

Argenta Music

MIDNIGHT PRAYER

A Call to Peace

FOR

ORCHESTRA

SHEILA SILVER

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Commissioned by the
Stockton Symphony Orchestra

Peter Jaffe, Conductor

2003

Percussion for
Midnight Prayer, *A Call to Peace*

Perc 1: Timpani, Bass Drum, Cymbal, Crotales, Glockenspiel

Perc 2: * Tibetan Prayer Bowl ***

Perc 3: Pitched Gong in D, Chimes, Cymbal**

Notes:

*** A Tibetan Prayer Bowl may sit on its own pillow but is ideally struck while being held in the palm of the hand. The bowl must be used with the pillow and beater(s) that are designed for it. It has a beautiful rich sound with a very long decay and is not particularly loud. A large 350 year old antique bowl is available from the composer. Subtle amplification of the bowl is possible. Depending on the hall, it may be sufficient to have the percussionist stand in a prominent place where the sound will carry. The bowl should never be damped -- allow it to ring for as long as it sounds. It may be subtly amplified.**

**** The pitched D gong will be a nipple gong – please pick one with a beautiful sound.**

***** Piece may be performed with only two percussion players, if necessary. In this case Perc 2+3 parts are played by one player.**

Midnight Prayer

Commissioned by Peter Jaffe
and the Stockton Symphony Orchestra

Sheila Silver

Grave
♩ = 66

The score is for a symphony orchestra and includes the following parts:

- Piccolo
- Flute
- Oboe
- English Horn
- Clarinet in B \flat
- Bass Clarinet
- Bassoon
- Horn in F 1
- Horn in F 2
- Trumpet in C 1
- Trumpet in C 2
- Trombone
- Percussion 1 (Timpani)
- Percussion 2 (Pitched Gong)
- Harp
- Violin I
- Violin II
- Viola
- Violoncello
- Contrabass

Key performance instructions and dynamics include:

- English Horn:** *soli*, *ff*, *mf*, *ff*, *mf*
- Trumpet in C 1:** *soli*, *ff*, *p*, *ff*, *f*
- Trumpet in C 2:** *pp*, *solo*, *pp*
- Trombone:** *ff*, *p*, *ff*
- Percussion 1:** *pppp*, *ff*, *pppp*, *ff*
- Percussion 2:** *ppp*, *ff*, *ppp*, *ff*
- Harp:** *ffz*
- Violins:** *div.*, *ffz*, *pp*, *ffz*, *ppp*
- Viola/Cello/Contrabass:** *ppp*, *ffz*, *ppp*, *ffz*

*Eng Hn, Trumpet, and Trombone are spatially arranged around hall -- see "Notes"

13 A *Semplice*

Fl. *f* *mp*

E. Hn. *ff*

Perc 1 *p*

Perc 2 Tibetan Singing Bowl *mf* *f* Chimes *solo -- gracefully* *legato mp with pedal* (L.V. sempre)

Harp Db C Bb / Eb F G A *solo mp*

English horn dynamics are often marked up to balance with Tpt. and Trb. and/or accommodate its spatial arrangement with the orchestra

*The Tibetan singing bowl does not make a very loud sound, therefore, the dynamics are marked up in relation to the rest of the orchestra.

* gliss or bend tone into next as smoothly as possible

24

E. Hn. *solo mp* *f* *mf* *ff*

Tpt. 1 *solo ppp* *mp* *p* *mf*

Tbn. *solo pp* *mf*

Perc 2

Harp Db C B / Eb F G A

33 *poco a poco accel* -----

E. Hn. *mf* *ff* *mp* *ff*

Tpt. 1 *pp* *f* *pp* *mf*

Tbn. *pp* *f* *pp* *mf*

Perc 2

Harp

52 C

Picc. *pp* *f* to Flute 2°

Fl. *pp* *f*

Ob. *pp* *f*

E. Hn. *mp* *f*

Bs. Cl. *pp* *f*

Cl. 2° *pp*

Hn. 1 *con sord* *pp* *f* *senza sord*

Tpt. 1 *f*

Tpt. 2 *f*

Tbn. *pp* *ff* harmon mute, stem-out

Perc 1 Bowed Cymbal *pp* *f* L.V.

Perc 2 *sempre L.V.*

Hp. *p* Db C Bb / Eb F Gb A

Vln. I *f* *pp* *pp unis.*

Vln. II 1 *f* *pp* *pp*

Vln. II 2 *f* *pp* //

Vla. *f* *pp* *pp*

Vc. *pp*

65 D

Fl. *f* *ppp* Fl 2° to Picc.

Ob. *ppp*

E. Hn. *f* *mp*

B♭ Cl. *f* *mp*

Cl. 2° *f* *mp*

Bsn. *f* *mf*

Cbsn. *mf*

Hn. 1 *f* *ppp* *senza sord*

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

Tpt. 1 *senza sord*

Tbn. *f* *fp* *f* *mf*

Perc 1 Timp *mf*

Hp. *f*

Vln. I (on the string) *f* *mp*

Vln. II (on the string) *f* *mp*

Vla. (on the string) *f* *mp*

Vc. (on the string) *f* *mp*

Cb. *divisi* *mf*

Picc. *pp*

Ob. *pp*

E. Hn. *ff* *mp*

B♭ Cl. *ff* *mp*

Cl. 2° *ff* *mp*

Bsn. *sffz*

Cbsn. *sffz* to Bsn 2°

Hn. 1 *pp*

Hn. 2 *sffz*

Tpt. 1 *pp*

Tpt. 2 *fp*

Tbn. *sffz*

Perc 1 Cymbal *ff* Tib Bowl *f*

Perc 2 *ff* *f*

Harp. *f* *sffz*
two handed gliss
Db Cb Bb / Eb F Gb Ab

Vln. I *ff* *mp*

Vln. II *ff* *mp*

Vla. *ff* *mp*

Vc. *ff* *mp*

Cb. *sffz*

Picc. *mf*

Ob. *mf*

E. Hn. *s*

B♭ Cl. *s*

Cl. 2° *s*

Bsn. *a2* *mf*

Hn. 1 *mf*

Tpt. 1 *mf*

Tpt. 2 *mf*

Tbn. *mf*

Perc 2

Harp. *mp*
Db Cb Bb / Eb F Gb Ab

Vln. I

Vln. II *3*

Vla. *3*

Vc. *3*

Cb. *mf*

This musical score page covers measures 75, 76, and 77. The instruments and their parts are as follows:

- Picc.**: Piccolo, playing a melodic line with accents and slurs.
- Ob.**: Oboe, playing a melodic line with slurs.
- E. Hn.**: English Horn, playing a melodic line with slurs.
- B♭ Cl.**: Bass Clarinet, playing a melodic line with slurs.
- Cl. 2°**: Clarinet 2nd, playing a melodic line with slurs.
- Bsn.**: Bassoon, playing a melodic line with slurs.
- Hn. 1**: Horn 1, playing a melodic line with slurs.
- Hn. 2**: Horn 2, playing a melodic line with slurs.
- Tpt. 1**: Trumpet 1, playing a melodic line with accents and slurs.
- Tpt. 2**: Trumpet 2, playing a melodic line with slurs.
- Tbn.**: Trombone, playing a melodic line with slurs.
- Hp.**: Harp, playing a rhythmic accompaniment.
- Vln. I**: Violin I, playing a rhythmic accompaniment.
- Vln. II**: Violin II, playing a rhythmic accompaniment with triplets.
- Vla.**: Viola, playing a rhythmic accompaniment.
- Vc.**: Violoncello, playing a rhythmic accompaniment with triplets.
- Cb.**: Contrabass, playing a melodic line with slurs.

Dynamic markings include *mf* (mezzo-forte) and *s* (sforzando). The score includes various musical notations such as slurs, accents, and dynamic markings.

F

78

This musical score page covers measures 78, 79, and 80. The instruments and their parts are as follows:

- Picc.**: Piccolo, measures 78-79.
- Fl.**: Flute, measures 78-80.
- E. Hn.**: English Horn, measures 78-80.
- B♭ Cl.**: Bass Clarinet, measures 78-80.
- Cl. 2°**: Clarinet in C, measures 78-80.
- Bsn.**: Bassoon, measures 78-80.
- Hn. 2**: Horn in F, measures 78-80.
- Tpt. 1**: Trumpet in D, measures 78-80.
- Tbn.**: Trombone, measures 78-80.
- Perc 2**: Percussion 2, playing Tib Bowl, measures 78-80.
- Hp.**: Harp, measures 78-80.
- Vln. I**: Violin I, measures 78-80.
- Vln. II**: Violin II, measures 78-80.
- Vla.**: Viola, measures 78-80.
- Vc.**: Violoncello, measures 78-80.
- Cb.**: Contrabass, measures 78-80.

Key musical features include:

- Measures 78-79: Piccolo, Flute, English Horn, Bass Clarinet, Clarinet in C, Bassoon, Horn in F, Trumpet in D, and Trombone parts.
- Measure 80: Piccolo, Flute, English Horn, Bass Clarinet, Clarinet in C, Bassoon, Horn in F, Trumpet in D, and Trombone parts.
- Measures 78-80: Percussion 2 playing Tib Bowl.
- Measures 78-80: Harp part.
- Measures 78-80: Violin I, Violin II, Viola, and Violoncello parts.
- Measures 78-80: Contrabass part.

H

89 Stately

Fl. *mp*

Bsn. *pp* < >

Cbsn. *pp* < >

Tbn. *ppp* < > straight mute

Perc 1 *pp* < > Bass Drum

strings -- legato but with very slight separation on each note

Vln. I 1 *mp*

div.

Vln. I 2 *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp* *divisi*

Cb. *p* *gli altri* *solo* *tutti simile* *gli altri simile* *solo*

I

Picc. *f*

Fl. *f*

Ob. *f*

Bs. Cl. *f*

Bs. Cl. (Bs. Clar.) *f*

Bsn. *f*

Cbsn. *pp* *f* *f*

Hn. 1 *mf* *mf*

Hn. 2 *mf* *mf*

Tpt. 1 *f*

Tpt. 2 *f*

Tbn. *ppp* *senza sord* *f* *f*

Perc 1 *pp* *f* *f*

Perc 2 *f* Chimes

Hp. *f*

Vln. I 1 *f* *(tutti Vln I)* *unis.* *(V)* *(V)*

Vln. I 2 *div.* *//*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *p* *(tutti)* *(solo sim.)* *f* *(tutti)* *(solo sim.)* *f*

ritenuto *a tempo*

J

Picc. *mp* *f* *ff* *sfz sfz* *p* *ff*
 Fl. *mp* *f* *ff* *sfz sfz* *p* *ff*
 Ob. *mp* *f* *ff* *sfz sfz* *p* *ff*
 E. Hn. *mf* *f* *ff* *sfz sfz* *p* *ff*
 Bs. Cl. *mp* *f* *ff* *sfz sfz* *p* *ff*
 Bs. Cl. *mp* *f* *ff* *sfz sfz* *p* *ff* *soli mp*
 Bsn. *mp* *f* *ff* *sfz sfz* *p* *ff* *soli mp*
 Cbsn. *f* *ff* *f* *ff* *mp* *soli*
 Hn. 1 *f* *mp* *f* *ff* *sfz sfz* *p* *ff*
 Hn. 2 *f* *f* *ff* *sfz sfz* *p* *ff*
 Tpt. 1 *mp* *f* *ff* *sfz sfz* *p* *ff*
 Tpt. 2 *mp* *f* *ff* *sfz sfz* *p* *ff*
 Tbn. *f* *ff* *f* *ff*
 Perc 1 *f* *ff* *f* *ff*
 Perc 2 *f* *ff* *L.V.*
 Hp. *ff*
 Vln. I *mp* *f* *ff* *sfz sfz* *p* *ff*
 Vln. II 1 *mp* *f* *ff* *sfz sfz* *p* *ff*
 Vln. II 2 *mp* *f* *ff* *sfz sfz* *p* *ff*
 Vla. *mp* *f* *ff* *sfz sfz* *p* *ff*
 Vc. *mp* *f* *ff* *sfz sfz* *p* *ff*
 Cb. *f* *ff* *f* *ff*

Picc. *pp* *f* *mp* *f* *p* *mf* *fff* *mp*
 Fl. *pp* *f* *mp* *f* *p* *mf* *fff* *mp*
 Ob. *pp* *f* *mp* *f* *p* *mf* *fff* *mp*
 E. Hn. *p* *ff* *mf* *f* *p* *mf* *fff* *mp*
 Bs. Cl. *pp* *f* *mp* *f* *p* *mf* *fff* *mp*
 Bs. Cl. *f* *p* *mf* *fff* *mp*
 Bsn. *f* *f* *p* *mf* *fff* *mp*
 Cbsn. *f* *mf* *f* *f* *fff*
 Hn. 1 *pp* *f* *mp* *f* *p* *mf* *fff* *mp*
 Hn. 2 *pp* *f* *mp* *f* *p* *mf* *fff* *mp*
 Tpt. 1 *pp* *f* *mp* *f* *p* *mf* *fff* *mp*
 Tpt. 2 *pp* *f* *mp* *f* *p* *mf* *fff* *mp*
 Tbn. *pp* *f* *mp* *f* *p* *mf* *fff* *mp*
 Perc 1 *mf* *mf* *f* *mf* *fff*
 Perc 2 *pp* *mf* *mf*
 Hp. *p* *mp* *mp* *f*
 Vln. I 1 *pp* *f* *mp* *f* *p* *mf* *fff* *mp*
 Vln. II *pp* *f* *mp* *f* *p* *mf* *fff* *mp*
 Vln. II 2 *pp* *f* *mp* *f*
 Vla. *pp* *f* *mp* *f* *p* *mf* *fff* *mp*
 Vc. *pp* *f* *mp* *f* *p* *mf* *fff* *mp*
 Cb. *mf* *mf* *f* *p* *mf* *fff* *mp*

Bass Drum

slight accel...

122

Musical score for orchestra, measures 122-125. The score is written in 2/4 time and features a variety of instruments including Piccolo, Flute, Oboe, English Horn, Bass Clarinet, Bassoon, Contrabassoon, Horns 1 & 2, Trumpets 1 & 2, Trombone, Percussion 1 & 2, Harp, Violin I & II, Viola, Violoncello, and Contrabass. The score includes dynamic markings such as *mf*, *fff*, *p*, *mf*, *fff*, *ff*, *f*, and *ff*. The tempo is marked as *slight accel...*. The score is divided into four measures, with the first measure starting at measure 122. The instruments are arranged in a standard orchestral layout, with strings at the bottom and woodwinds and brass in the middle. The percussion and harp are positioned above the strings. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

L Flowing $\text{♩} = 104$

131

Picc. *fff* *mp* *sffz*

Fl. *fff* *mp* *sffz*

Ob. *fff* *mp* *sffz*

E. Hn. *ff* *fff* *mp* *sffz* *soli* *mp*

Bs. Cl. *fff* *mp* *sffz* *soli* *p*

Bs. Cl. *fff* *mp* *sffz* *soli* *p*

Bsn. *fff* *mp* *sffz*

Cbsn. *fff* *mp* *sffz*

Hn. 1 *fff* *mp* *sffz*

Hn. 2 *fff* *mp* *sffz*

Tpt. 1 *fff* *mp* *sffz*

Tpt. 2 *fff* *mp* *sffz*

Tbn. *fff* *mp* *sffz*

Perc. 1 *ffp* *ff*

Perc. 2 *ff* *(finger damp if necessary)* *solo* *Chimes* *mf* *mp* *p*

Harp. *solo* *D Cb Bb / E F Gb Ab* *mf* *p*

Vln. I *fff* *mp* *sffz*

Vln. II *fff* *mp* *sffz* *con sord* *(free tremolo)*

Vla. *fff* *mp* *sffz* *pp*

Vc. *fff* *mp* *sffz* *con sord* *pp* *(free tremolo)*

Cb. *fff* *mp* *sffz*

146

senza sord **M**

poco rit.

tempo ♩ = 96

Hn. 1
 Hn. 2
 Tbn.
 Perc 1
 Perc 2
 Hp.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

senza sord
senza sord
senza sord
Timp
ppp < >
mf
mp
con sord *pp*
p
con sord *p*
senza sord
p
senza sord
senza sord
senza sord
senza sord
senza sord
pp *p* *ppp*

Picc. *pp* *f*

Fl. *pp* *f* *f* *f*

Ob. *p* *f* *f*

E. Hn. *f*

Bs. Cl. *f* *f*

Bs. Cl. *f*

Bsn. *pp* *f*

Cbsn. *ppp* *pp* *f*

Hn. 1 *p* *f*

Hn. 2 *mp* *f*

Tpt. 1 *f*

Tpt. 2 *f*

Tbn. *f*

Bass Drum *ppp*

Perc 1 *ppp*

Perc 2 *mf* *f* *pp*

Tib Bowl *singing*

Hp. DC Bb / E F G A *f*

Vln. I *pp* *f*

Vln. II *mp* *f*

Vla. *f*

Vc. *f*

Cb. *pp* *f*

E. Hn. *fp* *f*

Bs. Cl. *fp* *f*

Bs. Cl. *fp* *f*

Bsn. *fp* *f*

Hn. 1 *f* *fp* *f* *fp*

Hn. 2 *pp* *f* *f* *fp* *mp*

Tpt. 1 *f* *fp* *f* *fp* *mp*

Tpt. 2 *f* *fp* *f* *fp* *mp*

Tbn. *f* *fp* *f* *fp* *f* *fp*

Timp

Perc 1 *f* *fp* *f* *fp* *f* *fp*

Perc 2 *f* (L.V.) *f* (L.V.) *f* (L.V.)

Pitched Gong Chimes Pitched Gong Chimes

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp*

Picc. *ff* *fp* *ff* *p* *sol*

Fl. *ff* *fp* *ff* *p* *sol*

Ob. *ff* *fp* *ff* *p* *sol*

E. Hn. *ff* *fp* *ff*

Bs. Cl. *ff* *fp* *ff*

Bs. Cl. *ff* *fp* *ff*

Bsn. *f* *ff* *fp* *ff*

Hn. 1 *ff* *fp* *ff*

Hn. 2 *f* *fp* *ff* *sol*

Tpt. 1 *f* *fp* *ff* *p* *sol*

Tpt. 2 *f* *fp* *ff* *p* *sol*

Tbn. *ff* *fp* *ff*

Perc 1 *f* *fp* *ff* *pp* *f* *singing*

Perc 2 *mf* *ff* *Tib Bowl* *mp*

Vln. I *con sord* *pp*

Vln. II *con sord* *pp* *poco sul pont - non vibrare*

Vla. *con sord* *pp*

ritard ----- poco accel a Slightly faster ♩ = 108

Fl. *solo* *ppp* *mp*

E. Hn. *solo* *pp* *mf* *ppp* *mf*

B♭ Cl. *mp* *ppp*

Bsn. *solo* *pp* *mp* *ppp*

Tpt. 1

Tbn. *ppp* *mf* *senza sord*

Perc 1 (Cym) *ppp* *mp*

Perc 2 (TB singing) *f* (L.V.) Chimes *mp*

Hp. *mf*

Vln. I *gliss down simile* *senza sord* *liltng* *pp* *mp*

Vln. II *gliss down simile* *senza sord* *liltng* *pp* *mp*

Vla. *gliss down simile* *senza sord* *mp* *pizz*

Vc. *gliss down simile* *senza sord* *mp* *pizz*

Cb. *mp* *pizz*

Picc. *mf* *ppp* *mf* *ppp* *mf* *ppp* *mf* *ppp*

Fl. *ffp* *f* *ffp* *mf*

Ob. *ppp* *mf* *ppp*

E. Hn. *mf*

Bs. Cl. *mf* *ppp* *ppp* *mp*

Bs. Cl. *ppp* *mf* *ppp*

Bsn. *mf* *ppp*

Cbsn. *mf* *ppp* *mf*

Hn. 1 *ppp* *mf* *ppp* *mf*

Hn. 2 *mf* *ppp* *mf* *ppp* *mf* *ppp*

Tpt. 1 *mf* *ppp* *mf* *ppp*

Tpt. 2 *mf* *ppp* *mf* *ppp*

Tbn. *mf* *ppp*

Perc. 1 *f*

Perc. 2 *f*

Hp. *ff*

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

Vln. II *ffp* *f* *ffp* *mf*

Vla. *ffp* *f* *ffp* *mf*

Vc. *ffp* *f* *ffp* *mf*

Cb. *sul E* *f* *sul D* *(sul G)*

211

U

Picc. *mp*

Fl. *mp*

Ob. *mp*

E. Hn. *mp*

B♭ Cl. *ppp mp*

Bsn. *f ppp*

Cbsn. *ppp f ppp*

Hn. 1 *mp*

Hn. 2 *mf f ppp*

Tpt. 1 *mf ppp straight mute f ppp*

Tpt. 2 *f ppp*

Tbn. *f ppp*

Perc 1 *f*

Perc 2 *mf* **Pitched Gong**

Hp.

Vln. I *mp ff*

Vln. II *mp ff*

Vla. *mp pizz f*

Vc. *mp pizz f*

Cb. *mf < f sul D sul D sul D simile*

Picc. *pp* *soli*

Ob. *pp* *soli*

E. Hn. *mp*

Hn. I *con sord* *ppp*

Perc I *pp* *mp* *soli* *Crotales*

Hp. *p* *mp* *soli*
 D C Bb / E F# G A

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Cb.

226

Picc. *f* > *pp* W

Fl.

Ob. *f* > *pp*

E. Hn. *p*

Tpt. 1 *pp* *p* *con sord*

Perc 1 *mf* < Crotales

Hp.

Vla. *pp* *pp*

Vc. *pp* *pp*

235

Picc. *mf* *pp* *solo*

Fl.

Tpt. 1 *ppp* *f*

Tbn. *con sord* *solo* *mf* *pp*

Perc 1 *p*

Perc 2 *mf* Tib Bowl *(L.V. sempre)*

Hp. *p*

244 **X** **Y** (no ritard to the end)

Perc 1

Perc 2

Hp.

Vln. I

mp *f* *mf* *mp*

suede wand sing bringing out the "male" (lower) tone

gliss upward off fingerboard -- al niente

mf *ff*

Tibetan bowl -- continuous singing. Slight fluctuations in dynamic and tone are desirable but keep balanced with crotales and harp.

253 **Z**

Perc 1

Perc 2

Hp.

f

263 **G. P.**

Perc 1

Perc 2

Hp.

f

(L.V. sempre) strike with mallet

L.V.