

Paul T. McGraw

Saint Vladimir

A Symphonic Tale

Opus 4

Instrumentation:

2 Flutes, 2 Oboes, 2 Clarinets in Bb, 2 Bassoons
4 Horns in F

2 Trumpets in Bb, 2 Trombones, Bass Trombone, Tuba
Timpani in G, Bb, C, D

Percussion: Triangle, Tam-tam, Cymbals, Snare Drum, Glockenspiel
Strings

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The Tale of Saint Vladimir the Great

Vladimir (A.D. 956 – 1015) was a warrior leader, a builder of empire, and a pagan. When Vladimir's father the King divided his kingdom among his sons, he gave Vladimir, who was an illegitimate son, Novgorod to rule. It was a cold and difficult land unwanted by his legitimate brothers. Upon their father's death, Vladimir and his brothers soon quarreled. They warred against each other. Vladimir eventually triumphed over his brothers. Then he defeated all of his foreign enemies uniting all of the lands from the Baltic Sea to Kiev to the Black Sea under his rule. He proved himself an extremely capable soldier, leader, and strategist. Vladimir worshiped the ancient pagan gods, so he built temples and shrines to them celebrating his achievements. But sadly, Vladimir was cruel and greedy, living in luxury with hundreds of wives and concubines, while mercilessly taxing the poor and torturing any who could not pay.

Vladimir was a cruel warrior general, but also an intelligent and thoughtful ruler who was unhappy with himself, his people's poverty, and especially with pagan worship. He sent emissaries to all the surrounding lands to investigate their religions and beliefs. The dignitaries who visited the Eastern Roman Empire in

Constantinople (known as Byzantium to Westerners) returned with praise for the Christian faith and astonishment at the scientific and economic wonders they had seen. Vladimir, hearing this, sent an ambassador to Emperor Basil of the Easter Roman Empire asking him to send Christian missionaries and Philosophers (the old name for scientists) to Russia. Because Emperor Basil was beset by enemies in every direction and needed a strong ally, he negotiated with Vladimir. They agreed that Vladimir would send armies to fight for Basil and Vladimir would convert to Christianity. In exchange, Basil would not just send missionaries and Philosophers, but also his famous sister Princess Anna to marry Vladimir and become Queen of Russia, sealing the alliance.

She traveled to Kiev with a large entourage of Christian misssionaries, and Philosophers as requested by
Vladimir.

Princess Anna was 27 and not yet married, though she had famously been offered marriage by other rulers including Otto the Great. She was well-educated, devout, and reportedly objected to the marriage with Vladimir. Nevertheless, as a Princess she placed the good of her kingdom above personal desires, and her marriage to Vladimir was a success. As Vladimir's wife she counseled him regarding Christianity and she founded monasteries. It is believed that she and Vladimir had several children. When Vladimir embraced the Christian faith with passion, it transformed him. He destroyed his pagan shrines and built schools and Christian churches. He sent messengers throughout every corner of Russia proclaiming his conversion and urging every Russian to likewise come to Christ, peacefully converting Russia to a Christian nation by his example and zeal.

Thereafter he ruled Russia with charity and kindness as a wise and careful statesman, promoting peace, education, and economic prosperity which made him truly beloved by his people. Russian folk tales immortalize Vladimir's charity and wisdom after he became a Christian. Both Catholic and Eastern Orthodox calendars celebrate July 15 each year as the feast of Saint Vladimir the Great, patron saint of Russia.

Composition Notes

The trombone represents the voice of Vladimir. The first theme group introduces Vladimire the warrior leader. Princess Anna's theme begins at measure 59, and at measure 74 the trombone sings in counterpoint with Anna's theme, representing their union. At measure 97 war and battles hold sway as Vladimir defeats the enemies of Emperor Basil. The themes for Vladimir and Anna sound one last time. Each must surrender their own individual will in obedience to God to achieve their destiny. Then the trombone sounds the beginning notes of "Praise the Lord" from the Obikhod, Russia's oldest collection of hymns, representing the Russian people's conversion to Christianity as led by Vladimir. In the final measures, Vladimir, in death, achieves his greatest victory, his soul rising towards heaven to become Saint Vladimir the Great, patron saint of Russia.

Saint Vladimir

Paul T McGraw

Allegro moderato ♩ = 110

Flute 1, 2

Oboe 1, 2

Bb Clarinet 1, 2

Bassoon 1, 2

Horns 1, 2 in F

Horn 3 & 4 in F

Trumpet 1, 2 in B♭

Trombone 1, 2

Bass Trombone

Tuba

Timpani G B♭ C D

Percussion

Violin I

Violin II

Viola

Violoncello

Double Bass

2 3 4 5 6 7 8

Fl. $\flat\flat$ ff mp p

Ob. $\flat\flat$ ff mp p

Cl. $\flat\flat$ ff mp p

Bsn. $\flat\flat$ ff mp p a2
f ff mf f ff

Hn. $\flat\flat$ ff mp p

Hn. $\flat\flat$ ff mp p

Tpt. $\flat\flat$ ff mp

Tbn. $\flat\flat$ ff mp Solo f

B. Tbn. $\flat\flat$ ff mp

Tba. $\flat\flat$ ff mp

Tim. $\flat\flat$ ff mp p f

T-t. Tam-tam mf f To S.D.

Vln. I f ff mp p mf p

Vln. II f ff mp p mf p div.

Vla. f ff mp p mf p

Vc. f ff mf f ff p

D. b. f ff mf f ff p

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

B. Tbn.

Tba.

Tim.

T.-t.

Vln. I

Vln. II

Vla.

Vc.

D. b.

15 16 17 18 19 20

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt. Solo *f*

Tbn.

B. Tbn.

Tba.

Tim.

S. D. Snare Drum *mp*

Vln. I

Vln. II

Vla.

Vc.

Db.

21 22 23 24 25 26

Fl. *mp* a2 *f*

Ob. *mp* a2 *f*

Cl. *mp* a2 *f*

Bsn. *mp* a2 *f*

Hn. *mf* a2 *f*

Hn. *mf* a2 *f*

Tpt. *mf* a2 *f*

Tbn. *mf* a2 *f*

B. Tbn.

Tba. *f*

Tim. *f*

S. D. *f* To Cym.

Vln. I *mf* *f*

Vln. II *mf* *f*

Vla. *f*

Vc. *f*

D. B. *f*

27 28 29 30 31 32

Allegro $\text{♩} = 120$ 9

Fl.
 Ob.
 Cl.
 Bsn.
 Hn.
 a2
 Hn.
 Tpt.
 Tbn.
 B. Tbn.
 Tba.
 Timp.
 Cym.
 ff To Glock.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Db.

41 42 43 44 45 46 47 48 49

10

rit.

Andante $\text{♩} = 94$

Fl. ♩ *mp*
 Ob. ♩ *mp*
 Cl. ♩ *mp*
 Bsn. ♩

Hn. ♩ *p* *pp*
 Hn. ♩
 Tpt. ♩ *p* *pp*
 Tbn. ♩
 B. Tbn. ♩
 Tba. ♩

Tim. ♩ ♩ ♩ ♩ ♩ ♩ ♩

Cym. ♩ *rit.* ♩ *mp*
 Glockenspiel
 Vln. I ♩ *mp* *mf*
 Vln. II ♩ *mp* *mf*
 Vla. ♩ *p*
 Vc. ♩ *p*
 Db. ♩ *p*

50

51

52

53

54

55

56

58

59

Fl. 11
 Ob.
 Cl.
 Bsn. mp
 Hn.
 Hn.
 Tpt.
 Tbn.
 B. Tbn.
 Tba.
 Timp.
 Glock. p
 Vln. I
 Vln. II
 Vla.
 Vc.
 Db.

Measure 60: All instruments are silent.

Measure 61: All instruments are silent.

Measure 62: All instruments are silent.

Measure 63: All instruments are silent.

Measure 64: All instruments are silent.

Measure 65: All instruments are silent.

Measure 66: All instruments are silent.

Measure 67: All instruments are silent.

Dynamics: mp , mf , p . Articulations: accents, slurs, grace notes, triplets.

Fl. *mp* *pp* *p* *pp* *mf*

Ob. *mp* *mf* *3* *mp* *p* *pp*

Cl. *pp* *p* *pp* *mf*

Bsn. *p* *pp*

Hn.

Hn.

Tpt.

Tbn. *mf* Solo (cantabile)

B. Tbn.

Tba.

Tim.

Glock. *pizz.* *mf* *pizz.* *mf* *arco* *pp* *arco* To Cym.

Vln. I *pizz.* *mf* *pizz.* *mf* *arco* *pp* *arco*

Vln. II *pizz.* *mf* *pizz.* *mf* *arco* *pp* *arco*

Vla. *pizz.* *pizz.* *pizz.* *pizz.* *pizz.*

Vc. *pizz.* *pizz.* *pizz.* *pizz.* *pizz.*

Db. *p*

Fl. *f* — *mf* *f* — *mf* *f* — *mf* *poco rit.*

Ob.

Cl. *f* — *mf* *f* — *mf* *poco rit.*

Bsn.

Hn.

Hn.

Tpt.

Tbn. *f* — *mf* *f* — *mf* *p*

B. Tbn.

Tba.

Tim.

Glock. *poco rit.*

Vln. I *p* — *mp* — *mf* — *mp* — *p*

Vln. II *p* — *mp* — *mf* — *mp* — *p*

Vla. *mf*

Vc. *mf*

D. *mp* — *mf* — *mp* — *p*

Allegretto $\text{♩}=100$

Fl.

Ob. $a2$
 $mf < f$ mf f mf

Cl. mp
 mf

Bsn. $a2$
 mf

Hn. mp mf

Hn. p mf
 $a2$

Tpt. mf

Tbn.

B. Tbn.

Tba. mf

Tim. mp mf

Glock. $poco accel.$
Crash Cymbals

Vln. I $mf < f$

Vln. II $mf < f$

Vla. mp
 f

Vc. mp
 f

D. b. mf

Piu Mosso $\text{♩} = 102$

Fl. f
Ob. f
Cl. f
Bsn. f $= mf$
Hn. f $= mf$
Hn. f $= f$
Tpt. f
Tbn. f $= mf$
B. Tbn. f $= mf$
Tba. f
Tim. f
Cym. f
Vln. I ff
Vln. II ff
Vla. ff
Vc. ff
Db. ff

rit.

15

90 91 92 93 94 95 96

Agitato $\text{♩} = 110$

Fl. *mf* *mp* *f* *ff*

Ob. *mf* *mp* *f* *ff*

Cl. *mf* *a2* *f* *ff*

Bsn. *mp* *f* *a2* *f* *ff*

Hn. *mp* *p* *mf* *f* *ff*

Hn. *mp* *p* *mf* *f* *ff*

Tpt. *mf* *mp* *f* *f* *ff*

Tbn. *p* *f* *f* *ff*

B. Tbn. *p* *f* *f* *ff*

Tba. *p* *f* *f*

Tim. *mf* *f* *f* *ff*

S. D. *Agitato* $\text{♩} = 110$
Snare Drum *f*

Vln. I *mf* *np*

Vln. II *mf* *mp*

Vla. *mf* *mp* *f*

Vc. *mf* *mp* *f*

D. B. *mf* *f*

97 98 99 100 101

17

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

B. Tbn.

Tba.

Tim.

S. D.

Vln. I

Vln. II

Vla.

Vc.

Db.

102 103 104 105 106

Fl.

Ob.

Cl.

Bsn.

Hn. a1

f

Hn. a1

f

Tpt.

a2

Tbn.

a2

B. Tbn.

a2

Tba.

f

Tim.

f

S. D.

f

f

Vln. I

f

Vln. II

f

Vla.

f

Vc.

V.

Db.

107 108 109 110 111

Fl. | Ob. | Cl. | Bsn. | Hn. | Hn. | Tpt. | Tbn. | B. Tbn. | Tba. | Timp. | S. D. | Vln. I | Vln. II | Vla. | Vc. | Db.

112 113 114 115 116 117 118 119

Fl.

Ob.

Cl.

Bsn.

Hn. a2 f ff a2 f ff mf p

Hn. a2 f ff a2 f ff mf p

Tpt. ff ff mf p

Tbn. ff ff mf p

B. Tbn. ff ff

Tba. ff ff

Timp. mf ff >p

S. D. mf ff f mf

Vln. I f ff f ff mf

Vln. II f ff f ff mf

Vla. f ff f ff mf

Vc. f ff f ff mf

Db. ff ff mf

120 121 122 123 124 125 126

Fl.

Ob.

Cl.

Bsn.

Hn. a2

Hn. a2

Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

S. D.

Vln. I

Vln. II

Vla.

Vc.

D. b.

127 128 129 130 131 132

Fl. *f* ff *f*

Ob. *f* ff *f*

Cl. *f* ff *f*

Bsn. *f* ff *f*

Hn. *f* a2 ff a2

Hn. *f* a2 ff a2

Tpt. *f* ff ff

Tbn. *f* ff ff

B. Tbn. *f* ff ff

Tba. *f* ff ff

Tim. *f* ff ff > *p*

S. D. *f* ff *f*

Vln. I *f* ff *f* ff

Vln. II *f* ff *f* ff

Vla. *f* ff *f* ff

Vc. *f* ff *f* ff

D. b. *f* ff ff

Fl.

Ob.

Cl.

Bsn.

Hn. a2

Hn. a2

Tpt. a2

Tbn.

B. Tbn.

Tba.

Timp.

S. D.

Vln. I

Vln. II

Vla.

Vc.

D. b

139 140 141 142 143 144

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Hn. *ff*

Hn. *ff*

Tpt. *ff*

Tbn. *ff*

B. Tbn. *ff*

Tba. *ff*

Tim. *ff*

S. D. To Glock.

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

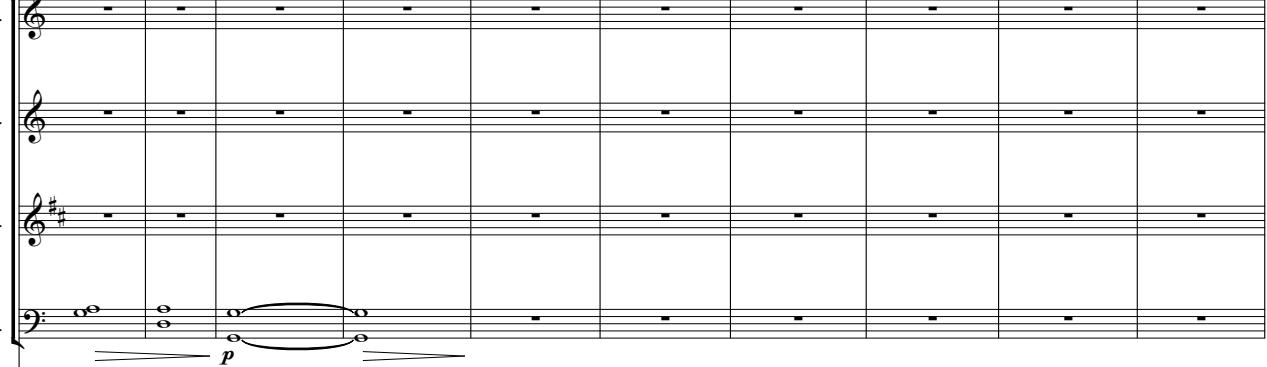
D. B. *ff*

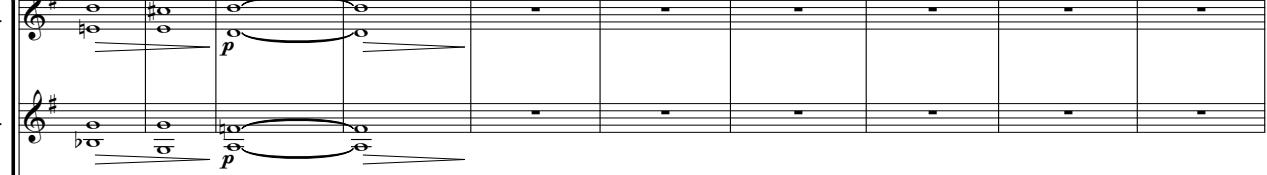
rit. Andante $\text{♩} = 90$

Fl.

Ob.

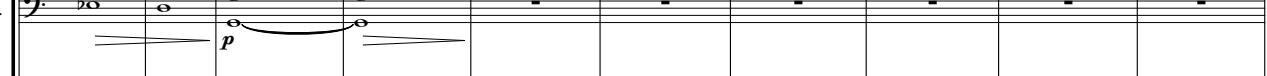
Cl.

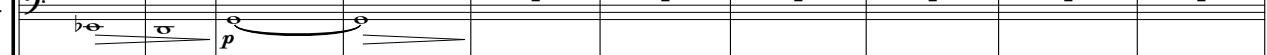
Bsn. 

Hn. 

Hn. 

Tpt. 

Tbn. 

B. Tbn. 

Tba. 

Timp. 

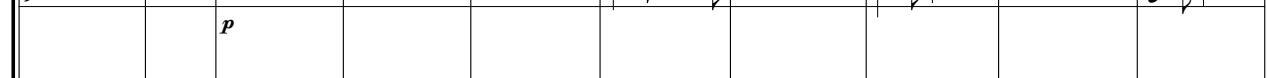
rit. Andante $\text{♩} = 90$

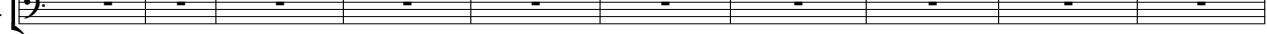
S. D. 

Vln. I 

Vln. II 

Vla. 

Vc. 

Db. 

rit. **Meno =86** rit.

Fl. **pp**

Ob. **pp**

Cl. **pp**

Bsn.

Hn. **a2** **mp** **mf**

Hn.

Tpt.

Tbn. **Solo** **"Praise the Lord" from the Obikhod**

B. Tbn.

Tba. **"Praise the Lord" from the Obikhod**

Tim. **"Praise the Lord" from the Obikhod**

Glock. **rit. Meno =86** **rit.** **"Praise the Lord" from the Obikhod**

Glockenspiel **pp** **mf**

Vln. I **"Praise the Lord" from the Obikhod**

Vln. II **"Praise the Lord" from the Obikhod**

Vla. **"Praise the Lord" from the Obikhod**

Vc. **"Praise the Lord" from the Obikhod**

Db. **"Praise the Lord" from the Obikhod**

Fl. *mf*

Ob. *nf*

Cl. *mf*

Bsn. *mf*

Hn. *mf*

Hn. *mf*

Tpt. *mf*

Tbn. *mf*

B. Tbn. *mf*

Tba. *mf*

Tim. *mf*

Glock.

Vln. I *mf*

Vln. II *nf*

Vla. *mf*

Vc. *mf*

D. *mf*

172 173 174 175 176 177 178 179 180 181 182

molto rit. Adagio $\text{♩} = 74$

Fl.

Ob.

Cl.

Bsn.

Hn. a2

Hn. a2

Tpt.

Tbn. a2

B. Tbn.

Tba.

Tim.

Glock.

Vln. I

Vln. II

Vla.

Vc.

D. b

183 184 185 186 187 188 189 190 191

Fl. rit. Larghetto $\text{♩} = 66$

Ob. poco rit.

Cl.

Bsn.

Hn. a2

Hn. a2

Tpt. 1.

Tbn.

B. Tbn.

Tba.

Tim. rit. Larghetto $\text{♩} = 66$

poco rit.

Glock.

Vln. I

Vln. II

Vla.

Vc.

D. b.

rit. Larghetto $\text{♩} = 66$

poco rit.

$\frac{3}{8}$

mp

p

mp

f

p

pp

mp

$\frac{3}{8}$

f

p

pp

mf

$\frac{3}{8}$

f

p

pp

192 193 194 195 196 197 198 199 200