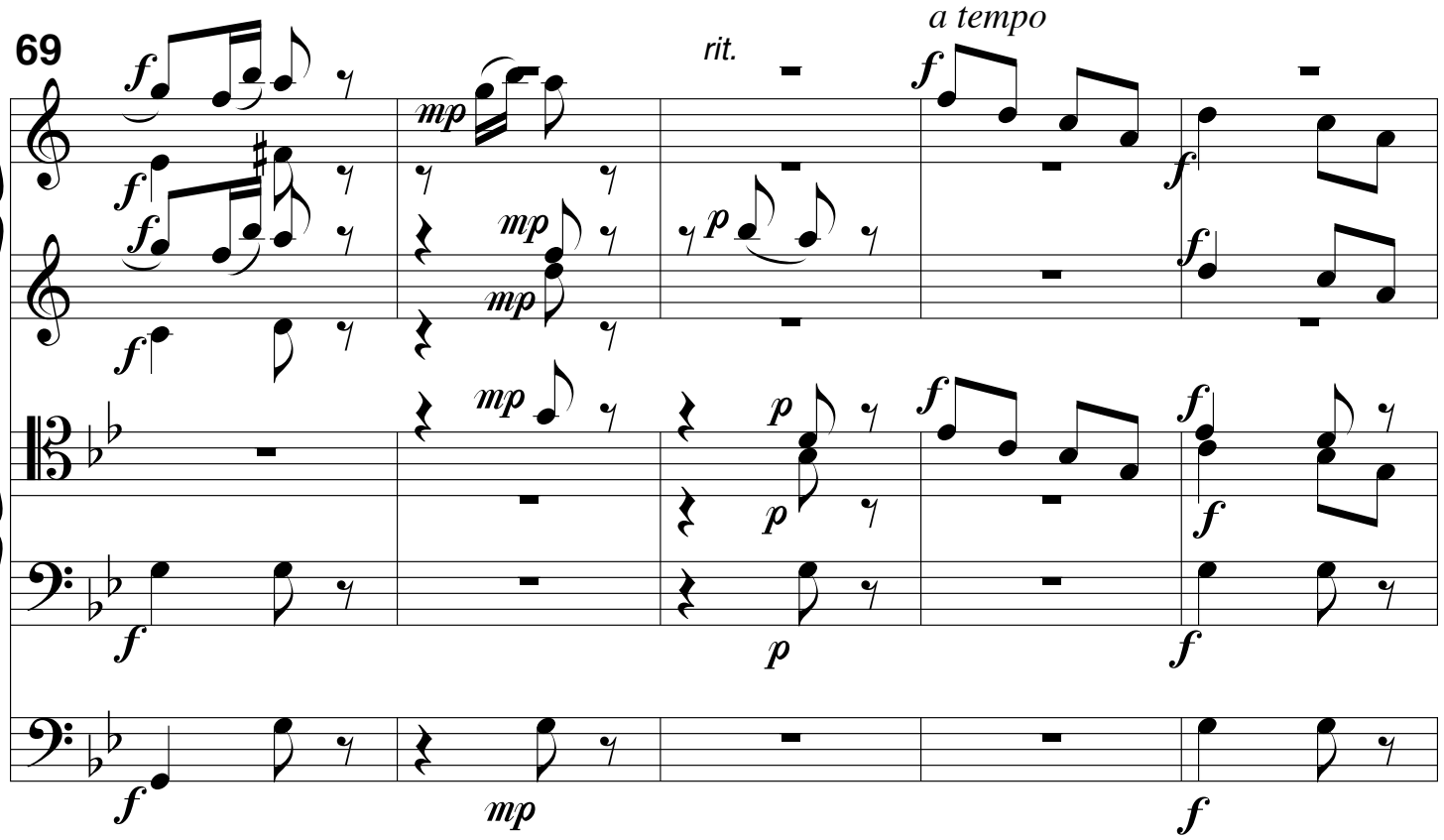

Andante (♩= 64)
11
17
più mosso
a tempo giocoso
(♩= 96)

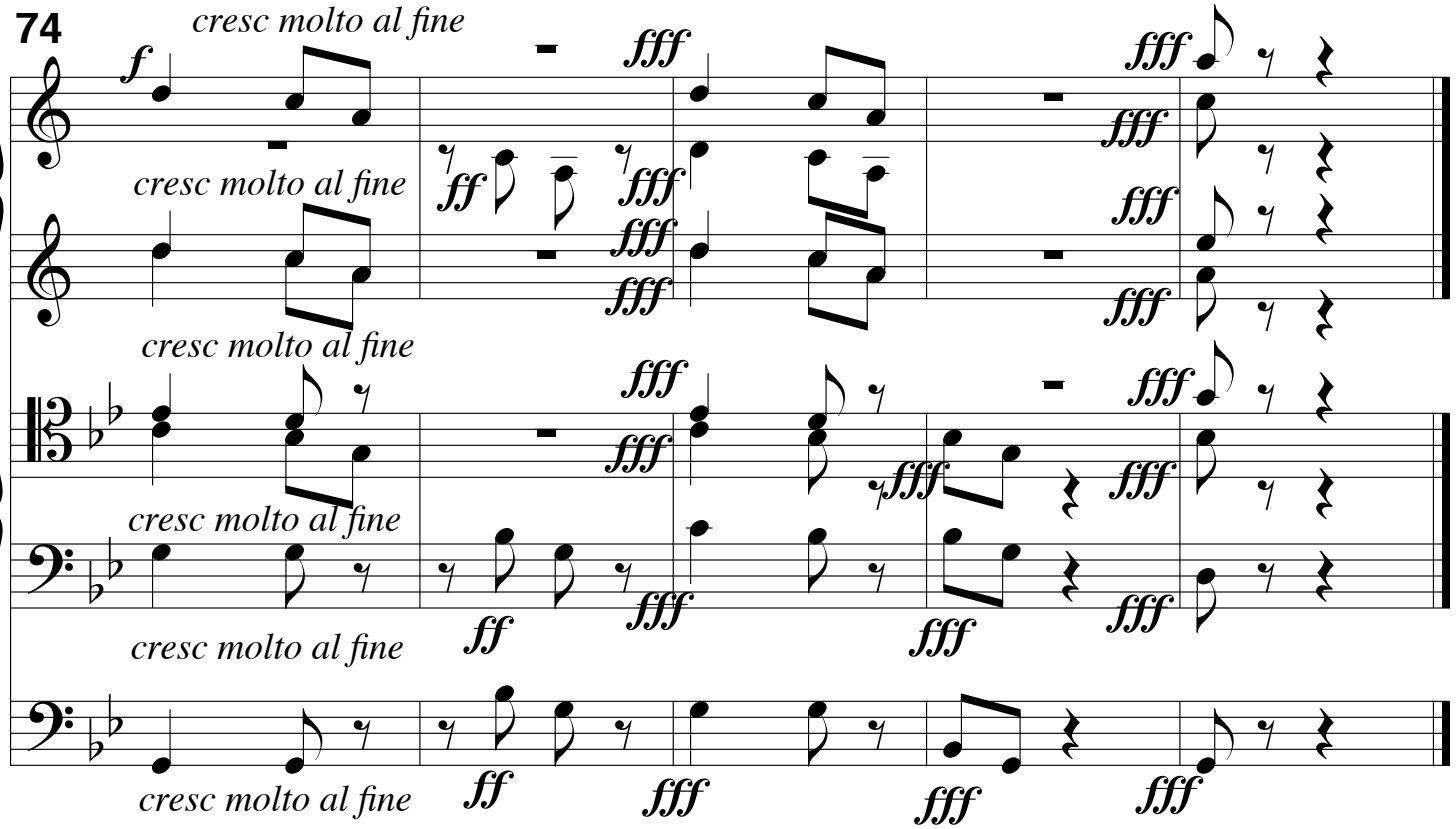

23
poco ral.
3:2
28
a tempo giocoso
meno mosso
e grave
(♩= 60)
legato


a tempo giocoso
34
rit.
a tempo
40
poco più mosso
e energico
(♩= 100)


46
52
Andante (♩= 64)
più mosso


58
poco ral.
a tempo giocoso
63
meno mosso
(♩= 60)
a tempo giocoso
legato
legato
legato


69
rit.
a tempo


74
cresc molto al fine

III

Interlude

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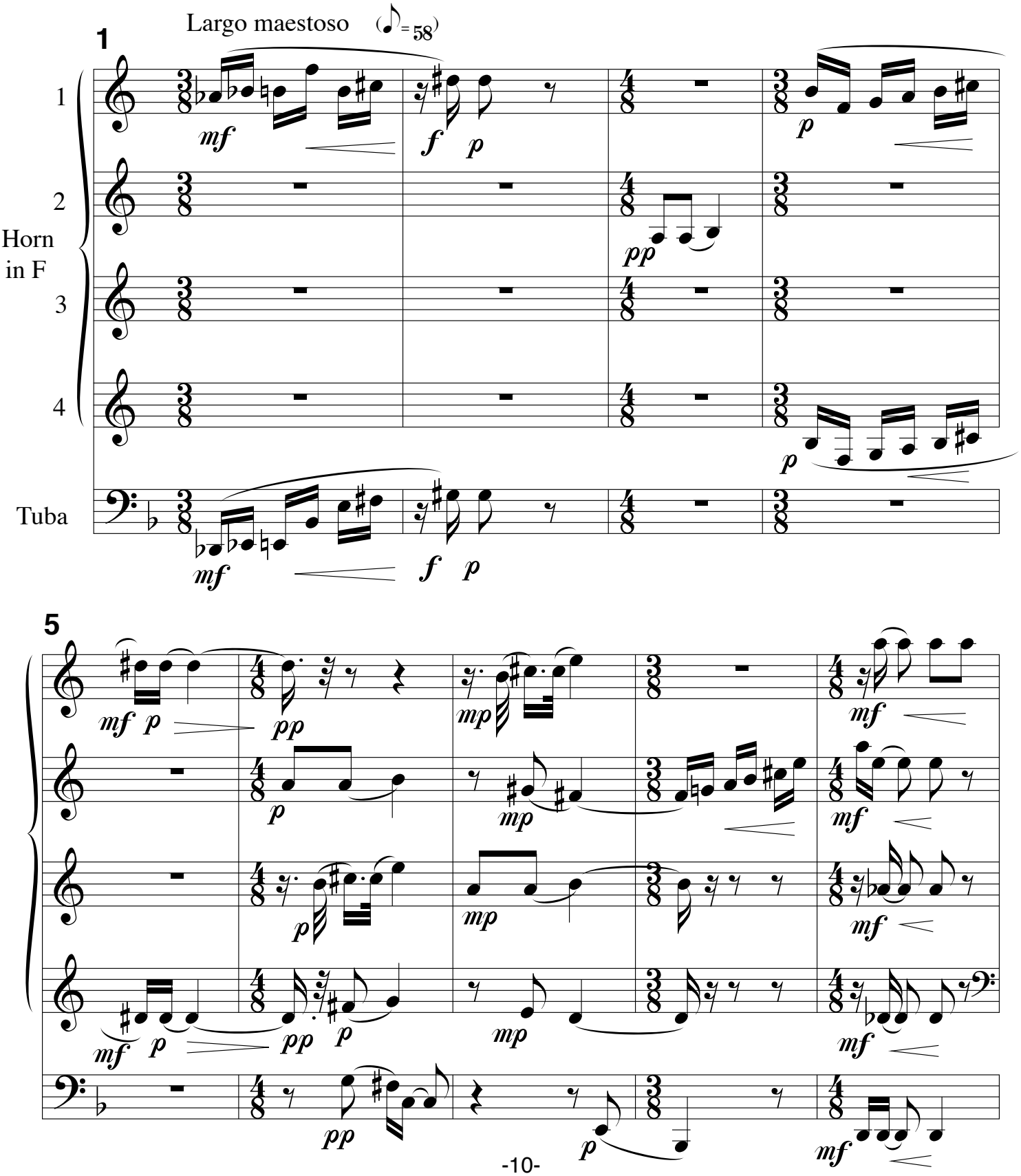
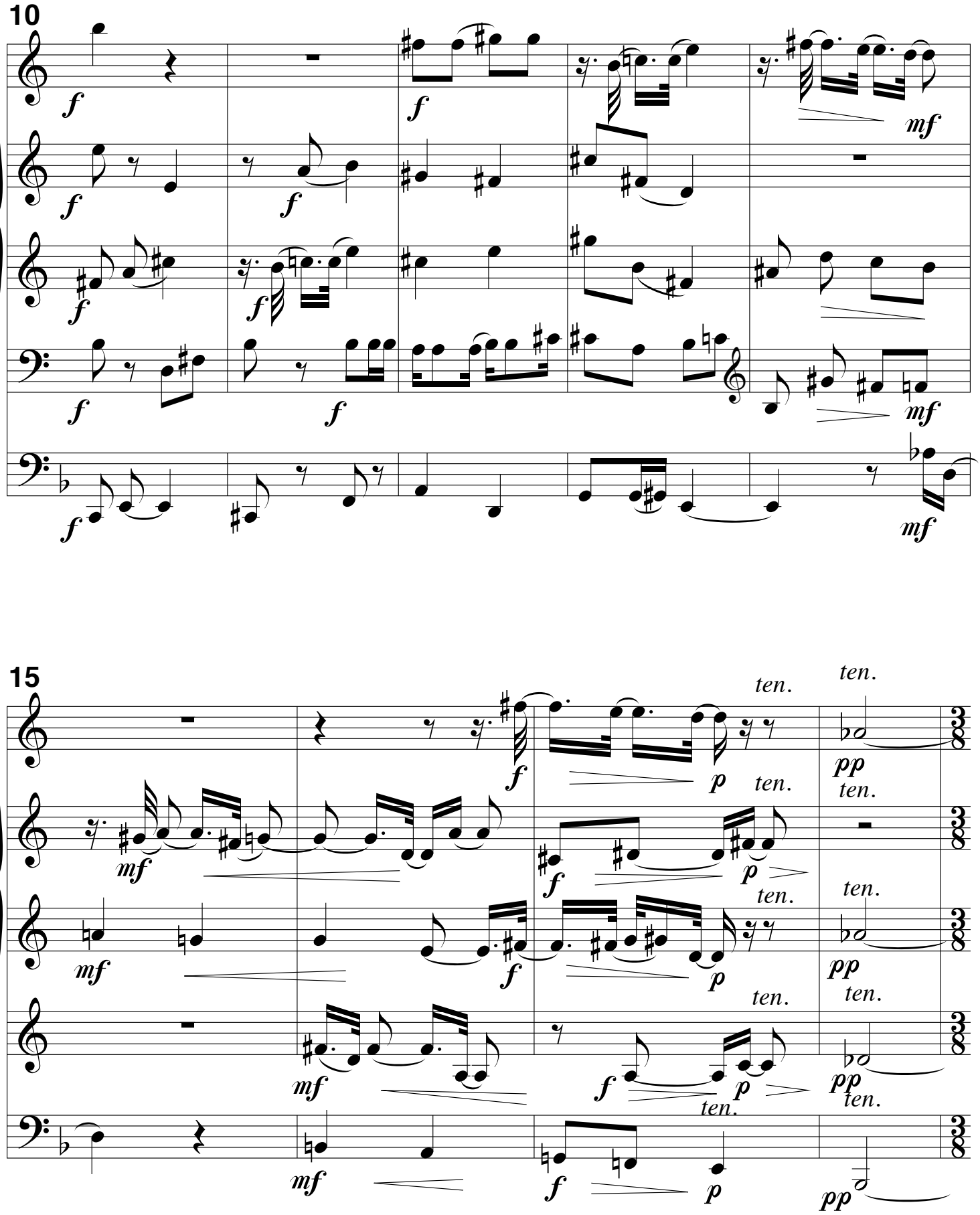
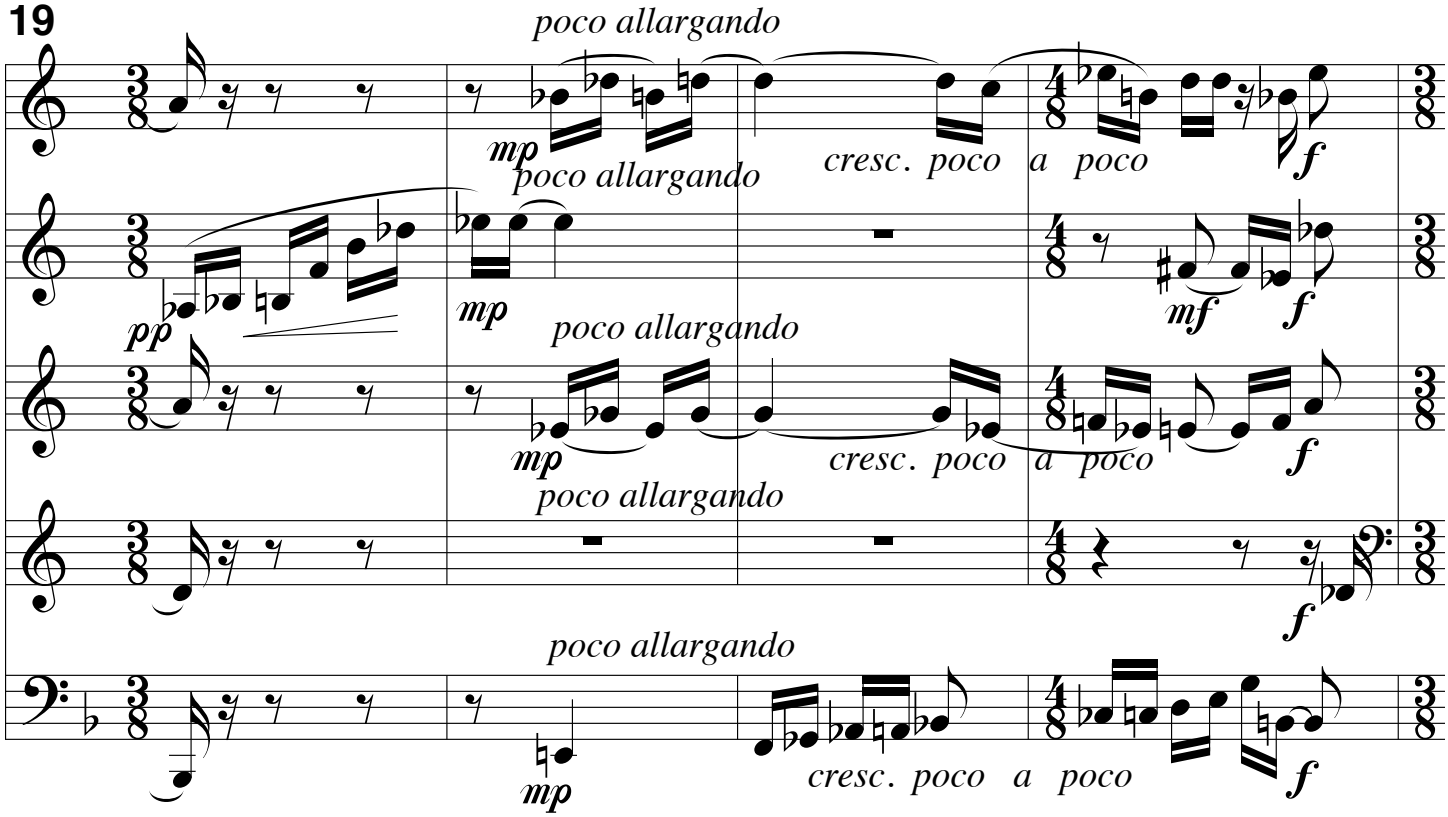
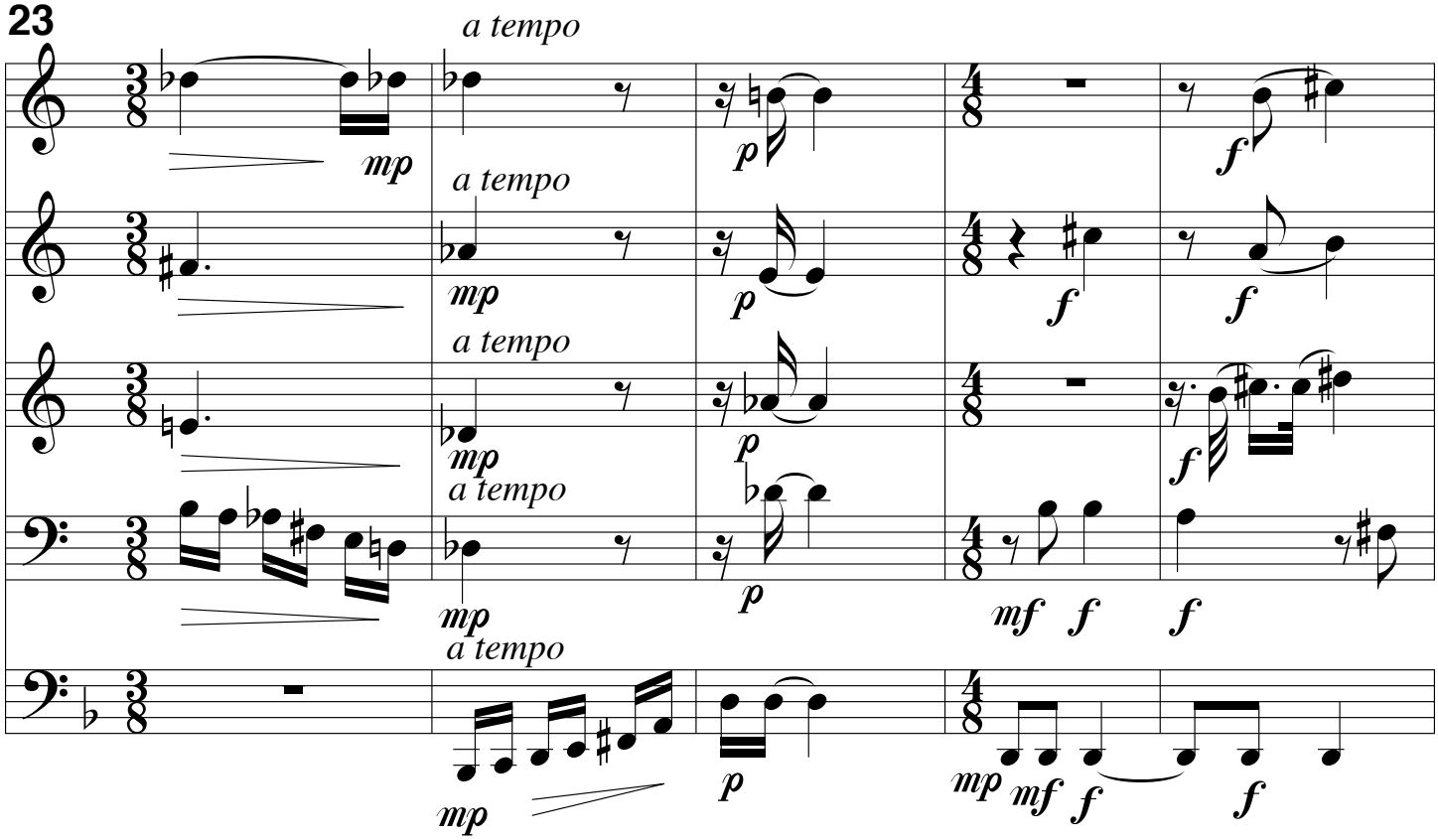
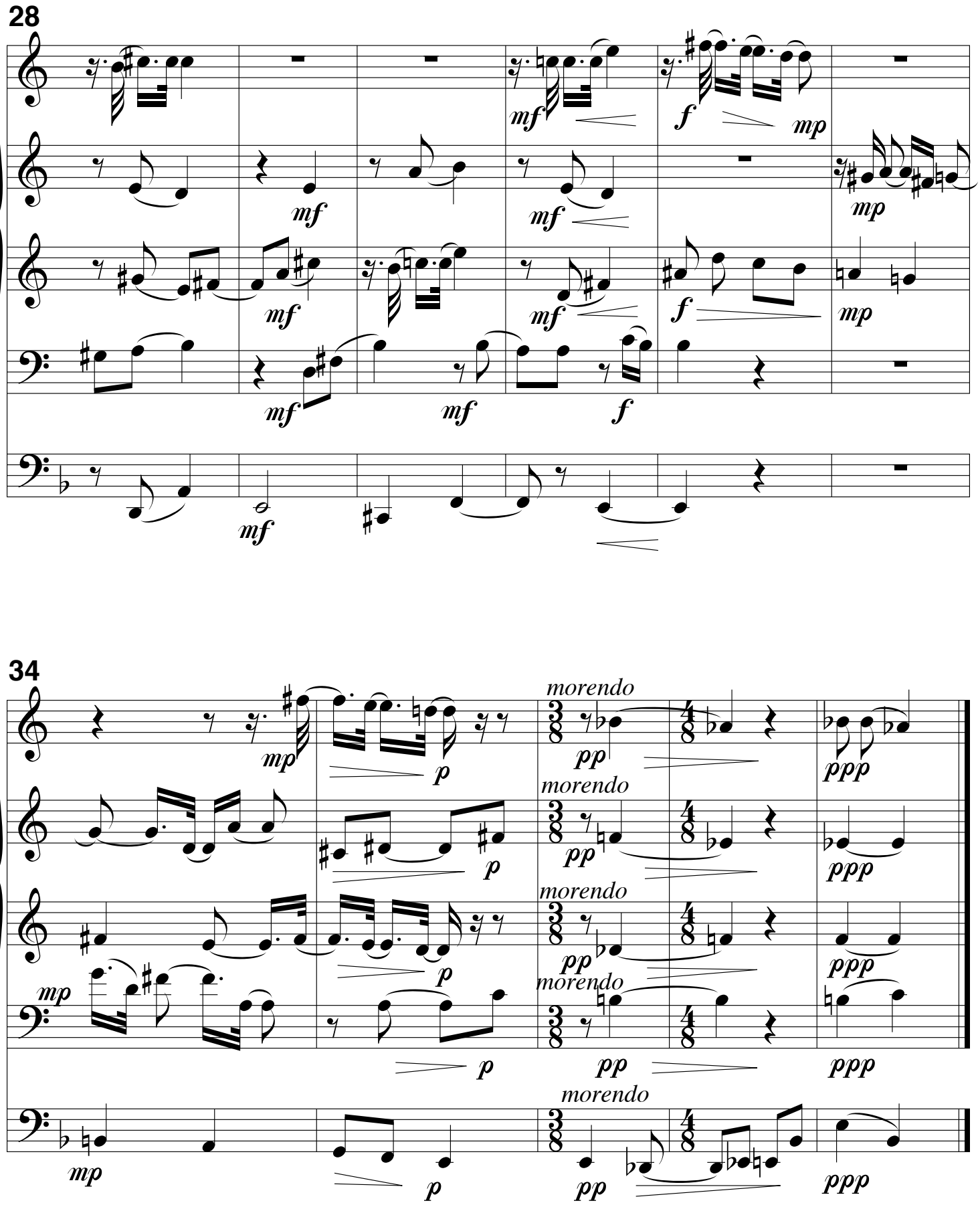
for Four Horns in F and Tuba




10
15
ten.


19
poco allargando
mp
cresc. poco
a poco
f
poco allargando
pp
mp
mf
f
poco allargando
mp
cresc. poco
a poco
f
poco allargando
f
poco allargando
mp
cresc. poco
a poco
f


23
a tempo
mp
p
f
a tempo
mp
p
f
f
a tempo
mp
p
f
a tempo
mp
p
mf
f
f
a tempo
mp
p
mp
mf
f
f

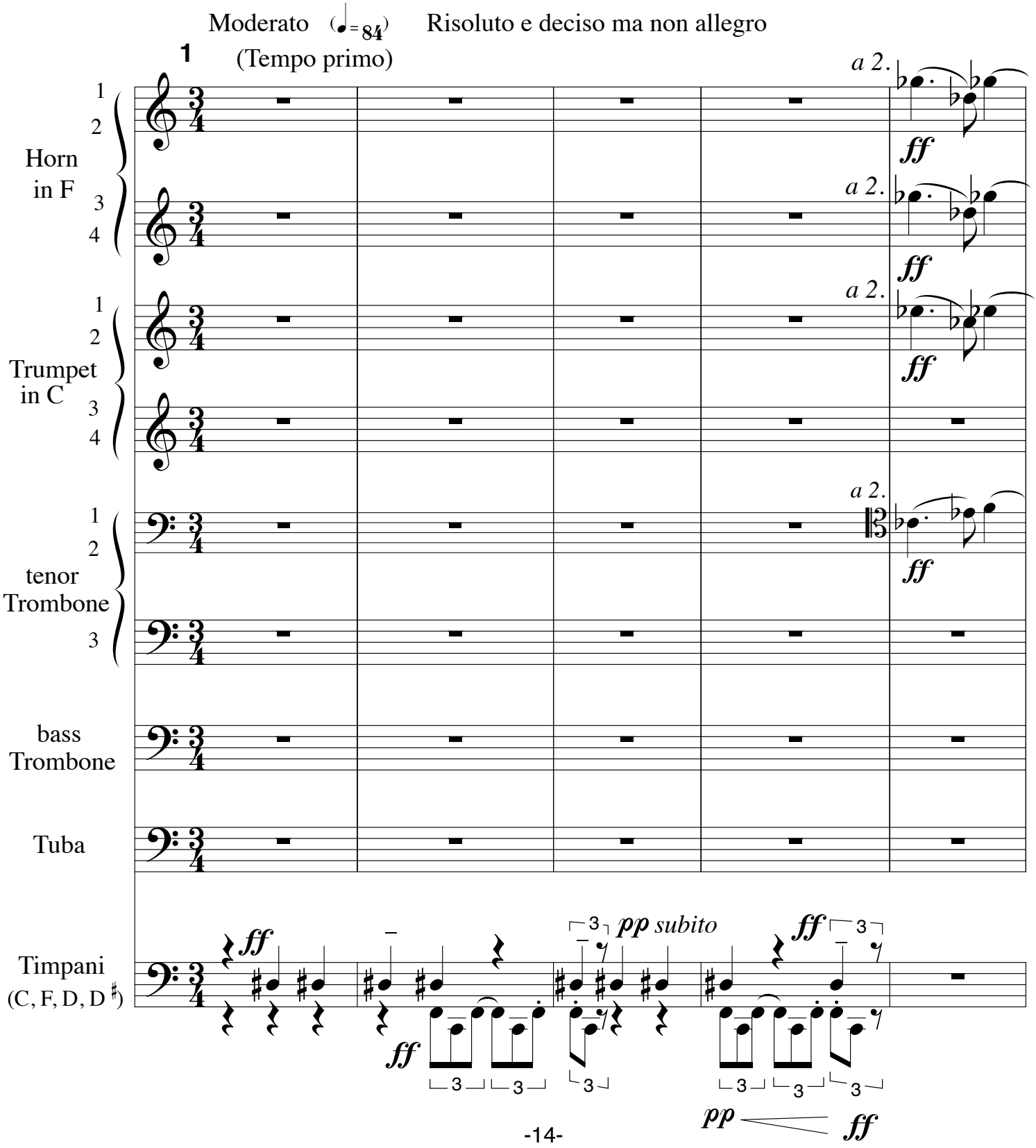

28
mf
f
mp
34
morendo
pp
ppp
p

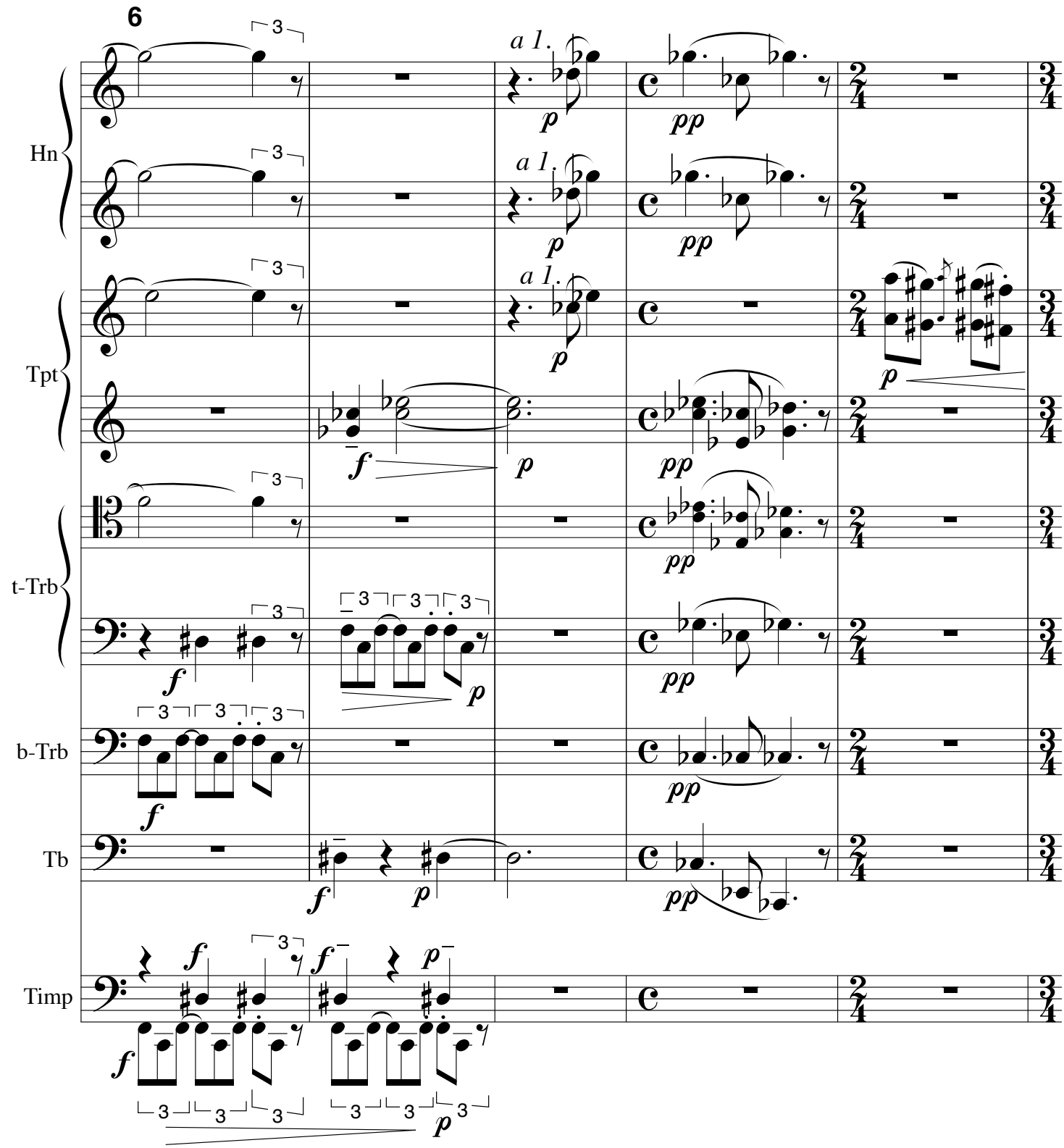
IV

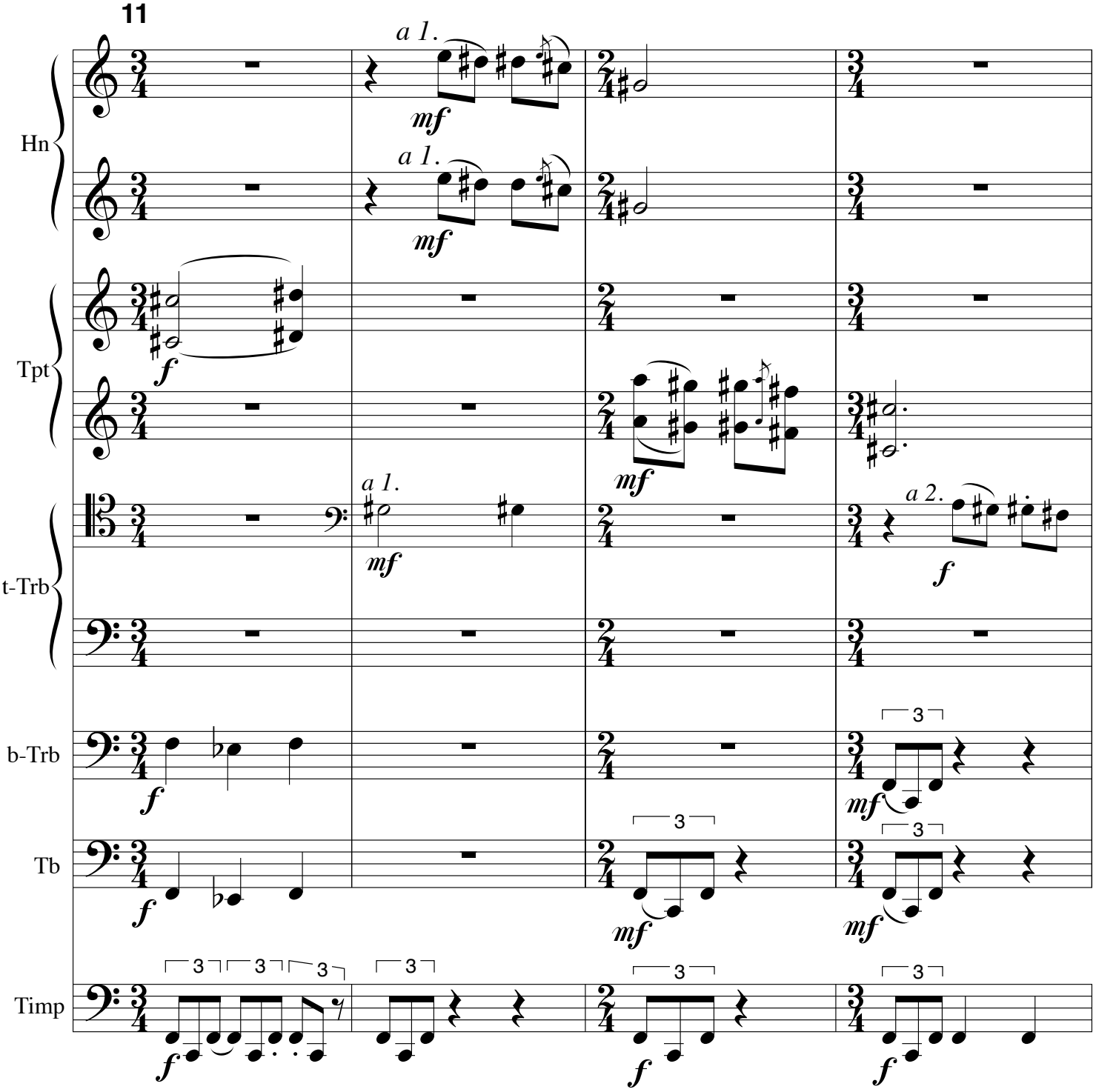
Emmanuel Dubois

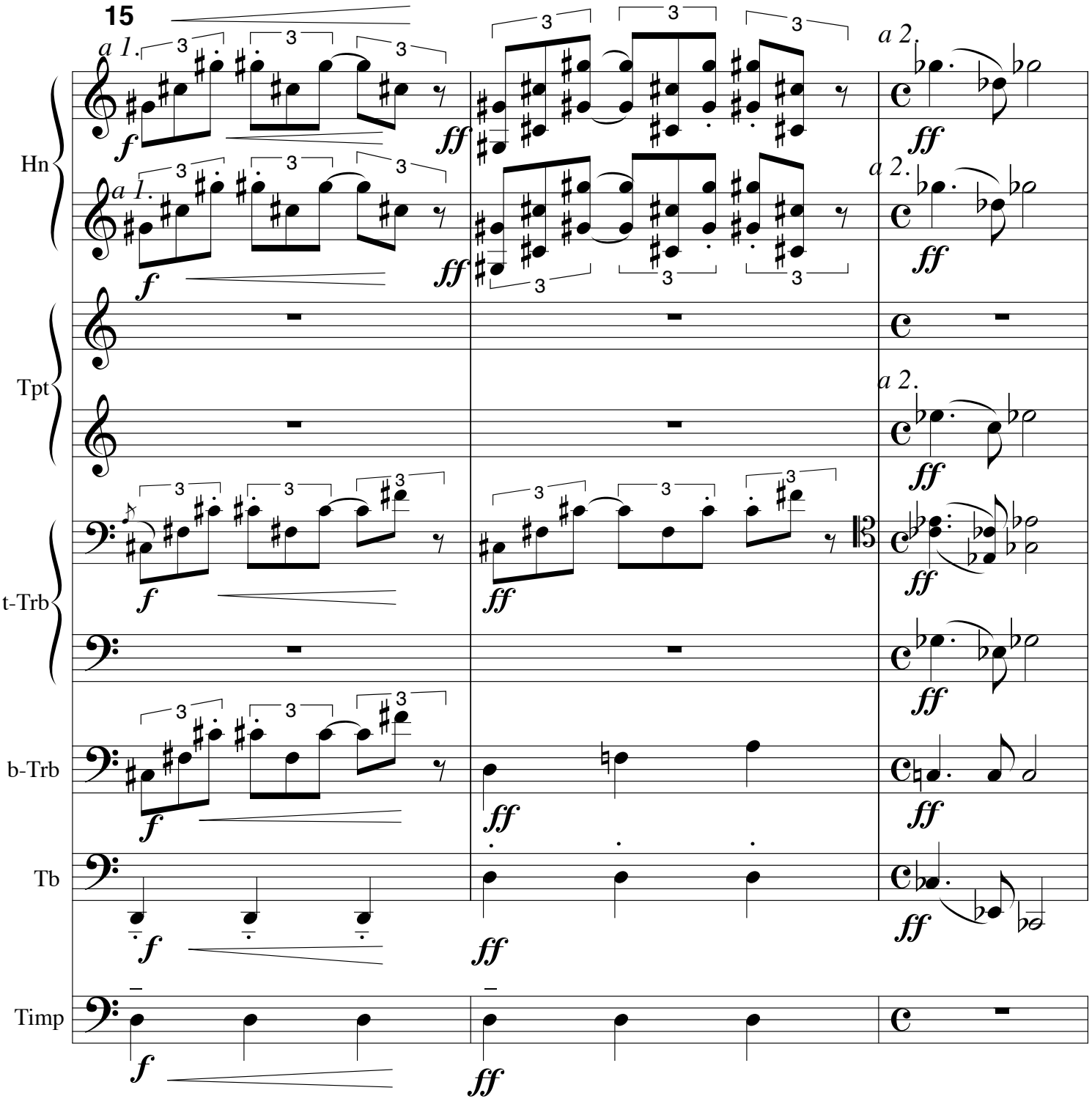
Of Barbed Wire and Red Roses--II

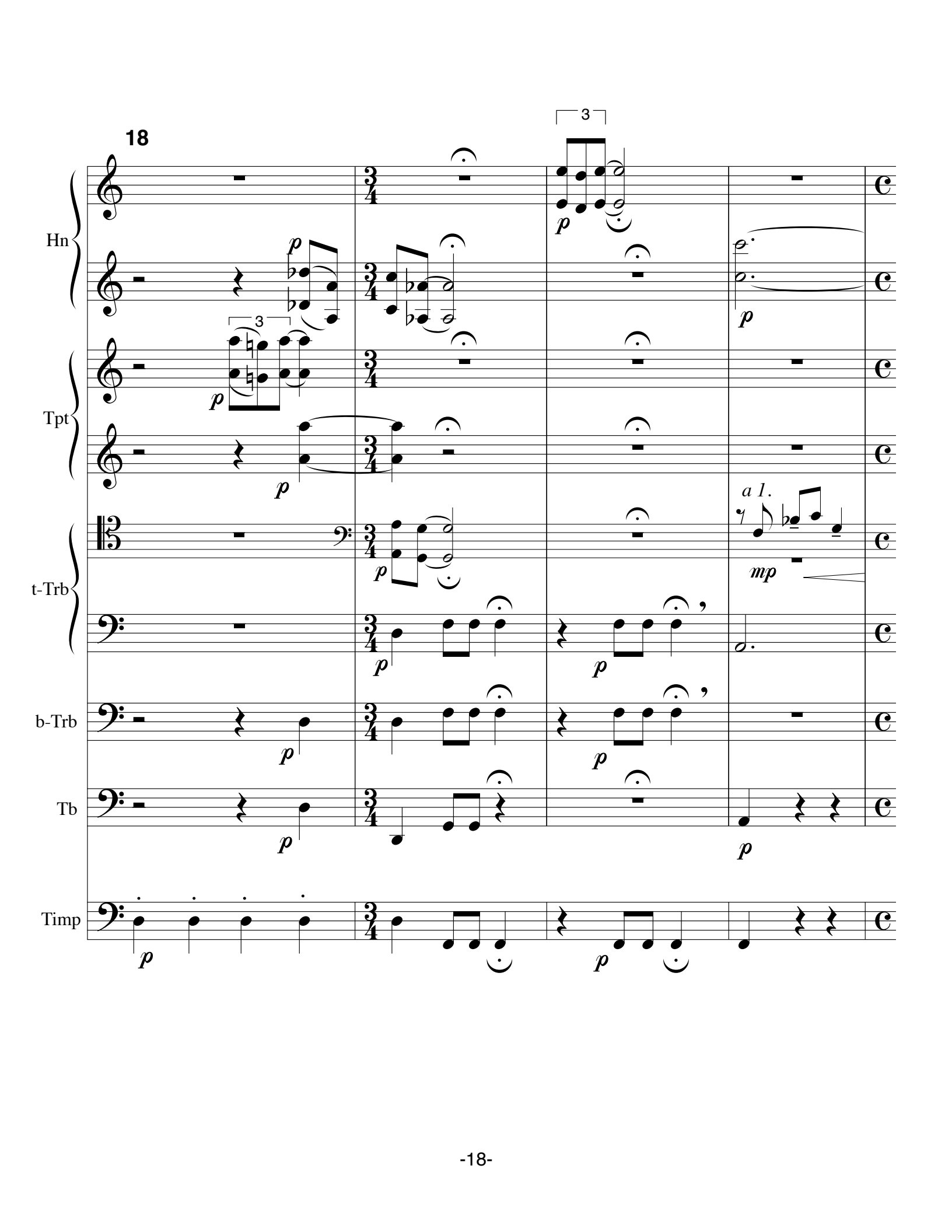
for Thirteen Brass and Timpani

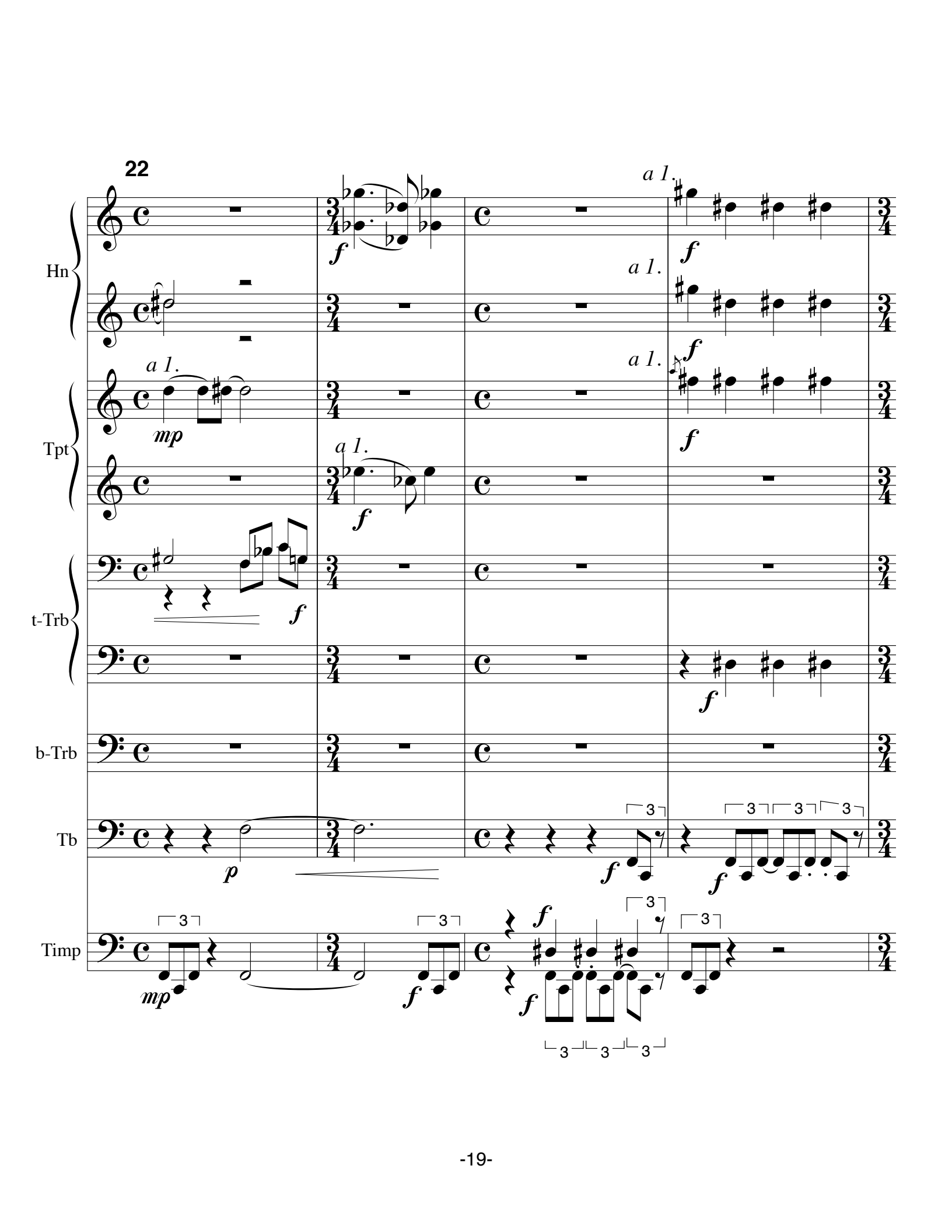


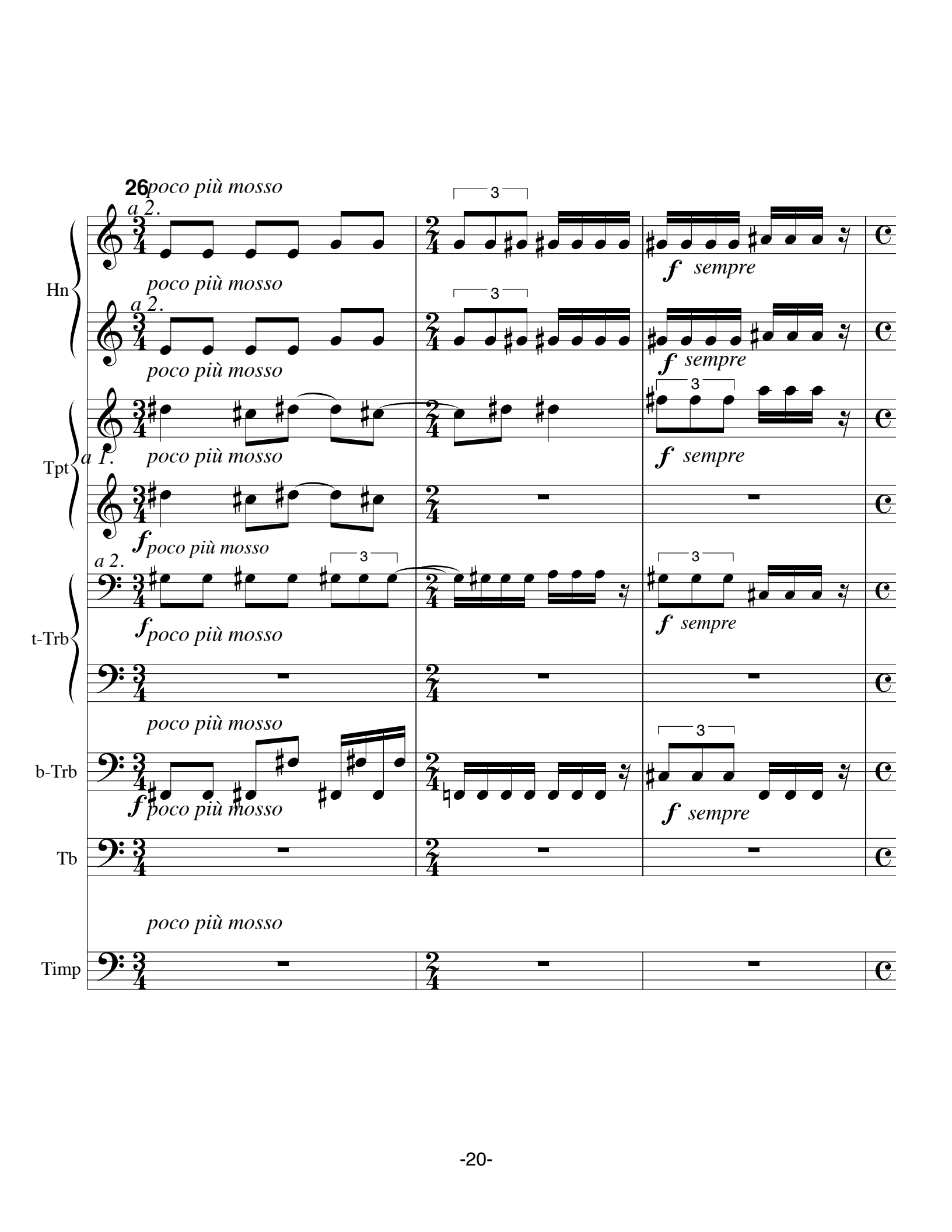

6
Hn
Tpt
t-Trb
b-Trb
Tb
Timp
a 1.
a 1.
a 1.

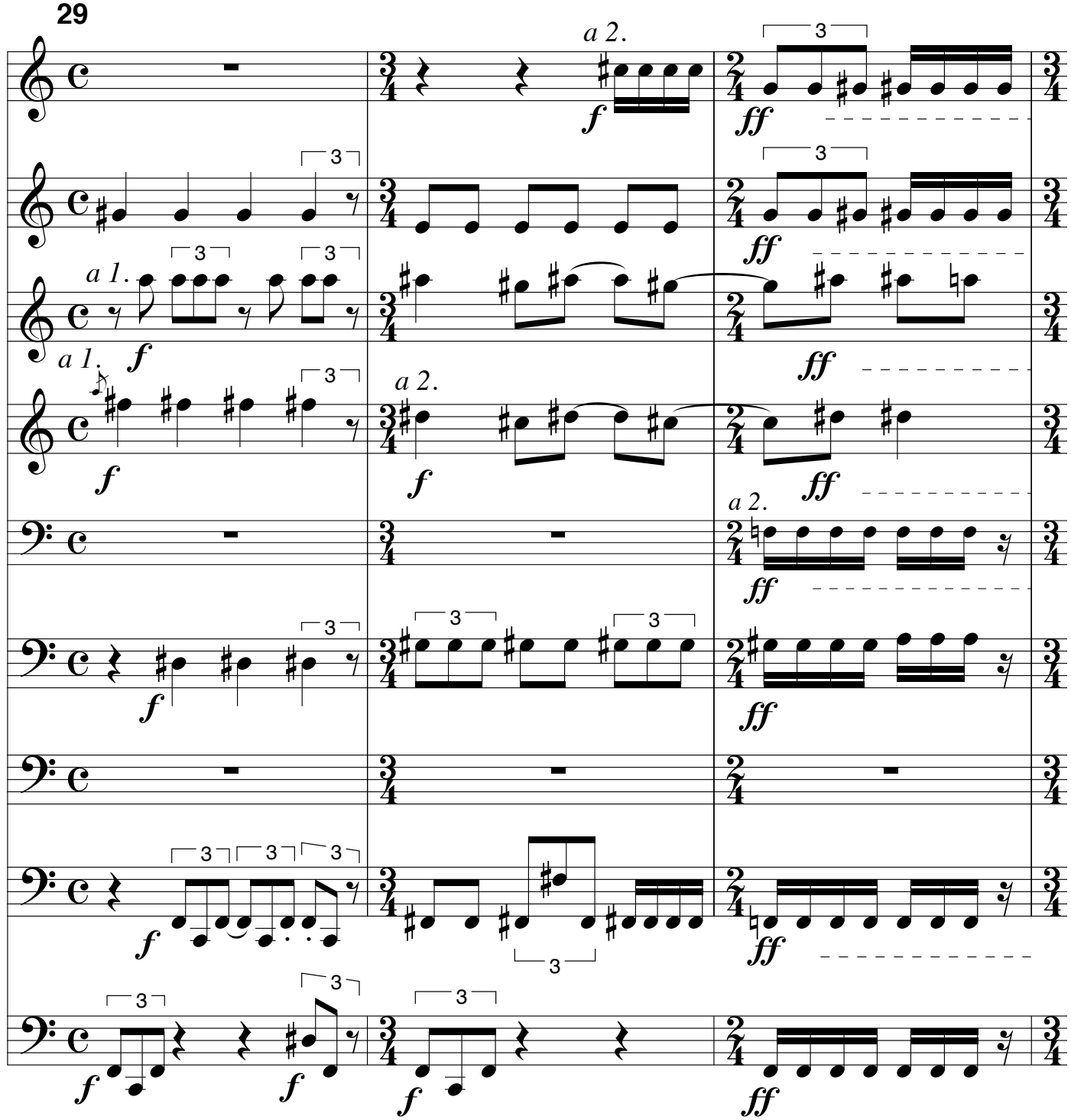

11
Hn
Tpt
t-Trb
b-Trb
Tb
Timp
a 1.
a 1.
a 1.
a 2.
mf
f
3

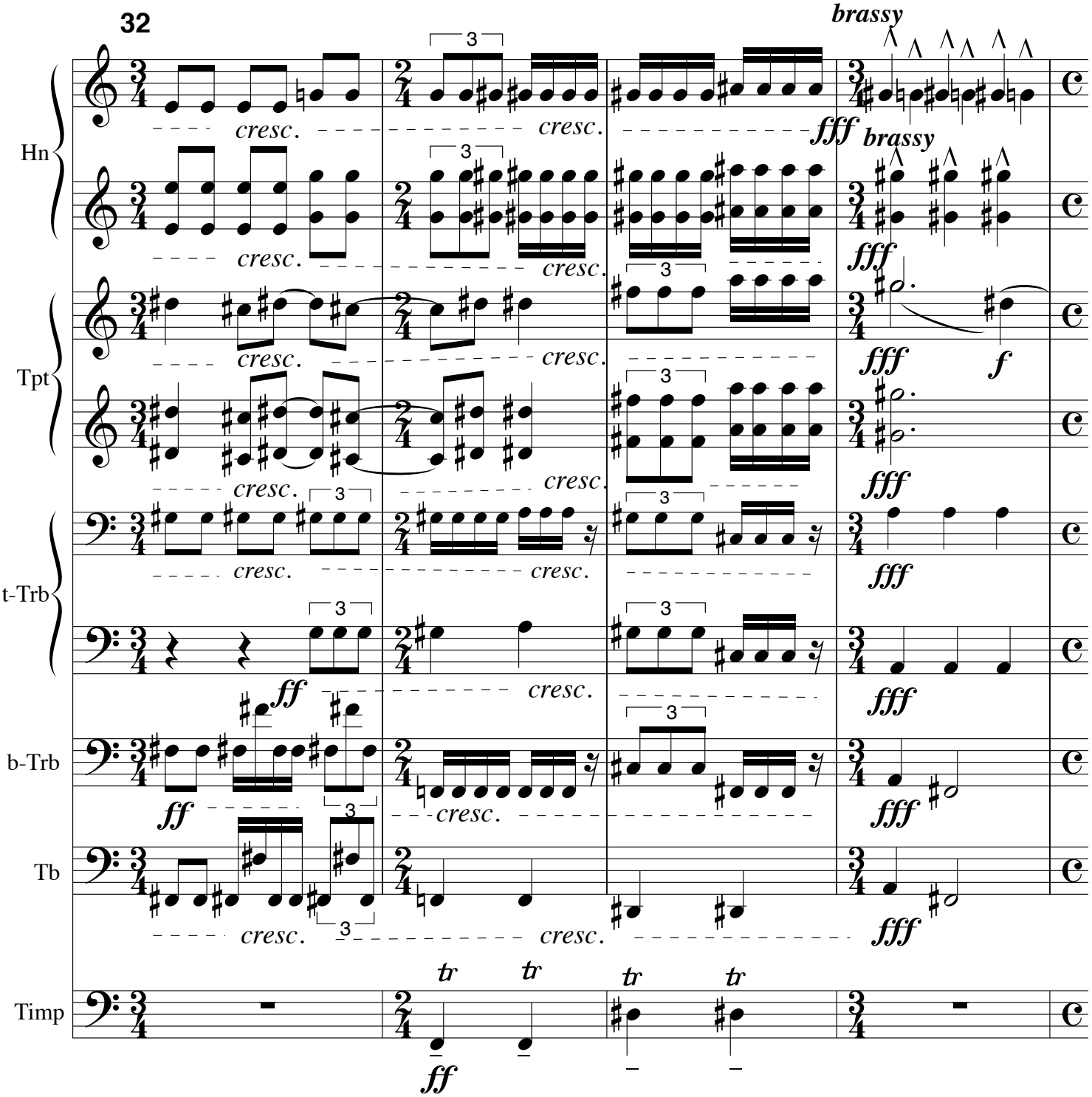

15
a 1.
a 2.
Hn
Tpt
t-Trb
b-Trb
Tb
Timp
f
ff

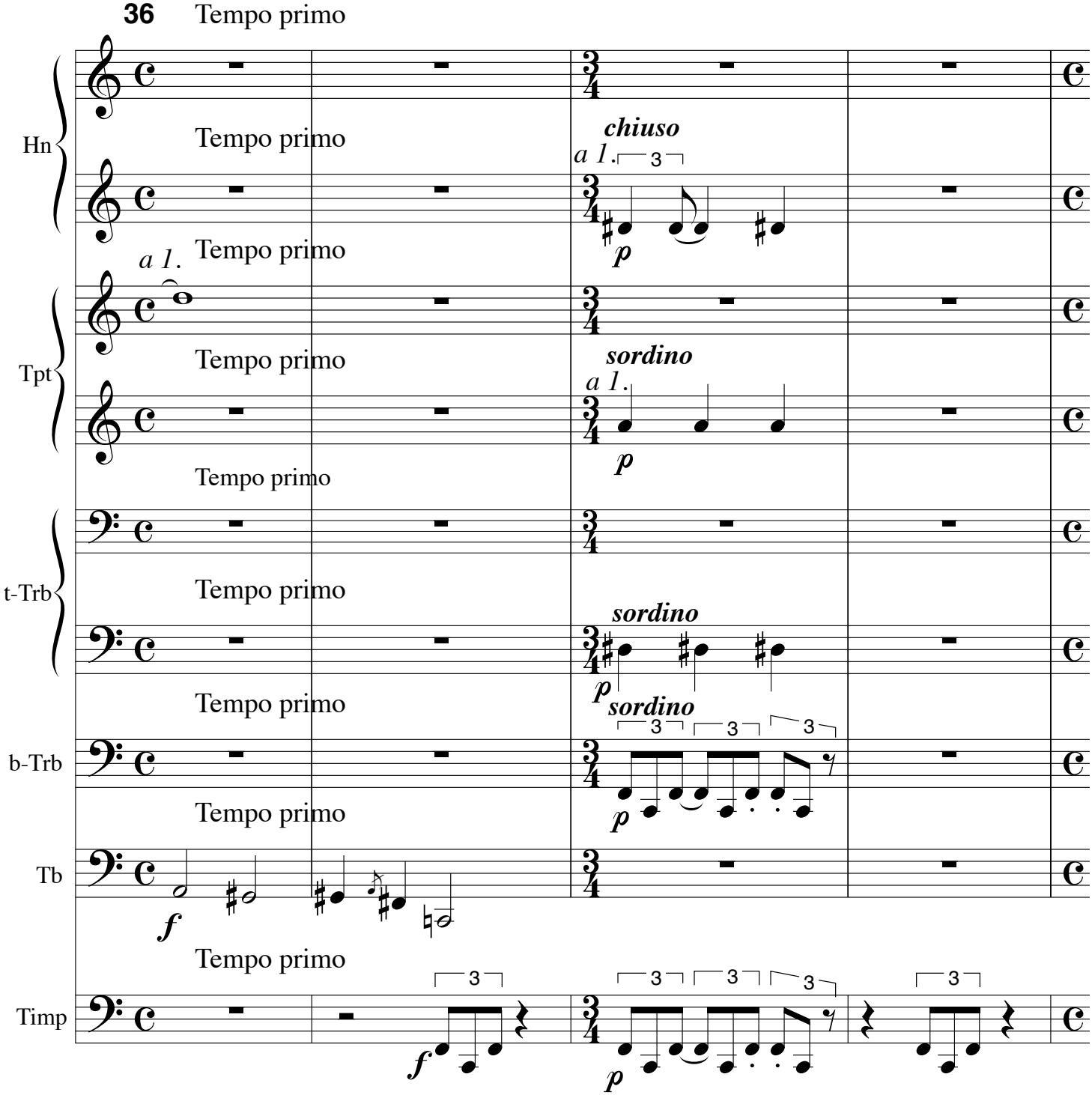

18
Hn
Tpt
t-Trb
b-Trb
Tb
Timp
3
3
a 1.
mp

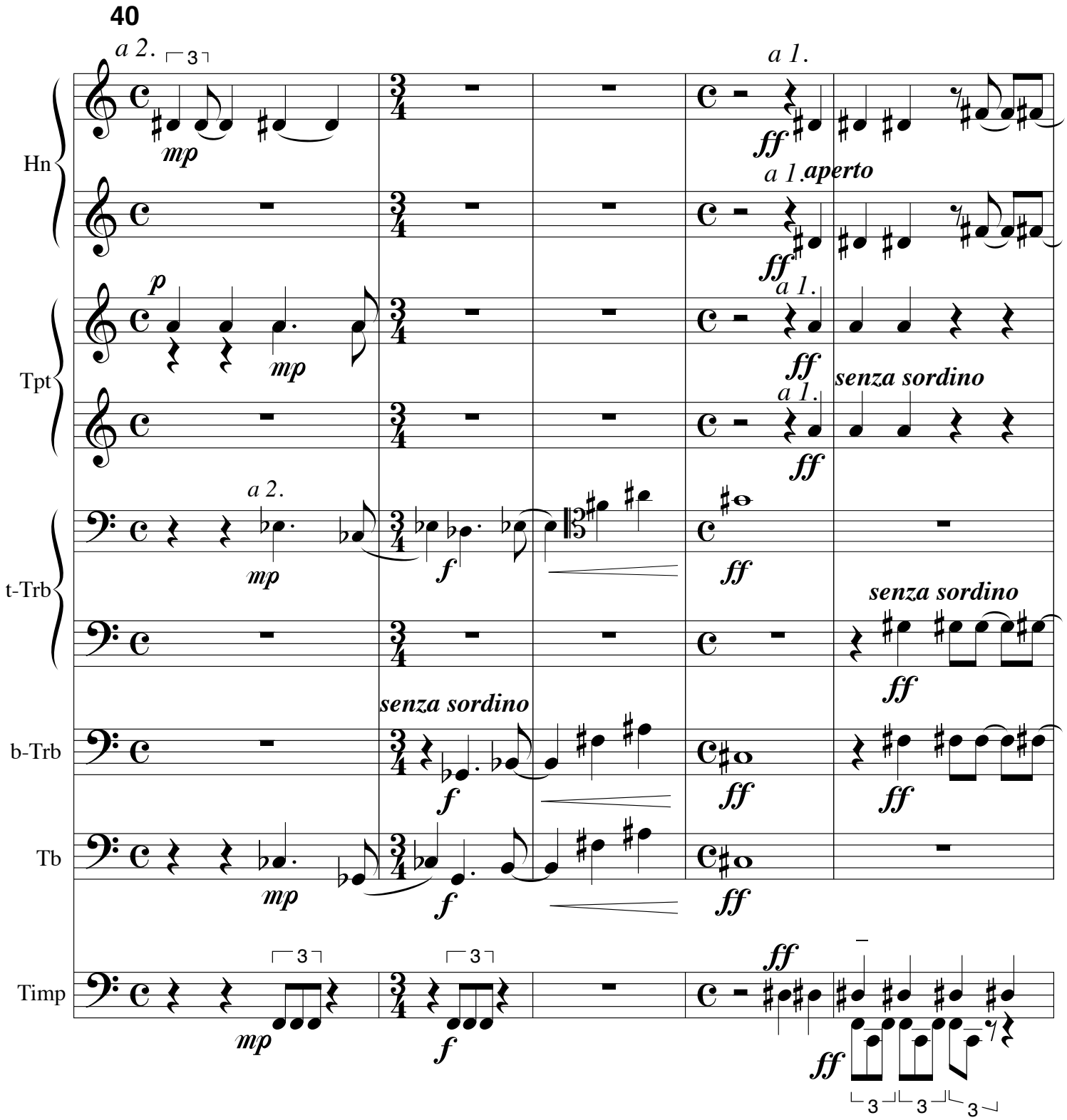

22
Hn
Tpt
t-Trb
b-Trb
Tb
Timp
a 1.
mp
f
p

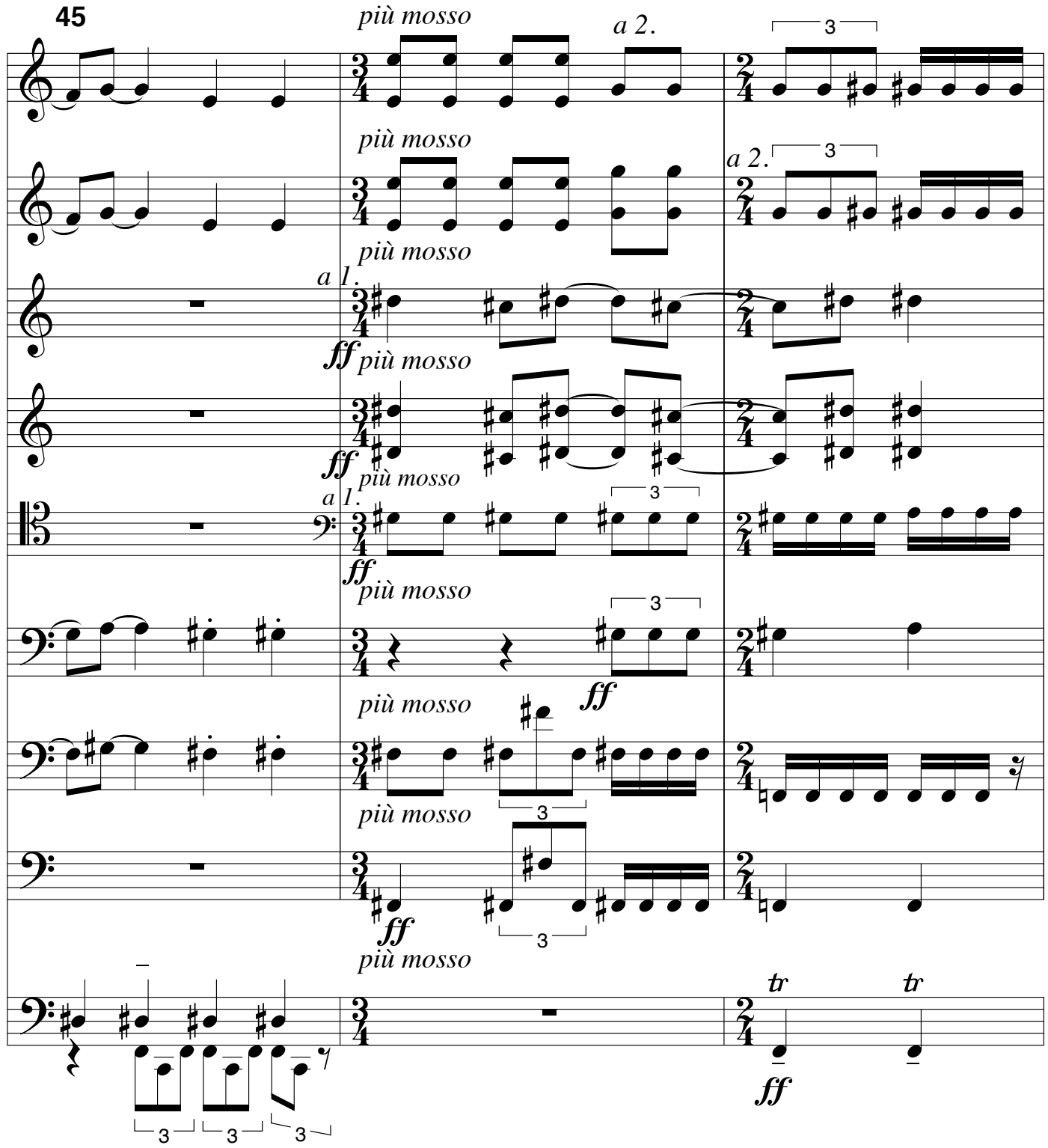

26
poco più mosso
a 2.
Hn
poco più mosso
a 2.
poco più mosso
Tpt
a 1.
poco più mosso
f
poco più mosso
a 2.
t-Trb
f
poco più mosso
poco più mosso
b-Trb
f
poco più mosso
Tb
poco più mosso
Timp
3
f sempre
3
f sempre
3
f sempre
3
f sempre
3
f sempre

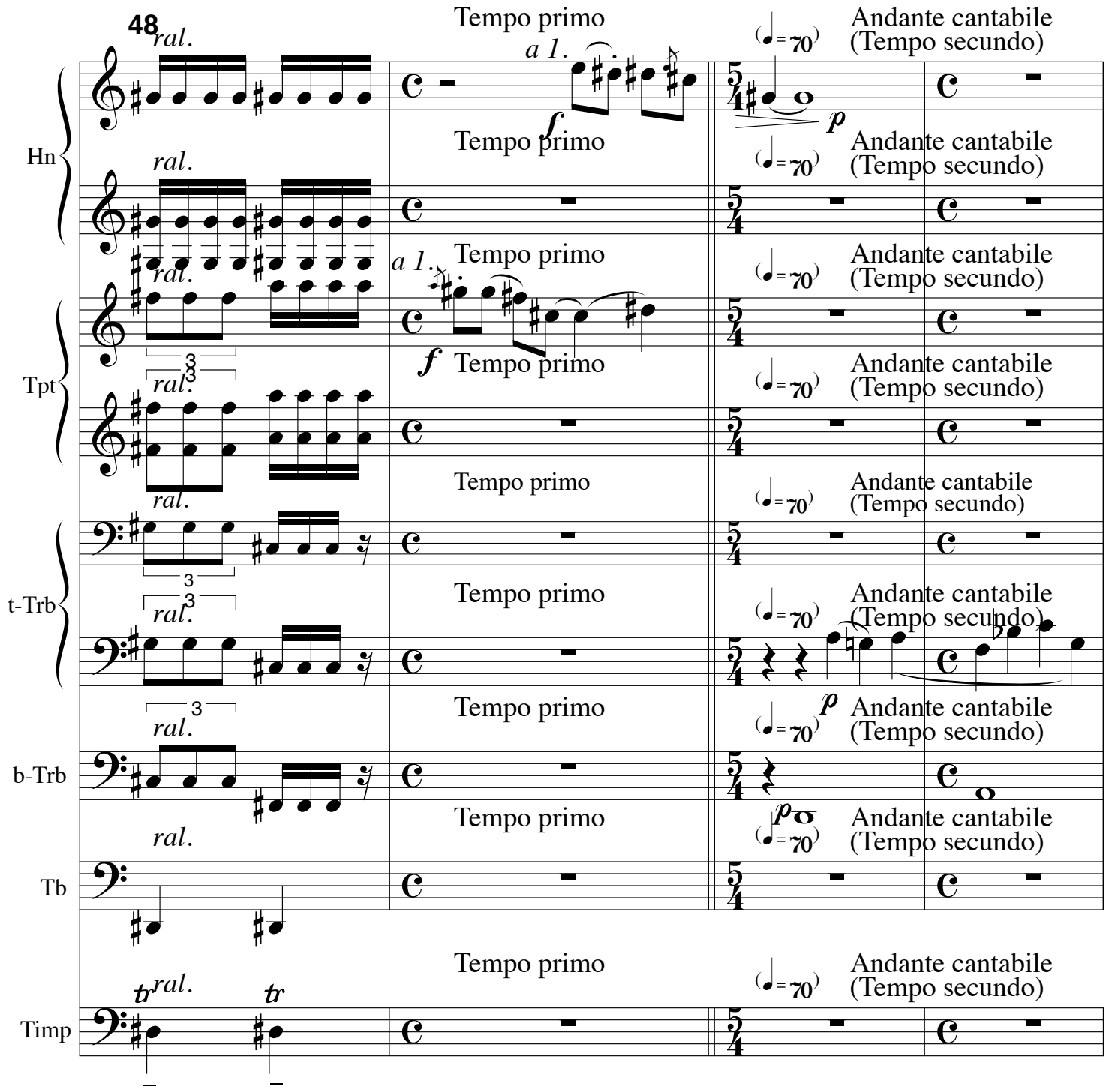

29
Hn
Tpt
t-Trb
b-Trb
Tb
Timp
a 1.
a 2.
f
ff
3

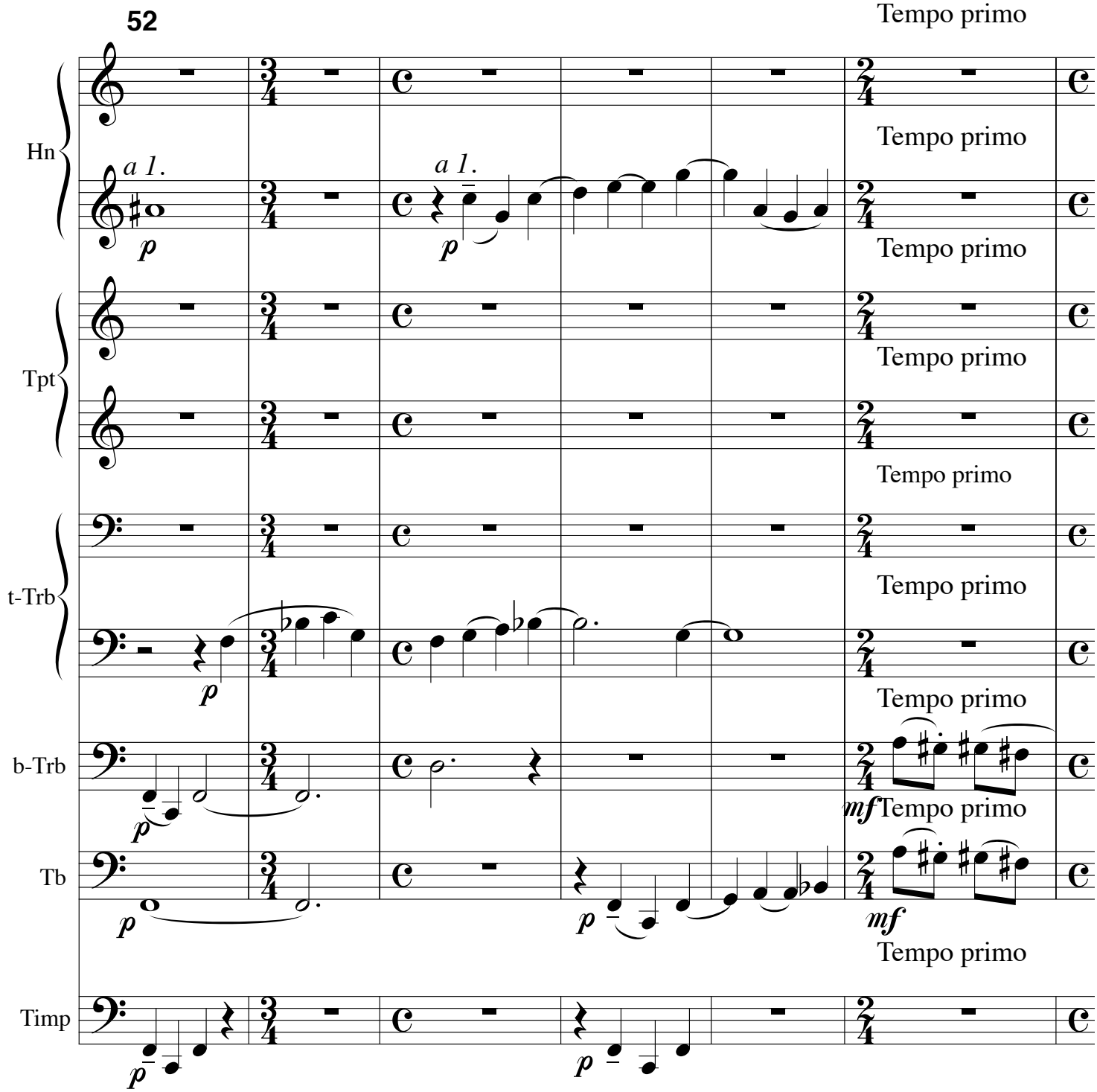

32
brassy
Hn
Tpt
t-Trb
b-Trb
Tb
Timp
cresc.
fff
ff
f
tr

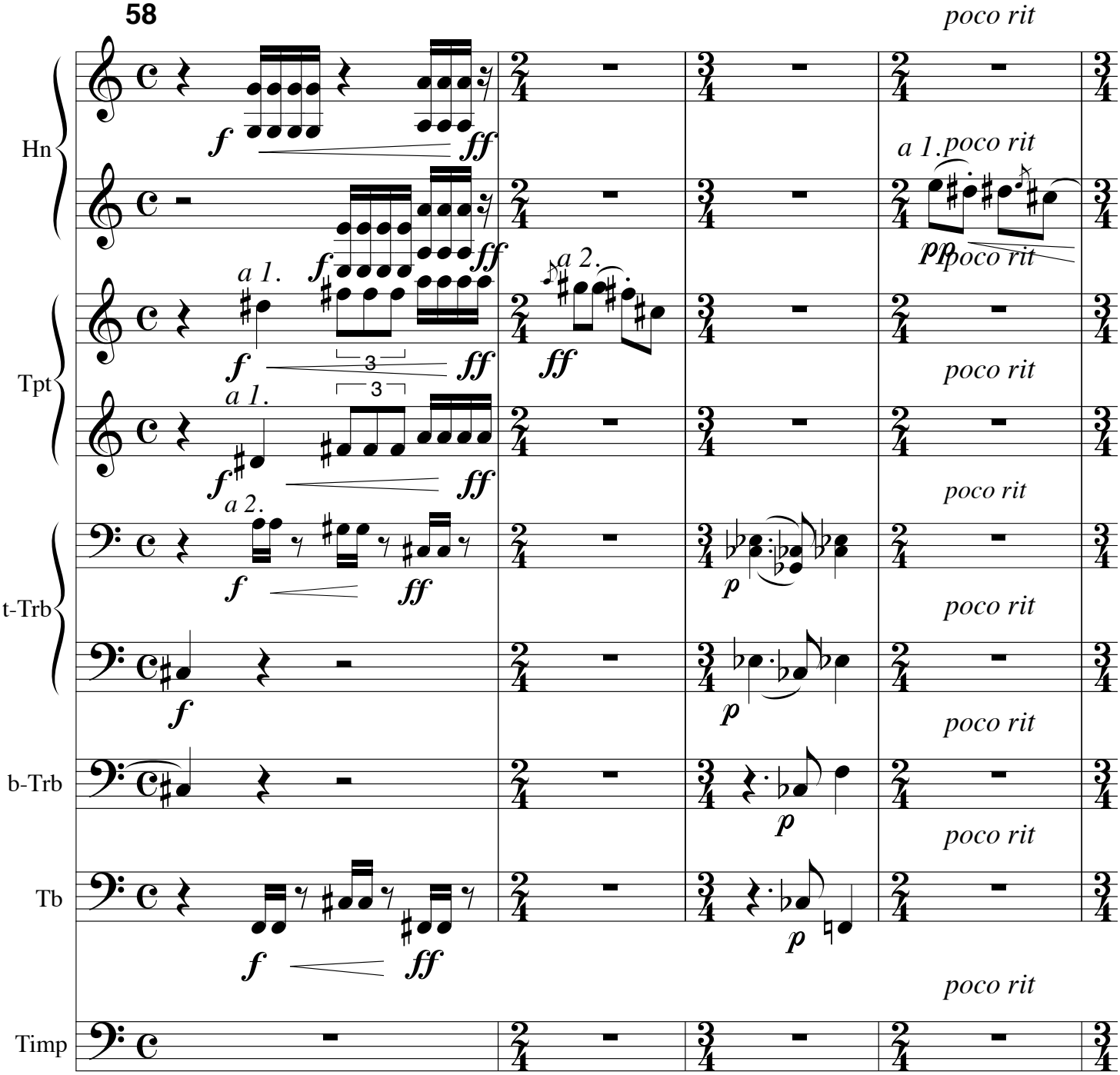

36
Tempo primo
Hn
Tempo primo
chiuso
a 1.
3
p
Tempo primo
a 1.
Tpt
Tempo primo
sordino
a 1.
p
Tempo primo
t-Trb
Tempo primo
sordino
p
Tempo primo
sordino
b-Trb
3
3
3
p
Tempo primo
Tb
f
Tempo primo
Timp
3
f
3
3
3
p
3

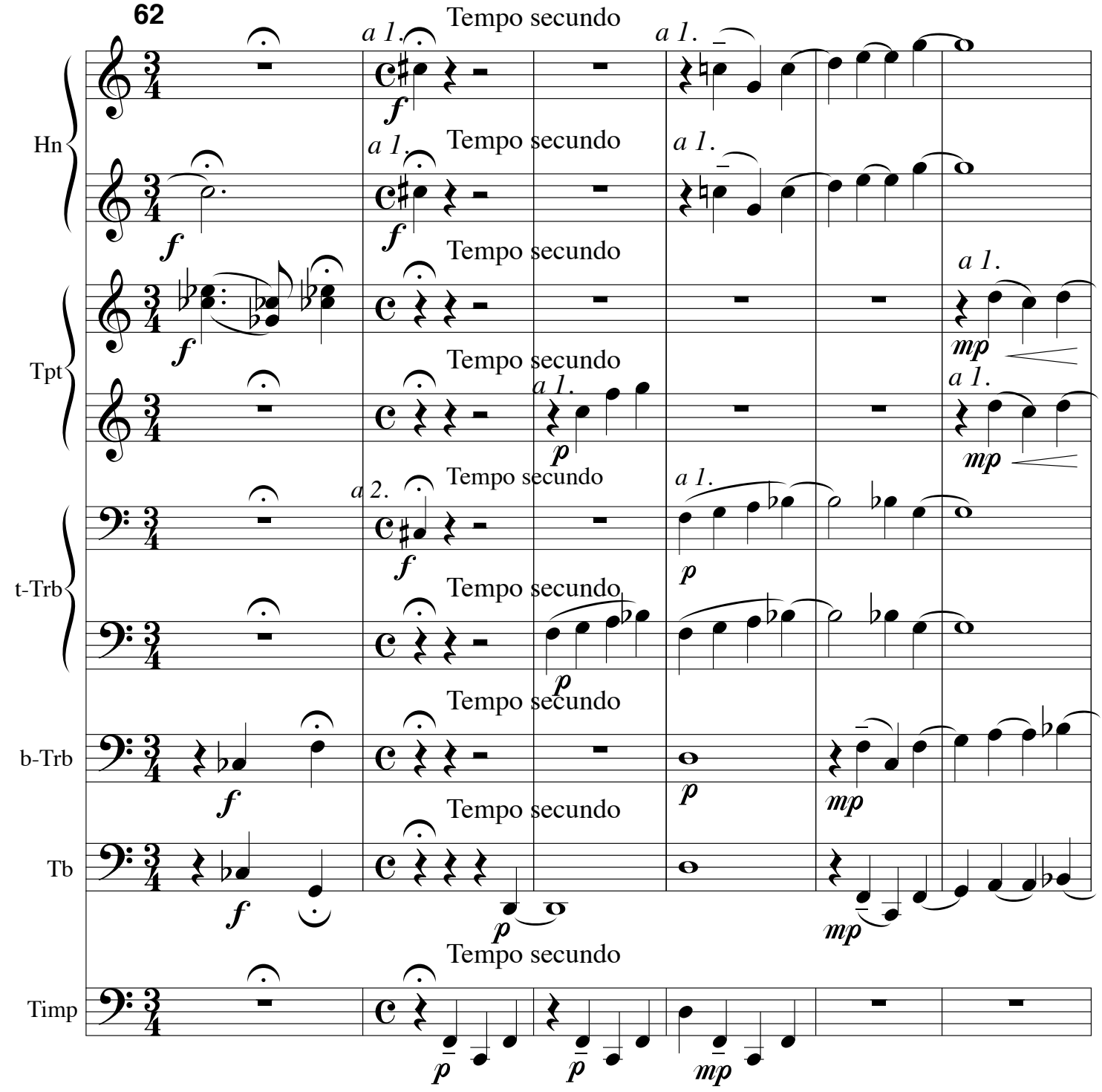

40
a 2.
a 1.
Hn
mp
ff
a 1.
aperto
Tpt
p
mp
a 1.
ff
senza sordino
a 1.
ff
a 2.
t-Trb
mp
f
ff
senza sordino
ff
senza sordino
b-Trb
f
ff
ff
Tb
mp
f
ff
Timp
ff
mp
f
ff
ff

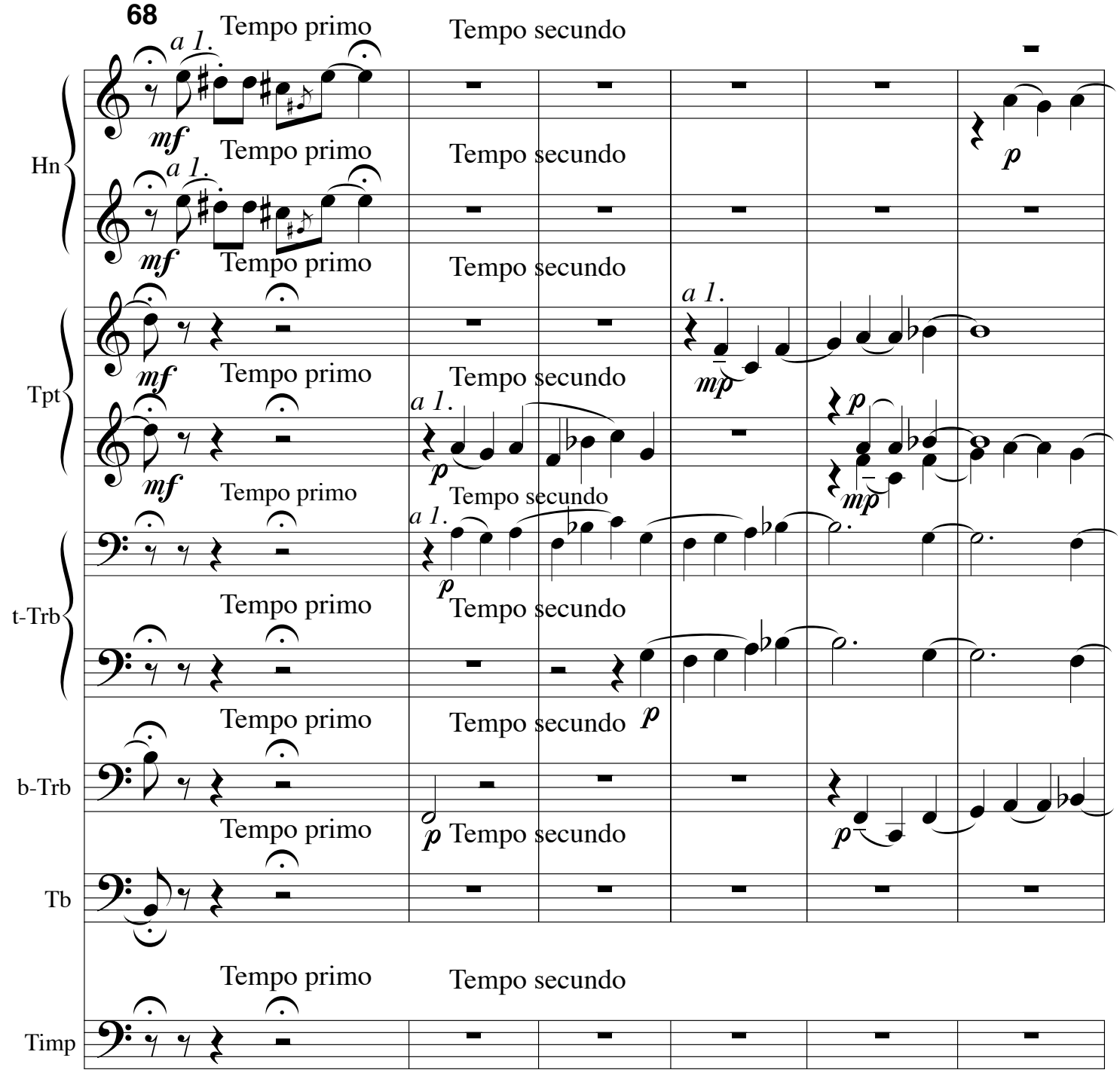

45
più mosso
a 2.
Hn
più mosso
a 2.
più mosso
a 1.
Tpt
ff più mosso
ff più mosso
a 1.
t-Trb
ff
più mosso
ff
più mosso
b-Trb
più mosso
Tb
ff
più mosso
Timp
tr
tr
ff

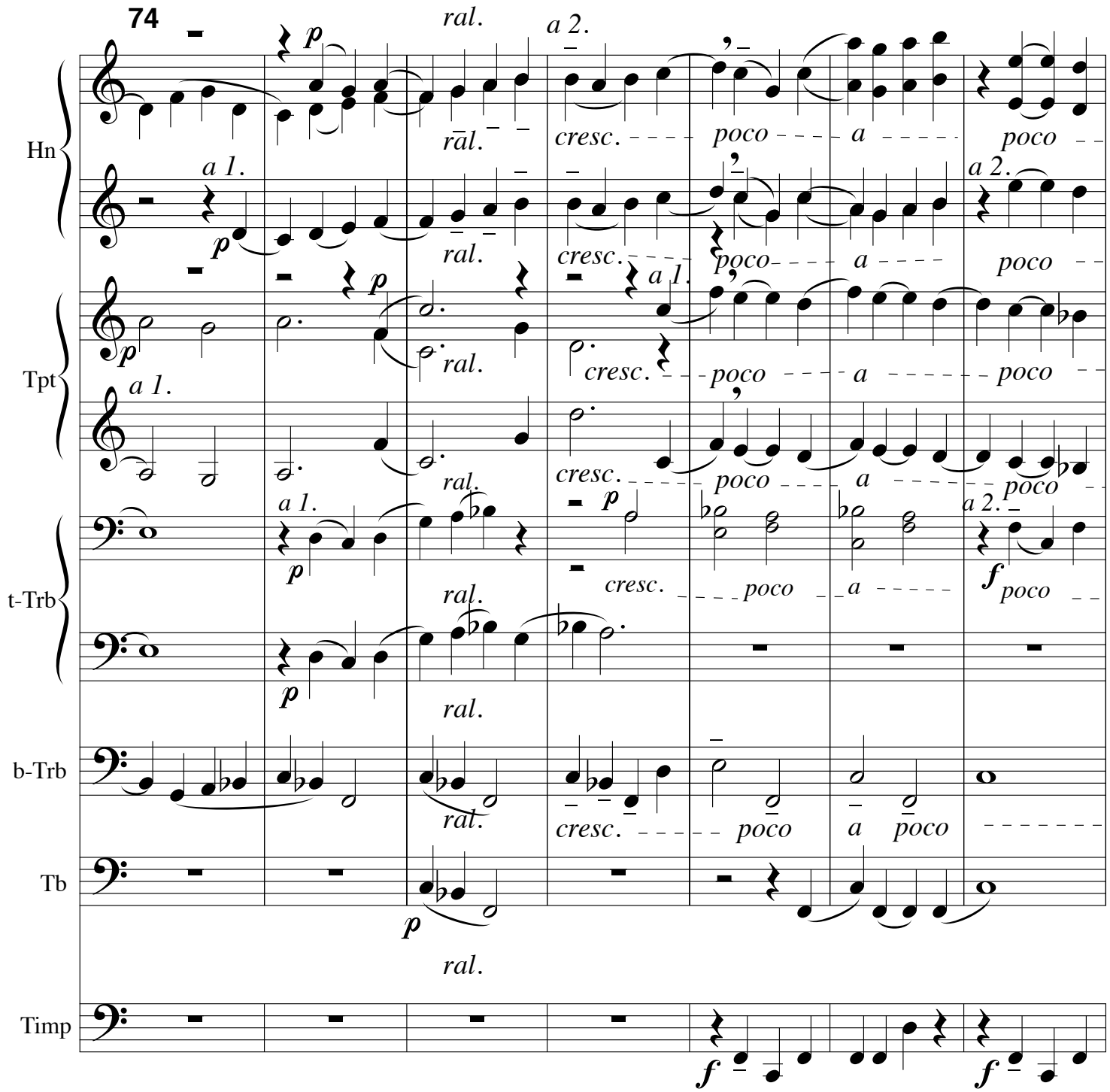

48
ral.
Tempo primo
a 1.
f
(♩= 70)
Andante cantabile
(Tempo secundo)
p
Hn
Tpt
t-Trb
b-Trb
Tb
Timp
tr

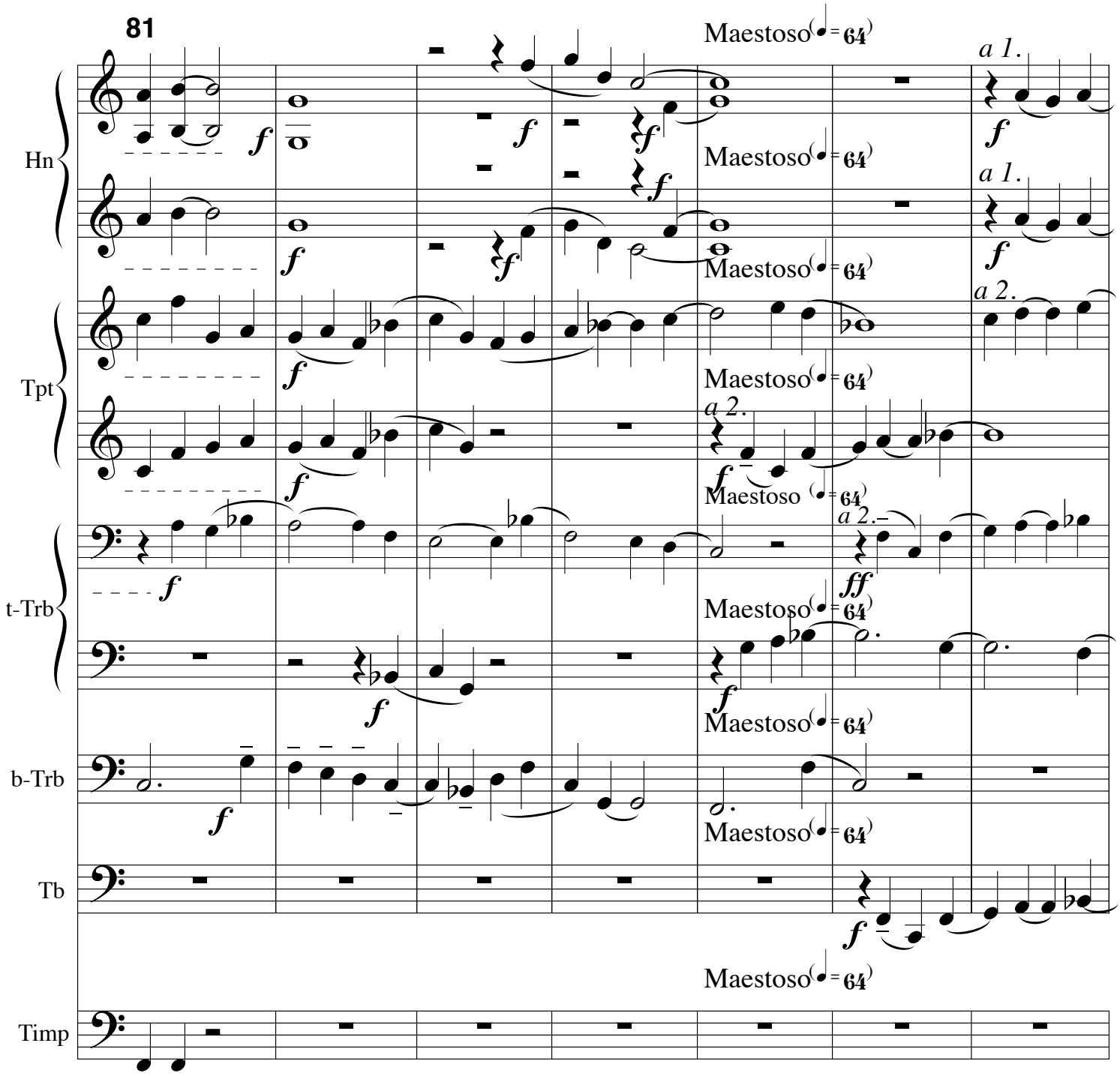

52
Tempo primo
Hn
a 1.
a 1.
p
p
Tempo primo
Tempo primo
Tpt
Tempo primo
Tempo primo
t-Trb
p
Tempo primo
b-Trb
p
mf
Tempo primo
Tb
p
p
mf
Tempo primo
Timp
p
p

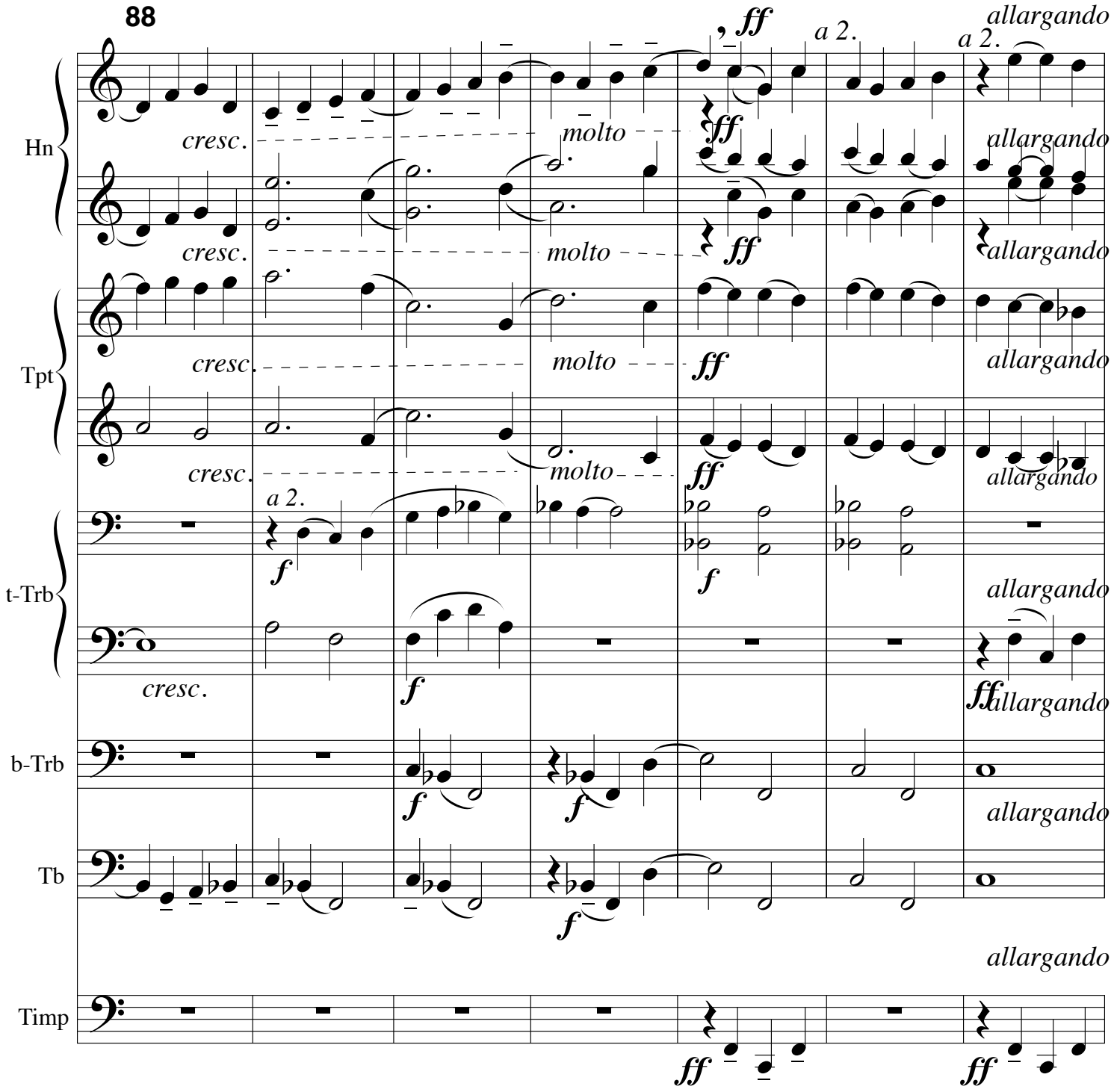

58
poco rit
Hn
a 1.
a 2.
Tpt
t-Trb
b-Trb
Tb
Timp
f
ff
p
pp
3

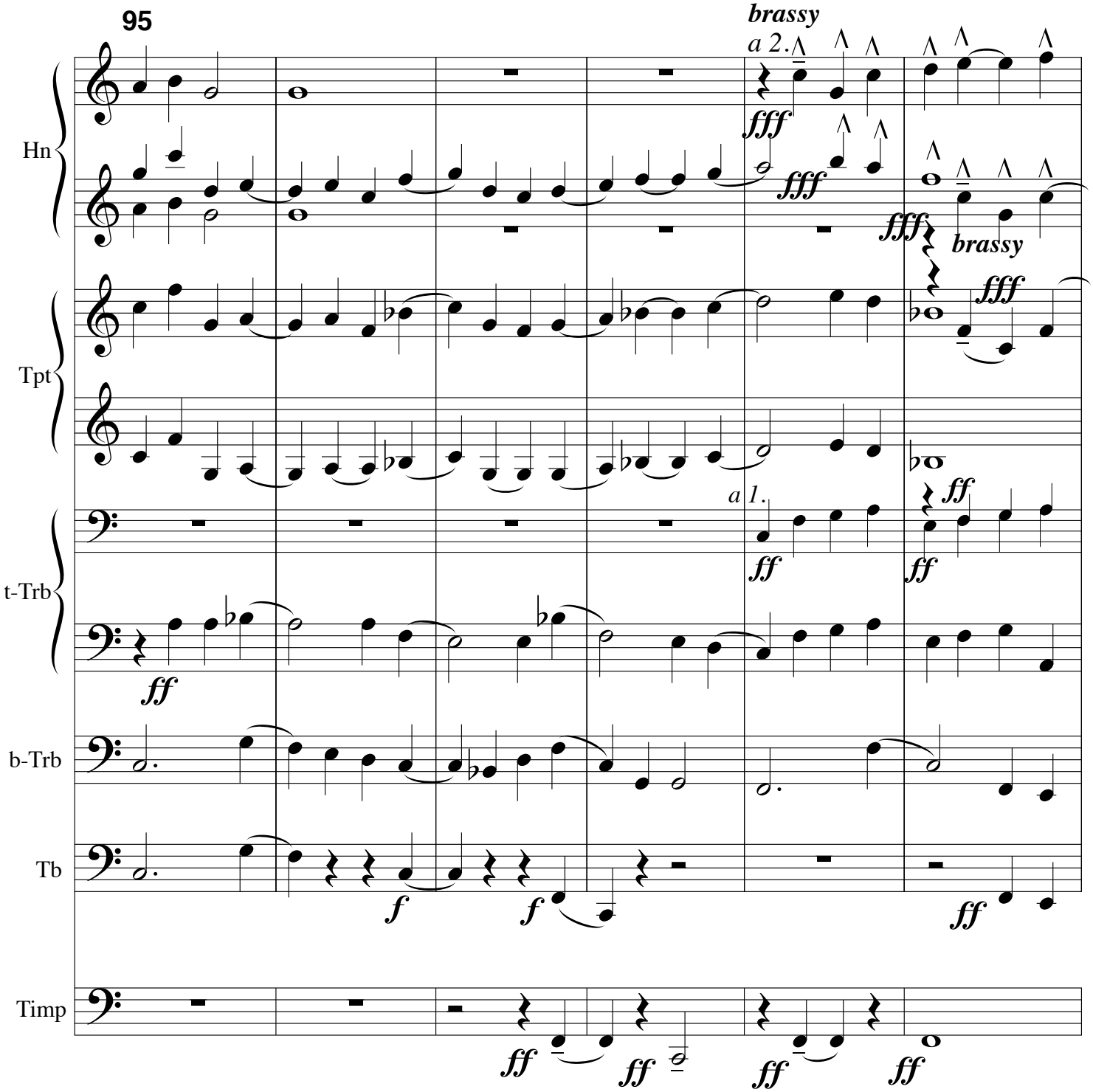

62
Hn
Tpt
t-Trb
b-Trb
Tb
Timp
Tempo secundo
a 1.
a 2.
f
p
mp

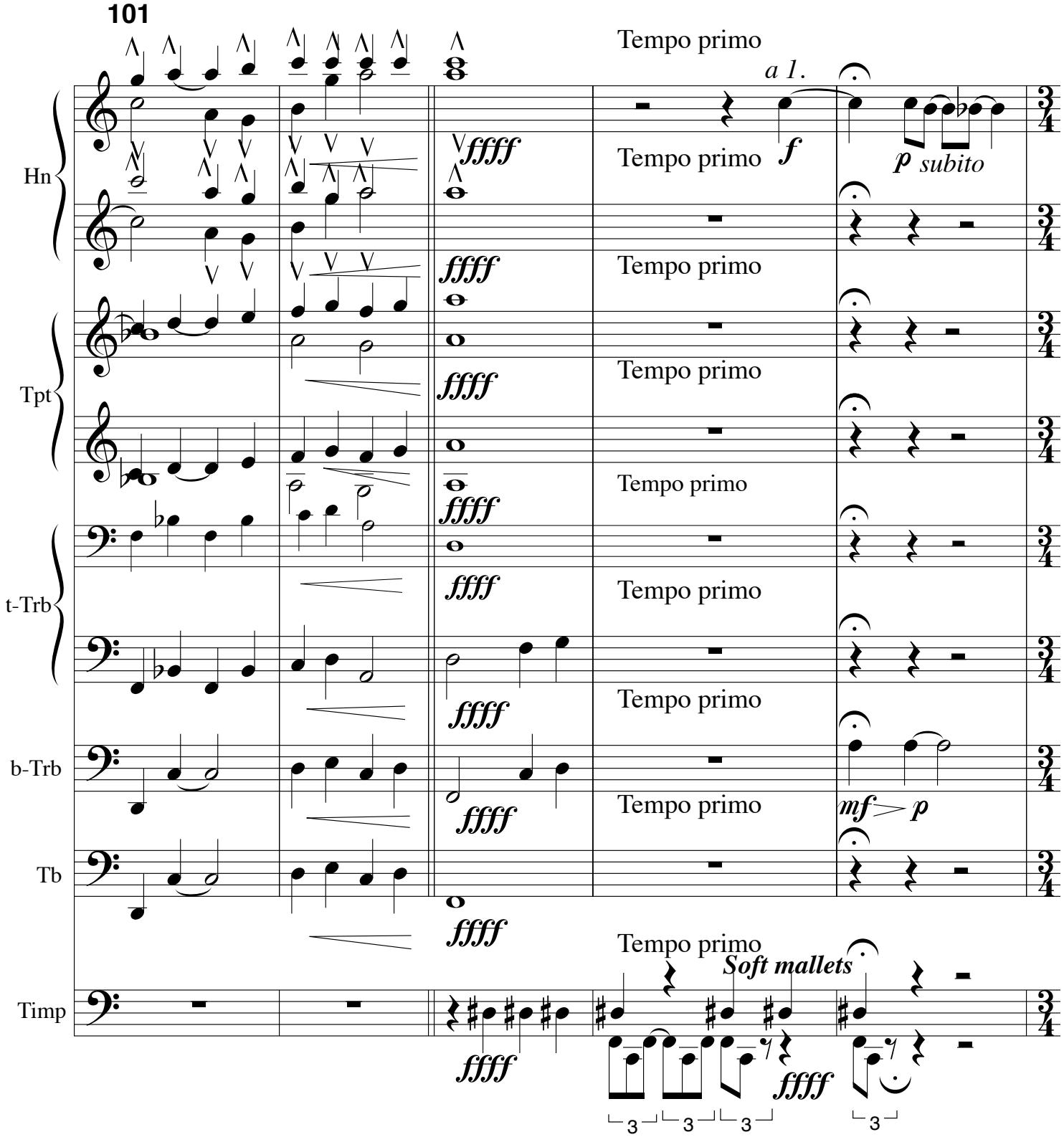

68
Tempo primo
Tempo secundo
a 1.
mf
p
mp
Hn
Tpt
t-Trb
b-Trb
Tb
Timp

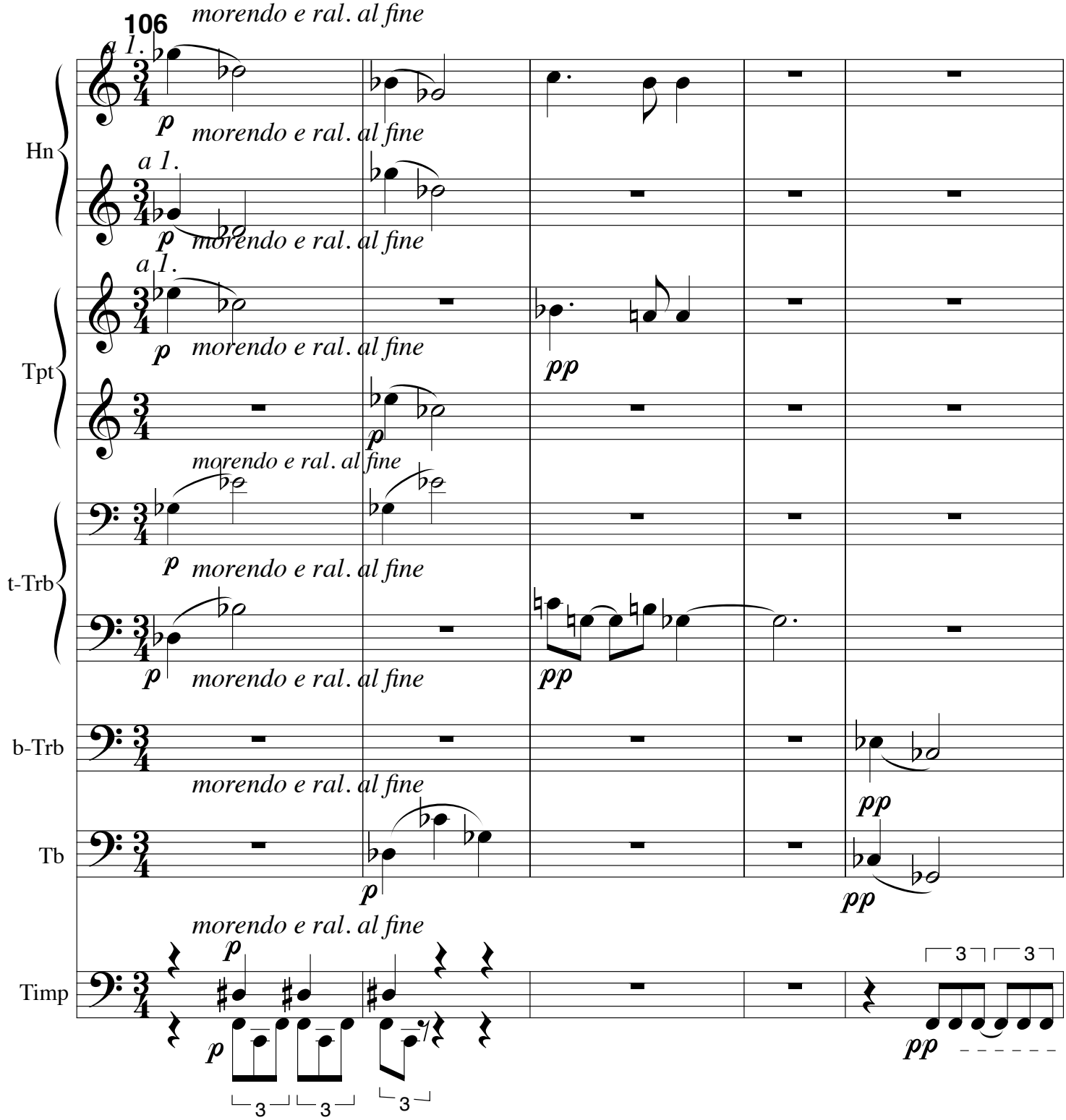

74
Hn
Tpt
t-Trb
b-Trb
Tb
Timp
a 1.
a 2.
p
ral.
cresc.
poco
a
f

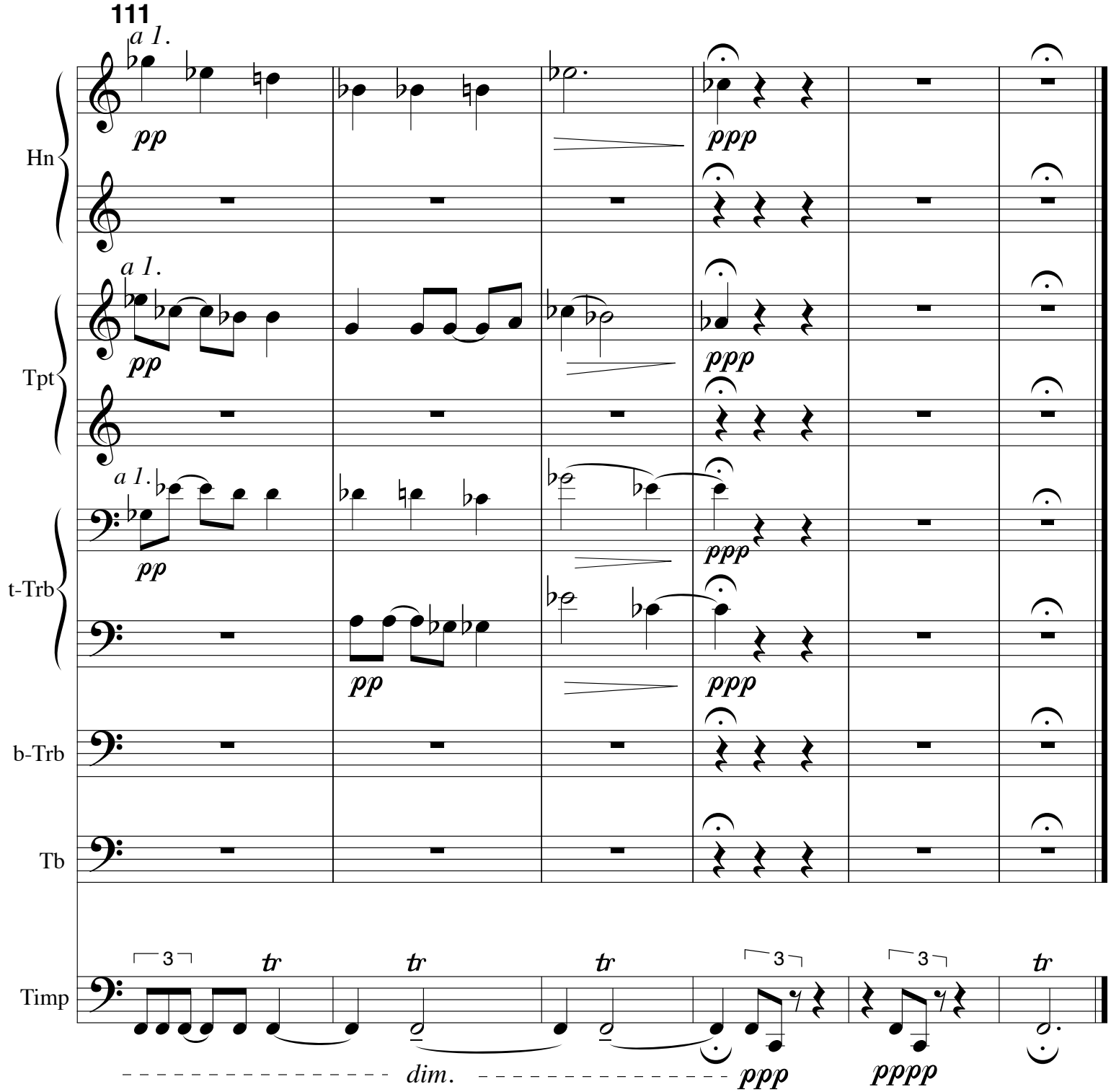

81
Hn
Tpt
t-Trb
b-Trb
Tb
Timp
Maestoso (♩= 64)
a 1.
a 2.
f
ff


88
Hn
Tpt
t-Trb
b-Trb
Tb
Timp
cresc.
molto
ff
a 2.
allargando
f


95
brassy
a 2.
Hn
Tpt
t-Trb
b-Trb
Tb
Timp
a 1.
brassy


101
Hn
Tpt
t-Trb
b-Trb
Tb
Timp
Tempo primo
a 1.
ffff
f
p subito
mf
p
Soft mallets
3


106
morendo e ral. al fine
a 1.
Hn
Tpt
t-Trb
b-Trb
Tb
Timp
p
pp
3


111
a 1.
Hn
Tpt
t-Trb
b-Trb
Tb
Timp
pp
ppp
tr
3
dim.
pppp