

Roger Palmer

2009

Endymatia
for recorder orchestra

The title of this piece is suggestive of its nature, a rhythmic dance with associations bordering on the mythical, rather than any intention to reflect upon or illustrate endymatia, the ancient festival of Argos.
Furthermore: "The Endymatia crossed the border-line between the sacred and profane. They were brightly costumed dances, and in demand for general entertainment."
(<http://www.oldandsold.com/articles06/dance-1.shtml>)

Endymatia

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♩.=74

5

The musical score is arranged in a grand staff format with the following parts from top to bottom:

- Descant 1:** Treble clef, 9/8 time signature. It features a melodic line starting in the fourth measure with a *mf* dynamic and a slur over two notes.
- Descant 2:** Treble clef, 9/8 time signature. It remains mostly silent throughout the piece.
- Alto 1:** Treble clef, 9/8 time signature. It plays a rhythmic pattern of eighth and sixteenth notes with a *mf* dynamic and accents.
- Alto 2:** Treble clef, 9/8 time signature. It plays a rhythmic pattern of eighth and sixteenth notes with a *mf* dynamic and accents.
- Alto 3:** Treble clef, 9/8 time signature. It plays a rhythmic pattern of eighth and sixteenth notes with a *mf* dynamic and accents.
- Tenor 1:** Treble clef, 9/8 time signature. It plays a rhythmic pattern of eighth and sixteenth notes with a *mf* dynamic and accents.
- Tenor 2:** Treble clef, 9/8 time signature. It plays a rhythmic pattern of eighth and sixteenth notes with a *mf* dynamic and accents.
- Tenor 3:** Treble clef, 9/8 time signature. It plays a rhythmic pattern of eighth and sixteenth notes with a *mf* dynamic and accents.
- Tenor 4:** Treble clef, 9/8 time signature. It plays a rhythmic pattern of eighth and sixteenth notes with a *mf* dynamic and accents.
- Bass:** Bass clef, 9/8 time signature. It plays a rhythmic pattern of eighth and sixteenth notes with a *mf* dynamic and accents.
- Contrabass:** Bass clef, 9/8 time signature. It plays a rhythmic pattern of eighth and sixteenth notes with a *mf* dynamic and accents.

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10

D1

A1

A2

A3

T1.

T2

T3

T4

B.

Cb.

mp

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4

Musical score for Palmer: Endymatia, measures 12-16. The score is written for a woodwind ensemble and includes the following parts: D2 (Doubled Flute 2), A1 (Alto Saxophone 1), A2 (Alto Saxophone 2), A3 (Alto Saxophone 3), T1 (Trumpet 1), T2 (Trumpet 2), T3 (Trumpet 3), T4 (Trumpet 4), B. (Baritone), and Cb. (Cornet). The music is in 4/4 time and begins with a mezzo-forte (*mf*) dynamic. The D2 part features a melodic line with a slur over measures 12-13 and a trill-like figure in measure 14. The A1, A2, and A3 parts play a rhythmic pattern of eighth notes. The T1, T2, T3, and T4 parts play a rhythmic pattern of eighth notes. The B. and Cb. parts play a rhythmic pattern of eighth notes. The score ends with a double bar line in measure 16.

15

mf

b_e.

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Musical score for Palmer: Endymatia, page 5. The score is for a 12-part ensemble (D1, D2, A1, A2, A3, T1, T2, T3, T4, B, Cb) in 4/4 time. The score features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics include *mf* and *p*. A rehearsal mark '20' is placed above the D1 staff in the third measure.

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6

25

Musical score for Palmer: Endymatia, page 25. The score is arranged for ten staves: D1, D2, A1, A2, A3, T1, T2, T3, T4, B., and Cb. The music is in 4/4 time. The key signature is one sharp (F#). The score includes various dynamics: *mp* (mezzo-piano), *mf* (mezzo-forte), and *f* (forte). The notation includes treble and bass clefs, stems, beams, and various note values. The score is divided into measures by vertical bar lines. The first measure of each staff shows the initial notes and rests. The second measure of the A3, T1, T2, T3, and T4 staves includes the dynamic marking *mp*. The B. and Cb. staves include the dynamic marking *f*. The T2 staff includes the dynamic marking *mf* in the fifth measure. The T3 staff includes the dynamic marking *mf* in the fifth measure. The B. and Cb. staves include the dynamic marking *mf* in the fifth measure.

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8

35

Musical score for Palmer: Endymatia, page 8, measures 35-38. The score is written for a woodwind ensemble and includes dynamic markings.

Instrument parts and dynamics:

- D1: Treble clef, rests in measures 35-38.
- D2: Treble clef, rests in measures 35-38.
- A2: Treble clef, *mp* in measure 36, *p* in measure 37.
- A3: Treble clef, *mp* in measure 36, *p* in measure 37.
- T1: Treble clef, *mp* in measure 36, *p* in measure 37.
- T2: Treble clef, *mp* in measure 36, *p* in measure 37.
- T3: Treble clef, *mp* in measure 36, *p* in measure 37.
- T4: Treble clef, *mf* in measure 36, rests in measure 37.
- B.: Bass clef, *mf* in measure 36, rests in measure 37.
- Cb.: Bass clef, rests in measure 37.

Measure 35: Treble clef, *mp*. Measure 36: Treble clef, *mp*. Measure 37: Treble clef, *p*. Measure 38: Treble clef, *mp*.

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40

9

The musical score consists of nine staves, labeled D1, D2, A2, A3, T1, T2, T3, T4, and B. The notation is as follows:

- D1:** Treble clef. Measures 1-2: quarter notes G4, A4, Bb4, G4. Measures 3-5: eighth notes G4, A4, Bb4, G4, quarter notes G4, A4, Bb4, G4.
- D2:** Treble clef. Measures 1-2: quarter notes G4, A4, Bb4, G4. Measures 3-5: eighth notes G4, A4, Bb4, G4, quarter notes G4, A4, Bb4, G4.
- A2:** Treble clef. Measures 1-2: eighth notes G4, A4, Bb4, G4, quarter notes G4, A4, Bb4, G4. Measures 3-5: eighth notes G4, A4, Bb4, G4, quarter notes G4, A4, Bb4, G4.
- A3:** Treble clef. Measures 1-2: eighth notes G4, A4, Bb4, G4, quarter notes G4, A4, Bb4, G4. Measures 3-5: eighth notes G4, A4, Bb4, G4, quarter notes G4, A4, Bb4, G4.
- T1:** Treble clef. Measures 1-2: eighth notes G4, A4, Bb4, G4, quarter notes G4, A4, Bb4, G4. Measures 3-5: eighth notes G4, A4, Bb4, G4, quarter notes G4, A4, Bb4, G4.
- T2:** Treble clef. Measures 1-2: eighth notes G4, A4, Bb4, G4, quarter notes G4, A4, Bb4, G4. Measures 3-5: eighth notes G4, A4, Bb4, G4, quarter notes G4, A4, Bb4, G4.
- T3:** Treble clef. Measures 1-2: eighth notes G4, A4, Bb4, G4, quarter notes G4, A4, Bb4, G4. Measures 3-5: eighth notes G4, A4, Bb4, G4, quarter notes G4, A4, Bb4, G4.
- T4:** Treble clef. Measures 1-2: whole rests. Measures 3-5: eighth notes G4, A4, Bb4, G4, quarter notes G4, A4, Bb4, G4. Dynamics: *p*.
- B:** Bass clef. Measures 1-2: whole rests. Measures 3-5: eighth notes G4, A4, Bb4, G4, quarter notes G4, A4, Bb4, G4. Dynamics: *p*.

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60

Musical score for Palmer: Endymatia, page 13, measure 60. The score is for a chamber ensemble with parts for A2, T1, T2, T3, T4, B., and Cb. The key signature has one sharp (F#) and the time signature is 6/8. The score shows a change in dynamics and articulation at measure 60.

Part labels: A2, T1, T2, T3, T4, B., Cb.

Dynamic markings: *mf*, *p*, *mf*.

Measure 60 starts with a change in dynamics and articulation. The A2 part has a whole rest. The T1 part has a half note followed by a quarter note. The T2 part has a half note followed by a quarter note. The T3 part has a half note followed by a quarter note. The T4 part has a half note followed by a quarter note. The B. part has a half note followed by a quarter note. The Cb. part has a half note followed by a quarter note.

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14

65

Musical score for Palmer: Endymatia, measures 65-70. The score is arranged for seven instruments: A2, A3, T1, T2, T3, T4, B., and Cb. The key signature is one sharp (F#) and the time signature is 9/8. The score consists of seven measures. The A2 part has a melodic line with some slurs. The A3 part is mostly rests, with some notes in the final measure. The T1, T2, T3, and T4 parts have rhythmic patterns with slurs. The B. part has a steady eighth-note pattern. The Cb. part has a rhythmic pattern with slurs. The dynamic marking *mf* is present at the end of each instrument's part in the final measure.

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70

The musical score for Palmer's *Endymatia*, page 15, measure 70, is presented in 12 staves. The notation is as follows:

- D1:** Treble clef, G minor. Rest in the first measure. From the second measure, a melodic line begins with a dynamic marking of *mf*.
- D2:** Treble clef, G minor. Rest in the first measure. From the second measure, a melodic line begins with a dynamic marking of *mf*.
- A1:** Treble clef, G minor. Rest in the first measure. From the second measure, a melodic line begins with a dynamic marking of *mf*.
- A2:** Treble clef, G minor. Rest in the first measure. From the second measure, a melodic line begins with a dynamic marking of *mf*.
- A3:** Treble clef, G minor. Melodic line throughout the measure.
- T1:** Treble clef, G minor. Melodic line throughout the measure.
- T2:** Treble clef, G minor. Melodic line throughout the measure.
- T3:** Treble clef, G minor. Melodic line throughout the measure.
- T4:** Treble clef, G minor. Rest in the first measure. From the second measure, a melodic line begins with a dynamic marking of *mf*.
- B.:** Bass clef, G minor. Melodic line throughout the measure.
- Cb.:** Bass clef, G minor. Melodic line throughout the measure.

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16

D1

D2

A1

A2

A3

T1.

T2

T3

T4

B.

Cb.

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75 80

D1
cresc

D2
cresc

A1
cresc

A2
cresc

A3
cresc

T1.
cresc

T2
cresc

T3
cresc

T4
cresc

B.
cresc

Cb.
cresc