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A portfolio of compositions and commentary

Hicks, Stephen Elliot

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Music Department

King's College, London

A PORTFOLIO OF COMPOSITIONS

AND COMMENTARY

Stephen Hicks

Submitted to the University of London

for the degree of Doctor of Philosophy

Abstract

The following commentary describes seven compositions for different ensembles and solo instruments:

1. *The familiar narrowing of homecoming* (small ensemble)
2. *Simultaneously sovereign and invaded* (trumpet and string quartet)
3. *Dance Triptych* (solo piano)
4. Trombone Concerto (trombone and large orchestra)
5. *Two Inventions* (string quartet)
6. *Hidden Traces/Ancient Places* for Brass Septet
7. Concerto for Chamber Orchestra (large ensemble)

In this portfolio I explore the use of *cantabile* lines in instrumental writing, in particular in my writing for brass. It seems to me that, unlike music for other instruments, much contemporary brass writing has ignored the possibility of developing the lyricism found in the late 19th- and early 20th-century, instead exploring the use of extended techniques, extreme virtuosity, or the lyricism of jazz, for example in the solo trumpet concerto works of Turnage, Birtwistle, Maxwell Davis and Gruber. Three pieces in the portfolio (*Simultaneously sovereign and invaded*, Trombone Concerto and the Brass Septet) specifically explore the lyrical potential of the 'pure' sound of the instruments of the 'heavy brass' section: trumpet, trombone and tuba.

A second research strand is the way in which, as a brass performer-composer, my intuition informs the way in which I write; the extent to which my music is, in effect, notated improvisation, in that it is does not, in general, adhere strictly to any pre-planned compositional systems or procedures.

Thirdly, two pieces, *Simultaneously sovereign and invaded* and Trombone Concerto, explore the use of brass instruments as concertante soloist.

List of Scores

- *The familiar narrowing of homecoming* (2011) - small ensemble

- *Simultaneously sovereign and invaded* (2011) - trumpet and string quartet

- Dance Triptych (2011 - 2014) - solo piano

- Trombone Concerto (2012) - trombone and large orchestra

- *Two Inventions for String Quartet* (2012) - string quartet

- *Hidden Traces/Ancient Places* (2013) - brass septet

- Concerto for Chamber Orchestra (2013/14) - large ensemble

Audio Material

1. *The familiar narrowing of homecoming*

    Lontano, Odaline de la Martinez (cond.)

    King's College, London

2. *Simultaneously sovereign and invaded*

    Simon Desbruslais, Ligeti Quartet

    King's College, London, 26th November 2013

3. Dance Triptych: *i - Valse Triste, ii – March, iii - Rachenitsa*

Sample Performance

4. Trombone Concerto

Matthew Downes, Fulham Symphony Orchestra, Marc Dooley (cond.)

Hammersmith Town Hall, London, 30th June 2012

5. *Two Inventions for String Quartet*

Ligeti Quartet

The Forge Camden, London, 20th November 2012

6. *Hidden Traces/Ancient Places* (Excerpts of Quintet version)

Alumni of Southbank Sinfonia

Royal Opera House, Covent Garden, London 22nd May 2014

7. *Hidden Traces/Ancient Places* (Septet version)

Sample performance

8. Concerto for Chamber Orchestra

Sample performance

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1. Contribution to knowledge – the brass performer-composer

1.1 Introduction

In *Principles of Orchestration*, Nicolai Rimsky-Korsakov writes,

> *As a general rule, brass instruments lack the capacity to express passion or geniality. Phrases charged with these sentiments become sickly or insipid when confided to the brass. Energetic power, free or restrained, simplicity and eloquence constitute the valuable qualities of this group.*[1]

Of course it is clear that brass instruments can be played with 'energetic power', and this is a desirable characteristic used by many composers in various musical genres, but the assertion that they cannot be played with 'passion or geniality' seems a simplification. However, it is perhaps this perceived lack of expressive flexibility that seems to have led to few composers wanting to write seriously for these instruments: as noted by trumpet soloist John Wallace, in reference to both solo brass music and chamber works, 'there is little evidence (...) of a conscious and continuing investment in high-quality [brass] music.'[2] What is particularly interesting is the lack of brass player-composers; despite presumably knowing that the instruments they play do have expressive flexibility, a search of composers

[1] Nicolai Rimsky-Korsakov, Principles of Orchestration, trans. Edward Agate(Paris, 1922) 55

[2] John Wallace, 'Brass solo and chamber music from 1800,' in *The Cambridge Companion to Brass Instruments*, ed. Trevor Herbert and John Wallace (Cambridge: Cambridge University Press, 1997) 243

over the last 200 years reveals very few brass player-composers outside of the brass band world, unlike, say, is the case with pianist-composers.[3]

The main impetus behind many of the pieces of this portfolio, therefore, is a very pragmatic one – extending the solo and ensemble repertoire for the instruments of the heavy brass section: trumpet, trombone and tuba. I felt that this 'fresh ground' was an area rich with possibilities, especially with my personal interest as a performer, and with performance possibilities amongst my friends and colleagues.

1.2 Contextualisation of my music and lyricism

In writing the music in this portfolio I have not deliberately reacted against the work of others composers working today, but at the same time they have not directly influenced my approach. Nevertheless, in this commentary I do make references to several contemporary works - particularly works for brass. These works are not referenced as the exact antithesis of what I am trying to do, but I am suggesting that there is 'another way' of writing for brass that hasn't been fully explored; an approach not built on what has been written over the last 50 years but circumnavigating that and exploring other ways in which brass music could have developed.

In some ways my attempt to develop the more lyrical brass writing of the late 19th century and early 20th century is similar to the approach of Nicholas Maw, who also explicitly refers

[3] A few examples over the last 60 years - Richard Bissill (horn player with Royal Opera House), Malcolm Arnold (trumpet player with London Philharmonic Orchestra), Kurt Schwertsik (Horn player Vienna Symphony Orchestra)

to an interest in the period 'somewhere between 1860 and 1914'[4]. It has been suggested by author Calum Macdonald[5] that the vocal ensemble of three females in Maw's *Scenes and Arias*[6], was inspired by the trio at the end of the last act of Strauss's Die Rosenkavalier, as composer and music critic Bayan Northcott notes about this piece that it was a 're-animation in his own terms of the florid, long-breathed lyricism he loved in the operas of Richard Strauss'. Northcott goes on to say that 'Scenes and Arias […] blazed the trail for a number of subsequent British works of a new-found lyricism, [and was] one of the earliest and bravest reactions against post-war avant-garde orthodoxy'[7].

It is this 'new-found lyricism' which I do hear in contemporary music for other instruments (to take just one example of many, the cor anglais melody at the opening of James MacMillan's '*The World's Ransoming'*)[8], but that I find to be lacking in contemporary brass writing of the last 50 years. There are some exceptions - Carter, for example, opens his 'A Symphony of Three Orchestras'[9] with a 25 bar, long-breathed line for the first trumpet, inspired by the image of a seagull over the Brooklyn Bridge.

Of course 'lyricism' has many meanings, but I am using it to mean a sensuality of expression, and, perhaps even more simply, lines which literally sound as though they could be settings of *lyrics* and so have a resemblance to vocal lines. Away from their martial character, historically, brass instruments have been used to double and imitate vocal lines. As cornett player Bruce Dickey notes, the Renaissance cornett was used for its 'vocal quality' and for

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4 Paul Griffiths, *New sounds, new personalities: British composers of the 1980s in conversation with Paul Griffiths* (London, 1985) 170

5 Calum Macdonald*, liner notes to Maw: Scenes and arias, Lyrita SRCD 267*

6 Nicolas Maw, Scenes and Arias (London, 1966)

7 Bayan Northcott, http://www.independent.co.uk/arts-entertainment/classical-music-a-backward-leap-bayan-northcott-anatomises-nicholas-maws-early-masterpiece-scenes-and-arias-in-anticipation-of-its-revival-at-this-mondays-prom-1415584.html

8 James MacMillan, *The World's Ransoming* (London, 1996)

9 Elliot Carter, *A Symphony of Three Orchestras* (New York, 1978)

'doubling voices'[10]. In Italian opera, the trumpet or cornet often has melodic lyrical material, for example the prelude to act 2 of Donizetti's *Don Pasquale*[11], and of course, in the Salvation Army, hymn tunes are often played by brass bands in place of an organ. I referred to a lack of serious contemporary brass chamber music in 1.1, and, for chamber brass musicians, one alternative to playing new music is the performance of transcriptions and arrangements. Given what I have written above, it is perhaps not a surprise that arguably the most effective arrangements for brass are those of vocal music.[12] This vocal quality of the brass instruments gives their unaltered sound (by which I mean un-muted and with no 'extended' techniques) a sensuality of expression which I believe is yet to be fully explored in the 20th-/21st-century idiom.

The roots of my lyricism are found in the music written by composers of the late 19th and early 20th centuries: Wagner, Strauss, Berg, Ravel and early Stravinsky. In many works in this portfolio, I have attempted to synthesise the *cantabile* line and 'endless melody' found in the music of late 19th-century Austro-German repertoire in particular with my post-tonal harmonic language. Whilst preparing to write the trombone concerto, I looked at the long melodic lines in the music of Richard Strauss, for example the soprano line in the first of the Four Last Songs, 'Frühling',**[13]** in which the line, without obvious audible structure or repetition, retains interest despite lasting throughout the whole song. Although at no point does the trombone line in my concerto extend for as long as the soprano in the Strauss**[14]**, the influence of this constantly evolving, fluid line is clear: it is most evident in the *arioso*

[10] Bruce Dickey, 'The Cornett' in *The Cambridge Companion to Brass Instruments,* ed. Trevor Herbert and John Wallace (Cambridge, 1997) 62

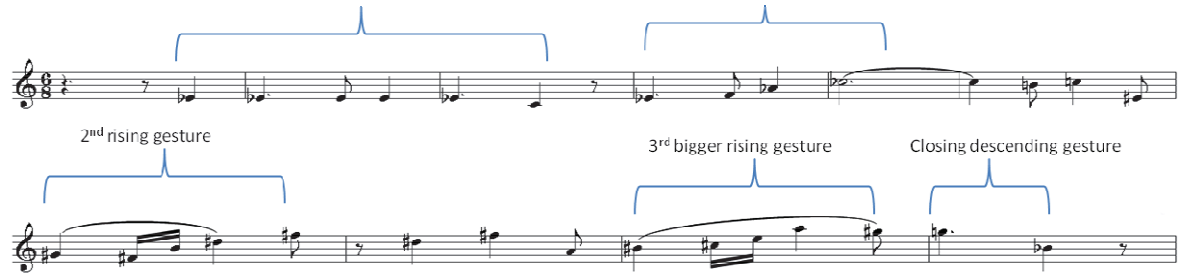
[11] Gaetano Donizetti, *Don Pasquale* (Milan, 1961)

[12] For example my arrangement of Bruckner's *Os Justi* (London, 2014) which appears amongst arrangements of other choral works on Septura: *Music for Brass Septet* (Naxos, 2014)

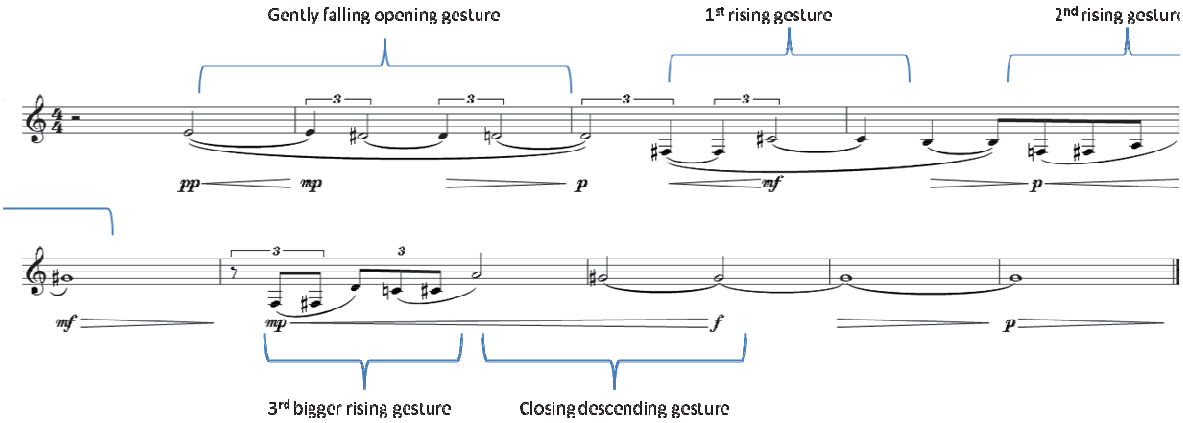
[13] Richard Strauss, *Frühling* (London, 1950)

[14] I am always aware of the practical endurance limitations of brass players - as discussed in the notes on the Brass Quintet

writing in the third movement but, as can be seen in Fig. 1, even in the opening trombone line of the first movement, the similarity to the opening soprano line in 'Frühling' can be seen in terms of the freedom of the rhythmic pulse and the rise and fall of the line. It is not be intention to cite this as an exact model; however, this is a clear example of the way in which the lyrical, *cantabile* lines of late Strauss are synthesised with my language.



Strauss, 'Frühling'. Soprano, bars 4-13



Hicks, Trombone Concerto. Solo trombone, bars 2-10

Fig. 1

1.3 Improvisation, intuition rhythm and system

When using the word intuition I mean two different but related things:

1) the ear's 'knowledge' of and familiarity with the filtered catalogue of a body of heard music:
2) as a performing brass player, what I would like to play.

Although much of the music of this portfolio has some 'pre-compositional' system of organisation, the note-to-note decisions were made almost exclusively intuitively. For this reason, for some listeners, the melodic lines have the character of sounding like they do not have a pre-planned or rigid structure and are more like notated improvisations. This impression is wholly in keeping with the manner in which they were written, in that the exact melodic shapes and the timing of the rhythmic events were not, in general, predetermined in a systematic way. Although in most cases early on in the portfolio (for example the opening of *the familiar narrowing*…) the pitches derive from some sort of mode or collection, as I was writing the lines the decision as to whether they should move up or down, by which interval, and when this should occur, was simply made by what my ear determined was the 'right' thing to do. In the case of the brass writing and, in particular, the lines for trumpet, the decisions were informed by what I would want to happen next if I was playing the piece. This is particularly true of the trumpet writing in *simultaneously sovereign and invaded* in which I essentially improvised (in my head) the melodic line over imagined chords and then notated what I heard. The details of the accompanying lines were dealt with afterwards. In other contexts, where I was not consciously 'improvising', my rhythms were mainly written to articulate the changes the other parameters were making, rather

than working to their own prescribed system.[15] A very good example of this is in the slow music of the first invention for string quartet. I extracted the pitches of the viola melody from the chord sequence of the invention[16] and whilst maintaining the order of these pitches, in order to give a freedom of expression to the melodic line, the timing of these extracted pitches within the bar and against the timing of the accompanying pitches was determined by ear. This was achieved by shifting them, say one quaver early, turning straight quavers into triplets or quintuplets, or tying the pitch over the bar line. The source of this rhythmic intuition has its roots, as with my lyricism, in the music of the late 19th century, but with a freer relationship with the underlying pulse, although I hope that any displacement from the pulse is still heard as syncopation.

The piano pieces are separate from the others in the portfolio as far as rhythm is concerned, where the organised subversion and layering of known rhythms was one of the 'points' of the pieces. Although the first two, the *Valse Triste* and *March*, are, I hope, interesting in themselves, there is no obvious relationship between their rhythmic subversions and the rest of the portfolio, and as such they stand alone. However, in the *Rachenitsa*, the methodical way of blurring the pulse by moving the events so that they do not match up with the underlying rhythmic structure has a similar aural effect to the intuitive shifting of events in the pieces written afterwards. For example, at the end of the *Concerto for Chamber Orchestra* the pitches and basic rhythmic units of the horn and 'cello line (bars 300 - 308) are prescribed by the combining technique as described in chapter 9; however, the exact positions of these within the bars are blurred by intuitively shifting them to introduce a sense of direction and building of tension.

[15] By rhythmic system I am referring to, for example, the way in which one of my KCL London colleagues, Christian Mason, used, very effectively, the Fibonacci sequence to determine the timing of events.

[16] This method is described in more detail in chapters 7 and 8.

This integration of a method into an intuitive approach for later use is not limited to rhythmic procedures. As discussed above, although none of the music in the portfolio adheres strictly to a system of composition, the degree to which there is some systematic organisation, in terms of limitation of note choice, varies across the portfolio. In broad terms, chronologically, the pieces move towards and then away from strict organisation, with the strictest organisation being adhered to in the *Two Inventions* for String Quartet and the Brass Septet. In the quartet, the note choice is either fixed (almost) strictly to a mode, or extracted from a chord sequence (a procedure described in chapter 7 and 8), and although there are freer sections in the brass septet, for example the tuba solo at the start of the third movement, on the whole the pitch content is controlled in a similar way.

This is not to say that the pieces after these two, the *Rachenitsa* and the *Concerto for Chamber Orchestra,* do not work within a limited pitch collection; however they were not composed that way, and any limitation in pitch material that does occur has happened intuitively. In some cases this means that the music uses the total chromatic but in others the field is limited to a mode.

In his 1992 article on Oliver Knussen's music, Julian Anderson refers to *Sonya's Lullaby*[17] as being one of Knussen's two 'purely intuitively composed piece[s]', and that 'the pitches sound logical, inevitable and coherent, however freely chosen.'[18] This piece was written after several very structured pieces, for example *Ophelia Dances Book 1* and *Autumnal*, and the fact that Anderson says that the pitches of Sonya's Lullaby 'sound logical and inevitable' suggests that perhaps Knussen had internalised the compositional systems or procedures he

[17] Oliver Knussen, *Sonya's Lullaby* (London, 1977)

[18] Julian Anderson, 'The Later Music of Oliver Knussen. Catching up with Knussen during His 40th Year', from *The Musical Times, Vol. 133, No. 1794* (Aug., 1992) 393-394

had been using. This 'internalisation of system' is how I see the way the writing of my music developed over the period from the middle to the end of the portfolio.

1.4 Structure and harmony

By harmony I mean two things: the local colour of note-on-note combinations, and long-term moving between tension to repose. The local harmony is, as discussed above and in the relevant chapters, controlled sometimes by intuition and sometimes by the use of chord sequences. The end result of these two approaches for me does not sound very different, although the intention of the chord sequences and the way of extracting melodic lines form them was not to control the harmony but rather to ensure coherence of both the melodic and harmonic material.

My original intention for my research had been to expand this chord sequence method in some way to control the longer term harmonic construction and therefore the structure of the pieces, but, as my work started to concentrate on other areas, this aspect was left to intuition. Looking retrospectively at the pieces this reliance on intuition is perhaps less successful than say with my rhythmic writing. Within my harmonic language there is a difference between more and less consonant sounds but they do not work at the extremes; other than in the *Two Inventions*, where there are major 6th chords, these clear references to diatonic harmony are missing. At the other extreme, there are also few instances of extreme dissonance. Where dissonance does occur it is a result of textural layering. A successful example is in the second half of the 4th movement of the *Trombone Concerto* (bars 283-293) where the full orchestra is playing in three layers: staccato quavers in the

bass in various 7ths and 9ths, full staccato semiquaver chords in the brass, and legato slurred semiquavers in the wind and high strings. The result here is dissonance, although hopefully not without a distinct colour, and structurally it serves as the tension to be released by the very calm opening of the fifth movement. There is a similar section in the *Concerto for Chamber Orchestra* at the end of the first movement (bars 69 - 85) leading into the calmer second movement.

1.5 Concertante Form

One of the other concerns in the portfolio, other than brass writing and lyricism, was the use of concertante form, and two pieces explore this to a greater or lesser extent. The first of these, the trumpet quintet, certainly uses the trumpet as the 'other' in the ensemble but the primary concern here was less about concertante form in general and more the practical concern of how modern brass instruments can work as part of a smaller ensemble with non-brass instruments. The two performances of the piece were very instructive in this regard. The first performance was slightly under-rehearsed and the performers had perhaps not understood or discussed the practical considerations necessary to make it work. The second was a much more balanced performance, and showed that with the right textures and a sympathetic performance, this ensemble can work. I am happy with the piece but there does seem to be room here for further work.

The piece which explores the concerto form most explicitly is the *Trombone Concerto*. The intention had always been to write a concerto for one of the heavy brass instruments as one of the major pieces in the portfolio and, again quite pragmatically, the opportunity arose for a performance with a trombone soloist and full orchestra. When I started to think about the

structure of the piece I increasingly thought about the different roles of the concerto soloist and how these could manifest in a work for trombone, an instrument that even in the hands of an extreme virtuoso has its technical limitations. I go into more detail in Chapter 5 but essentially the form of the piece became an exploration of the role of the concerto soloist. At one extreme the soloist takes on the 'traditional' role of having the foreground melodic material with accompaniment, and at the other extreme, in the last movement, having had various forms of soloist's role throughout the piece, it is replaced as the 'soloist', and its conspicuous absence makes it, paradoxically, even more clearly the focus of attention.

2. The familiar narrowing of homecoming - for small ensemble

Introduction

The familiar narrowing of homecoming was written as the first piece in the portfolio and before I had come to many of my later conclusions about the main topics of my thesis. Nevertheless, in writing the piece, my primary concern was creating an effective structure whilst using memorable material, from dramatic gestures such as the opening, to extended melodies such as the opening 'cello line, to clearly recognisable rhythmic patterns.

Structure/Form

The phrase from which the title of the piece came led me to its structure - this is a rotational structure, with two rotations: a statement and one more cycle. With reference to Sibelius' Symphony No. 5, James Hepokoski defines rotational form as follows:

> *a rotational structure is more of a process than an architectural formula. In such a process Sibelius initially presents a relatively straightforward 'referential statement' of contrasting ideas. This is a series of differentiated figures, motives, themes, and so on…The referential statement may either cadence or recycle back through a transition to a second broad rotation. Second (and any subsequent) rotations normally rework all or most of the referential statement's material, which is now elastically treated.* [19]

[19] James Hepokoski, Sibelius: Symphony No. 5 (Cambridge, 1993) 25

This piece is structured as two rotations followed by a coda, the two rotations containing three pairs of analogous sub-sections:

Rotation 1	Bars: 1 - 73
Rotation 2	Bars: 74 - 126
Coda:	Bars: 127 - 136

Fig. 2

	Subsection A	Subsection B	Subsection C
Rotation 1	1A: 1-15	1B: 16-29	1C: 30-73
Rotation 2	2A: 74 - 94	2B: 95 - 108	2C: 109 - 126

Fig. 3

It is the relationship between the subsections of the two rotations which constitutes the main narrative of the piece. Each pair of subsections i.e. (1A, 2A), (1B, 2B), (1C, 2C) uses similar material; however, the extent to which the subsections are similar evolves through the piece.

- Section 1A and 2A, although using the same material, sound very different. 1A is played by the piano, bass clarinet and cello, all in their lowest registers. 2A is played by the piano in its high register, the winds are playing in a high register, and violin

and cello are playing artificial harmonics. The rhythms of the motifs in 2A still bear a resemblance to those in 1Ar. An example of similar material, rhythmically varied, and in a different register and orchestration, is shown in Fig. 4. To make clear the comparison in this figure, the 'cello gestures have been moved within the bar to 'match' with the piano's varied versions, and both parts are written in 4/4.

- Section 1B and 2B are more similar - the gestures are recognisably the same albeit transposed and, again, in a different register. An example of this is given in Fig. 5.

- Sections 1C and 2C are essentially the same with just a little variation.

This process of the aural recognition of the similarity of the sections becoming more apparent constitutes the 'narrowing' and 'homecoming' of the title.

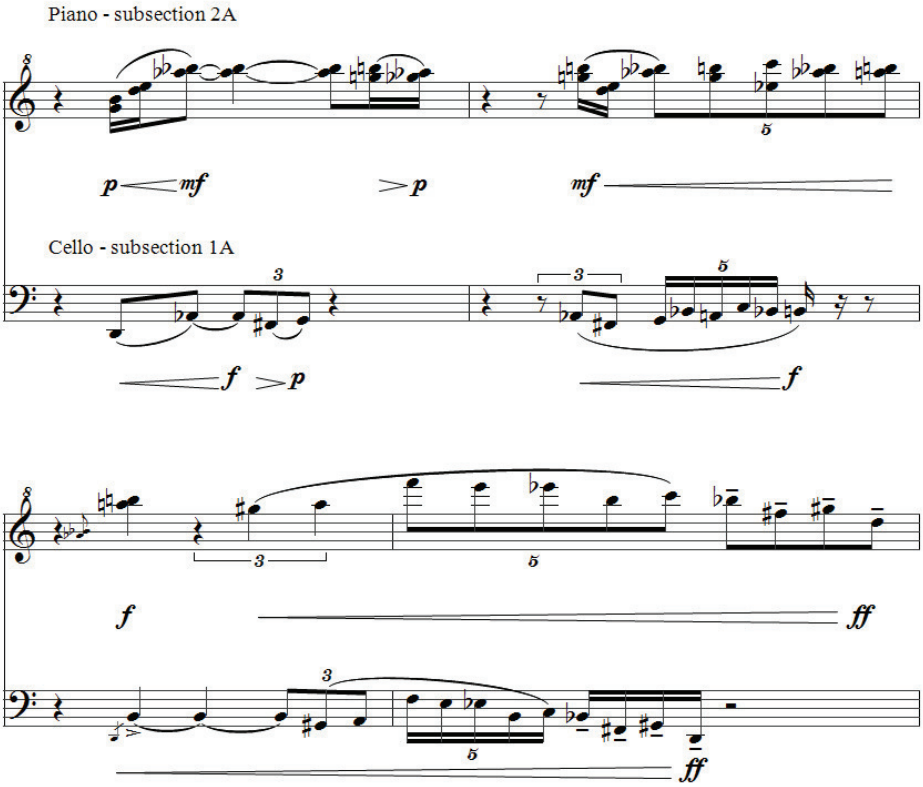

Piano - subsection 2A
p
mf
p
mf
Cello - subsection 1A
f
p
f
f
ff
ff

Fig. 4

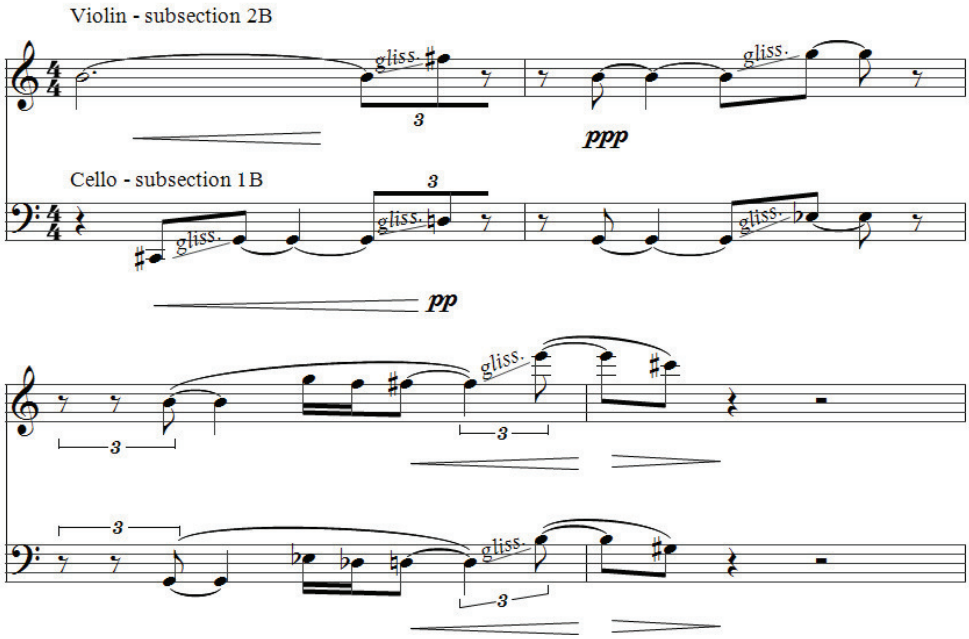

Violin - subsection 2B
gliss.
ppp
Cello - subsection 1B
pp

Fig. 5

Rhythm and Motivic links

There are many cases of motivic links throughout the piece. For example, the initial gesture in the cello, in bar 2, as well as being developed in this 'cello line, is used in various guises later on in the structure, as seen in Fig. 6.

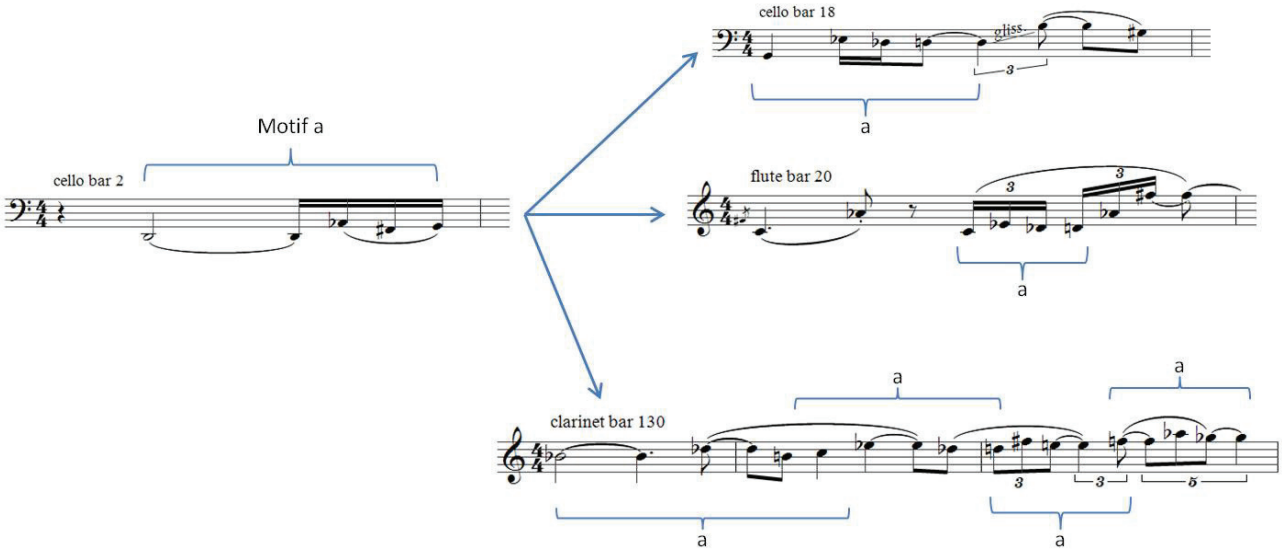


Fig. 6

Generally, although the harmony is controlled by the use of modes, the rhythms, in most of my music, are written with no system. However, in the dance sections (the 'C' sections), the rhythms used are statements, sequences, rhythmic augmentations and hocketing of the two bar cell in Fig. 7.

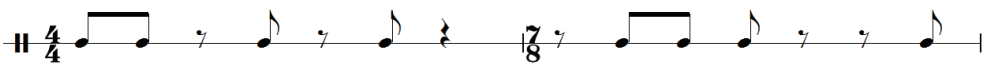


Fig. 7

This cell and the associated intervals from the dance section are also used to construct the rhythmic structure of the piano and bass clarinet in the opening - see Fig. 8.

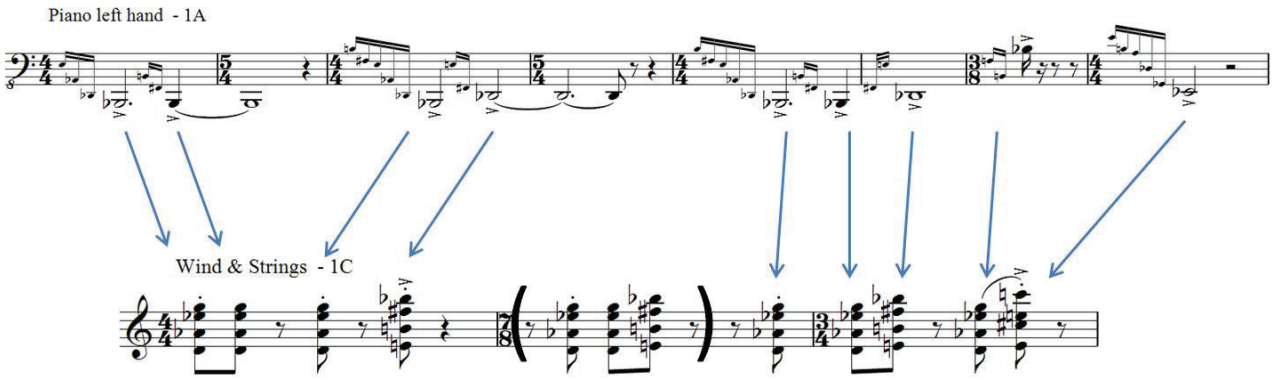


Fig. 8

Performance Considerations

This piece has not yet had a public performance, but was played in a workshop. The piece went well, with the performers commenting that the parts were idiomatically written; however, two changes were suggested. In bar 73, I had written the strings *pizzicato,* but in performance this did not cut through the piano writing; I replaced it with *tremolando* which seemed to work much more successfully. Also, when the dance sections, bars 30 - 74 and 109 - 126, were played at the metronome marking I had suggested, it was commented by the conductor that it sounded 'cluttered'. Bringing the tempo down by 8 bpm, from ♩ = 112 to 104, resulted in the syncopations sounding more clearly without losing any excitement.

3. Simultaneously sovereign and invaded[20] for trumpet and string quartet[21]

So we are paradoxical beings,

both individual and social,

both of our time and part of history's flow.[22]

Introduction

The title of the piece, and the accompanying quotation, could be used very easily to describe any concerto or concertante work - the idea of the solo instrument in opposition to the main ensemble, whilst sharing harmonic and motivic links. Related to this is what makes a piece a 'concerto' at all - the 'sovereignty' of the solo instrument within its ensemble context. The idea of what constitutes a 'concerto' is investigated more thoroughly in the Trombone Concerto, and, as such, this piece can be seen as my first thoughts on the subject.

Another element on which I was concentrating in this work is the use of the elegant, 'melodic' possibilities of the trumpet, an aspect of the instrument that is perhaps rare in more recent solo trumpet works. Many[23] have taken inspiration, in this respect, from the jazz tradition of the trumpet, and in doing so have perhaps ignored its historical 'art-music' roots in the late romantic works of Wagner, Mahler, Strauss and the cornet writing of

[20] Salman Rushdie, 'Very well I contradict myself', The Review, The Times, August 7th 2010 (London, 2010) 4

[21] This score is an extensive reworking of material used in a version of the piece for a much larger ensemble including horns and percussion, written in 2010

[22] Rushdie P.4

[23] I am referring to works such as Eötvös's 'Jet Stream', Turnage's 'From the Wreckage' and to a lesser extent Birtwistle's 'Endless Parade', H.K. Gruber's 'Aerial' and Copland's 'Quiet City'

Berlioz.[24] There are therefore trumpet lines in this piece which, as a trumpet player, I tried to made sure were challenging yet melodically satisfying to play.

Structure

As with *The familiar narrowing of homecoming,* in this piece I was trying to find an effective structure for my materials. The overall structure consists of three main sections: slow, fast and slow. However, the first two main sections are intercut with shorter ones - slow intercut with fast, followed by fast intercut with slow. The first two main sections are linked smoothly by an accelerando, whereas the intercut sections are abrupt interruptions.

	Section 1			**Section 2**			**Section 3**
Bars	1-13	14 - 21	22-38	39-46	47-49	50-61	62-82
Tempo (bpm)	Slow (50)	Fast (72)	Slow (60)	Fast (84)	Slow (60)	Fast (96)	Slow (60)

Fig. 9

Motifs

[24] I discuss this more fully in the chapter on the Brass Septet

Unlike *The familiar narrowing*.., this is not a rotational structure; nevertheless, the materials do repeat and are varied though the piece. There are three motifs which are 'argued over' by the soloist and ensemble. The first is perhaps more a gestural 'type' than a motif - that of repeated staccato notes on one pitch (Fig. 10) - first stated by the trumpet in bar 1. The second is a more melodic phrase, first played in bar 4 in the second violin but stated in its melodic form in the 'cello in bar 8 (Fig. 11). Fig. 12 shows the third dance-like motif. It is the ways in which these motifs (particularly Fig. 10 and Fig. 11) are used, and who plays them, which provides the narrative of the piece.

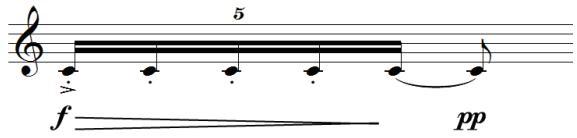


Fig. 10

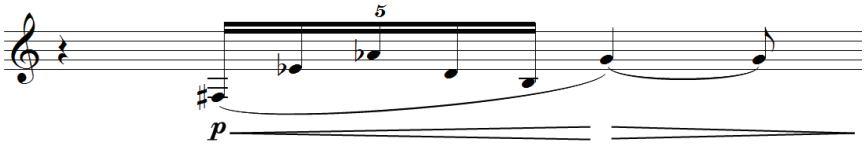


Fig. 11

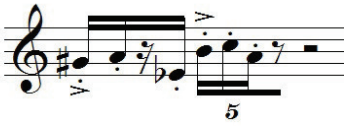


Fig. 12

In this piece the motifs are not developed as such, rather they are layered and combined in sequences; for example Fig. 11 and Fig. 10 in sequence in Fig. 13, and two transpositions of Fig. 11 to give Fig. 14.

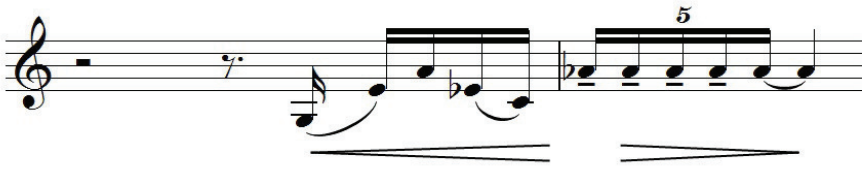


Fig. 13

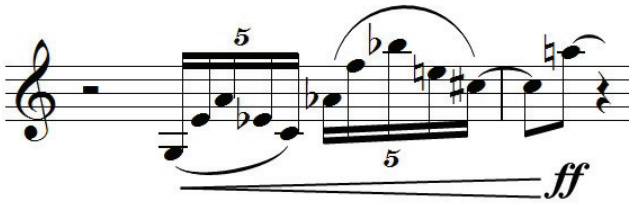


Fig. 14

Performance History

This ensemble does not have much of a history, if any, and as such there are few models.[25] One might suggest the Baroque Clarino[26] concerto as a predecessor, and this immediately suggests the main problem with the ensemble, that of balance - the clarino is a much 'lighter' sounding instrument than the modern trumpet (as can be heard in the 'period' performances of the Bach repertoire) and so does not have the same balance issues. As

[25] In fact, this piece was written for The University of Aberdeen Music Prize 2011 which was clearly looking to enlarge the repertoire for this ensemble. The musicians who eventually premiered my piece, Simon Debruslais and the Ligeti Quartet are also trying to encourage composers to write for this combination

[26] For example, the Telemann Clarino Concerti, where the trumpet must balance in its *clarino* register with a relatively small string ensemble.

David Nice writes of the most obvious modern predecessor of this piece, the Maxwell Davies Trumpet Quintet, there is a 'difficulty, and (...) uniqueness of balancing trumpet and string quartet'.[27] Nevertheless, in both performances of *Simultaneously sovereign and invaded*, balance has not been an issue - practically, I simply made sure that when the trumpet is playing long loud notes the strings are, in general, playing as a full ensemble, generally *f*. Loud staccato trumpet material is less of an issue, as the shortness of the notes gives the strings space to sound.

[27] David Nice, *Short note on the Maxwell Davies Trumpet Quintet*, http://www.maxopus.com/work_detail.aspx?key=305

4. Dance Triptych for solo piano

i. **Valse triste**
ii. **March**
iii. **Rachenitsa**

There is three years' development between the first and last of these piano pieces, nevertheless, they contrive to make a unified whole, due to the common use and subversion of dance rhythms. In an obvious way, each piece interacts with a genre type - in an even more obvious way than, say, the concerti.

i. Valse triste

In writing a 'Waltz' one is deliberately engaging with a vast repertoire from over the past 250 years. Of course, interaction with the past, whether by active development or negation, is unavoidable in any form of musical expression but to choose to write a form such a waltz, with so many prescribed conventions, makes this interaction explicit.

In order to make reference to the waltz genre whilst trying to produce something new, I used an apparently simple conceit but one full of possibilities - obvious 'waltz rhythms' are simply displaced within the bar. For example, in the first section the accompanying figure produces a very obvious strong-weak-weak rhythm. However, over this, the melody (Fig. 15)

has its 'waltz rhythms' compacted into a crotchet triplet over the last two straight crotchets of the bar.[28]

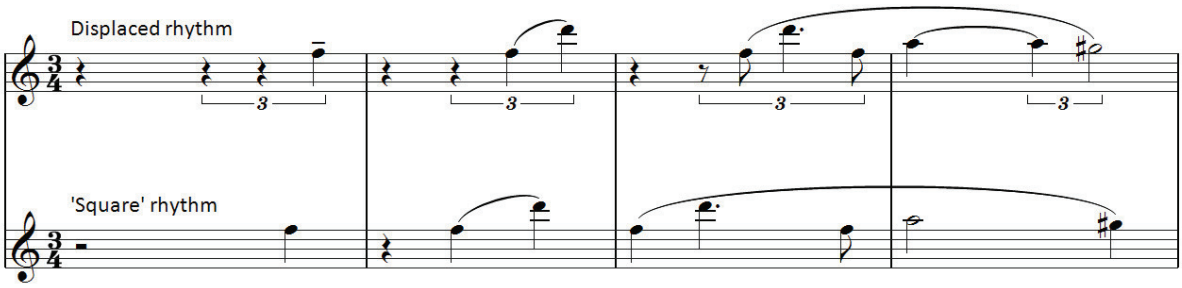


Fig. 15

In the middle section, the same procedure is used again - this time with the melody (Fig. 16) played with the three compacted beats at the beginning of the bar.

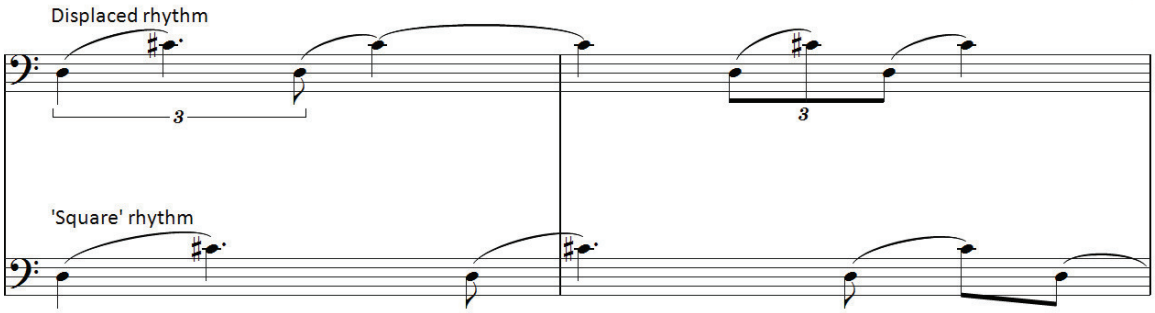


Fig. 16

Harmonically, the piece is based on the three chords in Fig. 17 - all three have triadic elements (with some octatonic colour) which, along with the 'traditional' rhythms being compacted, perhaps give the piece a hint of nostalgia.

[28] This idea of expanding, displacing and overlaying to subvert a recognisable rhythm derived its inspiration from Birtwistle's Sarabande: The King's Farewell (London, 2001) and Keeley's Pentango (2011)

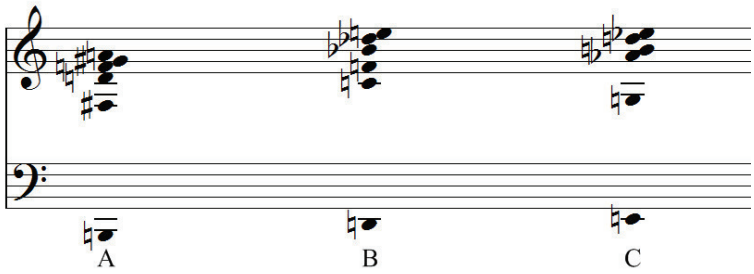


Fig. 17

In the first section the top five notes of chords A-C are used - the first two bars use chord C in the accompaniment and bars 3 and 4 use chord B. Over this, the melody uses the notes of chord A until bar 5 when the melody uses chord B and chord A is used in the accompaniment. This procedure of layering the chords is used throughout the piece - although not strictly after the first section. In the return of this section the chords are added to by the bass note (as in Fig. 17) - but again, this is not strictly adhered to.

At three points in the piece there is an upwards moving gesture with a diminuendo over a low pedal note, using the shape of the semiquaver accompanying figure. In the first two instances, it is structured so that the last two straight crotchets are compacted into triplet crotchets; however, the last example at the very end of the piece simply used straight crotchets.

ii. March

The March uses another simple rhythmic conceit - layering different rhythmic augmentations of a recognisable March pattern. An example of two layers is shown in Fig. 18 - the first crotchet in the 'source' rhythm is expanded by one semiquaver in the second

layer and the dotted quaver is, likewise, expanded by one semiquaver. The short note (semiquaver) is kept the same length.

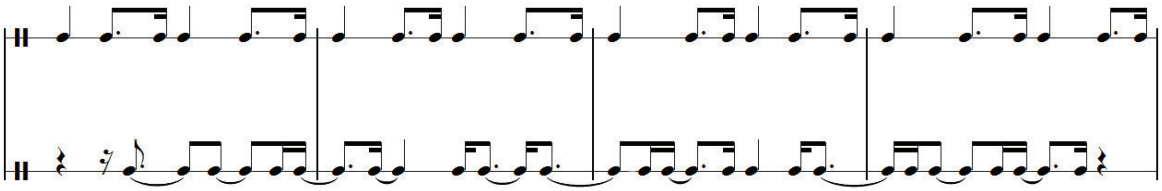


Fig. 18

The effect of this procedure is to make less clear to the ear what the pulse of a section is - the piece opens with a clear pulse but at bar 44 this is obscured by the overlaying. This effect is most obvious at bar 52 where the layer in the right hand 'takes over' from the pulse of the 'source' rhythm effectively slowing the tempo down. The augmented rhythm, which is overlaid and then 'takes over', could have been rewritten after a bar line and metronome mark change, reflecting the ratio of the augmented note lengths to the original. However, as the note lengths are increased by a fixed duration (a semiquaver) rather than each note length being increased by a common ratio, this would not be possible.

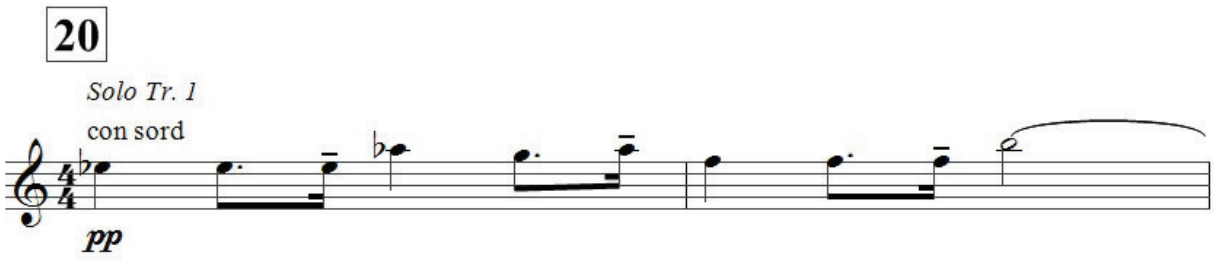


Fig. 19

This is the piece in the portfolio where motif and melody are least important; however there are three discernible basic ideas:

- the opening flourish which introduces the march and rhythm and is inverted and varied at important structural points in the piece (Fig. 20)
- the 'climbing' gesture which is used for most of the music
- a quotation of the trumpet melody from the third movement of Shostakovich's 1st Symphony (Fig. 19).

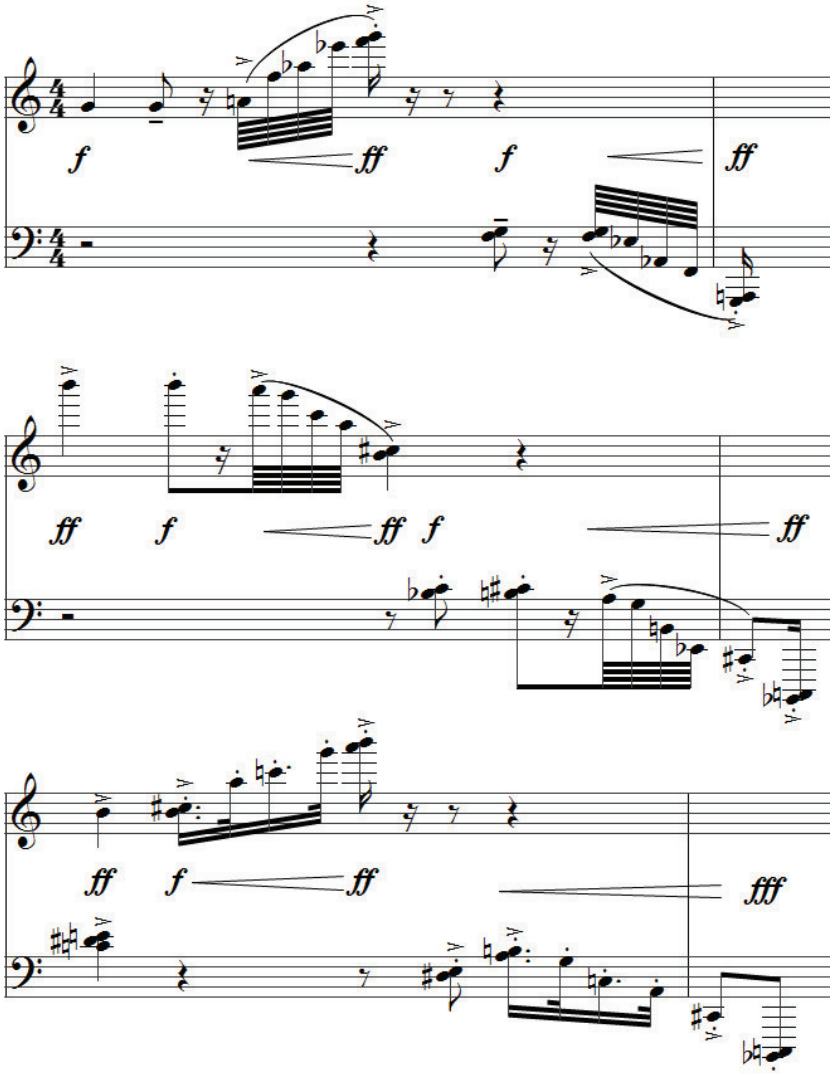


Fig. 20

iii. Rachenitsa

Rachenitsa is a traditional Bulgarian dance rhythm of 2+2+3 and this piece continues the use of a 'standard' recognisable rhythm being varied and overlaid. Although these types of rhythms (combinations of 2s and 3s) have been used by 20th-century composers (most relevantly here, Bartok[29]) this rhythm is still less familiar to 'Western' ears than a waltz or March, and, as such, perhaps the conceit is less obvious. The obvious statement of the rhythm, the 3 accents occurring on the 1st, 3rd and 5th beat of the bar, does not happen at the beginning of the piece - the explicit statement is left until later on.

However, the piece is audibly in $\frac{7}{8}$, with the 3 accents variously displaced over the bar and sometimes over the barline as shown Fig. 21. This provides rhythmic freedom where actually it is strictly constructed and notated.

In bar 91 the 2+2+3 rhythm is stated in semiquavers slurred together to make it explicit but, again, in an 'odd' place in the bar. This clear statement is immediately subverted in bars 97 and 98 where the unheard beat structure is still 2+2+3 semiquavers, but this is 'blurred' by the use of triplets.

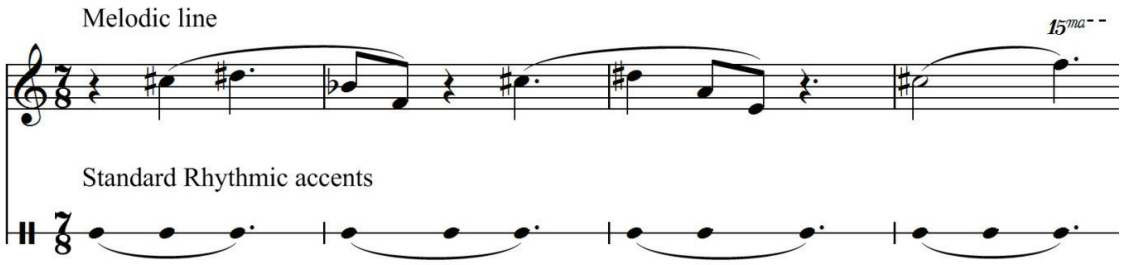


Fig. 21

[29] No. 149 in the book 6 of the *Mikrokosmos* uses exactly this rhythm. Béla Bartók, *Mikrokosmos* (London, 1987) 47

The faster semiquavers in this slow music prefigure, the fast music from bar 108, where two speeds of the 2+2+3 are layered on top of each other, with slurs making the beats explicit. Bars 116 -117 and bar 122 give the most clear rendition of the traditional *Rachenitsa* and immediately the music gives way to large sonorous chords which lead to the coda. Again, the chords sound within a 2+2+3 framework but it is not obvious that this is the underlying structure – the ear cannot easily predict when the chord will sound as there is no obvious pattern.

5. Concerto for Trombone and Large Orchestra

The recent solo trombone literature contains many contemporary works, including concerti, mainly written to commissions by, or on behalf of, Christian Lindberg[30]. These works[31] generally fall into two categories - those which explore the extended techniques of the instrument (and the extreme virtuosity of Lindberg[32]) and those which look to synthesise the jazz history of the instrument into a concert work. In this Concerto, I was looking to explore the way in which the trombone can engage with its late romantic history - the trombone sound of Wagner, Mahler, Strauss and Sibelius[33].

My other main concern in this piece, following on from the Trumpet Quintet, was the role of soloist in a contemporary concerto - how does a piece become a concerto, a concertante work, or simply one in which a particular instrument just has a prominent role *in* the ensemble?[34]

The role of the soloist

[30] In much the same way as the trumpet repertoire has been greatly broadened by the work of Håkan Hardenberger .

[31] Luciano Berio, *Solo* (UE 1999), Iannis Xenakis, *Troorkh* (Salabert 1991) and Toru Takemitsu *Fantasma/Cantos II*, Schott 1994)

[32] For example, Jan Sandström, *A Motorbike Odyssey* (Stockholm, 1989)

[33] It is problematic, of course, to generalise the music of Sibelius or Mahler (or even Strauss!) as 'late Romantic' - however the trombone writing of these modern composers is arguable in the late romantic style.

[34] Of course this becomes more complicated when an ensemble instrument takes on a soloistic role - NB Shostakovich's Concerto for Piano, trumpet and strings is routinely referred to (in print) as his first Piano Concerto - why is the piano considered the soloist more than the trumpet? More time playing? More virtuosic writing?

In this concerto, the particular type of soloistic role taken by the trombone changes through the piece. In the first movement the trombone starts simply as a prominent member of the orchestra, playing a slow-moving, expressive melody. This was suggested by the recurring main theme of Sibelius 7[35,36]. In Scherzo I, the trombone soloist takes on the role of the catalyst for the gestures in the orchestra. If one is expecting the soloist to play virtuosic material, then, in this movement, by that definition the trombone is not the soloist. However, the trombone still maintains the role of 'chief protagonist', in part due to the simple fact of the trombone being a much bigger instrument than the accompanying wind instruments, and with a contrasting timbre, but also because it is clear that the gestures stem from the trombone notes as the leading voice. This is similar to the way in which the single piano notes starting at bar 60 in George Benjamin's Duet[37] work - this is not virtuosic writing, and yet the piano's role as soloist is clear, as the tone of the instrument sets it apart from the ensemble, and it has already established itself as the soloist by opening the piece unaccompanied.

Scherzo II (movement 4) accommodates both roles of catalyst and virtuoso, as the gesture used as the catalyst – a fast, rising arpeggio - is technically difficult for the trombone player who must use a double tongue. The third movement presents the soloist in its most traditional role, as suggested by the title Arioso - the texture is 'melody and accompaniment' with the trombone playing the melody.

[35] Jean Sibelius, *Symphony No. 7* (Copenhagen, 1925) bar 60

[36] Although would the listener's interpretation of what 'genre' of piece Sibelius 7 is be different if it *started* with that main theme in the trombone?

[37] George Benjamin, *Duet* (London, 2008) bar 60

In the last movement, it is the very absence of the solo trombone, with a solo cor anglais where the trombone 'should' be, that consolidates the trombone's role as the main voice of the work. The cor anglais is more traditionally associated with 'expressive' melodic material than the trombone and this 'substitution' was made to reinforce the melodic potential of the trombone. The trombone does reassert itself as the soloist at the end of the movement, with idiosyncratic glissandi before seeming to rejoin the orchestra as colleague rather than soloist, in the same way as it emerged from the orchestra at the beginning.

Although the piece is played without a break, the movements of this piece are made clear by the soloist interacting with the different sections of the orchestra in each movement. The broad structure is as follows:

I - Prelude - soloist with full orchestra

II - Scherzo I - soloist with wind and percussion

III - Elegy - soloist with strings

IV - Scherzo II - soloist with brass and percussion

V - Postlude - soloist with full orchestra

Material

My one concession to idiomatic effects in the solo part is the glissando and, as it can be seen as a 'smoothing out' of any upwards or downwards moving gesture, much of the material in the work can be thought of as an exploration of the glissando. As such, the opening of the

piece has the soloist accompanied by falling, modal string and wind configurations, and a rising figure in the oboes, Eb Clarinet and strings. The glissando is also used very obviously in Scherzo I, and the importance of the gesture is made clear by the three orchestral trombones (and tuba with a 'fake' glissando) joining the soloist in the last glissando of the movement in bar 117. At the end of the last movement, the trombone reasserts itself as the soloist, following the cor anglais's solo, by playing slow glissandi, in its low register.

The image inspiring most of Scherzo I is that of stones hitting water and the resulting ripples - the trombone staccato notes are the 'stones' and the wind/tuned percussion *arpeggios* the 'ripples'. The result is, hopefully, a memorable sonic object which is moved around and extended through various chords derived from Fig. 24. The *arpeggios* alternate within the wind section between the flute-clarinet ensemble and the oboe/cor/bassoon ensemble, so that the orchestral colour changes.

Whereas in Scherzo I, the catalyst is a single *staccato* note triggering arpeggios, in Scherzo II the same arpeggio is the catalyst which triggers repeated chords in the brass. Assuming the brass to be sat in 'standard' symphony orchestra layout, the layered repeated semiquavers seem to move across the 'soundstage' in different directions depending on the order of the sections; this sonic movement in space was the initial idea for the movement.

Harmony

The 'mode' of the falling string and wind configuration is a variation of the mode of the main trombone theme - Fig. 22. The descending 0-1-4 trichord is present twice in this mode and gives the mode its major/minor character.

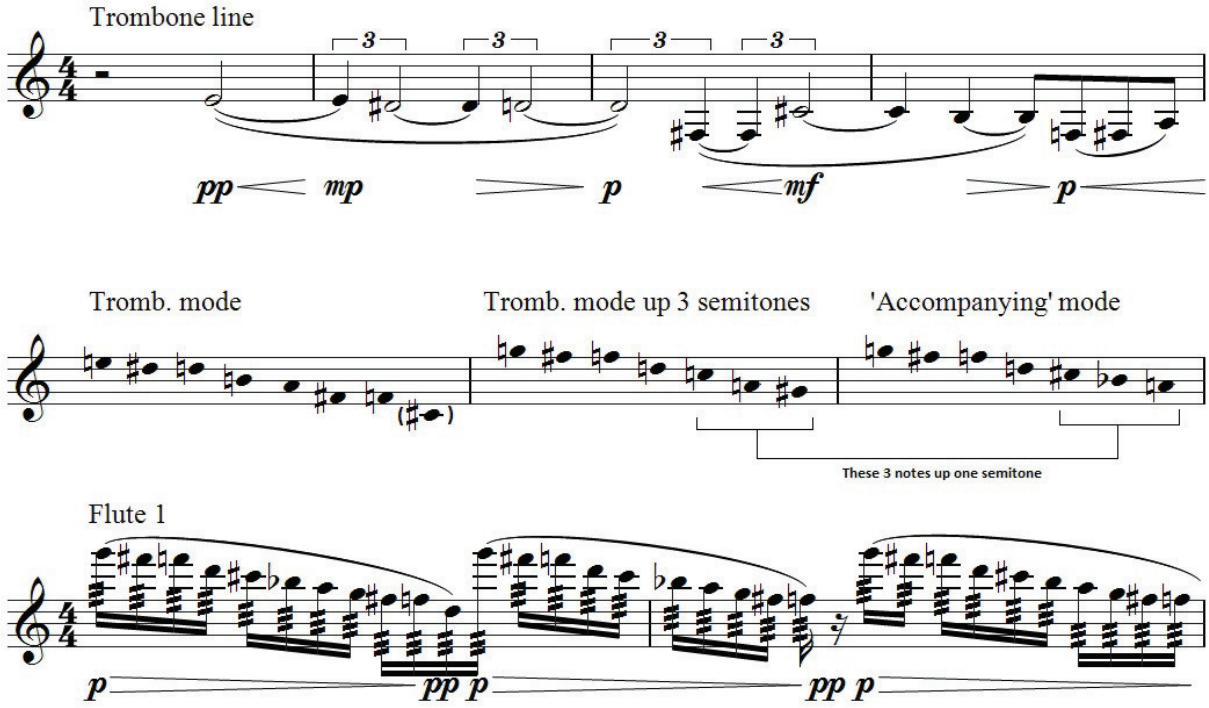


Fig. 22

Displacing the second note by an octave gives the minor 9th and major 6th leaps that characterise the trombone part in Scherzo I (Fig. 23).

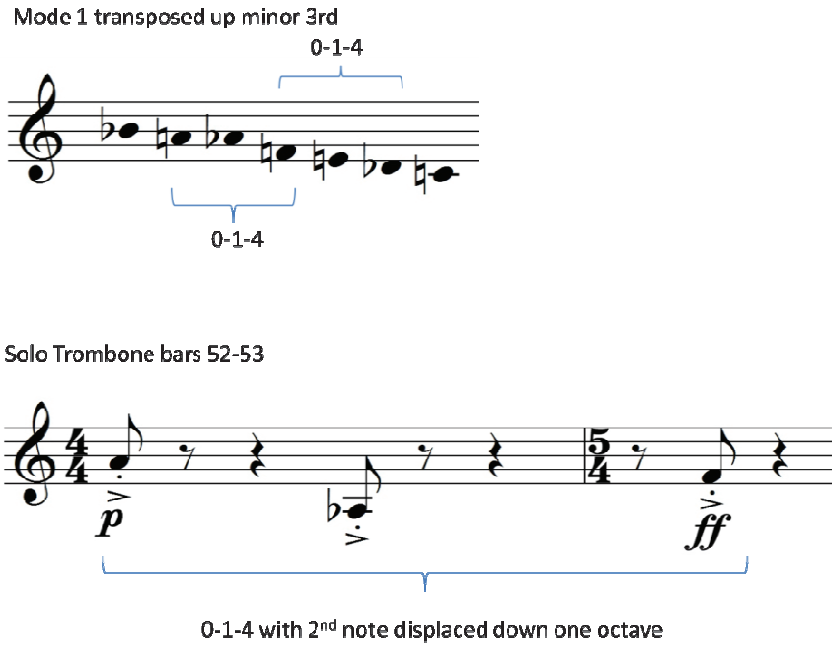


Fig. 23

As is the case in the first of the *Two Inventions,* I use different transpositions of the same mode in sequence in order to give variety whilst maintaining coherence. However, whereas in the string quartet these transposed modes simply follow each other in sequence (with some overlap), here, in the section from bars 12 – 21, the string chords act as 'pivots' between the two transpositions, as can been seen from Fig. 24.

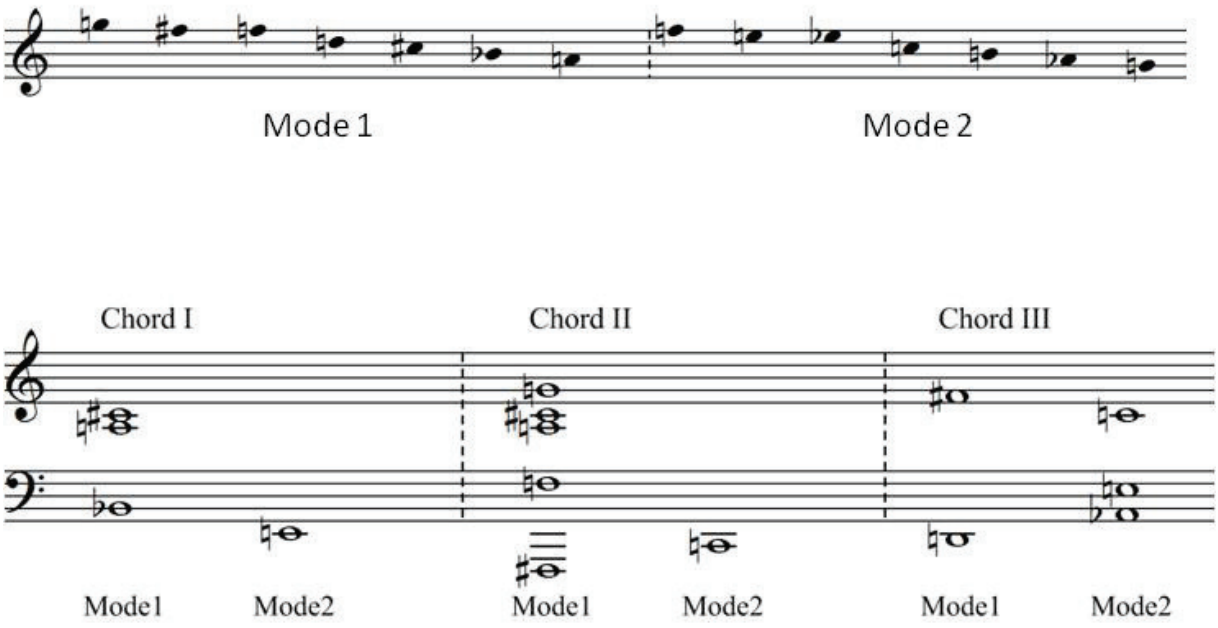


Fig. 24

Motivic development

In general, there are fewer motivic links between the movements here than in the rest of the portfolio. Each movement has its own material, although there is a similarity to the modes used so that the movements do not sound unrelated. However, there are two techniques used to combine the motifs, which are developed later in the portfolio.

In the third movement, a variation of the rhythm of the trombone line from the opening of the first movement is played with the mode of the wind and string writing with which it is accompanied, to give the trombone line in bars 156 – 160 - Fig. 25.

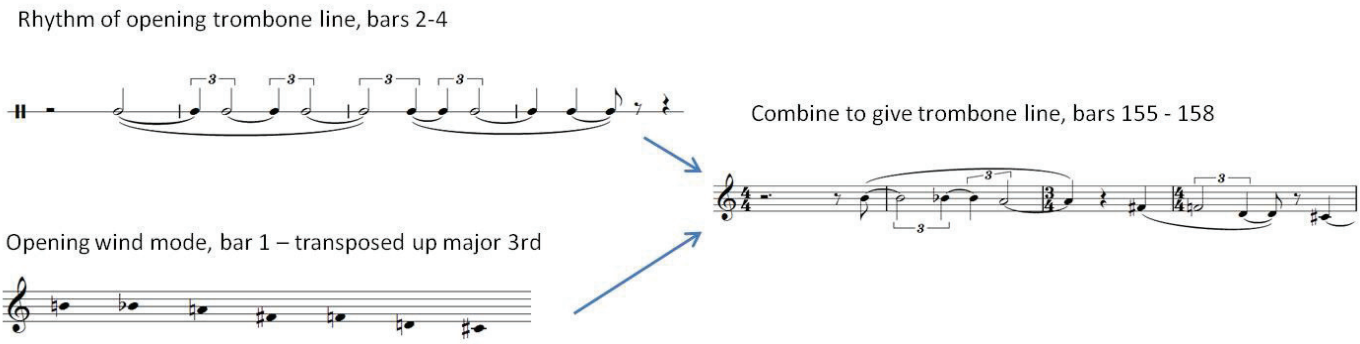


Fig. 25

The last movement recalls various materials from the prelude. Other than the accompanying falling string figuration, the melody in the cor anglais is a combination of several fragments from the first few bars of the first movement - as shown in Fig. 26. This is the same 'combining' technique as used in the Concerto for Chamber Orchestra, shown in Fig. 49.

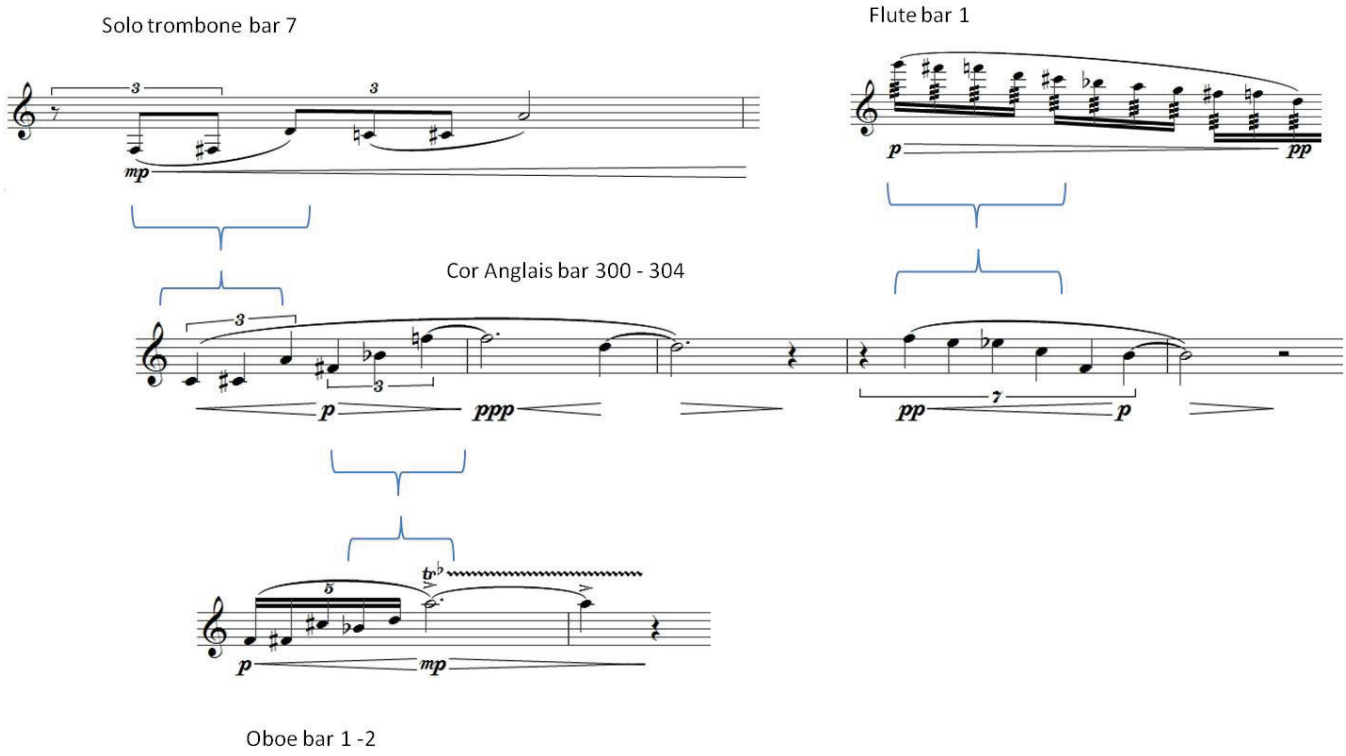


Fig. 26

7. *Two Inventions* for String Quartet

Introduction

In the first of his 'Six Memos for the Next Millennium', Italo Calvino writes of trying to find a 'lightness' in the art of the 21st Century - this resonated with me when I was starting to think about writing this particular piece, and the subsequent pieces in the portfolio. It is not that this art might lack depth; rather, Calvino is suggesting a

> *poet-philosopher who raises himself above the weight of the world, showing that with all his gravity he has the secret of lightness.*[38]

My aim, therefore, was to try to write something that might suggest lightness in several ways: in its engagement with the history of the form and idiomatic gestures of the group, aurally in the texture of the music, and also the structure and title of the piece.

As I started, I had no idea how many movements I wanted to write or indeed whether there would be 'movements' as such - I let the structure develop intuitively from the opening 'cello line and accompanying harmony. The material of both movements starts from this same point - something made explicit by the literal repeat at the start of the second movement of the opening gesture of the first.[39] The word 'movement' seemed inappropriate and so I decided to title them 'inventions'.

[38] Lightness, in *Six Memos for the Next Millennium* (Harvard, 1988) 12

[39] In the same way as the three 'deals' from Stravinsky's Jeu de Cartes. Igor Stravinsky, Jeu de Cartes (Mainz, 1936)

Analysis

First Invention

Harmonically, this piece represents the tightest use of harmony, motif and structure in the portfolio; I deliberately constrained myself harmonically, and motivically - more so than in the previous pieces.

As mentioned in the introduction to this chapter, there are various traditional music 'types' in each invention. The structure of the first, in terms of these types, is given in Fig. 27.

In general, the first movement music is presented in various transposed versions of the 7-note mode from Fig. 29, and the slow movement music is from transposed versions of a 9-note chromatic collection. I had no long-term harmonic plan, and any sense of tension and release or direction is intuitive rather than systematic.

<table>
<tr><td>Bars 1 - 27</td><td colspan="4">Bars 28 - 65</td><td>Bars 66 - 73</td></tr>
<tr><td>1st mvt. music</td><td colspan="4">Slow Mvt music Intercut with 1st mvt. music</td><td>1st mvt. music & Coda</td></tr>
<tr><td></td><td>28-47</td><td>48-50</td><td>51-59</td><td>60-65</td><td></td></tr>
<tr><td></td><td>Slow mvt.</td><td>1st mvt.</td><td>Slow mvt.</td><td>1st mvt.</td><td></td></tr>
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Fig. 27

The opening gesture, Fig. 28, contains the germ for most of the music in the first invention - the main mode (Fig. 29), the falling sixth gesture and the quasi-*glissando* in the upper strings.

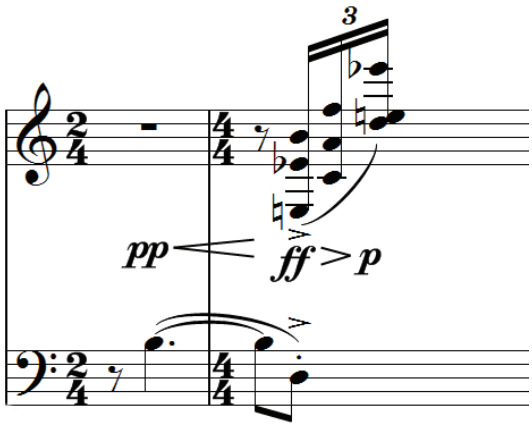

Fig. 28

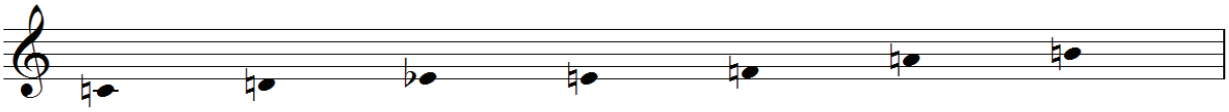

Fig. 29

The initial gesture is followed by an exploration of the mode in various transpositions, and includes an important shape in the first violin at bar 5 which forms the top line of the chord sequence (Fig. 30) which is the basis for the structure and harmony of the pizzicato section leading up to it.

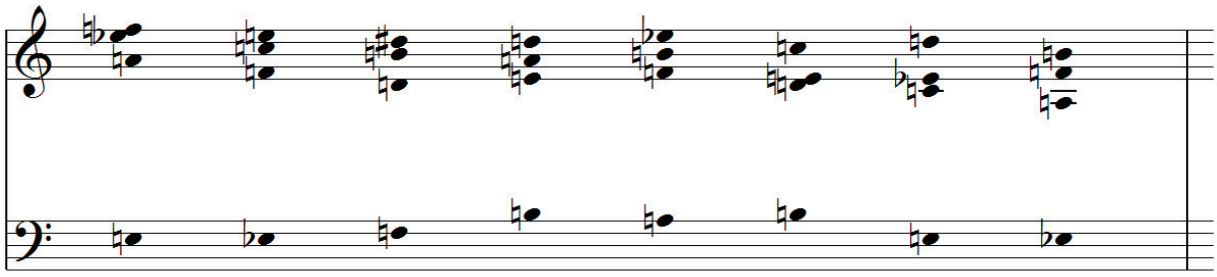

Fig. 30

These are the first uses of my 'Structural Chord Sequence' technique - each instrument traces a path through these chords (backwards), missing some pitches to lighten the texture, so that the last chord of the pizzicato section is the second chord of the sequence. Although each instrument takes its own path through the block, what results is the chord sequence in various spacings. Fig. 31 shows how this process works for bar 4:

- the Chord Sequence is reversed (with chord 1 missing)
- the instruments trace a path through the chords
- these notes are used with octave displacements, and some missed out to lighten the texture, to give the passage shown
- NB three notes have been changed from this system (shown 'crossed out') in the ‘cello part to give better part writing. The notes, however, are taken from the underlying mode.

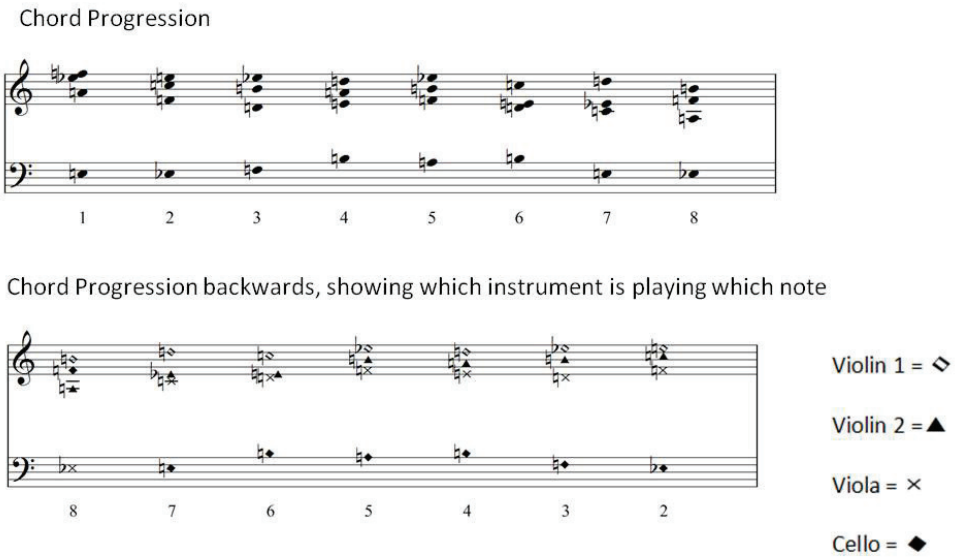

Fig. 31

A slightly more developed version of this technique is used to produce the slower music at bar 28. The source chords are a variation of those in Fig. 30, from a 9-note chromatic mode, initially from B nat. - G nat., but the main difference is in the freer use. The viola traces a line through the chords producing a melody and the two violins, *pp* tremolo, pick out their lines which form a melody and accompaniment. Although the pitch procedure is strict, the notes have then been moved around rhythmically so that they are no longer moving homophonically, and the verticals from the chord sequence no longer 'line up'. As the music moves on, the chord block is transposed and the procedure becomes less strict as intuition

takes over in the writing of the viola melody. The first two bars of this process are shown in Fig. 32.

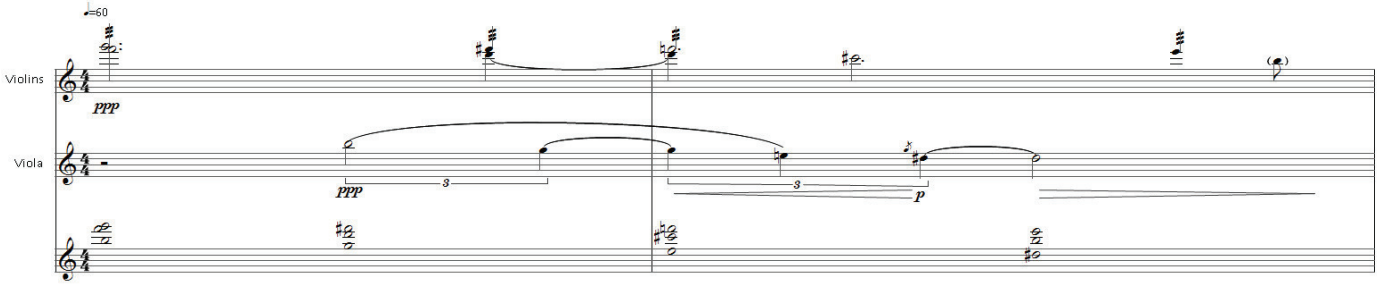

Fig. 32

At bar 51 this viola tune is moved into a new context, and becomes a melody played in double octaves by the first violin and 'cello. The accompanying figure in the second violin and viola is another use of this chord sequence technique in that it takes the music from bars 17 and 18 which come out of the chord sequence in Fig. 30 and the texture is lightened from the essentially homophonic source by missing notes out to make a more contrapuntal-sounding texture.

The pizzicato music is then gradually re-introduced, starting in the 'cello until all four instruments are playing and leads to a restatement of bars 5 and 12 in quick succession followed by a short coda section which is a re-use of bars 17 and 18.

Second Invention

As discussed earlier, the second invention starts with exactly the same gesture as the first, but the music goes in a different direction, with the same material as the first used in different ways, as shown in Fig. 33:

- the first two notes of the second 'cello entry from bar two of the first invention are taken up an octave and re-orchestrated for harmonics in the 'cello in unison with pizzicato in the first violin. This figure is varied and becomes one layer of the texture

- the rhythm of the same 'cello entry from the first invention is played in seconds and thirds by the second violin and viola, and this phrase is varied and becomes the dance-like music of this invention

Harmonically, this music is based on the mode in Fig. 29 but this mode is not adhered to strictly and extra pitches are introduced as and when voice leading and motif variation requires, for example the Bb in bar 77.

The two layers are then moved; the accompanying figure is now in viola harmonics with *pizzicato* second violin, and the dance material is in the first violin and cello, at a distance of four octaves from each other, in a different transposition of the mode. This culminates in a statement of the dance rhythm in the full quartet followed by all four

playing a glissando up a major sixth linking this to the first invention and also foreshadowing the slower music later in this invention.

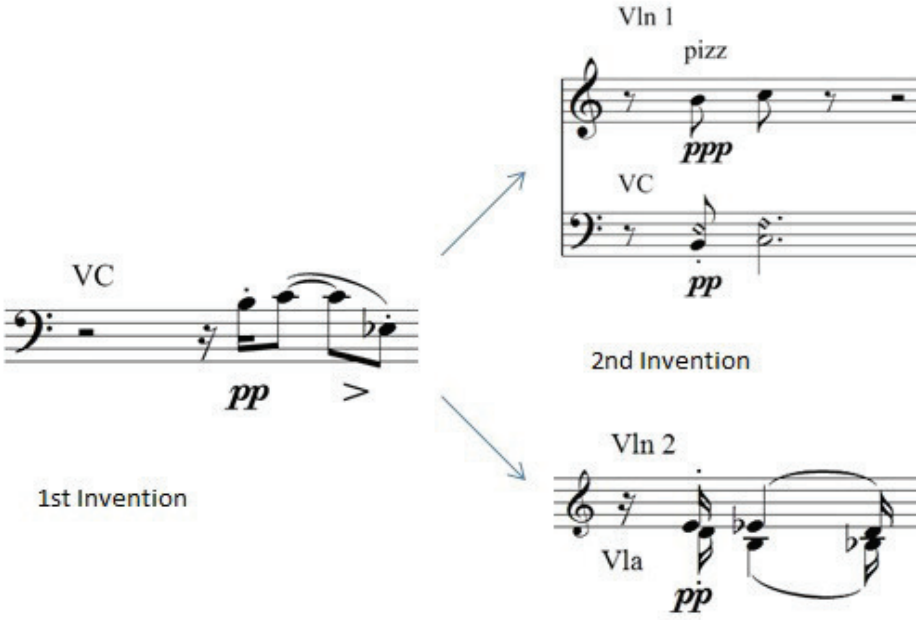

Fig. 33

The development of the dance material is simple; it is first played by different combinations of two instruments, then the three lower voices, and then all four. At bar 124, the slow music foreshadowed at bar 92 reappears as an augmentation of this dance gesture, with all four instruments playing sixth-based homophonic chords. Although much of this invention uses only mild dissonance, these chords are particularly consonant, and so this section has the least harmonic tension.

The invention ends with a short coda, with the dance music high in the two violins, the 'cello on the B that started the piece, and a big *crescendo* leads to an exact statement of the opening gesture of the piece. The effect of this is to suggest that, despite the 'release' of the slow music preceding the coda, the music could simply start again. This idea takes its inspiration from two of Berg's works: *Wozzeck*[40] and the *Lyrische Suite*[41]. As Berg says of the end of *Wozzeck*, 'the opening bar of the opera could link up with this final bar and in so doing close the whole circle'.[42] This circular effect can also be seen in purely musical terms in the *Lyrische Suite* - following the *fff* G major climax at bar 31, the dominant character of D major with respect to G major is asserted as the music dies away. Given that the second violin's first chord of the first movement is a G and a D, there is feeling that the end of the sixth movement is cadencing to the beginning of the first to 'start again'.

[40] Alban Berg, Wozzeck (Vienna, 1955)
[41] Alban Berg, Lyrische Suite (Vienna, 2005)
[42] Douglas Jarman, Alban Berg: Wozzeck (Cambridge, 1989) 156

8. Hidden Traces/Ancient Places

It was my initial intention to write a brass quintet - the quintet of 2 trumpets, horn, trombone and tuba is the established small brass chamber ensemble.[43] Despite this, the ensemble seems to have been overlooked, and as such, has had little really high quality music written for it.

Having written this piece for the quintet ensemble, I was talking to a colleague about a new group[44] he was forming following his PhD research into brass ensembles. I decided to re-write the piece for this 7-piece group which comprises the standard symphonic 'heavy brass' section of three trumpets, three trombones and tuba. Initially, I thought the ensemble might lose character and flexibility of timbre with no horn but, with the use of lyrical high trombone writing and the third trumpet doubling flugel horn, I do not think this is a problem. Seven instruments rather than five also provide the opportunity to write denser chords.

Analysis

The plan of this piece was based on practical considerations; even the best brass players have limited endurance and I have witnessed first-hand new music not being programmed

[43] The establishment of this particular ensemble seems to have taken place in New York, particularly at the Juilliard School in the late 1940s - Bill Jones, 'Brass quintet', *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed June 13, 2013, http://www.oxfordmusiconline.com/subscriber/article/grove/music/46520

[44] http://septura.org/

by brass groups simply because they knew that they would find it hard to finish the rest of their programme. This seems to me to have some bearing on the reasons behind John Wallace's comments above. Therefore, I decided to try to write a brass chamber piece that makes concessions for the limited endurance of the players and yet none with the music. In some ways this ends up being a Stravinskian limitation[45] - I have imposed a restriction on myself, with the intention that this would impel me to be more creative within these limits. This idea of limitation is also used in a more obvious way in the coda of the last movement.

The first music written was a single movement. This was split in two: the first half has become the first of the four movements, and the second half is now bar 241 to the end of the fourth movement. This has ensured an obvious arch shape to the piece, although this was not the original plan.

As mentioned above, the idea was to make the piece practicable by giving players plenty of rest, and, in doing so, varying the texture and making is less dense. The second movement is therefore for the trumpets (two in the quintet version and three in the septet) with very brief interjections from the lower brass, and the third starts and finishes with long passages for lower brass, with a section for the full ensemble between.

First Movement

Following on from the string quartet, this movement uses another 'Structural Chord Sequence' - Fig. 34.

[45] Igor Stravinsky, *Poetics of Music* (Harvard, 1942) 65

This sequence of five chords uses all 12 pitches, and the character of the harmony comes, above all, from the spacing of the top three notes - each chord uses one of two related shapes, A and B in Fig. 35. The bottom two notes are chosen intuitively, but use the intervals of a major 9th or major 7th, and therefore echo the intervals between the outer notes of the top three notes.

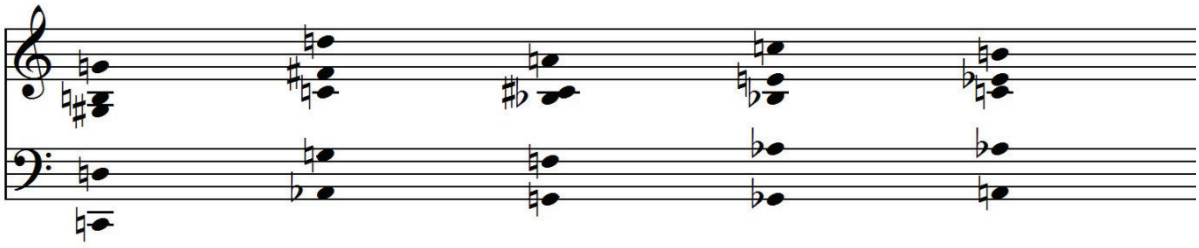

Fig. 34

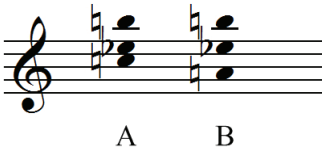

Fig. 35

The opening of the movement uses various transpositions of the chord sequence in succession, with the instruments finding a line through the chords, in the same way as in the first of the *Two Inventions for String Quartet*, described in Fig. 31.

This piece uses the chord sequence as surface material, as well as a tool for construction - the chords are stated as a sonorous choral at bars 11/12 and 22-25, and, at bar 28, the three lines (two trumpets and second trombone) are chosen freely from the chords.

At bar 36, the first trombone's line is constructed from a second stage of use of the chord sequence, where the pitches come from the first of each set of notes from the opening, as shown in Fig. 36.

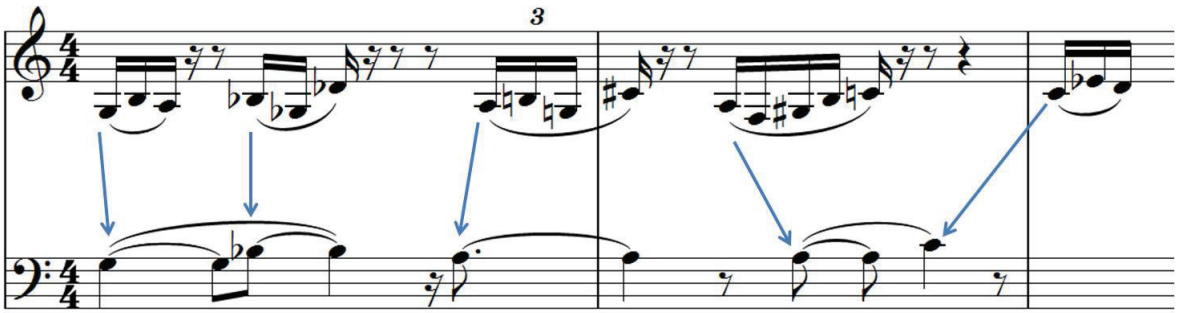

Fig. 36

The other important material of the movement exploits, as in the Trombone Concerto and Trumpet Quintet, the lyrical possibilities of the 'heavy brass' instruments - a short melody first stated by the first trombone in its high register at bar 8. When it is repeated at bar 20 in the flugelhorn, it is extended - the upwards semiquaver gesture which is added to the original is used later in both the trombone melody of bar 36, and in various transpositions layered at the climax of the movement at bar 48.

Second Movement

There are ideas from Berg's *Lyrische Suite* throughout this piece, and Berg's movement structure - alternately fast and slow, with the fast (1, 3, 5) getting faster and the slow (2,4,6) getting slower - is the basis of this movement. Here, the music alternates between slow and fast (mirroring the opening of the first movement) and the slow sections gradually get

quicker (♩ = 46, 52, 60). The slow sections start long and get shorter; the fast sections start short and get longer. At bar 88 the fast and slow music are layered, with the slow music noted at half speed in ♩ = 144.

The slow music uses chord A (Fig. 35) from the first movement split between the two trumpet parts, using the same shape as the trombone line from the first movement. The fast music uses a downwards flourish, similar in nature to the semiquavers of the first movement, but now with the rhythmic unison disrupted by the use of triplet quavers against the semiquavers. Where the slow music is characterised by the use of the chord A (Fig. 35) shape, and the pitch collection is not controlled, the fast music uses the shape of the first three notes of the trombone theme in Fig. 36, and the note choice is controlled by the use of the mode as shown in Fig. 37 (the E, omitted in the first fast section, is added in the second).

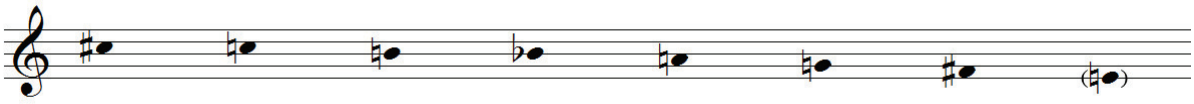

Fig. 37

Third Movement

In the *Lyrische Suite* it seems to me that the expressive intensity gets more extreme as the movements progress; the first movement is almost neo-classical in rhythm, with the idiomatic use of the 12-tone technique reinforcing this with tonal-sounding harmony, the

second is almost pastoral in compound time, and the level of expression gets greater through the movements until the final movement has expressionist outbursts, for example the extreme intervals in the first violin in bar 7.

The Brass Septet is based on this model and where the first movement generally has a rhythmic simplicity and directness of expression, the second is rather freer and more 'expressive', and the third moves to a more extreme level of expression, particularly in the virtuosic solo tuba line. However, unlike *Lyrische Suite,* the fourth movement returns to the rhythmic simplicity of the first.

The first section of the third movement is in two parts, the first based on trombone chords played with cup mutes, and the second based on a tremolo effect in the trumpets, again with cup mutes. The pitches of the trombone dyads come from transposed versions of the four chords in Fig. 38, which are linked to the previous movements - the lowest line is the first four notes of the trombone melody from Fig. 36. The top two parts of chords 3 and 4 in Fig. 38 are a reference to the harmonic content of the opening of the second movement - which in turn outlines chord A from Fig. 35.

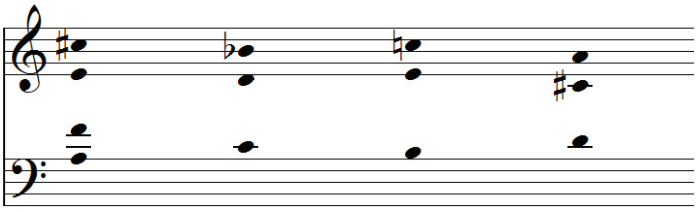

Fig. 38

At bar 129 the trumpets use transpositions of dyads related to Fig. 38 notes, as given in Fig. 39.

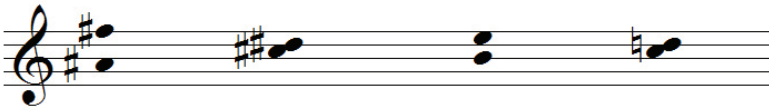

Fig. 39

These two sections accompany a long, virtuosic tuba solo. Having talked to several players, the tuba solo[46] is playable but on the edge of playability - it is not particularly quick but the leaps involved, and fairly extreme range, make it tricky. Structurally, the solo is a long 'wedge'; the range of the writing gets smaller from just over a three octave span in the first passage (112 - 117) until the tuba ends up on just one note, Bb, by bar 134. This Bb becomes an important note in the fourth movement.

The middle section takes music from bar 21-22 in the first movement and harmonises it with fairly dissonant chords. The idea of the extreme range of the tuba solo is echoed here as, at the end of each of the phrases, the Eb trumpet is quite high in register followed by a low short tuba note. There is then a sequence of three widely spaced quiet chords (Fig. 40) where my intention was simply to write very beautiful, relatively consonant chords in contrast to the harsher dissonance earlier.[47] It is interesting here that the spacing of the chords reduces the level of dissonance. As noted by Reginald Smith Brindle, 'if the notes of a dissonant interval are placed more than an octave apart, the tension is reduced'.[48]

[46] The tuba writing takes some inspiration from Birtwistle's Tuba Concerto - Harrison Birtwistle, *The Cry of Anubis* (London, 1996)

[47] The inspiration for this is the sonorous ninth based chord at the climax of the love duet in George Benjamin, *Written on Skin* (London, 2012) Act 1, bar 409

[48] Reginald Smith Brindle, *Serial Composition* (Oxford, 1966) 39

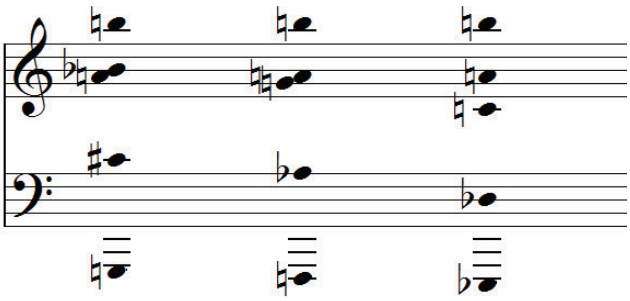

Fig. 40[49]

Trumpet tremolo effect

Due to the nature of the harmonic series, in the higher register of their range, valved brass instruments can play the same note with different fingerings.[50] For example, the first trumpet note of bar 129, a concert Ab, can be played on the Eb trumpet with the first valve alone or the first and third together. If the player alternates quickly between the two options, it has the effect of a single note trill. Of course this also means that the players must use the key of instrument given in the score, at least for this passage.[51]

Fourth Movement

The fourth movement introduces material unrelated to the others: the rather light, dancing music shared between the third trumpet and first trombone. This material is varied within a 7-note mode, with interjections from the other instruments. The limitation of the mode is

[49] The top three notes of the first chord is the trichord of Fig. 44 from the Concerto for Chamber Orchestra

[50] In fact some players use the 'alternate' fingering instead of the standard one for some notes if it makes their particular instrument in tune!

[51] Trumpet players often use a different keyed instrument than the one specified to make tricky passages easier.

not adhered to strictly, as new notes are added as the music progresses - the D at bar 166 for, example. The first interjection is a restatement of the third of the quiet chords from Fig. 40 and this resolves[52] onto the loud staccato Bb on the last quaver of bar 168 - Bb is also the pitch which was the goal of the tuba's 'wedge' in the third movement. To articulate that the Bb is important, this is both loud and non-muted where the other interjections (mainly dyads in sixths recalling second movement) are muted and quiet. In bar 178, the Bb develops into the first three notes of the slow melody from bar 8 of the first movement (not at the same transposition). At the same time, upwards moving gestures and some glissandi are added to the music in the first trombone and third trumpet, again recalling material from the first movement.

In bar 220, two motifs from previous movements are played in succession (Fig. 41), a technique that will be discussed in the next chapter with regards to the last movement of the Concerto for Chamber Orchestra, and suggests in retrospect from where the 'new' material of the fourth movement comes.

The dance-like music is now taken up *staccato* in the lower brass, with the upwards gestures in the trumpets, and this leads to a *ff* chord (transposed chord 3 from Fig. 34) at bar 241 which is the beginning of the coda. This is the second half of the original first draft, as mentioned earlier, and, as such, this chord provides a resolution to the end of the first movement.

[52] This is not in any way a tonal resolution, of course, but some of my intuitive note choice and voice leading is informed by traditional practice and this can be seen in the bass trombone resolving from Eb to Bb in a traditional cadence and the two trumpets moving by semi-tone step onto the Bb.

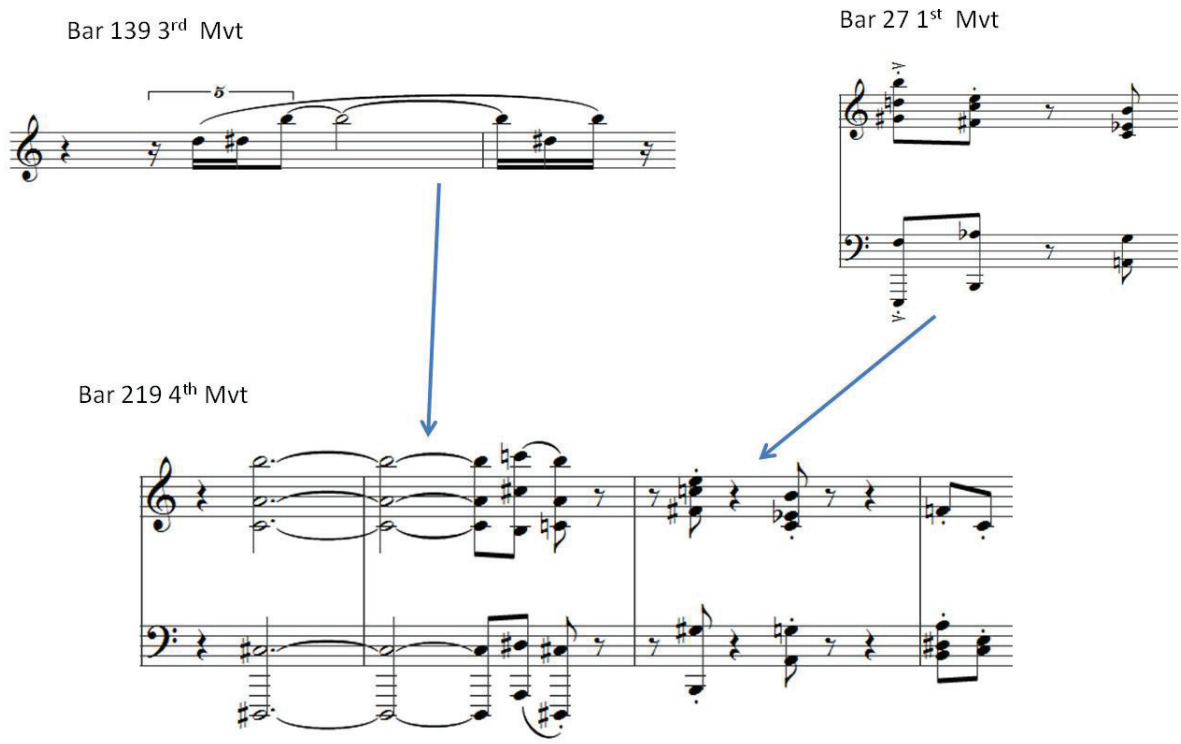

Fig. 41

As mentioned above, the coda provides another example of Stravinskian limitation in that the music is based on a set of just five notes: B, C#, D, F, F#. These notes are re-voiced, with the bass note changing (Fig. 42), and with the very basic gesture of the rising semitone from the start of the melody at bar 8 as the motivic interest.

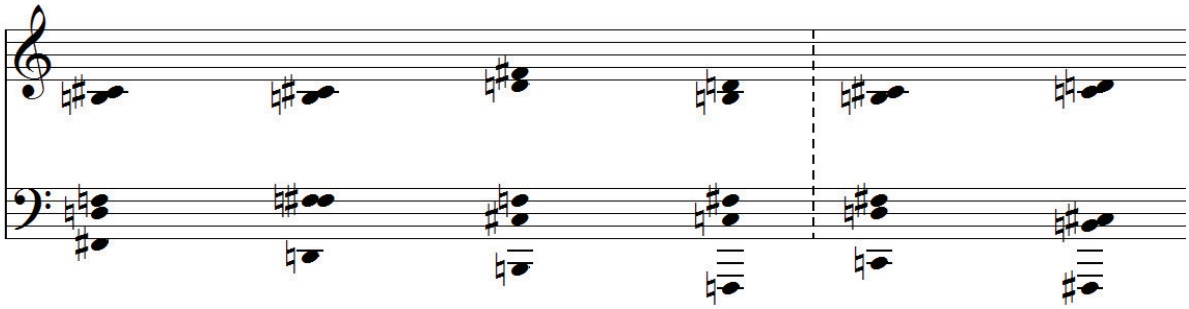

Fig. 42

At bar 252 the first trombone and tuba recapitulate, in octaves, the music from the opening of the first movement, and the 'limited' chords then reappear with the F replaced with a C.

9. Concerto for Chamber Orchestra

The *Concerto for Chamber Orchestra* was always intended to be the final piece of the portfolio and be a summation of the questions of form and genre that I had set myself. This is still the case but not in the way I first conceived it. It has much in common with the *Sinfonia for Brass* and along with the last piano piece (*Rachenitsa*) in some way forms a set as they were written simultaneously (music originally intended for the brass piece ended up as the start of *Concerto for Chamber Orchestra* and an aborted movement of the *Concerto* ended up as the beginning of the *Rachenitsa).* I will discuss some of the key ideas and practices in this piece that have developed from the previous pieces.

Form, structure and genre

The initial intention was to write a 'symphony' and, in doing so, discover what that form means to me with regards to my material and my aesthetic. Although it started off in this way, as the material started to come together and the form of the piece began to emerge, it became obvious to me that I would not be happy to call it 'Symphony'. It is not because of any perceived lack of seriousness or depth, a 'grand gesture' as such; as discussed with reference to *Lightness* in the 'Two Inventions', a lightness of touch is something to which I aspire - there is nothing wrong with a light symphony!

However, when I planned to write the symphony, I had intended to do so with more control and planning of the structure and harmony and in this regard I feel I have failed to write what *I* would think of as a symphony. Ideally I would have planned the structure more firmly in advance - as Peter Maxwell Davies writes about his second Symphony:

> *...sound, firm but flexible structure is essential, and in a lifetime where all dimensions of musical construction have gone into the melting-pot, clear thought about basics is even more important*.[53]

In an online interview, George Benjamin, when asked whether 'the question of form [is] a strategy that precedes the rest', says that 'the question of form is essential' but goes on to say that:

> *I change my way of doing things as I go along. The term "strategy" seems too efficient for me. On the contrary, I think that confusion (I don't know what I'm going to do, nor how I'm going to do it) is a part of creativity.*[54]

I find something 'classically' pleasing about the idea of everything being perfectly mapped out in some way, even if that system can be subverted and broken as the music develops. However, if, having not pre-planned in this way, the music nevertheless ends up with a firm structure, interesting form and internal coherence (as I think this piece does) then am I right to judge the success of the piece by the composition process rather than the end result? I am still undecided and so the piece is not named a symphony.

Structurally the piece is in four movements and in this case, like the Brass Septet and unlike the Two Inventions, they are in 'contained' movement types:

I. First movement - expository and introductory

II. Slow, sonorous music with several solo melodic lines

III. Scherzo

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[53] Peter Maxwell Davies, Composer's Note on Symphony No. 2 http://www.maxopus.com/work_detail.aspx?key=259

[54] George Benjamin, *Form and Meaning*, an interview with Gabriel Leroux, http://manifeste.ircam.fr/text/form-and-meaning/?lang=en

IV. Second slow movement, Arioso in style, which summarises in an aurally clear way the material of the whole piece

Having discarded the title Symphony, I realised that in concentrating on the sectional timbre of the instruments, the piece had turned into a concertante work, both for sections together and solo instruments as given in Fig. 43.

Movement/Bar	**Section/Instrument**	**Movement/Bar**	**Section/Instrument**
I: 7	Horn/Bassoon music	III: 177	Horn Duet
I: 24	Bassoon duet	III: 191	String Section (*pizz*)
I: 57	String section	III: 214	Glock. and Harp duet
II: 117	Viola Solo	IV: 262	Bassoon Solo
III: 137	Clarinets	IV: 300	Horn duet (with 'cello)
III: 157	Contrabassoon	IV: 309	Harp solo

Fig. 43

Harmony

The harmonic germ of the piece is the chord as given in Fig. 44, the notes of which, with different octave displacements, produce the major and minor 7th and 9th, which are used frequently in the piece.

Fig. 44

Despite the inclusion of the minor ninth in this spacing, music using these notes can have a relatively consonant character, as discussed in chapter 7. This is particularly the case when the notes are not 'lined up' as a chord - for example, the harp, marimba and double bass ostinato, Fig. 45. The intervals marked with a * in Fig. 46, as played by the bassoons in their music played over this ostinato, can also be seen to be expanded and contracted (by octave) versions of intervals from Fig. 44.

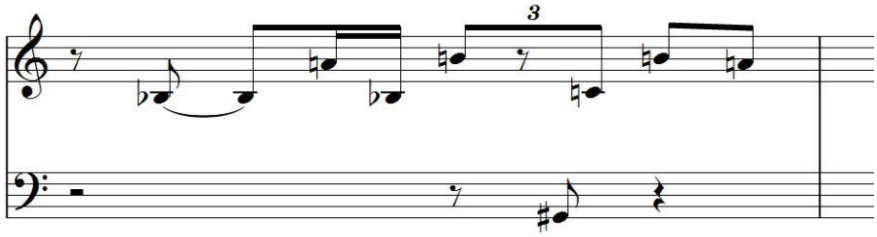

Fig. 45

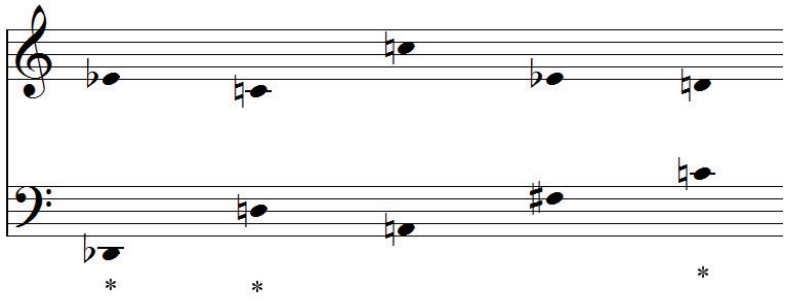

Fig. 46

The free transposition of the source themes in the bassoon arioso in the fourth movement (as discussed below) was intuitive, and gives rise to an 8-note mode which can be seen as a pair of octatonic tetrachords (but not actually a full octatonic set in combination) or an Eb 'harmonic' minor with the addition of a G natural - Fig. 47.

In the second movement the relatively consonant chord with which it begins (chord A in Fig. 48) is consciously unrelated to the harmony of the first movement. As with the chord in the Brass Septet, Fig. 40, the intention was to write a very beautiful chord, which alternates with a much darker, unsettled chord (B in Fig. 48), which does contain the germ chord, Fig. 44.

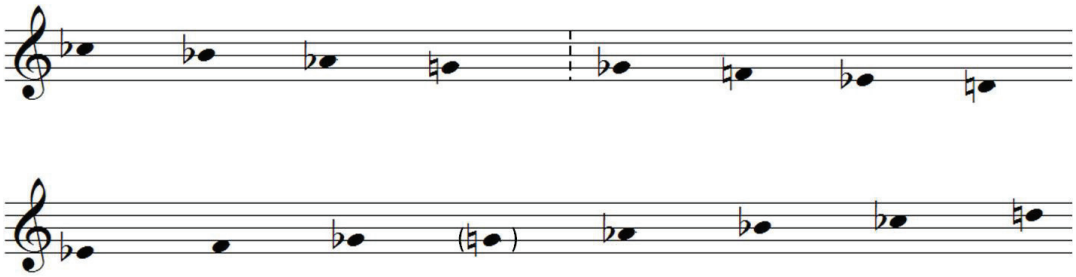

Fig. 47

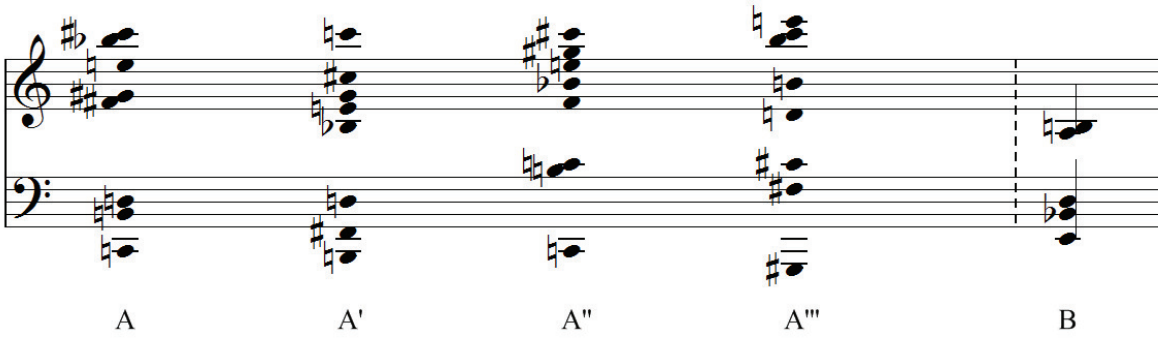

Fig. 48

Structurally[55], this movement states, very simply, various different voicings of chord A - A', A'', A''' in Fig. 48. These are the pitches in chord A, re-spaced to give slightly different emphasis to particular pitches, and therefore a slightly different colour to the chords. This is very similar to the way in which the change of bass note via the same process of re-voicing changes the character of the chords at the end of the Brass Septet in Fig. 42. Between these statements of the chords is either a statement of the more discordant B chord, or more melodic material (high string writing, viola tune).

As well as the germ chord, Fig. 44, two conspicuous chord shapes, from the first movement particularly, are taken from the Brass Septet - chords A and B from Fig. 35.

In the same way as the bassoon arioso sums up previous material, as discussed below, the harp chords in the last few bars do so harmonically as they oscillate between Fig. 44 and chord B from Fig. 35.

[55] The model for this is the opening of the fourth movement of Thomas Adés' *Asyla*, in which he states slightly varied versions of a beautiful object and has different music between or over the statements. Thomas Adés, *Asyla* (London, 1997)

Motif, line and rhythm

The two best illustrations of how my motifs work in this piece are examples of a ‘summing up’ and a ‘partitioning’.

- Summing up: Although I could have written the bassoon arioso which begins the fourth movement freely, perhaps with some passing reference to previous music, this arioso line is strictly constructed from the interval content of the themes of the first movement. This is shown in Fig. 49
- Partitioning: Fig. 50 shows how sections of the clarinet motif at bar 5 are used variously throughout the movement, all of which are in anticipation of the scherzo in which the dance rhythm is important.

The piano pieces aside, rhythm is perhaps the least systematised parameter in my music - it is almost entirely intuitive. However, in describing the use of motif above, it is clear that the 'recognisability' of these motifs is either pitch/shape-related or rhythmic depending on context. In Fig. 49, it is the pitch content (and order) which is recognisable as the various motifs are pieced together to make the arioso line, whereas, in Fig. 50 the pitch content is less important as a unifying factor - the rhythm of the clarinet motif is what remains recognisable.

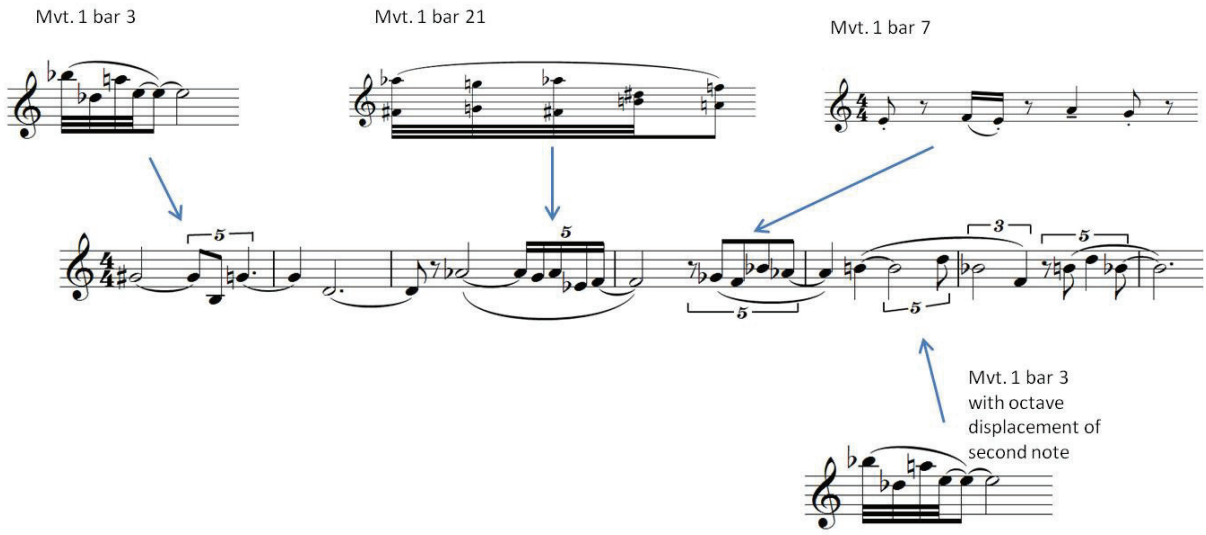

Fig. 49

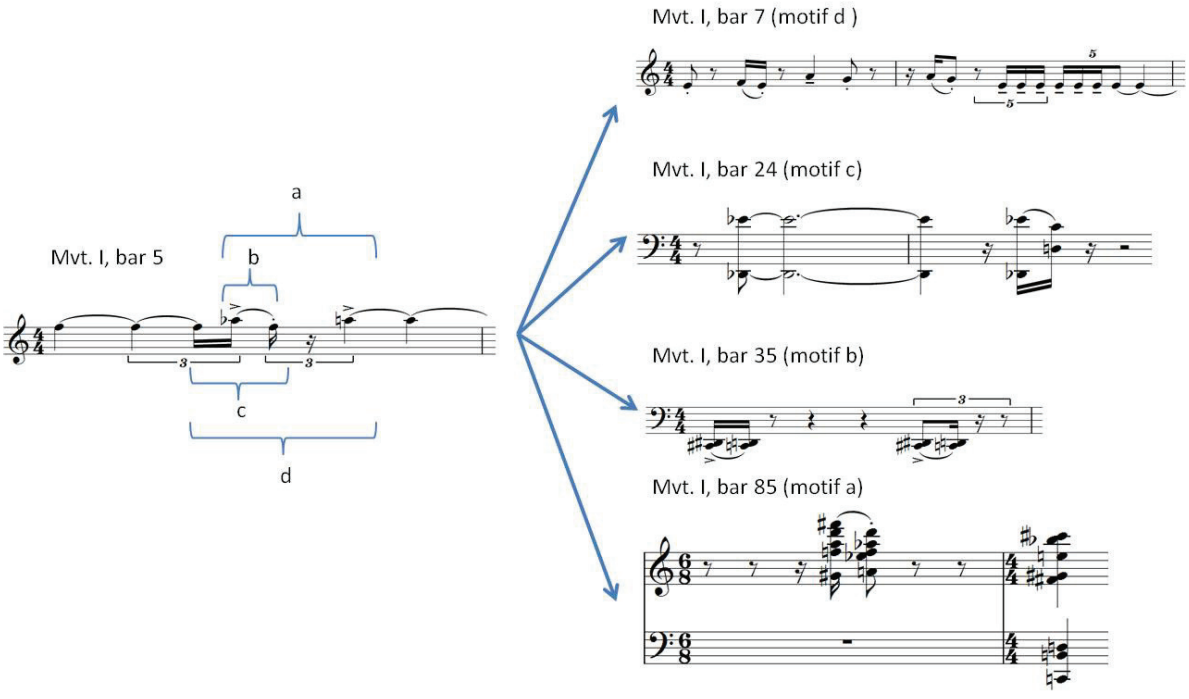

Fig. 50

Another instance of the motivic recognisability of rhythm is in bar 90 where the Contrabassoon and Double Bass rhythm is clearly that of the horn/bassoon music at bar 7, but not in any strict sense - the note lengths are in different proportions, and yet by

preserving the order of ‘short/long-ness’ the rhythm remains recognisable. This rewritten version of the bassoon rhythm is then partitioned into two halves, and it is these two short rhythms which are layered on top of each other, in instrumental sections, to articulate the chord at the beginning of the second movement - see Fig. 51.

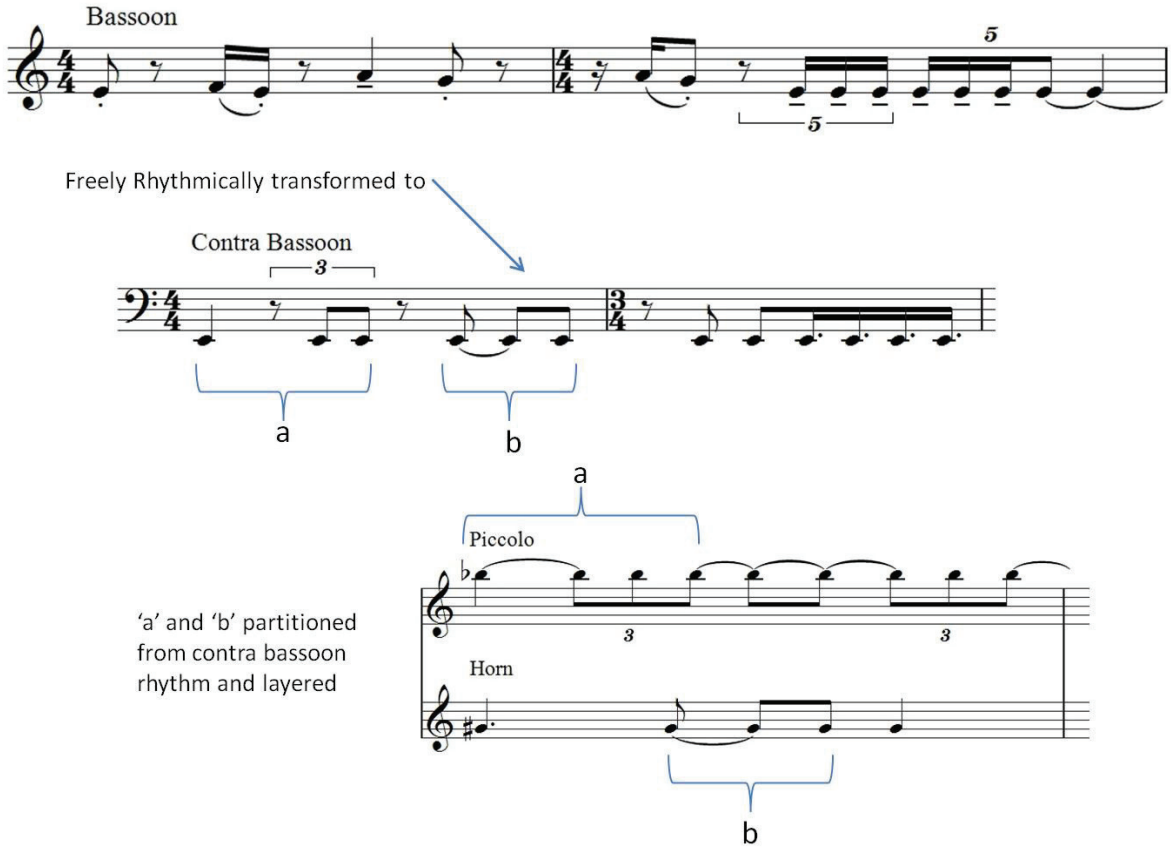

Fig. 51

10. Conclusion

As acknowledged in the introduction to this thesis, one of the main reasons for writing the music of the portfolio was pragmatic - to investigate what I saw as a lack of lyrical contemporary brass music and hopefully write and introduce some of this kind of music into the repertoire. The brass music has generally been well received:

- *Simultaneously sovereign and invaded* for trumpet and string quartet has had two performances, one in London and one in Oxford played by Simon Desbruslais and the Ligeti Quartet.
- Two movements of the *Hidden Traces/Ancient Places* had their premiere in quintet form at the Royal Opera House, London and both quintet and septet versions are now published by Resonata music.
- The trombone concerto had a successful premiere in London, and the version with piano reduction will be published, also by Resonata music, end 2015/early 2016.

To say that these pieces have 'entered the repertoire' would be an exaggeration - however the performers have enjoyed playing them, and they have been well received by the audiences.

As discussed in the introduction, my main 'method' of composition during the portfolio was by intuition: I trusted my ear to give me the 'right' note and also to tell me what needs to happen in the structure and when. In retrospect there are two issues with this way of working. Firstly it is time consuming, in that, when my ear fails me and the 'right' note does not come straight away, I have to improvise until I find it – I have no backup system to help

me. Secondly, perhaps by relying on intuition, I limit myself by staying within my 'comfort zone'; it is more difficult for me to develop or discover newer sounds if my ear is always trying to find the 'right' decision based on intuition. Structurally this perhaps caused a problem in the Concerto for Chamber for Orchestra where there were fewer extremes than were perhaps needed for a structure of that length. Some breaking of my own intuitive rules may have led to note choices and structural decisions about which I may have felt uncomfortable but the taking of the risk (in my terms!) may have led to more interesting consequences.

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Stephen Hicks

The familiar narrowing of homecoming

for small ensemble

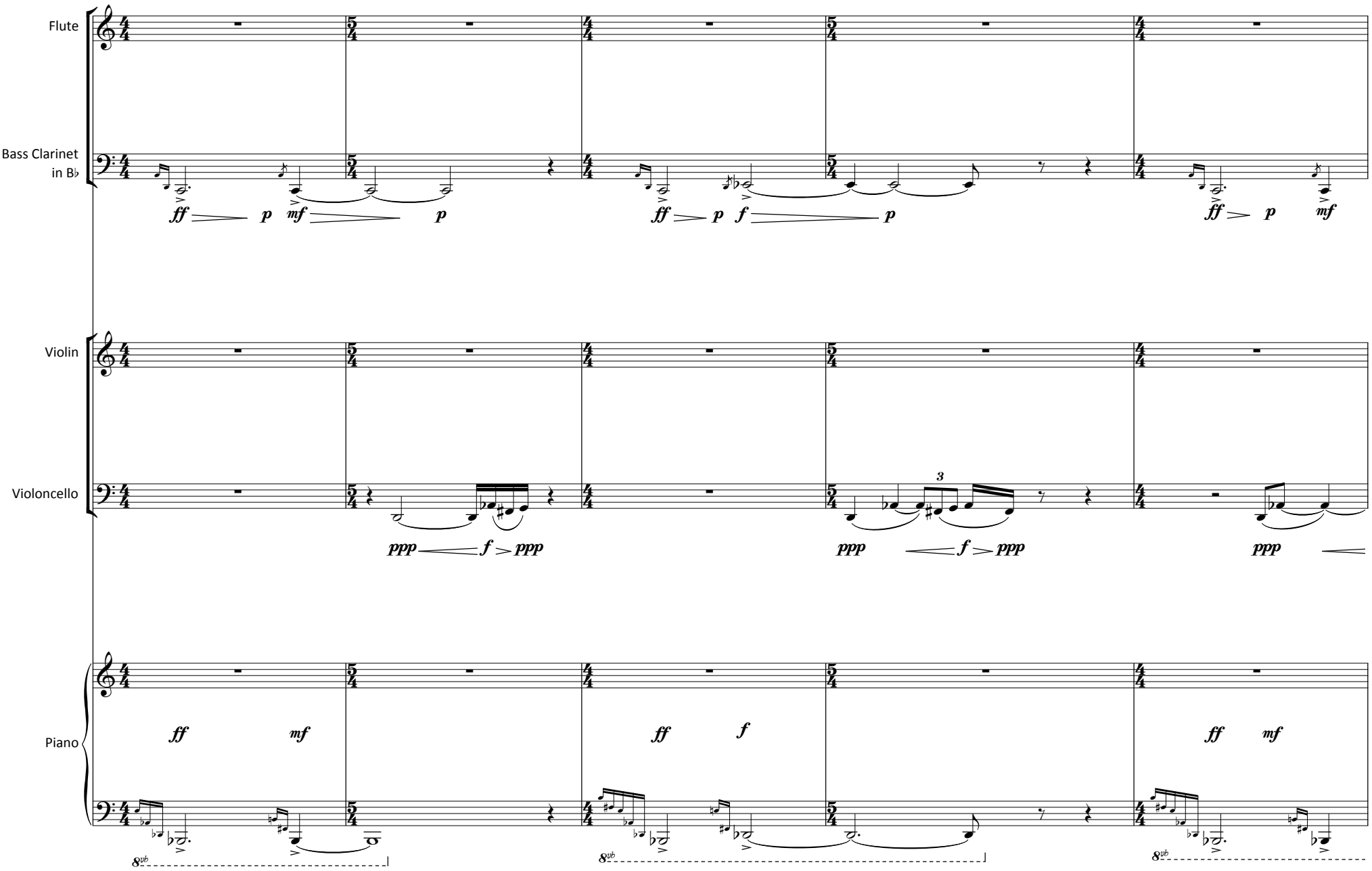
2012

8'

Score in C

The familiar narrowing of homecoming

Stephen Hicks



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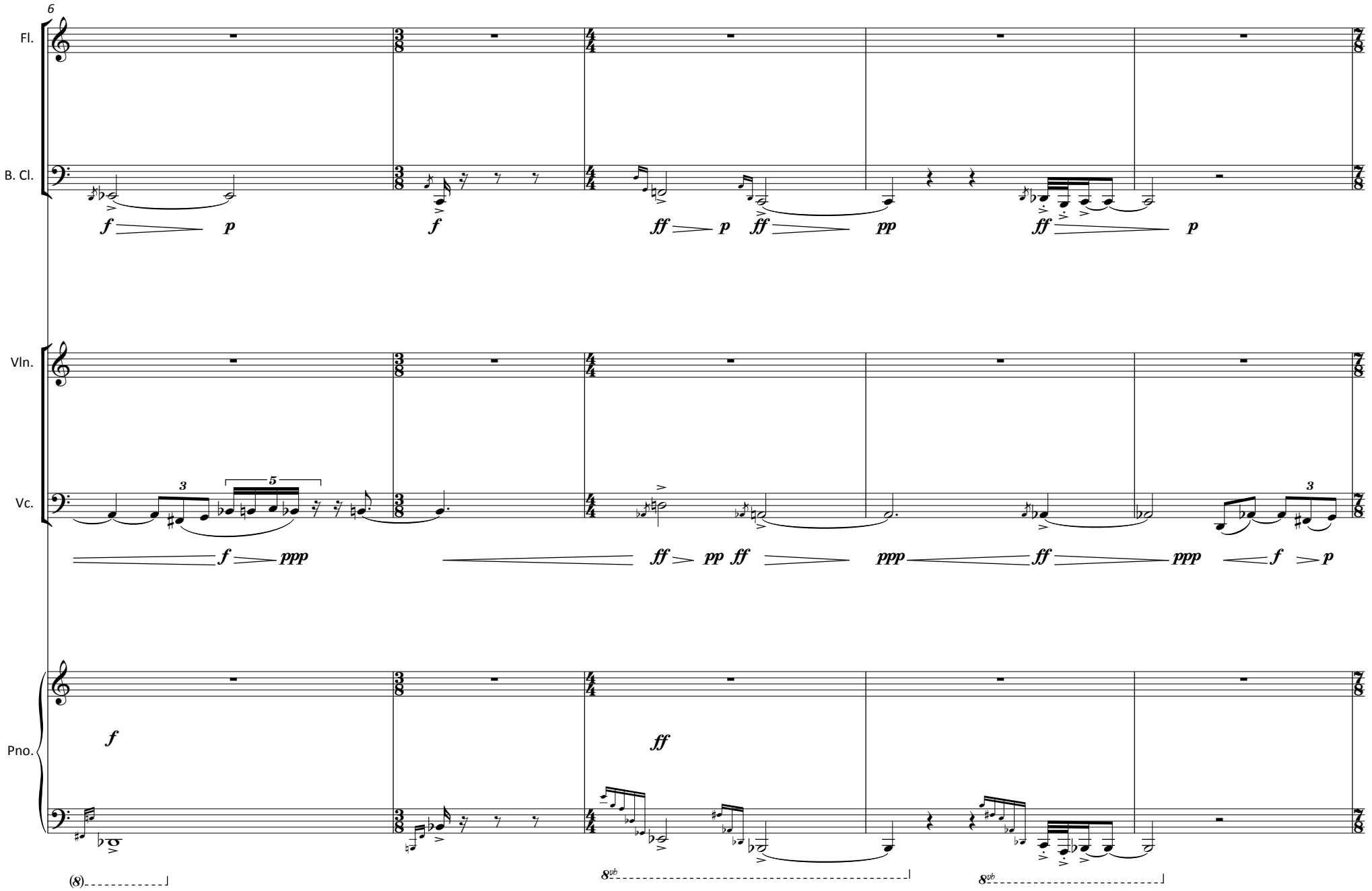
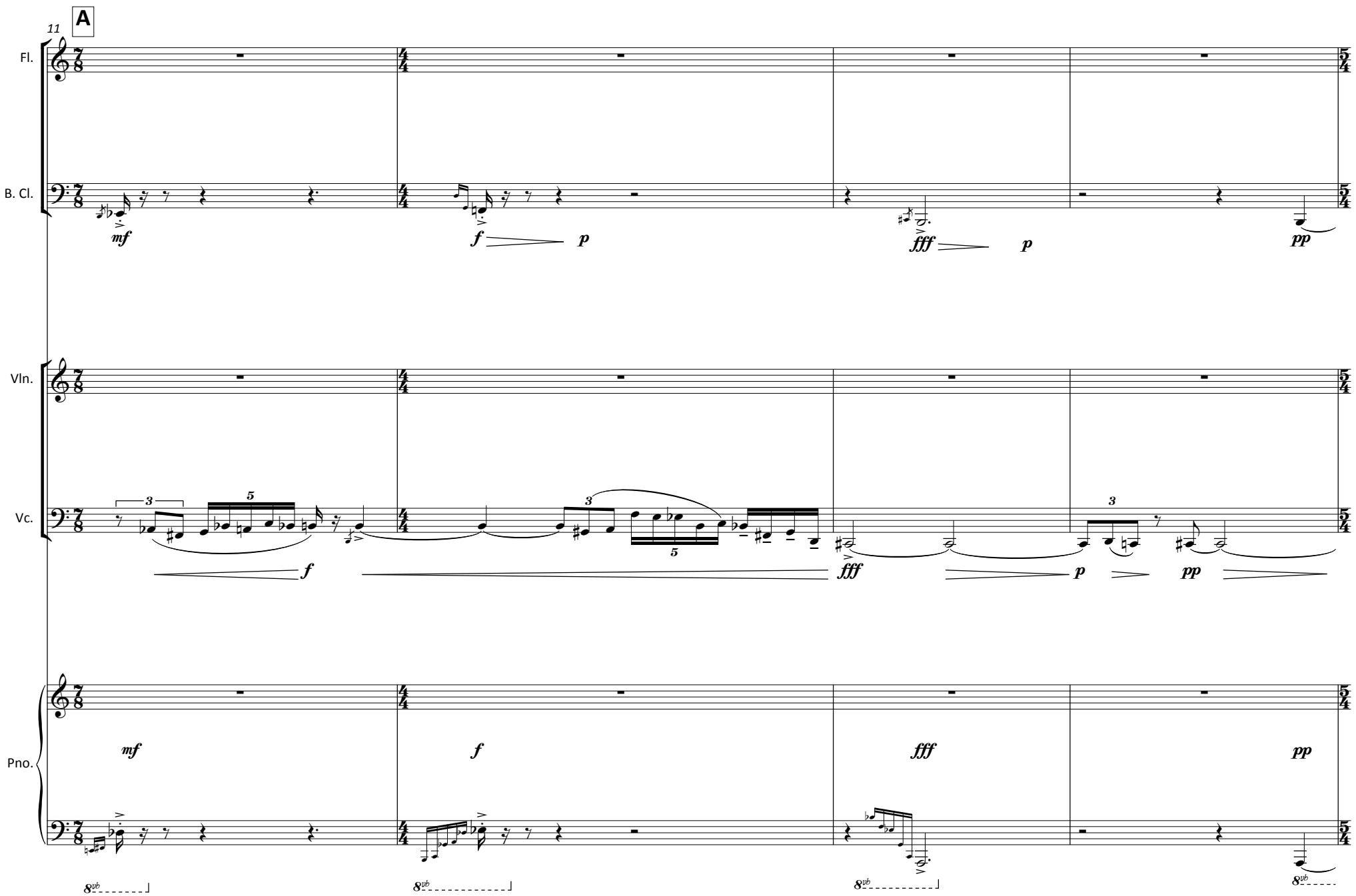
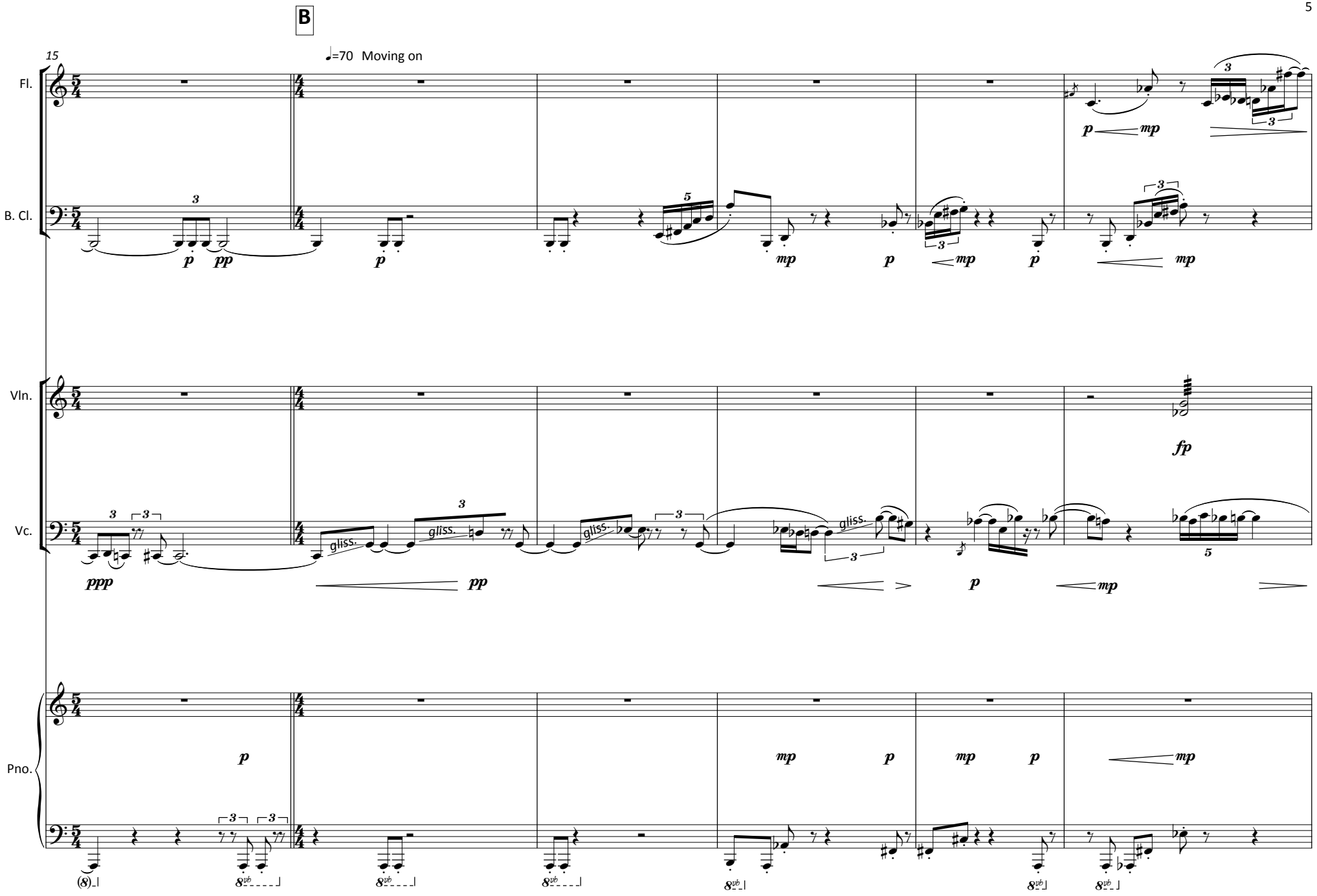
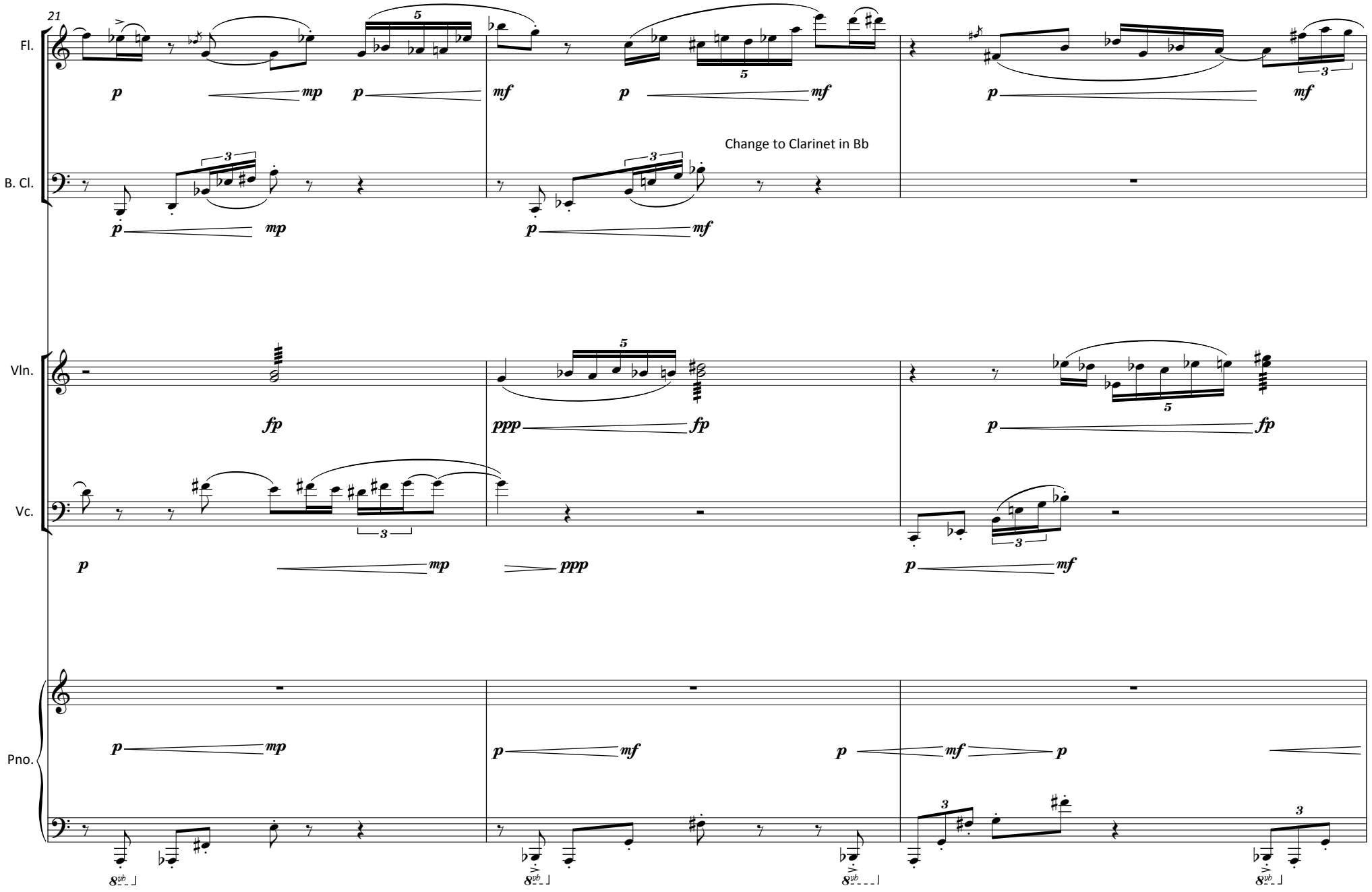
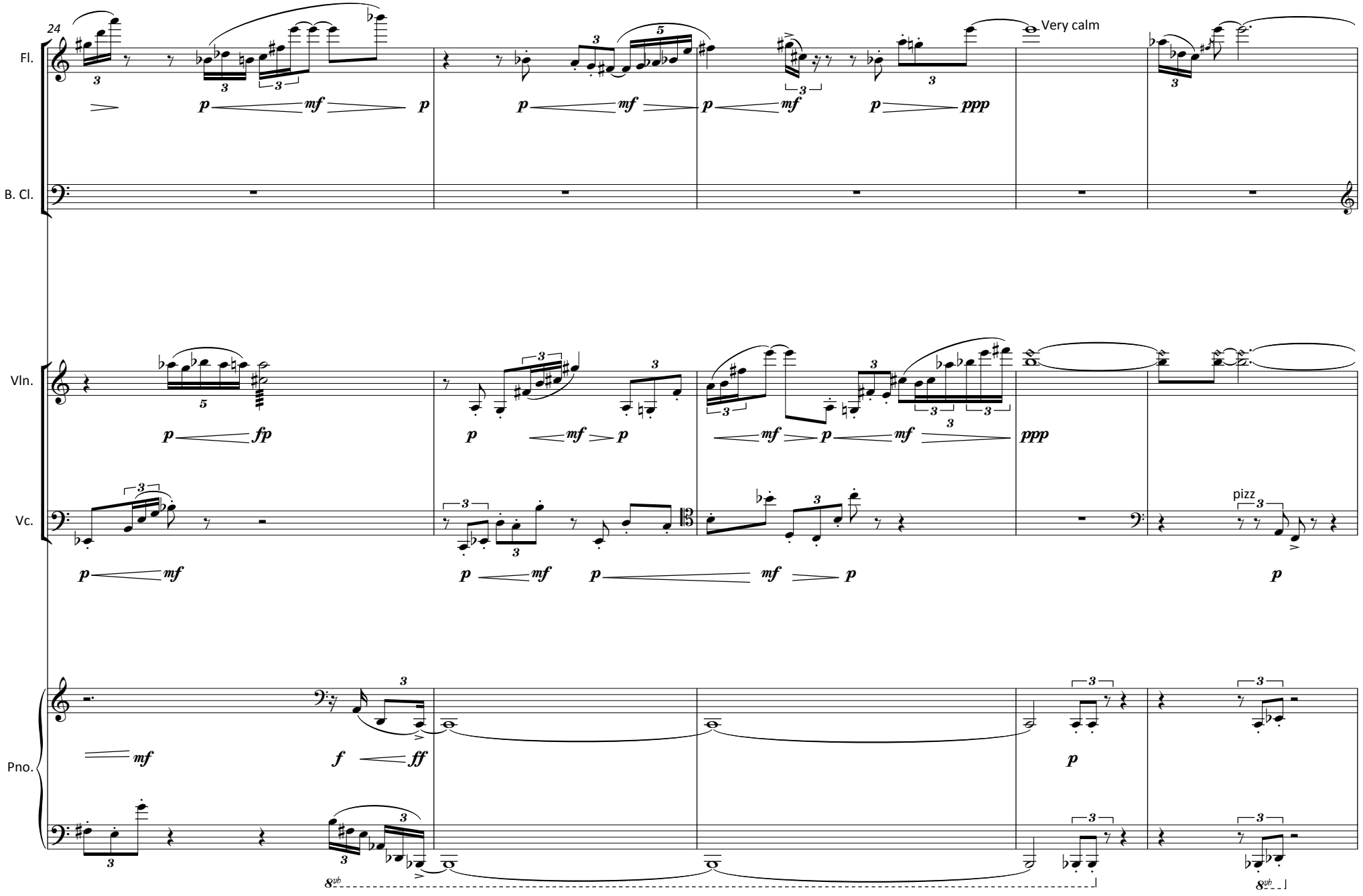
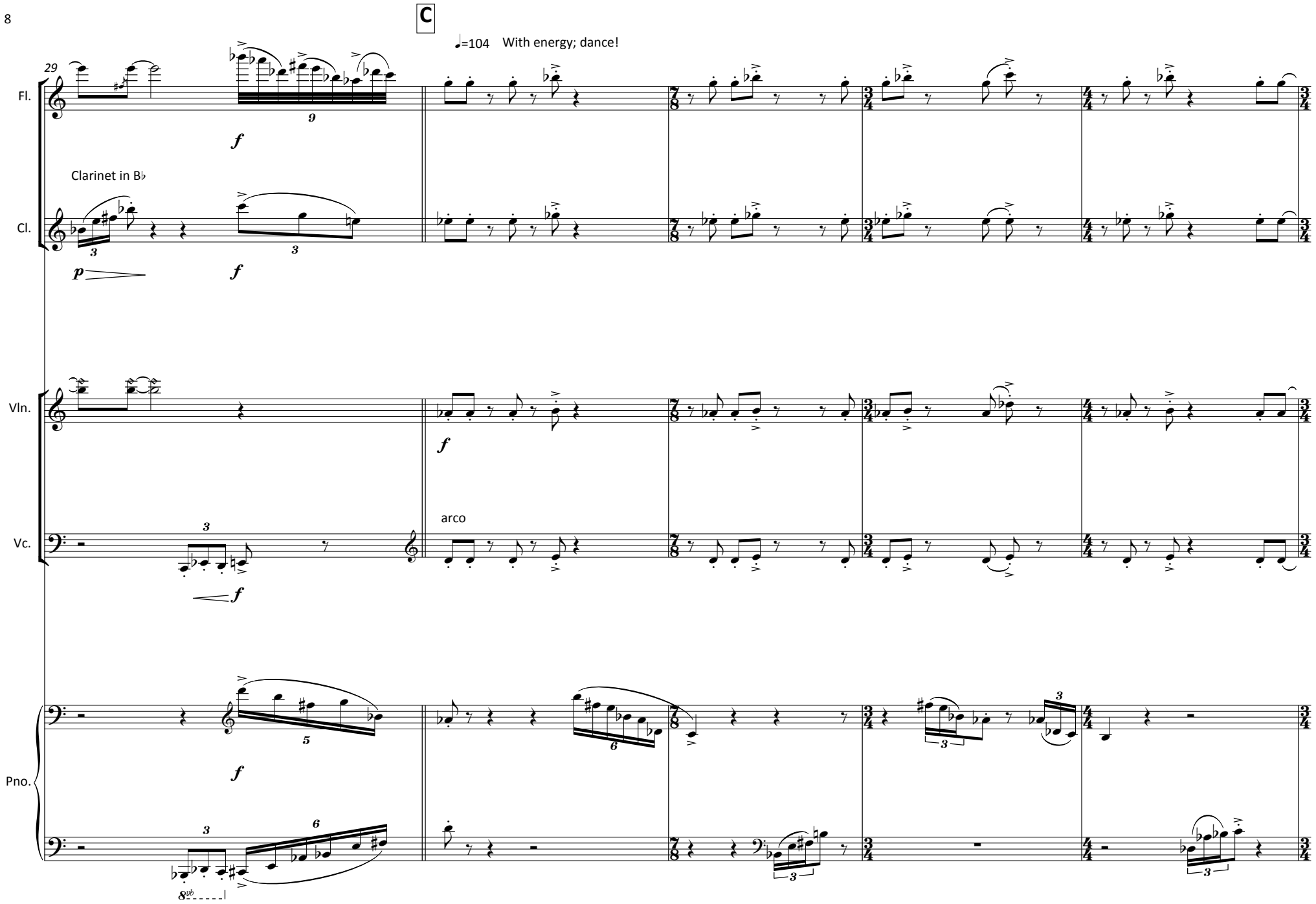

6
Fl.
B. Cl.
Vln.
Vc.
Pno.
f
p
f
ff
p
ff
pp
ff
p
f
ppp
ff
pp
ff
ppp
ff
ppp
f
p
f
ff
(8)
8vb
8vb

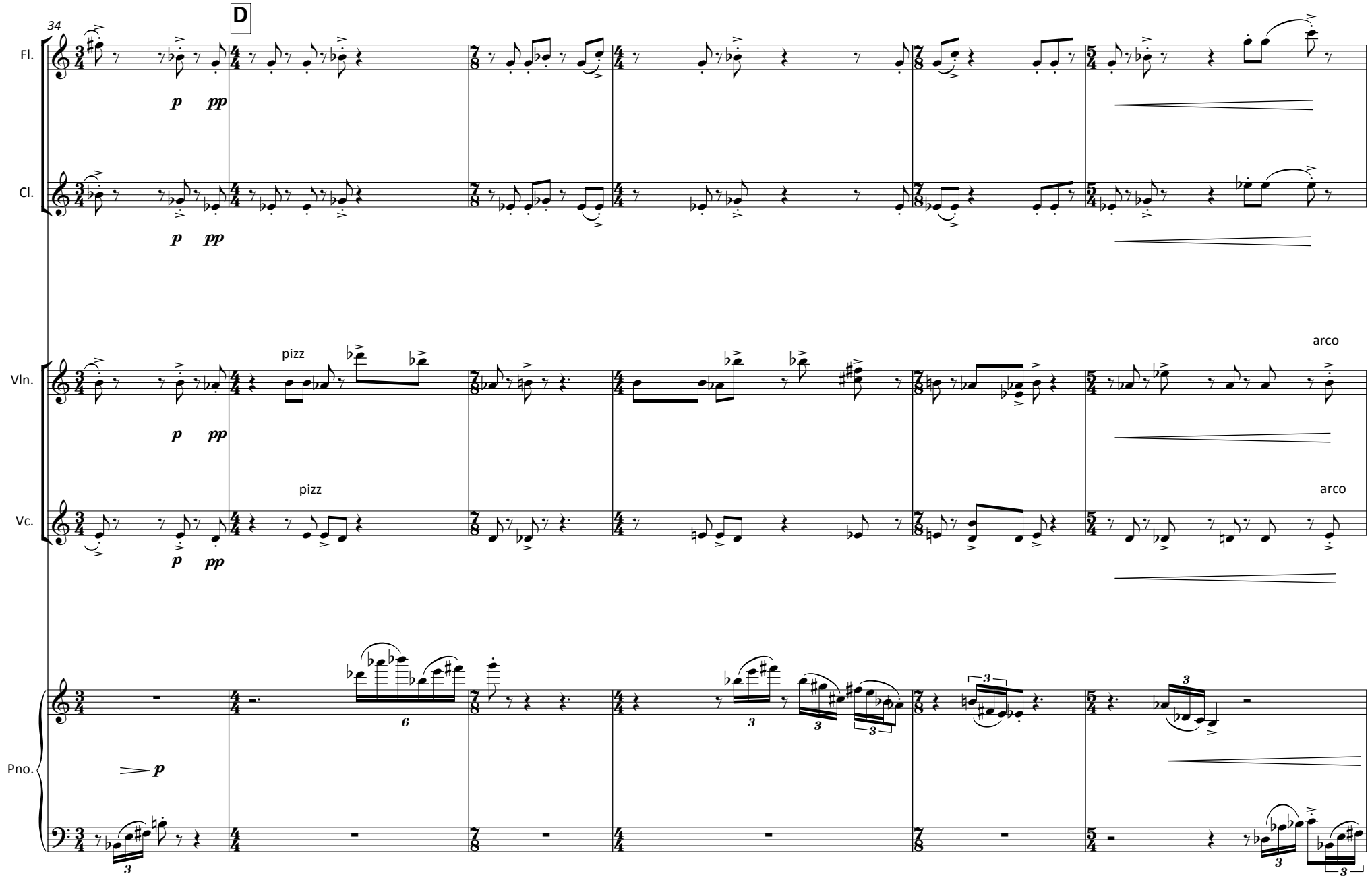

A
11
Fl.
B. Cl.
Vln.
Vc.
Pno.
mf
f
p
fff
pp
8vb

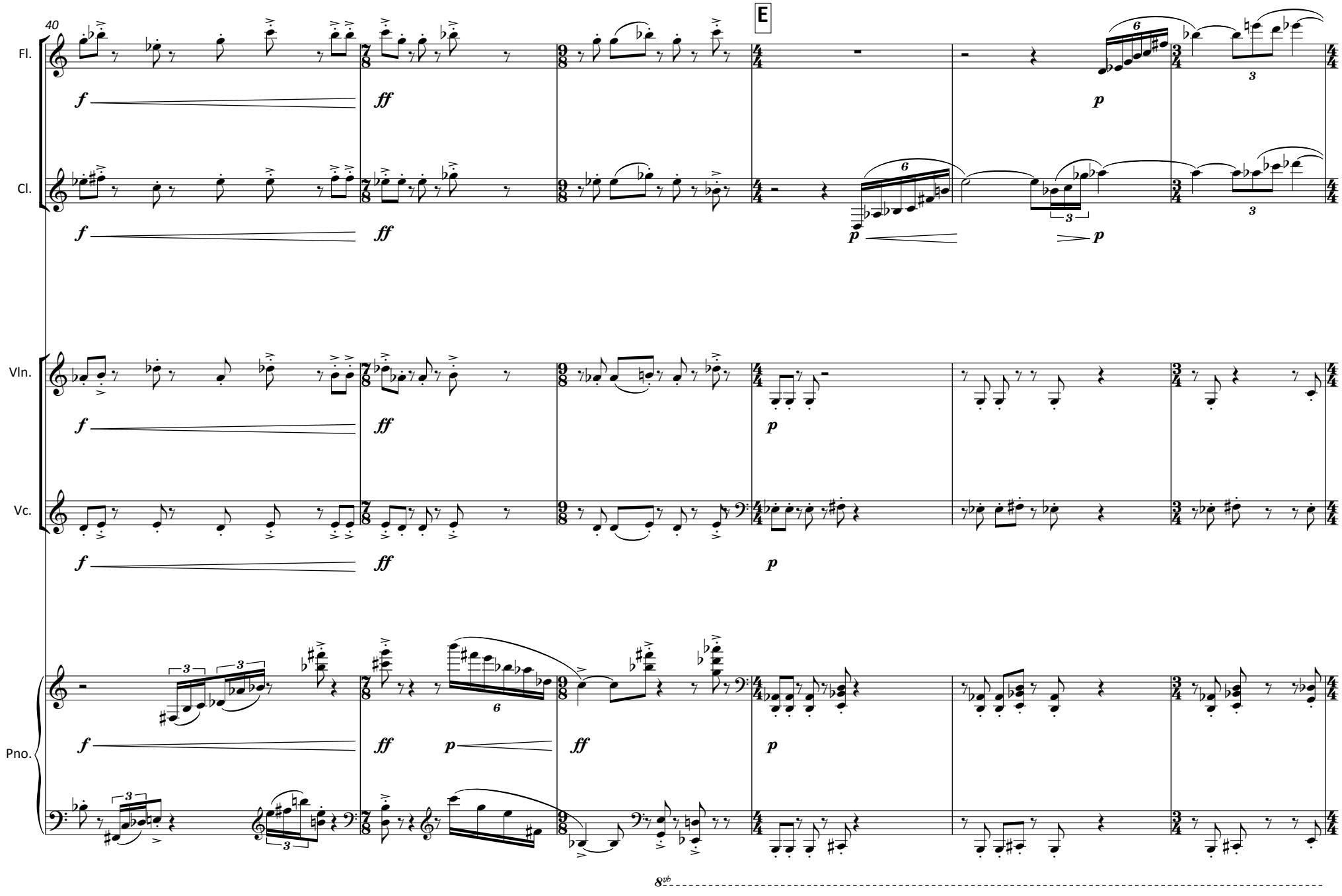

B
15
♩=70 Moving on
Fl.
B. Cl.
Vln.
Vc.
Pno.
gliss.

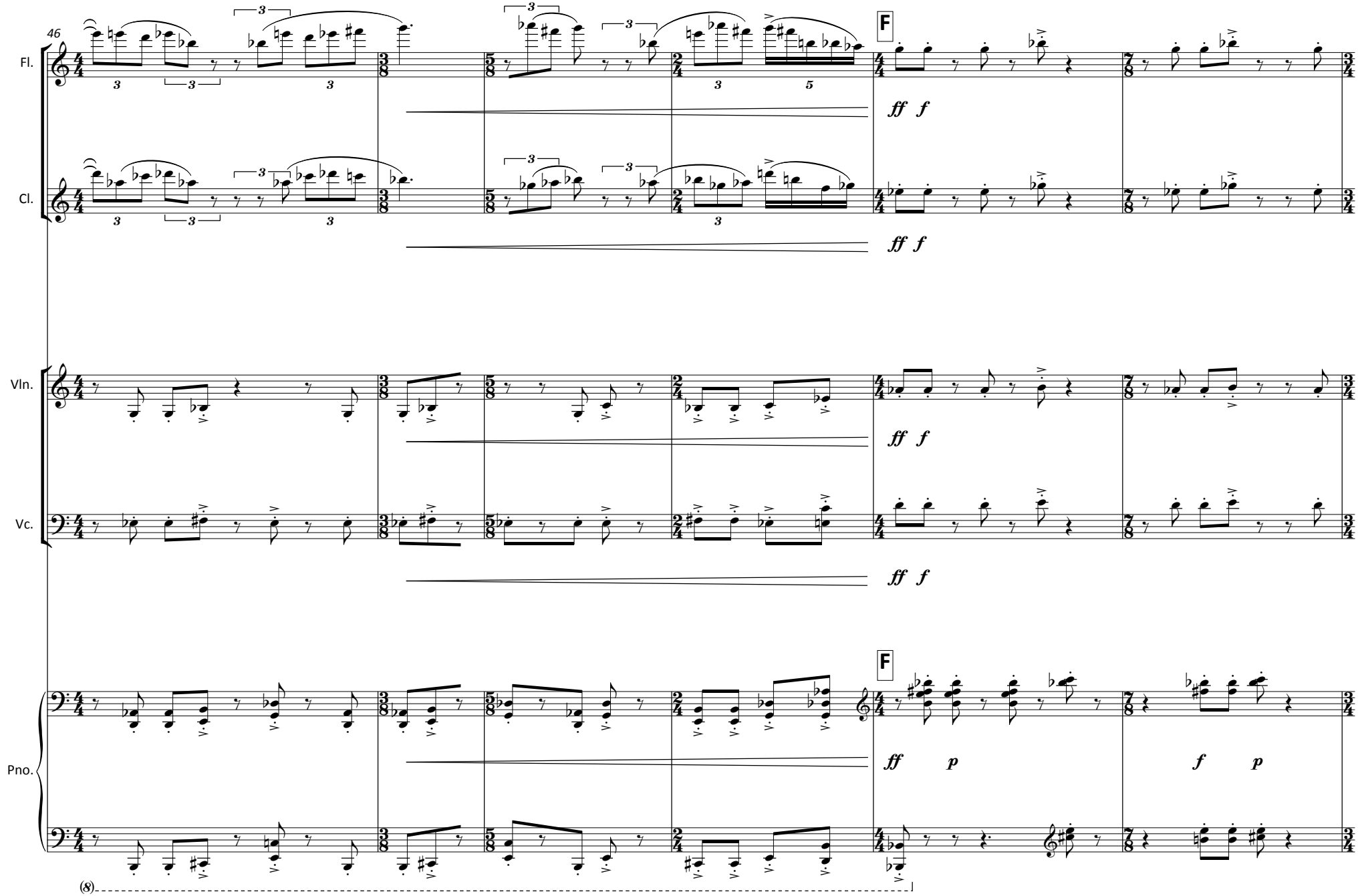

21
Fl.
B. Cl.
Change to Clarinet in Bb
Vln.
Vc.
Pno.

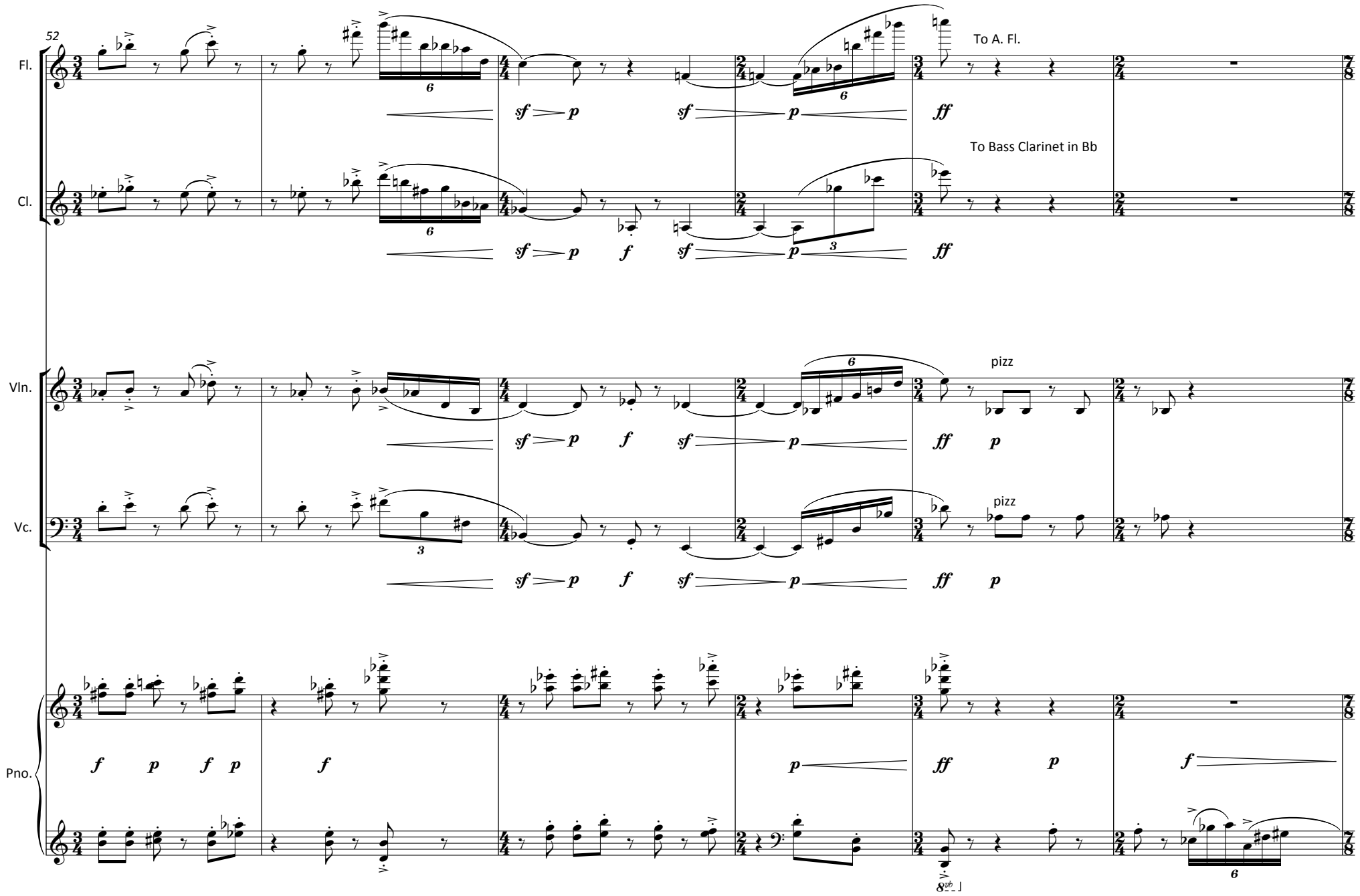

24
Fl.
B. Cl.
Vln.
Vc.
Pno.
Very calm
pizz
8vb
8vb

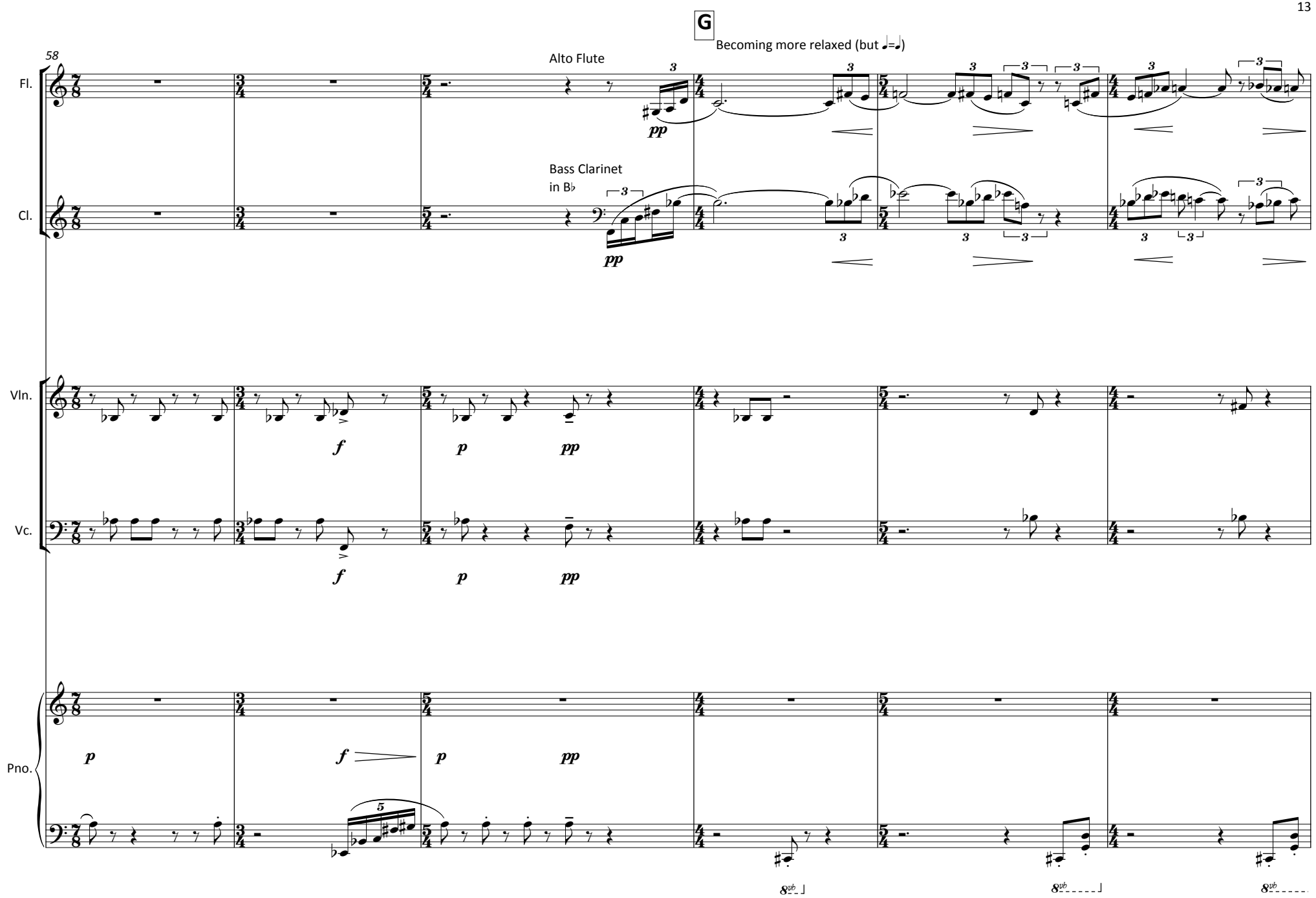

C
♩=104 With energy; dance!
29
Fl.
Clarinet in B♭
Cl.
Vln.
arco
Vc.
Pno.

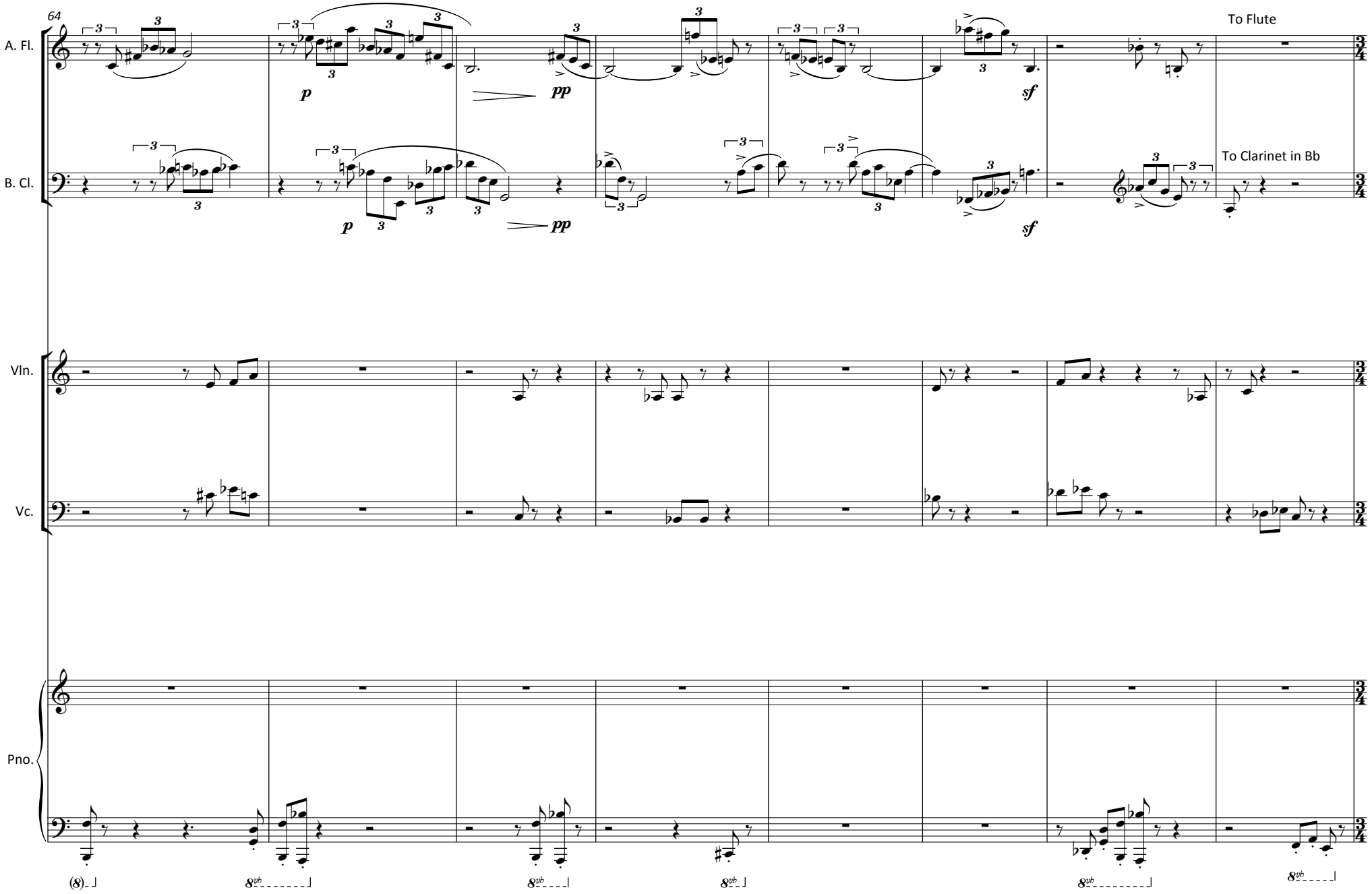

34
D
Fl.
Cl.
Vln.
Vc.
Pno.
p
pp
pizz
arco

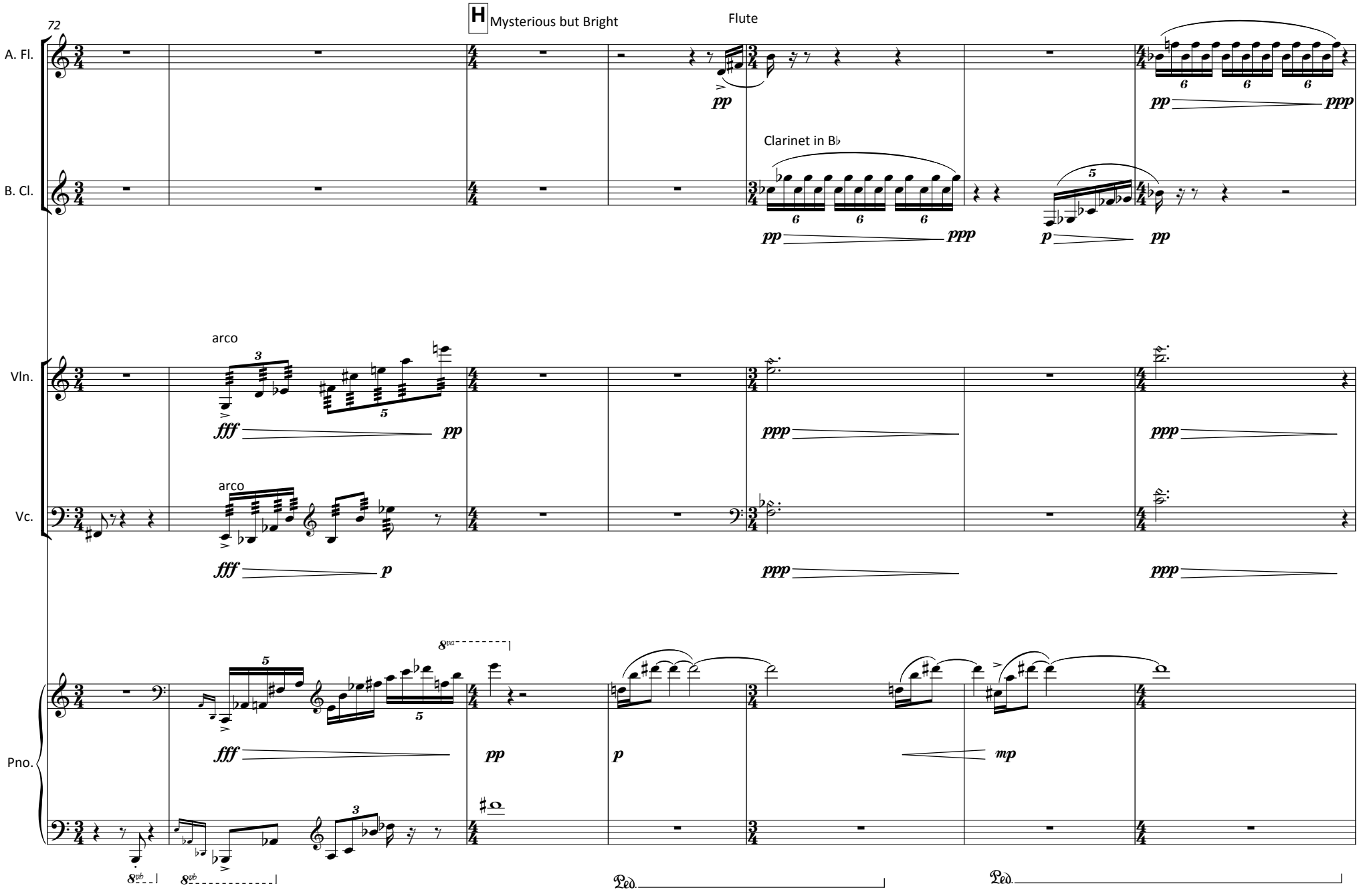

40
E
Fl.
Cl.
Vln.
Vc.
Pno.
f
ff
p
8vb

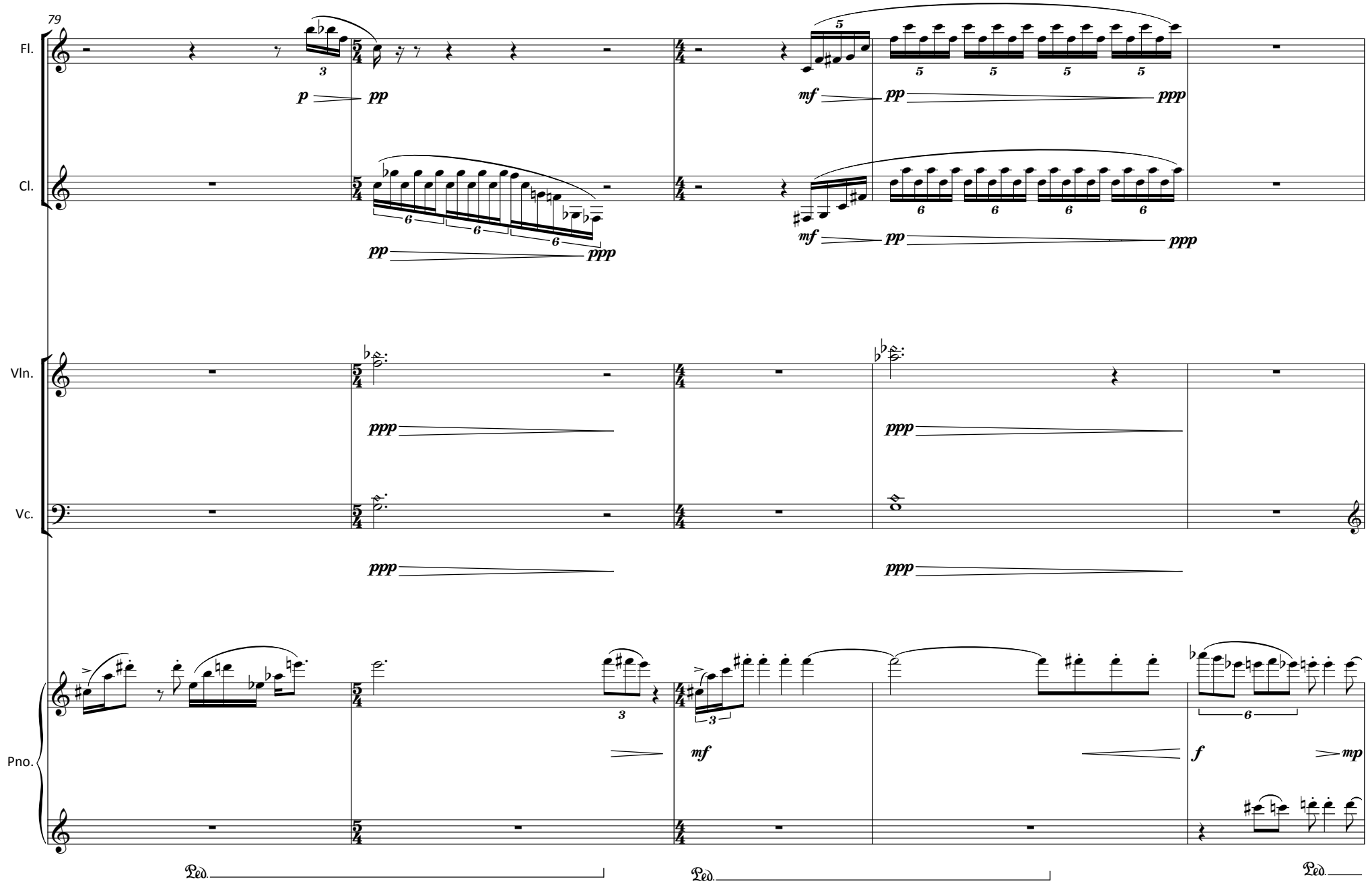

46
Fl.
Cl.
Vln.
Vc.
Pno.
F
F
ff f
ff f
ff f
ff f
ff p
f p
(8)

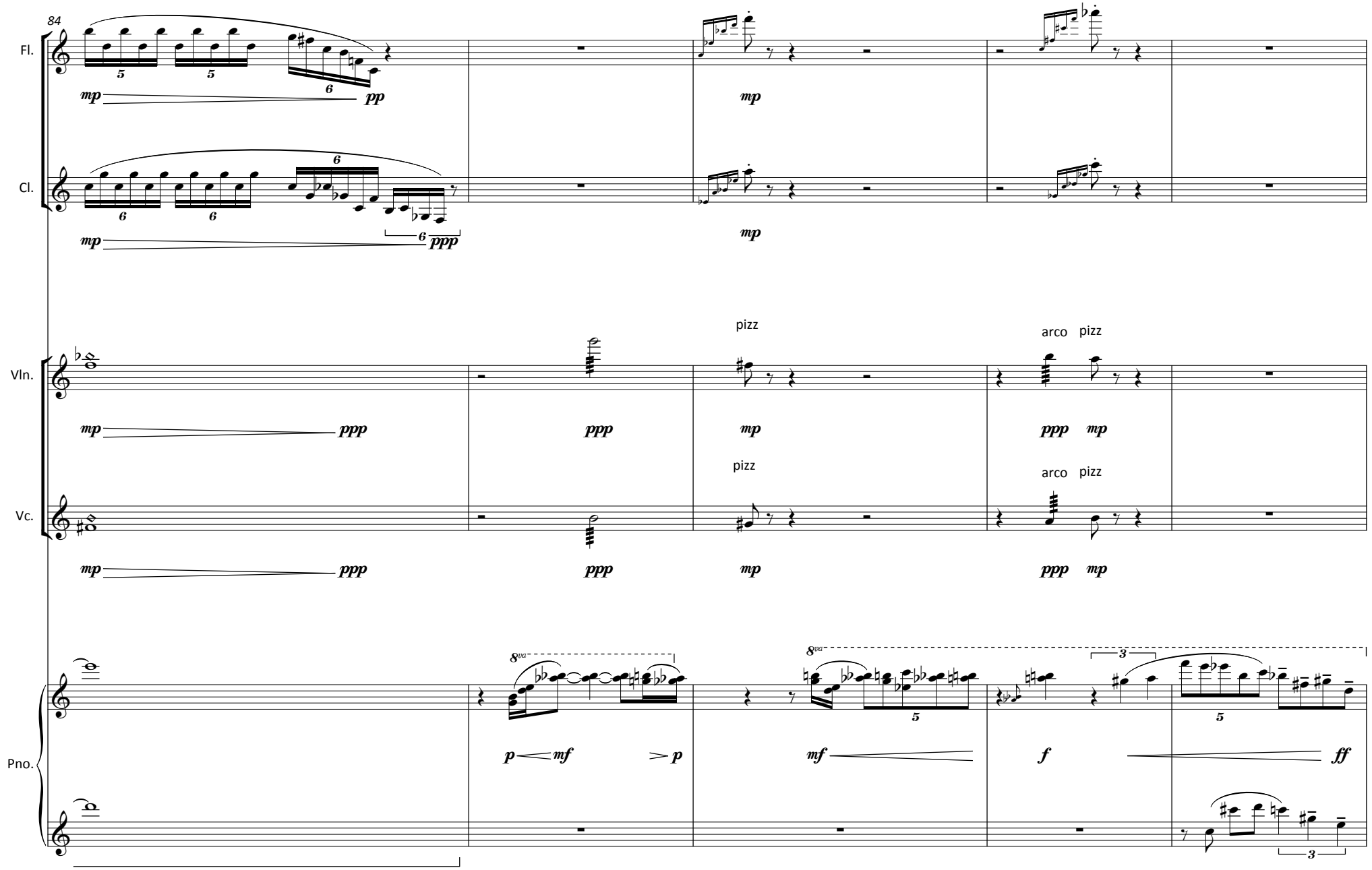

52
Fl.
Cl.
Vln.
Vc.
Pno.
To A. Fl.
To Bass Clarinet in Bb
pizz
pizz

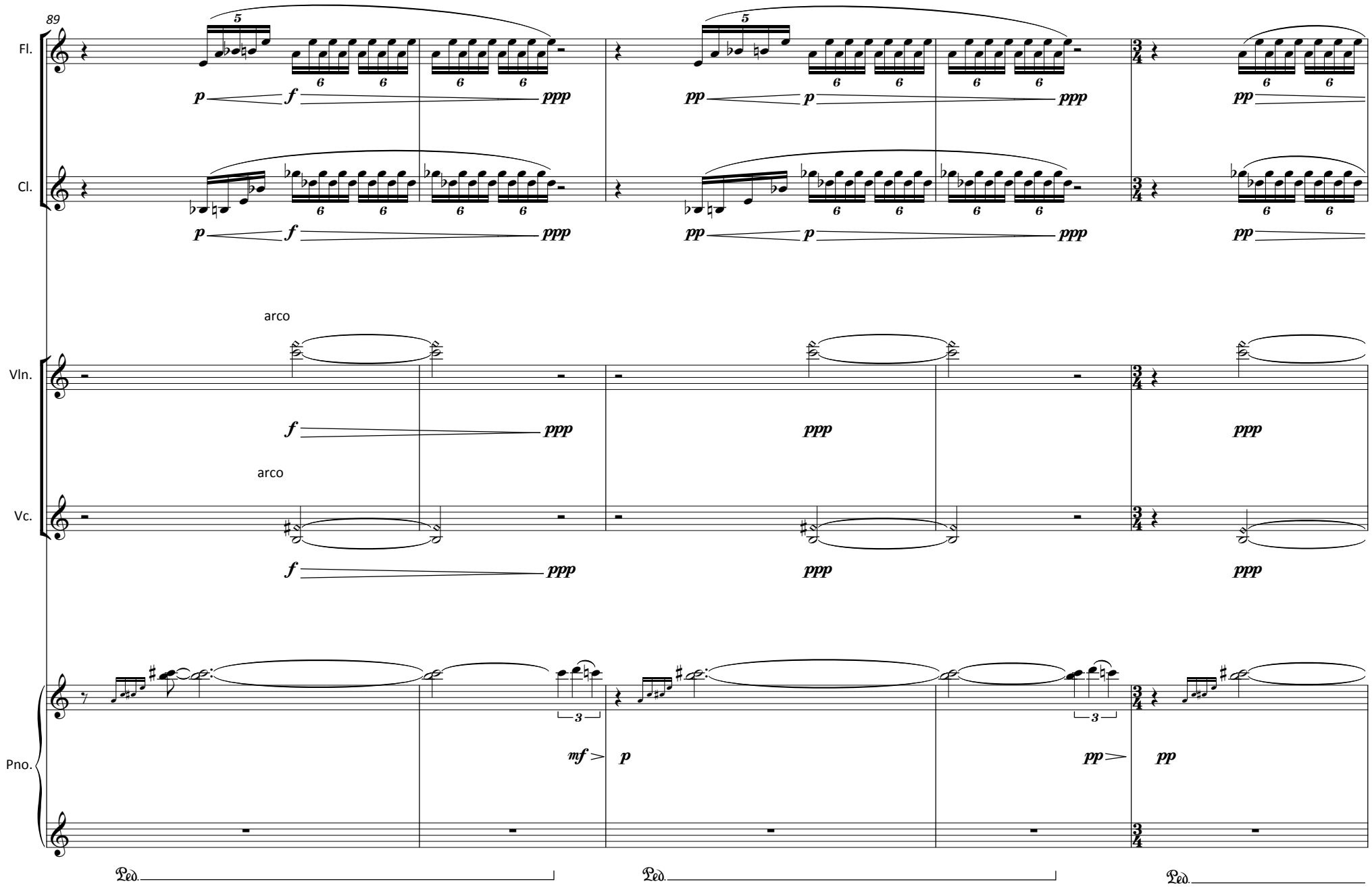

G
Becoming more relaxed (but ♩=♩)
58
Alto Flute
Bass Clarinet
in B♭
Fl.
Cl.
Vln.
Vc.
Pno.
pp
f
p
pp
8vb

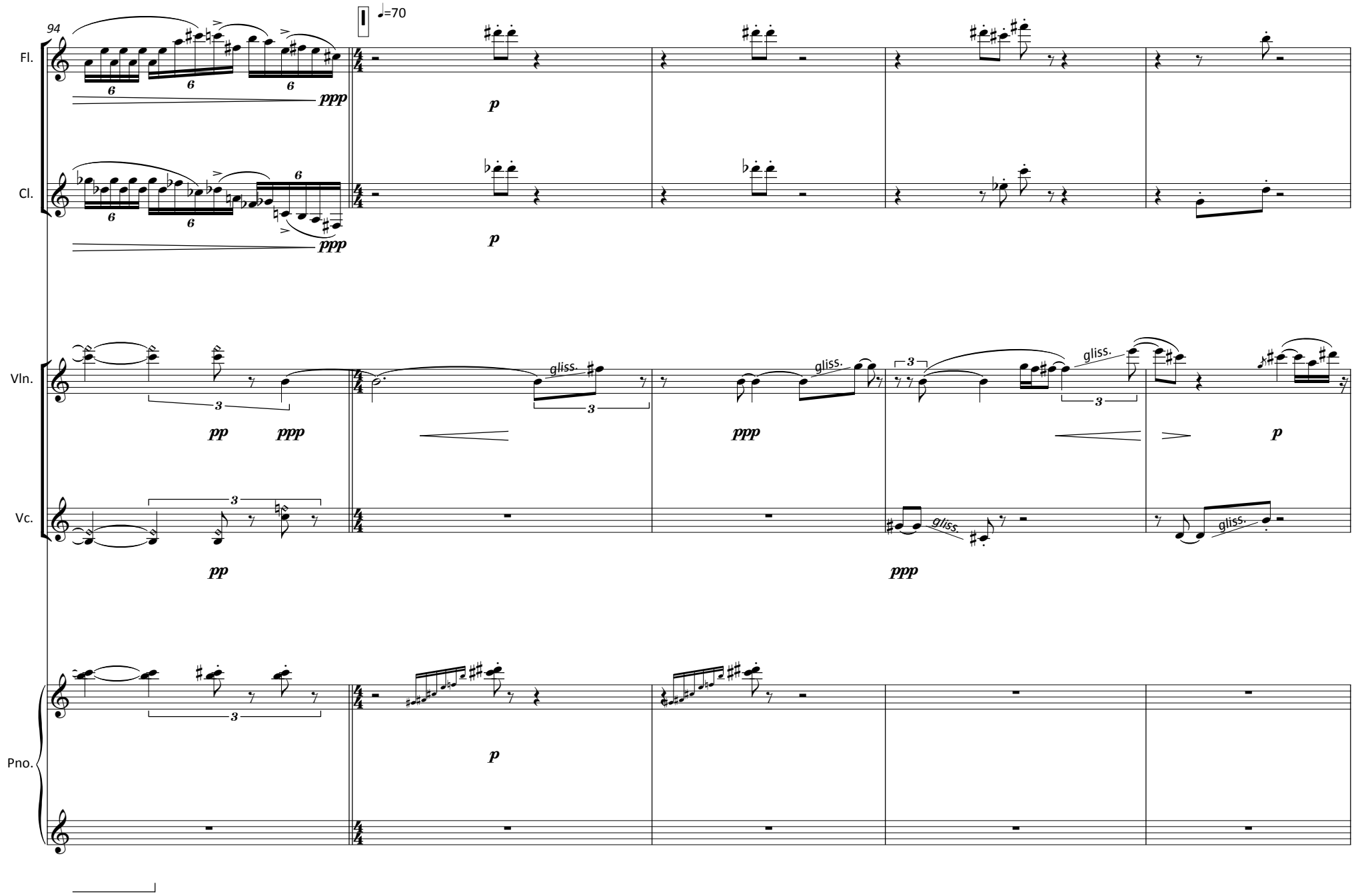

64
A. Fl.
B. Cl.
Vln.
Vc.
Pno.
To Flute
To Clarinet in Bb
p
pp
sf

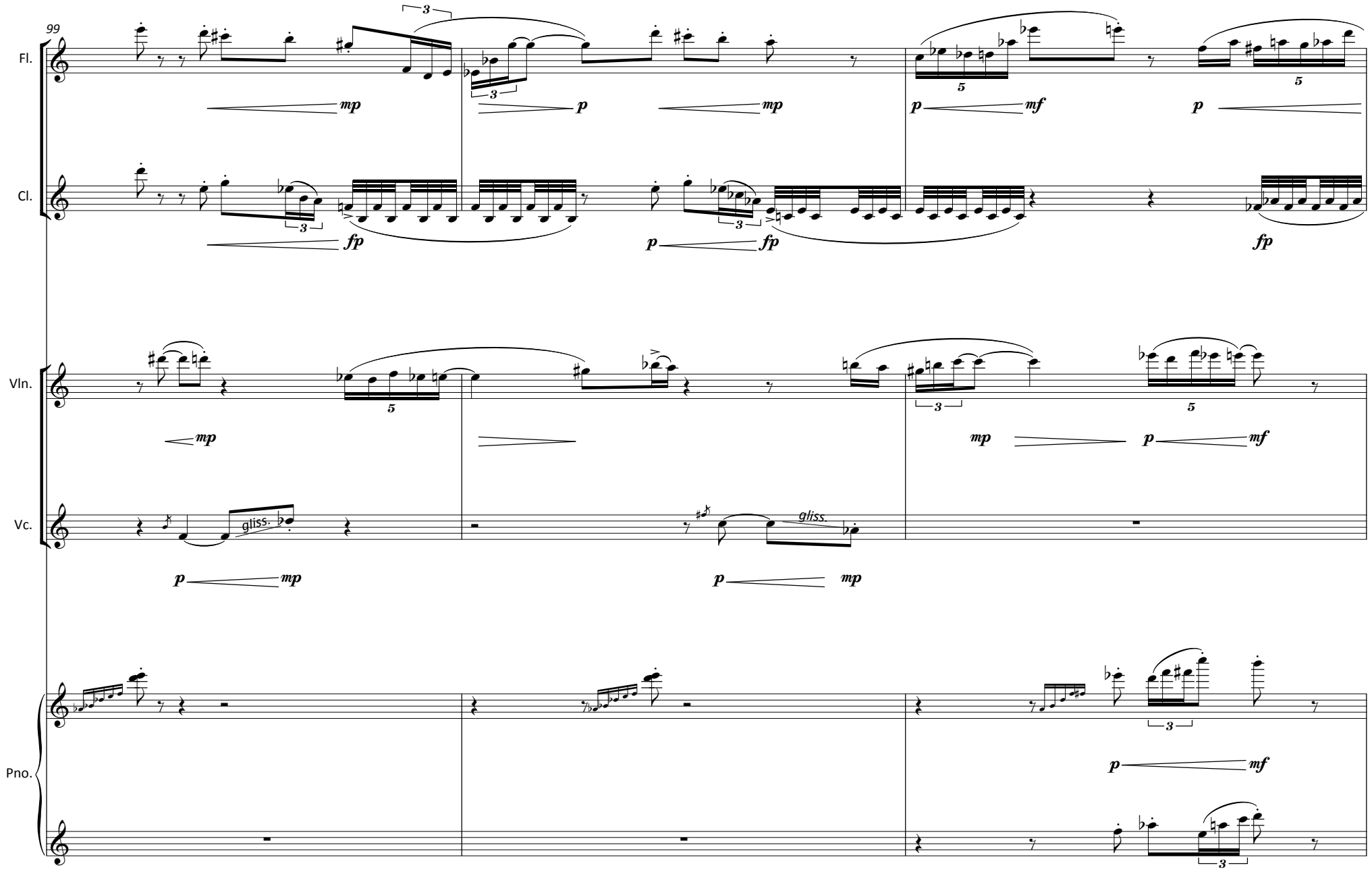

72
H Mysterious but Bright
Flute
A. Fl.
B. Cl.
Clarinet in B♭
Vln.
arco
Vc.
arco
Pno.
Ped.
Ped.

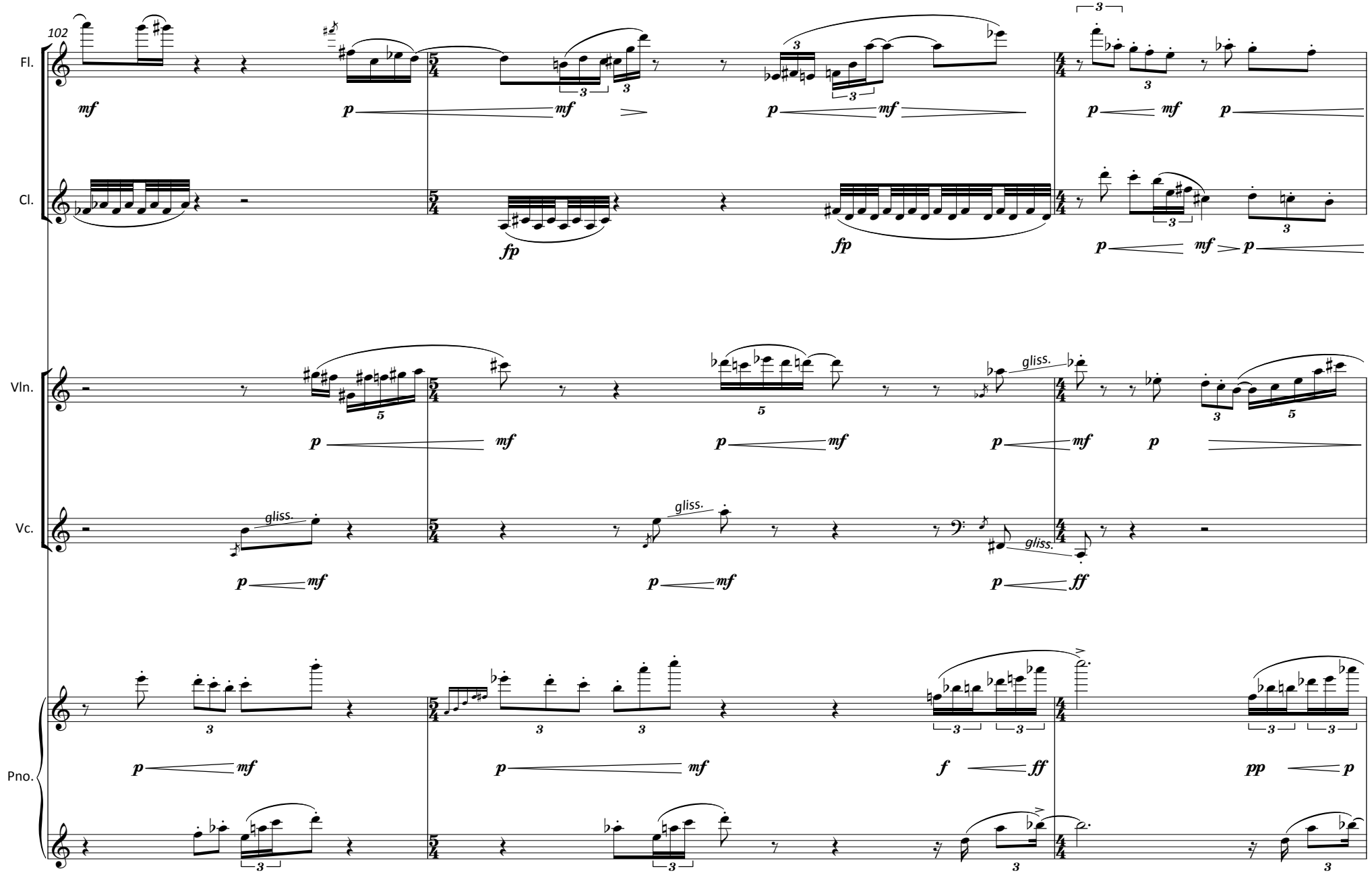

79
Fl.
Cl.
Vln.
Vc.
Pno.
p
pp
ppp
mf
f
mp
Ped.

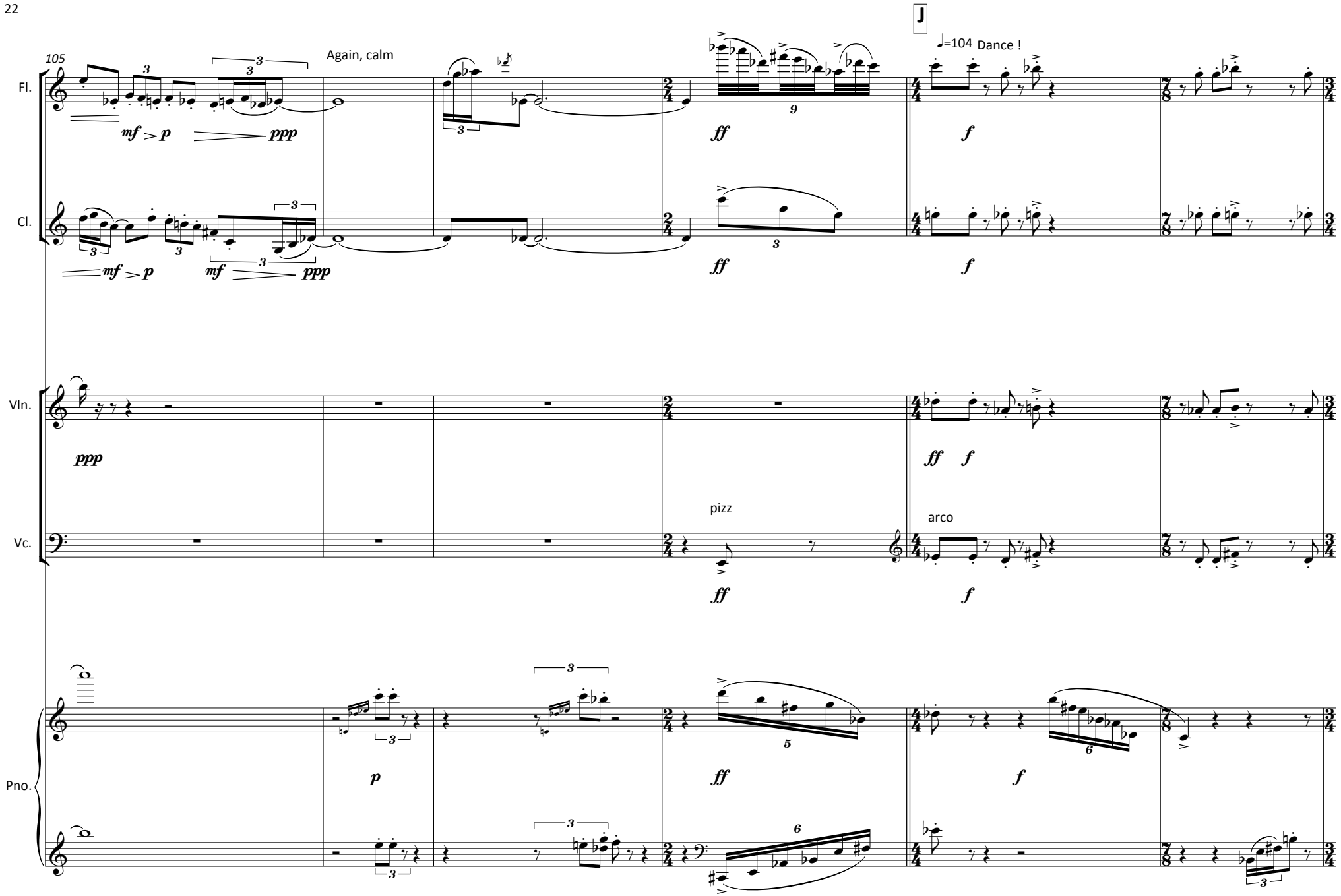

84
Fl.
Cl.
Vln.
Vc.
Pno.
pizz
arco pizz
8va

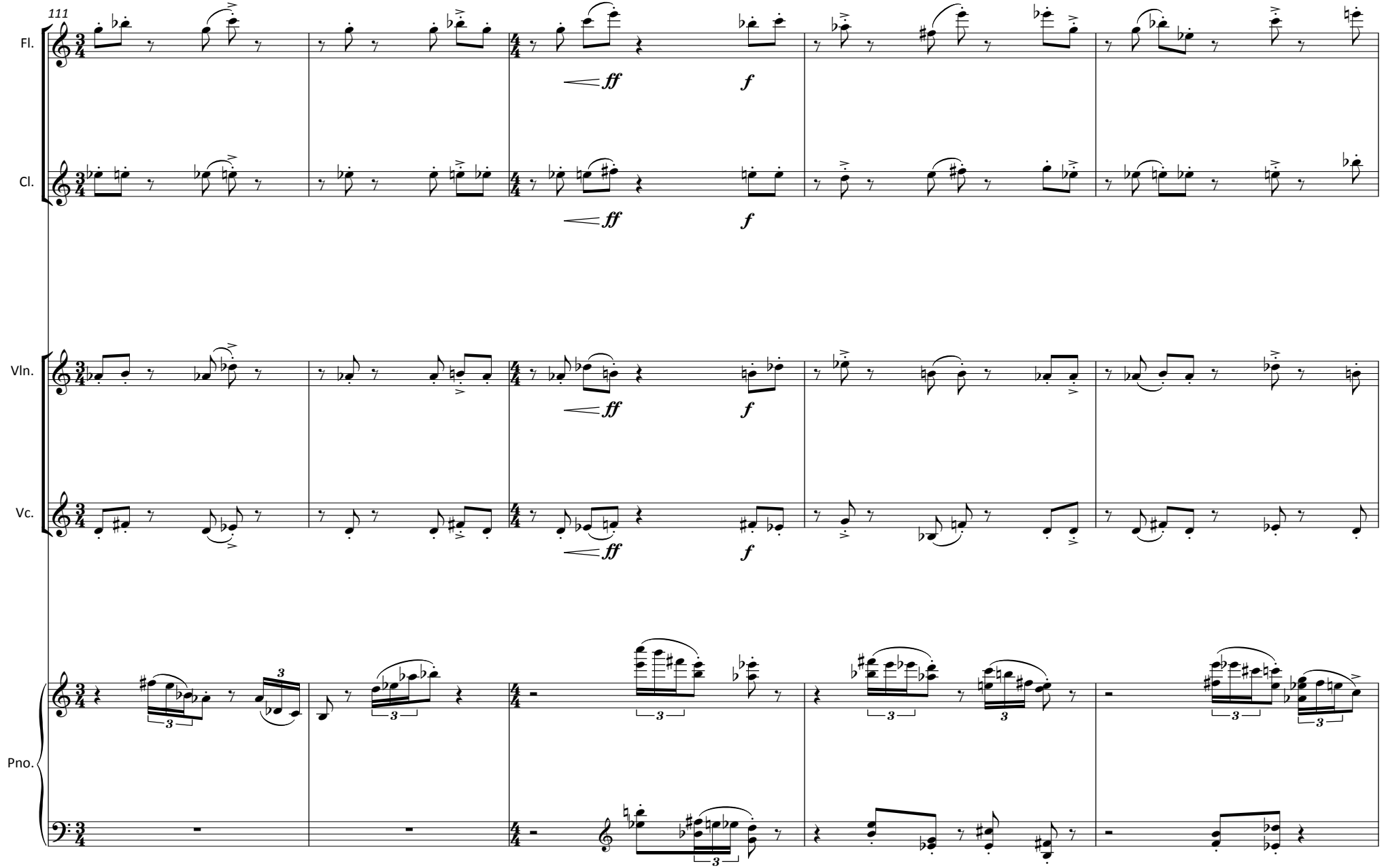

89
Fl.
Cl.
arco
Vln.
arco
Vc.
Pno.
Ped.
Ped.
Ped.

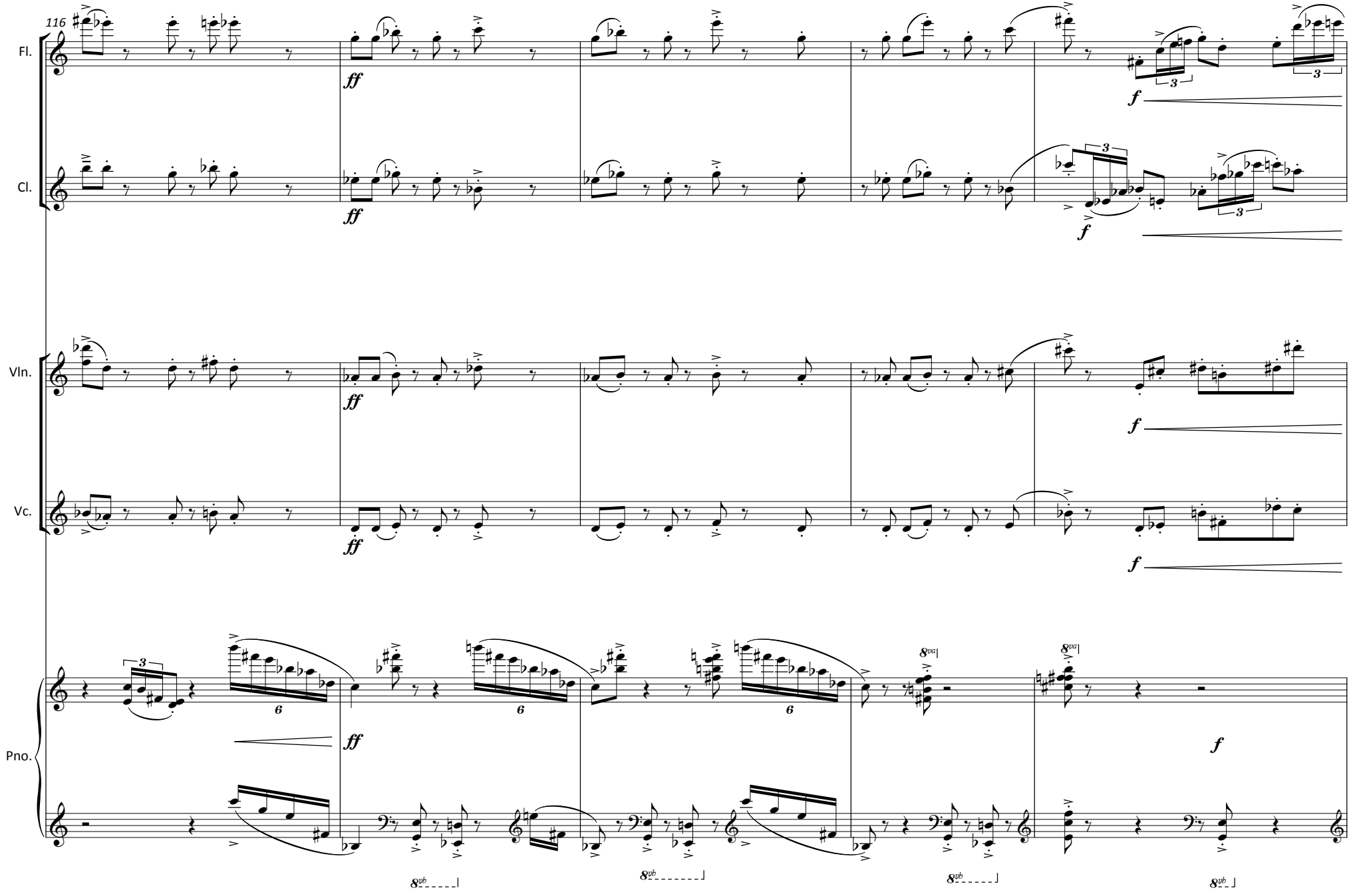

94
I
♩=70
Fl.
Cl.
Vln.
Vc.
Pno.
ppp
p
pp
gliss.

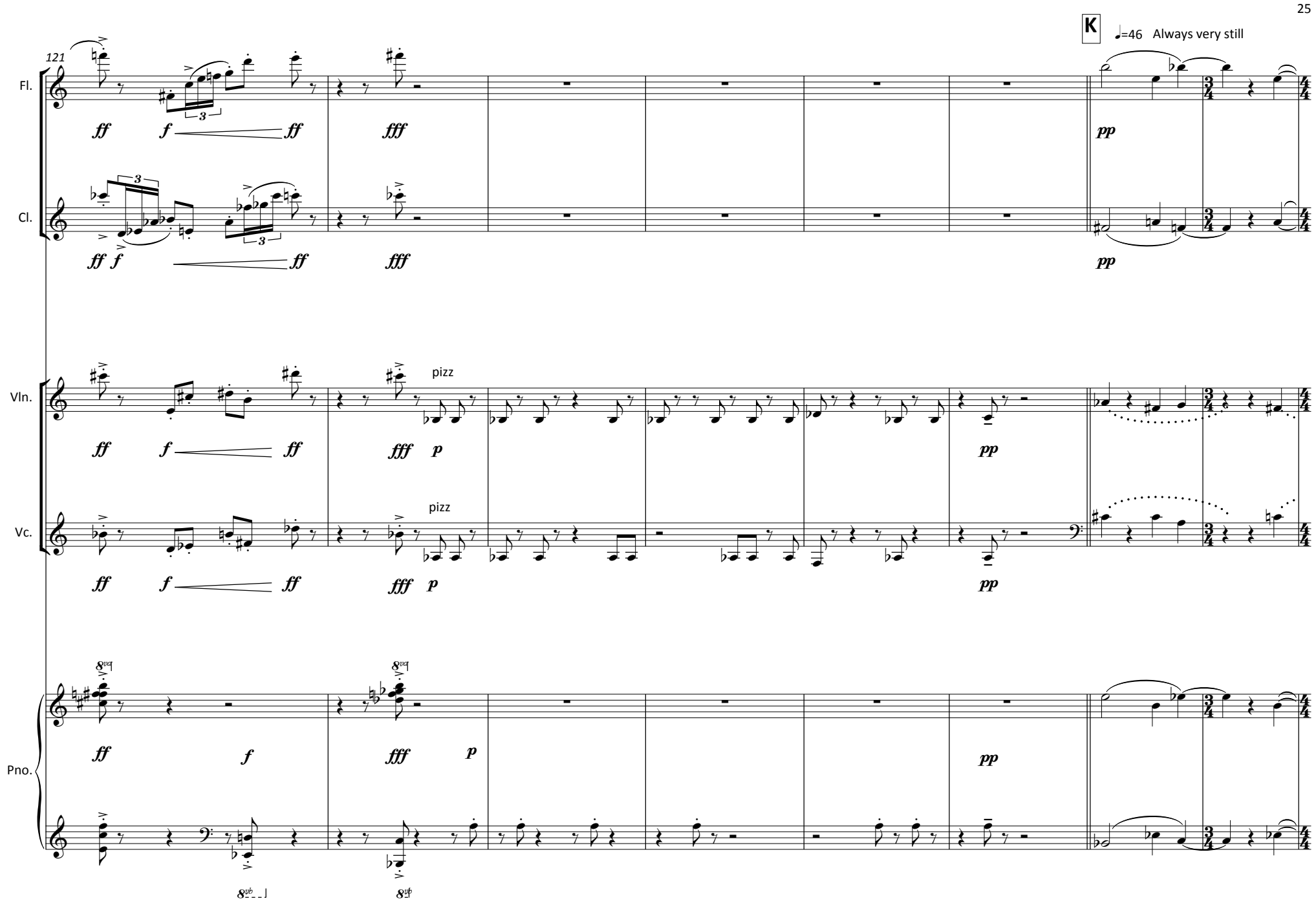

99
Fl.
Cl.
Vln.
Vc.
Pno.
gliss.
gliss.

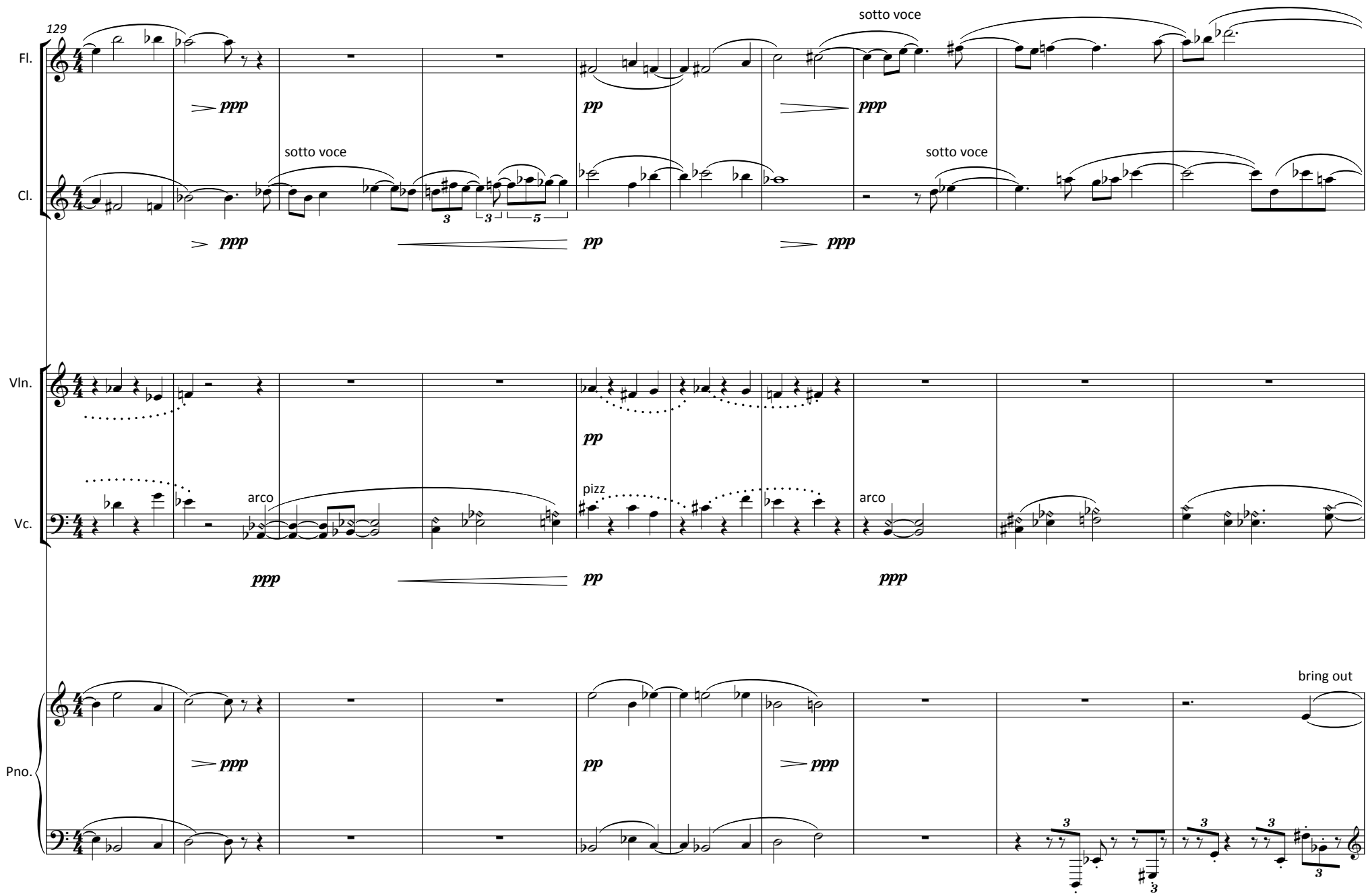

102
Fl.
Cl.
Vln.
Vc.
Pno.
gliss.

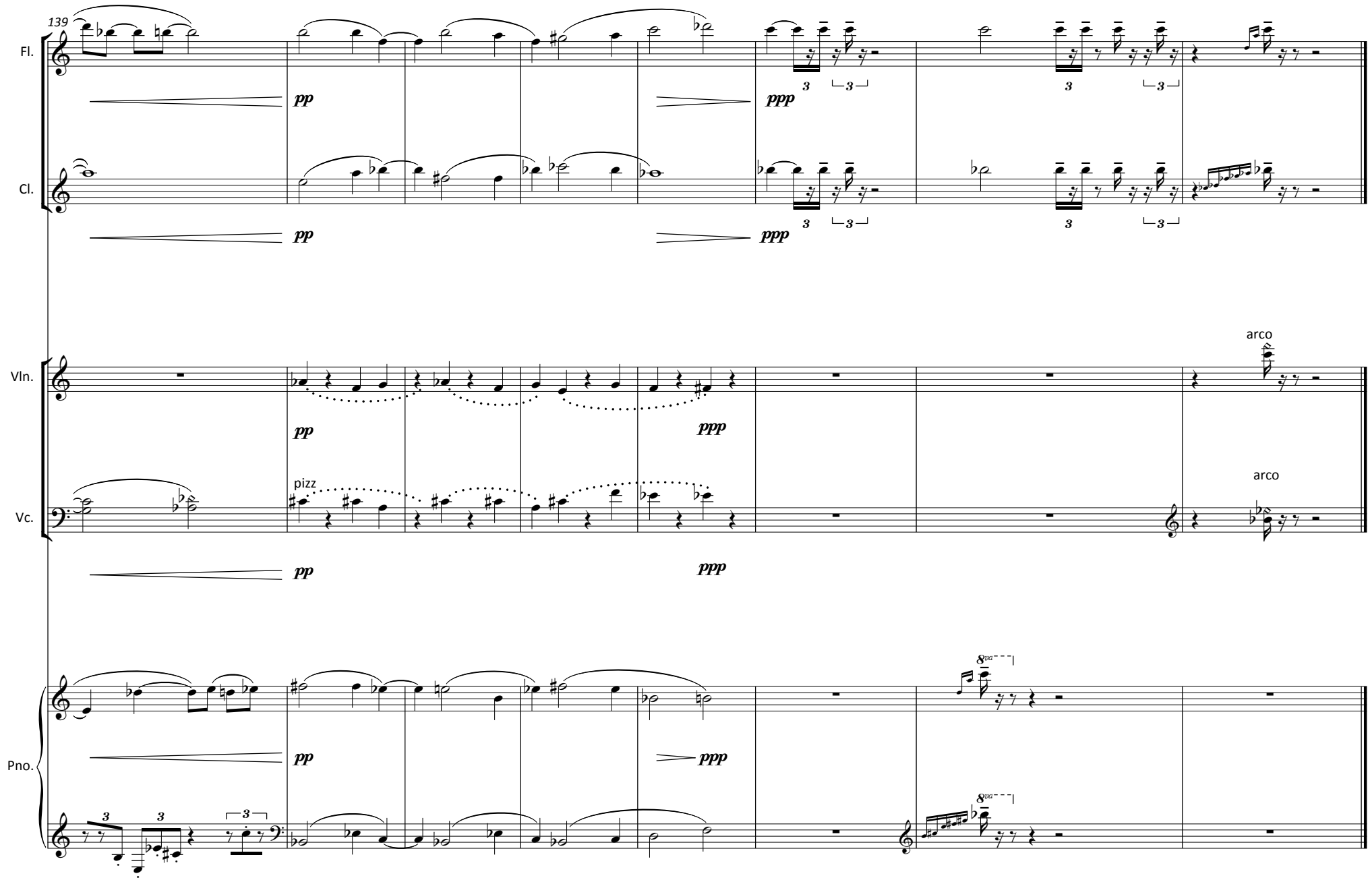

105
Again, calm
J
♩=104 Dance !
Fl.
Cl.
Vln.
Vc.
Pno.
pizz
arco


111
Fl.
Cl.
Vln.
Vc.
Pno.
ff
f


116
Fl.
Cl.
Vln.
Vc.
Pno.
ff
f
8va
8vb


K
♩=46 Always very still
121
Fl.
Cl.
Vln.
Vc.
Pno.
pizz
pizz


129
Fl.
Cl.
Vln.
Vc.
Pno.
ppp
pp
sotto voce
arco
pizz
bring out


139
Fl.
Cl.
Vln.
Vc.
Pno.
pp
ppp
pizz
arco
8va

Stephen Hicks

Simultaneously sovereign and invaded

For Trumpet and String Quartet

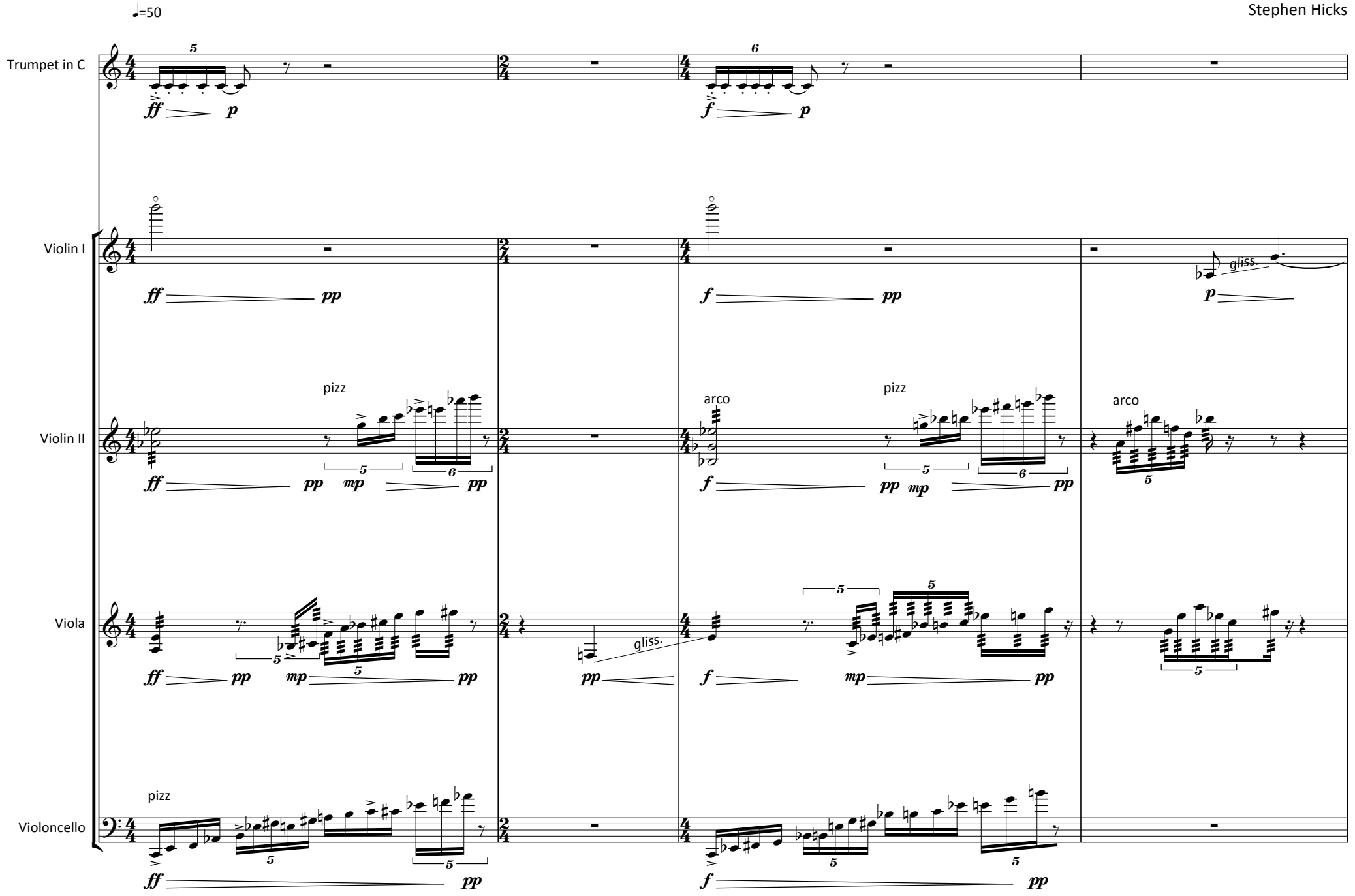
2012

Duration:c 5'

Score in C

Simultaneously sovereign and invaded

Stephen Hicks



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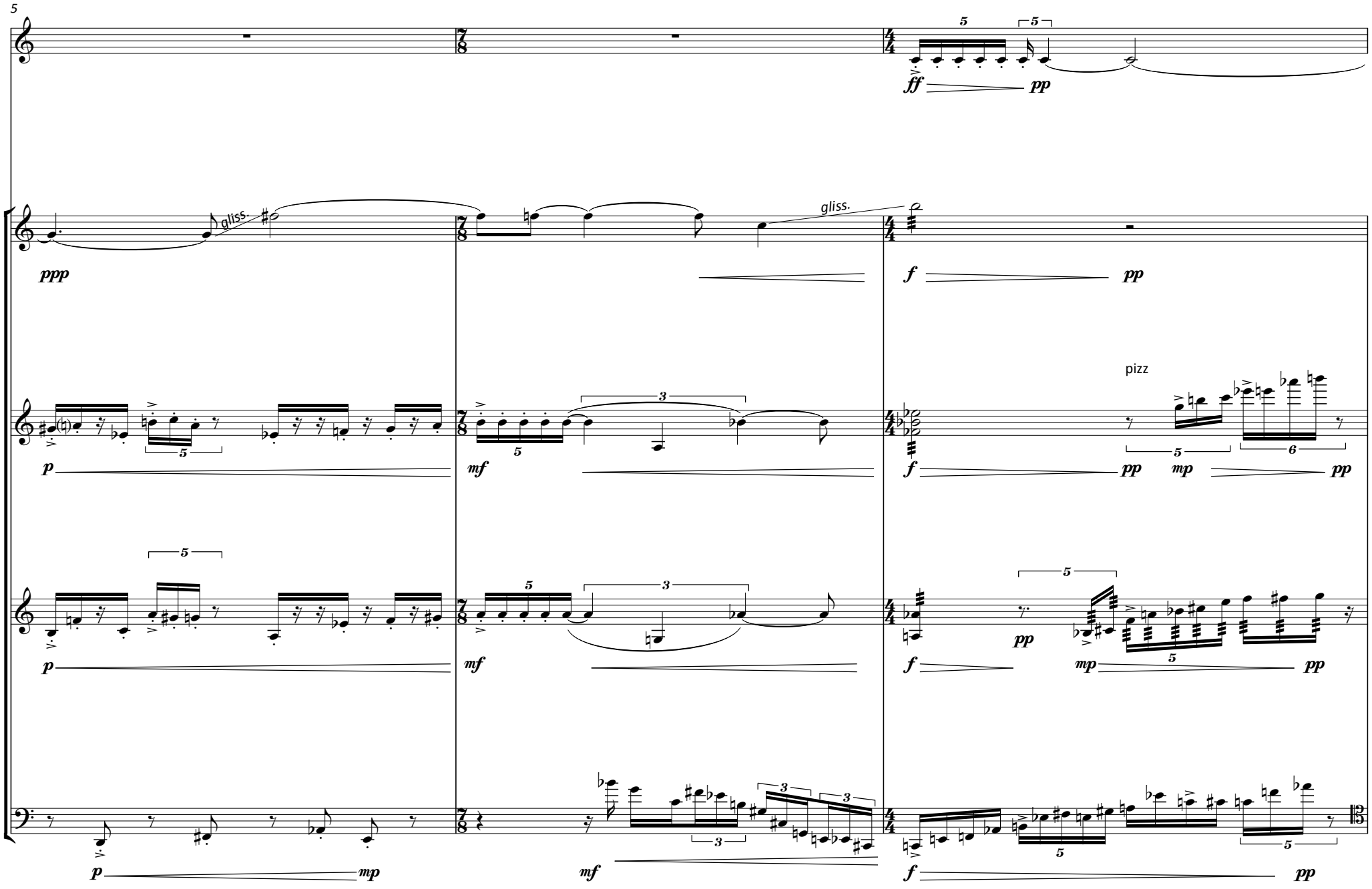
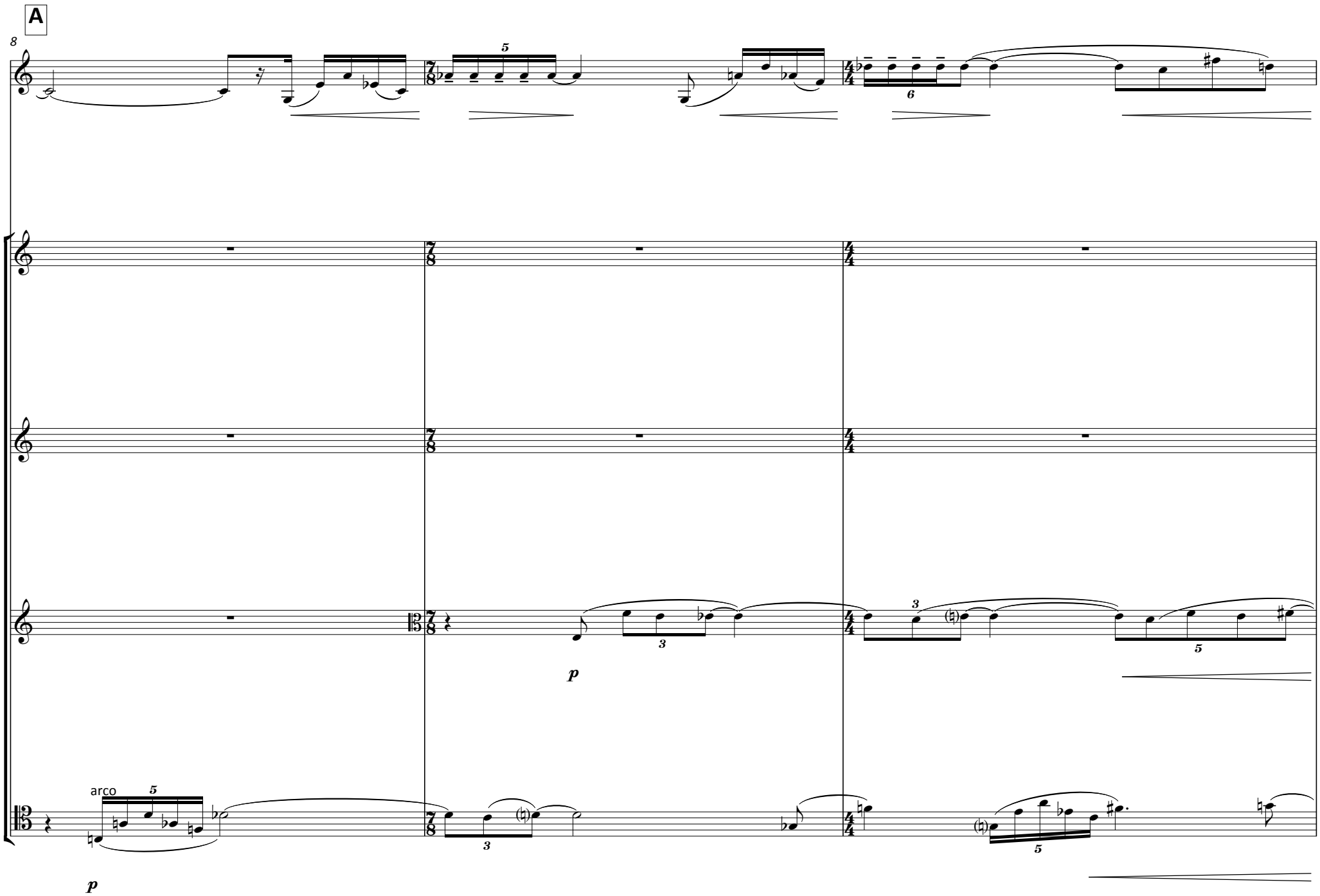
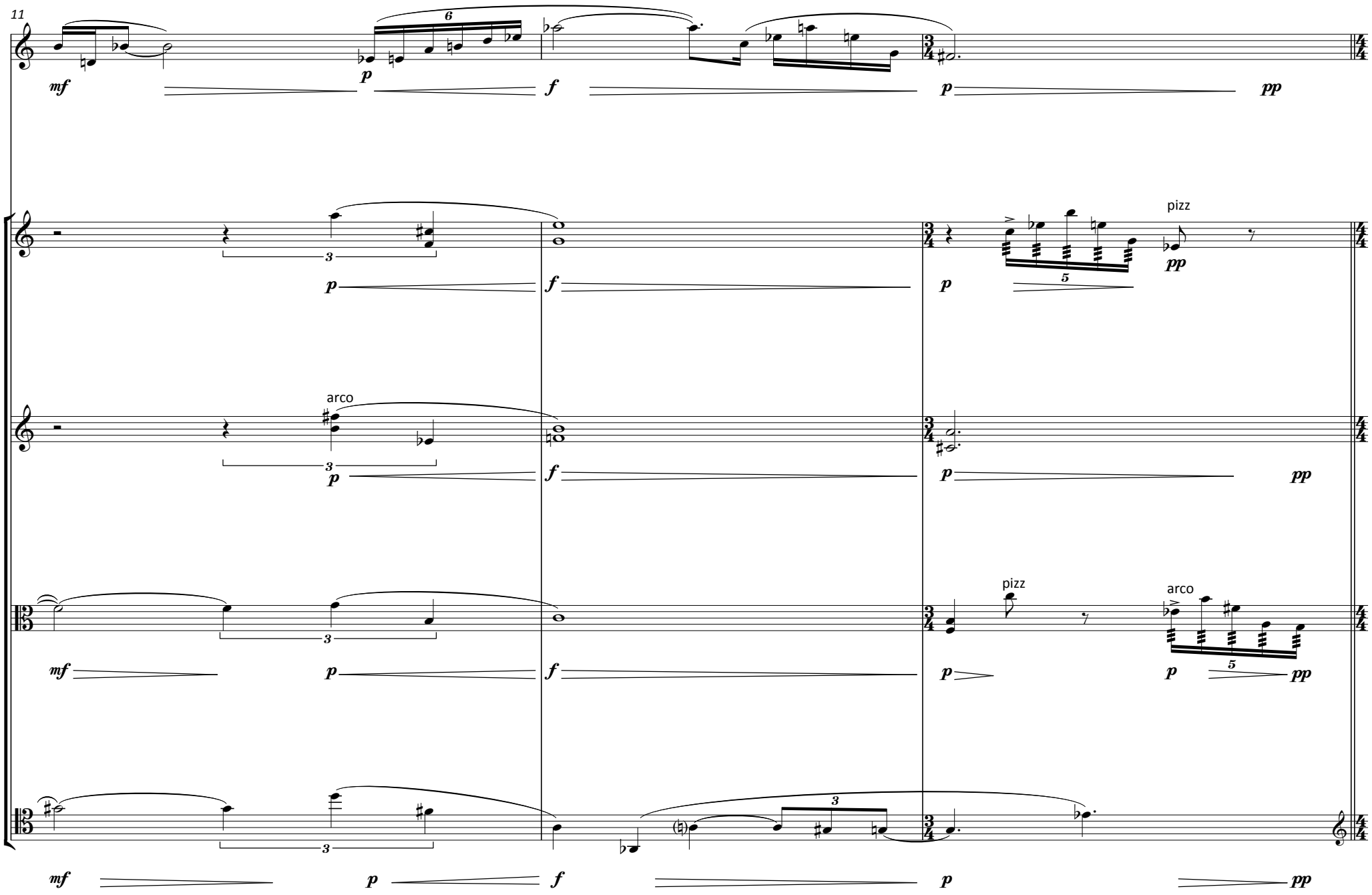
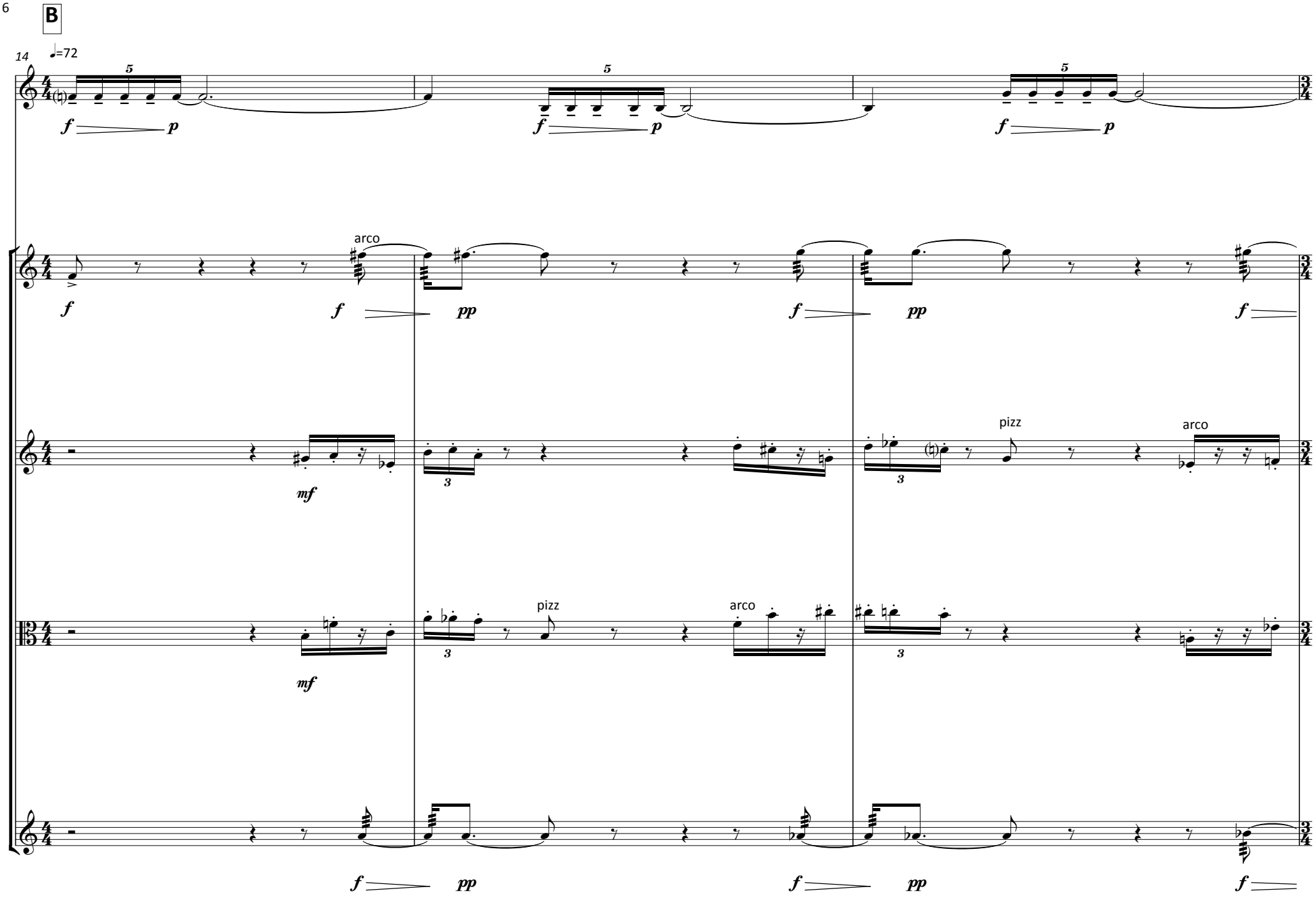
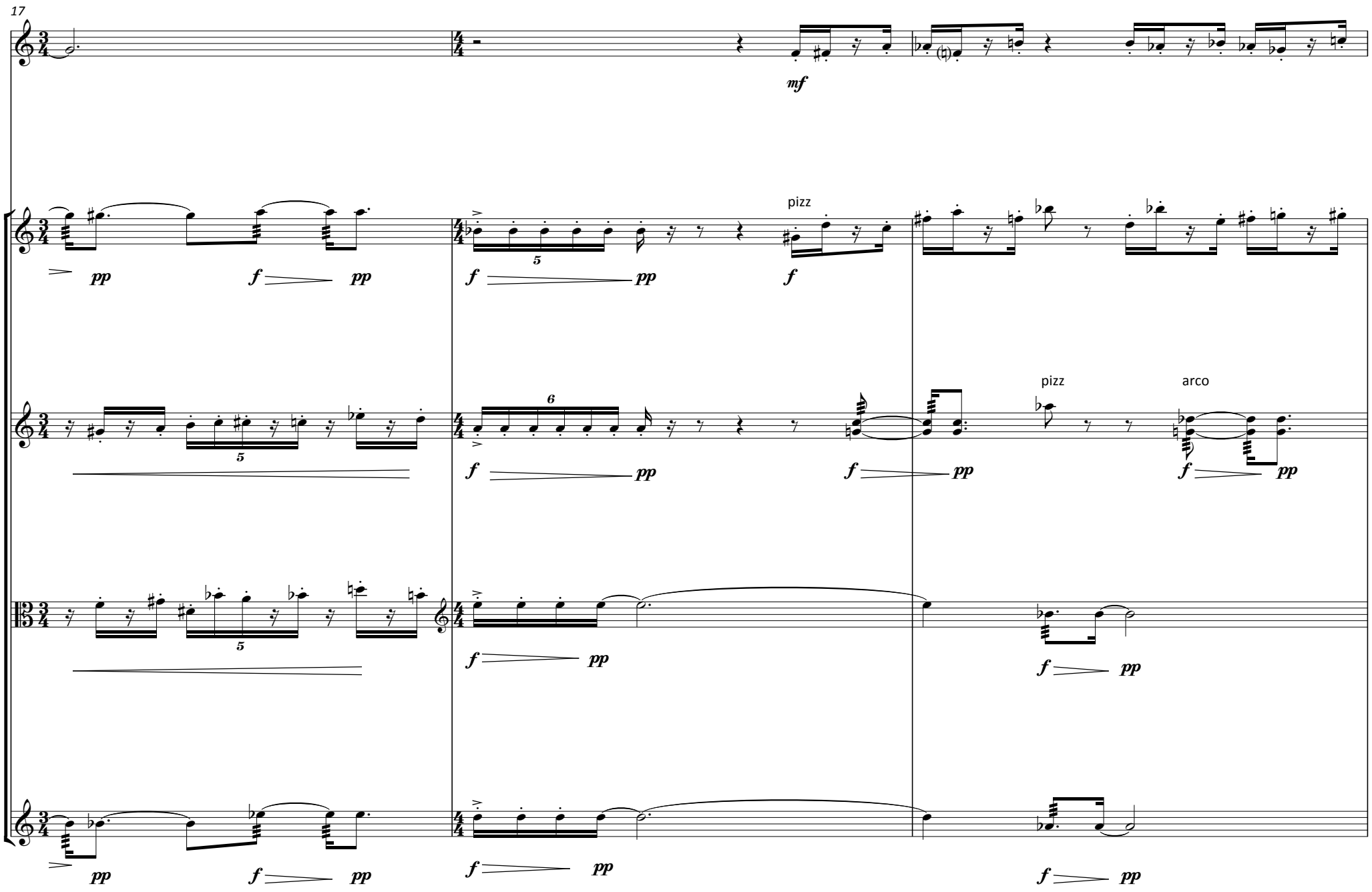
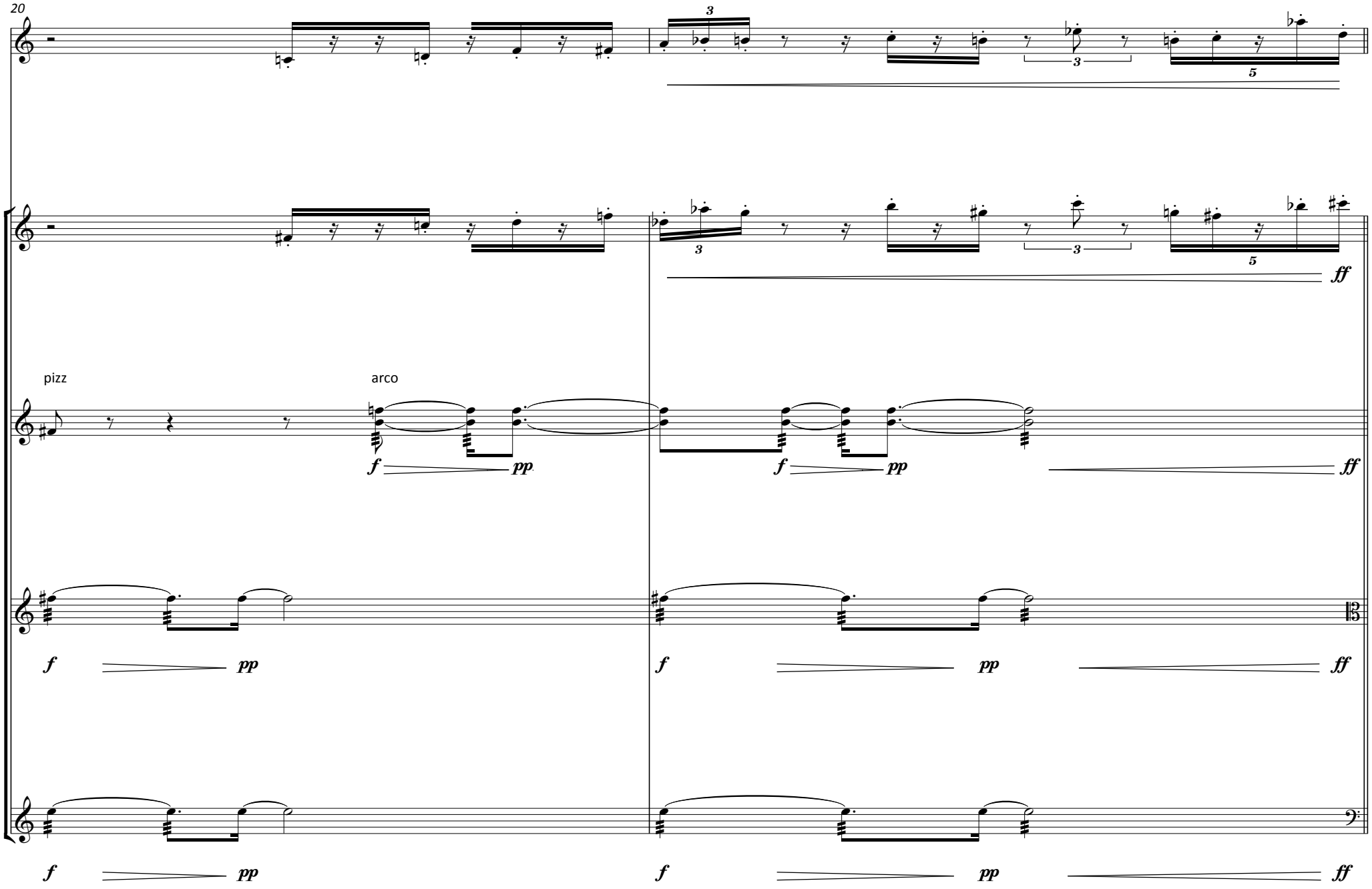

5
gliss.
gliss.
pizz

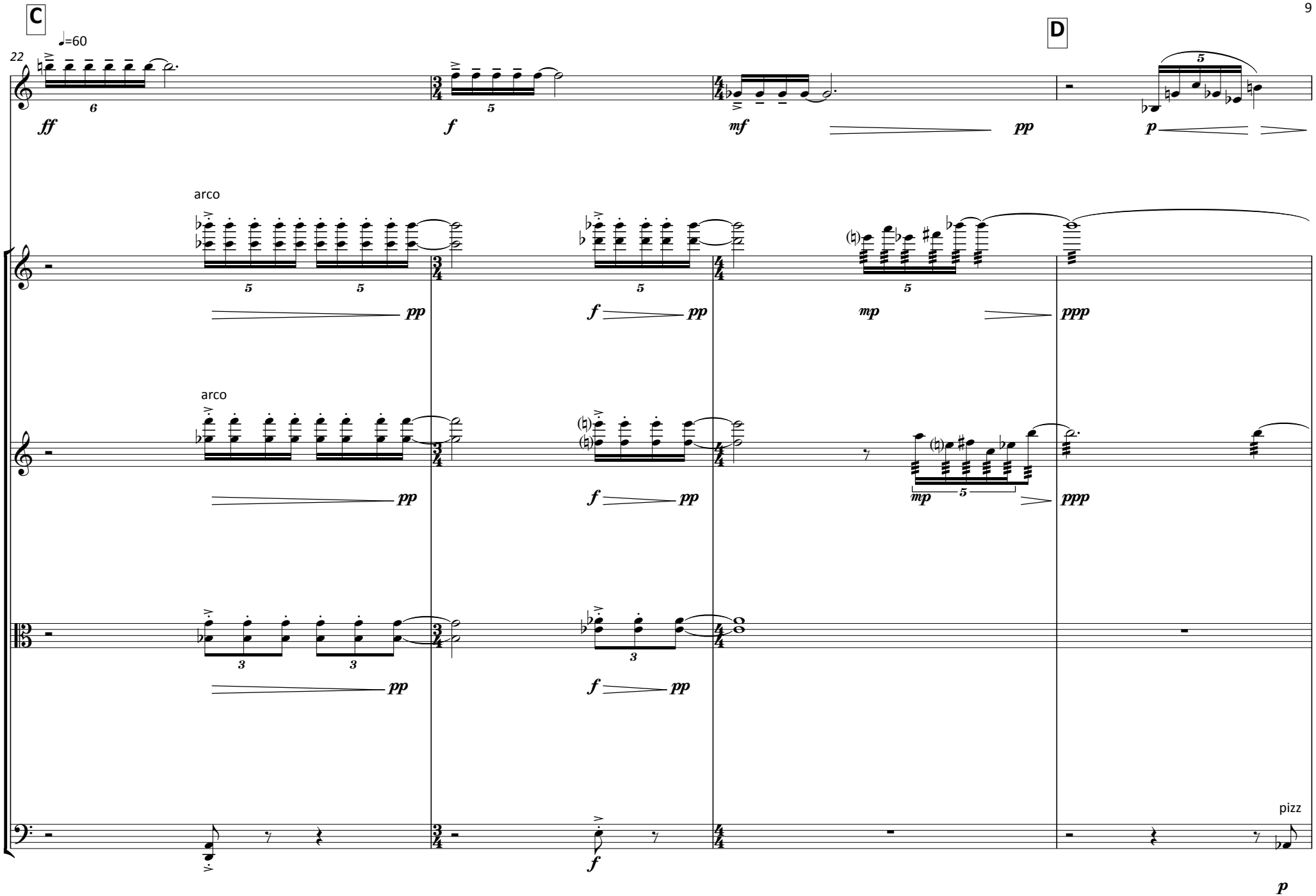

A
8
arco
p
p

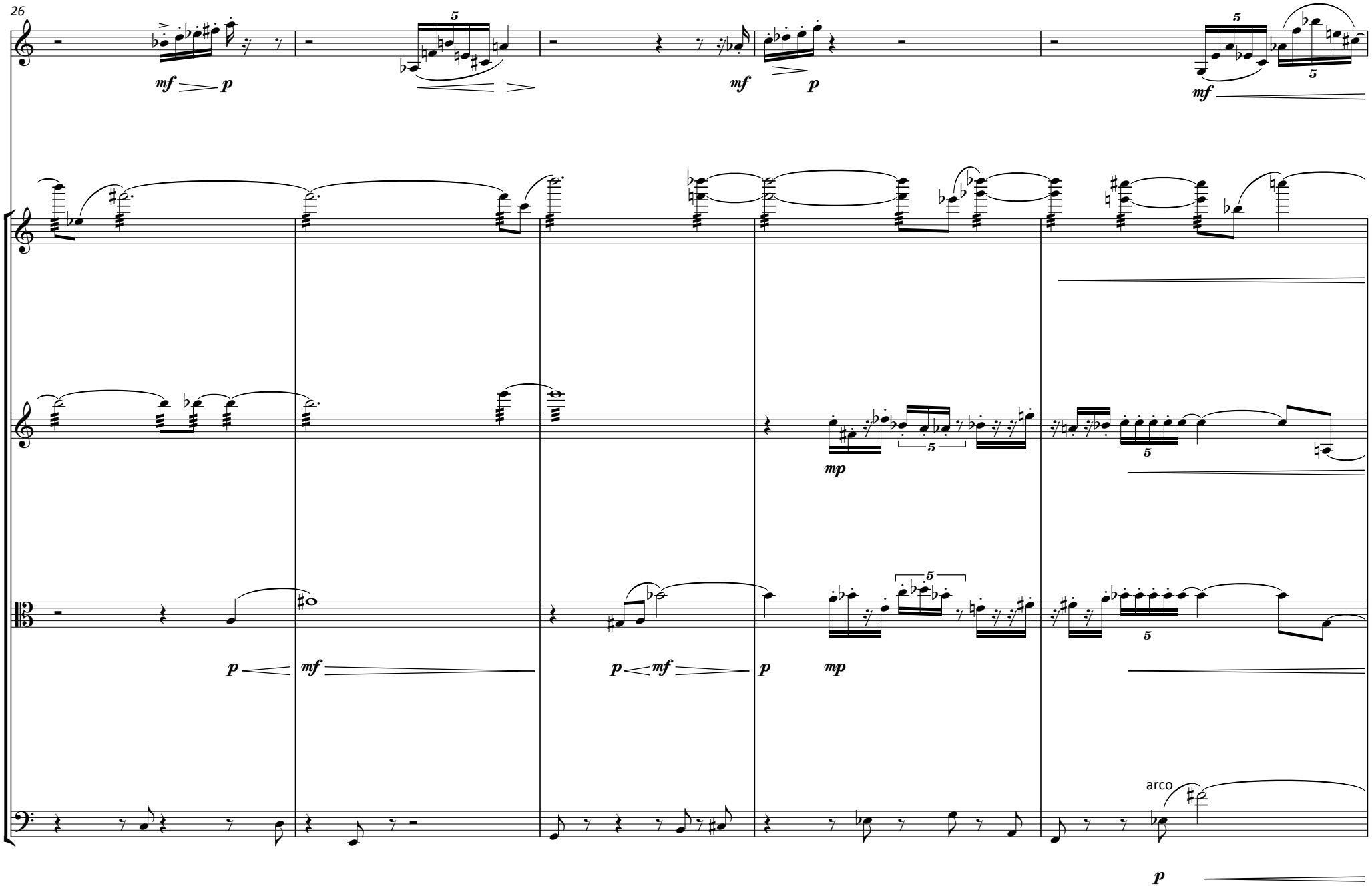

11
mf
p
f
p
pp
pizz
arco
pizz
arco

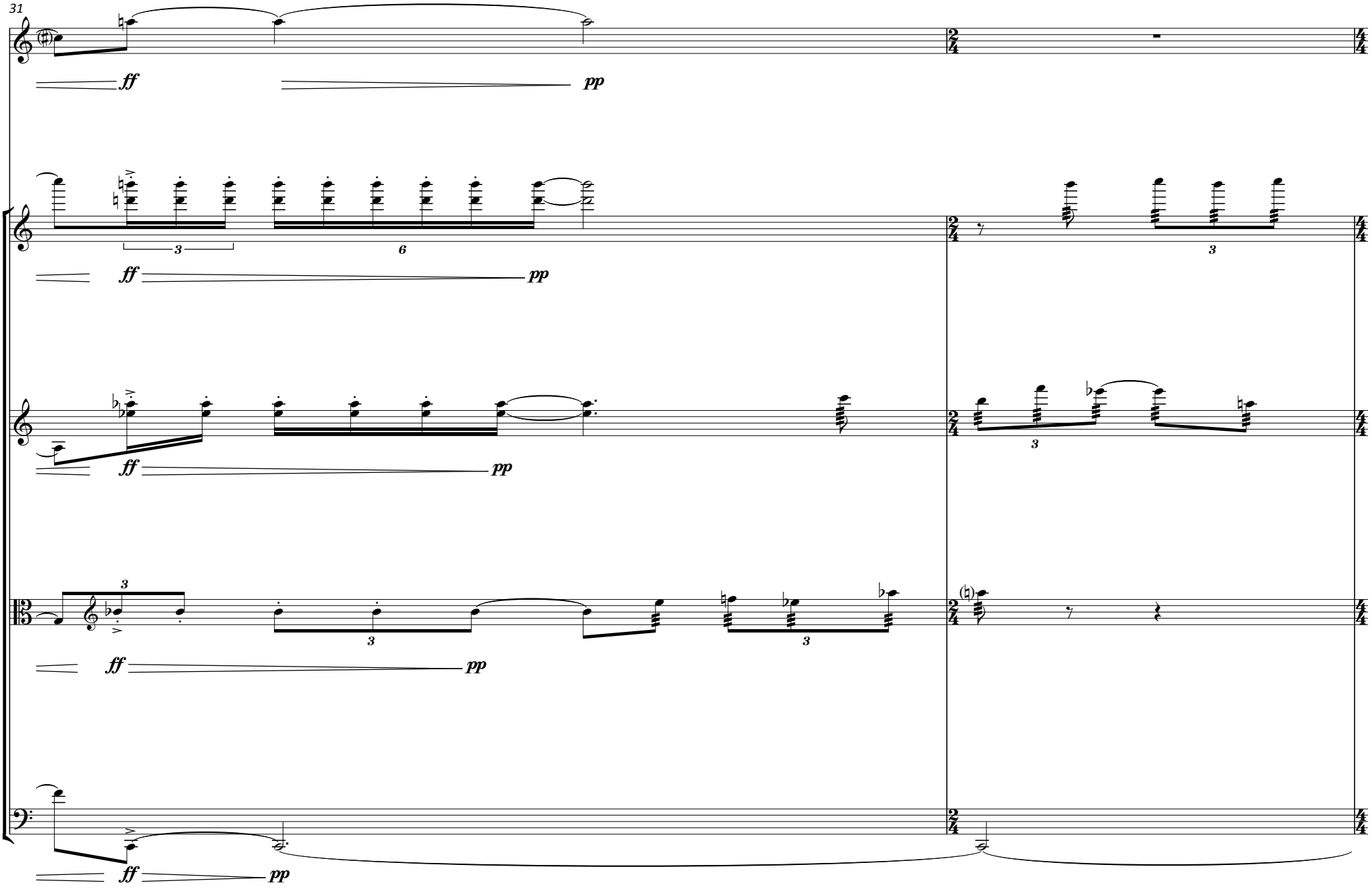

B
14
♩=72
arco
pizz
arco
pizz
arco

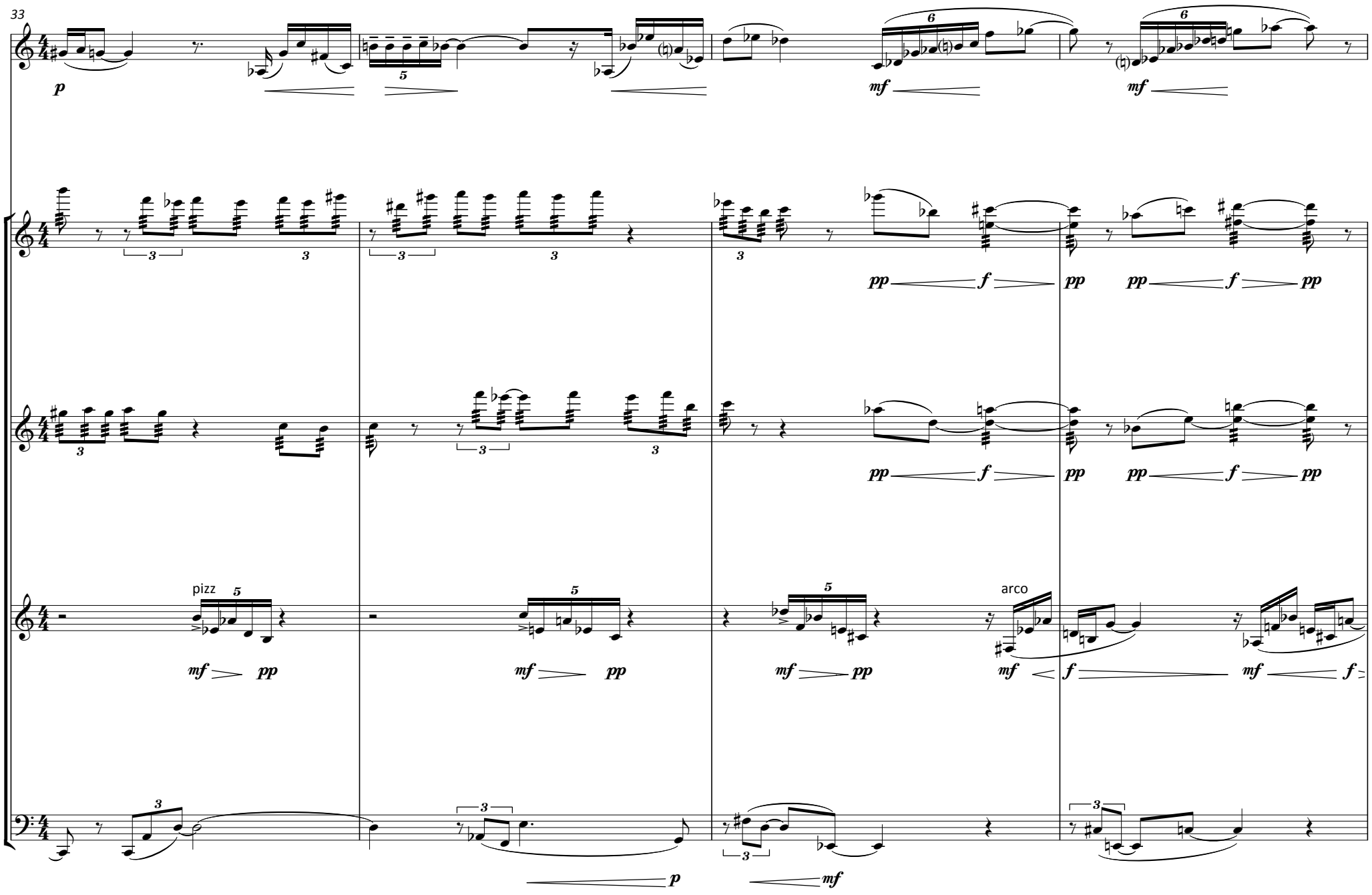

17
mf
pizz
pizz
arco


20
pizz
arco
f
pp
ff


C
D
22
♩=60
arco
arco
pizz


26
mf
p
mf
p
mf
mp
p
mf
p
mf
p
mp
arco
p


31
ff
pp
3
6
3
3
3
3


33
pizz
arco

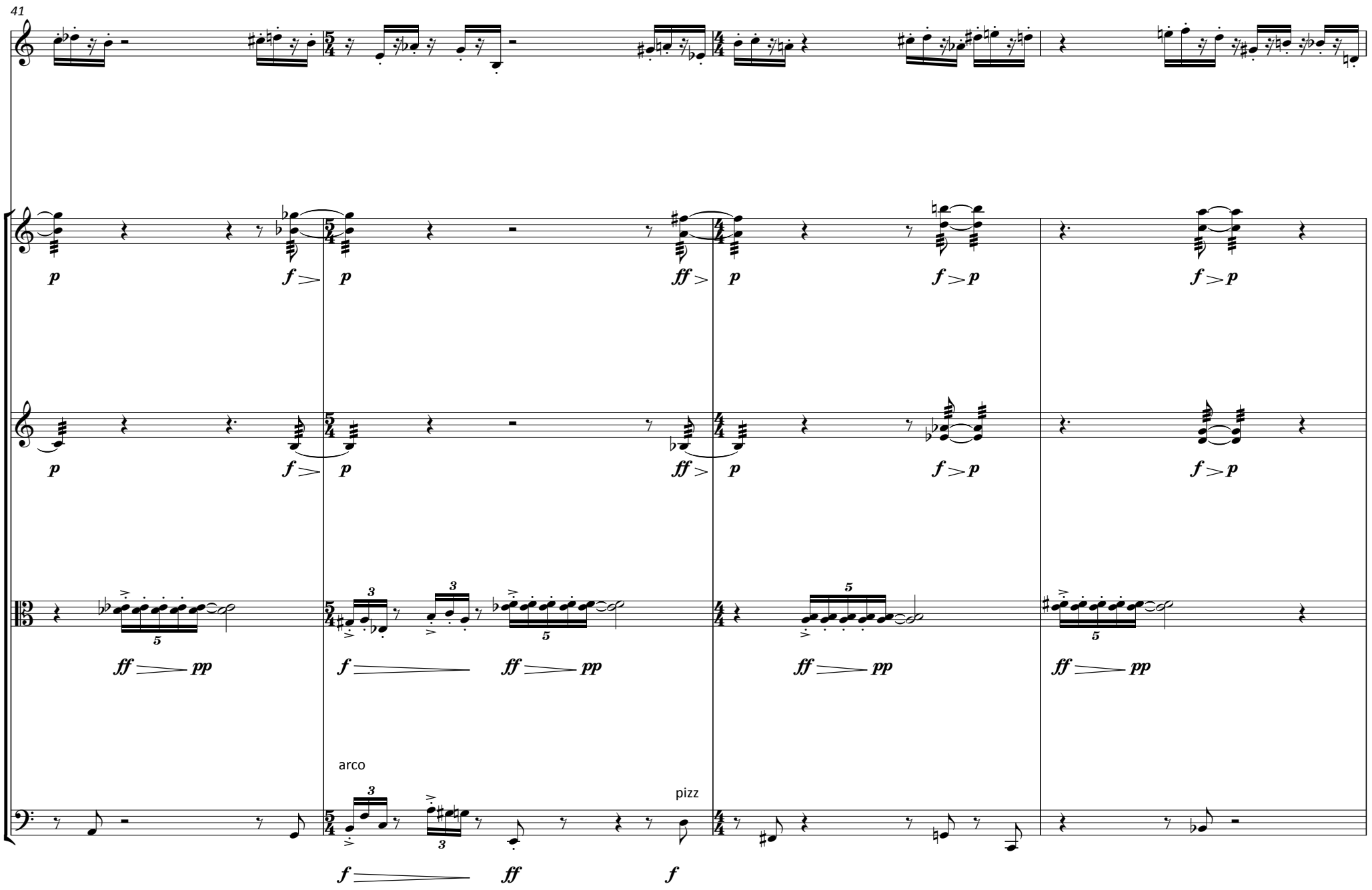
E

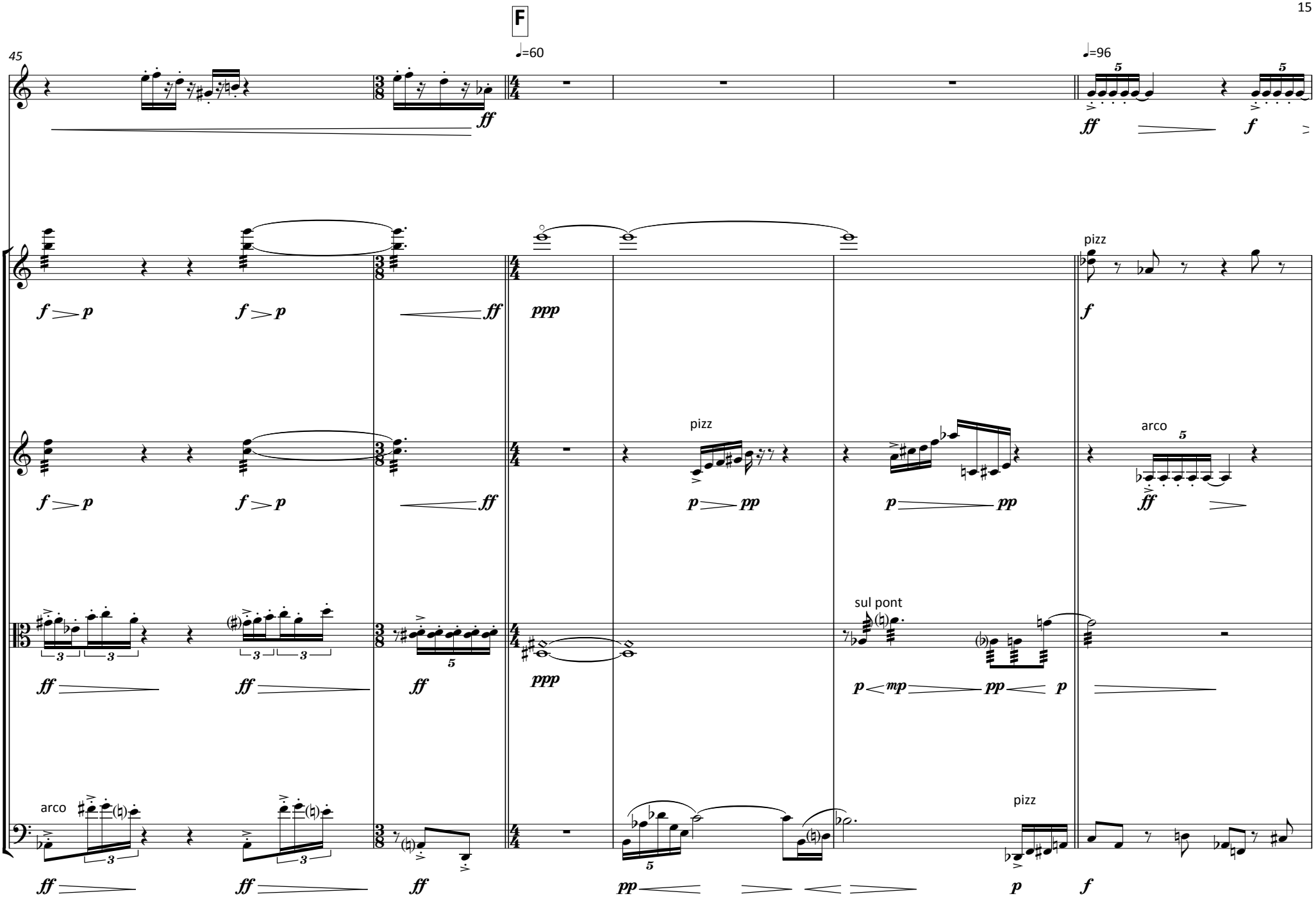
accel.

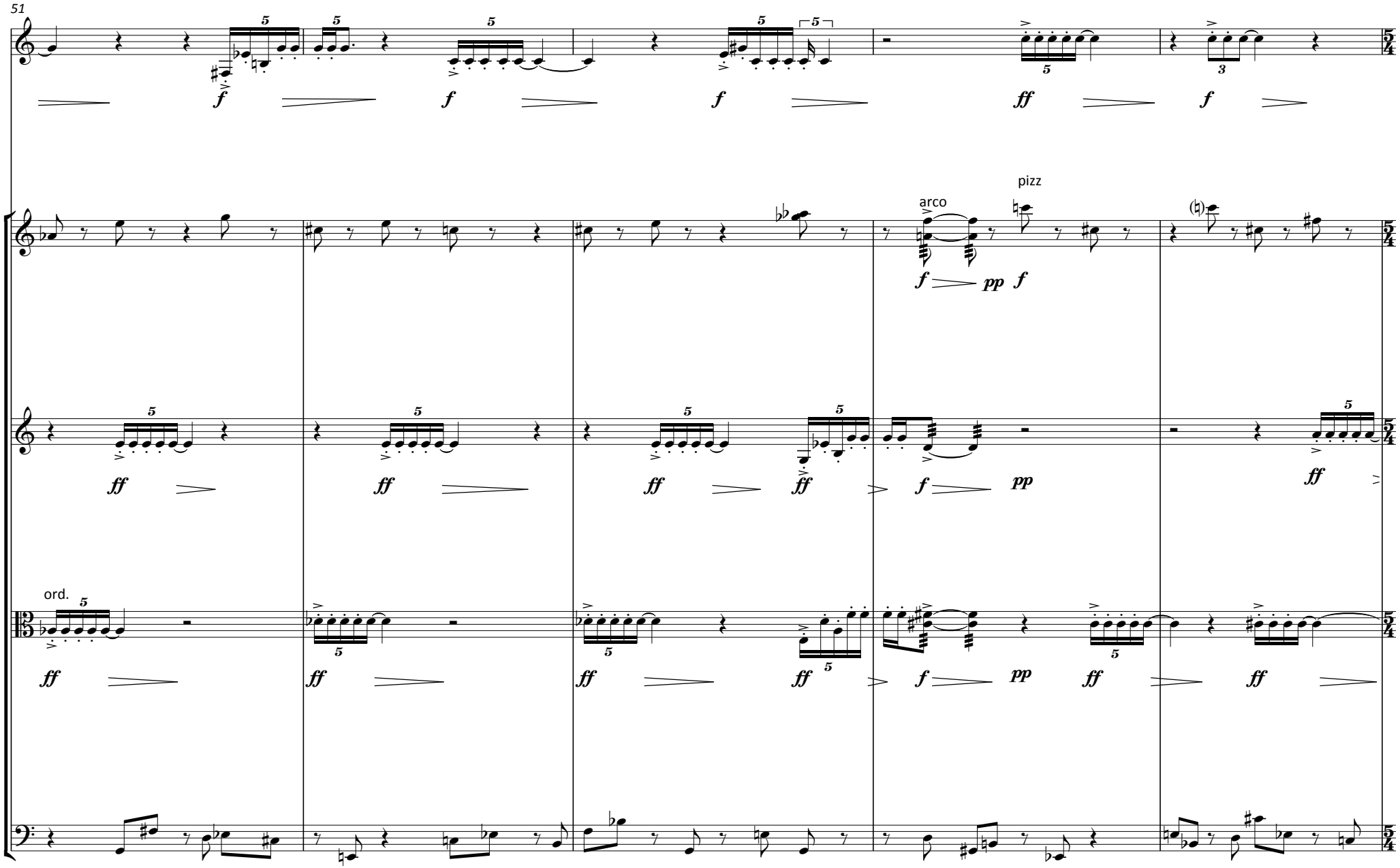
37

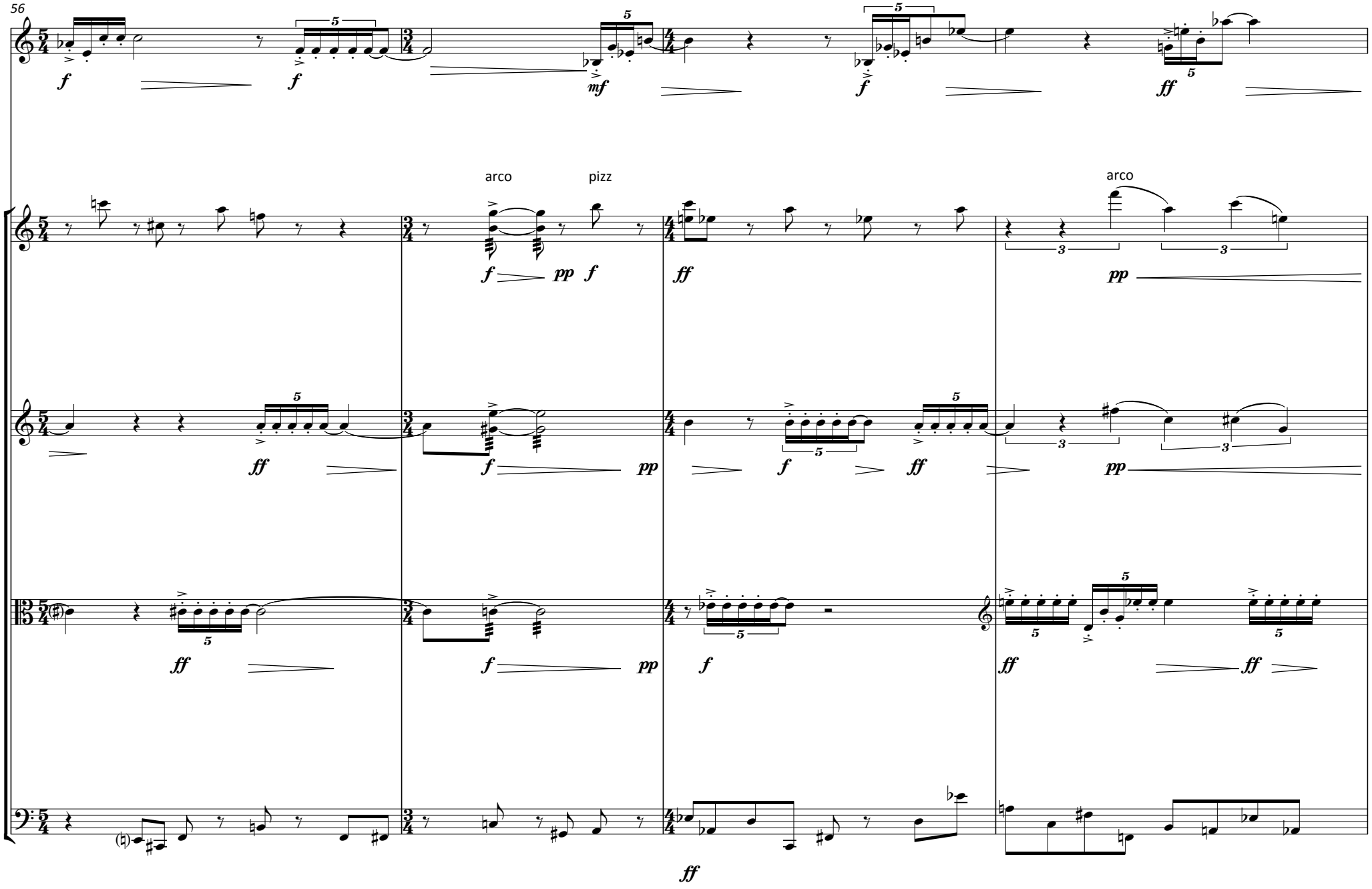
♩=84

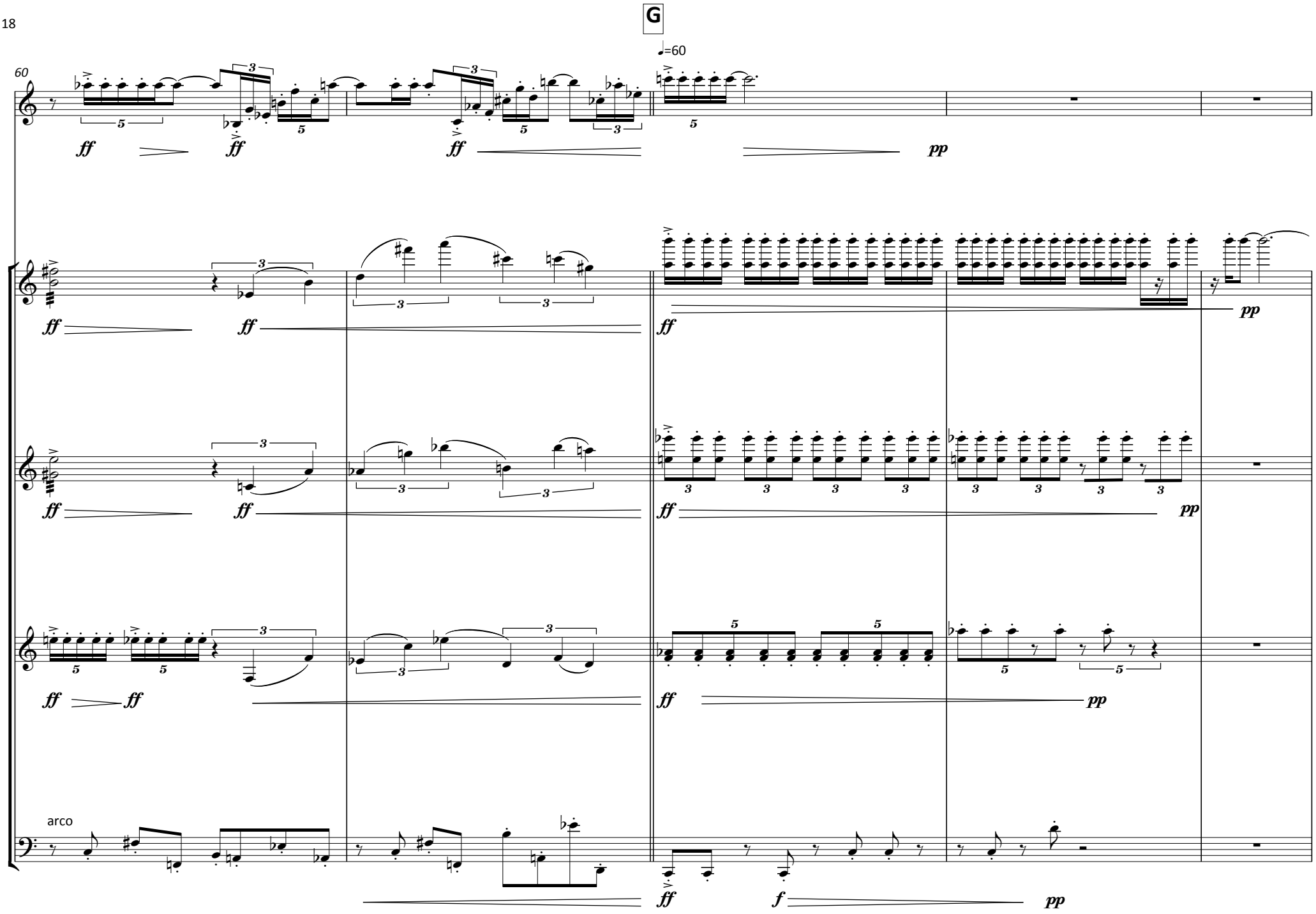
pizz

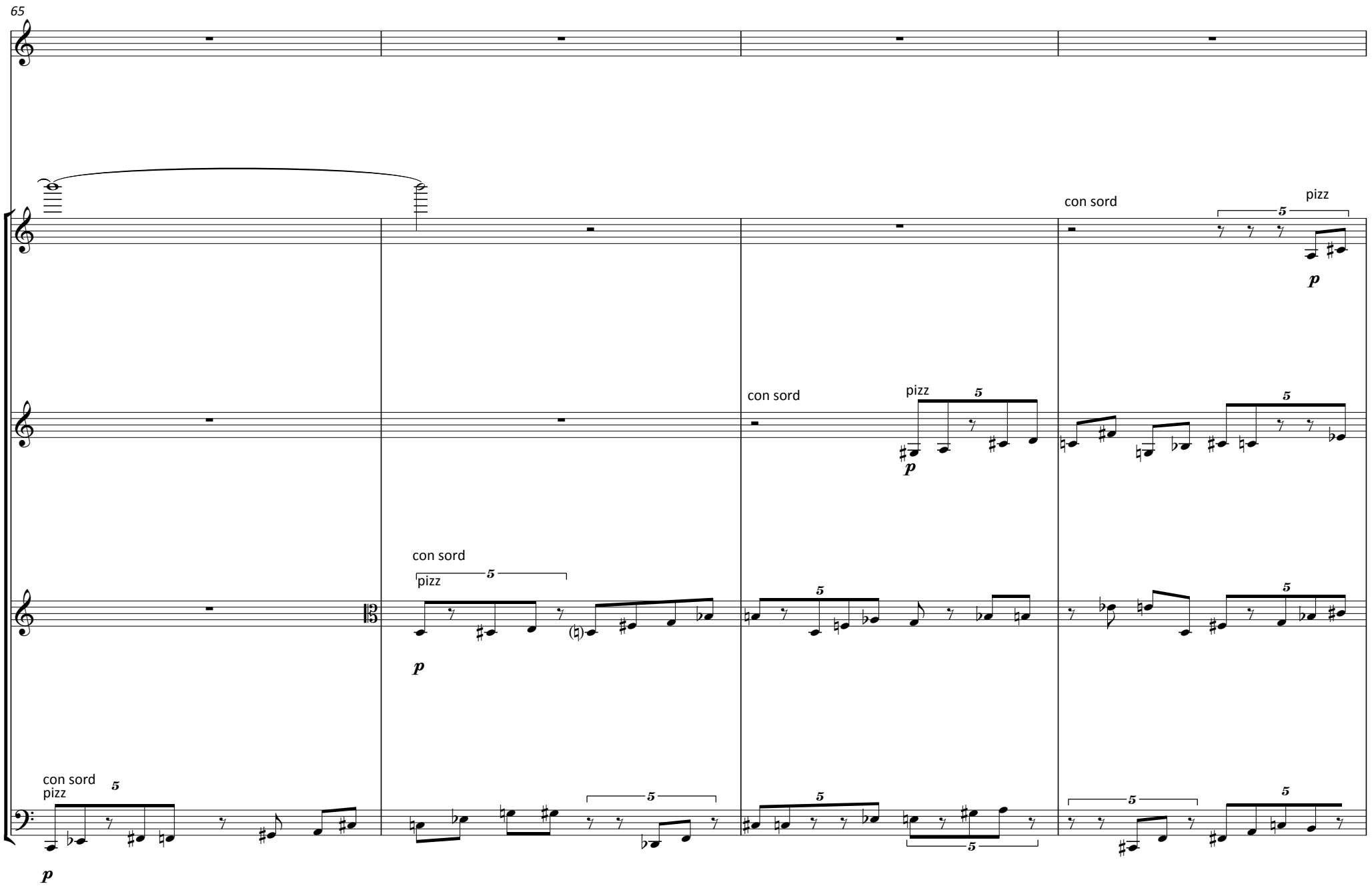

41
arco
pizz

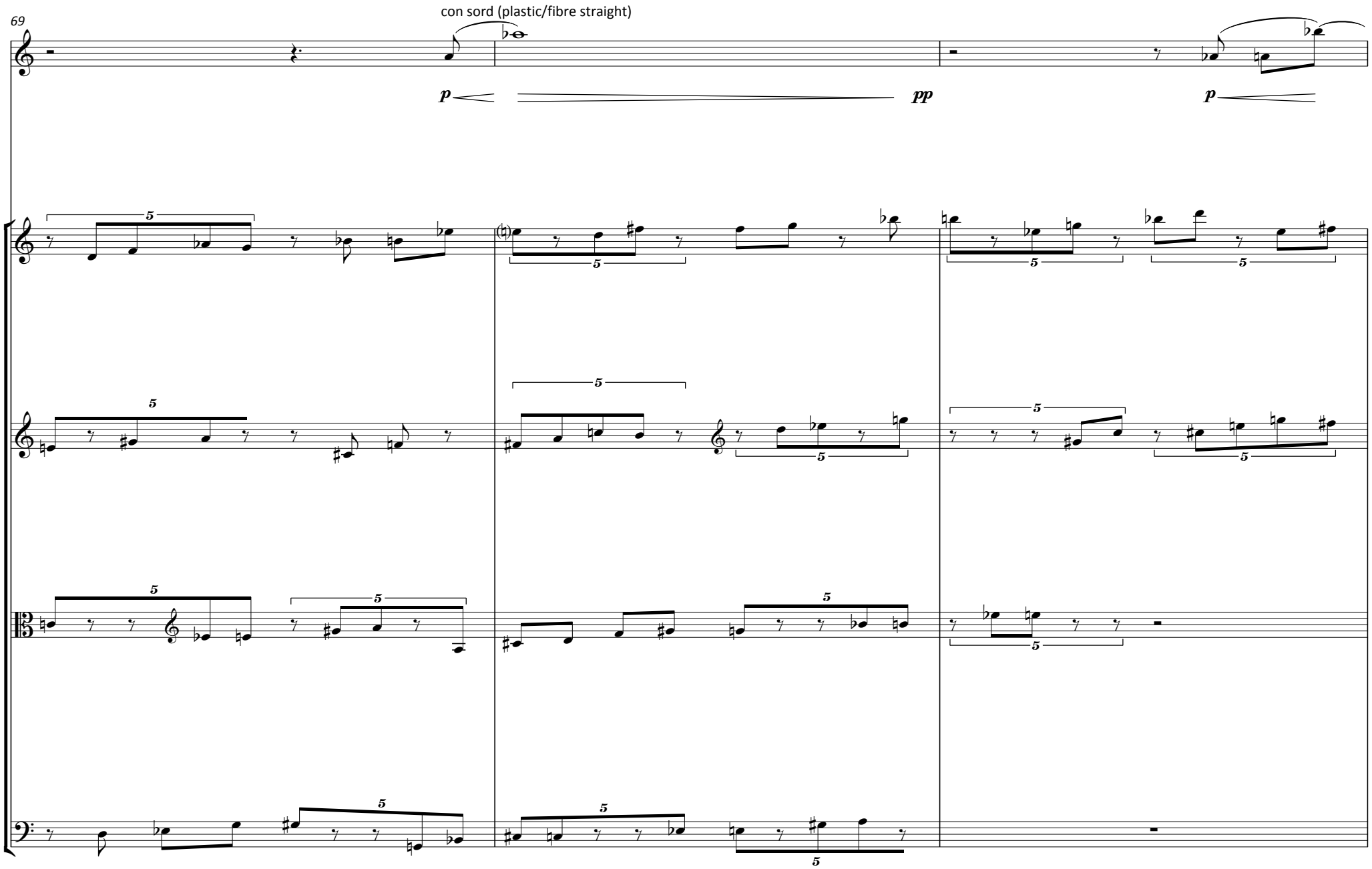

F
45
♩=60
♩=96
pizz
arco
sul pont
pizz
arco

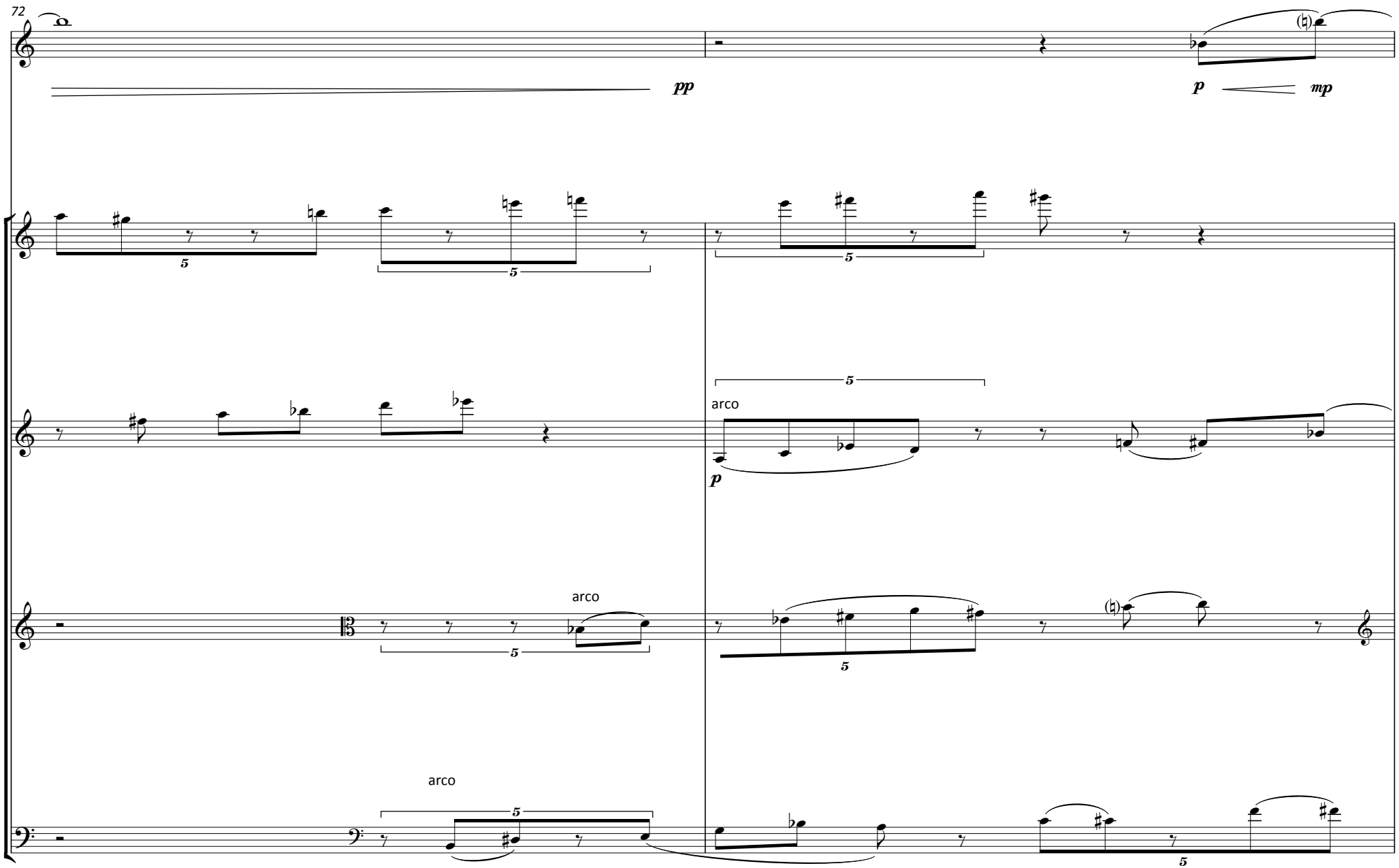

51
arco
pizz
ord.

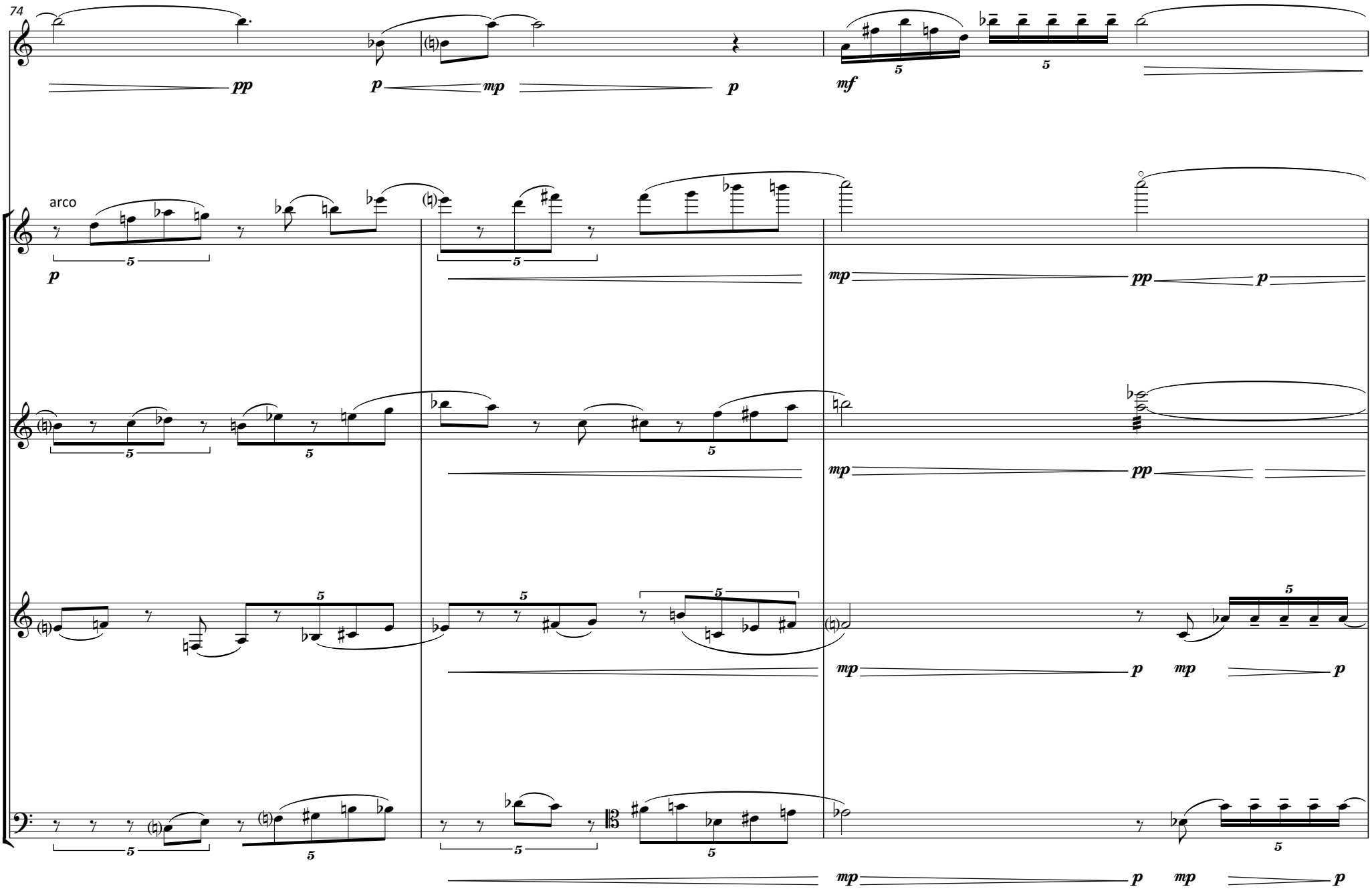

56
arco
pizz
arco

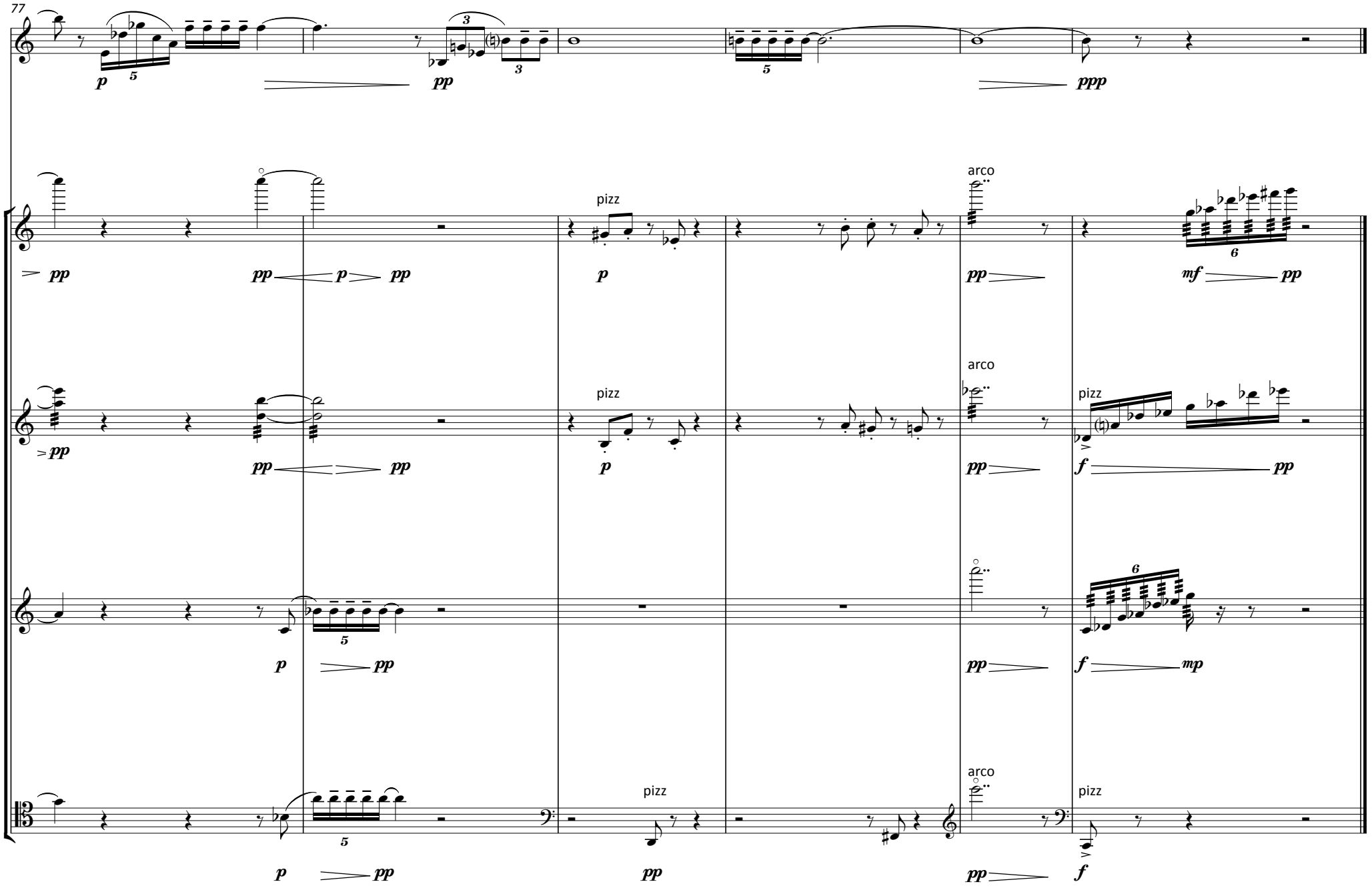

G
♩=60
60
arco


65
con sord
pizz
p
con sord
pizz
p
con sord
pizz
p
con sord
pizz
p


69
con sord (plastic/fibre straight)
p
pp
p


72
pp
p
mp
arco
arco
arco


74
arco
pp
p
mp
mf
5


77
pizz
arco
pizz
arco
pizz
arco
pizz
arco
pizz

Stephen Hicks

Dance Tryptich
for solo piano

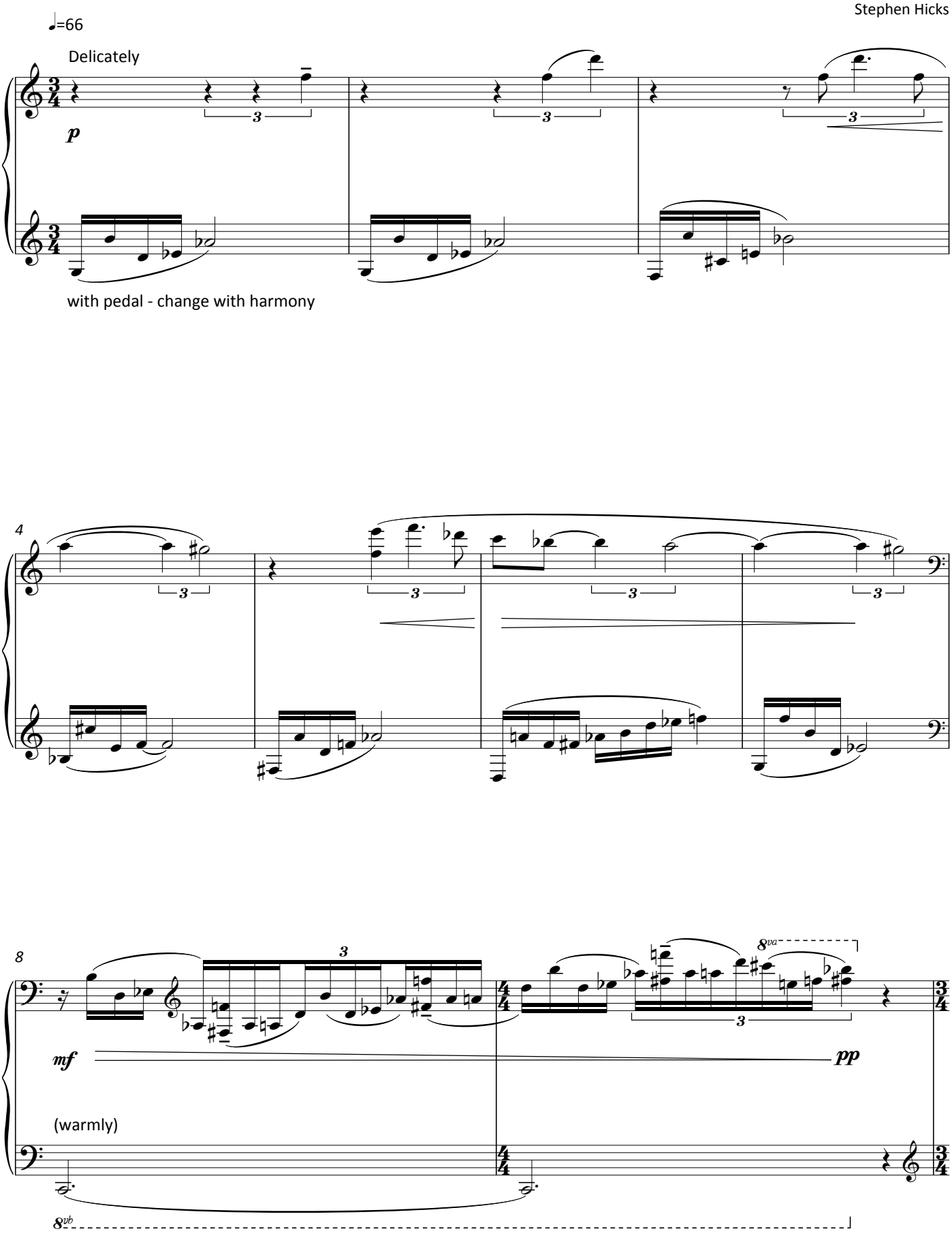
i. Valse Triste
ii. March
iii. Rachenitsa

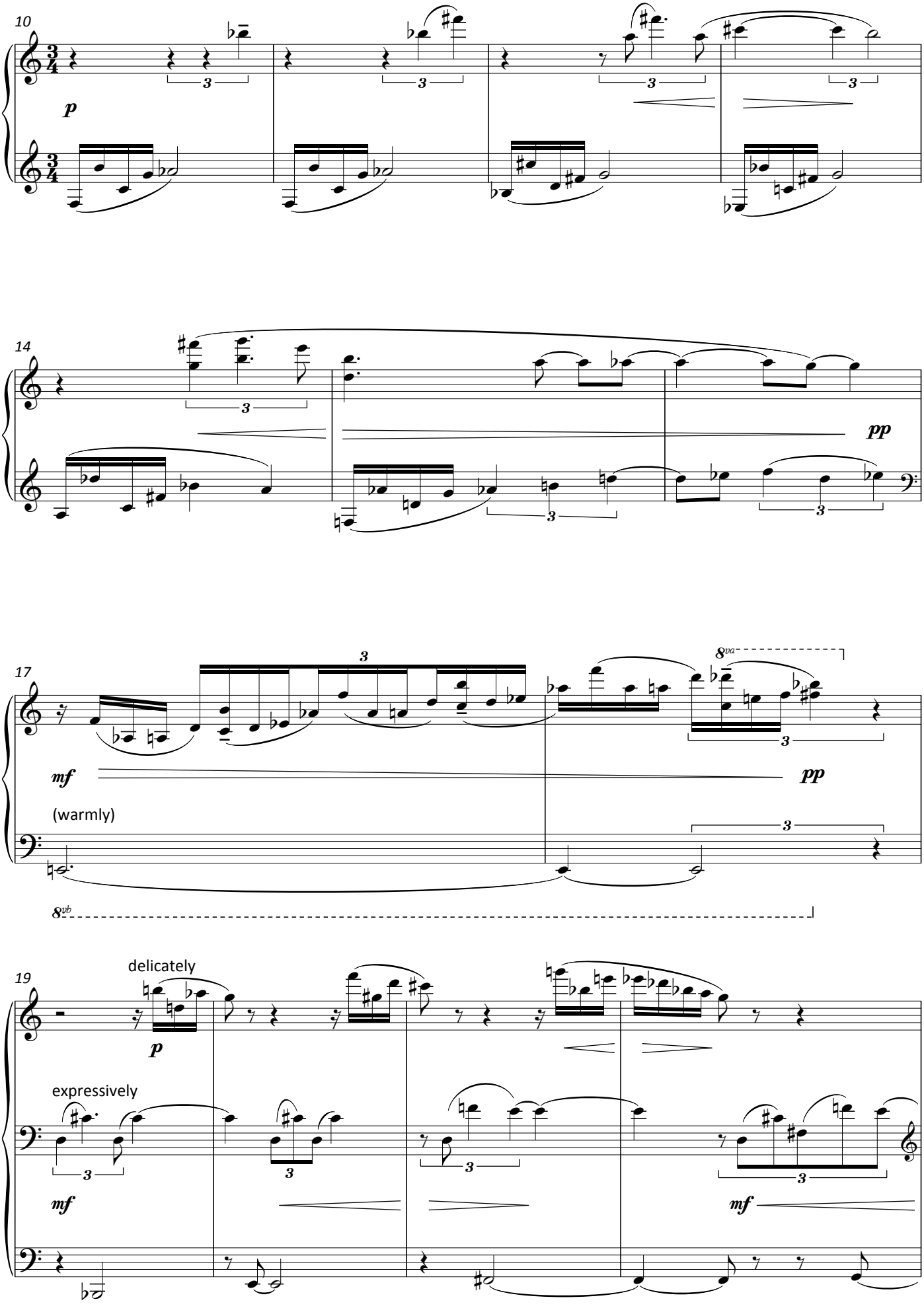
2014

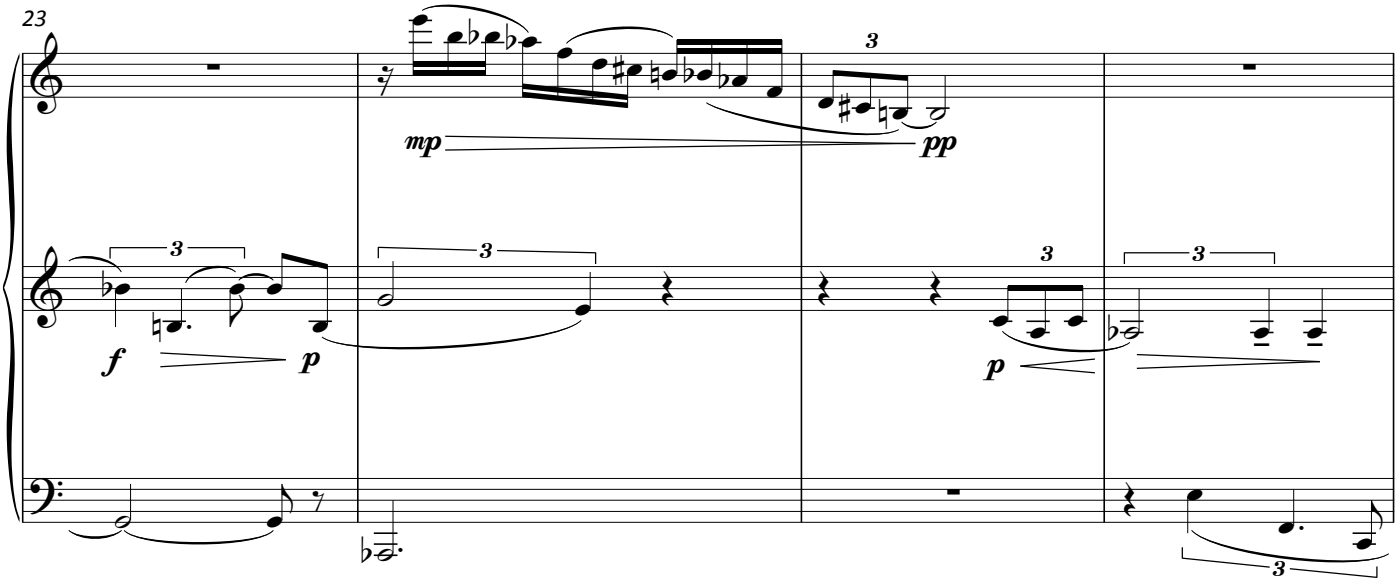
7'

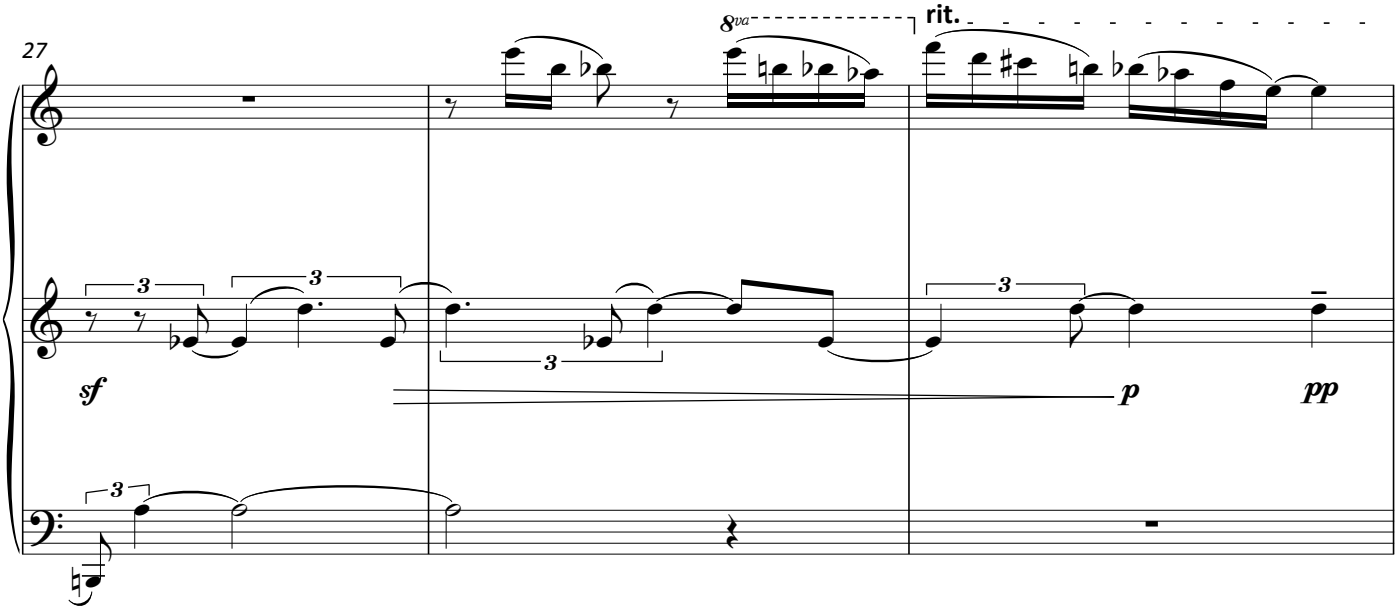
I. Valse Triste

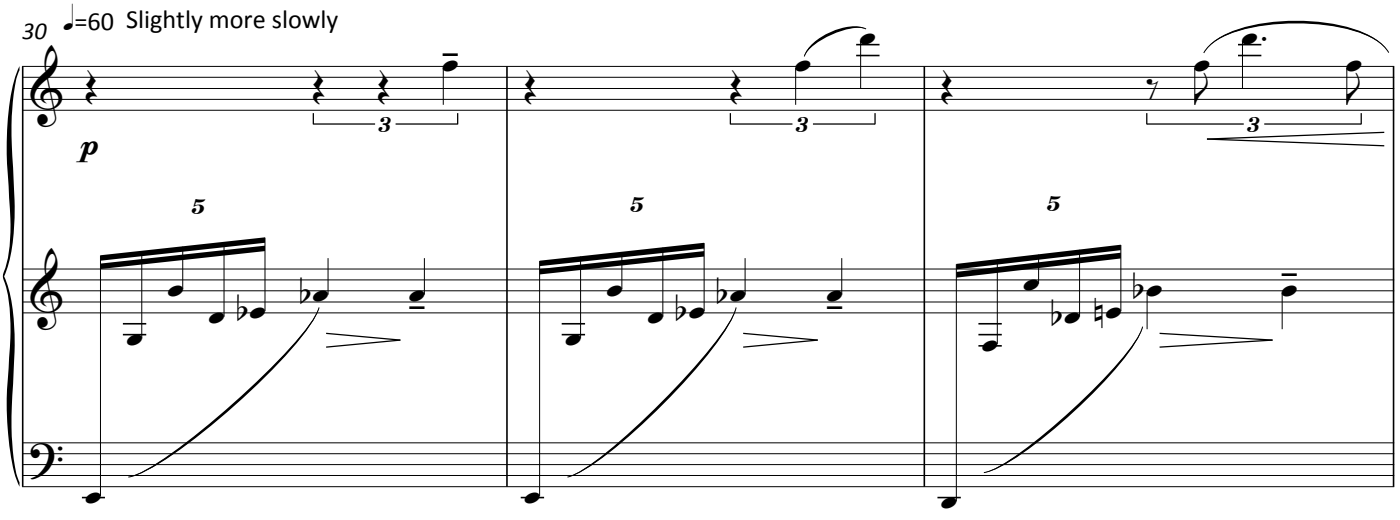
Stephen Hicks

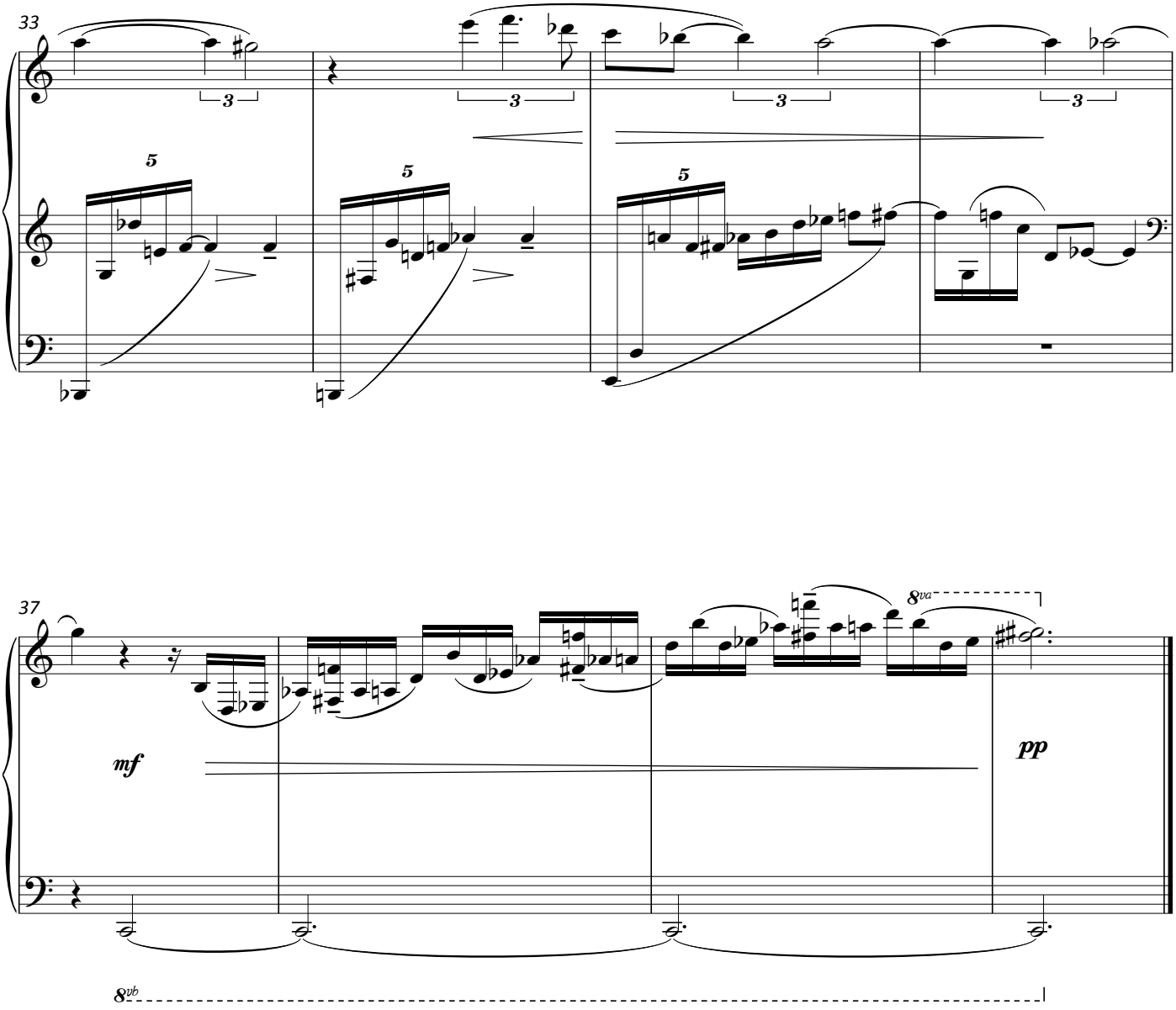



10
p
14
pp
17
mf
(warmly)
8va
pp
8vb
19
delicately
p
expressively
mf
mf

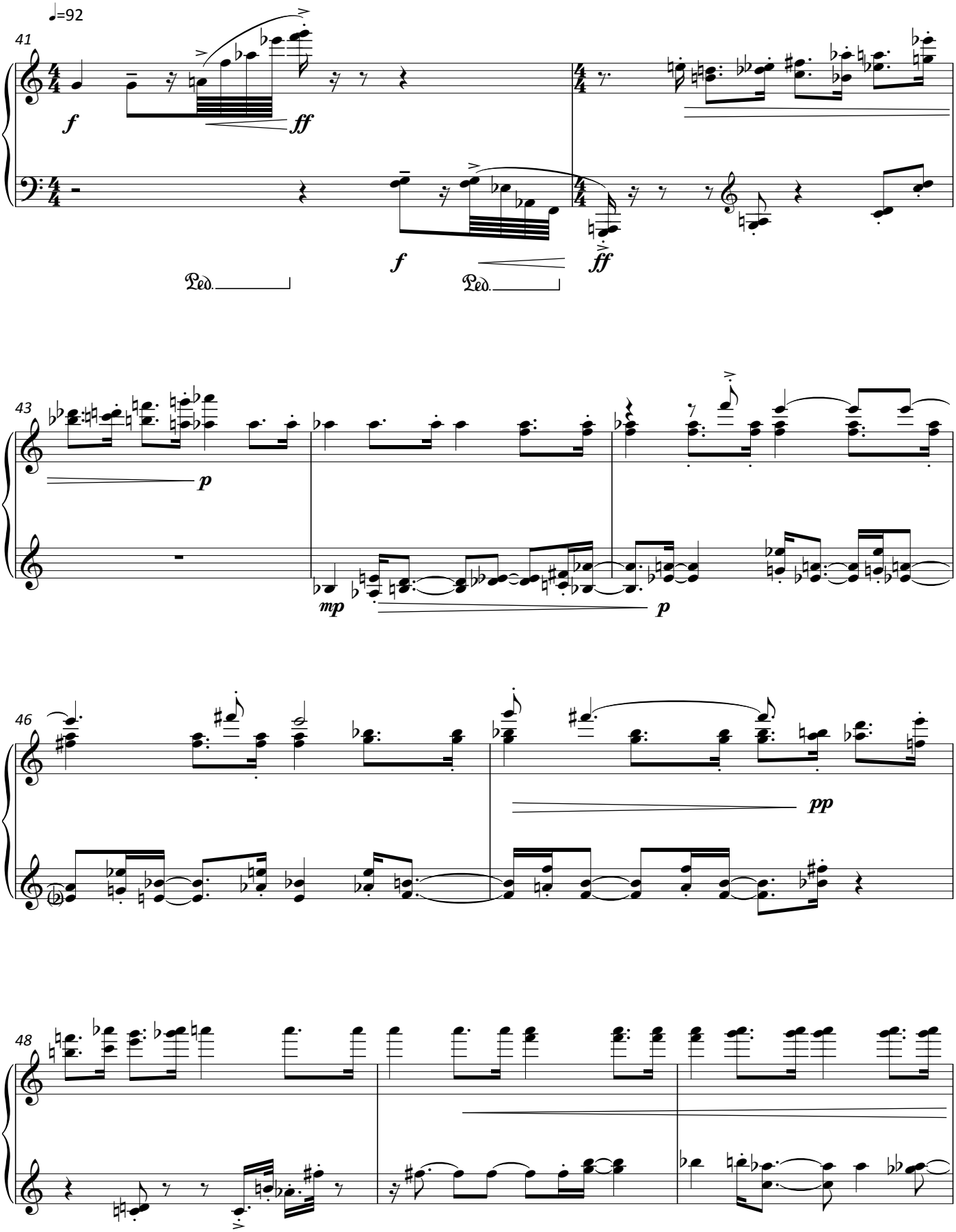

23
mp
pp
f
p
p

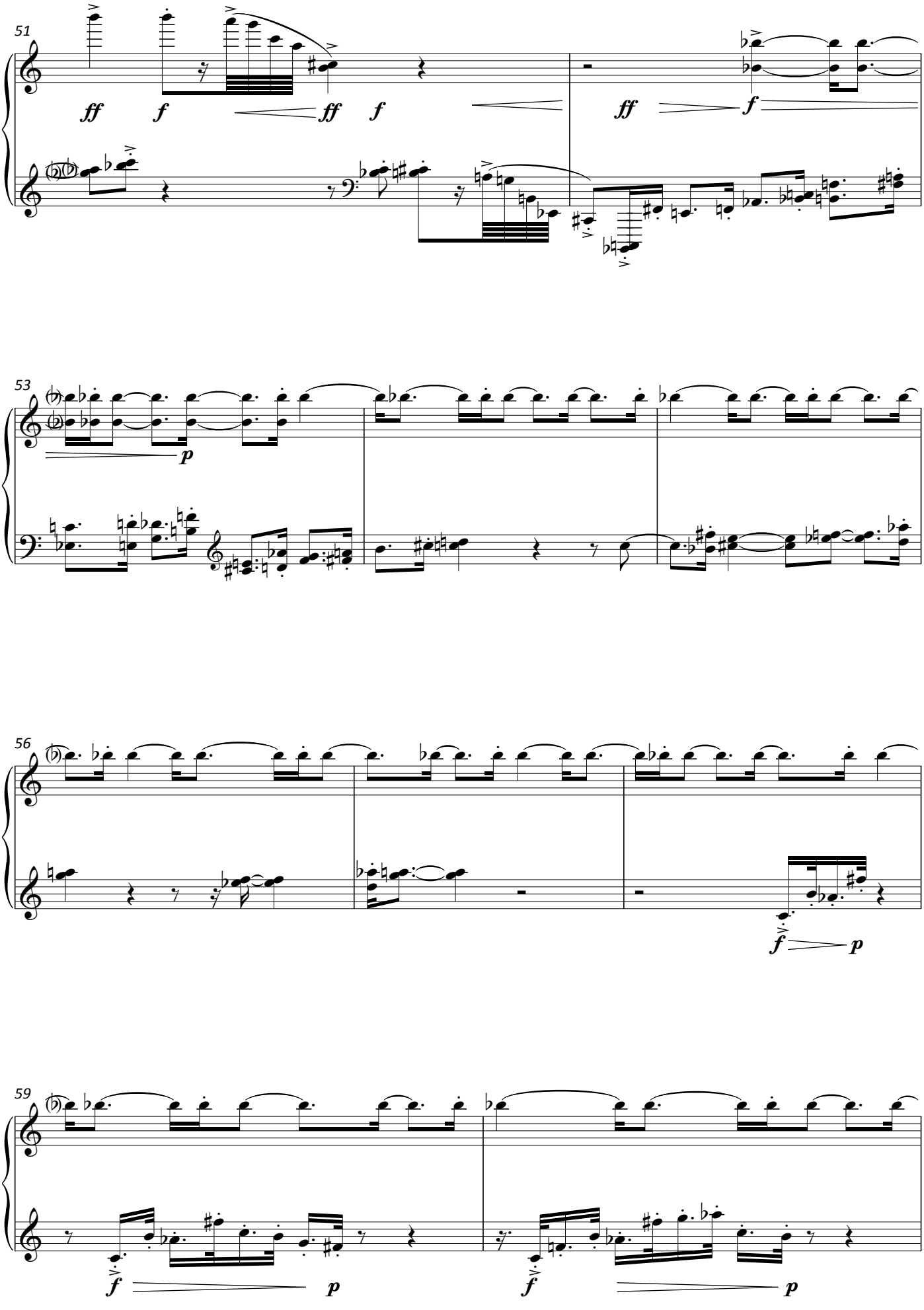

27
8va
rit.
sf
p
pp

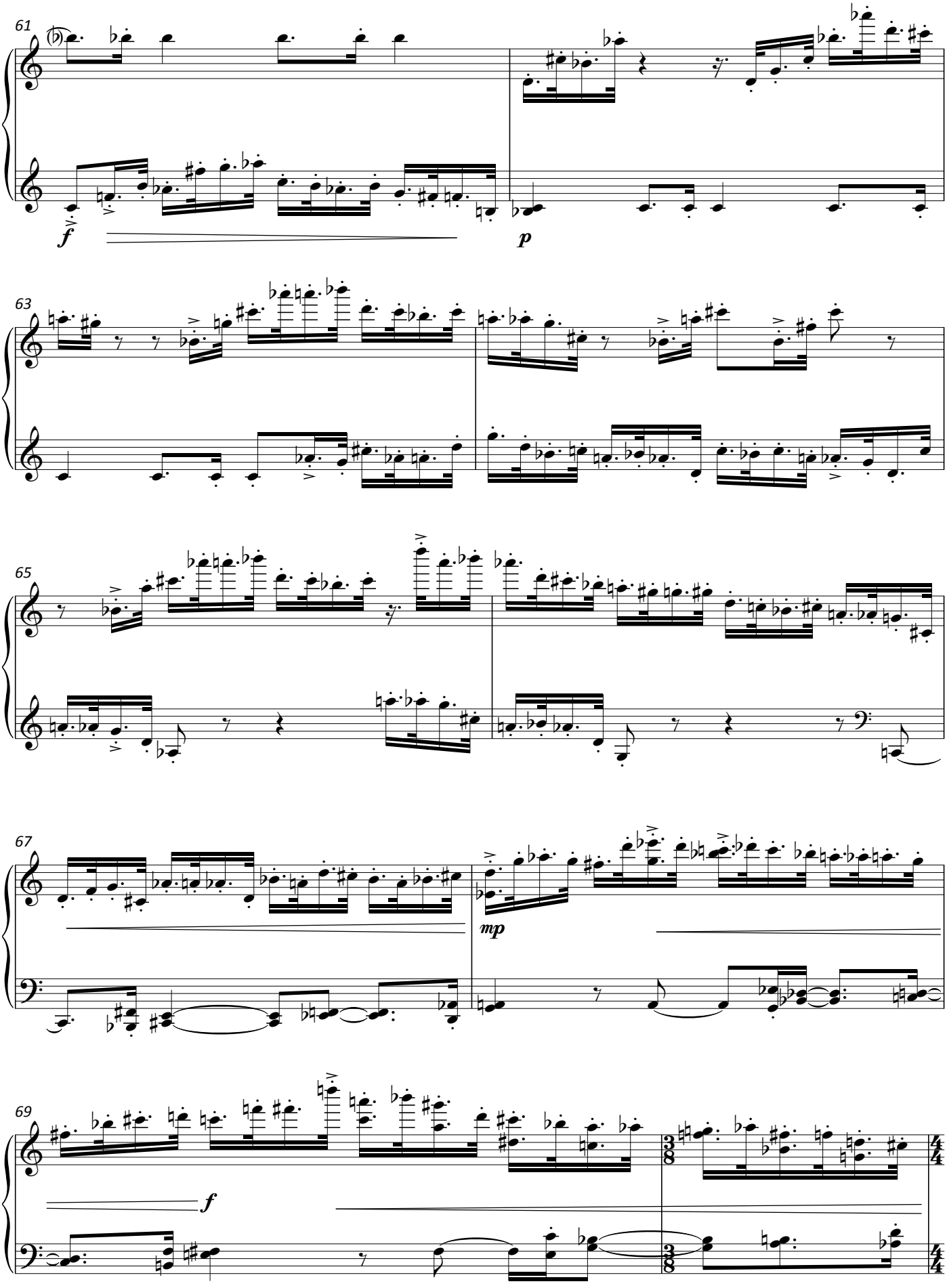

30
♩=60 Slightly more slowly
p

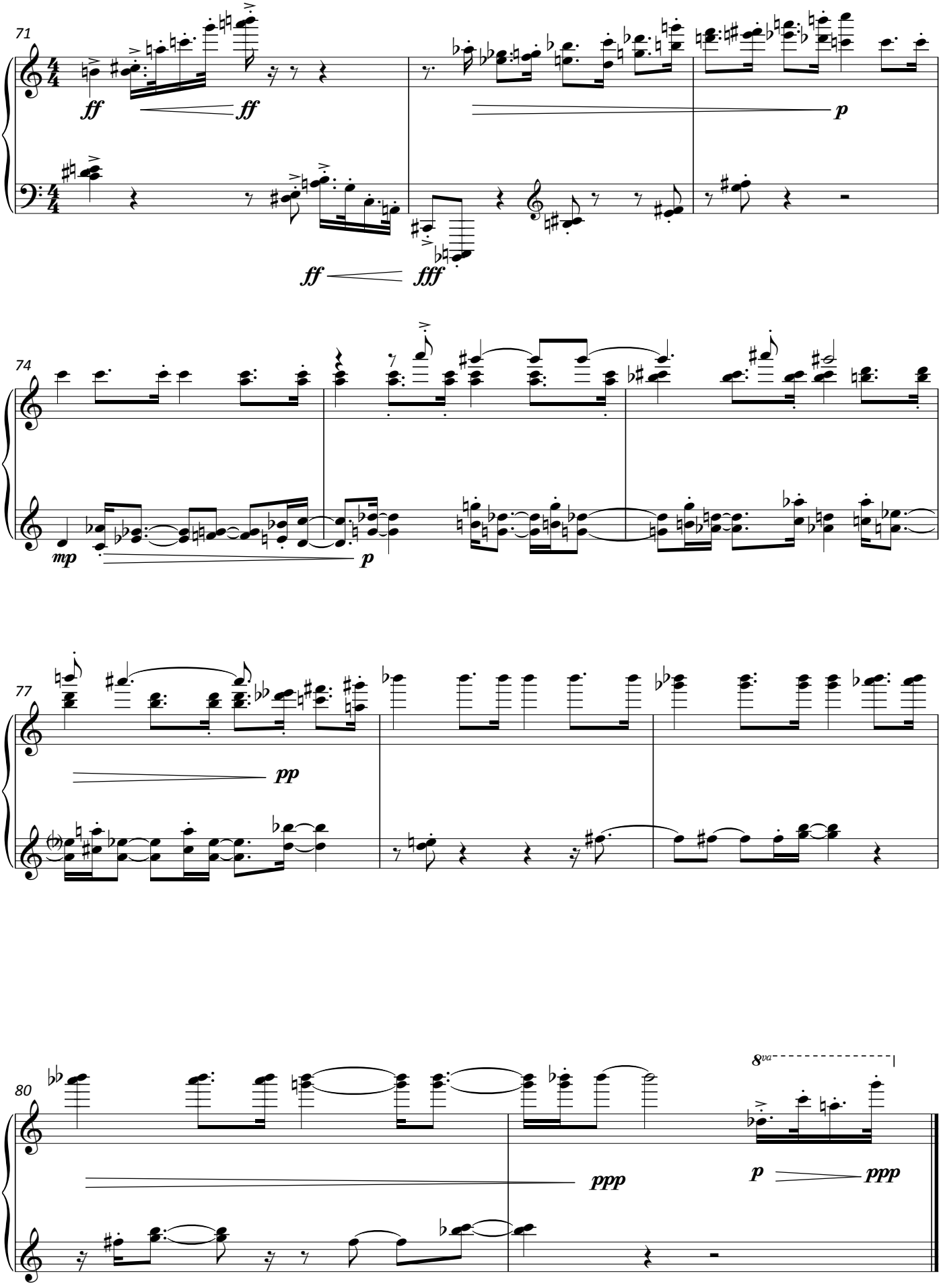

33
3
5
37
mf
8va
pp
8vb

II. March

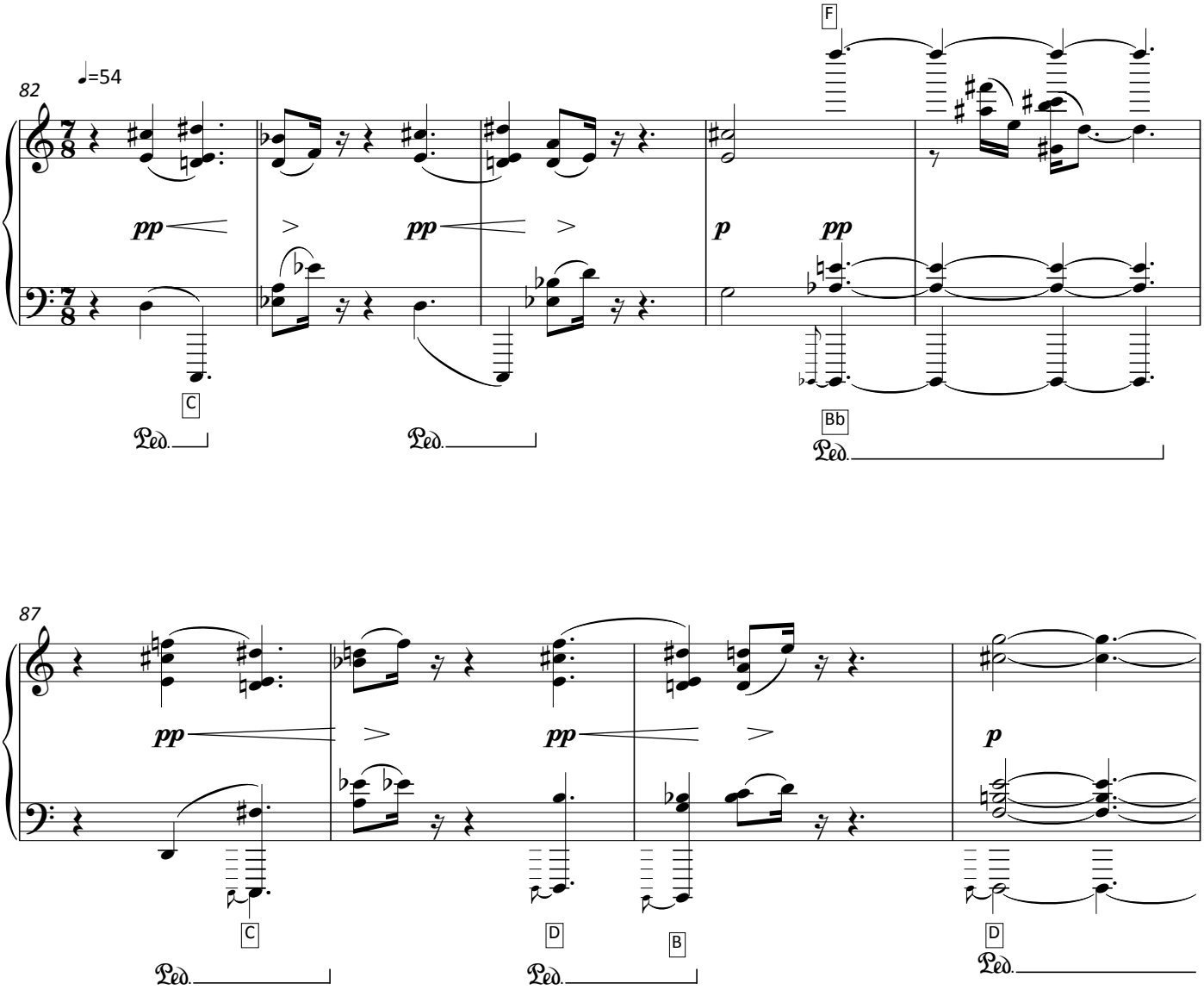



51
ff
f
ff
f
ff
f
53
p
56
f
p
59
f
p
f
p

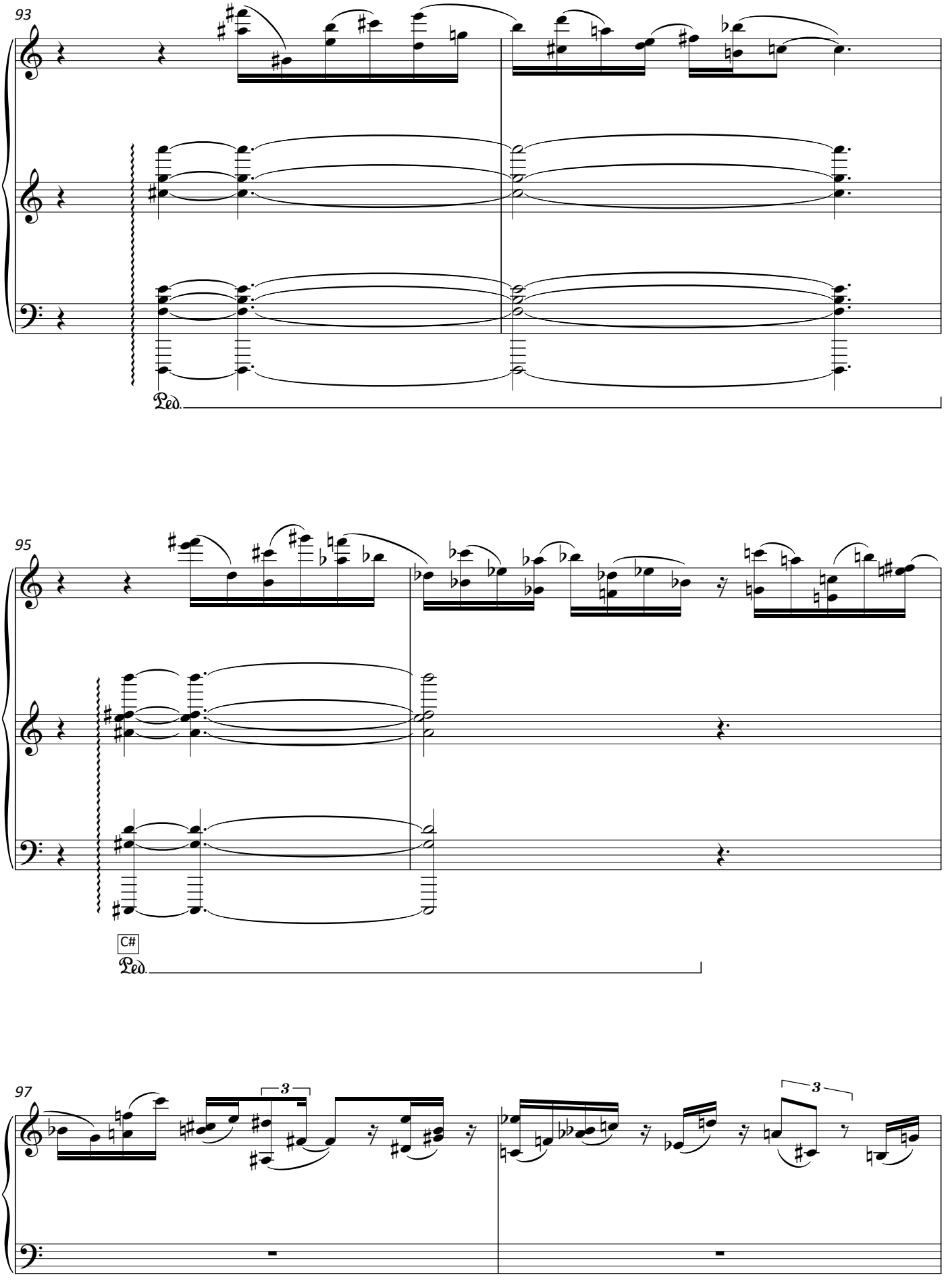

61
f
p
63
65
67
mp
69
f
3/8
4/4

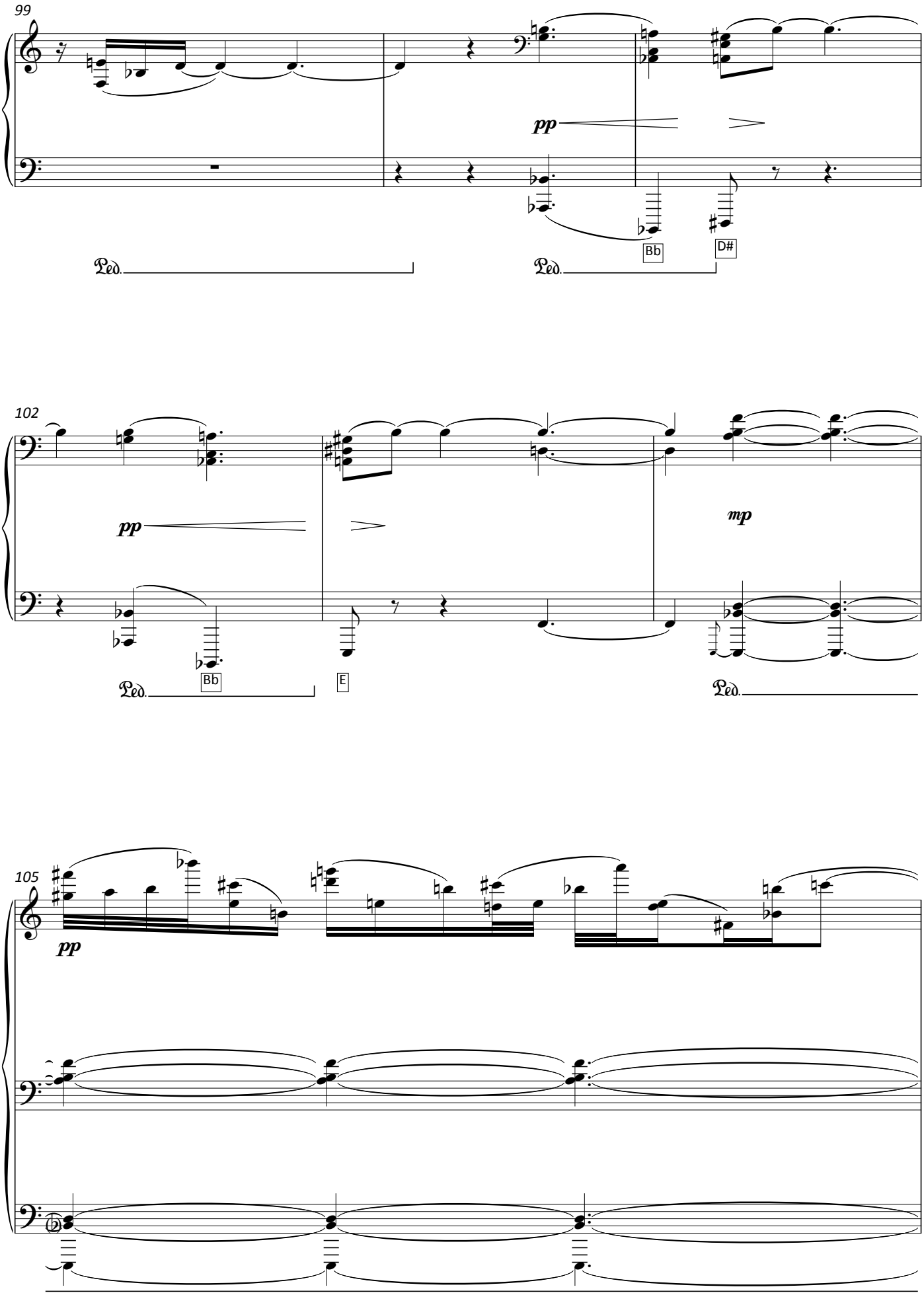

71
ff
ff
ff
fff
p
74
mp
p
77
pp
80
ppp
8va
p
ppp

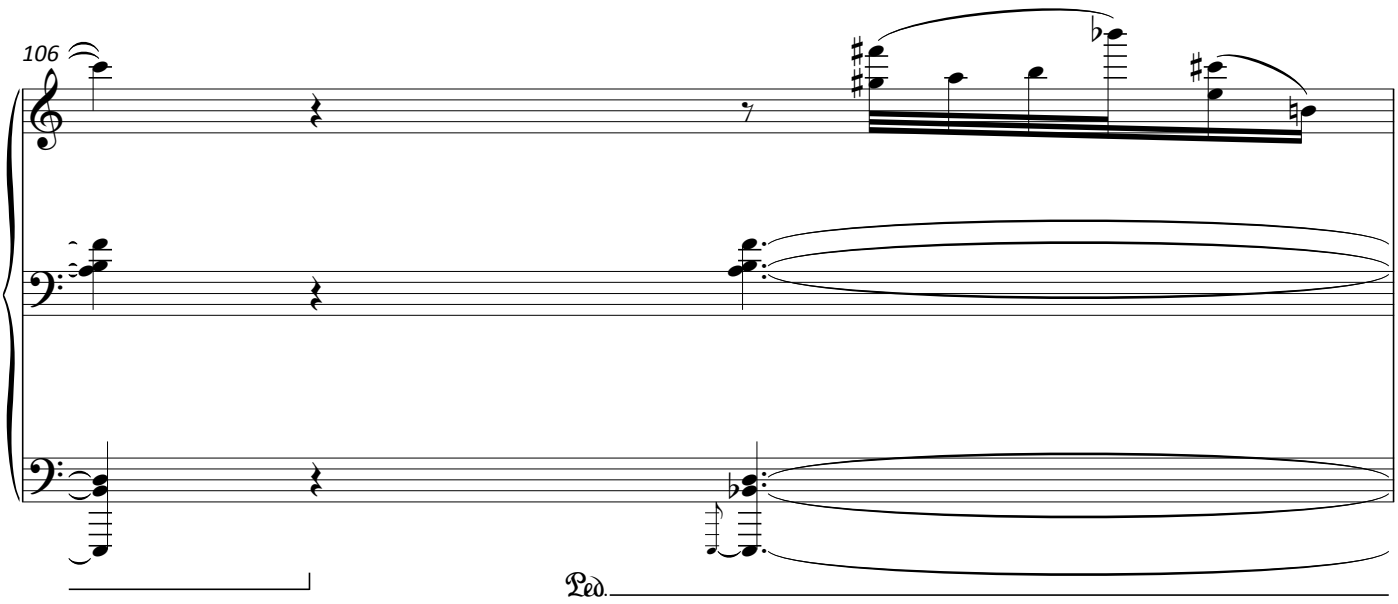
III. Rachenitsa

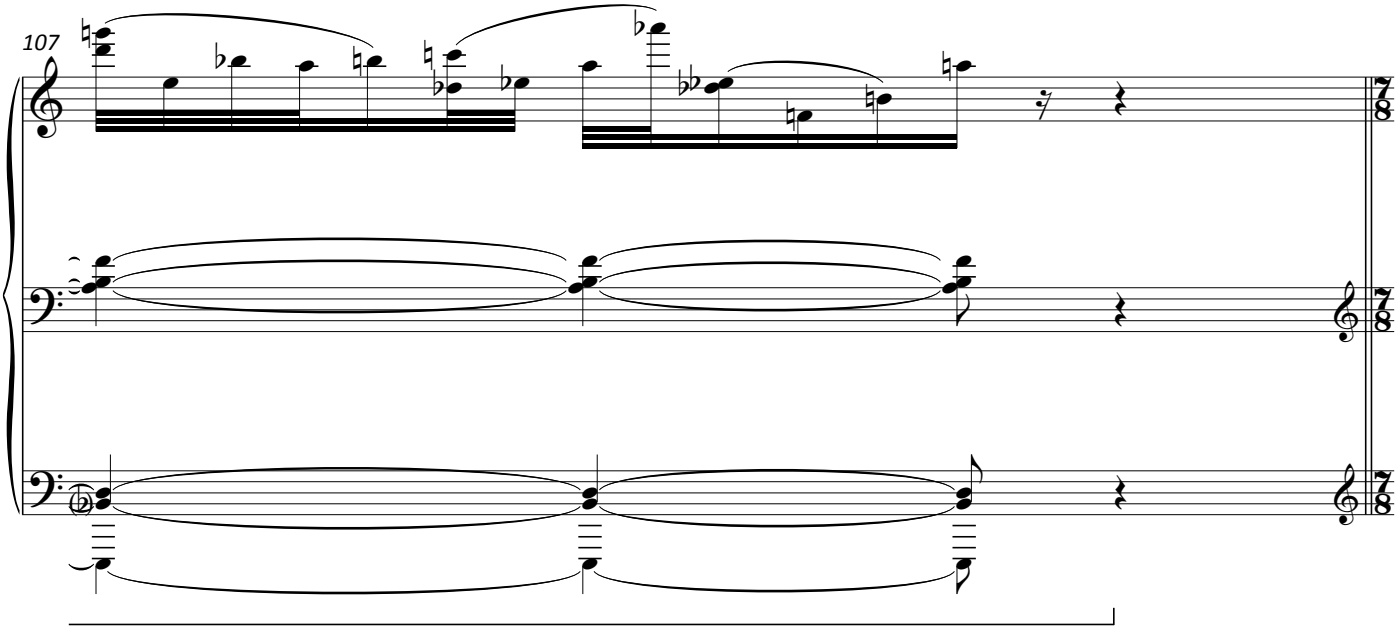


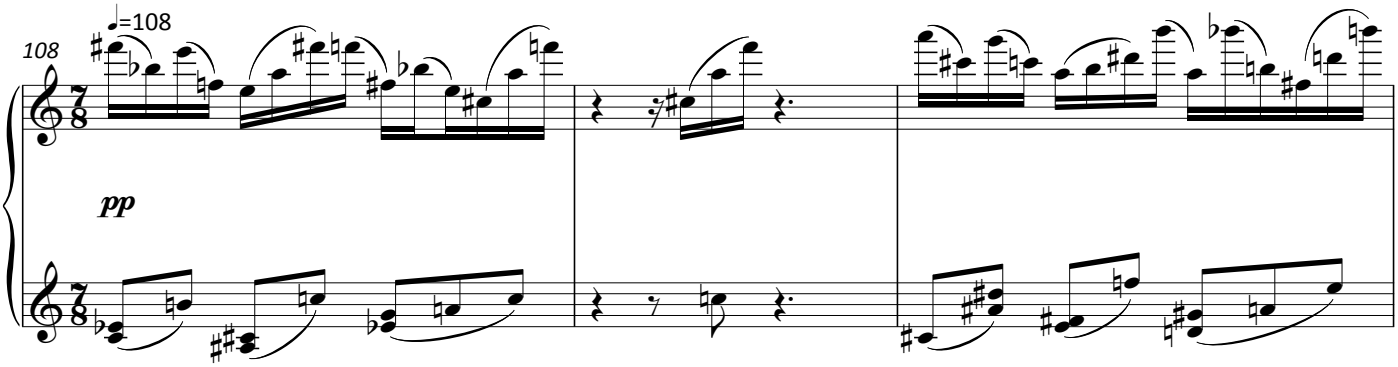
* Where needed, use 3rd pedal to sustain the chords whilst the moving notes remain unsustained

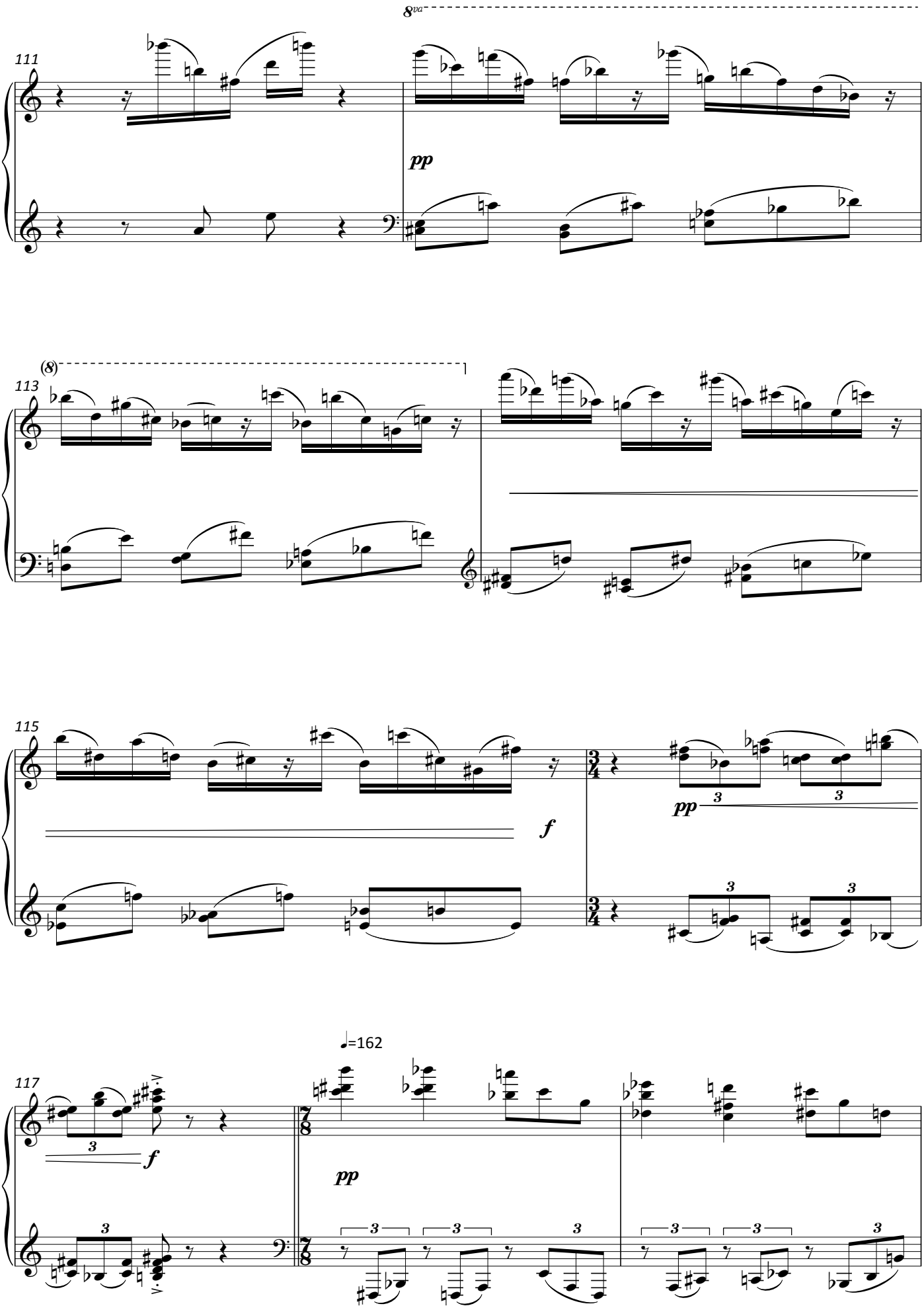

93
Ped.
95
C#
Ped.
97
3
3

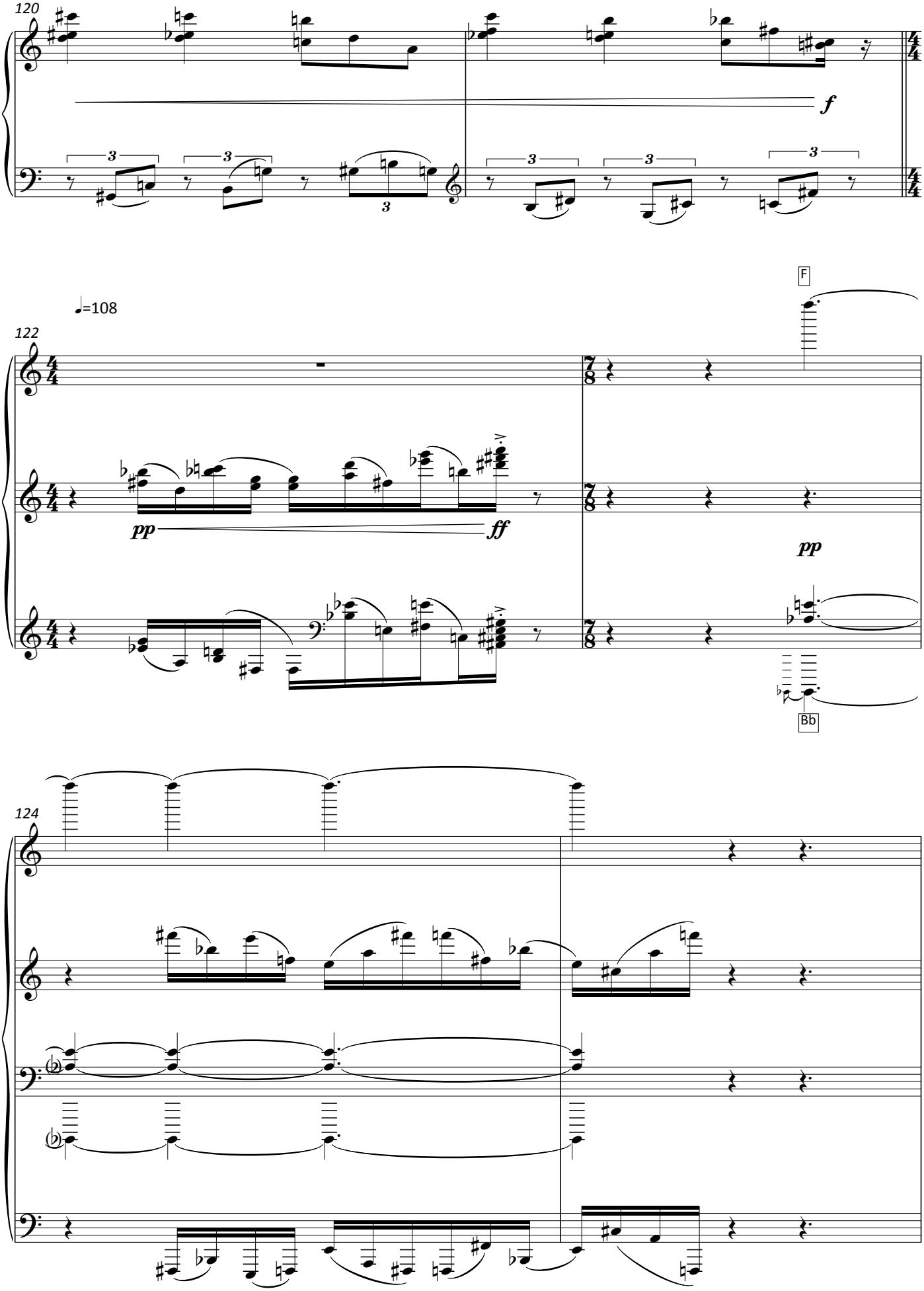

99
pp
Bb
D#
Ped.
Ped.
102
pp
mp
Bb
E
Ped.
Ped.
105
pp

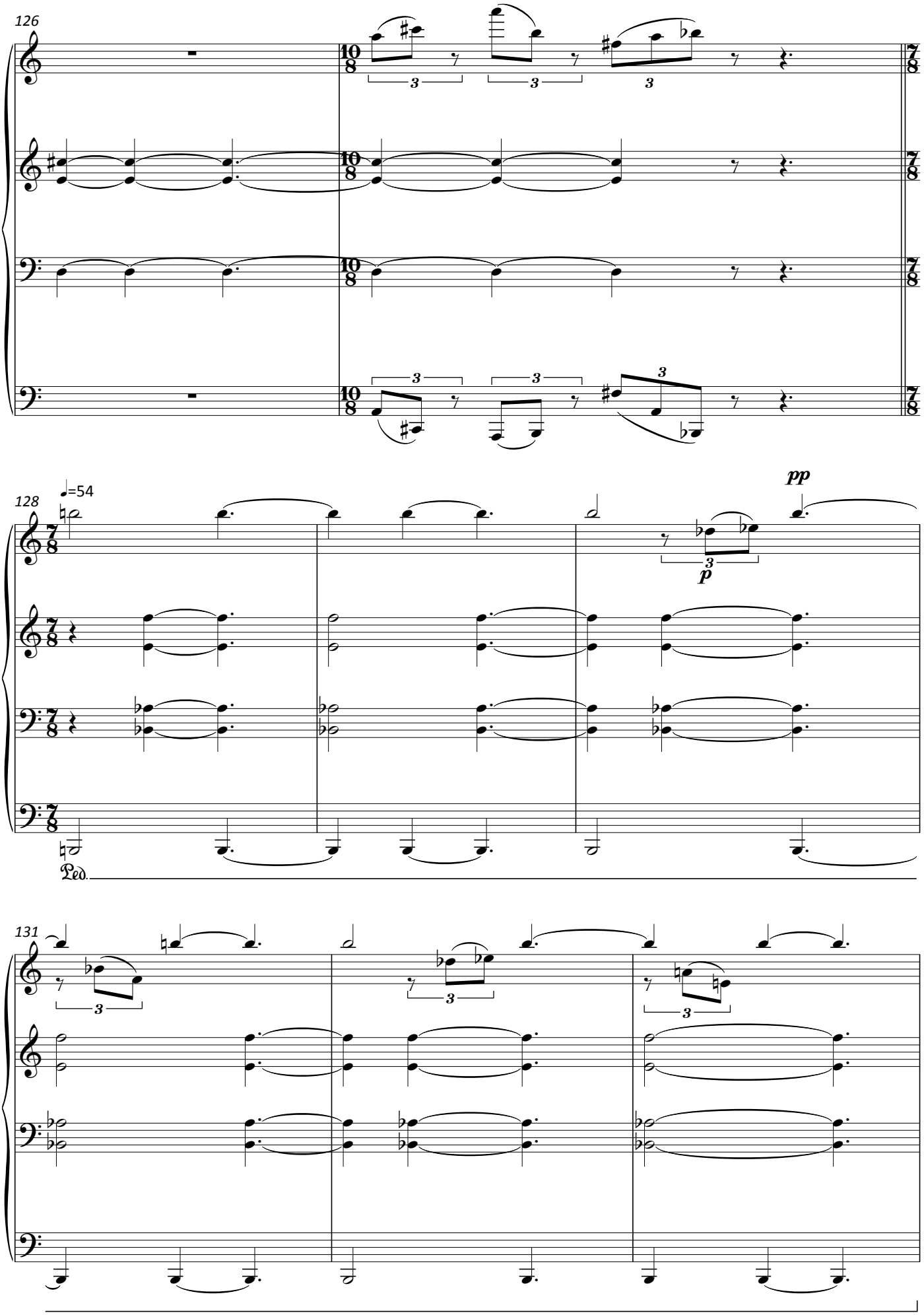

106
Ped.

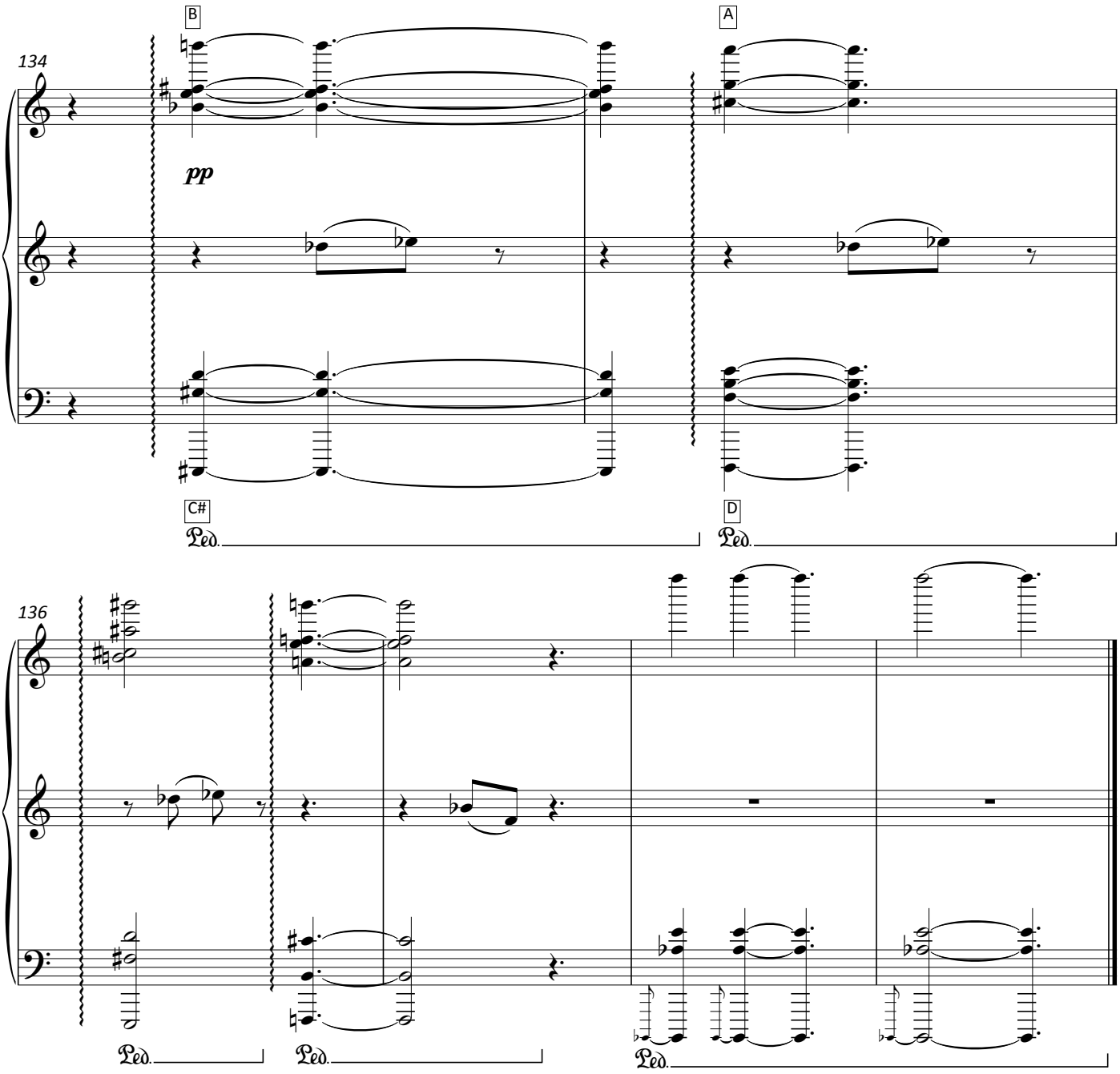

107
7/8


108
♩=108
7/8
pp


8va
111
pp
(8)
113
115
f
pp
3
117
f
pp
♩=162


120
f
122
♩=108
pp
ff
F
pp
Bb
124


126
128
♩=54
pp
p
Ped.
131


134
B
A
pp
C#
D
Ped.
Ped.
Ped.
136
Ped.
Ped.
Ped.

Stephen Hicks

Trombone Concerto

© 2012 by Stephen Hicks

First played by Matt Downes and the Fulham Symphony Orchestra conducted by Marc Dooley,
at Hammersmith Town Hall, London on 30th June 2012

ORCHESTRA

1 piccolo
2 flutes
2 oboes
1 cor anglais
1 clarinet in E♭
2 clarinets in B♭
1 bass clarinet in B♭
2 bassoons
1 contrabassoon

4 horns in F
3 trumpets in B♭
2 tenor trombones
1 bass trombone
1 tuba

percussion (3 players):
bass drum, suspended cymbal, tam-tam, tubular bell (G), glockenspiel

1 Harp

1 Celesta (5 octave range)

Solo Trombone

Strings

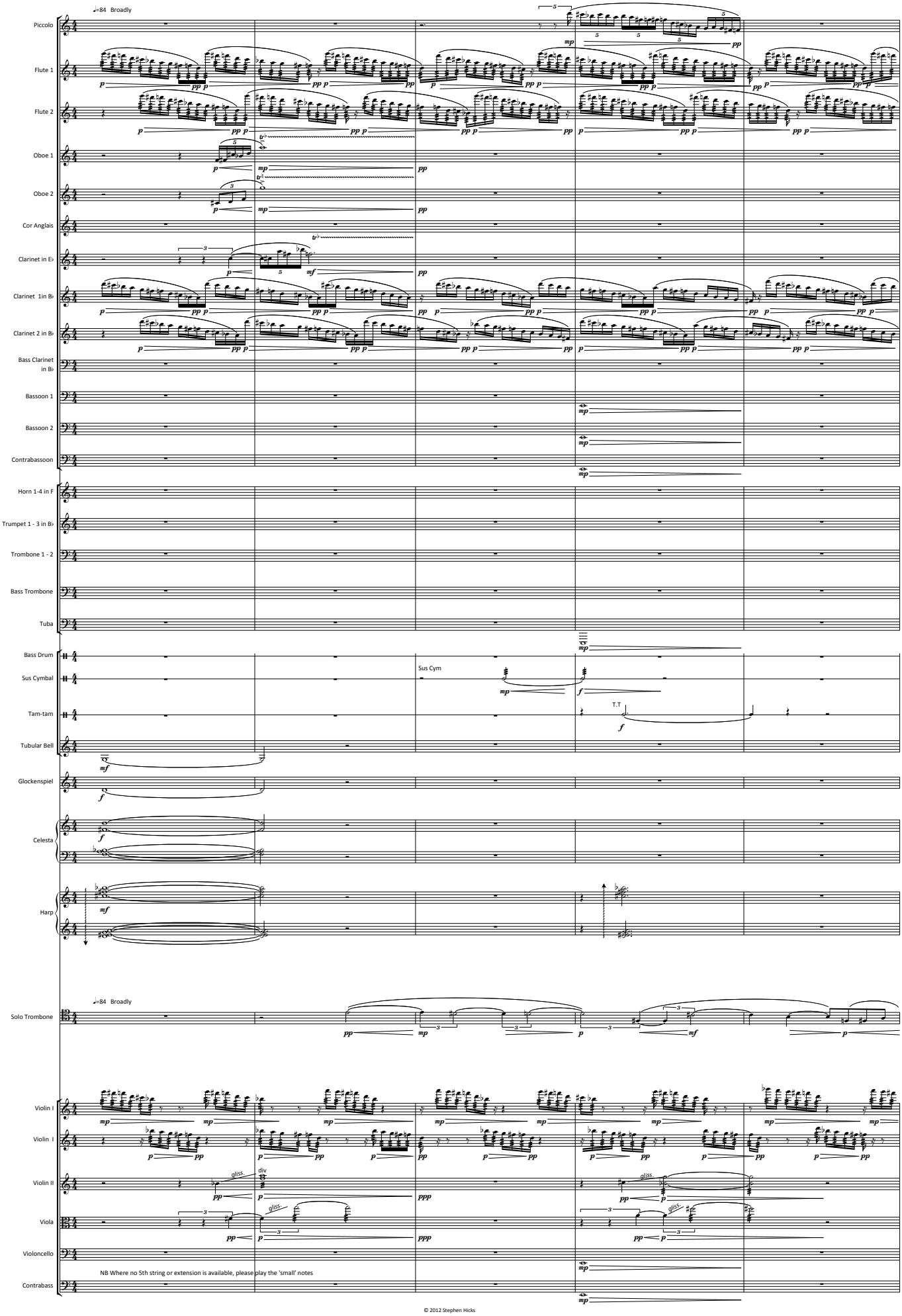
Duration c. 14'

Score in C

for Matt, Marc and the Fulham Symphony Orchestra

Trombone Concerto
I. Prelude

Stephen Hicks



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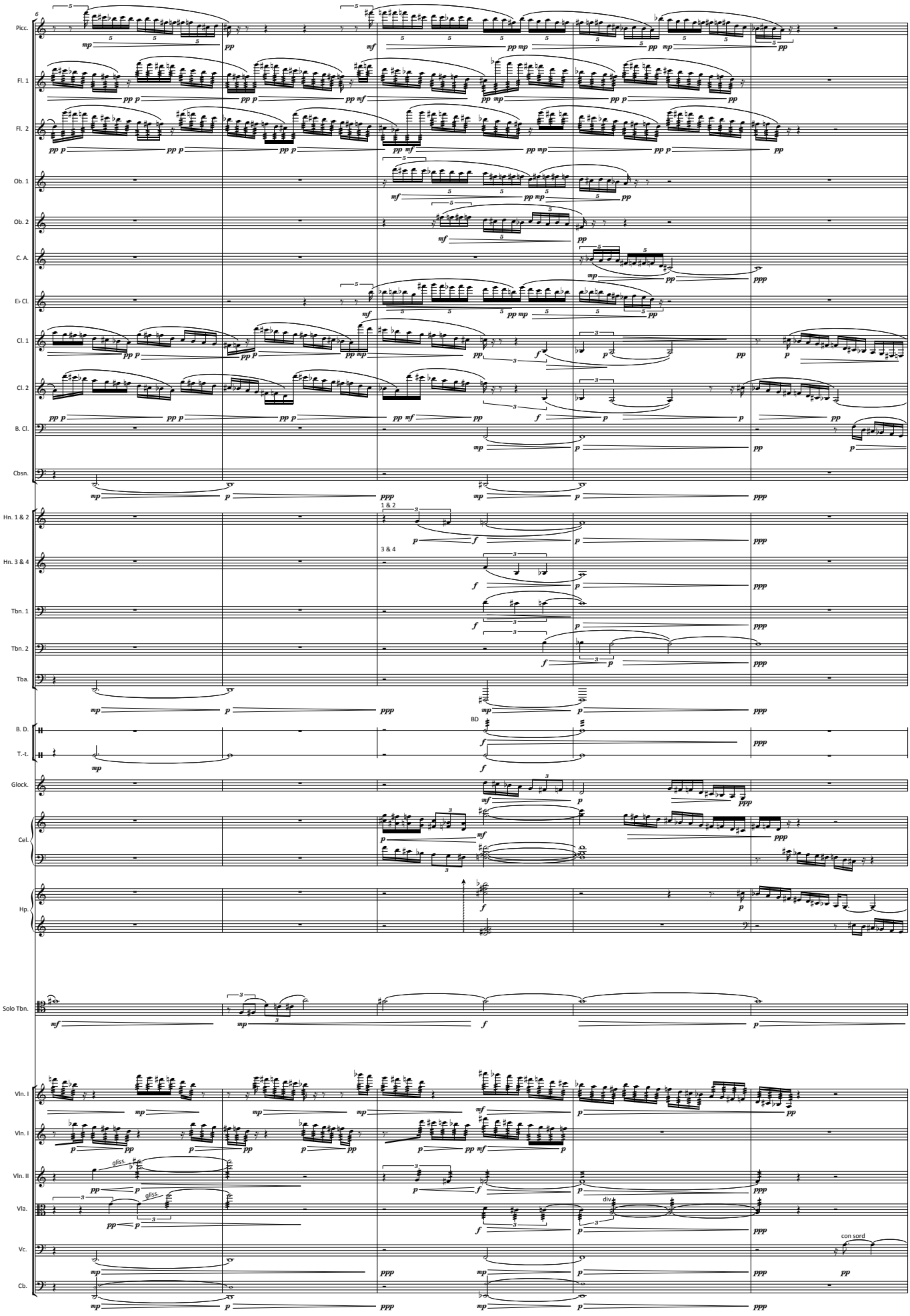
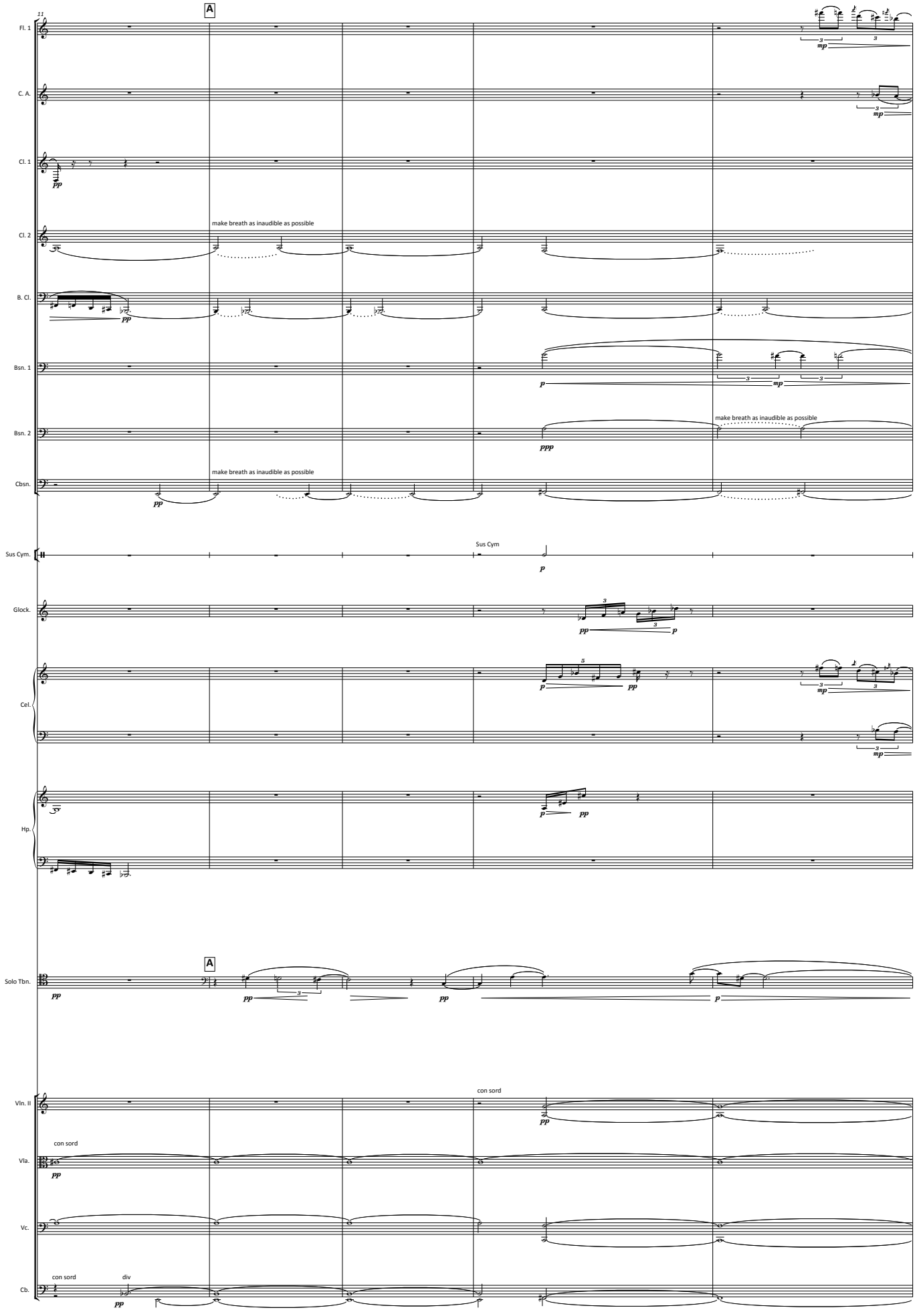
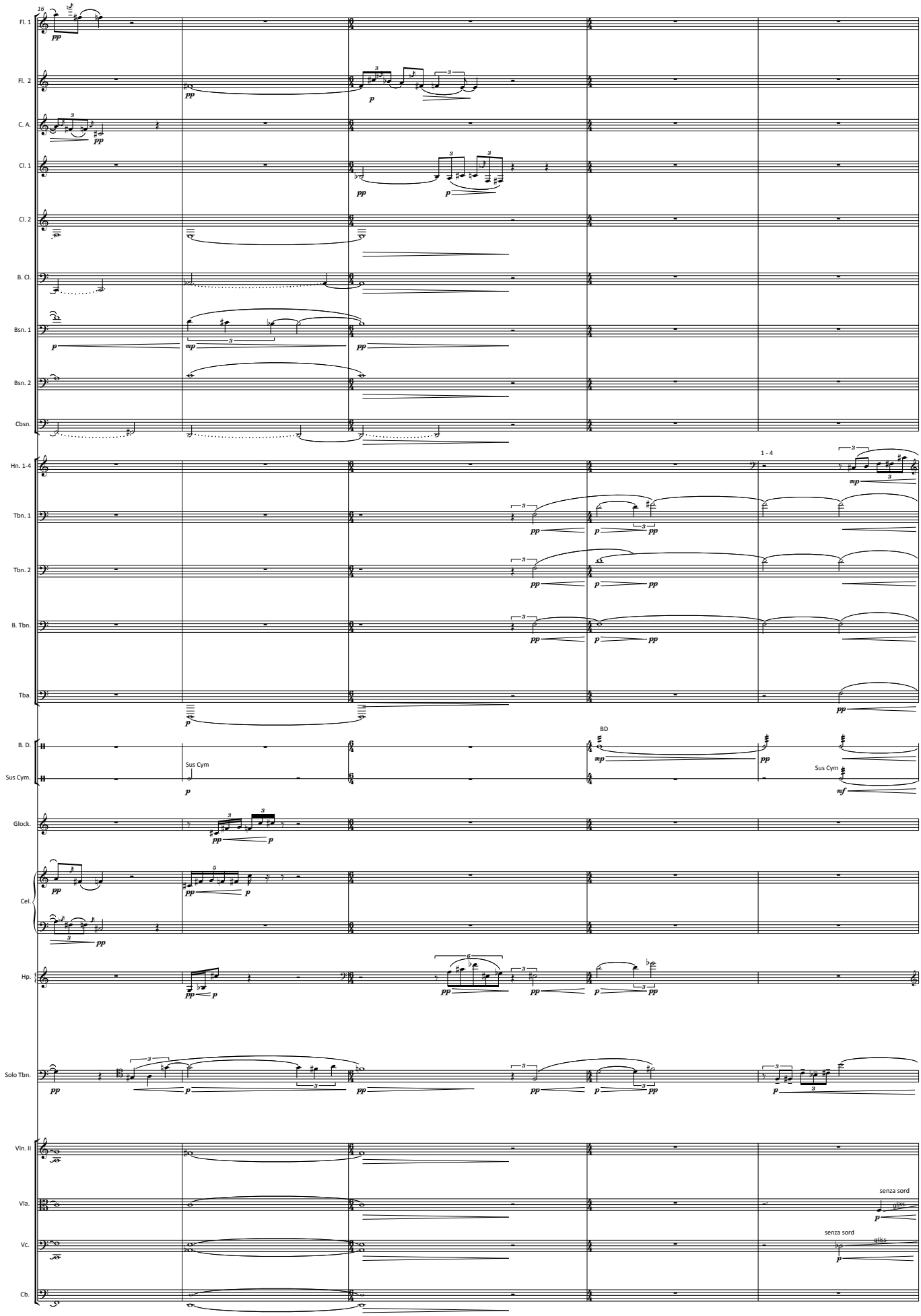
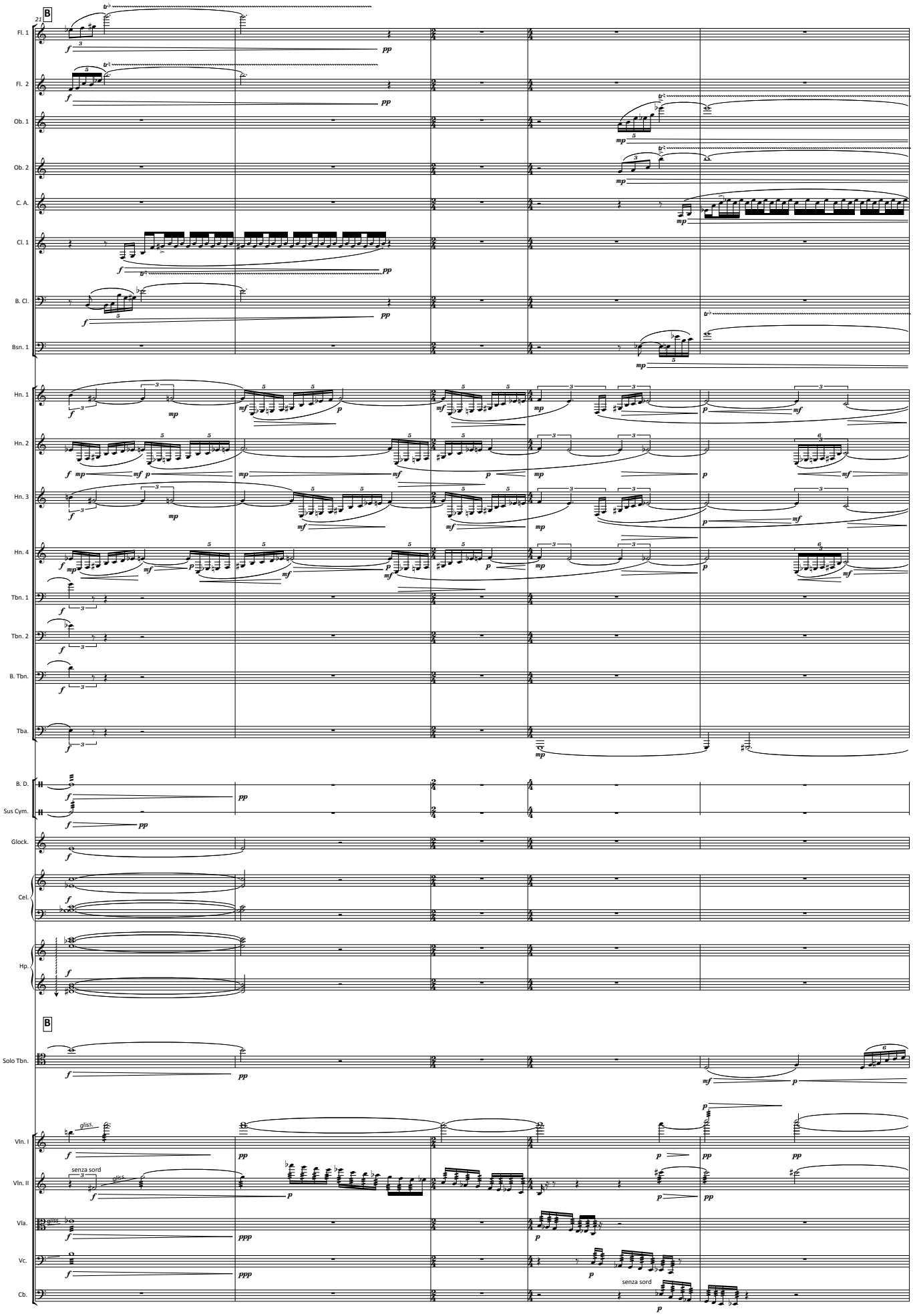
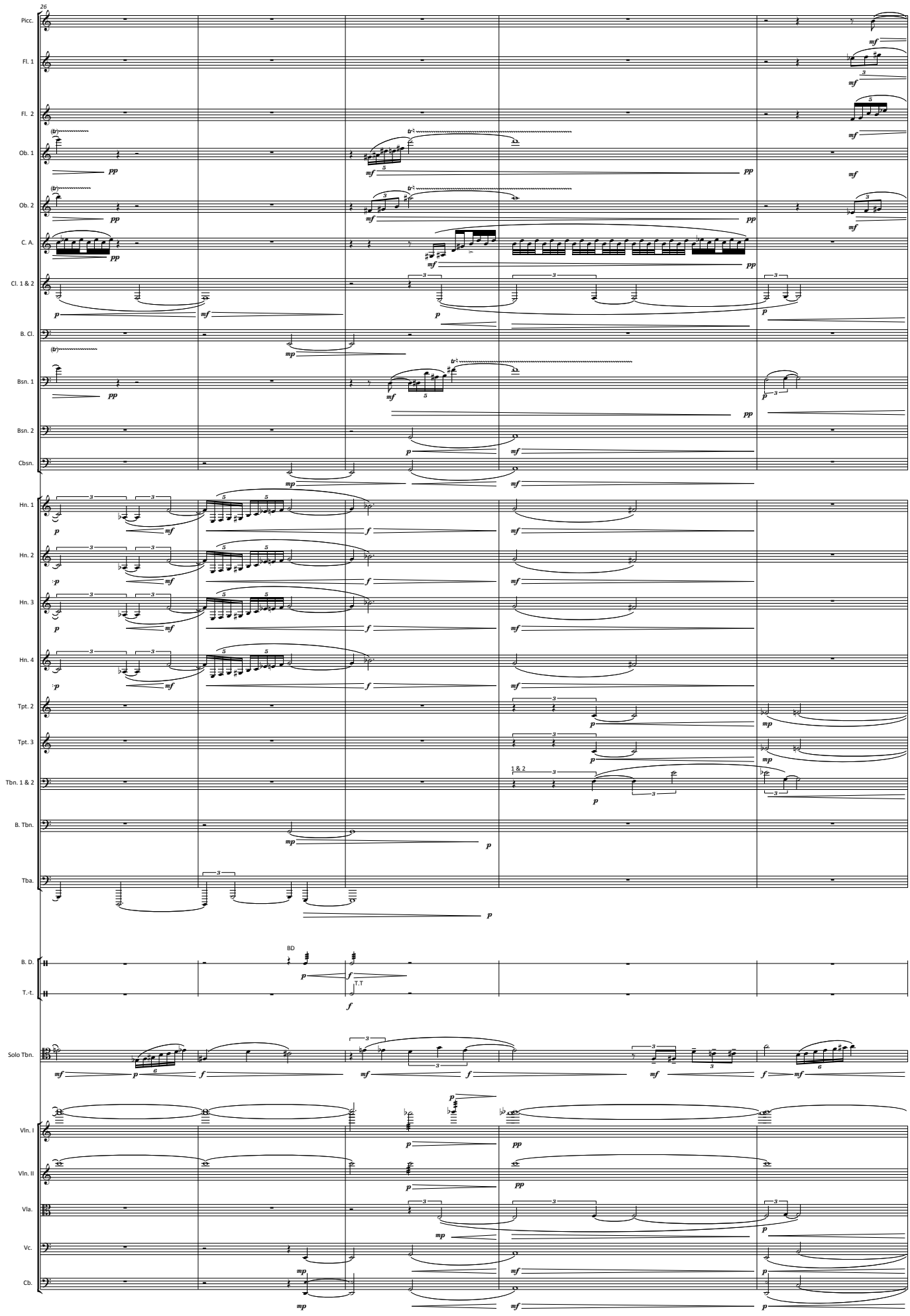
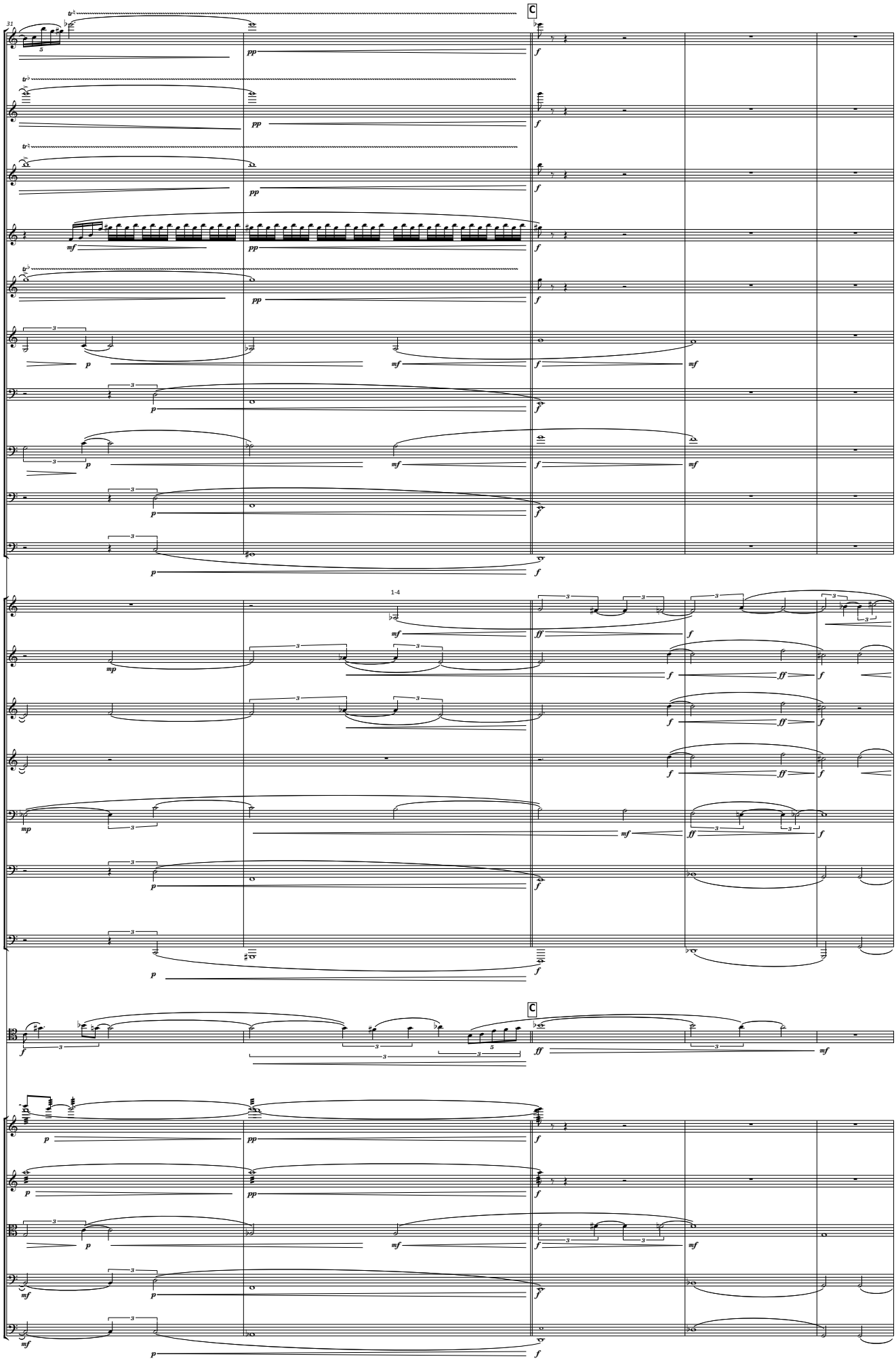

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
C. A.
E♭ Cl.
Cl. 1
Cl. 2
B. Cl.
Cbsn.
Hn. 1 & 2
1 & 2
Hn. 3 & 4
3 & 4
Tbn. 1
Tbn. 2
Tba.
B. D.
BD
T.-t.
Glock.
Cel.
Hp.
Solo Tbn.
Vln. I
Vln. I
Vln. II
Vla.
Vc.
Cb.
gliss.
gliss.
div.
con sord

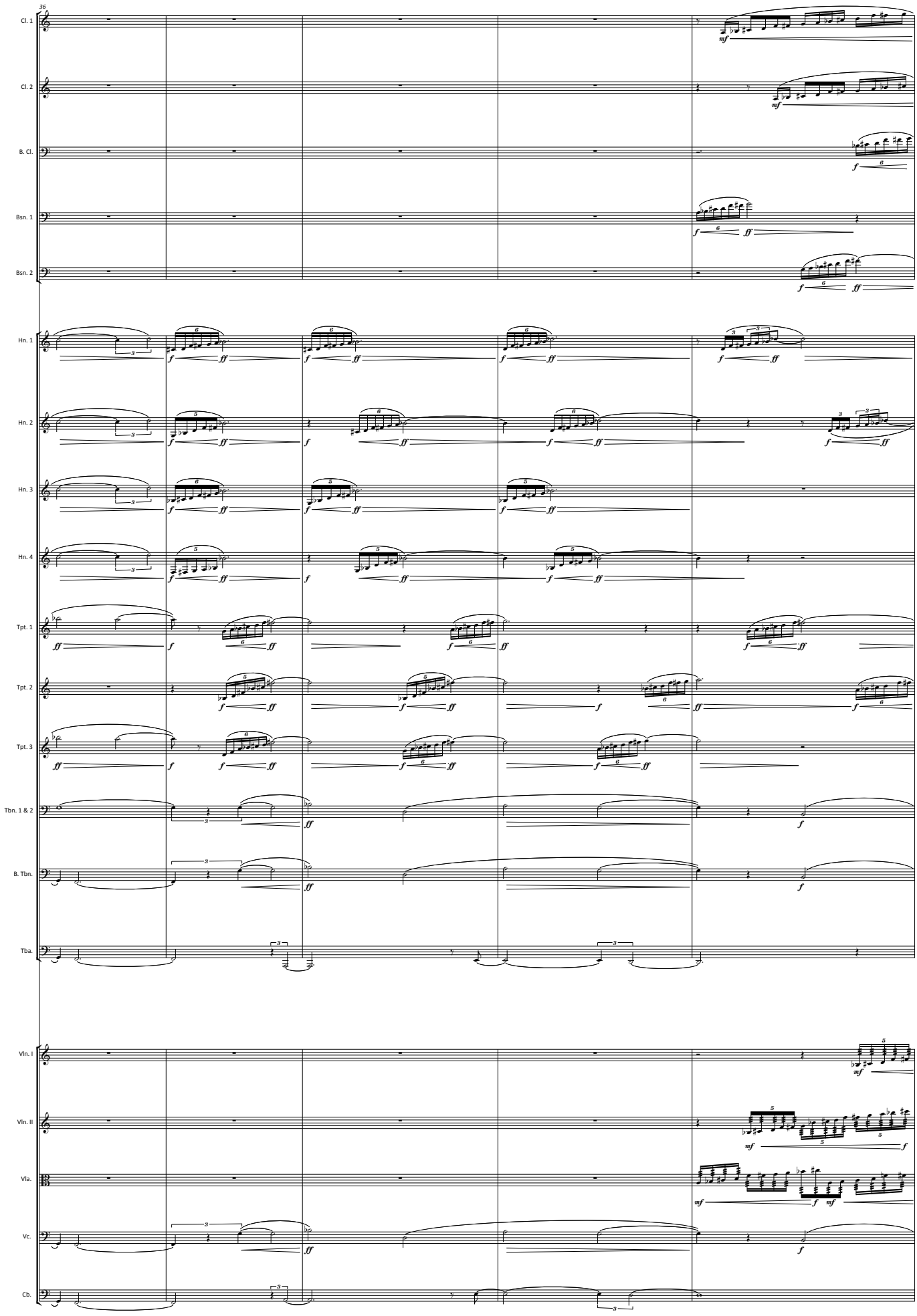

11
A
Fl. 1
C. A.
Cl. 1
Cl. 2
make breath as inaudible as possible
B. Cl.
Bsn. 1
Bsn. 2
make breath as inaudible as possible
Cbsn.
make breath as inaudible as possible
Sus Cym.
Sus Cym
Glock.
Cel.
Hp.
A
Solo Tbn.
con sord
Vln. II
con sord
Vla.
Vc.
con sord
div
Cb.

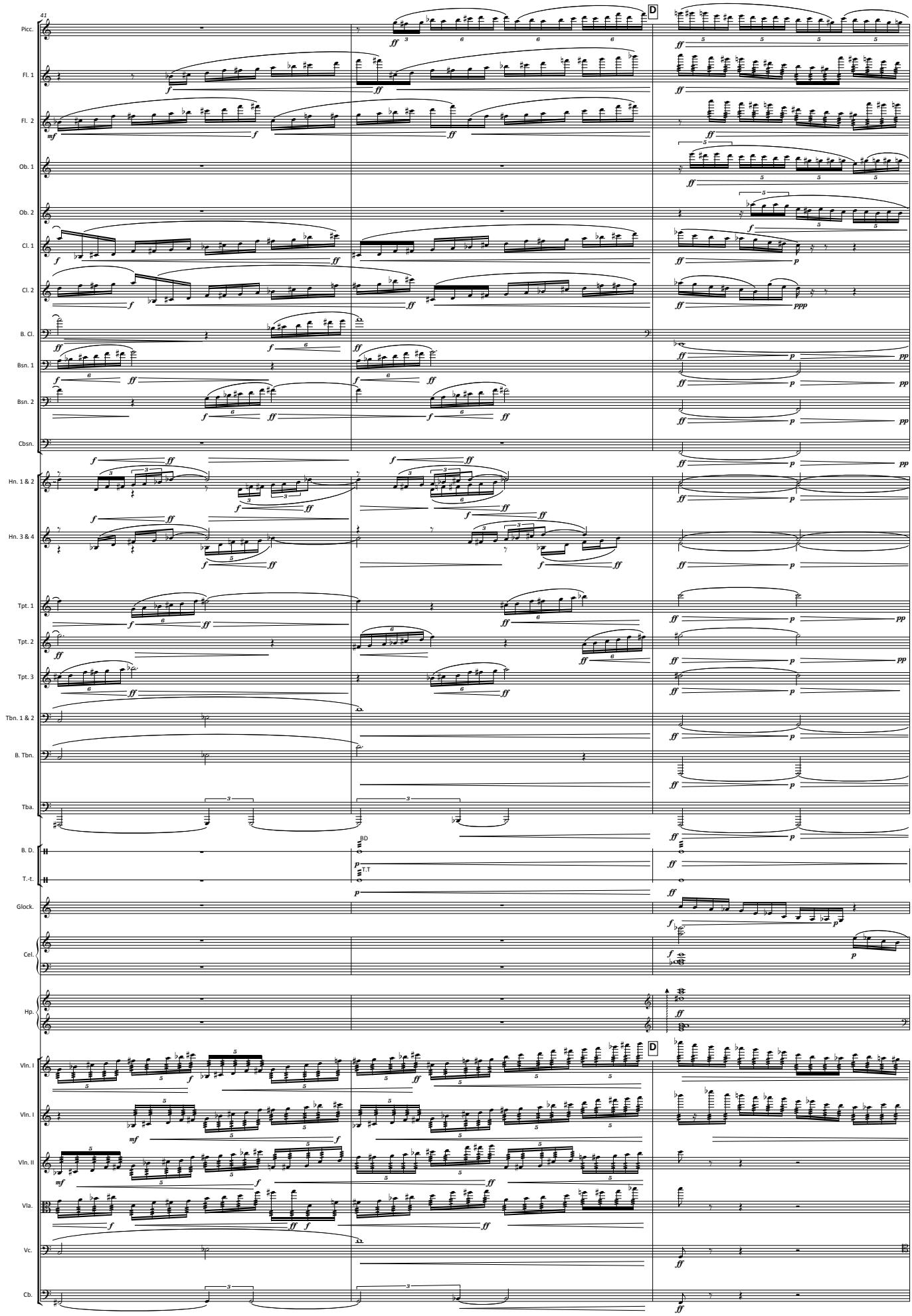

16
Fl. 1
Fl. 2
C. A.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1-4
1 - 4
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
B. D.
BD
Sus Cym.
Sus Cym
Sus Cym
Glock.
Cel.
Hp.
Solo Tbn.
Vln. II
Vla.
senza sord
Vc.
senza sord
Cb.

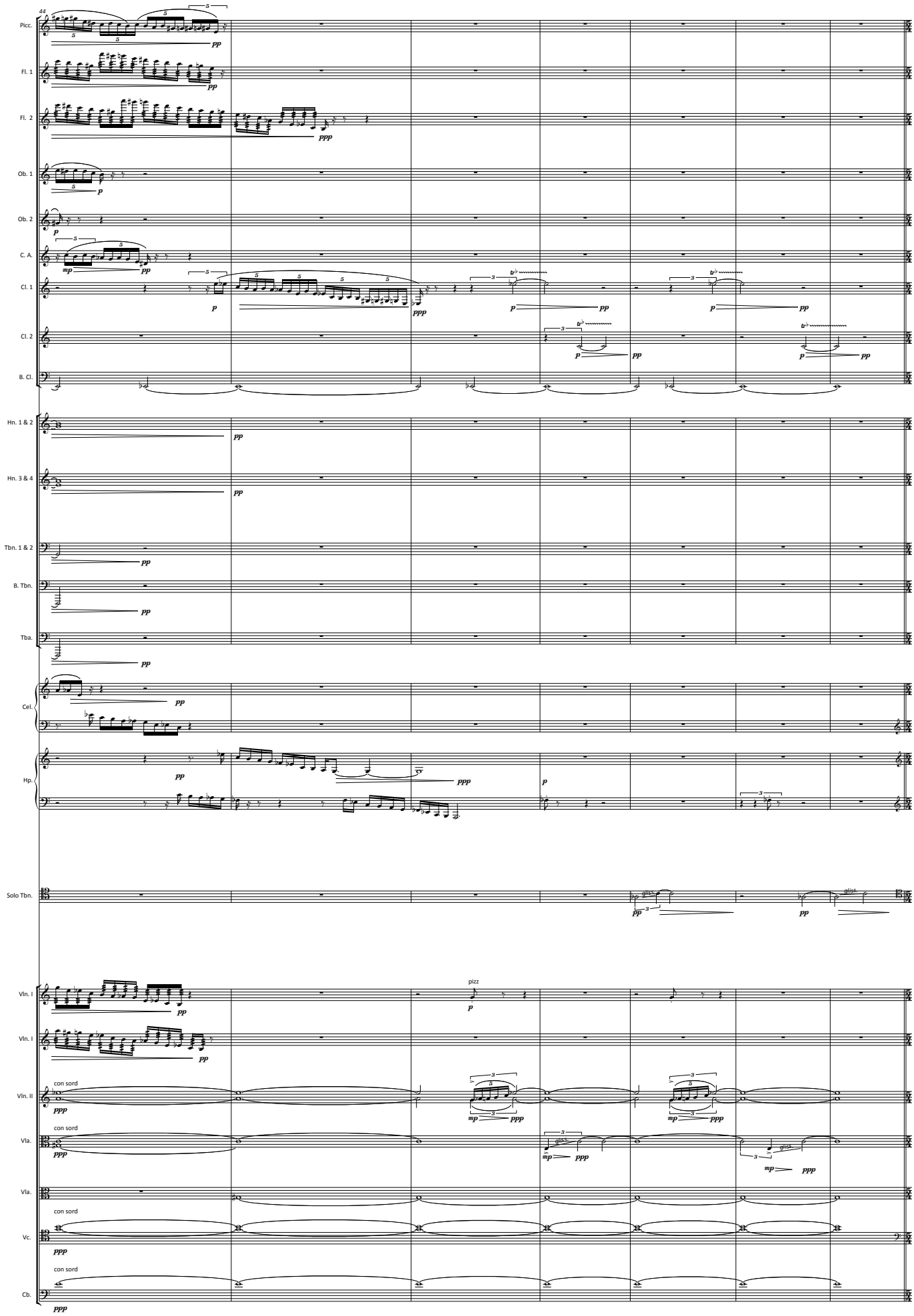

B
21
Fl. 1
Fl. 2
Ob. 1
Ob. 2
C. A.
Cl. 1
B. Cl.
Bsn. 1
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
B. D.
Sus Cym.
Glock.
Cel.
Hp.
B
Solo Tbn.
Vln. I
Vln. II
Vla.
Vc.
Cb.
gliss.
senza sord
senza sord

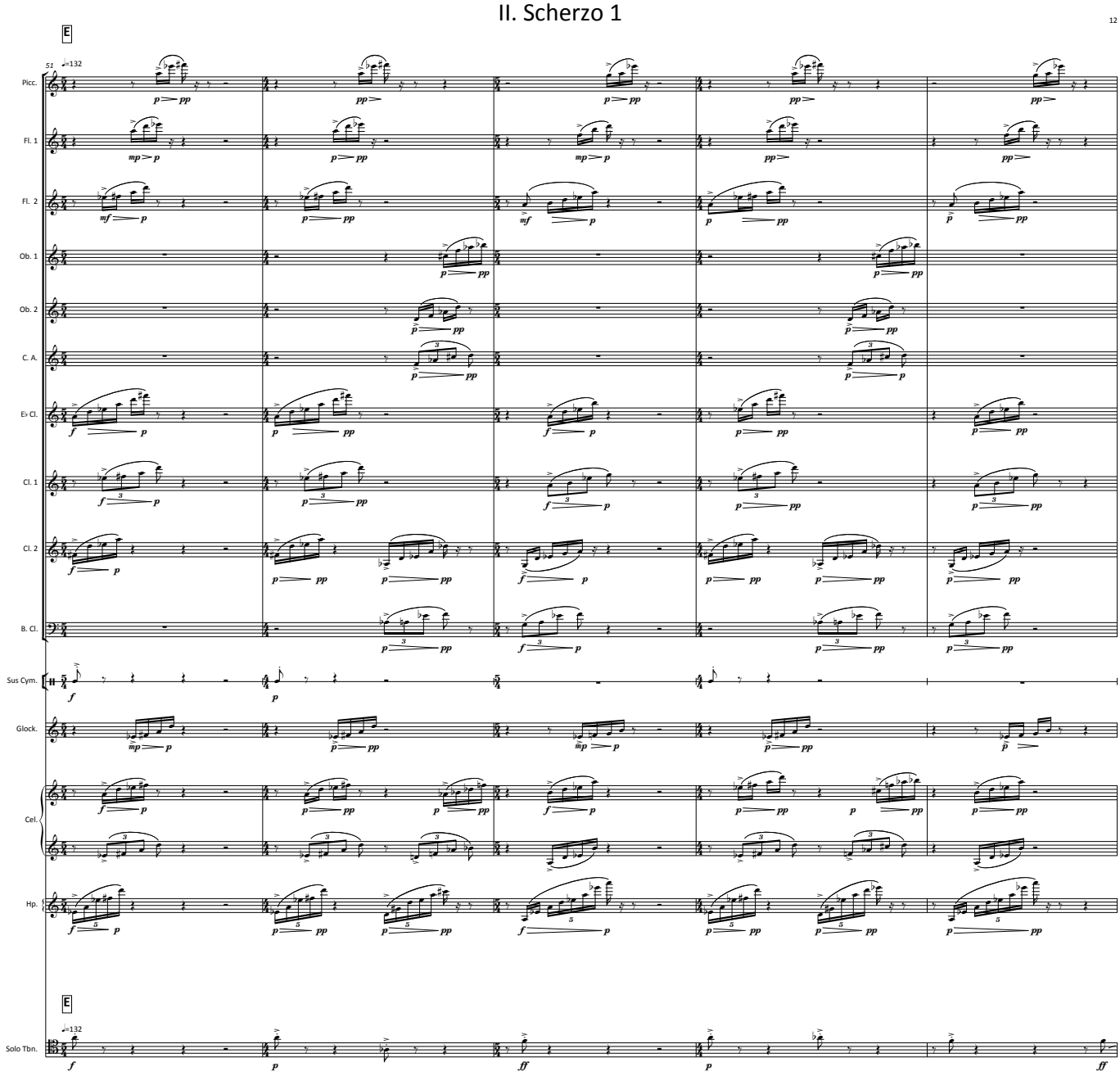

26
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
C. A.
Cl. 1 & 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 2
Tpt. 3
Tbn. 1 & 2
B. Tbn.
Tba.
B. D.
T.-t.
Solo Tbn.
Vln. I
Vln. II
Vla.
Vc.
Cb.
BD
T.T
1 & 2

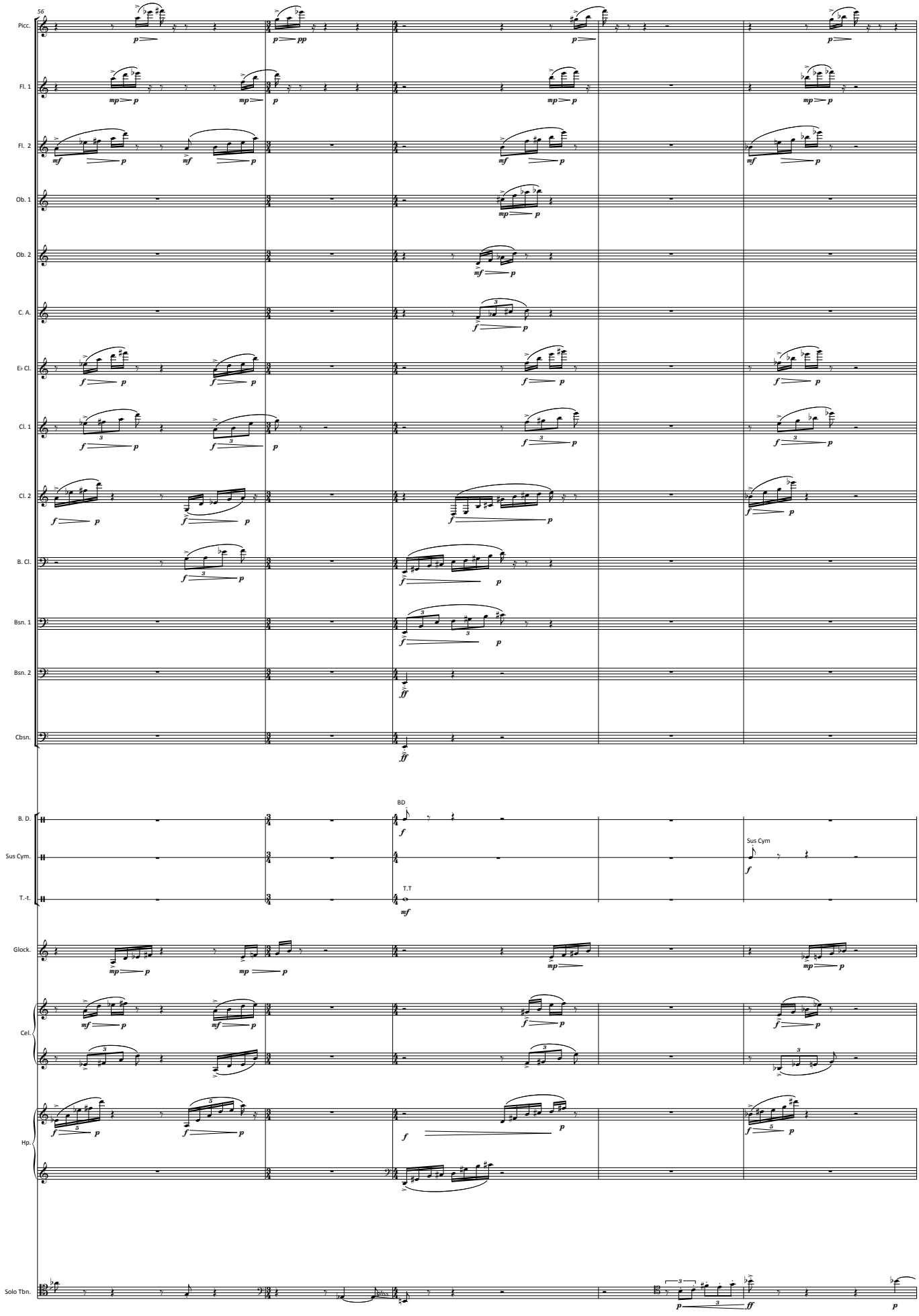

31
C
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1 & 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
1-4
Hn. 1-4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1 & 2
B. Tbn.
Tba.
C
Solo Tbn.
Vln. I
Vln. II
Vla.
Vc.
Cb.

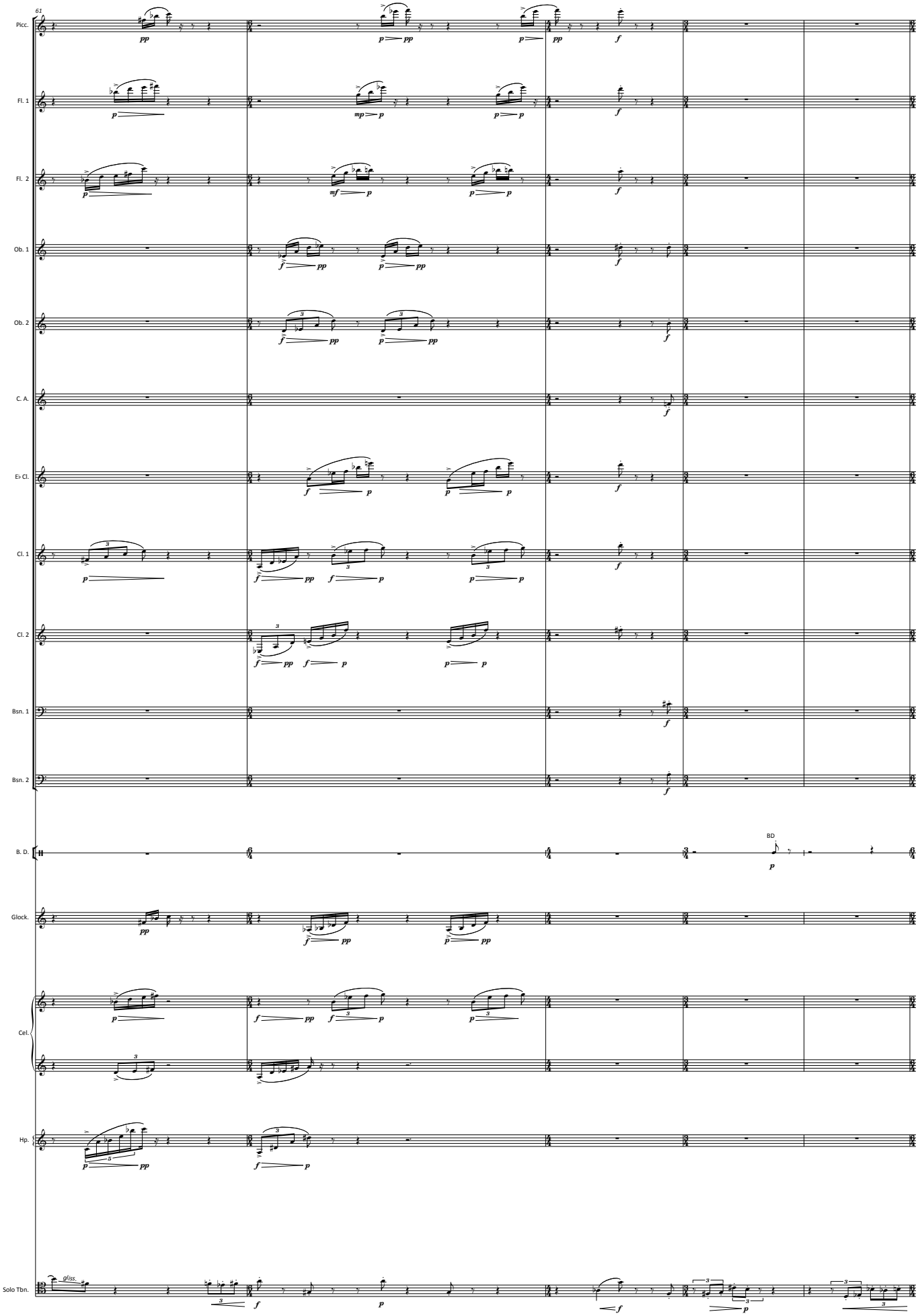

36
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1 & 2
B. Tbn.
Tba.
Vln. I
Vln. II
Vla.
Vc.
Cb.

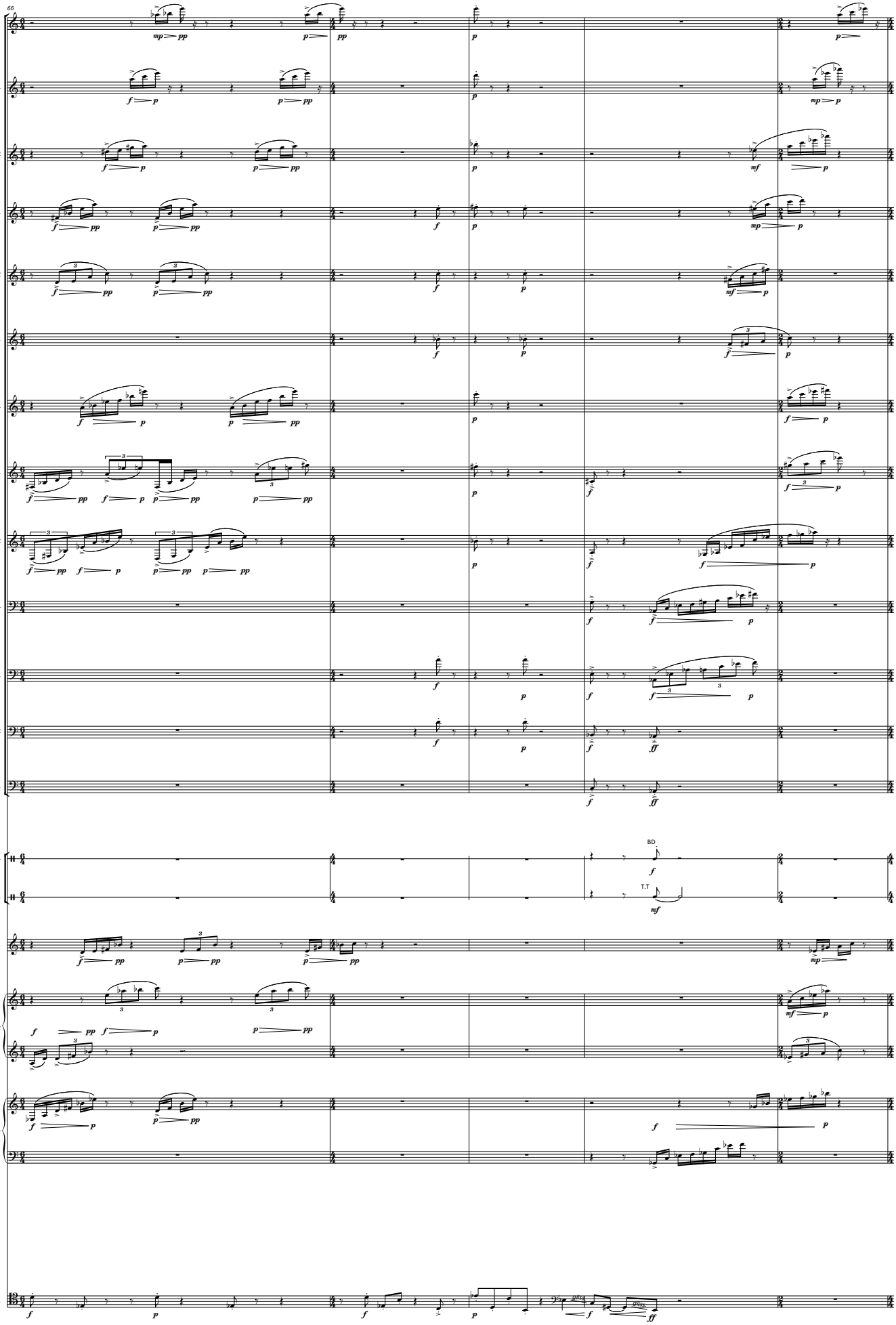

41
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1 & 2
Hn. 3 & 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1 & 2
B. Tbn.
Tba.
B. D.
T.-t.
Glock.
Cel.
Hp.
Vln. I
Vln. I
Vln. II
Vla.
Vc.
Cb.
D
D
BD
T.T

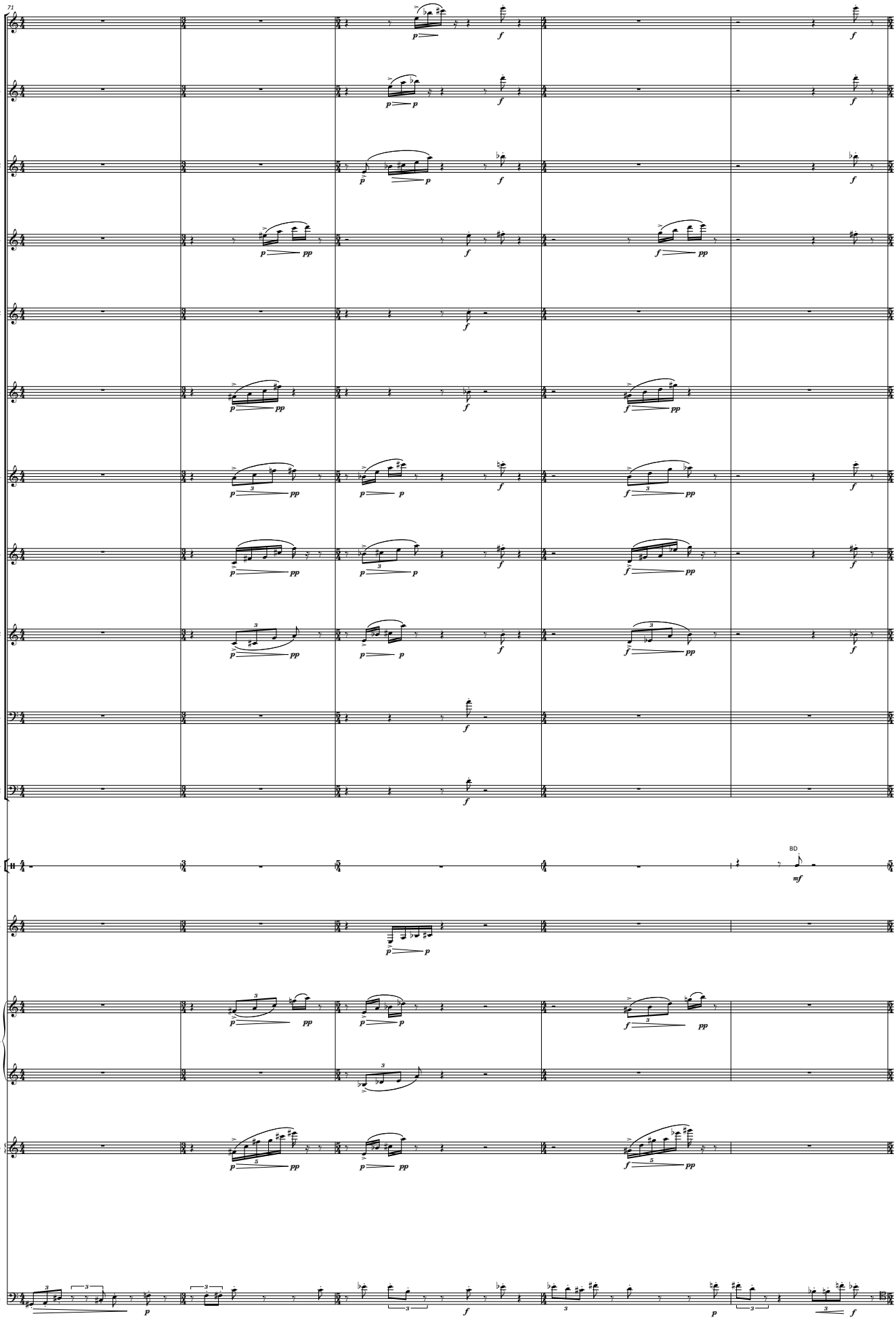

44
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
C. A.
Cl. 1
Cl. 2
B. Cl.
Hn. 1 & 2
Hn. 3 & 4
Tbn. 1 & 2
B. Tbn.
Tba.
Cel.
Hp.
Solo Tbn.
Vln. I
Vln. I
Vln. II
Vla.
Vla.
Vc.
Cb.
pizz
con sord
gliss.

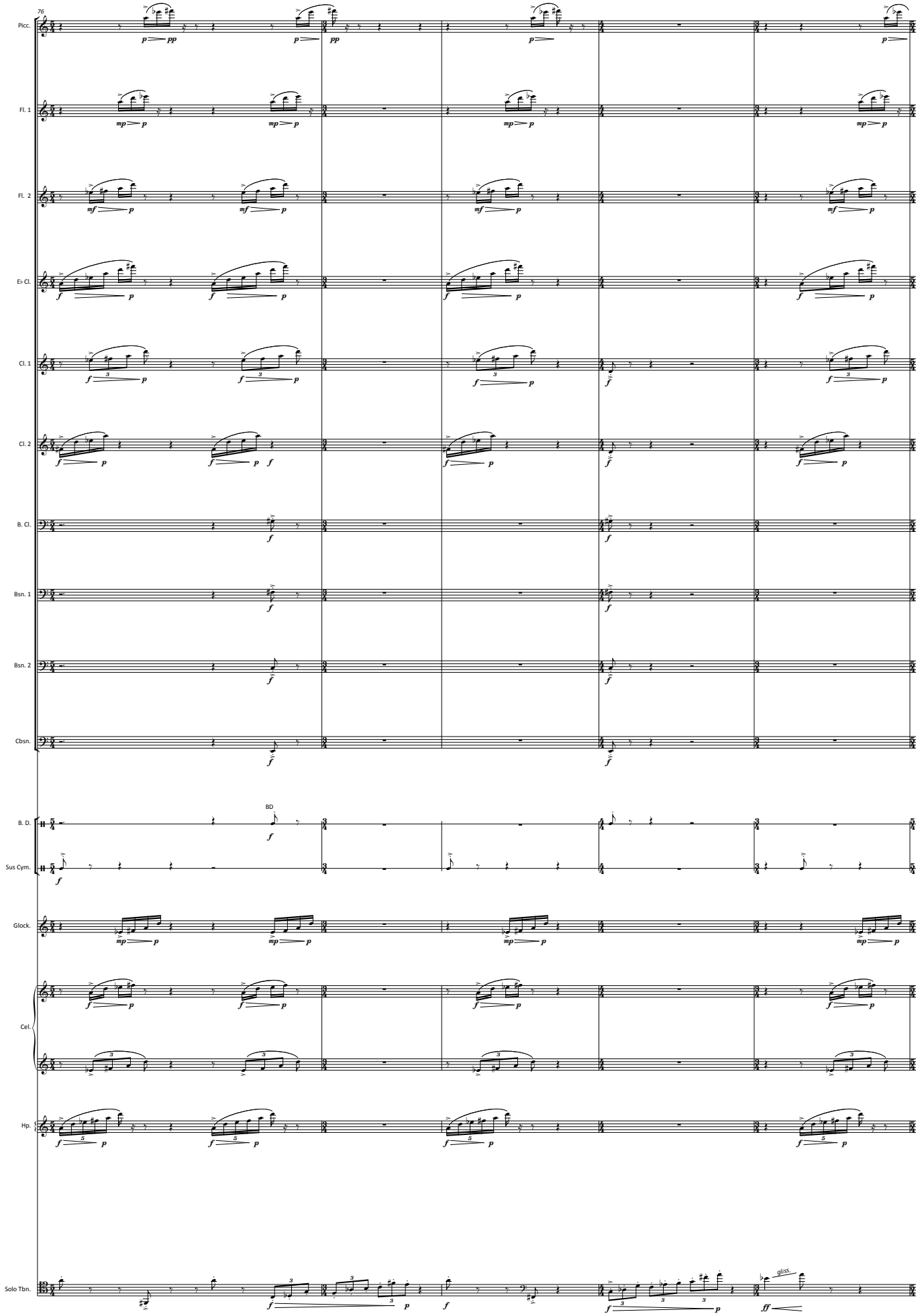

E
51
♩=132
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
C. A.
E♭ Cl.
Cl. 1
Cl. 2
B. Cl.
Sus Cym.
Glock.
Cel.
Hp.
E
♩=132
Solo Tbn.

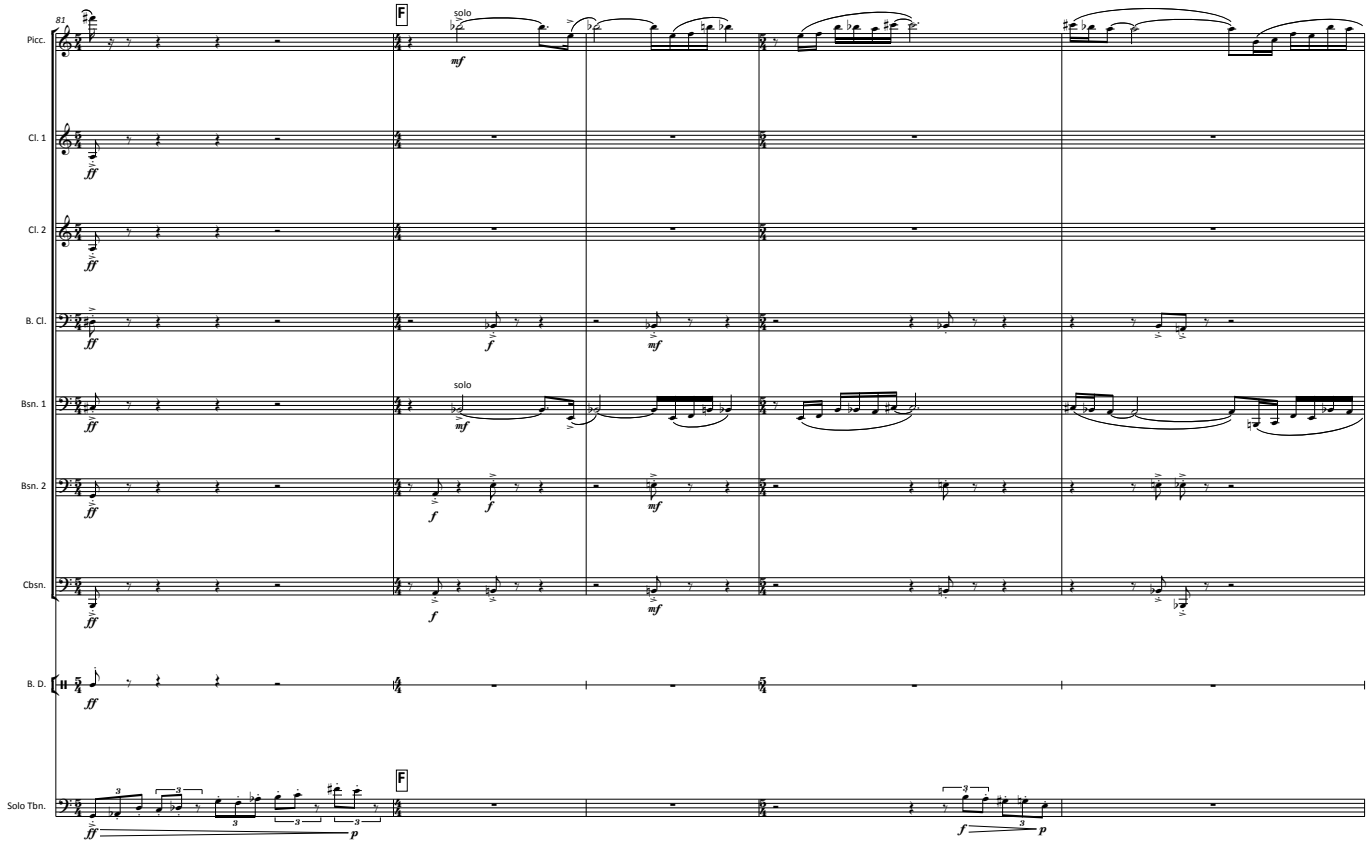

56
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
C. A.
E♭ Cl.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
B. D.
BD
Sus Cym.
Sus Cym
T.-t.
T.T
Glock.
Cel.
Hp.
Solo Tbn.

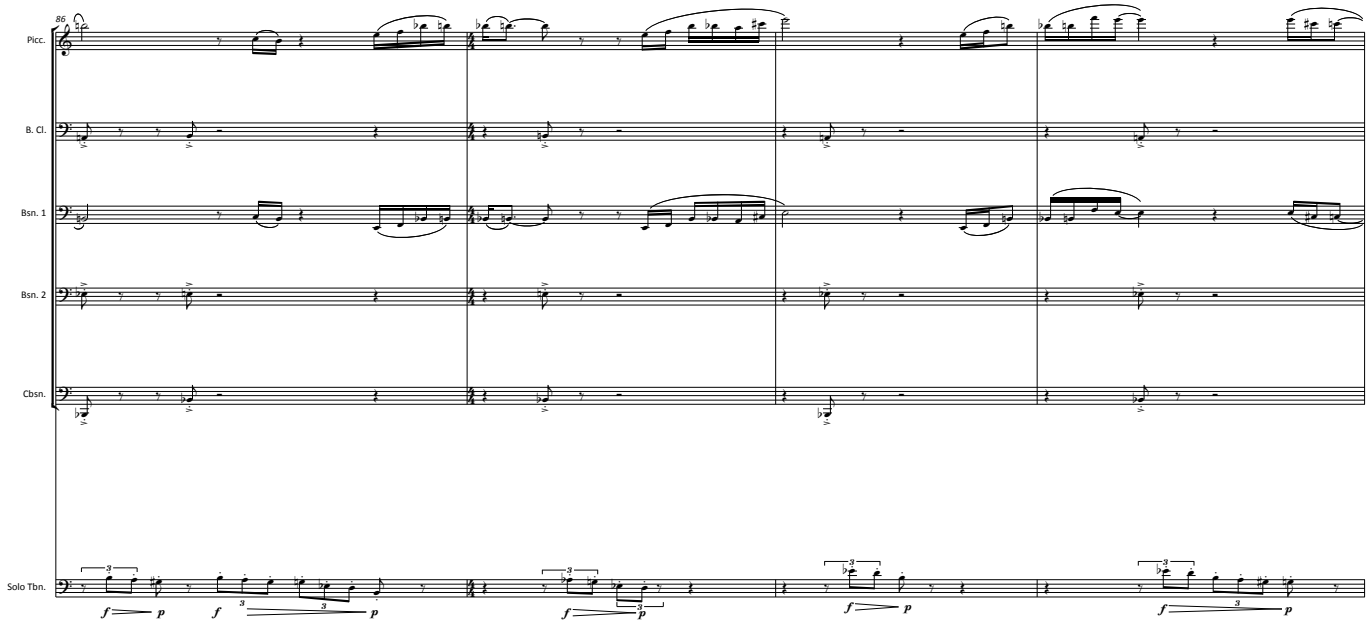

61
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
C. A.
E♭ Cl.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
B. D.
BD
Glock.
Cel.
Hp.
Solo Tbn.
gliss.

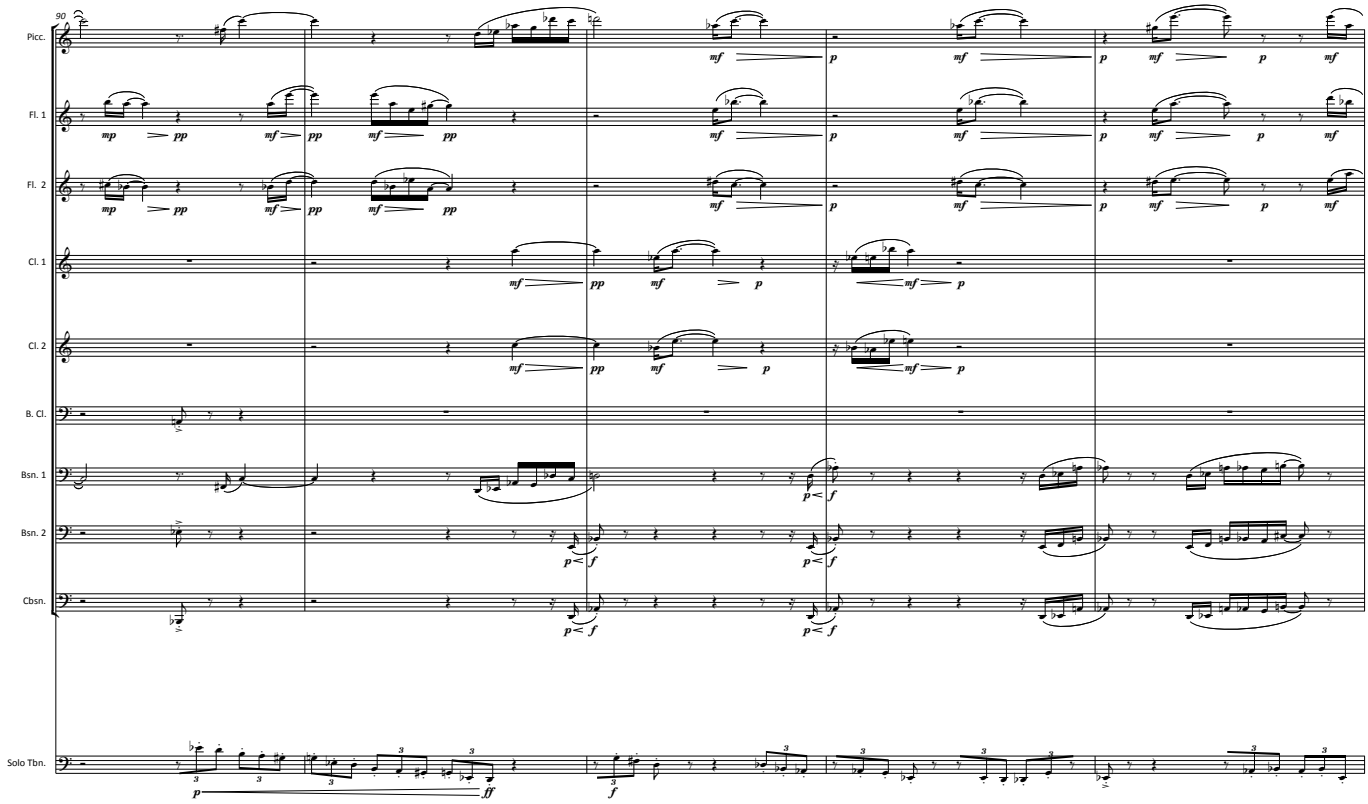

66
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
C. A.
E♭ Cl.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
B. D.
BD
T.-t.
T.T
Glock.
Cel.
Hp.
Solo Tbn.

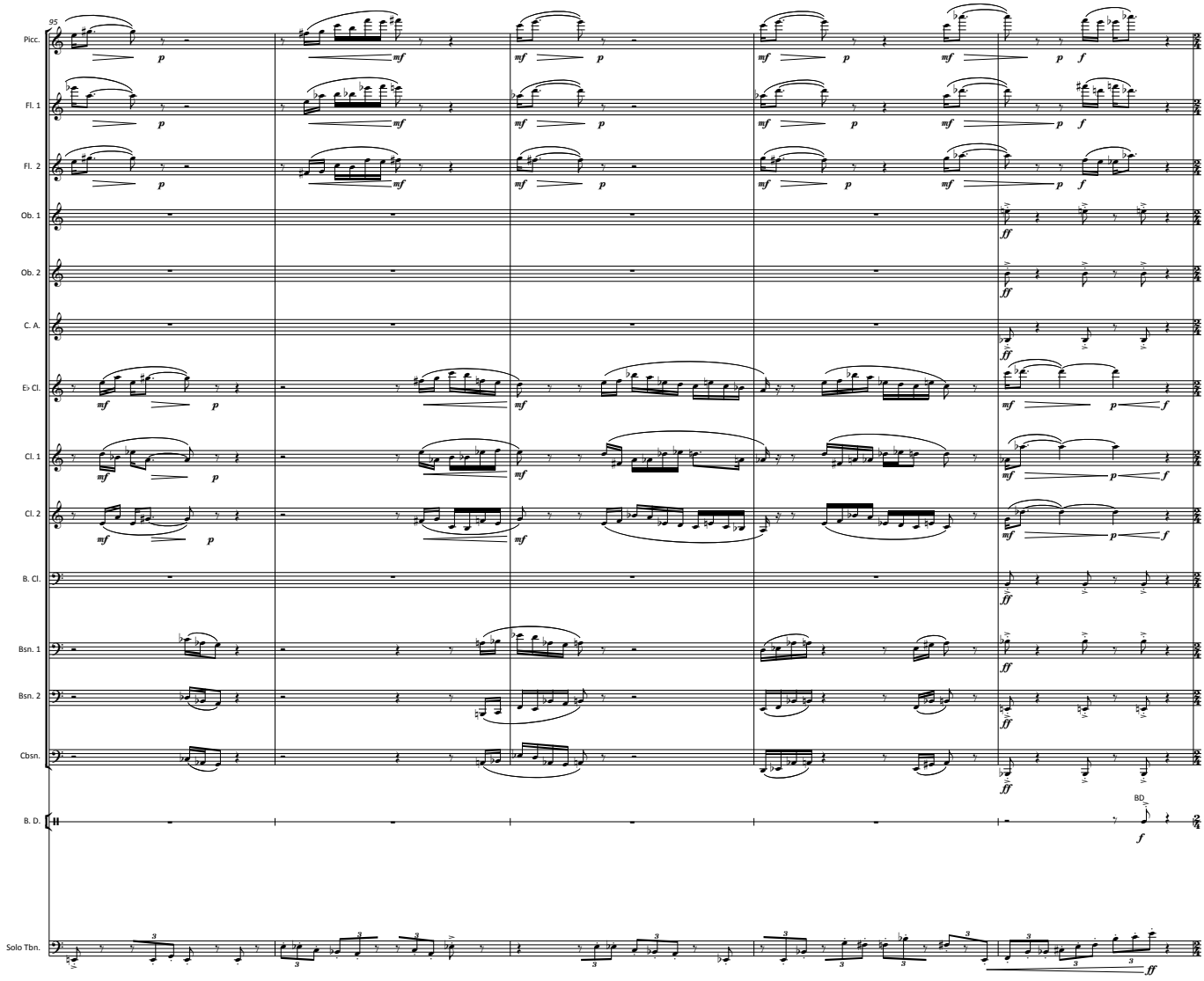

71
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
C. A.
E♭ Cl.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
B. D.
BD
Glock.
Cel.
Hp.
Solo Tbn.

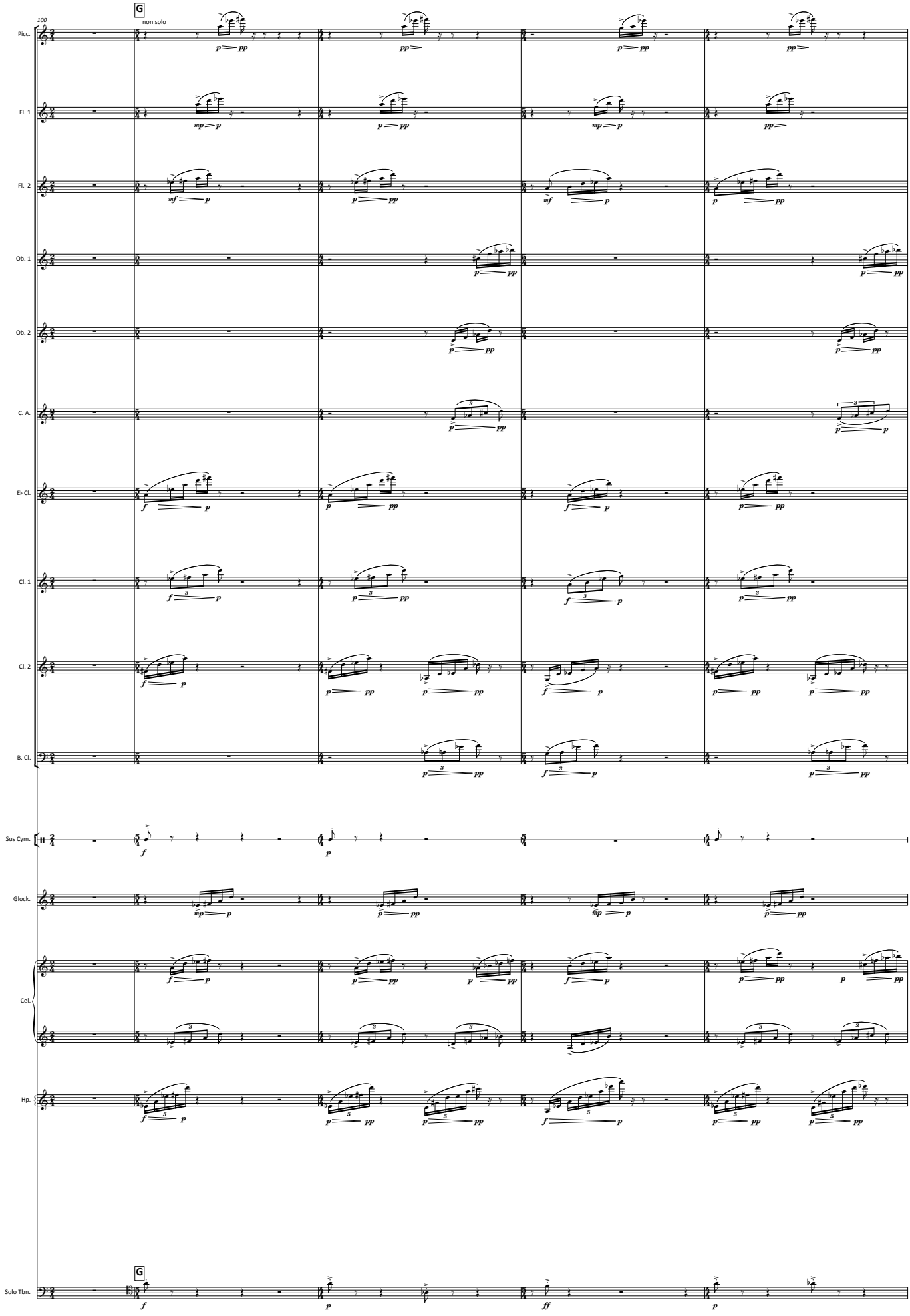

76
Picc.
Fl. 1
Fl. 2
E♭ Cl.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
B. D.
BD
Sus Cym.
Glock.
Cel.
Hp.
Solo Tbn.
gliss.

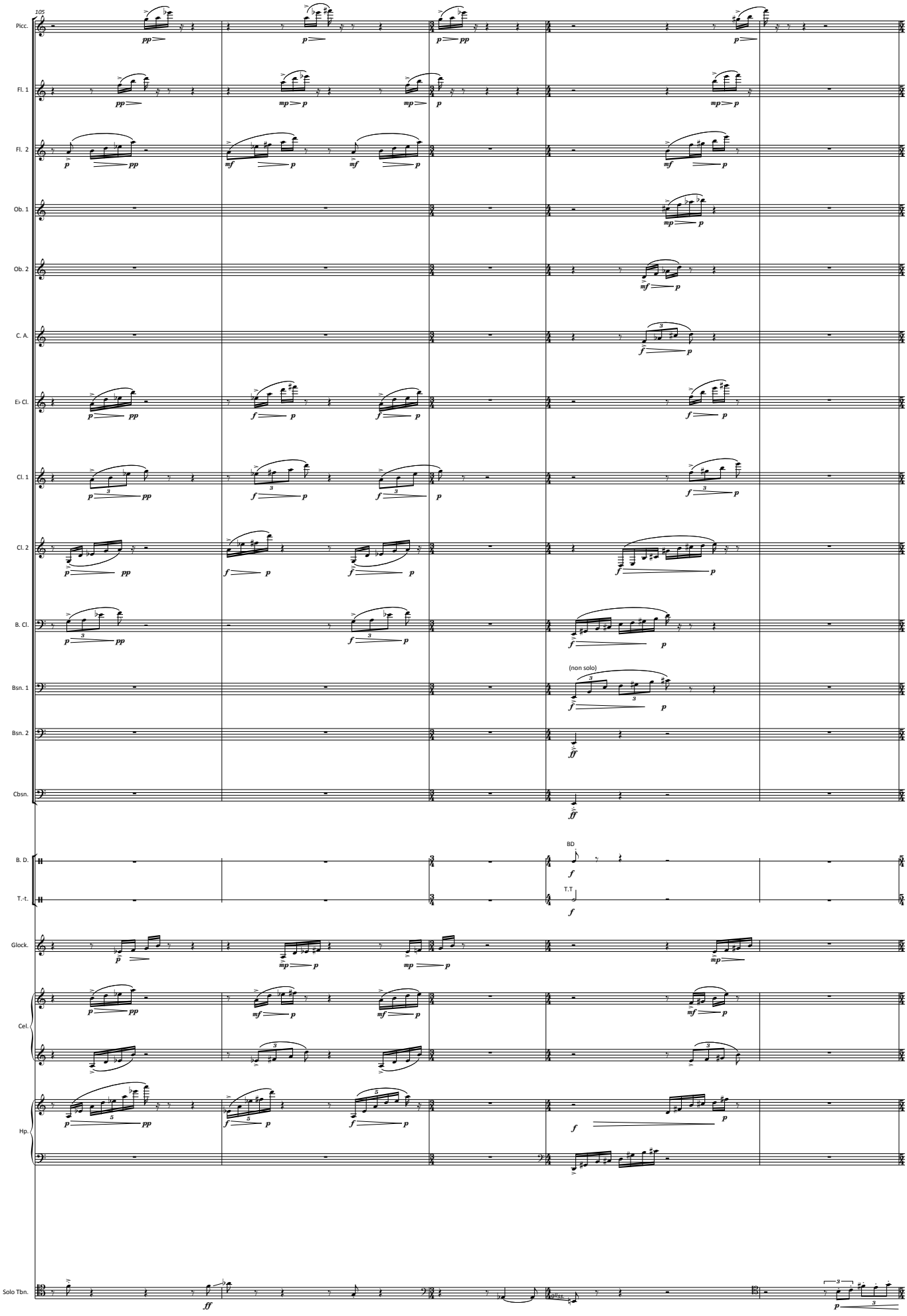

81
F
solo
mf
Picc.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
B. D.
Solo Tbn.
ff
f
p

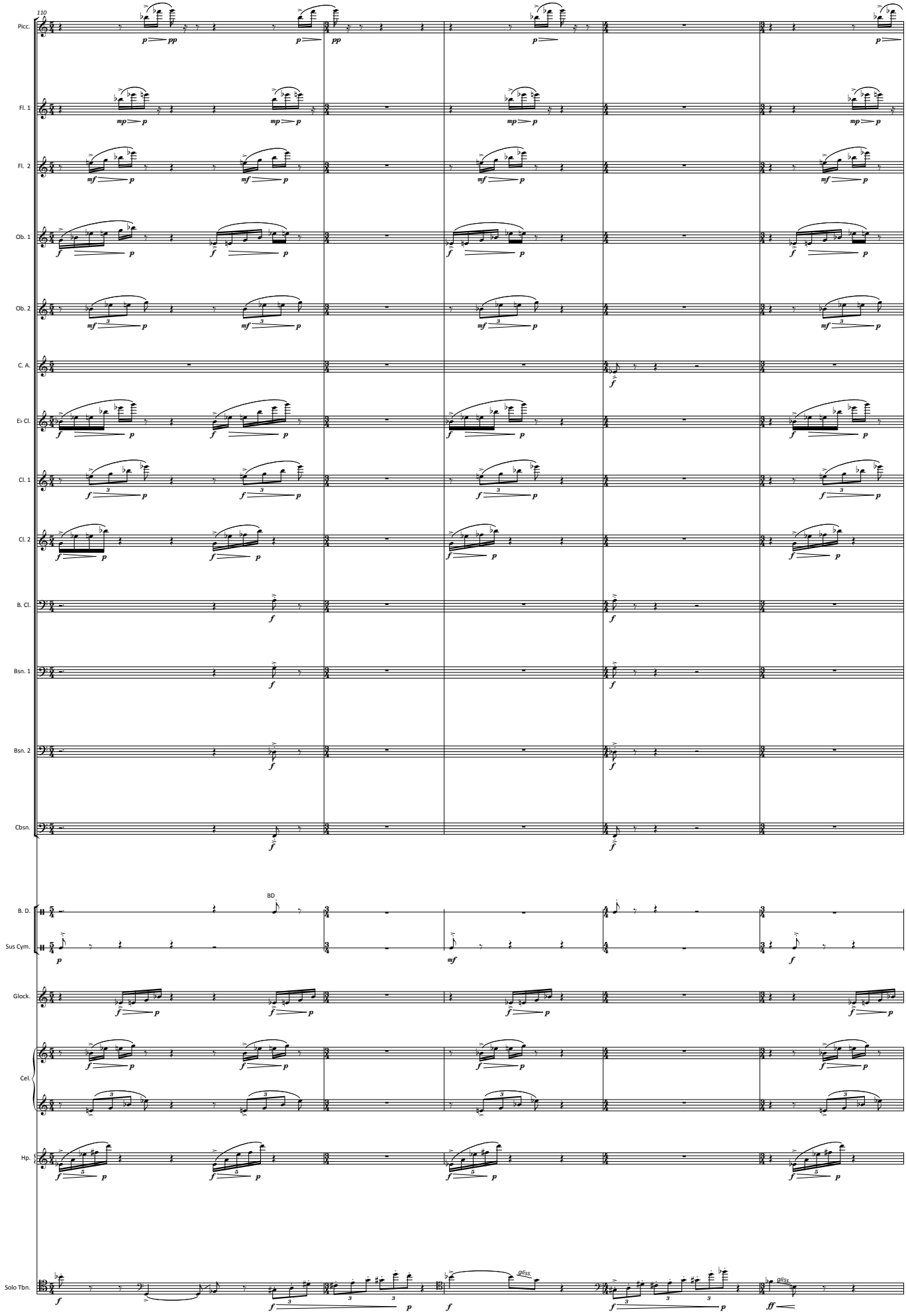

86
Picc.
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Solo Tbn.
f
p

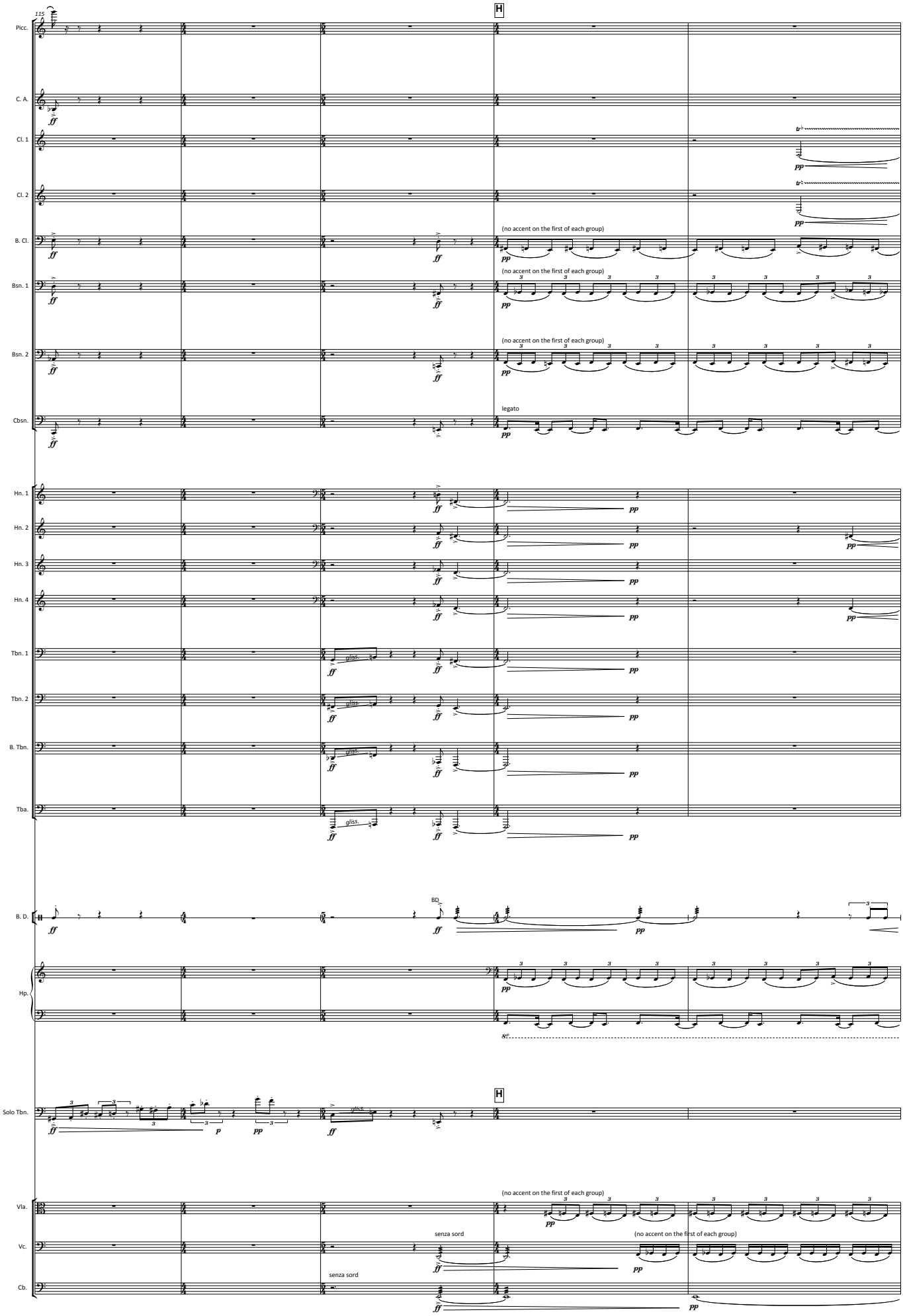

90
Picc.
Fl. 1
Fl. 2
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Solo Tbn.

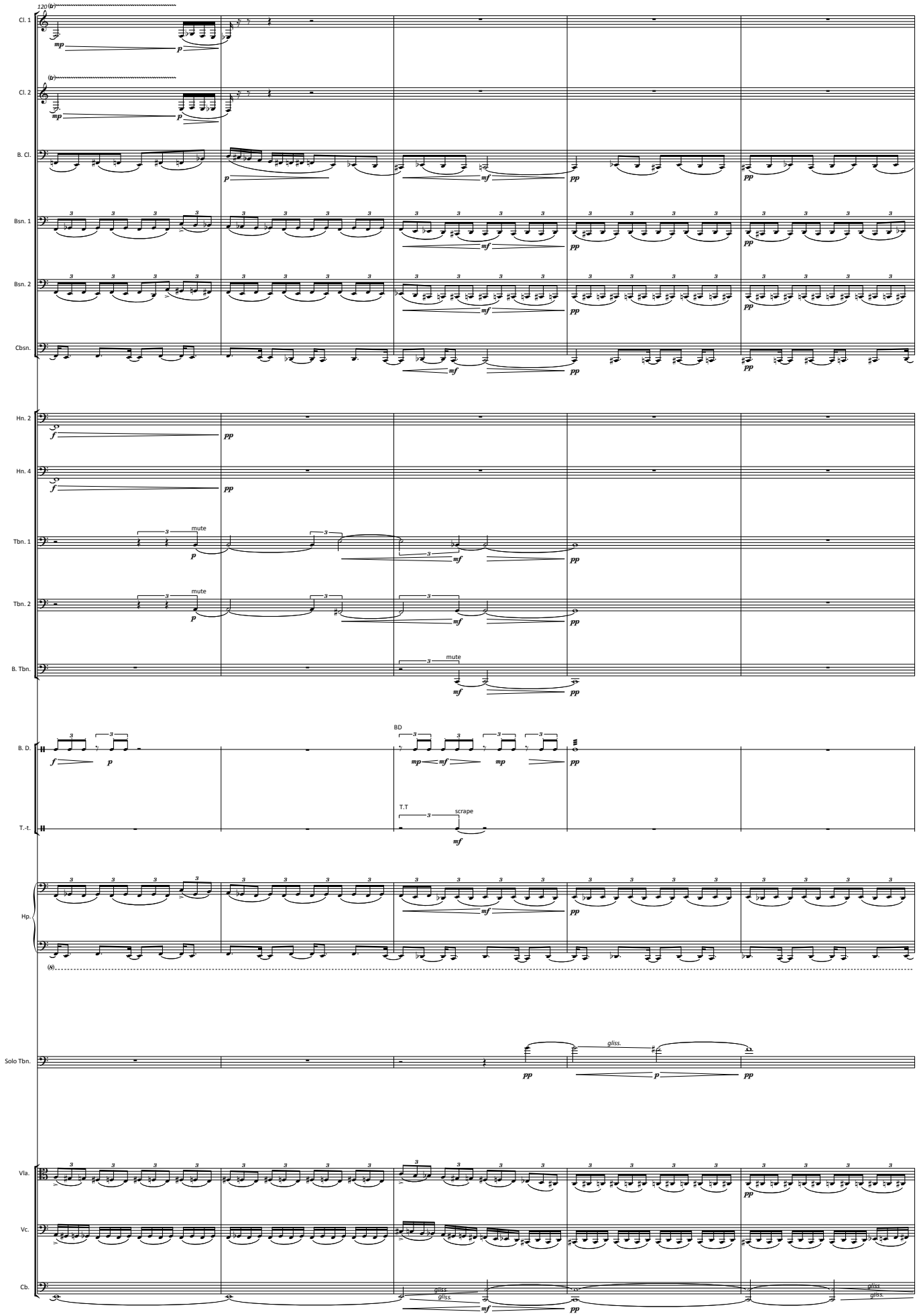

95
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
C. A.
E♭ Cl.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
B. D.
BD
Solo Tbn.

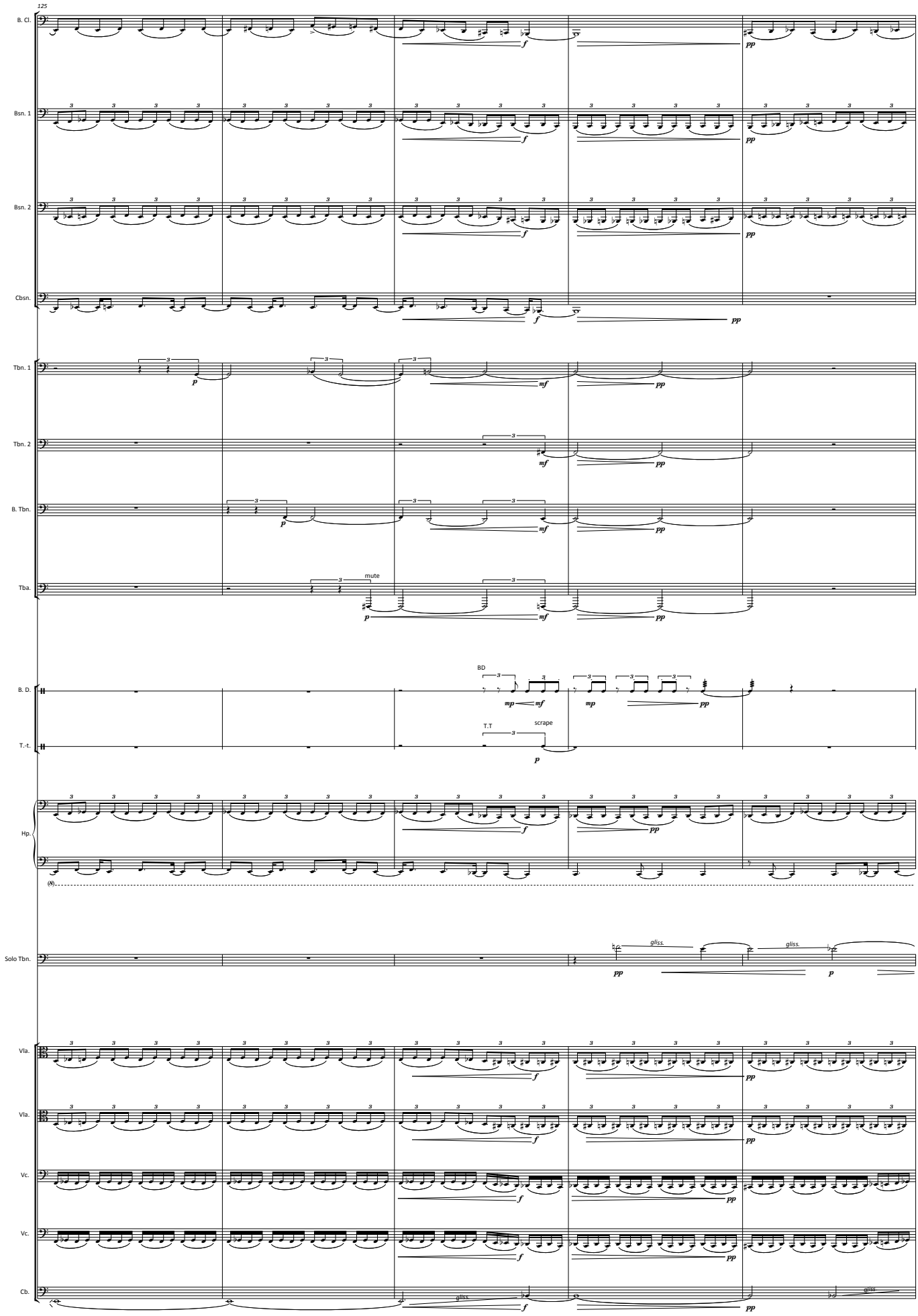

100
G
non solo
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
C. A.
E♭ Cl.
Cl. 1
Cl. 2
B. Cl.
Sus Cym.
Glock.
Cel.
Hp.
G
Solo Tbn.

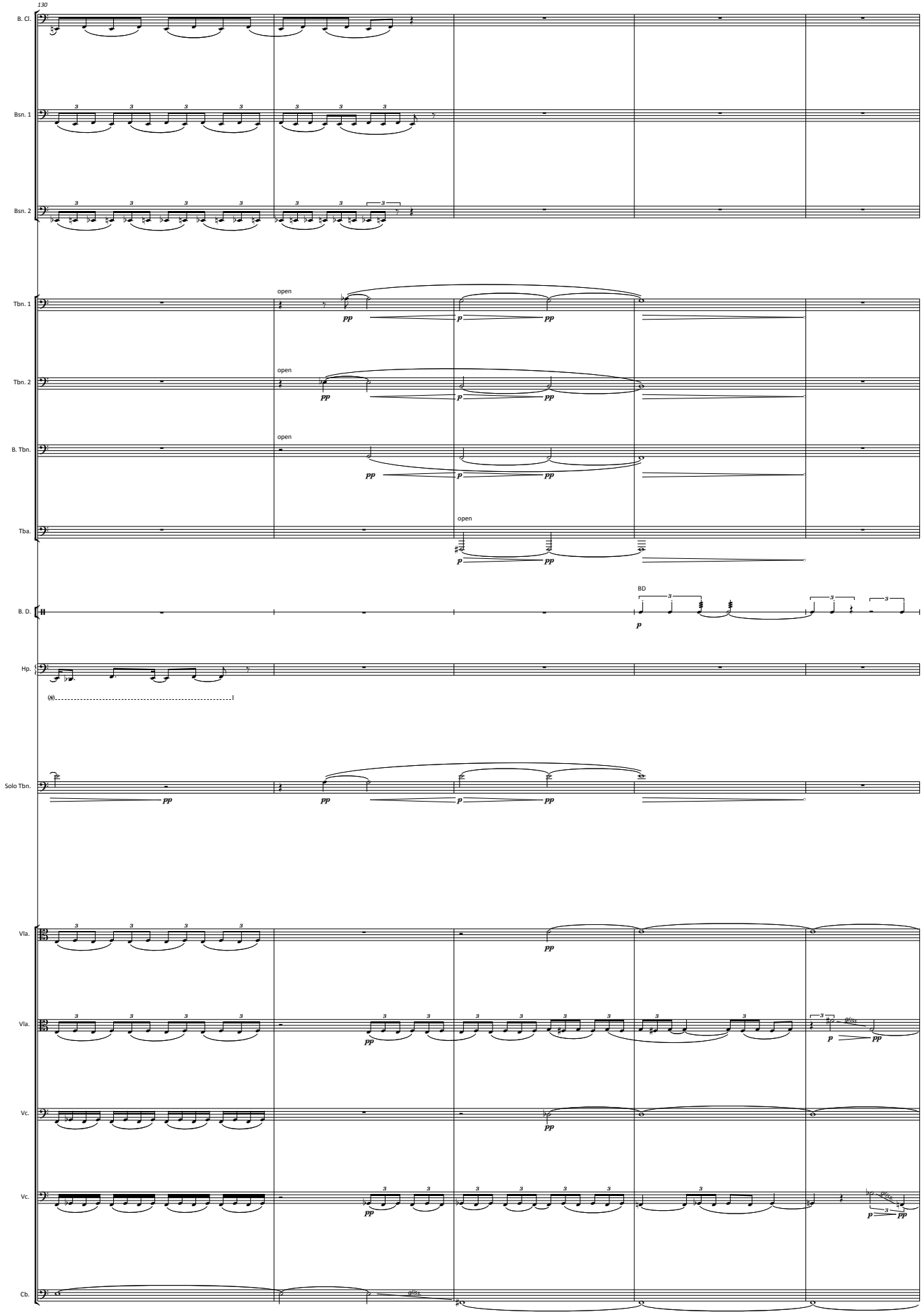

105
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
C. A.
E♭ Cl.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
B. D.
T.-t.
Glock.
Cel.
Hp.
Solo Tbn.
(non solo)
BD
T.T


110
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
C. A.
E♭ Cl.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
B. D.
BD
Sus Cym.
Glock.
Cel.
Hp.
Solo Tbn.
gliss.
gliss.


115
H
Picc.
C. A.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
(no accent on the first of each group)
legato
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
gliss.
B. D.
BD
Hp.
Solo Tbn.
Vla.
Vc.
Cb.
senza sord
ff
pp
p

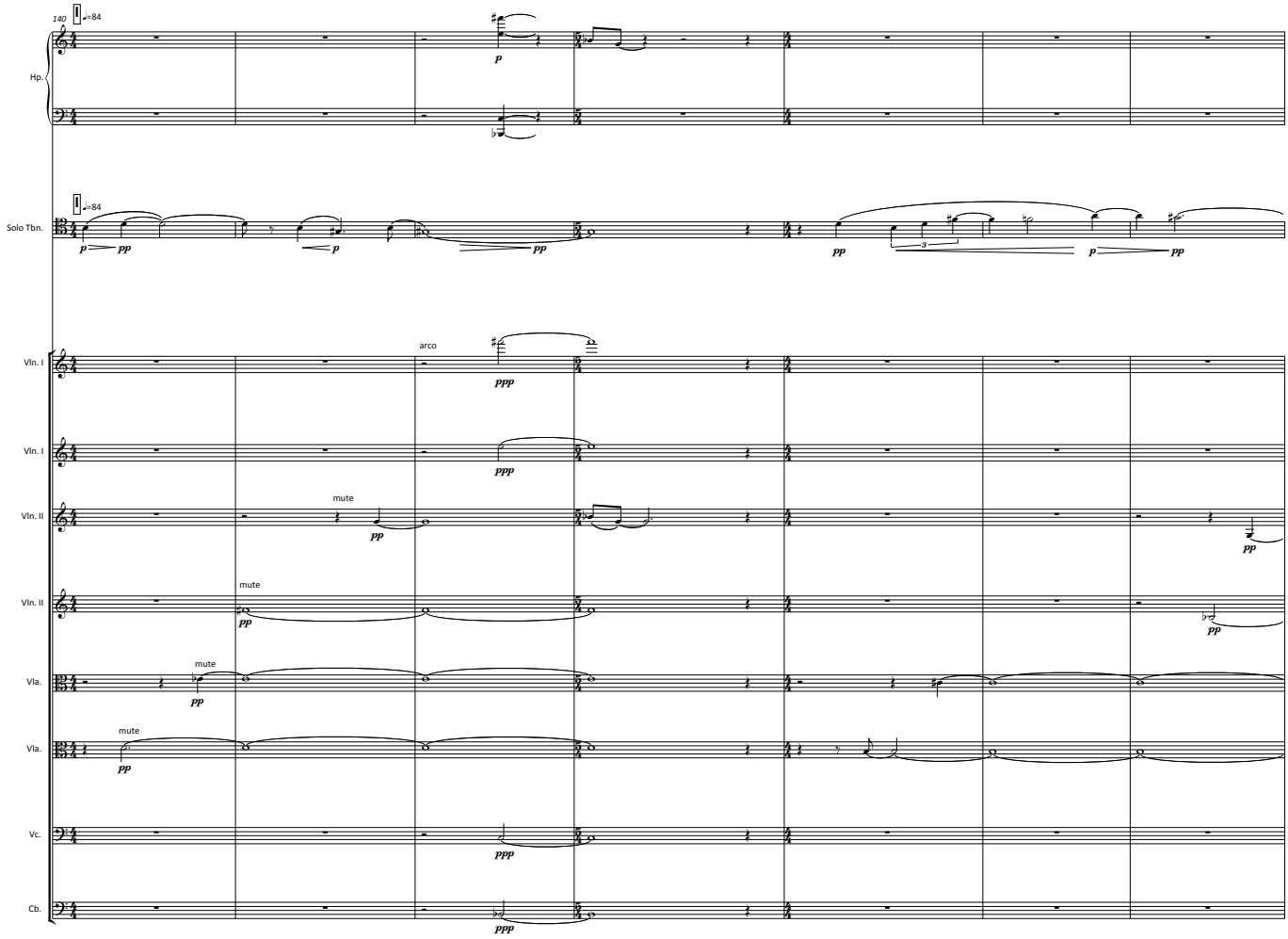

120
(tr)
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 2
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
mute
B. D.
BD
T.-t.
T.T
scrape
Hp.
(8)
Solo Tbn.
gliss.
Vla.
Vc.
Cb.

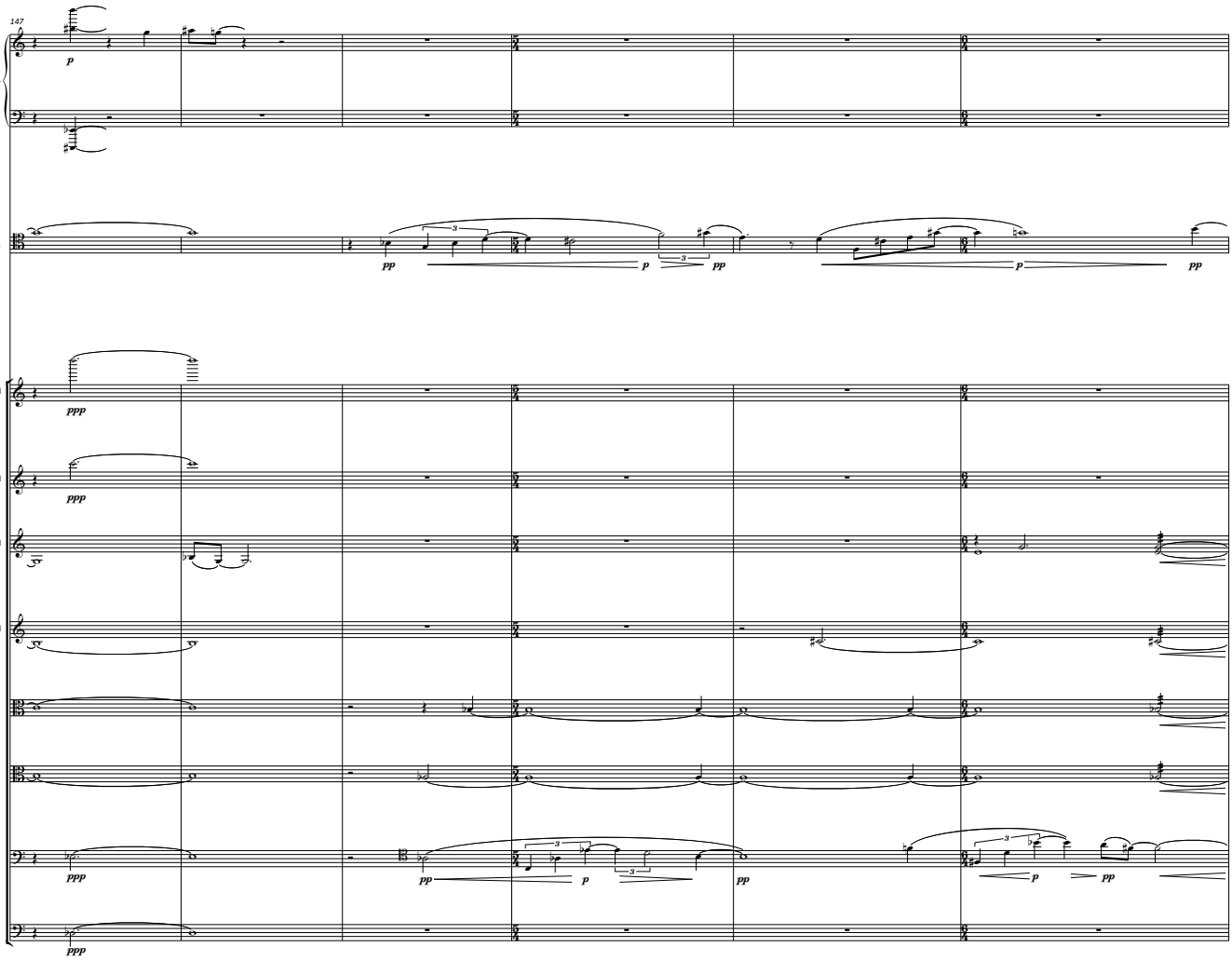

125
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
mute
B. D.
BD
T.-t.
T.T
scrape
Hp.
(8)
Solo Tbn.
gliss.
Vla.
Vla.
Vc.
Vc.
Cb.
gliss.

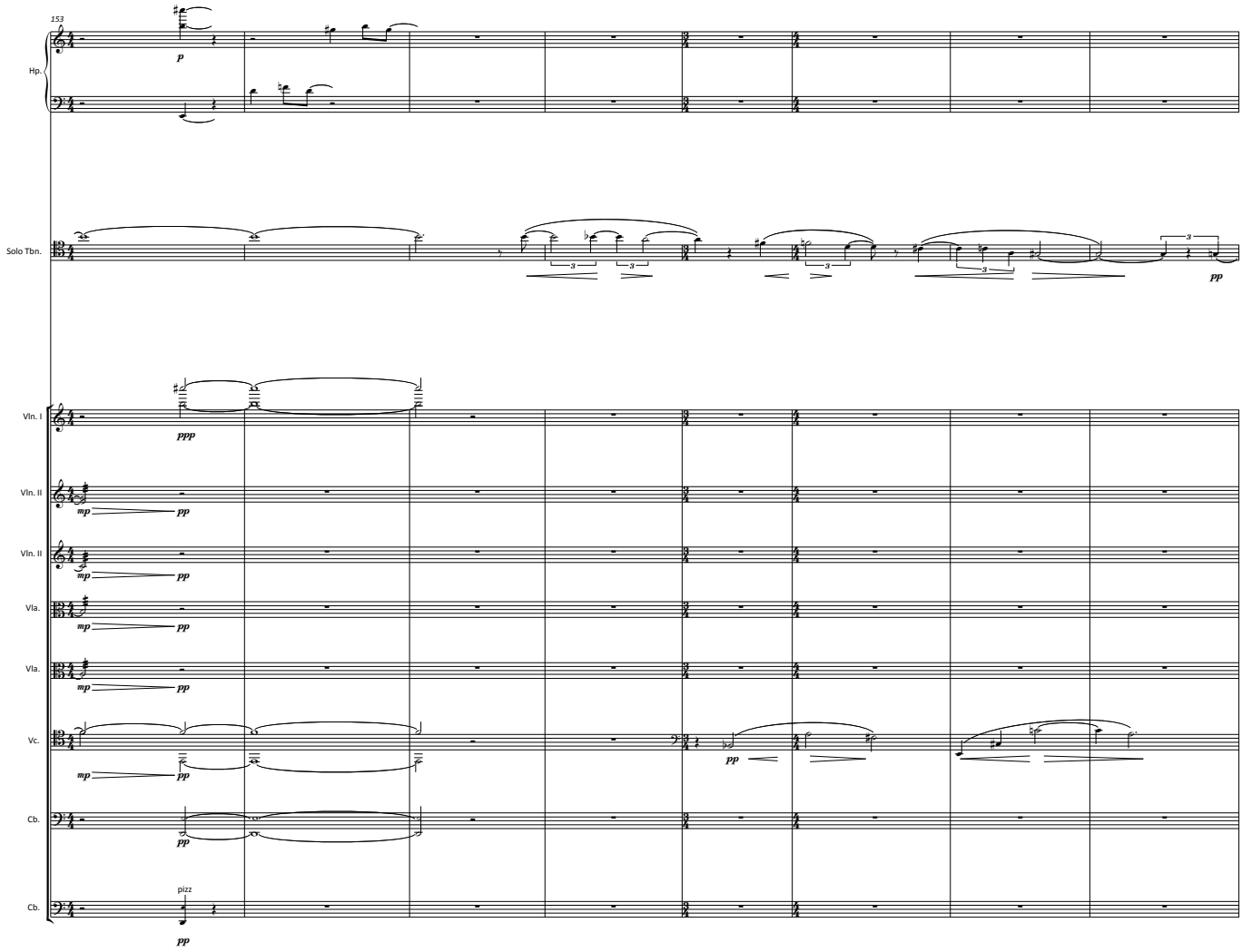

130
B. Cl.
Bsn. 1
Bsn. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
B. D.
Hp.
Solo Tbn.
Vla.
Vla.
Vc.
Vc.
Cb.
open
BD
gliss.

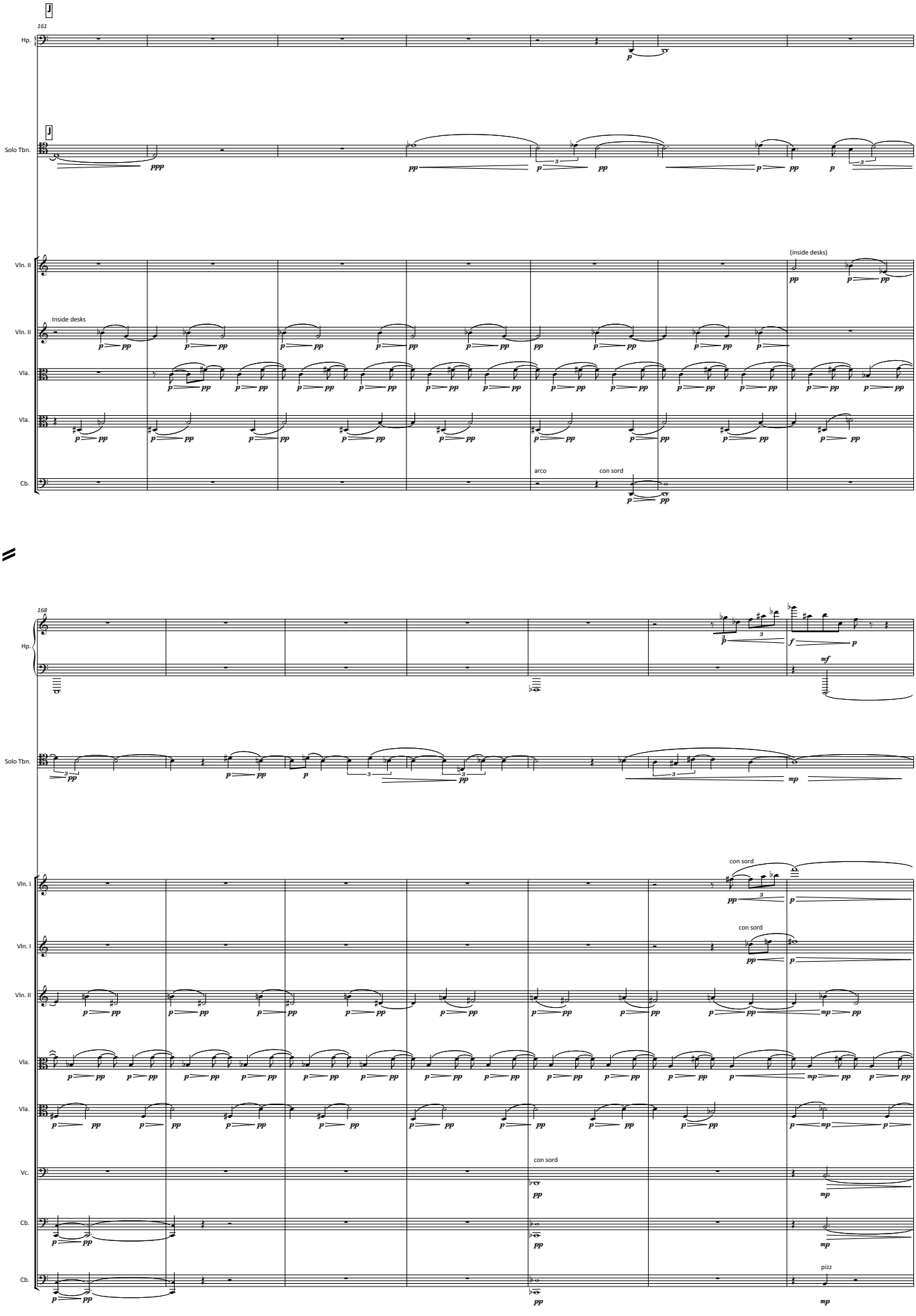
135
Hp.
mp
Solo Tbn.
p
pp
Vla.
Vla.
Vc.
Vc.
Cb.

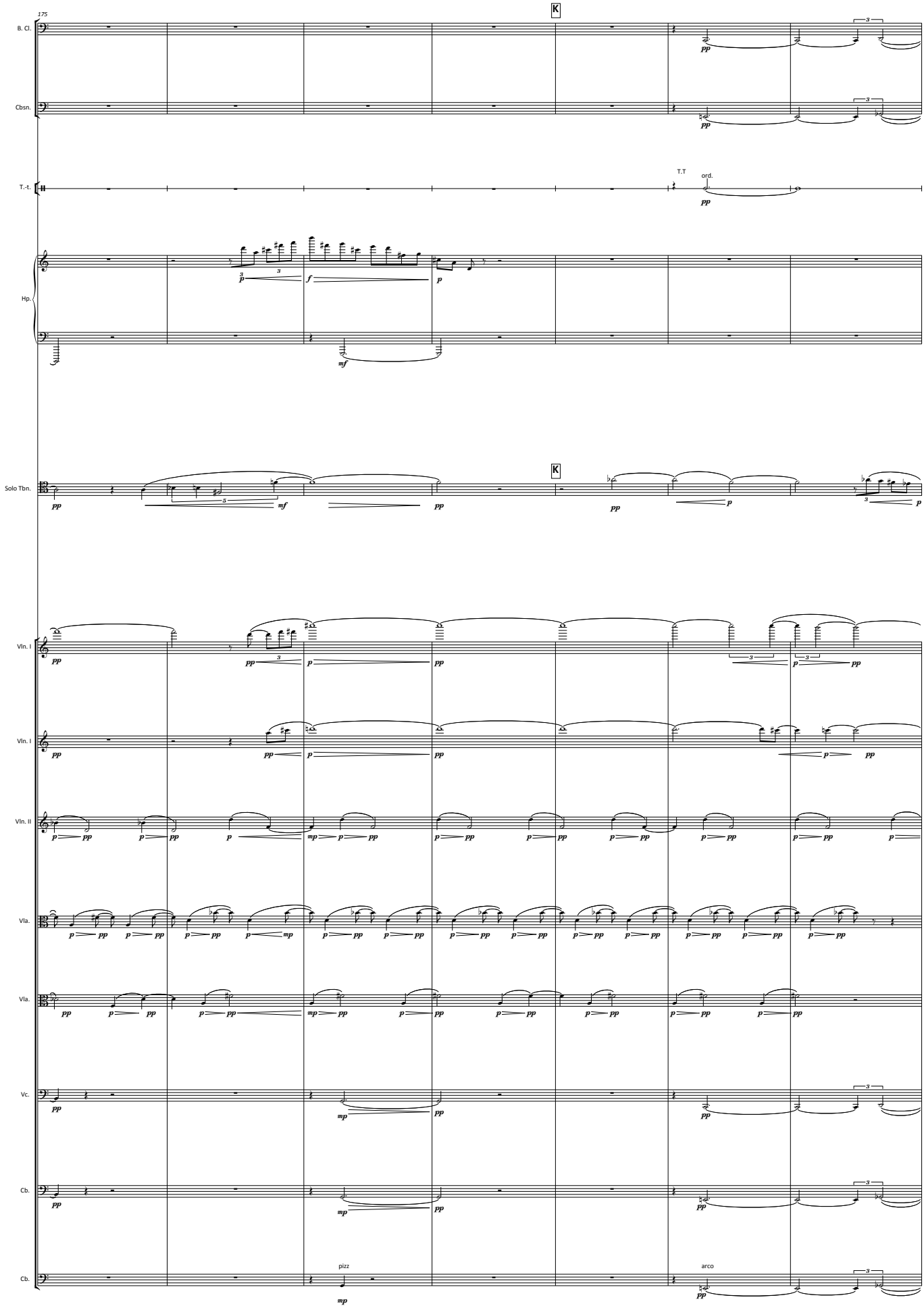
III. Arioso

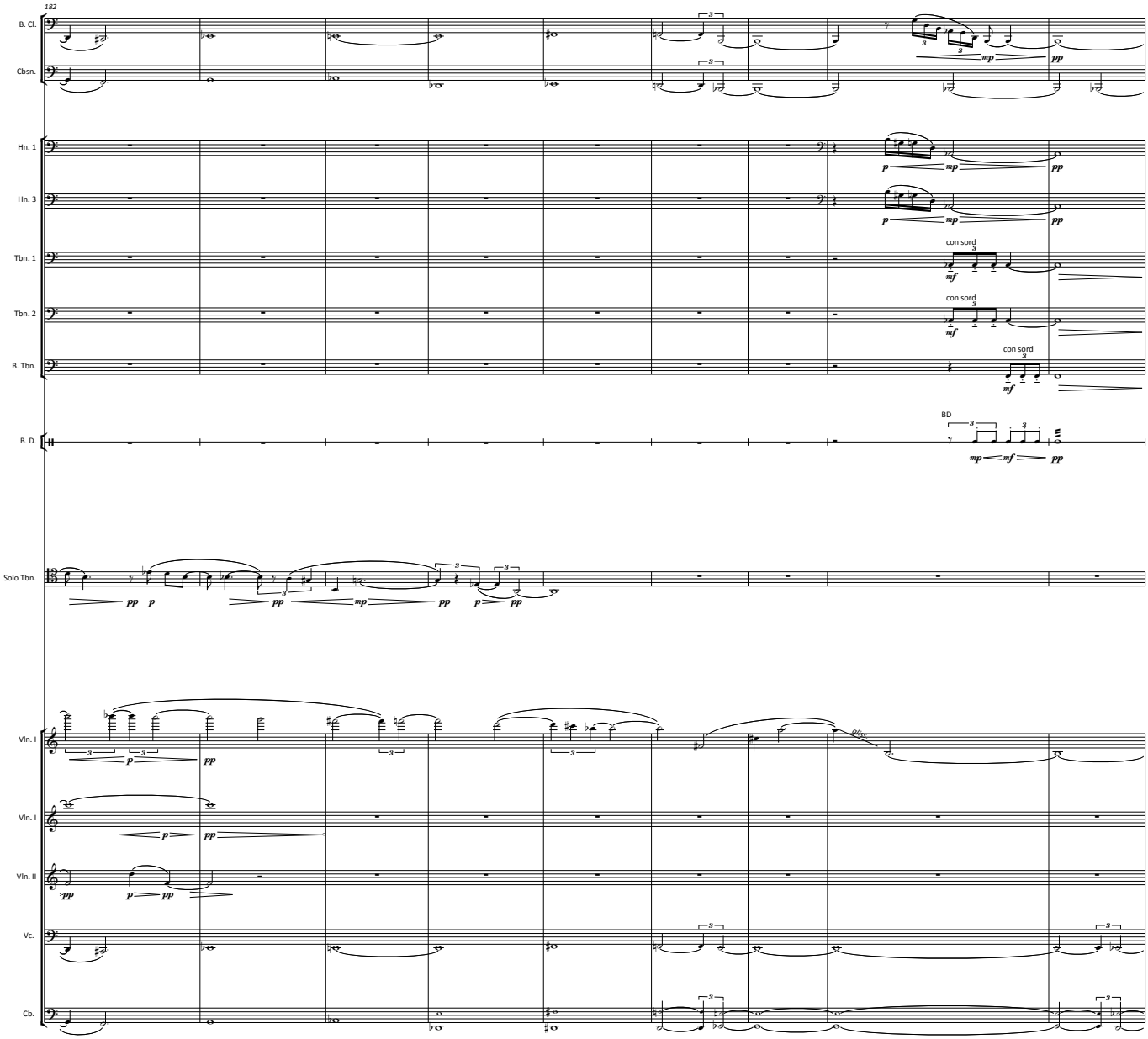

140
♩=84
Hp.
Solo Tbn.
Vln. I
Vln. I
Vln. II
Vln. II
Vla.
Vla.
Vc.
Cb.
arco
mute
mute
mute
mute
p
pp
ppp

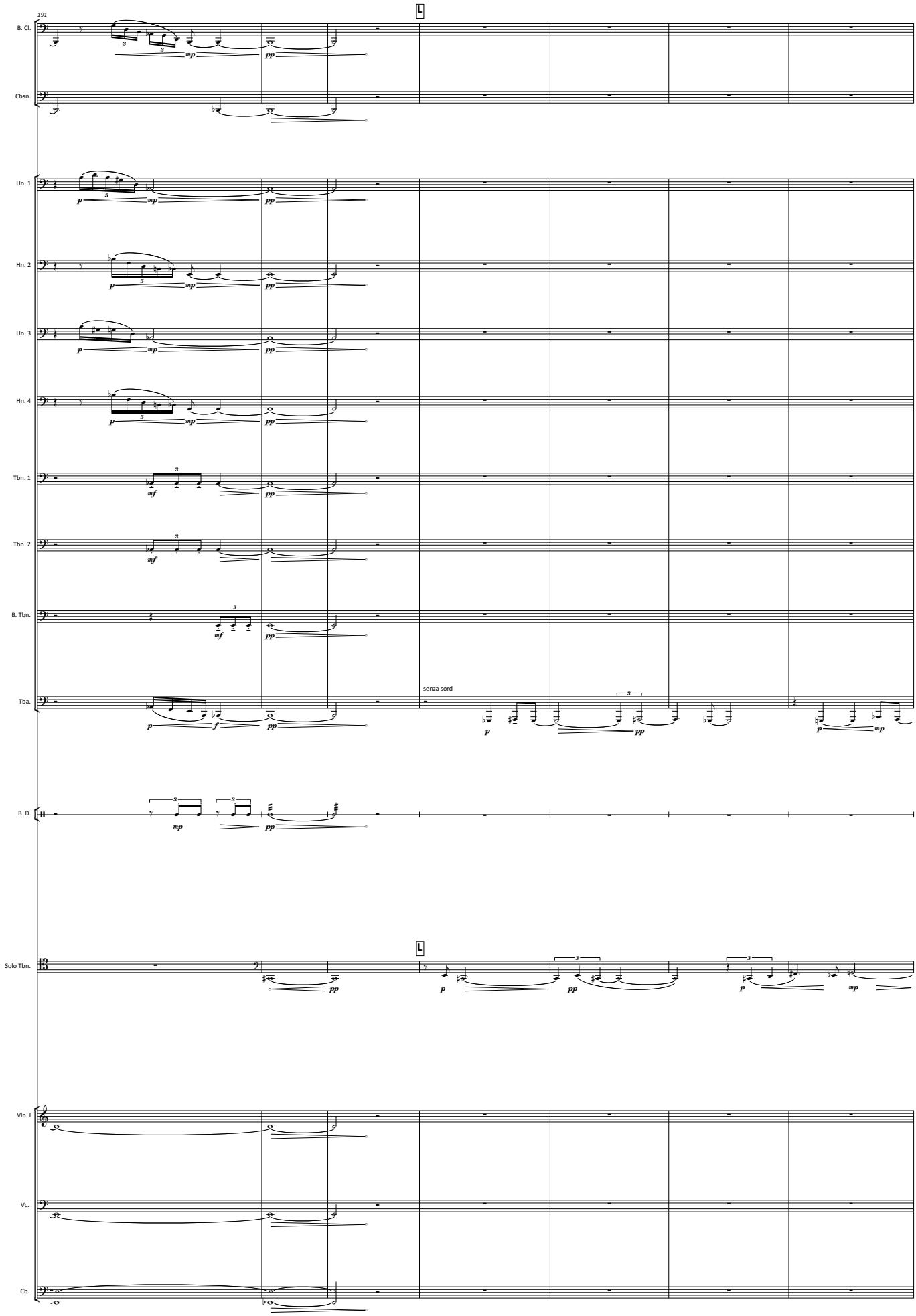

147
Hp.
Solo Tbn.
Vln. I
Vln. I
Vln. II
Vln. II
Vla.
Vla.
Vc.
Cb.

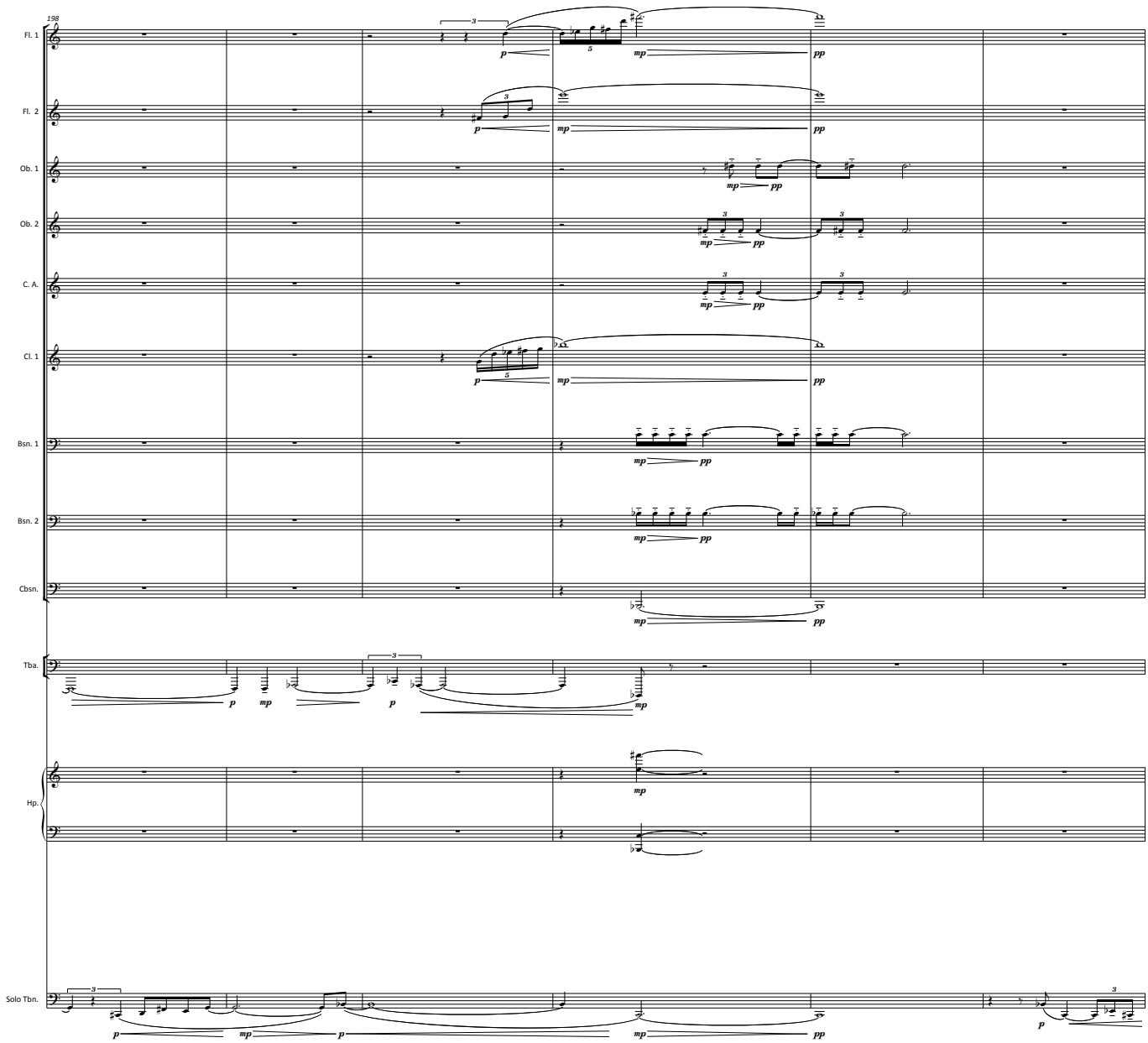

153
Hp.
Solo Tbn.
Vln. I
Vln. II
Vln. II
Vla.
Vla.
Vc.
Cb.
Cb.
pizz

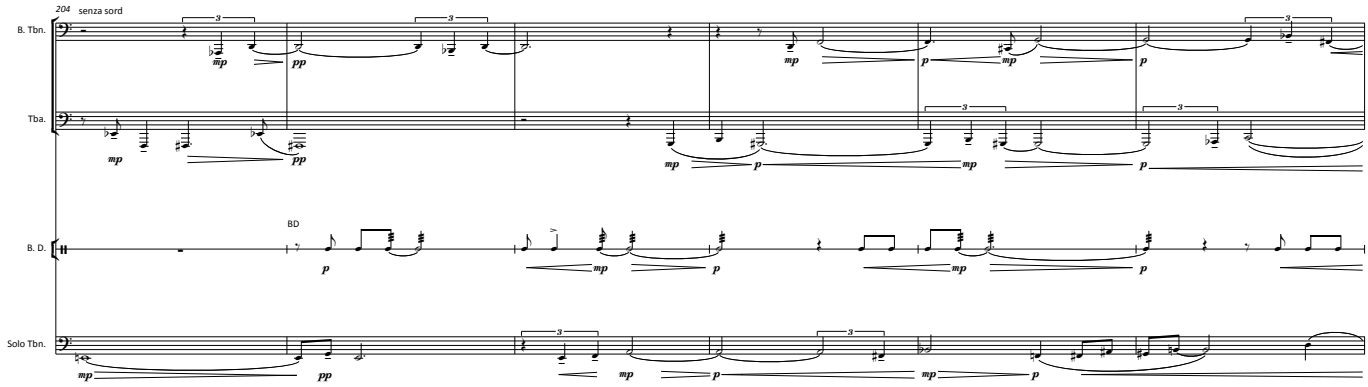

J
161
Hp.
Solo Tbn.
Vln. II
(inside desks)
Inside desks
Vln. II
Vla.
Vla.
arco
con sord
Cb.
168
Hp.
Solo Tbn.
Vln. I
con sord
Vln. I
con sord
Vln. II
Vla.
Vla.
Vc.
con sord
Cb.
Cb.
pizz

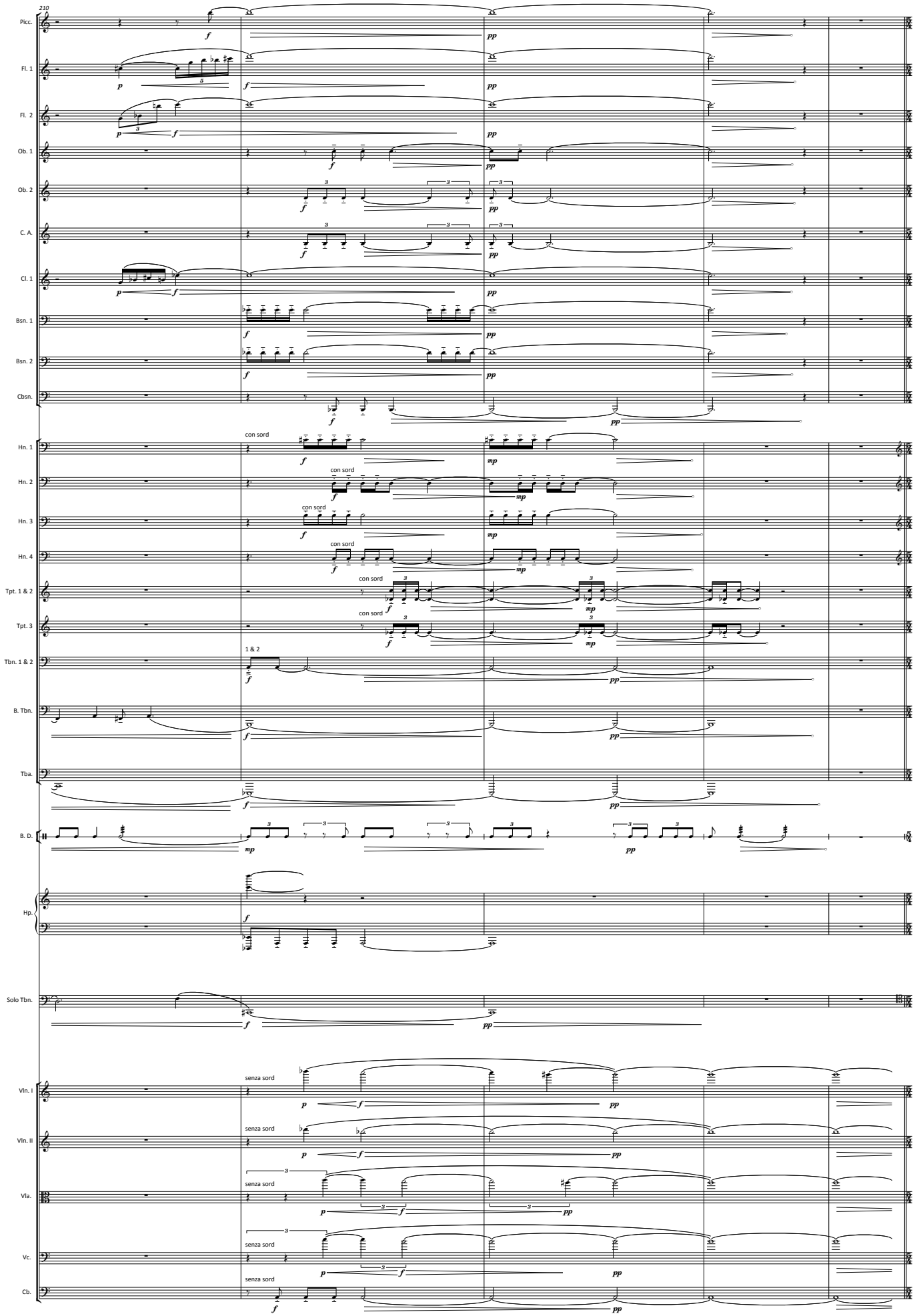

175
K
B. Cl.
Cbsn.
T.-t.
T.T
ord.
Hp.
Solo Tbn.
K
Vln. I
Vln. I
Vln. II
Vla.
Vla.
Vc.
Cb.
Cb.
pizz
arco

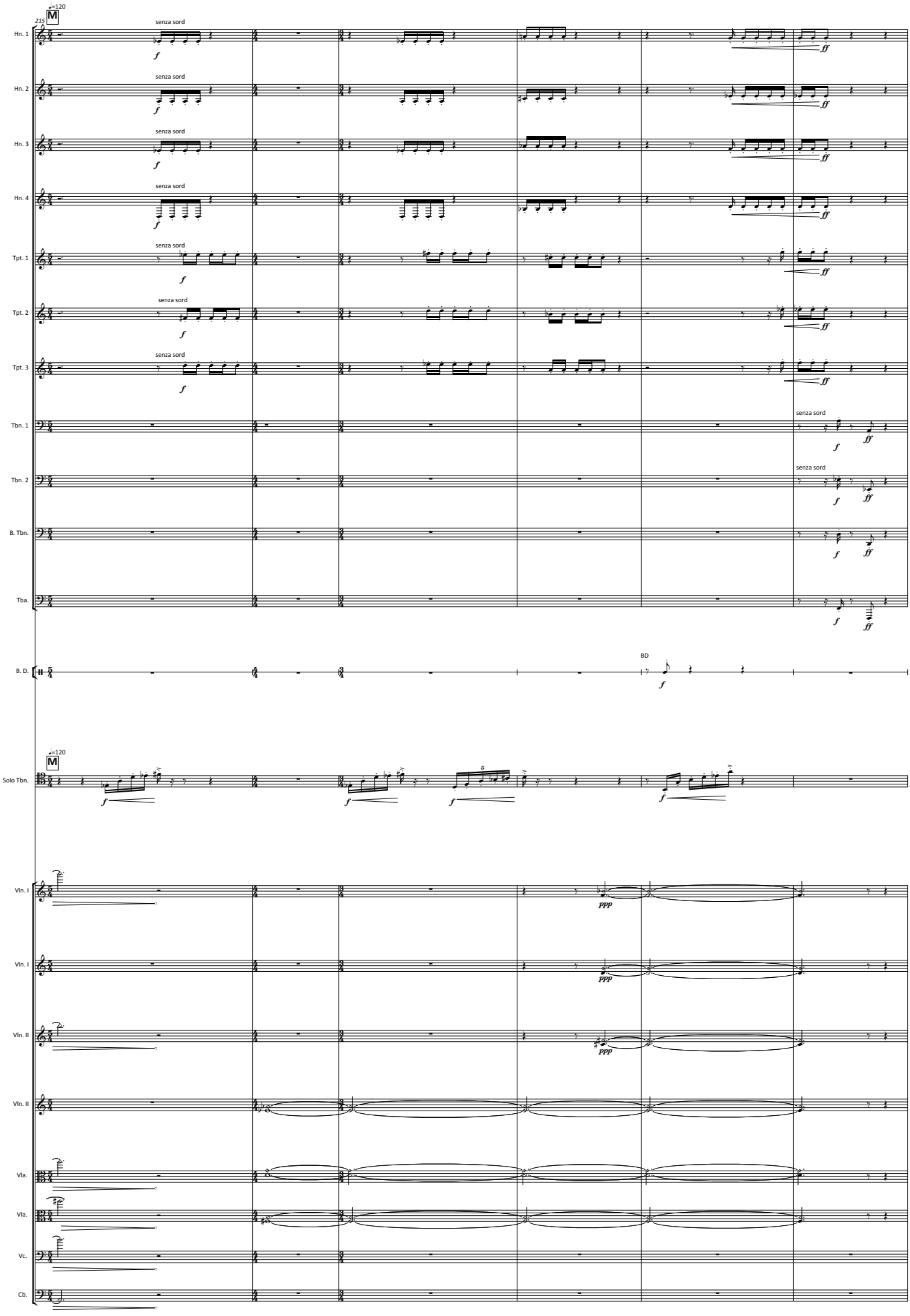

182
B. Cl.
Cbsn.
Hn. 1
Hn. 3
Tbn. 1
Tbn. 2
B. Tbn.
B. D.
Solo Tbn.
Vln. I
Vln. I
Vln. II
Vc.
Cb.
con sord
con sord
con sord
BD

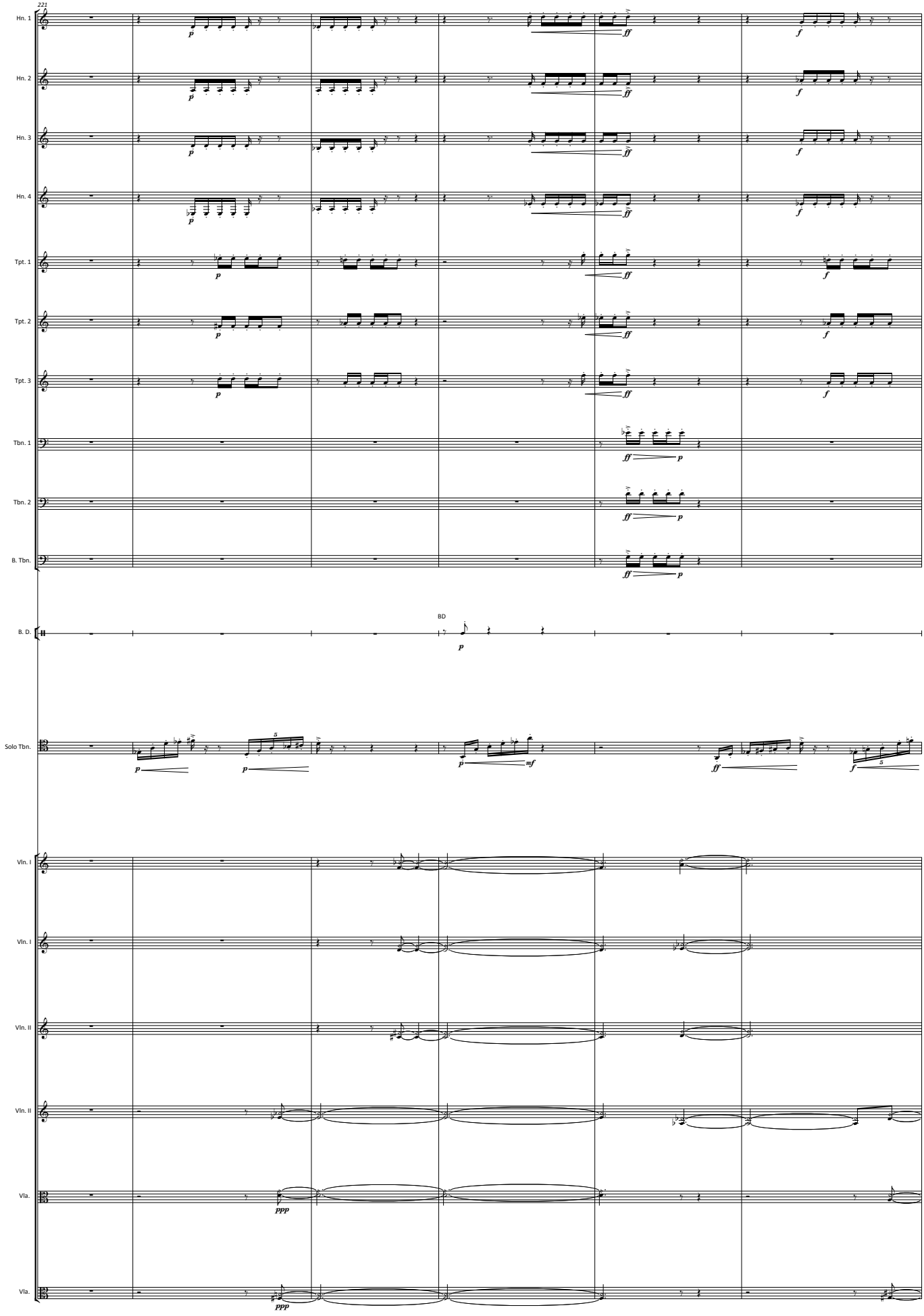

191
L
B. Cl.
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
senza sord
B. D.
L
Solo Tbn.
Vln. I
Vc.
Cb.

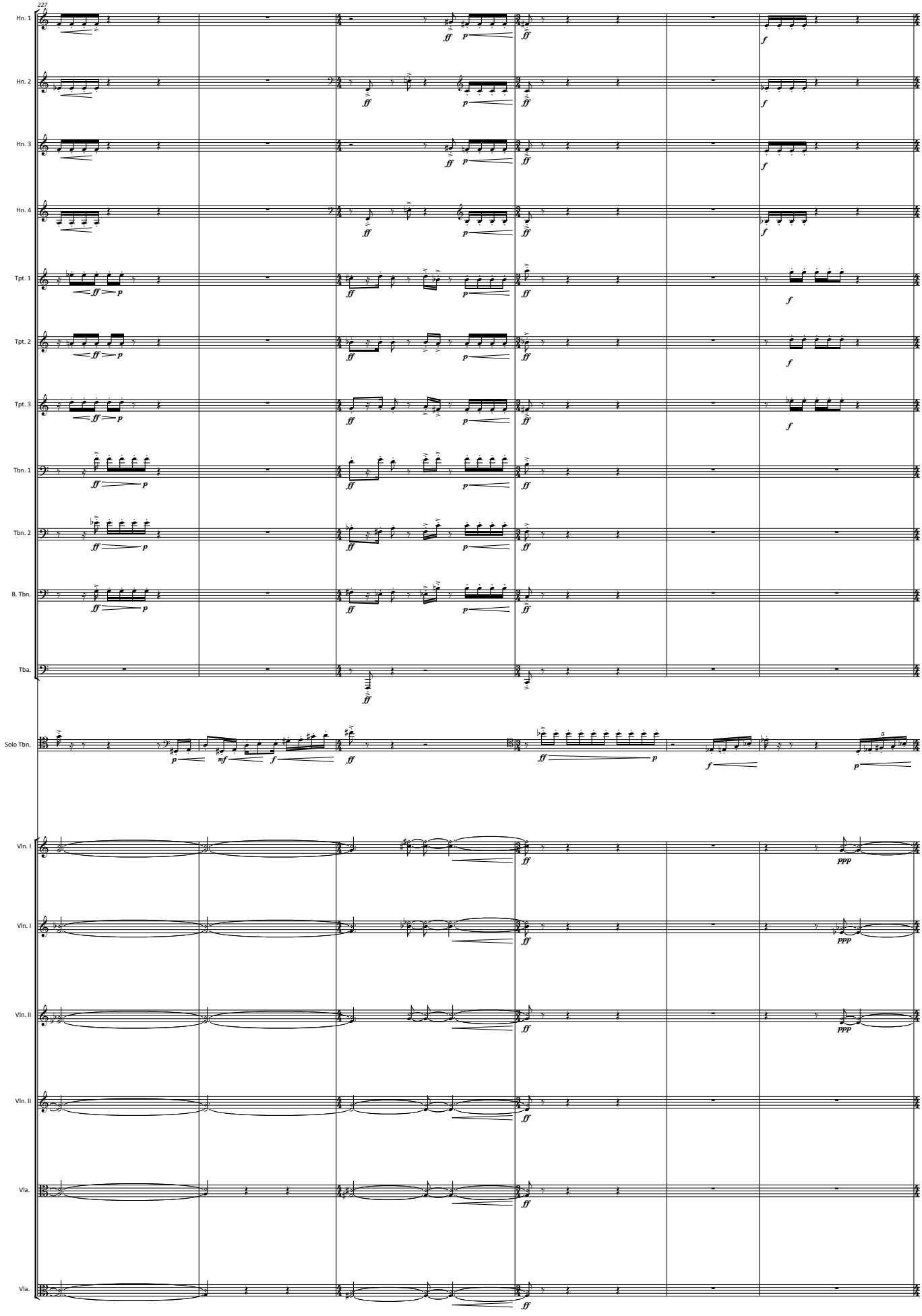

198
Fl. 1
Fl. 2
Ob. 1
Ob. 2
C. A.
Cl. 1
Bsn. 1
Bsn. 2
Cbsn.
Tba.
Hp.
Solo Tbn.

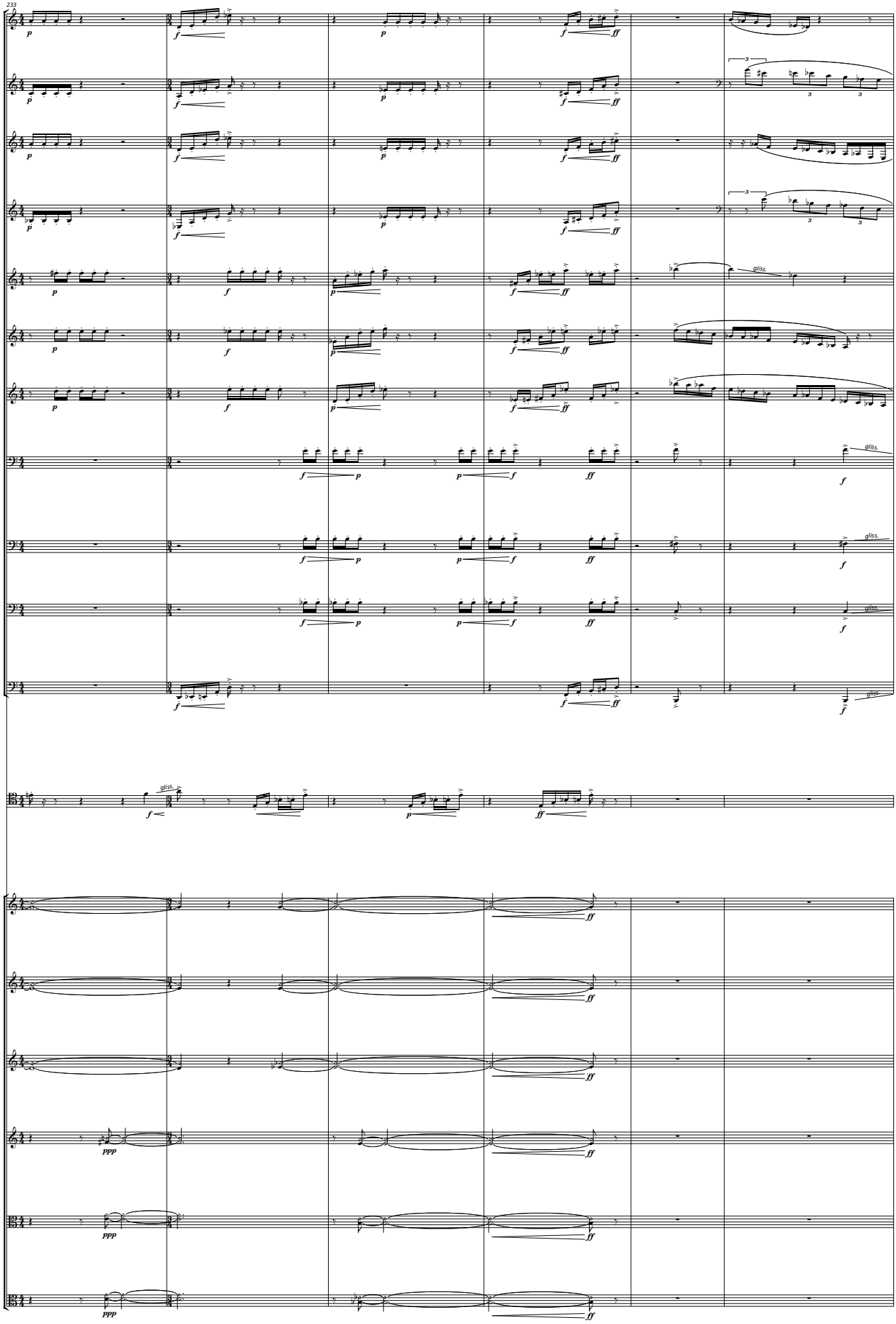

204
senza sord
B. Tbn.
Tba.
BD
B. D.
Solo Tbn.

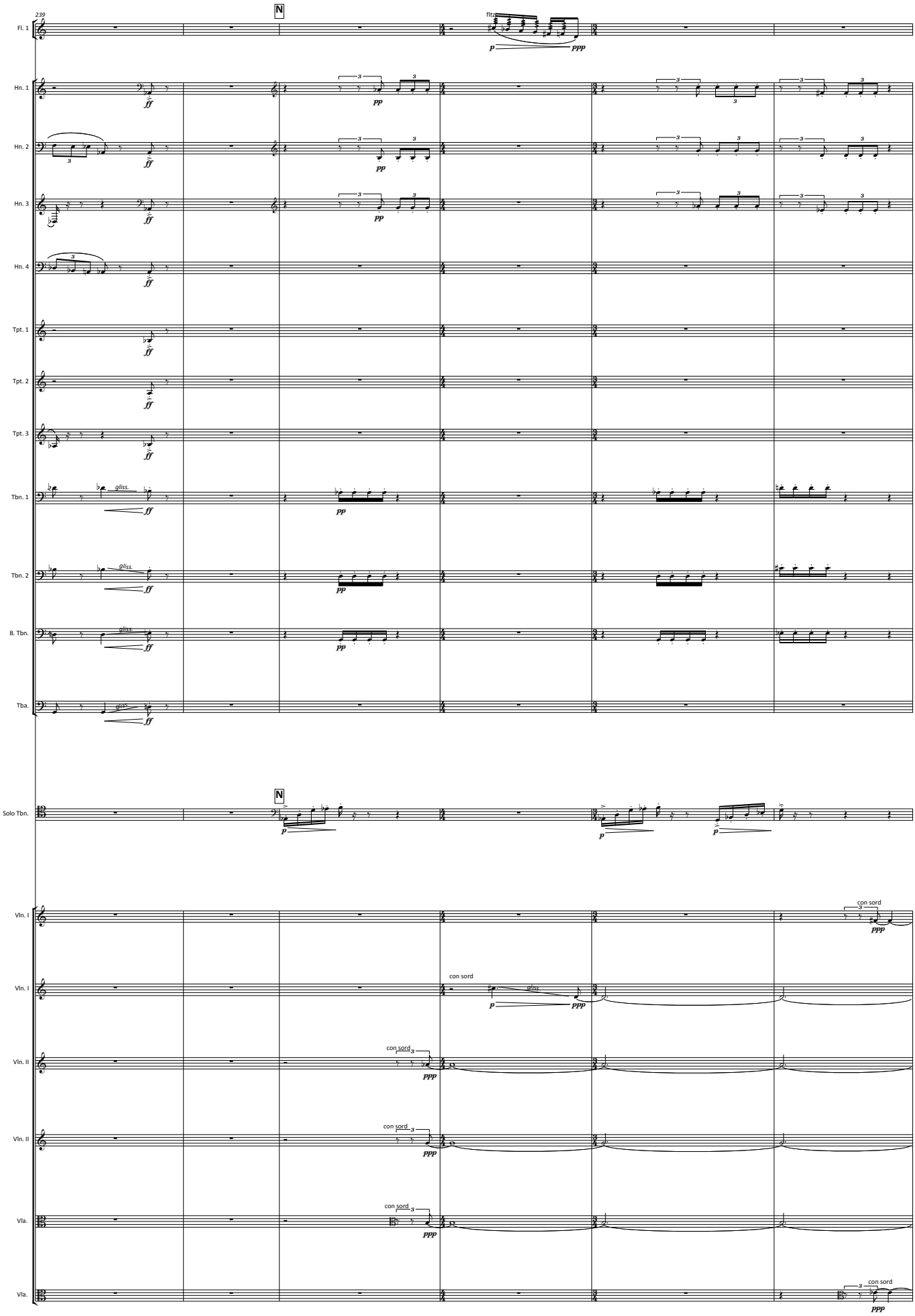

210
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
C. A.
Cl. 1
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1 & 2
Tpt. 3
Tbn. 1 & 2
B. Tbn.
Tba.
B. D.
Hp.
Solo Tbn.
Vln. I
Vln. II
Vla.
Vc.
Cb.
con sord
1 & 2
senza sord

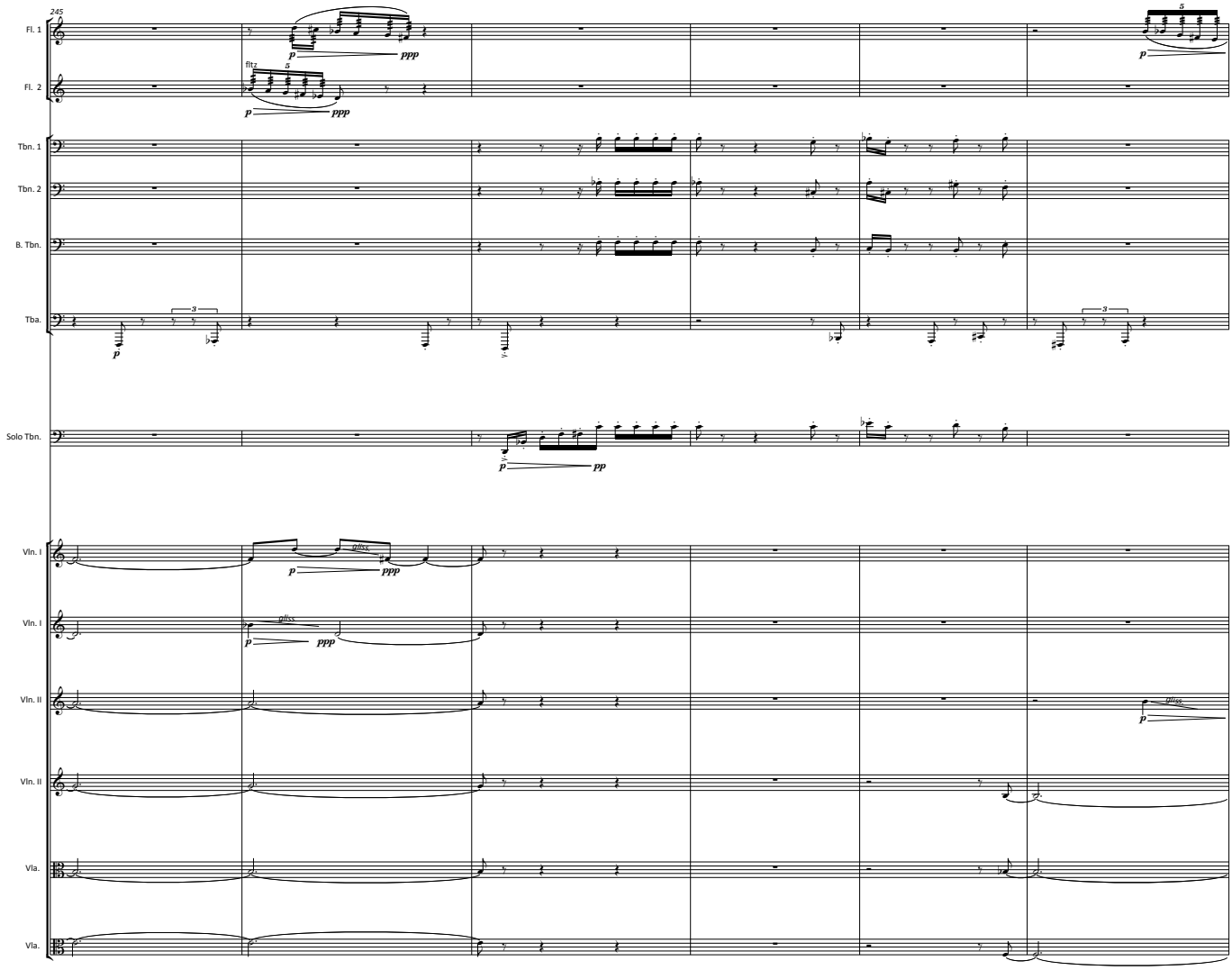

215
♩=120
M
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
B. D.
Solo Tbn.
Vln. I
Vln. I
Vln. II
Vln. II
Vla.
Vla.
Vc.
Cb.
senza sord
BD
f
ff
ppp

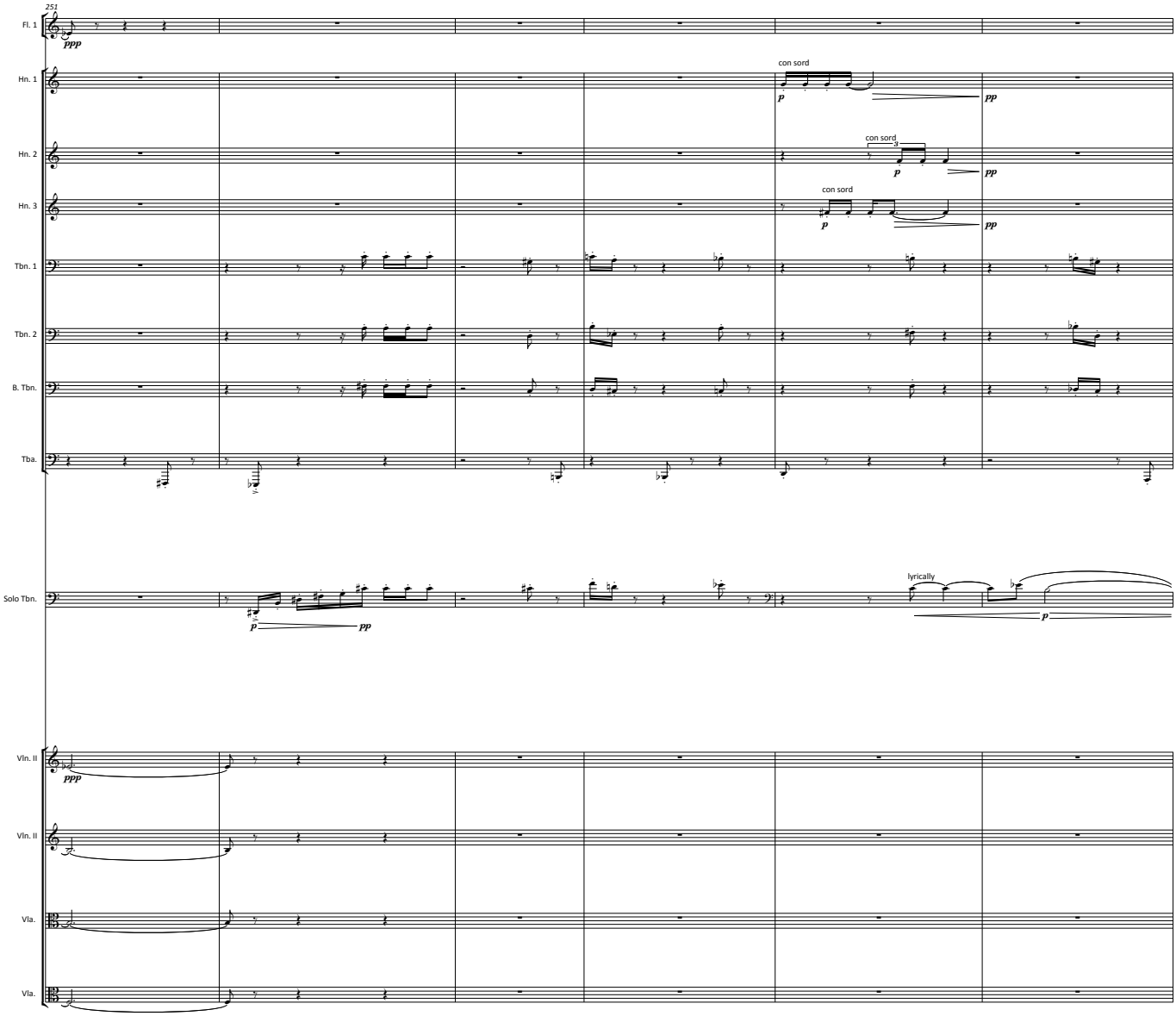

221
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
B. D.
BD
Solo Tbn.
Vln. I
Vln. I
Vln. II
Vln. II
Vla.
Vla.

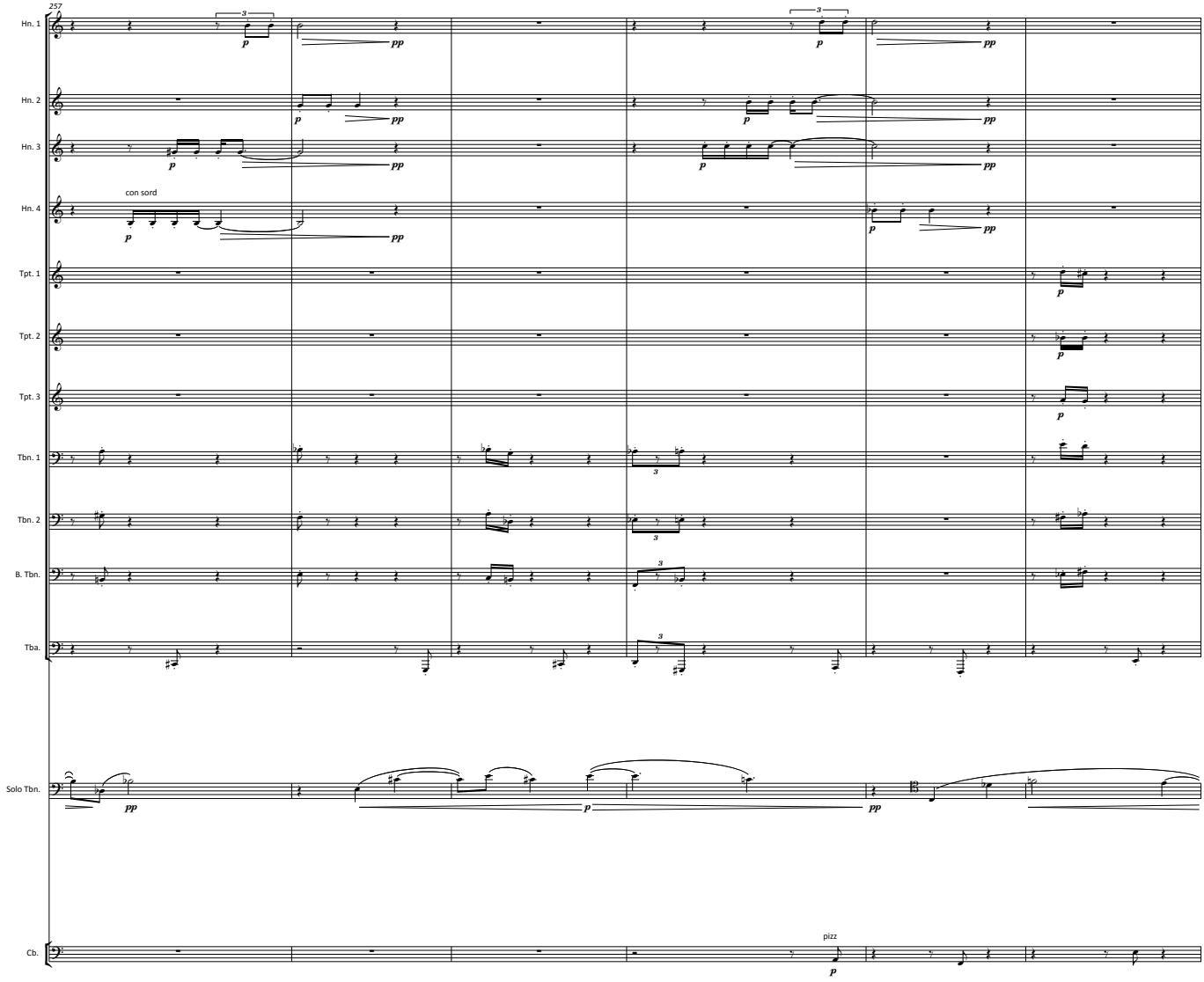

227
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Solo Tbn.
Vln. I
Vln. I
Vln. II
Vln. II
Vla.
Vla.

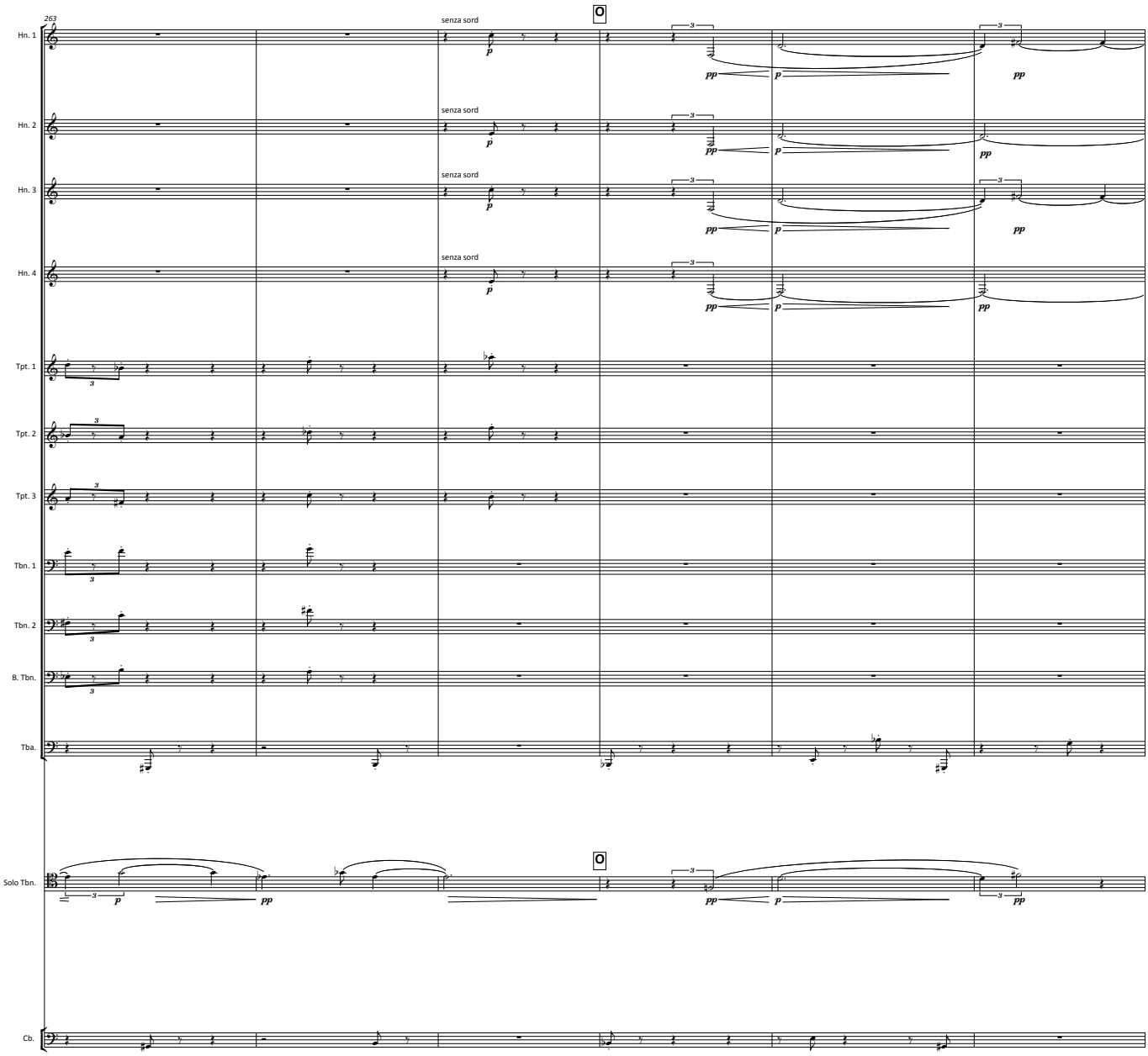

233
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Solo Tbn.
Vln. I
Vln. I
Vln. II
Vln. II
Vla.
Vla.
gliss.

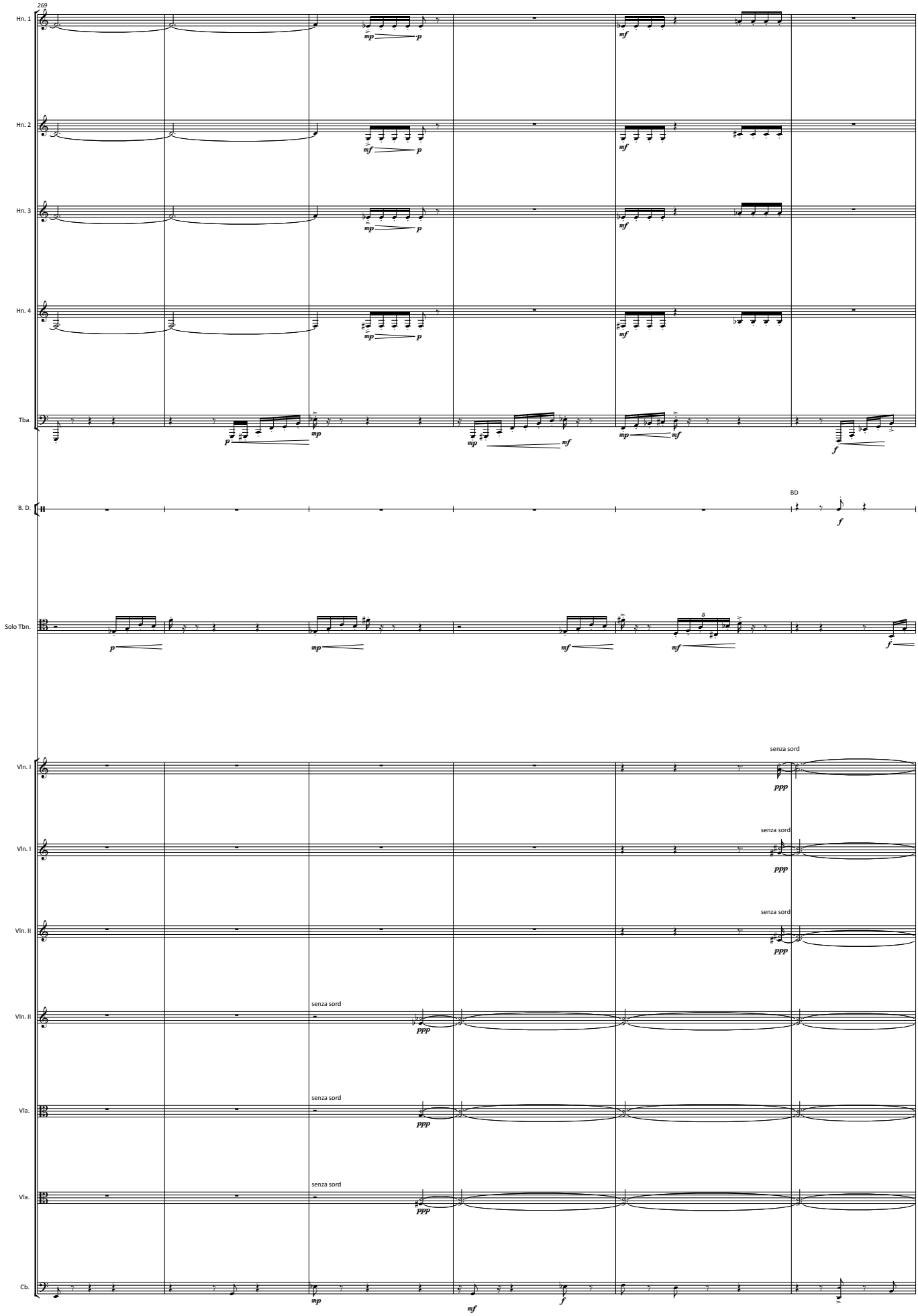

239
N
Fl. 1
fltz.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
gliss.
Solo Tbn.
Vln. I
Vln. I
Vln. II
Vln. II
Vla.
Vla.
con sord
con sord
con sord
con sord
con sord
con sord

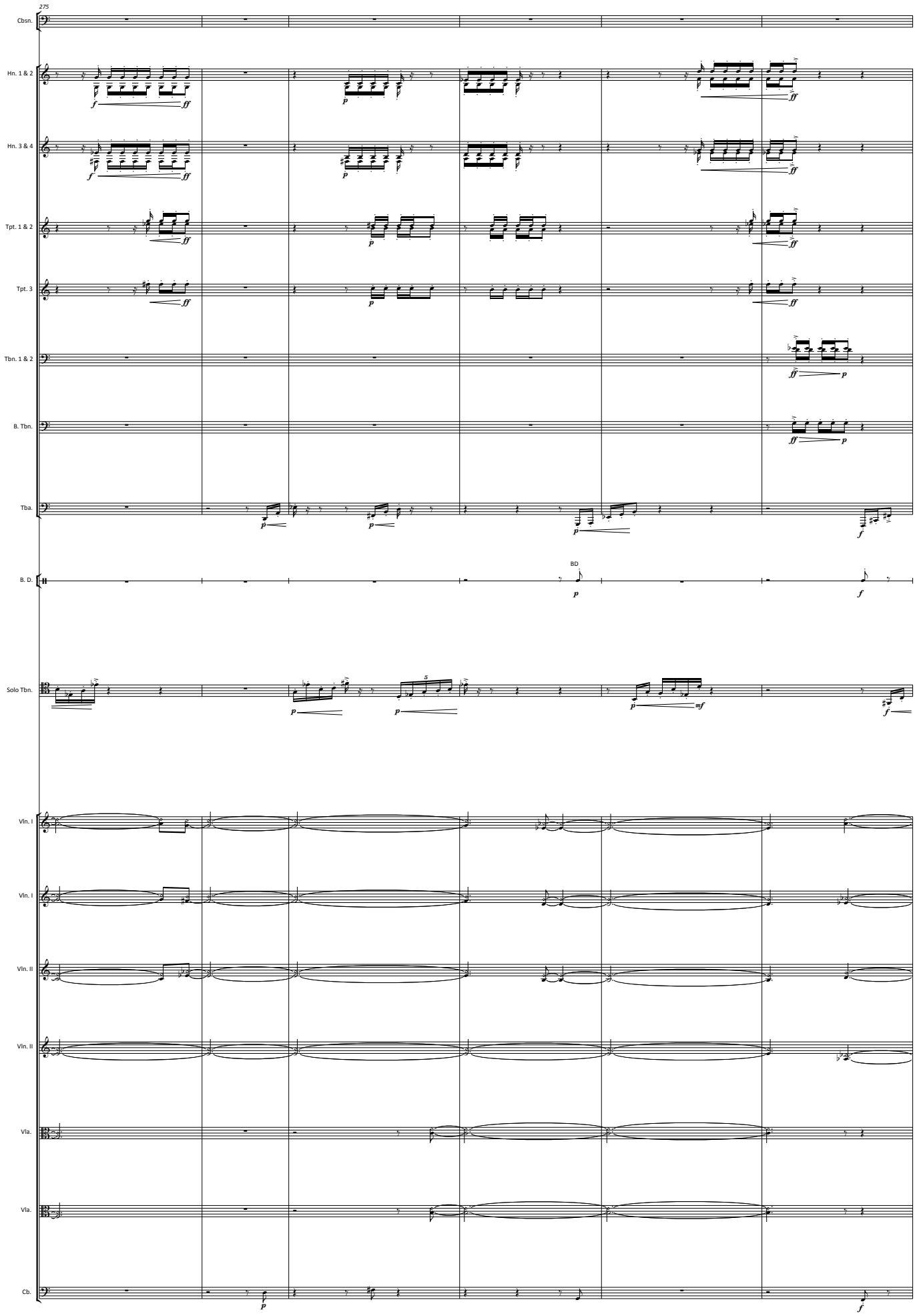

245
Fl. 1
Fl. 2
fltz
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Solo Tbn.
Vln. I
Vln. I
Vln. II
Vln. II
Vla.
Vla.
p
ppp
pp
gliss

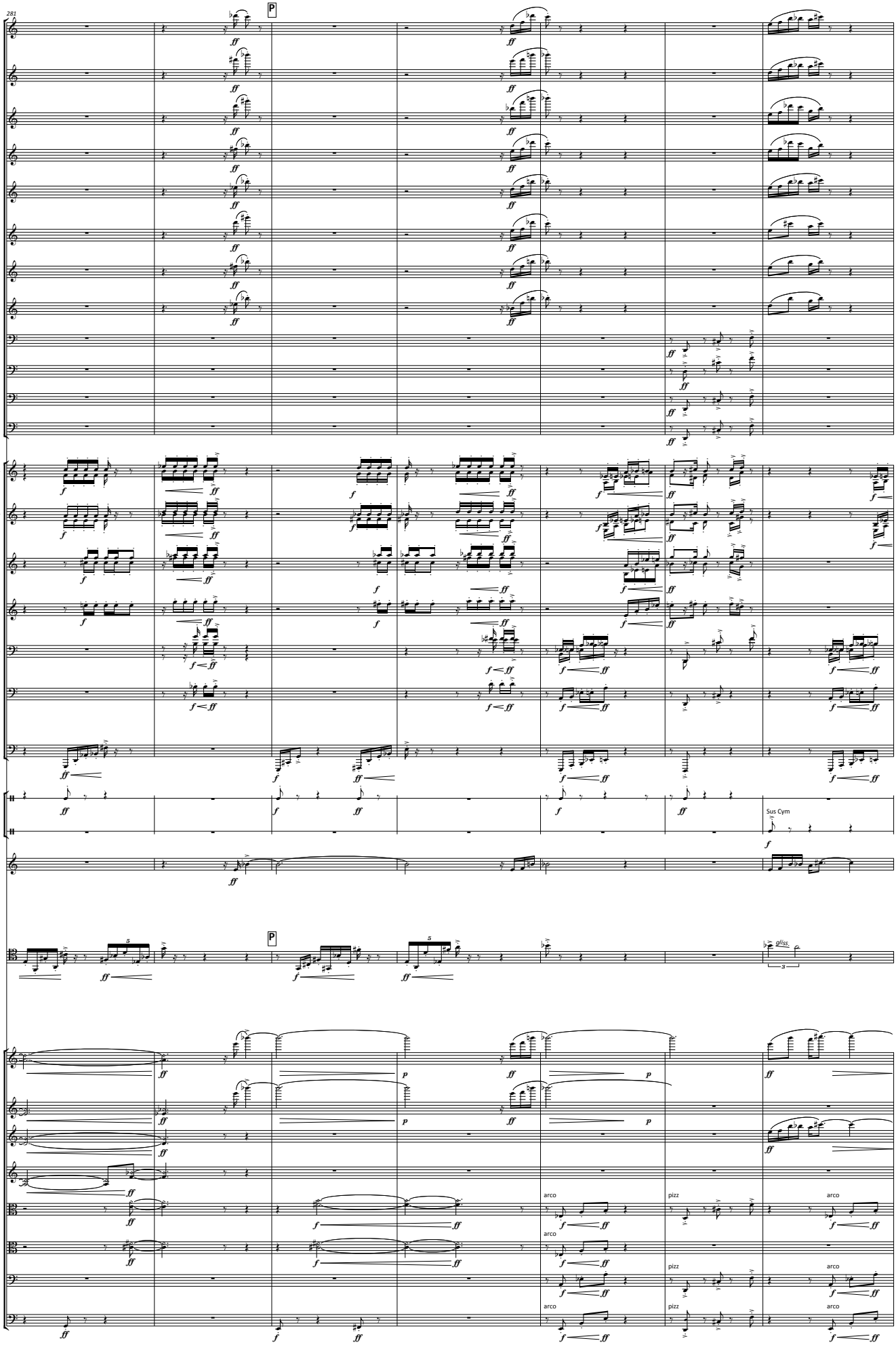

251
Fl. 1
ppp
Hn. 1
con sord
p
pp
Hn. 2
con sord
p
pp
Hn. 3
con sord
p
pp
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Solo Tbn.
p
pp
lyrically
p
Vln. II
ppp
Vln. II
Vla.
Vla.

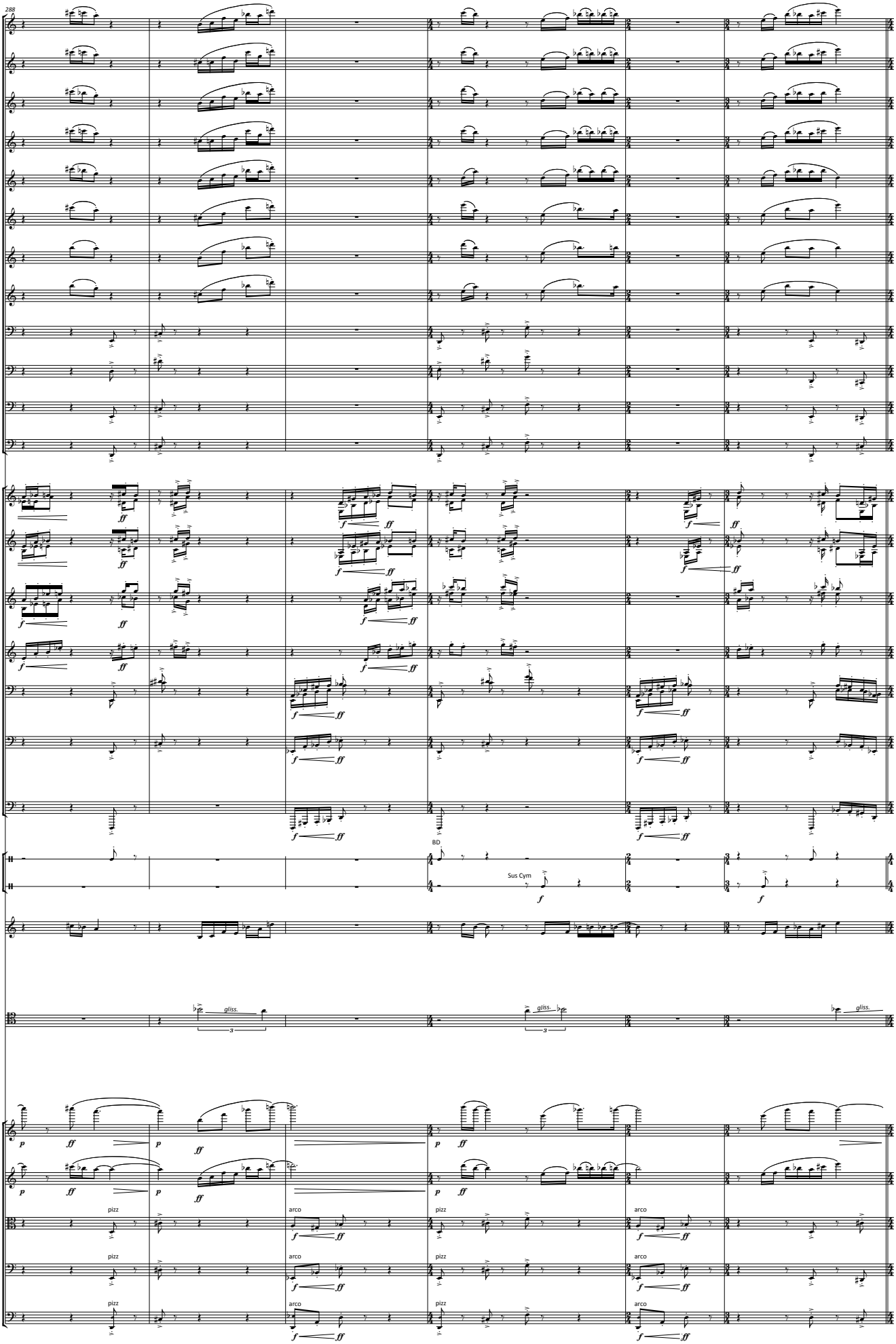

257
Hn. 1
Hn. 2
Hn. 3
Hn. 4
con sord
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Solo Tbn.
Cb.
pizz


263
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Solo Tbn.
Cb.
senza sord
p
pp

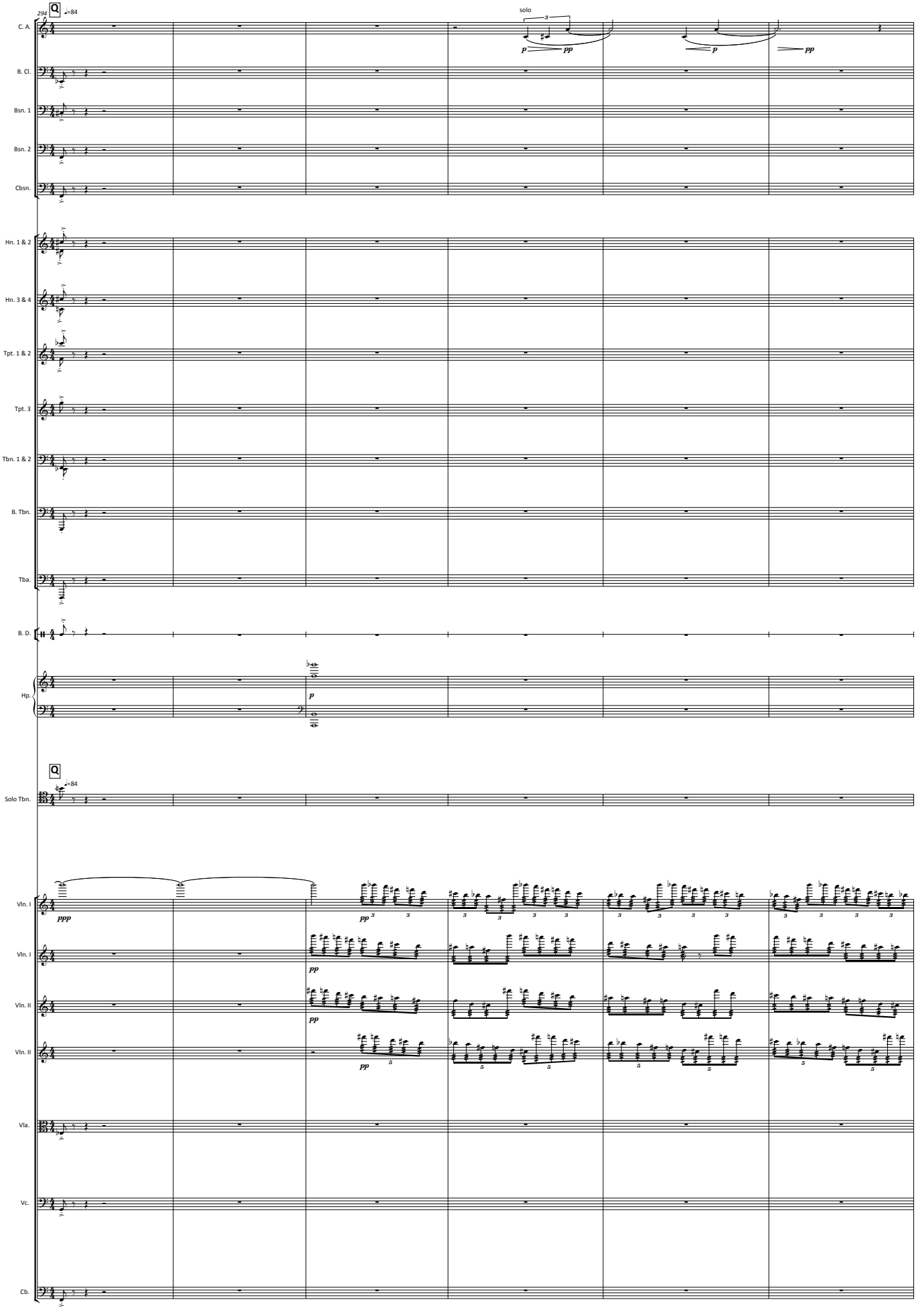

269
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tba.
B. D.
BD
Solo Tbn.
Vln. I
Vln. I
Vln. II
Vln. II
Vla.
Vla.
Cb.
senza sord
senza sord
senza sord
senza sord
senza sord
senza sord

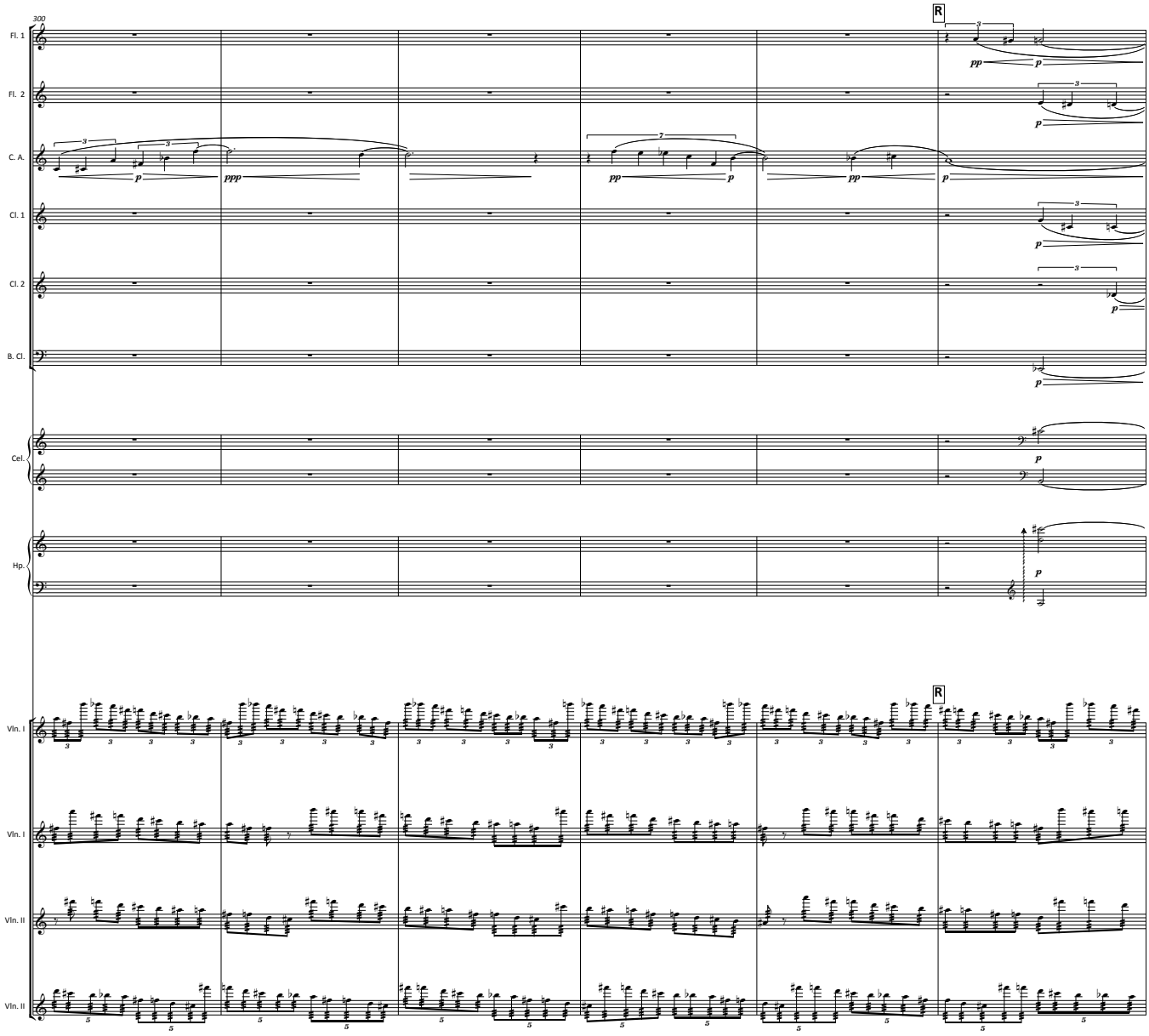

275
Cbsn.
Hn. 1 & 2
Hn. 3 & 4
Tpt. 1 & 2
Tpt. 3
Tbn. 1 & 2
B. Tbn.
Tba.
B. D.
BD
Solo Tbn.
Vln. I
Vln. I
Vln. II
Vln. II
Vla.
Vla.
Cb.

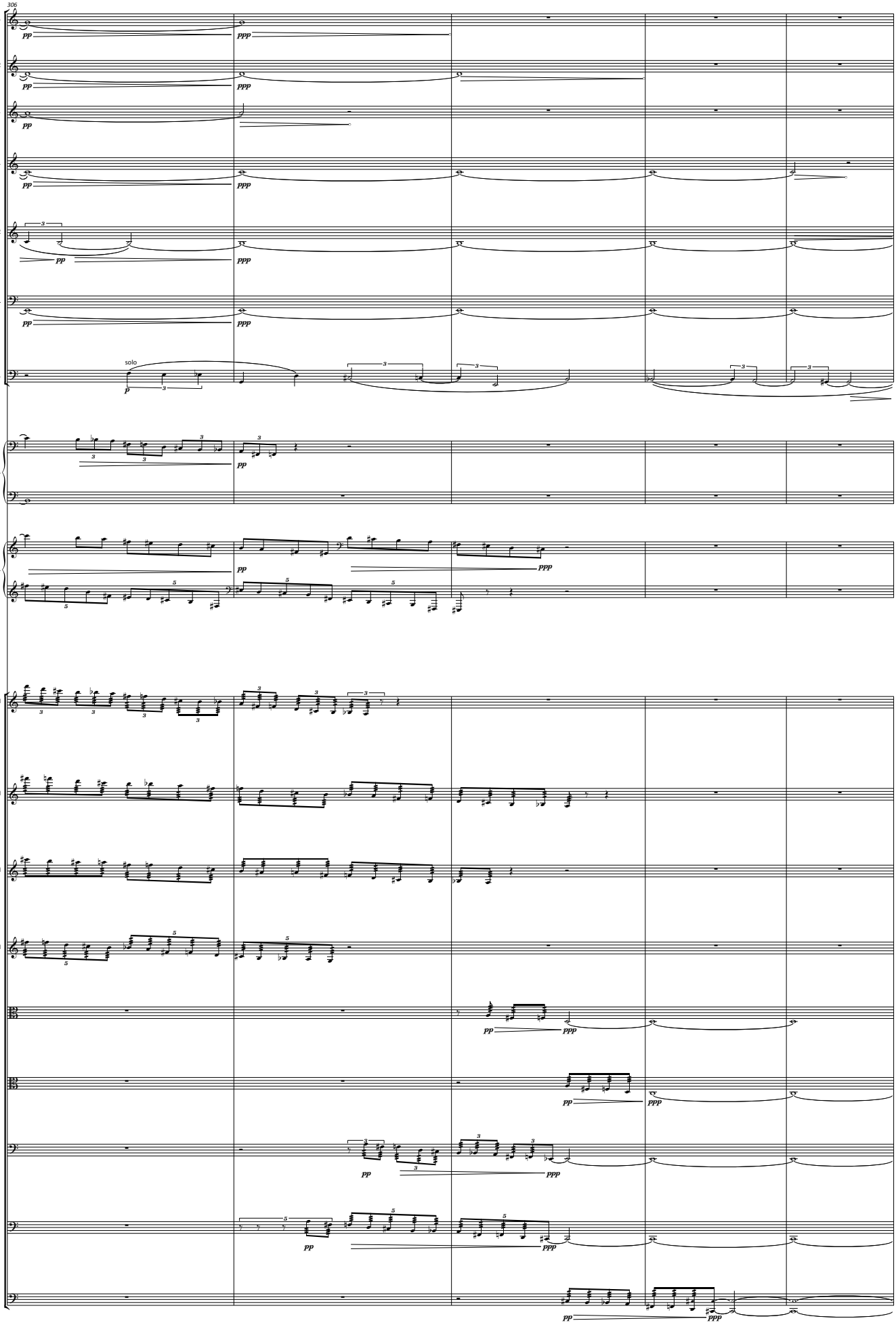

281
P
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
E♭ Cl.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1 & 2
Hn. 3 & 4
Tpt. 1 & 2
Tpt. 3
Tbn. 1 & 2
B. Tbn.
Tba.
B. D.
Sus Cym.
Sus Cym
Glock.
P
Solo Tbn.
gliss.
Vln. I
Vln. I
Vln. II
Vln. II
Vla.
Vla.
Vc.
Cb.
arco
pizz
arco
arco
pizz
arco
arco
pizz
arco

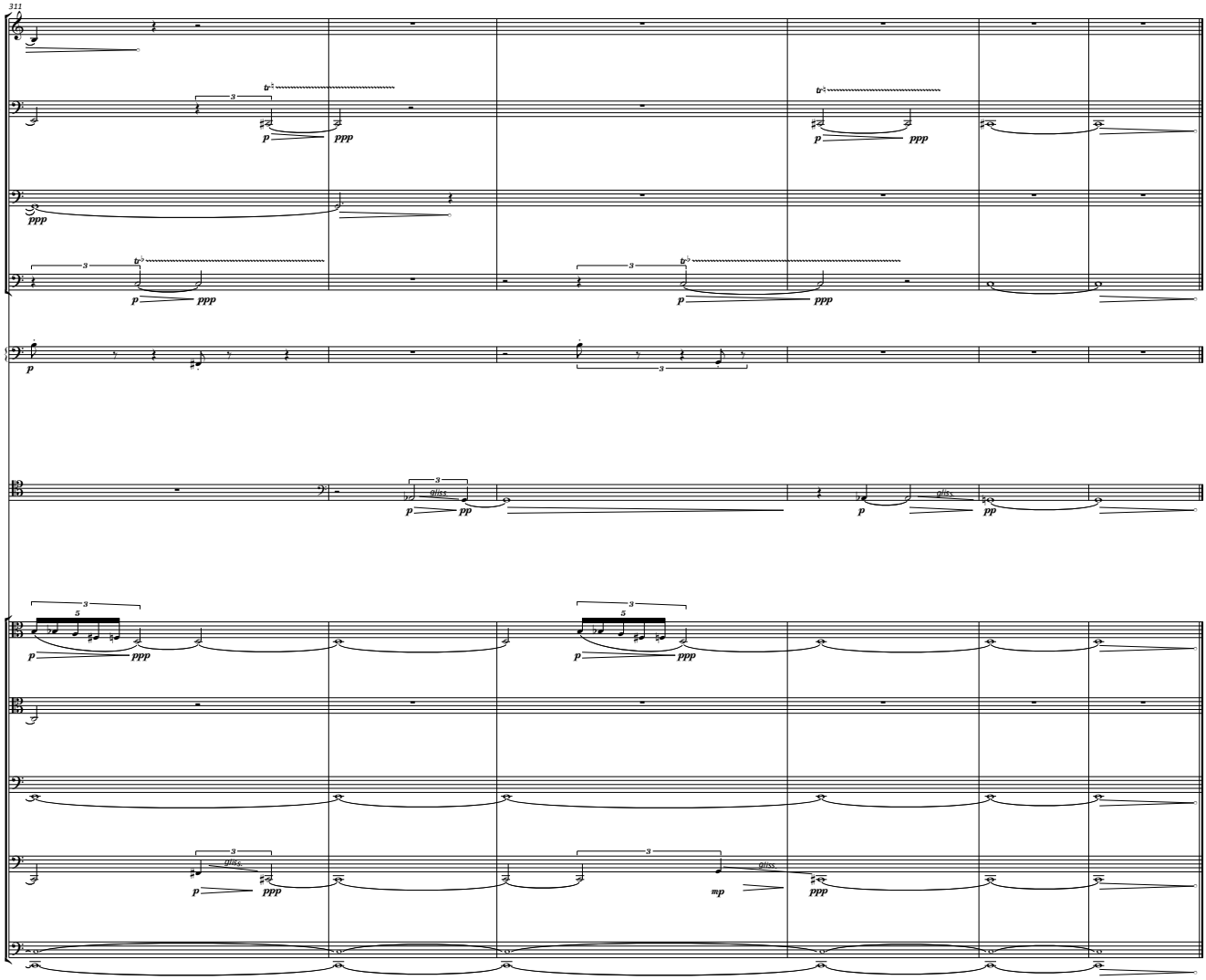

288
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
E♭ Cl.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1 & 2
Hn. 3 & 4
Tpt. 1 & 2
Tpt. 3
Tbn. 1 & 2
B. Tbn.
Tba.
B. D.
Sus Cym.
Glock.
Solo Tbn.
Vln. I
Vln. II
Vla.
Vc.
Cb.
BD
Sus Cym
gliss.
pizz
arco

V. Postlude


294
♩=84
C. A.
solo
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1 & 2
Hn. 3 & 4
Tpt. 1 & 2
Tpt. 3
Tbn. 1 & 2
B. Tbn.
Tba.
B. D.
Hp.
♩=84
Solo Tbn.
Vln. I
Vln. I
Vln. II
Vln. II
Vla.
Vc.
Cb.


300
R
Fl. 1
Fl. 2
C. A.
Cl. 1
Cl. 2
B. Cl.
Cel.
Hp.
Vln. I
Vln. I
Vln. II
Vln. II


306
Fl. 1
Fl. 2
C. A.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
solo
Cel.
Hp.
Vln. I
Vln. I
Vln. II
Vln. II
Vla.
Vla.
Vc.
Vc.
Cb.


311
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Hp.
Solo Tbn.
Vla.
Vla.
Vc.
Vc.
Cb.
gliss.

Stephen Hicks

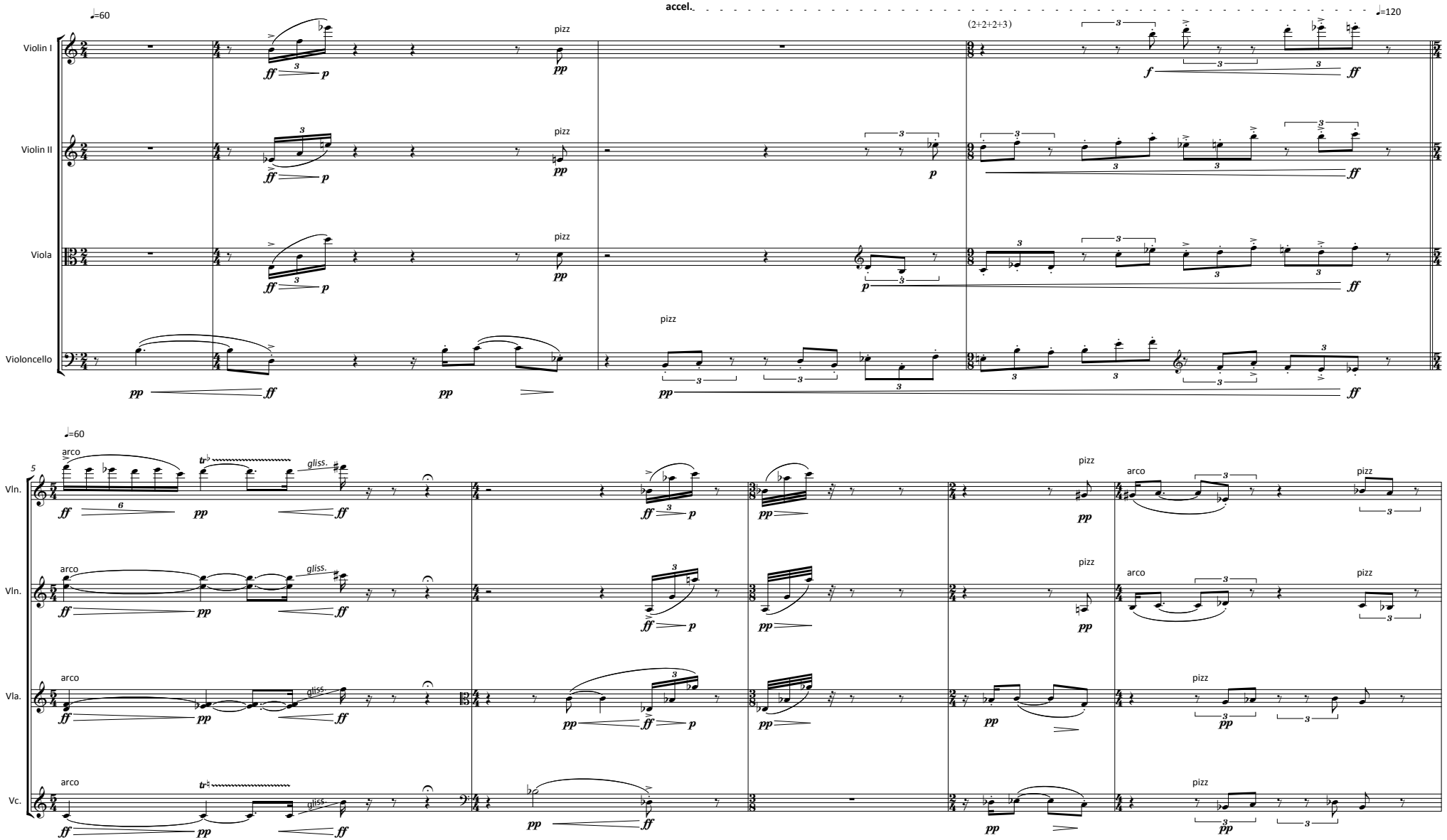
Two inventions for String Quartet

2012

Duration:c 8'

I

Stephen Hicks



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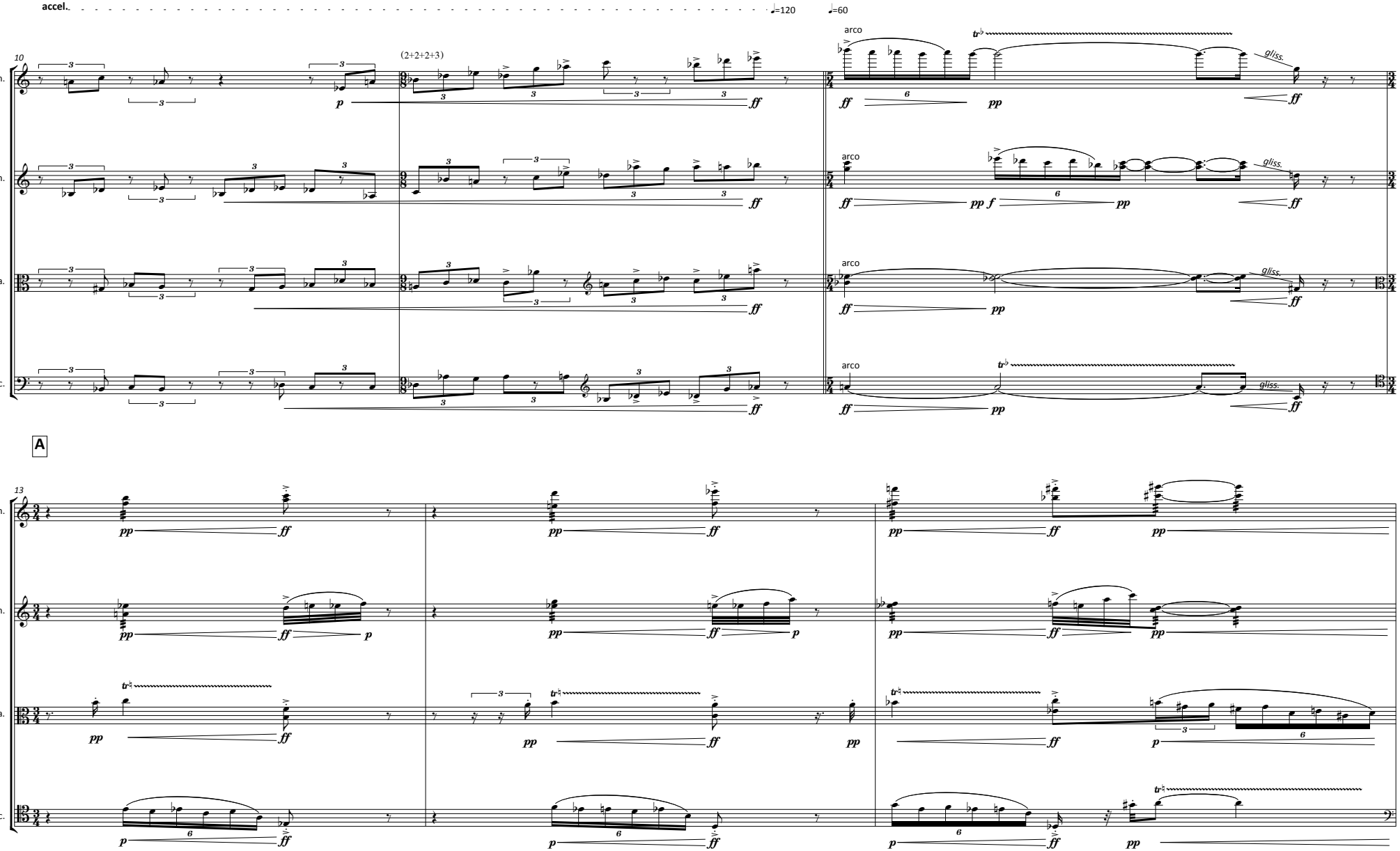
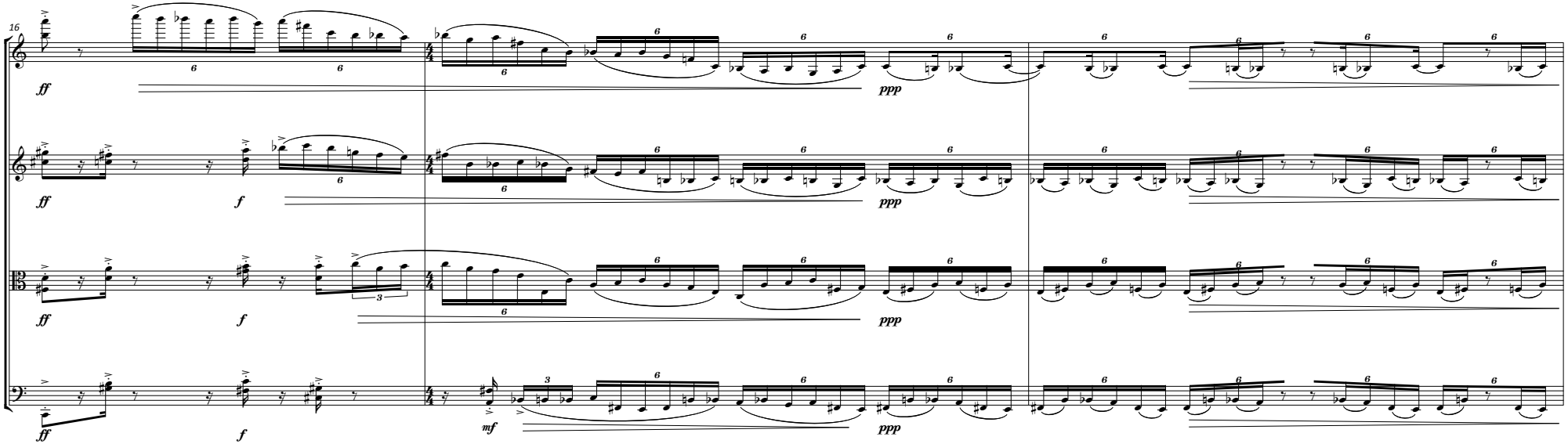
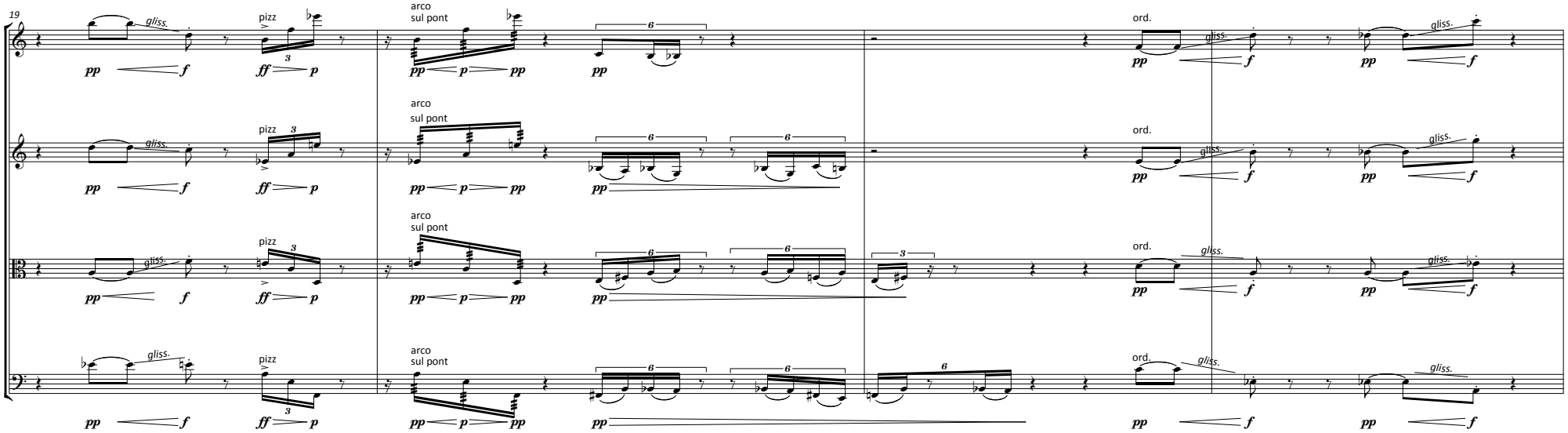
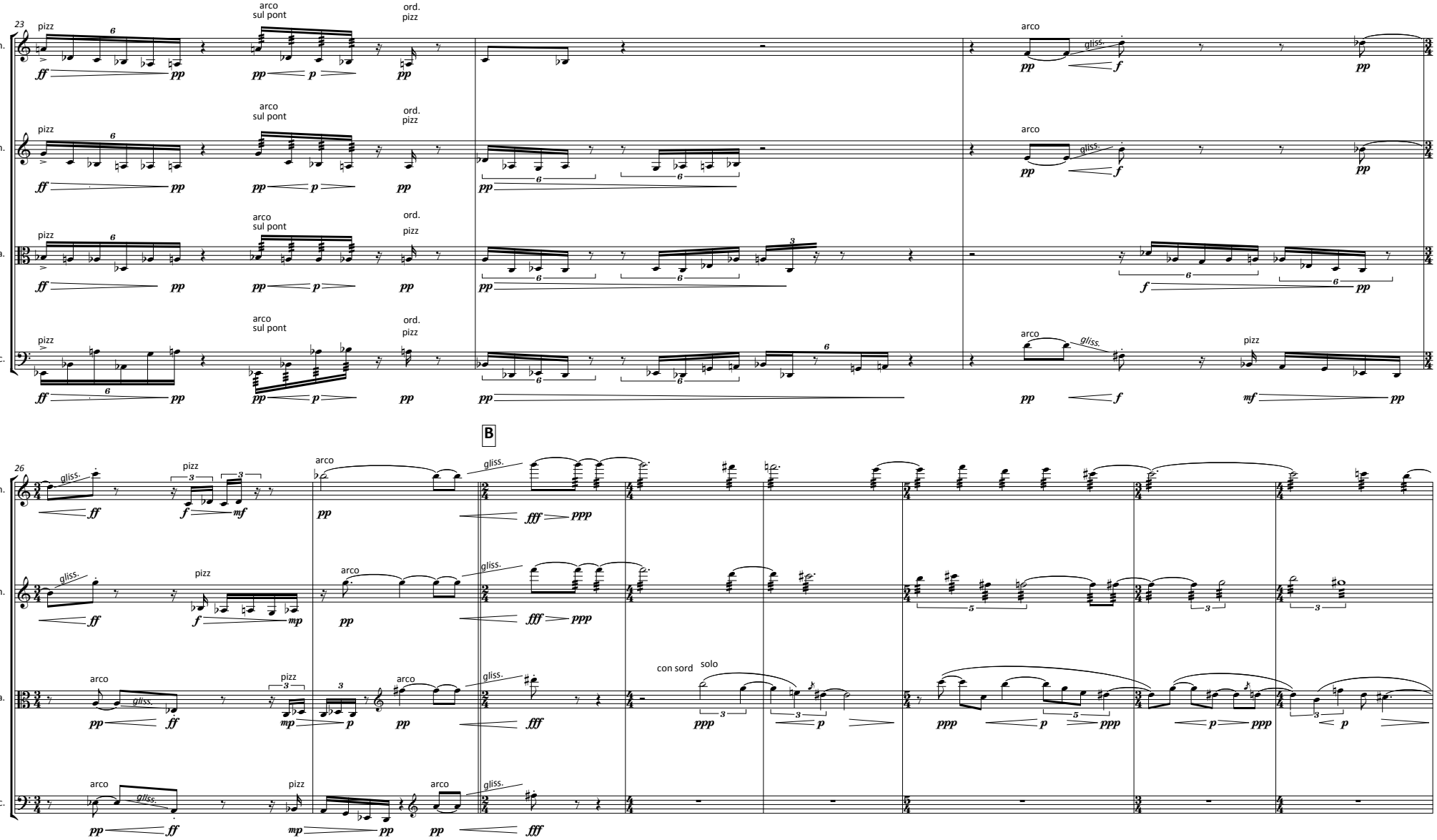
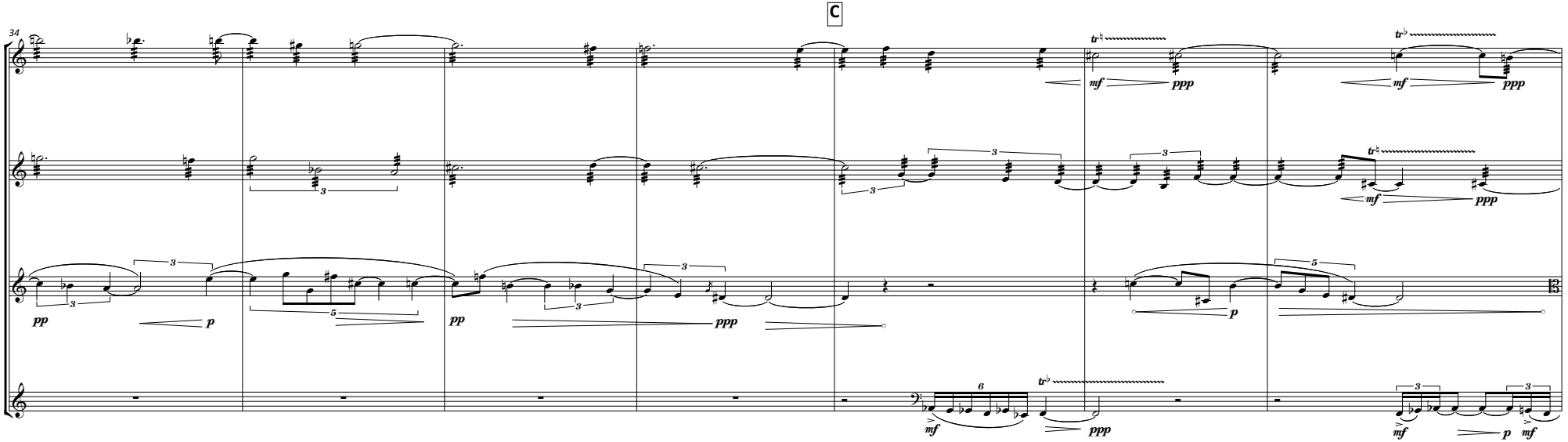
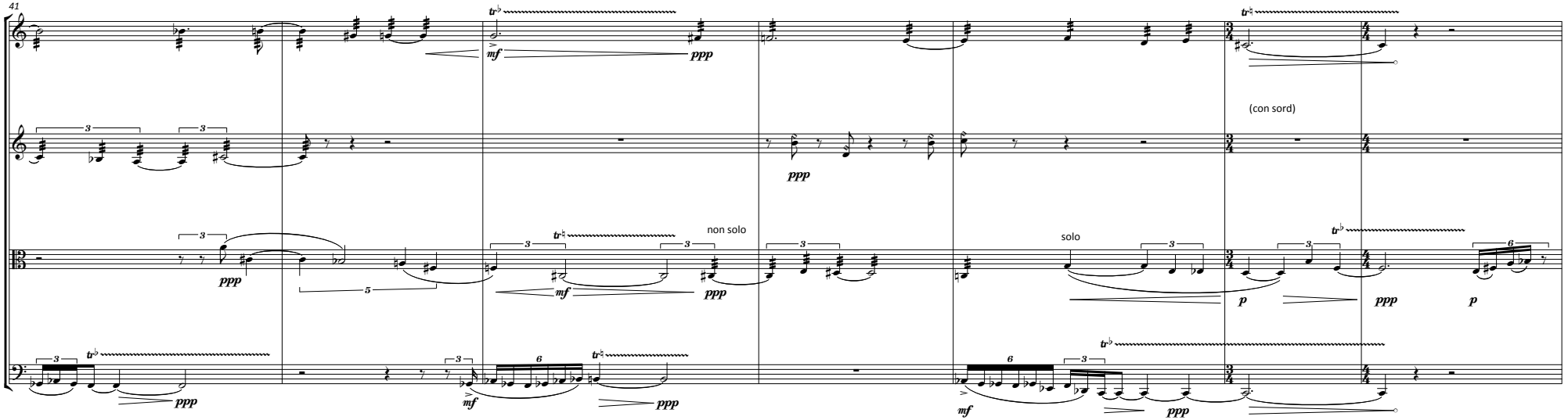

accel.
♩=120
♩=60
10
(2+2+2+3)
Vln.
Vln.
Vla.
Vc.
arco
gliss.
A
13

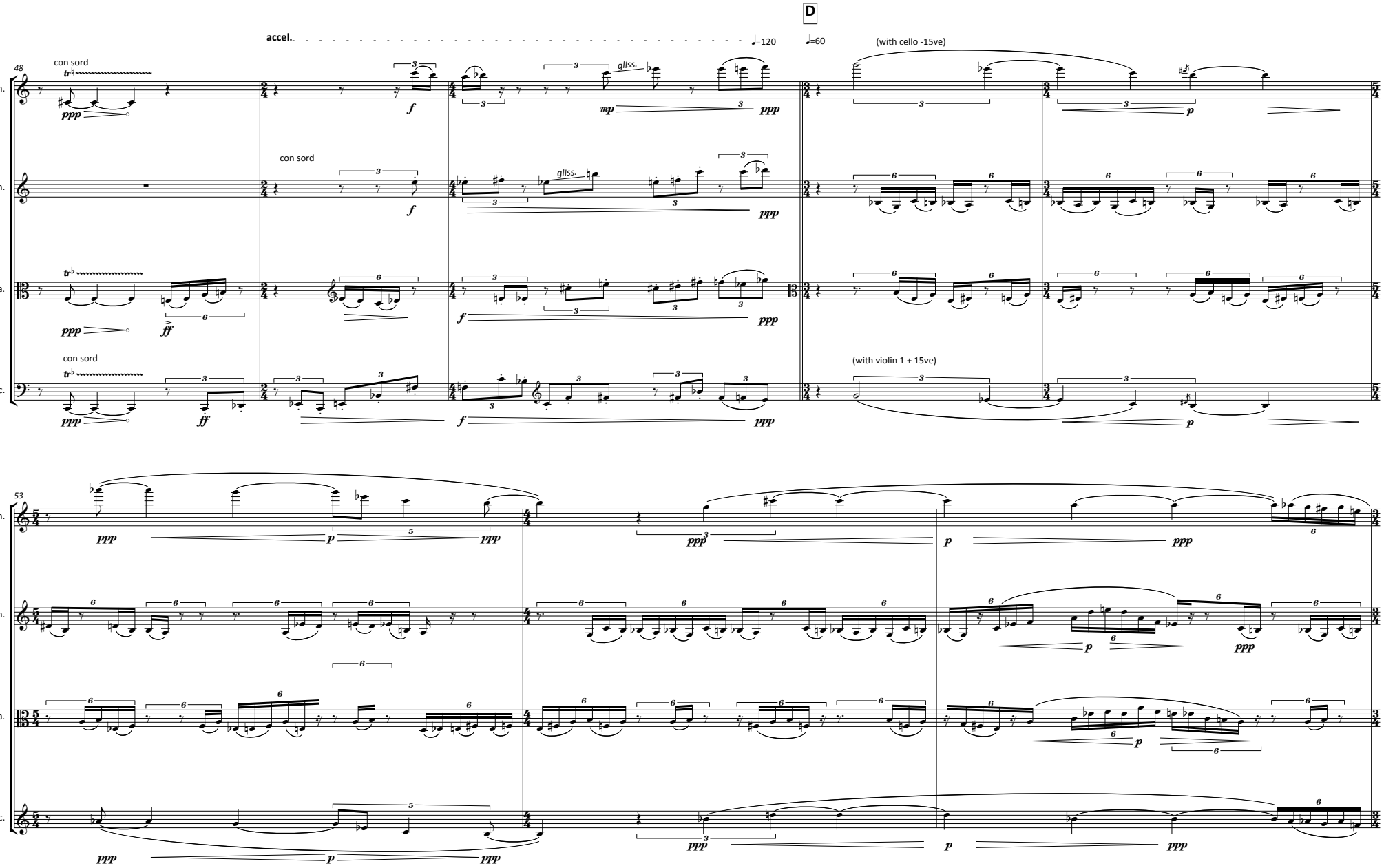

16
Vln.
Vln.
Vla.
Vc.
ff
f
mf
ppp

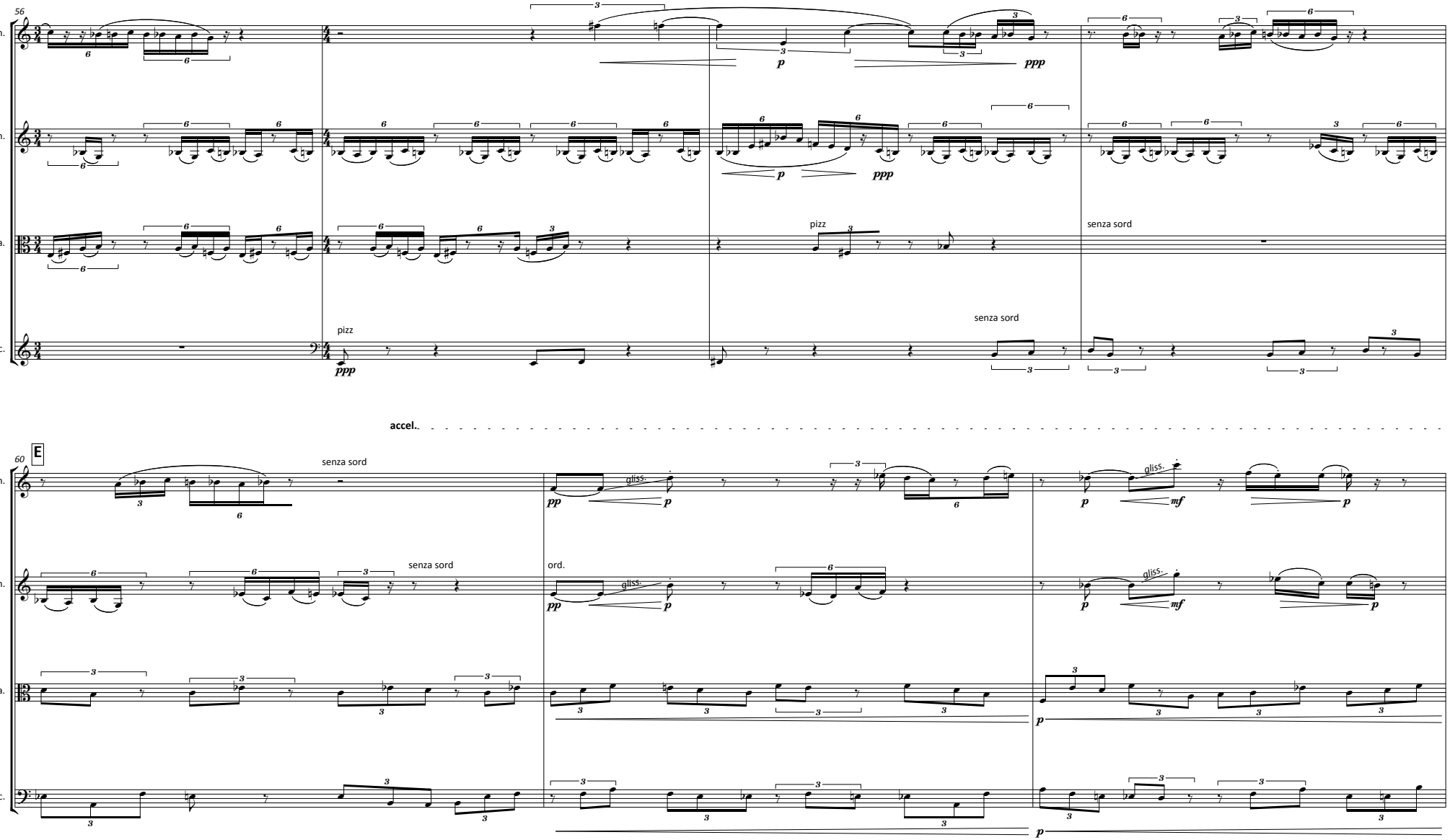

19
Vln.
Vln.
Vla.
Vc.
gliss.
pizz
arco
sul pont
ord.
pp
p
f
ff

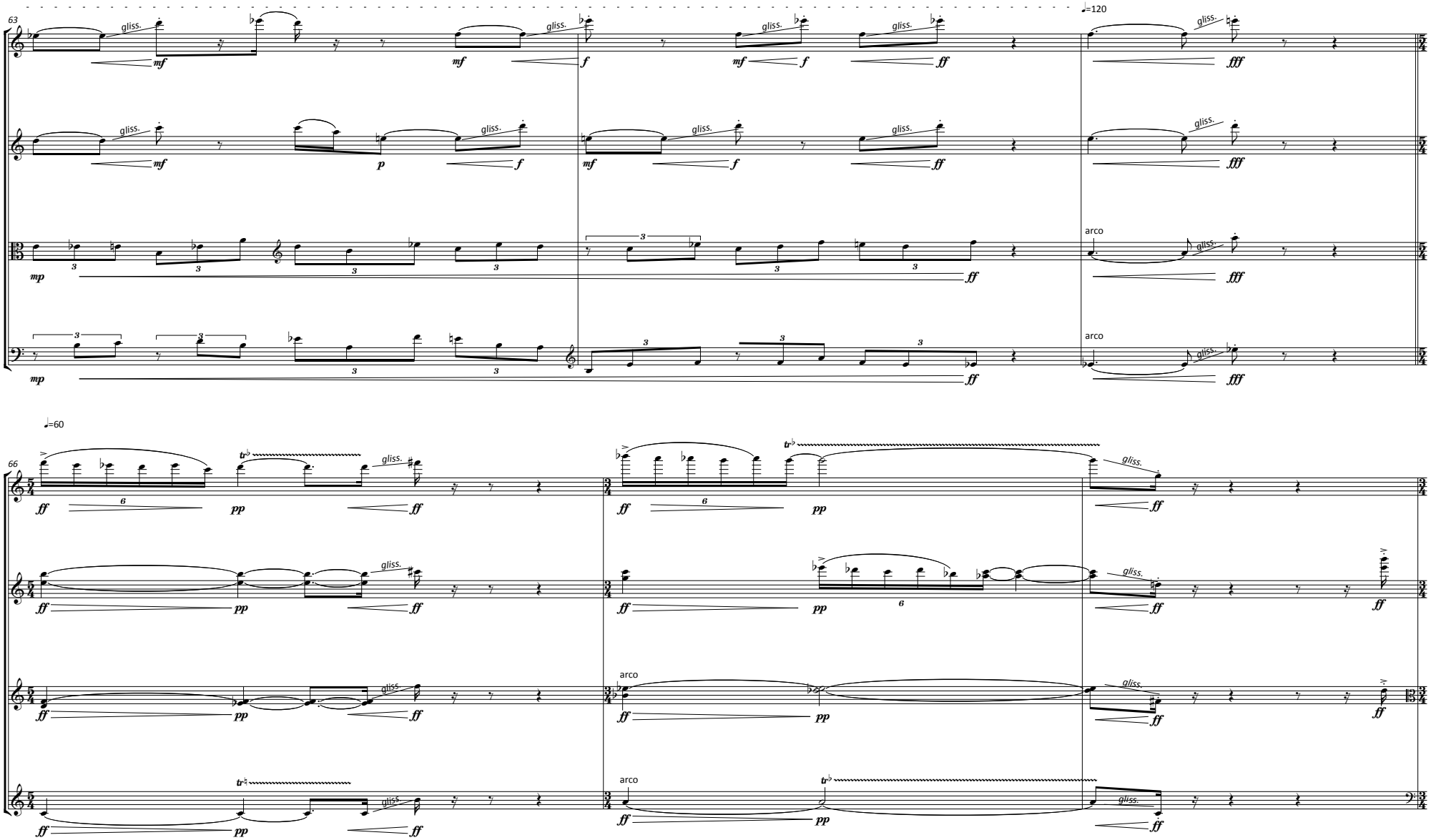

23
Vln.
Vln.
Vla.
Vc.
pizz
arco
sul pont
ord.
pizz
gliss.
B
26
con sord
solo

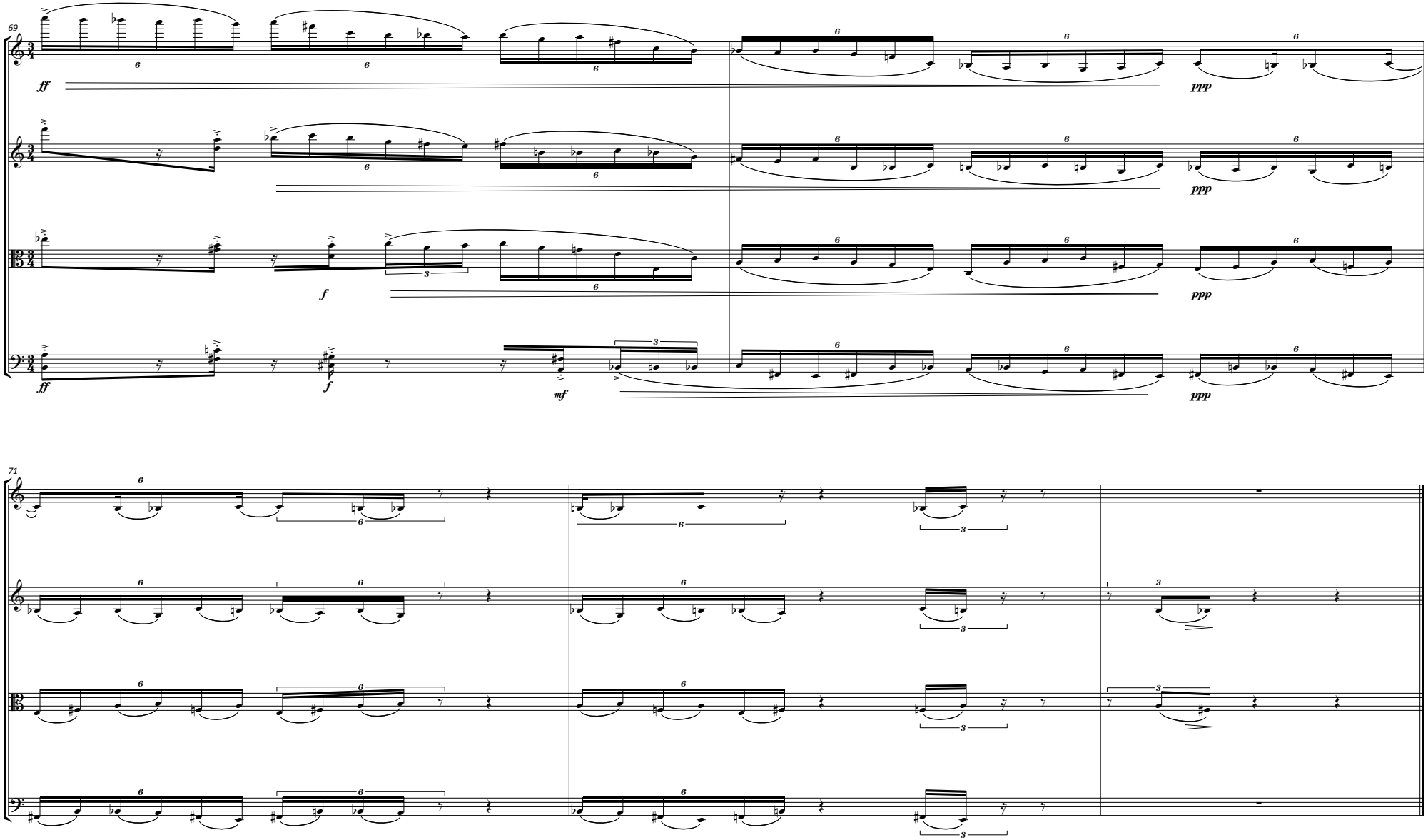

C
34
Vln.
Vln.
Vla.
Vc.
pp
p
pp
ppp
mf
ppp
mf
ppp
mf
ppp
mf
p
mf

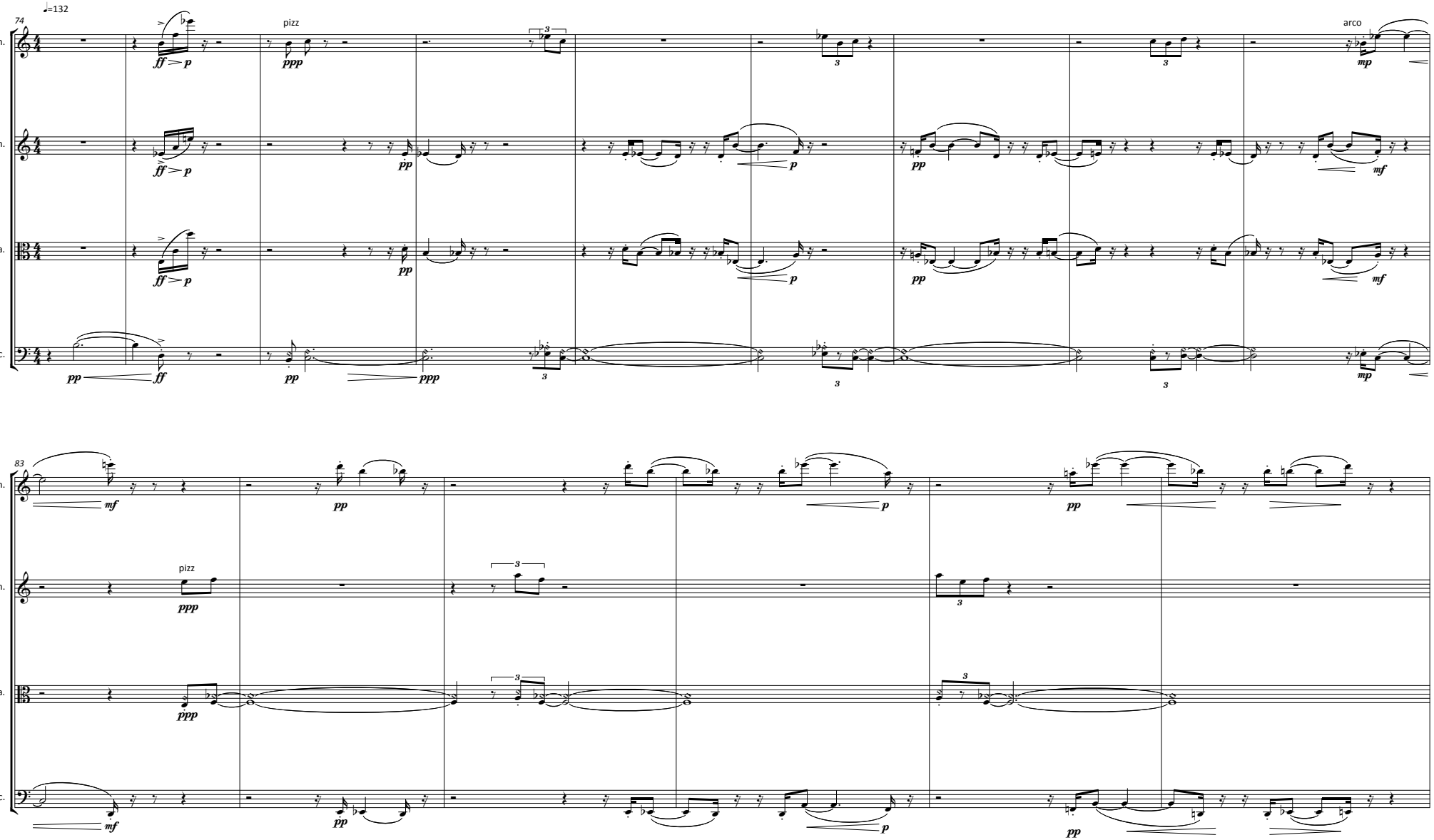

41
Vln.
Vln.
Vla.
Vc.
(con sord)
non solo
solo
ppp
mf
ppp
mf
ppp
ppp
p
ppp
p
mf
ppp

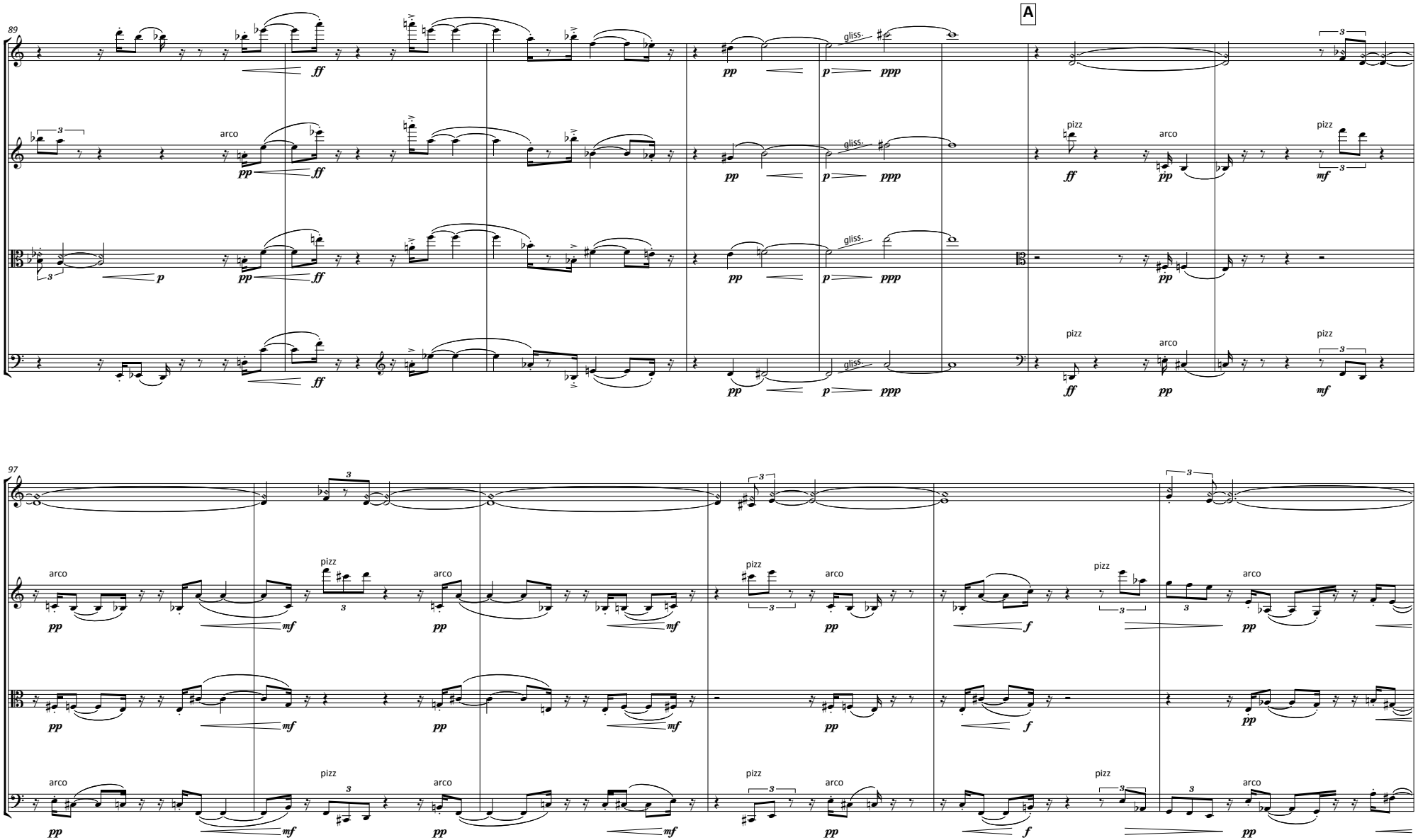

D
accel.
♩=120
♩=60
48
con sord
(with cello -15ve)
Vln.
Vln.
Vla.
Vc.
gliss.
(with violin 1 + 15ve)
53

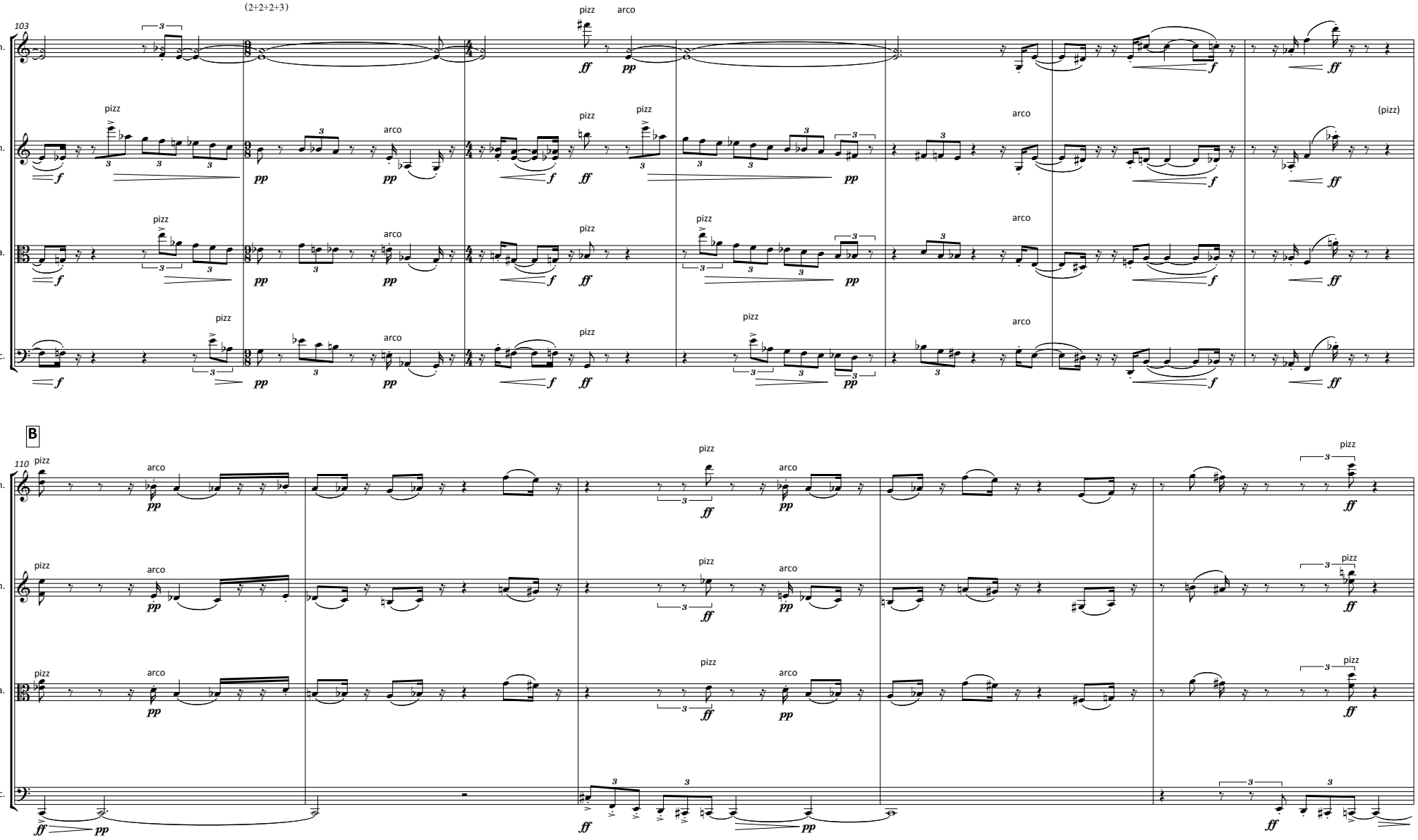

56
Vln.
Vln.
Vla.
Vc.
pizz
senza sord
pizz
senza sord
accel.
60
E
senza sord
senza sord
ord.
gliss.
gliss.
gliss.
gliss.

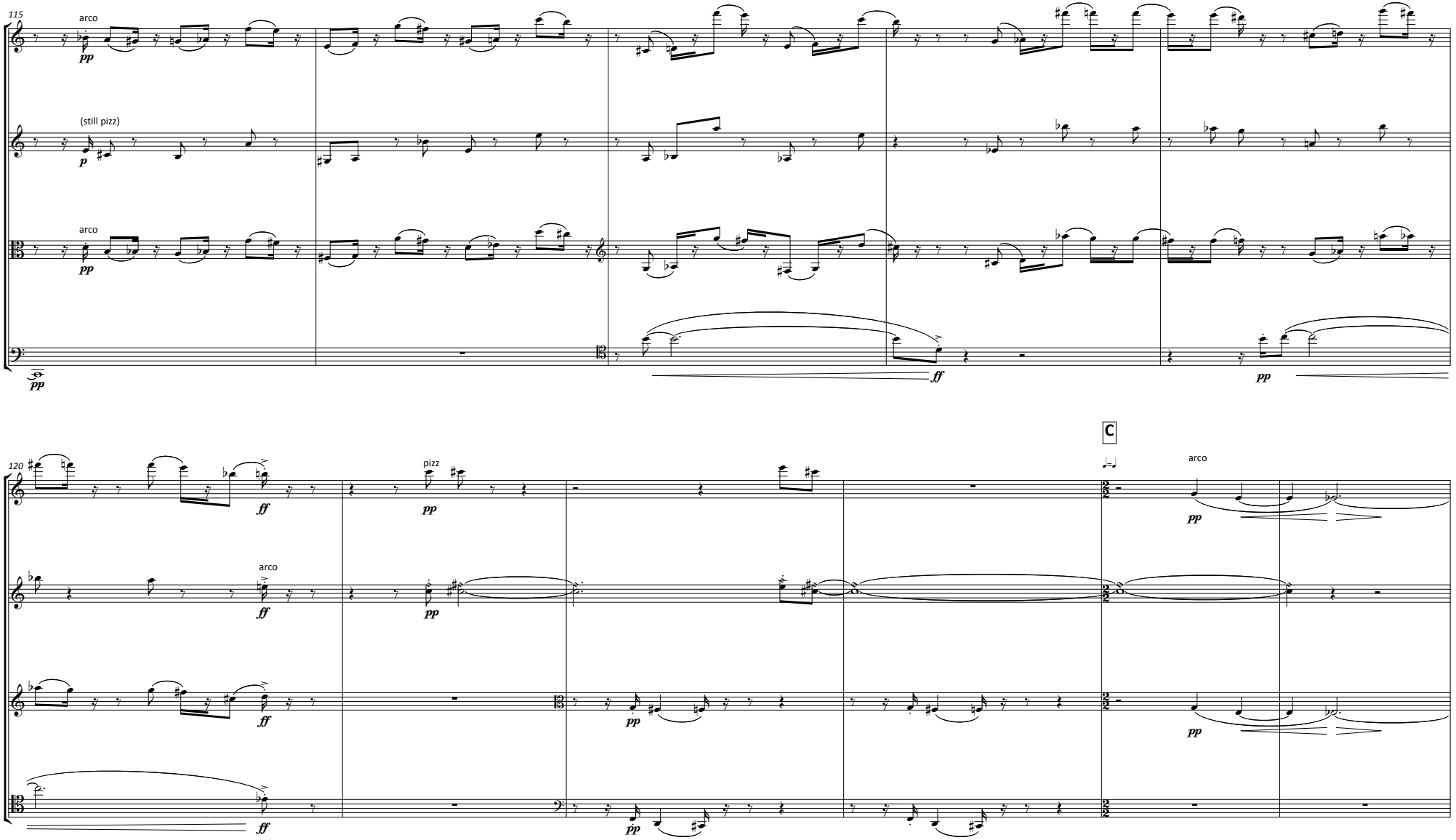

63
Vln.
Vla.
Vc.
gliss.
arco
♩=120
♩=60
66

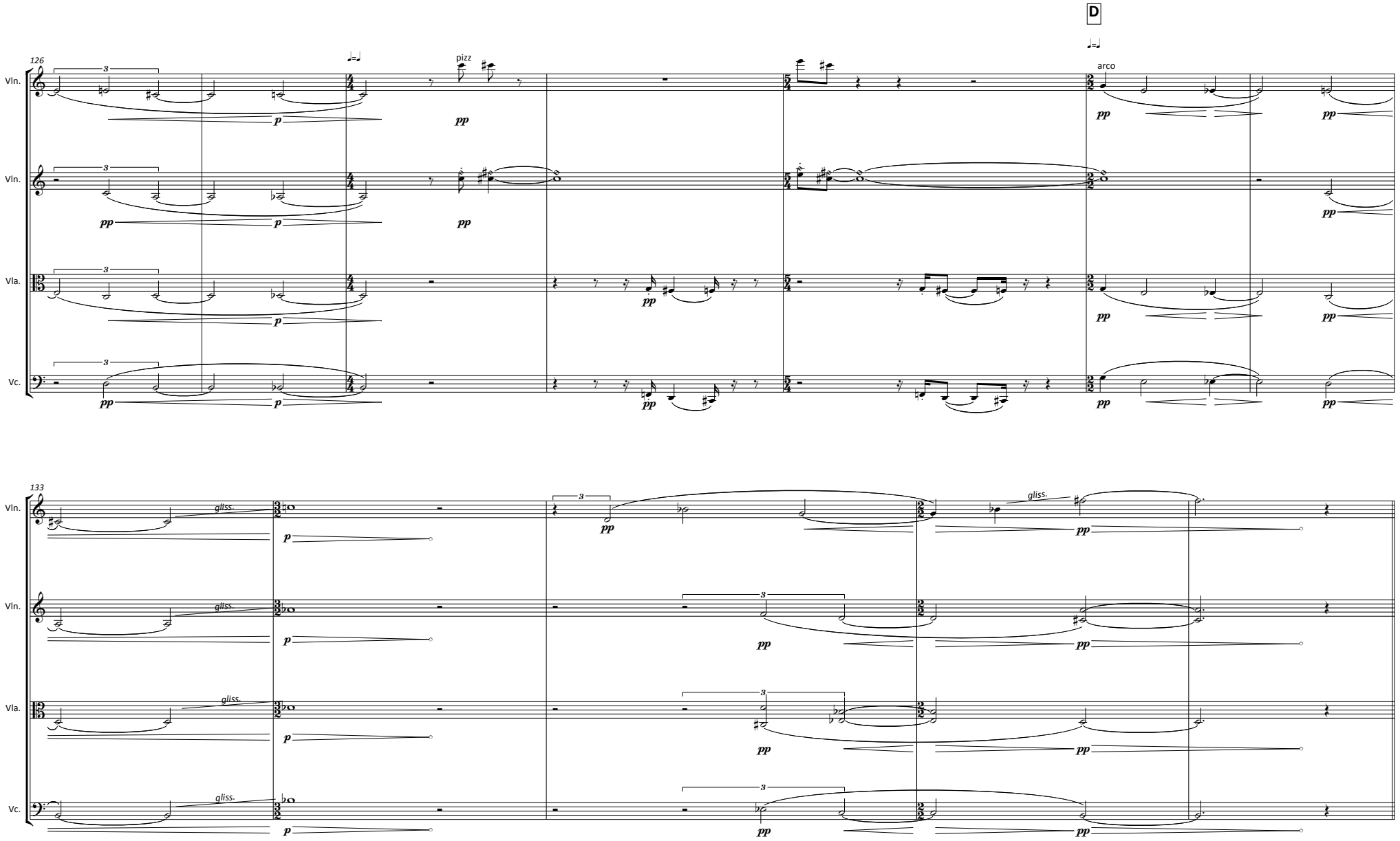

69
Vln.
Vln.
Vla.
Vc.
ff
f
mf
ppp
71
Vln.
Vln.
Vla.
Vc.

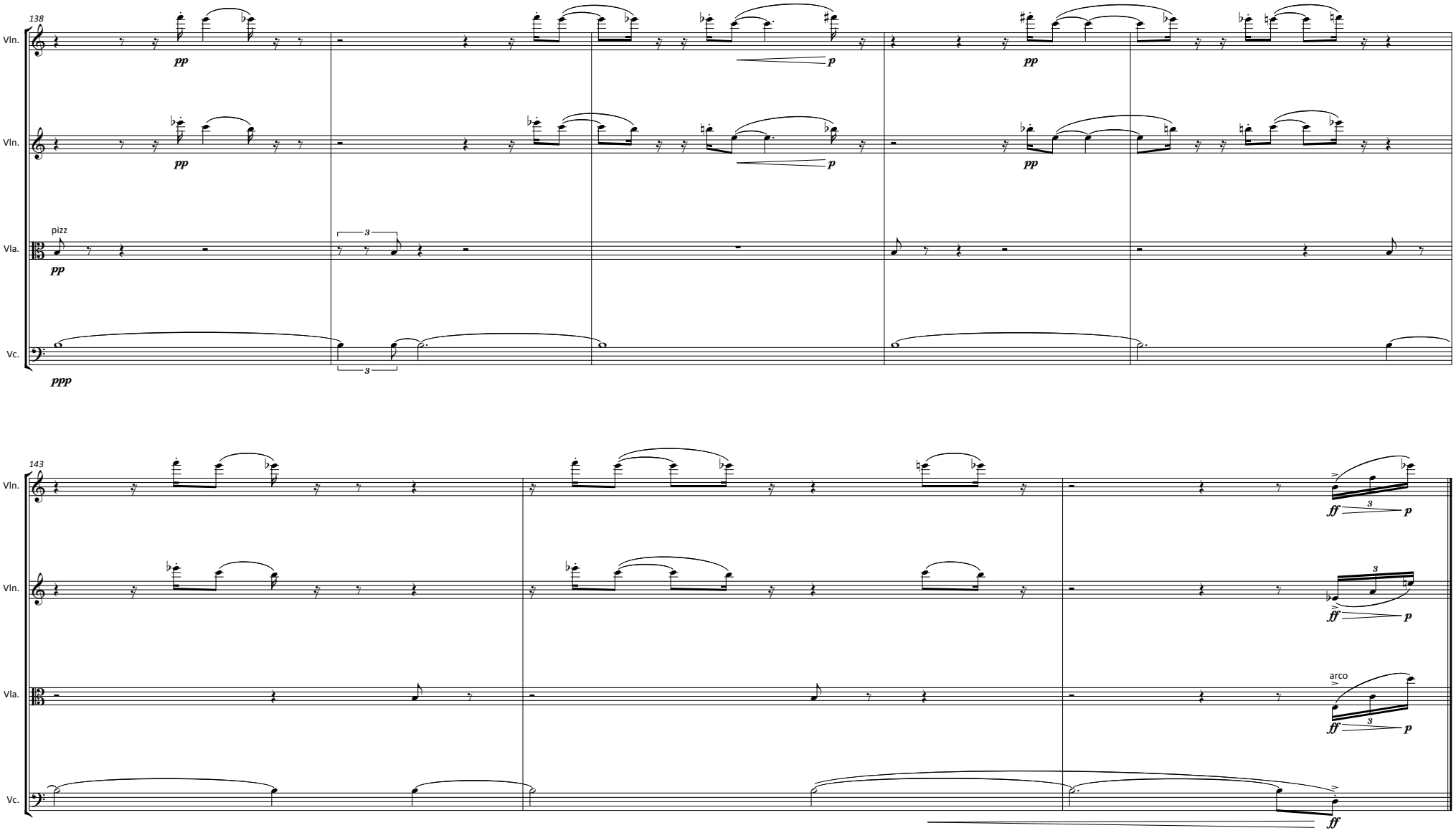

74
♩=132
Vln.
Vln.
Vla.
Vc.
pizz
arco
83
pizz


89
A
Vln.
Vln.
Vla.
Vc.
arco
pizz
gliss.
97


103
(2+2+2+3)
Vln.
Vln.
Vla.
Vc.
pizz
arco
(pizz)
B
110


115
arco
Vln.
pp
(still pizz)
Vln.
p
arco
Vla.
pp
Vc.
pp
ff
pp
120
Vln.
ff
pizz
pp
C
arco
pp
Vln.
arco
ff
pp
Vla.
ff
pp
pp
Vc.
ff
pp


D
126
pizz
arco
Vln.
Vln.
Vla.
Vc.
133
gliss.
p
pp


138
Vln.
pp
p
Vln.
pp
p
pizz
Vla.
pp
3
Vc.
ppp
3
143
Vln.
ff
3
p
Vln.
ff
3
p
arco
Vla.
ff
3
p
Vc.
ff

Stephen Hicks

Hidden traces/Ancient places
(Sinfonia for Brass)

2014

Duration:c 12'

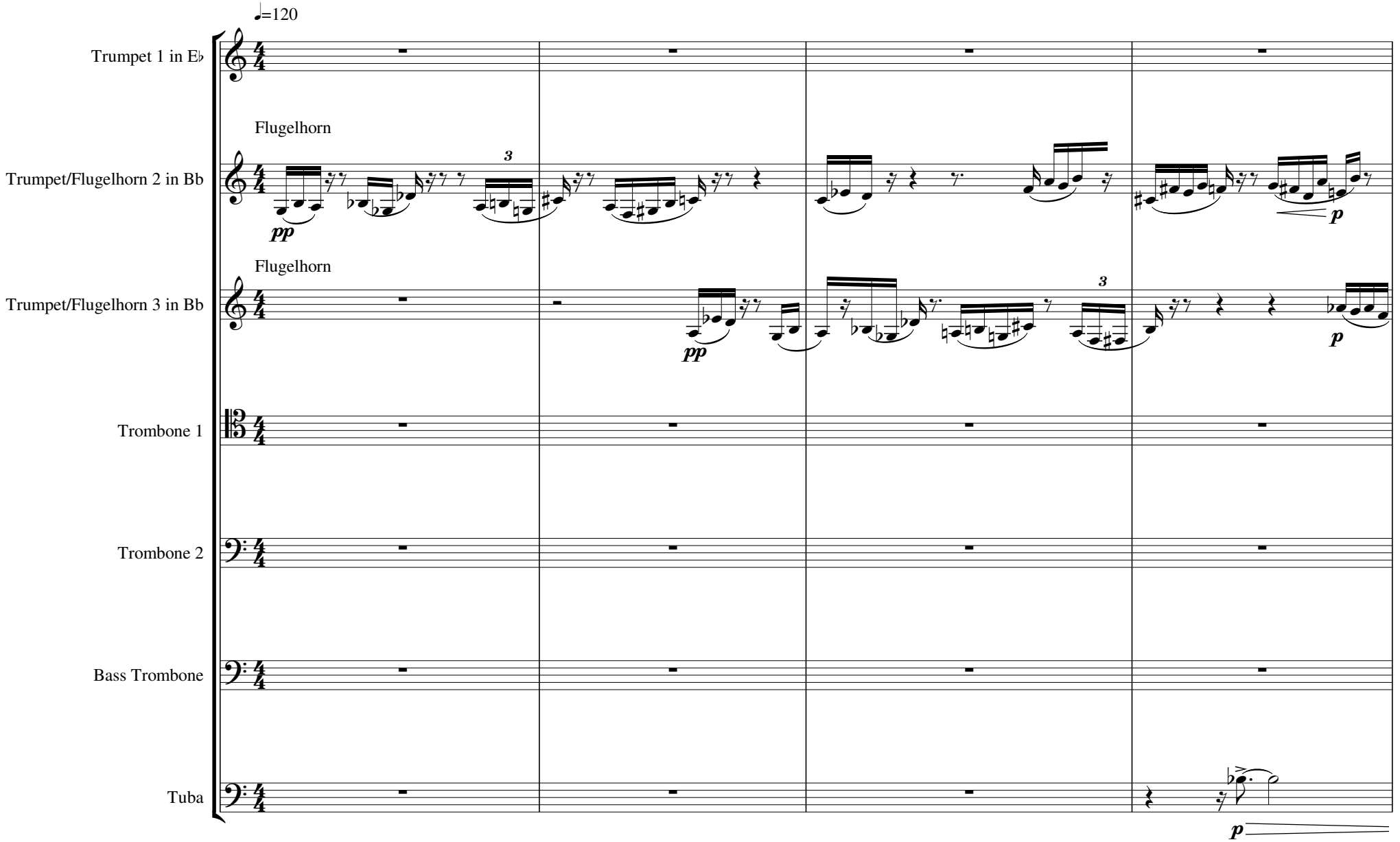
1st Trumpet in Eb trumpet
2nd Trumpet in Bb, doubling Flugelhorn in Bb
3rd Trumpet in Bb, doubling Flugelhorn in Bb
1st Trombone with F plug
2nd Trombone with F plug
3rd Trombone with F and Bb plug
Tuba in Eb

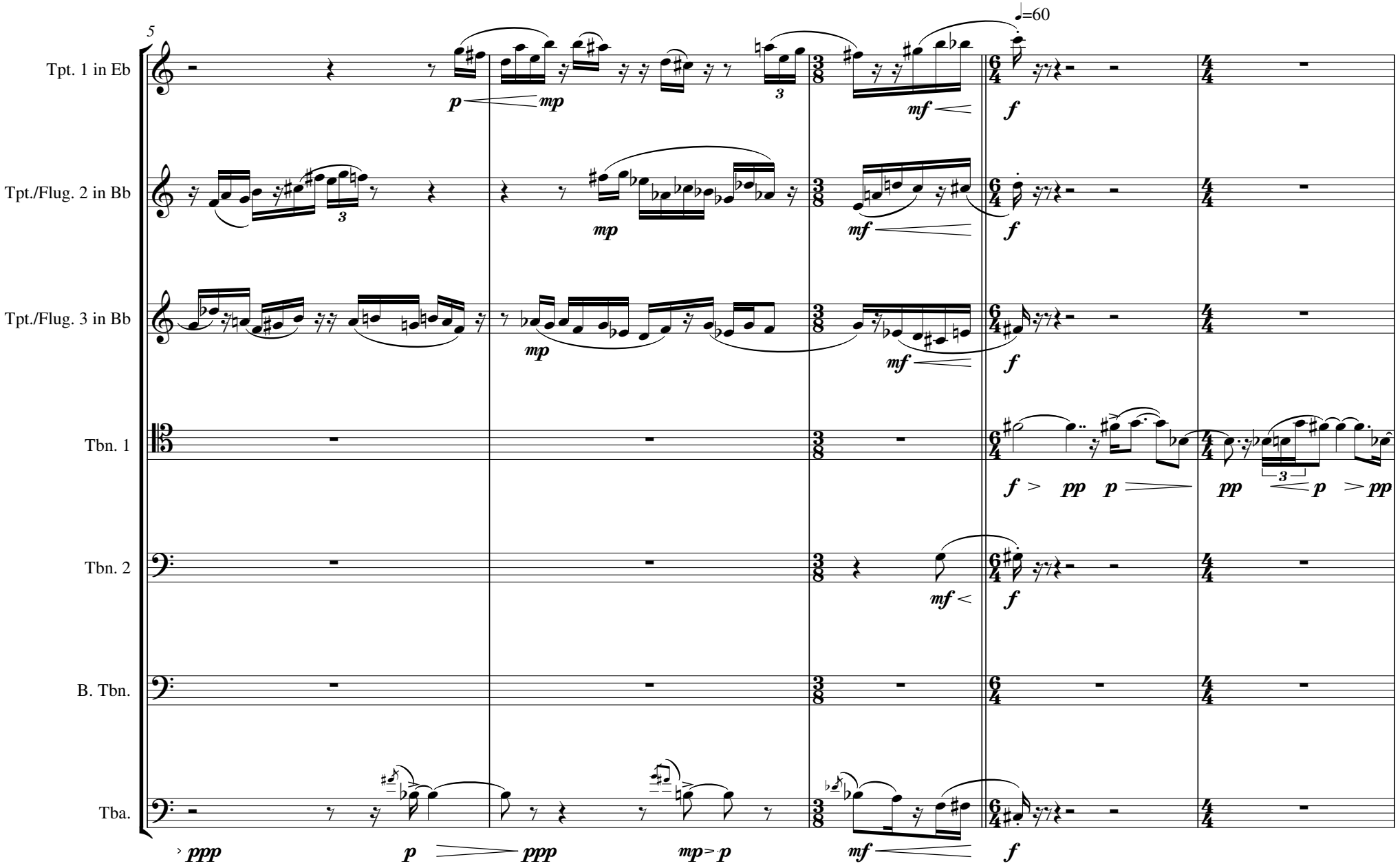
Score in C

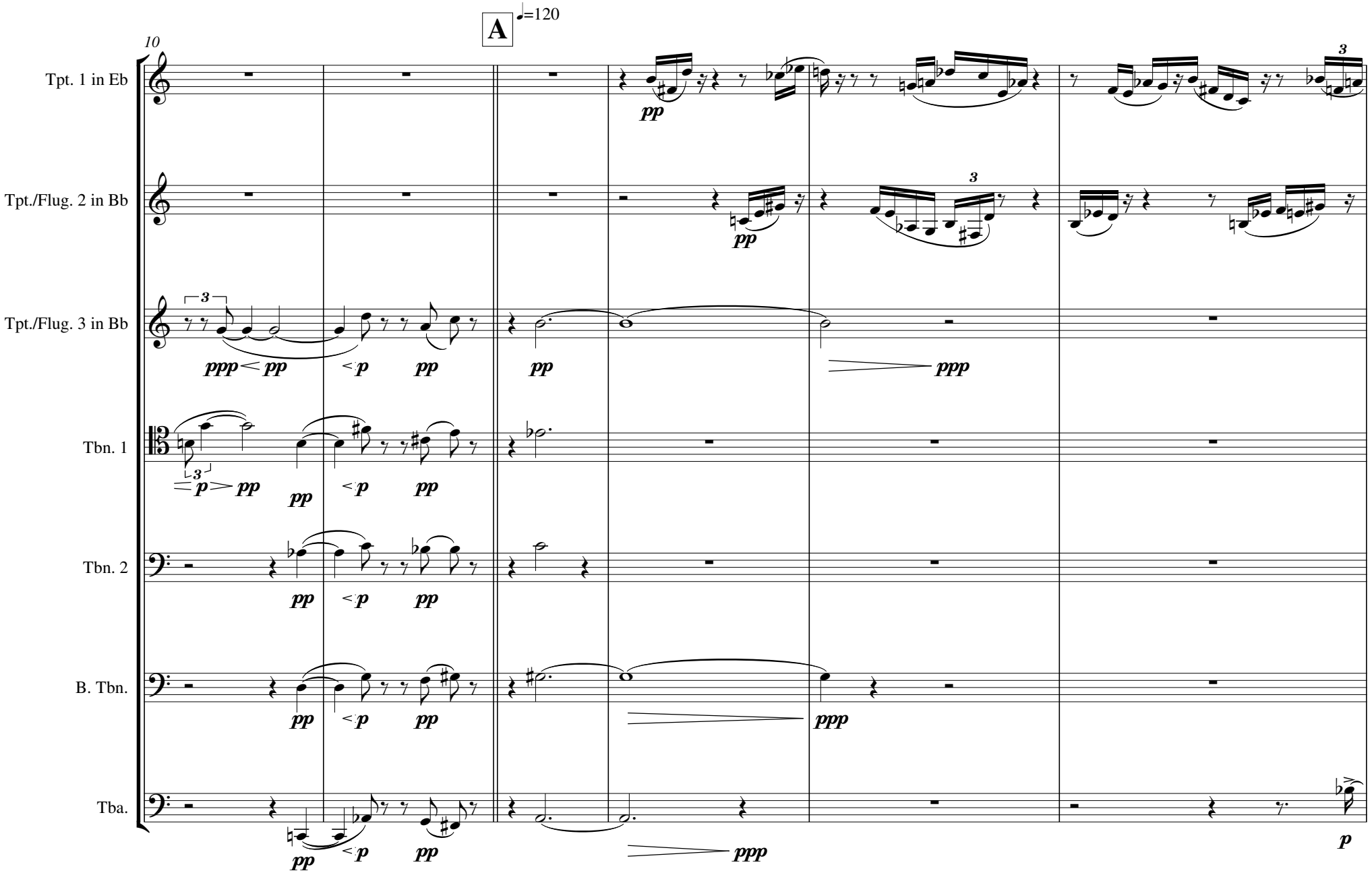
Bars 129 and following, the trumpets should
play a tremolo effect using alternative fingerings
as directed - NB although the notation
is the same this is not flutter tonguing

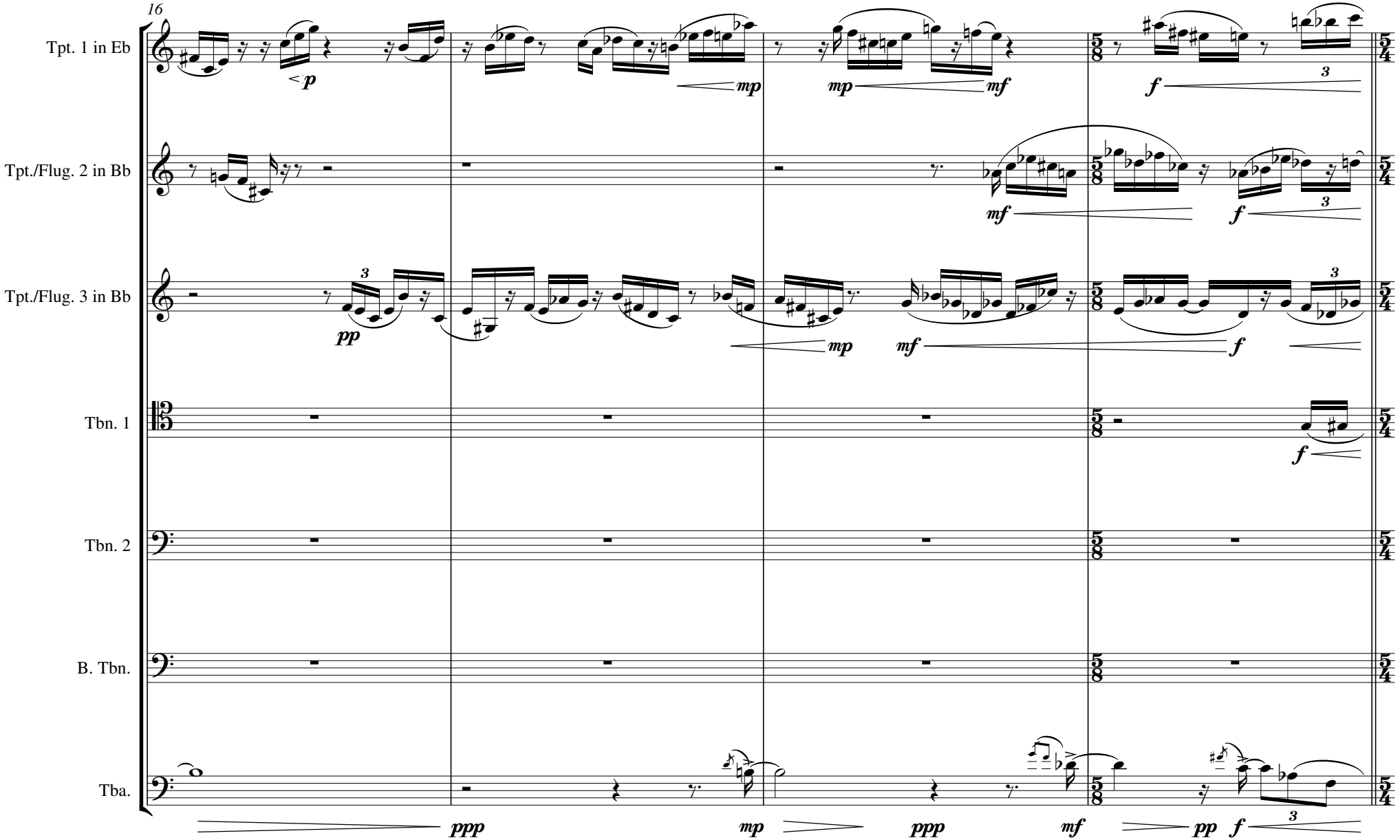
Hidden traces/ Ancient places
(Sinfonia for Brass)
I

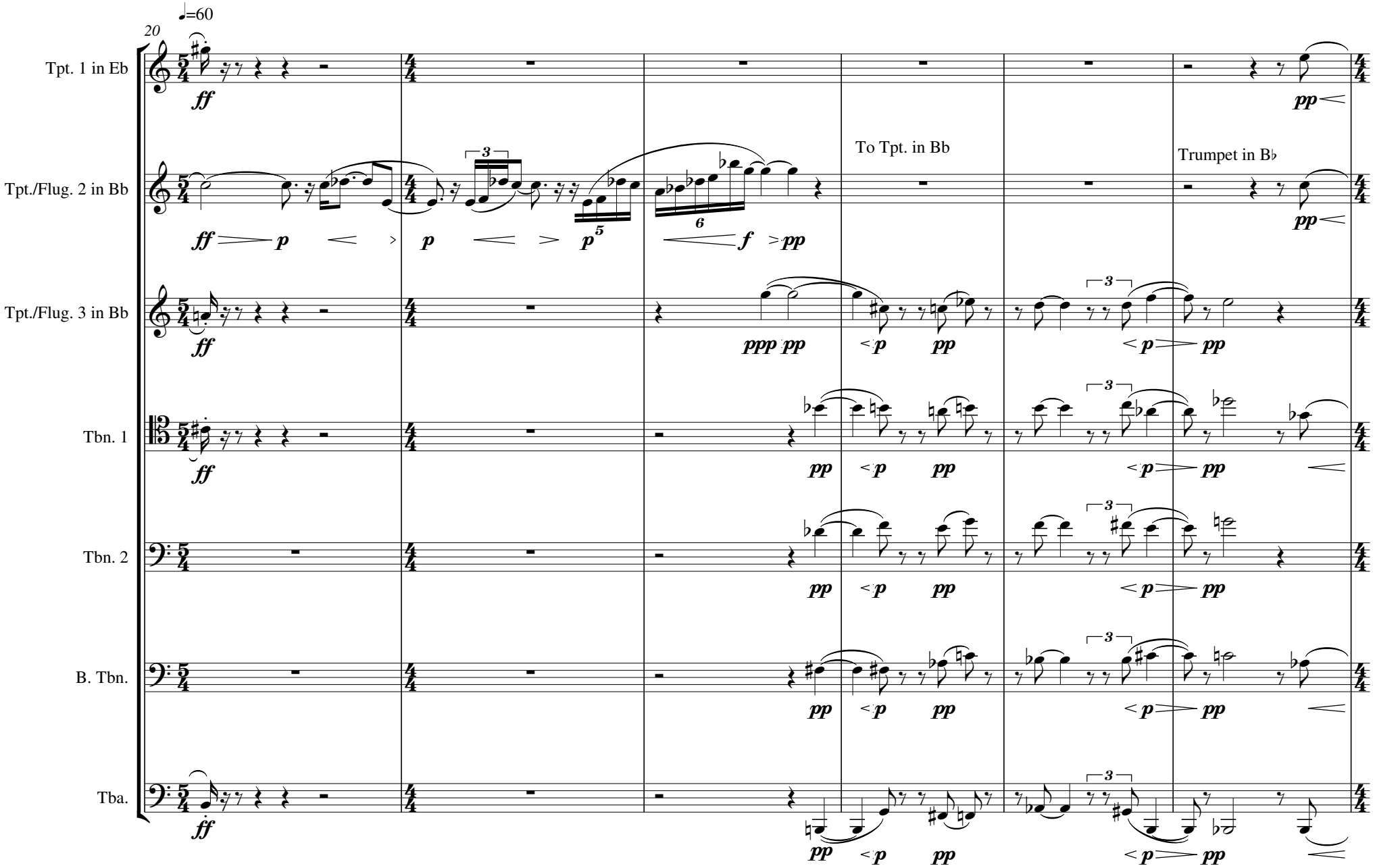
Stephen Hicks

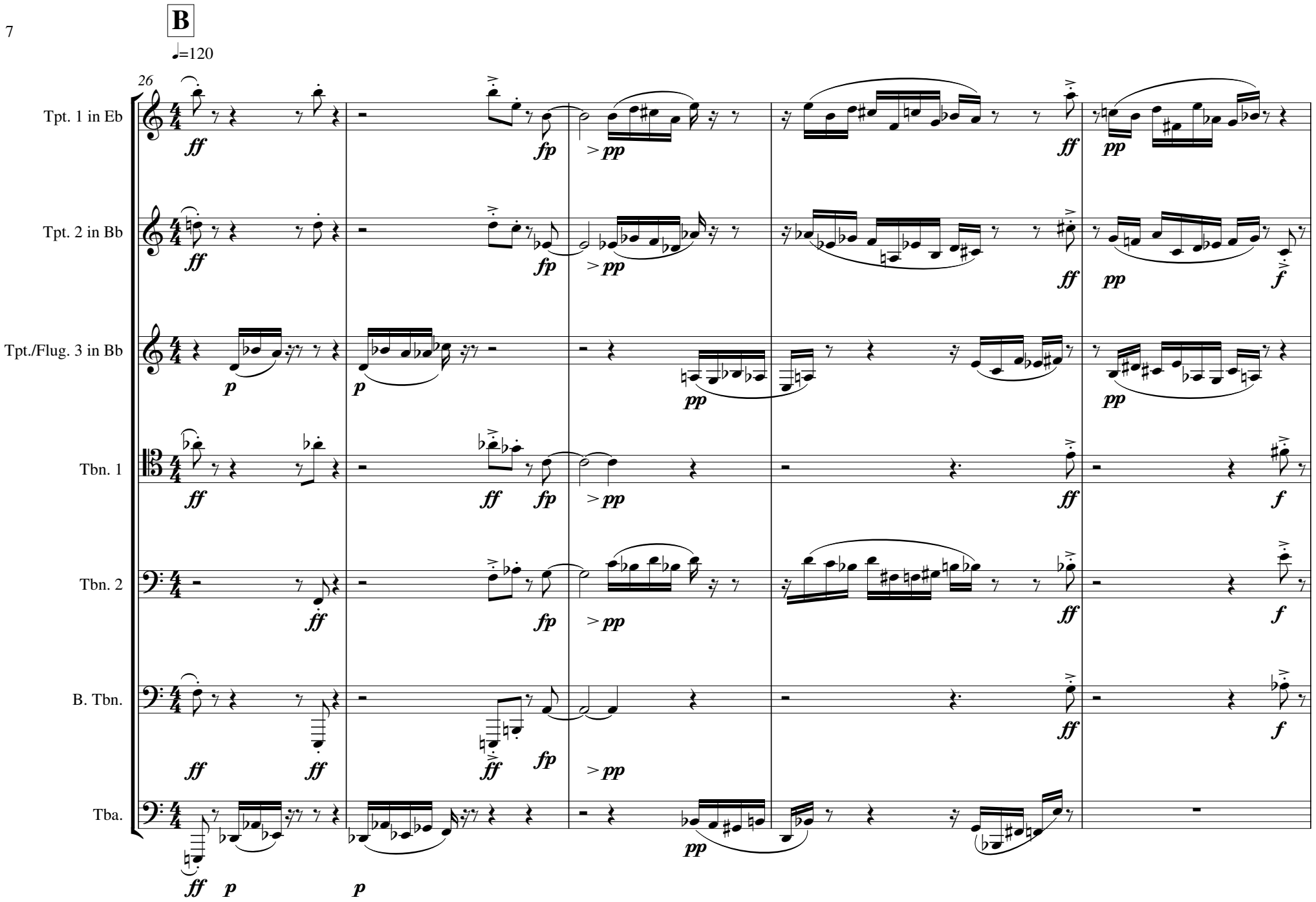



5
♩=60
Tpt. 1 in Eb
Tpt./Flug. 2 in Bb
Tpt./Flug. 3 in Bb
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
p
mp
mf
f
pp
ppp
mp> p

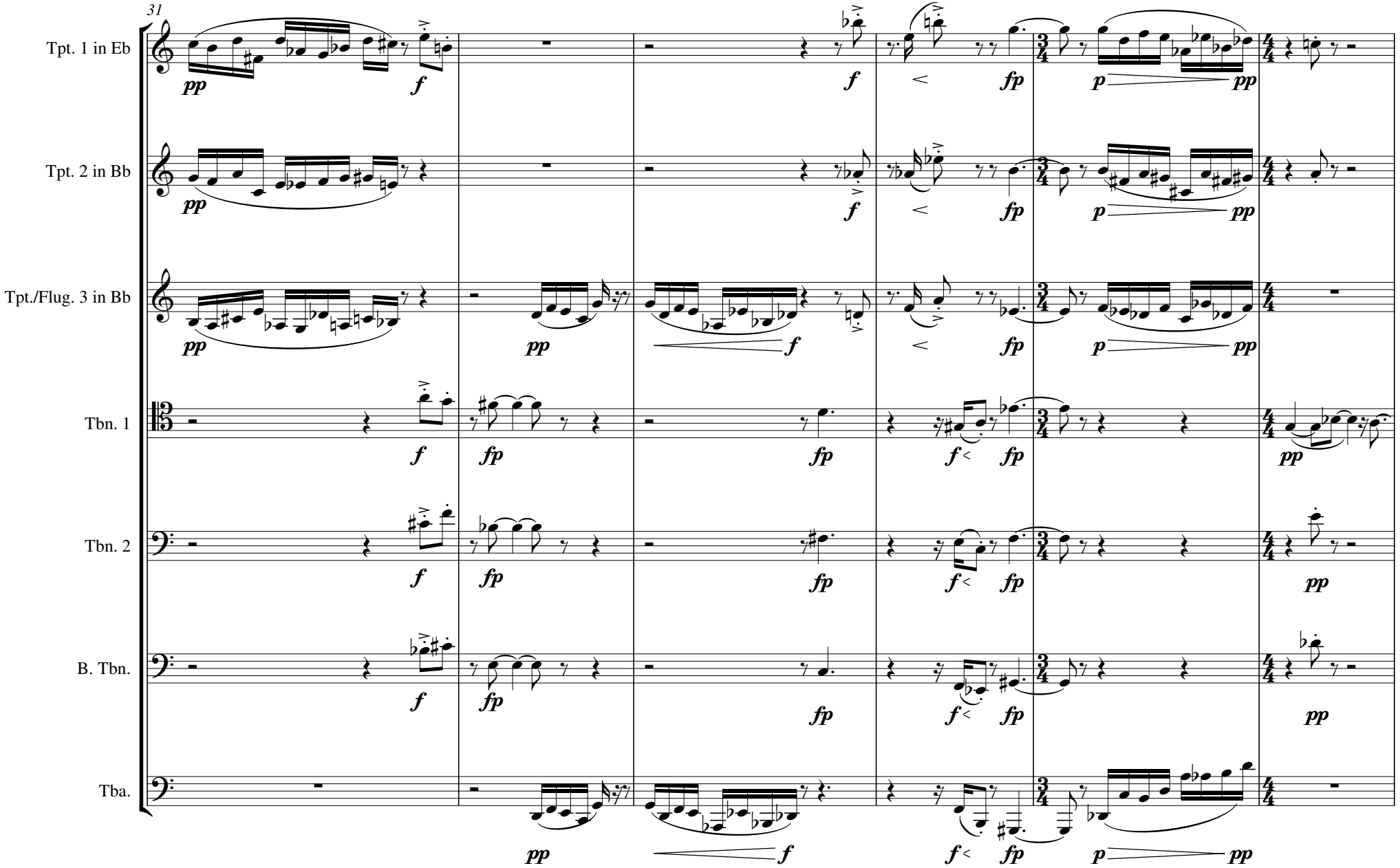

A
♩=120
10
Tpt. 1 in Eb
Tpt./Flug. 2 in Bb
Tpt./Flug. 3 in Bb
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
pp
ppp
p

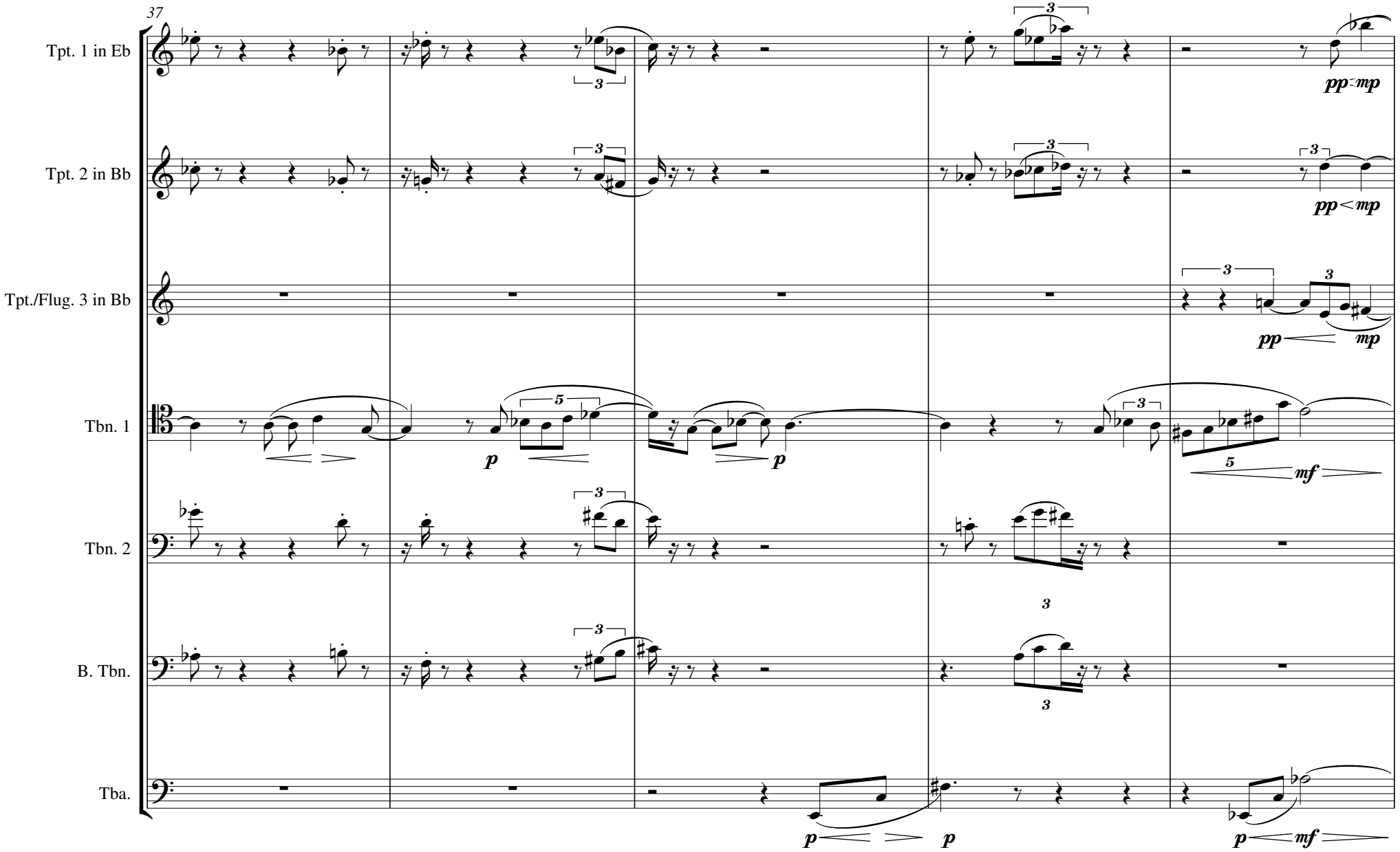

16
Tpt. 1 in Eb
Tpt./Flug. 2 in Bb
Tpt./Flug. 3 in Bb
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
p
mp
mf
f
pp
ppp
3
5/8
5/4

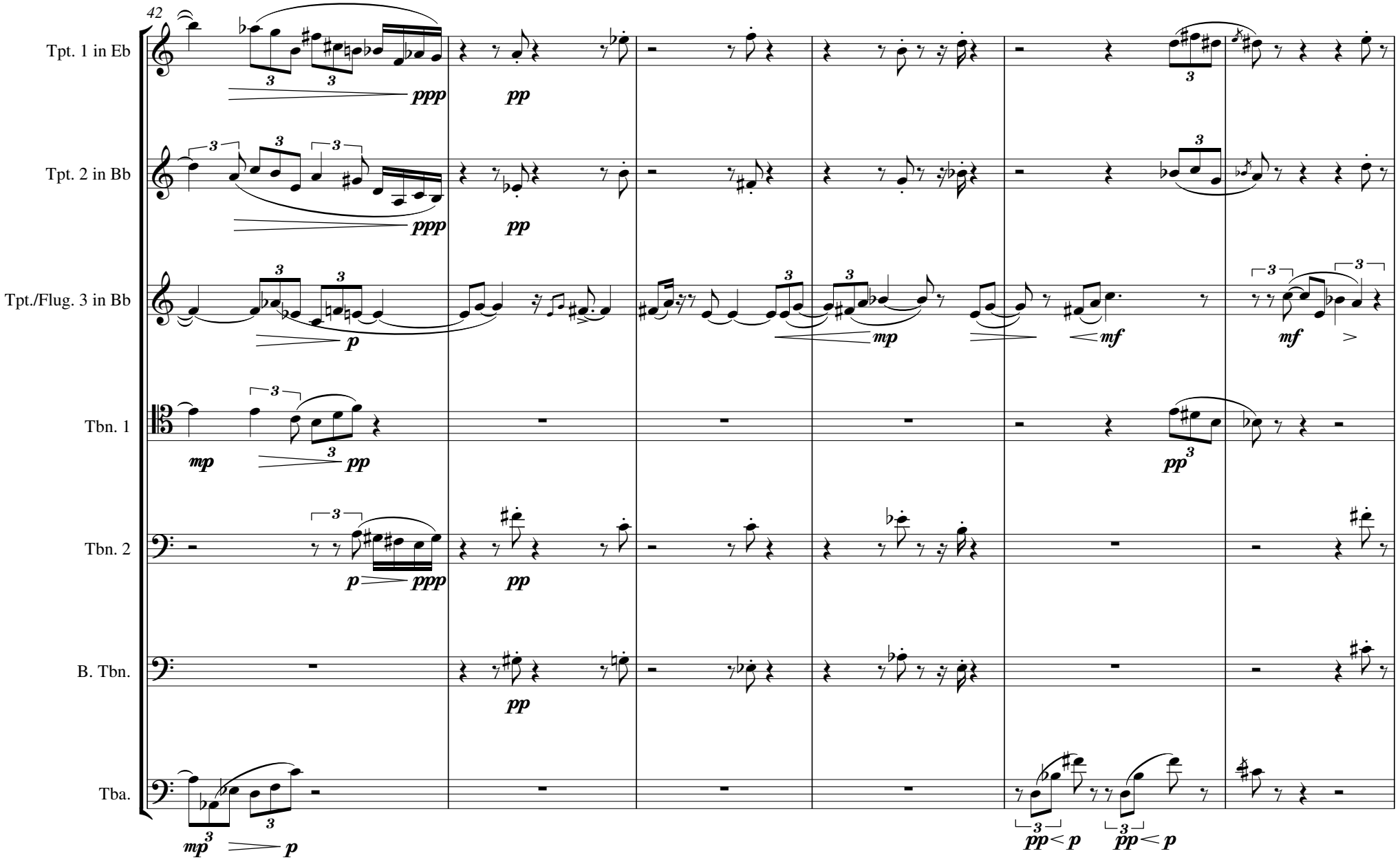

20
♩=60
Tpt. 1 in Eb
Tpt./Flug. 2 in Bb
Tpt./Flug. 3 in Bb
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
To Tpt. in Bb
Trumpet in B♭

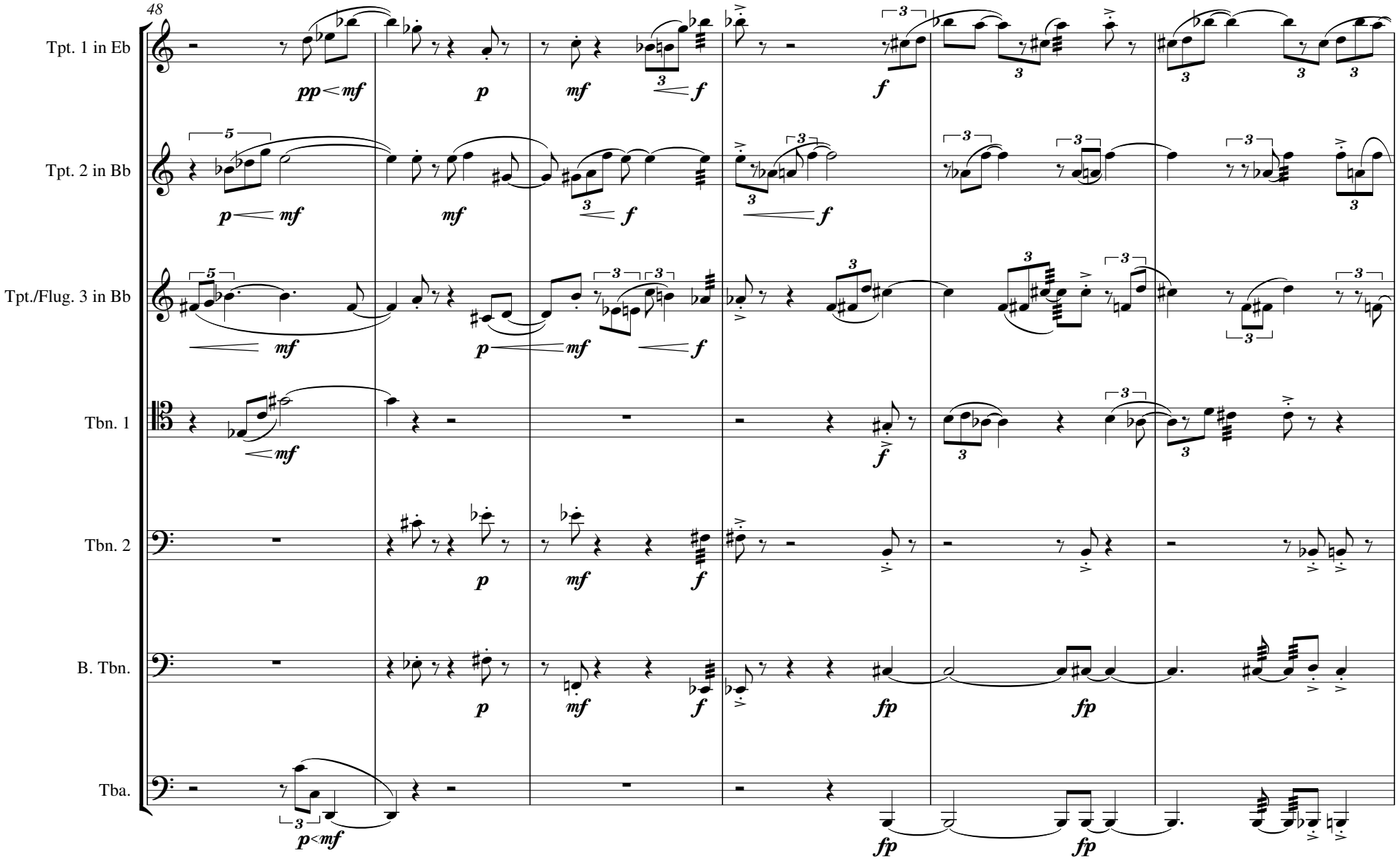

B
♩=120
26
Tpt. 1 in Eb
Tpt. 2 in Bb
Tpt./Flug. 3 in Bb
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
ff
fp
pp
p
f

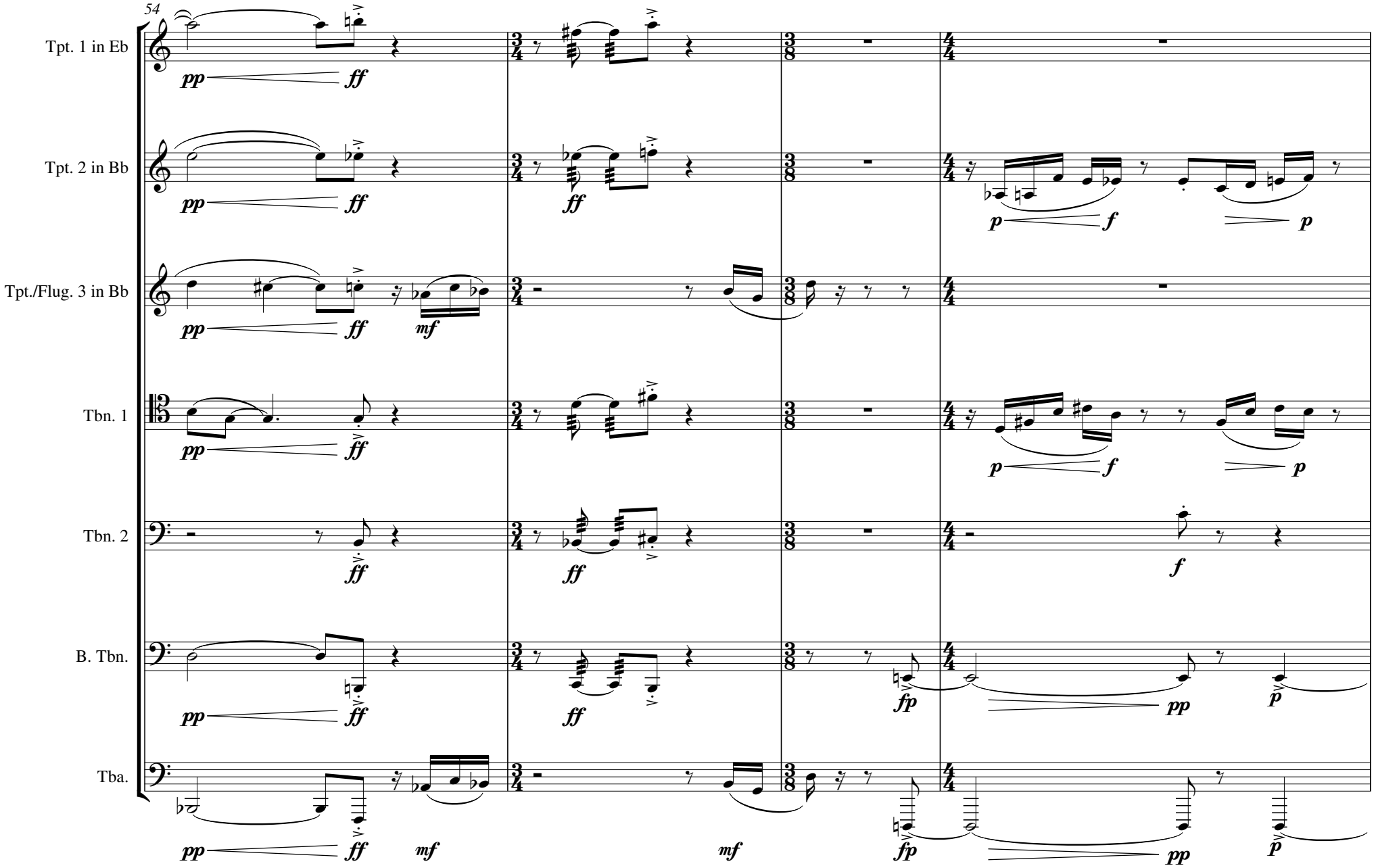
C

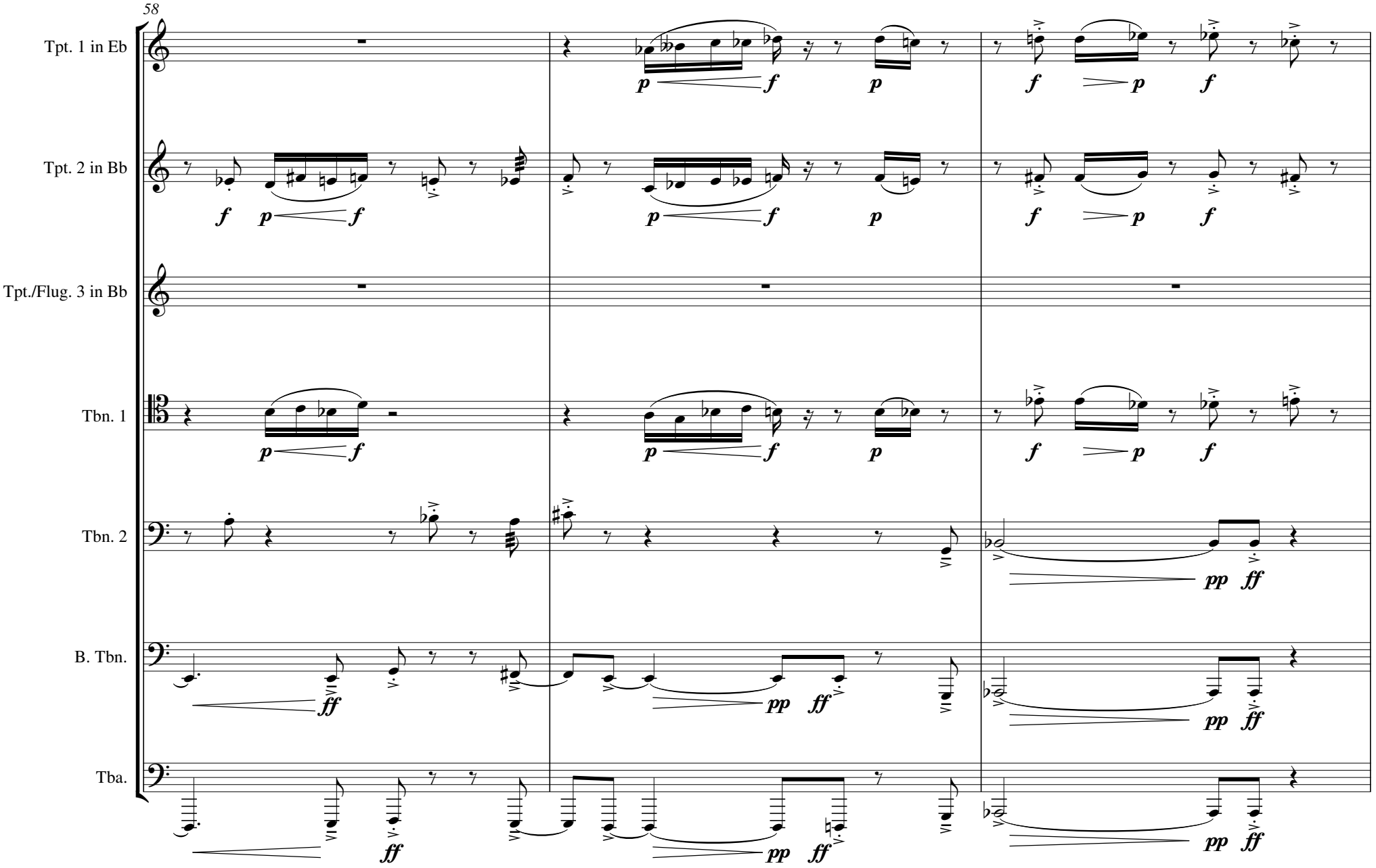


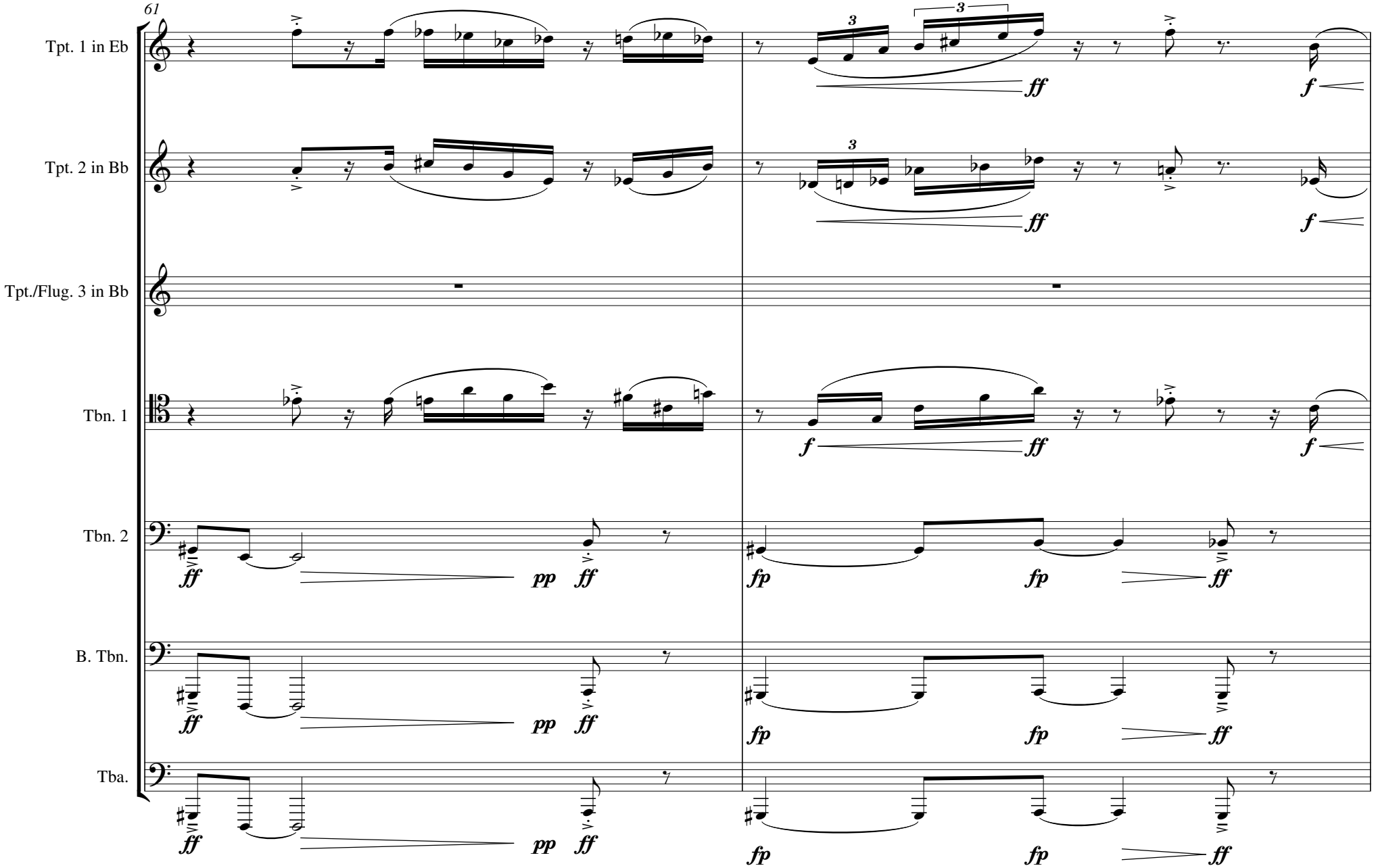

37
Tpt. 1 in Eb
Tpt. 2 in Bb
Tpt./Flug. 3 in Bb
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
pp-mp
pp<mp
pp
mp
p
p
mf
p
p
p
mf

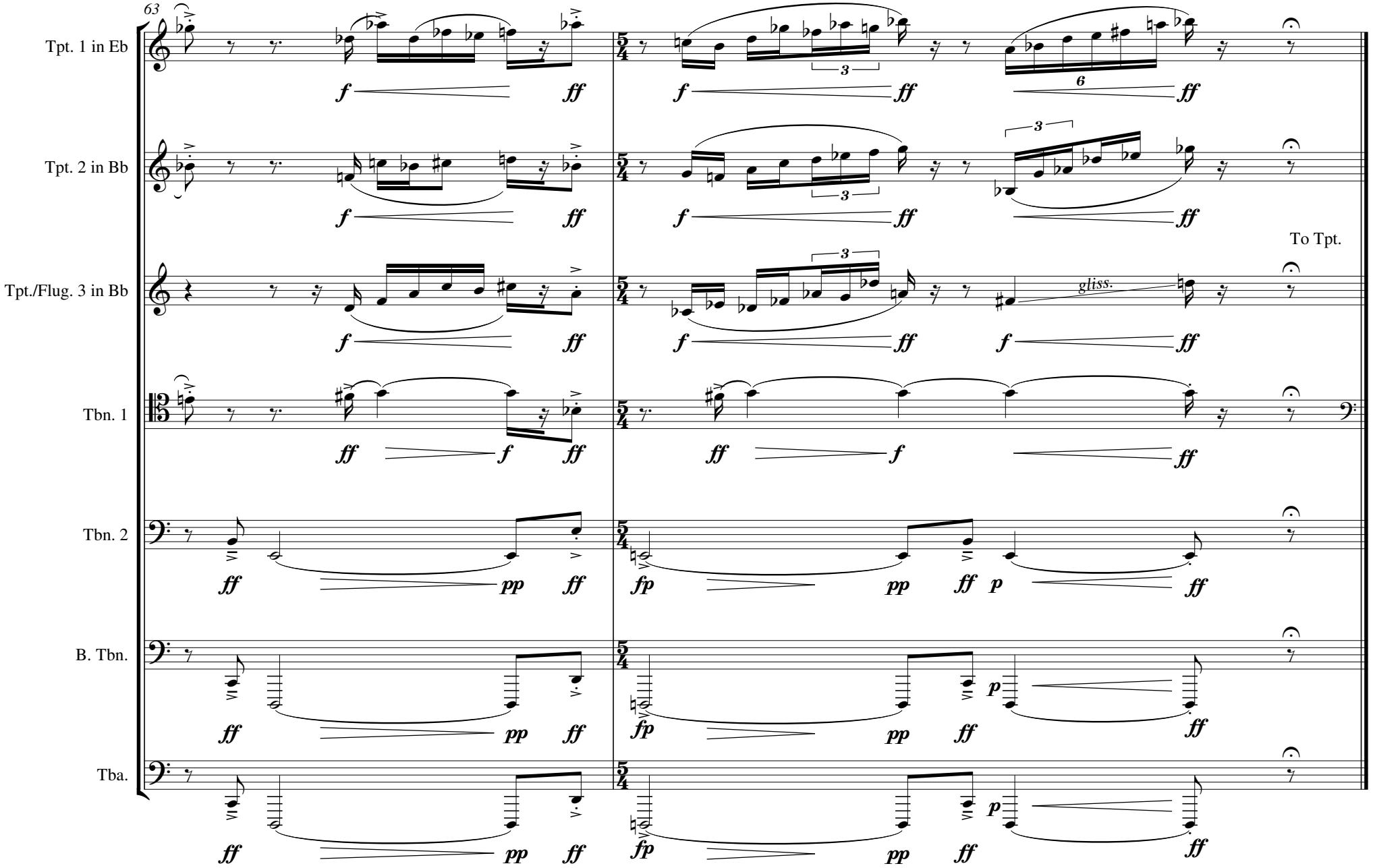

42
Tpt. 1 in Eb
Tpt. 2 in Bb
Tpt./Flug. 3 in Bb
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
ppp
pp
p
mp
mf
pp
p
ppp
pp
pp
mp
p
pp
p
pp
p

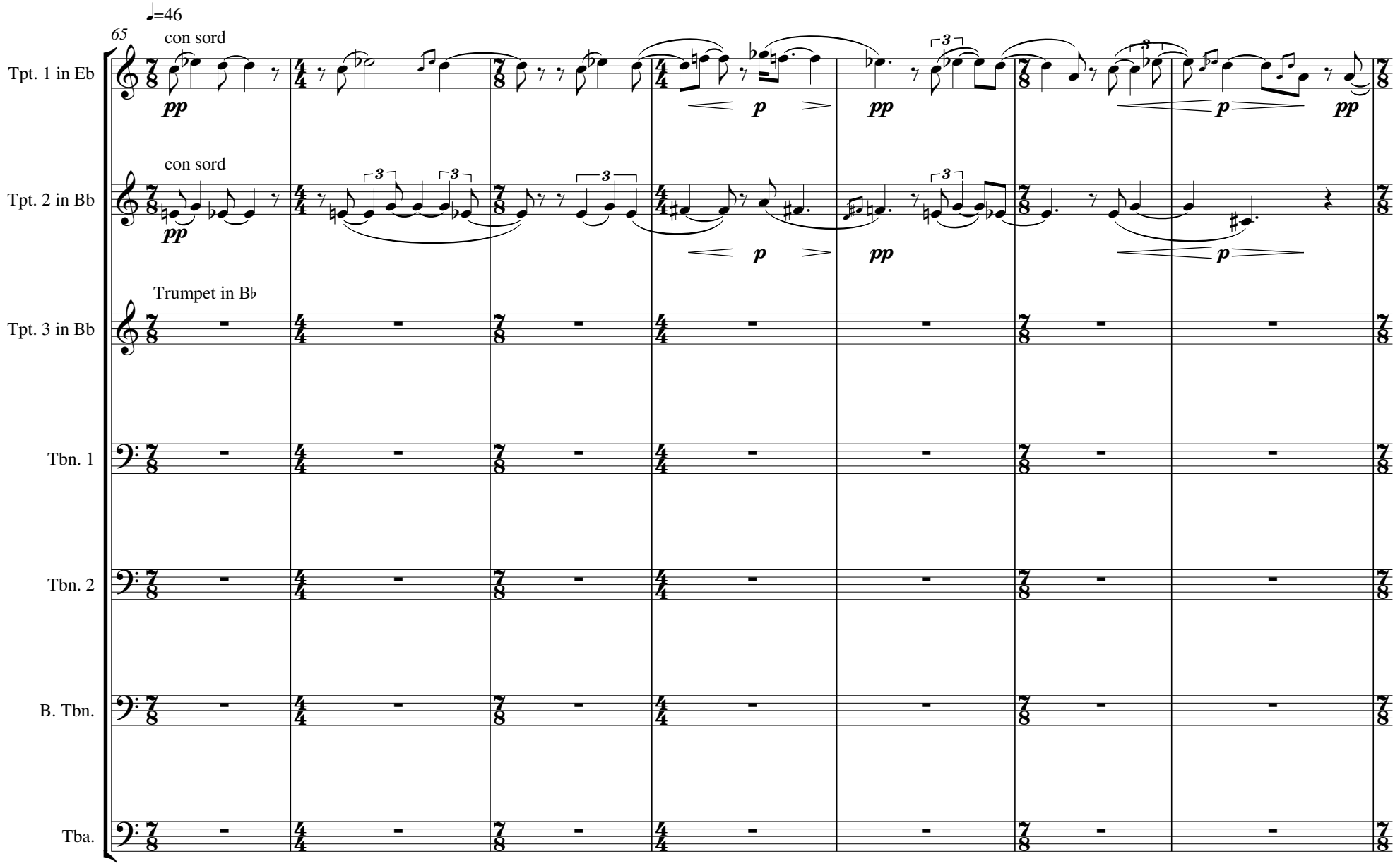

48
Tpt. 1 in Eb
Tpt. 2 in Bb
Tpt./Flug. 3 in Bb
Tbn. 1
Tbn. 2
B. Tbn.
Tba.

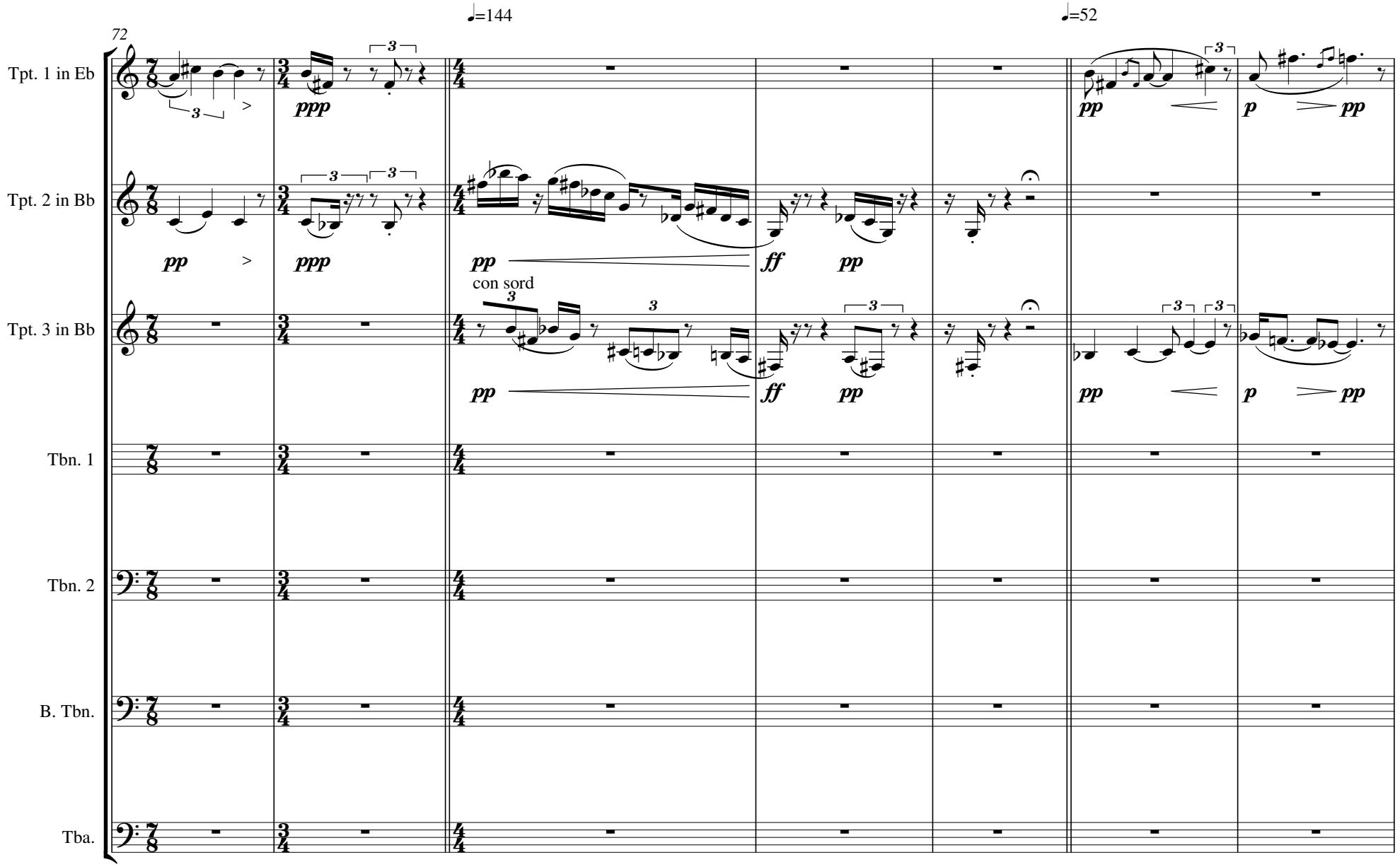

54
Tpt. 1 in Eb
Tpt. 2 in Bb
Tpt./Flug. 3 in Bb
Tbn. 1
Tbn. 2
B. Tbn.
Tba.

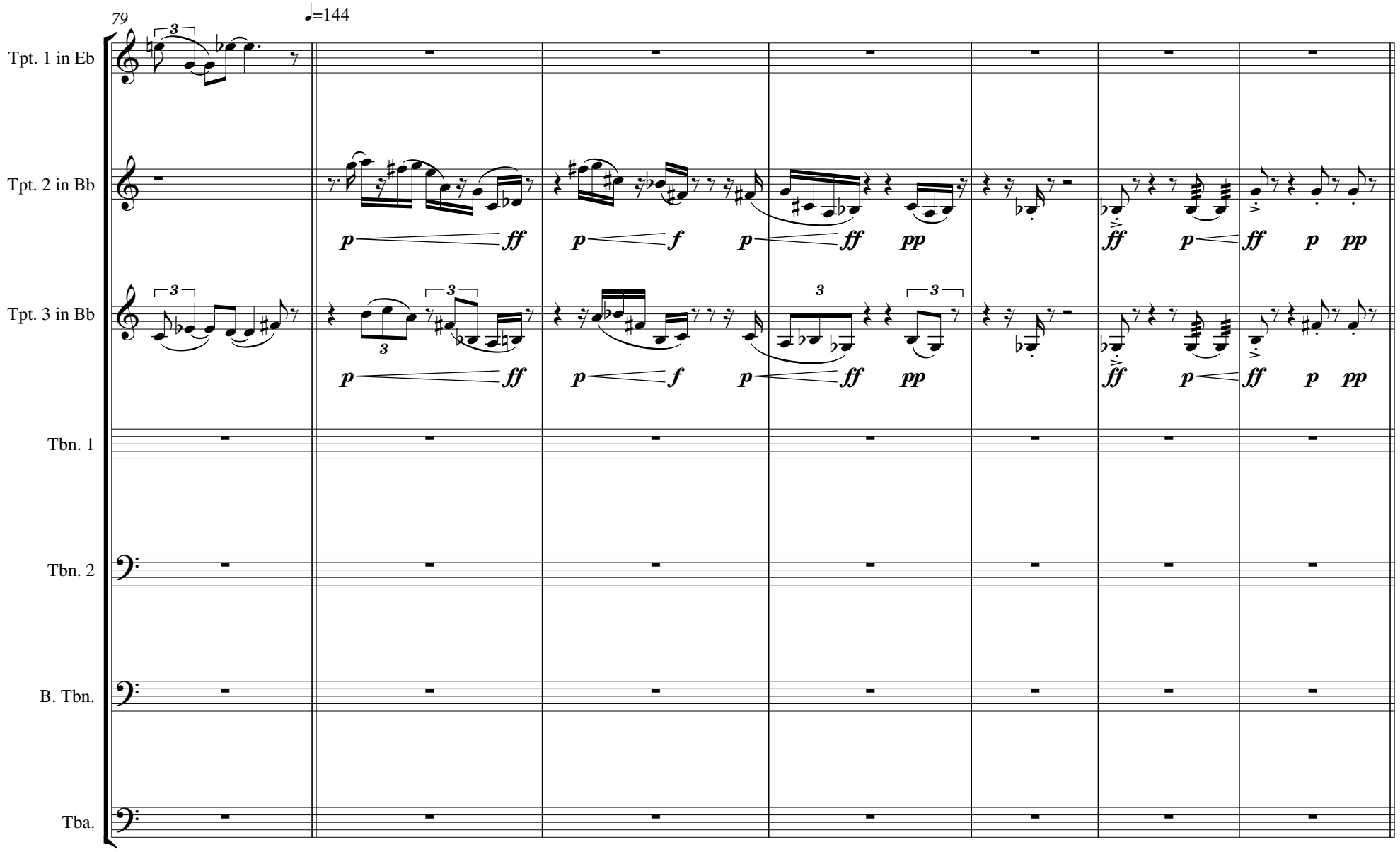

58
Tpt. 1 in Eb
Tpt. 2 in Bb
Tpt./Flug. 3 in Bb
Tbn. 1
Tbn. 2
B. Tbn.
Tba.

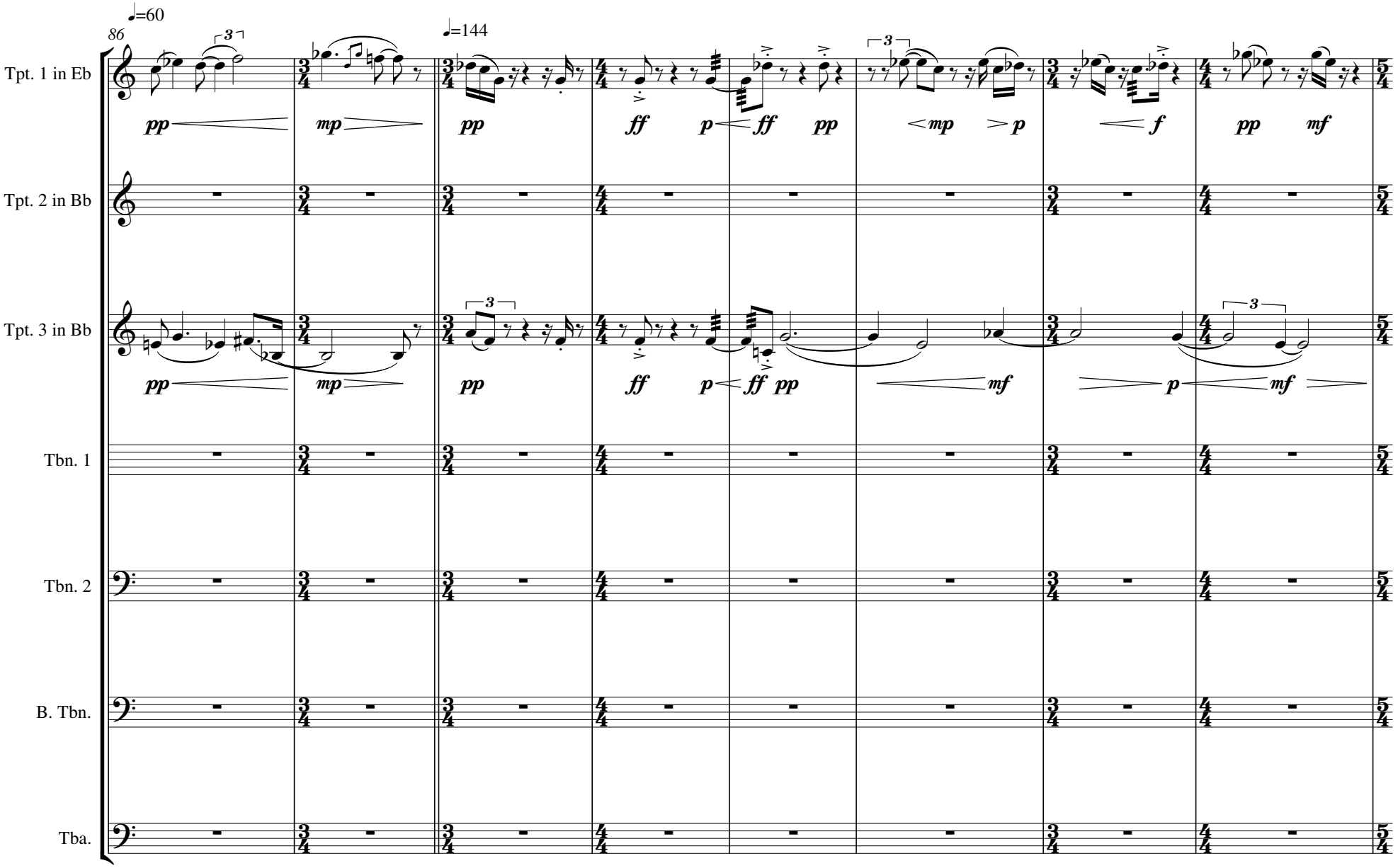

61
Tpt. 1 in Eb
Tpt. 2 in Bb
Tpt./Flug. 3 in Bb
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
3
ff
f
pp
fp

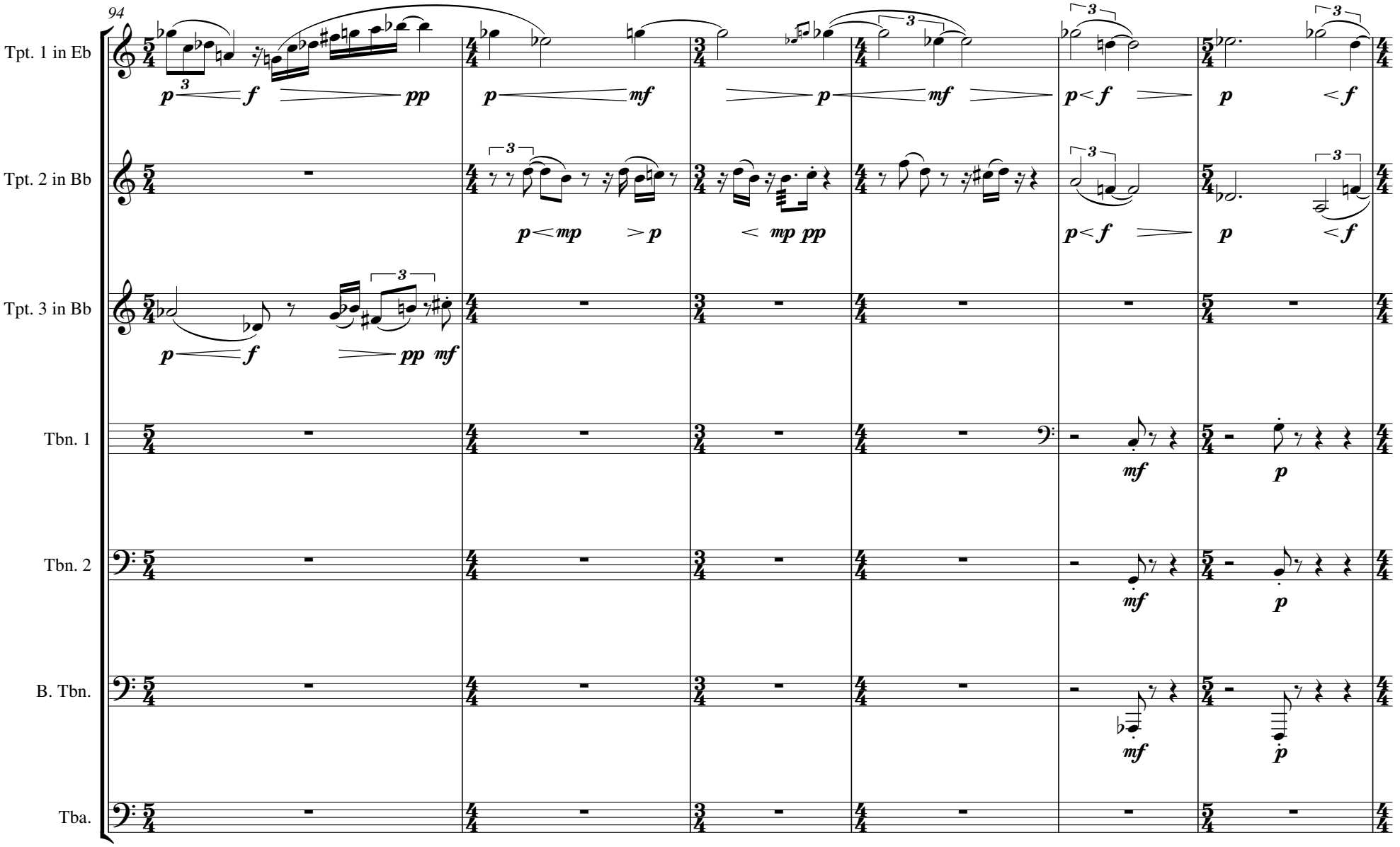

63
Tpt. 1 in Eb
Tpt. 2 in Bb
Tpt./Flug. 3 in Bb
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
To Tpt.
gliss.

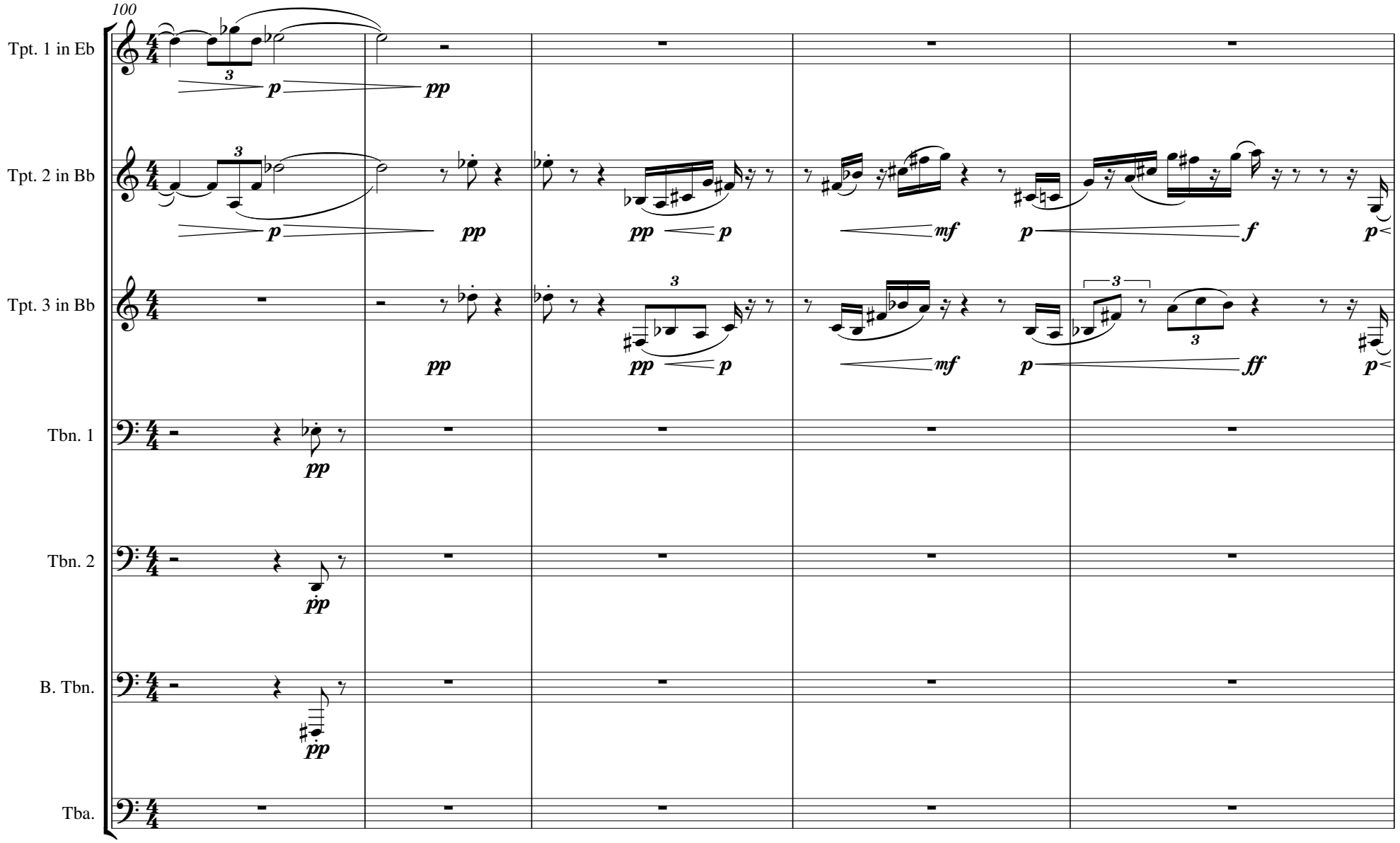

♩=46
65
con sord
Tpt. 1 in Eb
pp
p
pp
p
pp
con sord
Tpt. 2 in Bb
pp
p
pp
p
Trumpet in B♭
Tpt. 3 in Bb
Tbn. 1
Tbn. 2
B. Tbn.
Tba.

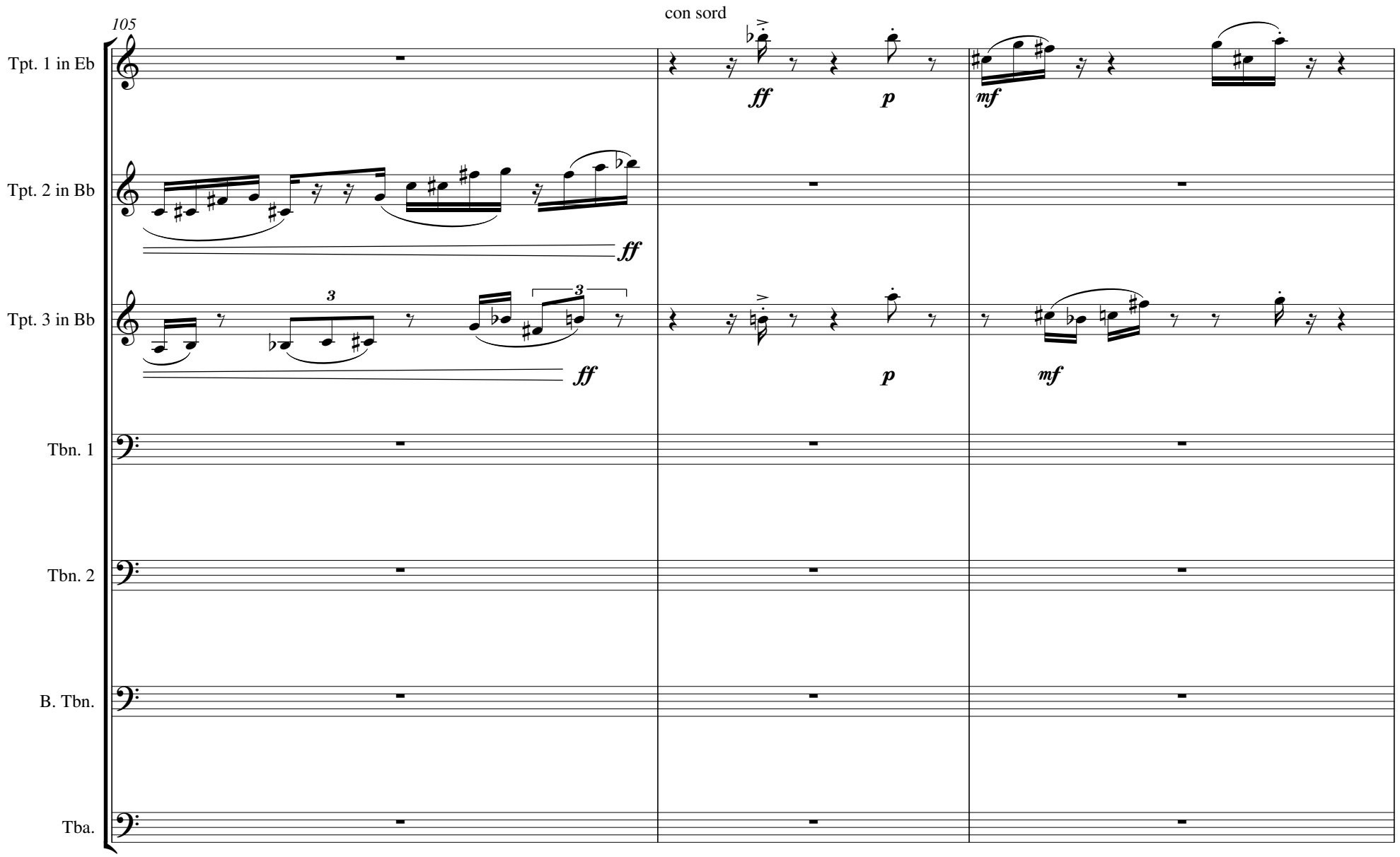

72
♩=144
♩=52
Tpt. 1 in Eb
Tpt. 2 in Bb
Tpt. 3 in Bb
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
con sord

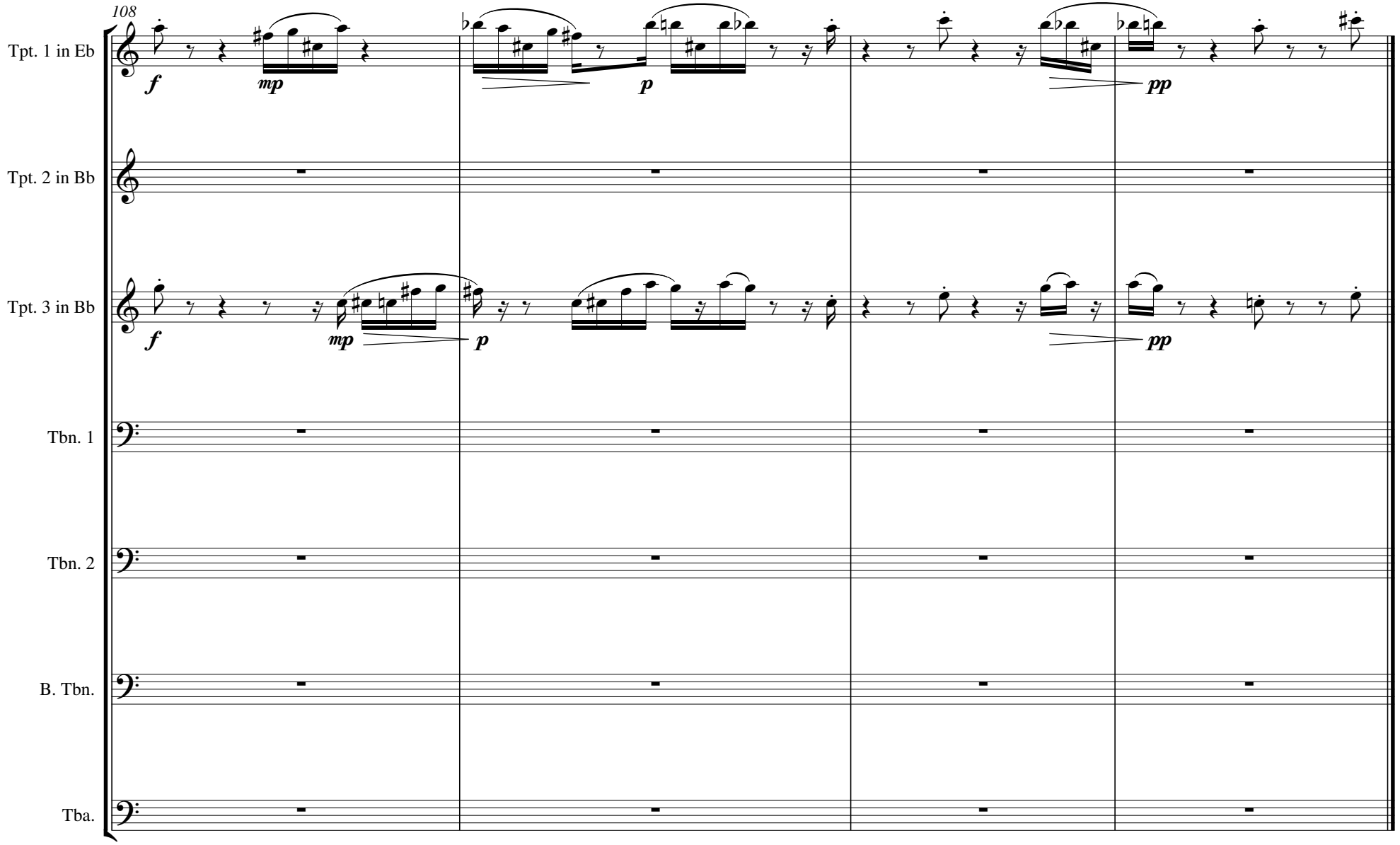

79
♩=144
Tpt. 1 in Eb
Tpt. 2 in Bb
Tpt. 3 in Bb
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
p ff p f p ff pp
ff p ff p pp

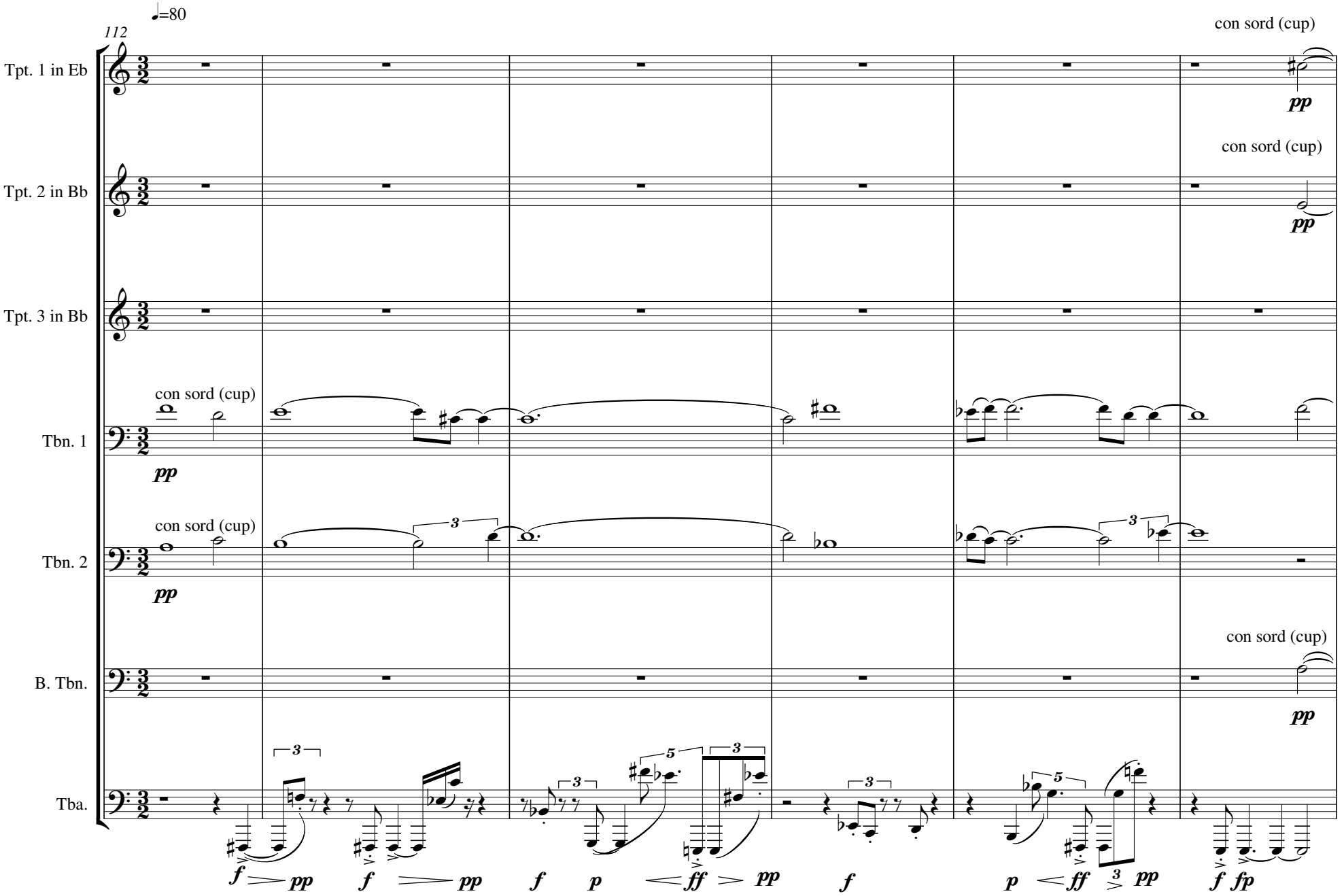

86
♩=60
♩=144
Tpt. 1 in Eb
Tpt. 2 in Bb
Tpt. 3 in Bb
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
pp
mp
pp
ff
p
ff
pp
mp
p
f
pp
mf
pp
mp
pp
ff
p
ff
pp
mf
p
mf

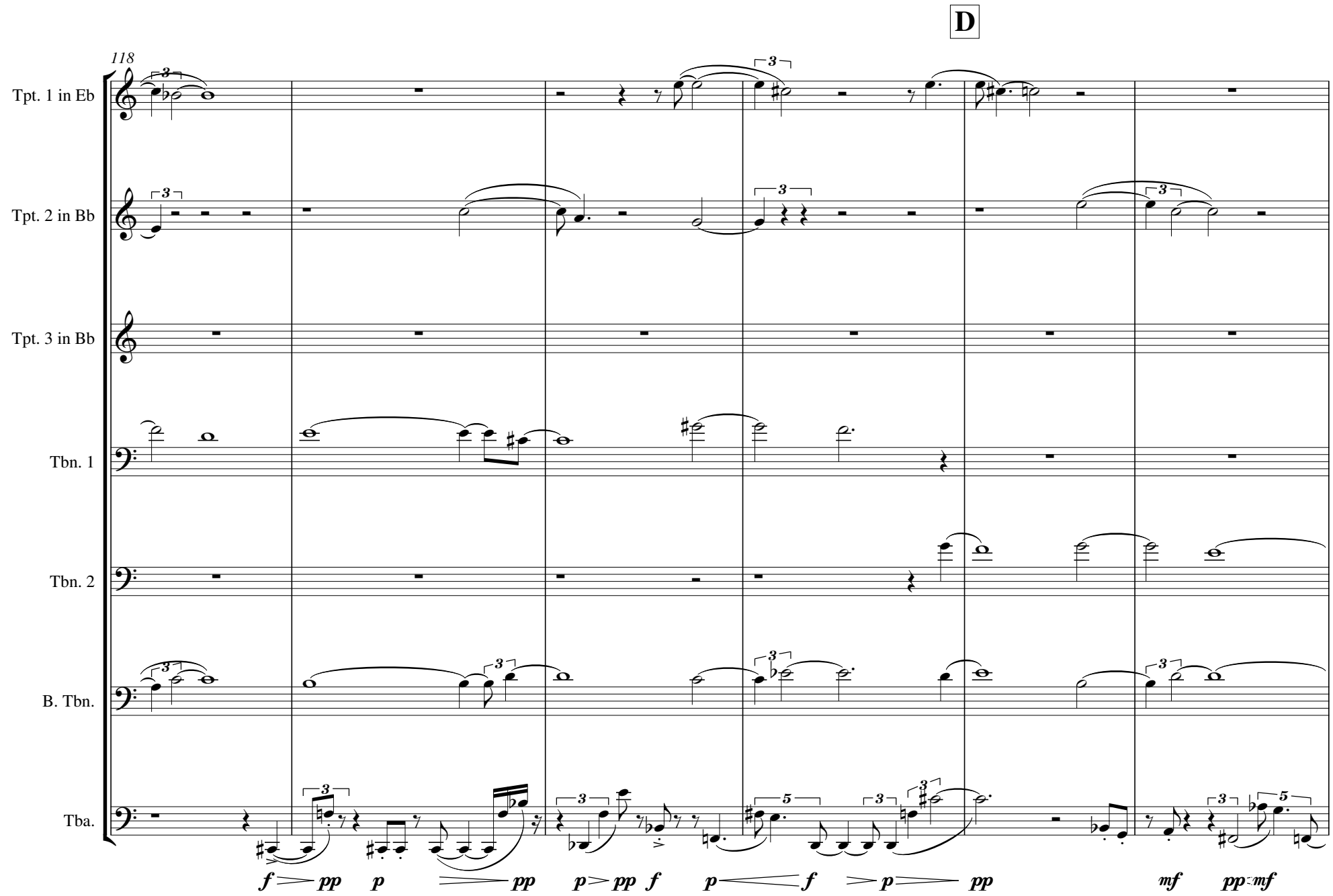

94
Tpt. 1 in Eb
Tpt. 2 in Bb
Tpt. 3 in Bb
Tbn. 1
Tbn. 2
B. Tbn.
Tba.

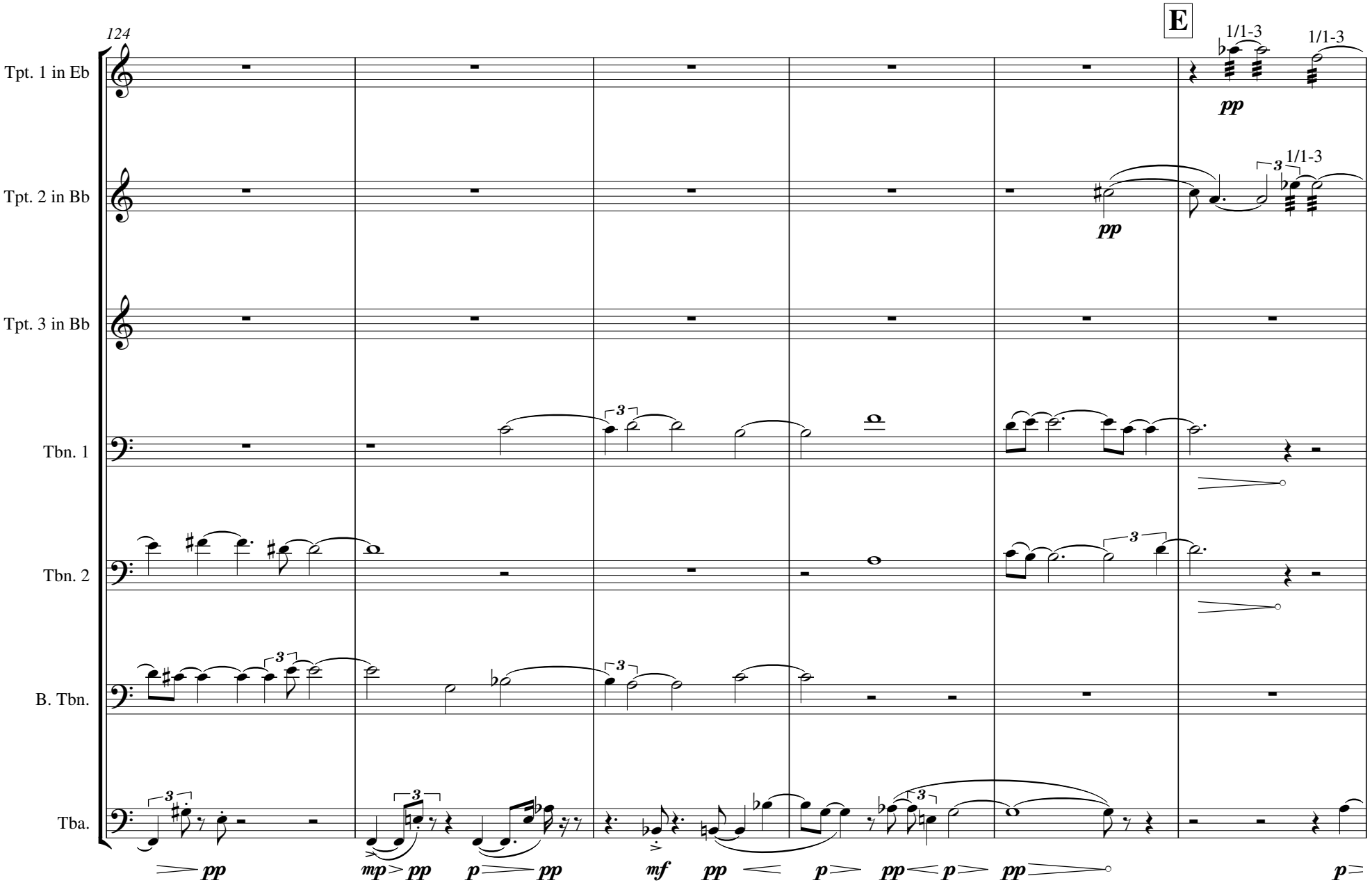

100
Tpt. 1 in Eb
Tpt. 2 in Bb
Tpt. 3 in Bb
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
p
pp
mf
f
ff

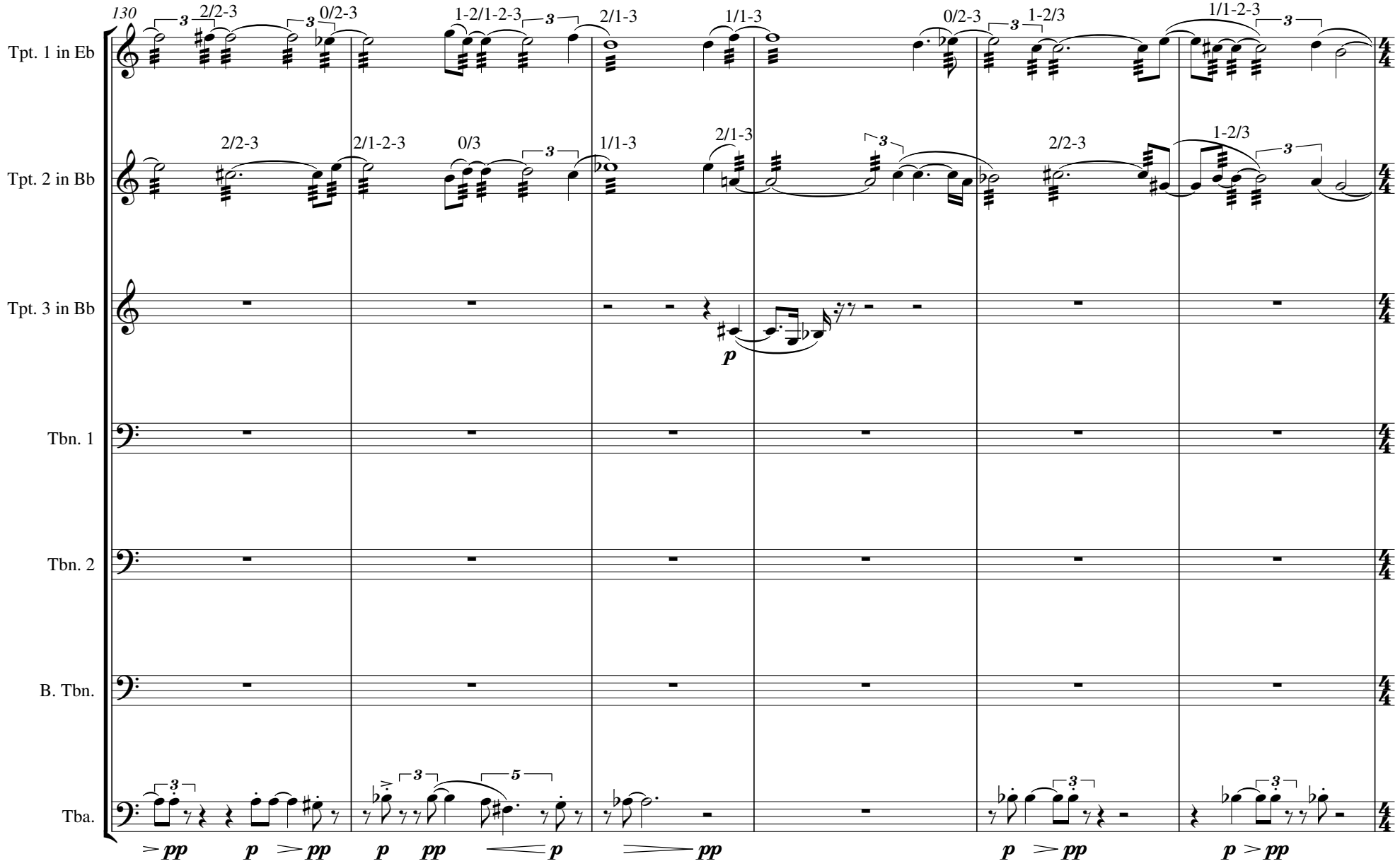

105
con sord
Tpt. 1 in Eb
Tpt. 2 in Bb
Tpt. 3 in Bb
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
ff
p
mf
ff
p
mf
ff
3
3


108
Tpt. 1 in Eb
Tpt. 2 in Bb
Tpt. 3 in Bb
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
f
mp
p
pp

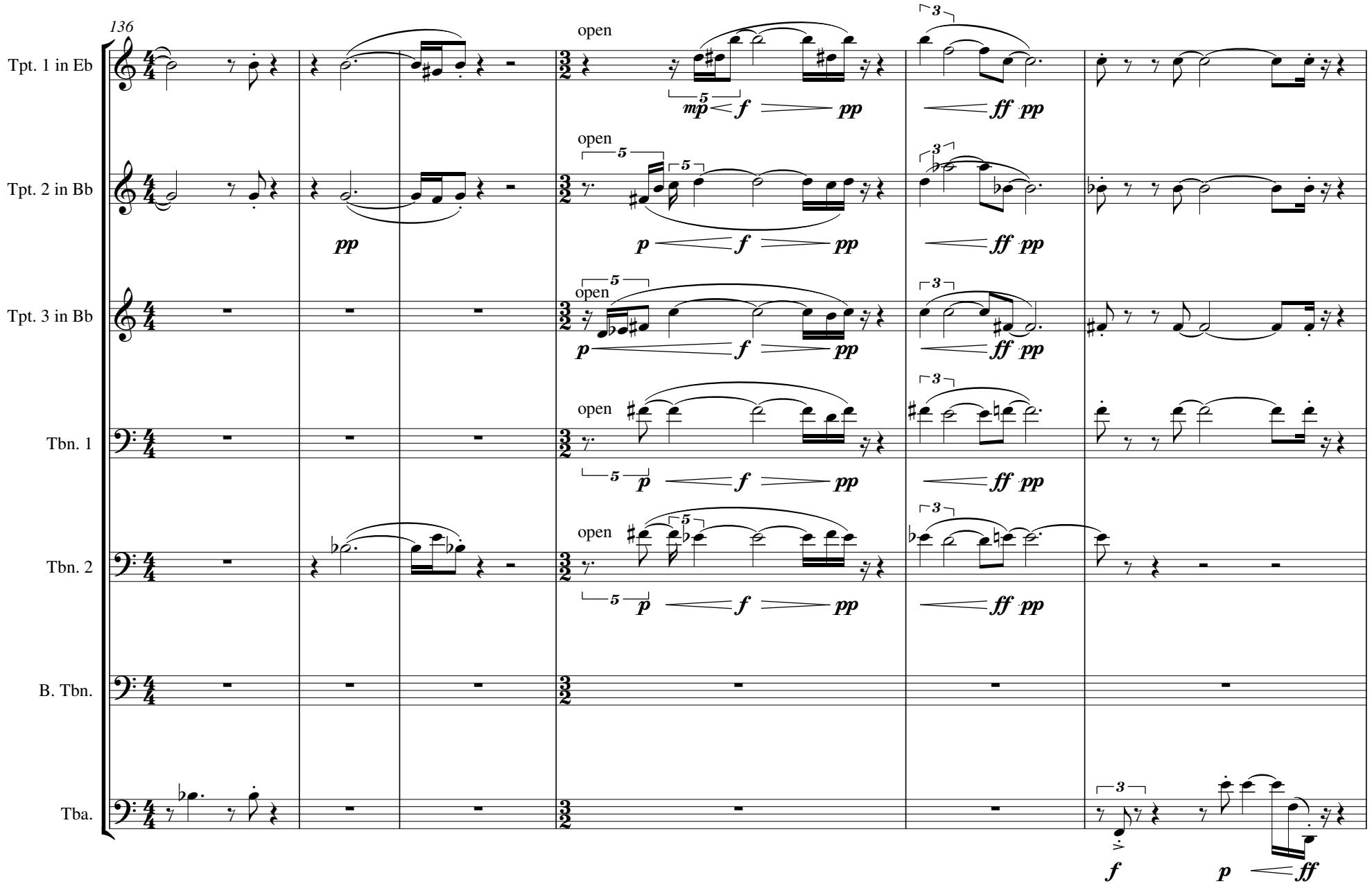

112
♩=80
Tpt. 1 in Eb
Tpt. 2 in Bb
Tpt. 3 in Bb
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
con sord (cup)
pp
f
p
ff
fp

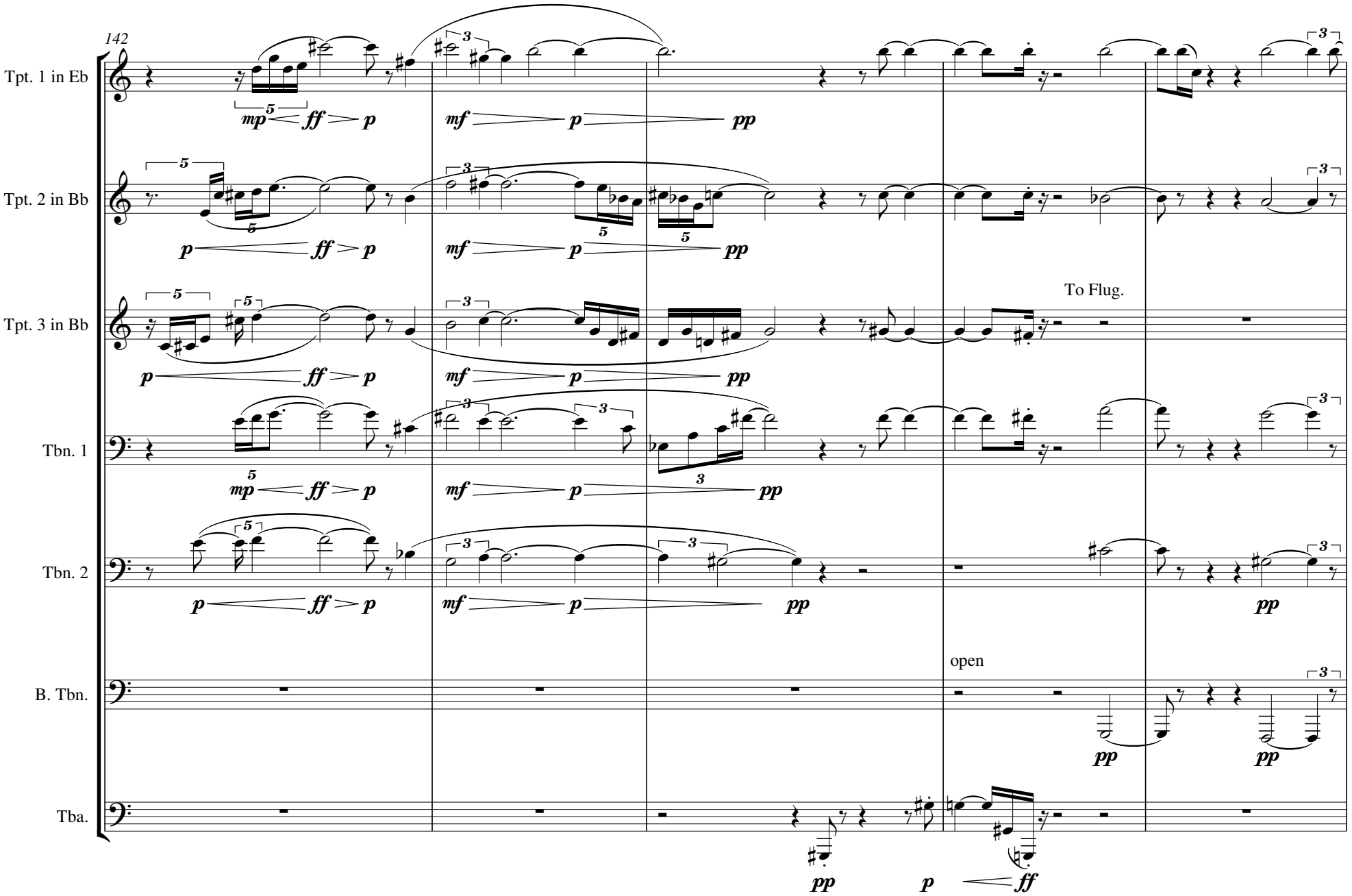

D
118
Tpt. 1 in Eb
Tpt. 2 in Bb
Tpt. 3 in Bb
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
f pp p pp p pp f p f p pp mf pp mf

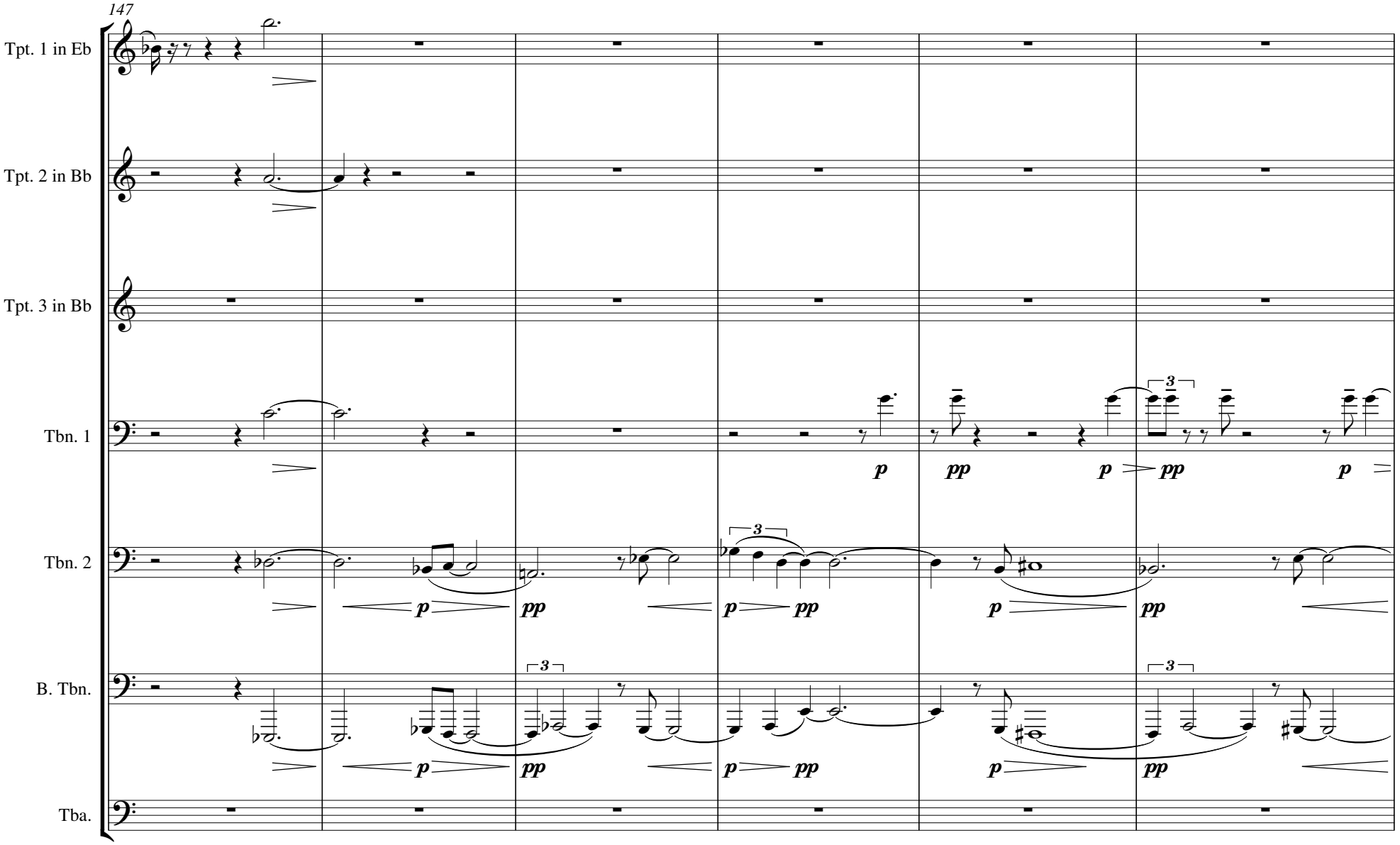

124
E
1/1-3
1/1-3
1/1-3
Tpt. 1 in Eb
Tpt. 2 in Bb
Tpt. 3 in Bb
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
pp
pp
pp
mp pp
p pp
mf
pp
p
pp
p
pp
p

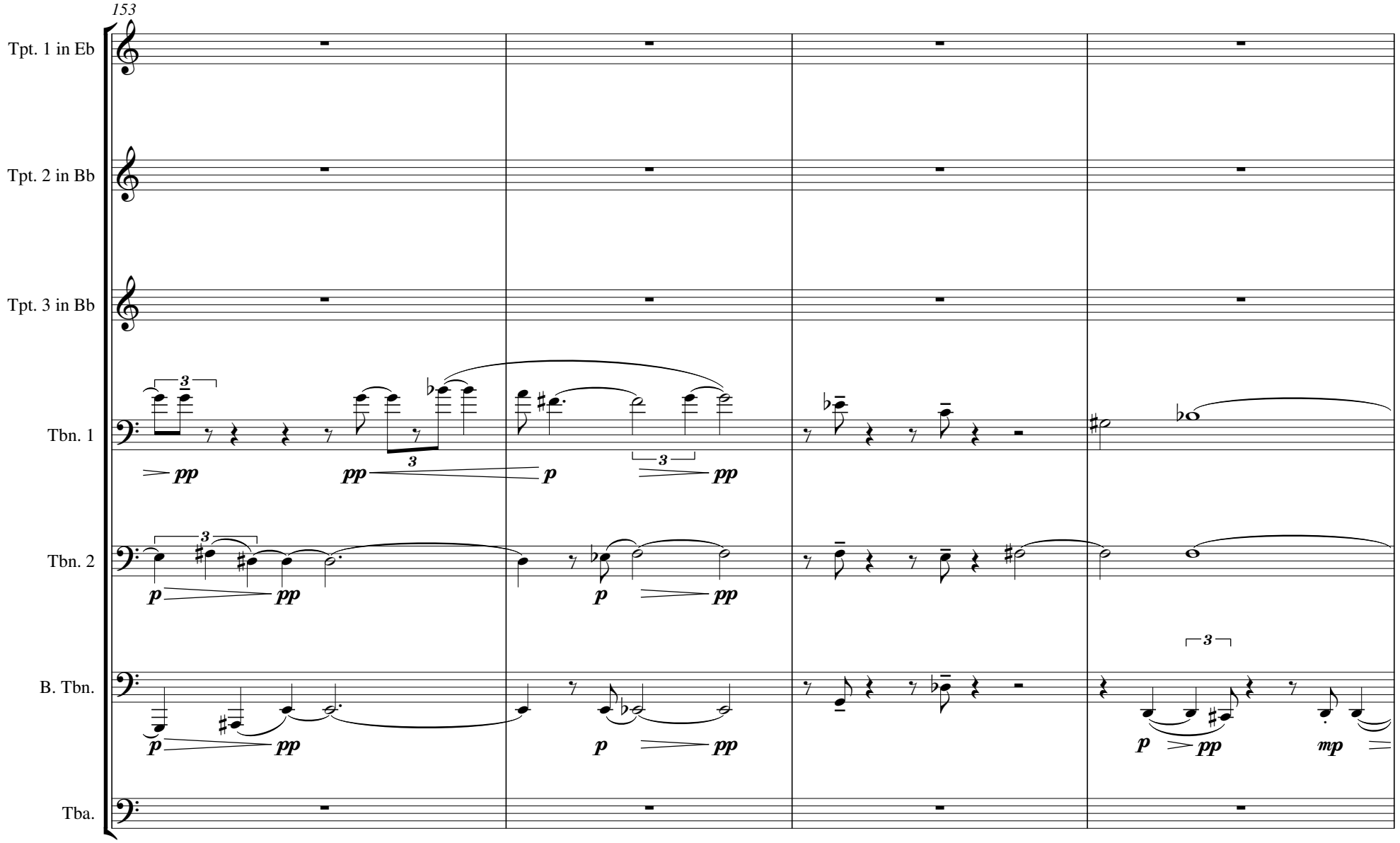

130
Tpt. 1 in Eb
Tpt. 2 in Bb
Tpt. 3 in Bb
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
2/2-3
0/2-3
1-2/1-2-3
2/1-3
1/1-3
0/2-3
1-2/3
1/1-2-3
2/2-3
2/1-2-3
0/3
1/1-3
2/1-3
2/2-3
1-2/3
p
> pp
p
> pp
p
pp
< p
> pp
p
> pp
p
> pp

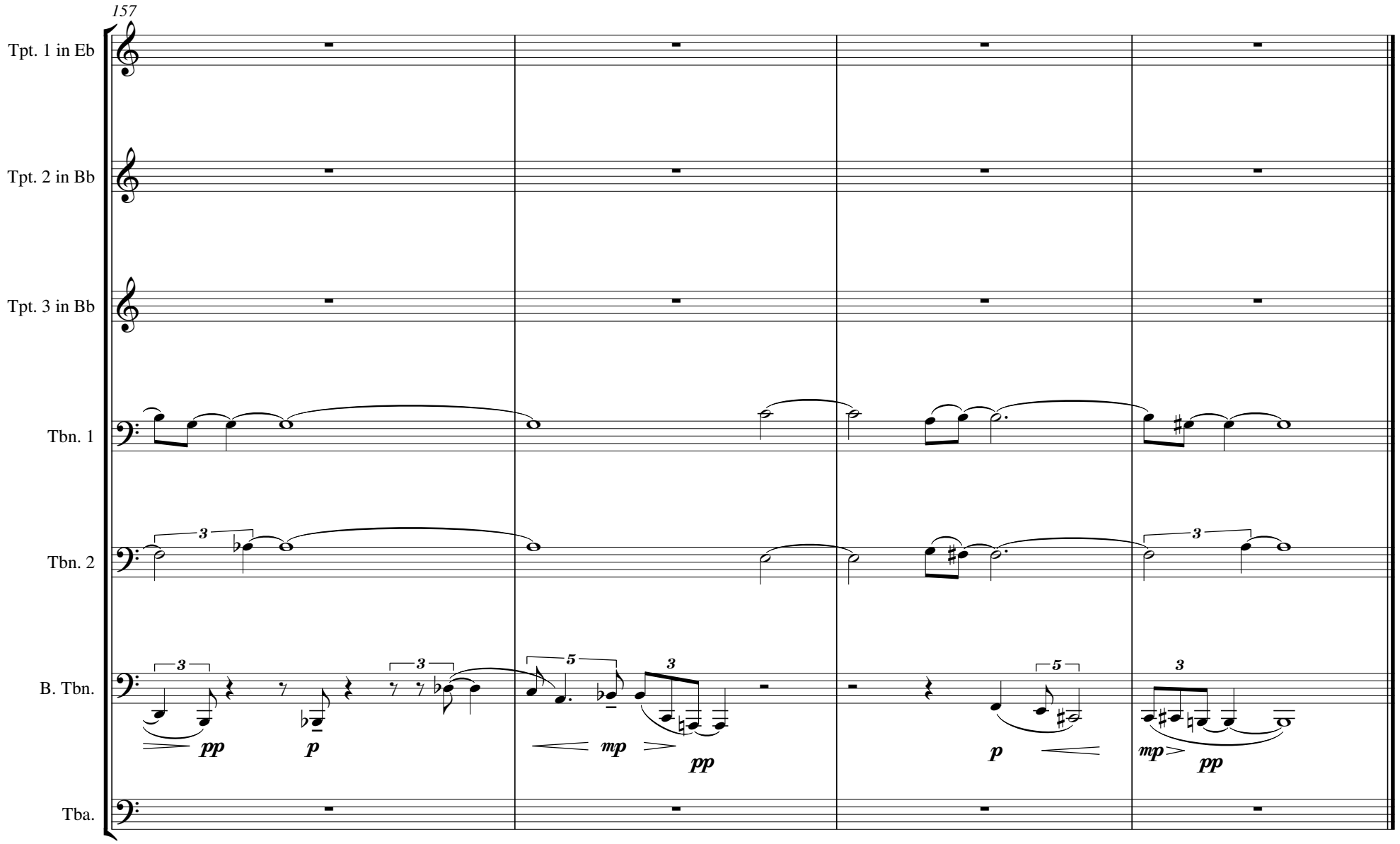
F


136
Tpt. 1 in Eb
Tpt. 2 in Bb
Tpt. 3 in Bb
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
open
pp
mp
f
ff

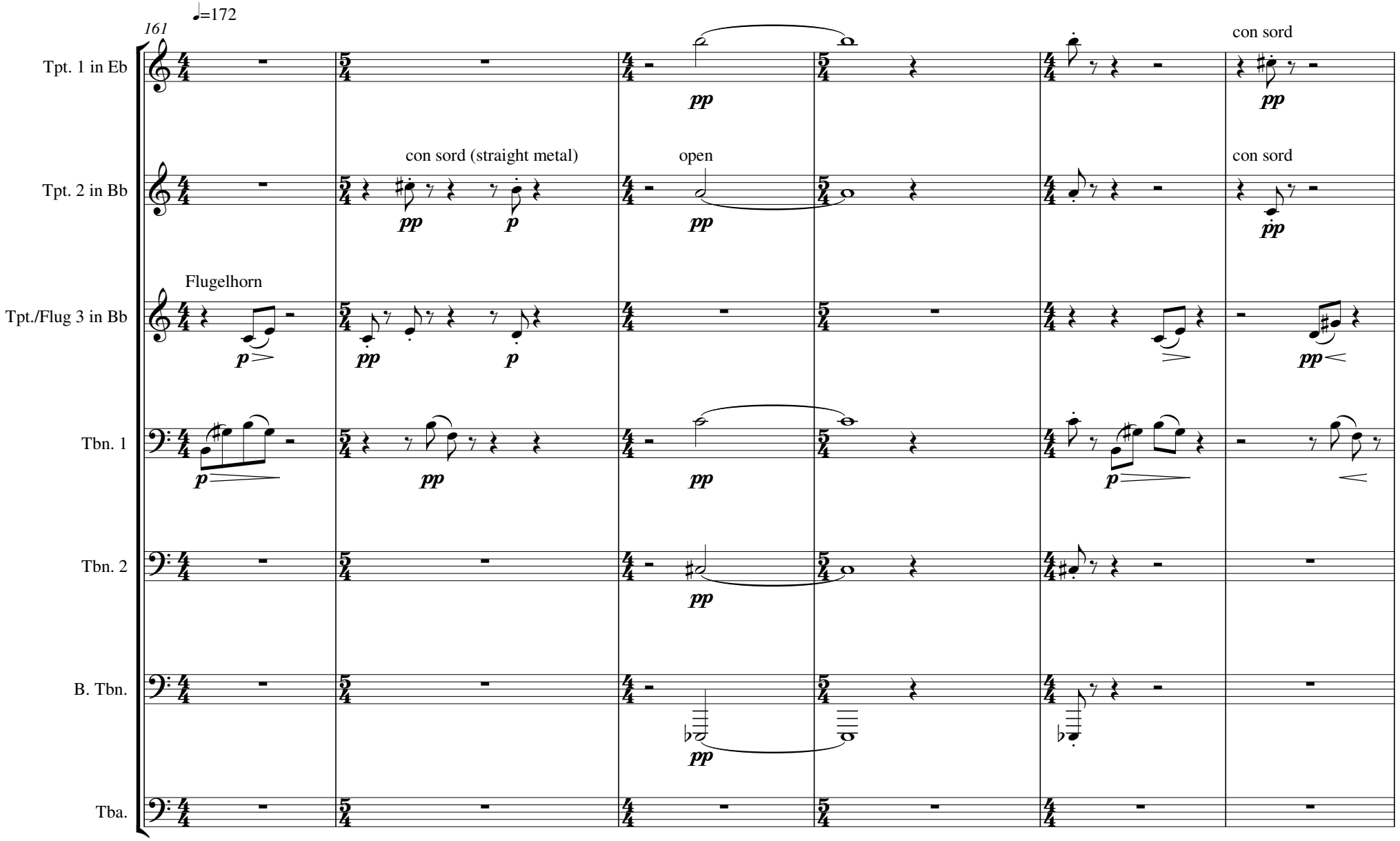

142
Tpt. 1 in Eb
Tpt. 2 in Bb
Tpt. 3 in Bb
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
To Flug.
open

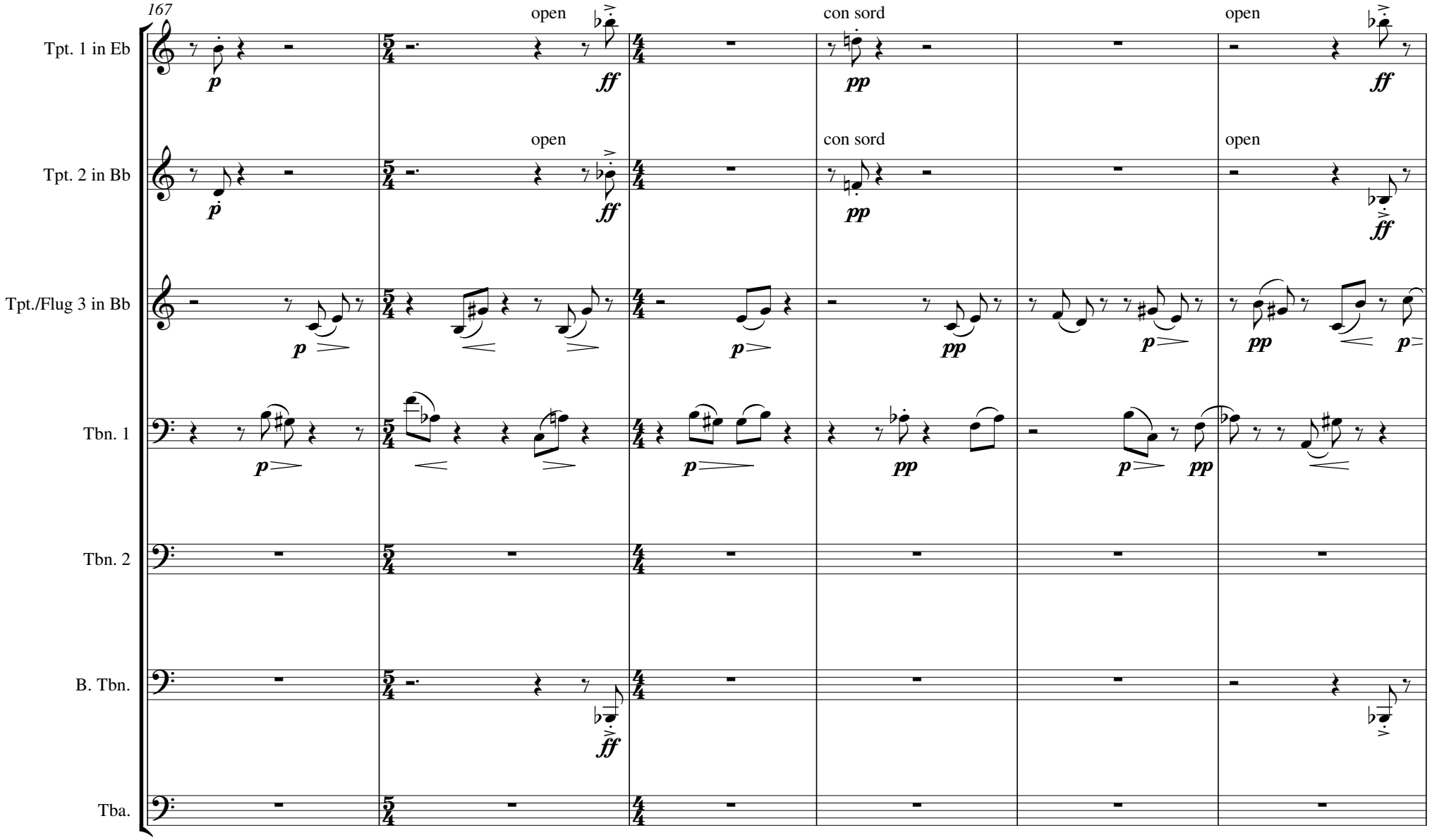

147
Tpt. 1 in Eb
Tpt. 2 in Bb
Tpt. 3 in Bb
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
p
pp
3

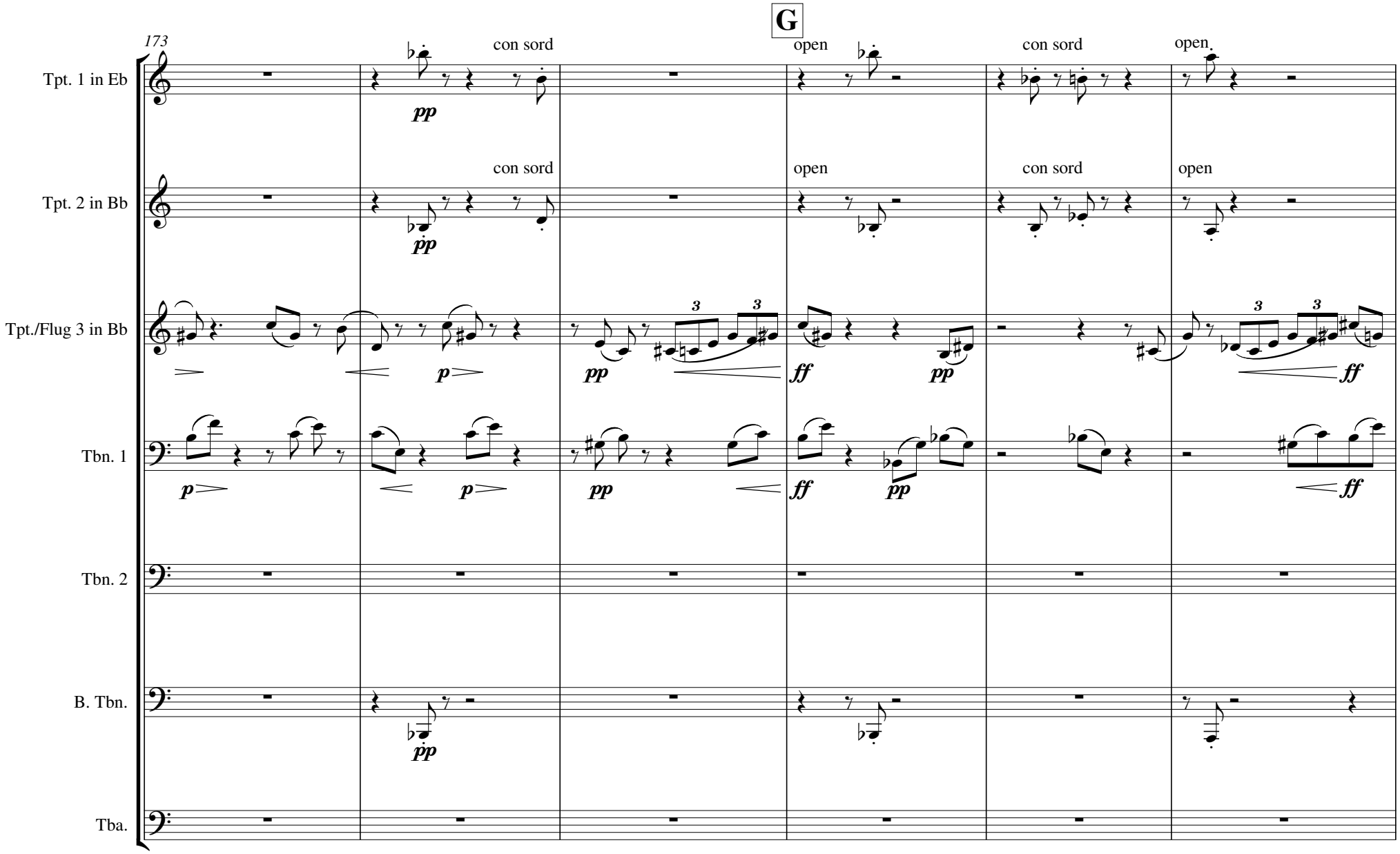

153
Tpt. 1 in Eb
Tpt. 2 in Bb
Tpt. 3 in Bb
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
pp
p
mp
3

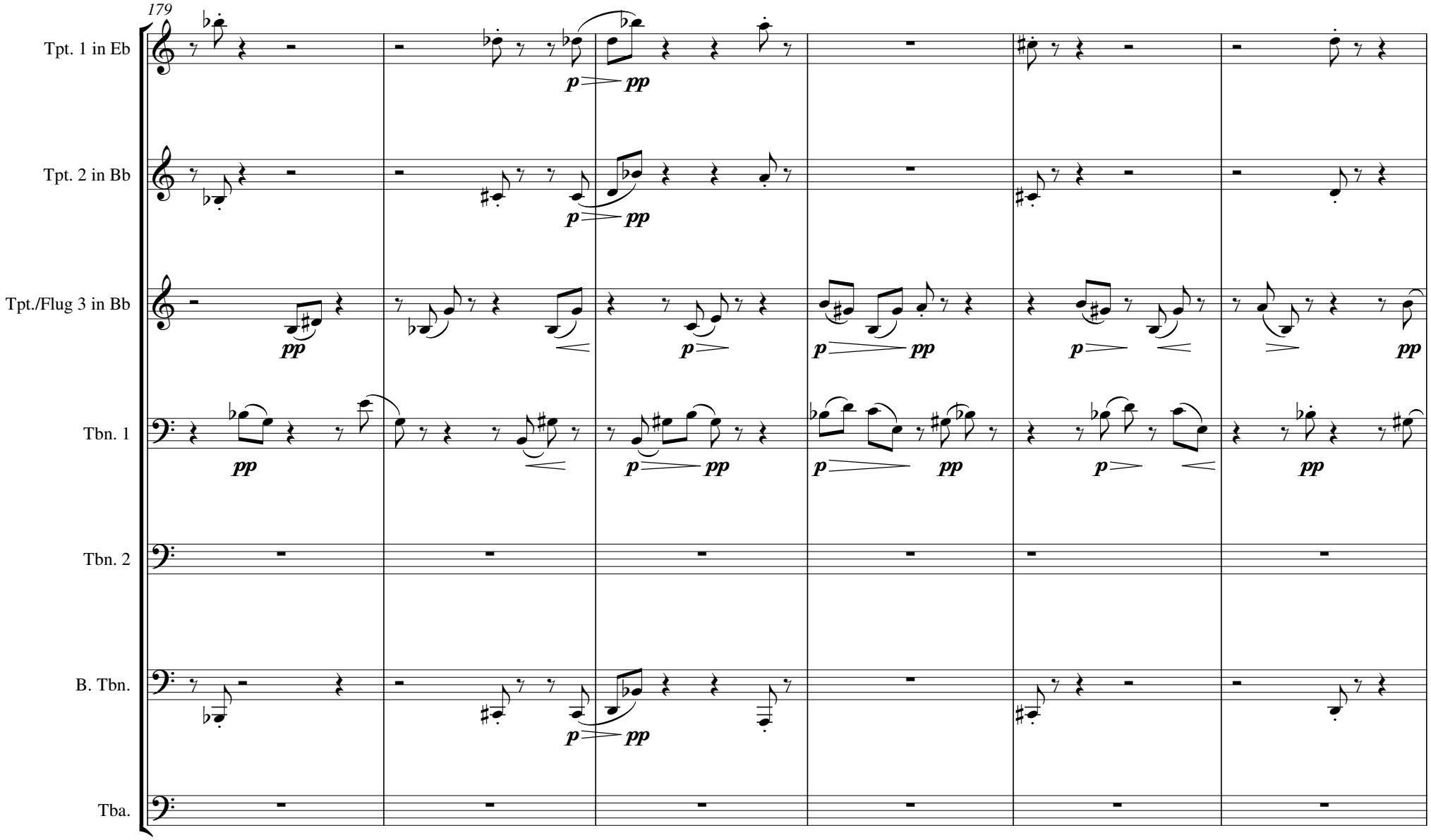

157
Tpt. 1 in Eb
Tpt. 2 in Bb
Tpt. 3 in Bb
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
pp
p
mp
pp
p
mp
pp

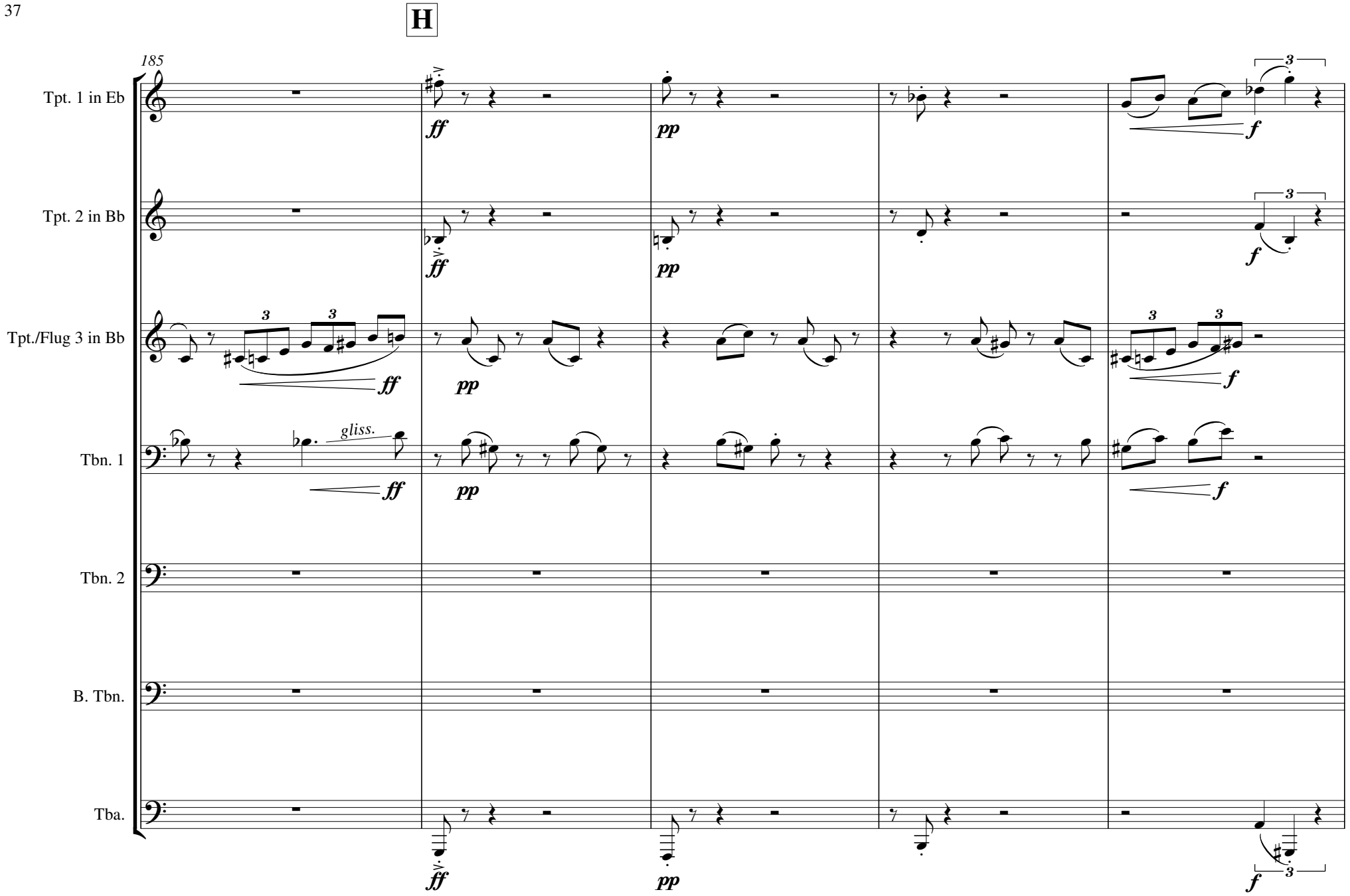
IV

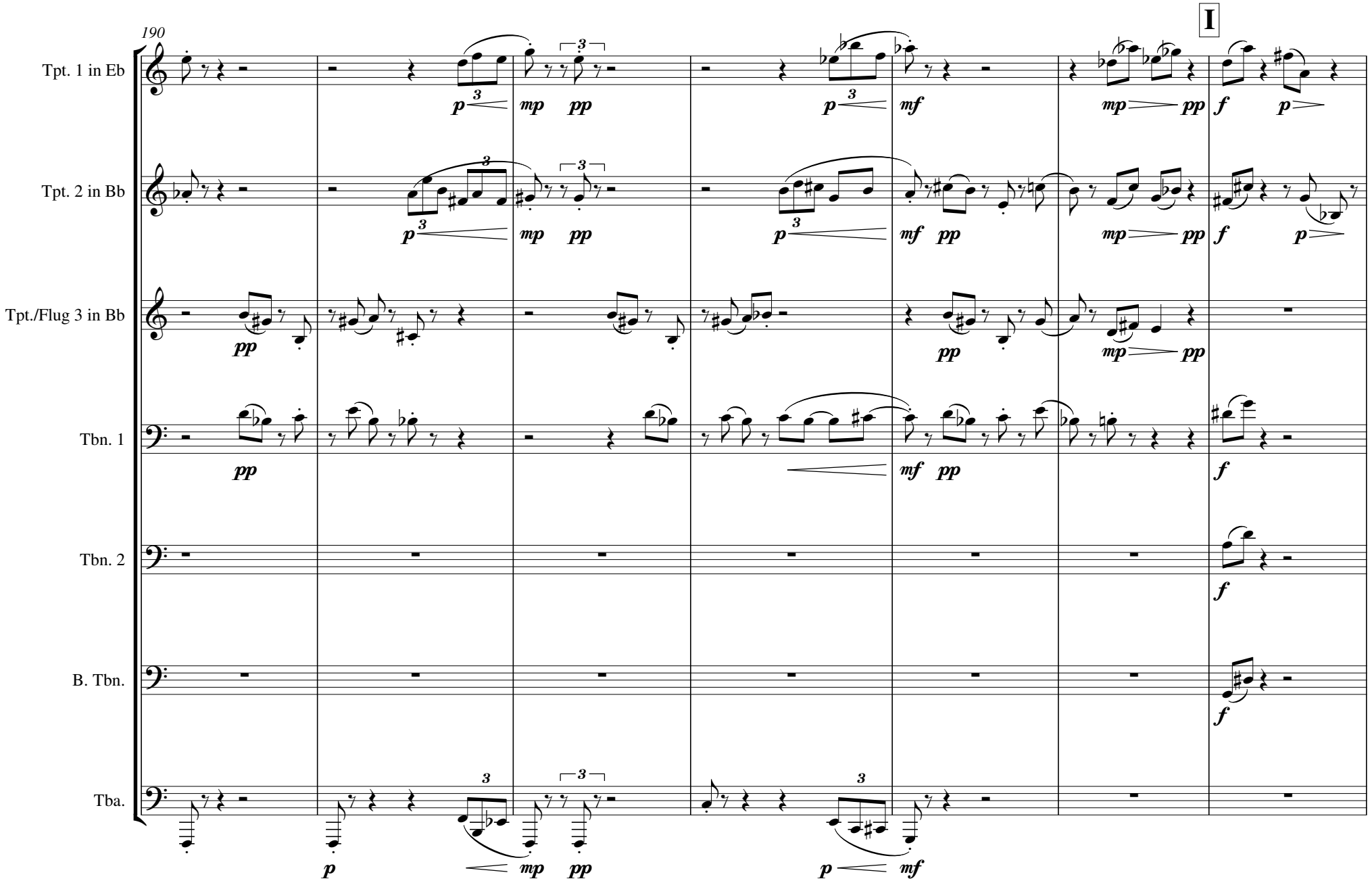

161
♩=172
Tpt. 1 in Eb
con sord
Tpt. 2 in Bb
con sord (straight metal)
open
con sord
Flugelhorn
Tpt./Flug 3 in Bb
Tbn. 1
Tbn. 2
B. Tbn.
Tba.

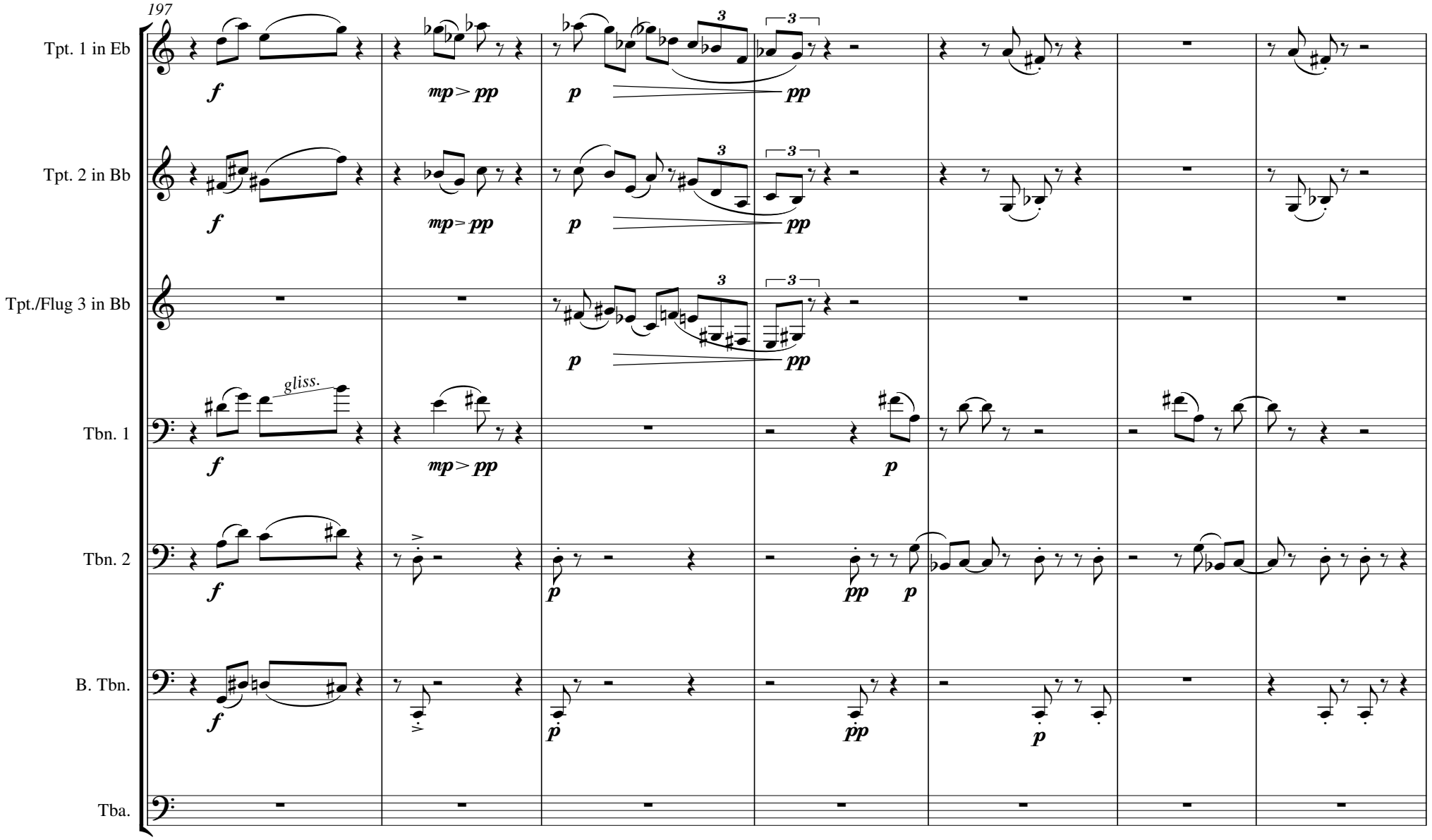

167
Tpt. 1 in Eb
Tpt. 2 in Bb
Tpt./Flug 3 in Bb
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
open
con sord
open
p
ff
pp

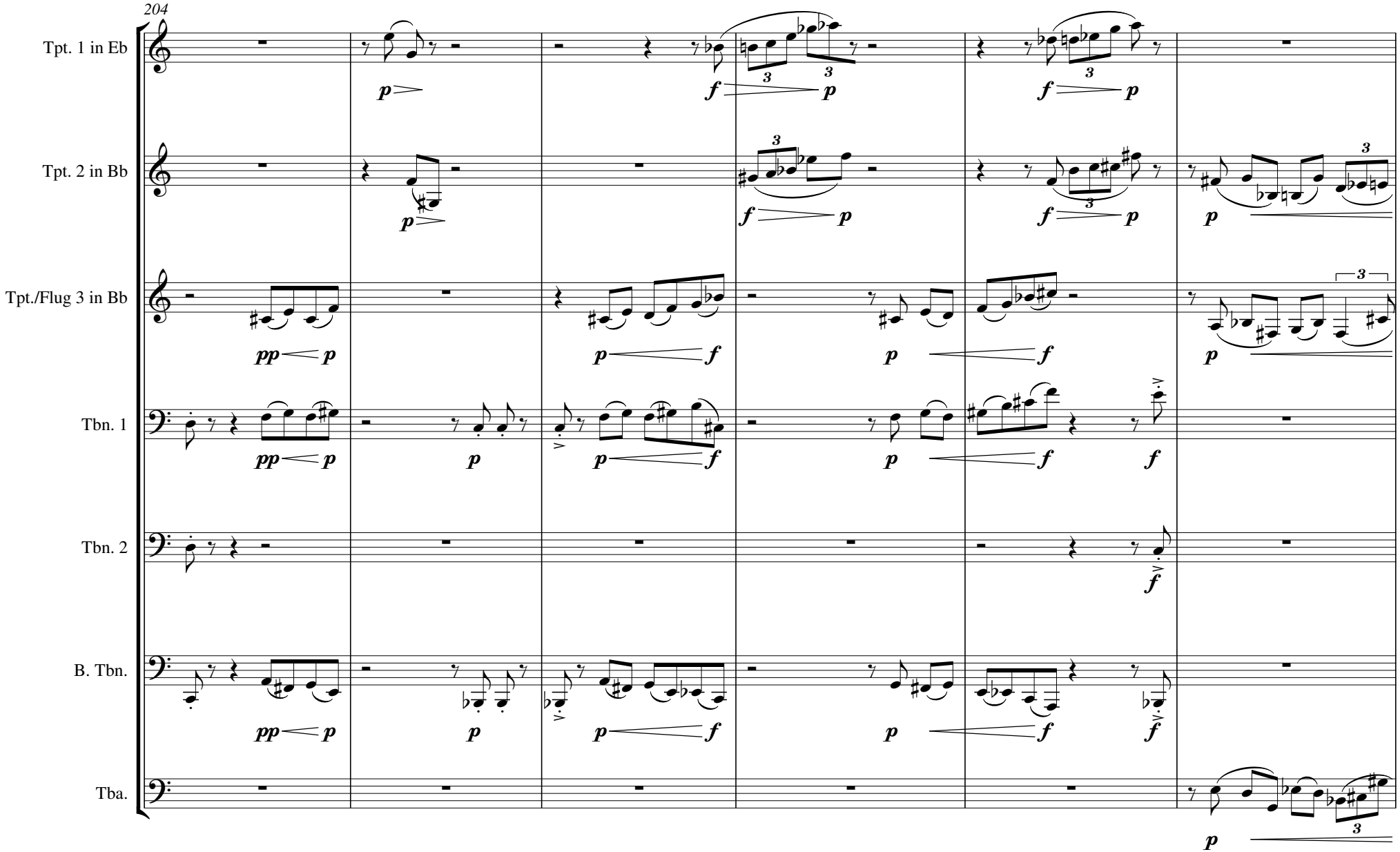

G
173
Tpt. 1 in Eb
Tpt. 2 in Bb
Tpt./Flug 3 in Bb
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
con sord
open
con sord
open
con sord
open
pp
p
ff
3

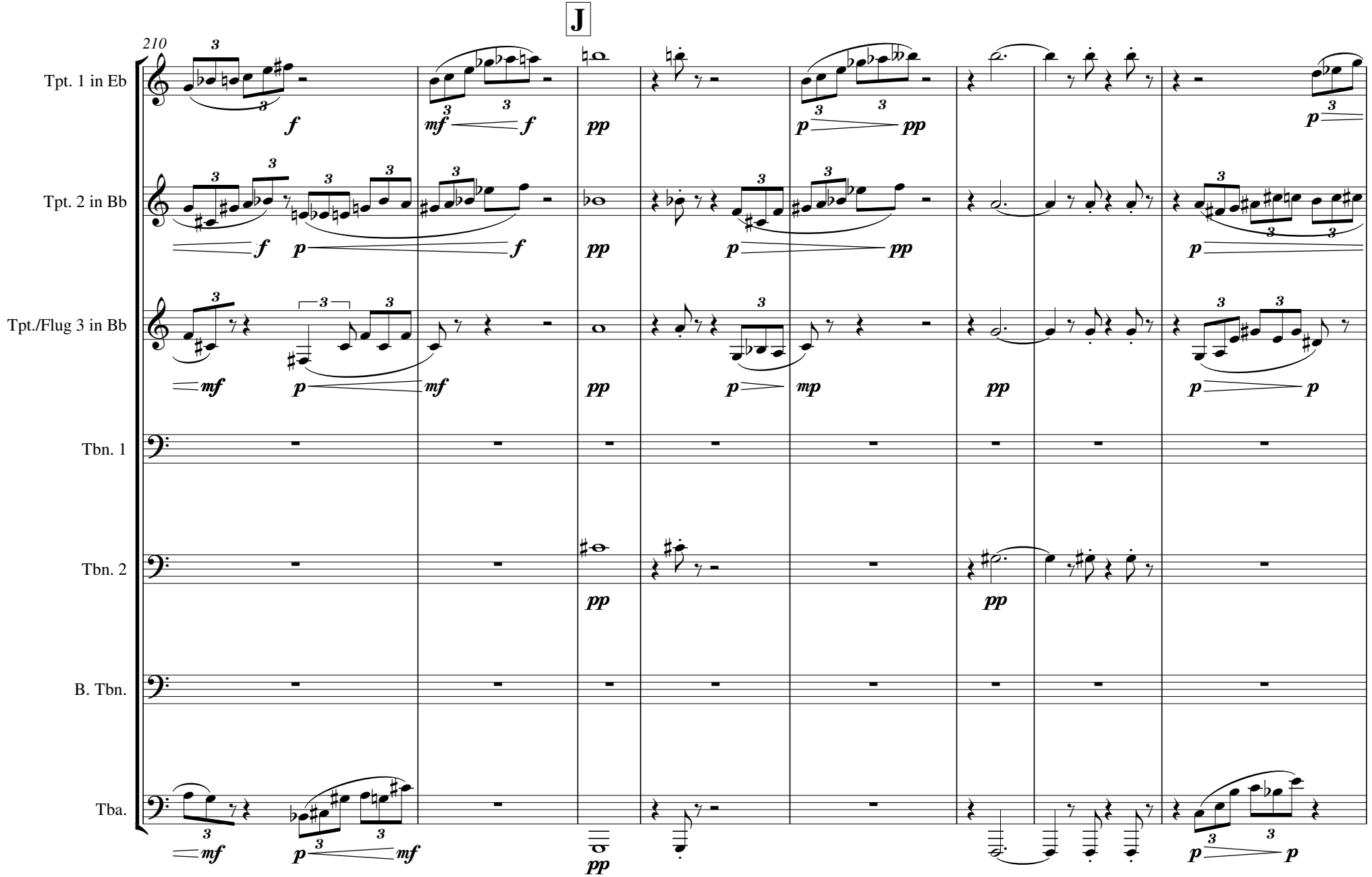

179
Tpt. 1 in Eb
Tpt. 2 in Bb
Tpt./Flug 3 in Bb
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
p
pp

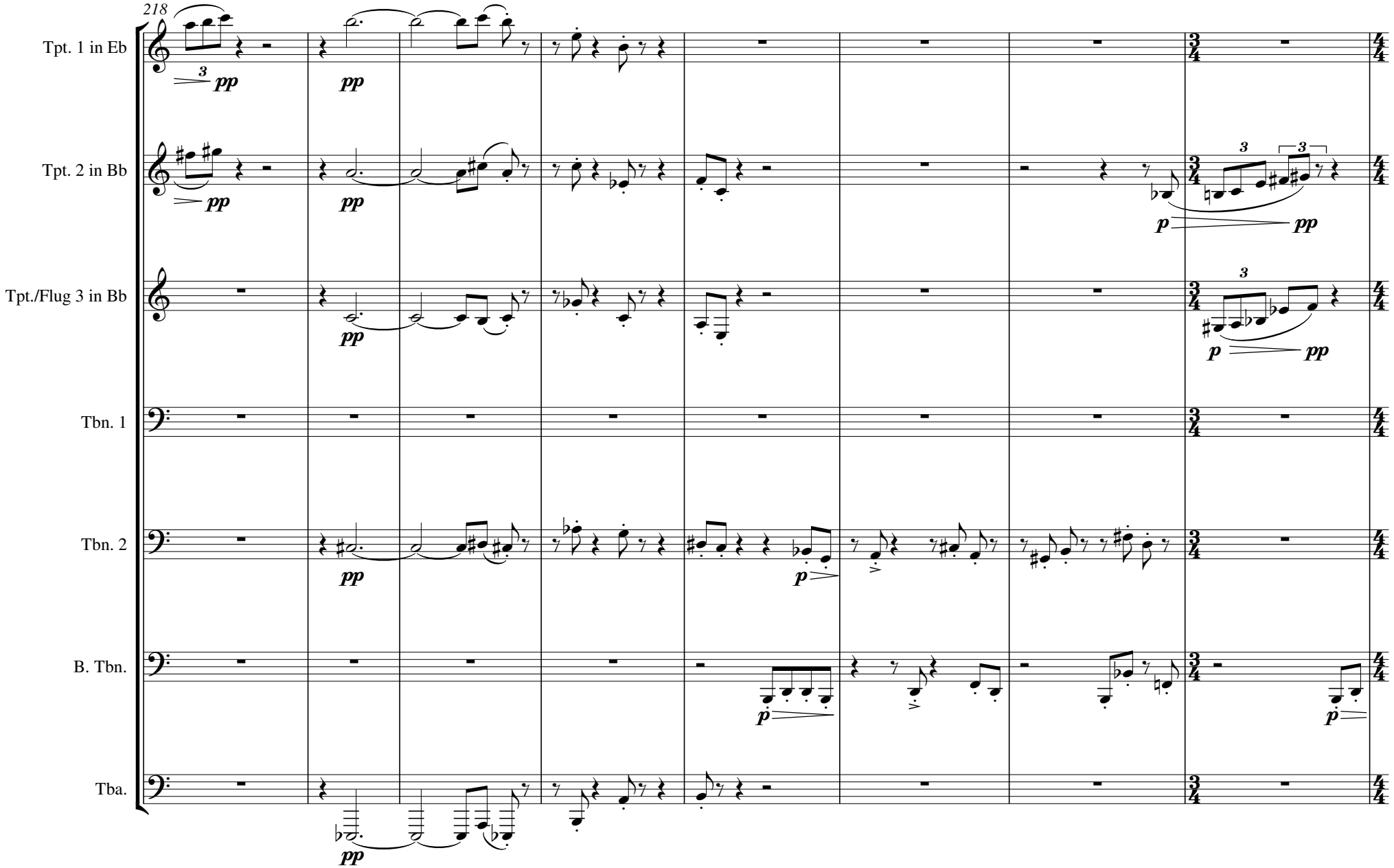

H
185
Tpt. 1 in Eb
Tpt. 2 in Bb
Tpt./Flug 3 in Bb
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
gliss.
ff
pp
f

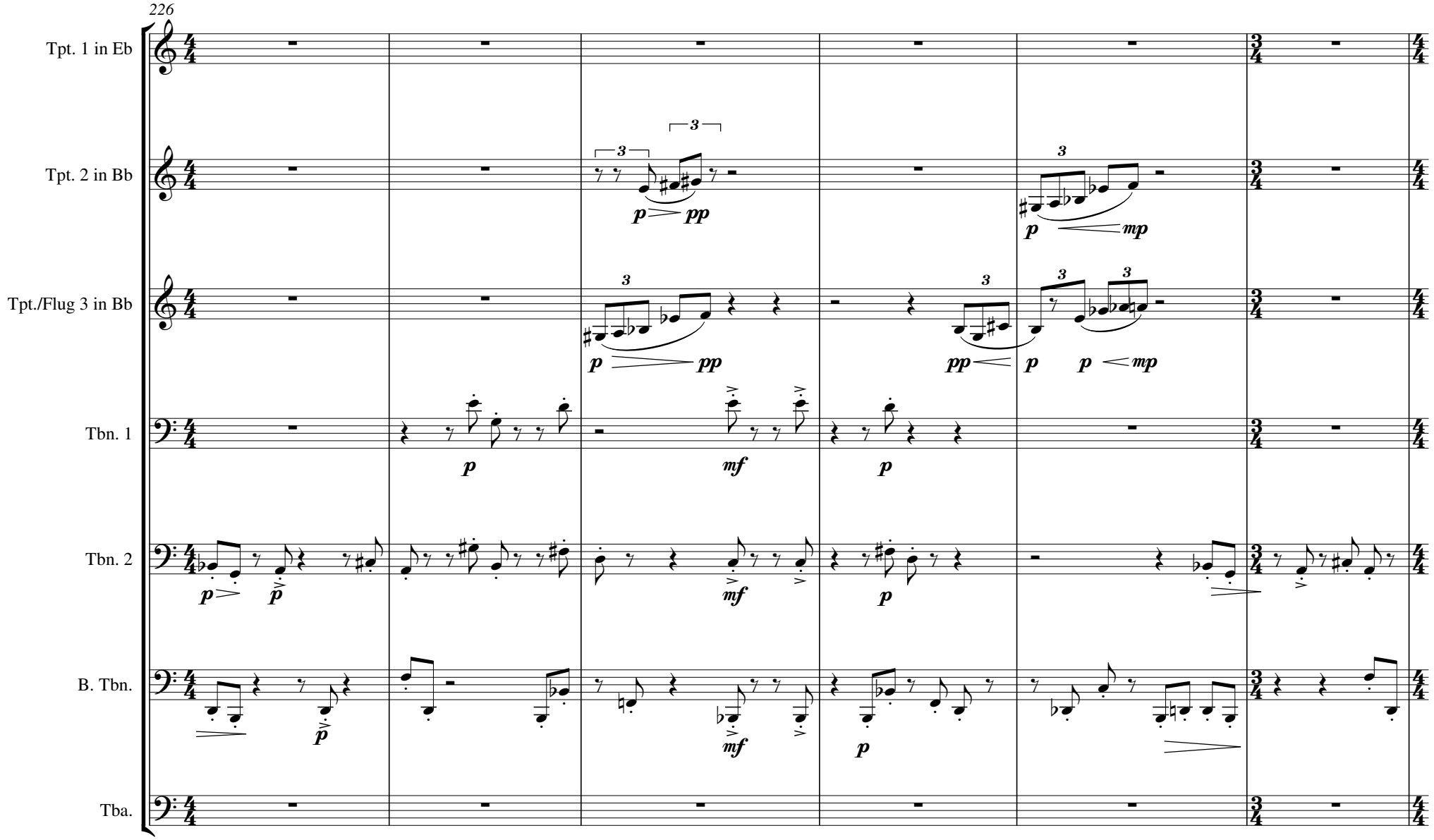

190
I
Tpt. 1 in Eb
Tpt. 2 in Bb
Tpt./Flug 3 in Bb
Tbn. 1
Tbn. 2
B. Tbn.
Tba.

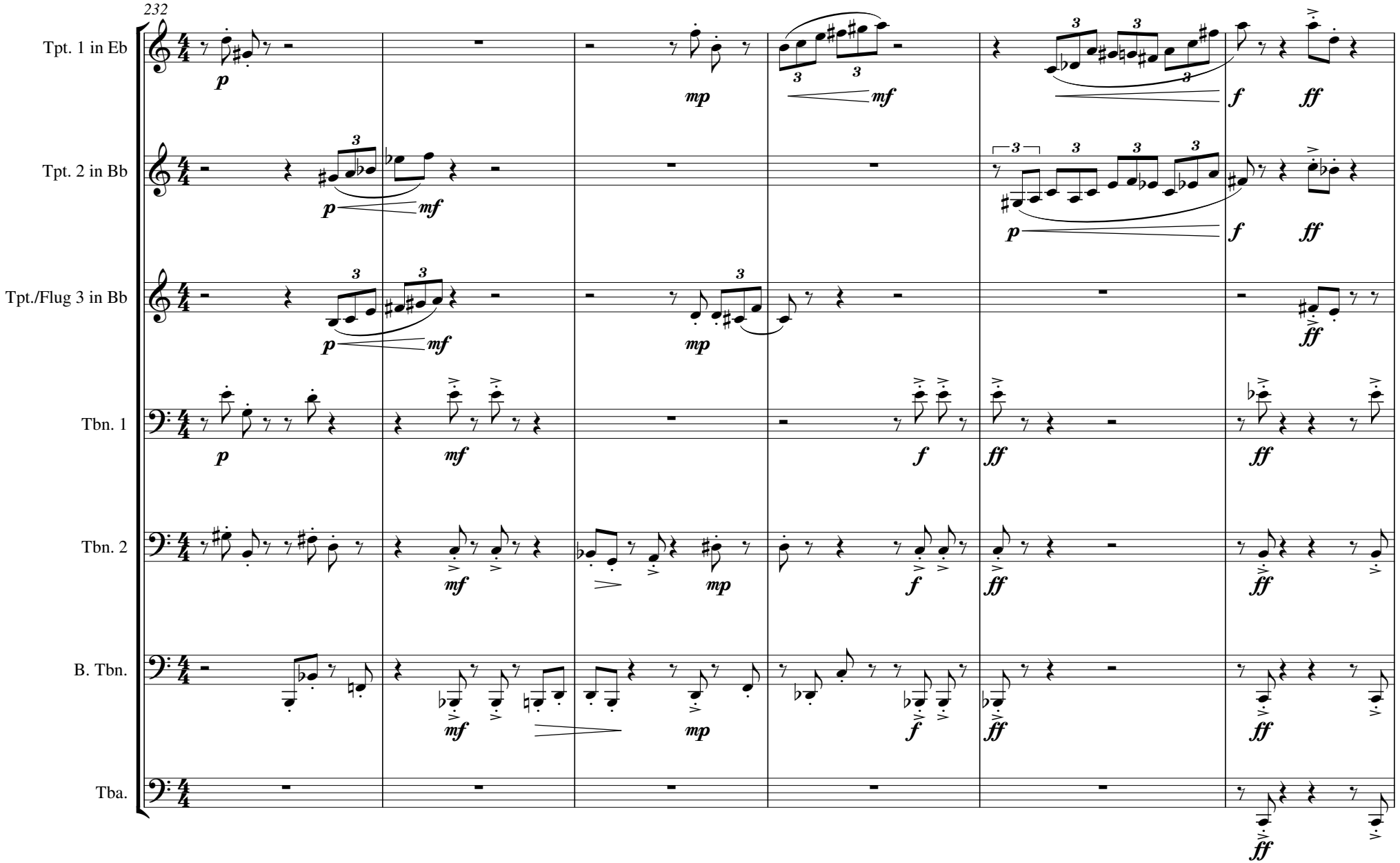

197
Tpt. 1 in Eb
Tpt. 2 in Bb
Tpt./Flug 3 in Bb
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
gliss.
f
mp > pp
p
pp

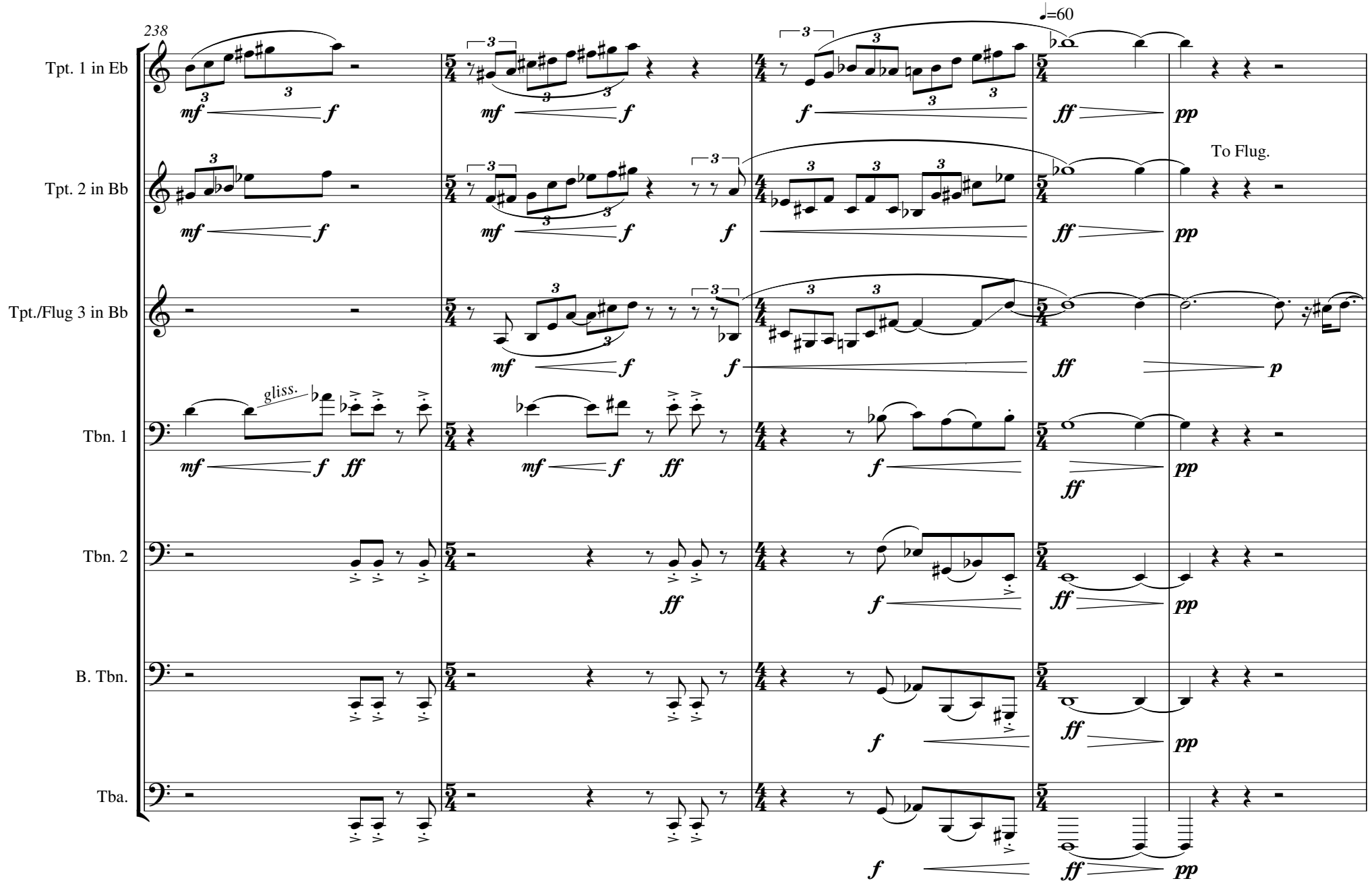

204
Tpt. 1 in Eb
Tpt. 2 in Bb
Tpt./Flug 3 in Bb
Tbn. 1
Tbn. 2
B. Tbn.
Tba.

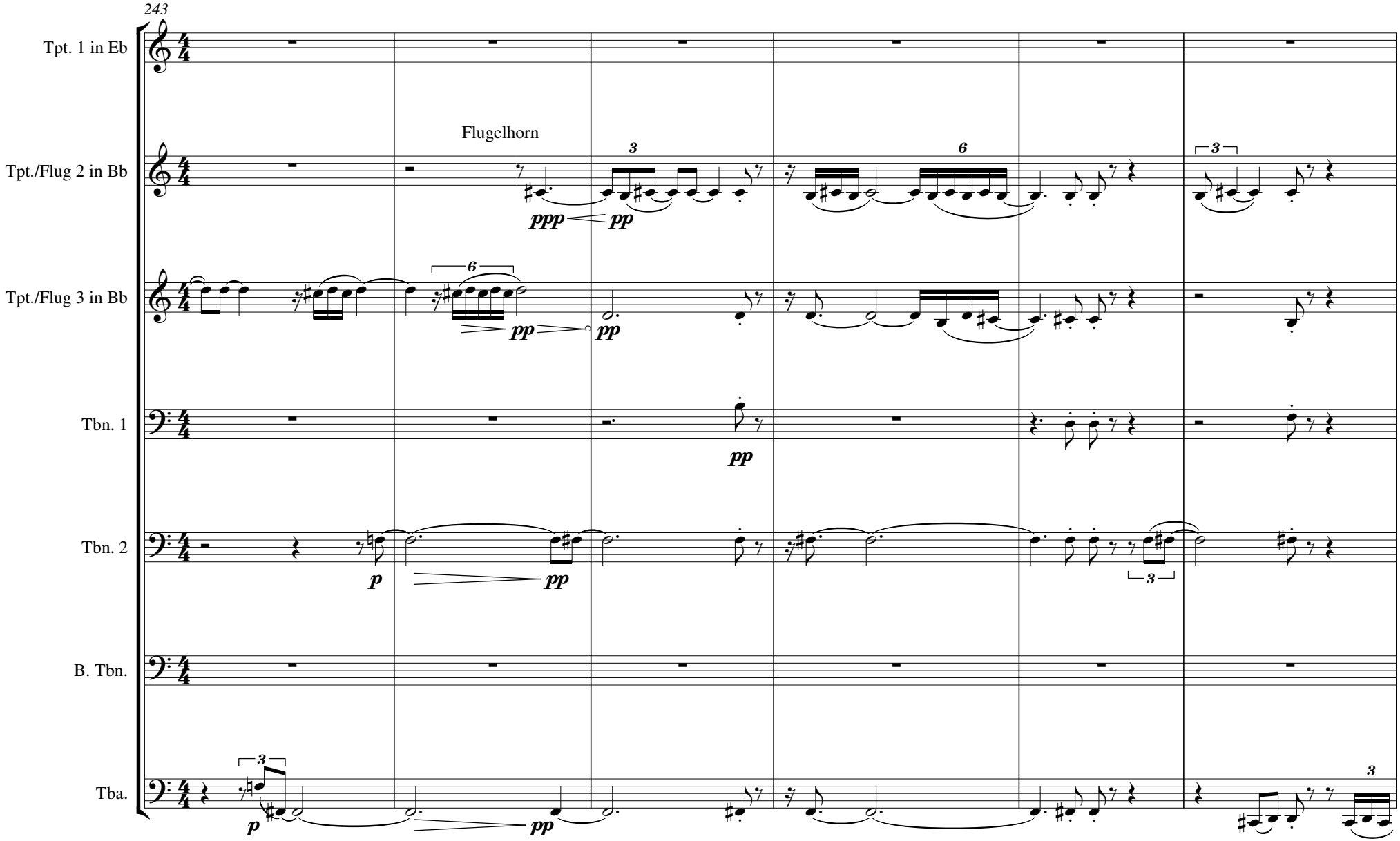

J
210
Tpt. 1 in Eb
Tpt. 2 in Bb
Tpt./Flug 3 in Bb
Tbn. 1
Tbn. 2
B. Tbn.
Tba.

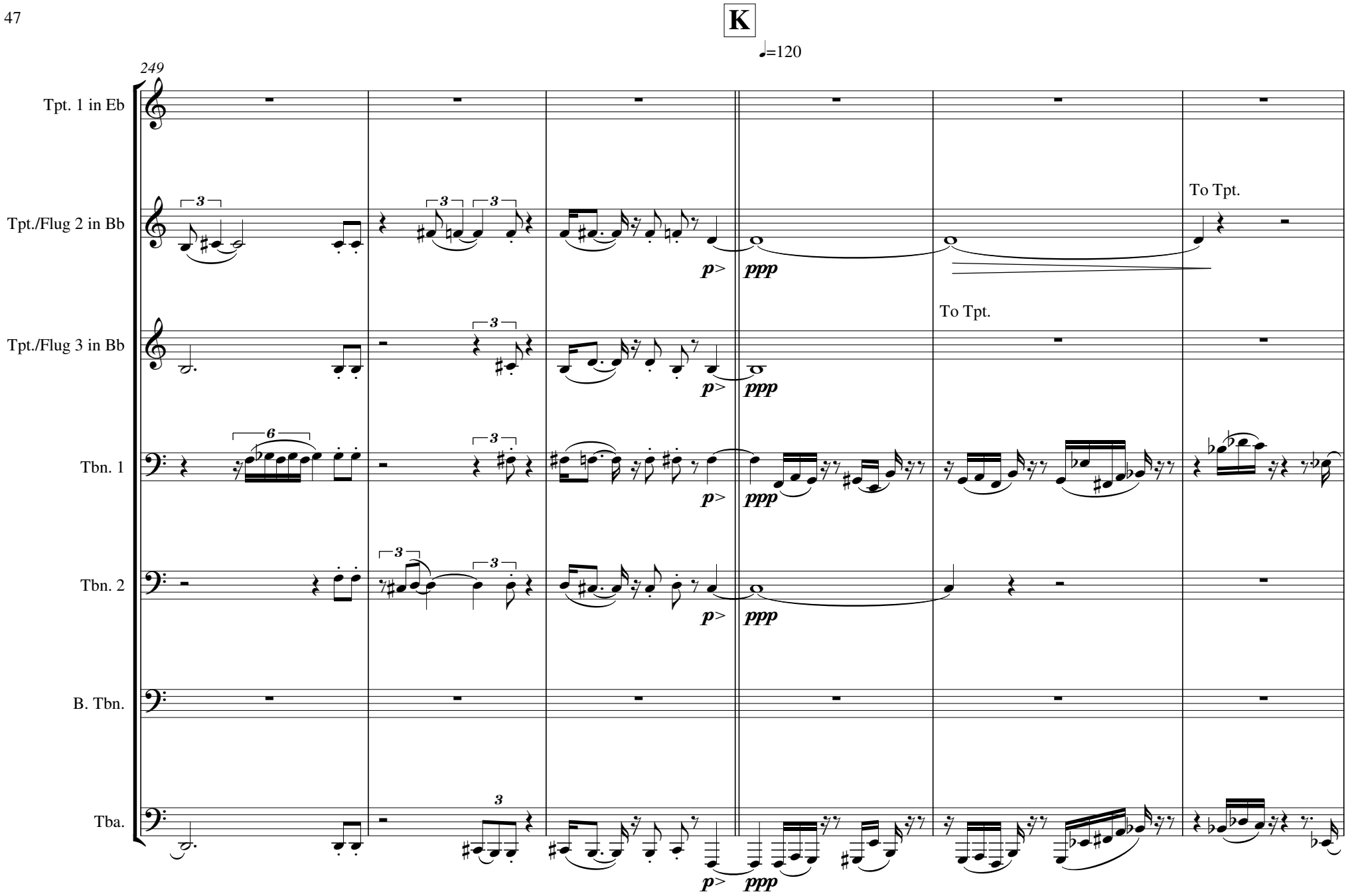

218
Tpt. 1 in Eb
Tpt. 2 in Bb
Tpt./Flug 3 in Bb
Tbn. 1
Tbn. 2
B. Tbn.
Tba.

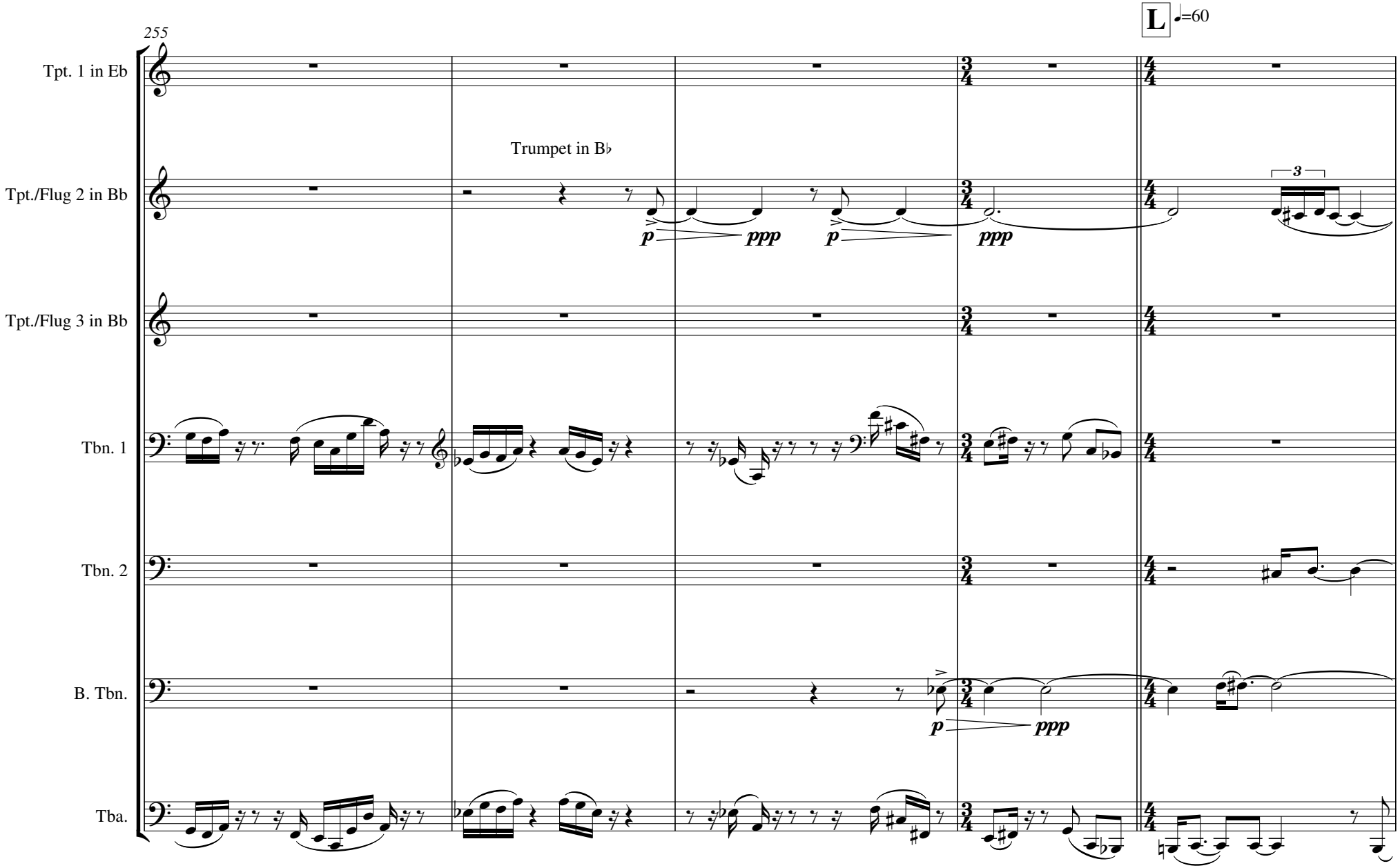

226
Tpt. 1 in Eb
Tpt. 2 in Bb
Tpt./Flug 3 in Bb
Tbn. 1
Tbn. 2
B. Tbn.
Tba.

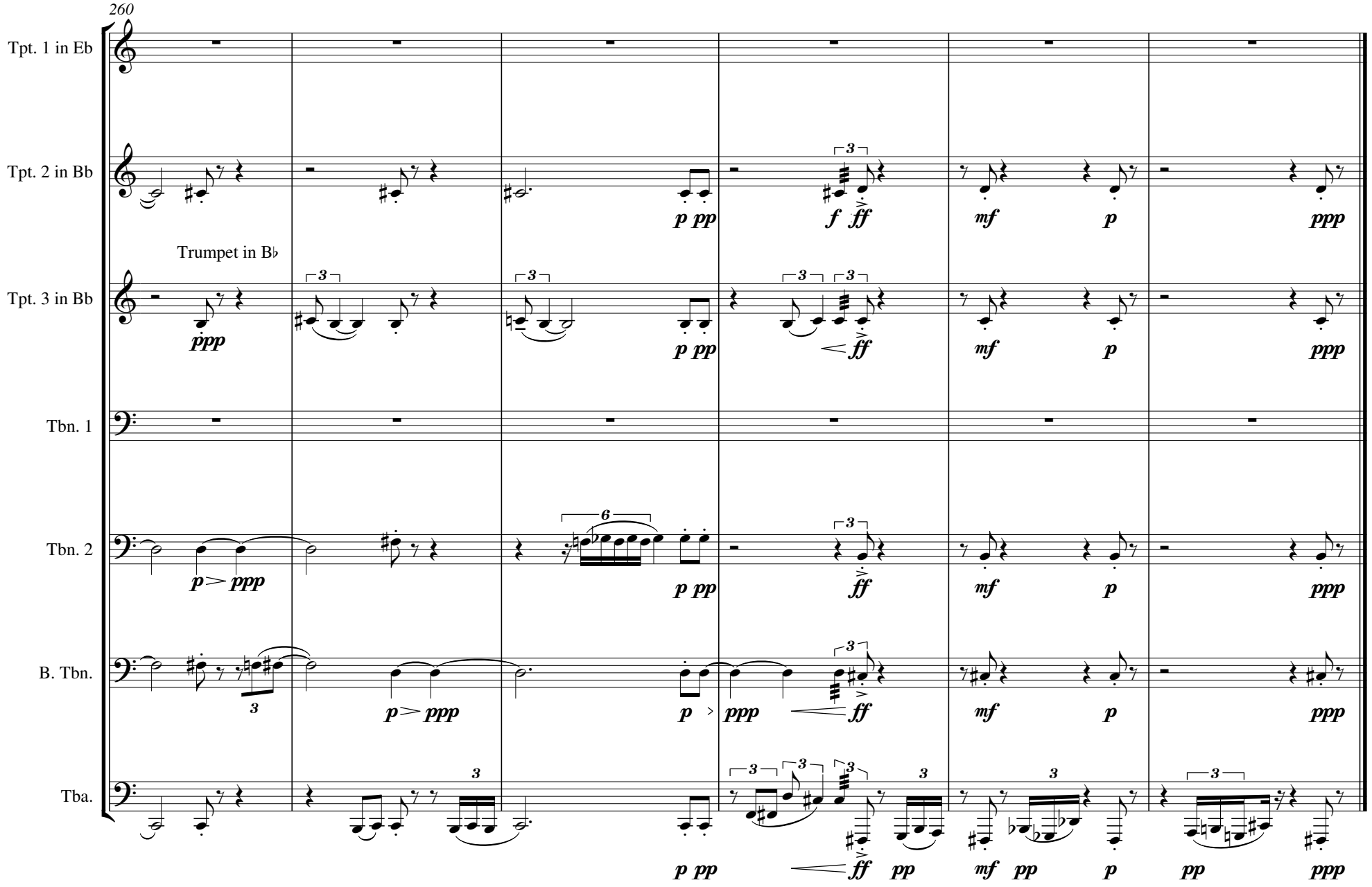

232
Tpt. 1 in Eb
Tpt. 2 in Bb
Tpt./Flug 3 in Bb
Tbn. 1
Tbn. 2
B. Tbn.
Tba.


238
♩=60
Tpt. 1 in Eb
Tpt. 2 in Bb
To Flug.
Tpt./Flug 3 in Bb
Tbn. 1
gliss.
Tbn. 2
B. Tbn.
Tba.


243
Tpt. 1 in Eb
Tpt./Flug 2 in Bb
Flugelhorn
Tpt./Flug 3 in Bb
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
ppp
pp
p


K
♩=120
249
Tpt. 1 in Eb
Tpt./Flug 2 in Bb
Tpt./Flug 3 in Bb
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
To Tpt.
To Tpt.
p>
ppp


L
♩=60
255
Tpt. 1 in Eb
Trumpet in B♭
Tpt./Flug 2 in Bb
Tpt./Flug 3 in Bb
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
p
ppp
3


260
Tpt. 1 in Eb
Tpt. 2 in Bb
Trumpet in B♭
Tpt. 3 in Bb
Tbn. 1
Tbn. 2
B. Tbn.
Tba.

Stephen Hicks

Concerto for Chamber Orchestra

2014

Score in C

c 14'

2 flutes - 1 doubling piccolo
2 clarinets in B♭ - 1 doubling bass clarinet in B♭
2 bassoons - 1 doubling contrabassoon

2 horns in F (with straight mutes)

Percussion (2 players):
Suspended cymbal, tam-tam, Marimba, glockenspiel (sounds 15ve higher than written)

2 violins
1 viola
1 cello
1 bass (5 string or with B extension)

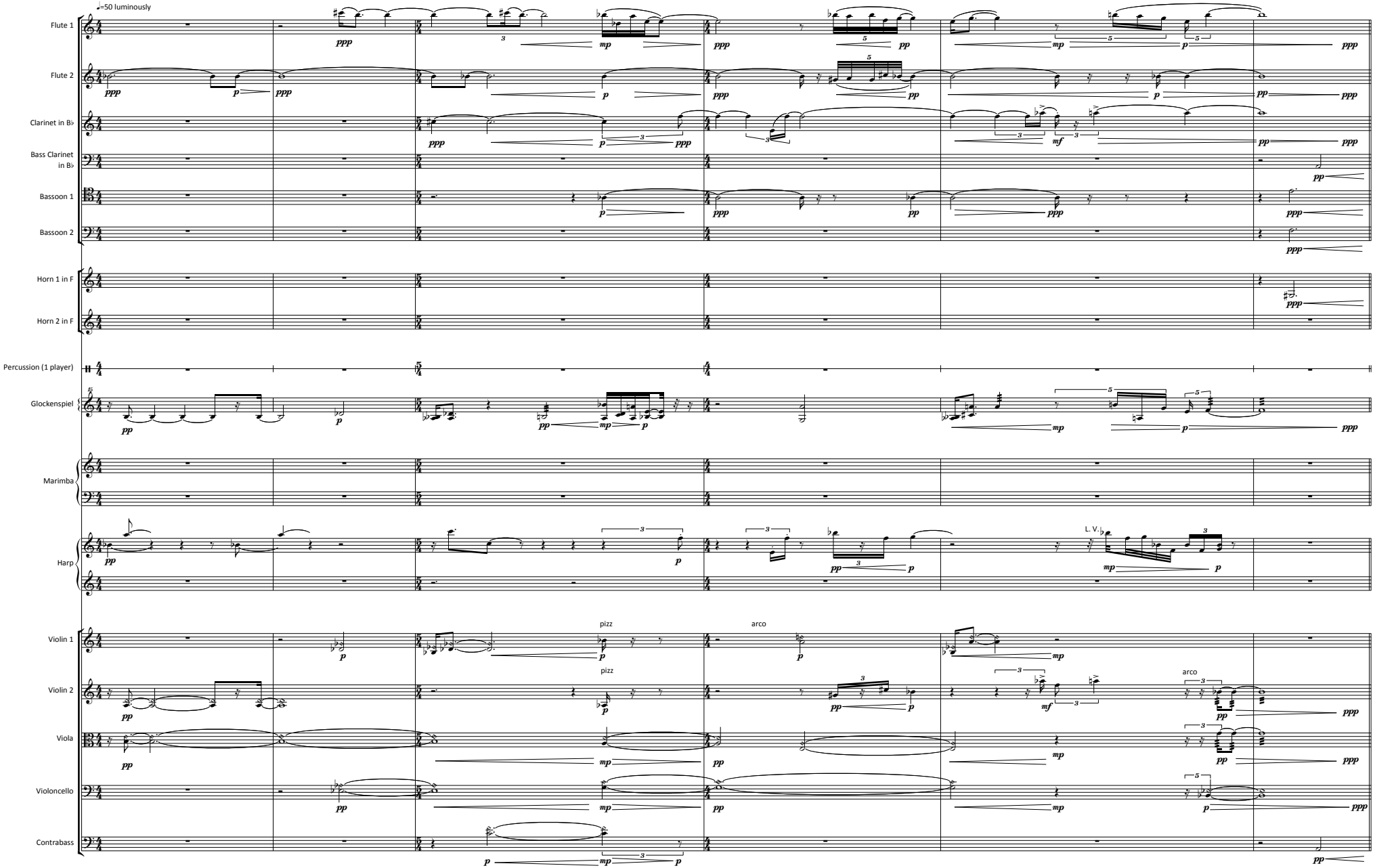
Harp harmonics sound one octave higher than written

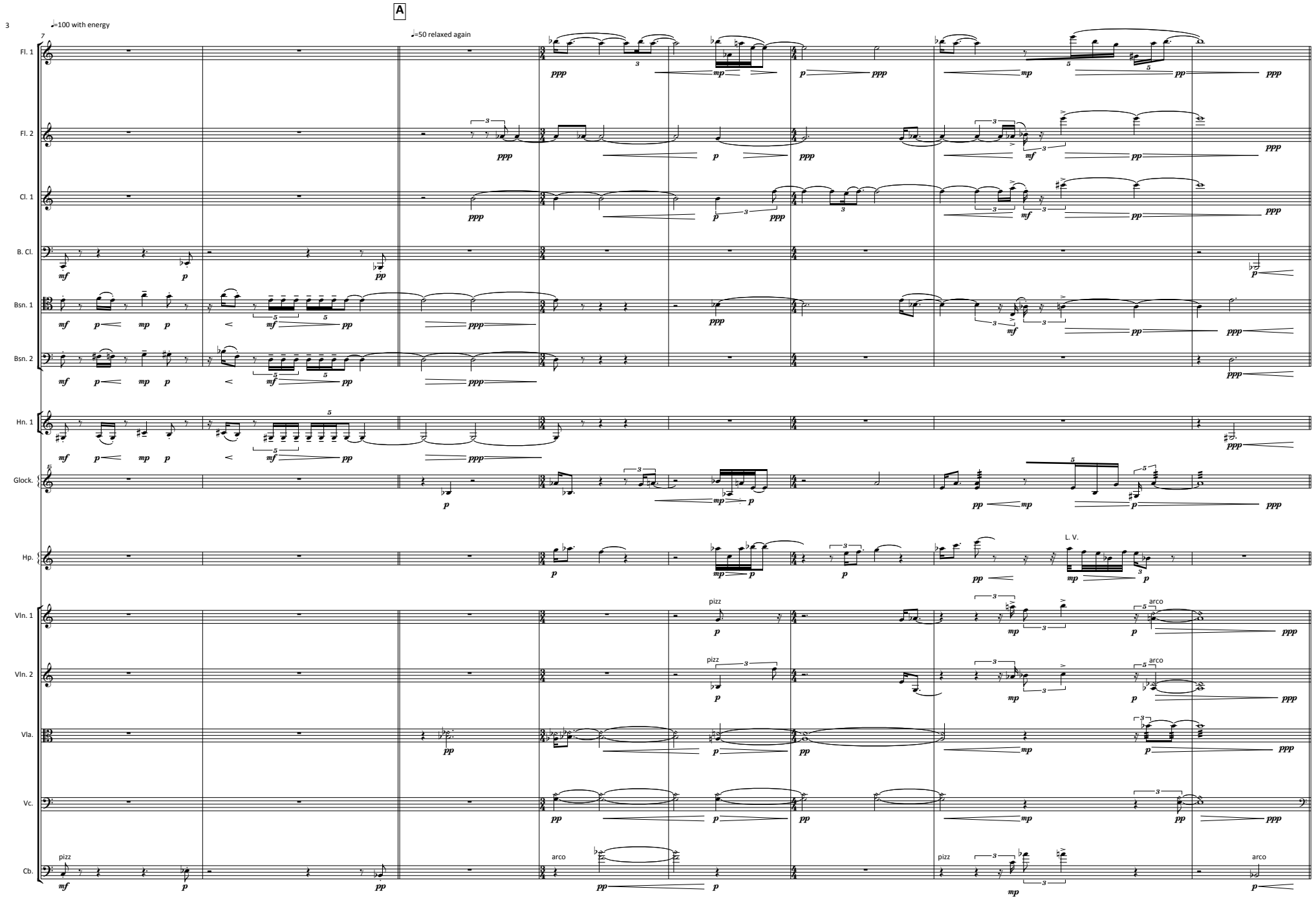
Concerto for Chamber Orchestra

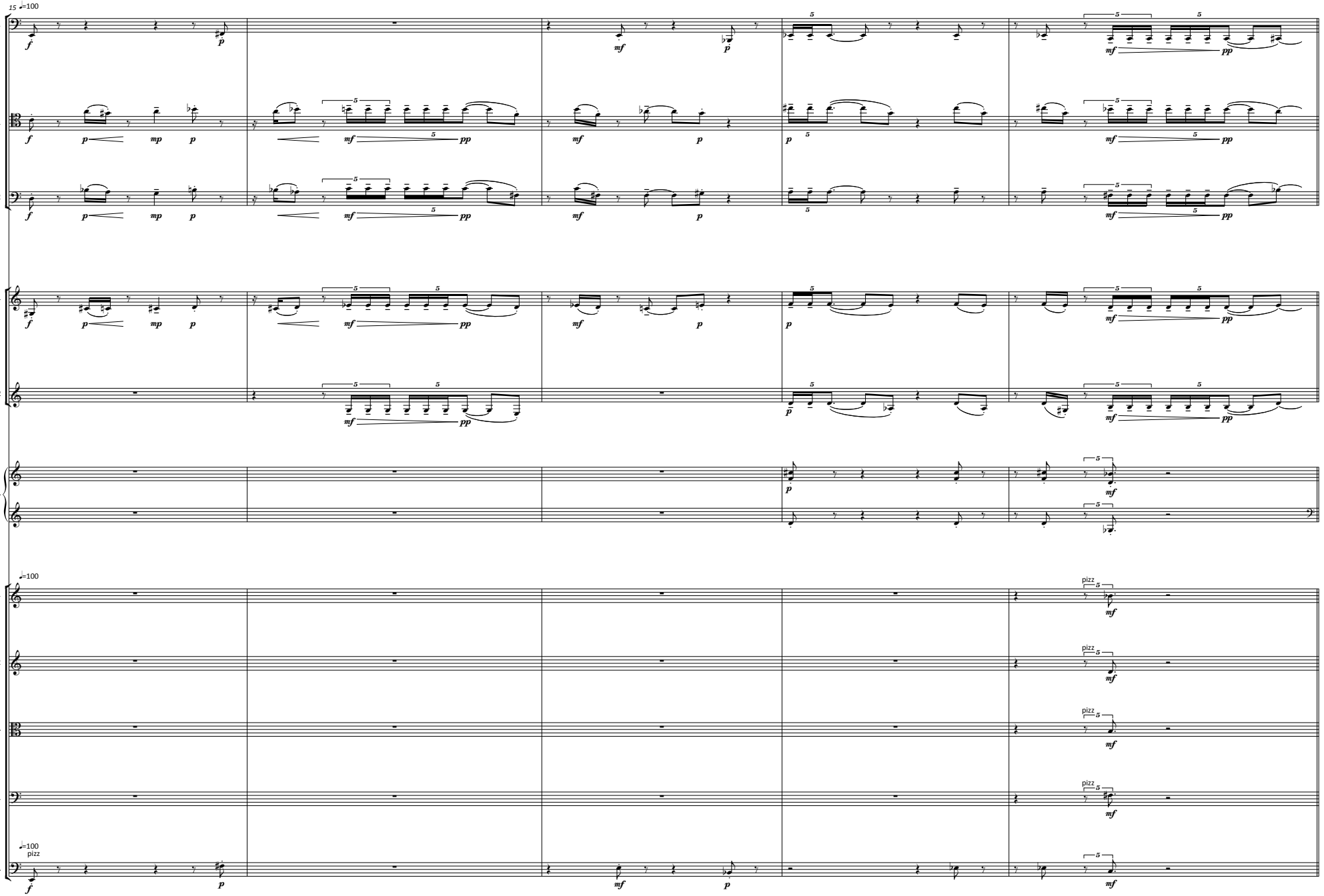
Score in C

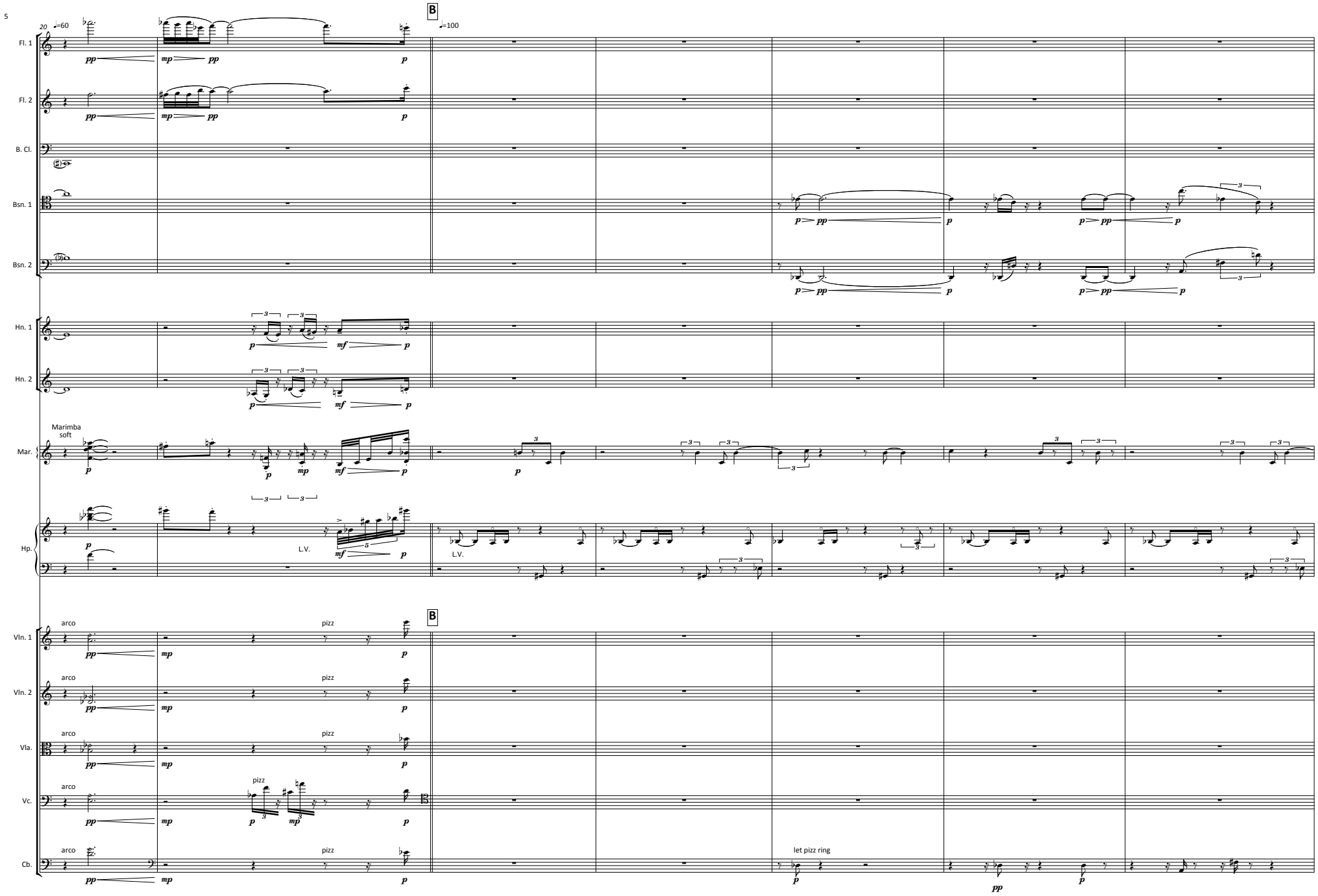
I

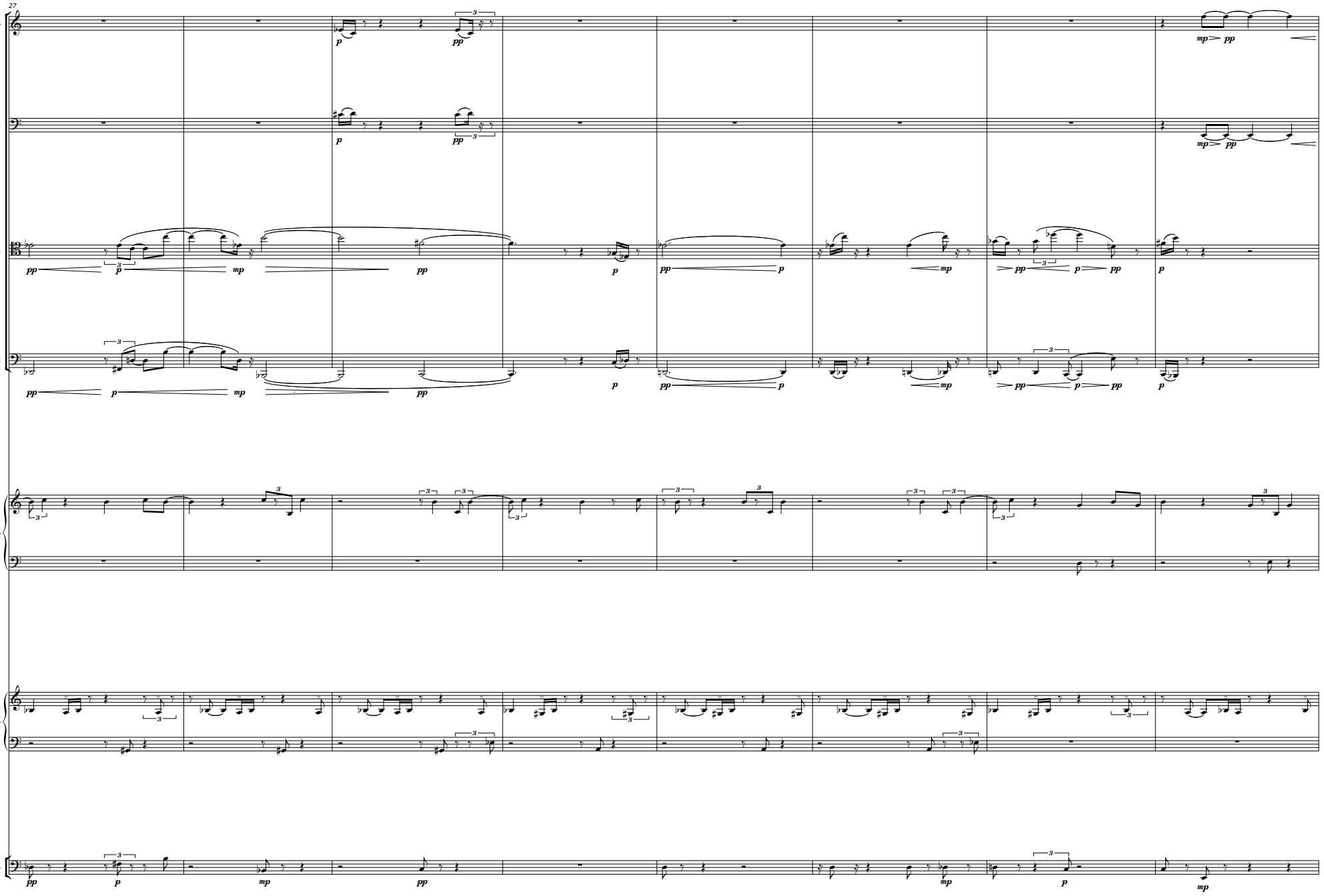
Stephen Hicks

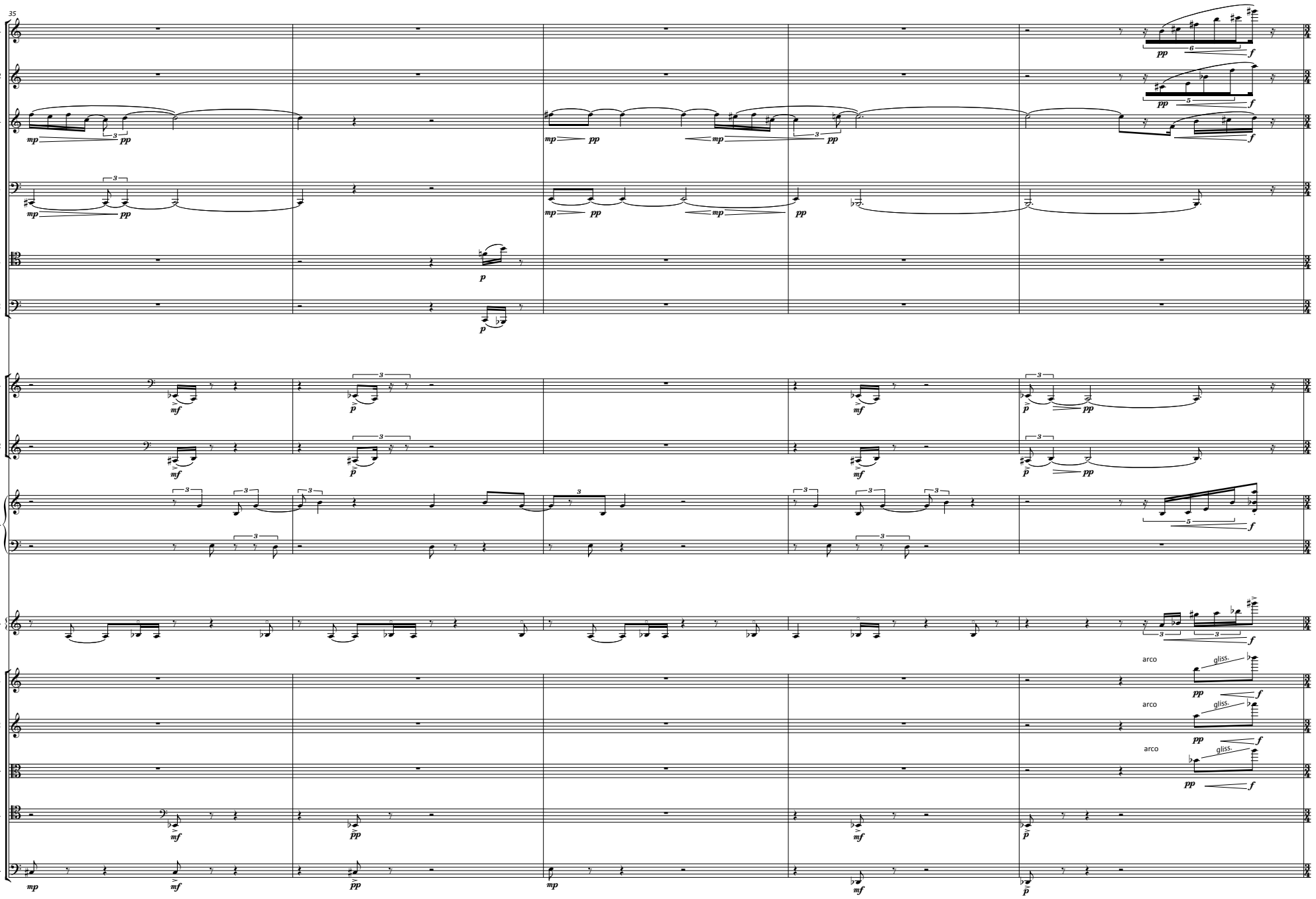


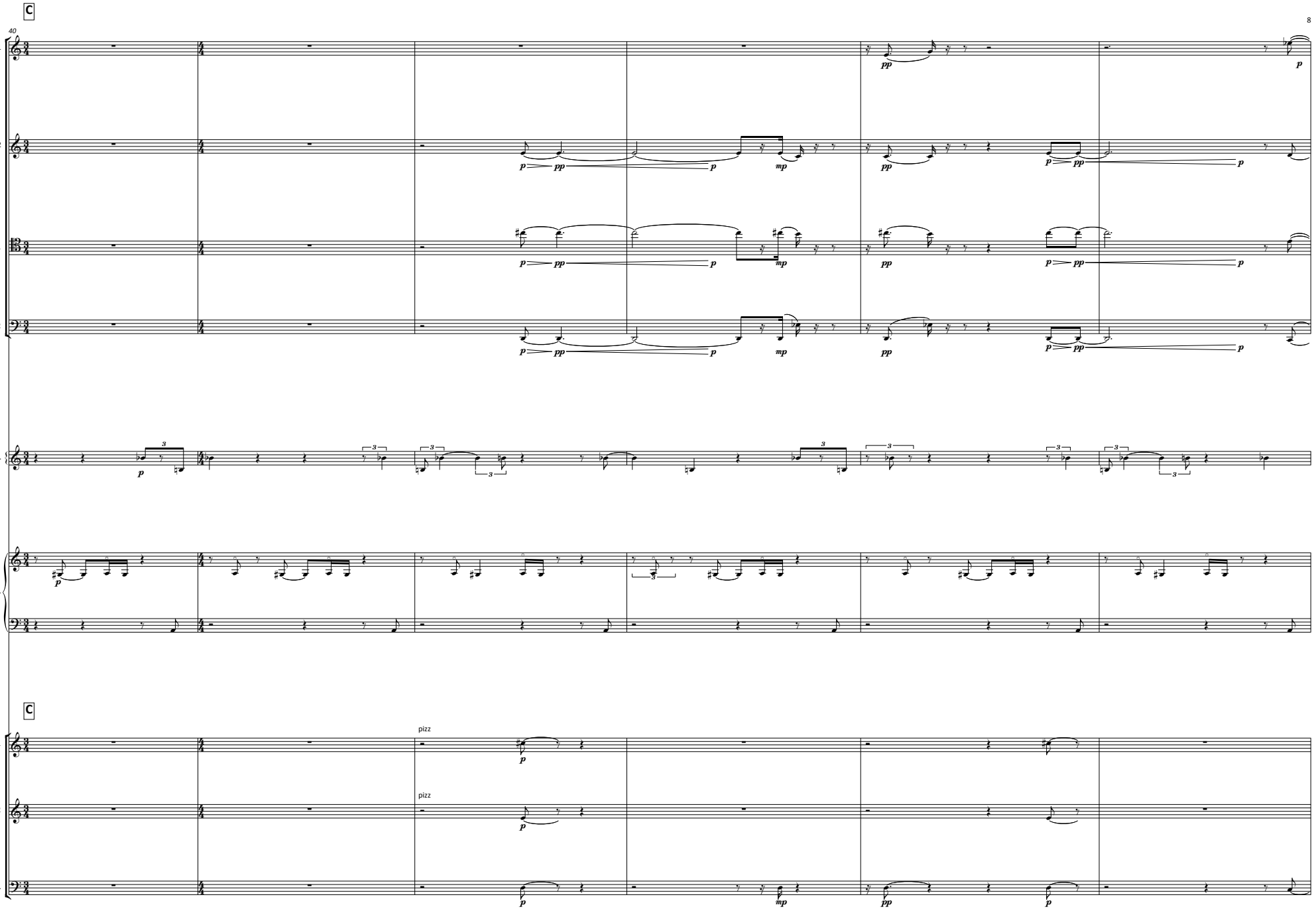

A
♩=100 with energy
♩=50 relaxed again
Fl. 1
Fl. 2
Cl. 1
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Glock.
Hp.
L. V.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
pizz
arco

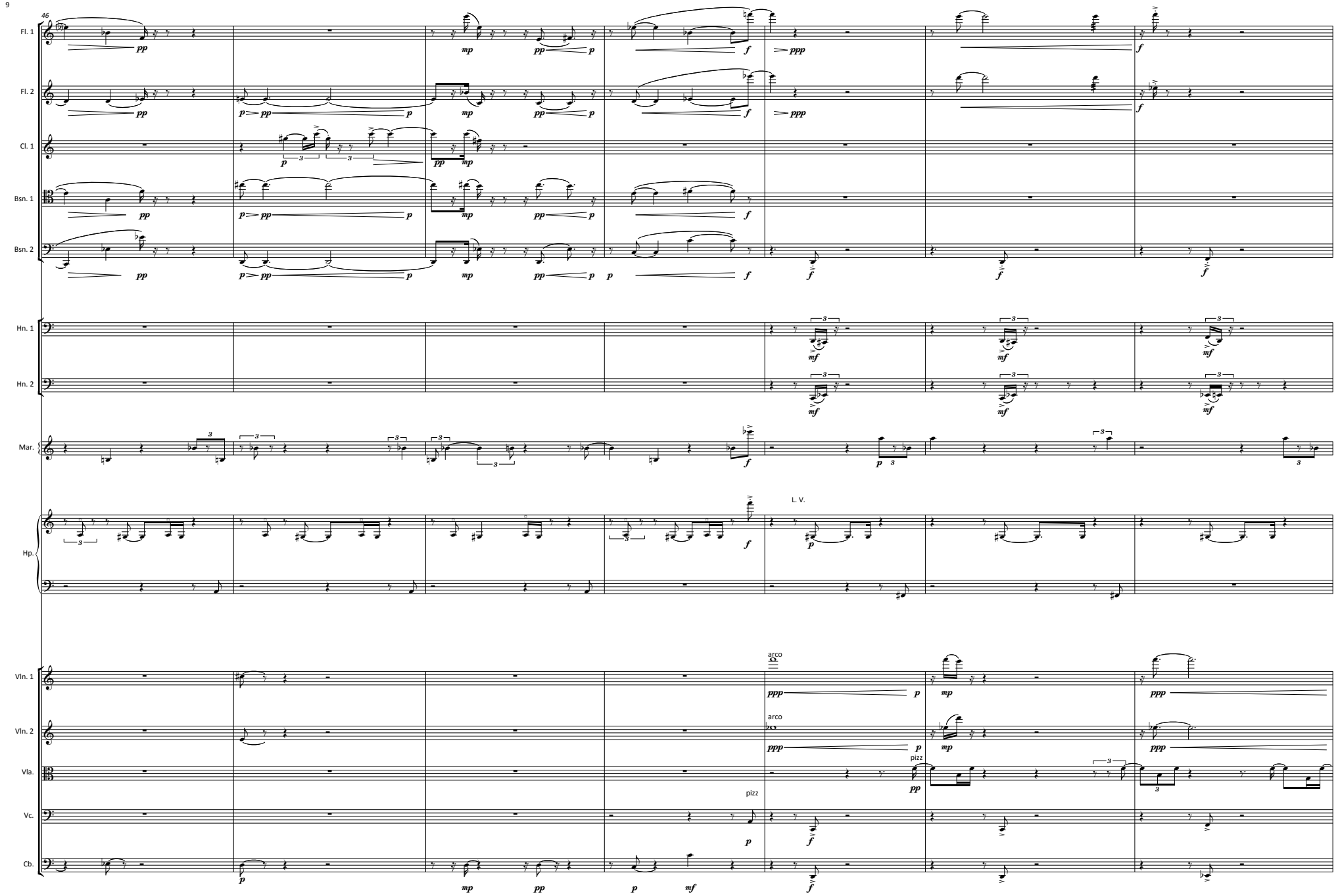

15
♩=100
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hp.
♩=100
Vln. 1
Vln. 2
Vla.
Vc.
♩=100
pizz
Cb.
pizz

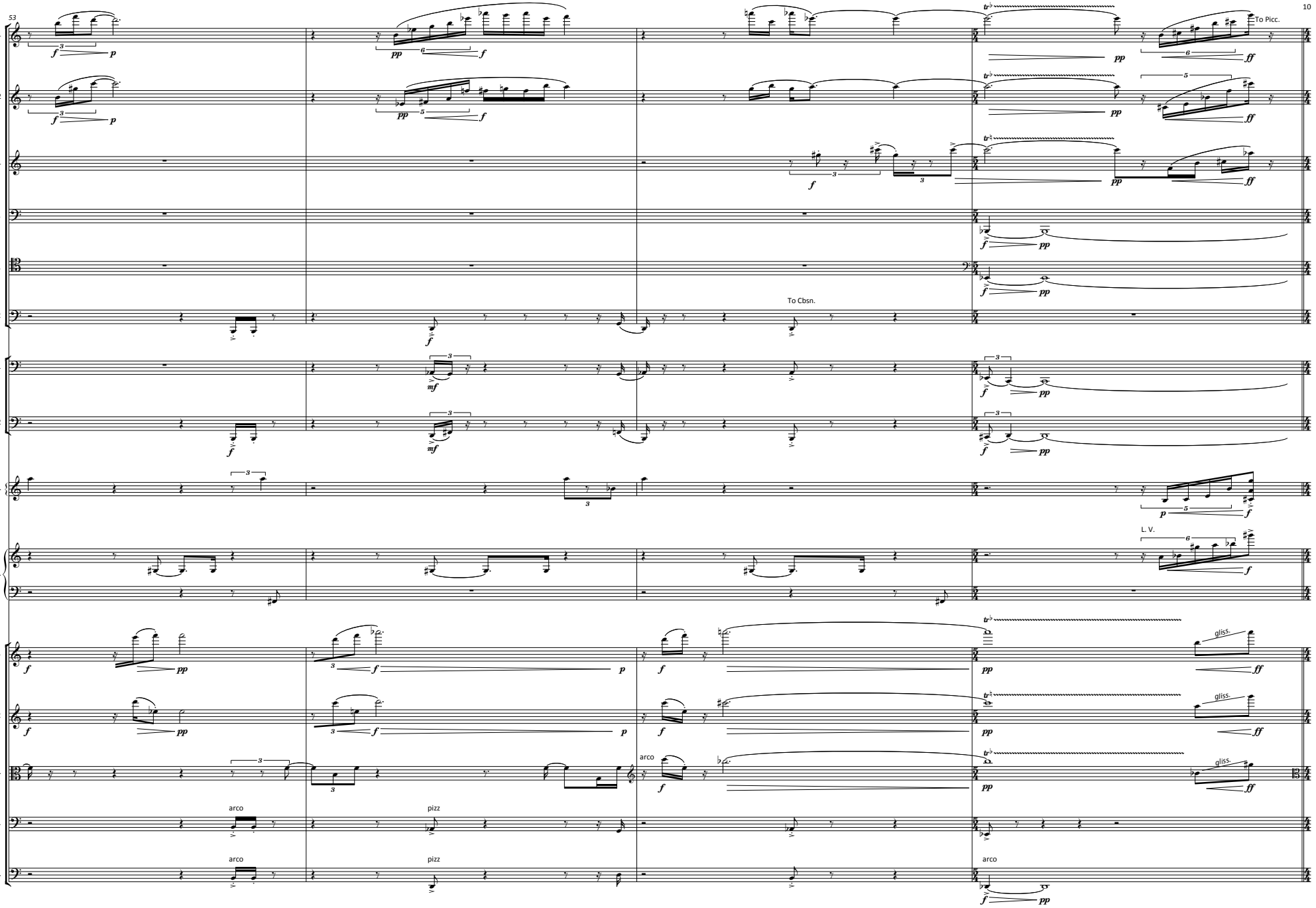

20
♩=60
B
♩=100
Fl. 1
Fl. 2
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Marimba
soft
Mar.
Hp.
L.V.
L.V.
B
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
arco
pizz
let pizz ring

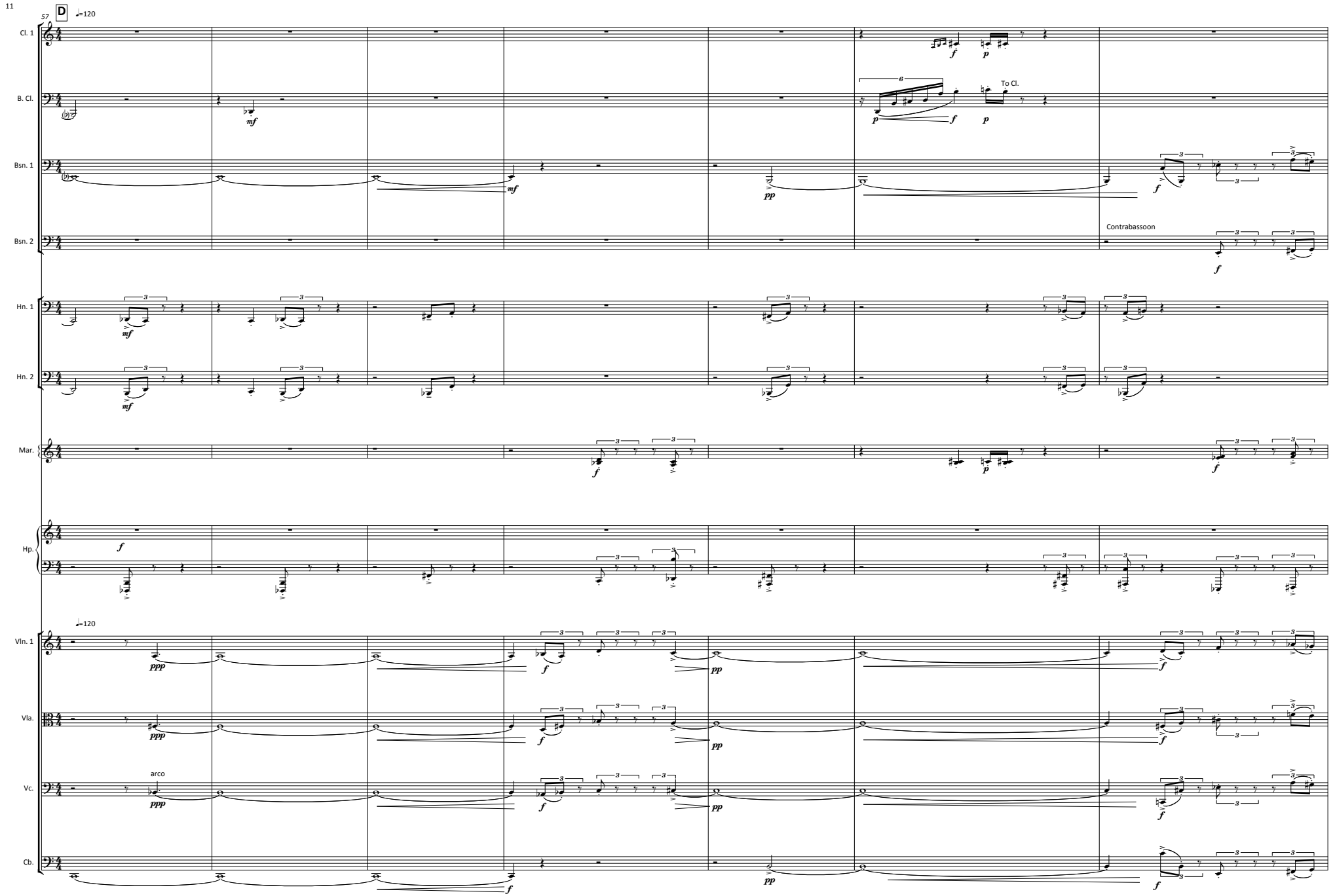

27
Cl. 1
B. Cl.
Bsn. 1
Bsn. 2
Mar.
Hp.
Cb.

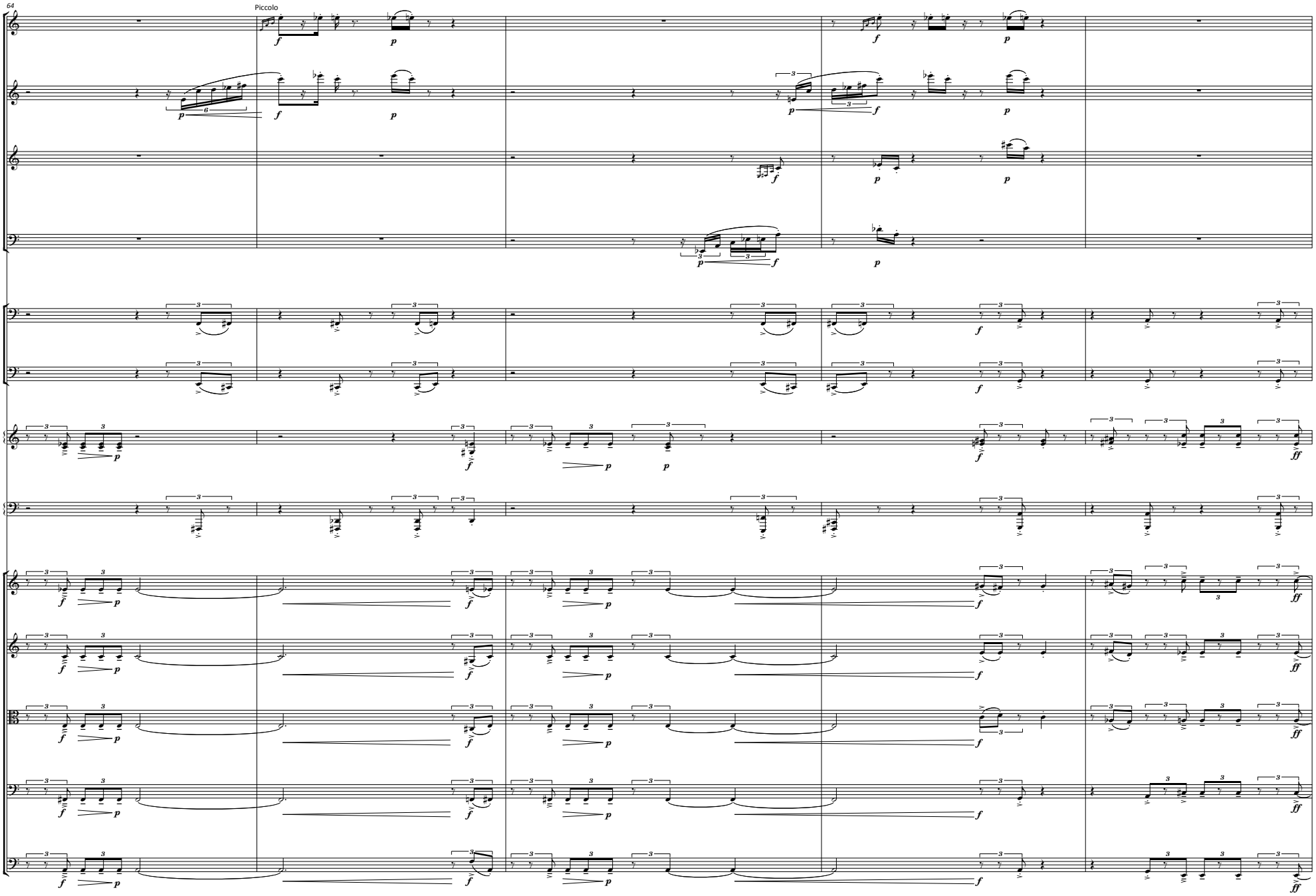

35
Fl. 1
Fl. 2
Cl. 1
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Mar.
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
arco
gliss.

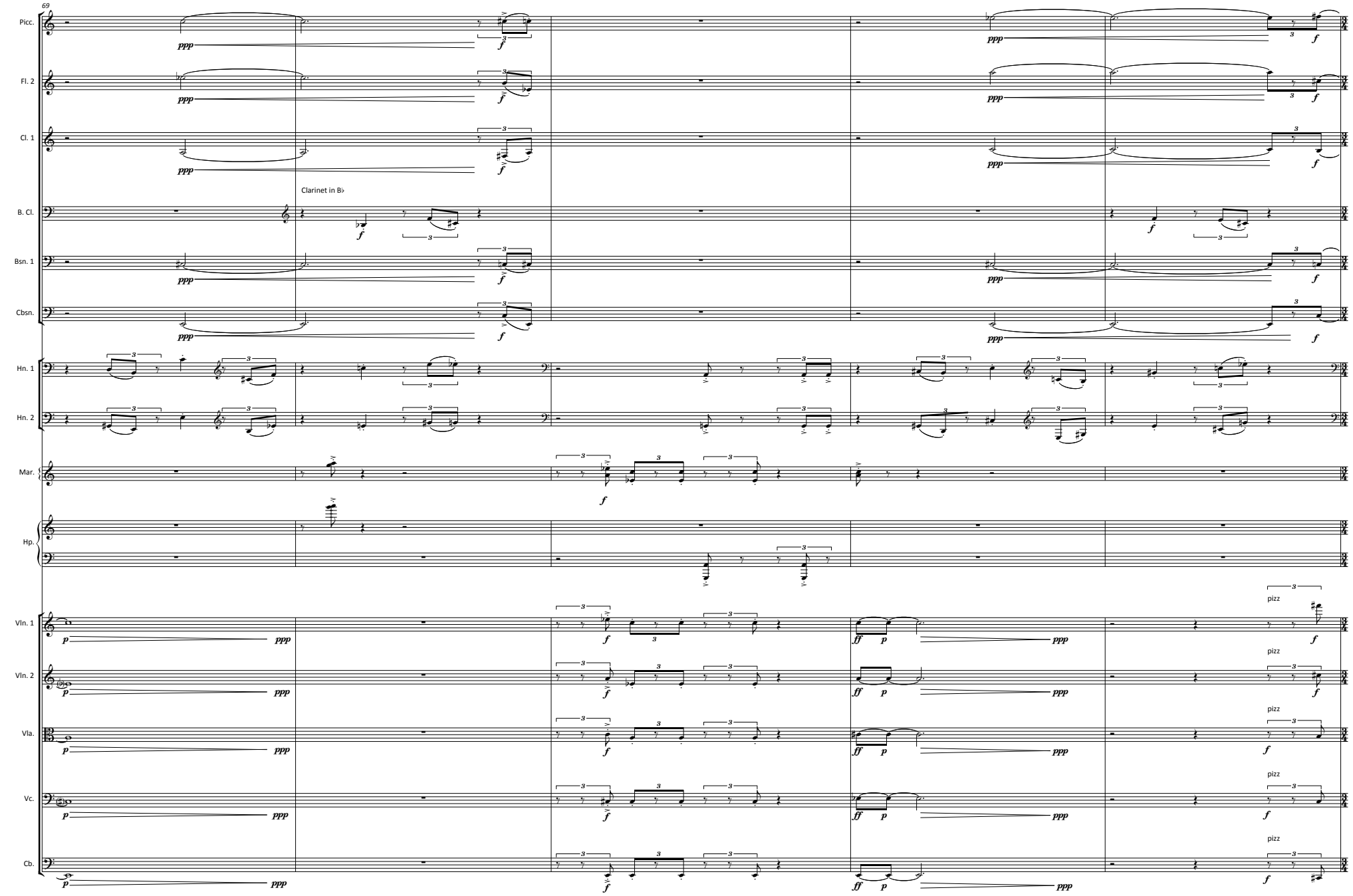

C
40
Fl. 1
Fl. 2
Bsn. 1
Bsn. 2
Mar.
Hp.
C
pizz
Vln. 1
pizz
Vln. 2
Cb.

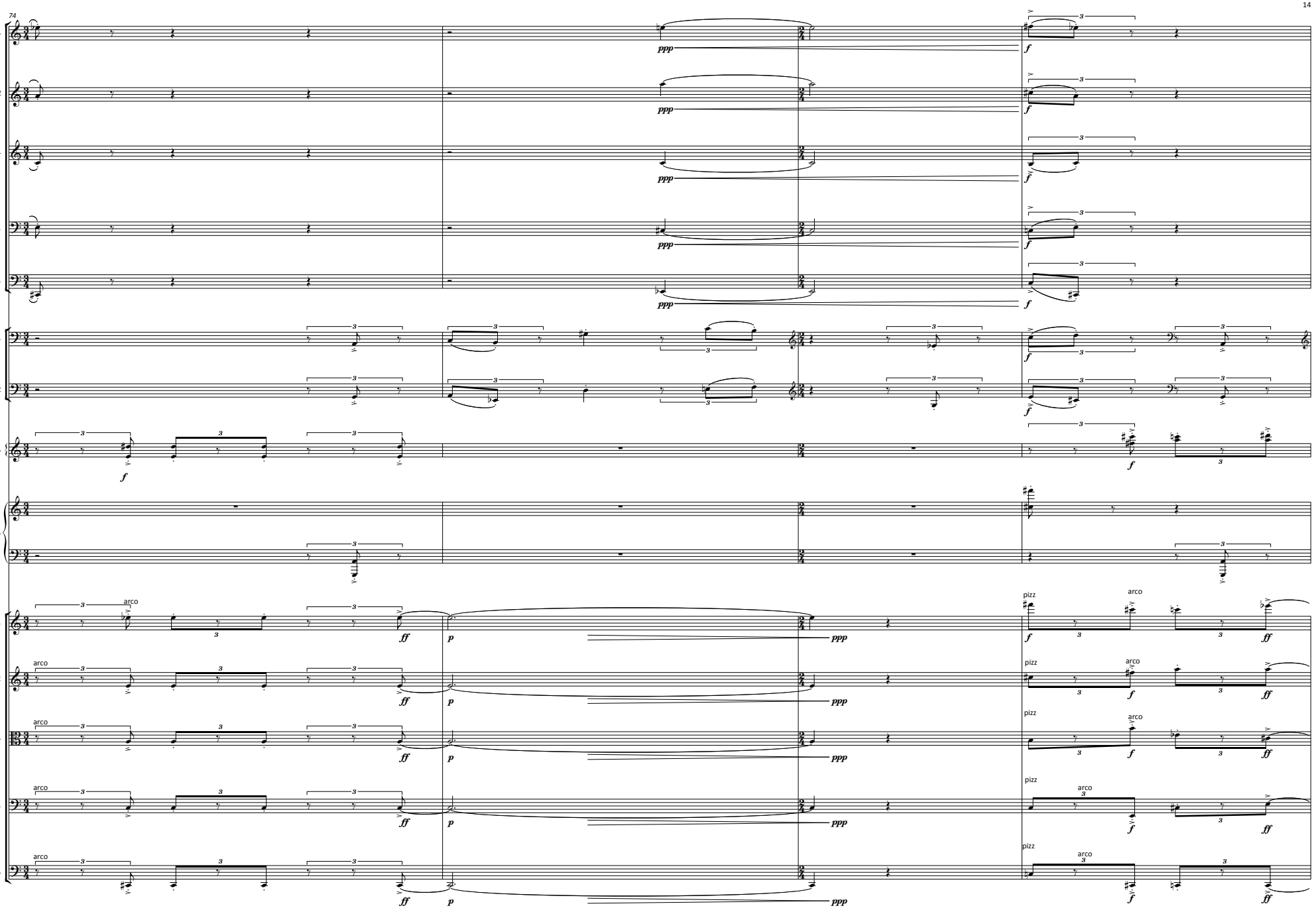

46
Fl. 1
Fl. 2
Cl. 1
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Mar.
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
L. V.
arco
arco
pizz
pizz

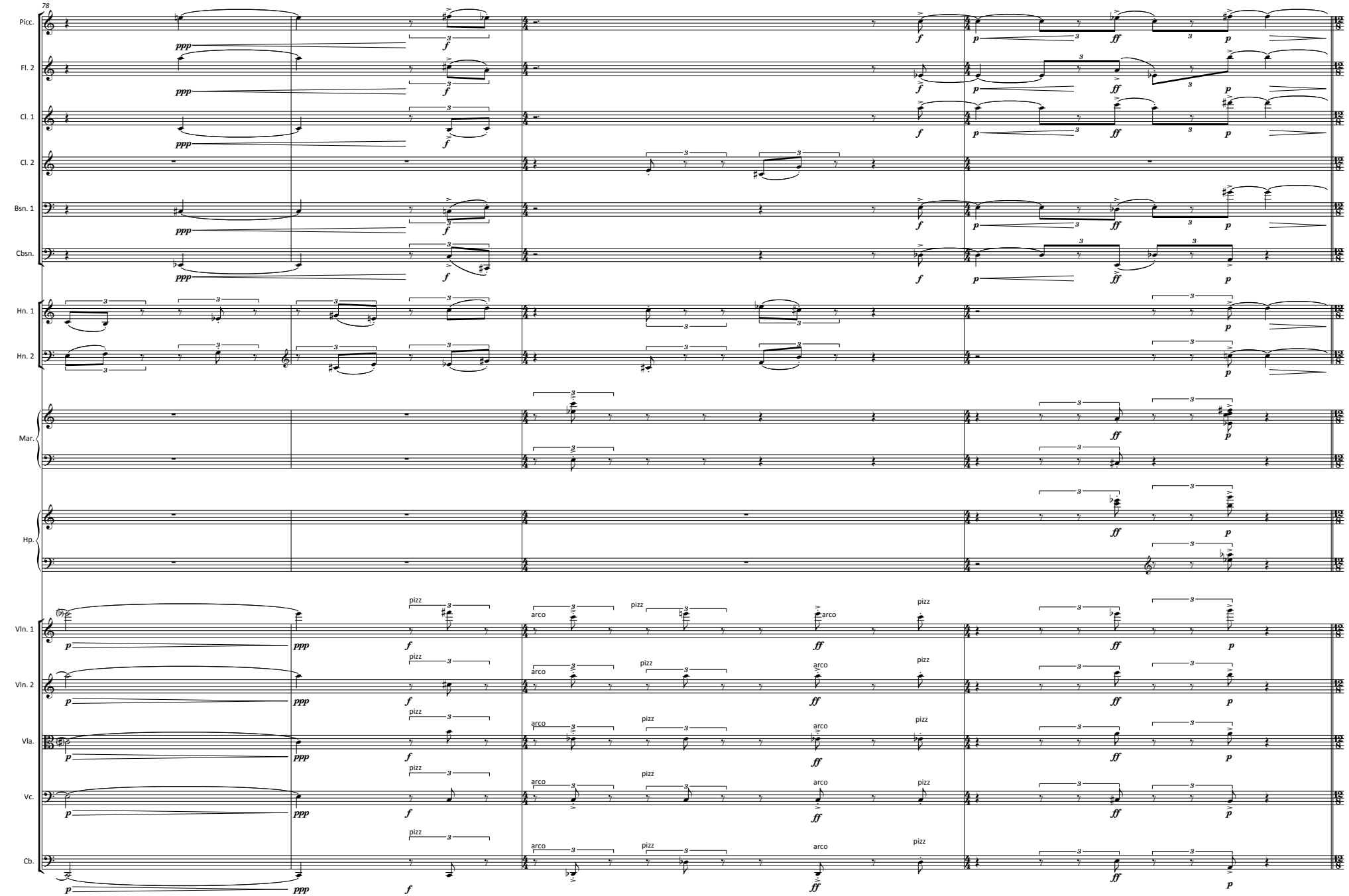

53
Fl. 1
Fl. 2
Cl. 1
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Mar.
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
To Picc.
To Cbsn.
L. V.
gliss.
arco
pizz

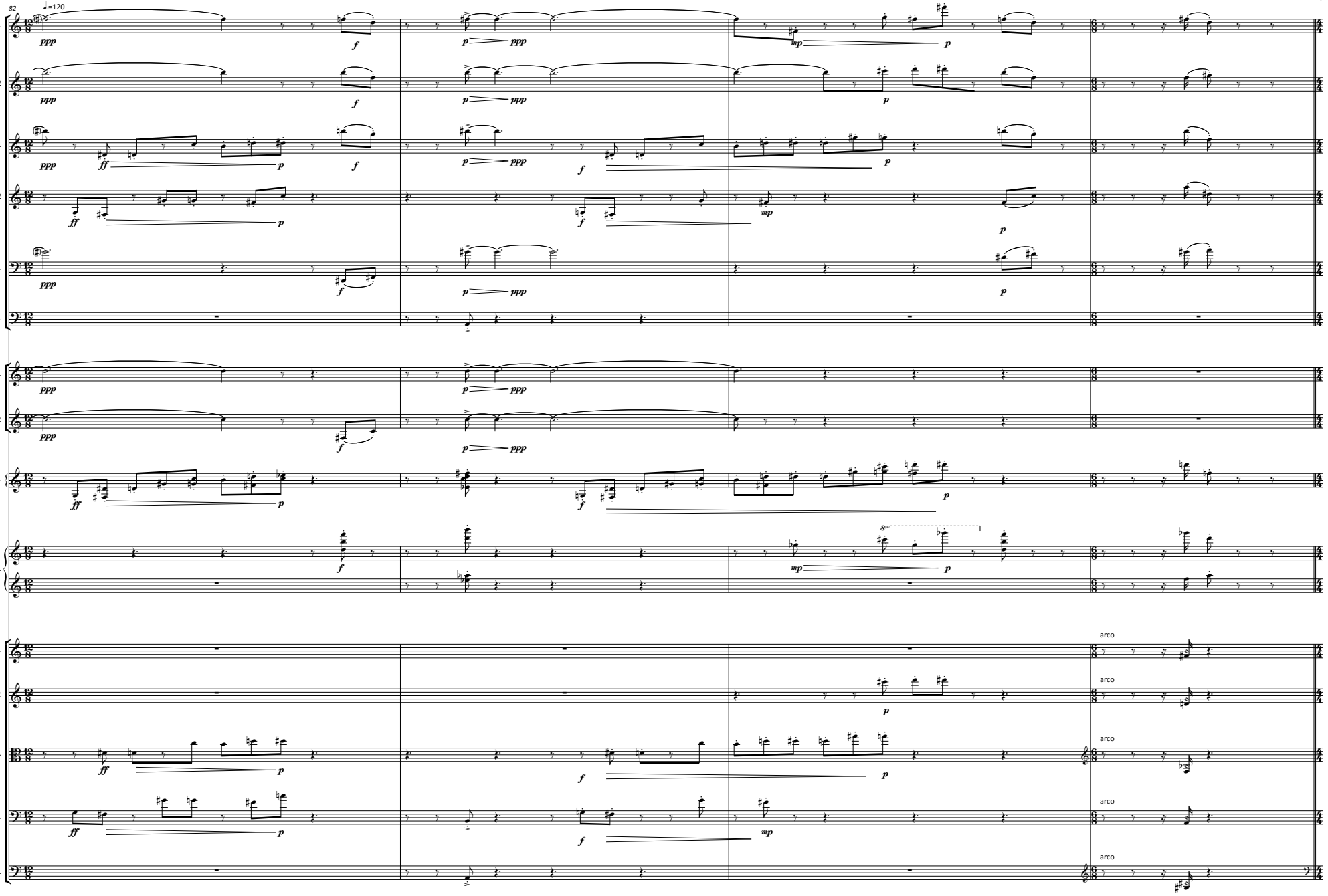

57
D
♩=120
Cl. 1
B. Cl.
To Cl.
Bsn. 1
Bsn. 2
Contrabassoon
Hn. 1
Hn. 2
Mar.
Hp.
♩=120
Vln. 1
Vla.
Vc.
arco
Cb.


64
Piccolo
Fl. 1
Fl. 2
Cl. 1
Bsn. 1
Hn. 1
Hn. 2
Mar.
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.


69
Picc.
Fl. 2
Cl. 1
Clarinet in B♭
B. Cl.
Bsn. 1
Cbsn.
Hn. 1
Hn. 2
Mar.
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
pizz


74
Picc.
Fl. 2
Cl. 1
Bsn. 1
Cbsn.
Hn. 1
Hn. 2
Mar.
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
arco
pizz
ppp
p
f
ff


78
Picc.
Fl. 2
Cl. 1
Cl. 2
Bsn. 1
Cbsn.
Hn. 1
Hn. 2
Mar.
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
ppp
f
ff
p
pizz
arco


82
♩=120
Picc.
Fl. 2
Cl. 1
Cl. 2
Bsn. 1
Cbsn.
Hn. 1
Hn. 2
Mar.
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
arco

II - Interlude

E

86

♩=60

To Fl.

Picc.

Fl. 2

Cl. 1

Cl. 2

Bsn. 1

Cbsn.

Hn. 1

con sord

Hn. 2

con sord

Sus Cym.

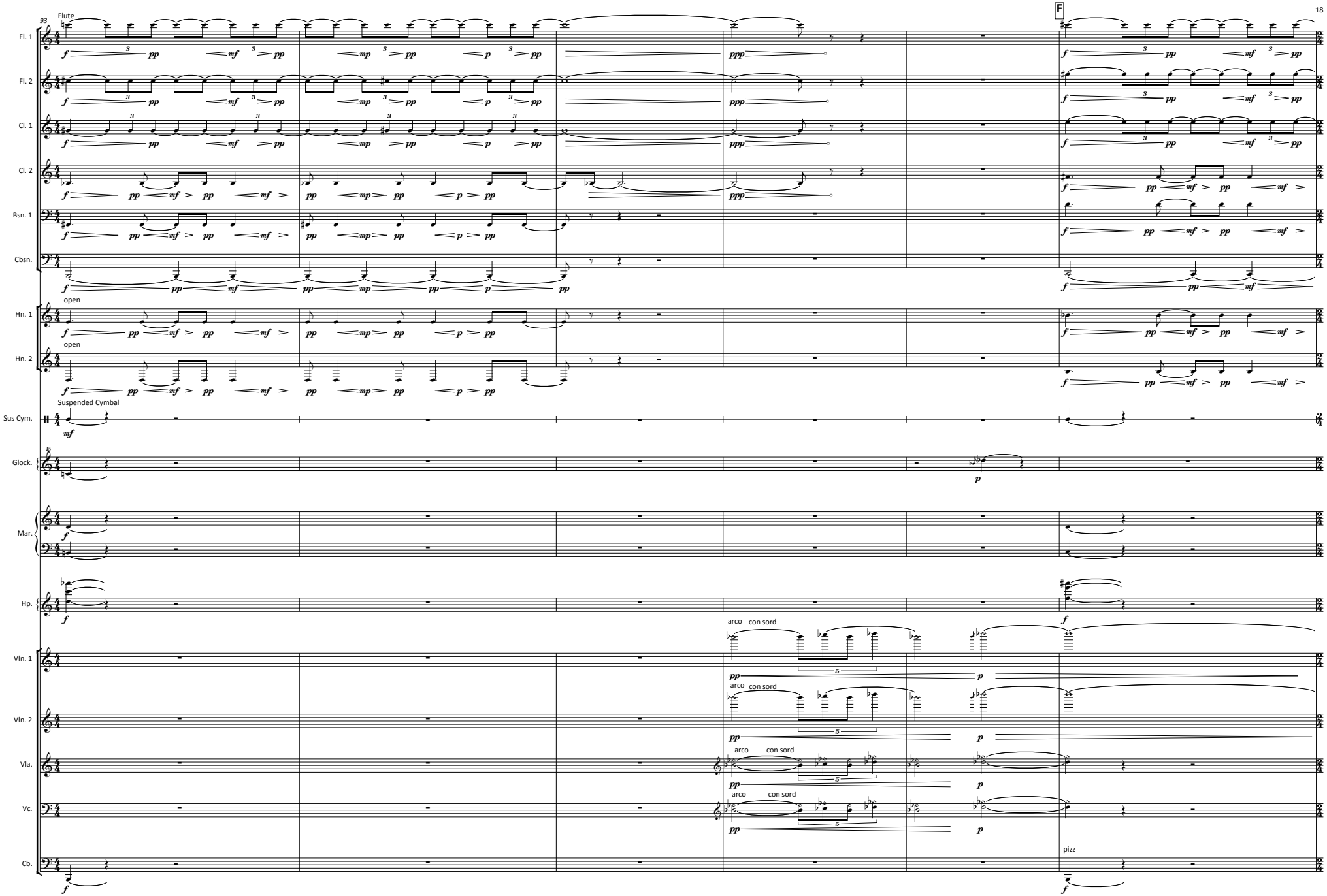
Tam-tam

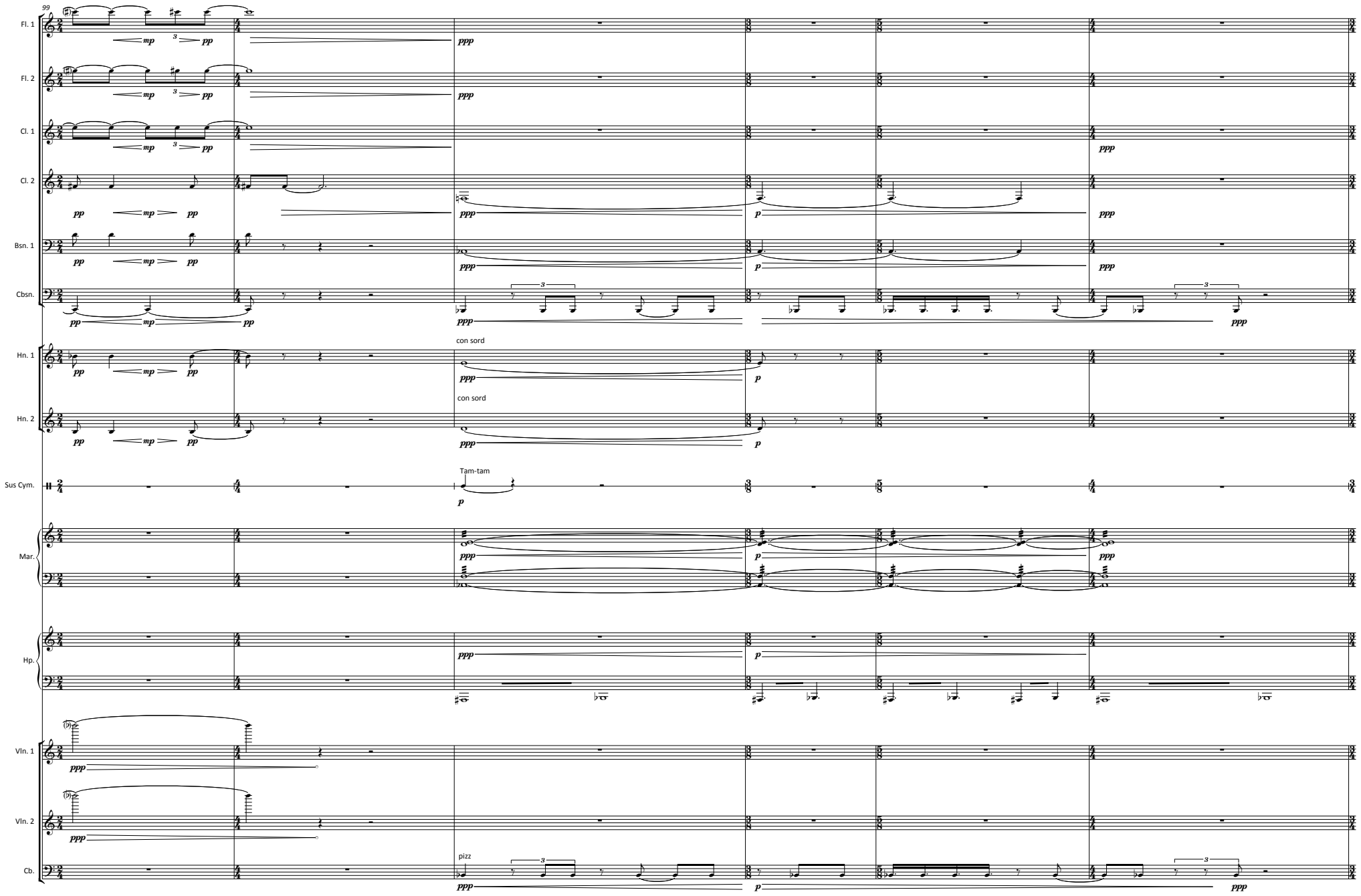
Glock.

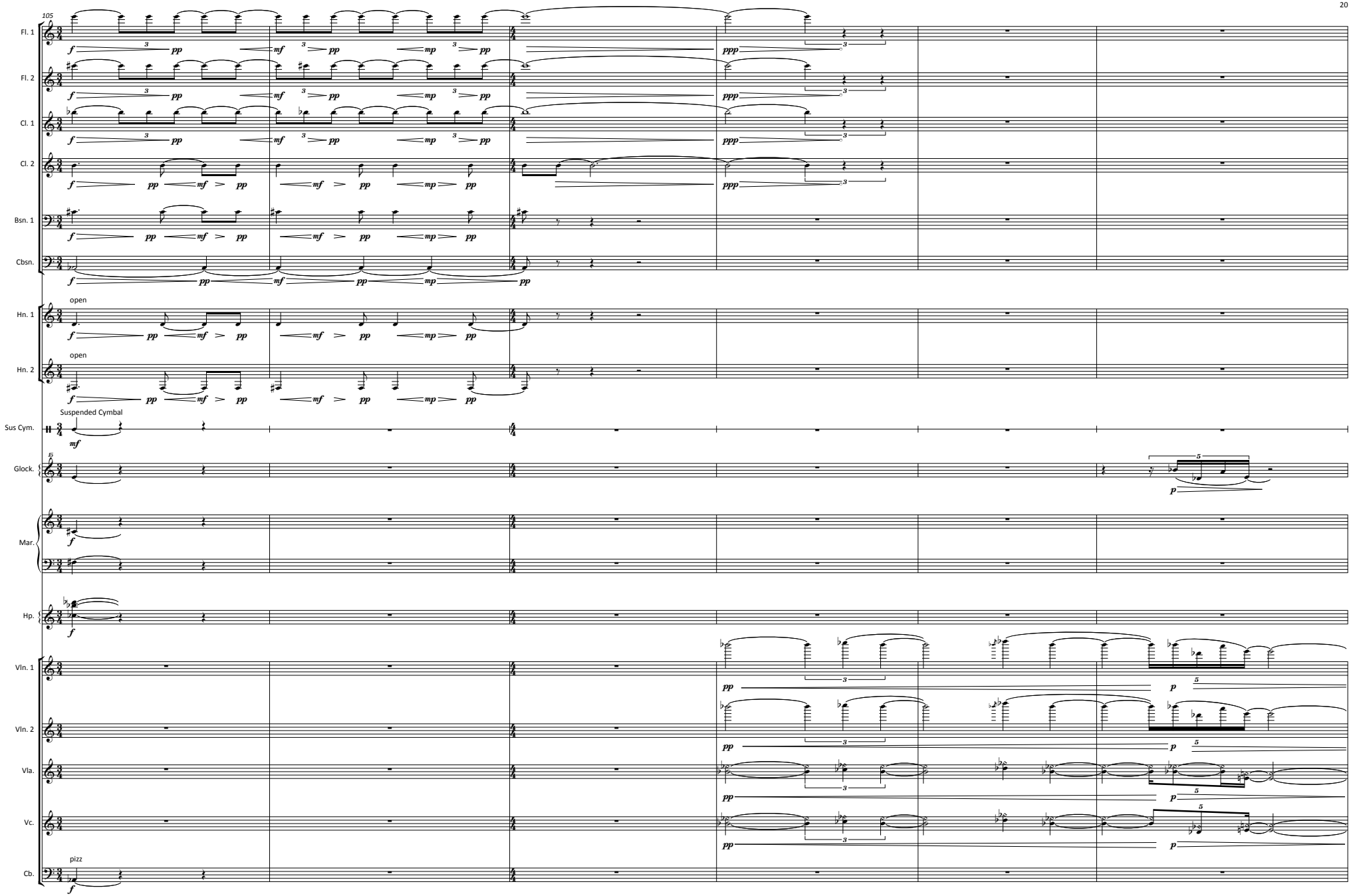
Mar.

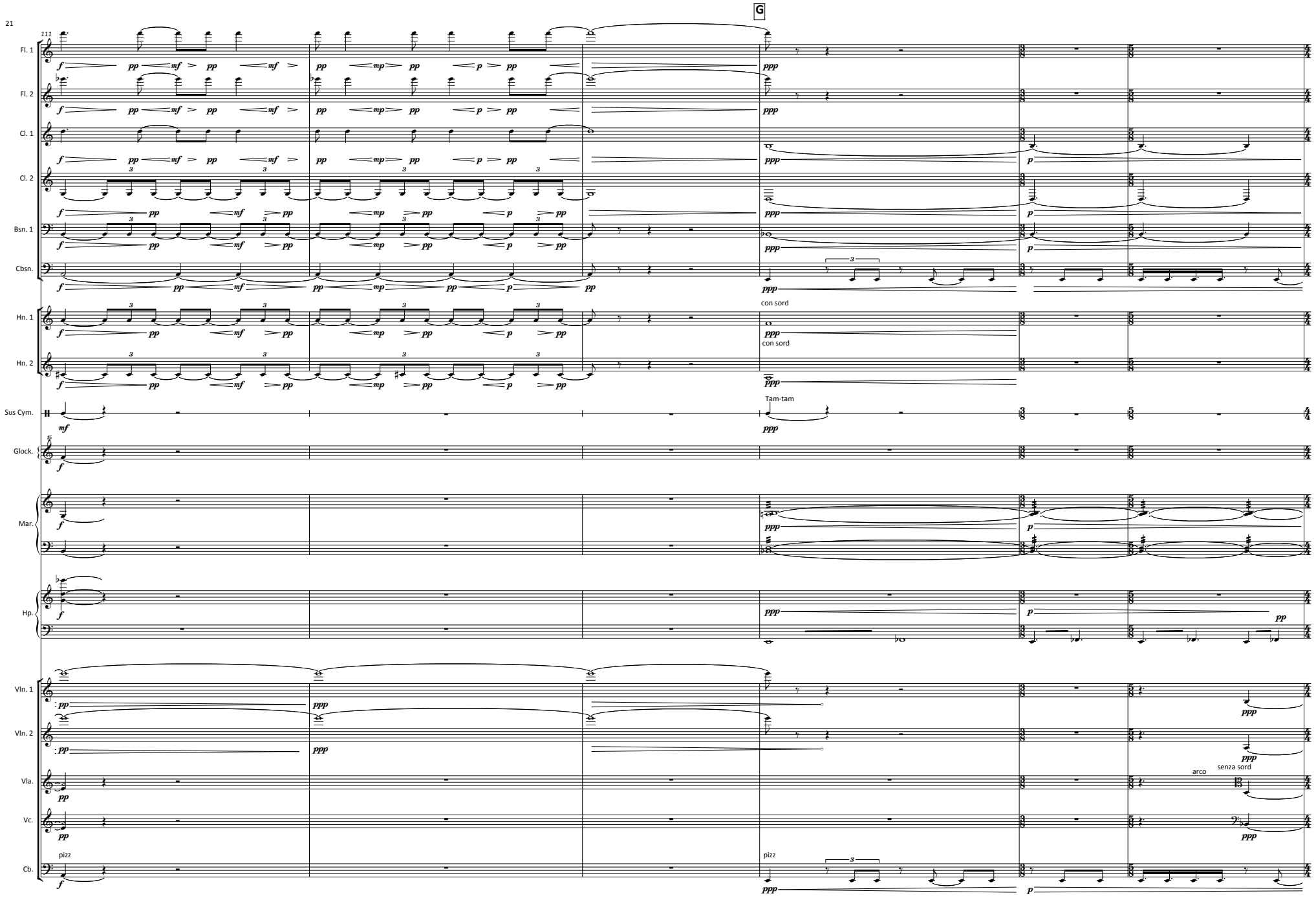
Hp.

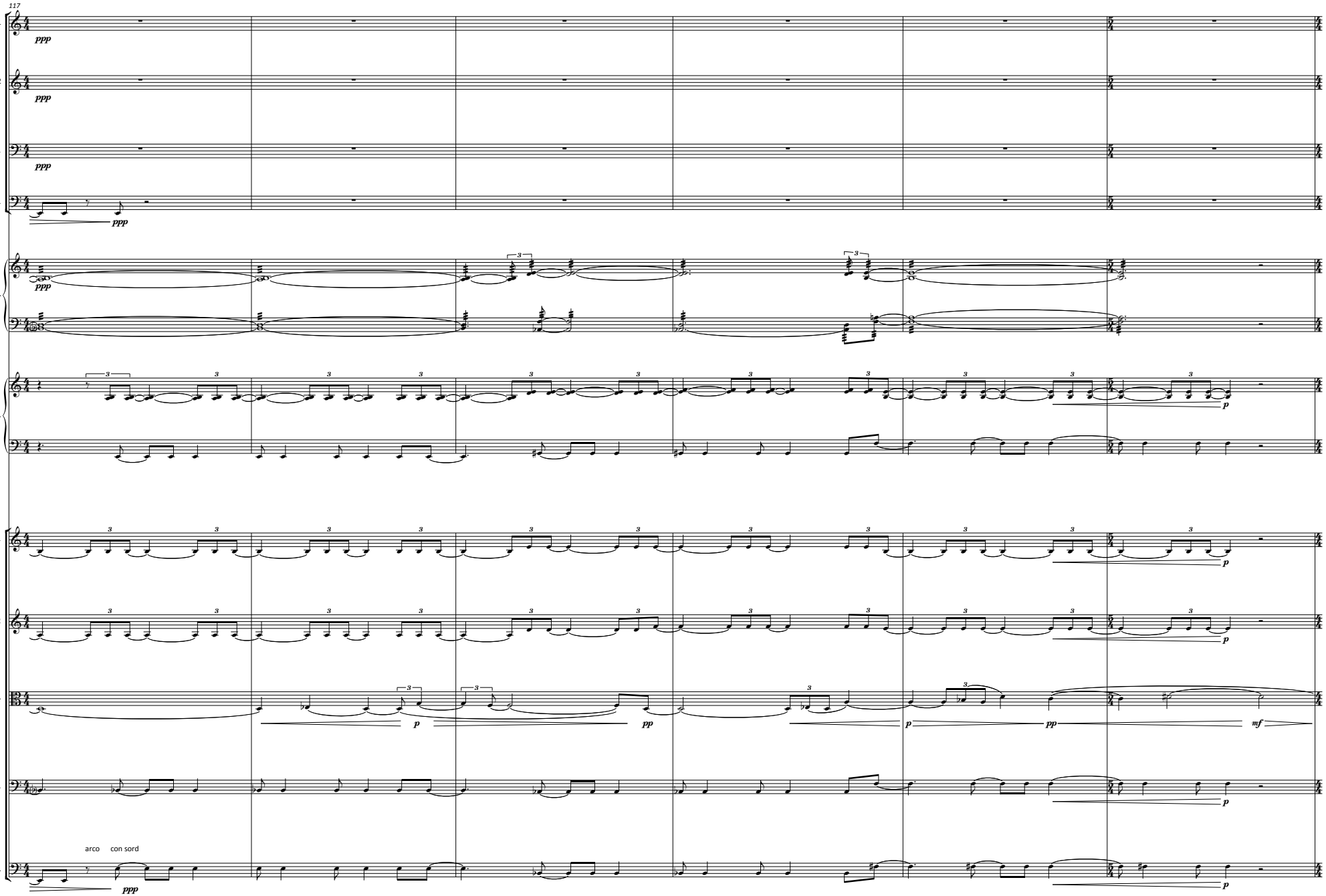
Cb.

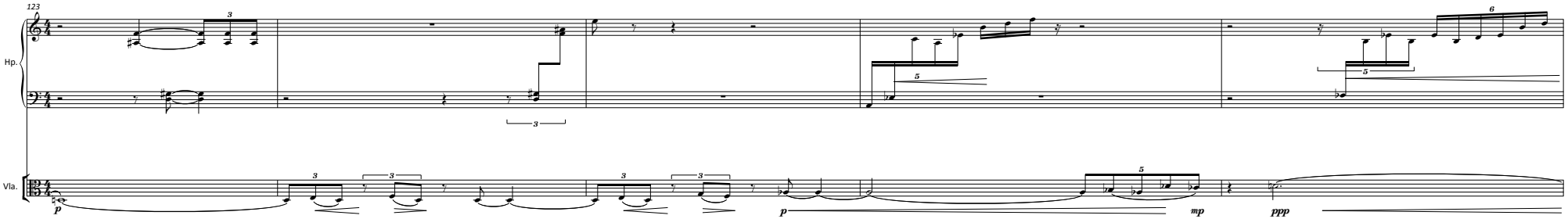

93
Flute
F
Fl. 1
Fl. 2
Cl. 1
Cl. 2
Bsn. 1
Cbsn.
open
Hn. 1
open
Hn. 2
Suspended Cymbal
Sus Cym.
Glock.
Mar.
Hp.
arco con sord
Vln. 1
arco con sord
Vln. 2
arco con sord
Vla.
arco con sord
Vc.
pizz
Cb.

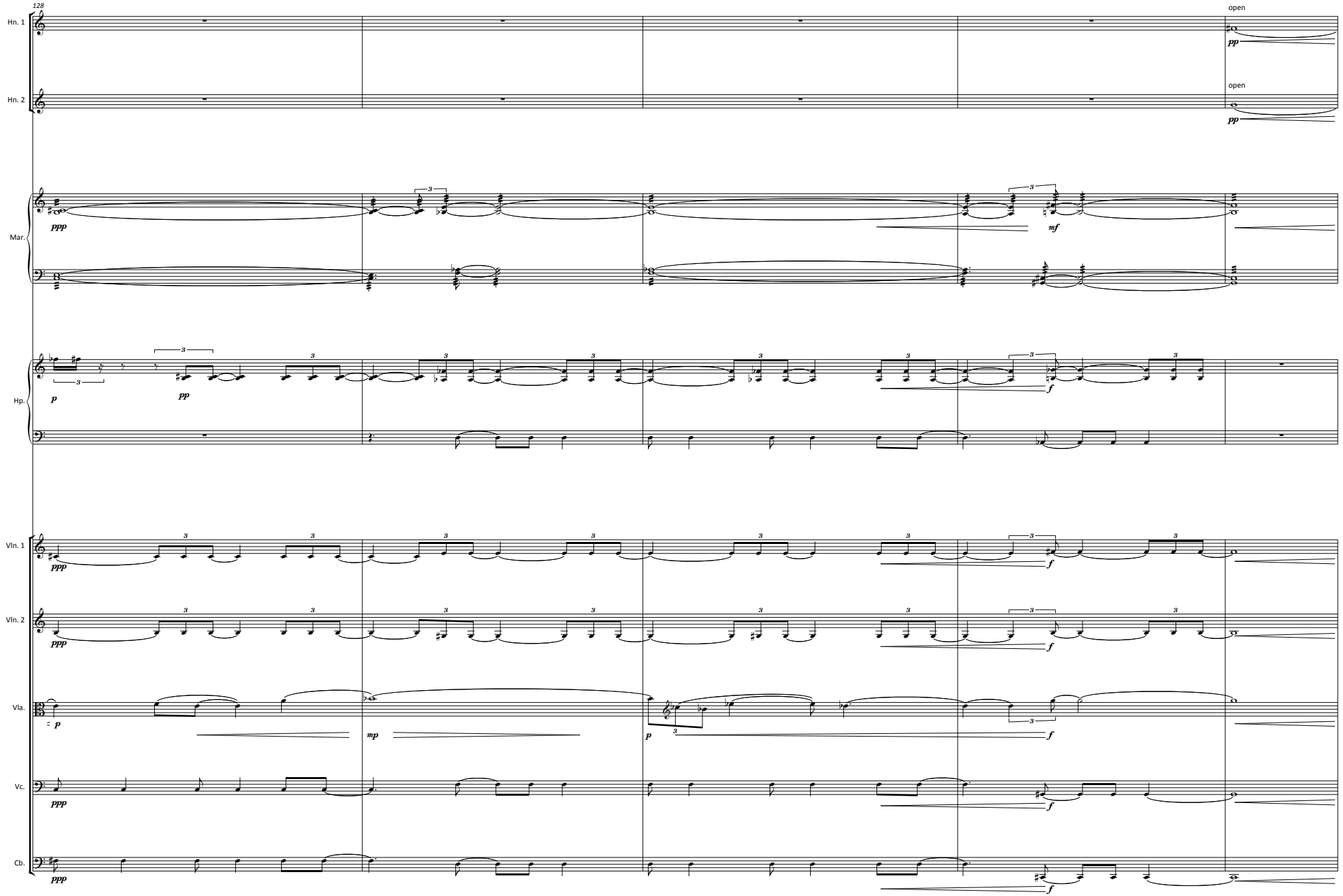

99
Fl. 1
Fl. 2
Cl. 1
Cl. 2
Bsn. 1
Cbsn.
Hn. 1
Hn. 2
con sord
con sord
Sus Cym.
Tam-tam
Mar.
Hp.
Vln. 1
Vln. 2
Cb.
pizz


105
Fl. 1
Fl. 2
Cl. 1
Cl. 2
Bsn. 1
Cbsn.
Hn. 1
Hn. 2
open
Suspended Cymbal
Sus Cym.
Glock.
Mar.
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
pizz


G
111
Fl. 1
Fl. 2
Cl. 1
Cl. 2
Bsn. 1
Cbsn.
Hn. 1
Hn. 2
con sord
con sord
Sus Cym.
Tam-tam
Glock.
Mar.
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
pizz
pizz
arco
senza sord


117
Cl. 1
Cl. 2
Bsn. 1
Cbsn.
Mar.
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
arco
con sord

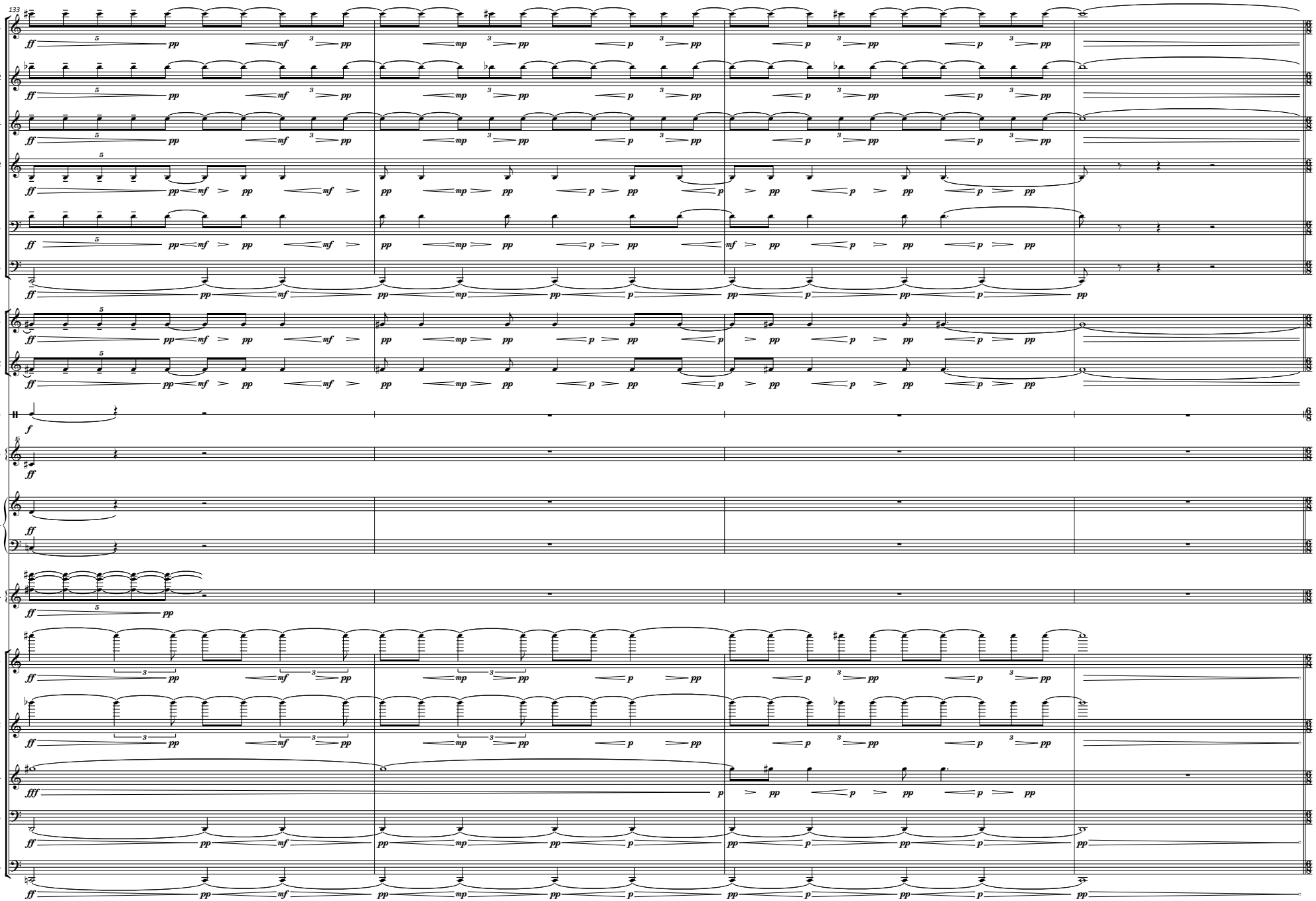

123
Hp.
Vla.
p
p
mp
ppp

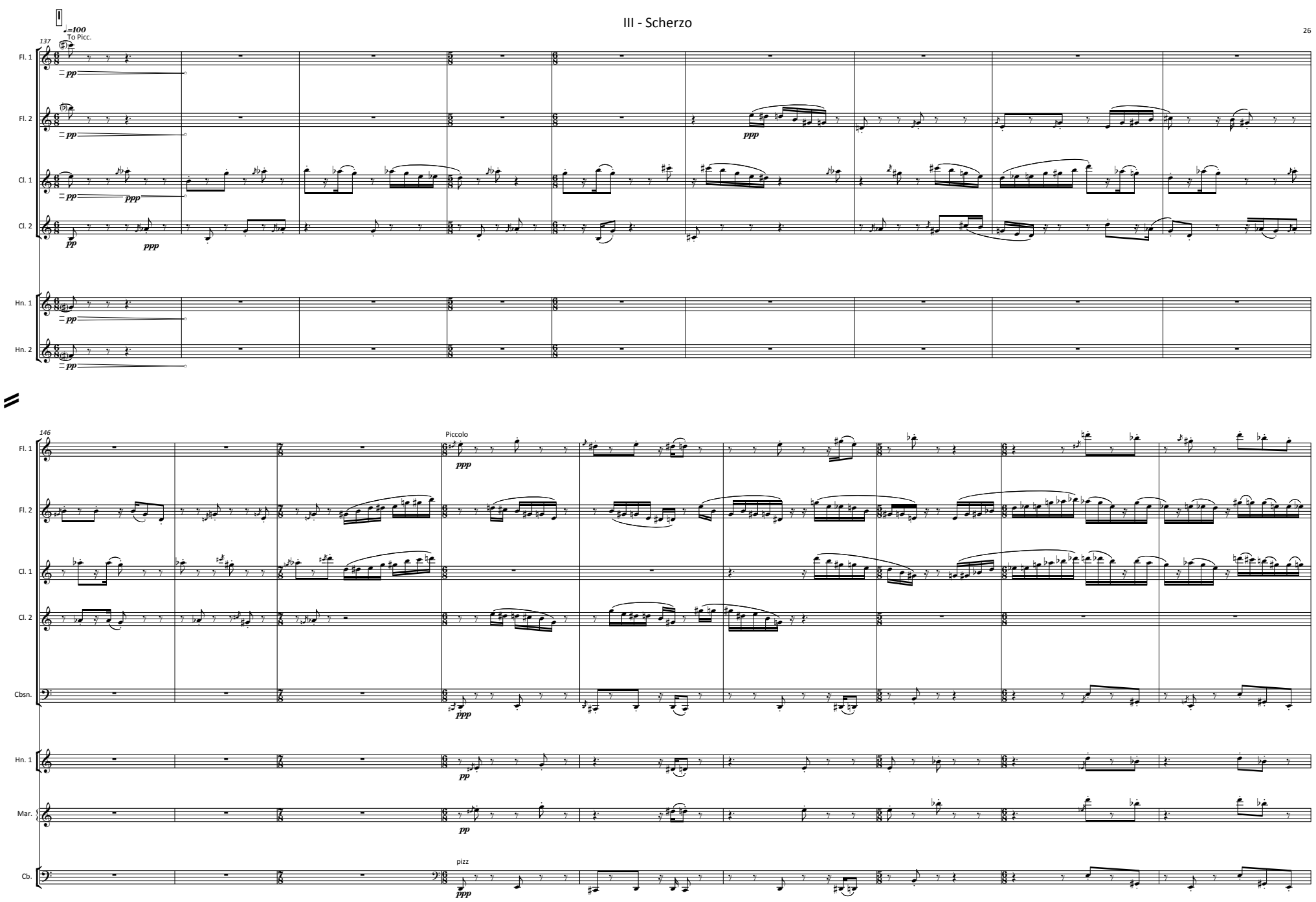

128
Hn. 1
Hn. 2
Mar.
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
open
open
ppp
pp
mf
p
pp
f
mp

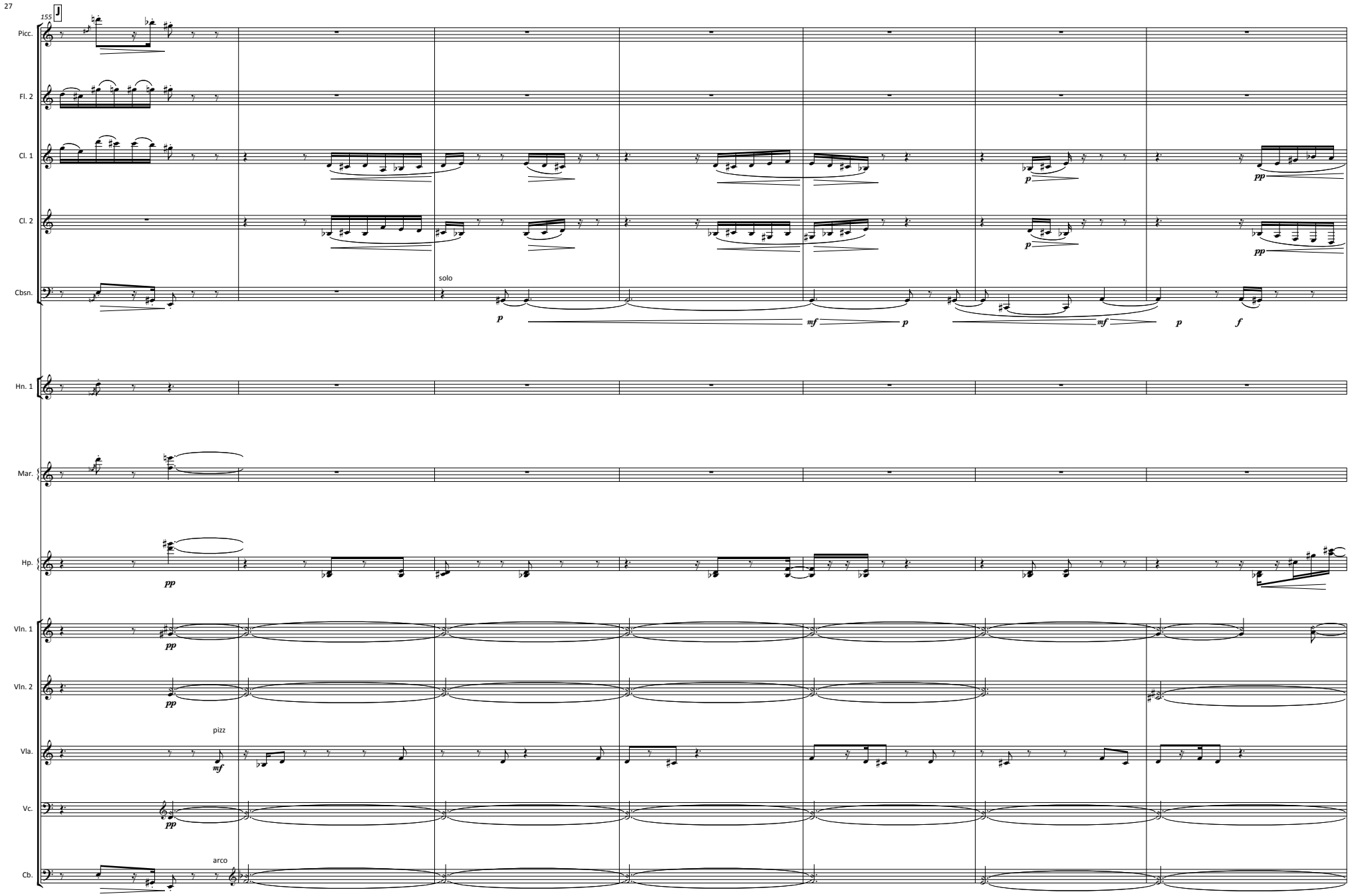
H

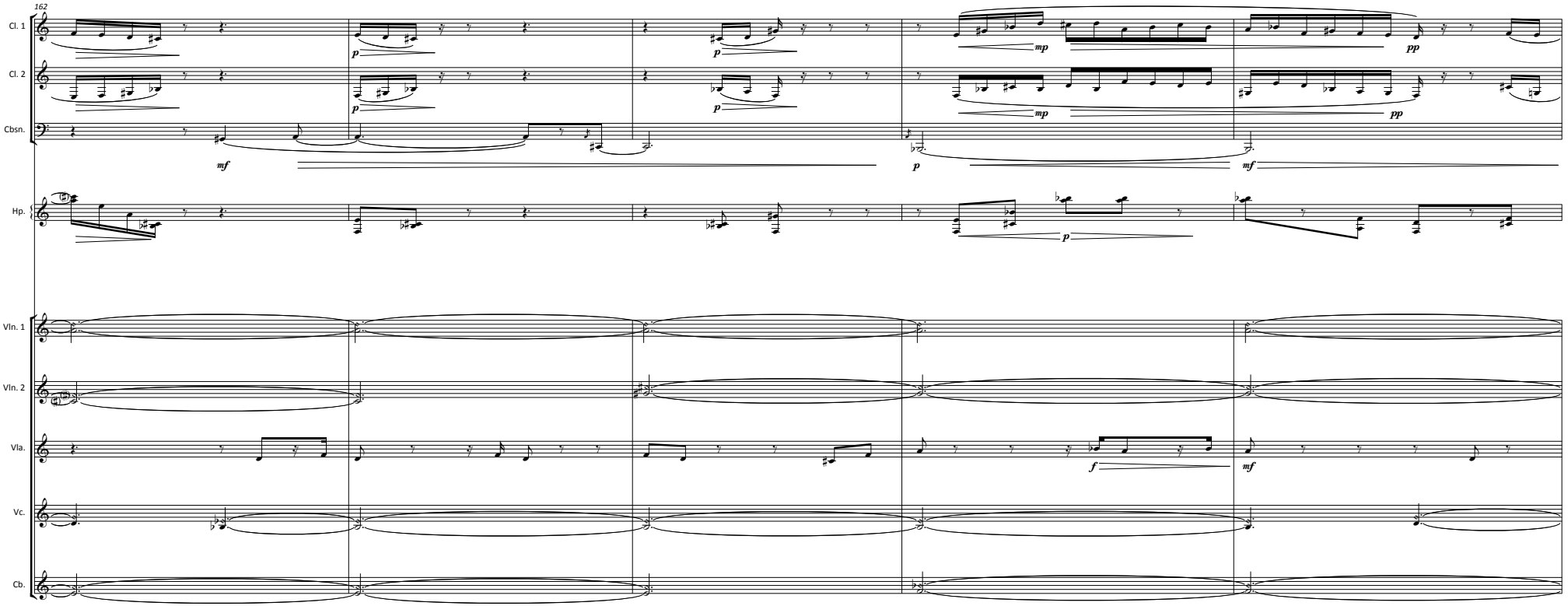
133

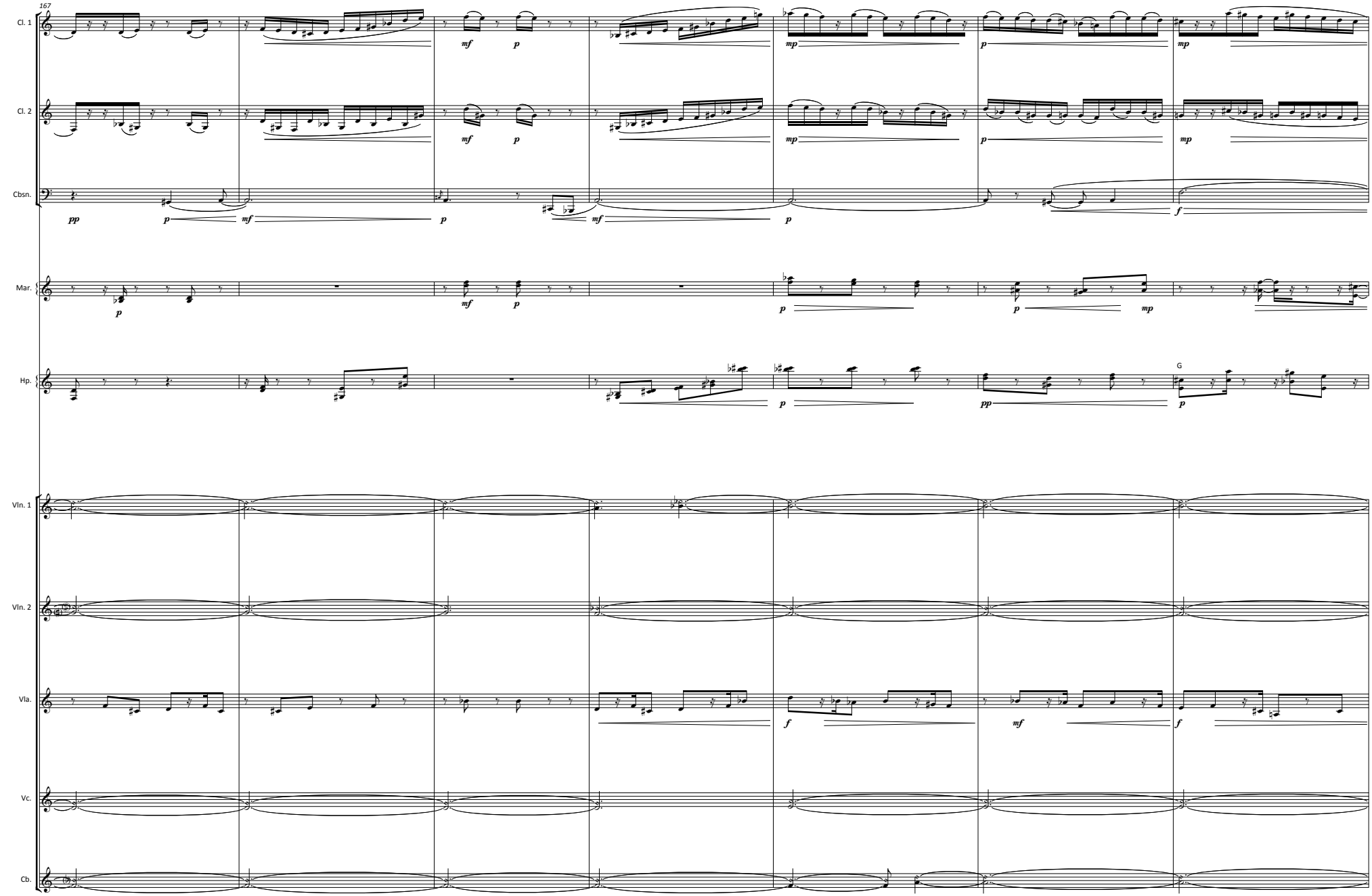
Fl. 1
Fl. 2
Cl. 1
Cl. 2
Bsn. 1
Cbsn.
Hn. 1
Hn. 2
T.-t.
Glock.
Mar.
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

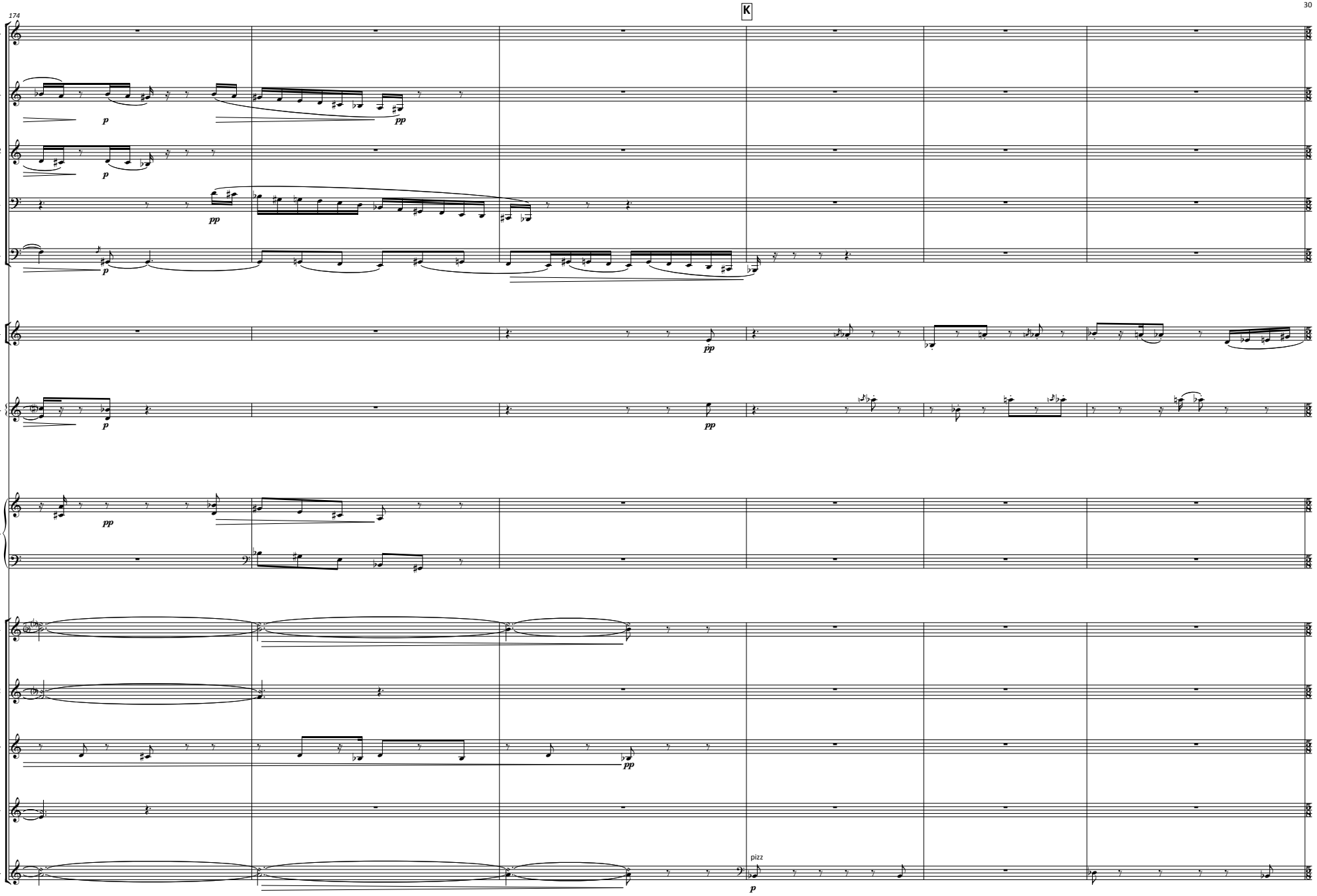


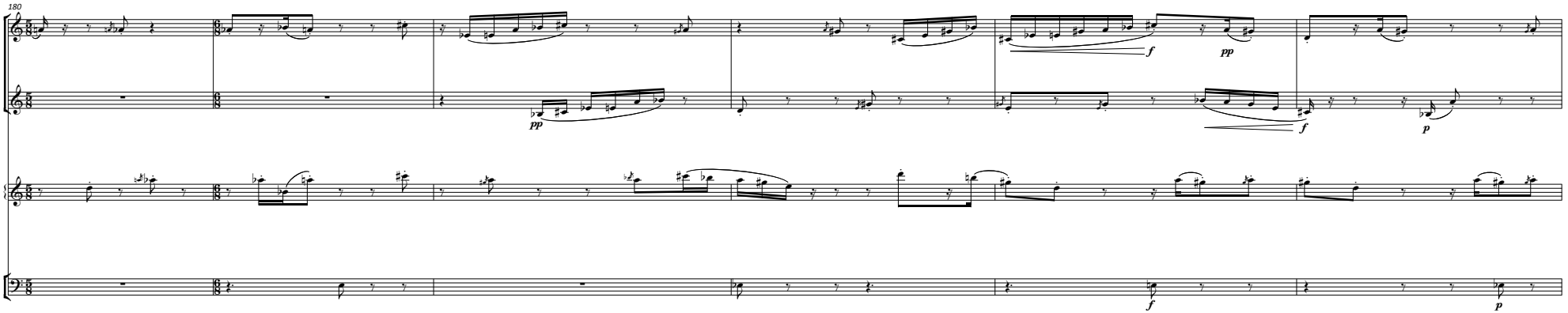

I
♩=100
To Picc.
137
Fl. 1
Fl. 2
Cl. 1
Cl. 2
Hn. 1
Hn. 2
pp
ppp
146
Piccolo
Cbsn.
Mar.
Cb.
pizz

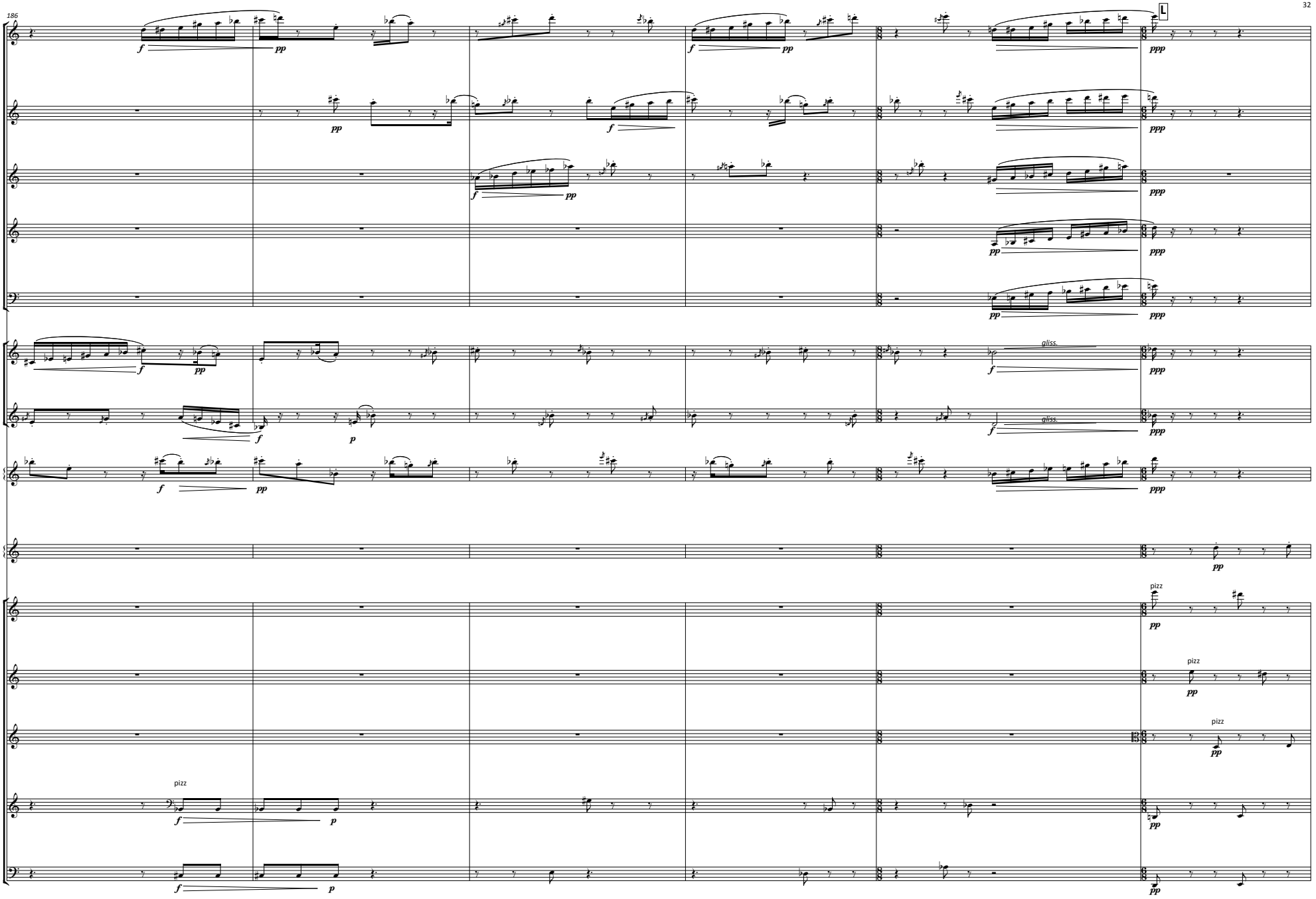

155
Picc.
Fl. 2
Cl. 1
Cl. 2
Cbsn.
solo
Hn. 1
Mar.
Hp.
Vln. 1
Vln. 2
Vla.
pizz
Vc.
Cb.
arco

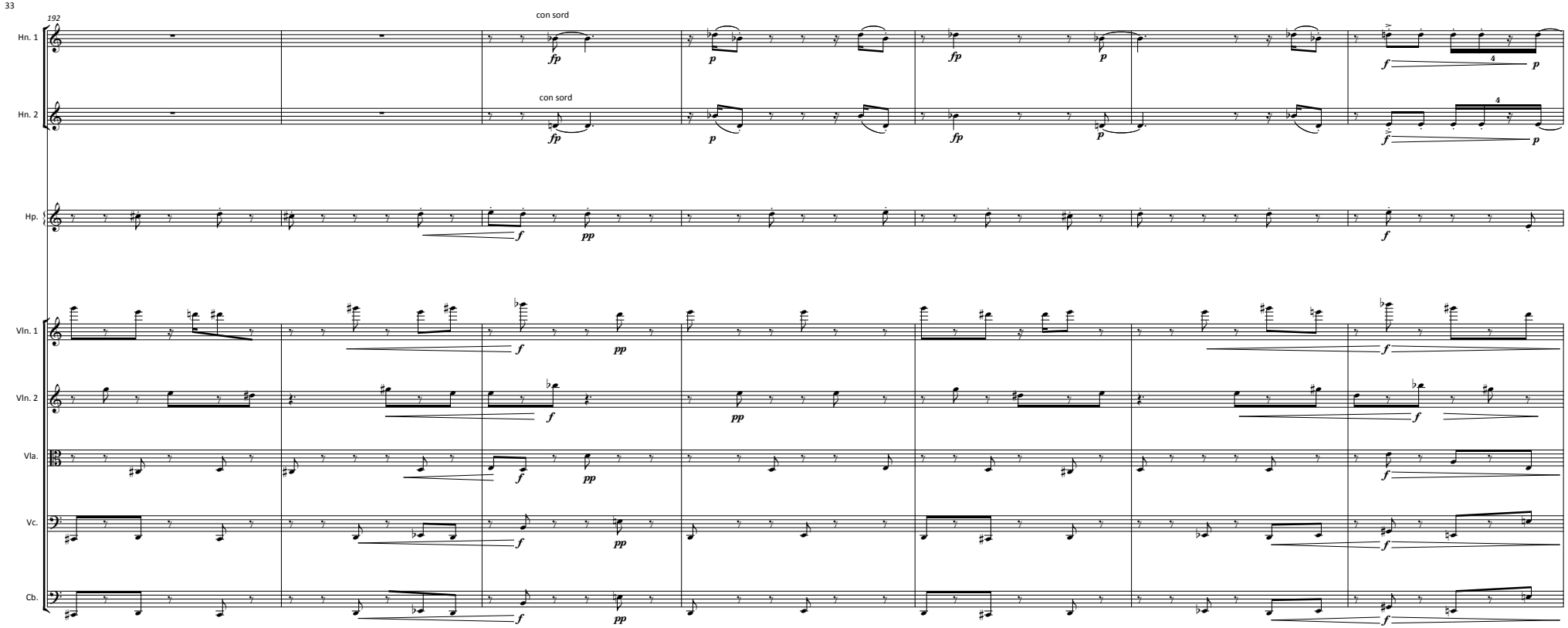

162
Cl. 1
Cl. 2
Cbsn.
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
mf
p
mp
pp
f

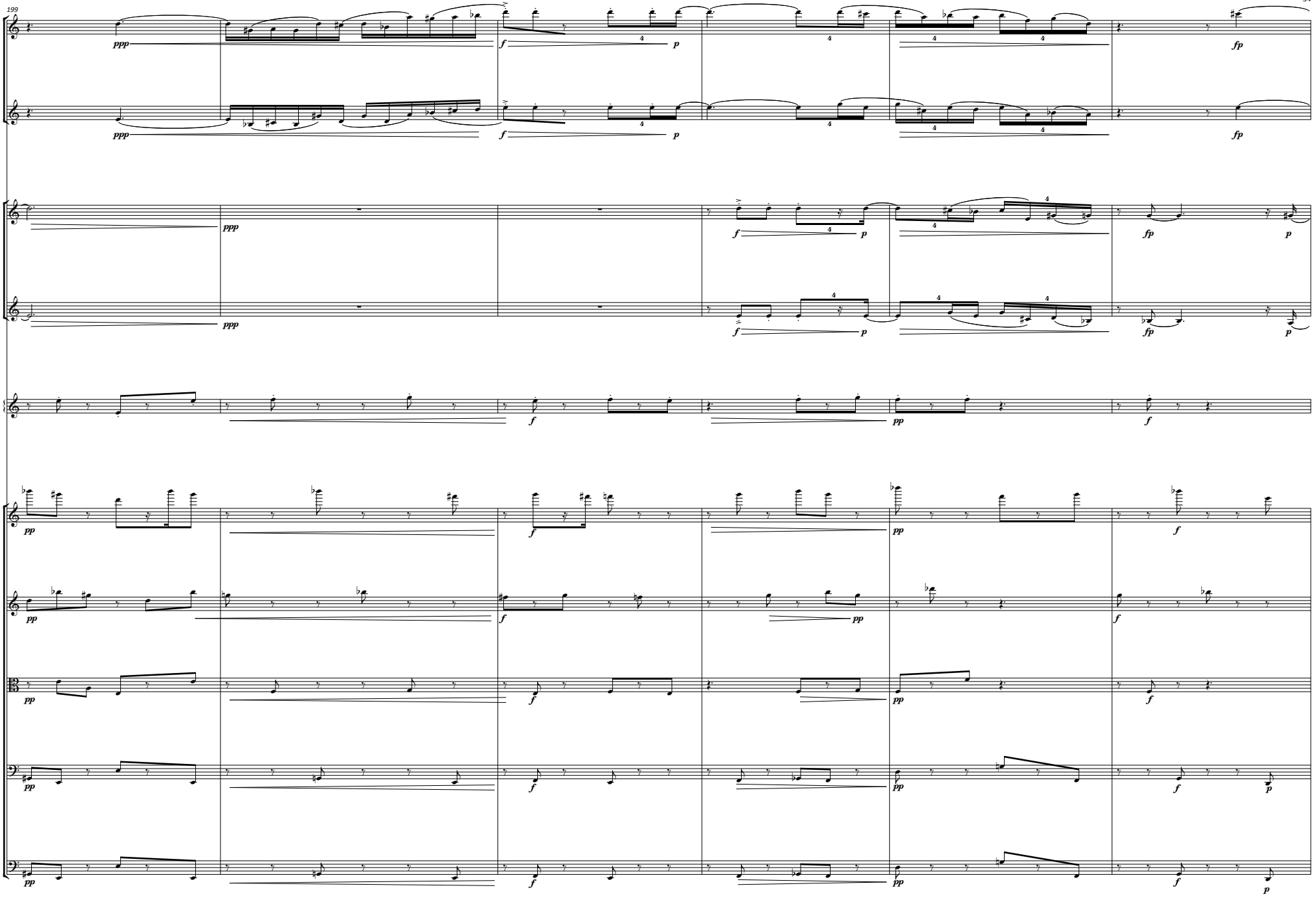

167
Cl. 1
Cl. 2
Cbsn.
Mar.
Hp.
G
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

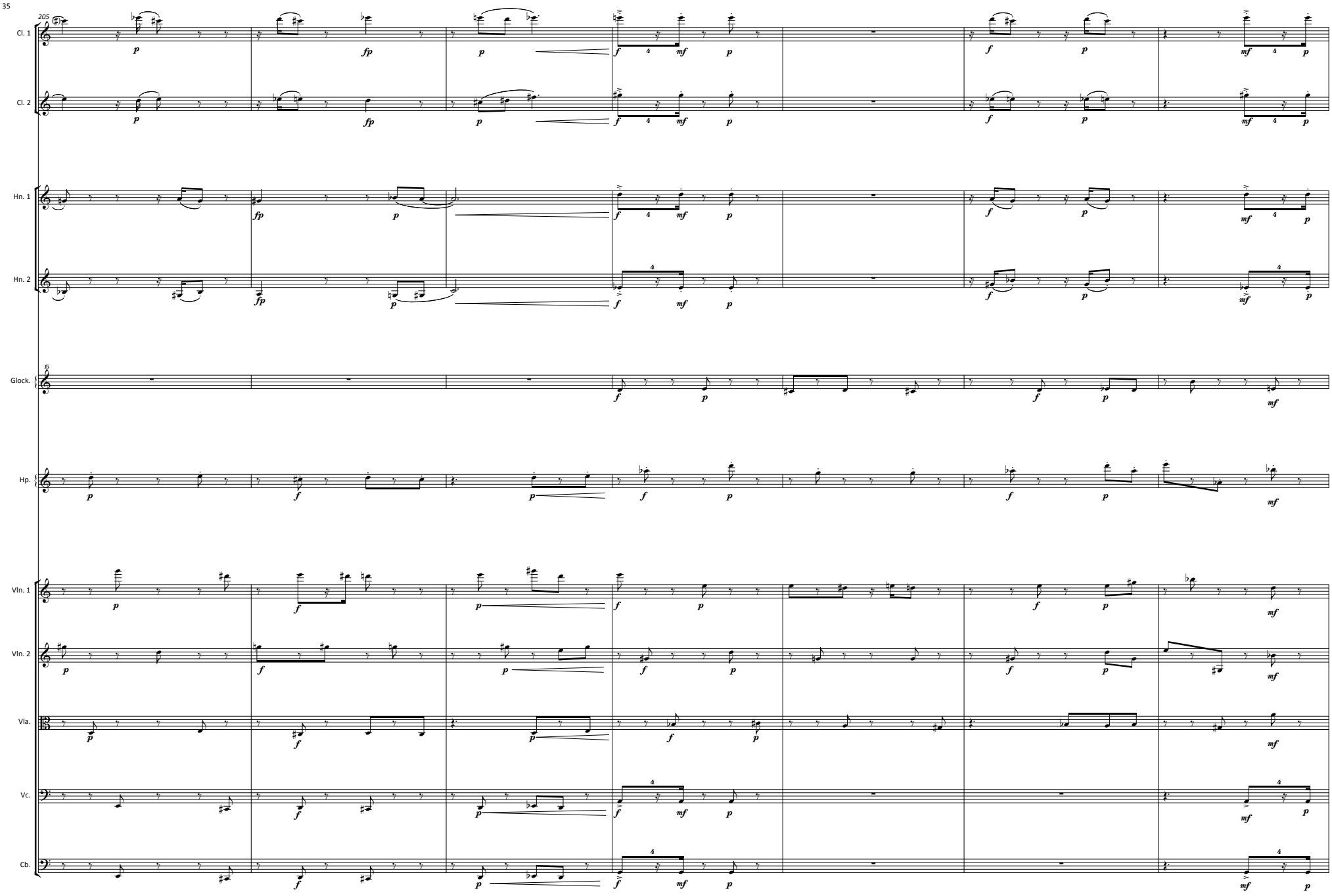

174
K
Picc.
Cl. 1
Cl. 2
Bsn. 1
Cbsn.
Hn. 1
Mar.
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
p
pp
pizz

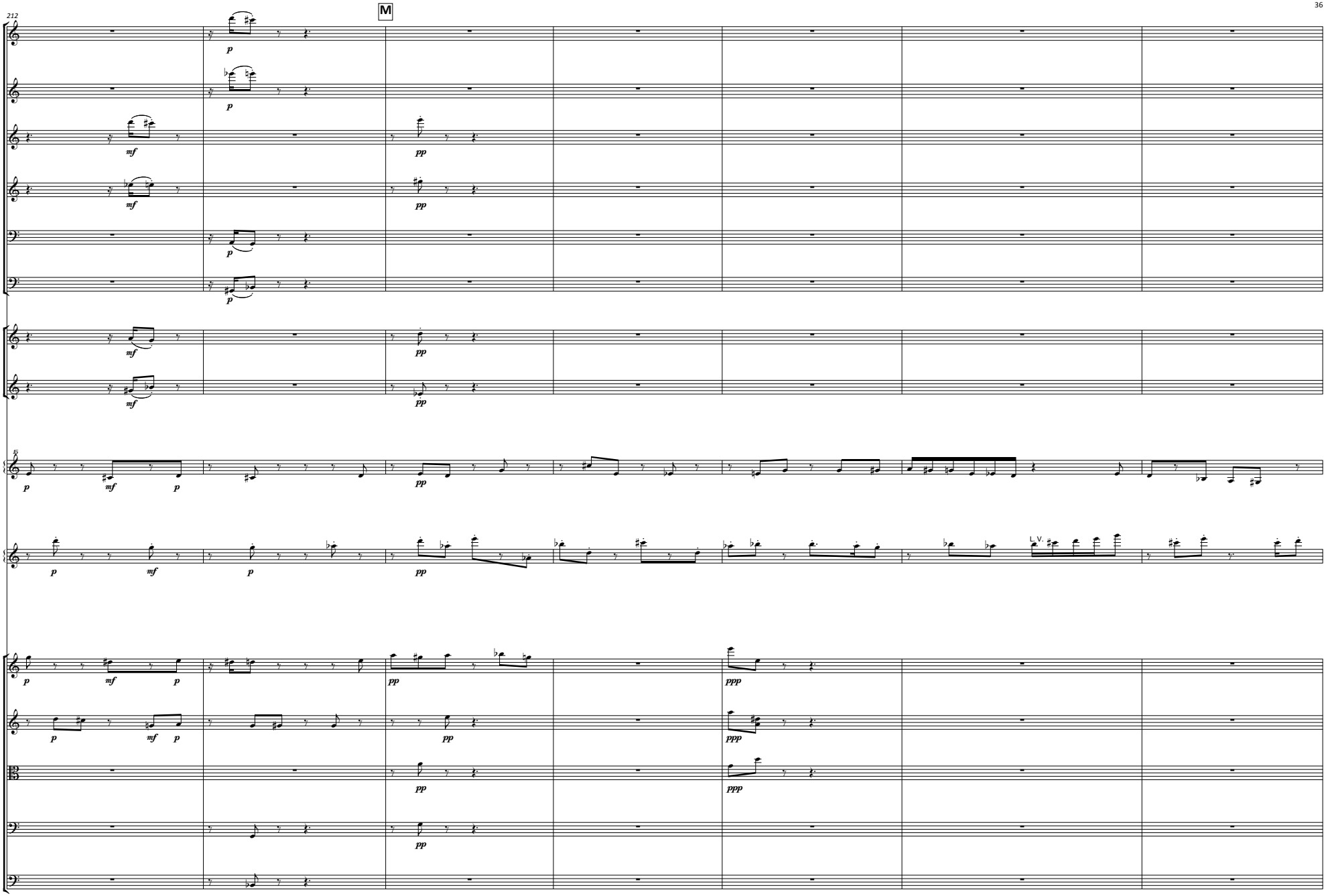

180
Hn. 1
Hn. 2
Mar.
Cb.
pp
f
pp
f
p
f
p

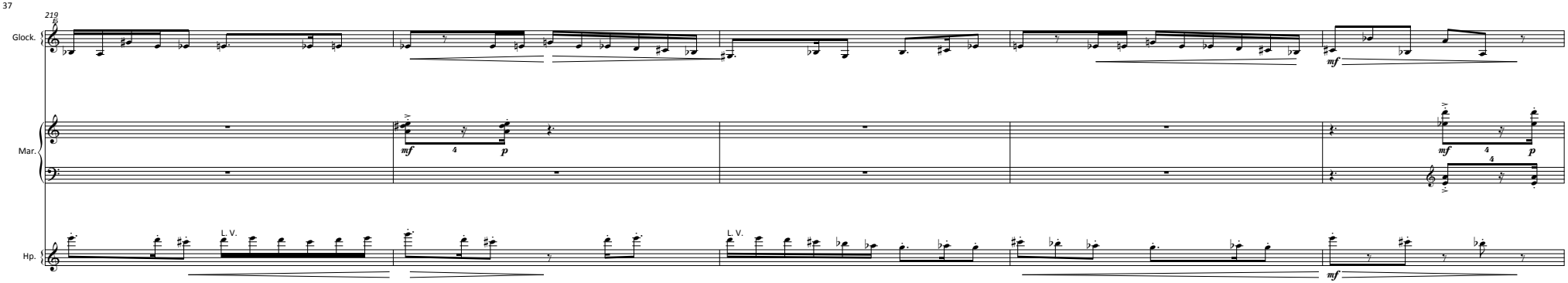

186
L
Picc.
Fl. 2
Cl. 1
Cl. 2
Bsn. 1
Hn. 1
Hn. 2
Mar.
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
pizz
gliss.

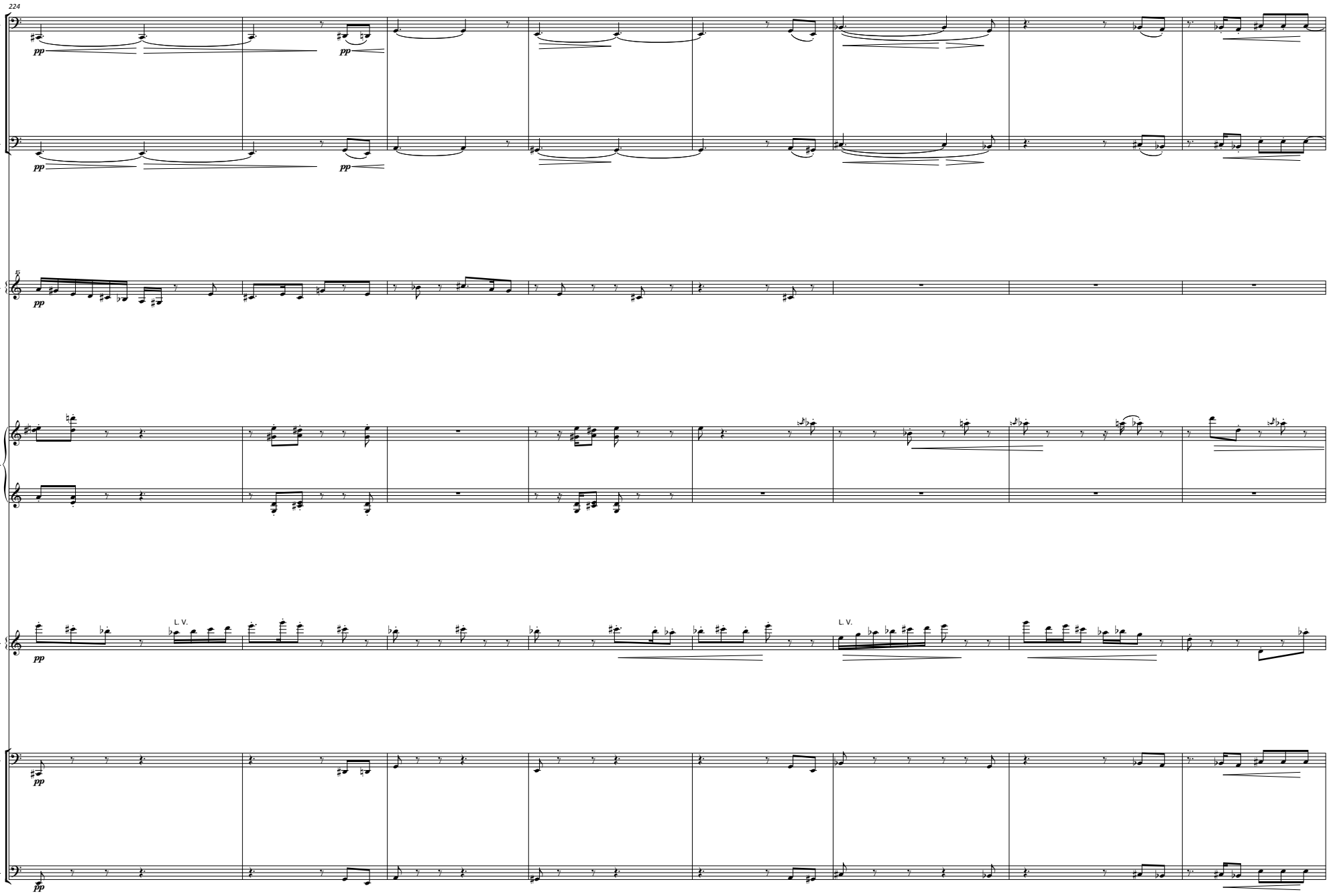

192
Hn. 1
Hn. 2
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
con sord
con sord
fp
p
fp
p
f
p
pp
4

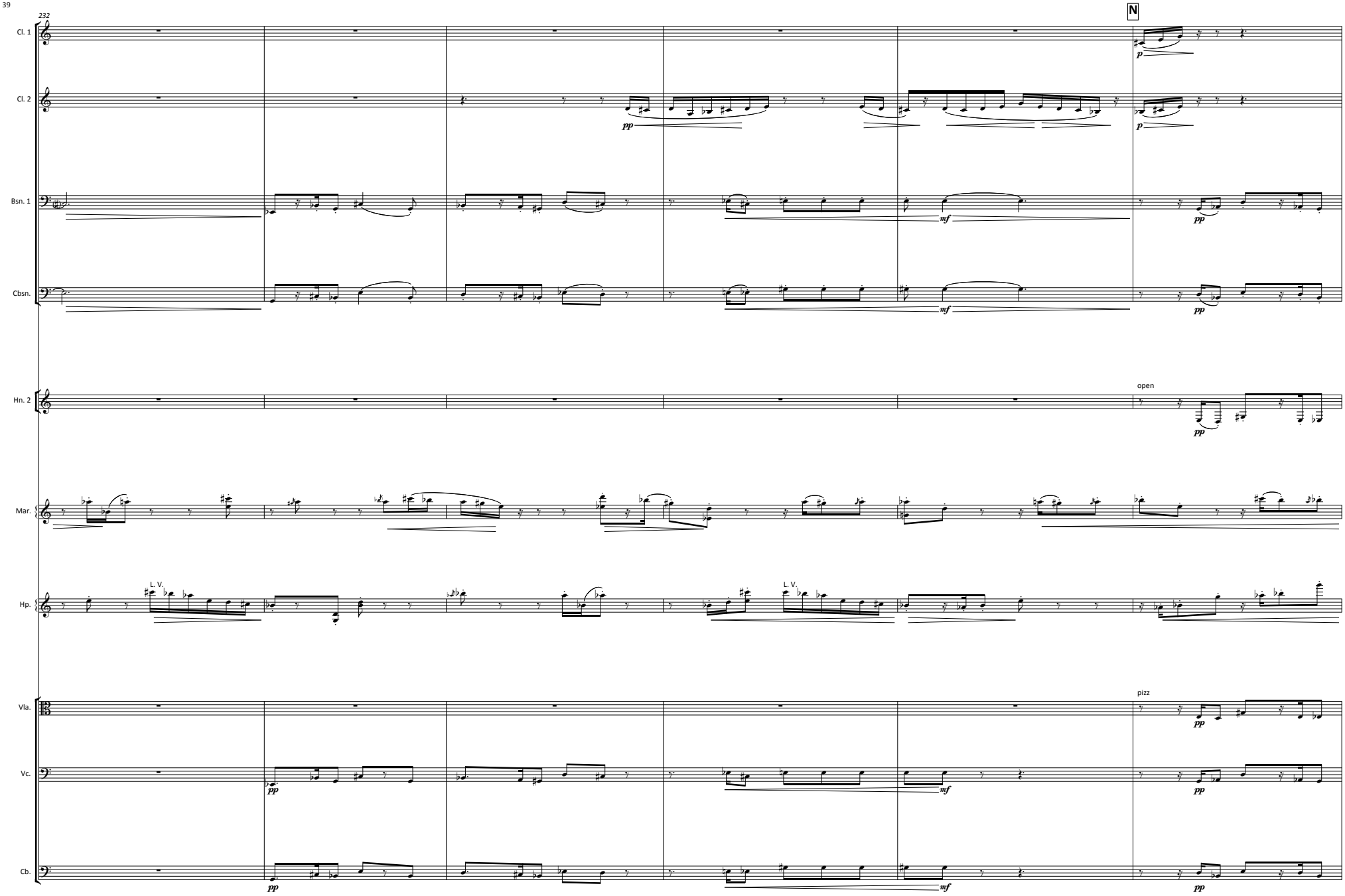

199
Cl. 1
Cl. 2
Hn. 1
Hn. 2
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

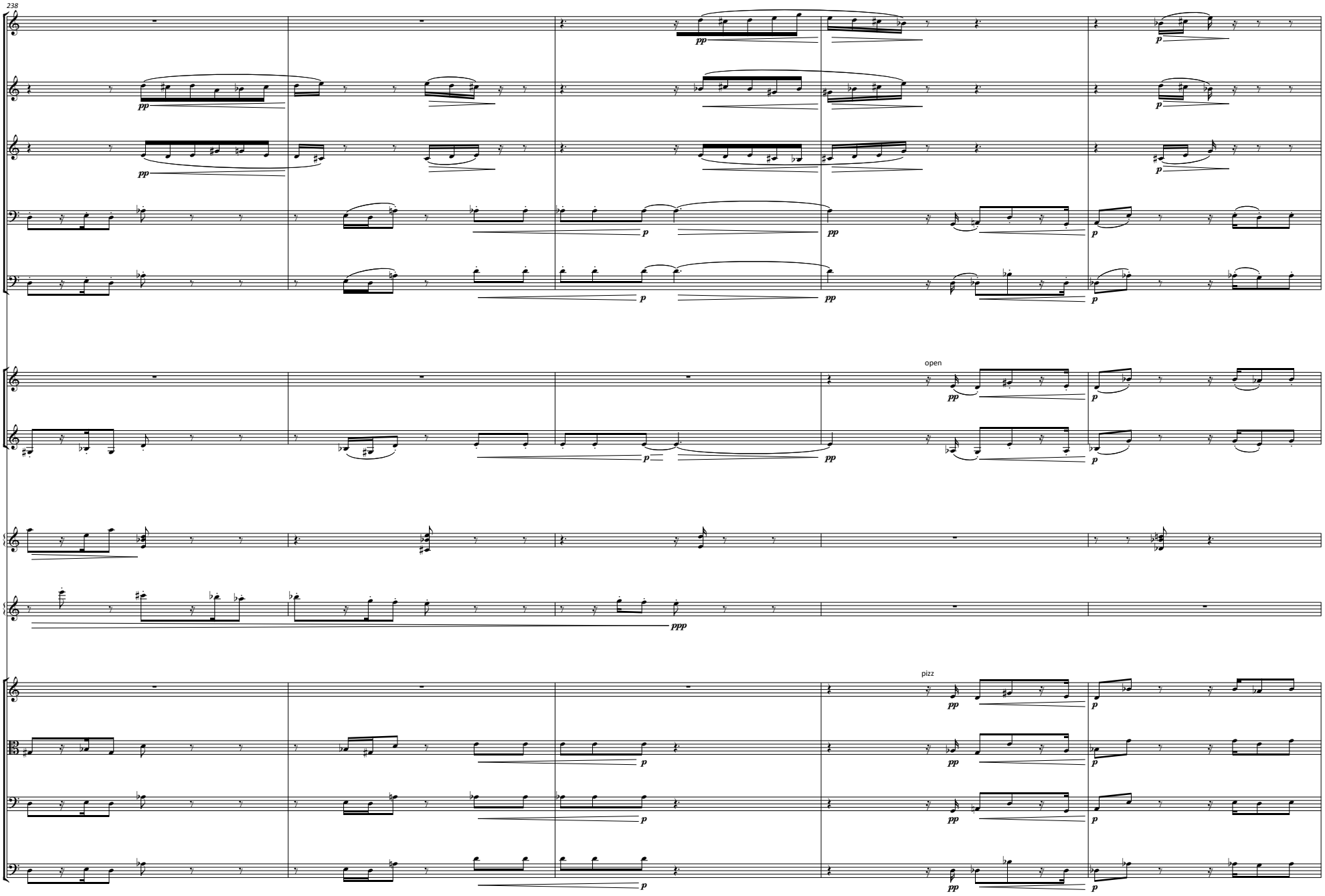

205
Cl. 1
Cl. 2
Hn. 1
Hn. 2
Glock.
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

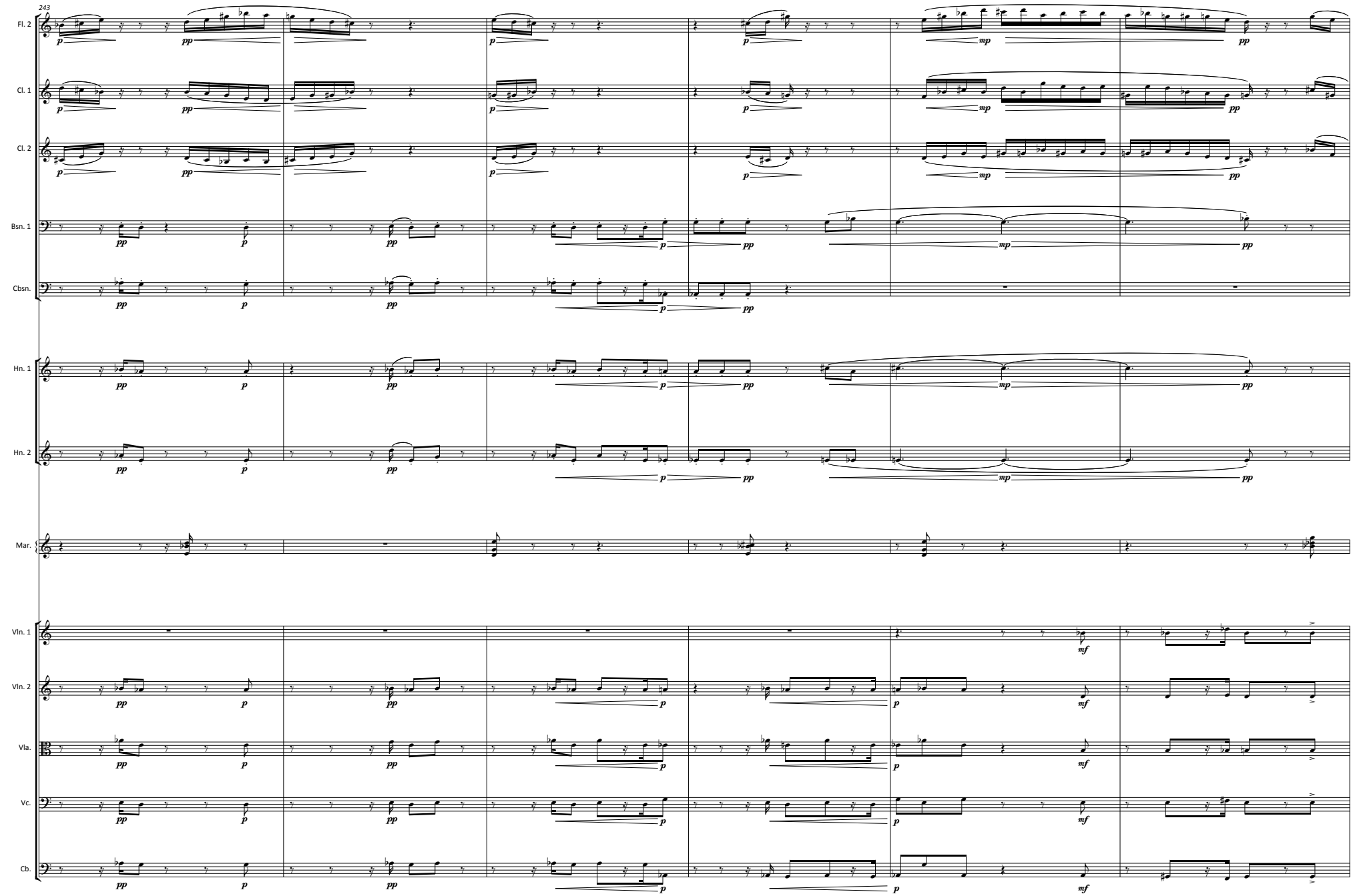

212
M
Picc.
Fl. 2
Cl. 1
Cl. 2
Bsn. 1
Cbsn.
Hn. 1
Hn. 2
Glock.
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
L.V.

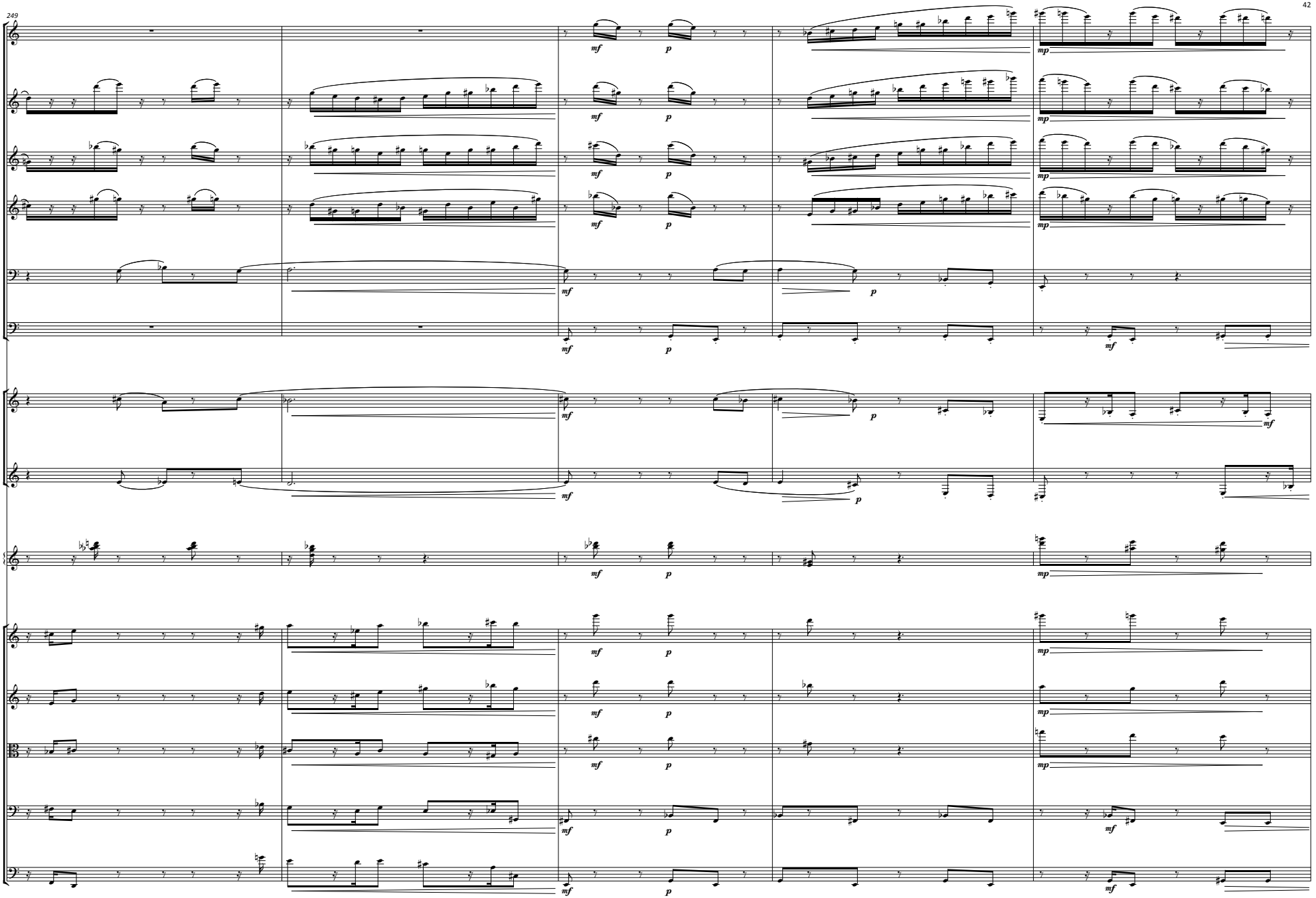

219
Glock.
Mar.
Hp.
mf
p
L. V.
L. V.
mf

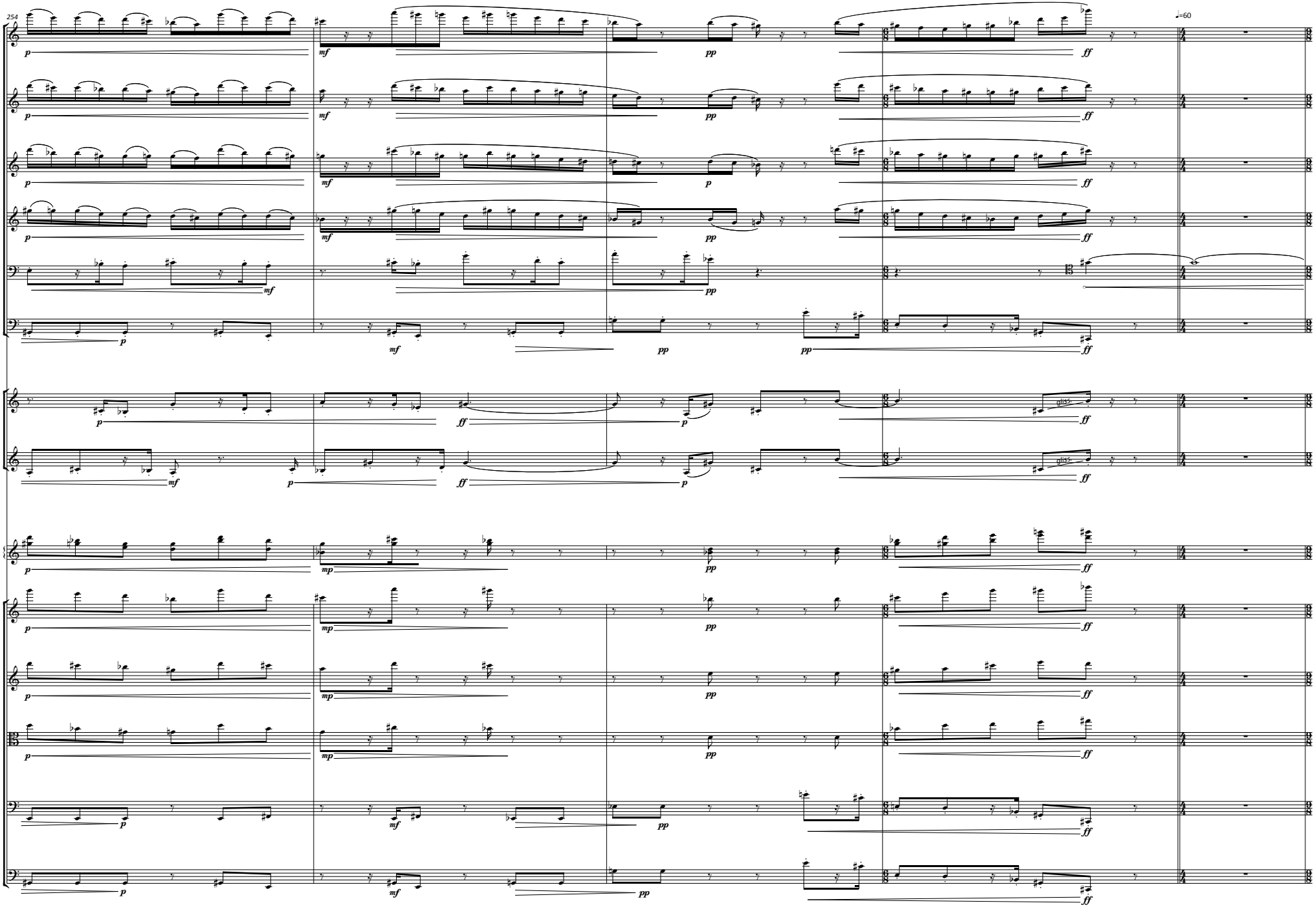

224
Bsn. 1
Cbsn.
Glock.
Mar.
Hp.
Vc.
Cb.
pp
L. V.

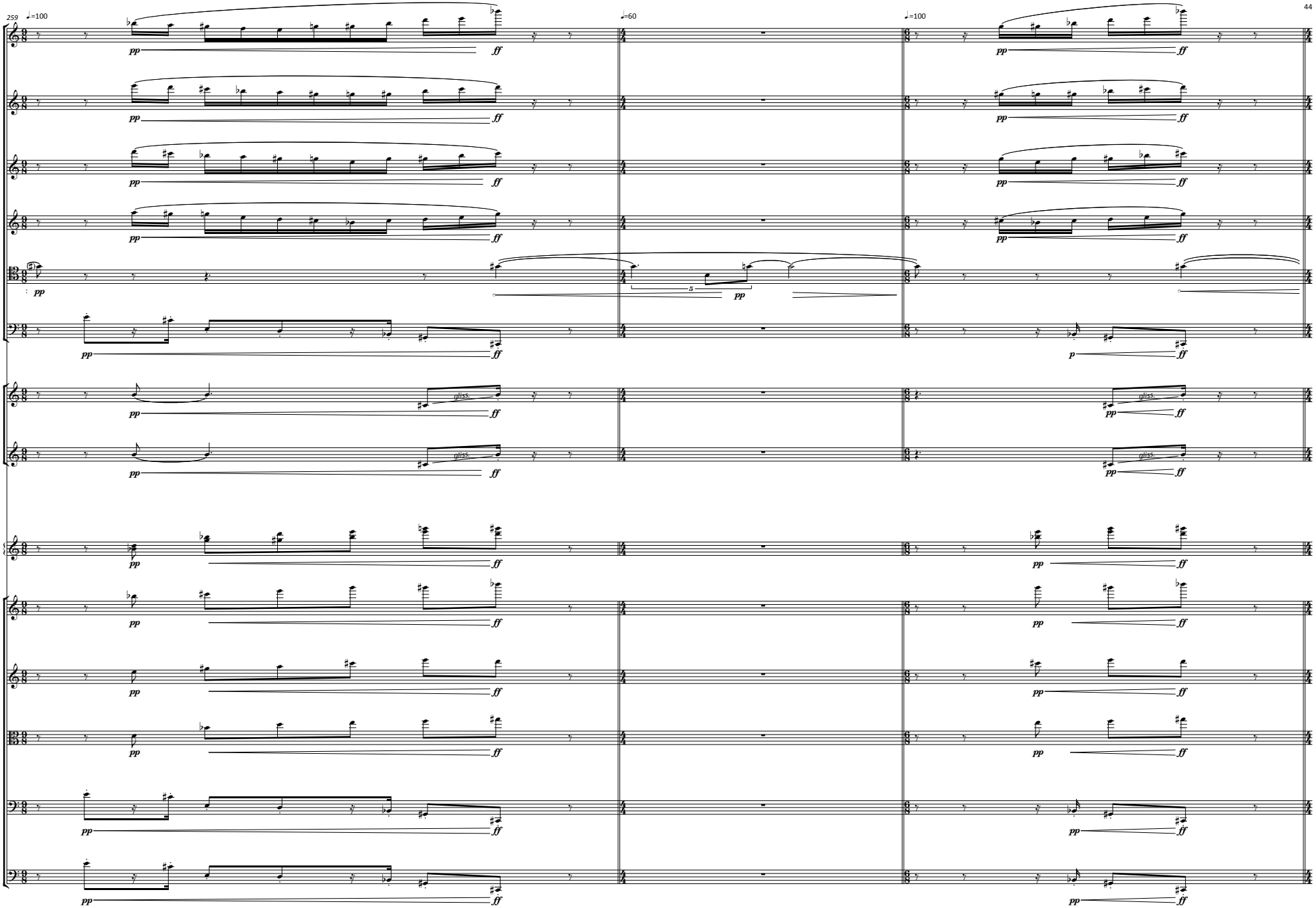

232
N
Cl. 1
Cl. 2
Bsn. 1
Cbsn.
Hn. 2
Mar.
Hp.
Vla.
Vc.
Cb.
p
pp
mf
open
pizz
L. V.


238
Fl. 2
Cl. 1
Cl. 2
Bsn. 1
Cbsn.
Hn. 1
Hn. 2
Mar.
Hp.
Vln. 2
Vla.
Vc.
Cb.
open
pizz
pp
p
ppp


243
Fl. 2
Cl. 1
Cl. 2
Bsn. 1
Cbsn.
Hn. 1
Hn. 2
Mar.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.


249
Picc.
Fl. 2
Cl. 1
Cl. 2
Bsn. 1
Cbsn.
Hn. 1
Hn. 2
Mar.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.


254
♩=60
Picc.
Fl. 2
Cl. 1
Cl. 2
Bsn. 1
Cbsn.
Hn. 1
Hn. 2
Mar.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
gliss.


259
♩=100
♩=60
♩=100
Picc.
Fl. 2
Cl. 1
Cl. 2
Bsn. 1
Cbsn.
Hn. 1
Hn. 2
Mar.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
pp
ff
p
gliss.
5

45

O

262 ♩=60

To Fl.

Picc.

Fl. 2

Cl. 1

Cl. 2

Bsn. 1

Cbsn.

Hn. 1

Hn. 2

Mar.

Hp.

L.V.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

let pizz ring

Flute

268

Fl.

Fl. 2

Bsn. 1

Mar.

Hp.

Cb.

274

P

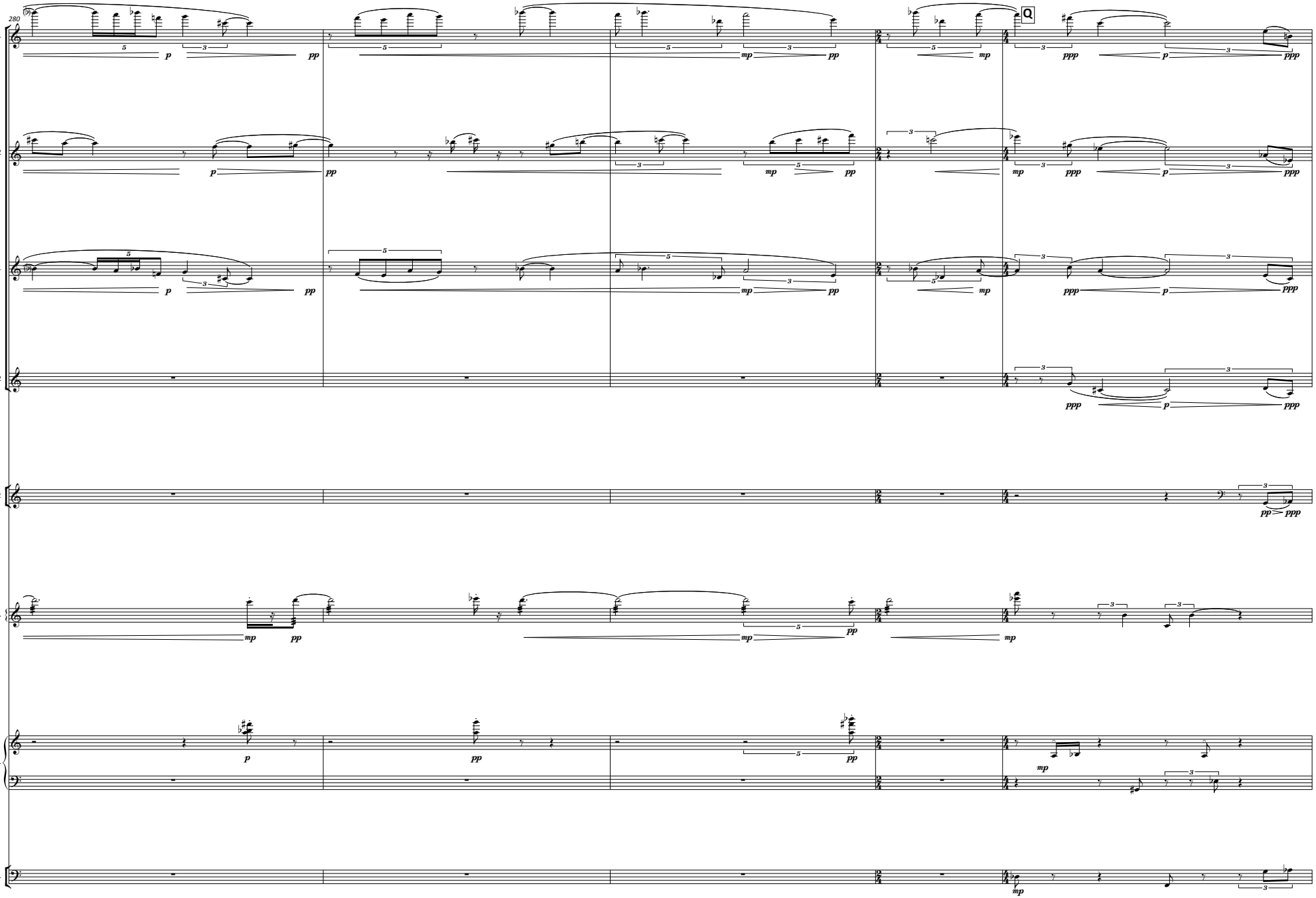
Fl.

Fl. 2

Cl. 1

Mar.

Hp.


280
Fl.
Fl. 2
Cl. 1
Cl. 2
Hn. 2
Mar.
Hp.
Cb.

285

Fl.

Fl. 2

Cl. 1

Cl. 2

Hn. 2

Mar.

Hp.

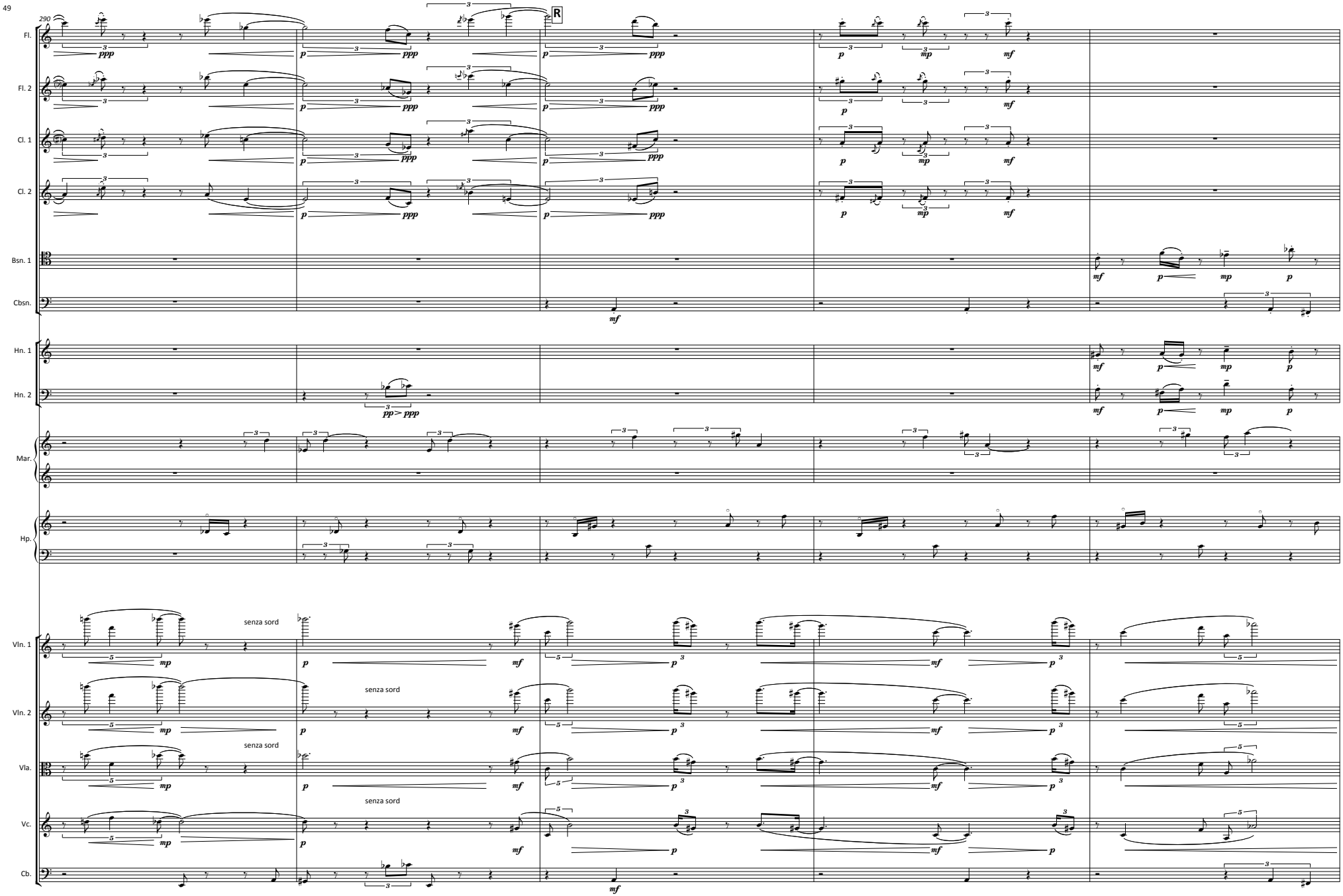
Vln. 1

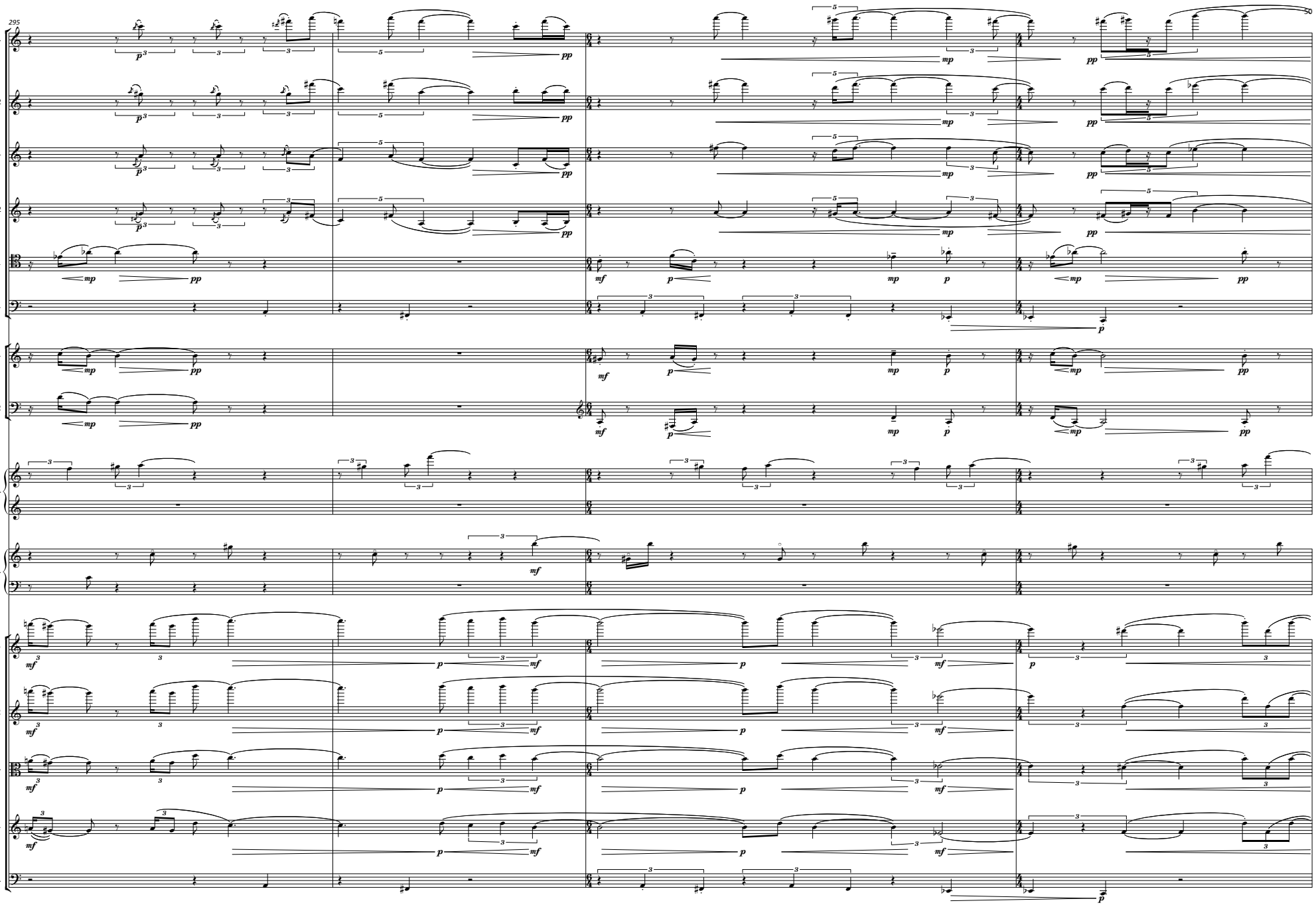
Vln. 2

Vla.

Vc.

Cb.


290
R
Fl.
Fl. 2
Cl. 1
Cl. 2
Bsn. 1
Cbsn.
Hn. 1
Hn. 2
Mar.
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
senza sord


295
50
Fl.
Fl. 2
Cl. 1
Cl. 2
Bsn. 1
Cbsn.
Hn. 1
Hn. 2
Mar.
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

S

299

Fl.

Fl. 2

Cl. 1

Cl. 2

To B. Cl.

Bsn. 1

Cbsn.

Hn. 1

Hn. 2

Mar.

Hp.

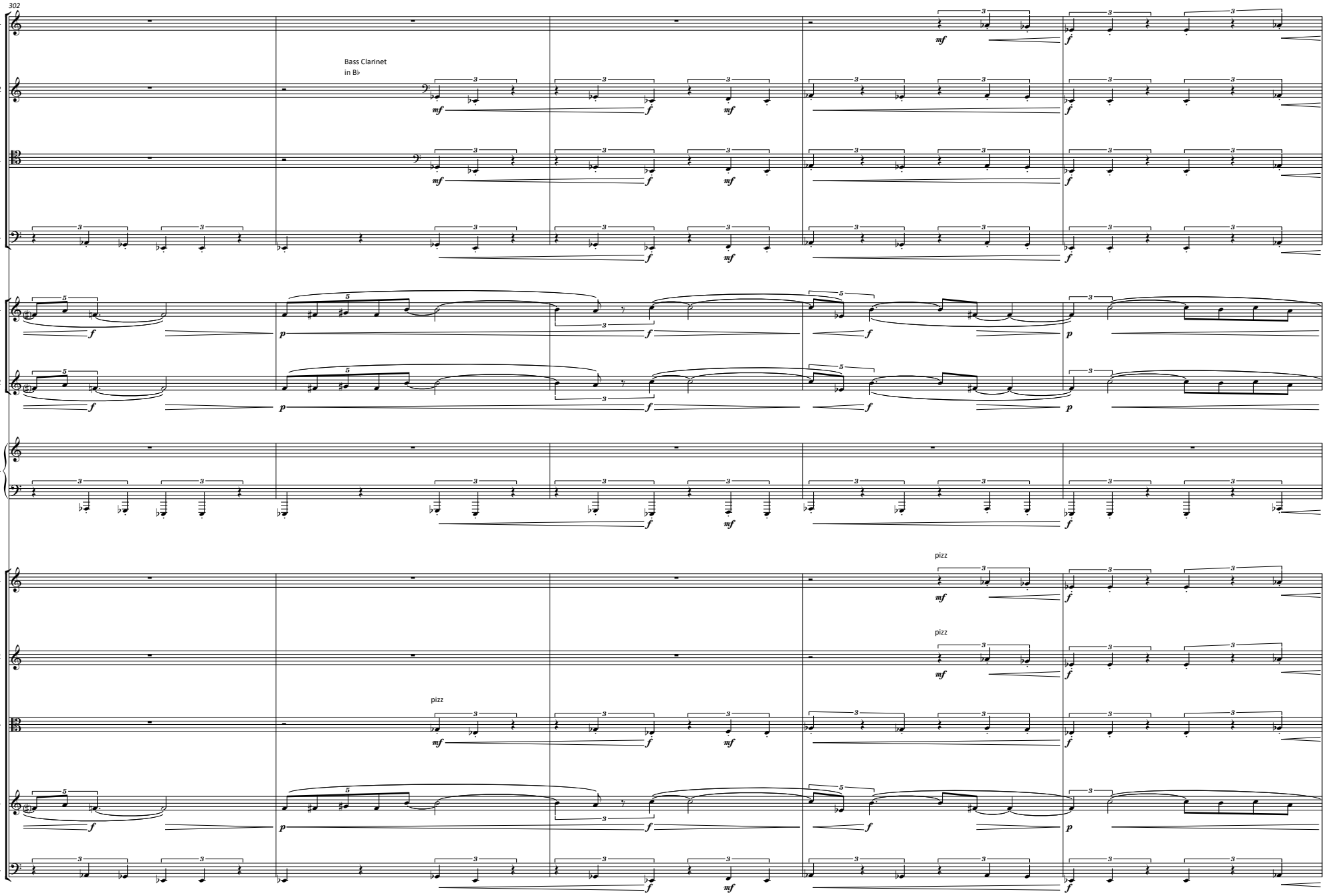
Vln. 1

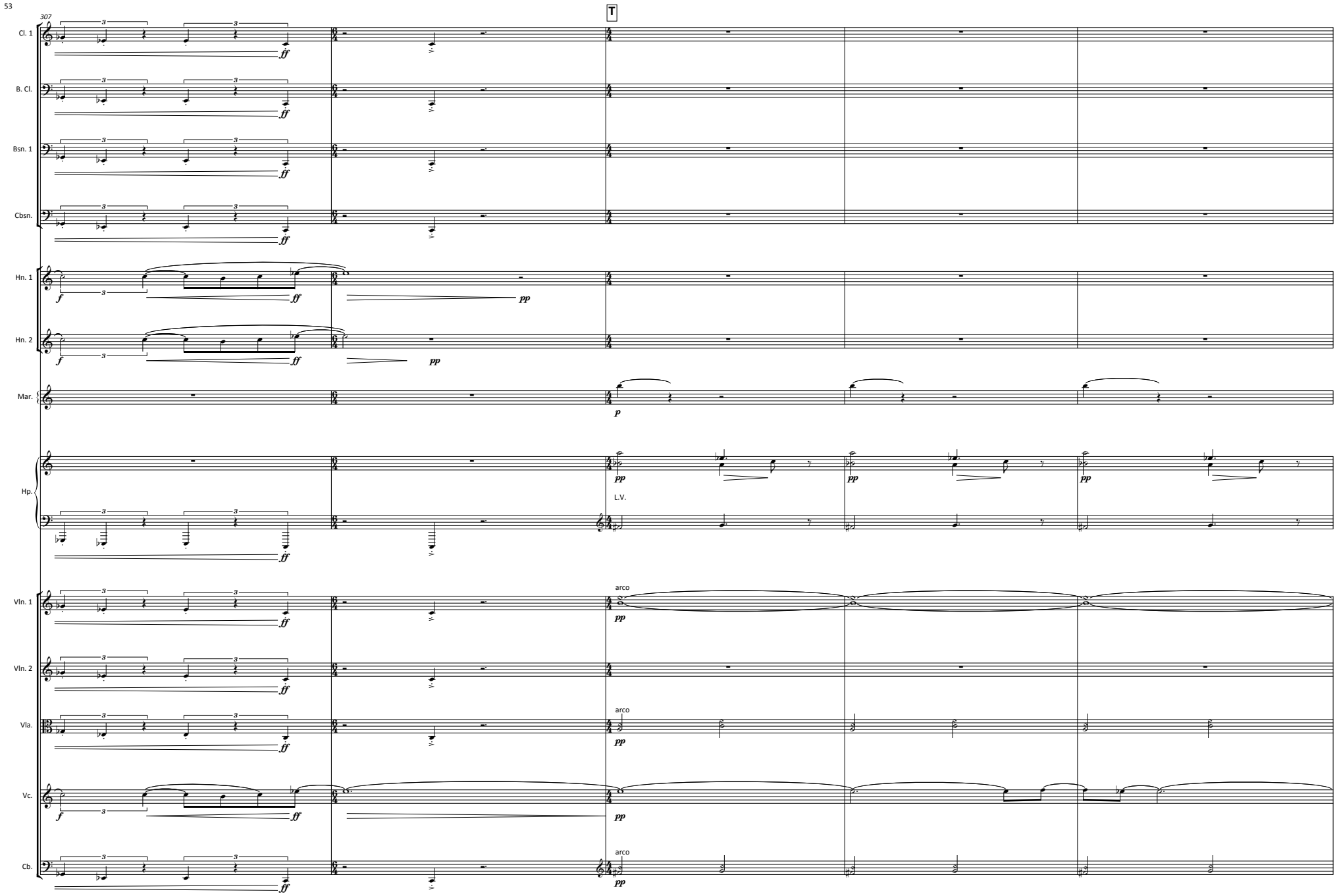
Vln. 2

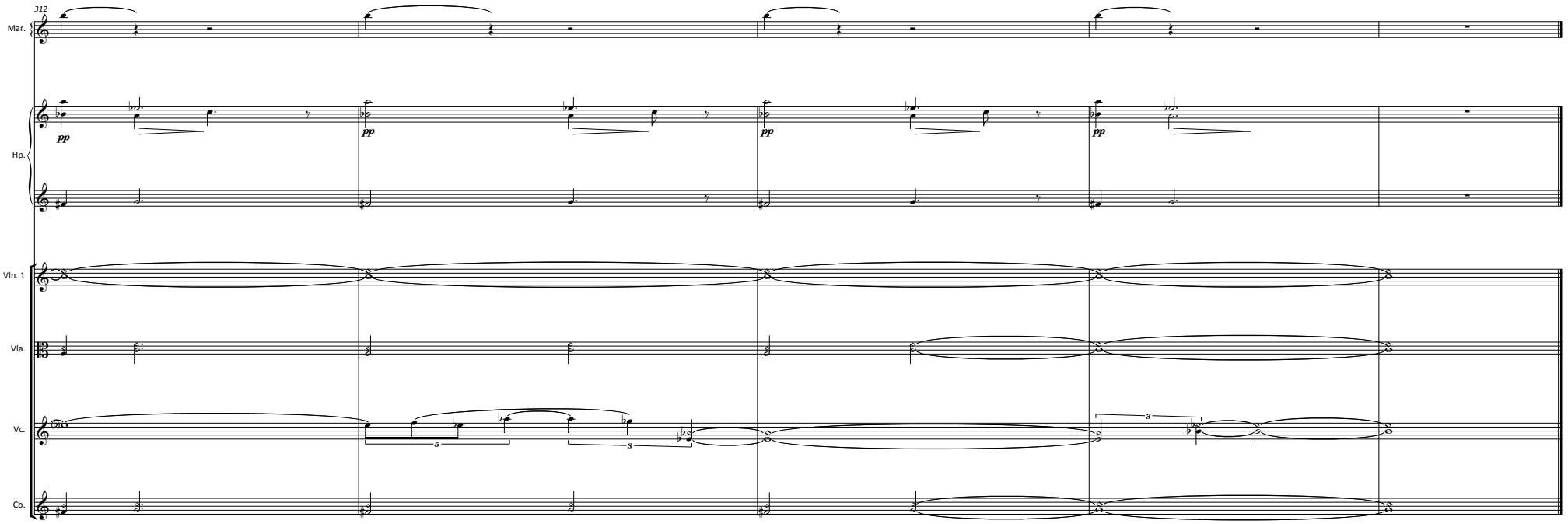
Vla.

Vc.

Cb.


302
Cl. 1
Cl. 2
Bass Clarinet
in B♭
Bsn. 1
Cbsn.
Hn. 1
Hn. 2
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
pizz
pizz
pizz


307
T
Cl. 1
B. Cl.
Bsn. 1
Cbsn.
Hn. 1
Hn. 2
Mar.
Hp.
L.V.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
arco
ff
pp
p
f


312
Mar.
Hp.
Vln. 1
Vla.
Vc.
Cb.
pp
pp
pp
pp
5
3
3