

PETER EDWARDS

Puer Natus est Nobis (zu irgendeiner Zeit)
for orchestra (3.3.3.3 - 4.3.3.1 - pno, harp, 4 perc - strings)

Duration: 4 minutes

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PERFORMANCE INSTRUCTIONS

FOR ALL PLAYERS:



always indicates fluttertonguing for winds and brass. For strings and percussion it indicates tremolo. Please fluttertongue or tremolo as fast as possible, regardless of rhythm indicated.

FOR STRINGS:

c.l.b. indicates col legno battuto, a bouncing of the back of the bow against the strings.



indicates a jete, ricochet bowing on the string.



indicates snap pizzicato.



indicates scratch bow on the low G string muted with the playing hand. Adjust pressure and speed of bow to get a scratch sound at appropriate dynamic.

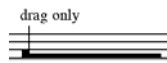


indicates a snap pizzicato on the muted low G string.

FOR PERCUSSION:



the “x” noteheads indicate scraping or sweeping the surface of the drumhead with a jazz brush (wire or plastic). Although not indicated, these should not be performed with an attack, instead only the sweep or scrape. The “x” notehead is also used with tremolo. In that situation, there should be an impression of a rapid tremolo created by scraping the drumhead.



the block notehead is used interchangeably with the “x” notehead. It too indicates scraping of the drumhead without an intentional attack.

Mallets are not indicated, but should be those that are generally used in the orchestral playing situation.

PERCUSSION INSTRUMENT REQUIREMENTS:

Percussion 1:

Timpani on E (26”)
Snare Drum
Glockenspiel
Claves
Mid Tam Tam
Splash Cymbal
4 Triangles
Car Spring
Conga

Percussion 2:

Timpani on D (26”)
Timpani on C/G (29”)
Xylophone
Crotales
Crash Cymbal
Low Ride Cymbal
Herdenglocken
Tenor Drum
Tom Drum (low)

Percussion 3:

Marimba
Low Tam Tam
Bongo (high, low)
Temple Blocks (high, medium, low)
2 Button Gongs (high, medium)
Crash Cymbal
Anvil
Conga

Percussion 4:

Bass Drum
Wood Drum
2 Tom Drums (High, Medium)
Temple Block (high)

THIS SCORE IS IN C.

COMMON OCTAVE TRANSPOSITIONS APPLY TO PARTICULAR INSTRUMENTS (PICCOLO, CELESTE, CONTRABASS, CONTRABASSOON, ETC.)

Puer Natus est Nobis (zu irgendeiner Zeit)

Peter Edwards

♩ = 80

♩ = 66

This musical score is for the piece "Puer Natus est Nobis (zu irgendeiner Zeit)" by Peter Edwards. It is written for a full orchestra and a solo violin. The score is in 3/4 time and consists of 12 measures. The tempo markings are ♩ = 80 and ♩ = 66. The score includes parts for Flute, Oboe, Clarinet (1.2. and 3. Bass Clar.), Bassoon (1.2. and 3. Contrabass.), Horns, Trumpet, Trombone, Tuba, Percussion 1-4 (including Timpani, Marimba, and Bass Drum), Harp, Piano, Solo Violin, Violin I, Violin II, Viola, Cello, and Contrabass. The score features various dynamics such as *p*, *mf*, *f*, *ff*, *fff*, *ppp*, and *pp*, along with articulation marks like accents, slurs, and breath marks. There are also performance instructions like "con sord." and "pizz.". The score is marked with a large watermark "not authorized for performance".

♩ = 54

picc. *p*

Fl. *p*

Ob. *mp* → *p*

Cl. *pp*

bass clar. *f* → *mf*

Bsn. *f* → *mf*

Hn. *pp*

Perc. 1 snare *pp*

Perc. 2 Xylophone *f* → *p* → *f* → *p*; timpani *pp*

Perc. 3 tam-tam *pp*

Perc. 4 bass drum *pp*

Hp. *ff*

Pno. *f* → *mp*

Vln. I *fp* → *mf* → *p* → *mf* → *ff*

Vln. II *fp* → *mp* → *mf* → *p* → *mf* → *ff*

Vla. *fp* → *f* → *p* → *mf* → *ff*

Vc. *p* → *mf* → *p* → *p* → *pp*

Cb. *f* → *p* → *mf* → *ff*

flute *pp*

flute *pp*

B^b Clar. *pp* → *f*

1. con sord. *pp*

ff *ff* *pp* *pp* *pp* *pp*

This musical score is for the piece "Puer Natus est Nobis (zu irgendeiner Zeit)". It is a multi-staff score for a full orchestra and piano. The score is divided into measures 8, 9, 10, 11, and 12. The instruments and their parts are as follows:

- Ob. (Oboe):** Measures 8-12, starting with a *pp* dynamic and a triplet. Measure 11 includes the instruction "no mute".
- Hn. (Horn):** Measures 8-12, mostly silent.
- Tpt. (Trumpet):** Measures 8-12, including "harmon" markings and dynamics from *mf* to *f*. Measure 11 includes "no mute".
- Trom. (Trombone):** Measures 8-12, including "harmon" markings and dynamics from *pp* to *f*. Measure 11 includes "no mute".
- Pno. (Piano):** Measures 8-12, mostly silent, with a *ff* dynamic in measure 12.
- Cel. (Cello):** Measures 8-12, starting with a *f* dynamic.
- S. Vln. II (Second Violin):** Measures 8-12, marked "solo", with dynamics from *pp* to *mp*.
- Vln. I (Violin I):** Measures 8-12, with dynamics from *pp* to *ff*.

The score includes various musical notations such as triplets, slurs, and dynamic markings. A large watermark "Not authorized for performance" is overlaid diagonally across the page.

This musical score is for the piece "Puer Natus est Nobis (zu irgendeiner Zeit)". It is a full orchestral score for measures 12 through 15. The instruments and their parts are as follows:

- Tpt. (Trumpet):** Part 1 (top) and Part 2 (middle) both play a sustained note at *fff* (fortississimo).
- Trom. (Trombone):** Part 1 (top) and Part 2 (middle) both play a sustained note at *fff*.
- Hp. (Harp):** Part 1 (top) and Part 2 (bottom) play a sustained note at *fff*.
- Pno. (Piano):** Part 1 (top) and Part 2 (bottom) play a sustained note at *mf* (mezzo-forte) in measure 12, which then changes to *ff* (fortissimo) in measure 13. There is also a *ff* marking in measure 15.
- Vln. I (Violin I):** Part 1 (top) and Part 2 (middle) play a rhythmic pattern of eighth notes at *ff*. Part 2 includes *pizz.* (pizzicato) markings in measures 12 and 13.
- Vln. II (Violin II):** Part 1 (top) and Part 2 (middle) play a rhythmic pattern of eighth notes at *ff*. Part 2 includes *pizz.* markings in measures 12 and 13.
- Vla. (Viola):** Part 1 (top) and Part 2 (bottom) play a rhythmic pattern of eighth notes at *ff*. Part 2 includes *pizz.* markings in measures 12 and 13.
- Vc. (Violoncello):** Part 1 (top) and Part 2 (bottom) play a rhythmic pattern of eighth notes at *ff*. Part 2 includes *pizz.* markings in measures 12 and 13.
- Cb. (Cello):** Part 1 (top) and Part 2 (bottom) play a rhythmic pattern of eighth notes at *ppp* (pianississimo) in measure 12, which then changes to *ff* in measure 15. Part 2 includes *pizz.* markings in measures 12 and 13.

The score includes various performance instructions such as *fff*, *ff*, *mf*, *ppp*, *pizz.*, and *div.* (divisi). There are also dynamic markings like *5* and *3* indicating fingerings or breath marks. A large watermark "Photocopied for personal use only" is visible across the score.

The musical score is arranged in a standard orchestral format with the following parts and markings:

- Flutes (Fl.):** Three staves, each marked *picc.* and *p*. They play a melodic line with a long slur across measures 16-18.
- Percussion (Perc.):** Three staves. Perc. 1 plays *glockenspiel* (*p*). Perc. 2 plays *handbells* (*p*) with triplet markings. Perc. 3 plays *high bongo* (*ff*).
- Harpsichord (Hp.):** Two staves, marked *fff* and *mp*.
- Piano (Pno.):** Two staves, marked *p* and *white keys only*. The piano part consists of a dense, sustained chordal texture.
- Cellos (Cel.):** Two staves, marked *mp* and *8va*.
- Violins (Vln. I & II):** Four staves, each marked *ff*. They play a rhythmic pattern with a triplet in the first measure.
- Viola (Vla.):** Two staves, each marked *ff*.
- Violoncello (Vc.):** Two staves, each marked *ff*.
- Double Bass (Cb.):** Two staves, each marked *ff*.

A large watermark reading "not authorized for perusal only for performance" is overlaid diagonally across the score.

♩ = 80 (picc.) ♩ = 66

21

Fl. *f sempre* *fff* *mp sempre* *mp*

Ob. *f* *mp* *f* *p* *f* *p*

Cl. *mf* *f* *ff* *mp* *p* *f* *p*

Bsn. *mp* *mf* *ff*

3. Contrabsn. *p* *fp* *ff*

Hn. *p* *mf* *ff*

Tpt. *f* *ff* *mp* *f* *ff* *f*

Trom. *f p* *f* *mf* *p* *mf* *ff* *f* *p sempre*

Tuba *f p* *f* *p* *ff* *mp* *p sempre*

Perc. 1 glockenspiel *ff* *f* *ff* *f* *ff*

Perc. 2 xylophone *mf* *f* *mf* *f* *mf* *f*

Perc. 3 bongo *ff sempre*

Vln. I *p* *f* *mf* *f* *p*

Vln. II *p* *mf* *ff* *f* *p* *f* *p* *f* *p* *f* *p* *f*

Vla. *tutti* *p* *f* *mp* *ff* *f sempre*

Vc. *tutti* *p* *mf* *ff* *f sempre*

Cb. *tutti* *ff* *mf* *mp* *f sempre*

pizz. *p sempre*

This musical score is for the piece "Puer Natus est Nobis (zu irgendeiner Zeit)". It is a full orchestral score for a 7/4 time signature. The score includes parts for the following instruments:

- Flute (Fl.):** Measures 25-27, dynamics *mp*.
- Oboe (Ob.):** Measures 25-27, dynamics *p* and *f*, includes triplets.
- Clarinet (Cl.):** Measures 25-27, dynamics *p* and *f*, includes triplets.
- Trumpet (Tpt.):** Measures 25-27, dynamics *mp* and *ff*.
- Trombone (Trom.):** Measures 25-27, dynamics *p*, *mf*, and *ff*.
- Percussion 1 (Perc. 1):** Measures 25-27, dynamics *f* and *ff*, includes *claves*.
- Percussion 2 (Perc. 2):** Measures 25-27, dynamics *mf*, *f*, and *ff*, includes triplets.
- Percussion 3 (Perc. 3):** Measures 25-27, dynamics *f* and *ff*, includes *bongo* and *low temple block*.
- Violin I (Vln. I):** Measures 25-27, dynamics *p*.
- Violin II (Vln. II):** Measures 25-27, dynamics *p*, includes *pizz.* (pizzicato).
- Viola (Vla.):** Measures 25-27, dynamics *f sempre* and *p sempre*, includes triplets and *pizz.*
- Violoncello (Vc.):** Measures 25-27, dynamics *f sempre* and *p sempre*.
- Contrabass (Cb.):** Measures 25-27, dynamics *f sempre* and *p sempre*, includes quintuplets.

The score is marked with a large watermark: "Not authorized for perusal only for performance".

28

Fl. *mp* flute

Ob. *p* *f*

Cl. *p* *f*

Tpt. *ff* *mf* *p sempre* *f*

Trom. *ff* *mf* *p sempre* *f*

Perc. 1 (claves) *ff* glockenspiel *ff* tam splash triangles spring l.r.

Perc. 2 high cymbal low cymbal herdenglocken *ff* *mf* crotales l.r.

Perc. 3 temple blocks high mid low *ff* *mf* *f* *fff* high button button gong bongo cymbal anvil *ff* 3 3 l.r.

Perc. 4 wood drum *ff*

Vln. I *p* *ff*

Vln. II *p* *ff*

Vla. *p* *ff*

Vc. *p* *ff*

Cb. *p* *ff*

not authorized for performance

Puer Natus est Nobis (zu irgendeiner Zeit)

accel. ----- (♩ = 80) ♩ = 66

This musical score is for the piece "Puer Natus est Nobis (zu irgendeiner Zeit)". It is a full orchestral score with the following instruments and parts:

- Flutes (Fl.):** Two parts, both starting at measure 34. Dynamics include *pp* and *p*.
- Oboe (Ob.):** Part starting at measure 34, marked *pp*. Includes a section for "3. cor anglais".
- Clarinet (Cl.):** Part starting at measure 34, marked *pp*.
- Bassoon (Bsn.):** Part starting at measure 34, marked *pp*. Includes a section for "contrabassoon".
- Horn (Hn.):** Two parts, both starting at measure 34, marked *pp*.
- Trumpet (Tpt.):** Part starting at measure 34, marked *pp*.
- Trombone (Trom.):** Part starting at measure 34, marked *ff*.
- Tuba:** Part starting at measure 34, marked *f*.
- Percussion 3 (Perc. 3):** Part starting at measure 34, marked *f*. Includes a section for "bongo" marked *pp sempre*.
- Violin I (Vln. I):** Part starting at measure 34, marked *p*. Includes a "solo" section and a "tutti" section marked *pp*. Later marked *ff*, *mp*, and *pp*. Includes "ord." and "muted" markings.
- Violin II (Vln. II):** Part starting at measure 34, marked *p*, *mp*, and *pp*. Includes a "solo" section and a "tutti" section marked *pp*. Later marked *ff*, *mp*, and *pp*. Includes "ord. 3" and "muted" markings.
- Viola (Vla.):** Part starting at measure 34, marked *pp < mp*. Includes a "solo" section and a "tutti" section marked *pp*. Later marked *ff*, *mp*, and *pp*. Includes "ord." and "muted" markings.
- Violoncello (Vc.):** Part starting at measure 34, marked *pp*. Includes a "solo" section and a "tutti" section marked *pp*. Later marked *ff* and *pp*. Includes "muted" markings.
- Contrabass (Cb.):** Part starting at measure 34, marked *f*. Includes a "solo pizz." section and a "tutti" section marked *pp*. Later marked *ff* and *pp*. Includes "muted" markings.

The score is divided into measures, with a section change at measure 34. The tempo is marked "accel." and changes from 80 to 66. The score includes various dynamic markings such as *pp*, *p*, *f*, *ff*, *mp*, and *pp sempre*. It also includes performance instructions like "solo", "tutti", "ord.", and "muted".

38 $\bullet = 88$ $\bullet = 44$ $\bullet = 66$

Bsn. (contrabsn.) *pp* *p*

Trom. *pp*

Tuba *pp* *p*

Perc. 1 conga snare *f* *pp*

Perc. 2 low tom tenor drum *f* *pp*

Perc. 3 very slight accents *mp* *mf* *mp* *f* *mp* *f* *mp* *f*

Perc. 4 high tom low tom *f* *pp*

Vln. I *pp* *mp* *pp* *mp* *pp*

Vln. II *pp* sempre

Vla. *pp* sempre

Vc. *pp* sempre

Cb. *pp* sempre *p*

1. Picc.

41

Fl. *ff*

Ob. 1. *p* *f* *p*

Cl. 1.2. *pp* *pp* *mp*

Bsn. (contrabsn.)

Hn. *pp* *pp* *p*

Tpt. *f* *ff* *pp* *p*

Trom. *p*

Tuba *p*

Perc. 1 *pp* *ff* *pp* *pp* *p*

Perc. 2 *pp* *ff* *pp* *pp* *p*

Perc. 3 *pp* *pp* *p*

Perc. 4 *pp* *ff* *pp* *pp* *p*

Pno. *mp* *f* *fff* *8va*

S. Vln. II *mp* *3* *solo*

Vln. I *p* *mf*

Vln. II *p* *mf*

Vla. *p* *mf* *3*

Vc. *p* *mf* *3*

not authorized for performance

45

Fl. *f* *p* *fff*

Ob. *f* *p* *fff*

Cl. *mp* *f* *p*

Bsn. *f* *fff*

Hn. *mf* *f* *fff* *p* *mf* *mp* *mf*

Tpt. *f* *fff* *p* *mp* *f* *mp* *p*

Trom. *f* *fff* *p* *mp* *mf* *mp*

Tuba *f* *fff* *mp* *f* *mp*

Perc. 1 *p* *mp*

Perc. 2 (*timp.*) *f* *ff* *p* *mp*

Perc. 3 *p* *mp*

Perc. 4 *p* *mp*

Vln. I *p* *mp* *p* *ppp*

Vln. II *p* *mp* *p* *ppp*

Vla. *mp* *f*

not authorized for performance

51 **80** **66**

Fl. *mp* *mf* *p* *mp* *f* *f* *p* *fff* *p*

Ob. *mp* *mf* *p* *f* *p* *fff* *p*

Cl. *p* *mp* *p* *f* *p* *fff* *p*

3. Bass Clar. *p* *mp* *p* *f* *p* *fff* *p*

Bsn. *p* *mp* *p* *f* *p* *fff* *p*

3. Contrabsn. *p* *mp* *p* *f* *p* *fff* *p*

Hn. *fp* *mf* *p* *sempre* *fp* *mf* *p* *sempre* *f* *p* *sempre* *f* *p* *sempre*

Tpt. *p* *mp* *p* *f* *p* *fff* *p*

Trom. *p* *mp* *p* *f* *p* *fff* *p*

Tuba *p* *mp* *p* *f* *p* *fff* *p*

Perc. 1 *ff* *p* *mf* *p* *mp*

Perc. 2 *ff* *p* *mf* *p* *mp*

Perc. 3 *ff* *p* *mf* *p* *mp*

Perc. 4 *ff* *p* *mf* *p* *mp*

Hp. *f* *f* *mf* *p*

Pno. *mf* *mf* *p* *f* *mf* *f* *f*

Vln. I *ppp*

Vln. II *ppp*

Vla. *ppp* *p* *mp* *p* *f*

Vc. *ppp*

Cb. *mp* *f*

not authorized for performance

♩ = 80

♩ = 66

♩ = 54

Fl. *p* *ff* *p* *mf* *p* *f*

Ob. *ff* *p* *mf* *p*

Cl. *p* *mf* *mf*

(bass clar.) *p* *f* *mf*

Bsn. *p* *f* *mf*

(contrabsn.) *p* *f* *mf*

Hn. *fp* *p* *mf*

3. con sord. *p* *mp*

Tpt. *f* *p* *f* *p*

Trom. *f* *p* *f*

Tuba *f* *p* *f* *f* *mf* *f* *mf*

Perc. 1 *mp* *f*

Perc. 2 *mp* *f*

Perc. 3 *mp* *f*

Perc. 4 *mp* *f*

snare *p* *ff* *p* *mp*

xylophone *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

timpani *p* *ff* *p* *mp*

bongo *f* *mf* *mp* *f*

tam *p* *ff* *p* *mp*

conga *p* *ff* *p* *mp*

bass drum *p* *ff* *p* *mp*

Hp. *f* *ff*

Pno. *ff* *f* sempre

Vln. I *f* *pp* *mf* *fp* *f*

Vln. II *f* *mf* *fp* *f* *f* *f*

Vla. *f* *p* *fp* *f*

Vc. *f* *f*

Cb. 1.2.3.4. *p* *ff* *fff* *f*

5.6. *p* *f*

57 $\text{♩} = 66$

Fl. 1. *mp* ⁵ *f* *mf* ⁶ *p* *f* *ff*

Ob. 1. *mp* *f* *p* *f*

Trom. 2. *p* *mf* *ff* *ff* *mp* *mf* *mf*

Perc. 1 snare *p*

Perc. 2 tom *p*

Perc. 3 conga *p*

Perc. 4 temple block *p*

bass drum *p*

Hp. *f*

Pno. *f* *mf* *ff*

S. Vln. I (6 players) 1. *f sempre* 2. 3. 4. 5. 6. *mf* *f*

S. Vln. II (5 players) *f sempre* 1. 2. 3. 4. 5.

S. Vla. (4 players) 1. 2. 3. 4. *f sempre* 3 5 3

S. Vlc. (3 players) 1. 2. 3. *f sempre* 3 3

S.Cb. (2 players) 1. 2. *f sempre* 5

1.2.

60

Fl.

f *p*

à 2

pp

Ob.

1.2.

f *p*

Cl.

1.2.

f *p*

pp

Bsn.

3.

1.2.

f *p*

Hn.

60

f *p*

f *p*

Trom.

1.2.

pp

3.

pp

Perc. 2

timpani

mp

Perc. 3

conga

p

Perc. 4

bass drum

scrape with brushes

p *mp*

Hp.

f

S. Vln. I

60

tutti

1.

2.

3.

4.

5.

6.

ff

S. Vln. II

60

tutti

1.

2.

3.

4.

5.

ff

S. Vla.

tutti

1.

2.

3.

4.

ff

S. Vlc.

tutti

1.

2.

3.

ff

S. Cb.

tutti

1.

2.

ff

Vln. I

ff

Vln. II

ff

Vla.

ff

Vc.

ff

Cb.

ff