

# blue cathedral

jennifer higdon

(b. 1962, Brooklyn, New York)

Commissioned by  
The Curtis Institute of Music  
in celebration  
of its 75<sup>th</sup> Anniversary

Premiered by  
The Curtis Symphony Orchestra  
Robert Spano, conducting  
The Academy of Music  
Philadelphia, Pennsylvania  
May 1, 2000

"blue cathedral is available on the CD entitled:  
"Rainbow Body"

The Atlanta Symphony Orchestra  
Robert Spano, conducting  
Telarc CD-80596

Parts Available From:  
Lawdon Press  
1008 Spruce #3F  
Philadelphia, PA 19107 USA  
LawdonPress@aol.com  
[www.jenniferhigdon.com](http://www.jenniferhigdon.com)

# blue cathedral

[1999]

jennifer higdon (b. 1962)

## Instrumentation:


- 2 Flutes (2nd doubling Piccolo)
- 1 Oboe
- 1 English Horn in F
- 2 Clarinets in Bb
- 2 Bassoons
- 4 Horns in F
- 3 Trumpets in C
- 2 Tenor Trombones
- 1 Bass Trombone
- 1 Tuba
- Harp
- Piano/Celesta
- Timpani
- 3 Percussion
- Strings
- additional instruments: 8 crystal glasses, approx. 50 Chinese Bells

## Percussion Inventory:

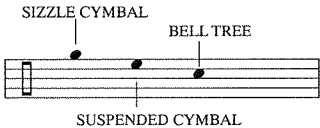
- Percussion 1:
  - Crotales
  - Marimba
  - Tam-Tam
- Percussion 2:
  - Vibraphone
  - Glockenspiel
  - Bell Tree
  - Sizzle Cymbal
  - Suspended Cymbal
- Percussion 3:
  - Chimes
  - Small Triangle
  - Large Triangle
  - Bass Drum
  - Large Tom-Tom
  - Tam-Tam

## Percussion Notation:

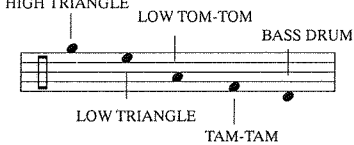
Perc. 1:



Perc. 2:




Perc. 3:



Timpani:



2 Crystal Glasses at each pitch:



## Performance Notes:

The horns, trombones, and tuba are required to play crystal glasses towards the end of the piece. The glasses should be tuned by adding water. The player runs a wet finger around the edge of the glass, producing a tone. To facilitate the playing of the glass, the player might want to tape the glass to a stand next to him/her. Fine lead crystal produces the best sound.

Most of the players are asked to play Chinese Health Bells (also sometimes referred to as Chinese Health Reflex Balls) at the end of the piece. The players need only pick up one of the bells and begin to shake where notated. Approximately 50 bells are required for an appropriate sound. The sound works best if the bells are held firmly (to prevent dropping).

The pianist is required, between meas. 130-147, to place 2 screws within the strings of the piano. Place 1 screw between 2 of the strings of the "D" above the treble staff and 1 screw between 2 of the strings of the "A" above that D. The screws should be approximately 1-2" from the hammer. The screws need to be just wide enough to change the timbre and pitch of those notes. Some experimentation in placement may be necessary to achieve the best results. The resulting sound should be that of a clock, chiming in the distance. (Specific pitches can be marked with chalk in advance to facilitate locating.)

The Timpanist (on 20") and Perc. 3 (on Tom-Tom) are required to place cardboard, a hardback book, or some type of cover on the head of the drum. The sound produced should be very dry and dull.

Duration: ca. 11-12 minutes

Score is Transposed.

*in loving memory of Andrew Blue Higdon*

PARTS AVAILABLE FROM THE PUBLISHER

BELLS AVAILABLE FROM THE PUBLISHER

Published by Lawdon Press (ASCAP)

Lawdonpress@aol.com

www.jenniferhigdon.com

blue cathedral

jennifer higon

[1999]

**♩ = 60**

**♩ = 60**

[illegible]



fl. 1

fl. 2

cl. 1

hp.

kybd.

perc. 2

perc. 3

10 11 12 13

*mp*

*niente*

*mf*

*niente*

Solo

*mp*

*p*

*sim.*

B.D.

*pp*

E♭ Ab  
B♭

10 11 12 13

vln. 1

vln. 1A

vln. 1B

vln. 2

vln. 2A

vln. 2B

vla.

vln. A

vc.

vc. A

cb.

cb. A

blue cathedral

perc. 2

perc. 3

*p*

*p*

- blue cathedral

fl. 1

cl. 1

hp.

kybd.

perc. 2

perc. 3

19

20

21

22

*mf*

*f*

G $\sharp$

B $\flat$  C $\sharp$  D $\sharp$

E $\flat$  A $\flat$   
D $\flat$

vln. 1  
 vln. 1A  
 vln. 1B  
 vln. 2  
 vln. 2A  
 vln. 2B  
 vla.  
 vla. A  
 vc.  
 vc. A  
 cb.  
 cb. A

19 20 21 22

Musical score for measures 19-22. The score includes parts for Violins 1, 1A, 1B, 2, 2A, 2B, Viola, Viola A, Violoncello, and Violoncello A. The notation shows various musical symbols, including notes, rests, and dynamic markings (mp, p, mf, p). The score is divided into four measures, numbered 19, 20, 21, and 22.

[illegible]



blue cathedral



This page of a musical score is divided into four systems, numbered 36, 37, 38, and 39. The instruments and parts included are:

- Flutes:** fl. 1
- Clarinets:** cl. 1, cl. 2
- Bassoons:** bn. 1, bn. 2
- Horns:** hn. 1-3, hn. 2-4
- Trumpets:** tpt. 1, tpt. 2, tpt. 3
- Trombones:** trom. 1, trom. 2, b. trom., tb.
- Harps:** hp.
- Timpani:** timp.
- Percussion:** perc. 1, perc. 2, perc. 3
- Strings:** solo vln., vln. 1, vln. 1A, vln. 1B, vln. 2, vln. 2A, vln. 2B, vla., vla. A, vc., vc. A, cb.

The score features various musical notations, including notes, rests, and dynamic markings. Key markings include:

- Tempo/Performance Instructions:** *molto rit.*, *a tempo*
- Dynamic Markings:** *ff* (fortissimo), *pp* (pianissimo), *mf* (mezzo-forte), *f* (forte), *p* (piano), *mp* (mezzo-piano)
- Other Markings:** *legato*, *remove mute*, *univ.* (unison), *SIZZLE CYM.*, *TAM-TAM B.D.*

The page is numbered 36, 37, 38, and 39, indicating the measure numbers.

40 41 42 43

fl. 1 *f*

PICC. *f*

fl. 2 *f*

cl. 2 *f* > *mp*

bn. 1 *f* > *mp*

bn. 2 *f* > *mp*

hn. 1-3 *mf* *f* *mf* *f* *f*

hn. 2-4 *mf* *f* *mf* *f* *f*

trom. 1 *mf* senza sord.

trom. 2 *mf* senza sord.

b. trom. *mf* > *p* *mp* > *p* *mf* senza sord.

tb. *mf* > *p* *mp* > *p* *mp*

hp. *mf* *mf*

PIANO

kybd. *f*

timp. *mp*

perc. 3 *mp*

[illegible]



44454647

fl. 1

fl. 2

cl. 1

cl. 2

bn. 1

bn. 2

trom. 1

trom. 2

b. trom.

tb.

hp.

kybd.

44454647

vln. 1

vln. 2

vla.

vc.

vc. A

cb.

12

[illegible]

[illegible]

eng. hn. *a tempo* *Solo* *p* *mp*

cl. 1 *pp* *p*

cl. 2 *pp* *p*

bn. 1

bn. 2

hp. *a tempo* *p* *E $\flat$  F# G# A# B $\flat$  C# D#* *p* *B $\flat$  D# F $\sharp$*  *G $\sharp$  C $\sharp$  D $\sharp$*

kybd. *CELESTA* *p*

perc. 1 *a tempo*

perc. 2 *[plastic mallets]* *p*

perc. 3 *[chime mallets]* *p* *lv*

vla. *a tempo* *gli atri (soloists remove mutes and join)* *p* *pp* *p*

cb. *(div.) arco* *p* *niente*

cb. A *pizz.* *mf*

61

62

63

64

65

 $mf$ 

66

67

68

69

 $m_f$

70  $\text{♩} = 72$  71 72 73

fl. 1 *mf*  $\text{p}$  *mf*  $\text{p}$  sim.

ob. 1 *mf*  $\text{p}$  *mf*  $\text{p}$  sim.

cl. 1 *mf*  $\text{p}$  *mf*  $\text{p}$  sim.

hp. *f* *mp* C4

PIANO

kybd. keep ped. depressed *mp* *p* *mf* *mp*

perc. 1 *f* SIZZLE CYM. [strike with hand] *mp* SUS. CYM. *pp* *mp*

perc. 2 *f* L.v. TAM-TAM B.D. *pp* *mp* L.v. TAM B.D.

perc. 3 *mp* L.v. *p* L.v. *mp* L.v.

[illegible]

74 75 76 77

fl. 1

ob. 1

cl. 1

cl. 2

bn. 1

hn. 2-4

hp.

kybd.

perc. 2

perc. 3

vln. 1

vln. 2

vla.

vc.

vc. A

cb.

cb. A

74 75 76 77

fl. 1

78

79

80

stacc.

*f*

*f*

fl. 2

(PICC.)

stacc.

*f*

ob. 1

stacc.

*f*

cl. 1

*p*

*mf*

sim.

cl. 2

*p*

*mf*

sim.

bn. 1

6

3

bn. 2

*p*

*mf*

sim.

*f*

hn. 2-4

*p*

*p*

tpt. 1

senza sord.

*pp*

*mp*

*pp*

*mp*

tpt. 2

senza sord.

*pp*

*mp*

*pp*

*mp*

tpt. 3

senza sord.

*pp*

*mp*

*pp*

*mp*

hp.

A4

kybd.

perc. 2

*pp*

*mp*

*pp*

*mp*

perc. 3

78

79

80

vln. 1

6

6

6

vln. 2

*f*

vla.

6

6

3

3

vc.

vc. A

cb.

cb. A

blue cathedral



81 82 83

vln. 1

[USE OPEN STRING WHERE POSSIBLE]  
unis.

vln. 2

*mf*

vln. 2A

[USE OPEN STRING WHERE POSSIBLE]  
unis.

*mf*

vln. 2B

[USE OPEN STRING WHERE POSSIBLE]  
unis.

*mf*

vla.

*mf*

vc.

vc. A

cb.

cb. A

fl. 1

fl. 2

ob. 1

eng. hn.

cl. 1

cl. 2

bn. 1

bn. 2

hn. 1-3

hn. 2-4

tpt. 1

tpt. 2

tpt. 3

trom. 1

trom. 2

b. trom.

tb.

hp.

kybd.

timp.

perc. 1

perc. 2

perc. 3

vln. 1

vln. 2

vln. 2A

vln. 2B

vla.

vla. A

vc.

cb.

*sfz*

*sfz*

*sfz*

*tr* (CR)

*pp* < *f* >

*mf*

*mf*

*mf*

unis.

*mf*

*mp*

*mp*

Solo

*mf*

*mf*

*f*

*f*

*sfz*

*sfz*

20" timpani, with cover or piece of cardboard on head to deaden sound

*mf*

*f*

*mf*

*f*

*mf*

*f*

CROTALES  
[glock mallets]

*mf*

BELL TREE  
[glock mallets]

*f*

GLOCK.

*L.v.*

CHM.

*mp*

LOW TOM-TOM with piece of cardboard on head to deaden sound

*f*

vln. 1

vln. 2

vln. 2A

vln. 2B

vla.

vla. A

vc.

cb.

div.

div.

*mf*

*mf*

*mf*

*mf*

*mf*

*f*

pizz.

arco

*mf*

pizz.

*f*

blue cathedral

arco

*mf*

pizz.

*f*



88
89
90
91
19

fl. 1

ob. 1

eng. hn.

cl. 2

hn. 1-3

hn. 2-4

trom. 1

trom. 2

b. trom.

tb.

hp.

kybd.

timp.

perc. 1

perc. 2

perc. 3

vln. 1

vln. 2

vla.

vla. A

vc.

cb.

fl. 1

ob. 1

eng. hn.

cl. 2

hn. 1-3

hn. 2-4

trom. 1

trom. 2

b. trom.

tb.

hp.

kybd.

timp.

perc. 1

perc. 2

perc. 3

vln. 1

vln. 2

vla.

vla. A

vc.

cb.

A $\flat$   
C $\sharp$

G $\sharp$   
B $\flat$

G $\flat$   
B $\flat$

G $\sharp$   
B $\flat$

G $\flat$   
B $\flat$

A $\flat$   
C $\sharp$

CHM.  
*mp*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*arco*

This page of a musical score is for a symphony orchestra. It contains staves for the following instruments:

- fl. 1**: First Flute
- fl. 2**: Second Flute
- ob. 1**: First Oboe
- eng. hn.**: English Horn
- cl. 1**: First Clarinet
- cl. 2**: Second Clarinet
- bn. 1**: First Bassoon
- bn. 2**: Second Bassoon
- hn. 1-3**: First, Second, and Third Horns
- hn. 2-4**: Fourth, Fifth, Sixth, and Seventh Horns
- trom. 1**: First Trombone
- b. trom.**: Bass Trombone
- hp.**: Harp
- kybd.**: Keyboard (Piano)
- timp.**: Timpani
- perc. 1**: Percussion 1
- perc. 2**: Percussion 2
- perc. 3**: Percussion 3

The score is written in 3/4 time and features a variety of musical notations, including dynamics (e.g., *f*, *mf*, *sfz*), articulation (e.g., accents, slurs), and performance instructions (e.g., "VIBES [soft rubber mallets]"). The percussion parts include specific notation for mallets and vibraphone.

[illegible]

fl. 1

fl. 2

ob. 1

eng. hn.

cl. 1

cl. 2

bn. 1

bn. 2

hn. 1-3

hn. 2-4

hp.

kybd.

timp.

perc. 1

perc. 2

perc. 3

This block contains the musical notation for measures 99, 100, and 101 for the woodwind, string, and percussion sections. The woodwinds (flutes, oboe, English horn, clarinets, and bassoons) feature complex melodic lines with many slurs and fingerings. The strings (violin, viola, and cello) provide harmonic support with sustained notes and rhythmic patterns. The percussion section includes timpani, three different types of percussion instruments, and a tam-tam. The score is written in 2/4 time and includes various dynamic markings such as *mf* and *f*.

vln. 1

vln. 1A

vln. 1B

vln. 2

vln. 2A

vln. 2B

vla.

vla. A

vc.

vc. A

cb.

cb. A

This block contains the musical notation for measures 99, 100, and 101 for the string and cello sections. The violins (1, 1A, 1B, 2, 2A, 2B) play sustained melodic lines. The violas (vla. and vla. A) play rhythmic patterns with triplets. The cellos (vc. and vc. A) and double basses (cb. and cb. A) provide a harmonic foundation with sustained notes and rhythmic patterns. The score is written in 2/4 time and includes various dynamic markings such as *mf* and *f*.

23

102 103 104 105

tpt. 1 *f*

tpt. 2 *f*

tpt. 3 *f*

trom. 1 *f*

trom. 2 *f*

SUS. CYM.

perc. 2 *fff* 

CHOKER IMMEDIATELY WITH HAND

106 107 108 109

tpt. 1

tpt. 2

tpt. 3

trom. 1

trom. 2

b. trom.

tb.

110 111 112 113

fl. 1 *f*

fl. 2 *f*

ob. 1 *f*

eng. hn. *f*

cl. 1 *f*

cl. 2 *f*

bn. 1 *f*

bn. 2 *f*

hp. *f*  
E $\flat$  F $\sharp$  G $\flat$  A $\sharp$   
B $\flat$  C $\sharp$  D $\sharp$

kybd. *f*

This image shows a page of a musical score for measures 110 through 113. The score is written for five instruments: Violin 1 (vln. 1), Violin 2 (vln. 2), Viola (vla.), Violoncello (vc.), and Contrabass (cb.). The key signature is one flat (B-flat major or D minor), and the time signature is 2/4. The tempo is marked 'moderato'. The dynamics are marked 'f' (forte) for measures 110 and 111, and 'fz' (forzando) for measures 112 and 113. The score is divided into four measures, each labeled with its measure number in a box at the top. The notation includes various musical symbols such as notes, rests, and accidentals. The bottom of the page is labeled 'blue cathedral'.



114115116117

fl. 1

fl. 2

ob. 1

eng. hn.

cl. 1

cl. 2

bn. 1

bn. 2

hn. 1-3

hn. 2-4

tpt. 1

tpt. 2

tpt. 3

trom. 1

trom. 2

b. trom.

114115116117

vln. 1

vln. 2

vla.

vc.



122

123

124

125

126

127

*molto rit.*.....

fl. 1

fl. 2

ob. 1

eng. hn.

cl. 1

cl. 2

bn. 1

bn. 2

hn. 1-3

hn. 2-4

tpt. 1

tpt. 2

tpt. 3

trom. 1

trom. 2

b. trom.

tb.

perc. 1

perc. 3

122

123

124

125

126

127

*molto rit.*.....

vln. 1

vln. 2

vla.

vc.

cb.



The image displays a page from a musical score, likely for a symphony, featuring various instruments and their parts. The score is written in 4/4 time and includes tempo markings such as "molto rit." and "rit.", as well as dynamic markings like "ff", "f", "mf", "mp", "p", "pp", and "ppp".

The instruments and their parts are:

- fl. 1
- fl. 2
- ob. 1
- cl. 1
- cl. 2
- bn. 1
- bn. 2
- hn. 1-3
- hn. 2-4
- tpt. 1
- tpt. 2
- tpt. 3
- trom. 1
- trom. 2
- b. trom.
- tb.
- hp.
- kybd.
- timp.
- perc. 1
- perc. 2
- perc. 3
- vln. 1
- vln. 2
- vln. 2A
- vln. 2B
- vla.
- vc.
- cb.

The score includes specific performance instructions for "crystal glass" and "Chinese Reflex Bells". The "crystal glass" part is marked "SOUNDING" and "Rub wet finger around crystal glass to produce ringing sound". The "Chinese Reflex Bells" part is marked "SHAKE 2" and "CHINESE REFLEX BELLS [shake 2]".

The score also includes a section for "Perc. 1 & 3 join Perc. 2, side by side at chimes. Each player, using 2 mallets, plays only those pitches that are notated in their respective box. Use any quick rhythm, without synchronizing with other players. Allow tones to ring."

28

133

134

135

136

fl. 1

fl. 2

ob. 1

eng. hn.

cl. 1

hn. 1-3

hn. 2-4

tpt. 1

tpt. 2

tpt. 3

hp.

perc. 1

perc. 2

perc. 3

vln. 2

vln. 2A

vln. 2B

vla.

vla. A

vc.

vc. A

cb.

cb. A

fl. 1

137

138

139

140

*p*

*mp*

fl. 2

ob. 1

eng. hn.

*p*

cl. 1

*mp*

hn. 1-3

hn. 2-4

tpt. 1

tpt. 2

tpt. 3

hp.

perc. 1

*ppp*

perc. 2

*ppp*

perc. 3

*ppp*

vln. 2B

CHINESE REFLEX BELLS  
last stand

*p*

next stand forward

vla.

*p* *mp*

*p*

CHINESE REFLEX BELLS  
remaining players in section except for soloists

bell players continue...

vla. A

next stand forward

*p*

next stand forward

*p*

CHINESE REFLEX BELLS  
remaining players in section except for soloists

vc.

*p* *mp*

*p*

CHINESE REFLEX BELLS  
remaining players in section except for soloists

bell players continue...

vc. A

next stand forward

*p*

next stand forward

*p*

remaining players in section except for soloists

cb.

cb. A



fl. 2

ob. 1

cl. 1

cl. 2

bn. 1

bn. 2

hn. 1-3

hn. 2-4

tpt. 1

tpt. 2

tpt. 3

trom. 1

trom. 2

b. trom.

tb.

hp.

kybd.

timp.

vln. 1

vln. 1A

vln. 1B

vln. 2

vln. 2A

vln. 2B

vla.

vla. A

vc.

vc. A

cb.

cb. A

145

146

147

148

Brief

CHINESE REFLEX BELLS [shake 2]

crystal glass

PREPARED PIANO

keep ped. depressed

149150151152153

fl. 2

ob. 1

cl. 1

cl. 2

bn. 1

bn. 2

tpt. 1

tpt. 2

tpt. 3

trom. 1

trom. 2

b. trom.

tb.

hp.

kybd.

timp.

perc. 1

perc. 2

perc. 3

149150151152153

vln. 1

vln. 1A

vln. 1B

vln. 2

vln. 2A

vln. 2B

vla.

vla. A

vc.

vc. A

cb.

cb. A