

Paul Frehner

Phantom Suns

for large orchestra

Instrumentation

3 Flutes [2nd doubles on picc., 3rd doubles on alto flute]
3 Oboes [3rd doubles on English Horn]
3 Clarinets [3rd doubles on bass clarinet]
3 Bassoons [3rd doubles on Contrabassoon]

4 Horns
3 Trumpets [1st doubles on Piccolo Trumpet in Bb]
2 Trombones
1 Bass Trombone
1 Tuba

3 Percussion*

*The timpani part is included within the 1st percussion part

Percussion I

Crotales - 2 octaves, and bow – [shared with perc. III]
Chimes - two notes, E3 and F#3
2 Small gongs tuned to E3 and G3
Sizzle Cymbal [shared with perc. II]
Med Cymbal
Timpani: 32", 25", 23"
Cymbal to be placed on timp.

Percussion II

3 Tam Tams - small, med., large [shared with perc. III]
Large gong - tuned E1 [shared with perc. III]
Sizzle Cymbal [shared with perc. I]
Orchestral Bass Drum [shared with perc. III]
Marimba

Percussion III

Crotales - 2 octaves, and bow – [shared with perc. I]
Vibraphone
Xylophone
Triangle
Sistrum
3 small suspended cymbals
3 Tam Tams [small, med., large] – shared with perc. II
Low gong – shared with perc. II
Bongos – tuned very high and high
Orchestral Bass Drum [shared with perc. II]

Piano
Harp

Strings: 10,8,6,6,4* minimum

* At least 1 bassist needs a 5 string bass with a low B.

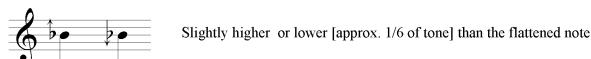
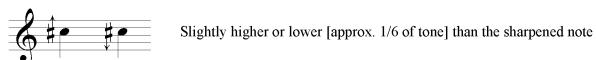
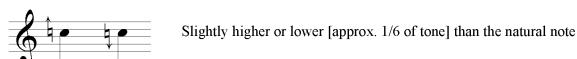
Performance Notes

Accidentals function in the traditional manner. However, cautionary accidentals are frequently used. In addition, microtones are used extensively [see note below on notation of microtones]. This score is notated in C. The piccolo, contrabassoon, double-bass, however, are written in their usual octave transpositions. The crotales sound two octaves higher than written.

At the beginning of the work the bassist's 5th string should be detuned to B_b. It is later retuned during the 1st movement.

Duration: ca. 16'

Notation of Microtones



Program note

Phantom Suns was commissioned by Alex Pauk and the Esprit Orchestra in celebration of their 30th anniversary season. As such, I wanted to write a piece that reflected the meaning of their name "Esprit" in some esoteric way. *Phantom Suns* draws its inspiration from parhelion, or sundogs, an atmospheric phenomenon in which twin suns appear as lustrous spots of light in the sky on either side of the sun. At times, they may be connected by a circular halo around the sun. They may also appear as one portion of an elaborate network of interconnected arcs and other designs in the sky. One can observe them anywhere in the world, but typically when the sun is low on the horizon. They are caused by sunlight refracting at a 22° angle through ice crystals high in the cirrus clouds.

The piece is in two contrasting movements. The first, *Luminescence*, is inspired by the actual atmospheric phenomenon as it tries to musically depict light beams that are refracted and colored as they pass through other atmospheric conditions such as cloud masses. The brass sections provide the primary 'light vibrations' while the strings and winds give refractions of that light. The second movement, *Cipher*, is earthy in its approach and has to do with how people might have rationalized strange phenomena such as sundogs before the science was available to explain them. These out-of-the-ordinary events were often considered signs of the divine and were attributed to deities in early cultures. This movement is inspired by one possible Germanic or Scandinavian mythological explanation for phantom suns in which they are twins related to Odin, the sky god. It is also written in acknowledgement of the cryptoanalysts in Poland and at Bletchley Park who made such a difference.

Phantom Suns is dedicated to Alex Pauk and the Esprit Orchestra - may they have another 30 great years - and was composed with the financial support of the Canada Council for the Arts.



Conseil des arts
du Canada

Canada Council
for the Arts

Availability: A study score can be purchased from the Canadian Music Centre
The score and parts are available for hire from the Canadian Music Centre

Phantom Suns

for large orchestra

for Alex Pauk and the Esprit Orchestra
on the occasion of their 30th Anniversary Season

Paul Frehner
2012 (edited 2013)

I - Luminescence

Flute 1-2 $\text{♩} = 40$
 Flute 2 play slightly behind Flute 1
 Create blurred vibrations in pitch.

Alto Flute $\text{♩} = 63$ Glimmering

Oboe 1

Clarinet 1-2

Bass Clarinet

3 Bassoon

4 Horns

3 Trumpets

3 Trombones

Tuba

Percussion I

Percussion II

Percussion III

Piano

Harp

Violin I

Violin II

Viola

Cello

Double Bass

Small gongs
Tuned:
 small tam tam
 med tam tam
 large tam tam
 low gong

3 Tam Tams
Low Gong

heavy beater

Soft mallets

Triangle
Sistrum

ppp

mp

pp

pp < mf

mf Quick Scrape
on the string near the agraffe with a heavy guitar pick

z

pp

senza vib.

pp

pp

All players independently repeat rhythmic patterns similar to those in the box

pizz.

Non Div. (normale)

5-string bass
 scordatura: low B tuned to B₃

Stop, beat 2

As before

pizz.

Ord. → Sul Pont.

[No Fundamental - overtones only]

Ord. → Sul Pont.

molto

ppp

p

Balance levels of woodwinds with the strings. It might be necessary for the winds to play louder than the indicated dynamic level.

6

21

slight bend up and down

A

As before: Balance levels of woodwinds with the strings

Fl. 1

Fl. 2

A. Fl.

Ob. 1

Ob. 2

Cl. 1-2

B. Cl.

Bsn.

piano

Small gongs

Sm. Gongs

3 T.T.
L.Gong

Tri.
Sis.

Pno.

Mute Θ

pppp

mp

pp

Soft mallets

pp

pp

<mf

<mf

pp

29

Fl. 1-2
A. Fl.
Ob. 1
Ob. 2
E. Hn.
Cl. 1-2
B. Cl.
Bsn. 1
Hn.
Tpt.
Tbn.

Sm. Gongs
3 T.T. Gong
Tril. Sis.
Pno.

Vin. I div.
Vin. II div.
Vla.
Vce. div.
Db.

32

Fl. 1-2
A. Fl.
Ob. 1
Ob. 2
E. Hn.
Cl. 1-2
B. Cl.
Bsn. 1
Hn.
Tpt.
Tbn.

Sm. Gongs
3 T.T. Gong
Tril. Sis.
Pno.

Vin. I div.
Vin. II div.
Vla.
Vce. div.
Db.

Detailed description: The musical score consists of two pages of a multi-part composition. The top section (measures 29-32) features woodwind and brass instruments (Flutes, Clarinets, Bassoon, Trombones) and percussion (Sm. Gongs, 3 T.T. Gong, Tril. Sis.). The bottom section (measures 29-32) features strings (Violins, Double Bass) and piano. Measure 29 starts with woodwind entries followed by brass and percussion. Measure 32 continues this pattern, with woodwinds and brass leading into a section dominated by the strings and piano. Various dynamics (pppp, pp, mp), articulations (<>, <><>), and performance techniques (pizz., stop, beat 5) are indicated throughout the score.

B
Expansive

42 **[mm. 40-98] long notes with crescendos and diminuendos: start beneath the surface and gradually emerge from the texture. After a momentary peak is reached recede so that another instrument can be heard emerging.*
This applies at all dynamic levels and to all instruments in such sustaining passages unless a different dynamic contour is clearly indicated.

Fl. 1

Picc.

Ob. 1

Ob. 2

E. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1-2

Hn. 3-4

Tpt. 1-2

Tpt. 3

Tbn.

B. Tbn./Tuba

Tim.

Mar.

Bongos

Hp.

Vin. I div. a3

Vin. II div. a3

Via. div.

Solo Cello

Vce. div.

Db. div.

**See note on pg. 6.*

51

C

51

C

58

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
E. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2

Flute

p
f
f
f
f
mp
mf
pp
mf

To clarinet

Hn. 1-2
Hn. 3-4
Tpt.
Tpt. 2
Tpt. 3
T. Tbn. 1
T. Tbn. 2

sostenuto
very fast → very slow

Straight Mute
Straight Mute
remove mute
Plunger Mute
Plunger Mute

Med. Cymb.
B. Drum
Bongos
Hp

Med. Cymb. with bow
mp
pp
nf
p
ff
p
ff
p
ff

58

Vin. I div.
Vin. II div.
Vla. div.
Solo Cello
Vce. div.
Db.

p
f
f
f
pp
mp

fast
senza vib.
poco vib.
vib. during gliss.
molto vib.

*See note on pg. 6.

61

Flute

pp
ff

2

64

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

To Oboe

Oboe

Cl. 1

To Bass clarinet

Bass Clarinet

Bsn. 1

Bsn. 2

C. Bn.

flutter tongue

p

Hn. 1-2

mp

Tpt. 1

Tpt. 2

Tpt. 3

+ ad lib. muting

T. Tbn. 1

ppp

T. Tbn. 2

ppp

B. Tbn. Tuba

p

Chimes

Chimes

3 T.T. L.Gong

III

p

Pno.

p

Hp.

f

6

3

— 3 —

mf

— 3 —

ff

D

64

Vln. I

Vln. II div.

vib. (slow and wide)

molo vib. (faster and wider)

senza vib.

normale

Vla. div.

mp

vib. (slow and wide)

molo vib. (faster and wider)

senza vib.

normale

Solo Cello

vib. (slow and wide)

molo vib. (faster and wider)

senza vib.

normale

Vce. div.

mp

vib. (slow and wide)

molo vib. (faster and wider)

senza vib.

normale

Db. div.

f

ff

p

ff

p

ff

D

Uns.

E

70

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1-2
Hn. 3-4
Tpt. 1
Tpt. 2
Tpt. 3
T. Tbn. 1
T. Tbn. 2
B. Tbn.
Tuba
Chimes
3 T.T.
L.Gong
3 sm. cym.
Hp.

upward glissando in here
Plunge Mute
Bass Trombone
slowly changing texture, always very soft have gaps, ad lib
ppp sempre

E

70

Vln. I div. 83
Vln. II div.
Vla. div.
Vce. div.
Db. div.

Molto Sul Ponte
Molto Sul Ponte
Molto Sul Ponte
Molto Sul Ponte
Ord

F

Fl. 1 ff p ff p
 Fl. 3 p
 Ob. 1 p
 Ob. 2 p
 Ob. 3 p
 Cl. 1 \overbrace{p} ff
 Cl. 2 p ff p
 B. Cl. p
 Bsn. 1 ff
 Bsn. 2 ff
 C. Bn. ff ff
 Hn. 1-2 ff
 Hn. 3-4 pp
 Tpt. 1 mp
 T. Tbn. 1 Harmon Mute
 T. Tbn. 2 Plunger Mute
 B. Tbn. Tuba ff
 I
 II
 3 sm. cym.

Hp.

F

Vln. I div. 43 ff ff ff
 Vln. II div. ff
 Vla. div. > $p < f$ > $p < f$ > $p < f$
 Vcl. div. > $p < f$ > $p < f$ > $p < f$
 Ord.
 Vcl. div. p ff
 Dbl. div. ff

Molto Rall. A Tempo

84

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Cl. 1
Cl. 2
C. Bn.

Hn. 1-2
Tpt. 1
Tpt. 2-3

T. Tbn. 1
T. Tbn. 2
B. Tbn. Tuba

Timp.
Mar.
Crot.
Hp.

Timpani
Marimba
3 Tam Tams

Molto Rall. A Tempo

Molto Rall. A Tempo

84

Vln. I div. a3
Vln. II div. a3
Vla. div.
Vce. div.
Db. div.

Poco Sul Pont.
Poco Sul Pont.

Ord.

pp

H

Molto Rall.

..... A Tempo Attacca

91

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
E. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.

Hn. 1-2
Hn. 3-4
Tpt. 1
Tpt. 2-3
T. Tbn. 1
T. Tbn. 2
B. Tbn. Tuba

Timp.
Mar.
3 T.T.
Hp.

H

Molto Rall.

..... A Tempo Attacca

91

Vln. I div.
Vln. II div.
Vla. div.
Vcl. div.
Db.

Change string during gliss to give impression of a smooth line.

II - Cipher

in acknowledgement of the cryptanalysts in Poland and at Bletchley Park who made such a difference

Militaristic

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

B. Tbn.
Tuba

Chimes

Chimes *mf L.V.*
x = dead sticking

Mar. *f 3*

Bass Drum
Heavy, hard rubber beater

B. Drum *mp*

Militaristic

Vln. I

Vln. II *Heavy staccato, only slightly separated*

Vla. *ff*

Vce. *ff*

D. Db.

