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Ph.D.
IN
COMPOSITION
– MAINLY FOR AMATEUR MUSICIANS

**COMMENTARY TO THE PORTFOLIO
OF ORIGINAL COMPOSITIONS**

(2003)



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Ph.D. in COMPOSITION (2003)

Contents of the Portfolio:

ONE COMMENTARY to the enclosed original compositions

TWELVE MUSIC SCORES in the same order as the CD track-list below

ONE 11-TRACK COMPACT DISC containing recordings in the following sequence:

1 *La Réproduction Interdite*,
Robert Howard (bassoon) 2002

2 *Broadway Boogie-Woogie*,
Robert Howard (piano) 2001

3 *Music, When Soft Voices Die*,
Monica Acosta (mezzo-soprano) & Howard Jones (piano) 2001

4 *Music to Hear*,
COMA Voices & Summer School Ensemble / Simon Foxley (conductor) 2003

5 *Lines on a Walk*,
COMA Summer School Large-Ensemble / Simon Foxley (conductor) 2001

6 *Promenade IV*,
Forum London Composers' Group Ensemble / Simon Foxley (conductor) 2000

7 *Ghost*,
Forum Wind Quintet: Max Thomas (flute), Paul Burnell (oboe), Nicky Jenkins (clarinet), Karen Hunt (tenor horn), Robert Howard (bassoon) 2003

8 *Lines on a Walk II*,
IXION / Michael Finnissy (conductor) 2001

9 *'...Like Clockwork...'*,
Knowsley Youth Orchestra / Simon Gay (conductor) 2003

10 *The Island*,
Northern Sinfonia / Baldur Bronniman (conductor) 2003

• *Family of Man* – recording omitted

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Fourth Dimension (string quartet) 2003

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1)a) Introduction / Abstract

Composers...do their real work with notes, and their writings have a point only insofar as they illuminate the notes. (Alexander Goehr; Puffett [ed.] 1998: vii)

The focus of my research over the past five years has been on the composition of original works for musicians of widely varying standards. This commentary discusses the majority of works I have written in this period. My aim is to present a summary of research, collaboration, composition and performance of my music for both amateur and professional musicians.

The main interest in my work has tended towards composing for amateurs as research and written publications in this field are virtually non-existent. Similarly, though some established contemporary composers have contributed important isolated works, few have devoted a large part of their output to composing for amateurs. This is despite the fact that amateur musicians far outweigh professionals in number.

Following this introduction, a definition of the 'amateur' in music is taken as an appropriate starting-point. There follows a selective overview of western classical music written for amateurs in the twentieth century, both in Britain and abroad. This serves to illustrate the essential contribution made by amateurs to the musical fabric of society, as well as my own personal interests. Such initial research also proved to be invaluable preparation for the composition of my own works in this genre.

The major part of the commentary discusses each composition included in the enclosed portfolio of scores and recordings. Many different genres are represented, from solo instrumental and vocal/choral works, to chamber music and large-ensemble pieces. An overall progression from works for amateurs to professionals can be traced via an intriguing 'cross-over' area where such a distinction becomes blurred.

A variety of approaches and techniques are explored. Each work is summarised by focusing on a particular aspect of my composition illustrated by that piece. These range from visual art stimuli, the depiction of place or character and the quotation of other musics through to non-conventional notations and religious subject matter.

Finally, my disparate compositional interests are further explored in a comparison of two orchestral pieces written for ensembles of highly contrasting standards: a Borough youth orchestra and a professional chamber orchestra. This is followed by a summary of two extended chamber works for professional musicians.

Throughout there is discussion of the many experiences I endured in having my music performed by such diverse musicians. Reference is made to current compositional trends and influences. The pre-compositional stage is outlined and there is some evaluation and analysis of most works. Practical issues with regard to writing for amateurs are confronted and insights are given into the collaborative process between composer, performer and conductor.

Recordings of all works are presented on compact disc. Obviously, a reasonable consideration of performance standard should be exercised in appreciating recordings of amateur musicians. Inevitably, mistakes such as wrong notes, missing or incorrect entries and intonation discrepancies occur. These are particularly noticeable when following the score. However, this is a natural outcome of working with non-professional musicians. Hopefully such errors should not detract from the overall performance or from an appreciation of the intended work. In the many instances where a work has received multiple recorded performances, the most technically accurate has been selected.

b) Defining the Amateur Musician

The following quotations suggest various definitions of the amateur in music and in wider society.

...a word that in our culture often denotes a lack of commitment or skill, but which derives from the Latin for love. (Peter Blegvad; Walters [ed.] 2002: 17)

...an activity done as a pastime, by unskilled practitioners and out of interest rather than for money. By contrast, a professional is a person who plays music as a means of livelihood with a high level of competence and for payment. (Janet Topp Fargion; *ibid*: 32)

(Amateurs are) people who play for the love of it, but perform as if their lives depended upon it. This feeling – that music is too important, too sacred, to be part of commerce – links across cultures, in all parts of the world, regardless of style or genre. (John L. Walters; *ibid*: 5)

...Amateur musicians are not a little sub-category. They are a huge, potent force. There are more of them than there are professionals. Also, since they do not suffer the financial constraints that professional groups do, an amateur ensemble can afford to be bolder and more imaginative in its programming. Sadly, there is still too little real contemporary music that is technically possible to perform...a new repertoire has to be created and the field is wide open. (Diana Burrell; Andrews [ed.] 1998: 2)

In learning, a man should be an amateur at as many points as possible, privately at any rate, for the increase of his own knowledge and the enrichment of his vision. The amateur, because he loves things, may find points at which to dig deep in the course of his life. (Jakob Burckhardt; Walters [ed.] 2002: 18)

Adventuring amateurs reward us by a wonderful vagrancy into the unexpected. (Daniel Boorstin; *ibid*: 18)

All the great artists are amateurs. (Erik Satie; *ibid*: 16)

We are all amateurs. We don't live long enough to be anything else. (Charlie Chaplin after A. Theroux; *ibid*: 19)

The term 'amateur musician' usually refers to a performer who is not paid for their musical participation. It is widely assumed that the status of 'professional' is acquired upon the successful completion of an extended period of study in the relevant

discipline. Subsequent entry into the paid job market is often referred to as 'joining the profession'.

Various definitions of 'amateur' seem to explain why such musicians participate voluntarily. The word originates in the Latin *amare*. This literally means 'to love'. A dictionary definition, cited by Stephen Montague describes the amateur as...

...a person who does something for the pleasure of it rather than for money.
(Montague 2001: 1)

Though often less skilled than professional musicians, amateurs play an integral role in British musical life. Most obviously they are crucial to the continuing performance of choral music. The majority of choirs are unpaid due to the large numbers of singers involved. In Britain there is only one full-time professional choir (The BBC Singers). However, amateurs can be found in all musical disciplines. The importance and function of such musicians is absolutely essential to the existence of performed music. They contribute to and help to maintain a culture of music-making in society. In some respect everyone has experience of being an amateur musician through school music lessons, singing, or playing an instrument. Therefore the educational aspect of the amateur in music is, quite literally, all embracing.

Amateur classical music groups vary considerably in size and standard. The following headings attempt to categorise amateur ensembles according to a hierarchy of standards, beginning with the most advanced. Although this is largely appropriate it should be emphasised that many ensembles feature performers of widely differing standards. Examples of my own compositions referred to in this commentary are given in each case. This categorisation of amateur musicians is a substantial expansion and elaboration upon headings listed in a paper by the composer Stephen Montague (*ibid*: 1).

1) Semi-Professionals

This peculiar term remains useful to describe unpaid performers of a near professional standard. Typically they might receive money for other musical work such as music teaching. However, many do work outside the music profession. Most would view their voluntary playing, in a 'semi-professional' group, as a hobby. Ensembles regarded as semi-professional include choruses allied to professional orchestras (e.g. LSO Chorus), other choirs, many brass bands, some chamber ensembles and advanced though unpaid municipal orchestras. These groups nearly always audition and there can be considerable competition for places. Performance venues are often excellent such as cathedrals, large churches, town/civic halls and major concert venues. Council funding or sponsorship from a local company occasionally covers some costs.

[Relevant portfolio works: *Ghost* performed by the Forum Wind Quintet, *The Island* performed by Nottingham Philharmonic Orchestra.]

2) University or Music College Ensembles

This category is characterised by higher education institutions that determine entry by examination and/or audition. Many of these groups contain high numbers of fee-paying students aspiring to be professional musicians. The finest music college ensembles are of a professional standard. There is considerable variety in the instrumentation and size of undergraduate music ensembles, ranging from soloists and chamber groups (e.g. string quartets) to chamber/symphony orchestras, choirs and some opera groups. The sheer numbers of music students enable such institutions to perform obscure, neglected and large-scale repertoire that might not otherwise be

financially viable. Performances usually take place in a purpose-built concert venue within the institution, sometimes hiring a major concert hall for 'one-off' events.

[Relevant portfolio works: *Broadway Boogie-Woogie* (solo piano), *La Réproduction Interdite* (solo bassoon) and *Music, When Soft Voices Die* (mezzo-soprano and piano) written for and performed by student performers.]

3) *Community Ensembles*

Many groups play a vital role in bringing together local communities to listen to and perform music. Some would seem to resemble those outlined earlier (as 'semi-professional'), occasionally receiving funding from their local council. However, community ensembles rarely audition, have a smaller catchment area and tend to be lower in standard. They may be linked to a further education college or a local church where they rehearse and perform. These groups have been known to take their music out into the community, performing in libraries, shopping centres and at outdoor events such as carnivals. Community ensembles include various bands, orchestras, string groups, chamber music ensembles, choral societies and church choirs. Adult 'late-starter' groups and organised 'music-clubs' also fall into this category. Community ensembles usually consist of adults though children may take part alongside family members, such as in church groups.

[Relevant portfolio works: *Promenade IV* written for The Prommers' Orchestra; *The Island* performed by Morley College Chamber Orchestra; solo and chamber works performed by members of Hampstead Music Club.]

4) Specialised Groups

These ensembles have a particularly valuable function in that they avoid standard repertoire. Instead, amateurs with similar specific musical interests often choose to focus on the performance of neglected or new works. However, the variation in standard can be considerable. Again, this category demonstrates how the amateur can afford to be adventurous in programming due to the lack of financial constraints. Such 'specialised groups' inevitably cover a multitude of musics and are usually financially independent, obtaining grants from various sources. They are particularly active in the areas of contemporary and new music, early music (often performing on period instruments), musical theatre, operetta and grand opera. Performances can take place in a wide range of venues such as concert halls, civic centres and theatres. However, some groups consciously avoid the norm by performing in alternative venues such as art galleries.

[Relevant portfolio works: *Lines on a Walk* written and performed by Contemporary Music-Making for Amateurs (COMA) Summer School Ensemble; *Music to Hear* performed by COMA Voices and Ensemble; all enclosed flexibly-scored pieces performed by COMA.]

5) School/Youth Ensembles

This category includes children up to the age of 18 and here the variation in standard is at its most extreme. This is illustrated by considering a true beginner who picks up an instrument for the first time. At the opposite end of the spectrum there are the auditioned children of the exceptional National Youth Orchestra who approach the standard of a professional orchestra. Formalised music groups include wind or concert bands, choirs, orchestras, various ensembles (such as recorder groups) and

musical theatre. In schools, most of the performed music takes the form of 'arrangements' (either existing published arrangements, or pieces arranged by the classroom teacher or pupils). This is due to the standard of performers and the peculiar instrumentation of many groups. For example, a school 'orchestra' rarely has the complete compliment of instruments or correct balance required to attempt works from the standard orchestral repertoire.

A sophisticated network of youth ensembles formed by a Borough, town or county (usually auditioned) features the best young musicians from that area. Standards are variable though many youth music groups do perform to a remarkably high standard at prestigious venues filled with proud parents. These ventures are usually financed by schools and council education departments, sometimes with corporate sponsorship. For children in this age range all music colleges run a Saturday school for very advanced young performers. This acts as a feeder group for entry into the senior college at the age of eighteen.

[Relevant portfolio works: '*...Like Clockwork...*' written for and performed by the Knowsley Youth Orchestra; *Promenade IV* used by the Scottish Chamber Orchestra for an education project with young string players.]

Outreach and community education work should also be mentioned. This includes workshops led by professional musicians in which prisoners, the elderly, the disabled and children take part. Such participants can be regarded as amateur musicians even though they may not belong to pre-formed music groups. These projects have increased in number and importance as the gap between society and participatory music-making widens. In reality, professional music groups are obliged to carry out such work as a condition of their funding.

Music-making in the home, though in decline does remain an important part of the amateur musicians' contribution. However, this is difficult to measure and to categorise due to the private nature of performance and the multiplicity of ages, standards and ensembles involved.

It is worth noting how in recent years various British Governments have largely remained indifferent to amateur music-making and to the importance of music in schools. In turn their role seems to be virtually irrelevant to the field. Most amateur musical activity has continued to take place outside of government intervention and irrespective of government policy. On reflection, it is quite remarkable how so many organisations have continued to not only survive, but also to flourish against the odds of a wholly inadequate funding system. The effect of considerable cuts made to council education department budgets in the early 1990s had a detrimental effect on music services and peripatetic music tuition in schools. This had a similarly negative 'knock-on' effect upon youth orchestras and choirs in the late 1990s. The result now is huge variation in the size and scope of council music service provision for young people. In urban areas it is not uncommon for a progressive and extensive Borough music service to neighbour a council that has no such provision at all. Although more money has been poured into education in recent years (in real terms), its effect in reversing downward trends has yet to be seen.

2) Overview of Twentieth Century Works for Amateurs: A Personal Manifesto

There is a long history of people performing music for sheer pleasure, too extensive to be summarised here. However, the active amateur musician has been a particularly strong feature of musical life in Britain for centuries and generally more so than in other countries. Throughout the last fifteen years (1988 – 2003) I have been wholeheartedly involved in several aspects of the amateur music scene. I have performed extensively in youth and amateur orchestras on violin and bassoon. I have also consistently composed for such ensembles and on many occasions I have conducted my own original pieces as well as repertory works. Concert-going and listening to amateur (as well as professional) groups takes up much of my spare time. Fortunately, I received a sound State education that embraced the amateur musician at school, in a sixth form college, at a music college Saturday school and later at degree and postgraduate level. As outlined in the previous chapter, I have found the amateur ‘classical’ music scene to be extensive, well established and thriving throughout the country and certainly in the three major cities in which I have resided (Liverpool, Birmingham and London). The vast majority of amateur ensembles (like professionals) choose to perform established works from the standard repertoire (usually pre-1900). As a composer, my particular musical interests focus largely upon works written specifically for amateurs during the past century. The continuing composition of new work for amateur musicians is a wholly desirable necessity in order to enhance and extend their repertoire, to further develop and continue the genre and to make it relevant to current and future generations. It is worthwhile to consider the background and repertoire of the amateur musician in recent times, especially as no such account appears to currently exist. The overview that follows is a purely

selective and personal account of twentieth-century composers, their works and quotations that I have encountered and have proved to be influential upon, and might illuminate my own compositions aesthetic. Admittedly, I have a bias and preference towards instrumental and orchestral music over choral and vocal works. An account of modern works for voices is deliberately not given as virtually all choirs are amateur by nature (i.e. unpaid) and this potentially extensive topic might be pursued in my future research. Also, my personal overview omits some noteworthy areas of amateur music-making such as the brass band, the wind orchestra, music in schools and the role of publishers, amongst others. This is simply due to my lack of contact with these areas and again, these may be investigated in future research.

Amateur music is woven into British life in a complex way, and is far from being a shadowy, unpaid version of the 'proper' music supplied by professionals. (Clive Bell; Walters [ed.] 2002: 9)

Throughout the twentieth century British composers have been exceptionally active in composing for amateurs. Their interest has even extended to the establishment of music festivals that wholeheartedly embrace the amateur musician. The educational aspect of this work has been essential to the composers and communities concerned.

Elgar's successors, Ralph Vaughan Williams and Gustav Holst, attempted to build a new public by working with and writing music for amateurs and, in Holst's case, schoolchildren. Michael Tippett followed them, working as a young man with the unemployed and, later, organizing performances and musical education in the then depressed area of London surrounding Morley College. Benjamin Britten founded the English Opera Group, a chamber-opera company able to tour as widely as possible, and the Aldeburgh Festival, which involved the people of that small coastal town in the organization and performance of new music; he also wrote much music for children to perform. In all these he was attempting to build a new audience and, as he put it, 'to be useful – and to the living'. More recently Peter Maxwell Davies has built a successful music festival, with the enthusiastic participation of local people and children, at Kirkwall in Orkney. Some younger composers find work in the community not only a useful source of income but also a potentially valuable way of breaking down the perceived barriers between the contemporary composer and the public. (Michael Oliver; Oliver [ed.] 1999: 18)

Ralph Vaughan Williams appeared to suggest that the reason for British composers' interest in composing for amateurs simply arose out of the conditions that prevailed.

In England our musicians are often too much the gifted amateur, and when they really get down to business they fumble and lose their way. In this country our young composers have not those practical opportunities of learning their jobs as *répétiteurs*, stage conductors and general assistants in the opera houses and concert rooms. Holst realised this, and partly of course from necessity but largely from choice he refused to view the world from the dignified eminence of the organ loft, but rushed into the *mêlée* of life armed with his trombone. (Ralph Vaughan Williams, 1954; *ibid*: 28)

The notion that a composer should work for and with a 'community' is constantly referred to by those who have engaged in such work.

A composer should make his art an expression of the whole life of the community. (Ralph Vaughan Williams; Kennedy [ed.] 1980: 676)

I believe that an artist should be part of his community, should work for it and be used by it. Over the last hundred years this has become rarer and rarer, and the artists and community have both suffered as a result. (Benjamin Britten, 1962; Oliver [ed.] 1999: 29)

When I was, say, in my twenties, at the beginning of my career as a composer, I believed passionately in the idea that the composer must serve the community, and I would use that word, 'serve'. I believed that because I'd been brought up in England, where we have this wonderful tradition that there is no great divide between professional and amateur, and the models were Holst, Vaughan Williams, Tippett, Britten – people who worked with amateur musicians and professional musicians alike, and made their own very best music for those people. I think there's nothing that can be more worthwhile than bringing the highest standards into the music-making of people whose technical proficiency may not be great, whether they're children or whether they're adult amateurs, and at the same time opening out the professional world so that we now have a very exciting kind of what's called the 'new musician', somebody whose skills are much more flexible. (Nicola LeFanu, 1999; *ibid*: 28)

Some commentators see the 'community composer' as a model for establishing a place in the profession.

Now there is a clear development of practice, where composers are saying, 'Look, I can best work if I begin in some sort of community setting.' The obvious kind of classical example would be Peter Maxwell Davies up in the Orkney Islands, and indeed the whole group of younger composers – (for

example) James MacMillan – ...for whom this really is the way to work.
(Anthony Everitt, 1999; *ibid*: 28)

Meanwhile, some composers detect the erosion of a geographical community, being replaced by a technological network.

Many attempts are made these days to create a community for the composer, and I think it's important to have a strong eye out for the bogusness of some of these claims. I think the true community that any composer has is a kind of personal community – it might be students, it might be a particular performing group that's played your work quite a lot, it could well be a particular summer school that you go back to year after year. One thing is that it won't be a community in the sense of a geographical community of twenty miles round where you live, as might have been the case with, say, Elgar. Given the condition at the end of the twentieth century we all know – the web, the CD and so on – 'community' is a completely different word now. So I think that feeling that the composer no longer has a community is wrong, and too pessimistic. (Judith Weir, 1999; *ibid*: 19)

Recent developments in community education seem to be making a positive impact upon the number of amateur musicians.

There has been a revival in the notion of the community school or community college. I came across a number of examples, sometimes supported by the National Lottery, where schools or colleges created performing centres, which not only were useful for the school or the college students but, Janus-like, looked to the community as well. And so they were a kind of *entrepôt*, they were a kind of crossroads, where people from the community, professionals but also amateurs, and the people in the school or the college were able to use the same facilities, exchange ideas, exchange experiences and so forth. Now the development of music resource centres within the reach of most people I think would be (a) a very good thing in itself but (b) it would lock the development of the teaching of music to life at large in the world, that's to say the social meanings of music to the intrinsic meanings of music. (Anthony Everitt, 1999; *ibid*: 29)

Many composers predict even further expansion in the arena of amateur music-making.

I think that the field of amateurs, or people working in a different way, with music as part of their lives, is going to get bigger and bigger. But I think there's still need for expert help there, and I can certainly see the professional composer as one of those people. I think backward to the examples of people like Gustav Holst and Gerald Finzi, who almost killed

themselves, both of them, in the effort that it takes both to be a professional composer and to gather amateurs together, to write music specifically for them. But that is ever more, I think, a fertile area; it's something that has a big tradition in this country. (Judith Weir, 1999; *ibid*: 28)

Virtually all of the major British composers of the twentieth century involved themselves in working with and composing for amateurs. Ralph Vaughan Williams' *Household Music* (1940-41) is an early example of 'flexible-scoring' that had been pre-empted by Percy Grainger. Gustav Holst was committed to composing for children at Dulwich College and St. Paul's School for Girls (*St. Paul's Suite*, 1912-13) as well as establishing a music festival in Thaxted, Essex. Both Vaughan Williams and Holst conceived their major orchestral works with amateurs in mind. They even included cues in orchestral parts in case of absent woodwind auxiliary instruments (such as the *cor anglais*). Gerald Finzi wrote string works for amateurs and many of Malcolm Arnold's works continue to be widely performed by youth orchestras. Welsh composers William Mathias (*Serenade*, 1961 & *Sinfonietta*, 1966) and Alun Hoddinott (*Welsh Dances* [four sets], 1958-89) have both enjoyed similar exposure to Malcolm Arnold in writing accessible works for amateur orchestras. Arnold's music is characteristic of much twentieth century British music played by amateurs such as television and radio theme tunes, excerpts from film scores, library music and concert works written in a 'light music' idiom. The latter genre is well represented by British composers in the first half of the century such as Haydn Wood and Robert Farnon. However, it was Eric Coates who totally mastered the style in orchestral pieces such as the *London Suite* (1932) and the *Three Bears Fantasy* (1926).

Benjamin Britten's highly successful works for children include *Saint Nicholas* (1948), *Let's Make an Opera* (1949) and the Chester miracle play *Noye's Fludde*

(1958). Michael Tippett collaborated with the Leicestershire Schools Symphony Orchestra on *The Shires Suite* (1965-70) and with Badminton School Bristol on *Crown of the Year*, building on his renowned achievements at Morley College. Meanwhile, Peter Maxwell Davies' short tenure as a teacher at Cirencester Grammar School (1959-62) sparked off a continuing interest in composing for children that includes operas (e.g. *The Two Fiddlers*, 1978), various music-theatre pieces and works for school orchestra (from the *Five Klee Pictures* of 1960 to *Chat Moss* written in 1993). By complete contrast, Davies' exact contemporary Harrison Birtwistle has contributed only one work to the genre that is both stylistically and technically uncompromising in its adherence to the composers' usual idiom (*Grimethorpe Aria*, 1973). As a result this fine work, written for the excellent Grimethorpe Colliery Band, has largely failed to enter the brass band repertoire.

This not exhaustive list of works for amateurs is striking in that the presiding idiom of most British composers was undeniably conservative in style when compared to their continental and American counterparts. A more advanced and perhaps more relevant style only began to emerge with the rise of Harrison Birtwistle and Peter Maxwell Davies in the 1960s. However, even Davies consciously adopted a less challenging idiom when writing for children. It could be argued that earlier composers already wrote in a manner that was technically and stylistically accessible. Therefore, these composers hardly had to adapt when composing for amateurs as their style already met many of the conditions. The Vaughan Williams symphonies referred to above (with their cued parts) are a case in point, playable by both amateurs and professionals in a somewhat regressive idiom for their time. Contemporary composers abroad, whose style was often intrinsically more advanced, had little or no interest in the amateur musician (for example, Pierre Boulez in France and other 'avant-garde')

composers). Meanwhile, some major international figures chose to write specific isolated works for amateur pianists, chamber groups, or educational music for children.

There is a tradition of composers writing technically easy works for amateur pianists (often piano duets), such as Ravel's *Mother Goose Suite* (1908), Debussy's *Children's Corner* (1906-8) and *Petite Suite* (1889) and Stravinsky's *Three Easy Pieces* (1914-15). Some composers wrote an extended series of graded piano works in the form of a 'tutor series'. The most famous examples are the collection of 153 pieces that constitute Béla Bartók's *Mikrokosmos* (1926-39) and György Kurtág's *Játékok* (1973 -). Likewise, there are series of short pieces for two violins by Bartók (*44 Duos*, 1931) and Luciano Berio (*34 Duetti*, 1979-1983). National folk musics often infiltrate these works, sometimes as a characteristic of the composers' style. Similarly, folksong influenced many British composers. Folk idioms have proved to be suitable and appealing material in writing music for amateurs and children.

The importance of major composers in the field of music education was exceptionally strong in Hungary and Germany in the early to mid twentieth century, as well as in Britain. Béla Bartók and Zoltán Kodály both successfully transferred their folksong research into the classroom. In Kodály's case, he composed many works for children from 1927 to 1957. These are mostly vocal miniatures such as rounds and canons that derive from Hungarian folksong and have a practical function in schools all over the world. Singing forms an integral part of the Kodály Method of musical education. Kodály famously stated that

nobody is too great to write for children. (*ibid*: 180)

In Germany the rather neglected composer Paul Hindemith contributed a large output of communal and educational music titled *Songs for Group Singing*, *Educational Music for Instrumental Ensembles* and *Music to Sing and Play for Amateurs and Music-Lovers* (translated). The term *Gebrauchsmusik* is often attributed to Hindemith, meaning 'applied' or 'useful' music. Carl Orff, now remembered only for his *Carmina Burana* (1937) also showed considerable interest in this field. Other Germanic composers found that amateurs, as representative of 'the masses', could effectively demonstrate certain political viewpoints. Kurt Weill, Hanns Eisler, Ernst Krenek and more recently Hans Werner Henze were all involved in the composition of political songs. Henze wrote for specific workers' singing groups.

Indeed, it was the political impetus of the latter group that influenced an intriguing and previously unexplored area of composing for amateurs in Britain in the 1960s and 70s. The work of Cornelius Cardew spearheaded the introduction of 'experimental' techniques, affecting a large body of work that successfully engages the amateur while being relevant to contemporary trends. Cardew was able to integrate his strongly held Marxist/Communist convictions by inviting musicians of any standard to join the infamous Scratch Orchestra (1969-72). This involved many other composer/performers such as Howard Skempton, John Tilbury, David Bedford and Michael Parsons. Cardew's most celebrated composition for this group was his seven-part work *The Great Learning* (1968-9). By this time American experimental composers, largely influenced by contemporary visual art, had successfully experimented with indeterminacy and a wide variety of alternative notations. The nature of these works, being unspecific and technically undemanding, made them highly appropriate for the amateur. Morton Feldman, John Cage and Christian Wolff explored space-time and graphic notation and Earle Brown pioneered 'open form'.

Karlheinz Stockhausen's text pieces were also an inventive contribution to this field. Meanwhile Cardew's *Treatise* (1963-7) took graphic notation to a considerable extreme, consisting of nearly 200 pages with no explicit instructions to the performer(s). His later works included many songs, suitable for all to sing, in his single-minded quest as a socialist revolutionary.

Interestingly, with the emergence of some 'simpler' compositional styles in the late twentieth century many works conceived for professionals have enjoyed a place in the repertoire of amateurs. This is particularly true of some key minimalist works by Terry Riley, Steve Reich, John Adams, Philip Glass, Michael Nyman and Graham Fitkin. Similarly, many amateurs have embraced the music of 'holy minimalist' and 'new simplicity' composers such as Arvo Pärt, Henryk Gorecki and John Tavener. As a result Fitkin and Tavener, amongst others, have received commissions for new work from the Merseyside and Brighton Youth Orchestras respectively.

In recent times there has been a considerable resurgence in the creation and performance of new music for amateur musicians in Britain. Most importantly Chris Shurety founded COMA (Contemporary Music-Making for Amateurs) in 1993 with the specific agenda of creating and performing works that are 'technically accessible but musically demanding'. COMA clearly builds upon the non-elitist concept famously set out by Cornelius Cardew's Scratch Orchestra by which any musician is welcomed to participate in the performance of new music of a decidedly 'modernist' nature. This is achieved through non-specific 'flexibly-scored' compositions composed by major established modernist composers as well as by COMA performers themselves. Such groups appeared on the amateur music scene as a 'breath of fresh air' as they pushed forward boundaries and challenged notions concerning amateur music-making and issues of style and idiom. This has been a completely

necessary contrast and counterpart to the continuing performance of existing standard repertoire works by most amateur musicians.

COMA has since established an extensive network of national and regional groups, commissioning large-scale works for non-professionals. Important examples include Michael Finnissy's *Plain Harmony* (1993), Stephen Montague's *Dark Sun* (1995), James Harrison's *Six Preludes* (1996), Andrew Toovey's *Acrobats* (1997), Philip Cashian's *The Forest of Clocks* (1998), Dave Smith's *Murdoch or Fred West, Which is Best? (Reconsidered)* (2000), Colin Matthews' *Mechanic's Bench* (2002) and Diana Burrell's *The Four Temperaments* (2003). Similarly, the pianist Thalia Myers spearheaded the publication of the multi-volume Spectrum series (Associated Board; 1996-present) of elementary piano pieces by British and International composers. These include many works by contemporary composers already experienced in writing for amateurs such as Gerald Barry, David Bedford, Richard Rodney Bennett, Gavin Bryars, Alun Hoddinott, Gabriel Jackson, Poul Ruders, Timothy Salter, Howard Skempton, Dave Smith, Karen Tanaka and John Tavener. Also, the British Music Information Centre has promoted the Chamber Music Exchange project for which major composers have written chamber music that is playable by amateurs. Even some professional groups such as the Schubert Ensemble have been instrumental in instigating the composition of works for small amateur ensembles. Some professional orchestras have managed to integrate their education work with the commissioning of new pieces. For example, Judith Weir recently wrote *We Are Shadows* (2001) for the City of Birmingham Youth Choir combined with Simon Rattle's City of Birmingham Symphony Orchestra.

Such ventures have all met with tremendous success, appealing to the vast numbers of amateur musicians who have a desire to participate in new music. The educative

function of such music is paramount. There is also a genuine demand for new and easy pieces as demonstrated by the large number of sales of publications such as Spectrum.

However, some difficult issues remain. Many amateur musicians display hostility or ignorance towards music of their time and choose the safer option of performing standard repertoire. Likewise, there is a problem in how the amateur is perceived by society. Their value and potential is not always recognised. Similarly, there are composers who have little or no interest in the amateur musician or fail to appreciate their needs. Stephen Montague, an experienced contemporary composer of many works for amateurs and professionals, has effectively summarised the recent situation as follows:

There is a desperate need for good but easy contemporary works. Writing for amateurs is something that few professional composers have ever learned to do and something few can do well...It takes far more skill to make a primary school wind ensemble sound great than it does the London Symphony Orchestra. (Montague, 2001: 2)

ORIGINAL WORKS FOR AMATEURS

3) Solo & Vocal/Choral Pieces

Creating an Atmosphere:

a) La Réproduction Interdite (2001)

- An Introduction to Compositional Procedures

I regard myself as an advanced amateur performer, playing bassoon, piano and violin. As a child I received tuition on all three instruments, reaching different standards on each. I never achieved a 'professional' level of performance and thus chose not to pursue such a career. However, I found amateur music-making to be a very enjoyable pastime. More to the point, it is an effective compliment to my work as a composer. As an amateur performer I have gained tremendous insights that have informed my composition for such musicians. Also, on a practical level I have ensured some exposure of my efforts due to the performance opportunities that arise on the amateur music circuit. Initially I wrote solo music that I could perform, tailored specifically towards my standard.

The short solo bassoon piece *La Réproduction Interdite* was originally composed for the visual arts option on a residential composition course. Several early twentieth century art works were suggested as background subjects for musical composition. I selected the surrealist painting 'La Réproduction Interdite' (1937) by the Belgian artist René Magritte (1898 – 1967). The painting features the rear-view of a person facing a mirror. However, the mirror fails to display the expected reflection of the person's face. Instead it shows a duplicate image of the person's back. Their face is not seen. Other minor objects are shown correctly reflected in the mirror. The painting is very limited in its use of colour, featuring only yellow, green, black and white.

My aim was to evoke the atmosphere created by the painting in musical terms. I considered *La Réproduction Interdite* to represent a deep sense of loneliness within a deliberately ambiguous context. I envisaged that a solo instrument could effectively symbolise the solitary nature of the work. The potentially mournful and brooding qualities of my own instrument, the bassoon, seemed appropriate for such expression.

I was fascinated by the painting's focus on mirror image and the resulting contradiction of expectation. My compositional processes are often informed by 'symmetrical' schemes. In response to the picture, I chose to depict reflection through using serial constructive procedures. Such processes provided the means to systematically produce related pitch material. However, within the context of the piece, I intuitively made alterations to these sequences for a variety of reasons. I was concerned to avoid predictability and to maintain the relatively smooth progression of a lyrical line. Where it seemed appropriate I repeated notes or phrases and altered the turn of a phrase to produce a smooth transition between sections. This particularly occurs from line 4 to 6.

My piece was conceived within the context of a relatively free tempo and without a time signature. Fluctuation in speed can be determined by the performer. Emotion is made explicit by the *Mesto* indication. Rhythmically, the work explores the added-value technique of creating rhythms from a short common denominator (the semiquaver).

The piece begins with a composed-out *accelerando* as the music gradually unfolds. One new pitch of the principal motif is introduced in each phrase on lines 1 and 2. This cell is stated in full at the beginning of line 3 (Eb, A, D, G#, C#, G). Throughout this process the duration of rests gradually diminish as more sustained and continuous lyricism presides on line 3. The predominant recurring intervals of the piece are the

perfect fourth, perfect fifth and augmented fourth. The latter is particularly significant being the opening and closing interval of the piece. Secondary intervals are major/minor seconds and major/minor thirds. These serve to reinforce the unstable discourse between intervals a semitone apart.

The work is constructed in an arch of five sections in which the outer two are particularly closely related. The sections occur as follows:

A - lines 1 to 3

B - lines 4 & 5

C - line 6

D - line 7

E - lines 8 & 9

The outer sections (A & E) both feature the original form of the 'row'. Indeed, the fifth section refers directly to the first section. This can be interpreted as a direct depiction of Magritte's painting in which the same rear-view of a person is given twice, despite one being a supposed mirror image. However, I do not consider it essential for the listener to know this. I merely used that striking visual image as an aid in devising the structural shape of the piece.

The sequence of pitches and rhythms of the three inner sections (B, C & D) are derived from basic serial manipulations of the original set of pitches in section A (starting on Eb). In relation to the section A material, section B is a retrograde (on Bb), C is a retrograde inversion (on A) and D is an inversion (on F#). Each of these forms is a transposed version of the original. This is contrary to my usual method of not transposing serially derived material.

On this occasion I desired considerable contrast between sections, particularly in register. The five sections alternate between the bassoon's mellow tenor register and the rich low register, for maximum contrast. The contours of dynamics in each section are also clearly defined. These registral and dynamic characteristics of the different sections are further explorations or implications of symmetry and reflection.

The importance of silence is integral to the piece. Pauses mark the divisions between sections and therefore have a structural function. They might also be interpreted as conveying emptiness and tension when considering the programmatic content of the work. The piece even concludes with a sustained silence during which the performer is requested to remain still. This is a common feature in my music, when a prolonged silence intuitively feels appropriate to conclude a piece.

La Réproduction Interdite effectively demonstrates the core essence of my compositional technique. A twentieth century art work is employed for its inspirational, technical and structural possibilities. It also provides a title for the piece. The work is basically concerned with the progression of line. Pitches are created within a chromatic context in which 'rows' are serially manipulated to generate further related material. Motifs and key-intervals are crucial unifying factors. Rhythms also receive transformation, particularly in retrograde, and are characterised by the irregularity of the added-value technique. Dynamic contours are clearly defined and structure is determined by a series of contrasting though related 'blocks' that are separated by silence. There is considerable interest in symmetry throughout most parameters. However, exact reflection of material rarely occurs.

Visual Art Influencing Musical Parameters:

b) *Broadway Boogie-Woogie* (2000-1)

- A Manifesto and Detailed Analysis

...the work and ideas of Mallarmé, Joyce, Kandinsky, Klee and Mondrian seemed often to have more to do with new music than did the bulk of the Classical, Romantic and even twentieth-century repertoire. (Alexander Goehr; Puffett [ed.] 1998: 18)

‘In many respects modern art and literature interest me far more than contemporary music. Indeed, in recent years twentieth century art forms have provided a vital stimulus in devising material and structure in my own music.

The novels of George Orwell (*Nineteen Eighty Four; Animal Farm*) and the sculpture of Barbara Hepworth (*Dual Form; Single Form*) have directly influenced several parameters of my composition, as well as providing titles for pieces. Such extra-musical references also serve to express socio-political statements (e.g. Orwell’s disillusioned socialism) and geographical location (such as the allusion to the landscape of West Cornwall in Hepworth).

More recently I have been particularly attracted to art that is itself referential to music. The linearity of Paul Klee’s paintings (*Lines on a Walk*) is an obvious example. Similarly, the work of the British sculptor Anthony Caro (*Promenade*) is recognised for its inherent ‘musicality’.

Broadway Boogie-Woogie is the title of the last completed painting by Piet Mondrian, and of my own piano piece. I have utilised Mondrian’s structure in juxtaposing contrasting ‘blocks’ of material while taking the blues piano style of the boogie-woogie as a starting point.’ (Programme Note written by the composer for the

first performance of *Broadway Boogie-Woogie*, British Music Information Centre, London, 1/02/01.)

In the painting 'Broadway Boogie-Woogie' (1942-3) the Dutch artist Piet Mondrian devised a grid system consisting of a seemingly random sequence of alternating coloured squares. Living his final years in the United States, Mondrian had become acquainted with the popular musical idioms of the day such as jazz and blues. In this painting Mondrian refers to the syncopated rhythms of a specific musical style, the blues. This is achieved through the mosaic-like juxtaposition of equilateral units.

Aside from a white 'background' Mondrian makes use of only four colours; red, blue, grey and yellow. Multiples of these four coloured squares fill the horizontal and vertical lines of an asymmetrical grid pattern. However, unusually for Mondrian some parts of the white background rectangles are filled with larger coloured blocks, deriving from the core material of the four main colours. These surround other squares, perhaps giving the illusion of superimposition and of an added dimension in terms of depth.

My own musical starting point was that of the boogie-woogie style. The music then departs from this and takes its own course according to my own idiom. The Grove Dictionary of Music and Musicians defines 'boogie-woogie' as:

...a style of piano blues that originated in the early 20th century. It was first played by bar-room, 'honky-tonk' and rent-party pianists, who favoured it for its volume and momentum...The style is characterised by the use of blue chord progressions adapted to a percussive, forceful, repetitive left-hand bass figure. There are many such patterns, but the most familiar...is... the 'walking-bass' in broken octaves...often based on the harmonic progression of the so-called '12-bar blues'... Linked with the swing craze, boogie-woogie enjoyed a brief vogue that led to many commercial and band recordings in the idiom...a number of outstanding boogie-woogie recordings were made by (blues) pianists...By the late 1940s however, boogie-woogie had become part of the blues and was a standard element in blues piano playing. (Paul Oliver; Sadie [ed.] 2001: vol. 3, 882)

In my piece I have used the boogie-woogie walking bass to create an introductory section that deliberately alludes to that particular type of piano blues. However, in several important respects my version of the walking bass differs from that which is typical in boogie-woogie. The usual twelve bar length of the bass line (bars 5 to 16 in my work) and its three four-bar phrases are retained, founded on the 12-bar blues. The compound 12/8 metre that is also a feature of this style runs throughout the piece. The core pitches of a boogie-woogie bass (the 'tonic', major third, perfect fifth, major sixth and minor seventh degrees of the scale) are stated in the lower octave. However, the customary duplication of these pitches in the higher octave is always contracted to the interval of a major seventh, instead of a perfect octave. Also, the core rhythm of 'quaver - quaver rest - quaver' is considerably manipulated and developed. Most importantly, the essential harmonic structure of the 12-bar blues (I I I I, IV IV I I, V IV I I) is subtly altered. The bars of chord I (with C as a 'tonic') are retained according to the expected harmonic sequence. However, those based on the subdominant (IV) or dominant (V) are substituted for the tritone (IV+; F# in C). Therefore, the stereotypical boogie-woogie walking bass is manipulated in pitch by displaying my own preference for major sevenths instead of octaves, and tritones as opposed to perfect fourths or fifths.

A short four-bar opening introduces the note C as the fundamental pitch. The core rhythmic and intervallic cells of my version of a boogie-woogie walking bass are stated. This introductory section (up to bar 16) establishes the boogie-woogie style. It also serves to present the essential material upon which the rest of the piece is based. Through intervallic, textural and especially rhythmic manipulation, the next section comprises of four contrasting ideas (bars 17 to 61) derived from the introduction.

These highly characterised and texturally differentiated themes serve to represent the four colours of Mondrian's painting.

The first idea is an active bass line in the extreme low register of the piano (bars 17 to 27). This ten-bar theme of two five-bar periods consists of the same pitches from the earlier 12-bar walking bass. However, these now appear transposed down a semitone with intervals occasionally inverted for contrast. Therefore, the previous abundance of major sevenths now appear as minor seconds. There is also rhythmic transformation in the form of the hemiola cross-rhythm. This is the result of crotchet movement across the basic pulse of the dotted crotchet. Rhythmic retrogrades of the previous bar occur in bars 18 and 20. Similarly, bars 22 to 25 follow the same retrograde processes of bars 17 to 20, though beginning with the hemiola rhythm instead of dotted crotchets. Bars 21 and 26 feature the cross rhythm throughout the bar in the form of three-part chords. These harmonies are merely the vertical aggregate of the walking bass pitches in their original form, founded on C. The addition of four chords to this bass line provides a smooth progression between periods and links into the next theme.

The second theme (bars 28 to 37) consists of eight chords, mostly of one-bar durations. These are a continuation of the four-part verticalisation process, deriving from the pitches of the introductory walking bass. This theme is differentiated from the first in texture and in register, the new idea occupying the lower-middle register of the piano. Towards the end of this theme the lowest part of the chords, starting in bar 33, emerges as a more active bass line. Such concern with coherency refers back to the previous idea and forward to the considerable activity of the ensuing third theme.

The third theme (bars 38 to 48) is an eleven-bar melodic line in the upper-middle register of the piano (*forte*). This is reminiscent of the kind of right-hand

improvisation expected from a blues pianist above a boogie-woogie walking bass. In fact, it is a further non-transposed manipulation of the introductory bass pitches in sequence, now combining the original major sevenths with its inversion, the semitone. Within the 12/8 framework there are a variety of rhythmic cells and cross-rhythms, including extensive exploration of various quaver and crotchet sequences with added grace notes and some semiquavers. The eleven-bar theme is divided into two symmetrical five-bar periods (bars 38 to 42 and bars 44 to 48). The central bar (43) is the point of symmetry, although this bar is not symmetrical in itself. This melody is symmetrical both in pitch and rhythm. Bars 44 to 48 are an exact retrograde, in pitch and rhythm, of bars 38 to 42. This is one of several examples of retrograde transformation in the piece that reflects the symmetrical aspect of the two-bar rise and fall of a conventional boogie-woogie walking bass.

By further contrast, the fourth theme (bars 49 to 61) continues the ascent of the keyboard to the extreme high register. It is characterised by a series of sustained 'points' in *pianissimo*. The pitches are an untransposed, C centred retrograde of the introductory walking bass, omitting the initial C (starting on F). Rhythms are devised by a system related to intervallic quality or pitch class that corresponds to the quaver value. For example, the recurring interval of a major seventh (consisting of 11 semitones) results in a duration that is 11 quavers long. Likewise, the interval of a semitone produces a single quaver value. This system is followed through entirely for the remaining pitches in this theme.

While the four contrasting colours of Mondrian's painting have been depicted and stated, the duration of silence between each theme may be interpreted as reflecting the white 'background' that surrounds each vertical and horizontal line.

The remaining two-thirds of the piece, from bar 62, consists of a mosaic-like juxtaposition of the four themes. In this respect, the structural model is literally taken from Mondrian's painting. The horizontal line of colours that begins with four differently coloured blocks is read from left to right and is systematically followed as a structural device for the remainder of the work. This particular sequence of colours was selected simply because it is the only horizontal line that begins with one square of each different colour. Similarly, the piece begins with single statements of each theme. Therefore, according to the sequence, yellow represents theme one, red theme two, grey theme three and blue theme four. I cannot claim to literally depict or evoke particular colours. My concern is that, like the colours, the four ideas should be highly contrasting and suitable for stark juxtaposition.

As each colour reappears on the chosen horizontal line, the corresponding theme returns. Material from each theme always re-occurs in the form of literal repetition, that is, untransposed and undeveloped. This is relative to the exact recurrence of coloured squares in the painting. However, in an attempt to maintain momentum and avoid predictability, the themes never return in their entirety. Instead, only excerpts are stated in a quite unpredictable order and duration. Crucially, the length of returning themes was determined intuitively. The intention is that the expectation of the listener is fulfilled as previously heard material returns. Yet in another sense their expectation is contradicted due to the re-ordering and sudden 'cutting' from one theme to the next. The order of colours in the chosen horizontal line produces the following sequence of themes (numbered 1 to 4, numbers in brackets refer to neighbouring 'surround' blocks):

1 2 3 4 1 2 3 1(+3)3 4 1 2 3(+1)1 2 3(+1)4 1 3 1 3 1 2 3 1 3 1(+2 & 3)4 1 2 1 3 2 1 2 3

As this mosaic structure unfolds fragments are selected, initially from the first part of the original four themes, then from their middle and finally from the last part of each. For example, the fragmentary recurrence of the fourth theme (isolated 'points'- in the extreme high register, *pianissimo*) follows this pattern. The first third of the theme occurs from bar 76 to 80, the second third from 95 to 99 and the final third from 109 to 113. The other themes are similarly cut and redistributed according to the selected sequence of colours. Quite importantly, the lengths of thematic recurrence diminish towards the end of the piece. For example, in bars 114 & 115 the reappearance of previous material is so short-lived as to be only two beats long. This provides a further, necessarily unpredictable factor in continuous literal repetition that might otherwise appear too predictable.

The use of silence between recurrences of themes is largely avoided in this, the main part of the piece. Instead, the cinematic device of cutting is employed in which one theme immediately cuts to the next. This often produces a sudden and unexpected change without a gap or silence. However, these contrasting themes do derive from common material (the boogie-woogie bass of the introduction). The cutting technique provides a further similarity with Mondrian whose coloured squares are arranged in immediate succession to produce continuous strips of a grid pattern. In my work there is a limited attempt to link these joins, for example where bass notes of a previous chord are sustained into the next theme. The use of the sustain pedal occasionally blurs an otherwise sudden cut.

There is also some attempt to superimpose contrasting themes. In Mondrian's painting some squares or rectangles are 'contained' within another coloured block. My musical equivalent is the infrequent combination of contrasting themes. For example, bar 108 combines elements from themes 1, 2 and 3. This occurs when a

square is reached (in the chosen sequence) that is joined to one of the aforementioned 'superimposed' blocks. Another isolated example of such musical superimposition is unique in that different fragments from the same theme (theme 1) are combined in bars 100 and 102.

The piece concludes with a two-bar fragment in bars 120 & 121. This is not chosen from one of the four main themes but from the final phrase of the introductory walking bass. Ideally this should give an effective and almost inevitable conclusion to the work. As a reference to the work's opening, it seemed fitting to end with an allusion to one of the main features of the piece - symmetry.

Broadway Boogie-Woogie is one of many short piano pieces that I have written for myself, as an amateur pianist, to play. I have also encountered many fellow students throughout my period of study who were pianists and were keen to perform new work. This piece has suited myself and others as it accommodates advanced players who do not have an outstanding technical command, though have reached the approximate standard of Associated Board grade 7 / 8 and appreciate a challenge.

Text Setting for Solo Voice:

c) Music, When Soft Voices Die (2001)

- An Example of Alternative Rhythmic Notation

The poem 'Music, When Soft Voices Die' by Percy Bysshe Shelley has been set by many composers. Along with my interest in visual art I am fascinated by poetry that refers to music. This work for mezzo-soprano and piano was conceived for and performed by advanced amateur performers. My work is challenging for such musicians in several respects. The vocal line is rarely given harmonic support by the piano. Instead, it remains exposed in the manner of a recitative. The piano part regularly switches between the extreme registers of the instrument. However, the overall context of rhythmic indeterminacy is well suited to amateurs and effectively conveys the desired freedom in pulse. The piece has an easily identifiable overall structure in its simple alternation of piano interjections with vocal entries. The two roles are largely independent and require the minimum of co-ordination.

As is my usual compositional practise, pitches are specified throughout and the natural stress of the text is largely adhered to. The mezzo-soprano line uses a form of relative notation. This does not specify the exact length of notes but does distinguish between long, short and very short values. As a result, the amateur singer should not feel constrained by specific complex rhythms that have to be exactly co-ordinated with the piano. In turn the actual rhythms that are sung tend to sound irregular rather than predictable. The lack of rhythmic specificity enables the singer to focus on correctly producing the notated pitches. Broken bar-lines serve to further illustrate the fluidity in pulse and metre and indicate occasional meeting points between singer and pianist. These bar-lines also have a structural function by visually separating the alternating statements that characterise the work.

The vocal line intentionally possesses a folk-like quality. There is some attempt to subtly allude to a past era, such as the England of Shelley's time. However, no specific period is deliberately evoked. I simply wished to create an atmosphere of nostalgia and loss that is in keeping with the theme of the poem. Such folk music references merely allude to certain rhythms (e.g. the snap rhythm) and melodic contours of English folk music, rather than being a stylistic pastiche. Modality is occasionally suggested by the prevalence of the minor third and minor seventh degrees in relation to a 'final' note. For example, this occurs in bar 23 where the note D is the 'final', F is the third and C is the minor seventh degree.

In practical terms the starting note of each vocal phrase is sounded by the piano just before the singers' entry. Also, the vocal lines are composed so as to sound lyrical and quite natural, the sung intervals being fairly easy to pitch rather than awkward or angular. I found this to be a crucial consideration in writing for amateur singers, particularly where specific pitches are notated.

The material played by the piano provides a necessary contrast to and commentary upon the sung phrases. Here, some indeterminate notation is also employed to convey the relatively free rhythmic context. I was concerned to enable the pianist enough time to locate the correct keys where phrases quickly cover the entire range of the keyboard. However, some shape or direction to each phrase is always specified. Acceleration or deceleration markings are indicated in proportional notation. The overall impression of the desired gesture is conveyed without being strictly notated.

The piano makes considerable use of the sustain pedal throughout the piece. This has several functions that are integral to the work. It creates a wide spatial atmosphere, produces 'accidental' harmonies by sustaining and acts as a support to the amateur pianist in 'disguising' their search for notes, often at opposite ends of the keyboard.

The piano's phrases have a definite shape throughout. The two hands at either end of the keyboard alternate in their convergence to the middle register that is occupied by the mezzo-soprano. Occasional motifs or cells emerge in the piano part which momentarily summarises a mood or emotion. For example, in bar 9 the piano's snap rhythm imitates the word 'sicken'.

In practice, my experience has been that amateur performers have responded well to the lack of rhythmic determinacy in the piece. This has served to prioritise the desired accuracy in pitch within a context of rhythmic fluidity.

Composing for Amateur Choir:

d) Music to Hear (2003)

- Writing 'Singable' New Music

Music to Hear is a setting of a Shakespeare sonnet for unaccompanied amateur choir. I selected this text not only for its musical subject matter but also for its beauty, clarity and conciseness. In setting this text my intention was to write in a recognisably contemporary idiom while ensuring the 'singable' quality of each line.

At an early stage I decided to set myself the challenge of specifying both pitches and rhythms throughout the piece. I had encountered many contemporary works for amateur singers that employed graphic notation. After careful consideration I chose to avoid this approach. Although the notation of these pieces might successfully create imaginative textures, I found it to be a more worthwhile (though perhaps more difficult) compositional task to write in conventional notation. On consulting some experienced amateur singers I discovered many who were frustrated by the large number of contemporary choral pieces that left most parameters unspecified.

Ironically perhaps, the resulting textures could seem quite predictable in their chaos and randomness. Many singers expressed an interest in simply 'having a good sing'. However, some had reservations about new works written in an exclusively tonal style that seemed to have little contemporary relevance. As an amateur singer myself, I fully understood and appreciated their concerns. Such dialogue with potential performers regularly informs my work.

While composing this setting of *Music to Hear* a performance opportunity arose. The proposal was a performance at Bretton Hall in Yorkshire Sculpture Park. The event was to celebrate the centenary of Barbara Hepworth's birth in nearby Wakefield. As a result, *Music to Hear* is a quite different response to Hepworth's work in comparison to my piece *Family of Man* (discussed later). My usual approach in using visual art to aid the compositional process is to refer to stylistic, structural or geometric elements. By contrast, *Music to Hear* primarily takes its cue from Shakespeare's text. However, whilst composing the work I realised three important respects in which my piece could be said to correspond with Barbara Hepworth and her work - music was particularly important to the sculptor (especially sung works); a parallel between Hepworth's personal relationships and those expressed in the sonnet began to emerge; similarly, the sculptor's aesthetic with regard to artistic 'beauty' was echoed in the sonnet and this was an aspect I hoped to capture in my setting.

Contemporary composers of the time directly affected Hepworth's work in several instances. She designed scenery and lighting for the first production of Michael Tippett's opera *The Midsummer Marriage* (1955) and for a 1950s production of Richard Strauss's *Electra* (1909) for the Royal Opera, Covent Garden. Hepworth also had a composer residing with her for extended periods. The neglected South African-

born composer Priaulx Rainier occasionally stayed in the summer house at the bottom of Hepworth's sculpture garden.

For all three composers (Tippett, Strauss and Rainier) their vocal writing formed a very important part of their output. However, I made no attempt to, nor have any interest in alluding to the music of those composers.

Though co-incidental, I was struck by the expression of tension, striving and questioning between lovers in Shakespeare's text. Hepworth herself endured turbulent personal relations in her two failed marriages to fellow artists John Skeaping and Ben Nicholson. Tensions arose primarily as a result of attempting to balance the commitments of relationships and child-rearing (including triplets) with a full-time artistic career. Certain phrases in Shakespeare's text such as 'By unions married', 'sweet husband to another', 'Strikes' (the action of the sculptor) and 'child and mother' merely served to reinforce the co-incidence.

On completing my setting of *Music to Hear* I envisaged a wide variety of performance possibilities in anticipation of the first performance. The work was conceived for a good amateur SATB choir singing *a cappella*. However, I saw no reason why a group of less experienced singers should not be able to perform the piece with some subtle instrumental doubling. The most obvious solution would be for a keyboard instrument to assist singers and ensure that they remained at the correct pitch. Yet, I felt no need to compose an independent keyboard part as the work was complete in its conception for choir.

When the circumstances for the works' premiere emerged it became clear that the choir would be of a fairly substantial size, though not pre-formed and of very mixed abilities. However, it would be acquainted with singing uncomplicated pitch material. I realised that some form of doubling was absolutely necessary to assist singers.

The large group of musicians that I was working with (around 40 in total) did contain some instrumentalists who were very eager to play rather than sing! Also, this amateur group was well used to playing 'flexibly-scored' pieces (to be discussed in the next chapter). My solution was to use those instrumentalists who were uncomfortable singing to form the equivalent of a small chamber orchestra. These instruments would double the choral lines (numbered as parts 1 to 4), their role being secondary and supportive to the primacy of the chorus. This formation can be heard on the enclosed recording.

As is the nature of flexible instrumentation, there are many instrumental possibilities to the piece that I am open to consider. My only request is that effort is made to select instruments that will blend as much as possible with voices, to support them rather than obscure.

In composing for amateur choir I tried to write easily 'singable' lines in a variety of textures within my own idiom. The piece continually refers to a small number of distinctive ideas that return in exact or near-literal repetition for the convenience of singers. The first idea (bars 1 to 5) is particularly effective for amateur voices. It is characterised by parts fanning out from a central point (the note D) that acts as a tonal centre (rather than being the tonic in a particular key). Such a reference point is crucial for amateur singers to find pitches. This idea is alluded to throughout, though always varied (in bars 10 to 15, end of bar 33 to 35 and concluding the piece from bar 64). A contrasting 'chorale' idea occurs from bar 6 to 9 and tends to recur literally (at the same pitch, but with different words) in bars 16 to 19, 36 to 40 and bars 62 & 63.

Reference is made to some established choral textures that most singers would be acquainted with, particularly that of a canon. There are two canonic ideas in *Music to Hear*. The first is simply a descending Phrygian mode scale (on E) with a canon at the

octave and at the third, separated by a minim. This first occurs from the end of bar 19 to 25 and recurs in abbreviated form from bars 48 to 50. In this instance a canon is used to depict pealing bells in illustrating the words 'If the true concord of well tuned sounds' and later more obviously illustrates 'Strikes (in) each in each by mutual ordering'. The other canonic idea serves to convey pairs of people referred to in the text; 'By unions married' (bars 26 to 33) and 'Resembling sire, by child and mother' (bars 51 to 56). These instances both feature a solo alto and soprano initially stating the canonic material. It seemed fitting to assign these phrases to soloists as choirs feature such varied singing standard, thus giving the most advanced performers the opportunity to display their talent. Again, these canons occur at the octave and at the distance of a minim. In portraying couples, the choir is effectively divided into two rather than the customary four parts - sopranos with altos and tenors with basses. Each group sings virtually the same line for reinforcement, though with one part sustaining notes while the other falls by step. This is one of many instances of occasionally doubling lines between vocal parts to increase the security of entries and to amplify the tone and confidence of singers.

Other typical choral textures include voices singing in unison octaves (in bars 40 to 44) to illustrate 'In singleness the parts that thou shouldst bear'. Men and women sing in two-part contrary motion in bars 57 and 58 before converging on the same note (middle C#) on completing the phrase 'one pleasing note do sing'. Another effective texture is where independent soprano and alto parts are doubled an octave below by the tenors and basses (bars 46 & 47 and 59 to 61).

My aim was always to utilise familiar choral textures inventively. The linear progression of each part and its ease of singing was a concern throughout the compositional process. Parts tend to move by step, leaps being restricted to familiar

intervals like perfect fourths, fifths and octaves. Dynamics, articulation and some phrasing are detailed throughout with each idea being strongly characterised. I tried to ensure that most dynamics occurred naturally with loud passages placed high in the voice and quieter ones lying lower in tessitura. Bearing in mind the slow tempo, I strategically placed rests at regular points, composed into the music, to allow for breathing. Commas are notated in the text as breathing points during more extended passages. On very long notes it is envisaged that, in a large chorus, singers will discreetly drop in and out of the texture (staggered breathing), taking breaths when necessary. I have endeavoured to keep well within the usual vocal ranges for amateur singers, stretching them to their upper limit only in very loud passages (e.g. bars 33 to 35). In most respects I have attempted to be as accommodating and understanding as possible in order to achieve the best possible performance from singers.

The Challenge of Composing for Unknown Instrumentation

4) Flexibly-Scored Pieces:

Lines on a Walk (2001), *Promenade IV* (2000), *Ghost* (2002), *Lines on a Walk II* (2001)

- A Variety of Contrasting Approaches

(Composers) have to make (their music) technically accessible but intellectually demanding. It makes them think twice about using innovation for innovation's sake. It's a challenge for them to use simple rhythms...and yet make something complex. I think it's very good for them actually, it makes them write less pretentious music... The composers have always remarked on how much more fulfilling it is to have a dialogue with the people who are going to play...A lot of the composers leave having learnt something valuable, which they then take to the professional people they work with. (Sarah Tuakli, a COMA member, 2002; Walters [ed.] 2002: 15)

Over the last three years I have worked closely with several recently formed amateur new music groups. In particular, I have collaborated extensively with COMA (Contemporary Music-Making for Amateurs). Amateur new music-making was only briefly formalised before in Britain by The Scratch Orchestra (1969-72), directed by Cornelius Cardew.

The unique features of amateur new music groups require some explanation in order to appreciate the works composed for them. Ensembles such as COMA possess a phenomenally inclusive aesthetic. There is no audition procedure and players of virtually any standard and age are admitted. For example, it is quite usual to find an accomplished diploma-standard performer sitting alongside a beginner within the same ensemble. These groups have no fixed 'line-up' of specific instrumental positions such as in an orchestra. Potentially any musician is welcomed. Therefore composers tend to write 'flexibly-scored' pieces because there is no guarantee of any particular instrument. Such works often consist of between four and fifteen

unspecified lines with suggested instrumentation indicated in the score. Performers play the line that best suits the range of their instrument, their usual clef and their own capabilities. Some form of 'orchestration' is usually determined by a conductor according to the musicians available. This is necessary to ensure good balance and to cover as many parts as possible.

Amateur new music groups inevitably vary within themselves in standard, instrumentation and size. A regional COMA ensemble might have as few as five regular players, while the National Ensemble can feature over 80 musicians.

I spent a great deal of time researching ensembles by attending rehearsals. I even actively played bassoon, violin and percussion in COMA groups. Therefore I discovered such ensembles from the 'inside' by participating in their music-making. This process gave me an invaluable insight.

I benefited greatly from having to consider the many possibilities of instrumentation. As well as accommodating the usual orchestral instruments, I also envisaged the inclusion of saxophones, guitars and keyboard instruments. The practical reality of working on a new composition with such groups actually required the incorporation of many other more obscure instruments. These have included various recorders, penny whistles, accordions, tenor horns, euphoniums, serpents, opheclides, ocarinas and a nine-octave electronic bassoon!

I was particularly attracted to the potential of composing for the large, mixed COMA National Ensemble of over sixty players. This provided a new and interesting angle on my considerable interest in large-scale instrumental composition (usually orchestral). I soon discovered that, for many reasons, I would be mistaken to regard this group as an orchestra in the conventional sense. The main reason for this was the abundance of woodwind, brass and percussion instruments. However, by comparison the string

section tended to be slight in number, technique and volume. As a result I often considered the entire violin section as one unit or part (instead of two) and I similarly coupled the violas and cellos in unison, when practical.

In order to produce the bold lines of colour that are a feature of my music I regularly used a wide variety of instrumental doublings. These were composed into the music between instrumental parts. For example, *Lines on a Walk* consists almost entirely of a single melodic line and a bass line. However, this is presented within the context of literal doublings, isolated percussive attacks and sustained notes to create harmony. These all derive from the main melodic line.

In composing for such a large ensemble I was able to write in fifteen instrumental parts. This is loosely analogous to 'sinfonietta' instrumentation that is characterised by one part of each instrumental colour. I devised four single woodwind lines and three single brass lines. There are also three lines for tuned, untuned percussion and a keyboard instrument. The four string parts are essentially two due to the aforementioned doublings and there is a flexible bass part. Both *Lines on a Walk* and *Promenade III* (not in portfolio) make use of this large fifteen-part ensemble. On the first page of each score I suggest a variety of instruments that could play each line.

The four flexibly-scored pieces included in this portfolio are mostly written in conventional metric notation, being easily recognisable and familiar to most musicians. However, these works do contain examples of some alternative notations. *Lines on a Walk* begins with a single line that, though conventionally notated, is not constrained by a time signature. Therefore a certain amount of freedom is implied. The opening line is also conceived to be played by at least two instruments in a free canon as the soloists walk onto the stage (literally depicting the title of the piece). The incidental sound of their footsteps is an integral part of the work. There is no formal

co-ordination between players and they are not required to walk 'in time'. The duration of pauses between phrases are not specified. This opening section gives an opportunity for the more accomplished performers in the ensemble to demonstrate their expertise within a free context. There then follows a fully notated passage for the whole group.

Lines on a Walk is designed in a series of 'blocks' that alternate between freely repeated music for soloists and conducted sections for the ensemble. In practical terms the structure of the piece should ensure that most players do not lose their place. This is largely demonstrated in the enclosed recording that resulted from only three twenty-minute rehearsals.

Following the opening canonic lines, there are four extended sections for the entire ensemble in conventional notation. These are interspersed with single bars of 'repeat-boxes' (bars 17, 32, 45 and 54). In the latter, players freely repeat their music until the conductor indicates the start of the next *tutti* passage. Amateur players respond well to such 'cueing' or 'Lutoslawski' notation, indicated with a down pointing arrow at the top of the score. In soloistic passages performers do not feel metrically constrained by having to co-ordinate exactly with others. Instead, they simply repeat easily playable material. The aural effect is of a continually changing and quite unpredictable texture. The different instrumental repetitions deliberately do not coincide.

Lines on a Walk is constructed very simply. Rhythms are designed to be instantly playable. The shortest values are quavers. The untuned percussion part in the *tutti* sections is simple in the extreme. This initially consists of constant minims, then crotchets, quavers and finally semibreves. A principal line runs like a thread throughout the extended *tutti* passages. As is typical of my pitch creation, these lines

are derived by serial manipulation of the uppermost line (bars 2 to 16) both in pitch and rhythm.

The final fully notated section (from bar 55) is the most adventurous, both texturally and technically. It begins by alluding to the initial *tutti* motif that first occurs in bars 2 and 3. The lines proceed to fragment into isolated solos (from letter M, bar 59). The texture then opens out and climaxes at the point where the opening of the piece returns (bar 67, derived from bar 1). Here, the return of the opening free material is metrically notated within a more dense texture. Finally, the lines diminish until a solo flautist walks offstage, bringing the work full circle.

As in the opening section of *Lines on a Walk*, the idea of 'free canon' was further explored in *Critical Mass* (2001, not in portfolio). That piece features five lines of three phrases played canonically by instruments that covered the required ranges. However, *Critical Mass* proved problematic due to overbearing intonation issues. This resulted from having many instruments attempt to duplicate exactly the same notes in a pitch canon, despite freedom in rhythm. I also briefly experimented with the improvisational potential of such groups in *Promenade II* (2000, not in portfolio). In that piece twenty-five fragments of music were assigned to players as the starting point for a controlled improvisation. However, I found that such an extensive improvisation required very experienced and sensitive musicians with regard to so many musical parameters. I concluded that the work was largely inappropriate for inexperienced amateur musicians.

Promenade IV (2000) is a flexibly-scored piece in four parts that uses conventional metric notation throughout. The work was initially conceived for a true 'scratch' orchestra, The Prommers' Orchestra of the Royal Albert Hall (now disbanded). This small orchestra forms for only one concert per year towards the end of the BBC

Proms season in September (founded in 1994 by John Underwood). It consisted of a community of volunteer Promenaders who are members of the standing concert audience. The enclosed recording is part of a publication (Re:Sound Pack) and was recorded by a large, mixed amateur new music ensemble, the Forum London Composers' Group. This recording was the result of a single thirty-minute rehearsal at which all players sight-read. That session was a real test of the work's effectiveness and practicality.

Promenade IV is only twenty-four bars long and is slow throughout. The structural shape is clear. Outer polyphonic sections (bars 1 to 10 & 16 to 24) frame a repeated homophonic passage (bar 11 to 15). The coda is in an even slower speed (from bar 21). Rhythms are straight-forward throughout and all play from copies of the score except for transposing instruments. Therefore, as in *Lines on a Walk*, it should be quite difficult for players to lose their place. Although the work is conceived for instruments I found it useful to imagine the four parts roughly in terms of soprano, alto, tenor and bass (SATB) voices transferred to strings, woodwind and brass (ATB) instruments. The boxed notes in Part Four are played by bass instruments that naturally sound an octave lower, such as the bass guitar and double bass. They can also be played at pitch by timpani and an octave lower by a tuba for example.

Although the outer sections of the piece give the allusion of polyphonic textures, the main line is always that which is most rhythmically active. The two accompanying parts, in minim movement, simply sustain the notes of a five-note ostinato. This pattern is rotated across the four crotchet beats of each bar, most clearly illustrated in the first five bars of the piece.

Ghost (2002) is the most recent in this collection of flexibly-scored pieces. I saw this commission as an opportunity to assimilate all that I had learned and experienced in

composing an extended series of flexibly-scored pieces. Like *Promenade IV*, *Ghost* is written in four parts. This seems to be the most practical and successful scoring for flexibly-scored pieces, although many alternatives are possible. My experience of *Promenade IV* was that most ensembles that wished to play such repertoire were accustomed with and able to accommodate four-part pieces. As well as mixed groups, four-part scoring was ideally suited to more conventional line-ups such as string quartets, string orchestras, clarinet quartets and wind quartets/quintets. Such works in conventional notation require little or no explanation and necessitate only minimal orchestration by a conductor (if required). In *Ghost*, all instruments play from copies of the four page score in C or a transposed version. This, along with the distinct five-part structure of the piece should ensure that players keep their place in the music.

The five sections of *Ghost* each focus on textures that I have discovered to be particularly effective for amateur musicians. The outer sections (bars 1 to 9 & 107 to 123) are characterised by chord building. These passages also feature an extended *crescendo* over several bars that are created by an increase in density (again, adding parts gradually). The second section (bar 9 to 55) is dominated by passages of rhythmic unison. Other material is reinforced by literally doubling notes in two or three parts for maximum effect and volume. The central third section (bar 56 to 79) is for one instrument only, an uncondacted *cadenza*. Many amateur ensembles feature one or more players of a markedly higher standard than the majority. A *cadenza* will value their input and showcase their talent. Advanced players are willing to take on such a role, there being little or no resentment from other players. This section can be divided up and shared between a series of soloists if desirable. The fourth section (bar 80-106) is slow and mainly consists of semibreves in which four-part harmony is built up and maintained with only one part moving on each bar-line. This is a good

example of a simple texture that is harmonically interesting but not technically challenging. As usual, *crescendo* is achieved both through indicating a *crescendo* in the music and by the gradual ascent of parts in pitch.

The basic four-part texture is expanded upon in ways that do not detract from the scoring, but instead enhance it. There are a series of bars marked *solì* where a particularly quiet dynamic is desirable as an echo effect. This can be problematic for a large ensemble to achieve. Therefore, by assigning only one player to each part (preferably strings), this should ensure that such an effect occurs. Obviously where there is only one player per part anyway, they must follow the dynamics given otherwise the effect will be lost.

Additional octaves are indicated below Part Four and above Part One. Although not essential, the extra weight and colour of a large ensemble with (for example) double basses, tuba, piccolo, piano, high flutes and violins can enhance the piece in this way. I have found it preferable to indicate where any additional octaves should occur. For example, a bass instrument doubling Part Four an octave below throughout is not always desirable and can seriously affect the texture. Similarly, dynamics, articulation and phrasing are scrupulously detailed throughout the piece with an abundance of accents to realise rhythmic effects.

Without embarking on a detailed analysis, it is clear that *Ghost* is based on a four-note motif throughout. This is outlined in the first bar (E, F, G, Bb). It appears linearly in the odd numbered sections (1, 3 & 5) and the motif is verticalised to create or instigate harmony in the even numbered sections (2 & 4). This motif and its manipulations represent the various facets of character in the subject of *Ghost*. The title refers to a larger-than-life-sized mannequin of a young lady by the artist Ron Mueck, displayed in the Tate Gallery, Liverpool. This figure is exceptionally tall, thin

and white with long brown hair. Dressed only in a swimsuit, she bears a shy and embarrassed look about her face. She is clearly troubled, perhaps worried by her physique. Above all she is a complex character. My piece attempts to capture these solitary, ghostly and highly contrasting qualities. *Ghost* was one of twelve works commissioned by COMA for their 2002 Autumn Residency in Liverpool. A condition of the assignment was that all works in full score should fit onto no more than four pages of A4 size to facilitate publication.

The enclosed outdoor recording of *Ghost* is of an advanced wind quintet who, with regard to their standard and other musical activities could be described as 'semi-professional'. This four-part flexibly scored piece has proved popular with wind quintets where the oboe, clarinet, horn and bassoon play Parts one to four respectively. A flute doubles the oboe on part one, playing one octave higher when indicated and replacing the oboe on quiet (low) notes. A tenor horn plays part three as opposed to a French horn. This results in almost equal balance between parts.

The score and recording of *Lines on a Walk II* (2001) is included as a transitional work between composing for amateurs and professionals. It was composed for specific instruments (flute, clarinet, piano, violin and cello), though with flexibly-scored percussion. The latter is particularly applicable to amateur groups where there is no guarantee of specific percussion instruments. Indeed, it is designed to be played by amateurs or professionals. The work was a response to a call for pieces for the amateur repertoire in which professional players were available to perform and record works. Therefore this piece occupies a kind of middle ground. Ideally, it should be satisfying for players of almost any standard to perform. *Lines on a Walk II* is constructed out of the conventionally notated *tutti* sections of *Lines on a Walk*. It has since been successfully performed by players of wide ranging standards. The enclosed

recording was made by the professional ensemble IXION conducted by Michael Finnissy. This work should make for an interesting comparison with the amateur (COMA) performance of similar material in *Lines on a Walk*.

I consider that my flexibly-scored pieces for amateur performers represent my own style in the use of pitch, structural blocks, bold instrumental lines and uncomplicated rhythms (for example, in comparing *Lines on a Walk I* with *The Island*). I always endeavoured to utilise the most appropriate notation to realise any particular texture. Likewise, I tried to remain realistic concerning the practical possibilities of successfully creating music for amateur new music groups. As in most of my music, I continued to make references to visual art in the titles, melodic contours and formal structures of pieces. Players informed me that this aided their identification with the background concept of the music.

The experience of composing flexibly-scored pieces has focused my composition on the issue of clarity - clarity in structure, orchestration, texture, performance directions (such as exaggerated dynamics) and clarity in the overall objective of a piece. It has also formed an important role in my personal compositional aesthetic. I aim to compose for all, regardless of their standard, as effectively as possible while retaining my own idiom. In turn I have been attracted to the social, communal and educational value of such music.

5) Orchestral Pieces:

a) '*...Like Clockwork...*' (2002/3)

- Composing for a Youth Orchestra

'*...Like Clockwork...*' was commissioned by the Knowsley Youth Orchestra and their conductor Simon Gay. Knowsley is a Metropolitan Borough on Merseyside that largely consists of the Liverpool overspill areas of Kirkby (Newtown), Huyton and Halewood 'villages' and the former Lancashire market town of Prescot. Therefore, the youth orchestra has a relatively small suburban and working class catchment area. The fifty orchestral members are selected from schools and colleges within the Borough. However, there is no enforced age limit. Several members who have remained in the locale beyond their education are still playing in the orchestra into their twenties.

I received my initial musical education from the Knowsley Performing Arts Service. Violin and bassoon lessons were given to me free of charge from peripatetic music teachers. Indeed, the Knowsley Youth Orchestra was the first orchestra I ever played in. Having known the orchestra for fifteen years, it seemed inevitable that I should fulfil an ambition and 're-pay' that community by composing a work for them.

The orchestra's rehearsal and concert schedule for the summer term in 2003 provided good conditions in which to learn and perform a new work. Weekly term-time rehearsals were followed by an intensive weekend course that featured extended sectional and full orchestral sessions. These immediately preceded a week of three concert performances in various venues, given before a combined audience of nearly one thousand people.

The brief of the commission posed several challenges. A five-minute work was required as an overture-type piece to begin each performance. The concert series was part of a nationwide 'Music-Alive' festival that showcased young musicians. Audiences largely consisted of parents, children and relatives who came along to support performers.

In reality, the orchestra did not wholly resemble a standard symphony orchestra in several respects. The ensemble was essentially an augmented wind or 'concert' band with a fairly small group of string players. Most wind parts were 'doubled-up'. For example, two trumpeters played the first trumpet part rather than one. I was given a list of specific instrumentation that largely consisted of the conventional double woodwind and brass scoring. The only exceptions were a single oboe, bassoon and horn and the addition of alto and tenor saxophones. I was also made aware of two good percussionists who were keen to 'multi-task' by playing a wide range of tuned and untuned percussion instruments. Critically, an excellent keyboard player was available to play a specially written part on an electronic keyboard rather than an actual piano.

As had been previously encountered in amateur ensembles, the string section was slight in number, technique and volume. Also, there were no violas or double basses. The wind section was, in effect, the nucleus of the orchestra. Accordingly, I decided to make them the focus of my piece. However, I was determined to write structurally functional string parts that could be heard. My solution was to use the string section as a unit and usually in rhythmic unison.

As always, the 'playable' quality of each part was crucial to the success of the piece, each part having an easily identifiable role within the texture. However, given the extended rehearsal time the orchestra would have, I decided to write quite

rhythmically challenging parts to sustain players' interest. The standard of the orchestra averaged around Associated Board grade 5 to 6.

The expression of place is a recurring theme in my music. '*...Like Clockwork...*' is a good example of this. The piece received its first performance in the Parish Church of my home town of Prescot. It seemed appropriate to try and convey that place musically. Prescot is most notable for its clock and watch-making heritage. In turn, the depiction of ticking and other such mechanisms proved to be suitable inspiration in composing material for the piece. Likewise, the connection between the town, its clock-making history and the music would be obvious to audiences largely unaccustomed to new music.

Interestingly, some members of the orchestra did have considerable experience of playing new music in a related ensemble called Fast Forward (now disbanded). This group played various twentieth century works with a significant interest in 'minimalist' pieces by composers such as Glass, Adams and Fitkin. I decided to seize on this experience and used it as a stylistic starting point in my own work. I found particular inspiration in the concert-opener *Short Ride in a Fast Machine* by John Adams. This seemed particularly fitting in terms of the aforementioned minimalism and also in its pulsed, clock-like ticking led by the wood block. The opening of my piece alludes to this aspect before taking its own course according to my own harmonic style. Meanwhile, rhythmic phasing is explored throughout the work in a manner typical of minimalist music, within a tonal context.

'*...Like Clockwork...*' employs a structure consisting of distinct blocks or 'panels'. This method had been successfully used in my earlier large-scale works for amateurs such as *Lines on a Walk*. Clear musical signposts or landmarks have proved to be critical reference points for novice performers. Basically, '*...Like Clockwork...*'

consists of two ideas that alternate throughout. The first idea builds in texture, harmony and volume. It is characterised by rhythmic phasing and displacement across a regular pulse. On reaching a climax (bar 35), this material is loosely inverted and then immediately cuts to the second idea (bar 51). The latter is characterised by homophonic added-note tonal harmonies underneath a pattern of syncopated repeated notes.

The piece is really an exercise in momentum. The remainder of the work consists of successive rhythmic diminution (by half) of the two ideas in alternation, re-texturalised and varied in orchestration. The final four bars of the piece form a short coda based solely on the single pitch that is the tonal centre of the piece, C.

The work's orchestration is critical to its apparent success. There are no exposed passages or extended solos. Instead, the full orchestral sound is exploited throughout much of the piece. This is the result of literal doublings between string, woodwind and brass parts. Easy string parts are carefully balanced against the rest of the orchestra and are aurally discernable. These are often sustained background harmonies or repeated notes reinforced by the important keyboard part. The brass section are regularly employed at fairly restrained dynamics (due to their enthusiasm!), sometimes muted and often in a percussive rather than melodic capacity. The percussionists adopt a wide range of roles and instruments, usually colouring other orchestral parts and occasionally emerging as soloists. I have discovered that instruments that are naturally in-tune, such as tuned percussion and keyboards, are an invaluable resource. In large ensembles they can be used to double other instruments, often keeping intonation 'in check' rather than exposing discrepancies.

A Work Designed for Advanced Amateurs or Professionals:

b) The Island (1999, 3rd revision 2003)

- Conveying a Sense of Place through Modern Art

The title of this work for chamber orchestra requires some explanation. The Island (also called 'St. Ives Head') refers to a spectacular viewpoint on the Penwith Peninsula in Cornwall, South West England. This grassy summit overlooks St. Ives Bay and is crowned with the tiny St. Nicholas' Chapel at its peak. The name 'The Island' is misleading because this landmark is not completely surrounded by water. It actually adjoins the town of St. Ives on the mainland. I viewed the 1999 total solar eclipse from The Island whilst composing this piece.

St. Ives has a personal significance for me as I have grown accustomed to taking annual visits there as a form of artistic pilgrimage, to view modern art and to compose. The musical expression of composers' attachment to a specific location is not uncommon. The most obvious examples in Britain include Elgar (the Malverns, Worcestershire), Britten (Aldeburgh, Suffolk) and Maxwell Davies (the Orkney Islands, Scotland).

My attachment to St. Ives goes beyond mere sentiment. I have already outlined the direct influence of visual art on my compositional process. An essential feature of that town is its seminal place in the development of abstraction in twentieth century art. This can be attributed to the exceptional clarity of light in St. Ives, its isolation and its extraordinarily picturesque setting. Following the earlier example of Newlyn near Penzance, St. Ives became an artistic centre around the beginning of the twentieth century. The 'primitive' painter and fisherman Alfred Wallis was among several local artists to incorporate views of The Island into their work. After the Second World

War the town enjoyed an international artistic reputation. The most prominent painters and sculptors working in St. Ives at that time were Ben Nicholson, Barbara Hepworth, Patrick Heron and Peter Lanyon. Even such illustrious figures as Mark Rothko and Naum Gabo felt compelled to spend time there. As an important local landmark and a particularly striking visual image, The Island has featured in the work of many St. Ives artists throughout the century. My piece *The Island* is a means of expressing my attachment to this specific geographical location and its associated artistic importance.

The Island was composed with various visual images in mind as well as that of The Island itself. These are not all directly related to the area but they did influence the actual composition of the work. I considered several works by the Russian artist Vassily Kandinsky that explore linearity. References to spirals were also prominent, for example in the painting *25 Spirals* by St. Ives artist Terry Frost. At this time I became aware of the architectural plans for the proposed new wing of the Victoria and Albert Museum called The Spiral (designed by Daniel Libeskind). Therefore circularity and particularly the spherical nature of The Island became important images during the creative process. They even directly affected the composition of some instrumental lines whose contours allude to geometric shapes such as spirals (for example, the violins' canonic line from letter C, bar 30). I also realised the potential of the work being a further musical metaphor on Paul Klee's artistic notion stated in his *Pedagogical Sketchbook* (1925). Taking a 'line on a walk' is appropriate to the artistic connotations inherent in The Island and is also analogous to the ascent of that landmark on foot.

It became apparent to me that a musical line could represent the route of a walker in the foreground with other material as a 'scenic backdrop'. Other important images

taken from The Island included the meandering nature of the various paths, the ascent to the top and subsequent arrival at the chapel that suggested some form of religious symbolism. This outline of a walker's route ultimately provided the structural plan for the piece.

A work in four principal sections suggested itself for a variety of reasons. There are four directions leading from The Island's apex that are roughly equivalent to north, south, east and west. This results from the four relatively distinct sides to The Island. These are the two coastlines on either side, the adjoining mainland and the expansive vista over the Atlantic Ocean.

The essence of the piece would be the walk from the base to the top of The Island that so many tourists and locals take. The first section of the piece came to represent the outer circling of the base. The second section depicts an inner circular path, thus far resembling a spiral formation. The third part features the actual ascent up the hill culminating in the fourth and final section with arrival at the chapel.

Such an outline provided an aid in creating musical lines from this visual imagery. Some musical contours and even specific textures became apparent. The first section (bars 1 to 51) is itself in four parts, reflecting the whole piece in microcosm. The second section (bars 52 to 78) similarly reflects the first section in smaller scale, depicting a further 'inner' circular walk. In both of these sections a single melodic line is made explicit, representing the path taken. The third section (bars 79 to 112) represents the ascent with a rise in pitch within the context of a polyphonic, quasi-fugal texture. This relates to the ascent and crossing of the various Island paths. In the fourth section (bars 113 to 130) the chapel finds a musical analogy in a chorale and chant-like passage.

The Island effectively illustrates my approach to long-term harmonic organisation. Most sections of the piece tend to work around a 'central' note as opposed to an explicit tonic of a particular key. Typically, the central note is stated in the principal line at the beginning of each musical paragraph. For example, the first note of the piece (C) is the central note of the opening section. The principal line regularly returns to this note and introduces a 're-start' in the music (at letter A). This underpins the music in the bass (horns and cellos) from letter B in an ascent that culminates with the entire orchestra reaching this pitch (C, an octave higher) by the end of bar 29. By letter D, the previous reinforcement of the note C has resulted in its establishment as a kind of 'dominant' as the music opens out from the note F.

Letter E announces the note D in a forceful unison as the initial central note. However, this suggestion is soon confounded in a section that is far more chromatic, being less concerned with tonal centres. Nevertheless, the same unison D (strings) notably returns at letter G.

The quasi-fugal section (bars 79 to 112) demonstrates a contrasting approach to long-term harmonic control. Each instrumental line, though beginning in a highly chromatic manner, is symmetrical in pitch and rhythm about its mid-point (for example, the viola line from bar 86 to 91). Although no attempt is made to establish a central note, some do emerge 'accidentally'. This can be attributed in part to the lines' symmetrical quality and the fact that the first and last notes of each line are made more pronounced by doublings (e.g. horns doubling violas in bars 86 and 91). The closest there is to a central note in this section is the note A. This pitch begins and ends several instrumental lines (violas in bars 86 & 91; oboe in 93 & 103; violin 2 in 98 & 102, flute in 103 and ending the section in bar 112). Most other lines begin with

a G#. In context, this sounds as a leading note onto A (basses in bars 79 & 84 and bassoons in bars 85 & 96).

The final section from letter L closely mirrors the first, now with the note G (the dominant of C) as the focus in the principal line (first horn). It retains this function throughout the woodwind 'plainchant' line from letter M. The final chord of the piece in bar 130 serves to summarise the harmonic field of the piece. This chord could be interpreted as a second inversion C major chord (with the important notes of C and G present). There is an added F# to illustrate the tritone relationship that is often so important in my music. This chord consists of pitches from the octatonic scale in its semitone-tone variant. The added C# serves to dispute the C natural as a 'final' or 'tonic' note.

The Island also demonstrates my varied approaches in pitch creation. No single method is followed. The result is a variety of octatonic, serial, symmetrical, quasi-tonal and freely chromatic pitch collections. However, these are distinctly separated out in different sections rather than being combined. Such processes explore both systematic and intuitive ways of working. The opening section of the piece (until letter E) is dominated by the octatonic scale in its two variants on C (initially tone/semitone). The semitone/tone variant is well illustrated by the canonic passage for first and second violins from letter C. Serial constructive procedures are used to develop the initial line (flutes and oboes) at the beginning (bars 1 to 6). This appears inverted and in the same rhythm from bars 11 to 15; in retrograde from 24 to 29; and in retrograde inversion from 39 to 44. Rhythms receive the same transformation as pitches and material appears untransposed to reinforce 'central' notes. However, each variation culminates in a contrasting, intuitively composed passage (e.g. bars 45 to 51).

Similar serial procedures are used to vary the flute line from bars 52 to 55 in its subsequent variations, returning in diminution from letter G with its inversion in the bass (cellos and bassoons). In this section there is considerable re-use of the pitches from the principal line. These appear untransposed to create block harmony, sustained harmony, bass lines and the interspersed 7/8 're-cap' bars. The notes of the main line are consistently sustained by pairs of instruments in alternation to create a 'blurred' effect (e.g. horns doubling flute notes from bar 52 to 55). The accompanying harmony in the string parts (e.g. in bar 53, E, D, F, D#) is simply a vertical aggregate of the flutes' melody (D, E, D#, F; in bars 52 & 53). Likewise, the pitches of the constant quavers in the 7/8 bars are taken directly from the notes of the principal line in the previous four bars (e.g. the flute part in bars 56 & 57 in comparison with bars 52 to 55). Even the pitches of the bass line from bar 70 to 73 (timpani, violas, cellos and basses) are lifted from the order of notes appearing against it in the oboe line. I felt no need to transpose or further manipulate such literal re-use of material. The result was homogeneity in pitch that I desired and welcomed, particularly in its canonic effects.

The Island is a typical large-scale work of mine in that it shows my primary interest in the development of line and colour. The opening of the piece demonstrates my usual technique of sustaining notes of a line (see *Lines on a Walk*) in the strings to create a background cluster chord. Principal notes of the melody are forcefully attacked by the brass instruments (muted trumpets). Textures remain clear and uncluttered with various elements being painted in different orchestral colours to ensure their separation and identification. There is little interest in complex textures. The careful balance of the ensemble is paramount as all lines should be clearly discernable. Where doublings occur they are literal and in unison rather than in octaves or other intervals. Doublings serve to reinforce and amplify lines. Instruments

of similar timbres (e.g. violas and cellos in unison from letter A) are frequently combined. This is preferable over the mixing of contrasting colours. Muted trumpets and hand-stopped horns are occasionally used to increase the available palette. Extended lines tend to continue uninterrupted in the same orchestration, rather than being passed around the ensemble.

Orchestration is regularly used to exaggerate the effect of dynamics and articulation, such as *pizzicatos* or added wind parts to highlight accented notes. Almost in the manner of a concerto for orchestra, there is a desire to give each instrument a solo opportunity (particularly in the fugal section). Dynamics are subtly balanced to ensure that all lines can be heard. For example at letter E the low flutes are marked *fff* and the hand-stopped horns *forte* so that both timbres can be discerned in the same register. Where notes of a line are sustained, the melody remains the most important element and should be clearly heard, longer notes being a background feature. A solo violinist is used in some passages (e.g. bars 68 & 69) not because their part is particularly soloistic, but to ensure that other parts are not obscured. The use of the string section in *pizzicato* is seen as a valuable resource in giving an attack and edge to the lines. *Pizzicato* also effectively doubles wind parts without obscuring the texture, for example at letter J.

There is an element of 'compensatory' orchestration in making good use of instruments such as double basses, timpani and bassoons, whose soloistic contribution is often over-looked or even ignored by composers. Likewise, there is an awareness of the mind-set of the orchestral musician who will positively respond to being given a wide variety of roles in a piece; as soloist, ensemble player, chamber musician, or as a subsidiary background figure. Many players endure frustration at rarely being heard as an individual within an orchestral context.

In the four years since *The Island* was first written the work has enjoyed several performances by very different orchestras. These invaluable opportunities have enabled me to make minor revisions, mainly to orchestration and balance, and crucially to hear the result of these changes. Two professional chamber orchestras gave the first and the fourth (most recent) accounts of the piece. The latter performance is included on the enclosed CD. Other performances by a semi-professional orchestra and a further-education college orchestra were essential to the revision process. I now consider the work to be complete after a series of three revisions. To date, *The Island* has proved equally suitable for both amateur and professional orchestras.

6) Original Works for Professional Musicians

a) Family of Man (1999)

'Family of Man' is a set of nine sculptures by Barbara Hepworth on permanent display in Yorkshire Sculpture Park. As mentioned, the work of St. Ives artists has been particularly important and influential upon my own work. Hepworth was one of the most significant of the St. Ives group. She pioneered abstract sculpture, particularly through the pierced form and she resided in Cornwall for much of her working life. The land and seascapes of that county were a formative influence on her sculpture. Before writing *Family of Man*, I had composed a duet for clarinet and cello called *Dual Form*. This was primarily inspired by the structure of Hepworth's two-part sculpture of the same name that stands outside the Guildhall in St. Ives.

The Family of Man sculptures are essentially abstract in design though they do refer to the upright human figure. The forms are all closely related and each consists of three, four or five contrasting pieces that are reordered across the set. The works' title reflects the artists' consideration that the nine distinct forms were ancestrally related, like members of a family. Indeed, each sculpture has an individual title, for example *Bride*.

My piece attempts to capture the overall structural aspects of the sculptures. The five distinct timbres of flute, clarinet, piano, violin and cello might be regarded as representing the essential material of the sculptures, being constantly reworked. However, these instruments are also occasionally fused together to create a homogenous sound. The nine movements of the work, reflecting the number of sculptures, are essentially contrasting miniatures that each focus on a single idea. These sections explore different textures, compositional techniques and

instrumentation. However, they are not designed to represent specific sculptures from the set.

The first movement is very static with all instruments occupying their lowest and darkest registers. This is an attempt to set a rather primitive and desolate scene for the piece. Subtle changes in pitch contribute to the gradual formation of cells. As the momentum gathers pace, the process suddenly stops. Then the second movement begins with the piano alluding to the first movement's material. This sharing of material at the end and beginning of neighbouring movements is a theme throughout the work. However, movements remain discernable because they are separated by silence.

The second movement is a short descending study in line, emerging from a linear quotation (on the piano) of motifs from the first movement. Echo effects are created through a canonic process, gradually descending in pitch and increasing in density before culminating in a four-part piano solo. Pitches are created from a small set of notes that are rotated throughout until the movement ends with a solitary flute playing in its lowest register.

In turn the flute opens the third movement, soon replaced by an extended clarinet solo. This melody is presented in its four serial manipulations and in contrasting registers of the instruments in a manner similar to that encountered in the solo bassoon piece *La Réproduction Interdite*. By contrast, the tiny fourth movement is only six bars long and consists of just twelve pitches relating to the previous section. The tempo is extremely slow, almost timeless. Notes are quietly sustained to create a particularly homogenous timbre, the flute, violin and cello occupying the same register.

The fifth movement is for piano alone. Following on from the previous movement, twelve chords derived through basic serial procedures are played freely in isolation. The pitches of this sustained descent initially derive from the solo clarinet line of the third movement.

Aleatoric elements dominate the sixth movement that features the alternation of motifs notated in repeat-boxes. The material of this movement is literally lifted from the previous, clearly seen by comparing the piano chords of the two movements. The pitches of the flute and cello parts are directly extrapolated from these chords and are intuitively rhythmicised. The pianist determines the number of repetitions simply by deciding when to play the next chord.

The final movement of notated music is the seventh. This begins by cyclically alluding to the first movement before introducing a minimalist phasing process. The clarinet, flute, violin and cello, and piano each enter with pitches from the previous movement rotated across the regular pulse in contrasting metres. The various cycles, registers and materials build the texture to a climax, at which point the music is suddenly cut off. The ensuing extended 'silence' constitutes the eighth movement. Whatever then follows aurally (presumably applause after a live performance) is the ninth movement. It seemed appropriate to elevate the long silence at the end of the seventh movement to the status of a movement or 'event' in its own right. Also, considering the ancestral programme of the set of sculptures, I was keen to make a connection between my own work and the mass of sound that would follow the silence. This is labelled as the ninth movement.

Family of Man makes for an interesting comparison with a work for very similar instrumentation in this portfolio, but conceived primarily for amateurs, *Lines on a Walk II*. These works share stylistic traits such as those discussed between *The Island*

and *Lines on a Walk (I)*, also written for very different performers. In writing for professionals I am most aware of their (usually) greater technical facility, wider instrumental, dynamic and expressive ranges and particularly their ease with more complex rhythms. *Family of Man* is a fairly good example of this. There is no extreme rhythmic complexity as this is not a feature of my idiom and does not interest me. However, there is more rhythmic complexity in this work than the constant crotchet and quaver movement of *Lines on a Walk II*. In particular, the rhythmic interplay of the seventh movement, especially when considering the phasing between parts, is clearly conceived for professional performers. Careful ensemble and accurate counting is required in the second movement, calling on the skills and sensitivity of a good pre-formed group. The first movement is a similar instance demanding subtlety, considerable rhythmic accuracy and a homogeneity of sound that is not characteristic of amateur players.

Most notably there is considerable use of the extreme registers of instruments in most movements. This, when coupled with more advanced rhythms and subtleties in dynamics results in passages such as the violin line in bar 15. This is very exposed, in the high register, at a quiet dynamic with awkward fingering and in a literal canon with the piccolo that would show up any discrepancy in intonation. However, some textures do remain that could be playable by the amateur, often in non-conventional notations. The rhythmic freedom, broken bar-lines and repeat-boxes of the fifth and sixth movements are examples of this. The professional musician is not viewed as a resource for exploring complexity, but simply as a more technically advanced counterpart to the amateur.

b) *The Stations of the Cross* (2002/3)

- A Summary of Influences and Techniques

My string quartet *The Stations of the Cross* refers to two related art works. The first is a set of fourteen miniature figurative sculptures that are mounted on the pillars of the circular Metropolitan Cathedral of Christ the King in Liverpool. These golden figurines were created by the Liverpool-born sculptor Sean Rice and are collectively titled 'The Way of the Cross'. The other artistic source is based on the same subject and is a set of fourteen large canvases by the American abstract expressionist artist Barnett Newman. These paintings were displayed as part of the Barnett Newman retrospective at Tate Modern, London in 2002. The work is titled '14 Stations of the Cross' and there are individual titles for each of the fourteen paintings.

These contrasting art works make for a fascinating comparison as responses to the same subject matter. Both are sets of fourteen objects that are arranged spherically around a space. They are strikingly different, though equally valid artistic interpretations of a biblical subject. Intriguingly, both works were created at roughly the same time in the second half of the twentieth century (1960s) in different continents. I was fascinated by these contrasting responses to the same theme. I envisaged considerable potential in employing the implied structure of the Stations to create an extended work in fourteen sections. Both art works are linked by their use of their subject in the manner of theme (Jesus) and variations (different situations). Superimposed onto the fourteen parts, I was keen to explore musics equivalent to the abstract and figurative art works. As a result, I decided to alternate highly contrasting music: quite chromatic 'abstract' music in the odd numbered sections (indicated with boxed numbers in the score) and overtly tonal 'figurative' music in the others. To

exaggerate this aspect I took the fairly unusual step of resorting to quotation in the even numbered sections. After careful consideration I discovered the Beatles song *Eleanor Rigby* (1966) to be ideal for such treatment for several reasons. In representing the figurative Sean Rice sculptures of Liverpool Metropolitan Cathedral *Eleanor Rigby* provided the desirable tonal (modal) idiom. Created by the famous Liverpool band, the song has become synonymous with that city and contains some religious references in its text. *Eleanor Rigby* was even written during the construction of the cathedral. The song's worldwide popularity has already resulted in its near folk-like status. By quoting this material I chose to exploit its popularity by manipulating the listeners' expectation.

The seven statements of *Eleanor Rigby* (initially in bars 51 to 58) are near-literal quotations. This results from separation of the song's highly original eight-section structure that subtly contradicts the expectation of the typical verse/chorus form. Also, the ballad ingeniously culminates with the seemingly inevitable superimposition of its introduction and chorus. The overall structure of the song is introduction-verse-chorus-verse-chorus-introduction-verse-chorus+introduction). These all appear in their original order in my own work separated by contrasting material. The final two sections of *Eleanor Rigby* appear consecutively in the last section of the piece (number fourteen). In quoting material from a song in which a singer is accompanied by a string quartet, it seemed appropriate to compose for that instrumentation. With the omission of the singer(s) my quotation would never be literal. I decided to exploit this throughout by gradually building textures and adding in the vocal lines on subsequent appearances. For example, in the first statement of *Eleanor Rigby* material (bars 51-58) the vocal line is missing though the original 'background' quartet parts are given. As in the original song, textures are elaborated upon when the verse and

chorus material returns later. This can be seen when comparing the contrasting statements of the verse. At letter N, the quartets' function is purely harmonic. Then at letter Q, scales and contrapuntal lines are added to the harmony but the original vocal line is still omitted. An exact reprise of the 'introduction' (letter E) occurs at letter X. The impact of adding vocal lines to complete the pieces of the jigsaw for the listener is reserved for the very end of the work. In bar 382 the original cello part that doubles the voice of Paul McCartney is stated. Similarly, a climax occurs in the final section (starting in bar 387) where superimposed vocal lines from the introduction and chorus are played by a violin and viola. The original two-bar coda of the song (*senza rit.*) ends the piece. Therefore, the *Eleanor Rigby* material has gradually unfolded throughout the work, appearing in its entirety only at the close.

The odd-numbered sections are a considerable contrast to this and consist entirely of original music at a slower speed, rather than quotation. They are characterised by repetition procedures and minimalist interplay already encountered in '*...Like Clockwork...*' though now more rhythmically advanced. These sections are mostly unified by the development of a chromatic 'row' of pitches first stated linearly in the initial eleven bars of the piece. The sustaining of notes of a line is used here to evoke the reverberent acoustic of Liverpool Metropolitan Cathedral. The first section literally repeats this cycle of eleven bars, decreasing in density and exploring a variety of timbres before swiftly merging into *Eleanor Rigby* material at letter E. The subsequent recurrence of this row in transformation, though untransposed, is similarly dominated by various forms of repetition. Section three presents these pitches vertically as three-part harmony played by the violins and viola. This section features an additive/subtractive repetition procedure that is equivalent to the scan-frame or panning technique of cinematography, labelled 'sca-fra' by the composer Daryl

Runswick. As a result, this section is build entirely from only four bars of music that are stated in full only at its end in bars 94 to 98.

The fifth section (the third section of original material) is almost fugal in its layering of *arco* entries from the cello through to the first violin. The line on the cello (beginning in bar 109) and its repetitions by the viola and cello in alternation consist of new material that seemed necessary at this point. This process continues in condensed repetitions, underlying the violins contrasting presentation of the original 'row', rotating three notes groups in a minimalist manner. At the mid-way point of the piece the seventh section more obviously refers back to the opening both in pitch and texture, though now with the interjection of hammered 3/8 bars as interruptions.

Subsequent sections in the second half of the work adopt previous textures and patterns in reverse. Section nine combines the original 'row' and its inversion with a decrease in texture that is comparable to a retrograde in density of the 'fugal' fifth section. Likewise, the eleventh section states its entire material at its outset (bars 231 to 235) before adopting the reverse scan-frame technique throughout its forty-bar length. The thirteenth and final contrasting section to the surrounding *Eleanor Rigby* material continues with repetitive sequences, being a series of varied cycles based on its first six chords. However, this chorale-like passage is almost entirely homophonic and is based on completely new and unrelated material in a fairly fast and lilting 5/8 rhythm.

Considering the alternation of contrasting material throughout the work, I realised how critical the links between sections would be to the overall structure and flow. I spent a great deal of time carefully calculating through-composed transitions designed to sound as smooth as possible. However, there are several instances (for example in bar 376) where a continuous link seemed inappropriate and instead music from one

section suddenly stops (sometimes with a composed-out silence), cutting straight to the next.

In my string quartet there is no attempt to depict the actual events of the numbered Stations of the Cross. Instead, Christian subject matter is used in a more general and distanced sense. I am aware of music's inadequacy to portray such ideas literally. Despite the importance of Christianity to my personal philosophy, it was the structural potential of the Stations of the Cross and the related though contrasting art works that have primarily informed my piece.

7) Conclusion

My experience in collaborating with and composing for a wide variety of musicians has been largely positive, challenging and rewarding. Primarily I have discovered that works must be carefully tailored according to the technical capabilities of players. My own philosophy has been to play to the strengths of any given ensemble, for example by assigning a *concertante* role to a particularly advanced player, as in *Ghost*. As a result many recent works have virtually 'written themselves'. After careful consideration of the standard of players involved in a proposed piece, certain textures and instrumental roles quickly become apparent.

Flexible-scoring can be a very successful solution to the challenge of conceiving new works for amateurs, when appropriate. The main advantage is that such scoring is adaptable to re-orchestration for a variety of ensembles. As a result, an abundance of performance opportunities can arise. However, all parts need to be covered and equally balanced. The traditional four-part flexible scoring is not appropriate for ensembles that do not have instruments covering the necessary ranges or have extreme peculiarities of balance. In this case a new part-specific piece would be more appropriate.

Composing for amateurs has (ironically) had the effect of opening-up my compositional technique, particularly with regard to alternative notations. My use of visual-art imagery has proved to be a valuable aid both to myself in instigating the compositional process and to performers and audiences in appreciating the background concept of a work.

I have discovered a very broad and sophisticated network of amateur music-making throughout the country. An abundance of organised amateur music groups regularly

perform. Experience with many such ensembles has afforded me continual constructive criticism from conductors, players and audiences. Likewise, I have encountered little prejudice concerning stylistic preference, particularly in new music specific groups. Such players have few pre-conceived notions about new music. There is simply an appreciation of that which is seemingly relevant and well written. Amateur players have a good sense of music that 'works', is effective and satisfies the basic fundamentals of musical composition such as coherency and structural strength.

Composing for amateurs can result in high-profile performances at national venues and general exposure on the contemporary music circuit. Amateur new music groups regularly perform at the South Bank's annual State of the Nation weekend of emerging British composers and at other well-established festivals such as Bath, Huddersfield, Corsham and Spitalfields. Music in this genre is increasingly being published and recorded. There is even a distribution service for the genre in the form of the COMA Music Library that selects and promotes works.

In conclusion the practical reality of composing in this field is that amateur performance standards are usually (though not always) considerably lower than those of professional musicians. However, with careful consideration of this as part of the compositional process, works can potentially be as effective, valid and relevant as new pieces for professionals.

I have attempted to cover as many aspects of amateur (and professional) new music making as reasonably possible. I have a personal preference for instrumental music over vocal or choral works, although the latter are represented. In many respects the amateur groups specialising in new music have inevitably been of more interest to me than the average amateur string quartet or orchestra. Such new music groups do not need convincing about the importance and relevance of performing new works as that

is the reason for their existence. Most of the ensembles I have worked with have maintained an enlightened and progressive approach to new music. I have even encountered one semi-professional orchestra that aims to give a first performance of a new piece in each of their concerts.

I feel strongly that the enclosed works for both amateur and professional musicians are truly representative of my idiom. This experience has been very satisfying with many performances and some commissions, publications and recordings. I have never felt compromised or obliged to 'write down' for certain performers. Each composition has been an intriguing and welcome challenge in itself. Far from harming one's reputation, I feel enhanced by the experience. In retrospect I look back over this period of study and research almost as an apprenticeship. The amount I have learned and the impact upon the development of my compositional technique has been tremendous.

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This bibliography lists a wide range of sources that were referred to in preparing the commentary. Primarily there are biographical and analytical studies of twentieth century composers who wrote some music for amateur performers. Also included are books concerning the extra-musical influences on my own music such as visual art, architecture and literature. I have found very few written publications that specifically discuss contemporary amateur music-making at any length. Quotations given in the main text are taken from the sources highlighted below in bold type.

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Selected Discography

This discography lists recordings of most works referred to in the commentary. These twentieth century pieces were composed specifically for amateur performers and/or have entered the repertoire of many amateur ensembles. Recordings have been selected primarily for their historical importance, quality and outstanding interpretation. As a result there are a considerable variety of performances by both amateur and professional musicians. In some cases performers of widely differing standards play alongside each other in the same piece, often with the composer conducting. Due to the commercial and professional nature of the recording industry, many recordings of amateur performances are either not widely available or simply do not exist. Recordings indicated as 'non-commercial' are in the author's collection. Where two recording dates are given the first is the actual year of recording and the second is the date of a recent re-issue, re-packaging or transfer to compact disc.

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David Bedford, *Sea, Sky and Golden Hill*, Knowsley Youth Orchestra Wind Ensemble, Simon Gay (KYO 1991) Tape (non-commercial)

Luciano Berio, *34 Duetti*, Accademia Bizantina (Denon 1993) CD CO-75448

Benjamin Britten, *Noye's Fludde, The Golden Vanity*, Owen Brannigan [bass], Sheila Rex [mezzo-soprano] and other soloists, English Opera Group Orchestra & Chorus, East Suffolk Children's Orchestra, Norman Del Mar, Benjamin Britten [piano], Wandsworth School Boys' Choir, Russell Burgess (Decca 1966) CD 436 397-2LM

Benjamin Britten, *War Requiem*, Galina Vishnevskaya [soprano], Peter Pears [tenor], Dietrich Fischer-Dieskau [baritone], Simon Preston [organ], London Symphony Orchestra, Melos Ensemble, Bach Choir, Highgate School Choir, Benjamin Britten (Decca 1963) CD 414 383-2DH2

Earle Brown, *Various Open Form Works*, COMA Yorkshire Ensemble (COMA 1998) CD 2

Gavin Bryars, *The Sinking of the Titanic, Jesus' Blood Never Failed Me Yet*, Gavin Bryars and Ensemble (Point 1993) CD 438 823

John Cage, *Various Piano Works*, Steffen Scheiermacher [piano] (Dabrighaus und Grimm 1996) CD MDG613 0784-2

Cornelius Cardew, *The Great Learning*, The Scratch Orchestra, Cornelius Cardew (Deutsche Grammophon 1971) LP DG2561

Cornelius Cardew, *Treatise*, COMA Yorkshire Ensemble, John Tilbury (COMA 1997) CD 1

Philip Cashian, *The Forest of Clocks*, COMA National Ensemble & Voices, Simon Foxley (COMA 2000) CD 3

Eric Coates, *Three Bears Fantasy*, London Symphony Orchestra, Eric Coates (EMI 1945/1992) Tape 79 92554

Also: Wirral Youth Orchestra, Anthony Ridley (WYO 1993) Tape (non-commercial)

Peter Maxwell Davies, *An Orkney Wedding with Sunrise, Farewell to Stromness, Yesnaby Ground*, Royal Philharmonic Orchestra, George MacIlwham [bagpipes], Peter Maxwell Davies [piano & conductor] (Collins Classics 1994) CD 14442

Peter Maxwell Davies, *O Magnum Mysterium*, Cirencester Grammar School Choir and Ensemble, Peter Maxwell Davies (Argo 1963) LP ZRG 5327

Peter Maxwell Davies, *The Two Fiddlers (Dances)*, Scottish Chamber Orchestra Ensemble (Unicorn-Kanchana 1984) CD DKP CD 9052

Claude Debussy, *Children's Corner*, Werner Haas [piano] (Phillips 1964) CD 438 718-2(2)

Hanns Eisler, *Suites for Orchestra and Songs*, Heinz Karl Gruber [baritone], Ensemble Modern (RCA Victor Seal 1998) CD 74321 56882-2

Edward Elgar, *The Dream of Gerontius*, Anthony Rolfe-Johnson [tenor], Catherine Wyn-Rogers [mezzo-soprano], Michael George [bass], Royal Liverpool Philharmonic Choir, Huddersfield Choral Society, Royal Liverpool Philharmonic Orchestra, Vernon Handley (EMI 1993) CD 7243 5 65019 2 8

Morton Feldman, *Palais de Mari*, Alan Feinberg [piano] (Koch 1994) CD 37308-2

Gerald Finzi, *Clarinet Concerto*, Alan Hacker [clarinet], English String Orchestra, William Boughton (Nimbus 1989) CD 8360-35210-2

Gustav Holst, *St. Paul's Suite*, English String Orchestra, William Boughton (Nimbus 1989) CD 8360-35210-2

Zoltán Kodály, *Missa Brevis*, King's College Cambridge Choir, Nicholas Cleobury (EMI 1988) CD 5 65587-2

György Kurtág, *Játékok* (excerpts), György & Marta Kurtág [piano duet] (ECM 1996) CD 453 511-2

James MacMillan, *The Confession of Isobel Gowdie, Tryst*, BBC Scottish Symphony Orchestra, Jerzy Maksymiuk (Koch 1992) CD 310502

William Mathias, *Ave Rex – A Carol Sequence*, Simon Lawford [organ], Christ Church Cathedral Choir, Stephen Darlington (Nimbus 1990) CD 882 149-909

William Mathias, *Sinfonietta*, National Youth Orchestra of Wales, Arthur Davison (Lyrita 1977/92) CD SRCD 328

Hubert Parry, *Blest Pair of Sirens* (& Edward Elgar, *The Dream of Gerontius*), London Symphony Orchestra & Chorus, Richard Hickox (Chandos 1993) CD 8641/2

Maurice Ravel, *Mother Goose Suite*, Louis Lortie & Hélène Mercier [piano duet] (Chandos 1987) CD 8905

Terry Riley, *In C*, Piano Circus (Argo 1993) CD 430 380

Howard Skempton, *Lento*, BBC Symphony Orchestra, Mark Wigglesworth (NMC 1999) CD DO57

John Tavener, *The Lamb, The Tiger*, Patricia Rozario [soprano] & other soloists, Westminster Abbey Choir, English Chamber Orchestra, Martin Neary (Sony 1995) CD SK66613

Michael Tippett, *A Child of our Time (Five Negro Spirituals), The Crown of the Year*, various artists including Christ Church Cathedral Choir, Oxford, Stephen Darlington (Nimbus 1998) CD NI1759

Michael Tippett, *The Shires Suite (Interlude 2 and Epilogue)*, Leicestershire Schools Symphony Orchestra, Michael Tippett (Argo 1972) LP ZRG 685

Karlheinz Stockhausen, *Aus den Sieben Tagen* (Stockhausen Verlag 1981) CD 14

Ralph Vaughan Williams, *A Sea Symphony*, Joan Rodgers [soprano], William Shimell [baritone], Liverpool Philharmonic Choir, Royal Liverpool Philharmonic Orchestra, Vernon Handley (EMI 1988) CDM 7 69867 2

Kurt Weill, *Kleine Dreigroschenmusik*, Philharmonia Orchestra, Otto Klemperer (EMI 1974) CDM5 67337-2

William Walton, *Belshazzar's Feast*, Denis Noble [baritone], Huddersfield Choral Society, Liverpool Philharmonic Orchestra & Brass Bands, William Walton (EMI 1942/1992) CDH 7 63381 2

William Walton, *Music for Children*, London Philharmonic Orchestra, Bryden Thomson (Chandos 1988) CD 8968

Compilations

John Adams, *Short Ride in a Fast Machine*, *The Chairman Dances*, Philip Glass, *Facades*, *Company*, Steve Reich, *Eight Lines*, various artists including City of Birmingham Symphony Orchestra, Simon Rattle (HMV 1998) CD 5 73040 2

Various composers (Eleanor Alberga, Avril Anderson, Julian Anderson, David Bedford, Richard Rodney Bennett, Diana Burrell, Philip Cashian, Lawrence Crane, Jeremy Dale Roberts, Brian Elias, Michael Finnissy, Graham Fitkin, Michael Zev Gordon, Jonathan Harvey, Alun Hoddinott, Gabriel Jackson, Neil Kaczor, Colin Matthews, Edward McGuire, Barry Mills, Stephen Montague, Anthony Payne, Roger Redgate, Edwin Roxburgh, Timothy Salter, David Sawer, Howard Skempton, Dave Smith, John Taverner & Andrew Toovey), *Spectrum* vol. 1 & 2, Thalia Myers (NMC 2000) CD DO57



ROBERT ANDREW HOWARD
Ph.D. in COMPOSITION (2003)

Contents of the Portfolio:

ONE COMMENTARY to the enclosed original compositions

TWELVE MUSIC SCORES in the same order as the CD track-list below

ONE 11-TRACK COMPACT DISC containing recordings in the following sequence:

1 *La Réproduction Interdite*,
Robert Howard (bassoon) 2002

2 *Broadway Boogie-Woogie*,
Robert Howard (piano) 2001

3 *Music, When Soft Voices Die*,
Monica Acosta (mezzo-soprano) & Howard Jones (piano) 2001

4 *Music to Hear*,
COMA Voices & Summer School Ensemble / Simon Foxley (conductor) 2003

5 *Lines on a Walk*,
COMA Summer School Large-Ensemble / Simon Foxley (conductor) 2001

6 *Promenade IV*,
Forum London Composers' Group Ensemble / Simon Foxley (conductor) 2000

7 *Ghost*,
Forum Wind Quintet: Max Thomas (flute), Paul Burnell (oboe), Nicky Jenkins (clarinet), Karen Hunt (tenor horn), Robert Howard (bassoon) 2003

8 *Lines on a Walk II*,
IXION / Michael Finnissy (conductor) 2001

9 '*...Like Clockwork...*',
Knowsley Youth Orchestra / Simon Gay (conductor) 2003

10 *The Island*,
Northern Sinfonia / Baldur Bronniman (conductor) 2003

• *Family of Man* – recording omitted

11 *The Stations of the Cross* (excerpt),
Fourth Dimension (string quartet) 2003

ROBERT A. HOWARD

After Rene Magritte (1937)

LA REPRODUCTION INTERDITE

(2001)

for solo bassoon

Duration c. 3 minutes



LA REPRODUCTION INTERDITE

Solo Bassoon

ROBERT A. HOWARD (2001)

X Mesto, Lento con rubato

1
2
3
4
p

5
6
7
8
cresc. *(mf) poco dim.* *(mp)*

9
10
11
12
f *sub.mp cresc.*

13
14
15
16
più cresc. *f cresc.* *(ff)* *f dim.* *mf* *mp*

17
18
19
p *poco cresc.* *sub.pp cresc.*

20
21
22
sub.p *più cresc.* *f* *mp poco stacc.* *mf*

23
24
25
cresc. *f* *p espressivo* *poco cresc.*

26
27
28
29
mf *dim.* *p* *dim.* *pp* *dim.* *ppp* [STILL]

ROBERT A. HOWARD

After Piet Mondrian (1942-3)

BROADWAY BOOGIE-WOOGIE

(2000)

for solo piano

Duration c. 5 minutes



After Piet Mondrian (1942-3)

Broadway Boogie-Woogie

Solo Piano

ROBERT A. HOWARD (2000)

Vivace ♩. = c. 132 - 138

Piano

4

6

con
8va

8

10

12

piu cresc.

14

16

19

22

25

29

35

mp *mf dim.* (*mp*) (*p*)

38

f marcato (sempre) ma legato

40

43

stacc. *(loco)* *come sopra*

46

48

pp (sempre)

Ped.

4 (8)

51

(8)

55

(8)

59

pp legato cresc.

63

dim.

p mp mf

Ped.

68

70

pp cresc.

72 *gua*

f stacc. *dim.*

74 *(loco)* *gua*

come sopra (dim.) *piu dim.* *pp*

Ped.

77 (8)

81 *(loco)*

p cresc. *mf* *mf* *p*

bo. (r.h.) *bo. (r.h.)*

85

sf *dim.* *p* *mf*

Ped.

88

(p) *dim.*

Ped.

91

Musical score for measures 91-93. The system consists of two staves. The upper staff is in treble clef and the lower in bass clef. Measure 91 starts with a dynamic of *mp*. Measure 92 has dynamics *mf dim.* and *(mp)*. Measure 93 has dynamics *p cresc.* and *molto*. A dashed line labeled *Sua* spans measures 92 and 93. Pedal markings *Ped.* are present at the end of measures 92 and 93.

94

Musical score for measures 94-96. The system consists of two staves. Measure 94 starts with a dynamic of *f*. Measure 95 has dynamics *piu f* and *pp*. Measure 96 is mostly empty. A dashed line labeled *Sua* spans measures 94 and 95. Pedal markings *Ped.* are present at the end of measures 94 and 95.

(8)

97

Musical score for measures 97-99. The system consists of two staves. Measure 97 starts with a dynamic of *(pp)*. Measures 98 and 99 are mostly empty. A dashed line labeled *Sua* spans measures 97 and 98.

100

Musical score for measures 100-102. The system consists of two staves. Measure 100 starts with a dynamic of *(loco)*. Measure 101 has dynamics *p leggiero* and *pp misterioso poco cresc.*. Measure 102 has dynamics *(pp poco cresc.)*. A dashed line labeled *Sua* spans measures 100 and 101. Pedal markings *Ped.* are present at the end of measures 100 and 101.

103 (loco)

Musical score for measures 103-105. The system consists of two staves. Measure 103 starts with a dynamic of *(p)*. Measure 104 has dynamics *p cresc.*. Measure 105 has dynamics *mf dim.* and *(mp)*. A dashed line labeled *Sua* spans measures 103 and 104. Pedal markings *Ped.* are present at the end of measures 103 and 104.

106

(p) mp f mf p mf pp p

Ped. Ped. Ped.

guz-----7

109 (8)

sub. pp

113 (8) (loco)

p molto sub. pp p molto cresc. mf marc.

Ped.

116

piu f pp poco cresc. p pp

Ped.

120

mp poco stacc. poco poco

con Sub

ROBERT A. HOWARD

Words by Percy Bysshe Shelley

MUSIC, WHEN SOFT VOICES DIE

(2000 rev. 2001)

for mezzo-soprano and piano

Duration c. 3 minutes

Music, When Soft Voices Die

for mezzo-soprano and piano

Words by Percy Bysshe Shelley

ROBERT A. HOWARD

(2000 rev. 2001)

Lento Rubato

Mezzo-soprano

Mu - sic, when soft voi - ces die.

Piano

p *pizz.* *p*

sempre ped.

M-S.

Vi - brates in the me - mor - y

Pno.

p *pizz.* *sfz molto dim.*

(nat.) *8va* (loco)

M-S.

O - dours, when sweet vio - lets sick - en

Pno.

mp *dim.* *pizz.* *mp* (nat.) *cresc.*

(rall.) *8va* (loco)

8va *8vb* (loco)

Poco Rall...

M-S.

live with - in the sense they

Pno.

mf *f*

(accel.) *8va* (loco)

(ped.) *8vb* (loco)

A Tempo

12 *Accel. poss..... A Tempo*

M-S. quick-en.

Piano: *mf molto crescendo poss.* *ff molto dim. mp*

(ped.)

14 *dim.*

M. Rose leaves, when the rose is dead,

Pn. *pizz.* *p* *mp*

(ped.)

17 *mf* *f* *poss. (Come Prima)* *p*

M-S. Are heaped for the be-lov-ed's bed; And

Pno. *mf cresc.* *ff* *sub. p*

(ped.)

20 *3 dim.*

M-S. so thy thoughts when thou art gone

Pno. *pizz.* *p dim.*

(ped.)

22

M-S.

mp *mf* *piu*

Love it - self shall slum - ber

Pno.

mp

(nat.) *8va* (loco) *8vb* (loco)

(ped.)

24

M-S.

f

Pno.

f *molto dim.* *(a niente)*

on.

(ped.)

ROBERT A. HOWARD

Words by William Shakespeare

MUSIC TO HEAR

(2003)

for S.A.T.B. choir (and instruments)

Duration c. 5 minutes



For the centenary of Barbara Hepworth's birth
 (born Wakefield, Yorkshire, 1903; died St. Ives, Cornwall, 1975),
 and the composers who most affected her;
 Michael Tippett (1905-98), Richard Strauss (1864-1949) and Priaulx Rainier (1903-86).

For S.A.T.B. choir (& instruments)

MUSIC TO HEAR

Words: William Shakespeare

ROBERT A. HOWARD (2003)

Lento Maestoso e Legato ♩ = c. 58 **Poco Meno Mosso** ♩ = c. 52

Sopranos & Part 1
 Mu - sic to hear, why hear'st thou mu - sic sad - ly? ——— Sweets with

Altos & Part 2
 Mu - sic to hear, why hear'st thou mu - sic sad - ly ——— Sweets with

Tenors & Part 3
 Mu - sic to hear, why hear'st thou mu - sic sad - ly ——— Sweets with

Basses & Part 4
 Sweets with

Tempo Primo

S.
 sweets war not, joy — de - lights in joy. Why lov - est thou that which

A.
 sweets war not, joy — de - lights in joy. Why lov - est thou that which

T.
 sweets — joy — de - lights in joy. Why lov - est thou that which

B.
 sweets — joy — de - lights in joy. Why lov - est thou that which

13

Poco Rit. **Poco Meno Mosso**

S. thou rec - eiv - est not glad - ly, else re - ceiv - est with

A. thou rec - eiv - est not glad - ly, Or else re - ceiv - est with

T. thou rec - eiv - est not glad - ly, else re - ceive

B. thou rec - eiv - est not glad - ly, else re - ceive

18

Poco a Poco Accel.

S. plea - sure thine an - noy? If the true con - cord of well tuned sounds, If the

A. plea - sure thine an - noy? If the

T. plea - sure thine an - noy? true con - cord of well tuned

B. plea - sure thine an - noy?

22 (Piu Accel.) (cresc.) (♩ = c. 96)

S. true con - cord of well tuned sounds, If the true con - cord of

A. true con - cord of well tuned sounds, If the true con - cord of

T. sounds, If the true con - cord of well tuned sounds, If the true con -

B.

Molto Rit.

Subito Andantino ♩ = c. 76

25

S. well tuned sounds, well tuned sounds, By un - ions

A. well tuned sounds, well tuned sounds, By un - ions marr - ied

T. cord of well tun - ed sounds,

B. cord of well tun - ed sounds, sounds,

f dim. *mf solo*

f *f solo*

f *dim.*

mf cresc. *f* *dim.* *mp dim.*

29

S. marr - ied, By un - ions By un - ions marr - ied, By un -

A. By un - ions marr - ied By un - ions By un - ions

T. sounds, By un - ions By un - ions marr - ied By

B. By un - ions marr - ied, By un - ions By

mf tutti *f*

mf tutti *f*

mf *mf* *f*

mf *f*

Meno Mosso ♩ = c. 52

32

S. ions By un - ions marr - ied, do off - end thine ear They

A. marr - ied, By un - ions marr - ied, do off - end thine ear

T. un - ions By marr - ied, do off - end thine ear

B. un - ions marr - ied, By marr - ied, do off - end thine ear

f *mf cresc.* *ff* *mp*

mf cresc. *ff*

f *mf cresc.* *ff*

mf cresc. *ff*

Tempo Primo

36

S. *pp* do but sweet - ly chide thee, who con - founds In *p* *(p)*

A. *pp* do but sweet - ly chide thee, who con - founds In *p* *(p)*

T. *pp* do but sweet _____ thee, who con - founds In *p* *(p)*

B. *pp* do but sweet _____ thee, who con - founds In *p* *(p)*

41

S. sin - gle - ness the parts that thou _____ shouldst bear... sweet

A. sin - gle - ness the parts that thou _____ shouldst bear... sweet

T. sin - gle - ness the parts that thou _____ shouldst bear... Mark how one string, sweet

B. sin - gle - ness the parts that thou _____ shouldst bear... Mark how one string, sweet

46

Rit. **Meno Mosso**

S. *fp* *p cresc.* hus - band to a - noth - er, Strikes in each in each by

A. *fp* *p cresc.* hus - band to a - noth - er, Strikes in each in each by

T. *fp* *p cresc.* hus - band to a - noth - er, Strikes _____ each by

B. *fp* *dim.* hus - band to a - noth - er, Strikes _____

Subito Andantino

50 *(cresc.)* *f* *dim.* *mf* solo

S. mu - tual ord - er - ing; and child and

A. *(cresc.)* *f* *f* solo Re - semb - ling si - re

T. *(cresc.)* *f* *dim.* *mf* and

B. *p* *cresc.* *f* *dim.* *mf* and

53 *mf* tutti *f*

S. mo - ther, Re - semb - ling, and child and mo - ther, Re - semb - ling

A. *mf* tutti *f* Re - semb - ling si - re, and mo - ther, Re - semb - ling

T. *f* mo - ther, Re - semb - ling si - re, and mo - ther, Re

B. *f* child and mo - ther, Re - semb - ling, and child and mo - ther, Re

Meno Mosso $\text{♩} = c. 52$

56 *piu f pesante* *cresc.* *mp*

S. sire Who, all in one, one plea - sing note do sing: Whose

A. *ff* *piu f pesante* *cresc.* *mp* si - re Who, all in one, one plea - sing note do sing: Whose

T. *piu f pesante* *cresc.* sire Who, all in one, one plea - sing note do sing:

B. *piu f pesante* *cresc.* si - re Who, all in one, one plea - sing note do sing:

59

S. *Rit.* *Piu Meno Mosso* *pp*
 speech - less song, be - ing ma - ny seem - ing one, — Sings this to

A. *pp*
 speech - less song, be - ing ma - ny seem - ing one, this to

T. *mp* *pp*
 be - ing ma - ny seem - ing one, — Sings this to

B. *mp* *pp*
 be - ing ma - ny seem - ing one, this to

63

S. *Ritenuto al fine* *pp* *poco cresc.* *(Molto Rit.)* *p* *(a niente)* [STILL]
 thee: 'Thou sin - gle wi - lt prove none'.

A. *pp* *poco cresc.* *p* *(a niente)* [STILL]
 thee: 'Thou sin - gle wi - lt prove none'.

T. *pp* *poco cresc.* *p* *(a niente)* [STILL]
 thee: 'Thou sin - gle wi - lt prove none'.

B. *pp* *poco cresc.* *p* *(a niente)* [STILL]
 thee: 'Thou sin - gle wi - lt prove none'.

ROBERT A. HOWARD

After Paul Klee (1925)

LINES ON A WALK

(2001)

In fifteen parts (flexibly-scored)

Duration c. 6 minutes



FULL SCORE IN C

FLEXIBLY SCORED
IN 15 PARTS

For Simon Foxley and COMA
After Paul Klee (1925)

ROBERT A. HOWARD (2001)

LINES ON A WALK

X Moderato con rubato

1
(flutes, piccolo)

p espressivo *mp* *mf*

(solo flute, oboe, clarinet, violin etc.; either one soloist, or several to play in a free canon while walking onto stage via auditorium)

2
(oboes)
[clarinets]

[N.b. This will involve players either memorising the music or playing off music stands placed strategically along their 'path' and walking during the pauses]

3
(clarinets)
[soprano saxophone]

4
(bassoons,
bass clarinet)
[tenor saxophone]

5
(french &
tenor horns)
[alto saxophone,
cor anglais]

6
(trumpets)
[cornets]

7
(tenor & bass
trombones)

8
(Untuned Percussion;
suspended cymbal,
floor tom-tom,
cowbell & triangle)

9
(Piano, keyboard)

10
(Tuned Percussion;
vibraphone,
marimba &
xylophone)

11
(1st violins)

12
(2nd violins)

13
(violas)

14
(cellos, guitar)

15
(double basses,
electric bass)
[contrabassoon,
baritone saxophone,
tuba]

Fl. (1) *1* *piu cresc.* *f intenso, cresc.* *ff* G. P.

Ob. (2)

Cl. (3)

Bsn. (4)

Hn. (5)

Trpt. (6)

Tbn. (7)

Untuned Perc. (8)

Pno (9)

Tuned Perc. (10)

Vln I (11)

Vln II (12)

Vla (13)

Vc. (14)

Db. (15)

A

B

Moderato Maestoso (♩ = c. 104 - 108)

Fl. (1)

(sit down)

Ob. (2)

Cl. (3)

ff marc.

Bsn. (4)

ff marc.

Hn. (5)

f marc.

fp

mp cresc.

f

mp

Trpt. (6)

f marc.

mp

cresc.

f

Tbn. (7)

f marc.

mp

cresc.

f

Untuned Perc. (8)

SUSPENDED CYMBAL

f marc.

mp

cresc.

mf

mp

Pno (9)

ff marc.

Tuned Perc. (10)

VIBRAPHONE

f

(l. v.)

A

B

Moderato Maestoso (♩ = c. 104 - 108)

Vln I (11)

fff marc.

mf

Vln II (12)

fff marc.

mf

Vla (13)

fff marc.

mf

Vc. (14)

fff marc.

mf

Db. (15)

8

FL. (1)

Ob. (2)

Cl. (3)

Bsn. (4)

Hn. (5)

Trpt. (6)

Tbn. (7)

Untuned Perc. (8)

Pno (9)

Tuned Perc. (10)

Vib

Vln I (11)

Vln II (12)

Vla (13)

Vc. (14)

Db. (15)

p cresc.

p cresc.

mp

sfz

mp

cresc.

f

sub. p cresc.

ff

sfz

lv.

f

cresc.

f piu cresc.

ff

cresc.

f piu cresc.

ff

cresc.

ff molto

mp

cresc.

f piu cresc.

ff

f piu cresc.

ff

C

14

X ↓ Unsynchronised

Fl. (1) *mf* *f cresc.* *ff* *fff*

Ob. (2) *mp* *mf* *f* *f* *ff*

Cl. (3) *mp* *mf* *sfz* *f* *ff*
solo
sub. *pp* sotto voce
1 solo

Bsn. (4) *cresc.* *mf* *cresc.* *f* *sub. pp* sotto voce

Hn. (5) *cresc.* *mf* *f*

Trpt. (6) *mp* *poco cresc.* *mf* *f*

Tbn. (7) *mp* *mf* *mf* *f*

Untuned Perc. (8) *f*

Pno (9) *mf* *f* *ff*

Tuned Perc. (10) *mf* *f*

Vib

Vln I (11) *mf* *ff*

Vln II (12) *mf* *ff*

Vla (13) *mf* *ff*

Vc. (14) *mf* *ff*

Db. (15) *ff*

^ Unsynchronised

18 **D** Come sopra

Fl. (1) *ff* *f*

Ob. (2) *ff* *f* *dim.*

Cl. (3) *ff*

Bsn. (4) *ff* *f* *dim.*

Hn. (5) *f* *mf*

Trpt. (6) *ff* con sord. *mf* *distanto*

Tbn. (7)

Untuned Perc. (8) **FLOOR TOM-TOM** *mf* *mp* *dim.* *p*

Pno (9) *sffz* *f sempre marc.* *ff* *mf* *dim.* *mp*

Tuned Perc. (10) **Vib** *f* (l.v.)

Vln I (11) **D** *trem.* *sffz* *f sempre marc.* *mf* *dim.*

Vln II (12) *trem.* *sffz* *f sempre marc.* *mf dim.* *mp*

Vla (13) *f marc. e legato* *mf dim.*

Vc. (14) *f marc. e legato* *mf dim.*

Db. (15)

Fl. (1)

Ob. (2)

Cl. (3)

Bsn. (4)

Hn. (5)

Trpt. (6)

Tbn. (7)

Untuned Perc. (8)

Pno (9)

Tuned Perc. (10)

Vln I (11)

Vln II (12)

Vla (13)

Vc. (14)

Db. (15)

The musical score is written for a full orchestra. It begins at measure 24, marked with a box 'E'. The key signature has one sharp (F#) and the time signature is 4/4. The score is divided into systems for woodwinds, strings, and percussion. The woodwind section includes Flute (1), Oboe (2), Clarinet (3), Bassoon (4), Horn (5), Trumpet (6), and Trombone (7). The string section includes Violin I (11), Violin II (12), Viola (13), Violoncello (14), and Double Bass (15). The percussion section includes Untuned Percussion (8) and Tuned Percussion (10). The score features various dynamic markings and performance instructions. For example, the Clarinet part starts with *mf marc.* and includes a *dim.* marking. The Horn part is marked *mp soli* and *poco dim.*. The Untuned Percussion part has a *p* marking and a *poco a poco dim.* instruction. The Violin I and II parts both have *poco a poco dim.* markings. The Viola part starts with *mp marc.* and includes a *dim.* marking. The Violoncello part starts with *mp marc.* and includes a *dim.* marking. The Double Bass part starts with *mp marc.* and includes a *dim.* marking. The score also includes a section marked with a box 'F' at measure 27, which features a *trem. ^* marking for the Violin I part. The score concludes at measure 28.

X
↓
Unsynchronised

30

The musical score is arranged in a standard orchestral format with the following parts and markings:

- Fl. (1):** Rests in measures 30-32. Measure 31 has an 'X' above the staff.
- Ob. (2):** Rests in measures 30-32. Measure 31 has an 'X' above the staff.
- Cl. (3):** Rests in measures 30-32. Measure 31 has an 'X' above the staff.
- Bsn. (4):** *cresc.* in measure 30; *ff* in measure 31; rests in measure 32. Measure 31 has an 'X' above the staff.
- Hn. (5):** *senza sord.* above the staff; *f* in measure 31; rests in measure 32. Measure 31 has an 'X' above the staff.
- Trpt. (6):** *senza sord.* above the staff; *f* in measure 31; rests in measure 32. Measure 31 has an 'X' above the staff.
- Tbn. (7):** *senza sord.* above the staff; *f* in measure 31; rests in measure 32. Measure 31 has an 'X' above the staff.
- Untuned Perc. (8):** *cresc.* in measure 30; *f* in measure 31; rests in measure 32. Measure 31 has an 'X' above the staff.
- Pno (9):** *cresc.* in measure 30; *ff sfz* in measure 31; rests in measure 32. Measure 31 has an 'X' above the staff.
- Tuned Perc. (10):** Rests in measures 30-32. Measure 31 has an 'X' above the staff.
- Vln I (11):** *trem.* in measure 30; *ff* in measure 31; *1 solo trem.* above the staff in measure 32; *pp poco marc.* in measure 32. Measure 31 has an 'X' above the staff.
- Vln II (12):** *f* in measure 30; *ff* in measure 31; *pp poco marc.* in measure 32; *a niente* in measure 32. Measure 31 has an 'X' above the staff.
- Vla (13):** Rests in measures 30-32. Measure 31 has an 'X' above the staff.
- Vc. (14):** Rests in measures 30-32. Measure 31 has an 'X' above the staff.
- Db. (15):** *f cresc. marc.* in measure 30; *ff* in measure 31; rests in measure 32. Measure 31 has an 'X' above the staff.

G Come sopra

33

Fl. (1)

Ob. (2)

Clf. (3)

Bsn. (4)

Hn. (5)

Trpt. (6)

Tbn. (7)

Untuned Perc. (8)

Pno (9)

Tuned Perc. (10)

Vln I (11)

Vln II (12)

Vla (13)

Vc. (14)

Db. (15)

G Come sopra
tutti (non trem.)

COWBELL

MARIMBA

G Come sopra
tutti (non trem.)

'soli'

pizz.

ff dim. molto *pp cresc.* *p cresc.* *mp cresc.*

f *p* *mp*

mf *pp* *p* *mp*

f *pp* *p* *mp*

ff *pp* *p* *mp cresc.* *mf*

mf

ff *molto* *p cresc.* *mp*

ff *p* *mp*

ff *p* *mp*

ff *p* *mp*

ff *p* *mp*

38 **H**

Fl. (1)

Ob. (2) *mp poco a poco crescendo mf*

Cl. (3) *mf poco a poco crescendo f*

Bsn. (4) *mf poco a poco crescendo f*

Hn. (5) *mf*

Trpt. (6) *mp mf*

Tbn. (7) *mp mf*

Untuned Perc. (8) *mp poco a poco crescendo mf cresc.*

Pno (9) *poco a poco crescendo f*

Tuned Perc. (10) *poco a poco crescendo ff*

H

Vln I (11) *mf mf f cresc.*

Vln II (12) *mf mf poco a poco crescendo f cresc.*

Vla (13) *mf poco a poco crescendo f cresc.*

Vc. (14) *mf poco a poco crescendo*

Db. (15) *mf poco a poco crescendo*

42 **J** **X Unsynchronised**

Fl. (1) *f ff fff*

Ob. (2) *f ff*

Cl. (3) *ff ff*

Bsn. (4) *ff*

Hn. (5) *f* X solo *p stacc.*

Trpt. (6) *f* X solo *pp stacc.*

Tbn. (7) *ff* X solo *pp stacc.*

Untuned Perc. (8) *f f*

Pno (9) *piu f ff sfz*

Tuned Perc. (10) *fff*

Vln I (11) *f ff* **J** **Unsynchronised** **divisi.**

Vln II (12) *f piu f ff*

Vla (13) *ff molto marc. sfz*

Vc. (14) *ff molto marc. sfz molto dim.*

Db. (15) *f*

K Come sopra

46

Fl. (1) *mp soli*

Ob. (2) *mp marc.* *p*

Cl. (3) *mp marc.* *p*

Bsn. (4) *mp marc.*

Hn. (5)

Trpt. (6) *con sord.*
mp solo dim. (p poss.)
distante

Tbn. (7)

TRIANGLE

Untuned Perc. (8) *p* *dim.*

Pno (9) *mp (alla campana)* *dim.* *(p)*

Ped.

motor on VIBRAPHONE

Tuned Perc. (10) *p*

K Come sopra

Vln I (11) *p* *pp*

(divisi)

Vln II (12) *p*

Vla (13) *p* *pp*

Vc. (14) *(p)* *mp marc.* *dim.*

Db. (15)

X
↓
Unsynchronised

51

Fl. (1)

Ob. (2)

Cl. (3)

Bsn. (4)

Hn. (5)

Trpt. (6)

Tbn. (7)

Untuned Perc. (8)

Pno (9)

Tuned Perc. (10)

Vln I (11)
(divisi)

Vln II (12)

Vla (13)

Vc. (14)

Db. (15)

p

con sord.

p solo dim.

(dim.)

pp

ppp

dim.

pp (alla campana)

(ped sempre)

motor on Vib solo

pp

(ped) pp distante

Unsynchronised

tutti

p dim.

55 **L** Come sopra

M

Fl. (1)

Ob. (2)

Cl. (3)

Bsn. (4)

ff marc. *mp cresc molto* *ff*

Hn. (5)

Trpt. (6)

Tbn. (7)

f marc. senza sord. *f marc.* *f marc.*

Untuned Perc. (8)

SUSPENDED CYMBAL

COWBELL

f marc.

Pno (9)

ff marc. *ff*

Tuned Perc. (10)

Vib

f marc. (l.v.) (l.v.)

L Come sopra tutti.

M

Vln I (11) (tutti)

Vln II (12)

Vla (13)

Vc. (14)

Db. (15)

fff marc. *mf cresc.* *ff*

fff marc. *sffp cresc molto* *ff*

fff marc. *sffp cresc molto* *ff*

fff marc. *mf* *ff*

pizz. *pp*

60

Fl. (1)

pp cresc. poco a poco *f cresc.*

Ob. (2)

mf cresc. poco a poco

Cl. (3)

mp *mp poco a poco cresc.*

Bsn. (4)

mf *piu f cresc.*

Hn. (5)

mp

Trpt. (6)

con sord. *mf*

Tbn. (7)

con sord. *p*

Untuned Perc. (8)

Pno (9)

con 8va *f stacc. e marc. cresc.*

Tuned Perc. (10)

XYLOPHONE *f* *cresc.*

Vln I (11)

mf *f* *f*

Vln II (12)

pizz. *mp* *p poco a poco cresc.*

Vla (13)

mf *p poco a poco cresc.*

Vc. (14)

pizz. *(sim.)* *f stacc. e marc. molto cresc.*

Db. (15)

(& picc.)

65

P

Fl. (1)

Ob. (2)

Cl. (3)

Bsn. (4)

Hn. (5)

Trpt. (6)

Tbn. (7)

Untuned Perc. (8)

Pno (9)

Tuned Perc. (10)

Vln I (11)

Vln II (12)

Vla (13)

Vc. (14)

Db. (15)

SUSPENDED CYMBAL or GONG

Xyl

P arco

ff fff

molto ff

molto ff dim. poco

sfz ff dim. molto mf p

mf cresc. senza sord. ff dim. mf

f ff

(con sord.) f sfz f dim.

f (l.v.)

sfz ff ff

ff

piu f marc. molto cresc. molto ff dim. poco a poco al fine

piu f marc. molto cresc. molto ff dim. poco a poco al fine

piu f cresc. ff dim. poco a poco

arco sfz ff dim f piu dim. mp

f stacc. e marc. sfz ff molto

Q

70

Fl. (1)

Musical staff for Flute 1 (Fl. (1)). The staff shows a melodic line starting at measure 70. A dynamic marking of *mf* is present, with the instruction "(walk off via backstage if poss.)" written below it. A box containing the letter 'Q' is positioned above the staff at the beginning of the measure.

Ob. (2)

Musical staff for Oboe 2 (Ob. (2)). The staff shows a melodic line with a dynamic marking of *poco* at the start and *piu dim.* later in the measure.

Cl. (3)

Musical staff for Clarinet 3 (Cl. (3)). The staff is mostly empty, with a few notes visible at the beginning of the measure.

Bsn. (4)

Musical staff for Bassoon 4 (Bsn. (4)). The staff is mostly empty, with a few notes visible at the beginning of the measure.

Hn. (5)

Musical staff for Horn 5 (Hn. (5)). The staff is mostly empty, with a few notes visible at the beginning of the measure.

Trpt. (6)

Musical staff for Trumpet 6 (Trpt. (6)). The staff is mostly empty, with a few notes visible at the beginning of the measure.

Tbn. (7)

Musical staff for Trombone 7 (Tbn. (7)). The staff is mostly empty, with a few notes visible at the beginning of the measure.

Untuned Perc. (8)

Musical staff for Untuned Percussion 8 (Untuned Perc. (8)). The staff is mostly empty, with a few notes visible at the beginning of the measure.

Pno (9)

Musical staff for Piano 9 (Pno (9)). The staff is mostly empty, with a few notes visible at the beginning of the measure.

Tuned Perc. (10)

Musical staff for Tuned Percussion 10 (Tuned Perc. (10)). The staff is mostly empty, with a few notes visible at the beginning of the measure.

Vln I (11)

Musical staff for Violin I 11 (Vln I (11)). The staff shows a melodic line with a dynamic marking of *(mf)*. A box containing the letter 'Q' is positioned above the staff at the beginning of the measure.

Vln II (12)

Musical staff for Violin II 12 (Vln II (12)). The staff shows a melodic line with dynamic markings of *(mf)* and *(mp)*.

Vla (13)

Musical staff for Viola 13 (Vla (13)). The staff shows a melodic line with a dynamic marking of *(mf)*.

Vc. (14)

Musical staff for Violoncello 14 (Vc. (14)). The staff is mostly empty, with a few notes visible at the beginning of the measure.

Db. (15)

Musical staff for Double Bass 15 (Db. (15)). The staff is mostly empty, with a few notes visible at the beginning of the measure.

74

Fl. (1)

Ob. (2)

Cl. (3)

Bsn. (4)

Hn. (5)

Trpt. (6)

Tbn. (7)

Untuned Perc. (8)

Pno (9)

Tuned Perc. (10)

Vln I (11)

Vln II (12)

Vla (13)

Vc. (14)

Db. (15)

poco cresc.

(mp) *p dim.*

ROBERT A. HOWARD

After Anthony Caro (1996)

PROMENADE IV

(2000)

In four parts (flexibly-scored)

Duration c. 3 minutes

PROMENADE IV

ROBERT A. HOWARD (2000)

For balance and textural reasons, some bass instruments may not be well suited to playing Part Four in its entirety. For example, this might include tubas, double basses, timpani, electric bass and contrabassoon. For such instruments that are better suited to intermittent playing, some notes in Part Four have been selected (contained within boxes). These can be played at pitch or an octave below, as most appropriate to the instrument. However, Part Four should still be played continuously by other instruments such as cellos, bassoons and trombones. [R.A.H]

For the Prommers' Orchestra
After Anthony Caro (1996)
PROMENADE IV

Robert A. Howard (2000)

SCORE IN C

Andantino (♩ = c. 56)

Part 1

Part 2

Part 3

Part 4

4

8

13

Dynamic markings: *f* → *mf*, *mp*, *p* < (*f*), *f*, *mf*.

Tempo markings: *mp*, *p* < (*f*), *f*, *mf*.

18

Molto Allargando **Molto Lento**

Dynamic markings: *mp*, *p*, *mp*, *mf*, *f* → (*ff*), *mp*, *p*, *mp*, *mf*, *f* → (*ff*), *mp*, *p*, *mp*, *mf*, *f* → (*ff*), *mp*, *p*, *mp*, *mf*, *f* → (*ff*), *mp*, *p*, *mp*, *mf*, *f* → (*ff*), *mp*, *p*, *mp*, *mf*, *f* → (*ff*).

Tempo markings: *mp*, *p*, *mp*, *mf*, *f* → (*ff*), *mp*, *p*, *mp*, *mf*, *f* → (*ff*), *mp*, *p*, *mp*, *mf*, *f* → (*ff*).

Other markings: (tr)

21

(♩ = c. 40)

Dynamic markings: *mf*, *mp dim.*, *mf*, *mp dim.*, *p*, *p*, *mp*, *p*, *p*, *p*.

ROBERT A. HOWARD

After Ron Mueck (1998)

GHOST

(2002)

In four-parts (flexibly-scored)

Duration c. 6 minutes

GHOST

Allargando

Lento (♩ = c. 52)

TUTTI, **SOLI**, **TUTTI**

1
2
3
4

con 8^{va} *ff* *p* *f marc. cresc.* *sfz* *dim.* *f*

Allegro (♩ = c. 108)

SOLI **A** **TUTTI**

8 (Allargando).....

1
2
3
4

f *p* *ff marc.*

B

15

1
2
3
4

con 8^{va} *ff marc.*

C

21

1
2
3
4

con 8^{va} *mp* *pp* *f* *ff marc.*

p *sfz* *sfz* *ff marc.*

28

con 8^{va}

p *mp* *sfz* *f* *ff*

con 8^{va}

D

35

con 8^{va}

p *mp* *sfz* *f* *ff*

con 8^{va}

E

42

con 8^{va}

f *mp cresc. molto* *ff*

con 8^{va}

49

con 8^{va}

mp cresc. *ff*

con 8^{va}

'Cadenza' 1 solo (not conducted)

F Lento Rit..... Allegro

56 *mp legato* *f staccato*

Musical staff 1 (measures 56-60) in treble clef, 2/4 time. It begins with a piano dynamic of *mp legato* and transitions to *f staccato* as the tempo changes from Lento to Allegro. The music features eighth and sixteenth notes with various articulations.

61 (Rit.)..... Lento Allegro

p legato *f giocoso* *p (echo)*

Musical staff 1 (measures 61-65) in treble clef, 2/4 time. It starts with a piano dynamic of *p legato* during a Ritardando, then changes to *f giocoso* as the tempo returns to Allegro, and ends with *p (echo)*.

66 Lento

f *mp cresc.* *ff molto marcato*

(sim.) *b* (sim.) *b*

Musical staff 1 (measures 66-71) in treble clef, 2/4 time. It begins with a forte dynamic *f*, moves to *mp cresc.*, and then to *ff molto marcato*. There are two instances of a *b* (sim.) marking.

72 Allegro

p cantabile cresc. *piu (cresc.) cresc.* *mf*

Musical staff 1 (measures 72-75) in treble clef, 2/4 time. It starts with *p cantabile cresc.* and continues with *piu (cresc.) cresc.* leading to a mezzo-forte *mf* dynamic.

76

mp *p*

Musical staff 1 (measures 76-79) in treble clef, 2/4 time. It features a piano dynamic of *mp* followed by *p*.

G In 2, Lento (♩ = c. 52)

80 TUTTI

p *poco a poco crescendo*

p *poco a poco crescendo*

p *poco a poco crescendo*

p *poco a poco crescendo*

Musical score for section G (measures 80-87) for four staves (1-4). Each staff begins with a **TUTTI** marking and a piano dynamic *p*. The instruction *poco a poco crescendo* is written across the staves.

H

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

Musical score for section H (measures 88-91) for four staves (1-4). Each staff begins with a **H** marking and a *(cresc.)* marking.

4

95 **J** **K** In 4, Allargando

1 (cresc.)

2 (cresc.)

3 (cresc.)

4 (cresc.)

f molto marc. cresc.

(Allargando)..... **L** Tempo Primo (Lento)

102

1 piu cresc.

2 piu cresc.

3 cresc.

4 (cresc.)

ff

ff

109 **SOLI** **TUTTI** **M** **SOLI**

1 *pp* **SOLI**

2 *pp* **SOLI**

3 *pp* **SOLI**

4 *pp* **SOLI**

pp *p* *pp* *ff* *p*

con 8^{va}

117 **TUTTI** **SOLI**

1 **TUTTI**

2 **TUTTI**

3 **TUTTI**

4 **TUTTI**

f marc. cresc. *piu f* *cresc.* *ff* *fff* *p* **[STILL]**

f marc. cresc. *fff* *p* **[STILL]**

f marc. cresc. *fff* *p* **[STILL]**

f marc. cresc. *fff* *p* **[STILL]**

con 8^{va} *fff* *p* **[STILL]**

ROBERT A. HOWARD

After Paul Klee (1925)

LINES ON A WALK II

(2001)

for flute, clarinet in Bb, percussion (3 untuned instruments, marimba & vibraphone), piano, violin and cello

Duration c. 3 minutes

For IXION & COMA
After Paul Klee (1925)

LINES ON A WALK (II)

SCORE IN C

ROBERT A. HOWARD (2001)

Moderato Maestoso Marcato (♩ = 104 - 108)

Flute

Clarinet in B \flat

Percussion
any 3 untuned
percussion inst.
as appropriate
(1, 2 & 3) +
marimba &
vibraphone

Piano

Violin

Violoncello

5

Fl.

Cl.

Perc.

Pno.

Vln.

Vc.

A

A

B

10

Fl. *mf* *molto cresc.*

Cl. *mfp* *poco cresc.* *mf* *piu cresc.*

Perc. *piu cresc.* *mf* *mp* *cresc.*

Pno. *sfz*

B

Vln. *piu cresc.* *f* *mf* *cresc.*

Vc. *piu cresc.* *f* *mf* *cresc.*

C

15

Fl. *piu* *sfz* *piu f* *poco dim.*

Cl. *sfz* *f* *mf dim.*

Perc. *f* *mf* *mp dim.*

Pno. *sfz* *f* *mf dim.*

C

Vln. *sfz* *f*

Vc. *sfz*

D

20

Fl. *(mf)* *(mf) dim.*

Cl. *mp* *dim.*

Perc. *p* *dim.*

Pno. *mp* *dim.*

Vln. *mp* *dim.*

Vc. *mf dim.*

E

25

Fl. *mp*

Cl. *mp* *p* *f*

Perc. *pp* *sub. mf*

Pno. *p* *mf*

Vln. *p*

Vc. *mp dim.* *p* *sub. f*

E

29

Fl. [G.P.] **F**

Cl. [G.P.] *mp poco marc.*

Perc. [G.P.] *f* *p* **3**

Pno. [G.P.] *f* *sfz* *mp* *stacc.*

Vln. [G.P.] **F** 'solo' *mp*

Vc. [G.P.] *ff* *p*

33

Fl. *mp* *piu*

Cl. *poco marc.* *p* *piu*

Perc. *p* **MARIMBA** *piu*

Pno. *mp* *piu*

Vln. *molto* *mp* *piu*

Vc. *poco marc.* *p* *piu*

37 **G**

Fl. *mf* *piu f* *cresc. molto* 'solo'

Cl. *mp marc.* (*mp*)

Perc. *mp* *cresc.*

Pno. *mf* *cresc.*

Vln. *mf* (*mf*) *cresc.*

Vc. *mp marc.* *cresc.*

41 **H**

Fl. *ff* *fff* *sfz*

Cl. *mf* *f* *p*

Perc. *f* *f* *sfz*

Pno. *piu f* *sfz* *mp* 'solo'

Vln. *f* *ff* *mp* **H**

Vc. *f* *ff* *sff* *molto dim.* *mp*

46

Fl.

Cl.

VIBRAPHONE

Perc.

Pno.

Vln.

Vc.

mf

mf

pp

p

p

(harm.)

mf

J

50

Fl.

Cl.

Perc.

Pno.

p

dim.

a niente

sfz

sfz

pp

f

sfz

dim.

f

sfz

J

Vln.

Vc.

mp

dim.

ff

ff

sfz

sfz

ROBERT A. HOWARD

'...LIKE CLOCKWORK...'

(2002/3)

for orchestra:

2 flutes (2nd doubles piccolo), oboe, 2 clarinets in Bb, bass clarinet in Bb, alto saxophone in Eb, tenor saxophone in Bb, bassoon;

horn in F, 2 trumpets in Bb, 2 tenor trombones, bass trombone, tuba;

percussion 1 (wood block, snare drum, bass drum, glockenspiel, triangle), percussion 2 (vibraphone, suspended cymbal, bass drum, marimba),

piano/keyboard;

1st violins, 2nd violins, cellos.

Duration c. 5 minutes



For Simon Gay and Knowsley Youth Orchestra
'...LIKE CLOCKWORK...'

ROBERT A. HOWARD (2002/3)

SCORE IN C

Allegro Molto ♩ = c. 120

2 Flutes (2nd doubles piccolo)

Oboe

2 Clarinets in B♭

Bass Clarinet in B♭

Alto Saxophone in E♭

Tenor Saxophone in B♭

Bassoon

Horn in F

2 Trumpets in B♭

2 Tenor Trombones

Bass Trombone

Tuba

Percussion 1 (wood block, snare drum, bass drum, glockenspiel, triangle)

Percussion 2 (vibraphone, suspended cymbal, bass drum, marimba)

Piano/Keyboard

1st Violins

2nd Violins

'Cellos

The score is for a 4/4 piece in C major, marked Allegro Molto with a tempo of approximately 120 beats per minute. The woodwinds and strings play a rhythmic pattern of eighth notes, while the piano and percussion provide a steady accompaniment. Dynamics range from piano (p) to mezzo-piano (mp). The woodwinds have specific performance instructions: the Alto Saxophone uses a 'pp cresc.' dynamic and the Bassoon uses a 'cresc.' dynamic. The Percussion 1 part includes a 'WOOD BLOCK' instruction with the note 'Use drum stick & have snare drum near.' The Percussion 2 part includes a 'VIBRAPHONE' instruction. The string parts feature a 'V' (vibrato) marking over the first violin part in the final measure.

6

Fl.

Ob.

Cl. *cresc.* *mf*

B. Cl.

A. Sax. *cresc.* *mp*

T. Sax.

Bsn. *cresc.* *mf*

Hn.

Tpt.

Tbn.

B. Tbn.

Tba.

Perc.1 *cresc.* *mp*

Perc.2 *mp*

Pno. *cresc.* *mf*

Vln. 1 *cresc.* *mf* Div.

Vln. 2 *cresc.* *mf*

Vc. *cresc.* *mf*

11 **A**

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bsn.

Hn.

Tpt.

Tbn.

B. Tbn.

Tba.

Perc.1

Perc.2

Pno.

Vln. 1

Vln. 2

Vc.

cresc. *f* *cresc.*

f cresc.

cresc. *f* *cresc.*

cresc. *mf* *cresc.*

mf *cresc.*

cresc. *f* *cresc.*

mp cresc. *mf* *cresc.*

1st *mp cresc.*

SNARE DRUM *(mp) cresc.* *mf* *cresc.* change to suspended cymbal

mf *(l.v.)*

cresc. *f* *cresc.*

A *cresc.* *f* *cresc.*

cresc. *f* *cresc.*

cresc. *f* *cresc.*

B

16

Fl. *f* *cresc.* *ff* *molto marcato*

Ob. *ff* *cresc.* *sf* *ff*

Cl. *ff* *cresc.* *sf* *ff*

B. Cl. *ff* *cresc.* *sf* *ff*

A. Sax. *f* *cresc.* *sf* *f*

T. Sax. *f* *cresc.* *sf* *f*

Bsn. *ff* *cresc.* *sf* *ff*

Hn. *f* *cresc.* *f* *molto staccato*

Tpt. *mf* *cresc.* *mf* *molto staccato*

Tbn. *mf* *cresc.* *mf* *molto staccato*

B. Tbn. *mf* *cresc.*

Tba. *mf* *cresc.*

Perc.1 *f* *cresc.* *sf* *quick change to bass drum*

Perc.2 *p* *cresc.* *molto* *sf* *change to vibraphone*

Pno. *ff* *cresc.* *sf*

Vln. 1 *ff* *cresc.* *sf*

Vln. 2 *ff* *cresc.* *sf*

Vc. *ff* *cresc.* *sf*

B

20

Fl. *ff* *molto marcato*

Ob. *sf* *ff*

Cl. *sf* *ff*

B. Cl. *sf* *ff*

A. Sax. *sf* *f*

T. Sax. *sf* *f*

Bsn. *sf* *ff*

Hn. *f* *molto staccato*

Tpt. *mf* *molto staccato*

Tbn. *mf* *molto staccato*

B. Tbn. *f*

Tba. *f*

BASS DRUM *sf solo*

Perc.1 *sf solo*

Perc.2

Pno. *ff*

Vln. 1 *tutti pizz.* *sf*

Vln. 2 *pizz.* *sf*

Vc. *pizz.* *sf*

25 #

Fl. 2nd take piccolo (1st) C 1st & picc.

Ob. *ff*

Cl. *ff*

B. Cl. *f marcato*

A. Sax. *f*

T. Sax. *f marcato*

Bsn. *f marcato*

Hn. *f marcato*

Tpt. 1st *f*

Tbn. *f*

B. Tbn. *f*

Tba. *f*

Perc.1 *sf solo* change to glockenspiel GLOCKENSPIEL *f (l.v.)*

Perc.2 VIBRAPHONE *f (l.v.)*

Pno. *ff*

Vln. 1 *sf* *sf* arco *ff molto marcato*

Vln. 2 *sf* *sf* arco *ff molto marcato*

Vc. *sf* *sf* *ff molto marcato*

C

29

Fl.
Ob.
Cl.
B. Cl.
A. Sax.
T. Sax.
Bsn.
Hn.
Tpt.
Tbn.
B. Tbn.
Tba.
Perc.1
Perc.2
Pno.
Vln. 1
Vln. 2
Vc.

ff
ff
ff
f marcato
f
f marcato
f marcato
f marcato
f
f
f
f
f
f
f
ff
ff molto marcato
ff molto marcato
ff molto marcato

D

picc. change to 2nd flute

33

Fl. 1st picc. **D** 1st a2

Ob. *p* *cresc.*

Cl. a2 1st *pp cresc.*

B. Cl. *cresc.* *sf dim. molto*

A. Sax. *cresc.*

T. Sax. *cresc.*

Bsn. *cresc.* *sf dim. molto*

Hn. *cresc.*

Tpt. a2

Tbn. *ff*

B. Tbn. *ff*

Tba.

Perc.1 (sec) quick change to triangle **TRIANGLE** (use other end of glock. stick) *cresc.* *pp* *cresc.*

Perc.2 *cresc.* *sub. pp*

Pno. *cresc.* *con 8va* *sf p* *cresc.*

Vln. 1 leader only **D** *sub. p* *cresc.*

Vln. 1 all other 1st violins *ff dim.* *p cresc.*

Vln. 2 *ff dim.*

Vc. *ff dim.*

38

Fl. *mp* *cresc.*

Ob. *mp cresc.*

Cl. *p* *cresc.*

B. Cl.

A. Sax.

T. Sax.

Bsn.

Hn.

Tpt.

Tbn.

B. Tbn.

Tba.

Perc.1

Perc.2 *p* *cresc.*

Pno. *mp* *cresc.*

Vln. 1 *mp* *cresc. Divisi*

Vln. 2 *mp* *cresc.*

Vc. *mp* *cresc.*

43 **E**

Fl. *mf* *cresc.* *f*

Ob. *mf* *cresc.* *f*

Cl. *mp* *cresc.* *mf*

B. Cl.

A. Sax.

T. Sax.

Bsn.

Hn.

Tpt.

Tbn.

B. Tbn.

Tba.

Perc.1 *mp* to glock. **GLOCKENSPIEL** *mp cresc.* *mf*

Perc.2 *mp* *cresc.* *mf*

Pno. *mf* *cresc.* *f*

E

Vln. 1 *mf* *cresc.* *f*

Vln. 2 *mf* *cresc.* *f*

Vc. *mf* *cresc.* *f*

48

1st 8va (poss.)
2nd

Fl. *cresc. molto* *sf*

Ob. *cresc. molto* *ff*

Cl. *cresc. molto* *sf* a2 *dim.*

B. Cl. *ff* *dim.*

A. Sax. *cresc. molto* *sf* *f*

T. Sax. *f* *cresc.* *sf* *f* *dim.*

Bsn. *ff* *dim.* *mf* *dim.*

Hn. *ff* *dim.* *mf*

Tpt. 1st a2 *mf* *cresc.* *f* a2 1st

Tbn. *f* *dim.*

B. Tbn. *f*

Tba. *f*

Perc.1 *cresc. molto* *f* Change to snare drum

Perc.2 *cresc. molto* *f*

Pno. *cresc. molto* *sf* con 8va

Vln. 1 *cresc. molto* *sf* *ff* *dim.* tutti

Vln. 2 *cresc. molto* *sf* *ff* *dim.*

Vc. *cresc. molto* *ff* *poco dim.* *f* *dim.*

53 a2

Fl. *p* *cresc.* *mp* *cresc.* *mf*

Ob.

Cl. *p* *cresc.* *mp* *cresc.* *mf*

B. Cl.

A. Sax. *p solo* *mp*

T. Sax. *p cresc.* *mp*

Bsn. *p solo* *mp* *cresc.* *mf*

Hn. *pp* *p* *mp*

Tpt.

Tbn. *pp* *p* *mp*

B. Tbn.

Tba.

Perc.1

Perc.2

Pno. *p* *cresc.* *mp* *cresc.* *mf*

Vln. 1 *tutti* *mp* *cresc.* *mf* *cresc.* *sf*

Vln. 2 *mp* *cresc.* *mf* *cresc.*

Vc. *mp* *cresc.*

G

58

Fl. *cresc.* *f* *mp* *cresc.*

Ob. *mp solo* *mf*

Cl. *cresc.* *f dim.* *mp* *cresc.*

B. Cl. *mp* *cresc.*

A. Sax. *cresc.* *mf* *p* *cresc.*

T. Sax. *mp cresc.* *mf* *p* *cresc.*

Bsn. *cresc.* *f* *mp* *cresc.*

Hn. *mf* *f a2* *p* *mp*

Tpt. *mf*

Tbn. *mf* *p* *mp*

B. Tbn. *p* *mp*

Tba.

Perc.1 **SNARE DRUM** *f* *p solo*

Perc.2 **VIBRAPHONE** *mf* *f* *p solo*

Pno. *cresc.* *f sf* *mf* *cresc.*

Vln. 1 *f* *ff* *mf* *cresc.*

Vln. 2 *f cresc.* *mf* *cresc.*

Vc. *f cresc.* *mf* *cresc.*

G

62

Fl. *mf* *cresc.* *f* *mf*

Ob. *mp solo* *mf*

Cl. *mf cresc.* *f dim.* *mf*

B. Cl. *mf cresc.* *f dim.* *mf*

A. Sax. *mp* *cresc.* *mf* *mp*

T. Sax. *mp cresc.* *mf dim.* *mp*

Bsn. *mf* *cresc.* *f dim.* *mf*

Hn. *mf* *f a2 dim.* *mp*

Tpt. *mf a2* *mp*

Tbn. *mf* *mp*

B. Tbn. *mf* *mp*

Tba. *mp*

Perc.1 *mp* *cresc.* *mf* *mp*

Perc.2 *mp* *cresc.* *mf Ped.* *mp*

Pno. *mf cresc.* *f cresc.* *sf dim.* *f*

Vln. 1 *sf* *ff* *ff dim.* *f*

Vln. 2 *f* *ff dim.* *f (non divisi poss.)*

Vc. *f* *ff dim.* *f*

66

Fl. *cresc.* *f* *cresc.* *ff*

Ob. *mp solo* *mf* *cresc.* *f*

Cl. *cresc.* *f* *cresc.* *ff* *molto*

B. Cl. *cresc.* *f* *cresc.* *ff* *molto*

A. Sax. *cresc.* *mf* *cresc.* *f*

T. Sax. *cresc.* *mf* *cresc.* *f*

Bsn. *cresc.* *f* *cresc.* *ff*

Hn. *mf* *a2* *f* *p* 1st

Tpt. *mp solo* *f* *a2* *p*

Tbn. *mf* *f*

B. Tbn. *mf* *f*

Tba. *mf* *f*

Perc.1 *mp solo* *mf* *f* *p* *molto* *sf* *p* quick change to bass drum

Perc.2 *cresc.* *mf* *cresc.* *f*

Pno. *cresc.* *ff* *cresc.* *sf*

Vln. 1 *ff* *fff* *sub.* *p*

Vln. 2 *ff* *fff* *sub.* *p*

Vc. *ff* *fff* *sub.* *p*

H

71

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bsn.

Hn.

Tpt.

1st Tbn.

2nd Tbn.

B. Tbn.

Tba.

Perc. 1

Perc. 2

Pno.

Vln. 1

Vln. 2

Vc.

mp legato

cresc.

mf

cresc.

f

f

cresc.

ff

mp legato

cresc.

mf

cresc.

f

mp

cresc.

mf

p

cresc.

mp

cresc.

mf

p

cresc.

mp

cresc.

mf

mp legato

cresc.

mf

cresc.

f

p solo

cresc.

mp

mf

mp legato

cresc.

mf

cresc.

f

BASS DRUM

J

76

Fl. *ff cresc.* *ff marc.*

Ob. *cresc.* *piu ff* *cresc.* *sf ff marc.*

Cl. *ff* *cresc.* *sf ff marc.*

B. Cl. *ff* *cresc.* *sf* *ff*

A. Sax. *cresc.* *f* *cresc.* *sf f marc.*

T. Sax. *f* *cresc.* *sf* *f*

Bsn. *ff* *cresc.* *sf* *ff*

Hn. *cresc.* *ff* *cresc.* *f stacc.*

Tpt. *cresc.* *f* *cresc.* *mf stacc.*

Tbn. *cresc.* *f* *cresc.* *mf stacc.*

B. Tbn. *f* *f*

Tba. *f*

Perc.1 *cresc.* *f* change to glockenspiel **GLOCKENSPIEL**

Perc.2 *f* change to marimba **MARIMBA**

Pno. *ff cresc.* *sf ff*

Vln. 1 *cresc.* *ff* *cresc.* *sf ff*

Vln. 2 *cresc.* *ff* *cresc.* *sf ff*

Vc. *cresc.* *ff* *cresc.* *sf ff*

J

81

Fl. *p*

Ob. *ff* *p* *1st* *ff*

Cl. *ff* *p* *ff* *a2* *a2*

B. Cl. *p*

A. Sax.

T. Sax.

Bsn. *p*

Hn. *f* *(open)*

Tpt. *f*

Tbn. *f*

B. Tbn. *f*

Tba. *f*

Perc.1

Perc.2 change to vibraphone

Pno.

Vln. 1 *pizz.* *mp* *pizz.*

Vln. 2 *mp* *pizz.*

Vc. *mp*

85

Fl. *p legato* (*p*) *cresc.*
quasi solo

Ob. *mp cresc.*

Cl. *P* *ff* *P* *ff* *mp cresc.*
 1st a2 1st a2

B. Cl. *P* *ff* *P* *ff*

A. Sax. *sf*

T. Sax. *sf*

Bsn. *sf*

Hn. *sf*

Tpt. *ff*

Tbn. *ff*

B. Tbn. *ff*

Tba. *ff*

Perc.1 **GLOCKENSPIEL** *quasi solo*

Perc.2 **VIBRAPHONE** *pp* *cresc.*

Pno. *pp distante* *con 8^{va}* *sf* *P* *cresc.*

Vln. 1 **K** *arco* *leader only* *ff* *dim.* *p cresc.*

Vln. 2 *arco* *ff* *dim.*

Vc. *arco* *ff* *dim.*

89

Fl. *mp* *mf* *cresc.* *f*

Ob. *mf* *f* *cresc.* *ff*

Cl. *p legato* *(p) cresc.* *mp* *cresc.* *mf*

B. Cl.

A. Sax.

T. Sax.

Bsn.

Hn.

Tpt. *con sord. 1st* *mp*

Tbn.

B. Tbn.

Tba.

Perc.1 *p* *cresc.* *mp* *cresc.* *mf*

Perc.2 *p* *mp* *mf*

Pno. *mp* *cresc.* *mf* *cresc.* *f*

Vln. 1 *tutti* *mp* *cresc.* *mf* *cresc.* *f*

Vln. 2 *mp cresc.* *mf* *cresc.* *f*

Vc.

L

94

1st 8^{va} (poss.)
2nd a_2

Fl. *cresc. molto* *ff dim.* *p* *mp* *mf*

Ob. *cresc. molto* *ff dim.* *p solo* *mp* *mf*

Cl. *cresc.* *ff* *a_2* *mp soli*

B. Cl.

A. Sax. *mf cresc.* *f*

T. Sax. *mf cresc.* *sf*

Bsn. *sf*

Hn.

Tpt. *mf cresc.* *f* *pp* *p* *mp*

Tbn. *f*

B. Tbn. *f*

Tba.

Perc.1 *cresc.* *pp* *p* *mp*

Perc.2 *mf cresc.* *f* *p* *change to marimba*

Pno. *cresc. molto* *sf dim.* *mp* *mf* *f*

Vln. 1 *cresc. molto* *sf* *pizz.* *mp* *mf* *f*

Vln. 2 *cresc. molto* *sf* *pizz.* *mp* *mf* *f*

Vc. *sf*

L

99

Fl. *f* *mp* *mf* *f*

Ob. *f* *mp* *mf* *f*

Cl. *f* *mp* *mf* *f*

B. Cl.

A. Sax. *mf* *mp solo* *mf*

T. Sax.

Bsn.

Hn. *mf*

Tpt. *mf* *p* *mp* *mf*

Tbn. *p* *mp* *mf*

B. Tbn.

Tba.

Perc.1 *mf* *p* *mp* *mf*

Perc.2 *mf* *p* *mp* *mf*

Pno. *ff* *mf* *f* *ff*

Vln. 1 *ff* *mf* *f* *ff*

Vln. 2 *ff* *mf pizz.* *f* *ff*

Vc. *mf* *f* *ff*

con sord. 1st 2.

MARIMBA

M

103

Fl. *mf* *f* *ff cresc.*

Ob. *mf* *f* *ff cresc.*

Cl. *mf* *f* *ff cresc.* *a2* *p* *mp*

B. Cl.

A. Sax. *mp* *mf* *f cresc.* *sf*

T. Sax.

Bsn. *sf p* *mp*

Hn. *mp solo* *f* *f p* *mp*

Tpt. *mp* *mf* *f* *pp legato (distanto)* *p*

Tbn. *mp* *mf* *f* *pp legato (distanto)* *p*

B. Tbn.

Tba.

Perc.1 *mp* *mf* *f cresc.*

Perc.2 *mp* *mf* *f cresc.*

Pno. *f* *ff* *fff* *fff mp* *mf*

Vln. 1 *f* *ff* *fff* *fff mp* *mf* *Divisi* *Tutti* *Divisi*

Vln. 2 *f* *ff* *fff* *fff mp* *mf*

Vc. *f* *ff* *fff* *fff mp* *mf*

108

Fl. *f* *ff*

Ob. *ff* (*ff*) *a2*

Cl. *mf* *f cresc.* *ff*

B. Cl. *ff*

A. Sax. *f*

T. Sax. *f*

Bsn. *mf* *f cresc.* *ff*

Hn. *mf* *f cresc.* *ff*

Tpt. *mp* *mf cresc.* *f molto staccato*

Tbn. *mp* *mf cresc.*

B. Tbn. *mf* *f marc.*

Tba. *f marc.*

Perc.1

Perc.2 *mf cresc.* *f* change to vibraphone

Pno. *f* *tutta forza (fff)*

Vln. 1 *f* *ff cresc.* *tutta forza (fff)* Tutti arco

Vln. 2 *f* *ff cresc.* *tutta forza (fff)* arco

Vc. *f* *ff cresc.* *tutta forza (fff)*

112

ff

Fl. *ff* molto marc. *ff* dim. molto

Ob. *ff*

Cl. *ff* *p* 1st *mp* *mf*

B. Cl. *ff* *p* *mp* *mf*

A. Sax. *f*

T. Sax. *f* marc.

Bsn. *f* marc.

Hn. *f*

Tpt. 1st *f*

Tbn. 1st *f* marc.

B. Tbn. *f* marc.

Tba. *f* marc.

Perc. 1 *f* marc. quick change to triangle TRIANGLE (use other end of glock. stick) *p* *mp*

Perc. 2 VIBRAPHONE *f* marc. *pp* *p* *mp*

Pno. *p* *mp* *mf*

Vln. 1 Divisi. *ff* *sf* *p* legato *mp* *mf*

Vln. 2 *ff* *sf* *p* legato *mp* *mf*

Vc. *ff* molto marc. *sf*

117

1st 8va 7 a2
2nd

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bsn.

Hn.

Tpt.

Tbn.

B. Tbn.

Tba.

Perc.1

Perc.2

Pno.

Vln. 1

Vln. 2

Vc.

f cresc.

ff dim.

p molto cresc.

f

f cresc.

ff

p cresc.

mf

mf cresc.

f

sf

mp — *mf*

sf

sf

sf

sf

mf

senza sord. 1st a2

mf — *mf*

senza sord. a2

f

f

f

change to glockenspiel

GLOCKENSPIEL

mf

mf cresc.

f

con 8va 7

f cresc.

sf

mp legato molto cresc.

f

tutti

f cresc.

sf

mp legato molto cresc.

f

f cresc.

sf

mp legato molto cresc.

f

sf

P

121

Fl. *mp molto cresc.* *piu f* *mf molto cresc.* *ff*

Ob. *mp cresc.* *piu f* *mf cresc.* *ff* *pp cresc.*

Cl. *mp cresc.* *mf cresc.* *ff* *p cresc.*

B. Cl. *p cresc.*

A. Sax. *mf* *mf* *f* *pp cresc.*

T. Sax. *pp cresc.*

Bsn. *p cresc.*

Hn. *mf cresc.* *ff* *mp cresc.*

Tpt. *mp* *mf* *f*

Tbn. *mf* *f*

B. Tbn. *f*

Tba.

Perc.1 *p cresc.* *mf* *mp cresc.* *f*

Perc.2 *mf* *mp cresc.* *f*

Pno. *mf cresc.* *ff* *f molto cresc.* *fff*

Vln. 1 *mf cresc.* *ff* *f molto cresc.* *fff* *mp cresc.*

Vln. 2 *mf cresc.* *ff* *f molto cresc.* *fff* *mp cresc.*

Vc. *f legato molto cresc.* *fff* *mp cresc.*

P

126

Fl. *a2* *ff* *ff* *p cresc.*

Ob. *f* *ff*

Cl. *f* *ff*

B. Cl. *f* *ff*

A. Sax. *f*

T. Sax. *mf* *f*

Bsn. *f* *ff*

Hn. *f* *ff*

Tpt. *f*

Tbn. *f*

B. Tbn. *f*

Tba. *f*

Perc.1 *f* *f* *Take snare drum*

Perc.2 *f* *f* *con S^{wt}*

Pno. *ff* *ff*

Vln. 1 *ff* *pizz. sf*

Vln. 2 *ff* *pizz. sf*

Vc. *ff* *ff*

a2 *a2* *1st* *a2*

130

Fl. *mp cresc.* *mf cresc.* *f cresc. molto* *ff* [STILL]

Ob. *mp cresc.* *mf cresc.* *f cresc. molto* *fff* [STILL]

Cl. *mp cresc.* *mf cresc.* *f* [STILL]

B. Cl. *f cresc. molto* *fff* [STILL]

A. Sax. *mp cresc.* *mf cresc.* *sf* [STILL]

T. Sax. *mf cresc.* *sf* [STILL]

Bsn. *f cresc. molto* *fff* [STILL]

Hn. *f cresc. molto* *fff* [STILL]

Tpt. *mp cresc.* *mf cresc.* *sf* [STILL]

Tbn. *mf cresc.* *sf* [STILL]

B. Tbn. *sf* [STILL]

Tba. *sf* [STILL]

SNARE DRUM
quasi solo
Perc.1 *p cresc.* *mp cresc.* *mf cresc. molto* *ff* [STILL]

Perc.2 *mf cresc.* *f* [STILL]

Pno. *mp cresc.* *mf cresc.* *f cresc. molto* *ff* [STILL]

Vln. 1 *arco* *mf cresc.* *f cresc. molto* *fff* [STILL]

Vln. 2 *arco* *mf cresc.* *f cresc. molto* *fff* [STILL]

Vc. *arco* *f cresc. molto* *fff* [STILL]

con 8va

ROBERT A. HOWARD

THE ISLAND

(1999 3rd rev. 2003)

for orchestra:

2 flutes (1st requires the low B), 2 oboes, 2 clarinets in
A, 2 bassoons;

2 horns in F, 2 trumpets in Bb;

timpani (chromatic);

1st violins, 2nd violins, violas, cellos, double basses.

Duration c. 5 minutes

For my Father, who loved The Island.

THE ISLAND

For chamber orchestra

SCORE IN C

ROBERT A. HOWARD (1999 3rd rev. 2003)

Allegro Vivace ♩ = c.120

2 Flutes* *ff* *a2*

2 Oboes *f* *a2*

2 Clarinets in A *f marcato* *a2*

2 Bassoons

2 Horns in F

2 Trumpets in Bb *f* 1st con sord.

Timpani (chromatic)

Allegro Vivace ♩ = c.120

Violin I

Violin II *Div.* *mp cresc.*

Viola *pp* *cresc.* *Div.*

Violoncello *pp* *cresc.*

Double bass

*The 1st flute requires the low B in bar 55.

28 FEB 2005

[3 + 2]

Fl. *ff* *sffz* *dim. molto*

Ob. *ff* *sffz* *dim.*

Cl. *sffz*

Bsn

Hn *a2* *+* *sfz*

Tpt *sfz*

Timp.

Vln I *Div.* *mf cresc.* *sfz dim*

Vln II *sfz*

Vla *sfz*

Vc.

Db.

8

Fl.

Ob.

Cl.

Bsn

Hn

Tpt

Timp.

Vln I

Vln II

Vla

Vc.

Db.

A

dim.

pp

ff

dim.

p

f

sfz

ff

(con sord.)

f

molto

tutti

A

ff

ff

f

ff

*Grace notes to be played before the beat.

12

Fl.

Ob. *ff*

Cl.

Bsn *f* 1st

Hn

Tpt *mf*

Timp.

Vln I

Vln II

Vla

Vc.

Db.

15 [3 + 2]

Fl. *cresc.* *sfz*

Ob. *ff* *sffz*

Cl. *cresc.* *sffz* *mf*

Bsn *f* *cresc.* *sffz*

Hn *sfz* *dim.*

Tpt *mf*

Timp.

Vln I *pizz.* *f* *arco* *sffz*

Vln II *sffz*

Vla *sfz legato* *dim.*

Vc. *sfz legato* *dim.*

Db.

19

Fl.

Ob. a2 *f*

Cl. (a2) *mp* *cresc.* *f*

Bsn

Hn *mp* *cresc.* *f*

Tpt

Timp.

Vln I *mf* *molto*

Vln II *mp*

Vla *p* *cresc.* *f*

Vc. *p* *cresc.* *sfz*

Db.

B

[3 + 2]

24

Fl. *ff*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *f marcato*
(1st senza, 2nd con sord.)

Tpt. *mf*

Timp.

Vln I *f* *cresc.*

Vln II *f* *cresc.*

Vla *f* *ff* *ff* *cresc.*

Vc. *f molto marcato* *cresc.*

Db.

27

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Timp.

Vln I

Vln II

Vla.

Vc.

Db.

piu cresc.

piu cresc.

piu cresc.

piu cresc.

Detailed description: This page of a musical score covers measures 27, 28, and 29. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and Horns play a melodic line with slurs and accents. The Trumpets play a rhythmic accompaniment with accents. The strings (Violins I and II, Viola, and Violoncello) play a similar melodic line, with the Violins and Viola marked with *piu cresc.* (more crescendo). The Timpans and Double Basses are silent. The score is in 4/4 time and features a key signature change from one flat to two flats between measures 28 and 29.

30 **C**

Fl. *f*

Ob. *ff*

Cl. *ff marc.*

Bsn *ff*

Hn *f marc.*

Tpt *f marc.*

Timp.

C

Vln I *sffz f*

Vln II *sffz f*

Vla *sffz ff*

Vc. *sffz ff (l.v.)*

Db.

This page of a musical score, numbered 10, contains measures 33, 34, and 35. The score is arranged in a standard orchestral layout with the following parts from top to bottom:

- Fl.** (Flute): Measures 33 and 34 are marked with *pp* and feature a long, sweeping slur over the staff. Measure 35 has a *pp* marking and a dynamic hairpin.
- Ob.** (Oboe): Measures 34 and 35 contain a melodic line with a slur.
- Cl.** (Clarinet): Measures 34 and 35 contain a melodic line with a slur.
- Bsn** (Bassoon): Measures 33, 34, and 35 contain a melodic line with a slur.
- Hn** (Horn): Measures 33 and 35 contain a melodic line with a slur.
- Tpt** (Trumpet): Measures 33 and 35 contain a melodic line with a slur.
- Timp.** (Timpani): The staff is empty throughout these measures.
- Vln I** (Violin I): Measures 33, 34, and 35 contain a melodic line with a slur.
- Vln II** (Violin II): Measures 33, 34, and 35 contain a melodic line with a slur.
- Vla** (Viola): Measures 34 and 35 contain a melodic line with a slur.
- Vc.** (Violoncello): Measures 33 and 35 contain a melodic line with a slur.
- Db.** (Double Bass): The staff is empty throughout these measures.

36

Fl.

Ob.

Cl.

Bsn

Hn

Tpt

Timp.

Vln I

Vln II

Vla

Vc.

Db.

1st a2

mp

senza sord. a2

mp

cresc.

cresc.

13

Detailed description: This is a page of a musical score, page 11, starting at measure 36. The score is arranged in a system of staves for various instruments. The Flute (Fl.) part begins with a measure containing a complex fingering diagram (three vertical lines on the left, a circle with a vertical line through it, and three vertical lines on the right) and a slur over the next two measures. The Oboe (Ob.) and Clarinet (Cl.) parts have a similar fingering diagram in the first measure. The Bassoon (Bsn) part has a slur over the first two measures. The Horn (Hn) part has a first horn (1st) part starting in the third measure with a mezzo-piano (mp) dynamic, and a second horn (a2) part starting in the fourth measure. The Trumpet (Tpt) part has a 'senza sord.' (without mutes) instruction and an a2 part starting in the fourth measure with a mezzo-piano (mp) dynamic. The Violin I (Vln I) and Violin II (Vln II) parts have a 'cresc.' (crescendo) instruction in the third measure. The Viola (Vla) part has a '13' marking at the end of the page. The Violoncello (Vc.) and Double Bass (Db.) parts have a slur over the first two measures.

39 **D**

[3 + 2]

Fl.

Ob. ^{a2}
f *ff*

Cl. ^{a2}
ff

Bsn ^{a2}
ff

Hn ^(a2)
f

Tpt ^(a2)
piu f legato *(stacc.)* 1st

Timp.

D sul G

Vln I *piu f marcato*

Vln II *f*

Vla *f* *(trem.)* *sffz* *molto cresc.*

Vc. *f*

Db.

42

Fl.

Ob. *cresc.* *ff*

Cl. *cresc.* *ff*

Bsn *cresc.* *ff*

Hn (a2) *f* *ff*

Tpt (flz)

Timp.

Vln I (trem.) *sffz* *molto cresc.* *sffz*

Vln II (trem.) *molto cresc.* *sffz*

Vla *sffz*

Vc. (trem.) *sffz* *molto cresc.* *sffz*

Db. *pizz.* *ff* *molto cresc.*

[2 + 3]

45

Fl. 1st *mf* a2 *f cresc.*

Ob.

Cl. 1st *sub. p* a2 *cresc.*

Bsn. 1st *sub. mp* a2 *cresc.*

Hn. 2nd *sub. p* *mp* 1st *mp* *mf* *mf*

Tpt.

Timp.

Vln I 1. solo *sub. p* *cresc.*

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

Vla *pizz.* *sub. p* *mf*

Vc. *pizz.* *sub. p* *cresc.*

Db. *#2* *#2* *sub. p* *cresc.*

49

Fl.

Ob. 1st a2 *f* *ff*

Cl. (a2) *f* *ff*

Bsn *f* *ff*

Hn a2 *f*

Tpt 1st *f*

Timp.

Vln I *molto* *ff* tutti pizz.

Vln II *ff* *ff*

Vla *ff* *ff*

Vc. *molto* *ff*

Db. *molto* *ff*

Detailed description: This page of a musical score covers measures 49, 50, and 51. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn), and Horn (Hn). The brass section includes Trumpet (Tpt). The percussion section includes Timpani (Timp.). The string section includes Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vc.), and Double Bass (Db.). Dynamics range from *f* (forte) to *ff* (fortissimo). Performance markings include *molto* and *tutti pizz.* (tutti pizzicato). The score shows various melodic lines, some with slurs and accents, and rests for several instruments in measure 51.

E Moderato Maestoso ♩ = c.90

52

a2 soli

Fl. *fff* poss. legato

Ob. *f* 2nd

Cl. *ff* a2

Bsn *ff* a2

hand-stopped until *

Hn *f* legato *mf*

hand-stopped until *

Tpt *f* *mf*

Timp. *f*

E Moderato Maestoso ♩ = c.90

Vln I arco *ff*

Vln II arco *ff* *p* *f* *p* *f*

Vla arco *ff* *p* *f* *p* *f*

Vc. arco *ff* *p* *f* *p* *f*

Db. arco *ff* *mp* *ff* *mp* *ff*

55

Fl. 1st 2nd 1st

Ob.

Cl.

Bsn

Hn *(naturale) p cresc.

Tpt 1st

Timp.

Vln I pizz. mp

Vln II mp

Vla p f mp p 1. solo

Vc. p f mp

Db. mp ff mf

Detailed description of the musical score: The score is for page 17, measures 55-57. It features a woodwind section with Flute (1st and 2nd), Oboe, Clarinet, and Bassoon. The Horns and Trumpet (1st) parts include a 'naturale' marking and a crescendo. The string section includes Violin I (pizzicato), Violin II, Viola, Violoncello, and Double Bass. Dynamics are marked throughout, including *fff*, *mf*, *p*, *mp*, *f*, and *ff*. The key signature has one flat, and the time signature is 4/4.

58

Fl.

Ob.

Cl.

Bsn

Hn

Tpt

Timp.

Vln I

Vln II

Vla

Vc.

Db.

f

a2 soli

ff marcato, detache

piu f

mf molto stacc.

mp molto stacc.

tutti

mf legato

mf legato

60

Fl. *mp* 2nd

Ob. *mp*

Cl.

Bsn

Hn *mp* *cresc.*

Tpt

Timp.

Vln I *mf* *pizz. b* *I solo*

Vln II *mp* *pizz. b*

Vla *mf*

Vc.

Db.

63 1st

Fl.

Ob. 1st (2nd)

Cl.

Bsn a2 soli

Hn

Tpt

Timp.

Vln I arco sul G

Vln II tutti sul G

Vla arco

Vc.

Db.

F

sfz

sfz

fff marcato, detache

sfz

mf stacc.

f stacc.

mp stacc.

mf stacc.

mf molto stacc.

mp legato

mp legato

f

f

sfz

sfz

66

Fl.

Ob. *a2* *ff*

Cl. *a2* *ff*

Bsn *fff* *fff*

Hn

Tpt

Timp.

Vln I *mp*

Vln II *mp*

Vla

Vc. *ff*

Db. *ff*

68

Fl. 2nd *mf* 1st

Ob. *a2 soli ff stacc.*

Cl. 2nd *mf* 1st

Bsn *a2 mf*

Hn *mf cresc. ff*

Tpt *f legato con sord.*

Timp. *f quasi solo*

Vln I *1. solo mf*

Vln II *pizz. f*

Vla *pizz. f arco ff marcato e pesante*

Vc. *pizz. f arco ff marcato e pesante*

Db. *ff marcato e pesante*

71

Fl.

Ob.

Cl.

Bsn

Hn

Tpt

Timp.

Vln I

Vln II

Vla

Vc.

Db.

Detailed description: This page of a musical score, numbered 71 at the top left, contains 12 staves for various instruments. The Flute (Fl.) and Clarinet (Cl.) staves are mostly empty, with a few notes in measure 72. The Oboe (Ob.) staff has a rhythmic pattern of eighth notes in measure 71, which continues in measure 72. The Bassoon (Bsn) staff is empty. The Horns (Hn) staff is empty. The Trumpets (Tpt) staff has a melodic line starting in measure 71 and continuing in measure 72. The Timpani (Timp.) staff has a rhythmic pattern of eighth notes in measure 71, which continues in measure 72. The Violin I (Vln I) and Violin II (Vln II) staves are empty. The Viola (Vla) staff has a melodic line starting in measure 71 and continuing in measure 72. The Violoncello (Vc.) and Double Bass (Db.) staves have a melodic line starting in measure 71 and continuing in measure 72.

73

Fl. *f* 2nd

Ob. *ff* a2

Cl. *ff* 2nd

Bsn. *ff* a2

Hn. *mf* *cresc.*

Tpt.

Timp.

Vln I (1. solo) *f*

Vln II (pizz.) *ff*

Vla. *ff* pizz.

Vc. *ff* pizz.

Db. *ff* pizz.

75 1st **G**

Fl.

Ob. a2 *fff* molto marc. e stacc.

Cl. 1st a2 *fff* molto marc. e stacc.

Bsn a2 *fff* molto marc. e stacc.

Hn *sffz* *ff*

Tpt *f* senza sord.

Timp. *f* stacc.

Vln I **G** tutti *f* legato *cresc.* arco

Vln II *f* legato *cresc.* arco

Vla *f* legato *cresc.* arco

Vc. *f* legato *cresc.*

Db.

77

Fl.

Ob.
cresc.

Cl.
cresc.

Bsn
cresc.

Hn
fff stacc.
molto

Tpt
ff stacc.
molto

Timp.

Vln I
ff

Vln II
ff

Vla
ff

Vc.
ff

Db.

79

Fl.

Ob. *sub. p*

Cl. *sub. p*

Bsn. (a2) *sub. p* a2 *ff molto marcato*

Hn. a2 *ff*

Tpt.

Timp. *sub. p* *mf*

Vln I *sub. pp*

Vln II *sub. p*

Vla. *sub. p*

Vc. *ff molto marcato* *mf*

Db. arco *ff molto marcato* *fff poss.*

82

This page of a musical score contains measures 82, 83, and 84. The instruments and their parts are as follows:

- Fl.**: Flute, rests in all three measures.
- Ob.**: Oboe, rests in all three measures.
- Cl.**: Clarinet, rests in all three measures.
- Bsn.**: Bassoon, plays a melodic line in bass clef with accents (^) in measures 82 and 83, and a fermata in measure 84.
- Hn.**: Horn, plays a short melodic phrase in bass clef in measure 83, marked *f*.
- Tpt.**: Trumpet, rests in all three measures.
- Timp.**: Timpani, rests in measures 82 and 83, then plays a short phrase in measure 84, marked *mf*.
- Vln I** and **Vln II**: Violins I and II, rests in all three measures.
- Vla.**: Viola, plays a short melodic phrase in bass clef in measure 83, marked *ff*.
- Vc.**: Violoncello, plays a melodic line in bass clef throughout all three measures.
- Db.**: Double Bass, plays a melodic line in bass clef throughout all three measures.

H

85

Fl.

Ob.

Cl. *a2*

Bsn *(a2)*
mp legato

Hn *(a2)*
ff
f

Tpt

Timp.

Vln I

Vln II

Vla *ff marcato, detache*

Vc. *pizz.*
mf

Db. *pizz.*
mf

Detailed description: This page of a musical score covers measures 85, 86, and 87. It features a woodwind section with Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn), and Horn (Hn), and a string section with Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vc.), and Double Bass (Db.). The woodwinds and strings play a rhythmic pattern of eighth notes. The Clarinet and Bassoon parts are marked with *a2*. The Bassoon part is marked *mp legato*. The Horn part has dynamic markings *ff* and *f*. The Viola part is marked *ff marcato, detache*. The Violoncello and Double Bass parts are marked *pizz.* and *mf*. The Flute, Oboe, and Trumpet parts are mostly silent. The Timpani part is also silent. A rehearsal mark 'H' is placed at the beginning of measure 85.

88

Fl.

Ob. 1st

Cl. (a2) *mp legato*

Bsn

Hn (a2) *f*

Tpt

Timp.

Vln I

Vln II

Vla

Vc.

Db.

Detailed description: This page of a musical score, numbered 88, features ten staves for various instruments. The Flute (Fl.) and Oboe (Ob.) staves are mostly empty, with the Oboe having a single melodic phrase in the second measure marked '1st' and 'f'. The Clarinet (Cl.) and Bassoon (Bsn) staves play a continuous, flowing line marked '(a2)' and 'mp legato'. The Horn (Hn) staff has a melodic line in the first measure marked '(a2)' and 'f'. The Trumpet (Tpt) staff is empty. The Timpani (Timp.) staff is empty. The Violin I (Vln I) and Violin II (Vln II) staves are empty. The Viola (Vla) staff plays a rhythmic accompaniment. The Violoncello (Vc.) and Double Bass (Db.) staves provide a harmonic and rhythmic foundation.

J

92

Fl.

Ob. *1st*
p legato

Cl.

Bsn

Hn

Tpt *con sord.* *1st*
mf

Timp.

J

Vln I

Vln II

Vla *pizz.*
mf *mp*

Vc.

Db.

96

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Timp.

Vln I

Vln II

Vla.

Vc.

Db.

mp

ff

f

ff

mf

f

f marcato

f marcato, detache

mf

a2

a2

a2

a2

b

b

K

100

Fl. *ff* a2

Ob. *mf*

Cl. *ff* a2 1st *ff*

Bsn *fff* a2

Hn

Tpt *f* *mf* *f* (con sord.)

Timp.

Vln I *detache* K

Vln II *cresc.* *ff*

Vla *f*

Vc.

Db.

103

Fl. *a2* *mp legato* *1st* *p*

Ob. *1st* *p*

Cl. *a2 b* *f* *1st* *mf* *mp*

Bsn

Hn

Tpt

Timp.

Vln I

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

Vla

Vc.

Db.

108

Rit.

Fl.

Ob.

Cl.

Bsn

Hn

Tpt

Timp.

Vln I

Vln II

Vla

Vc.

Db.

(1st)

mp

pizz.

p

Rit.

L Andantino ♩ = c.60

113

Fl. *p* *mp* a2

Ob. 1st *p* a2 *mp*

Cl.

Bsn

Hn con sord. *mp*

Hn con sord. *mf*

Tpt (con sord.) *p*

Tpt (con sord.) *p*

Timp. quasi solo *mp* *p* *mp*

L Andantino ♩ = c.60

Vln I arco *p* *mp*

Vln II arco *p* *mp*

Vla arco *p* *mp*

Vc. arco *p* *mp*

Db. (pizz.) *mf* *mp*

[3+2]

M

Fl. *mf* *f* *mp*

Ob. *mp* *mf* *p*

a2 1st a2 3

Cl. *mp* *mf*

1st a2

Bsn *ff*

a2

Hn *ff* *dim. molto*

ff *dim. molto*

Tpt *f* *dim. molto*

mf

Timp. *(mp)* *f* *mf* *mp*

M

Vln I *mf* *f* *pp* *poco cresc.*

Vln II *mf* *f* *p* *poco cresc.*

Vla *mf* *f* *p*

Vc. *mf* *f*

Db. *mf* *mp* *f* *dim.*

120

Fl. *mf* *f*

Ob. *mp* *mf*

Cl. *a2* *mp* *mf*

Bsn

Hn

Tpt (con sord.) 1st *mp*

Timp.

Vln I

Vln II

Vla *poco cresc.*

Vc. *div.* *p* *poco cresc.* *mp cresc.*

Db.

124 **Senza rit. !**

Fl. *molto cresc.* *sfz* *poco dim.*

Ob. *molto cresc.* *sfz*

Cl. *molto cresc.* *sfz*

Bsn *f* *mf*

Hn

Tpt *f*

Timp.

Senza rit. !

Vln I *(mf)* *f*

Div. *(mf)* *f* *mf* *poco dim.*

Vln II *(mf)* *f*

Vla *(mf)* *f* *mf*

Vc. *(mf)* *f*

Db.

127

Fl. *mp*

Ob. 1st *p*

Cl. a2 *mp*

Bsn *mp* *p*

Hn a2 *p*

Tpt 1st *p*

Timp.

Vln I *mp* *p*

Vln II *mp* *p*

Vla *mp* *p*

Vc. tutti *mp* *p*

Db. pizz. *mp*

Detailed description: This page of a musical score covers measures 127 to 130. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn), and Horn (Hn). The brass section includes Trumpet (Tpt). The percussion section includes Timpani (Timp.). The string section includes Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vc.), and Double Bass (Db.). The score features various dynamics such as *mp* (mezzo-piano) and *p* (piano), and performance instructions like *tutti* and *pizz.* (pizzicato). The music is written in a key with one sharp (F#) and a common time signature (C). The woodwinds and strings play sustained notes with long slurs, while the brass and percussion have more rhythmic patterns.

ROBERT A. HOWARD

After Barbara Hepworth (1970)

FAMILY OF MAN

(1999)

for flute, clarinet in Bb, piano, violin and cello

Duration c. 9 minutes

After Barbara Hepworth (1970)

FAMILY OF MAN

ROBERT A. HOWARD (1999)

SCORE IN C

I Lento ♩ = c.52 - 56

Musical score for the first system, measures 1-4. The score is in 5/4 time and C major. The tempo is Lento, with a metronome marking of approximately 52-56 beats per minute. The instruments and their parts are:

- Flute:** Treble clef, 5/4 time. Measures 1-4 are mostly rests, with a melodic line starting in measure 3 marked *p sempre*.
- Clarinet in Bb:** Treble clef, 5/4 time. Measures 1-4 contain a rhythmic pattern of eighth notes, marked *p sempre*.
- Piano:** Grand staff (treble and bass clefs), 5/4 time. Measures 1-4 contain a rhythmic pattern of eighth notes in the bass clef, marked *p sempre*. An 8va line is indicated below the bass clef.
- Violin:** Treble clef, 5/4 time. Measures 1-4 contain a rhythmic pattern of eighth notes, marked *mp sempre*.
- Violoncello:** Bass clef, 5/4 time. Measures 1-4 contain a rhythmic pattern of eighth notes, marked *mp sempre*.

Musical score for the second system, measures 5-8. The tempo remains Lento. The instruments and their parts are:

- Flute (Fl.):** Treble clef, 5/4 time. Measure 5 starts with a triplet of eighth notes marked with a '3' above the staff. The melodic line continues through measures 6-8.
- Clarinet (Cl.):** Treble clef, 5/4 time. Measures 5-8 contain a rhythmic pattern of eighth notes.
- Piano (Pno.):** Grand staff, 5/4 time. Measures 5-8 contain a rhythmic pattern of eighth notes in the bass clef, marked with an '(8)' below the staff.
- Violin (Vln.):** Treble clef, 5/4 time. Measures 5-8 contain a rhythmic pattern of eighth notes.
- Violoncello (Vc.):** Bass clef, 5/4 time. Measures 5-8 contain a rhythmic pattern of eighth notes.

6

Fl.

Cl.

Pno.

Vln.

Vc.

8

Fl.

Cl.

Pno.

Vln.

Vc.

10

Fl. *Take piccolo* **II** (Tempo I)

Cl.

Pno. *p cresc.*

(8) *Red.* (loco)

Vln. (Tempo I)

Vc.

13

Piccolo

Fl. *mf*

Cl. X

Pno. *(mf)* *8va*

Vln. X *p*

Vc. X

15

Fl. *pp*

Cl. *mp*

Pno.

Vln. *(p)*

Vc.

take
flute

16

Flute

Fl. *pp*

Cl. *(mp)*

Pno.

Vln. *p*

Vc. *mf*

17

Fl. *pp*

Cl. *mp*

Pno.

Vln. *p*

Vc. *(mf)*

18

Fl. *p*

Cl.

Pno.

Vln.

Vc.

19

Fl. *(p)* *dim.* *pp*

Cl.

Pno.

Vln.

Vc.

III (Tempo I)

21

Fl. *p* *dim.*

Cl. *p* *pp*

Pno.

Vln. (Tempo I)

Vc.

22

Fl.

Cl.

Pno.

Vln.

Vc.

mf *mp*

Detailed description: This block contains the musical notation for measures 22 and 23. The Flute (Fl.) part is silent, indicated by a whole rest. The Clarinet (Cl.) part plays a melodic line starting at measure 22 with a mezzo-forte (*mf*) dynamic. The line continues through measure 23, ending with a mezzo-piano (*mp*) dynamic. The Piano (Pno.), Violin (Vln.), and Violoncello (Vc.) parts are silent, each indicated by a whole rest.

23

Fl.

Cl.

Pno.

Vln.

Vc.

pp *p* *mp* *mf cresc.*

Detailed description: This block contains the musical notation for measures 23 and 24. The Flute (Fl.) part is silent, indicated by a whole rest. The Clarinet (Cl.) part plays a melodic line starting at measure 23 with a pianissimo (*pp*) dynamic. The line continues through measure 24, with dynamics increasing to piano (*p*), mezzo-piano (*mp*), and mezzo-forte (*mf*) with a crescendo (*cresc.*) marking. The Piano (Pno.), Violin (Vln.), and Violoncello (Vc.) parts are silent, each indicated by a whole rest.

24

Fl.

Cl.

Pno.

Vln.

Vc.

f *dim.* *p* *pp*

IV *Meno Mosso* ♩ = c. 38 - 42

25

Fl.

Cl.

Pno.

Vln.

Vc.

pp *p* *ppp poco cresc.* *pp*

30

Fl.

Cl.

Pno.

Vln.

Vc.

V Tempo Rubato

dim.

mp

Ped.

dim.

Tempo Rubato

36

Fl.

Cl.

Pno.

Vln.

Vc.

p

cresc.

mf

dim.

(ped.)

43

Fl.

Cl.

Pno.

(p) poco a poco dim..... pp

(ped.)

Vln.

Vc.

VI Tempo I con Rubato

50

Fl.

Cl.

Pno.

mp - f ad lib.

Ped.

Vln.

Vc.

Tempo I con Rubato

mf

55

Fl. *f p*

Cl.

Pno. (ped.)

Vln.

Vc. *mp*

59

Fl. *p*

Cl.

Pno. (ped.)

Vln.

Vc.

61

Fl.

Cl.

Pno.

(ped.)

Vln.

Vc.

mp 3 *poco cresc.* 3 3 *mf*

63

Fl.

Cl.

Pno.

(ped.)

Vln.

Vc.

mp 3 *p* 3 3 3 3

66

Fl. *mp* **3** [G.P.]

Cl. [G.P.]

Pno. [G.P.]
(ped.)

Vln. [G.P.]

Vc. *mf* **3** [G.P.]

71

VII Come Prima (Tempo I)

Fl. *mp* *dim.*

Cl. *p*

Pno. *mp*
(ped.)

Vln. *mp*

Vc. *p* *dim.* *mp*

8va

Come Prima (Tempo I)

75

Fl. *p* *dim.*

Cl. *dim.* *pp*

Pno. *dim.*

Vln. *dim.*

Vc. *p*

77

Fl. *pp* *3* *sempre cresc.*

Cl. *(pp) sempre cresc.*

Pno.

Vln.

Vc.

80

Fl.

Cl.

Pno.

Vln.

Vc.

(p)

mp

mp

82

Fl.

Cl.

Pno.

Vln.

Vc.

sempre cresc.

sempre cresc.

84

Fl.

Cl.

Pno.

Vln.

Vc.

Measures 84-85. Flute part features triplets and a trill. Clarinet part has a rhythmic pattern. Piano part is mostly rests. Violin and Viola parts have simple melodic lines.

86

Fl.

Cl.

Pno.

Vln.

Vc.

(mp)

(mp)

con 8^{va}

mp sempre cresc.

(mf)

(mf)

Measures 86-87. Flute part features triplets and a trill. Clarinet part has a rhythmic pattern. Piano part includes a trill and a sustained note. Violin and Viola parts have simple melodic lines.

88

Fl.

Cl.

Pno.

Vln.

Vc.

90

Fl.

Cl.

Pno.

Vln.

Vc.

(mf) cresc. molto

(mf) cresc. molto

mf cresc. molto

(f) cresc. molto

(f) cresc. molto

92

Fl. 3 3 3 3 VIII IX...

Cl. [STILL]

Pno. *con* (8) [STILL]

Vln. 0 [STILL]

Vc. [STILL]

ROBERT A. HOWARD

After Barnett Newman and Sean Rice

THE STATIONS OF THE CROSS

(2002/3)

for string quartet (2 violins, viola, cello)

Duration c. 12 minutes

The Stations of the Cross

ROBERT A. HOWARD (2002/3)

1 Allegro Moderato [Tempo I] (♩ = c. 104)

Violin 1: *f marcato* (measures 1-2), (V) *f* (measure 2), *f* (triplets, measure 2)

Violin 2: *fp* *pizz.φ* (measures 1-2), *cresc.* (measures 1-2), *ff marcato arco* (measures 1-2)

Viola: *sffz* (measures 1-2), *f p* (measures 1-2)

Violoncello: *ff marcato* (measures 1-2), *pp molto cresc.* (measures 1-2)

Vln. 1: *pp molto cresc.* (measures 3-4), *ff marcato* (measures 3-4)

Vln. 2: *pp molto cresc.* (measures 3-4), *f* (measure 4), *pp molto cresc.* (measures 3-4)

Vla.: *ff marcato* (measures 3-4), *pp molto* (measures 3-4)

Vc.: *f* (measures 3-4), *pp molto cresc.* (measures 3-4), *f p* (measures 3-4)

Vln. 1: *f* (triplets, measure 5), *p cresc.* (measures 5-6), *ff marcato* (measures 5-6)

Vln. 2: *f* (triplets, measure 5), *pp molto cresc.* (measures 5-6), *f p* (measures 5-6)

Vla.: *f* (triplets, measure 5), *ff marcato* (measures 5-6), *f* (triplets, measure 5), *pp molto cresc.* (measures 5-6)

Vc.: *f* (triplets, measure 5), *pp molto cresc.* (measures 5-6), *f* (triplets, measure 5), *pp molto cresc.* (measures 5-6)

7

Vln. 1 *f pp molto cresc.* *(f) pp molto cresc.*

Vln. 2 *f pp molto cresc.* *ff marcato*

Vla. *pp molto cresc.* *f pp molto*

Vc. *ff marcato* *f.p*

9

Vln. 1 *ff marcato* *f pp molto cresc.*

Vln. 2 *f p* *f pp molto cresc.*

Vla. *f* *pp* *ff marcato*

Vc. *f p* *f 3 pp molto cresc.*

A

11

Vln. 1 *f* *pp molto cresc.* *f marcato*

Vln. 2 *ff marcato* *fp pizz. cresc.*

Vla. *f* *pp molto cresc.* *sffz*

Vc. *f* *pp molto cresc.* *ff marcato*

13

Vln. 1 *sul pont. (v)* *f* *pp molto cresc.*

Vln. 2 *arco* *pp* *f* *pp molto cresc.*

Vla. *ppp* *ff marcato*

Vc. *f* *pp molto cresc.*

naturale *3*

15 *col legno (batt.)* *0 (open)* *naturale*

Vln. 1 *pp* *f* *p cresc.*

Vln. 2 *f* *pp molto cresc.*

Vla. *f* *ff marcato* *3*

Vc. *pizz.* *p* *f* *pp molto cresc.*

arco

17 *sul pont.* *naturale*

Vln. 1 *f pp* *f pp molto cresc.* *f*

Vln. 2 *f* *pp molto cresc.*

Vla. *pp molto cresc.*

Vc. *pizz.* *p* *arco.* *ff marcato* *3*

19

Vln. 1

col legno (batt.)

Vln. 2

pp

Vla.

pizz.

Vc.

f *pp*

ff marcato naturale

f *p*

ppp sul pont.

f *pp*

B

22

Vln. 1

f

pp molto cresc.

fpp (pp)

Vln. 2

ff marcato naturale

Vla.

f

pp molto cresc.

pizz.

Vc.

f

pp molto cresc.

sffz sul pont.

f pp

24

Vln. 1

sul pont. (V)

f

naturale

pp molto cresc.

Vln. 2

pp arco

f

pp molto cresc.

Vla.

ppp

ff marcato

Vc.

f

pp molto cresc.

26 col legno (batt.)
0 (open)

naturale $\overbrace{\quad\quad\quad}^3$

Vln. 1 *pp*

Vln. 2

Vla. *f* $\overbrace{\quad\quad\quad}^3$ sul pont.

Vc. pizz. *p* arco *f* $\overbrace{\quad\quad\quad}^3$ *pp* $\overbrace{\quad\quad\quad}^3$ $\overbrace{\quad\quad\quad}^3$

28

Vln. 1 *ff marcato* *fppp* *poco*

Vln. 2 *f p* naturale

Vla. *f* *pp molto cresc.* *f* $\overbrace{\quad\quad\quad}^3$ sul pont.

Vc. *f* *pp molto cresc.* *f pp* *poco*

30

Vln. 1 *ff marcato* naturale

Vln. 2 col legno (batt.) *pp* *f p* *ppp* sul pont.

Vla. pizz. *p* arco *f* *pp* $\overbrace{\quad\quad\quad}^3$ $\overbrace{\quad\quad\quad}^3$ $\overbrace{\quad\quad\quad}^3$ $\overbrace{\quad\quad\quad}^3$

Vc. *p* *f p* *pp* *pp*

33

Vln. 1

Vln. 2

Vla.

Vc.

col legno (batt.)

pp

pizz.

p

f marcato

naturale

fp

cresc.

sffz

ff marcato

35

Vln. 1

Vln. 2

Vla.

Vc.

sul pont. (V)

pp

arco

ppp

f

ppp

sul pont.

pp

f

pp

naturale

ppp

f

pp

37

Vln. 1

Vln. 2

Vla.

Vc.

col legno (batt.)

0 (open)

pp

naturale

f

pp molto cresc.

f

pp molto cresc.

naturale

f

ff marcato

f

pp molto cresc.

p cresc.

pp molto cresc.

ff marcato

pp molto cresc.

39 *sul pont.*

Vln. 1 *f pp* *fppp* *poco*

Vln. 2

Vla. *v*

Vc. *pizz.* *p* *arco* *f pp* *sul pont.* *3* *poco*

41 *naturale*

Vln. 1 *ff marcato* *naturale*

Vln. 2 *col legno (batt.)* *pp* *f p* *ppp* *sul pont.* *3* *3* *3* *3*

Vla. *pizz.* *p* *arco* *f* *pp* *pp*

Vc. *p* *f* *naturale* *pp* *pp*

D

44

Vln. 1 *fpp* *(pp)* *naturale*

Vln. 2 *col legno (batt.)* *pp* *ppp* *sul pont.* *3* *3* *3* *3*

Vla. *pizz.* *p* *pp* *sffz* *sul pont.*

Vc. *f pp*

46

Vln. 1 *sul pont. (V)* *f* *pp molto cresc.*

Vln. 2 *pp* *f* *pp molto cresc.*

Vla. *ppp* *ff marcato*

Vc. *f* *pp molto cresc.*

naturale *3*

48 *col legno (batt.)* *0 (open)* *naturale*

Vln. 1 *pp* *f*

Vln. 2 *f* *sul pont.*

Vla. *f* *pp* *3* *3*

Vc. *pizz.* *p* *arco* *f* *3*

E

2 *Piu Mosso [Tempo II] (♩ = c. 138)*

50 *col legno (batt.)* *naturale*

Vln. 1 *f pp* *mp*

Vln. 2 *pp* *sul pont.* *naturale* *mf* *(sim.)*

Vla. *naturale* *mp* *mf* *(sim.)*

Vc. *pizz.* *p* *arco* *mf*

53

Vln. 1 *mf* *f* *mp*

Vln. 2

Vla.

Vc. *f* *mf*

F
3 Tempo I

57

Vln. 1 *mf* *f*

Vln. 2

Vla.

Vc. *f* *pp poco marc.* sul pont. 3 3

60

Vln. 1 *pp poco cresc.* *p*

Vln. 2 *pp poco cresc.* *p*

Vla. *pp poco cresc.* *p*

Vc. *pp poco cresc.* *p* *pp poco cresc.* sul pont. 3 3

naturale

63

Vln. 1
Vln. 2
Vla.
Vc.

pp poco a poco cresc. (*p*) *mp*

pp poco a poco cresc. (*p*) *mp*

pp poco a poco cresc. (*p*) *mp*

mp *pp poco a poco cresc. (p)* *mp*

naturale

66

Vln. 1
Vln. 2
Vla.
Vc.

pp poco a poco cresc.

pp poco a poco cresc.

pp poco a poco cresc.
naturale

pp *pp poco a poco cresc.*

sul pont.

69

Vln. 1
Vln. 2
Vla.
Vc.

(*p*) (*mp*) *mf* *pp* 3 3 *cresc.* 3 3

(*p*) (*mp*) *mf* *pp* 3 3 *cresc.* 3 3

(*p*) (*mp*) *mf* *pp* 3 3 *cresc.* 3 3

(*p*) 3 3 (*mp*) *mf*

sul pont.

sul pont.

sul pont.

72

Vln. 1 *mf* *pp cresc.* *(p)* naturale

Vln. 2 *mf* *pp cresc.* *(p)* naturale

Vla. *mf* *pp cresc.* *(p)* naturale

Vc. *p cresc.* 3 3

G

74

Vln. 1 *(mp)* *mf* *<f>* *pp molto cresc.* *f* *p cresc.* naturale

Vln. 2 *(mp)* *mf* *<f>* *pp molto cresc.* *f* *p cresc.* naturale

Vla. *(mp)* *mf* *<f>* *pp molto cresc.* *f* *p cresc.* naturale

Vc. *(mp)* *mf* *f* *p cresc.* 3 3

77

Vln. 1 *(mp)* *mf* *f*

Vln. 2 *(mp)* *mf* *f*

Vla. *(mp)* *mf* *f* *sul pont.* 3

Vc. *(mp)* 3 3 *(mf)* *pp molto cresc.* *f*

80

Vln. 1
mp cresc. (*mf*) *f* *piu f*

Vln. 2
mp cresc. (*mf*) *f* *piu f*

Vla.
mp cresc. (*mf*) *f* *piu f* sul pont.

Vc.
 naturale *mp cresc.* (*mf*) *f* *piu f* sub. *pp*

mp cresc. 3 3 (*mf*) 3 3 *f* *ff*

83

Vln. 1
mp cresc. (*mf*) (*f*) *piu cresc.* *ff*

Vln. 2
mp cresc. (*mf*) (*f*) *piu cresc.* *ff*

Vla.
 naturale *mp cresc.* (*mf*) (*f*) *piu cresc.* *ff* al sul pont

Vc.
mp cresc. (*mf*) (*f*) *piu cresc.* *ff* *pp*

mp cresc. 3 3 (*mf*) 3 3 (*f*) *piu cresc.* 3 3 *ff* *pp*

86

Vln. 1
mf *cresc.* (*f*) *piu cresc.* *ff* *pp* sul pont.

Vln. 2
mf *cresc.* (*f*) *piu cresc.* *ff* *pp* sul pont.

Vla.
mf *cresc.* (*f*) *piu cresc.* *ff* *pp*

Vc.
 naturale *mf* *cresc.* (*f*) *piu cresc.* *ff*

cresc. 3 3 *mf cresc.* 3 3 (*f*) *piu cresc.* 3 3 *ff*

89

Vln. 1

Vln. 2

Vla.

Vc.

cresc. *mf* *(f) piu cresc.* *ff*

cresc. *mf* *(f) piu cresc.* *ff*

cresc. *mf* *(f) piu cresc.* *ff* sul pont.

mf 3 *(f) piu cresc.* *ff* *pp* 3 *molto cresc.*

naturale

naturale

naturale

92

Vln. 1

Vln. 2

Vla.

Vc.

f *piu cresc.* *ff* *pp* poco a poco *cresc.*

f *piu cresc.* *ff* *pp* poco a poco *cresc.*

f *piu cresc.* *ff* *pp* poco a poco *cresc.*

f *piu cresc.* *ff* *pp* poco a poco *cresc.*

naturale

95

Vln. 1

Vln. 2

Vla.

Vc.

(p) *(mp)* *(mf)* *(f) piu cresc.*

(p) *(mp)* *(mf)* *(f) piu cresc.*

(p) *(mp)* *(mf)* *(f) piu cresc.*

(p) *(mp)* *(mf)* *(f) piu cresc.*

(p) 3 3 *(mp)* 3 3 *(mf)* 3 3 *(f) piu cresc.* 3 3

legato

J

Accelerando..... **4** Tempo II

98

Vln. 1

Vln. 2

Vla.

Vc.

ff

f marcato

(sim.)

102

Vln. 1

Vln. 2

Vla.

Vc.

(\square V)

106

Vln. 1

Vln. 2

Vla.

Vc.

109 5 Tempo I

Vln. 1 *pizz.* *p* *arco* *p*

Vln. 2 *mp* *dim.* *mf* *pizz.*

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

Vc. *p marcato* *poco cresc.* *mp*

113

Vln. 1 *pizz.* *pp* *f* *mp*

Vln. 2 *mf* *mp*

Vla. *arco* *3* *p marcato*

Vc. *mf* *cresc.* *f* *dim.* *mf molto dim.* *p* *marcato*

117

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *poco cresc.* *mp*

Vc. *poco cresc.* *mp*

120

Vln. 1 *f* *ff* *#mf*

Vln. 2 *f* *ff* *f*

Vla. *mf* *f dim.* *mf dim. mp*

Vc. *mf* *f dim. poco* *mf dim. mp*

124 **L**

Vln. 1 *mp*

Vln. 2 *p* *arco*

Vla. *p* *marcato*

Vc. *p* *p marcato*

126

Vln. 1 *mf*

Vln. 2 *mp*

Vla. *poco cresc.* *mp*

Vc. *poco cresc.* *mp*

129

Vln. 1

Vln. 2

Vla.

Vc.

mf

mf

mf

131

Vln. 1

Vln. 2

Vla.

Vc.

ff

f

mf dim. mp

poco cresc.

f dim. mf dim. mp

f dim. poco mf dim. mp

134 **M**

Vln. 1

Vln. 2

Vla.

Vc.

mp

p

p

arco

pizz.

marcato

marcato

136

Vln. 1

Vln. 2

Vla.

Vc.

pizz. arco

mp

poco cresc.

138

Vln. 1

Vln. 2

Vla.

Vc.

pizz. arco

mp

140

Vln. 1

Vln. 2

Vla.

Vc.

pizz. arco

mf

142

Vln. 1 *mf* 3 3 3 3 pizz. arco 3 19

Vln. 2 pizz. arco 3

Vla. 19 15

Vc. 19 15 *poco cresc.* 3 3

144

Vln. 1 *f* 3 *dim. poco* 3 3 *mf* **N** 6 **Tempo II** *mp ma marc.*

Vln. 2 pizz. arco *mf dim.* *mp ma marc.*

Vla. *f* *dim. poco* *mf dim.* 3 *mp cantabile*

Vc. *f* *dim. poco* *mf dim.* 3 *p*

147 (sim.)

Vln. 1 (sim.)

Vln. 2 (sim.)

Vla. 19 15

Vc. 19 15

P

Tempo I

151

Vln. 1

Vln. 2

Vla.

Vc.

mf *dim.*

f marc.

f marc.

pizz.

156

Vln. 1

Vln. 2

Vla.

Vc.

cresc.

cresc.

cresc.

arco

f marc.

cresc.

ff

ff

sfz

ff

162

Vln. 1

Vln. 2

Vla.

Vc.

pp *cresc.*

pp *cresc.*

pp *cresc.*

pp *cresc.*

f

f

f

168

Vln. 1 *p cantabile* *cresc.* *f*

Vln. 2 *f p*

Vla. *p ma marc.* *cresc.* *sub. p*

Vc. *p ma marcato* *cresc.* *sub. p*

8 **Q**
Tempo II

173

Vln. 1 *p* *poco a poco dim.* (sim.)

Vln. 2 *cresc.* *f marcato* (sim.)

Vla. *cresc.* *f marcato* (sim.)

Vc. *cresc.* *f marcato* (sim.)

177

Vln. 1 *f marcato* *piu f*

Vln. 2

Vla.

Vc.

181

Rallentando.....

Vln. 1

Vln. 2

Vla.

Vc.

mf *f* 3

ff poco dim.

R

184 9 Tempo I

Vln. 1

Vln. 2

Vla.

Vc.

sul pont. *sub. p* (*p*) *mp*

p *sempre p* 3 3

f *mp* 3

molto p mp mp

187

Vln. 1

Vln. 2

Vla.

Vc.

(*mp*) *f* *p < f* *sub. mp*

sub. pp *mp* *mf dim.* *f* *p cresc.*

molto *mf dim.* 3 *f* *p cresc.*

189

Vln. 1
3 *cresc.*
molto ff
f

Vln. 2
naturale
mf cresc.
piu f cresc
ff

Vla.
marc.
sff p
f

Vc.
marc.
sff p
f

191

Vln. 1
mp
sul pont.
mf
pizz.
arco
mp

Vln. 2
p < sffz
mf
mp
f
mf

Vla.
mp
poco a poco crescendo
f
pp
ffp

Vc.
mp
poco a poco crescendo
f
pp
ff

194

Vln. 1
mf
naturale

Vln. 2
f
mp

Vla.
dim.
mp
pizz.
arco
mf
mp dim.

Vc.
pizz.
arco
f
mf dim.
mp

S

197

Vln. 1

Vln. 2

Vla.

Vc.

p

arco

ff poco dim.

sul pont.

p

sempre p

molto

p

200

Vln. 1

Vln. 2

Vla.

Vc.

mp

mp

pp

molto

mp

mf dim.

f

p cresc.

mp

mp

pp

molto

mp

mf dim.

f

p cresc.

203

Vln. 1

Vln. 2

Vla.

Vc.

naturale

mf cresc.

piu f cresc.

ff

marc.

sff p

f

f

marc.

sff p

f

205

Vln. 1

Vln. 2

Vla.

Vc.

gliss.

p *sfz* *mf*

mp *f* *mf*

sub. mp *poco a poco crescendo* *f* *pp* *ffp*

sub. mp *poco a poco crescendo* *f* *pp* *ff*

208

Vln. 1

Vln. 2

Vla.

Vc.

f

dim. *mp* *pizz.* *arco* *mp dim.*

pizz. *arco* *pizz.*

f *mf dim.* *mp*

T

211

Vln. 1

Vln. 2

Vla.

Vc.

p *ff* *poco dim.* *molto* *p* *mp* *mp*

215

Vln. 1

Vln. 2

Vla.

Vc.

pp molto mp mf dim. f p cresc. marc.

pp molto mp mf dim. f p cresc. marc.

218

Vln. 1

Vln. 2

Vla.

Vc.

sffp f f mp poco a poco crescendo

sff p f f mp poco a poco crescendo

221

Vln. 1

Vln. 2

Vla.

Vc.

f pp fff dim. mp p pizz. arco mf dim. mp

f pp fff dim. mp p pizz. arco mf dim. mp

225 10 Tempo II

Vln. 1 *mp ma marc.* (sim.) *mf*

Vln. 2 *mp ma marc.* (sim.)

Vla. *mp cantabile*
arco

Vc. *p*

U

Rit..... 11 Tempo I

Vln. 1 *mp* *molto cresc.*

Vln. 2 *(mp) molto cresc.*

Vla. *mp molto cresc.*

Vc. *mf* *cresc.* *molto*

233

Vln. 1 *ff* *molto dim.* *(mf)* [freeze]

Vln. 2 *ff* *molto dim.* *(mf)* [freeze]

Vla. *ff* *molto dim.* *(mf)* [freeze]

Vc. *ff* *dim.* *mf* *dim.* [freeze]

237

Vln. 1

Vln. 2

Vla.

Vc.

mp

mf dim.

[freeze]

mf

mp

mf dim.

[freeze]

mf

mp

mf dim.

[freeze]

mf

242

Vln. 1

Vln. 2

Vla.

Vc.

dim.

[freeze]

f dim.

dim.

[freeze]

f dim.

dim.

[freeze]

f dim.

mf dim.

[freeze]

f dim.

246

Vln. 1

Vln. 2

Vla.

Vc.

(mf)

[freeze]

ff *molto dim.*

(mf)

[freeze]

ff *molto dim.*

(mf)

[freeze]

ff *molto dim.*

mf dim.

[freeze]

ff *dim.*

V

250

Vln. 1 (mf) [freeze] f cresc. ff molto dim.

Vln. 2 (mf) [freeze] f cresc. ff molto dim.

Vla. (mf) [freeze] f cresc. ff molto dim.

Vc. [freeze] mf dim. f molto ff dim.

254

Vln. 1 (mf) [freeze] mf cresc. ff molto dim.

Vln. 2 (mf) [freeze] mf cresc. ff molto dim.

Vla. (mf) [freeze] mf cresc. ff molto dim.

Vc. [freeze] mf mf cresc. molto ff dim.

258

W

Vln. 1 [freeze] mp molto cresc. ff molto dim.

Vln. 2 [freeze] mp molto cresc. ff molto dim.

Vla. [freeze] mp molto cresc. ff molto dim.

Vc. [freeze] mf cresc. molto ff

262 [freeze]

Vln. 1 *mp molto cresc.* *ff* [freeze]

Vln. 2 *mp molto cresc.* *ff* [freeze]

Vla. *mp molto cresc.* *ff* [freeze]

Vc. *mf* *cresc.* *molto ff* [freeze]

266 [freeze]

Vln. 1 *mp molto cresc.* *f* *mp* *mf* *mp* [freeze]

Vln. 2 *mp molto cresc.* *f* *mp* *mf* *mp* [freeze]

Vla. *mp molto cresc.* *f* *mp* *mf* *mp* [freeze]

Vc. *mf* *f* *mf* [freeze]

X 12 **Tempo II**

270

Vln. 1 *mp* *mf* *f*

Vln. 2 *mf* (sim.)

Vla. *mf* (sim.)

Vc. *mf* *gliss.* *f*

274

Vln. 1 *mp* *mf* *f*

Vln. 2

Vla.

Vc. *f*

Y

278 **13** **Vivace [Tempo III]** (♩ = c. 208)

Vln. 1 *sub. pp legato con rubato* *p*

Vln. 2 *sub. pp legato con rubato* *p*

Vla. *sub. pp legato con rubato* *p*

Vc. *sub. pp legato con rubato* *p*

285

Vln. 1 (sim.) *mp*

Vln. 2 (sim.) *mp*

Vla. (sim.) *mp*

Vc. (sim.) *mp*

292

Vln. 1

Vln. 2

Vla.

Vc.

mp

298

Vln. 1

Vln. 2

Vla.

Vc.

poco a poco crescendo

305 **Z**

Vln. 1

Vln. 2

Vla.

Vc.

f staccato

311

Vln. 1

Vln. 2

Vla.

Vc.

ff

316

Vln. 1

Vln. 2

Vla.

Vc.

marcato

320

Vln. 1

Vln. 2

Vla.

Vc.

sub. p *legato*

AA

326

Vln. 1

Vln. 2

Vla.

Vc.

mul pont

(sim.)

(sim.) nat.

(sim.)

mul pont

331

Vln. 1

Vln. 2

Vla.

Vc.

mul pont

nat.

mul pont

nat.

mp

mp

mp

mp

BB

336

Vln. 1

Vln. 2

Vla.

Vc.

mul pont

nat.

mul pont

nat.

340

Vln. 1

Vln. 2

Vla.

Vc.

sul pont
nat.

sul pont
nat.

343

Vln. 1

Vln. 2

Vla.

Vc.

poco a poco crescendo

poco a poco crescendo

poco a poco crescendo

poco a poco crescendo

346

Vln. 1

Vln. 2

Vla.

Vc.

CC

piu cresc.

piu cresc.

piu cresc.

piu cresc.

349

Vln. 1

Vln. 2

Vla.

Vc.

This system of music covers measures 349 to 352. It features four staves: Violin 1, Violin 2, Viola, and Violoncello. The key signature has one flat (B-flat). The music is marked with a forte *f* dynamic. The Violin 1 and 2 parts play a melodic line with eighth notes and slurs. The Viola and Violoncello parts provide harmonic support with chords and moving lines. The system concludes with a double bar line and a repeat sign.

353

Vln. 1

Vln. 2

Vla.

Vc.

This system of music covers measures 353 to 356. The key signature changes to two flats (B-flat and E-flat). The music is marked with a *cresc.* (crescendo) dynamic. The Violin 1 and 2 parts continue their melodic lines. The Viola and Violoncello parts play chords and moving lines. The system concludes with a double bar line and a repeat sign.

357

Vln. 1

Vln. 2

Vla.

Vc.

This system of music covers measures 357 to 360. The music is marked with a fortissimo *ff* dynamic. The Violin 1 and 2 parts play a melodic line with eighth notes and slurs. The Viola and Violoncello parts provide harmonic support with chords and moving lines. The system concludes with a double bar line and a repeat sign.

DD

361

Vln. 1

Vln. 2

Vla.

Vc.

molto marcato

365

Vln. 1

Vln. 2

Vla.

Vc.

370

Vln. 1

Vln. 2

Vla.

Vc.

p *f* (sim.)

374

Vln. 1 *pp* *molto cresc.* *fff* *pp*

Vln. 2 *pp* *molto cresc.* *fff*

Vla. *pp* *molto cresc.* *fff* *p ma marc.*

Vc. *pp* *molto cresc.* *fff* *p ma marc.*

378

Vln. 1 *poco a poco crescendo*

Vln. 2 (sim.) *mp marcato*

Vla. (sim.)

Vc. (sim.)

382

Vln. 1 *f* (sim.)

Vln. 2 *f* (sim.)

Vla. *f* (sim.)

Vc. *ff*

386

Vln. 1 sul G

Vln. 2 (sim.)

Vla. f

Vc. mp — f cantabile

390

Vln. 1 (sim.)

Vln. 2 mf sul G

Vla. f

Vc. f

393

Senza Rit.

Vln. 1 f

Vln. 2 f

Vla. f

Vc. f