

FULL CONDUCTOR SCORE  
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Gems of The Concert Band

# TEMPLE OF THE GODS

from “ORESTEIA”

Sergei Taneyev

Arranged by  
Andrew Glover

**GEMS**  
*of The*  
**CONCERT BAND**



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# Temple of the Gods

from "ORESTEIA"

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## INSTRUMENTATION

Full Conductor Score	.1
1st Flute	.5
2nd Flute	.5
Oboes	.2
1st Bb Clarinet	.4
2nd Bb Clarinet	.4
3rd Bb Clarinet	.4
Bb Bass Clarinet	.2
Bassoon	.2
1st Eb Alto Saxophone	.3
2nd Eb Alto Saxophone	.3
Bb Tenor Saxophone	.2
Eb Baritone Saxophone	.1
1st Bb Cornet (Trumpet)	.3
2nd Bb Cornet (Trumpet)	.3
3rd Bb Cornet (Trumpet)	.3
1st F Horn	.1
2nd F Horn	.1
3rd F Horn	.1
4th F Horn	.1
1st Trombone	.2
2nd Trombone	.2
3rd Trombone	.2
Euphonium (Baritone) BC	.2
Euphonium (Baritone) TC	.2
Tuba	.4
Chimes	.1
Timpani	.1
Snare Drum	.2
Crash Cymbals	.1
Bass Drum	.1

## Andrew Glover – the arranger



Andrew Glover's diverse career in music has included successful tenures as educator, composer/arranger, performer, conductor, clinician, and publisher. He joined the staff of the C. L. Barnhouse Company in 1998, and as Executive Vice President is in charge of music production, serves as staff composer-arranger and editor, and manages the business as Chief Operating Officer. A native of the St. Louis area, he was educated in the public schools of Webster Groves, where he was a student of Walter Lathen, Tony Carosello, and Ed Carson. He received a Bachelor of Music Education degree from Central Methodist University, where he studied with Keith House, Ron Anson, and Ronald Shroyer, and did graduate work at Southeast Missouri State University.

## About the composer and music

Sergei Taneyev (1856-1915) was a highly respected Russian composer, teacher, pianist, and musical theorist. He began the study of piano at age 5, and was enrolled in the Moscow Conservatory in 1866. He excelled in his piano studies, but also distinguished himself in the studies of music theory and composition; while enrolled there, he studied composition with Tchaikovsky. After graduation in 1875, he performed to great acclaim as a solo pianist, notably in giving the Moscow premiere of Tchaikovsky's piano concerto No. 1. He later returned to teach at the conservatory, where his theory students included Gliere, Scriabin, and Rachmaninoff.

Taneyev was considered a great musical intellect, and he gained the confidence of many significant Russian composers, Tchaikovsky in particular. Taneyev offered insights and suggestions, as well as occasionally sharp criticisms, into the music of others. As a composer, Taneyev's philosophy focused on the theoretical and intellectual aspects of creation, as opposed to penning spontaneous ideas. He composed four symphonies, nine string quartets, and a wide variety of orchestral and chamber works for strings, piano, organ, and chorus. He considered "Oresteia" (first performed 1895) his greatest work; while it is in fact an opera, Taneyev always referred to it as a "Musical Trilogy." The entr'acte, here titled **Temple of the Gods**, precedes the second tableau (scene) of Part (Act) III.

## Rehearsal and Performance suggestions

The flute solis in octaves (m. 1, m. 8, etc.) would best be played by two players (one on each part) and without vibrato. Moving lines in the opening section (m. 1-20) should be balanced to be heard clearly, with emphasis on the many crescendos and decrescendos. The crescendo in m. 22 should peak at a full forte level, with the downbeat of the next measure a true *suspirio* piano. I enjoy a moderate stringendo in m. 23-26, followed by a relaxing of tempo M. 28-30. M. 31 to 39 is a long and gradual crescendo, building the intensity and anticipation just as much as the volume. The downbeat of m. 39 is the climax of this piece. From here to m. 52, the richness of sound and sustained tone should trump volume or the indicated marcato articulation – but mature bands can achieve all of these. The loud fanfares (m. 55, m. 60) should come as a complete musical surprise to the listener, with the tutti ensemble playing with perfect precision, full volume, and masterful tone quality. A long decrescendo and relaxing of tempo begins at m. 64, ending at m. 70. The second half of m. 73 may be drawn out longer than indicated.

I hope you, your performers, and audiences enjoy this wonderful and powerful work.

- Andrew Glover

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# TEMPLE OF THE GODS

from "ORESTEIA"

SERGEI TANEYEV  
adapted and arranged by Andrew Glover

Andante ma non troppo  $\text{♩} = 106$

1st Flute

2nd Flute

Oboes

1st Bb Clarinet

2nd & 3rd Bb Clarinet

Bb Bass Clarinet

Bassoons

1st Eb Alto Saxophone

2nd Eb Alto Saxophone

Bb Tenor Saxophone

Eb Baritone Saxophone

1st Bb Cornet (Trumpet)

2nd Bb Cornet (Trumpet)

3rd Bb Cornet (Trumpet)

1st & 2nd F Horns

3rd & 4th F Horns

1st Trombone

2nd Trombone

3rd Trombone

Euphonium (Baritone)

Tuba

Timpani

Chimes

Snare Drum

Bass Drum

Crash Cymbals

(8)

Andante ma non troppo  $\text{♩} = 106$

(8)

1 2 3 4 5 6 7 8 9

1st Fl.

2nd Fl.

Obs.

1st Clar.

2nd & 3rd Clar.

Bs. Clar.

Bsns.

1st A. Sax.

2nd A. Sax.

T. Sax.

B. Sax.

1st Cor.

2nd Cor.

3rd Cor.

1st/2nd F Horn

3rd/4th F Horn

1st Tbn.

2nd Tbn.

3rd Tbn.

Euph.

Tuba

*poco accel.*24 *stringendo*

1st Fl. - *p <mf>* *p* *sub. p* *f*  
 2nd Fl. - *p <mf>* *p* *sub. p* *f*  
 Obs. - *p <mf>* *p* *sub. p* *f*  
 1st Clar. - *p <mf>* *p* *sub. p* *f*  
 2nd & 3rd Clar. - *p <mf>* *p* *sub. p* *f*  
 Bs. Clar. - *f* *p <mf>* *p* *sub. p* *f*  
 Bsns. - *f* *p <mf>* *p* *sub. p* *f*  
 1st A. Sax. - *f* *p <mf>* *p* *sub. p* *f*  
 2nd A. Sax. - *f* *p <mf>* *p* *sub. p* *f*  
 T. Sax. - *f* *p <mf>* *p* *sub. p* *f*  
 B. Sax. - *f* *p <mf>* *p* *sub. p* *f*  
 1st Cor. - *p <mf>* *p* *sub. p* *f*  
 2nd Cor. - *sub. p* *f*  
 3rd Cor. - *sub. p* *f*  
 1st/2nd F Horn - *f* *p <mf>* *p* *sub. p* *f*  
 3rd/4th F Horn - *f* *p <mf>* *p* *sub. p* *f*  
 1st Tbn. - *f* *p <mf>* *p* *sub. p* *f*  
 2nd Tbn. - *p* *sub. p* *mf* *f*  
 3rd Tbn. - *f* *p <mf>* *p* *sub. p* *f*  
 Euph. - *f* *p <mf>* *p* *sub. p* *f*  
 Tuba - *f* *p <mf>* *p* *sub. p* *f*

(31) *molto espress.**cresc. poco a poco*

1st Fl.

2nd Fl.

Obs.

1st Clar.

2nd & 3rd Clar.

Bs. Clar.

Bsns.

1st A. Sax.

2nd A. Sax.

T. Sax.

B. Sax.

1st Cor.

2nd Cor.

3rd Cor.

1st/2nd F Horn

3rd/4th F Horn

1st Tbn.

2nd Tbn.

3rd Tbn.

Euph.

Tuba

Timp.

Chimes

S.Dr.

poco rall.      ③9) *Marcato e ben sostenuto*

1st Fl.

2nd Fl.

Obs.

1st Clar.

2nd & 3rd Clar.

Bs. Clar.

Bsns.

1st A. Sax.

2nd A. Sax.

T. Sax.

B. Sax.

1st Cor.

2nd Cor.

3rd Cor.

1st/2nd F Horn

3rd/4th F Horn

1st Tbn.

2nd Tbn.

3rd Tbn.

Euph.

Tuba

Tim.

Chimes

S.Dr.

B. Dr.

Cym.

37      38      ff      40      41      42      43      44

For reference only. Not for performance.

1st Fl.

2nd Fl.

Obs.

1st Clar.

2nd & 3rd Clar.

Bs. Clar.

Bssns.

1st A. Sax.

2nd A. Sax.

T. Sax.

B. Sax.

1st Cor.

2nd Cor.

3rd Cor.

1st/2nd F Horn

3rd/4th F Horn

1st Tbn.

2nd Tbn.

3rd Tbn.

Euph.

Tuba

Tim.

Chimes

S.Dr.

B. Dr.

Cym.

ff

p

dampen

ch.

45 46 47 48 49 50 51 52

53

1st Fl.

2nd Fl.

Obs.

1st Clar.

2nd & 3rd Clar.

Bs. Clar.

Bsns.

1st A. Sax.

2nd A. Sax.

T. Sax.

B. Sax.

53

1st Cor.

2nd Cor.

3rd Cor.

1st/2nd F Horn

3rd/4th F Horn

1st Tbn.

2nd Tbn.

3rd Tbn.

Euph.

Tuba

Tim.

Chimes

S.Dr.

B. Dr.

Cym.

58

64 *calando**dim.*

1st Fl.

2nd Fl.

Obs.

1st Clar.

2nd & 3rd Clar.

Bs. Clar.

Bsns.

1st A. Sax.

2nd A. Sax.

T. Sax.

B. Sax.

1st Cor.

2nd Cor.

3rd Cor.

1st/2nd F Horn

3rd/4th F Horn

1st Tbn.

2nd Tbn.

3rd Tbn.

Euph.

Tuba

Timp.

S.Dr.

B. Dr.

Cym.

60      61      62      63      64 *calando*      65      66      67      68

72

*rall. a tempo*

1st Fl.

2nd Fl.

Obs.

1st Clar.

2nd & 3rd Clar.

Bs. Clar.

Bsns.

1st A. Sax.

2nd A. Sax.

T. Sax.

B. Sax.

1st Cor.

2nd Cor.

3rd Cor.

1st/2nd F Horn

3rd/4th F Horn

1st Tbn.

2nd Tbn.

3rd Tbn.

Euph.

Tuba

Tim.

Chimes

72

*rall. a tempo*