

isti mirant
stella

for brass band

Andrew Baker

SAMI

isti mirant stella

for brass band
Andrew Baker

HIC EDWARDUS REX, IN LECTO,
ALLOQUIT FIDELES
ET HIC DEFUNCTUS EST

HIC DEDERUNT HAROLDO CORONA REGIS
HIC RESIDET HAROLD REX ANGLORUM
ISTI MIRANT STELLA

Here King Edward, in his bed,
addresses his faithful followers;
And here he has died

Here they give Harold the King's crown
Here sits enthroned Harold, King of the English
They wonder at the star

This is an extract from the text of the Bayeux Tapestry, which was commissioned by Odo, Bishop of Bayeux, to commemorate the Norman conquest of England in the 11th century. This text relates to the appearance of Halley's Comet in the spring of 1066. King Edward the Confessor died without an heir early on 5 January 1066 and despite his apparent promise of the throne to William, Duke of Normandy, the Anglo-Saxon Witenagemot appointed Harold Godwinson of Wessex as his successor. Just after Harold's hastily arranged coronation the comet appeared, reaching its perihelion on 20 March 1066. In the Middle Ages comets were regarded as evil omens; the tapestry depicts men gazing at the "star" in wonder and Harold himself apparently lost in nightmarish visions of invasion, with ghostly ships in the margins of the tapestry.

The music attempts to reflect the mood of this brief but crucial period of English history - the unsettled matter of the royal succession linked in the superstitious medieval imagination to the haunting, spectral apparition of the comet. Medieval composition techniques are employed in places, including the use of a 'tenor', hocketing and a brief isorythmic motet. The music attempts to avoid tonal centres and particularly any form of diatonic 'resolution', instead exploring the issue of unresolved dissonance as a musical device in its own right.

Performance Notes:

All cornets, flugel and solo horn will require bottles filled with water to varying levels to 'tune' them to the correct pitch for the closing section of the piece. Pitches for the bottles are notated in the same transposition as the player's main instrument, so for example a notated D in the bottle part for flugel would sound as a C. At bars 94-105 lower brass instruments play pitchless tremolos - these should consist purely of breath sounds through the instruments while the valves are moved, with no actual note to be played. All cornets except soprano require harmon mutes; where these are marked 'TR' these should have the tube removed. 'T' denotes the tube should be left all the way in. Soprano and solo cornet III require metal straight mutes; flugel, all tenor horns, 2nd baritone and both euphoniums require fibre straight mutes. Soprano, all solo cornets and all trombones require cup mutes.

The percussion section will require vibraphone (with a suitable bow, preferably a 'cello bow), glockenspiel, tubular bells (low and high E only), concert bass drum, tam-tam and snare drum - the bass drum and tam-tam will require brushes in addition to the normal beaters. In addition 1st horn and 1st baritone are required to play triangles, which should ideally be different pitches if possible.

Approximate duration 7'48"

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5 Andante $\text{♩} = 76$

Soprano Cornet metal st. mute

Solo Cornet I & II I, cup mute II, cup mute

Solo Cornet III & IV III, metal st. mute IV, cup mute

Repiano Cornet harmon mute (TI)

2nd Cornet harmon mute (TR)

3rd Cornet open

5

Flugel

Solo Horn

1st Horn fib. st. mute

2nd Horn fib. st. mute

1st Baritone

2nd Baritone fib. st. mute

1st Trombone

2nd Trombone

Bass Trombone cup mute

Euphonium I

Euphonium II

E♭ Bass

B♭ Bass

Percussion I Vibraphone (bowed) I.v. I.v. I.v. (struck)

Percussion II

A

Sop. Cor.

Solo Cor. I/II

Solo Cor. III/IV

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph. I

Euph. II

Eb Bass

B \flat Bass

Perc. I

Perc. II

pp *f* open (both)

mf *p* *f* open

ppp *f*

p *f*

pp *mp* 3 5 *pp*

pp *mp* 3 5 6 *pp*

open

pp *mp* 3 5 6 *pp*

open

p *mp* 3

pp *mp* 3 6 *pp*

pp *mp* 3 6 *pp*

sfp *pp* *f* open

sfp *pp* open

sfp *pp* open

solo *p* *mf* 3 3

solo *p* *mf* 3 3

pp

solo *p* *mf* 3 3

pp



B cup mute

Sop. Cor.

(open) l.

mf dolce

harmon mute (TR)

pp *mp* 3 5 *pp* *mp* 3 5 *pp* *mp* 3 5 *pp*

Rep. Cor.

2nd Cor.

pp *mp* 3 5 *pp* *mp* 3 5 *pp* *mp* 3 5 *pp*

3rd Cor.

harmon mute (TR)

pp *mp* 3 5 *pp* *mp* 3 5 *pp* *mp* 3

Flug.

f *mf dolce*

Solo Hn.

f

1st Hn.

f

2nd Hn.

f

1st Bar.

f

2nd Bar.

f

1st Tbn.

f

2nd Tbn.

f

B. Tbn.

f

Euph. I

Euph. II

E♭ Bass

B♭ Bass

Perc. I

scrape tam tam with coin

mf

Perc. II

mf

open

l.v.



rall. Adagio piangevole ♩ = 96

32

D

Sop. Cor.

Solo Cor. I/II

Solo Cor. III/IV

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph. I

Euph. II

E♭ Bass

B♭ Bass

Perc. I

Perc. II

rall.

l. solo

mp cantabile

bowed l.v. To Glock.

mp



36

Sop. Cor.

Solo Cor. I/II

Solo Cor. III/IV

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph. I

Euph. II

E♭ Bass

B♭ Bass

Perc. I

Perc. II

mp cantabile

III. solo

mp cantabile

solo

pp

solo

mp cantabile

mp

mp

Glockenspiel

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44

E

Sop. Cor.

Solo Cor. I/II

Solo Cor. III/IV

Rep. Cor.

2nd Cor.

mp cantabile

3rd Cor.

pp

Flug.

Solo Hn.

1st Hn.

2nd Hn.

fib. st. mute

pp leggiero

fib. st. mute 3

pp leggiero

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph. I

Euph. II

E♭ Bass

B♭ Bass

Perc. I

Perc. II

to vibraphone

49

Sop. Cor.

Solo Cor. I/II

Solo Cor. III/IV

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn. *fib. st. mute*

pp leggiere

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph. I

Euph. II

E♭ Bass

B♭ Bass

Perc. I

Perc. II

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52

Sop. Cor.

Solo Cor. I/II

Solo Cor. III/IV

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph. I

Euph. II

E♭ Bass

B♭ Bass

Perc. I

Perc. II

mp cantabile

harmon mute, TR
 b_f gliss.

pp
harmon mute, TR
tr

harmon mute, TR
tr

open

ppp

open

open

open

open

ppp

open

open

ppp

Tubular Bells

pp

58 F cup mute

Sop. Cor. pp

Solo Cor. I/II

Solo Cor. III/IV mp cantabile

Rep. Cor.

2nd Cor. (tr) pp (tr)

3rd Cor. pp

Flug. mp cantabile

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn. cup mute pp

2nd Tbn.

B. Tbn.

Euph. I

Euph. II

E♭ Bass

B♭ Bass

Perc. I Glockenspiel pp

Perc. II

4
2

Sop. Cor.

Solo Cor. I/II

Solo Cor. III/IV

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph. I

Euph. II

E♭ Bass

B♭ Bass

Perc. I

Perc. II

65

ppp sempre marcato con malizia

I.V. to BD/Tam Tam

mf

Marziale $\text{♩} = 72$

Sop. Cor. **4** **2** **G**

Solo Cor. I/II

Solo Cor. III/IV

Rep. Cor.

2nd Cor.

3rd Cor.

Flug. **4** **2**

Solo Hn.

1st Hn.

2nd Hn.

1st Bar. **cresc.** **5** **5** **5** **6** **6** **6** **mf**

2nd Bar. **cresc.** **5** **5** **5** **mf**

1st Tbn.

2nd Tbn. **open** **mp cresc.** **open** **mf**

B. Tbn.

Euph. I **4** **2** **mp cresc.** **cresc.** **mf**

Euph. II **cresc.** **mf**

E♭ Bass **mp cresc.** **>** **mf**

B♭ Bass **mp cresc.** **>** **mf**

Perc. I **mp cresc.** **3** **mf**

Perc. II **mp cresc.**

6 **4**



72

Sop. Cor.

Solo Cor. I/II *f*

Solo Cor. III/IV *f*

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar. *mf cresc.* *f*

1st Tbn.

2nd Tbn.

B. Tbn.

Euph. I *mf cresc.* *f*

Euph. II *mf cresc.* *f*

E♭ Bass *mf cresc.* *f*

B♭ Bass *mf cresc.* *f*

Perc. I *mf cresc.* *f*

Perc. II *mf cresc.* *f*



4

25

Sop. Cor.

Solo Cor. I/II

Solo Cor. III/IV

Rep. Cor.

2nd Cor.

3rd Cor.

mf

25

4

Flug.

mf legato

Solo Hn.

mf legato

1st Hn.

mf legato

2nd Hn.

mf legato

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

25

4

Euph. I

Euph. II

E♭ Bass

B♭ Bass

tam-tam (scrape with coin)

Perc. I

To SD

Perc. II

A musical score page featuring two systems of music. The top system starts at measure 79 with a key signature of one sharp. It includes staves for Sop. Cor., Solo Cor. I/II, Solo Cor. III/IV, Rep. Cor., 2nd Cor., 3rd Cor., Flug., Solo Hn., 1st Hn., and 2nd Hn. Red markings, consisting of large red arrows and brackets, highlight specific notes and measures. In the 3rd Cor. staff, a red bracket covers measures 81-82, and a red arrow points to a note in measure 82. In the Flug., Solo Hn., 1st Hn., and 2nd Hn. staves, red arrows point to notes in measures 81-82. The bottom system starts at measure 83 with a key signature of one sharp. It includes staves for 1st Bar., 2nd Bar., 1st Tbn., 2nd Tbn., B. Tbn., Euph. I, Euph. II, Eb Bass, Bb Bass, Perc. I, and Perc. II. Red markings highlight measures 83-84. In the 1st Bar. staff, a red bracket covers measures 83-84, and a red arrow points to a note in measure 84. In the 2nd Bar. staff, a red bracket covers measures 83-84, and a red arrow points to a note in measure 84. In the 1st Tbn., 2nd Tbn., B. Tbn., Euph. I, Euph. II, Eb Bass, and Bb Bass staves, red arrows point to notes in measures 83-84. In the Perc. I and Perc. II staves, red arrows point to notes in measure 84.



82

H open

Sop. Cor.

Solo Cor. I/II

Solo Cor. III/IV

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph. I

Euph. II

E♭ Bass

B♭ Bass

Perc. I

Perc. II

mf

tr

open

mf

tr

open

mp

tr

f

tr

f

mf

p

mf

5

6

6

6

85

Sop. Cor. ff *p*

Solo Cor. I/II ff *p*

Solo Cor. III/IV ff *p*

Rep. Cor. ff *p*

2nd Cor. ff *p*

3rd Cor. ff *p*

Flug. ff *p*

Solo Hn. f *3*

1st Hn. f *3*

2nd Hn. ff *p*

1st Bar. ff *p*

2nd Bar. ff *p*

To Tbn.

1st Tbn. ff *p*

2nd Tbn. ff *p*

B. Tbn. ff *p*

Euph. I ff *p*

Euph. II ff *p*

E♭ Bass ff *p*

B♭ Bass ff *p*

Perc. I ff + rimshot

Glockenspiel

Perc. II ff



Doppio più lento, misterioso ♩ = 72

88

Sop. Cor. *f* 3 *ff* *ppp*
Solo Cor. I/II *f* 3 *ppp* *breathe as necessary, re-enter as gently as possible*
Solo Cor. III/IV *pp* *ppp* *breathe as necessary, re-enter as gently as possible*
Rep. Cor. *pp* *ppp* *breathe as necessary, re-enter as gently as possible*
2nd Cor. *pp* *ppp* *breathe as necessary, re-enter as gently as possible*
3rd Cor. *pp* *ppp* *breathe as necessary, re-enter as gently as possible*

Flug. *mp* *pp*
Solo Hn. *f* 3 *ff* *pp* *Triangle 3*
1st Hn. *To Tri.* *f*
2nd Hn. *pp* *mp* *pp* *Triangle*
1st Bar.
2nd Bar.

1st Tbn.
2nd Tbn.
B. Tbn.

Euph. I
Euph. II *pp*
Eb Bass
Bb Bass

Perc. I *Glockenspiel* *f* *l.v.*
Perc. II *Vibraphone* *f* *l.v.*







97

Sop. Cor. *pp*

Solo Cor. I/II (I) *[sim.]*

Solo Cor. III/IV (I) (II) *pp* *[sim.]*

Rep. Cor. *[sim.]*

2nd Cor. *pp* *[sim.]* *[sim.]*

3rd Cor. *[sim.]* *[sim.]*

Flug.

Solo Hn. *[sim.]*

1st Hn. *3*

2nd Hn.

1st Bar.

2nd Bar. *p*

1st Tbn.

2nd Tbn.

B. Tbn.

Euph. I *pp* *mp* *pp*

Euph. II *pp* *mp* *pp*

E♭ Bass 1 player trem. 1-1/3 (breath only) *pp* *mp* *pp* 2nd player trem. 1-123 (breath only) *pp* *mp* *pp* Alternate to end *pp* *mp*

B♭ Bass *mp* *pp* *mp* *pp* Alternate to end *pp* *mp* *pp*

Perc. I

Perc. II

100

Sop. Cor.

Solo Cor. I/II

(I)

(II)

Solo Cor. III/IV

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

[sim.]

Solo Hn.

1st Hn.

2nd Hn.

pp

p

1st Bar.

2nd Bar.

pp

p

1st Tbn.

2nd Tbn.

B. Tbn.

Euph. I

Euph. II

Eb Bass

pp

mp

pp

mp

pp

mp

Bb Bass

mp

pp

pp

mp

pp

Perc. I

Perc. II



103 K

Sop. Cor.

Solo Cor. I/II (I)

Solo Cor. III/IV (I) (II)

Rep. Cor.

2nd Cor.

3rd Cor. take cornet

Flug. take flugel

Solo Hn. take horn

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph. I fib. st. mute

Euph. II fib. st. mute pp

Eb Bass pp mp

B♭ Bass mp pp mp pp

Perc. I BD (with brushes) 3 5 7 pp mp 3 5 7 mp pp 3 5

Perc. II tam tam (with brushes) 3 5 pp mp 3 5 pp mp

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106 (cornet)

Sop. Cor. Solo Cor. I/II Solo Cor. III/IV Rep. Cor. 2nd Cor. 3rd Cor.

(flugel) (horn)

Flug. Solo Hn. 1st Hn. 2nd Hn.

1st Bar. 2nd Bar.

1st Tbn. 2nd Tbn. B. Tbn.

Euph. I Euph. II

E♭ Bass B♭ Bass

Perc. I Perc. II

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