

OUT OF THE UNREAL SHADOWS

FOR ORCHESTRA
5'

FULL SCORE IN C

flute 1, 2
flute 3 doubling piccolo
oboe 1, 2, 3
clarinet in Bb 1
clarinet in Bb 2 doubling clarinet in Eb
bass clarinet in Bb
bassoon 1, 2
contrabassoon
horn in F 1, 2, 3, 4
trumpet in C 1, 2, 3
trombone 1, 2
bass trombone
tuba
timpani
percussion 1 (tam-tam, bass drum)
percussion 2 (tam-tam, marimba, xylophone)
harp
strings

CELESTE ORAM

May 2012

OUT OF THE UNREAL SHADOWS

for orchestra

Programme Note:

There are few of us who have not sometimes wakened before dawn, either after one of those dreamless nights that make us almost enamoured of death, or one of those nights of horror and misshapen joy, when through the chambers of the brain sweep phantoms more terrible than reality itself... Gradually white fingers creep through the curtains, and they appear to tremble. In these black fantastic shapes, dumb shadows crawl into the corners of the room and crouch there. Outside, there is the stirring of birds among the leaves, or the sound of man going forth to their work, or the sigh and sob of the wind coming down from the hills and wandering around the silent house, as though it feared to wake the sleepers and yet must needs call forth sleep from her purple cave. Veil after veil of thin dusky gauze is lifted, and by degrees the forms and colours of things are restored to them, and we watch the world remaking the world in its antique pattern... Nothing seems to us changed. Out of the unreal shadows of the night comes back the real life that we had known.

- Oscar Wilde, *The Picture of Dorian Gray* (1890)

Out of a dense fog of orchestral texture emerge tantalisingly discernable shapes; as these shadows slowly evaporate the once-obscured forms become clear, and what seemed monstrous is rendered benign.

Performance Notes:

Score is in C.

Pitch bends in the clarinet and trombone, unless in between two immediately adjacent notes, should be no more than a semitone.

Trumpets should use straight mutes.

Open ties in the percussion indicates to let ring.

The harp player requires a plectrum.

Tremolos in strings (especially double bass) should be played as tightly as possible.

An ossia line is provided in the double bass for players with C extensions.

Small noteheads (e.g. b.53 in the violins) indicates continuing duration during a glissando, i.e. the indicated pitch of the small notehead will not be the sounding pitch at that time.

String divisi should be as evenly divided among players as possible, tending towards more players in the lower parts whenever this is not exactly possible. For example, if there are 10 Violin I players, 4-part divisi (e.g. at b.16) should be divided as solo violin (which enters at b.36) plus 2-2-2-3 (from highest to lowest part); 12 Violin I players should be divided as solo violin plus 2-3-3-3; 14 players should be divided as solo violin plus 3-3-3-4.

Out of the unreal shadows

Full Score in C

Celeste Oran

♩ = 52 Densely sonorous

Flute

Piccolo/Flute 3

Flute I & 2

Oboe I & 2

Oboe 3

Clarinet in Bb I

Clarinet in Bb 2 / Clarinet in Eb

Bass Clarinet in Bb

Bassoon I & 2

Contrabassoon

Horn in F 1,3

Horn in F 2,4

Trumpet in C 1

Trumpet in C 2 & 3

Trombone 1&2

Bass Trombone

Tuba

Timpani

Percussion 1 (Tam-tam, Marimba, Xylophone)

Percussion 2 (Bass Drum, Tam-tam)

Harp

Violin I (a)

Violin I (b)

Violin II

Viola

Violoncello (a)

Violoncello (b)

Double Bass

Flute *mp* *mf*

Flute *a2.* *mp* *mf*

Oboe 3 *sobbing* *p* *mf*

Clarinet in Bb 2 / Clarinet in Eb *sobbing* *p* *f*

Bassoon I & 2 *a2.* *p* *f*

Horn in F 1,3 *a2.* *p* *mf*

Horn in F 2,4 *a2.* *pp* *mp*

Trumpet in C 1 *con sord.* *mp*

Trombone 1&2 *1. p* *mf* *p*

Bass Trombone *2. pp* *mp*

Tuba *mp* *mf*

Timpani *tr.* *pp* *gliss.* *p* *mp*

Percussion 1 (Tam-tam, Marimba, Xylophone) *Large tam-tam* *p* *mf* *Marimba* *pp*

Percussion 2 (Bass Drum, Tam-tam) *Bass Drum* *p* *mf* *pp* *p*

Harp *[Db Eb Ab Bb]*

Violin I (a) *con sord.* *pp* *mf* *non vib.* *mp* *vib.*

Violin I (b) *con sord.* *pp* *mf* *non vib.* *mp*

Violin II *con sord.* *pp* *mf* *div. non vib.* *vib.*

Viola *con sord.* *pp* *mf* *div. non vib.* *mp*

Violoncello (a) *con sord.* *pp* *mf* *div. non vib.* *non vib.* *mp*

Violoncello (b) *con sord.* *pp* *mf* *div. non vib.* *vib.* *non vib.* *mp*

Double Bass *con sord.* *pp* *mf* *div. non vib.* *mp*

pp *mf* *mp*

poco accel.

A a tempo

12

Fl. Piccolo *mf* *f* // *p* *pp*

Fl. I & 2 *p* *f* // *p* *pp*

Ob. I & 2 *p* *f* // *pp*

Ob. 3 *p* *f* // *pp*

Cl. I *mf* *f* *ff* // *p*

B. Cl. *mf* *f* *ff* // *p* Clarinet in B \flat

B. Cl. *mp* *mf* // *p*

Bsn. I & 2 *mp* *mf* // *p*

Cbsn. *mf* *p* *mp* *mf* // *p*

C. Tpt. I *mp* *mf* // *p*

Tbn. I & 2 *p* *mf* // *p*

B. Tbn. *p* *mf* // *p*

Tba. *p* *mf* // *p*

Timp. *mp* *mf* // *pp*

Perc. 2 // Bass Drum *pp*

Vln. I (a) *f* *ppp* *div.*

Vln. I (b) *f* *ppp* *div.*

Vln. II (a) *f* *ppp* *div.*

Vln. II (b) *f* *ppp* *div.*

Via. (a) *f* *sub. pp* *p* *div.*

Via. (b) *f* *sub. pp* *p* *div.*

Vc. (a) *f* *sub. pp* *p* *div.*

Vc. (b) *f* *sub. pp* *p* *div.*

Db. (a) *f* *sub. pp* *p* *div.*

Db. (b) *f* *sub. pp* *p* *div.*