

Princess Paliné

Concert Suite for Chamber Ensemble

by

Karen Amrhein

Princess Paliné

Concert Suite

Flute
Oboe
Clarinet (B♭)

Piano

Percussion (1 Player or Pianist): Suspended Cymbal, Triangle

Cello

Score is at concert pitch

The story of Princess Paliné came in 2005 as I worked on my novella *Avandalyn*. At various points in *Avandalyn*, the soldier Barack offers tales to his young charge, Helen, beginning with "...the tale of Princess Paliné, who learned the seven words that stay a dragon's hunger and cool its fires, thus saving her land from the great fire serpent Malinon, when all the paladins proved luckless...." Helen nods enthusiastically at the prospect, yet rather than recount the story, Barack frowns teasingly:

"No, I think not. 'Tis ill done to speak of fiery dragons near an open hearth."

Instead, he offers her *The Feeding Groves*. However, I myself grew so intrigued by Barack's tantalizing phrase about the princess and the seven words that, needing to find out what the seven words were, I wrote the story and included it in the appendix of *Avandalyn*. At the end of August of 2007 I revisited the story, revised it slightly, and wrote the music for the narration piece from which this concert suite is drawn.

The concert suite is made up of six little pieces drawn and condensed from the narration work.

The first piece, Gardens, evokes the gardens that are so beloved of the Princess and her people. The music starts with a growing figure in the woodwinds and then becomes characteristic of the quiet and solitude of cultivated spaces.

The second piece, The Tutor, introduces the Princess's mentor, an amiable if eccentric old fellow with a long beard that continually trips him up. The music here is whimsical and a bit off-kilter.

The Tutor's favorite game is depicted in Croquet, the third piece in the set. Here the piano and cello produce a variation on the Tutor's own music, with lots of funny harmonies and a tune that marches along rather merrily.

Traveling, the fourth piece, opens with a quiet tune in the clarinet that evinces the open road. The other instruments join in a dialogue that blossoms fully about midway through and concludes in a wistful, even melancholy way.

In the fifth and penultimate piece we finally meet the Dragon. The diabolical fire serpent Malinon is represented by slithering glissandos in the cello and a sinister tune and chords in the piano and winds.

The suite concludes with Seven Words, music that begins with an exultant flourish and concludes with music from the opening piece, Gardens.

to Stephen
Princess Paliné
Concert Suite for Chamber Ensemble

Gardens
Slow ♩ = 88

Flute
Oboe
Clarinet (B \flat)
Piano
Percussion
Cello

to Triangle
arco

p

7

(A) ♩ = 72

Fl.
Ob.
Cl.
Pno.
Perc.
Vc.

p
mp espress.
pp

(C) *The Tutor* ♩ = 168

(D)

Fl.

Ob.

Cl.

Pno.

Perc.

Vc.

pizz.
mp

mp



33

Pno.

Perc.

Vc.

Triangle
p



40

(E)

Pno.

Vc.

mp

46 F ♩ = 88

Fl.

Ob.

Cl. *mp* *solo* 3 3

Pno. *p*

Perc.

Vc. *p* (pizz.)



53

Fl.

Ob.

Cl. *p* *mp*

Pno.

Perc.

Vc. *mp*

I Croquet ♩ = 88

Pno. *p* *mp*

Vc.



86

Pno. *p* *mp*

Vc.



92

J

Pno. *mp* *mf* *p* *mp* *p*

Vc. *pizz.* *mp* *mf* *mp*



99

Pno. *mp* *p*

Vc. *(pizz.)* *mp*

(K) *Traveling* ♩ = 72

Fl. 

Ob. 

Cl. 

Pno. 

Perc. 

Vc. 



111 (L)

Fl. 

Ob. 

Cl. 

Pno. 

Perc. 

Vc. 

Q Dragon ♩ = 72

Fl.

Ob.

Cl.

Pno.

Perc.

Vc.

to Susp. Cymbal

arco gliss.

mp *p* *p* *pp* *p* *p*

p *pp* *pp* *p* *pp* *pp*



160

R

Fl.

Ob.

Cl.

Pno.

Perc.

Vc.

p *pp* *pp* *mp*

p *pp* *pp* *pizz.* *mp*

solo 3 3 *pp* *mp*

165

S

Fl. *p* solo

Ob.

Cl. *p* solo

Pno. *mp* *p* *p* *pp* *p*

Perc. Susp. Cymbal (Wood Stick on Rim) *mp*

Vc. arco *p* *pp* *pp* *mp* pizz. arco *pp* *mp*

170

T

Fl. solo *mp* *p*

Ob. solo *mp*

Cl. solo *p* 3 *p* *pp* solo

Pno. *p* *mp*

Perc. Susp. Cymbal *p*

Vc. pizz. *p* arco *mp > p* *pp* *< mp*

W Seven Words $\text{♩} = 200$

Fl. *f*

Ob. *mf*

Cl. *mf*

Pno. *p* *mf*

Perc.

Vc. *p* (arco) L.H. pizz. *f* (arco) *p* *pp*



198 X

Fl.

Ob.

Cl.

Pno. *mf* *p* *mp subito*

Perc.

Vc.

204

Y

Fl.

Ob.

Cl.

Pno.

Perc.

Vc.

pp *mf*

L.H. pizz.

(arco) *pp* *mf*



210

rall. Z $\text{♩} = 168$

Fl.

Ob.

Cl.

Pno.

Perc.

Vc.

mp espress.

p

p

p