

PHILIP RUGEL
THE SECOND COMING

for soprano and orchestra

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instrumentation

piccolo
flute 1
flute 2
oboe
clarinet in Bb 1
clarinet in Bb 2
bassoon 1
bassoon 2
contrabassoon

horn 1
horn 2
horn 3
horn 4
trombone
bass trombone
tuba

timpani

percussion (3): bass drum, tam-tam, snare drum, tom-toms,
crotales, chimes, glock, xylophone, marimba

soprano

violin 1
violin 2
viola
cello
contrabass

The poem, The Second Coming, by William Butler Yeats is here set to music by kind permission of A. P. Watt Ltd. on behalf of Anne Yeats and Micheal B. Yeats.

The Second Coming

Philip Rugel (2020-2022)
Text by William Butler Yeats

♩ = 150

Bassoon 1 *pp*

♩ = 150

Violoncello *pp*

Contrabass *pp*



11

Bsn. 1 *pp*

Vla. *p*

Vc. *p*

Cb. *p*



21

Ob. 1 *mp*

Cl. 1 *mp*

Bsn. 1

Vla.

Vc.

Cb.

31

Fl. 1

Ob. 1

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

f

p

41 $\text{♩} = 100$

Fl. 1

Ob. 1 *solo* *f*

Cl. 1 *solo* *f*

Cl. 2

Bsn. 1 *ff* *p* *fp* *fp*

Bsn. 2 *ff* *p* *fp* *fp*

Cbsn.

Tbn. 1 *ff* *p* *fp* *fp*

B. Tbn.

Tba. *ff* *p* *fp* *fp*

Timp. *ff* *p* *fp* *fp*

B. D. *ff* *p*

S. D. *f*

Tom-t. *ff*

Vln. I $\text{♩} = 100$

Vln. II

Vla.

Vc. *ff* *p* *fp* *fp*

Cb. *ff* *p* *fp* *fp*

52 *solo.*

Picc. *f*

Ob. 1

Bsn. 1 *fp* *p*

Bsn. 2 *fp* *p*

Cbsn. *fp* *p*

Tbn. 1 *fp* *p*

B. Tbn. *fp* *p*

Tba. *fp* *p*

Timp. *fp* *p*

B. D. *p*

T.-t. *ff*

Tom-t. *f*

S. *mf* Turn - ing and turn - ing (Turn - ing and turn - ing) in the wi - den - ing gyre *ff*

Vln. I *pizz.* *ff* *arco* *f*

Vln. II *pizz.* *ff* *p* *arco* *f*

Vla. *pizz.* *ff* *p* *mf*

Vc. *fp* *p* *mf*

Cb. *fp* *p* *mf*

62 *solo*
Fl. 1 *mp*

Bsn. 1 *f*

Bsn. 2 *f*

Cbsn. *f*

Tbn. 1 *solo*
mf

S. *ff*
The fal - con can-not hear the fal-con-er; Things fall a- part; The cen-tre can-not hold;

Vln. I *f*

Vln. II *f*

Vla. *arco*
f

Vc. *arco*
f

Cb. *arco*
f

This page of a musical score covers measures 69 through 74. The score is arranged in a standard orchestral layout with the following parts from top to bottom:

- Fl. 1: Flute 1, starting with a forte (*f*) dynamic and transitioning to fortissimo (*ff*) in measure 71.
- Fl. 2: Flute 2, playing fortissimo (*ff*) in measure 71.
- Ob. 1: Oboe 1, starting with a forte (*f*) dynamic and transitioning to fortissimo (*ff*) in measure 71.
- Cl. 1: Clarinet 1, playing forte (*f*).
- Cl. 2: Clarinet 2, playing forte (*f*).
- Bsn. 1: Bassoon 1, playing forte (*f*).
- Bsn. 2: Bassoon 2, playing forte (*f*).
- Cbsn.: Contrabassoon, playing forte (*f*).
- Hn. 1: Horn 1, playing mezzo-forte (*mf*) in measure 74.
- Hn. 2: Horn 2, playing mezzo-forte (*mf*) in measure 74.
- Tbn. 1: Trombone 1, playing fortissimo (*ff*) in measure 74.
- B. Tbn.: Baritone Trombone, playing fortissimo (*ff*) in measure 74.
- Tba.: Tuba, playing fortissimo (*ff*) in measure 74.
- B. D.: Bass Drum, playing fortissimo (*ff*) in measure 71.
- T.-t.: Tom-tom, playing fortissimo (*ff*) in measure 71.
- S.: Soloist, with the vocal line starting in measure 74: "Mere an - ar - chy is loosed up - on the world,". The dynamic is forte (*f*).
- Vln. I: Violin I, starting with a forte (*f*) dynamic and transitioning to fortissimo (*ff*) in measure 71.
- Vln. II: Violin II, starting with a forte (*f*) dynamic and transitioning to fortissimo (*ff*) in measure 71.
- Vla.: Viola, playing forte (*f*).
- Vc.: Violoncello, playing forte (*f*).
- Cb.: Double Bass, playing forte (*f*).

The score includes various musical notations such as dynamics (*f*, *ff*, *mf*), articulation marks (accents), and performance instructions. The key signature is one flat (B-flat major/D minor), and the time signature is 4/4.

75

Picc. *f*

Fl. 1

Fl. 2

Bsn. 1 *f*

Cbsn. *f*

Hn. 1 *f*

Hn. 2 *f*

Timp. *mf* *ff*

B. D. *mf* *ff*

Xyl. *ff*

S. *f*

The blood-dimmed tide is loosed, _____ and ev-erywhere The ce - re - mo - ny of in - no - cence _____

Vln. I

Vln. II

Vla. *f*

Vc. *f*

Cb. *f*

molto rit.

♩ = 60

Fl. 1 *mp*

Fl. 2 *mp*

Bsn. 1

Cbsn.

Hn. 1

Hn. 2

Timp. *fff*

B. D. *fff*

Chim. *mf*

Glock. *mp*

S. *f*

___ is drowned;
The best lack all con-vic-tion,
while the worst _____
Are full of pass-ion-ate in - ten - si - ty _____

molto rit.

♩ = 60

Vln. I *p*

Vln. II *p*

Vla. *mp*

Vc. *mp*

Cb. *mp*

Picc. *f* *p* *mf*
 Fl. 1 *f* *p* *mf*
 Fl. 2 *p* *mp*
 Ob. 1 *mf* *f* *f* *mf*
 Cl. 1 *f* *f* *mf*
 Cl. 2 *f* *f* *mf*
 Bsn. 1 *f* *f*
 Bsn. 2 *f* *f*
 Cbsn. *f* *f*
 Hn. 1 *f* *f*
 Hn. 2 *f* *f*
 Hn. 3 *f* *f*
 Hn. 4 *f* *f*
 Tbn. 1 *f*
 B. Tbn. *f*
 Tba. *f*
 Timp. *mf*
 T. t. *f* *mp*
 S. D. *p* *f*
 Chim. *f*
 Glock. *p*
 Vln. I *mf* *mf*
 Vln. II *mf* *mf*
 Vla. *mf* *f* *mf* *f* *mf*
 Vc. *mf* *f* *f*
 Cb. *mf* *pizz* *f* *arco*

107

Picc. *ff*

Fl. 1 *ff* *p*

Fl. 2 *ff* *p*

Ob. 1 *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Bsn. 1 *ff* *mp*

Bsn. 2 *ff* *mp*

Cbsn. *ff* *mp*

Hn. 1 *ff*

Hn. 2 *ff*

Hn. 3 *ff*

Hn. 4 *ff*

Tbn. 1 *ff* *mp* solo *mf*

B. Tbn. *ff* *mp* solo *p* *f*

Tba. *ff* *mp*

Timp. *ff* *mp*

B. D. *ff* *mp*

T.-t. *ff*

S. D. *ff* *mp*

Crot. *p*

S. *f*

Sure-ly some re-ve-

Vln. I *ff* *p*

Vln. II *ff* *p*

Vla. *ff* *mp*

Vc. *ff* *mp* pizz *arco* *arco* *arco* *arco* *arco* *arco* *arco*

Cb. *ff* *mp* *p* *p*

119

Fl. 1

Fl. 2

Hn. 1

Hn. 2

Tbn. 1

B. Tbn.

Crot.

Glock.

S.

Vln. I

Vln. II

Cb.

mf

mf

mf

mf

p

mp

f

mp

la-tion is at hand; Sure-ly the Sec-ond Com-ing is at hand.

arco

arco

arco

mp

accel.

$\text{♩} = 80$

Picc. *ff* *mp* *ff* *ff*

Fl. 1 *ff* *mp* *ff* *ff*

Fl. 2 *ff* *mp* *ff* *ff*

Ob. 1 *ff* *mp* *ff* *ff*

Cl. 1 *ff* *ff* *ff* *ff*

Cl. 2 *ff* *ff* *ff* *ff*

Bsn. 1 *ff* *ff* *ff* *ff*

Bsn. 2 *ff* *ff* *ff* *ff*

Cbsn. *ff* *ff* *ff* *ff*

Hn. 1 *ff* *mp* *ff* *ff*

Hn. 2 *ff* *mp* *ff* *ff*

Hn. 3 *ff* *mp* *ff* *ff*

Hn. 4 *ff* *mp* *ff* *ff*

Tbn. 1 *ff* *ff* *ff* *ff*

B. Tbn. *ff* *ff* *ff* *ff*

Tba. *ff* *ff* *ff* *ff*

Timp. *ff*

B. D. *ff*

S. D. *ff*

Xyl. *ff*

Vln. I *ff* *mp* *ff* *ff*

Vln. II *ff* *mp* *ff* *ff*

Vla. *ff* *mp* *ff* *ff*

Vc. *ff* *ff* *ff* *ff*

Cb. *ff* *ff* *ff* *ff*

141

B. D. *mp*

Tom-t. *mp*

Vln. I



146

B. D. *mf*

Tom-t.

Vln. I

Vln. II *mp*



151

Picc. *mf*

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

B. D. *f*

Tom-t.

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

This page of a musical score, numbered 156, features a variety of instruments. The woodwinds include Piccolo (Picc.), Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 (Ob. 1), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), and Contrabassoon (Cbsn.). The brass section consists of Horns 1 through 4 (Hn. 1-4), Trumpets (B. D.), and Tom-toms (Tom-t.). The strings are represented by Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The score is written in a key signature of two sharps (F# and C#) and a 4/4 time signature. It begins with a *mf* dynamic for the Piccolo and *f* for the Flutes, Oboe, and Clarinets. The Piccolo and Flutes play a complex, fast-moving melodic line. The Clarinets play a more rhythmic, eighth-note pattern. The Bassoons and Horns enter later in the piece, playing a similar eighth-note pattern. The Trumpets and Violins play a steady eighth-note accompaniment. The Viola and Violoncello play a simple, rhythmic pattern. The score concludes with a *ff* dynamic for the Piccolo, Flutes, Oboe, Clarinets, Bassoons, Horns, and Violins, and a *f* dynamic for the Trumpets and Violoncello. A *pizz.* marking is present in the Violoncello part.

161

Picc.

Fl. 1

Fl. 2

Ob. 1

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

B. D.

Xyl.

Vln. I

Vln. II

Vla.

Vc.

ff

166

Picc. *ff*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Bsn. 1 *ff*

Bsn. 2 *ff*

Cbsn. *ff*

Hn. 1 *ff*

Hn. 2 *ff*

Hn. 3 *ff*

Hn. 4 *ff*

Tbn. 1 *ff*

B. Tbn. *ff*

Tba. *ff*

B. D. *ff*

S. D. *ff*

Xyl. *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff* *pizz.*

170

Picc. *mf*

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Bsn. 1 *mf*

Bsn. 2 *mf*

Cbsn. *mf*

Hn. 1 *mf*

Hn. 2 *mf*

Hn. 3 *mf*

Hn. 4 *mf*

Tbn. 1 *mf*

B. Tbn. *mf*

Tba. *mf*

B. D. *mf*

S. D. *mf*

Chim. *ff*

Xyl. *mf*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mp*

Cb. *mp*

con sord

pp

p

p

177

Fl. 1 *p*

Fl. 2 *p*

Tbn. 1 *mf* mute

B. Tbn. *mf* mute

Crot. *pp*

S. *f*
 Hard-ly are those words out___ When a vast im-age out of spir-i-tus mun-di___ trou-bles my sight: some-where in the sands of the des-ert... A shape with li-on bo-dy and the

Vln. I *pizz*

Vln. II *mp* *pizz*

Vla. *pizz* *p* *arco*

Vc. *mf*

Cb. *mf*

184

Fl. 1 *mf*

Fl. 2 *mf*

Tbn. 1

B. Tbn.

B. D. *mf*

S. *f*
 head of a man A gaze blank and pit-i-less as the sun Is mov-ing its slow thighs, while all a bout it___ Reel sha-dows of the in-dig-nent des-ert

Vln. I *mf* *pizz* *p*

Vla. *pizz* *mf*

Vc.

Cb.

190

Fl. I

Mar.

S.
birds. The dark - ness drops a gain:

Vln. I
ff arco

Vln. II
ff arco

Vla.
p con sord pizz

Vc.
f

Cb.
f



195

Fl. 1
p flutter

Fl. 2
p flutter

Tba.
solo
mf

Mar.

S.
but now I know that twen - ty cen - tur - ies of sto - ny sleep Were vexed to night - mare by a rock - ing cra - dle, And whatrough beast, its

Vln. I
p con sord.

Vln. II
p con sord.

Vla.

Vc.

Cb.

206

Fl. 1

Fl. 2

Tba.

Mar.

S.

ho - ur come round at last, Slouch - es towards Beth - le - hem to be born?

Vln. I

Vln. II

Vla.

Vc.

Cb.



211

Tba.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

pp

arco

p