

KING SOLOMON'S MINES

by NIGEL CLARKE

King Solomon's Mines was written for Gerald Loren Welker and the Alabama Wind Ensemble, University of Alabama, Tuscaloosa, USA. Based on Rider Haggard's novel of the same name the work is cast in ten programmatic scenes:

Solomon's Road, Allan Quatermain, Attack and Last Stand of the Greys, To Kill a King, Place of Death, Solomon's Treasure Chamber, Buried Alive, Escape, Reunited, Farewell.

The piece describes the colourful fictional tale of Allan Quatermain's quest to find King Solomon's diamond mine in deepest Africa. With the help of a bloodstained map, he eventually finds the mine after encountering many dangerous situations. Allan Quatermain is in many ways the forerunner to the movie hero Indiana Jones. Sir Henry Rider Haggard (1856-1925), born in Ipswich, England, had much popular and critical success during his life. He had experienced African culture during a six-year stay in South Africa and many of the events of this period are translated onto the page. By today's standards the book is 'larger-than-life' but still expresses a real feel for adventure. Graham Greene said of Haggard's work "[his] books live today with undiminished vitality".

Nigel Clarke

Nigel Clarke began his musical career as a trumpeter but a developing interest in composition, stimulated by the New Polish School of composers, took him to the Royal Academy of Music to study with Paul Patterson which led to many awards including the Josiah Parker Prize adjudicated by Sir Michael Tippett and the Queen's Commendation for Excellence, the RAM's highest distinction. A British Council Scholarship enabled him to participate in the 8th Summer School for Young Composers in Poland where he studied the works of Penderecki and Lutoslawski. Nigel is currently a guest professor at the Xinjiang Arts Institute in North-West China. He has written many works for concert band which have been performed, recorded and broadcast throughout the world. In recent years he has collaborated on a number of major feature films.

Duration: 12:08

studiomusic
LONDON

To Gerald Loren Welker and the Alabama Wind Ensemble, U.S.A.

KING SOLOMON'S MINES

Ten Symphonic Scenes for Concert Band

NIGEL CLARKE

1. Solomon's Road

$\text{♩} = c.64$

The score is for the first scene, "1. Solomon's Road", in 2/4 time with a tempo of approximately 64 beats per minute. It features a large ensemble of instruments. The woodwinds include Piccolo, Flutes (1.2 and 3), Oboes (1.2), English Horn, Eb Clarinet, Bb Clarinets (1, 2, and 3), Eb Alto Clarinet, Bb Bass Clarinet (with D. Bass cue), Bassoons (1.2), and Double Bassoon. The saxophones include Eb Alto Saxophones (1.2), Bb Tenor Saxophone, and Eb Baritone Saxophone. The brass section consists of Bb Trumpets (1.2 and 3.4), F Horns (1.2 and 3.4), Tenor Trombones (1.2), Bass Trombone, Euphonium (Baritone), and Tuba (1.2). The strings include Harp, Piano, and Double Bass. The percussion section includes Claves, Tani/Tam, Xylophone, and Vibraphone (motor on). The score includes various dynamics such as *pp*, *mp*, *p*, and *p cresc.*, as well as performance instructions like "Solo", "1. Solo", "Bssn. Cue", "pizz.", and "sec.". A rehearsal mark "9" is placed above the Piccolo staff at the beginning of the final measure.

3. Attack & Last Stand of the Greys

70 L'istesso Tempo

72

Picc.

1.2 Fls.

3. Fls.

Obs. 1.2

Eng. Hn.

E♭ Cl.

1.

B♭ Cls. 2.

3.

E♭ Alto Cl.

B♭ Bass Cl.

Bsns. 1.2

D. Bsns.

E♭ Alto Saxs. 1.2

B♭ Ten. Sax.

E♭ Bar. Sax.

1.2 B♭ Tpts.

3.4

1.2 F Horns

3.4

Trbs. 1.2

B. Trb.

Euph. (Barit)

Tubas 1.2

HP

Pno.

D. Bass

Timp.

1. Perc.
ff

2. Perc.
ff

3. Perc.
ff

4. Perc.
ff

4. To Kill a King

132

This musical score is for the piece "4. To Kill a King" and covers measures 131 through 135. The score is arranged for a large orchestra and includes the following parts:

- Picc.**: Piccolo, starting with a melodic line in measure 131, marked *mp ritmico* and *mf*.
- Fls. 1.2, 3.**: Flutes, playing a rhythmic accompaniment marked *mp ritmico* and *mf*.
- Obs. 1.2**: Oboes, playing a rhythmic accompaniment marked *mp ritmico* and *mf*.
- Eng. Hn.**: English Horn, with a whole rest.
- E♭ Cl. 1.**: E♭ Clarinet, marked "1 player only" with a melodic line marked *mp ritmico*.
- B♭ Cls. 2., 3.**: B♭ Clarinets, marked "1 player only" with a melodic line marked *mp ritmico*.
- E♭ Alto Cl.**: E♭ Alto Clarinet, with a whole rest.
- B♭ Bass Cl.**: B♭ Bass Clarinet, with a melodic line marked *mp ritmico*.
- Bsns. 1.2**: Bassoons, playing a rhythmic accompaniment marked *mp ritmico* and *mf*.
- D. Bsns.**: Double Bassoon, with a whole rest.
- E♭ Alto Saxs. 1.2**: E♭ Alto Saxophones, with whole rests.
- B♭ Ten. Sax.**: B♭ Tenor Saxophone, with a whole rest.
- E♭ Bar. Sax.**: E♭ Baritone Saxophone, with a whole rest.
- B♭ Tpts. 1.2, 3.4**: B♭ Trumpets, playing a melodic line marked *mf ritmico*.
- F Horns 1.2, 3.4**: F Horns, playing a melodic line marked *mf ritmico*.
- Trbs. 1.2**: Trombones, playing a melodic line marked *mf ritmico*.
- B. Trb.**: Baritone Trombone, playing a melodic line marked *mf ritmico*.
- Euph. (Barit)**: Euphonium, playing a melodic line marked *mf ritmico*.
- Tubas 1.2**: Tubas, playing a melodic line marked *mf ritmico*.
- Hp**: Harp, with a whole rest.
- Pno.**: Piano, with a whole rest.
- D. Bass**: Double Bass, with a whole rest.
- Timp.**: Timpani, with a whole rest.
- Perc. 1., 2., 3., 4.**: Percussion, with a whole rest.
- H. Tom / M. Tom**: Tom-toms, playing a rhythmic pattern marked *p* in measure 135.

♩ = c.136
(3+2+3+3)

(2+3+3)

136

Picc.

1.2 Fls.

3.

Obs. 1.2

Eng. Hn.

E♭ Cl.

1.

B♭ Cls. 2.

3.

E♭ Alto Cl.

B♭ Bass Cl.

Bsns. 1.2

D. Bsns.

E♭ Alto Sax. 1.2.

B♭ Ten. Sax.

E♭ Bar. Sax.

1.2 B♭ Trpts.

3.4

1.2 F Horns.

3.4

Trbs. 1.2

B. Trb.

Euph. (Barit)

Tubas 1.2

Hp

Pno.

D. Bass

Timp.

1.

2.

3.

4.

Perc.

Xylo

mf

tutti

f

mp

p

5. The Place of Death

183 J = c.64

This musical score is for the piece "5. The Place of Death" and is page 33 of the score, starting at measure 183. The tempo is marked as $J = c.64$. The score is written for a large orchestra and includes the following parts and markings:

- Picc.**: Piccolo
- Fls. 1.2, 3.**: Flutes. Flute 1.2 has a "1. Solo (ethnic style)" marking with dynamics *mp* and *mf*. Flute 3 has a *mf* marking.
- Obs. 1.2**: Oboes
- Eng. Hn.**: English Horn. Has a "Solo" marking with *mf* dynamics.
- E♭ Cl. 1, 3.**: Clarinets. Clarinet 3 has an "E.Hn. Cue" marking with *mf* dynamics.
- B♭ Bass Cl.**: Bass Clarinet. Has a "2nd Bssn. Cue" marking with *pp sostenuto* dynamics.
- Bssns. 1.2, D. Bssn.**: Bassoons. Bassoon 1.2 has a "1. solo" marking with *mf* dynamics. Bassoon 1.2 and Double Bassoon have *pp sostenuto* dynamics.
- E♭ Alto Sax. 1.2, B♭ Ten. Sax., E♭ Bar. Sax.**: Saxophones. Alto Saxophone 1.2 and Baritone Saxophone have "2nd Bssn. Cue" markings with *pp sostenuto* dynamics.
- B♭ Tpts. 1.2, 3.4**: Trumpets. Trumpets 1.2 and 3.4 have *pp sostenuto* dynamics.
- F Horns 1.2, 3.4**: Horns. Horns 1.2 and 3.4 have *pp sostenuto* dynamics.
- Trbs. 1.2, B. Trb.**: Trombones. Trombones 1.2 and Bass Trombone have *pp sostenuto* dynamics.
- Euph. (Barit), Tubas 1.2, Hp.**: Euphonium, Tubas, and Harp. Euphonium, Tubas, and Harp have *pp sostenuto* dynamics.
- Pno.**: Piano. Has *pp sostenuto* dynamics.
- D. Bass**: Double Bass. Has *pp sostenuto* dynamics.
- Timp.**: Timpani. Has a marking: "Cymbal upsidedown on timpani and play roll on cymbal while doing pedal glissando".
- Perc. 1, 2, 3, 4.**: Percussion. Includes Claves (*pp*), Xylophone (*pp*), and Vibraphone (*pp*). Percussion 2 has a "T.T." marking with *pp* dynamics.