



HOPE
◆
THE GIFT OF YOUTH
by
Chris Meyer

Dedicated to
the National Youth Orchestra
of Canada

Frontispiece from *The Elements of Geometry by the Most Ancient Philosopher Euclid*, engraved by John Daye, London, 1570

HOPE ♦ THE GIFT OF YOUTH

Performance Notes

A remarkable gift possessed by youth is their boundless hope, untainted by the cynicism and compromises of the older generations. While young, youth remind us of our obligations to the future, and as they grow, they begin to realize the full power of their convictions and their abilities to transform hope into reality. This composition chronicles the experience of hope and the emotional journeys it brings.

The ponderous clang of the low percussion and dissonant rumble of the strings begins this musical journey with the enemy of hope: doubt. The main theme emerges from the contrabassoon and ripples in and out of the orchestral veil of doubt. Optimistic chords press their way through the veil and brings the orchestra towards its first glimpse of hope. The theme is transformed through the tuba into a long, climbing, noble melody as determination takes hold and we muster our strength in pursuit of our hopes. Our new-felt strength allows us to dream of the future, of our hopes fulfilled, as the orchestra changes to cheerful, weaving melodies in the woodwinds and a shimmering accompaniment from solo string players. Our dreams turn to longing, as the distance from dream to reality becomes all too clear. The cheerful melodies now ache with unfulfilled promise and release a passionate utterance through the strings of the orchestra. However, despair settles in and begins to grow as the challenges seem too great and our emotions overwhelming. The orchestra builds to a jarring and dissonant climax when the clang and veil of doubt returns. This time, with emotional energy spent, doubt gradually dissolves into a quiet and patient resolve. The dissonant rumble of the strings melts away revealing a glowing major chord and the true power of hope. The musical theme that began with the contrabassoon is now a tender, growing melody that climbs higher and higher, picking up strength and inevitability. Optimism returns to the woodwinds as the orchestra builds to the final, ringing climax and our hopes come to fulfillment.

May 2016

Chris Meyer

Orchestration

1 Piccolo
3 Flutes (3rd Flute doubles Picc. 2)
3 Oboes
English Horn
Clarinet in Eb
2 Clarinets in A
Bass Clarinet
3 Bassoons
Contrabassoon
4 Horns in F
4 Trumpets in C
2 Tenor Trombones
Bass Trombone
Tuba
Timpani
4 Percussion (vibraphone, glockenspiel,
chimes, tam-tam, bass drum, suspended cymbal,
crash cymbals, tambourine, triangle)
Harp
Piano / Celesta
Violins I, II
Violas
Cellos
Basses

First Performances

The National Youth Orchestra of Canada, summer tour 2016
Elora, Toronto, Montreal, Lisbon

Timing

8 minutes

Hope

The Gift of Youth

Chris Meyer

Doubt: Adagio ♩ = 65

English Horn

Bass Clarinet

1

Bassoons 2

3

Contrabassoon

Horns in F 4

Timpani

Tam-tam

Bass Drum

Harp

Piano

pp

mf

solo

solo with Cbn.

mute (cloth in bell)

espressivo bring out

3

3

3

3

5

mp dolce e espressivo bring out

p

mf

4. solo

mf bring out

pp

p

pp

p

pp

p

8^{vb} - 1

8^{vb} - 1

8^{vb} - 1

8^{vb} - 1

Doubt: Adagio ♩ = 65

Viola

Violoncello div. a 3

Contrabass

con sord.

pp

con sord.

pp

con sord.

pp

div. con sord.

pp

pp

pp

pp

pp

pp

1 2 3 4 5 6 7

A

Ob. 1, 2, 3

E. Hn.

A. Cl. 1, 2

B. Cl.

Bsn. 1, 2, 3

C. Bn.

Hns. in F 1, 2, 3, 4

Tpts. in C 1, 2, 3, 4

Tbn. 1, 2

B. Tbn. Tuba

Timp.

Vib.

Chms. Chimes, Glockenspiel

T.t.

B.D.

Hp.

Pno.

Vn. I

Vn. II

Vla. con sord.

Vc.

Cb. (div.)

p, *mf*, *pp*, *f*, *fp*, *bring out*, *motor off bowed (let ring)*, *straight mute*, *f ma non troppo*, *div. a 4 sul ponticello*

B

13 14 15 16 17

18 19 20 21 22 23

C

Picc. 1 *mf dolce e legato* solo *mf* *dolce e legato*
 Fl. 1 2 3 *pp* *p* *mf* 1. 2.
 Ob. 1 2 3 *mp* 1. solo *mp*
 E. Hn. *mp dolce e legato* solo *mp*
 Eb Cl. *pp* *poco a poco crescendo*
 A Cl. 1 2 *pp* *poco a poco crescendo* *mf*
 B. Cl. *mp* solo *poco a poco crescendo*
 Bsn. 1 2 *mp dolce e legato* *mf* 1. solo *mf* 1. 2. a 2.
 Tbn. 1 2 *p* *mp*
 B. Tbn. Tuba *p* *mp*
 Vib. *ppp* soft mallets *pp* *p* *mp*
 Glk. (glock.) *mp*
 Tri. Triangle
 Hp. *pp* *pp* *p* *mp* *mf* *mp* *mf* *mp*
 Pno. *mf*
 Vn. I *p* *mp* *div. a 2* *div. a 4*
 Vn. II *p* *mp* *senza sord. (div.)*
 Vla. *pp* *poco a poco crescendo* *pp* *poco a poco crescendo*
 Vc. *pp* *poco a poco crescendo* *pp* *poco a poco crescendo* *non div.*
 Cb. *pp* *poco a poco crescendo* *pp* *poco a poco crescendo* *pp* *poco a poco crescendo*

E Determination: Piu mosso ♩ = 90

The score is for a section titled "Determination: Piu mosso" with a tempo of ♩ = 90. It is in 4/4 time and the key signature has one sharp (F#). The score is divided into three measures, numbered 38, 39, and 40 at the bottom.

Woodwinds:
Picc. 1: Starts in measure 39 with a *p* dynamic, playing sixteenth-note runs.
Fl. 1, 2, 3: Measure 38 has a *p* dynamic. Measures 39 and 40 feature sixteenth-note runs with a *p* dynamic.
Ob. 1: Measure 39 has a *p* dynamic, playing sixteenth-note runs.
Eb Cl. 1, 2: Measure 38 has a *p* dynamic. Measures 39 and 40 have rests.
B. Cl.: Measure 38 has a *p* dynamic. Measures 39 and 40 have rests.
C. Bn.: Measure 38 has a *p* dynamic. Measures 39 and 40 have rests.

Brass:
Hns. in F 1: Measure 38 has a *p* dynamic. Measures 39 and 40 have rests.
Tuba: Measure 38 has a *mf* dynamic. Measures 39 and 40 have a *poco a poco crescendo* with a triplet in measure 39.
Vib.: Measure 38 has a *p* dynamic. Measures 39 and 40 have rests.
Glk.: Measure 38 has a *p* dynamic. Measures 39 and 40 have rests.
Cel.: Measure 38 has a *p* dynamic. Measures 39 and 40 have rests.

Strings:
Vn. I: Measure 38 has a *p* dynamic, playing a sixteenth-note figure with a *div. a 4* marking. Measures 39 and 40 continue with sixteenth-note runs.
Vn. II: Measure 38 has a *p* dynamic. Measures 39 and 40 have rests.
Vla.: Measure 38 has a *p* dynamic. Measures 39 and 40 have rests.
Vc.: Measure 38 has a *p* dynamic. Measures 39 and 40 have rests.
Cb.: Measure 38 has a *mp* dynamic. Measures 39 and 40 have a *poco a poco crescendo* with a triplet in measure 39.

38

39

40

Picc. 1 *mf* *f*
 Fl. 1 2 3 *f*
 Ob. 1 2 3 *f*
 E. Hn. *f*
 E♭ Cl. *f*
 A Cl. 1 2 *f*
 B. Cl. *f*
 Bsn. 1 2 3 *f* *mp*
 C. Bn. *f* *mp*
 Hns. in F 1 2 *mp* *f*
 3 4 *mp* *f*
 Tpts. in C 1 2 3 *f* 1. 2. a 2 a 3
 Tbn. 1 2 *f* bring out
 B. Tbn. Tuba *f* bring out
 Vib.
 Glk. to Susp. Cym. Susp. Cymbal soft mallets *pp*
 Cr. Cym. Crash Cymbals
 Hp. *mp* *ff* B♭ E♭ A♯
 Cel. *ff*
 Vn. I (div.) *f* *mf*
 Vn. II (div.) *f* *mf*
 Vla. unis. *mf*
 Vc. (div.) *f* unis. *f*
 Cb. *f*

Picc. 1

Fl. 1
2

Ob. 1
2
3

E. Hn.

E♭ Cl.

A Cl. 1
2

B. Cl.

Bsn. 1
2
3

C. Bn.

Hns. in F 1
2
3
4

Tpts. in C 1
2
3
4

Tbn. 1
2

B. Tbn. Tuba

Timp.

Susp. Cym.

Cr. Cym.

Hp.

Cel.

Vn. I (div.)

Vn. II (div.)

Vla.

Vc.

Cb.

f, *ff*, *mf*, *pp*, *Piano*

a 2, *(a 2.)*, *3*, *6*, *8va*, *to piano*

Picc. 1
 Fl. 1, 2, 3
 Ob. 1, 2, 3
 E. Hn.
 E♭ Cl.
 A Cl. 1, 2
 B. Cl.
 Bsn. 1, 2, 3
 C. Bn.
 Hns. in F 1, 2, 3, 4
 Tpts. in C 1, 2, 3, 4
 Tbn. 1, 2
 B. Tbn. Tuba
 Timp.
 Susp. Cym.
 Cr. Cym.
 Pno.
 Vn. I (div.)
 Vn. II (div.)
 Vla.
 Vc.
 Cb.

Musical score for a symphony orchestra, pages 51-54. The score includes parts for woodwinds (Piccolo, Flutes, Oboes, English Horn, Clarinets, Bassoon, Contrabassoon), brass (Horns in F, Trumpets in C, Trombones, Tuba, Timpani, Suspended Cymbal, Crash Cymbal), strings (Violins I and II, Viola, Violoncello, Contrabass), and Piano. The score is in 2/4 time and features complex rhythmic patterns, including sixteenth-note runs and triplets. Dynamics range from piano (p) to mezzo-forte (mf).

G Dreams and Longing

Picc. 1 *pp*

Fl. 1 2 3 *pp*

Ob. 1 2 *p* *bring out* *f* *espressivo*

E. Hn. *mf*

B. Cl. *pp*

Hns. 1 in F 2 *stopped* *pp*

Glk. *p*

Tri. Triangle *p*

Hp. *pp* *6* *D C# B E F# G A*

Pno. *pp* *6* *una corda*

Dreams and Longing

Vn. II *pp* *4 soli* *div.* *con sord.*

Vla. *pp* *2 soli* *div.* *con sord.*

Vc. *pp* *2 soli* *div.* *con sord.*

Cb. *p* *solo pizz.*

55

56

57

58

Ob. 1 2

E. Hn. solo (with Bn.) *f* bring out 3

A Cl. 1 2 soli *mf* *f* *espressivo*

B. Cl.

Bsn. 1 1. solo (with Eng. Hn.) *f* bring out 3

Hns. in F 1 2 3 4 soli *mf* bring out 3

Vib. soft mallets *mf*

Glk. *mf*

Tri.

Hp. C: F# A: D# D: F# A#

Pno.

Vn. I 2 soli (with Cls.) *p* div. (senza sord.) *f* *espressivo*

Vn. II (4 soli) div. a 4 3

Vla. (2 soli) (div.) 3

Vc. (2 soli) (div.) 3

D.B. (solo)

Picc. 1
pp *f* bring out

Fl. 1 2 3
pp *f* bring out 1. 2. 3.

Ob. 1 2 3
pp *mf*

E. Hn.
 solo *f* *pp* *mf*

E♭ Cl.
pp *mf*

A Cl. 1 2
pp *mf*

B. Cl.
 2. solo *f* 3 bring out 3
 3. solo *f* 3 bring out 3

Hns. 1 in F 2
 1. 2. straight mute remove mute

Tpts. 1 in C 2
mp bring out *mf*

Vib.
mf

Glk.

Susp. Cym.
 Susp. Cymbal soft mallets *pp*

Tri.

Hp.
 B_♭

Pno.
mf *tre corde*

Vn. I (2 soli)
 (div.) tutti div. *p*

Vn. II (4 soli)
 (div. a 4) div. a 2 *mf*

Vla. (2 soli)
 (div.) remove mute tutti div. senza sord. *p*

Vc. (2 soli)
 (div.) remove mute

D.B. (solo)
 3

H

Picc. 1 *mp*

Fl. 1 2 3 *mp*

Ob. 1 2 3 *sub. p*

E. Hn. *sub. p*

Hns. in F 1 *mf* *molto espressivo* 1. solo

Tbn. 1 *p*

B. Tbn. Tuba *p*

Vib. *p*

Susp. Cym. *p*

Tri. *p*

Hp. *sub. p*

Pno. *sub. p* *p*

Vn. I *mf* *molto espressivo* *mp* *cresc.*

Vn. II *sub. p* remove mute

Vla. *mf* *molto espressivo* *mp* *cresc.*

Vc. *mf* *molto espressivo* *mp* *cresc.*

Cb. *tutti div. pizz.* *p*

Picc. 1

Fl. 1
2
3

Bsn. 1
2
3

Hns. in F
1
3

Tbn. 1

B. Tbn. Tuba

Vib.

Tri.

Pno.

Vn. I

Vn. II

Vla.

Vc.

Cb.

mp

mf

f

dim.

f ma non troppo

p

f

arco

senza sord.

tutti div. a 2

69

70

71

Fl. 1 2 3

E. Hn.

A Cl. 1

B. Cl.

Bsn. 1 2 3

Hns. in F 1 2 3 4

Tbn. 1

B. Tbn.

Timp.

Vib.

B.D.

Vn. I

Vn. II

Vla.

Vc.

Cb.

3 *mp*

pp

p

solo *mp* *espressivo*

f

pp

1. solo *mp* *espressivo*

mf

pp

1. solo *mp*

B. Tbn. solo *p*

gliss. *p*

ppp

gliss. *p*

bowed l.v. *p*

l.v. *p*

Bass Drum *ppp* *pp*

unis. sul ponticello *p*

div. a 4

unis. sul ponticello *p*

normal bow position small increase of pressure to produce scratch tone

77

78

79

80

81

82

83

J Despair

Woodwinds:
E♭ Cl. (Solo, *p* to *mf*, triplets)
B. Cl. (*p*)
Bsn. 1, 2, 3 (*pp*)
C. Bn. (*pp*)

Brass:
Hns. in F 1, 2, 3, 4 (*pp*, bring out)
Tbn. 1, 2 (*p*, *pp*, bring out)
B. Tbn. Tuba (*pp*, bring out)

Percussion:
Timp.
Susp. Cym. (scrape with triangle beater, *mp*, *p* to *mf*, strike with triangle beater)
T.t.
B.D. (*ppp*)

Strings:
Vn. I (*pp*, unis. sul ponticello)
Vn. II (*pp*, sul ponticello normal bow pressure)
Vla. (*pp*, div. pizz.)
Vc. (*pp*, unis. pizz.)
Cb. (*pp*)

84 85 86 87 88

Picc. 1 *solo*
p *f*
 Fl. 1 *1. solo*
p *f*
 E♭ Cl.
 B. Cl.
 Bsn. 1
 2
 3 *p*
 C. Bn. *p*
 Hns. in F
 1 *p*
 2
 3 *p*
 4 *p*
 Tbn. 1 *p*
 2
 B. Tbn. Tuba *p*
 Timp. *p*
 Tamb. *Tambourine*
 Susp. Cym. *f*
 T.t. *pp*
 B.D. *pp*
 Vn. I *p* *ord.* 6 *f* *cresc.*
 Vn. II *p* *ord.* 6
 Vla. *p* *ord.* 6
 Vc. *p*
 Cb. *p*

89

90

91

92

K

Picc. 1

Fl. 1
2
3

Ob. 1
2
3

E. Hn.

E♭ Cl.

B. Cl.

Bsn. 1
2
3

C. Bn.

Hns. in F 1
2
3
4

Tpts. in C 1
2
3
4

Tbn. 1
2

B. Tbn. Tuba

Timp.

Tamb.

Susp. Cym.

T.t.

B.D.

Hp.
DC#BEFGA

Pno.

Vn. I

Vn. II

Vla.

Vc.

Cb.

This page of a musical score contains the following instruments and parts:

- Picc. 1**: Piccolo 1
- Fl. 1, 2, 3**: Flute 1, 2, 3
- Ob. 1, 2, 3**: Oboe 1, 2, 3
- E. Hn.**: English Horn
- E♭ Cl.**: E-flat Clarinet
- A Cl. 1, 2**: Alto Clarinet 1, 2
- B. Cl.**: Bass Clarinet
- Bsn. 1, 2, 3**: Bassoon 1, 2, 3
- C. Bn.**: Contrabassoon
- Hns. in F 1, 2, 3, 4**: Horns in F 1, 2, 3, 4
- Tpts. in C 1, 2, 3, 4**: Trumpets in C 1, 2, 3, 4
- Tbn. 1, 2**: Trombones 1, 2
- B. Tbn. Tuba**: Bass Trombone / Tuba
- Timp.**: Timpani
- Tamb.**: Tam-tam
- Susp. Cym.**: Suspended Cymbal
- T.t.**: Triangle
- B.D.**: Bells
- Hp.**: Harp
- Pno.**: Piano
- Vn. I, II**: Violins I, II
- Vla.**: Viola
- Vc.**: Violoncello
- Cb.**: Contrabasso

The score includes various musical notations such as dynamics (*ff*, *f*, *p*), articulation (*acc.*, *stacc.*), and performance instructions like *1. 2. a 2* and *a 2*. The page is numbered 95 at the bottom center.

L Adagio espressivo ♩ = 55

E. Hn. *p* *f*

B. Cl. *solo* *mf* *espressivo* *f*

1 *mute (cloth in bell)* *pp* *mf* *pp* *f* *remove mute*

Bsn. 2 *mute (cloth in bell)* *pp* *mf* *pp* *f* *remove mute*

3 *mute (cloth in bell)* *pp* *mf* *pp* *f* *remove mute*

C. Bn. *solo* *mf* *espressivo* *f*

1 *solo* *mf* *bring out* *fp*

2 *solo* *mf* *bring out* *fp*

3 *solo* *mf* *bring out* *fp*

4 *solo* *mf* *bring out* *fp*

1 *straight mute* *mf* *pp* *remove mute*

2 *mf* *pp*

3 *mf* *pp*

4 *mf* *pp*

Timp. *pp* *mf* *pp*

T.t. *fff* *mp* *mf*

B.D. *fff* *mp* *mf*

Hp. *fff* *mp* *mf*

Pno. *fff* *mp* *mf*

Adagio espressivo ♩ = 55

Vla. *div. a 4* *pp* *mp*

Vc. *pizz. arco* *pp* *mp*

div. a 3 *pizz. arco* *pp* *mp*

pizz. arco *pp* *mp*

Cb. *pp* *div. arco* *mp*

100 101 102 103 104 105 106 107 108 109

M Resolve

Ob. 1

A Cl. 1

Bsn. 1

Hp.

Pno.

Resolve

Vn. I

Vn. II

Vla. (div. a 4)

Vc.

Cb.

Fl. 3 to Picc. 2

N

2. 3. a 2 soli

mf *cresc.*

f

f

(1.)

mf

1. 2.

mf

3.

f

solo (with Vc.)

mf

p

p

f

p

mf

mf

p

mf

Vibraphone
soft mallets

Triangle

p

f

sub. p

mf

sul A

div.

mf

f

(div.)

mf

unis.

sub. p

(div.)

mf

solo (with Cl.)

mf

(div. a 3)

mf

mf

mf

(div.)

mf

Picc. 1
 Picc. 2
 Fl. 1
 2
 Ob. 1
 2
 3
 Eb Cl.
 A Cl. 1
 2
 Bsn. 1
 2
 Hns. in F 2
 4
 Tbn. 1
 2
 Tuba
 Vib.
 Glk. Glockenspiel
 Tri.
 Hp.
 Pno.
 Vn. I (solo)
 tutti
 Vn. II
 Vla. unis.
 Vc. (solo)
 tutti
 Cb. unis. pizz. arco

Dynamics: *mf*, *f*, *p*, *cresc.*, *mp*, *8va*
 Articulation: *tr*, accents
 Performance instructions: *solo*, *tutti*, *unis.*, *pizz.*, *arco*

O Fulfillment

Musical score for O Fulfillment, measures 124-126. The score includes parts for Picc. 1 & 2, Fl. 1 & 2, Ob. 1, 2, & 3, E. Hn., E♭ Cl., A Cl. 1 & 2, B. Cl., Bsn. 1, 2, & 3, C. Bn., Hns. in F 1, 2, 3 & 4, Tpts. in C 1, 2, 3 & 4, Tbn. 1 & 2, B. Tbn. Tuba, Timp., Glk., Cr. Cym., B.D., Hp., and Pno. The score features various dynamics such as *f*, *mf*, and *ff*, and performance instructions like *espressivo*, *bring out*, and *port.*. The key signature is one sharp (F#) and the time signature is 3/4.

Fulfillment

Musical score for Fulfillment, measures 124-126. The score includes parts for Vn. I, Vn. II, Vla., Vc., and Cb. The score features various dynamics such as *f* and *ff*, and performance instructions like *non div.*, *div.*, *espressivo e legato*, and *port.*. The key signature is one sharp (F#) and the time signature is 3/4.

Picc. 1
Picc. 2
Fl. 1
2
Ob.
E. Hn.
Eb Cl.
A Cl. 1
2
B. Cl.
Bsn. 1
2
3
C. Bn.
Hns. in F 1
2
3
4
Tpts. in C 1
2
3
4
Tbn. 1
2
B. Tbn. Tuba
Timp.
Chm.
Glk.
Susp. Cym.
B.D.
Hp.
Pno.
Vln. I
Vln. II (div.)
Vla.
Vc.
Cb. (div.)

Picc. 1
 Picc. 2
 Fl. 1
 2
 Ob. 1
 2
 3
 E. Hn.
 Eb Cl.
 A Cl. 1
 2 (a 2.)
 B. Cl.
 Bsn. 1
 2
 3
 C. Bn.
 Hns. in F 1
 2 (a 2.)
 3 (a 2.)
 4 (a 2.)
 Tpts. in C 1
 2
 3
 4
 Tbn. 1
 2
 B. Tbn. Tuba
 Timp.
 Chm.
 Glk.
 Susp. Cym.
 B.D.
 Hp.
 Pno.
 Vn. I (div.)
 Vn. II (div.)
 Vla. (div.)
 Vc. (div.)
 Cb. (div.)

Musical score for a full orchestra, including woodwinds, brass, percussion, and strings. The score is divided into measures 130, 131, 132, and 133. It features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *f*, *ff*, *p*, and *fff*. The woodwinds and strings play melodic lines, while the brass and percussion provide harmonic support. The harp part includes the text "DCB, ERGA".

Picc. 1
Picc. 2
Fl. 1
2
Ob. 1
2
3
E. Hn.
Eb Cl.
A Cl. 1
2
B. Cl.
Bsn. 1
2
3
C. Bn.

Hns. in F
Hn.
Tpts. 1
2
3
in C
4
Tbn. 1
2
B. Tbn.
Tuba
Timp.

Chm.
Glk.
Cr. Cym.
Tamb.
Hp.

Pno.
Vn. I
Vn. II
Vla.
Vc.
Cb.