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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

Andante cantabile

*como uno recitativo*

Timpani  
(C,F,D,E $\flat$ )

1

*ben marcato*

5

*pp*

8

*f*

11

*f*

Timpani

14

poco più mosso

17

2 "

2 "

20

ten.

a tempo mosso

ten.

23

ral.

II  
Fanfare

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for Four Trumpets in B Flat,

Three Tenor Trombones and Bass Tombone

Giocoso ( $\text{♩} = 96$ )

The musical score consists of two systems of music. System 1 (measures 1-5) starts with a tempo of  $\text{♩} = 96$ . It features four staves for Trumpet in B-flat (measures 1-2), three staves for Tenor Trombone (measures 1-3), and one staff for Bass Trombone (measure 1). The dynamics include *f*, *ff*, *mf*, *ten.*, and *mf*. System 2 (measures 6-10) continues with the same instrumentation and dynamics, including *p*, *mp*, and *mf*.

11

Andante (♩ = 64)

*mf*

*f*

*ff*

*p*

*mf*

*f*

*ff*

*p*

*mf*

*f*

*ff*

*p*

*mf*

*f*

*ff*

*p*

*p* *mf*

*f*

*pp*

*mf*

*f*

*mf*

*f*

23

*poco ral.*

28

*a tempo giocoso*

*meno mosso e grave* (♩ = 60)

*a tempo giocoso*

34

*rit.*

*a tempo*

*p*

*mf*

*mf*

*f*

*mf*

*poco più mosso e energico*  
(♩ = 100)

40

*f*

*mp*

*p*

*f*

*mp*

*p*

*f*

*mp*

46

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

52

Andante ( $\text{♩} = 64$ )

*p*      *pp*      *p*      *mf*

Musical score for piano, page 58, measures 1-4. The score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. Measure 1 starts with a dynamic *p*, followed by a melodic line with slurs and grace notes. Measure 2 begins with a dynamic *mf*. Measure 3 features a dynamic *f* and a dynamic *ff*. Measure 4 concludes with a dynamic *ff*. The bass staves provide harmonic support, with the left hand providing bass notes and the right hand supporting the melody. Measure 5 begins with a dynamic *mf* and a melodic line. Measure 6 concludes with a dynamic *ff*.

Musical score for piano, page 63, measures 1-10. The score consists of two systems. The top system starts with a dynamic of *p* and a tempo marking of  $\text{♩} = 60$ . The first measure contains three pairs of eighth-note chords. Measures 2 through 6 are identical, each consisting of a single eighth note followed by a rest. Measures 7 through 10 show a transition, starting with a dynamic of *mf* and a tempo marking of *a tempo giocoso*. The bottom system begins with a dynamic of *mp* and a tempo marking of *legato*. It features a bass line with eighth-note chords. Measures 2 through 6 show a continuation of this bass line. Measures 7 through 10 show a transition, starting with a dynamic of *mf* and a tempo marking of *legato*.

69

*rit.*

*a tempo*

*f*      *mp*      *rit.*      -      *f*  
*f*      *mp*      *mp*      *p*      *f*  
*f*      *mp*      *p*      *f*      *f*  
*f*      *mp*      *p*      *f*      *f*  
*f*      *mp*      *p*      *f*      *f*

74

*cresc molto al fine*

*f*      *sff*      *fff*      *fff*      *fff*  
*f*      *ff*      *fff*      *fff*      *fff*  
*f*      *ff*      *fff*      *fff*      *fff*

## III

Interlude

Emmanuel Dubois

for Four Horns in F and Tuba

Largo maestoso (♩ = 58)

1

Horn in F

Tuba

5

*mf*      *f p*

*pp*

*mf*

*p*

*mf*

*pp*      *p*

-10-      *p*

*mf*

Musical score for orchestra, page 10, measures 10-11. The score consists of five staves. Measure 10 starts with a forte dynamic (f) in the first three staves. The fourth staff begins with a dynamic of ff. Measure 11 starts with a dynamic of f. The bass staff concludes with a dynamic of mf.

Musical score for orchestra and piano, page 15, measures 15-16. The score consists of five staves. The top three staves are for the orchestra, and the bottom two are for the piano. Measure 15 starts with a rest in the first staff, followed by eighth-note patterns in the second and third staves. Measure 16 begins with a forte dynamic (f) in the third staff, followed by piano dynamics (p) and tenuto markings (ten.) in various staves. The score concludes with a forte dynamic (f) in the fourth staff and piano dynamics (pp) in the fifth staff.

**19**

*poco allargando*

*mp* *poco allargando*    *cresc. poco* *a poco* *f*

*pp* *poco allargando*

*mp* *poco allargando*    *cresc. poco* *a poco* *f*

*poco allargando*

*poco allargando*    *cresc. poco* *a poco* *f*

*poco allargando*

*mp*    *cresc. poco* *a poco* *f*

**23**

*a tempo*

*mp* *a tempo*

*mp* *a tempo*

*mp* *a tempo*

*mp* *a tempo*

*p*    *f*

*p*    *f*

*p*    *f*

*p*    *mf* *f*    *f*

*p*    *mf* *f*    *f*

*mp* *a tempo*

*p*

28

Musical score for page 28, featuring four staves of music. The top three staves are in treble clef and the bottom staff is in bass clef. The score includes dynamic markings such as *mf*, *f*, *mp*, and *mf*. Articulation marks like accents and slurs are also present. Measure 1 consists of eighth-note pairs. Measures 2 and 3 show eighth-note patterns with slurs. Measures 4 and 5 feature sixteenth-note patterns with slurs. Measures 6 and 7 show eighth-note patterns with slurs. Measures 8 and 9 show eighth-note patterns with slurs.

34

Musical score for page 34, featuring four staves of music. The top three staves are in treble clef and the bottom staff is in bass clef. The score includes dynamic markings such as *mp*, *p*, *pp*, *morendo*, and *ppp*. Articulation marks like accents and slurs are also present. Measure 1 consists of eighth-note pairs. Measures 2 and 3 show eighth-note patterns with slurs. Measures 4 and 5 feature sixteenth-note patterns with slurs. Measures 6 and 7 show eighth-note patterns with slurs. Measures 8 and 9 show eighth-note patterns with slurs.

## IV

Emmanuel Dubois

## Of Barbed Wire and Red Roses--II

for Thirteen Brass and Timpani

Moderato ( $\text{♩} = 84$ ) Risoluto e deciso ma non allegro

1 (Tempo primo)

Horn in F { 1, 2, 3, 4

Trumpet in C { 1, 2, 3, 4

tenor Trombone { 1, 2, 3

bass Trombone

Tuba

Timpani (C, F, D, D $\sharp$ )

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*pp subito*

*ff*

*pp* *ff*





15

Hn { *a 1.* 3 3 3 | 3 3 3 | 3 3 3 | *a 2.* *c* *ff*  
*f*

Tpt { *a 1.* 3 3 3 | *ff* 3 3 3 | 3 3 3 | *a 2.* *c* *ff*  
*f* -

t-Trb { 3 3 3 | 3 3 3 | 3 3 3 | *c* 3 3 3 | *ff* 3 3 3 | *c* 3 3 3 | *ff*  
*f* - *ff* - *ff* -

b-Trb { 3 3 3 | 3 3 3 | 3 3 3 | *c* . *ff* | *c* . *ff* |  
*f* - *ff* -

Tb { *f* - | *ff* - | *f* - | *c* . *ff* |  
*f* - | *ff* - |

Timpani { *f* - | *ff* - | *c* - |

18

Hn

Tpt

t-Trb

b-Trb

Tb

Timp

*a 1.*

*mp*

**c**

**c**

**c**

**c**

**c**

**c**



**26** *poco più mosso*

Hn { *a 2.* | *poco più mosso* | *f sempre* | *c* |

Tpt { *a 2.* | *poco più mosso* | *f sempre* | *c* |

t-Trb { *a 1.* | *poco più mosso* | *f sempre* | *c* |

t-Trb { *a 2.* | *f poco più mosso* | *f sempre* | *c* |

b-Trb { *poco più mosso* | *f poco più mosso* | *f sempre* | *c* |

Tb { *poco più mosso* | *f sempre* | *c* |

Timp { *poco più mosso* | *f sempre* | *c* |

29

Hn

Tpt

t-Trb

b-Trb

Tb

Timp

*a 1.*

*a 2.*

*f*

*ff*

*ff*

*ff*

*ff*

*ff*

32

Hn {

Tpt {

t-Trb {

b-Trb

Tb

Timp

The score consists of six staves, each with a different instrument. The first three staves are grouped by a brace under the labels Hn, Tpt, and t-Trb. The last three staves are grouped by a brace under the labels b-Trb, Tb, and Timp. Measure 32 starts with a common time signature. It then changes to 2/4, followed by 3/4, then back to 2/4, and finally 3/4 again. Dynamic markings include crescendos (cresc.) and decrescendos (decresc.). The brass section (Hn, Tpt, t-Trb) reaches a peak dynamic of *fff* at the end of the measure. The bassoon (b-Trb) and tuba (Tb) provide harmonic support with sustained notes. The timpani (Timp) plays a rhythmic pattern of eighth and sixteenth notes.

**36** Tempo primo

The musical score consists of six staves, each representing a different instrument or group of instruments. The instruments are grouped by brace lines:

- Hn**: Horn (top staff)
- Tpt**: Trumpet (second staff)
- t-Trb**: Trombone (third staff)
- b-Trb**: Bass Trombone (fourth staff)
- Tb**: Bassoon (fifth staff)
- Timp**: Timpani (bottom staff)

Measure 1 (Measures 1-2):

- Hn**: Rests.
- Tpt**: Rests.
- t-Trb**: Rests.
- b-Trb**: Rests.
- Tb**: Rests.
- Timp**: Rests.

Measure 3:

- Hn**: Rests.
- Tpt**: Rests.
- t-Trb**: Rests.
- b-Trb**: Rests.
- Tb**: Rests.
- Timp**: Rests.

Measure 4:

- Hn**: *Tempo primo*
- Tpt**: *a 1.* *Tempo primo*
- t-Trb**: *Tempo primo*
- b-Trb**: *Tempo primo*
- Tb**: *Tempo primo*
- Timp**: *Tempo primo*

Measure 5:

- Hn**: *chiuso*  
*a 1. 3*
- Tpt**: *sordino*  
*a 1.*
- t-Trb**: *sordino*
- b-Trb**: *p sordino*  
*3 3 3*
- Tb**: *f*
- Timp**: *f*

Measure 6:

- Hn**: Rests.
- Tpt**: Rests.
- t-Trb**: Rests.
- b-Trb**: Rests.
- Tb**: Rests.
- Timp**: Rests.

Measure 7:

- Hn**: Rests.
- Tpt**: Rests.
- t-Trb**: Rests.
- b-Trb**: Rests.
- Tb**: Rests.
- Timp**: Rests.

40

*a 2.*  $\overbrace{3}^{\sim}$  *a 1.*  
 Hn {  

  
*a 2.*  $\overbrace{3}^{\sim}$  *a 1.*  
 Tpt {  
  
 t-Trb {  
  
 b-Trb {  
  
 Tb {  
  
 Timp {  
  
 The score consists of six staves, each with a different instrument. The first staff is for Horn (Hn), the second for Trumpet (Tpt), the third for Trombone (t-Trb), the fourth for Bass Trombone (b-Trb), the fifth for Trombone (Tb), and the sixth for Timpani (Timp). The music is divided into two sections, 'a 2.' and 'a 1.'. In 'a 2.', the instruments play eighth notes and sixteenth-note patterns. In 'a 1.', they play sustained notes or short note patterns. Dynamic markings include 'mp', 'ff', 'f', and 'ff'. Performance instructions like 'a 1.aperto' and 'senza sordino' are also present. The time signature changes between 3/4 and 2/4 throughout the section.

45

*più mosso*

Hn {

Tpt {

t-Trb {

b-Trb

Tb

Timp

*a 2.* [3]

*più mosso*

*a 2.* [3]

*a 1.* [3]

*ff più mosso*

*ff più mosso*

*a 1.* [3]

*ff più mosso*

[3]

*più mosso* *ff*

*più mosso* [3]

*ff*

*più mosso* [3]

*tr* *tr*

*ff*

48 *ral.*

Hn *ral.*

Tpt *ral.*  
*ral.*  
*ral.*

t-Trb *ral.*  
*ral.*

b-Trb *ral.*  
*ral.*

Tb

Timp *tr ral.* *tr*

Tempo primo  
a 1. *ral.*

Tempo primo

a 1. *f* Tempo primo

Andante cantabile  
(Tempo secondo)

$\text{D} = 70$  *p* Andante cantabile  
(Tempo secondo)

$\text{D} = 70$  *p* Andante cantabile  
(Tempo secondo)

$\text{D} = 70$  Andante cantabile  
(Tempo secondo)

$\text{D} = 70$  *p* Andante cantabile  
(Tempo secondo)

$\text{D} = 70$  Andante cantabile  
(Tempo secondo)

$\text{D} = 70$  Andante cantabile  
(Tempo secondo)

52

Tempo primo

Hn {

*a 1.*

Tpt {

*a 1.*

t-Trb {

*p*

b-Trb

*p*

Tb

*p*

Timpani

*p*

The musical score consists of six staves, each representing a different instrument or section. The instruments are grouped by brace lines: Horn (Hn), Trumpet (Tpt), Trombone (t-Trb), Bass Trombone (b-Trb), Bass (Tb), and Timpani (Timpani). Measure 52 begins with a rest followed by a 3/4 time signature. The Horn (Hn) and Trumpet (Tpt) both play eighth-note patterns labeled 'a 1.' with dynamics *p*. The Trombone (t-Trb) and Bass Trombone (b-Trb) both play eighth-note patterns with dynamics *p*. The Bass (Tb) plays a sustained note with a dynamic *p*. The Timpani (Timpani) plays eighth-note patterns with a dynamic *p*. The time signature changes to 2/4 for the remainder of the measure. The Horn (Hn) and Trumpet (Tpt) continue their eighth-note patterns. The Trombone (t-Trb) and Bass Trombone (b-Trb) play eighth-note patterns. The Bass (Tb) plays eighth-note patterns. The Timpani (Timpani) plays eighth-note patterns. The tempo is marked as 'Tempo primo' throughout the measure.

58

*poco rit*

Hn {

Tpt {

t-Trb {

b-Trb {

Tb {

Timpani {

*a 1. poco rit*

*p poco rit*

*poco rit*

*poco rit*

*poco rit*

*poco rit*



68

Hn { *a 1.* Tempo primo      Tempo secundo  
*mf* Tempo primo      Tempo secundo  
*mf* Tempo primo      Tempo secundo

Tpt { *mf* Tempo primo      Tempo secundo  
*mf* Tempo primo      *a 1.* Tempo secundo  
*mf* Tempo primo      *p* Tempo secundo

t-Trb { *mf* Tempo primo      *a 1.* Tempo secundo  
*mf* Tempo primo      *p* Tempo secundo

b-Trb { *mf* Tempo primo      *a 1.* Tempo secundo  
*mf* Tempo primo      *p* Tempo secundo

Tb { *mf* Tempo primo      *p* Tempo secundo

Timpani { *mf* Tempo primo      *p* Tempo secundo

74

Hn { *a 1.* *ral.* *a 2.*

Tpt { *p* *ral.* *cresc.* *poco* *a* *poco*

t-Trb { *a 1.* *ral.* *cresc.* *poco* *a* *poco*

b-Trb { *p* *ral.* *cresc.* *poco* *a* *f poco*

Tb { *p* *ral.* *cresc.* *poco* *a poco*

Timpani { *p* *ral.* *f* *f*

81

Hn {

Tpt {

t-Trb {

b-Trb

Tb

Tim

Maestoso (♩ = 64)

a 1.

f a 1.

Maestoso (♩ = 64)

a 2.

Maestoso (♩ = 64)

a 2.-

ff Maestoso (♩ = 64)

f

88

Hn

Tpt

t-Trb

b-Trb

Tb

Timp

*cresc.*

*molto*

*ff*

*a 2.*

*allargando*

*cresc.*

*molto*

*ff*

*allargando*

*cresc.*

*molto*

*ff*

*allargando*

*a 2.*

*allargando*

*cresc.*

*f*

*ff*

*allargando*

*f*

*ff allargando*

*f*

*ff*

*allargando*

95

Hn {

Tpt {

t-Trb {

b-Trb

Tb

Timp

*brassy*  
*a 2. A*

*fff*

*fff*

*fff* *brassy*

*fff*

*ff*

*ff*

*ff*

*ff*

*f*

*f*

*ff*

*ff*

*ff*

*ff*

*ff*

101

106 *morendo e ral. al fine*

Hn { *p morendo e ral. al fine*  
a 1.

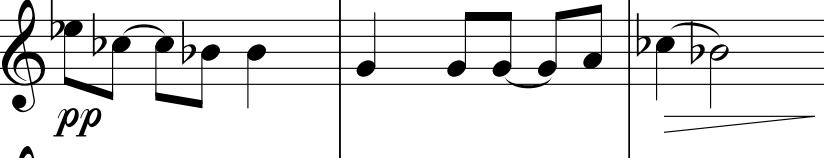
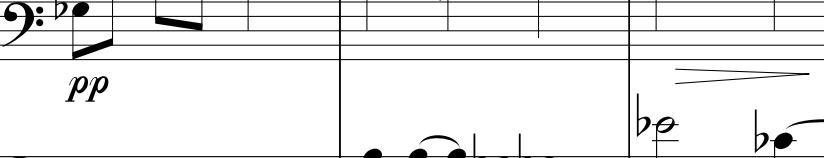
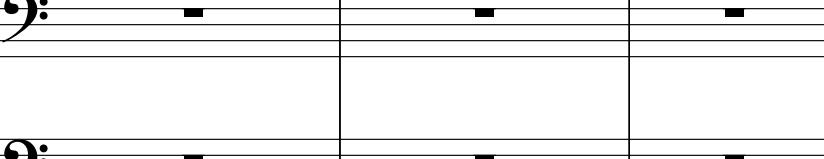
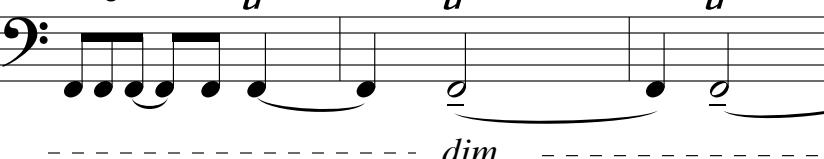
Tpt { *p morendo e ral. al fine*  
a 1.

t-Trb { *p morendo e ral. al fine*  
*morendo e ral. al fine*

b-Trb { *p morendo e ral. al fine*  
*morendo e ral. al fine*

Tb { *p morendo e ral. al fine*  
*morendo e ral. al fine*

Timp { *p morendo e ral. al fine*  
*p*  $\begin{array}{c} \boxed{3} \\ \boxed{3} \end{array}$   $\begin{array}{c} \boxed{3} \\ \boxed{3} \end{array}$  *p*  $\begin{array}{c} \boxed{3} \\ \boxed{3} \end{array}$

111  
*a 1.*  
 Hn {  
  
*a 1.*  
 Tpt {  
  
*a 1.*  
 t-Trb {  
  
 b-Trb {  
  
 Tb {  
  
 Timp {  
