

FLORIDA STATE UNIVERSITY

SCHOOL OF MUSIC

CARNIVAL OF SOULS:

A SYMPHONY FOR WINDS, PERCUSSION, HARPS AND LOW STRINGS

By

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## INSTRUMENTATION AND SETUP

[Numbers in brackets represent an ideal number of performers per part.]

Piccolo

1st Flute [3]

2nd Flute [3]

1st Oboe [2]

2nd Oboe [2]

1st Bassoon [2]

2nd Bassoon [2]

Contrabassoon

Solo Clarinet in Eb

1st Clarinet in Bb [3]

2nd Clarinet in Bb [3]

3rd Clarinet in Bb [3]

Bass Clarinet

Solo Soprano Saxophone

1st Alto Saxophone [2]

2nd Alto Saxophone

Tenor Saxophone

Baritone Saxophone

1st Trumpet in Bb [2]

2nd Trumpet in Bb [2]

3rd Trumpet in Bb [2]

Solo Flugelhorn

1st Horn in F [2]

2nd Horn in F

3rd Horn in F

4th Horn in F

1st Trombone [2]

2nd Trombone [2]

3rd (Bass) Trombone

Euphonium

Tuba [2]

Keyboard Synthesizer

1st Harp

2nd Harp

Compact Disc Player

Violoncello [6]

Contrabass [4]

Timpani

Percussion [6]

### KEYBOARD SYNTHESIZER:

A full-sized (88-key), touch-sensitive keyboard should be used with either a built-in or external synthesizer module. If a separate amplifier is used, speakers should be placed near the keyboard, within the ensemble, rather than the sound being routed through a P. A. system. Pre-programmed, commercially available sounds (patches) are acceptable; it is helpful if the instrument allows programmable patch selection. The following patches are called for in the score (patch names may vary according to individual manufacturers, so the sounds are named generically and described here):

- clean organ (a sustainable, pulseless organ sound with a firm tone but not too much edge)
- tremolo organ (organ sound with a more intense sound and fast rotary-speaker style tremolo)
- metallic (glassy, bowed sound with slow attack and decay)
- crystal (light, bell-like electric piano sound with rapid decay)

### COMPACT DISC PLAYER:

A compact disc is provided with this score for use in performance; a performer is required to play selected tracks when indicated and adjust the volume as necessary. Speakers should be placed behind the ensemble on either side to take advantage of stereo effects, but the placement should not prevent the CD sound from blending with the ensemble. Do not route the sound through a hall P. A. or “surround sound” system. A portable stereo may be used if it can be played at a volume that balances with the ensemble without distortion. The master volume of the CD player may be set by balancing track 3 with the ensemble tutti at m. 78 in movement I; however, the performer should be prepared to adjust the volume further at the discretion of the conductor, in the interest of balance.

In the score, tracks are named when they should begin, the duration indicated by a heavy black line. If “manual fade” is indicated, the performer should adjust the volume so that it is reduced to zero (no audible sound) by the downbeat of the measure following the end of the black line. If “auto fade” is indicated, the performer need not adjust the volume: the fade is built into the track; however, due to variations in tempo, the end of the sound will only approximate that marked in the score. If “jump” is indicated, the performer should advance the CD to the beginning of the next track with no break.

### TIMPANI AND PERCUSSION:

In addition to timpani, a minimum of six performers is required to realize the percussion parts. Instruments are distributed as follows (instruments listed under more than one part may be either shared or duplicated, depending upon available resources and performing space):

Timpani: four drums (lowest to highest): 28-30 in., two 25-26 in., 23-in.

Perc. 1: marimba, chimes (tubular bells), suspended cymbal, wind chime (metal)

Perc. 2: xylophone, suspended cymbal, triangle, wind chime, tam tam, anvil (C# / Db), temple blocks

Perc. 3: vibraphone, tam tam, tambourine, temple blocks, triangle, cymbals, anvil

Perc. 4: glockenspiel, suspended cymbal, whip, crotales

Perc. 5: crotales, cymbals, chimes, snare drum, triangle

Perc. 6: bass drum, tambourine, crotales, triangle

## ABSTRACT

*Carnival of Souls* is a work in three movements with a brief prelude, played without break, approximately eighteen minutes in duration. It is scored for conventional wind band with added low strings, harps, and electronics.

The three movements were inspired by the three sections of Dante's *Divine Comedy* and their respective moods: "Inferno," "Purgatorio," and "Paradiso." The dramatic trajectory of *Carnival of Souls* is a progression upwards from dark, heavy textures representing spiritual bondage to the bright and lyrical content of the third movement. The relationship between the worldly--even sensual--materials of the beginning and the heavenly apotheosis of the end is more complex than one of simple opposition. As in Dante's poem, the most rarefied spiritual states are tempered by references to lived human experience; the progression toward a reconciliation of the *musica mundana* and *musica humana* is exemplified by the epigraphs of the first and third movements (below).

Believe me, ill will it go with mortal women in that heaven of which thou speakest if only the spirits be more fair, for their lords will never turn to look upon them, and their Heaven will become their Hell.

H. Rider Haggard, *She*

The creature whose substance is bliss is everywhere at home. All sounds, even to the roaring of Lions, the screeching of the nightly Owls, the laments and groans of those entrapped in Hell, are as sweet Musick to her. All odours, even to the foulest stench of Corruption, are to her as the delight of roses and Lilies. All savours, even to the banquet-table of the Harpys of heathen lore, are as Sweet loaves and spiced Ale. Wandering at noon through the Waste-Places of the world, it seems to her she is refreshed by Canopies of flocking Angels. . . . Thrust a keen Sword-blade through her and it will seem as a fountain of Divine and Pure pleasure.

Jane Lead, *The Wonders of God's Creation*