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Abstract for the PhD in Composition
Durham University
September 1993

This portfolio contains a series of compositions written over the period 1987-93. Each was written for a specific competition, event or concert. Details of each individual piece can be found within the volume of commentaries included.

Richard Hoadley

Commentary

to the Composition Portfolio
Submitted for the Degree of PhD

University of Durham

September 1993

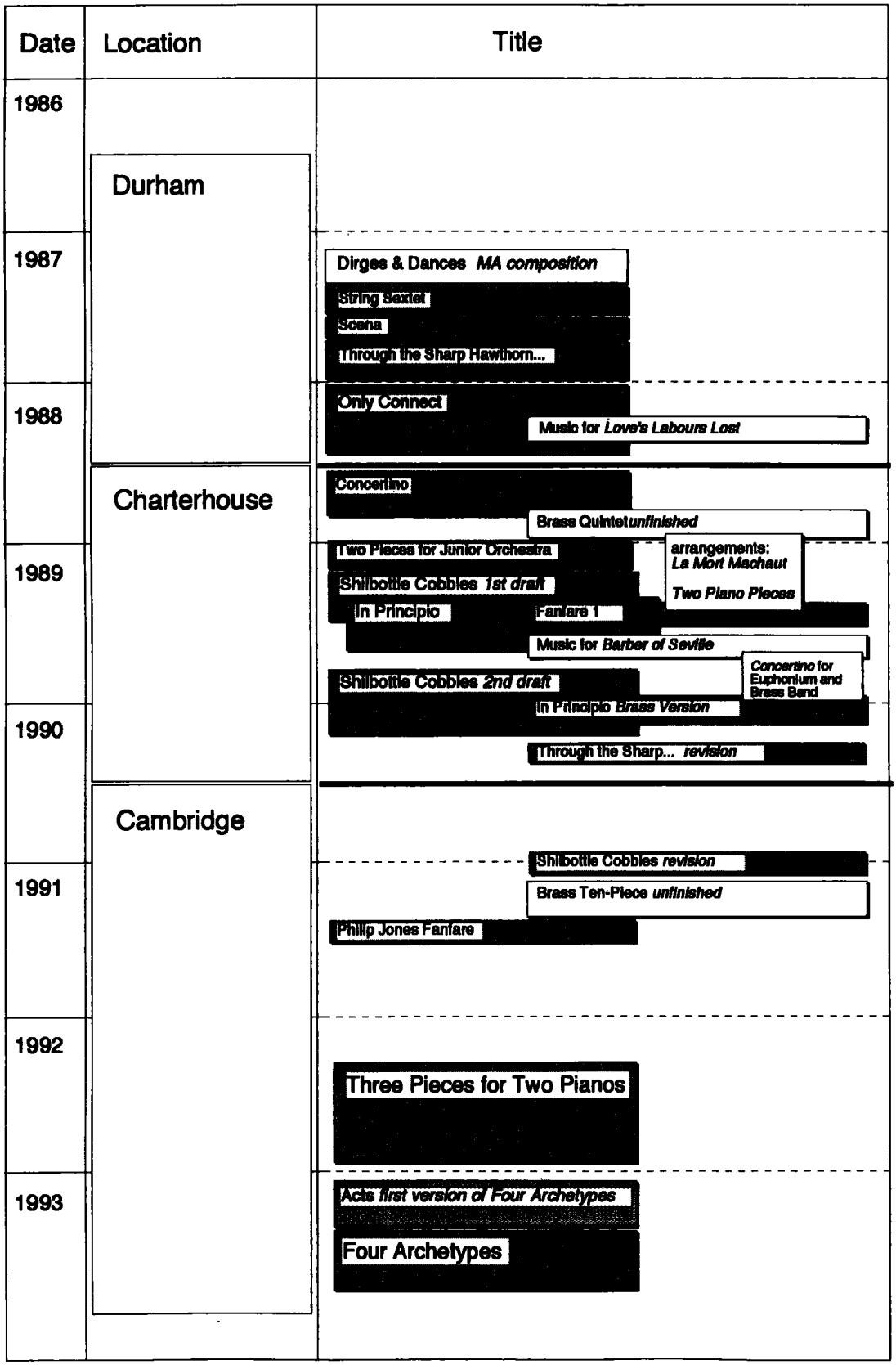
Richard Hoadley

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Examples

Chronology


Date
Location
Title
1986
Durham
1987
Dirges & Dances MA composition
String Sextet
Scena
Through the Sharp Hawthorn...
1988
Only Connect
Music for Love's Labours Lost
Charterhouse
Concertino
Brass Quintet unfinished
1989
Two Pieces for Junior Orchestra
arrangements:
La Mort Machaut
Two Piano Pieces
Shilbottle Cobbles 1st draft
In Principio
Fanfare 1
Music for Barber of Seville
Concertino for Euphonium and Brass Band
1990
Shilbottle Cobbles 2nd draft
In Principio Brass Version
Through the Sharp... revision
Cambridge
Shilbottle Cobbles revision
1991
Brass Ten-Piece unfinished
Philip Jones Fanfare
1992
Three Pieces for Two Pianos
1993
Acts first version of Four Archetypes
Four Archetypes

1
Introduction

About this Introduction

This introduction contains brief notes on those compositional elements which relate to all pieces in the portfolio. Also included is a graphic chronology of my work towards the PhD, a brief description of some specific structural, melodic, rhythmic and harmonic ideas which occur in some or all of the pieces, and a basic analysis of elements of my musical style.

Use of Examples and Figures

An example refers to the collection at the end of this volume. A reference is given in a distinct typeface as follows: **ex 2.13.** Figures referred to in the same type face represents points in the scores themselves, for instance **figure 5+3** refers to the point in the relevant score three bars after figure 5.

Chronology

The pieces included in this portfolio represent the best part of six years' work. I spent two years in Durham, and of these, only one was spent working on this material. I left Durham to spend two years as Composer-in-Residence at Charterhouse School, Surrey. The post was scholarship-based and sponsored jointly by the School and the Ralph Vaughan Williams Trust, and allowed a period free of all other responsibilities for composition. Following this I have spent three years teaching Composition at Anglia Polytechnic University in Cambridge. For more details of this period please refer to the graphic chronology above.

Aspects of Composition

The Process

My initial ideas come about very quickly, or indeed, have already been formulated from interesting but undeveloped ideas of previous pieces. These ideas will also quite quickly spawn an image of the shape of the whole piece, though in very little detail, and I will usually sketch this out a number of times, using shapes, contours and types of harmony rather than any specific melodies, chords or rhythms.

The next stage takes the majority of the time: this is the gradual 'filling in' of detail. The whole process can be compared with the discovery and mapping of a new land mass by air. Initially, one sees large blocks: an overall (and perhaps misleading) shape, with perhaps one or two details that catch the eye and provide an incentive to continue. Gradually, one 'focuses in' on different areas: a woodland here, a mountain there, a peninsula; sketching in further detail: length, prominent features, textures, again with little detail. Each time, one 'flies' over a section lower and more slowly, until one is walking along the ground, completing in the final detail. This final stage of 'ground work' need not be a through-composed process. Usually, I follow my intuition, completing different sections of the piece at different times, and allowing each to 'pollinate' the other with ideas, references, harmonies, etc.

I find the process of creating the final score a very important part of the process. As it takes such a long time, I generally start as soon as I am confident of a particular passage wherever it occurs in the piece, and the process of final completion becomes another stage of refinement. This is, to complete the above metaphor, the creation of the completed 'map'.

Stylistic Links - 'Meta-Global' Elements

Inevitably, this process means that there are a number of stylistic links between the pieces. I have gradually become more aware that some of these links are caused by the methods of composition I use; the process described above has a tendency to produce uniform textures, harmonies and melodic types, and I have struggled, (and continue to struggle) to gain control over this tendency. In the following text I refer to some of these elements as *Meta-Global*. If a particular melody, harmony or rhythm has a particular role within a section of a piece, it can be described as *local*; if the same idea plays a part throughout the piece, it can be described as *global*. In the same way, a musical element that plays a part in more than one composition I describe as *meta-global*, in other words, an element's role is three-fold.

In my case, a large part of the process of composition is a balancing of ideas that are strictly controlled with those that are more 'free', perhaps even improvised. Of course, there is no clear boundary between these extremes, but I am constantly trying to make the material of a composition move between them in imaginative, interesting and dramatic ways.

Ritual: Dirges, Dances, Fanfares, Chorales and others...

One particular idea, related to this basic axis, has been very influential in my approach to composition. This is *ritual.* Ritual can be seen as a way of expressing the unknown in a manageable, human way. Rather than emphasising the unknown and its mystery, ritual 'transposes' these concepts and gives them meaning through repetition, and tradition. Potent examples of ritual are, for instance, religious and political traditions. Dramatically, there is something very powerful about 'extreme' rituals, processes that appear inevitable and unstoppable, perhaps involving unpredictable or violent outcomes. So, dramas involving the court-room, wars, illness, religious conflict, etc., are fascinating, and musically, works such as Stravinsky's *The Rite of Spring* are exceptional in the fine balance used between the precision of the writing and the violence and unpredictability of the humanity involved in the rite itself. Works such as the first movement of Beethoven's *Symphony No 5,* opus 67, or perhaps more dramatically, his late *String Quartet in B flat,* op 130, with the *Great Fugue,* op 133, as finale are examples of compositions where the force of imagination and musical logic pushes to extremes the boundaries of traditional musical forms (another ritual) to create something new.

This idea of *ritual* is a primary part of my composition, not necessarily only in the closed sense of a particular rite, whether religious, political or social, but as the basis to virtually *all* music. That is why so often in the following pages, as well as in the pages of the scores themselves, terms of reference or titles such as *Dirges, Dances, Fanfares and Chorales* are to be found. Each of these terms represents a fundamental human ritual where music is considered especially appropriate. One of the most common questions I have been asked, especially about contemporary music is, "what is it *for*?", and one of the simplest and most effective answers seems to me to be that it fulfils one of the functions to which the above and other similar titles relate, even if only on an abstract level.

Harmony, Rhythm, Melody and Momentum

Harmony

There are three main structural features to the harmonies I use: the conflict between symmetrical and non-symmetrical harmonies, the use of voice-leading as a prime source of harmonic (and tonal) direction, and the use of harmonies with some features of traditional tonality.

Symmetrical and Asymmetrical Harmonies

One of the primary features of tonal harmonies is their lack of symmetry; tonal chords are comprised of asymmetrical patterns of notes - usually major or minor

thirds. This feature becomes clearer when these tonal harmonies are compared to the non-tonality of symmetrical harmonies, especially the more obvious examples such as chords based on the chromatic scale, the whole-tone scale, the minor third, etc.: in other words any chord formed by simply replicating a single interval. Some of these chords are used in traditionally tonal music, (known as the diminished seventh, the augmented triad, etc,), but if used in isolated environments, their lack of specific tonality is obvious. Extending this principal, one can create chords which have more or less of either of these tendencies, or indeed a combination of both. So, the chord that opens both *Shilbottle Cobbles* and *Four Archetypes* is a symmetrical chord, based around augmented chords **(ex 1:34a)**. Due to its construction, it is neither tonal nor atonal, but *non-tonal*, but with tonal aspects. It can be seen as a series of recurring intervals or chords, any of which are tonal, but the combined effect of which is, tonally speaking, equivalent to one of the symmetrical chords mentioned above. There are many instances of these throughout the portfolio: some typical examples are used in *Arias* of *Three Pieces for Two Pianos*, **(ex 1.36)**.

Voice-Leading

An essential aspect of the correct use of harmony is voice-leading. A common method I have used to create harmonic tension is to begin with a 'composed' chord and extend it by grouping the chord into two or more 'parts' and moving then in contrary motion. If the initial chord is well composed, each of the following chords will have a certain logic, and if one of these new harmonies is strong enough, it too may be used as a new basis for a secondary process. Examples of these are from *Concertino*, **(ex 1:37)**; *Four Archetypes*, **(ex 1:38)**; and *In Principio*, **(ex 1:39)**.

Tonal Conflicts

Stravinsky has always had a great influence on me: the way his music can be both 'spiritual' in intent and yet stylized in language. Harmonically speaking, most of his music, even if serial, is based on a complex set of tonal relationships. Some of the music in *Agon* is such a careful balance between tonality and atonality (i.e. foreign and ambiguous tones), that it is often hard to tell where these relationships exist and how they work. Evidence of any apparent relationships in some passages has a tendency to fall apart on close inspection: the value of any particular note may vary considerably, in complete contrast to the twelve-tone theories of the Second Viennese School. One particularly influential example of this occurs throughout Stravinsky's output, from **figure 121 of** *The Rite of Spring*, to Baba's Entrance from *The Rakes Progress*, to *Agon* (*the Prelude* and *Interludes*), *Canticum Sacrum* (*Euntes in mundum*, bar 10-11) and beyond. This is when a major triad is set against a flattened third in

the bass. This conflict forms several ambiguities in the harmony, an ambiguity that can be exploited in different ways. Examples of this are from *Concertino*, **(figure 20, ex 1:37)** and *Scena*, **(figure MM)**. These were not totally conscious influences, although in retrospect they seem quite clear.

Rhythm & Momentum

Rhythm is of crucial importance in my music. As has been mentioned above, I often use the contrast between less highly structured, quasi-improvised material and highly defined, rhythmic textures that are, in the classical sense, highly 'artificial'. Because of this, rhythm is a crucial element in my compositions. Of course, rhythm may be used to help create both fluid, gentle textures, (for instance, some Ligeti textures), or it may contribute to a ritualistic, highly organized texture, (Messiaen's *Et Expecto Resurrectionem Mortuorum*), or it can be used to create wild, violent climaxes as in *The Rite of Spring*, or Birtwistle's *Triumph of Time* or *Earth Dances*, (or, for that matter, Beethoven's *Great Fugue*). In each case, rhythm is used in very different ways to produce very different effects, but the basic difference is between metric and non-metric rhythms, and on- or off-beat music. So, one has to make a decision about whether one wants a rhythmic effect caused by an uneven rhythm divided into uneven bars, or the same rhythm syncopated across equal metrical bars. Of course, the final decision is usually more complex than this and depends on the requirements of the moment. Usually, the solution is a combination of the two, as in *Concertino*, **figure 4**, although following **figure 13** there is a good example of a passage with a regular, metrical signature being used to promote a highly syncopated effect.

Similar examples of the latter are used in most of the pieces: *Through the Sharp Hawthorn* **(figure 5+)**, *Only Connect* **(figure 16+)**, *Three Pieces for Two Pianos* **(figure 11+)**, are typical. These represent a feature mentioned above that has been very important in my music, a feature directly reliant on this kind of rhythm: *momentum*. Momentum is a feature of music that has always excited me, from the moment I heard the coda to the first movement of Beethoven's *Symphony No 5*, the end of the first part of *The Rite of Spring*, the conclusion of Ravel's *La Valse*, the infamous third movement of Berio's *Sinfonia*, the finale of Bartok's *String Quartet No 4*, (the list goes on and on...), I have been profoundly excited by this type of music, which pushes on and on, leading apparently inexorably towards catharsis. As has been mentioned, this is itself linked to ritual, either explicitly, (*The Rite*, *La Valse*, etc.), or implicitly, (the pushing of conventional formats to the limit), but specifically, it is to do with the gradual build up of musical momentum. Ultimately, this is achieved through a careful balance of all musical elements over a large scale, but one of the major

elements is the use of rhythm to define the structure and density of sound. One of the interesting aspects of the Graphic Analyses produced from the MIDI (Musical Instrument Digital Interface) sequence files, where each note-on MIDI event is displayed as a point or a line, is the visual display of this global build-up, (see below). A glance at the analysis of *Chorales* from *Three Pieces for Two Pianos*, demonatrates this (quite literally), graphically. Here, between **figures 4** and **13**, the gradual increase in the density of the notes, as well as the increase in the 'width' of the pitch range, is displayed. This is a good example as the whole of *Chorales* is an exercise in momentum - the move from the slow, quasi-improvisatory arpeggios at the opening, to the fast, almost random, but intensely precise *meccanico* section, (and beyond). More locally, this has been achieved by the use of fairly slow, but precisely rhythmic material at **figure 4**, which, alternating with more free, flowing interruptions, (the *Chorale*), gradually increases in density. Syncopation is also a crucial part of the build-up of tension, including as it does a sort of built-in tension waiting to be exploited. Similar passages include *In Principio*, **(figure A-H)**, and *Through the Sharp Hawthorn*, **(figure 4-9)**.

This method, which works very well as far as fulfilling its intention is concerned, also, unfortunately, creates music that, rhythmically speaking, can be *very* difficult to play, due to the emphasis on the precise articulation of all rhythms.

Melody & Archetypal Features

Melody has never played an all-important, justifying part in my compositions: a feature that is in common with much twentieth century music. This is true at least in the nineteenth century sense of melody as a specific line of pitches which are essentially similar at each recurrence. However, the idea of melody - the use of melody as a particular textural device - is important. This use of melody (or for that matter 'rhythm' or 'harmony') in a *functional* sense is related to the idea of ritual outlined above. In this context, each musical function is used not *for itself* but as an *archetype*. So, melody might be contrasted with harmony or rhythm, and in this role, the 'melody' would be presented in this highlighted way. So, for instance, in the *Sextet*, a primarily harmonic texture at the opening is gradually 'infected' with melodic elements, but these are diffuse and vague. At **figure J**, however, the 'melody' is emphasised on a solo instrument. At the same time, the 'indefinability' of melody is implied in the use of routes and multiple possibilities. There is no single melody, merely the *idea* of it. In the slightly different way, in *Concertino*, the 'cello passage from **figure 9** is a combination of various types of melody, including elements of the lyrical, the whimsical and the stylized, (the latter especially in the

interaction of the 'cello with the piano). In *Scena* and *Only Connect* (figures A (or JJ) & 5 respectively), many 'melodies', each using the same contour, are used together, forming a type of 'composite' melody that is not any one line, but a combination of many lines. This is similar to the way that harmonies and rhythms may be grouped and contrasted - especially symmetrical/asymmetrical, tonal/quasi-tonal, on-beat/syncopated, etc. In this way, the music takes its starting point from the play of these archetypal musical features. Of course, on a local level the composition of detail becomes more important and more traditional musical methods take over.

Single Movement Form

Many of the pieces in the portfolio are in one movement (*String Sextet, Through the Sharp Hawthorn, Only Connect, Concertino, In Principio, Shilbottle Cobbles*). It has gradually become apparent that most of these were following similar formal procedures: procedures that I eventually struggled quite hard, and only partially successfully, to avoid. This form can be generalised in the formula: **A-B-A'-coda.**

A represents a combination of exposition with an organic rhapsody, sometimes containing its own miniature **A-B-A'** form itself. These 'forms within forms' reflect a general interest in recursive forms in nature and mathematics. Material is usually revealed gradually, often using three similar, expanding gestures together, as during the opening pages of *String Sextet, Only Connect, Concertino, In Principio* and *Shilbottle Cobbles*, and often alternating with a second, more stable passage. Another totally contrasting idea often then intrudes and is elaborated on before a varied return of the initial idea. This latter format occurs, in varied guises, in *String Sextet, Only Connect* and *Shilbottle Cobbles*. There is a constant tendency to use these sort of 'spiralling' forms, either explicitly as in *Through the Sharp Hawthorn*, where the whole piece is based around expanding and contracting phrases, or more implicitly as in *Only Connect*, where these spirals have become interweaved with other more global forms.

The **B** section can be seen globally as a type of development, initially based on exposition material, which is gradually transformed through the section into something entirely new: a texture, a counterpoint, a rhythm, or whatever. This transformation is most commonly achieved through the build up of *momentum*. This occurs quite obviously in *Only Connect, Shilbottle Cobbles*, the first movement of *Three Pieces for Two Pianos*, and the third of the *Four Archetypes*.

A' is as its name implies, primarily, a *recapitulation* of the initial section. These are by no means necessarily direct repeats of material; in many cases, the music is very different. However, there will be some factor which makes the passage aurally perceptible as a recapitulation. Usually, the passage 'crystallizes' the most important features of the 'exposition', so for instance, in the case of *Only Connect*, the recapitulation **(figure 33 +2)**, includes one of the exposition melodies, enlarged and expanded, followed by a re-working of the very initial idea, (in the exposition three ideas for solo strings and woodwind - in the recapitulation for trombones and low strings in reverse order).

Invariably, following this section, there is a quite substantial *coda* during which fragments of earlier material are collated and the whole piece is rounded off.

There are a number of other examples of repetition as a structural device throughout the compositions in the portfolio. Indeed, it is littered with such examples, and there is clearly something important in this pattern of repetition, and the creation of new material through varied repetition.

At least a part of this can be traced to the influence of pieces such as Satie's revolutionary and yet unassuming *Gymnopedies*. There is something intensely attractive, and peculiarly twentieth-century about the method of 'viewing' a single object from a number of perspectives, and there is no doubt that this idea has had a great influence on me. However, it does not necessarily manifest itself in the same static mood, or with the same idea of a 'classical', 'pure' aesthetic, (i.e. the "Grecian Vase"). Instead, the influence relates more to a 'mathematical' approach: the 'literal' "viewing" of objects from different perspectives in 'space', and exploiting the resulting contrasts. So, in the *Sextet*, where this idea has most concrete form, I literally 'rotated' geometrically the melodic phrases for use as alternatives **(see ex 2:16)**.

The Influence of the External Environment

Location

Location has been a crucial influence on composition. This is partially because I have always tried to use 'local' resources - *Through the Sharp Hawthorn, Only Connect, Shilbottle Cobbles, In Principio, Three Pieces for Two Pianos* and *Four Archetypes*

were originally written with specific local performers or groups in mind, although a number of them have had to wait for professional or semi-professional performances. This has lead to influences on the material and styles used, especially in cases such as *In Principio* and *Shilbottle Cobbles*, the two pieces written for pupils at Charterhouse. These influences are primarily on the rhythms and have resulted in the cutting of numbers of irrational rhythms and complex syncopations.

Equally importantly, location provides the society within which one has to work, including the atmosphere in which music of differing styles exists. For instance, Charterhouse was an isolated society. Because the majority of the staff and students lived, worked, ate and drank on the grounds it was designed to be an independent unit, and for a large number of the inhabitants it was. Musically, it was also isolated: the whole weight of the English Church tradition lay behind the majority of the musical activity, although due respect was shown to the eighteenth and nineteenth century masters. Contemporary music was clearly irrelevant at best; this is perhaps summed up by a master who once explained to me that he didn't 'need' any music 'after Chopin' and so did not understand the need for 'contemporary' composition. Of course, other members of the music staff had an influence in this and the position had apparently been a little different during a previous Head of Music's tenure, but in general, music was considered an activity with which the School could impress the outside world, rather than as an activity in its own right. This situation had a considerable impact, not only on how the Composer-in-Residence was seen in the School, but in my case, on the type of music composed. Especially in *In Principio*, I tried to use more conservative language and techniques, even if I was not able to do this correctly. *Shilbottle Cobbles*, too, was influenced in the way the music was written: there are fewer time signature changes than in previous pieces, few 'extreme' textures; in general, the whole piece is more conservative.

At Anglia, the situation is a combination of the two: although I continue to write for primarily local groups, the atmosphere is far more open to experiment, although my teaching of composition, and the experience of running Composition Workshops and other performances has led me to appreciate far more the need for clarity and simplicity in music. How far this can be seen in the two pieces completed since being there - *Three Pieces for Two Pianos* and *Four Archetypes* - is a different matter. The material used is simple, but the implementation in each piece is still complex, as is the musical language.

A further influence is the access to equipment that is available at any particular location. A primary point has been the ability, during the last few years, to make use of studio equipment, even if only in the composition of acoustic music. The fact I teach in the College's studios also means that one is participating in and encouraging an electro-acoustic environment. This was one of the main areas missing from Charterhouse. Some of the main influences on my acoustic pieces have been aspects of electro-acoustic music: the gestural freedom, the use of textures, the transformation of sounds or material. Whether particularly audible or not, these sounds were quite an important influence on *Three Pieces.*

Technology

Technology has been a constant, if not overt influence on my music, and similarly, although there are, regrettably, no electro-acoustic submissions included here, elements of technology have been used in the construction of a number of pieces.

The Commentaries

The following pages contain commentaries on each piece in the portfolio. As pieces have different functions, different methods of composition, and indeed, different levels of interest, the format of each commentary is not necessarily similar, although they each contain a similar set of arguments. Attention is brought to elements if they are considered particularly important or relevant. Full accounts of the compositional process have not been given unless they seem to be relevant. In some cases there seems to be very little that is necessary to comment on, the pieces being so transparent or compositionally uninteresting. In such cases this point has been made.

Included with the commentaries of *Sextet, Through the Sharp hawthorn, Concertino, In Principio, Three Pieces for Two Pianos* and *Four Archetypes* is a graphic analysis or summary of the composition. They provide a useful and quick, though not very detailed overview of the whole composition. In a number of cases these are actually print-outs of MIDI sequence files (see below). Importantly, they are based on bar numbers but do not include representations of absolute time, so they are not truly proportional. Where further details are felt to be required, a table is included which may be read along with the graphic analysis. **Ex 1:57-1:65,** and **ex 1:66-1:68** are examples of how various gestures can be related visually through these graphic versions of the scores, on local, global and meta-global levels. In the former group, the use of an arpeggio figure followed by one or more chords can be traced through a

number of pieces, and it can be seen how this shape is also used on a more structural level in *Fugues* from *Three Pieces* **(ex 1:63)** and *Finale* from *Four Archetypes.*

Also included in each chapter is a short paragraph considering implicit and explicit influences on the relevant composition.

The MIDI Sequences & Graphic Analyses

The *Sextet, Concertino* and *Three Pieces for Two Pianos* are presented on tape as performances for MIDI sequencer and synthesizer. These are not intended to be *performances,* but they do give a good idea of the pieces where no 'live' recording is available. As can be heard they are varying in their degrees of success. The tapes were produced using Opcode *Vision* and Steinberg *Cubase* sequencers, running on an Apple Macintosh IIvx computer, driving a Yamaha SY99 synthesizer.

Whether the tapes are more or less successful depends to a great extent on which instruments are involved. The piano, being a percussion instrument, is very suitable for both electronic simulation (primarily sampled with frequency modulation support at certain harmonics), and MIDI manipulation. This is because the piano has a very simple and regular sound envelope - differences in tone are created purely by the velocity with which the key is hit, and velocity is a standard MIDI format. At the other end of the scale, string instruments are extremely difficult and unsatisfactory both to simulate and control through MIDI. The player of a stringed instrument can create a huge variety of envelopes and effects, each of which would need to be programmed separately to achieve true simulation. Without enormous effort, this is not practically feasible. Moreover, the use of volume control through MIDI within a note is, while available, extremely difficult to control as in stringed instruments, a change in volume is accompanied by a variety of changes in tone. In effect, a loud note is very different in tone from a quiet one. Finally, the quantity and relative instability of information involving MIDI volume is so great that coordinating this over long periods of string music involving many dynamic changes on single sustained tones is extremely difficult and time-consuming, whereas music which is for piano, percussion, or which is in general percussive in effect is well suited to MIDI controlled emulation. Consequently, the tape of *Three Pieces for Two Pianos* is quite effective in these terms, whereas the *Sextet* is considerably less so, and yet needed far more work to achieve even this less convincing result. The tape of *Concertino* falls between these two. As the majority of the music is percussive, fast

and rhythmic, a lot of the 'performance' works very well. However, the more sustained passages are less convincing.

The *Three Pieces* sequence was constructed during the process of composition itself. Because of this, two separate methods of 'construction' were used reflecting the composition of the piece itself. Most of the music was written on paper and then 'tested' on the keyboard via MIDI, and so was input directly. However, some passages were 'improvised' into the keyboard and the final 'paper' version was taken from the information obtained. The passages using the latter method sound distinctly more dubious on the tape: I am not a proficient keyboard player. In a few passages, music was manipulated using the sequencer itself. These passages are discussed in greater detail in the relevant chapter below.

Both *Concertino* and *Sextet* 'performances' were constructed for this portfolio 'from score'. As has been mentioned, string music is *not* very successful in terms of emulation, which means the *Sextet* version is only really useful as a 'guide'. The latter's highly complex rhythmic language, plus the use of a number of 'performance dependent' factors made this an exceptionally difficult piece to recreate. There are also, in any case, a number of compositional problems with the piece. *Concertino*, in contrast, being a highly rhythmic and percussive piece, survives a lot better.

Also included is a MIDI sequence print-out of *Four Archetypes*. Although the piece was composed with the help of a sequencer, and so the sequencer files exist, the practical problems of producing an adequate full orchestral tape are too great, and the present results are inadequate for submission.

In spite of all the problems, these are useful guides to the general sound and structure of the pieces. In some ways they give a more precise idea of how the pieces were intended to sound than live performances produced quickly and without much rehearsal. All three of the pieces presented in this way are very difficult to play; all are very rhythmic, all parts interweave and rely on others to maintain the rhythmic momentum. While it takes some time, these sequences provide an ideal way of hearing the effects of complex rhythmic events and interactions. Ultimately, of course, they lack the tonal and expressive complexity of the live performance, the *danger* of the music is missing, the acoustics are imprecise, and there is no proper interaction of harmonics between the instruments. However, the very process of constructing the sequences has been a useful and informative experience, making clear both faults and qualities in the music itself.

There is a further advantage in these sequences: the ability to produce true graphic print-outs of the music. These were produced using Opcode's *Vision* sequencer. Although the sequences were originally written using *Cubase,* the graphic editor of the latter is less clear visually, so I exported the MIDI file to *Vision* and printed it from there. It is important to note that the only information contained in these printouts is note-on and note-off. The 'scores' do not represent tempi, so they are not proportional. They are useful for gathering a quick overview of whole passages of music and are included for this purpose.

2
String Sextet
Originally: *Still Life*

Composed: Durham, June 1987
Revised: May 1988
Performed: Never. (Almost accepted for Huddersfield CMF (too long); accepted for performance in University of York Music Project, but withdrawn.)
Tape: Recording of MIDI sequence file included

The *String Sextet* was originally written as an entry for the Huddersfield Contemporary Music Festival's 1987 Composition Competition. It was submitted under the title *Still Life*.

Compositional Methods

Contour

One of the most interesting influences on the composition of the *Sextet* was the work I was then doing on Durham's PDP-11 computer. Although usually used to generate sound using the *Music 11* programme, I had branched out slightly and was exploring the use of the computer to generate melodic lines from arrays of random numbers. I had become interested in this, not out of any desire to imitate any particular style, (a very complex project primarily involving analytical studies), but from an interest in the use of *contour* rather than specific melodic sequences as material. This in turn related to an unhappiness on my part with the standard methods of twelve-tone composition, and yet a personal affinity with the use of contrapuntal textures. I was constantly finding the need for sequences of varied yet related melodic streams, primarily for textural purposes. In these circumstances the act of composition itself often 'coloured' the sound of these streams, if only because of the quantity of notes involved and the presence of musical 'ticks' that kept recurring in an unwelcome manner, and yet the desire to escape from the sound of this.

Anyway, the use of 'randomly generated' melodic streams seemed a good solution at the time. As I had no experience of computer programming, I had to go through a number of stages in order to achieve the effect I desired, and one of the interesting parts of the work was finding out just how complex musical 'forms' actually are, and how many things are taken for granted by musicians when composing even the most simple sequences. Obviously, a sequence of random numbers by itself proved very little use. It is one of the features of randomness that although on a 'global' scale, results are predictable and uniform, but on a 'local' level, quite distinctive features

appear. These are usually undesirable. The use of the melodic streams was to achieve unpredictable and yet stylistically desirable results.

The first and most obvious stage was to produce 'melodies' of a similar contour. Some of the most basic gestures are patterns of rising and falling intervals, and the nature of these intervals which, in certain styles, are more important than the actual intervals themselves. So, it could be that the three figures given in **ex 2:1** are 'related', at least in one sense of the word, and especially when combined with related timbres, etc.

To begin with, I wrote short programmes to create a number of these 'contours'. A typical example of this might comprise, for instance, fourteen elements: A,B,C...M. A rough contour, (e.g. a composed, (usually 'chorale-type' and quite often with serial 'elements'), might be initially described, **(ex 2:2)**. An easy way to describe this in computer terms (i.e. numerically) is to say that (< = 'is less than'; > = 'is greater than'):

A<B<C>D<E<F>G>H<I>J>K<L>M

I initially programmed the computer to look through an array of randomly generated numbers (0-1000) and come up with values that would represent this 'row'. A problem occurred almost immediately. If, for instance, the first value was 990, the next two values could often not be found, (there were no numbers higher than 990 in the array). Alternatively, the programme could produce similar anomalies at any point in the row. The results of this process generally proved to be either incomplete, or highly eccentric. Since I wanted *stylistically* similar results this was obviously not good.

Gradually it became necessary to be more and more specific about each point:

```
A > range
    x                    }initial inputs, (i.e., makes sure the initial note is neither too high nor
                             too low)
A < range
    y

B > A
B < (A+A/2)              }B is greater than A, but less than 1.5*A

C > A                    }C is greater than A; the gap between C and B is greater than that
                             between B
(C-B) > (B-A)            }and A, but C is not more than 0.75 of the original 'highest point'
                             available
C < (range * 0.75)       }according to the 'range' value above.
```

```
D<C
(C-D) > ((C-B/2)
D>A                    }and so on...

E>C
(E-C) > (C-D)

F>E
(F-E) > (E-D)

G<F
(F-G) > (C-G)

H<G
(G-H) > ((C-B) +/- ((G-H)/60)))

I>H
(I-H) > (G-H)

J<I
(I-J) < ((J-H)/3))

K<J
(J-K) > (I-H)
K > (J/4)

L>K
(L-K) < ((J-K)/2)
L<F
L≠K

M<L
M<K
(L-M) < ((L-K)*2)
```

This is as far as the process went. Each point has an initial 'contour-reference' relating to the previous point, then a set of criteria for each value. With this programme I was able to achieve virtually any number of equivalent and yet different 'melodic streams', (I wrote another small programme for converting the numeric values into frequencies and then 'pitches'). Ironically, although some of this material was used, it is no longer recognizable as such because of further 'intuitive' editing. Although this calls into question the immediate value of the above programme it has value in as much as it makes an understanding of the varieties of randomness much more clear.

Rotation

The above work with contours, when seen from the point of view of 'statistical results' had quite clear geometrical ramifications, **(ex 2:3)**. It occurred to me that further material of a more directed nature could be achieved by rotating these figures about a point, **(ex 2:4)**. This not only produced changes in contour, while maintaining certain characteristics, but also could give 'static' line a direction. By rotating a large amount, such as (+ or -) 90 degrees, because of the movement across the (x,y) axes, a new contour could be achieved, **(ex 2:5)**. The actual result was

quite complex: a long, undulating line would be translated into a short, *very* angular one. If this new contour were then 'time dilated', the new contour would be created (**ex 2:8-2:9**). However, the 'time dilation', although interesting, seemed to remove any direct link between the original and rotated figures, so I decided to try the process using a smaller, more comprehensible figure. In **ex 2:10-2:13** this process is illustrated using a simple three note figure that was to be the basis of the first phrase of the 'chorale' of the *Sextet*.

Commentary

All the above elements were utilized in the composition of the *Sextet*. However, there is little direct evidence, as all the processes have gone through a number of stages of intuitive editing.

Pitches were commonly generated using some sort of row, duplicating it, transposing and inverting it, possibly, and then creating a new row by taking a note from each of the derived rows alternately. The process would then be repeated. The lengthy result would then act as a basic supply of pitches, although they were never used with any particular severity or discipline, and the rows would usually be edited according to circumstance. This emphasises the nature of the role of the 'rows', however generated, in my music. They are a means to an end, a way of generating material that can be used as necessary, and, if used, altered at any point to suit other needs. They are not rows in the strictly serial sense, (although they could be used as such if necessary).

There are two main sources of material used in the piece. The first is a row based on the open strings of all the instruments in the *Sextet*. **Ex 2:14** shows these open strings, and the row is formed by the number of semitones between each string. This produces the following row:

7 5 2 5 2 5 7 7

Matrices may be formed in a number of ways from this:

7 5 2 5 2 5 7 7
6 4 1 4 1 4 6 6
5 3 7 3 7 3 5 5
4 2 6 2 6 2 4 4
3 1 5 1 5 1 3 3
2 7 4 7 4 7 2 2
1 6 3 6 3 6 1 1
7 5 2 5 2 5 7 7

or

7 5 2 5 2 5 7 7
6 6 1 4 3 4 1 6
5 7 7 3 4 3 2 5
4 1 6 2 5 2 3 4
3 2 5 1 6 1 4 3
1 4 3 6 1 6 6 1
7 5 2 5 2 5 7 7

Matrices such as these provide much basic material for harmony and, more especially, rhythm.

The second main material used is a *contour*, much as those discussed above. In fact, because of the difficulties involved in manipulating large contours, in the *Sextet*, six smaller contours are used, which, when combined, form the phrases of a 'chorale'. **Ex 2:15** shows these contours, labelled A to F. These contours provide extremely flexible, and yet (potentially) aurally clear melodic formulae. These contours, almost by default, permeate the whole piece, often not so perceivable because of the divided phrases. Although not exact, the opening phrases of the 'cellos display hints of these contours.

The contours of the opening pages build up to a more specific example of this: the violin solo, **(figure J)**. Here, the first violinist must choose between a variety of 'routes' through the phrases, (six phrases, but D & E are elided). Each phrase is one of the contours in an interpretation of one of the four 'primary' rotations: 0, 90, 180, and 270 degrees. The 'vertical' order in which they appear is altered, to aid variation. As can be seen from **ex 2:16**, the contours are interpreted with a variety of alterations and additions often to the point where they are no longer recognizable. As usual, the contours provide the *basis* on which the composition is based.

An example in which this method is combined with a (multiple) use of the row comes with the passage at **figure T**. Here, sustained chords are contrasted with fast, erratic figures. Although distorted by an *accelerando*, the lengths of the sustained chords outline the row, with bars of 7, 7, 5, 2, 5, 2, 5 and 7 crotchets. Similarly, the erratic interludes are 5, 6, 4, 5, 7, 5 and (originally, though finally extended), 7 quavers: a transformation of the original. In addition, the harmonies of the sustained chords are based on transformations of fifth chords, although these are very hidden, and based around the sequence of open strings descending. So, the 'primary' note of the first chord is E, the second, A, the third, D, and so on. Finally, during the erratic episodes, each instrument outlines a version of the respective contour.

Once again, the methods used here were used to enhance the basic musical idea, rather than dictating it. This passage is the culmination of a vigorous and complex contrapuntal passage, as well as marking a return to the more sustained texture of the opening. The basic idea is primary, not the method.

As usual in pieces of mine with a one movement form, the *Sextet* is in a very general **ABA + coda** form. The first **A** section, which ends with the latter passage, acts as a combination of exposition and organically growing introduction. The **B** section usually represents a more formally obvious development, often based on or starting from a very different perspective. In the *Sextet*, which was originally intended to be quite a short piece, this central section was to be a sort of 'cloud' of different materials, connected with what has been heard before. In order to structure the 'internal clouds', a scheme was devised based on six versions each of three different 'clouds', and six more versions of these clouds, each smaller. The smaller versions were used to connect the larger, to give a sense of perspective and movement to the otherwise rather diffuse texture. The final scheme was as follows:

$$A_1\ B_1\ a_2\ C_1\ B_2\ a_6\ b_6\ c_6\ C_2\ A_2\ b_5\ C_3\ a_5\ A_3\ c_5\ B_3\ a_4\ B_4\ c_4\ b_4\ A_4\ b_3\ C_4\ A_5\ C_5\ a_3\ c_3\ B_5\ a_1$$

$$c_2\ C_6\ B_6\ c_1\ A_6\ b_2\ b_1\ [a]$$

A represents a series of sharp, spiccato and highly rhythmic repeated notes, (based on harmonies derived from the row). **B** is one or more high, harmonic, unsynchronised attacks. **C** is a *very* high semi-pitched collection of varied spiccato fragments. Lower case letters represent less substantial renderings, often forming links between the larger sections. As usual, the scheme deferred to the 'real' composition should problems have arisen.

The final **A** section of the overall piece usually represents a sort of truncated recapitulation, in which the most important elements of the 'exposition' are re-interpreted in condensed form, often making much more explicit the 'central' ideas. This occurs here. At **figure HH** the 'recapitulation' starts, emerging from the 'clouds'. There follows brief recapitulations of the opening, (now explicitly based on each instrument's open strings), the solo melody, (now on a viola), and the 'dance' episode, originally fast and frenetic, now slow and sedate. After a brief transition **(figure RR)** there is a coda based on the 'cloud' material and parts of the 'chorale' combined.

Each passage of the above is constructed in a similar way to the first episodes described. The initial musical idea is planned and then methods are used to complete the detail.

MIDI Sequence & Graphic Score

As was mentioned in the *Introduction*, the recording of the MIDI sequence file included is not intended to represent an imitation of the actual sound, merely a guide to some of the basic textures and overall structures. Strings tones, because of their constantly varying structures are difficult both to synthesize and to manipulate via MIDI. In addition, the use of quarter-tones makes a MIDI rendition virtually impossible, as each quarter-tone has to be created using a 'standard' tuned note as a base, and this has to be altered using a separate MIDI control. I have had some doubts as to whether to include this tape or not, but have decided that, bearing all these problems in mind, it has value as a general guide to the composition.

Influences

Most of the influences on the *Sextet* were quite usual for me: Ligeti, (the opening to **figure C** is influenced by his *String Quartet No 2*), and Birtwistle, (the routes and mobiles), as well as the sustained passage at **figure T**, which now appears to be a fairly obvious imitation of a passage in *The Triumph of Time*. There are also passages that are reminiscent of electro-acoustic music: elements of *Kontakte* and *The Mask of Orpheus*, (the 'interruptions' that occur throughout the latter). **Figure A** and the rhythmic 'cloud' at **figure V** are good examples of this.

3
Scena
for Tenor and Chamber Ensemble

Composed: Durham, September 1987
Performed: Never

Introduction

Scena was written as an entry for the *Terra Nova* Composition Competition 1987. It was not successful.

The text is taken from a variety of sources, linked by selections from *The Wasteland* by T.S.Eliot. Under this scheme the Tenor Solo takes the part of Tiresias, the hermaphrodite observer from that poem. During the 'scene' he 'remembers' a variety of episodes, usually romantically or sexually based, from works by Dylan Thomas, James Joyce and D.H.Lawrence. The latter's 'contribution' is taken from the seduction scene in *Lady Chatterley's Lover* - the whole scene was cut to the bone by the composer, leaving only the most lurid and erotic phrases.

Perhaps in an unconscious reaction to the complexities of the earlier pieces *Dirges and Dances* (submitted for the MA examination), and *String Sextet*, (see above), *Scena* was a very different experience compositionally. It differs from the former pieces in that it has a text, and, due to the structure of the text, is split into seven short movements or songs, and this had a considerable affect on the process of composition in that a large proportion of compositional decisions were answered in the process of formulating the text.

However, there are similarities to the *Sextet*, most notably in the use of contour, although in this piece the contours are used in considerably less complex forms. Due to the small but recurrent nature of the movements, there is little time or need for large passages of development or change, and so the structure is quite simple.

Commentary

The piece is a set of songs linked by a recurring 'chorus', the texts of which are the recurring 'recitations' of Tiresias placed throughout *The Wasteland*. They provide an element of overview to the textual process throughout the piece as a whole: that is, the development from love and sex to death.

Musically, the 'choruses' are typified by a melodic fragment or contour: the individual notes may change, but the shape remains. This idea is obvious in the opening page of the piece, where all the instruments playing use similarly shaped ideas. Of course, the freedom of using this also means that varying material is easily generated.

The voice does not take part in this melodic development. It usually plays a more lyrical role influenced by word-painting and effects than the instrumental material, (e.g. 'throbbing', page 3; 'wrinkled', page 4).

I I Tiresias (1)

(T.S.Eliot, *The Wasteland*)

As mentioned above, this is a 'chorus'. The main 'theme' is gradually revealed through the bass clarinet **(ex 1:5)**, double bassoon **(ex 1:6)**, horn and lower strings supporting a more '3-D' network of these figures in the harp, **(ex 1:4)**.

The melodic shapes are subsequently explicitly given in the flute, oboe and violin.

Ex 1:7 & 1:8 show a couple of these basic contours. Note the similarities in shape between this and melodies in *Through the Sharp Hawthorn* and *Only Connect*, shown in **ex 1:12 & 1:17** respectively. This melodic shape plays a part to some extent in all other pieces in the portfolio.

This movement also witnesses the appearance of a further figure that is to play a part in future pieces. It is tied onto a version of the above contour at the end of the movement, **(ex 1:41-1:49)**, and is a simple downward moving, staccato or spiccato, non-diatonic scale.

II Your Pain Shall Be A Music

(Dylan Thomas, *Selected Poems*)

III Do You Know...?

(James Joyce, *Selected Letters*)

These are two rather simple songs. The fact that the text of the second is prose makes it more of a 'recitative' than an 'aria'.

IV I Tiresias (2)

A recurrence of the Tiresias character. His vocalizing is very much affected by the previous songs, as well as the forthcoming piece.

V She Lay Still...

(D.H.Lawrence, *Lady Chatterley's Lover*)

Once again, a prose section of text, or rather a text that is *based* on a highly poetic section of Lawrence's book. The passage chosen struck me, as it has infamously struck many others, as a passage where the 'normal' boundaries of a form were broken through by the force of expression, mirroring in a way the manner in which was discussed in the *Introduction* above with regard to music.

The text moves abruptly from breathless, percussive passages to highly florid melismas, and this called for a certain treatment in the music, which likewise moves from unpitched or semi-pitched *sprechstimme* to fully vocal and virtuosic singing. Against this, a small group of woodwind and percussion instruments provide a primitive backdrop. The number of sea/water metaphors, especially at climactic passages,

> and like a sea...nothing but dark waves rising...heaving...with a great swell...rolling it's dark dumb mass...

provided an ideal opportunity for musical symbolism, as well as fitting in very well with the final song...

VI I Tiresias (3)

...It also provides an excellent precursor to the final *Tiresias* excerpt, which 'looks back' on the (in the Eliot, rather dismal and depressing), love scene.

VII Death By Water (Phlebas the Phoenician)

(T.S.Eliot, *The Wasteland)*

The rather melodramatic tolling of a 'death nell' on the harp at the end of No VI leads into the 'finale', and a series of contours taken form the opening movement. This song is, structurally, a coda, and so there is a lot of the opening material interleaved with a variety of 'sea pictures' inspired by the text. The piece concludes with a concatenation of the figures shown in ex 1:43 - 1:49.

Local and Global

The Graphic Analysis shows the basic form and relative proportions of the piece. As with the text, it was designed as a single entity, with the climax during the latter stages of the fifth and longest song. To this extent, it still has a certain resemblance to the single movement form as described in the *Introduction* above, only the *Tiresias* episodes mark the beginnings of the **A**, **B**, and **A'** sections and *Phlebas the Phoenician* represents the coda.

Influences

The main influences which can be seen affecting this piece are from Birtwistle's operas *The Mask of Orpheus* and *Yan Tan Tethera,* the latter of which had only recently been first performed. From these pieces, the exceptionally long woodwind phrases, often keening over rapid and diverse textures, are the most obvious audible influences. There is also a distinct hint of the *Surge Aquilo* movement from Stravinsky's *Canticum Sacrum,* the instrumentation of which (tenor voice, flute, cor anglais, harp and double-bass *soli*) had appealed to me for many years.

4
Through the Sharp Hawthorn (Blows the Cold Wind)
for Flute and Piano

Composed: Durham, November-December 1987
Revised: Charterhouse, October 1989
Performed: i) Durham Music Society Concert:
flute: Caroline Stockman
piano: Clive Broadbent

ii) (Revised version)
SPNM Concert, Lauderdale House, Highgate, London
flute: Marian Erhardt
piano: Michael Dussek
Tape: Recording of Durham performance included

Introduction

Through the Sharp Hawthorn was written following a suggestion by Dr John Casken for a piece for the excellent flautist Caroline Stockman, then present in Durham.

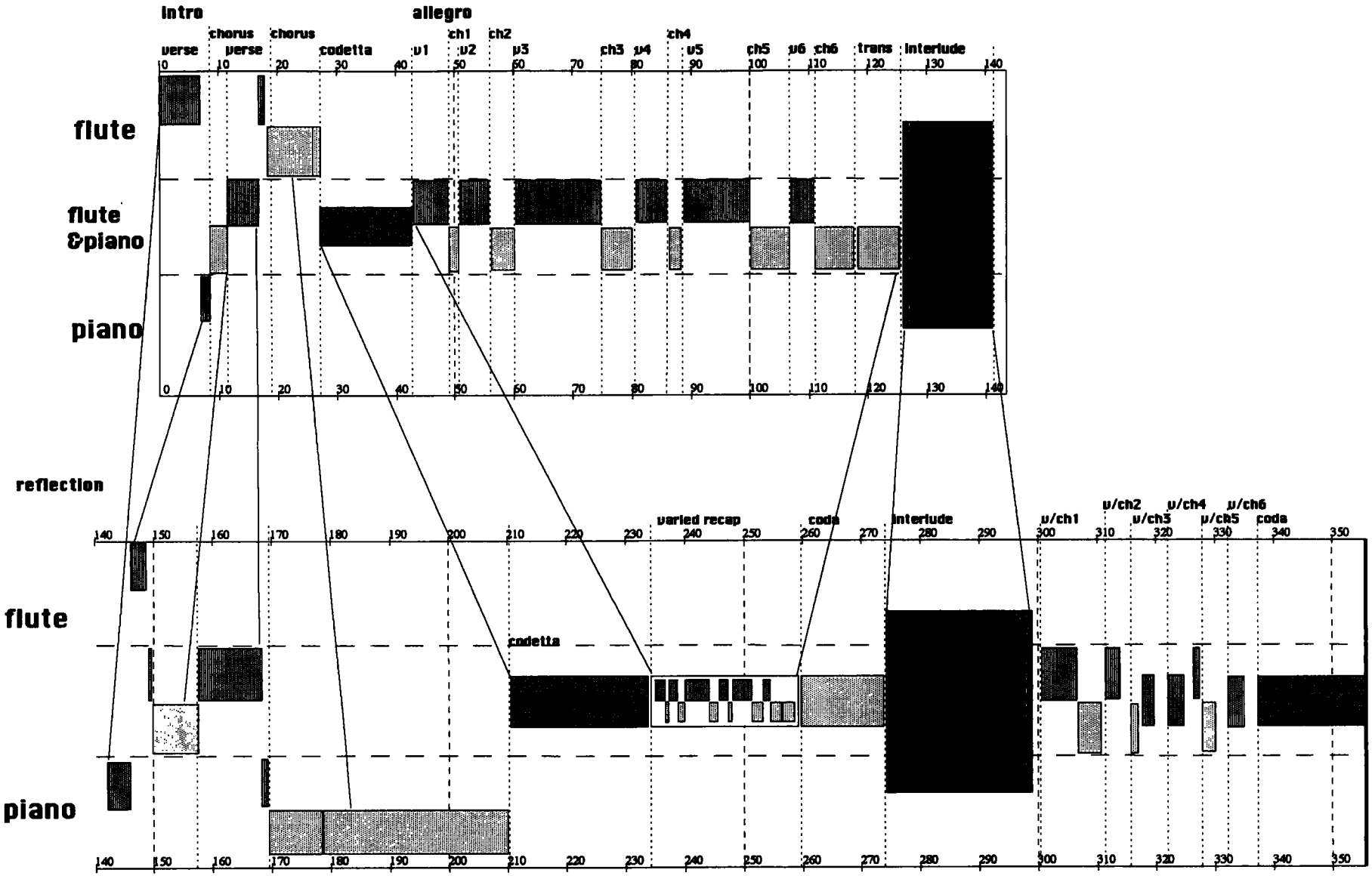
The full title is a line from *King Lear* - Lear's wits have just 'been turned' and he is talking on the heath to 'Poor Tom' , the 'mad' version of Edgar, who has been forced to flee from his father who believes him guilty of treachery. Rather than leaving the country, and therefore his misguided father to the actual treachery of his 'bastard' half-brother, Edmund, he chooses to dress in rags and act as a madman.

This title was considered appropriate for a number of reasons: the storm scene of the play during which the line occurs is one of the bleakest in all Shakespeare, and I consider this piece to be one of the most bleak in mood I have written; the scene represents a 'turning point' in the drama: this piece represents a turning point in my composing, (or at least it felt so at the time); the imagery was appropriate: the cold wind representing the flute, the sharp hawthorn, the piano; finally, the inverted nature of the line, (a more common, more modern version might be 'the cold wind blows through the sharp hawthorn'), represents at least one of the compositional features of the work.

Analysis & Compositional Methods

As with a number of pieces in this portfolio, the original structure has become much elaborated in the process of composition. Very broadly, there are two sections, the second mirroring the first. Generally, the second section is an expanded version of the first, with the material being 'inverted'; i.e. the flute ideas of the first section are

Through the Sharp Hawthorn...



imitated by the piano in the second, and *vice versa*. The first section is itself divided into sections. Overall, the first section represents an 'exposition', and the second a combined development and recapitulation.

Two terms find themselves repeated throughout this analysis: *verse* and *chorus*. On a number of different levels, they represent the two basic materials used in the piece. The first is represented by the first six 'melodic' notes of the theme, the second by the final sustained note. In general, *verse* material is melodic and moving and *chorus* material is sustained, static, repetitive or contemplative in nature. Of course, as the materials become more and more interconnected these distinctions become increasingly blurred.

These terms are most obviously associated in twentieth-century British music with Harrison Birtwistle, and indeed, it was a (brief) study of his *Verses* for clarinet and piano that provided some of the initial impetus for the piece. What I found most appealing about the Birtwistle was not its sound, or its 'intellectual' shape, but the way in which the music was organised and constructed. In his analysis of the piece Michael Hall shows to a limited extent how material is generated from a repeated clarinet note and a delicate piano figure by moving first backwards and then forwards through the material in a succession of *verses*. During each *verse* new material is generated by this process, so the music proliferates. The piece is highly restrained in expression throughout.

My interest in this process is related to interests in similar processes in mathematics, where a function, ostensibly purely logical and defined, can be used in a sequential manner to produce series or sets of numbers which, as a whole, can display a highly varied content. So, in the sequence

1 2 3 4 5 6 7 8 9 10...

the structure is both logical and visible. The series

1 1 2 3 5 8 13 21 34...

(the Fibonacci sequence) is equally logical but less obvious 'visibly', while

1 21 29 15 35 3874 5 863...

is obvious neither logically nor visibly.

In all of these cases, only the basic logical and mathematical processes are used, at first simply (x+1), and then in a more complex manner. The only real difference between each example is the ease of finding out how the results came about: the latter being rather like a question in a puzzle book. In each case, it is the most basic of units (whole numbers) that make up the 'set' of all material used. Each stage of the process can be seen as a different level, each of which works on its own, but which can also be seen as a combination of processes, again, each working on their own. Complex and multi-level structures can be constructed in this way, using basic and simple processes on a number of different levels.

There are a number of other compositional devices used in *Through the Sharp Hawthorn,* many of which are fairly simple versions of the transformations explored in the *Sextet.* More than any other piece, however, this one depended on what had gone on before in an organic and intuitive way. Of far more interest here is the basic structural detail, the symmetry of which I had not used in a piece until this one.

Below is a basic structural analysis of *Through the Sharp Hawthorn.* Refer to the *Graphic Analysis* for a proportional view.

* * * * * *

Section 1

bar:	instr:	material:
Introduction (Chorus)		
VERSE 1		
1-6	**flute**	main theme **(ex 1:12)** (six notes + sustained (coda))
6	**pfte**	idea **(ex 4:1)** (cadential)
7	**pfte**	idea **(ex 4:2)** (link)
CHORUS 1		
8-12	**fl+pfte**	six single repeated notes with 'decorative' accompanying ideas
VERSE 2		
13-17	**fl+pfte**	variants of main theme (Codetta:) variants with...
18	**flute**	idea (link) **(ex 4:3)**
CHORUS 2		
19-26		**flute (solo) (ex 4:9)**
27-28		(six flute notes - 5/16)
29	(expanded version of above)	
Codetta		
32-43	(= 13-16)	
Allegro (Verse)		
VERSE & CHORUS 1		
44-48		
49-51		
VERSE & CHORUS 2		
52-56		
57-60		
VERSE & CHORUS 3		
61-75?		
62-63	(= 18-19)	
66-69	(= 20-21)	
72-75	(= 22-26)	
76-80		
VERSE & CHORUS 4		
81-86		
82-86	(= 29)	
86-88	(= 30)	
VERSE & CHORUS 5		
89-100		
101-106		
(= 179-210)		

Section 2 (reflection)

bar:	instr:
Introduction (R)	
VERSE 1R	
142	**pfte**
146	**flute**
149	**fl+pfte**
CHORUS 1R	
150-157	**pfte+fl** (material inverted)
VERSE 2R	
158-168	**pfte+fl** (material inverted)
169	**pfte** (expanded with echo)
CHORUS 2R	
171-178	
179-210	(six notes expanded:)
(= 89-101)	
VERSE 1 - 179-183	
CHORUS 1 - 184	
VERSE 2 - 185-190	
CHORUS 2 - 191-193	
VERSE & CHORUS 3 - 196-198	
VERSE & CHORUS 4 - 201- 208	
179-210	
Codetta	
211-234	
Verse (R)	
235-258	
Varied recapitualtion of opposite	

VERSE & CHORUS 6
107-111
112-118

259-273
Verse codetta

Chorus
(119-meno mosso con licenza)
(119-124 = 8-12)

Interlude
125-141

Interlude (R)
274-299

Coda (Chorus)
(=179-210)

VERSE 1 - 301-306
CHORUS 1 - 307-311

VERSE 2 - 312-314
CHORUS 2 - 315

VERSE & CHORUS 3 - 318-320

VERSE & CHORUS 4 - 322-324

VERSE 5 - 326-327
CHORUS 5 - 328-330

VERSE & CHORUS 6 - 332-335

Coda-coda - 336+

* * * * *

A good example of each of these methods can be explained by analysing and comparing the first couple of pages of each of the first and second sections.

Ex 1:12-1:15b show the development of the *verse theme* through the opening section. These are by no means all the appearances of the theme, but they do give a representative idea of the process of development. Also included in **ex 1:14** are the details of a 'little system', used to move the texture from a long flowing line to a sparse staccato one, more appropriate to the 'allegro' (more appropriately *piu giusto*) that starts at **figure 4 (bar 44)**. This move from a relaxed, fluid movement to a highly rhythmic one by **figure 8**, is a crucial force behind this passage. It is one of the first successful examples of the development of 'momentum' that has been mentioned above. In this case, in the terms of the 'one-movement form', this whole section to **figure 9** could be described as **A**: a combination of both exposition and development, using momentum as a prime motivating force.

Ex 4:8-4:16 show the similar recurring development of the 'chorus' elements through this section. There is no single theme as with the *verse*, but a basic idea, (the repeated note), each with a particular dynamic shape, **(see ex 4:4 & 4:12)**, with various 'links' and other decorations. As can be seen, the whole process is, at least

in result, highly intuitive with growing references to the *verse theme* as the passage progresses. In fact, both verse and chorus each tend towards the same rhythmically charged climax at **figure 9**.

Following this climax is a codetta and an interlude-like passage. This has a similar, although less important, function as the 'cloud' interlude in the *Sextet*. As there, this passage represents a 'pause' in the action, an area that is 'outside' the main drama. Here, the passage is shorter and has less significance in structural terms than the *Sextet*'s 'clouds'. However, I felt and feel that this passage (and its reflection towards the end of the piece) are successful and appropriate, not least because of the place they could be seen to represent in the drama of *King Lear*. The music is *not* programmatic, but as was mentioned above, the *structure* of the play had some significance; at some point in the piece, (just after the storm and just before Lear points out that "Through the Sharp Hawthorn Blows the Cold Wind"), Lear's wits "begin to turn", and following this, the whole power base of the country is inverted. This passage seems to me to be a very appropriate musical metaphor for 'turned wits'.

From **figure 11**, the material is indeed 'inverted' instrumentally. As both the verbal and graphic analyses above show, until **bar 179**, all the material for the flute is 're-interpreted' by the piano and *vice versa*.

Meta-Global Elements

It was pointed out when discussing *Scena* above that the work with contours in the *Sextet* had had an influence on the keening melodies used in the former piece, and a similarity was noted between contours of various of its melodies and the 'verse melody' of *Through the Sharp Hawthorn*. As will be seen, this melody **(ex 1:12)**, in both melodic and harmonic forms, plays a part in a sort of development that can be traced through many of the earlier pieces in the portfolio **(ex 1:1-1:22)**.

Influences

As has been mentioned above, a brief study of Birtwistle's *Verses* for clarinet and piano supplied one of the basic inspirations for the piece. Although initially I intended the piece to be quite similar to *Verses*, in its final form *Through the S harp Hawthorn* is substantially different in intention, mood and sound. Apart from a few

elements of Messiaen in some of the piano writing, I can see few other direct musical influences.

The Recording

Through the Sharp Hawthorn has received two concert performances, one of each of the original and revised versions. The details of each are noted above. In spite the professional status of the second performance, the quality of the first was so superior it has been included rather than the second. As this is the original version, it differs quite substantially from the submitted score between **figures 17 & 20.**

5
Only Connect
For Orchestra

Composed: Durham, January-June 1988
Revised: Cambridge, 1991
Performed: i) Durham University Chamber Orchestra, June 18th 1988
conducted by Margeret Gibson

ii) (Revised version)
BBC Symphony Orchestra, (broadcast: February 1992)
conducted by Robert Ziegler (recording included)
Tape: Recording of BBC Symphony Orchestra broadcast

Introduction

Only Connect was originally written for the Durham University Chamber Orchestra, the composition of which explains a couple of rather odd features of the instrumental set-up, (for instance, the first flute rather than the second doubles piccolo - only the first flute in the orchestra had a piccolo; also, the original percussion parts were rather oddly divided as they had to fit in with only two skilled percussionists available).

The title is the epigram of E.M.Forster's book *Howards End*, but if a work of Forster's could be said to influence the piece at all it would be *A Passage to India*, a book about the attempted links between diverse peoples and the individuals' relationship to the whole. However, the title was not decided upon until well into the composition of the piece, and so neither book played any part in its conception.

One of the original ideas was for a series of fugues for orchestra and a number of solo instruments, (basically, the principals of each instrument (flute/piccolo, oboe, clarinet, bassoon, trumpet, violin, hence the solo violin). Although a set of instrumental *soli* remain, the element of fugue has gone.

Another early influence was Vaclav Havel's play *Largo Desolato*, in the translation by Tom Stoppard, a broadcast of which I had heard during the 'thinking' period in the composition of *Only Connect*. The play has many features which can be related to music, and these features give the play an unreal air, rather as if the characters were actually performing a slow, tragicomic dance. Blocks of text repeat, slightly altered in differing circumstances, rather in the way that block-type music is composed. One feels that when these blocks recur one is sliding into a nightmarish spiral from which escape is impossible.

The aspect of the play's performance which influenced *Only Connect* is a structural device. Each of the seven scenes of the play are separated by a short musical interlude, the music being defined in the text only as 'impressive orchestral music'. In fact, the first three scenes comprise only the following actions:

SCENE ONE

As the music dies away the curtain rises slowly.
LEOPOLD is alone on the stage. He is sitting on the sofa and staring at the front door. After a long pause he gets up and looks through the peep-hole. Then he puts his ear to the door and listens intently. After another long pause the curtain drops suddenly and at the same time the music returns.

SCENE TWO

As the music dies away the curtain rises slowly.
LEOPOLD is alone on the stage. He is sitting on the sofa and staring at the front door. After a long pause he gets up and looks through the peep-hole. Then he puts his ear to the door and listens intently. After another long pause the curtain drops suddenly and at the same time the music returns.

SCENE THREE

As the music dies away the curtain rises slowly.
LEOPOLD is alone on the stage. He is sitting on the sofa and staring at the front door. After a long pause he gets up and looks through the peep-hole. Then he puts his ear to the door and listens intently. He evidently hears something which makes him jump back...

This seemed (and seems) to me an extraordinarily effective and uniquely powerful opening, given suitable music. The contrast between the 'impressive music' (as I 'heard' it - not the music used during the broadcast), and the silence with the nervous reactions of the isolated figure, in addition to the dramatic action of the curtain, formally isolating the figure seemed an excellent way of opening a piece and giving a powerful image and reference point. Finally, it also shared with a number of my pieces the same form of three similar gestures alternating with a contrasting idea.

In actual fact, this precise idea was lost in the final piece - the present opening is *not* 'incidental music' - but the remnants are there: the *tutti* passages followed by solo instrumental passages.

Analysis and Compositional Methods

Like other pieces of mine, the material is worked out in 'single movement form': a form that combines continuous development with a more traditional, almost sonata type approach (see above). The 'continuous development' works out in what might be called a sort of 'spiral'. Material grows from a fragment through expanded repetition.

There are three 'groups' of material in *Only Connect.*

First Group

The piece begins with a 'gong' stroke chord, **(ex 5:1)**. This chord occurs at various other important structural moments in the piece. From this emerges the two part phrase **(ex 5:2)**, split between solo violin and viola. The phrase ends with 'echoing' chords on low brass and woodwind, and the same 'throwaway' scale that I have used in both *Scena* and *Through the Sharp Hawthorn* **(see ex 1:40-1:57)**. Using the verse/chorus terminology, if this is the verse, the small percussion interlude that follows is the first 'chorus', (i.e., a contrasting, yet balancing phrase that will, ultimately, form the dissonance/resolution dynamic of the piece).

Ex 5:2 is typical of this material: its contour is chromatic, (the upper melody line), and yet it is harmonized in a deliberately 'diatonic' manner: fourths, major seconds and minor sevenths - 'soft' intervals. This is an attempt at a certain ambiguity: another level of dissonance/resolution to be worked out.

The following phrase, **(ex 5:3)**, is the second 'turn' of the spiral: the phrase 'grows' in terms of the number of parts, (three solo strings), and the pitch of the melody is slightly higher. However, it utilizes the same claustrophobic chromatic line, and is again balanced by the same, only more developed, fourth/second near homophony. Again, it is answered by low chords and a percussion 'chorus'.

The third phrase, **(ex 5:4)** is in four parts and continues the chromatic line/diatonic harmony balance until, rather as the harmonic rhythm rapidly speeds up towards a main cadence in a classical piece, the rate of pitch change increases rapidly and the texture 'explodes' into a large, ten-part chord. As this chord fades, the solo violin is left, hanging alone until it too falls away, marking, with the final percussion chorus, the end of this first group.

Second Group

The second group begins with a long, sustained oboe tone, which gradually picks up 'interference', in the form of small, chromatic grace-notes circling the central pitch (**ex 5:6**). In contrast to the verse/chorus approach of the first group, this music develops more continuously, the F# acting as a catalyst to the rest of the orchestra's resonator. The 'harmonics' gather, growing in strength, until a trumpet takes up the note and broadens it into the main melody of this group, (**ex 1:17**). This melody is taken from *Through the Sharp Hawthorn* (**bar 1, flute**), although with modified rhythm. If the oboe's F# (**ex 5:6**) generates other 'harmonics', this melody generates other melodies, and in contrast to the homophony of the First Group's verse, this melody is surrounded by heterophonic versions of the same in the other solo instruments. The trumpet melody generates three further melodic passages, each growing in pitch range and harmonic dynamism. They are for flute (**ex 5:7**) (with homophonic bassoon), for oboe (**ex 5:8**) , (with homophonic woodwind and melodic decoration), and for solo violin (**ex 5:9**) (with strings). The violin line is the most wild, reaching the highest pitch in the piece up until this point, marking the conclusion of the Second Group.

First Group Recapitulation (**b57-70**)

A repeat of the opening sixteen bars, melodically and instrumentationally expanded, (see the three chords, **ex 5:10 - a, b & c**).

Transition (**b70-87**)

The third group, rather than being an entirely separate entity, is a combination of new material and development. Because of this there is an ambiguity in the structure - it is neither introduction nor 'allegro': the semiquaver movement pre-empts the quavers of the *allegro* (as the material itself does) , but the mood is from the introduction.

In this section the melodic material of **ex 5:6-5:9 & esp 1:17** is rhythmicised, see **ex 1:19**. This primarily consists of converting, for example, a sustained crotchet into four staccato semi-quavers, or the equivalent, (**ex 1:19, 1:28 & 1:29**). An important additional figure is added, the rising 'throw-away' figure, (**1:28a**), further rhythmicised at **ex 1:29a & b & 1:30**, which acts as a form of punctuation mark. It is itself a development of the phrase ending at **ex 5:4**. These figures are also, incidentally, derived from *Through the Sharp Hawthorn* (**ex 1:23-1:26**). After the piccolo, a solo oboe and clarinet 'pre-echo' other aspects of the forthcoming *allegro.*

Allegro

The *allegro* represents the **B** part of the one-movement form structure. There is very little new material here, but existing material is manipulated in a variety of ways: in general, the opening melodic material is transformed chronologically: the melodic material mostly stemming from the melody of **ex 1:17**, put into the light of the allegro tempo and the more lively transition material, (see above). The basic shape of this part is the build up of momentum into a *tutti* version of the opening **(ex 5:2, 5:3, 5:4)**, now spread over the entire range of the orchestra **(ex 5:15)** and the fanfares at **figure 29 (ex 5:16)**. The fanfares, too, are based on **ex 1:17**, but are now transformed into broken rhythmic fragments from which explode a concatenation of 'transition' figures **(ex 1:32)**, now variously on full brass.

Recapitulation and Coda

Section **A'** of the one-movement form follows, in other words an abbreviated and transformed *recapitulation*, now based solely around the melody of **ex 1:17** and extensions. Here, the harmonically slow moving music is contrasted with faster figuration in the bass. Following a protracted climax, a lengthy coda ensues. As mentioned in the *Introduction* above, the recapitulation and coda do not include repeats of earlier material, but transformations. During the coda, the three gestures that open the piece are repeated at **figure 40**, but the order of the three is reversed and in the bass of the orchestra. The piece ends with a plethora of 'tiny' fanfares **(ex 1:33)** in each of the *solo* instruments, mirroring the more explosive end to the development when the same material was performed *fortissimmo* by the brass **(ex 1:32)**.

Local, Global & Meta-Global

Only Connect represents the end of a line of certain ideas. From the contours of the *Sextet* through *Scena* and *Through the Sharp Hawthorn* there are similar ideas, mentioned in each of the above chapters. These ideas reach their conclusions here. **Ex 1:1 - 1:22** provide a list of versions of three of the main ideas running through these pieces. The first is the melodic contour which appears in all the pieces. The second, the highly rhythmic, syncopated figure **(ex 1:23 - 1:33)**, originated in *Through the Sharp Hawthorn* and progressed to *Only Connect*. Extra-musically, it is very probable that this change can be related to the move I made to Charterhouse soon after the piece was finished. Finally, the 'throw-away' figure which first

appeared in *Scena* and plays the role of a codetta figure (whether of a line, a section or a piece) is last heard on the last page of *Only Connect* in the bass, **(ex 1:40 - 1:57)**

Presumably, these ideas had run their course in *Only Connect.* Not only do they not occur after that piece, but there are fewer ideas of a similar type. The one exception to this is the oboe melody from *Shilbottle Cobbles,* **(figure 4)**.

Influences

There are a number of influences, usually for specific ideas or sounds rather than in general. As usual with most of my pieces, it is in a very broad sonata form, only with the recapitulation replaced by a second development and lengthy *coda.* The use of instrumental *soli* in the introduction comes from Birtwistle's *Verses for Ensembles.* Indeed that composer's *Triumph of Time* was much in my mind throughout the writing of the piece: we had studied it during the first year of the Durham MA course. There are three fairly direct influences of that piece here: the three statements of the woodwind choir from **figure 26**, the return of the main theme high in the strings, etc, with accompanying 'rumbles' in the bass at **figure 34**, and the use of a 'mask' of strings covering the texture during the coda **(from figure 36 +10)**.

6
Concertino
for clarinet, violin, 'cello and piano

Composed: Charterhouse, September 1988
Performed: Never
Tape: Recording of MIDI sequence file

Introduction

This piece, one of the shortest in the portfolio, was written in the shortest time: about six weeks. Even so, it was still too long to be considered for the Huddersfield Festival Competition, for which it was written.

The piece is to some extent a reaction to the previous two pieces I had completed: *Through the Sharp Hawthorn* and *Only Connect*, both of which had used quite complex and involved compositional methods. Although basically intuitive, they still used rows, matrices and other methods to complete the detail. After moving to Charterhouse in the Summer of 1988, I felt that I wanted to get started in the new environment as soon as possible, and so I wrote *Concertino* quickly and almost entirely intuitively. As such, it represents the first in a new line of pieces. Whatever the qualities of the piece, it has a confidence and assertiveness that is not present in the earlier music.

Analysis & Compositional Methods

This assertiveness is reflected in the simplicity of the material. The piece, more than any other, has a straightforward, traditional form, which, as can be seen from the graphic analysis, is essentially in sonata form. The piece, had it been selected for the Competition short-list, would have been played by professionals experienced in twentieth century music, so I decided to include concerto-like interludes for each instrument, much in the style of a nineteenth-century concerto: each instrument has it's own *exposition*, although these turned out to be cadenza-like rhapsodies than directly related to the *tutti* material.

The latter is essentially a slow introduction describing two fairly simple ideas: a meandering, chromatic clarinet line, augmented once in the violin and again in the 'cello, **(ex 6:1, 6:2 & 6:3)**. The piano interrupts the phrase with a simple upward moving figure **(ex 6:4)**. In a manner similar to other examples of the 'one-movement form' as described above, this process is repeated twice, each time expanding.

The pianos interruptions, which have grown in ambition on each occasion, expand into a cadenza-like passage. One by one, each instrument is 'introduced' as a soloist, each displaying typical characteristics of the instrument. At **figure 13** there is a short codetta and transition, leading into the **B** section of the one movement form. As usual, this is formed by putting elements of the previous material into a new light and developing them into new ideas, relating these new ideas to previous ones. In this case, by **figure 20**, the material has worked itself around to a *recapitulation*, the **A'** section of the form. As in previous pieces, this is both more and less than a recapitulation: the lengthy repeated sections of the opening are reduced to a single, rapidly expanding version, and the previously graded piano interruptions are replaced by a single, *tutti, fortissimmo* outburst. Finally, an exuberant and extended coda finishes the piece off.

The **B** section displays a good, if simple example of how the 'development' section works. At **figure 15**, an apparently new idea is presented by violin, clarinet and 'cello, **(ex 6:5)**, which is interrupted by a vigorous piano phrase, **(ex 6:6)**. This is a development of the introductory material but in a new tempo - specifically, **ex 6:5** is a transcription of **ex 6:4** in a different contour (and instrumentation). The piano interruptions fulfil a similar function to those in the introduction, but the material is now derived from the previous solo material. The **ex 6:5** material naturally tends, then, to the introductory material, as it does over the passages from **figure 17-19, (ex 6:7, 6:8 & 6:9)**; and by **figure 20** the transformation is complete.

Local and Global

Below is a table outlining the structure of the piece, emphasising the relationship between the local material and its global function. It should be read in combination with the graphic analysis.

bar	material	instrumentation
Introduction (A)		
1-47	I	cl...vln...vclo
47-51	chorus	pfte
52-72	II	cl...vln...vclo
73-84	chorus	pfte
85-95	IIIa	cl...vln...vclo
96-97	sub-chorus	pfte
98-108	IIIb	cl...vln...vclo
109-116	final chorus	pfte
solos		accompanied by:
117-157	pfte	-
158-170	transition	
171-206	Clarinet	piano
207-211	transition	
212-231	'Cello	piano & clarinet
232-254	transition	
255-299	Violin	piano with clarinet & 'cello interruptions
Codetta		
300-322		tutti
Second Section (B)		
336-454		tutti
Recapitulation (A')		
454-519	as 1-116	tutti
Codetta		
520-551	as codetta (300-322)	tutti
Coda		
552-607		tutti

Meta-Global

Unlike the preceding few pieces, there is little evidence of the 'verse' theme used in *Scena, Through the Sharp Hawthorn,* or *Only Connect* **(listed in ex 1:1 - 1:22).** However, a particular sequence of chords used in *Scena* **(figure MM),** is used here, and is strongly exploited, **(figure 20, ex 1.37).** This is, in retrospect, more important than it might otherwise appear because it is symptomatic of a new approach to tonality that appears from *Concertino.* The previous pieces used tonality in quite an ambiguous fashion, harmonies often having little or no explicit or implicit tonality. This is especially true of *Through the Sharp Hawthorn.* In *Concertino,* chords such as those used at **figure 20** are more fundamentally tonal, in that they are based on the major/minor triad ambiguity. There is considerable play made of the ambiguity caused by placing the minor third at the root of the chord, as in the first chord of **ex 1:37,** with the major third above, and the whole further coloured by other more or less diatonic elements. The harmony can then be expanded using the simple device of contrary motion: the harmony is divided into two groups, and the two move in opposite directions. The harmony is expanded particularly at rest points, where, using entirely logical and simple methods, differing and yet related harmonies can be created, as in the rest of the passage quoted as **ex 1:37.**

Influences

Because of the instrumentation, the Messiaen of *Quartet for the End of Time* would seem to be an obvious model, but there is little or none of that composer here. There are perhaps elements of Birtwistle's *Ring a Dumb Carillon* in some of the rhythms and trills, but this is not particularly strong. The use of the chords with major/minor tendencies is a direct influence of Stravinsky, a composer whom I have strongly admired for some years. There are, perhaps, some hints of Bartok, too.

7
In Principio
for choir and organ/choir and brass

Composed: Charterhouse, September 1988/9
Performed: BBC Singers, conducted by John Poole,
(BBC Singers workshop, Huddersfield Contemporary Music Festival, November 1991)
Tape: Recording of the BBC Singers workshop

Introduction

In Principio was originally written for the Charterhouse Chapel Choir. It was never performed at the School. It was entered, in a specially prepared arrangement for choir and brass, in the *Lewis Silkin Young Composers Competition* of 1990, in which it was placed second, was highly commended, but not performed. It was finally performed, in its original form and under the aegis of the SPNM, in the workshop mentioned above.

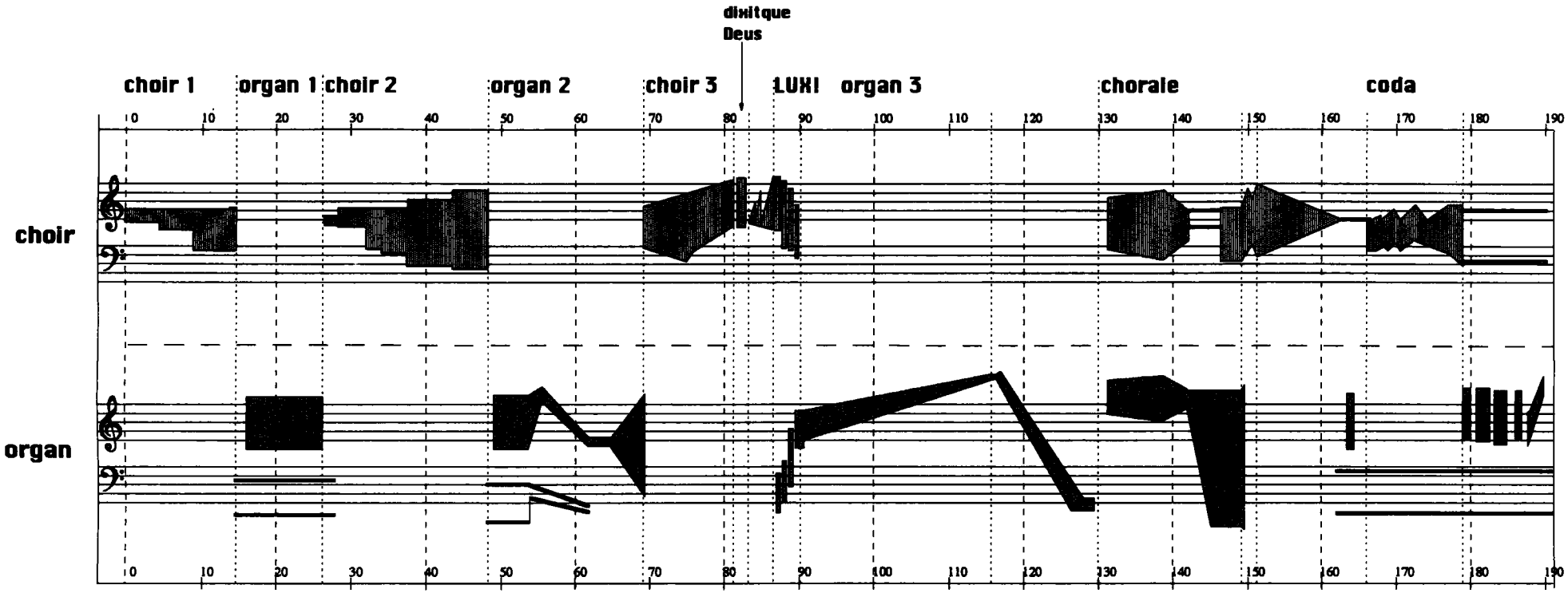
As the piece was originally intended for a relatively small choir (about 12-15 young people: boys *and* girls), many 'normal' stylistic features had to be modified for the vocal music, with any 'pyrotechnics' left to the organist. Deliberately, no large melodic leaps or complex rhythms were used. In fact, this intention pushed the music towards the opposite extreme: lines of tight, dense, chromatic counterpoint, which turned out to be just as difficult for young people to sing as the more obviously difficult lines and textures.

The music is very simply organized: alternating sections of choral passages and organ interludes, each comprising a series of homophonic chords over a sustained major tenth or third (depending on available stops) in the pedals.

Each section grows in complexity and vigour: the number of 'voices' in each choral section increases as does the density of the harmony. The organ episodes increase in activity, until a demi-semiquaver figure 'breaks free' of the otherwise homophonic and chordal texture. This spins high over the abysmal pedal notes.

In this way the words in the choral passages describe the 'action' in a fairly conventional way with little or no word-painting. The latter occurs during the episodes for the organ. This method was also appropriate for the original resources for the piece: young, inexperienced voices and a good organist.

In Principio



After the voices come together for the first words of God - at the creation of light - the texture changes, although the material remains dense and chromatic.

Finally, there is a pause before the closing chorale based on some of the original organ music. This is more reflective as God views his creation. The piece ends on the omnipresent tenth.

Analysis & Compositional Methods

It took some time and many failed attempts to find a suitable sound for the opening choral passages. Knowing the basic sound I wanted, I tried many systems which would create the right texture and process, the most difficult aspect of which was achieving the correct balance between chromaticism and tonality. Eventually, having completed the soprano part to my satisfaction, I began experimenting, using this as the basis for a rhythmic and pitch row, 'transposing' this to form the new entries, as well as elements of the counter-subjects **(see ex 7:1, 7:2, 7:3)**. So, the numbers map out as follows, (asterisks indicate altered notes; read this in conjunction with the above **ex 7:1 - 7:3)**:

Rhythm

Soprano — R: 4 … R: 4

3 3 5 4 3 2 1 3 2 1 5 3 1 4 2 4 2 3 1 4 2* 2 1

3 2 1 (1) 7* 4 3 4 4 3 2 2* 4* 1* 1 2 8...

Alto — R: 4

4 3 2 6 1 4 3 2 1 3 2 1 6* 5 1 1 1 1 2 3 2 1

3 2 1 1 2 1 2 2 5...

Tenor — R: 4

2 6 4 3 2 1 3 2 1 5 2 1 1 1...

Pitch

Soprano — P; P (transposed)

2 1 3 4 2 1 3 2 1 3 2 1 3 4 2 1 3 2 4 5 3 2 4

3 2 4 3 2 (1) 2 3 1 3 4 1 3 4 1 2 3 4...

Alto — P-1; P (transposed); altered.....

1 4 2 3 2 1 4 2 1 4 2 1 4 2 1 2* 4 3*1 (0 2) 1 2

...order

3 1 2 3 1 2 3 2 3...

Tenor — P+1

3 2 4 1 3 2 4 3 2 4 3 1 2 3 4

This, as usual with modifications (as can be seen), created just the right balance of musical growth, yet using harmonic stasis. **Ex 7:4** shows a short extract with a basic harmonic analysis.

Just as when writing sixteenth-century counterpoint, composition became even more difficult with the addition of more parts, and the counterpoint suffers because of this.

The interludes for organ include two main elements, a sustained yet rhythmic 'chorale' and a fast decorative idea, **(ex 7:5, 7:6 & 7:7)**.

The final chorale, **(figure K, bar 131, ex 1:39)**, is derived from the first of the organ interludes **(ex 7:5)**.

Local and Global

The Graphic Analysis shows very clearly how the piece works on a global level, especially the alternations between choir and organ which, with their reference to antiphony, create a certain air of the archaic which I felt was appropriate to the text and to the group who were originally to have performed it. It also shows the use of certain shapes, especially the rising and falling motion of many of the longer passages, and the way the choir reaches its highest point of pitch during the passage concluding with the cry of *Lux*, before falling away. Because of the simplicity of the piece, the graphic analysis of this piece is more revealing than many others in the portfolio.

Meta-Global

The most important meta-global element here is the chorale at **figure K** and the big organ chord which occurs at the end of it, **(bar 143, ex 7:8 & 1:35d)**. The chord, which can be related to the chord mentioned in *Concertino* and *Four Archetypes* **(ex1:37a & 1:38a respectively)**, (notably the major sixth interval at the root), occurs again explicitly at the opening of *Two Pieces for Three Pianos*, and also in modified form in the *Four Archetypes*. The Chorale itself, **(figure K, bar 131, ex 1:39)**, although, harmonically, solely based around sets of augmented fourths, takes its mood from the use of contrary motion between the sopranos and altos, and tenors and basses. Moreover, at this point and throughout there are far more explicit tonal references than have been used in any other piece, from the rather perverse

chromatically shifting harmonies pointed out in **ex 7:4**, to the big D major chord **(figure E-1)**, to the chorale itself. Here, the tension between those passages using almost solely augmented fourths is contrasted with those passages, **(bars 138-140, and 147-151)**, which are based around fourth or seventh chords. In addition, of course, the piece ends on a very firm major tenth based on E flat.

Although many of these tonal elements were used deliberately because of the nature of the choir I was writing for, the experience of doing so quite definitely emphasised to me what could still be achieved using what were in my terms quite simple tonal ideas. The influence of this piece on others following, especially those elements mentioned above, was to be quite obvious.

Version for Brass & Choir

As has been mentioned above, the piece was originally written for the Charterhouse Chapel Choir and organist, although it was never performed there. Shortly after completing the piece I heard about the *Lewis Silkin* Competition and very quickly wrote the version for Choir and Brass. Although there are many similarities, a lot of interpretation had to be done as can be imagined, although my personal knowledge of brass instruments helped considerably. The most troublesome parts were obviously the fast moving passages; these had to be quite substantially re-written to accommodate the smaller ranges and limited flexibility of brass instruments. The high chromatic passages around figure J of the brass version were also re-written to fit in with the trumpet's ability to play numerous notes with a similar valve combination. I was able to create series' of chromatic lines which could be played with fairly simple sequences of valve movements. If played correctly, these could also give quite interesting tuning effects.

Influences

The most obvious influence is Messiaen: I found the sound of his organ music so powerful that his influence was hard to avoid. There is, I feel, also an element of Ligeti in some of the more densely chromatic passages. Mention was made in the section about *Scena* of the influence of Stravinsky's *Canticum Sacrum*. The use in that piece of choir and organ, the archaic atmosphere created using polyphony and the quasi-tonal nature of much of the music was at the back of my mind throughout much of the piece, and although I didn't think of it at the time, *In Principio*'s final major tenth *must* have been influenced by the magical final chord of *Symphony of Psalms*.

8
Shilbottle Cobbles
for Symphonic Wind Orchestra

Composed: Charterhouse, Spring 1990
Revised: Cambridge, January 1991
Performed: New Wind Orchestra Summer School, July 1990
Anglia Symphonic Wind Orchestra, March 1991
Tape: Recording of Anglia Symphonic Wind Orchestra concert

Introduction

The title is from the poem *V* by Tony Harrison:

> Listening to *Lulu*, in our hearth we burn,
> as we hear the high Cs rise in stereo,
> what was lush swamp club-moss and tree-fern
> at least 300 million years ago.
>
> Shilbottle cobbles, Alban Berg high D
> lifted from a source that bears your name,
> the one we hear decay, the one we see,
> the fern from the foetid forest, as brief flame.

The piece was virtually complete by the time I decided on the title, so there is no aspect of the piece that is particularly influenced by the poem - I just liked the name.

The symphonic wind orchestra presents some of the greatest challenges to any composer or arranger. The extreme diversity of resources, (the whole gamut of wind instruments from brass to saxophones as well as percussion), the amount of sound of which these instruments are capable, and the nature of the wind band itself - usually a large group of musicians whose abilities vary widely as bands tend to be amateur and open to all-comers.

The main contrasts of sound are between the woodwind and brass. The percussion is usually considered an 'optional extra' and is usually treated as such when performers are considered. The woodwind and brass contrast is bridged by the saxophones, one of the most troublesome groups that can be encountered: neither chalk nor cheese and constantly in danger of being out of tune. As if being deliberately obtuse, a string bass is commonly included.

As the piece was written for the band at Charterhouse, it was important to keep the parts as uncomplicated as possible, and this had a number of stylistic ramifications. I deliberately used elements from a number of sources: 'jazz-type' ideas (what else?) for the saxophone group **(ex 8:1 & 8:2)** and elements from Stravinsky's *Symphonies of*

Wind Instruments **(ex 8:3)**, in order to keep the parts not too complex. The 'breaking up' of the full band into brass, woodwind and saxophone groups was also deliberate: an attempt to get away from the 'full wind band' sound that I don't find particularly attractive. I was to be only partially successful in this respect.

The main problems were those of tuning. Any attempt at tuning such a wide variety of wind instruments, often with multiple instruments on a part, is difficult even when using diatonic harmonies. Trying to tune a chord such as the very first one in the piece - twelve-tone even though it has strong tonal implications - was difficult to the point of impossible, especially with amateur musicians. The saxophones, in the centre of the texture, tend to dominate with their distinctive tone, but this effect is difficult to avoid as extending the range of the saxophones tends to make the sound even more prominent. Although the contrasts between the groups work quite well, the *tutti* do not, and have the distinctive wind band sound that I was trying to avoid. To this extent the piece must be considered a failure.

The piece was revised in January 1991. A few small points were cleared up, some dreadful percussion parts obliterated, and a whole section of the recapitulation was excised and replaced, (the area between **figures 31 to 33**).

Analysis & Compositional Methods

As has been mentioned above, the piece opens with a twelve-note chord. The main areas of harmony in the piece are based on piles of thirds, as is this chord. This chord contracts into a single third-based chord, **(ex 1.35a & 8:4** respectively).

This was a quite deliberate attempt at retaining some elements of 'traditional' tonality, while maintaining a progressive attitude. It also represents a growing interest I had in composing with 'layers' of tonality: the mixed groupings of the band presented an ideal opportunity to do this.

In terms of structure this is a most traditional piece. It is basically in sonata form with a slow introduction. The exposition proper begins at the allegro, **(figure 12)**, the development at **figure 19**, the recapitulation at **figure 26**, (or possibly **31**) and a coda runs from **figure 41** to the end. The themes develop quite clearly and logically. For instance, the main *allegro* theme at **figure 13, (ex 8:5)**, develops via the interim phrases after **figure 19, (ex 8:6)** and **figure 23, (ex 8:7)** to its direct return at **figure 37** and as the basis of the coda at **figure 41, (ex 8:8)**.

Influences

The most obvious influence is that of *Symphonies of Wind Instruments* (see *Symphonies*: figure 15) at **figure 14** and beyond, **(ex 8:3)**. This was quite deliberately done: the independent tonality of the lines mean that each is *relatively* easy to play, (although when writing it I overestimated the ability of amateurs or students to play anything other than the simplest of rhythms). The other obvious influence is that of jazz, although this is used as a *cameo* rather than anything structural. The passages before **figure 8, (ex 8:1)**, and at **figure 15** and beyond, **(ex 8:2)**, are sounds that interested me in this fleeting, character role, not in any major part as Milhaud did so superbly in *La Creation du Monde.*

9
Three Pieces for Two Pianos

Composed: Cambridge, March-November 1992
Performed: Never
Tape: Recording of MIDI sequence file

Introduction

This was the first large-scale piece completed since I began full-time employment, and the influence of this change in circumstances had, I think, a considerable influence on the musical style from the earlier *Concertino* and *Shilbottle Cobbles*. It exhibits, in various ways, a number of compositional developments which have occurred since I had begun teaching composition two years before. This only emphasised my own awareness of the need for simplicity of gesture and the careful balancing of overall form. In addition, my teaching in electro-acoustics and my own interests in computers had promised for some time to, at the very least, influence the processes of composition I had been using in instrumental music. Quite often my ideas have arisen from improvisation and I have felt that these ideas have been thwarted in the transfer onto paper, usually resulting in the need to construct abstract methods of composition in order to fill larger textural blocks or gestures. Using 'methods' to do this has the disadvantage that they can tend to produce similar overall results, in spite of great efforts to avoid this. Using basic equipment such as a computer-based sequencer, a music notation program, and a MIDI keyboard, it has been possible to incorporate a number of elements of improvisation to the process of composition. These can be in the form of a basic 'balance' of areas of material, or the distribution of pitches and/or rhythms within larger or smaller gestures. It is also possible, of course, to check more accurately than I am able to with my limited keyboard ability, those abstract methods of composition that are necessary.

It should be emphasised that the benefits of using technology to 'help' with composition do not extend to saving time. Indeed, my own experience suggests that using technology slows the process considerably, but these problems are balanced by the expansion of material it allows, the input of wilder and less organized elements and the ability to audition the material reasonably effectively.

Chorales, Arias and Fugues

The titles used are the first time I used these 'generic' names. As was pointed out in the Introduction (see above), this was a chance to make explicit what I had implicitly felt about different 'types' of music for some time: indeed, since the piece *Dirges and Dances*, written for the MA examinations at Durham. In each case, therefore, the titles do not refer to specific events or gestures, but to general musical ideas. The details of these are discussed in greater detail in the appropriate sections below.

Analysis

The *Three Pieces* are highly inter-connected. The first piece, *Chorales*, is essentially an introduction to the second piece, *Arias* and the third is a finale. The titles represent moods and textures rather than anything more specific: the first piece has no 'chorale' as such in it, but rather at its musical, rather than physical centre, are a number of versions of the chorale-like version of the main theme of all three pieces **(ex 9:1)**.

As can be seen, this is a combination of a melody and a twelve-tone row. Like the *Sextet*'s 'chorale' contours **(ex 2:15)**, it is a combination of contours, in this case, divided into five 'phrases' with 3, 4, 2, 5, and 1 notes in each respectively. It also resembles the 'interlude' melody from *Through the Sharp Hawthorn* **(ex 9:2a & b)**. It is fairly typical of my material that it is possible to use it as either. There are three other significant 'global' ideas in the piece, (i.e. ideas that occur in all three pieces). These occur within the first pages of the *Chorales*. The first is, at heart, an elaborated upwards 'glissando'. The second is a chord that first appeared in *In Principio* **(ex 9:3 & *In Principio* bar 143)**.

A third figure, primarily rhythmic, also plays an important part, **(ex 9:4)**. This has occurred in many of my pieces. In *Through the Sharp Hawthorn*, **(ex 9:5 & 9:6)**, it is an 'undulating', non-metric figure. The very prominent recurrence of this in the first piano part of the *Arias*' 'apotheosis' **(ex 9:7)**, which also recurs as the basis for the end of *Fugues*, was originally written in a piece for 52 strings, two pianos and tubular bells, (originally called *O Those Lofty and Noble Sentiments*), submitted for my first degree at Bristol University in 1985. This piece also utilizes the undulating A-B figure, and more especially the 'tied' version of the figure, creating off-beat repetition on one note, **(ex 9:8)**.

Compositional Methods

Methodical Systems

The above ideas are the basis for all the music in the piece. As in previous compositions, transformations and developments of the material are made either by intuitive means or, in the case of texturally more complex areas, more esoteric methods.

An example of the latter is the *meccanico* section of *Chorales*. Although I wanted a 'random'-like texture, this proved more easily said than done; most methods of note production were too uncontrollable and gave rise to quite easily discernible patterns when none were intended. It soon became obvious that not only would the twelve-tones need controlling, but also the manner in which the notes in individual octaves occurred. Eventually a complex 'matrix' of notes was prepared which can be heard either horizontally or vertically; ideally both. In other words, the texture is both a series of notes throughout the texture, and a combination of series' in each octave.

To achieve this, about five or six octaves of notes were required. Taking the original 'chorale' melody, I constructed a matrix, (taking every second, third, fourth note, etc.), and chose and transposed those which seemed most successful. This provided a large series of usable notes, each of which was then taken in turn and used in one of the five or six octaves of the texture. In order to avoid returns of the notes within an octave too soon, I kept a record of each note's participation in each octave. Finally, the whole section was sequenced and edited. Phrasing to particular phrases was added as seemed appropriate. The order of the notes was changed, notes were added or removed if the need arose. In this passage, then, the use of a system is highly tempered by intuitive feel.

A similar approach was taken with the section starting at **figure 20** of the same piece, where a frantic yet rhythmically exact series of chords was required. As above, it was a section that caused some problems, and many attempts were made before coming across the final 'solution', including, as above, 'improvisation' and more or less strict twelve-tone technique both horizontally and vertically, (i.e. by 'line' and chord). In the end, the same matrix as was used above was taken and chords extracted in a linear fashion, (every four or so notes, unless obviously incompatible). The final result was, again, sequenced and edited in a similar manner. Ironically, when the second piano joins in at **figure 21**, its material is based on improvised material, as are the chords from **figure 22** onwards.

One more example shows the length to which one can go to exploit material, and yet end up with something that is far from methodically or exactly related. The first 'theme' of the *Fugues* (ex 9:9a & b), was originally intended to be based on the main 'chorale' theme, (ex 9:1). Here, a combination of two lines would give the final result, but these were consistently unsatisfactory. As can be seen by a cursory glance at ex 9:9a & b, remnants of the two lines are still visible, although the addition of chords clouds the issue in the final result. I am still not sure whether it is the presence, if modified, of these lines that makes the theme satisfactory to me, or if, had I simply ignored these factors and composed something entirely 'new' I would have ended up with a similar or entirely different idea. The same process, incidentally, was used with the other entries of the 'theme', although in these cases, the results created by the processes proved more acceptable. Of course, this may be because the themes within the fugue have a slightly different role from the opening one.

The above is fairly typical of the 'methodical' approach used: that is, it is only methodical to an extent, and there is no dogma about changing any or all of the material derived by methodical means.

Improvisation

As has been mentioned above, one of the most important 'innovations' as far as I am concerned about this piece is the use of improvisation as a 'direct' source not just of ideas but actual material. I have often used improvisation as a means of either creating new ideas, transforming old ones or attempting to define ones that already exist but not on paper, but this required the 'transcription' of those ideas onto paper and the latter process itself often seemed to have a great deal of often unwelcome influence on the overall sound. (That is, to notate a particular textural idea would often require a system and these systems, rather than working as a servant to the idea, often seemed to 'take over' and start defining the idea itself).

A sequencer and a computer music notation programme seemed an ideal way to expurgate this 'middle-man' and to enable me to use material 'uncorrupted' by these methods. It did not prove to be as simple as this. For instance, I presumed that when I started writing the *meccanico* section of *Chorales* mentioned above that if I wanted a 'random' effect, I could simply improvise series of notes into the machine, quantize them, (i.e. bring them into time), and that would be that. After trying this several times I realised that it was not going to work. The improvisatory passages were certainly quite random, but were random in the wrong way: they *sounded*

unplanned in a way that what was eventually used does not. As was described above, the *meccanico* section in fact involved the creation of a texture with quite careful distribution of notes across the whole range. Improvising did not do this, it created patches of certain figures, patches of certain tonalities, all sorts of effects that were unplanned and unwanted. There is a considerable lesson here for those who are happy to use words like 'random' without realizing the true meaning. Usually what we mean when we say something is random is that something has one or more elements that sound as if they might conform to what we think randomness might sound like. In fact, of course, there are elements of randomness in every human action, as it is impossible to control every aspect of every act.

Sequencing

Having input the data into the sequencer, it was then possible to use the editing facilities available with that sequencer. Most of these editing features are fairly uniform across applications: the basic operations of copying, cutting, pasting, quantizing, transposing, etc., plus additional, more exciting ones. Unfortunately, as most sequencers are specifically designed for the commercial market, they are usually quite primitive in those operations that are comparatively normal in twentieth-century 'art-music', although this is often because those operations can be vague in concept and yet complex in implementation and include many aspects that composers take for granted but that are in fact very complex in terms of computing. However, using the *Cubase* sequencer, one is able to expand, contract, and with a bit of effort, reverse and even invert music. The important element here is the ability to experiment quite quickly with quite large chunks of music. For instance, if I wanted to hear (just for the sake of it), a particular passage *backwards*, then after a few minutes work I could. (Of course, it's not actually *backwards*, the order of the notes is merely reversed). A similar, though more complex set of operations can invert the whole texture, (in reality it's a matter of finding the central point and transposing all notes around it). Again, more intriguing is the possibility of expanding and contracting lines mathematically; one can actually 'multiply' the position values of each note by, for instance 0.8 to achieve a line a fifth shorter, (or faster) than the original. I used most of these methods and more in the composition of the *fugue* 2 section of *Fugues*, **(figure 21-32)**. Having decided that I would use as a 'subject' a composite of a number of **ex 1** rows, **(see ex 8)**, I used this 'strip' **(see ex 9:10 & 9:11)** as the basis for the fugue. I then created all the 'standard' transformations: reverse, inverse and reverse inverse. As can be seen especially at the opening of *fugue* 2 these were then manipulated in terms of transposition, expansion and contraction, cutting and pasting. As the fugue progresses and the transformations

make the material more and more remote from the originals, one lost sight of the 'fugue' as such, and began composing purely with these blocks. In the same way, the second part of the fugue, (from **figure 28**), is based on a retrograde version of *fugue 1*. Once again, the remnants of this process can be seen, but there have been too many modifications for this to be particularly perceptible. **Ex 9:10** shows the 'page' of the *Cubase* programme relating to *fugue 2*. I include this because in this section alone was the composition created almost entirely with the sequencer.

All these processes were only the main part of the composition. The sequencer has little respect for human frailties such as not being able to read music consistently off the beat for slightly differing amounts (making quantize useless), not being able to read eight or nine ledger lines above the bass clef; nor has it regard for human accomplishments such as enjoying the vagaries of *acciacaturas*, or the subtlety of quintuplets, or the usefulness of certain enharmonic changes. The resulting file in **ex 9:10** had to be 'translated' into music capable of being read. This is a more complex and creative task than it might first appear.

Local and Global

One of the most difficult parts of composition was balancing the form of all three pieces so that they formed a unified whole, as well as forming independent individual movements. As it is, the overall structure could appear as follows:

Bar/Number	**Local Function**	***Global Function***
Chorales		
1-19	Intro	*Exposition*
20-97	Allegro	
98-119	Chorale	
120-fig 20	'Breakdown'	
fig 20-fig 26	Coda	
fig 26-end	Codetta	*Global Codetta*
Arias		
	Aria	
		Development
	'Garden'	
	1st Episode	
	Codetta	*(Transition)*
		Global Codetta
	Aria reprise	
	2nd Episode	
	'Apotheosis'	*'Apotheosis' - first run of final coda*

Coda

Fugues

Fugue 1

Fugue 2
Fugue 2 Codetta (Global Transition)

Fugue 1 reprise — *Recapitulation (see 'tempo giusto' from Chorales)*
Coda — *Coda*

Commentary

Chorales

As mentioned above, this is primarily an introduction. The chorales of the title are not explicit, and nor are they intended to be. It is a gradual build up of rhythmic tension until it reaches a climax at **figure 13**, where the central chorale is heard in full and fully harmonised for the first time. This material is continuously contrasted with extremely fast and precise semiquaver figuration, where pitch begins to verge on the random. Indeed, the texture at **figure 12** was 'inspired' by the fast, precise rhythms and yet quasi-random pitches obtainable by tuning to certain (short wave) radio frequencies or by using some types of FM (Frequency Modulation) synthesis.

The majority of the *Chorales* deal with momentum. From the *Tempo Giusto* at **figure 4** to **figure 16**, there is a very gradual, but virtually continuous build up in semiquaver movement. At the same time, fairly melodically based ideas are gradually taken over by the more textural one, typified by the section above.

By **figure 16** this precision has reached breaking-point, and the semiquaver movement does break down into a dramatic version of the very opening of the piece. Here, the rising arpeggio figure is followed by the 'chord' of **ex 9:3 (figure 3)**, only now a stream of trills representing an extreme 'arhythmic' momentum **(ex 9:12)**. Once again, the momentum builds until the explosion of movement at **figure 20**, which finally gives way to much more vague and improvisatory material which leads to a more relaxed coda. The latter contains material that is more global in nature, i.e. it refers to the global structure of all three pieces. The movement ends half-way through **ex 9:1** after which there is an unbroken link with...

Arias

...and a re-working of the second half of **ex 9:1**, **(ex 9:13)**. The primary 'image' of this movement was the passage from the *Canticum Canticorum*, (used in Stravinsky's *Canticum Sacrum*):

Surge aquilo, et veni auster;
perfla hortum meum,
et fluant aromata illius.
Veniat dilectus meus in hortum suum,
et comedat fructum pomorum suorum.

The image of the garden is very important here, contrasting as it does with the lyricism of the melodies and the sometimes harp, or even lyre-like arpeggiated chords. The section from **figure 3** was called the 'garden' during composition; its imagery consisting of periods of diverse material and intense movement within a fairly slow-moving overall harmonic framework. I wanted to create textures evoking warm weather, fragrance and exoticism. This is also contrasted with sections from 'outside' the garden: remote, hesitant, extreme in texture and 'cold'. There are a number of ideas and textures here taken from the similar passages in the *String Sextet*, (see above, *Sextet*, **figure V-HH**).

The passage from **figure 21** is a personal tribute to an episode from Stockhausen's *Kontakte*, and from **figure 23** there emerges from the top of the texture the big alternating chords mentioned above. This is, in the global scheme of things, the dramatic end of the piece. This makes the *Fugues* a genuine finale, (on the global level the 'recapitulation'), especially as at the very end of the latter the same harmonies form the basis of the *musical* end of the piece.

A 'global' codetta, (from **figure 26**) leads to a reprise of the opening aria melody.

Fugues

The basic fugue 'theme' was originally intended to be directly based on the Chorale Theme (**ex 9:1**). As has been mentioned above this was to be the intertwining of two versions of the theme in rather classic twelve-tone technique, although it became immediately apparent that this would not produce a satisfactory result, and in the end, a great deal of intuitive modification occurred.

Like *Chorales*, *Fugues* is an exercise in momentum, with a respite during *fugue* 2. This resemblance to *Chorales* is not an accident, and from **figure 39** of the former, the resemblance is deliberately emphasised. From this point, there is essentially a recapitulation in brief of *giusto* passage of the latter, (i.e. from **figure 4**), only here the conclusion is not a breakdown in rhythm, but a continuous build up in tension until the last bar. On seeing these passages a colleague made a rather appropriate comment, pointing out they were like some sort of wild, out of control two-part inventions.

Meta-Global

A number of meta-global aspects have already been pointed out above, but it may be worth summarizing these again, as in this piece, perhaps because of the gap between the composition of this piece and the previous one, seems to represent a culmination of a great many elements common to my compositions.

i) The opening arpeggio lines can be related to the arpeggio figures in *Concertino*, (*Concertino*: **figure 1, 2, 3, 6, etc.**).

ii) The chord at **figure 3** and in modified form at **figure 17** is derived from *In Principio* **bar 143.**

iii) The chromatic lines used at the *giusto* section of *Chorales*, **(figure 4)**, and at their reprise at **figure 39** of *Fugues*, can be seen quite clearly at the openings of *Concertino*, **(ex 6:1)**, and *In Principio*, **(ex 7:1 - 7:4).**

iv) The 'chorale melody' of *Three Pieces*, **(ex 9:1)**, is of the same order as the central interlude melody from *Through the Sharp Hawthorn* **(ex 9:2a & b)** and has similar characteristics to the *Sextet*'s 'chorale' contours, **(ex 2:15).**

v) The 'outside' elements of *Three Pieces*, **(figures 7-10)** are clearly related to the similar elements in *Sextet*, (*Sextet*: **figure V-HH).**

vi) The undulating triple time theme, (*Chorales*, **figure 3**, *Arias*, **figure 24**, *Fugues*, **figure 55**, etc), has a long history both within and before this portfolio, most notably at **figure 2** in *Through the Sharp Hawthorn.*

Influences

There is at least one overt influence already mentioned: the use of a 're-interpretation' for two pianos of a passage from Stockhausen's *Kontakte.* Even now it is not clear whether aurally this is evident, but certainly it was paramount in my mind at the time, even to the extent of labelling sketches 'Kontakte'. The passage **(figure 21** in *Arias*), does not include the piano, but several electro-acoustic sounds. Implicitly or explicitly, the piece has often influenced me, especially particular electronic sounds, rather than the instrumental music.

During a tutorial on the piece, it was pointed out that the passage from **figure 20** of *Chorales* bore a striking resemblance to the opening of Birtwistle's *Carmen arcadiae mechanicae perpetuum.* Although I was aware of the piece, (although I had never studied it), the passage is 'archetypal' Birtwistle, similar passages of which are to be found elsewhere in his work. Also, there is no doubt that Birtwistle has been a strong influence on many aspects of my music. Bearing all this in mind, there is certainly a strong argument that this was imitation to the point of plagiarism. The passage has been modified to avoid this.

In the same area there are a couple of other moments highly influenced by other composers. At **figure 23** there is a moment from Bartok's *String Quartet No 4,* last movement. At **figure 25** there is a moment that brings to mind Stravinsky's *Rite of Spring,* although it has no direct correlation in that piece.

These 'influences', verging in some cases on quotation, were done, usually, quite consciously, because the ideas seemed to fit naturally in the flow of the music. The Birtwistle was neither deliberate nor, at the time, conscious. I have to confess to feeling quite happy with most of these moments, as, in most cases, the 'quotations' are either short or far removed in sound and/or function from the 'originals'. I am personally more concerned with the Messiaen-like use of the organ in a piece like *In Principio,* where similarities occur in both sound and function. This would seem to be a more problematic case of influence than any of the moments in *Three Pieces.*

10
Archetypes
for large orchestra

Composed: Cambridge, December-July 1993
Commissioned by the Cambridge-Heidelberg-Montpelier Orchestra with funds provided by Eastern Arts
Performed: *Fanfares* only - August 1993, West Road Concert Hall, Cambridge

Composition

The composition of *Four Archetypes* was begun immediately following the completion of *Three Pieces for Two Pianos*. I had first learned about the commission in June/July 1992, so a number of ideas were already in my mind before work began in earnest.

I had been thinking about the basic form of what was to become the first piece of the four since about 1987. During a walk in the Durham Dales, I had a sudden and distinct realisation of the vastness of the landscape: large, rolling, barren hills disappearing into the distance. This landscape felt as if it were one huge texture; every now and then, a sudden flash of a car window, a bird, another person; something that appeared and disappeared very quickly, seen in the corner of the eye, hardly affecting the landscape. This formed the opening idea of what became *Fanfares*. A further, later influence was from a rock song: *Money for Nothing*, by the band *Dire Straits*. At the opening of this song, a sustained texture is gradually energized and eventually overcome by a series of percussion 'breaks', at first short and widely separated, becoming gradually more dense until a vast concatenation of percussion leads into the main part of the song.

Originally the piece was to be called *Acts*. This was an oblique reference to the *Act of Worship* broadcast on Sunday morning on BBC Radio 4 for as long as I can remember. I still have plans to write a piece using this title, evoking a delightfully formal approach to a potentially profound spiritual happening. *Acts* was to be in one movement, with the *Fanfares* music opening the piece. The second idea was originally based around a set of brass and woodwind *Calls* resembling, at least to begin with, a sort of orchestra of Tibetan mountain horns (or at least what I thought this would sound like). This, again, was an idea that I had wanted to use for some time: about two years before it had reached semi-fruition in an eventually abandoned piece for ten-piece brass ensemble.

These calls were to give way to a faster, more substantial section, *Dances.* After a climactic passage, there was to be a coda: a prestissimmo and exuberant *Jamboree.*

This form was abandoned towards the end of April, when a hectic consultation with Professor Casken convinced me of a number of problems in the piece.

As there was a time problem, the obvious solution was to cut the piece into different short movements broadly resembling the original version. The *Calls,* one of the main problem areas, were excised entirely, to be replaced by *Dirges,* and a finale was added including a brief recapitulation of the *Fanfares,* moving to a *prestissimmo, Jamboree* coda.

In the Introduction above the use of 'generic' titles was mentioned, and along with *Three Pieces,* this piece encapsulates many of those ideas. As the titles are 'generic', the pieces they refer to are not specifically fanfares, or dirges, or dances, but they make use of the archetypal idea of those activities. So, the *Dances* are not specific dances, but the piece was composed *with the idea of dancing and dancers in mind.* Ironically, the one movement which could not be associated with a particular 'activity' was the last one, not least because it was split, involving elements of two of the previous movements before launching into the *jamboree* coda, and yet in this respect it *was* the 'archetypal' form of the nineteenth-century *finale.*

Analysis

Unlike any other piece in the portfolio, the four movements of *Four Archetypes* are not linked in any way, other than the literal or near-literal repeats that occur at the beginning of the *Finale.* At present I am unable to ascertain whether this represents a particularly different method of composition, a new direction, or merely an extension of previous work. Certainly during the compositional process, I felt more 'free' than during the composition of any other piece, in the sense that I did not construct so many tables, or rows, or the like. Far more of the music was written 'off the top of the head'.

One reason for this is probably because of the relatively short length of each of the movements, (by far the longest, at about five minutes, is *Dirges,* the others are each between two and four minutes long), and their widely differing moods. Also, the piece was written with the 'help' of a sequencer and synthesizer, although I used few,

if any, of the more 'creative' procedures mentioned above with regard to *Three Pieces for Two Pianos.*

The forms of three of the movements: *Fanfares, Dirges* and *Finale,* are very simple. *Dances* is little more complex, but it is different.

Fanfares

This movement is simply two 'fanfares' linked together, (one primarily for brass, the second a sort of woodwind 'texture'), and a coda at the end which provides a transition into the second movement. The piece is primarily an introduction to the rest of the piece - quite literally, an opening fanfare.

The first chord is the third-based twelve-tone chord also used at the beginning of *Shilbottle Cobbles* **(ex 1:35a),** only here it is far more effective on heavily divided strings. The fact that the piece was to be played by a youth orchestra, in which the strings are often one of the main problem areas in terms of both confidence and uniform ability in performance, was one of the main reasons this idea was used in the first place: giving them a large span of music on little more than one note would, it was hoped, both be easy to play and increase confidence for some of the horrors to come, (the realities of these solipsisms are judged in more detail below). The opening chord, which contains very strong tonal elements although twelve-tone, provides quite a lot of the harmonic basis for the movement, (for instance, the 'woodwind fanfares' from **figure 7** are based on the chord). This too, I thought, would help in performance.

The *ppp* string chord at **figure 11,** formally a 'diatonic' reflection of the opening chord was inspired by a moment in Stockhausen's *Kontakte.* As in *Three Pieces,* this was an 'interpretation' of an electro-acoustic texture. Originally, in the piece *Acts,* this chord and variants on it were to take a much more important part in the piece. As it is, this is its only appearance in *Four Archetypes.*

Dirges

This movement is in simple **ABA** form, where **A** is a slow-moving dirge in which two ideas are contrasted: the first is disjointed and isolated, the second a set of sustained notes, each joining together in a violent outburst. This pair of ideas is repeated twice, growing each time, until a burst of movement at **figure 5.** This is, in fact, a revised version of the semiquaver outburst at **figure 32** of the *Fugues* in *Three Pieces for Two Pianos.*

This leads into the **B** section, where undulating figures are passed around the orchestra. This texture was deliberately chosen as a complete contrast to the above. Here, the texture is smooth and continuous rather than disjointed and varied. A large climax leads to an abbreviated recapitulation of the **A** section.

Dances

The first couple of pages contain all the material used in the piece. The first **(ex 10:1)**, is a highly rhythmic, non-harmonic idea. The second, at **figure 2** in the score, hides a slower melodic line under a texture of percussion, harp and string pizzicato quaver movement, **(ex 10:2)**. **Ex 10:1** returns in a variety of guises across the orchestra until **figure 7**, where the melody of **ex 10:2** returns much more explicitly. The actual melody is given in **ex 10.4**. The **ex 10:2** material is not simply a textural contrast, it introduces the duplet into the texture. This use of duplet movement, of two against three (three against four, etc.), becomes increasingly important through the movement. At **figure 10** a new section begins, with a new, rhythmic melody in the flute and bassoon, and trill-like responses on strings. Throughout the section from **figure 10-15**, these two elements alternate, gradually developing and influencing each other. By **figure 18**, the two part flute and bassoon melody at **figure 10** has grown into a ten-part version for the whole woodwind choir. The duplet influence increases towards **figure 20-21**, where the whole texture becomes dominated by quadruplets. The texture again builds, this time to an orchestral *tutti* at **figure 26**. Here **ex 10:4** is combined in a number of ways. The brass play a four-part version of the theme, **(ex 10:5)**, the woodwind another version above this, and the strings play the theme and its harmonies in half-time. A coda at **figure 27** creates a similar texture from **ex 10:1**. Here, the piccolo plays an original **ex 10:1**-type theme, and below it, a number of versions in a variety of augmentations, **(ex 10:6a - h)**. So, flute 3, oboe 1 and clarinet 1 play the same thing at half-speed. The cor anglais and clarinet 2 play the theme *backwards*. The bass clarinet and second bassoon play this theme triple augmented, and so on... At the very bottom, the tuba, basses and contra-bassoon play the piccolo's theme seven times more slowly. This violent coda leads directly into the *Finale*...

Finale

As has been noted above, *Finale* opens with a passage from *Dirges* **(figure 15)**, leading to a re-working of the opening of *Fanfares*. The music is not identical: the string chord is worked slightly differently, the woodwind, percussion and harp are slightly changed, but most importantly, the brass fanfares themselves have given

way to long sustained notes. The woodwind fanfares from **figure 7** of the first movement are at **figure 5** 'transposed' into the percussion and harp, now accompanying a slow flute solo, recapitulating the flute solo from **figure 11** of the same.

This solo leads into the *presto Jamboree* coda. This is quite openly a *jeu d'esprit*. the material contains little or no relevance to the rest of the piece, the logic being that the previous passages recapitulate the piece as a whole, leaving the stage free for the *Jamboree*. This is notable if only because of its frighteningly fast speed, and because the music is entirely *white*, the first time I have ever used such a technique. Although the detail is fast, the movement is because of the music's *whiteness*, almost entirely static. Above, it was described how my compositional method might be compared to *map-making*, initially from an aircraft and gradually focussing on in on the various areas in greater and greater detail. Here, the process could have speeded up: the music could be that of a huge celebration heard first from some distance before it gradually approaches. At **figure 11** we find ourselves momentarily in the epicentre before we pass and the music gradually disappears into the distance.

Meta-Global Elements

There are only two elements used in *Archetypes* that are taken explicitly from previous pieces. The first is the twelve-tone, third-based chord that opens this piece and *Shilbottle Cobbles*. The other is the passage at **figure 5** of *Dirges*, which is quite consciously taken from the *Fugues* of *Three Pieces*. The absence of any more substantial element of self-reference is, I think, an indication of a change of emphasis and direction in my composition that has been occurring gradually over the last few years since I left Charterhouse.

Influences

A number of direct influences have already been mentioned above. A full list would include the opening of Stockhausen's *Trans*, which influences the opening of *Fanfares*. The moment from *Kontakte* which was used as the basis for the chord at **figure 11** of the same movement. There are, I think, elements of Messiaen's *Turangalila* in the build up from **figure 14** of *Dirges*. Finally, there is a conscious element of *Piper's Linn*, by Professor John Casken in the *Jamboree*. (I believe the word itself was used in relation to the closing passage of the piece during a radio broadcast some years ago.) Apart from these moments, I cannot see many other influences, maybe because the

only other profound influence on *Archetypes* is my own previous music. So, the flute and bassoon melody at **figure 10** of *Dances* reminds me of the flute and bassoon homophonic duet in the slow introduction of *Only Connect.* The section on *Meta-Global* elements above includes a couple more of these.

11
Miscellaneous Pieces

Introduction

This group of pieces include a variety of 'smaller' and occasional pieces completed over the period. Arrangements of the Anonymous fifteenth-century ballad *La Mort Malchaut,* and of some early piano pieces of mine, as well as incidental music for two plays: *Love's Labours Lost* (Durham, Summer 1988) and *The Barber of Seville* (Charterhouse, Autumn 1989) have not been included as they are too stylized in musical character to be appropriate in this portfolio.

Two Pieces for Junior Orchestra

Composed: Charterhouse, 1990
Performed: Charterhouse 'Sunday' Orchestra, 1990

These pieces were written at the request of David Wright, a master in the Charterhouse Music Department responsible for the beginners orchestra. This customarily met on Sunday mornings, so it had become known as the Sunday Orchestra. It is the only example of 'pure' educational music in the portfolio. Although nervous, I accepted the challenge of this as I felt it ought to be possible for a composer in that situation to write such music. The students were very young and many were quite unmusical. They were not necessarily studying music. It became clear that simple rhythms and harmonies were required, which tested me to the limit. There are only two pieces, which is unusual for me: I usually write in threes; and in fact, there were three pieces planned, and I was in the process of writing the third when I had to abandon it as it was becoming too difficult.

The first piece is a *pastorale,* making primary use of the one major asset of the orchestra: a harp and a harpist to go with it. The piece worked very well after initial problems with the 'difficult' harmonies after **figure C**. The passage following **figure D** was incomprehensible to most students. I was not aware of the serious problems many students have with the most simple rhythms until they tried to read the basic cross-bar rhythm after **figure E**. Moreover, these problems could not be overcome using a change of time-signature, which flummoxed them even more. This was far from the only time I was to have encountered these problems: difficult rhythms were

unplayable without apparently having to go through an entire course in rhythm, difficult harmonies were simply incomprehensible and unpleasant.

The second piece, a scherzo-like *allegretto*, is considerably more difficult, involving as it does, a variety of articulation, dynamics, some relatively unusual orchestration, chromaticism, and *triplets* running against *duplets*. Most of the students could manage virtually everything eventually apart from the latter.

Making an objective judgement on pieces such as these is difficult. In empirical terms, (that is, how well they did the job they were supposed to do), they were too difficult, although it's hard to say exactly how I could have made the music any easier without compromising style, (although maybe I should have pursued this option more persistently). I had considered a radically different approach: textures, mobiles, etc., but these only achieve any real meaning when contrasted with 'standard' notation music. Indeed, my experience suggests that sketches in a more 'open' notation eventually require even more definition, which defeats the purpose.

In the end, these pieces fall into that vast cauldron of 'educational music', where judgement concerning artistic quality is irrelevant, and the only important quality is whether students react well enough to let staff choose the piece to play again - usually as long as it isn't *too* much effort.

Charterhouse Fanfare

Composed: Charterhouse, Spring 1989
Performed: Charterhouse Organ & Brass Recital, Spring 1989

This fanfare was written to open a recital for Organ and Brass at Charterhouse. The brass group, two trumpets and two trombones, were professional players.

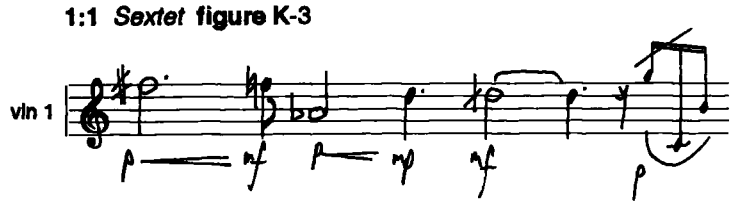
Fanfare for Philip Jones

Composed: Cambridge, Summer 1991
Performed: Cambridge Degree Ceremony, Autumn 1991
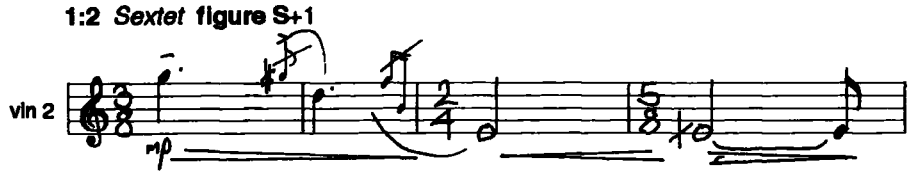
This fanfare was written as a processional to accompany the commencement of the Anglia Polytechnic Graduation Ceremony in October 1991. It was presented to Philip Jones, at that time Visiting Professor at the then Polytechnic.

Examples

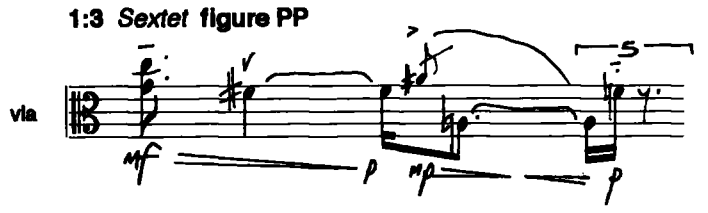
1:1 *Sextet* **figure K-3**



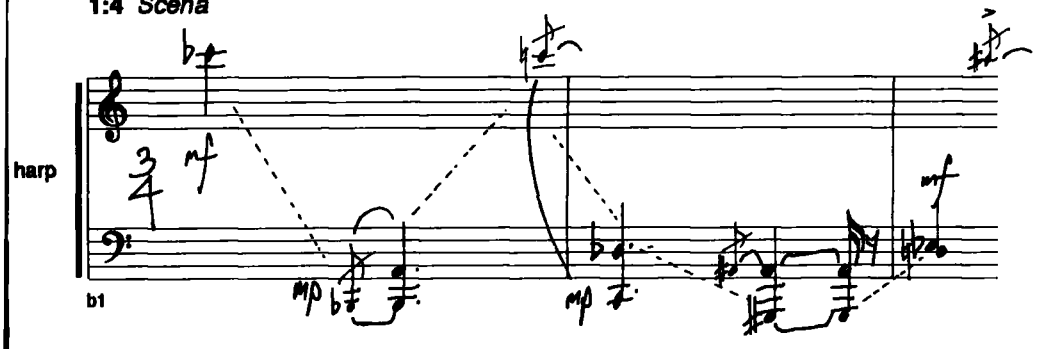
1:2 *Sextet* **figure S+1**
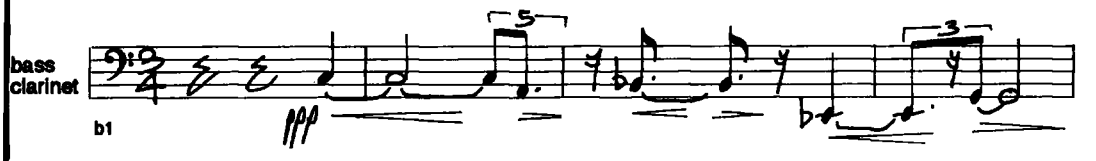


1:3 *Sextet* **figure PP**
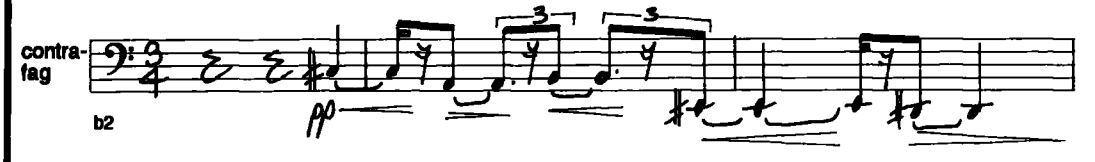


1:4 *Scena*



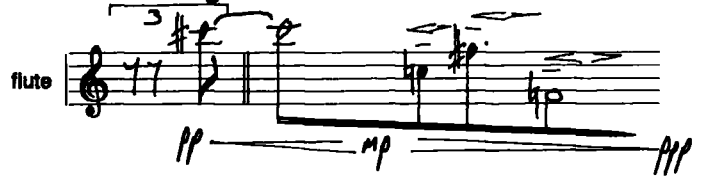
1:5 *Scena*
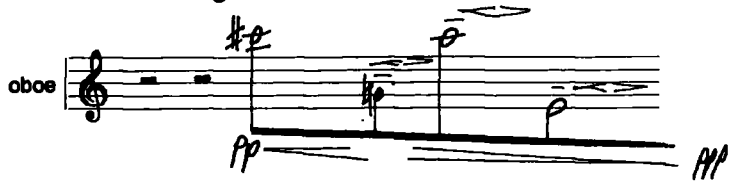


1:6 *Scena*
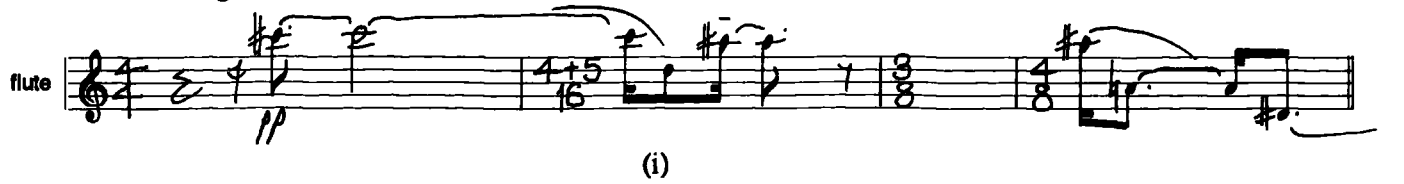


1:7 *Scena* **figure A**



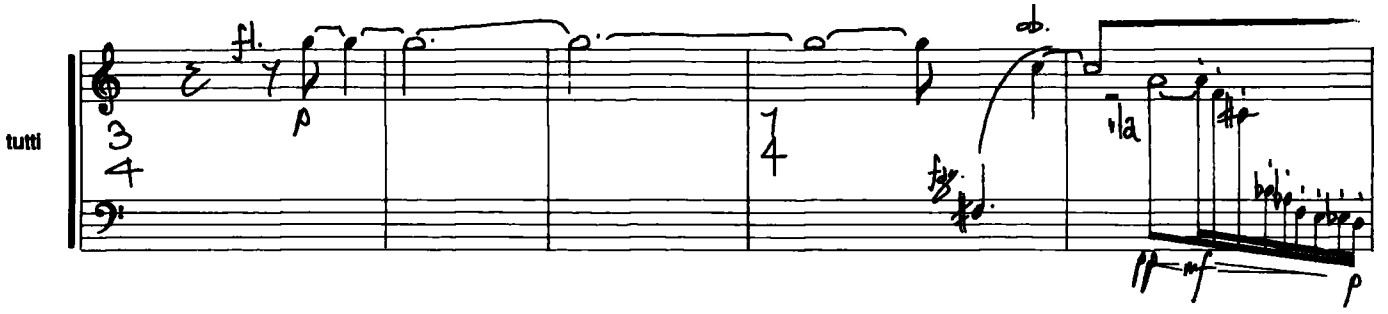
1:8 *Scena* **figure A**



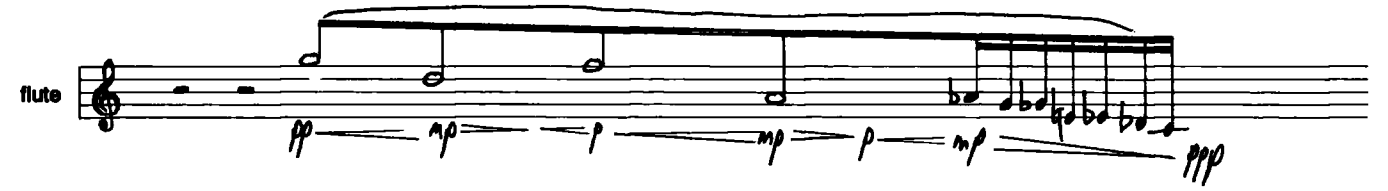
1:9 *Scena* **figure C+3**
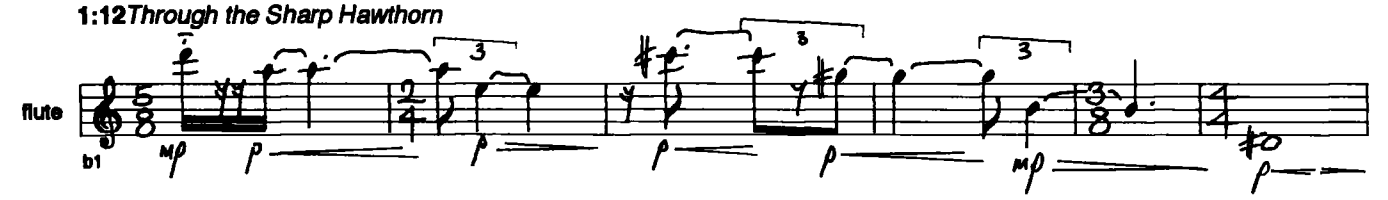


1:10 *Scena* **figure E**
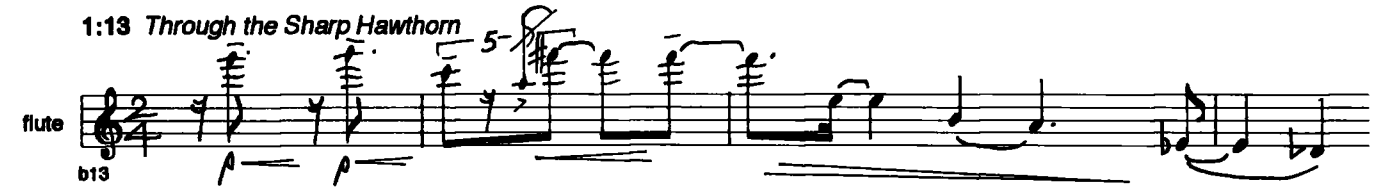


1:11 *Scena* **figure OO**
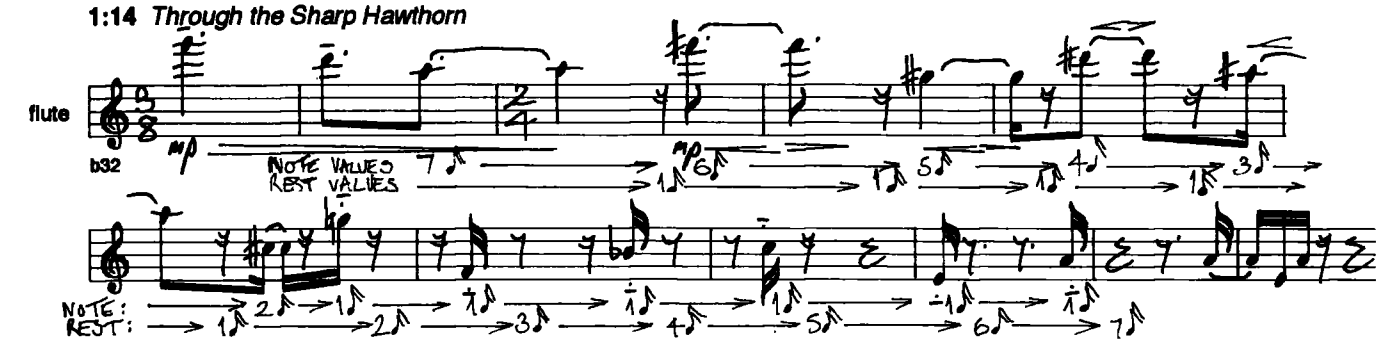


1:12 *Through the Sharp Hawthorn*



1:13 *Through the Sharp Hawthorn*



1:14 *Through the Sharp Hawthorn*



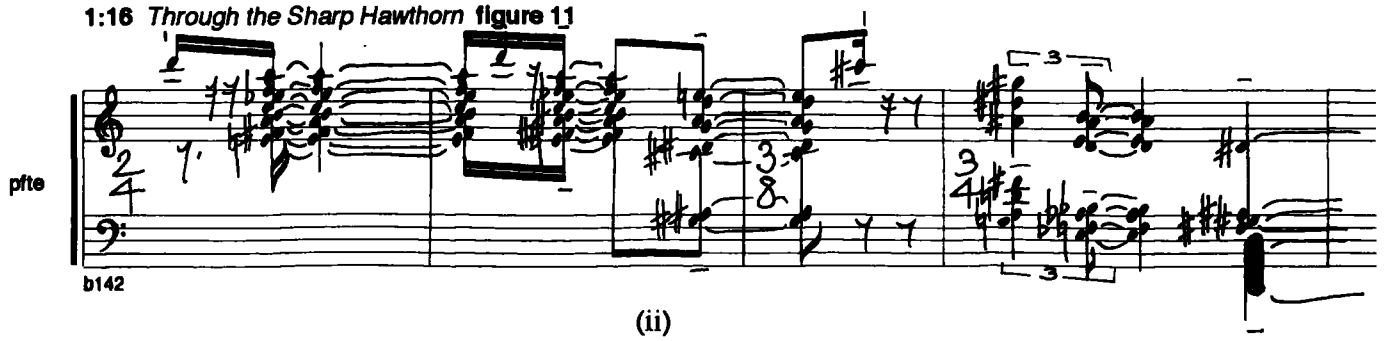
1:15a *Through the Sharp Hawthorn*



1:15b *Through the Sharp Hawthorn*
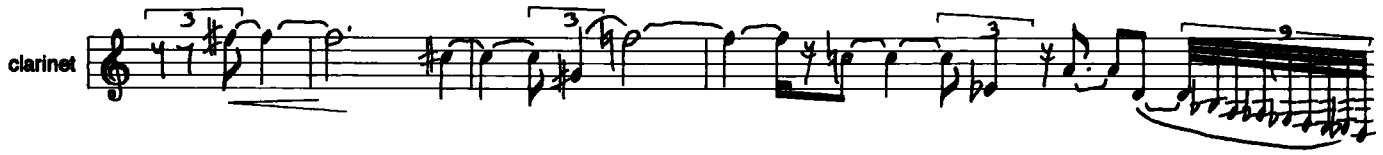


1:16 *Through the Sharp Hawthorn* **figure 11**
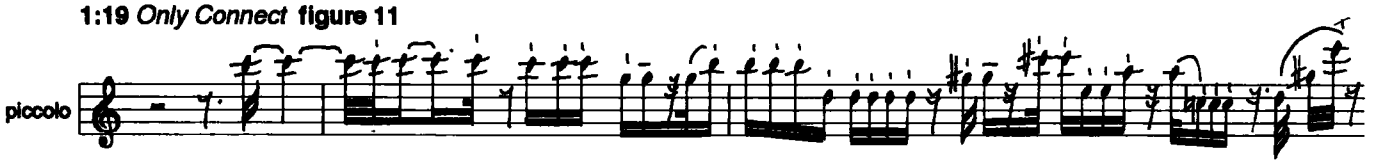


1:17 *Only Connect* **figure 5-2**



1:18 *Only Connect* **figure 5**
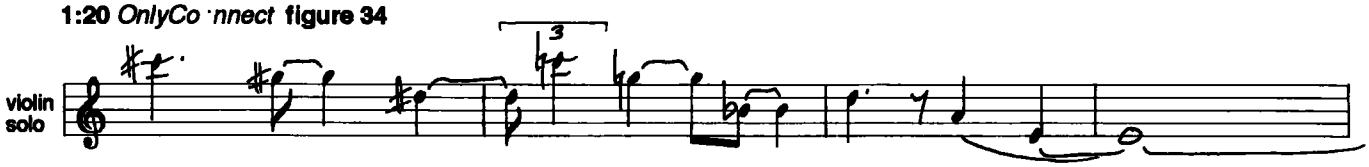


1:19 *Only Connect* **figure 11**

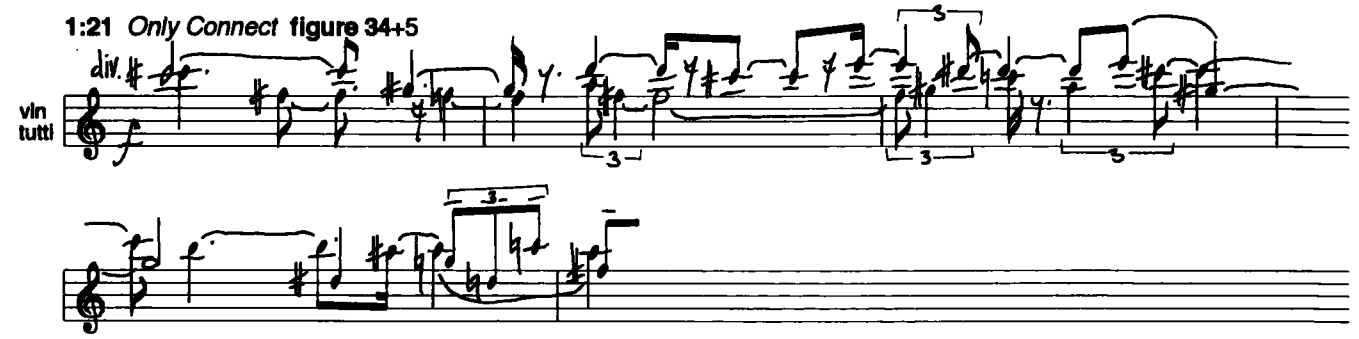


see also **figure 29** of score

1:20 *OnlyCo nnect* **figure 34**



1:21 *Only Connect* **figure 34+5**



1:22*Only Connect* **figure 39**
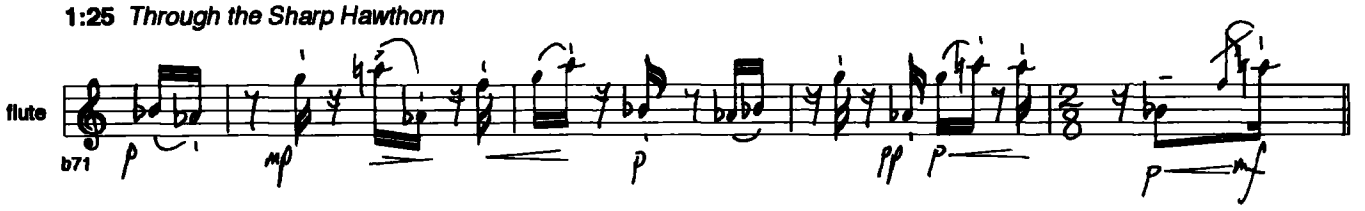


1:23 *Through the Sharp Hawthorn*



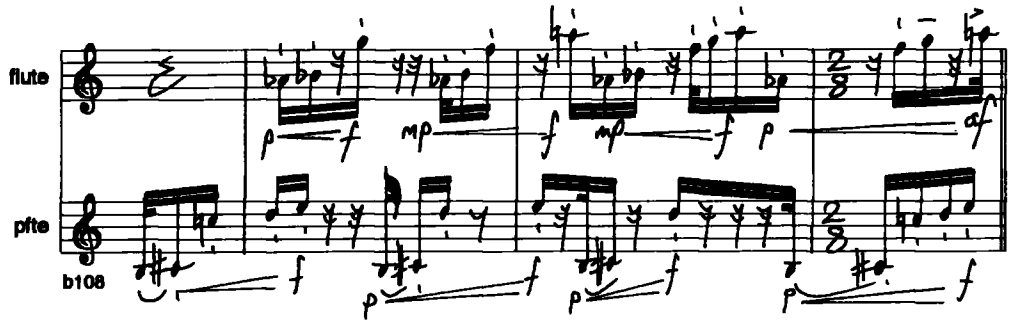
1:24 *Through the Sharp Hawthorn*
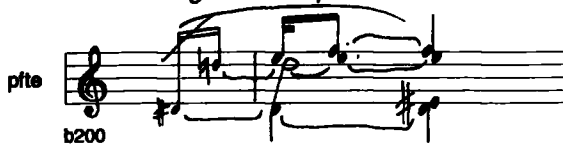


1:25 *Through the Sharp Hawthorn*
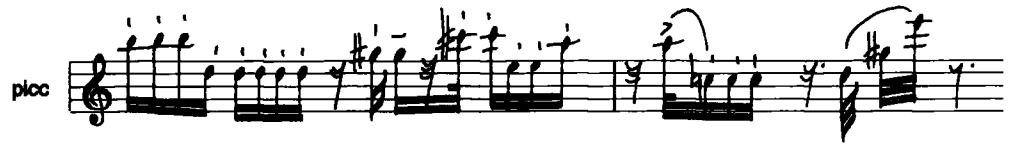


1:26 *Through the Sharp Hawthorn*
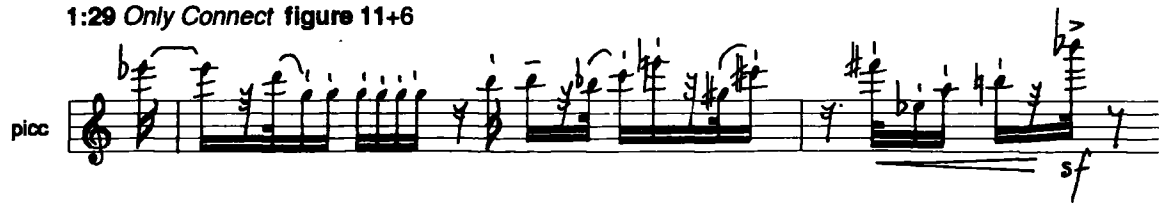


1:27 *Through the Sharp Hawthorn*
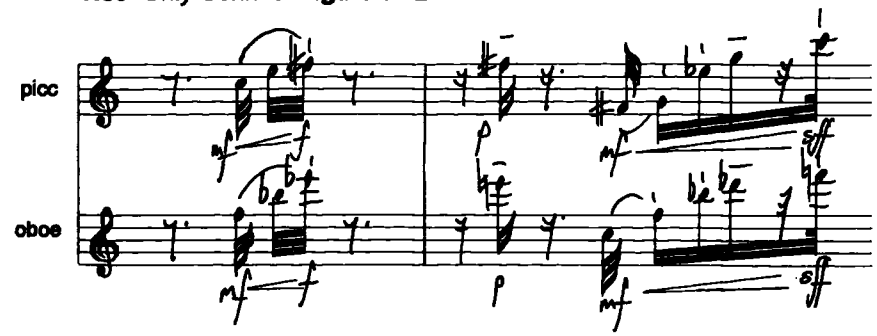


1:28 *Only Connect* **figure 11+3**



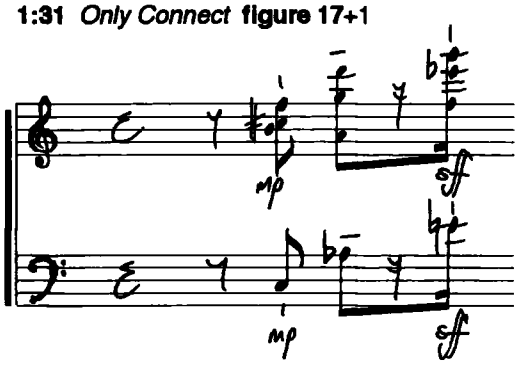
1:29 *Only Connect* **figure 11+6**
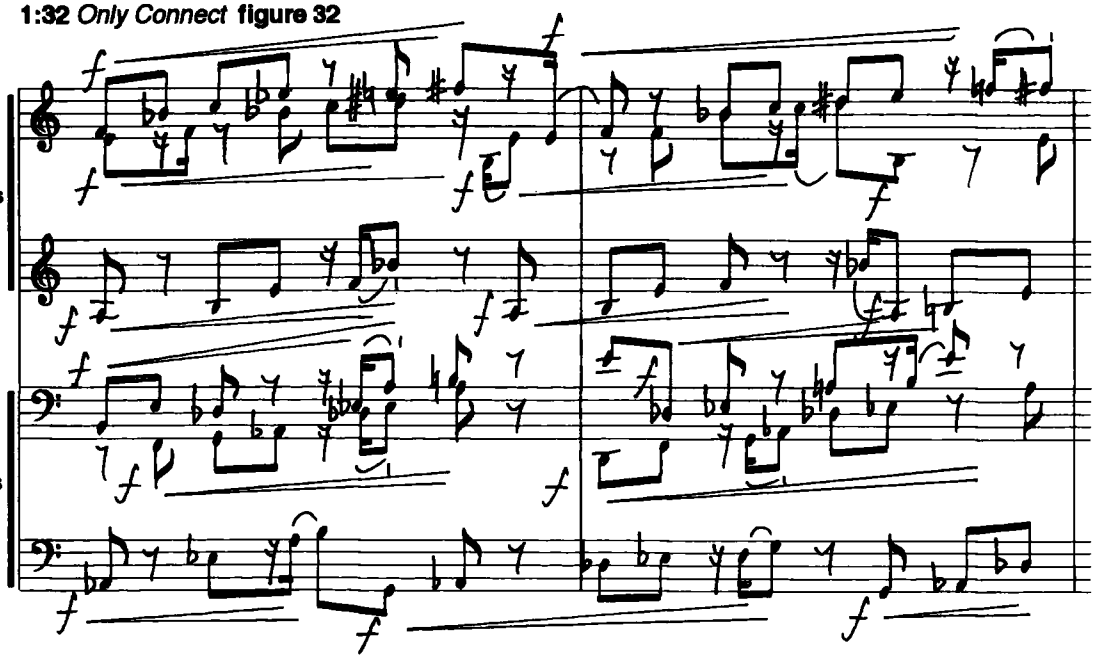


1:30 *Only Connect* **figure 13-2**



1:31 *Only Connect* **figure 17+1**



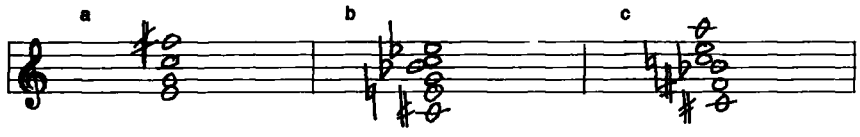
1:32 *Only Connect* **figure 32**



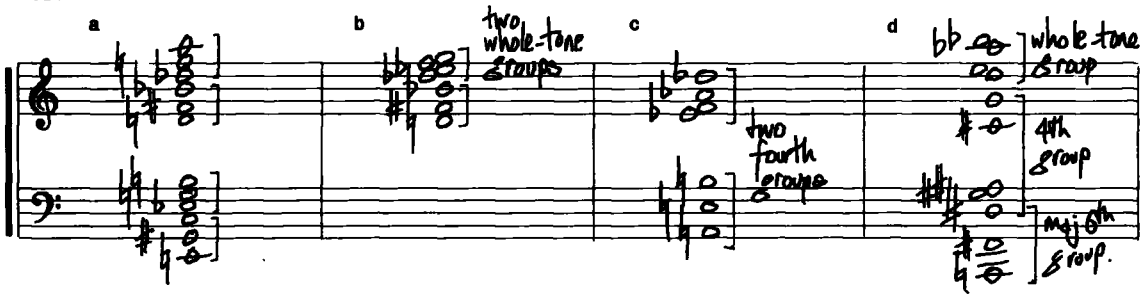
1:33 *Only Connect* **figure 42+1**



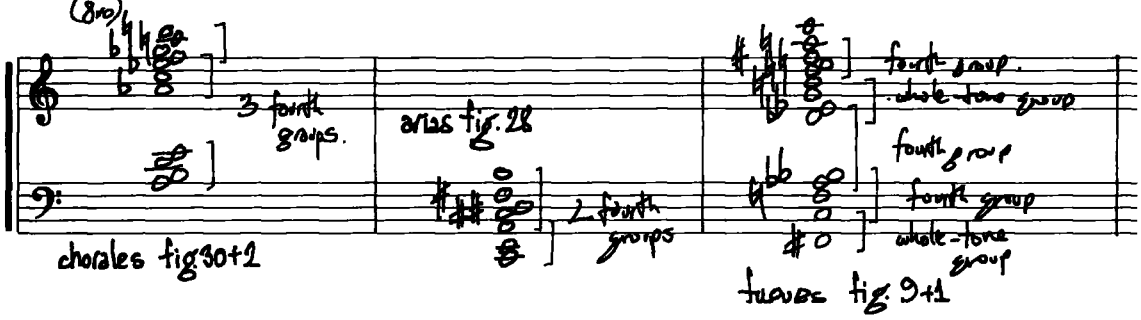
1:34



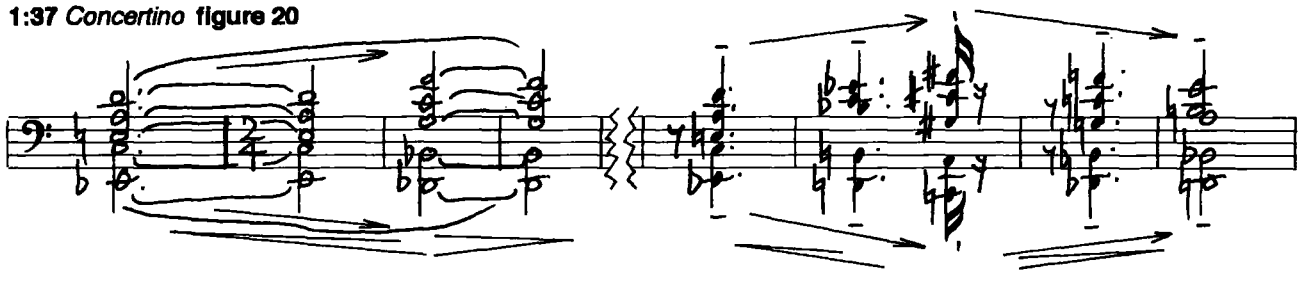
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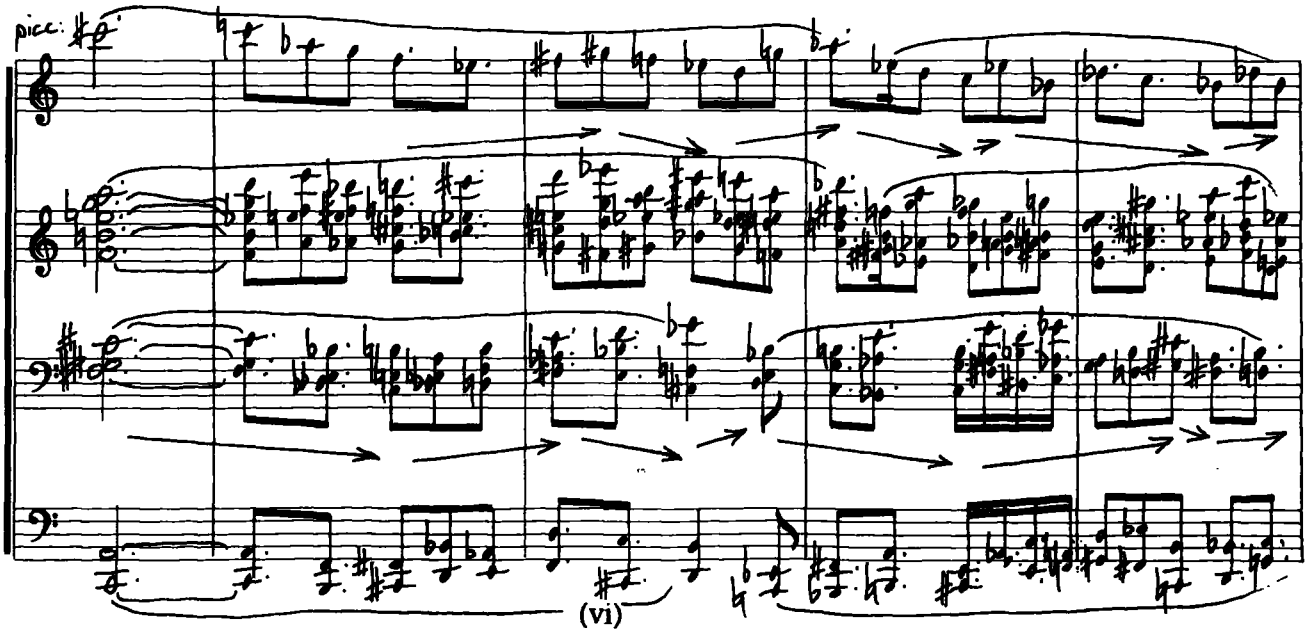


1:36 *Three Pieces for Two Pianos*



1:37 *Concertino* **figure 20**

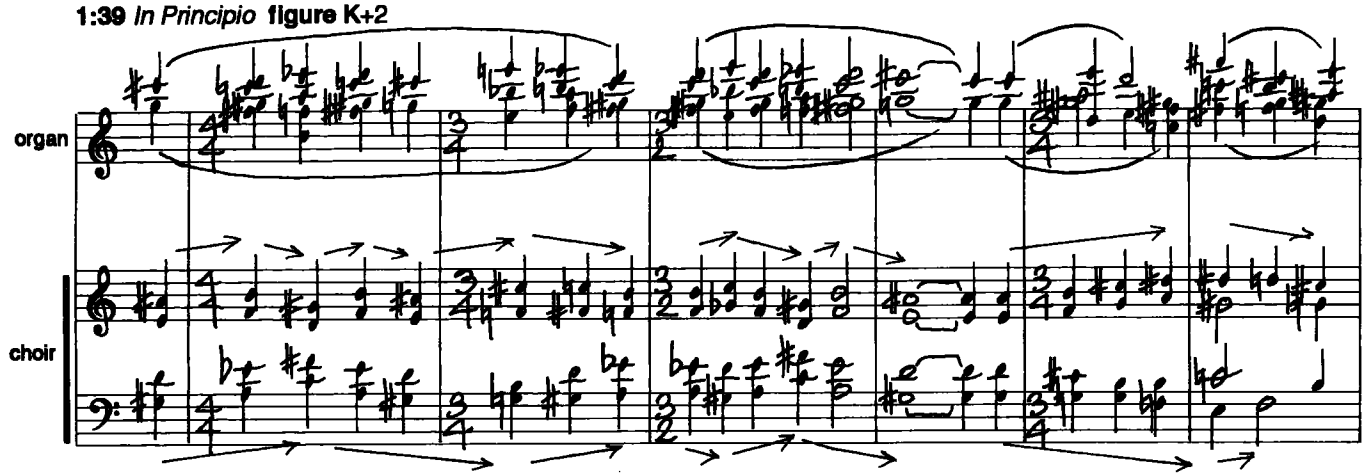


1:38 *Four Archetypes - Dances* **figure 18+2**

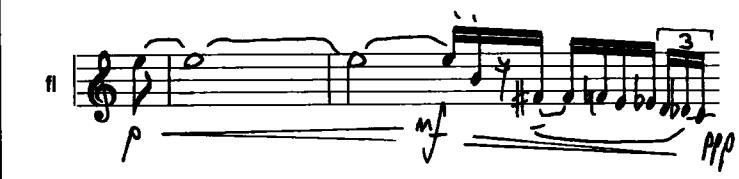


wwd

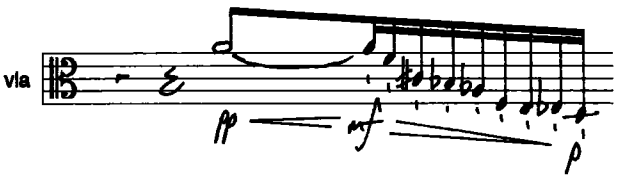
1:39 *In Principio* **figure K+2**



1:40 *Through the Sharp Hawthorn* **bar 123**



1:41 *Scena* **figure E+5**



1:42 *Scena* **figure J+6**
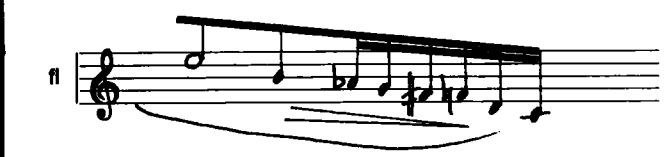


1:43 *Scena* **figure JJ+4**



1:44 *Scena* **figure JJ+5**
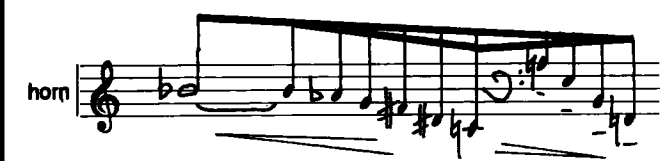


1:45 *Scena* **figure JJ+5**



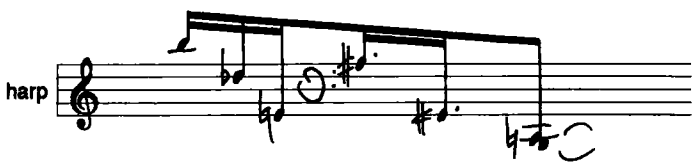
1:46 *Scena* **figure KK+2**
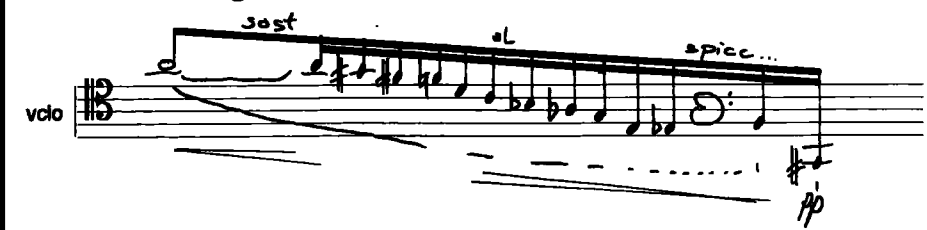


1:47 *Scena* **figure OO+4**
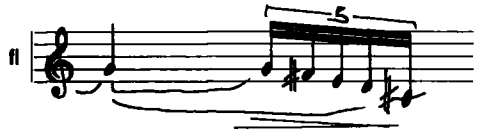


1:48 *Scena* **figure OO+4**



1:49 *Scena* **figure OO+4**



1:50 *Only Connect* **figure 1**



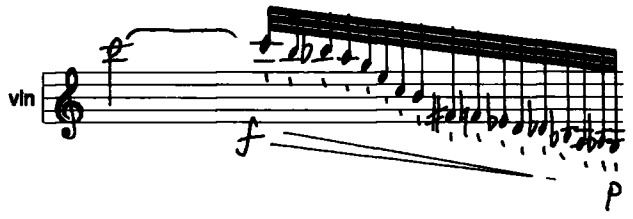
1:51 *Only Connect* **figure JJ+4**



1:52 *Only Connect* **figure 2-4**



1:53 *Only Connect* **figure 3-3**
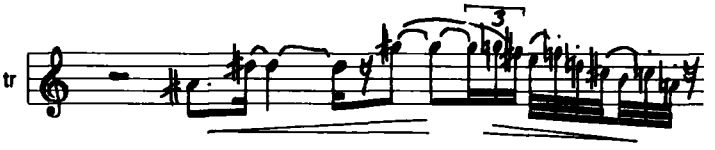


1:54 *Only Connect* **figure 3+3**



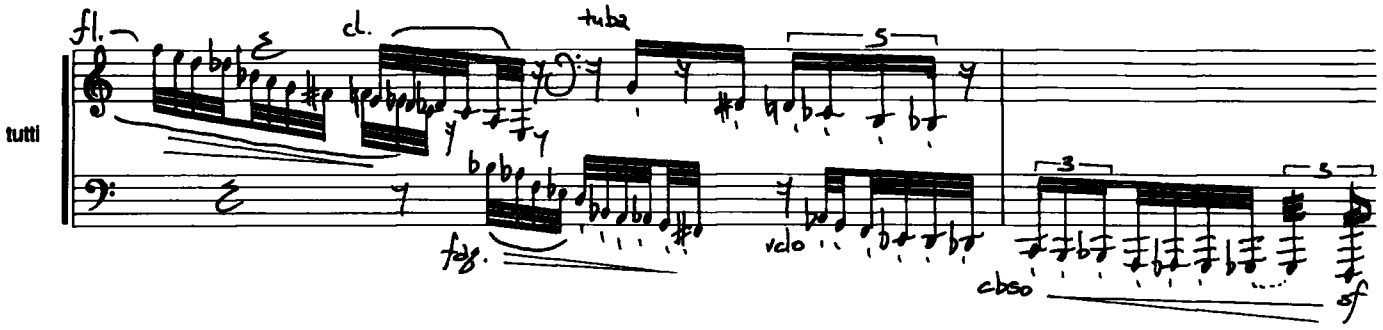
1:55 *Only Connect* **figure 3+4**



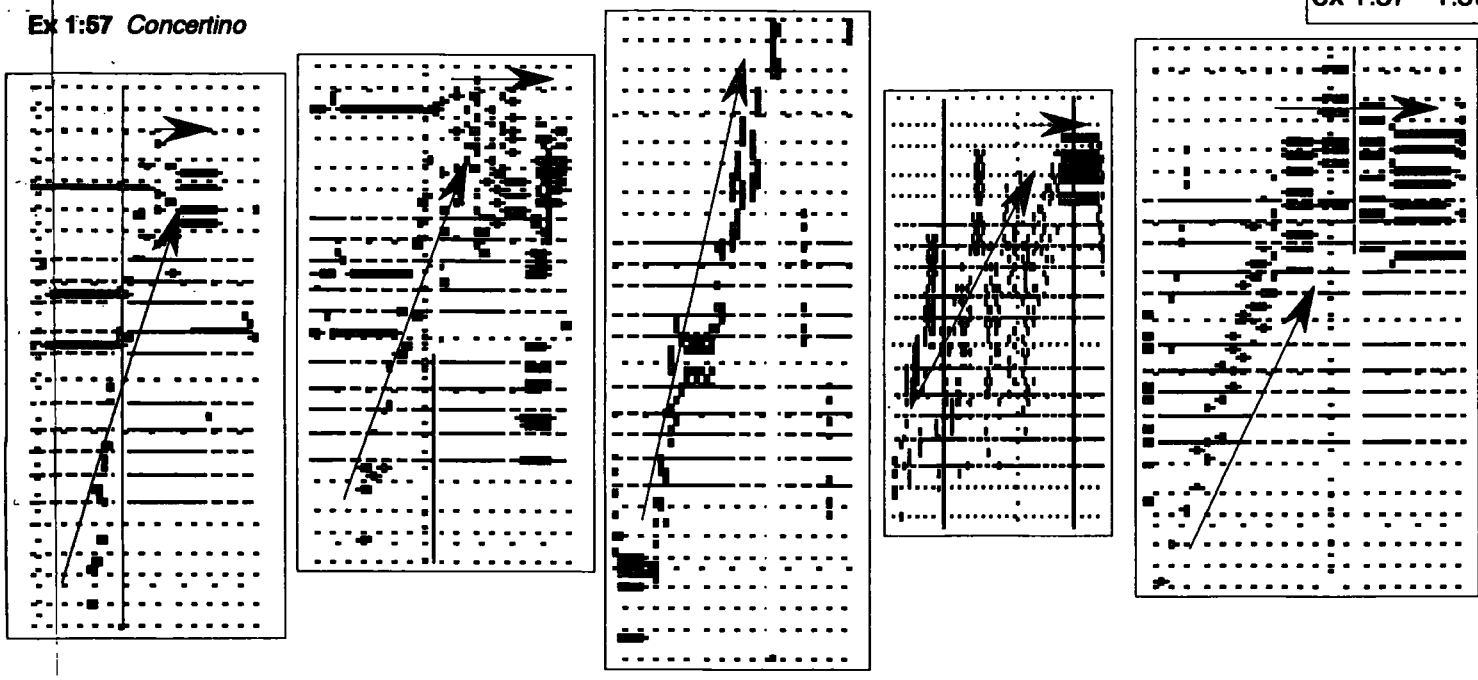
1:56 *Only Connect* **figure 4-2**



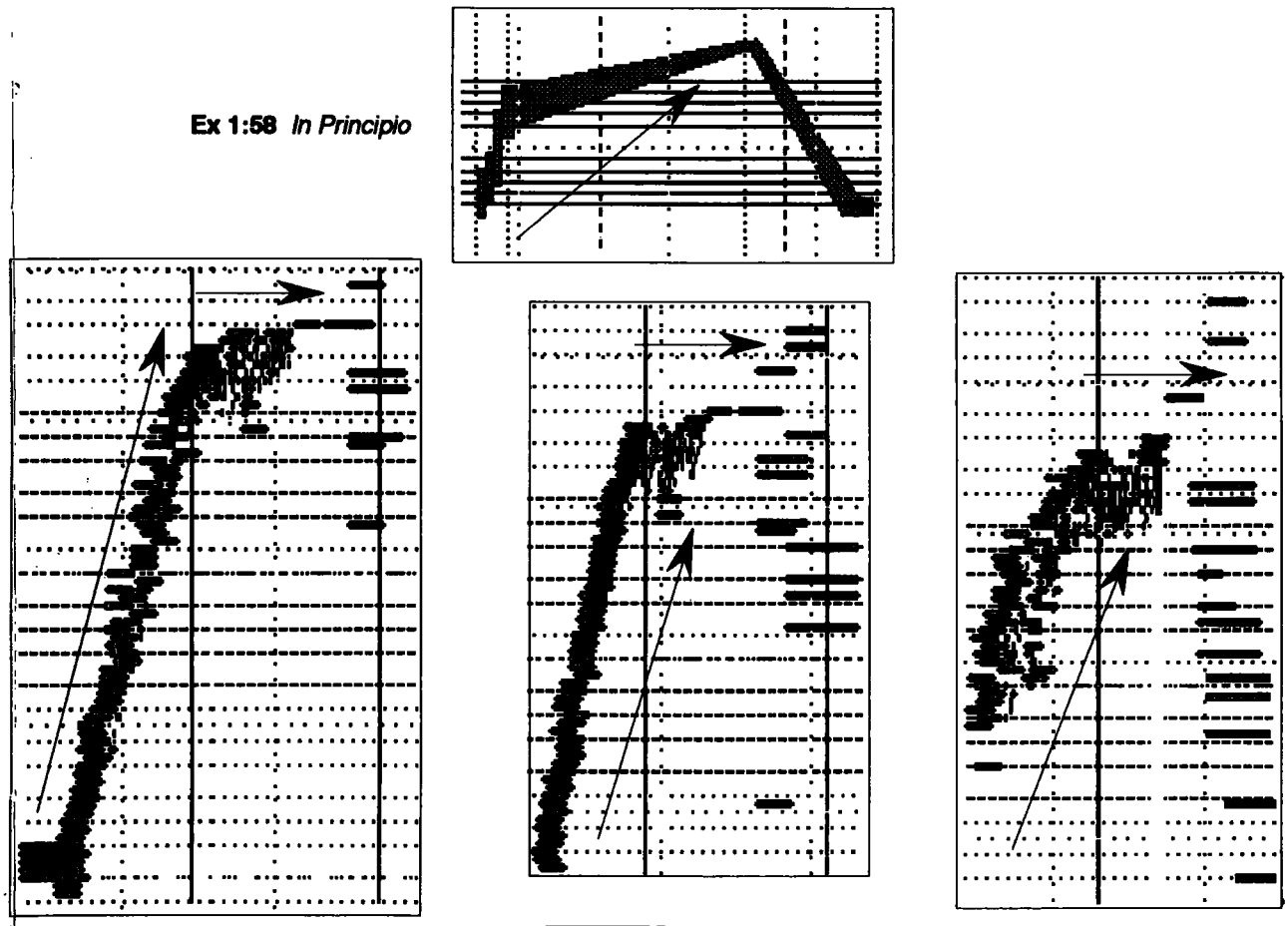
1:56 *Only Connect* **figure 4-2**



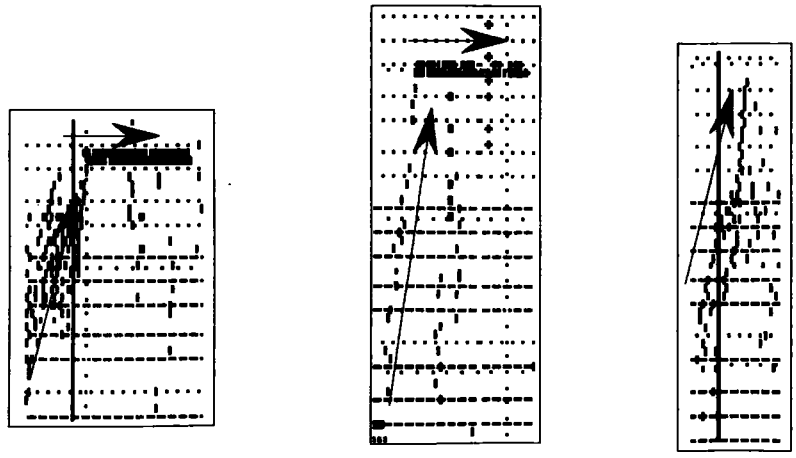
Ex 1:57 *Concertino*



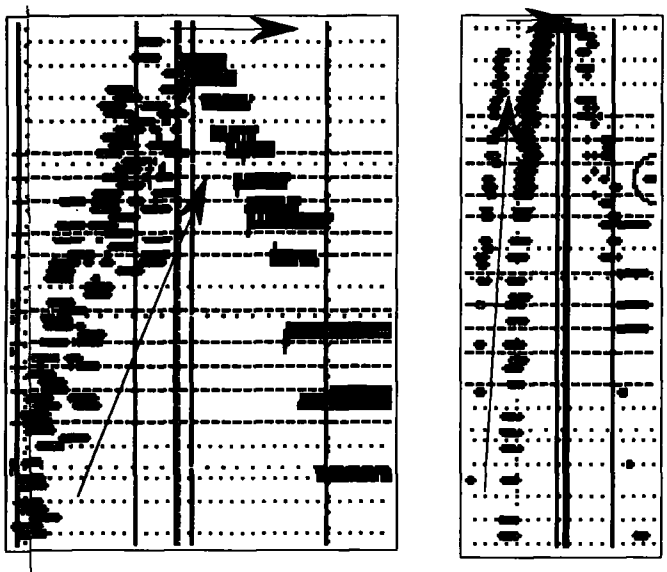
Ex 1:58 *In Principio*



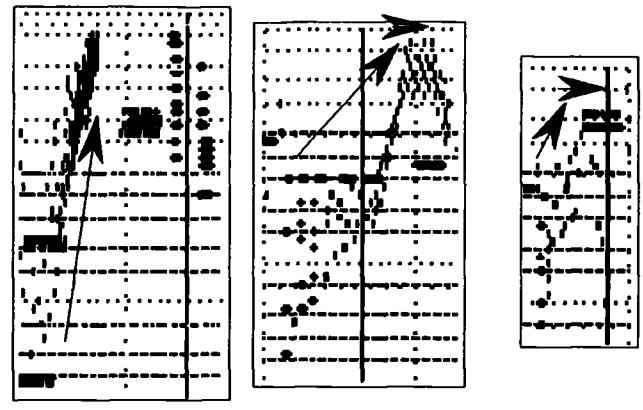
Ex 1:59 *Three Pieces* Chorales



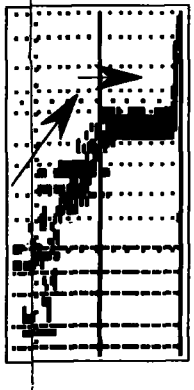
Ex 1:60 *Three Pieces* Chorales

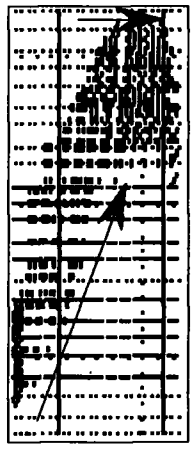


Ex 1:61 *Three Pieces* Arias

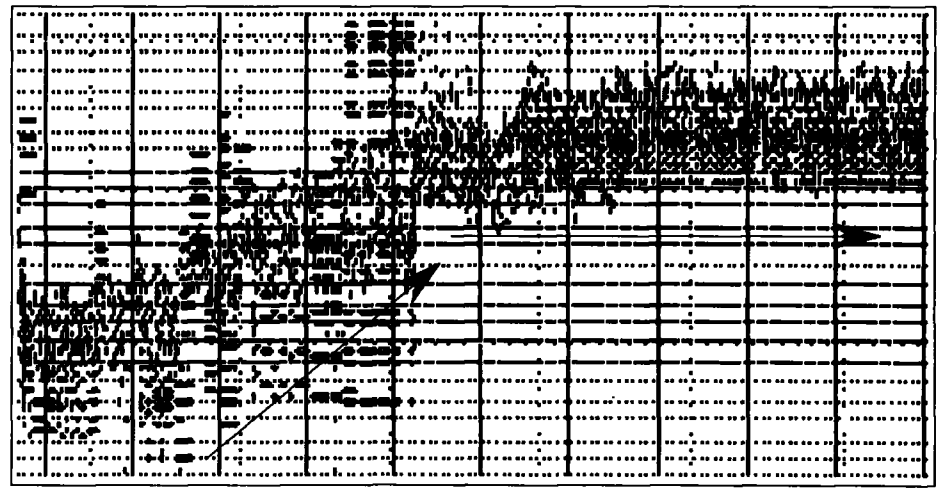


Ex 1:62
Three Pieces
Arias

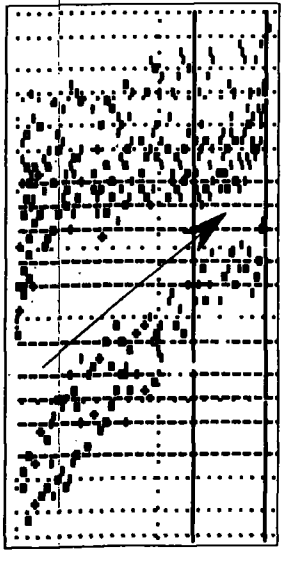




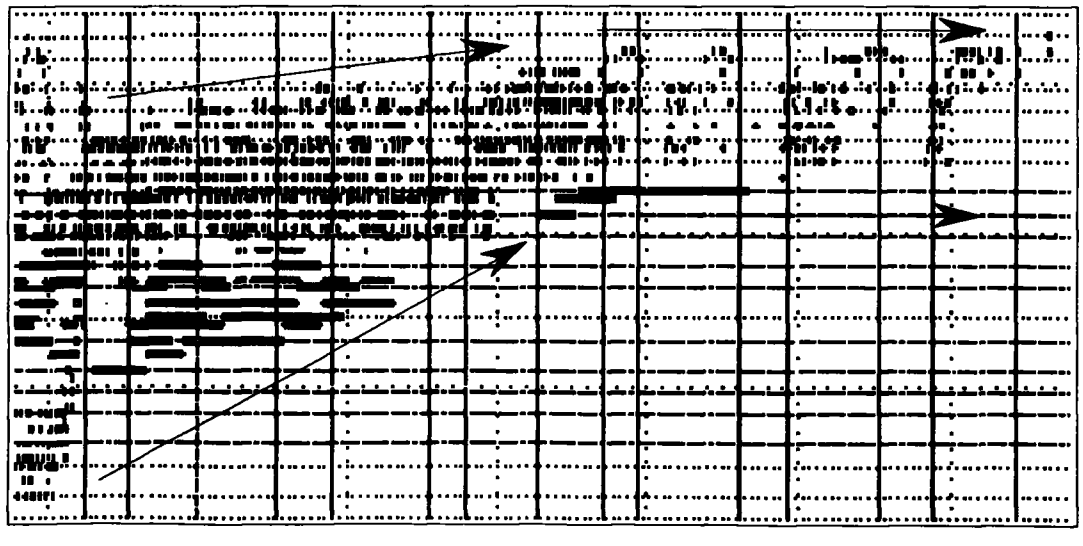
Ex 1:63 *Three Pieces* Fugues



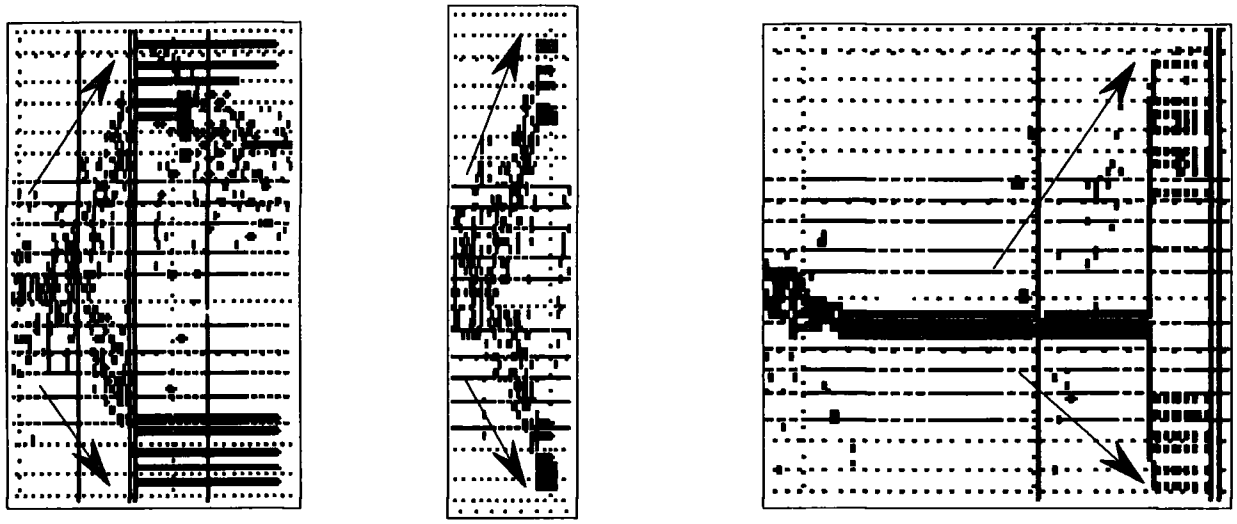
Ex 1:64 *Four Archetypes*
Dances



Ex 1:65 *Four Archetypes* Finale



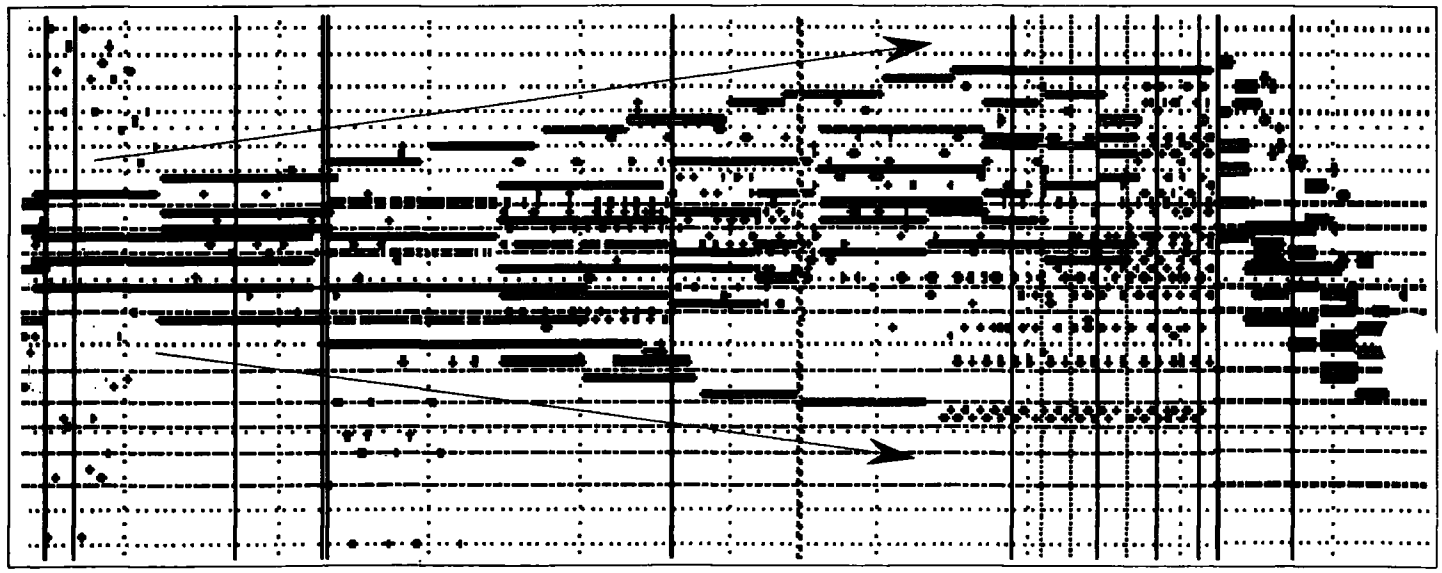
Ex 1:66 *Concertino*
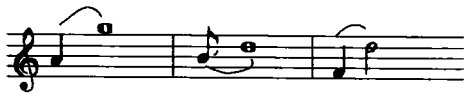


Ex 1:67 *Three Pieces* Chorales

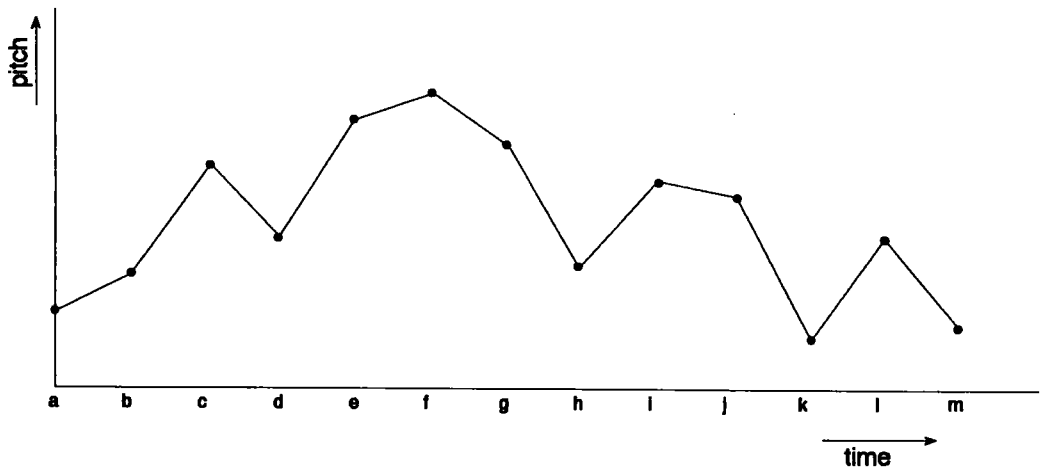


Ex 1:68 *Four Archetypes* Dirges

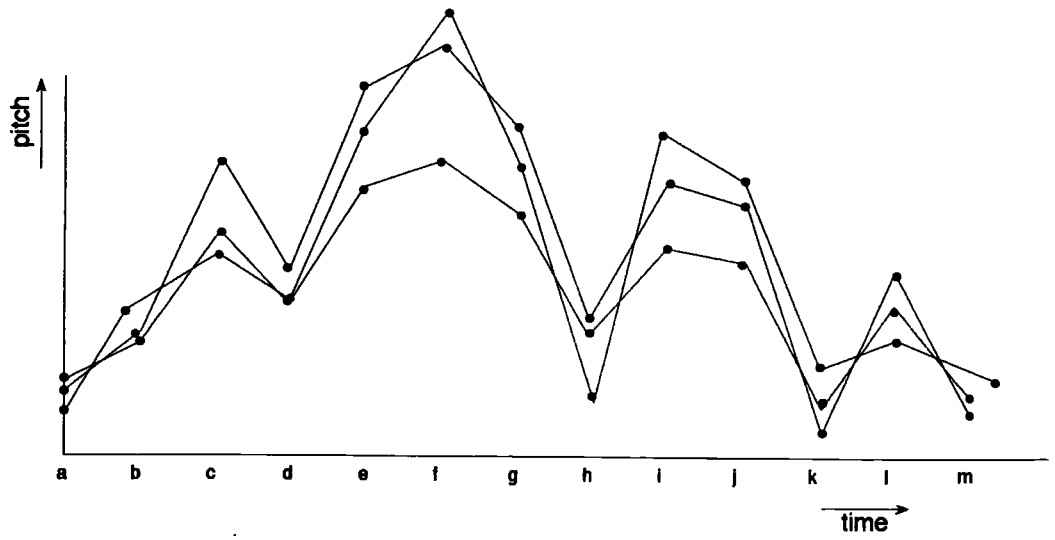




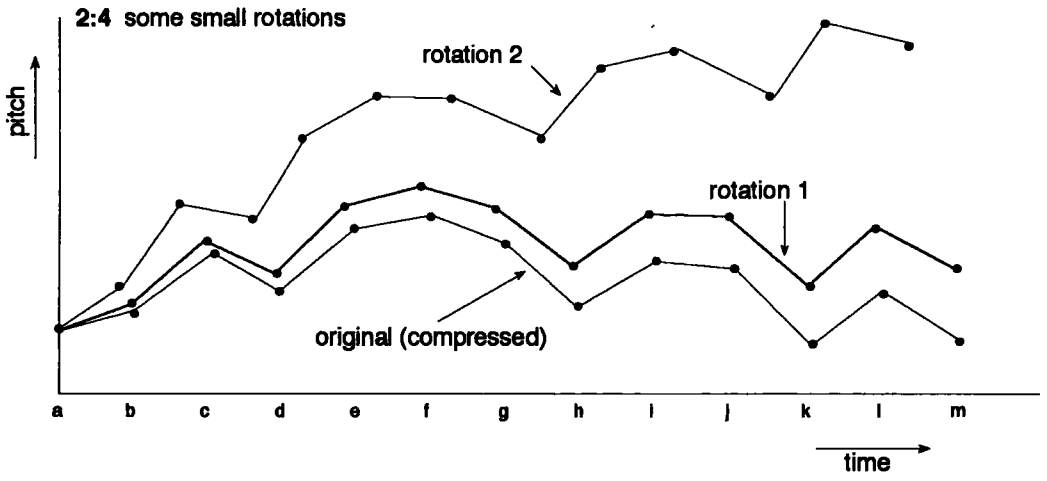
2:1 varieties of similar 'gesture'



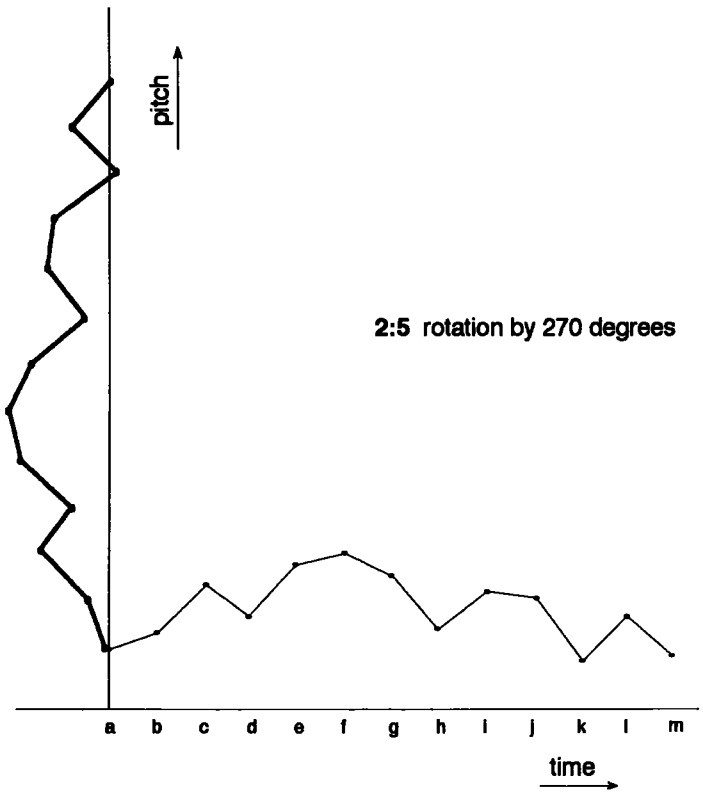
2:2 points of the basic contour



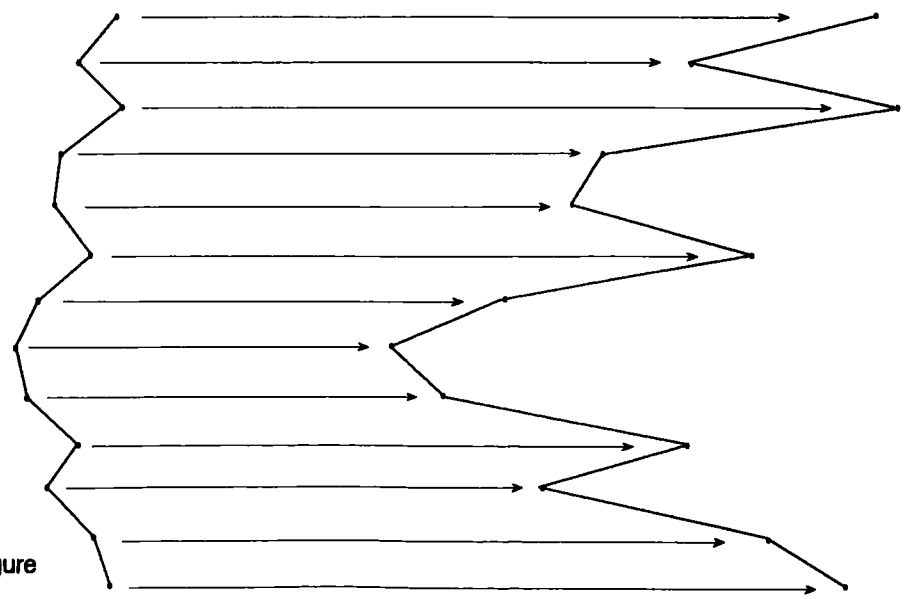
2:3 varieties of generated contours



2:4 some small rotations



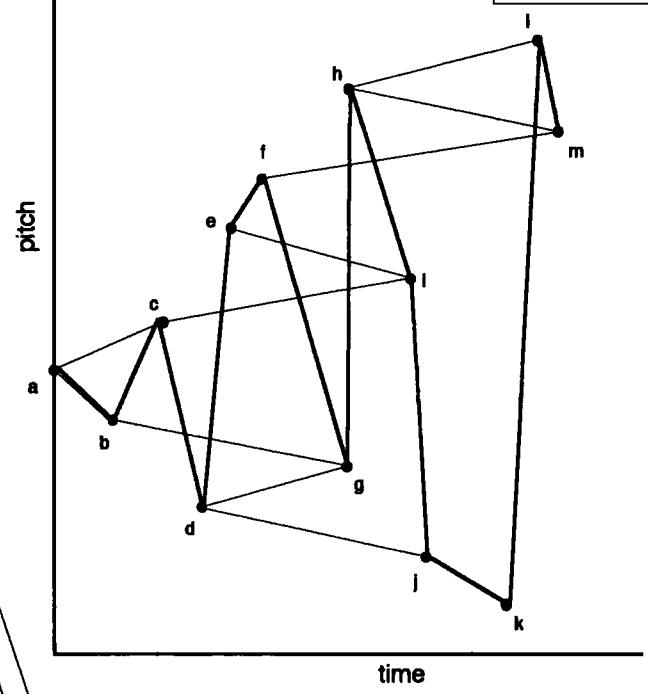
2:5 rotation by 270 degrees

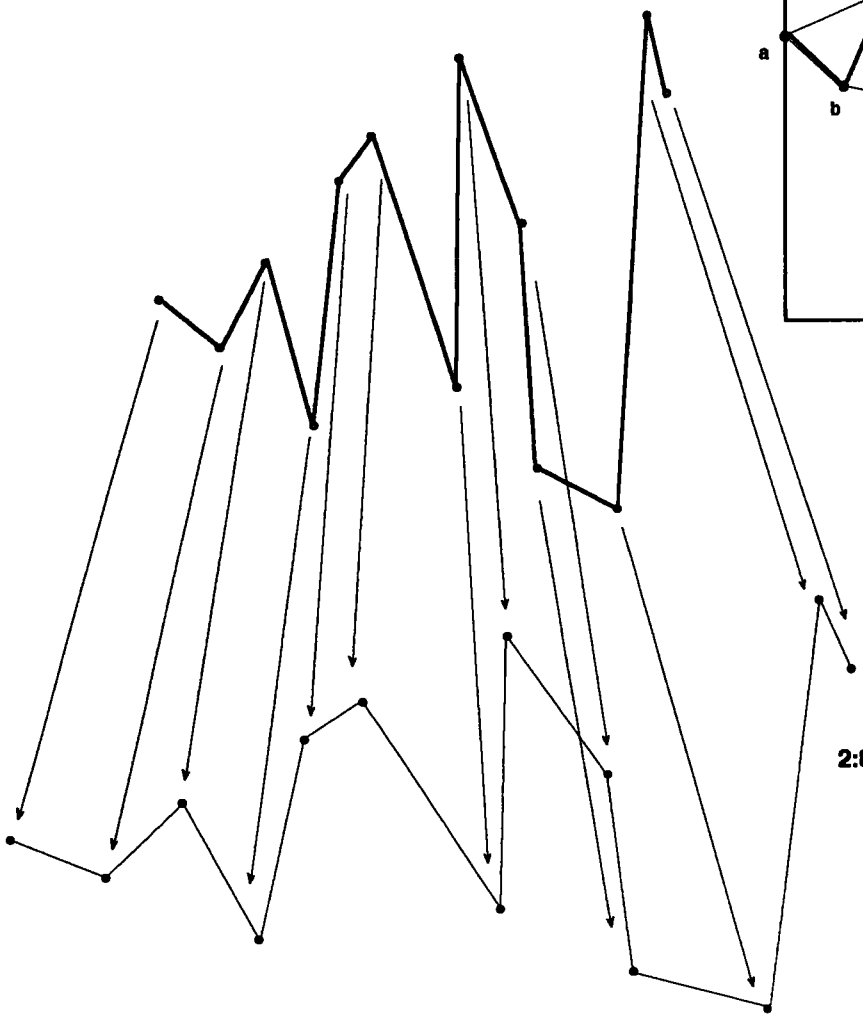


2:6 rotated, then 'time dilated' figure

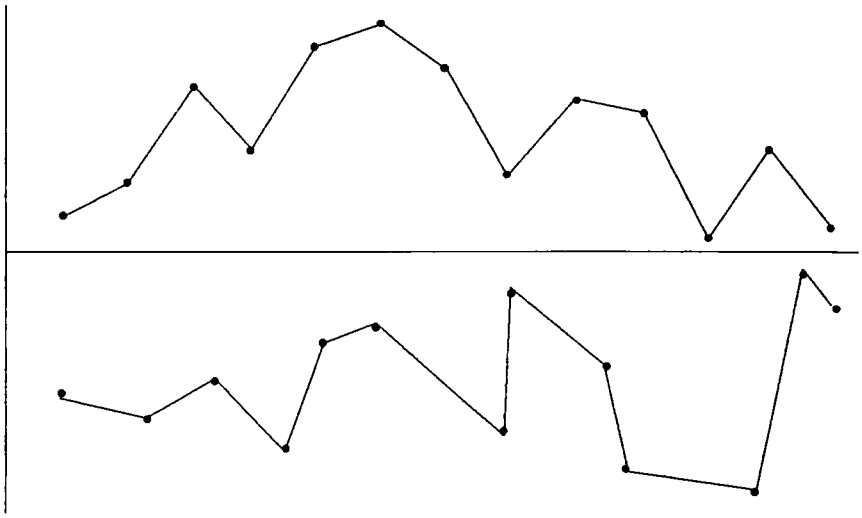
ex 2:7 - 2:9

2:7 the new 'time line'





2:8 the new 'time' contour with 'time dilation'

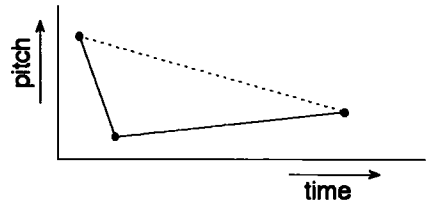


2:9 original contour (above), and new, rotated, 'time-dilated' contour, (below)

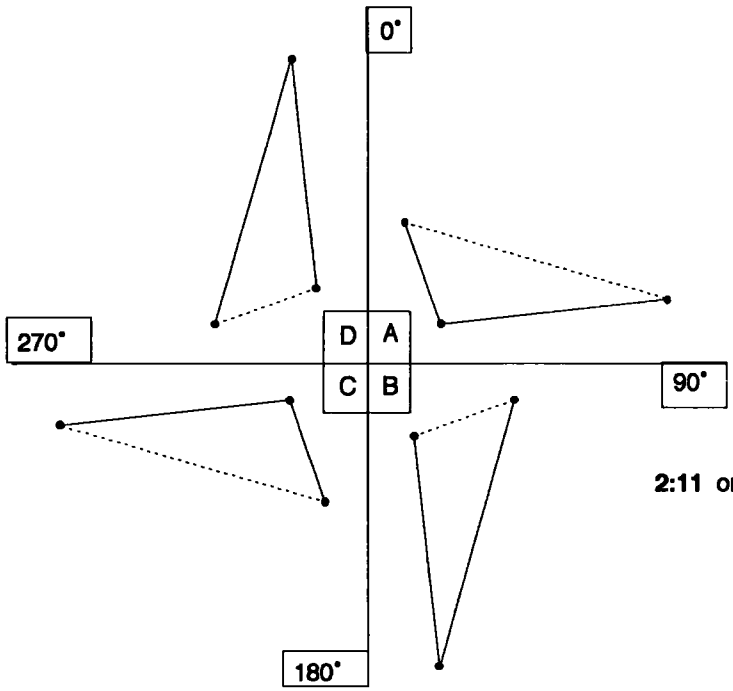
Rotation of a Simple Figure



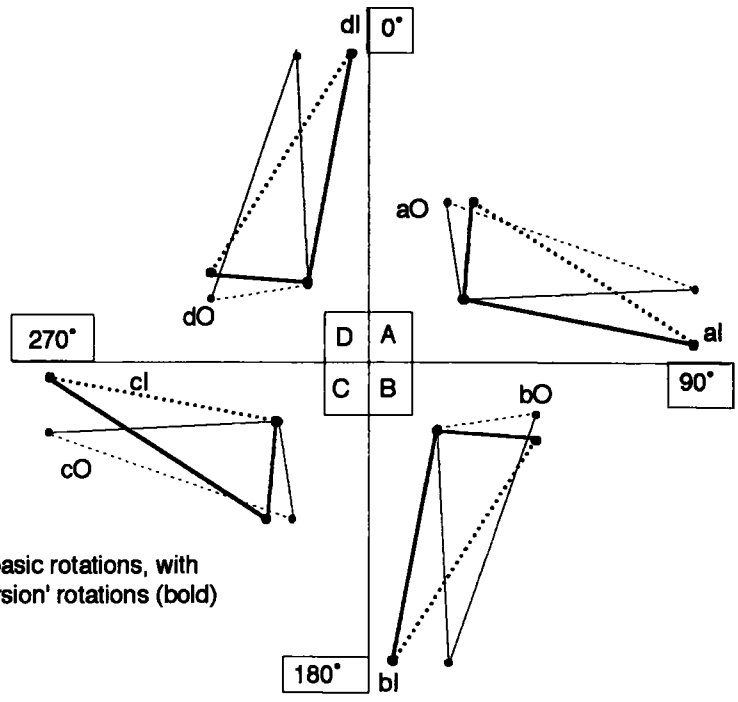
2:10a original 'contour'



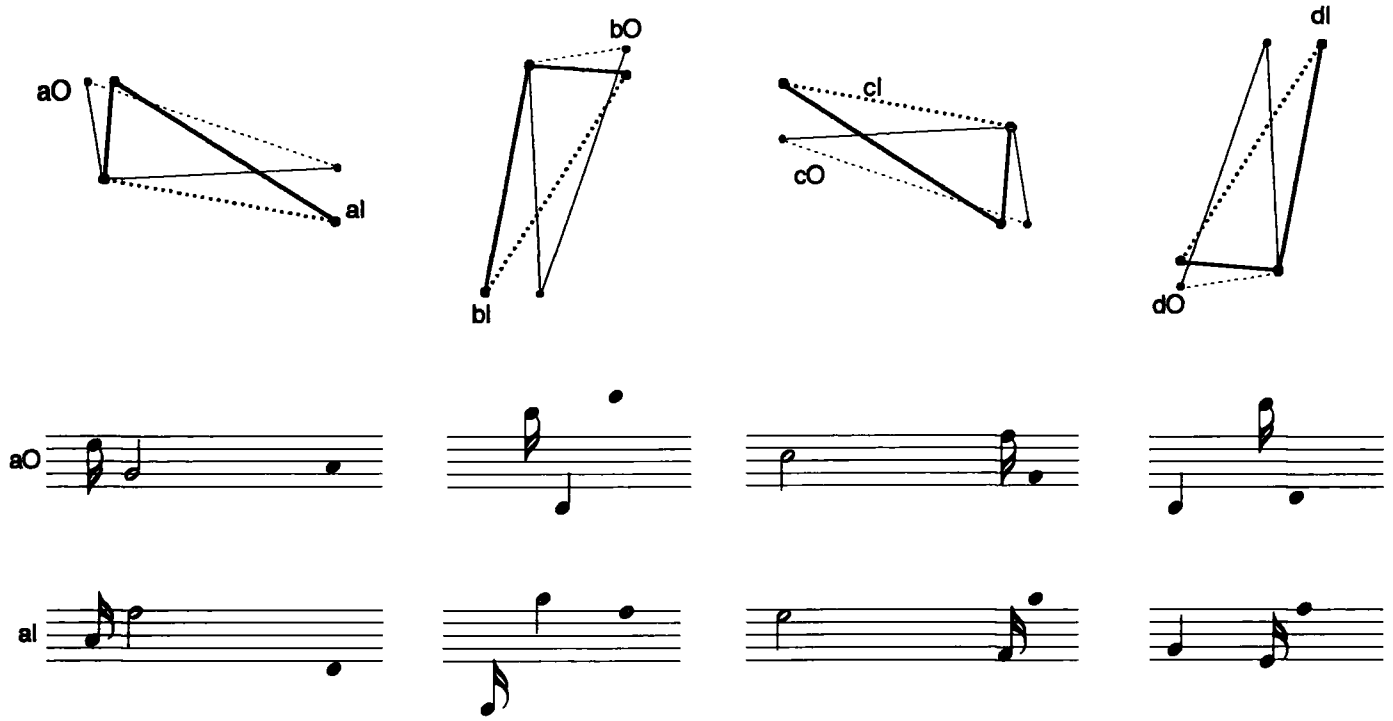
2:10b original 'contour' graphically represented



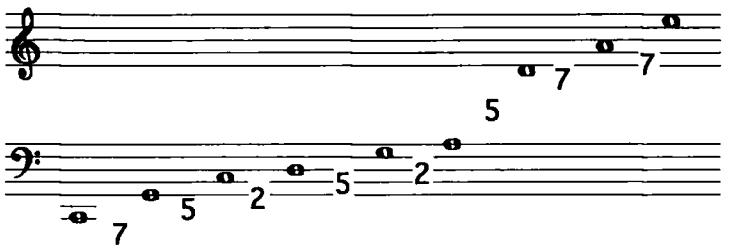
2:11 original("A") with four 'basic' rotations



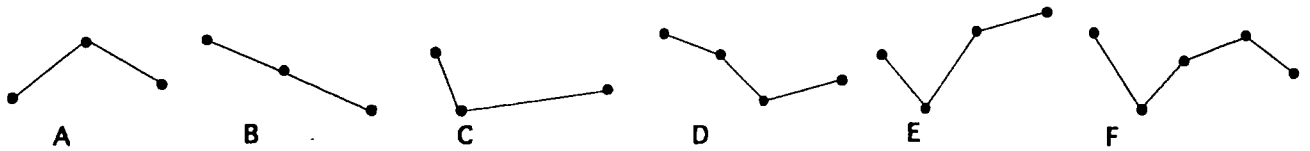
2:12 The four basic rotations, with subsidiary 'inversion' rotations (bold)
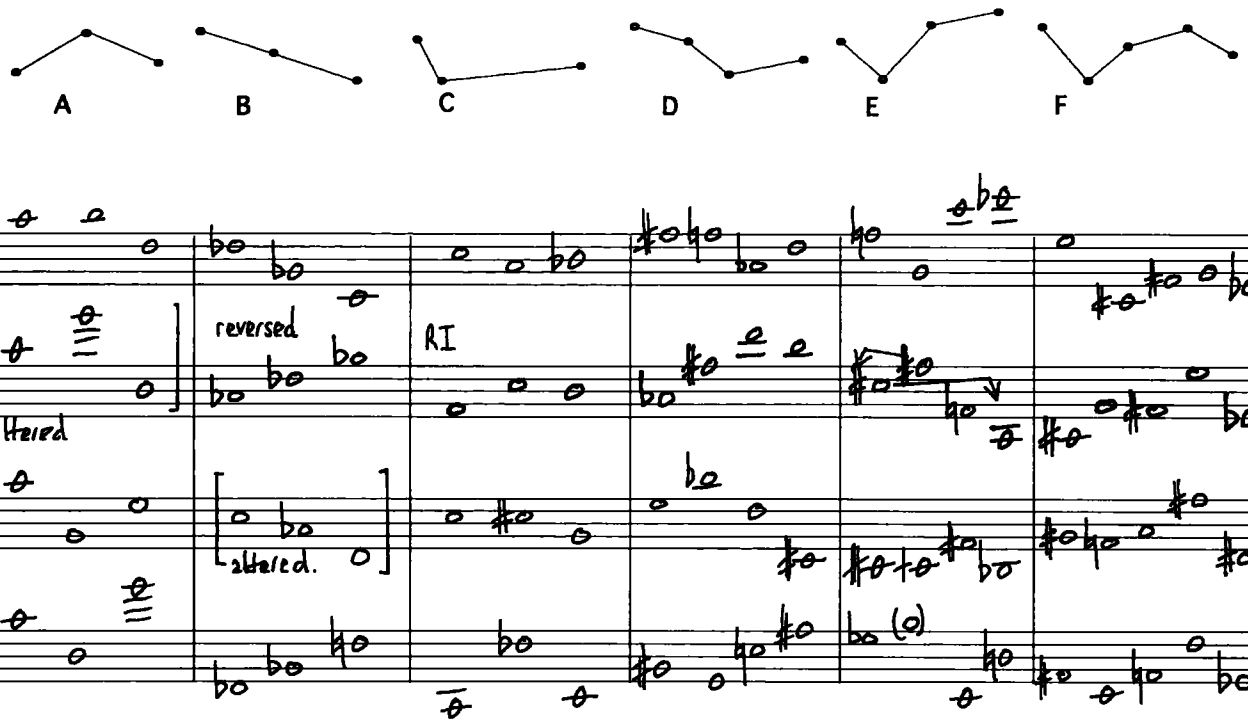


2:13 the final result...



2:14 the open strings and their row

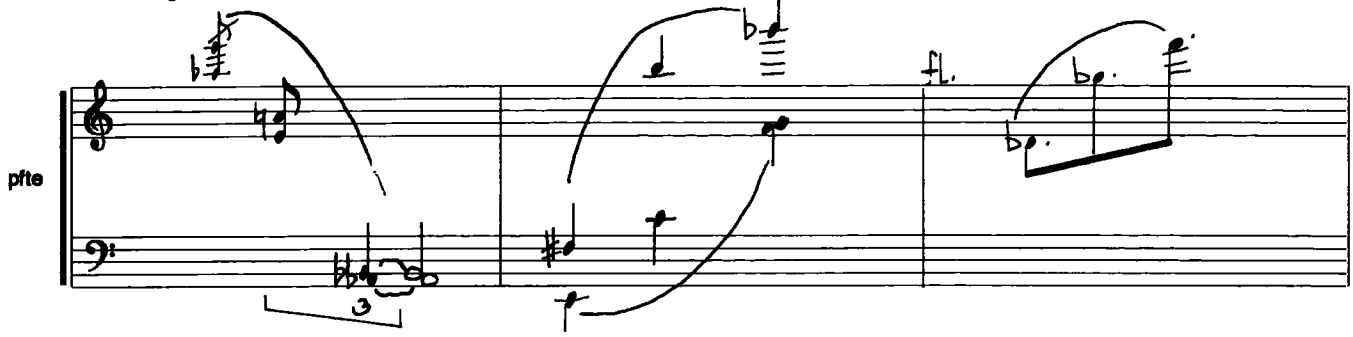


2:15 the *Sextet* contours
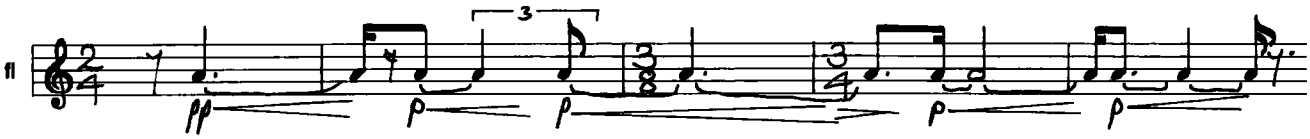


2:16 contours rotated
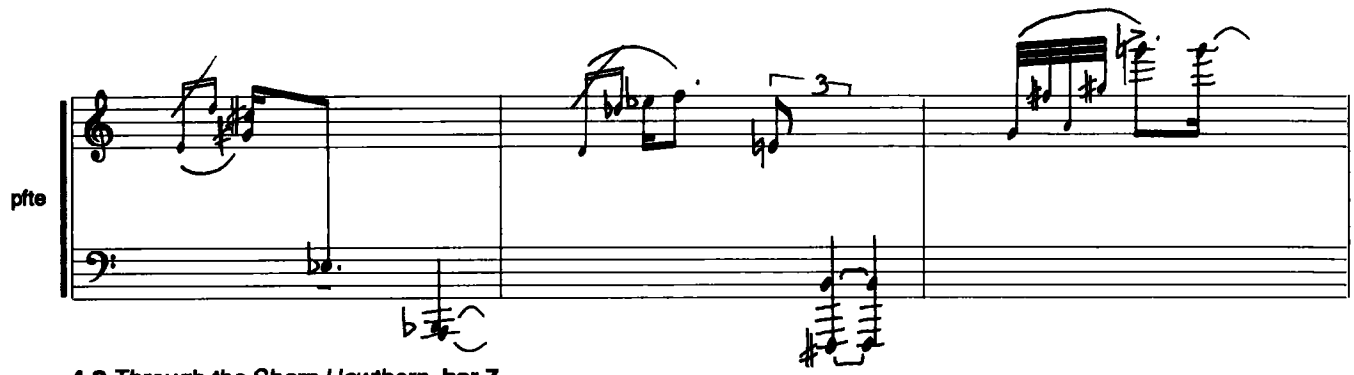
4:1 *Through the Sharp Hawthorn* **bar 6** **4.2** *Through the Sharp...* **bar 8** **4.3** *Through the Sharp...* **bar 18**



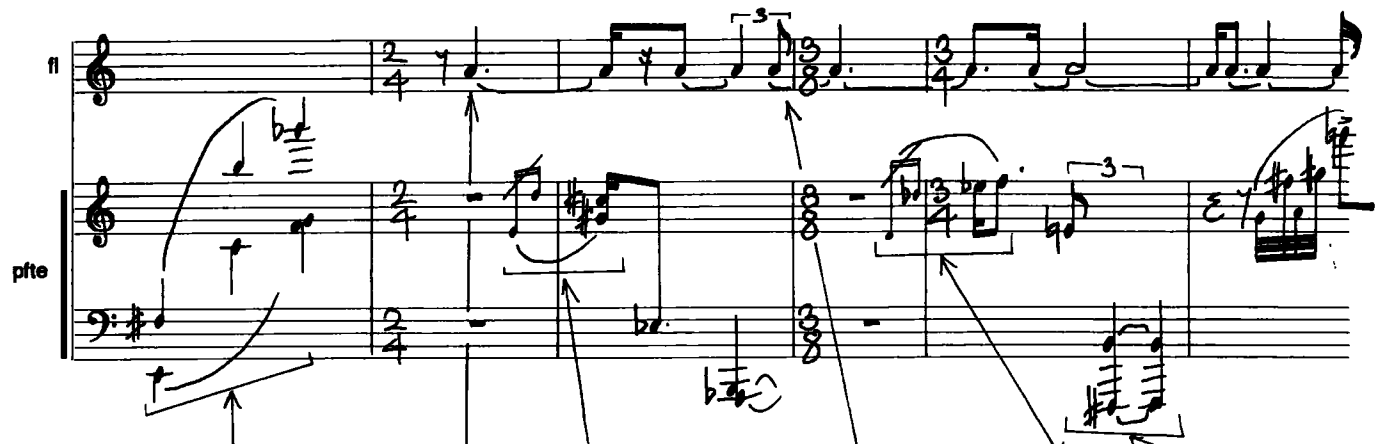
4:4 *Through the Sharp Hawthorn* **bar 8**



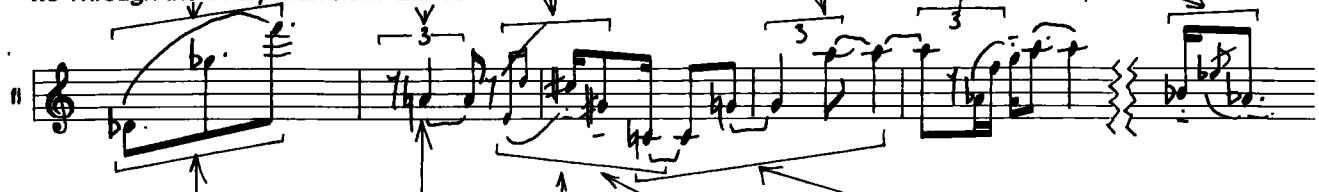
4:5 *Through the Sharp...* **bar 9** **4.6** *Through the Sharp...* **bar 10** **4.7** *Through the Sharp...* **bar 11**
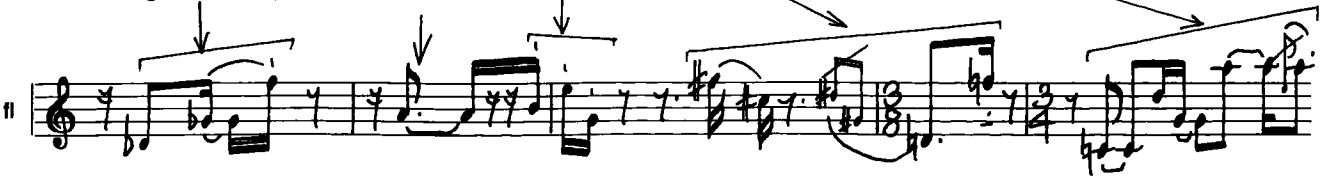


4:8 *Through the Sharp Hawthorn* **bar 7**



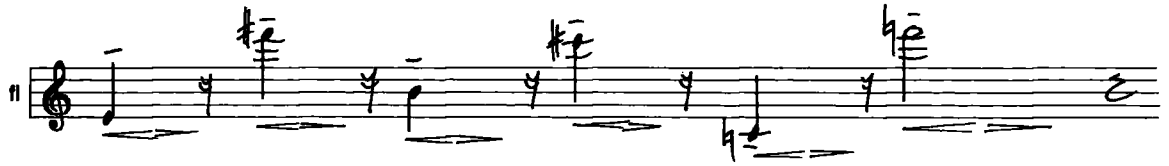
4:9 *Through the Sharp Hawthorn* **bar 18**



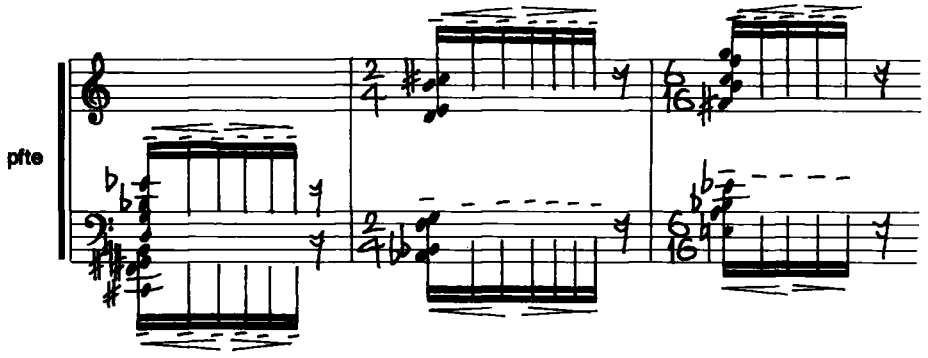
4:10 *Through the Sharp Hawthorn* **bar 62**
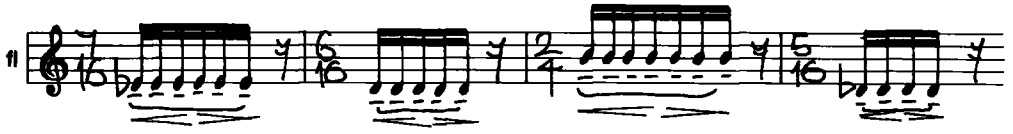


4:12 *Through the Sharp Hawthorn* **bar 27**
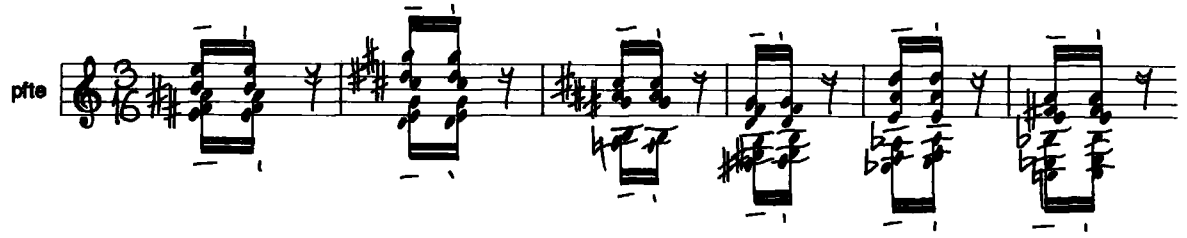


4:13 *Through the Sharp Hawthorn* **bar 49**
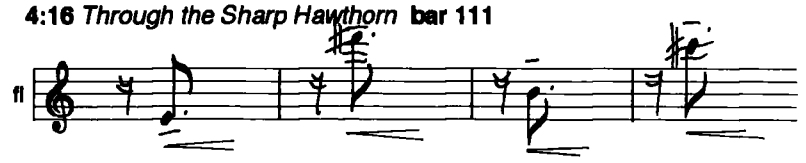


4:14 *Through the Sharp Hawthorn* **bar 57**



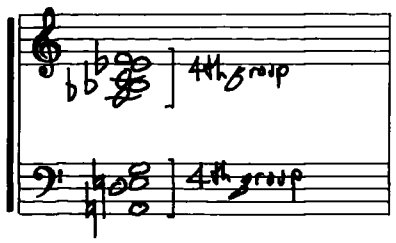
4:15 *Through the Sharp Hawthorn* **bar 101**
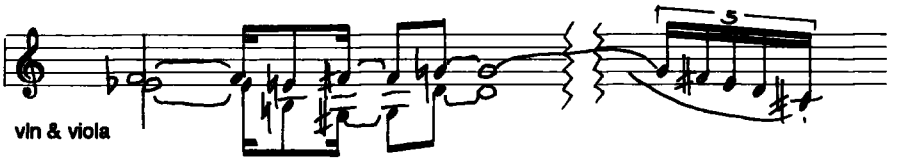


4:16 *Through the Sharp Hawthorn* **bar 111**
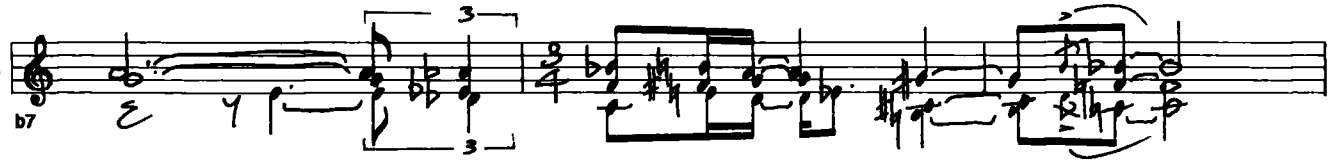


5:1



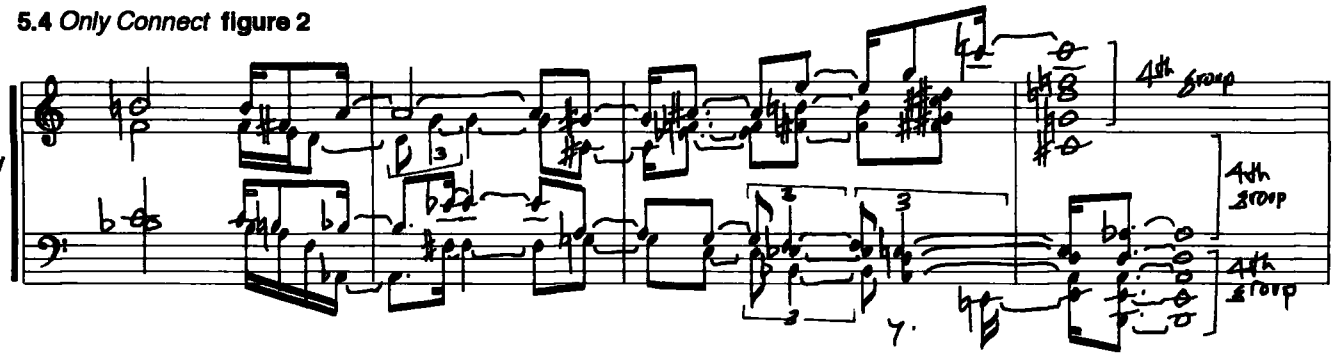
5:2



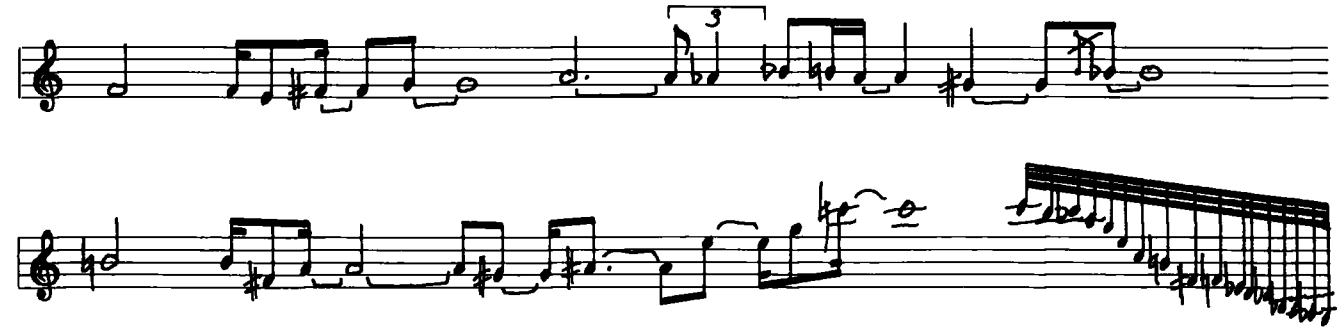
5:3



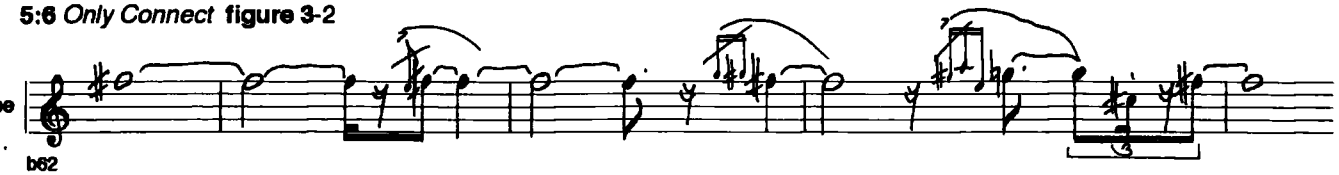
5.4 *Only Connect* **figure 2**



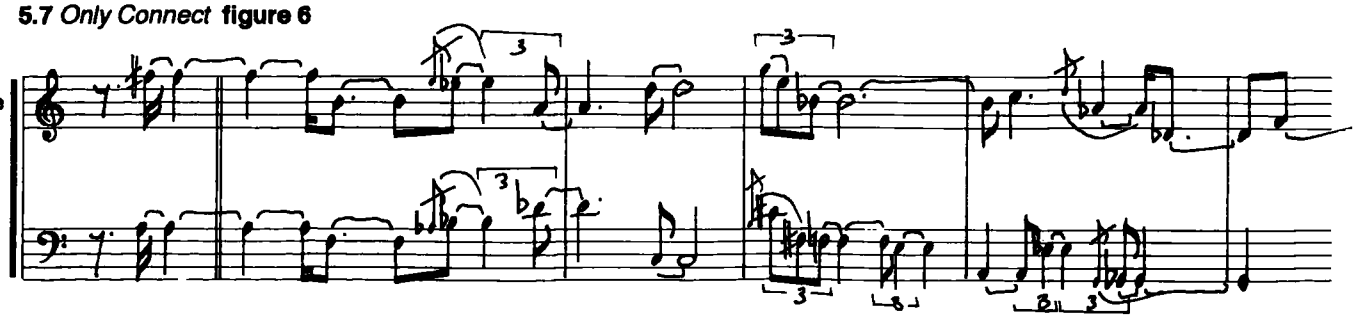
5:5 *Only Connect* **Chorale**



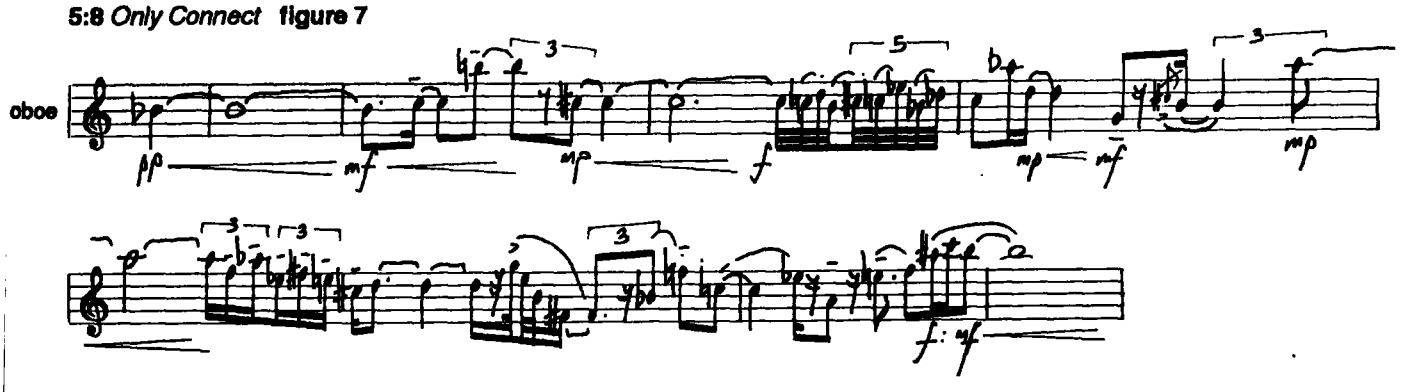
5:6 *Only Connect* **figure 3-2**



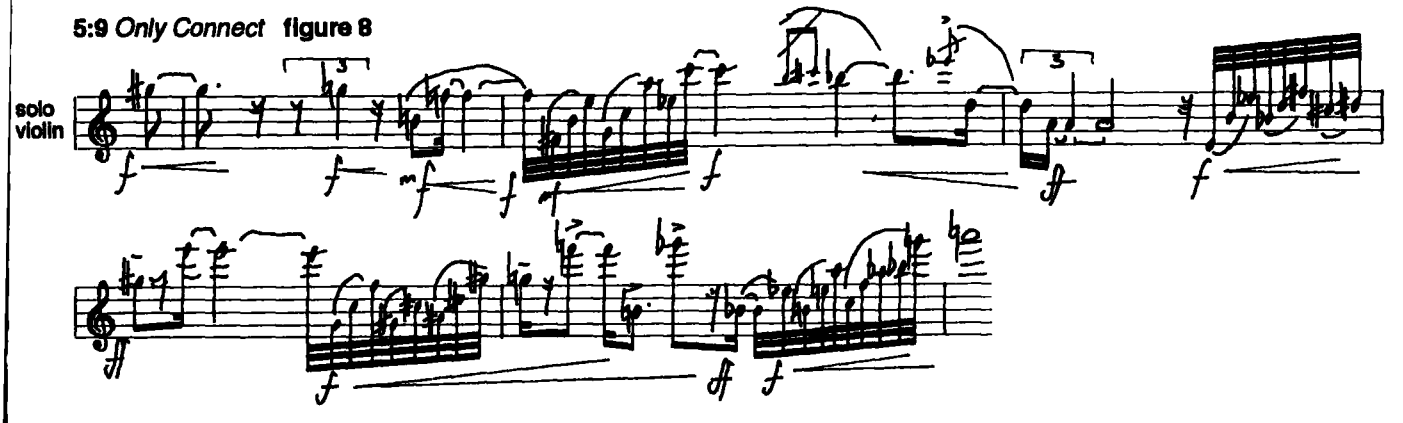
5.7 *Only Connect* **figure 6**



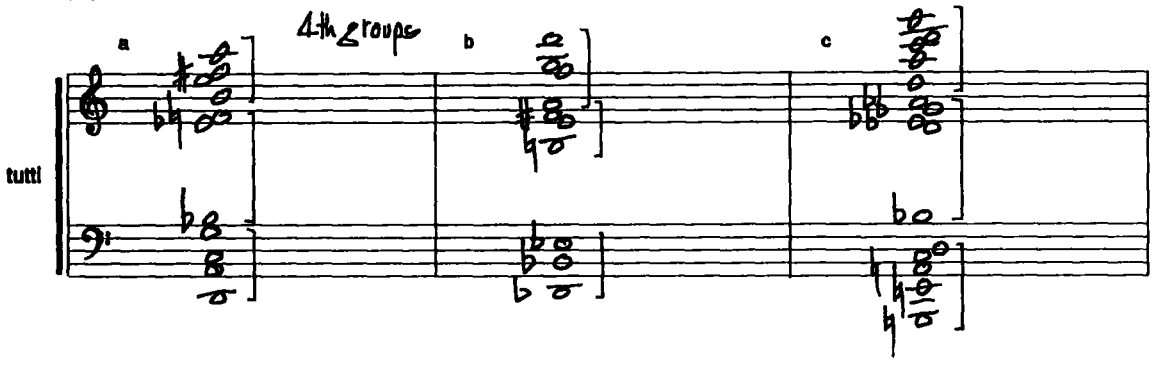
5:8 *Only Connect* **figure 7**



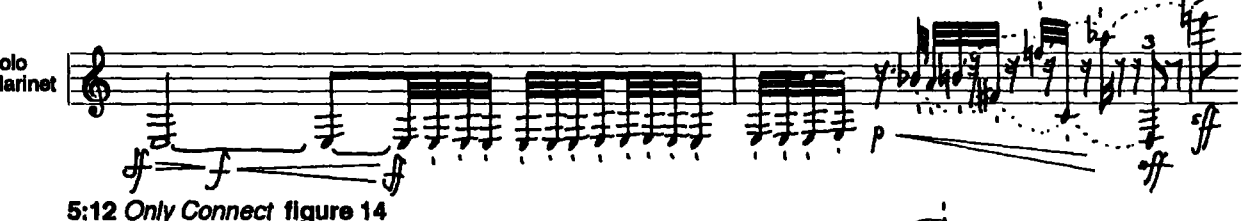
5:9 *Only Connect* **figure 8**
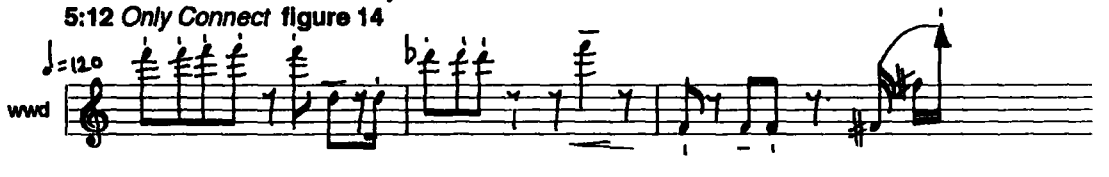


5:10
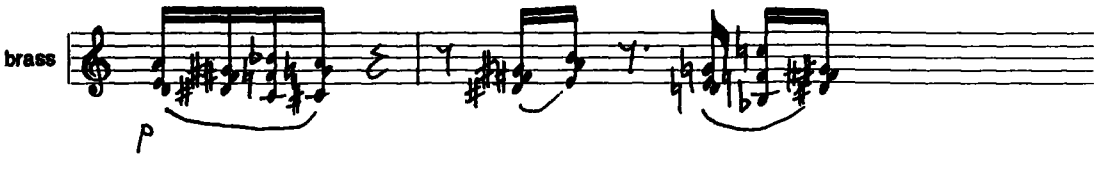


5:11 *Only Connect* **figure 13**
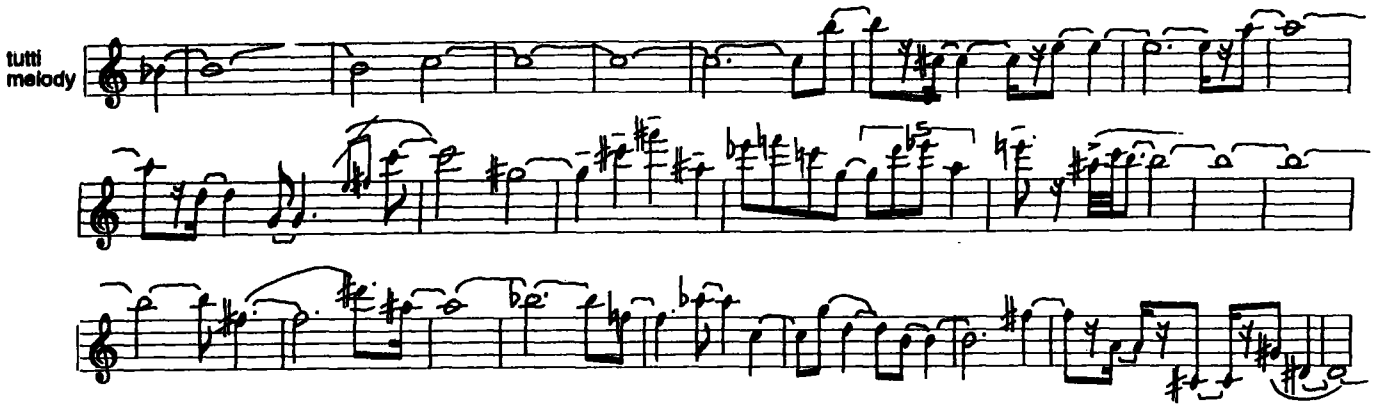


5:12 *Only Connect* **figure 14**



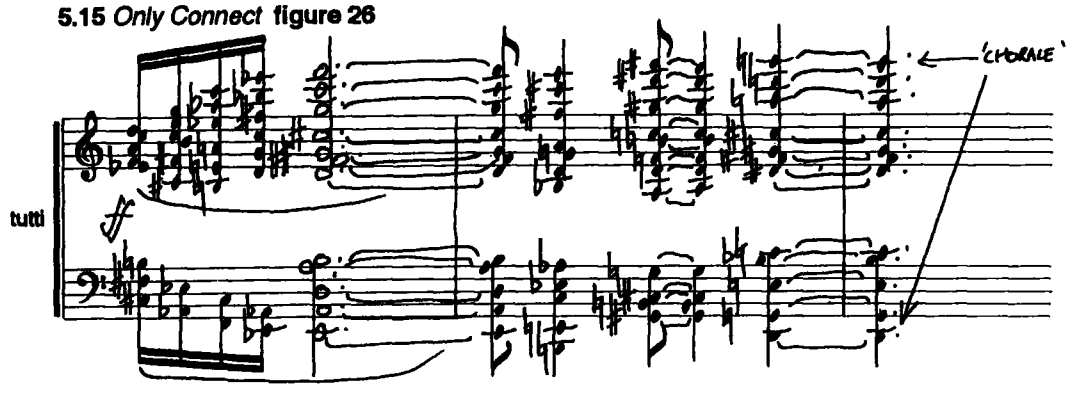
5:13 *Only Connect* **figure 18+3**
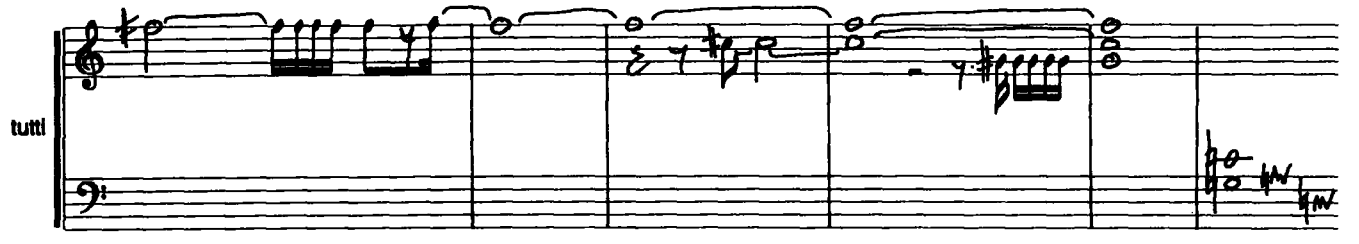


5:14 *Only Connect* **figure 18+5**
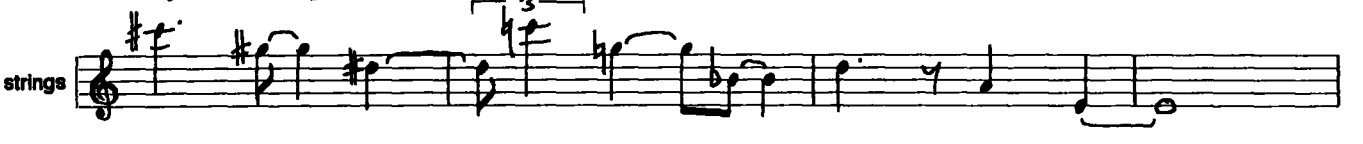


5.15 *Only Connect* **figure 26**
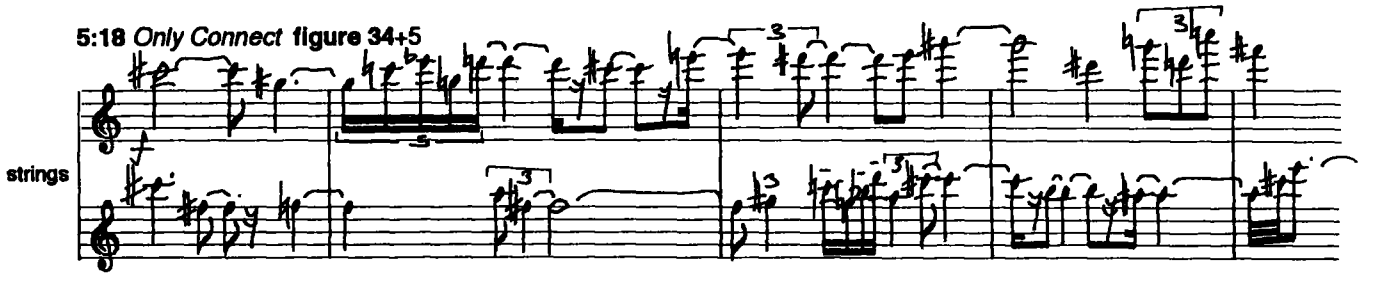


5.16 *Only Connect* **figure 29**



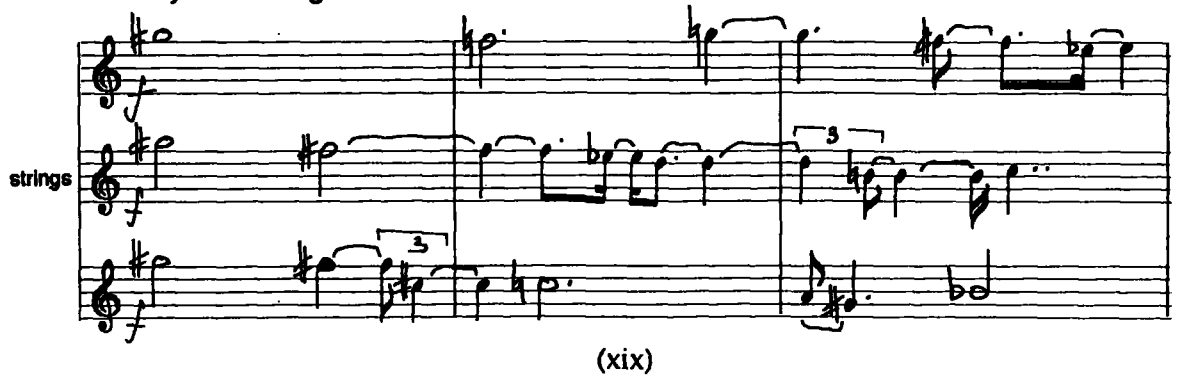
5:17 *Only Connect* **figure 34**



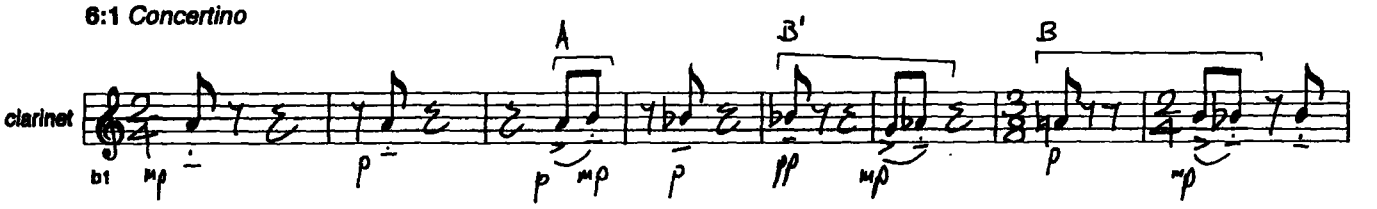
5:18 *Only Connect* **figure 34+5**



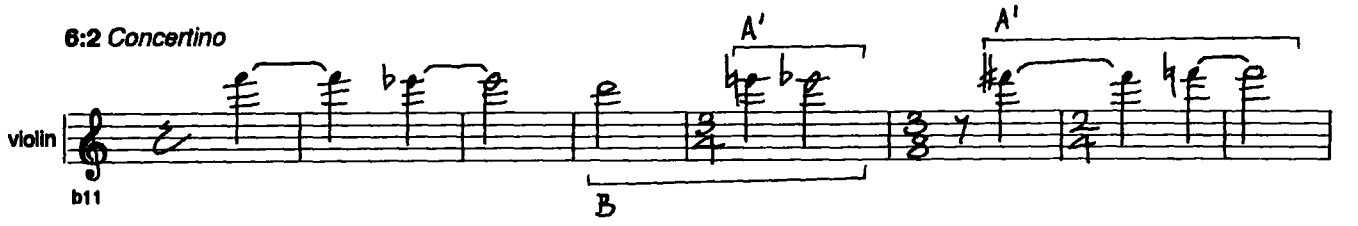
5:19 *Only Connect* **figure 35**



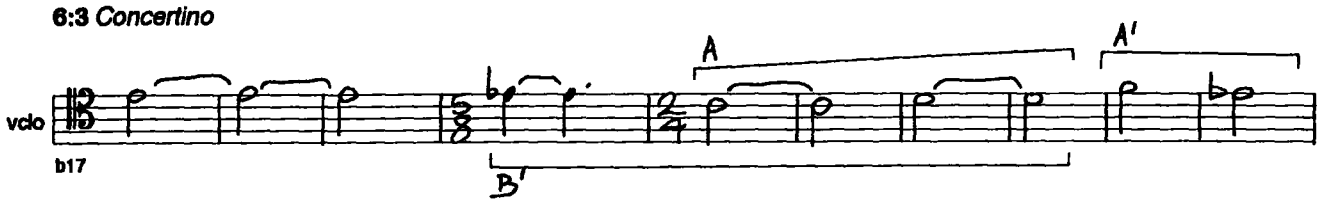
6:1 *Concertino*



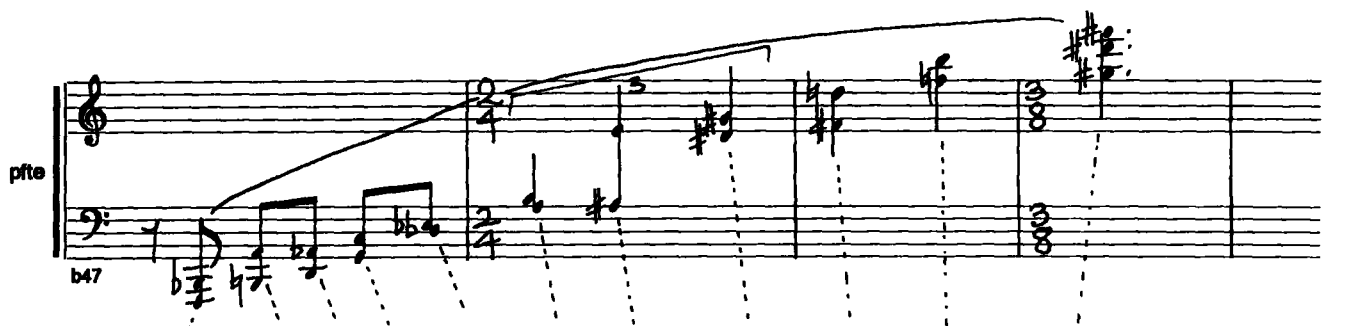
6:2 *Concertino*



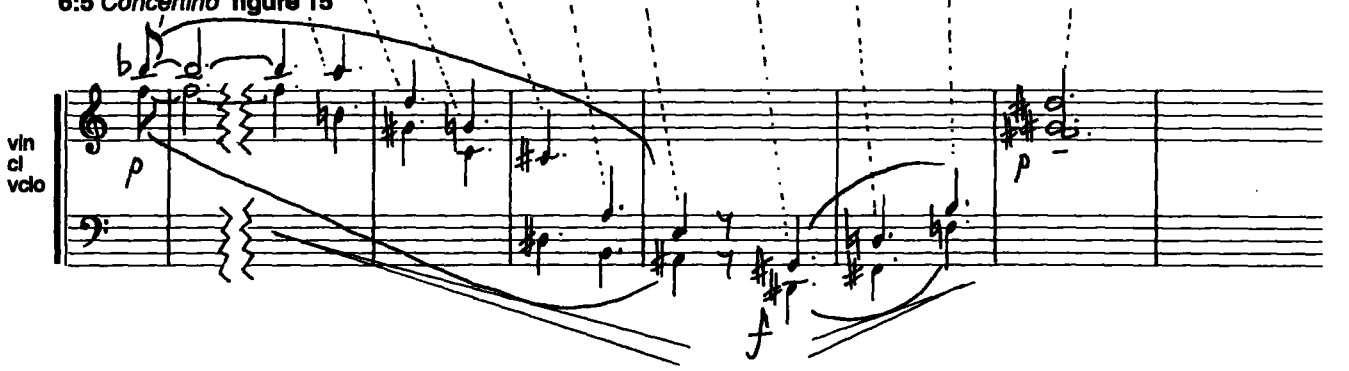
6:3 *Concertino*



6:4 *Concertino*



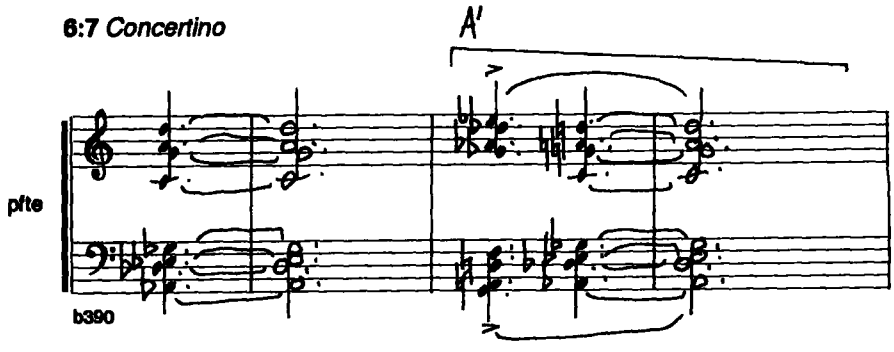
6:5 *Concertino* **figure 15**



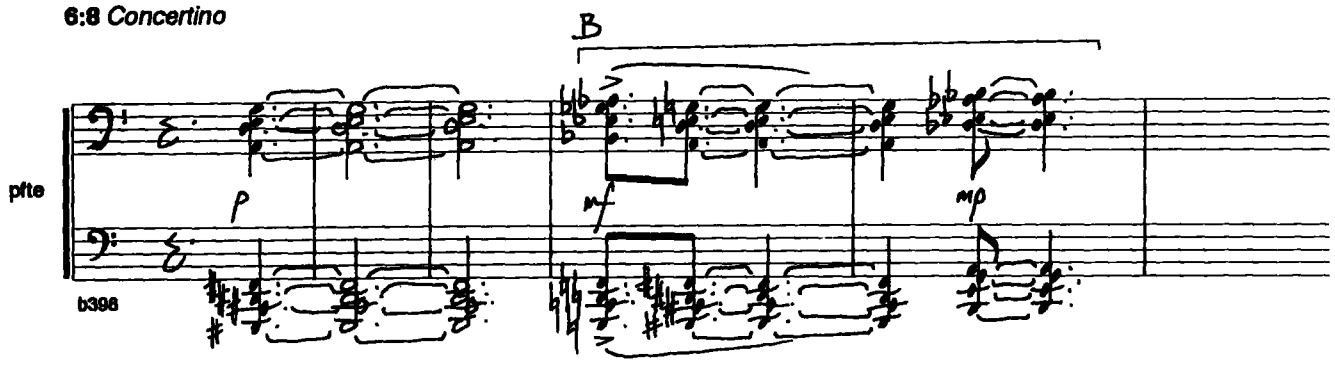
6:6 *Concertino*



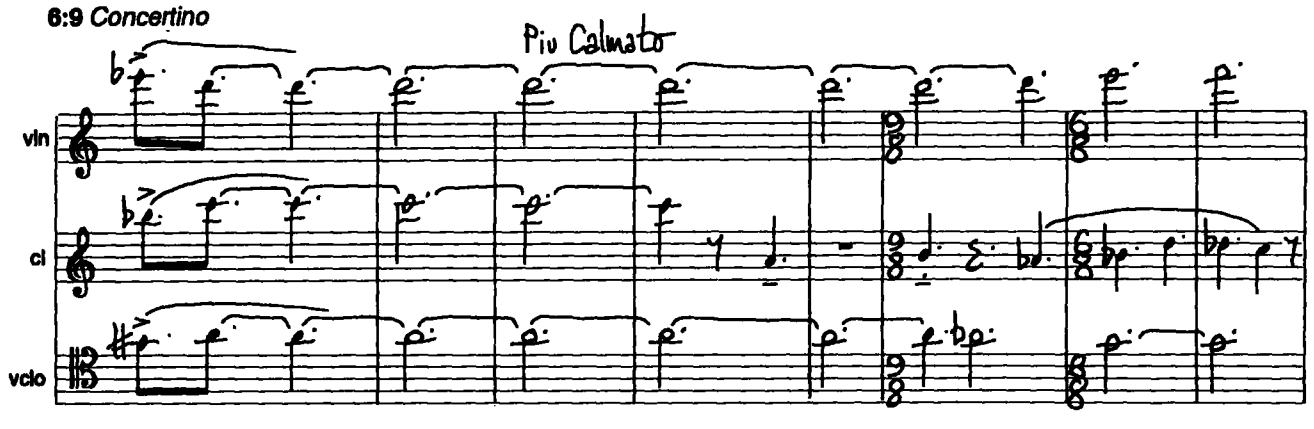
6:7 *Concertino*



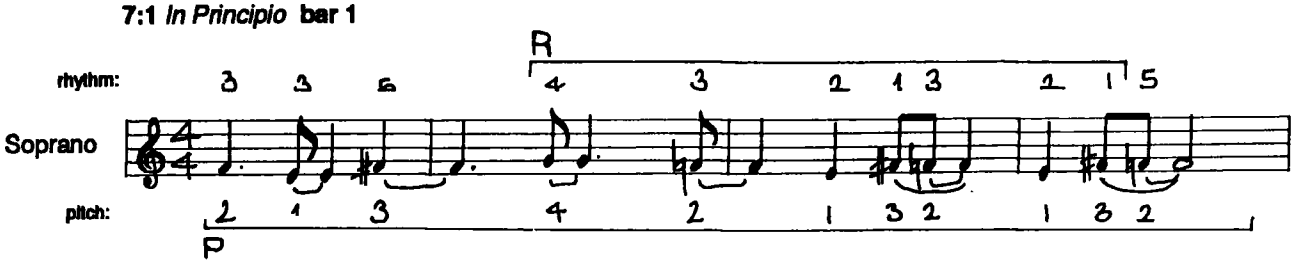
6:8 *Concertino*



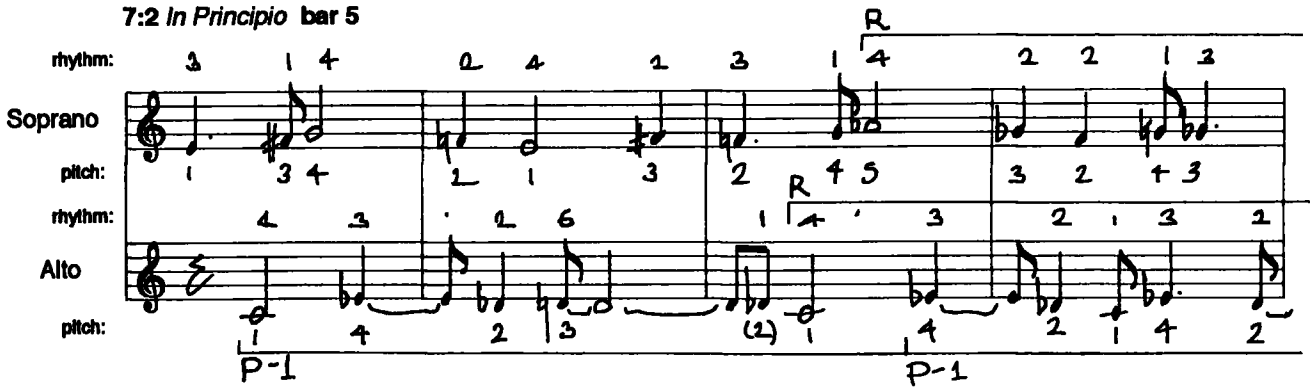
6:9 *Concertino*
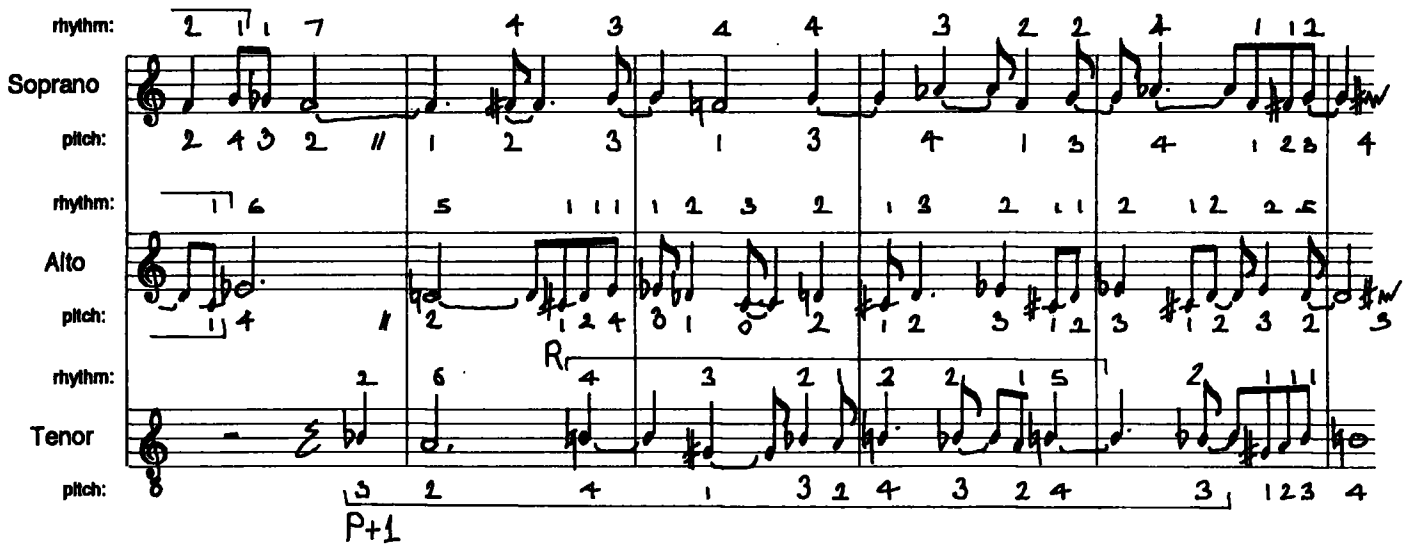


7:1 *In Principio* **bar 1**



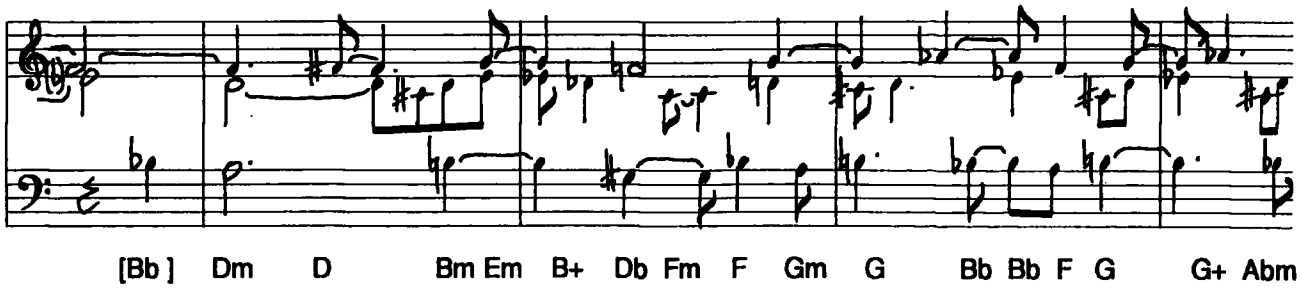
7:2 *In Principio* **bar 5**



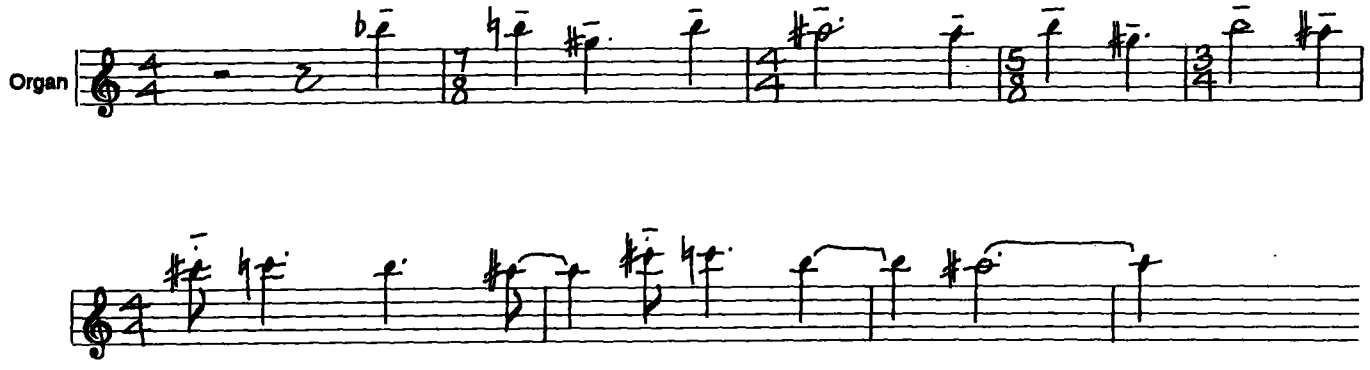
7:3 *In Principio* **bar 9**



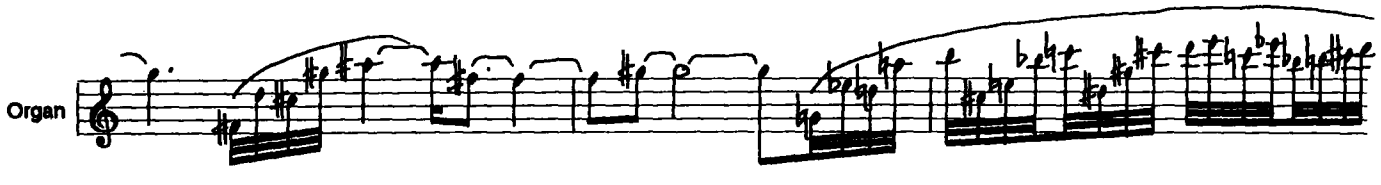
7:4 harmonic analysis of three-part texture



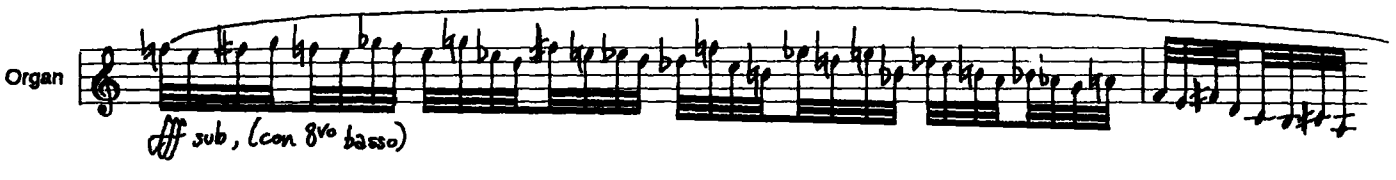
7:5 *In Principio* **figure B+1**



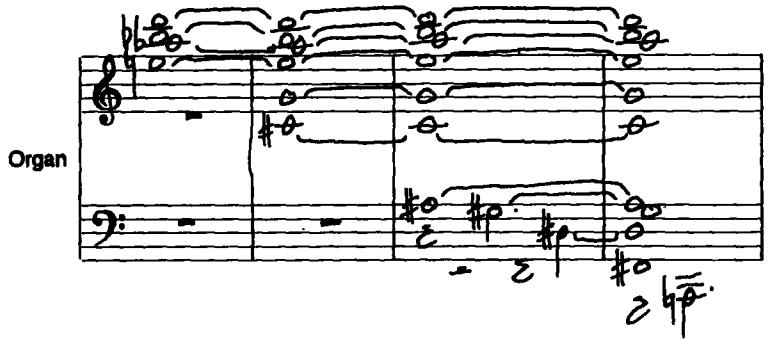
7:6 *In Principio* **figure E +6**
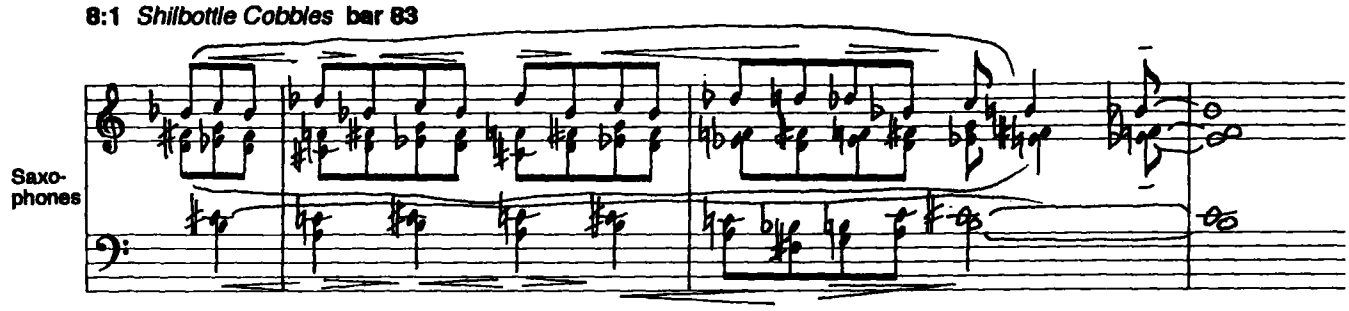


7:7 *In Principio* **bar 123**



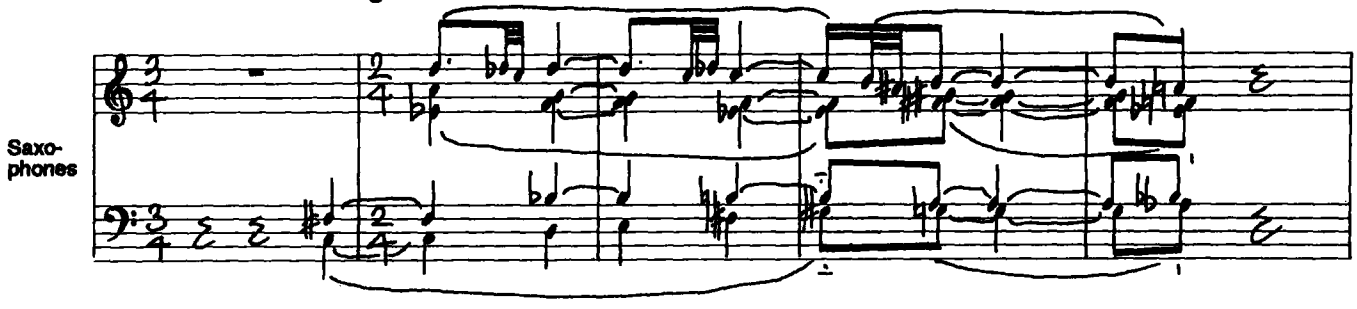
7:8 *In Principio* **bar 143**



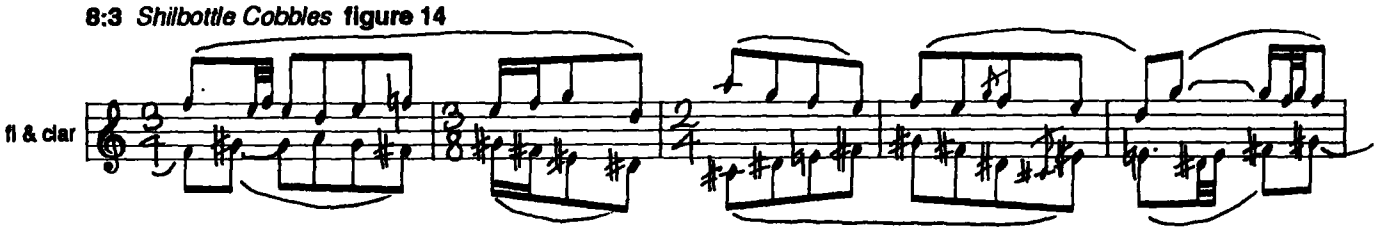
8:1 *Shilbottle Cobbles* **bar 83**



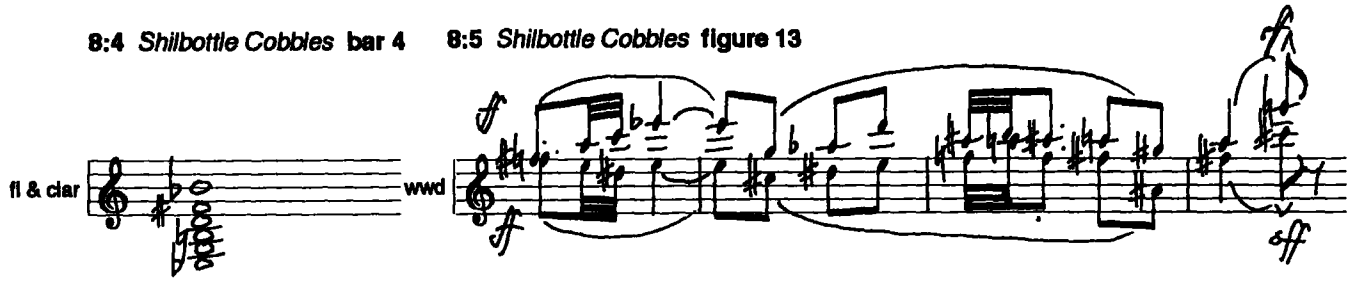
8:2 *Shilbottle Cobbles* **figure 15**



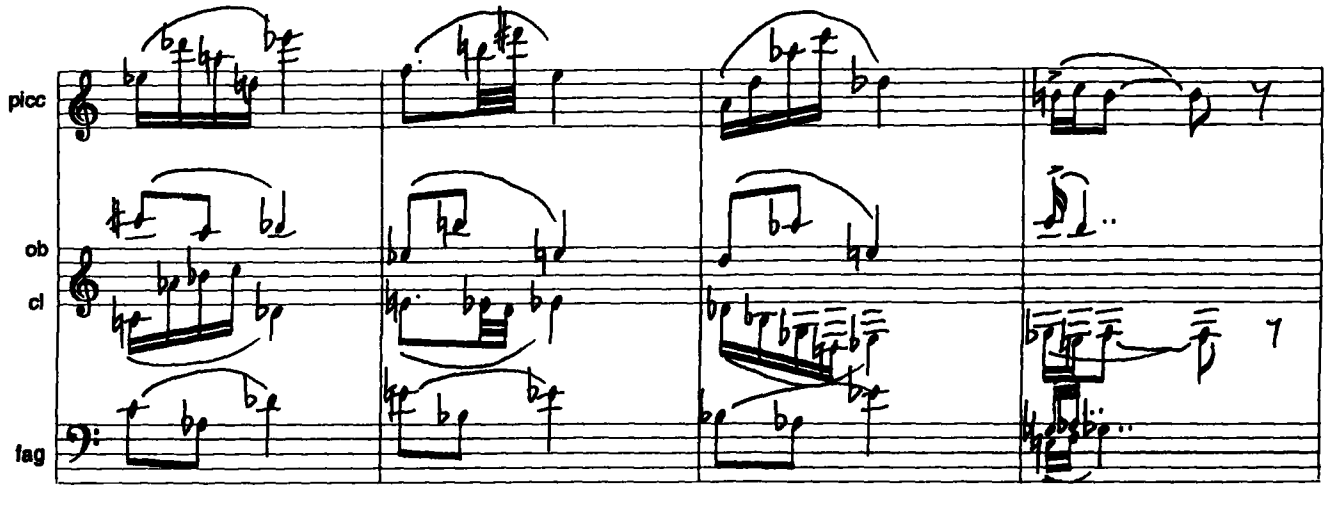
8:3 *Shilbottle Cobbles* **figure 14**



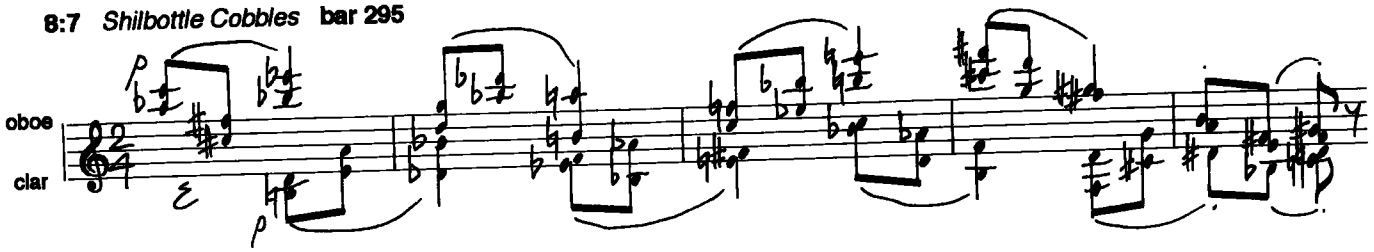
8:4 *Shilbottle Cobbles* **bar 4** **8:5** *Shilbottle Cobbles* **figure 13**



8:6 *Shilbottle Cobbles* **figure 19+9**
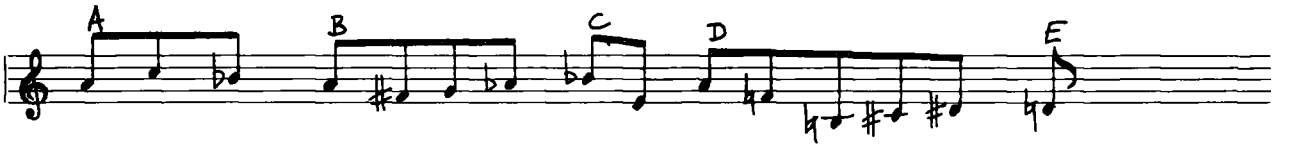


8:7 *Shilbottle Cobbles* **bar 295**



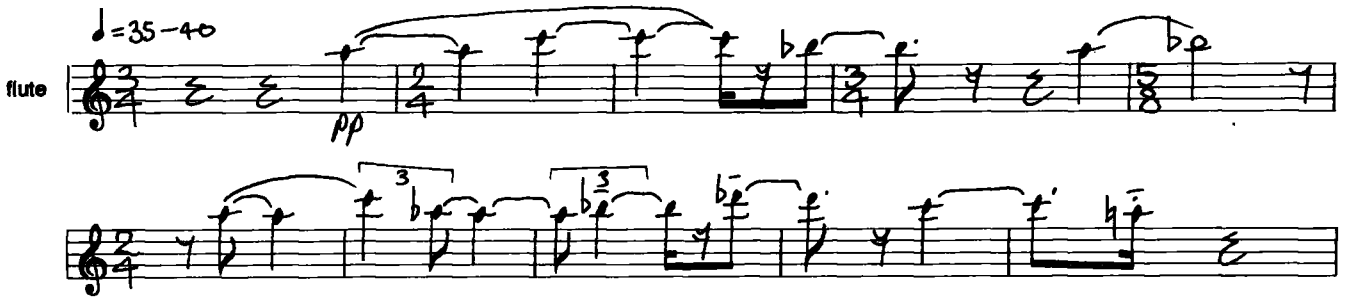
8:8 *Shilbottle Cobbles* **figure 41**



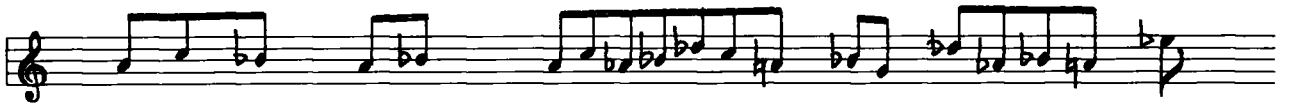
9:1 *Three Pieces for Two Pianos* - Chorale



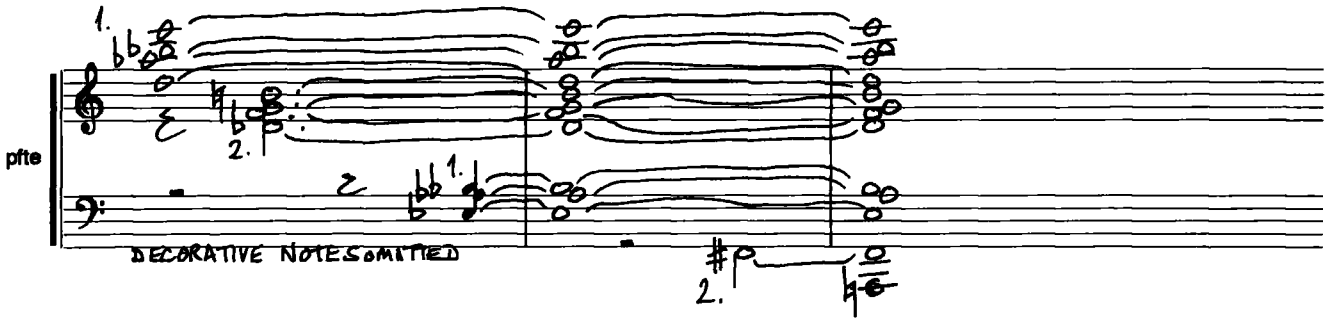
9:2a *Through the Sharp Hawthorn...* 1st Interlude **figure 10**
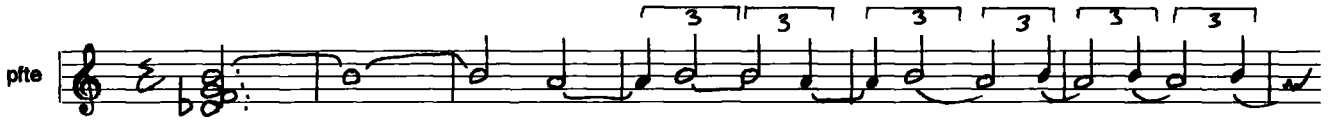


9:2b *Through the Sharp Hawthorn...* 'row'



9:3 *Three Pieces* **figure 3**
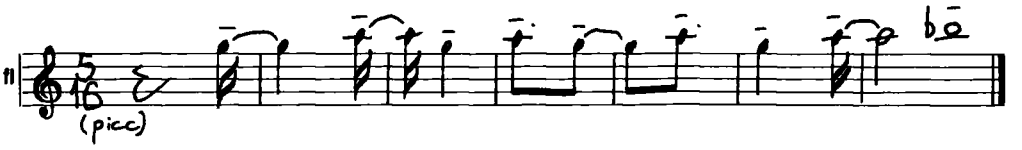


9:4 *Three Pieces* **figure 3**



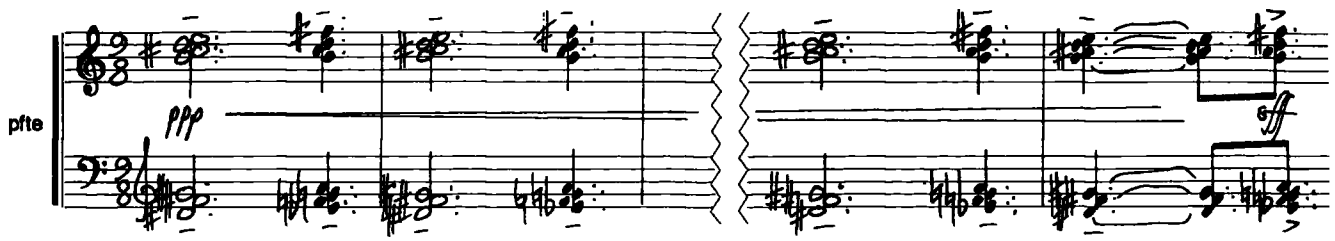
9:5 *Through the Sharp Hawthorn* **bar 16, figure 2**
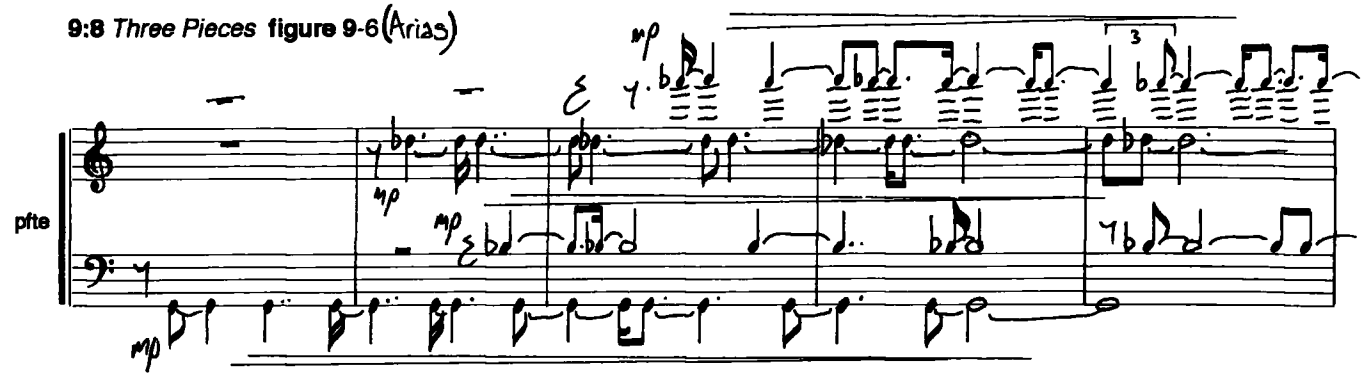


9:6 *Through the Sharp Hawthorn* **bar 349**
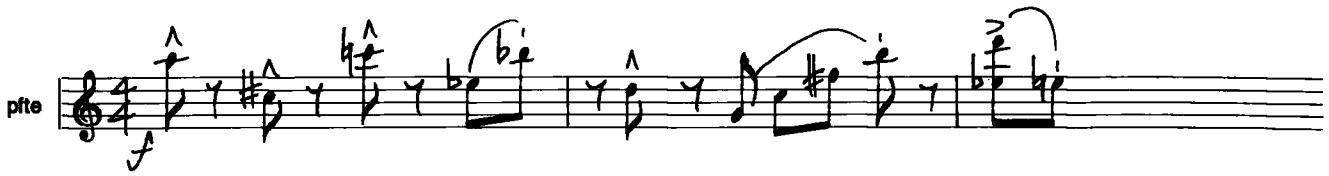


9:7 *Three Pieces* **figure 24** (Arias)



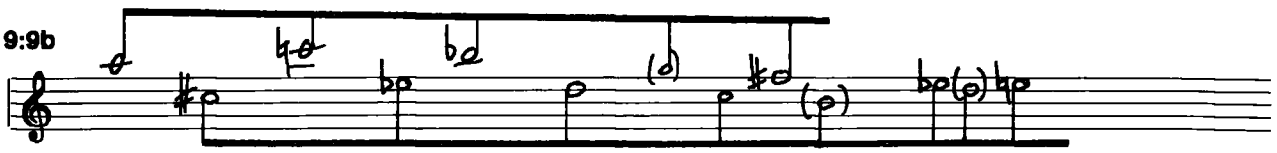
9:8 *Three Pieces* **figure 9-6** (Arias)



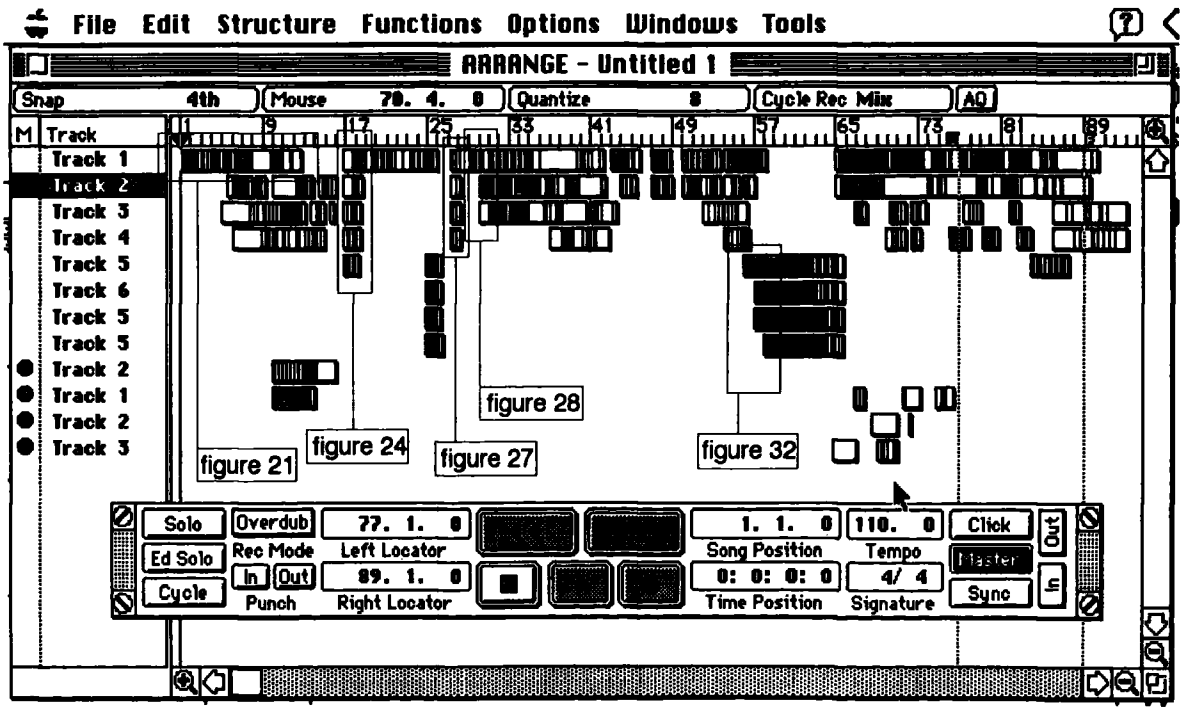
9:9a *Three Pieces* (Fugues)



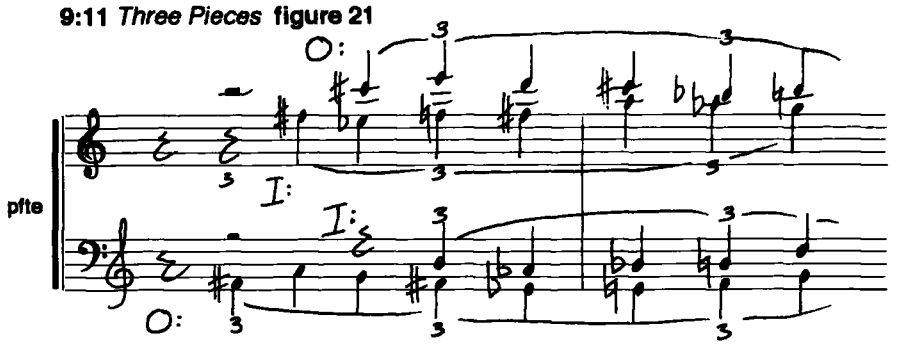
9:9b



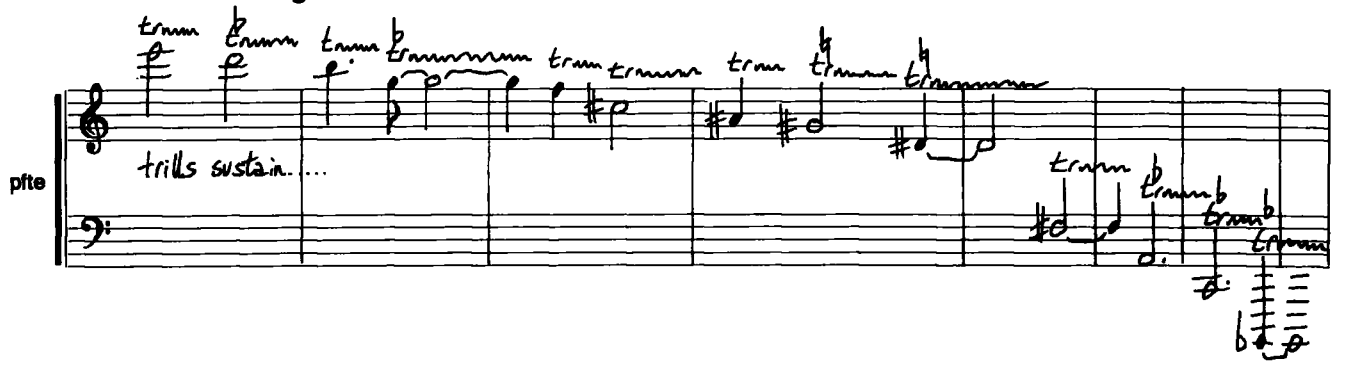
9:10 *Three Pieces* **Cubase file** - *fugue 2*
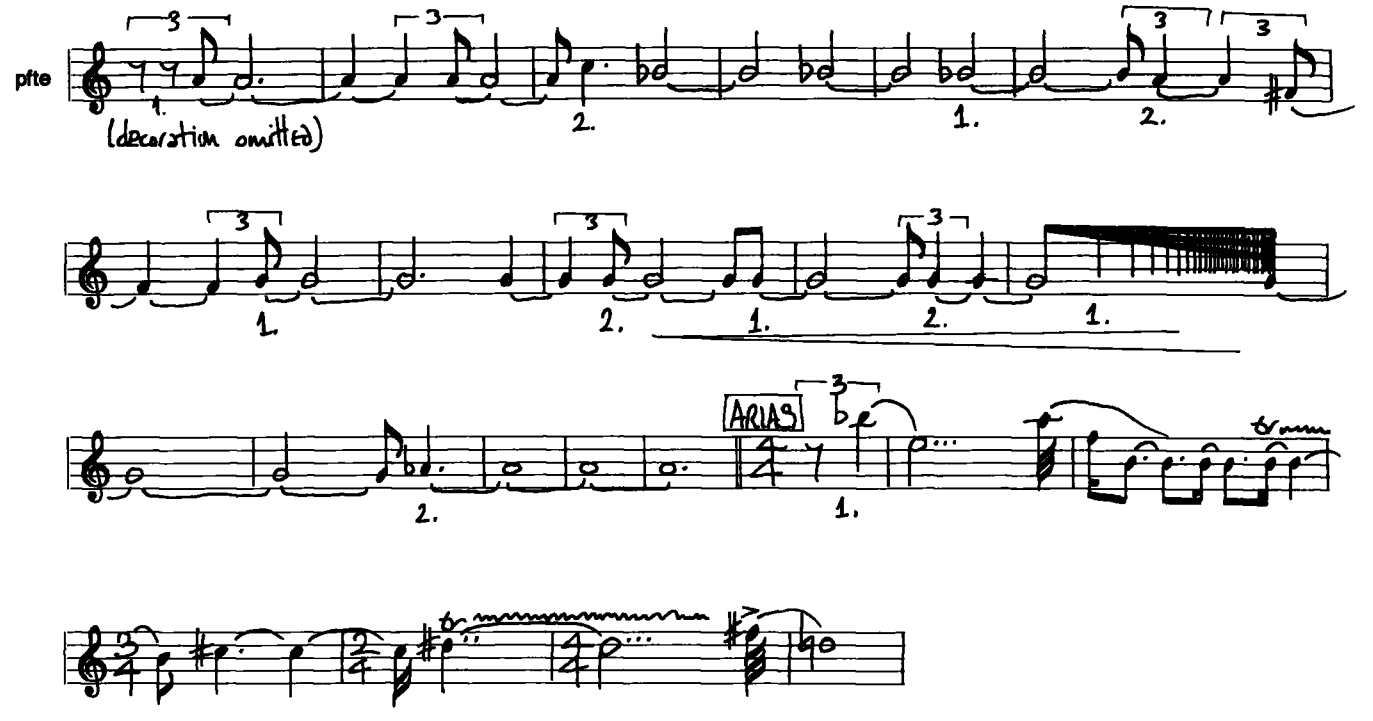


9:11 *Three Pieces* **figure 21**
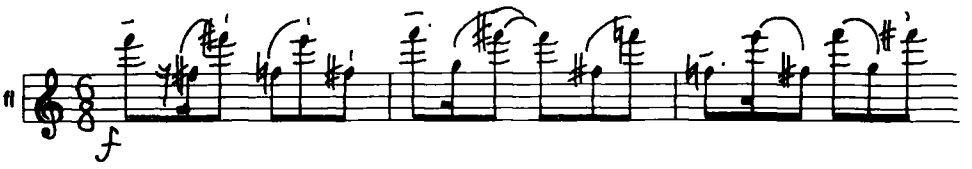


9:12 *Three Pieces* **figure 17-1**
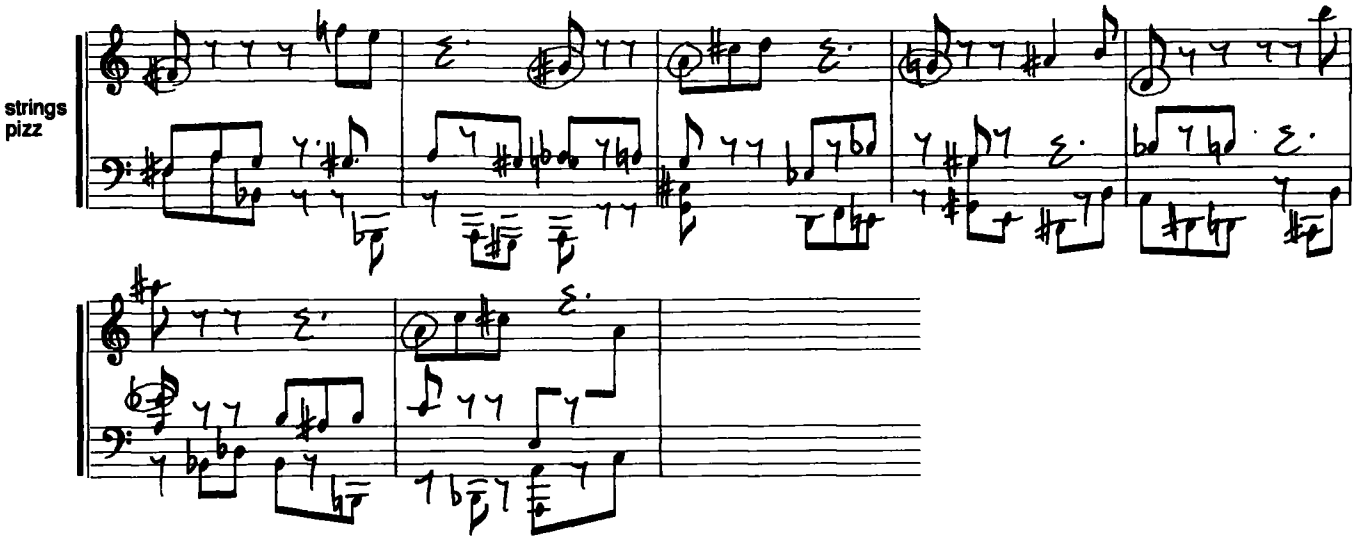


9:13 *Three Pieces* **figure 30+6**
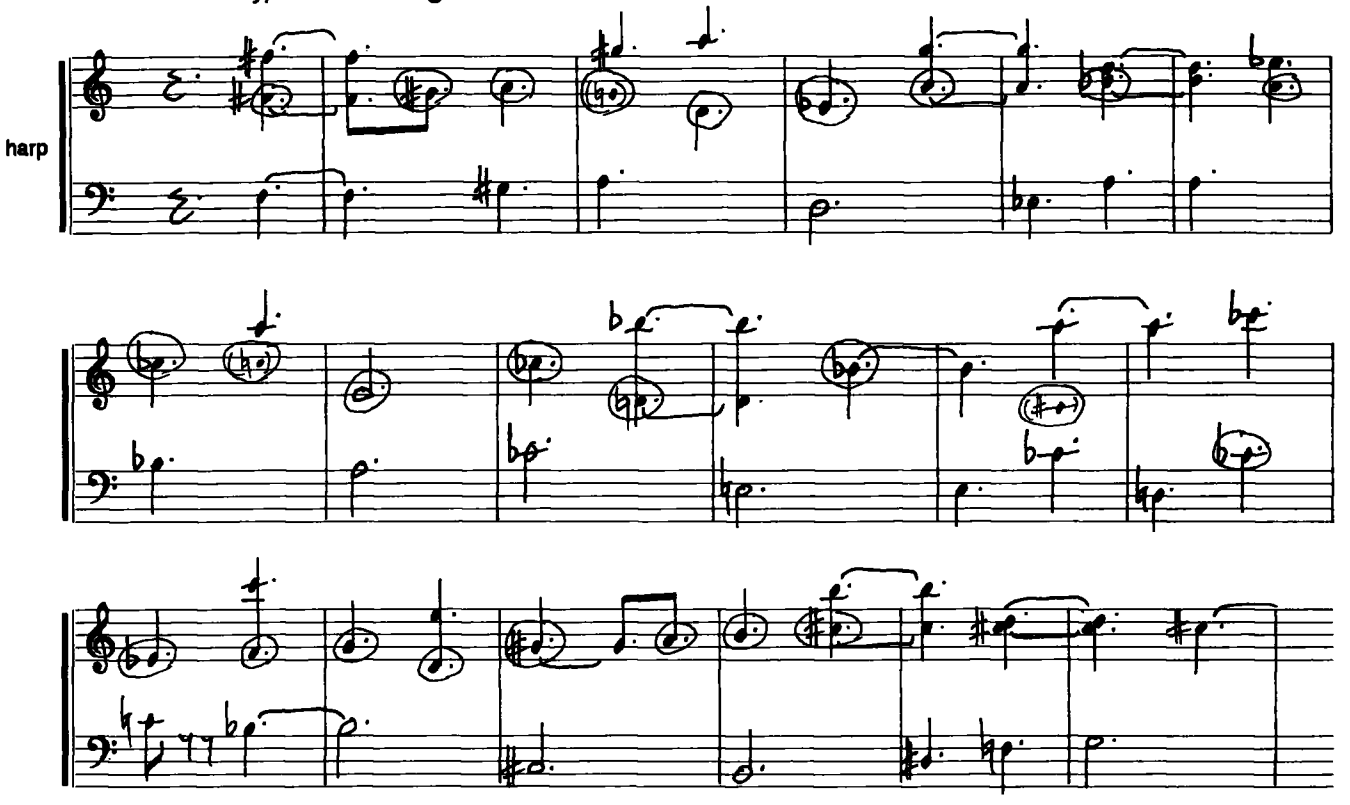


10:1 *Four Archetypes* - Dances
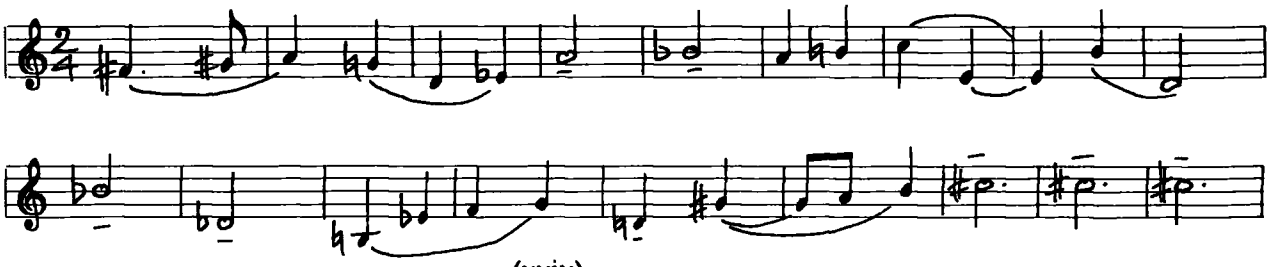


10:2 *Four Archetypes* Dances **figure 2**



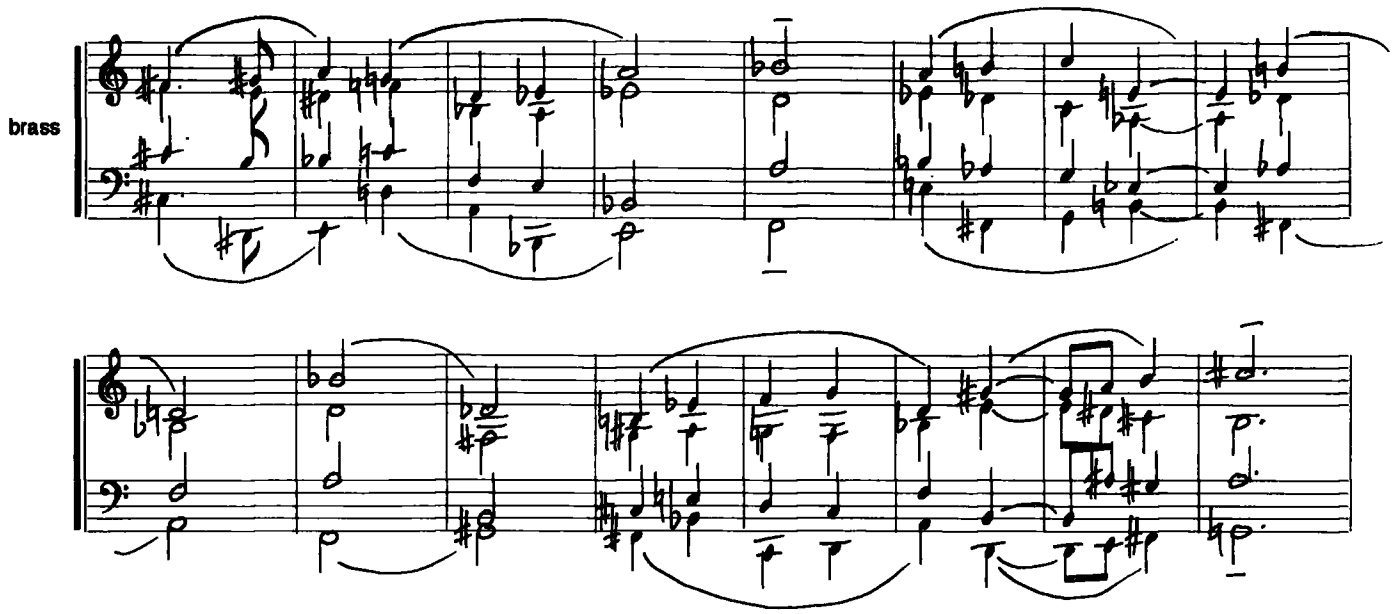
10:3 *Four Archetypes* Dances **figure 7**
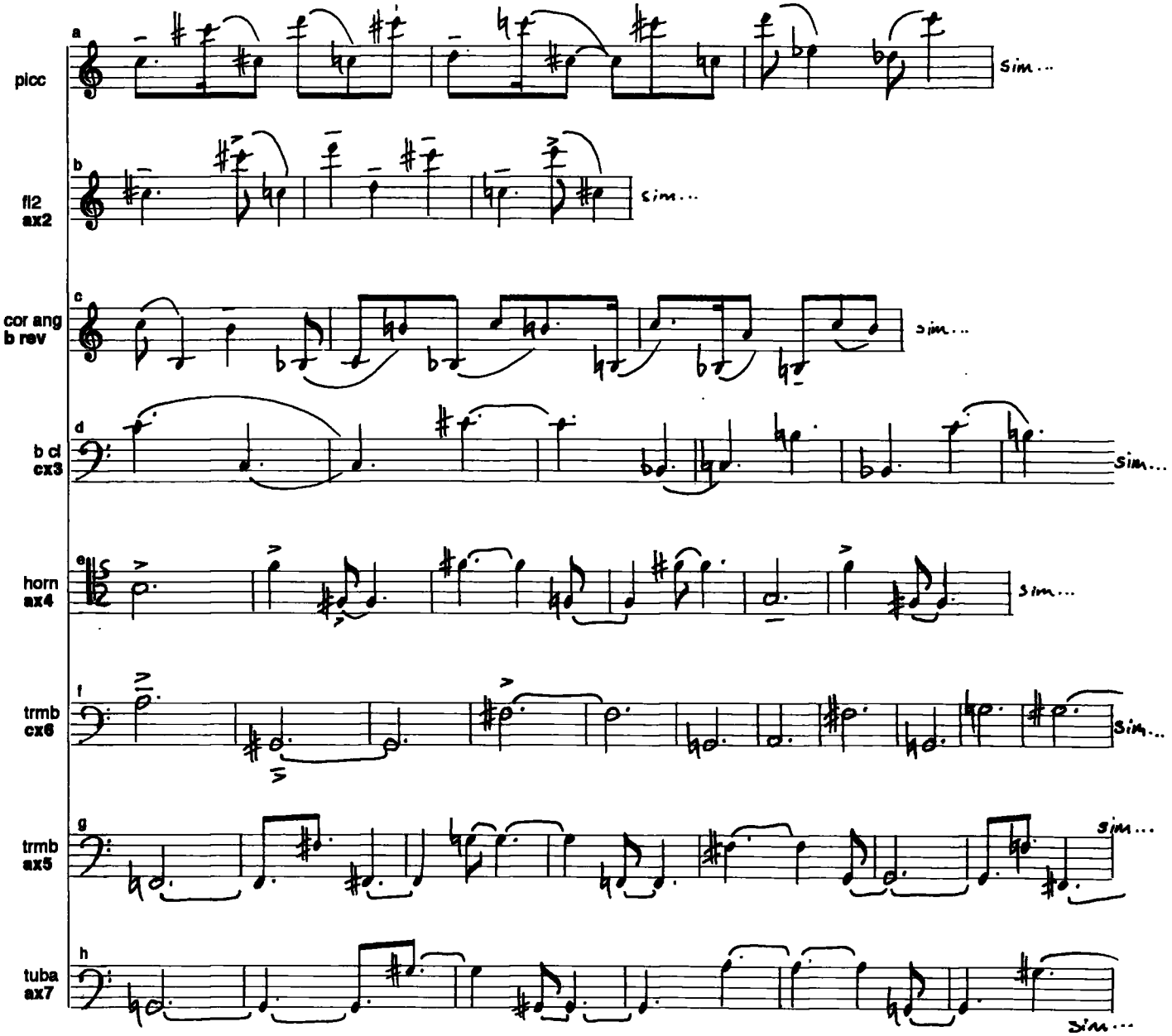


10:4 *Archetypes* Dances **melody**



10:5 *Archetypes* Dances **figure 26**

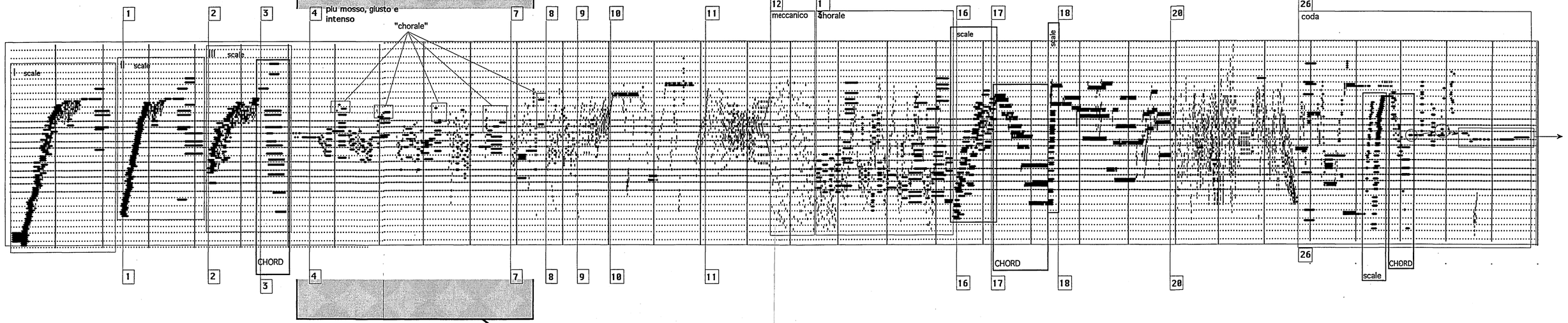


10:6 *Archetypes* Dances **figure 27**

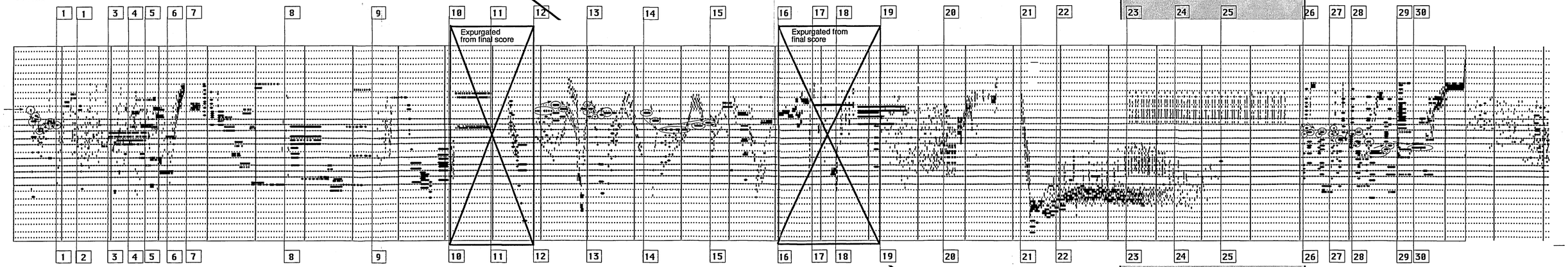


Three Pieces for Two Pianos

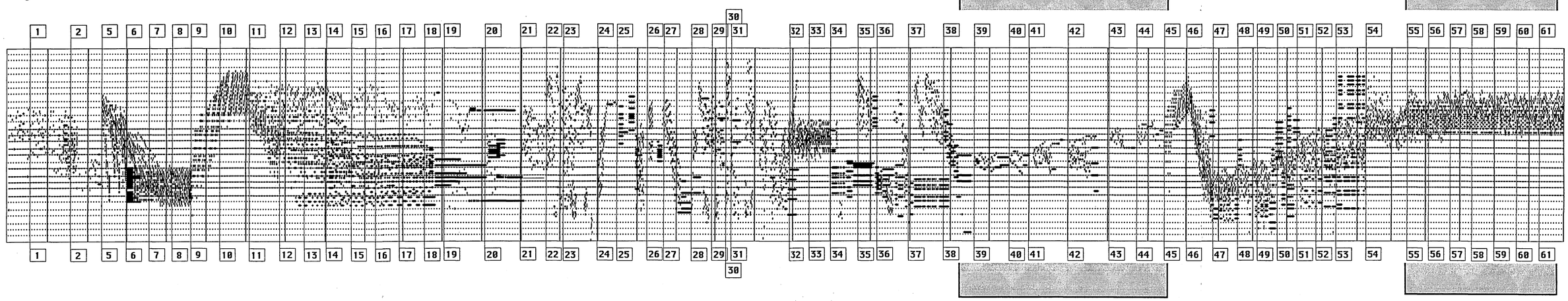
Chorales



Arias

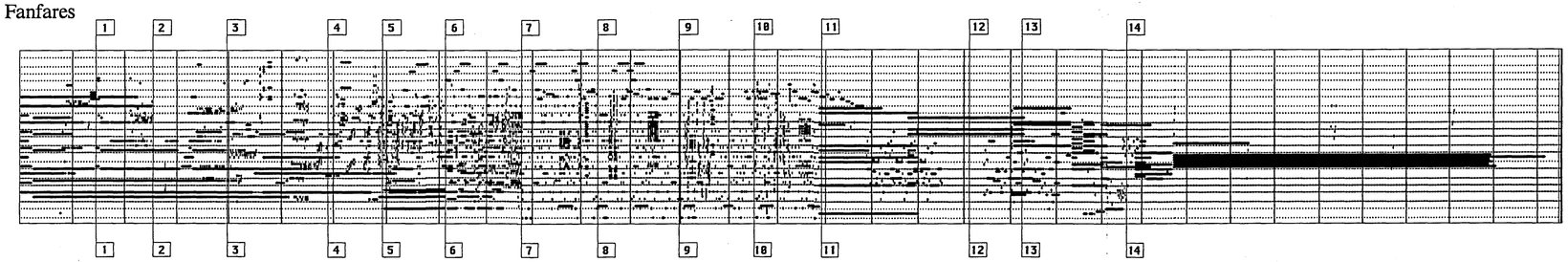


Fugues

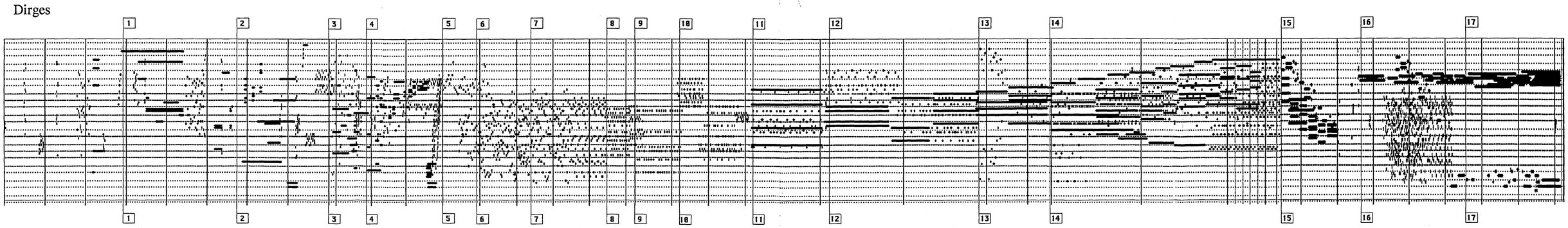


Four Archetypes

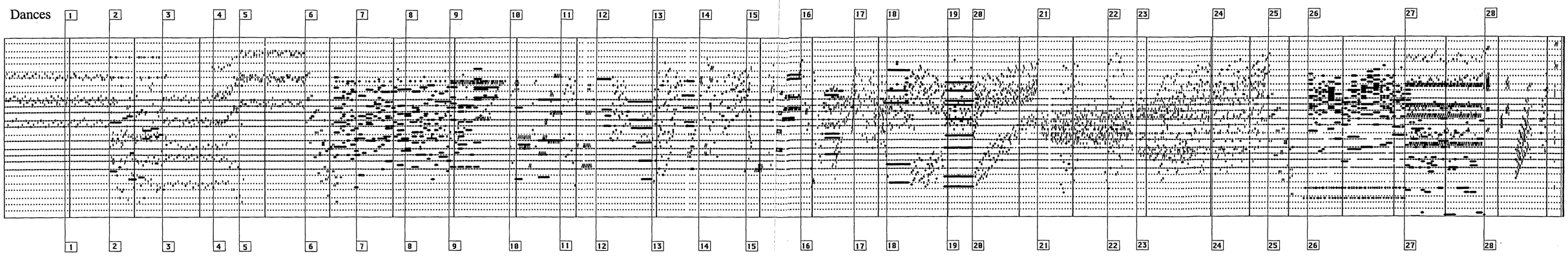
Fanfares



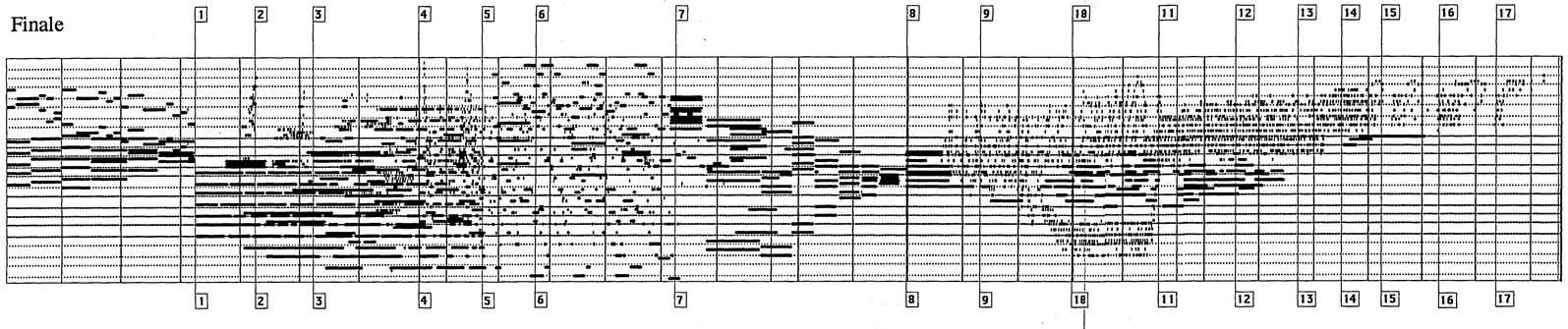
Dirges



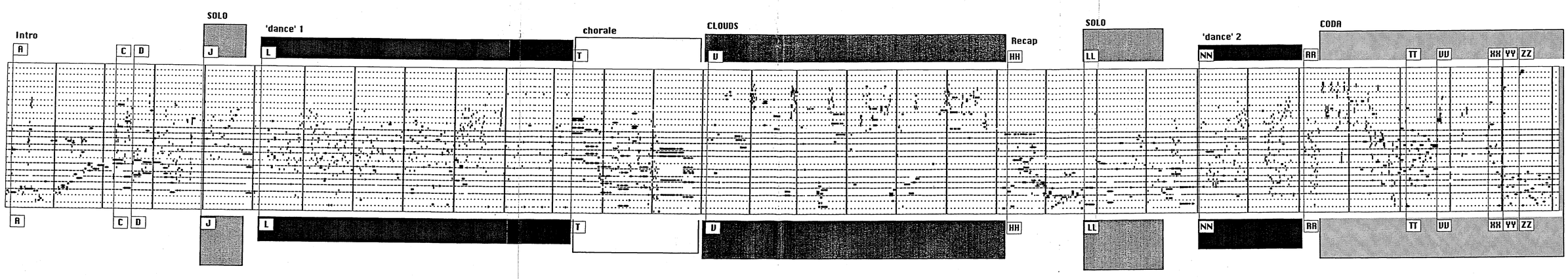
Dances



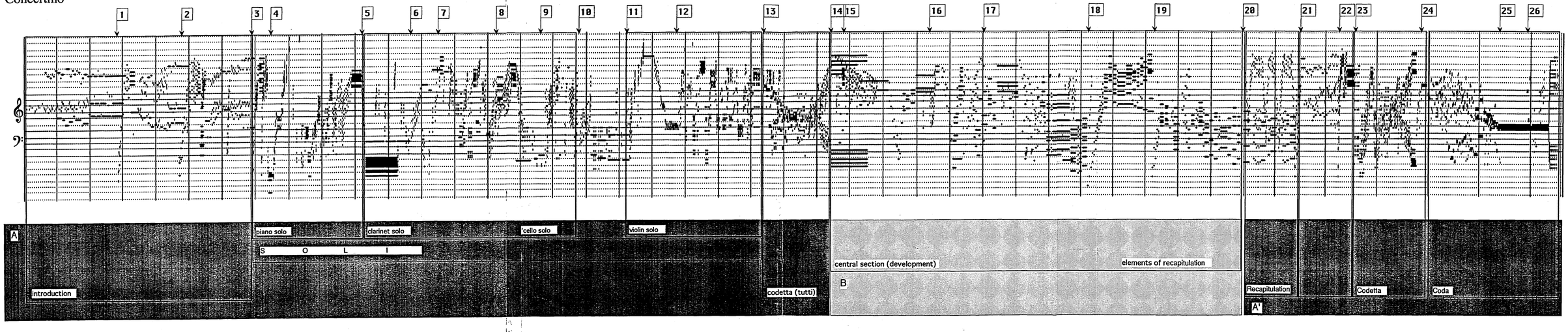
Finale



Sextet for Strings



Concertino



Submitted for the degree of PhD, Durham University, September 1993

In Principio

for
Choir and Organ

Richard Hoadley

In Principio

text

In principio creavit Deus caelumet terram.
Terra autemerat inanis et vacua et tenebrae super faciem Abyssi.
Et Spiritus Dei ferebatur super a quas.
Dixitque Deus: "Fiat Lux".

Et facta est lux.
Et vidit Deus lucem quod esset bonum
Et divisit Deus lucem ac tenebras.
Factumque est vespere et mane.

Et vidit Deus quod esset bonum.

♩ = 76

Soprani

Alti

Tenori

Bassi

In ..... prin - ci - - - - pi - - - - - - o .....

p In prin - - - -

man.

Organo

ped.

A

Soprani

Alti

Tenori

Bassi

..... cre - - - - - - - - - - a - - vit De - - - - - - - us cael - - - - -

- - - - ci - - - - - - pi - o cre - - - - - - - - - - - - a - - vit De - - - - - - us cael - - -

p In prin - - - - - - - ci - -

6

A

man.

Organo

ped.

Soprani

Alti

Tenori

Bassi

- - - -

C tempo 1mo

Soprano2.

Alti

Tenori

Bassi

mp Terr a Terr

22

C tempo 1mo

man.

Organo

ped.

Soprano 2

Alti

Tenori

Bassi

mp Terr - - -

Sop.2 au- - - - - tem er- - - - - at in- - - - - a- - - - - - - - -

Alti er- - - - at in- - - - - - - - - a- - - - - - nis et va- - - - cu- - a

Ten. mp Terr- - - - - - - - - - - - - - - a au- - - tem e- - - rat in- - - - - -

Bass1 mp Terr- - - - - - - - - - - - - - - a au- - - - - tem e- - - rat

32

man.

org.

ped.

Soprani -nis et va- - - - cu- - - - a et ten- - e- - - - - - - brae

Alti et te- - - - - - - - ne- - - - brae su- - - - - per

Ten. - - na- - nis et va- - - - - cu- - a et te- - - - - ne- - bra su-

Bassi in- - - - - - a- - nis et va- - - - - - - - cu- a et te- - - ne- - brae su- - -

mp Terr- - - - - - - a au- - - - tem er- - - - - - - at in- - - a- - - - - nis et va-cu

37

man.

org.

ped.

Soprani

et ... te ne - - brae su - - - - per fa: - ci - em A - - - - - - by - - - - - - - - - - - - ssi.

su - - - per fa - - - - - ci em A - - - - - - - - - - - - by - - - - - - - - ssi.

Alti

fa - - - - - - - - - - - ci - - - - em A - - - by - - - - - - - - - - - - - - - - - - ssi.

Tenori

- - - - per fa - - - - - - - - ci - - - em A - - - - - - - - - - - - - - - - - by - - - ssi.

Bassi

- - - per fa - - - - - - - - ci - - - em A - - - by - - - - ssi.

- - - - - a et te - ne - brae su - - per fa - - - ci - em A - - - by - - - - - - - - ssi.

42

p b
Senza

E

meno mosso,
un poco meno lontano

48

mp sost.

53

velocе, molto legato, fluid

sempre legato

man.

mp
leggiero

ped.

man.

57

3

ped.

man.

poco - - - - a - - - - poco - - - - cresc.

ped.

man.

60

ped.

mf

63

f

mf

F

ff

sost. poss.

ff

67

sim.

Ga tempo un poco maestoso

Sop. Et Spi - - - - - - - - - ri - - - - - - tus, Spi - - - - ri - - - - - - - tus

Sop. Et Spi - - - - - - - - - - - - - - - - ri - - tus Spi - - - - ri - - tus

Alt. Et Spi - - ri - - - - tus De - i Spi - - - - - - - - ri - tus

Ten. Et Spi - - ri - - - - - - - - - - - - tus De - - - - i Spi - - - - - - - - ri - tus

Bass. Et Spi - - - - - - - - - - - - ri - - tus De - - - - - - - i Spi - - - - - - - - ri

69

Ga tempo un poco maestoso

man.

ped.

Dei (i) fe - re - ba - - - - tur su - - - - - - - - - - - - - - per A - - - -

De - - - - - - - - - - - - - - i fe - - re - ba - - tur su - - - - - - - - - - - - - - per A - - - -

De - - - - - - - - - - - - - - i fe - - re - - ba - tur su - - - - - - - - - - - - - - per A - - - -

De - - - - - - - - - - - - - - i fe - - re - ba - tur su - - - - - - - - - - - - - - per A - -

tus De - - - - - - - - i fe - - - - - re - ba - tur su - - - - per A - -

tus De - - - - - - - - i fe - - re - ba - tur su - - - - - - - per A - -

74

H

Sop. Alt. Ten. Bass.

quas, a- - - - - quas ff Dix-it-que De- - - - - - - - - - us:

(a)- - - - - - - - - - - - - - - - - quas ff Dix-it-que De- - - - - - - - - us:

quas, a- - - - - - - - - - - - - - - - quas # Dix-it-que De- - - - - - - - - us:

-quas, a- - - - - - - - - - - - - - - - quas # Dix-it-que De- - - - - - - - - us:

-quas, a- - - - - - - - - - - - - - - - quas # Dix-it-que De- - - - - - - - - us:

-quas, a- - - - - - - - - - - - - - - - quas # Dix-it-que De- - - - - - - - - us:

-quas, a- - - - - - - - - - - - - - - - quas # Dix-it-que De- - - - - - - - - us:

5/4

79

H

5/4

man. ped.

f

poco accel

Sop.

Alt.

Ten.

Bass

« Fi - - - - - at,

fi - - - - - at,

mp fi - at

83

poco accel

1 poco piu mosso accel . . . . . piu mosso

♩ = 100-104

Soprani — Lux

Alti — Lux

Tenori — Lux

Bassi — Lux

86 1 poco piu mosso accel . . . . . piu mosso

♩ = 100-104

fluid, con licenza poco ad lib., senza battuta giusta

man. Organo — pp — p — mp leg. poss.

ped.

Sprechstimme

Soprani — mp Lux

Alti — mp Lux
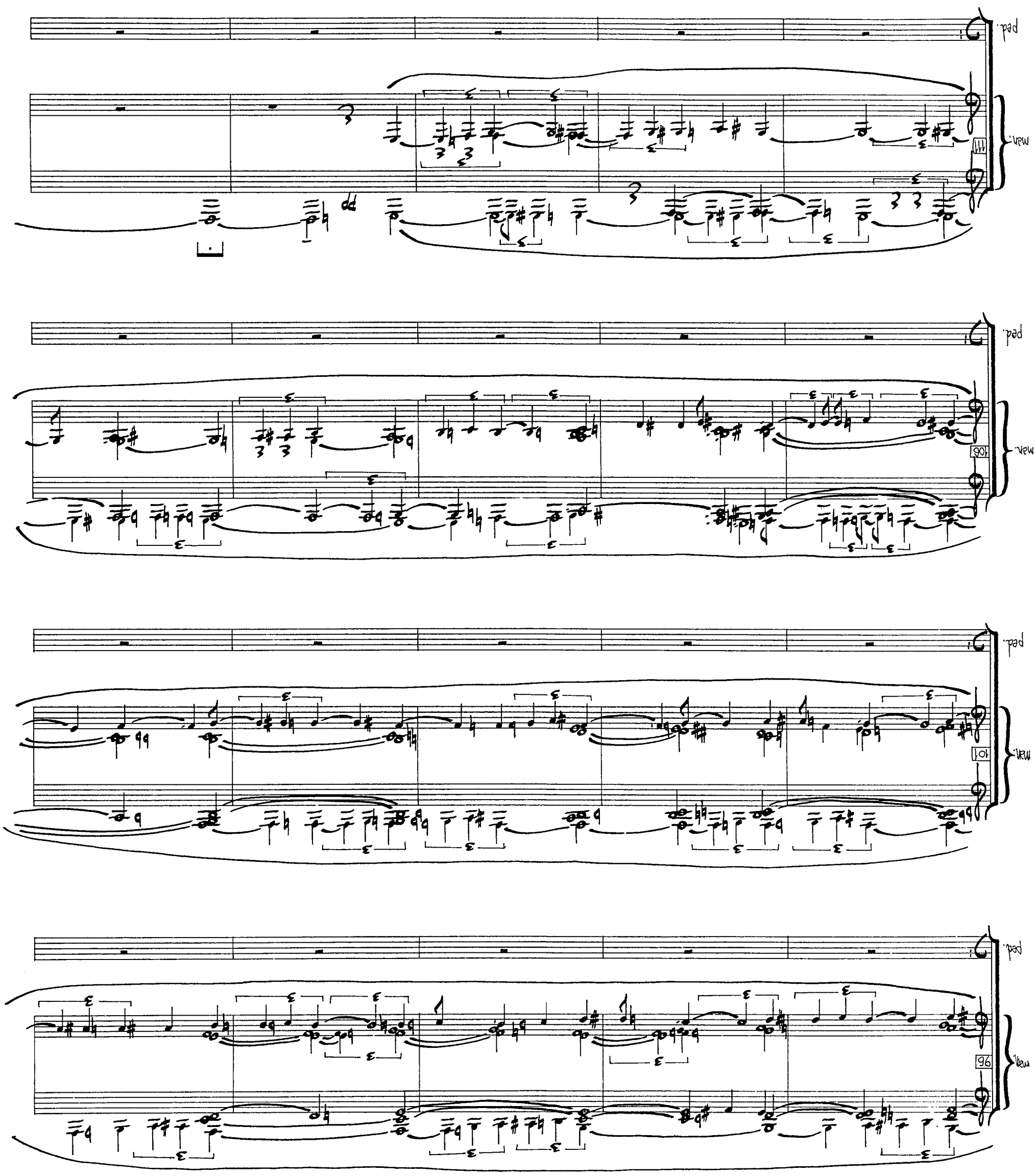
Tenori — mp Lux

Bassi — mp Lux

91

man. Organo

ped.


ped.
man.
pp
105
ped.
man.
101
ped.
man.
96

a tempo ♩= 60-66

8va (sono)

pp legato, veloce, fluido.

man.

116 8va

pp, da lontano

ped.

8va

man.

118 8va

ped.

8va

man.

8va

ped.

8va

(senza cresc.)

man.

121 8va

ped.

man.

123

sub. fff

ped.

man.

ped.

ff ped.

man.

126

sim. ad lib.

ped.

man.

128

ff sost.

ppp

ad lib.

only play if choir needs

cueing.

♩=70 rubato, sotto voce

Soprani: p Et fac - - ta est lux Et vid - it De - us Luc - - - em

Alti: p Et fac - - ta est lux Et vid - it De - us Luc - - - em

Tenori: p Et fac - - ta est lux Et vid - it De - us Luc - - - em

Bassi: p Et fac - - ta est lux Et vid - it De - us Luc - - - em

131

♩=70 rubato, sotto voce

man. ppp da lontano

Organo

ped.

Soprani: quod ess - et bon - - - um. Et di - - vi - - sit De - - - us Luc - - - - -

Alti: quod ess - et bon - - - um. Et di - - vi - - sit De - - - us luc - - - - -

Tenori: quod ess - et bon - - - um. Et di - - vi - - sit De - - - us luc - - - - -

Bassi: quod ess - et bon - - - um. Et di - - vi - - sit De - - us luc - - - - - -

136

man.

Organo

ped.

Soprani
Alti
Tenori
Bassi

cem ac - - te - - ne - - bras

141

man.
Organo
ped.

poco piu mosso, accel

Soprani
Alti
Tenori
Bassi

Fac - - tum - - que est ves - - pe - - re et

unis.

146

poco piu mosso, accel

L più mosso ♩ = 100-104

Soprani

mf poco pes.

Ma-

poco a poco Lim.

Alti

mf poco pes.

Ma-

Tenori

mf poco pes.

Ma-

Bassi

mf poco pes.

Ma-

151

L più mosso ♩ = 100-104

man.

Organo

}mf poco pes.

ped.

rit. al.

Soprani

p

ne-

Alti

p

ne

Tenori

p

ne

Bassi

p

ne

157

rit. al.

man.

Organo

ped.

M doppio meno mosso

♩ = 50-52

Soprani

Alti

Tenori

Bassi

dim. al niente

mp espr.

SOLO

Et

et

vi- dit

vi-

pp sottovoce

M doppio meno mosso

♩ = 50-52

163

man.

Organo

ped.

p

p sonore

2 Soprani Soli

Alto solo

Tenor solo

Basso solo

dit

De- us

quod

ess

169

N ♩ = 60

Soprani
Alti
Tenori
Bassi

TUTTI
DIV.
ESS- (SS)ET BO-

175

N ♩ = 60

man.
Organo
ped.

da lontano

Soprani
Alti
Tenori
Bassi

- NUM

180

man.
Organo
ped.

all voices breathe discreetly & variously

Soprani

Alti

Tenori

Bassi

185

man.

Organo

ped.

Soprani

[Mm]

Alti

[Mm]

Tenori

[Mm]

Bassi

[Mm]

189

man.

Organo

ped.

Submitted for the degree of PhD, Durham University, September 1993

In Principio

for
Choir

and

Trumpet in E flat
2 Trumpets in B flat
2 Tenor Trombones
Bass Trombone

Score in C

Richard Hoadley

♩ = 76

Soprani

Alti

Tenori

Bassi

Brass

p

In prin - ci - - - - pi - - - - - o

p In prin

ε p

A

Soprani

Alti

Tenori

Bassi

Brass

cre - - - - - - - - - - a - - vit De - - - - - - us cael - - - - -

- - - - ci - - - - - - pi - o cre - - - - - - - - - - - a - - vit De - - - - - - us cael - - -

ε p In prin - - - - - - - ci - -

6

A

Soprani

Alti

Tenori

Bassi

-lum et ter- - - - - - - - - - - - - - - am

mf

-lum et ter- - - - - - - - - - - -am

mf

- - - pi - - - o cre - a - - - vit De- us cael- um et ter - am

mf

11

CORO

Tromboni 2.3.

p Sonore

B ♩ = 70

Sop. Alt.

Ten.

16 B ♩ = 70 da lontano

3 Trombe

3 Tromboni

pp sost.

pp sost.

pp sost.

pp sost.

Soprani

Alti

C

1 SOLO

TUTTI

Terr a Terr

22

C

3 Trombe

3 Tromboni

Soprano 2

Alti

Tenori

Bassi

mp

Terr - - -

Sop.2 au- - - - - tem er- - - - - at in- - - - - a- - - - - - - - - -

Alti er- - - - - at in- - - - - - - - - - - - - - - - - - a- - - - - - - - - - - - - - - - - nis et va- - - - - cu- - a

Ten. mp Terr- - - - - - - - - - - - - - - - - -

Soprani

et te ne- brae su- per fa- ci- em A- by- ssi

su- per fa- ci em A- by- ssi

Alti

fa- ci- em A- by- ssi

Tenori

per fa- ci- em A- by- ssi

Bassi

per fa- ci- em A- by- ssi

a et te-ne-brae su-per fa- ci-em A- by- ssi

42

CORO

Tromboni 2, 3.

p sonore

E

meno mosso,
un poco meno lontano

3 Trombe

CON SORD.

mp

poco f

mp

48

3 Tromboni

sempre p sost.

3 Trombe

3 Tromboni

poco f

mp

mf veloce, fluid

53

mf veloce fluid

3 Trombe

3 Tromboni

62

mp

3 Trombe

SENZA SORD.

poco

a

65

poco

a

poco

3 Tromboni

3 Trombe

poco

SENZA SORD.

cresc.

poco

cresc.

SENZA SORD.

68

poco

cresc.

cresc.

3 Tromboni

3 Trombe

3 Tromboni

71

mp

mp

F

3 Trombe

3 Tromboni

74

sf

sf

sf

sf

sf

sf

sf

sf

sf

sf

sf

sost.

sost.

sost.

sost.

sost.

sost.

3 Trombe

3 Tromboni

78

G a tempo un poco maestoso

Sop. Et Spi - - - - - - - - - ri - - - - - - tus, Spi - - - - ri - - - - - - - tus.....

Et Spi - - - - - - - - - - - - - - - - - ri - - tus Spi - - - - ri - - tus

Alt. Et Spi - - ri - - - - - tus De-i Spi - - - - - - - - - ri - tus

Ten. Et Spi - - ri - - - - - - - - - - - tus De - - - - - i Spi - - - - - - - - - ri - tus

Bass. Et Spi - - - - - - - - - - - - ri - - tus De - - - - - - - i Spi - - - - - - - - - ri div

83

G a tempo un poco maestoso

CORO

Sop. Dei..... (e) fe-re-da- - - - - tur su- - - - - - - - - - - - - - - per A - - - -

De - - - - - - - - - - - - - i fe - - re - da - - tur su- - - - - - - - - - - - - - - per A - - - -

Alt. De - - - - - - - - - - - - - i fe - - re - - da - tur su- - - - - - - - - - - - - - - per A - - - - div

Ten. De - - - - - - - - - - - - - i fe - - re - da - - tur su- - - - - - - - - - - - - - - per A - - - - div!

Bass. ...tus..... De - - - - - - - - - - - i fe - - - - - - re - da - tur su - - - - - - - per A - -

...tus..... De - - - - - - - - - - - i fe - - - re - da - tur su - - - - - - - - - per A - -

88

CORO

H

Sop. quas, a- quas Dix-it-que De- us:

(a) quas Dix-it-que De- us:

Alt. quas, a- quas Dix-it-que De- us:

quas, a- quas Dix-it-que De- us:

Ten. quas, a- quas Dix-it-que De- us:

quas, a- quas Dix-it-que De- us:

Bass quas, a- quas Dix-it-que De- us:

quas, a- quas Dix-it-que De- us:

5/4

H

93

5/4

CORO

Trombons

f

poco accel

Sop.

Alt.

Ten.

Bass

97

poco accel

CORO

Trombone

1 poco piu mosso accel . . . . . piu mosso

♩ = 100-104

Soprani

Alti

Tenori

Bassi

Lux

101 1 poco piu mosso accel . . . . . piu mosso

♩ = 100-104

3 Trombe

3 Tromboni

pp sonore

Sprechstimme

Sop.
Alt. 1
Alt. 2
Ten. 1
Ten. 2
Bass. 1
Bass. 2

mp Lux

106

CON SORD.

poco sf > p

3 Trombe

3 Tromboni

3 Trombe

116

3 Tromboni

3 Trombe

121

3 Tromboni

3 Trombe

3 Tromboni

126

CUP MUTE

CUP MUTE

CUP MUTE

J a tempo ♩ =60-66

3 Trombe

p veloce

pp sotto voce

p veloce

pp sotto voce

131

pp sotto voce

3 Tromboni

pp sotto voce

pp sotto voce

3 Trombe

136

3 Tromboni

3 Trombe

3 Tromboni

senza cresc.

senza cresc.

senza cresc.

139

3 Trombe

SENZA SORD.

p senza cresc.

p senza cresc.

3 Tromboni

SENZA SORD.

SENZA SORD.

SENZA SORD.

142

3 Trombe

SENZA SORD.

SENZA SORD.

3 Tromboni

sub. fff

sim.

fff leg. poss. senza gliss.

fff leg. poss. senza gliss.

fff leg. poss. senza gliss.

145

3 Trombe

3 Tromboni

148

ff

poco pes.

3 Trombe

3 Tromboni

151

sim. ad lib.

sim. ad lib.

sim. ad lib.

3 Trombe

3 Tromboni

155

mi ad lib.

ff sost.

ff sost.

CON SORD

pp

CON SORD

pp

CONSORD

3/4

3/4

K ♩-70 rubato, sotto voce

Soprani: p Et fac - - ta est lux Et vid - it De - us Luc - - - em
Alti: p Et fac - - ta est lux Et vid - it De - us Luc - - - em
Tenori: p Et fac - - ta est lux Et vid - it De - us Luc - - - em
Bassi: p Et fac - - ta est lux Et vid - it De - us Luc - - - em

160 K ♩=70 rubato, sotto voce

3 Trombe: pp sost.

Soprani: quod ess - et bon - - - um Et di - - vi - - sit De - - - us Luc - - - - -
Alti: quod ess - et bon - - - - um Et di - - vi - - sit De - - - us luc - - - - -
Tenori: quod ess - et bon - - - - um Et di - - vi - - sit De - - - us luc - - - - -
Bassi: quod ess - et bon - - - - um Et di - - vi - - sit De - - us luc - - - - -

165

3 Trombe

Soprani
cem ac - - - te - - - ne - - - - - - - bras.

Alti
cem ac - - - te - - - ne - - - - - - - bras.

Tenori
cem ac - - - te - - - ne - - - - - - - bras.

Bassi
cem ac - - - te - - - ne - - - - - - - bras.

170

3 Trombe

3 Tromboni
p

poco piu mosso, accel

Soprani
Fac - - - tum - - - que est ves - - - pe - - - re et

Alti
Fac - - - tum - - - que est ves - - - pe - - - re et

Tenori
Fac - - - tum - - - que est ves - - - pe - - - re et

Bassi
unis.
Fac - - - tum - - - que est ves - - - pe - - - re et

175

poco piu mosso, accel

3 Trombe
SENZA SORD.
SENZA SORD.
SENZA SORD.
pp

3 Tromboni
pp

8va bassa

L più mosso ♩ = 100-104

Soprani — mf poco pes. — poco a poco dim. — Ma-

Alti — mf poco pes. — Ma-

Tenori — mf poco pes. — Ma-

Bassi — mf poco pes. — Ma-

180

L più mosso ♩ = 100-104

Trombe 1. 2. — mf — CORO: — CORO: — CORO:

Tromboni 1. — mf — CORO

Tromboni 2.3. — mf — mf pes.

rit. al. - - - - - - - - -

Soprani — p — ne-

Alti — p — ne

Tenori — p — ne

Bassi — p — ne

186

rit. al. - - - - - - -

& CORO TROMBONI 1.2. — TROMBONE 2: p sotto voce — TROMBONE 1: p sotto voce

M doppio meno mosso
♩=50-52

Soprani
Alti
Tenori
Bassi

dim. al niente
mp espr. Et et vi- dit vi-
solo
Et et vi- dit
dim. al niente
pp sottovoce
solo
dim. al niente Et et vi- dit
solo
mp espr. Et et vi- dit vi-

192
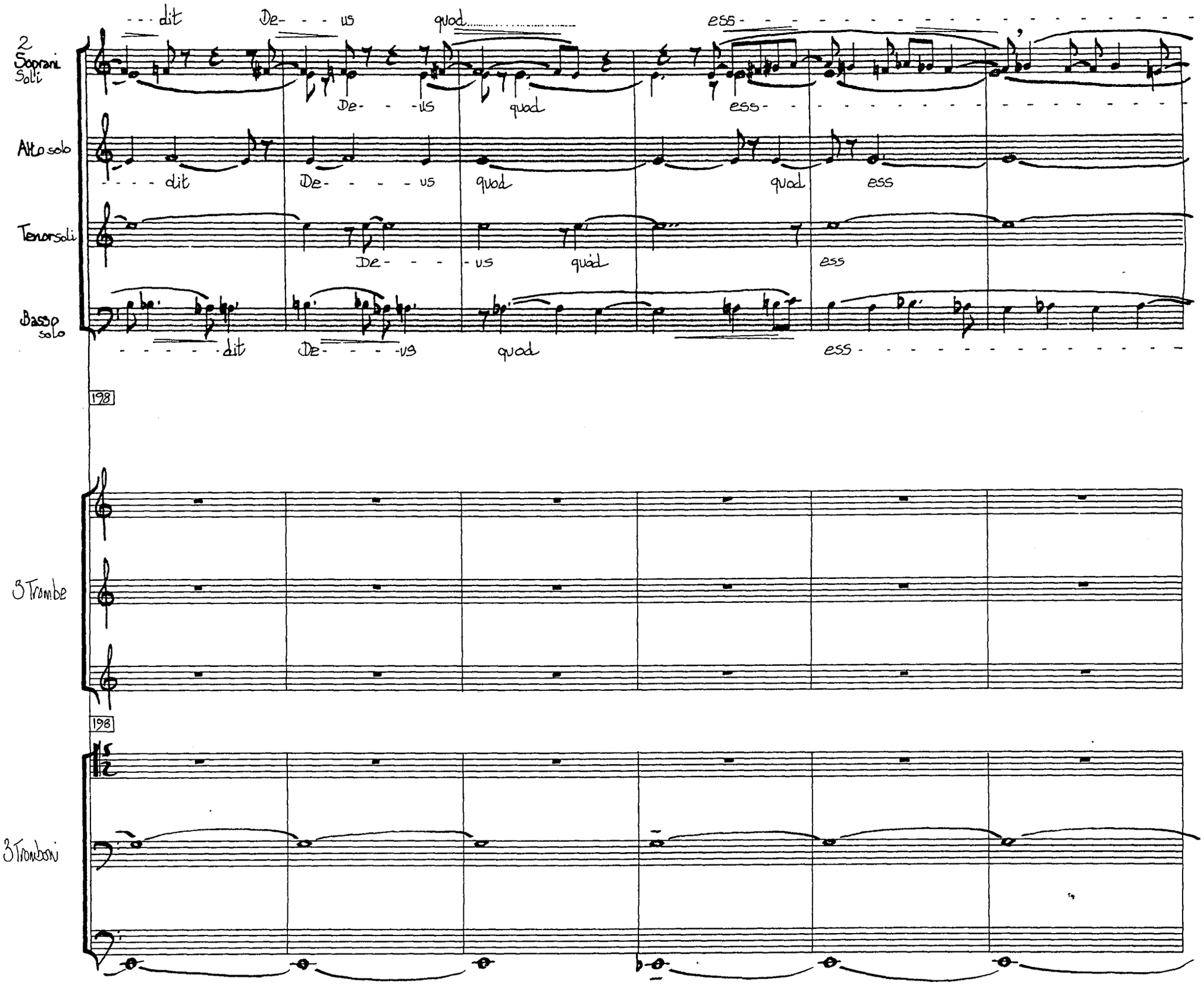
M doppio meno mosso
♩=50-52

3 Trombe

p

3 Tromboni

p poco pes.


2 Soprani Soli
dit De- - - us quod ess
De- - -us quod ess
Alto solo
- - - - dit De- - - - - us quod quod ess
Tenor solo
De- - - - us quod ess
Basso solo
- - - - - dit De- - - - -us quod ess - - - - - - - - - - - - - -
198
3 Trombe
198
3 Tromboni

N ♩ = 60

Soprani

TUTTI

pp esa

DIV.

mf

(ssa)et

mp Bo

Alti

TUTTI

pp e

(ssa)et

mp Bo

Tenori

TUTTI

pp ess

mf

(ss) et

mp Bo

Bassi

TUTTI

pp ess

mf

(ssa)et

mp Bo

204

N ♩ = 60

3 Trombe

p

mf

mp

mf

p da lontano

p da lontano

p da lontano

3 Tromboni

mf

p da lontano

Soprani

- - NUM

Bo - - -

all voices breathe discreetly & variously

Soprani

Alti

Tenori

Bassi

214

3 Trombe

214

2 Tromboni

214

CON SORD.

p

Soprani

[Mm]

Alti

[Mm]

Tenori

[Mm]

Bassi

[Mm]

218

3 Trombe

218

3 Tromboni

Submitted for the degree of PhD, Durham University, September 1993

Through the Sharp Hawthorn Blows the Cold Wind

for

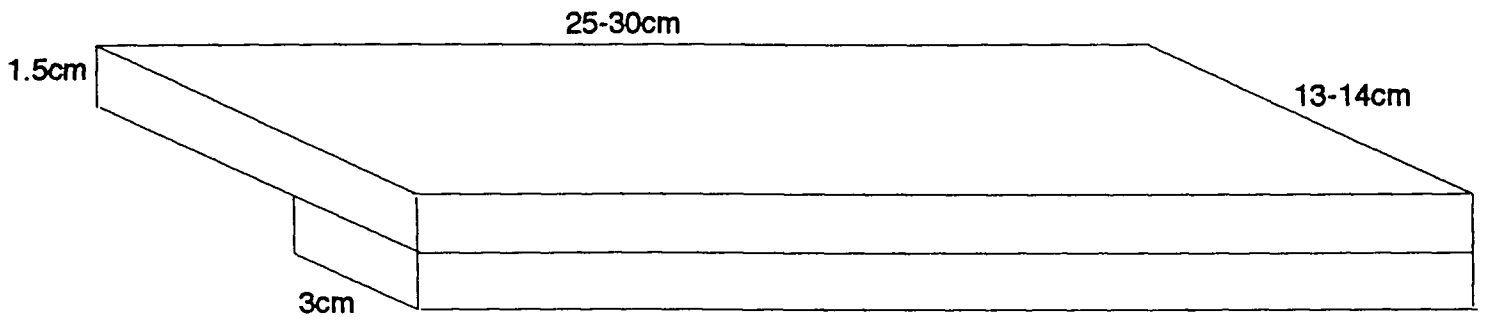
Flute
and
Piano

Richard Hoadley

Notes

Weight

This is best acheived by constructing a base of soft wood, (e.g. cork-board or balsa wood), to roughly the following dimensions:

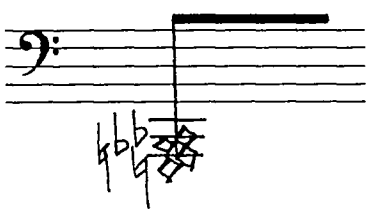


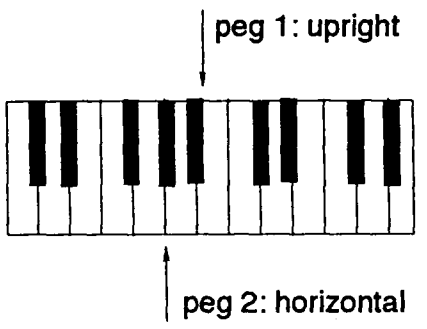
This is placed on the keyboard, and a weight, (e.g. a small but thick book), placed on top so that the weight gently and fully depresses all the keys, black and white.

Pegs

Best and cheapest to use are wooden clothes pegs, taken apart to create two similar halves. The pegs should wedged as gently as possible between the notes specified, with the keys fully depressed, in a position that does not interfere with performance around the depressed keys.

e.g. (bar 168)





Of course, it is perfectly possible, if difficult, to use the third (sustain) pedal to achieve the same effect.

♩ = 55c.

dolce espr., non legato

flauto

pianoforte

mp p p p p mp p

♩ = 40-45c.

meno mosso

pp

mp

p

pp

p

non presto

p

fl

pfte

p p p p p p

pp sotto flauto

p

pp

sempre ♪ - ♪ ; l'istesso tempo: con licenza

fl.

dolce molto espress.

p

pp

mp

non presto

pfte

col flauto

gradually release pedal

sempre

22

fl.

28

fl.

fl.

30

col flauto

pfte.

una corda

PPP
(da lontano)

PPP

due corde

PP

8va basso

sempre in tempo

fl.

36

pfte.

una corda

PPP

PP

PP

PPP

due corde

sempre con ped.

fl.

pfte.

44

3/4 2/4 7/16 2/4 6/16

pp leggiero possibile

p pp

ppp

p pp

ppp

p

pp

p

51

6/16 2/4 7/16 6/16

p

p mp

pp

p

pp

mp

pp

p

p

pp

leggiero, delicato

58

6/16 2/4 5/16 2/4 3/4

sim.

p pp

pp

ppp

fl.

pfte

64

3/8 3/4 5/8 2/4

pp

pp legato, sonore poco

pp poco

mp, sonore

p

fl.

pfte

69

2/4 2/8

pp p

p leggiero possibile

fl.

pfte

75

2/8 2/4

pp mp

mp p

fl.

pfte

79

secco

fl.

pfte

85

fl.

pfte

91

rit

a tempo

una corda

97

pfte

105

fl

pfte

sim.

mf secco

meno mosso, con licenza

113

fl

pfte

both palms
black & white

poco a poco rit

fl.

pfte

sempre con ped.

gradually release ped

= 35-40c. not faster

lento possibile, da lontano, con licenza colla parte

rit.....tempo

lunga

una corda

rit.....tempo rit.....tempo

D20 PANOPUS SCORE-SYSTEM®

A.

135

pfte

mp

PPP

p

mp

come prima, con licenza

fl.

lunga, col pfte.

p

140

lunga, ad lib

mp

p

non giusto ad lib. rit.

meno mosso, non giusto

fl.

dolce espr.

mp

p

mp

mp

p

p

p

145

pfte

mp

p

SILENT:-
use (2) pedals
to hold these notes
down.

*see introductory notes

con licenza, colla parte

fl.

pfte

gradually release ped.

a tempo

accel.

sf

sf

mf (sotto pfte)

1156

3/4

2/4

remove pfs

repeat ad lib.

pp dim al niente

ppp

2 pedi (silent)

160

meno mosso: con licenza

169

5 5 5 5

ppp

accel ad lib.....

pfte

mp

mp

sub presto, non giusto, quasi cadenza

poco rit sub lento rit

171

f subp

f

p ppp

pfte

(PEG, SILENT)

presto rit lento rit presto rit lento rit

173

f p ppp mf p ppp mp

pfte

(PEG, SILENT)

PEG OUT

più giusto

= 45-50.

177

mp mp pp

(5/16) f

play staccattissimo

pfte

PEGOUT WIEGHT(S) ON *

PEGOUT

(silent, black & white)

* see introductory notes

rit. a tempo - giusto ♩♪ = 45-50c.

184

pfte

f sub ppp

f come sopra

(5/16) pppp - only just audible above harmonics

WEIGHT(S) OFF

ON (SILENT)

come sopra

sim.

sub presto come sopra

191

pfte

pp

p

f

(5/16) pppp

sub presto come sopra

198

pfte

p

f come sopra

(5/16) pppp come sopra

sub presto ad lib.

207

pfte.

p poco a poco a poco cresc.

ff BOTH PALMS, BLACK & WHITE

♩. = 75-80

giusto, marcato

fl

f sost., dolce

210

3/4

2/4

pfte

f

mp

mf

½ ped ½ ped ½ ped. ped.

fl

mf

210

pfte

mp

fl

mf

210

pfte

mp

dolce, leg. possible

p

ped. con discreto

poco a poco rit.

fl.

pfte

225

231

(l.v.)

accel.

17

più mosso

235

fl.

pfte

271

3/4

2/4

8va

18

253

loco

secco

19

fl.

259

3/4

pfte

fl.

sim.

253

2/4

pfte

fl.

267

pfte

sempre in tempo

Fl.

ff sempre

sff

272

pfte

l.v. col flauto

both hands
black & white

fff

tutta forza

the silences are approximate in length.

fl.

sff sff sff off off f off off mp fff

MUTA IN
FLAUTO PICCOLO

(273)

pfte

sempre l.v. col flauto

♩ = 30-35c.

lento possibile, come sopra (da lontano)

with very little vibrato

flautopiccolo

pp p p

291

2/4 5/8 2/4 3/4 2/4

pfte

ppp p pp p

una corda

pico.

296

3/8 2/4 3/4 2/4 5/8

pfte

mp ppp p ppp pp mp pp ppp p mp

pico.

pp mp p p

302

2/4 3/4 5/8 2/4

pfte

pp p pp p p pp p ppp

picc.

pfte

307

2/4

pp

mp

p

ppp

mp

rit

ad lib col picc.

dolce, piu espress.

313

317

pppp

picc.

pfte

= 45-50c.

più giusto come sopra

picc.

pp

pp

p sost.

p dolce, poco meccanico

317

5/16

(col picc.)

(col picc.)

presto, non giusto

f staccatissimmo

ppp (da lontano), meccanico

WIEGHT ON SILENT BLACK & WHITE (come sopra)

picc.

p sost.

f

323

pfte

mp mf f mf

f staccatissimo

f

ppp

mp mf f mf

WEIGHT OFF

sim. ON

picc.

p

col pfte

pp sost.

f

p

p

332

pfte

sub. quasi presto, ad lib.

f stacc

mf

f

pp leggiero

sim.

sim.

col picc.

col picc.

picc.

(pp)

f

pp

p

f

341

pfte.

mp

ppp

(harm.)

f

pp

p

ppp

ppp

f

sim.

poco meno mosso, rit al fin ..... con licenza colla parte

picc.

352

pfte

(sempre rit) ..... non giusto

picc

p dolce

non legato

563

pfte

secco

secco

Submitted for the degree of PhD, Durham University, September 1993

Only Connect

for Orchestra

Richard Hoadley

Instrumentation

2 Flutes (1st also flauto piccolo)
2 Oboes
2 Clarinets in B flat
2 Bassoons

3 Horns in F
Trumpet in E flat
2 Trumpets in B flat
Tenor Trombone
Bass Trombone
Tuba

Percussion
2 Pedal Timpani

Glockenspiel
Vibraphone
Marimba
Celeste

3 Suspended Cymbals
4 Temple Blocks
Claves
8 drums, (e.g. 2 bongos, 2 congas, 4 tom-toms)
Bass Drum
Tam-tam

Strings

Score in C

Glockenspiel sounds two octaves higher than written
Piccolo sounds one octave higher than written
Double-bass and Double-bassoon sound one octave lower than written

Flauti

Oboi

Clarinetti

Fagotti

poco rit. . . . . a tempo

4/4 3/4

Corni

Trombe

Tromboni e Tuba

Timp.

Drums

Susp. Cymbal

Tam-Tam

B-drum

T-tam

Solo

Vi 1.

2.

Viole

Violoncelli

Contrabassi

molto espress.

div.

♩ = 50

rit..... a tempo

Flauti

Oboi

Clarinetti

Fagotti

Corni

Trombe

Tromboni e Tuba

Perc.

Solo Vlni 1.

2.

Viole

Violoncelli

Contrabassi

Flauti

Oboi

Clarinetti

Fagotti

Solo

dolce, molto espr.

col violino

Corni

Trombe

Tromboni e Tuba

Timp 1

Timp 2

Perc.

4 drums

T. blocks

B-drum

T-tam

To vibraphone

ad. lib - senza tempo

cresc. ad. lib: molto espress.

subito vivace.

Solo

Vlni 1.

2.

Viole

Violoncelli

Contrabassi

(unis.)

Perc. cresc. al trem.

2

Flauti

Oboi

Clarinetti

Fagotti

Corni

Trombe

Tromboni e Tuba

Timp

1.

Timp

2

perc.

3.

Drums

Tb.

4.

Drums

5.

T-Tam

2

solo

Vlni 1.

2.

Viole

Violoncelli

Contrabassi

3

Flauti

Oboi

Clarinetti

Fagotti

4/4

Corni

Trombe

Tromboni e Tuba

4/4

perc.

1.

2. Vibraphone

3. Celeste

4.

5. B-drum

T-tam

4/4

Solo Vlni 1.

2.

Viole

Violoncelli

Contrabassi

4

Fl.

Ob.

dolce espr.

mp dolce espr.

pp dolce espr.

dolce espr.

cl.

pp

pp

fag.

pp

colni

tromba 1.

p dolce molto espr

trbni e Tba.

perc.

1.

2.

3.

4.

vib

hi-cymbal

p

pp leggiero. - sempre con ped.

celeste

ppp

4

lento ... al ... stacc.

Violino solo

ppp

V'ni 1 2 soli

sempre ppp

sempre ppp

V'ni 2 2 soli

sempre ppp

sempre ppp

sim.

vle

sola

ppp

sim.

vcli

C-bi

5

flauti

con libera, non ritmato

pp

pp

oboi

ppp dolce, molto espr.

f

clarinetti

ppp dolce, molto espr.

f

pp

fagotti

p

pp

mf

f sonore

p

mf

f sonore

p

corni

mp

f sonore

p

tromba (Eb)

ppp

f dolce, molto espr.

tromboni e tuba

(Tuba)

staccatissimo

p

p

mf sonore

p

mf sonore

p

perc.

1. vib.

2. cel.

3.

4.

5.

B. drum

ppp

mp

pp

to Timp.

f

l.v.

mp

p

5

solo

poco a poco cresc e n d o

sim.

mf

pp

violini soli

poco a poco

sim. crescendo

mf dimin.

tutti con sord.

ppp senza vib.

tutti sord.

mf dim. sub.

vle

poco a poco

sim. crescendo

mf sub dim.

vcli

poco a poco

sim. crescendo

mf sub dim.

cbi

poco a poco

sim. cresc'n'do

mf sub dim.

div.

mf

p

ff

p

mf

f sonore

Flauti

Oboi

Clarinetti

Fagotti

Corni

Trombe

Tromboni e Tuba

perc.

Solo

Vlni 1.

2.

Viole

Violoncelli

Contrebassi

6 poco piu animato ♩ =55-60 NOT FASTER.

Flauti

Oboi

Clarinetti

Fagotti

SOLO

poco piu animato ♩ =55-60 NOT FASTER

Corni

Trombe

Tromboni e Tuba

poco piu animato ♩ =55-60 NOT FASTER

Timp 1 & 2

Perc.

poco piu animato ♩ =55-60 NOT FASTER

Solo

Vlni 1.

Viole

Violoncelli

Contrabassi

poco rit.....meno mosso 7 a tempo

Flauti

Oboi

Clarinetti

Fagotti

poco rit.....meno mosso a tempo

Corni

Trombe

Tromboni e Tuba

poco rit.....meno mosso a tempo

perc.

poco rit.....meno mosso 7 a tempo

Solo

Vlni 1.

2.

Viole

Violoncelli

Contrabassi

Flauti

Oboi

Clarinetti

Fagotti

Corni

Trombe

Tromboni e Tuba

Perc.

1. Vib.

2. Cel.

3.

4.

5.

CON TUTTI, (ma senza sord.)

Solo

Vlni 1.

2.

Viole

Violoncelli

Contrabassi

8

Flauti

Oboi

Clarinetti

Fagotti

Corni

Trombe

Tromboni e Tuba

1. Glock.

2. Vib.

3. Cel.

perc.

4.

5.

8

Solo

cantabile

Vlni 1.

2.

Viole

Violoncelli

Contrabasso

Flauti

Oboi

Clarinetti

Fagotti

Corni

Trombe

Tromboni e Tuba

123 CON SORD

Tbe & Tba CON SORD

Perc.

vib.

cel.

cymbal

giusto

Solo

Vlni 1.

2.

Viole

Violoncelli

Contrebass

cant. espr.

div.

unis.

pp leggiero

9

sub piu mosso ♩=80c.

tempo primo ♩=50c.

Flauti

Oboi

Clarinetti

Fagotti

Corni

Trombe

Tromboni e Tuba

Perc.

Solo Vlni 1.

Vlni 2.

Viole

Violoncelli

Contrabassi

poco accel ..... 10 a tempo

Flauti

Oboi

Clarinetti

Fagotti

Corni

Trombe

Tromboni e Tuba

poco accel ..... a tempo

perc.

poco accel ..... a tempo

Solo

Vlni 1.

2.

Viole

Violoncelli

Contrabassi

poco accel ..... a tempo

Flauti

Oboi

Clarinetti

Fagotti

poco accel ..... a tempo

Corni

Trombe

CON SORD. SENZA SORD.

Tromboni e Tuba

poco accel ..... a tempo

Perc.

1. Timp. Glock. Timp.

2. Vcel. to Drums quasi ad lib. to celesta

3. Drums Temple Blocks to Drums

4. B-drum

5. Timp.

poco accel ..... a tempo

Solo

Vlni 1.

2.

Viole

Violoncelli

Contrabassi

11

poco animato ♩ =55-60

poco leggiero

MUTA IN PICCOLO

Flauti

Oboi

Clarinetti

Fagotti

poco animato ♩ =55-60

Corni

Trombe

Tromboni e Tuba

poco animato ♩ =55-60

al ba·rit. 6 8 5 with2.

Glock.

Perc.

Col.

Drums

B-drum

11

poco animato ♩ =55-60

dim.

Solo

Vlni 1.

2.

Viole

Violoncelli

Contrabassi

a tempo

picc.

Flauti

Oboi

Clarinetti

Fagotti

f *p* molto espress. *f* *mf*

a tempo

Corni

Trombe

Tromboni e Tuba

a tempo

perc.

15 Glock

Vib.

8 Cel.

1.

2.

3.

4.

5.

balance the three ♯

medium hard sticks

p

medium sticks

f

DAMP

DAMP

mp

mp

a tempo

Solo

Vlni 1.

2.

Viole

Violoncelli

Contrabass

12

picc.
Flauti
Oboi
Clarinetti
Fagotti
Corni
Trombe
Tromboni e Tuba
Perc.
Solo Vln I
Vln I
Vln II
Viole
Violoncelli
Contrabass

dolce sempre legato
tromb
cymbals

13

picc.
Flauti
coll'oboe
coll'oboe
Oboi
coll'oboe
Clarinetti
coll'oboe
coll'oboe
Fagotti
coll'oboe
coll'oboe
SOLO, ad lib. con BRAVURA
Corni
3 coll'oboe
Trombe
3 coll'oboe
Tromboni e Tuba
3 coll'oboe
secco
1.
2.
coll'oboe
ric.
3.
coll'oboe
Cymbals
4.
3 coll'oboe
5.
to Drums
l.v.
To temple blocks
Drums
to Celesta
13
Solo
3 coll'oboe
Vlni 1.
3 coll'oboe
2.
Viole
3 coll'oboe
Violoncelli
Contrabass
coll'oboe

senza rit.
senza fermata

piccolo
Flauti
Oboi
Clarinetti
Fagotti
Corni
Trombe
Tromboni e Tuba
Perc.
Solo
Vlni 1.
Viole
Violoncelli
Contrebass

sub. molto meno mosso 15 a tempo

Flauti

Oboi

Clarinetti

Fagotti

con libera

sf con libera

sub. molto meno mosso a tempo

Corni

Trombe

Tromboni e Tuba

12.3. CONSORD.

1.2. CONSORD.

sub. molto meno mosso a tempo

perc.

1.

2.

3.

4.

5.

sub. molto meno mosso 15 a tempo

Solo

Vlni 1.

2.

Viole

Violoncelli

Contrabass

CON TUTTI

pizz.

arco

16

picc.

Flauti

Oboi

Clarinetti

Fagotti

Corni

Trombe

Tromboni e Tuba

Glock

Vib

perc.

1.

2.

3.

4.

5.

16

Solo

Vlni 1.

2.

Viole

Violoncelli

Contrabassi

solo

pizz.

arco

con tutti

unis.

div.

Flauti
Oboi
Clarinetti
Fagotti
Corni
Trombe
Tromboni e Tuba
Perc.
Solo
Vlni 1.
2.
Viole
Violoncelli
Contrabassi
pizz.
arco
div.
unis.
Solo
PIZZ

17

Flauti

Oboi

Clarinetti

Fagotti

MUTA IN FLAUTO

Corni

Trombe

1 2 3 CON SORD

1 SENZA SORD

Tromboni e Tuba

perc.

1.

2. vib.

3. celeste

4.

5.

vib.

celeste

17

CON TUTTI

SOLO

Solo

Vlni 1.

2.

Viole

Violoncelli

Contrabassi

Flauti

Oboi

Clarinetti

Fagotti

Corni

Trombe

1. CON SORD.

Tromboni e Tuba

1. CON SORD.

CON SORD.

Perc.

1.

2.

3.

4.

5.

Solo

Vlni 1.

2.

Viole

Violoncelli

Contrabassi

PIZZ.

CON TUTTI

div.

arco

unis.

18

Flauti

Oboi

Clarinetti

Fagotti

Corni

Trombe

Tromboni e Tuba

1.2.3. SENZA SORD.

1.2 SENZA SORD.

SENZA SORD.

perc.

1.

2

3.

4.

5.

18

Solo

Vlni 1.

2.

Viole

Violoncelli

Contrabass

Flauti

Oboi

Clarinetti

Fagotti

Corni

Trombe

Tromboni e Tuba

perc.

1. Glock

2. Vib.

3. Cel.

4.

5.

solo

Vlni 1.

2.

Viole

Violoncelli

Contrabassi

19

Flauti

Oboi

Clarinetti

Fagotti

Corni

Trombe

Tromboni e Tuba

To Timps

1.

2.

ecc.

3.

4.

5.

to cymbal

to B-drum

19

Solo

Vlni 1.

2.

Viole

Violoncelli

Contrabassi

col legno battuto

arco

Flauti

Oboi

Clarinetti

Fagotti

Corni

Trombe

Tromboni e Tuba

Timps.

Vib.

Cel.

Cymbal.

B.drum

perc.

Solo Vln 1.

Vln 2.

Viole

Violoncelli

Contrabassi

20

Flauti

Oboi

Clarinetti

Fagotti

Corni

Trombe

CON SORD

2.3. CON SORD

Tromboni e Tuba

1. CON SORD

2. CON SORD

1.

2

perc.

3.

cymbal

4.

5.

20

Solo

Vlni 1.

2.

Viole

Violoncelli

Contrabassi

poco a poco cresc.

Flauti

Oboi

Clarinetti

Fagotti

Corni

Trombe

2.3. CONSORD.

SENZA SORD

2.3. SENZA SORD.

TROM. SENZA SORD.

Tromboni e Tuba

Timp 2.

DAMP

Perc.

1.

2.

3.

4.

5.

Solo

Vlni 1.

2.

Viole

pizz. f

arco

Violoncelli

Contrabassi

port.

pizz.

21

♩=100 rit

Flauti

Oboi

Clarinetti

Fagotti

♩=100 rit

Corni

Trombe

Tromboni e Tuba

♩=100 rit

Glock

perc.

Temple Blocks

Tri-tmps

To Bdrum/Tbm

21

♩=100 rit

molto espress.

Solo

Vlni 1.

2.

Viole

Violoncelli

Contrabassi

pizz. div.

arco unis.

con sord.

arco unis

pizz.

arco

♩=70-80 ♩=60-60 a tempo 22 rit ♩=50-60c.

Flauti

Oboi

Clarinetti

Fagotti

Corni

Trombe

Tromboni e Tuba

♩=70-80 ♩=50-60 a tempo rit ♩=50-60c.

Glock

Vib.

Cel.

Timp

perc.

♩=70-80 ♩=50-60 a tempo 22 rit ♩=50-60c.

poco ad lib.

Solo

Vlni 1.

2.

Viole

Violoncelli

Contrabassi

a tempo rit meno mosso ♩=60c.

Flauti

Oboi

Clarinetti

Fagotti

f poco pesante

a tempo rit meno mosso ♩=60c.

Corni

Trombe

Tromboni e Tuba

2. SENZA SORD.

1.3. SENZA SORD.

a tempo rit meno mosso ♩=60c.

1.

2.

ecc.

3.

4.

B-drum.

5.

To Timp.

a tempo rit meno mosso ♩=60c.

Solo

Vlni 1.

2.

Viole

Violoncelli

Contrabassi

(col D)

sopra solo

a tempo

MUTA IN PICC.

Flauti

Oboi

Clarinetti

Fagotti

a tempo

Corni

Trombe

Tromboni e Tuba

a tempo

perc.

1.

2. vib.

3. cel.

4.

5. B-drum

a tempo

Solo

Vlni 1.

2.

SENZA SORD.

Viole

Violoncelli

Contrabasso

unis.

Solo

Vln 1.

2.

Viola

Violoncelli

Contrabbassi

5.

4.

Perc. 3.

2

1.

Tromboni e Tuba

Trombe

Corni

Flauti

Clarinetti

Oboi

Flauti

Flauti

Oboi

Clarinetti

Fagotti

Corni

Trombe

Tromboni e Tuba

perc.

1.

2.

3.

4.

5.

Solo

Vlni 1.

2.

Viole

Violoncelli

Contrabasso

picc.

Flauti

Piccolo

mp leggiero

mf

sfp

pp leggiero, flautando

Oboi

mp

p

sf

Clarinetti

mf

p

pp leggiero, flautando

Fagotti

mp

mf

Corni

mp

1. CON SORD

p leggiero

p>pp

Trombe

Tromboni e Tuba

Tuba

mp

mf

p—pp

Perc.

1. Glock.

2. Vib.

3. Cel.

4.

5.

To Timp.

Timp

hard sticks

p

l.v.

T-tam

Solo Vlni 1. 2.

Viole

Violoncelli

Contrabass

pizz.

arco

mp dolce

arco/v.

Flauti
Oboi
Clarinetti
Fagotti
Corni
Trombe
Tromboni e Tuba
perc.
Solo Vlni 1.
2.
Viole
Violoncelli
Contrabassi
picc.
(pp) sost.
MUTA IN FLAUTO
p=pp
attacksim.
123 CON SORD
123 SENZA SORD
Glock
To Timp (to E♭)
Timp 2
Vol
To cymbal.
B-drum
T-tam
p pesante
pizz.
arco
div a 4
div a 2
sul part.
div.
11

24

Flauti

Oboi

Clarinetti

Fagotti

Corni

Trombe

2 CONGORD.

Tromboni e Tuba

Timp.

1.

Timp.

2

To vibraphone

ac.

3.

4.

5.

24

CON TUTTI (VLN I)

solo

Vlni 1.

2.

Viole

Violoncelli

Contrabassi

p sost.

div. p sost.

arco

pizz.

25

Flauti

Oboi

Clarinetti

Fagotti

Corni

Trombe

Tromboni e Tuba

Timp.

Perc.

Drums

B-drum

25

Solo

Vlni 1.

2.

Viole

Violoncelli

Contrabassi

26

Flauti

Oboi

Clarinetti

Fagotti

con tutta forza

Corni

Trombe

Tromboni e Tuba

a2.

1 SENZA SORD.

Timp

Perc.

NB!

Drums

cymbals

to 4 Drums

B-drum

26

Solo Vlni 1.

2.

Viole

Violoncelli

Contrabassi

CON TUTTI

molto sost.

27

Flauti

Oboi

Clarinetti

Fagotti

ff pesante

ff pesante

Corni

Trombe

Tromboni e Tuba

1.

2.

perc.

4.

N.B!

3.

Drums

5.

drums

cymbals

l.v.

DAMP

DAMP TAM-TAM IMMEDIATELY

CON TUTTI

Solo

Vlni 1.

2.

div.

Viole

Violoncelli

Contrabassi

28

Flauti

Oboi

Clarinetti

Fagotti

tutta forza

Corni

Trombe

Tromboni e Tuba

perc.

NB!

cym.

BAM

drums

B-drum

Solo

Vlni 1.

2.

Viole

Violoncelli

Contrabass

div.

Flauti

Oboi

Clarinetti

Fagotti

Corni

Trombe

Tromboni e Tuba

perc.

N.B!

drums

cymbal

Secco

hard sticks

Solo Vlni 1.

2.

Viole

Violoncelli

Contrabassi

29

Flauti

oboi

clarinetti

fagotti

Corni

Trombe

Tromboni e Tuba

4/4

To Marimba

vib.

Cymbals

perc.

N.B!

Bongos

Congas

B-drum

T-tam

4/4 29

vln

vle

vcli

C-bi

Flauti

oboi

clarinetti

fagotti

Corni

Trombe

Tromboni e Tuba

tutta forza

Marimba

vib.

cymbal

perc. 4.

N.B. 3.

4 Drums

B-drum

T-bar

S.

To Woodblocks

To 4 Drums

l.v.

secco

Vln

vle

vcli

C-bs

col legno battuto

div.

arco

pizz.

30

Flauti

a2

oboi

clarinetti

fagotti

Corni

Trombe

Tromboni e Tuba

Mar.

1.

vib.

2.

perc.

rototoms

4.

N.B!

Bongos

Congas

3.

Wdblk

5.

To Timp

30

vln

arco

pizz.

vle

vcli

div.

arco unis.

pizz. div.

c-bs

div.pizz

pizz.b

31

Flauti

oboi

clarinetti

fagotti

a2

Corni

Trombe

Tromboni e Tuba

non elios.

poco f

Mer.

Timp.

rototoms

perc.

N.B!

bongos

congas

Bass-drum

T-tam

sf secco

31

Vln

Vle

Vcli

C-bi

pizz

arco

div

unis

1.2

Flauti

oboi

clarinetti

fagotti

Corni

Trombe

Tromboni e Tuba

1. Timp.

2

perc. 4. Rototoms

N.B! 3. bongos congas

5 Batteria

poco a poco cresc.

poco a poco cresc.

vln

vle

vcli

C.bi

div arco

pizz.

arco

pizz. sf

arco

pizz. sf

arco

pizz.

alle ghiss.

pizz.

32

Flauti

2.

oboi

clarinetti

fagotti

Corni

Trombe

Tromboni
e
Tuba

1.
2.
perc.
4.
N.B!
3.
5.

Timp.

DAMP TAM-TAM IMMEDIATELY

DAMP

32

vln

vle

vcli

C.b.

div. arco

pizz.

UNIS

arco

pizz

flauti

oboi

clarinetti

fagotti

1.(picc.)

2.

Corni

Trombe

Tromboni
o
Tuba

(liss)

(liss)

Mer.

1.

2.

perc. 4.

N.B. 3.

B.drum

5. T-tam

Tam-tam

DAMP

DAMP

vl.I 1.

2.

div.

vle

vdi

Cdi

33

piccolo

MUTA IN FLAUTO

tempo primo ♩ =50c.

picc.

flauti

oboi

clarinetti

fagotti

corni

trombe

tromboni

e

tuba

enter ad lib.

Mar.

1.

2.

perc. 3.

4.

5.

Drums

susp. cymbals

to vibraphone

to timps

Vlni 1.

2.

Viole

Violoncelli

Contrabassi

SOLO

div.

unis.

subp

poco pesante

fast trem. ... rit. ... al. ...

Flauti

Oboi

Clarinetti

Fagotti

dolce sotto oboe

pp

pp

p dolce

mf p

mp

pp dolce, sotto oboe

Corni

Trombe

Tromboni e Tuba

(2.)

timp.

p

pp

mp

pp

to temple block

to cymbals

Drums

pp

to glock.

NB! c.

cymbals

brush

p

p

to vibraphone

Mar.

pp

B-drum

T-tam

Solo Vln

Vln 1.

2.

Viole

Violoncelli

Contrabassi

div.

consord

pp

pp

p

solo consord.

pp

pp

p

sola

V

pp dolce sotto voce

al ... poco ... sul ... pont ...

ord.

p

Flauti

Oboi

Clarinetti

Fagotti

Corni

Trombe

Tromboni e Tuba

To Marimba

Vibraphone

perc.

1.

2.

3.

4.

5.

B-drum

T-tam

To cymbal.

Solo

Vlni 1.

2.

Viole

Violoncelli

Contrabassi

34

Flauti

Oboi

Clarinetti

Fagotti

MUTA IN PICC.

Corni

Trombe

Tromboni e Tuba

senza sord.

2.3. senza sord.

Timp.

1.

2.

3.

cymbals

4.

B drum

5.

T-tam

34

Solo

Violini 1.

2.

Viole

Violoncelli

Contrabassi

senza sord

cont. damp all but C#

picc.

Flauti

Oboi

Clarinetti

Fagotti

Corni

Trombe

Tromboni e Tuba

1.

2.

Perc.

3.

4.

5.

B-drum

T-tam

Solo

Vlni 1.

2.

Viole

Violoncelli

Contrabassi

Tauti

Oboi

Clarinetti

Fagotti

Corni

Trombe

Tromboni e Tuba

1.

2

3.

4.

5

Solo

Vi 1.

2.

Viole

Violoncelli

Contrabassi

35

Flauti

Oboi

Clarinetti

Fagotti

Corni

Trombe

Tromboni e Tuba

1.

2.

perc.

3.

4.

5.

35

Solo

Vlni 1.

2.

Viole

Violoncelli

Contrabassi

auti

Oboi

larinetti

agotti

54

iorni

Trombe

senza sord.

senza sord.

romboni
e Tuba

TROMB. TUBA CON SORD.

TROMB. TUBA SENZA SORD.

pesante

54

1.

2.

Vib.

Glock.

Glock.

very dense trem.

3.

cymbels

4.

B-drum

5.

54

Solo

ni 1.

2.

Viole

Violoncelli

ontrabass

div.

unis.

con sordo

non legato

54

36

picc.

Flauti

Oboi

Clarinetti

Fagotti

5/4 (2+3) 4/4

Corni

Trombe

Tromboni e Tuba

5/4 (2+3) 4/4

1.

2.

Vib.

Glock.

perc.

3.

4.

5.

5/4 (2+3) 4/4

36

CON TUTTI

Solo

Vlni 1.

2.

Viole

Violoncelli

Contrabassi

picc.
Flauti
Oboi
Clarinetti
Fagotti
Corni
Trombe
Tromboni e Tuba
C.
Solo
Ini
Viole
Violoncelli
Contrebassi
CON SORD.
To Clock
CON TUTTI
FROM TUTTI
64

Flauti

picc.

Oboi

Clarinetti

Fagotti

Corni

Trombe

Tromboni e Tuba

Perc.

4 Drums

B-drum.

Solo

Vlni 1.

2.

Viole

Violoncelli

Contrabassi

sul pont.

sul tasto

non legato sempre

Secco

37

Flauti

Oboi

Clarinetti

Fagotti

Corni

Trombe

Tromboni e Tuba

C.

Mar

vib

cymbal

Wood Block

tb Glock

tb celeste

37

sul pont. al ord.

Solo

Vni 1.

2.

Viole

Violoncelli

Contrabassi

molto espr.

38

Flauti

leggiero

mp dolce

mf dolce

f

Oboi

dolce

p

dolce

pp

Clarinetti

Fagotti

5/4 4/4

Corni

1. CON SORD

3 CON SORD

2 CON SORD

Trombe

TRB. CON SORD

Tromboni e Tuba

mp

mf dolce

5/4 4/4

Perc.

B-drum

5/4 4/38

leggiero

Solo

espr.

espr.

p molto espr.

Vlni 1.

2.

Viole

Violoncelli

Contrabassi

div.

67

Flauti

Oboi

Clarinetti

Fagotti

Corni

Trombe

Tromboni e Tuba

DAMP PRECISELY

Glock.

V.b.

Cel.

rc.

hard sticks

soft sticks

Solo

Vlni 1.

2.

Viole

Violoncelli

Contrabassi

pp sul tasto

39

Flauti

Oboi

Clarinetti

Fagotti

Corni

Trombe

Tromboni e Tuba

Perc.

Glock.

Vib.

Cel.

cymbal

Vlni 1.

Viole

Violoncelli

Contrabassi

Solo

39

picc.

auti

boi

larinetti

agotti

p leggiero, marc.

p leggiero, marc.

p leggiero, marc.

p leggiero, marc.

3

3

5

orni

rombe

omboni
Tuba

1.

2.

pp

3.

CON SORD. 1.

CON SORD. 2.

B Glock

1.

B Vib

2.

B Cel.

3.

3 cymbals

4.

B-drum

5.

T-tam

To Timp 1

To Timp 2

mp

mp

JAMP!

p

hard sticks

p

wire brush

pp

pp

Solo

i 1.

2.

iole

ioloncelli

ntrebassi

sul pont.

p

sul pont.

mp

poco f

solo

sulpont

p

sulpont.

half

pp non legato, sul tasto

div.

pp non legato, sul tasto

div.

pp non legato, sul tasto

div.

pp non legato, sul tasto

(sul tasto) al

ppp

(sul tasto) al

ppp

(sul tasto) al

pp

unis.

(sul tasto)

pp

40

Flauti

Oboi

Clarinetti

Fagotti

cresc. molto

Corni

Trombe

Tromboni e Tuba

Timp 1.

Timp 2.

to drums

A. Drums

Bassdrum

T-tom

perc.

40

Solo

Vlni 1.

2.

Viole

Violoncelli

Contrabassi

ord. al sul tasto al ord.

div.

pesante

41

Flauti

Oboi

Clarinetti

ppp dolce

Fagotti

pp

Corni

Trombe

Tromboni e Tuba

1.

2

perc.

3.

4.

5.

41

Solo

Vlni 1.

2.

Viole

Violoncelli

Contrebassi

42

Flauti

Oboi

Clarinetti

pp dolce espr.

Fagotti

5/4

Corni

Trombe

TROM: CON SORD.

SENZA SORD.

Tromboni e Tuba

5/4

to Glockenspiel

to vibraphone

perc.

Celeste

4 Drums

to celeste

DAMP IMMEDIATELY

to timps.

B drum

T-tam

42

5/4

CON SORD

SENZA SORD.

Solo Vln

3 soli

sotto voce

Vln 1.

Vln 2.

Viole

sola

Violoncelli

div

Contrabassi

TR

piccolo

Flauti

(piccolo, f arelabile)

Oboi

Clarinetti

Fagotti

pesante

pesante

Corni

Trombe

Tromboni e Tuba

(3+2)

Glock.

medium/hard sticks

V.S.

soft-medium sticks

Celesta

Timps 18,7

Bdrum

L-bm

to Marimba

violino solo

vlni, vle.

div

violoncelli

contra bassi div.

2 contra-bassi soli

Flauti

Oboi

Clarinetti

Fagotti

Corni

Trombe

Tromboni e Tuba

perc.

Solo Vlni 1.

2.

Viole

contra-bassi soli

Submitted for the degree of PhD, Durham University, September 1993

Concertino

for
Violin
Clarinet in B flat
Violoncello
Piano

Score in C

Richard Hoadley

violin

clarinet

violoncello

pianoforte

♩ = 75-80

mp

p

p<mp

p

pp

p sost., espr., delicato

violin

clarinet

violoncello

piano

sim.

p poco vib., poco espr. molto sost.

12

vln.

cl.

vclo

pfte

sim.

poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

20

vln.

cl.

vcl.

f poco pesante mf

f mf

f mf

(V)

29

pfte

(V)

f mf sost.

f mf sost.

f mf sost.

38

pfte

1 Più calmato col pfte

A tempo

vln.

cl.

vcl.

p dolce

47

pfte

p da lontano

p calmo

vln.

cl.

vclo.

pfte

p

poco a poco più agitato

poco a poco più agitato

54

62

mf

f

71

2 col pfte

mp calmato, molto legato

p

nf

A tempo

vln.

cl.

vcl.

80

pfte

poco a poco cresc. e agitato

(V)

88

tranquillo

col piano

8va

f sempre sost.

96

3 Poco Meno Mosso, ad lib. colla pfte.

8va

vln.

cl.

vclo.

pfte

106

SOLO CON BRAVURA

8va

111

loco

8va

115

start slowly

4

← ♪ = ♩. → (Allegro)

pfte

fp (tempo di trillo)

8va

15va

loco

15va

pfte

pfte

pfte

pfte

vln.
cl.
vclo
pfte
148
p
p
p
ff
LH. Sost. ped.
black/white
pp
156
(secco) p
sf
mp
mf
p
f
162
8va
(Sost. ped)

6

vln.

cl.

vclo

SOLO CON BRAVURA

169

pfte

p

pp

Sostenuto, poco ad lib.

vln.

cl.

vclo

sfp

pp sost.

174

pfte

pp

una corda

mp

mp

8va

7 A tempo

vln.

cl.

vclo

181

pfte

mp

duo corde

vln.
cl.
vclo
pfte
187
193
198
8

Poco Sostenuto
Poco ad lib.
Rit.....

vln.
cl.
vc/o
pfte

p non legato.
pp
203
f
pp
pp

.....Meno Mosso col violoncello

vln.
cl.
vclo
pfte

mf leggero
p
p
208
mp
mp
p
pp
pp

9

←♩.=♩→ Rit.....A tempo (meno mosso) Sostenuto

vln.
cl.
vclo
pfte

pizz.
arco
legg.
sost. dolce espr.
215
leggiero
p
p

Poco sostenuto rit.....

vln.
cl.
vlc.
pfte

220

p pizz. mf arco sul pont. p ord. vhesitating. p pp

Atempo sub. rit. molto..... A tempo, sostenuto

vln.
cl.
vlcl
pfte

226

mf p pp mp f dolce espr. mp p

neccanico

10

Rit..... Atempo, poco a poco accel.....

vln.
cl.
vlo
pfte

230

mp legg. mp pp pizz. p leggiero p mf p mf p mp

leggiero. stacc. leggiero. p mp

(accel.)..... A tempo

vln.
cl.
vclo
pfte

p sost.
arco
mf
p sost.
236

Sub. Allegro
A tempo

vln.
cl.
vclo
pfte

mp
244

II Allegro

vln.
cl.
vclo
pfte

SOLO
arco
252

SOLO CON BRAVURA

vln.
cl.
vclo.
pfte

mf mp pp fff presto, feroce quasi senza misura.

258

8va

mp mf mp p p

presto senza misura

mf

265

accelerando molto

Prestissimo possibile!

SEGUE SENZA CAESURA

(cadenza ossia)

fff

(269)

12 Atempo - Allegro

vln.
cl.
vclo
pfte

ff feroce
p spicc.
f
sf
p
270
mp
pizz.
arco
274
279

vln.

cl.

vclo

arco

p

282

pfte

286

vln.

cl.

vclo.

pfte

mp

sf

pizz.

arco

mf

f

p

291

vln.

cl.

vclo

pfte

13

vln.

cl.

vclo

pfte

sim.

arco

296

8vo

8vo

vln.

cl.

vclo.

pfte

301

vln.

cl.

vclo

pfte

305

fferoce

fferoce

vln.

cl.

vcl.

309

pfte

313

317

14

vln.

cl.

vclo.

pfte

321

ff

p sul tasto sost.

off

p sost.

p

f

mp

mf

(sul C)

15 Poco Più Mosso

ord. p sost.

legato

vln.
cl.
vclo
pfte
341
mp
f
vln.
cl.
vclo.
pfte
mp>pp
349
f
p
f
sf
sf
sf
sf
16
vln.
cl.
vclo.
pfte
(sul C)
355
sf
p
p
mf>p
p
f
19

vln.
cl.
vdo.
pfte
363
mf
p
p sost.
p sost.
p sost.
p
p
vln.
cl.
vdo.
pfte
371
p
poco sf > p sost.
poco sf > p sost.
poco sf > p sost.
p
p
p
vln.
cl.
vdo.
pfte
379
f
p
mf
mf
f
f
p

Poco Sostenuto

Rit.

mp leggg.

mp

f

p leggg.

p

mf

p sost.

f

p

mf

p sost.

386

p

p

mf

(rit.) A tempo (col vclo.)

Poco Sostenuto Rit.

pp

Pleggg.

Pleggg.

mf Pleggg.

p

mf P dolce espr.

394

pp

pp

mp

18

molto A tempo

p

p

mf

p

f

p

402

mp

mp

f

21

Più calmato

vln.

cl.

vcl.

411

pfte

mf — p sost.

mf — p sost.

mp

mf — p sost

pp dalontano

19 A tempo

vln

cl.

vcl

421

pfte

p

mf

p

pp

mp

vln

cl.

vcl.

429

pfte

mp

p

fl.
cl.
vclo
438
pfte
mp
mp
mp
20
poco ..... a ..... poco ..... piu ..... sostenuto ..... e ..... calmato ..... Sostenuto poco Calmato
vln
cl.
vclo
448
pfte
2
4
p delicato
vln
cl.
vclo
457
pfte
ppp
long
p come sopra.

vln.

cl.

vcl.

466

pfte

pp

mf

ppp

ppp da lontano

vln

cl.

vcl

474

pfte

pp

f

p

ppp da lontano

vln

cl.

vcl.

481

pfte

p

mf

tranquillo

21 Come Prima

vln.

cl.

vclo

pfte

f in p sost.

mp

p

487

release keys

pedal off gradually

sim.

poco a poco cresc. e più agitato

p sost.

494

mf

poco a poco più agitato

503

22 Poco Meno Mosso, Marcato

fl.

cl.

vclo

sforzando sempre

sforzando sempre.

sforzando sempre

8vo

510

pfte

sforzando sempre.

vln

cl.

vclo

sfp

514

loco

loco

8vo

pfte

p

23

vln

cl.

vclo

p

517

tempo di Ballo

pfte

p

vln.

cl.

vclo

521

pfte

sfp

sfp

sf

f ferce

f ferce

f ferce

pesante

vln

cl.

vclo

527

pfte

sf

sf

p

ff

f

pesante

f pesante

vln

cl.

vclo

532

pfte

sf

sf

f pes.

f pesante

vln.

cl.

vclo

537

pfte

fpes.

vln

cl.

vclo

(541)

pfte

Colla clarinet

vln

cl.

SOLO AD LIB.

vclo

546

pfte

24

Molto Più Allegro

ph.

cl.

vclo

552

pftp

vln

cl.

vclo

558

pfte

vln

cl.

vclo

564

pfte

vln.

cl.

vcl.

570

pft.

sf sf sfp sf sin.

vln

cl.

vcl.

f ferocе

576

pfte

sfp f sfp f ffp

25

vln

cl.

vcl.

582

pfte

f ff f

ob.

cl.

vcl.

588

pfte

sfp mf sost.

sf mf sost.

26

Meno Mosso, colla parte

vln

cl.

vcl.

SOLO

con licenza

593

pfte

sf mf

A tempo

non stacc.

600

pfte

Submitted for the degree of PhD, Durham University, September 1993

Shilbottle Cobbles

for Symphonic Wind Orchestra

Richard Hoadley



Instrumentation

3 Flutes (1st also flauto piccolo)
2 Oboes (1st also Cor Anglais)
3 Clarinets in B flat
2 Bassoons

Soprano Saxophone in B flat
2 Alto Saxophones in E flat
Tenor Saxophone in B flat
Baritone Saxophone in E flat

3 Horns in F
3 Trumpets in B flat
2 Tenor Trombones
Bass Trombone
Euphonium
Tuba

Percussion
Pedal Timpani

Glockenspiel
Suspended Cymbals
Bass Drum
Tam-tam

String Bass

Score in C

Glockenspiel sounds two octaves higher than written
Piccolo sounds one octave higher than written
Double-bass sounds one octave lower than written

Moderato ♩ = 70

3 Flutes

2 Oboes

1 COR ANGLAIS

3 Clarinets (B♭)

Bass clarinet

2 Bassoons

Sop.

2 Alti

Saxophones

(B♭) Ten.

(E♭) Bar.

3 Horns (F)

3 Trumpets (B♭)

3 Trombones

CON SORD.

Euph.

Tuba

String Bass.

PIZZ.

Timp.

B.-drum

T-tam.

cym.

3 Flutes

2 Oboes

3 Clarinets (Bb)

Bass clarinet

2 Bassoons

mp

a2.

mp

1.

p

8

Sop.

2 Alti

Saxophones

(Bb) Ten.

(Eb) Bar.

8

3 Horns (F)

3 Trumpets (Bb)

3 Trombones

p

Eoph.

Tuba

8

arco

String Bass

p — f — p

Timp.

Perc.

p

p

2

3 Flutes

2 Oboes

3 Clarinets (Bb)

Bass clarinet

2 Bassoons

mp

mf

p

mf

p

mp

18

3/8 3/4 2/4 5/8 2/4

Sop.

2 Alti

Saxophones

(Bb) Ten.

(Eb) Bar.

18

3/8 3/4 2/4 2 5/8 2/4

3 Horns (F)

3 Trumpets (Bb)

3 Trombones

CON SORD

Eoph.

Tuba

18

3/8 3/4 2/4 2 5/8 2/4

String Bass

pizz.

arco

p

pizz.

mp

Timp. 1.

2.

3.

4.

p

p

3

3 Flutes

2 Oboes

3 Clarinets (Bb)

Bass clarinet

2 Bassoons

p

2/4 28

5/8 2+3

2/4

Sop.

2 Alti

Saxophones

(Bb) Ten.

(Eb) Bar.

2/4 28

5/8 2+3

2/4 3

3 Horns (F)

p

3 Trumpets (Bb)

3 Trombones

Euph.

Tuba

2/4 28

5/8 2+3

2/4 3

String Bass

(pizz.)

1.

2.

3.

4.

3 Flutes

2 Oboes

3 Clarinets (B♭)

Bass clarinet

2 Bassoons

38

Sop.

2 Alti Saxophones

(B♭) Ten.

(E♭) Bar.

38

3 Horns (F)

3 Trumpets (B♭)

3 Trombones

Euph.

Tuba

39

String Bass

1.

2.

Timp.

cym.

VIBRAPHONE

MOTOR OFF

DAMP IMMEDIATELY

DAMP IMMEDIATELY

4 poco meno mosso, non giusto

3 Flutes

2 Oboes

2.

p espr., dolce

3 Clarinets (Bb)

Bass clarinet

2 Bassoons

p

48 poco meno mosso, non giusto

Sop.

Alti.

Saxophones

(Bb) Ten.

(Eb) Bar.

48 4 poco meno mosso, non giusto

3 Horns (F)

3 Trumpets (Bb)

3 Trombones

Eph.

Tuba

48 4 poco meno mosso, non giusto

Strng Bass.

arco

p

Timp.

p

vib.

p

T-tam.

4 Drums.

bem. kit.

(tenor drum).

pp

5

1.

3 Flutes

2 Oboes

Cor Anglais

p dolce

3 Clarinets (Bb)

Bass clarinet

2 Bassoons

p

55

Sop.

Alti Saxophones

(Bb) Ten.

(Eb) Bar.

55

5

3 Horns. (F)

3 Trumpets (Bb)

3 Trombones

CON SORD.

p

Euph.

Tuba

55

5

String Bass.

p

Timp. 1.

2.

p

pp

(l.v.)

T-Perc. 3.

4.

cymbal:

pp

pp

(l.v.)

6

3 Flutes

2 Oboes

3 Clarinets (B♭)

Bass clarinet

2 Bassoons

62

Sop.

Alto

Saxophones

(B♭) Ten.

(E♭) Bar.

62

6

3 Horns (F)

3 Trumpets (B♭)

3 Trombones

Eph.

Tuba

62

String Bass

Timp. 1.

vib. 2.

T-Bm. 3.

cym. 4.

6

da lontano

3 Flutes

2 Oboes

3 Clarinets (Bb)

Bass clarinet

2 Bassoons

69

Sop.

Alti.

Saxophones

(Bb) Ten.

(Eb) Bar.

69

3 Horns (F)

3 Trumpets (Bb)

3 Trombones

Euph.

Tuba

69

String Bass.

Timp. 1.

B-Hung.

Glock.3

Cym. 4

p dolce

123. CON SORD.

2. CONSORD

sounds at pitch

VIBRAPHONE-SOFTSTICKS

sempre L.V.

p da lontano

SOFTSTICKS

pp sempre L.V.

CYMBAL

7

3 Flutes

(sotto voce)

(sotto voce)

2 Oboes

(sotto voce)

3 Clarinets (Bb)

(sotto voce)

Bass clarinet

2 Bassoons

mp

mp

mp

mf

mp

76

Sop.

Alti Saxophones

(Bb) Ten.

(Eb) Bar.

p dolce

p dolce

p dolce

P dolce

mf p

mf p

mf p

76

7

3 Horns (F)

3 Trumpets (Bb)

123 CON SORD.

1.

1. pp sotto voce

pp sotto voce

3 Trombons

CON SORD.

pp sotto voce

Eoph.

Tuba

76

7

String Bass.

sim.

Vln.

Glock.

cym.

8

3 Flutes

2 Oboes

3 Clarinets (Bb)

Bass clarinet

2 Bassoons

p sotto voce

85

5/4

(Bb) Sop.

(Eb) Alti

Saxophones

(Bb) Ten.

(Eb) Bar.

83

8

5/4

3 Horns (F)

3 Trumpets (Bb)

3 Trombones

Euph.

Tuba

SENZA SORD.

CON SORD.

pp sotto voce

83

8

5/4

String Bass

pizz. mf

arco

Timp. 1

vib. 2

Gock 3

cym. 4

pp

mp

11

3 Flutes

2 Oboes

3 Clarinets (Bb)

Bass clarinet

2 Bassoons

TO FLUTE1

1.

2.

3.

p sotto voce

mp

Sop.

Alti.

Saxophones

(Bb) Ten.

(Eb) Bar.

3 Horns (F)

3 Trumpets (Bb)

3 Trombones

Euph.

Tuba

String Bass

pizz.

mf

Timp. 1.

2

Glock. 3.

Cym. 4.

9

183

1. sotto voce

3 Flutes

2. sotto voce

2 Oboes

3 Clarinets (Bb)

Bass clarinet

2 Bassoons

Sop.

Alti Saxophones

(Bb) Ten.

(Eb) Bar.

3 Horns (F)

1,2.

3 Trumpets (Bb)

23 SENZA SORD.

3 Trombones

Euph.

Tuba

String Bass

Timp. 1.

B-Dm 2.

T-Dm 3.

Cym. 4

poco accel.

più sempre

dolce ad lib.

più mosso

3 Flutes

2 Oboes

3 Clarinets (B♭)

Bass clarinet

2 Bassoons

104

poco accel.

più mosso

Sop.

Alti

Saxophones

(B♭) Ten.

(E♭) Bar.

104

poco accel

più mosso

3 Horns (F)

1. CON SORD.

3 Trumpets (B♭)

2. CON SORD.

1. CON SORD.

3 Trombones

Euph.

Tuba

104

poco accel.

più mosso

Strings Bass

Timp. 1.

Vib. 2.

T-bm. 3.

Cym. 4.

10

rit. meno mosso come sopra

8vo

3 Flutes

2 Oboes

3 Clarinets (B♭)

Bass clarinet

2 Bassoons

Sop.

Alti.

Saxophones

(B♭) Ten.

(E♭) Bar.

3 Horns (F)

3 Trumpets (B♭)

3 Trombones

Euph.

Tuba

String Basses

Timp.

T-tam

gym.

sotto voce

1. CON SORD.

pp L.V.

poco accel.....

3 Flutes

2 Oboes

3 Clarinets (Bb)

Bass clarinet

2 Bassoons

3/4 4/4

poco accel.....

119

(Bb) Sop.

(Eb) Alto

Saxophones

(Bb) Ten.

(Eb) Bar.

3/4 4/4

poco accel.....

119

3 Horns (F)

3 Trumpets (Bb)

3 Trombones

Euph.

Tuba

3/4 4/4

poco accel.....

119

Str. Bass

3/4 4/4

Timp. 1

Glock 3.

Cym. 4

II allegro

dolce ad lib.

rit 3

3 Flutes

2 Oboes

3 Clarinets (Bb)

Bass clarinet

2 Bassoons

126

allegro

rit 2/4

Sop.

Alto Saxophones

(Bb) Ten.

(Eb) Bar.

126

II allegro

rit 2/4

2.3.

3 Horns (F)

1.

12.3. SENZA SORD.

3 Trumpets (Bb)

3 Trombones

Euph.

Tuba

126

II allegro

rit 2/4

String Basses

l.v.

l.v.

12 allegro giusto ♩=126

3 Flutes
2 Oboes
3 Clarinets (B♭)
Bass clarinet
2 Bassoons

12 allegro giusto ♩=126

Sop.
2 Alti
Saxophones
(B♭) Ten.
(E♭) Bar.

BARITONE
TENOR
TENOR
BARITONE

ff pes.

12 allegro giusto ♩=126

3 Horns (F)
3 Trumpets (B♭)
3 Trombones
Euph.
Tuba

ff pes.

12 allegro giusto ♩=126

Str. Bass

arco.

1.
2.
3.
4.

13

3 Flutes

piccolo

2 Oboes

3 Clarinets (Bb)

Bass clarinet

2 Bassoons

ff pes.

sf p f

13

Sop.

2 Alti

Saxophones

(Bb) Ten.

(Eb) Bar.

ff pes.

sf p f p

13

43

3 Horns (F)

3 Trumpets (Bb)

3 Trombones

Euph.

Tuba

sf p f p

13

43

String Bass.

sf p ff p

Timp. 1.

B. Drum

3.

4.

p f

mf p mf

3 Flutes
2 Oboes
3 Clarinets (Bb)
Bass clarinet
2 Bassoons
1. piccolo
1 mute in flauto.
153
Sop.
Alti.
Saxophones
(Bb) Ten
(Eb) Bar.
3 Horns (F)
CONSORD.
3 Trumpets (Bb)
3 Trombons
Eupn.
Tuba
gliss to the top!
String Bass.
Timp. 1.
VIBRAPHONE
B-drum 2
Glock 3.
cym. 4.

14

3 Flutes

1. p dolce

2 Oboes

3 Clarinets (B♭)

p dolce

Bass clarinet

2 Bassoons

14

Sop.

Alto

Saxophones

(B♭) Ten.

(E♭) Bar.

14

3 Horns (F)

3 Trumpets (B♭)

3 Trombones

Euph

Tuba

14

String Bass

1.

2.

3.

4.

15

poco sostenuto

3 Flutes

2 Oboes

3 Clarinets (Bb)

Bass clarinet

2 Bassoons

3/4 2/4 15

poco sostenuto 3/4 2/4

(Bb) Sop.

(Eb) Alti

Saxophones

(Bb) Ten

(Eb) Bar.

mp

3/4 2/4 15

poco sost. 3/4 2/4

3 Horns (F)

3 Trumpets (Bb)

3 Trombones

Euph.

Tuba

3/4 2/4 15

poco sost. 3/4 2/4

String Bass

pizz. p

arco p

Timp 1.

2.

3.

4.

p

a tempo

16

3 Flutes

2 Oboes

3 Clarinets (Bb)

Bass clarinet

2 Bassoons

2/4 183

5/8

2/4 16

Sop.

Alti.

Saxophones

(Bb) Ten.

(Eb) Bar.

2/4 183

a tempo

5/8

2/4 16

3 Horns (F)

3 Trumpets (Bb)

3 Trombones

Euph.

Tuba

2/4 183

5/8

2/4 16

String Bass

pizz.

Timp. 1.

2.

3.

4.

3 Flutes

2 Oboes

3 Clarinets (Bb)

Bass clarinet

2 Bassoons

193

3/4 2/4

(Bb) Sop.

(Eb) Alto

Saxophones

(Bb) Ten.

(Eb) Bar.

193

3/4 2/4

3 Horns (F)

3 Trumpets (Bb)

3 Trombones

Euph.

Tuba

193

String Bass

3/4 2/4

Timp. 1.

B-drum 2.

3.

4.

3 Flutes

2 Oboes

3 Clarinets (Bb)

Bass clarinet

2 Bassoons

GP

Sop.

Alto.

Saxophones

(Bb) Ten.

(Eb) Bar.

GP

3 Horns (F)

3 Trumpets (Bb)

CON SORD.

SENZA SORD. QUICK!

SENZA SORD.

3 Trombones

Euph.

Tuba

GP

String Bass.

Timp. 1.

B-drum 2.

Glock.s.

Cym. 4.

ppp non cresc.

17

3 Flutes

2 Oboes

3 Clarinets (Bb)

Bass clarinet

2 Bassoons

17

Sop.

2 Alti

Saxophones

(Bb) Ten.

(Eb) Bar.

17

3 Horns (F)

3 Trumpets (Bb)

3 Trombones

123 senza sord.

Eph.

Tuba

17

arco

String Bass

Timp.

vib.

glock

cym.

3 Flutes

2 Oboes

3 Clarinets (Bb)

Bass clarinet

2 Bassoons

Sop.

Alti.

Saxophones

(Bb) Ten.

(Eb) Bar.

3 Horns (F)

3 Trumpets (Bb)

3 Trombones

Euph.

Tuba

String Bass.

pizz.

Timp. 1.

2.

Perc. 3.

4.

tr

To Tam-Tam

poco rit

3 Flutes

2 Oboes

3 Clarinets (Bb)

Bass clarinet

2 Bassoons

picc.

poco rit

Saxophones

(Bb) Ten.

(Eb) Bar.

poco rit

3 Horns (F)

3 Trumpets (Bb)

3 Trombones

Euph.

Tuba

poco rit

String Bass.

18 a tempo

3 Flutes
2 Oboes
3 Clarinets (Bb)
Bass clarinet
2 Bassoons

223

18 3/4 2/4

(Bb) Sop.
(Eb) Alto.
Saxophones
(Bb) Ten.
(Eb) Bar.

223

18 a tempo 3/4 2/4

3 Horns (F)
3 Trumpets (Bb)
3 Trombones
Euph.
Tuba

223

18 a tempo 3/4 2/4

String Bass.
Timp. 1.
B-drum
Glock.
Gm. 4.

19 leggiero

sounding pitch

3 Flutes

2 Oboes

3 Clarinets (Bb)

Bass clarinet

2 Bassoons

picc. as played

poco a poco

1.

19 233 leggiero

Sop.

Alti.

Saxophones

(Bb) Ten.

(Eb) Bar.

19 233 leggiero

3 Horns (F)

3 Trumpets (Bb)

1.2.3. CON SORD.

CON SORD.

3 Trombones

Euph.

Tuba

19 233 leggiero

String Bass

1.

2.

Glock'rs.

Cym.

20

3 Flutes

2 Oboes

3 Clarinets (Bb)

Bass clarinet

1.

2 Bassoons

243

20

Sop.

2 Alti Saxophones

(Bb) Ten

(Eb) Bar.

243

20

3 Horns (F)

3 Trumpets (Bb)

1.2 CON SORD.

3 Trombones

Euph.

Tuba

243

20

String Bass

pizz mf

Timp. 1.

Vib. 2.

Glock. 3.

Cym. 4.

mp

Secco

poco sf

3 Flutes

2 Oboes

3 Clarinets (Bb)

Bass clarinet

2 Bassoons

253

Sop.

2 Alti Saxophones

(Bb) Ten.

(Eb) Bar.

253

3 Horns (F)

3 Trumpets (Bb)

3 Trombones

CON SORD.

Bliss.

Euph.

Tuba

253

String Bass

pizz.

Timp 1.

B-drum 2.

TO DRUMS (VIBRAPHONE STICKS - HALF-HARD)

glock. 3.

cym. 4.

21

3 Flutes

2 Oboes

3 Clarinets (B♭)

Bass clarinet

2 Bassoons

263

21

Sop.

2 Alti Saxophones

(B♭) Ten.

(E♭) Bar.

263

21

3 Horns (F)

3 Trumpets (B♭)

3 Trombones

Euph.

Tuba

263

21

String Bass

Timp. 1.

4 DRUMS 2.

glock. 3.

Cym. 4.

BRUSH

22

8 Flutes

2 Oboes

3 Clarinets (Bb)

Bass clarinet

2 Bassoons

1.

2.

22

22

273

Sop.

2 Alti Saxophones

(Bb) Ten.

(Eb) Bar.

22

273

3 Horns (F)

p sotto voce

p sotto voce

p sotto voce

3 Trumpets (Bb)

3 Trombones

CON SORD.

p sotto voce

Euph.

Tuba

22

273

String Bass

22

Timp.

4 DRUMS

Glock. 3.

Cym. 4

To 4 DRUMS

3 Flutes

2 Oboes

3 Clarinets (Bb)

Bass clarinet

2 Bassoons

p sotto voce

mf

p

R

283

Sop.

Alti.

Saxophones

(Bb) Ten.

(Eb) Bar.

p

283

3 Horns (F)

3 Trumpets (Bb)

3 Trombones

Espic.

Tuba

p sotto voce

p E sotto voce

283

String Bass

arco

Bass

f

1. 4 DRUMS 2.

3.

4 DRUMS 4.

p

mf

23

3 Flutes

2 Oboes

3 Clarinets (2♭)

Bass clarinet

2 Bassoons

mf f mf f p p p

23

290

3/4 2/4

Saxophones

(2♭) Ten.

(E♭) Bar.

23

290

3/4 2/4

3 Horns (F)

3 Trumpets (3♭)

CON SORD.

p

3 Trombones

Euph.

Tuba

mp

23

290

3/4 2/4

String Bass

pizz. arco

Timp. 1.

2.

Glock. 3.

4

mp p pp

24

3 Flutes

2 Oboes

3 Clarinets (Bb)

Bass clarinet

2 Bassoons

297

24

Sop.

Alti Saxophones

(Bb) Ten.

(Eb) Bar.

297

24

3 Horns (F)

3 Trumpets (Bb)

(CON SORD.)

CON SORD.

SENZA SORD.

3 Trombones

Euph.

Tuba

297

24

String Bass

pizz.

Timp. 1.

DRUMS 2.

p leggiero

3.

DRUMS 4.

p leggiero

25

3 Flutes

1. picc. at pitch.

2.

3.

poco - a - poco - crescendo

2 Oboes

2.

p dolce

3 Clarinets (Bb)

p dolce

Bass clarinet

p dolce

2 Bassoons

a2

p

poco - a - poco - crescendo

304

25

(Bb) Sop.

p dolce espr.

(Eb) Alti Saxophones

(Bb) Ten

(Eb) Bar.

poco - a - poco - crescendo

305

25

3 Horns (F)

3 Trumpets (Bb)

123 CONSORD.

p

3 Trombones

Bass

Tuba

306

25

String Bass

arco

Timp 1.

2.

3.

4.

pp

TO TAM-TAM

3 Flutes
2 Oboes
3 Clarinets (Bb)
Bass clarinet
2 Bassoons
poco a poco
crescendo
picc.
ob.2.
311
Sop.
Alti.
Saxophones
(Bb) Ten.
(Eb) Bar.
poco - a - poco - cresc.
3 Horns (F)
3 Trumpets (Bb)
SENZA SORD.
1.2.3. SENZA SORD.
3 Trombones
Euph.
Tuba
String Bass
Timp. 1.
2
Tamb.
4
p poco cresc.
37

26 poco sostenuto: l'istesso tempo

8 Flutes
2 Oboes
3 Clarinets (Bb)
Bass clarinet
2 Bassoons

318

26 4/4 poco sostenuto: l'istesso tempo

Saxophones
(Bb) Ten.
(Eb) Bar.

319

26 4/4 poco sostenuto: l'istesso tempo

3 Horns (F)
3 Trumpets (Bb)
3 Trombones
Euph.
Tuba

318

26 4/4 poco sostenuto: l'istesso tempo

String Bass
Timp. 1.
Bdrm 2.
Tam-tam 3.
cym. 4.

3 Flutes

2 Oboes

3 Clarinets (Bb)

Bass clarinet

2 Bassoons

f

325

(Bb) Sop.

(Eb) Alto Saxophones

(Bb) Ten

(Eb) Bar.

325

3 Horns (F)

3 Trumpets (Bb)

3 Trombones

Euph

Tuba

325

String Bass

pizz.

pizz. arco

Timp. 1.

vib. 2

T-tam 3.

drums 4.

27

3 Flutes

2 Oboes

3 Clarinets (Bb)

Bass clarinet

2 Bassoons

332

27

mf

mf

Saxophones

(Bb) Ten.

(Eb) Bar.

27

332

3 Horns (F)

3 Trumpets (Bb)

3 Trombones

Euph.

Tuba

27

331

String Bass

Timp. 1.

DRUMS 2.

Trbn 3.

4.

pp

sf

sf

p

f

sf

sf

sf

p

f

3 Flutes

2 Oboes

1,2.

3 Clarinets (Bb)

3.

Bass clarinet

2 Bassoons

339

sff

Saxophones

(Bb) Ten.

(Eb) Bar.

339

3 Horns (F)

1,2.

3 Trumpets (Bb)

3.

3 Trombones

Euph.

Tuba

339

String Bass

Timp. 1.

Drums 2

T-tom 3

Drums 4

28

3 Flutes

2 Oboes

1.2.

3 Clarinets (Bb)

3.

Bass clarinet

2 Bassoons

346

28

Sop.

Alti Saxophones

(Bb) Ten.

(Eb) Bar.

346

28

3 Horns (F)

3 Trumpets (Bb)

1.2.

2. ONLY 1 CORNET SOLO

3 CORNETS

3 CORNET SOLO

3 Trombones

Euph.

Tuba

346

28

String Bass

Timp. 1.

DRUMS 2

Tri. Trgs.

DRUMS 4

poco a poco decrescendo

3 Flutes

2 Oboes

3 Clarinets (2 in)

poco a poco decrescendo

Bass clarinet

2 Bassoons

poco a poco decrescendo

353 diminuendo e poco a poco ritenuto

poco a poco decrescendo

Sop.

Alti

a 2.

Saxophones

(2 in) Ten.

(2 in) Bar.

niente

353 poco a poco dim e rit.

3 Horns (F)

1. CON SOR

3 Trumpets (Bb)

sempre decrescendo

3 Trombones

Bass

Tuba

353 poco a poco dim e rit

String Basses

poco a poco decrescendo

Timp. 1.

2

3.

4.

to glock.

sempre rit. rit.

3 Flutes

2. Picc. 3.

2 Oboes

3 Clarinets (Bb)

Bass clarinet

2 Bassoons

mp p pp mp pp

360 sempre rit. rit.

Sop.

Alti Saxophones

1.

(Bb) Ten.

(Eb) Bar.

360 sempre rit rit

3 Horns (F)

3 Trumpets (Bb)

3 Trombones

Euph.

Tuba

360 sempre rit rit

String Bass

Timp. 1.

Drums 2.

Cym. 4.

Glock. 3.

sounds 1 8va higher

29 desolato con rubato ♩ = 100c.

picc.

3 Flutes

p dolce

2 Oboes

p dolce

3 Clarinets (Bb)

Bass clarinet

1.

2 Bassoons

2.

367

29 desolato con rubato ♩ = 100c.

Saxophones

(Bb) Ten.

(Eb) Bar.

367

29 desolato con rubato ♩ = 100c.

3 Horns (F)

3 Trumpets (Bb)

3 Trombones

CON SORD.

p

CON SORD.

p

Euph.

Tuba

367

29 desolato con rit bato ♩ = 100c.

String Bass

Timp. 1.

drums 2.

semi-hard sticks

pp

mp

pp

Glock.

3

cymbal

coin

tenor drum

soft sticks

p

to tam-tam

steady tremolo

ppp

3 Flutes

2 Oboes

3 Clarinets (Bb)

Bass clarinet

2 Bassoons

374

Sop.

Alti

Saxophones

(Bb) Ten.

(Eb) Bar.

374

3 Horns (F)

3 Trumpets (Bb)

3 Trombones

Euph.

Tuba

374

String Bass

Timp. 1.

Perc. 2.

T-Tom. 3.

4

30

3 Flutes

2 Oboes

3 Clarinets (B♭)

Bass clarinet

2 Bassoons

381

Saxophones

(B♭) Ten.

(E♭) Bar.

3 Horns (F)

3 Trumpets (B♭)

3 Trombones

Euph.

Tuba

Strings Bass.

Timp. 1.

2.

3.

4.

3 Flutes

2 Oboes

3 Clarinets (B♭)

Bass clarinet

2 Bassoons

387

mp

3/4 4/4

pp

p

pp

pp

2/4

Sop.

Alto

Saxophones

Alto 2:

(B♭) Ten.

(E♭) Bar.

pp

mp

mp

3/4 4/4

2/4

389

3 Horns (F)

mp

3 Trumpets (B♭)

3 Trombones

Euph.

Tuba

p

p

3/4 4/4

2/4

389

String Bass

mp

Timp. 1.

B-drum 2.

T-tam. 3.

Cym. 4.

pp

ppp

l.v.

allegro come sopra ♩=126

3 Flutes

2 Oboes

3 Clarinets (Bb)

Bass clarinet

2 Bassoons

31 allegro come sopra ♩=126

Saxophones

(Bb) Ten.

(Eb) Bar.

31 allegro come sopra

3 Horns (F)

3 Trumpets (Bb)

CON SORD.

3 Trombones

CON SORD.

Euph.

Tuba

31 allegro come sopra

String Basses

Pizz. pp.

32

3 Flutes

2 Oboes

3 Clarinets (Bb)

Bass clarinet

2 Bassoons

a2

mp

32

Saxophones

(Bb) Ten.

(Eb) Bar.

32

3 Horns (F)

3 Trumpets (Bb)

3 Trombones

Euph.

Tuba

sf

32

String Bass.

pesante

poco a poco dim.

3 Flutes

2 Oboes

3 Clarinets (Bb)

Bass clarinet

2 Bassoons

pesante

poco a poco dim.

Saxophones

(Bb) Ten.

(Eb) Bar.

pesante

poco a poco dim.

3 Horns (F)

3 Trumpets (Bb)

3 Trombones

Euph.

Tuba

pesante

poco a poco dim.

String Bass.

Timp.

Vib.

33

3 Flutes

2 Oboes

3 Clarinets (Bb)

Bass Clarinet

2 Bassoons

33

Saxophones (Bb) Ten. (Eb) Bar.

33

3 Horns (F)

3 Trumpets (Bb)

3 Trombones

Euph.

Tuba

33

Strng Bass

Timp.

Vib.

36

picc.

3 Flutes

2 Oboes

3 Clarinets (Bb)

(1.)

Bass clarinet

2 Bassoons

2.

mf

mf

mf

477

36

Sop.

2 Alti

5 saxophones

(Bb) Ten

(Eb) Bar

mf

mf

477

36

3 Horns (F)

3 Trumpets (Bb)

3 Trombones

Euph

Tuba

471

36

String Bass

pizz. mf

Timp: 1.

B-flat/Num 2

mp

3.

Cym. 4

3 Flutes

2 Oboes

3 Clarinets (B♭)

Bass clarinet

2 Bassoons

Sop.

Alti Saxophones

(B♭) Ten.

(E♭) Bar.

3 Horns (F)

3 Trumpets (B♭)

3 Trombones

Euph.

Tuba

String Bass

Timp. 1.

Bdrum 2.

Glock. 3.

Cym. 4

37

3 Flutes

pico. & 2.

2 Oboes

3 Clarinets (Bb)

Bass clarinet

2 Bassoons

497

37

Sop.

Alti.

Saxophones

(Bb) Ten.

(Eb) Bar.

497

37

3 Horns (F)

3 Trumpets (Bb)

1. CON SORD.

2. CON SORD.

1. CON SORD.

CON SORD.

SENZA SORD.

3 Trombones

Euph.

Tuba

497

37

String Bass

Pizz.

Timp. 1.

B-drum 2.

glock. 3.

cym. 4.

38

sub. molto rit. a tempo

3 Flutes

2 Oboes

3 Clarinets (Bb)

Bass clarinet

2 Bassoons

507

38

sub. molto rit. a tempo

Sop.

Alti Saxophones

(Bb) Ten.

(Eb) Bar.

507

38

sub. molto rit. a tempo

3 Horns (F)

CON SORD.

3 Trumpets (Bb)

3 Trombones

Euph.

Tuba

507

38

sub. molto rit. a tempo

String Bass

Timp. 1.

Bl/um 2.

Glock. 3.

Cym. 4.

pp

39

3 Flutes

2 Oboes

3 Clarinets (Bb)

Bass clarinet

2 Bassoons

517

5/8 39 3/4 2/4 6/8 2/4

3 Saxophones

(Bb) Ten.

(Eb) Bar.

517

5/8 39 3/4 2/4 6/8 2/4

3 Horns (F)

3 Trumpets (Bb)

3 Trombones

Euph.

Tuba

517

5/8 3/4 2/4 6/8 2/4

String Bass

39

Timp. 1.

B-drum 2.

glock. 3.

cym. 4.

40

9 Flutes

2 Oboes

3 Clarinets (Bb)

Bass clarinet

2 Bassoons

527

40

Sop.

2 Alti Saxophones

(Bb) Ten.

(Eb) Bar.

527

40

quasi gliss.

3 1st Horns (F)

3 Trumpets (Bb)

123 SENZA SORD.

3 Trombones

Euph.

Tuba

527

40

arco

String Bass

Timp. 1.

poco cresc.

molto

vib. 2.

glock 3.

cym. A.

62

3 Flutes

2 Oboes

3 Clarinets (Bb)

Bass clarinet

2 Bassoons

537

Sop.

Alti.

Saxophones

(Bb) Ten.

(Eb) Bar.

537

3 Horns (F)

3 Trumpets (Bb)

3 Trombones

Euph.

Tuba

537

String Bass.

PIZZ.

Timp. 1.

2

Glock. 3.

4.

TO TAM-TAM

3 Flutes

2 Oboes

3 Clarinets (Bb)

Bass clarinet

2 Bassoons

f sempre

546

Sop.

Alti.

Saxophones

(Bb) Ten.

(Eb) Bar.

546

3 Horns (F)

3 Trumpets (Bb)

3 Trombones

Eph.

Tuba

546

String Bass.

Timp. 1.

2.

t-tam B.

4.

sfp

Sim...

41 piu mosso ♩ = 132-138

3 Flutes

2 Oboes

.3 Clarinets (Bb)

Bass clarinet

2 Bassoons

41 piu mosso ♩ = 132-138

504

Sop.

2 Alti Saxophones

(Bb) Ten.

(Eb) Bar.

41 piu mosso ♩ = 132-138

554

3 Horns (F)

3 Trumpets (Bb)

3 Trombones

Eupn.

Tuba

41 piu mosso ♩ = 132-138

564

String Bass

Timp 1.

B-drum 2.

t-tam 3.

cym. 4.

3 Flutes

2 Oboes

3 Clarinets (Bb)

Bass clarinet

2 Bassoons

mf cresc.

f : mp

f p

564

Sop.

2 Alti Saxophones

(Bb) Ten.

(Eb) Bar.

564

3 Horns (F)

3 Trumpets (Bb)

1.2.3. con sord.

mp

3 Trombones

1.2. con sord.
3. senza sord.

Euph.

Tuba

564

String Bass

Timp. 1.

vib. 2.

glock. 3.

cym. 4

poco - - a - poco - - cresc.

3 Flutes

2 Oboes

3 Clarinets (Bb)

Bass clarinet

2 Bassoons

574

poco - - a - poco - - cresc.

Sop.

2 Alti Saxophones

(Bb) Ten.

(Eb) Bar.

574

poco - - a - poco - - cresc.

3 Horns (F)

3 Trumpets (Bb)

3 Trombones

Euph.

Tuba

574

poco - - a - poco - - cresc.

String Bass

tr

Timp. 1.

2.

Glock. 3.

Sym. 4.

42

allegro

3 Flutes

2 Oboes

(ff sost.)

sub. dim.

mp

p

3 Clarinets (Bb)

(ff sost.)

Bass clarinet

2 Bassoons

42 584

allegro

Saxophones

(Bb) Ten.

(Eb) Bar.

42 594

allegro

3 Horns (F)

3 Trumpets (Bb)

3 Trombones

1.2.3. SENZA SORD.

Eph.

Tuba

42 684

allegro

String Bass.

Timp. 1.

2.

Glock. 3.

Cym. 4.

sf

l.v.

trem. non rit.

mf

3 Flutes

2 Oboes

3 Clarinets (B♭)

Bass clarinet

2 Bassoons

591

Saxophones

(B♭) Ten.

(E♭) Bar.

591

3 Horns (F)

3 Trumpets (B♭)

CON SORD.

3 Trombones

Euph.

Tuba

591

String Bass.

sul E

gliss.

arco

PIZZ.

Timp. 1.

B-drum 2.

Glock 3.

cym. 4.

Submitted for the degree of PhD, Durham University, September 1993

Three Pieces for Two Pianos

Richard Hoadley

I
Chorales

con libera: senza tempo giusto

1

fast, (but not presto), fluid, non giusto, quasi glissando

molto poco cresc.

UNA CORDA

p

sempre pp

8vb basso

sempre con ped.

con libera: senza tempo giusto

2

fast (but not presto), fluid, non giusto, quasi glissando

molto poco cresc.

UNA CORDA

p

sempre pp

8vb basso

sempre con ped.

lunga

1

(ped.) gradually release pedal....

2

p

(ped.) gradually release pedal....

come sopra

1

poco cresc.

p con ped.

(ped.) gradually release ped...

5

come sopra

2

poco cresc.

p con ped.

(ped.) gradually release ped...

lunga

2 come sopra

1

(off)

p

mp con ped...

poco cresc.

lunga

2 come sopra

2

(off)

p

mp con ped....

a tempo ♩=55 : calmo, con un poco ritmico

3

8va

1

p

(ped) gradually release ped.

9

2

p

(ped) gradually release ped....

2/2 3 a tempo ♩=55 : calmo, con un poco ritmico

rit.

4 più mosso ♩=60: giusto e intenso

8va

1

poco

13

rit.

4 più mosso ♩=60: giusto e intenso

mp dolce, 'solo'

3 3 3 3 3 3 3

2

p

poco

1

2

ad lib.

5

a tempo ♩=60

ad lib.

a tempo ♩=60

5

21

1

2

ad lib.

6 a tempo ♩=65

poco sf in p

23

ad lib.

6 a tempo ♩=65

1

2

ad lib

a tempo (♩=65 ♩=130)

7

p delicato

35

ad lib

a tempo ♩=65

7

p delicato.

3/4 6/8 2/4 3/8 5/8

ad lib.

a (♩=130) tempo

7

1

(l.v.)

PAUSA AD LIB

mp

p delicato

47

ad lib.

PAUSA AD LIB

a (♩=130) tempo

2

mp

8 a tempo

sopra voce

mp

8va bassa

2/4 3/4

48

1

f

cf

f

8 a tempo

sotto voce

2

f

p

poco f

p

the 'melody' gradually becomes lost

poco accel.

9

♩=140

1

pp sotto voce

mf

mp

f

fluid, delicate

sotto voce

3/4 5/8 4/4

54

2

mf

sff

poco accel.

9

♩=140

mp

f

5 rp

p velocissimo, delicato, sotto voce

sf in p.

poco accel.

colla parte

10

poco accel.

ad lib.

10

poco of

sim.

P delicato

dolce, delicato, fluid. poco

con libera.

pausa ad lib.

a tempo ♩=140

poco accel.

colla parte.

a tempo ♩=140

3+2 / 8

poco accel

2+3 / 8

4 / 4

10

6

molto giusto ♩=140

molto giusto ♩=140

poco sf

1

2

82

87

12 meccanico

12 meccanico

sub. pp

*ossiQ

poco a poco più legato

ff Veloce! (ma sotto voce)

1

2

*ossia

93

(mf)

sim....

CHORALE

f

13

98

(sempre sotto voce)

ff sub

sff

14

103

15

1

108 15

2

1

113

2

16 in tempo ♩=70: più ad libitum

1

118

16 4/4 (2/2) in tempo ♩=70: più ad libitum

2

accel. ♩=190 non giusto

1

2

124

3/4 ♩=190 X non giusto

17 doppio più mosso ♩=120 o=60 non giusto

2/2 17 doppio più mosso ♩=120 o=60 non giusto

ff possibile

ff pass.

come together, pause, then go on

ff pass.

ff pass.

18 a tempo: ♩=120-160

130

pausa ad lib.

sempre ff

colla parte

18 a tempo: ♩=120-160

PRESTO! NON GIUSTO

PAUSA AD LIB...

go!

PAUSA AD LIB.

PAUSA AD LIB.

1

sub. p

sub. p

PAUSA AD LIB.

PAUSA AD. LIB

go!

PAUSA AD LIB.

LH. R.H. LH. R.H.

ff non giusto. sim....

2

8va

fp

f

f

sub p

PAUSA AD LIB

19

1

RH. RH. etc.

ff LH. LH.

fp

RH. etc....

LH. etc.....

PAUSA AD LIB

19

2

fp

sff

ff

3/4

9/8

1

2

9/8 4/4 6/8

piu mosso: tempo giusto ♩. = 130

20

1

20 6/8 piu mosso: tempo giusto ♩. = 130

2

21

1

21

2

f p f p f p f p f p Sim.....

22

1

ff secco sf sf sf sf 8va sim. 8va 8va

22

(3/4)

2

fff sf sf sf sf sf

1

2

23

24

25

1

2

3/8 6/8 25 2/4 3/8 6/8 4/4

f f f sim. f sim.

26 ♩=72 con libera

1

2

f fp sff ppp sotto voce f p mp p p mp

26 4/4 ♩=72 con libera

f poco sf mf (marcato) poco sf pp sff

POCO PAUSA: AD LIB.

POCO PAUSA AD LIB.

Ad adiagio, rubato.

mp

27 ♩=85c PAUSA AD LIB. piu mosso, accel... ♩=120c rit. ♩=60

1

f 5 sf meno sf sempre meno sf p ppp

27 piu mosso, accel ♩=85 ♩=120 rit. ♩=60

2

PAUSA AD LIB. 3 mf mp 3 3 3

28 PAUSA AD LIB... accel. ♩=120 29 sub: ♩=55 rit.

1

pp sotto voce

28 accel. ♩=120 29 sub: ♩=55 rit.

2

PAUSA AD LIB... 11 mp f ff (l.v.) p

(rit) piu giusto ♩=46

rit. 30 doppio piu mosso ♩=88, 𝅗𝅥=44

1

2

(pp)

(rit) piu giusto ♩=46

rit. 30 doppio piu mosso ♩=88, 𝅗𝅥=44

p

esegue sotto voce

mf

Tenuto

(sempre ♩=88-90)

p

mp

pp

(sempre ♩=88-90)

Ppdelicato.

mf

p

31

1

p cresc.

31

2

pp

pp

silent....

ATTACCA

II
Arias

1

♩ = 60

3

mp dolce

1 poco accel

mf

2

4/4 ♩ = 60

3/4 2/4 4/4

3 3

mf pes

p

1 poco accel

3/4 2/4

7 6 7 5

mf p

a tempo

p

2

=80-90 a, piacere

rit

=60

poco sf

8

2/4 a tempo 4/4

start slowly

2 3/4

=80-90 a piacere

7/8 rit

3/4 =60

pp

poco sf

accel. 3 Doppio piu mosso ♩=100-120, sempre con libera, colla parte

1

poco sf

pp

p

mp

pp sotto voce

p

pp sotto voce

16

accel. 3 4 4 Doppio piu mosso ♩=100-120, sempre con libera, colla parte

2

poco sf

3 5:4 3 3

p

uf

p leggiero

4

1

(sotto voce)

ppp

pp sotto voce

(P)

23

4

2

p leggiero, quasi ad lib. 7m.

mf

f

mp

mp leggiero.

f

5

1

2

29

p leggiero

rf

(L.H.)

5

accel. to trill

trill to L.H.

R.H.

6

1

2

35

p - sotto voce

p leggiero

6/4

4/4

accel.....molto

♩=180c.

7 ♩=120

poco a poco al ..... legato.

sub cresc. molto

41

accel.....molto

♩=180c.

7 ♩=120

poco a poco al

legato.

(sempre p)

ad libitum...

♩=160 piu mosso

accel

♩=200

rit

♩=180

(rit.)

49

ad libitum, dolce

♩=160 piu mosso

accel.

♩=200

rit

♩=180

(rit.)

poco

rit. (♩=150) (♩=110) (♩=80) sub: ♩=150 8 ♩=120 rit.

1

p pp p

58 rit. (♩=150) (♩=110) (♩=80) sub: ♩=150 8 ♩=120 rit.

2

3 f secco p pp p pp

rit. ppp

piu mosso ♩=160 rit. ♩=110 mp

1

p mf mp mp f p mp ppp

61 ♩=100 piu mosso ♩=160 rit. ♩=110 rit

2

(p) pp mp ppp

9 sub: ♩=140 molto accel. (♩=160) rit. ♩=80c

10

1

mp

P

77

9 sub: ♩=140 molto accel. (♩=160) rit. ♩=80c

2

ff

(secco).

mf

sfff

P

P

3 3 3 3 3 3 5 8

Pdolce

PPcalmo

11

rit.

1

mp

P

P

3 3 3

pp sotto voce.

84

rit.

2

(P)

P

3 3 3 3 3 3 3 3

pp sotto voce

12 tempo primo ♩=60 con molto rubato e licenza

1

accel rall

8va loco

12 tempo primo ♩=60 con molto rubato e licenza

104

accel rall

2

1

2

13

13

secco

paco sf

p

[P]

112

[P]

122

pp sotto voce

mf:p

paco sf

mf

mf

(paco sf)

3
4

4
4

14 a tempo

accel

1

2

14 a tempo

accel

(accel)

piu mosso (non giusto)

PAUSA AD LIB.

presto

dim. al niente...

(accel)

piu mosso (non giusto)

PAUSA AD LIB.

PAUSA AD LIB.

EFFECTIVE RHYTHM:

dim. al niente...

15 a tempo

start slow & accel.

poco rit...

meno mosso

ancora meno mosso ♪=70-80

più mosso ♪=100

dolce espress.

tenuto

p delicato.

15 a tempo

142

meno mosso

ancora meno mosso ♪=70-80

più mosso ♪=100

molto secco.

16

colla parte

tenuto...

colla parte

19 a tempo ♩=100

poco a poco accel e cresc e meno giusto

1

p delicato..

19 a tempo ♩=100

poco a poco accel e cresc e meno giusto

184

2

p delicato.

(non giusto)

1

(non legato)

f

190

(non giusto)

2

(non legato)

sim.

f

20 tempo non giusto ♩= 180-200

1

accel. rit

2

20 195 tempo non giusto ♩= 180-200

1

2

8va

p·co sf

200

8va

21 ♩=100 (poco meno mosso), quasi ad libitum, non giusto

1

sff — f

sonore

bco

fff brutale

8va basso

8va basso

con ped.

21 ♩=100 (poco meno mosso), quasi ad libitum, non giusto

205

2

fff brutale

(secco)

8va basso

8va basso

sf inp

p (sotto voce)

secco

22

1

(loco)

(loco)

f

ossia...

ossia...

ossia...

8va basso

22

8va basso

211

2

molto - - - - poco - - - - a - - - - poco - - - - cresc.

(ped)

1

8va basso

loco.

5:3 5:3 5:3 5:3

f

8va basso

8va basso

216

2

(mf) sempre poco a poco cresc. f

sempre secco

23

1

(loco)

pppp (inaudible)

sempre legato

8va basso

LH: poco a poco decresc.

221

23

2

(sempre cresc.)

ff

fff con tutta forza

sempre secco

24

(p)

1

pp sotto voce

pp sotto voce

pp – regular – independant. molto - - - - (p) - - - - - poco - - -

24 not necessarily aligned →

(p)

226

(f)

2

(ff) poco - - - - -

25

1

(sempre cresc.)

mf

f

sempre con ped come sopra

f

25

237

2

3

5

5

p

pp

(sempre secco)

put full left arm, silently, over the lower octaves and hold:-

sff con tutta forza

pausa LUNGA

pausa LUNGA

(sempre cresc.)

L.V.....

sempre con ped come sopra

242

6/8

p

sff con tutta forza

gradually release

pausa LUNGA

pausa LUNGA

(L.v.)

CODA

26 ♩=56 come prima, con libera

rit a tempo rit

1

non presto

247

26 4/4 ♩=56 come prima con libera

rit a tempo rit

2

poco sopra voce:

27 a tempo

1

262

27 a tempo

2

28

28

leggiero

leggiero

1

2

257

29

a tempo

rit.

poco accel.

30

più mosso ♩=80-90

29

a tempo

rit.

poco accel.

30

più mosso ♩=80-90

start trill slowly, and speed up....

1

2

268

5
4

(eco)

8va

pp

f

p

poco sf

(tr)

(8va)

loco

ppp

(eco)

1

2

273

5
4

(8va)

loco.

ppp

ATTACCA

III
Fugues

Fuga I

1

2

1

2

1

2

1

2

2/4 5/8

5

1

2

6

1

2

6

poco a poco cresc.

(ma sottovoce!)

1

2

7

ff

sim...

8

ff

1

2

9

ff

poco a poco decresc.

poco a poco decresc.

10 poco a poco non giusto, con piu licenza

1

2

10 poco a poco non giusto, con piu licenza

11 a tempo primo; giusto

sub. cresc.

5/4 sub. cresc.

11 a tempo primo; giusto

12 poco a poco dim.

12 poco a poco dim.

1

2

13 poco - a - poco - - - - - dim. - - - - al 19

8va

1

2

8va (loco)

sempre dim. - - - - - - - - - - 14

sopra voce: leggiero

mf

1

2

sempre dim

mf 14

(dim)

mp 15

1

2

(dim)

mp 15

sempre dim.→

1

sempre dim.→

2

16

17

18

19 tempo primo

1

poco sf

f secco

f

mp

2

poco sf

2/4 4/4 tempo primo

f secco

1

rit.

f

PAUSA AD LIB.

20 a tempo

p

f

2

rit.

mf

f

PAUSA AD LIB.

20 a tempo

f

f

1

sf

2

sf

21 Fuga 2 meno mosso - piu tranquillo, ma sempre giusto

♩ =50-60

22

1

pp da lontano

legato poss...

21 ♩ =50-60 meno mosso - piu tranquillo ma sempre giusto

22

2

8va

Pp leggiero e legato.

23

1

8va

loco

mp

(loco) ff

p

23

2

8va

pp

f

24

1

GP

24

2

GP

25

1

pp da lontano.

egusle.

GP

25

2

pp da lontano

mp.

egusle.

GP

2/4 3/4

26

1

pp legato poss

ppp

ppp da lontano (eco)

27

ppp da lontano

sim.

26

2

2

2

pp legato poss.

pp

ppp

ppp

27

ppp da lontano

poco pausa

28 a tempo ♩=50-60

1

mf

p

mf

poco pausa

28 3/4 a tempo ♩=50-60 2/2

2

pp

mp pp

mp pp

pp

pp

29

29

30

31

30

31

1

2

1

2

mp (eco)

mp (eco)

8va

p sost.

p sost.

15va

8va basso

1

2

accel

32

♩=120-130 giusto

8va

mf

sub.p

p

f

f legato giusto

accel.

32

♩=120-130 giusto

sf

poco a poco dim. e rit.

♩=100

mp

33

poco a poco dim. e rit.

♩=100

mp

1

♩=90 rit. al 34 ♩=70-80 doppio piu mosso

35

(sost. ped.)

2

♩=90 rit. al 34 ♩=70-80 doppio piu mosso

35

(sost. ped.)

1

36

2

36

37

37

38 stesso tempo ma piu giusto

38 stesso tempo ma piu giusto

rit.

rit.

39 giusto ♩=110

colla parte

40 a tempo

1

mp sotto voce – intenso

39 giusto

ad lib...

a tempo

2

l.v.

mp sotto voce – intenso – legato

ad lib.... mp

41 a tempo poco a poco piu mosso al 46

1

ad lib..(colla parte)

41 poco a poco piu mosso al 46

2

rit.

colla parte

42 a tempo (ma poco piu mosso)

1

ad lib....

42 a tempo (ma poco piu mosso)

2

mf

ad lib

43 a tempo (sempre piu mosso) (♩=140)

colla parte

43 a tempo (♩=140) (sempre piu mosso)

rit.

PAUSA AD LIB.

a tempo (sim)

44 (♩=150c.)

doppia voce

PAUSE COLLA VOCE

44 a tempo (sim....)

45 più mosso: poco a poco più libera (♩=160)

45 più mosso: poco a poco più libera (♩=160)

1

2

8va

a tempo giusto ♩=160c.

non troppo

4

46 sf

f non troppo.

47

CHORALE !!

ff

48

p

49

1

49

2

50

1

50

2

51

1

51

2

52

1

2

52

mf

mf

f

53

1

53

2

8va

8va

8va

sf

sf

54 sub pianissimmo - piu mosso

1

sub pp

2

sub pp pianissimmo - piu mosso

8va

ff

ff secco.

sub pp

1

2

8va

loco

f

55 poco a poco cresc al fin

1

3/4

3+4/8 poco a poco cresc al fin

3+6/8

2

mf

pp

1

2/4

3/4

3+3/8

3+5/8

5+4/8

3+4/8

2

molto

poco

2

poco

p

p

56

8va

1

2

3+5 8 | 3+4 8 | 3+5 8 | 3+4 8 | 2+5 8 | 3+4 8

molto | poco a | poco | mp

57

8va

1

2

3+5 8 | 1+4 8 | 2+5 8 | 3+3 8 | 2+3 8 4 | 1+4 8 | 3+4 8

poco | a | poco | cresc | mf

58

8va

1

2

3+3 8 4 | 2+5 8 | 3+3 8 4 | 2+4+3 8 | 3+4 8 | 1+3 4

molto | poco | a | poco | cresc

59

1

59

2

1+3 4 3+4 8 4+3 8 3+2+3 8 3+4 8

f

f

60

1

60

2

3+6 8 33 8 4 3+4 8 3+6 8

ff

ff

61

1

61

2

33 8 4 3+4 8 2+3 8 3+4 8 2+2 8

ff

con tutta forza

Submitted for the degree of PhD, Durham University, September 1993

Four Archetypes

for large orchestra

Richard Hoadley

Commissioned by the Cambridge-Heidelberg-Montpellier Youth Orchestra with funds provided by Eastern Arts

Instrumentation

3 Flutes (2nd also flauto alto, 3rd also flauto piccolo)
3 Oboes (3rd also cor anglais)
3 Clarinets in B flat (3rd also bass clarinet)
3 Bassoons (3rd also double bassoon)

3 Horns in F
3 Trumpets in B flat
3 Trombones
Tuba

Percussion
3 Suspended Cymbals
5 Tam-tams

bongos
woodblocks
4 temple blocks
cabasa

glockenspiel
vibraphone
marimba

bell-tree

Timpani

Harp

Strings
at least
16 violini
8 viole
8 violoncelli
4 contrabassi

Score in C

Glockenspiel sounds two octaves higher than written
Piccolo sounds one octave higher than written
Double-bass sounds one octave lower than written

I

Fanfares

flauti

oboi

clarinetti (Bb)

fagotti

corni (F)

trombe (Bb)

tromboni e tuba

VIBES

percussion

MAR

GONGO

arpa

violini div a 4

viole div a 3

violoncelli

contrabassi

1

flauti

oboi

clarinetti (Bb)

fagotti

corni (F)

trombe (Bb)

tromboni e tuba

percussion

Glock.

arpa

violini div a 4

viole div a 3

violoncelli

contrabassi

flauti
oboi
clarinetti (Bb)
fagotti
corni (F)
trombe (Bb)
tromboni e tuba
percussion
VIBES
glock.
arpa
dry.
violini div a 4
viole div a 3
violoncelli
contrabassi

flauti
Picc
oboi
clarinetti (Bb)
Bass.
fagotti
corni (F)
trombe (Bb)
tromboni e tuba
percussion
VIBES
arpa
solo!
violini div a 4
viole div a 3
violoncelli
contrabassi

4

flauti
Picc
oboi
clarinetti (Bb)
fagotti

4

horns:-

corni (F)
trombe (Bb)
trumpets.
sottovoce
tromboni e tuba
sotto voce

4

percussion

arpa

STRINGS: POCO A POCO CRESC.- - - -

violini div a 4
1
2

viole div a 3

violoncelli

contrabassi

flauti
oboi
clarinetti (Bb)
fagotti
corni (F)
trombe (Bb)
tromboni e tuba
percussion
arpa
violini div a 4
viole div a 3
violoncelli
contrabassi

benardinsieto

5

5

POCO - - - A - - - POCO - - - - CRESC. - - - -

6

flauti

oboi

clarinetti (Bb)

fagotti

6

corni (F)

trombe (Bb)

tromboni e tuba

6

percussioni

arpa

violini div a 4

viole div a 3

violoncelli

contrabassi

flauti
oboi
cor.
clarinetti (Bb)
BASS
fagotti
corni (F)
trombe (Bb)
tromboni e tuba
percussion 5 players
arpa
violini div a 4
viole div a 3
violoncelli
contrabassi

flauti
1
2
3
picc.

oboi
1
2
cor.
3

clarinetti
(Bb)
1
2
BASS
3

fagotti
1
2
CONTRA
3

corni
(F)
1
2
3

trombe
(Bb)
1
2
3

tromboni
e tuba
1
3

percussion
5 players
1
2
MARIMBA
3
4
5
glock.

arpa

violini
1
2
Vln i div a 6.

viole
1
2
Vle div a 4.

violon-
celli
1
2

contra-
bassi

9

PICC

ff SOPRA VOCE

C. ING.

ff SOPRA VOCE

9

5 players

9

div a 6

8va

div a 6

div 2 3

flauti
Picc
oboi
cor
clarinetti (Bb)
fagotti
corni (F)
trombe (Bb)
tromboni e tuba
percussion 5 players
arpa
violini
viole
violon-celli
contra-bassi

10

flauti
PICC.
oboi
C.ING.
clarinetti (Bb)
fagotti

10

corni (F)
trombe (Bb)
tromboni e tuba

10

percussion 5 players

arpa

violini
viole
violon-celli
contra-bassi

8va
tutta forza
PIZZ div a 6
sff
sff sim.
PIZZ. tutta forza
PIZZ
ARCO CON SORD:
ppp

flauti
oboi
clarinetti (Bb)
fagotti
corni (F)
trombe (Bb)
tromboni e tuba
percussion 5 players
arpa
violini
viole
violon-celli
contra-bassi

f soco; dolce
ALTO
f poco a poco dim
f poco - a poco dim
ppp
mp
SOTTO VOCE Change bow variously.
mp (distinct).

12

flauti

oboi

clarinetti (Bb)

fagotti

CONTRA (PLAYING)

12

corni (F)

trombe (Bb)

tromboni e tuba

12

percussion 5 players

arpa

violini div a4

viole

violoncelli

contrabassi

13

flauti 1 2 3

con libertà

f

slow trill accel... rit...

mf

mf solo-dolce

slow... accel.... rit.....

pp

oboi 1 2 3

ppp al niente

clarinetti (Bb) 1 2 3

tr

mf

slow accel... rit....

fagotti 1 2 3

mf

slow accel... rit...

pp

3 CONTRA

ppp al niente...

13

corni (F) 1 2 3

ppp al niente

trombe (Bb) 1 2 3

tromboni e tuba 1 2 3

13

percussion

VIBES 1

MAR 5 players 2 3 4 5

niente

ppp (niente)

mp

arpa

p dolce, SOPRA VOCE.

violini div 4 1 2

ppp (sotto) p (sopra) sost.

viole 1 2

ppp (sotto) p (sopra) sost.

violoncelli 1 2

TUTTI

ppp (sotto) p (sopra) sost.

contrabassi

flauti

oboi

clarinetti (Bb)

fagotti

corni (F)

trombe (Bb)

tromboni e tuba

percussion 5 players

arpa

violini div a 4

viole div a 2

violoncelli div a 2

contrabassi

14

flauti 1 2 3

oboi 1 2 3

clarinetti (Bb) 1 2 3

fagotti 1 2 3
contra

corni (F) 1 2 3

trombe (Bb) 1 2 3

tromboni e tuba 1 2 3

14

percussion 1 2 3 4 5
VIBES
MAR
5 players

arpa

violini div a 4 1 2 3 4

viole div a 2 1 2 3

violoncelli div a 2 1 2 3

contrabassi

al niente

poco sf in piano

poco sf in piano

poco sf in piano

al niente

al niente

ppp (niente)

mp

niente.

niente

(senza cresc.)

ppp p

half

pp

II

Dirges

flauti
oboi
clarinetti (Bb)
fagotti
corni (F)
trombe (Bb)
tromboni e tuba
percussion
arpa
violini div a 4
viole div a 3
violoncelli
contrabassi

flauti
oboi
clarinetti (Bb)
fagotti
corni (F)
trombe (Bb)
tromboni e tuba
percussion 5 players
arpa
violini
viole
violon-celli
contra-bassi

flauti
oboi
clarinetti (Bb)
fagotti
corni (F)
trombe (Bb)
tromboni e tuba
percussion
VIBES
arpa
violini div a 4
1
2
SOLI
SOLA
viole div a 3
violon-celli
contra-bassi

3. PICC.
PICC
BASS SOLO
p dolce
pdolce.
2
mf
hard sticks
ff
6 cow
gongs
p
f
2 SOLI CON SORD.
ppp
pp
(TUTTI)
UNIS.
DIV a 2.

flauti
oboi
clarinetti (Bb)
fagotti
corni (F)
trombe (Bb)
tromboni e tuba
percussion
arpa
violini div a 4
viole div a 3
violoncelli
contrabassi

flauti

oboi

(cor).

clarinetti (Bb)

fagotti

corni (F)

trombe (Bb)

tromboni e tuba

percussion

arpa

violini div a 4

1

2

SOLO

pizz

mp

TUTTI

SENZA SORD.

ARCO

DIV. a 2:

(SENZA SORD.

TUTTI:

viole div a 3

violoncelli

contrabassi

flauti
oboi
clarinetti (Bb)
fagotti
corni (F)
trombe (Bb)
tromboni e tuba
percussion
arpa
violini div a 4
viole div a 2
violoncelli
contrabassi

5 molto piu mosso ♩= 100-110 poco - - - - a - - - poco - - - - - dim - - - e - - - - rit - - - - - -

flauti

oboi

CORANGLAIS (ATPITCH)

clarinetti (Bb)

BASS CLARINET

fagotti

CONTRA-FAG (ATPITCH)

5 molto piu mosso ♩= 100-110 poco - - - - - a - - - - poco - - - - - dim. - - - e - - - - - rit. - - - - - -

corni (F)

trombe (Bb)

tromboni e tuba

5 molto piu mosso ♩= 100-110 poco - - - - - a - - - - poco - - - - - dim - - - e - - - - - rit - - - - - -

percussion 5 players

arpa

violini

viole

violon-celli

contra-bassi

sempre - - - - - - - - - - - - - - - dim. - - - - - - - - - e - - - - - - - - - - - - - rit. - - - - - - - - - - - - - - -

6

flauti 1 2 3

oboi 1 2 3

cor anglais

arinetti b) 1 2 3

fagotti 1 2 3

contra

6

corni (F) 1 2 3

trombe (Bb) 1 2 3

tromboni 1 2

: tuba 3

6

sempre - - - - - - - - - - - - - - - dim - - - - - - - - - e - - - - - - - - - - - - - rit - - - - - - - - - - - - - - -

percussion 5 players 1 2 3 4 5

arpa

violini 1 2

viole 1 2

violon-celli 1 2

contra-bassi

2: TO N.TO FLUTE

7 sempre rit. - - - - - e - - - - - - - - - dim. - - - - - - - - - - al - - - - - - - - - 8 ♩.=86-88

flauti 1 3
ALTO 1
oboi 1 2 3
clarinetti (Bb) 1 2
BASS 3
fagotti 1 2
CONTRA. (SOUNDING PITCH) 3

7 8

corni (F) 1 2 3
trombe (Bb) 1 2 3
tromboni 1
e tuba 3

7 sempre rit - - - - - - - - e - - - - - - - - - - - - dim - - - - - - - - - - - - - al - - - - - - - - - - - 8 ♩.=86-88

percussion 5 players 1 2 3 4 5

♩=86-88

arpa

violini 1 2
CON SORD.

viole 1 2
CON SORD.

violon-celli 1 2
CON SORD.

contra-bassi
CON SORD.

SOTTO VOCE pp
pp SOTTO VOCE
pp SOTTO VOCE
pp SOTTO VOCE
pp SOTTO VOCE

9

flauti 1 2 3

oboi 1 2 3

clarinetti (Bb) 1 2 3

fagotti 1 2 3

ALTO

p SOTTO VOCE

mf SOPRAVOCE

COR

p SOTTO VOCE

mf sopra voce

BASS

p sotto voce

mf sopra voce

p sotto voce

mf sopra voce

9

corni (F) 1 2 3

trombe (Bb) 1 2 3

tromboni e tuba 1 2 3

percussion 5 players 1 2 3 4 5

pp sotto voce

f

pp

MAR

pp sotto voce

arpa

pp sotto voce

pp

9

violini div a 4 1 2 3 4

mp

pp

SOLO

ALTRI

non leg.

p non legato

viole div a 3 1 2 3

violon-celli 1 2 3

contra-bassi

flauti
ALTO
oboi
COR
clarinetti
(Bb)
BASS
fagotti
corni
(F)
trombe
(Bb)
tromboni
e tuba
percussion
5 players
arpa
violini
div a 4
1
2
viole
div a 3
violon-
celli
contra-
bassi

10

flauti 1 2 3

oboi 1 2 3

clarinetti (Bb) 1 2 3

fagotti 1 2 3

2/4 3/4

corni (F) 1 2 3

trombe (Bb) 1 2 3

tromboni e tuba 1 2 3

10

2/4 3/4

percussion 5 players 1 2 3 4 5

arpa

2/4 3/4

vln I TUTTI: Pizz 8va

violini div a 4 1 2 3 4

Pizz. Pizz. Pizz.

viole div a 3 1 2 3

violon-celli 1 2 3

contra-bassi

11

12

flauti

oboi

clarinetti (Bb)

fagotti

p dolce

pp sotto voce

11

12

corni (F)

trombe (Bb)

tromboni e tuba

sff

CONSORD.

percussion 5 players

VIBRAFONE

mf

arpa

p sost.

violini

div.

CONSORD.

TUTTI

viole

violon-celli

contra-bassi

13

flauti
oboi
clarinetti (Bb)
fagotti
corni (F)
trombe (Bb)
tromboni e tuba
percussion 5 players
arpa
violini
viole
violon-celli
contra-bassi

1. pp sost.
2. pp sost.
3. TO PICC.
PICC. mf legg.
pp sost.
pp sost.
1. mf legg.
2. mf legg.
mp
mp
CON SORD. mp
VIBES
p
TUTTI ONIS.
p
mp
mp
p

14

flauti

oboi

clarinetti (Bb)

fagotti

corni (F)

trombe (Bb)

tromboni e tuba

percussion 5 players

arpa

violini div a 4

viole div a 2

violoncelli

contrabassi

3:Picc.

p dolce

(3:Picc)

3:BASS

consol. p

Glock.

8va

solo

div.

div a 2

div a 3

poco a poco

p sotto voce

ritenuto ♩=80 molto rit ♩=60 ♩=40 tenuto ♪=120

♩=70

flauti
Picc.
oboi
clarinetti (Bb)
fagotti
CON SORD.
corni (F)
trombe (Bb)
tromboni e tuba
VIBES
poco f p (sotto)
percussion
arpa
ritenuto molto rit tenuto ♪=120
8va
violini div a 4
viole div a 2
div. a 3
unis
violoncelli
contra-bassi

2/4 ♩=80 ♩=70 ♩=60 ♩=40 3/16 ♩=30 (♪=120)

15 molto meno mosso ♩=50

2/4 5/8 3/4 4/4 3/4

16

flauti
PICC
oboi
clarinetti (Bb)
fagotti
corni (F)
trombe (Bb)
tromboni e tuba
percussion 5 players
arpa
violini div a 4
viole div a2
violon-celli
contra-bassi

p ddee

CON SORD

GLOCK.

CYMBALS

SOLI VIOLINI

TUTTI

Vln 1 :-

Vln 2 :-

flauti
oboi
clarinetti (Bb)
fagotti
corni (F)
trombe (Bb)
tromboni e tuba
percussion 5 players
arpa
8 soli
violini
tutti div.
viole div a 2
violon-celli
contra-bassi

sempre ppp quasi niente
ARCO
PIZZ.
UNIS

17

flauti 1 2 3

oboi 1 2 3

clarinetti (Bb) 1 2 3

fagotti 1 2 3

17

corni (F) 1 2 3

trombe (Bb) 1 2 3

tromboni e tuba 1 2 3

17

percussion 5 players 1 2 3 4 5

arpa

violini 4 soli 1 2 3

viole div a 3 3 soli 1 2 3

violoncelli 1 2 3

contrabassi

flauti
oboi
larinetti
3b)
fagotti
corni
(F)
trombe
(Bb)
rombonj
: tuba
percussion
arpa
violini
viole
div a 3
violon-
celli
contra-
bassi

III
Dances

flauti
oboi
clarinetti (Bb)
fagotti
corni (F)
trombe (Bb)
tromboni e tuba
percussion 5 players
arpa
violini
viole
violon-celli
contra-bassi

3

flauti 1 2 3

oboi 1 2 3

clarinetti (Bb) 1 2 3

fagotti 1 2 3

3: CONTRA-
AT PITCH

corni (F) 1 2 3

trombe (Bb) 1 2 3

tromboni e tuba 1 2 3

3

percussion
VIBES 1
MAR 5 players
CASABA 3
WOOD-BLOCK 1

3

arpa

violini 1 2

viole 1 2

violon-celli 1 2

contra-bassi

4

flauti
oboi
clarinetti (Bb)
fagotti
3: CONTRA SOUNDING
corni (F)
trombe (Bb)
tromboni e tuba
percussion 5 players
arpa
violini
viole
violon-celli
contra-bassi

Picc. PLAYING PITCH

CONSORD.

1. CONSORD.

4

flauti
picc
oboi
clarinetti (Bb)
fagotti
a2
corni (F)
trombe (Bb)
tromboni e tuba
tuba
percussion 5 players
VIBES
hard sticks.
MAR.
GLOCKS
CYMBAL
arpa
8va
violini soli
violini II soli
tutti violini div.
1. div.
pizz.
cresc.
viole

5

flauti
3: ficc.
oboi
3: cor
clarinetti (Bb)
fagotti
3: contra
corni (F)
trombe (Bb)
tromboni e tuba
percussion 5 players
arpa
2 violini I soli
2 violini II soli
tutti violini
viole
2. alto
vibes
mar
con sord.
con sord.
8va
8va loco
pizz.
tutti violini
violoncelli
div. 2 sol i
arco
viola sola
viola sola
pizz.
arco
arco
c. basso solo

7

flauti
ALTO
sotto voce
p
oboi
clarinetti (Bb)
sotto voce
pp
BASS
p
sotto voce
fagotti
CONTRA
corni (F)
trombe (Bb)
tromboni e tuba
SENZA SORD.

7

percussion 5 players
VIBRAFONE
PP sottovoce
WD-BLOCK
P eguale
sim.

7

arpa
mf
SOLO.
Gb

7

violini
TOTTI: CONSORD
ppp sotto voce
ppp sotto voce
viole
SOLA
CON TUTTI
TUTTI DIV 2.
TUTTI: CONSORD DIV 2
ppp sotto voce
violoncelli
HALF CONSORD.
contrabassi
sff

8

flauti 1 2 3

oboi 1 2 3

clarinetti (Bb) 1 2 3

fagotti 1 2 3

8

corni (F) 1 2 3

trombe (Bb) 1 2 3

tromboni e tuba 1 2 3

8

VIBES

percussion 5 players 1 2 3 4 5

8

arpa

violini 1 2

poco (sempre sotto)

poco (sempre sotto)

viole 1 2

poco (sempre sotto)

poco (sempre sotto)

violoncelli 1 2

contrabassi

9

flauti
ALTO
oboi
clarinetti
(Bb)
fagotti

9

corni
(F)
trombe
(Bb)
tromboni
e tuba

9

VIBES
WD-BLK
percussion 5 players

9

arpa

Solo
div
unis.
div
unis.

violini
viole
violon-
celli
contra-
bassi

poco rit

10 a tempo

flauti 1 2 3

oboi 1 2 3

clarinetti (Bb) 1 2 3

mp dolce

fagotti 1 2 3

mp dolce.

poco rit

10 a tempo

corni (F) 1 2 3

trombe (Bb) 1 2 3

tromboni e tuba 1 2 3

10

percussion 5 players 1 2 3 4 5

WBLK

mente

PPPP

poco rit

a tempo

arpa

solo con tutti

4 violini

2 violini 1

solo

violini 1 2

4 soli

2 soli

solo

TUTTI (CON SORD.)

TUTTI (CON SORD.)

viole 1 2

TUTTI UNIS CON SORD.

violoncelli 1 2

TUTTI UNIS CON SORD.

contrabassi

flauti 1 2 3

oboi 1 2 3

clarinetti (Bb) 1 2 3

fagotti 1 2 3

corni (F) 1 2 3

trombe (Bb) 1 2 3

tromboni e tuba 1 2 3

percussion 5 players 1 2 3 4 5

arpa

violini 1 2

viole 1 2

violon-celli 1 2

contra-bassi

flauti
oboi
clarinetti (Bb)
fagotti
corni (F)
trombe (Bb)
tromboni e tuba
percussion 5 players
arpa
violini
viole
violon-celli
contra-bassi

12

stopped.

poco sf

1,2,3: con sord

poco sf

12

12

mf p mp p mp p mp p mp p p p pp p ord.

flauti
oboi
clarinetti (Bb)
BASS
fagotti
corni (F)
trombe (Bb)
tromboni e tuba
percussion 5 players
arpa
violini
viole
violon-celli
contra-bassi

13

Soco (ARCO)
Vlni 1 tutti
PIZZ.
Vle tutti

14

flauti

oboi

clarinetti (B♭)

fagotti

corni (F)

trombe (B♭)

tromboni e tuba

tuba

percussion 5 players

DRY

arpa

DRY!

violini

ARCO

PIZZ.

DIV.

solo

viole

ARCO

PIZZ.

violon-celli

Vcli CON VLE

PIZZ.

contra-bassi

PIZZ.

flauti
oboi
clarinetti (Bb)
fagotti
corni (F)
trombe (Bb)
tromboni e tuba
percussion 5 players
arpa
violini
viole
violoncelli
contrabassi

15

3: BASS.

CON SORD.

SOLO

TUTTI: div: 1st two desks only.

egnale

egnale.

non legato.

PIZZ.

16

flauti
oboi
clarinetti (Bb)
fagotti
corni (F)
trombe (Bb)
tromboni e tuba
percussioni 5 players
arpa
violini
viole
violon-celli
contra-bassi

poco f (sotto)
poco f
(sotto)
acc.
SORD.
1,2: SORD
CON SORD.
(SORD)
3:
2 sq. Tb
gliss.
PIZZ.

flauti
oboi
clarinetti (Bb)
fagotti
corni (F)
trombe (Bb)
tromboni e tuba
17
17
percussion 5 players
CYMBAL:
arpa
violini
viole
violon-celli
contra-bassi
SOLO
PIZZ.
ARCO
SOLA ARCO
(SOLO)

flauti
oboi
clarinetti (Bb)
fagotti
2: CONTRA
corni (F)
trombe (Bb)
tromboni e tuba
percussion 5 players
arpa
violini
viole
violon-celli
contra-bassi

18

18

Picc
2. con Mo
WITH OBOE 2.
CON SORD.
(sotto)
poco f
VIBES
MAR
SOLA
2 SOLI
TUTTI ARCO
ARCO
pizz
pizz mp

20

flauti
Picc.
oboi
Cor.
clarinetti (Bb)
Bass
fagotti
Contra
19
20
corni (F)
trombe (Bb)
(1.2.3, cons ord)
tromboni e tuba
19
percussion 5 players
VIBES:
arpa
(sopra)
20
violini
viole
violoncelli
TUTTI:
pizz.
contrabassi
BASSI con Vc I

flauti
Picc
oboi
clarinetti (Bb)
BASS
fagotti
CONTRA
corni (F)
trombe (Bb)
tromboni e tuba
percussion 5 players
arpa
violini
viole
violon-celli
contra-bassi

21

flauti
oboi
cor
clarinetti (Bb)
fagotti

picc.
f sopra voce
f sopra voce
f sim.
f sim.
f sim
f
f
f
f sim.

9/8 6/8

21

corni (F)
trombe (Bb)
tromboni e tuba

sotto voce
ppp
ppp
fff
fff
ff
ff
ff

9/8 6/8

21

percussion
VIBES
MAR.
GONG
p sotto voce
p sotto voce
mp

arpa

p sotto voce, grazie.

9/8 6/8

solo violini
solo
ARCO
PIZZ.
ARCO
PIZZ.
pp
pp
div.
unis

viole div
SOLA
ARCO
PIZZ.
pp

violoncelli
SOLO
ARCO
PIZZ.

contrabassi

22

flauti
Picc

oboi

clarinetti
(Bb)

fagotti

SOLO

f

22

Poco - - A - - Poco - - - CRESC.

corni
(F)

Poco - - - A - - Poco - - - - CRESC.

CON SORD.

p

trombe
(Bb)

tromboni
e tuba

22

Poco - - - A - - Poco - - - - CRESC.

percussion

VIBES

5 MAR players

Poco - - - A - - Poco - - - - CRESC.

arpa

Poco - - - A - - Poco - - - - CRESC.

SOLO

ARCO

PIZZ

violini
div a

Poco - - - A - - Poco - - - - CRESC.

SOLA

ARCO

PIZZ

viole
div

SOLO

ARCO

PIZZ

violon-
celli

contra-
bassi

23

flauti 1 2 3

oboi 1 2 3

clarinetti (Bb) 1 2 3

fagotti 1 2 3

23

corni (F) 1 2 3

TR: POCO A POCO CRESC.

trombe (Bb) 1 2 3

1.2. CON SORD.

tromboni e tuba 1 2 3

23

percussion 1 2 3 4 5

VIBES

5 players

MAR.

SEMPRE POCO A POCO CRESC.

arpa

SEMPRE POCO A POCO CRESC.

violini div a

SOLO

ARCO

PIZZ.

POCO A POCO CRESC.

DIV.

SEMPRE POCO A POCO CRESC

viole div a 3

SOLA

ARCO

PIZZ.

UNIS

violoncelli

ARCO

PIZZ. (CON IS)

div.

contrabassi

24

flauti 1 2 3

oboi 1 2 3

clarinetti (Bb) 1 2 3

fagotti 1 2 3

24

corni (F) 1 2 3

trombe (Bb) 1 2 3

1.2.3. SENZA SORD.

tromboni e tuba 1 2 3

24

VIBES

percussione 1 5 players 4 5

arpa

violini div a 1 2

SOLA

ARCO

PIZZ

viole div a 3 1 2

violoncelli div a 2.

contrabassi

CON VCLO: (8VO)

25

flauti

Picc

oboi

cor

clarinetti (Sib)

fagotti

25

corni (F)

trombe (Bb)

tromboni e tuba

25

percussion

arpa

1

viole div a 3

violoncelli

contrabassi

26

flauti

oboi

COR

clarinetti (Bb)

3: BASS

fagotti

26

corni (F)

trombe (Bb)

tromboni e tuba

TUBA

26

percussioni 5 players

arpa

violini div a 4

1

2

viole div a 2

violoncelli

contrabassi

27

più mosso ♩. = 120

flauti

oboi

clarinetti (Bb)

fagotti

sopra

corni (F)

trombe (Bb)

tromboni

tuba

27

più mosso ♩. = 120

(sotto)

percussion 5 players

glock

più mosso ♩. = 120

arpa

violini

viole div.

violon-celli

contra-bassi

f non troppo sost.

TUTTI:

flauti
oboi
clarinetti (Bb)
BASS
fagotti
CONTRA
corni (F)
trombe (Bb)
tromboni
tuba
percussion 5 players
arpa
violini
viole
violoncelli
contrabassi

28 ancora piu mosso ♩. = 130.

flauti
Picc
oboi
cor
clarinetti (Bb)
BASSO
fagotti

3

28 ancora piu mosso ♩. = 130

corni (F)
trombe (Bb)

28

tromboni
tuba

ancora piu mosso ♩. = 130

percussion 5 players
GLOCK.
HARP
MARIMBA

3

arpa
VIOLINI div.a4
div.a2

violini
VIOLE div.a3
div.a2

viole
VIOLON-CELLI div.a4.

violon-celli
contra-bassi

HARP
VIOLINI
VIOLE
VIOLONCELLI
div.a2
PIZZ.

3

ATTACCA.

IV
Finale

d=65c.

flauti 1 2 3

oboi 1 2 3

clarinetti (Bb) 1 2 3

fagotti 1 2 3

corni (F) 1 2 3

trombe (Bb) 1 2 3

tromboni e tuba 1 2 3

percussion 5 players 1 2 3 4 5

arpa

violini div a 4 1 2 3 4

viole div a 2 1 2 3

violoncelli 1 2 3

contrabassi

sost.

flauti

oboi

clarinetti (Bb)

fagotti

corni (F)

trombe (Bb)

tromboni e tuba

percussion

bell-tree

CONZ BELLS

SOSP. CYM.

arpa

violini div a 4

viole div a 2

violoncelli div a 2

contrabassi

flauti

oboi

clarinetti (Bb)

fagotti

corni (F)

trombe (Bb)

tromboni e tuba

percussion

arpa

violini div a 4

viole div a 3

violoncelli

contrabassi

flauti

oboi

cor.

clarinetti (Bb)

fagotti

corni (F)

tutti corni

trombe (Bb)

tromboni e tuba

percussion

Glock

arpa

violini div a 4

1

2

viole div a 3

violoncelli

contrabassi

various bow chayes.

4

flauti
1
2
PICC. 3

oboi
1
2
COR. 3

clarinetti (Bb)
1
2
BASS. 3

fagotti
1
2
3

4

corni (F)
1
2
3

trombe (Bb)
1
2
3

tromboni e tuba
1
2
3

percussion
1
2
3
4
5

4

arpa

1
2
violini div a 4
3
4

viole div a 3
1
2
3

violoncelli
1
2
3

contrabassi

molto meno mosso ♩=65-70

flauti

oboi

clarinetti (Bb)

fagotti

corni (F)

trombe (Bb)

tromboni e tuba

percussion

WOODBLOCKS CASABA TEMPLE BLOCKS BONGO SUSP CYMBALS 4 CONGAS

arpa

violini div a 4

viole div a 3

violoncelli

contrabassi

solo

mp delicato

p delicato

glock.

sempre l.v....

CON SORD.

6

flauti 1 2 3

oboi 1 2 3

clarinetti (Bb) 1 2 3

fagotti 1 2 3

6

corni (F) 1 2 3

trombe (Bb) 1 2 3

tromboni 1 2
e tuba 3

percussion
VIBES 1
MAR 5 players 2 3 4 5

BELL-TREE
glock p
BELL-TREE

arpa

6

violini 1 2

viole 1 2

violon-celli 1 2

contra-bassi

div. ppp
div. ppp
pp
ppp

flauti
oboi
clarinetti (Bb)
fagotti
corni (F)
trombe (Bb)
tromboni e tuba
percussion
VIBES
MAR
players
BELL-TREE
arpa
violini
viole
violon-celli
contra-bassi

flauti
oboi
clarinetti (Bb)
fagotti
corni (F)
trombe (Bb)
tromboni e tuba
percussion
arpa
violini div a 4
viole div a 3
violoncelli
contrabassi

1

7

7

bell tree:

WOOD BLK

div a

ad libitum

flauti 1 2 3

oboi 1 2 3

clarinetti (Bb) 1 2 3

fagotti 1 2 3

corni (F) 1 2 3

trombe (Bb) 1 2 3

tromboni e tuba 1 2 3

percussion 5 players 1 2 3 4 5

arpa

TUTTI SENZA SORD.

violini div a 4 1 2 3 4

viole div a 3 1 2 3

violoncelli 1 2 3

contrabassi

presto ♩. = 150 or faster!

flauti

oboi

clarinetti (Bb)

mf (sotto) niente

mf (sotto) niente

mf (sotto) niente

fagotti

pp

corni (F)

trombe (Bb)

tromboni e tuba

percussion

arpa

violini div a 4

(sopra)

viole div a 3

violoncelli a4

not harmonic!

contrabassi

FLAUTI: POCO - - - - - A - - - - POCO - - - - CRESC. - - - - -

flauti
oboi
clarinetti (Bb)
fagotti
corni (F)
trombe (Bb)
tromboni e tuba
percussion
arpa
violini div a 4
viole div a 3
violoncelli
contrabassi

10

flauti
1
2
3
To PICCOLO

oboi
1
2
3

clarinetti
(Bb)
1
2
3

fagotti
1
2
3

corni
(F)
1
2
3

trombe
(Bb)
1
2
3

tromboni
e tuba
1
2
3

10

percussion
1
2
3
4
5

arpa

sempre poco a poco a poco cresc

violini
div a 4
1
2
3
4

viole
div a 3
1
2
3

violoncelli
1
2

contrabassi

flauti

oboi

cor.

clarinetti (Bb)

fagotti

f sempre cresc...

f sempre cresc....

f sempre cresc.....

corni (F)

trombe (Bb)

tromboni e tuba

percussion

arpa

sempre cresc.

1 violini div a 4

2

viole div a 3

con Amo

sempre cresc

violoncelli

contrabassi

flauti
picc.
oboi
clarinetti (Bb)
fagotti
corni (F)
trombe (Bb)
tromboni e tuba
percussion
arpa
violini div a 4
viole div a 3
violoncelli
contrabassi

loco
loco
TO FLUTE
CON TUTTA FORZA

fl: poco - a - poco - - - - dim. - - - -

12

flauti

oboi

clarinetti (Bb)

fagotti

12

corni (F)

trombe (Bb)

tromboni e tuba

12

percussion

arpa

violini div a 4

viole div a 3

violoncelli

contrabassi

13

flauti

oboi

clarinetti (Bb)

fagotti

13

corni (F)

trombe (Bb)

tromboni e tuba

percussion

arpa

13

violini div a 4

viole div a 3

violoncelli

contrabassi

sempre dim

Picc.

mp

pp

mf

niente

14

flauti
picc
oboi
clarinetti (Bb)
fagotti
corni (F)
trombe (Bb)
tromboni e tuba
percussion
arpa
violini div a 4
viole div a 3
violoncelli
contrabassi

sempre
dim.
niente
8va

15

9/8 6/8 9/8

flauti 1 2 3

oboi 1 2 3

clarinetti (Bb) 1 2 3

fagotti 1 2 3

corni (F) 1 2 3

trombe (Bb) 1 2 3

tromboni e tuba 1 2 3

15

percussion 1 2 3 4 5

ossia

arpa

pp

8va

violini div a 4 1 2 3 4

pp

viole div a 3 1 2 3

niente

niente

violoncelli 1 2

contrabassi

16

flauti 1 2 3

oboi 1 2 3

clarinetti (Bb) 1 2 3

fagotti 1 2 3

corni (F) 1 2 3

trombe (Bb) 1 2 3

tromboni e tuba 1 2 3

16

percussion 1 2 3 4 5

arpa

8va

1 2 violini div a 4

3 4

viole div a 3 1 2 3

violoncelli 1 2 3

contrabassi

flauti

oboi

clarinetti (Bb)

fagotti

corni (F)

trombe (Bb)

tromboni e tuba

179

percussion

arpa

violini div a 4

viole div a 3

violoncelli

contrabassi