

Au fond du temple saint **From The Pearl Fishers**



Georges Bizet
1838-1875

Arranged by

William V. Johnson

INSTRUMENTATION

Solo Trombone I	Trumpet 1
Solo Trombone II	Trumpet 2
Flute 1	Trumpet 3
Flute 2	Horn 1
Oboe 1	Horn 2
Oboe 2	Horn 3
English Horn	Horn 4
Bassoon 1	Trombone 1
Bassoon 2	Trombone 2
Contra Bassoon	Bass Trombone
Clarinet 1	Euphonium
Clarinet 2	Tuba
Clarinet 3	Double Bass
Alto Clarinet	Harp
Bass Clarinet	Timpani
Contra Bass Clarinet	
Alto Saxophone I	
Alto Saxophone II	
Tenor Saxophone	
Baritone Saxophone	

Duration: About 6 minutes

PROGRAM NOTES

The Opera

Les pêcheurs de perles (The Pearl Fishers) is an opera in three acts by the French composer Georges Bizet, to a libretto by Eugène Cormon and Michel Carré. It was premiered on September 30, 1863 at the Théâtre Lyrique in Paris, and was given 18 performances in its initial run. Set in ancient times on the island of Ceylon, the opera tells the story of how two men's vow of eternal friendship is threatened by their love for the same woman, whose own dilemma is the conflict between secular love and her sacred oath as a priestess. The friendship duet "Au fond du temple saint", generally known as "The Pearl Fishers Duet", is one of the best-known in Western opera.

At the time of the premiere, Bizet (born on 25 October 1838) was not yet 25 years old: he had yet to establish himself in the Parisian musical world. The commission to write Les pêcheurs arose from his standing as a former winner of the prestigious Prix de Rome. Despite a good reception by the public, press reactions to the work were generally hostile and dismissive, although other composers, notably Hector Berlioz, found considerable merit in the music. The opera was not revived in Bizet's lifetime, but from 1886 onwards it was performed with some regularity in Europe and North America, and from the mid-20th century has entered the repertory of opera houses worldwide. Because the autograph score was lost, post-1886 productions were based on amended versions of the score that contained significant departures from the original. Since the 1970s, efforts have been made to reconstruct the score in accordance with Bizet's intentions.

Modern critical opinion has been kinder than that of Bizet's day. Commentators describe the quality of the music as uneven and at times unoriginal, but acknowledge the opera as a work of promise in which Bizet's gifts for melody and evocative instrumentation are clearly evident. They have identified clear foreshadowings of the composer's genius which would culminate, 10 years later, in Carmen. Since 1950 the work has been recorded on numerous occasions, in both the revised and original versions. Wikipedia

The Composer

Georges Bizet (25 October 1838 – 3 June 1875), registered at birth as Alexandre César Léopold Bizet, was a French composer of the romantic era. Best known for his operas in a career cut short by his early death, Bizet achieved few successes before his final work, Carmen, which has become one of the most popular and frequently performed works in the entire opera repertoire.

During a brilliant student career at the Conservatoire de Paris, Bizet won many prizes, including the prestigious Prix de Rome in 1857. He was recognised as an outstanding pianist, though he chose not to capitalise on this skill and rarely performed in public. Returning to Paris after almost three years in Italy, he found that the main Parisian opera theatres preferred the established classical repertoire to the works of newcomers. His keyboard and orchestral compositions were likewise largely ignored; as a result, his career stalled, and he earned his living mainly by arranging and transcribing the music of others. Restless for success, he began many theatrical projects during the 1860s, most of which were abandoned. Neither of his two operas that reached the stage in this time—Les pêcheurs de perles and La jolie fille de Perth—were immediately successful. Wikipedia

Dedication

This arrangement for wind band and two Solo Trombones is dedicated to the memory of Roy Main. Roy was an internationally renowned performer, teacher and educator who was sought out by both student and professional brass players from around the world. He received his bachelor's and master's degrees in Trombone Performance from California State University at Los Angeles. Many of his students are among the world's finest professional players and teachers. Roy was a native of Los Angeles, Calif., having served in the U.S. Navy during the Korean War. His career as a freelance studio trombonist spanned virtually every form of live and recorded professional music performance. Main performed at all of the major television and film studios and has played with many orchestras and bands including those led by Nelson Riddle, Henry Mancini, Michel Legrand, Bill Conti, Les Brown and Harry James. His motion picture, television and recording credits include performances on productions for every major studio in Hollywood with many great artists namely Frank Sinatra, Mel Torme, Bob Hope and Tony Bennett. Main's varied orchestral experience was with the Los Angeles Philharmonic, Glendale, Inglewood, Brentwood, COTA and Master's Symphony Orchestras. He was a member of the Nova Brass Quintet, California Brass Ensemble, Composer's Brass, New West Brass as well as many other chamber groups. He was also the principal trombonist for the Los Angeles Civic Light Opera for 15 years and played at the Dorothy Chandler, Schubert, Ahmanson and Pantages Theaters for many years. In his last few years he became a professor of low brass at California Polytechnic State University, San Luis Obispo. An annual festival in his name takes place annually at Cuesta College in San Luis Obispo.

The Arranger

William V. Johnson, Professor Emeritus at California Polytechnic State University, San Luis Obispo, California, served as the university's Director of Bands and Coordinator of Instrumental Music from 1966 to 2010. In 2014, he was elected to the Board of Directors of Opera San Luis Obispo. Professor Johnson is active as a guest conductor and is a transcriber and an arranger of music for the modern wind band. Johnson is a graduate of Indiana University and The University of Michigan. Other arrangements and transcriptions by Johnson may be found at: <https://wvjohnson.com/>

Note: This arrangement may be performed with two operatic tenors, Nadir and Zurga, instead of trombones.

Au fond du temple saint
for Trombone Duet and Symphonic Winds

Georges Bizet
Arranged by William V. Johnson

Adante $\text{♩} = 66$

This musical score is for the piece "Au fond du temple saint" by Georges Bizet, arranged by William V. Johnson. It is specifically for Trombone Duet and Symphonic Winds. The score is in 4/4 time and marked "Adante" with a tempo of 66 beats per minute. The key signature has two flats (B-flat and E-flat). The score is divided into two systems. The first system includes Flute 1 and 2, Oboe 1 and 2, English Horn, Bassoon 1 and 2, Contrabassoon, Clarinet in B-flat 1, 2, and 3, Alto Clarinet in E-flat, Bass Clarinet in B-flat, Contrabass Clarinet in B-flat, Alto Saxophone 1 and 2, Tenor Saxophone, Baritone Saxophone, Solo Trombone I and II, Harp, and the beginning of the Trombone section. The second system includes Trumpet in B-flat 1, 2, and 3, Horn in F 1, 2, 3, and 4, Trombone 1 and 2, Bass Trombone, Euphonium, Tuba, Double Bass, and Timpani. Dynamics include *pp* (pianissimo) and *mf* (mezzo-forte).

12 **A**

mf solo

Fl. 1

Fl. 2

Ob. 1

Eng. Hn.

Bsn. 1

Bsn. 2

Cbsn.

Cl. 1

Cl. 2

Cl. 3

Alto Cl.

B. Cl.

Cb. Cl.

A. Sax. 1

A. Sax. 2

Ten. Sax.

Bari. Sax.

Tbn.

Tbn.

Hp.

pp

A

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Db.

Timp.

19

Fl. 1

Fl. 2

Ob. 1

Eng. Hn.

Bsn. 1

Bsn. 2

Cbsn.

Cl. 1

Cl. 2

Cl. 3

Alto Cl.

B. Cl.

Cb. Cl.

A. Sax. 1

A. Sax. 2

Ten. Sax.

Bari. Sax.

Tbn.

Tbn.

Hrp.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Db.

Timp.

end solo

mf

mf

mf

26

Fl. 1

Fl. 2

Ob. 1

Eng. Hn.

Bsn. 1

Bsn. 2

Cbsn.

Cl. 1

Cl. 2

Cl. 3

Alto Cl.

B. Cl.

Cb. Cl.

A. Sax. 1

A. Sax. 2

Ten. Sax.

Bari. Sax.

Tbn.

Tbn.

Hrp.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Db.

Timp.

mf

pp

f

32

Fl. 1
Fl. 2
Ob. 1
Eng. Hn.
Bsn. 1
Bsn. 2
Cbsn.
Cl. 1
Cl. 2
Cl. 3
Alto Cl.
B. Cl.
Cb. Cl.
A. Sax. 1
A. Sax. 2
Ten. Sax.
Bari. Sax.
Tbn. 1
Tbn. 2
Hp.
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Euph.
Tba.
Db.
Timp.

This page of a musical score, page 6, contains 25 staves for various instruments. The instruments listed on the left are: Fl. 1, Fl. 2, Ob. 1, Eng. Hn., Bsn. 1, Bsn. 2, Cbsn., Cl. 1, Cl. 2, Cl. 3, Alto Cl., B. Cl., Cb. Cl., A. Sax. 1, A. Sax. 2, Ten. Sax., Bari. Sax., Tbn., Hp., Tpt. 1, Tpt. 2, Tpt. 3, Hn. 1, Hn. 2, Hn. 3, Hn. 4, Tbn. 1, Tbn. 2, B. Tbn., Euph., Tba., Db., and Timp. The score is written in a key signature of two flats (B-flat major or D-flat minor) and a 4/4 time signature. It begins at measure 39. A section marker 'B' is placed above the staff for Fl. 1 at measure 45. Dynamic markings of *f* (forte) are present throughout the score, often with accents. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The piano part (Hp.) has a complex, rhythmic accompaniment. The woodwind and brass parts have more melodic and harmonic lines.

46

Fl. 1

Fl. 2

Ob. 1

Eng. Hn.

Bsn. 1

Bsn. 2

Cbsn.

Cl. 1

Cl. 2

Cl. 3

Alto Cl.

B. Cl.

Cb. Cl.

A. Sax. 1

A. Sax. 2

Ten. Sax.

Bari. Sax.

Tbn.

Tbn.

Hp.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Db.

Timp.

mf

mf

pp

pp

pp

pp

pp

f

dim

pp

pp

pp

pp

53

Fl. 1
Fl. 2
Ob. 1
Eng. Hn.
Bsn. 1
Bsn. 2
Cbsn.
Cl. 1
Cl. 2
Cl. 3
Alto Cl.
B. Cl.
Cb. Cl.
A. Sax. 1
A. Sax. 2
Ten. Sax.
Bari. Sax.
Tbn.
Tbn.
Hp.
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Euph.
Tba.
Db.
Timp.

solo

C Recitative

60

Fl. 1 *end solo* *ff* *ff* *pp*

Fl. 2 *ff* *ff* *pp*

Ob. 1 *ff* *ff*

Eng. Hn. *ff* *ff*

Bsn. 1 *ff* *ff*

Bsn. 2 *ff* *ff*

Cbsn. *ff*

Cl. 1 *fpp* *ff*

Cl. 2 *fpp* *ff*

Cl. 3 *fpp* *ff*

Alto Cl. *fpp* *ff*

B. Cl. *fpp* *ff* *pp*

Cb. Cl. *fpp* *ff*

A. Sax. 1 *fpp* *ff*

A. Sax. 2 *ff*

Ten. Sax. *ff*

Bari. Sax. *ff*

Tbn. *ff* *f*

Tbn. *ff* *f*

Hp. *5* *5* *3*

C Recitative

Tpt. 1 *ff* *ff*

Tpt. 2 *ff* *ff*

Tpt. 3 *ff* *ff*

Hn. 1 *ff* *ff*

Hn. 2 *ff* *ff*

Hn. 3 *ff* *ff*

Hn. 4 *ff* *ff*

Tbn. 1 *ff* *ff*

Tbn. 2 *ff* *ff*

B. Tbn. *ff* *ff*

Euph. *fpp* *ff*

Tba. *fpp* *ff*

Db. *fpp* *ff*

Timp. *ff* *ff*

D *Andantino ma non troppo*
♩ = 76

71

Fl. 1
Fl. 2
Ob. 1
Eng. Hn.
Bsn. 1
Bsn. 2
Cbsn.
Cl. 1
Cl. 2
Cl. 3
Alto Cl.
B. Cl.
Cb. Cl.
A. Sax. 1
A. Sax. 2
Ten. Sax.
Bari. Sax.

Hp.

D *Andantino ma non troppo*
♩ = 76

Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Euph.
Tba.
Db.
Timp.

Tempo Primo

E ♩ = 66

Musical score for measures 79-88. The score includes parts for Flute 1 & 2, Oboe 1, English Horn, Bassoon 1 & 2, Contrabassoon, Clarinet 1, 2, & 3, Alto Clarinet, Bass Clarinet, Contrabass Clarinet, Alto Saxophone 1 & 2, Tenor Saxophone, Baritone Saxophone, Trombone 1 & 2, and Harp. The woodwinds and strings play a melodic line starting with a forte (ff) dynamic, moving to mezzo-forte (f) and then piano (pp). The harp provides a rhythmic accompaniment with a steady eighth-note pattern.

E ♩ = 66

Tempo Primo

Musical score for measures 79-88, continuing from the previous page. The score includes parts for Trumpet 1, 2, & 3, Horn 1, 2, 3, & 4, Trombone 1 & 2, Baritone Trombone, Euphonium, Tuba, and Double Bass. The brass instruments play a melodic line with dynamics ranging from forte (ff) to piano (pp). The percussion section, including Timpans, is marked with a forte (ff) dynamic.

87

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

Eng. Hn. *ff*

Bsn. 1

Bsn. 2

Cbsn.

Cl. 1 *ff*

Cl. 2 *ff*

Cl. 3 *ff*

Alto Cl. *ff*

B. Cl.

Cb. Cl.

A. Sax. 1 *ff*

A. Sax. 2 *ff*

Ten. Sax.

Bari. Sax.

Tbn. *ff*

Tbn. *ff*

Hp.

Tpt. 1 *mf* *f*

Tpt. 2 *mf* *f*

Tpt. 3 *mf* *f*

Hn. 1 *ff*

Hn. 2 *ff*

Hn. 3 *ff*

Hn. 4 *ff*

Tbn. 1 *f*

Tbn. 2 *f*

B. Tbn. *f*

Euph.

Tba.

Db.

Timp. *ff*

93

F

Fl. 1

Fl. 2

Ob. 1

Eng. Hn.

Bsn. 1

Bsn. 2

Cbsn.

Cl. 1

Cl. 2

Cl. 3

Alto Cl.

B. Cl.

Cb. Cl.

A. Sax. 1

A. Sax. 2

Ten. Sax.

Bari. Sax.

Tbn.

Tbn.

Hp.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Db.

Timp.