

Benjamin Bolden

Overture:
St. John's, 1828

for Winds

FULL SCORE

Program Note

When European settlers first arrived in Newfoundland, on the eastern coast of the new world, they encountered the Beothuk people.

By 1829, the last Beothuk was dead.

Some years ago I composed a music theatre piece based on the tragic yet fascinating events surrounding the final years of Shanawdithit, the last Beothuk, and her people.

This piece of music is derived from the opening scene of that opera. What I originally created for voices and orchestra, I re-arranged for Wind Ensemble. This is the music that sounds as the curtain rises, to reveal:

A seedy St. John's street, foggy. Evening. September 1828.

A single skindrum sounds a slow and ominous four-beat pattern. The curtain opens on a dirty, slovenly, evil, drunken, and lecherous St. John's street. Close to the harbour, it teems with those who make a living from the sailors who have come ashore. The beat of the drum remains steady, but the rhythm changes to that of a 6/8 bodhran rhythm. The music is in a minor mode, Celtic and fast. The harbour parasites sing; they sell their wares, the dark rum, and themselves...

If you have any questions about this piece, please contact:
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Overture: St. John's, 1828

Duration: ca. 5:00"

Benjamin Bolden

Flute 1 $\text{♩} = 116$

Flute 2

Oboe

Bassoon *p*

Bb Clarinet 1

Bb Clarinet 2

Bb Clarinet 3

Bass Clarinet *p*

Alto Sax.1

Alto Sax.2 *p*

Tenor Sax. *p*

Baritone Sax. *p*

Bb Trumpet 1 $\text{♩} = 116$

Bb Trumpet 2

Horn in F 1 *p*

Horn in F 2 *p*

Euphonium *p*

Trombone 1 *p*

Trombone 2 *p*

Trombone 3 *p*

Tuba *p*

Timpani *p*

Bells, Triangle, Tambourine $\text{♩} = 116$

Low Tom 1

Ride Cymbal

Gong

Low Tom 2

Claves, Cabasa

Bass Drum

Triangle *p*

Low Tom *p*

hard timp mallet

Fl. 1

Fl. 2

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

Hn. 1

Hn. 2

Euph.

Tbn. 1

Tbn. 2

Tbn. 3

Tuba

Timp.

Bls. Tri.

Tamb.

L. Tom 1

Ride

Gong

L. Tom

Clv. Cab.

B.D.

Tri.

mf

mp

mf

f

must be heard above the rest

bell tones

bell tones

Low Tom 2
snare sticks

St. John's, 1828

m.29

Musical score for St. John's, 1828, page 5, measures 29-32. The score is for a symphony orchestra and includes the following parts:

- Fl. 1
- Fl. 2
- Ob.
- Bsn.
- B. Cl. 1
- B. Cl. 2
- B. Cl. 3
- B. Cl.
- A. Sx. 1
- A. Sx. 2
- T. Sx.
- B. Sx.
- B. Tpt. 1
- B. Tpt. 2
- Hn. 1
- Hn. 2
- Euph.
- Tbn. 1
- Tbn. 2
- Tbn. 3
- Tuba
- Timp.
- Bls. Tri.
- Tamb.
- L. Tom 1
- Ride
- Gong
- L. Tom
- Clv. Cab.
- B.D. Tri.

Dynamic markings include *mf* (mezzo-forte) and *f* (forte). Performance instructions include accents (>) and slurs. The score is in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The percussion section includes a complex pattern of tom-toms and cymbals, with the snare drum playing a steady eighth-note pattern. The brass section provides harmonic support with sustained chords and melodic lines.

m.40

Fl. 1 *mf* *mf*

Fl. 2 *mf* *mf*

Ob. *mf*

Bsn. *mf* *f*

B. Cl. 1 *f*

B. Cl. 2 *mf* *f*

B. Cl. 3 *mf* *f*

B. Cl. *f*

A. Sx. 1

A. Sx. 2

T. Sx. *mf* *f*

B. Sx. *f*

B. Tpt. 1 *p* *mf* *p* *mf* *mf* 3 players only

B. Tpt. 2 *p* *mf* *p* *mf* *mf* 3 players only

Hn. 1 bell tones *mp* *f*

Hn. 2 bell tones *mp*

Euph. *f*

Tbn. 1

Tbn. 2

Tbn. 3

Tuba *f*

Timp. *mf* *f*

Bls. Tri. Tamb.

L. Tom 1 Ride Gong *mf* *f*

L. Tom Clv. Cab. *mf* *f*

B.D. Tri. *mf* *f*

m.53

Fl. 1 *mf*
 Fl. 2 *mf*
 Ob. *mf*
 Bsn. *mf*
 B. Cl. 1
 B. Cl. 2
 B. Cl. 3 *mf*
 B. Cl. *mf*
 A. Sx. 1 *mf* *f*
 A. Sx. 2 *mf* *f*
 T. Sx.
 B. Sx.
 B \flat Tpt. 1 *mf*
 B \flat Tpt. 2 *mf*
 Hn. 1 *mf* bell tones
 Hn. 2 *mf* bell tones
 Euph. *mf*
 Tbn. 1 *mf*
 Tbn. 2 *mf*
 Tbn. 3 *mf*
 Tuba *mf*
 Timp.
 Bls. Tri. Tamb.
 L. Tom 1 Ride Gong
 L. Tom Clv. Cab.
 B.D. Tri.

St. John's, 1828

m.64 $\text{♩} = 60$ *Ethereal*

1 player per part

Fl. 1 *mp*

Fl. 2 *mp*

Ob.

Bsn. *f*

B. Cl. 1 *mp*

B. Cl. 2 *mp*

B. Cl. 3 *mp*

B. Cl. *f*

A. Sax. 1 *mp*

A. Sax. 2

T. Sax. *mp*

B. Sax. *mp*

B. Tpt. 1 *mf* with straight mute

B. Tpt. 2 *mf* with straight mute

Hn. 1 *mp* 1 player per part

Hn. 2

Euph.

Tbn. 1

Tbn. 2

Tbn. 3

Tuba

Timp. *mf* gliss.

Bls. Tri. *mp* *Bells*

Tamb. *mp* *Cymbal scrape*

L. Tom 1 *mf*

Ride Gong

L. Tom *mf* *claves*

Clv. Cab.

B.D. Tri. *mf* *Triangle*

m. 73

Fl. 1 *p* *rit.* $\text{♩} = 116$
 Fl. 2 *p* *rit.*
 Ob. *rit.*
 Bsn. *mp* *rit.*
 B. Cl. 1 *mp* *rit.*
 B. Cl. 2 *mp* *rit.*
 B. Cl. 3 *mp* *rit.*
 B. Cl. *mp* *rit.*
 A. Sx. 1 *mf* All players
 A. Sx. 2 *mp* 1 player per part *rit.* *mf* All players
 T. Sx. *mp* *rit.* *mf* All players
 B. Sx. *mp* *rit.* *mf* All players
 B \flat Tpt. 1 *rit.* $\text{♩} = 116$ remove mute
 B \flat Tpt. 2 *rit.*
 Hn. 1 *rit.* All players *mf*
 Hn. 2 *rit.* *mf*
 Euph. *rit.* *mf*
 Tbn. 1 *rit.* *mf*
 Tbn. 2 *rit.* *mf*
 Tbn. 3 *rit.* *mf*
 Tuba *rit.* *mf*
 Timp. *rit.* *mf*
 Bls. Tri. *rit.* $\text{♩} = 116$
 Tamb.
 L. Tom 1 *rit.*
 Ride *rit.*
 Gong *rit.*
 L. Tom *rit.*
 Clv. Cab. *rit.*
 B.D. *rit.*
 Tri.

m.81

Fl.1 *mf* *All players*
 Fl.2 *mf* *All players*
 Ob. *mf* *All players*
 Bsn. *mf* *All players*
 B. Cl. 1 *f* *All players*
 B. Cl. 2
 B. Cl. 3 *mf* *All players*
 B. Cl. *f* *All players*
 A. Sx.1 *mf* *f* *mf*
 A. Sx.2 *f*
 T. Sx. *mf* *f*
 B. Sx. *mf* *f*
 B_b Tpt.1 *f*
 B_b Tpt.2 *f*
 Hn. 1 *f*
 Hn. 2 *f*
 Euph.
 Tbn. 1
 Tbn. 2
 Tbn. 3 *f*
 Tuba *f*
 Timp. *f*
 Perc. *f*
 L. Tom 1 *mf* *f*
 Ride Gong *mf* *f*
 L. Tom *f*
 Clv. Cab. *f*
 Bass Drum *mf* *f*
 Tri. *mf* *f*

m. 90

Fl. 1

Fl. 2

Ob.

Bsn.

B. Cl. 1

B. Cl. 2

B. Cl. 3

B. CL.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

B. Tpt. 1

B. Tpt. 2

Hn. 1

Hn. 2

Euph.

Tbn. 1

Tbn. 2

Tbn. 3

Tuba

Timp.

Perc.

L. Tom 1
Ride
Gong

L. Tom
Clv. Cab.

B.D.
Tri.

mf

mf

All players
mf

mf

p

mp

f

f

f

mf

mf

mf

mf

St. John's, 1828

Fl.1 *mf* *f* *mf*

Fl.2 *mf* *f* *mf*

Ob. *mf* *f* *mf*

Bsn. *f* *mf*

B> Cl. 1 *mf*

B> Cl. 2 *mf*

B> Cl. 3 *mf*

B. Cl. *f* *mf*

A. Sx. 1 *f* *f*

A. Sx. 2 *f* *f*

T. Sx. *mf* *f*

B. Sx. *f* *f*

B> Tpt. 1 *mp* *f* *mf*

B> Tpt. 2 *mp* *f* *mf*

Hn. 1 *mf* *f* *mf*

Hn. 2 *mf* *f* *mf*

Euph. *f* *mf*

Tbn. 1 *f* *mf*

Tbn. 2 *f* *mf*

Tbn. 3 *f* *mf*

Tuba *f* *mf*

Timp.

Perc. *f* *mf*

L. Tom 1 *f* *mf*

Ride Gong *f* *mf*

L. Tom Clv. Cab. *f* *mf*

B.D. Tri. *f* *mf*

m. 107

$\text{♩} = 60$

Fl. 1
 Fl. 2
 Ob.
 Bsn.
 B. Cl. 1
 B. Cl. 2
 B. Cl. 3
 B. Cl.
 A. Sx. 1
 A. Sx. 2
 T. Sx.
 B. Sx.
 B. Tpt. 1
 B. Tpt. 2
 Hn. 1
 Hn. 2
 Euph.
 Tbn. 1
 Tbn. 2
 Tbn. 3
 Tuba
 Timp.
 Perc.
 L. Tom 1
 Ride Gong
 L. Tom
 Clv. Cab.
 B.D.
 Tri.

117

Fl.1

Fl.2

Ob. *solo* *mf*

Bsn. *mf* *solo*

B♭ Cl. 1 *p*

B♭ Cl. 2 *p*

B♭ Cl. 3 *p*

B. Cl. *mf*

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

B♭ Tpt. 1 *p* *straight mute*

B♭ Tpt. 2 *p* *straight mute*

Hn. 1 *p* *solo* *mp*

Hn. 2

Euph.

Tbn. 1 *p*

Tbn. 2 *p*

Tbn. 3 *p*

Tuba *p*

Timp. *p*

Perc. *p*

L. Tom 1 *Ride Cymbal (bell)*

Ride Gong *p*

Cabasa *p*

L. Tom Clv. Cab. *p*

B.D. *p*

Tri. *p*

m. 125

125

Fl. 1 *mf*

Fl. 2 *mf*

Ob. *All players*

Bsn. *All players*

B. Cl. 1 *solo* *mf*

B. Cl. 2

B. Cl. 3 *mf*

B. Cl. *f* *mf*

A. Sx. 1

A. Sx. 2

T. Sx. *mf*

B. Sx. *mf*

B. Tpt. 1 *remove mute*

B. Tpt. 2 *remove mute*

Hn. 1 *All players*

Hn. 2

Euph. *p* *mf*

Tbn. 1 *p* *mf*

Tbn. 2 *p* *mf*

Tbn. 3 *p* *mf*

Tuba *p* *mf*

Timp. *p* *mf*

Perc. *Triangle* *mf*

L. Tom 1 *soft mallet roll*

Ride Gong *mf*

L. Tom *mf*

Clv. Cab. *mf*

B.D. *mf*

Tri. *mf*

Fl.1
 Fl.2
 Ob.
 Bsn.
 B♭ Cl. 1
 B♭ Cl. 2
 B♭ Cl. 3
 B. Cl.
 A. Sx. 1
 A. Sx. 2
 T. Sx.
 B. Sx.
 B♭ Tpt. 1
 B♭ Tpt. 2
 Hn. 1
 Hn. 2
 Euph.
 Tbn. 1
 Tbn. 2
 Tbn. 3
 Tuba
 Timp.
 Perc.
 L. Tom 1
 Ride
 Gong
 L. Tom
 Clv. Cab.
 B.D.
 Tri.

Musical score for measures 133-136. The score is in 8/8 time with a key signature of two flats (B♭ and E♭). The tempo is marked with a quarter note equal to 116 (♩ = 116). Dynamics include *p* (piano) and *mp* (mezzo-piano). The score includes parts for woodwinds, brass, saxophones, and percussion.

m. 142

The musical score is arranged in a standard orchestral layout. The top staves are for Flutes 1 & 2, Oboe, and Bassoon. Below these are the Clarinets (1, 2, 3) and Bass Clarinet. The next section includes Saxophones 1 & 2, Trumpets 1 & 2, Horns 1 & 2, and Euphonium. The bottom section contains Trombones 1, 2, & 3, Tuba, Timpani, and Percussion. The percussion section includes L. Tom 1, Ride, Gong, L. Tom, Clv. Cab., and B.D. Tri. The score features various dynamics such as *mf*, *p*, and *bell tones*. Measure numbers 142 and 143 are indicated at the beginning of the first and third staves respectively.

m.153

153

Fl.1 *f* *mf* *ff*

Fl.2 *f* *mf* *ff*

Ob. *f* *mf* *ff*

Bsn. *f* *mf* *ff*

B. Cl. 1 *mf* *ff*

B. Cl. 2 *mf* *ff* *mf*

B. Cl. 3 *mf* *ff*

B. Cl. *f* *mf* *ff*

A. Sx. 1 *f* *f* *ff* *mf*

A. Sx. 2 *f* *f* *ff*

T. Sx. *mf* *f* *ff*

B. Sx. *f* *f* *ff*

B. Tpt. 1 *f* *mf* *ff*

B. Tpt. 2 *f* *mf* *ff*

Hn. 1 *f* *mf* *ff*

Hn. 2 *f* *mf* *ff*

Euph. *f* *mf* *ff*

Tbn. 1 *f* *mf* *ff*

Tbn. 2 *f* *mf* *ff*

Tbn. 3 *f* *mf* *ff*

Tuba *f* *mf* *ff*

Timp. *f* *ff*

Perc. *f* *mf* *ff*

L. Tom 1 *f* *mf* *ff*

Ride Gong *f* *mf* *ff*

L. Tom Clv. Cab. *f* *mf* *ff*

B.D. Tri. *f* *mf* *ff*

m. 164

♩ = 60

slight rit.

The musical score for m. 164 is arranged in a standard orchestral layout. The instruments and their parts are as follows:

- Flutes (Fl. 1, Fl. 2):** Both parts play a melodic line starting with a *mf* dynamic. Fl. 1 has a *mf* dynamic marking.
- Oboe (Ob.):** Plays a melodic line with a *mf* dynamic marking.
- Bassoon (Bsn.):** Plays a melodic line with a *mf* dynamic marking. It has a *f* dynamic marking in the later part of the measure.
- Clarinets (B. Cl. 1, B. Cl. 2, B. Cl. 3, B. Cl.):** All parts play a rhythmic accompaniment with a *mf* dynamic marking.
- Saxophones (A. Sx. 1, A. Sx. 2, T. Sx., B. Sx.):** A. Sx. 1 and A. Sx. 2 play melodic lines with *mf* dynamics. A. Sx. 1 and A. Sx. 2 have *ff* dynamics in the later part of the measure. T. Sx. and B. Sx. play melodic lines with *mf* dynamics.
- Trumpets (B. Tpt. 1, B. Tpt. 2):** Both parts play melodic lines with *f* dynamics. B. Tpt. 1 has a "bright tone" marking.
- Horns (Hn. 1, Hn. 2):** Both parts play melodic lines with *f* dynamics. Hn. 1 has a "bright tone" marking.
- Euphonium (Euph.):** Plays a melodic line with a *f* dynamic marking.
- Trombones (Tbn. 1, Tbn. 2, Tbn. 3):** All parts play melodic lines with *f* dynamics.
- Tuba:** Plays a melodic line with a *f* dynamic marking.
- Timpani (Timp.):** Plays a melodic line with a *f* dynamic marking.
- Percussion (Perc.):** Plays a melodic line with a *f* dynamic marking.
- Gong (L. Tom 1, Ride, Gong):** Plays a melodic line with a *f* dynamic marking.
- L. Tom, Clv. Cab., B.D. Tri.:** All parts are silent.

The score includes dynamic markings such as *mf*, *f*, and *ff*, and performance instructions like "bright tone" and "slight rit.". The tempo is marked as ♩ = 60.

m.173

173 *a tempo* *mf* *slight rit.* *a tempo* *p* *rit.....*

Fl.1 *mf* *p*

Fl.2 *mf* *p*

Ob. *mf* *p*

Bsn. *mp* *p*

B♭ Cl. 1 *mp* *p*

B♭ Cl. 2 *mp* *p*

B♭ Cl. 3 *mp* *p*

B. Cl. *mp* *f* *p*

A. Sx. 1 *mp* *p*

A. Sx. 2 *mp*

T. Sx. *mp* *mp*

B. Sx. *mp*

B♭ Tpt. 1 *mp* *with mute* *slight rit.* *a tempo* *2 players only* *rit.....*

B♭ Tpt. 2 *mp* *p*

Hn. 1 *mp*

Hn. 2 *mp*

Euph. *mp*

Tbn. 1

Tbn. 2

Tbn. 3

Tuba

Timp. *mp* *p*

Bls. Tri. *a tempo* *mf* *slight rit.* *a tempo* *rit.....*

Tamb. *mf* *p*

L. Tom 1

Ride

Gong

L. Tom

Clv. Cab.

B.D. Tri. *Triangle* *mp*