

SYMPHONIC REPERTOIRE SERIES

... AND TEARS NO BITTERNESS

by

RALPH HULTGREN

DURATION: 6'45"

LEVEL: 4

INSTRUMENTATION

1 - Score
3 - Flute 1
3 - Flute 2
1 - Oboe 1
1 - Oboe 2
1 - Bassoon 1
1 - Bassoon 2
3 - Clarinet 1
3 - Clarinet 2
3 - Clarinet 3
2 - Bass Clarinet
2 - Alto Saxophone 1
2 - Alto Saxophone 2
2 - Tenor Saxophone
1 - Baritone Saxophone
3 - Trumpet 1
3 - Trumpet 2
3 - Trumpet 3
2 - French Horn 1
2 - French Horn 2
2 - Trombone 1
2 - Trombone 2
1 - Bass Trombone
2 - Euphonium
1 - Euphonium TC
4 - Tuba
1 - Double Bass
1 - Timpani
2 - Mallets (*chimes / glockenspiel*)
2 - Percussion 1 (*bass drum / triangle*)
2 - Percussion 2 (*suspended cymbal*)

Band Music

by Australian Composers

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...and tears no bitterness

Ralph Hultgren

Duration: 6'45"

Level: 4

Program Notes:

The composer writes...

Bill Buchanan is one of the preeminent music teachers in Queensland; a nurturer and a developer of talent. When he left full time work to pursue other projects his students, past and present, put together a concert to celebrate his teaching career. My contribution to the celebrations was this work.

Bill would most often commence a concert, no matter where, with his band playing Abide With Me, the old hymn tune, Eventide. We talked about why and we talked about what the hymn might mean to him, outside of its musical construction, and we talked about its use in military situations, especially Anzac Day. I had concluded to compose a piece to honour Bill's contributions to the development of young Queensland musicians and had written a simple melody to use – three versions of it, in fact. The work, "...and tears no bitterness" (words taken from the fourth verse of the hymn) is a setting of my original melody, and its variants, interspersed with Bill's favourite hymn, Abide With Me

Rehearsal Notes:

The music is lyrical and requires a quite song-like approach. It would be very worthwhile considering the words of the hymn to get a sense of phrasing and narrative – the first and fourth verses may well be best on which to reflect.

Given its lyrical nature it is essential that you connect the notes, not just in the melody and counter melody but in accompaniment. All parts need to 'sing' and should be approached with that outcome in mind.

Take care to linger at the ends of phrases and finish them well, don't just allow them to ebb away. Give direction to the lines and allow the harmonic material to advise you on shaping and direction.

About the Composer:

Ralph Hultgren is currently the Artistic Director of the Australian International Music Festival – Sydney. He is a freelance teacher, composer and conductor having held tenured positions at Queensland Conservatorium Griffith University and the Queensland University of Technology, where he lectured in Composition, Conducting, Music Education and Instrumental Music Pedagogy. He also holds an adjunct position at QCGU supervising Doctoral and Masters in composition and Music Education. Dr Hultgren has been invested into the Order of Australia as a Member in the General Division (AM). This esteemed national honour sits alongside his professional awards that include being Patron of the Maryborough Music Conference, becoming a recipient of the Midwest Clinic – Chicago, International Award, and the Australian Band and Orchestra Directors' Association's Citation of Excellence, located along with Life Membership in ABODA. Dr Hultgren is a member of the World Association for Symphonic Bands and Ensembles, a full writer member of the Australasian Performing Right Association and the Australasian Mechanical Copyright Owners Society. His compositional output ranges from educational and amateur performing groups to the professional studio and stage, and his conducting credits are equally broad. He continues to conduct, by invitation, across Australia, the Asia Pacific region and North America. Dr Hultgren loves to read and to listen to fine music in all genres.

N.B. Please include the details of this work in the Performing Rights Return or send details of the performance to the publisher

...and tears no bitterness

Written for Bill Buchanan – friend, mentor, teacher, and musician of highest esteem –
to say thank you for all he has done for young musicians across the state of Queensland.
Dedicated to him on his retirement with great affection and respect: October-November 2017

Ralph Hultgren

Gently ♩ = 64

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

- Flute 1 & 2
- Oboe 1 & 2
- Bassoon 1 & 2
- B♭ Clarinet 1 & 2
- Bass Clarinet
- Alto Saxophone 1 & 2
- Tenor Saxophone
- Baritone Saxophone
- B♭ Trumpet 1 (Solo mp, Tutti mf)
- B♭ Trumpet 2 & 3
- F Horn 1 & 2
- Trombone 1 & 2
- Bass Trombone
- Euphonium
- Tuba
- Double Bass
- Timpani
- Mallets (Chimes, Glockenspiel) (Chimes mp)
- Percussion 1 (Bass Drum, Triangle)
- Percussion 2 (Suspended Cymbals)

The score is written in 4/4 time with a key signature of two flats (B♭ and E♭). It features dynamic markings such as *mp* (mezzo-piano) and *mf* (mezzo-forte). The piece includes a 'Solo' section for the first B♭ Trumpet and a 'Tutti' section for the rest of the brass. A large red watermark 'SAMPLE SCORE' is overlaid diagonally across the score.

17 Flowing $\text{♩} = 72$

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

- Fl. 1 & 2:** Flute parts, starting with a *mf* dynamic in the final measure.
- Ob. 1 & 2:** Oboe parts, starting with a *mf* dynamic in the final measure.
- Bsn. 1 & 2:** Bassoon parts, starting with a *mp* dynamic.
- B♭ Cl. 1 & 2:** Clarinet parts, starting with a *mp* dynamic and featuring a *mf* dynamic in the final measure.
- B. Cl.:** Bass Clarinet part, starting with a *mp* dynamic and featuring a *mf* dynamic in the final measure.
- A. Sax. 1 & 2:** Alto Saxophone parts, starting with a *mf* dynamic.
- T. Sax.:** Tenor Saxophone part, starting with a *mf* dynamic.
- B. Sax.:** Baritone Saxophone part, starting with a *mf* dynamic.
- B♭ Tpt. 1 & 2:** Trumpet parts, starting with a *mp* dynamic.
- F. Hn. 1 & 2:** Horn parts, starting with a *mp* dynamic.
- Tbn. 1 & 2:** Trombone parts, starting with a *mp* dynamic.
- B. Tbn.:** Baritone Trombone part, starting with a *mp* dynamic.
- Euph.:** Euphonium part, starting with a *mp* dynamic.
- Tuba:** Tuba part, starting with a *mp* dynamic.
- D.B.:** Double Bass part, starting with a *mp* dynamic.
- Timp.:** Timpani part, starting with a *mp* dynamic.
- Mall.:** Mallets part, starting with the instruction "To Glock."
- Perc. 1 & 2:** Percussion parts.

25

Fl. 1/2

Ob. 1/2

Bsn. 1/2

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

A. Sax. 1/2

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

F Hn. 1/2

Tbn. 1/2

B. Tbn.

Euph.

Tuba

D.B.

Timp.

Mall.

Perc. 1

Perc. 2

mf

mf

mf

mf

mf

46 **48 Rubato** *accel.*

Fl. 1/2
Ob. 1/2
Bsn. 1/2
Bb Cl. 1
Bb Cl. 2
B. Cl.
A. Sax. 1/2
T. Sax.
B. Sax.
Bb Tpt. 1
Bb Tpt. 2
F Hn. 1/2
Tbn. 1/2
B. Tbn.
Euph.
Tuba
D.B.
Timp.
Mall.
Perc. 1
Perc. 2

mp, *cresc.*, *mf*, *f*, *pp*, *pizz.*, *arco*, *Glock.*, *High cym.*

53 Flowing $\text{♩} = 72$

The musical score is arranged in a standard orchestral format with multiple staves for each instrument family. The key signature is three flats (B-flat major or D-flat minor), and the tempo is marked as $\text{♩} = 72$. The score includes a large red watermark reading "SAMPLE SCORE" diagonally across the center. Dynamics such as *f* (forte) and *mf* (mezzo-forte) are indicated throughout. The percussion section includes Chimes, Perc. 1, and Perc. 2. The woodwind section includes Flute 1 & 2, Oboe 1 & 2, Bassoon 1 & 2, B-flat Clarinet 1 & 2, B-flat Clarinet, Alto Saxophone 1 & 2, Tenor Saxophone, and Baritone Saxophone. The brass section includes B-flat Trumpet 1 & 2, French Horn 1 & 2, Trombone 1 & 2, Baritone Trombone, Euphonium, and Tuba. The string section includes Double Bass and Timpani.

61

The image shows a page of a musical score, page 9, for the piece "...and tears no bitterness". The score is for measures 61 through 70. It is a full orchestral score with parts for woodwinds, brass, and percussion. The instruments listed on the left are: Fl. 1 & 2, Ob. 1 & 2, Bsn. 1 & 2, Bb Cl. 1 & 2, B. Cl., A. Sax. 1 & 2, T. Sax., B. Sax., Bb Tpt. 1 & 2, F Hn. 1 & 2, Tbn. 1 & 2, B. Tbn., Euph., Tuba, D.B., Timp., Mall., Perc. 1, and Perc. 2. The score is written in 5/4 time and features a variety of rhythmic patterns and dynamics. A large red watermark "SAMPLE SCORE" is overlaid diagonally across the center of the page. At the end of the score, there are dynamic markings: *pp* (pianissimo) for the Timpani and Percussion parts.

69 Broadly ♩ = 60

74 Gently ♩ = 64

Fl. 1/2 *più f* *mp*

Ob. 1/2 *più f* *mp*

Bsn. 1/2 *più f*

B♭ Cl. 1 *più f* *sub. p* *mf*

B♭ Cl. 2 *più f* *sub. p* *mf*

B. Cl. *più f* *mf* *mf*

A. Sax. 1/2 *più f* *mp* *mf*

T. Sax. *più f* *mp* *mf*

B. Sax. *più f* *mf* *mf*

B♭ Tpt. 1 *più f* *mf*

B♭ Tpt. 2 *più f* *mp*

F. Hn. 1/2 *più f* *mp* *mf*

Tbn. 1/2 *più f* *mp* *mf*

B. Tbn. *più f* *mf*

Euph. *più f* *mf*

Tuba *più f* *mf* *mf*

D.B. *più f* *mf* *mf*

Timp. *f*

Mall. *più f* Glock. *mf*

Perc. 1 *mf*

Perc. 2 *f*

82 *rit.*

Fl. 1/2 *p*

Ob. 1/2 *f*

Bsn. 1/2 *p*

B♭ Cl. 1 *p*

B♭ Cl. 2 *p*

B. Cl. *p*

A. Sax. 1/2 *f*

T. Sax. *p*

B. Sax. *p*

B♭ Tpt. 1 *f*

B♭ Tpt. 2 *f*

F Hn. 1/2 *f*

Tbn. 1/2 *f*

B. Tbn. *f*

Euph. *p*

Tuba *f*

D.B. *f*

Timp. *pp* *f*

Mall. Chimes *f*

Perc. 1 *mf* *f* *mf*

Perc. 2 *pp* *f*

87

Slow ♩ = 50

Very slow (in 8th's) ♩ = 40

Fl. 1/2

Ob. 1/2

Bsn. 1/2

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

A. Sax. 1/2

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

F Hn. 1/2

Tbn. 1/2

B. Tbn.

Euph.

Tuba

D.B.

Timp.

Mall. Glock. Chimes

Perc. 1

Perc. 2

mf *mp* *p* *pp*