

Knights Of The Round Table

Ritter der Tafelrunde / Chevaliers de la Table Ronde

Orchestra

Scott Richards

EMR 4591

1	Full Score	10	Violin I
1	Flute 1	10	Violin II
1	Flute 2	4	Violin III (<i>doubles Viola</i>)
1	Oboe 1 (<i>optional</i>)	6	Viola
1	Oboe 2 (<i>optional</i>)	6	Cello
1	Clarinet 1	4	Contrabass
1	Clarinet 2	1	Timpani
1	Bassoon 1 (<i>optional</i>)	1	Snare Drum / Tenor Drum
1	Bassoon 2 (<i>optional</i>)	1	Cymbals / Tambourine / Bass Drum
1	Horn 1 in F		
1	Horn 2 in F		
1	Trumpet 1 in B $\flat$	2	Alto Sax (<i>doubles 1st Horn</i>)
1	Trumpet 2 in B $\flat$	2	Tenor Sax (<i>doubles 2nd Horn</i>)
1	Trombone 1		
1	Trombone 2		
2	Trombone 3 / Tuba (<i>optional</i>)		

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DISCOGRAPHY



Symphonic Impressions

Track N°	Titel / Title (Komponist / Composer)	Time	N° EMR Orchester Orchestra
1	The Lone Ar-ranger (Buttall)	3'09	EMR 4599
2	The Highlander (Tailor)	5'14	EMR 4577
3	A Song for Léa (Gourlay)	6'11	EMR 4593
4	The Drunken Sailor (Tailor)	2'58	EMR 4588
5	Happy Days Overture (Tailor)	3'29	EMR 4598
6	Scarborough Fair (Tailor)	2'34	EMR 4653
7	Two Scottish Dances (Mortimer)	4'38	EMR 4662
8	Knights Of The Round Table (Richards)	5'11	EMR 4591
9	Headliner (Armitage)	3'18	EMR 4652
10	The Last Rose Of Summer (Von Flotow)	4'28	EMR 4661
11	Country & Western (Tailor)	5'56	EMR 4597
12	Latin Fever (Tailor)	3'48	EMR 4587
13	Autumn With You (Armitage)	2'56	EMR 4590
14	Carnival Fantasy (Tailor)	3'10	EMR 4592
15	Balkan Impressions (Mortimer)	4'11	EMR 4654

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English: The myth of the Quest of the Holy Grail and the Knights of the Round Table took shape gradually in Medieval literature. *Chrétien de Troyes* immortalised the Grail cycle as being the mirror of chivalry, courtesy and love. The Grail itself is a chalice which contains the blood of Christ, taken from Calvary by Joseph of Arimathea. King Arthur sent his most valiant knights, Lancelot, Gawain and Percival to seek the Holy Grail. The Knights assembled at a round table in the great hall of Arthur's castle Camelot to avoid any hierarchy, everyone having an equally prestigious place. All these heroes belonged to the Brotherhood of the Knights of the Round Table, and many of them died with Arthur in the course of his last battle against Mordred. Only Galahad, Lancelot's son, the purest of them all, succeeded in touching the Holy Grail.

Deutsch: Die Legende der Suche nach dem Heiligen Gral und der Ritter der Tafelrunde hat sich im Lauf der mittelalterlichen Literatur allmählich gebildet. *Chrétien de Troyes* hat diesen Zyklus als das Spiegelbild der Ritterlichkeit und der Liebe verewigt. Der Gral selbst ist eine Schale, die das Blut Christi enthält, welches Joseph von Arimathäa von Golgotha nahm. König Artus schickte seine besten Ritter wie Lancelot, Gawain und Parsifal auf die Suche des heiligen Grals. Diese Ritter versammelten sich um einen runden Tisch, um jeden Vorrang zu vermeiden, da jeder einen gleichwertigen Platz hatte. Alle diese Helden gehörten der Bruderschaft der Ritter der Tafelrunde. Viele davon starben mit Artus während seines letzten Kampfes gegen Mordred. Galahad allein, der Sohn Lancelots, der unschuldigste Ritter, konnte den Heiligen Gral anfassen.

Français: Dans la littérature du Moyen-Age se forme peu à peu le mythe de la Quête du Saint-Graal et des Chevaliers de la table ronde. *Chrétien de Troyes* immortalise le cycle du Graal comme étant le Miroir de toute Chevalerie, Courtoisie et Amour. Le Graal est une coupe qui contient le sang du Christ recueilli par Joseph d'Arimathie au Calvaire. Le Roi Arthur envoie ses meilleurs chevaliers tels que Lancelot, Gauvain, Perceval quérir le Saint-Graal. Les Chevaliers se réunissent dans la grande salle du château d'Arthur à Camelot autour d'une grande table ronde afin qu'il n'y ait aucune préséance et que tous aient une place d'égal prestige. Tous ces héros appartiennent à la Confrérie des Chevaliers de la Table Ronde. Beaucoup mouront aux côtés d'Arthur dans sa dernière bataille contre Mordred. De tous, seul Galahad, fils de Lancelot, le plus pur des chevaliers, parviendra à toucher le Saint-Graal.



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2

3

4

4

9

Allegro ♩ = 120

Flute 1
Flute 2
Oboe 1 & 2
Clarinet 1 in B♭
Clarinet 2 in B♭
Bassoon 1 & 2
Horn 1 in F
Horn 2 in F
Trumpet 1 & 2 in B♭
Trombone 1 & 2
Trombone 3 / and / or Tuba
Timpani
Percussion 1 (S.D./T.D.)
Percussion 2 (Cyms./Tamb./B.D.)
Violin I
Violin II
Viola/Violin III
Violoncello
Contrabass

p, *mf*, *f*

optional (doubles 1st horn)

small notes = vln.III

Fl.1 *mf* *f*

Fl.2 *f*

Ob.1/2 *f*

Cl.1 in B $\flat$ *f*

Cl.2 in B $\flat$ *f*

Bsn.1/2 *f*

Hn.1 in F *p* *mf* *f*

Hn.2 in F *p* *mf* *f*

Tpt.1/2 in B $\flat$ play a2 *p* *mf* *f*

Tbn. 1/2 *p* *mf* *f*

Tbn.3/ Tuba *p* *f*

Timp. *f*

Perc.1 *mf* *f* **S.D.**

Perc.2 *f* **CLASHED CYMBALS**

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

Vln. II *mf* *f*

Vla. *mf* *f*

Vc. *p* *f*

Cb. *p* *f*

14 15 16 17 18 19 20

Fl. 1

Fl. 2

Ob. 1/2

Cl. 1
in B $\flat$

Cl. 2
in B $\flat$

Bsn. 1/2

Hn. 1
in F

Hn. 2
in F

Tpt. 1/2
in B $\flat$

Tbn.
1/2

Tbn. 3/
Tuba

Timp.

Perc. 1

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mf

a2
mf

mf

mf

f

f

a2
f *ff* *mf*

a2
f *ff*

p *mf*

p *f*

21 22 23 24 25 26 27

Fl. 1 *f*

Fl. 2 *f*

Ob. 1/2 *f*

Cl. 1 in B $\flat$ *f*

Cl. 2 in B $\flat$ *f*

Bsn. 1/2 *f*

Hn. 1 in F *f*

Hn. 2 in F *f*

Tpt. 1/2 in B $\flat$ *f* *a2*

Tbn. 1/2 *f* *b2*

Tbn. 3/ Tuba *f*

Timp. *f*

Perc. 1

Perc. 2

Vln. I *non div.* *mf*

Vln. II *non div.* *mf*

Vla. *non div.* *mf*

Vc. *mf*

Cb. *mf*

28 29 30 31 32 33 34 35

Fl.1 *mf*

Fl.2 *mf*

Ob.1/2 *p*

Cl.1 in B $\flat$ *p*

Cl.2 in B $\flat$ *p*

Bsn.1/2 *p*

Hn.1 in F *p*

Hn.2 in F *p*

Tpt.1/2 in B $\flat$

Tbn. 1/2

Tbn.3/ Tuba

Timp.

Perc.1

Perc.2

Vln. I *mp*

Vln. II

Vla.

Vc. *p*

Cb.

Fl.1 *f* *mf*

Fl.2 *f* *mf*

Ob.1/2 *mf* *a2*

Cl.1 in B $\flat$ *mf* *mf*

Cl.2 in B $\flat$ *mf* *mf*

Bsn.1/2 *mf*

Hn.1 in F *f espr.*

Hn.2 in F *mf* *f espr.*

Tpt.1/2 in B $\flat$

Tbn. 1/2

Tbn.3/ Tuba

Timp.

Perc.1

Perc.2

Vln. I *f*

Vln. II *mf*

Vla. *mf* *f espr.* *f espr.* *div*

Vc. *mf* *mf*

Cb. *mf*

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Fl.1 *f* *mf*

Fl.2 *f* *mf*

Ob.1/2 *a2* *mf*

Cl.1 in B $\flat$ *mf* *f* *mf*

Cl.2 in B $\flat$ *mf* *f* *mf*

Bsn.1/2 *mf* *f* *f* *mf*

Hn.1 in F *mf* *f* *mf*

Hn.2 in F *mf* *f* *mf*

Tpt.1/2 in B $\flat$ *a2* *mf* *f*

Tbn. 1/2 *f* *a2* *mf*

Tbn.3/ Tuba *mf* *f*

Timp.

Perc.1

Perc.2

Vln. I

Vln. II *mf*

Vla. *f*

Vc. *mf* *f*

Cb. *mf* *f*

58 59 60 61 62 63

Fl.1 *ff* *f*

Fl.2 *ff* *f*

Ob.1/2 *ff* *f* *a2*

Cl.1 in B $\flat$ *ff* *f*

Cl.2 in B $\flat$ *ff* *f*

Bsn.1/2 *ff* *a2*

Hn.1 in F *ff*

Hn.2 in F *ff*

Tpt.1/2 in B $\flat$ *ff*

Tbn. 1/2 *ff*

Tbn.3/ Tuba *ff*

Timp. *mf* *ff*

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

Perc.2 *f*

CLASHED CYMBALS

Vln. I *f* *ff*

Vln. II *f* *ff*

Vla. *f* *ff*

Vc. *f* *ff*

Cb. *f* *ff*

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70 71 72 73 74 75 76 77 78

Moderato tranquillo $\text{♩} = 60$ if no oboe

Fl.1 *mf espr.*

Fl.2

Ob.1/2 *mf* 1. solo *mf espr.*

Cl.1 in B $\flat$ *mf* if no oboe if no horns *pp*

Cl.2 in B $\flat$ if no horns *pp*

Bsn.1/2

Hn.1 in F *p* (optional sax part: play ♩ then tacet) *pp*

Hn.2 in F *p* (optional sax part: play ♩ then tacet) *pp*

Tpt.1/2 in B $\flat$

Tbn.1/2

Tbn.3/ Tuba

Timp.

Perc.1

Perc.2

Vln. I *dim.* *p* pizz.

Vln. II *dim.* *p* pizz.

Vla. *dim.* *p* pizz.

Vc. *dim.* *p* pizz.

Cb. *dim.* *p* pizz.

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ORCHESTRA

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