

# REFLECTIONS ON SWAN LAKE

## Stephen Roberts

*To David Read*

For BRITISH BRASS BAND &  
4 PERCUSSION

**Perc. 1** – Wind Chimes (36 bar), 4 Pedal Timpani, Triangle (medium), 22" Crash Cymbal + bow

**Perc. 2** – 2 Triangles (small and large), Cymbals (*clash* and suspended), Side Drum, Tambourine, Castanets, Wood Block

**Perc. 3** – Orchestral Bass Drum + Cymbal attachment & Rute, Glockenspiel, Marimba, Castanets, *Clash Cymbals*, Whip

**Perc. 4** – Vibraphone, Tubular Bells, Xylophone, Castanets, *Clash Cymbals*, Triangle (medium), Tam-tam

*The instruments in italics can be shared. (Note - three sets of castanets are called for.)*

**Duration**

c. 16' 30"

^ = short pause

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*Reflections On Swan Lake* was commissioned by Karyn and Martin Mortimer for the 2015 British Open Brass Band Championship held at Birmingham's Symphony Hall on September 5th 2015.

It is designed as a test piece in the form of a tone poem using themes from Tchaikovsky's ballet *Swan Lake*. These are woven together into a work that broadly follows the four-movement symphonic pattern. To a certain extent the 'deceptive' qualities of musical virtuosity are pitted against the 'pure' qualities of melody and this antagonism epitomizes the test element of the piece.

The musical poem (loosely taken from the story of the original ballet) depicts the struggle between good and evil held around an enchanted lake. After a prologue, the first part depicts the mists of the lake (using Tchaikovsky's famous theme) and an ensuing battle. A euphonium cadenza asserts the fortitude of Siegfried, the representative of true love. A series of characteristic dances follows in which Rothbart, the malevolent protagonist, induces his daughter Odile to seduce Siegfried. He resists and pronounces his love for Odette in a slow *pas de deux*. However, during the subsequent waltz sequence Siegfried becomes confused and gives way. At the approach of death the magic of the lake and lost innocence are mysteriously recalled in a quiet passage that eerily evokes the *Dance of the Cygnets*. This reawakens him and the battle resumes, but this time Siegfried is triumphant and in the closing bars the mystical enchantment of the lake is reaffirmed.

Stephen Roberts, 2015



Born in London, Stephen Roberts studied horn and piano at the Royal College of Music and gained a PhD in composition at the University of Birmingham. He has an unusually wide portfolio of compositions, including orchestral and chamber works for BBC Radio 3, music for brass and wind bands, educational pieces and commercial music for film, television and radio. He has written extensively for brass, and 'Reflections of Swan Lake' is his third test piece for the British Open Brass Band Championships. His acclaimed transcription of Holst's 'Planets Suite' was used as the test piece in 2003 and 'Arabian Nights' was commissioned for the 2013 contest. Other recent works for brass include a Euphonium Concerto, premiered by David Childs and recorded by Steven Mead and 'The Snaring of the Sun', for the National Youth Brass Band of New Zealand, which was selected as the 2nd section finals test piece for the 2015 National Brass Band Championships. He has also received international critical acclaim for his scholarly reconstructions of unfinished works by Mozart, recorded by the Orchestra of the Age of Enlightenment and the Hanover Band.

For over twenty years Stephen Roberts was horn player with the Fine Arts Brass Ensemble, and he has regularly performed with nearly all the UK's orchestras, from the London Symphony Orchestra to the BBC Big Band. He first became involved with brass bands during the 1980s as musical director of the Jones & Crossland Band and later the Desford Colliery Band amongst others. He has gained a considerable reputation as a successful conductor with plenty of prizes on the contesting circuit and resultant worldwide demand as an experienced adjudicator. He has also held posts as Associate Conductor and Composer in Residence with the English Symphony Orchestra, Professor of Horn at the Birmingham Conservatoire and Lecturer in Conducting at the University of Birmingham. Since 2002 he has been Professor of Orchestration and Arranging at the Royal Military School of Music, London.

To David Read

# REFLECTIONS ON SWAN LAKE

STEPHEN ROBERTS

**Tranquillo** (♩=72) **A** **Andante** (♩=80)

Soprano Cornet in E♭

Solo Cornets  
Cornet 1 in B♭ *solo con poco licenza* *p molto espr.* *poco affrett.* *in tempo* *mp* *solo muted (practice or sim.)* *p echo* *f* *ppp*

Cornet 2 in B♭

Cornet 3 in B♭

Cornet 4 in B♭

Repiano  
Cornet 5 in B♭ *solo muted (straight metal)* *f*

2nd Cornets  
Cornet 6 in B♭

Cornet 7 in B♭

3rd Cornets  
Cornet 8 in B♭

Cornet 9 in B♭

Flugelhorn in B♭ *solo* *p molto espr.*

Solo Horn in E♭ *solo* *p molto espr.*

1st Horn in E♭

2nd Horn in E♭

B♭ Baritone 1 *solo* *ppp < p molto espr.*

B♭ Baritone 2

B♭ Trombone 1

B♭ Trombone 2

Bass Trombone

B♭ Euphonium 1

B♭ Euphonium 2

E♭ Tuba 1

E♭ Tuba 2

BB♭ Tuba 1

BB♭ Tuba 2

Percussion 1 *Wind Chimes* *pp*

Percussion 2 *Triangle (small)* *mf*

Percussion 3 *Glockenspiel medium beaters* *f* *mf*

Percussion 4 *Vibraphone medium beaters motor on medium* *f* *pp* *f*



12

Sop. Cnt. *solo* *mf espr.* *Rit.* *f* **B** *a tempo*

Cor. 1 *solo* *mp espr.*

Cor. 2

Cor. 3 *soli (open)* *mf* *f*

Cor. 4 *soli (open)* *mf* *f*

Cor. 5 *pp* *non staccato*

Cor. 6 *muted (straight metal)* *pp* *non staccato*

Cor. 7 *muted (straight metal)* *pp* *non staccato*

Cor. 8 *muted (straight metal)* *pp* *non staccato*

Cor. 9

Flug.

Solo Hn.

1st Hn.

2nd Hn.

Bari. 1 *f*

Bari. 2

Tbn. 1 *solo* *p molto espr.* *f* *muted (straight fibre)* *pp non staccato*

Tbn. 2 *muted (straight fibre)* *pp non staccato*

B. Tbn. *muted (Harmon/wah-wah)* *pp non staccato*

Euph. 1 *solo* *p molto espr.* *mf* *f*

Euph. 2

E♭ Bass 1 *solo* *p molto espr.* *f*

E♭ Bass 2

B♭ Bass 1

B♭ Bass 2

Timpani **Timpani** *tr* *mf*

Tri. *Sus. Cym.* *tr* *sponge heads* *pp* *mf* **Triangle (large)** *pp*

Glock. *soft beaters* *pp*

Vib. *con pedale* *pp* 5 6 5 6 5 6



C

24

Sop. Cnt. muted (harmon - stem removed)  
*pp* chiaramente ma non marcato

Cor. 1

Cor. 2

Cor. 3

Cor. 4

Cor. 5

Cor. 6 *pp* 6

Cor. 7 *pp*

Cor. 8 *pp* 3

Cor. 9 muted (harmon - stem removed)  
*pp* chiaramente ma non marcato

Flug.

Solo Hn.

1st Hn.

2nd Hn.

Bari. 1

Bari. 2

Tbn. 1

Tbn. 2

B. Tbn. *pp* poco *p* 3 3

Euph. 1 solo open  
*mp* serenamente

Euph. 2

Eb Bass 1 muted (fibre)  
*pp* 6 6 poco 6 6

Eb Bass 2 muted (fibre)  
*pp* 6 6 poco 6 6

BBb Bass 1 muted (fibre)  
*pp* 6 6 poco 6 6

BBb Bass 2 muted (fibre)  
*pp* poco

Timp. sponge head roll on upturned 22" crash cymbal placed on 28/29" drum - vary pedal pitch L.V.

Cym. Triangle (small)  
*pp*

Glock. 3 3 6 6 6 6 6 6 6 6

Vib. 5 6 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3