

**Paul Frehner**

**Phantom Suns**

**for large orchestra**



## Instrumentation

3 Flutes [2<sup>nd</sup> doubles on picc., 3<sup>rd</sup> doubles on alto flute]  
3 Oboes [3<sup>rd</sup> doubles on English Horn]  
3 Clarinets [3<sup>rd</sup> doubles on bass clarinet]  
3 Bassoons [3<sup>rd</sup> doubles on Contrabassoon]

4 Horns  
3 Trumpets [1<sup>st</sup> doubles on Piccolo Trumpet in Bb]  
2 Trombones  
1 Bass Trombone  
1 Tuba

3 Percussion\*

\*The timpani part is included within the 1<sup>st</sup> percussion part

### Percussion I

Crotales - 2 octaves, and bow – [shared with perc. III]  
Chimes - two notes, E3 and F#3  
2 Small gongs tuned to E3 and G3  
Sizzle Cymbal [shared with perc. II]  
Med Cymbal  
Timpani: 32", 25", 23"  
Cymbal to be placed on timp.

### Percussion II

3 Tam Tams - small, med., large [shared with perc. III]  
Large gong - tuned E1 [shared with perc. III]  
Sizzle Cymbal [shared with perc. I]  
Orchestral Bass Drum [shared with perc. III]  
Marimba

### Percussion III

Crotales - 2 octaves, and bow – [shared with perc. I]  
Vibraphone  
Xylophone  
Triangle  
Sistrum  
3 small suspended cymbals  
3 Tam Tams [small, med., large] – shared with perc. II  
Low gong – shared with perc. II  
Bongos – tuned very high and high  
Orchestral Bass Drum [shared with perc. II]

Piano  
Harp

Strings: 10,8,6,6,4\* minimum

\* At least 1 bassist needs a 5 string bass with a low B.

## Performance Notes

Accidentals function in the traditional manner. However, cautionary accidentals are frequently used. In addition, microtones are used extensively [see note below on notation of microtones]. This score is notated in C. The piccolo, contrabassoon, double-bass, however, are written in their usual octave transpositions. The crotales sound two octaves higher than written.

At the beginning of the work the bassist's 5<sup>th</sup> string should be detuned to B<sub>2</sub>. It is later retuned during the 1<sup>st</sup> movement.

Duration: ca. 16'

### Notation of Microtones



Quarter tone sharp



Quarter tone flat



Three quarter tone sharp



Slightly higher or lower [approx. 1/6 of tone] than the natural note



Slightly higher or lower [approx. 1/6 of tone] than the sharpened note



Slightly higher or lower [approx. 1/6 of tone] than the flattened note

## Program note

*Phantom Suns* was commissioned by Alex Pauk and the Esprit Orchestra in celebration of their 30th anniversary season. As such, I wanted to write a piece that reflected the meaning of their name "Esprit" in some esoteric way. *Phantom Suns* draws its inspiration from parhelia, or sundogs, an atmospheric phenomenon in which twin suns appear as lustrous spots of light in the sky on either side of the sun. At times, they may be connected by a circular halo around the sun. They may also appear as one portion of an elaborate network of interconnected arcs and other designs in the sky. One can observe them anywhere in the world, but typically when the sun is low on the horizon. They are caused by sunlight refracting at a 22° angle through ice crystals high in the cirrus clouds.

The piece is in two contrasting movements. The first, *Luminescence*, is inspired by the actual atmospheric phenomenon as it tries to musically depict light beams that are refracted and colored as they pass through other atmospheric conditions such as cloud masses. The brass sections provides the primary 'light vibrations' while the strings and winds give refractions of that light. The second movement, *Cipher*, is earthy in its approach and has to do with how people might have rationalized strange phenomena such as sundogs before the science was available to explain them. These out-of-the-ordinary events were often considered signs of the divine and were attributed to deities in early cultures. This movement is inspired by one possible Germanic or Scandinavian mythological explanation for phantom suns in which they are twins related to Odin, the sky god. It is also written in acknowledgement of the cryptoanalysts in Poland and at Bletchley Park who made such a difference.

*Phantom Suns* is dedicated to Alex Pauk and the Esprit Orchestra - may they have another 30 great years - and was composed with the financial support of the Canada Council for the Arts.



Conseil des arts  
du Canada

Canada Council  
for the Arts

Availability: A study score can be purchased from the Canadian Music Centre  
The score and parts are available for hire from the Canadian Music Centre

# Phantom Suns

for large orchestra

for Alex Pauk and the Esprit Orchestra  
on the occasion of their 30th Anniversary Season

Paul Frehner  
2012 (edited 2013)

## I - Luminescence

$\text{♩} = 40$   
Flute 2 play slightly behind Flute 1.  
Create blurred vibrations in pitch.

$\text{♩} = 63$  Glimmering

Balance levels of woodwinds with the strings. It might be necessary for the winds to play louder than the indicated dynamic level.

6

Flute 1-2  
Alto Flute  
Oboe 1  
Clarinet 1-2  
Bass Clarinet  
3 Bassoon

4 Horns  
3 Trumpets  
3 Trombones  
Tuba

Percussion I  
Percussion II  
Percussion III

Piano  
Harp

Violin I  
Violin II  
Viola  
Cello  
Double Bass

**Percussion I**  
Tuned:  
Small gongs  
3 Tam Tams  
Low Gong  
heavy beater  
Soft mallets

**Percussion II**  
small tam tam  
med. tam tam  
large tam tam  
low gong  
Triangle  
Sistrum

**Percussion III**  
 $pp < mf$

**Piano**  
 $mf$  Quick Scrape  
on the string near the agraffe with a heavy guitar pick

**Violin I**  
 $pp$   
senza vib.

**Violin II**  
 $pp$   
senza vib.

**Viola**  
 $pp$   
senza vib.  
pizz. All players independently repeat rhythmic patterns similar to those in the box  
Non Div. (normale)  
Stop, beat 2  
As before  
pizz.

**Cello**  
 $pp$   
Solo 5-string bass  
scordatura: low B tuned to B<sub>1</sub>

**Double Bass**  
[No Fundamental - overtones only]  
 $mf$   
Solo Part.  
 $mf$   
Solo Part.  
Ord.  $mf$   
Solo Part.

$ppp$   $p$

12 17

Fl. 1-2 *pppp* *p* *pppp* *p*

Fl. 3 *pppp* *p* *pppp* *p*

Ob. 1 *pppp* *p*

E. Hn. *pppp* *p*

Cl. 1-2 *pppp* *p* *pppp* *p*

B. Cl. *pppp* *p* *pppp* *p*

Bsn.

Hn.

Tpt.

Tbn.

Sm. Gongs *pppp*

3 T.T. L. Gong *mp* *pp* *mp* *pp*

Tri. Sis. *pp* *mf* *pp* *mf* *pp*

Pno. *z* *z*

Vin. I div.

Vin. II div.

Via. *As before* *pizz.* *pizz.*

Vce.

Db. *ppp* *p* *ppp* *p*

Ord. *molto Sul Pont.* *molto Sul Pont.*

21 A slight bend up and down As before: Balance levels of woodwinds with the strings

Fl. 1 *pppp* *p* *pp* *pppp* *pp*

Fl. 2 *pppp* *p* *pppp* *pp*

A. Fl. *pppp* *p* *pppp*

Ob. 1 *pppp* *p* *pp* *mp* *emerge from texture*

Ob. 2 *pppp* *p* *pppp* *pp*

Cl. 1-2 *pppp* *p* *pppp* *pp*

B. Cl. *pppp* *p* *pppp* *pp*

Bsn. *pp*

Hn.

Tpt.

Tbn.

Sm. Gongs *pppp* Small gongs

3 T.T. L. Gong *mp* *pp* *mp* *pp* Mute Soft mallets

Tri. Sis. *mf* *pp* *mf* *pp*

Pno.

Vin. I div. *vib.* *molto vib.* *pp* *pp < mp* *emerge from texture* *senza vib.*

Vin. II div. *vib.* *molto vib.* *pp* *pppp* *senza vib.*

Vla. *pizz* *Stop, beat 4* *pizz* *Stop last 8th*

Vce. *pp* *p* *pp* *pppp* *senza vib.*

Db. *ppp* *p* *pppp* *pp* *Ord.* *Ord.*

29 32

Fl. 1-2 *pppp* *pp* *pppp* *pp*

A. Fl. *pppp* *pp* *pppp* *pp*

Ob. 1 *pp* *mp* *pppp* *pp*

Ob. 2 *pppp* *pp* *pppp* *pp*

E. Hn. *pppp* *pp* *pppp* *pp*

Cl. 1-2 *pppp* *pp* *pppp* *pp*

B. Cl. *pppp* *pp* *pppp* *pp*

Bsn. 1 *pppp* *pp* *pppp* *pp*

Hn. *pppp* *pp* *pppp* *pp*

Tpt. *pppp* *pp* *pppp* *pp*

Tbn. *pppp* *pp* *pppp* *pp*

Sm. Gongs *pppp*

3 T.T. L. Gong *mp* *pp* *mp*

Tri. Sis. *mf* *pp* *mf*

Pno. *z* *z*

Vin. I div. *mp* *pp* *mp* *pp*

Vin. II div. *pp* *pppp* *pp* *pppp*

Via. *pizz.* *pp* *pppp* *pp* *pppp* *pp* *pppp* *pp* *pppp*

Vce. div. *pp* *pppp* *pp* *pppp*

Db. *pppp* *pp* *pppp* *pp*

Stop, beat 5



34 37

Fl. 1-2  
A. Fl.  
Ob. 1  
Ob. 2  
E. Hn.  
Cl. 1-2  
B. Cl.  
Bsn. 1

Hn.  
Tpt.  
Tbn.

Sm. Gongs  
3 T.T. L. Gong  
Tri. Sis.

Pno.

34 37

Vin. I div.  
Vin. II div.  
Via.  
Vce. div.  
Db.

Brief

Mute  
Mute

Brief

**B**  
Expansive

\*[mm. 40-98] long notes with crescendos and dimmendos: start beneath the surface and gradually emerge from the texture. After a momentary peak is reached recede so that another instrument can be heard emerging. This applies at all dynamic levels and to all instruments in such sustaining passages unless a different dynamic contour is clearly indicated.

40 42

Fl. 1 *ff* *Picc.*

Picc. *ff*

A. Fl. *p* *ff*

Ob. 1 *ff*

Ob. 2 *p* *ff*

E. Hn. *p* *ff*

Cl. 1 *ff*

Cl. 2 *p* *ff*

B. Cl. *ff* *p* *ff*

Ban. 1 *p* *ff*

Ban. 2 *p* *ff*

C. Bn. *p* *ff* *p*

Hn. 1-2 *fff* *p* *ff*

Hn. 3-4 *fff* *p* *ff*

Tpt. 1-2 *fff* *p* *ff* *Plunger Mute*

Tbn. *fff* *p* *ff*

B. Tbn. Tuba *p* *fff*

Timp. *p* *ff*

3 T.T. L. Gong *p* *ff* *Bring out high partials*

3 sm. cym. *p* *ff* *Small Cymbals soft mallets*

Pno. *ff* *Ord.*

Hp. *ff*

**B**  
Expansive

40 42

Vin. I div. a 3 *ff* *p* *fff* *mf*

Vin. II div. *ff* *p* *fff* *mf*

Vla. *p* *fff*

Vce. div. *ff* *p* *fff* *p*

Db. div. *ff* *p* *fff*

This page contains the musical score for measures 45 through 48. The score is divided into two systems, each covering measures 45 and 48. The instruments and parts included are:

- Fl. 1 (Flute 1)
- Picc. (Piccolo)
- A. Fl. (Alto Flute)
- Ob. 1 (Oboe 1)
- Ob. 2 (Oboe 2)
- E. Hn. (English Horn)
- Cl. 1 (Clarinet 1)
- Cl. 2 (Clarinet 2)
- B. Cl. (Bass Clarinet)
- Ban. 1 (Bassoon 1)
- Ban. 2 (Bassoon 2)
- C. Bn. (Contrabassoon)
- Hn. 1-2 (Horn 1-2)
- Hn. 3-4 (Horn 3-4)
- Tpt. 1-2 (Trumpet 1-2)
- Tpt. 3 (Trumpet 3)
- Tbn. (Trombone)
- B. Tbn. Tuba (Bass Trombone/Tuba)
- I (Cymbal I)
- Mar. (Marimba)
- III (Cymbal III)
- Hp. (Harp)
- Vin. I div. a3 (Violin I, divided into three groups)
- Vin. II div. a3 (Violin II, divided into three groups)
- Vla. div. (Viola, divided)
- Vce. div. (Vocal, divided)
- Solo Db. (Solo Double Bass)
- gli altri (the others)

Key performance instructions and markings include:

- Fl. 1:** Solo in measure 46; *ppp* in measure 48.
- Ob. 1:** *ppp* in measure 48.
- Cl. 1:** *ppp* in measure 48.
- Hn. 1-2:** *fff* in measure 45; *ff* and *mf* in measure 48.
- Tpt. 1-2:** *ff* in measure 45; *ppp* and *p* in measure 48.
- Mar.:** *mf* in measure 45; *mp* in measure 48.
- Vin. I:** *ff* in measure 45; *ppp* and *ff* in measure 48.
- Vin. II:** *fff* in measure 45; *ppp* and *ff* in measure 48.
- Vla.:** *fff* in measure 45; *ppp* and *ff* in measure 48.
- Vce.:** *fff* in measure 45; *ppp* in measure 48.
- Solo Db.:** *p* in measure 45; *mf* in measure 48.

Additional markings include "slow microtonal gliss. above and below note" for E. Hn., "remove mute" for Tpt. 1-2, and "Harmon Mute" for Tpt. 3. The score also features various dynamics such as *ppp*, *pp*, *p*, *mp*, *mf*, *ff*, and *fff*, along with articulation marks like accents and slurs.



58 61

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

E. Hn.

Cl. 1

Cl. 2

B. Cl.

Ban. 1

Ban. 2

Hn. 1-2

Hn. 3-4

Tpt. 1

Tpt. 2

Tpt. 3

T. Tbn. 1

T. Tbn. 2

Med. Cym.

B. Drum

Bongos

Hp.

Vin. I div.

Vin. II div.

Via. div.

Solo Cello

Vce. div.

Db.

\*See note on pg. 6.

Flute

Clarinet

Straight Mute

Plunger Mute

with bow

fast

senza vib

poco vib

with dynamic gliss

molto vib

*p* *f* *mp* *mf* *pp* *ff*

*acc* *sfz*

very fast

very slow

remove mute

To clarinet

The score is for a large orchestra and includes the following instruments and parts:

- Flutes 1 & 2 (Fl. 1, Fl. 2)
- Oboes 1 & 2 (Ob. 1, Ob. 2)
- Horn 1 (E. Hn.)
- Clarinets 1 & 3 (Cl. 1, Cl. 3)
- Bassoons 1 & 2 (Bsn. 1, Bsn. 2)
- Contrabassoon (C. Bn.)
- Horn 1 & 2 (Hn. 1-2)
- Trumpets 1, 2, & 3 (Tpt. 1, Tpt. 2, Tpt. 3)
- Trombones 1 & 2 (T. Tbn. 1, T. Tbn. 2)
- Tuba (B. Tbn. Tuba)
- Chimes
- 3 T. Gong (T.T. Gong III)
- Piano (Pno.)
- Harp (Hp.)
- Violin I & II (Vin. I, Vin. II div.)
- Viola (Via. div.)
- Solo Cello
- Voice (Vce. div.)
- Double Bass (Db. div.)

Key performance markings and instructions include:

- Dynamic markings: *ppp*, *p*, *mp*, *mf*, *f*, *ff*.
- Performance instructions: "To Oboe", "To bass clarinet", "ad lib. muting", "flute mute", "heavy beater", "vib. (slow and wider)", "molto vib. (faster and wider)", "rit.", "Un.", "D".
- Section marker: A box labeled "D" is placed above the score at the beginning of the section.

Musical score for orchestra and strings, measures 70-70. The score includes staves for Flutes 1-3, Oboes 1-3, Clarinets 1-2, Bass Clarinet, Basset Horns 1-2, Contrabassoon, Horns 1-2 and 3-4, Trumpets 1-3, Trombones 1-2 and Bass Trombone, Chimes, Gong, Small Cymbals, Harp, Violins I and II (divided), Viola (divided), Voice (divided), and Double Bass (divided). The score features dynamic markings such as p, mf, f, and sf, as well as performance instructions like 'flatter tongue', 'upward glissando in horn', 'remove mute', 'Plugged Mute', 'Bass Trombone', and 'Molto Sul Pont.'. A rehearsal mark 'E' is placed above measures 70 and 70. The bottom staff includes the instruction 'slowly changing texture, always very soft have gaps of 1/8' and 'ppp tongue'.

F

77

Fl. 1

Fl. 3

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

B. Cl.

Ban. 1

Ban. 2

C. Bn.

Hn. 1-2

Hn. 3-4

Tpt. 1

T. Tbn. 1

T. Tbn. 2

B. Tbn. Tuba

I

II

3 sm. cym.

Hp.

F

77

Vin. I div. a3

Vin. II div.

Vla. div.

Vce. div.

Db. div.



Molto Rall. ..... **G** ..... A Tempo

Fl. 1  
Fl. 2  
Fl. 3  
Ob. 1  
Ob. 2  
Cl. 1  
Cl. 2  
C. Bn.  
Hn. 1-2  
Tpt. 1  
Tpt. 2-3  
T. Tbn. 1  
T. Tbn. 2  
B. Tbn. Tuba

Annotations: Harmon Mute, remove mute, pp possible, fluter, Two trombones stagger breathe, if necessary, Trombone 2 gliss slightly slower than Trombone 1 - create a blur, Two trombones stagger breathe, if necessary, Timpani, Marimba, Crotales with low, 3 Tam Tams

Molto Rall. ..... **G** ..... A Tempo

Vin. I div. a3  
Vin. II div. a3  
Via. div.  
Vce. div.  
Db. div.

Annotations: Poco Sul Pont., Chd.



Molto Rall.

A Tempo

Attaca

91

FL 1

FL 2

FL 3

Ob. 1

Ob. 2

E. Hn.

Cl. 1

Cl. 2

B. Cl.

Ban. 1

Ban. 2

C. Bn.

Hn. 1-2

Hn. 3-4

Tpt. 1

Tpt. 2-3

T. Tbn. 1

T. Tbn. 2

B. Tbn. Tuba

Timp.

Mar.

3 T.T.

Hp.

Plate

Chord (high partials)

remove mute

*p*, *mp*, *f*, *mf*, *ff*



Molto Rall.

A Tempo

Attaca

91

Vin. I div.

Vin. II div.

Vla. div.

Vcl. div.

Db.

Change string during gliss to give impression of a smooth line.

Non Div.

*p*, *mp*, *f*, *mf*, *ff*

# II - Cipher

*in acknowledgement of the cryptanalysts in Poland and at Bletchley Park who made such a difference*

99 ♩ = 80 Militaristic

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

B. Tbn. Tuba

Chimes

Mar.

B. Drum

99 ♩ = 80 Militaristic

Vin. I

Vin. II

Vla.

Vce.

Db.

Chimes: **Chimes**  
*mf* L.V.  
x = dead sticking

B. Drum: **Bass Drum**  
Heavy, hard rubber beater  
*mp*

Vin. II: Heavy staccato, only slightly separated  
*f* *ff*

Vla.: Heavy staccato, only slightly separated  
*ff* *ff*

Vce.: Heavy staccato, only slightly separated  
*ff* *ff*

103

Fl.

Ob.

B. Cl.

Bsn. 1

Hn.

Tpt.

Tbn.

Tuba

Chimes

Mar.

B. Drum

Pno.

Hp.

[Tuba - mm. 107-119: optional doubling of basses. Play this passage only if the double bass section is rather small and could use reinforcement.]

103

Vin. I div.

Vin. II div.

Vla. div.

Vce. div.

Db.

*vigoroso ma cantabile*  
*ff sub.*  
*vigoroso ma cantabile*  
*ff sub.*  
*vigoroso ma cantabile*  
*ff sub.*  
*vigoroso ma cantabile*  
*ff sub.*  
*vigoroso ma cantabile*  
*ff sub.*  
*vigoroso ma cantabile*  
*ff sub.*

*sempre martellato*  
*ff mf*  
*sempre martellato*  
*ff mf*  
*sempre martellato*  
*ff mf*  
*sempre martellato*  
*ff mf*  
*sempre martellato*  
*ff mf*  
*sempre martellato*  
*ff mf*  
*sempre martellato*  
*ff mf*  
*sempre martellato*  
*ff mf*  
*sempre martellato*  
*ff mf*  
*sempre martellato*  
*ff mf*

*Div. molto pesante*  
*ff mf*

*ff*

I  
Molto Pesante