

PAUL WINCHESTER

ILÚVATAR

for Full Orchestra

Ilúvatar is the creator deity of J.R.R. Tolkien's epic myth, The Silmarillion. At the very beginning of this book, the creation of the world is described as being sung into his existence by Ilúvatar and his created angels. The world is formed by music coming together in unity and variation to form a cohesive whole. That is the scene this piece depicts: a newly awakened omnipotent being discovering himself through sound and then using his creation to expand and create further.

The percussion requirements for this piece are as follows:

Percussion 1: Large Tam-Tam, Floor Tom, Triangle, Crash Cymbals, Wood Block, Snare Drum

Percussion 2: Glass Bottle (tuned to G below middle C), Marimba, Crotales, Brake Drum, Suspended Cymbal

Percussion 3: Vibraphone, Whip, Bass Drum

to James Tapia

Score in C

Ilúvatar

Paul Winchester

Exploring ♩ = 52

The score is written for a full orchestra and includes the following instruments and parts:

- Piccolo**: Rests throughout the piece.
- Flute 1,2**: Rests throughout the piece.
- Oboe 1,2**: Rests throughout the piece.
- Clarinet in B $\flat$ 1,2**: Part 1 starts with a melodic line in measures 1-3, marked *pp* and *p*. Part 2 enters in measure 4, marked *p*. Both parts have trills in measure 8, marked *pp* and *quasi lontano*.
- Bassoon 1,2**: Part 1 starts with a melodic line in measures 1-3, marked *pp* and *mp*. Part 2 enters in measure 4, marked *p*. Both parts have trills in measure 8, marked *p* and *f*.
- Horn in F 1,3**: Rests throughout the piece.
- Horn in F 2,4**: Rests throughout the piece.
- Trumpet in C 1,2**: Rests throughout the piece.
- Trombone 1,2**: Rests throughout the piece.
- Tuba**: Rests throughout the piece.
- Timpani**: Rests throughout the piece.
- Percussion 1**: Rests throughout the piece.
- Percussion 2**: Part 1 starts with a melodic line in measures 1-3, marked *p*. Part 2 enters in measure 4, marked *p*. Both parts have trills in measure 8, marked *pp* and *f*.
- Percussion 3**: Rests throughout the piece.
- Piano**: Part 1 starts with a melodic line in measures 1-3, marked *pp*. Part 2 enters in measure 4, marked *ff*. Both parts have trills in measure 8, marked *ff*.
- Harp**: Part 1 starts with a melodic line in measures 1-3, marked *mp*. Part 2 enters in measure 4, marked *mp*. Both parts have trills in measure 8, marked *mp* and *f*.
- Violin I**: Rests throughout the piece.
- Violin II**: Rests throughout the piece.
- Viola**: Part 1 starts with a melodic line in measures 1-3, marked *p*. Part 2 enters in measure 4, marked *pp*. Both parts have trills in measure 8, marked *pp* and *f*.
- Cello**: Part 1 starts with a melodic line in measures 1-3, marked *pp* and *mp*. Part 2 enters in measure 4, marked *p*. Both parts have trills in measure 8, marked *p* and *f*.
- Contrabass**: Rests throughout the piece.

Performance instructions include: "Glass Bottle", "blow over mouth of bottle", "1. bucket mute", "Large Tam-Tam", "pizz. e lontano", "arco", "quasi lontano", and "quasi lontano".

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22

Picc. *4/4* *2/4* *3/4* *4/4* *3/4* *4/4* *4/4* *4/4* *4/4* *3/4* *4/4*

Fl. *4/4* *2/4* *3/4* *4/4* *3/4* *4/4* *4/4* *4/4* *4/4* *3/4* *4/4*

Ob. *4/4* *2/4* *3/4* *4/4* *3/4* *4/4* *4/4* *4/4* *4/4* *3/4* *4/4*

B♭ Cl. *4/4* *2/4* *3/4* *4/4* *3/4* *4/4* *4/4* *4/4* *4/4* *3/4* *4/4*

Bsn. *4/4* *2/4* *3/4* *4/4* *3/4* *4/4* *4/4* *4/4* *4/4* *3/4* *4/4*

Hn. 1,3 *4/4* *2/4* *3/4* *4/4* *3/4* *4/4* *4/4* *4/4* *4/4* *3/4* *4/4*

Hn. 2,4 *4/4* *2/4* *3/4* *4/4* *3/4* *4/4* *4/4* *4/4* *4/4* *3/4* *4/4*

C Tpt. *4/4* *2/4* *3/4* *4/4* *3/4* *4/4* *4/4* *4/4* *4/4* *3/4* *4/4*

Tbn. *4/4* *2/4* *3/4* *4/4* *3/4* *4/4* *4/4* *4/4* *4/4* *3/4* *4/4*

Tuba *4/4* *2/4* *3/4* *4/4* *3/4* *4/4* *4/4* *4/4* *4/4* *3/4* *4/4*

Timp. *4/4* *2/4* *3/4* *4/4* *3/4* *4/4* *4/4* *4/4* *4/4* *3/4* *4/4*

Perc. 1 *4/4* *2/4* *3/4* *4/4* *3/4* *4/4* *4/4* *4/4* *4/4* *3/4* *4/4*

Perc. 2 *4/4* *2/4* *3/4* *4/4* *3/4* *4/4* *4/4* *4/4* *4/4* *3/4* *4/4*

Perc. 3 *4/4* *2/4* *3/4* *4/4* *3/4* *4/4* *4/4* *4/4* *4/4* *3/4* *4/4*

Pno. *4/4* *2/4* *3/4* *4/4* *3/4* *4/4* *4/4* *4/4* *4/4* *3/4* *4/4*

Hp. *4/4* *2/4* *3/4* *4/4* *3/4* *4/4* *4/4* *4/4* *4/4* *3/4* *4/4*

Vln. I *4/4* *2/4* *3/4* *4/4* *3/4* *4/4* *4/4* *4/4* *4/4* *3/4* *4/4*

Vln. II *4/4* *2/4* *3/4* *4/4* *3/4* *4/4* *4/4* *4/4* *4/4* *3/4* *4/4*

Vla. *4/4* *2/4* *3/4* *4/4* *3/4* *4/4* *4/4* *4/4* *4/4* *3/4* *4/4*

Vc. *4/4* *2/4* *3/4* *4/4* *3/4* *4/4* *4/4* *4/4* *4/4* *3/4* *4/4*

Cb. *4/4* *2/4* *3/4* *4/4* *3/4* *4/4* *4/4* *4/4* *4/4* *3/4* *4/4*

pp *mp* *mf* *mp* *mf* *pp* *p* *f* *ppp* *mp* *pp*

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41

Picc. *1. solo* *p* *mf* *solo*

Fl. *mp* *mf*

Ob.

B♭ Cl.

Bsn.

Hn. 1,3

Hn. 2,4

C Tpt.

Tbn. *1. bucket mute* *p*

Tuba

Timp.

Perc. 1

Perc. 2 *Crotales* *mp* *7* *p* *5* *3*

Perc. 3

Pno. *p*

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb. *tutti arco* *p*

p

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59 D

Picc. 5/4

Fl. 5/4

Ob. 5/4

B♭ Cl. 5/4

Bsn. 5/4

Hn. 1,3 5/4

Hn. 2,4 5/4

C Tpt. 5/4

Tbn. 5/4

Tuba 5/4

Timp. 5/4

Perc. 1 5/4

Perc. 2 5/4

Perc. 3 5/4

Pno. 5/4

Hp. 5/4

Vln. I 5/4

Vln. II 5/4

Vla. 5/4

Vc. 5/4

Cb. 5/4

1. solo
mp *p* *ff* *mf* *mp* *g*

a 2
mp *mf* *p* *2.* *p* *mp*

Suspended Cymbal
pp *mp*

p *p*

sul pont.
fp *pp* *mp* *pp* *mp*

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75

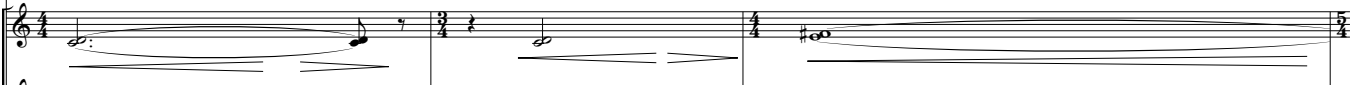
Picc. 

Fl. 

Ob. 

B♭ Cl. 

Bsn. 

Hn. 1,3 

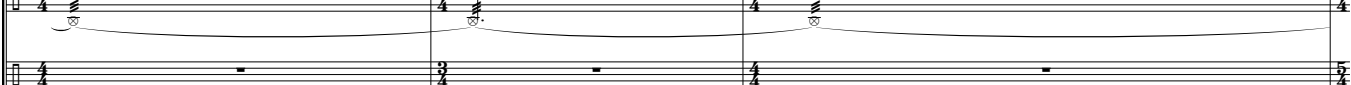
Hn. 2,4 

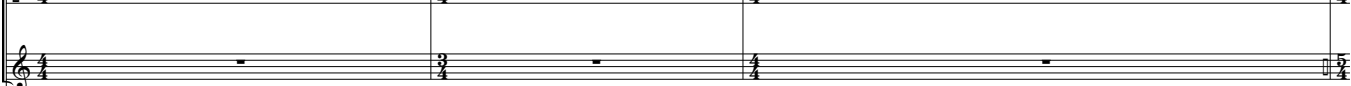
C Tpt. 

Tbn. 

Tuba 

Timp. 

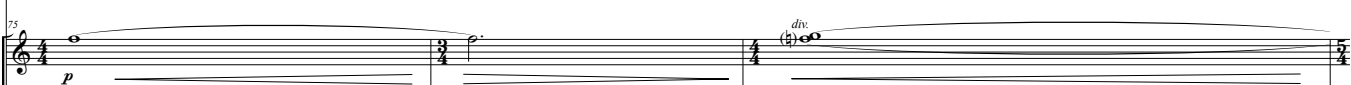
Perc. 1 

Perc. 2 

Perc. 3 

Pno. 

Hp. 

Vln. I 

Vln. II 

Vla. 

Vc. 

Cb. 

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82 **E** **F**

Picc. *p* *mp* *fp* < >

Fl. *p* *mp* *fp* < >

Ob. *p* *mp* *fp* < >

B♭ Cl. *p* *mp* *fp* < >

Bsn. *p* *mp* *fp* < >

Hn. 1,3 *p* *mp* *fp* < >

Hn. 2,4 *p* *mp* *fp* < >

C Tpt. *p* *mp* *fp* < >

Tbn. *p* *mp* *fp* < >

Tuba *p* *mp* *fp* < >

Timp.

Perc. 1 *p* *mp* *fp* < >

Perc. 2 *f*

Perc. 3

Pno.

Hp.

Vln. I *p* *mp* *fp* < >

Vln. II *p* *mp* *fp* < >

Vla. *p* *mp* *fp* < >

Vc. *p* *mp* *fp* < >

Cb. *p* *mp* *fp* < >

sul pont.

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101

Picc. *pp* *p* *pp*

Fl. (2.) *p* *mf* *f* *pp* *p* *pp*

Ob. *mp* *p* *f*

B♭ Cl. *mp* *p* *f* *normal* *p*

Bsn. *p*

Hn. 1,3 *mp* *pp* *mf*

Hn. 2,4 *mp* *p*

C Tpt. *fp* *f* *mp* *p*

Tbn. *mp* *p*

Tuba *p*

Timp. *pp* *pp*

Perc. 1

Perc. 2

Perc. 3

Pno. *pp*

Hp.

Vln. I *div.* *pp* *mp* *pp* *tutti* *pp*

Vln. II *div.* *pp* *mp* *pp* *tutti* *pp*

Vla. *mp* *pp* *mp*

Vc. *mp* *pp* *pp* *p*

Cb. *div.* *mp* *pp* *tutti* *pp*

a 2 flz.

begin growing halfway through

a 2 straight mute

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119

Picc. *pp* *p*

Fl. *pp* *p*

Ob. *1. solo* *p* *mp* *mf* *p*

B♭ Cl. *1. solo* *mp* *mf* *mp* *p*

Bsn. *p* *pp*

Hn. 1,3 *a 2* *mp* *mf* *p*

Hn. 2,4

C Tpt. *mf* *straight mute* *fp* *mf*

Tbn.

Tuba

Timp.

Perc. 1 *Triangle* *p*

Perc. 2 *Marimba* *mf* *mp* *mf*

Perc. 3

Pno.

Hp.

Vln. I *mf* *pp* *div.* *pp*

Vln. II *mf* *p*

Vla. *p* *mp* *pp*

Vc. *p* *mp* *pp* *p*

Cb. *mf* *p* *mp* *pp* *p*

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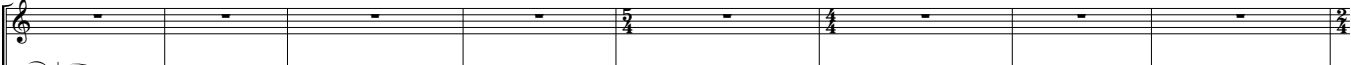
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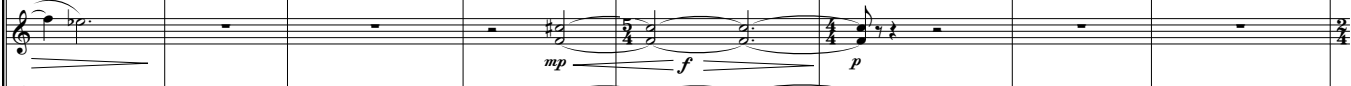
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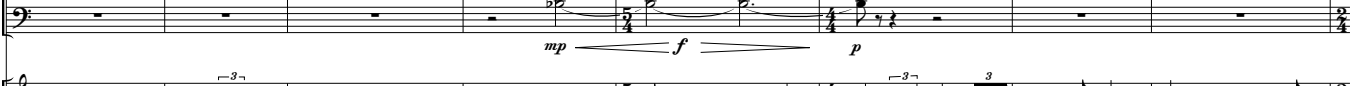
147 L

Picc. 

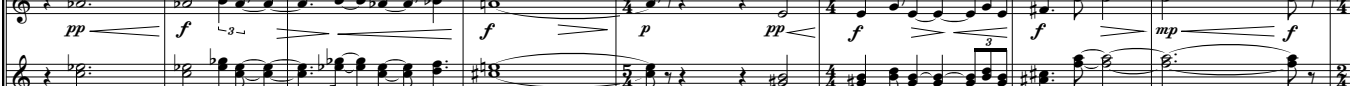
Fl. 

Ob. 

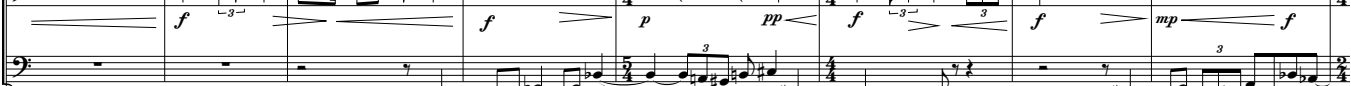
B♭ Cl. 

Bsn. 

Hn. 1,3 

Hn. 2,4 

C Tpt. 

Tbn. 

Tuba 

Timp. 

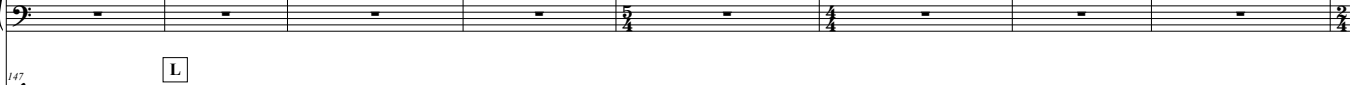
Perc. 1 

Perc. 2 

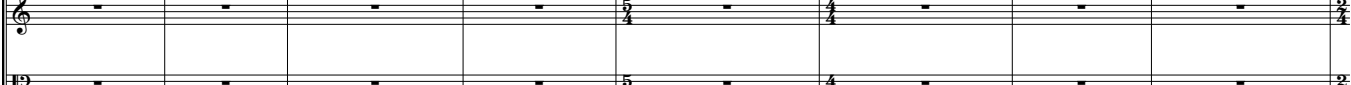
Perc. 3 

Pno. 

Hp. 

Vln. I 

Vln. II 

Vla. 

Vc. 

Cb. 

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164

Picc. *ppp* < *p*

Fl. *ppp* < *p*

Ob. *mp* > *pp* *mp* > *pp* < *p*

B♭ Cl. *mp* *mp* > *p* *p* < *mp* *p*

Bsn. *p*

Hn. 1,3

Hn. 2,4

C Tpt.

Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Pno. *p* *ff*

Hp.

Vln. I *ppp* *ord.* *pp*

Vln. II *ppp* *ord.* *pp*

Vla. *arco* *ppp* *pp*

Vc. *ppp* *pp*

Cb. *ppp* *pp*

tutti ord.

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181

Picc.

Fl.

Ob.

B $\flat$ Cl.

Bsn.

Hn. 1, 3

Hn. 2, 4

C Tpt.

Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

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192

Picc. *f* *ff* *mf* *ff* *fp*

Fl. *fp*

Ob. *f* *ff* *mf* *ff* *fp*

B♭ Cl. *ff* *fp*

Bsn. *ff* *fp*

Hn. 1,3 *mf* *f* *mp* *f*

Hn. 2,4 *mf* *f* *mp* *f*

C Tpt. *mf* *fp* *ff* *mf* *mf*

Tbn. *mf*

Tuba *mf* *fp*

Timp.

Perc. 1 [Suspended Cymbal] scrape

Perc. 2 *p* *mf*

Perc. 3 [Bass Drum] *p* *mf*

Perc. 3 scrape with fingernail inside piano

Pno. *mf* *mf* *mp*

Hp. *mf* quasi gliss.

Vln. I *f* *pp* *fp*

Vln. II *f* *pp* *fp*

Vla. *f* *pp* *p* *f* *fp*

Vc. *f* *pp* *p* *f* *fp*

Cb. *mf* *fp*

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202

Picc. *f*

Fl. *f*

Ob. *f*

B♭ Cl. *f*

Bsn. *f*

Hn. 1,3 *mp* *f* *mp* *f*

Hn. 2,4 *mp* *f* *mp* *f*

C Tpt. *f* *mf* *f* *mp* *f*

Tbn. *mf* *f*

Tuba *mf* *f*

Timp.

Perc. 1 *mf* *pp* Triangle

Perc. 2 *mp* *pp* *mf* *p*

Perc. 3

Pno. *mp* *pp* *mf* *p*

Hp.

202

Vln. I *div.* *pizz.* *mf*

Vln. II *pizz.* *mf*

Vla. *pizz.* *mf*

Vc. *mf*

Cb. *mf*

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accel.----- (♩=80)----- (♩=88)-----

214

Picc. *f* *f* *agitato*

Fl. *mf* *ff*

Ob. *mf* *ff*

B♭ Cl. *mf* *ff*

Bsn. *f* *f* *agitato*

Hn. 1,3 *f* *agitato*

Hn. 2,4 *f* *agitato*

C Tpt. *f* *agitato*

Tbn. *f* *agitato*

Tuba *f* *agitato*

Timp. *pp* *ff*

Perc. 1 *ff* *mp < mf* *mp < mf*

Perc. 2 *mp* *f* *pp* *ff*

Perc. 3 *ff* *mf*

Pno.

Hp. *gliss.* *mp*

214

Vln. I *p* *mf* *ff* *ord.* *mf* *ff*

Vln. II *p* *mf* *ff* *ord.* *mf* *ff*

Vla. *p* *mf* *ff* *ord.* *mf* *ff*

Vc. *f* *f* *agitato*

Cb. *f* *f* *agitato*

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Slower, Full ♩ = 60

225

Picc. *ff* *ff* *ff* *mp* *fff*

Fl. *ff* *ff* *ff* *mp* *fff*

Ob. *ff* *ff* *ff* *mp* *fff*

B♭ Cl. *ff* *ff* *ff* *mp* *fff*

Bsn. *ff* *ff* *ff* *mp* *fff*

Hn. 1,3 *ff* *ff* *ff* *mp* *fff*

Hn. 2,4 *ff* *ff* *ff* *mp* *fff*

C Tpt. *ff* *ff* *ff* *mp* *fff*

Tbn. *ff* *ff* *ff* *mp* *fff*

Tuba *ff* *ff* *ff* *mp* *fff*

Timp. *ff* *mp* *ff*

Perc. 1 Triangle *f* *f* *p* *ff*

Perc. 2 Suspended Cymbal *p* *ff*

Perc. 3 Bass Drum *ff* *p* *ff*

Glass Bottle *mp* niente

Pno. *ff*

Hp. *ff*

225

Vln. I *ff* *ff* *ff* *mp* *fff*

Vln. II *ff* *ff* *ff* *mp* *fff*

Vla. *ff* *ff* *ff* *mp* *fff*

Vc. *ff* *ff* *ff* *mp* *fff*

Cb. *ff* *ff* *ff* *mp* *fff*

niente