

MILLENNIUM SCENES

MUSIC FOR LARGE ORCHESTRA IN TWO PARTS

Preview File Only

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OXFORD
UNIVERSITY PRESS

Millennium Scenes was commissioned by the BBC for the *Sounding the Century* concert series. The first performance was given on 31st March 1999 by the BBC Symphony Orchestra conducted by Sir Andrew Davis at the Royal Festival Hall, London.

The work received an honourable mention in the large-scale composition category of the Royal Philharmonic Awards, 2000.

Instrumentation

3 Flutes (3rd doubling Piccolo 1, 2nd doubling Piccolo 2, 1st doubling Piccolo 3)

3 Oboes (3rd doubling Cor Anglais 1, 2nd doubling Cor Anglais 2)

3 Clarinets in B \flat (3rd doubling Clarinet in E \flat)

3 Bassoons (3rd doubling Contrabassoon)

4 Horns

4 Trumpets (1st, 2nd & 3rd in C; 4th in D)

2 Tenor Trombones

1 Tenor-bass Trombone

Tuba

Timpani

Percussion (6 players)

Piano

16 1st Violins

14 2nd Violins

12 Violas

10 Violoncellos

8 Double Basses

The score is notated in C.

Duration: c. 15 minutes

Signs used in the score

- ‡ = one quarter of a tone sharp
- ## = three quarters of a tone sharp
- ♭ = one quarter of a tone flat
- ♭♭ = three quarters of a tone flat
- ↑ = very slightly sharp
- ↓ = very slightly flat
- = silence (where used with hairpin *crescendo* or *diminuendo*)
- = gradual transition between different playing techniques
e.g. *sul tasto*, *sul ponticello* etc.)
- ~~~~ = slow, exaggerated vibrato

Performance Notes

The first section of the piece consists of a long *accelerando* which is driven by the bass drum (percussion 6) which is struck with increasing frequency. To achieve the written dynamics, it is suggested that a separate bass drum be used, positioned away from the rest of the orchestra. This also applies in Part II of the piece from bar 111 onwards.

Double Bass

At the start of the piece, the lowest string should be tuned to C#. Two further retunings are required: to E (after letter H in Part I) and to E_b (for all but the last desk, after bar 138 in Part II).

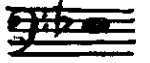
Percussion

The distribution of the instruments amongst the players is as follows:

Player 1

Apito (samba whistle) 1, apito 2 (may be shared with player 2), large tam-tam (may be shared with player 2).

Player 2

Apito 2, tam-tam (may be shared with player 1), low log drum, glockenspiel, gong (pitch ; a gong from a Javanese gamelan may be used, even though the pitch may not be as precise).

Player 3

High Japanese woodblock, pedal bass drum, low log drum, 2 medium-high cowbells (straight-sided, Latin-American type - may be shared with player 4), medium-high suspended cymbal (may be shared with player 4), car horn 1 (electric, two-tone type), tenor drum, small thunder sheet.

Player 4

Glockenspiel (may be shared with player 5), bongos (pair), 2 medium-high cowbells (may be shared with player 3), medium log drum, medium-high suspended cymbal (may be shared with player 3), 1 low tom-tom (may form part of player 5's run of tom-toms), car horn 2 (as car horn 1 but slightly lower - shared with player 5).

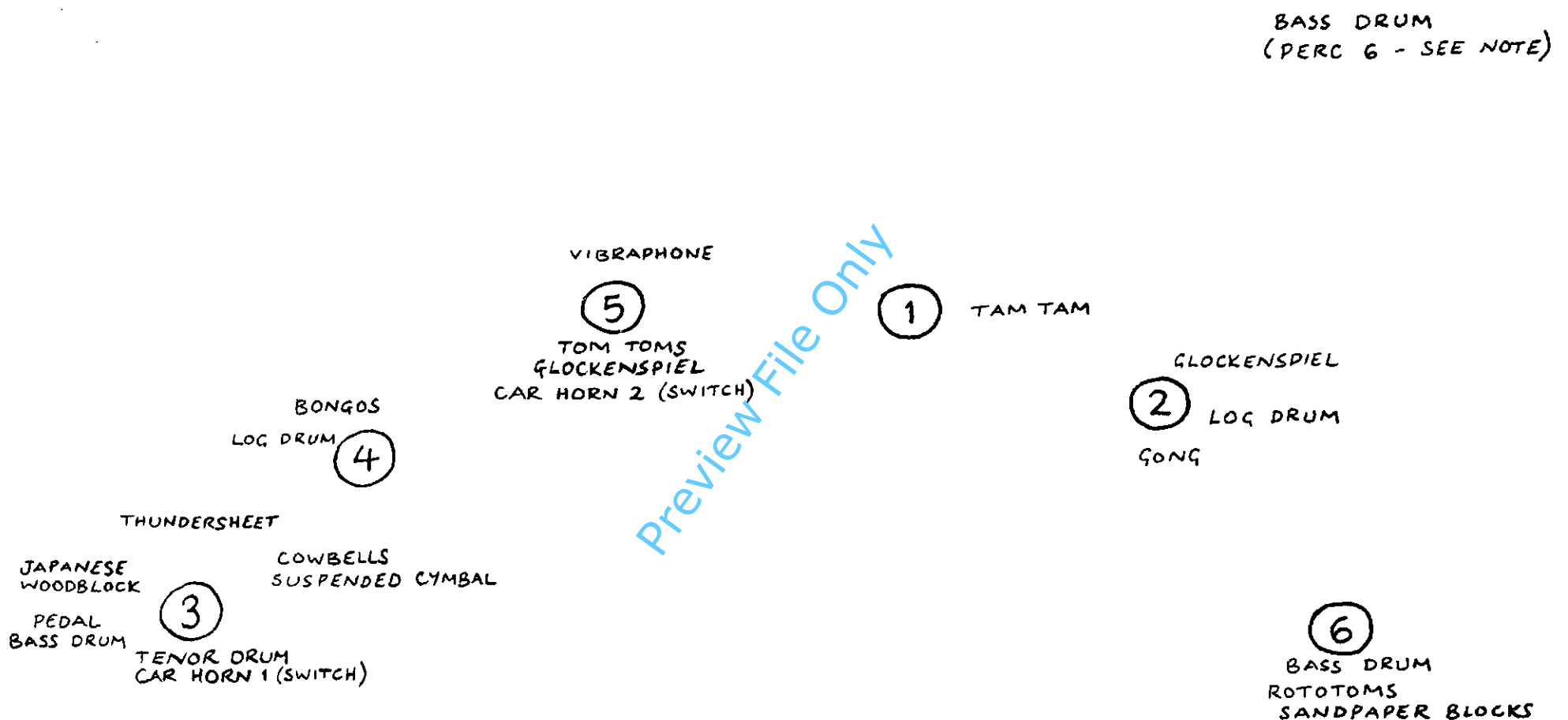
Player 5

5 Tom-toms, vibraphone, glockenspiel (may be shared with players 2 and 4), car horn 2 (shared with player 4)

Player 6

2 Large bass drums (see note), 2 rototoms (medium high and high), sandpaper blocks.

The following layout is suggested for the percussion section:



The car horns, which are of the electric, two-tone type, should be positioned high up in the hall, spaced antiphonally and well away from the players and audience. They are operated by switches from the percussion section, and can be supplied by the composer. For the apitos (samba whistles), two methods of notation are used. The cancelled treble clef ($\cancel{\text{treble clef}}$) indicates the *approximate* pitches to be expected; in this case the pitches should be read as high, medium and low. In passages where the treble clef is not cancelled (treble clef) the pitches should be as precise as possible. At these points the apitos are always doubling the nearby glockenspiel.

Since much of the percussion writing is extremely loud, the players will need to be positioned carefully to protect other instrumentalists, and the use of screens and raked staging is recommended.

dedicated to Jessica Summers

MILLENNIUM SCENES

RICHARD CAUSTON

I Feroce, $\text{♩} = 104$

$\text{←}^3\text{♩} = \text{♩} \text{→} (\text{♩} = 156)$

Piccolo

Oboe

Clarinet
1, 2 in B \flat
3 in E \flat

Bassoon

Horn

Trumpet

Trombone

Tuba

Piano-forte

Timpani

Percussion
APITO 1
APITO 2
JAPANESE WOODBLOCK
GLOCKENSPIEL
BONGOS
TOMTOMS
BASS DRUM

Feroce, $\text{♩} = 104$

Feroce, $\text{♩} = 104$

Feroce, $\text{♩} = 104$

Violini 1
Violini 2
Viola
Violoncelli
Contrabassi

al rallente
fff, tutta forza
al tallone

$\text{←}^3\text{♩} = \text{♩} \text{→} (\text{♩} = 156)$

$\text{←}^3\text{♩} = \text{♩} \text{→} (\text{♩} = 156)$

$\text{←}^3\text{♩} = \text{♩} \text{→} (\text{♩} = 156)$

Poco accel. — — — — — ♩ = 104

UNBEATEN
VUOTA VUOTA

Empty musical staves for the first system, including a large blue watermark reading "Preview File Only" diagonally across the page.

Tpt. 1 3
2 4

Poco accel. — — — — — ♩ = 104

UNBEATEN
VUOTA VUOTA

Empty musical staves for the second system.

Poco accel. — — — — — ♩ = 104

UNBEATEN
VUOTA VUOTA

6

* NB: NOTES MARKED WITH AN ASTERISK MAY BE OMITTED IF NECESSARY.

A

1
Picc. 2
3
Cl. 1
Cl. in E \flat

14
Tpt. 1
2
3
4

A

15
Perc. 1
2
3
4
5
6

Pno.

A

Vn. 1
Vn. 2
Vle.
Vc.
Cb.

2
4

$\leftarrow 3 \rightarrow$ = \rightarrow (♩=156) Poco accel. -

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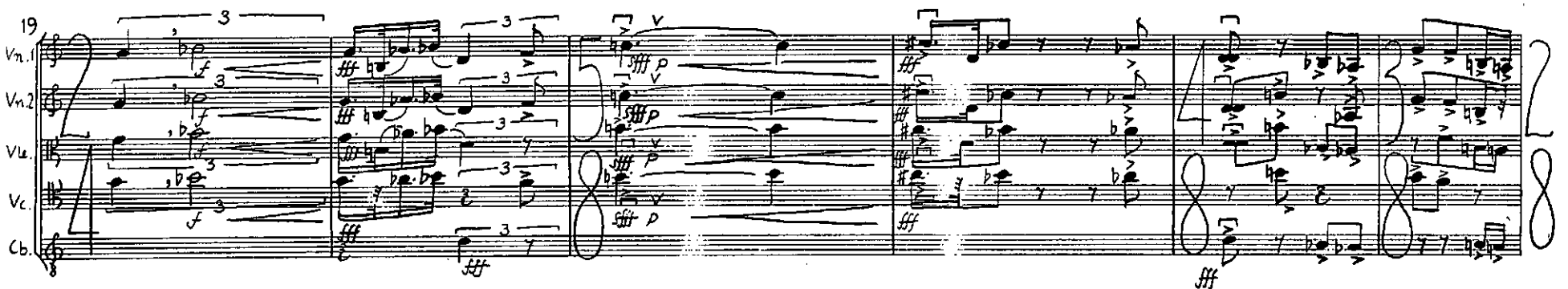
$\leftarrow 3 \rightarrow$ = \rightarrow (♩=156) Poco accel. -

Perc. 4 **BONGOS**



$\leftarrow 3 \rightarrow$ = \rightarrow (♩=156) Poco accel. -

19



(Poco accel.)

A Tempo (♩=156)

Rit.

Picc.

Tpt.

(Poco accel.)

A Tempo (♩=156)

Rit.

Perc.

Perc.

Perc. 5

(Poco accel.)

A Tempo (♩=156)

Rit.

B ♩ = 104 (subito)

Accel. → (♩ = 156)

31

Picc. 1

Picc. 2

1

Tpt. 2

3

4

B ♩ = 104 (subito)

Accel. → (♩ = 156)

1

2

Perc. 3

4

5

Perc. 6

APITOI

U APITOI

LOC DAUM

BONGOS

TOM

TOMS

Accel. → (♩ = 156) **B** ♩ = 104 (subito)

31

Vn.1

Vn.2

Vle.

Vc.

Cb.

♩ = 156

← 3 →

♩ = 104

← 3 →

♩ = 156

← 3 →

♩ = 104

← 3 →

♩ = 156

← 3 →

♩ = 104

← 3 →

Preview File Only

♩ = 156
← 3 →
♩ = ♩ →

1 Picc. 2 3

E♭ Cl. f

1 Tpt. 2

♩ = 156
← 3 →
♩ = ♩ →

15 Perc. 1 APITO 1

15 Perc. 2 APITO 2 mf, cresc. 3

15 Perc. 3 JAPANESE WOODBLOCK ff

♩ = 156
← 3 →
♩ = ♩ →

8va Pno.

37 Vn.1 (div.)

Vn.2 (div.)

Vle. (div.)

Vc. (div.)

Cb. (div.)

C
♩ = 104

♩ = 156
← 3 →

Picc. 1 2 3

Cl. 1

E♭ Cl.

Tpt. 1 2 3 4

Preview File Only

C ♩ = 104

♩ = 156
← 3 →

Perc. 1 2 3 4 5 6

APITO 1

APITO 2

JAP. WOODBLOCK

BONGOS

LOG DRUM

Pno

C ♩ = 104

♩ = 156
← 3 →

Vn. 1 2

Vle.

Vc.

Cb.

tutta forza

div.

♩ = 104

1
Picc. 2
3

E♭ Cl.

1
Tpt. 2
3
4

Tpt.

♩ = 104

3
Perc. 4
5
6

Perc. 3
4
5
6

1
Perc. 2
3

Perc. 1
2

Pno.

Pno.

♩ = 104

49
Vn. 1
Vn. 2
Vle.
Vc.
Cb.

Vn. 1
Vn. 2
Vle.
Vc.
Cb.

$\text{♩} = 156$
 $\leftarrow \text{3} \text{ } \text{♩} = \text{♩} \rightarrow$

54
 Picc. 1
 Picc. 2
 3
 A. 1
 E. A.

Preview File Only

Tpt. 1
 2

$\text{♩} = 156$
 $\leftarrow \text{3} \text{ } \text{♩} = \text{♩} \rightarrow$

Perc. 1
 Perc. 2
 Perc. 3
 Perc. 4
 Perc. 5
 Perc. 6

Pno.

$\text{♩} = 156$
 $\leftarrow \text{3} \text{ } \text{♩} = \text{♩} \rightarrow$

Vn. 1
 Vn. 2
 Vle.
 Vc.
 Cb.

♩ = 104
← ♩ = ♩³ →

D

1. Picc. 2. Picc. 3. Cl. 1 Eb Cl.

Tpt. 1 2 3 4

Preview File Only

♩ = 104
← ♩ = ♩³ →

D

Perc. 1 APITO 1 Perc. 2 APITO 2 Perc. 3 LOG DRUM Perc. 4 LOG DRUM to BONGO Perc. 5 TOM TOMS Perc. 6 BASS DRUM

Pno.

60 Vn. 1 Vn. 2 Vle. Vc. Cb.

♩ = 156
← 3 →

♩ = 104
← 3 →

♩ = 156
← 3 →

65

Picc 1

Picc 2

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

♩ = 156
← 3 →

♩ = 104
← 3 →

♩ = 156
← 3 →

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

LOC DRUM

BONGOS

TOM TOMS

BASS DRUM

♩ = 156
← 3 →

♩ = 104
← 3 →

♩ = 156
← 3 →

65

Vn. 1

Vn. 2

Vle.

Vc.

Cb.

♩ = 156
← 3 →

E

Picc. 1
Picc. 2
Picc. 3
Eb Cl.

Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4

Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4

♩ = 156
← 3 →

E

Perc. 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5
Pno.

Perc. 1
Perc. 2
Perc. 4
Perc. 5
Perc. 6

E

♩ = 156
← 3 →

Vm. 1
Vm. 2
Vle.
Vc.
Cb.

78

Picc. 1, 2, 3

Cl. 1

E♭ Cl.

Picc. 2, 3

Cl. 1

Tpt. 1, 2, 3, 4

Perc. 1, 2, 3, 4, 5, 6

APITO 1

APITO 2

JAP. W.D.

BONGOS mf

TOM TOMS mf

BAHU DRUM

Perc. 1, 2, 3, 4, 5

APITO 1

APITO 2

LOC. DRUM

BONGOS mf

CRISE

TOM TOMS

Pno.

78

Vn. 1, 2

Vle.

Vc.

Cb.

85

Picc. 1
Picc. 2
3
Cl. 1
Eb Cl.

Picc. 1
Picc. 2
3
Cl. 1
Eb Cl.

Tpt. 1
2
3
4

Perc. 1
2
3
4
5
6

Perc. 2
3
4
5

Pno.

85

Vn. 1
Vn. 2
Vle.
Vc.
Cb.

This musical score page contains measures 85 through 90. The instrumentation includes Piccolo (1, 2, 3), Clarinet (1, Eb), Trumpet (1, 2, 3, 4), Percussion (1-6), Piano, Violin (1, 2), Viola, Violoncello, and Contrabass. The score is written in a key with one flat and a 4/4 time signature. It features complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamics such as *f*, *cresc.*, *mp*, and *mf* are used throughout. Performance markings include accents, slurs, and breath marks. A large blue watermark 'Preview File Only' is oriented vertically across the center of the page.

F

Picc. 1
 2
 3
 92
 Picc.
 2
 3
 Cl. 1
 E♭ Cl.

1
 2
 3
 4
 Tpt.
 1
 2
 3
 4

Preview File Only

F

1
 2
 3
 4
 5
 6
 Perc.

Pno.
 8va - b
 8va
 Ped. ->

F

92
 Vn. 1
 Vn. 2
 Vle.
 Vc.
 Cb.

Vn. 1
 Vn. 2
 Vle.
 Vc.
 Cb.

F

♩ = 104
♩ = ♩₃ →

99

Picc. 1 2

Fl. 1

Ob. 1 2

Ob. 3

Cl. 1

Cl. 2

E♭ Cl.

Tpt. 1 2 3 4

1502000000

Preview File Only

F

♩ = 104
♩ = ♩₃ →

APITO 1

Perc. 1 2 3 4 5

Perc. 6

Pno.

8va →

Ped. sempre →

F

♩ = 104
♩ = ♩₃ →

99

Vn. I

Vn. II

Vla.

Vc.

Cb.

105

FA. 1

Picc. 1 2

Ob. 1 2 3

Cl. 1 2

E^b Cl.

Tpt. 1 2 3 4

Perc. 1 2 3 4 5 6

ISAPITO 1

ISAPITO 2

L.D.

BONGOS (cresc.)

TOM TOMS

B.D.

Pno.

(Ped.)

105

Vn. 1 2

Vla.

Vc.

Cb.

Preview File Only

(Allarg.)

$\square G \text{ } \downarrow = 120 \text{ (subito)}$

Allarg. molto $\rightarrow (\downarrow = 80)$

119

Picc. 1 *cresc.* *f* 5

Picc. 2 8

Ob. 1 *pp* *f* 5

Ob. 2 *pp* *f* 8

Ob. 3 *pp* *f* 8

Cl. 1 *f* 5

Cl. 2 *f* 8

E♭ Cl. *pp* *f* 8

Bsn. 1 *f* 5

Bsn. 2 *f* 8

Hn. 1 *mf* *mf* *mf* 5

Hn. 3 8

Tpt. 1 *molto* 5

Tpt. 2 *molto* 8

Tpt. 3 *molto* 8

Tpt. 4 *molto* 8

Tbn. 1 *f* 3

Tbn. 2 *f* 4

(Allarg.)

$\square G \text{ } \downarrow = 120 \text{ (subito)}$

Allarg. molto $\rightarrow (\downarrow = 80)$

Perc. 3 **SUSPENDED CYMBAL** *pp* *f* 5

Perc. 4 **BONCOS** *f* 8

Perc. 5 **TOMTOMS** *f* 8

Pno. *cresc.* *f* 5

(ped.) 8

$\square G \text{ } \downarrow = 120 \text{ (subito)}$ Allarg. molto $\rightarrow (\downarrow = 80)$

119

Vn. 1 *pass.* 5

Vn. 2 *pass.* 5

Va. *pass.* 5

Vc. *pass.* 5

Poco Allarg - - A Tempo

Largo $\text{♩} = 80c.$

124

Picc. 2

Ob. 1, 2, 3

Cl. 1, 2

E^b Cl.

Bsn. 1, 2

C. Bsn.

Hn. 1, 2, 3, 4

Tpt. 1, 2, 3, 4

Tbn. 1, 2, 3

Tba.

Timp.

Perc. 1-6

Pnc.

Red →

thundering

Largo $\text{♩} = 80c.$

Poco Allarg.

A Tempo

Vn. 1 5-8

Vn. 2 8-10

Vle. 1-2, 3-4, 5-6, 7-8, 9-10, 11-12

Vc.

Cb.

div.

f, full

subito

nondiv.

Largo $\text{♩} = 80c.$

Poco Allarg.

A Tempo

This page of a musical score, numbered 22, contains the following sections and staves:

- Woodwinds:** Picc. (Piccolo), Ob. (Oboe), Cl. 1 (Clarinet in Bb), Cl. 2 (Clarinet in Bb), Cl. in Eb (Clarinet in Eb), Bsn. 2 (Bassoon), C. Bsn. (Contrabassoon).
- Brass:** Hn. (Horn), Tpt. (Trumpet), Tbn. (Trombone), Tba. (Tuba).
- Percussion:** Timp. (Timpani), Perc. (Percussion) including TAM TAM, GLOCK, CAR HORN 1, CAR HORN 2, and OTHER BASS DRUM + ROTOTOMY.
- Piano:** Pno. (Piano) with Ped. (Pedal) markings.
- Strings:** Vn. 1 (Violin 1), Vn. 2 (Violin 2), Vle. (Viola), Vc. (Violoncello), and Cb. (Contrabass).

The score includes various musical notations such as notes, rests, dynamics (e.g., *mp*, *mf*, *mf subito*), articulation marks, and performance instructions like "CAR HORN 2" and "OTHER BASS DRUM + ROTOTOMY".

← 5

133

Picc. 1, 2, 3

Ob. 1, 3

Cl. 1 in Bb, 2 in Bb

Cl. in Eb

Bsn. 2

C. Bsn.

Hr. 1, 2, 4

Tpt. 1, 2, 3, 4

Tbn. 1, 2, 3

Tba.

Timp

1 TAM TAM

2 CAR HN. 1

3 CLOCK

4 CAR HN. 2

5 B.D., ROTOTOMS

6

dim.

to APITZLI

EXACT PITCHES

TAM TAM

damp

to COWBELLS

to BONGOS

to TOM TOM

Pno.

8 Va. bassa

(Ped.)

mp

(Ped.)

133

Vn. 1 1-4, 5-8, 9-12, 13-16

Vn. 2 1-4, 5-7, 8-10, 11-14

Vle. 1-6, 7-9, 10-12

Vc. 1-3, 4-5, 6-8, 9-11

Cb. 1-2, 3-4, 5-8

H $\text{♩} = \text{♩} \rightarrow (\text{♩} = 104 \text{ c.})$ DANCE

137

Picc. 1 2 3

Ob. 1 2 3

Cl. 1 2 3

Bsn. 1 2

C. Bsn.

ch. to Bassoon 3

5 4 5 4 5 4 5 4

Hn. 1 2 3 4

Tpt. 1 2 3 4

Tbn. 1 2 3

Tba

5 4 5 4 5 4 5 4

H $\text{♩} = \text{♩} \rightarrow (\text{♩} = 104)$ DANCE

Timp

1 2 3 4 5 6

ISADITO 1

LOC DRUM

COW BELLS

BONCOS

TOM TOMS

B.D., Rototoms

tutta forza

5 4 5 4

Pno

137

Vn. 1 2

Vle.

Vc.

Cb.

5 4 5 4

Unis.

pizz. **ff**, tutta forza

pizz. **ff**, tutta forza

pizz. **ff**, tutta forza

pizz. **ff**, tutta forza

pizz. **ff**, tutta forza

ff, tutta forza

This page contains a musical score for measures 141 through 144. The score is divided into several sections:

- Woodwinds:** Piccolo (Picc.), Oboe (Ob.), Bassoon (Bsn.), Horns (Hn.), Trumpets (Tpt.), and Trombones (Tbn.).
- Brass:** Trombones (Tbn.) and Trombones/Baritone (Tba).
- Percussion:** Timpani (Timp.), Congas, Bongos, Tom-Toms, and Snare Drum (S.D.).
- Piano (Pho):** Grand piano.
- Strings:** Violin 1 (Vn. 1), Violin 2 (Vn. 2), Viola (Vle.), Violoncello (Vc.), and Contrabass (Cb.).

The score includes various musical notations such as notes, rests, and dynamic markings like *mf*, *cresc.*, and *ff*. A large blue watermark reading "PREVIEW FILE ONLY" is overlaid diagonally across the center of the page.

I

146

Picc. 1 2 3

Ob. 1 3

Cl. in Eb 1 2

Bsn. 1 2 3

Hn. 1 2 3 4

Tpt. 1 2 3 4

Tbn. 1 2 3

Tba. 1 2 3

Timp.

Perc. 1 2 3 4 5 6

Pno.

146

Vn. 1

Vn. 2

Vla.

Vc.

Cb.

IS APITO

L.D.

Cowbell

Bongos *mp* *cresc.*

TomToms

RotoToms

G.D.

mf *cresc.* *dim.* *mf*

mf (*cresc. ancora*) *f* *dim.* *mf*

cresc.

f

I