

# Tales of Vandosar

Richard Meyer (ASCAP)

Before writing the piece, Mr. Meyer asked members of the Pasadena Youth Symphony Orchestra to compose original themes of their own. Four of these themes were chosen, and then woven together by the composer. The result is a fascinating and high-spirited overture that explores a myriad of emotions. With brief solos for trombone, trumpet, and violin, this piece is sure to hold the interest of all of your students—after all, it was written with the help of their peers!

## INSTRUMENTATION

Conductor Score.....	1	Trombone I.....	1
Flute I.....	1	Trombone II.....	1
Flute II.....	1	Tuba.....	1
Oboe I.....	1	Mallet Percussion (Bells/Xylophone).....	2
Oboe II.....	1	Timpani (F-G-C-D).....	1
B♭ Clarinet I.....	1	Percussion (Suspended Cymbal, Crash Cymbals, Triangle, Snare Drum, Tambourine, Castanets).....	6
B♭ Clarinet II.....	1	Violin I.....	8
B♭ Bass Clarinet.....	1	Violin II.....	8
Bassoon.....	1	Viola.....	5
F Horn I.....	1	Cello.....	5
F Horn II.....	1	String Bass.....	5
B♭ Trumpet I.....	1		
B♭ Trumpet II.....	1		



**Please note:** Our band and orchestra music is now being collated by an automatic high-speed system. The enclosed parts are now sorted by page count, rather than score order.

*Tales of Vandosar* is a high-spirited overture featuring all sections of the symphony orchestra. Before beginning the composition, the composer visited the Pasadena Youth Symphony Orchestra (Pasadena, California), with the idea of writing a piece based on original themes submitted by students in the group. Several themes were submitted and four were chosen.

After a brief introduction that combines fragments of all four themes, the majestic main theme, by Vania Fong, is introduced in the celli (m. 7). The second half of this melody (m. 23) was composed by Andrew Ting. At measure 42, the key changes and we hear a charmingly simple theme composed by Dorene Zhou. The composer added the second half of this theme (m. 50). This melody is then varied and tossed playfully about the orchestra. The mood changes at m. 84 as we hear a sobering, contemplative theme by Sarah Biagini. As before, the second half of this melody came from the composer (m. 100). As Sarah's theme returns (m. 108), the solo trombone is joined by solo violin, playing a graceful countermelody (performed by Sarah, herself, at the premiere of the work!).

Dorene's theme returns (m. 121) and is eventually combined with the original main theme in augmentation, played majestically in the brass (m. 144). A heroic coda (m. 180) quoting all four themes brings the overture to a close. The title of the piece acknowledges the four student conductors by combining their first names to create the fictitious name "Vandosar."

# Tales of Vandosar

CONDUCTOR SCORE

Duration - 6:40

Richard Meyer (ASCAP)

Maestoso (♩ = 84)

rit.

**Flutes**  
I  
II

**Oboes**  
I  
II

**B♭ Clarinets**  
I  
II

**Bassoon**  
(B♭ Bass Clarinet)

**F Horns**  
I  
II

**B♭ Trumpets**  
I  
II

**Trombones**  
I  
II

**Tuba**

**Timpani**  
(F-G-C-D)

**Mallet Percussion**  
(Bells/Xylophone)

**Percussion**  
(Sus. Cymbal, Crash Cymbals, Triangle, Snare Drum, Tambourine, Castanets)

**Violins**  
I  
II

**Viola**

**Cello**

**String Bass**

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**Maestoso** (♩ = 84)

**rit.**

**1** **2** **3** **4** **5** **6**

**f** **p** **f** **f** **f** **f**

**Tune: F-G-C-D**

**Bells**

**C.C.**

**Sus. Cym.**

**div.**

**div.**

7 **Maestoso con moto** (♩ = 116)

Fls. I II

Obs. I II

Cls. I II *mf*

Bsn. (B♭ B. Cl.) *mf*

Hns. I II

Tpts. I II

Trbs. I II

Tuba

Timp.

Mlt. Perc.

Perc.

7 **Maestoso con moto** (♩ = 116)

Vlns. I II *mf*

Vla. *mf*

Cello

Str. Bass *f*

7 8 9 10 11 12 13

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23

Fls. I II

Obs. I II

Cls. I II

Bsn. (B $\flat$  B. Cl.)

Hns. I II

Tpts. I II

Trbs. I II

Tuba

Timp.

Mlt. Perc.

Perc.

23

Vlms. I II

Vla.

Cello

Str. Bass

21 22 23 24 25 26

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33

Fls. I *mf* *ff*

Fls. II *mf* *ff*

Obs. I *ff*

Obs. II *ff*

Cls. I *ff*

Cls. II *ff*

Bsn. (B♭ B. Cl.) *ff*

Hns. I *ff*

Hns. II *ff*

Tpts. I *ff*

Tpts. II *ff*

Trbs. I *ff*

Trbs. II *ff*

Tuba *ff*

Timp. *mf* *ff*

Mlt. Perc. *ff*

Perc. Choke *ff*

Vlns. I *ff*

Vlns. II *ff*

Vla. *ff non div.*

Cello *ff non div.*

Str. Bass *ff*

33

32 33 34 35 36 37

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Obs.  
II

Cl.  
I  
II

Bsn.  
(B $\flat$  B. Cl.)

Hns.  
I  
II

Tpts.  
I  
II

Trbs.  
I  
II

Tuba

Timp.

Mlt. Perc.

Perc.

Vlms.  
I  
II

50

Fls.

Obs.

Cls.

Bsn.  
(B♭ B. Cl.)

Hns.

Tpts.

Trbs.

Tuba

Timp.

Mlt. Perc.

Perc.

50

Vlns.

Vla.

Cello

Str. Bass

50 51 52 53

Fls. I II

Obs. I II

Cls. I II

Bsn. (B $\flat$  B. Cl.)

Hns. I II

Tpts. I II

Trbs. I II

Tuba

Timp.

Mlt. Perc.

Perc.

Vlns. I II

Vla.

Cello

Str. Bass

54 55 56 57

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14

Fls.  
I  
II

Obs.  
I  
II

Cls.  
I  
II

Bsn.  
(B♭ B. Cl.)

Hns.  
I  
II

Tpts.  
I  
II

Trbs.  
I  
II

Tuba

Timp.

Mlt. Perc.

Perc.

Vlns.  
I  
II

Vla.

Cello

Str. Bass

66

sim.

3

f

ff

Soli

S.D. (snare off)

C.C.

non div.

arco

f

ff

250005

63 64 65 66 67 68

75

Fls. I II

Obs. I II

Cls. I II

Bsn. (B $\flat$  B. Cl.)

Hns. I II

Tpts. I II

Trbs. I II

Tuba

Timp.

Mlt. Perc.

Perc.

D to E $\flat$ , C to D $\flat$ , G to B $\flat$

75

Vlns. I II

Vla.

Cello

Str. Bass

pizz. p col legno mf arco

pizz. p col legno mf arco

pizz. p (pizz.) mp mf arco

pizz. p col legno mf arco

pizz. p col legno mf

Fls. *mf* *f* rit.

Obs. *mf*

Cls. *mf* *f*

Bsn. (B $\flat$  B. Cl.) *mf*

Hns. *mf* *f*

Tpts. *f*

Trbs. *mf*

Tuba *mf*

Timp.

Mlt. Perc. Bells *mf*

Perc.

Vlns. *f* rit.

Vla. *f*

Cello *f*

Str. Bass *arco* *pizz.*

76 77 78 *mf* 79 80 81 82 *p*



84 Andante (♩ = 84)

Fls. I II

Obs. I II

Cls. I II

Bsn. (B♭ B. Cl.)

Hns. I II

Tpts. I II

Trbs. I II

Tuba

Timp.

Mlt. Perc.

Perc.

*mf cantabile*

*p*

*sim.*

*Solo*

*mf cantabile*

84 Andante (♩ = 84)

Vlms. I II

Vla.

Cello

Str. Bass

*p*

*p*

*arco*

83 84 85 86 87 88 89

92

*p*

Fls.

Obs.

Cls.

Bsn.  
(B $\flat$  B. Cl.)

Hns.

Tpts.

Trbs.

Tuba

Timp.

Mlt. Perc.

Perc.

Castanets

Vlns.

Vla.

Cello

Str. Bass

100

*mf*

*mf*

*mf*

100

*f*

*Soli*

*cantabile*

*mf*

96 97 98 99 100 101

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108

Fls.

Fls. I II

Obs.

Obs. I II

Cls.

Cls. I II

Bsn.  
(B $\flat$  B. Cl.)

Bsn. (B $\flat$  B. Cl.)

Hns.

Hns. I II

Tpts.

Tpts. I II

Trbs.

Trbs. I II

Tuba

Tuba

Timp.

Timp.

Mlt. Perc.

Mlt. Perc.

Perc.

Perc.

108

Vlms.

Vlms. I II

Vla.

Vla.

Cello

Cello

Str. Bass

Str. Bass

116 **Meno mosso**

rit.

119 **Presto** (♩ = 144)

Fls. I II

Obs. I II

Cls. I II

Bsn. (B♭ B. Cl.)

Hns. I II

Tpts. I II

Trbs. I II

Tuba

Timp.

Mlt. Perc.

Perc.

Vlns. I II

Vla.

Cello

Str. Bass

*Solo* *mf*

*Tutti* *mp*

*p*

*p*

*Solo* *pp*

*Tri.*

*p* **Presto** (♩ = 144)

*Tutti pizz.* *mf* *pizz.* *mf* *pp*

*arco* *p*

114 115 116 117 118 119

Fls.

Obs.

Cls.

Bsn.  
(B♭ B. Cl.)

Hns.

Tpts.

Trbs.

Tuba

Timp.

Mlt. Perc.

Perc.

Vlns.

Vla.

Cello

Str. Bass

120 121 122 123 124

Fls. I *f*

Fls. II

Obs. I

Obs. II

Cls. I

Cls. II

Bsn. (B $\flat$  B. Cl.) *mf*

Hns. I

Hns. II

Tpts. I

Tpts. II

Trbs. I

Trbs. II

Tuba

Timp.

Mlt. Perc.

Perc.

Vlns. I (pizz.) *mf*

Vlns. II (pizz.) *mf*

Vla.

Cello

Str. Bass

125 126 127 128



129

Fls.

Obs.

Cls.

Bsn.  
(B♭ B. Cl.)

Hns.

Tpts.

Trbs.

Tuba

Timp.

Mlt. Perc.

Perc.

129

Vlns.

Vla.

Cello

Str. Bass

129 130 131 132 133

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**accel.**

**Allegro con brio** ( $\text{♩} = 84$ )

**Fls.**

I

II

**Obs.**

I

II

**Cls.**

I

II

**Bsn.  
(B $\flat$  B. Cl.)**

**Hns.**

I

II

**Tpts.**

I

II

**Trbs.**

I

II

**Tuba**

**Timp.**

**Mlt. Perc.**

**Perc.**

Xylophone

C.C.

*p*, *f*, *mp*, *ff*, *sempre*

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**Sus. Cym.**

144

**Allegro con brio** ( $\text{♩} = 84$ )

**accel.**

Violins I and II, Viola, Cello, and String Bass, measures 139-144. The score shows a crescendo from piano (p) to fortissimo (ff) across measures 139-144. Dynamics include p, mp, f, and ff, with markings like 'arco' and 'sempre'.

Fls.  
I  
II

Obs.  
I  
II

Cls.  
I  
II

Bsn.  
(B $\flat$  B. Cl.)

Hns.  
I  
II

Tpts.  
I  
II

Trbs.  
I  
II

Tuba

Timp.

Mlt. Perc.

Perc.

Vlins.  
I  
II

Vla.

Cello

Str. Bass

*div.*

*p* *ff*

Fls. I II

Obs. I II

Cls. I II

Bsn. (B $\flat$  B. Cl.)

Hns. I II

Tpts. I II

Trbs. I II

Tuba

Timp.

Mlt. Perc.

Perc.

Vlns. I II

Vla.

Cello

Str. Bass

151 152 153 154 155 156

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160

Fls.  
I  
II

Obs.  
I  
II

Cls.  
I  
II

Bsn.  
(B $\flat$  B. Cl.)

Hns.  
I  
II

Tpts.  
I  
II

Trbs.  
I  
II

Tuba

Timp.

Mlt. Perc.

Perc.

*ff*

160

Vlns.  
I  
II

Vla.

Cello

Str. Bass

157 158 159 160 161

Fls.  
I  
II

Obs.  
I  
II

Cls.  
I  
II

Bsn.  
(B $\flat$  B. Cl.)

Hns.  
I  
II

Tpts.  
I  
II

Trbs.  
I  
II

Tuba

Timp.

Mlt. Perc.

Perc.

Vlns.  
I  
II

Vla.

Cello

Str. Bass

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162 163 164 165 166

170

Fls.  
I  
II

Obs.  
I  
II

Cls.  
I  
II

Bsn.  
(B $\flat$  B. Cl.)

Hns.  
I  
II

Tpts.  
I  
II

Trbs.  
I  
II

Tuba

Timp.

Mlt. Perc.

Perc.

Vlns.  
I  
II

Vla.

Cello

Str. Bass

167 168 169 170 171 172

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rit. e cresc.

Fls.

Fls. I and II: Flute parts with triplets and sustained notes.

Obs. I and II: Oboe parts with triplets and sustained notes.

Cls. I and II: Clarinet parts in D major with sustained notes.

Bsn. (B♭ B. Cl.): Bassoon part with sustained notes.

Hns.

Hns. I and II: Horn parts in D major with sustained notes.

Tpts.

Tpts. I and II: Trumpet parts in D major with sustained notes.

Trbs.

Trbs. I and II: Trombone parts in D major with sustained notes.

Tuba

Tuba: Tuba part with sustained notes.

Timp.

Timp.: Timpani part with sustained notes.

Mlt. Perc.

Mlt. Perc.: Multiple percussion part with rhythmic patterns.

Perc.

Perc.: Percussion part with rhythmic patterns.

Vlns.

Vlns. I and II: Violin parts with sustained notes and dynamics (ff, p).

Vla.

Vla.: Viola part with sustained notes.

Cello

Cello: Cello part with sustained notes.

Str. Bass

Str. Bass: String Bass part with sustained notes.

180 A Tempo (♩ = 84)

Fls. I *fff* *f*

Fls. II *fff* *f*

Obs. I *fff* *f*

Obs. II *fff* *f*

Cls. I *f marc.*

Cls. II *f marc.*

Bsn. (B♭ B. Cl.) *fff* *f* *marc.*

Hns. I *fff* *f* *marc.*

Hns. II *fff* *f* *marc.*

Tpts. I *f marc.*

Tpts. II *f marc.*

Trbs. I *fff* *f* *marc.*

Trbs. II *fff* *f* *marc.*

Tuba *fff* *f* *marc.*

Timp. *fff* *f*

Mlt. Perc. *fff*

Perc. *fff* *f*

Vlns. I *fff* *f*

Vlns. II *fff* *f*

Vla. *fff* *f* *marc.*

Cello *fff* *f* *non div.* *marc.*

Str. Bass *fff* *f*

180 181 182 183 184 185

**Fls.**

I

II

**Obs.**

I

II

**Cls.**

I

II

**Bsn.  
(B♭ B. Cl.)**

**Hns.**

I

II

**Tpts.**

I

II

**Trbs.**

I

II

**Tuba**

**Timp.**

**Mlt. Perc.**

**Perc.**

**Vlns.**

I

II

**Vla.**

**Cello**

**Str. Bass**

186 187 188 189 190 191 192 193

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