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Commentaries

on works submitted for the

Ph. D.

in Music Composition,

Durham University, 1978.

John Stuart Howard

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Contents

1. The Moon and the Yewtree

2. Dunstable Cantus

3. Meeting Point

4. Variations and Dances

5. The Two Regions

6. (a) Floating

   (b) Veni Sancte Spiritus

7. Desert blossoming for St. Anthony

"The Moon and the Yewtree" (1972-4)

This piece developed out of a period of inward struggle, chiefly concerned with the ability to communicate meaningfully. I was very conscious of a need to find a suitable metaphor for my inner vision, and with my discovery of the poem by Sylvia Plath, the metaphor began to crystallise.

The meaning of the poem is concerned with an unsuccessful struggle for communication, and I wanted my music to remain true to this whilst enhancing the text with a setting sympathetic to its natural rhythms and word-shapes.

These two considerations can be summarised thus:

(a) The dramatic shape/meaning of the poem.

(b) The setting of its actual lines.

The soprano embodies the protagonist of the poem, capable of words (articulated as music), music without words (vocalise), and speech. The sombre nature of the poem's imagery influenced my choice of an ensemble capable of rich, deep sounds. From the dramatic shape of the poem, I took the basic organisation of my piece — its duration, its structure — and upon this projected musical ideas, such as the ever-present note series, which is never transposed (like a passacaglia) but does undergo registral transformations.



The setting of the poem can be elucidated by using line one as an example — clearly a central one so far as the symbolism of the poem is concerned:

"This is the light of the mind, cold and planetary". The word 'light' needed emphasis — hence the upward leap to the high C, and the rhythmic

drive towards that note. The idea of reaching upward is central to the poem, so I wanted to use its musical counterpart.

The other features of the music for this line are significant:

(i) the use of dynamics to reinforce the natural accents of the poetry.

(ii) the word 'planetary', with its almost "throw-away" quintuplet rhythm.

Thus, in one line, the two opposite poles of meaning — reaching upward, and resigned failure, are mirrored in the music.

My formal standpoint when composing this piece — an interest in parallelism in art, exemplified by certain poems of T. S. Eliot and certain works of Elliot Carter and Charles Ives — caused me to construct it as it is. The passacaglia-like note series runs parallel to a set of instrumental episodes which recognisably refer to each other:

Episode I	bars 21-29
Episode II	bars 81-86
Episode III	bars 109-121
Episode IV	bars 136-146
Episode V	bars 170-183
Episode VI	bar 210
Episode VII	bars 223-229

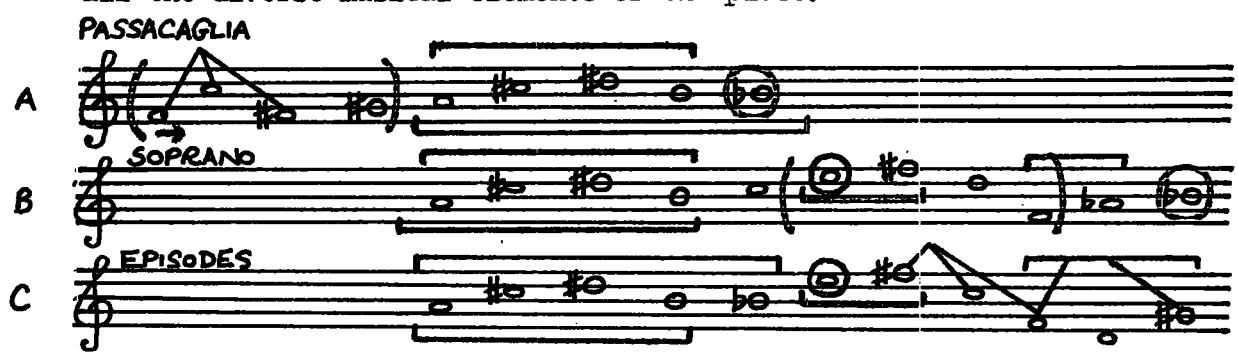
These two formal elements cut across, in and out of phase with the settings of the stanzas. This kind of situation was, I felt, the perfect musical counter-part to the poem's dramatic structure: i.e. occasionally, all musical elements would knit together, although the opposite could happen, as at the end, where both episodes and 'passacaglia' carry on almost regardless of the soprano's breakdown in communication and her lapse into speech.

Coupled with this formal standpoint, I adopted a symbolic approach to certain textual ideas. The image of reaching upwards is represented by a specific musical idea (bar 58) which appears in a very obvious retrograde near the end (bars 215-221), symbolising a failure to communicate.

The straight, lofty shape of the yewtree is symbolised by the chord at bar 135, and appears in various guises — sometimes represented by a gradual build up from low to high (e.g. bars 40-53).

In adopting this kind of symbolism, I was anxious to relate music to text not in a simplistic pseudo-expressive manner, but as in the word-painting of the Renaissance madrigal — in which the constant use of specific word-painting devices creates a unity of expression. I wanted my piece to embody the effect produced by the whole madrigal genre, so that as the piece progresses, one is aware of the expressive images underpinning the poetry. This begins to explain the nature of the repetition in 'The Moon and the Yewtree'.

The inherent danger of using this kind of subjective symbolism is that the elements are only explicable in terms of that symbolism. My attempted solution lies in the source material, melodic and harmonic, of all the diverse musical elements of the piece.



Key: relationship of A to B ——————

relationship of A to C ——————

relationship of B to C ——————

It is significant that, after her cadenza, the soprano concentrates on the note G, which does not occur in the prime version (untransposed) of her material. Resignation achieves an even more significant metaphor in the last three notes sung by the soprano (bar 222): E, D, G. These are precisely the three pitch classes <u>not</u> found in the passacaglia series.

In conclusion, I would like to briefly examine two compositional problems which my work on the piece produced.

(1) A possible over-emphasis of certain images in one piece, as though I needed to search more widely for a musical language of my own, which could, to some extent, exist independently of any one particular piece.

(2) A certain lack of inventiveness, highlighted in this piece by the calculated use of repetition which failed, when required, to grow into anything else. The music progresses through time by the use of basic musical devices, such as acceleration, gradually rising contours, gradual build-up of excitment through repeated patterns, without being driven forward by its own internal grammar.

The above comments are added, at some risk of appearing over self-critical, because to some extent "The Moon and the Yewtree" is a parenthetical work. If, in its composition, it represented a search for a specific sound-metaphor for a specific set of words and images, afterwards my own position was one of searching for a much wider metaphor capable of supporting the beginnings of my musical language. It was at this point that the value of perceptive and intuitive teaching was emphasised, for by these means I found the basis of my wider metaphor. Paradoxically, the answer lay in the music of the past.

"Dunstable Cantus" (1974)

Introductory Note:

The bi-textual, four part setting "Veni Sancte Spiritus/Veni Creator" by John Dunstable has been a rich source of musical thinking for composers. I began examining it at the instigation of my teacher, David Lumsdaine. My initial interest in the motet lay in the following directions:

(1) A study of the isorhythms and their relationship to the melodic growth of the plainsong.

(2) An examination of the melodic shape of the plainsong.

(3) A comparison between pitch content of the plainsong and that of the other parts.

(4) A study of motivic relationships (at the smallest perceivable level).

(5) A harmonic analysis of the whole, with particular interest in the rate of harmonic change and the degrees of tension/relaxation.

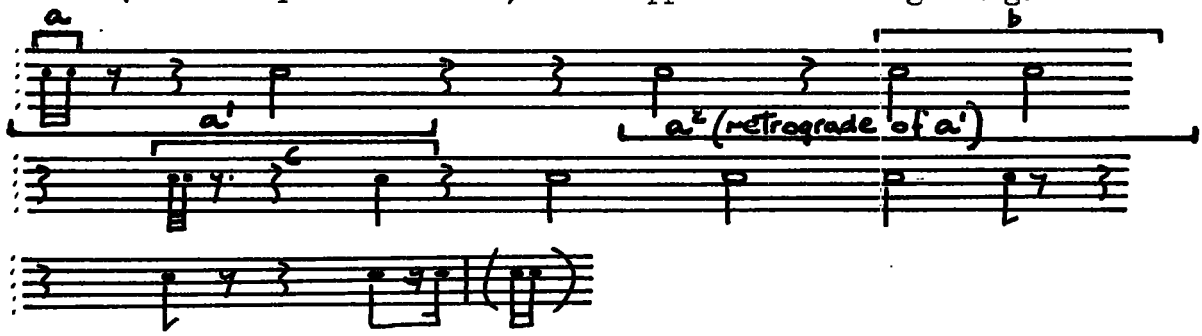
Out of these abstract considerations I was able to begin formulating a musical language of my own — ways of shaping rhythms, pitch, harmony, which received most characteristic expression in the piano piece "Dunstable Cantus".

"And when I am formulated, sprawling on a pin,
When I am pinned and wriggling on the wall,
Then how should I begin
To spit out all the butt-ends of my days and ways?"

(T. S. Eliot: The Love Song of J. Alfred Prufrock.)

The basis of the piano piece is the slow growth of the plainsong in the motet, from a 'non-melody' in long values, to a coherent melodic line. "Dunstable Cantus" uses a rhythmic talea — shaped according to my growth ideas — which regenerates itself both as a period (externally) and, internally, within its own motivic structure:

TALEA (initial upbeat omitted.) as it appears at the beginning:



(i) Internal regeneration:

cell (a) stretched out to become (b)

cell (c) is a variant of (a^1)

(a^2) is a varied retrograde of (a^1)

The first section of the piece (up to halfway through line 3) demonstrates the way in which slow growth is so literally translated into a slow musical progression from isolated sound towards a phrase:

Upbeat figure to two notes

silence

an isolated chord

silence

another isolated chord

a shorter silence

two chords, with a tiny afterbeat figure

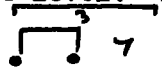
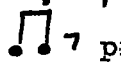
a phrase made up of three chords and an afterbeat quaver,

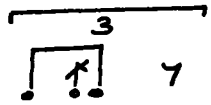
which is then echoed by

another quaver (the function of which is to re-start the

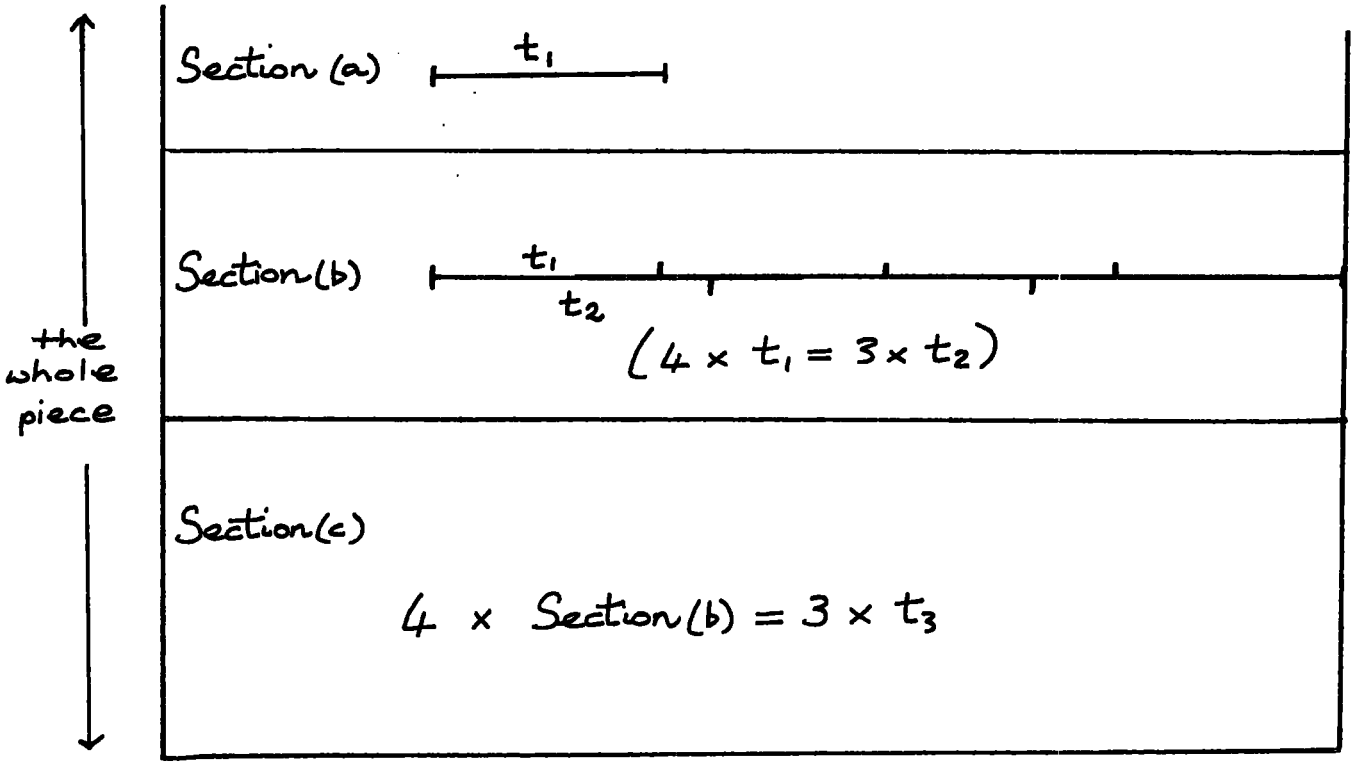
whole growth/articulation process)

(ii) External regeneration:

The thrusting forward represented by the joining together of  with  (third line). At the same time, a different level of regeneration is represented by the beginning of the second isorhythmic level: in the new version of the talea, cell (a) becomes  ; adding  to  produces a new

rhythmic figure: 

and the process applied to the whole talea produces a new isorhythmic section longer than the first and with a new arrangement of attacks. The isorhythmic process as applied to the total form of the piece may be expressed as follows:

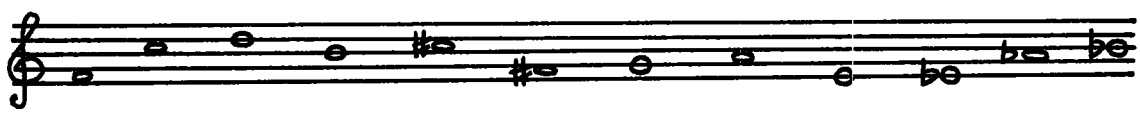


If the isorhythmic workings of the piece are, to use a visual analogy, the picture-frame, then the details on the canvas, and indeed the canvas itself, are produced by two other factors:

(i) The particular way in which my chosen pitch matrix is used.

(ii) The all-pervading formal/dramatic aim to give each character in the piece a detailed working-out at some point.

The series upon which the work is based was deduced from important intervallic shapes found in the motet:



The 12 x 12 matrix constructed from this is used as follows:

(1) A hierarchy is set up in which a version of the series (initially P^0) is allowed to dominate a section.

(2) Underneath the first 4 — note pitch group of that version, a 4 x 4 subsection of the matrix is used. Pitch class order is established by moving through that 4 x 4 square diagonally, from bottom left corner to top right.

(3) The upper line of the 4 x 4 square represents part of the Cantus; the other pitches begin as decorations of it.

This use of the matrix has a two-fold result:

(a) Characters and harmonic ideas inherent in the matrix as a whole reach fulfilment at some point. For example, pitch class F (the axis of symmetry) achieves a growing importance in the piece, culminating in the succession of low Fs on Page 16.

(b) The initially decorative characters, rhythmic, melodic or harmonic, are all fulfilled in some way, although some never achieve overt fulfilment. A good example of a figure which does grow in certain ways is the C♯ — D idea (line 2, Page 1) — beginning as a tiny afterbeat, then found in the harmony D - B - C♯ on line 3, and near the end of the piece (Page 17) initiating a whole melodic strophe.

A second example is the grace note upbeat at the beginning. The first development of this is that it generates all the other grace note upbeats of the piece — the one at the top of Page 2. is directly related in pitch content as well. The second direct reference to the figure is on Page 4, system 3. Here, the figure becomes slower and extended, more recognizably melodic. It is now an afterbeat idea.

Other direct references to the grace note figure can be found on Page 7, Page 9, and Page 11. The whole section beginning on Page 12 may be seen as an extension of it, starting with the D/B minor 3rd in semiquavers; the shape of the generating idea pervades the section (system 2, B/G♯/F♯ idea; repeated

chords leading to the pause in system 3 reflect the Fs towards which the grace notes aim at the start of the piece). The following section begins with a preoccupation with the B/G#/F#/G# idea, used (mainly) harmonically. The coda of the piece (page 17) brings the G#/F# harmony into the orbit of the C harmony which pervades the whole section (system 4) and the original idea subsides in the final gesture of the piece (B grace note ~~—~~ low G#).

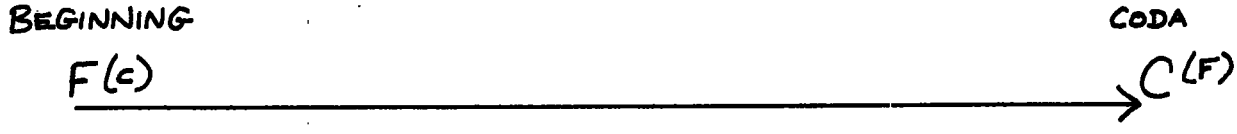
So far as my development as a composer is concerned, "Dunstable Cantus" is a crucial work, and in a much more directly generative sense than "The Moon and the Yewtree". Whilst planning the piano piece, I felt a conscious need to soak up a considerable variety of piano music — such as the Ives' Sonatas, Catalogue d'Oiseaux, the Schubert late B♭ sonata, and some of Cage's early music. On reflection, I can now trace the influence of some of these upon my piece — a worthwhile reflection, believing now as I did then that an artist's vigour is generated by a tradition that he is truly part of. And because that tradition may contain any aural influence (provided the artist has the all-round vision to use anything that is available and part of him) I can now appreciate the influence upon my piece of "chase" music in general — the "honkey tonk" piano of the silent films, the childlike gestures of cartoon film music. My use of the repeated note/chord accelerandi (e.g. Page 4 and Page 11) at particularly climactic moments demonstrates this; although such a device has become one of the cliches of today's art music, yet it is a device which, for me in this context, fits — in that it operates at just that primordial level of significance found in the direct one-to-one relationship between the music and the action of the cartoon chase.

However, there is a more general conceptual relationship between my piece and "chase" music: the idea of growth, in its essence a progression from isolated ideas (characters of the chase) towards a synthesis, is a metaphor of the chase. Here I would quote Wilfrid Mellers:

"Procedures that may in some contexts be drama are in other contexts wit: an intense levity that entails a recognition of 'other modes of experience that are possible', and therefore an awareness of instability".

"Man and his Music", Part 3, Page 21.

The crux of the matter — I see it almost as a 'raison d'etre' for the piece — lies in the broad harmonic direction of the music. It is so close to the chase, because only two characters are involved: F and C (the first two pitch classes of the series P^0). The harmonic direction is a movement from F (harmonic family) to C (harmonic family). Because both are there at the beginning, at the birth of the piece and in its first sounds, there is an inherent conflict, not resolved until the C dominated Coda.

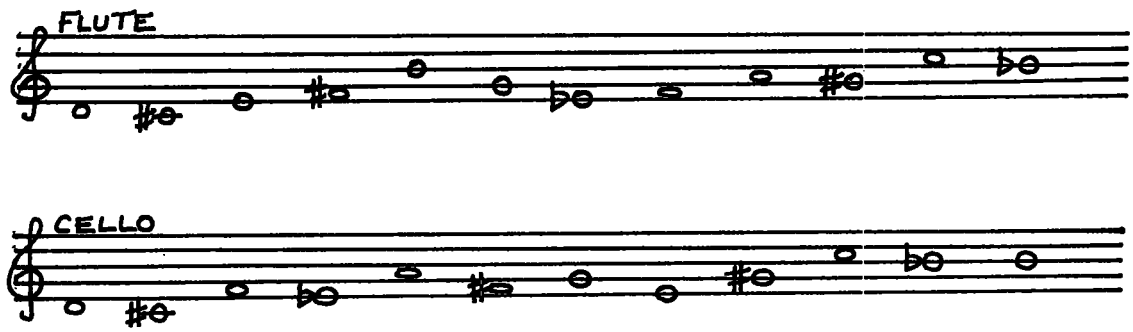


Nor are those somewhat fragmentary musical ideas given a true 'raison d'etre' until they assemble, both as rhythmic characters and as harmonic partials, above that pedal C in the Coda. The final gesture of the piece really hints at the whole process beginning afresh. I feel that it is the cogent handling of the F/C polarities — a fundamental property of the Dunstable — derived matrix — which gives the isorhythmic working-out its sense of focus.

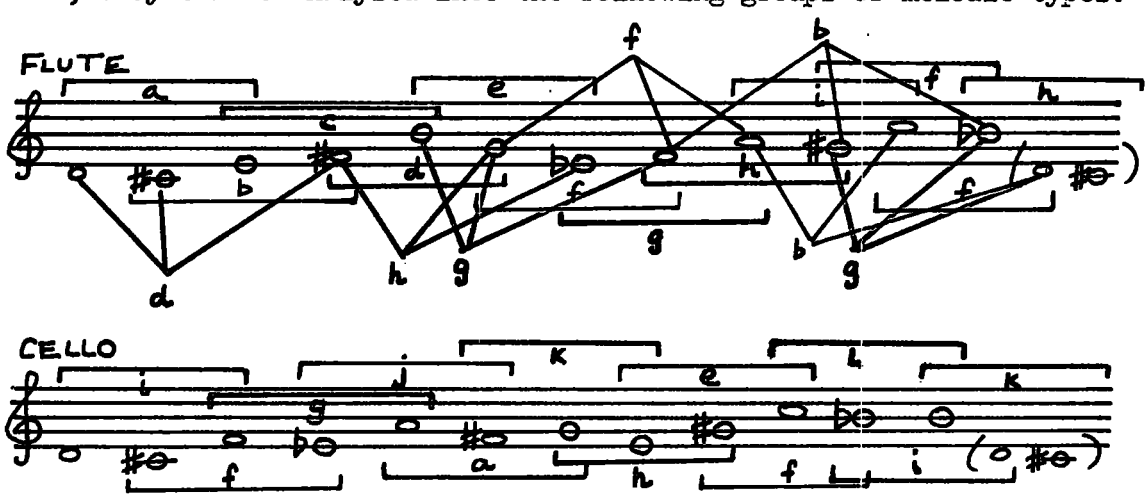
Meeting Point (1974-5)

This piece arose from a desire to achieve a kind of melodic emancipation. I had been very concerned with harmony and rhythm as structural parameters, and now wished to write music in which the shaping force was melody. From this single-minded attitude stemmed the central aspects of the piece.

My initial interest lay in a particular kind of melodic analysis, the results of which are built into the pitch material of the piece. Each of the three instruments has its own material, all three being related in a special way. The two main sets belong to the flute and cello.



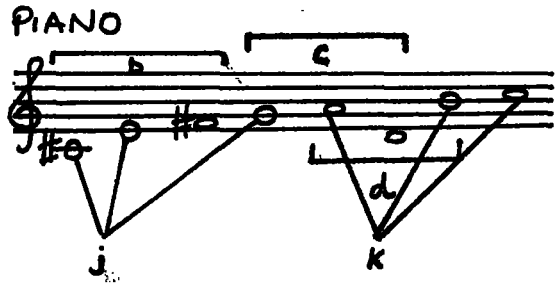
Taking the content but not the order of three-note cells within each set, they can be analysed into the following groups of melodic types:



Not only is each set rich in relationships of this type (the flute's in particular) but also the sets share a number of cell-types: a, e, f, g, h and i. There are also cells which are characteristic only of the

flute: b, c, d; and cells characteristic only of the cello: j, k, l.

Out of the cells b, c, d, j and k, a piano set was constructed as follows:



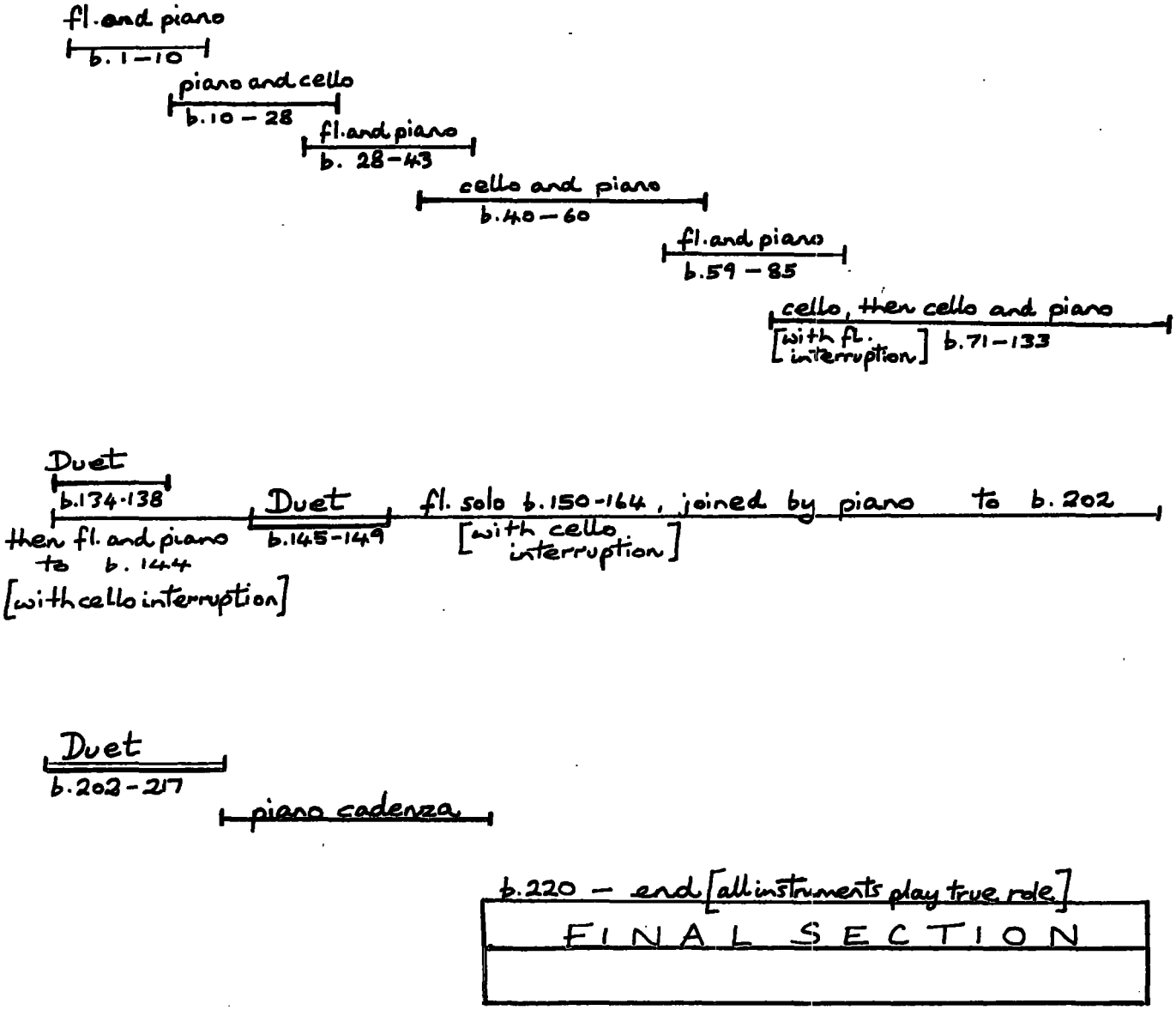
From the main characteristics of the three sets stemmed all the central considerations of the piece: flute and cello begin by concentrating on the unshared aspects of their material, and gradually move towards the shared aspects in order to achieve a meeting point. The piano's role as a central pool of information, almost throughout an accompanying instrument, is inherent in the cellular content of its set; and its other function, to mark out a mode, rather than a 12-note series, underpinning and dividing the piece structurally, is inherent in its basic material of only eight notes.

Significantly, (see later) almost all those notes are found in the D major scale — and the odd one out is C♮ (the tonic minor 7th).

If the sets are expanded into their respective matrices, the above characteristics are amplified and enriched. One new characteristic appears: because the last four pitch classes of the flute set are a transposition of the first four of the cello set, they share a 4 x 4 square in their matrices: for the flute, it is the bottom righthand corner, for the cello the top left. It is the shared content of this square which becomes the real aiming point of the music, and which provides the material for the final section, the meeting point, from bar 220 to the end.

The formal plan (and the use of the instruments) is controlled by the idea that the final section is to be the first true duet for the flute and cello, with the piano fulfilling its true supporting role.

The following plan demonstrates the way this process is built into the piece:



It can be seen from this that the idea of a duet with piano accompaniment gradually emerges during the piece, to reach fulfilment in the final section.

Just as a gradual overlapping process determines the progress towards the final duet, so a kind of overlapping technique governs the melodic and

rhythmic development. The flute at the beginning (bars 1-9) delicately develops its music from the single note D to the flowering of a complete phrase at bars 6 and 7. This section is a microcosm of the whole piece, and when compared with the next solo flute section, beginning at bar 28, demonstrates the development of ideas and characters; (for instance, compare bar 3 with its development in bars 29-31).

The cello also exhibits a clear kind of melodic development, beginning a stage further back than the flute: in its first section (bar 11 onwards) the cello functions more as a bass to the piano's tunes than as a melodic instrument. Even where the cello gives the illusion of being melodic (bars 22-28) its music is really a ghost of the piano's. True melodic fulfilment for the cello does not begin until after bar 43.

To some extent, the piano plays a role of stability in the piece whilst the other instruments are undergoing the necessary development. This is illustrated by the way the piano's pitch material works. This is organised as a kind of rondo:

A	Section I	bars 6-42
	Section II	bars 43-144
A'	Section III	bars 168-205
	Section IV	bars 218 and 219 (cadenza)
	Section V	bar 220 - the end.

All these sections share the same pitch material consisting of all possible versions of the piano's 8-note set. Sections A and A' also share rhythmic and motivic material and the lay-out of the pitch classes. Section V is an incomplete version. The Cadenza section is a very fast version, ending with an important 3-note cell C, B♭, G, which is a transposition of cell (b) from the flute set and here functions as a kind of plagal cadence with the G as the subdominant of D. The rhythms and leaps of the cadenza are intended to make it perversely a- melodic, despite its mainly melodic use of pitch.

In conclusion, two important aspects of the form should be mentioned:

(a) The function of the cadences, e.g. bars 10 and 11, bars 26-28, where the cross-overs between sections are clearly marked, and yet where, ambiguously, the overlaps are allowed to be made: for instance, at bar 28, the flute is actually beginning the following section, yet at the same time participating meaningfully in the cadential harmony.

(b) The D tonality is a strong influence throughout, foreground and background. However, there is one section where the pull of D is very strong as a kind of prophecy of the final section. This is the section from about bar 78-83; not only is the D polarity exceptionally strong here, but the sudden ironing out of the flickeringly irregular rhythmic ideas, in terms of the crotchet beat, heralds the last section of the piece, where all is smoothed out to become one music.

Variations and Dances (1975) for brass quintet

'Variations and Dances' represents a large-scale fusion of Dunstable — derived ideas with new formal ideas. The work's conception involved two clear-cut considerations:

(1) Having experienced the massive grandeur of Durham Cathedral, with its variety of detail within a large-scale frame, I wanted to create a piece with a correspondingly clear, almost acrostic, shape.

(2) An interest in two separate treatments of musical time:

(a) music with a fluid attitude to time, using growth and compression of ideas in a flexible way.

(b) music remaining obsessively the same chronological length at each appearance, but becoming more and more complex internally.

Consideration (a) is reflected in the Variations, (b) in the Dances. The result of a combination of (a) and (b) is a third attitude to time: a division of musical time into contrasting characters — the kind of situation about which Edward Cone has written so penetratingly:

"Since the musical ideas thus presented are usually incomplete and often apparently fragmentary, stratification sets up a tension between successive time segments. When the action in one area is suspended, the listener looks forward to its eventual resumption and completion; meanwhile action in another has begun, which in turn will demand fulfillment after its own suspension."

(Perspectives on Schoenberg & Stravinsky, Page 157.)

This attitude finds overt local expression in the Fourth Dance and the Sixth Variation, and in a more subtle manner underlies the whole piece, particularly through the increasing use of overlapping between sections.

The first section of the work contains the key to the whole. In pitch terms it consists of diagonal movement through 12 x 12 'Dunstable' matrix.

This is the start of a chain of matrices which constitute the pitch material of the piece. In harmonic terms, the first section contains a progression from a C dominated beginning to an A dominated cadence at bar 23. The music proceeds in short bursts of activity, punctuated by pauses and controlled by ritardandi, both of which help define the main thematic characters of the section and the work. For formal purposes, I divided up the section as follows:

(1) bars 1-5

(2) bars 6-8

(3) bars 9-13

(4) bars 14 and 15

(5) bars 16 and 17

(6) bars 17-23

Each one of these six formant ideas is given a variation which mirrors its characteristics in thematic ideas, harmony, rhythmic figures, texture, dynamics and instrumentation. The duration of each variation is approximately proportional to the duration of its germinal idea (compared to the length of the Thema section). Thus the first section is an embryonic version of the whole work.

FIRST DANCE

This explores exactly the same 12 x 12 matrix, used in the same way, as the Thema.

The Dance is divided into two:

(a) bars 24-32

(b) bars 33-41

and each half may be divided into antecedent and consequent

	antecedent	consequent
(a)	bars 24-28	bars 29-32
(b)	bars 33-36	bars 27-41

(b) elaborates the material of (a), and may be seen as the consequent to (a)'s antecedent.

The ritualistic relationship of large to small, (motif to section, phrase to section, section to section,) is thus an inherent part of the Dance sections as well as the Variations, although the total length of each Dance up to number four remains unchanged. (The 'psychological' duration of Dance Four also conforms to the pattern).

FIRST VARIATION formant: bars 1-5

characteristics: gentle long note build up, long upbeats to downbeats which never happen. Just as the formant can be divided in two (bar 1, then bars 2-5) so may the whole variation:

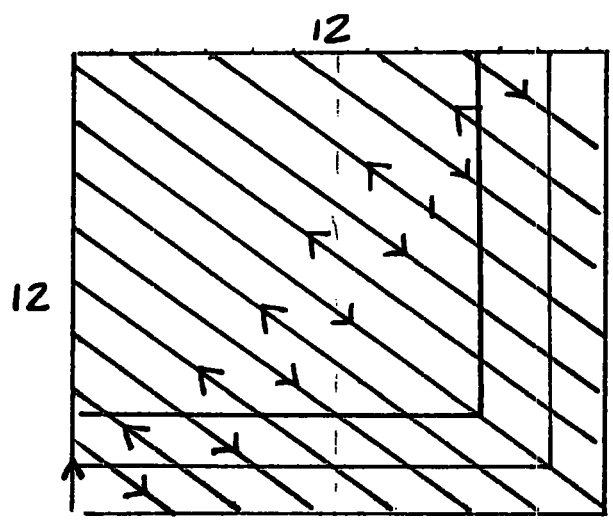
(a) up to bar 52

(b) 53-61

Obvious rhythmic parallels may be drawn between bars 2 and 3 (1st trumpet) and bars 53 and 54. Just as in the Thema the first aiming point was bar 4, so here the equivalent is the trumpet and horn 'explosion' in bar 58.

The predominant variation technique here is that of stretching out the original ideas into proportionately larger versions. The moment of climax (from bar 4) becomes bars 58 and 59, and contours themselves are stretched — compare the registers of the 'robbed' downbeat bar (bar 5) with its equivalent (bar 60). The closing idea becomes two bars (60 and 61) instead of one.

Because of the pitch-generation methods, Variation I, after beginning with the same pitch-class group as the Thema, begins to decorate and explore the pitch and harmonic world of the Thema. The technique may be expressed as follows:



(a) outer square = complete 12 x 12 matrix

black outline square = 11 x 11 matrix

inner square = 10 x 10 matrix

(process continues up to 2 x 2 matrix).

(b) the red lines and arrows show the direction of movement through the 12 x 12 square. The relationships change with the direction changes for subsequent smaller squares.

Important results of the above technique:

(i) The C/G/D idea from beginning is echoed at bar 46 (E/D/F♯).

(ii) The initial C (from bar 1) has been stretched downwards to a low C- as a result of the end of the previous Dance.

(iii) Significant of the spirit of Variation I is the fact that the initial tuba C is not attacked within the confines of the variation.

The idea of overlapping — so far expressed in two crucial ways (the sharing of a pitch area by Thema and First Dance, and the overlapping of the tuba C from Dance to Variation) is a central formal idea, to receive increasingly developed expression in the piece.

Concerning register, it is important to note the relationship of the C/G at the end of the variation to the C/G at the beginning. Despite the C passing downwards at the end of the first Dance, by the end of the variation it has returned to the original register. The registral movement of the C is a central formal influence. In a sense, especially at cadences, the original middle C is gradually weakened as the piece proceeds — so that, for instance, the C an octave below dominates the Coda, and the final cadence is the culmination of a gradual move downwards to the low C which ended the First Dance and began the First Variation.

SECOND VARIATION formant: bars 6-8

basic idea: a succession of upbeats leading to a strong downbeat (bars 112 and 113); a codetta (afterbeat) section, reflecting the long diminuendo of bar 8.

The variation has two main articulatory ideas:

(a) The instrumentation — the groupings found in the formant are reflected in the variation: e.g. the trumpet duet corresponds to the trio (2 trumpets and horn); the trombone and tuba entries in bar 76 and bar 95 correspond to the entry in bar 7.

(b) The rhythmic/harmonic ideas of the formant e.g. the 2nd trumpet quintuplet in bar 62; the harmony at bar 80 and at bar 91, compared with bar 8.

The codetta (from bar 121) demonstrates clearly the two attitudes to time referred to at the beginning of this chapter. The horn solo, particularly when proportionately notated, floats over the Trumpet ostinato — flexible, psychological time as opposed to rigid, chronological time. The persistent trumpet B♭ underlines a harmonic pedal which can be traced back to bars 6 and 7, and which has occurred at important moments in the variation (bar 66; bars 69 and 70; bars 81 and 82; pervading bars 85 to 94; and then, at bar 95, a firm anchor point for the tuba, then the trombone.)

SECOND DANCE

The rhythmic design (particularly the distribution of attacks) of the First Dance is elaborated by being combined with itself isorhythmically. Note the crucial C/A♭ relationships, particularly at the start and at the closing cadence.

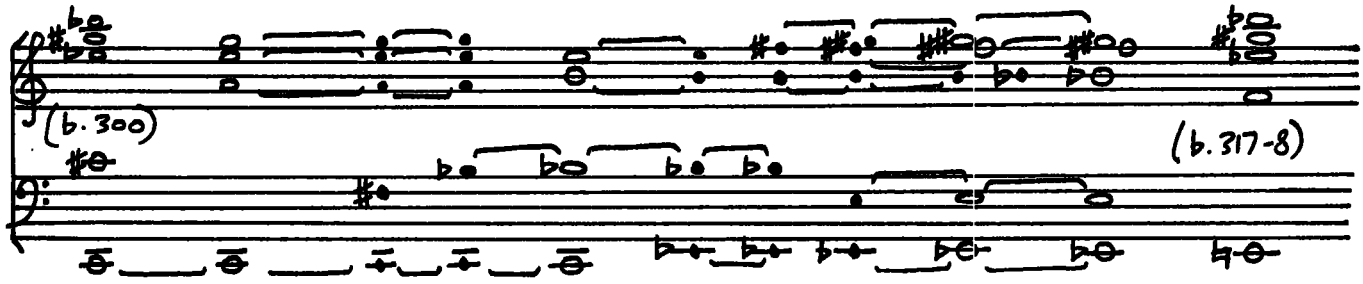
THIRD VARIATION formant: bars 9-13

The overlap with the end of the Dance is important — see 2nd trumpet and horn, bar 154. The variation is totally preoccupied with a canonic exploration of the formant — particularly its rhythm. The first section may be summarised as follows:

bars 155-159 2nd trumpet rhythm of formant (original)
" 158-168 1st trumpet " " " (x2)
" 168-172 horn " " " ($x1\frac{1}{2}$)
" 172-176 " " " " (original)

The process continues with the tuba using a long version of the talea, leading to bar 201. The following slow section gradually robs the talea of its original lively character, until at bar 226 the music focusses on a unison A. The trombone B♭ initiates a change of direction, so that the section from bars 226-257 gradually re-establishes not only the original rhythm of the formant, but also its notes. Compare the chord at bar 258 with the one in bars 11-13. It is of structural importance later.

Bars 261-281 correspond to the afterbeat idea in bars 11-13 (in trombone and tuba.) Their antiphony is superimposed upon a long version of the talea played by the other instruments. This leads to the Piu Mosso in which the talea is sliced up into silence by martellato chords.
At bar 299 the original durations and pitches burst out of the tension, pushing the music into a codetta, built over a pedal C, then E♭ in which the chord from bar 258 is central. The progression of the harmony is very important here, locally and structurally — it marks the end of the Variation, but also the end of Movement I, and therefore stands in a polar position between the closing cadence of the Thema and that of the whole work.



Important points to note:

(a) tuba pitches (C/E♭/E) are beginning to focus on C as a harmonic centre.

(b) the trombone and tuba reach at bar 317 the harmony with which they begin Movement II (and the Fourth Variation). A crucial overlap, for it marks a large scale structural connection between the two halves of the work.

FOURTH VARIATION formant: bars 14 and 15

Two controlling ideas:

(a) a set of time canons, in which each instrument has a number series, each number of which multiplies the rhythmic formant:

Trumpet 1	5+1	8	13+1	21+1	34	2	3+1	(5)
Trumpet 2	3+1	5	8+1	13+1	21	34	2+1	(3)
Horn	2+1	3	5+1	8+1	13	21	34+1	(2)
Trombone	34+1	2	3+1	5+1	8	13	21+1	(34)
Tuba	21+1	34	2+1	3+1	5	8	13+1	(21)

Each player moves cyclically through the number series. The red set of figures in column 5 represents silence for each instrument for the requisite length of time; (1) versions only appear towards the end of the variation, designed to accumulate as a point of arrival.

(b) An overall formal envelope: at the start, the time canons are dominated by staccato attacks and short notes; melodic intervals are very small, harmonies compressed. This gradually changes, reaching a climax of sustained growth in the section from bars 400-455. The tension is gradually dissipated by the appearance (from bar 473-1st trumpet) of the original version of the rhythmic formant. A subsidiary climax is created by the accumulation of the original rhythmic versions, and gradually the return process towards isolated attacks becomes established — surrounded by the original rhythmic figure. At bar 580, the trombone plays a kind of farewell version of the rhythm, leaving the tuba to conclude his x 34 version of the formant as a coda to the variation.

The tuba then has an extended overlap from Variation Four into the Third Dance, actually finishing his Variation Four at bar 615.

THIRD DANCE

even more elaborate rhythmically, with an underlying instability produced by the tuba part, and extended into the Fifth Variation: the trombone not completing the Dance until bar 631. The trombone pitches from bar 617 (G-F# ostinato) represent an important oscillation around the dominant of C.

FIFTH VARIATION formant: bars 16-17

(1) In both this variation and the next, echoes of the formant ideas become more important; the use of the generating ideas is more literal, with less development; e.g. compare bar 16 with bar 626. Formally, this is most important in creating the sense of ritual as an echo of the very first section (and particularly its final cadence.

(2) The tuba low C is becoming more and more important:
e.g. bar 626; bars 636-8; bar 640 (juxtaposition of the two polarities C/Ab in horn and tuba); bars 644-652. Suggestions

of the C triad are also important, as echoes of the first sound of the piece — e.g. the trumpets' oscillation around E/E♭, in bars 642/643.

FOURTH DANCE/SIXTH VARIATION formant: bars 17-23

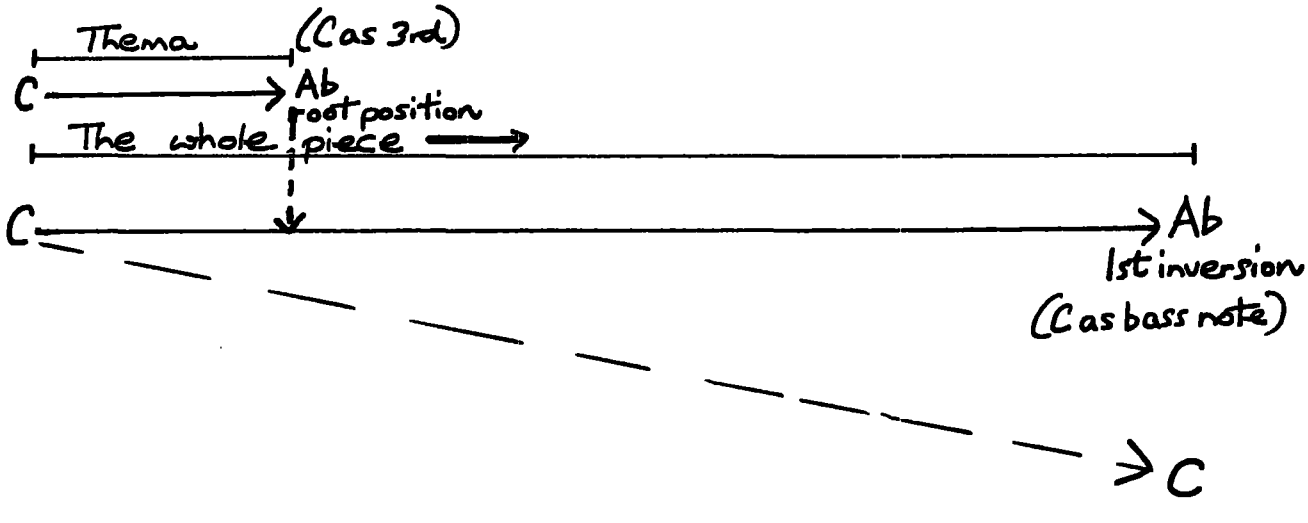
The Fourth Dance returns to the music of the First Dance, but is interlocked with the Sixth Variation; although direct references to ideas from the formant are made, the Variation is predominantly concerned with harmony, building up a chorale-like progression of chords, some for the full ensemble (e.g. bars 659-660) and some just dyads. These, rather than being interrupted by the Dance, appear during the Dance sections, — (in the 2nd trumpet and trombone from bar 667) becoming increasingly the foreground of the music rather than the background; the result is that as the Dance subsides in bar 677, the dyad B♭/A♭ remains as a crucial echo of the last chord of the formant section and as a link to the corresponding section, the Coda.

CODA

A C-dominated stretched out version of the whole Thema section. The music is much more metrically defined than at the beginning, and now flows, one idea leading to another, rather than proceeding in the series of short bursts which characterised the beginning.

Conclusion

The overall shape of the quintet may be expressed very simply:

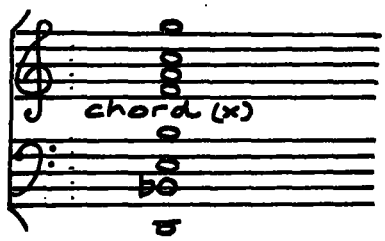


"The Two Regions" (1975-6)

REGION I

stability/rest

In essence, this region is represented by the following chord:



The sections into which Region I is divided are as follows:

bars 1-25

bars 26-44

bars 45-69

bars 70-94

bars 95-97

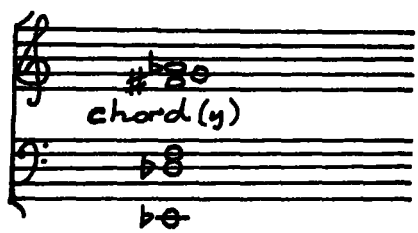
bars 98-120

bars 121-138

REGION II

instability/unrest

The chord for Region II:



The sections of Region II:

bars 139-155

bars 156-168

bars 169-187

bars 188-192

CODA section

synthesis

divides into the following:
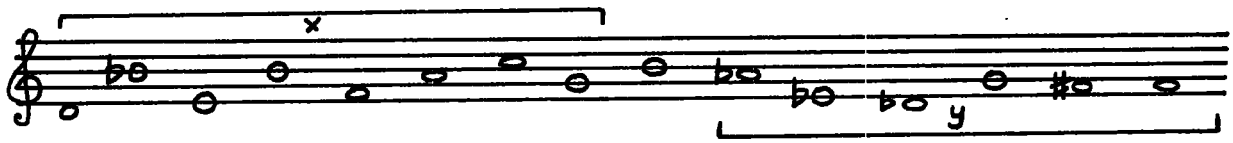
bars 193-220

bars 221-229

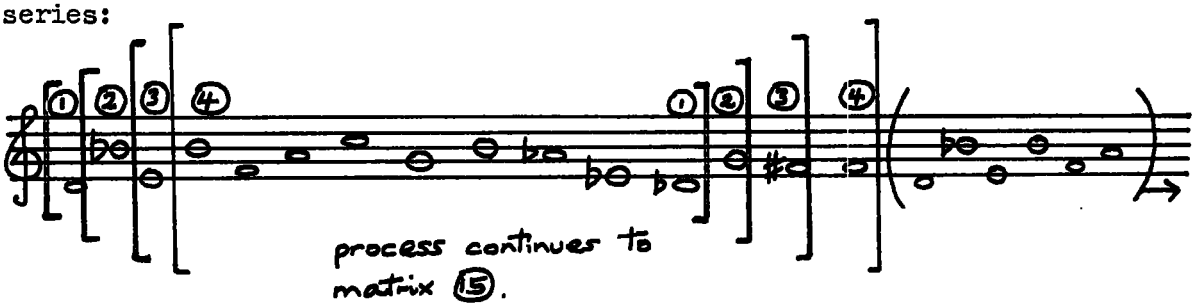
bar 230 the moment of resolution

bar 231 the final gesture: a microcosm of the piece.

The above is a broad summary of the layout of the piece and also begins to explain its formal preoccupations. I have often, in the early stages of a work, concentrated on one specific musical parameter. In this case, it is harmony, the two main harmonies being sketched first and gradually growing into the consideration of pitch in general. The answer to the problem of deducing all pitches in the piece from the two harmonies came out of a combination of permutation with rotation. The following note-series was formed:



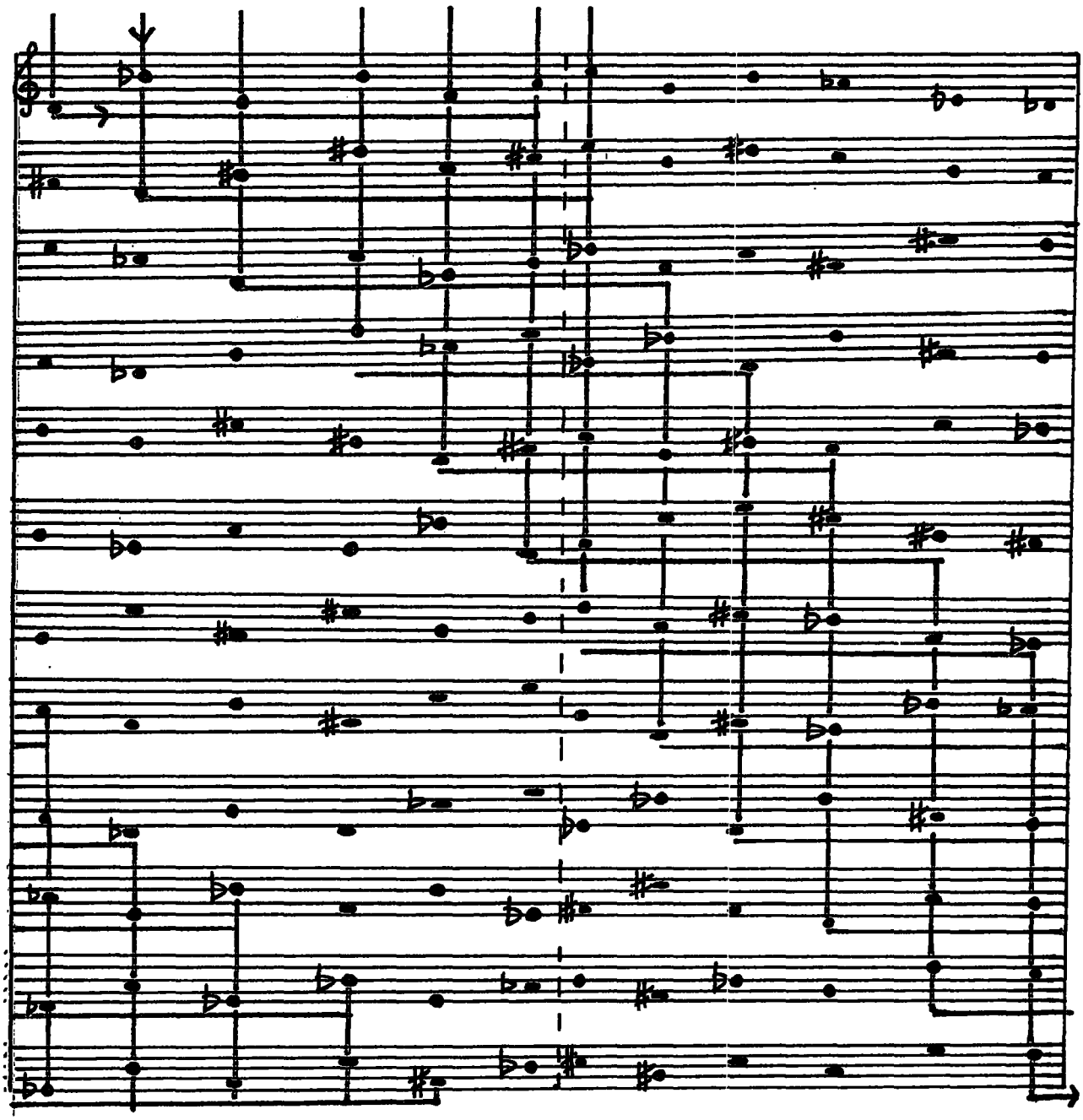
The brackets show the relationship between the pitch-classes of the two harmonies x/y and the series. In order to establish the desired formal envelope, from x to y, I superimposed a system of 12 x 12 matrices upon the series:



Matrices 1-4 were derived as shown in the diagram. When matrix 4 is reached, the beginning of the series re-appears (as shown in the curved brackets) in order to complete matrices 5-15.

Having established the fifteen matrices from which the piece was to be made, I chose the most appropriate way of generating the order of pitch classes from them. I used a combination of horizontal and vertical operations and the following diagram shows how this applied to matrix 1, using the hexachord as a unit. The complete process gradually changes the first hexachord (in this case, of P^{0}) into the second and then back again; only primes and inversions are used. (This of course reflects the whole idea of the "two regions").

Every matrix in the complete scheme was



treated similarly, so that the harmony of the piece describes a very slow kind of rotation; at the same time the use of pitch on a microcosmic level is one of constant rapid regrouping, somewhat in a kaleidoscopic manner.

Just as there are two "gestalt" chords reflecting two regions, so also are there two basic rhythmic ideas — the downbeat idea, gradually weakened, and the upbeat, at first without resolution, then more and more an upbeat to something. Ultimately, this becomes the upbeat to the final harmonic resolution.

The first rhythmic character is exemplified in bars 1-26 — particularly in the downbeat, recapitulatory feel of bar 26. The second rhythmic character can be seen emerging in bar 34 (repiano cornet) and is clearly demonstrated in the rocket-like accelerandi beginning in bar 54 (solo cornets). These achieve prominence in bars 88-94.

The point of ultimate instability, which corresponds to the complete dominance of the second region, is reached after the enormous upbeat build up to bar 155. The solo cornet is left to introduce a gradual heterophony of sound, based completely upon chord (y).

The scoring of the work is a vital dimension which is dependant upon the basic ideas of the piece. At bar 156 onwards, for instance, it is crucial that the cornets are cup muted to produce a sufficiently unstable sound after such a powerful upbeat. The gradual unwinding of the cornet tunes, particularly their register and clustered harmony, reflects the sound of the three-note cluster F♯-G-A♭ from chord (y). Throughout the work, the use of register is similarly dependant upon the content of the two chords — indeed, it is by means of a gradual unwinding of tunes from a basic monody that I fulfil in the music the travel metaphor which lies behind it. The music cannot be truly static until the resolution moment. Off-shoots of tunes are continually being created. Important harmonic transitions are accomplished by a process of melodic "worrying" — for instance, in the first section where the bass note D is gradually changed into E♭.

The Coda is dominated by an unrelenting movement towards resolution. This resolution, eventually to be a truly harmonic one, has several dimensions:

1. Recapitulation of motivic ideas from the beginning.
2. The straightening out of rhythmic ideas in terms of a crotchet pulse.
3. The gradual dissipation of the repeated note ideas, right up to bar 230.
4. The triadic content of the pitch material becomes firmly locked in the trombones.

The final section (from bar 221) is an extended "perfect" cadence; at bar 229, the dominant equivalent is reached, all the tunes are fully unwound, and the repeated notes have almost disappeared. All these things contribute to the impact of the final harmonic resolution at bar 230. Even at that point, the solo cornet suspension slightly delays a complete sounding of the synthesis chord; also the trombones are still building repeated-note patterns.

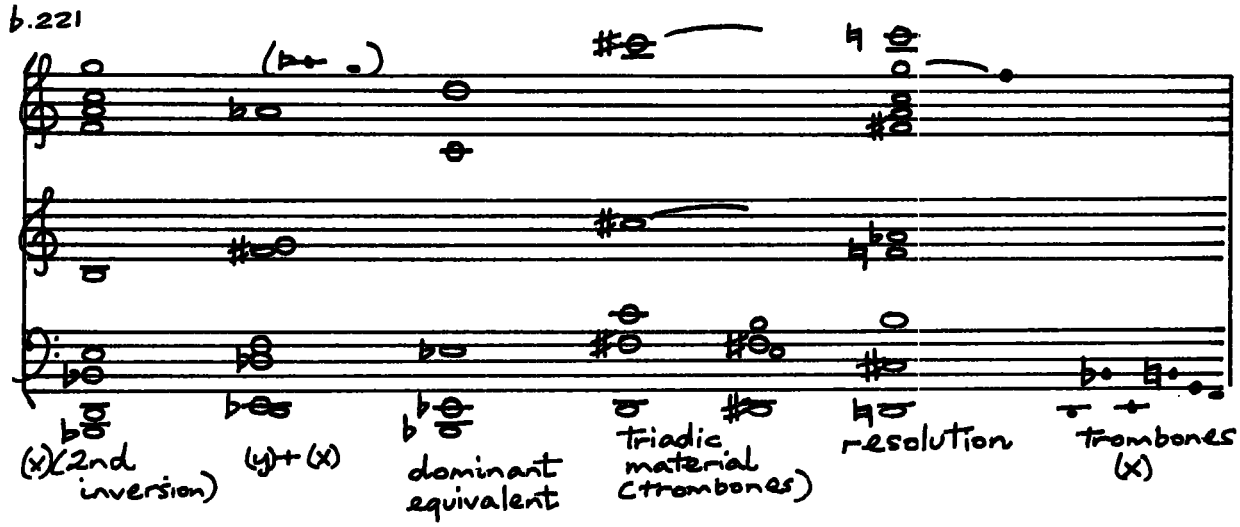
The final bar of the piece is important, in that it has three functions:

1. It completes the thread of trombone triadic material in the Coda.
2. It reflects and resolves the very first gesture of the piece.
3. Its harmony is a microsmic reflection of the whole piece: D, E, F, (Region II type cluster, Region I pitch classes); then D, F, F, (resolution); returning to D, E, F, (a return to earlier material in the light of what has gone before).

The harmonies of the final cadence are crucial. They acquire their quasi-tonal function from two things:

1. The use of harmonies which have been important throughout the piece.
2. The use of harmonic series like decoration over a fundamental.

The following chart gives a detailed analysis of the final cadence:



It can be seen from the chart how dependant the harmonies are upon memories of similar harmonies earlier in the piece. In fact, this summarises the whole idea — a work in which everything is interdependant, with the vital limiting factor being the way music has to function in time. The strength and impact of "The Two Regions" should come out of the use of this limitation.

(a) Floating (1976)

(b) Veni Sancte Spiritus (1976)

The piece "Floating" explores an abstract concept from several different points of view and then attempts to draw them together into a unity of expression. The music was written specifically for children and began life as a simple melodic line:



Coupled with this melodic idea was a technical one: that it would be played one breath per note by the wind players, one bow per note by the strings. The resultant canonic effect is achieved by the simplest notation and is quickly mastered by young performers.

The instrumentation is divided into three groups, which should ideally be spatially separate in performance:

Group (a) flutes, oboe, clarinet, tenor recorder, trumpets, violins.

Group (b) horn, cellos, tuba.

Group (c) percussion (including piano) and descant recorders.

Each group has its own role:

(a) very gradually to unwind the main tune, then to elaborate it.

(b) after the tune is established, to reveal its bass line.

(c) by a contrapuntal, but unmetred, exploration of melodic and of simple harmonic ideas, to present an alternative view of "floating".

The work falls into the following sections (an intentionally classical kind of exposition):

A. (i) A gentle, almost tentative, exploration of the pitch F, using various timbres held together by the xylophone tremulando.

(ii) First occurrence of the important F - D harmony; the piano and glockenspiel are allowed to resonate.

(iii) The first canonic statement of the beginning of the central tune (up to the C♯).

(iv) The xylophone C♮ links sections A and B.

B. (i) Group (c) begin their tunes, each instrument somewhat independant, taking up the upper F from the F - D harmony and focusing upon it.

(ii) The xylophone upper F and E link melodically and harmonically with the beginning of section (C).

C. (i) The main tune begins again, but is altered in timbre by the loss of the piano and xylophone and addition of clarinet and violins.

(ii) The tune reaches C♮, which is taken up by the xylophone.

D. (i) Group (c) develop melodic ideas from section (B) and introduce new ones (such as the piano glissandi).

(ii) The harmony focuses on B♭-D-F, establishing an important modality.

(iii) A major overlap occurs — Group (a) begin the main tune (with the addition of the oboe).

(iv) Group (c) finish with a version of the cadence from (B).

(v) The main tune continues, with improvised disturbances, eventually reaching an unelaborated unison B. The tenor recorders enter, playing a condensed version of the tune.

(vi) As the unison B grows, the bongo drums reinforce the growth towards section (E).

E. (i) An important structural turning point -- Group (b) enters as the main tune reaches B .

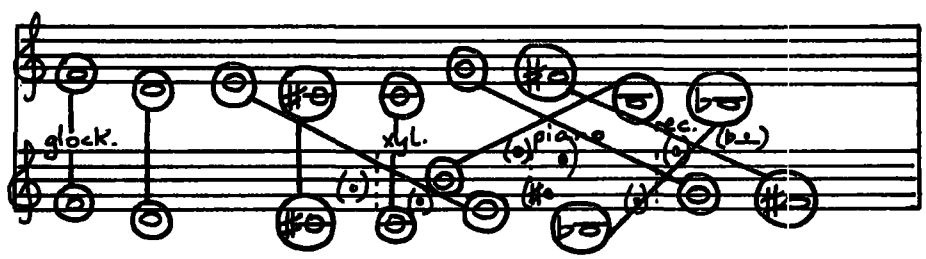
(ii) The treble instruments move quickly away into an inversion of the tune starting on C.

(iii) The disturbance process continues (in a more marked fashion) in two ways:

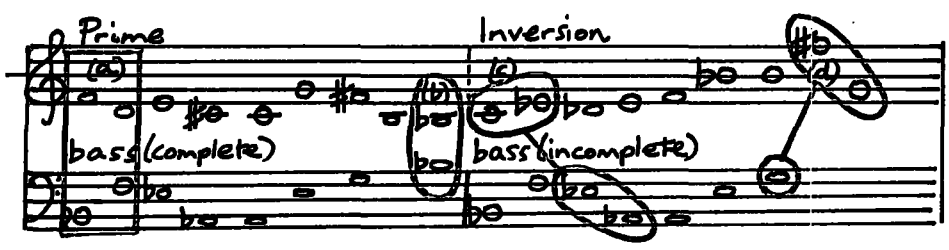
(a) by the players' improvisation

(b) by the use of octave transpositions

(iv) Group (c) enters, with improvised tunes based on their own material. The melodic ideas contain clear correspondences with the Group (a) tune. The sum of the four melodic cells can be seen to equal the content of the main tune:



(v) The relationship of the bass to the main tune (and its transposed inversion) is of crucial importance here:



NB the following:

(a) The B♭ harmony (very important in the Coda).

(b) The parts meet on B♭ (also important in the Coda).

(c) The sharing of the A♭ modality.

(d) (Of most importance just before F) the shared G which, with the F♯, creates the harmony responsible for driving tune and bass to F.

F. (i) The whole ensemble unites for the first time in an upbeat gesture.

(ii) The freedom given to Group (a) (i.e. the improvised disturbances) becomes notated in the upbeat figures.

(iii) The contours of those figures serve to spread out the range of the music, so that on the downbeat a version of the D — F harmony is used which is transformed in register. This harmony then occurs as a piano resonance.

(iv) The upbeat figures contract, gelling into downbeats 1 to 4. These outline a version of the main tune (most clearly in the flutes) with the tuba low B important. This serves as a preparation (in a voice-leading sense) for the B♭ based harmony of the Coda.

(v) The section focuses upon the cymbal class (and the harmony at that point); an afterbeat made up of low piano string sounds and "chattering" from the wind, becomes an upbeat to section G.

G. The D - F harmony returns, with an echo of the repeated F's from the beginning. This functions as an upbeat to the final climactic section.

H. (i) Every element is brought together over a B♭ - F pedal harmony in the piano which creates a pulse. Gradually instruments reach a pulsed B♭, not coincidental with the piano pulsing, and fade out, leaving the piano.

(ii) Finally, flute, clarinet and horn, rhythmically echoing the F's from the beginning, play B♭'s over the pedal B♭ - F.

APPENDIX

(1) A summary of the preoccupations which 'Floating' shares with my other works:

(a) Overlapping of sections

(b) A search for synthesis, achieved in

(c) A final section in which rhythmic characters are defined in terms of a pulse and harmonic ideas in terms of a central polarity.

(2) The programme note for the first performance:

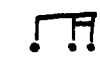
"Just as clouds can float, so can music. I have chosen two ways of doing this: first, asking players to hold on notes as long as their breath/bow lasts; second, by giving several players (recorders, percussion, piano) tunes to play at the same time, yet independently

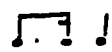
without a conductor. The two ways are united in the last section when everybody contributes to the main tune of the work, a tune which is patiently built up from the beginning; on the way to that last section, the music becomes sharp-edged. It is as though in order to really "float" at the end, we need the opposite to emphasise the gentle timelessness of "floating."

(b) Veni Sancte Spiritus.

I began the composition of the motet with a close study of the text, for I wished to do justice to its rhythms, natural stresses and imagery. It forms, of course, part of the text of the Dunstable motet and in one sense my composition sprang from a realisation that in the midst of all my explorations of the Dunstable, I had not examined sufficiently his word setting.

Some examples will make the point clear that the musical ideas in my piece are the result of appropriate occurrences in the text:

(a) The word "Spiritus" set at the beginning of stanza (1) to its natural spoken rhythm  (sopranos and alto).

(b) "radium" in the alto part 

(c) "temperies", tenor and bass

(The use of repeated notes in general reflects the desire to use the natural verbal rhythms).

Two other important dimensions of the piece, whilst not being directly related to the content of the text are nevertheless derived from it. First, the somewhat ritualistic formal shape reflects the strophic nature of the text and also its carefully organised rhyming scheme. This ritual element is underlined by the use of percussion strophes in the piece:

A FIRST PERCUSSION STROPHE

(overlap with soprano 's')

B STANZA ONE

A SECOND PERCUSSION STROPHE

(overlap with soprano 's')

B' STANZA TWO CODA, uniting choir and percussion.

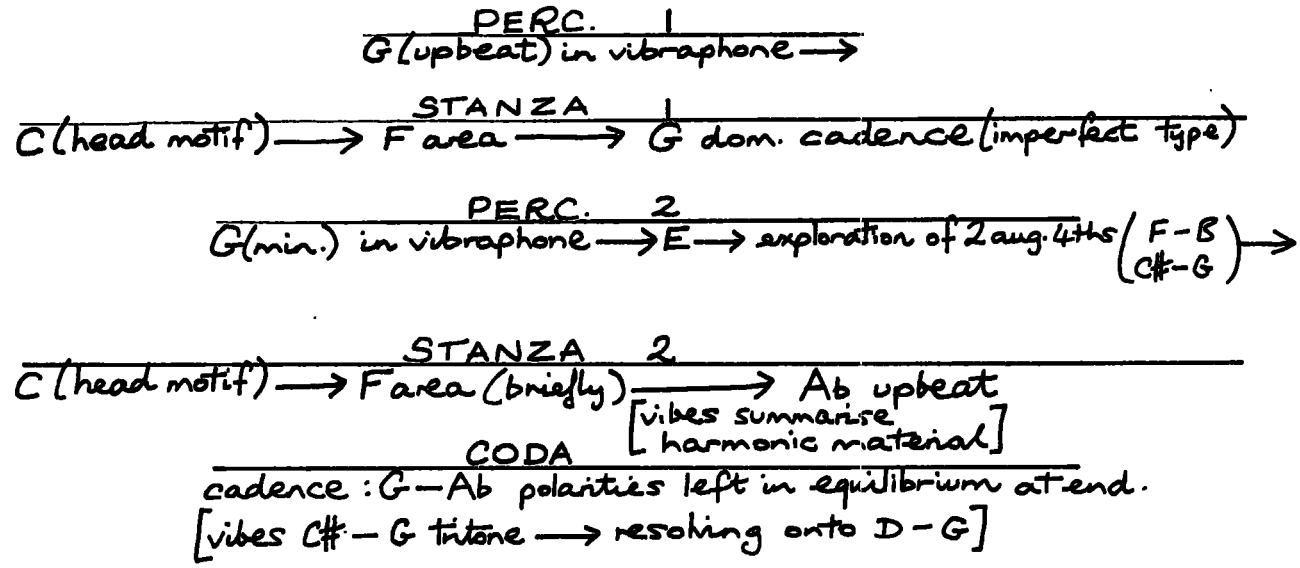
The relative freedom of the percussion sections contrasts with the more strict choral stanzas, where the metre of the poetry has underlying control.

Second, the influence of the text results in a mainly contrapuntal vocal texture, in which the direction of individual melodic lines generates the ebb and flow of tension/relaxation. For instance, in the first stanza, tenor and bass (at "In labor requires" etc.) gradually develop a melodic line, in an upward direction, which urges the music towards the important "O lux".

At "O lux", the music is the antithesis of what it has been, with all upper voices uniting on the F — a momentary piece of word-painting. Afterwards the voices gradually become more independent, coming to rest at the cadence.

A comparison of "O lux" with the parallel moment in stanza two demonstrates both formal and textual considerations at work. At the word "septenarium" the tenor and bass approach in a similar way to stanza one, but the tenor reaches F# instead of F and the alto, in a kind of stretto, enters on G followed by the soprano on D. The music is pushed towards a higher pitch area for the crescendo molto and the coda then receives its appropriate structural weight.

The harmonic organisation of the piece has been designed for clarity. It may be summarised as follows:



In conclusion, I wish to summarise the ways in which the motet shares common ground with other recent works of mine:

(a) Dunstable-derived harmonic language (particularly head-motif and at cadences).

(b) The use of opposing/contrasting instrumental/choral groups.

(c) The use of contrasting musical textures, reflecting different shades of freedom/control.

(d) The use of overlapping.

(e) The use of harmonic material in a summarised version, as in the vibraphone music of the final section.

(f) A quasi-tonal organisation with imperfect/perfect type cadences, reflecting degrees of tension.

A comparison of "Floating" and "Veni Sancte Spiritus"

(1) Similarities

(a) A freer, less schematic exploration of pitch.

(b) The use of overlapping of musics and groups.

(c) The use of quasi-tonal harmonic pedals.

(D, F, B♭ in "Floating"; G, C, A♭ in motet).

(d) Use of linear step-wise melodic writing.

(e) Each has a partially extra-musical dimension.

"Floating" — the idea of floating.

motet — the text.

(f) Both combine strict notation with freer notation.

(2) Contrasts

(a) "Floating" is less strict in attitude to time (non-metrical).

(b) "Floating" uses more freedom for the players.

(c) In "Floating" the harmony resolves over the B♭, whereas in the motet, the final harmony is ambiguous, not a definite resolution.

(d) The motet consciously exploits two composer antecedents — John Dunstable, Stravinsky. "Floating" attempts to point the way forward.

Both pieces have a strong link with humanity — the motet through the very human invocation of the text, "Floating" through its purposeful exploration of the relationship between players and the material, and that between players and conductor. There are times in "Floating" when the music cannot continue without a conscious decision by the players; more often, the conductor is the link between the slow-moving material and the players' expression of it. Just as, on a simple level, the players are compelled to wait for the conductor's signal before the music can continue, so, in my work in general, I require the

inner signal before attempting to translate it into expression. In the beautiful way of the world, the link is established with the struggle for expression which characterised the composition of the first piece in my folio: "The Moon and the Yewtree". There is a sense in which a composer, in every piece, is continually attempting exactly the same things, but attempting each time to do them better — the sense in which music is part of the "general dance".

"Desert blossoming for St. Anthony" 1976-78.

In many ways this work is the culmination of the things I have tried to achieve during the five year period of this doctorate. As such, and because the work is the most recent of all those in the folio, it is difficult to attempt any kind of analysis of the piece. Rather, I regard this chapter as a commentary which will clarify some of the issues revealed in the piece.

The source of everything in the work is an archetypal melody which has two main forms:

("archetypal" because it is all-embracing so far as melody is concerned in the piece: all melodies spring from it).

(1) As a tune with defined rhythmic and phrase structure and definite pitch. (see example following).

(2) As a set of pitch classes with a defined melodic order.

The work has a dramatic shape derived from the following Biblical quotation:

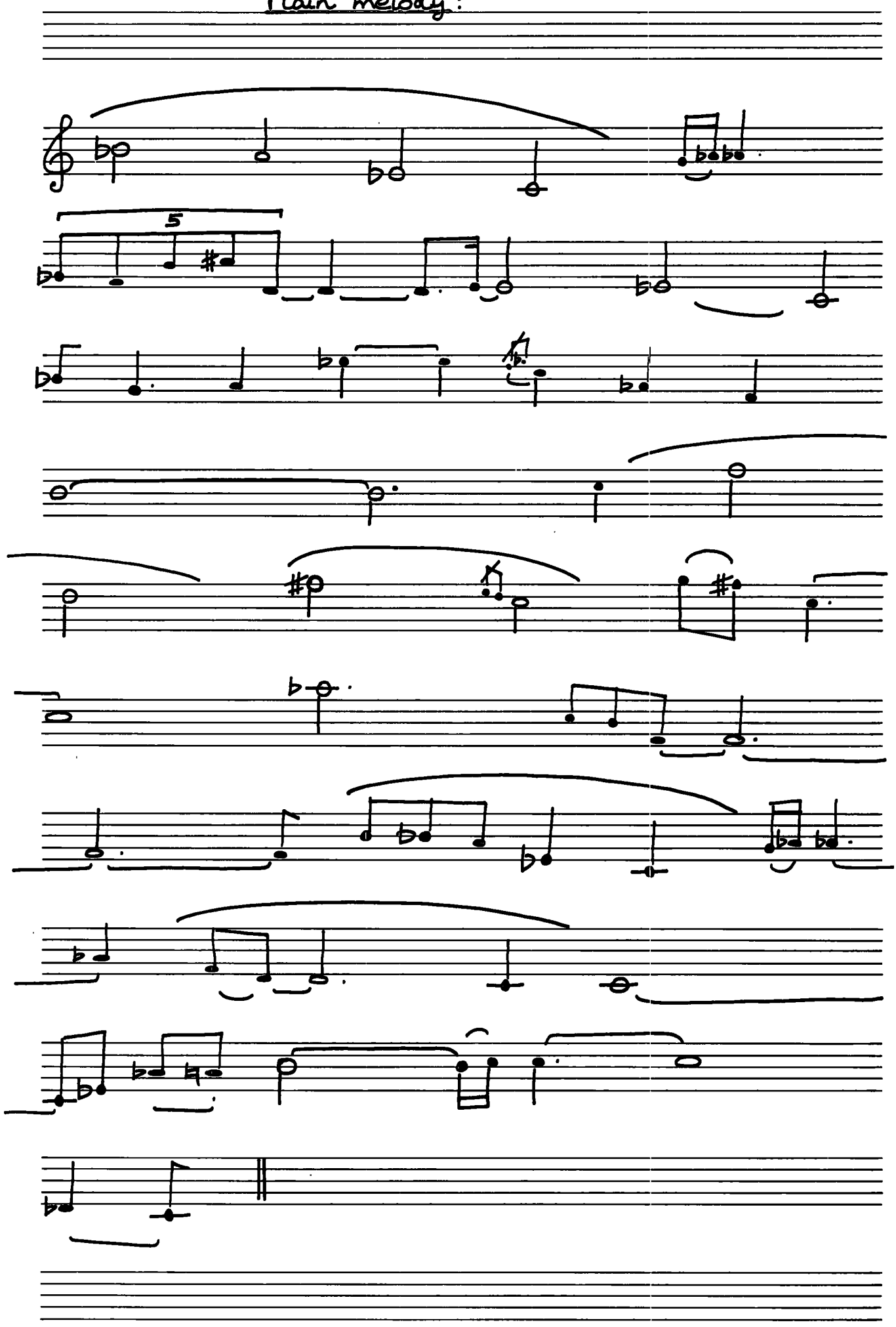
"The wilderness and the solitary place shall be glad for them:
and the desert shall rejoice and blossom as the rose."

Isaiah, 35.

The ultimate "blossoming" is represented by the most characteristic statement of the central melody by the whole orchestra, harmony only arising out of the monody itself. This occurs in Chanson III. The "wilderness" of the quotation is present on two levels: the lack of definition of the central melody at the beginning of the work; and the complexity, in terms of the number of events, of much of the music — with its three ensembles spatially separate and many types of event occurring simultaneously. This aspect is found particularly in the first few variations of the fourth movement.

The role of each of the three ensembles is different and undergoes change during the work. The essential roles are as follows:

Main melody:



(a) Centre Group (alto flute, harp, marimba).

Function: in Chanson I to present in embryo the main melody of the work and at the same time to gradually introduce Orchestra One; to do the same for Orchestra Two in Chanson II (mainly harp); to initiate the Variations (harp) and then to reappear in Variations 8 and 9, drawing the music back towards the main melody; finally to become part of the monody in Chanson III.

(b) Orchestra One.

After being gradually introduced in Chanson I, the main function of the group is to present the thematic material for the variations and at the same time perform the subsidiary role of presenting material based on the St. Anthony Chorale; then to present the fourth movement variations. Horn one has a particularly important role — to play, throughout the variations, a much augmented version (times eight) of the main melody. This version defines the total duration of the fourth movement, except that there is an overlap, with the horn melody finishing at bar 245 and the variations extending somewhat further. The register of the pitches in this version is defined mainly by the surrounding musical events. Like the Centre Group, Orchestra One becomes integrated with the orchestral monody in Chanson III.

(c) Orchestra Two.

Function: to present the main material of Chanson II (itself an elaboration of Chanson III, just as Chanson I was for Orchestra One); during the Variations and Rondo, to play the rondo according to the following instrumentation scheme:

Variations	Rondo played by:
1 and 2	string quintet and percussion
3 and 4	plus bassoon and clarinet
5 and 6	plus trumpet
7 and 8	whole of Orchestra Two although flute and oboe remain ambivalent
9	Orchestra Two

(All instruments assist Orchestra One with the variations before joining the Rondo).

This chart demonstrates the way in which Orchestra Two gradually assumes its true role and identity.

Horn three should be singled out, for it doesn't participate in the above scheme; instead, it plays in canon with horn one an augmented inversion of the main melody. The canonic interval is gradually shortened in variations 8 and 9 so that both horns complete the tune at bar 245.

In Chanson III, Orchestra Two is completely integrated into the orchestral monody.

The dénouement of the work occurs within the fourth movement. Its musical working out can be summarised as follows:

(a) Throughout, horns one and three play an isorhythmic version of the main tune plus its inversion.

(b) Orchestra One, plus a diminishing number of Orchestra Two players, has nine variations, each based on a segment of the Theme from movement II. Variation 9 is particularly important, being three-dimensional:

  (i) return of thematic harmonies from movement II.

  (ii) (beginning in Variation 8), the use of the first segment of thematic material to make a kind of chorale fantasy texture punctuating statements of the main melody.

  (iii) The sharing of material between the two orchestras pre-echoing Chanson III.

(c) Orchestra Two:

(i) An isorhythmic working out of the main melody's durations, organised as follows:

talea x 8	horn 3 (and horn 1)
talea x 8, 7, 6, 5	initially string quintet and percussion.
talea x 4	clarinet 2 and bassoon 2
talea x 3	flute 2 and oboe 2
talea x 2	trumpet (mainly)

The taleas enter in the given order, so that the music moves naturally and gradually towards talea x 1 (Chanson III).

(ii) A large-scale Rondo, with rondo material alternating with episodes. This is in three main parts, reflecting the musico/dramatic shape of Chanson III.

It is clear from the title of the work that the St. Anthony Chorale has some importance; in fact the Brahms Variations are an essential part of the work. Their function can be summarised as follows:

(1) To act as a frame for each of my variations.

(2) To provide material which becomes more and more linked with my basic material as the piece progresses.

Sometimes the Brahms is referred to by direct quotation, at other times it is used as material for transformation. The following examples of its use demonstrate both types:

(1) Chanson I, bars 63-65; flute 1 develops a motif based on the first pitches of the chorale.

(2) Chanson I, bars 69-70, violins 1 and 2 (direct quotation).

(3) Theme with Chorale: the chorale is contained in the music as follows:

bars 1-3, tuba

bars 14, 16 and 17, horns

bars 22-26, horn 1.

(4) Chanson II

bars 2-4 tuba

(5) Variations and Rondo.

Each variation is framed by quotations from a Brahms variation. Sometimes these references are more overt than others. This process becomes more elaborate from Variation 6 onwards — in that section, the initial Brahms quotation becomes fused with the thematic material so that the variation develops into a dialogue between the two. Variation 7 reverts to the frame idea, with a quotation at bar 171 and another at bars 199-201. Variations 8 and 9 represent a transformation of the process. The chorale idea is used in the tuba at bars 202-204 as part of the thematic material; then, starting at bar 214, the remaining music is built over a version of Brahms' Eighth Variation, played mainly by the strings of Orchestra One. The Brahms material is distorted by "sideslips" like the $\frac{5}{8}$ bar 217 so that the natural accents of the original are displaced.

Starting at bar 223, trombones and tuba intersperse the rest of the texture with chorale-like music, somewhat akin to the passacaglia which ends the Brahms. At bar 263 onwards, the wind of both orchestras play material drawn from the St. Anthony chorale, gradually subsiding with the rest of the music until the flutes (initiated by flute 1 from bar 275) conclude the movement with a trio based on the opening figure of the chorale.

(6) Chanson III

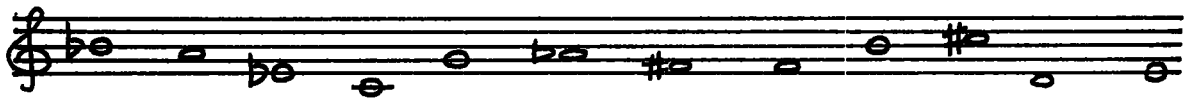
The Brahms emerges again in the Coda (bar 24 onwards), the flute 1 ostinato referring to the chorale over a harp C/B♭ pedal.

The relationship of thematic material to the individual variations is emphasized by the use of quotation of the relevant theme section at the beginning of its variation. The following chart shows how the theme section was divided up for use in each of the variations:

Variation	Theme material
One	bar 10 (all bar numbers refer to movement II).
Two	bars 11 and 12
Three	bars 13 and 14 (without horn chorale)
Four	bars 15-20
Five	bars 21 and 22
Six	bar 22 (last beat) - bar 26
Seven	material from the archetypal melody, related to its beginning and that of Chanson II
Eight	Theme section, bars 1-9
Nine	all thematic material

The process of origination of material in the work has been left deliberately to the end of this commentary; perhaps because connections between different aspects of the piece are multifarious, perhaps because the material itself has been constructed less systematically than in previous works.

The source of motivic strength and invention is the following 12 - note series:



All important musical ideas are drawn from this series, above all the archetypal melody from which the final monody and so much else are constructed. In fact, because of the nature of the vision on which the work is based, I have attempted to reverse the "normal" way in which material is introduced. In Western music, it has long been conventional to expose material clearly at the beginning of a work and then to develop, transform and vary it in various ways. There are, of course, many exceptions which in themselves don't sufficiently undermine this convention. My piece travels in the opposite direction, from "desert experience" to "flowering experience". For instance, in Chanson I, there is a very careful preparation of the first important chord of the thematic material (Movement II, bar 10). All the octave movement in Chanson I represents an intermediate stage between the music of the Centre Group and that chord, existing partly to carry out the necessary registral transformations.

Equally, I could point to the gradual unfolding of the main melody in Variations 8 and 9, at first by Orchestra Two, then reinforced by the Centre Group. As the players of Orchestra Two add themselves to the Rondo episodes, they gradually base their music on what they will do in the final monody — a process of increasing clarification.

In conclusion I wish to discuss briefly the relationship between the Eliot quotations from "The Wasteland" and my music. It seems to me that each Eliot quotation touches upon a central aspect of the music it prefaces:

Chanson I	the idea of the growth of a "Spring" experience
Theme with chorale	the idea of "broken images" — separate thematic ideas which gather more meaning later.
Chanson II	an element of repetition (is the promise of Chanson I to be negated?)
Variations and Rondo	the relationship with the archetypal material of Chanson I and the idea of mixing (two musical forms presented simultaneously).
Chanson III	an element of parody (hence the reference to the nursery rhyme in the Eliot and to the Brahms in my piece); the reference to the rape of Philomel is in itself a parody of my use of the Brahms.

The overriding relationship between the poetry and my piece is that Eliot has encapsulated in his art form the wasteland experience from which my piece starts. A great composer did the same in his art form and the quotation at the end of Chanson III of the sublime closing cadence from the chaos movement of the Creation has a two-fold significance: one, it fits both philosophically and musically; two, it is an unashamedly personal remembrance of a musical experience. It is also a musical summing up of the ultimate aim of my piece — order out of chaos.

The final Eliot quotation is, in humility, a personal summing up — of the works I have written, of this whole Ph.D. folio, of these commentaries and above all of this orchestral work.

"..... These fragments I have shored against my ruins."

Appendix One

List of pieces submitted:

1. The Moon and the Yewtree (1972-4)
   for soprano, flute, clarinet, horn, 2 cellos, double bass.

2. Dunstable Cantus (1974)
   for piano.

3. Meeting Point (1974-5)
   for flute, cello and piano.

4. Variations and Dances (1975)
   for brass quintet.

5. The Two Regions (1975-6)
   for brass band.

6. Floating (1976)
   for small orchestra.

7. Veni Sancte Spiritus (1976)
   for SATB chorus and percussion.

8. Desert blossoming for St. Anthony (1976-8)
   for orchestra.

Appendix Two

Other pieces written between 1973 and 1976:

1. The Still Point (1974)
   for flute, clarinet, viola and cello.

2. Proportions 4 (1974)
   for 2 clarinets and 2 percussionists.

3. Circles and Echoes (1974)
   for 2 pianos, double chorus, percussion
   and string trio.

4. Dream Sequences (1976)
   for piano.

5. ..... fragment in passing (1976)
   for piano.

6. Close enough for jazz ! (1976)
   for double bass and tape.

7. Studies for brass band (for young players) (1976).

THE MOON AND THE YEWTREE

John Howard

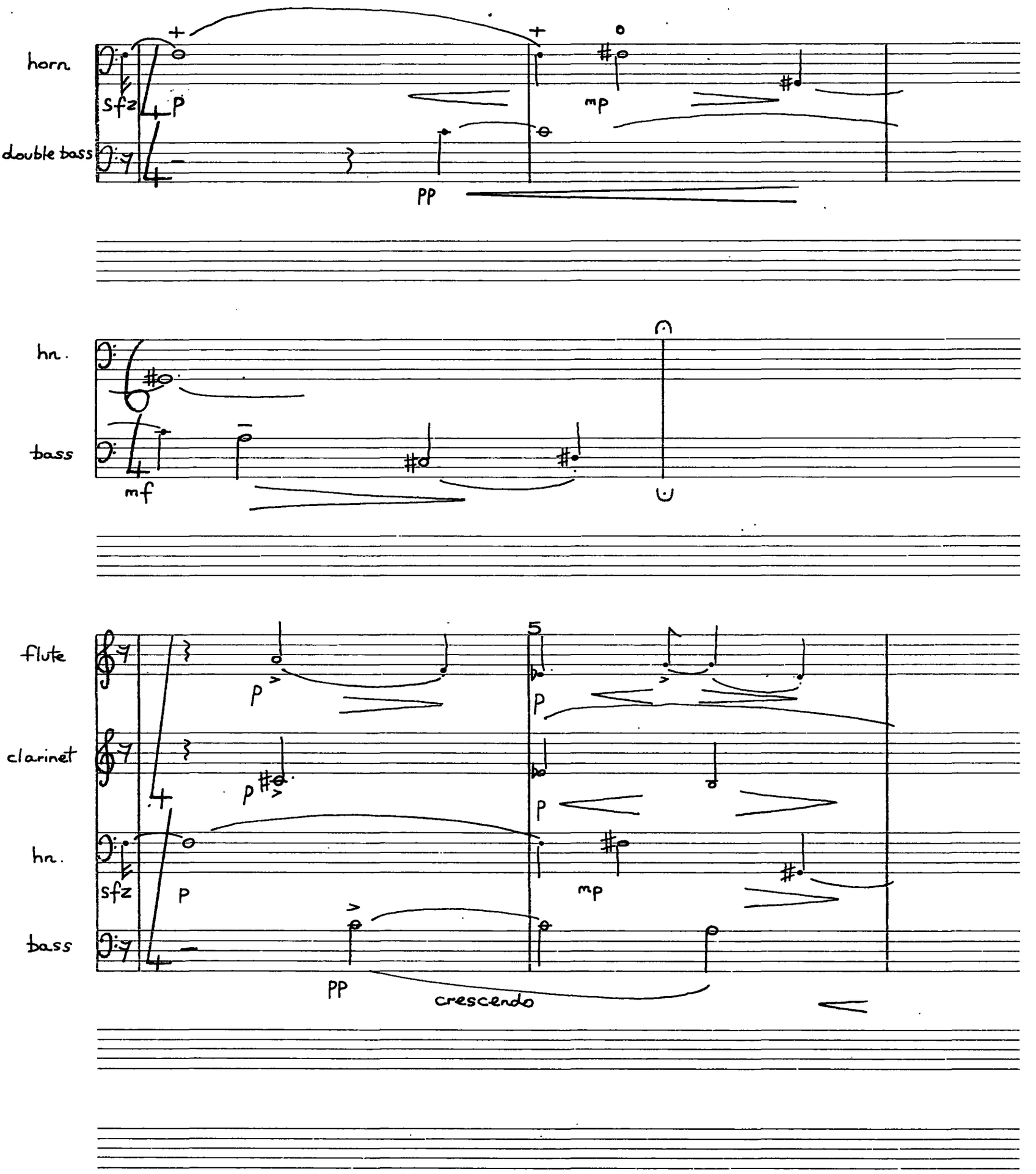
(words from the poem by Sylvia Plath)

for Soprano
flute
clarinet in Bb } notated at pitch
horn in F }
2 'cellos
double bass*

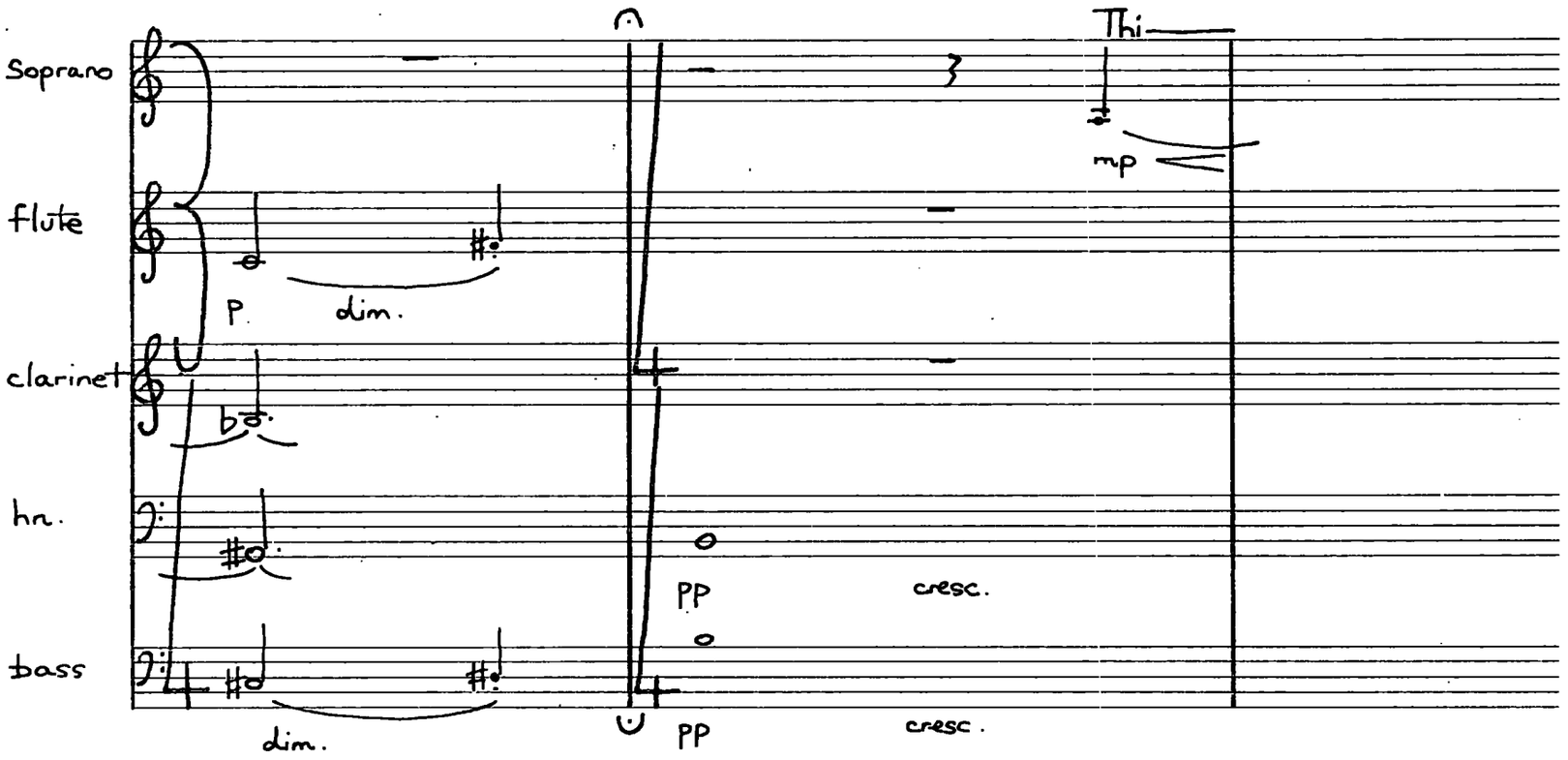
* double bass harmonics marked 'sul ...' are notated at pitch; all others sound one octave below.

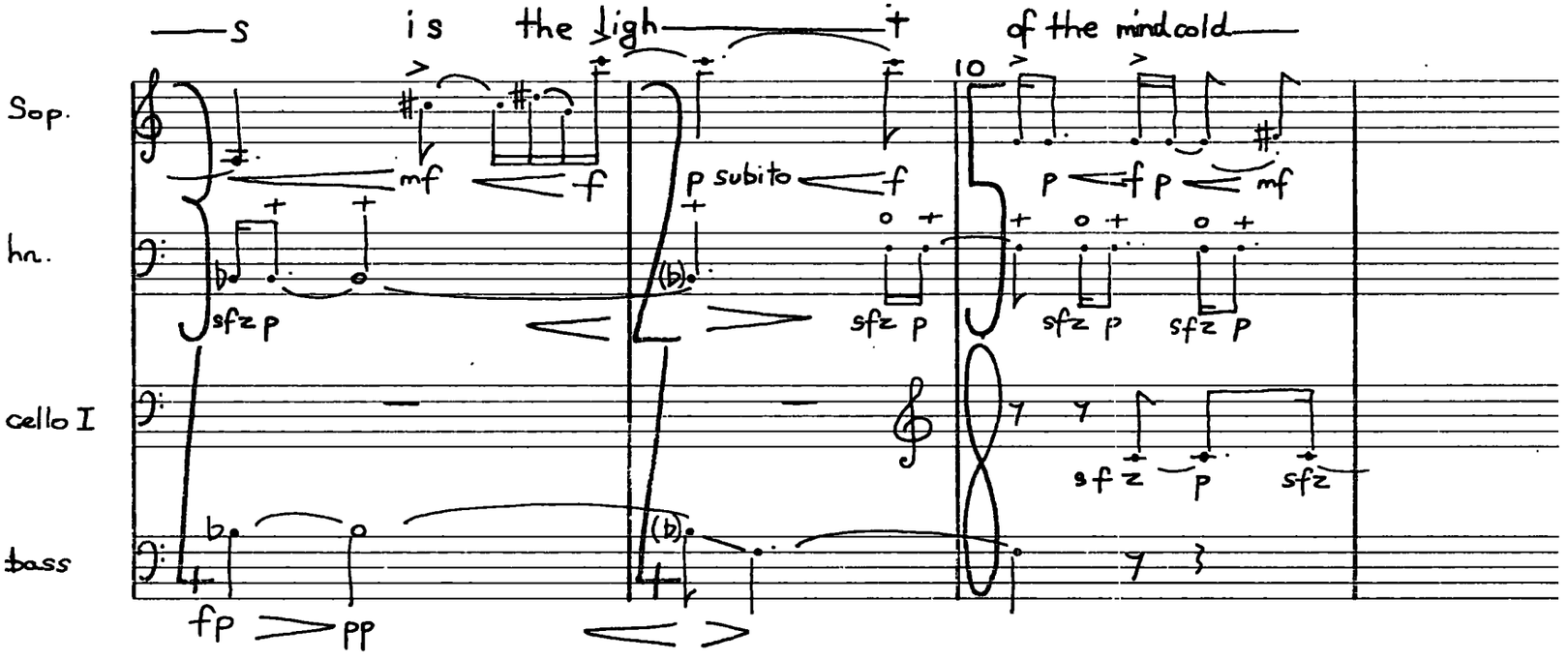
To Ellen

♩ = 60

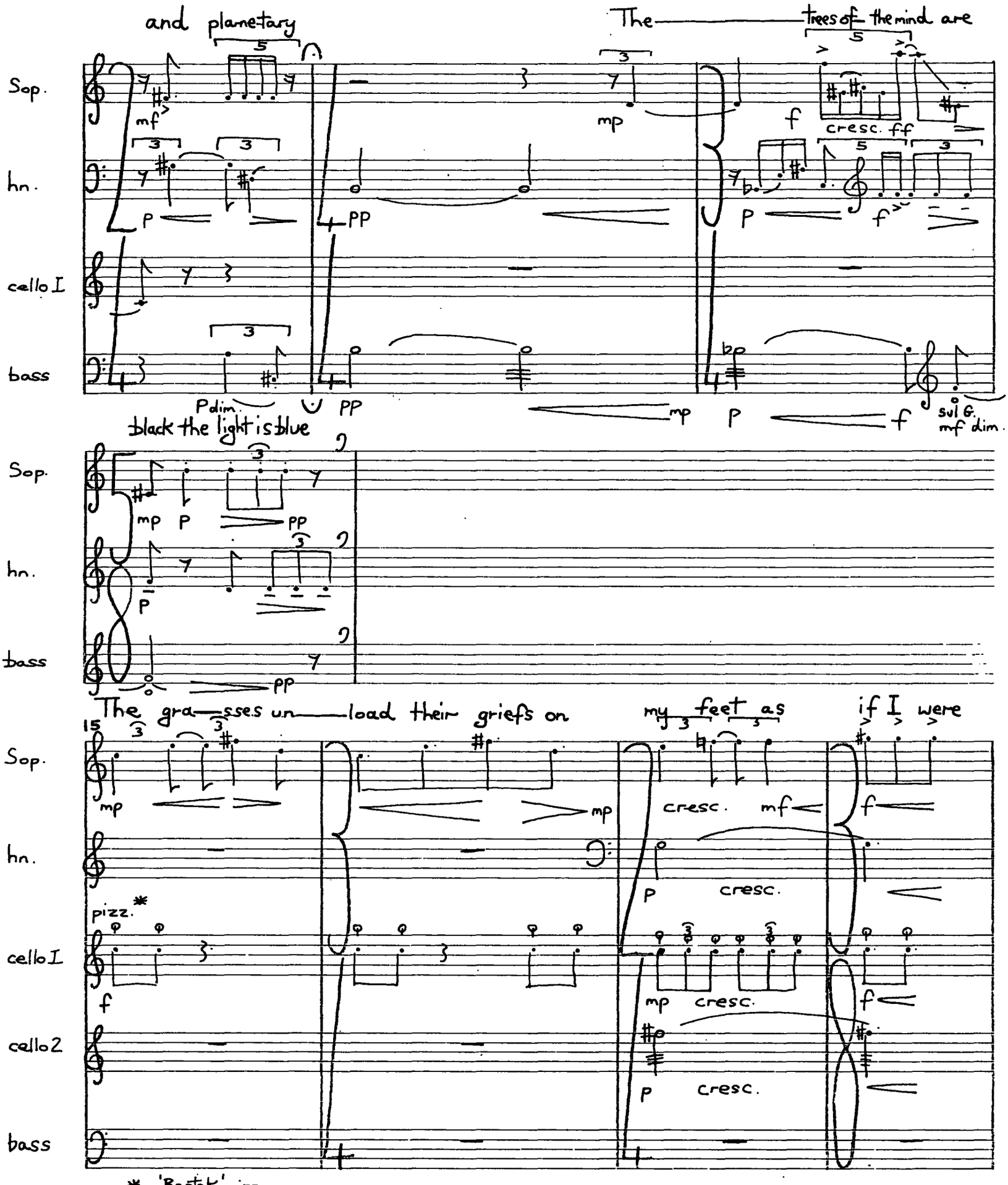


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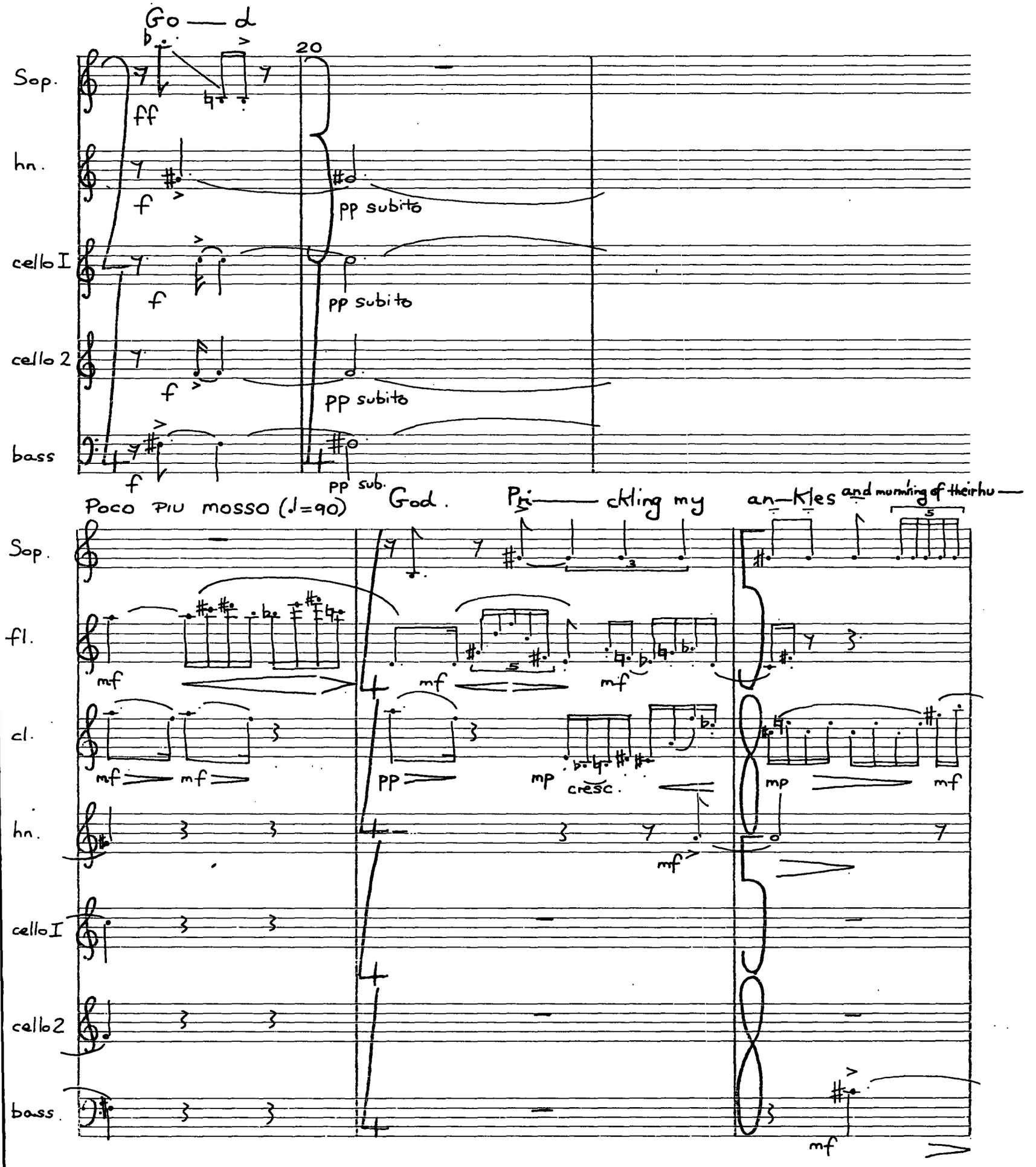




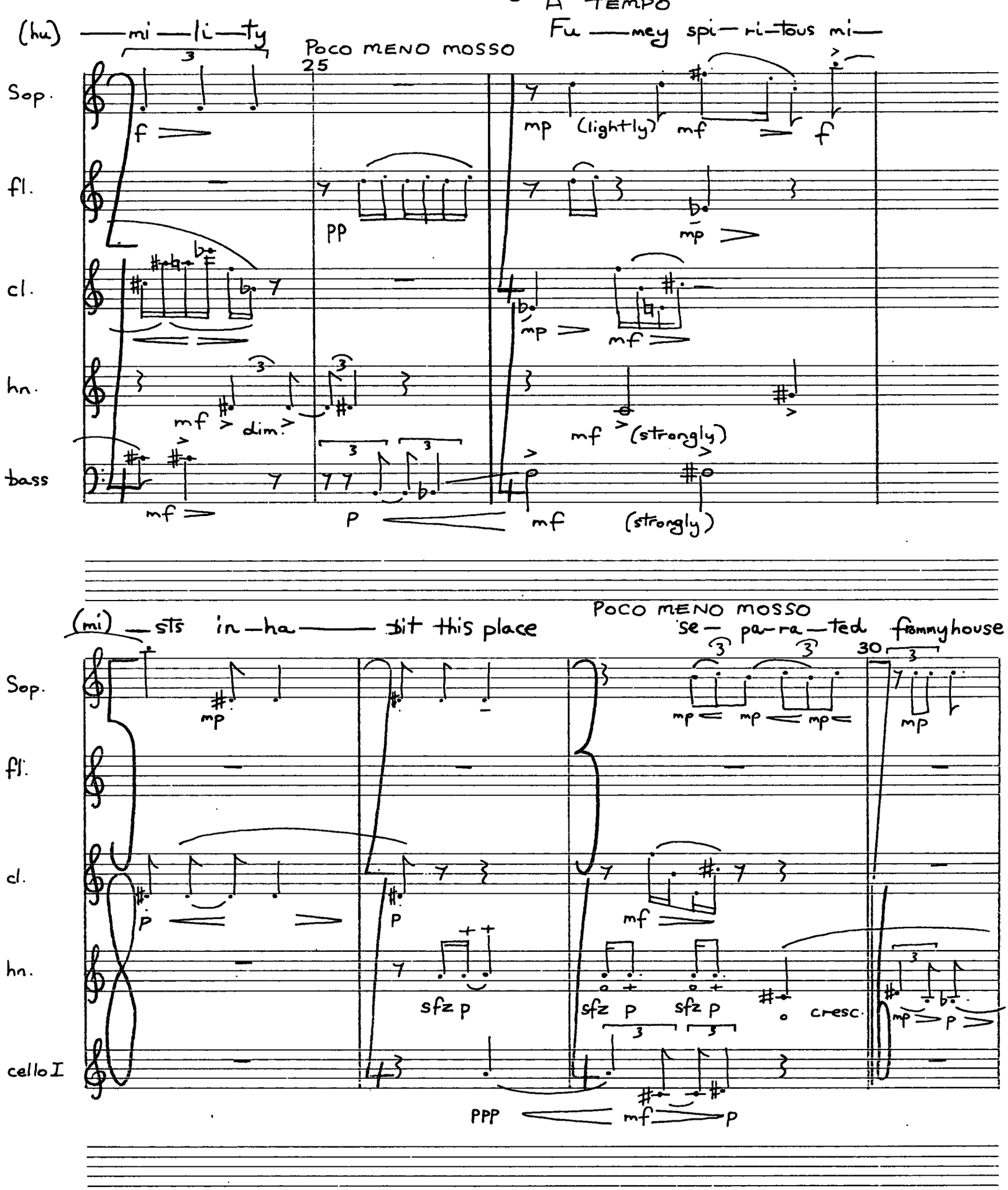
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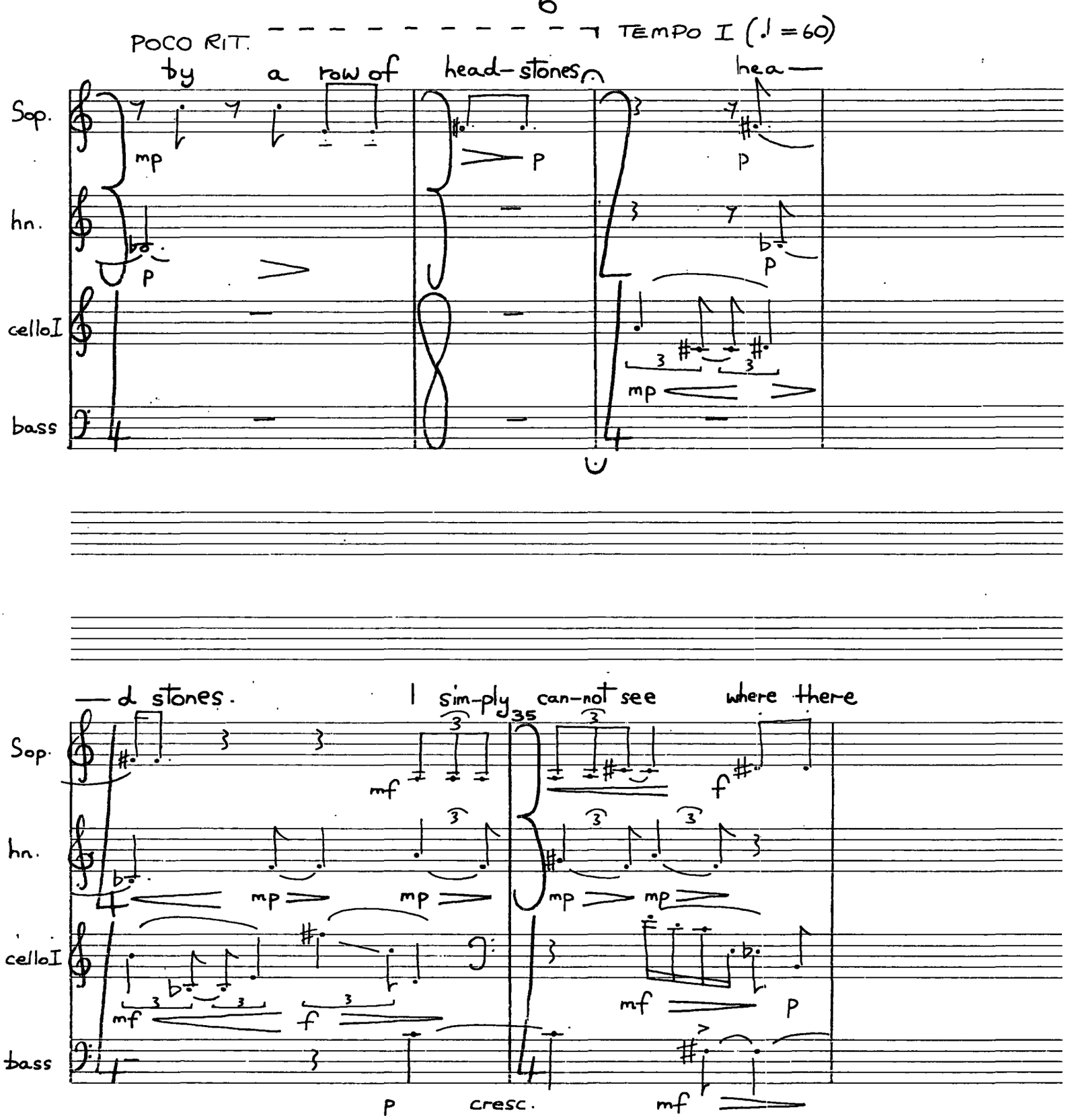


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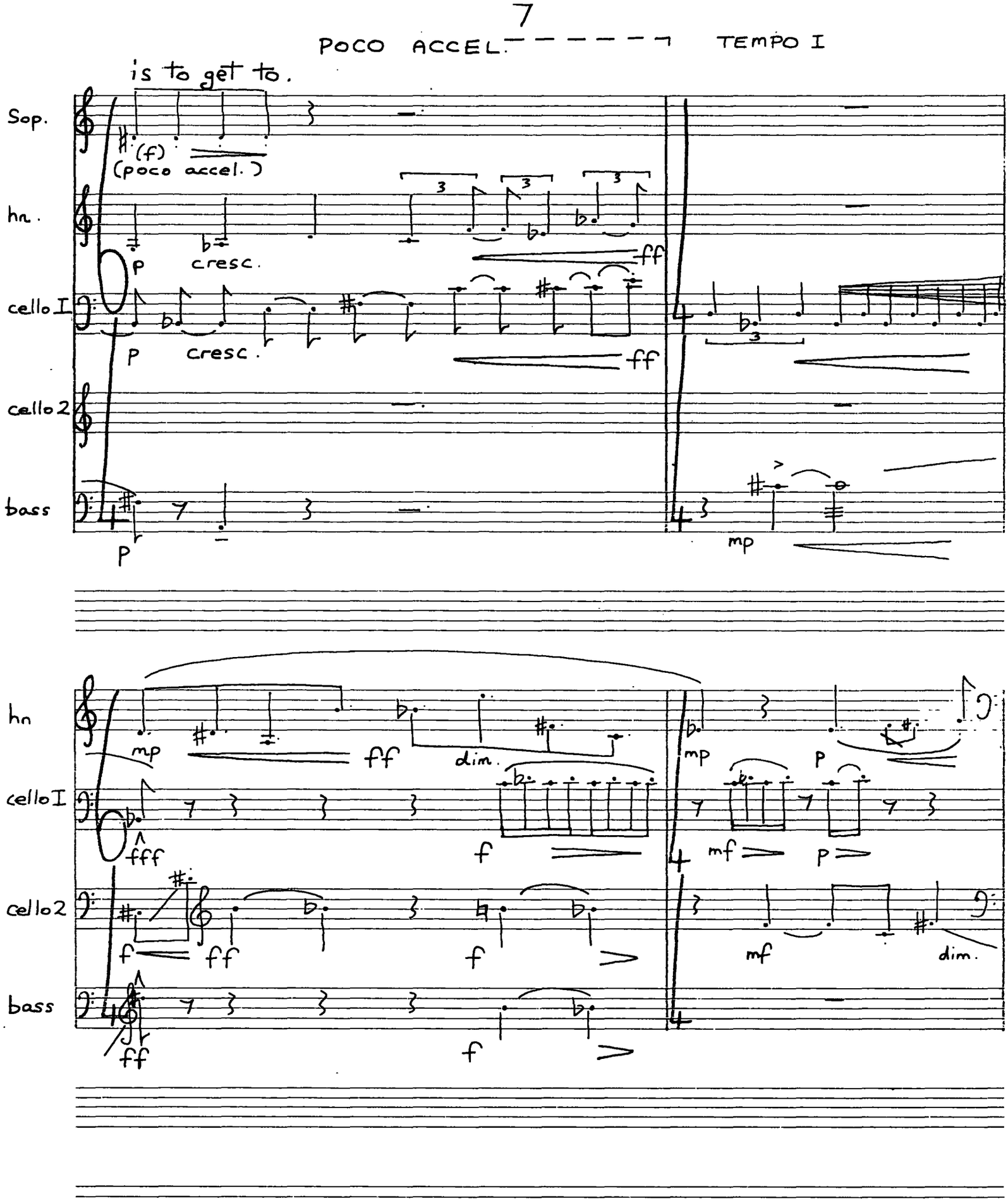


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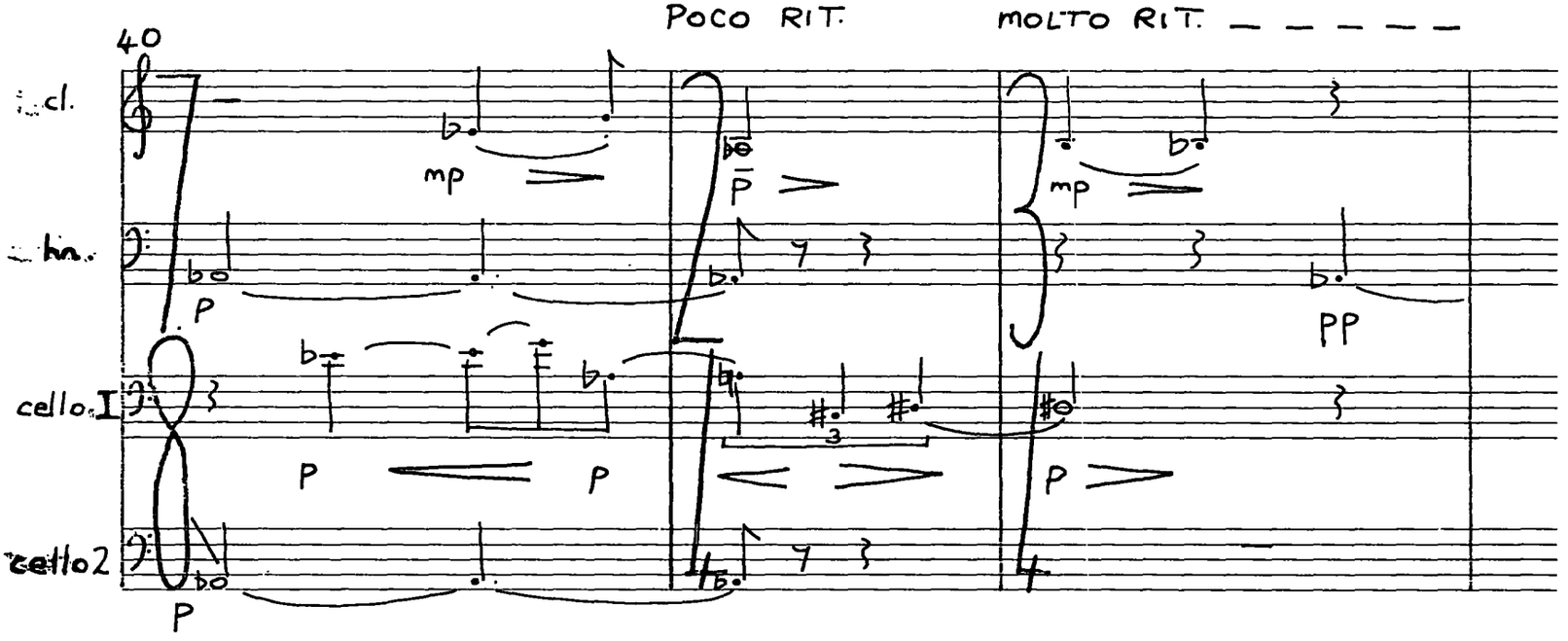
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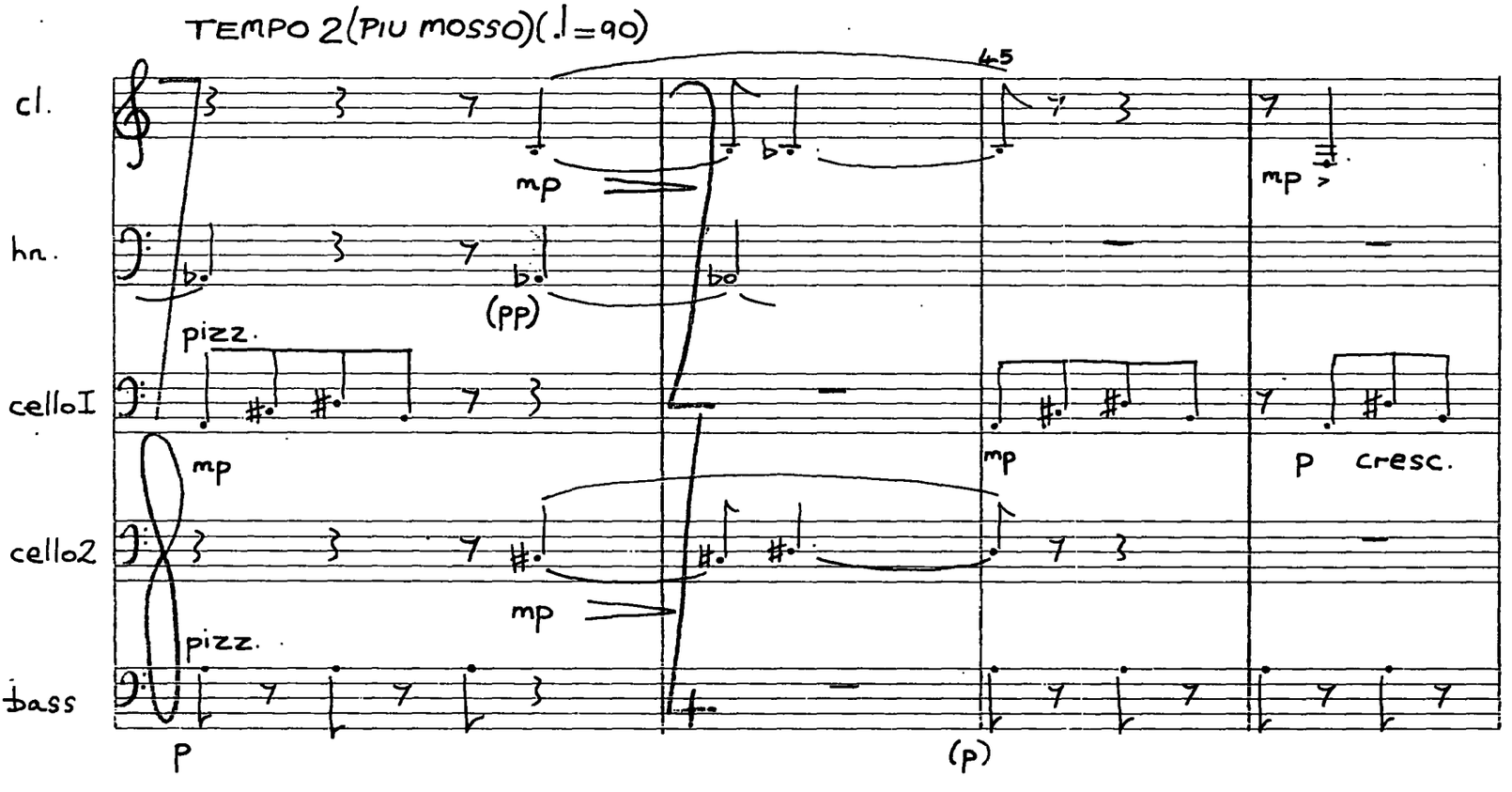


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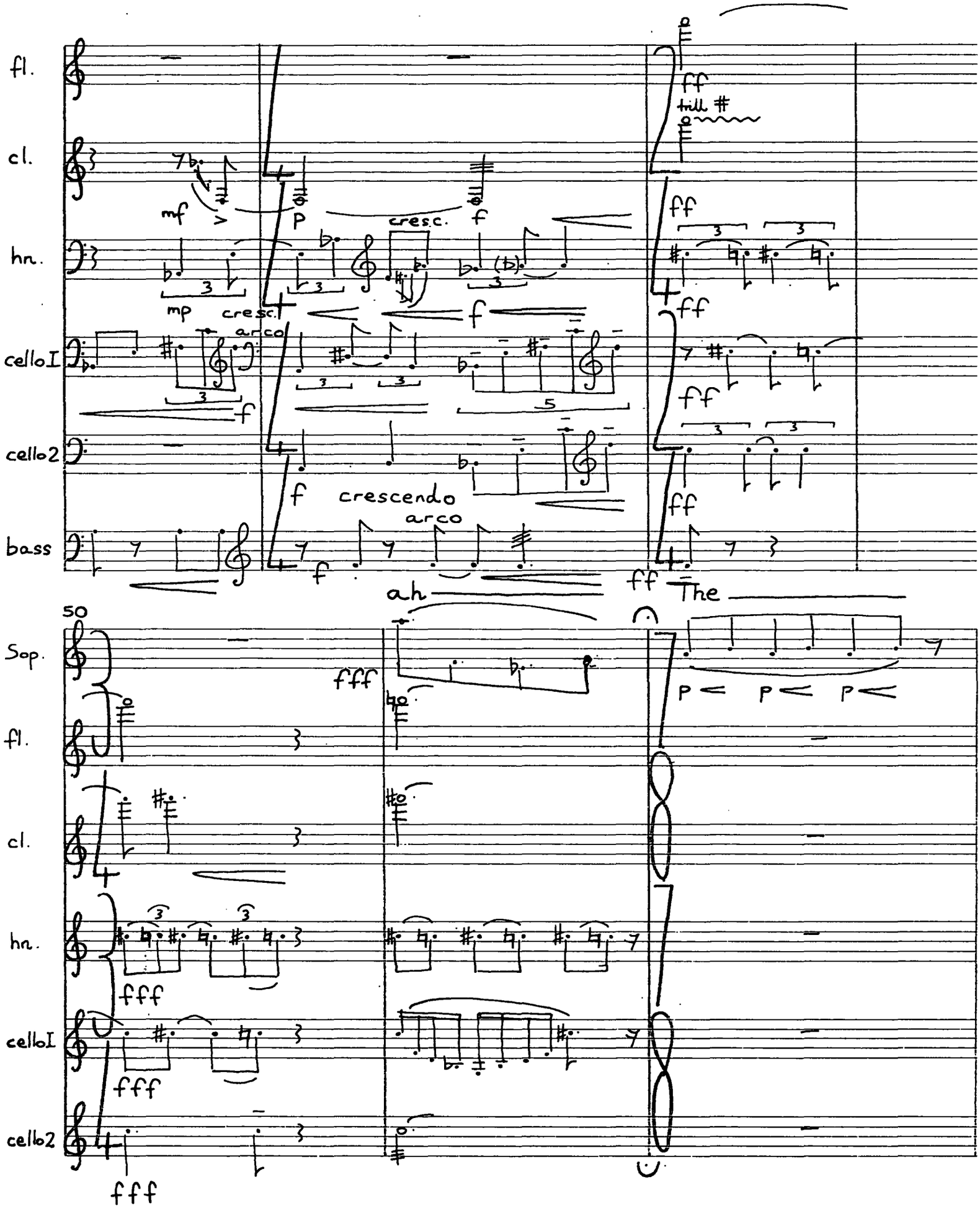


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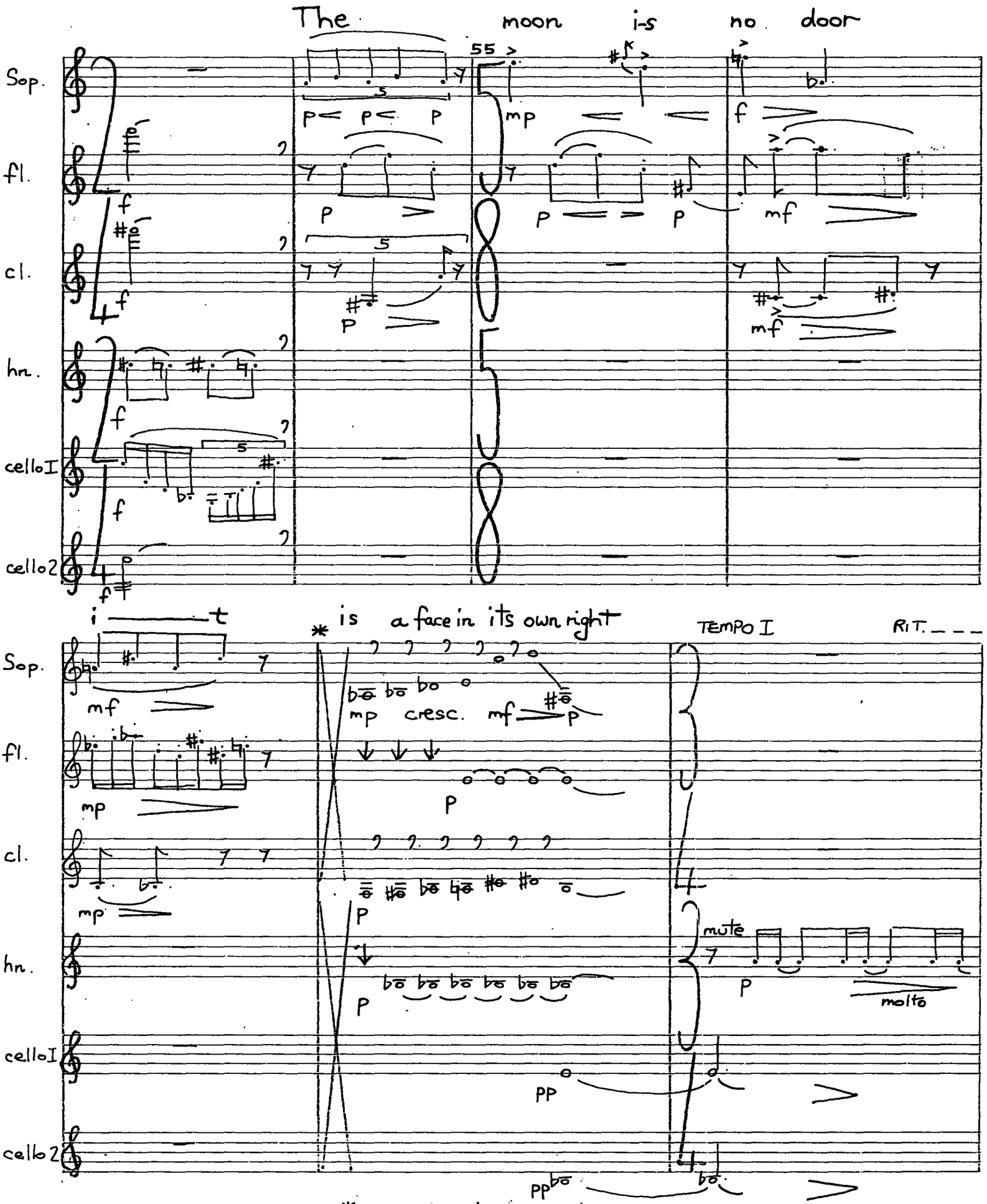




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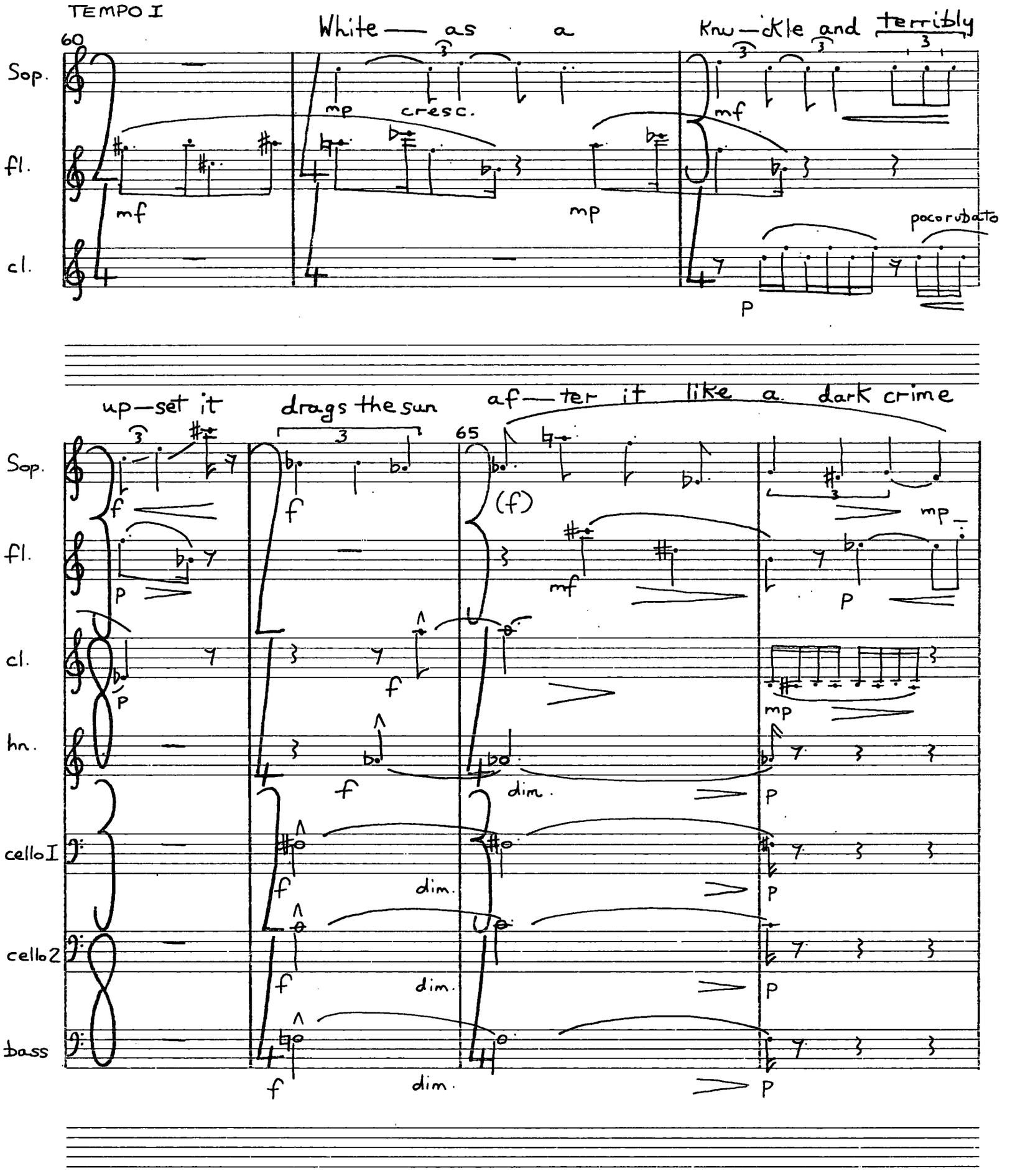


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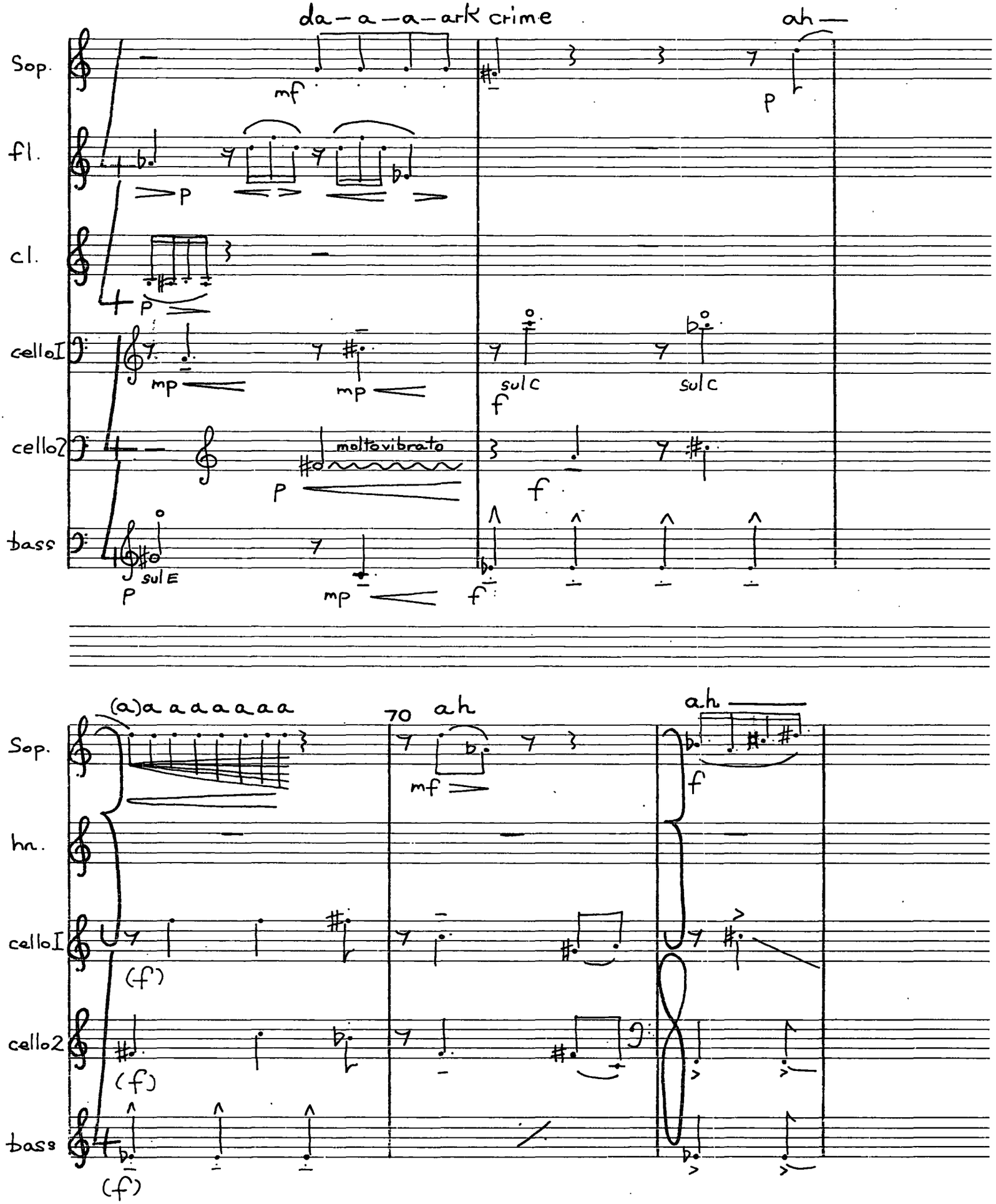
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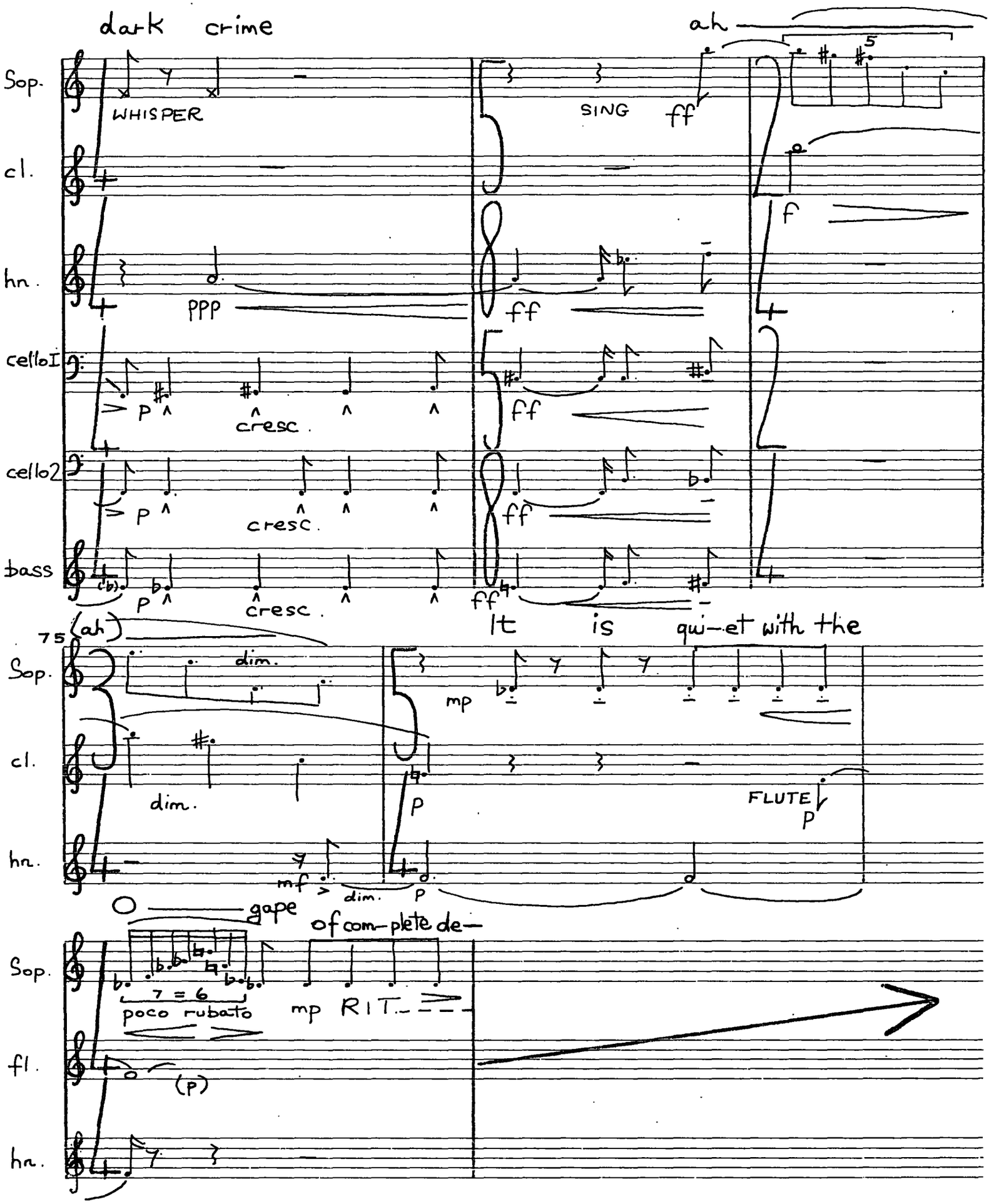


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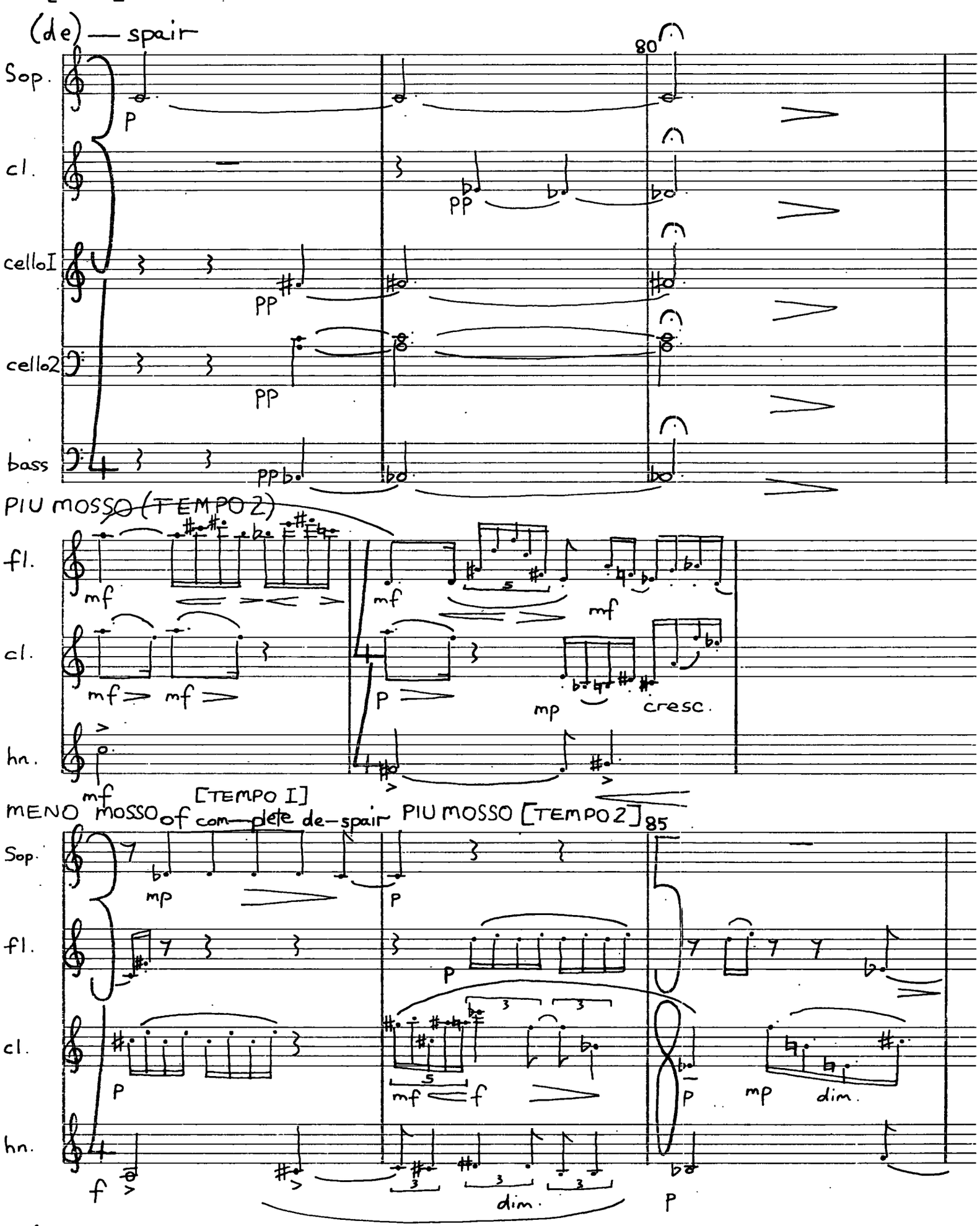


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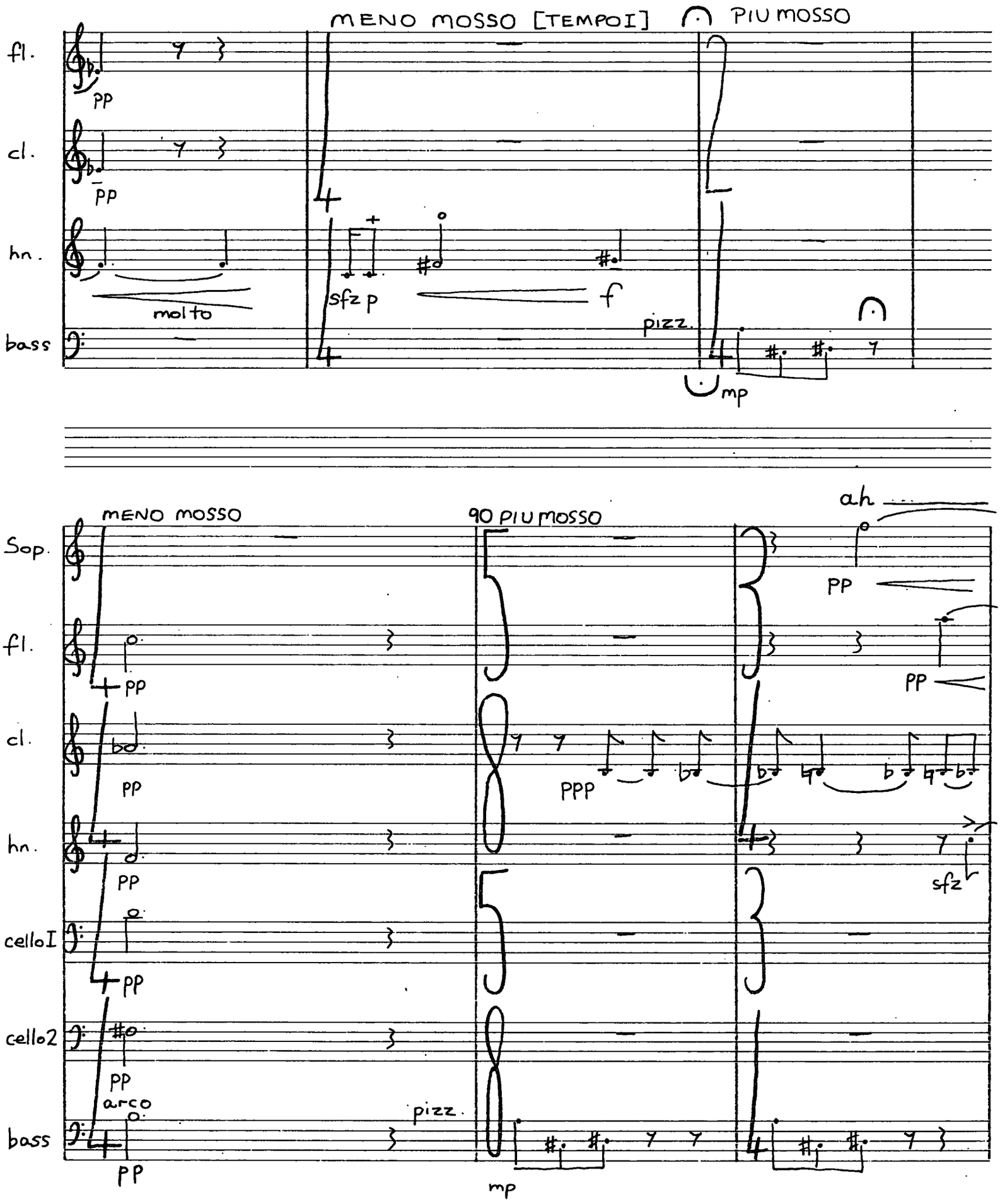


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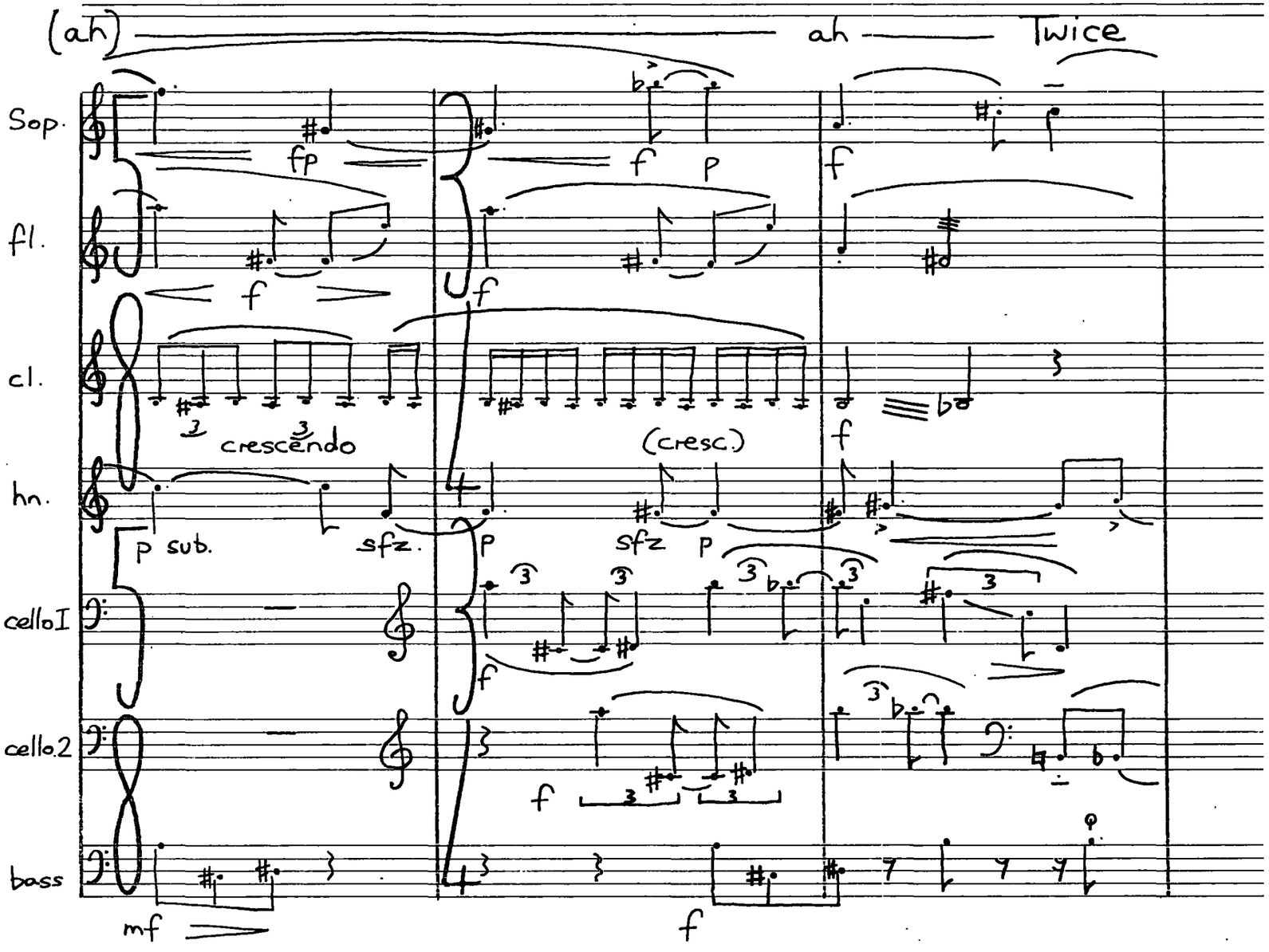
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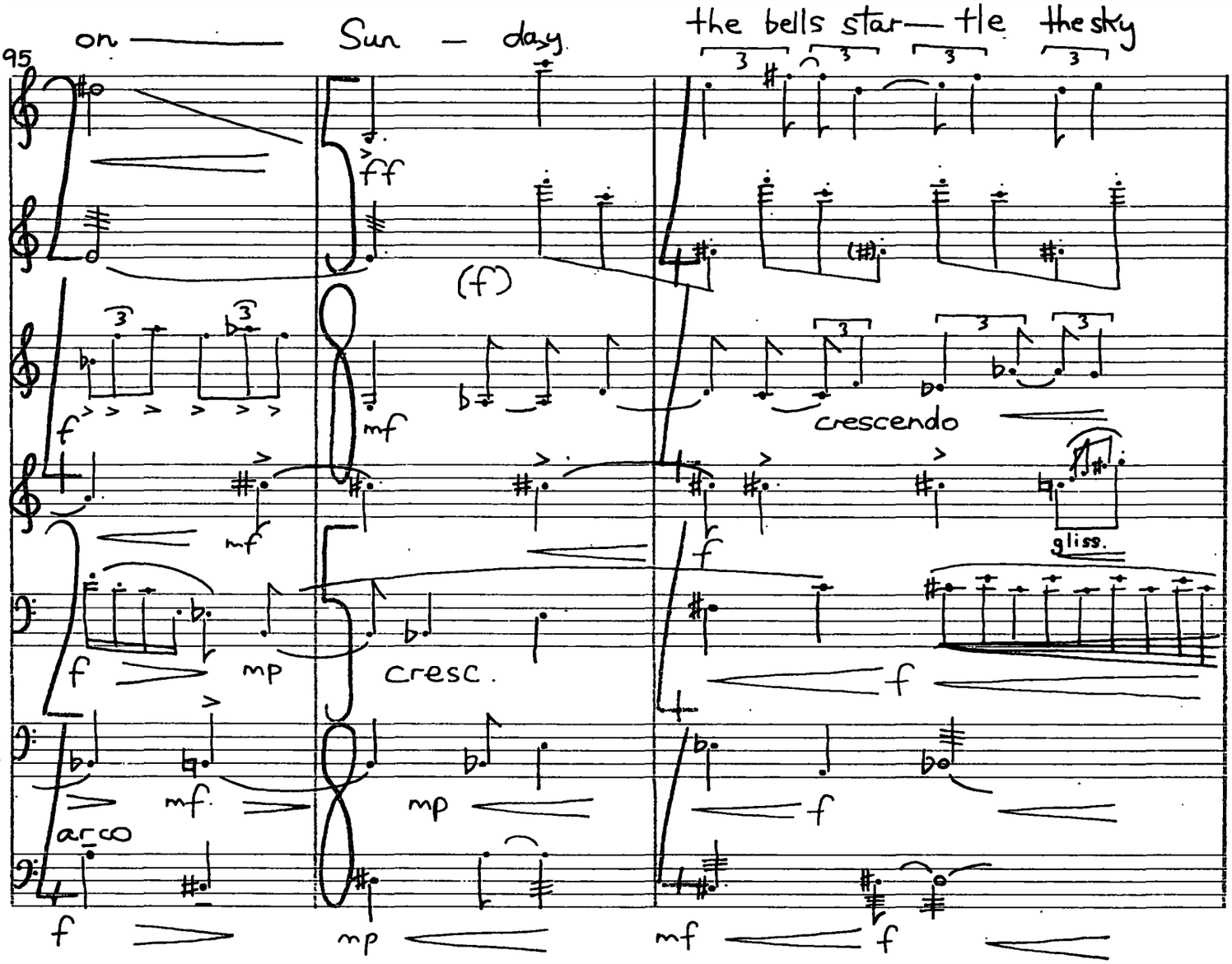
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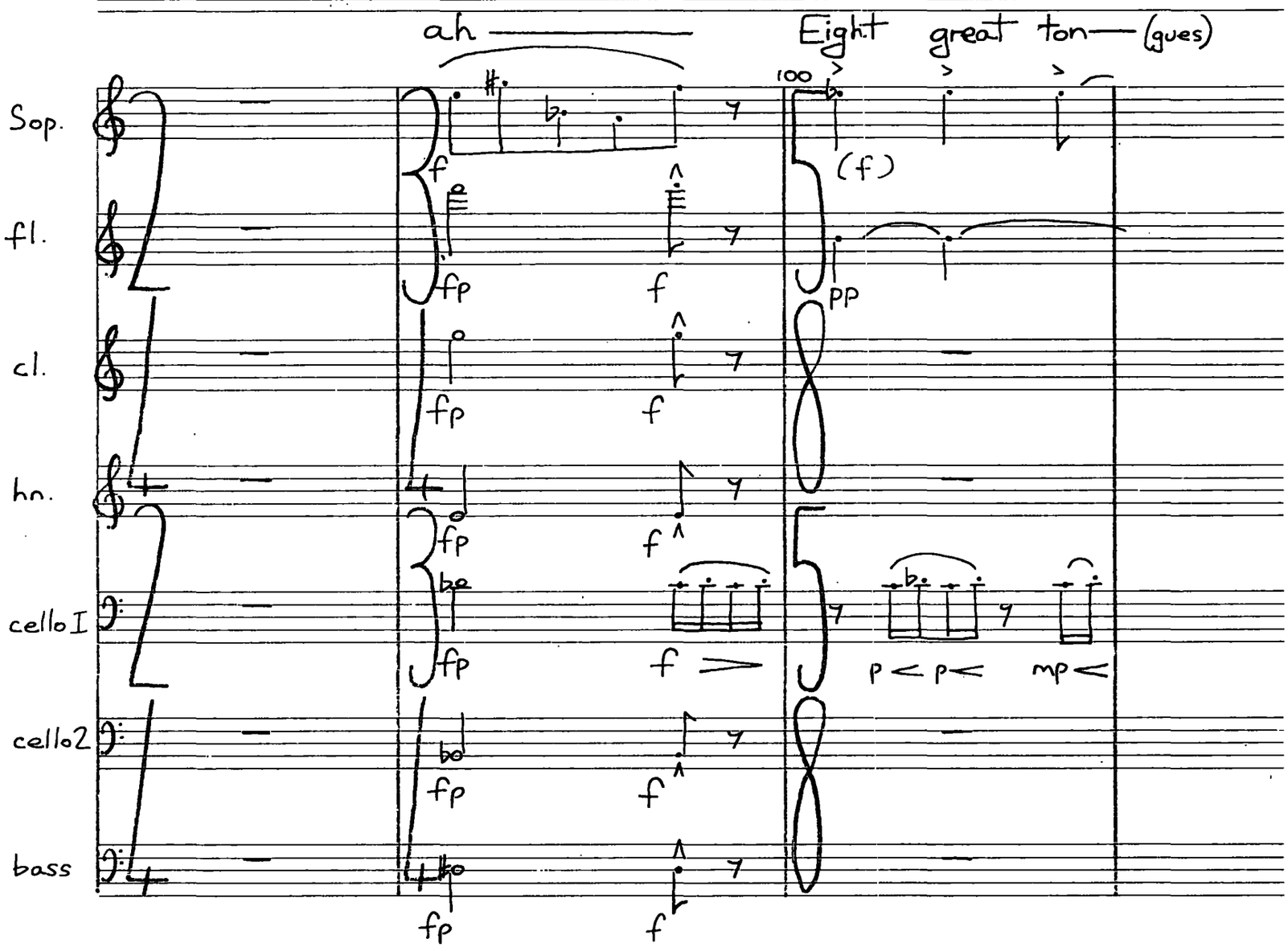


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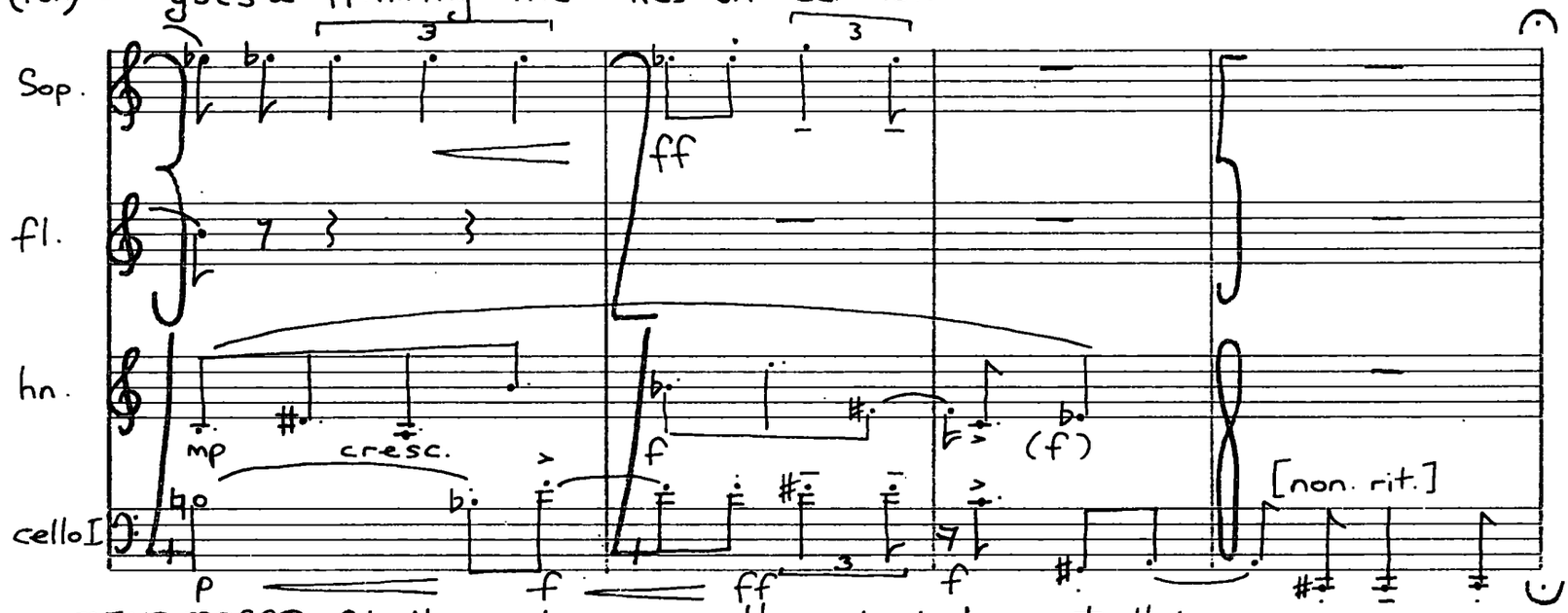


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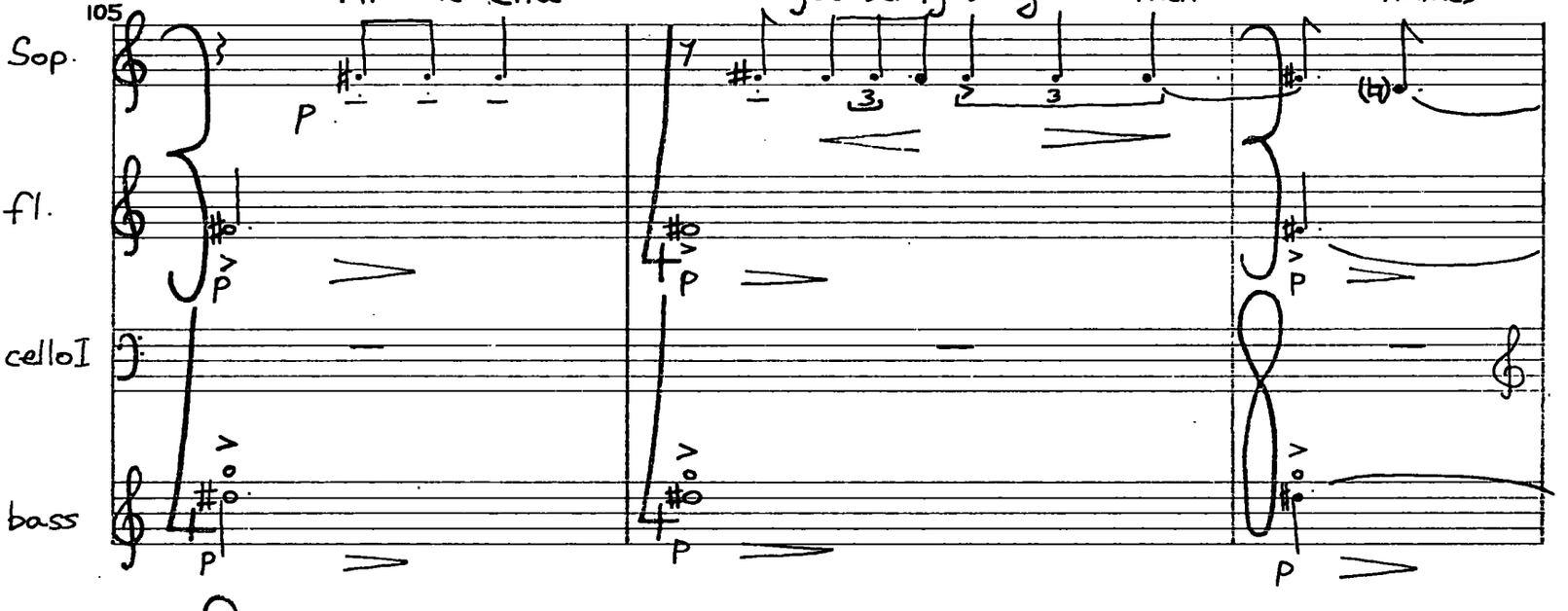
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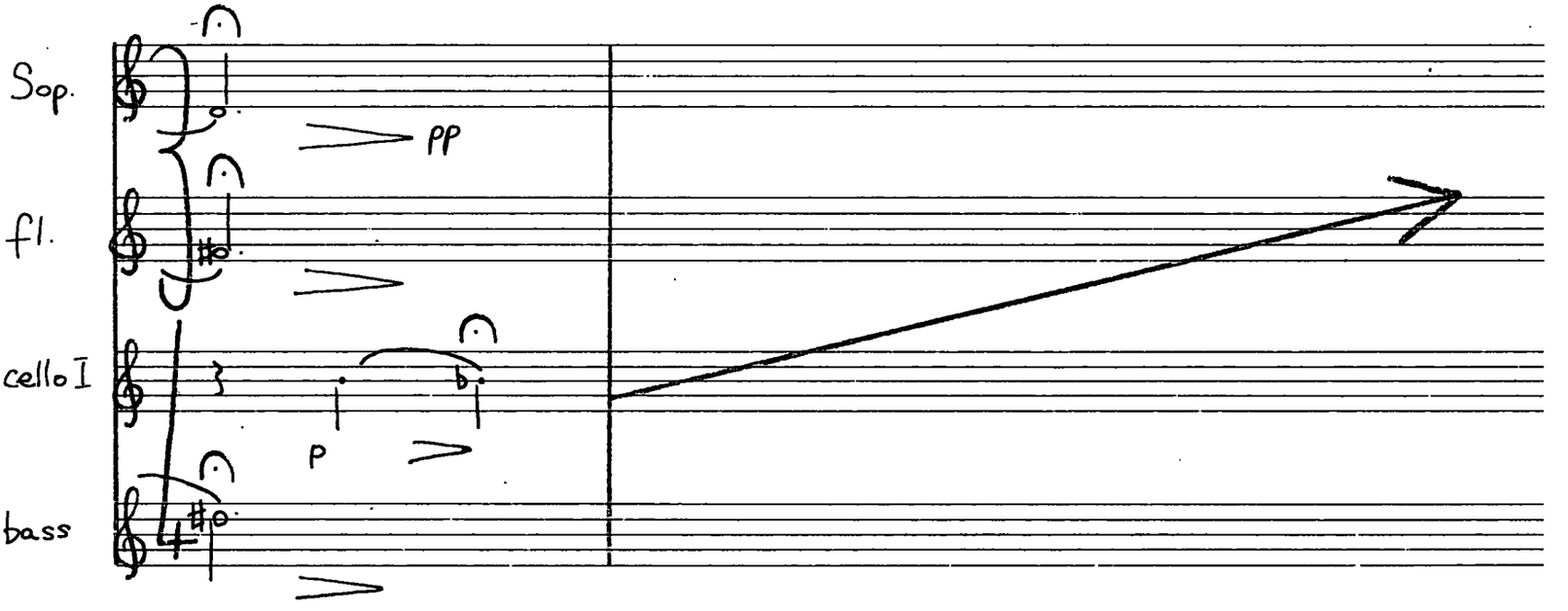
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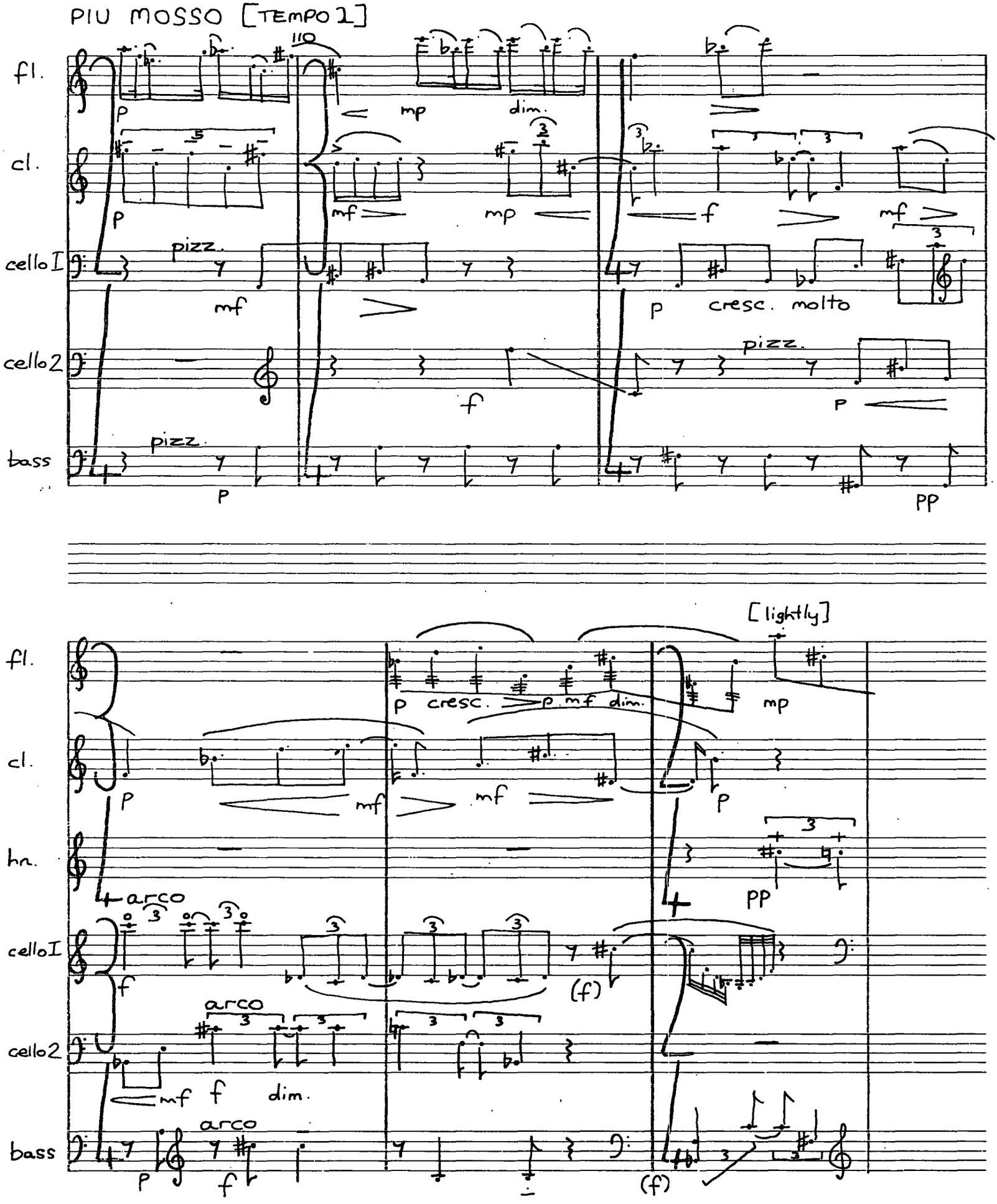
MENO MOSSO At the end they so-ber-ly bong out their — names —

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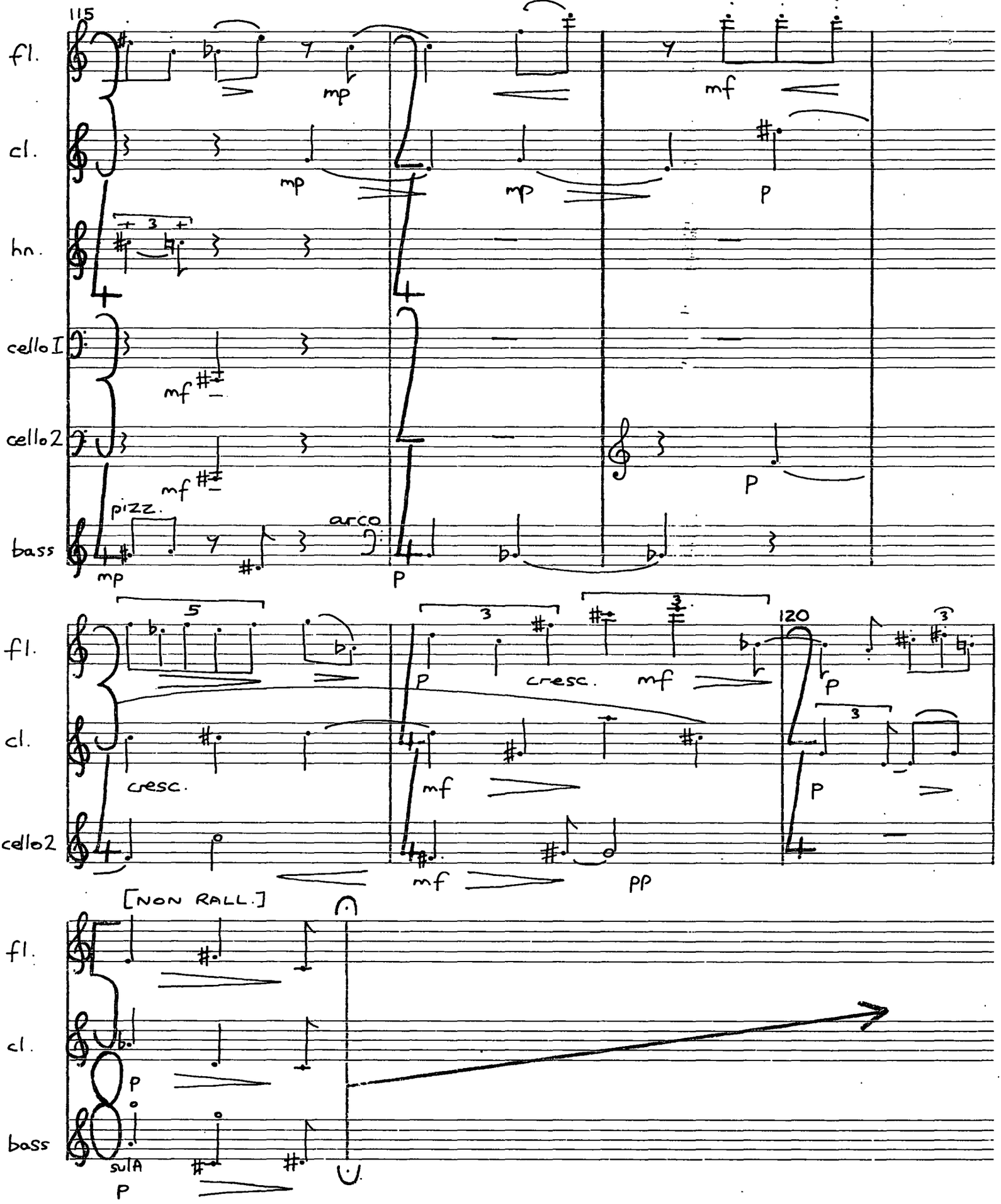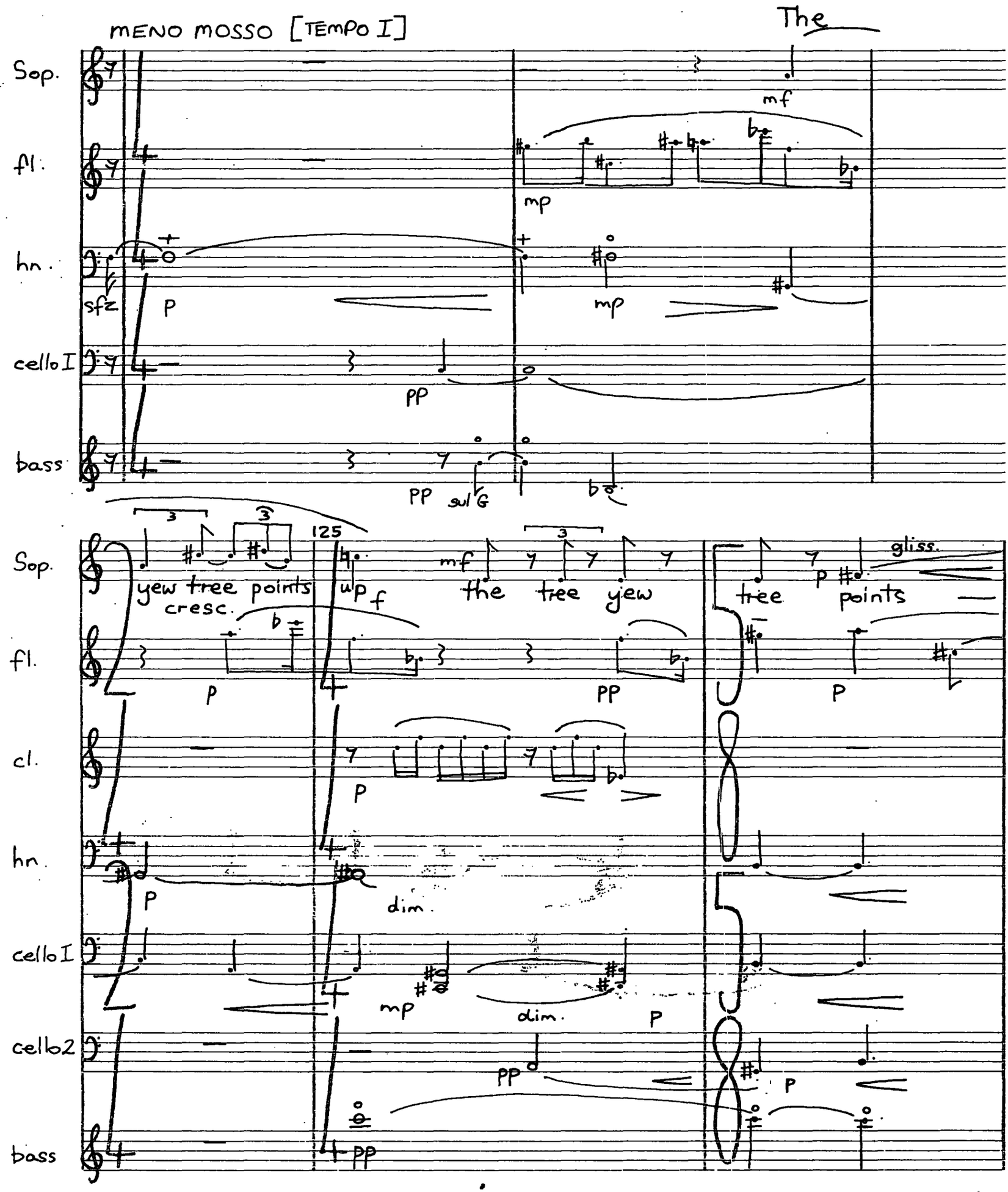




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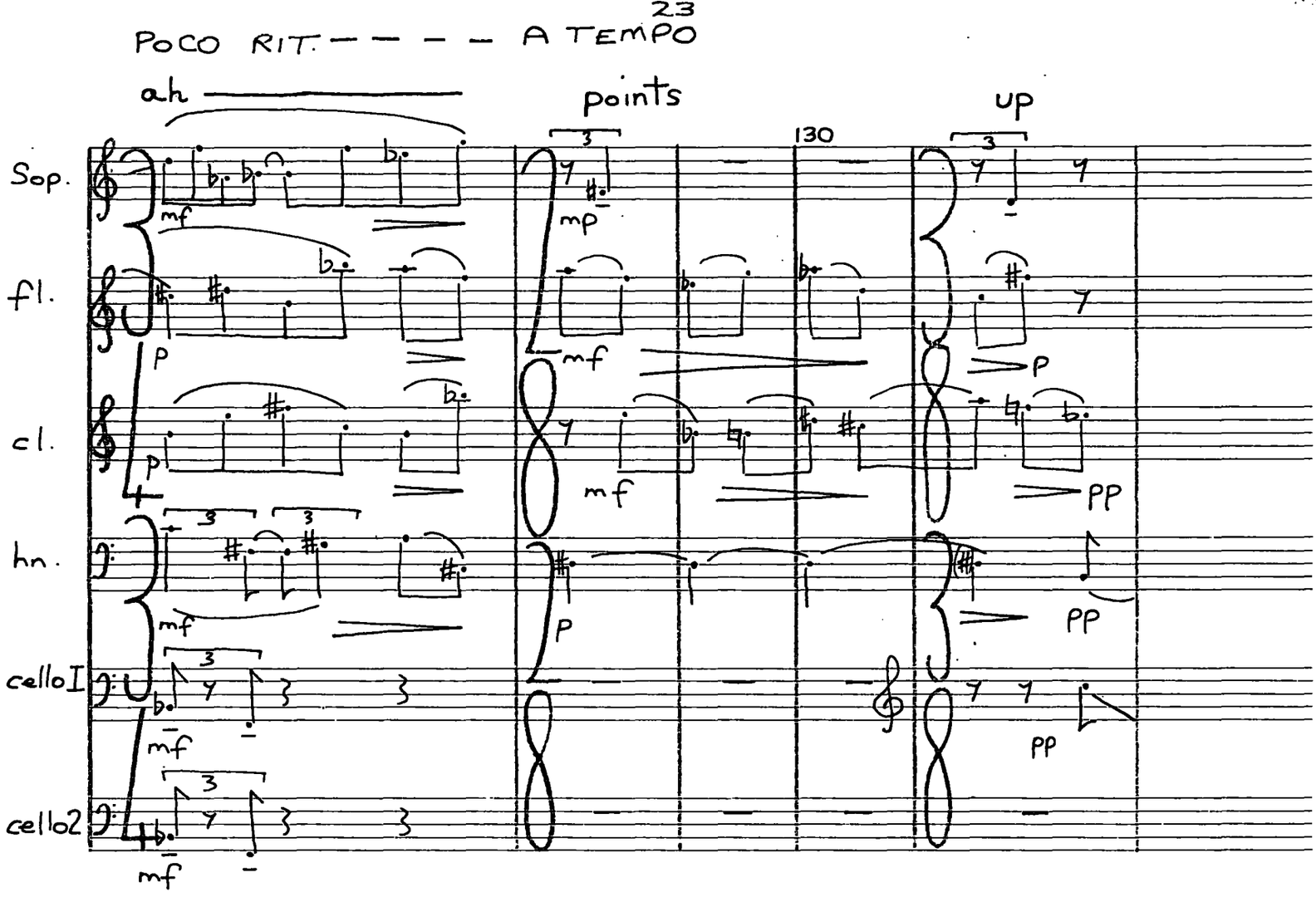
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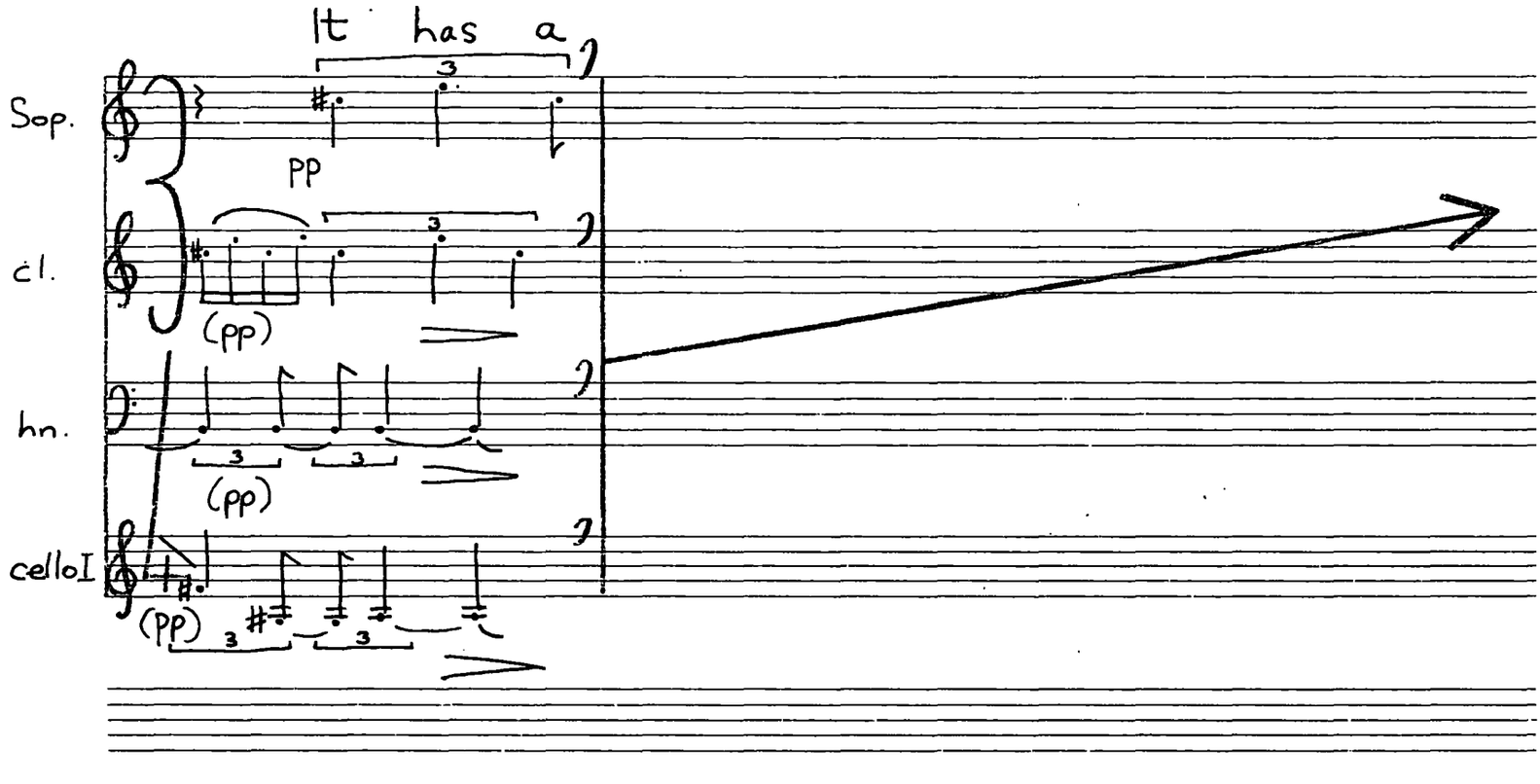


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A TEMPO

Go — thic sha — pe

Sop.

fl.

cl.

hn. mute

celloI

cello2

bass

135

PIU MOSSO [TEMPO 2]

fl.

cl.

Sha — pe

The moon

Sop.

fl.

cl.

140

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is no door (yewtree, shape) The eyes lift

Sop.
fl.
cl.
hn.
celloI

p pp mf f mp pp fp pp pp mf sfz p mf mp p sfz p

after it— and find the moon The— moon is my mother

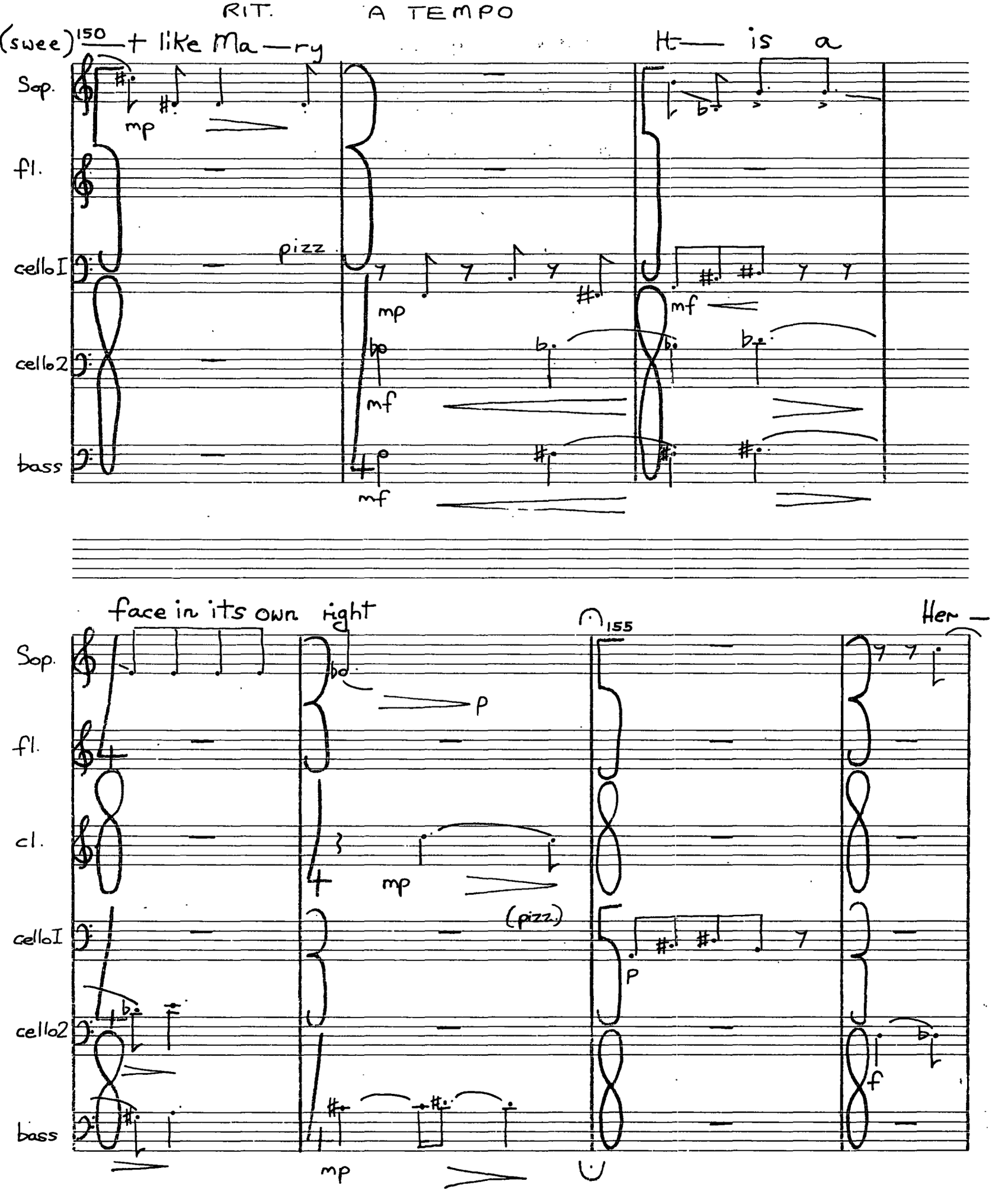
(f) (pp) p sub. POCO RIT. ppp p p pp

MENO MOSSO The light is blue dim. dim. mp p She is not swee—
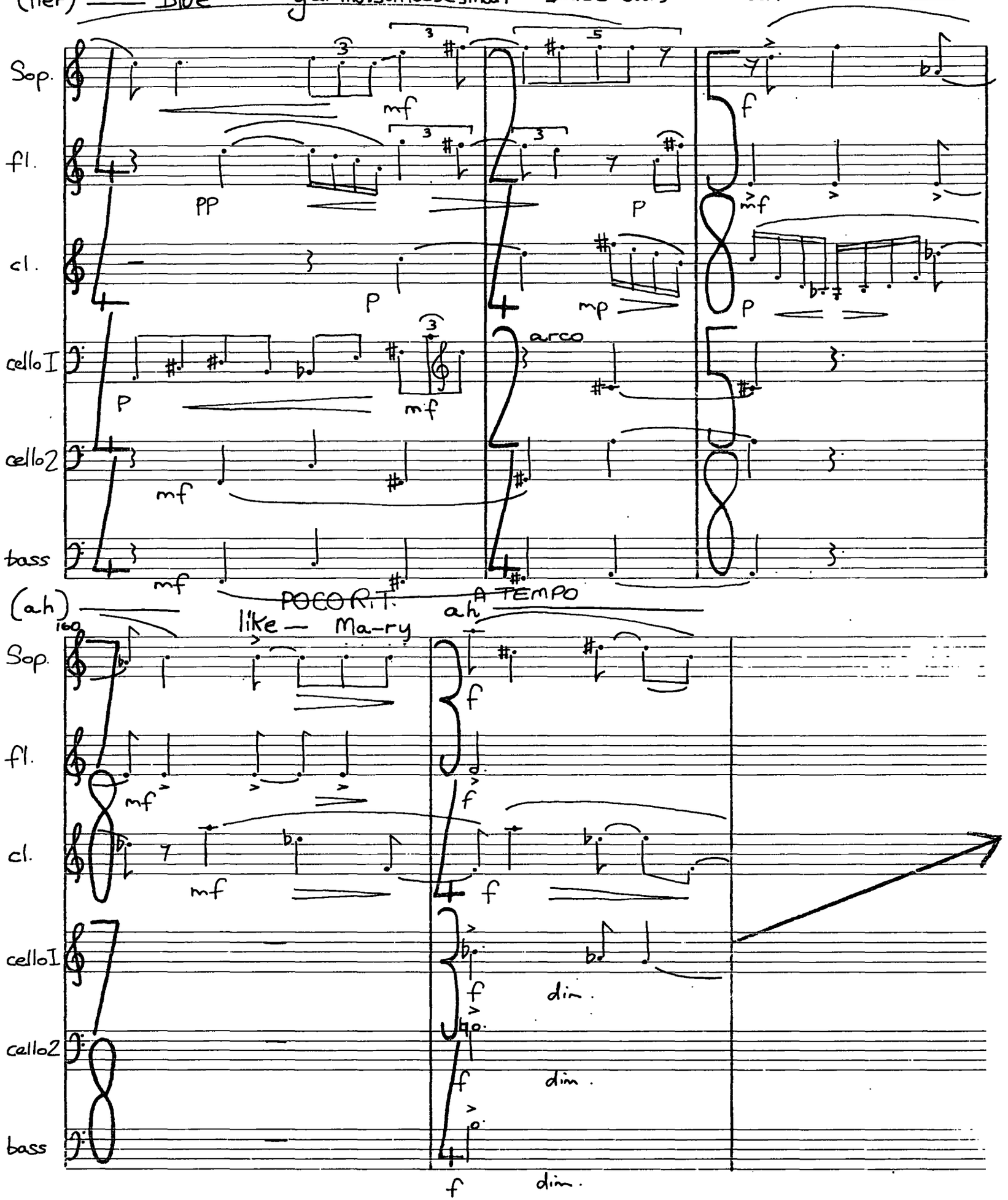
non vibrato

pp mp mf mf mf mp

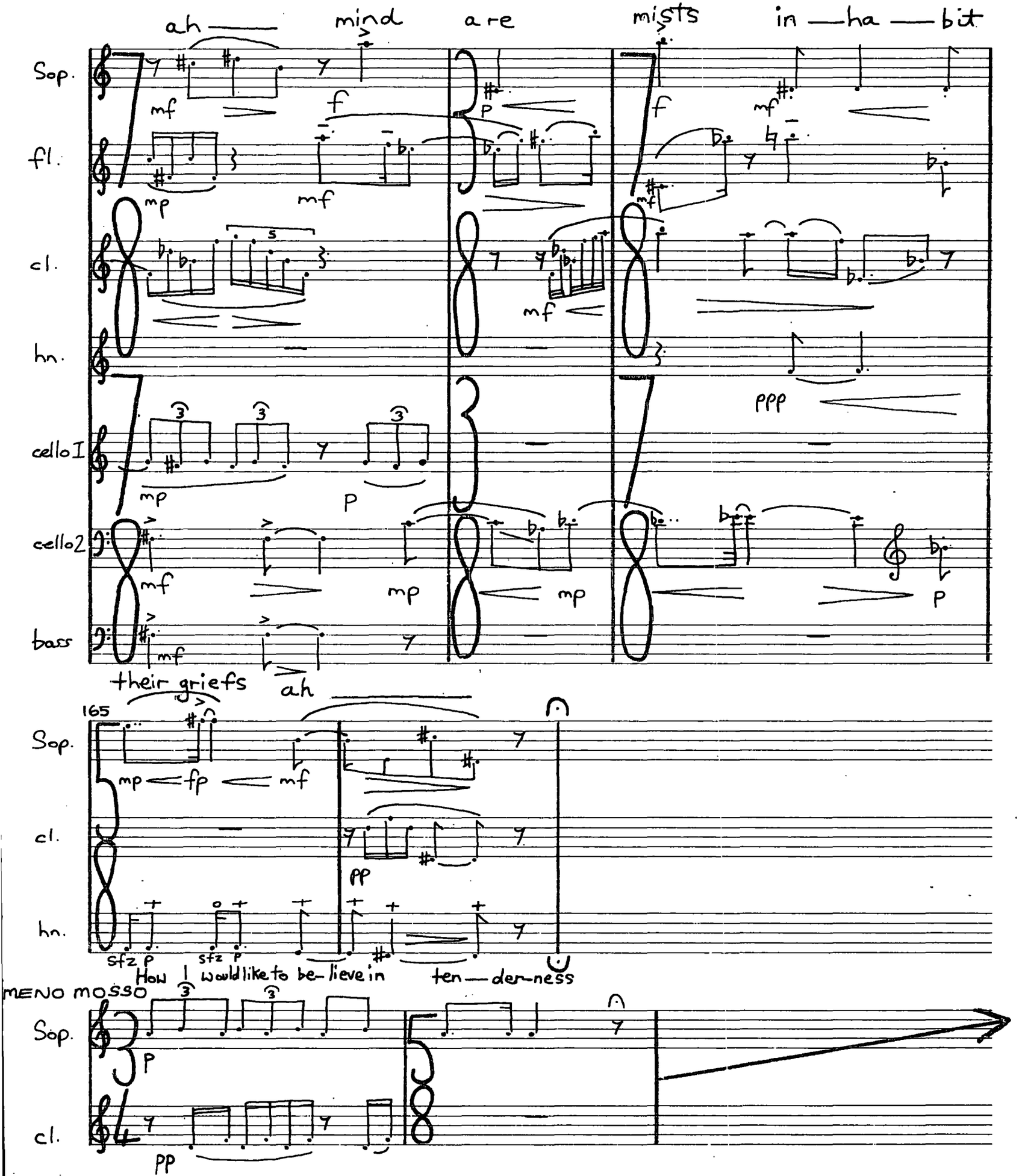
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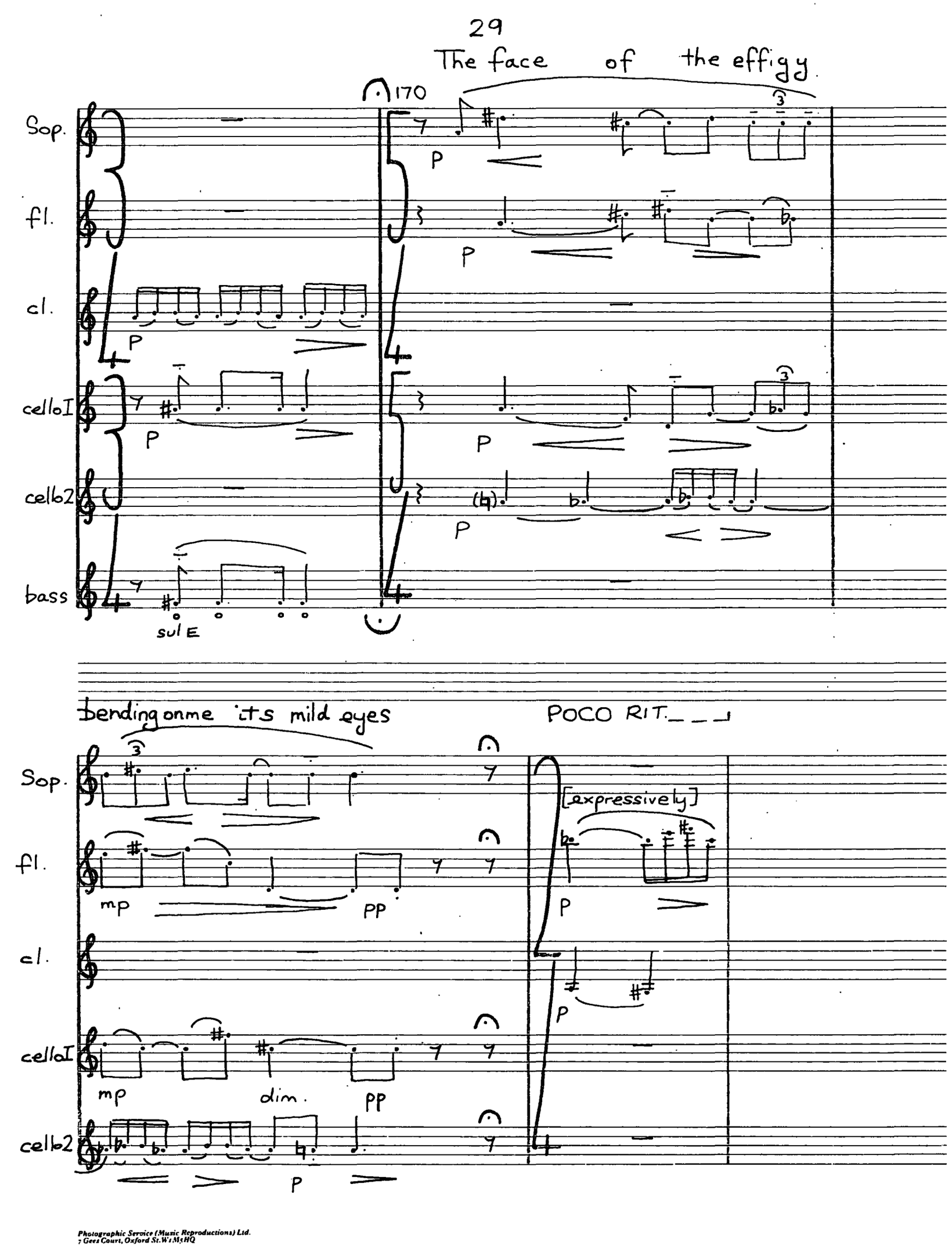


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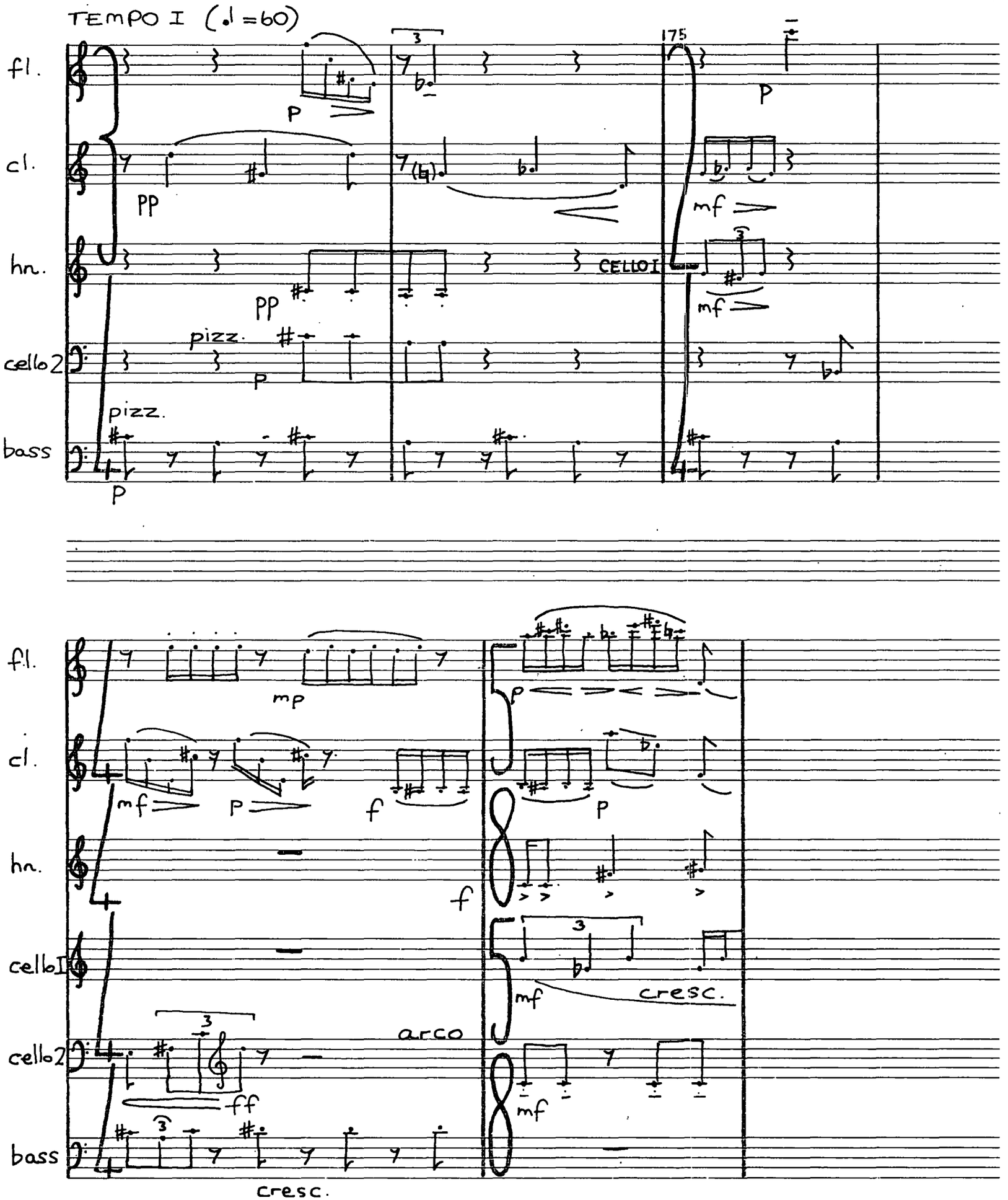


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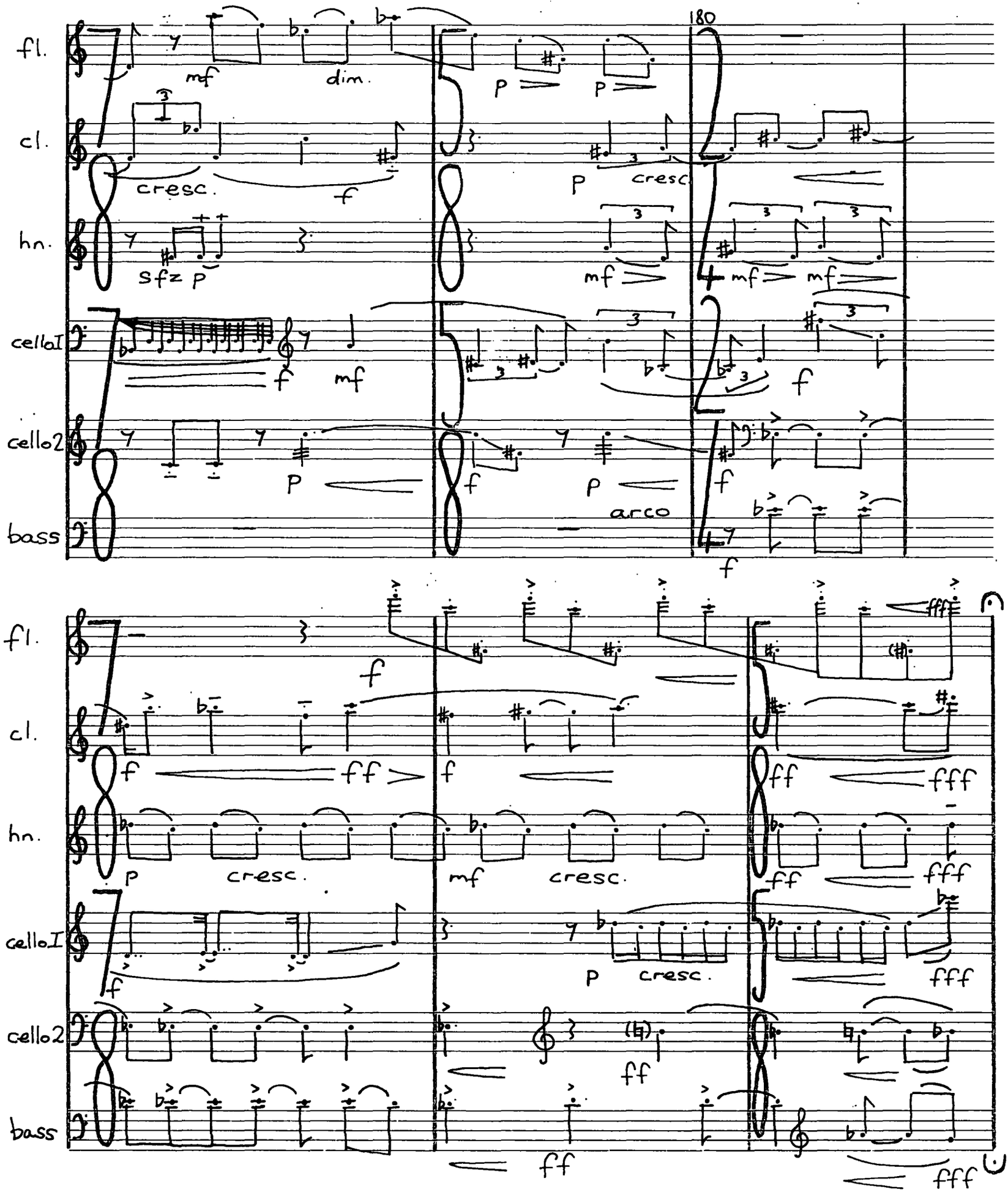


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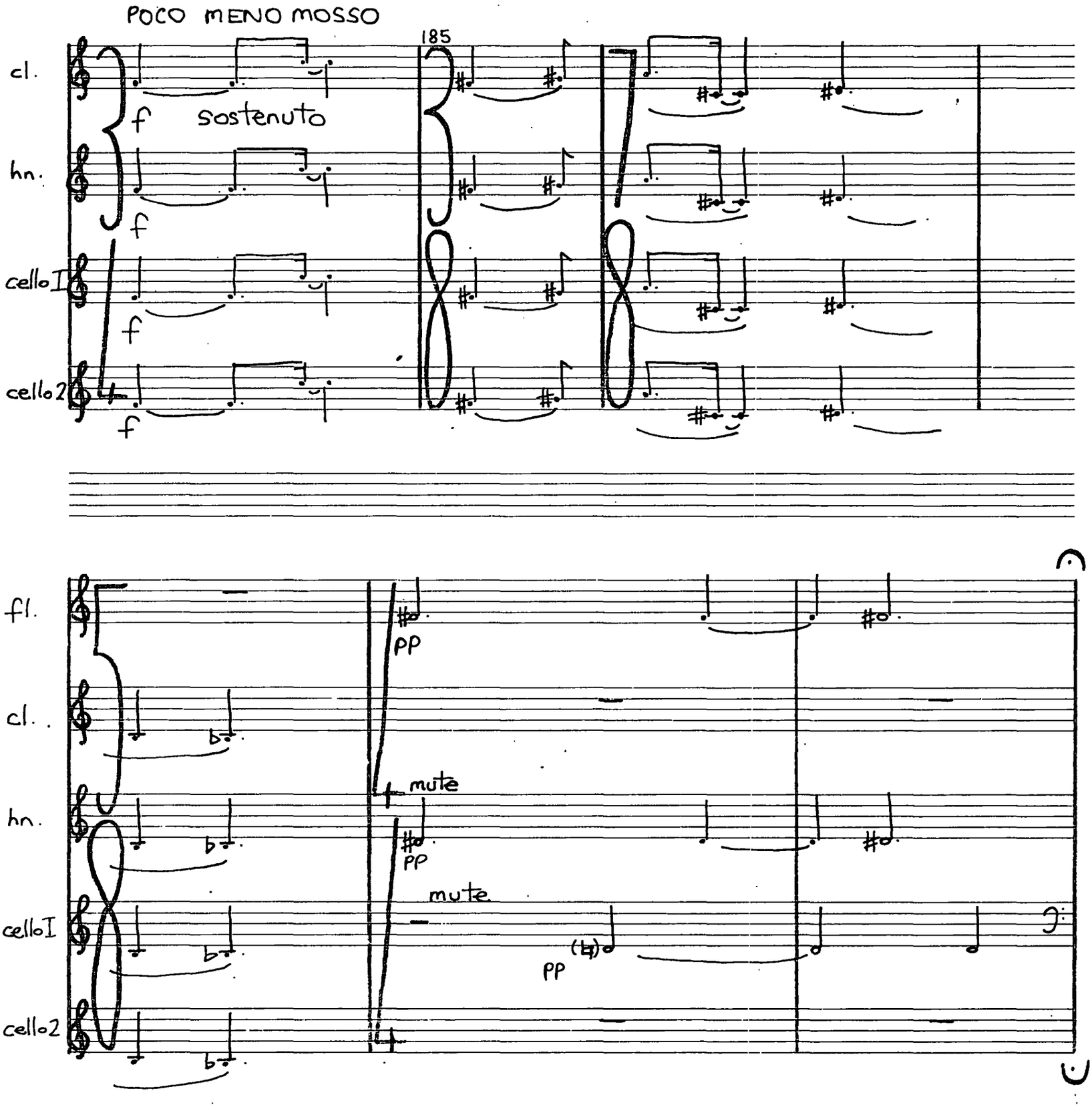


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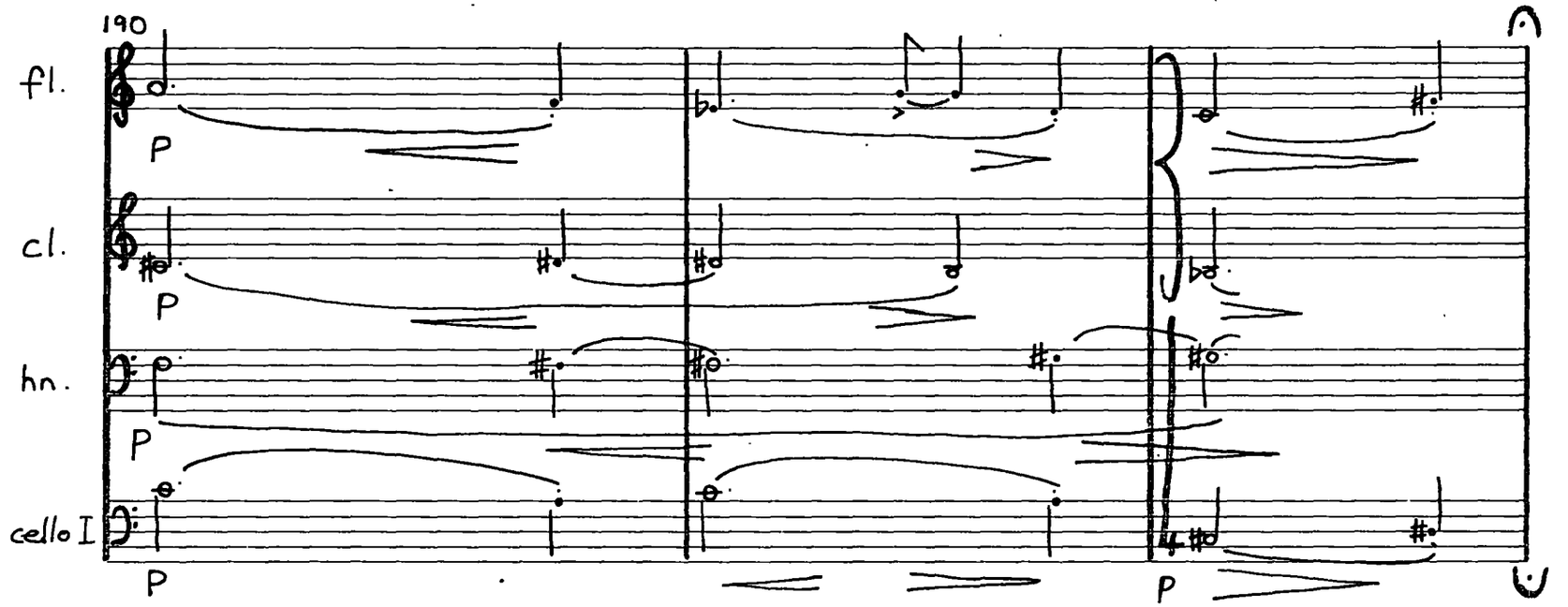
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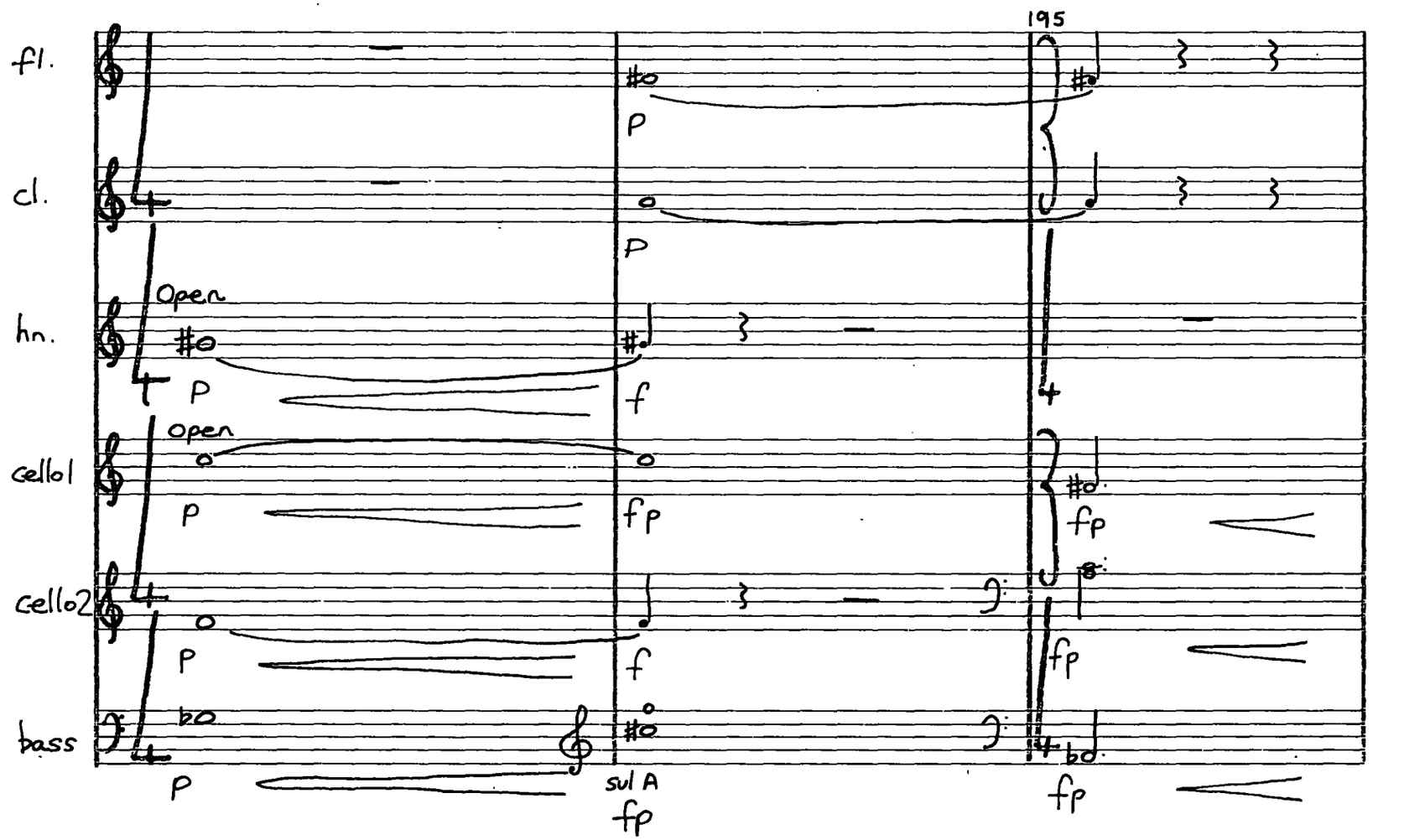


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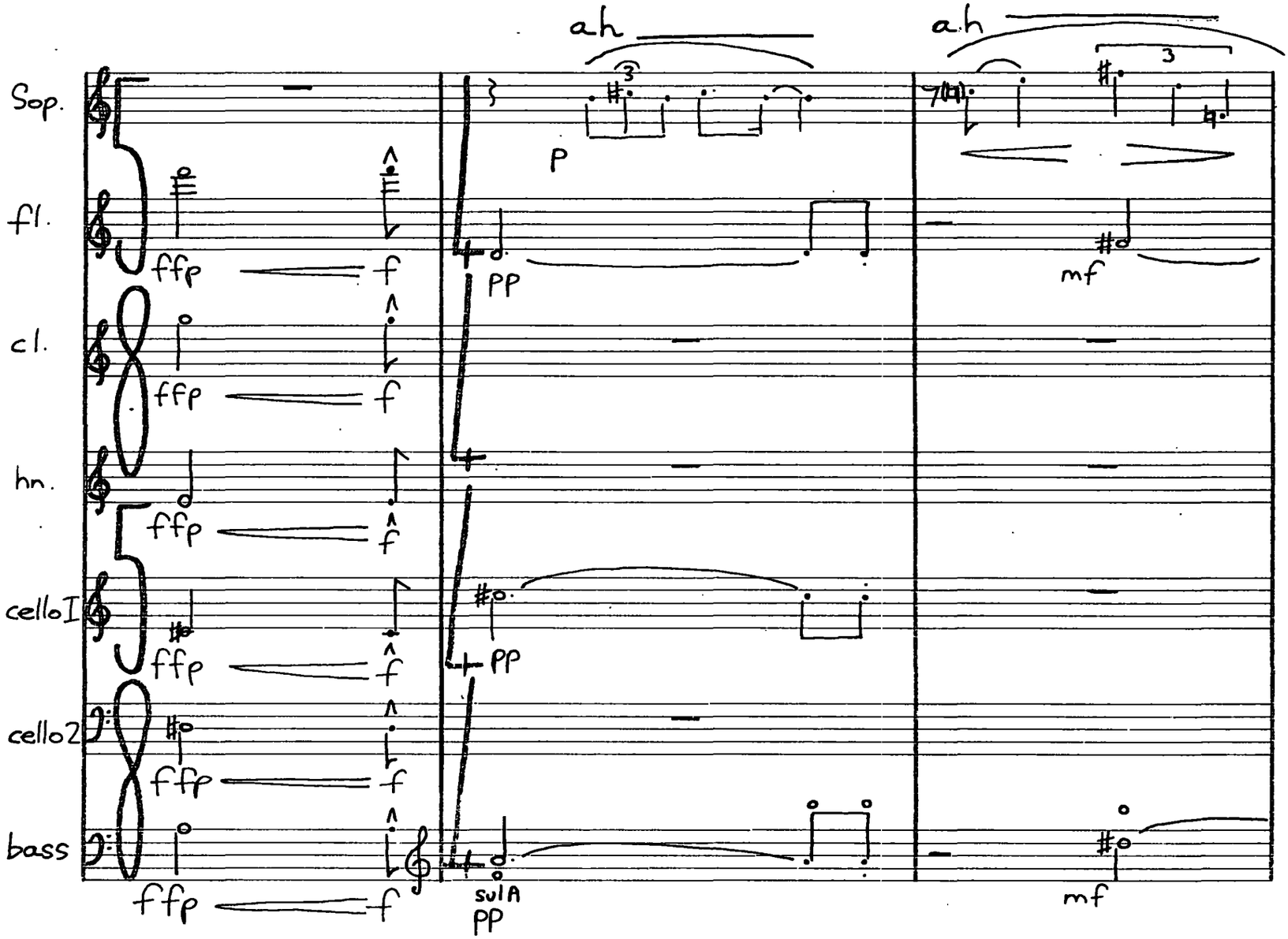


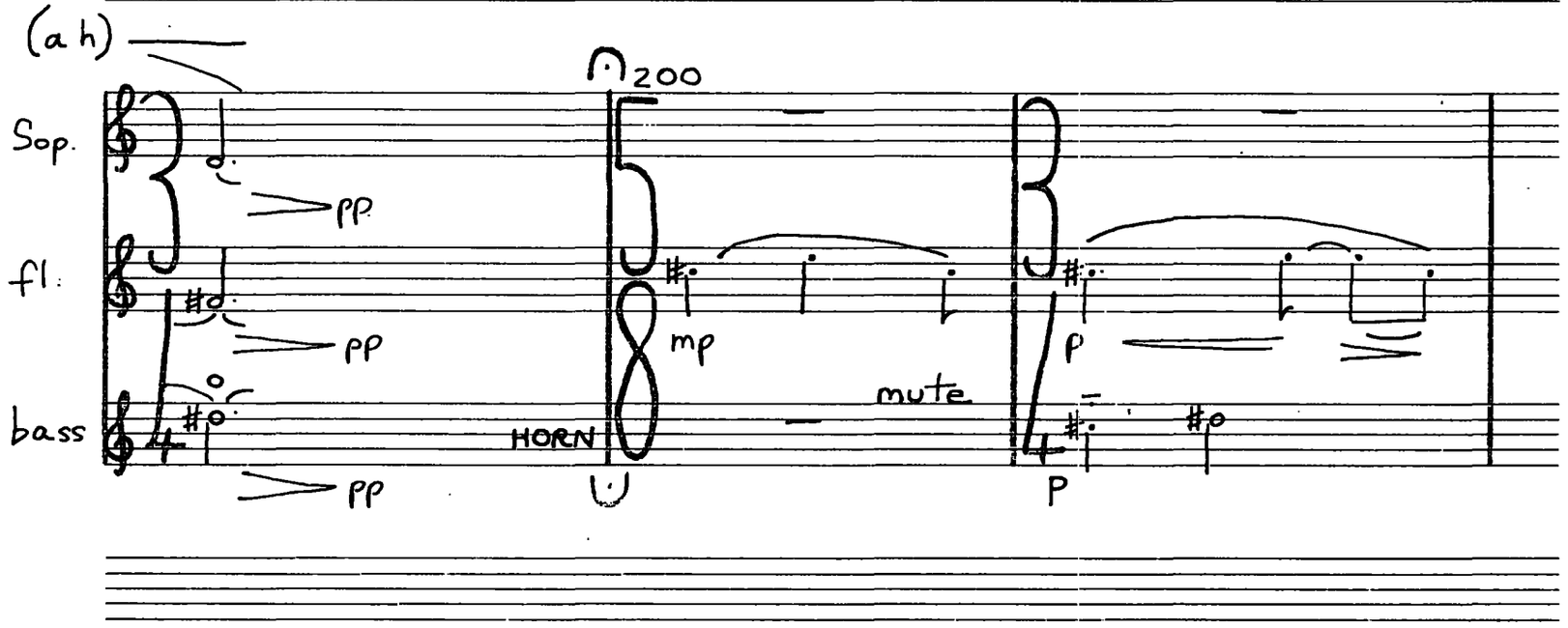
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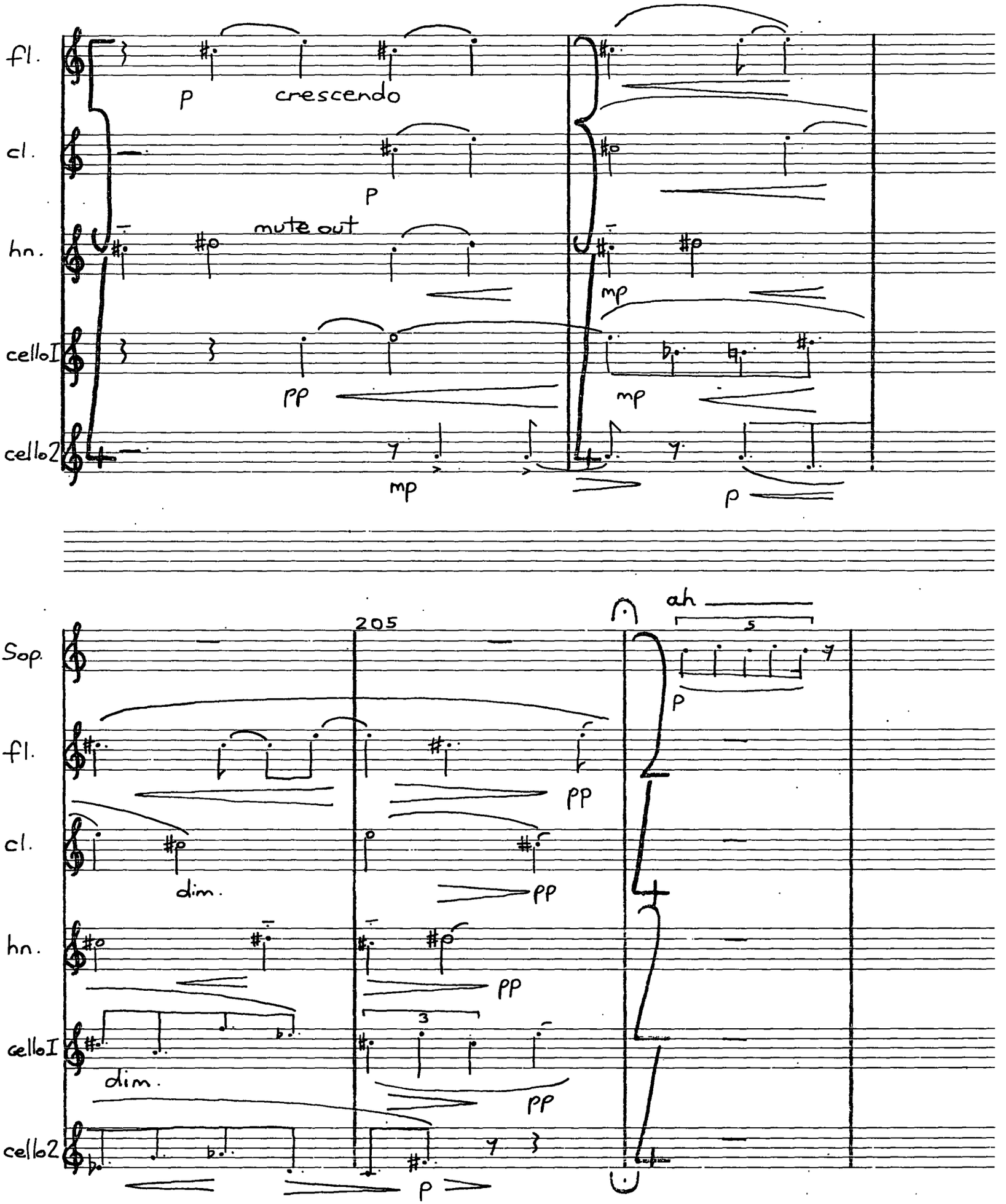


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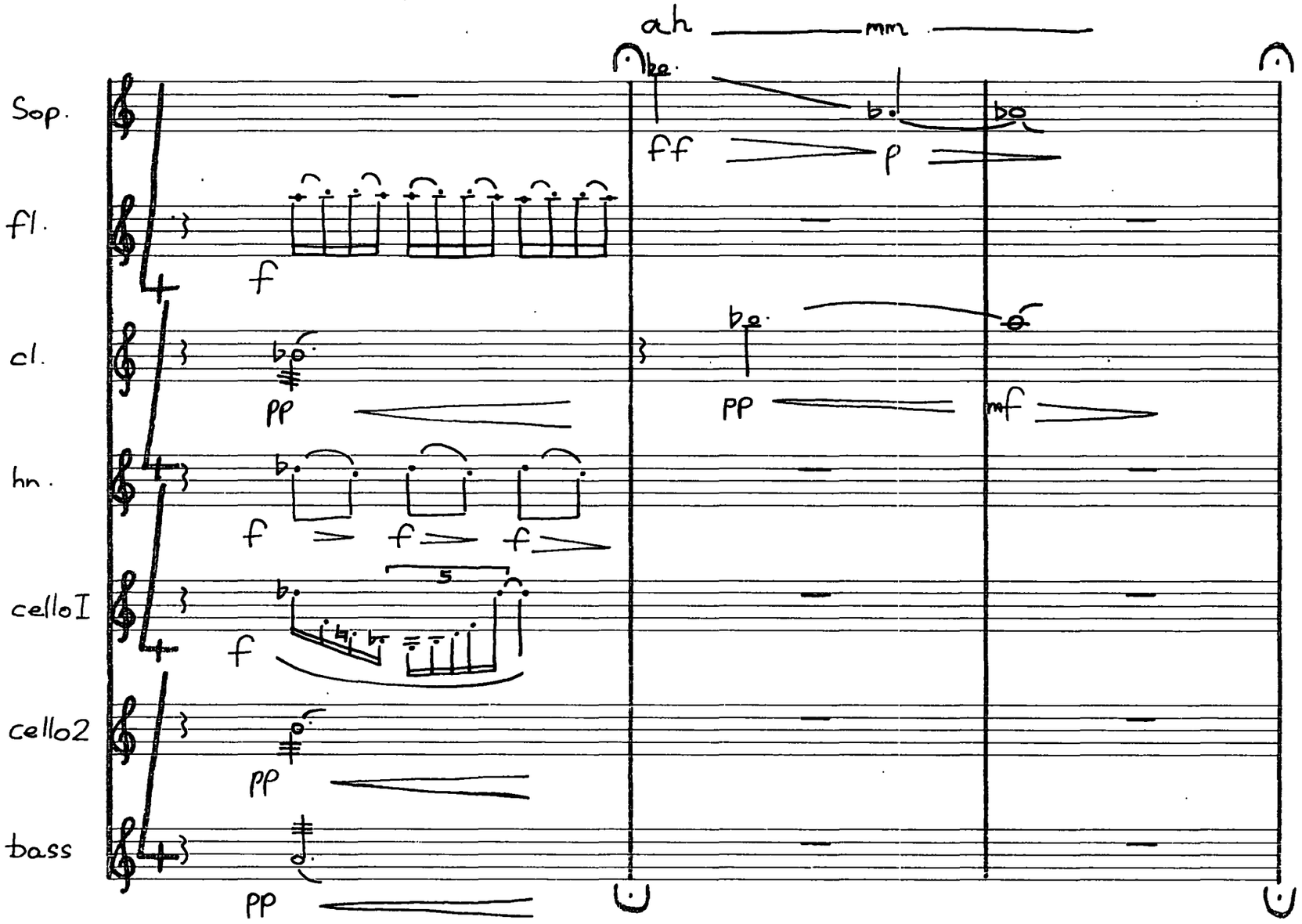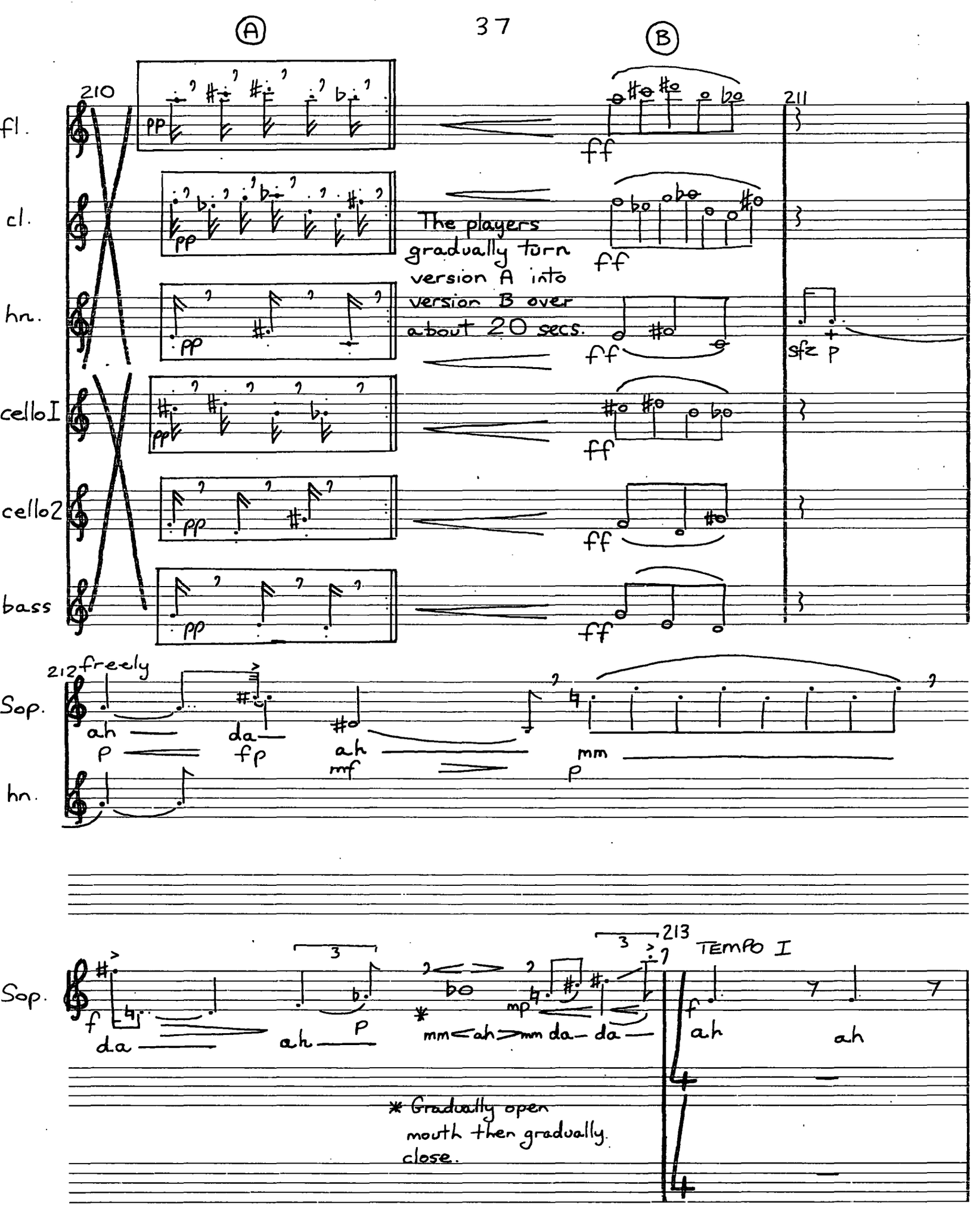




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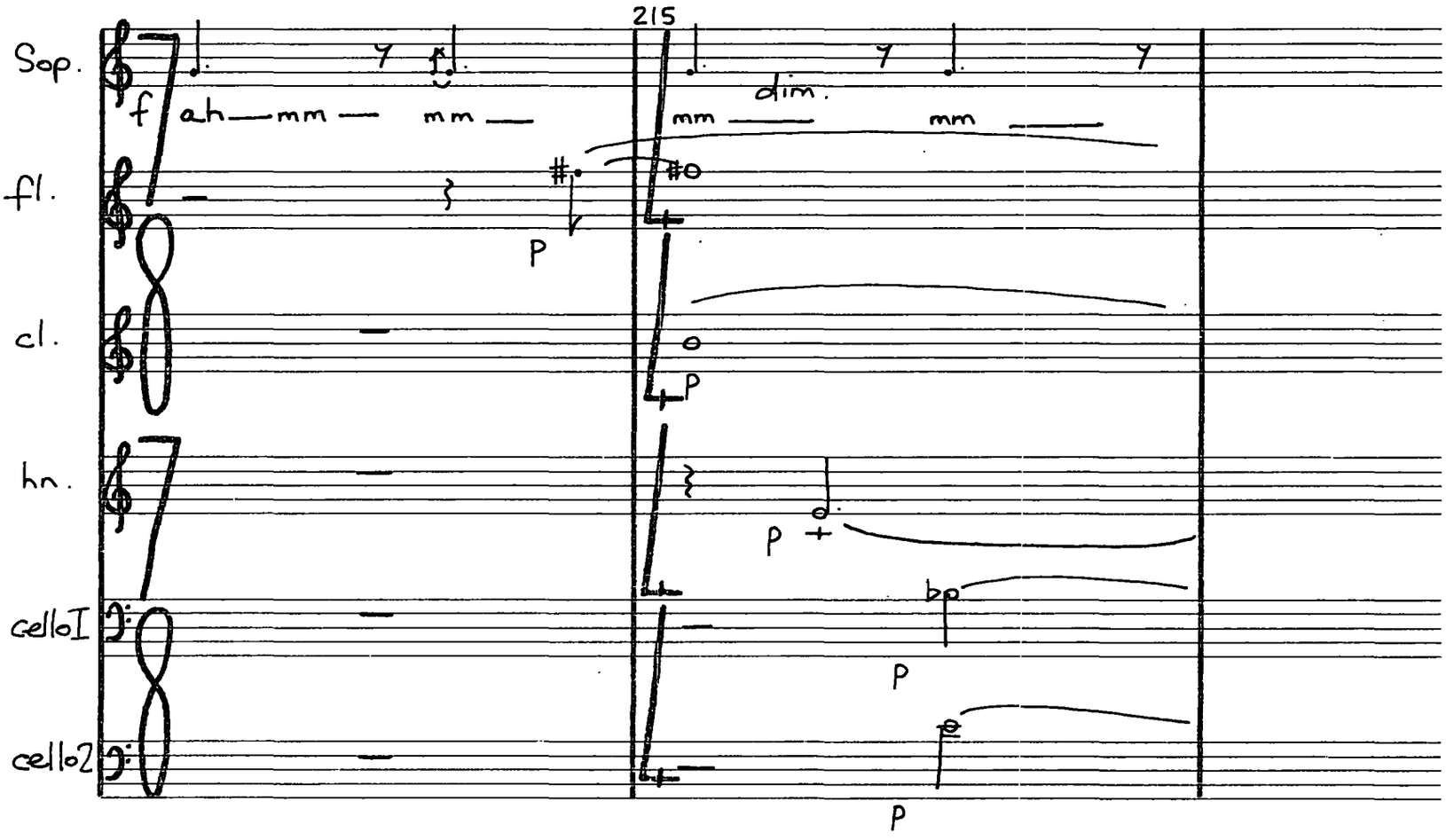
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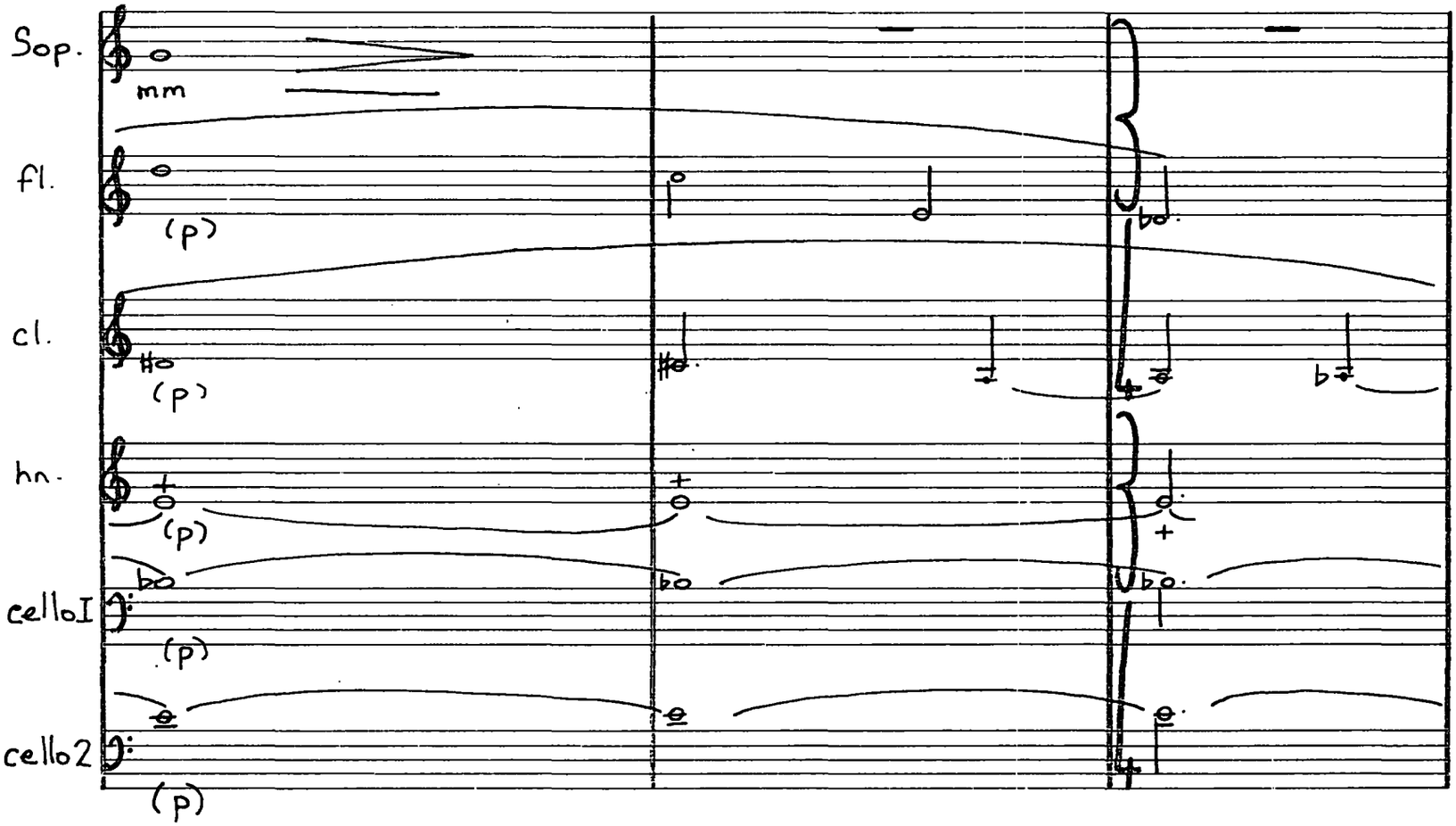


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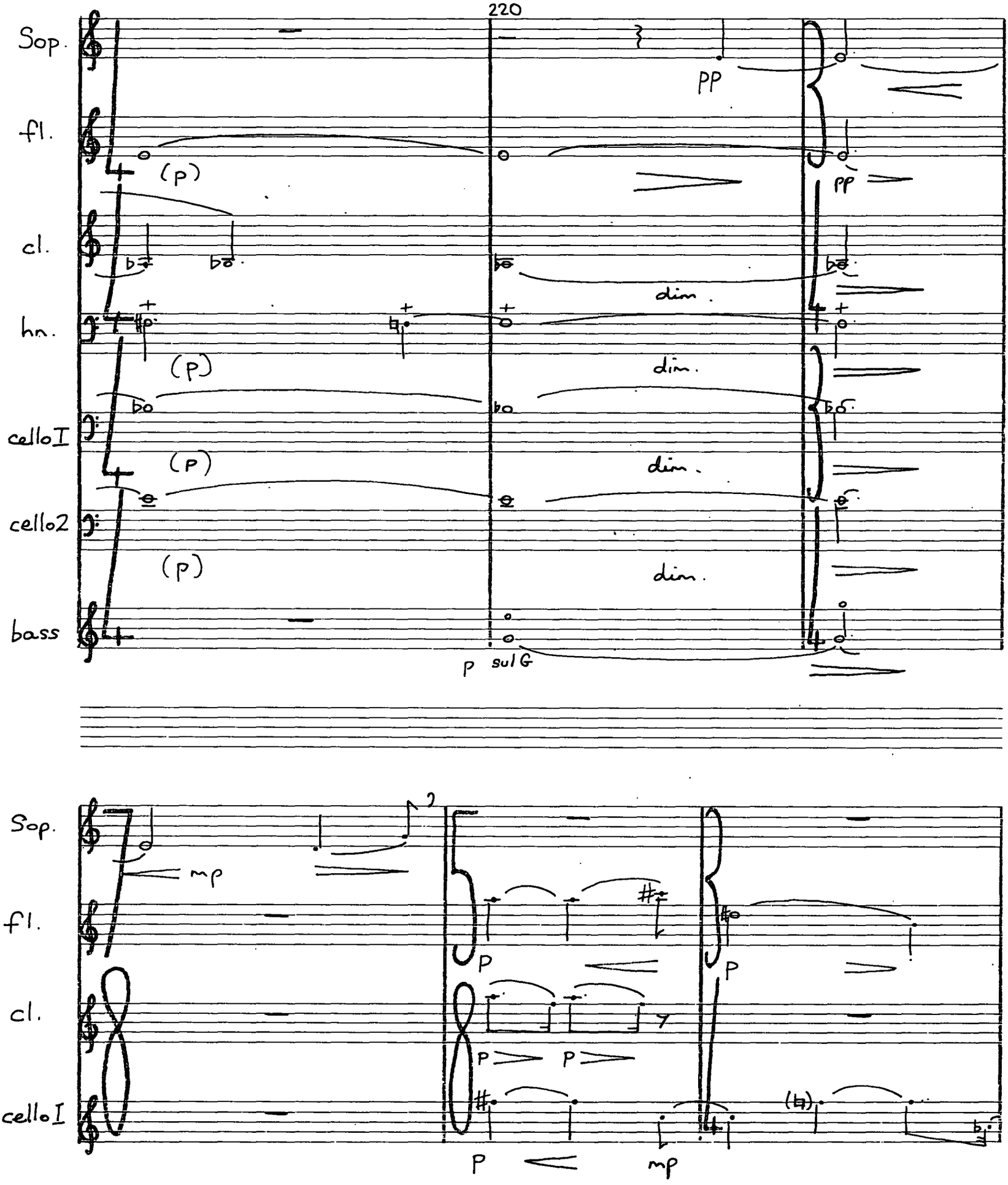


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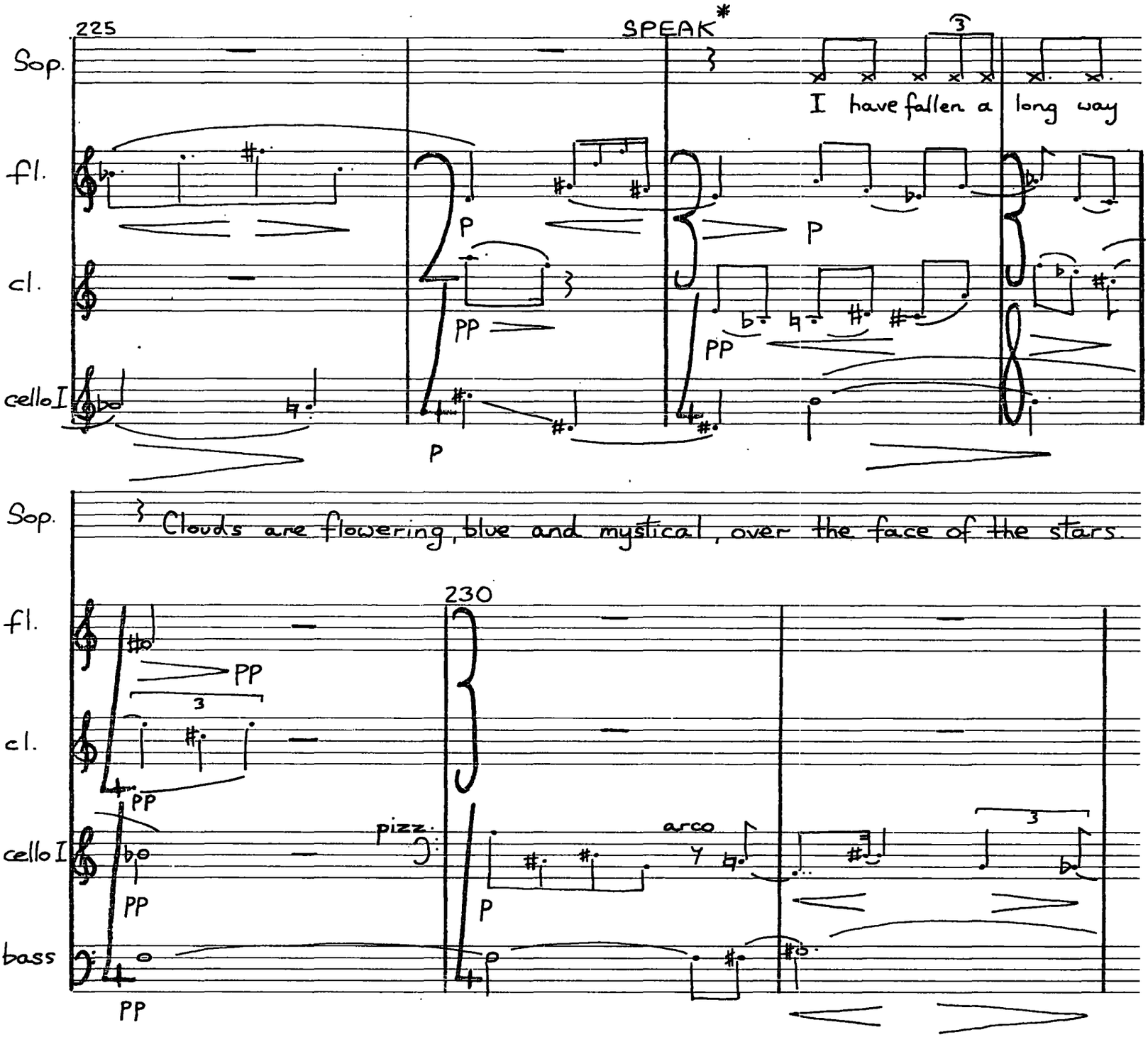




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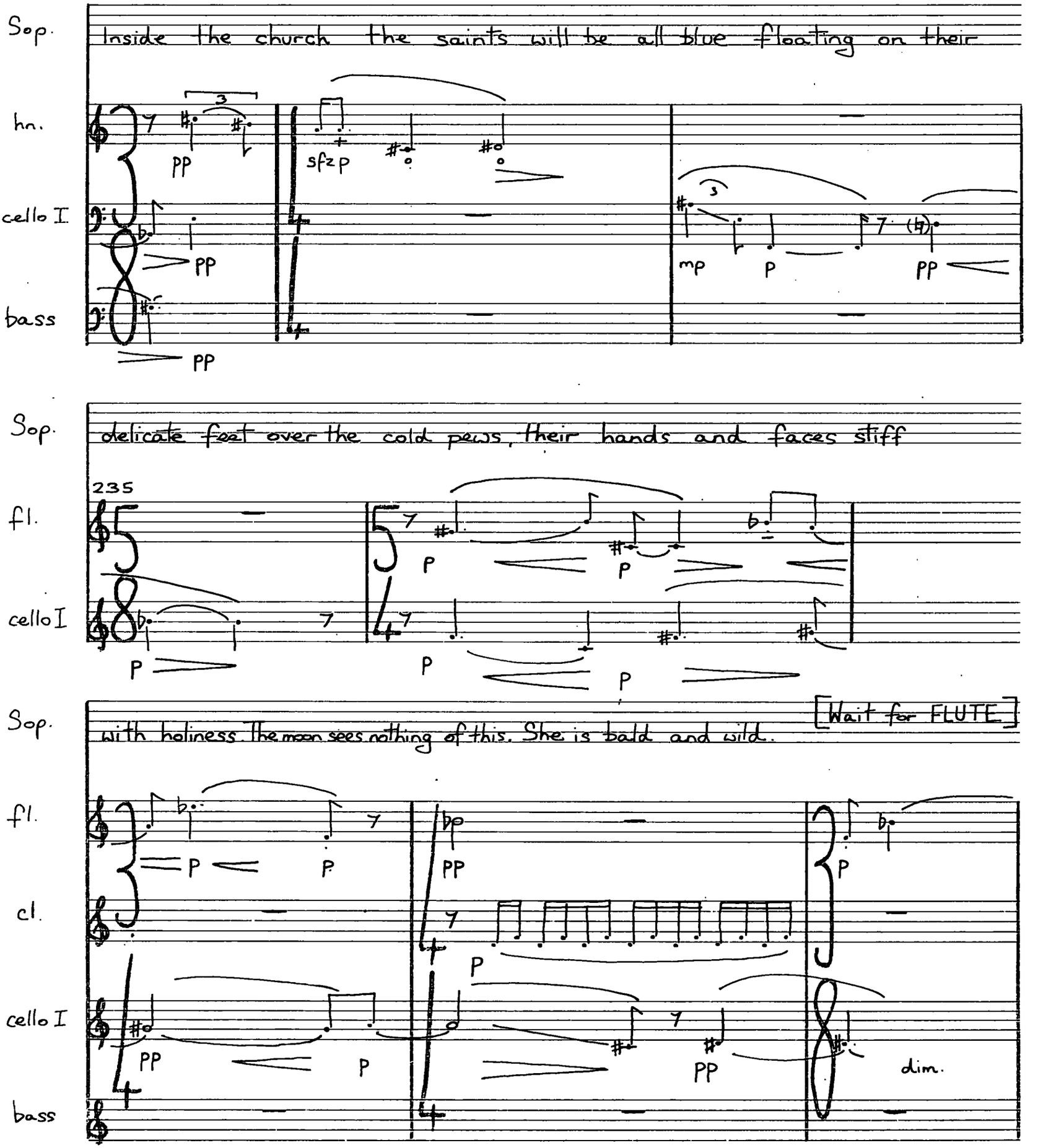


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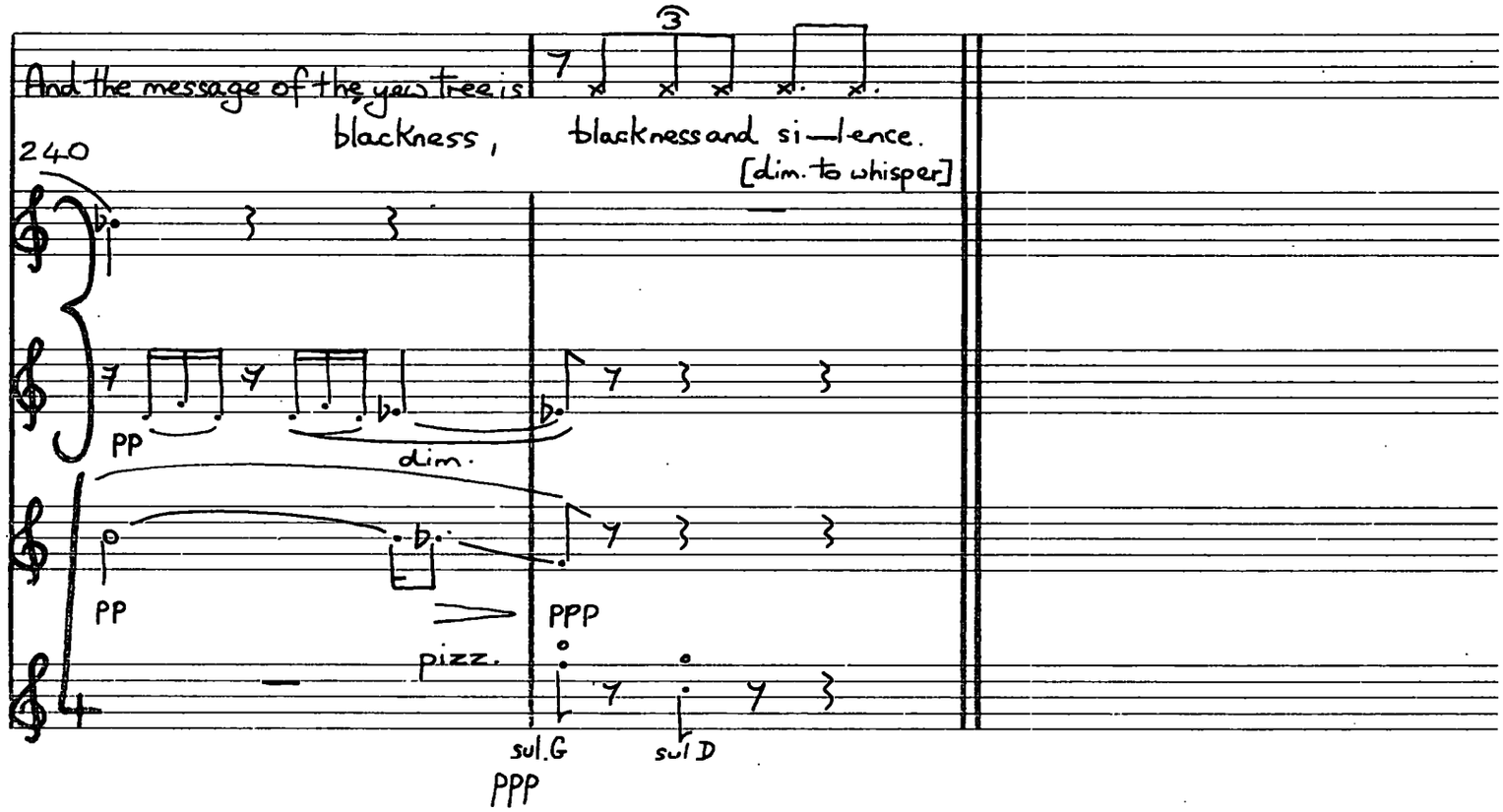


* Where there is rhythmic notation, the soprano must approximately follow it; otherwise allow the natural stresses of the words to be apparent, remaining in fairly close touch with the players, and without being influenced by their barring.

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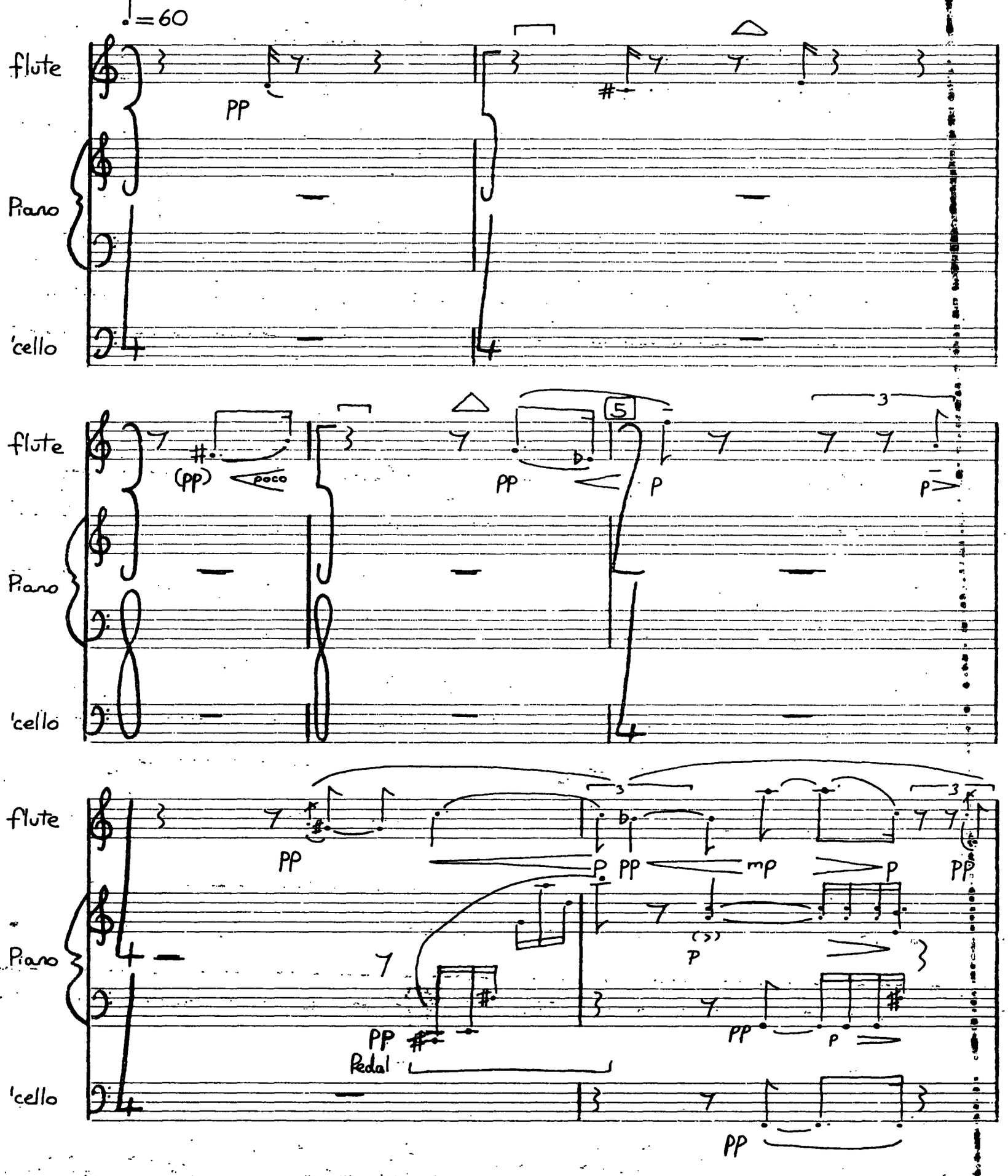
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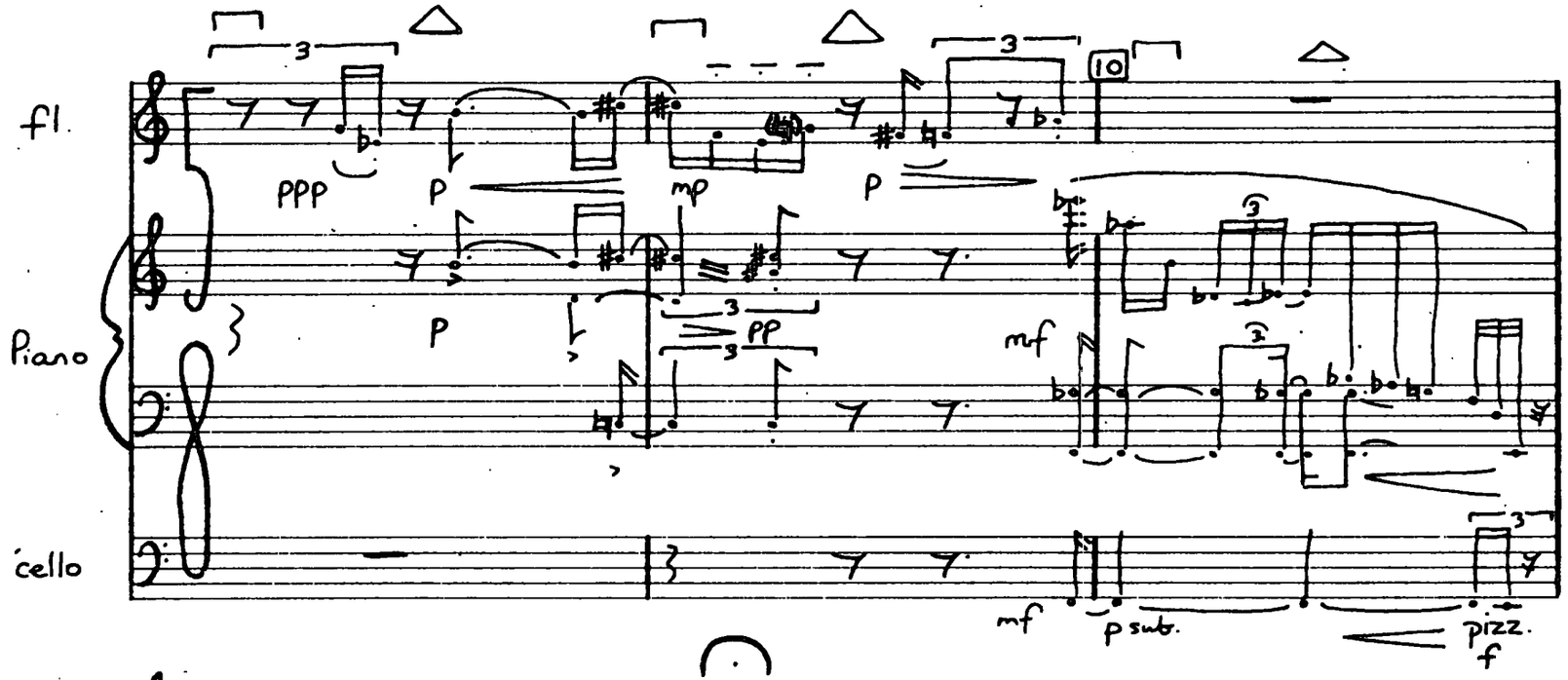
MEETING POINT

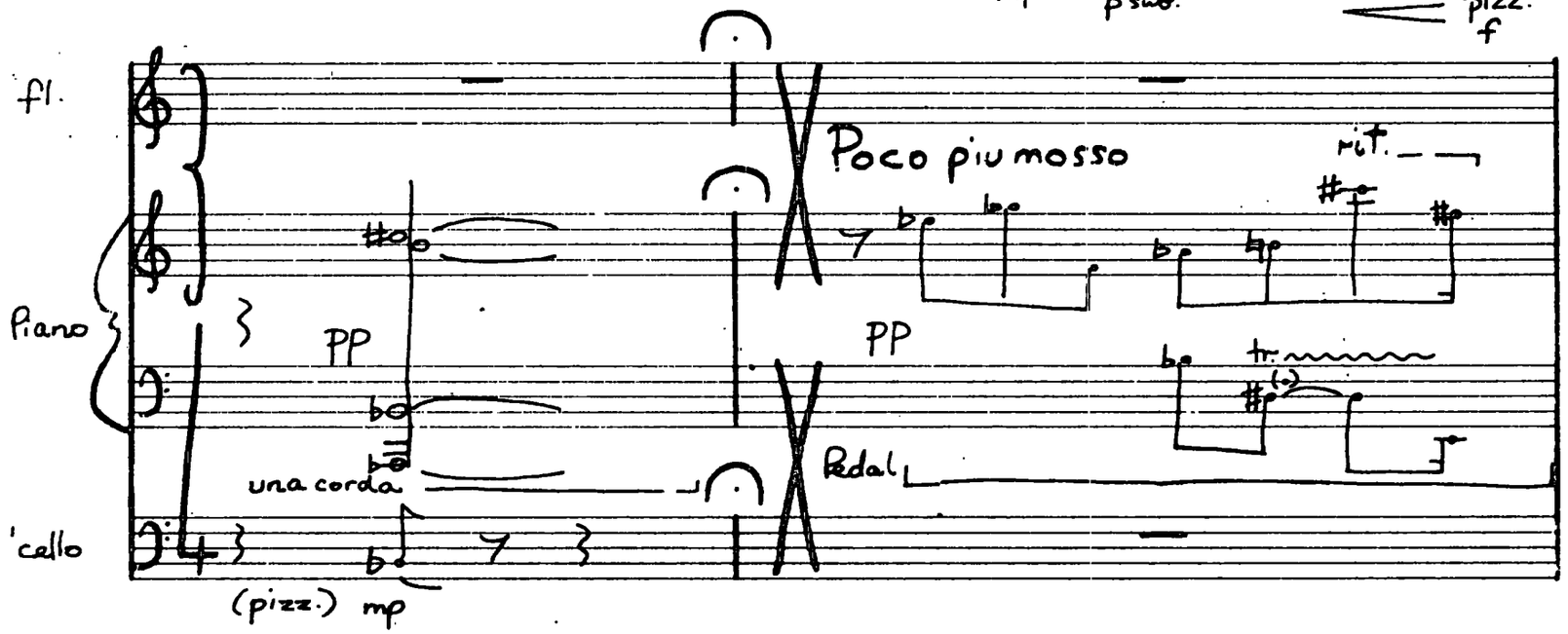
for flute, 'cello, and piano.

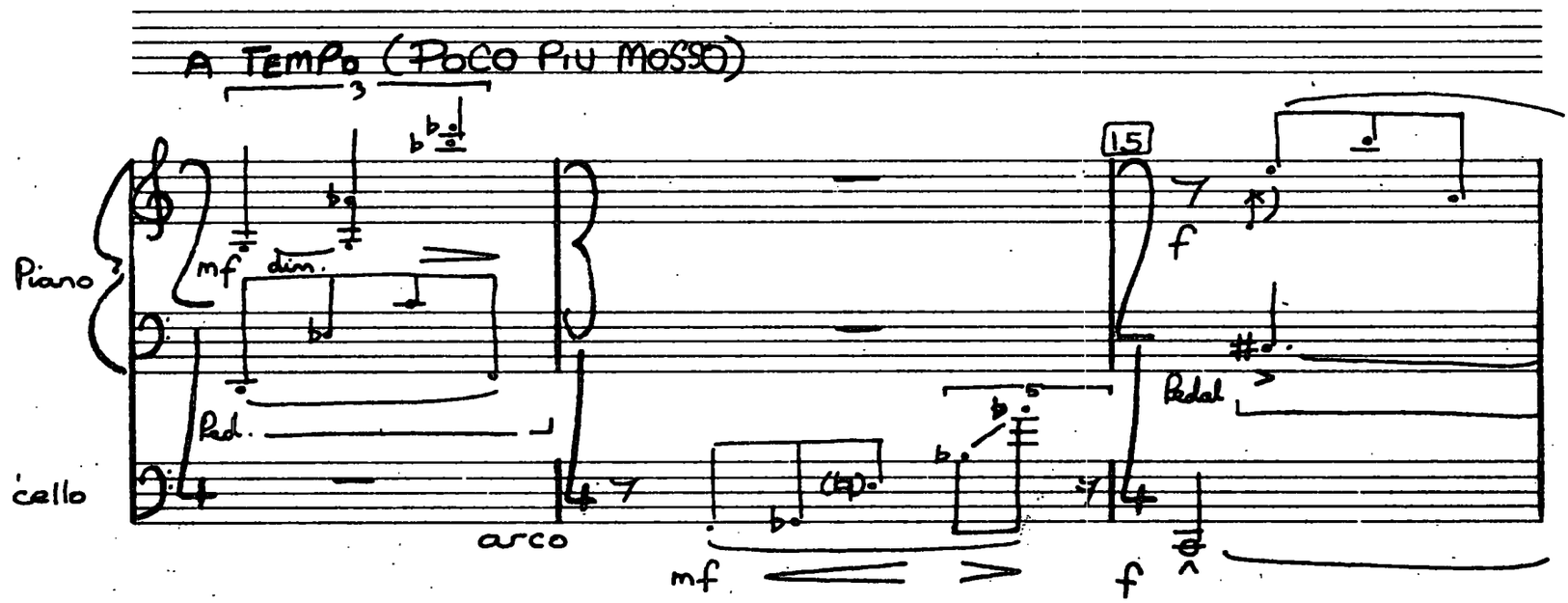
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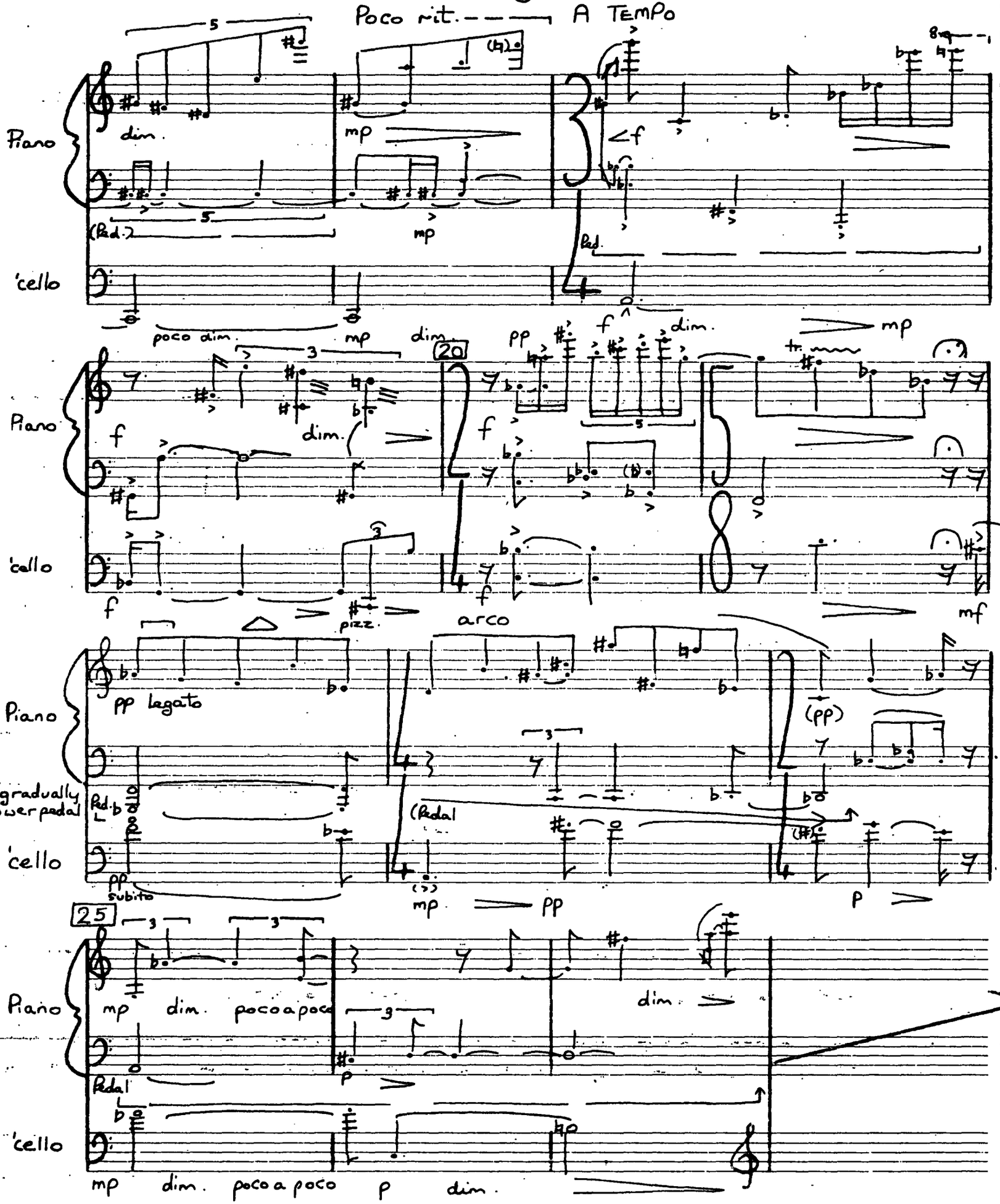
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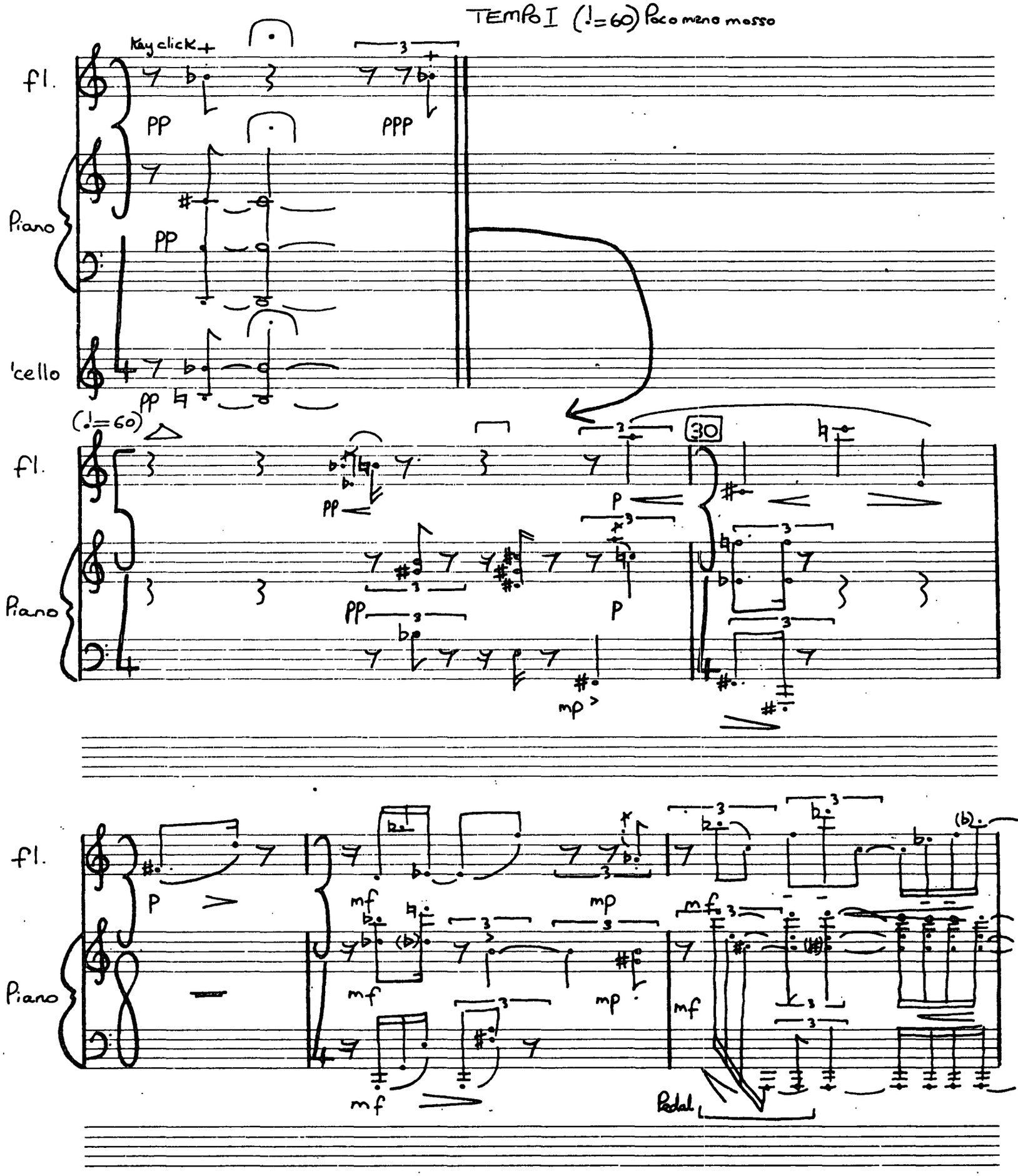




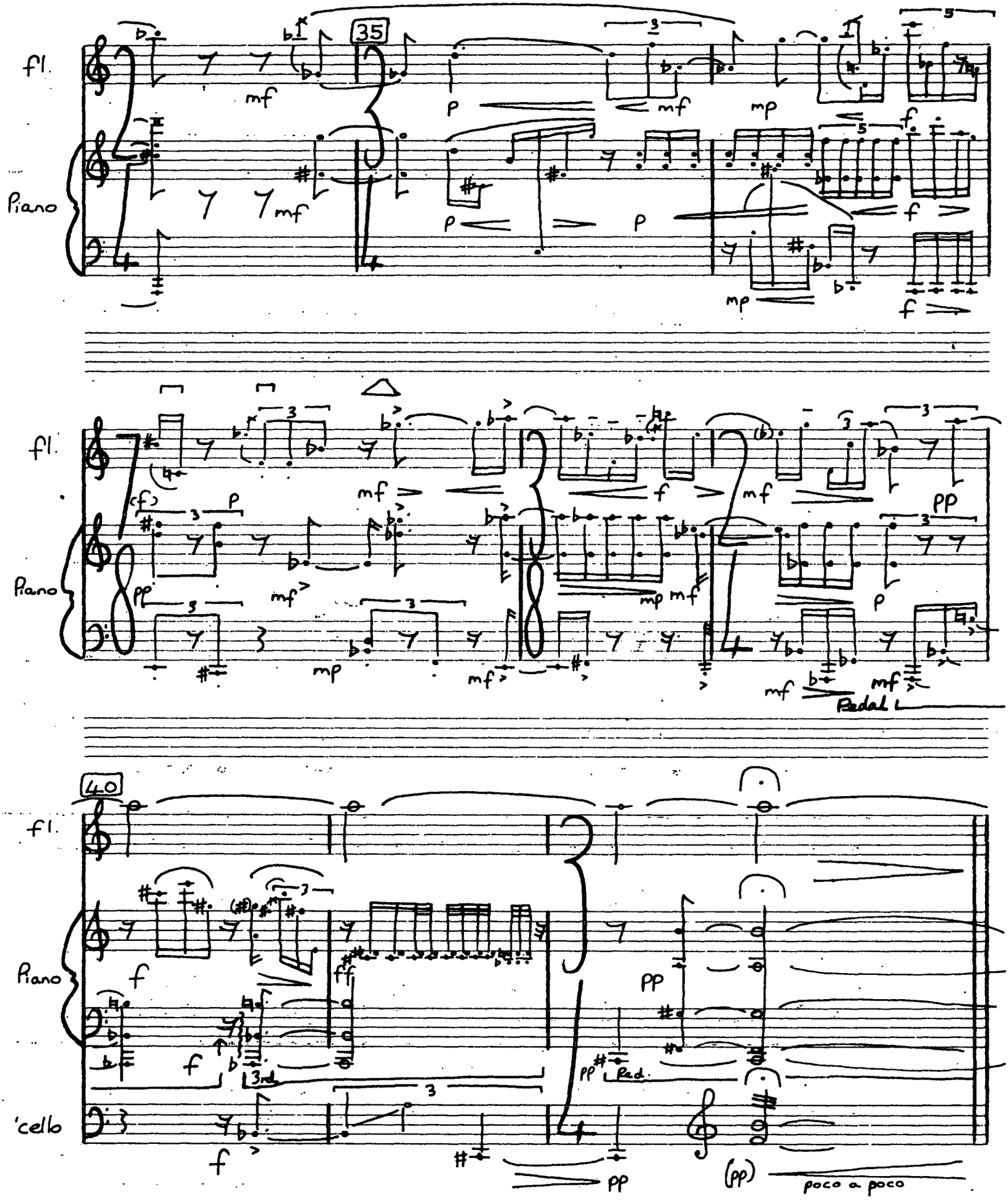
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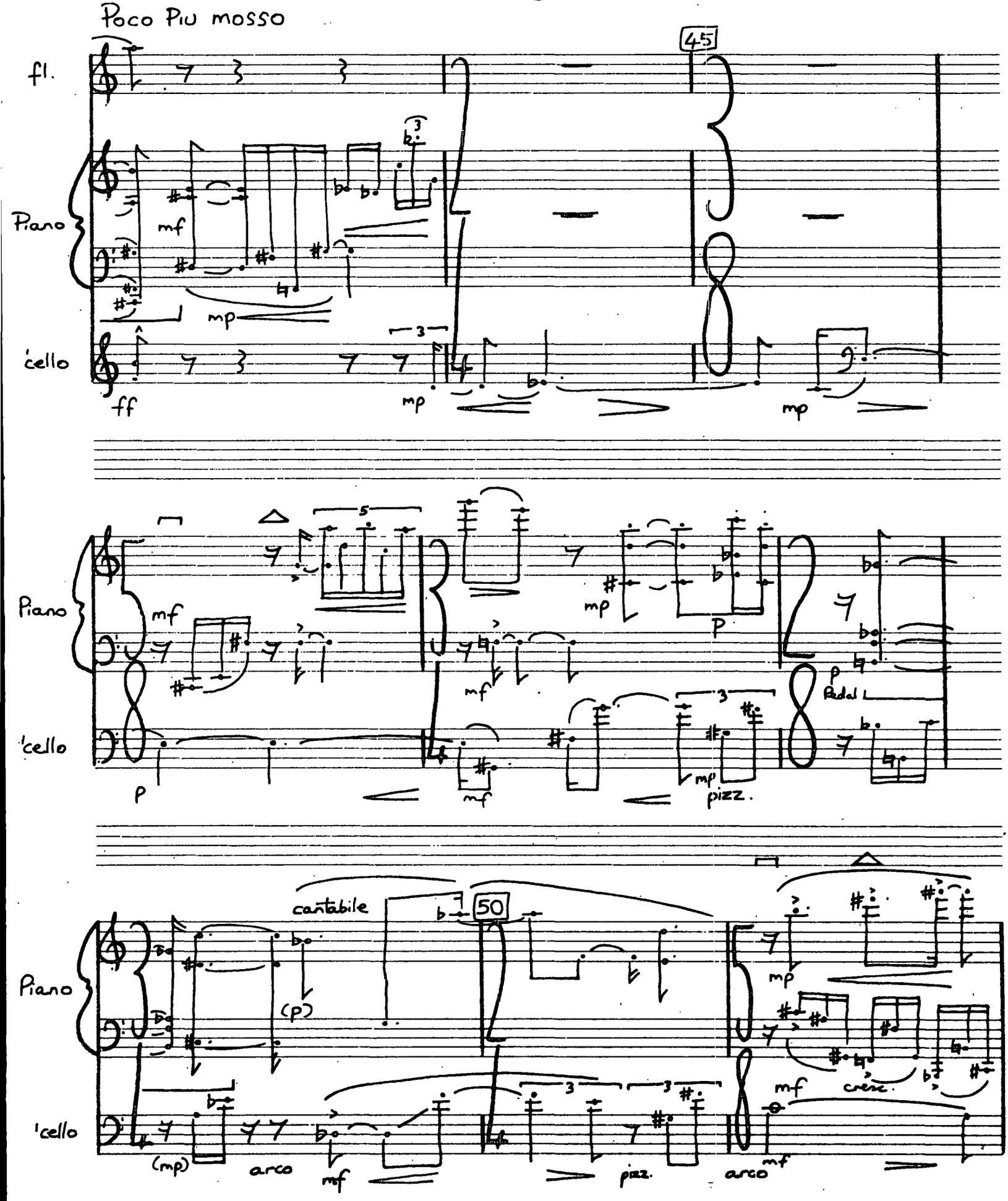
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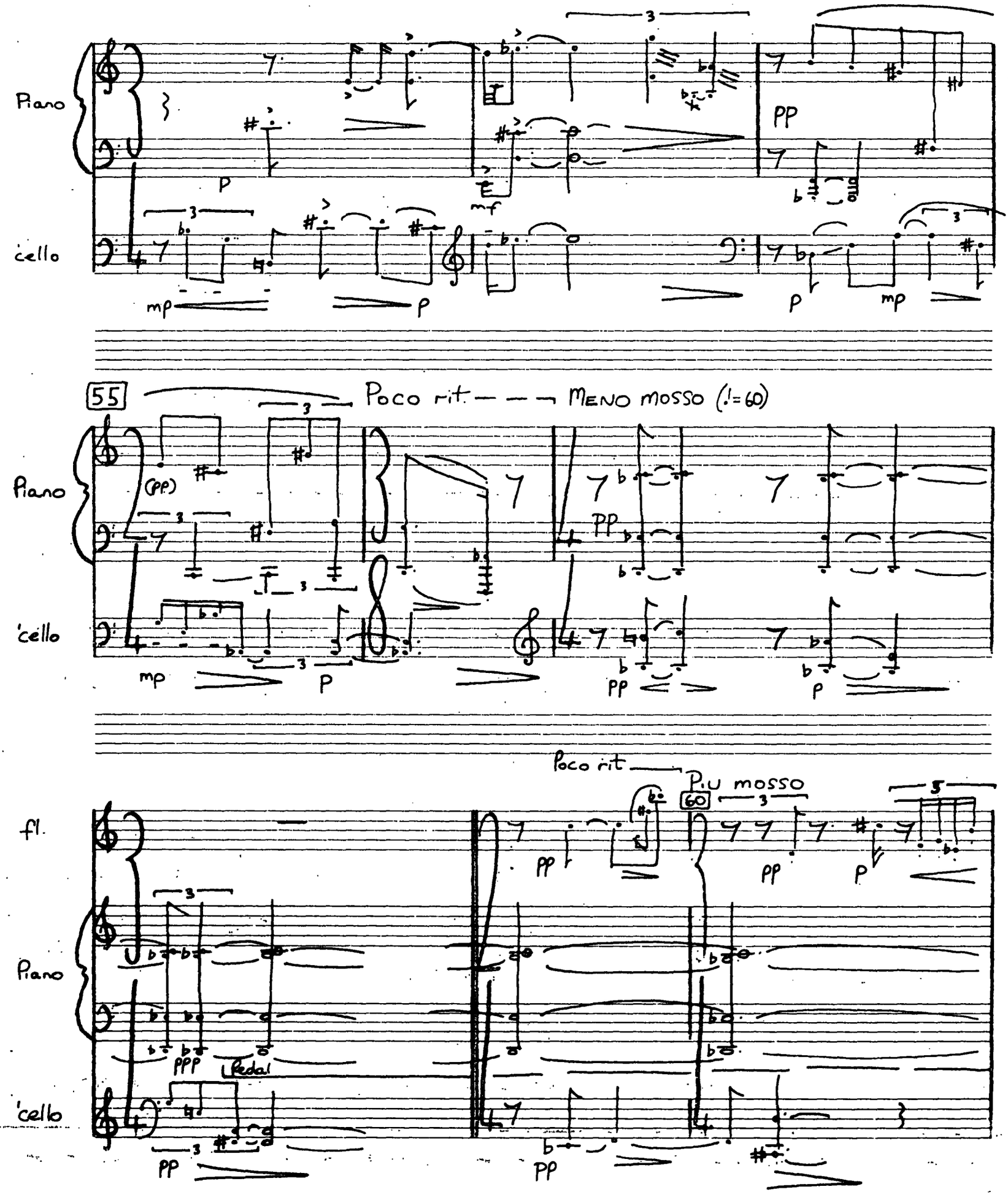
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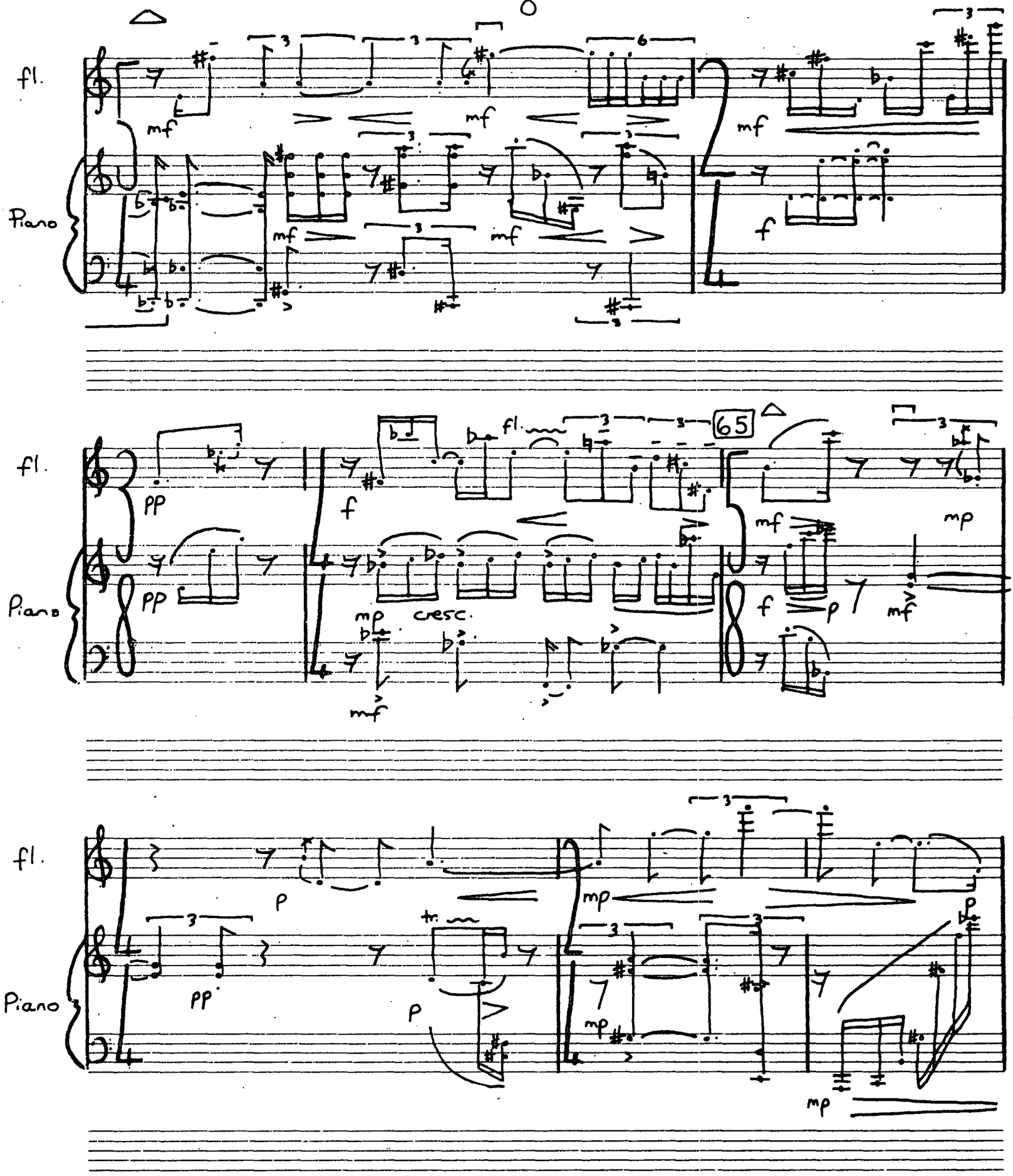
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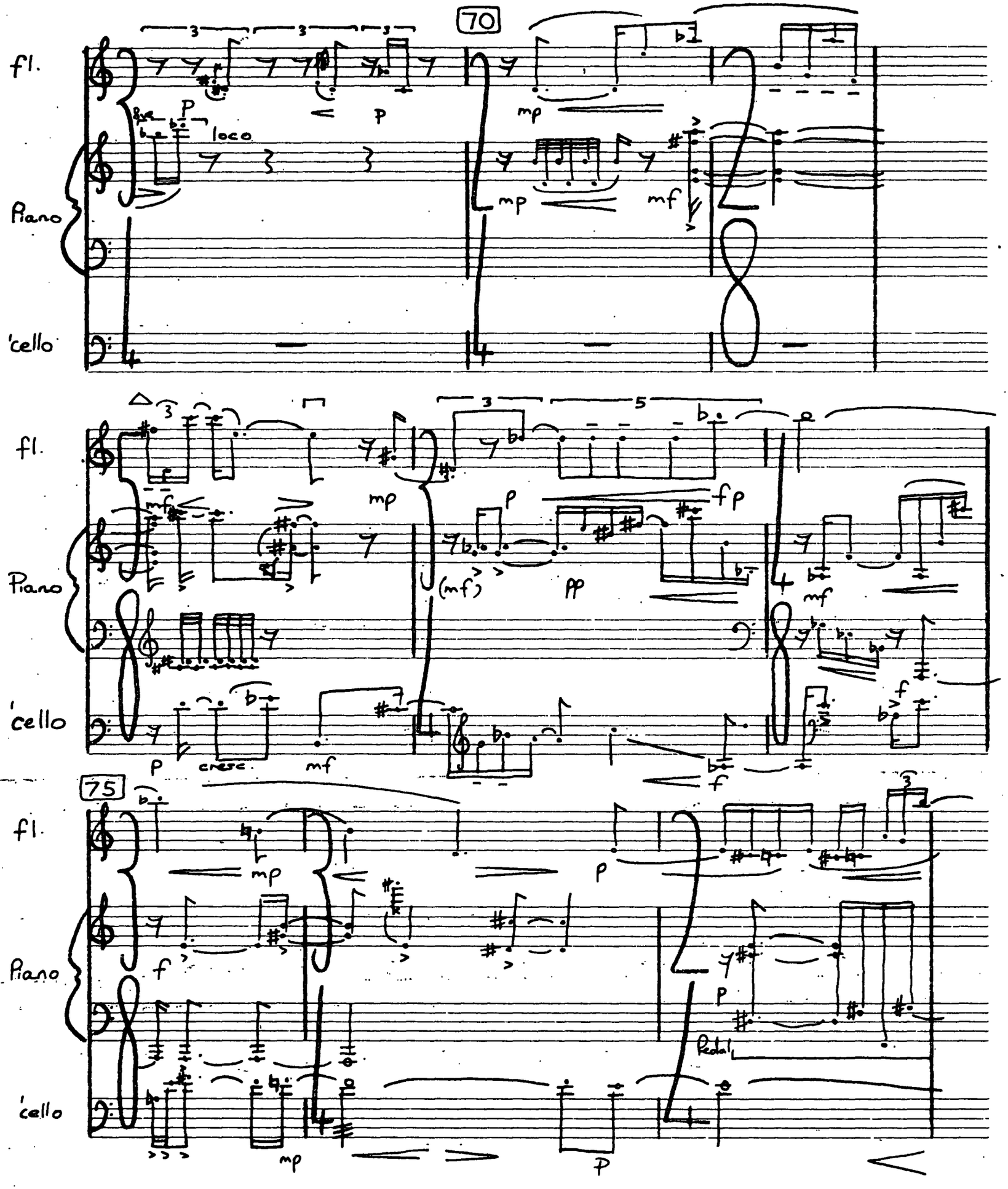
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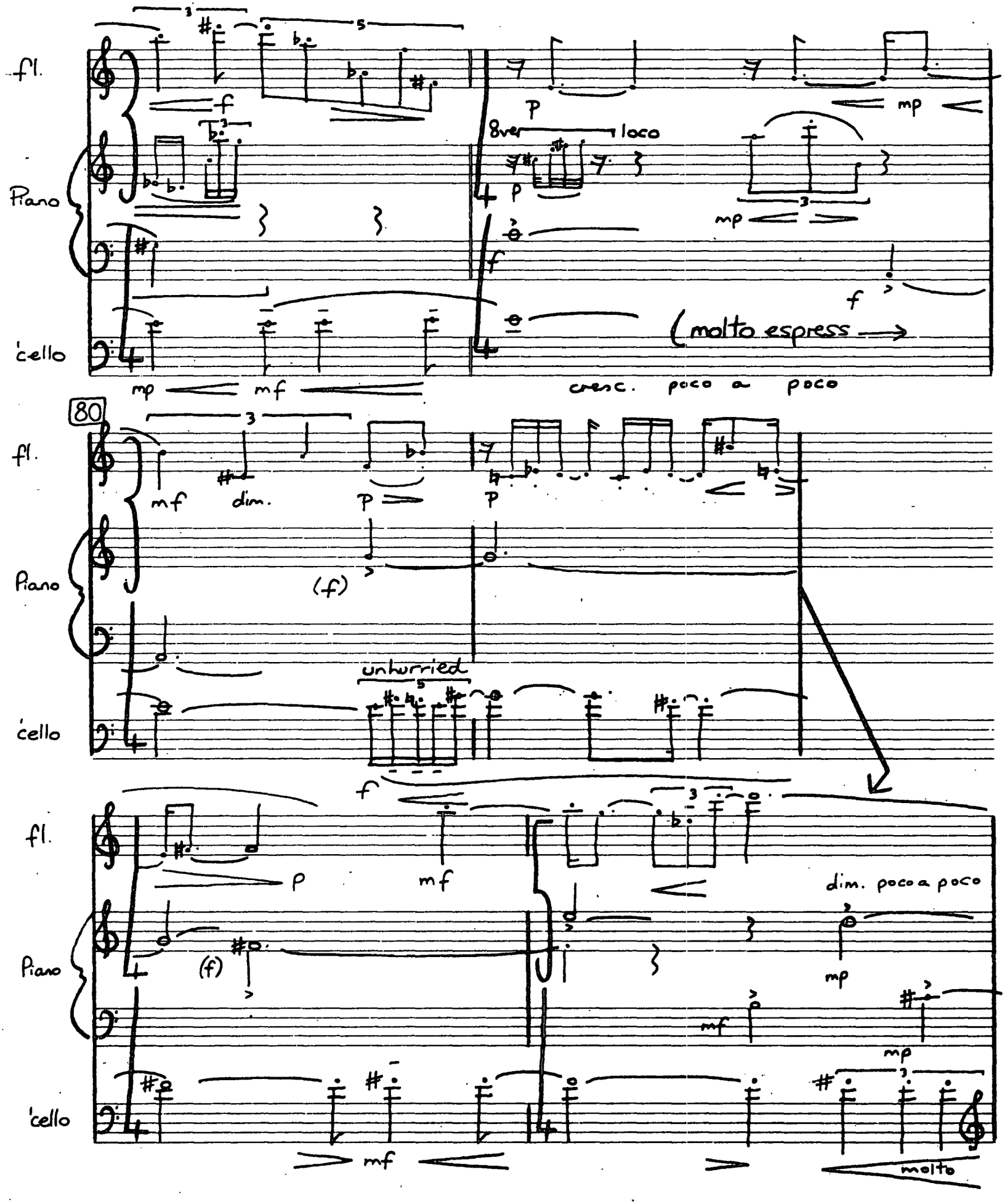
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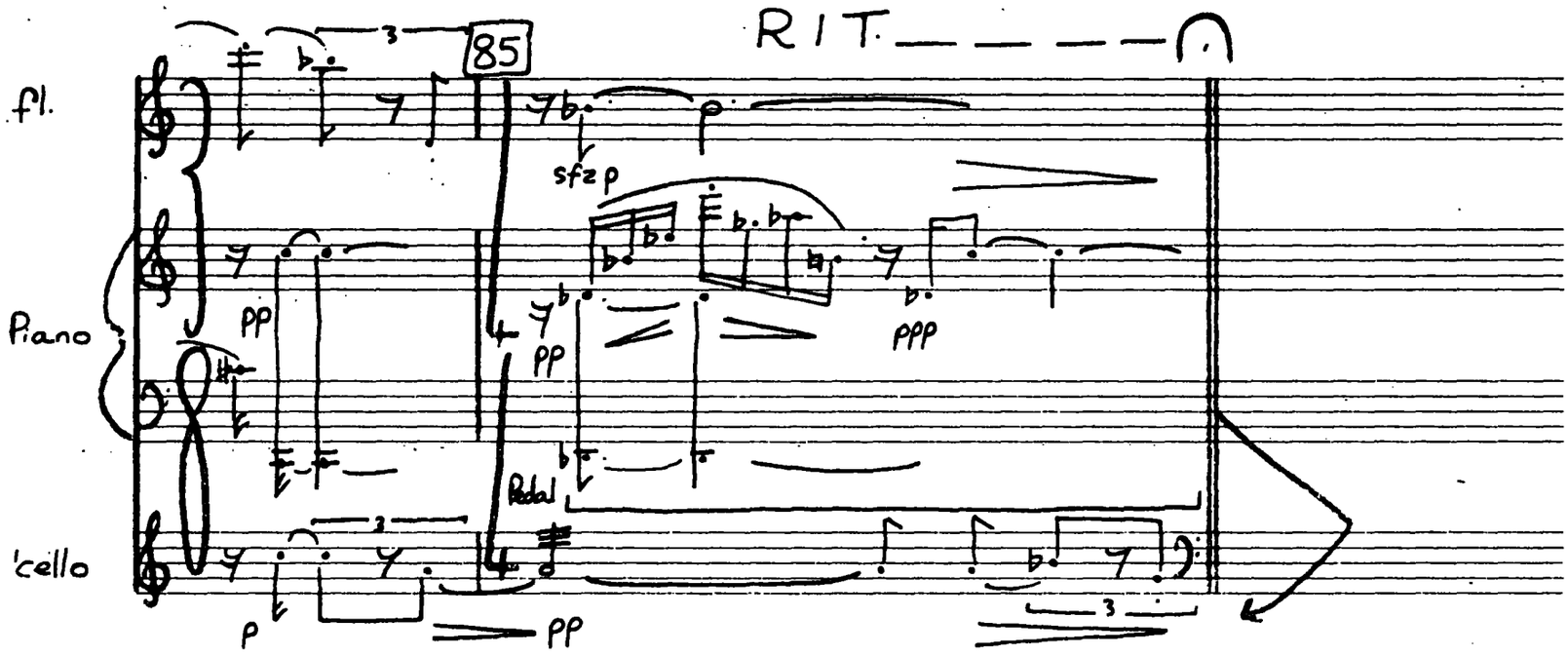
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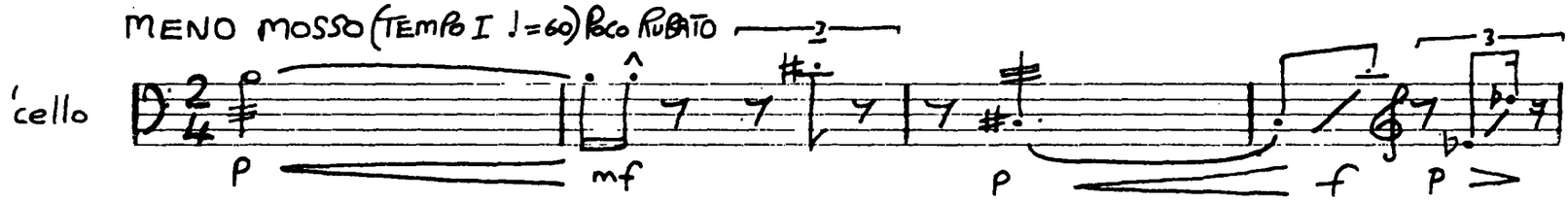


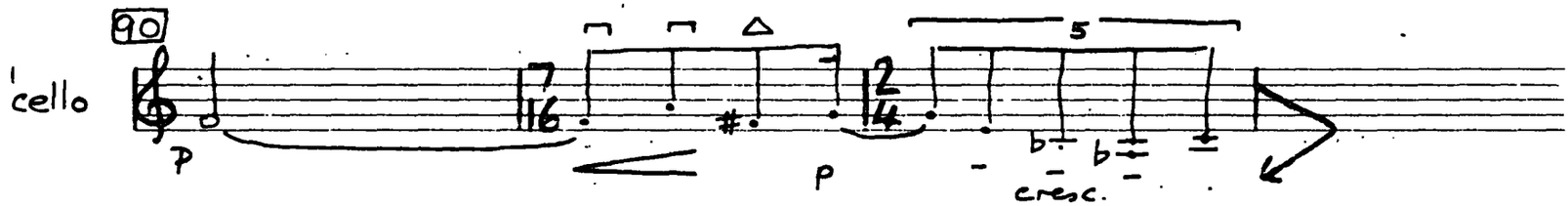
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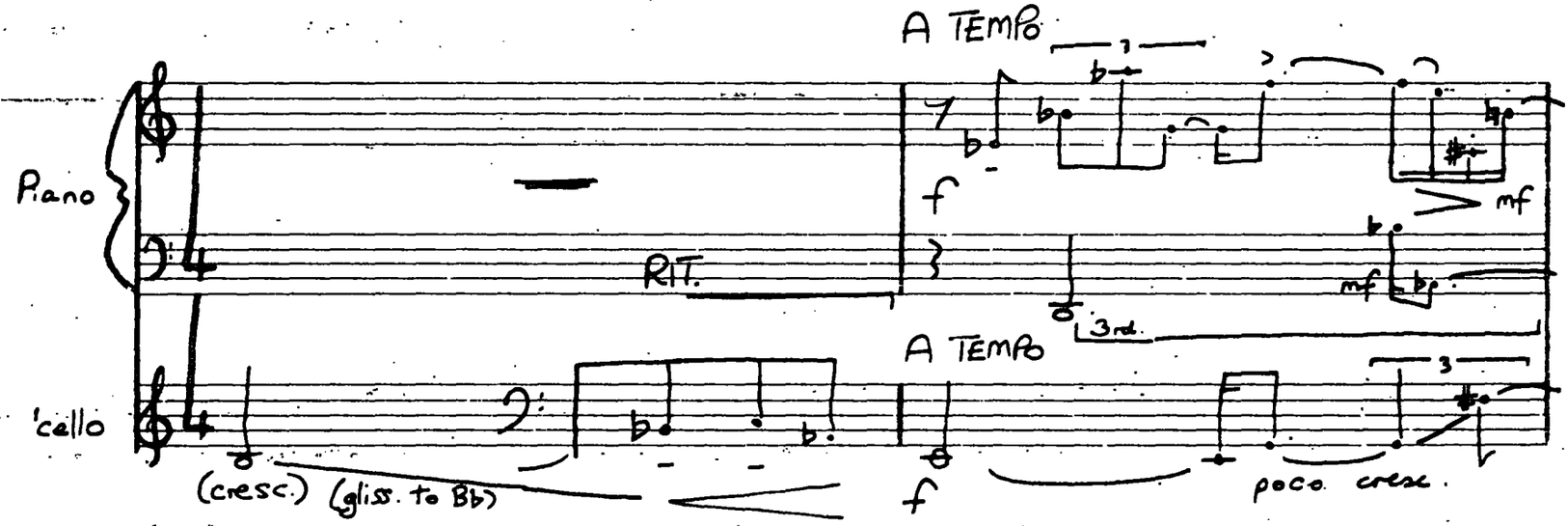


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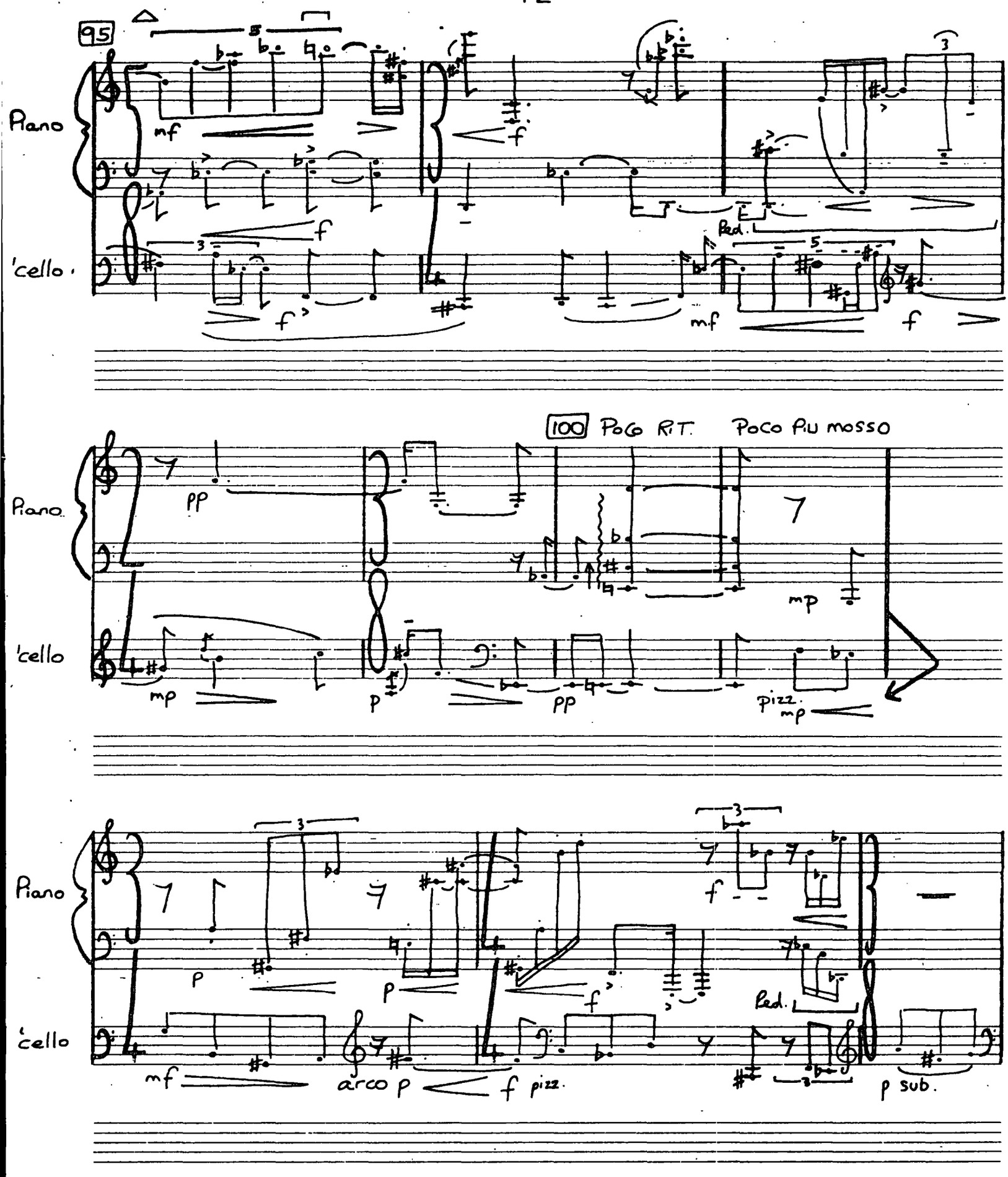




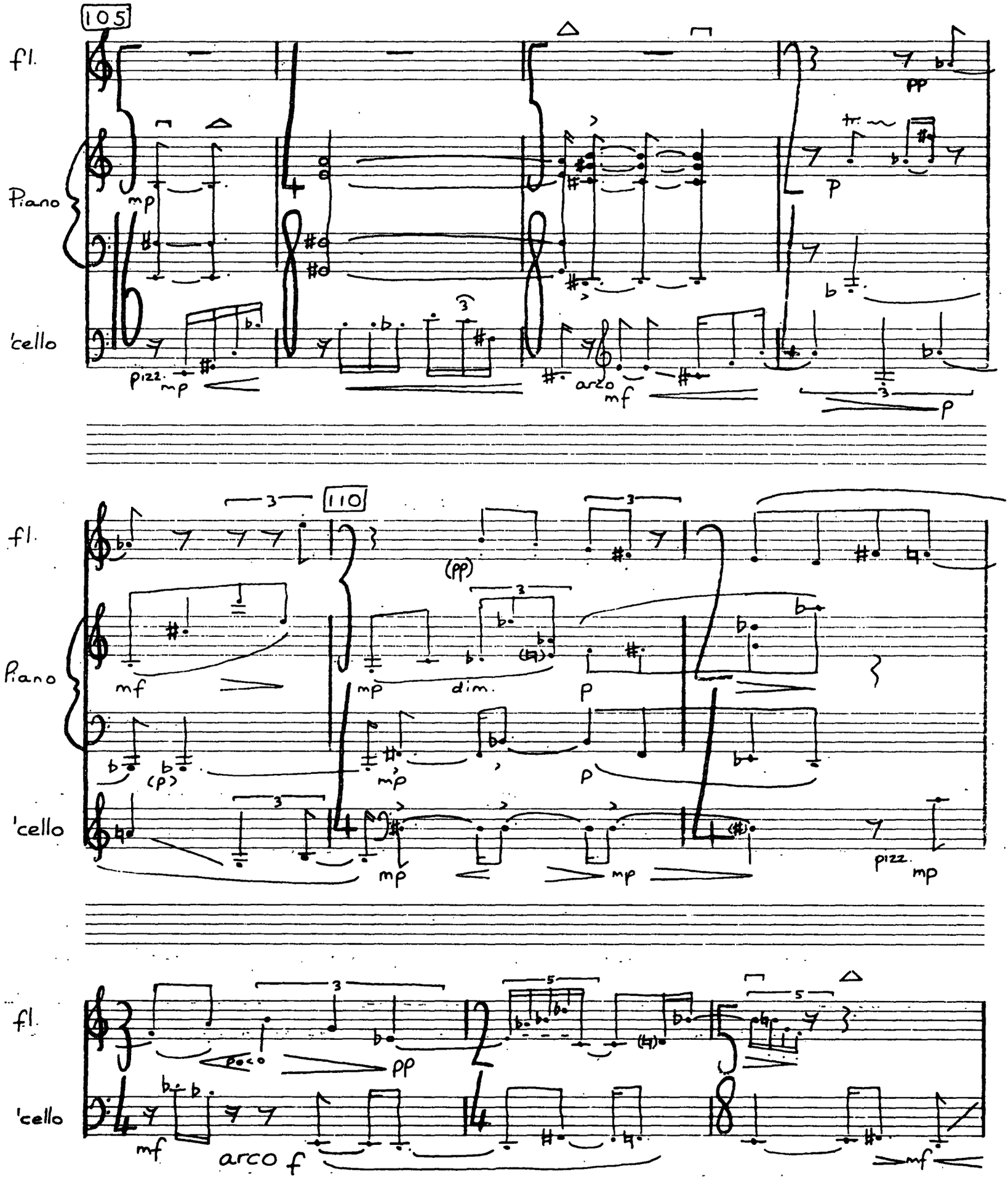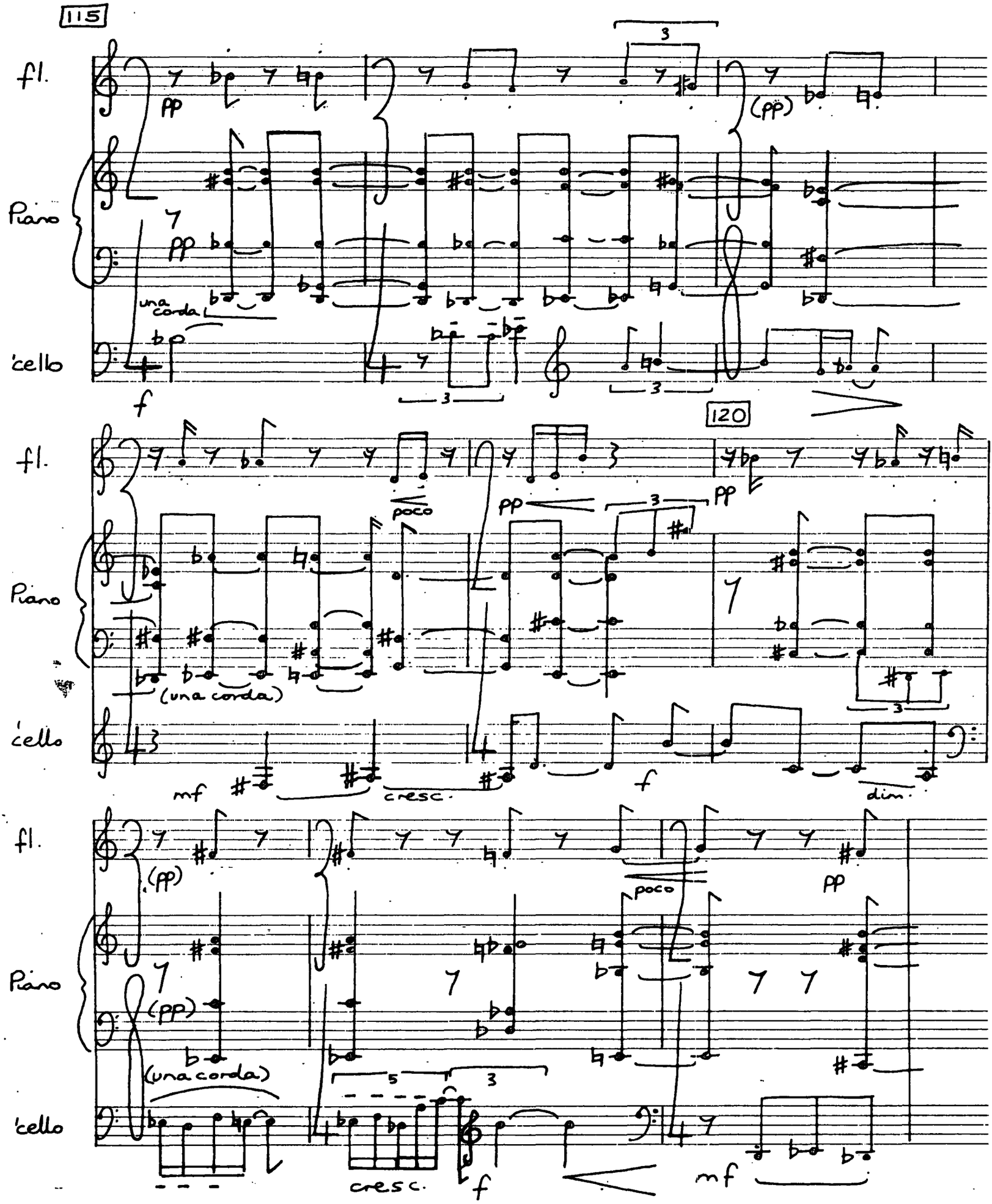




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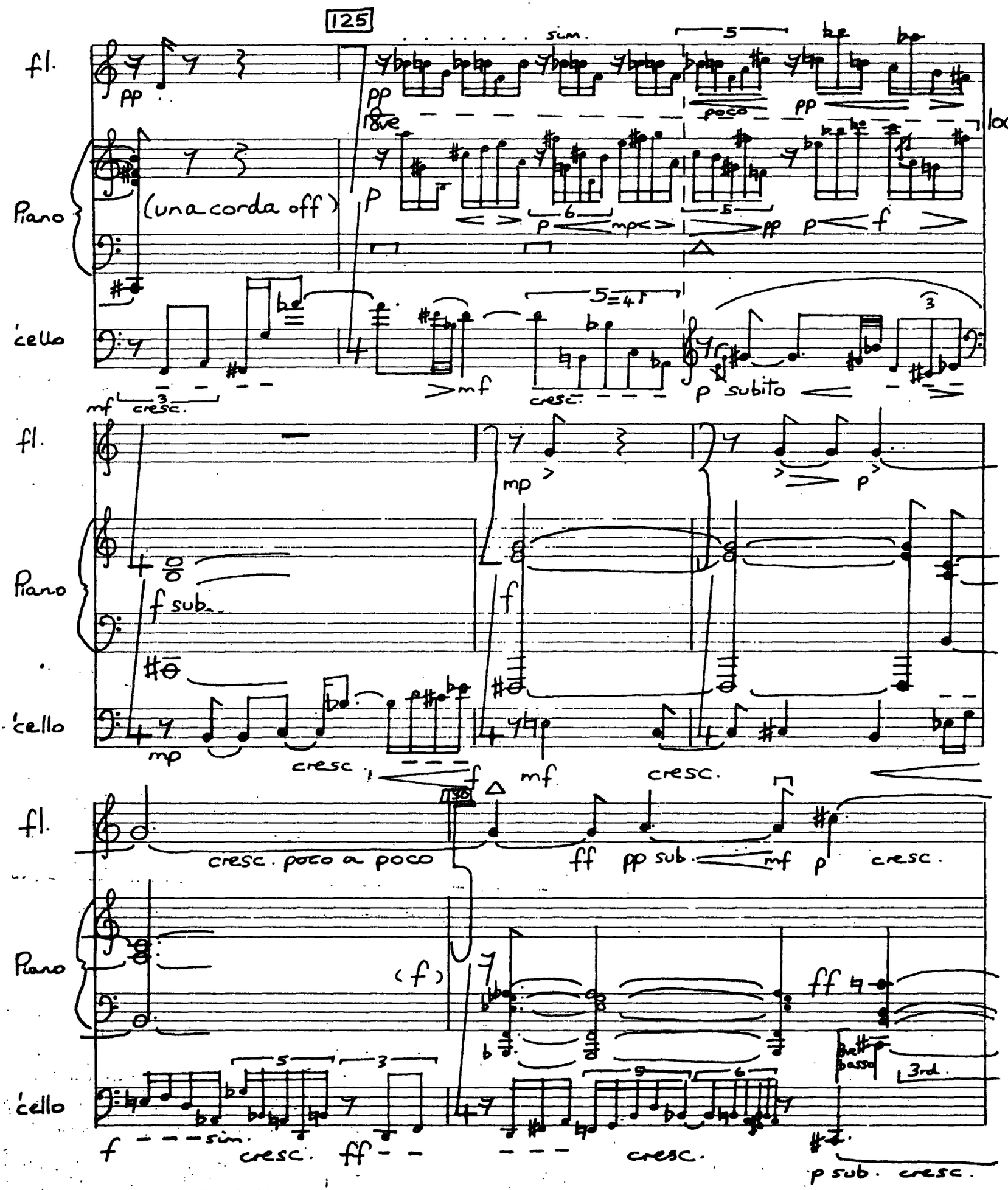


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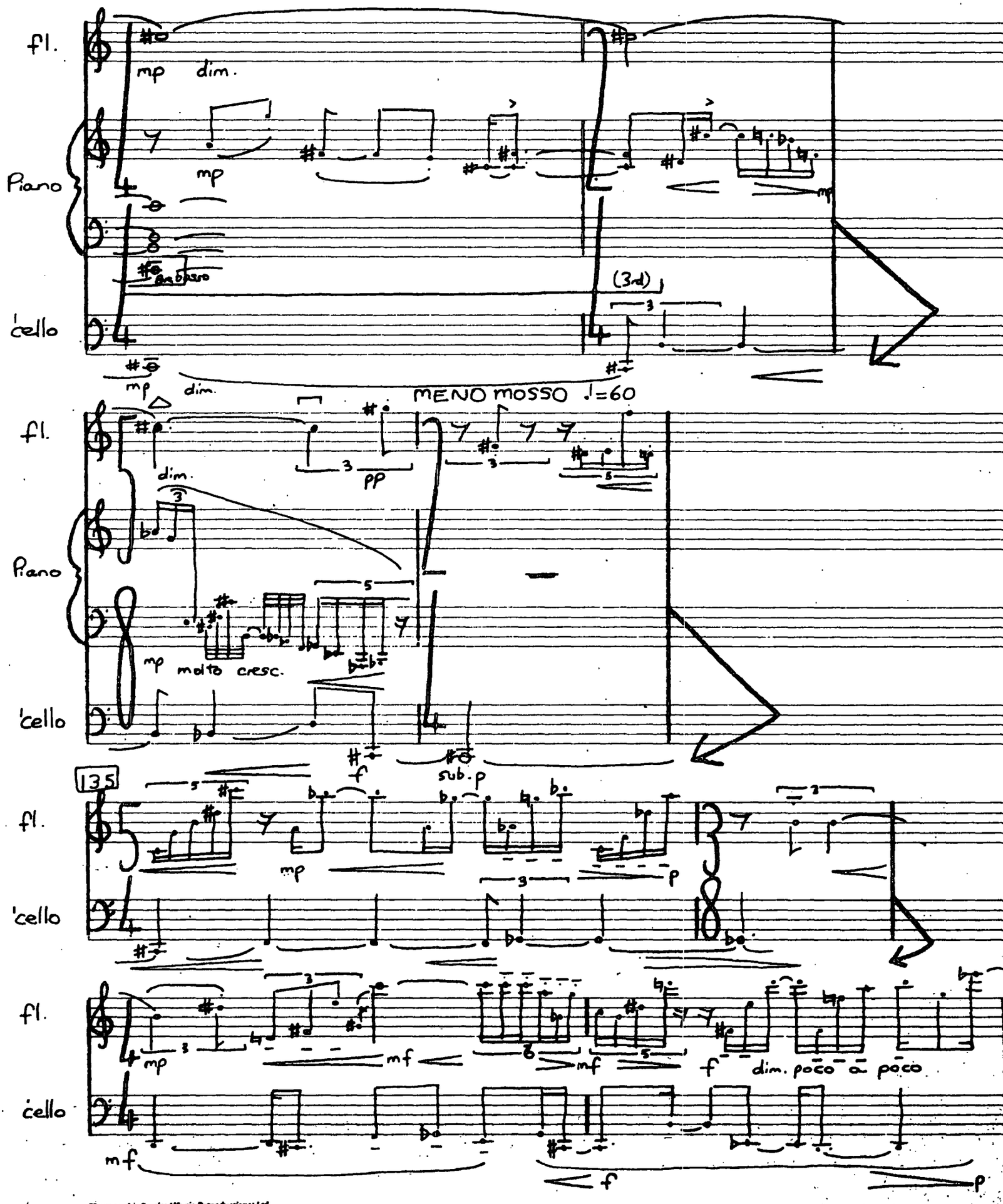
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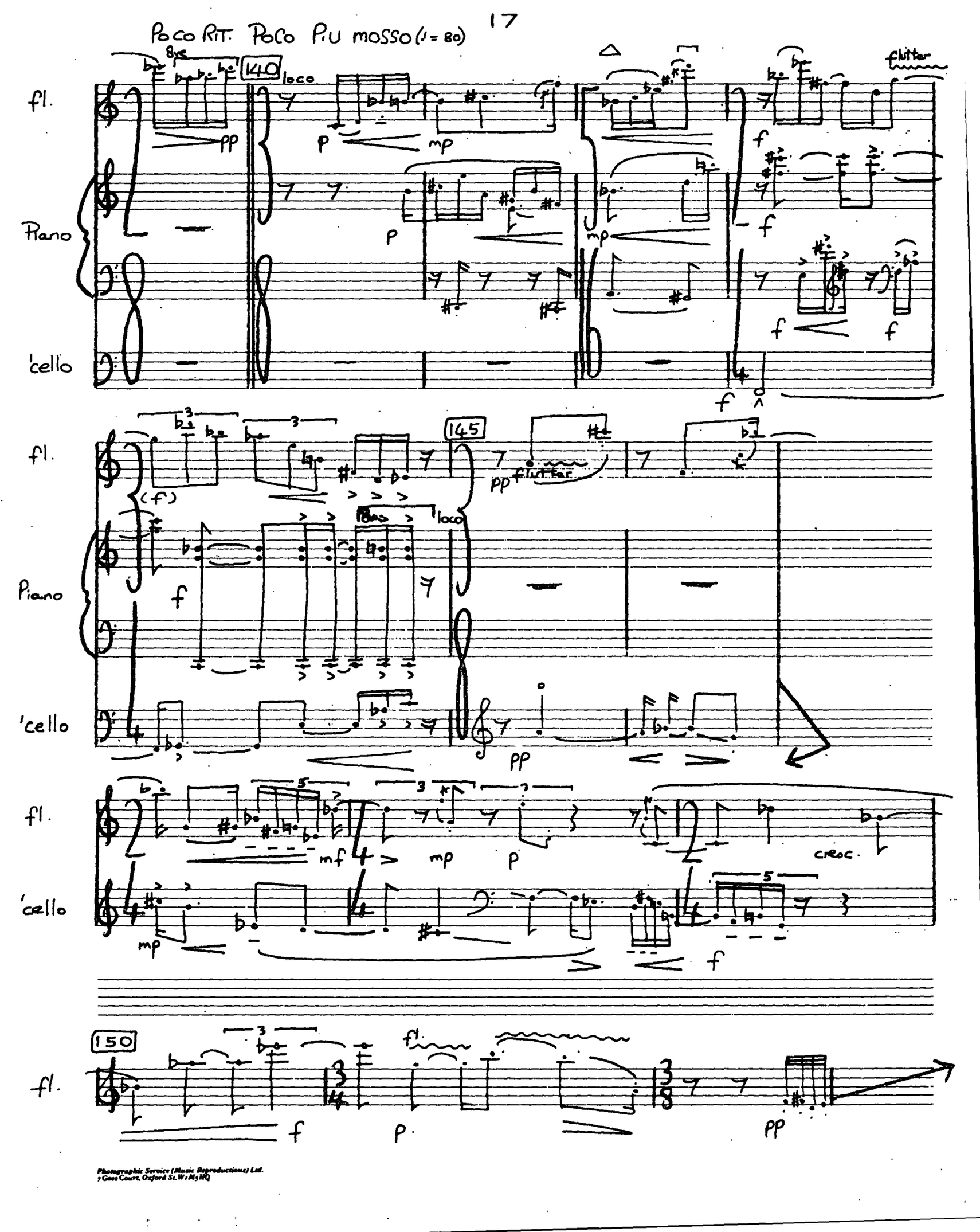
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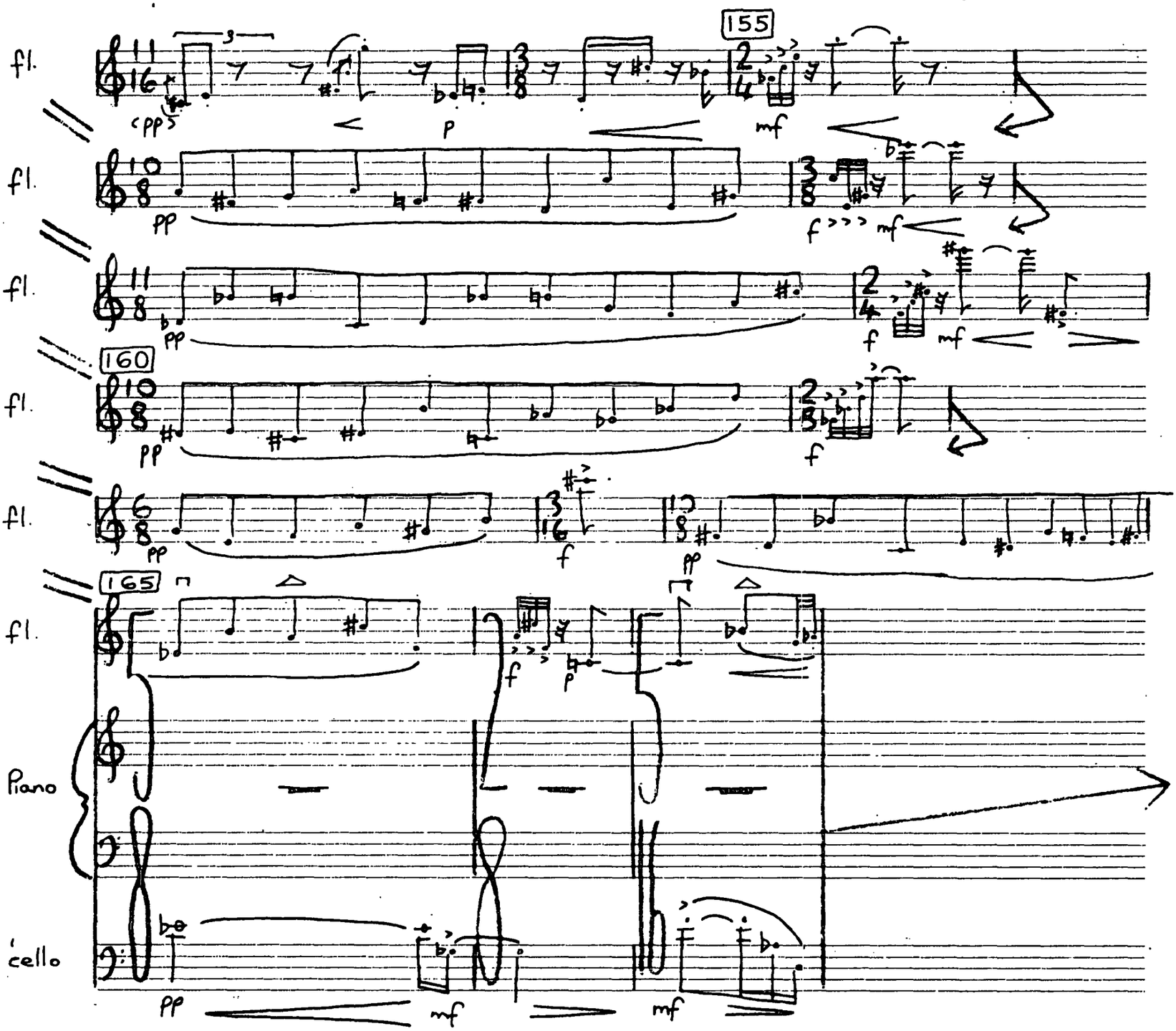


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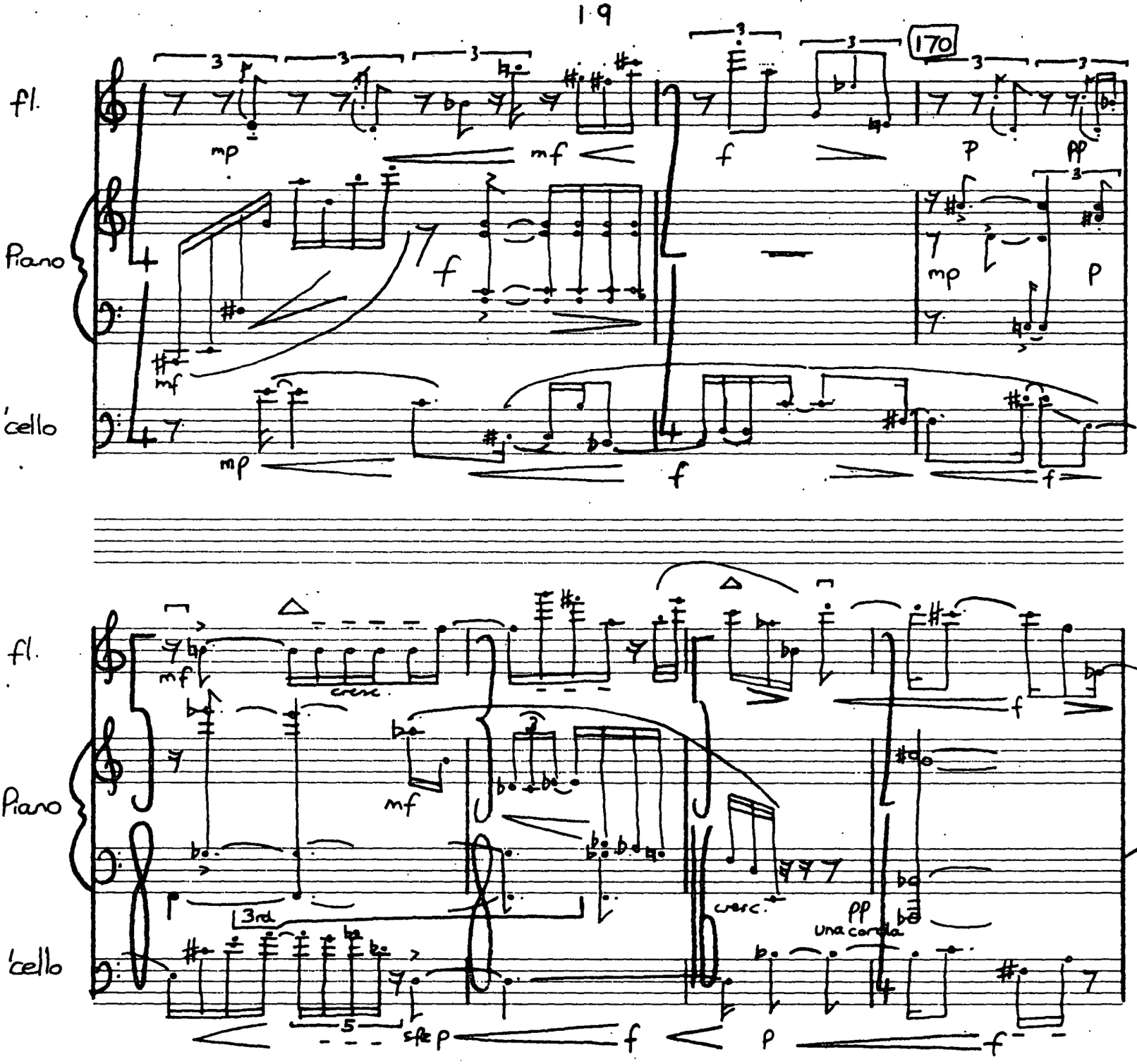
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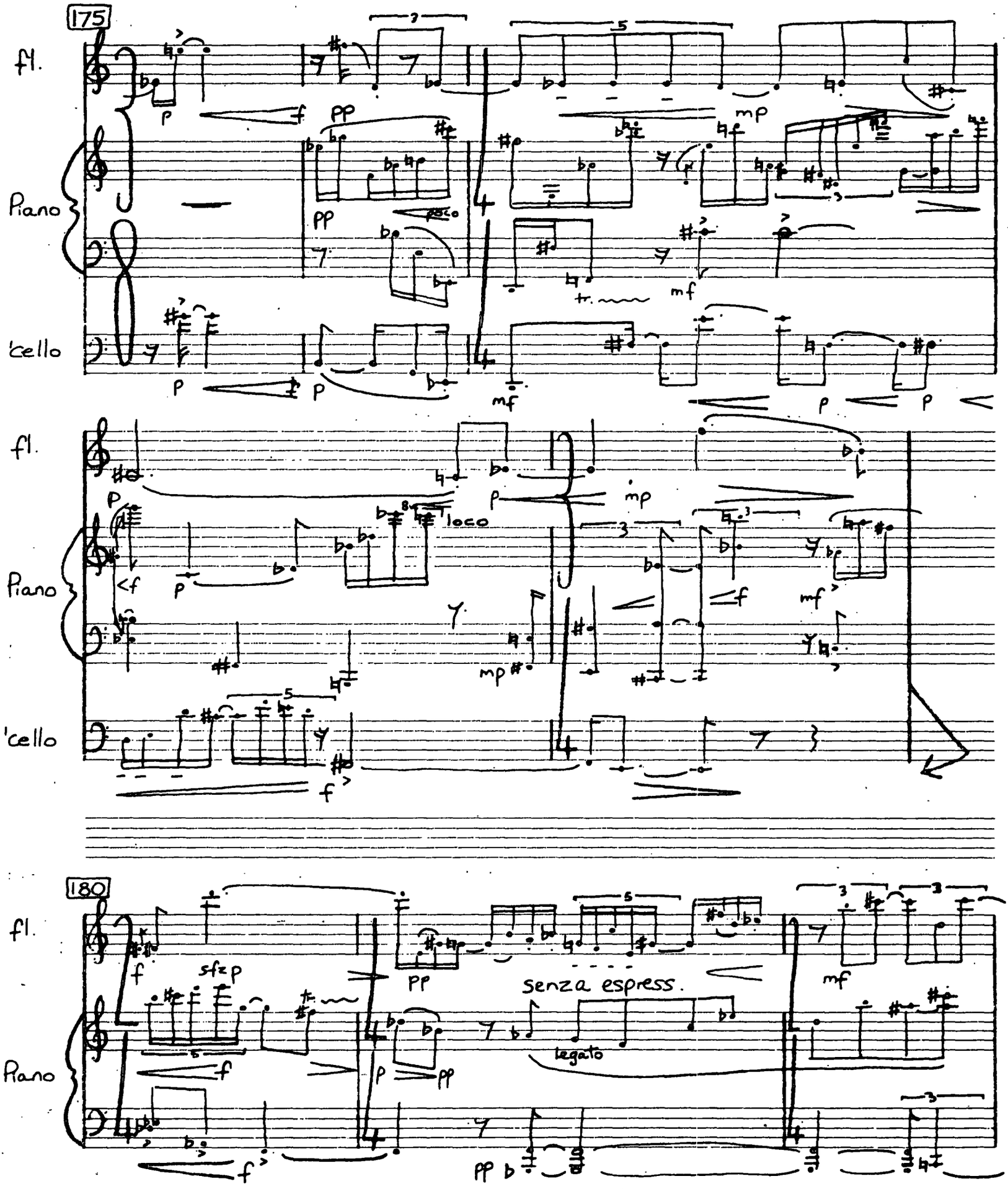
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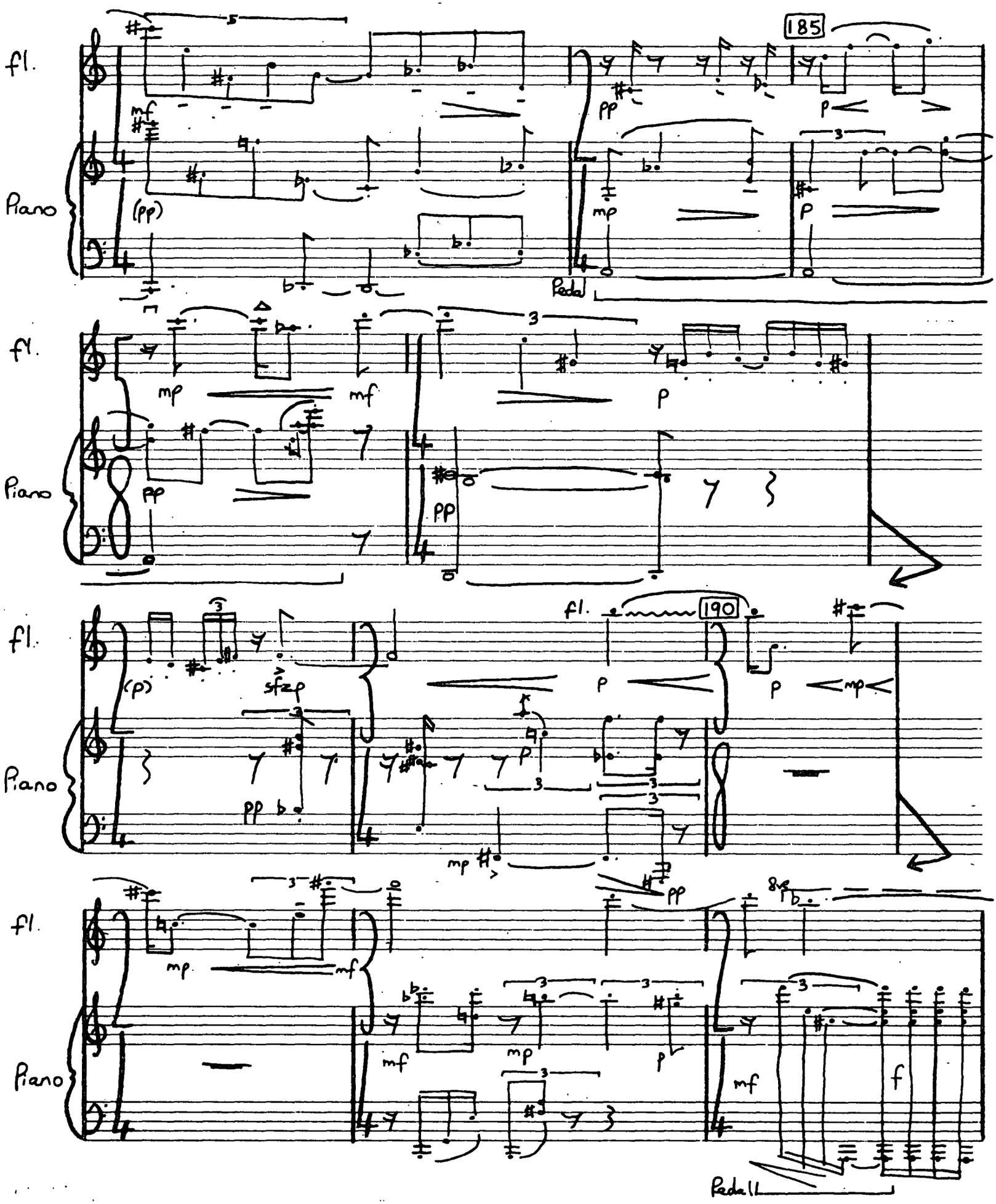
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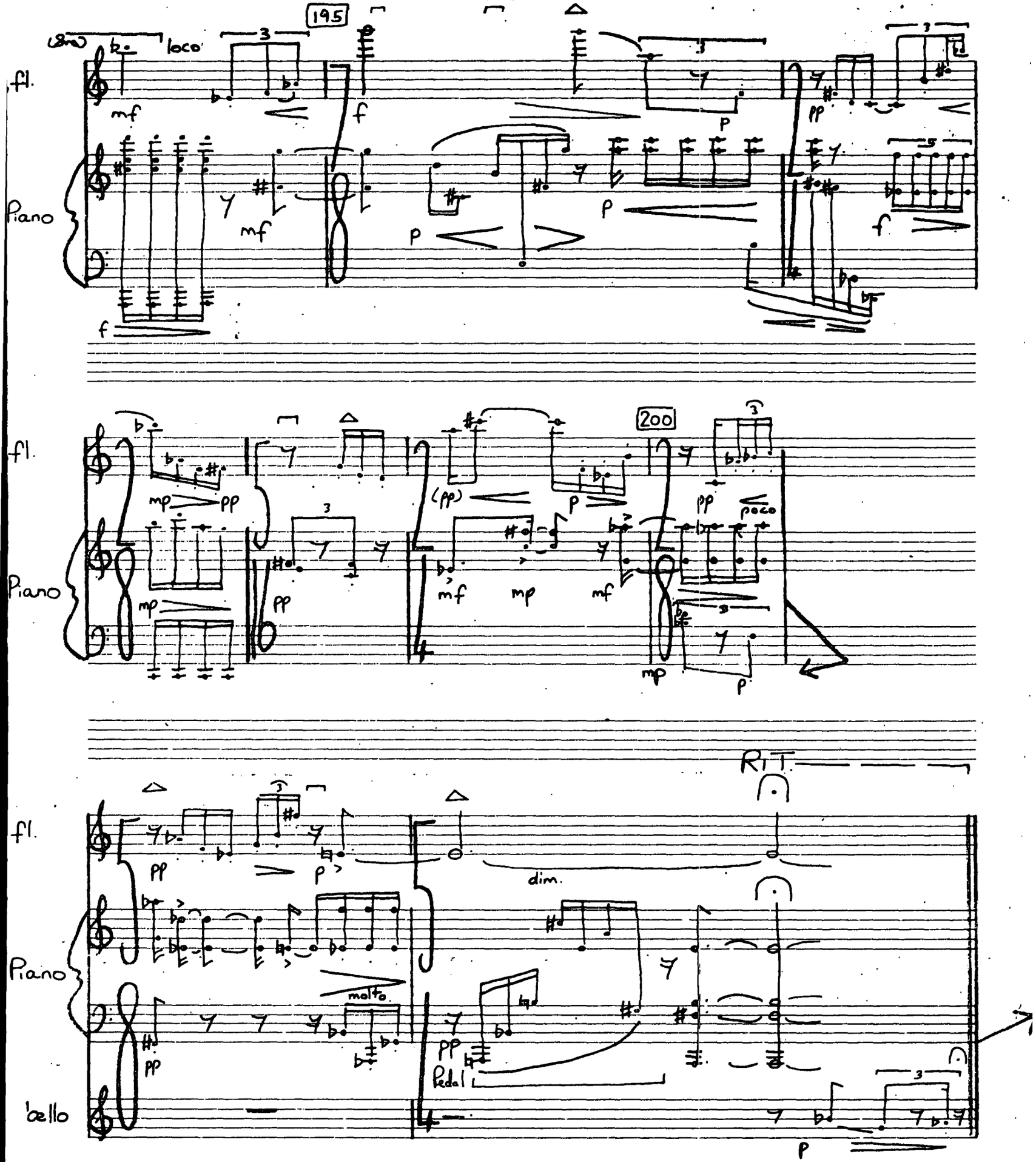
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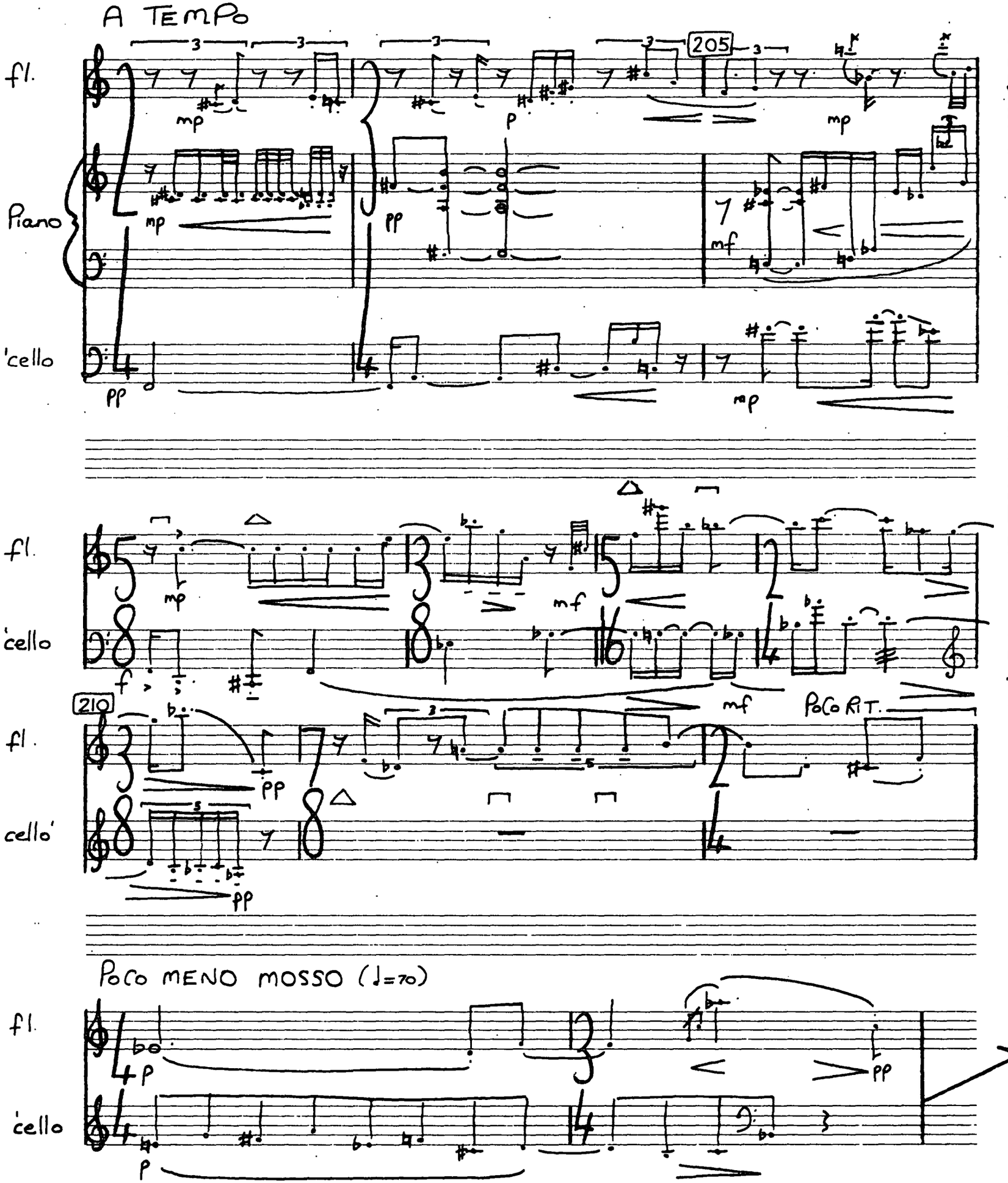
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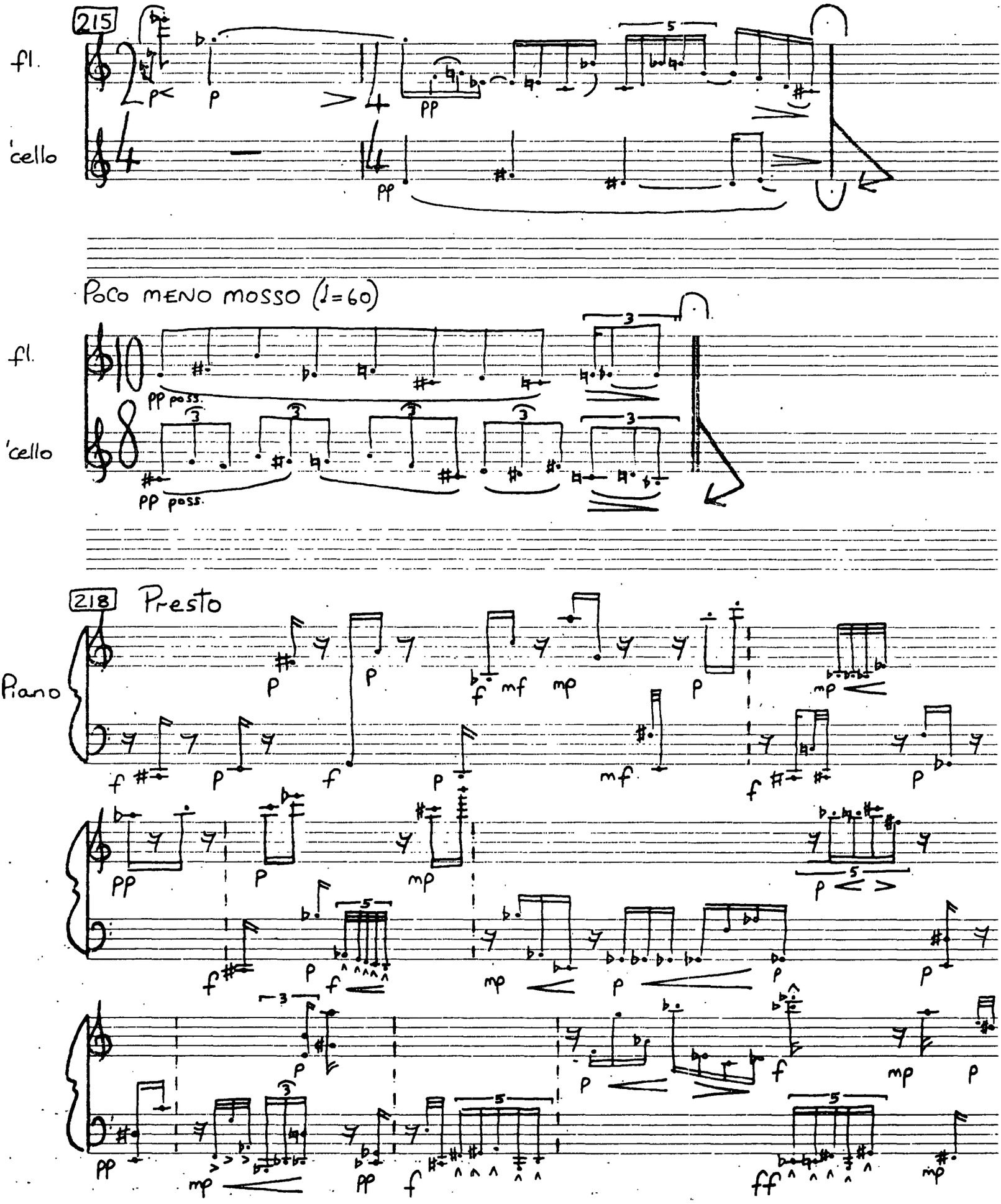
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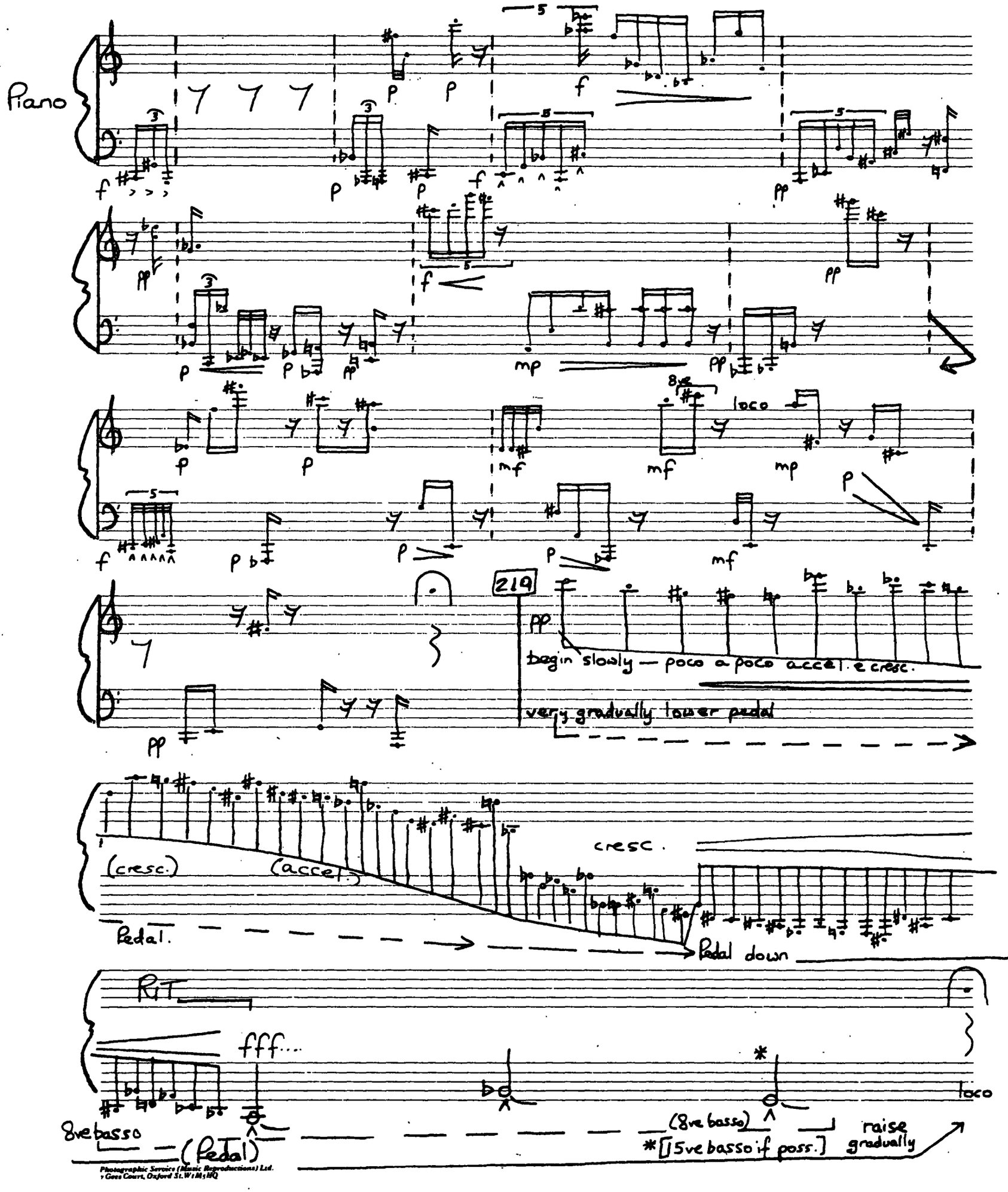
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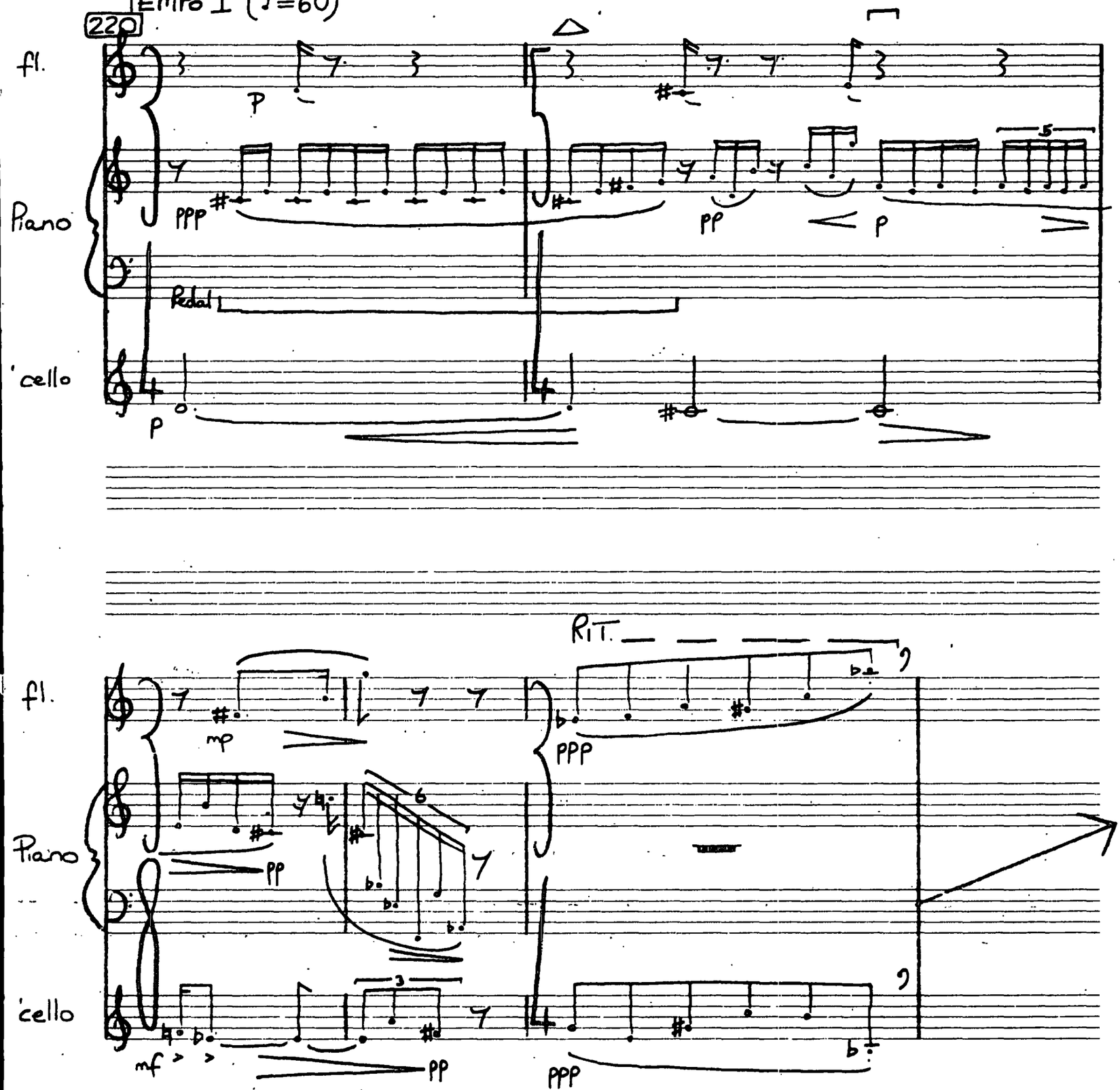
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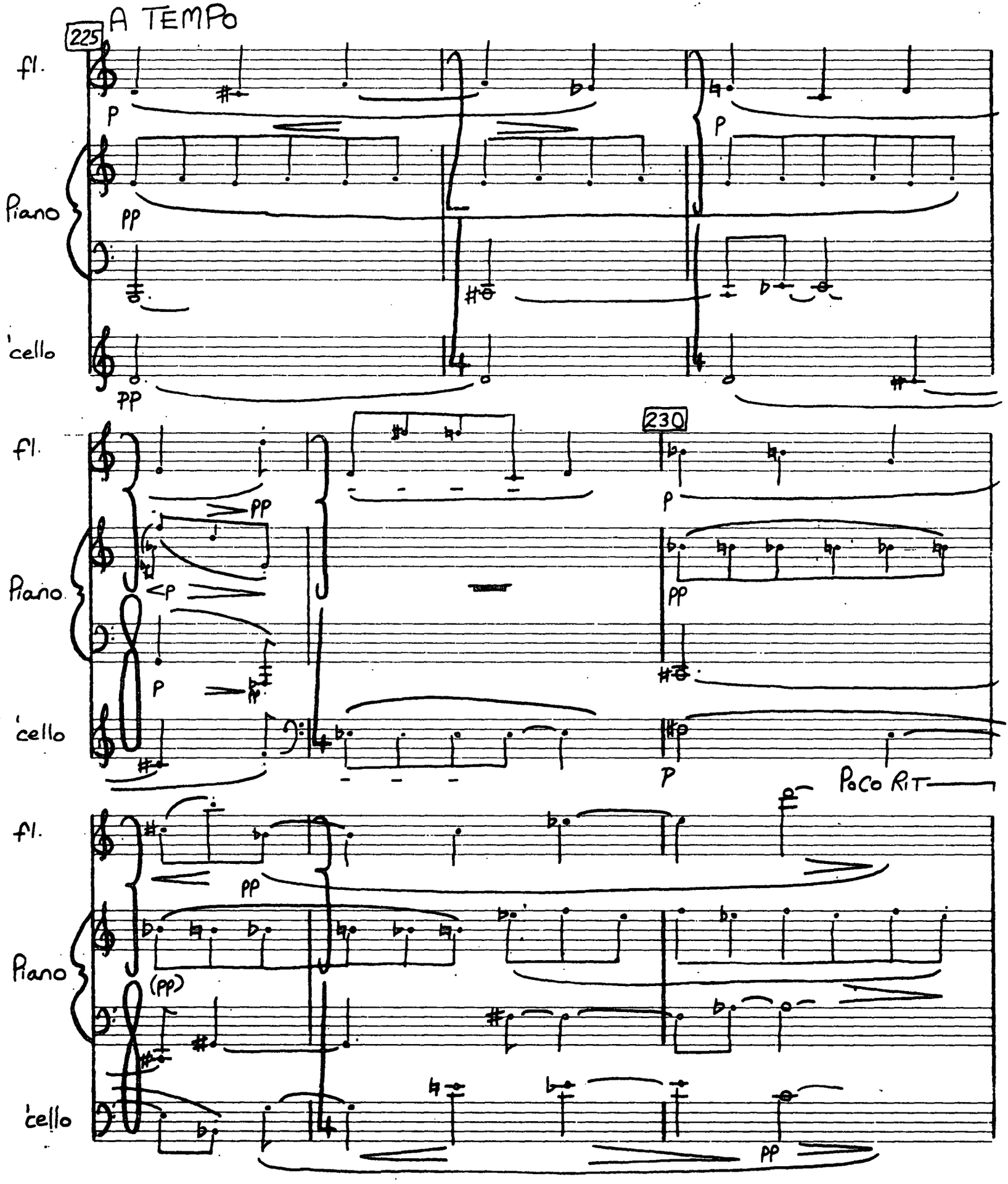
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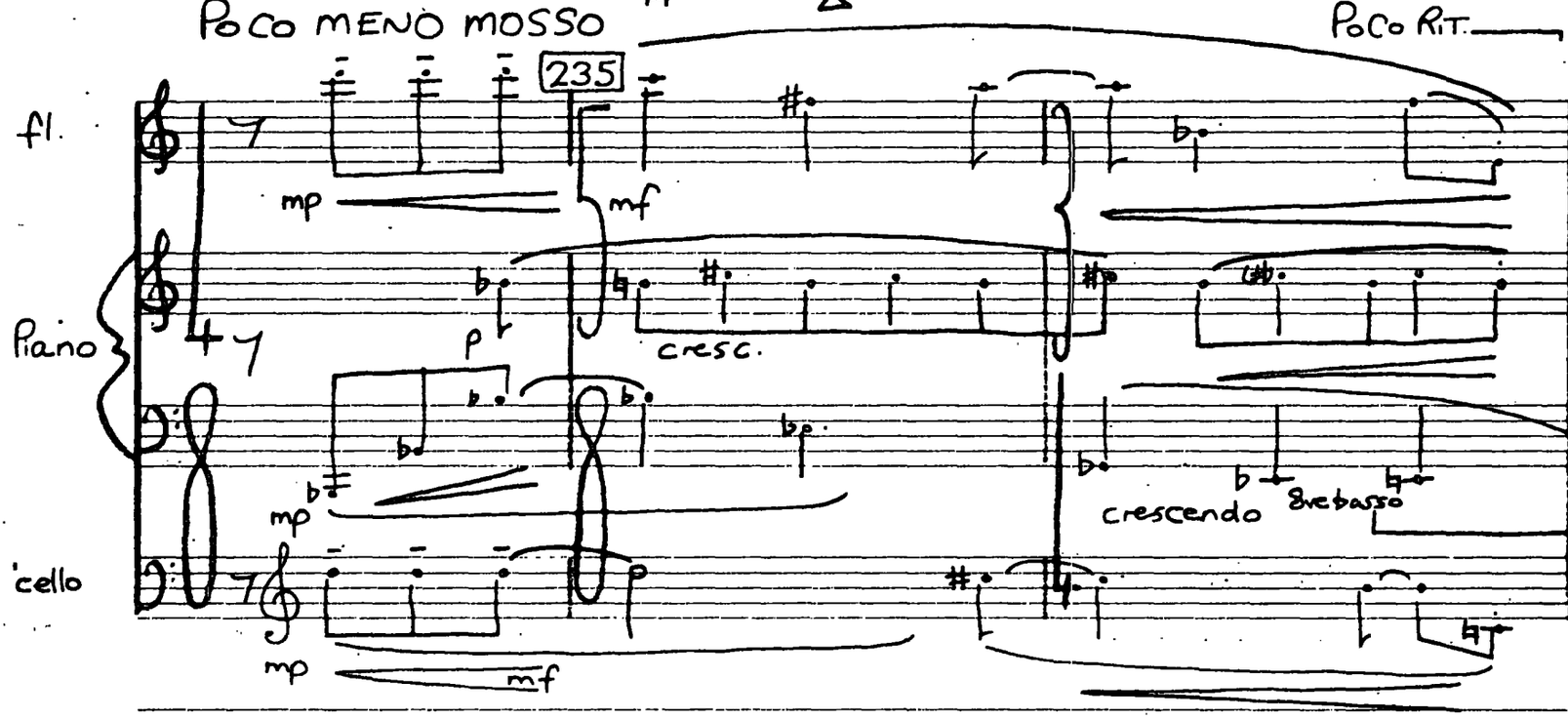
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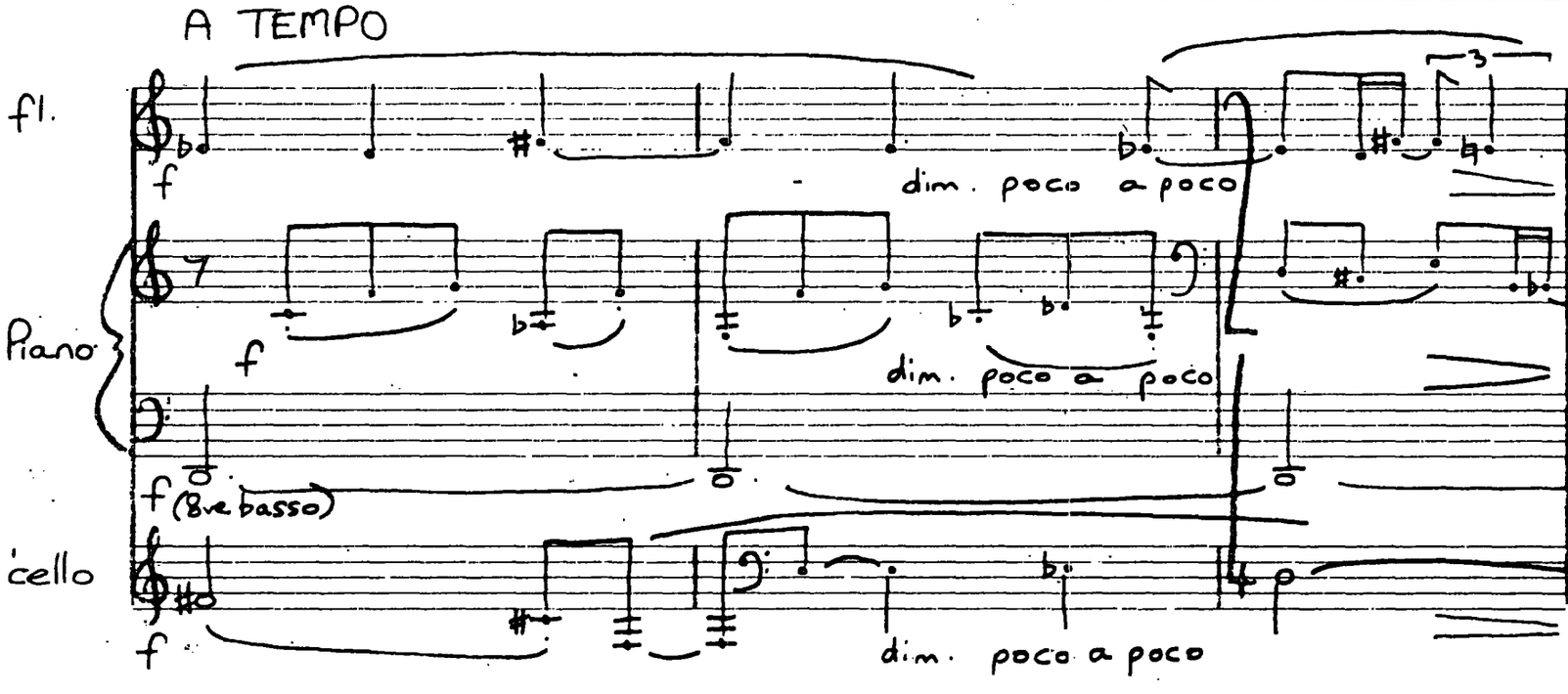


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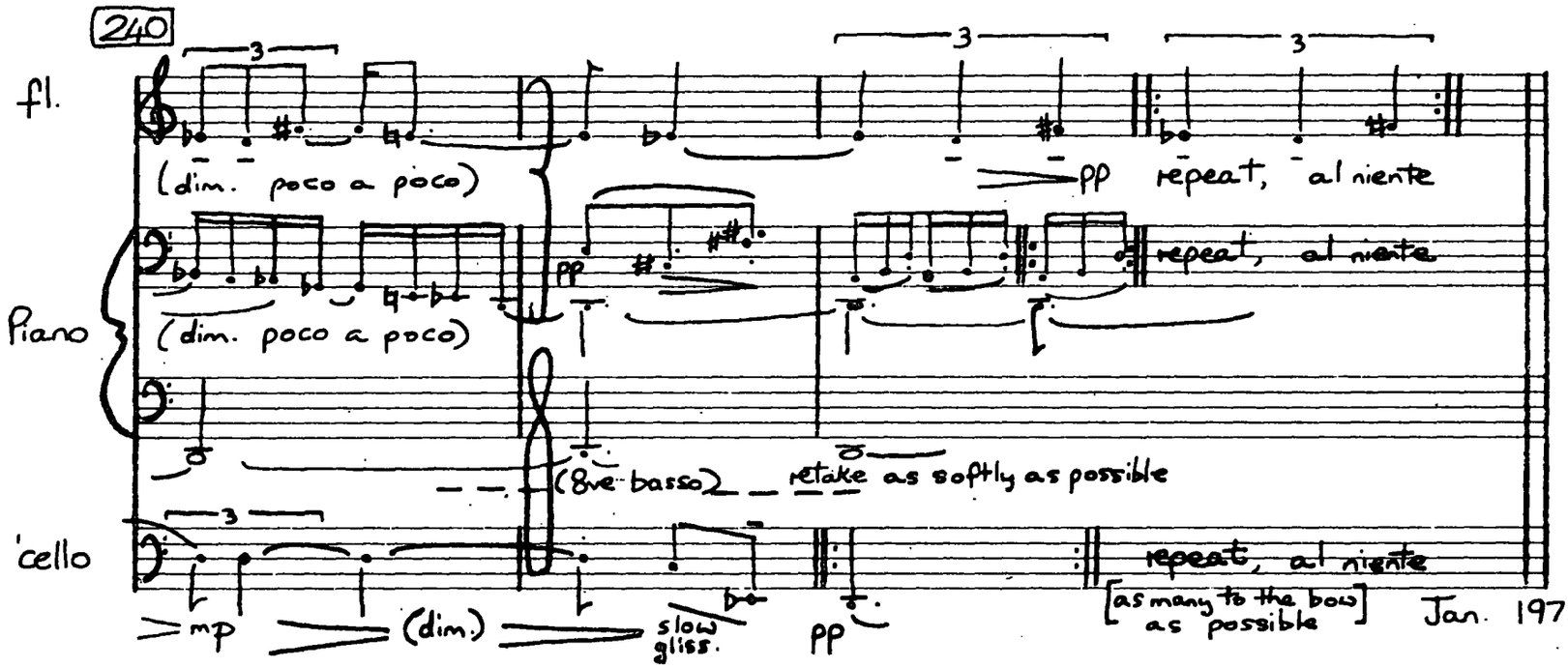


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Dunstable

Cantus

for piano

John Howard

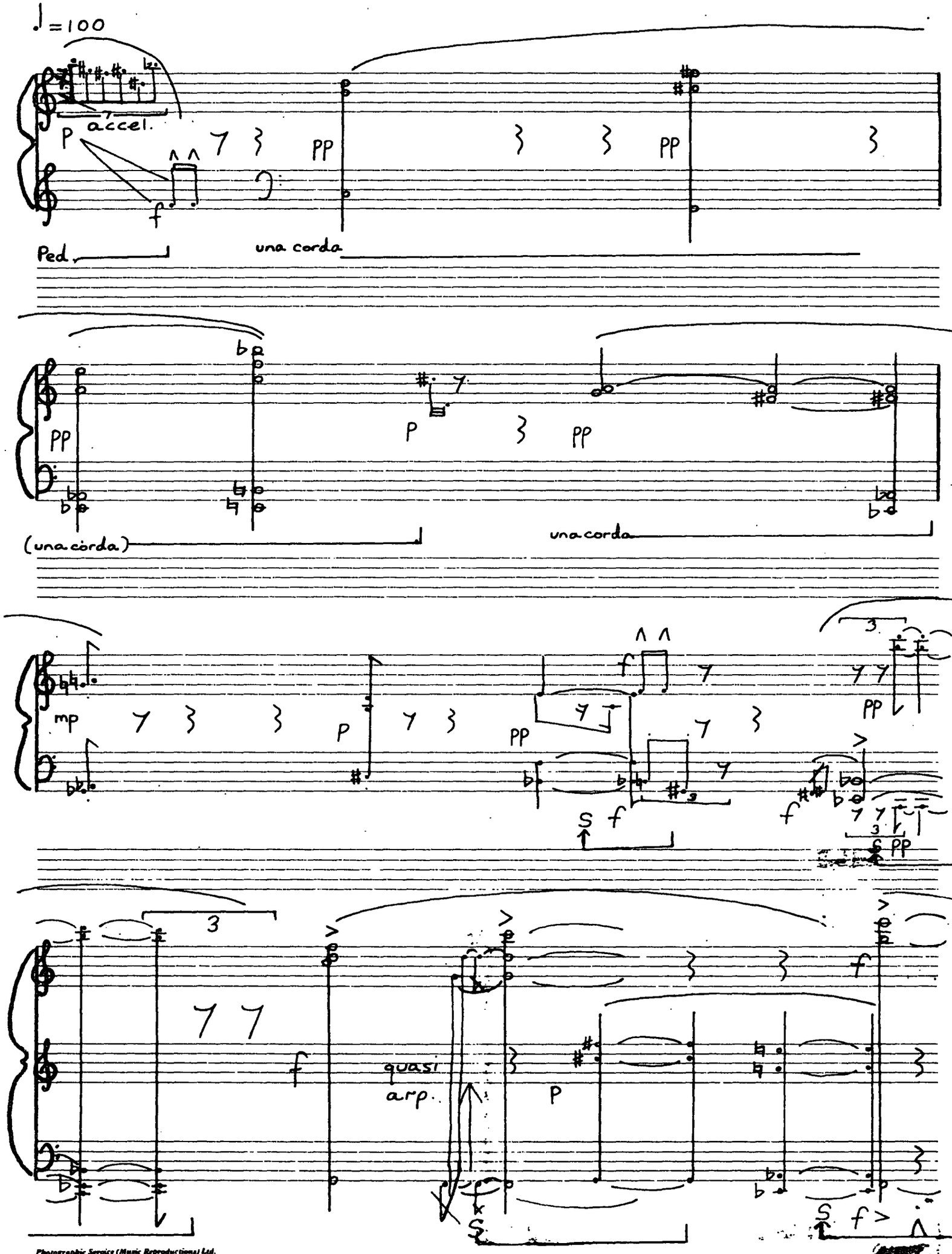
Notes

(1) Although the tempo indications are as precise as possible, it is in the nature of the music for the performer to give a certain amount of ebb and flow between tempo marks.

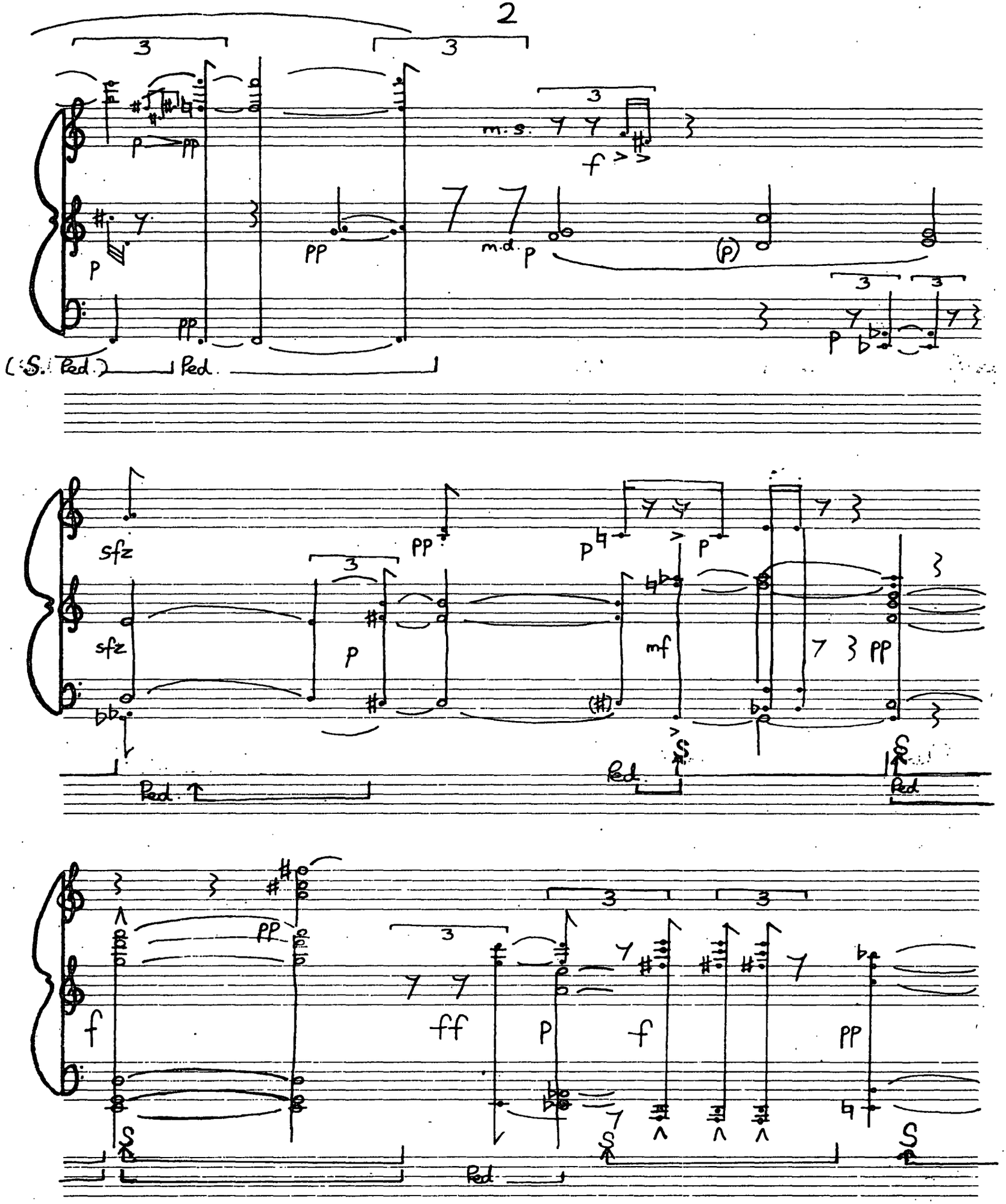
(2) The sign is used to indicate middle pedal.

(3) Accidentals apply to the note they precede, except where a group is joined by a ligature, in which case an accidental applies throughout the group.
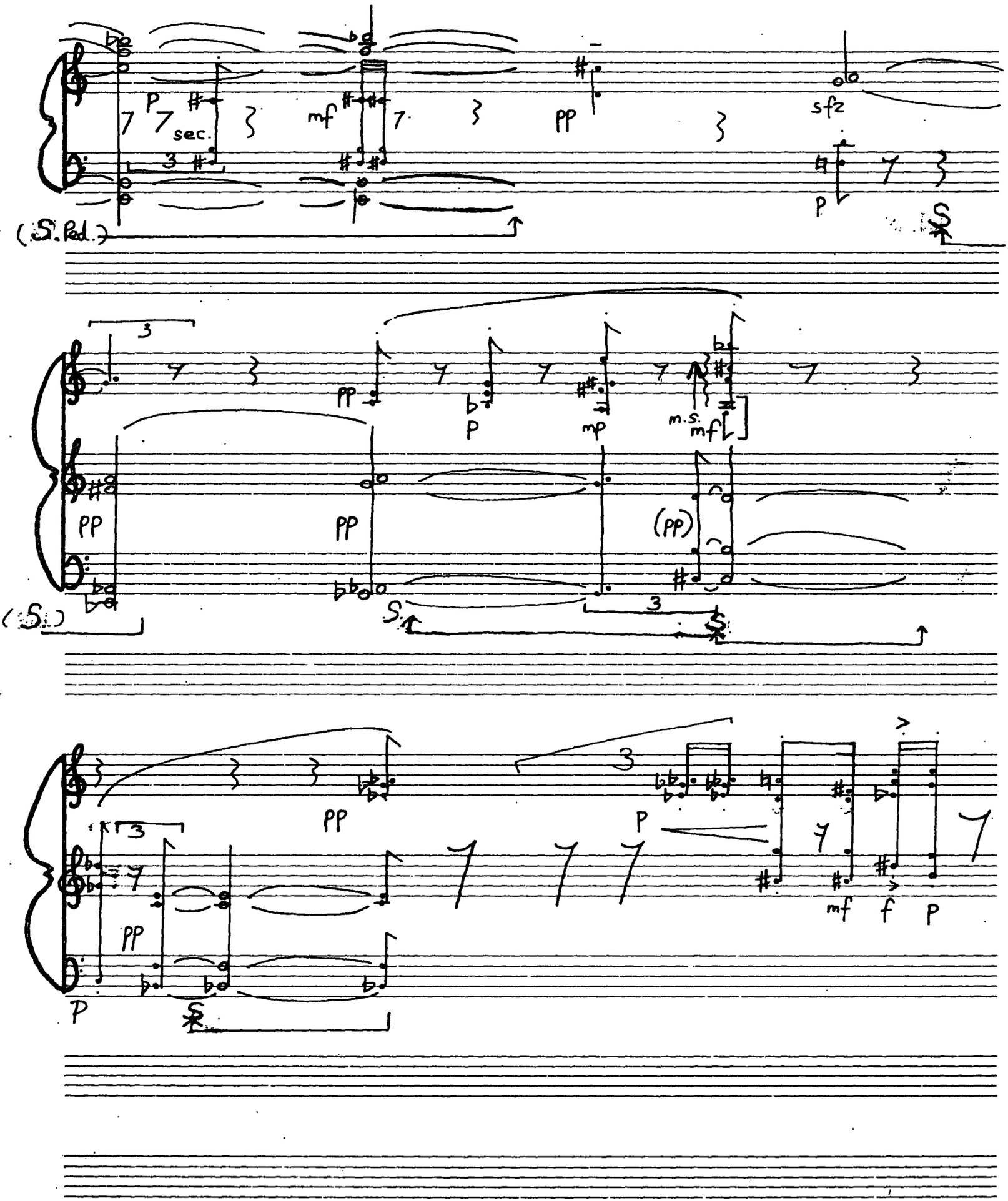
Dedicated to Ronald Lumsden, in thanks.



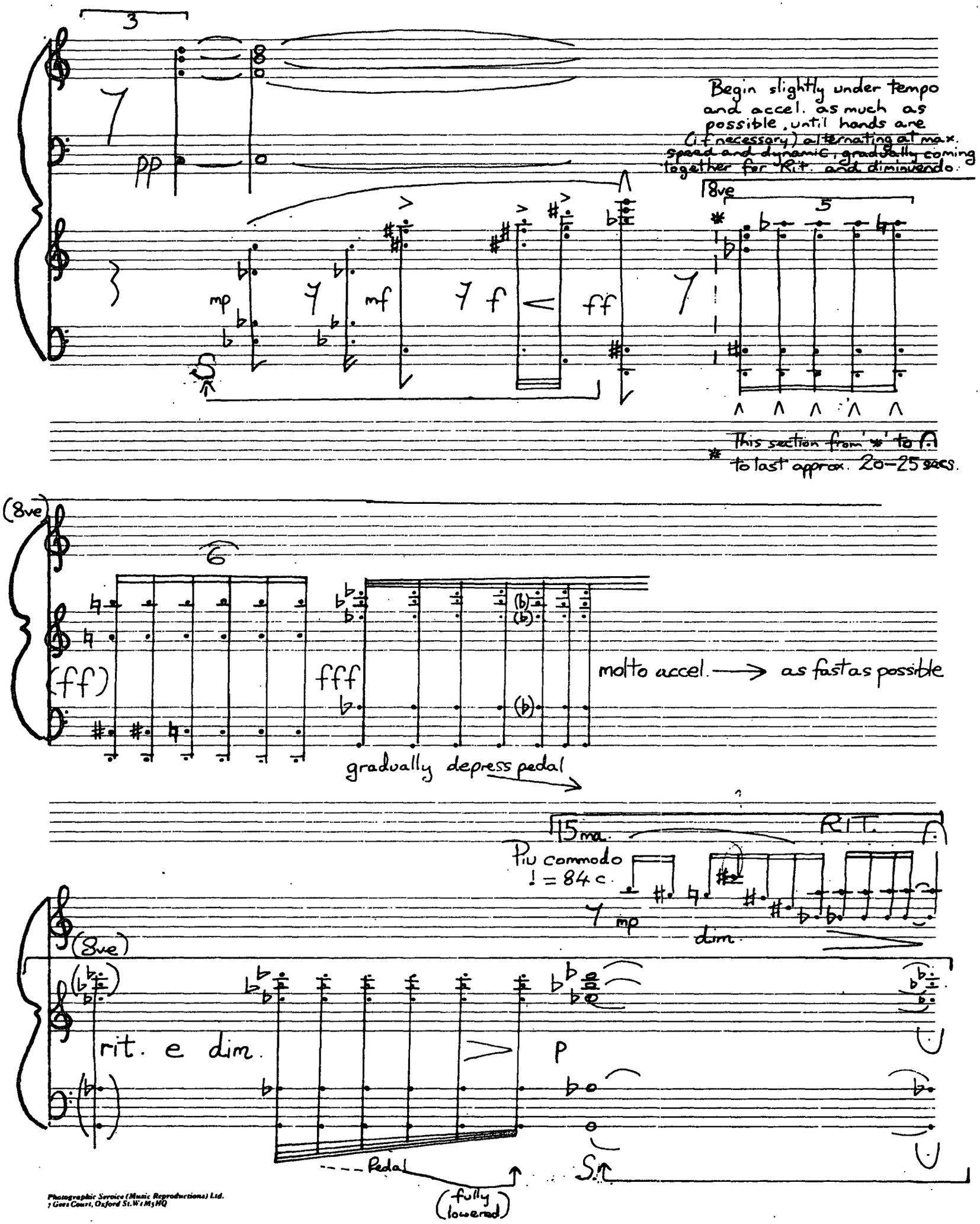
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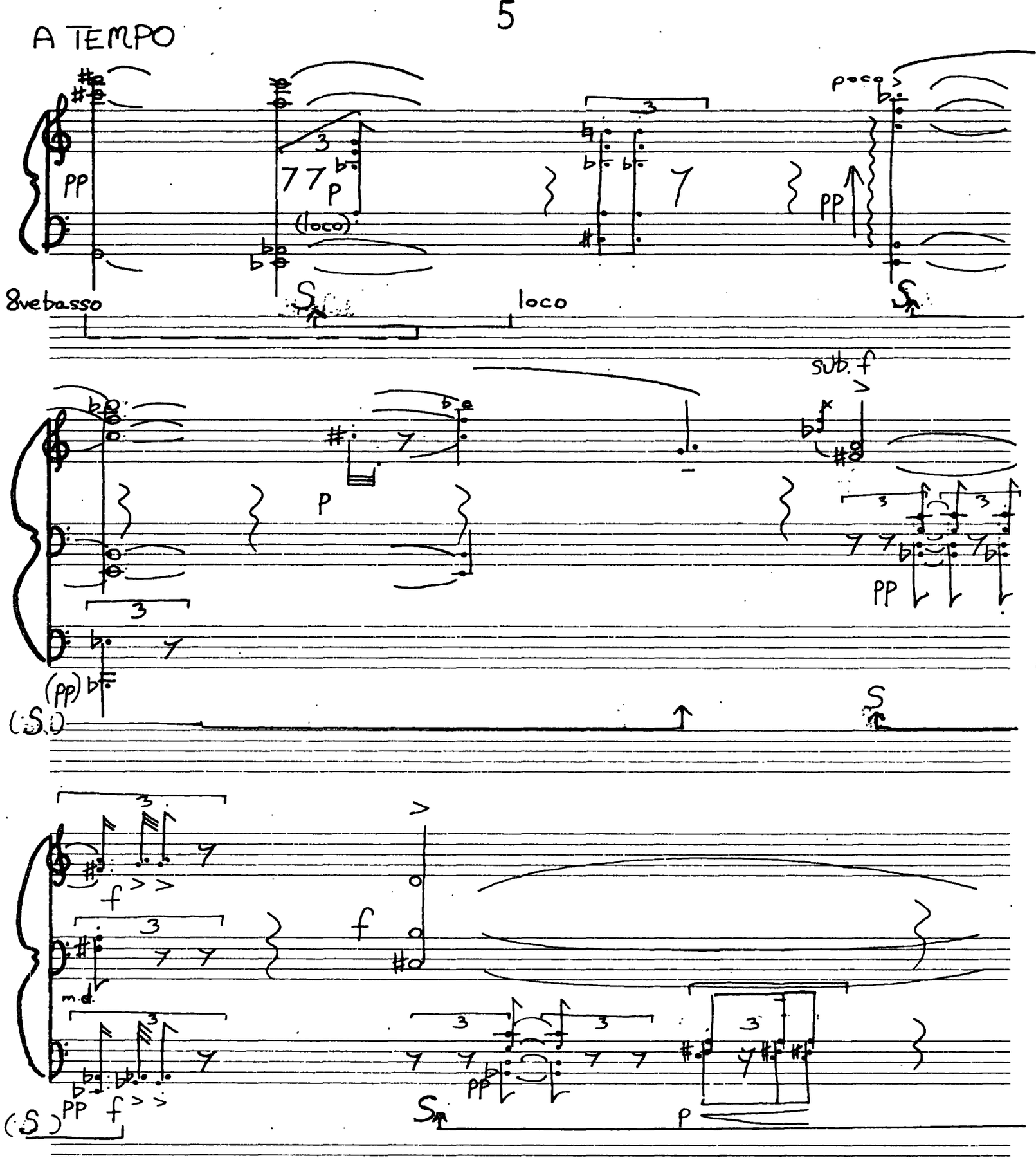
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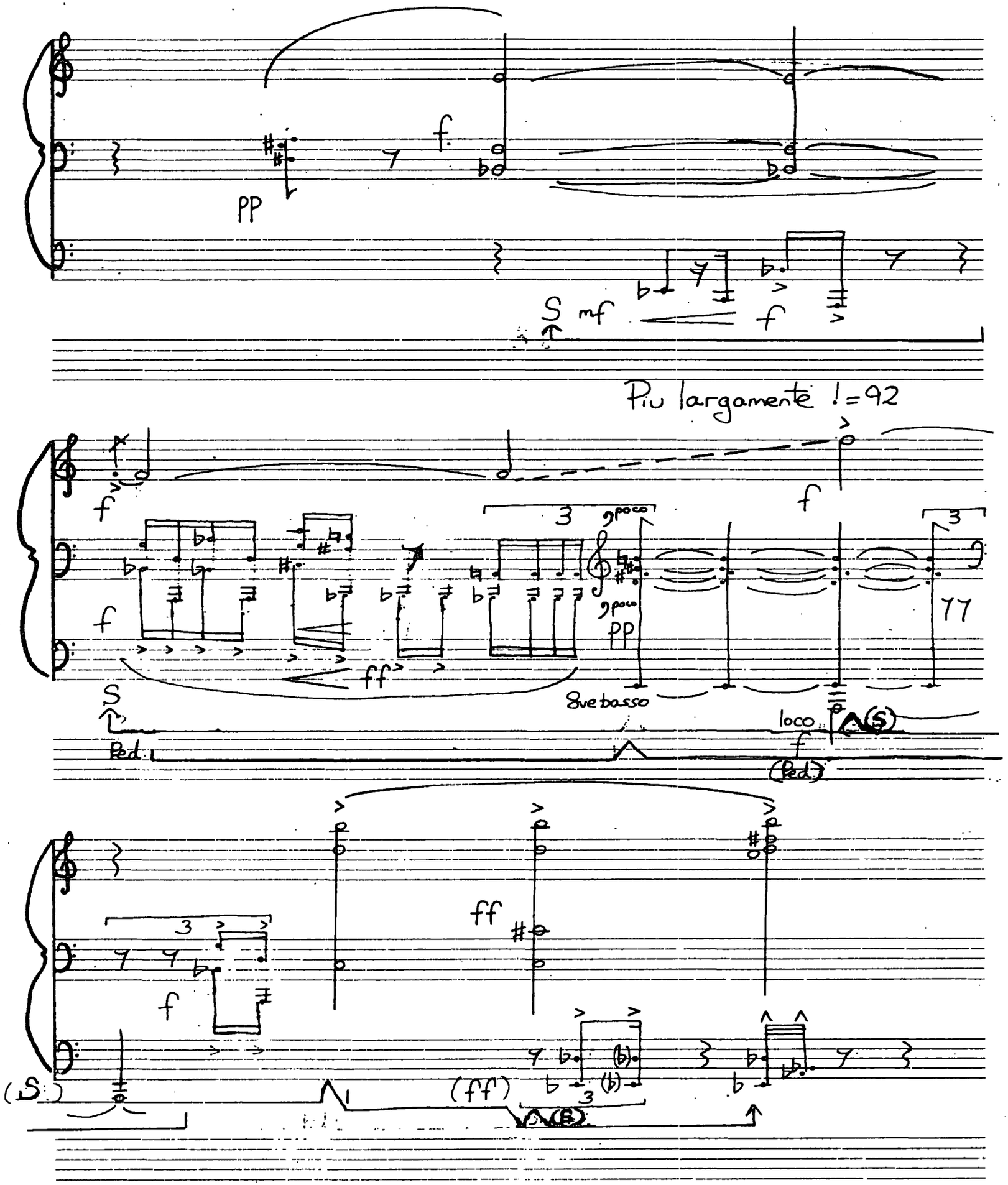
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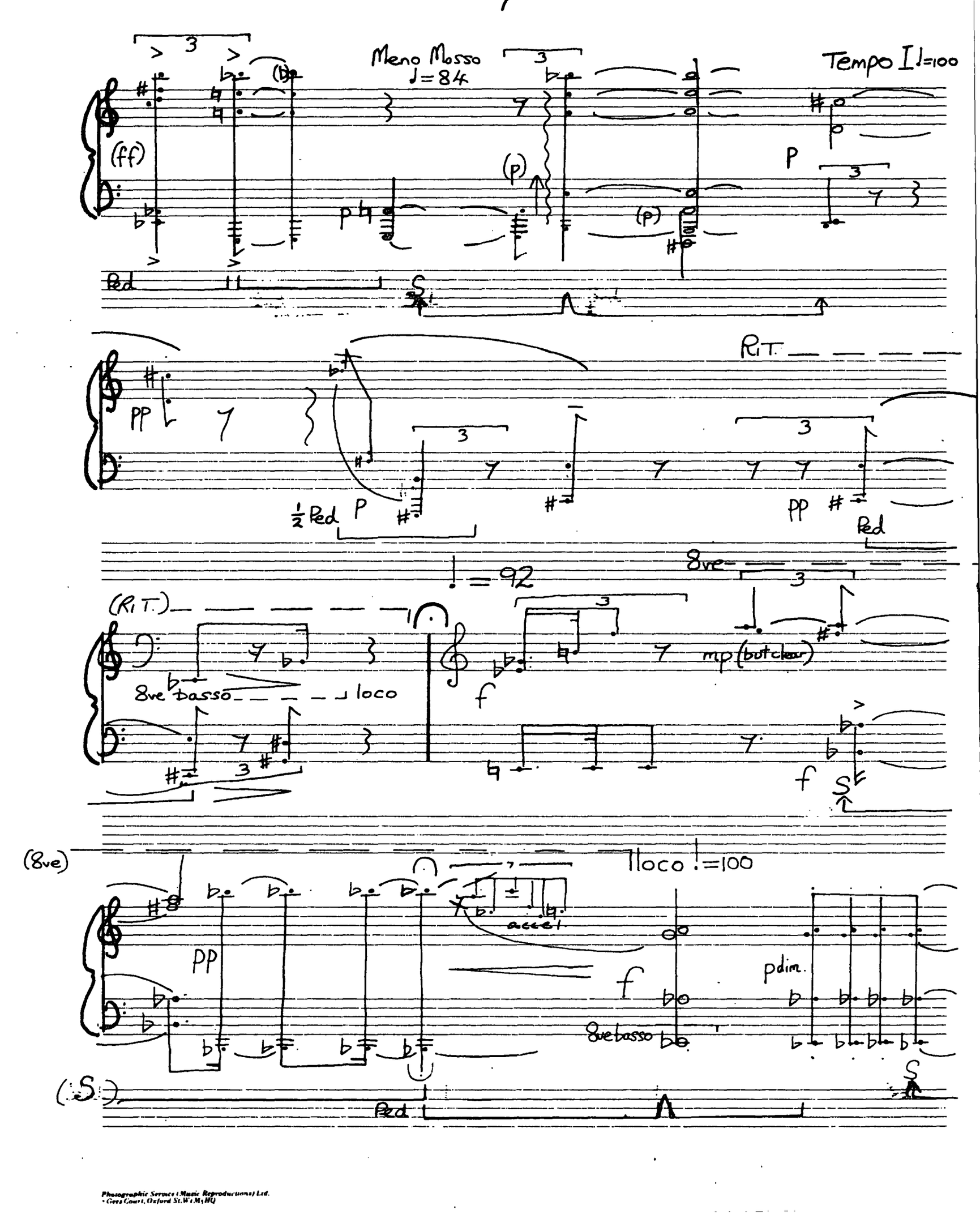
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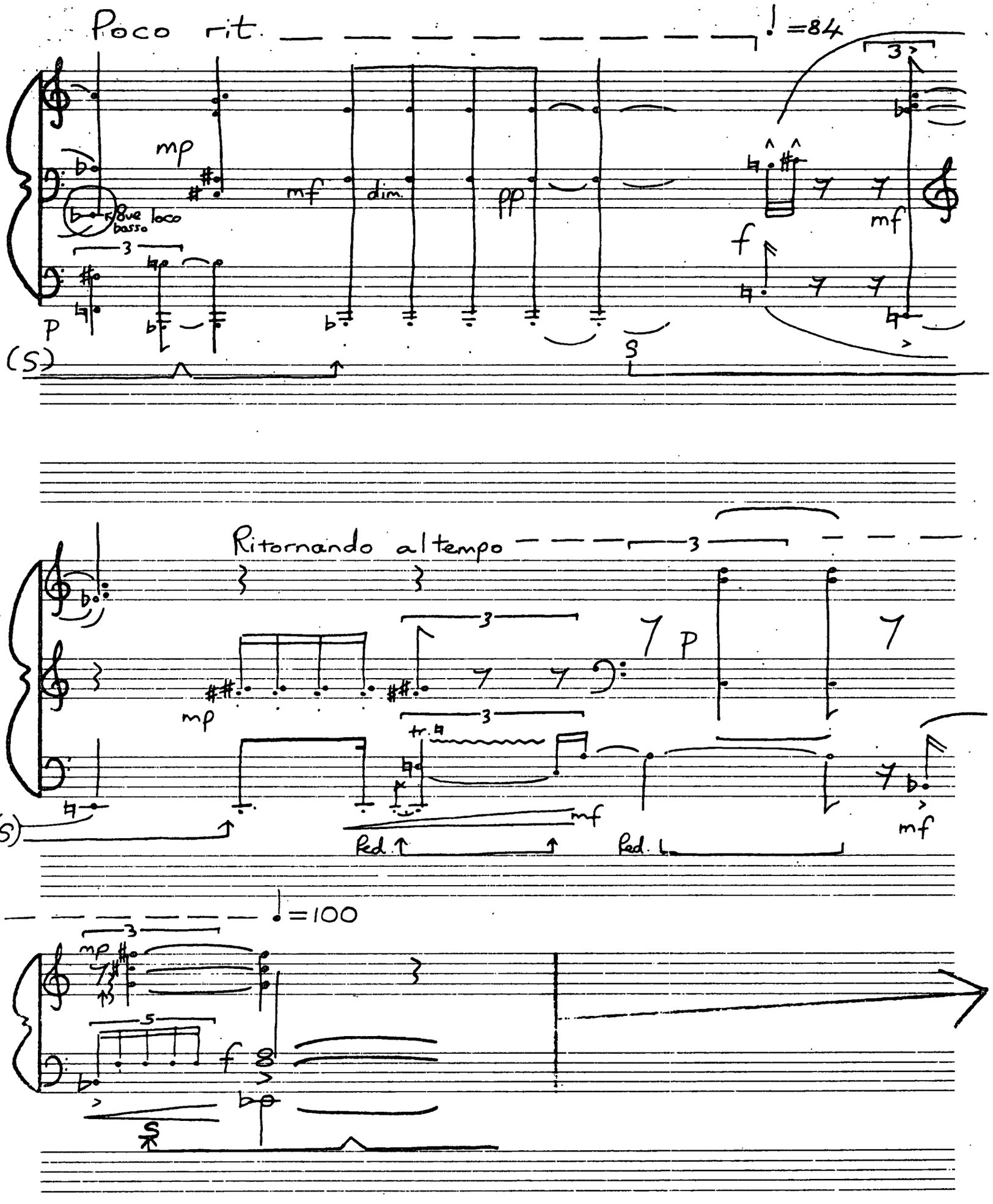
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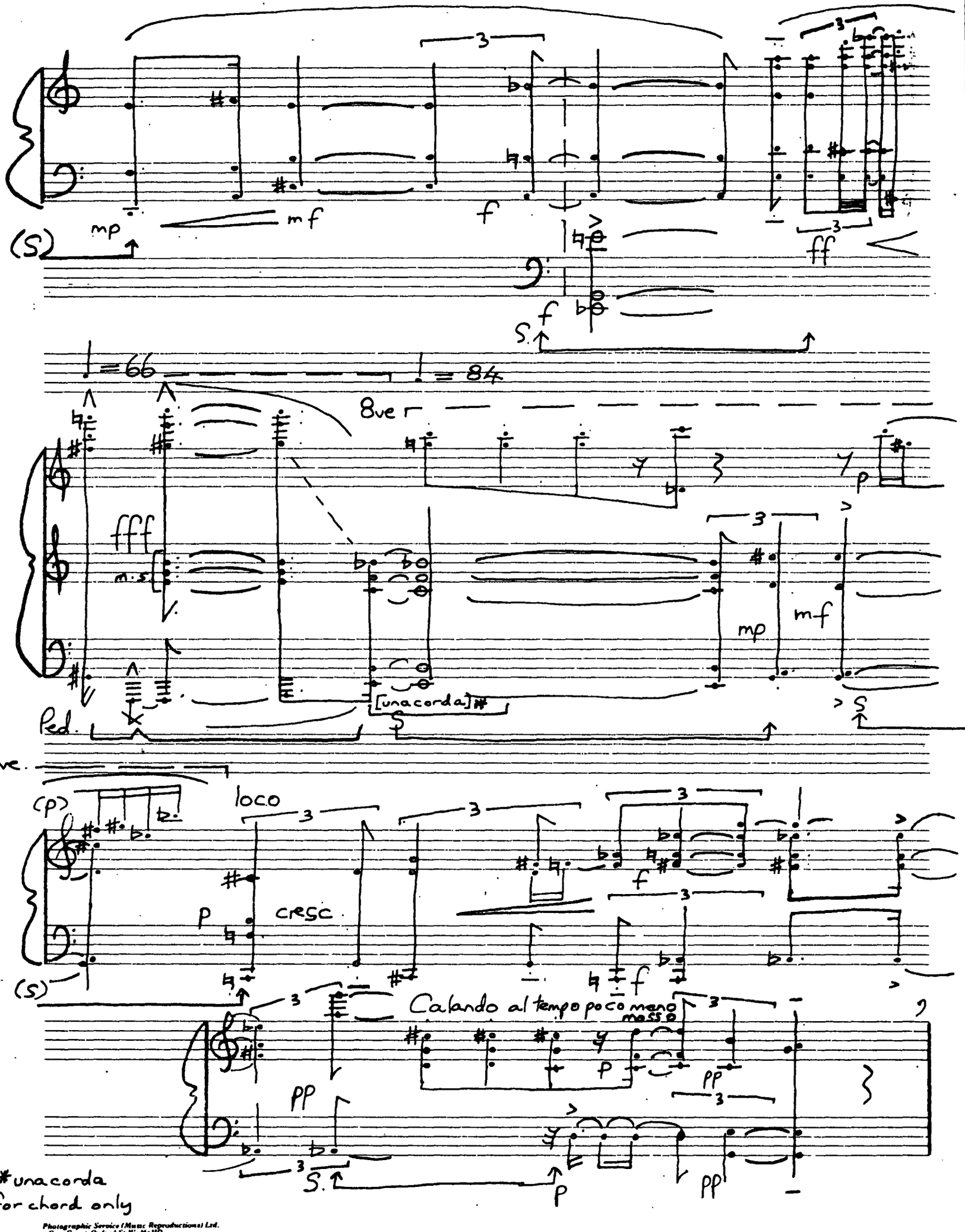


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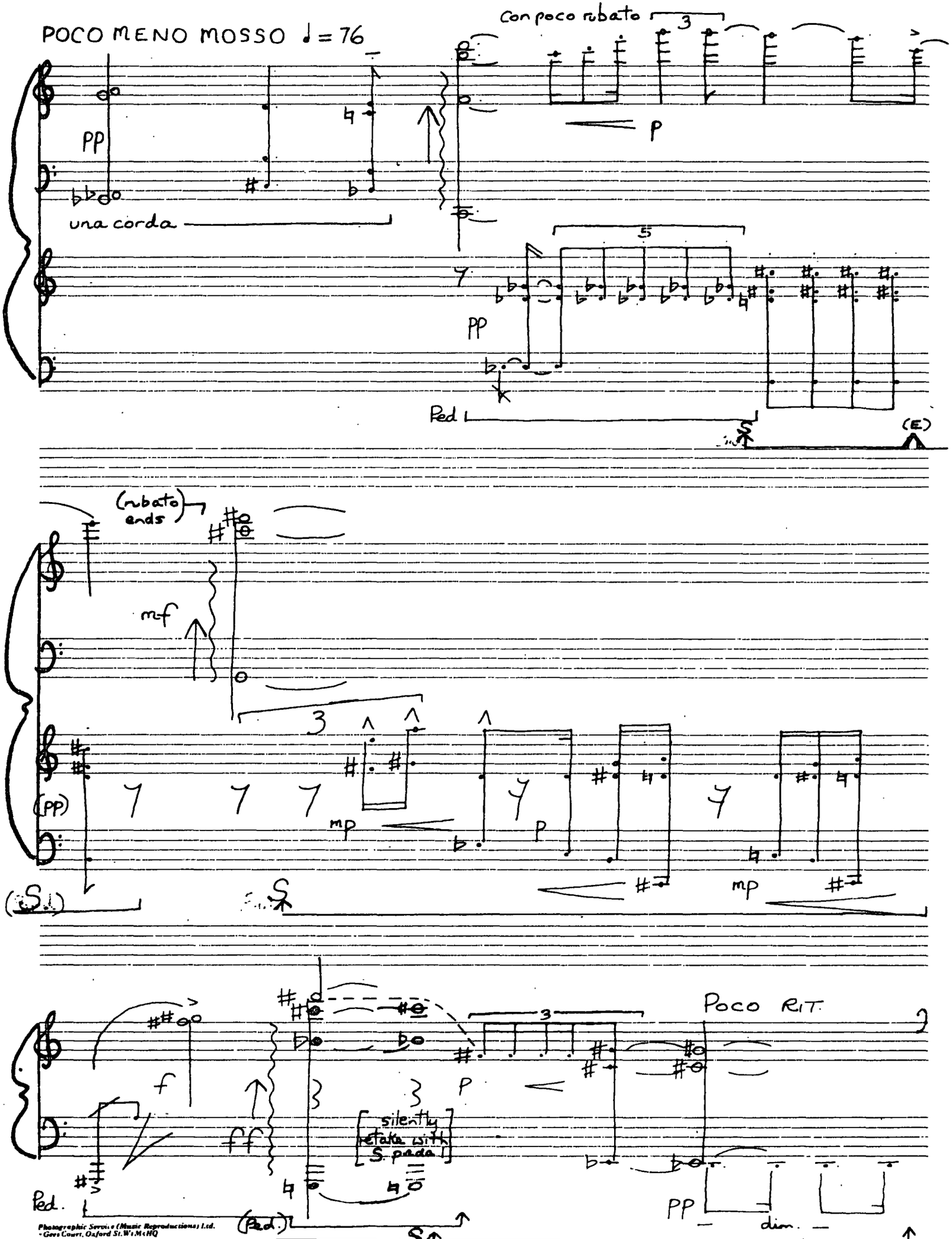


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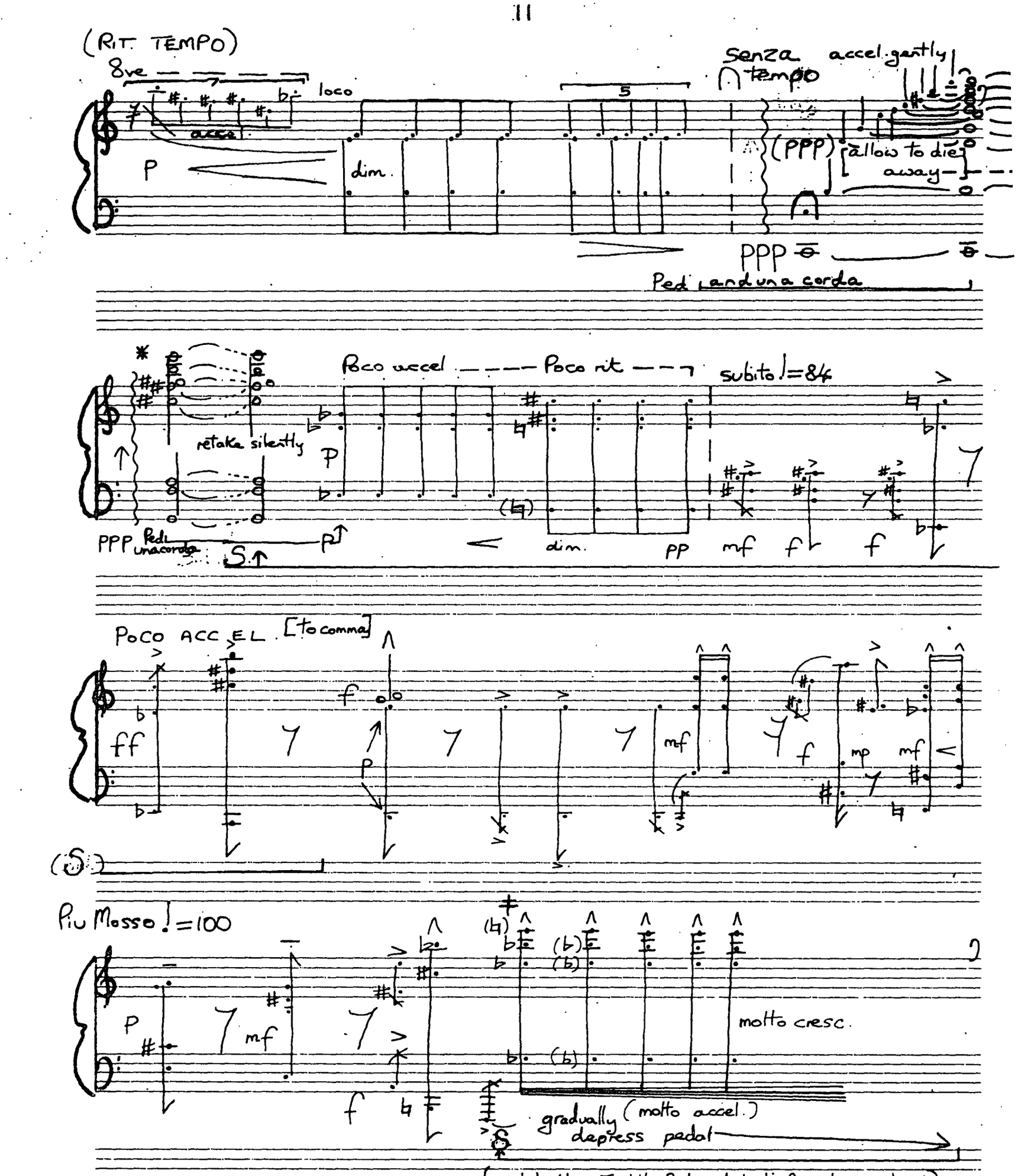

Poco rit.
♩=84
mp
mf
dim.
pp
8va loco
bassa
3
f
mf
P
(S)
S
Ritornando al tempo
3
mp
tr
mf
Ped.
Ped.
(S)
♩=100
mp
5
f
S



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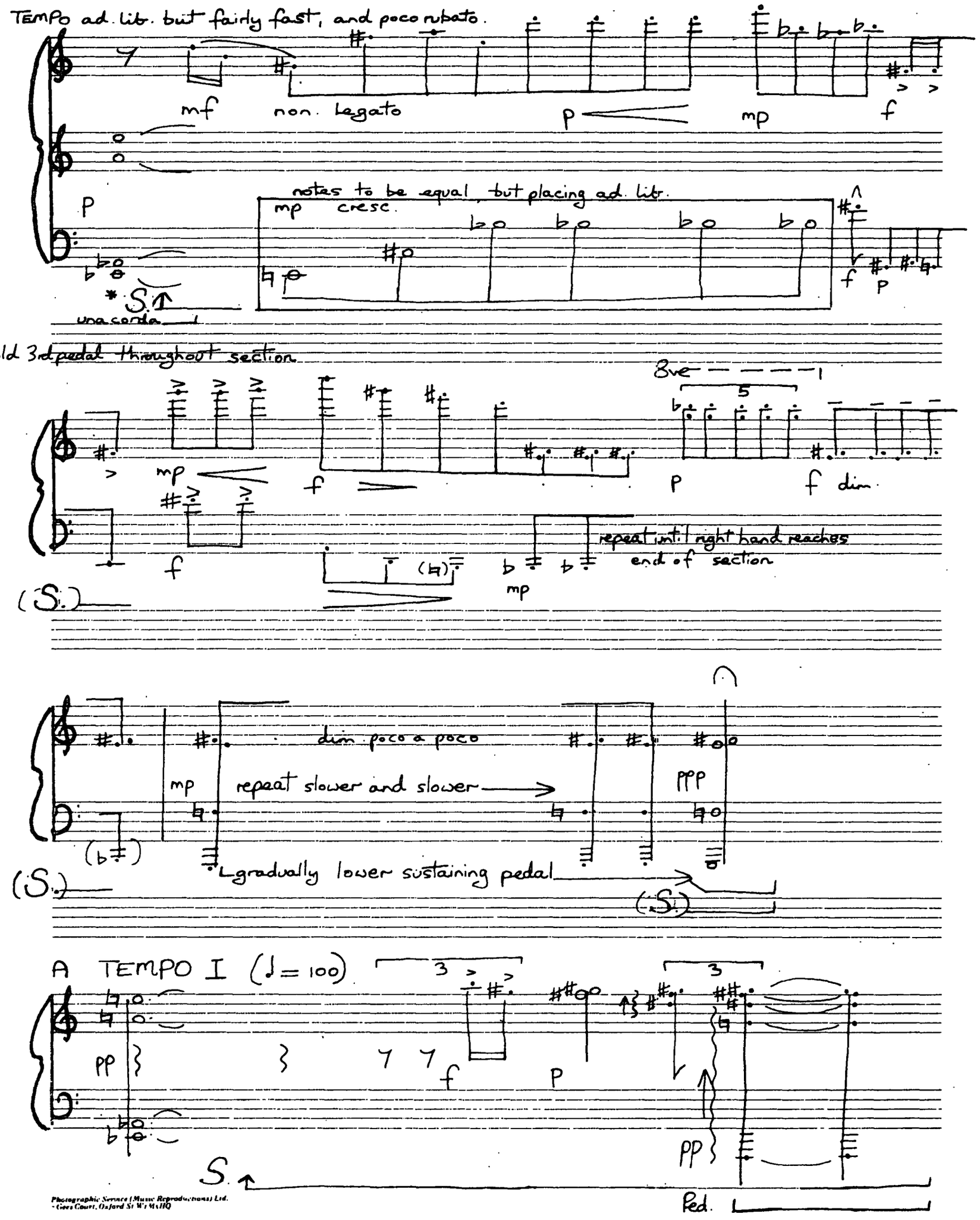


(catch the F with 3rd. pedal before playing chord)

* A slow arpeggio, but not as slow as previous chord.

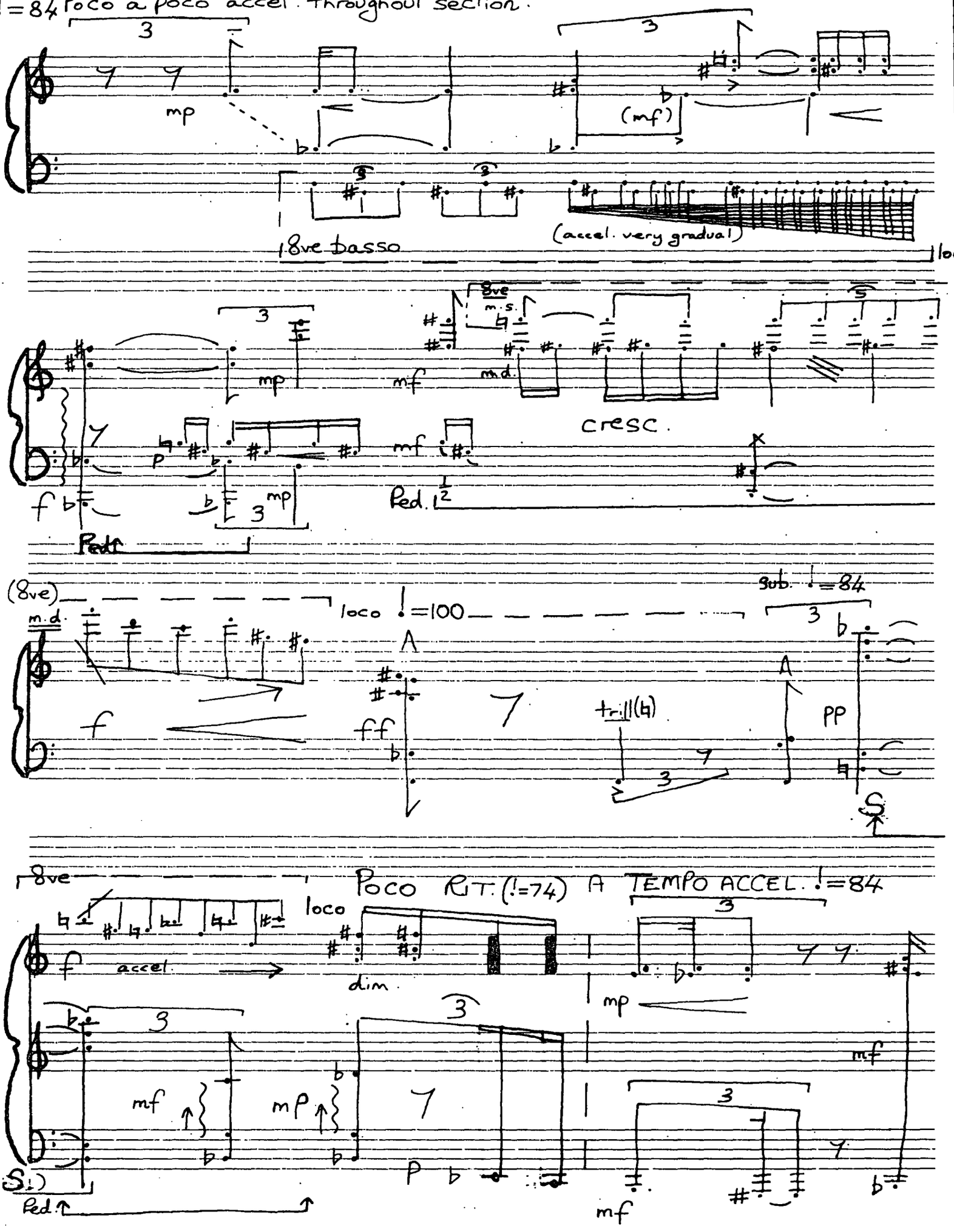
≠ Begin slightly under tempo and accelerate as much as possible, until the hands (if necessary) alternate at max. speed and dynamic.

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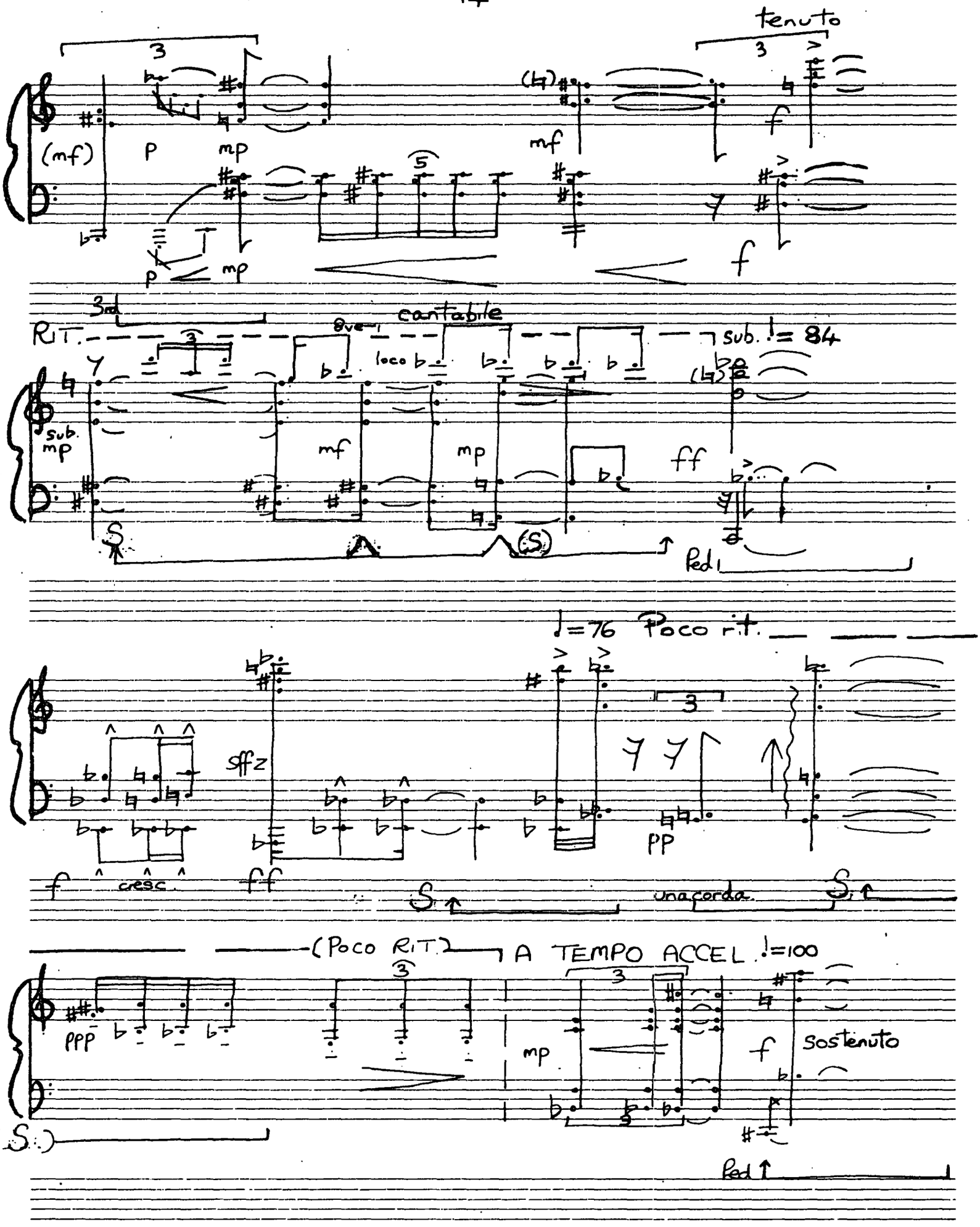


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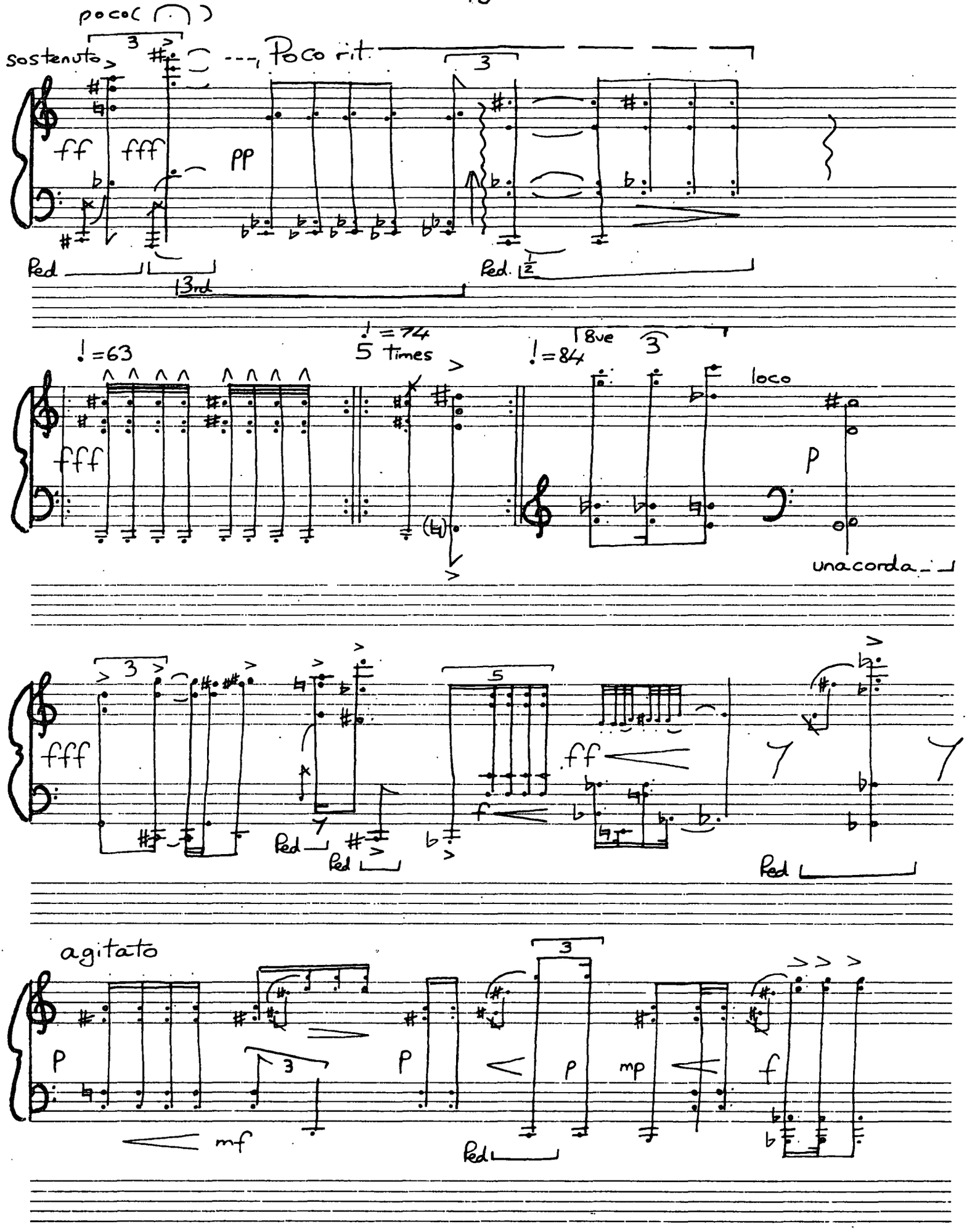
♩=84 Poco a poco accel. throughout section.



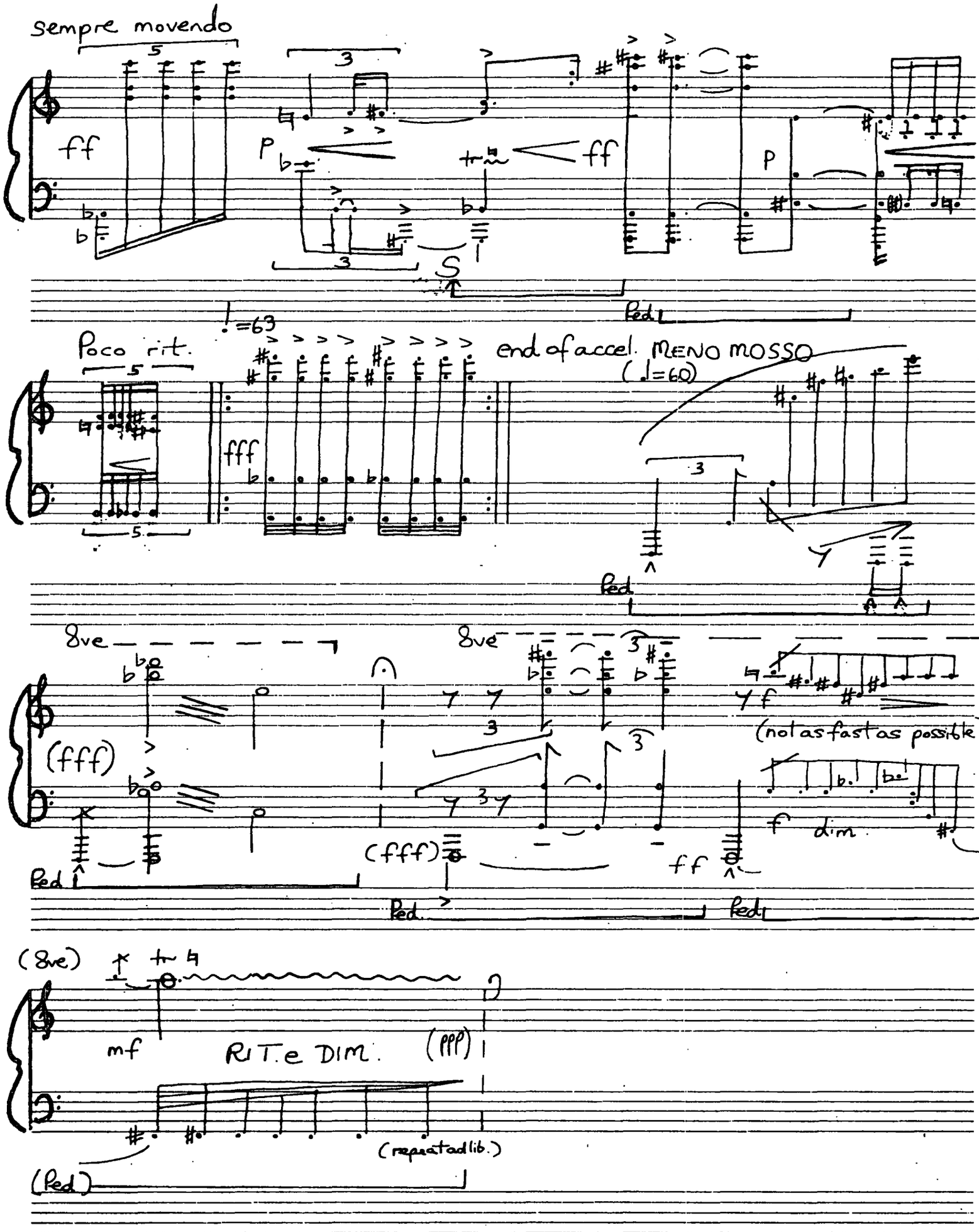
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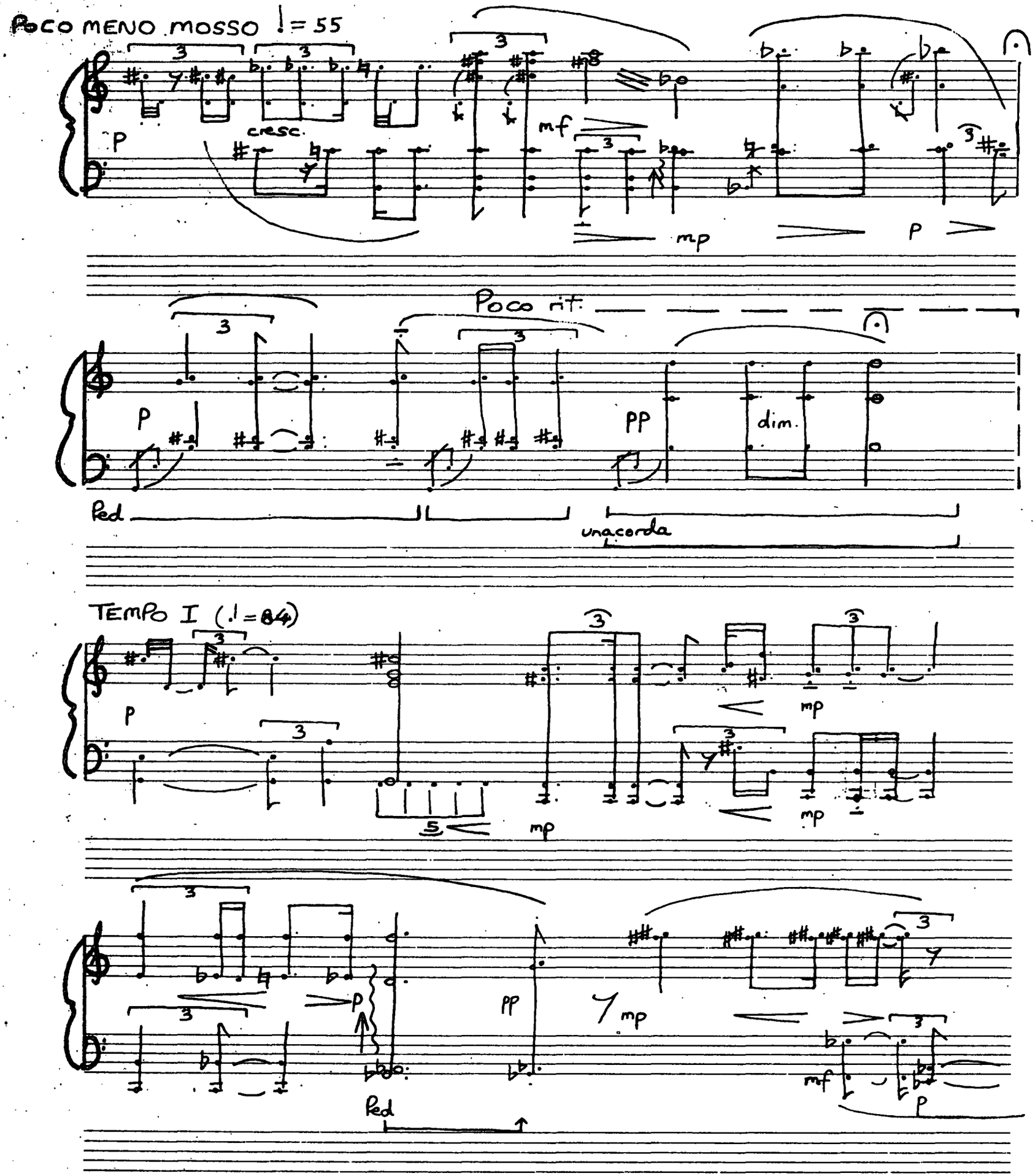


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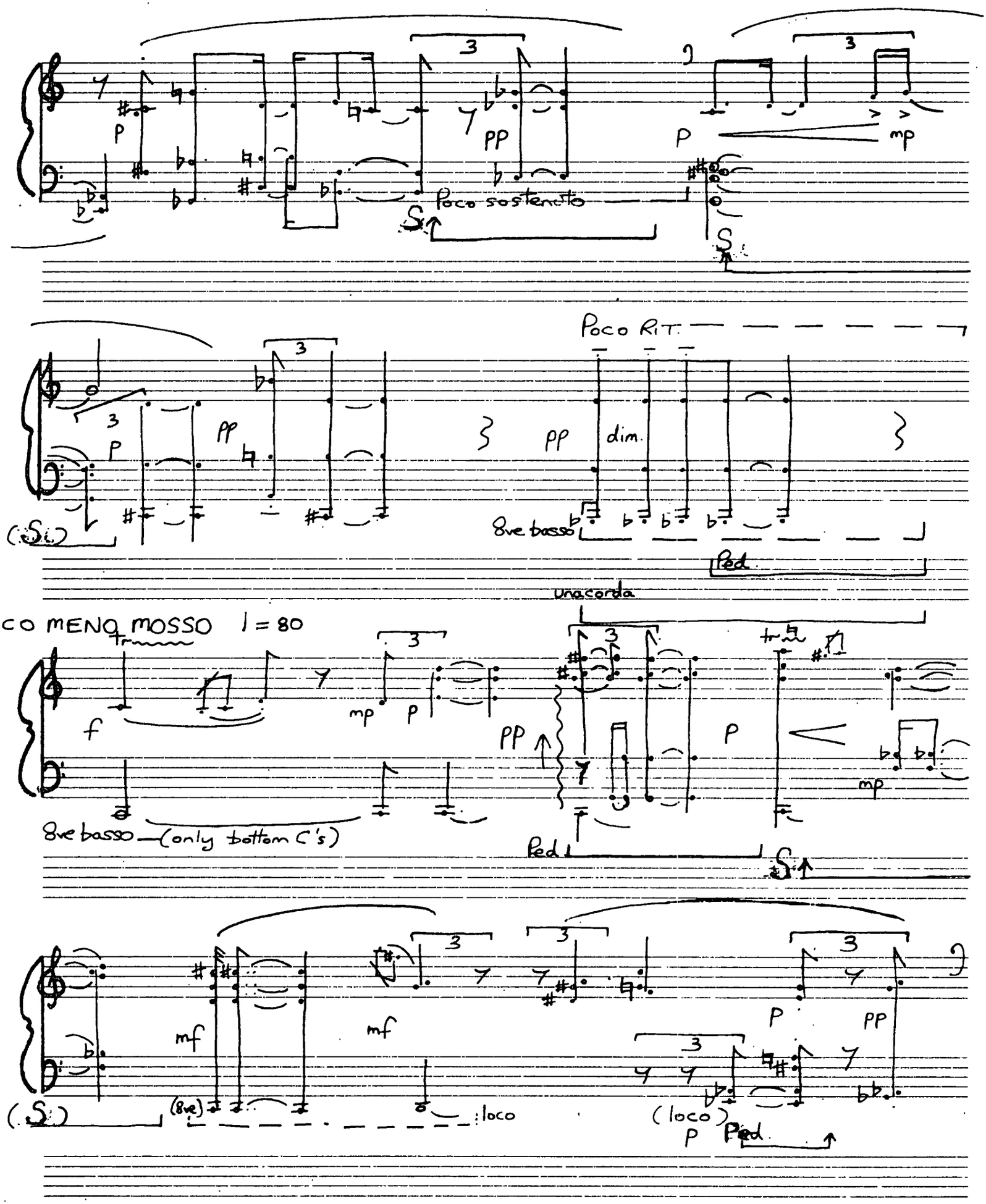
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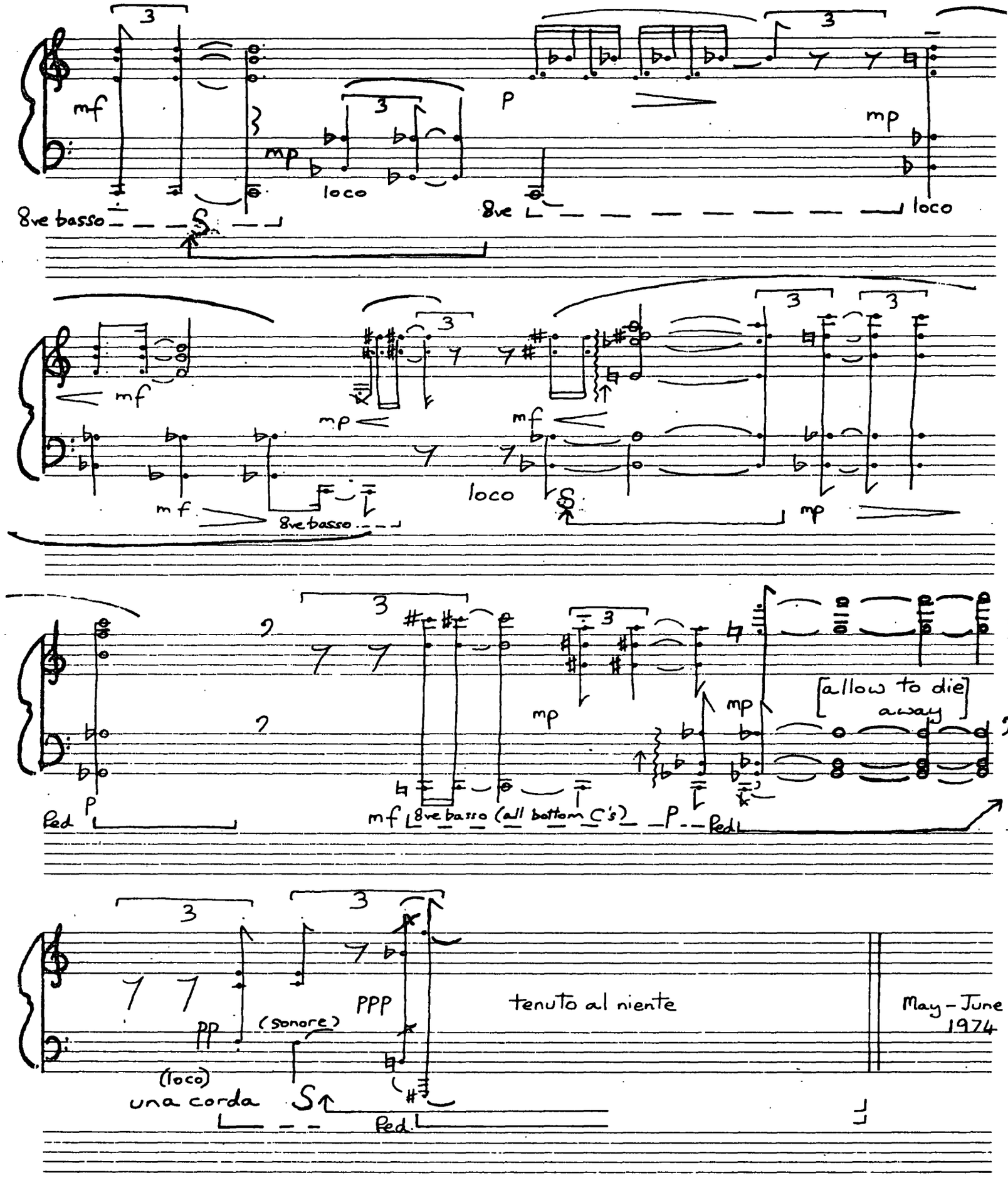
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Veni Sancte Spiritus

for SATB choir

and percussion as follows:

1st player
- 3 bongos (low, medium, high)
- 2 congas (low, medium)
- 3 cymbals (low, medium, high)
- tam tam (medium)

2nd player — vibraphone

John Howard

TEXT

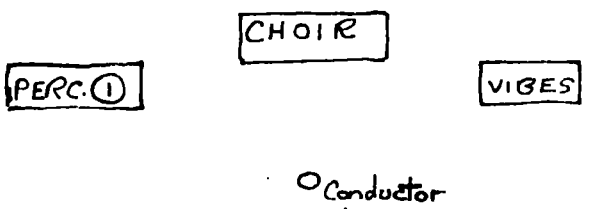
Veni sancte spiritus, et emitte caelitus lucis tuae radium.
Veni pater pauperum, veni dator munerum, veni lumen cordium.
Consolator optime, dulcis hospes animae, dulce refrigerium.
In labor requies, in aestu temperies, in fletu solatium.
O lux beatissima, reple cordis intima, tuorum fidelium.

Sine tuo nomine, nihil est in lumine, nihil est innoxium.
Lava quod est sordidum, riga quod est aridum, sana quod est saucium.
Flecte quod est rigidum, fove quod est frigidum, rege quod est devium.
Da tuis fidelibus, in te confidentibus, sacrum septenarium.
Da virtutis meritum, da salutis exitum, da perenne gaudium.

NOTES:

(1) Proportional notation is used for the percussion sections.
- ♩ are not necessarily as fast as possible, depending on context.
- ♩⌐ are to last as long as the ligature.

(2) The performers should ideally be placed as follows:



(3) At one bar before ② ("fidelium") the singers should extend the 'm' sound to a hum; similarly sopranos, last two bars ("gaudium").

3 bongos
2 congas
Slow
hard sticks
p
mp
mf
f
P
l.v.
l.v.
Percussion
cymbals
soft sticks
PP
vibraphone

Sop.
Alto
CHORUS
Tenor
Bass
PPP
mp
p
mp
mf
V— e — ni S — a — ncte Spi-ritus E — te —
Ve — ni Sa — ncte Spiritus e — mi

Player 1.
PERC.
(conga)
tr
ppp
[non cresc.]
l.v.
(cym.)
pp
Player 2.
vibraphone
soft sticks
motor off.
pp
p
Pedal.

S
A
T
B
f
dim.
mp
p
mi tte caeli-tus
Lu — cis
tuae ra-di — um
Veni pa ter
pauperum
Veni da tor
Con — sola-tor
op-ti-me Du
Icis ho
spes an — i — mae Du
op-ti-me
Du — Icis ho — spes

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Poco Rit.

S A T B

(p) mf

mun-er-um Ve- ni lu-men cor-di-um

Ve- ni lu-men cor-di-um

mp p mp

Ice re-frigeri-um In la-bor re-qui-es In aestu temperies In fle tu So- la-ti-um

Ice re-frigeri-um

4=3

So- la-ti-um

A LITTLE SLOWER

S A T B

p pp

Lux be-a-tissima be- a- tissima Reple cordis in-ti-ma tu- orum fi-deli-um (m)

Lux be a tissima

O lux be a tissima In ti ma fi- de-li-um (m)

be- a- tissima In ti ma cresc. fi- de-li-um (m)

tr.

vibraphone

motor on.

pp

bgs. congas

hard sticks

mp f mp p pp p pp

Pedal L

vibes

(p)

(Ped.)

p

Pedal.

tr.

all l.v.

cymbals

pp ppp

vibes

tr.

mp pp

Ped.

ppp

Pedal

(ppp)

pp pp

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Glasgow

(3) (♩=50)

S: ppp S — ne — tu — o — no-mine Ni — hil est in — lu-mi-ne ni-hil est-inn-

A: pp Si — ne — tu-o — no-mi-ne Ni-hil est in — lu-mi-ne ni-hil est-im-

T: Fle — cte quod est ri-gi-dum Fo-

B: ri-gi-dum

vibes: (ppp)

S: ox-i-um La va quod est sordi-dum Ri ga quod est ar-i-dum Sa — na quod est sau-cium

A: cresc. re quod est fri-gi-dum re — ga quod di — vi-um Da — tum fi-de-li-

T: fo — re quod est fri-gi-dum re — ga quod di — vi-um

S: -bus In te con — fi-den-ti-bus Sa-crum sep-ten- ar — i — um vir — tu-tis me — ri — tum

A: crescendo poco a poco -bus In te con — fi-den-ti-bus Sa — crum sep-ten — ar — i — um vir — tu — tis me — ri — tum

B: cresc.

bongos & congas: (hard sticks) 8ver

vibes: (soft sticks) pp Pedal

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ALL
cresc. molto

MUCH SLOWER (c. ♪ = 60)

tranquil

Da — vir-tu-tis men-tum, Da — sa-lu-tis exi-tum Da per-enne gau-di-um (m) —

S
A
T
B

Da sa-lu-tis ex-it-um

ex — it-um

Da sa-lu-tis ex-it-um

ex — it — um

Da

Da

Da

PP Da

Da

Da

bongos
& congas

cymbals
& tamtam

vibes

mf

soft sticks

PPP

8ve

loco

[all l.v. to end]

(PPP)

(PPP)

PP

(PP)

Pedal.

Durham.
3·I·76

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The Two Regions

for brass band

John Howard

	Eb	soprano cornet
4	Bb	solo cornets
	Bb	repiano cornet
	Bb	2nd cornet
	Bb	3rd cornet
	Bb	flugel horn
2	Eb	horns
2	Bb	baritones
2	Bb	euphoniums
2		trombones
1		bass trombone
2	Eb	bass tubas
2	BBb	bass tubas

percussion — 2 players

3 suspended cymbals (high, medium, low)
tam-tam (medium or large)
3 bongos (high, med., low)
side drum
2 pedal timpani
marimba (or xylophone with soft sticks)
vibraphone
(for distribution between players, see percussion part.)

Accidentals apply to the note they precede, except in obvious cases of immediate repetition.

Commissioned by Musicon, with funds provided by Northern Arts Association, for the Grimethorpe Colliery Band, conducted by Elgar Howarth.

c. John Howard

♩ = 65

Eb cornet

Solo cornet Bb

repiano cornet Bb

2nd cornet Bb

3rd cornet Bb

flugel horn

1st Eb horn

2nd Eb horn

1st baritone Bb

2nd baritone Bb

5 in 4

PP

P

5 in 4

2 Euphoniums Bb

1st trombone

2nd trombone

bass trombone

PP

PP

PP

PP

PP

Eb bass tuba

BBb bass tuba

large cymbal

[soft stick]

laissez vibre

1 percussion

2 (timpani)

PP

All instruments sounding as written.

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cornets

horns

baritones

euph.

trams.

Eb bass

BBb bass

perc.
timpani

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62 Hatton Garden, EC1N 8LR

10

cornets

horns

mp

10

baritones

p

poco

p

poco

euph.

(pp)

poco

trpts.

mp

pp

pp

cresc.

p

10

Eb bass

BBb bass

p

div.

p

timpani

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cornets

15

horns

mp mp mf mp

baritones

15

p mp p dim.

p mp p dim.

euph.

Trbms.

mp mp

P P P

Eb bass

BBb bass

15

mp mp

pp pp

poco

timpani

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dim.

20

20

(warm)

cresc.

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Cornets

con sordino

con sordino

con sordino

horns

baritones

euph.

troms.

basses

perc.
timpani

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62 Hatton Garden, EC1N 8LR

25 Poco rit. A tempo

senza sord.

senza sord.

senza sord.

mp

mp

Poco rit. A tempo

25

pp

mp

div.

mp

p

mf

p cresc.

Poco rit. A tempo

25

p

p

mf

mp

p

mf

mf

pp

tr.

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cornets

30

con. sord.

con sord.

con sord.

pp

pp

pp

horns

mp

p

p

pp

pp

pp

mp

baritones

30

mp

pp

euph.

mp

trams.

pp

pp

pp

basses

f

perc.
timpani

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35

senza sord.

senza sord.

senza sord.

5 in 4

molto

sfz p

div.

mf dim.

f

35

mp

p sub.

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cornets

horns

baritones

euph.

troms.

basses

perc.
timpani

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40

a2 p

p dim.

3

p dim.

3

3

p

3

p

40

div.

p

pp

pp

40

p dim.

p dim.

3

pp

3

pp

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45

cornets

(a.2.) pp

pp

pp

pp

pp

pp

3

pp

pp

horns

pp

dim

b

baritones

45

b

b

p dim.

b

euph.

troms.

pp

pp

pp

pp

pp

basses

45

pp

pp

perc.
timpani

pp

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(a. 2.) pp

p

p

p cresc.

pp

pp

pp

mf

p

p

p

div.

p

pp

pp

mp

p

p

p

p cresc.

p cresc.

div.

p

p

3 bongos

(hard sticks)

pp

tr.

pp.

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50

cornets

mf p

(pp)

(pp)

(pp)

tutti

p molto

f

f

f

horns

marcato

pp

pp

pp

p

baritones

50

marcato

pp

P

mf

euph.

p

trams.

pp

f

basses

50

mp

f

3 bongos

timpani

tr.

p molto

marcato

f

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55

60

timpani

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cornets

horns

baritones

euph.

troms.

basses

3 bongos

perc.

timpani

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(17)

all cornets:
harmon mute
plunger out,
stopped with hand

non rall.

a.2.

one

dim.

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poco piu mosso

♩ =70

70

cornets

[harmon mutes, plunger out & stopped]

2 solo cornets ppp

[harmon mutes, plunger unstopped]

2 solo cornets

senza sord.

senza sord. tutti

senza sord.

senza sord.

cresc.

horns

p

mf

dim.

cresc.

70

baritones

euph.

troms.

Poco piu mosso

70

basses

3 cymbals

perc.

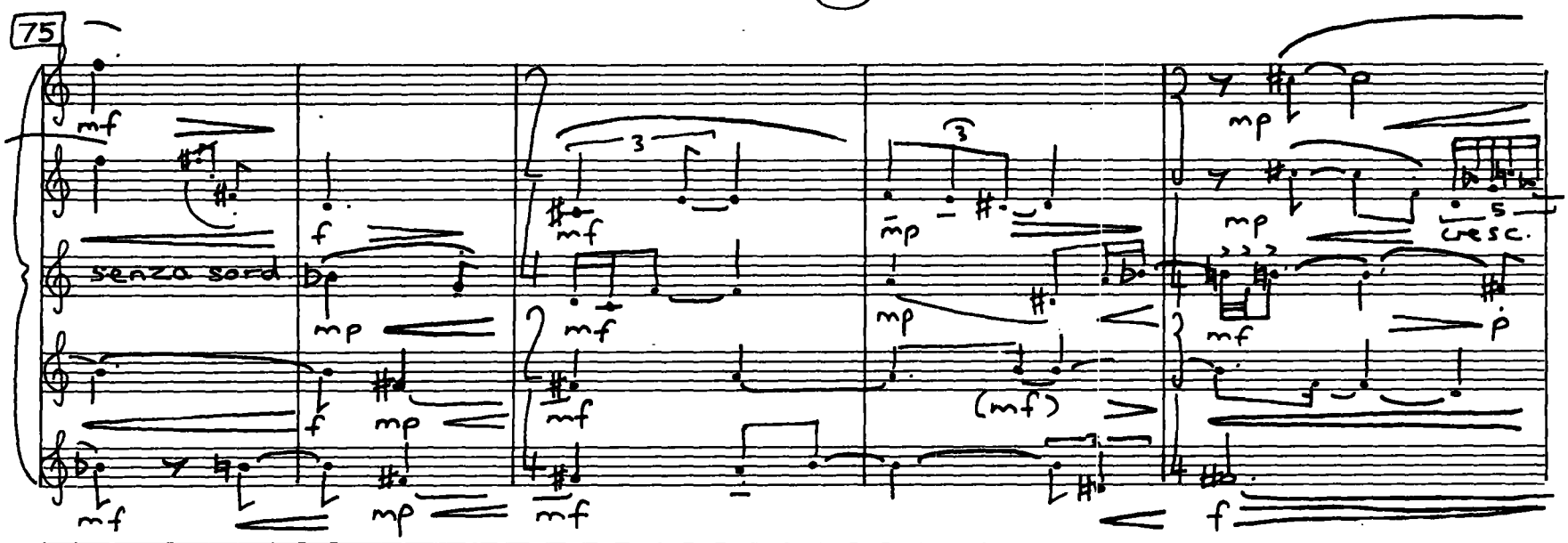
(med. cym.)

soft stick

pp

laissez vibre

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80

cornets

horns

80

baritones

trpms.

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85

+ one solo cornet

pp mf pp p cresc. p cresc. div. f

pp p cresc. p p p p

cresc. poco a poco f

f cresc. - f cresc. f

pp pp pp

cresc. poco a poco f

cresc. poco a poco f

cresc. poco a poco f

85

mf p pp cresc. poco a poco f

f f f

pp pp

cresc. poco a poco f

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cornets

horns

baritones

trams.

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♩= 60

△ Poco rit. Poco meno mosso

CUT ALL EXCEPT TIED ↓ OVER PLAYERS

pp a.2 pp cresc. molto fff non vib. ppp

ff pp f fff mf

2 solo cornets

cresc.

♩= 60

Poco rit. Poco meno mosso

CUT

p cresc.

euph. one non vib. ppp

high cymbal [hard stick] laissez vibre

perc. bongos

tr. DAMP!

ppp

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95 A TEMPO ♩=60 — PIU MOSSO ♩=70

2 solo cornets

cornets

2 solo cornets

horns

Solo

tutti

← No expression — dead pan! →

p pp ppp

PIU MOSSO ♩=70

baritones

euph. (one)

trams

cymbals

perc.

bongos

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100

con sord.
2 solo cornets
gradually remove mutes
(senza sord.)
tutti
flutter tongue
2 solo cornets
100
both euphoniums
[soft stick]
cymbals
bongos
To side drum

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105

110

cornets

horns

105

110

baritones

euph.

trams.

105

110

basses

side drum

perc.

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p sub. ff

p sub

p sub.

Psub. ff pp

p

115

pp

pp

pp

mp flz.

f p

pp

pp

pp

ff pp sub.

cresc.

ff pp sub.

poco

poco

poco

115

f f f

pp

f f f

pp poco pp

(ff)

f

f

pp sub.

pp

(pp)

side drum

bongos

tr.

f

p cresc. molto

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28

Poco rit. — — — — — — A tempo

cornets

horns

baritones

euph.

trams.

basses

perc.

120

div. dim. poco a poco

one

cymbals

[soft stick]

laissez vibre

l.v.

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125

mf mf mf mp p p p p mp mp mp mf mp mf mp mf mp mf mp mf mp mp mf mp mf mp mf mp mf mp mf

cornets

horns

baritones

euph. 1

euph. 2

troms.

basses

percs.

bongos

130

a.2.

con sord.

con sord.

cresc.

cymbals

damp!

poco

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135

con sord.
senza sord.
senza sord. tutti
One!
molto
cresc.
poco a poco
cresc. poco a poco

135

euph. 1
euph. 2
gliss.
poco

135

marimba
(soft sticks)
vibes
motor on
Pedal.

32

Poco rit. — short break — Poco meno mosso — 140 — Tempo I

(+ one solo cornet)

cornets

(sop. only) con sord. ppp

molto

con sord.

[not muted]

horns

short break

(gentle)

poco

bars.

Poco rit. — Poco meno mosso — 140 — Tempo I

euph. 1 2

trbms.

Poco Rit. — short break — Poco meno mosso — 140

basses

ff poss.

marimba

vibes

Create a gentle wash of background colour, using the pitches in given order

(repeat as ostinato)

(Pedal throughout)

(repeat)

Ped.

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145

remove mute gradually

remove mutes

remove mute

senza sord.

(pp)

(pp)

(pp)

(pp)

pp

pp

mp

mp

mp

cresc.

cresc.

cresc.

>>>

mp

ff

mp

ff

mp

ff

p

f

mp

5 in 4

5 in 4

mp

f

f

mp

145

p

p

p

p

cresc.

mf

f

mp

f

mp

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cornets

horns

baritones

euph.

troms.

basses
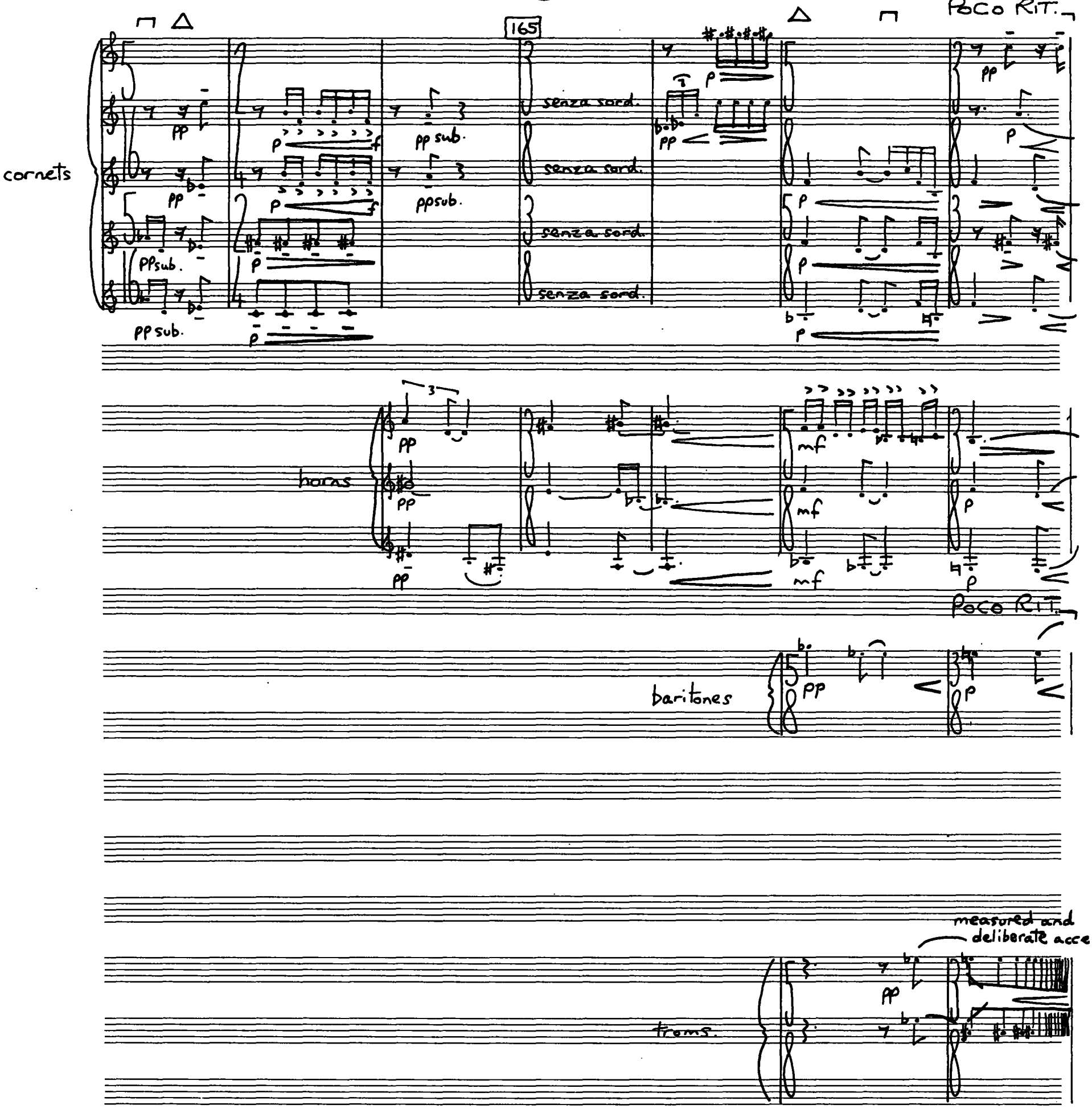
A TEMPO ♩=80

[Cup mutes]

160

high cym · (soft stick)

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MENO MOSSO ♩=65

170

mf cresc. p sub. f p mp

170

mp pp

pp cresc. mp pp

one mf

* from here to the Maestoso, the cornets and horns should in the main reflect a tranquil character, while the lower half of the band should be pressing forward in their gestures, urging the music dramatically on.

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cornets

horns

baritones

trams.

basses

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180

180

cantabile

both

bongos
(hard stick)

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cornets

horns

cantabile

baritones

euph.

trpts.

basses

bongos

perc.

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Poco meno mosso ♩=60

190

con sord.

Poco meno mosso ♩=60

190

Poco meno mosso ♩=60

190

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RIT. — — —

195

mf p mf p mp f p mf p mf p mf p mf p

(pp) mf

(pp) mf mf

(mp) mf p mf p

(pp) mf mf

bongos

pp p p f f mf

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200

cornets

tutti

mp mf f

mp mf f

p f

p cresc. f

horns

mf 3 mp mf

dim.

mf dim. mp mf

euph.

(mf) mp mf

trams.

p

p

basses

200

(mf) mp mf

(mf) mp cresc. mf

perc.

(mf) mp mf

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205

ff ff f p f dim. f

p cresc. p cresc. p cresc. p cresc.

f f f p p mf mf mf

p div. mp mf p p cresc.

205

mp cresc. mf div. mp mf mp mf

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cornets

horns

baritones

210

div.

cresc. poco a poco

euph.

troms.

basses

perc.

bongos

cresc.

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(47) ← c. 4 secs → A TEMPO

poco

215

* all solo cornets independently.

(!) (!) 215

mp cresc. poco a poco

mp cresc. poco a poco

to cymbal (large)

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RIT. TRANQUILLO (48) ♩=45

220

cornets

ALL TAKE CUP MUTES

ff molto cresc.

molto cresc.

molto cresc.

molto cresc.

pp

senza Sord.

(pp)

horns

pp

RIT. TRANQUILLO ♩=45

220

baritones

pp

euph.

div.

pp

poco

pp

trpts.

ff

molto

pp

RIT. TRANQUILLO ♩=45

220

basses

cresc.

molto

molto

pp

(pp)

(pp)

bongos

perc.

tr.

p

to tom tom (soft stick)

l.v.

pp

l.v.

pp

mf

tr

f

pp

ppp

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225

tutti

Solo

dim.

senza sord.

senza sord.

take harmino mute

One

225

mf

dim.

225

dim.

One

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RALL. short break A tempo

230

[non rall.]

cornets

ff p ff p

+1 solo cornet

harmon mutes (both) ppp

ff p

harmon mute ppp

horns

cresc. f

cresc. f

mp f

p pp ppp

RALL. A tempo

230

baritones

p pp ppp

euph.

f p div. dim. pp

trams.

f p pp

cresc. f p

RALL. (one) A tempo

230

basses

cresc. f

div. p dim. pp

mf f p

perc.

timpani

tr. p pp

Durham 21·III·76

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Quintet

for

Brass

"Variations and Dances"

for 2 trumpets in C
horn in F
trombone
tuba

all instruments written at pitch

John Howard

n.b. except in the case of immediately repeated notes, accidentals only apply to the note they precede.

MOVEMENT I

1

THEMA

♩=50

1st trumpet

2nd trumpet

horn

trombone

tuba

PP

Poco Piu mosso ♩=60

cresc.

poco

5

f

sfz p

+ gradually unstop

Poco Rit.

ff

Poco Piu mosso ♩=70

10

molto

cresc. molto

15

Poco Rit. TEMPO I(♩=60)

1st trumpet
2nd trumpet
horn
trombone
tuba

ff sim. p pp

20

1st trumpet
2nd trumpet
horn
trombone
tuba

pp mp p (pp)

sfz p

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FIRST DANCE

Piumosso ♩= 80

leggiero

25

1st trumpet

hn.

tuba

30

1st trp.

hn.

tuba

1st trp.

hn.

tuba

35

1st trp.

hn.

tuba

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1st trp.
hn.
tuba

40

7=6

FIRST VARIATION
MENO MOSSO (♩=60)

hn.
trombone
tuba

45

hn.
trom.
tuba
cresc. molto f

50

hn.
trom.
tuba

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1st trp.
2nd trp.
hn.
trom.
tuba

55

60

gliss.
sub. pp
dim.
cresc.

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SECOND VARIATION

1st trp.
2nd trp.
hn.

65

1st trp.
2nd trp.
hn.

70

1st trp.
2nd trp.
hn.

1st trp.
2nd trp.
hn.

75

1st trp.
2nd trp.
hn.
trom.
tuba

gradually unstop

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80

1st trp.
2nd trp.
hn.
trom.
tuba

85

1st trp.
2nd trp.
hn.
trom.
tuba

90

1st trp.
2nd trp.
hn.
trom.
tuba

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95 Poco meno mosso ♩= 50

1st trp.
2nd trp.
hn.
trom.
tuba

100

trom.
tuba

105 // short break

hn.
trom.
tuba

110 Poco rit.

1st trp.
2nd trp.
hn.

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POCO MENO MOSSO — POCO RIT. — A TEMPO — POCO RIT.

1st trp. 2nd trp. hn. trom. tuba

ff (ff) ff ff ff

(muted) RIT.

2nd trp.

hn.

130

pp

pp

p

SLOW ♩=40

2nd trp.

hn.

pp poss.

mute

fuori tempo

(breathe as necessary)

p sostenuto

2nd trp.

hn.

pp

pp

2nd trp.

hn.

mp

pp (echo)

2nd trp.

hn.

ppp

approx. in time

sim.

pp

2nd trp.

hn.

CUT

RIT.

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SECOND DANCE

Più mosso ♩=80

leggiero

135

1st trp.

trom.

tuba

1st trp.

trom.

tuba

140

1st trp.

trom.

tuba

145

1st trp.

hn.

trom.

tuba

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150

1st trp.
hn.
trom.
tuba

mp mf (p) f mp p mf

THIRD VARIATION

155 Poco meno mosso (♩=70)

1st trp.
2nd trp.
hn.
trom.
tuba

5 7=6 p f p mp ff [mute out] sfz p pp poco mp sfzp pp p cresc. ff mp sost. cresc. 7=6 ff

1st trp.
2nd trp.
hn.

mp p 3 mp p mp mp p

160

1st trp.
2nd trp.

mf mp mf p mp p mp p

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165

1st trp.

2nd trp.

hn.

170

1st trp.

2nd trp.

hn.

gradually unstop

2nd trp.

hn.

175

hn.

trom.

tuba

180

hn.

trom.

tuba

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185

hn.

trom.

tuba

PoCo RiT.

190

A TEMPo

hn.

trom.

tuba

195

hn.

trom.

tuba

MoLTo RiT.

trom.

tuba

200

[RiT.] (MENo MoSSo ♩=50)

tuba

molto

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MENO MOSSO ♩=50

1st trp. MUTED pp

2nd trp. MUTED pp

hn. MUTED pp

tuba pp

1st trp. (pp)

2nd trp. (pp)

hn. (pp)

tuba pp

205

1st trp. (pp)

2nd trp. (pp)

hn.

tuba (pp)

210

1st trp. (pp)

2nd trp. (pp)

hn.

tuba pp

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1st trp.
2nd trp.
hn.
tuba

215

dim.
dim.
dim.

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220

1st trp.
2nd trp.
hn.
tuba

pp mp p pp p pp p pp p pp

1st trp.
2nd trp.
hn.
tuba

pp p

225

RIT.

1st trp.
2nd trp.
hn.
trom.
tuba

(pp) al niente ppp

CUT WITH TROMBONE ENTRY — MUTES OUT

(pp) al niente ppp

PIU MOSSO ♩=70

1st trp.
trom.

Con bravura!

mf dim.

marcato (throughout section)

pp

p mf

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230

1st trp.

trom.

mp p mf dim. p

1st trp.

pp

trom.

mf dim. p (p) pp

235

1st trp.

mp mp pp

2nd trp.

pp

trom.

mf mp mf p (p)

2nd trp.

p

trom.

mf dim. p (p) cresc. mf

240

hn.

trom.

p mf mp mf p mp p

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1st trp.
2nd trp.
hn.
trom.

(p)
mf
p
p
mf
p
mp

245

1st trp.
2nd trp.
hn.
trom.

mp
mp
p
p
mp
p
glissando
pp
p
pp
mp

1st trp.
2nd trp.
hn.
trom.
tuba

p
mp
3
poco
PP
cresc. poco a poco
p
3
p

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250

1st trp.
2nd trp.
hn.
trom.
tuba

mp mp p mf mp p mf p p 3 mp

255

1st trp.
2nd trp.
hn.
trom.
tuba

mp mf mf mp mf psub. psub. psub. mp mf mf mp mf sfz p mp

1st trp.
2nd trp.
hn.
trom.
tuba

p mf mp mf mp mf pp molto mp mf pp molto mp mf pp molto mf pp molto mf mp pp molto

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260

Poco Rit. - - -

1st trp. fff dim.

2nd trp. fff dim.

hn. fff dim.

trom. fff dim.

tuba fff dim.

Poco meno mosso ♩=60

1st trp. pp

2nd trp. pp

hn. pp

trom. dim. pp

tuba dim. pp p

265

1st trp. (pp)

2nd trp. (pp)

hn. pp

trom. p pp

tuba pp pp

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270

1st trp.
2nd trp.
hn.
trom.
tuba

(pp)
(pp)
(pp)
(pp)
(pp)

1st trp
2nd trp.
hn.
trom.
tuba

p
pp

275

2nd trp.
hn.
trom.
tuba

(pp)
(pp)
mp
p
pp
mp
p
pp

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2nd trp.
hn.
trom.
tuba

p
pp
(pp)

280

al niente
al niente

Più mosso ♩= 75

1st trp.
2nd trp.
hn.
trom.
tuba

ff
pp

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285

1st trp.
2nd trp.
hn.
trom.
tuba

ff

290

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1st trp.
2nd trp.
hn.
trom.
tuba

295

300

1st trp.
2nd trp.
hn.
trom.
tuba

(pp) cresc.

molto fff pp sub.

molto fff pp sub.

molto pp sub.

molto pp sub. mp

molto mf

305

1st trp.
2nd trp.
hn.
trom.
tuba

cresc. molto

p cresc.

mf p cresc. molto

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ACCEL. POCO A POCO
(to c. ♩=130)

1st trp.
2nd trp.
hn.
trom.
tuba

ff
ff
ff
dim.
dim.
p
p
p
pp
pp

(ACCEL.)

310

1st trp.
2nd trp.
hn.
trom.
tuba

(pp)
(pp)
pp
cresc.
cresc.
cresc.
cresc.
cresc.
V
V

(ACCEL.)

1st trp.
2nd trp.
hn.
trom.
tuba

(cresc.)
(cresc.)
(cresc.)
(cresc.)
(cresc.)

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(ACCEL.)

(c. ♩= 130)

315

1st trp.

2nd trp.

hn.

trom.

tuba

f p cresc.

mp cresc.

cresc. molto

sim.

MOLTO RIT.

flutter

Instruments up!

ff poss.

MOVEMENT II

FOURTH VARIATION

320 ♩= 60

pp

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325

2nd trp.

hn.

trom.

tuba

330

1st trp.

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1st trp.
2nd trp.
hn.
trom.
tuba

335

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340

1st trp.
2nd trp.
hn.
trom.
tuba

(pp) pp p pp (pp) pp

(pp) (pp) (pp) pp

345

1st trp.
2nd trp.
hn.
trom.
tuba

poco (pp) mp dim. pp poco pp p pp

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350

1st trp.
2nd trp.
hn.
trom.
tuba

355

1st trp.
2nd trp.
hn.
trom.
tuba

360

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365

1st trp.

2nd trp.

hn.

trom.

p

p

pp

5

mp

p

1st trp.

2nd trp.

hn.

mf

dim.

p

5

5

mp

p

pp

370

1st trp.

2nd trp.

hn.

pp

p

mp

p

cresc. poco a poco

f

1st trp.

2nd trp.

hn.

trom.

pp

dim.

p

f

p

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375

1st trp.
2nd trp.
hn.
trom.

sfzp
pp
p
pp
pp
mf

1st trp.
2nd trp.
hn.
trom.

pp
pp
pp

380

1st trp.
2nd trp.
trom.

pp
mp
mp dim.
pp

1st trp.
2nd trp.
trom.

pp
p

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385

1st trp.
2nd trp.
trom.

390

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395

1st trp.
2nd trp.
trom.

p (pp) f mp s ff p pp

1st trp.
2nd trp.
trom.

pp mf pp f mf

400

1st trp.
2nd trp.
trom.

pp (pp) pp

1st trp.
2nd trp.
trom.

ff ff ff mf

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405

1st trp.
2nd trp.
trom.

410

415

hn.

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420

1st trp.
hn.
trom.
tuba

(pp)
pp
pp
cresc.
mp

1st trp.
hn.
trom.
tuba

p
p sub
p sub
5
5
mf
p
mp

425

1st trp.
hn.
trom.
tuba

pp
fp
fp
(p)
mp
p

430

1st trp.
hn.
trom.
tuba

mf
p
mf
p
mf p
mf p
mp
sfzp
mp

1st trp.
hn.
trom.
tuba

435

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1st trp.
hn.
trom.
tuba

445

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450

hn.

tuba

mf p pp

pp

(pp)

pp

hn.

tuba

poco

mp p

455

mf

pp

pp

Poco Piu mosso ♩=70

1st trp.

hn.

1st trp.

hn.

ff

ff

460

p sub.

1st trp.

cresc.

molto

ff

465

1st trp.

dim.

pp

p

hn.

1st trp.

hn.

pp

pp

p

pp

470

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1st trp.
2nd trp.
hn.
tuba

pp f dim. mf mp f pp f

475

poco a poco cresc. (f) mp mf mp p mf f mf p mp ff sim. (p)

480

(p) pp mf mp f p

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poco rit. poco meno mosso ♩=60

485

1st trp.
2nd trp.
hn.
trom.
tuba

poco rit. poco più mosso ♩=70

1st trp.
2nd trp.
trom.
tuba

490

hn.
trom
tuba

495

hn.
trom.
tuba

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2nd trp.
hn.
trom.
tuba

500

2nd trp.
hn.
trom.
tuba

505

1st trp.
2nd trp.
hn.
trom.
tuba

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1st trp.
2nd trp.
hn.
trom.
tuba

p
p
p
p
pp
(pp)

1st trp.
2nd trp.
hn.
trom.
tuba

pp
pp
pp
poco
(pp)
(pp)

510

1st trp.
2nd trp.
hn.
trom.
tuba

pp
(pp)
pp
(pp)
(pp)
pp
pp
p
pp
pp

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515

1st trp.
2nd trp.
hn.
trom.
tuba

pp

5

mp

p

sim.

(pp)

520

mf

525

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530

1st trp.

trom.

pp

p

pp

poco RIT

535

1st trp.

trom.

pp

poco

pp

A TEMPO

1st trp.

trom.

tuba

p

pp

pp

540

1st trp.

tuba

pp

(pp)

1st trp.

tuba

pp

545

1st trp.

trom.

tuba

pp

pp

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550

1st trp.
trom.
tuba

pp
poco

555

560

sim.
p

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565

1st trp.
trom.
tuba

pp
pp
p
pp
pp

1st trp.
trom.
tuba

5
(pp)
p
pp
(pp)
5
(pp)

570

1st trp.
trom.
tuba

pp
p
p
pp
ppp

575

1st trp.
trom.
tuba

pp
ppp
sim.
pp
pp

1st trp.
trom.
tuba

5
(ppp)
(pp)
gliss.

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580

trom. sim. 5 P dim. pp ppp

tuba (pp)

585

tuba

590

tuba pp

tuba pp

595

tuba ppp

THIRD DANCE

RIT. Più mosso ♩=80

600

2nd trp. pp flutter f mf

hn. pp f mf

trom. mf

tuba pp mf p f mf

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605

2nd trp.
hn.
trom.
tuba

610

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615

2nd trp.
hn.
trom.
tuba

620

FIFTH VARIATION
MENO MOSSO (♩=60)
MUTED

625

1st trp.
hn.
trom.
tuba

POCO RIT.
POCO MENO MOSSO (♩=55)

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630

trom.

tuba

7=6 7=6 7=6

p (pp)

POCO RIT. A TEMPO

635

tuba

mf mp

1st trp. (MUTED) pp

2nd trp. MUTED pp

hn. (MUTED) pp

trom. MUTED pp pp

tuba

640

1st trp. pp

2nd trp. pp

hn. pp

trom. pp

tuba pp

3 3 3 3

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645

poco

1st trp.
2nd trp.
hn.
trom.
tuba

(pp) pp p mf pp (pp) pp

Poco Più mosso ♩=60

MUTE OUT

650

1st trp.
2nd trp.
hn.
trom.
tuba

f mf mp p pp

RIT.

5

A TEMPO

MUTE OUT

dim. ppp

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PIU MOSSO

655

TEMPO I ♩=60

PIU MOSSO

1st trp.
2nd trp.
hn.
trom.
tuba

660

TEMPO I

PIU MOSSO TEMPO I

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Più mosso

665

1st trp.
2nd trp.
hn.
trom.
tuba

670

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675

1st trp.
2nd trp.
hn.
trom.
tuba

p
(pp)
(pp)
(pp)
dim
pp
p

long

CODA
TEMPO I ♩=60

680

1st trp.
2nd trp.
hn.
trom.
tuba

p
p
p
f
mp
mf
p
p - - - - - sim.
(p)

685

1st trp.
2nd trp.
hn.
trom.
tuba

(mp)
f
(7)
p sub.
p sub.
p sub.
p sub.
dim.
(p) - - - (sim.)
(p)

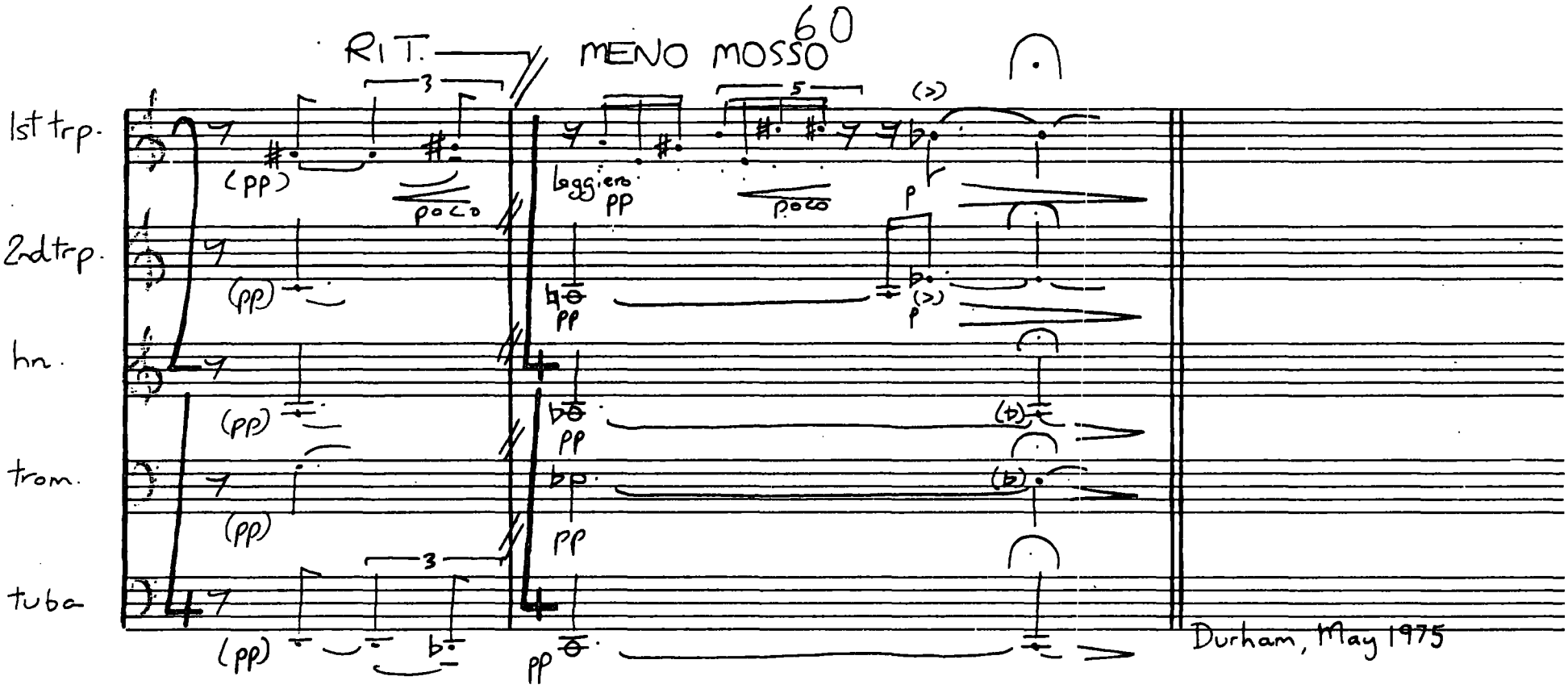
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1st trp.
2nd trp.
hn.
trom.
tuba

690

695

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"Floating"

for small orchestra

Written for, and dedicated to, the John Hanson School Orchestra, Andover.

John Stuart Howard

Instrumentation:

- 2 flutes
- oboe
- clarinet(s) (Bb or A)
- horn
- 3 trumpets (Bb)
- violin(s)
- tenor recorder(s)
- descant recorder(s)
- cello(s)
- tuba
- 2 players: xylophone, glockenspiel (large), 2 cymbals, bongoes (2 pairs), timp-tom, or equivalent deep drum, piano (2 players)

(appropriate replacements, and additions to the instrumentation, may be made.)

Performance notes:

(1) Throughout the piece, the players are given a degree of freedom. Success depends on clear signals from the conductor where indicated and also on the players listening intently to each other and themselves.

(2) At times, the notation $\overline{\text{d}}$ is used to indicate a note either played to the limit of one breath or, in the case of stringed instruments, one bow. In these sections, vertical coordination as given in the score is only meant to represent one possible version of the total effect.

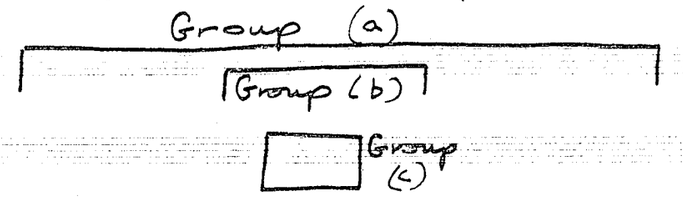
(3) Just after (D) and at various moments from there, players are instructed to improvise some of the music. This kind of playing should be rehearsed separately so that the players can confidently and (at times) lovingly express themselves.

(4) Positioning of players: the orchestra is divided into three groups — (a) flutes, oboe, clarinet, tenor recorder, trumpets, violins.

(b) horn, cellos, tuba.

(c) percussion (including piano) and descant recorders.

The ideal positioning is as follows:



Ⓐ

flute 1 — ppp

flute 2 — ppp

oboe

clarinet — ppp

horn — (stopped) ppp

trumpet 1 — harmon mute (stopped) ppp — poco

CUT

CUT with piano

mp — dim. poco a poco

xylophone — trem. ppp — (!) (ppp)

piano — plucked inside — accel. poco a poco — sec. — pp — ritard. poco a poco

piano — plucked — ff — Pedal down — laissez vibre →

large glockenspiel — p — laissez vibre →

Ⓑ

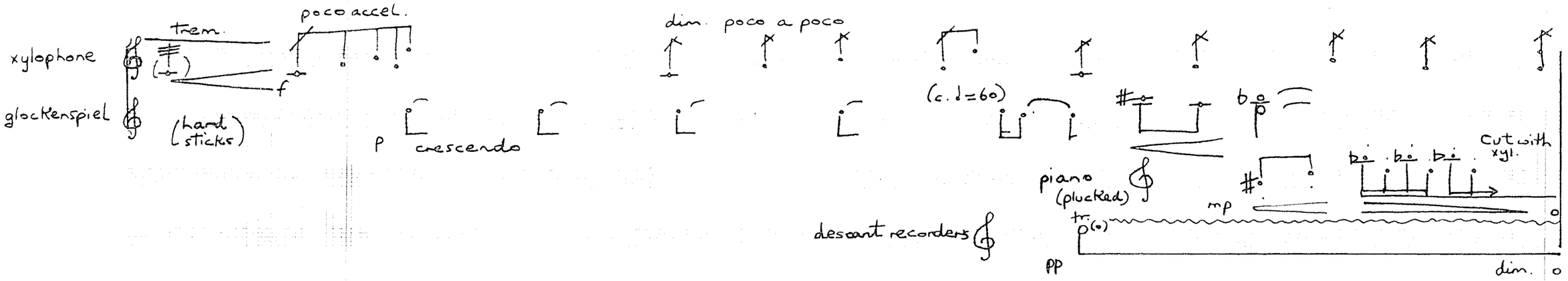
2 flutes — pp

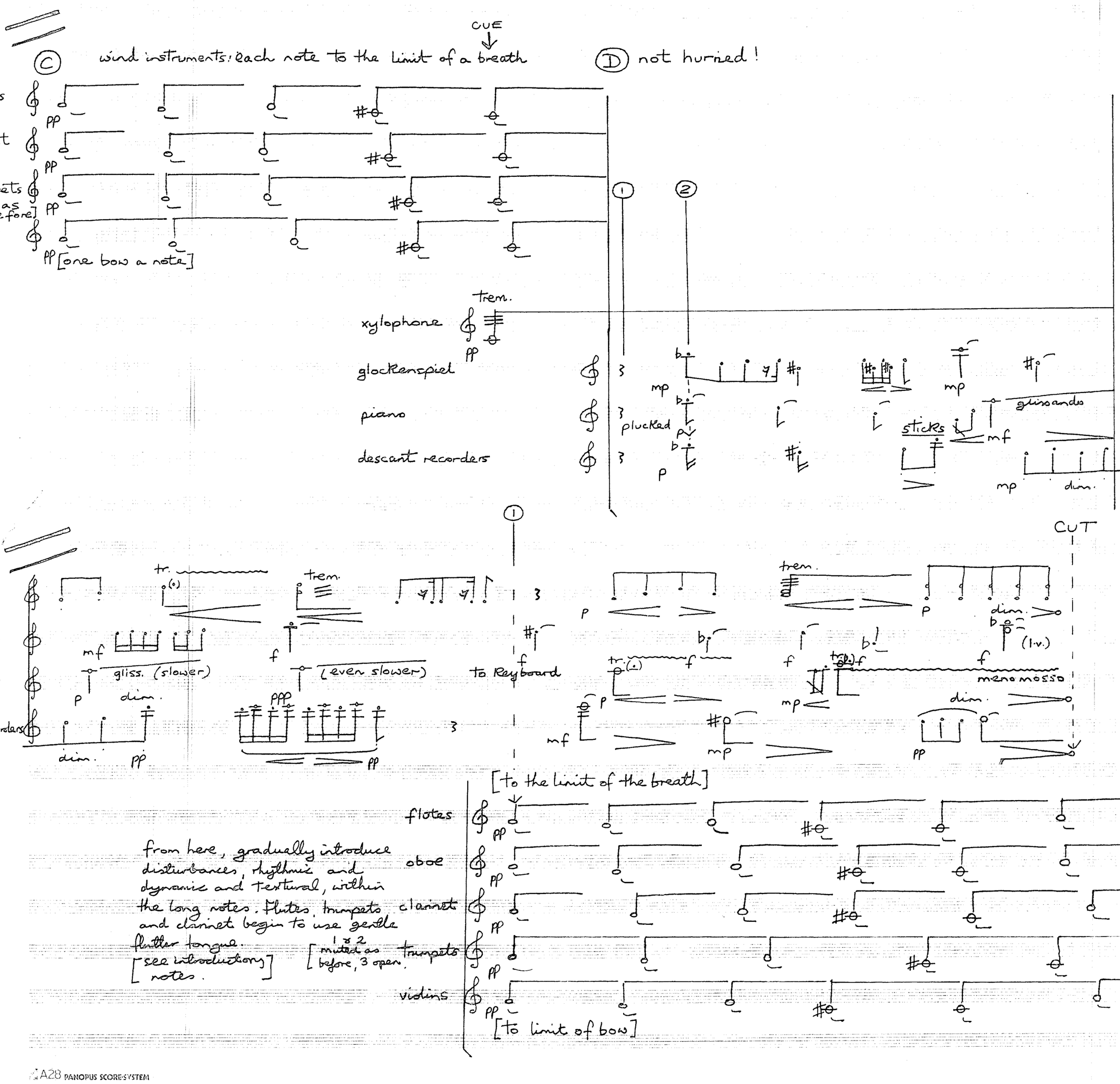
2 trumpets [1 harmon muted, 1 cup "] — pp poss.

trpts. and flutes play each note to the limit of one breath, then move on.

piano — pluck these, spacing them out widely, to last until Ⓑ — pp

xylophone — trem. — [make each note last about 20"] — [Keep the C sounding until the others finish] — ppp — (4) — (!)


xylophone
glockenspiel
trem.
poco accel.
(hard sticks)
f
p
crescendo
dim. poco a poco
(c. ♩=60)
piano (plucked)
descant recorders
mp
Cut with xyl.
pp
dim.


CUE
(C) wind instruments: each note to the limit of a breath
(D) not hurried!
flutes
clarinet
2 trumpets [muted as before]
violins
pp
[one bow a note]
xylophone
glockenspiel
piano
descant recorders
trem.
plucked
glissandos
sticks
mp
mf
dim.
CUT
xyl.
glock.
piano
des. recorders
tr.
gliss. (slower)
(even slower)
ppp
to Keyboard
(l.v.)
meno mosso
[to the limit of the breath]
[to limit of bow]
oboe
trumpets
1 & 2 muted as before, 3 open.
from here, gradually introduce disturbances, rhythmic and dynamic and textural, within the long notes. Flutes, trumpets and clarinet begin to use gentle flutter tongue.
[see introductions notes.]

CUE (tenor recorder)

flutes — fade out

all with B♮ should reattack as necessary; that note should begin pp with very gradual sustained cresc. (length at conductor discretion) and should be completely undistorted.

(E) from here, all treble instruments must disturb the music much more, making it agitated, and now introducing quick chromatic decorations of the written notes, flurrying rhythmic figures.

ob. — pp sub. — cresc.

cl. — pp sub. — cresc.

tenor recorder — mp — pp sub. — (pp) — cresc.

trpts 1 — pp sub. — cresc. — gradually remove mutes (open at bar line).

trpts 2 — pp sub. — cresc.

trpts 3 — pp sub. — cresc.

violins — pp sub. — cresc.

horn — (one note per breath) — p — pp poss.

tuba — (as above) — p — pp poss.

cello ① — (one note per bow) — pp poss.

bongoes (2 pairs)
1 & 2 — very gentle hand rolls moving from one drum to the other. Start pp, very gradual cresc. to bar line →
3 & 4 — [as above]

CUT

CUE IN BASS INSTRUMENTS

CUE (for piano etc.)

flts. — ob. — cl. — ten. rec. — trpts 1 — trpts 2 — trpts 3 — violins — horn — tuba — cellos ① + ②

pp

xylophone — glock. — piano — Keyboard. — desc. recorder — p

improvise little tunes using these notes; make sure that the rhythms are never slow, pedantic or dull!

[F#s and Gs to be re attacked as necessary.]

CUT EVERYTHING!

(F) c. 4 secs → pp … fff

← c. 2½ secs. →

flts. — IMPROVISE IN A FRENZIED MANNER, CONCENTRATING ON WRITTEN PITCHES.

ob.

cl.

ten. rec. — cresc.

trpts. 1 — cresc.

2 — cresc.

3 — cresc.

vlns. — cresc.

hn. — cresc.

tuba — cresc.

cellos — cresc.

xyl. / glock. / piano / des. rec. — Fill in the space more and more up to the barline.

G. P. — accel. → … pizz. — glissando (accel.)

G. P. — fl 2. — ppp … fff

G. P. — trem. — bongos (hard sticks) — accel. — pp cresc. … fff — timpani (hard sticks)

P. — stick glissandi — [hold pedal down!] — ppp — pedal — pp — fl 2. — ppp

[not too quick (all)]

repeat bar (F), but quicker than before!

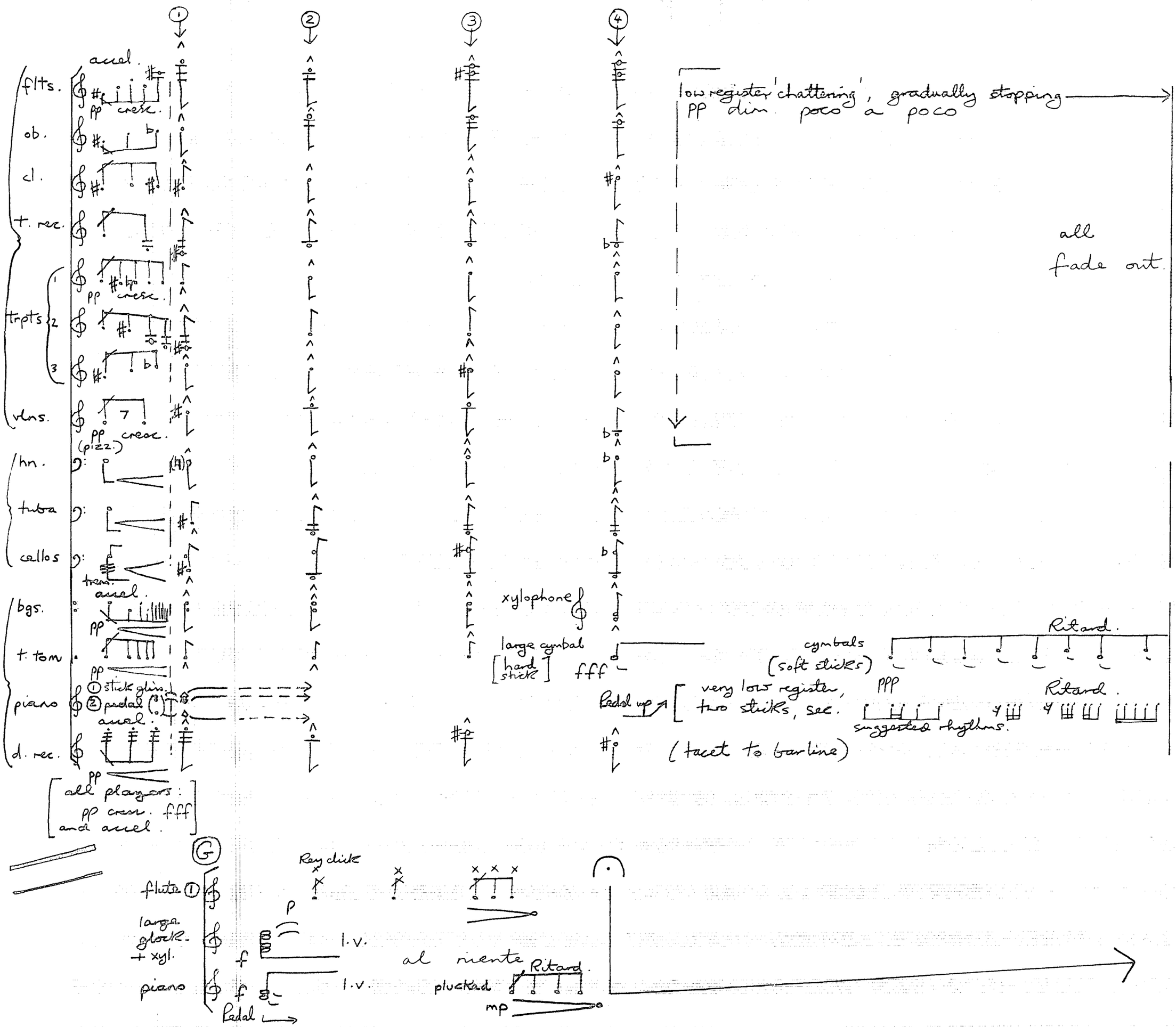
G. P. until piano resonance dies down

G. P.

repeat bar (F), but quicker than before.

Player (1) does glissandi as before; (2) holds down these: (Pedal down →)

G. P.


1
2
3
4
accel.
flts.
pp cresc.
ob.
cl.
t. rec.
trpts
1
2
3
pp cresc.
vlns.
pp cresc.
(pizz.)
hn.
tuba
cellos
trem.
accel.
bgs.
pp
t. tom
pp
piano
1 stick glis.
2 pedal (8)
accel.
d. rec.
pp
[all players: pp cresc. fff and accel.]
low register 'chattering', gradually stopping
PP dim. poco a poco
all
fade out.
xylophone
large cymbal
[hard stick]
fff
cymbals
(soft sticks)
Ritard.
Pedal up
[very low register, two sticks, sec.
PPP
suggested rhythms.
Ritard.
(tacet to barline)
Ray dick
flute 1
large glock.
+ xyl.
piano
p
l.v.
f
l.v.
Pedal
al niente
Ritard.
plucked
mp

(H) Tranquillo (to the limit of the breath/bows)

flts. — ppp — pulse regularly and fade out — sim.

ob. — ppp — dim. al niente

cl. — ppp — pulse regularly

t. rec. — ppp — pp — pulse and fade out — sim.

trpts. 1 — cup mute — ppp

trpts. 2 — harmon mute — ppp

3 — straight mute — ppp

vlns. — arco — ppp

hn. — ppp

tuba — ppp

'cellos — ① & ② — arco — ppp

xylophone — repeat ad lib. (even pulse) — pp

3rd pianist — through last section, intermittent high and low glissandi with sticks. always ppp and slow. Pedal down.

piano player — ① pluckEd inside — (leave a short break between each group of notes) — ppp

② Keyboard — ppp — continue throughout section

CUE (descant recs.)

cl. — repeat, dim. al niente

trpts. 1 — repeat, dim. al niente

trpts. 2 — repeat, dim. al niente

vlns. — repeat, dim. al niente

hn. — repeat, dim. al niente

tuba — (bp)

'cellos — repeat, dim. al niente

xyl. — trem. — pp — pp — trem. — (pp) — Ritard. — mp

3 — (glissandi) ppp al niente

piano 2 — plucked — Keyboard — hit lightly with stick (ppp) — Pedal (player 3)

des. recorders — pp — repeat dim. al niente

GRADUALLY CUT IN

THIS ORDER:
Trumpet 1
Trumpet 2
Horn
violins
clarinet
piano player 3
descant recorders
cellos

Ⓙ (stick)

2 piano 3 ppp

ritard. al fine

(non ritard.)

dim. al niente

dim. al niente

flute I

clarinet

horn

Key click

2/I/77, Broughton.

"Desert blossoming for St. Anthony"

.....towards a symphony, for orchestra.

John Stuart Howard

"The wilderness and the solitary place shall be glad for them: and the desert shall rejoice, and blossom as the rose." (Isaiah, 35)

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Chanson I

Theme with Chorale

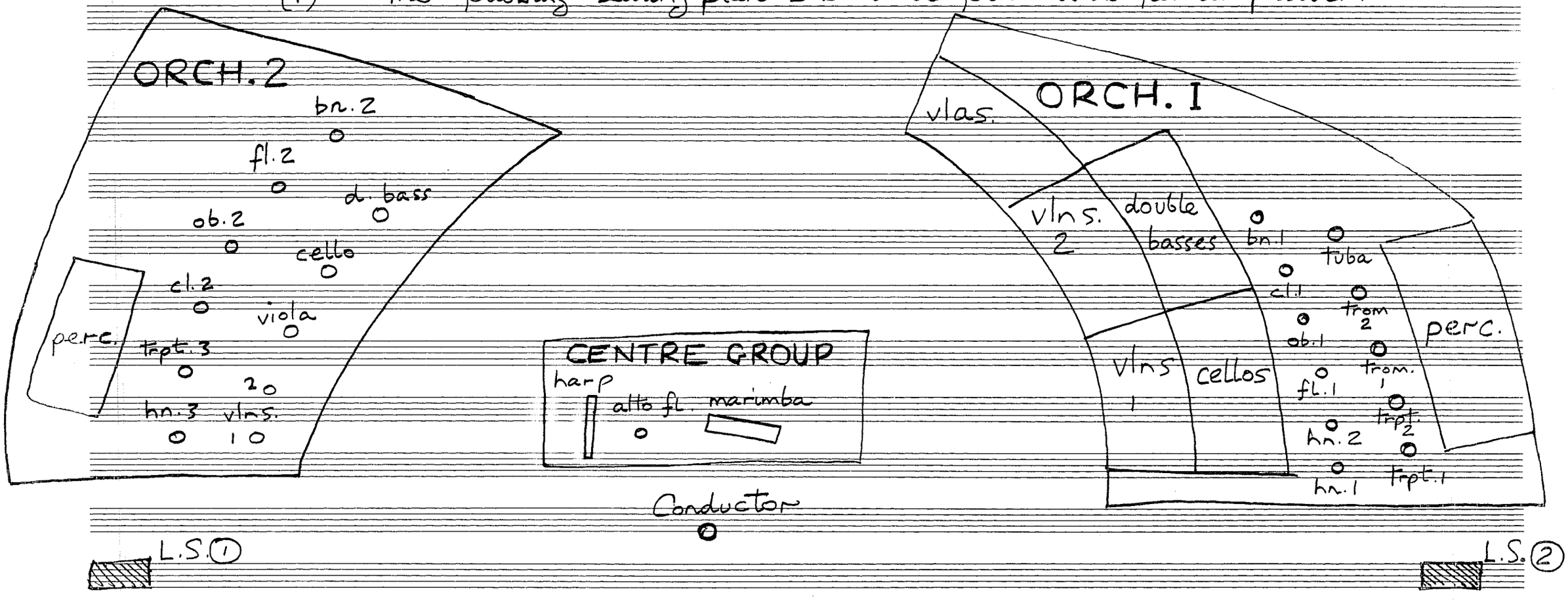
Chanson II

Variations and Rondo

Chanson III

Directions for performance :

(1) The following seating plan should be followed as far as possible :



Audience

The four loudspeakers should carry the amplified sounds of the harp, alto flute and marimba, played into the audience in quadrophony. Sound levels should be kept fairly discrete throughout from the speakers, audible without being obtrusive — certainly never dominant.

L.S. (4)

L.S. (3)

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(2) The score is notated in C, except for the double bass music where the usual convention of sounding an octave below written pitch is observed for all notes, including harmonics.

(3) Accidentals apply within the bar, although they have been repeated in many instances for ease of reading.

(4) The percussion requirements are as follows:

Orchestra 1:	Orchestra 2:
cymbals (small, medium, large) Tam-tam (large) bongos (2) tom-toms (2) in pitch range .. °	cymbals in pitch range .. ° tam tams (3) in pitch range .. ° bongos (2) tom-toms (2) .. °
(1) glockenspiel pedal timpani (2) side drum	(2) glockenspiel pedal timpani (1)* xylophone
2 players are needed and instruments exclusive to player (1) or (2) are numbered accordingly.	2 players [see note opposite]
	* mainly player (1)

(5) The approximate duration of the work is: 28 – 30'

(6) Before the work is begun, with all players in position but without the conductor, the woodwind should play the arrangement of the St. Anthony Chorale which follows. Then the conductor should walk on and the Centre Group should begin the work proper.

This piece was conceived and written at Durham, Ouston and Broughton, 1976–1978.

The work is dedicated to my wife Ellen and my daughter Charlotte, my wife because of her long-suffering patience during this work's birth and my daughter because of her birth while I was working on this piece and the endless joy she gives us.

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St. Anthony Chorale

Andante

flutes 2nd time only

1st 2nd

1 and 2 flutes
3 (alto)
1 oboes 2
1 clarinets 2
1 bassoons 2

flts.
obs.
clts.
bns.

dim. poco a poco

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ORCHESTRA ONE

flute 1 (doubles ~~alto~~ flute)
oboe 1
clarinet 1 (doubles ~~bass~~ clarinet)
bassoon 1
horns 1, 2
trumpets 1, 2
trombones 1, 2
tuba
percussion
violins 1, 2
violas
cellos
double basses
(full string section)

CHANSON I

"April is the cruellest month, breeding
Lilacs out of the dead land, mixing
Memory and desire, stirring
Dull roots with spring rain."

Centre Group begin the work without the conductor, proceeding in a measured, unhurried manner, cueing each other as necessary. The alto flute is the central character, the others responding as necessary to the flute's interpretative nuances. All other players should remain still until their entry.

ORCHESTRA TWO

alto flute
marimba
harp
flute 2 (doubles ~~alto~~ flute)
oboe 2 (doubles ~~cor anglais~~)
clarinet 2 (doubles ~~bass~~ clarinet)
bassoon 2
horn 3
trumpet 3
percussion
violin 1
violin 2
viola
cello
double bass
(string quintet)

CENTRE GROUP

1

alto fl. — hard sticks — pp b
marimba — ppp b
harp

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alto fl.
mar.
hp.

mp dim. poco a poco
PPP
dim.
p
p dim. pp

alto fl.
mar.
hp.

cresc. mp dim.
PPP
PP
PPP

alto fl.
mar.
hp.

PP
PPP
cresc. p
cresc. p
cresc.
cresc.
ff
ff
mp
accel. poco a poco
ff

2

alto fl.
mar.
hp.

ff
f
f
(b) p sub.
(b) p sub.
dim.
dim.
mp
pp

3

alto fl.
mar.
hp.

pp
ppp
cresc. poco a poco
mf
cresc.
cresc. poco a poco
f
f
f
f
trem.
f

horn 1.
alto fl.
mar.
hp.

4
ppp
echo
(f)
f
(ff) non. dim.
(f)
f
mf
f
mp
mf
f

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horn 1.
alto fl.
mar.
hp.

(ppp)
PP
PP
5
cresc ff
gradually remove hand
cresc.
ff
mf
p cresc.
mf mp cresc.
ff
mp
accel. e cresc ff
p

declamato
6
(ii)
(iii)
(iv)
clarinet 1.
hn. 1.
alto fl.
mar.
hp.
flz.
f
f
ff
f
cresc. molto
cresc. molto
cresc. ff dim
♩=c. 120
dim. poco a poco
♩=60
poco rit.
PP echo
dim.
PP echo
PP
dim.

fuori tempo
♩=60
10
fl. 1.
ob. 1.
cl. 1.
bn. 1.
hn. 1
hn. 2
trombone 1.
PP
mp
PP
fuori tempo
♩=60
alto fl.
mar.
hp.
p
PP
p
mp
PP
p
PP
(p)

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fl. 1.
ob. 1.
cl. 1.
bn. 1.
1
hns.
2
trpt. 1.
trom. 1.
mp cresc. mf ff p
p
PP poco
alto fl.
mar.
hp.
cresc.
PP (PP)
(p) PP
string quintet
vln. 1
2
viola
cello
bass
ppp crescendo molto ff

15

fl. 1.
ob. 1.
cl. 1.
bn. 1.
1
hns.
2
1
trpts.
2
pp cresc. molto
p dim.
muted
pp cresc. poco a poco
f p sub. cresc.
muted
pp cresc.

alto fl.
mar.
hp.

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cl. 1.

pp

1 trpts.

2

mf

perc.

high cymbal (o)

20

mp cresc.

alto fl.

p cresc.

cresc.

f

mar.

mp cresc.

hp.

p

mp

f

fl. 1.

pp cresc.

mp cresc.

cl. 1.

pp cresc.

bn. 1.

mp cresc.

1 trpts. 2

(muted)

flz.

pp cresc.

trom. 1.

pp cresc.

perc.

alto fl.

p cresc.

pp dim.

mar.

pp

hp.

p

25

fl. 1.
ob. 1.
cl. 1.
1 hns. 2
1 trpts. 2
trom. 1.
perc.
alto fl.
mar.
hp.

m.f dim.
mf dim.
mf dim.
pp cresc.
p cresc.
pp cresc.
pp cresc.
(high cym.)
pp
mp cresc.

30

fl. 1.
ob. 1.
cl. 1.
1 hns. 2
1 trpts. 2
trom. 1.
perc.
alto fl.
mar.
hp.

pp
p cresc. f
p cresc. f
Open
p cresc. f
p cresc. f
bongoes tom toms
p cresc. f PP poco
dim.
mf
pp
dim.
p cresc.
mp cresc.

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35

G. P.

fl. 1.
ob. 1.
cl. 1.
bn. 1.
1 hns. 2
1 trpts. 2
1 troms. 2
perc.
alto fl.
mar.
hp.

pp dim.
pp
both unstop gradually and cresc. molto
mute
pp
crescendo
f
mf cresc.
ppp cresc. (poco)
mf
f
ff
high cym.
pp cresc. poco a poco
p
mf

40

fl.1.
ob.1.
cl. 1.
bn.1.
1 hns 2
1 tpts 2
1 troms. 2
perc.
1 vlns 2
vlas.
cellos
d/bass
all muted
pp
pp
alto fl.
mf
f
cresc. (poco)
flz.
dim. mf
dim.
mar.
pp
hp.
mf
cresc.
1 vlns 2
vla
cello
d/bass
ppp
cresc.
ppp
cresc.
ppp
cresc.
ppp

40

45

fl.1.
ob.1.
1 hns 2
1 trpts. 2
1 troms. 2
1 vlns 2
vlas.
cellos
d/bass
alto fl.
mar.
hp.
1 vlns 2
vla
cello
d/bass

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fl. 1.
bn. 1.
1 hns 2
1 trpts 2
1 troms 2
tuba
perc.
1 vlns 2
vlas
cellos
d/basses
altofl
mar.
hp.

50

mp
p cresc.
pp cresc.
open
dim.
crescendo
ff
cresc. molto
mf cresc.
highsym.
Tom. tom
damp!
without mutes
slow gliss.
pizz.
mp

50

f/z.
mf dim.
CRESC.
Poco Rit.
A tempo
n.vib.
arco
ppp

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55

fl.1.
cl.1.
bn.1.
1 hns 2
perc.
1 vlns 2
vlas
cellos
d/basses

pp cresc. poco a poco
bgs. + toms p
div. pp cresc. poco a poco
non div. pp cresc. poco a poco
mp p

55

alto fl.
mar.
hp.

mp mf cresc.

fl.1.
cl.1.
bn.1.
1 hns 2
perc.
1 vlns. 2
vlas
cellos
d/basses

pp all non vib. p dim.
cresc. molto
timpani

60 Meno mosso

alto fl.
mar.
hp.

f mp dim. p

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fl.1.
ob.1.
cl.1.
bn.1.
1 hns 2
1 trpts 2
1 trons 2
tuba
perc. timp.
1 vlns 2
vlas
cellos
d/basses
alto fl.
mar.
hp.
fl.2.
ob.2.
cl.2.
bn.2.
hn.3.
trpt.3.
1 vlns 2
vla
cello
d/bass

8ve
marcato
dim.
cresc. poco a poco
pizz.
cresc.
mute
crescendo molto
sub.

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(65)

fl.1. mp echo pp mp dim. poco a poco (ppp)

1 hns 2 p mp cresc.

timpani f p mf

cl.2. pp

bn.2.

hn.3. pp

(70)

hn.1. mf p

1 vlns 2 pp

hn.3. cresc. f

(non rall.)

hn.1. (pp)

mar. p pp ppp

hp. p poco pp

hn.3. mp pp

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II THEME with Chorale

"A heap of broken images, where the sun beats,
And the dead tree gives no shelter, the cricket no relief,
And the dry stone no sound of water."

Orchestra 1.

Scherzando (♩=80)

fl. 1.
ob. 1.
cl. 1.
bn. 1.
1 hns 2
1 trpts 2
1 troms 2
tuba
timpani
perc.
bongoes + tomtoms
1 vlns 2
vlas
'cello
d/basses

(hard sticks)
all muted

non rall.

fl. 1.
ob. 1.
cl. 1.
bn. 1.
1 hns. 2
1 trpt. 2
1 troms. 2
tuba
timp.
bg. & t.-t.
1 vlns 2
vlas
cellos
d/basses

Meno mosso ♩ = 50

(10)

fl. 1.
ob. 1.
cl. 1.
bn. 1.
1 hns 2
1 trpts 2
1 troms 2
timp.
high cymbal

(all muted)
1 vlns 2
vlas
cellos

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fl. 1.

bn. 1.

1 hns 2

1 trpts 2

1 trons. 2

tuba

tam-tam

strgs.

fl. 1.

ob. 1.

cl. 1.

bn. 1.

1 hns 2

1 trpts 2

1 trons 2

tuba

strgs.

(15)

mf >p

bells up! ff

ff

remove mutes

f

(15)

mf >p

n.v.

pp

very still

[bells down]

mute

mute

cup mute

p

flz.

pp

warm!

div.

p

cresc.

ff

non div.

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(20)

fl. 1.
ob. 1.
cl. 1.
bn. 1.
1 hns 2
1 trpts 2
1 trons 2
Tuba
timpani
bgs & tomtoms
vlas
cellos
d/basses

ff ff p pp Solo mf fp mf dim. mf dim. pp dim. pp dim. pp dim. pp dim. pp pp

(25) Rit.

fl. 1.
cl. 1.
bn. 1.
1 hns. 2
timpani

ppp pp

(25)

cellos
d/basses

One One ppp

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Lento ♩=50 Poco rit. Scherzando ♩=80

III CHANSON II

" That corpse you planted last year
in your garden,
Has it begun to spout? Will it bloom
this year?

fl. 1.
ob. 1.
cl. 1.
bn. 1.
1 hns
2
" 1 trpts
2
1 trams
2
Tuba
Timpani
bgs. + tomtoms
1 vlns
2
violas
cellos
d/basses

Lento ♩=50 Poco rit. Scherzando ♩=80

harp
fl. 2.
ob. 2.
cl. 2.
bn. 2.
hn. 3
trpt. 3 mute
timpani
bgs. + tomtoms
1 vln
2
viola
cello
d/bass
pizz.
arco

fl. 1.
ob. 1.
cl. 1.
bn. 1.
1 hns. 2
1 tpts 2
1 troms. 2
tuba
timp.
bg. & tomtoms
1 vlns 2
vlas
cellos
d/basses
harp
fl. 2.
ob. 2.
cl. 2.
bn. 2.
hn. 3.
trpt 3.
timp.
bgs. & tom-toms
1 vln 2
vla
cello
d/bass

(5)

mf mp dim pp cresc. f p mf dim. mp pp cresc. f p 4 mf cresc. (p) poco p cresc. all muted sul D ppp (muted) sfzp

fl. 1.
ob. 1.
cl. 1.
bn. 1.
1 hns.
2
1 trpts.
2
1 troms.
2
tuba
timp.
bg. + tom-toms
1 vlns
2
vlas
cellos
d/basses
harp
fl. 2.
ob. 2.
cl. 2.
bn. 2.
hn. 3
trpt. 3
timp.
bgs. + tom-toms
1 vlns
2
vla
cello
d/bass

all cresc. molto

♩=80 (Scherzando)

fl. 2.
ob. 2.
al. 2.
bn. 2.
hn. 3.
trpt. 3
timp.
bgs. + tom-toms
1 vln
2 vln
vla
cello
d/bass

take alto flute
take cor anglais
take loco bass clarinet

slow gliss.

cresc. molto
cresc. molto
cresc. molto

fuori tempo

Meno Mosso ♩=50

alto fl.
marimba
harp
alto fl. (fl. 2.)
cor anglais
bass clarinet
hn. 3.
cymbals (soft sticks)
Tam Tams

(15)

alto fl. (fl. 2.)
cor anglais
hn. 3.
cymbals
tam-tams

cresc.

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alto fl.
(fl. 2.)
cor angl.
bass cl.
bn. 2.
hn. 3.
trpt. 3
cyms.
Tam-Tams
1 vln
2 vla
cello
d/bass
harp
alto fl.
(fl. 2.)
cor ang.
bass cl.
bn. 2.
hn. 3.
trpt. 3
timpani
glock.
1 vln
2 vla
cello
d/bass

Cantabile (poco meno mosso)

alto fl. (fl. 2)
cor angl.
bass cl.
bn. 2.
hn. 3
Trpt. 3
cymbals
harp
1 vln
2
vla
'cello
d/bass
alto fl. (fl. 2.)
cor angl.
bass cl.
bn. 2.
hn. 3.
Trpt. 3.
cyms.
1 vln
2
vla
cello
d/bass

Tempo I

Tam-Tams

espressivo

(40)

fl. 1.

cl. 1.

bn. 1.

1 hns 2

timpani

'cellos

d/basses

harp

(40)

alto fl. (fl. 2.)

cor anglais

bass cl.

bn. 2.

hn. 3.

tr-pt. 3.

cymbals

Tam-Tams

1 vlns 2

vla

'cello

d/bass

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IV VARIATIONS and RONDO

Variation One

♩ = 60

"mixing memory and desire, stirring
Dull roots with spring rain."

fl. 1.
ob. 1.
cl. 1.
bn. 1.
1 hns 2
1 trpts 2
1 troms. 2
timpani
high cymbal
1 vlns 2
vlas
cellos
harp
fl. 2.
ob. 2.
cl. 2.
bn. 2.
hn. 3.
xylophone
1 vln 2
vla
cello
d/bass

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fl. 1.
ob. 1.
bn. 1.
1 hns 2
1 trpts 2
timpani
1 vlns 2
vlas
cellos
fl. 2.
ob. 2.
cl. 2.
bn. 2.
hn. 3.
trpt. 3
xyl.
1 vln 2
vla
cello

(10)

Poco rit.

fl. 1.
ob. 1.
cl. 1.
bn. 1.
1 hns 2
1 trpts 2
1 trans. 2
tuba
perc.
1 vlns 2

mf mp p dim. p dim.
pp
pp crescendo
f ff
PPP sub.
PPP
f
PPP
high cymbal
PPP l.v.
PPP sub.

(10)

Poco rit.

fl. 2
ob. 2.
cl. 2.
bn. 2.
hn. 3.
trpt. 3
1 vln 2
vla
cello

pp
p
f
n.v.

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Poco meno mosso (♩.=55)

(15)

Poco rit.

fl. 1.
ob. 1.
1 hns 2
1 trpts 2
1 trom s. 2
tuba
high cymbal
1 vlns 2
vla

poco
l.v.
cantabile
cresc.

Poco meno mosso

(15)

Poco rit.

fl. 2.
ob. 2.
hn. 3.
trpt. 3
1 vln 2
vla
cello

marc.
(n.v.)
(pp)
n.v.

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Poco meno mosso (♩=50)

(20)

fl. 1.
ob. 1.
cl. 1.
bn. 1.
1 hns 2
1 trpts 2
high cymbal
1 vlns 2
vlas
cellos
d/basses

change to bass clarinet

Poco meno mosso

(20)

fl. 2.
ob. 2.
cl. 2.
hn. 3.
1 vln 2
vla
cello

Variation Two
(poco) L'Istesso tempo (♩=50)

fl. 1.
ob. 1.
bass cl.
bn. 1.
hns 1 2
trpts 1 2
trams 1 2
high cym.
timpani
vlns 1 2
vlas
cellos
fl. 2.
ob. 2.
cl. 2.
bn. 2.
hn. 3.
trpt. 3.
xylophone
vln 1 2
vla
cello
d/bass

Change to clarinet

dim.

cuivre

fle.

cresc.

l.v.

n.v.

div.

(poco)

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25

fl.1.
ob.1.
cl.1.
bn.1.
1 hns 2
1 trpts 2
1 trons 2
timpani
1 vlns 2
vlas
cellos
d/basses
25
fl.2.
ob.2.
cl.2.
bn.2.
hn.3.
trpt.3.
xyl.
1 vln 2
vla
cello
d/bass

poch. rit. A tempo

poch. rit. A tempo

molto rit.

(30)

fl. 1.
cl. 1.
bn. 1.
1 hns 2
1 vlns 2
vlas
cellos
d/basses

arco (soli) mf
pizz.
(pizz.) f
dim.
molto rit.

(30)

fl. 2
cl. 2.
hn. 3
trpt. 3
xyl.
1 vln 2
vla
cello
d/bass

sfzp
mute
mf
dim.
pizz.
pp sub.
ppp

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A Tempo (♩=50)

35

fl.1.
ob.1.
cl.1.
bn.1.
1 hns 2
1 vlns 2
vlas
cellos
d/basses

35

fl.2.
ob.2.
cl.2.
bn.2.
hn.3.

A tempo (♩=50)

xyl.
timpani
1 vln 2
vla
cello
d/bass

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(40)

fl. 1.
ob. 1.
cl. 1.
bn. 1.
1 hns 2
1 trpts 2
1 trons. 2
tuba
bgs. + tom-toms
1 vlns 2
d/basses

(40)

fl. 2.
ob. 2.
cl. 2.
bn. 2.
hn. 3.
trpt. 3.
xyl.
timpani
1 vln 2
vla
cello
d/bass

Tenderly

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(45) Rall. poco a poco

Variation Three
Tempo più mosso ♩=70

(50)

fl. 1.
ob. 1.
cl. 1.
1 hns 2
1 trpts 2
1 trom. 2
tuba
bgs + t. toms
1 vlns 2
d/bass

dim.

(see instructions below)

sfzpp
sf-zp
sffz
ff
p
ppp

(see instructions below)

Keep repeating box, taking as long as possible to gradually fade out; maintain slow tempo.

(45) Rall. poco a poco

Tempo più mosso ♩=70

(50)

fl. 2.
ob. 2.
cl. 2.
bn. 2.
hn. 3.
trpt. 3.
xyl.
timp.
1 vln 2
vla
cello
d/bass

p
dim.
pp
mp
cup mute
gliss.
cresc
mf dim

sffz

55

1 hns 2

1 trpts 2

1 troms. 2

tuba

bgs. + t. toms

timpani

55

fl. 2.

ob. 2.

cl. 2.

bn. 2.

hn. 3.

t-pt. 3

Open

bgs. + t. toms

timpani

1 vln 2

vla

cello

d/bass

pizz.

arco

mf dim. p

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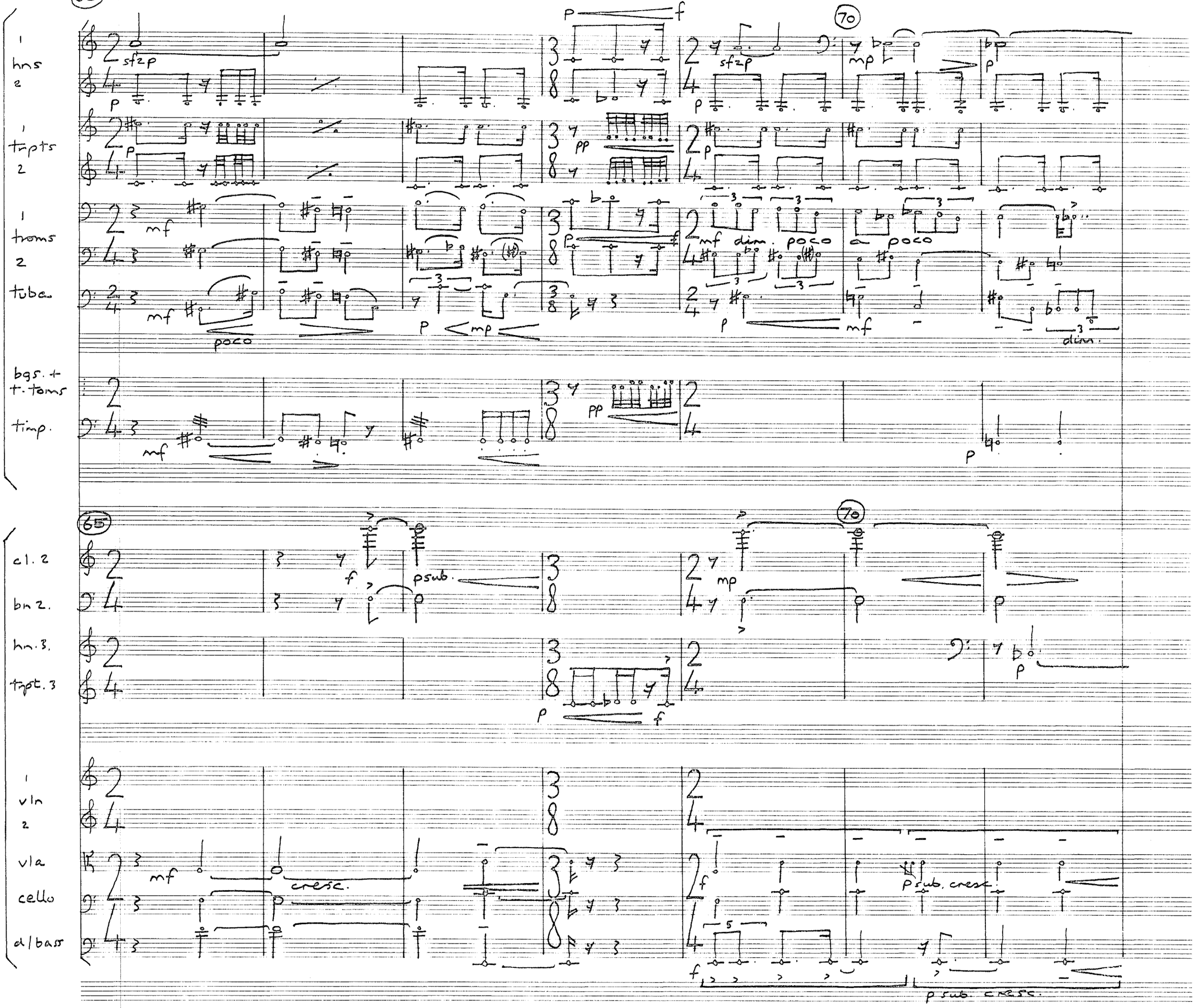
60

1 hns 2 | 1 trpts. 2 | 1 troms. 2 | tuba | bgs + t. toms | timpani

60

cl. 2. | bn. 2. | hn. 3. | trpt. 3

1 vln 2 | viola | cello | d/bass



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75

1 hns. 2 — 1 trpts 2 — 1 troms 2 — tuba — bgs. + t.toms — timpani

cl.2. — bn.2 — hn.3 — trpt.3 — 1 vln 2 — vla — cello — d/bass

RIT. POCO A POCO _____ MOLTO MENO MOSSO (♩=50)

80

cl. 1.
bn. 1.
1 hns 2
1 tripts 2
1 troms 2
tuba
bgs + t. toms
timpani
vlns
cellos

mp p mf dim. cresc. molto cresc. (menacingly) (cresc.) pp

RIT. POCO A POCO _____ MOLTO MENO MOSSO (♩=50)

80

cl. 2.
hn. 3.
tript. 3
timpani
cymbals
1 vln 2
vla
cello
d/bass

mf dim. (pp) l.v. mp

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Variation Four
Adagio (L'istesso tempo)

(85)

fl.1.
ob.1.
cl.1.
bn.1.
mf cresc.
mf > p

1 hns 2
ffp cresc.

1 trpts 2
ff p cresc.
cup mute
pp

1 troms 2
mf cresc.
ff
flz.
pp

tuba
mf > p

tamtam
mf
pp

cymbals
pp
ppp
damp!

1 vlns 2
n.v.
pp n.v.
warm!
warm!

vlas
div.
p

cellos
non div.
p

d.basses
mf > mp
> p

(85)

fl.2.
ob.2.
cl.2.
bn.2.

hn. 3
(muta) pp flz.

trpt. 3
f
pp

timp.
cresc. poco a poco

cyms.
pp cresc.
damp!

1 vln 2
mf p cresc.
cresc.
mp

vla
p cresc.
p

cello
cresc.
f

d.bass
cresc.
f
p

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(90)

very still

Poco Piu mosso (♩=60)

fl. 1.

ob. 1.

cl. 1.

bn. 1.

1 hns 2

mute

trpt 1.

(cup mute)

tuba

strgs.

(90)

Poco Piu mosso (♩=60)

alto fl.

marimba.

harp

fl. 2.

ob. 2.

cl. 2.

bn. 2.

hn. 3.

trpt. 3

open

poco

timp.

cyms.

1 vln 2

vla

cello

d/bass

slow gliss.

non cresc.

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95

fl. 1.
bn. 1.
1 hns 2
1st vlns
cellos
d/basses
alto fl.
mar.
hp.
fl. 2.
ob. 2.
cl. 2.
bn. 2.
hn. 3
trpt. 3
timp.
cyms.
1 vln 2
vla
cello
d/bass

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fl. 1.
cl. 1.
bn. 1.
1 vlns 2
vlas
cellos
d/basses
alto flute
fl. 2.
ob. 2.
cl. 2.
bn. 2.
hn. 3
trpt. 3
timp.
cyms.
1 vln 2
vla
cello
d/bass

100

(mp) cresc. mf
f dim.
flz.
p
mf
mf dim.
p
p cresc.
mf
mp dim.
mp cresc.
cresc. mf dim.
p
cresc. poco
poco mp
mf
mf
cresc.
mf
mf dim.
mp
p
mp
f
p sub.
100
ff
ff
ff
ff
pp
ff
ff
to tam tams (:)
pp
p
pp
pp
ff
ff
ff
pizz.
ff

105

cl. 1.
bn. 1.
1 vlns 2
vlas
cellos
alto fl.
mar.
hp.
cl. 2.
bn. 2.
tamtams
cyms.
1 vln 2
vla

div.
poco
psub.
cresc.
molto
cantabile
cresc. poco a poco

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110

cl. 1.
bn. 1.
hn. 1.
strgs
alto fl.
mar.
hp.
cl. 2.
bn. 2.
Trpt. 3.
tamtams
cyms.
1 vln
2
vla
d/ bass

mute

to cyms.
to bongos and tom-toms

pizz.

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MENO MOSSO (♩.= 50)

(115)

fl. 1.
cl. 1.
bn. 1.
hn. 1
1 trpts 2
1 troms. 2
tuba
timpani
bgs. + tom-toms.
strgs
div.
arco

molto
cresc.
ff
pp
mutes
pp cresc. poco a poco
large cym.
pizz.

MENO MOSSO (♩= 50)

(115)

alto fl.
mar.
hp.
ob. 2.
cl. 2.
bn. 2
hn. 3
Trpt. 3
bongos
1 vlns 2
vla
cello
d/bass

mf
mp
pp sub.
open
To timpani
(mp)
(pp)
p

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RIT. — — — Variation Five

♩=60

fl. 1.
cl. 1.
bn. 1.
hn. 1
tuba
large cym.
timpani
strgs.
fl. 2.
ob. 2.
cl. 2.
bn. 2.
hn. 3
tr-pt. 3
timpani
bgs. + t. toms
1 vln
2
vla
cello
d/bass

120

bongoes + tom toms

125

fl. 1.
ob. 1.
cl. 1.
bn. 1.
1 hns 2
tuba
timp.
bgs + t. toms
strgs
fl. 2
cl. 2.
bn. 2.
hn. 3
tpt. 3.
timp.
bgs + t. toms
1 vln 2
vla
cello
d/bass

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130

fl.1.
ob.1.
cl.1.
bn.1.
hn.1.
1 troms
2
tuba
timpani
cellos
d/basses

130

fl.2.
ob.2.
cl.2.
bn.2.

hn.3
trpt.3
xylophone
1 vln
2
vla
d/bass

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fl.1.
ob.1.
cl.1.
bn.1.
1
trpts.
2
tuba
timpani
1
vlns
2
cellos
d/basses
fl.2.
cl.2.
bn.2.
hn.3
tpt.3
xyl.
1
vln
2
vla
cello
d/bass

135

fl. 1.
ob. 1.
cl. 1
bn. 1
1
hns
2
1
tr pts.
2
1
trons.
2
tuba
timpani
strgs.
fl. 2.
cl. 2.
bn. 2
hn. 3
trpt. 3
timpani
xyl.
1
vln
2
vla
cello
d/bass

140

marcato

cresc.

pizz.

arco

poco a poco

sim.

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R I T.

short pause before Variation 6

fl. 1.
ob. 1.
cl. 1.
bn. 1.
hn. 1.
troms.
tuba
timpani
strgs.
R I T.
fl. 2
cl. 2
hn. 3
trpt. 3
timpani
cello
d/bass

short pause before Variation 6.

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Variation Six

Vivace

Meno mosso

(145)

cl. 1

bn. 1

1 hns 2

1 trpts 2

1 troms. 2

tuba

bgs + tomtoms

timpani

strgs.

ff

dim. poco a poco

sfzp

pp

div. arco ff

div. arco ff

Vivace (145) Meno mosso

fl. 2

ob. 2

cl. 2

bn. 2

mf

mp

f

pp cresc. poco a poco

sfzp cresc.

trpt. 3

open

bgs. + tom.toms

timpani

1 vln 2

vla

cello

d/bass

port.

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150

fl 1.
ob. 1.
cl. 1
bn. 1
1
hns.
2
pp
sf z p
p cresc. poco a poco
1
troms
2
tuba
mp dim.
mf cresc.
strgs.
div.
mf
f
150
fl. 2
ob. 2
cl. 2
bn. 2
mp mf
molto
fff
pp
trpt. 3
mf
bgs. & t. toms
timp.
pp
mp mf
molto
1
vln
2
vla
cello
d/bass
cresc. molto
fff
sim.

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fl.1.
ob.1.
cl.1
bn.1
1
hns
2
1
trpts.
2
1
trons
2
tuba
strgs.
fl.2
ob.2
cl. 2
bn. 2
hn. 3
trpt. 3
cyms.
timp.
1
vln
2
vla
cello
d/bass

155

fl. 1.
ob. 1
cl. 1
bn. 1
hn. 2
1 trpts 2
troms.
tuba
all strings tutti
strgs.
cl. 2
bn. 2
hn. 3
trpt. 3
cyms.
xylophone
1 vln 2
vla
cello
db/bass

cresc. poco a poco

pizz.

arco

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fl.1
ob.1
cl.1
bn.1
1
hns
2
1
trpts.
2
troms.
tuba
timpani
1
vlns
2
vlas
cellos
d/basses
cl.2
bn.2
hn.3
trpt.3
cyms.
xylophone
1
vln
2
vla
cello
d/bass

160

f
dim. poco a poco
p
div.
pp
fl
mf
mp
sub.
cresc. poco a poco
sim.
dim.
sf2p
crescendo
pizz.
arco

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fl. 1.
ob. 1
cl. 1
bn. 1
1 hn. 2
1 trpts. 2
1 trams. 2
tuba
timpani
strgs.
fl. 2
ob. 2
cl. 2
bn. 2
hn. 3
trpt. 3
bgs + tomtoms
xyl.
1 vln. 2
vla
cello
d/bass

cresc. ff fff p sub. cresc. pizz. div. arco mute cymbs. pp sub. echo mf dim. (pizz.)

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165

fl. 1
ob. 1
cl. 1
bn. 1
1 hns 2
1 trpts 2
1 trons 2
tuba
timpani
strings
165

p sub.
f
marcato (all woodwinds) orch. 1.
p sub. molto
p sub. cresc.
sfzp
cresc.
mp
4:3
ff
(fff)
arco
non div.
(all strings) orch. 1.

fl. 2
ob. 2
cl. 2
bn. 2
trpt. 3
timpani
bgs + t.toms
1 vln 2
vla
cello
d/bass

mf
fp
(f)
pizz.

all ff possibile [short break]

Variation Seven

170

♩=70 grazioso

fl.1.
ob.1
cl.1.
bn.1
1 trpts 2
1 troms 2
tuba
timpani
strgs.
fl.2
ob.2
cl.2
bn.2.
trpt. 3
timpani
bg. + t-toms
1 vln 2
vla
cello
d/bass

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fl. 1.
ob. 1.
cl. 1.
bn. 1.
1
hns
2
1
trpts
2
1
troms
2
tuba
cyms.
bgs+T.toms
strgs
fl. 2
ob. 2
cl. 2
bn. 2
trpt. 3
cyms.
bgs.+t. toms
1
vln
2
vla
cello
d/bass

(180)

fl.1
ob.1
cl.1
bn.1
1 hns 2
1 trpts 2
1 trams 2
tuba
cyms.
bgs + t-toms
strgs.

f sim. 5
mf cresc.
p cresc. poco a poco f
pp sub.
mp f
pp cresc.
mf sim. 5
cresc.
brushes on edge
p
pp
p
pp

(180)

fl. 2
ob. 2
cl. 2
bn. 2
hn. 3
trpt. 3
cymS.
bgs + t. toms
1 vln 2
vla
cello
d/bass

mp
mp
p
ppp
pp
pp
mp
p
pp
p
p
arco
p
pp
mp
dim. pp
pizz.
pizz.
mf
pp

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1 hns 2

1 trpts 2

fl. 2

ob. 2

cl. 2

bn. 2

hn. 3

trpt. 3

cyms.

bgs. + tom-toms

1 vln 2

vla

cello

d/bass

(185)

1 trpts 2

fl. 2

bn. 2

trpt. 3

1 vln 2

vla

cello

d/bass

Meno mosso

R.I.T.

Poco più mosso

190

fl. 1.
ob. 1
cl. 1
bn. 1
1
hns
2
1
trpts
2
1
troms
2
tuba
cyms.
large Tam Tam
strgs
fl. 2
ob. 2
cl. 2
bn. 2
hn. 3
tpt. 3
cyms.
bgs + tomtoms
1
vln
2
vla
cello
d/bass

R.I.T. 190 Poco più mosso

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RIT. (195) POCO MENO MOSSO

fl.1.
cl.1
1 hns 2
1 trpts 2
1 troms 2
tuba
cyms.
bgs. + t.toms
strgs.
fl.2
cl.2
hn.3
trpt.3
cyms.
bgs. + tom-toms
1 vln 2

R I T. ——— ——— all dim. al niente

200

fl. 1 — mf — p

cl. 1 — mf — dim. poco a poco

1 hns 2

1 trpts 2 — (pp)

1 troms 2 — p — dim. p

cyms. — (pp) — to glockenspiel — pp

bgs + t. toms — mf

(solo) — dim. poco a poco

1st vlns — div. — mutes — pp

strgs. — Solo — pp

(a2) — (p) — One — pp

200 RIT.

fl. 2 — mf — dim. — pp

cl. 2 — pp

bn. 2

hn. 3

trpt. 3 — (pp) — (pp)

cyms. — pp

bgs + t. toms — pp

1 vln 2 — p — ppp

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Variations Eight and Nine : the dénouement

Scherzando (♩=80)

205

fl.1.
ob.1
cl.1
bn.1.
1 hns 2
tuba
timpani
bgs. + tom-toms
all muted
strgs
1 vln 2

non. rall.

210

fl. 1
ob. 1
cl. 1
bn. 1.
1
hns
2
1
trpts
2
1
troms
2
tuba
timpani
bg. + t. toms
strgs.
fl. 2
bn. 2
hn. 3
trpt. 3
xylophone
timpani
1
v/n
2

(PP)
cresc.
cresc. poco a poco
4:3
pizz.
mute

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marcato

fl. 1.
ob. 1
cl. 1
bn. 1
1 hns 2
1 trpts 2
bgs + t. toms
side drum
strgs.
fl. 2
ob. 2
cl. 2
bn. 2
hn. 3
trpt. 3
xyl.
timpani
1 vln 2

215

open

ff (all orch. 2.)

remove mutes

[all strings]

(arco)

pizz.

molto

cresc. poco a poco

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fl. 1
ob. 1
cl. 1
bn. 1
1 hns 2
timpani
bgs. + tom-toms
strgs.
alto flute
marimba
harp
fl. 2
ob. 2
cl. 2
bn. 2
hn. 3
trpt. 3
xyl.
timpani
1 vln 2

220

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fl. 1
ob. 1
cl. 1
bn. 1
1 hns 2
1 trons 2
tuba
timpani
bgs. + t. toms
strgs
alto fl.
marimba
harp
fl. 2
ob. 2
cl. 2
bn. 2
hn. 3
trpt. 3
xyl.
timpani
1 vln. 2

cresc. f fl2. mp cresc. mp cresc. f 225 ff p cresc. f p mf cresc. mp mp dim. dim. f dim. p f dim. p mf glin. Open mp [sul D] [sul D]

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fl. 1
ob. 1
cl. 1
bn. 1
1
hns
2
1
trpts.
2
tuba
timpani
bgs.+t.toms
strgs.
alto fl.
marimba
harp
fl. 2
ob. 2
cl. 2
bn. 2
hn. 3
trpt. 3
xyl.
timpani
1
vln
2
vla
cello

230

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fl. 1
ob. 1
cl. 1
bn. 1
1 hns 2
timp.
bgs. + t. toms
strgs.
alto fl.
marimba
harp
fl. 2
ob. 2.
cl. 2
bn. 2
hn. 3
trpt. 3
xyl.
timpani
1 vlns 2
vla
cello
d. bass

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fl. 1
ob. 1
cl. 1
bn. 1
1
hns
2
1
trpts.
2
1
troms
2
tuba
timp.
bgs. +
t. toms
strgs.
alto fl.
marimba
harp
fl. 2
ob. 2
cl. 2
bn. 2
hn. 3
trpt. 3
xyl.
1
vln
2
vla
cello
d/bass

240

dim.
mp
mf
f
f/z.
cresc.
cresc. poco a poco
sfzp
pp
ff
pizz.
p
dim. poco a poco

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245

fl. 1
ob. 1
cl. 1
bn. 1
1 hns
2
1 Trpts
2
1 troms
2
tuba
timp.
bgs. + tom-toms
strgs.
alto fl.
marimba
harp
fl. 2
ob. 2
cl. 2
bn. 2
hn. 3
trpt. 3
xyl.
timp.
1 vln
2
vla
cello
d/bass

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fl. 1
ob. 1
cl. 1
bn. 1
1 hns 2
1 trpts 2
1 trams 2
tuba
timp.
bgs + t. toms
strgs
alto fl.
mar.
hp.
fl. 2
ob. 2
cl. 2
bn. 2
hn. 3
trpt. 3
xyl.
timp.
1 vln 2
vla
cello
d/bass

250

molto
molto cresc.
cresc. 3
cresc.
ff
cupmute
pp sub.
non cresc.
dim.
arco
cresc. molto
mute
poco a poco

* Repeat grace note figures fairly quickly, fuori tempo [each player independently]

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ALL WIND ORCH. 1

cresc. poco a poco ..... ff

fl. 1
ob. 1
cl. 1
bn. 1
1 hns
2
1 trpts
2
1 troms
2
tuba
timp.
bgs. + t. toms
strgs
alto fl.
mar.
hp.
fl. 2
ob. 2
cl. 2
bn. 2
hn. 3
trpt. 3
xyl.
timp.
1 vln
2
vla
cello
d/bass

255

cup mute

tr.

pizz.

cresc. poco a poco [all strings]

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fl. 1
ob. 1
cl. 1
bn. 1
1 hns 2
1 trpts 2
1 trbns 2
tuba
timp.
cyms.
strgs.
alto fl.
mar.
hp.
fl. 2
ob. 2
cl. 2
bn. 2
hn. 3
trpt. 3
xyl.
timp.
1 vln 2
vla.
cello
d/bass

260

tr.
p cresc. . . . .
8ve
ff
fff
cresc. poco a poco
. . . . ff
pp
mf
dim.
(pizz.)
arco
div.
pizz.
fuori tempo
marcato

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fl. 1
ob. 1
cl. 1
bn. 1
1 hns 2
1 trpts 2
1 troms 2 and tuba
timpani
cyms.
strgs
alto fl.
mar.
hp.
fl. 2
ob. 2
cl. 2
bn. 2
hn. 3
trpt. 3
xyl.
timpani
1 vln 2
vla
cello
d/bass

265

[all strings]

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fl. 1
ob. 1
cl. 1
bn. 1
1 hns 2
1 trpts 2
1 trons 2
tuba
timpani
cyms.
strgs
alto fl.
mar.
hp.
fl. 2
ob. 2
cl. 2
bn. 2
hn. 3
trpt. 3
xyl.
timp.
1 vln 2
vla
cello
d/bass

8ve

loco

270

(cresc.)

flz.

(pizz.)

(all strings)

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fl. 1
ob. 1
cl. 1
bn. 1
1
hns
2
1
trpts
2
1
Troms
2
tuba
timp.
cym.
strgs
alto fl.
mar.
hp.
fl. 2
ob 2
cl. 2
bn. 2
hn. 3
trpt. 3
xyl.
timp.
strg. 5tet

275

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fl.1.
ob.1.
cl. 1
bn.1
1 hns 2
1 trpts 2
1 trons 2
tuba
timp. (8ve)
strgs.
alto fl.
mar.
harp
fl.2.
ob.2
cl. 2
bn.2
hn.3
trpt.3
xyl.
timp.
strg. 5tet.

mp p mp p pp 280 mp

pp (pp) (8ve)

[retake, if necessary]

p dim. pp dim. dim. dim.

mf mp p p

mp p pp

(pizz.) p

(pp)

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Poco rit.

fl. 1.

Solo →

p

mp

as a phrase but slightly detached

p

mp

cl. 1.

(pp)

dim.

timp.

(8ve)

dim. poco a poco al niente

pp

dim. poco a poco al niente

loco

strgs.

Poco rit.

alto fl.

mp

pp

mp

p

dim.

fl. 2

mp

p

pp

dim.

cl. 2

(pp)

dim.

al niente

bn. 2

(pp)

dim.

al niente

timp.

pp

poco

strg. 5tet.

p

pp

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CHANSON III

burning

London Bridge is falling down falling down falling down
~~Par s'ascose nel foco che gli affina~~
Quando fiam uti chelidon — O swallow swallow
These fragments I have shored against my ruins"

ALL PLAYERS ARE NOW INTEGRATED INTO ONE ORCHESTRA [but remain in their original seating position.]

Cantabile (♩=60)

fl.1
fl.2 and alto fl.
ob.1
(ob.2) cor anglais
cl.1
cl.2
bn.1
bn.2
hns 1
2
3
4
trpts. 1
2
3
trbns. 1
2
tuba
timp.
perc.
cymbs.
xylophone
marimba
harp
strings

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flts. 2
alto fl.
oboes
(cor ang.)
clts.
bns.
hns 2
trpts. 2
trams.
tuba
timp.
xyl.
mar.
hp.
strgs.
cresc.
dim.
open
One
Tutti
(cantabile)
sul D
pizz.
arco
cyms

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1
flts. 2
alto fl.
1
obs.
2 (cor ang.)
1
clts.
2
1
bns.
2
1
hns. 2
3
1
trpts. 2
3
1
trams.
2
tuba
timp.
cyms.
xyl.
mar.
hp.
strgs.

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10

flts. 1 2 — alto fl. — obs. 1 2 (cor ang.) — clts. 1 2 — bns. 1 2 — hns 1 2 3 — tpts. 1 2 3 — trons. 1 2 — tuba — timp. — xyl. — mar. — harp — strgs.

Poco rit. Meno mosso

flts. 1 2 — alto fl. — obs. 1 2 (cor ang.) — clts. 1 2 — bns. 1 2 — hns. 1 2 3 — trpts. 1 2 3 — trams. 1 2 — tuba — timp. — bgs. + tam-toms — xyl. — mar. — hp. — strgs.

Poco rit. Meno mosso

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Solo

20

1 flts 2 alto fl. ob. 1 cltts. 2 bns. 2 hns. 2 3 trpts. 2 troms. 2 tuba tam-tam cyms. timpani (a) vlns 1 (b) (a) vlns 2 (b) (a) vlas (b) (a) cellos (b) d/basses (a) (b)

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Meno mosso

1
Tr. 2
alto fl.
ob. 1
1
lts.
2
1
ns.
2
Solo
1
: 2
3
1
trpts.
2
cup mutes
tuba
tam-tam
cyms.
timpani
Meno mosso
marimba
harp
(a)
vlns 1
(b)
(a)
vlns 2
(b)
(a)
vlas.
(b)
(a)
cellos
(b)
(a)
d.basses
(b)
pizz.

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* Instruction players with boxes contains repeating box, initially at tempo of previous 7/8 bar, but independently getting closer to the end of the work. Percussion players should keep together for their box. Alto flute and marimba float their music around the rest, with alto flute playing phrases at a tempo to match breath capacity. He should cue the marimba and should play the final B♭ to the limit of the breath, then stop the other players. Conductor stops beating at *, remaining motionless.

* Conductor stops. (see instruction)

fl. 1.

alto fl. — mf dim. poco a poco — pp — mp dim. — p dim.

tam-tam — ppp

cymbals — ppp

marimba — pp — p dim.

hp. — pp — pp

fl. 1.

alto fl. — p — mp dim. — p — cresendo — f

tam-tam

cyms.

marimba — pp — p — mp cresendo

hp.

fl. 1.

alto fl. — dim. poco a poco — pp — p dim. al niente — (stop, then gently cut other players)

tam-tam

cyms.

marimba — pp — pp dim. al niente — (cut with other players at signal from alto flute.)

hp.

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