

**Something Old, Something New;  
Something Borrowed, Something Blue**

*for large orchestra*

**Christopher Coleman**

*duration ca. 7 minutes*

Instrumentation:  
piccolo  
2 flutes  
2 oboes  
3 clarinets in A  
bass clarinet in Bb  
alto saxophone in Eb  
bassoon  
contrabassoon

4 horns in F  
3 trumpets in C  
3 trombones  
euphonium  
tuba  
bass tuba

percussion: 6 players  
timpani  
2 glockenspiels  
vibraphone  
chimes  
large bass drum  
tam-tam  
snare drum  
sizzle cymbal  
suspended cymbal  
2 suspended finger cymbals  
2 triangles

mandolin  
guitar  
harp

strings

The two glockenspiels should be placed at opposite sides of the stage, with the vibraphone in the middle of the stage in the back. The brass should be placed at the rear of the orchestra in front of the percussion and behind the horns as follows:

**Bass      Trombone 1      Trumpet 1      Trumpet 3      Euphonium      Trumpet 2      Trombone 2      Trombone 3      Tuba**  
**Tuba**

### Programme Notes

*Something Old, Something New; Something Borrowed, Something Blue* takes its title from the Victorian-era wedding tradition of endowing a bride with ornaments symbolic of her new life and her deep connection to family. The title was suggested to me by Professor Johnny Poon, director of the Hong Kong Baptist University Symphony Orchestra, who commissioned the work in celebration of the inauguration of BU's new president Albert Chan. As a dedicated postmodernist, I jumped at the opportunity to combine old and new, and with the addition of the letter 's' at the end, to write some Blues. When the additional suggestion was made that I write for two tubas (later expanded to three!) I thought of the antiphonal music of the great Renaissance composer Giovanni Gabrieli, whose music is commonly played by large brass choirs today. Aside from the attractive instrumentation and spatial effects, I've loved Gabrieli's music for his fascinating rhythmic sense, which sometimes seems to approach big band swing music in its sophisticated syncopation. And so the piece was born, a jubilant mash-up of Gabrieli, and Gustav Mahler with touches of George Gershwin and even the faintest background hint of Felix Mendelssohn's *Wedding March*. As to whether or not the material is actually borrowed or merely appropriated, I await the phone call, "Hello, this is Giovanni, and I want my sonata back!"  
--notes by the composer

**Christopher Coleman** (b. 1958, Atlanta, GA) composer, conductor, trombonist, is currently Composition Coordinator of the Hong Kong Baptist University Department of Music. He has also taught at the University of Chicago, DePaul University, Columbia College, and in the Interlochen Center for the Arts summer program. He earned his Ph. D. from the University of Chicago where he studied composition with Ralph Shapey and Shulamit Ran. While at the University of Pennsylvania, where he earned the M.A. in composition, he studied with George Crumb, George Rochberg, and Richard Wernick.

While most of Coleman's works are scored for traditional forces, work at Hong Kong Baptist University has resulted in two large scale multimedia/improvisation pieces: *September Variations* and *Prophecies for a New Millennium*. He has received commissions from the Hong Kong Wind Philharmonia, the Hong Kong Bach Choir and Orchestra, the Hong Kong Composers' Guild, the DuPage Symphony Orchestra, the Chicago-area chapter of the American String Teachers' Association, and the University of Georgia Trombone Choir, among others. He has been awarded first place in the Percussive Arts Society Percussion Ensemble Composition Contest and the ASUC/SESAC Composition Contest. His music is published by Maecenas Music, Theodore Presser, Ensemble Publications, C. Alan Publications and Crown Music Press. As a trans-media artist interested in the creative process, Coleman has worked in sculpture and computer graphics, and performs stand-up comedy. He is a founding member of People's Liberation Improv, Hong Kong's first and only regularly performing comedy improv troupe. He is also a writer and presenter on RTHK Radio 4, Hong Kong's Fine Arts Public Radio station.



Ob. 1 *mf*

Ob. 2 *mf*

A. Cl. 1 *mf*

B. Cl. *mf*

A. Sax. *f* solo, swing!

Bsn. *mf* *f* *mf* *f*

C. Bn. *mf* *f* *mf* *f*

Hn. 1 senza sord.

Hn. 2

Hn. 3 *f*

Hn. 4

C. Tpt. 1 *f*

C. Tpt. 2

C. Tpt. 3 *mf* con sord

Tbn. 1 *f*

Tbn. 2 senza sord.

Tbn. 3 *mf* con sord senza sord.

Euph. *f* *mf*

Tuba *f* *ff*

B. Tuba *mf* *mf*

Timp. *ff*

Perc. Snare, with brushes *mf*

Mdn. *mf* *f*

Gtr. *mf* *mf*

Hp. *mf*

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

Vln. II *p* *f* pizz. *mf*

Vla. *p* *f* pizz. *mf*

Vc. *mf* *f* *mf* *f* pizz. *mf*

Cb. *mf* *f* *mf* *f* pizz. *mf*

**A**

Picc. *f* **rapido**

Fl. *a2* *f*

Ob. 1 *f*

Ob. 2 *f*

A. Cl. 1 *mf* *swing!* *f*

A. Cl. 2 *mf* *swing!* *f*

A. Cl. 3 *mf* *swing!* *f*

B. Cl. *f*

A. Sax. *mf* *f*

Bsn. *f*

C. Bn. *f*

**A**

Hn. 1 *f* **rapido**

Hn. 2 *f*

Hn. 3 *f*

Hn. 4 *f*

C. Tpt. 1 *f*

C. Tpt. 2 *senza sord.* *mf* *f*

C. Tpt. 3 *senza sord.* *mf* *f*

Tbn. 1 *mf* *f* *solo* *ff*

Tbn. 2 *mf* *f*

Tbn. 3 *f*

Euph. *f*

Tuba *f*

B. Tba. *f*

**A**

Timp. *f* **rapido**

Perc. *+ sizzle cymbal L. V.*

**A**

Mdn. *f* **rapido**

Gr. *f* **rapido**

Vln. I *f* *arco* *ff* **rapido**

Vln. II *f* *arco* *ff* **rapido**

Vla. *f* *arco* *ff*

Vc. *f* *arco* *ff*

Cb. *f* *arco* *ff*

**B** A tempo (♩ = c. 100)

Picc. *f*

Fl. *f* a2

Ob. 1 *f*

Ob. 2 *f*

A.Cl. 1 *ff* *f*

A.Cl. 2 *ff* *f*

A.Cl. 3 *ff* *f*

B. Cl. *ff* *f*

A. Sx. *f*

Bsn. *ff* *f*

C. Bn. *ff* *f*

Hn. 1 *ff* *f*

Hn. 2 *ff* *f*

Hn. 3 *ff* *f*

Hn. 4 *ff* *f*

C Tpt. 1 *ff*

C Tpt. 2 *ff*

C Tpt. 3 *ff*

Tbn. 1 *sfz*

Tbn. 2 *sfz*

Tbn. 3 *sfz*

Euph. *sfz*

Tuba *sfz*

B. Tba. *sfz*

**B** A tempo (♩ = c. 100)

Timp. *ff* *mf*

Perc. Tam-tam L. V.

*piu f*

**B** A tempo (♩ = c. 100)

Mdn. *ff*

Gr. *ff*

Hp. *f*

**B** A tempo (♩ = c. 100)

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vcl. *ff* *f*

Cb. *ff*

31 **C**

Fl.

Ob. 1

Ob. 2

A. Cl. 1

A. Cl. 2

A. Cl. 3

B. Cl.

Bsn.

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C. Tpt. 2

Tbn. 1

Euph.

Tuba

B. Tba.

31 **C**

Timp.

Chm. Large bass drum L. V.

Perc. Tam-tam L. V.

31 **C**

Hp.

31 **C**

Vc.

Cb. pizz.

*f*

Detailed description of the musical score: This page contains a full orchestral score for measures 31 through 36. The instruments listed on the left are Flute (Fl.), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Clarinet in A (A. Cl. 1, 2, 3), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Contrabassoon (C. Bn.), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Horn 3 (Hn. 3), Horn 4 (Hn. 4), Trumpet 2 (C. Tpt. 2), Trombone 1 (Tbn. 1), Euphonium (Euph.), Tuba, Bass Trombone (B. Tba.), Timpani (Timp.), Cymbal (Chm.), and Percussion (Perc.). A rehearsal mark 'C' is placed above the first measure of several staves. Dynamic markings include 'f' (forte) and 'pizz.' (pizzicato) for the cello. The percussion part includes 'Large bass drum L. V.' and 'Tam-tam L. V.' with specific rhythmic notations.

D

Tbn. I  
Tuba  
B. Tba.

D

Chm.

Perc. Snare, with brushes stir

D

Vln. II  
Vla.  
Vc.  
Cb. arco

C. Bn.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

E

Picc.

Fl.

Ob. 1

Ob. 2

A Cl. 1

Bsn.

C. Bn.

E

Tuba

B. Tba.

E

Mdn.

Gr.

E

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.



53

Picc. *mp* *f*

Fl. *mp* *f* solo, with alto sax *mf*

Ob. 1 *mp* *f*

Ob. 2 *mp* *f*

A. Cl. 1 *mp* *f*

B. Cl. *f*

A. Sax. *f* solo, with flute *mf*

Bsn. *mp* *f* *f*

C. Bn. *f*

Tbn. 1 *f*

Tbn. 2 *f*

Tbn. 3 *f*

Euph. *f*

Tuba *mp* *ff* *f*

B. Tbn. *f* *mp* *ff* *f*

55

Timp. *fp* *f*

Vib.

Chm.

55

Perc.

55

Mdn. *f*

Gtr. *f*

55

Hp. *f*

55

Vln. I *mp* *f* pizz. *mf*

Vln. II *mp* *f* pizz. *mf*

Vla. *mp* *f* pizz. *mf*

Vc. *mp* *f* pizz. *mf*

Cb. pizz. *mf*

**F** Moderato (♩. = c. 66)

Fl. *mf*

B. Cl. *mf*

A. Sax. *mf*

Bsn. *mf*

C. Bn. *mf*

**F** Moderato (♩. = c. 66)

Tuba *mf*

**F** Moderato (♩. = c. 66)

63 Timp. *mf*

Vib. *mf*

Chm. Chimes *mf* Large bass drum *mp*

Perc. *f* Snare, with brushes + sizzle cymbal *mf*

**F** Moderato (♩. = c. 66)

Gtr. *mf*

63 Hp. *f* *mf*

**F** Moderato (♩. = c. 66)

Vc. *mf*

Cb. *mf*



77

Picc. *ff*

Fl. *ff*

Ob. 1 *ff*

Ob. 2 *ff*

A. Cl. 1 *f* *ff*

A. Cl. 2 *f* *ff* *mf*

A. Cl. 3 *f* *ff* *mf*

B. Cl. *f* *ff* *mf*

A. Sax. *ff* *mf*

Bsn. *ff* *mf*

C. Bn. *f* *ff* *mf*

Hn. 1 *f* *ff* *mf*

Hn. 2 *f* *ff* *mf*

Hn. 3 *f* *ff* *mf*

Hn. 4 *f* *ff* *mf*

C. Tpt. 1 *ff* *ff*

C. Tpt. 2 *ff*

C. Tpt. 3 *ff*

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

Tbn. 2 *ff*

Tbn. 3 *ff*

Euph. *f* *ff* *mf*

Tuba *f* *ff*

B. Tbn. *f* *ff*

77

Chimes

Perc. *f* *ff* *p* *mf*

with sticks

Vln. I *arco* *pizz.* *arco*

Vln. II *arco* *pizz.* *arco*

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

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

Cb. *arco* *pizz.* *arco*

H Allegro (♩ = c. 100)

Fl. *mf*

Ob. 1 *mf*

A Cl. 1 *mf*

A Cl. 2 *mf*

A Cl. 3 *mf*

B. Cl. *mf*

A. Sx. *mf*

Bsn. *mf*

C. Bn. *mf*

H Allegro (♩ = c. 100)

Hn. 1 *mf*

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1 *mf*

C Tpt. 2 *mf* con sord. senza sord.

C Tpt. 3 *mf* con sord. senza sord.

Tbn. 1 *mf* con sord. senza sord.

Tbn. 2 *mf* con sord. senza sord.

Tbn. 3 *mf* con sord. senza sord.

Euph.

Tuba

B. Tuba *mf*

H *mf* Allegro (♩ = c. 100)

Glk. 1 *f*

Glk. 2 *f*

Vib. *f*

Chm. *f*

Perc.

H Allegro (♩ = c. 100)

Mdn. *f*

Gr. *f*

Hp. *f*

H Allegro (♩ = c. 100)

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

**I L'istesso tempo** (♩ = c. 100)

Fl.

Ob. 1

A Cl. 1

A Cl. 2

A Cl. 3

B. Cl.

A. Sx.

Bsn.

C. Bn.

**I L'istesso tempo** (♩ = c. 100)

Hn. 1

C Tpt. 1

C Tpt. 2

Tbn. 1

Tuba

**I L'istesso tempo** (♩ = c. 100)

Glk. 1

Glk. 2

Vib.

Chm.

**I L'istesso tempo** (♩ = c. 100)

Mdn.

Hp.

**I L'istesso tempo** (♩ = c. 100)

Vln. I

Vln. II

Vla.

Vc.

Cb.

**J**

**J**

Picc.

Fl.

Ob. 1

Ob. 2

A. Cl. 1

A. Cl. 2

A. Cl. 3

B. Cl.

A. Sax. solo

Bsn.

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C. Tpt. 1

C. Tpt. 2

C. Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

B. Tbn.

Timp.

Vln. I

Vln. II

Vla.

Vcl.

Cb.

*f*

*ff*

solo

107 **K**

Picc. *a2*

Fl.

Ob. 1

Ob. 2

A. Cl. 1

A. Cl. 2

A. Cl. 3

B. Cl.

A. Sax.

Bsn.

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C. Tpt. 1

C. Tpt. 2

C. Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

B. Tba.

107 **K**

Timp.

Glk. 1

Glk. 2

Perc.

107 **K**

Vln. I

Vln. II

Vla.

Vcl.

Cb.

L. V. sempre

*f*

L. V. sempre

Suspended cymbal, *f*  
yam mallets

*mp*



L

Picc. *f*

Fl. *mf* *f*

Ob. 1 *mf*

Ob. 2 *mf*

A. Cl. 1 *mf* *f*

A. Cl. 2 *mf*

A. Cl. 3 *mf*

B. Cl. *mf*

A. Sax. *mf*

Bsn. *mf*

C. Bn. *mf*

Hn. 1 *mf*

Hn. 2 *mf*

Hn. 3 *mf*

Hn. 4 *mf*

C. Tpt. 1 *mf*

C. Tpt. 2 *mf*

C. Tpt. 3 *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

Tbn. 3 *mp*

Euph. *mp*

Tuba *mf*

B. Tbn. *mp*

Timp. *f*

Glk. 1 *f*

Glk. 2 *f*

Vib. *mf* *f*

Perc. *f* L. V.

Mdn. *f*

Gtr. *f*

Hp. *f*

Vln. I *mp* *mf* *f*

Vln. II *mp* *mf* *f*

Vla. *mp* *mf* *f*

Vc. *mp* *mf* *f*

Cb. *mp* *mf* *f*

**M**

Picc. *ff*

Fl.

Ob. 1

Ob. 2

ACl. 1

ACl. 2

ACl. 3

A. Sax. *solo* *f*

Bsn.

C. Bn.

**M**

Hn. 1 *ff*

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 3

Euph.

B. Tbn.

**M**

Timp.

Vib.

**M**

Mdn. *sim.*

Gr. *sim.*

Hp.

**M**

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

124 *rit.* *molto rit.* **N** **Grandioso** (♩ = c. 80)

Picc. *f*

Fl. *a2 f*

Ob. 1 *f*

Ob. 2 *f*

ACL 1 *f*

ACL 2 *f*

ACL 3 *f*

B. Cl. *f*

A. Sx. *f*

Bsn. *f*

C. Bn. *f*

124 *rit.* *molto rit.* **N** **Grandioso** (♩ = c. 80)

Hn. 1 *ff*

Hn. 2 *ff*

Hn. 3 *mf ff*

Hn. 4 *ff*

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph. *piu f*

Tuba *piu f*

B. Tba. *piu f*

124 *rit.* *molto rit.* **N** **Grandioso** (♩ = c. 80)

Timp. *fp*

Glk. 1 *ff* L. V. sempre

Glk. 2 *ff* L. V. sempre

Vib. *ff* L. V. sempre

Chm. *ff* L. V. sempre

Perc. *ff* L. V. sempre  
2 sus. finger cymbals, 2 triangles

124 *rit.* *molto rit.* **N** **Grandioso** (♩ = c. 80)

Mdn. *ff*

Gr. *ff*

Hp. *ff*

124 *rit.* *molto rit.* **N** **Grandioso** (♩ = c. 80)

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *ff*

Cb. *ff*

Picc. *ff*

Fl. *ff*

Ob. 1 *ff*

Ob. 2 *ff*

ACL. 1 *ff*

ACL. 2 *ff*

ACL. 3 *ff*

B. Cl. *ff*

A. Sx. *ff*

Bsn. *ff*

C. Bn. *ff*

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1 *ff*

C Tpt. 2 *ff*

C Tpt. 3 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

Tbn. 3 *ff*

Euph. *ff*

Tuba *ff*

B. Tbn. *ff*

Timp. *ff*

Glk. 1 *ff*

Glk. 2 *ff*

Vib. *ff*

Chm. *ff*

Perc. *ff*

Mdn. *ff*

Gtr. *ff*

Hp. *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

135 **O**

Picc. *rit.*

Fl. *a2*

Ob. 1

Ob. 2

ACl. 1

ACl. 2

ACl. 3

B. Cl.

A. Sax.

Bsn.

C. Bn.

135 **O**

Hn. 1 *rit.*

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

B. Tba.

135 **O**

Timp. *rit.*

135 **O**

Glk. 1

Glk. 2

Vib.

Chm.

135 **O**

Perc.

135 **O**

Mdn. *rit.*

Gtr.

135 **O**

Hp.

135 **O**

Vln. I *ff* *rit.*

Vln. II

Vla. *ff*

Vc. *ff*

Cb. *ff*

*ten* *rit.*

Picc.  
Fl.  
Ob. 1  
Ob. 2  
A Cl. 1  
A Cl. 2  
A Cl. 3  
B. Cl.  
A. Sx.  
Bsn.  
C. Bn.  
Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
C Tpt. 1  
C Tpt. 2  
C Tpt. 3  
Tbn. 1  
Tbn. 2  
Tbn. 3  
Euph.  
Tuba  
B. Tbn.  
Timp.  
Glk. 1  
Glk. 2  
Vib.  
Chm.  
Perc.  
Mdn.  
Gtr.  
Hp.  
Vln. I  
Vln. II  
Vla.  
Vcl.  
Cb.

*ten* *rit.*

*ten* *rit.*

L. V.  
L. V.  
L. V.  
L. V.  
L. V.

L. V.