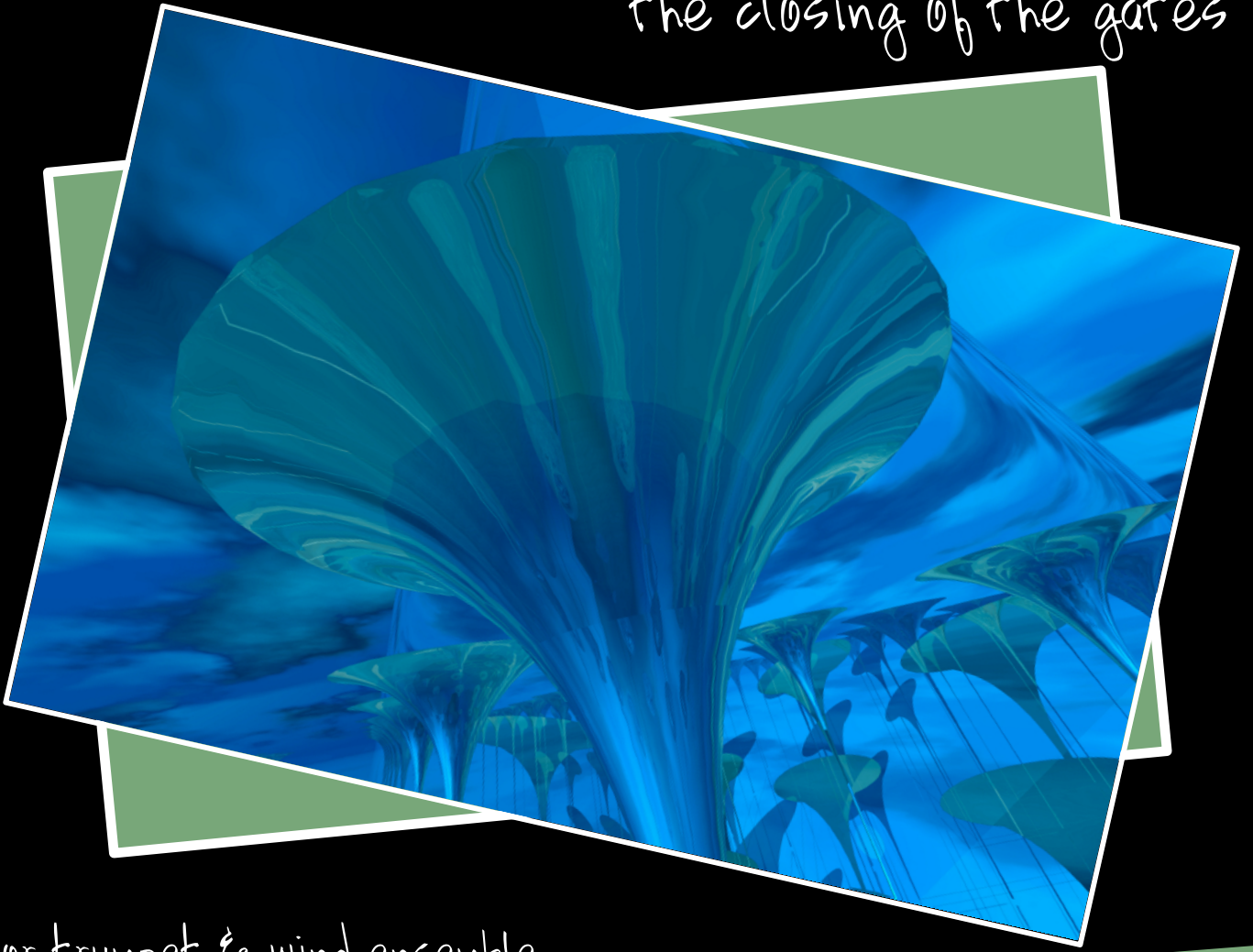


the closing of the gates



for trumpet & wind ensemble

laurence bitensky

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Duration c. 4'

for

John Hagstrom

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Notes

In 2002, Chicago Symphony trumpeter John Hagstrom premiered *Awake, You Sleepers!*, my concerto for trumpet and wind ensemble. *Awake* was based on Jewish motives and melodies from the Rosh Hashanah liturgy and the calls of the shofar, the ancient ram's horn sounded throughout the High Holiday season.

In 2009, when John asked me to write a tranquil encore piece as an epilogue to *Awake, You Sleepers!* and related to the same tradition, I decided to base the new piece around the special sundown service called Neila.

The last time that the shofar is sounded during the High Holiday season is at the very end of Yom Kippur, which falls ten days after Rosh Hashanah. Yom Kippur is the day to atone for sins of the year-- a culmination of the process that begins on Rosh Hashanah. The final service is called Neilah, meaning "locked," and the dominant metaphor of the service is the closing of the gates of repentance. According to tradition, once the gates are closed, the shofar is sounded, Yom Kippur is over, and one's fate for the year is sealed in the Book of Life. *The Closing of the Gates* is based on various traditional Ashkenazic Jewish motives and captures the hushed, redemptive quality of the Neilah service.

Instrumentation

Flute 1-2 (Flute 2 doubling Alto Flute)
Oboe 1-2 (Oboe 2 doubling English Horn)
Bb Clarinet 1-2 (Clarinet 2 doubling Bass Clarinet)
Bassoon 1-2

F Horn 1-2
F Horn 3-4

Solo Trumpet in C

Bb Trumpet 1-2
Trombone 1-2
Tuba

Doublebass

Timpani
Triangle/Tam-Tam
Glockenspiel

Celesta/Piano

Score in C

laurence bitensky

The Closing of the Gates

Laurence Bitensky

♩ = 34 Very Slow; meditative

A

Flute 1,2

Oboe 1,2

Clarinet in Bb 1,2

Bassoon 1,2

Horn in F 1,2

Horn in F 3,4

Trumpet in C

Trumpet in Bb 1,2

Trombone 1,2

Tuba

Doublebass

Timpani

Triangle/Tam-Tam

Glockenspiel

Celesta/Piano

1. solo
p espr.

2. Eng. Hn.
p

1. +
pp

b +
pp

Trngl.
p

Celesta
p

B Ad libitum; a little faster ♩ = 48 A Battuta
Fl. 2 to Alto Fl.

Fl. 1, 2 *pp*

Ob. 1, 2 *pp*

Cl. 1, 2 *pp* *2. B. Clar.*

Bsn. 1, 2 *p* *2. solo* *pp*

Hn. 1, 2

Hn. 3, 4 *3. niente* *pp* *4. niente* *pp*

C Tpt. *Harmon mute, stem compeltely out* *p* *freely, with rubato*

Tpt. 1, 2

Tbn. 1, 2 *pp*

Tba. *pp*

Db. *pizz.* *p*

B Ad libitum; a little faster ♩ = 48 A Battuta

Timp.

Trngl./Tam

Glock.

Cel. *Piano* *p*

C Ad libitum
2. Alto Flute, solo

D

E

F

A Battuta

Fl. 1, 2 *mf* freely *p*

Ob. 1, 2 niente (fade out ad lib.)

Cl. 1, 2

Bsn. 1, 2 *pp* niente *pp* (dovetail entrance with Bsn. 1)

Hn. 1, 2 niente (fade out ad lib.)

Hn. 3, 4 *pp* 4. niente *pp* (dovetail entrance with Hn. 3)

C Tpt. *p* *off* *p*

Tpt. 1, 2 niente (fade out ad lib.)

Tbn. 1, 2 *p*

Tba. *p*

Db. *arco* *p*

C Ad libitum **D** **E** **F** A Battuta

Timp.

Trngl./Tam

Glock.

Cel.

♩ = 34

2. Alto Flute, solo

G

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

C Tpt.

Tpt. 1, 2

Tbn. 1, 2

Tba.

Db.

♩ = 34

G

Timp.

Trngl./Tam

Glock.

Cel.

H

Fl. 1, 2

Ob. 1, 2
2. Eng. Hn.
p
2. To Ob.
pp

Cl. 1, 2
pp
pp

Bsn. 1, 2
1. *pp*
pp

Hn. 1, 2
2. *pp*

Hn. 3, 4
4. *pp*

C Tpt.

Tpt. 1, 2
a2 Whispa mute
p *sim.*

Tbn. 1, 2
pp

Tba.

Db.
pizz.
p

Timp.
p

Trngl./Tam

Glock.
pp

Cel.
Piano
p

Detailed description: This page of a musical score, numbered 6, features a section marked with a boxed 'H'. The score is arranged in systems for various instruments. The woodwind section includes Flutes 1 and 2 (Fl. 1, 2), Oboes 1 and 2 (Ob. 1, 2), Clarinets 1 and 2 (Cl. 1, 2), Bassoons 1 and 2 (Bsn. 1, 2), Horns 1 and 2 (Hn. 1, 2), and Horns 3 and 4 (Hn. 3, 4). The brass section includes Trumpets 1 and 2 (Tpt. 1, 2), Trombones 1 and 2 (Tbn. 1, 2), Trombone (Tba.), and Double Bass (Db.). The percussion section includes Timpani (Timp.), Triangle/Tam-tam (Trngl./Tam), Glockenspiel (Glock.), and Cymbals (Cel.). The score is written in 5/4 time, with a key signature of one flat. The woodwinds and brass play sustained notes, often with dynamic markings like *p* (piano) and *pp* (pianissimo). The percussion instruments play rhythmic patterns, with the double bass playing a pizzicato line. The 'H' section begins at the start of the third measure of the first system.

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

C Tpt.

Tpt. 1, 2

Tbn. 1, 2

Tba.

Db.

Timp.

Trngl./Tam

Glock.

Cel.

1. n. < pp

pp

sim.

n. < pp

sim.

1. n. < pp

3. n. < pp

n. < pp

sim.

n. < pp

p

5

p

p

ppp

sim.

p

ppp

n. < pp

n. < pp

sim.

Celesta

Piano

Celesta

Piano

Piano