

Edgar Allan Poe

When Darkness Prevails

Barry E. Kopetz

1 Full Score	4 Bb Trumpet 1
8 Flute	4 Bb Trumpet 2
2 Oboe	3 F Horn
1 Bassoon	6 Trombone
4 Bb Clarinet 1	2 Baritone B.C.
4 Bb Clarinet 2	2 Baritone T.C.
1 Bb Bass Clarinet	4 Tuba
2 Eb Alto Saxophone 1	1 Timpani
2 Eb Alto Saxophone 2	3 Percussion 1 - Snare Drum, Bass Drum
2 Bb Tenor Saxophone	4 Percussion 2 - Tambourine, Suspended Cymbal, Crash Cymbals, Woodblock
1 Eb Baritone Saxophone	1 Bells

Extra Part - P3017711

3017712



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Program Notes

Edgar Allan Poe is perhaps most well known for his writings addressing Gothic topics, darkness, and early forms of science fiction. His work was broad in scope, including such classics as *The Raven*, *The Tell-Tale Heart*, and *The Fall of the House of Usher*. During his life (1809-1849), Poe attended West Point Military Academy (he was dismissed), wrote poetry, wrote hundreds of essays and book reviews, and nearly single handedly created the genre we now call the detective story. He was imaginative, brilliant, and quite simply . . . dark!

This work captures the “darkness” factor that so poignantly defines Poe, the writer. The slow, brooding introduction captures his essence, the ingenious deep thinker, as he creates the dark moods that characterize so much of his writing. The second section is how the composer most envisions Poe as he desperately writes his stories and poems to stay one step ahead of the poverty that always seemed but one heartbeat away. Poe created masterpieces under very difficult living and emotional conditions, and his greatest accomplishments tend to be his poetry and his stories that deal in “tales of terror.” No one who has ever read a work by Edgar Allan Poe is able to forget the dark impressions that are left behind . . . *When Darkness Prevails!*

About the Composer

Barry E. Kopetz is Professor of Music and Head of the Music Department at Mississippi State University. Previously, he was Professor of Conducting and Director of Bands at the Capital University Conservatory of Music in Columbus, Ohio. He conducted the Symphonic Winds, Wind Symphony and Chamber Winds and taught both graduate and undergraduate conducting. Kopetz has taught at the University of Utah, the University of Minnesota, Bowling Green State University (Ohio) and in the public schools of South Carolina and Ohio.

Achievement Series Lesson Guide

Every selection in the Wingert-Jones *Achievement Series* features concise learning objectives that support the **National Standards for Arts Education**.

EDGAR ALLAN POE

Barry E. Kopetz

National Standards addressed through this publication:

- #2 Performing on instruments, alone and with others, a varied repertoire of music.
- #5 Reading and notating music.
- #6 Listening to and analyzing and describing music.
- #9 Understanding the music in relation to history and culture.

LEARNING OBJECTIVES

This short, intense work captures the essence of the author's personality. The slow, dark introduction is drawn from the primary theme of the work and states the brooding tone that characterizes much of Poe's stories and poems. The style and clarity of the opening should be the focus with all percussion colors faintly heard within the dark texture. Once the *fieramente* section begins, the tempo of the piece never changes. The ostinato patterns should never overpower but remain energetic and stable, with careful attention to accent structure. Melody should always prevail – much like the darkness in most of Poe's writings – though the counter-melody at measure 20 should receive proportional balance. Great emphasis is needed on the isolated accented chords beginning at 45, and the *crescendo* that begins at measure 56 should be held in check as long as possible. The piece should end in declamatory fashion, a murky exclamation point that shimmers in the darkness of the key of C minor.

This selection provides an excellent opportunity for everyone to work on dynamic contrast, and style.

Make a clear distinction between the different dynamic markings. Piano (p) must be softer than mp. Mezzo piano (mp) must be softer than mf, and mf must be less loud than forte (f), etc.

A musical rule: syncopated notes should be separated for good style. Note: Syncopation is where the note or chord is accented on a weak beat or the weak part of a beat – like in measures 1, 3, 5, 7 and 20.

Another musical rule: accented notes are separated notes.

MUSIC THEORY

KEY: Concert c minor. Review the scale and arpeggio, which is printed at the top of each player's part.

Concert C Minor
(C Aeolian)
Scale and Arpeggio

Key of C minor

TIME SIGNATURE

$\frac{4}{4}$

$\frac{4}{4}$ - The upper number indicates that there are 4 beats to a measure. The lower number indicates that a quarter note receives one beat.

DYNAMIC MARKINGS

p (piano) - soft

mp (mezzo piano) – moderately soft

mf (mezzo forte) – moderately loud

f (forte) – loud

ff (fortissimo) – very loud

sfp (sforzando piano) – start the note with a strong accent, then instantly become soft

crescendo ($\text{—} \text{—} \text{—} \text{—} \text{—}$) – gradually get louder

diminuendo, or decrescendo ($\text{—} \text{—} \text{—} \text{—} \text{—}$) – gradually get softer

STYLE INDICATORS

accent (>) – emphasis on a note or chord. Accented notes are separated

marcato (^) – a strong, short accent

staccato (.) – detached, separated, and light

OTHER TERMS

slur – an arched line drawn over a group of notes indicating that they are legato (connected)

tie – an arched line drawn over two notes of the same pitch indicating that they are connected

Misterioso – mysteriously

Fieramente – proud, high-spirited, fierce

(work sheet is on the inside of the score's back cover)

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ASCAP

Misterioso ♩ = 66

Fl. and Oboe (a2)

Fl.

Ob.

Flute /
Oboe

B♭ Clarinet
1
2

E♭ Alto Saxophone
1
2

Tenor Saxophone

B♭ Trumpet
1
2

F Horn

Trombone
Baritone

Tuba /
Low Woodwinds

Timpani

Percussion 1
Snare Drum, Bass Drum

Percussion 2
Tambourine,
Suspended Cymbal,
Crash Cymbals, Woodblock

Bells

mp

mf

Alto 1 only

mp < *mf*

mp < *mf*

mp < *mf*

mp < *mf*

mp gentle accents

mp gentle accents

C and G

mp

p

mp

Bass Drum

mp

mp

pp

p

mp

mp

rubber mallets

mp

2

3

4

5

Musical score for "The Rose Tree" in G major, 3/4 time. The score is arranged for voice and piano. The piano part includes a prelude and accompaniment. The vocal part features a melody with lyrics. The score is divided into measures, with dynamic markings (mp, mf, p) and articulation marks (accents, slurs) indicating performance instructions.

2

12 Fieramente ♩ = 158

Edgar Allan Poe

FL. / Ob.

Cl. 1
2

+ Alto 2

A. Sx. 1
2

T. Sx.

Tpt. 1
2

Hn.

Tbn.
Bar.

Tba. /
L.W.W.

Timp.

Perc. 1

Perc. 2

Bells

mp

mf

mf intensely

mf

mf

mp

mp

plastic mallets

12 13 14 15 16

3

Fl. / Ob. *mf*

Cl. 1/2 *mf* intensely

A. Sx. 1/2 *p* *mf*

T. Sx. *p* *mf*

Tpt. 1/2 *mf*

Hn. *mf*

Tbn. Bar. + Trb. - Bar. *p* *mf*

Tba. / L.W.W. + B. Cl. and Bsn. *p* *mf*

Timp. *mf* *p* *mf*

Perc. 1 *p* *mf* Crash Cymbals

Perc. 2 *mf*

Bells *p* *mf*

17 18 19 20 21

4

Edgar Allan Poe

Fl. / Ob. ^{a2}

Cl. ¹/₂

A. Sx. ¹/₂

T. Sx.

Tpt. ¹/₂

Hn.

Tbn. Bar. ^{+Bar.} ^{-Bar.}

Tba. / L.W.W.

Timp. *p* *mf*

Perc. 1 *p* *mf*

Perc. 2 *mf*

Bells

Fl. / Ob. Fl. only *mp*

Cl. 1 2 Cl. 1 only *mp* + Cl. 2 (a2)

A. Sx. 1 2 *mp*

T. Sx. *mp*

Tpt. 1 2 *mp*

Hn. *mp*

Tbn. Bar. +Bar. -Trb. *mp*

Tba. / L.W.W. B. Cl. and Bsn. only (Tuba cued) *mp*

Timp. *mp*

Perc. 1

Perc. 2 Sus. Cym. Wd. Blk. *p* *mp* *mp* *p* *mp*

Bells

Fl. / Ob. *Fl.* *Ob.* *p* *mf* *tr*

Cl. 1 2 *p* *mf*

A. Sx. 1 2 *p* *mf*

T. Sx. *p* *mf*

Tpt. 1 2 *a2* *mf*

Hn. *p* *mf*

Tbn. Bar. *p* *mf* + Trb.

Tba. / L.W.W. *p* *mf* + Tuba and B. Sx.

Timp. *mf*

Perc. 1 *mf*

Perc. 2 *p* *mf* Cr. Cym.

Bells *mf*

33 34 35 36 37

7

The second system of the musical score, corresponding to the second line of lyrics, contains two staves. The top staff continues the melody with notes for 'The Power of the Power of Love'. The bottom staff continues the bass line. The lyrics 'The Power of the Power of Love' are written below the bottom staff.

42

43

Fl. / Ob.

Cl. 1/2

A. Sx. 1/2

T. Sx.

Tpt. 1/2

Hn.

Tbn. Bar.

Tba. / L.W.W.

Timp.

Perc. 1

Perc. 2

Bells

43 44 45 46 47 48

10

Building in intensity ...

Fl. / Ob.

Cl. $\frac{1}{2}$

A. Sx. $\frac{1}{2}$

T. Sx.

Tpt. $\frac{1}{2}$

Hn.

Tbn. Bar.

Tba. / L.W.W.

Timp.

Perc. 1

Perc. 2

Bells

55

56

57

58

59

11

Edgar Allan Poe

Fl. / Ob. *f* *sf* *ff*

Cl. 1 2 *f* *sf* *ff*

A. Sx. 1 2 *f* *sf* *ff*

T. Sx. *f* *sf* *ff*

Tpt. 1 2 *f* *sf* *ff*

Hn. *f* *sf* *ff*

Tbn. Bar. *f* *sf* *ff*

Tba. / L.W.W. + B. Sx. *f* *sf* *ff*

Timp. *f* *sf* *ff*

Perc. 1 *f* *sf* *ff*

Perc. 2 *f* *p* *ff*

Bells *f*

60 61 62 63 64 65

Name _____ Date _____

Instrument _____

Edgar Allan Poe

Hit the right note! (2 points each)

Fill in the #s and bs in the concert scale below. You only have to complete the scale written in the clef for your instrument.

1. c natural minor Scale



or



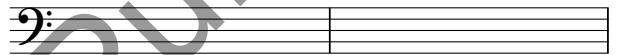
Transpose Scales for YOUR instrument! (2 points each)

Now it's time to write each concert scale as you play it on your instrument. Write the notes, including #s and bs, in the clef for your instrument. *Don't forget to transpose if you need to! Make sure you have the correct starting note!*

2. c minor Scale



or



Musical terms you should know! (1 point each)

Choose a term that best matches the definition.

3. $\frac{4}{4}$ indicates how many beats per measure?
 - a. 8
 - b. 4
 - c. 1
4. An Italian term that translates to proud, high-spirited, and fierce:
 - a. **Fieramente**
 - b. **Misterioso**
 - c. staccato
5. This symbol → $\wedge$ is called what?
 - a. a marcato
 - b. an accent
 - c. a diminuendo
6. Sforzando piano (***sfp***) is an Italian term meaning ...
 - a. medium soft
 - b. gradually get softer
 - c. start the note with a strong accent, and instantly get softer
7. A **4** in the bottom of a time signature indicates that a(n) ____ gets one beat.
 - a. quarter note
 - b. eighth note
 - c. half note
8. An arched line drawn over two notes of the same pitch indicating that they are connected is called a:
 - a. staccato
 - b. tie
 - c. slur

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