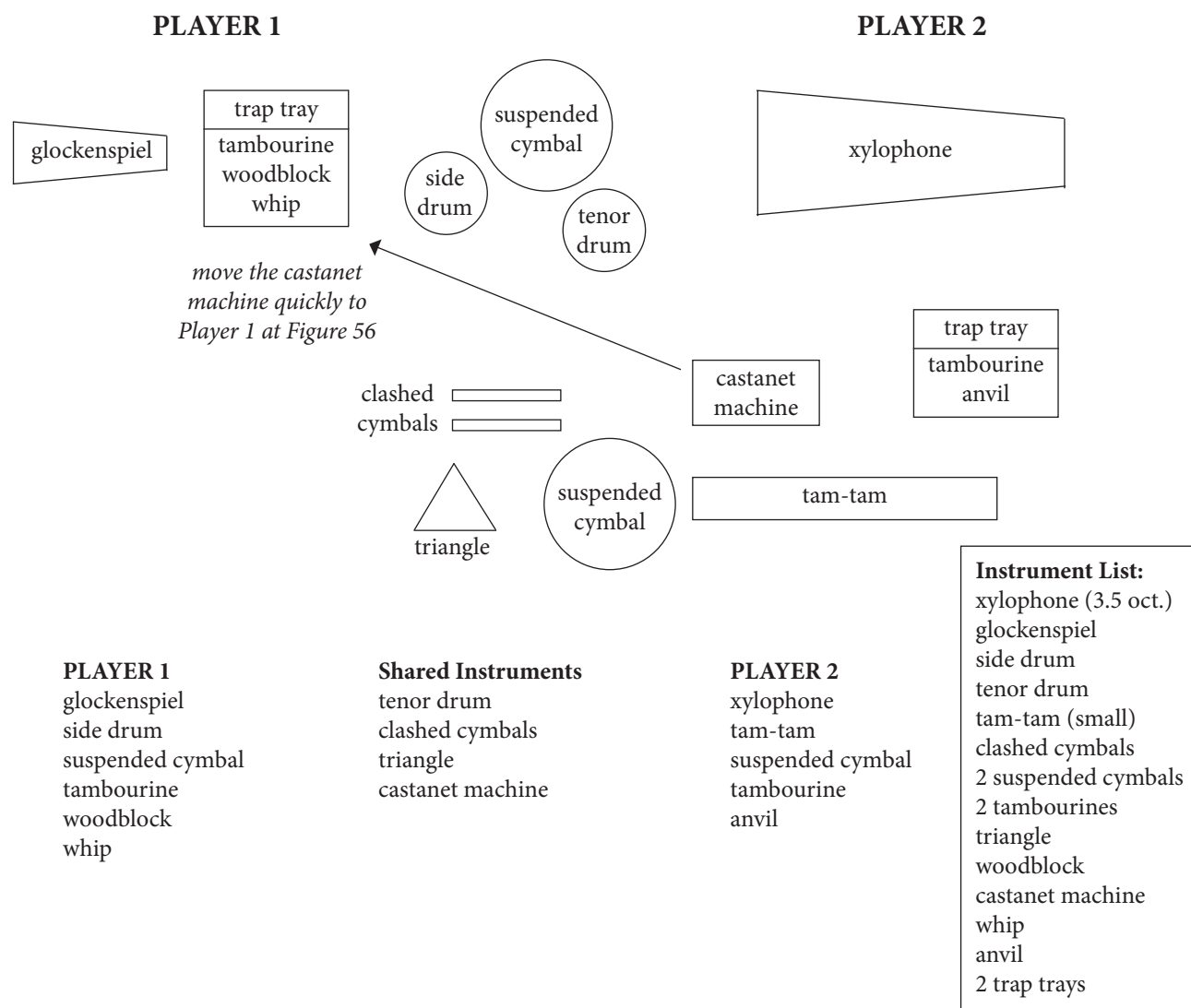


PREFACE

I was obviously excited and very honoured to be asked by David Briggs to write the percussion parts for this arrangement. Percussion is the most difficult family of instruments to mimic on any other instrument, and this is particularly evident in *Belshazzar's Feast* with its direct references to 'wood' and 'iron' that can be played uniquely and literally on percussion instruments. Walton generally wrote very well indeed for percussion; his writing is in equal measure subtle when required while being very exciting and radical for its time.

In preparing this arrangement, I have attempted to stick closely to Walton's style of writing, and I felt it important to use the same instrumentation as the full orchestral version, with one notable exception: timpani. There are two reasons behind this: one practical and one musical. When performing, the percussionists will need to be positioned near the organist, and since organ consoles cannot be moved and are usually situated in cramped lofts, this inevitably means there will be a limited amount of inflexible space. Moreover, the vision for this arrangement is to increase the frequency of this great work being performed, and by limiting the number of instruments required we hope to increase its accessibility. To the musical consideration, this version is likely to be performed by smaller choirs than would perform Walton's original, and these ensembles are likely to find that modern pedal timpani are too loud and resonant for them to successfully balance, particularly in church and cathedral acoustics. Additionally, when considering how best to use the two players and the characteristics of all the possible instruments, it seemed more useful to prioritise the lighter, intricate moving parts in the side drum and xylophone, as well as the irreplaceable wood and metal sounds. Therefore, when wishing to include Walton's timpani part I have transcribed it for (un-pitched) tenor drum, a favourite instrument of Walton that features heavily in the original work.

Here follows a suggested layout for the instruments. It works best if the two players can be positioned next to each other. If not possible, then two of each of the following instruments will be required: tenor drum, clashed cymbals, triangle, castanet machine. Smaller instruments might work better for the size of your ensemble, or with the acoustic, but the following sizes are suggested: tam-tam 24–28", clashed cymbals 18", suspended cymbals 16–18". A piece of metal pipe or similar is perfectly good if you cannot acquire a real anvil.



Walton's percussion parts require a fairly high level of expertise and experience (particularly the side drum and xylophone parts) and, with only two players covering as much of the original percussion writing as possible, alongside some extra material, I think most people would consider the parts for this arrangement also to be reasonably difficult. For each instrument I have kept to a technical level roughly equivalent to Walton's, and I have deliberately not included any later techniques such as four-mallet tuned percussion playing.

Walton's orchestration has so many elements that it is impossible for the organist to play all of them. We were therefore faced with either leaving material out or adding something appropriate to the percussion parts that we hope is 'Walton-esque', and it is the latter option that we favoured. All additional 'non-original' material may be considered optional if it is too technically difficult, or if the amount of quick changes make it too stressful to attempt to fit everything in.

ADRIAN BENDING

PERCUSSION (2 players)

Belshazzar's Feast

WILLIAM WALTON
arr. ADRIAN BENDING

Percussion 1

Side Drum
Glockenspiel
Woodblock
Whip
Triangle (shared)
Tambourine (not shared)
Tenor Drum (shared)
Castanets (shared)
Suspended Cymbal (not shared)
Clashed Cymbals (shared)

Percussion 2

Xylophone
Tam-tam
Anvil
Triangle (shared)
Tambourine (not shared)
Tenor Drum (shared)
Castanets (shared)
Suspended Cymbal (not shared)
Clashed Cymbals (shared)

Maestoso ♩ = 54 **11** **2** ♩ = 60 (organ joins) **7**

1 2

22 **1** **a tempo** **6** **2** **poco rit.**

Tenors: By the wa - ters —

Altos: there we sat down: yea, we

a tempo

32 **Tenor Drum** (soft sticks) **5**

Suspended Cymbal **5**

Tam-tam

p

5

“For they, they that
wasted us...”

poco agitato

Major Drum

molto agitato

Side Drum

Xylophone

meno mosso
6 poco a poco
e con rubato

TIME TO TURN

74

rall. $\text{♩} = c.76$

8 2 5 2

8 2 5 2

7

91

a tempo rall. a tempo $\text{♩} = 60$ poco rall.

2 4 7 7

2 4 7 7

Tam-tam

8 a tempo poco più mosso $\text{♩} = 69$

107

Tenor Drum (soft sticks)

sempre pp

(T.-tam)

pp

111

115

119

1 (T.-tam) *mf*

2 *pp*

124

1 **3** *rubato* *a tempo* **9**

Baritone: Je - ru - sa - lem a - bove my_ chief joy.

2 **3** *Susp. Cym. (soft stick)* *mf*

132

1 **7** **3** **5** *meno mosso* $\text{♩} = c.63$ **10** *a tempo primo* $\text{♩} = 54$ *Tenor Drum (soft sticks)* *p*

2 **7** **3** **5** *Tam-tam* *p*

149

1 $\frac{4}{4}$

2 $\frac{4}{4}$

155

1 *poco rallentando* **11** $\frac{4}{4}$ $\frac{3}{4}$ $\frac{5}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

2 $\frac{4}{4}$ $\frac{3}{4}$ $\frac{5}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

pp

PERCUSSION (2 players)

162 **più mosso** ♩ = 132

Susp. Cym. (wood stick)

Chorus: O daugh - ter of Ba - by - lon,

mf

3 5/4

3 5/4

170

Side Drum

ff

Tambourine

sfz pp

Tenor Drum

f ff

Wood-block

Susp. Cym.

5/4

5/4

sempre pp

12 ♩ = c.144

Susp. Cym. (soft sticks)

p f

Xylo. *

f

174

5/4

3/4

p

179

Tambourine

p poco f

Susp. Cym. (wood stick)

f

* Only play lower notes if tempo allows it.

183

Susp. Cym. (soft sticks)

secco

pp *f*

187

13 meno mosso poco a poco e con rubato *rall.*

14 a tempo primo

11 6 12

11 6 12

217

Quasi recit., ad lib. (meno mosso)

15

Allegro molto ♩ = 160-76

Baritone Solo recit. ...of men._____

(Xylo.)

ff *f*

221

Tenor Drum

f

2 2

228

Glockenspiel

mf *f*

2 2

235

16

Susp. Cym. (wood stick)

f secco

mf

(Xylo.)

Tenor Drum

241

2

Glock.

mf

f

247

17

2

(Xylo.)

p

254 (Glock.)

mf

f

18

260

ff

(Xylo.)

f

266

19

(Glock.)

f

mf

The musical score is written for two percussion players, numbered 1 and 2. It consists of five systems of staves. System 1 (measures 235-240) features Player 1 with a suspended cymbal (wood stick) and Player 2 with xylophone and tenor drum. System 2 (measures 241-246) shows Player 1 with a glockenspiel and Player 2 with xylophone. System 3 (measures 247-253) continues with Player 1 on xylophone and Player 2 on xylophone. System 4 (measures 254-259) features Player 1 on glockenspiel and Player 2 on xylophone. System 5 (measures 260-265) shows Player 1 on xylophone and Player 2 on xylophone. System 6 (measures 266-271) features Player 1 on glockenspiel and Player 2 on xylophone. Dynamics include *f*, *mf*, *ff*, and *p*. The score includes various musical notations such as rests, notes, and accidentals.

PERCUSSION (2 players)

11

[illegible]

281

1

2

(Xylo.)

ff

289

Tenor Drum 20 Side Drum

1

2

ff

f

294

1

5

2

5

Glock.

3

f

(Xylo.)

3

f

2

2

Tambourine

f

4/4

4/4

304 **21**

1 ff

2 f

Clash Cymbals

secco

2

2

3/4 4/4 3/4 2/4 3/4 2/4 3/4 2/4 3/4

The musical score is for a piece titled 'Clash Cymbals' in 2/4 time. It consists of two staves, numbered 1 and 2. Staff 1 is marked with a fortissimo (ff) dynamic, and staff 2 with a forte (f) dynamic. Both staves begin with a half note followed by a quarter note, then a quarter rest, and a half rest. The tempo is marked as 'secco'. The score is divided into measures by vertical bar lines. The time signature changes from 2/4 to 3/4, then to 2/4, then to 3/4, then to 2/4, then to 3/4, then to 2/4, then to 3/4, then to 2/4, and finally to 3/4. A double bar line is present after the 3/4 measure in the 6th measure of each staff. The number 21 is in a box at the top left, and the number 304 is to its left. The number 2 is written above the 3/4 measure in the 6th measure of each staff.

312

1 **3** **3** **4** **3** **4** **4** **22**

Side Drum

f $\langle \rangle$

Xylo.

f

319

1 **2** **3** **4** **2** **3** **4**

Glock.

ff

Tenor Drum

fp

Tam-tam

f

324

1 **4** **3** **4** **2** **3** **4** **molto risoluto** **2** **2** **3**

f *ff*

Susp. Cym. (soft sticks)

p *f*

secco

330

1 **3** **2** **3** **3** **6** **23** (in 2) (poco allargando)

Silent

3 **6**

3 **6**