

THE ENCHANTED ISLAND

A MYSTIC IDYL

ALFRED REED

(1921-2005)

**For
SYMPHONIC BAND**

FULL SCORE

Instrumentation

1 Full Score	1 Contrabassoon (opt.)	3 Baritone B.C
1 Condensed Score	2 Alto Saxophone 1	2 Baritone T.C.
4 Flutes 1 & 2	2 Alto Saxophone 2	4 Basses (Tuba)
2 Flute 3 & Piccolo	2 Tenor Saxophone	1 String Bass
2 Oboes 1 & 2	1 Baritone Saxophone	1 Timpani
1 English Horn	4 Cornets 1 & 2	1 Percussion 1
1 Eb Clarinet	2 Trumpet 1	Bass Drum
4 Clarinet 1	2 Trumpet 2	2 Percussion 2
4 Clarinet 2	2 Trumpet 3	Pair of Cymbals,
4 Clarinet 3	2 F Horns 1 & 2	Suspended Cymbal
1 Alto Clarinet	2 F Horns 3 & 4	2 Percussion 3
2 Bass Clarinet	2 Trombone 1	Vibraphone, Marimba,
1 Contrabass Clarinet	2 Trombone 2	Bells
2 Bassoons 1 & 2	2 Trombone 3 (Bass)	

LUDWIG *Masters*
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Perusa

Program Note

The works of William Shakespeare undoubtedly have inspired more musical compositions than those of any other writer in the English language—incidental music for the plays on stage, in film, and on television; settings of the songs, sonnets, and excerpts from the dramatic texts; overtures, tone poems, suites, and operas fashioned from the plays (sometimes just from the basic ideas or themes). . . the list is endless.

THE ENCHANTED ISLAND, A Mystic Idyl for Concert Band/Wind Ensemble, drawn from "The Tempest," is an attempt to portray in purely musical terms the moody, mysterious setting that is Prospero's island kingdom, where he and his daughter, Miranda, have lived in exile for many years following their banishment from Italy. Caliban says, ". . . the isle is full of noises, sounds, and sweet airs that give delight and hurt not," . . . but it is also filled with spirits, rescued and liberated by Prospero from the spells cast upon them by the former owner of the island, Caliban's mother, the evil witch, Sycorax. This half-human, half-spirit world of fantasy broods over the action of the play, and it is this spirit that the music seeks to capture and present in its own, purely musical, form.

The work is built upon themes drawn from the incidental music written by the composer for a full-scale dramatic production of "The Tempest" by the University of Miami Ring Theater, under the direction of Dr. Delmar E. Solem, in February, 1980. The present concert version, however, was completed before the stage production was mounted, and was commissioned by the Minnechaug Regional High School Wind Ensemble of Wilbraham, Massachusetts, and its director, Charles D. Beeler. The first performance of this version of the music took place on May 9th, 1979, with the above-mentioned group under the composer's direction.

"The Tempest" is generally regarded as Shakespeare's last complete play, written sometime after in 1610, and performed before King James at court in November, 1611.

ALFRED REED

Note to Conductor

A long, well-sustained, extremely smooth and legato line is the key to a proper interpretation of this music. Even in the climactic passages, a broad lyricism must be maintained as the basis of a successful rendering of the textures involved, both harmonic and (especially) melodic. The many non-tonal (non-functional) harmonic relationships and the often dissonant combinations of melodic lines must be played "firmly," with the sounds well in mind, rather than tentatively, or timidly, by the players. . . especially in such passages as measures 4-5, 12-15 and 97-100, where the pyramiding of highly dissonant sounds creates, in effect, a combination of chords in various tone colors, all sounding simultaneously. In this connection, also, it must be kept in mind that all trills and tremolos, no matter how soft (or loud) they may be, must still be played as rapidly as possible, so that the excitement generated by the feeling of movement they are intended to produce (which is the sole purpose of any trill or tremolo) remains constant and does not lag or "drop off" as long as it continues.

Depending on the overall size of the performing group, its individual sections, and the acoustical conditions under which the performance is to take place, it may become necessary for the conductor to reduce or increase the number of instruments playing on any one part in order to achieve proper balances in and between sections, and he should not hesitate to do so. Make use of the cues and cross-cues to strengthen or replace weak or missing instruments where called for.

As in other scores by this composer, the Trumpets rather than the Cornets are to be taken as the main upper voices of the Brass choir, and the proportion (in Concert Bands) should be two players on each of the Trumpet parts to one player on each of the Cornet parts. In the Wind Ensemble, of course, there will be just one player on each of the Trumpet and Cornet parts; larger groups, however, will balance in the above proportion.

A Mystic Idyl for Concert Band/Wind Ensemble

(After Shakespeare's "The Tempest")

ALFRED REED(1979)

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1. Solo

f *dim.* *ten.* *pp* *Soli* *mp* *(Fl.) Soli* *mp* *(poco)* *(poco)*

1. Solo *p* *dim.* *(1 only)* *pp*

muted *pp* *muted* *pp*

dim. *pp* *dim.* *pp*

Solo *p* *(non-arp.)* *p*

to Marimba

Fls. 1, 2
Fl. 3
Obs. 1, 2
E. H.
Bsns. 1, 2
C. Bsn.
Eb
1
Bb 2
3
Eb A.
Bb B.
Bb Cb.
1
Eb A.
2
Bb Ten.
Eb Bar.
1, 2
Hns. 3, 4
1
Bb Tpts. 2, 3
Bb Cts. 1, 2
1
Trbs. 2, 3
Bar.
Basses (Tubas)
Str. Bass
Timp.
Sus.
Cym.
B.D.
Vibes.
Bells

15945FS - 19

[illegible]

Fls. 2
Picc.
Obs. 1
E. H.
Bsns. 1
C. Bsn.
Eb
1
Bb 2
3
Eb A.
Bb B.
Bb Cb.
1
Eb A.
2
Bb Ten.
Eb Bar.
1
Hns.
2
3
4
Bb Tpts.
1
2
3
Bb Cts. 1
2
1
Trbs. 2
3
Bar.
Basses (Tubas)
Str. Bass
Timp.
Sus. Cym.
B.D.
Perc.
Vibes.
Bells

34

Fls. 1 2 *f* molto sonore *div.* *ff* (molto ten.) *poco a poco dim.*

Picc. *div.* *ff* (molto ten.) *poco a poco dim.*

Obs. 1 2 *f* molto sonore *a2* *div.* *ff* (molto ten.) *a2* *dim.*

E. H. *f* molto sonore *a2 marc.* *ff* (molto ten.) *a2* *poco a poco dim.*

Bsns. 1 2 *f* molto sonore *ff* (molto ten.) *f* *poco a poco dim.*

C. Bsn. *f* molto sonore *marc.* *ff* *poco a poco dim.*

E♭ 1 *f* molto sonore *div.* *ff* (molto ten.) *poco a poco dim.*

B♭ 2 *f* molto sonore *ff* (molto ten.) *poco a poco dim.*

Cl. 3 *f* molto sonore *ff* (molto ten.) *poco a poco dim.*

E♭ A. *f* molto sonore *ff* (molto ten.) *poco a poco dim.*

B♭ B. *f* molto sonore *marc.* *ff* *poco a poco dim.*

B♭ Cb. *f* molto sonore *marc.* *ff* *poco a poco dim.*

E♭ A. 1 *f* molto sonore *ff* molto ten. *poco a poco dim.*

2 *f* molto sonore *ff* molto ten. *poco a poco dim.*

B♭ Ten. *f* molto sonore *ff* molto ten. *poco a poco dim.*

E♭ Bar. *f* molto sonore *marc.* *ff* *poco a poco dim.*

Hns. 1 2 *f* molto sonore *a2* *div.* *ff* *a2* *ff* *marc.* *poco a poco dim.*

3 4 *f* molto sonore *a2* *div.* *ff* *a2* *ff* *marc.* *poco a poco dim.*

B♭ Tpts. 1 (open) *f* molto ten. *poco a poco dim.*

2 (open) *f* molto ten. *poco a poco dim.*

3 (open) *f* molto ten. *poco a poco dim.*

B♭ Cts. 1 *st. mutes* *f* molto ten. *poco a poco dim.*

2 *f* molto ten. *poco a poco dim.*

Trbs. 2 *f* *ff* *marc.* *dim.*

3 *f* *ff* *marc.* *dim.*

Bar. *div.* *f* molto sonore *ff* *un.* *div.* *dim.* *marc.* *poco a poco dim.*

Basses (Tubas) *f* molto sonore *ff* *poco a poco dim.*

Str. Bass *arco* *f* molto sonore *marc.* *ff* *arco* *poco a poco dim.*

Timp. *mp* *f* *mp* *f* *mp*

Sus. Cym. *p* *mf* *mp* *mp*

Vibes. *p* *mf* *mp* *mp*

Bells (to Marimba)

Fls. 1 2

Picc.

Obs. 1 2

E. H.

Bsns. 1 2

C. Bsn.

E♭

1

B♭ 2

3

E♭ A.

B♭ B.

B♭ Cb.

1

E♭ A.

2

Saxs.

B♭ Ten.

E♭ Bar.

1 2 3 4

Hns.

1 2 3

B♭ Tpts.

B♭ Cts.

1 2 3

Trbs.

Bar.

Basses (Tubas)

Str. Bass

Timp.

Sus. Cym.

Perc.

Vibes.

Mar.

1594SFS - 19

Fls. 1, 2: *1. Solo ** *mp espr.* *3* *poco a poco dim.*

Picc.: *dim.* *pp*

Obs. 1, 2: *dim.* *pp*

E. H.: *pp*

Bsns. 1, 2: *pp*

C. Bsn.: *pp*

Cl. 1: *div. 3* *unis.* *(poco)*

Bb 2: *(poco)*

Eb A.: *p* *(poco)*

Bb B.: *(poco)*

Bb Cb.: *(poco)*

Sax. 1: *Solo* *mp* *poco a poco dim.*

Bb Ten.: *mp*

Eb Bar.: *mp*

Hns. 1, 2: *p*

Hns. 3, 4: *muted* *pp* *muted* *pp*

Bb Tpts. 1, 2, 3: *pp*

Bb Cts. 1, 2: *pp*

Hn. 1: *pp*

Hn. 2: *pp*

Hn. 3: *pp*

Trbs. 1, 2, 3: *pp*

Bar.: *pp*

Basses (Tubas): *pp*

Str. Bass: *pp*

Timp.: *pp*

Sus. Cym. B. D.: *pp*

Perc. Vibes: *pp*

Bells: *pp*

poco ritenuto **50 A tempo, poco più mosso**

Fls. 1 *p* *pp*

Picc. *p* *pp*

Obs. 1 *a2* *mf molto sost. ed espr.*

E. H. *ten. mf molto sost. ed espr.*

Bsns. 1 *pp* *ten. mf molto sost. ed espr.* *p* *ma sonore* *(poco)*

C. Bsn. *p* *ma sonore* *(poco)*

E♭ *mf molto sost. ed espr.*

Cl. 1 *mf molto sost. ed espr.*

B♭ 2 *mf molto sost. ed espr.*

Cl. 3 *mf molto sost. ed espr.*

E♭ A. *mf molto sost. ed espr.*

Bsn. 1 *mf molto sost. ed espr.*

B♭ B. *p* *ma sonore* *(poco)*

B♭ Cb. *p* *ma sonore* *(poco)*

E♭ A. *p* *pp*

B♭ Ten. *E. H.*

E♭ Bar. *p* *pp*

poco ritenuto **50 A tempo, poco più mosso**

Hns. 1 *open* *p* *ma sonore* *(poco)*

B♭ Tpts. 1 *p* *ma sonore* *(poco)*

B♭ Cts. 2 *p* *ma sonore* *(poco)*

Trbs. 2 *p* *ma sonore* *(poco)*

Bar. *div.* *p* *ma sonore* *(poco)*

Basses (Tubas) *p* *ma sonore* *(poco)*

Str. Bass *p* *ma sonore* *(poco)*

Timp. *p* *(soft sticks)* *pp*

B.D. *p* *(soft sticks)* *pp*

Vibes. *pp*

Bells

Fls. 1 2 *a2* *div.* *mp* *f* *p* *pp* **60**

Picc.

Obs. 1 2 *div.* *f* *p* *pp* *a2* *mp*

E. H.

Bsns. 1 2 *f* *dim.* *p* *pp*

C. Bsn.

E♭ 1 *div.* *f* *unis.* *p* *pp* *mp*

B♭ 2 *div.* *f* *div.* *p* *pp* *mp*

3 *f* *div.* *unis.* *p* *pp* *mp*

E♭ A. *f* *p* *pp* *mp*

B♭ B. *f* *p* *pp*

B♭ Cb. *f* *dim.* *p* *pp*

E♭ A. 1 *p* *f* *molto sost. ed espr.* *p* *pp*

2 *p* *f* *molto sost. ed espr.* *p* *pp* T. Sax. *mp*

B♭ Ten. *f* *molto sost. ed espr.* *p* *pp*

E♭ Bar.

Hns. 1 2 *a2* *Soli* *mp* *mf* **60**

3 4 *a2* *Soli* *mp* *mf*

B♭ Tpts. 1 2 3

B♭ Cts. 1 2 *a2* *Soli* *mp*

Trbs. 2 1 *mp*

3 *mf* *dim.* *p* *mp*

Bar. *mf* *dim.* *p* *mp* *unis. Soli*

(Tubas) *mf* *dim.* *p* *mp*

Str. Bass *f* *dim.* *p* *mp* *arco*

Timp.

B.D. *mp* *(poco)* *mp* *pp*

Vibes.

Bells

Fl. 1 & 2
 Picc.
 Obs. 1 & 2
 E. H.
 Bsns. 1 & 2
 C. Bsn.
 Eb
 1
 Bb 2
 3
 Eb A.
 Bb B.
 Bb Cb.
 1
 Eb A.
 2
 Sax. Ten.
 Eb Bar.
 1
 2
 Hns.
 3
 4
 Bb Tpts.
 1
 2
 3
 Bb Cts.
 1
 2
 Trbs.
 1
 2
 3
 Bar.
 Bsns. (Tubas)
 Str. Bass
 Timp.
 Sus. Cym.
 Pr. Cym.
 Vibes.
 Bells

70

Fls. 1 2 *p* (Change to Fl.)

Picc. *p*

Obs. 1 2 *mp ten.* *dim.* *pp*

E. H. *p*

Bsns. 1 2 *mp* *dim.* *a2*

C. Bsn. *p* *poco*

Cl. 1 *mp unis.* *dim.*

2 *mp unis.* *dim.*

3 *mp* *dim.* *poco*

E♭ A. *mp* *dim.* *poco*

B♭ B. *p* *poco*

B♭ Cb. *p* *poco*

Sax. 1 *mp* *dim.* *pp*

2 *mp* *dim.* *pp*

B♭ Ten. *mp* *dim.* *poco*

E♭ Bar. *mp* *poco* *pp*

70

Hns. 1 2 *mp* *dim.* *a2*

3 4 *mp* *dim.* *a2* *poco*

B♭ Tpts. 1 2 3

B♭ Cts. 1 2 *p* *pp*

Trbs. 1 2 3

Bar. *dim.* *p* *cresc.* *mp* *1 Bar. only* *p* *poco*

Basses (Tubas) *dim.* *p* *cresc.* *mp* *poco*

Str. Bass *p* *cresc.* *poco*

Timp. *pp*

Perc. Cym. B.D. Vibes Bells

[illegible]

Fls. 1 2 *a2 Soli* *mp* *f* *mp* *a2* *mp*

Fl. 3 *mp*

Obs. 1 2 *a2 Soli* *p* *cresc.* *mp*

E. H. *p* *f* *p* *p* *cresc.* *mp*

Bsns. 1 2 *a2* *p* *cresc.* *mp* *dim.*

C. Bsn. *mp* *dim.*

E♭ 1 *Soli* *f* *p*

B♭ 2 *p*

Cl. 3 *p*

E♭ A. *Soli* *p* *cresc.* *mp*

B♭ B. *Soli* *p* *cresc.* *mp*

B♭ Cb. *Soli* *mp* *mp*

Saxs. 1 *Soli* *p* *cresc.* *mp*

B♭ Ten. *Soli* *p* *cresc.* *mp*

B♭ Bar. *Soli* *p* *cresc.* *mp*

Hns. 1 2 3 4 *mp*

B♭ Tpts. 1 2 3 *open Soli* *p* *cresc.* *mp*

B♭ Cts. 1 2 *st. t. mute Soli* *p* *cresc.* *mp*

Trbs. 1 2 3 *Soli* *p* *cresc.* *mp*

Bar. *ten.* *mp* *mp* *mp*

Basses (Tubas) *mp* *mp* *mp*

Str. Bass *(arco)* *mp* *mp* *mp*

Timp. *mp*

Perc. Sus. Cym. Pr. Cym. Vibes. Bells *pp* *p* *B.D.* *(soft sticks)*

[illegible]

Fls. 1 2 *poco a poco dim.* *p*

Fl. 3 *poco a poco dim.* *p*

Obs. 1 2 *poco a poco dim.* *p*

E. H. *poco a poco dim.* *p*

Bsns. 1 2 *poco a poco dim.* *p*

C. Bsn. *poco a poco dim.* *p*

E♭ 1 *poco a poco dim.* *p*

B♭ 2 *poco a poco dim.* *p*

Clk. 3 *poco a poco dim.* *p*

E♭ A. *poco a poco dim.* *p*

B♭ B. *poco a poco dim.* *p*

B♭ Cb. *poco a poco dim.* *p*

Saxs. 1 *poco a poco dim.* *p*

2 *poco a poco dim.* *p*

B♭ Ten. *poco a poco dim.* *p*

E♭ Bar. *poco a poco dim.* *p*

Hns. 1 2 *poco a poco dim.* *p*

3 4 *poco a poco dim.* *p*

B♭ Tpts. 1 2 3

B♭ Cts. 1 2

Trbs. 1 2 3

Bar. *div.* *poco a poco dim.* *p*

Basses (Tubas) *poco a poco dim.* *p*

Str. Bass *poco a poco dim.* *p*

Timp.

Cym. B.D.

Perc. Vibes.

Bells

to Marimba

Fls. 1, 2
F1, 3
Oboe, 1, 2
E. H.
Bsns. 1, 2
C. Bsn.

E♭
1
2
3
E♭ A.
B♭ B.
B♭ Cb.

Saxs.
1
2
E♭ A.
B♭ Ten.
E♭ Bar.

Hns. 1, 2, 3, 4
B♭ Tpts. 1, 2, 3
B♭ Cts. 1, 2
Trbs. 1, 2, 3
Bar.
Basses (Tubas)
Str. Bass
Timp.
Sus. Cym.
B.D.
Vibes
Mar.

poco rit.

Pedal down, motor on, fast-let all tones blur together

101 a tempo, poco meno mosso

Fls. 1 2 *Soli a2* *mf* *3* *3* *3* *p* *div.* *mp* *pp*

Fl. 8 *p* *mp* *pp*

Obs. 1 2

E. H.

Bsns. 1 2 *p* *pp*

C. Bsn. *p* *pp*

E♭ 1 *unis.* *p* *pp*

B♭ 2 *unis.* *p* *pp*

Cl. 3 *unis.* *p* *pp*

E♭ A. *p* *pp*

B♭ B. *p* *pp*

B♭ Cb. *p* *pp*

E♭ A. 1 2

B♭ Ten.

E♭ Bar.

Hns. 1 2 3 4

B♭ Tpts. 1 *Soli* *mp* *(poco)* *p* *pp*

2 *Soli* *mp* *(poco)* *p* *pp*

B♭ Cts. 1 *a2* *p* *(poco)* *p* *pp*

2 *p* *(poco)* *p* *pp*

Trbs. 1 *p* *(poco)* *pp*

2 *p* *(poco)* *pp*

3 *p* *(poco)* *pp*

Bar. *div.* *p* *pp*

Basses (Tubas) *div.* *p* *pp*

Str. Bass *p* *pp*

Timp *p* *pp* *(poco)* *pp*

Sus. Cym.

Perc. Vibes *Soli* *mp* *(non arpegg., Pedal down, motor on, fast)* *(Bells) Soli* *fast arpeggio* *mp*

Bells *to Bells* *mp* *(non arpegg., Pedal down, motor on, fast)* *(Bells) Soli* *fast arpeggio* *mp*

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