PERFORMANCE NOTES

1. Because a massive sound is required for this piece, as many instruments as desired may be used for each part. Additional instruments that may be available which are not in the score can be added to an appropriate part – e.g. Soprano Saxophone can play a Clarinet in B flat part, Contrabassoon can play in octaves with the Bassoon as can Contrabass Clarinet with Bass Clarinet 2.
2. Unless "solo" is written, *all* players to a part should play. Where there are 2 parts sharing a stave (e.g. Flutes, Oboes, Clarinets in B flat 2 and 3) and only one line is written, all play unless 1°, 2° or 3° is specifically indicating.
3. In the score, all transposing instruments (except Piccolo) are notated at concert pitch.
4. TIMPANI: 4 are required, tuned to: *G, B* flat, *c, d* flat. If 4 are not available, and 2 pedal Timpani are used instead, play the last two notes of 240 as a quaver *c.*
5. PERCUSSION: Player 1. Small suspended cymbal, 2 tuned Wine-Bottles, Xylophone, Headless Tambourine.
   Player 2. Medium-small suspended cymbal, 2 tuned Wine Bottles, Xylophone, Headless Tambourine.
   Player 3. Medium-large suspended cymbal, 2 tuned Wine Bottles, Glockenspiel, Headless Tambourine, Snare Drum
   Player 4. Large-suspended cymbal, 2 tuned Wine-Bottles, Marimbaphone, Headless Tambourine, Tenor Drum, Bass Drum, Tam-Tam.

   The full percussion requirement is therefore: – 4 different sized suspended cymbals (1 smallest – 4 largest); 8 Wine Bottles, 2 Xylophones, 1 Glockenspiel, 1 Marimbaphone, 4 Tambourines, Snare, Tenor, and Bass Drums, Tam-Tam.
   The bottles are struck with metal beaters, and are tuned by means of varying levels of water as follows: – Player 1: *c″, a′;* Player 2: *b′, f′;* Player 3: *g′, d′;* Player 4: *e′, c′.* It will be found that for the *c′, d′, e′, f′* and *g′,* a 1·5 litre bottle will produce the best sound. The other 3 notes can be obtained from ordinary wine (or whisky) bottles.

PROGRAMME NOTES

The title comes from a jotting in Coleridge's notebook during the period when he was working on *The Rime of the Ancient Mariner* and is a reference to a passage which the poet had read in the Philosophical Transactions of the Royal Society. This was a letter from a Father Bourzes, of which the pertinent paragraph reads: 'I shall add on Observation more concerning *Marine Rainbows,* which I observed after a great Tempest *off of the Cape* of Good Hope. The Sea was then very much tossed, and the Wind carrying off the Tops of the *Waves* made a kind of Rain, in which the Rays of the *Sun painted the Colours of a Rainbow'.* (Italics and capitals in original). It is this evocative description which provided the stimulus for this composition and influences the feeling and atmosphere of its sound-world.

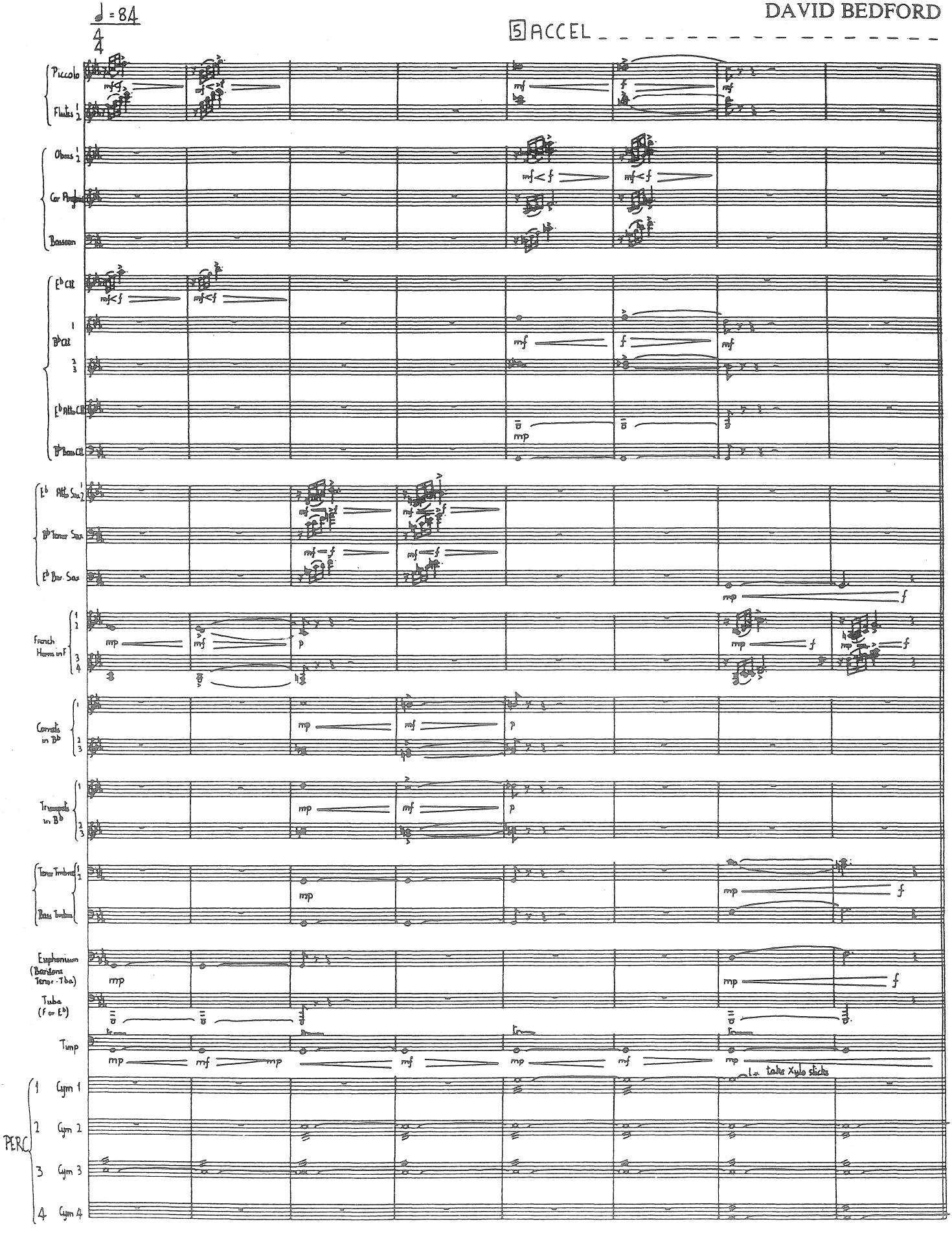
The basic structural design is carried by a progression of 8 chords heard in a slow introduction above a pedal bass note. These chords are then heard in pairs in ever-increasing density until a massive full band climax presents the chord sequence in its entirety together with a melodic fragment which fits each pair of chords. Annunciatory chords and a repeat of the slow introduction at twice the speed lead to a new section based on the melodic fragment and its inversion accompanied by running semiquavers. The annunciatory chords return, softly this time and with an accompaniment of melodic percussion. This leads to a slow, static section with block chords and faint reminiscences of earlier material; this gradually leads back to a varied recapitulation and an exultant Coda.

Unlike many pieces of Wind-Band (scores of which I studied since this is my first composition in this medium) there is very little doubling of notes. The band is subdivided into a set of ensembles as follows: the Piccolo and 2 Flutes, the low Clarinets, the 3 Cornets and the 3 Trumpets form 4 trios. The 2 Oboes, Cor Anglais and Bassoon, the high Clarinets, the 4 Saxophones and the 4 French Horns form 4 quartets, while the 3 Trombones, Euphonium and Tuba form a quintet. Each percussion player is often temporarily 'attached' to one of these smaller ensembles, a good example being the opening build-up of the pairs of chords after the slow introduction. In the Coda, the Band is divided into 3 rhythmically independent groups. Each percussionist has a Tambourine. While one of them maintains a steady reference beat, the other 3 are each attached to one of the Band groups which results in a kaleidoscopically rhythmic ending.

David Bedford

SUN PAINTS RAINBOWS ON THE VAST WAVES

DAVID BEDFORD



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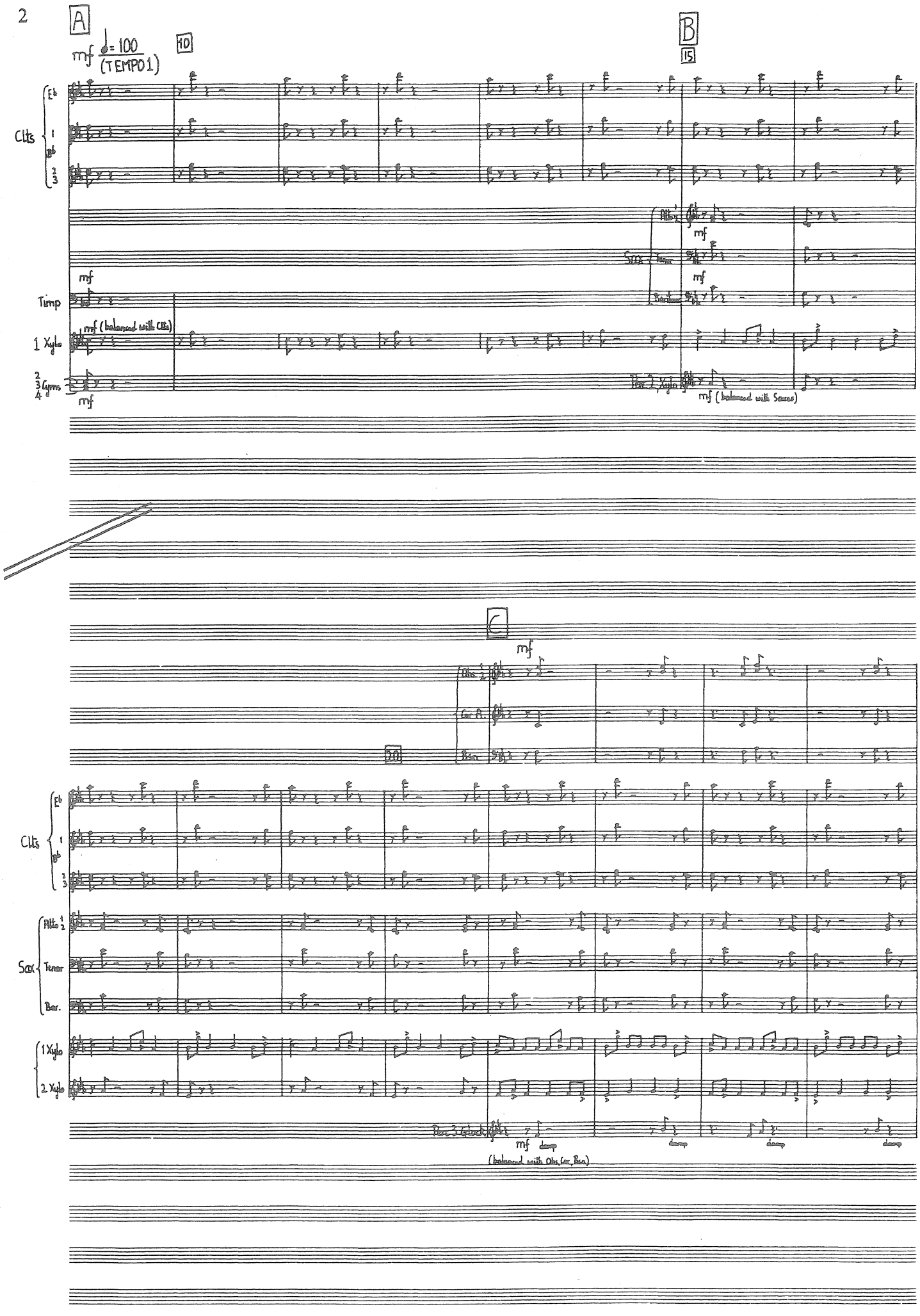
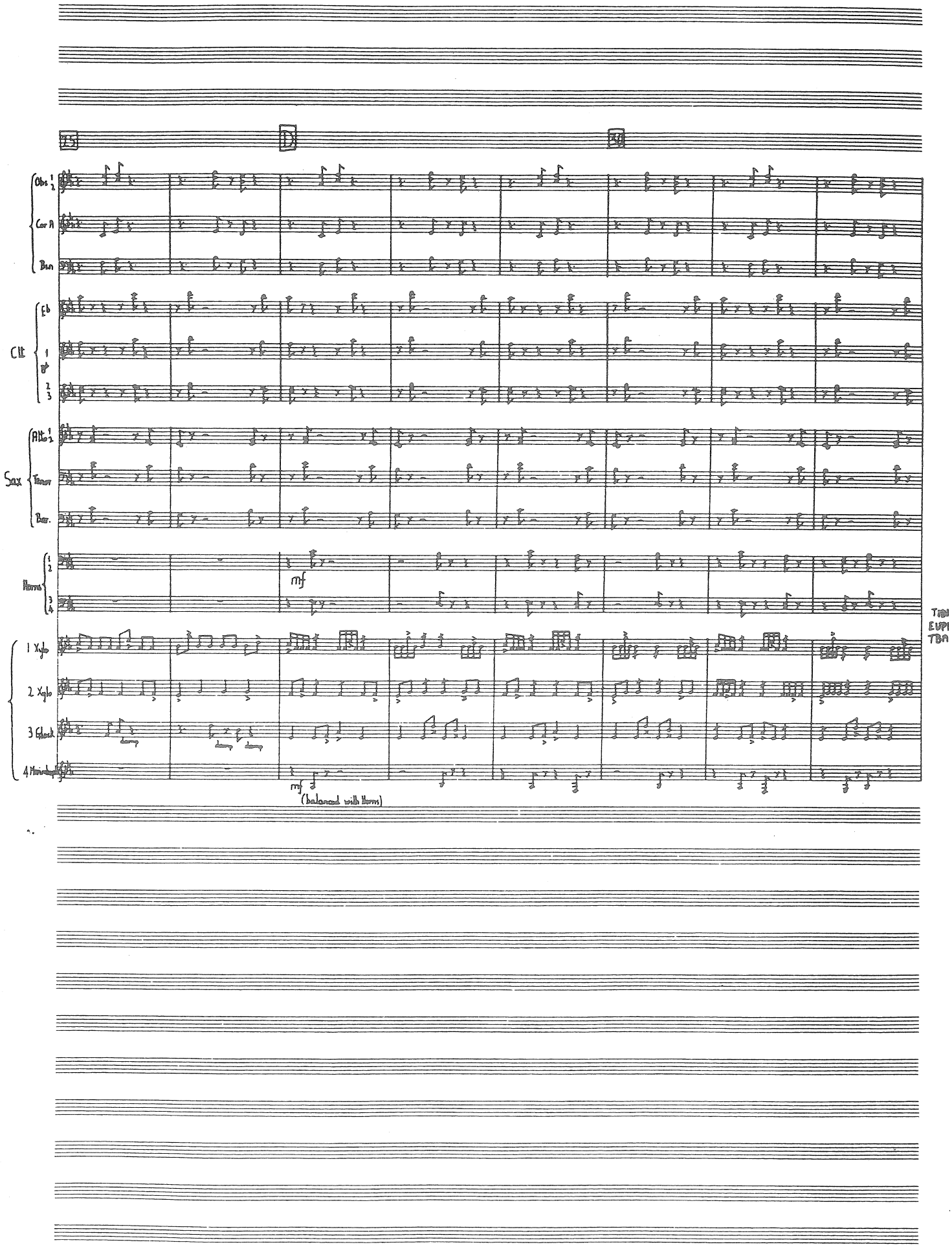
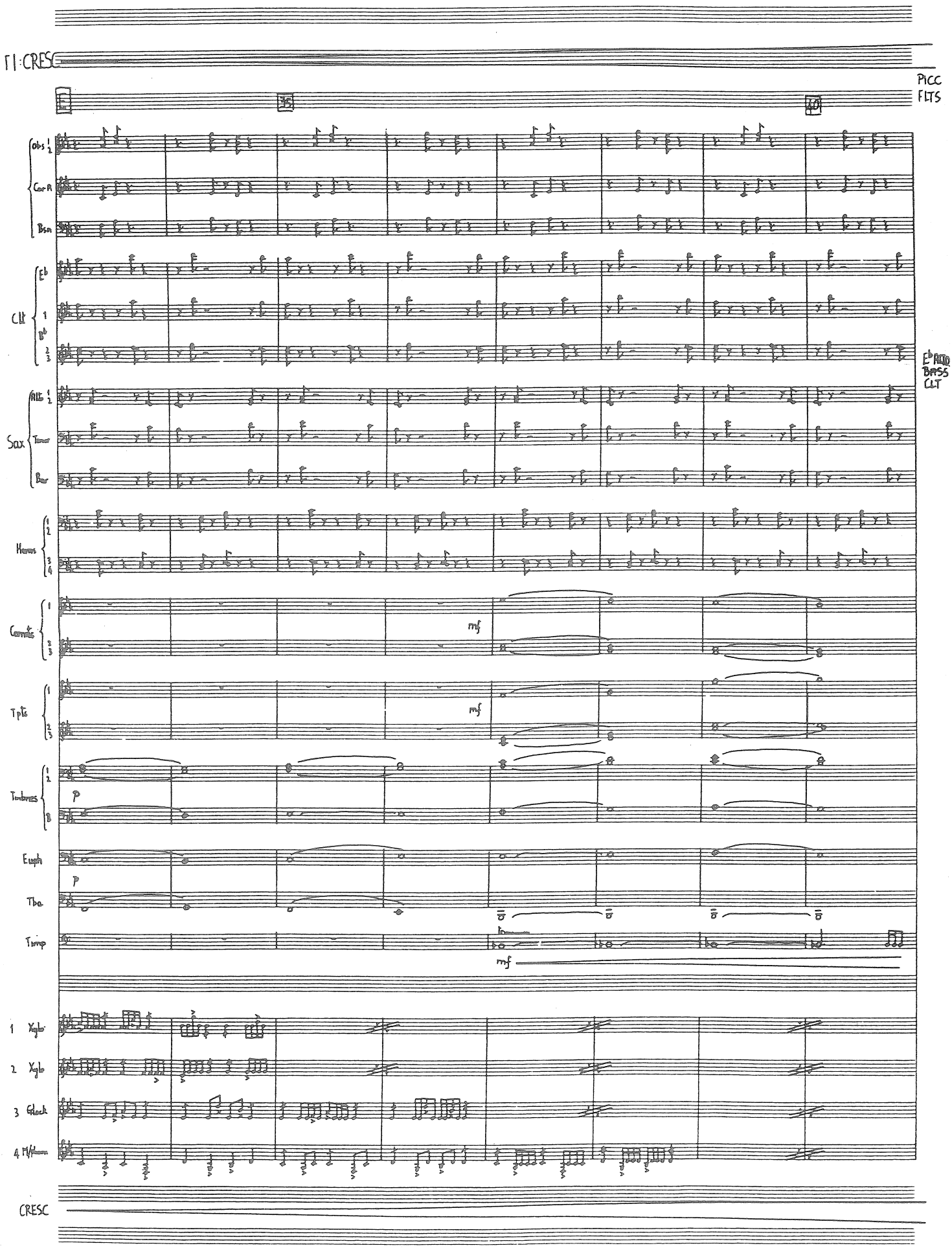
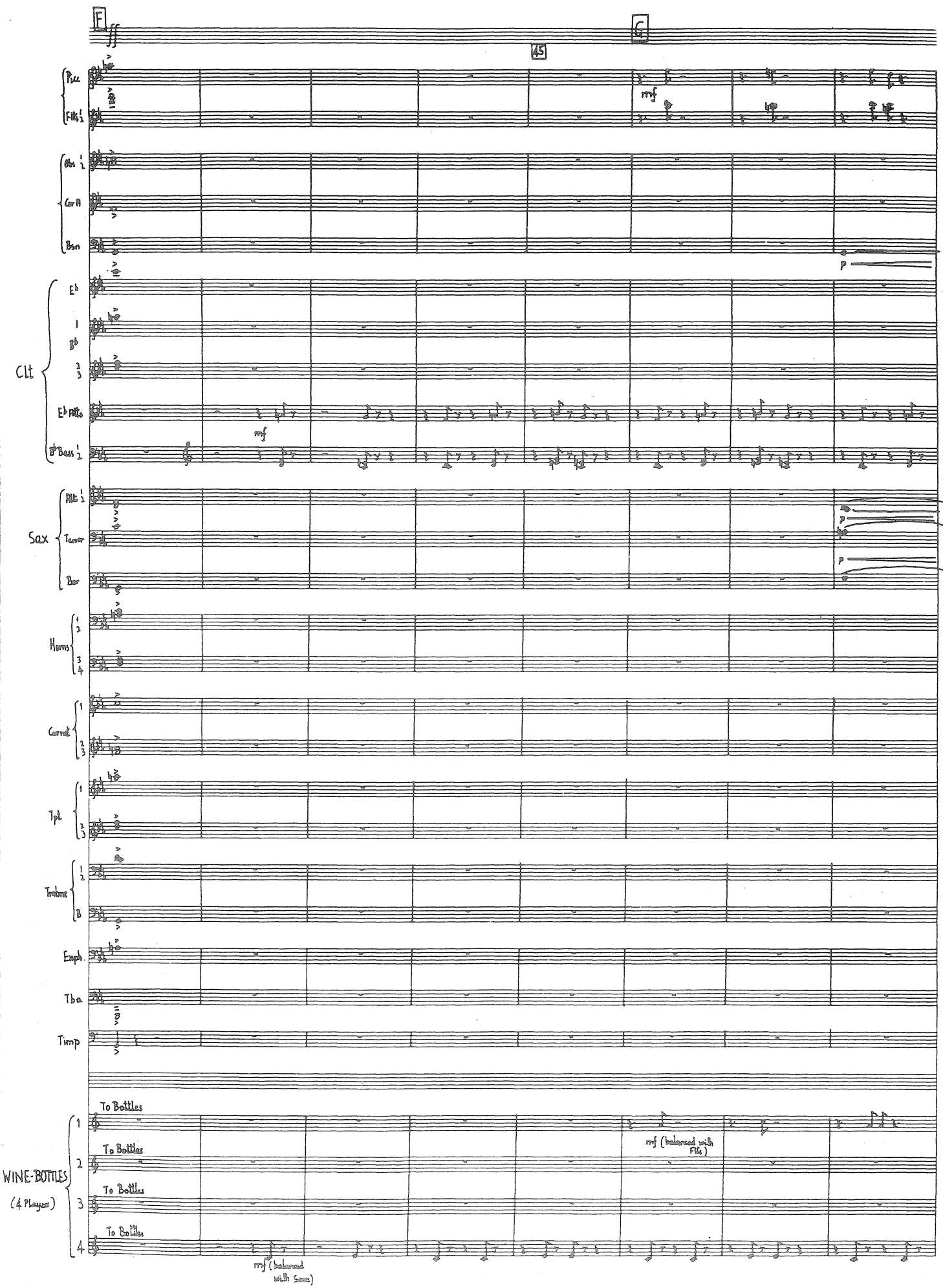
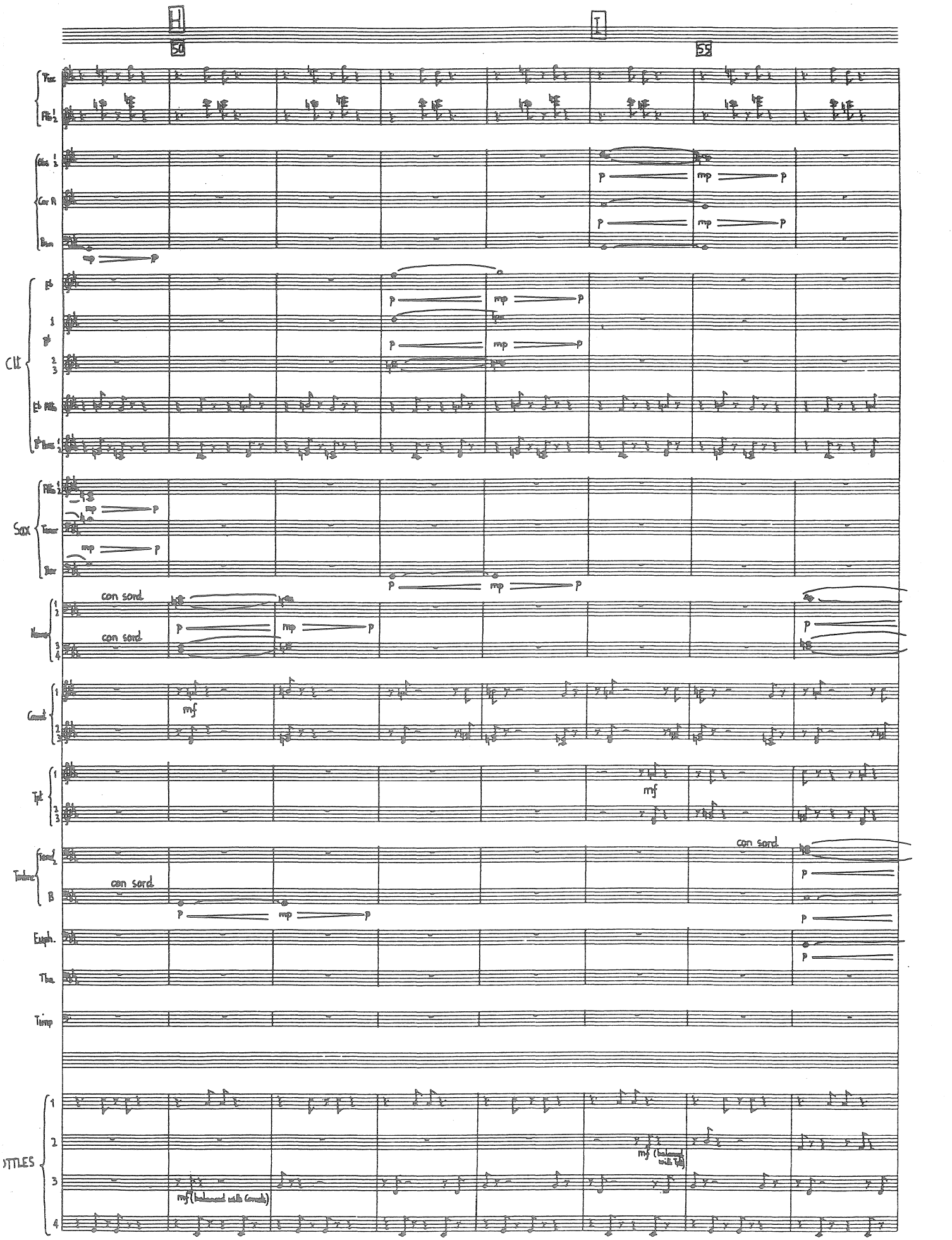
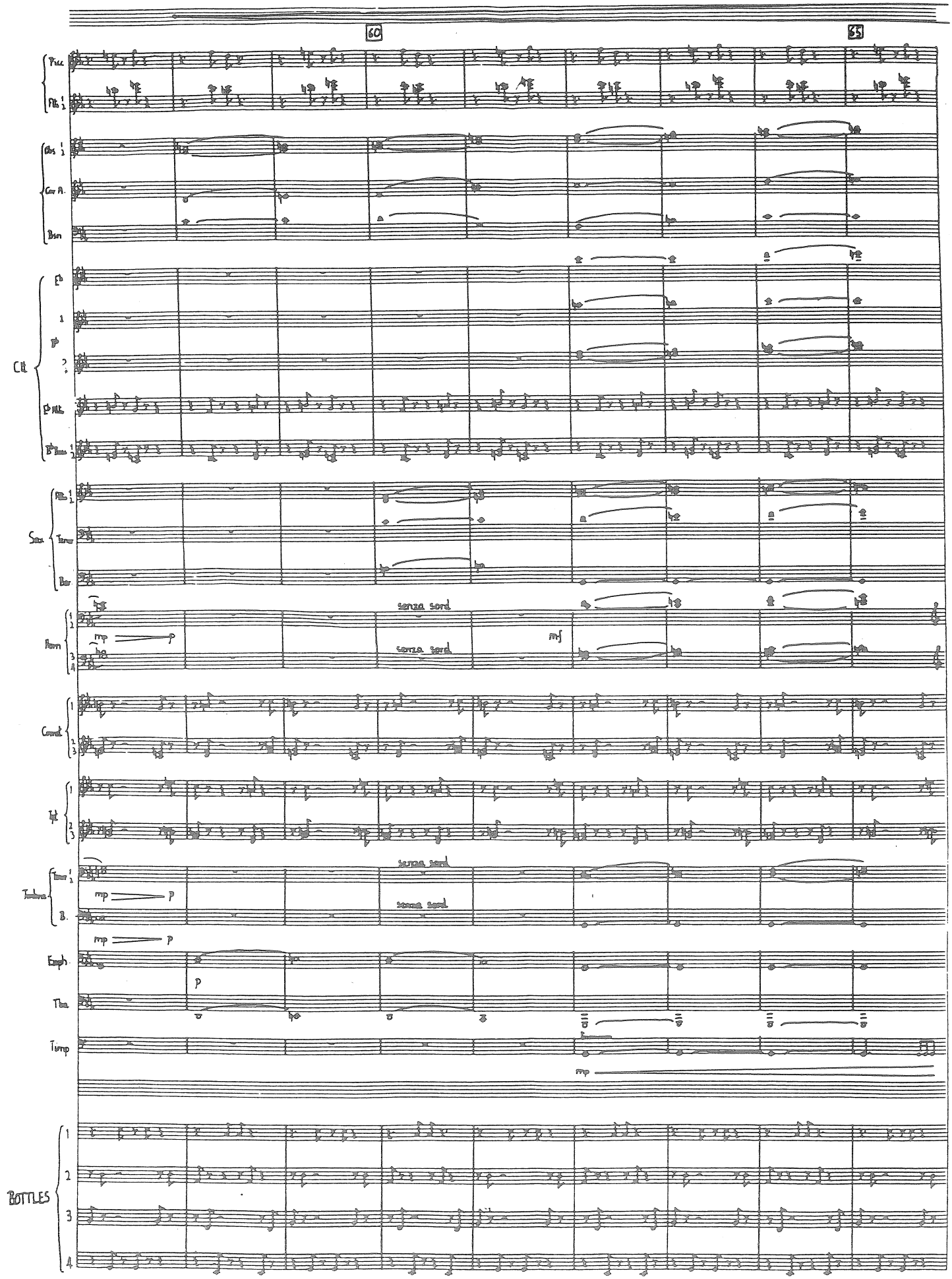

A
mf ♩= 100
(TEMPO 1)
10
B
15
Clts
Eb
1
Bb
2
3
Sax
Alto 1
2
Tenor
Baritone
mf
Timp
mf (balanced with Clts)
1 Xylo
2
3
4 Cyms
Per. 2 Xylo
mf (balanced with Saxes)
C
Obs. 1
2
Cor. A.
Bsn.
20
Alto 1
2
Tenor
Bar.
1 Xylo
2 Xylo
Per. 3 Glock
mf damp
(balanced with Obs, Cor, Bsn)


Obs 1 2
Cor A
Bsn
Clt
Eb
1
B♭
2
3
Sax
Alto 1 2
Tenor
Bar.
Horns
1
2
3
4
mf
1 Xylo
2 Xylo
3 Glock
4 Marimbaphon
damp
damp
damp
mf
(balanced with Horns)
TBN
EUPH
TBA


Fl: CRESC
PICC
FLTS
35
40
Obs 1 2
Cor A
Bsn
Clt
Eb
1
Bb
2 3
Eb ALTO BASS CLT
Sax
Alto 1 2
Tenor
Bar
Horns
1 2
3 4
Cornets
1
2 3
mf
Tpts
1
2 3
mf
Timbales
1 2
B
p
Euph
p
Tba
Timp
mf
1 Xylo
2 Xylo
3 Glock
4 Mkhorn
CRESC


E
45
G
Picc
Flts 1 2
Obs 1 2
Cor A
Bsn
Clt
Eb
1
Bb
2 3
Eb Alto
Bb Bass 1 2
Sax
Alto 1 2
Tenor
Bar
Horns
1 2
3 4
Cornet
1
2 3
Tpt
1
2 3
Trobne
1 2
B
Euph.
Tba.
Timp
WINE-BOTTLES
(4 Players)
1
2
3
4
To Bottles
To Bottles
To Bottles
To Bottles
mf
mf
p
p
p
mf
mf (balanced with Flts)
mf (balanced with Saxes)


H
I
50
55
Tuc
Flto 1 2
Obs 1 2
Cor A
Bsn
Clt
Eb
Bb
Eb Flto
Bb Tuc 1 2
Sax
Flto 1 2
Tenor
Bar
Horns
con sord
Cornet
Tpt
Tenor 1 2
Tenor
B
Euph.
Tba
Timp
TTLES
mf (balanced with Cornets)
mf (balanced with Tpt)

J

TUTTI
CRESC