



# TRANCES & VISIONS

*for*  
*French Horn*  
*with*  
*accompaniment*



Music  
by  
**JOSEPH BERTOLOZZI**

**BLUE WINGS PRESS**

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# TRANCES & VISIONS

## PERFORMANCE PRACTICES

Grace notes should be softer than the main notes.

Dashed slur lines are alternate choices left to the discretion of the player.

The choice of accompanimental instruments is not fixed, but should consist of contrasting sound qualities to the horn. This performing edition comes with several transpositions for various groups of instruments.

A particularly nice accompaniment would consist of :

- an English horn on the treble line
- a single stand of two cellos on the bass line(s)
- a double bass (or two) for the contrabass line
- (in a pinch this lineup could be done with a single cello)

Other possibilities, including mixed combinations are also wholly acceptable as long as the drone lines are sustained and they are balanced dynamically, i.e.:

- Piano Solo -
- Synthesizer Solo -
- Trumpet on treble line with organ -
- Ondes Martenot on treble line with harp-
- Trumpet on the treble line with 2 cellos & double bass -
- Violin on treble line with TTBB chorus singing on neutral vowels -
- Clarinet on treble line with 2 baritone and 2 bass saxes and string bass -
- Vibraphone on the treble line with marimba (bowed or not, or mixed) and timpani -
- Piano on treble line, doubled two or three octaves below, with organ -
- Oboe on treble line with 2 clarinets, 2 bassoons, 2 bass clarinets -
- Electric guitar on treble line with accordion or bandoneon -
- Alto trombone on treble line with trombone choir -
- Piano or harp with double bass -
- Clarinet Choir -
- Organ Solo -

If using a piano, harp, bass marimba, timpani, etc. for the bass and contrabass lines, a soft, slowly accelerating tremolando is suggested at least at the beginning of each phrase, and more often if necessary to re-establish and replenish the drone. With these instruments it also may be more effective to play the bass voice down an octave, occasionally adding the tenor octave into the mix for relief. Use your judgment and perform this music with the instruments available to you, just sustain the drones.

Permission is granted, with the purchase of this music, to photocopy the instrumental parts ONLY.

Permission is NOT granted to photocopy the horn part or the score.

## PROGRAM NOTES

*Trances & Visions* is an arrangement by the composer of the first movement of "*The Trumpet of Salvation*," a cantata for baritone, trumpet and organ commissioned by Paul Chovanec in 1999. The text is drawn from the fearsome Old Testament prophecies of the Second Book of Joel, verses 12-18. The music's dark tone suggests the utterances of a seer deep in meditation, a voice emanating from the most interior regions of the soul. As such, the piece is just as appropriate for an introspective worship service as it is for the concert stage. Its nature is similar to the soaring and ebbing solo horn lines in Bertolozzi's *The Contemplation of Bravery* and the opening vocalise to "The Reproaches," the second movement from *Grand Motets for the Sacred Triduum*. This work was created in 2010 for hornist David Lesser, a good friend and champion of the music of Joseph Bertolozzi.

Duration: c. 5:30

for David Lesser

# TRANCES & VISIONS

Joseph Bertolozzi

Horn in F *♩ = 54 freely, expressively*



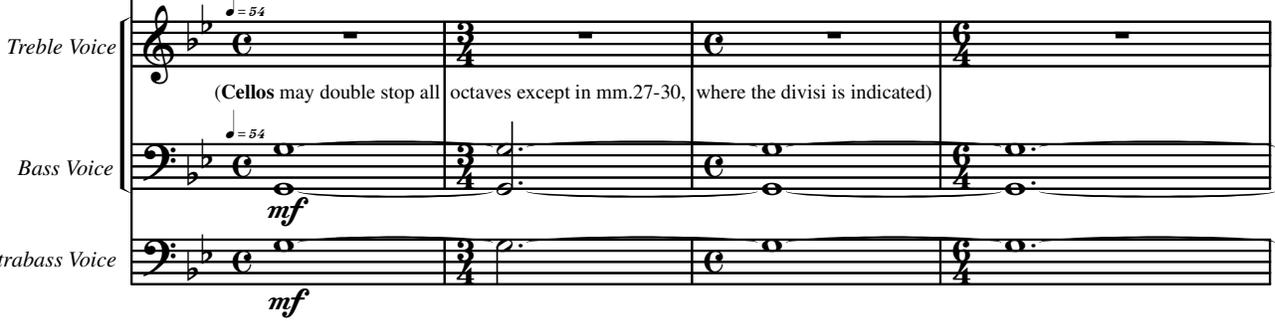
(Organ registration - Gt: Prin. 8', Harmonic Fl. 8', Rohr Fl. 8' Gemshorn 8', Violone 16' ; Ch: Concert Fl. 8', Gedeckt Pommer 8', Erzähler 8'; Sw: Solo Trumpet 8'; Ped: Principal, Subbass and Violone 16'. Couplers: Ch/Ch 4', Ch/Ped. Begin on the Great and Pedal, move to the Choir at the 16th notes in m. 27. Use the Swell only for the treble line. This detailed registration can be simplified for less appointed organs.)

Treble Voice *♩ = 54*

(Cellos may double stop all octaves except in mm.27-30, where the divisi is indicated)

Bass Voice *mf*

Contrabass Voice *mf*



Hn. *5*

Bass

Contra. *5*



Hn. *9*

Bass

Contra. *9*



Hn. *13*

Bass

Contra. *13*



Musical score for measures 16-18. The score is in 6/4 time and features four staves: Horn (Hn.), Treble, Bass, and Contrabass (Contra.).

- Hn.:** Measures 16-18. Measure 16 starts with a treble clef and a key signature of two flats. It contains a triplet of eighth notes, followed by a quarter note, and then a triplet of eighth notes. Measure 17 continues with a quarter note and a half note. Measure 18 features a triplet of eighth notes marked *mf*.
- Treble:** Measures 16-18. Measure 16 has a treble clef and a key signature of two flats. It contains a whole rest. Measure 17 has a whole rest. Measure 18 has a triplet of eighth notes marked *p*.
- Bass:** Measures 16-18. Measure 16 has a bass clef and a key signature of two flats. It contains a whole note. Measure 17 has a whole note. Measure 18 has a whole note.
- Contra.:** Measures 16-18. Measure 16 has a bass clef and a key signature of two flats. It contains a whole note. Measure 17 has a whole note. Measure 18 has a whole note.

Musical score for measures 19-22. The score is in 6/4 time and features four staves: Horn (Hn.), Treble, Bass, and Contrabass (Contra.).

- Hn.:** Measures 19-22. Measure 19 has a treble clef and a key signature of two flats. It contains a quarter note, a half note, and a whole note. Measures 20-22 are whole rests.
- Treble:** Measures 19-22. Measure 19 has a treble clef and a key signature of two flats. It contains a triplet of eighth notes, followed by a quarter note, and then a triplet of eighth notes. Measures 20-22 continue with a triplet of eighth notes, a quarter note, and a triplet of eighth notes. A dashed line indicates a slur over the triplet in measure 21.
- Bass:** Measures 19-22. Measure 19 has a bass clef and a key signature of two flats. It contains a whole note. Measures 20-22 contain whole notes.
- Contra.:** Measures 19-22. Measure 19 has a bass clef and a key signature of two flats. It contains a whole note. Measures 20-22 contain whole notes.

Break this line before dropping down the octave. ( )

Musical score for measures 23-25. The score is in 3/4 time and features four staves: Horn (Hn.), Treble, Bass, and Contrabass (Contra.).

- Hn.:** Measures 23-25. Measure 23 has a treble clef and a key signature of two flats. It contains a quarter note, a half note, and a whole note. Measure 24 has a treble clef and a key signature of two flats. It contains a triplet of eighth notes marked *mp*, followed by a quarter note, and then a triplet of eighth notes marked *f*. Measure 25 has a treble clef and a key signature of two flats. It contains a triplet of eighth notes marked *f*, followed by a quarter note, and then a triplet of eighth notes marked *f*.
- Treble:** Measures 23-25. Measure 23 has a treble clef and a key signature of two flats. It contains a quarter note, a half note, and a whole note. Measures 24-25 are whole rests.
- Bass:** Measures 23-25. Measure 23 has a bass clef and a key signature of two flats. It contains a whole note. Measures 24-25 contain whole notes.
- Contra.:** Measures 23-25. Measure 23 has a bass clef and a key signature of two flats. It contains a whole note. Measures 24-25 contain whole notes.

Hn. 27

Bass (Vlc. div.)

Contra. 27

Hn. 31

Hn. 35

Hn. 38

Hn. 40

*espressivo*

*poco*

*dramatically*

*ff*

G.P.

Hn. 44

Treble 44

Bass

Contra. 44

*mf*

(Vlc. double stopped again)

*mf*

48

Hn.

Treble

Bass

Contra.

51

Hn.

Treble

Bass

Contra.

*mp*

*p*

*mp*

(Organ add 32' flue; Piano col 8<sup>vb</sup>)

54

Hn.

Treble

Bass

Contra.

The Bass and Contrabass voices remain steadily *mp* while the Horn and Treble decrescendo.

## **JOSEPH BERTOLOZZI - BIOGRAPHY**

American composer Joseph Bertolozzi is forging a unique identity as a 21st century musician with works ranging from full symphony orchestra to solo gongs to suspension bridge. With increasingly numerous performances across the US and Europe to his credit, his music is performed by groups ranging from the Grammy-winning Chestnut Brass Company to The Eastman School of Music, and he himself has played at such diverse venues as The Vatican and The US Tennis Open.

His latest explorations in composition have brought him to 'Bridge Music.' This "audacious plan" (New York Times) to compose music for a suspension bridge using the bridge itself as the instrument has brought Bertolozzi sustained international attention. His 2009 CD "Bridge Music" (Delos) went to #18 on the Billboard Classical Crossover Music Chart and has been released globally.

His concert music and theatrical scores have also enjoyed particular success, including "The Contemplation of Bravery," an official 2002 Bicentennial commission for The United States Military Academy at West Point and his incidental score to "Waiting for Godot" at the 1991 Festival Internationale de Café Theatre in Nancy, France. He also has a large body of liturgical music for use in both Christian and Jewish worship. Many of his compositions can be heard at [www.JosephBertolozzi.com](http://www.JosephBertolozzi.com) and The American Music Center [www.amc.net/josephbertolozzi](http://www.amc.net/josephbertolozzi).

Skilled as a concert organist, he's performed his own compositions as well as those of the classical literature in the US and in Italy, Poland, Portugal (for the US State Dept.), and Spain on some of the finest and oldest organs in the world, including St. Peter's Basilica in Vatican City. He is Organist and Choirmaster at Vassar Temple in Poughkeepsie, NY and Christ Episcopal Church, Suffern, NY. He also performs and composes for his percussion project "The Bronze Collection," a unique collection of over 60 gongs and cymbals from around the world.

Born in 1959 in Poughkeepsie, NY one year after his parents and sister emigrated from Lucca, Italy, he was a voracious reader as a child. When his interest turned to music he read biographies of composers, music encyclopedias, and ultimately musical scores from the local library. He began organ lessons solely to learn how to notate the compositions he aspired to create.

He went on to receive his B.A. in music from Vassar College, and did further study at the Accademia Musicale Chigiana (with Xenakis and Donatoni), Westminster Choir College, and The Juilliard School, as well as numerous professional workshops with ASCAP, The American Music Center, and Carnegie Hall (contemporary conducting techniques with Boulez).

His foremost influences are Wendy Carlos, Rick Wakeman, Yes, Messaien, Stravinsky, Gregorian Chant, Caravaggio and Bernini. He also counts among his favorites the work of Scriabin, Bartok, The Beatles, Leonardo da Vinci, Salvador Dali, Mark Rothko, the English Romantic painters Millais, Leighton and Waterhouse, poet Amy Jo Zook, and writer Nikos Kazantzakis.

CDs and digital downloads of his music are available from all major outlets and from his website [www.JosephBertolozzi.com](http://www.JosephBertolozzi.com).

## A SAMPLING OF OTHER WORKS BY JOSEPH BERTOLOZZI

### *featuring horn*

**THE CONTEMPLATION OF BRAVERY** dur. c. 10' (2003)  
(arr. by the composer from the original wind ensemble version)  
3(3picc).2+ca.2+bcl.2+cbn./342+btrb.1/timp.[=roto toms].traps. 2perc.hp. solo horn/strings  
**THE CONTEMPLATION OF BRAVERY** dur. c. 10' (2000)  
solo horn and wind ensemble  
**CONTRAPUNTAL BREAKDOWN** dur. c. 3' 30" (1994)  
brass quintet

### *for orchestra*

**BALKAN SUITE** from *Bosko and Admira* dur. c. 15' (2003)  
2(picc)2(ca)22/421+2btrb.1/timp.1, timp.2[=roto toms].traps.perc.[gtr].hp.pf[synth]/strings  
**MIDNIGHT TRYST** *Love Scene from Bosko and Admira* dur. c. 7' (2003)  
2(picc)+2afl.2+ca.2+Ebcl+bcl.3/a.sx., bari.sx./441+btbn.[=t.trb]1/5 tuned gongs/b.gtr.hp.pf[synth]/strings  
**SUITE POUGHKEEPSIE** dur. c. 18' (1998)  
2(pic)222 4231 Timp\* 2 perc hp, pno, strings  
**CONCERTO/FANTASY 85** dur. c. 11' 30" (1993)  
1(pic)1(ca)11/1110/2 perc./elec. guitar/elec. bass guitar, synthesizer, strings  
"AN AGE WILL COME..." dur. c. 10' (1991)  
2(pic:afl.)2(ca)2(bc.)2(cbn)/22(flugel.)00/timp(perc)2 perc./strings

### *for chorus & orchestra*

**GRAND MOTETS FOR THE SACRED TRIDUUM** dur. c. 35' (1988-95)  
2120/2a.sx.1t.sx./0510/handbells(3oct).timp.(perc)2 perc./SSS soli, SSA & SATB chorus/org./strings(no violas)  
**MASS OF ST. MARY, MOTHER OF THE CHURCH** dur. c.14' (1987)  
2120/2a.sx.1t.sx./0310/handbells(2-3oct).timp.1perc./Baritone solo, SSATB chorus/org./strings(no violas)

### *for wind ensemble*

**COMMOTION** dur. c. 2'35" (2006)  
**THE CONTEMPLATION OF BRAVERY** dur. c. 10' (2000)  
**WINGS OF EAGLES** dur. c. 8' (2004)

### *choral/vocal music*

**THE LOVE OF GOD (2006)**  
Hymn version: chorus/congregation; traditional Anthem version: SATB & organ; World Music version: SATB & piano  
**EILI, EILI: O LORD MY GOD** dur. c.7' (2001)  
soprano, violin, cello and piano with optional SATB chorus  
**CLAY TOUCHED BY GOD** dur. c. 3' 45" (2000)  
soprano, violin (or "C" instrument) and piano or organ  
**THE TRUMPET OF SALVATION** dur. c. 20' (1999)  
baritone, trumpet and organ  
**I LIFT MY SOUL TO YOU** and **OSEH SHALOM** (1998)  
soprano and mixed chorus SATB  
**THREE SHORT CHORAL ANTHEMS** (1996)  
I. All I Care For Is Knowledge of God, SATB; II. We Are The Garden, SAB & Organ; III. Create in Me a Pure Heart, SATB.  
**I'M A-ROLLIN'** dur. c. 2'05" (1994)  
SSAA, traditional spiritual  
**HYMN** dur. c. 2' 45" (1993)  
medium voice & piano, words by edgar allan poe  
**RESPONSORIAL PSALMS FOR ADVENT & CHRISTMASTIDE** (1985)  
cantor, SATB, organ & congregation; a complete 3 year cycle  
**A CHRISTMAS NOWELL** dur. c.1' 35" (1984)  
SSATB

Listen to many of these pieces on [www.JosephBertolozzi.com](http://www.JosephBertolozzi.com)

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