University of Adelaide
Elder Conservatorium of Music
Faculty of Arts

Bringing Unheard Orchestral Works to Life: testing the digital orchestra

by

David Stanhope

submitted in fulfillment of the requirements
for the degree of

Doctor of Philosophy

(PhD)

Supervisors: Professor Charles Bodman Rae
Professor Graeme Koehne

Adelaide, February 2020

CONTENTS

Abstract		page 4
Declaration		page 5
Acknowledgements		page 7
List of Music Examples		page 8
Introduction		page 10
PART A	**Scores**	
A.1	*Symphony in C Minor*, George Marshall-Hall	page 18
A.2	*Symphony No.5*, Peter Tahourdin	page 69
A.3	*Symphony No.13*, David Morgan	page 154
A.4	*Dracula*, Stanhope	page 241
A.5	*Three Poems by Gwen Harwood*, Stanhope	page 518
A.6	*String Songs*, Stanhope	page 562
A.7	*Concerto for Solo Percussion and Orchestra*, David Morgan	page 620
A.8	*Imaginings*, Andrew Ford	page 679
A.9	*Medea*, Robert Constable	page 734
A.10	*Concerto for Marimba and Vibraphone*, Eric Bryce	page 766
PART B	**Recordings**	
B.1	Contents of CD *Australian Premières* TP255	page 895
B.2	Contents of double CD *Dracula* TP262	page 895
B.3	Contents of CD *Australian Premières Vol.2* TP264	page 896
PART C	**Exegesis**	
Chapter 1	Introduction	page 899
Chapter 2	Symphonies	page 902
	Symphony in C Minor, George Marshall-Hall	
	Symphony No.5, Peter Tahourdin	
	Symphony No.13, David Morgan	

Chapter 3	*Dracula*, Stanhope	page 913
Chapter 4	*Three Poems by Gwen Harwood*, *String Songs*, Stanhope	page 923
Chapter 5	Works with Guest Soloists *Concerto for Solo Percussion and Orchestra*, David Morgan *Imaginings*, Andrew Ford *Medea*, Robert Constable *Concerto for Marimba and Vibraphone*, Eric Bryce	page 929
	Conclusion	page 941
List of Sources	Musical Scores, Discography, Bibliography	page 944

ABSTRACT

This submission for the degree of Doctor of Philosophy at the Elder Conservatorium of Music, University of Adelaide, comprises a portfolio of compositions supported by commercially-released sound recordings and an explanatory exegesis. The submission comes from a composer who is also an experienced conductor and pianist, with a background as an orchestral musician (french hornist and bass trombonist). These multiple musical identities have had a significant bearing on the approach to the submitted works.

The focus of the portfolio is on the use of digital orchestras for providing convincing realizations of compositions by the author and compositions by other Australian or Australia-based composers that highlight particular aspects of orchestration and digital realization. The most important element of research is the testing of orchestral sound libraries in bringing to life forgotten or neglected orchestral music that deserves recognition. This is especially relevant at a time when concert and operatic repertoire is shrinking due to the increased costs of maintaining orchestras and opera companies. Where opera is concerned, the inclusion of the author's most significant work, *Dracula*, shows how live soloists can combine with a digital orchestra to make a successful recording.

The increasingly sophisticated digital sound samples that are now widely available, but often used without expertise, have the potential to offer a viable alternative to orchestral or operatic performance when none is forthcoming or practical.

DECLARATION

I certify that this work contains no material which has been accepted for the award of any other degree or diploma in my name, in any university or other tertiary institution and, to the best of my knowledge and belief, contains no material previously published or written by another person, except where due reference has been made in the text.

In addition, I certify that no part of this work will, in the future, be used in a submission in my name for any other degree or diploma in any university or other institution without the prior approval of the University of Adelaide.

I give consent to this copy of my submission (portfolio of compositions, CDs and exegesis), when deposited in the University Library, being made available for loan and photocopying, subject to the provisions of the Copyright Act 1968.

I acknowledge that copyright of published works contained within the degree submission (i.e. examples from other composers' works contained in the text and recordings) resides with the copyright holders of those works. Copyright of the original compositions and transcriptions by the author remains the property of David Stanhope.

I give permission for the digital version of my exegesis to be made available on the web, via the University's digital research repository, the Library Search and also through web search engines, unless permission has been granted by the University to restrict access for a period of time.

I acknowledge the support I have received for my research through the provision of an Australian Government Research Training Program Scholarship.

I am unable to give permission for any of the commercially published CDs contained in this submission to be digitally copied or digitally disseminated via the internet either now or in the future. To do so would infringe the copyright interests of the record company concerned (Tall Poppies).

Signed:

David Stanhope

Dated: 28th of February, 2020

ACKNOWLEDGEMENTS

I gratefully acknowledge the valuable contributions made by the following people:

My supervisors, Professor Charles Bodman Rae and Professor Graeme Koehne;

The co-ordinator of the post-graduate programme, Associate Professor Kimi Coaldrake;

Composers David Morgan, Andrew Ford and Robert Constable;

The Grainger Museum for supplying a copy of George Marshall-Hall's *Symphony in C Minor*

The Australian Music Centre for supplying a copy of Peter Tahourdin's *Symphony No.5*

Penguin Books Australia and John Harwood for their permission to record *Three Poems by Gwen Harwood*;

Percussionist Ryszard Pusz;

Singers Lorina Gore, Catherine Bouchier, Silvia Colloca, David Hamilton, Nicholas Jones, Peter Coleman-Wright, Barry Ryan, Jud Arthur;

Violinist Dimity Hall and cellist Julian Smiles;

Professor Gary McPherson and the Melbourne Conservatorium of Music for hosting the launch of CDs *Australian Premières*;

Anke Hoeppner, Barry Ryan, Michael Halliwell and the Sydney Conservatorium of Music for hosting the launch of the double CD *Dracula*;

Professor Charles Bodman Rae and the University of Adelaide for hosting the launch of the CDs *Australian Premières Vol.2*

Belinda Webster, director of Tall Poppies records

Christo Curtis, producer and sound engineer, Rose Mackenzie-Petersen (assistant);

Trackdown Studios, Elaine Beckett (director);

Vienna Symphonic Library and East West Quantum Leap (Hollywood libraries)

Catherine Hutton, for proofreading and helpful suggestions.

LIST OF MUSIC EXAMPLES

Ex.2.1 Johannes Brahms, *Symphony No.4*, 1st movement, bars 7-13 page 903
Ex.2.2 George Marshall-Hall, *Symphony in C minor*, 2nd mvt, bars 160-167 page 904
Ex.2.3 Peter Tahourdin, *Symphony No.5*, 1st movement, bars 31-36 page 906
Ex.2.4 Peter Tahourdin, *Symphony No.5*, 3rd movement, bars 141-146 page 907
Ex.2.5 Peter Tahourdin, *Symphony No.5*, 3rd movement, bars 199-202 page 908
Ex.2.6 David Morgan, *Symphony No.13*, 1st movement, bars 1-5 page 909
Ex.2.7 David Morgan, *Symphony No.13*, 1st movement, bars 1-5 page 909
Ex.2.8 David Morgan, *Symphony No.13*, 1st movement, bars 171-178 page 910
Ex.2.9 David Morgan, *Symphony No.13*, 3rd movement, bars 1-3 page 911
Ex.2.10 David Morgan, *Symphony No.13*, 3rd movement, bars 1-3 page 911

Ex.3.1 David Stanhope, *Dracula*, Act 1, scene 1, bars 96-100 page 914
Ex.3.2 David Stanhope, *Dracula*, Act 1, scene 1, bars 96-100 page 915
Ex.3.3 David Stanhope, *Dracula*, Act 1, scene 1, bars 166-170 page 915
Ex.3.4 David Stanhope, *Dracula*, Act 1, scene 1, bars 166-170 page 916
Ex.3.5 David Stanhope, *Dracula*, Act 1, scene 4, bars 658-660 page 917
Ex.3.6 David Stanhope, *Dracula*, Act 1, scene 4, bars 725-727 page 918
Ex.3.7 David Stanhope, *Dracula*, Act 2, scene 6, bars 192-203 page 919
Ex.3.8 David Stanhope, *Dracula*, Act 2, scene 6, bars 195-200 page 921
Ex.3.9 David Stanhope, *Dracula*, Act 3, scene 6, bars 192-203 page 922

Ex.4.1 David Stanhope, *In Brisbane*, bars 1-9 page 924
Ex.4.2 David Stanhope, *An Old Graveyard*, bars 25-32 page 925
Ex.4.3 David Stanhope, *An Old Graveyard*, bars 25-32 page 926
Ex.4.4 David Stanhope, *String Songs 1st movement*, bars 1-3 page 927
Ex.4.5 David Stanhope, *String Songs 1st movement*, bars 1-7 page 928

Ex.5.1 David Morgan, *Concerto for Solo Percussion & Orchestra*, bars 209-226 page 931
Ex.5.2 David Morgan, *Concerto for Solo Percussion & Orchestra*, bars 357-368 page 932
Ex.5.3 David Morgan, *Concerto for Solo Percussion & Orchestra*, bars 406-407 page 934
Ex.5.4 Andrew Ford, *Imaginings 1st movement*, bars 20-36 page 936

Ex.5.5 Andrew Ford, *Imaginings 1st mvt*, bars 35-36 page 937
Ex.5.6 Robert Constable, *Medea*, bars 124-128 page 938

INTRODUCTION

Bringing an orchestral work to life for the first time is an exciting process for those involved. Until recently, this was only possible if an orchestra and conductor were available, with all the associated costs and practical arrangements that entails. The creation of my own digital orchestra has allowed me to hear many of my own works for the first time, without needing the assistance of others. Equally exciting has been the bringing to life of other orchestral works, perhaps neglected for several years. Being the first person to hear the complete *Symphony in C Minor* by George Marshall-Hall, written in 1891, along with other similarly neglected symphonies and concertos, was an honour and a rewarding experience. This project presents a portfolio of original orchestral compositions that have not been available in recorded form before, with most never having received previous performances. The major component of research is the compositions themselves, together with the digital realizations, i.e. the creativity of the author in making it possible for the orchestral music to be heard. Attention can be drawn to the compositions' worth by making these digital versions available on CD. Each CD is already commercially available and downloadable from the internet.[1] The Australian Music Centre also has CD copies available for purchase; excerpts of each work are freely available from the AMC website. Approximately one third of the works are compositions by the author. Other works are by Australian or Australia-based composers, being either in the public domain or presented with the consent of the composers (or heirs to their estate). The content includes a number of collaborations between live soloists with a digital orchestral accompaniment. The portfolio is supported by an exegesis of approximately 11,000 words, with full scores of all original works included in the final presentation of the PhD document. Problems and solutions of orchestration, especially in relation to the use of sound libraries are discussed, giving examples.[2]

The preface printed in all the CD booklets explains the philosophy of the project and includes a brief description of digital libraries and their application:

> Many composers, alive or dead, find it difficult or impossible to get their orchestral works performed by today's symphony orchestras. Hiring a professional orchestra to record anything

[1] From Tall Poppies Records (director Belinda Webster)
[2] This discussion is limited to matters mostly *not* found in the sound library manuals or hardware manuals.

is very expensive and beyond the means of most composers. However, there now exists an excellent alternative for bringing neglected works to public attention. There is no *technical* difference in making a digital recording of a full orchestra and one that separates the ensemble into its component parts - single instruments, unison instruments or string sections (such as several violins at once). The individual sounds can then be put together using powerful computer hardware and sophisticated software. The recording of single notes throughout the entire range of each instrument, or instrumental group, in the various ways they can be played - short/long, loud/soft, different articulations, *crescendo*/*diminuendo*, *vibrato*, the joining of pairs of notes to produce *legato* or *portamento* over every interval likely to be requested - these are just the basics of the process. The user needs considerable skill in adjusting the sounds to make a recorded performance convincing enough to be enjoyed by the listener. The final product should be rehearsed in the same way a good conductor rehearses. There is no limit to the changes that can be made to alter balance or the flexibility of *rubato*.

Few ears, even those of an expert, are likely to notice the difference between an actual orchestra and a digital one like my orchestra, if not told beforehand. But spotting flaws (which may be the absence of flaws!) is not the point. It is the music itself and its worth that matters most in creating digital performances that bring unknown or neglected music to life. It needs to be stressed that there is no intention to replace orchestras or their players by this project; it records music that cannot presently be heard because existing orchestras do not play it. The one should complement the other, and may lead to recognition and future performances of such works.

As a preamble to a brief outline of digital realization methods, I wrote the following regarding compositional method in my recent MPhil,[3] including the original footnotes, with adjustments as necessary:

It will be obvious that a thorough understanding of all the instruments of a large ensemble is essential for good results when writing for orchestra. My training is largely self-taught. As a child I began collecting orchestral scores, keen to understand how such music was constructed, especially scoring. Later, as a professional orchestral player on french horn (and later still, after switching to trombone) I experienced practical aspects of performance and what influence the conductor might have over elements of balance, phrasing and articulation. It was not until I was well over thirty years old that I felt confident enough to try conducting myself, successfully graduating to some of the most difficult operatic repertoire written by such composers as Berg, Britten, Janacek and Richard Strauss.[4] All this experience

[3] David Stanhope, *Orchestration in the 21st Century: Portfolio of Compositions and Exegesis* (Barr Smith Library, University of Adelaide, 2016)
[4] Mostly with Australia's national company, Opera Australia and its predecessor, The Australian Opera.

has been extremely helpful in developing a strong instrumental technique when writing works of my own for large instrumental forces.

My compositional method is to write a new piece (or transcription) with pencil and manuscript paper in the same way most composers have done for centuries. I begin with some idea of the scope of the entire work, which may be dictated by requirements of a commission. Preliminary sketches follow (which may be a melody or theme written on a single staff). If writing a work for orchestra I construct a short score on three or four staves. Occasionally I will put in some text to remind myself what instrument is likely to play a certain passage, but details of scoring come later. The basic content of the piece will be entirely finished before making a draft of the complete score.

Although the use of a keyboard is frowned upon by some, especially if composing a non-keyboard work, I frequently use a keyboard when composing; otherwise time is wasted later correcting mistakes. Having been a french horn player for many years, my strongest sense of pitch is still in F, not C, horn parts being written a fifth higher than sounding. Hearing a compositional note in my head, I might easily write a C# as a G#.[5] A quick check with a keyboard saves me a great deal of time.[6]

After completing a large ensemble work in short score, I might make further notes regarding choice of instruments before turning to my computer. Although I also use the Sibelius notation program, I mostly use Mosaic for producing a finished score and parts.[7] But I do not use a keyboard to enter music into my score. If I did, it would be tempting to play line after line into staff after staff without thinking too much about alternatives. By using the computer (typewriter) keyboard I do not work too fast; I think more about what I am doing. All the finer details of articulation, balance and colour come during this process, which I find is the most rewarding part of composition. The hard creative labour has been done already, so decisions about which instrument should play what, and how it should be played, gradually bring the work to life.[8]

---

[5] A horn player reads a written C, but it sounds as an F a fifth below. This sense of pitch becomes ingrained out of the necessity for accurate pitching of the notes.

[6] I was an excellent sight-singer in my school choir. But after learning the french horn, I could no longer sight-sing at concert pitch. I am sure this is also why I find it impossible to improvise at the keyboard. Having perfect pitch is obviously a great advantage in writing down the sounds in one's head without error. However, whether a composer used, or did not use, an aid such as a keyboard is irrelevant when judging the final composition. Chopin, for example, always used a keyboard; see Alfred Cortot, *Aspects de Chopin* (Paris: A. Michel, 1949). Poulenc (a brilliant improviser) also used the keyboard. For example, his ballet *Les Animaux Modèles* was completed first as a piano score. Honegger (a master of orchestration himself) later praised Poulenc's "resourceful orchestration"; see Henri Hell, *Francis Poulenc Musicien Français* (Paris: Plon, 1958). On the other hand, Berlioz, who could not play the piano at all, never used a keyboard. See especially his description of the "Prix de Rome" competition, where competitors were each provided with a piano: Hector Berlioz, *Mémoires* (Paris: C. Lévy, 1878)

[7] Made by Mark Of The Unicorn, whose major current program is Digital Performer, much used by composers using sound samples. Mosaic is no longer available. Now I use the Sibelius notation program exclusively.

[8] The technology is open to abuse if a composer goes to their computer too soon. This is especially the case when writing for a large ensemble, where there are so many decisions to make regarding scoring. Unfortunately

> The days when a publisher would take a manuscript from a composer and assume responsibility for producing the engraved score and parts have almost gone. Most composers, especially younger ones, are expected to produce engraved sheet music themselves if they want it considered for publication. This is fairly easy today, with computers and excellent software available. My wind orchestral works and brass chamber works have been published with scores and parts engraved by myself, using a computer. [9] None of my orchestral works has been commercially published, but I offer high-quality material for performance.

The method for making a digital realization is not merely a matter of linking digital sounds to notes and directions in a score. A considerable amount of adjustment and manipulation is necessary to produce a convincing performance; in short, one must rehearse as if conducting a "real" orchestra.[10] In the author's experience, it seems best to complete a draft realization, then put it aside for at least a few months if time allows. Fresh ears (and possibly some new additions to the sound libraries) are likely to lead to revisions of musical benefit. But before beginning any digital orchestral project, one must decide how realistic the results should be. For example, should one include:

- mistakes (wrong notes or smudges)
- poor intonation
- poor ensemble (i.e. players not together)
- poor balance
- breathing noises (wind and brass)
- percussive noises (finger squeaks (strings), key noises (wind))
- chair creaks or other superfluous noises (perhaps from an audience)

All of these are possible with the most extensive sound libraries. The Sibelius notation program also includes options intended to make playback more "human". But as these

---

computers are largely responsible for a continuous flood of music that should never have been written. At any time in history, the vast majority of music written has been worthless or, at best, mediocre. But until recently a composer at least had to learn basic theory in order to commit ideas to manuscript; now anybody with an electronic keyboard can doodle a composition into a computer with one finger without the necessity of learning anything about music; the computer software can even put in harmony and instrumentation as well as printing the finished score and parts.

[9] Self-publishing is increasingly common for writers of all kinds, partly due to the recent collapse of many publishing houses.

[10] With certain advantages: one can rehearse for as long as one likes and at any time of day; the players never get tired, or complain.

options merely make random or regular variations of rhythm or dynamics, it is best to reject them.[11]

After I became familiar with the technology and had enough experience beyond some early tests, I soon decided to dispense with any bogus sounds that were not part of the music. Furthermore, my orchestra always plays perfectly in tune with as perfect a balance as can be achieved. Ensemble is very accurate: the only concession I make is to allow a slight raggedness so that a chord should not sound too artificial, even if the ear perceives all notes as being perfectly together.[12] A brilliant live orchestral performance might contain all kinds of errors.[13] But it is unlikely that a digital performance will achieve the same excitement by inserting errors; my philosophy is that a digital orchestra such as mine should use its advantage of greater accuracy to, or near, its fullest extent. One desires the listener to hear every note and rest perfectly in place, a blueprint of the composer's intentions.[14] Nonetheless, one does not wish an expressive solo (for example) to sound as if played by a robot. This is where "rehearsing" is necessary to produce a musical result.

Instruments that are duplicated in the orchestra (such as two flutes, four horns etc.) must use a different set of sounds (i.e. a different player) for each to avoid an artificial similarity of timbre and articulation, which varies at least slightly from player to player. If two flutes play in unison, it will still sound like one player, somewhat louder, if the same set of sounds are used. The best sound libraries offer a choice of players for each instrument, and often a new set of sounds for two or more players in unison.

It is common practice for many composers, especially in the commercial field, to use a keyboard to enter notes into a computer program when creating a composition. Each instrumental part, connected to the relevant instrument in a sound library, is added one by one

[11] This has been confirmed to me by an expert in the use of Sibelius: Jonathan Loving of the Sound Set Project, a website that makes linking programs between Sibelius and various sound libraries (I use the SSP application for linking EWQL sounds). Best to set everything at the Sibelius setting "meccanico" and make any variations of rubato and dynamics oneself.

[12] Where string sections are concerned, one can create a global looseness by duplicating staves. For example, with the EWQL violins (1sts or 2nds) I use four staves for the same line, each staff being nudged a few microseconds different from the others. An example is given on page 917.

[13] Such as heard in performances conducted by Wilhelm Furtwängler.

[14] This was conductor George Szell's philosophy, especially in his many years' association with the Cleveland Orchestra. Yet his recordings and performances were intensely musical. The author's favourite example of this is Szell's recording of the third movement of Mendelssohn's *Italian Symphony*. The players could hardly play more together, yet the flexibility in phrasing and *rubato* approaches musical perfection.

until the composition is complete, the notes appearing automatically in a notation program.[15] However, this is completely impractical if entering a complex score such as Andrew Ford's *Imaginings*.[16] One would spend too much time correcting errors of rhythm and note-values.

Once a completed score is present in the Sibelius notation program, I make a copy of it and dissect it, with each group of instruments in a separate file.[17] After linking sound library instruments and editing, each file is exported to the editing program Audacity.[18] Once all instruments are present in their separate tracks, further editing (mostly aspects of balance) can be made. Anything unsatisfactory can be remedied by returning to the original files in Sibelius before re-exporting.[19]

By far the most common adjustment to a file is the shortening of notes to a degree less than their printed value. Unless marked *tenuto*, *legato* or with some other text instruction, a series of notes is commonly played in a detached manner by a live player. A string section may decide to play "off the string" – lifting or bouncing the bow between notes, while wind and brass automatically shorten notes slightly for clarity. The simple addition of a *staccato* or *marcato* articulation may be right in some cases, in others it will make the note *too* short or too heavy. There are alternative ways of doing this: Sibelius has a tool called "inspector" which allows a note or notes to be shortened by a chosen percentage, also notes can be made to sound earlier or later by similar means, while looking the same and in the same place on the respective staff.[20] But often I find it better to change the value of the note so that rests appear on the staff. Then I can see the adjustment has been made at a glance without having

[15] Very often no notation program is used, the notes appearing in different coloured blocks on the screen in separate tracks. It should be obvious that a composer with no musical training at all beyond some understanding of a keyboard can create something to their satisfaction by trial and error, perhaps using another computer program to fill in harmony or accompaniment.
[16] See Chapter 5
[17] Flutes alone, horns alone, 1st violins alone etc.
[18] There are more sophisticated programs such as Logic or Cubase (whose capabilities I have explored), but so far I have not seen (or heard) any necessity for purchasing either. Audacity is an excellent freeware program with many features, and very easy to use.
[19] There is another huge advantage and saving in this method. If a full orchestra linked to instruments from the Vienna Symphonic Library or East West Quantum Leap attempts a playback in Sibelius, a stuttering, incomprehensible jumble is likely to result because the computer may not be powerful enough to process all the sounds in time. Only a very extensive and expensive setup will allow this. When the Sibelius files are exported as a series of soundwaves, a reasonably powerful single home computer has no problem in playback.
[20] Moving a note ahead of its normal place is usually essential if using *portamento*. Normally the slide from one note to the next comes before the second note is reached, but in Sibelius the *portamento* instruction is not recognized until the second note is played, meaning it must be moved forward by a percentage dictated by the overall speed of the music, often found by trial and error.

to check by playback. With practice one usually makes the right choice without needing to experiment. The final step of method comes with mastering for CD production.[21]

The exegesis (Part C) seeks to explain, discuss and clarify the process of making digital realizations of orchestral works, with the assistance of several examples (drawn from the portfolio) that focuses on particular aspects or problems with the author's suggestions or solutions for resolving these issues. The final chapter summarises the project and suggests directions and developments for digital orchestras of the future.

[21] Christo Curtis (Utopia Audio Pty Ltd)

PART A

PORTFOLIO OF COMPOSITIONS

Scores

A.1	*Symphony in C Minor*, George Marshall-Hall	page 18
A.2	*Symphony No.5*, Peter Tahourdin	page 69
A.3	*Symphony No.13*, David Morgan	page 154
A.4	*Dracula*, Stanhope	page 241
A.5	*Three Poems by Gwen Harwood*, Stanhope	page 518
A.6	*String Songs*, Stanhope	page 562
A.7	*Concerto for Solo Percussion and Orchestra*, David Morgan	page 620
A.8	*Imaginings*, Andrew Ford	page 679
A.9	*Medea*, Robert Constable	page 734
A.10	*Concerto for Marimba and Vibraphone*, Eric Bryce	page 766

Symphony.

G. H. Marshall-Hall.

Vivace.

Fl.

Hb.

Cl. B.

Bssns

s and Cl. B.
yed as
ritten).

rns F

pts C.

Tenor
rombones

ass Trombe
Bass Tuba

t. D.

hns

rdas

lis Basses

both

cresc.

cresc.

pp

pp
Cellos only.

cresc

cresc

sf

B. Cl. B

rns F

pts C.

mf

mf

Trombs.
d B. T.

K. D.

ff

f Together.

Cl B.

B.Cl.B

Hrns F

both

Tpts

Trmbs

aBT

KD

cresc.

dim

pp

Cl.B.

B.Cl.B

Hrns F

poco

a

mf cresc.

sf

ff

3

Cl B.
B.Cl.B
Hrns F

Cl B.

BCl B

Hns F

sf

p

Cl B.

B.Cl B.

Hns F

both

sf>

molto cresc.

cresc.

pizz

arco

Celli

A

molto agitato.

Cl B

B.Cl B.

Cl B.

B.Cl B

Hrns F

1st

Cellos

cresc

cresc.

cresc.

Cl.B

B.Cl.B

Hrns F

B.Cl.B.

cresc.

Cl.B

B.Cl.B

Hrns F

sfp cresc

sfp molto cresc

p cresc

pp cresc.

molto cresc.

Col 1mo

molto cresc.

molto cresc.

B.

1ors molto express. delicatissimo

molto express

molto express.

molto express.

(Poco Meno Vivace)

crescmolto

dolce

delicatissimo

Cl.B.
B.Cl.
1
2
Hrns F
3
4
K.D.
Cellos.
Basses.
Cl B
B.Cl.B.
Hrns F
Trbs
Tpts
Hrns F
B.T.
C.B

dolce express.
2nd
express.
dolce
express.
dim.
express.
dim.
dim.
express.
pp express. dim.
(closed)
Poco Riten.
Bentemente elegato
Bentemente
Bentemente.
a tempo ma
Con larghezza (More broadly than 1mo Tempo)
both
both
together

C.B

B.C.B

Hns F

sempre marc

Trombe.

C.B.

B.C.B.

Hns F

Poco accel.

Poco accel.

Poco accel.

Poco accel.

Poco accel.

Poco accel.

Tempo 1mo Vivace

C.B.

B.C.B.

Hmo F

B.C.B.

Hmo F

D

dim

poco a poco

pp

mf

sf

B.C.B.

B.C&B.

Trumb

KD.

Cell.

B

B.C&B.

C&B.

B. & B.

1st

sfp

poco cresc

dolce

mf

p

sf

arco

C.

B.

pp

E

Bcl B.

2nd time

p

>pp

Tenor Trombe
& B Tuba

1st Trumb.

>pp

>pp

>p

B.T. tb.

pp

arco

pizz.

p

sf

C.

B.

dolce express.

dolce espress.

both

dolce espress.

dolce

dolce

dolce

dolce.

B.C.B

B. Tuba

dim.

pp

dolce. espress.

dim.

espress.

C.

B

B.Cl.B.

Brass 2

" 3.

" 4

dim.

dim.

dim.

Cellos only

dim.

Together

Cellos & B

arco

(without accents)

B.Clb

(without accents)

(without accents)

(without accents)

Sempre ppp

Sempre ppp

pp

ppp

cresc.

sempre sf

cresc.

molto

ff

4 Horns F

cresc.

without Tuba

2 Trumb

B. h. a Tuba

K D

poco a poco

Together

Poco a Poco

both

both

both

C.

B

dim F

Timp

K.D.

C.

B

G

sfdim. pp

sfdim pp

2nds

sfdim pp

both approx.

pp < sf > sf

pp

pp

ppp

sf

sf

sf

pp

Cellos

without B.

1st

pp < sf > sf

pp < sf > sf

pp

pp

pp

pp

pp

sf

sf

sf

B.Cl?

Hns F.

cresc

sf

both

mp

mf

p

arco

dim

H

cresc.

1st
Voice. express.
pp express.
pp express.
1st
pp
1st
pp
(a few only)
pp
(a few only)
pp
(divided)
pp
pp
dim.
dim.
dim.
1st
pp
1st
pp
pp
pp
Poco Ritard. —— A Tempo
(closed notes)
ppp (closed notes)
(close)
pp
pp
Poco Ritard. — A Tempo
pp
B.T.
pp
ppp
ppp
ppp
pp
pp
pp
Cello
pp
Basses
pizz. pp

crescendo — — —

both

both

crescendo — — — —

g. string

g. string

g. string

Molto agitato.

pp

ppp

ppp

mf dim.

ppp

B. Tuba

mf dim.

pp dim.

pppp

senza cresc.

ppp

senza cresc.

sf

sf

sf

4 Horns
Tpts.
3 Trombs.
K.D.
C.
D.B.
Horns F
Tpts
3 Trombs
& B. Tba.
K.D.

both 2nd
2nd & 4th
3rd
both
pt
Col Celli.
senza cresc.
molto cresc.
ms cresc.
divided

HERE
Cl. A.
Fagotte.
B. Cl. A.
Horns F
Tpts C.
K.D. Timpani.
Celli divisi
Fl
H.
Tpts
Timp
Violas divided
C.
B

HERE **Adagio sostenuto.**

Cl. A.
Fagotte.
B. Cl A.
Horns F
Pts C.
K.D. Timpani.
Celli divisi
Fl
Ob
Cl
B Sn
B Cl
H.
Tpts Timp
Violas divided
C.
B

both
molto express.
Cl
Fag
B Cl
H
molto express
Celli
2 only
Fl
Ob
Cl
B Sn
B Cl
H.
Tpts Timp
Violas divided
C.
B
1st
Solo 1st
(Poco meno Adagio)
(appass.)
Appassionata
Cl
Fag
B Cl
express.
Fl
cresc.
Ob
Cl
B Sn
B Cl
H.
Tpts Timp
Violas divided
C.
B
mf dim.
pp
cresc.
dim.
sf
all.

A

Rit. a Tempo primo

Fl
Vl
Cl
Bsn
Bsd
H
Timp

dim
p > pp
express. rit.
Tempo
both
Bsn
II
Viola

Crescendo

Cl
Fag.
both
mf

Vlns

(a full tone)
with Basses
(a full tone)

Crescendo.

a.B.
Fag
B.Cl.B

B

sp dim

cresc

sp dim

cresc

B.Cl.B

cresc

cresc

p poco cresc.

cresc

cresc.

cresc.

muta in B

pp

>pp

1.er

dolce molto espress.

pp

pp

pizz

pp

Poco a poco più moto.

A

1.er

dolce molto espress.

A.B.

Fag

B.Cl.B

pdim pp

pizz

pp

pp

H

ritard

pp

Poco cresc.

poco cresc.

Cb.

pp cresc p

B.Cb

pp cresc. p

cresc. ff

cresc

cresc

cresc.

cresc.

cresc.

Molto Rit

Adagio (Tempo I^mo)

C.A

1st

pp <> <> <>

B.C.A

pp espress.

Fag

B.C.A

Molto Rit.

Tempo

sempre leggiero

sempre leggiero

sfpp dim ppp

sfpp dim ppp

sfpp dim ppp

pp dim

pp

dim

pp

dim

Bsns p

Bsns p

arco

mf

Più moto.

Accel.

Con fuoco.

Vc A.

Bcc A

appass.

cresc.

sempre sotto voce

Adagio Tempo 1mo

Rit.

both

1st

sotto voce

pp

Poco cresc. poco a poco

Poco più moto

cresc.

dim.

sf

pp cresc.

B. Tuba.

Rit.

cresc

cresc

cresc. molto

cresc

molto cresc

B.Tuba.

ten.

cresc

sf

dim.

molto espress.

p

cresc.

mf

pp

dim

cresc

A

espress.

3 Trombe

Tuba

B a A

B a A

B a A

1st Solo

batt

1st

dim

batt

1st

dim

Poco accel.

Ritardando.

cresc

dim

p

dim

p

dim

p

pp

cresc

dim

p

dim

p

dim

p

pp

cresc

dim

dim

p

pp

D

mf pp

mf pp

mf pp

pp

4th

pp

Tpts

3 Trombs

Sempre più Rit.

A Tempo (tempo I^mo)

ppp

pp

f dim.

ppp

dim.

ppp

dim.

ppp

pizz

arco

48

1st express.

pp

morendo

ppp

p

morendo

pp dim

ppp

arco

Suave

morendo

arco.

Attacca l'allegro.

HERE

Allegro.

Con moto disinvolto e tranquillo non senza teneresza.

Cl. Bb

B.Cl.B

1ors Solo

Hns F

pp legatissimo.

Tpts

3 Trombs & B. Tuba

K D

ppp delicatissimo.

(N.B. use a "springy" drumstick.)

ppp delicatissimo

Vlns.

Vlas

pp

2 only legatissimo

Celli

2 only pp

Bassi

3 only pp

Bssns

Hns

3 only H

cresc.

dim

K.D.

Vlns

cresc

dim

cresc.

dim.

A

CcB

BCcB

Htns F

Kb.

Vlns

Vlas.

Celli

Bassi.

pp

poco cresc.

dim

cresc.

Col 1mo

Fl/Cls

B Cl/Bs

mf

ff

Semplice ma con espressione.

Rit. a Tempo

Rit.

Btuba

Poco accel.

Energico e vivace.

Poco Accel.

B

botte

botte

botte

botte

sf

sf

sf

both

both

both

cresc

arco

cresc.

cresc.

cresc.

dim.

dim.

dim.

dim.

dim

dim

Rit. e Dim.

a Tempo

1st

ppp

1st

pp

dim.

dim.

1st

Poco cresc

Poco cresc

Poco cresc

K.D.

C

B.

mf

p cresc

dim

batti

dim.

dim

dim.

sf

cresc

sf

con anima.

dim.

dim

dim.

dim.

D

1st

pp

dim

ppp sempre staccato e ppp

sempre staccato e ppp

arco

1st

dolce espress

espress

poco cresc.

express.

dim.

sempre p

cresc.

B.Tuba

2 Tenor Trombe

B. Tuba.

arco.

cresc 200

Poco Rit.

Poco Rit.

morendo

dim.

B.T.

morendo

dim

dim.

ppp

dim

ppp

with Bones

sempre dim.

dim.

ppp

ppp

ppp

F

Tempo I^mo (con moto)

ppp

ppp

ppp

3 Tromb.

ppp

B.T.

change F to E and G to F

pizz.

pp

pizz.

arco.

pizz.

pp

Celli. senza basses.

pp

pp express.

250

pp express.

1st

pp

2nd

1st

pp

pp

1st

pp

pp

pp

pp

dim.

pp

express. arco

pp

express. arco

pp

dim.

cresc dim. p

dim. pp

mf

mf

dim

2nd

1st

3rd

mf

dim.

(con tenerezza)

crescendo

pp

dim.

cresc. f dim.

pp

cresc.

f

dim pp

c.

dim. tyttöt

dim

pp

pp

cresc dim

ppp

pp

pp

1st

ppp

ppp

dim

ppp

ppp

ppp

dim.

ppp

300

BT.

KD.

molto cresc.

G

Rit.

molto cresc.

molto cresc.

molto cresc

dim.

both

cresc.

cresc.

cresc.

2 Trumb & Tuba

1st Tenor Trumb and B♭ Tuba.

cresc

cresc.

cresc

cresc

crescendo

dim

dim.

both

Diminuendo

Diminuendo

cresc

pp

pp

stacc

p

stacc

p

p

pp

pp

Sempre pp

pp

pp cresc.

pp cresc.

arco

cresc.

Poco Più Vivace.

pp

cresc.

mf

pp

pp

sf

Poco Più Vivace.

3

mf

arco

arco

arco

pp

pp

pp

H

8va

sf

Both.

8va

B. Tuba

C.

B

sfp

I

3 Trumb.

sfp

both sf

sf

sf

sf

mf

p ma marcato.

Poco a poco Meno Vivace.

both

mf cresc

dim

cresc.

B. Tuba

Trombones 1pp

a B.T.

C.

B

accel.

accelerando

both. All.o Molto

cresc.

cresc

sf

sf ten

sf ten

sf ten

sf ten

sf ten

sf

sf

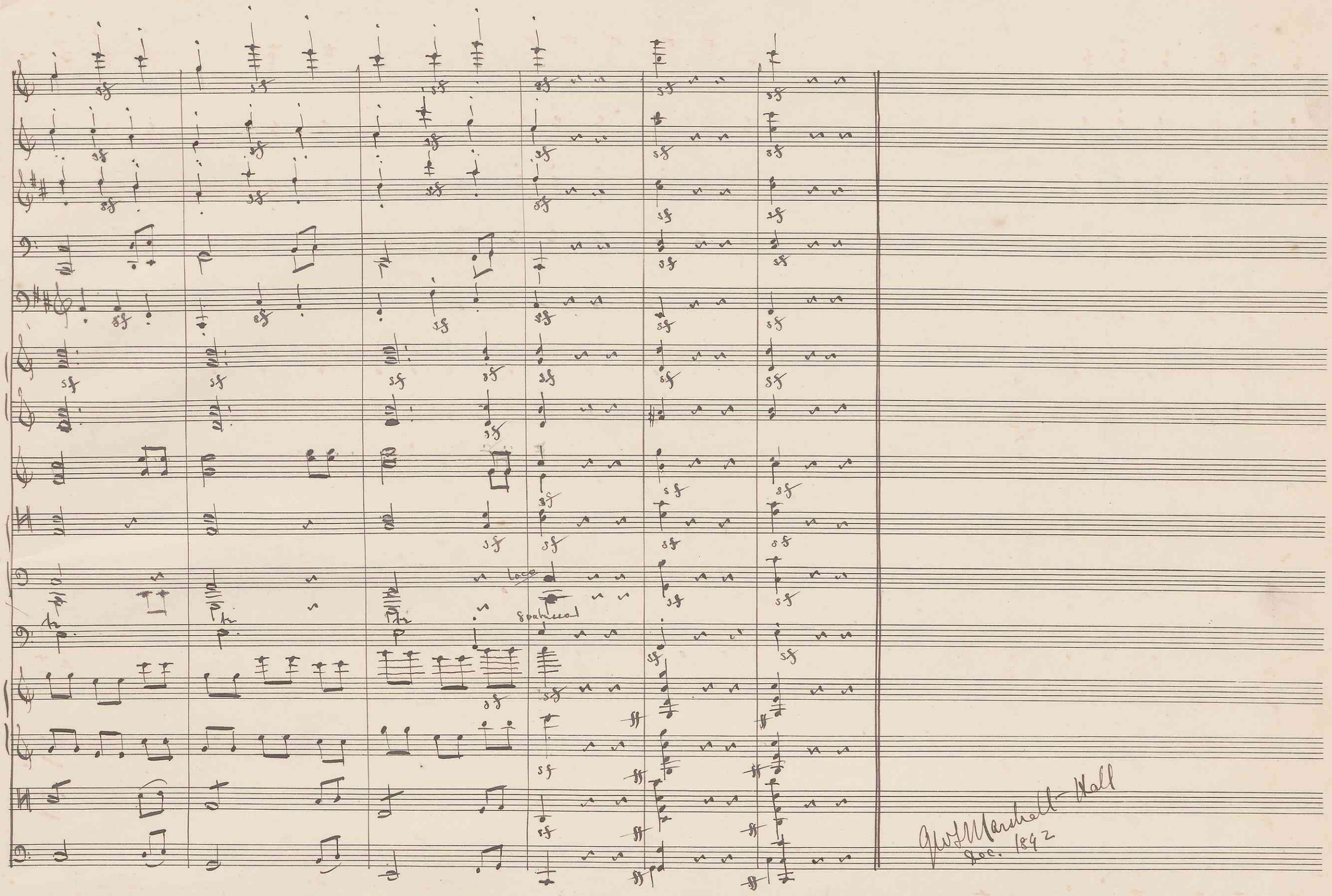
sf

sf

sf

p cresc.

ff


sf
Spohr used
Geo. Marshall Hall
Dec. 1892

Peter Tahourdin Symphony No. 5

1.

(Stanhope working score with metronome marks)




6
♩=112 ♩=96 ♩=50 ♩=126 ♩=50 ♩=126
P cc
F 2
Ob 2
C A
C 2
B C
Bsn 2
Cbsn
Hn 2
Hn 3 4
Tpt 2
Tpt 3
Tbn 2
B Tbn
Tuba
T mp
T -t
Cym
soft
V n
V n 2
V a
Vc
Cb
a2
p zz pp


12
F 2
Ob 2
C 2
B C
Hn 2
V n
V n 2
V a
Vc
Cb
19
a2
C A
Bsn 2
Hn 3 4
S D
a co
p zz


26
P cc
F 2
Ob 2
C 2
B C
Bsn 2
Cbsn
Hn 2
Hn 3 4
Tpt 2
Tpt 3
Tbn 2
B Tbn
Tuba
T mp
B D
Cym
S D
V n
V n 2
V a
Vc
Cb
a2
a co
mf
ff
f
p
mf < ff


31
P cc
F 2
Ob 2
C A
C 2
B C
Bsn 2
V n
V n 2
V a
Vc
Cb
a2
ff


41
P cc
F 2
Ob 2
C A
C 2
B C
Bsn 2
Cbsn
Hn 2
Hn 3 4
B D
Cym
S D
V n
V n 2
V a
Vc
Cb
a2
ff
f
p
mf


50
P cc
F 2
Ob 2
C A
C 2
B C
Bsn 2
Cbsn
Hn 2
Hn 3 4
Tpt 2
Tpt 3
B D
S D
V n
V n 2
V a
Vc
Cb
ff
a2
f
mf
f


56
♩=50 ♩=63 66 69 72 76 ♩=80 84 ♩=88 ♩=92 ♩=50 ♩=92
P cc
F 2
Ob 2
esp ess vo
C A
C 2
B C
Bsn 2
Cbsn
Hn 2
Hn 3 4
Tpt 2
Tpt 3
Tbn 2
B Tbn
Tuba
T mp
B D
S D
Tom-t
Xy
V n
V n 2
p zz
a co
V a
Vc
Cb


62
rit.
♩=80 ♩=84 ♩=88 ♩=92 ♩=50 ♩=92
F 2
Ob 2
B C
A to Sax
esp ess vo
V n 2
V a
68
V n
Vc
a co
72
C A
Bsn 2


0
75
♩=88 ♩=84
♩=80 ♩=60 ♩=92
F 2
C A
B C
Bsn 2
Hn 2
Hn 3 4
Tpt 2
Tpt 3
Tbn 2
B Tbn
Tuba
S D
80
rit.
♩=50 ♩=120
C 2
Tbn 2
B Tbn
Tuba
Tuba
T -t
S D
♩=50 ♩=120
rit.
V a
Vc
Cb
p zz
p zz


86
P cc
F 2
Ob 2
C A
C 2
Hn 2
Hn 3 4
V n
V n 2
V a
Vc
Cb
a2
mf
f
mute
3


92
♩=121
♩=123
♩=125
♩=126
♩=126
P cc
F 2
Ob 2
a2
C A
C 2
B C
Bsn 2
Hn 2
Hn 3 4
open
open
T mp
B D
S D
V n
V n 2
V a
Vc
Cb
a co
a co
f
mf
ff
p


96
P cc
F 2
Ob 2
C A
C 2
Bsn 2
Hn 2
Hn 3 4
T mp
B D
Cym
S D
V n
V n 2
V a
Vc
Cb
a2
p zz
p zz


102
F 2
Ob 2
C A
C 2
Bsn 2
Hn 2
Hn 3 4
Tpt 2
Tpt 3
T mp
B D
Cym
S D
V n
V n 2
V a
Vc
Cb
a2
f
ff
mf
p < f


107
P cc
F 2
Ob 2
C A
C 2
Bsn 2
Cbsn
Hn 2
Hn 3 4
Tpt 2
Tpt 3
Tbn 2
B Tbn
Tuba
T mp
B D
Cym
S D
Xy
V n
V n 2
V a
Vc
Cb
a2
a co
a co
mf
ff
p
f


111
F 2
Ob 2
C 2
Bsn 2
Cbsn
Tpt 2
Tpt 3
Tbn 2
B Tbn
Tuba
T mp
S D
V n 2
V a
Vc
Cb
mute
mute
p zz
p zz
a co
a co


116
F 2
Ob 2
C A
C 2
B C
A to Sax
Tpt 2
Tpt 3
Cym
V n
V n 2
V a
Vc
Cb
a2
a2
p zz
p zz
a co
a co


122
P cc
F 2
Ob 2
C A
C 2
Bsn 2
Cbsn
Hn 2
Hn 3 4
Tpt 2
Tpt 3
B D
S D
V n
V n 2
V a
Vc
Cb
a2
ha f
p zz


129
F 2
Ob 2
C A
Bsn 2
Hn 2
Hn 3 4
Tpt 2
Tpt 3
S D
V n
V n 2
V a
Vc
Cb
a2
mf ff
f
open
p zz
a
p < f
mf ≻ ff
sfz


135
F 2
Ob 2
C A
C 2
B C
Bsn 2
Cbsn
Hn 2
Hn 3 4
B D
S D
a co
V n
V n 2
V a
Vc
Cb


140
P cc
F 2
Ob 2
C A
C 2
B C
Bsn 2
Cbsn
Hn 2
Hn 3 4
Tpt 2
Tpt 3
Tbn 2
B Tbn
Tuba
B D
Cym
S D
V n
V n 2
V a
Vc
Cb
a2
mf
ff
p
f


145
P cc
F 2
Ob 2
C A
C 2
B C
Bsn 2
Cbsn
a2
Hn 2
Hn 3 4
Tpt 2
Tpt 3
Tbn 2
B Tbn
Tuba
T mp
B D
Cym
S D
V n
V n 2
V a
Vc
Cb
fff
ff
f
mf
p


149
rit.
♩=46
♩=63
Bsn 2
Cbsn
mute
Tpt 2
Tpt 3
Tbn 2
B Tbn
Tuba
T mp
T -t
B D
Tom-t
V a
Vc
Cb
156
♩=56
♩=50
♩=56
♩=63
♩=30
♩=58
F 2
Ob 2
C A
C 2
B C
Bsn 2
V n
V a


161
F 2
C A
Vn
Vn 2
mf
p
166
Ob 2
C 2
Bsn 2
Hn 2
Hn 3 4
Va
Vc
Cb
♩=52 ♩=48 ♩=42
mute


172
♩=58
Ob 2
Hn 2
♩=58
V n
V n 2
V a
Vc
Cb
179
a2
F 2
Ob 2
C A
C 2
B C
Bsn 2
Cbsn
Hn 2
Hn 3 4
S D
senza so d
V n
V n 2
V a
Vc
Cb


186
♩=54 ♩=52 ♩=48 ♩=40 ♪=72 ♪=66 ♪=56 ♩=58
P cc
F 2
Ob 2
C 2
Bsn 2
Cbsn
T-t
V n
V n 2
V a
Vc
Cb
192
♪=56 ♩=58
C 2
B C
G ock
V b
V n
V n 2
do ce
su tasto


198
♩=52 ♩=48 ♩=40
F 2
Ob 2
C 2
B C
G ock
Vb
V n 2
Vc
Cb
pont ce o
ha f
ha f


206
♩=52 ♩=58
B C
♩=52 ♩=58
V n
V n 2
V a
Vc
Cb
su tasto
do ce
p zz
o d
o d
o d
o d


214
rit.
V n
V n 2
V a
Vc
Cb
a
a
mf
f


221
♩=30
♩=58
do ce
do ce
F 2
Ob 2
C 2
B C
G ock
Vb
V n
V n 2
V a
Vc
p
pp
mf
mp


227
a2
F 2
C A
C 2
B C
Bsn 2
Cbsn
Hn 2
Hn 3 4
Tpt 2
Tpt 3
Tbn 2
B Tbn
Tuba
Cym
S D
V n
V n 2
V a
Vc
Cb
open
a2
a co
mf
f
ff
p


234
♩=63
rit.
♩=30
♩=54
P cc
Ob 2
C 2
A to Sax
Bsn 2
Tbn 2
B Tbn
Tuba
S D
Vb
V n 2
V a
Vc
Cb
esp ess vo
p zz
239
F 2


242
♩=50
♩=46
♩=42
♩=38
♩=34
♩=30
F 2
Ob 2
C A
Bsn 2
G ock
V n
V n 2
V a
mp
pp
p
mf
pont ce o
o d

2.


♩.=92
T umpets 2 n C
T umpet 3 n C
Teno T ombones 2
Bass T ombone
Tuba
Sna e D um
♩.=92
p zz
V o once o
p zz
Cont abass
mf
mf
ff
f <
ff
f
3
f
f
p
f
p
f


8
P cc
Ob 2
C A
C 2
B C
Bsn 2
Cbsn
Hn 2
Hn 3 4
Tpt 2
Tpt 3
Tbn 2
B Tbn
Tuba
T mp
S D
Tom-t
ff
a2
mf
f
mute
p


17
P cc
B C
Bsn 2
Cbsn
Hn 2
Hn 3 4
B D
S D
Tom-t
G ock
Xy
V n
V n 2
V a
Vc
Cb
a co
a co
mf
ff
f
p
mf
sfp
p zz
sf


25
F 2
a2
ff
Ob 2
a2
ff
C A
ff
C 2
a2
ff
B C
ff
Bsn 2
ff
Cbsn
Hn 2
ff
Hn 3 4
ff
Tpt 2
senza so d
S D
f
f
V n
a co
ff
V n 2
a co
ff
V a
ff
Vc
p zz
f
Cb
p zz
f


34
F 2
Ob 2
C A
C 2
B C
Hn 2
Hn 3 4
Tpt 2
Tpt 3
S D
Tom-t
V n
V n 2
V a
Vc
Cb
a co
a co


42
F 2
Ob 2
C A
C 2
B C
Bsn 2
Cbsn
V n
V n 2
V a
Vc
Cb
mf
f
ff
a2
a co
p zz
sf
mf


49
♩=66
P cc
F 2
C A
B C
Bsn 2
Cbsn
T mp
S D
Xy
V n
V n 2
V a
Vc
Cb
p zz
58
♩.=92
A to Sax
a co su tasto
a co


67
P cc
F 2
Ob 2
Bsn 2
Tpt 2
Tbn 2
B Tbn
Tuba
S D
V n
V n 2
V a
Vc
Cb
a2
mute
3
a co
p zz
75
C 2


84
P cc
F 2
C 2
Bsn 2
Cbsn
V n
V n 2
V a
Vc
Cb
a2
a2
p zz
a co
con ntens te


93
P cc
Ob 2
S D
V n
V n 2
V a
Vc
a2


102
P cc
Ob 2
C A
C 2
Hn 2
Hn 3 4
Tpt 2
Tpt 3
mute
mute
S D
Xy
V n
V n 2
V a
Vc
Cb
p zz
p zz


111
F 2
Ob 2
B C
A to Sax
Tpt 2
Tpt 3
S D
V n
Vc
Cb
mp
p
mf
ff
f


120
Ob 2
B C
Hn 2
Hn 3 4
Tpt 2
Tpt 3
Tbn 2
B Tbn
Tuba
S D
V n
V n 2
V a
mf
fp
ff
f
p
senza so d


128
P cc
F 2
Ob 2
C A
C 2
B C
Bsn 2
Cbsn
Hn 2
Hn 3 4
Tpt 2
Tpt 3
Tbn 2
B Tbn
Tuba
B D
S D
Tom-t
V n
V n 2
V a
Vc
Cb
a2
Tuba
a co
p zz


136
P cc
F 2
Ob 2
C A
C 2
B C
Bsn 2
Cbsn
Hn 2
Hn 3 4
Tpt 2
Tpt 3
V n
V n 2
V a
Vc
Cb
a2
a co
p zz


144
F 2
C A
Hn 2
Hn 3 4
Tpt 2
Tpt 3
Tbn 2
B Tbn
Tuba
T mp
S D
Tom-t
V n
V n 2
Vc
Cb
a2
a2.
3
Tuba
a co
p zz
f
ff
mf
fp


153
P cc
F 2
C A
C 2
B C
Bsn 2
Cbsn
Hn 2
Hn 3 4
Tpt 2
S D
V n
V n 2
V a
Vc
Cb
ff
mf
f
sf
2
a co


161
F 2
Ob 2
C 2
B C
Bsn 2
Cbsn
Hn 2
Hn 3 4
Tpt 2
Tpt 3
Tbn 2
B Tbn Tuba
T mp
Cym
S D
WB
V n
V n 2
V a
Vc
Cb
a2
3


168
♪=88 rit. ♩.=72 ♪=30 ♩.=66 ♩.=63 ♩.=60 ♩.=57 ♩.=54 ♩=30 ♩.=50 ♩.=46 ♪=30
Cbsn
pp
Tpt 2
Tpt 3
T -t
Cym
Tub B
soft
pp
mf
mp
p
attacca
♪=88 rit. ♩.=72 ♪=30 ♩.=66 ♩.=63 ♩.=60 ♩.=57 ♩.=54 ♩=30 ♩.=50 ♩.=46 ♪=30
V n
V n 2
V a
Vc
Cb
p zz
ff
mf
sf
mp
p
pp

3.


♩=58
Bassoon
Bass D um
Sna e D um
Teno D um
Tom oms
4
Bsn.1.2
mu e
Tp .1.2
mu e
Tp .3
B. D.
S. D.
T. D.
Tom .


7
F .1.2
a2
ff
Ob.1.2
a2
ff
C. A.
ff
Bsn.1.2
f
Tbn.1.2
mu e
mf
f
ff
B. Tbn.
Tuba
mu e
mf
f
ff
B. D.
mf
p
mf
p
mf
f
mf
Cym.
ff
S. D.
p
mf
mf
T. D.
f
Tom .
p
mf
p
mf
mf
f
V n. 1
ff
V n. 2
ff
V a.
ff


10
F .1.2
Ob.1.2
C. A.
2.
C .1.2
B. C .
B. D.
Cym.
S. D.
T. D.
Tom .
V n. 1
V n. 2
V a.
Vc.

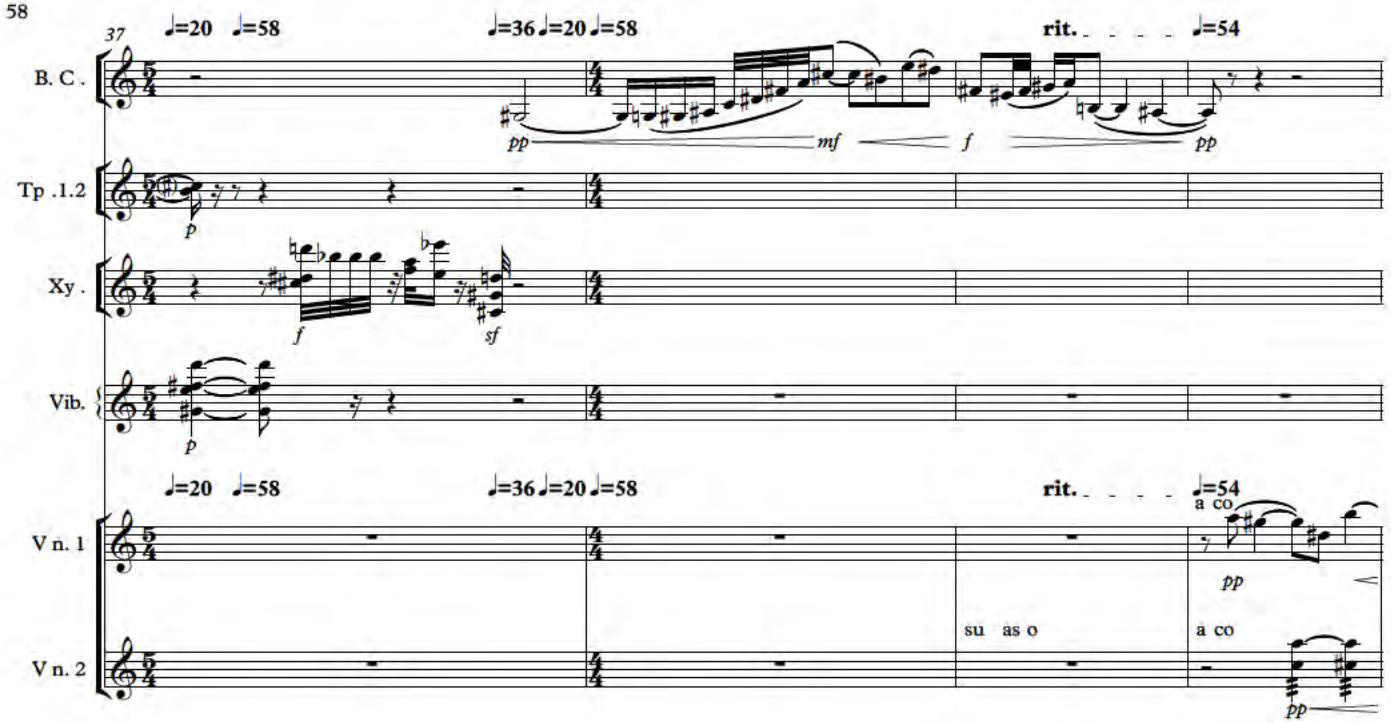

14
Picc.
F .1.2
C .1.2
B. C .
Tp .1.2
Tp .3
B. D.
Cym.
S. D.
T. D.
Tom .
V n. 1
V n. 2
V a.
Vc.
Cb.
pizz
pizz


17
a2
C .1.2
Hn.1.2
Hn.3.4
Tp .1.2
Tp .3
B. D.
Cym.
S. D.
T. D.
Tub. B.
V n. 1
V n. 2
Vc.
Cb.


21
F .1.2
C. A.
C .1.2
Bsn.1.2
B. D.
T. D.
Tub. B.
V n. 1
V n. 2
V a.
Vc.
Cb.
a co


25
Picc.
F .1.2
Ob.1.2
C. A.
C .1.2
B. C .
Bsn.1.2
Cbsn.
Hn.1.2
Hn.3.4
Tp .1.2
Tp .3
Tbn.1.2
B. Tbn.
Tuba
Timp.
B. D.
Cym.
S. D.
T. D.
V n. 1
V n. 2
V a.
Vc.
Cb.
mf
ff
f
p
sfp
a2
open
5


28
♩=50 ♩=44
♩=18
♩=58
rit.
♩=36
♩=20 ♩=58
Picc.
F .1.2
Ob.1.2
C .1.2
Bsn.1.2
Tp .1.2
Tp .3
Tbn.1.2
B. Tbn.
Tuba
T. .
S. D.
Vib.
a2
Tuba
33
rit.
mu e
mo o on
pizz
V n. 1
V n. 2
V a.


37
♩=20 ♩=58
♩=36 ♩=20 ♩=58
rit.
♩=54
B. C.
Tp .1.2
Xy .
Vib.
Vn. 1
Vn. 2
su as o
a co


41
C. A.
Bsn.1.2
Hn.1.2
Hn.3.4
Vn. 1
Vn. 2
Va.
1.
su as o


46
1.
F .1.2
C. A.
Hn.1.2
Hn.3.4
4.
3.
V n. 1
V n. 2
V a.
Vc.
Cb.
a co
pizz
51
do ce
B. C .
Bsn.1.2
su as o


55
Picc.
F .1.2
Ob.1.2
C .1.2
B. C .
Bsn.1.2
Cbsn.
Hn.1.2
Hn.3.4
Tp .1.2
Tp .3
Cym.
S. D.
Tom .
V n. 1
V n. 2
V a.
Vc.
Cb.
a2
3.
open
o d.


59
Ob.1.2
C. A.
C .1.2
B. C .
Bsn.1.2
Cbsn.
Hn.1.2
Hn.3.4
Tp .1.2
Tp .3
Tbn.1.2
3.
B. Tbn.
Tuba
Timp.
Cym.
S. D.
Tom .
V n. 1
V n. 2
V a.
Vc.
Cb.


63
♩=20
♩=54
Picc.
F .1.2
Ob.1.2
C. A.
C .1.2
B. C .
Bsn.1.2
Cbsn.
Hn.1.2
Hn.3.4
Tp .1.2
Tp .3
Timp.
T. .
B. D.
S. D.
V n. 1
V n. 2
V a.
Vc.
Cb.
a2
mu e


65
♩=28
♩=63
♩=54
♩=46
A o Sax.
Bsn.1.2
Cbsn.
Tp .1.2
Tp .3
mu e
Tbn.1.2
mu e
3.
B. Tbn.
Tuba
T. .
S. D.
W.B.
mo o off
Vib.
♩=28
♩=63
♩=54
♩=46
mu e
V n. 1
mu e
V n. 2
Vc.
Cb.


68
♩=58
♩=54
♩=46
♩=54
♩=46
♩=40
♩=36
♩=30
1.
F .1.2
C. A.
A o Sax.
Bsn.1.2
Vn. 1
Vn. 2
Vc.
Cb.
p
mf
pp
ppp
mu e
ha f
mu e


73
♩=18 ♩=126
Picc.
F .1.2
Ob.1.2
C .1.2
A o Sax.
Bsn.1.2
Hn.1.2
Hn.3.4
Tbn.1.2
B. Tbn.
Tuba
Timp.
Cym.
S. D.
V n. 1
V n. 2
V a.
Vc.
Cb.
a2
cup mu es
sof
senza so d.
pizz
a co
pp
mf
f
ff
fp
sfp
p


78
F .1.2
Ob.1.2
C. A.
C .1.2
B. C .
Bsn.1.2
Cbsn.
Hn.1.2
Hn.3.4
Tp .1.2
Tp .3
Tbn.1.2
B. Tbn.
Tuba
Cym.
S. D.
Tom .
V n. 1
V n. 2
V a.
Vc.
Cb.
1.
a2
open
a2 open
a co
pizz


83
F .1.2
Ob.1.2
C .1.2
Bsn.1.2
Hn.1.2
V n. 1
V n. 2
Vc.
Cb.
89
Ob.1.2
C .1.2
Bsn.1.2
Hn.1.2
Tp .1.2
Timp.
V n. 1
V n. 2
V a.
Vc.
Cb.
a co


96
a2
Hn.1.2
Hn.3.4
Tp .1.2
Tp .3
Tbn.1.2
B. Tbn.
Tuba
Timp.
Cym.
S. D.
1.
mf
f
ff
p
mf ≤ ff


102
Picc.
F .1.2
Ob.1.2
C. A.
C .1.2
Hn.1.2
Hn.3.4
Tp .1.2
Tp .3
Tbn.1.2
B. Tbn.
Tuba
Timp.
B. D.
Cym.
Tom .
V n. 1
V n. 2
V a.
Vc.
Cb.
a2
pizz


107
Picc.
F .1.2
Ob.1.2
C. A.
C .1.2
B. C .
Hn.1.2
Hn.3.4
B. D.
S. D.
Tom .
V n. 1
V n. 2
V a.
Vc.
Cb.
ff
a2
ff
f
p
f
f
mf
f
p
f
mf
f
mf
f
a co


115
F .1.2
Ob.1.2
C .1.2
B. C .
Bsn.1.2
Cbsn.
Hn.1.2
Hn.3.4
B. D.
Cym.
S. D.
V n. 1
V n. 2
V a.
Vc.
Cb.
a2
ff
2.
4.
f
p
mf
a co


121
rit.
♩=18 ♩=126
Picc.
F .1.2
Ob.1.2
C. A.
C .1.2
Bsn.1.2
Cbsn.
Hn.1.2
Hn.3.4
Tp .1.2
Tp .3
Tbn.1.2
B. Tbn.
Tuba
T. .
B. D.
Cym.
S. D.
Tom .
V n. 1
V n. 2
V a.
Vc.
Cb.
a2
mu e
pizz
a co


127
C .1.2
B. C .
Tp .1.2
Tp .3
Tbn.1.2
B. Tbn.
Tuba
S. D.
1.
2.
p
mf
ff
f
fp
5


131 ♩=92
F .1.2
Ob.1.2
B. C .
A o Sax.
V n. 1
V n. 2
Vc.
♩=92
1.
p
mf
pp
mp


138
Ob.1.2
B. C .
V n. 1
V n. 2
V a.
Vc.
Cb.
mp
mf
p
sfp
accel.
♩=92 ♩=80
♩=76
3
5


143
F .1.2
B. C .
A o Sax.
V n. 1
V n. 2
Vc.
Cb.
♩=50
♩=66 ♩=72 ♩=80 ♩=84
♩=92
♩=84 ♩=76 ♩=72 ♩=50 ♩=36
♩=54
do ce
ha f
pizz
ff
p
f
pp
ppp
5
6

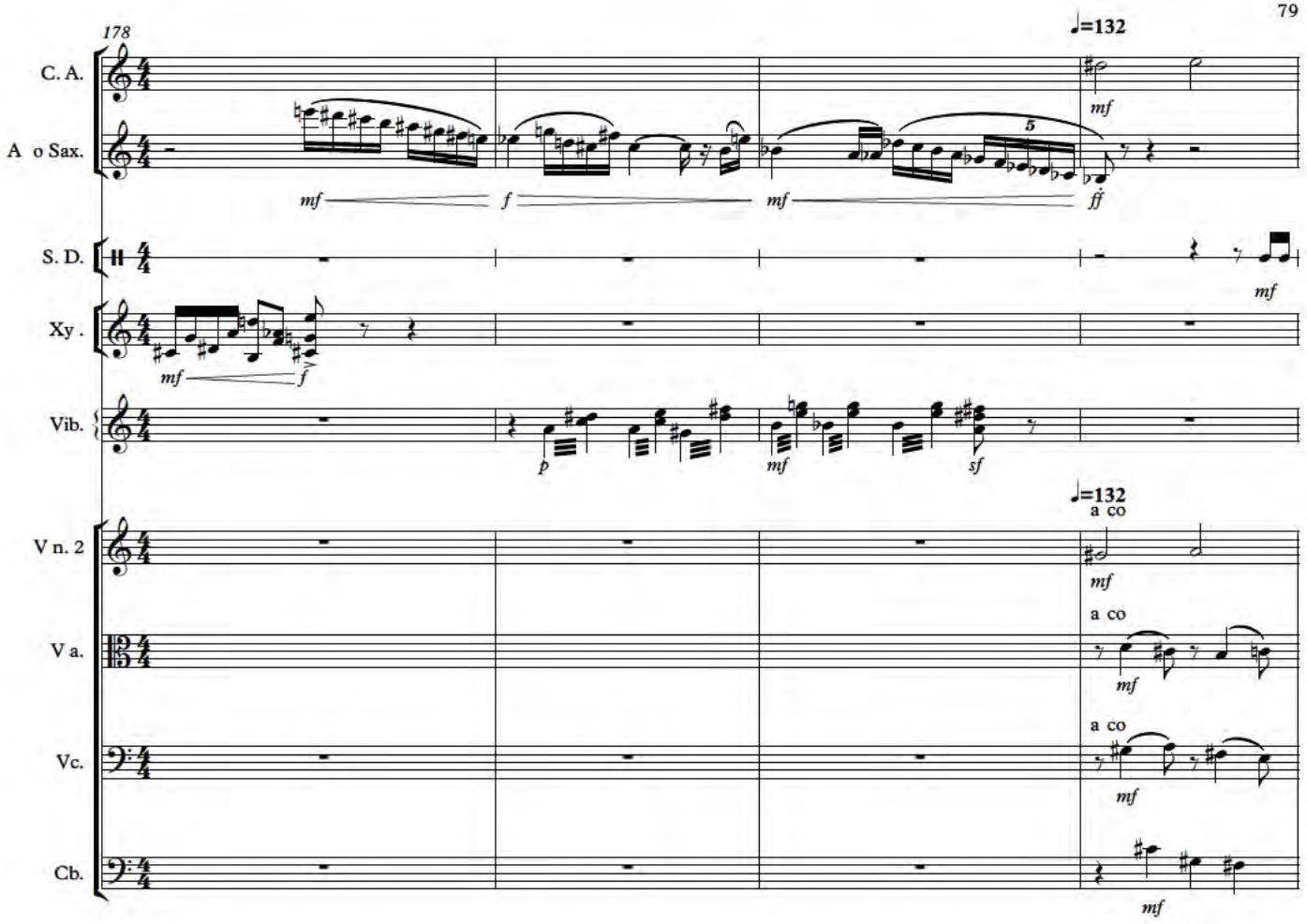

147
♩=50 ♩=46 ♩=42 ♩=36
F .1.2
C .1.2
Vib.
mo o on
Vn. 1
Vn. 2
Va.
a co
152 ♩=126
Hn.1.2
Hn.3.4
Tp .1.2
Tp .3
Tbn.1.2
B. Tbn.
Tuba
S. D.
open


157
Picc.
F .1.2
Ob.1.2
C. A.
C .1.2
Hn.1.2
Hn.3.4
Tp .1.2
Tp .3
Tbn.1.2
B. Tbn.
Tuba
Cym.
S. D.
Tom .
V n. 1
V n. 2
V a.
Vc.
Cb.
a2
pizz
f
ff
mf
p


162
Bsn.1.2
Cbsn.
Hn.1.2
Hn.3.4
Tp .1.2
Tp .3
Tbn.1.2
B. Tbn.
Tuba
B. D.
S. D.
Tom .
V n. 2
V a.
Vc.
Cb.
a2
a co
pizz


168
♩=116 ♩=108 ♩=92 ♩=52 ♩=88 ♩=72 ♩=60 ♩=44
Ob.1.2
1.
mf
p
C .1.2
f
mp
A o Sax.
pp
5
f
p
Bsn.1.2
mf
p
Cbsn.
p
mo o off
Vib.
♩=116 ♩=108 ♩=92 ♩=52 ♩=88 ♩=72 ♩=60 ♩=44
V n. 1
pizz
sf
V n. 2
pizz
sf
V a.
pizz
sf
Vc.
pizz
sf
Cb.
pizz
sf


173
♩=126
A o Sax.
pp
p
mf
mf
f
Xy .
mf
f
Vib.
pp


178
♩=132
C. A.
A o Sax.
S. D.
Xy .
Vib.
V n. 2
V a.
Vc.
Cb.
mf
f
mf
ff
mf
mf
f
p
mf
sf
♩=132
a co
mf
a co
mf
a co
mf
mf


182
Picc.
F .1.2
Ob.1.2
C. A.
C .1.2
Hn.1.2
Hn.3.4
B. D.
Cym.
S. D.
Tom .
V n. 1
V n. 2
V a.
Vc.
Cb.
1.
a co
pizz
a co
pizz


188
Picc.
F .1.2
Ob.1.2
C .1.2
B. C .
Bsn.1.2
Cbsn.
B. D.
S. D.
Tom .
V n. 1
V n. 2
V a.
Vc.
Cb.
a2
pizz
a co


194
Picc.
F .1.2
Ob.1.2
C. A.
C .1.2
B. C .
Bsn.1.2
Cbsn.
Hn.1.2
Hn.3.4
B. D.
Cym.
S. D.
V n. 1
V n. 2
V a.
Vc.
Cb.
a2
pizz
pizz

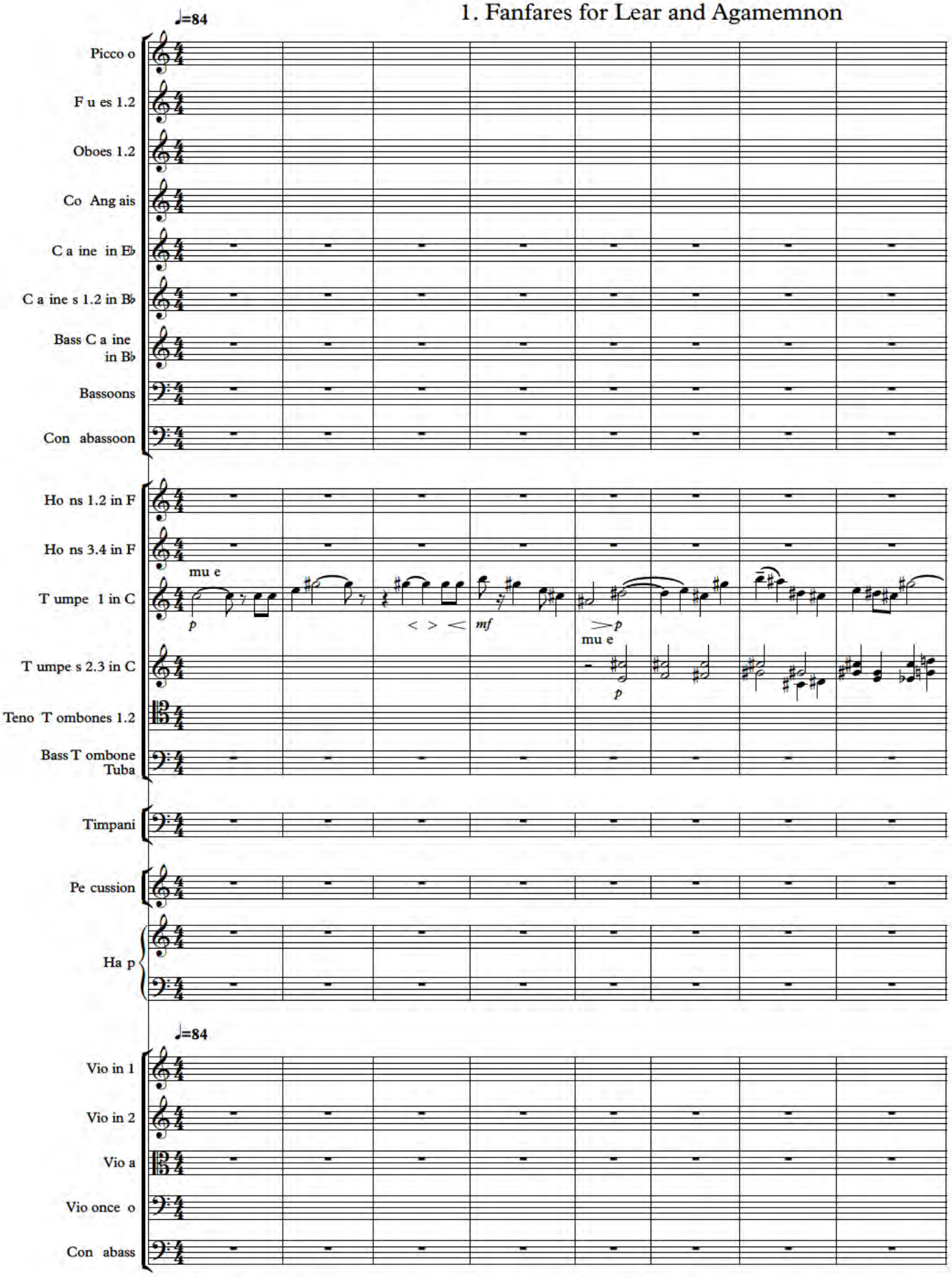

199
Picc.
F .1.2
a2
Ob.1.2
C. A.
C .1.2
B. C .
Bsn.1.2
Cbsn.
Tp .1.2
Tp .3
Tbn.1.2
B. Tbn.
Tuba
B. D.
Cym.
S. D.
V n. 1
V n. 2
V a.
a co
Vc.
Cb.
ff


204
Picc.
F .1.2
Ob.1.2
C. A.
C .1.2
B. C .
Bsn.1.2
Cbsn.
Hn.1.2
Hn.3.4
Tp .1.2
Tp .3
Tbn.1.2
B. Tbn.
Tuba
Timp.
T. .
B. D.
Cym.
S. D.
V n. 1
V n. 2
V a.
Vc.
Cb.
fff
ff
p
mf


209
♩=126
♩=44
♩=92
Picc.
F .1.2
Ob.1.2
C. A.
C .1.2
B. C .
Bsn.1.2
Cbsn.
Hn.1.2
Hn.3.4
Tp .1.2
Tp .3
Tbn.1.2
B. Tbn.
Tuba
Timp.
T. .
B. D.
S. D.
Tom .
a2
pizz
V n. 1
V n. 2
V a.
Vc.
Cb.

Symphony 13 David Morgan

1. Fanfares for Lear and Agamemnon




9
Picc.
F . 1.2
Ob. 1.2
C. A.
E♭ C .
C . 1.2
B. C .
Bsn. 1.2
Cbsn.
Hn. 1.2
Hn. 3.4
C Tp . 1
C Tp . 2.3
Tbn. 1.2
B. Tbn.
Tuba
Timp.
S. D.
B. D.
Xy .
Hp.
V n. 1
V n. 2
V a.
Vc.
Cb.
open
open
open
1.
mp
mu e
pp
open
3.
p
p
p
p
p
p
p
p
p
p


18
V n. 1
V n. 2
V a.
Vc.
f
mf


26
Picc.
F . 1.2
Ob. 1.2
C. A.
E♭ C .
V n. 1
V n. 2
V a.
Vc.
Cb.
so o
pizz.
f
mf
p


32
♩.=144
Picc.
F . 1.2
E♭ C .
C Tp . 1
C Tp . 2.3
Tbn. 1.2
S. D.
T. D.
V n. 1
38
Ob. 1.2
C. A.
C . 1.2
B. C .
Bsn. 1.2
Hn. 1.2
Hn. 3.4
B. Tbn.
Tuba
a2
1.


46
Picc.
F . 1.2
Ob. 1.2
E♭ C .
C . 1.2
B. C .
Hn. 1.2
Hn. 3.4
C Tp . 1
C Tp . 2.3
Tbn. 1.2
B. Tbn.
Tuba
Timp.
Cym.
V n. 1
V n. 2
V a.
Vc.
1.
f
ff
mf
fp


55
Picc.
F . 1.2
Ob. 1.2
E♭ C .
C . 1.2
B. C .
mp
mp
a2
mp
f
C Tp . 1
C Tp . 2.3
Tbn. 1.2
B. Tbn.
Tuba
ff
Timp.
B. D.
f
Hp.
ff
V n. 1
V n. 2
V a.
Vc.
Cb.
a co
ff


66
F . 1.2
E♭ C .
C . 1.2
B. C .
Hn. 1.2
Hn. 3.4
Timp.
V n. 1
V n. 2
V a.
mu e
74
C. A.
Bsn. 1.2
a2
C Tp . 1
C Tp . 2.3
Tbn. 1.2
B. Tbn.
Tuba
1.
3.


82
C Tp . 1
C Tp . 2.3
Tbn. 1.2
B. Tbn.
Tuba
Timp.
B. D.
Cym.
Hp.
Vc.
Cb.
open
port.
92
Hn. 1.2
Hn. 3.4
T i.


102
To F .
Picc.
Ob. 1.2
1.
C. A.
E♭ C .
B. C .
Cbsn.
Hn. 1.2
Hn. 3.4
B. Tbn.
Tuba
Tuba
T i.
V n. 1
V n. 2
V a.
Vc.
Cb.
mu e
f
ff
pp


110
F . 1.2
Bsn. 1.2
Timp.
S. D.
Hp.
V n. 1
V n. 2
V a.
Vc.
Cb.
2.
mp
mp
2.
mp
mp
mp
do ce
mf
mf
mf
mf


121
Tbn. 1.2
B. Tbn.
Tuba
Timp.
S. D.
B. D.
W.Ch.
pp
3.
pp
p
pp
ppp
mp
f


131
Fue
Picc.
F . 1.2
B. C .
Hn. 1.2
Hn. 3.4
CTp . 1
CTp . 2.3
Tbn. 1.2
B. Tbn.
Tuba
Timp.
S. D.
Tub. B.
a2
1.


139
To Picc.
Picco o
F .
F . 1.2
Ob. 1.2
E♭ C .
Hn. 1.2
Hn. 3.4
C Tp . 1
C Tp . 2.3
Timp.
S. D.
B. D.
a2
f
mf
ff


147
C Tp . 1
C Tp . 2.3
Timp.
B. D.


155
Picc.
F . 1.2
Ob. 1.2
C. A.
E♭ C .
C . 1.2
B. C .
Bsn. 1.2
Cbsn.
C Tp . 1
C Tp . 2.3
Tbn. 1.2
B. Tbn.
Tuba
Timp.
B. D.
Cb.
Tuba
pizz.
2.
3.
ff
fff


163
Picc.
Ob. 1.2
C. A.
E♭ C .
B. C .
Cbsn.
To Bsn.
Hn. 1.2
Hn. 3.4
C Tp . 1
C Tp . 2.3
Tbn. 1.2
B. Tbn.
Tuba
3.
171
S. D.
Xy .
V n. 1
V n. 2
V a.
Vc.
a co
Cb.


179
S. D.
Xy .
Ma .
V n. 1
V n. 2
V a.
Vc.
Cb.
ff
f
pizz.
pizz.
pizz.


187
B. C .
Ma .
Hp.
V n. 1
V n. 2
V a.
f
ff
f
ff


195
Ob. 1.2
C. A.
B. C .
Bsn. 1.2
Cbsn.
Bassoon
To Cbsn.
Con abassoon
Hn. 1.2
Hn. 3.4
C Tp . 1
C Tp . 2.3
mu e
a2
1.
Hp.
V n. 1
V n. 2
V a.
Vc.
Cb.
a co
pizz.


204
To F .
Picc.
C. A.
E♭ C .
C . 1.2
B. C .
Hn. 1.2
Hn. 3.4
open
open
C Tp . 1
C Tp . 2.3
V n. 1
V n. 2
V a.
Vc.
ff
mf


211
♩=144
1.
Ob. 1.2
C. A.
Hn. 1.2
Hn. 3.4
a2
C Tp . 1
open
C Tp . 2.3
open
Tbn. 1.2
B. Tbn.
Tuba
3.
Timp.
T. D.
B. D.
Ma .
♩=144
V n. 1
V n. 2
V a.
Vc.
mf
ff
p
f


217
Ob. 1.2
C. A.
C Tp . 2.3
Tbn. 1.2
B. Tbn.
Tuba
mu e
mu e
T. D.
Hp.
V n. 1
V n. 2
V a.
Vc.
Cb.
a co


223
♩.=144
Hn. 1.2
Hn. 3.4
C Tp . 1
C Tp . 2.3
Tbn. 1.2
B. Tbn.
Tuba
Cym.
Hp.
V n. 1
V n. 2
V a.
Vc.
Cb.
pizz.


230
Hn. 1.2
Hn. 3.4
C Tp . 1
C Tp . 2.3
Tbn. 1.2
B. Tbn.
Tuba
S. D.
Cym.
Xy .
Ma .
V n. 1
V n. 2
V a.
Vc.
Cb.
mu e
open
1.
pizz.
ff
f


240
Fue
Picc.
F . 1.2
Ob. 1.2
C. A.
E♭ C .
C . 1.2
B. C .
Bsn. 1.2
Hn. 1.2
Hn. 3.4
C Tp . 1
Tbn. 1.2
B. Tbn.
Tuba
V a.
Vc.
Cb.
a2
1.
a co


249
1.
♩.=216
Ob. 1.2
C. A.
E♭ C .
C . 1.2
B. C .
Bsn. 1.2
Cbsn.
Hn. 1.2
Hn. 3.4
C Tp . 1
C Tp . 2.3
open
Whip
♩.=216
V n. 1
V n. 2
V a.
Vc.
Cb.
ff
f


257
F .
F . 1.2
C. A.
E♭ C .
a2
C . 1.2
B. C .
Bsn. 1.2
Cbsn.
V a.
Vc.
Cb.


265
Picc.
F . 1.2
Ob. 1.2
C. A.
E♭ C .
C . 1.2
B. C .
Bsn. 1.2
a2
Hn. 1.2
CTp . 1
CTp . 2.3
Tbn. 1.2
S. D.
V a.
Vc.
f
ff
p

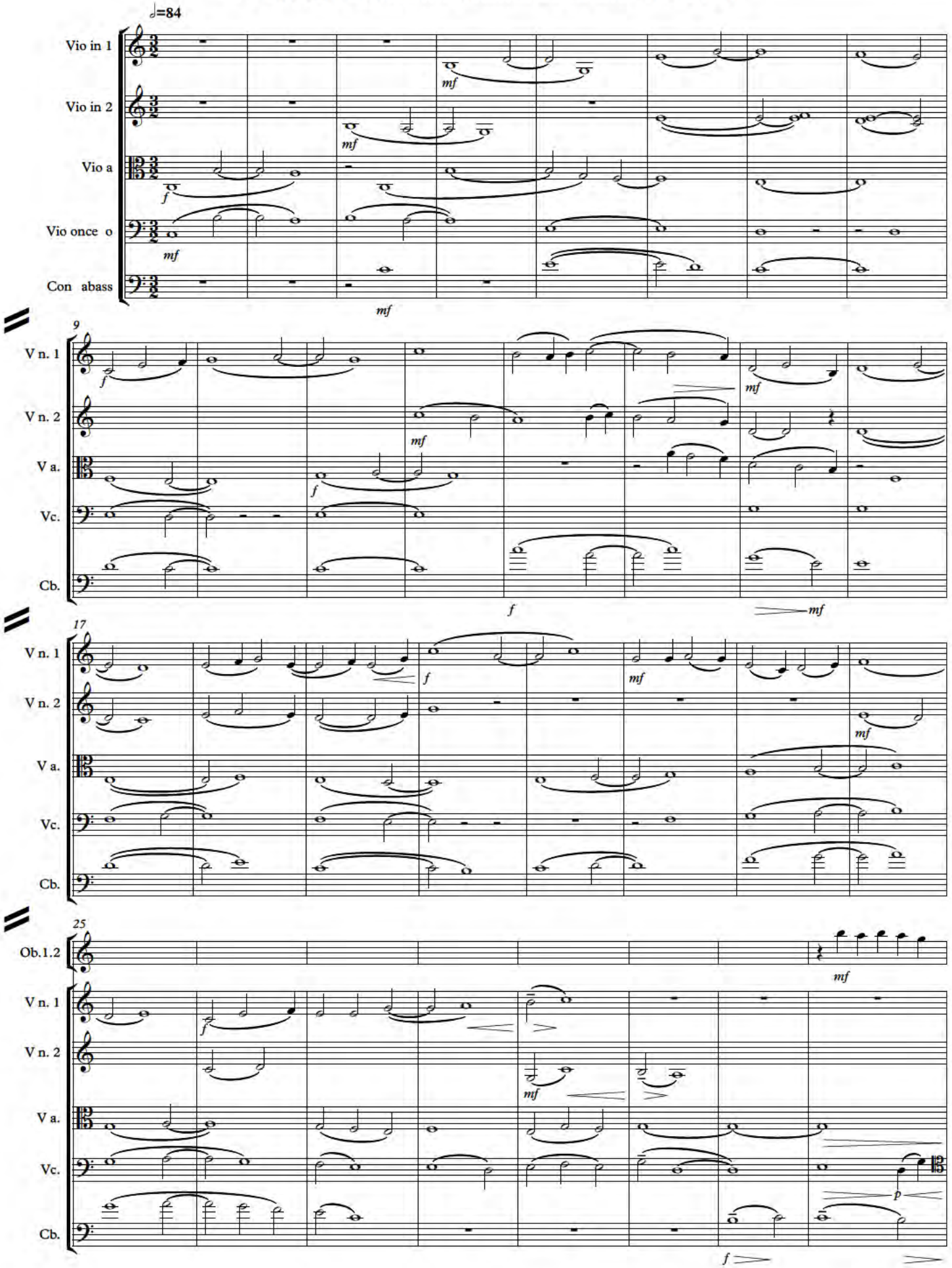

271
1.
C . 1.2
Hn. 3.4
CTp . 1
CTp . 2.3
Tbn. 1.2
B. Tbn.
Tuba
S. D.
Tuba
277
Ob. 1.2
C. A.
C . 1.2
B. C .
a2
Hn. 3.4
S. D.


282
Ob. 1.2
C. A.
B. C .
Tbn. 1.2
B. Tbn.
Tuba
S. D.
V n. 1
V n. 2
V a.
Vc.
Cb.
mp
3.
mp
ff
p
289
Timp.
S. D.
B. D.
Xy .
Ma .
Tub. B.
♩.=72
ppp
ff
f


297
C Tp . 1
C Tp . 2.3
Tbn. 1.2
B. Tbn.
Tuba
Timp.
S. D.
B. D.
Xy .
Ma .
Tub. B.
V n. 1
V n. 2
V a.
Vc.
Cb.
mp
f
ff
mf


306
Picc.
Ob. 1.2
E♭ C .
C . 1.2
B. C .
Bsn. 1.2
Cbsn.
C Tp . 1
C Tp . 2.3
Tbn. 1.2
B. Tbn.
Tuba
Timp.
S. D.
B. D.
Cym.
Vc.
Cb.
ff
f
sffz

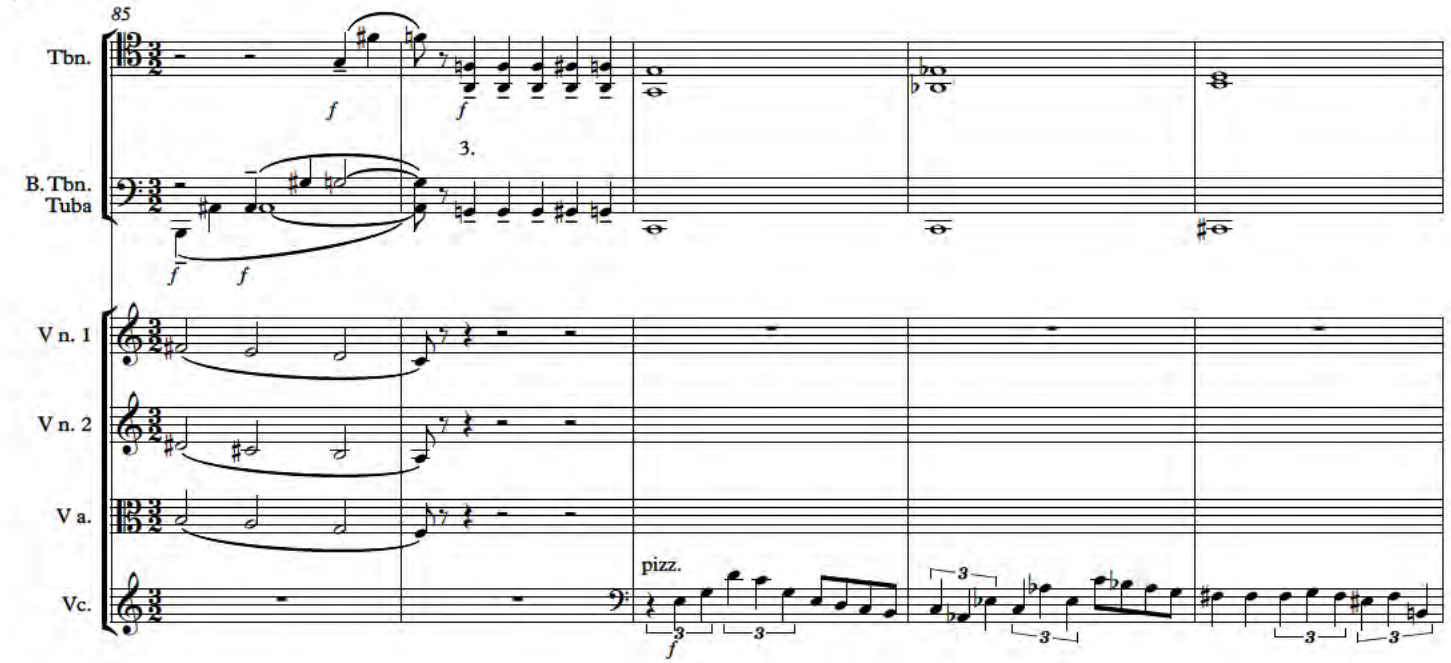
2. English Idyll, with Memories of the Great War




33
Ob.1.2
V a.
Vc.
Cb.
41
Timp.
pp
49
Picc.1.2
C .1.2
Bsn.1.2
C Tp .1.2
V n. 1
V n. 1
To F .
port.


53
Ob.1.2
C .1.2
B. C .
Bsn.1.2
mu e
Hn.1.2
mu e
Hn.3.4
CTp .
CTp .1.2
Vc.
Cb.
60
Fue
a2
Picc.1.2
F .
Ob.1.2
C. A.
E♭ C .
Bsn.1.2
open
Hn.1.2
Hn.3.4
CTp .
CTp .1.2
V a.
Vc.
Cb.


66
To Picc.
F.
F.
Ob.1.2
C. A.
E♭ C.
Hn.1.2
Hn.3.4
C Tp.
C Tp .1.2
V a.
V a.
Vc.
Cb.
open
73
Hn.3.4
C Tp.
C Tp .1.2
Timp.
V n. 1
V n. 2
V a.
Vc.


85
Tbn.
B. Tbn.
Tuba
V n. 1
V n. 2
V a.
Vc.
3.
pizz.


90
B. C .
Tbn.
B. Tbn.
Tuba
V n. 1
V n. 1
V n. 2
V n. 2
Vc.
Cb.
a co


97
Picc.
E♭ C .
B. C .
Bsn.1.2
Cbsn.
B. Tbn.
Tuba
S. D.
B. D.
Cym.
Xy .
V n. 1
V n. 1
V n. 2
V n. 2
V a.
Vc.
Cb.
1.
2.
Tuba
f
pp
p
mp
mf
3


103
B. D.
V n. 1
V n. 2
V a.
Vc.
Cb.
g iss.


108
Picc.
Ob.1.2
S. D.
T. D.
B. D.
V n. 1
V n. 2
V a.
Vc.
Cb.
sna es off
no ma e
no ma e
no ma e


112
Picc.
F .
Ob.1.2
C. A.
Bsn.1.2
Cbsn.
S. D.
T. D.
Xy .
Hp.
V n. 1
V n. 2
V a.
Vc.
Cb.
1.


119
Fue
2.
Picc.
F .
Ob.1.2
C. A.
E♭ C .
C .1.2
B. C .
Bsn.1.2
Cbsn.
C Tp .
C Tp .1.2
Tbn.
B. Tbn.
Tuba
Timp.
B. D.
Xy .
Hp.
V n. 1
V n. 2
V a.
Vc.
Cb.
a2
1.
3.
sff


127
a2
Ob.1.2
C. A.
E♭ C .
a2
C .1.2
B. C .
Bsn.1.2
Hn.1.2
Hn.3.4
C Tp .
C Tp .1.2
Tbn.
B. Tbn.
Tuba
Timp.
T. D.
B. D.
V n. 1
V n. 2
V a.
Vc.
ff
p


134
Timp.
T. D.
B. D.
Vc.
Vc.
Cb.
Cb.
p
mp
pizz
pizz

3. After Perotin




19
Ob.1.2
C. A.
Hn.1.2
C Tp .1
Tbn.1.2
B. Tbn.
Tuba
Timp.
S. D.
T. D.
B. D.
V n. 1
V n. 2
V a.
Vc.
a2
a2
mf
f
3.


30
Picc.
Ob.1.2
C. A.
E♭ C .
Bsn.
Hp.
V n. 1
V n. 2
V a.
Vc.
39
a2
Hn.1.2
C Tp .1
C Tp .2.3
Tbn.1.2
S. D.
T. D.
B. D.
b ushes


47
F .1.2
Ob.1.2
C. A.
E♭ C .
C .
Bsn.
Timp.
S. D.
Cym.
V n. 1
V n. 2
V a.
Vc.
f
mf


55
a2
F .1.2
Ob.1.2
C. A.
E♭ C .
C .
B. C .
Bsn.
Hn.1.2
Timp.
S. D.
s ick
V n. 1
V n. 2
V a.
mf
ff
f


63
a2
Ob.1.2
E♭ C .
Bsn.
C Tp .1
C Tp .2.3
Tbn.1.2
S. D.
V n. 1
V n. 2
V a.
Vc.
73
Picc.
C. A.
E♭ C .
B. C .
C Tp .2.3
Timp.
T. D.
V n. 1
V n. 2
V a.
Vc.


82
Picc.
F .1.2
Ob.1.2
C. A.
E♭ C .
B. C .
Hn.1.2
C Tp .1
C Tp .2.3
Tbn.1.2
Timp.
S. D.
T. D.
b ushes


91
Picc.
F .1.2
Ob.1.2
C. A.
B. C .
Bsn.
Hn.1.2
S. D.
V n. 1
Vc.
Cb.
a2
2.
1.
pizz
100
Ob.1.2
E♭ C .
C .
Hn.1.2
Tbn.1.2
B. Tbn.
Tuba
V n. 1
V n. 2
V a.
Vc.
Cb.
pizz
a co


109
Ob.1.2
C. A.
E♭ C .
C .
B. C .
Bsn.
Hn.1.2
Timp.
V n. 2
V a.
Vc.
mf
f
2.
1.
a co


118
1.
F .1.2
mf
a2
Ob.1.2
mf
C. A.
E♭ C .
C .
B. C .
Bsn.
V n. 1
mf
V n. 2
V a.
Vc.
a co
Cb.


125
1.
♩.=112
Picc.
F .1.2
Ob.1.2
C. A.
E♭ C .
C .
B. C .
Bsn.
C Tp .1
C Tp .2.3
V n. 1
V n. 2
V a.
Vc.
Cb.
a2
f
ff


131
E♭ C .
C .
B. C .
Hn.1.2
Hn.3.4
Timp.
V n. 1
V n. 2
V a.
Vc.
Cb.
1.
pizz


139
Ob.1.2
C. A.
E♭ C .
C .
B. C .
Bsn.
Hn.1.2
Hn.3.4
1.


147
Picc.
F .1.2
Ob.1.2
C. A.
E♭ C .
C .
B. C .
Bsn.
Hn.1.2
Hn.3.4
C Tp .1
C Tp .2.3
Tbn.1.2
B. Tbn.
Tuba
Timp.
B. D.
Tub. B.
Hp.
V n. 1
V n. 2
V a.
Vc.
Cb.
ff
fff
mf
f
a2
a co


155
a2
a2
Ob.1.2
C. A.
E♭ C .
C .
B. C .
Bsn.
C Tp .1
C Tp .2.3
B. Tbn.
Tuba
B. D.
Cym.
V a.
Vc.
Cb.
mf
f
ff
p
mu e


165
♩.=120
Ob.1.2
C. A.
E♭ C .
C .
Bsn.
Hn.1.2
Hn.3.4
B. Tbn.
Tuba
Timp.
V a.
Vc.
Cb.
senza so d
mu e


176
2. 1.
2. 1.
2. 1.
2. 1.
a2
F .1.2
Ob.1.2
C. A.
E♭ C .
C .
B. C .
Bsn.
Cbsn.
Hn.1.2
Hn.3.4
C Tp .1
C Tp .2.3
Tbn.1.2
B. Tbn.
Tuba
open
Tuba
Timp.
Vc.
Cb.
p
mp
mf
f
ff
fp


183
C. A.
C .
B. C .
Bsn.
Cbsn.
Hn.1.2
Hn.3.4
B. Tbn.
Tuba
V a.
Vc.
Cb.
ff
2.
1.


190
Picc.
F .1.2
Ob.1.2
C. A.
E♭ C .
C .
B. C .
Bsn.
Cbsn.
Hn.1.2
Hn.3.4
C Tp .1
C Tp .2.3
Tbn.1.2
Cym.
V n. 1
V n. 2
V a.
Vc.
Cb.
2.
1.
a2
f
ff


197
Picc.
F .1.2
Ob.1.2
C. A.
E♭ C .
C .
B. C .
Bsn.
Hn.1.2
Hn.3.4
C Tp .1
C Tp .2.3
Tbn.1.2
B. Tbn.
Tuba
Timp.
Hp.
V n. 1
V n. 2
V a.
Vc.
Cb.
ff
3.
mf
mu e
p
f


202
♩.=180
Picc.
F .1.2
To Picc.
Ob.1.2
C. A.
C .
Bsn.
1.
C Tp .1
C Tp .2.3
a2 a2 a2
Tbn.1.2
Hp.
♩.=180
V n. 1
pizz
V n. 2
pizz
V a.
pizz
Vc.
Cb.


208
Picc.
C .
B. C .
Bsn.
Cbsn.
Hn.1.2
Hn.3.4
B. Tbn.
Tuba
S. D.
V a.
Vc.
Cb.
f
mf
Tuba
mp
a co


217
Picc.
Ob.1.2
E♭ C .
C .
B. C .
C Tp .1
C Tp .2.3
Tbn.1.2
Timp.
S. D.
Cym.
V a.
Vc.
Cb.
f
ff


225
Picc.
Ob.1.2
C. A.
E♭ C .
C .
B. C .
Bsn.
Hn.1.2
Hn.3.4
C Tp .1
C Tp .2.3
Tbn.1.2
Timp.
S. D.
Cym.
234
Tub. B.
a2
mf


243
Picc.
Picco o
To F .
F u e
Picc.
E♭ C .
C .
Hn.1.2
Hn.3.4
1.
C Tp .1
C Tp .2.3
Tbn.1.2
Timp.
Cym.
Tom .
pizz
V n. 1
pizz
V n. 2


251
Ob.1.2
C. A.
B. C .
Bsn.
Hn.1.2
Hn.3.4
C Tp .1
C Tp .2.3
S. D.
a2
1.
260
E♭ C .
C .
Tbn.1.2
Timp.


269
F .
E♭ C .
Bsn.
Hn.1.2
Hn.3.4
Hp.
V n. 1
V n. 2
V a.
Vc.
Cb.
1.
1.
mu e
mu e
a co
a co
f
mf


278
Picc.
F.
Ob.1.2
C. A.
E♭ C.
C.
B. C.
Bsn.
Cbsn.
Hn.1.2
Hn.3.4
C Tp .1
C Tp .2.3
Tbn.1.2
B. Tbn.
Tuba
Timp.
Cym.
Tub. B.
Hp.
V n. 1
V n. 2
V a.
Vc.
Cb.
a2
open
Tuba
1.
3.
ff
f


288
Picc.
F .
Ob.1.2
C. A.
E♭ C .
C .
Hn.1.2
Hn.3.4
C Tp .1
C Tp .2.3
Tbn.1.2
B. Tbn.
Tuba
S. D.
Cym.
Tub. B.
Hp.
V n. 1
V n. 2
V a.
Vc.
f
ff
pizz

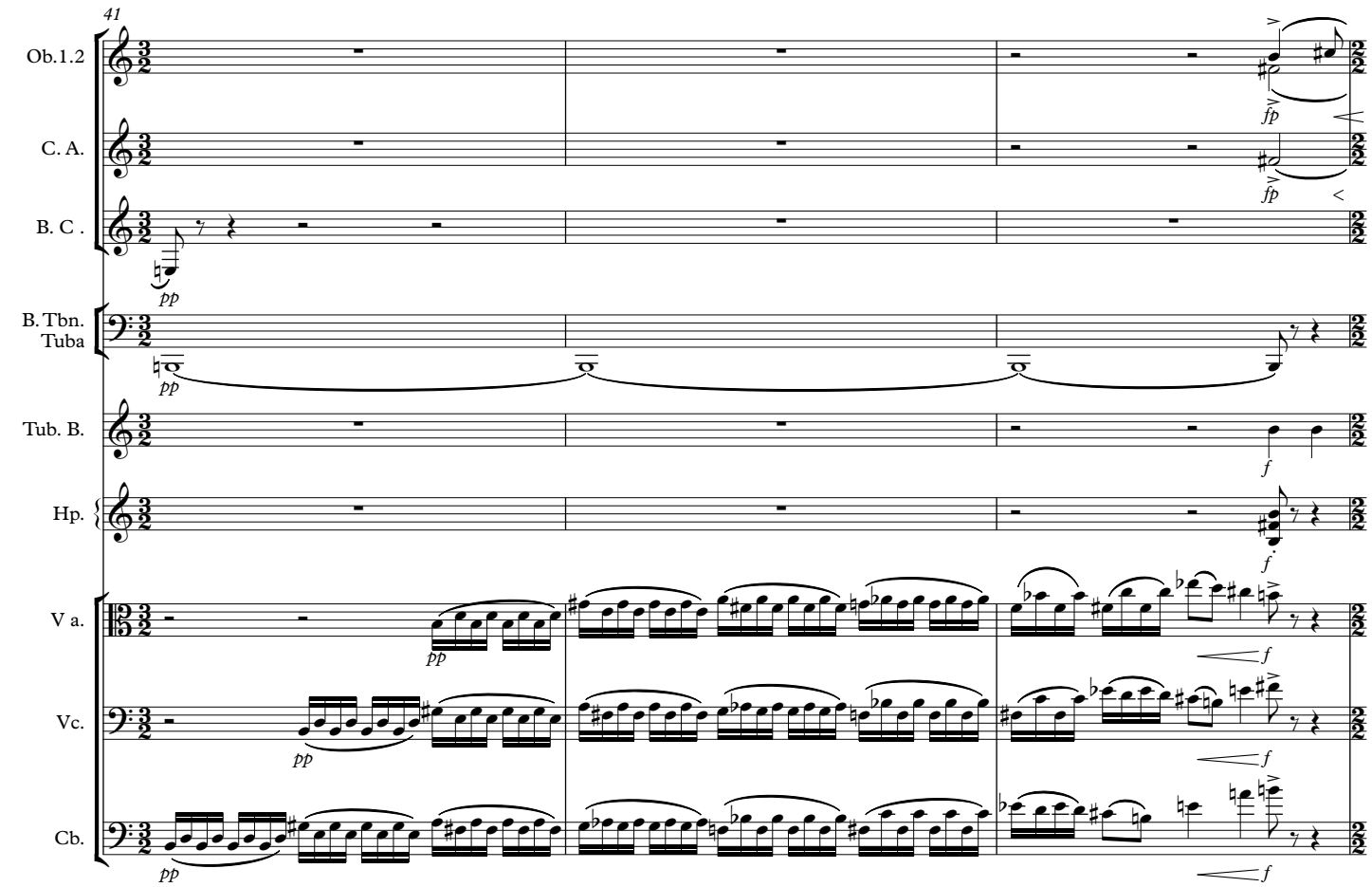

292
Picc.
F .
Ob.1.2
C. A.
E♭ C .
C .
B. C .
Bsn.
Cbsn.
Hn.1.2
Hn.3.4
C Tp .1
C Tp .2.3
Tbn.1.2
B. Tbn.
Tuba
Timp.
S. D.
V n. 1
V n. 2
V a.
Vc.
Cb.
ff
a2
3

4. Whence Came This Ground?




21
C. A.
E♭ C .
Bsn.1.2
Hn.1.2
Hn.3.4
C Tp .1
C Tp .2.3
Tbn.1.2
B. Tbn.
Tuba
V n. 1
mu e
2.
1.
open
a2
sexy
Tuba
28
E♭ C .
C .
B. C .
Bsn.1.2
Hn.1.2
Tbn.1.2
B. Tbn.
Tuba
B. D.


36
B. C .
Bsn.1.2
C Tp .1
C Tp .2.3
Tbn.1.2
B. Tbn.
Tuba
Timp.
T. D.
V a.
Vc.
Cb.
a2
1.
2.
mu e
mu e
mu e


41
Ob.1.2
C. A.
B. C .
B. Tbn.
Tuba
Tub. B.
Hp.
V a.
Vc.
Cb.


44
Ob.1.2
C. A.
Cym.
Tub. B.
V n. 1
V n. 2
V a.
Vc.
Cb.
mf
ff
pizz
senza so d.
a co
50
E♭ C .
C .
B. C .
sfp
p


56
E♭ C .
C .
B. C .
Timp.
B. D.
V n. 1
V n. 2
V a.
64
♩.=72
F .1.2
C. A.
E♭ C .
C Tp .1
C Tp .2.3
Tbn.1.2
B. Tbn.
Tuba
S. D.
T. D.
b ushes
s icks
pizz
a co
a2


73
1.
Ob.1.2
C. A.
E♭ C .
C .
B. C .
Bsn.1.2
V n. 1
V n. 2
V a.
Vc.
Cb.
f
mf


85
Picc.
Ob.1.2
E♭ C .
C .
B. C .
Bsn.1.2
Hn.1.2
Hn.3.4
B. Tbn.
Tuba
Timp.
V n. 1
V n. 2
V a.
Cb.
a2
a2
Tuba


94
a2
F .1.2
Ob.1.2
C. A.
E♭ C .
C .
B. C .
Bsn.1.2
Hn.1.2
Hn.3.4
C Tp .1
C Tp .2.3
Tbn.1.2
B. Tbn.
Tuba
S. D.
Tub. B.
V n. 1
V n. 2
V a.
Cb.
mu e
mu e
open
1.
mf
f
p
ff
f >mp


104
F .1.2
Ob.1.2
C. A.
E♭ C .
C .
Bsn.1.2
Hn.1.2
Hn.3.4
C Tp .1
S. D.
V a.
Vc.
a2
f


118
a2
1.
F .1.2
Ob.1.2
C. A.
E♭ C .
C .
Bsn.1.2
Hn.1.2
Hn.3.4
C Tp .1
C Tp .2.3
Timp.
V n. 1
V n. 2
V a.
Vc.
mu e
pizz
a co
ff
f
mf
mp


127
Picc.
F .1.2
C. A.
B. C .
Bsn.1.2
Hn.1.2
C Tp .1
C Tp .2.3
Tbn.1.2
B. Tbn.
Tuba
Timp.
V a.
Vc.
Cb.
a2
mu e
3.
pizz


135
Picc.
F .1.2
Ob.1.2
C. A.
B. C .
Bsn.1.2
C Tp .1
Tbn.1.2
B. Tbn.
Tuba
S. D.
Vc.
Cb.
144
C Tp .1
Tbn.1.2
B. Tbn.
Tuba
Timp.
S. D.
B. D.
V n. 1
V n. 2
V a.
Vc.
Cb.
a2
a co
a co


157
Picc.
Ob.1.2
Hn.1.2
Hn.3.4
C Tp .1
Tbn.1.2
T. D.
V n. 1
V n. 2
V a.
Vc.
Cb.
open
a2
1.
f
ff


169
Picc.
F .1.2
Ob.1.2
E♭ C .
C .
B. C .
Bsn.1.2
Cbsn.
C Tp .1
C Tp .2.3
Tbn.1.2
B. Tbn.
Tuba
S. D.
T. D.
V n. 1
V n. 2
V a.
Vc.
Cb.
a2
1.
pp
f
open
mu e
b ushes


179
Picc.
F .1.2
Ob.1.2
C. A.
C .
Bsn.1.2
Cbsn.
C Tp .1
C Tp .2.3
S. D.
V n. 1
V n. 2
V a.
Vc.
Cb.
p
p
mu e
mu e
p
p


189
Ob.1.2
C. A.
mu e
Hn.1.2
p
3.
mu e
Hn.3.4
p
C Tp .1
C Tp .2.3
open
open
open
open
sfz
sfz
Timp.
mp
p
V n. 1
V n. 2
V a.
Vc.
Cb.
ff
sfz


203
Hn.1.2
Hn.3.4
C Tp .1
C Tp .2.3
Tbn.1.2
B. Tbn.
Tuba
Timp.
B. D.
V n. 1
V n. 2
V a.
Vc.
Cb.
sfz
ff
f
port.
3.
214
a2


228
Picc.
F .1.2
a2
Ob.1.2
C. A.
E♭ C .
C .
B. C .
a2
Bsn.1.2
Cbsn.
Hn.1.2
Hn.3.4
C Tp .1
C Tp .2.3
Tbn.1.2
B. Tbn.
Tuba
Timp.
B. D.
Cym.
Tub. B.
Hp.
V n. 1
V n. 2
V a.
Vc.
Cb.

DAVID STANHOPE

DRACULA

(THE UN-DEAD)

OPERA IN THREE ACTS

FULL ORCHESTRAL SCORE

David Stanhope
© 2009

DRACULA

Cast (8 singers)

Lucy, a very young woman	Soprano (20)
Mina, a young woman	Mezzo-soprano (25)
1st Vampire	High Soprano (sung by Lucy*)
2nd Vampire	Soprano
3rd Vampire	Mezzo-soprano (sung by Mina)
Harker, a young estate agent	Tenor (25)
Renfield, a lunatic	Tenor (50)
Seward, an asylum director	Baritone (30)
Van Helsing, a vampire-slayer	Baritone (40-60)
Count Dracula	Bass-Baritone (old and young)

* alternatively, Lucy may sing the role of the 2nd Vampire

Chamber version (ten instruments) also available

ACT 1 (about 40-41 minutes)

Scene 1: page 7;the library, Dracula's castle in Transylvania, night - late nineteenth century. Harker, Dracula

2: p. 35; the same, a few nights later. The three Vampires, Harker, Dracula

3: p. 59; the Great Hall, a few minutes later. The three Vampires, Harker, Dracula

4: p. 87; Renfield's room in Seward's asylum, England, morning. Mina, Renfield, Seward

ACT 2 (about 30-31 minutes)

5: p. 115; along the cliffs at Whitby, cold night. Lucy, Mina, Dracula

6: p. 142; Lucy's bedroom. Lucy, Seward, Van Helsing

7: p. 166; Lucy's tomb, cold night. Lucy, Harker, Seward, Van Helsing

ACT 3 (about 33 minutes)

8: p. 180; the asylum, Seward's office, night. Mina, Harker, Seward, Van Helsing

9: p. 193; the asylum, Renfield's room, shortly after. Mina, Harker, Renfield, Seward, Van Helsing, Dracula

10: p. 218; Dracula alone. Dracula

11: p. 227; outside Dracula's castle, Transylvania, night. Mina, 1st and 2nd Vampire, Harker, Seward, Van Helsing, Dracula

DRACULA

Prelude

David Stanhope



© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.

C

29

Pic/A

Fl.

Ob.

C.A

Cl.

Bcl.

Bn.

Cbn.

Hn.

Tpt.

Trb.

Tb.

Tp.

Pc.

Hp.

Vn.1

Vn.2

Va.

Ce.

Bs.

a2

OPEN

tam-tam (normal beater)

glockenspiel (sounding 2 8ves higher)

div.

© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.

Act 1, part 1
Scene 1: The library, Dracula's castle in Transylvania, night - late nineteenth century

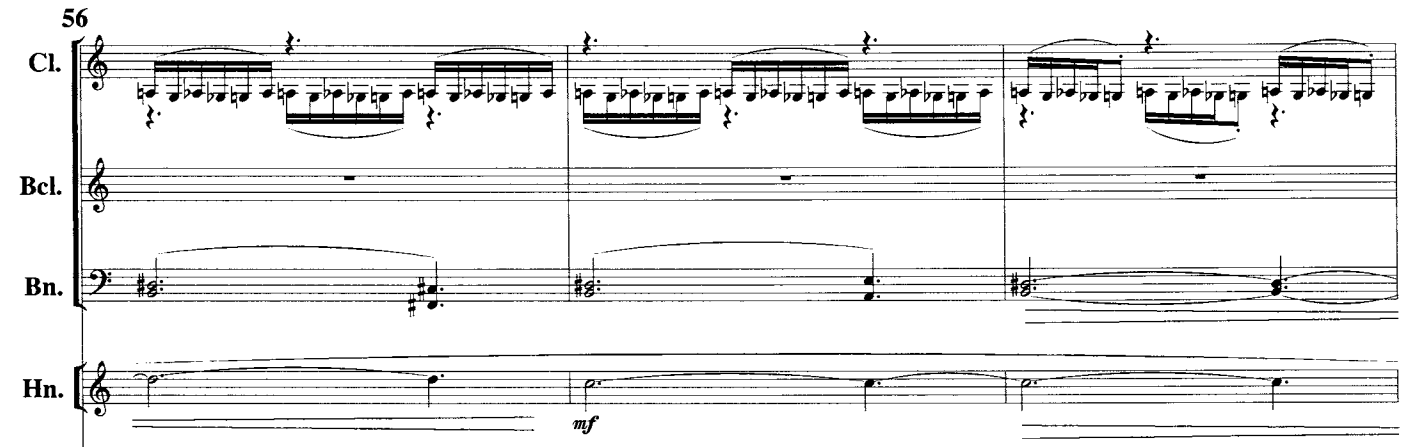


© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.





Dracula silently appears from the darkness. He is a tall old man in black.



© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.

88 più mosso ♩ = c.88 tempo 1 ♩ = c.72

Cl. Pc. Hp. H. D.

and I would that you tell me when I make er-ror, e-ven of the smal-lest, in my spea-king.

But,

più mosso ♩ = c.88 tempo 1 ♩ = c.72

Vn.1 Vn.2 Va. Ce. Bs.

pizz. unis. pizz. pizz.

93 meno mosso ♩ = c.60

Cl. Bn. Pc. Hp. H. D.

(non arpegg.)

Count, you know and speak Eng - lish tho - rough - ly!

Not so.

meno mosso ♩ = c.60

Vn.1 Vn.2 Va. Ce. Bs.

© Copyright David Stanhope 2009. Photocopying illegal.

96

Hn. 2. MUTE mp MUTES mp

Tpt. MUTE p MUTES p 3. 2.

Pc. glockenspiel p

H.

D. mp

Well I know that, did I move and speak in your Lon-don, none there are who would not know me for a stran-ger. Here I am

Vn.1

Vn.2

Va. arco espress. p

Ce.

Bs. arco espress. p

102 più meno mosso

Cl. p pp

Bcl. p pp

Pc.

H.

D. p

no-ble; the com-mon peo-ple know me, and I am mas-ter. But a stran-ger in strange_ lands,

più meno mosso

Vn.1 solo dolce p pp

Vn.2

Va.

Ce. arco espress. p

Bs.

© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.

più mosso

Fl.
Ob.
Cl.
Bn.
Hn.
Tpt.
H.
D.

MUTE 1. MUTE 2.

(H. looks up nervously.)

a... a pri-vate lu-na-tic a-sy-lum. It is not, how-e-ver, vi-si-ble from the

Vn.1
Vn.2
Va.
Ce.
Bs.

solo, non vibrato

142 slow ♩ = c.48 poco più mosso ♩ = c.66

Pic/A
Fl.
Bcl.
Cbn.

H

(H. waits uncomfortably; eventually D. responds.)

grounds.

I am glad that it is

espress.

tutti

© Copyright David Stanhope 2009. Photocopying illegal.

146

H.

D. old ___ and big. I my-self am of an old fa-mi-ly, and to live in a new house would kill me. I re-joice al-so

Vn.1 tutti

Vn.2 pp sub.

Va. p sub.

Ce. pp sub.

Bs. tutti

151 (hold back)

Cl. 1.

Bcl.

Hp.

H.

D. that there is a cha-pel of old times. I love not to think of my bones a - mong the com-mon dead. I

(hold back)

Vn.1

Vn.2

Va.

Ce.

Bs.

© Copyright David Stanhope 2009. Photocopying illegal.

156 (a tempo)

Fl. a2 p

H.

D. seek not ga - ie - ty and mirth, nor sun-shine and spar-kling wa-ters. I am no lon-ger young.

(a tempo)

Vn.1 p

Vn.2 p

Va. p mf

Ce. pp

Bs. pp

160 rit. I slow ♩ = c.52

Pic/A p pp

Fl. mf p 1.

Cl. 1. p pp

Bn. 1. p pp

Hn. 3.4 a2 (muted) p p sub.

Tpt. (muted) p p sub. pp

(sounding very soft)

Trb. BACKSTAGE mp mf

bass drum

Pc. p dim.

Hp. mf

H.

D. pp

I love the shade and the sha-dow and would be a-lone with my thoughts when I may.

rit. slow ♩ = c.52

Vn.1 mf p sub.

Vn.2 mf p sub.

Va. p sub. p pp

Ce. p sub. pp

Bs. p sub. pp

© Copyright David Stanhope 2009. Photocopying illegal.

166

Cbn.

NOTE: the trombones must sound ppp, very distant, to the audience; the mf dynamic is the most comfortable for the players. If a soft enough location cannot be found, suitable soft-toned mutes may be used.

p

Hn.

pp

*Λ means quarter-tone higher than written, V means quarter-tone lower than written

Tpt.

Trb.

*quarter-tones

BACKSTAGE

mp mf

D. slowly lifts his head at the sound of the wolves.

H.

D.

p excitedly

Li-sten to them!.. the

Ce.

sounding (C and D strings)

div.

ppp

172

Cbn.

ppp

Trb.

BACKSTAGE

mp mf

Hp.

pp

H.

D.

pp

chil-dren of the night... what mu-sic they make!

Ce.

© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.

228

L

Pic/A
Fl.
Ob.
C.A
Cl.
Bcl.
Bn.
Cbn.
Hn.
Tpt.
Trb.
Tb.
Tp.
Pc.
Hp.
Vn.1
Vn.2
Va.
Ce.
Bs.

dim. poco a poco

dim. poco a poco

© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.



Scene 2: the same, a few nights later.

(Curtain) H. is half-asleep on the divan, a book fallen to the floor beside him. His open briefcase is on the table amongst a few folders and documents. He is slightly restless.

© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.

290

N **sostenuto** ♩ = c.52

Pic/A
Fl. — a2 — *f*
Ob. — 1. — *f*
C.A — *f*
Cl. — *f*
Bcl. — *f*
Bn. — *f*
Cbn. — *f*
Hn. — *f*
Tp. — *f*
Hp. — (non arpegg.) — *f*

(H. becomes calm again.)

The beautiful vampires are suddenly revealed in brilliant white light. They ogle H. with excitement.

V1. — *f hot!* — Time now for love, time ___ for love,
V2. — *f hot!* — Time now for love, time
V3. — *f hot!* — Time now for love, time for love,

sostenuto ♩ = c.52

Vn.1 — *mf* — 7 — *mf* — *p* — *pp* — *ppp* — pizz. — *sf* — arco — *mp* (supporting voice)
Vn.2 — *mp* (supporting voice)
Va. — *mf* — *mf* — *p* — *pp* — *ppp* — pizz. — *sf* — arco — *mp* (supporting voice)
Ce. — *mf* — *mf* — *p* — *pp* — *ppp* — pizz. — *sf* — *f*
Bs. — pizz. — *sf* — *f*

© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.

Pic/A
Fl.
Cl.
V1.
V2.
V3.
Vn.1
Vn.2
Ce.

a2 mf
mf
chant-like (non rubato)
mf Ah, you are my be - lo-ved, my be-lo-ved one, now you will be mine for - e-ver!
mf Ah, you are my be - lo-ved, my be-lo-ved one, now you will be mine for - e-ver!
f
one, now you will be mine for - e ___ ver!
tutti, MUTES
Mine for-e _ver, _
(muted)
p
p
(solo, unmuted)
p

321

P

Pic/A
Fl.
Cl.
Hn.

mf
a2
mf
a2
mf
1.
p
p
MUTES
3.
p<mf
p<mf

(V1 strokes H.'s forehead and tousles his hair; V2 sits astride and fucks him; V3 strokes his bare chest and, very gradually, edges closer.)

V1.
V2.
V3.
H.

f
and then mine for-e _ver, _
mf
ours for-e _ver! _
p
Oh
f
and then mine for-e _ver, _
mf
ours for-e _ver! _
p
Oh
mf
ours for-e _ver! _
p
Oh
p
Oh

Vn.1
Vn.2
Va.
Ce.
Bs.

mf
solo, UNMUTE
mf
mf
UNMUTED
5 soli
dolce
(always in the background)
pp
pizz.
pp

© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.

349 **subito più mosso** ♩ = c.108

poco meno mosso ♩ = c.92

Pic/A

Fl.

Ob.

C.A

Cl.

Bcl.

Bn.

Tpt.

Trb.

Tb.

Tp.

bass drum

Pc.

Hp.

D. hurls the vampires back; they wail in disappointment.

V1.

V2.

V3.

D.

How dare you touch him, a-ny of you?

subito più mosso ♩ = c.108

poco meno mosso ♩ = c.92

Vn.1

Vn.2

Va.

Ce.

Bs.

© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.



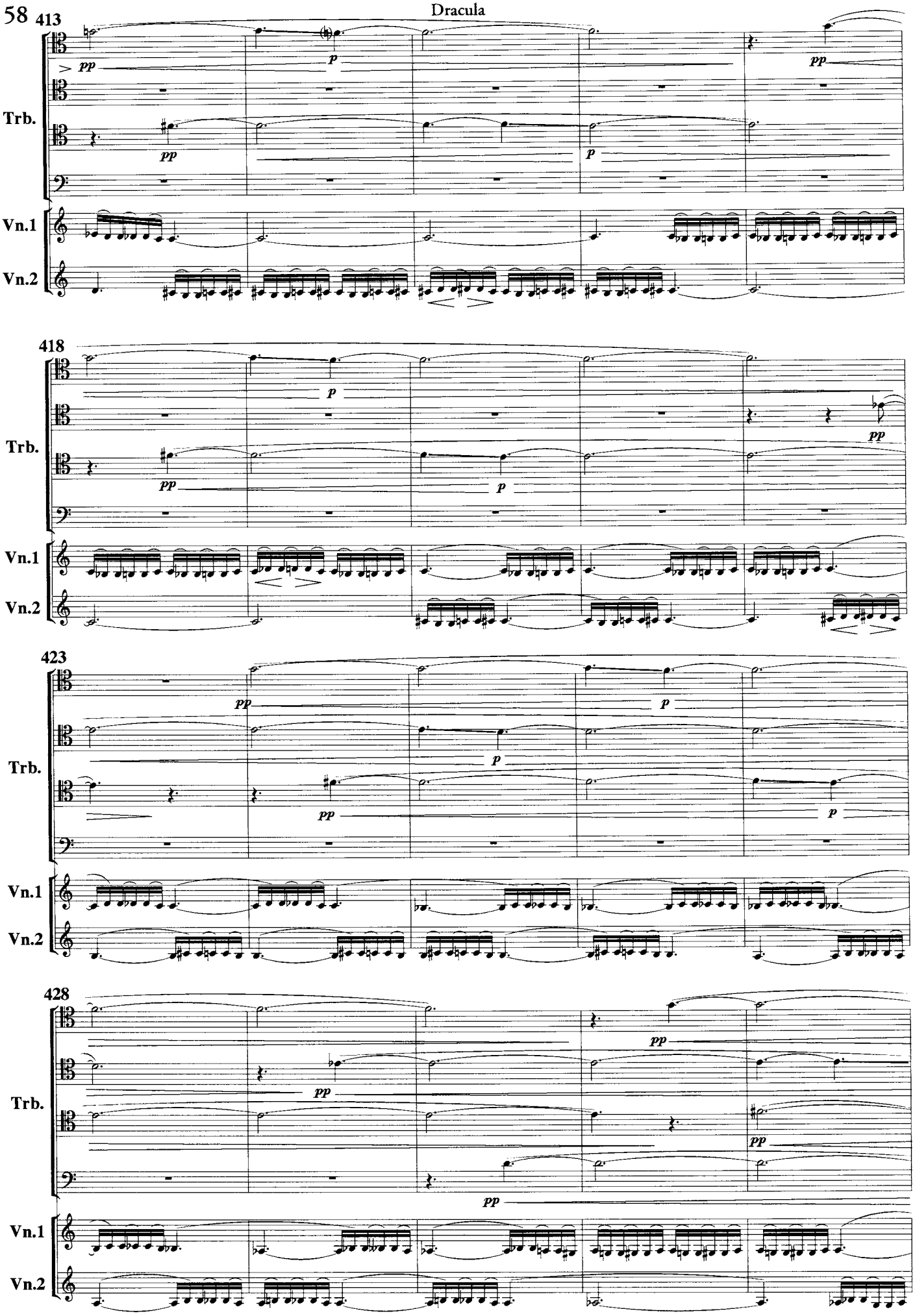
© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.

481

U poco più mosso ♩. = c.60

Ob. C.A Cl. Bcl. Bn. Cbn. Hn. Tpt. Trb. Tb. Tp. Pc. Hp. H. D.

(breathe at will)

OPEN

suspended cymbals *(let all ring)*

woollen sticks

The door opens slowly behind D., revealing the many moving eyes of the wolfpack.

(H. retreats downstage.)

*as many bows as each player likes for maximum sound!

poco più mosso ♩. = c.60

Vn.1 Vn.2 Va. Ce. Bs.

free bowing

© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.

488

subito più mosso ♩ = c.108

Pic/A

Fl.

Ob.

C.A

Cl.

Bcl.

Bn.

Cbn.

Hn.

Tpt.

Trb.

Tb.

Tp.

Pc.

V1.

V2.

V3.

H.

Vn.1

Vn.2

Va.

Ce.

Bs.

picc.

OPEN

dim. poco a poco

stop top cymbal (let others ring on)

glockenspiel

(offstage) Ah, ah, ah, ah

(turning away)

D. slams the door.

Shut the door!

(to himself) I must es-cape!

div., non vibrato

not louder when changing notes

© Copyright David Stanhope 2009. Photocopying illegal.

494

Pic/A
Fl.
Cl.
Bcl.
Bn.
Cbn.
Hn.
Tp.
Pc.

OPEN
2.
OPEN

Determined, H. exits (whence he came).

The vampires appear (upstage), with bloody mouths.

V1. ha ha ha ha ha ha ha ha ha ha! Ha ha ha ha ha ha ha

V2. ha ha ha ha ha ha ha ha ha ha ha ha! Ha ha ha ha ha ha ha

V3. ha ha ha ha ha ha ha ha ha ha ha ha! Ha ha ha ha ha ha ha

H. I will es-cape!

D. Pa-tience! When I am gone, he is yours!

Vn.1
Vn.2
Va.
Ce.
Bs.

© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.

513

molto agitato

Pic/A
Fl.
Ob.
C.A
Cl.
Bcl.
Bn.
Cbn.
Hn.
Tpt.
Trb.
Tb.
Tp.
Pc.
Hp.

molto agitato

Vn.1
Vn.2
Va.
Ce.
Bs.

pizz.

pizz.

© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.

547

X

Pic/A

Fl.

Ob.

C.A

Cl.

Bcl.

Bn.

a2

Cbn.

MUTE

Hn.

2.

MUTE

4.

Tpt.

Trb.

Tb.

Tp.

Pc.

Hp.

snap pizz.

arco

Vn.1

Vn.2

Va.

Ce.

Bs.

© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.

565



© Copyright David Stanhope 2009. Photocopying illegal.

570 Y

Dracula

Bcl.
Bn.
Cbn.
Hp.
Va.
Ce.

578

Bcl.
Bn.
Cbn.
Hn.
MUTES
MUTES
Tpt.
(muted)
(muted)
a2
Tp.
hard sticks
Pc.
snare drum
sticks, with snares
field drum
with snares
Hp.
Vn.1
Vn.2
Va.
Ce.

© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.



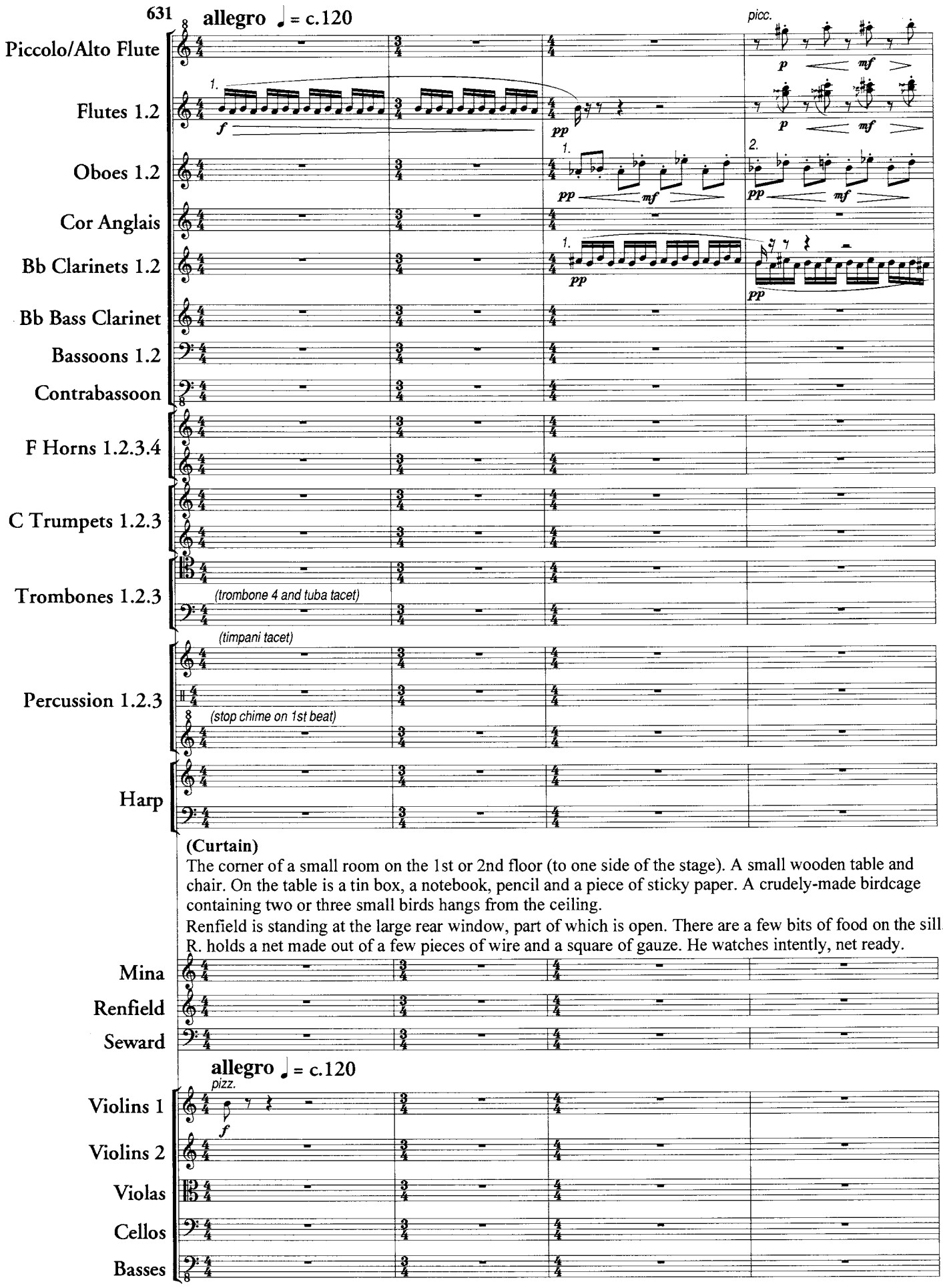
© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.

Act 1, part 2

Scene 4: Renfield's room in Seward's asylum, England, morning



© Copyright David Stanhope 2009. Photocopying illegal.

635

Pic/A

Fl.

Ob.

C.A

Cl.

Bcl.

Bn.

R.

639

Pic/A

Fl.

Ob.

C.A

Cl.

Bcl.

Bn.

Tpt.

MUTE

2. MUTE

Trb.

MUTES

R. brings the net down over the sill sharply.

R.

© Copyright David Stanhope 2009. Photocopying illegal.

644

1A ♩ = c.66
molto meno mosso

Pic/A
Fl.
Ob.
C.A
Cl.
Bcl.
Bn.
Cbn.
Hn.
Tpt.
Trb.

MUTES

After gently tapping a fly away from the net's edge, R swings his net over the sticky paper.

R. carefully presses the six flies onto the paper...

R.

molto meno mosso
♩ = c.66

Vn.1
Vn.2
Va.
Ce.
Bs.

arco
solo
non vibrato
solo 1.
non vibrato
solo
non vibrato
solo

© Copyright David Stanhope 2009. Photocopying illegal.

tempo 1

Fl.
Cl.
Bn.
Hn.
Tpt.
Trb.
Pc.
R.
Vn.1
Vn.2
Va.

MUTE
MUTES
MUTE 1.
vibraphone
casts the net aside...
counts the flies quickly...
tempo 1
solo 2.
tutti, div.
unis.
non vibrato
solo

1B
(short) moderato ♩ = c.84

660

Pic/A
A.Fl.
suspended cymbal
s.d. stick, centre
picks up the notebook, opens it, and writes.
R. looks up, selects one of the flies, opens the tin...
(short) moderato ♩ = c.84

Ce.
Bs.
sul pont
pizz.
tutti, pizz.
arco, div.
solo

© Copyright David Stanhope 2009. Photocopying illegal.

670 rit. a tempo

(scurrying!)

Pic/A
C.A
Cl.
Pc.
Hp.
R.

espress.

R. moans with pleasure, and makes another entry on a different page of his notebook.

drops the fly carefully into the tin, and watches excitedly...

rit. a tempo

Va.
Ce.
Bs.

679

1C

Pic/A
Fl.
C.A
Cl.
Bn.
Hn.
Pc.

(mutes)
3. MUTE
4. MUTE
bass drum

R. looks up, selects a second fly...

R.
Va.
Ce.
Bs.

arco, div.

© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.

725 meno mosso **1E** moderato ♩. = c.80

Pic/A
Fl.
Ob. 1. *p*
C.A
Cl.
Bcl.
Bn.
Cbn.
Hn. *sf dim.* *sf dim.*

R. presses the fly onto S.'s jacket, then takes it from under the net and eats it.

R. *legato* *mf* Why should I not? It is ve-ry good, ve-ry whole-some. Life, doc-tor, strong *f*
S. *f* Don't *do* that!

meno mosso moderato ♩. = c.80

Vn.1 *solo, non vib.* *p* *tutti* *p* *pp* *p*
Vn.2 *p* *pp* *p*
Va. *p* *pp* *p*
Ce. *tutti, UNMUTED* *p* *pp*
Bs. *tutti, UNMUTED* *p* *pp*

© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.

770 **1G**

subito tempo 1

♩. = c.120

Pic/A

Fl. a2

Ob.

C.A

Cl.

Bcl.

Bn.

Cbn.

Hn. OPEN

Tpt. OPEN

Trb. OPEN

(The sparrows are very disturbed!)

R. is so excited he cannot speak for a moment.

R.

S. ra-ther... have a cat?

♩. = c.120

subito tempo 1

Vn.1

Vn.2

Va.

Ce.

Bs.

© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.

780

Dracula

rit.

Pic/A

Fl.

Ob.

C.A

Cl.

R. stops dancing; his face falls.

R.

rit.

S.

(amused)

At pre-sent it would not be pos-si-ble.

783

molto meno mosso

1H ♩ = c.56

bass drum

Pc.

R. turns away; his expression gradually becomes very angry, but S. does not notice.

R.

(a piacere)

S.

But I will see a-bout it.

Now I have a sur-prise for you

molto meno mosso

Vn.2

Va.

Ce.

Bs.

♩ = c.56

787

Pc.

tam-tam

R.

S. goes to the door, exiting briefly.

S.

Why?

a vi-si-tor - a la - dy.

She is go-ing through the house, and wants to see ev'-ry-one in it.

Vn.2

Va.

Ce.

Bs.

div.

div.

© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.

796

Pic/A

Fl.

Ob.

C.A

Cl.

Bcl.

Bn.

Cbn.

Hn.

Pc.

xylophone

R. quickly eats the remaining flies...

R.

but just wait a mi-nute til I ti-dy up the place.

S.

Vn.1

Vn.2

Va.

Ce.

Bs.

© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.

804

1J **molto meno mosso** ♩ = c.56

Pic/A

Fl.

Ob. 1.

C.A

Cl.

Bcl.

Bn.

Cbn.

Hn.

Pc. *stop!*

Hp.

R. freezes; S., still with his arms around R., sees Mina standing in the doorway.

Mina enters. She is a young woman, very assured, but a little distant in her manner.

M. *mf* Good mor-ning, Mr. Ren-field. You see, I know you, for Doc-tor Sew-ard has

R. *(releasing R., embarrassed)*

S. *a piacere* *p* Ah...

molto meno mosso ♩ = c.56

Vn.1

Vn.2

Va.

Ce.

Bs. *mf*

© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.

(M. glances at S., who makes a gesture of apology; M. smiles, makes a small "it doesn't matter" gesture and exits quickly.)



© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.

Act 2

slowly flowing Scene 5: Along the cliffs at Whitby, cold night

♩. = c.52



© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.





© Copyright David Stanhope 2009. Photocopying illegal.

36

Cbn.

Hn.

Tp.

Pc.

Hp.

Lucy, a very young and beautiful woman, enters slowly from upstage. She is nude or wearing a flimsy nightdress, and is completely oblivious to the cold.

Vn.1

Vn.2

Va.

Ce.

Bs.

41

© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.

108

1P delirioso

Pic/A
Fl.
Ob.
C.A
Cl.
Bcl.
Bn.
Cbn.
Hn.
Tb.
Tp.
Pc.
Hp.
L.
D.
Vn.1
Vn.2
Va.
Ce.
Bs.

1. *pp*

mf (non dim.)

1. *ff* OPEN 3. *ff*

near sound board

p *mf*

(L. turns downstage, standing in front of D.)

D. wraps L. in his cloak.

(non dim.) *mf* for love! *cold* *psub.* Ah, ah, *mp* *pp* love!

pp *ppp* Time for love!

delirioso

non vibrato *p* *ppp*

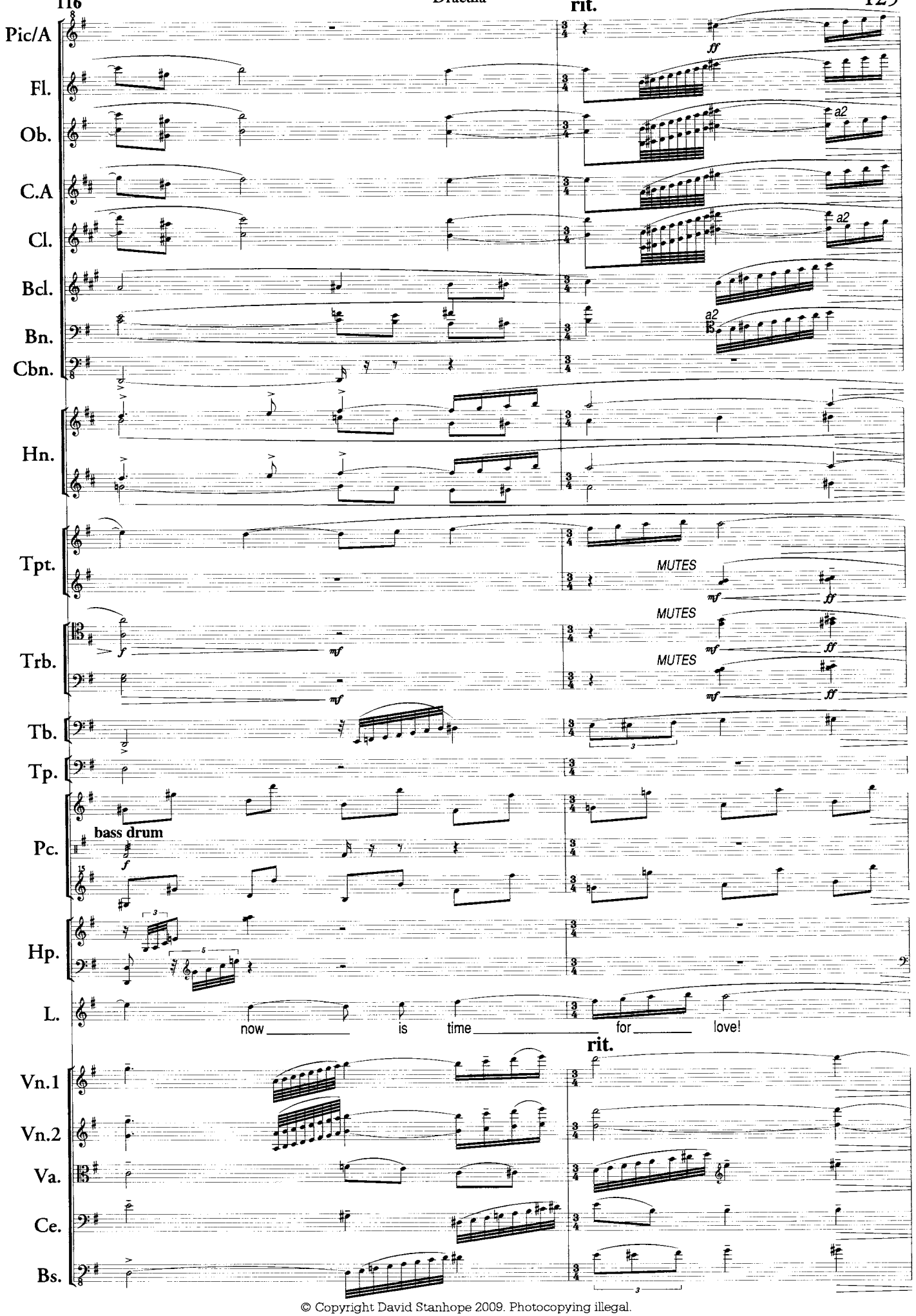
normale *ff* *normale* *div.* *ff*

mp *pp* *non vibrato* *p* *ppp*

© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.

118 **a tempo** ♩ = c.60 Dracula

Pic/A

Fl.

Ob.

C.A

Cl.

Bcl.

Bn.

Hn.

Tpt.

Trb.

Tb.

Pc.

Hp.

L.

Vn.1

Vn.2

Va.

Ce.

Bs.

pp *p* *mf* *f*

1.

MUTES

MUTES 3.

(non arpegg.)

(D. caresses L. gently beneath his cloak.)

Oh

a tempo ♩ = c.60

5 soli, dolce

pizz.

© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.

Dracula

130

Fl.
Ob.
C.A
Cl.
Bcl.
Bn.
Hn.
Hp.
L.
Vn.1
Ce.
Bs.

oh
oh

solo, muted
dolciss.

134

1Q poco più mosso
♩ = c.66

Ah
Ah

poco più mosso
♩ = c.66

arco

© Copyright David Stanhope 2009. Photocopying illegal.



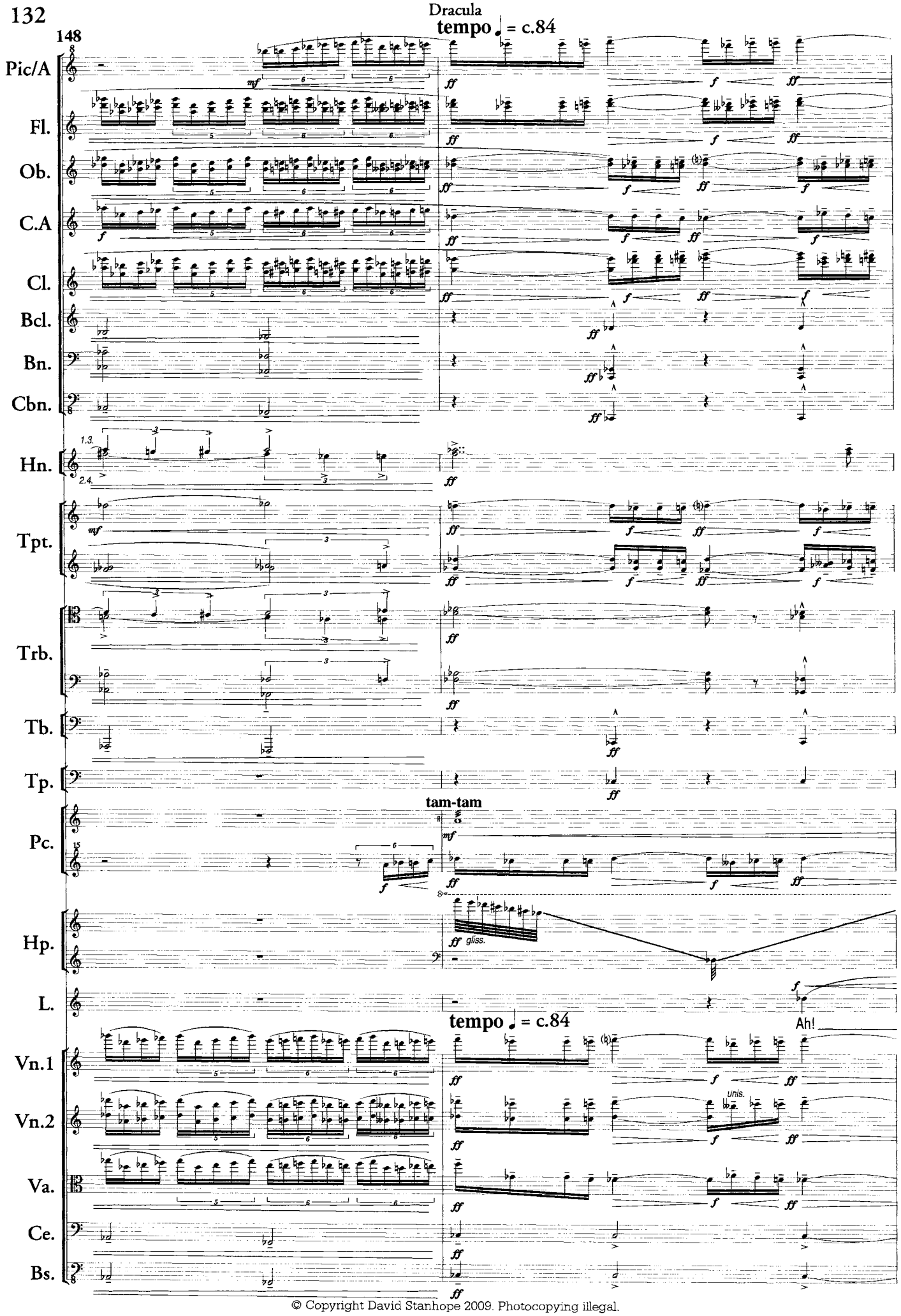
© Copyright David Stanhope 2009. Photocopying illegal.



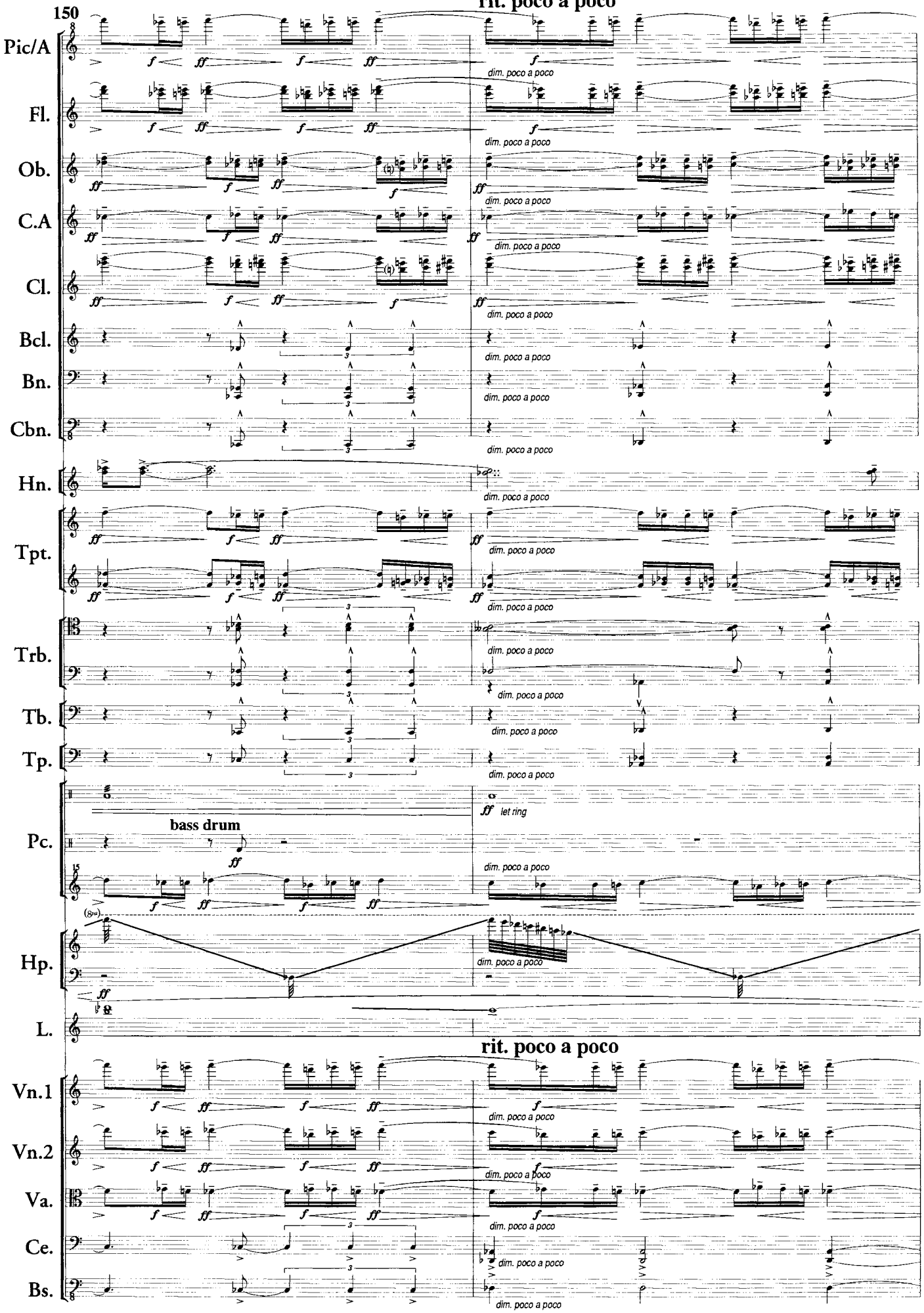
© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.

Dracula



© Copyright David Stanhope 2009. Photocopying illegal.

155

tempo 1 ♩ = c.52

1R A.Fl.

Pic/A

Ob. niente

Bcl.

Bn.

Hn. 1.

Tpt.

Trb.

Tp.

vibraphone

Pc.

Hp. non arpegg.

Mina enters. She wears a thick shawl over her nightdress, and carries another.

L. (groaning) (inhale) Oh...

M. Lu - cy!

Vn.1

Vn.2 MUTES, div.

Va. MUTES, div.

Ce. 7 soli

Bs.

© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.

192

poco rit.

1S poco più mosso ♩ = c.63

Pic/A
Fl.
Ob.
C.A
Cl.
Bcl.
Bn.
Cbn.
Hn.
Tpt.
Tp.
Pc.
Hp.

(Curtain)

poco rit.

poco più mosso ♩ = c.63

Vn.1
Vn.2
Va.
Ce.
Bs.

div.

MUTES tutti, div.

MUTES tutti, div.

© Copyright David Stanhope 2009. Photocopying illegal.

197

poco rit.

Pic/A

Cl.

Bn.

Scene 6: Lucy's bedroom

A bed with chair beside it. Lucy, very pale and weak, lies in bed; Van Helsing, a mature, grey-haired man, sits by the bed. Seward stands some distance away, head bowed .

L.

S.

VH.

poco rit.

Vn.1

Vn.2

Va.

Ce.

Bs.

a tempo

201

Pic/A

Cl.

Bn.

(Lucy is restless.)

L.

S.

dolce

VH.

Sleep, child, sleep.

a tempo

Bs.

© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.





© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.

IV tempo 1 ♩. = c.52

Fl. Cl. Bcl. Bn. Cbn. Pc. Hp.

glockenspiel

gliss.

L. closes her eyes and gradually becomes calm.

tempo 1 ♩. = c.52

MUTES

Vn.1 Vn.2 Va. Ce. Bs.

303

A.Fl.

Pic/A Fl. Ob. C.A Cl. Bcl.

l'istesso ♩ = c.52

L. weakly reaches out for V.H.'s hand and grasps it. (herself again)

L.

My true friend! My true friend, and his!

Vn.1 Vn.2 Va. Ce.

© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.

358

Pic/A

Fl. a2

Ob.

C.A

Cl.

Bcl.

Bn.

Cbn.

Hn. (open) (open)

Tpt. MUTES

Trb. MUTES OPEN a2

Tp.

Pc. snare drum field drum

Hp.

Vn.1 (pizz.)

Vn.2 (pizz.)

Va. (pizz.)

Ce. (pizz.)

Bs. (pizz.)

© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.

386 tutta forza

Pic/A
Fl.
Ob.
C.A
Cl.
Bcl.
Bn.
Cbn.
Hn.
Tpt.
Trb.
Tb.
Tp.
Pc.
Vn.1
Vn.2
Va.
Ce.
Bs.

snare drum
bass drum
field drum
tutta forza

© Copyright David Stanhope 2009. Photocopying illegal.

391

presto, sempre ff!

Pic/A

Fl.

Ob.

C.A

Cl.

Bcl.

Bn.

Cbn.

Hn.

Tpt.

Trb.

Tb.

Tp.

rim

ff

Pc.

rim

ff

presto, sempre ff!

Vn.1

Vn.2

Va.

Ce.

Bs.

© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.

400

1Y ♩ = c.60

Pic/A
Fl.
Ob.
C.A
Cl.
Bcl.
Bn.
Cbn.
Hn.
Tpt.
Trb.
Tb.
Tp.
Pc.

a2

a2

4.

Scene 7: Lucy's tomb, cold night

Lucy's coffin (over stage trapdoor, or possibly on raised hollow pedestal.)

(Curtain)

MUTES ♩ = c.60

Vn.1
Vn.2
Va.
Ce.
Bs.

pp *caressing*

MUTES

pp

caressing

MUTES

caressing

pp

© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.

452

Dracula

Hn.

Tpt.

MUTE

3. MUTE

2. MUTE

pp

Lucy enters slowly, head bowed, dressed in white burial clothes. VH. is on his hands and knees, trying to look under the coffin, and does not notice her.

VH. finds the crucifix.

VH.

mf

You tell not your mad-men... what you do... nor... why you do it; you tell them not... what you think. Ah...

Va.

Ce.

Bs.

div.

pp

456

2C

Ob.

Hn.

Tpt.

Pc.

glockenspiel

Hp.

L. is now close to S. & H.; she raises her head...

and smiles; blood runs down her chin.

L.

VH.

I have for my-self thoughts for the pre-sent. La-ter... I, I will re-veal to you, yes...

Vn.2

Va.

Ce.

Bs.

unis.

© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.

483 **2D** **a tempo** ♩ = c.72

Pc. — bass drum

S. takes the stake and hammer (perhaps he is crying silently); he places the stake-point over L's heart...

S. — No! I will do it. **a tempo** ♩ = c.72 VH. and H. hold the lanterns close to the coffin for S.

Vn.1 — sul G!

Vn.2 — sul G!

Va. — sul G!

Ce. — sul D!

488

Pic/A

Fl.

Bcl.

Bn.

Cbn.

Trb.

Pc. — xylophone

Hp.

gathers himself...and swings with all his might. stake (The light turns deep red.)

S.

Vn.1

Vn.2

Va.

Ce.

Bs. — UNMUTED div.

© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.

Dracula
Act 3, part 1
Scene 8: the asylum, Seward's office, night



© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.

14

2F

C.A
Cl.
Bcl.
Bn.
Cbn.
Hn.

A desk and four chairs. Mina is taking notes and writing. VH. waits impatiently; S. is disconsolate, H. eager for action.

(Curtain)

Vn.1
Vn.2
Va.
Ce.
Bs.

19

2.

Cl.
Bcl.
Bn.
Vn.1
Vn.2
Va.
Ce.
Bs.

© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.

49

Trb. *p*

Pc. *p*

(H. resumes his seat.)

note: "Mina" pronounced "Meena"

H. *mf* On-ly... I would not leave Mi-na a - lone.

S.

(smiling)

VH. *mf* Our dear Ma-dame Mi-na is safe here. Here he will not

Vn.1 *p*

Vn.2 tutti *p*

Va. *p*

Ce. *p*

Bs. *mf*

55

quasi recit. ♩ = c.96

Bcl. *p* (or mp - match bassoons)

Bn. *p*

H.

S.

VH. very pedantic *mf* come. He may not en-ter a-ny-where at the first, un - less there be some-one of the house-hold who bid him to come.

quasi recit. ♩ = c.96

Vn.1

Vn.2

Va. pizz. *p*

Ce. pizz. *p*

Bs. pizz. *p*

© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.

73

poco meno mosso

a tempo precedente

Hn. a2 OPEN a2 *f to the fore* *p*

Trb. OPEN *p*

Tb. OPEN *p*

Pc.

(VH. stands and places some sacred wafer on the table.)

H. bo-dy?

S. (drily) *p* Hal-le-lu-jah.

VH. *mf* The bo-dy of our Lord Je - sus.

poco meno mosso

a tempo precedente

Vn.1 *solo* *f*

Vn.2

Va.

Ce.

80 **2H**

Fl. 1. *p*

C.A *f*

Cl. 1. *p*

Bn. a2 *f*

Hn.

Trb.

Tb.

Pc. *f*

The men stand and take their leave of Mina. VH. picks up his bag and exits, followed by the others.

Vn.1 *tutti* *mf*

Ce. pizz. *p*

© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.

157

Trb.

Tb.

Tp.

Pc.

(D. gestures toward R.'s body.)

D. You would help these men to hunt me, and frus-trate me in my de - signs. You know now, and

Vn.1

Vn.2

Va.

Ce.

Bs.

div. (sul G) non vibrato 1/4 tones (one finger) poco

162

Trb.

Tb.

Tp.

Pc.

D. they know in part al - rea-dy, and will know in full be-fore long, what it is to cross my

Vn.1

Vn.2

Va.

Ce.

Bs.

unis.

© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.

238 **poco più mosso** ♩ = c.60

C.A *espress.*

(VH., shocked, turns away, looking aghast at the crucifix.)

S. We must fol-low him to the house!

VH. *(hesitant, not in time)* He will not go there... we poi-soned it...

S. Then where?

245 **molto rit.** **2L** **a tempo** ♩ = c.60

Pic/A A.Fl.

Fl. a2

C.A

Cl. a2 a2

Hn. 1.

(S. shakes VH.) (M. rises and looks about.) (M. faints, caught by H.)

M. Where? Where, where is my be- lo-ved? My be - lo-ved one...

S. Where?!

254

Pic/A

Fl. a2

Ob.

C.A

Cl. a2

(Curtain)

Vn.1 *espress.*

Vn.2 *espress.*

Va. *espress.*

(tutti) *espress.*

Ce. *espress.*

Bs.

© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.

Dracula

Act 3, part 2

Scene 10: Dracula alone*

2M

291

rubato ♩ = c.60

Piccolo/Alto Flute

Flutes 1.2

Oboes 1.2

Cor Anglais

Bb Clarinets 1.2

Bb Bass Clarinet

Bassoons 1.2

Contrabassoon

F Horns 1.2.3.4

C Trumpets 1.2.3

Trombones 1.2.3.4

Tuba

Timpani

Percussion 1.2.3

note: the rubato is made by a very slight lengthening of the tenuto note wherever it occurs; this is clearly marked in all parts on every occasion!

Harp

*possibly in front of curtain to facilitate scene change

Dracula

dolce mf

Hold not thy peace, O God... of my praise; for the mouths of the de-ceit-ful are

rubato ♩ = c.60

ten.

Violins 1

Violins 2

Violas

Cellos

Basses

© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.

330



© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.

355

Ob.
C.A
Cl.
Bn.
Pc.

glockenspiel

The outside wall upstage and along one side (or perhaps diagonally); the main gates (which are open) downstage. Van Helsing stands next to the gate entrance, near a small fire (brazier), with his bag. Other light from a lantern or two. Mina strolls about coolly, brightly expectant. The cross-shaped scar on her forehead has turned black.

M.
VH. (consulting his watch)

It will soon be dawn... the light will come... through the trees...

Vn.1
Vn.2
Va.
Ce.
Bs.

MUTES sul tasto

361

Cl.
Bcl.
Hn.
Pc. vibraphone
M. (sardonic)
VH.

Poor Doc-tor Van Hel-sing!

Ah! We *must* have ar-rived first; he can on - ly tra-vel by night.

Vn.1
Vn.2
Va.
Ce.
Bs.

© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.





© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.

454

Fl.
Ob.
Cl.
Bcl.
Bn.
Cbn.
Hn.
Tpt.
Trb.
Tb.
Tp.

a2

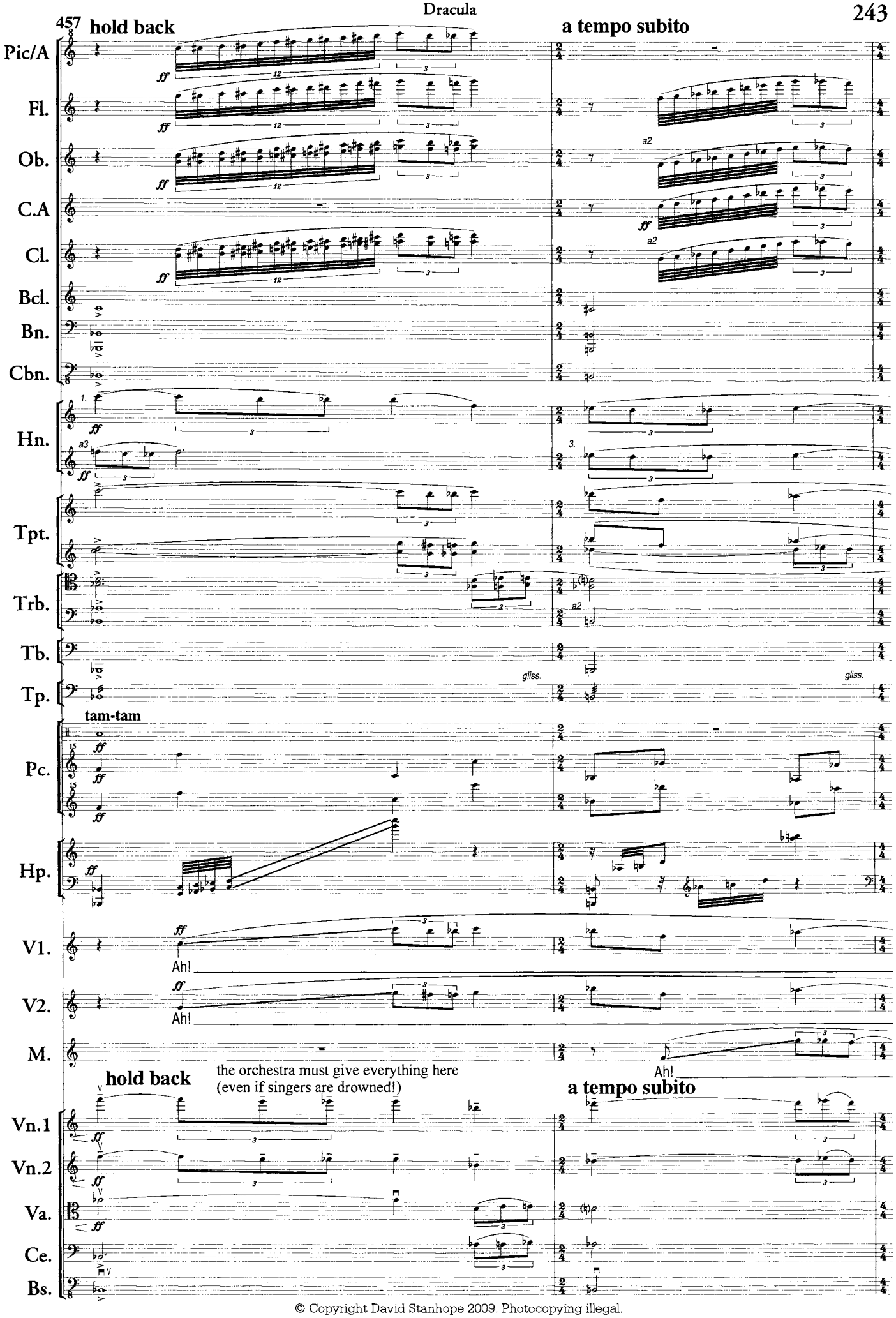
OPEN

At last V.H. stirs, taking his crucifix from his pocket; he tears M. out of the V.'s grasp and holds the crucifix close to the V.'s faces; they step back, raging in pain and anger.

V1. come! Come!
V2. come! Come!
M. Ah, come!

Vn.1
Vn.2
Va.
Ce.
Bs.

© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.

538

Pic/A

Fl.

ppp

Dracula enters, weak, affected by the light.
He staggers toward the gates.

Pc.

543

Pic/A

Fl.

ppp

Pc.

547

Pic/A

Fl.

Pc.

551

♩=𝅗𝅥 ♩ = c.80

Pic/A

Fl.

p

p

ppp

suspended cymbal *woollen sticks*

Pc.

(niente)

ppp sempre

tam-tam *metal beater around rim*

ppp *p (let ring)*

V.H. appears in the entrance; he holds a small, pointed stake.

D. backs away. Harker and Seward enter, having followed D. at a cautious distance.

♩=𝅗𝅥 ♩ = c.80

div.3

Vn.1

ppp whispering

© Copyright David Stanhope 2009. Photocopying illegal.

555

Pc.

D. tries to climb over the wall...

Vn.1

ppp whispering

div.3

Vn.2

ppp whispering

Ce.

f

Bs.

f

558 *MUTES*

Hn.

mp *p*

MUTES

mp *p*

Pc.

but falls back...

Vn.1

ppp whispering

Vn.2

ppp whispering

div.

Va.

pp

div.

Ce.

pp

div.

Bs.

pp

© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.

564

♪=♪ **disperato** ♩. = c.54

Pic/A
Fl.
Ob.
C.A
Cl.
Bcl.
Bn.
Cbn.
Hn.
Pc.

p *p* *(niente)*

♪=♪ **disperato**
♩. = c.54

D. turns to face the others; one by one, the first shafts of sunlight strike the wall.

Vn.1
Vn.2

(non cresc.)

Va.
Ce.
Bs.

div. *f*

© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.

568

broaden

Dracula

Pic/A

Fl.

Ob.

C.A

Cl.

Bcl.

Bn.

Hn.

OPEN

Tpt.

Trb.

Tb.

glockenspiel 2

glockenspiel 3

glockenspiel

Pc.

Hp.

broaden

(D. looks toward the sun in despair.)

Vn.1

Vn.2

Va.

Ce.

Bs.

unis.

© Copyright David Stanhope 2009. Photocopying illegal.

2U maestoso ♩= c.50

570

Pic/A

Fl.

Ob.

C.A

Cl.

Bcl.

Bn.

Cbn.

Hn.

Tpt.

Trb.

Tb.

Tp.

Pc.

Hp.

A shaft of light strikes D., who writhes in agony.

(As shafts of light continue to strike D., V.H. directs H. and S. to take a position on either side of D.)

maestoso ♩= c.50

Vn.1

Vn.2

Va.

Ce.

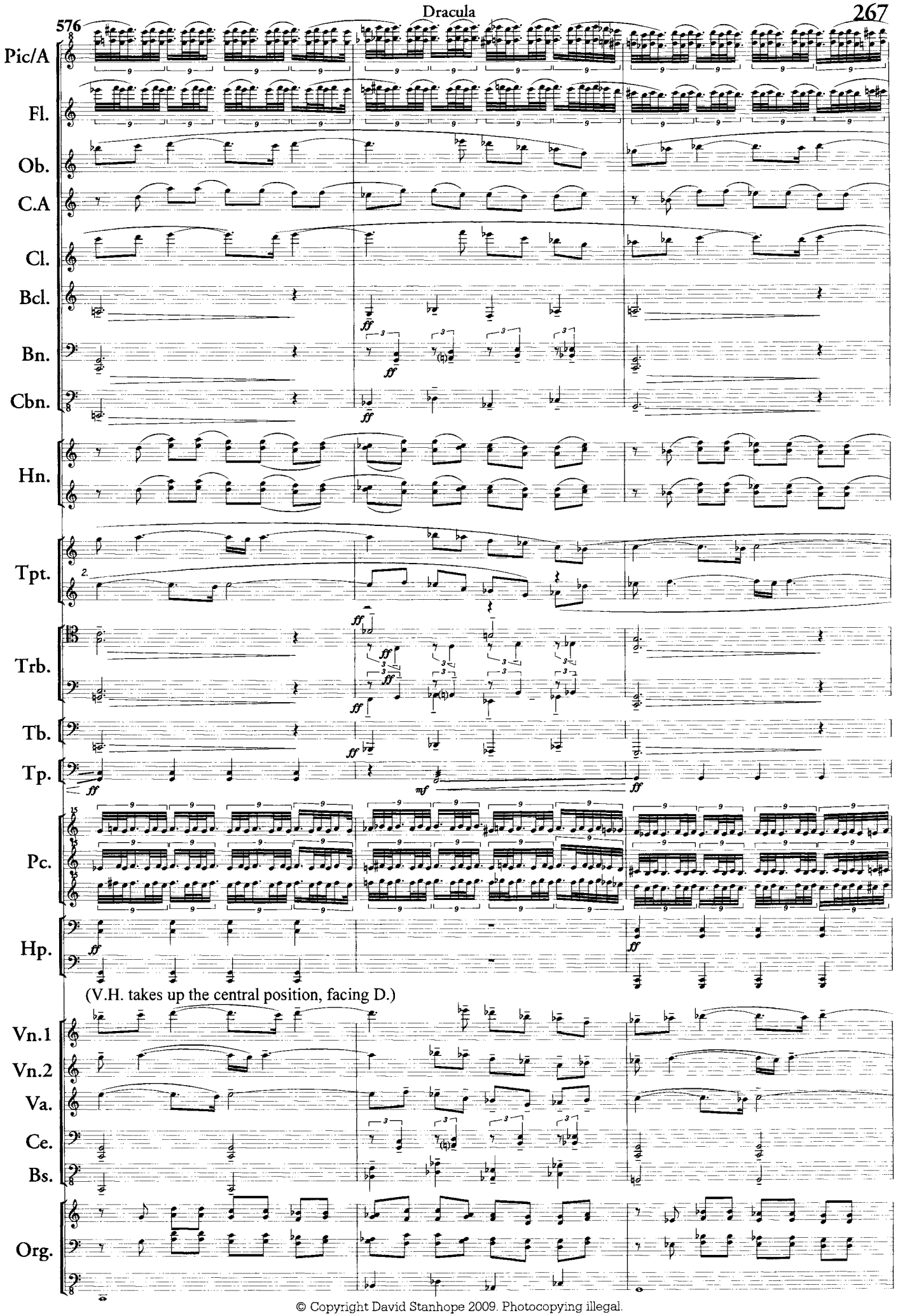
Bs.

Org.

© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.

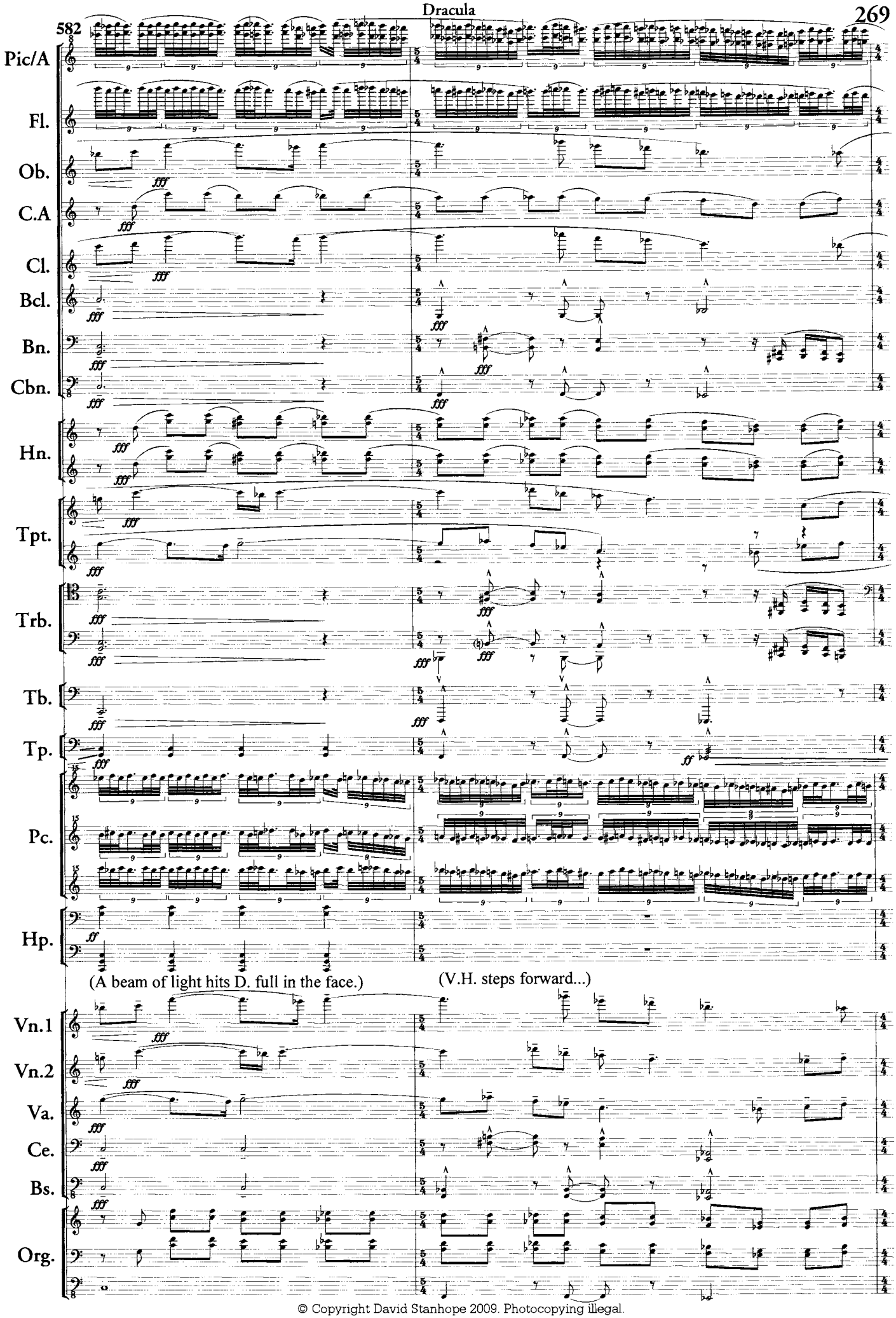
579

Pic/A
Fl.
Ob.
C.A
Cl.
Bcl.
Bn.
Cbn.
Hn.
Tpt.
Trb.
Tb.
Tp.
Pc.
Hp.

(H. and S. seize D. by the wrists and hold him back against the wall.)

Vn.1
Vn.2
Va.
Ce.
Bs.
Org.

© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.



© Copyright David Stanhope 2009. Photocopying illegal.

THREE POEMS

SOPRANO and STRING ORCHESTRA



DAVID STANHOPE

THREE POEMS

Soprano and String Orchestra

1. Dialogue
2. In Brisbane
3. An Old Graveyard

Poems from "The Lion's Bride" and "Selected Poems"
© Gwen Harwood

Music © David Stanhope

Minimum players: 6.5.4.4.2

ANY REPRODUCTION OR PHOTOCOPYING OF THIS MUSIC IN WHOLE OR ANY PART THEREOF IS ILLEGAL



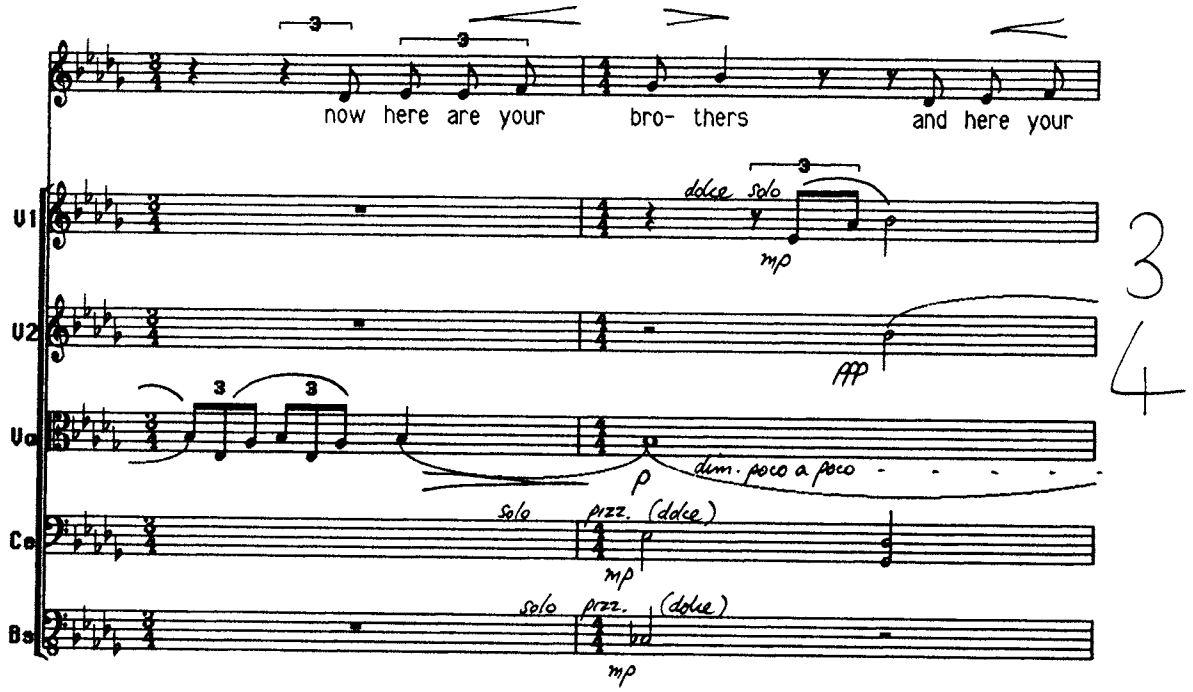
ANY REPRODUCTION OR PHOTOCOPYING OF THIS MUSIC IN WHOLE OR ANY PART THEREOF IS ILLEGAL

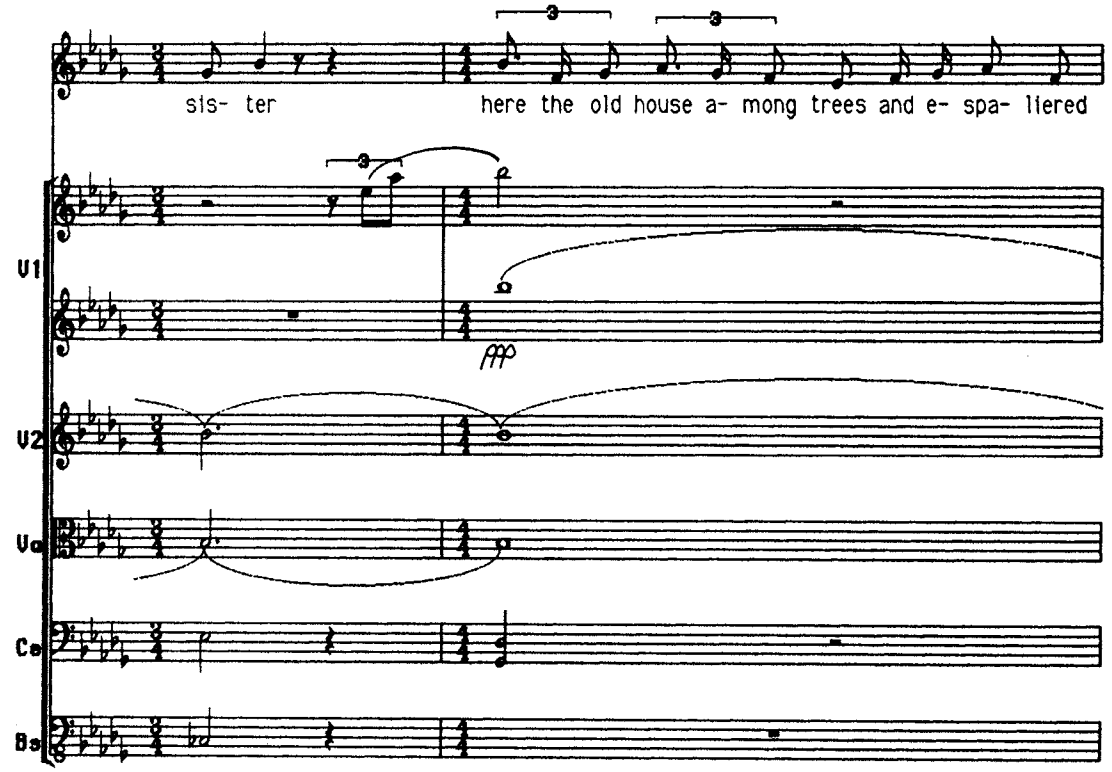

child who died be- fore birth, in- to life. Let me
mp
mf
V1
mp
p
V2
mp
p
(solo viola)
Va
mutes
p
3 3 3
open.
mf
Ce
mp
3 3 3 3
ff
p
Bs
p

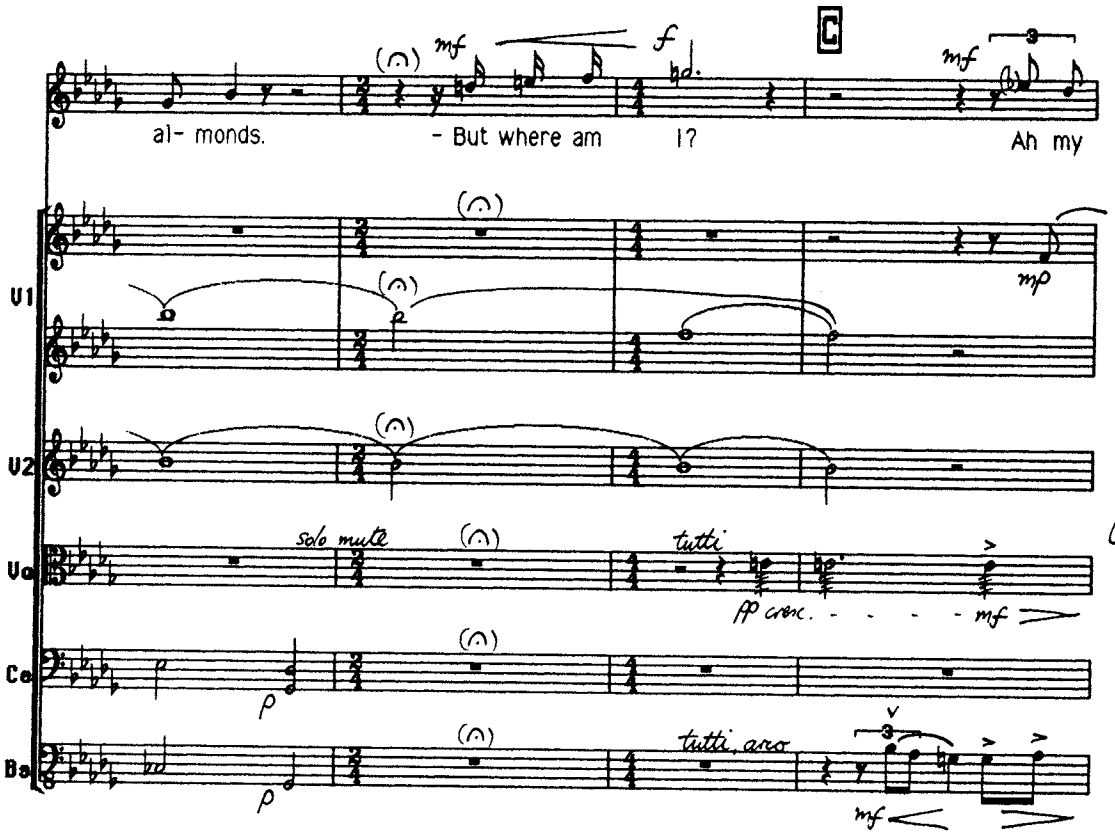

see what she might have be- come. He would
p
mp
V1
2nd ½
ff
p
V
3
V2
div.
ff
(unmuted) Solo
Solo Va
p
3 3 3
Solo Ce
Bs
ff
p


A
bring her in- to a room
fair skinned
the
bones of her hands would
press on my shoul- der- blades in our long em-
brace
Vl
Vc
Cb
(unis.)
8va
(sempre mp)
espress.


B
mf
we would sit with the al- bums spread on our knees:
V1
V2
Va
Ce
Bs
3
4

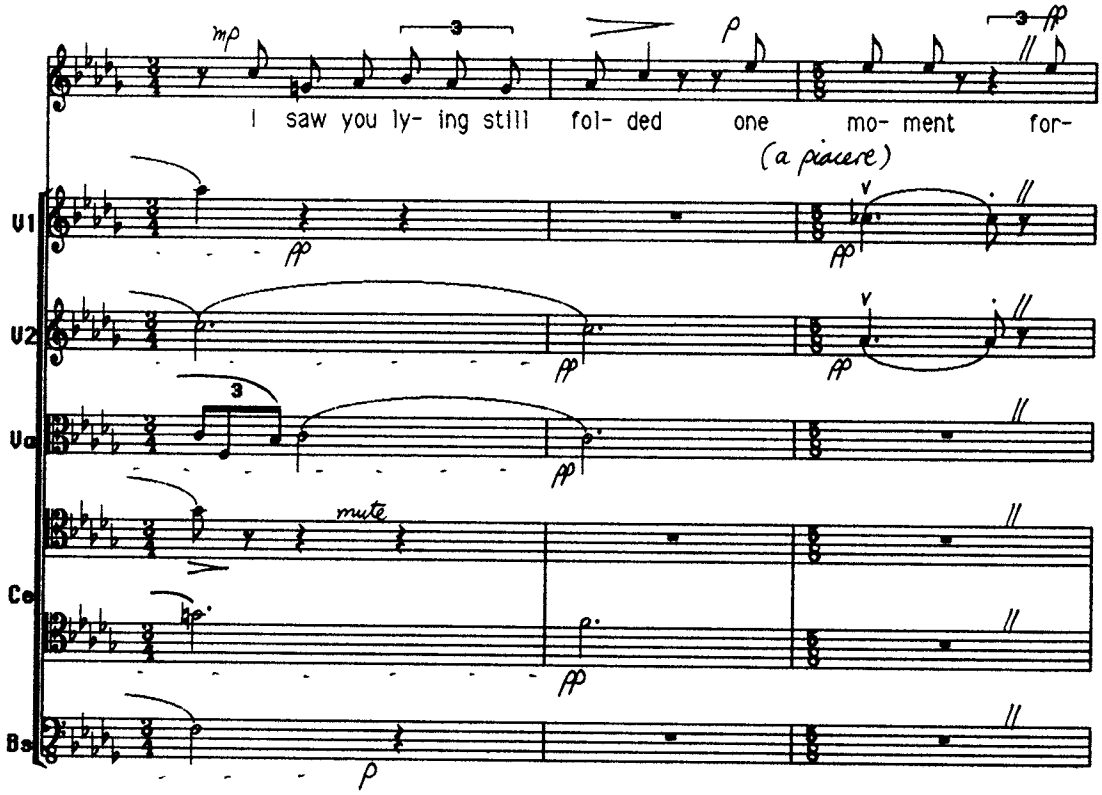

now here are your bro- thers and here your
dolce solo
mp
V1
V2
Va
Ce
Bs
fff
dim. poco a poco
solo pizz. (dolce)
mp
3
4


sis- ter
here the old house a- mong trees and e- spa- liered
V1
V2
Va
Ce
Bs


al- monds.
- But where am
I?
Ah my
C
V1
V2
Va
Ce
Bs
solo mute
tutti
tutti, arco

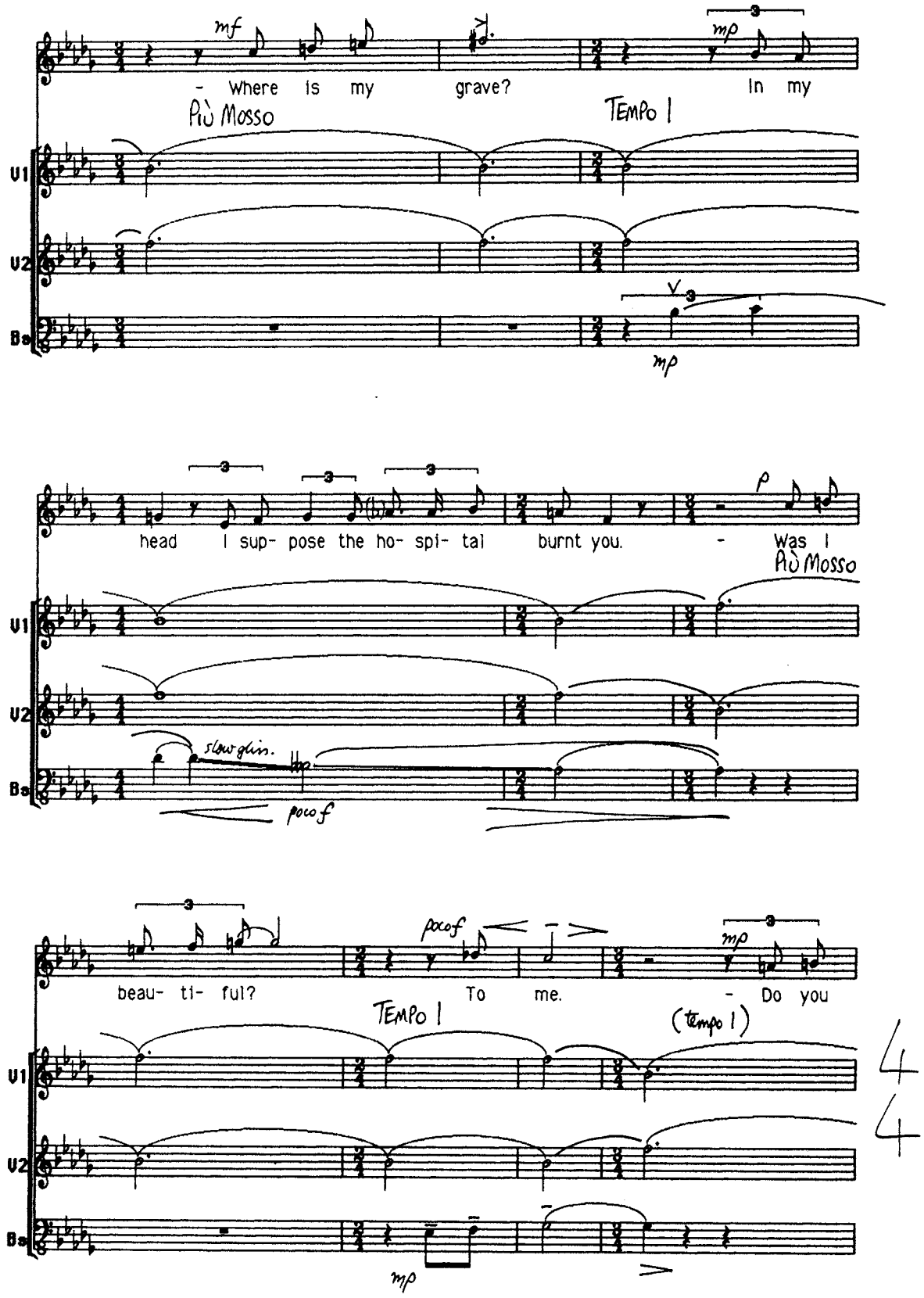
3
4


dear I have on- ly one pic- ture here in my head
V1
V2
Va
Ce
Bs
part.
dim.
arco
espress.
mp
p
pp
3
4

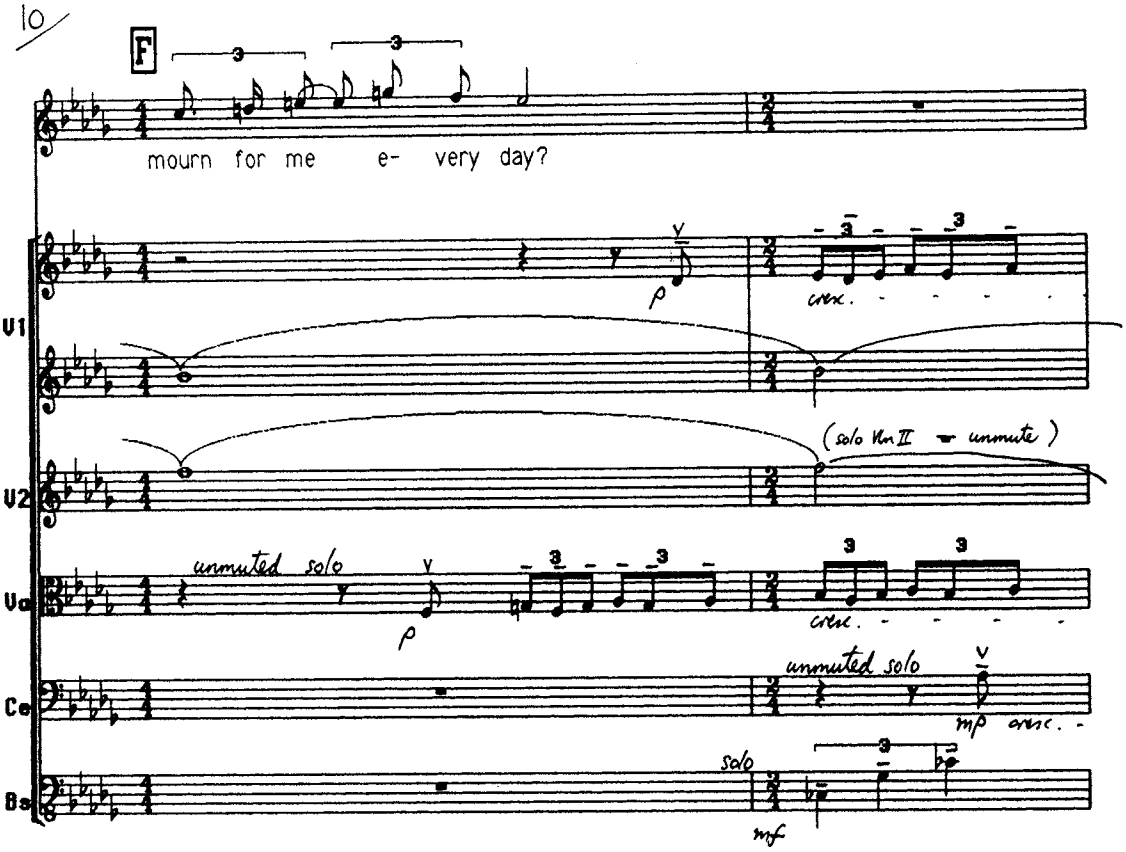

I saw you ly- ing still fol- ded one mo- ment for-
(a piacere)
V1
V2
Va
Ce
Bs
mute
mp
p
pp


D
e- ver your head bent down to your heart eyes
(a tempo)
(point)
etc.
slow gliss.
V1
V2
closed on un- spea- ka- ble wis- dom
your de- li- cate frog- pale fin- gers
(v)
Va
Ce
(tutti)

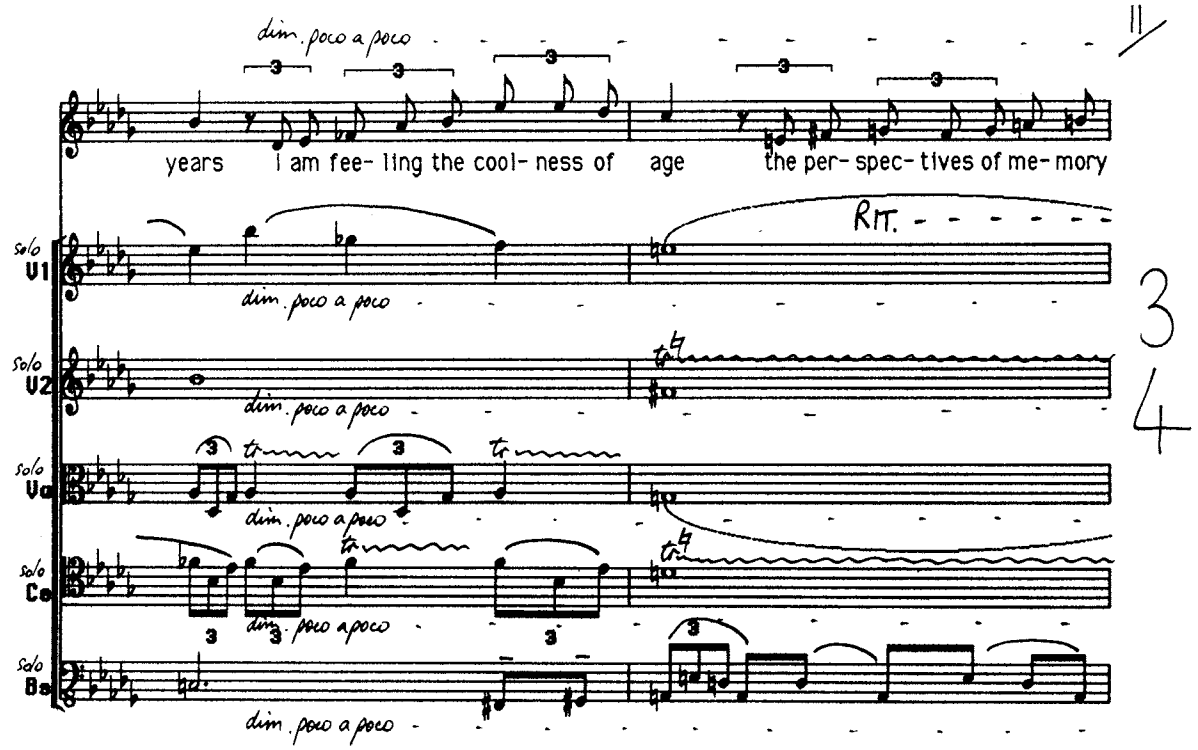

8
spread a- part as if you were play- ing a wood- wind in- stru-
mf
V1
V2
Va
Cb
p
E
ment.
- My name?
It was ne- ver given.
mp
Più Mosso
TEMPO I
nv
(slow bows)
ppp sempre
Bs
Pizz.
arco
3
4


mf
- Where is my grave?
mp
In my
Più Mosso
TEMPO I
V1
V2
Bs
mp
head I sup- pose the ho- spi- tal burnt you.
p
- Was I
Più Mosso
slow gliss.
poco f
poco f
beau- ti- ful?
To me.
mp
- Do you
TEMPO I
(tempo I)
mp

4
4


F
mourn for me e- very day?
Vl1
Vl2
Va
Ce
Bs
cresc.
(solo Vln II → unmute)
unmuted solo
solo
mf

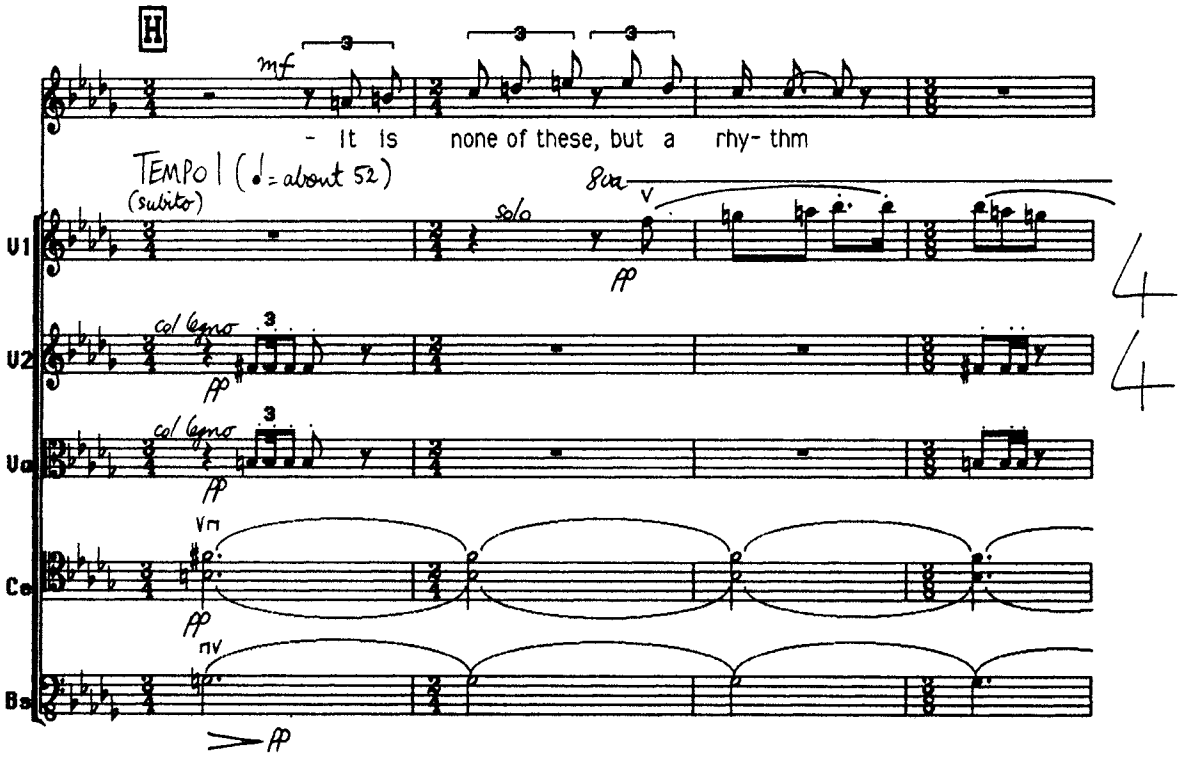

Not at all it is more than thir- ty
poco riten.
TEMPO I
Vl1
Vl2
Va
Ce
Bs
solo f, appas.
cresc.

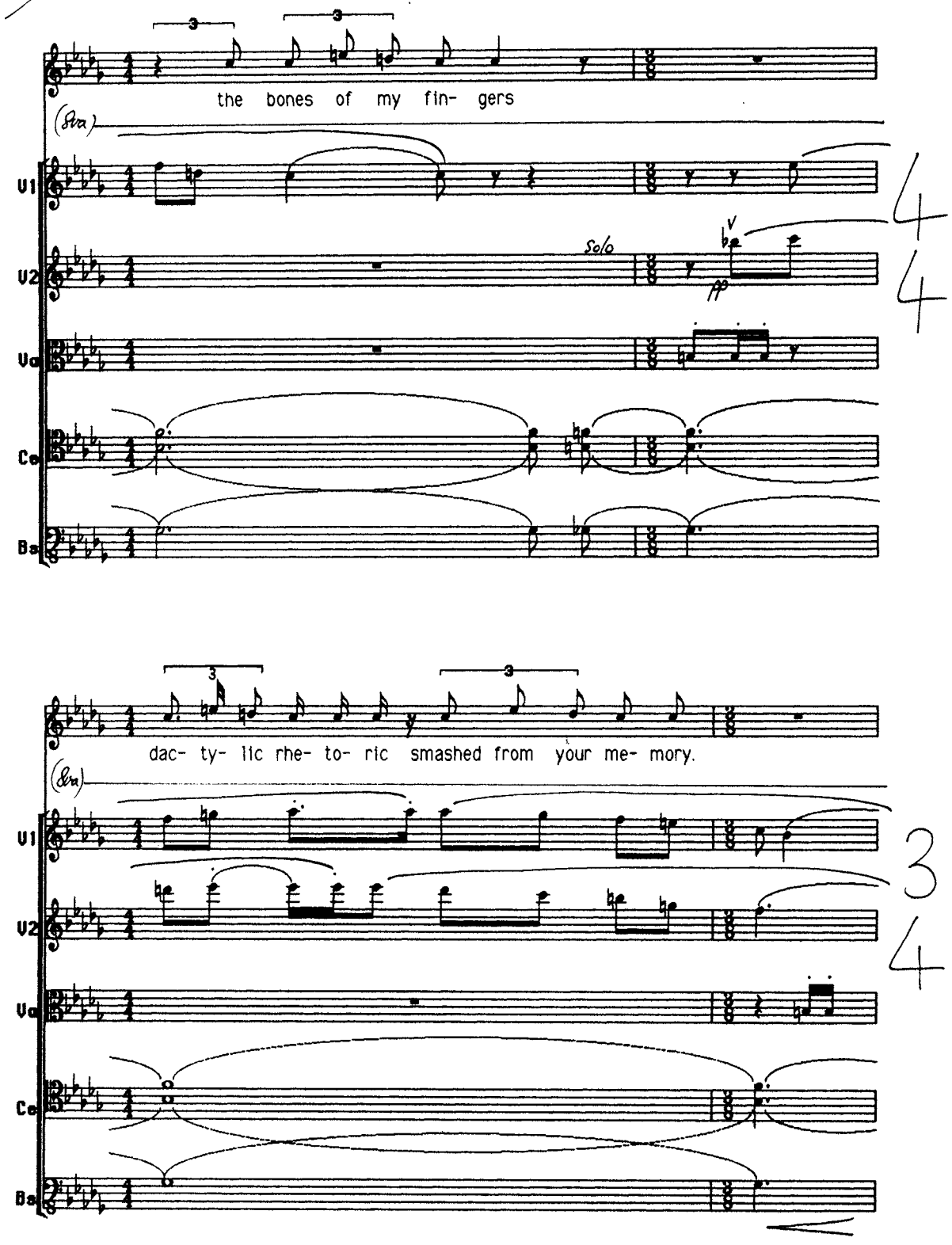

dim. poco a poco
years I am fee- ling the cool- ness of age the per- spec- tives of me- mory
RIT.
Solo V1
Solo V2
Solo Va
Solo Ce
Solo Bs
3
4

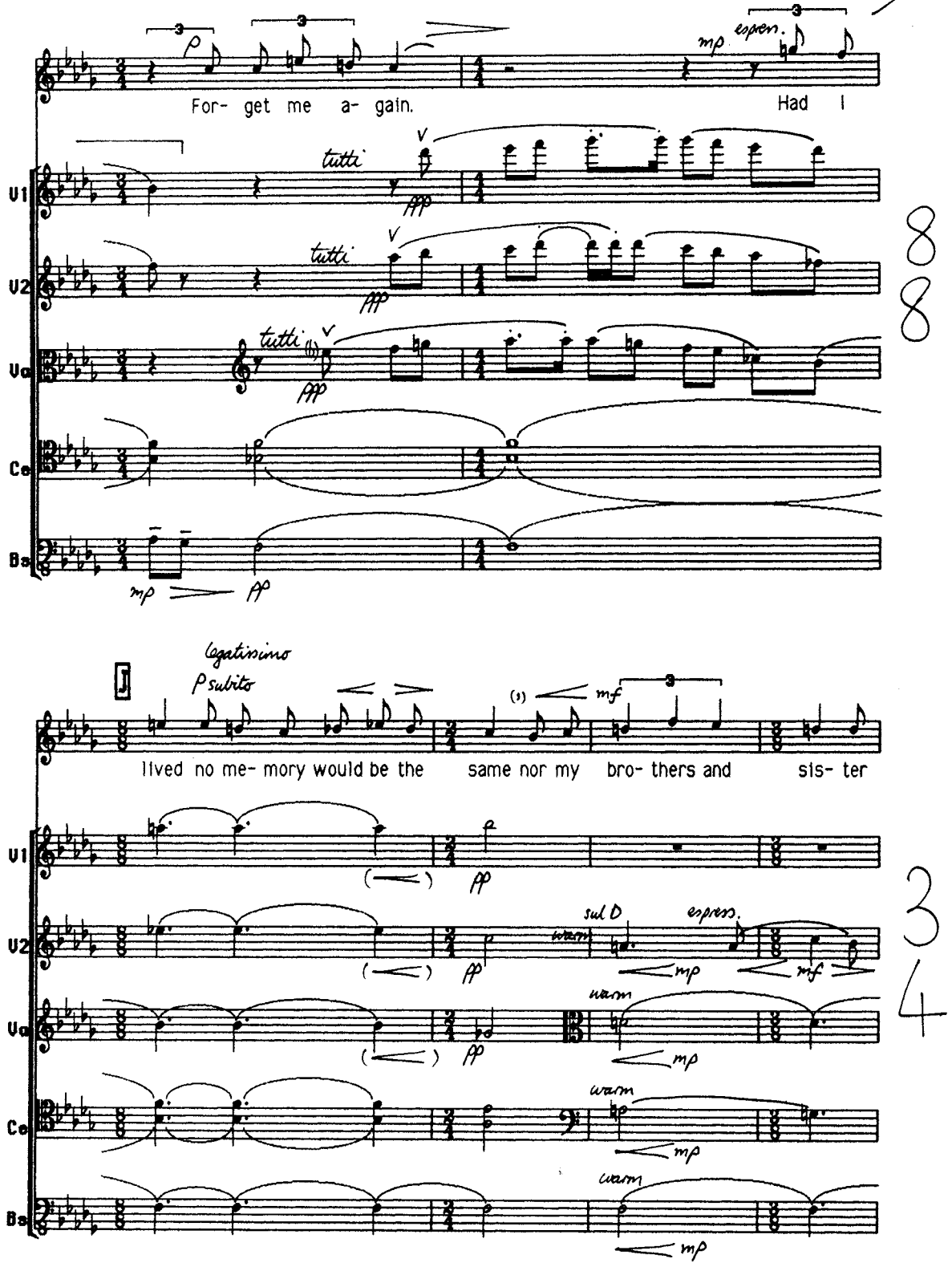

G
change.
Pearl- skull what
MENO MOSSO (♩=about 42) RITEN.
A TEMPO (MENO MOSSO)
mute
sf (beat 4)
solo mute
tutti
(the rest)
dolce
espress.
(solo)
tutti (held back)
Solo V1
Solo V2
Solo Va
Solo Ce
Solo Bs
2
4


poco
p
3
lifts you here from night - drift to so- lemn ripe- ness?
V1
V2
Va
Ce
Ba
tutti
sempre pp
port.
(v)
mp
Mush- room dome? Gourd plump- ness?
4

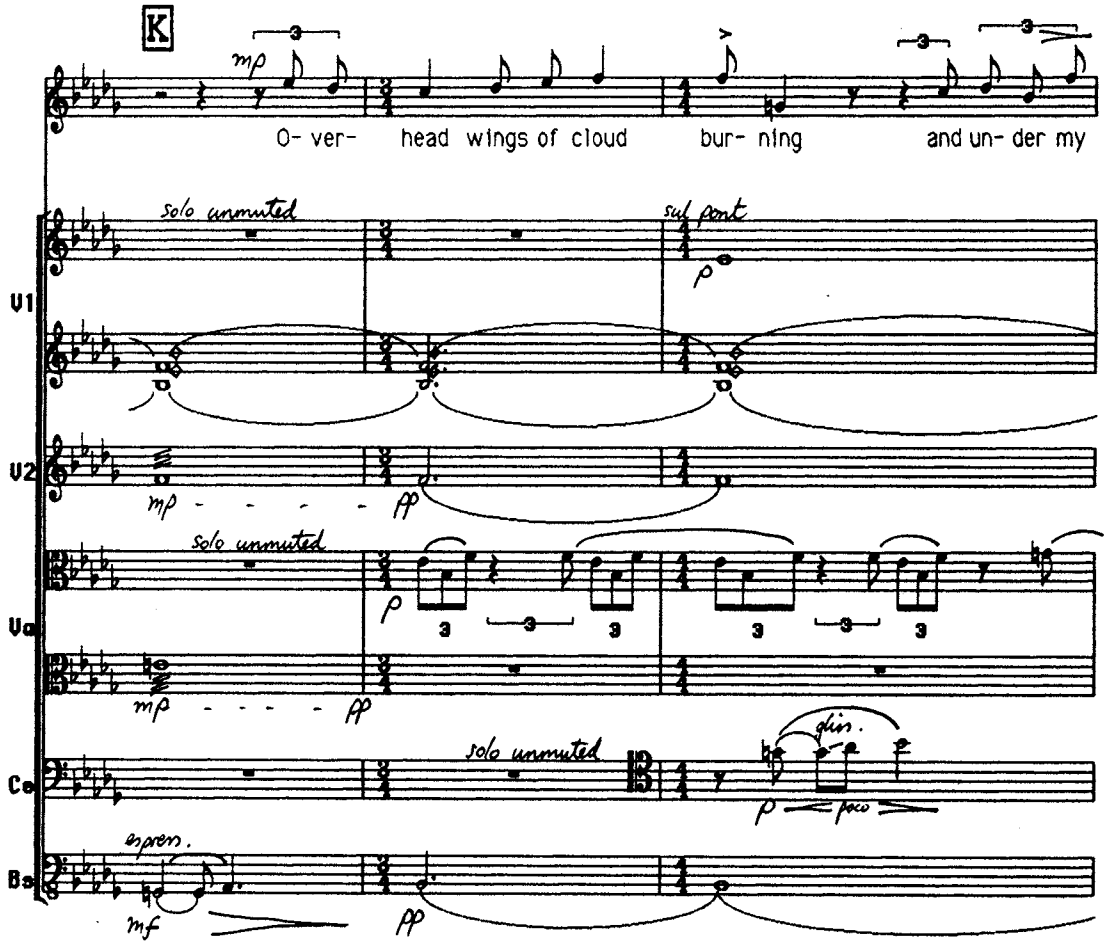

mf
The frog in my pot of ba- sil?
RIT.
V1
V2
Va
Ce
Bs
mf
dim.
pp
(pp)
p
(p)
3
4

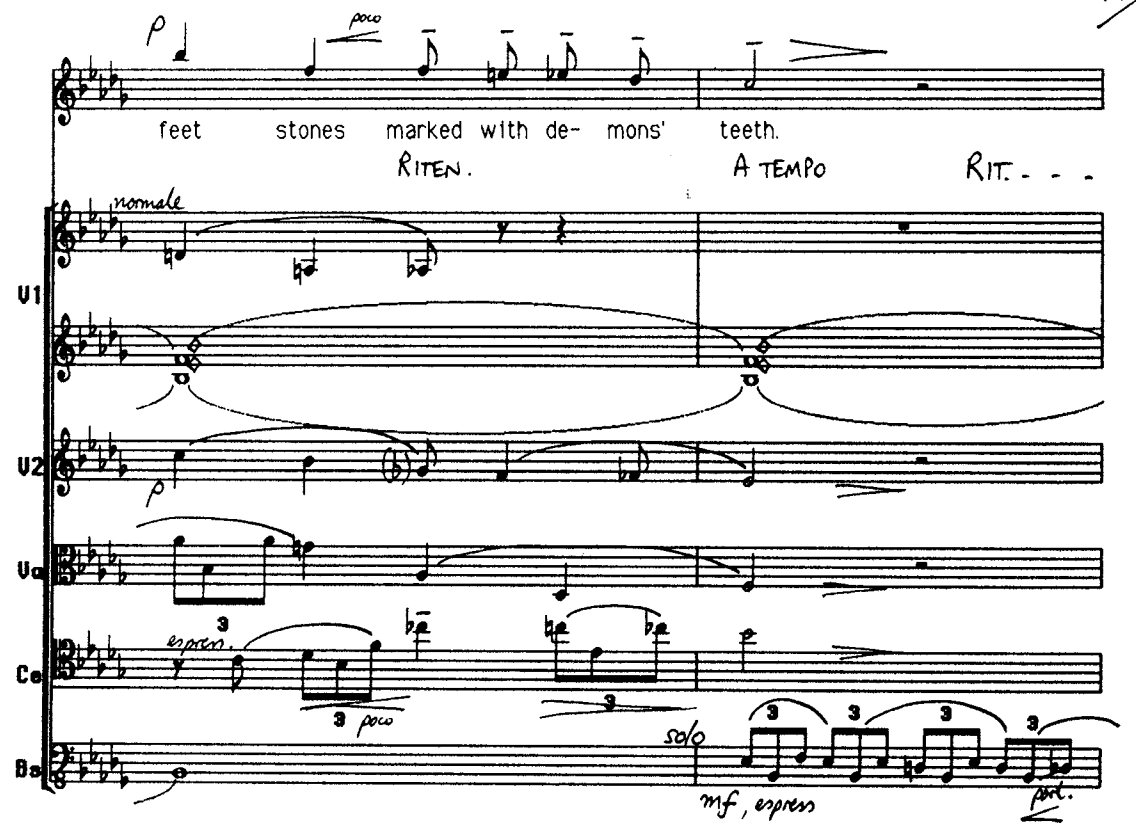

H
mf
- It is none of these, but a rhy- thm
TEMPO I (♩. = about 52)
(subito)
8va
V
solo
col legno
Vn
nv
V1
V2
Va
Ce
Bs
pp
3
4
4


the bones of my fin- gers
Solo
V
pp
dac- ty- lic rhe- to- ric smashed from your me- mory.
Vl
Va
Ce
Bs


For- get me a- gain.
Had I
tutti
espress.
V1
V2
Va
Ce
Bs
8
8
legatissimo
p subito
lived no me- mory would be the same nor my bro- thers and sis- ter
sul D
warm
espress.
3
4


dim.
p
feast in the world's e- ter- nal house.
(solo)
div.
(warm)
mp
pp
pp sempre
V1
V2
Va
Ce
Bs
f dim.
poco sf
f
ff


K
mp
O- ver- head wings of cloud bur- ning and un- der my
solo unmuted
sul pont
p
V1
V2
mp
pp
solo unmuted
Va
solo unmuted
div.
p poco
Ce
espress.
Bs
mf
pp


p
poco
feet stones marked with de- mons' teeth.
RITEN.
A TEMPO
RIT. - - -
normale
V1
V2
Va
espress.
poco
Ce
solo
mf, espress
Ba
port.


TEMPO I
pizz.
f
p
pp
V1
unmute
niente
unmuted
V2
div. arco col legno
pizz.
Va
unmuted div.
arco col legno
Ce
(pizz.)
tutti
Ba





ANY REPRODUCTION OR PHOTOCOPYING OF THIS MUSIC IN WHOLE OR ANY PART THEREOF IS ILLEGAL


rubato
fla- ring sun- light a ghost is wai- ting, with my face of
MENO MOSSO (♩.=about 92)
V1
V2
Va
Ce
Bs
mp
twen- ty years a- go, to show me the paths I ne- ver can re- trace.
accel - - TEMPO I
div.
unis.
print
2 soli
solo 2


(mf)
K
poco
Here as of old u- pon the ri- ver float
V1
V2
Va
Ce
Bs
mp
p
solo 2
dreamily
3
app
cresc.
mp


light's be- gui- ling i- ma- ges. O- ver a quilt of blue the bran- ches
3
V1
V2
Va
Ce
Bs
dim.
app


più f
bend with do- mes- tic ten- der- ness. Here, to my blood's ex-
V1
V2
Va
Ce
Bs
pp
p
(non cresc.)
f
(no breath)
rubato
al- ted rhy- thm, sil- ly- with love I'd pace for hours sif- ting the
MENO MOSSO
mp
solo 2
(v)
3
4


piece- meal re- ve- la- tions of life and time through fal- ling flowers.
accel. - - - TEMPO I
2 soli
2 soli
dim. the rest
dim.
dim.
V1
V2
Va
Ce
Bs

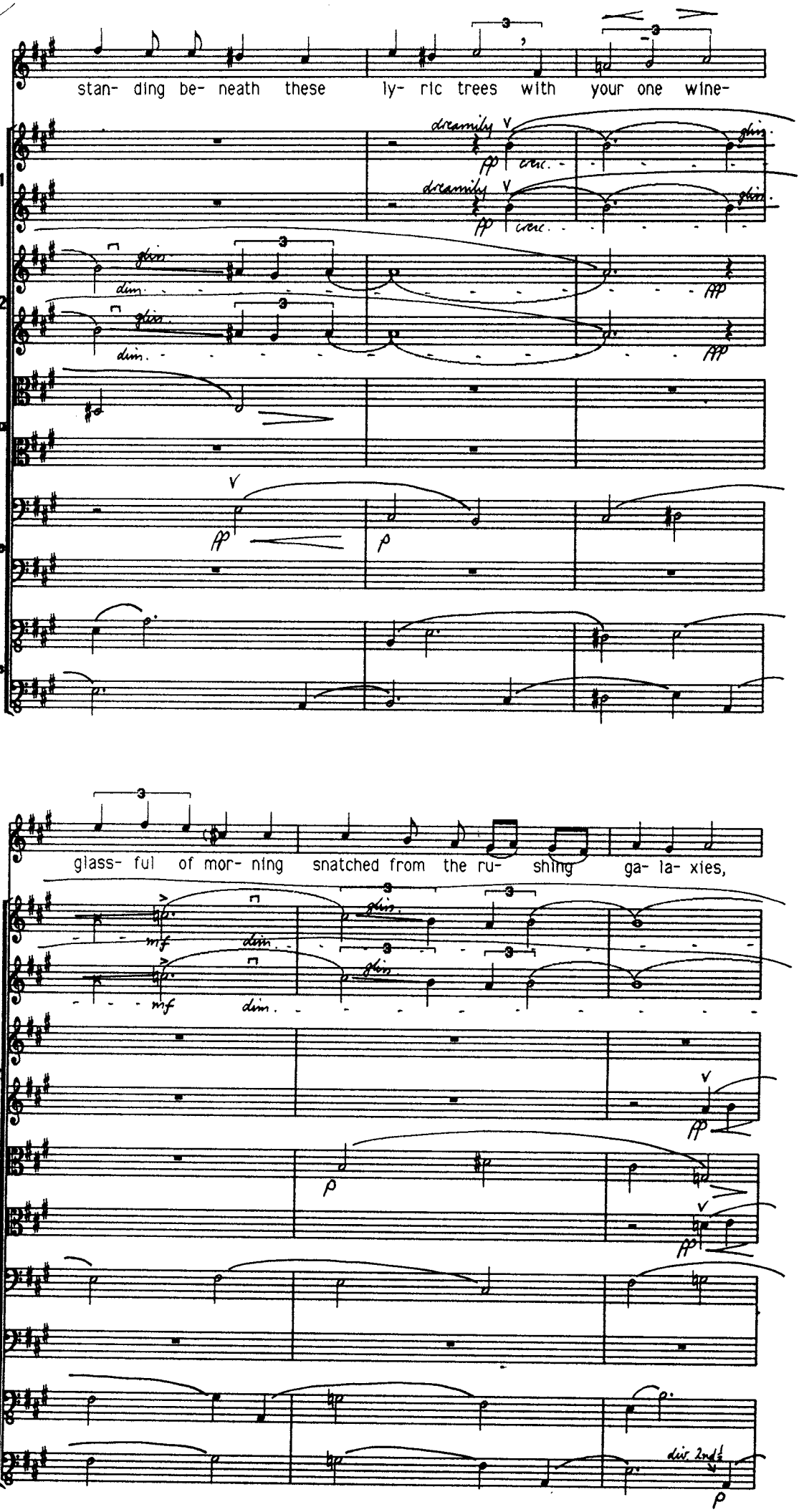

poco f
espress.
In- tem- perate ghost, who longed to ha- zard the
mp
V dramatic
cresc.
solo
p, leggiero
solo 2
p, leggiero
solo 2
mp, espress.
solo 2
mp
V1
V2
Va
Ce
Bs


pure space of ex- pe- ri- ence, to bid un- heard- of
P, leggiero
mp
dim.
glis.
P, leggiero
P, leggiero
sole 2
P
V1
V2
Va
Ce
Bs


con- stel- la- tions form from their joy- ful e- le- ments:
P, leggiero
pp
the rest
P, leggiero
the rest
P
the rest
pp
V1
V2
Va
Ce
Bs


24
più f
these trees that can- not hold their blos- som, the pu- blic hand- some- ness of
Vl
Va
Ce
Bs
2
4
rulato mf, smoothly
stone re- main. Your grand ab- strac- tions shim- mered like
MENO MOSSO
accel.
sp/2
sp/1
C


poco
sub. p
III
light on wa- ter, and are gone.
TEMPO I
non vib.
normale
mp
dim. in 3
(II)
2 soli
solo 1
solo 2
sempre p
My ghost, my self, most in- ti- mate stran- ger
misterioso
8va
unis.
dreamily
gliss.
cresc.
solo 2
V1
V2
Va
Ce
Bs

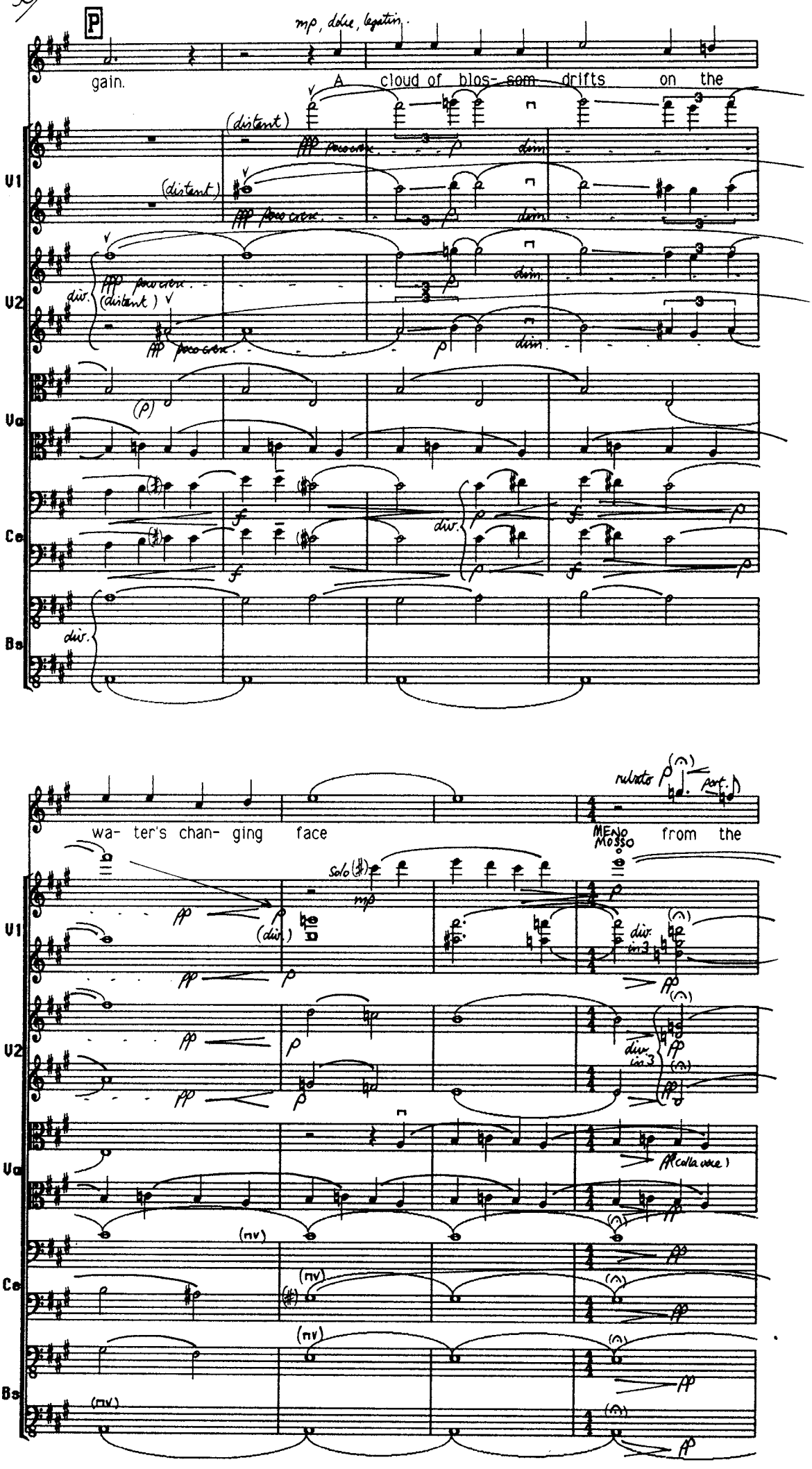

stan- ding be- neath these ly- ric trees with your one wine-
glass- ful of mor- ning snatched from the ru- shing ga- la- xies,
V1
V2
Va
Ce
Bs
dreamily
gliss.
dim.
div. 2nds


molto cresc!
bright- haired and sa- tin- lipped you of- fer the youth I shall not taste a- gain.
sul A
ord.
div.
(+ solo)
(div.) 1st's
V1
V2
Va
Ce
Bs

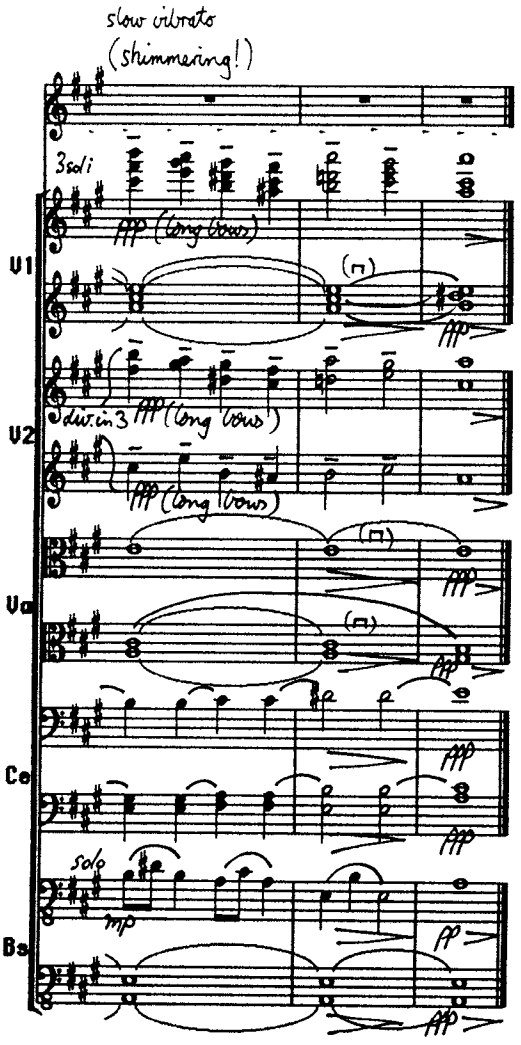

rubato
MENO MOSSO I know, I bear to know your fu- ture un- looked- for love, un-
accel.
TEMPO I
div.
V1
V2
Va
Ce
Bs


dreamed- of pain.
Rit. . . A TEMPO
8va
V1
V2
Va
Ce
Bs
mp dolce
With your un- tem- pered spi- rit shat- ter the glass of time that


keeps a- part what was and is.
Through
poco più f
frac- tured sun- light I see a less- than- shad- ow pass to light a-
V1
V2
Va
Ce
Bs
solo
8va
dim.
mp
leggiero
mf, rich
2+


P
mp, dolce, legatiss.
gain.
A cloud of blos- som drifts on the
(distant)
fff poco a poco
dim.
V1
V2
Va
Ce
Bs
div.
(p)
f
wa- ter's chan- ging face
rubato
port.
MENO MOSSO
from the
solo
mp
pp
(div.)
div. in 3
Arco (la voce)
(nv)

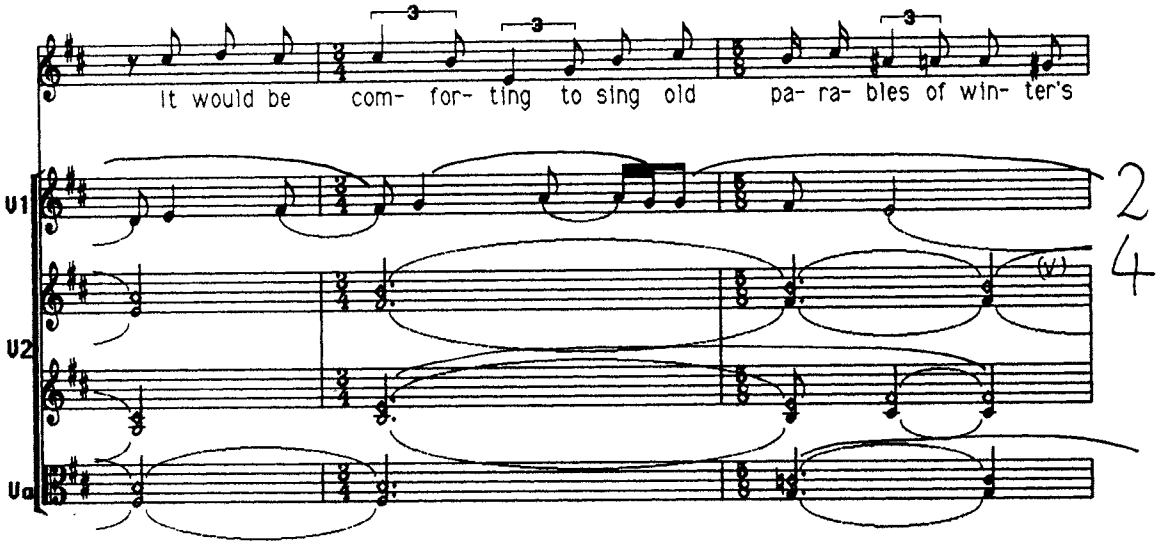

blue trees un- fol- ding sum- mer a- bove my head in sun- lit space.
accel.
TEMPO I (stay in 4)
rit. poco a poco al fine
(Ped.)
mp
2 & 3 soli
div. in 2
div. in 3
V1
V2
Va
Ce
Bs


slow vibrato
(shimmering!)
3 soli
(long bows)
div. in 3
solo
mp
V1
V2
Va
Ce
Bs

32

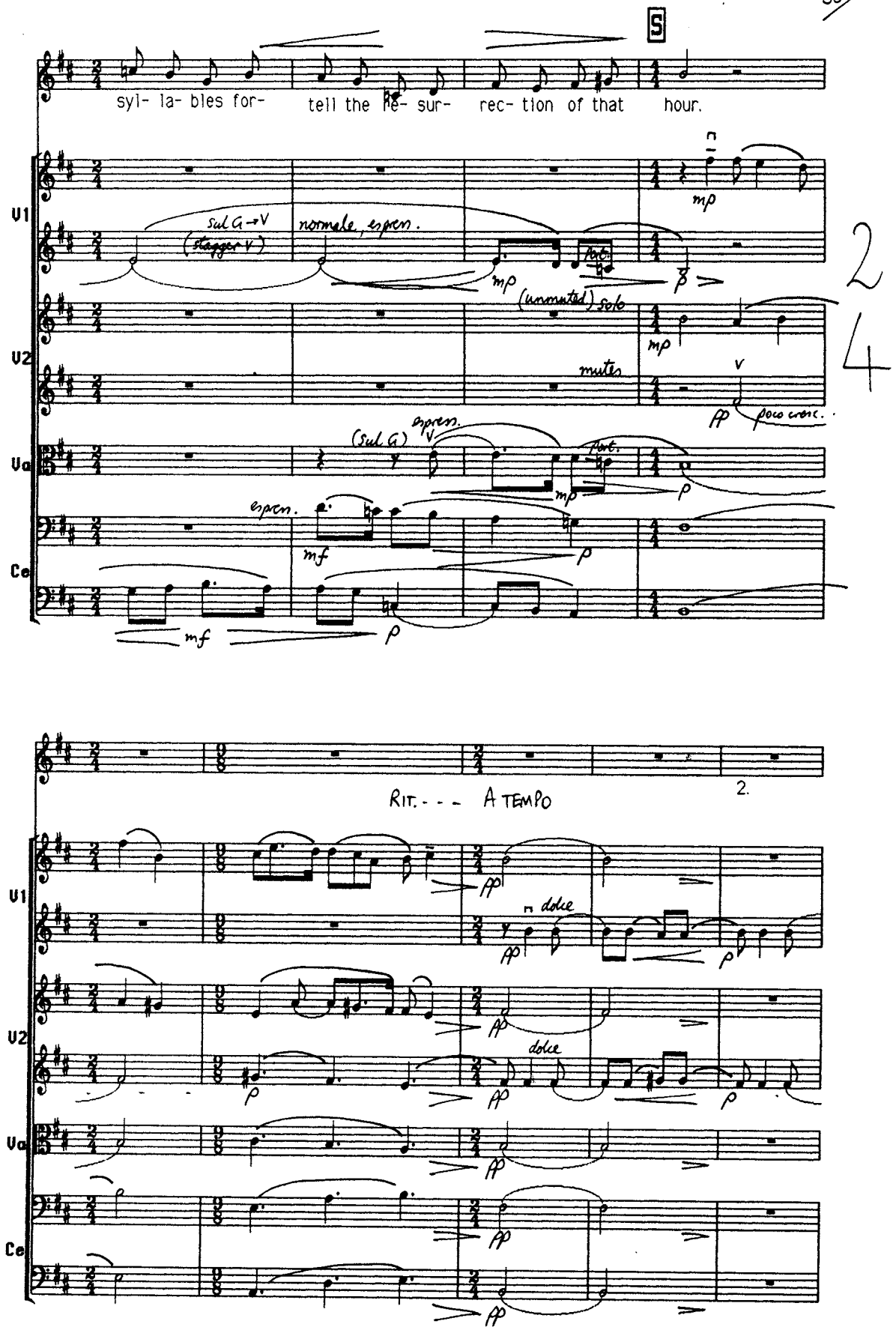


ANY REPRODUCTION OR PHOTOCOPYING OF THIS MUSIC IN WHOLE OR ANY PART THEREOF IS ILLEGAL


It would be com- for- ting to sing old pa- ra- bles of win- ter's
V1
V2
Va
2
4


cresc.
f
flight as wa- ter bla- zes and clouds burn like an- gels chal- len- ging the
+Solo
sul G
mp
f
V1
V2
Va
Ce
Bs
div.
(unmuted) solo
mp
3
4


R
sun;
but memo- ry and grief re- turn
sul D
non vib.
nv continuous glissando (use solo cello upper notes as guide)
sempre
V1
V2
Va
Ce
Bs
(espon.)
pizz.
pesante
(poco)
ra- ging from un- der ground, to one loved through all sea- sons, whose fare-
arco
port.
espress
well was ab- so- lute: flower af- ter flower spring's air- y
Solo unmute (sul G)
(sempre non vib.)
(tutti) muted
Solo 2
2
4


S
syl- la- bles for- tell the re- sur- rec- tion of that hour.
V1
V2
Va
Ce
sul G→V
(stagger V)
normale, espress.
mp
(unmuted) solo
mutes
poco cresc.
(sul G)
espress.
mf
p
RIT. - - - A TEMPO
2.
dolce
pp

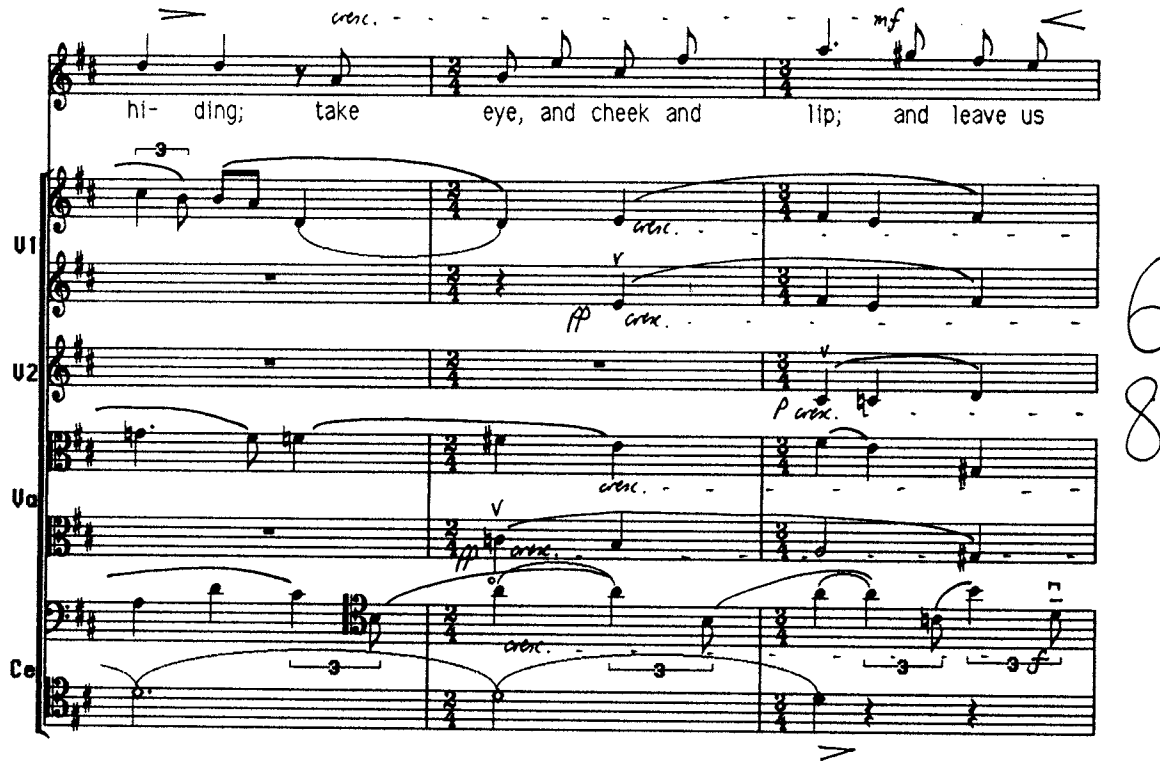

mf (more strongly)
Pulled by the mag- net of the sky stone's held a- loft by- earth- and-
V1
V2
mp
T
mf
air; voi- ces of praise and mour- ning lie long dead, but
(unmuted) solo
Va
unmuted
solo 1
solo 2
poco f
f
song is ev- ery- where: earth's mind- less song,
espress.
Ce
Bs
tutti muted
pp poco cresc.


U
mf
to which she nur- ses the rest- less hun- ge- ring of her own
2 soli
Solo2 unmute
(7 5)
mp
p (sempre)
V1
V2
Va
Ce
Bs
4 soli unmuted
cresc.
dim.
pp
(sempre pp)


p(pp)
small crea- tures, while- soft air re- hear- ses time's li- ta- ny with
V1
V2
Va
Ce
Bs
open.
f
p
mp


V
port.
ru- ined stone.
3. Time pre- sent and
RIT. - -
MENO MOSSO (♩ = about 40)
DOLCISSIMO
(solo)
unmute
solo
tutti unmute
time past
no more be- gui- ling
we shall be
given at last to
V1
V2
Va
Ce
Bs


earth's con- fi- ding, then earth and time will strip bones from their
V1
V2
Va
Ce


cresc.
mf
hi- ding; take eye, and cheek and lip; and leave us
V1
V2
Va
Ce


W
f
fort.
smi- ling.
RITEN. (Beat in 6)
ecstatic
TEMPO I
(♩=about 48)
mf
f
div.
ff
Pizz.
(unmuted)
arco
as powerful as possible
V1
V2
Va
Ce
Bs





3
4


X
carrying
mf
Rit.
MENO MOSSO (♪ = about 66)
8va
(8va)
(dim in 4)
solo
(Solo)
non vib.
glis.
(Solo)
(high harmonic)
(8va)
V1
V2
Va
Ce
Bs


glis.
sul tast.
non vib.
V1
V2
Va
Ce
Bs

DAVID STANHOPE

STRING SONGS

String Orchestra

David Stanhope
© 1999

String Songs

To the memory of Percy Grainger

1. O Shepherd, O Shepherd, Won't You Come Home?
2. Good Morning, Good Morning, My Pretty Little Miss
3. Lovely Joan
4. Keel Row

The minimum number of players required is 6.5.4.4.2; larger ensembles up to full symphonic size are recommended.

Programme-note

The String Songs, based on tunes from Great Britain, are cast in the variation or passacaglia-like form used by Grainger in his many settings of folk-melodies.
O Shepherd, O Shepherd, Won't You Come Home? reflects the loneliness, mystery and beauty of the English countryside, with an occasional burst of sunshine, while **Good Morning, Good Morning, My Pretty Little Miss** is a straightforward passacaglia. The main part of **Lovely Joan** treats the melody in canon and double canon before a ghostly echo of it in the final section.
Keel Row is best described as a folkdance for the musical AND unmusical. The dance includes bagpipes, drones, a whistler, a fat man trying to join in and falling over, the stage collapsing and everyone getting lost, a drunken intrusion, a barrel-organ, a virtuoso fiddler, a long crescendo as more and more people join the dance, and a final verse with everyone joining hands and leaping high into the air.

Notes © David Stanhope

minimum strength 6.5.4.4.2.

String Songs

David Stanhope

1. O Shepherd, O Shepherd, Won't You Come Home?



Copyright David Stanhope 1999. Photocopying illegal



Copyright David Stanhope 1999. Photocopying illegal



Copyright David Stanhope 1999. Photocopying illegal



Copyright David Stanhope 1999. Photocopying illegal



Copyright David Stanhope 1999. Photocopying illegal



Copyright David Stanhope 1999. Photocopying illegal



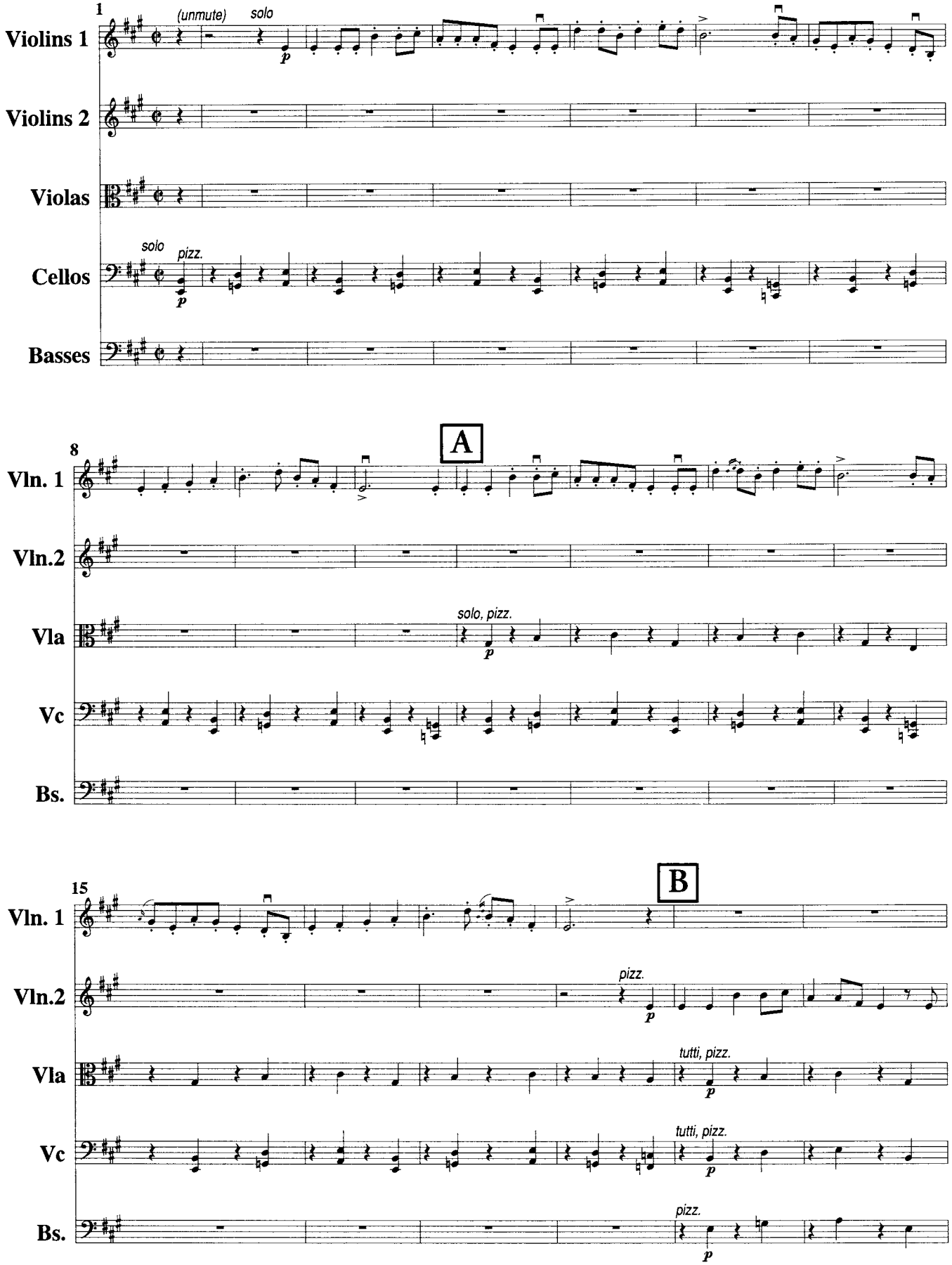
Copyright David Stanhope 1999. Photocopying illegal

2.Good Morning, Good Morning, My Pretty Little Miss

Passacaglia

David Stanhope

Briskly ♩= c.108



Copyright David Stanhope 1999. Photocopying illegal



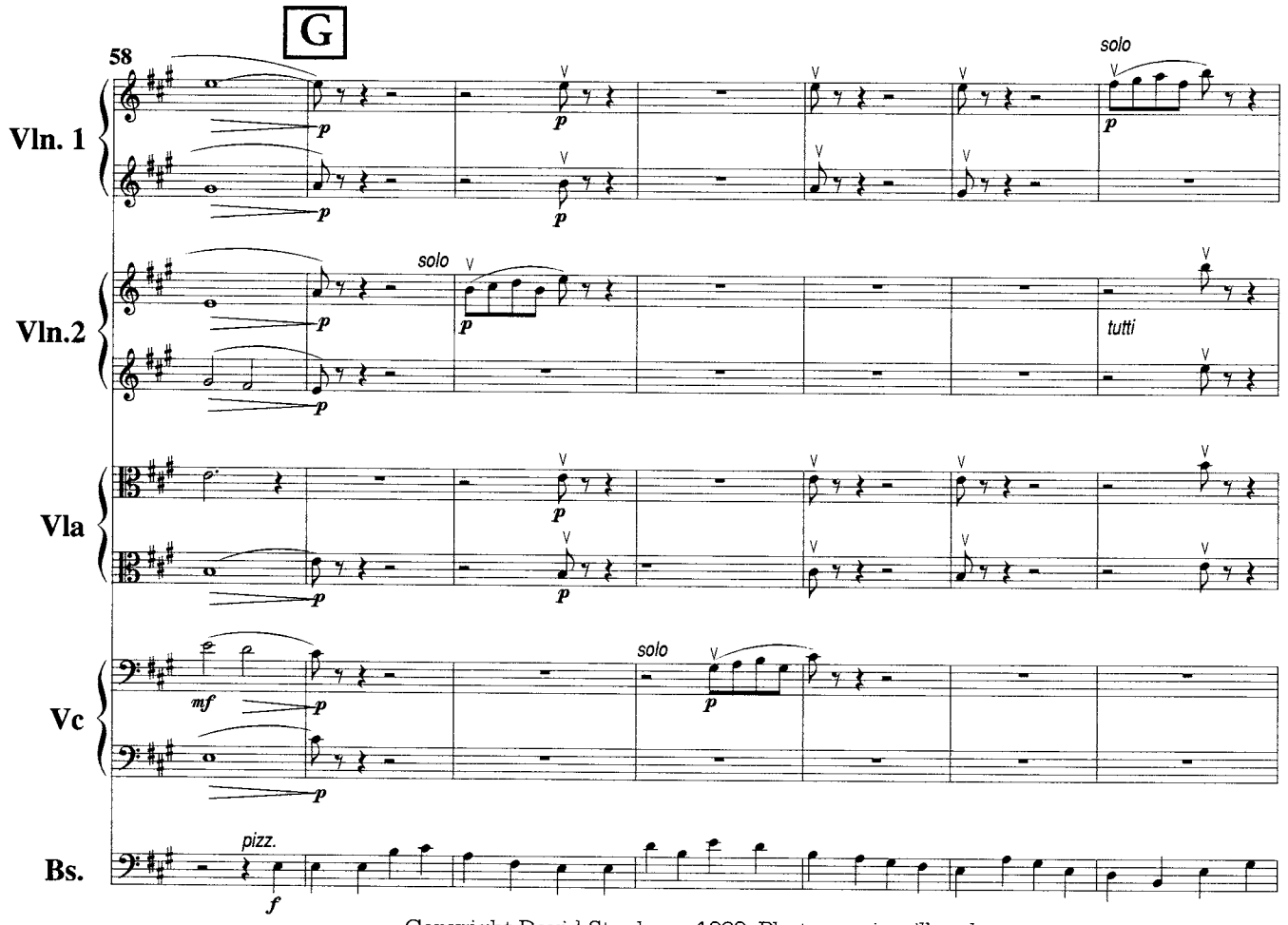
Copyright David Stanhope 1999. Photocopying illegal





Copyright David Stanhope 1999. Photocopying illegal





Copyright David Stanhope 1999. Photocopying illegal

H String Songs





Copyright David Stanhope 1999. Photocopying illegal



Copyright David Stanhope 1999. Photocopying illegal



Copyright David Stanhope 1999. Photocopying illegal



Copyright David Stanhope 1999. Photocopying illegal



Copyright David Stanhope 1999. Photocopying illegal



Copyright David Stanhope 1999. Photocopying illegal



Copyright David Stanhope 1999. Photocopying illegal



Copyright David Stanhope 1999. Photocopying illegal

3. Lovely Joan

Slow ♩= c. 42

A

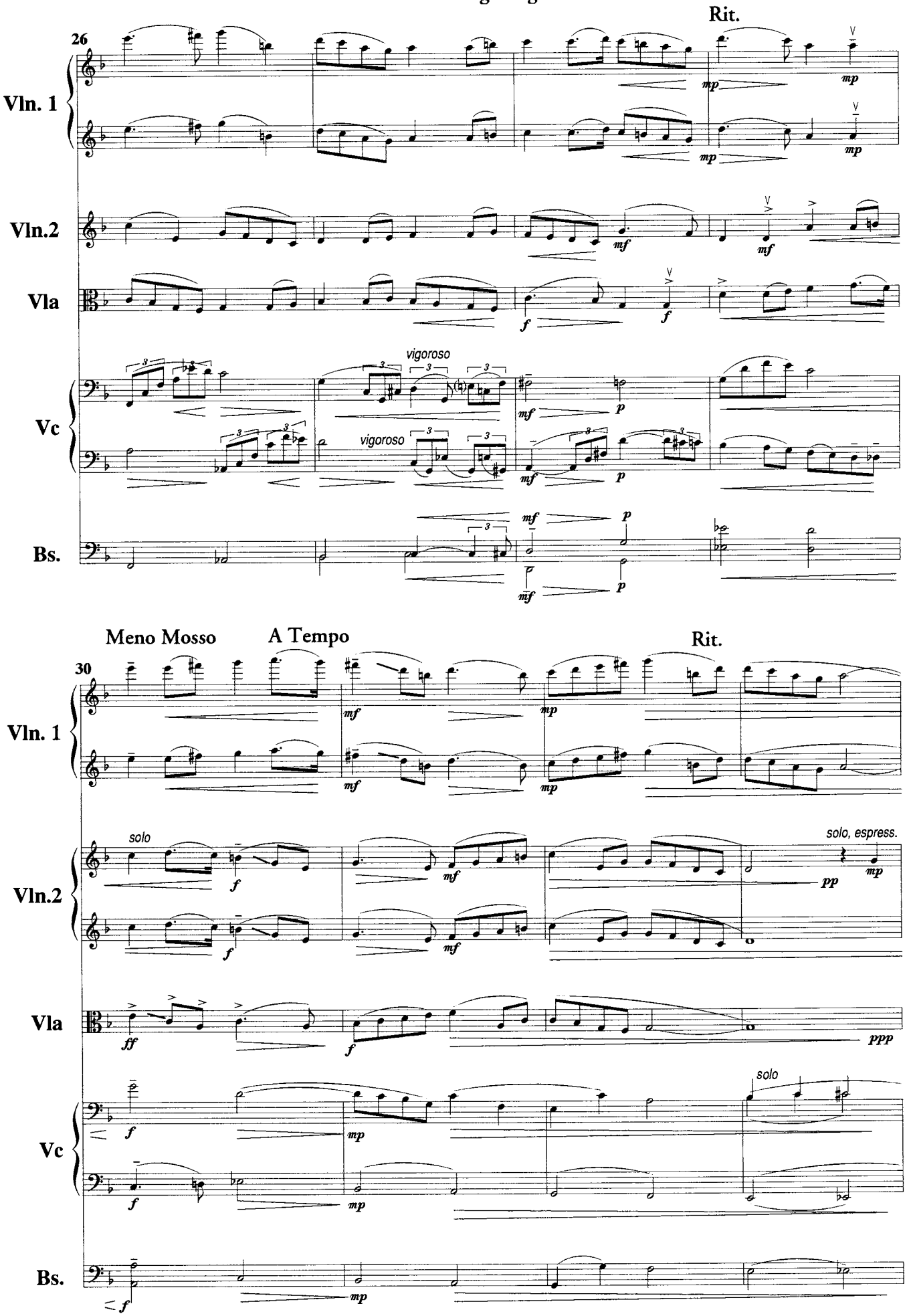




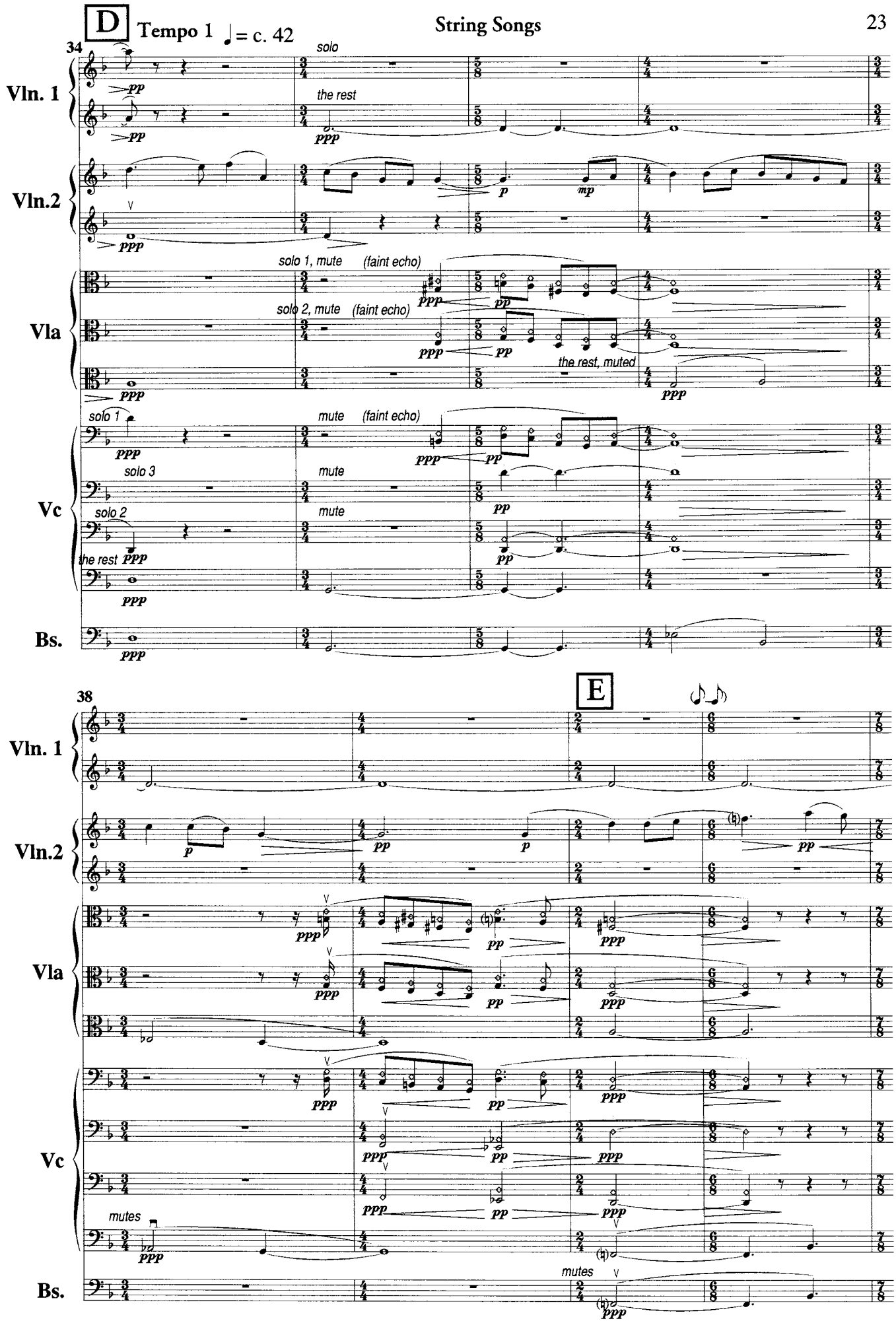
Copyright David Stanhope 1999. Photocopying illegal



Copyright David Stanhope 1999. Photocopying illegal



Copyright David Stanhope 1999. Photocopying illegal



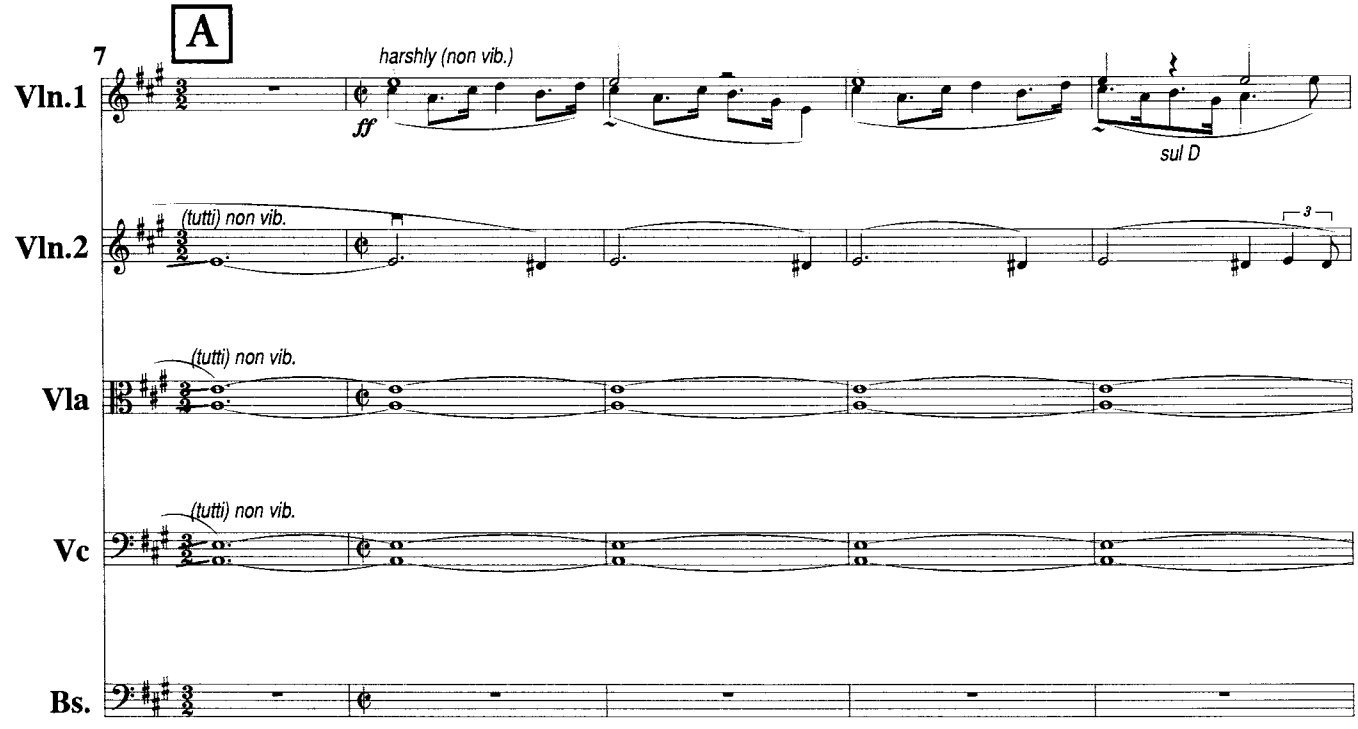
Copyright David Stanhope 1999. Photocopying illegal



Copyright David Stanhope 1999. Photocopying illegal

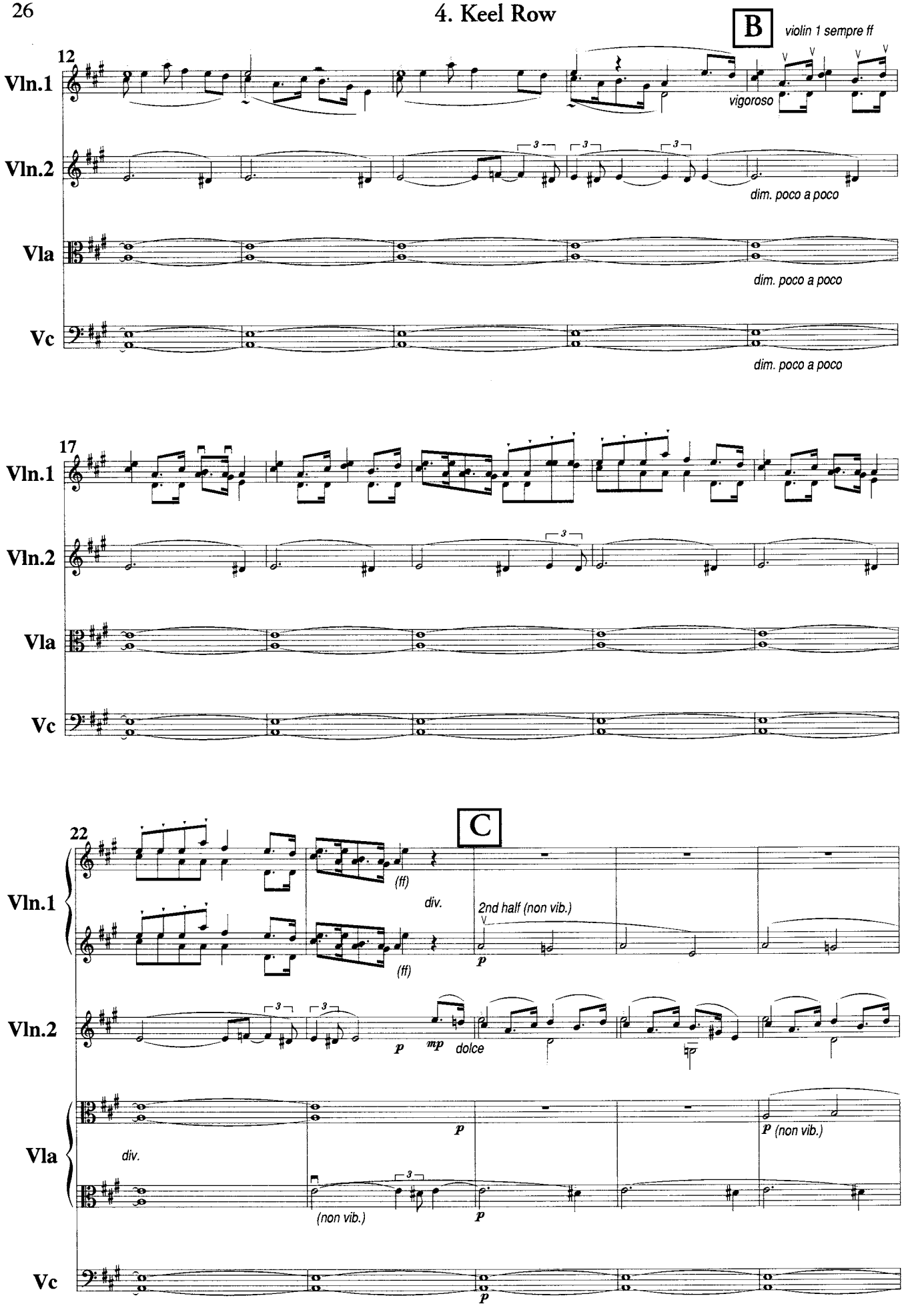
4. Keel Row





Copyright David Stanhope 1999. Photocopying illegal

4. Keel Row



Copyright David Stanhope 1999. Photocopying illegal



Copyright David Stanhope 1999. Photocopying illegal

4. Keel Row



Copyright David Stanhope 1999. Photocopying illegal



Copyright David Stanhope 1999. Photocopying illegal



Copyright David Stanhope 1999. Photocopying illegal

H



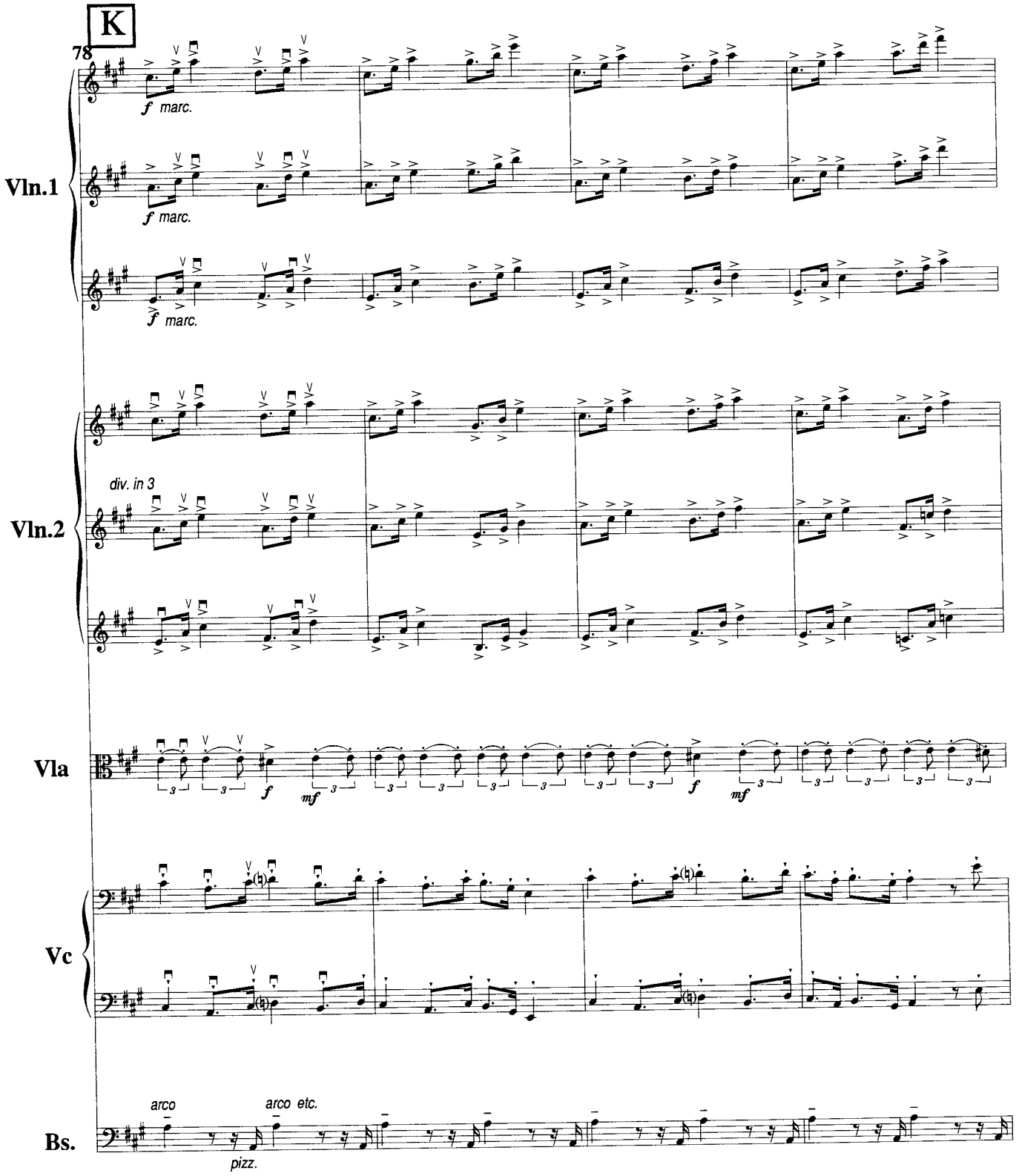
Copyright David Stanhope 1999. Photocopying illegal



Copyright David Stanhope 1999. Photocopying illegal



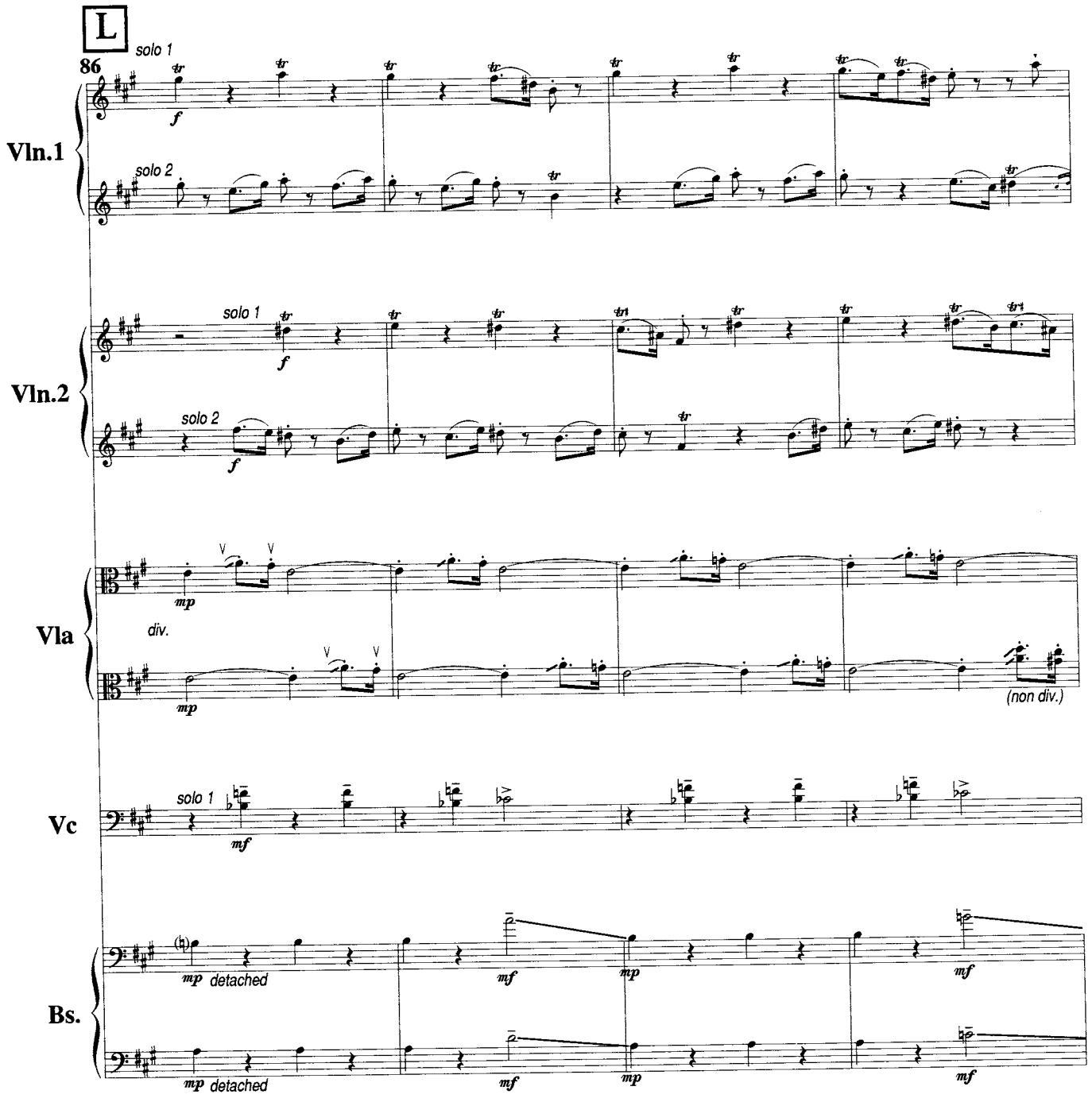
Copyright David Stanhope 1999. Photocopying illegal



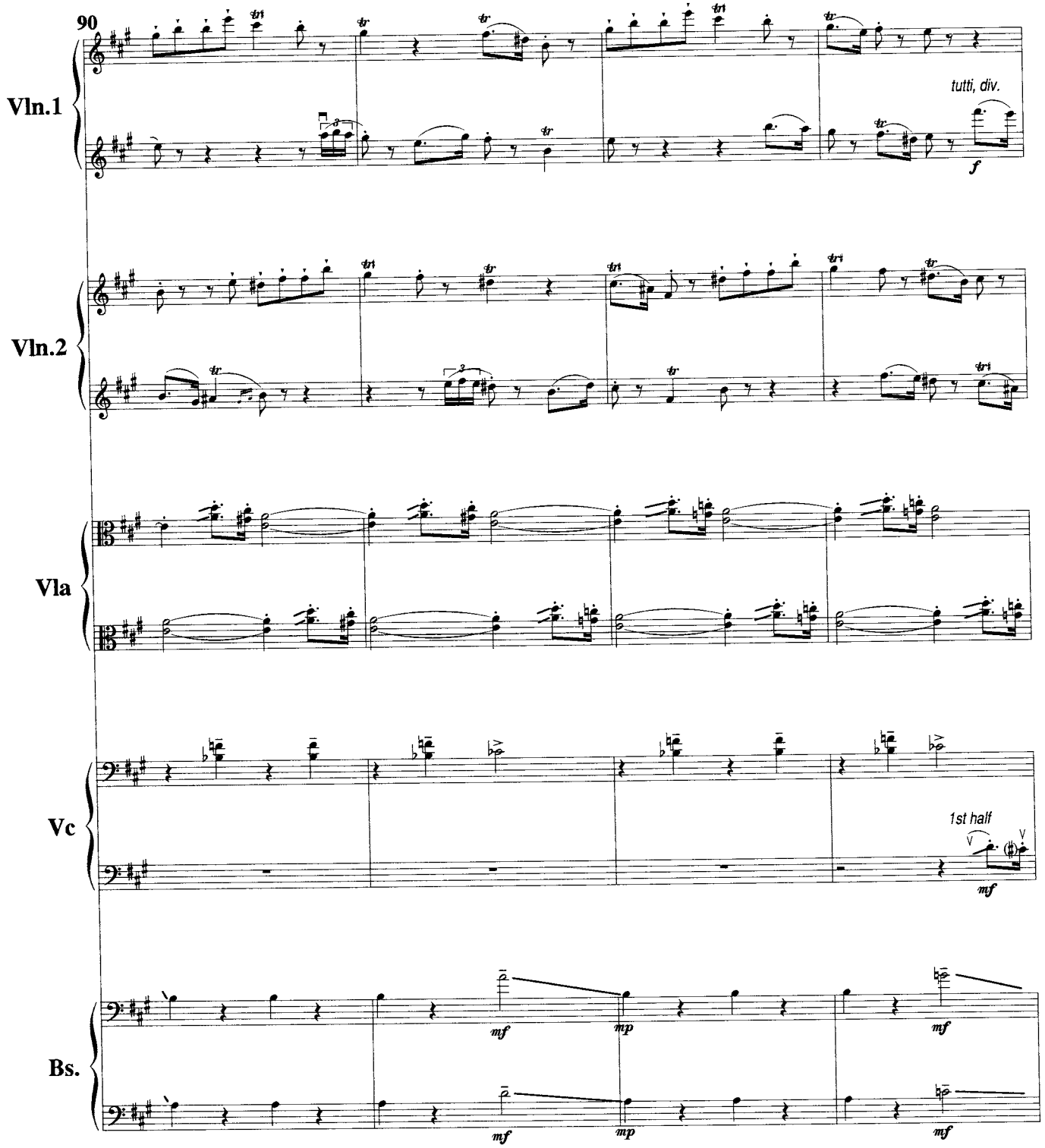
Copyright David Stanhope 1999. Photocopying illegal



Copyright David Stanhope 1999. Photocopying illegal



Copyright David Stanhope 1999. Photocopying illegal



Copyright David Stanhope 1999. Photocopying illegal



Copyright David Stanhope 1999. Photocopying illegal



* the viola players may stand up until letter N

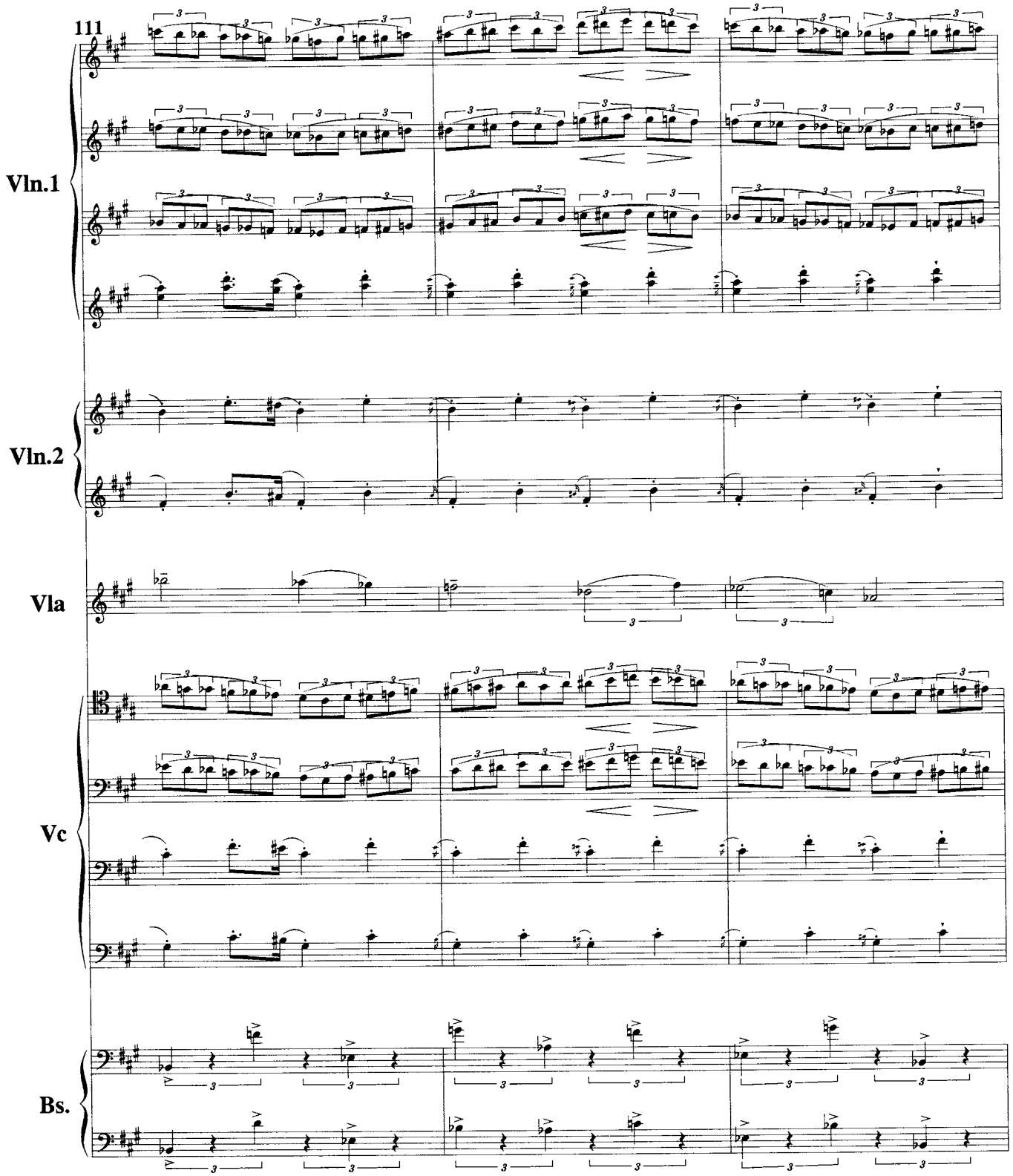
Copyright David Stanhope 1999. Photocopying illegal



Copyright David Stanhope 1999. Photocopying illegal



Copyright David Stanhope 1999. Photocopying illegal



Copyright David Stanhope 1999. Photocopying illegal



Copyright David Stanhope 1999. Photocopying illegal



Copyright David Stanhope 1999. Photocopying illegal



Copyright David Stanhope 1999. Photocopying illegal



Copyright David Stanhope 1999. Photocopying illegal



Copyright David Stanhope 1999. Photocopying illegal



Copyright David Stanhope 1999. Photocopying illegal



Copyright David Stanhope 1999. Photocopying illegal



Copyright David Stanhope 1999. Photocopying illegal

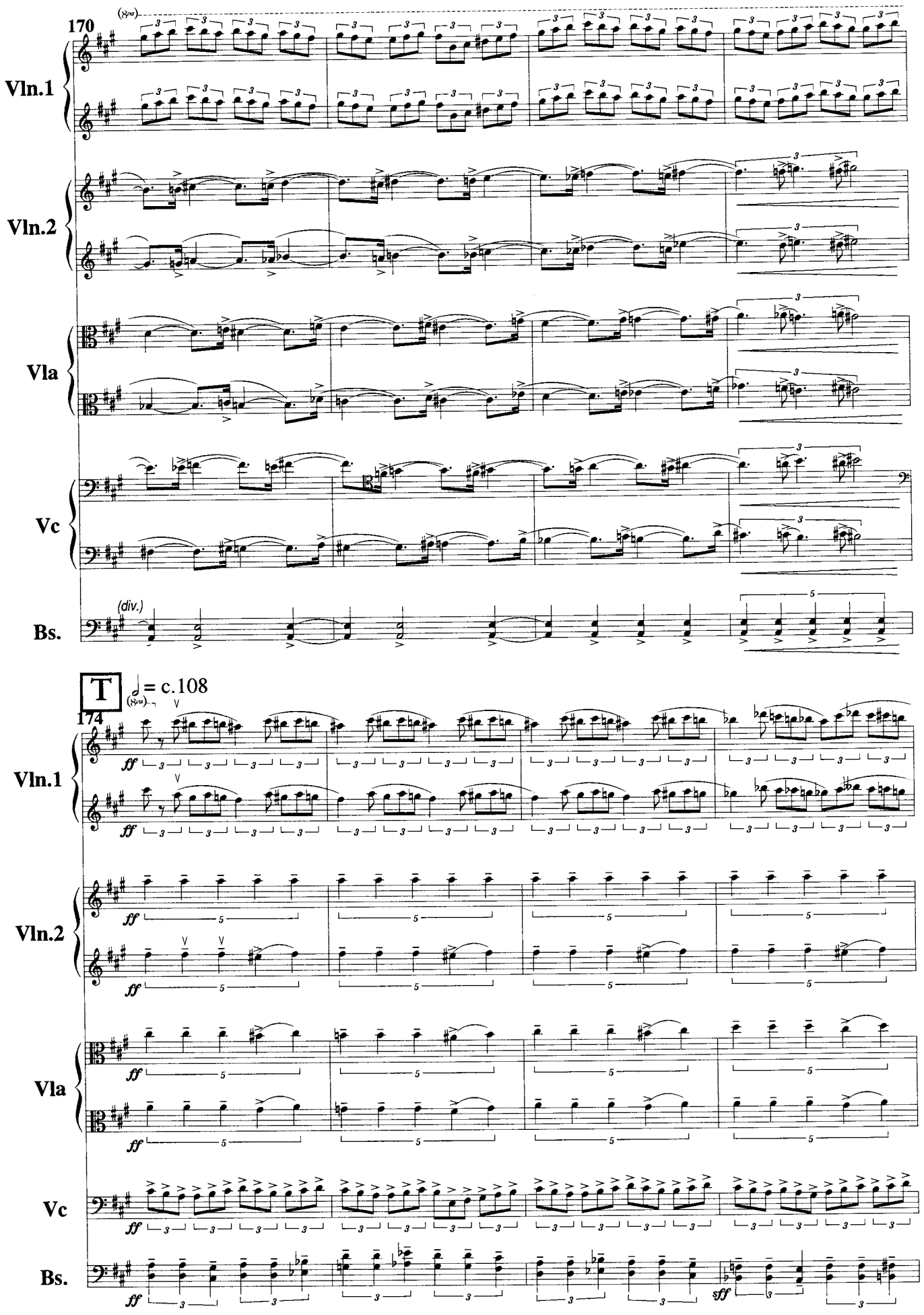


Copyright David Stanhope 1999. Photocopying illegal

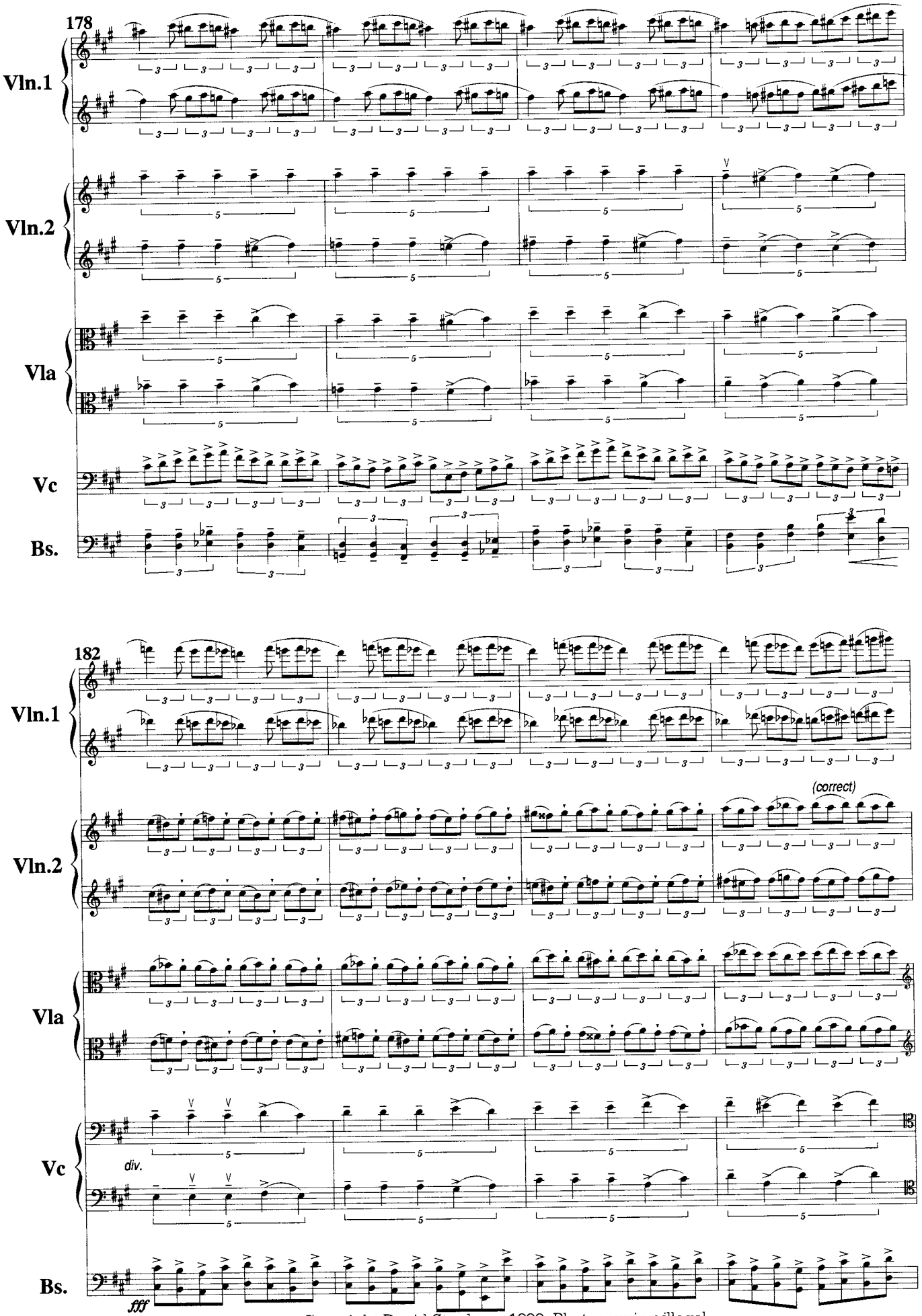




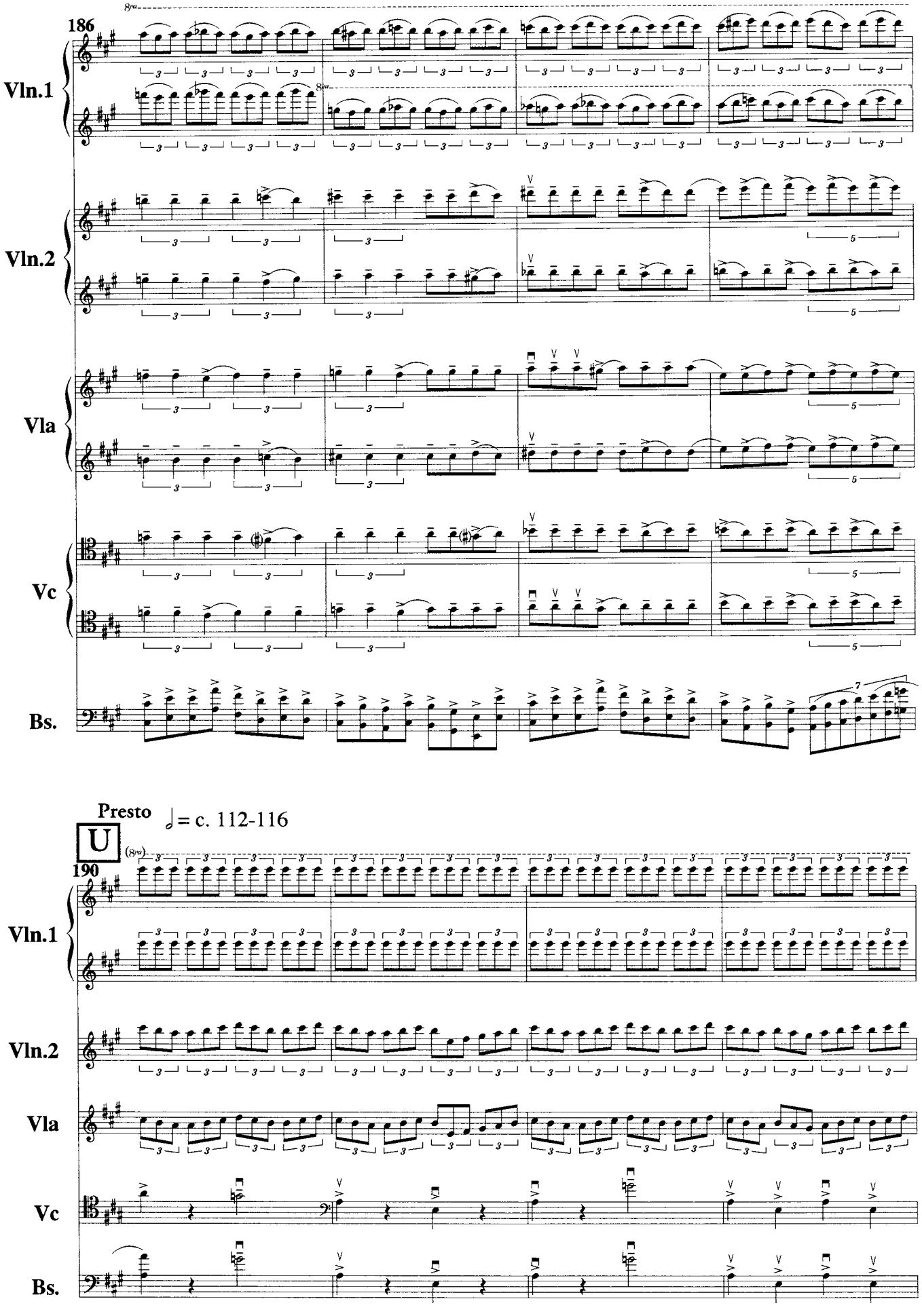
Copyright David Stanhope 1999. Photocopying illegal



Copyright David Stanhope 1999. Photocopying illegal



Copyright David Stanhope 1999. Photocopying illegal



Copyright David Stanhope 1999. Photocopying illegal



Copyright David Stanhope 1999. Photocopying illegal

DAVID MORGAN

CONCERTO
FOR
SOLO PERCUSSION AND ORCHESTRA

CONCERTO
FOR
SOLO PERCUSSION AND ORCHESTRA.

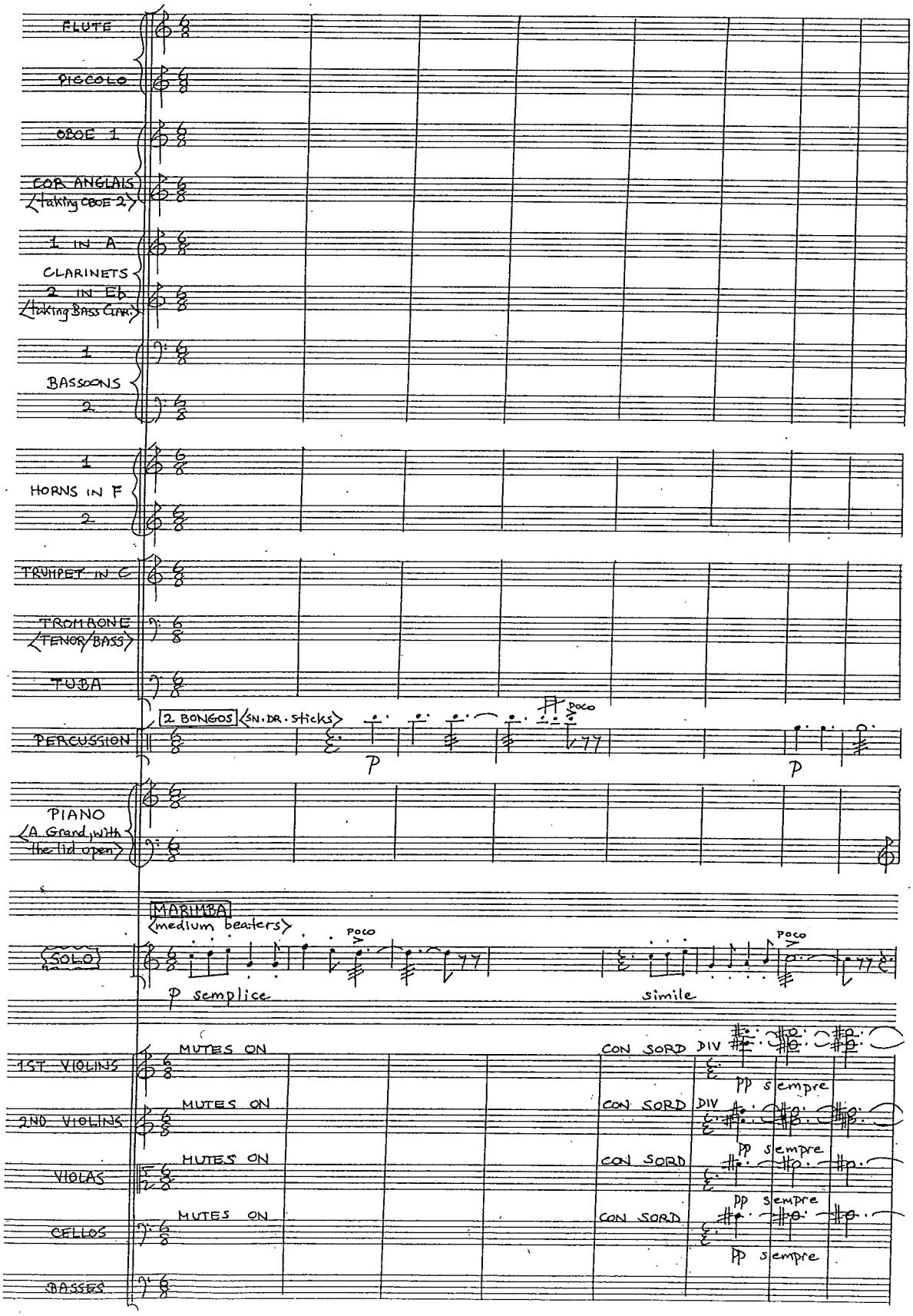
Commissioned by RYSZARD PUSZ, with assistance from the MUSIC BOARD of the AUSTRALIA COUNCIL.

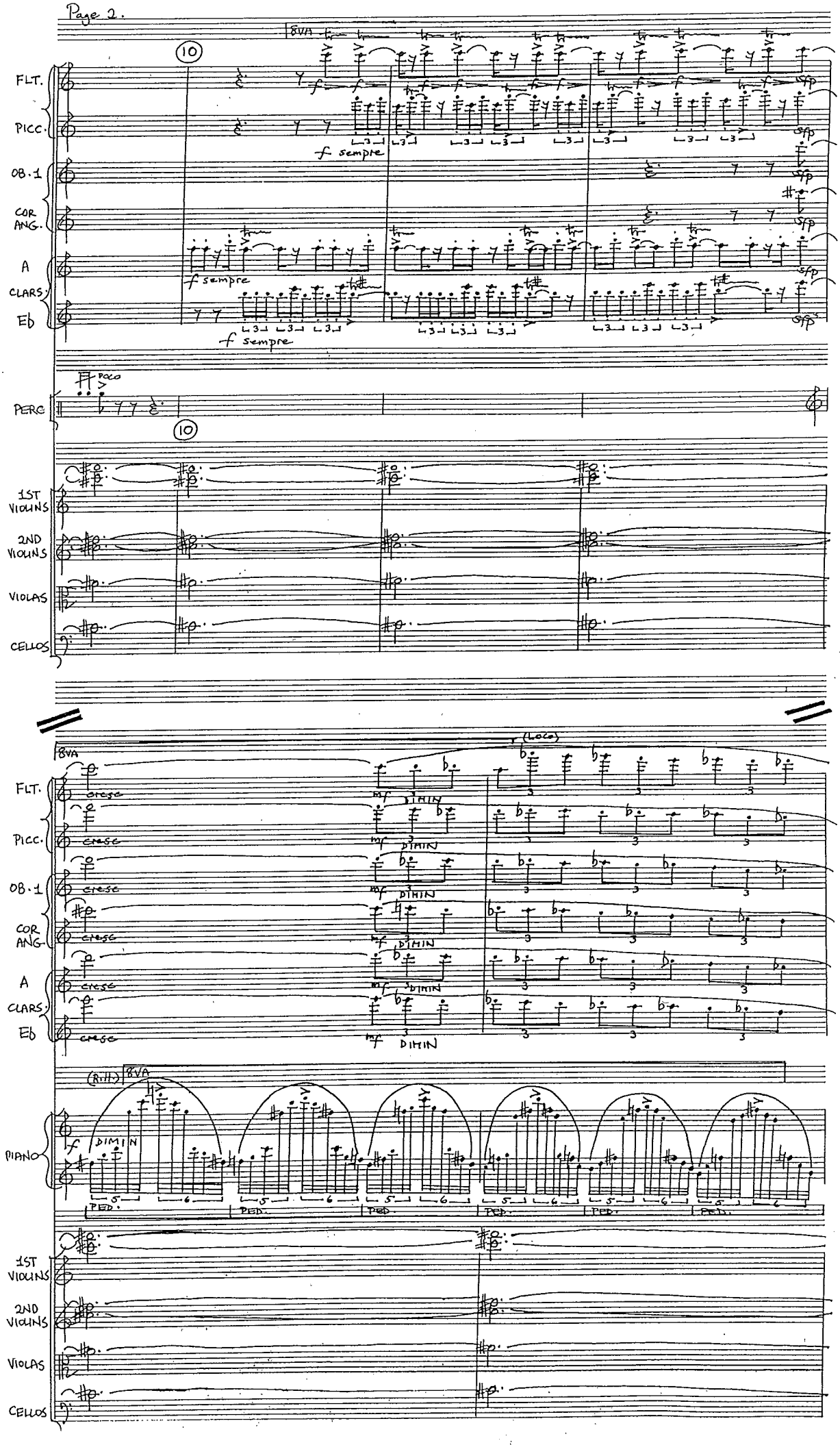
DAVID MORGAN.
OPUS 77 (1988)

PART ONE.

1- PASTORAL PRELUDE.

ALLEGRETTO INNOCENTE (♩. = 60)




8VA
10
FLT.
PICC.
OB.1
COR ANG.
A CLARS.
Eb
f sempre
sfp
PERC.
poco
1ST VIOLINS
2ND VIOLINS
VIOLAS
CELLOS
cresc
mf DIMIN
(Loco)
(R.H.)
PIANO
PED.


15
FLT.
PICC.
OB. 1
COR. ANG.
A CLARS.
Eb
p
XYLOPHONE (medium beaters)
PERC.
p (poco marc) (NON marc) dolce pp
(coco)
PIANO
PP CRESC
PED.
(MARIMBA) (same beaters)
SOLO
p (poco marc) (NON marc) dolce pp
15
1ST VIOLINS
2ND VIOLINS
VIOLAS
CELLOS
cresc
SOLO
mf
DIMIN
1ST VLINS
2ND VLINS
VLAS
CELLOS
mp


20
POCO RALL.
28
A TEMPO
FLT.
PICC.
OB. 1
COR ANG.
A CLARS.
E♭
1
BSNS.
2
mf sempre
f
1
HORNS
2
(C)
TPT.
TRON.
TUBA
PERC.
PIANO
(R.H.) p dolce
(TRIANG.)
(L.H.) pp
PED.
(R.H.)
mf
pp dolcissimo
(L.H. pp sempre)
GLOCKENSPIEL
(soft beaters)
SOLO
p dolce
mf
pp dolcissimo
20
POCO RALL.
28
A TEMPO
1ST VIOLINS
2ND VIOLINS
VIOLAS
CELLOS
BASSES
(sempre arco)
pp
pp dolce
SUL PONT.
sfp
DIV.
NAT.


8VA
ff sempre
p
f sempre
sfp
(♩. = ♩)
mf
HED. TOM-TOM
MUTES OFF
UNIS


8VA
34
FLT.
PICC.
p dolce
p dolce cantabile
OB. 1
COR ANG.
A
CLARS.
Eb
dolce
1
BSNS.
2
mf marc
HORNS
TPT
TROM.
TUBA
HI TOM
(MED)
LO TOM
PERC.
PIANO
SOLO
SENZA SORD
1ST VIOLINS
2ND VIOLINS
VIOLAS
CELLOS
BASSES


40
(TRBN) P dolce
P dolce cantabile
(♩.=♩.)
f
(♩=♩.)
fp dolce
p dolce
mf pesante
mf pesante
MUTE IN
MUTE IN
CON SORD
CON SORD
mf pesante
mf pesante
TAMBOURINE
(laid flat; s.d. sticks)
(♩.=♩.)
(should be slightly smaller than that of the solo percussionist)
mf
f>mf
f
ff
mf
TAMBOURINE
(laid flat; s.d. sticks)
(♩.=♩.)
(should be slightly larger than that of the orchestral percussionist)
mf
f>mf
f
ff
mf
f>
40
MUTES ON
MUTES ON
MUTES ON
MUTES ON


FLT.
PICC.
OB. 1
COR ANG.
A CLARS
Eb
1
BSNS
2
flieto
fmarc
f marc
1
HORNS
2
MUTE
OUT
OPEN
TPT.
TROM
TUBA
PERC.
LO TOM
PIANO
SENZA PED.
SOLO
SNARE DRUM
(snares ON)
(snares OFF)
leggiero
1ST VIOLINS
2ND VIOLINS
VIOLAS
CELLOS
BASSES
CON SORD
(SEC) ARCO

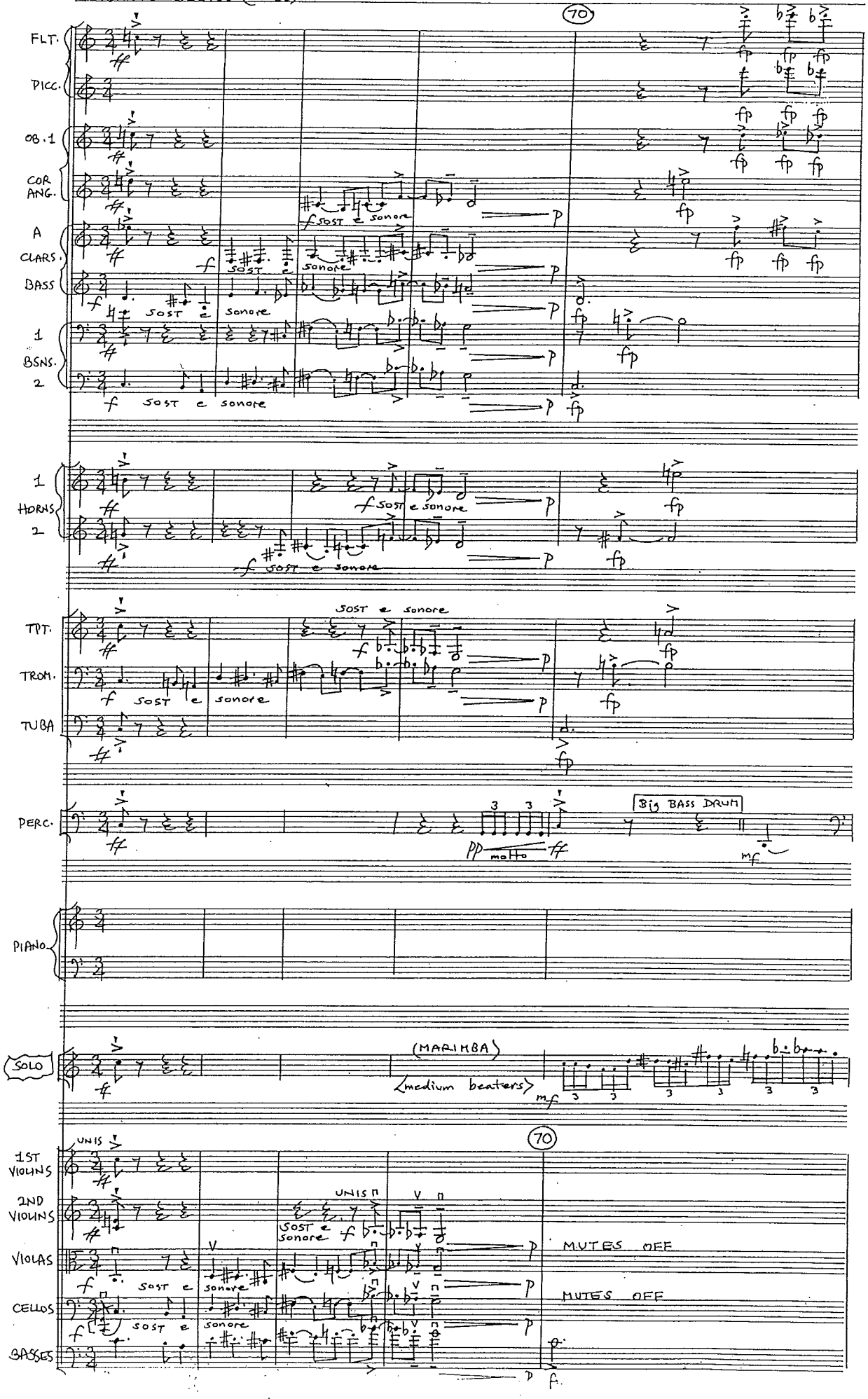

49
(♩= ♩.)
pp
f
* During the pause bar(50), the Eb clarinet player walks to the piano.
** In these 4 bars (51-54), the player stands in the bow of the piano, and directs the sound at its strings.
TUBULAR BELL
p
PED.
SMALL SUS.CYM.
<hard beaters>
ppp sempre
<keep pedal depressed during these 4 bars>
PEDAL
4 ROTO-TOMS
<snares OFF>
SMALL SUS.CYM.
<hard beaters>
(l.v.)
molto
49
(♩= ♩.)
<SUL A>
sempre pp dolce


FLT.
PICC.
OB.1
COR ANG.
A CLABS.
Eb
55
Go back to your seat and change to Bb BASS CLARINET
<with extension to low C>
PERC.
(L.V.)
molto
PIANO (L.H.)
(PED.)
SOLO
VIBRAPHONE
55
<motor off; hard beaters>
marc
PED
1ST VIOLINS
2ND VIOLINS
VIOLAS
CELLOS
LO TOM
HI TOM
61
<same beaters>
BIG BASS DRUM
8VA bassa
GLOCK
VIBRAPH.
MARIMBA
poco
p dolce
p semplice
<poco stacc>
UNIS
BASSES
Pizz


Bb BASS CLARINET
molto
<LO TOM>
TIMPANI <C, low G>
<hard sticks>
pp molto
(8va bassa)
ATTACCA
DIV
UNIS
<8.v—5.ix.88>

2 – RICHARD'S RICERCAR.

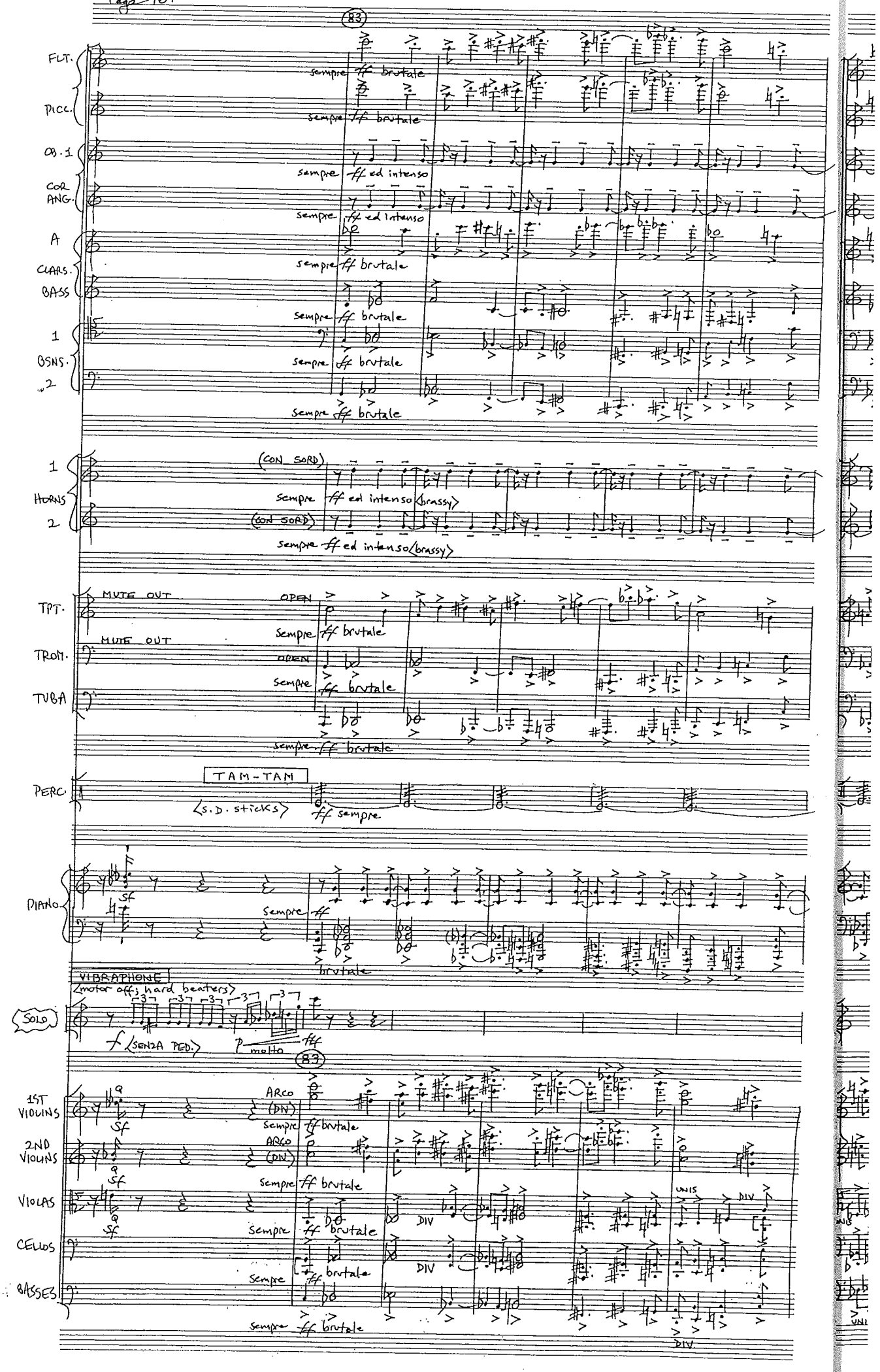
ANDANTE DECISO (♩=60)




73
pp (sempre)
Loco - ie sounds a 5th lower
LO and MED TOMS
fff ferocia
SENZA SORD
SUL C
73


77
FLT.
PICC.
OB. 1
COR ANG.
A CLAR.
BASS CLAR.
1 BSNS.
2
espr
espress
1 HORNS
2
MUTE IN
MUTE IN
TPT.
TROM.
TUBA
STRAIGHT MUTE IN
STRAIGHT MUTE IN
TIMP.
MED and HI TOMS
<medium beaters>
p
PIANO
<hard beaters>
SOLO
1ST VIOLINS
2ND VIOLINS
VIOLAS
CELLOS
BASSES
(CON SORD)
DIV
(CON SORD)
DIV
pp
PIZZ
f
p
espress


piagendo
mp sempre
pp leggiero (legato tonguing)
CON SORD
sempre pp leggiero (legato tonguing)
pp sempre
MUTES OFF
SENZA SORD DIV
PIZZ (Bartok)
(8) p sempre


83
FLT.
PICC.
OB. 1
COR ANG.
A CLARS.
BASS CLARS.
1 BSNS.
2
sempre ff brutale
sempre ff ed intenso
1 HORNS 2
(CON SORD)
sempre ff ed intenso (brassy)
TPT.
TROM.
TUBA
MUTE OUT
OPEN
sempre ff brutale
PERC.
TAM-TAM
(s.d. sticks)
ff sempre
PIANO
sempre ff
brutale
VIBRAPHONE
(motor off; hard beaters)
SOLO
f (SENZA PED.)
p molto ff
83
1ST VIOLINS
2ND VIOLINS
VIOLAS
CELLOS
BASSES
ARCO (DIV.)
sempre ff brutale
DIV
UNIS
DIV


90
Change to OBOE 2
MUTE OUT
MUTE OUT
SNARE DRUM
<snares. only
sul tasto
<tap TAM vibrating>
HI and MED. TOMS
<hard XYLO beaters>
ROTO-TOMS 2,3,4.
<hard beaters>
VIBRAPHONE
<slow motor
MUTES ON
MUTES ON
MUTES ON
MUTES ON
MUTES ON
UNIS
DIV
UNIS


XYLO
PERC
GLOCKENSPIEL
SOLO
VIBRAPH.
MARIMBA
(hard beaters)
(soft mal.)
pp
p
mf
VIOLAS
BASSES
SOLO 1, CON SORD
SOLO 2, CON SORD
1 SOLO, CON SORD
98
PICC.
BASS CLAR.
1
HORNS
2
TPT.
TROM.
TUBA
cresc
mp
poco cresc
PERC
SOLO
sf
f
1ST VIOLINS
2ND VIOLINS DIV. IN 2
(SOLO 1)
VIOLAS
(SOLO 2)
CELLOS DIV. IN 2
(SOLO) BASSES
CON SORD
UNIS
DIV IN 2
TUTTI
FLUTE
PICC.
OBOE 1
OBOE 2
A CLS.
BASS
BSNS. 1
BSNS. 2
HORNS 1
HORNS 2
TPT.
ROM.
TBA
PERC.
MO
TBO
VLNS
D VLNS V. 2
VLAS 1, 2
CLS 1, 2
CLS VLS.
BASS

RALL. (♩=♩)

(103)

Change to Eb CLARINET

Eb CLAR.

TO TIMPANI in high F, E, D. (wood sticks)

(SENZA PED.)

TO ROTO-TOMS (hard beaters)

RALL. (♩=♩)

ATTACCA

(103)

(3-10, ix-88)

3 — REBECCA'S REQUIEM.

ALLEGRO FEROCE (♩=60)

(110) <DIES IRAE>

FLT.
PICC.
OB. 1
OB. 2
A CLARS.
E♭
BSNS. 1,2.

1 HORNS 2 — MUTE IN (FAST!) — CON SORD

(C) TPT. — STR. MUTE IN (FAST!) — CON SORD
TROM. — STR. MUTE IN (FAST!) — CON SORD
TUBA

TIMP. <wooden sticks>
PERC.

PIANO

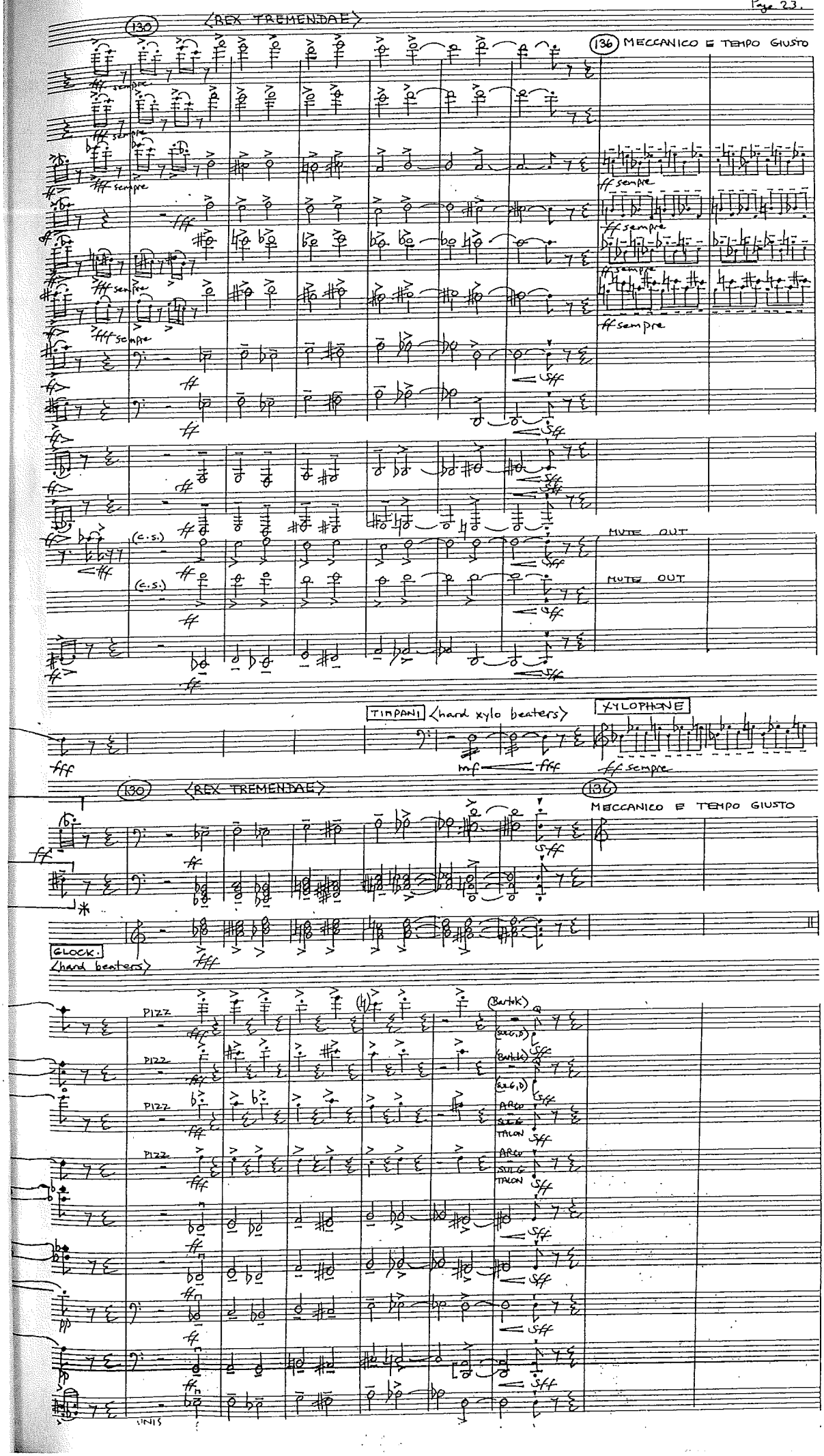
ROTOS <hard beaters>
SOLO

(110) <DIES IRAE>

1ST VIOLINS — UNIS
2ND VIOLINS — UNIS
VIOLAS DIV.
CELLOS DIV. IN 2
BASSES


120
OBOE 2 change to COR ANGLAIS
MUTE OUT
OPEN
STR. MUTE IN
(OPEN)
espress
BIG BASS DRUM
8VA
PED.
(ROTO-TOM 3)
ROTO 4
(ROTOS)
120
(CON SORD)
pp sempre


125
FLUTE
PICC.
OBOE 1
COR ANGLAIS
COR ANGLAIS
A CLARS.
Eb 1
BSNS. 2
1 HORNS 2
<OPEN>
<OPEN>
TPT.
TROM.
CON SORD
CON SORD
TUBA
<OPEN>
BIG SUS.CYM.
<With BASS BOW> <the effect of an unbroken sound to be obtained by slow, unrhythmic, bow strokes>
PERC.
ppp
MOLTO
125
8VA
CRESCENDO
PIANO
8VA
PED.
SOLO
1ST VIOLINS DIV.
2ND VIOLINS DIV.
VIOLAS DIV.
CELLOS DIV.
(CON SORD)
piagendo
piagendo
DIV
BASSES


130
<REX TREMENDAE>
136
MECCANICO E TEMPO GIUSTO
sempre
(c.s.)
MUTE OUT
TIMPANI
<hard xylo beaters>
XYLOPHONE
mf
GLOCK.
<hard beaters>
PIZZ.
(Bartok)
ARCO
SUL G
TALON
UNIS.


OBOE 1
COR ANG.
A CLARS.
Eb 1
BSNS 2
TROM.
TUBA
PERC.
SOLO
simile
142
f sempre
ROTO-TOMS
(1) (2) (1) (3) (2) (4) (3)
ff sempre


150 G.P. <THE AGONY>
(♩=♪)
FLUTE
COR ANG.
A CLARS.
Eb
1
BASS.
2
mf
Change to Bb BASS CLARINET
p
pp
<Loco>
f <non troppo>
poco
mf
TROM.
TUBA
BIG SUS. CYM. <with BASS BOW>
fff <try to get the harshest, most grating harmonics>
PERC.
f <let the sound fade naturally during these six bars>
(PED.)
*
SOLO
150 <THE AGONY>
(♩=♪)
dimin
sff sost e pesante
Pizz
mp
p


(♩=♪=120) ANDANTE FLESSIBILE
158 <LIBERA ME>
<REQUIEM AETERNAM>
FLUTE
PICC.
OBOE 1
COR ANG.
A CLARS
BASS (B♭)
B♭ BASS CLARINET
1 BSNS. 2
1 HORNS 2
(C) TPT.
TROM.
TUBA
TIMP. <WITH SN. DR. STICKS>
PERC.
PIANO
<NON espress>
PED.
SOLO
VIBRAPHONE
PEDAL
<LIBERA ME>
ANDANTE FLESSIBILE
UNIS
<SUL G>
1ST VIOLINS
2ND VIOLINS
VIOLAS
CELLOS
BASSES
<NO open strings>
p leggiero e sost
<NON DIV>
UNIS


LUX PERPETUA
♩.=40
167
IN PARADISUM
p dolce
p
simile
pp
TUBULAR BELLS
PED.
GLOCKENSPIEL
hard beaters
LUX PERPETUA
167
IN PARADISUM
♩.=40
p dolce


174
FLT.
PICC.
OBOE 1
COR ANG.
A CLARS.
BASS
1 BSNS. 2
1 HORNS 2
TPT.
TROM.
TUBA
PERC.
(PED)
PIANO
SOLO
174
ATTACCA
1ST VIOLINS
2ND VIOLINS
VIOLAS
CELLOS
BASSES
<sempre con sord>
<sempre con sord>
<sempre con sord>
<sempre con sord>
<sempre SENZA sord>
<9,10,11,13.ix.88>

4 – ANGELIC ARIAS AND PUSZ'S PRESTIDIGITATION.

ANDANTE CANTABILE (♩=60)
(♪=♪=120)

178

FLUTE
PICC.
OBOE 1
COR ANG.
A CLARS.
BASS (B♭)
BSNS. 1, 2.

UNIS
mf sost e sonore
sost mp

HORNS 1, 2

UNIS
mf sost e sonore

TPT. (C)
TROM.
TUBA

sost p

TIMPANI
PERC.

ff
(wooden sticks)
sost mp
(soft sticks)

PIANO

(SOLO GLOCK)
(subito) p sempre

ANDANTE CANTABILE (♩=60)

178

(♪=♪=120)

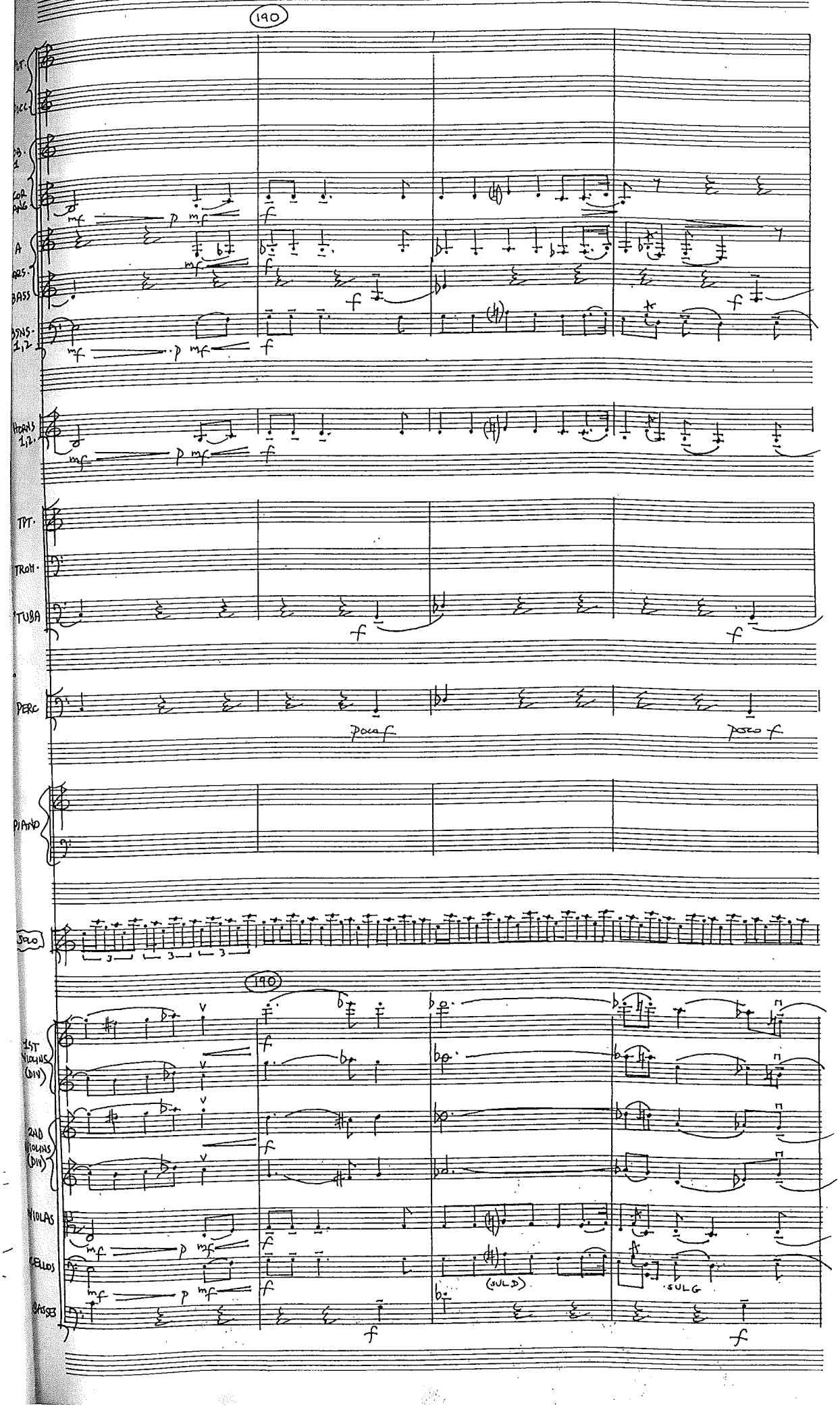
1ST VIOLINS (C.S.)
2ND VIOLINS (C.S.)
VIOLAS (C.S.)
CELLOS (C.S.)
BASSES (C.S.)

DIV
pp
DIV
pp

mf sost e sonore
mf sost e sonore

PIZZ. mp sost


182
BASS CLAR.
BSNS. 1,2.
HORNS 1,2.
TUBA
PERC.
SOLO
182
1ST VIOLINS
2ND VIOLINS
VIOLAS
CELLOS
BASSES
(SOUL D)
COR ANG.
BASS CLAR.
BSNS. 1,2.
HORNS 1,2.
TUBA
PERC.
SOLO
1ST VIOLINS
2ND VIOLINS
VIOLAS
CELLOS
BASSES
(SUL G)
cresc
mp
mf
f
p


190
TPT.
TROM.
TUBA
PERC
poco f
PIANO
SOLO
190
1ST VIOLINS (DIV)
2ND VIOLINS (DIV)
VIOLAS
CELLOS
BASSES
(SUL D)
SUL G


194 CHORUS ANGELORUM
FLT.
PICC.
OBOE 1
COR ANG.
A CLARS
BASS CLARS 1
BSNS 2
HORNS 1
HORNS 2
TUBA
PERC.
PIANO
SOLO
WIND CHIMES
194 CHORUS ANGELORUM
1ST VIOLINS DIV
2ND VIOLINS DIV
VIOLAS
CELLOS
BASSES


204
208
FLT.
PICC.
OBOE 1
CORANG.
A CLARS.
BASS CL.
1
BSNS.
2
TPT.
TRBN.
TUBA
PERC.
<wooden sticks>
PIANO
GLOCKENSPIEL
<medium beaters>
SOLO
DIV
(CON SORD)
ARCO
PIZZ.
MUTES ON

PRESTISSIMO FANTASTICO (♩. = 160)

(♪ = ♩. = 80)

FLUTE
PICC.
OB. 1
COR ANG.
1
BSNS
2
PERC.
SOLO

HI TOM-TOM

214

pp
p dolce
f
(subito)

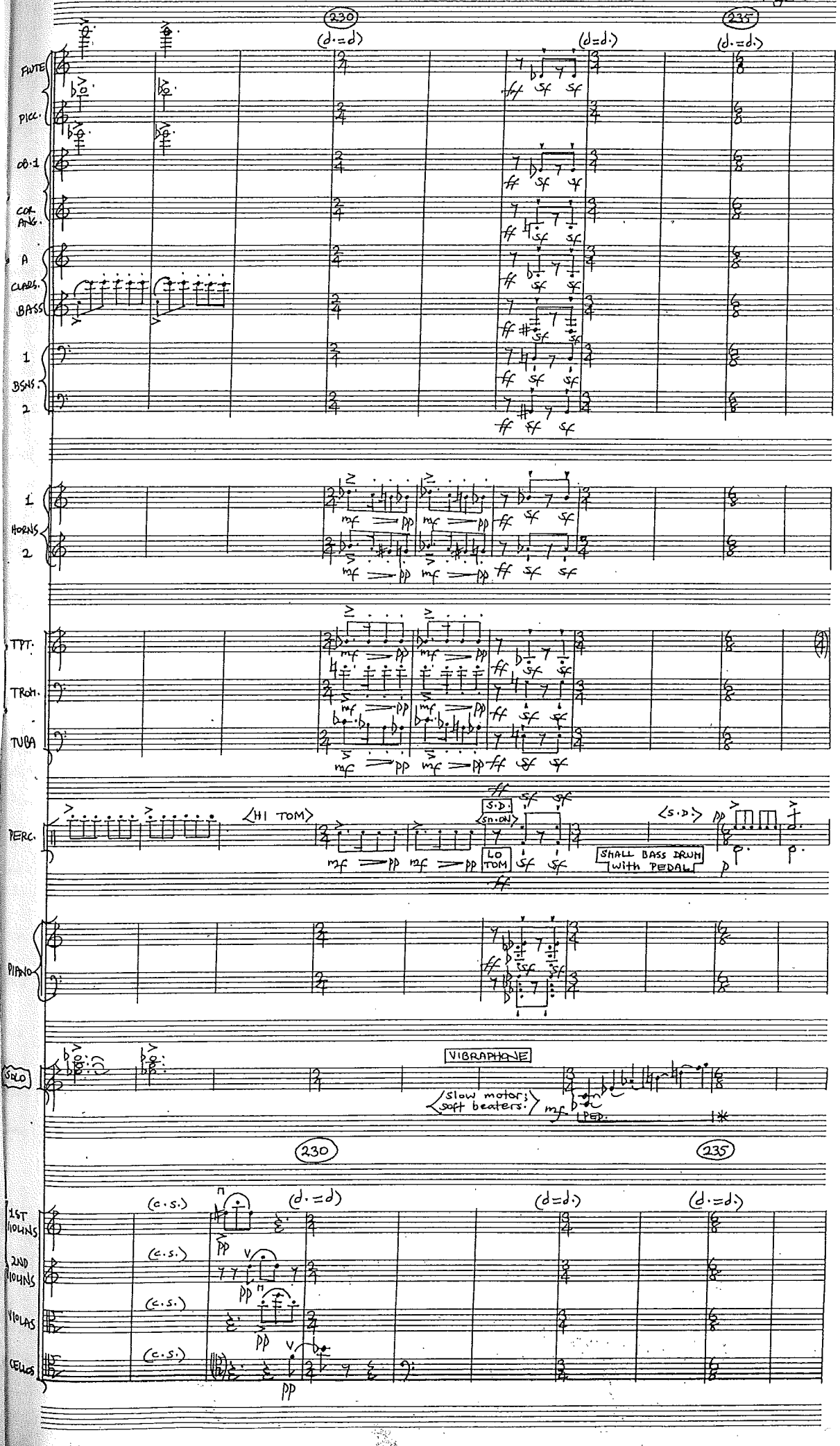
219
226

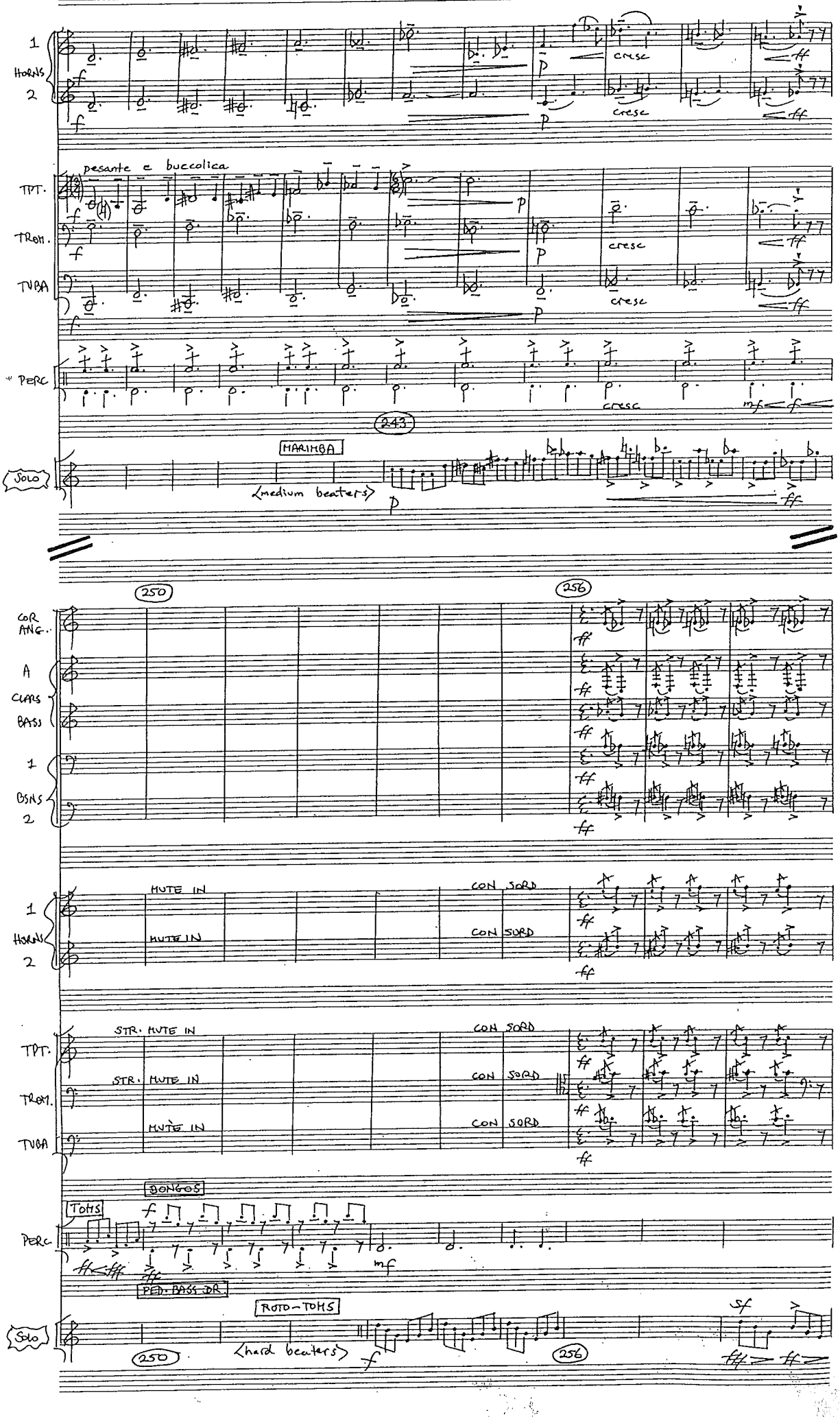
FLT.
PICC.
OB. 1
COR ANG.
A
CLARS.
BASS

HI TOM
HI BONGO
(sticks)

mp
mf

1ST VIOLINS
2ND VIOLINS
VIOLAS
CELLOS


230
235
(d.=d.)
(d=d.)
(d.=d.)
FLUTE
PICC.
OB. 1
COR. ANG.
A CLARS.
BASS
1
BSNS.
2
1
HORNS
2
TPT.
TROM.
TUBA
PERC.
<HI TOM>
S.D.
<SN. ON>
LO TOM
<S.D>
SNARE BASS DRUM
WITH PEDAL
PIANO
SOLO
VIBRAPHONE
<slow motor; soft beaters.>
PED.
230
235
(c.s.)
(d.=d.)
(d=d.)
(d.=d.)
1ST VIOLINS
2ND VIOLINS
VIOLAS
CELLOS


1
HORNS
2
cresc
pesante e buccolica
TPT.
TROM.
TUBA
PERC
243
MARIMBA
<medium beaters>
SOLO
250
256
COR ANG.
A CLARS
BASS
1
BSNS
2
MUTE IN
CON SORD
STR. MUTE IN
BONGOS
TOMS
PED. BASS DR
ROTO-TOMS
<hard beaters>


HI TOM
GLOCKENSPIEL
<hard beaters>
pp
ff
p
f
fff
262
1ST HORNS (C.S.)
2ND HORNS (C.S.)
TMBS (C.S.)
CELLOS (C.S.)
mp pp
simile
sempre
271
277
(d.=d.)
VLN.
VLA.
VC.
DB.
HR. NE.
A SAX.
BASS
1 BSNS.
2
1 HORNS
2
OPEN
<loco>
sfp
molto
TPT.
TRBN.
TUBA
SNARE DRUM
<snares on>
SMALL (TED.) BASS DRUM
(pow)
(molto)
PERC.
MLO
MARIMBA
mf
sf


283
(♩. = ♩. ♩. = 80)
(♩. ♩. = ♪)
FLT.
PICC.
OB. 1
COR. ANG.
A CLARS.
BASS
1
BSNS.
2
sff
1
HORNS
2
TPT.
TROM.
TUBA
PERC.
TOMS
poco
mf > p
molto
PIANO
SOLO
sfp
ATTACCA
(♩. = ♩. ♩. = 80)
1ST VIOLINS
2ND VIOLINS
VIOLAS
CELLOS
BASSES
MUTES OFF
(LEAVE MUTES ON)
SENZA SORD
(CON SORD)
CON SORD
283
(15-19.ix.88)

5 — PASSION, ANGER AND CALM.

LENTO SOSTENUTO

(♩=40) ⟨♪=80⟩ (♩=♩.=40) ⟨♪=120⟩ ⟨♪.=♪=120⟩ (♩=60)

293 (♩.=♩)

FLUTE
PICCOLO
OBOE 1
ENGR. HNG.
A CLARS.
BASS CLAR.
BSNS. 1,2
HORNS 1,2.
TPT.
TROM.
TUBA
PERC.
TIMPANI
SOLO

mf espress

1 ONLY

B.D. sf

sf

1ST VIOLINS (6.5) DIV. IN 2

2ND VIOLINS (6.5) DIV. IN 2

VIOLAS (6.5) DIV. IN 2

CELLOS (AND BASS) DIV. IN 3

BASSES (AND CELLOS) DIV. IN 2

f APPASS

mf

poco f poco mf

pp

f APPASS

Sempre pp vibrato

(♩=40) ⟨♪=80⟩ (♩=♩.=40) ⟨♪=120⟩ ⟨♪.=♪=120⟩ (♩=60) 293 (♩.=♩)


(♩=♩=60)
(♩=♩)
297
FLT.
PICC.
OB. 1
COR ANG.
A CLARS.
BASS
1 BSNS.
2
1 HORNS
2
TPT.
TROM.
TUBA
(♩=♩=60)
(♩=♩)
RIT.. A TEMPO
1ST VIOLINS DIV. IN 2 (S.S.)
2ND VIOLINS DIV. IN 2 (S.S.)
VIOLAS DIV. IN 2 (S.S.)
CELLOS DIV. IN 3 (S.S.)
BASSES DIV. IN 2 (S.S.)
ff APPASS
cresc poco
297


300
303
mf
p misterioso
LO TOM
BIG BASS DRUM
<same beaters>
<hard beaters>
ff<fff
pp
misterioso
<with normal B.D. heavy beater>
<sec!!>
SNARE DRUM
<snares OFF>
ppp
misterioso
(♩=♩)
UNIS
DIV
SENZA SORD
MUTES OFF
DIVISI IN 2
PIZZ
IN 2
ARCO
fff
sfff


308
FLT.
PICC.
OBOE 1
COR ANG.
A CLARS.
BASS
1 BSNS. 2
f espress
f sempre
Change to Eb CLAR.
1 HORNS 2
f SOST
TPT.
TRON.
TUBA
TIMPANI
TUBULAR BELLS
PERC.
hard sticks
hard beaters
p mp marcato mf f ff
PIANO
SOLO
1ST VIOLINS
2ND VIOLINS
VIOLAS
CELLOS
BASSES
UNIS
PIZZ
308


314
318
B.T.
PICC.
OBOE 1
COR. ANG.
A. SAX
Eb
1
SAXS.
2
Eb CLARINET
1
TRS
2
TPT.
TROM.
TUBA
PERC
LO TOM and BASS DRUM
<2 hard beaters>
BASS
GLOCKENSPIEL
<hard beaters>
SNARE DRUM
<snares on>
1ST VLNS
2ND VLNS
VIOLAS
CELLOS
BASS
fespress
ff brutale
fmarc
mf
f
fff brutale
PIZZ
mf poco
mf>p
314
318


FLT.
ACC.
OBOE 1
COR ANG.
A CLARS. Eb
1 BSNS 2
1 HORNS 2
TPT.
TRBN.
TUBA
PERC.
PIANO
SOLO
1ST VIOLINS
2ND VIOLINS
VIOLAS
CELLOS
BASSES
p misterioso
MUTE IN
CON SORD
STR. MUTE IN
MUTE IN FAST!!
HI and MED. TOMS
LO TOM and B.D.
XYLOPHONE
hard beaters
HI TOM
8VA
ROTOS
S.D.
ARCO
PIZZ
DIV
SUL PONT
SUL TASTO
UNIS
MUTES ON
except 1 SOLO
SENZA SORD
(DN)
(UP)
fff

328

332 ⟨BENEDICTION⟩

MUTE OUT

MUTE OUT

MUTE OUT

MUTE OUT

MUTE OUT

B.D. LO TOM S.D. HI BONGO

⟨snares OFF⟩

⟨SENZA PED⟩

PED.

RIT. TRANQUILLO

1 SOLO

THE REST CON SORD

pp dolce

CON SORD

pp dolce

CON SORD

mp espress

pp dolce

ARCO

pp dolce

1 SOLO

⟨SENZA SORD⟩

dolce

DIVISI

(SUL G)

DIVISI

MUTES ON

CON SORD

(SUL D)

⟨SENZA SORD⟩

pp (SUL D)

328

332 ⟨BENEDICTION⟩


336
"LIFE ISN'T EVERYTHING."
RALL
340
FLT.
PICC.
OBOE 1
COR ANG.
Change to OBOE 2.
A CLARS.
Eb
BSNS. 1,2
1
HORNS
2
OPEN
PP (sempre)
TPT.
TROM.
TUBA
poco
LO TOM
S.D.
(snares off)
PERC.
PIANO (L.H.)
(motor off; hard beaters)
MARIMBA
SOLO
(medium beaters)
p sempre
(SENZA PED.)
"LIFE ISN'T EVERYTHING."
RALL
ATTACCA
SOLO (S.S.)
1ST VIOLINS
THE REST (C.S.)
(SUL A)
MUTE ON
CON SORD
(DIV)
UNIS.
2ND VIOLINS (C.S.)
(SUL D)
VIOLAS (C.S.)
(SUL G)
CELLOS (C.S.)
BASSES (S.S.)
PIZZ
336
340
19-28.IX.00

6 - TOCCATA AND CODA.

ALLA MARCIA (♩= 120)




350
356
FLT.
PICC.
OBOE 1
OBOE 2
A CLARS.
Eb 1
BSNS 2
HORNS 1 2
TPT.
TROM.
TUBA
PERC.
XYLOPHONE
PIANO
Solo
1ST VIOLINS (S.S.)
2ND VIOLINS (S.S.)
VIOLAS (S.S.)
CELLOS (S.S.)
BASSES (S.S.)
MARIMBA
(c.s.)
mutes off


361
(♪=♪)(♩.=160)
MUTE IN
SENZA SORD
(PIZZ)
(NAT)
ARCO
DIV
UNIS
BONGOS
(♪=♪)(♩=120)
(SOLO)


369
FLT.
PICC.
OBOE 1
OBOE 2
A CLARS
Eb
1
BSNS
2
(c.s.)
MUTE OUT
1
HORNS
2
TPT.
TRM.
TUBA
CON SORD
WHIP
SLAPSTICK
PERC.
PIANO
SOLO
8VA
1ST VIOLINS
2ND VIOLINS
VIOLAS
CELLOS
BASSES
PIZZ (BARTOK)
PIZZ (NAT.)
369


378
Change to COR ANGLAIS
COR ANGLAIS
XYLOPHONE
(hard beaters)
f (marc e molto sec)
ARCO
(SUL D)
(SUL G)
378


RALL - - - - -
FLT.
PICC.
OBOE 1
COR ANG.
A CLARS
Eb
1 BSNS 2
Change to BASS CLARINET – FAST!!
1 HORNS 2
TPT.
TRBN.
TUBA
PERC
MED. TOM
molto marcato
molto
LO TOM and BIG B.D.
brutale
PIANO
RALL
SOLO
ROTO-TOMS
(hard beaters)
brutale
1ST VIOLINS
2ND VIOLINS
VIOLAS
CELLOS
BASSES
ARCO
PIZZ

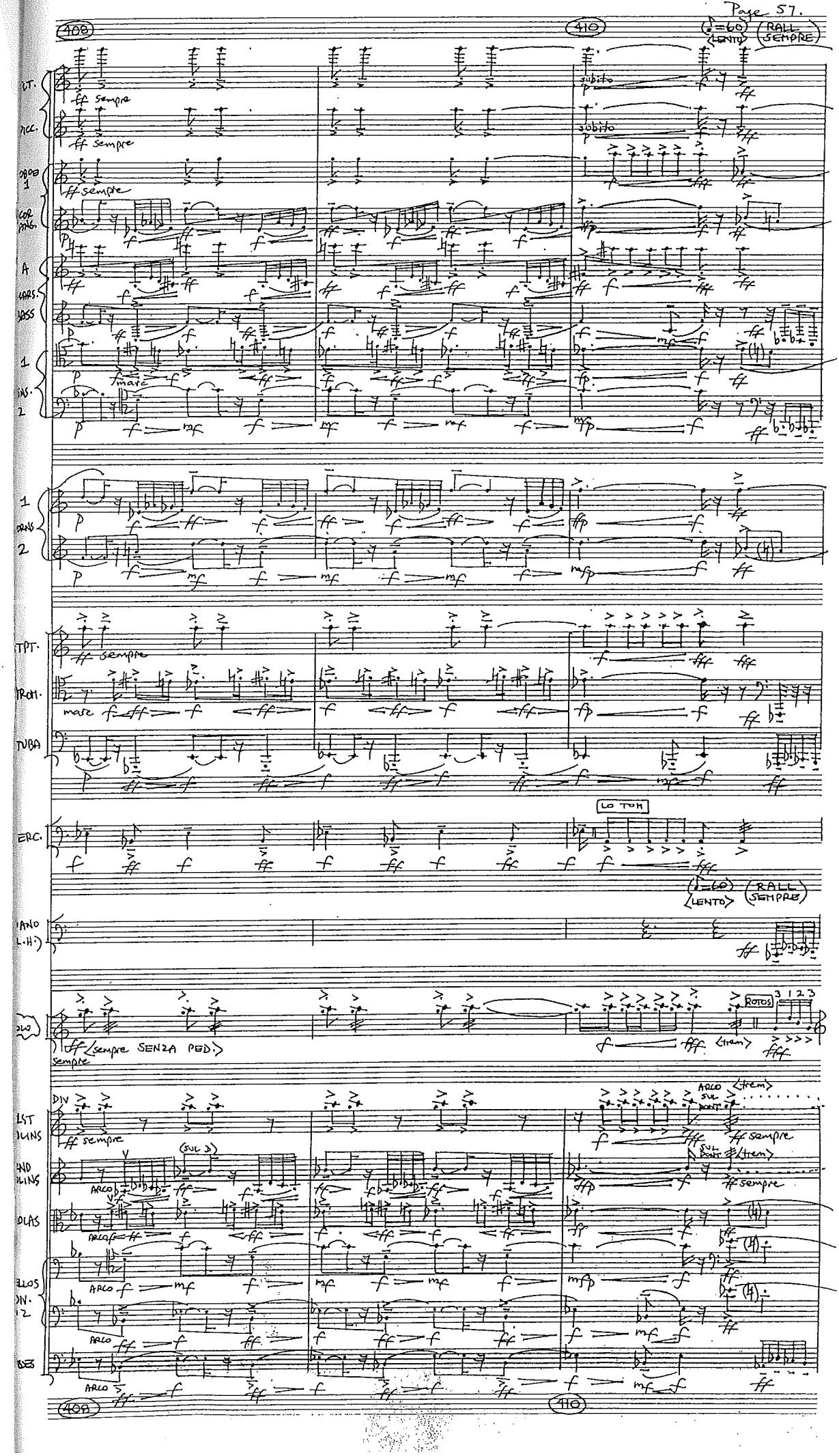

387
MESTO (♩=60)
394
1ST.
FLS.
OBOE 1
COR ANG.
A
CLARS.
B♭
BASS
BASS CLAR.
1
BSNS
2
espress
sempre
marcatissimo
TPT.
TBN.
TUBA
TAM-TAM and BIG BASS DRUM
PERC.
(L.V.)
(hard beaters)
VLO
VIBRAPHONE
(motor off; hardest beaters)
PED.
(SENZA PED.)
UNIS.
SUL G
(SUL D)
1ST VLNS
2ND VLNS
VLAS
VLOS
BASSES
387
394


Page 54.
100
♩=♩=120
FLT.
PICC.
OB. 1
COR ANG
A CLARS.
BASS
1 BSNS 2
1 HORNS 2
TPT.
TROM.
TUBA
PERC.
PIANO
SOLO
1ST VIOLINS
2ND VIOLINS
VIOLAS
CELLOS
BASSES
ff sempre
ff pesante
LO TOM
(B.D.)
HI MED TOMS
(MED)(HI)
(TAM-TAM)
SNARE DRUM
<snares on>
PED.
ff (SENZA PED) sempre
<harm.>
(4)
PIZZ.
ARCO
(SUL A)
DN
100


404
mf(subito)
TOM-TOMS
(hard beaters)
ff marc
(ff)
mf subito
PED.
(SUL A)
(PIZZ)
ARCO
DIV
UNIS
404

(406) RALL. SEMPRE AL FINE




408
410
♩=60 LENTO RALL SEMPRE
FL.
PICC.
OBOE 1
COR ING.
A CLARS.
BASS CL.
1 BNS.
2
TPT.
TROM.
TUBA
PERC.
PIANO (L.H.)
ORG.
1ST VLINS
2ND VLINS
VLAS
CELLOS
BN.
1 2
BASS
sempre
subito
mare
LO TOM
(LENTO)
RALL SEMPRE
ROTOS
(sempre SENZA PED.)
DIV
ARCO
(SUL D)
SUL PONT.
(trem)


RIT.
FLT.
PIC.
OBOE 1
COR ANG.
A CLARS.
BASS
1 BSNS. 2
1 HORNS 2
TPT.
TROM.
TUBA
8VA BASSA AD LIB
TOMS
PERC.
TIMP.
(LO) (MED)
BIG B.D.
RIT.
PIANO
SOLO
MARIMBA
(VIBRPH.)
(MOTOS)
(VIBR.)
(harder beaters)
1ST VIOLINS
2ND VIOLINS
NAT
DIV
VIOLAS DIV. IN 2
SUL PONT
(trem)
CELLOS DIV. IN 2
BASSES
28.ix – 4.x.88
GRONBLE, SA – GEELONG, VIC.

to Lisa Moore

Imaginings

for piano and orchestra

andrew Ford





Printed by:
Southern Printing Services, Maidenhead, Kent.


tutti con sord?
Senza sord.
Doppio movimento
hn. 1,3
tuba
harp
SOLO PIANO
V.1
V.2
Vla.
Vlc.
corang.
clar.1
bs.clar.
bsn.
hn.
trbn. 2
3
tuba
harp
SOLO PIANO
vlc.
c.b.
Tutti, pizz.
arco
sub.pp
pizz.
pizz. sonore
to clarinet 2
con sord.
gliss.
Ped.



Printed by:
Southern Printing Service, Maidstone, Kent.


49
Vibes
harp
sons étouffés
mf senza ped.
mf
mp
ff
celesta
organ
pp
mf
SOLO PIANO
mf
mp
Ped.
pno.2
V.1
V.2
Vla
mp
53
1
2
fl.
sop. sax.
Vibes
harp
sons étouffés
ff
sons étouffés
Eb. Gb. F♯. Ab
cel.
org.
SOLO PIANO
Ped.
Ped.
pno.2
V.1
V.2
Vla.
ppp
mp


58
fl.1
1
horn
3
SOLO
PIANO
v.1
v.2
vla.
♩=66
57
1
horn
3
tuba
harp
cel
SOLO
PIANO
v.1
v.2
vla.
vlc.
c.b.
con sord.
Sans étouffés
Ped.
SOLO
TUTTI


70
ob.1
1
2
horns
3
4
con sord. (metal)
con sord. (metal)
con sord. (metal)
con sord. (metal)
1
tromb. 2
3
tuba
harp
cel.
SOLO
PIANO
Ped.
v.1
v.2
vla.
vlc.
c.b
sul tasto
sul tasto
sul tasto
sul pont.
ord.


8.
74
Ob.
Sop.sax.
1
2
horns
3
4
Suspended Cymbal
1
perc.
Sizzle Cymbal
2
harp
Cb
cel.
org.
SOLO
PIANO
V.1
V.2
Vla.
Vlc.
C.b.
Sul E, sonore
mp (senza cresc.)
Sonore
Sul pont.
pizz.


79
78
ob.
1
2
sop.sax.
mf
f
bsn.
1
2
ppp
f
perc.
1
2
ff
vibes
harp
All h
cel.
org.
8va
SOLO
PIANO
pno.2
pp
V.1
V.2
vla.
vlc.
c.b
(sp)
(arr)


fl.1
ob.
clar.1
sop.sax.
bsn.
Vibes
SOLO PIANO
pno.2
V.1
V.2
vla.
vlc.
c.b.
fl.1
picc.
ob.
clar.
sop.sax.
bsn.
Vibes
SOLO PIANO


91
fl. 1
picc.
1
ob.
2
1
clar.
2
sop. sax
tpt. 1
Suspended Cymbal
1
perc.
Sizzle Cymbal
2
take bow
take Eb clarinet
take bass clarinet
con sord. (straight)
to crotales (rubber-headed beaters)
Vibes
V.1
V.2
Vla.
senza cresc.
senza cresc.
senza cresc.


95
fl.1
picc.
to pass.
ob.
Eb clar.
Sop. sax
tpt.
perc.
orchales
Vibes
with bow
harp
cel.
org.
SOLO PIANO
V.1
V.2
vla.
Solo
susp. cymb.
to tam-tam
8va
15va


99
fl. 1
ob. 1 2
Eb clar.
1.2 horns
3 H
tpt. 1 2
tuba
tam-tam (soft vibraphone mallets)
perc. 1 2
to tenor and bass drums
vibes
sons étouffés
harp
cel.
org.
Solo PIANO
v.1
v.2
vla.
vlc.
c.b.


103
102
fl. 1
picc.
Eb clar.
bs. clar
sop. sax
1
2
horns
3
4
tpt.
1
2
senza sord.
senza sord.
trmb.1
tuba
perc1
(take tam-tam beater)
harp
étouffés
SOLO
PIANO
ben marcato
8va
V1
V2
Vla
Vlc.
Cb.


107
106
fl.1
picc.
ob.1.2
Eb clar.
bs.clar.
Sop.sax
bsn.1.2
horns
tpt.
tromb. 2
tuba
perc.
tenordrum
bassdrum
Vibes
harp
Org.
SOLO PIANO
V.1
V.2
Vla.
Vc.
Cb.
pizz.


110
ob.1,2
bs.clar.
bsn. 1
2
take contra-bassoon
horns 1
2
3
4
trmb. 1
2
3
tuba
to tam-tam
perc. 1
2
org.
SOLO PIANO
pno.2
vlc.
c.b.
arco
mp
p
mf


114
115
bs.clar.
bsn.1
contra-bsn
1
2
horns
3
4
1
tromb. 2
3
tuba
1
perc.
2
to tom-toms
harp
org.
SOLO
PIANO
pno.2
vlc.
cb.


118
bs.clar.
bsn.1
contra-bsn.
1
2
horns
3
4
con sord. (wa-wa)
1
tromb. 2
3
con sord. (wa-wa)
con sord. (wa-wa)
ff esim.
e sim.
tuba
tam-tam (with hard stick)
to tom-toms
1
perc.
2
harp
Cb
org.
Solo
PIANO
pno.2
vlc.
Cb.


122
123
bs.clar.
Sop.sax.
bsn.1
contra-bsn.
horns
1
2
3
4
tromb. 1
2
3
tuba
perc.
1
2
tam-tam
take claves
Vibes
harp
org.
mf
Solo
PIANO
pno.2
vlc.
c.b.
arco



Challispress Limited


130
bs.clar.
bsn.1 &
contra-bsn
1
2
horns
3
4
1
tromb. 2
3
tuba
1
perc.
2
Vibes
harp
org.
SOLO
PIANO
Ped.
pno.2
Ped.
vlc.
cb.



Printed by:
Southern Printing Services, Maidstone, Kent.


20
1
clar
2
Sop. sax.
1.2
horns
3.4
tuba
harp
SOLO
PIANO
8va
loco
26
fl. 1
picc. 2
1
oboe
2
1
clar.
2
Sop. sax.
1
2
horn
3
4
tuba
SOLO
PIANO
33
1
tpt.
2
1
tromb. 2
3
tuba
SOLO
PIANO



Printed by:
Southern Printing Services, Middlesboro, Kent.


60
fl.1
picc.2
Sop. sax.
1
bsn.
2
vibes
celesta
Solo
PIANO
molto vib.
molto vib.
(bow)
(bow)
65
picc.2
Sop. sax.
1
bsn.
2
vibes
Solo
PIANO
Ped
Ped
Ped
C.bass
pizz.
72
Sop. sax
1
bsn.
2
1.2
horn
3.4
tuba
vibes
8va
harp
With the nail
nail
table
table
Fl. Ab
Solo
PIANO
Ped
C.b.



Printed by
Southern Printing Services, Maidstone, Kent.


89
fl. 1
picc. 2
ob. 1
2
take cor anglais
clar. 1
take Bb clarinet
2
take bass clarinet
sop. sax.
bsn. 1
c-bsn. 2
horn 1
2
3
4
tpt. 1
2
tromb 1
2
3
tuba
tubular bells
perc. 1
crotales
2
Continuous?
to glockenspiel
vibes
org.
dynamic?
Solo Piano
vlc.
c.b.



Printed by:
Southern Printing Service, Middlesex, Kent.


99
fl.1
picc.2
ob.1
cor ang.2
cl.1
bs.cl.2
sop.sax.
bsn 1
contra.bsn.2
horn
tpt.
tromb.2
tuba
perc.
vibes
_ped
org.
vlc.
c.b.
8va
to tam-tam
bizz.
arco
or like this?



Printed by:
Southern Printing Services, Meadstone, Kent.


109
horn
tromb.
tuba
perc
to tam-tam
to suspended cymbal
SOLO PIANO
Sost. ped
V.1
V.2
115
Vla.
122
Vc.
C.b.
sempre senza cresc.



Printed by:
Southern Printing Services, Maidstone, Kent.


any pulse? No!
Doppio movimento
♩= 128
Claves
perc.1
SOLO PIANO
Ped.
pno.1
v.1
v.2
vla.
vlc.
c.b.
pno.2
bs.clar
bsn.1
contrabsn
tuba
Side Drum (snares on)
(Vibes)
8va
loco



Printed by:
Southern Printing Services, Maidstone, Kent.


29
perc. 1
perc. 2
vibes
harp
C♯. D♭
cel.
org.
SOLO PIANO
v.1
v.2
vla.
vlc.
c.b.
35
D♯. G♯
F♭
to Crotales
Loco
Ms 36 st



Printed by:
Southern Printing Service, Madisonville, Kent.


53
fl.1
corang.
sop.sax
tpt. 1
tpt. 2
perc. 1
perc. 2
vibes
harp
cel.
org.
8va
SOLO PIANO
V.1+2
mf
50
fl.1
corang.
bs.clar.
sop.sax
bsn.1
tpt. 1
tpt. 2
perc. 1
perc. 2
vibes
harp
cel.
org.
8va
Loco
SOLO PIANO
V.1+2
cb.
sub.p
sempre mf
colla voce



Printed by:
Southern Printing Services, Maidstone, Kent.


Molto ritard.
♩=90
senza vib.
sempre senza vib.
ob.1
tpt. 1
tpt. 2
vibes
SOLO PIANO
pno.2
gliss.
v. 1
v. 2
senza cresc.
sul pont. 0
senza cresc.
♩=60
a2
senza dim.
fl.1+2
ob.1
cl.1
Sop. sax.
hn.1
con sord. (straight)
tubular bells
to bongos
Suspended cymbal
to tom-toms
perc. 1
perc. 2
vibes
Cel.
V.1
V.2
Vla.
ord.
Tempo 1°
♩=128
tromb. 1-3
tutti
bongos
tom-toms
SOLO PIANO
pno. 2
gliss.



Printed by:
Southern Printing Services, Maidenhead, Kent.


9/8
6/4
♩.=♩
♩=80
senza sord.
horns 1 2 3 4
tpt. 1 2
tromb. 1 2 3
anvil
perc 1
triangle
2
to crotales [brass beater]
mp
(Vibes)
S.D.
p
Solo PIANO
8va
pno.2
V.1
V.2
Vla.
Vlc.
C.b.
ppp senza cresc.
sub. mp
sempre senza vib.



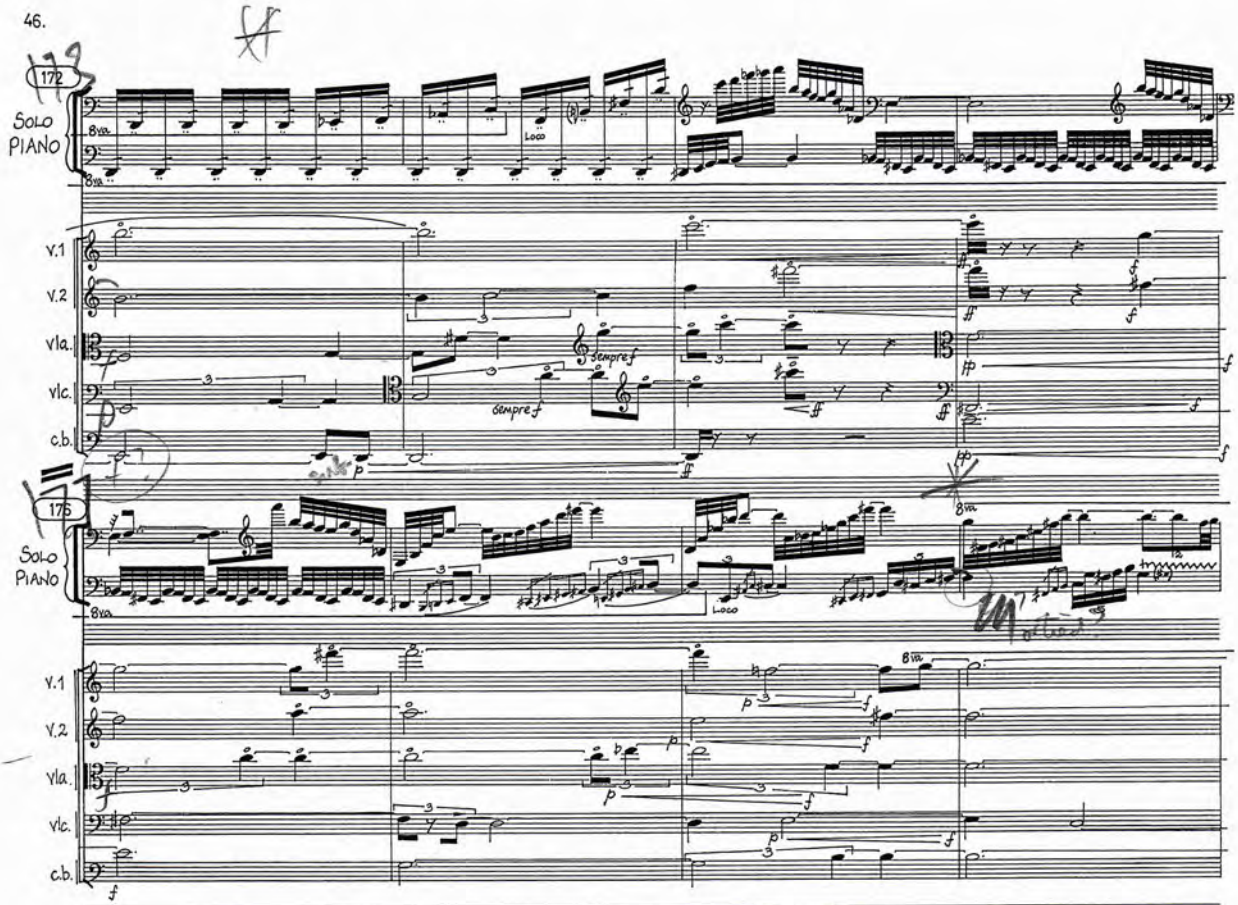
Printed by:
Southern Printing Service, Maidstone, Kent.


117
picc.
sop.sax
contra-bsn
tuba
SOLO PIANO
Ped.
V.1
V.2
vla.
vlc.
c.b.
123
picc.
cor.ang.
bs.clar.
Sop. sax
bsn.1
contra-bsn.
tuba
8va
SOLO PIANO
Ped.
V.1
V.2
vla
vlc.
c.b.



Printed by:
Southern Printing Services, Mandeville, Kms.


claves
perc. 1
perc. 2
suspended cymbal
[S.D. stick]
(Vibes)
S.D.
tranquillo
SOLO PIANO
pno. 2
horn 1,2
horn 3,4
1.2 con sord. (fibre)
3.4 con sord. (fibre)
tpt. 1
tpt. 2
con sord. (cup)
tromb. 1
tromb. 2
tromb. 3
Sempre ben marcato!
v.1
v.2
vla.
vlc.
c.b.
* cold, steely, relentless; Sempre senza vib
8va
Loco



Printed by:
Southern Printing Services, Maidstone, Kent.


11
16
3
4
180
1.2 horn
3.4
1 tpt.
2
1 tromb.
2
3
tuba
bongos (S.D. sticks)
1 perc.
tom-toms (S.D. sticks)
2
Vibes
harp
Cel.
organ
SOLO PIANO
V.1
V.2
Vla.
Vlc.
C.b.
8va
Ped.
Loco
f sempre
sub. mp
mp
mf
ff
F♯



Printed by:
Southern Printing Services, Maidstone, Kent.


13
16
3
4
fl.1.2
ob.1.2
clar.1.2
sop.sax
bsn.1.2
1.2
horn
3.4
tpt.
1
2
(mutes)
tromb.
2
3
tuba
perc.
Vibes
harp.
cel.
Org.
8va
SOLO
PIANO
Ped.
pno.2
V.1
V.2
vla.
vlc.
c.b.
Ms 36 st



Printed by:
Southern Printing Services, Maidstone, Kent.


200
149
9
16
1.solo
fl.1.2
ob.1.2
clar.1.2
sop.sax.
bsn.1.2
hom
tpt.
tromb. 2
tuba
SOLO
PIANO
8va
sempre
mf


52.
9/16
3/4
a2
fl.1.2
ob.1.2
clar.1.2
sop.sax.
bsn.1.2
1.2 horn
3.4
tpt. 1
2
tromb. 2
3
tuba
perc. 1
2
Vibes
harp
Cel.
org.
Martelato
SOLO PIANO
gliss.
pno.2
Ped.
V.1
V.2
Vla.
Vlc.
Cb.
sfp


208
9/16
11/16
4/8
fl.1.2
ob.1.2
clar.1.2
sop.sax
bsn.1.2
1.2 horn
3.4
tpt. 1
2
tromb. 1
2
3
tuba
perc. 1
2
Vibes
harp
cel.
org.
SOLO PIANO
pno.2
V.1
V.2
vla.
vlc.
c.b.
mp
Ped.
8va
D♯


21
fl.1.2
ob.1.2
clar.1.2
sop.sax
bsn.1.2
horn
tpt.
tromb.2
tuba
perc.
Vibes
harp
cel.
org.
SOLO PIANO
pno.2
v.1
v.2
vla.
vlc.
cb.
8va
mp
mf
f
ff


215
8va
fl.1.2
ob.1.2
clar.1.2
Sop.Sax.
bsn.1.2
horn
tpt.
tromb.
tuba
perc.
Vibes
harp
cel.
org.
SOLO PIANO
pno. 2
15va
V.1
V.2
vla.
vlc.
cb.
Sydney, N.S.W.
2.6.91.

Medea

for large string orchestra,
with solo violin and cello

for my daughter, Amber

Robert Constable (1947 -)




7
I
II
III
IV
esp
esp
pp
I
II
unis
esp
pp
unis
esp
pp
I
II
div
pp
Cb
pizz.
pp
pizz.
pp


14
I
II
III
IV
Cb
poco marcato
ppp
pp
poco marcato
pp
ppp
poco marcato
pp
poco marcato
pp
unis
esp
pp
pp
arco
pp


21
I
II
III
IV
esp
pp
unis
div
poco p
Cb


27
esp
poco p
esp
poco p
esp
poco p
esp
poco p
poco marcato
poco marcato
poco p
poco p
poco p
I
II
III
IV
I
II
I
II
Cb


32
I
II
III
IV
Cb
esp
mp
p
A

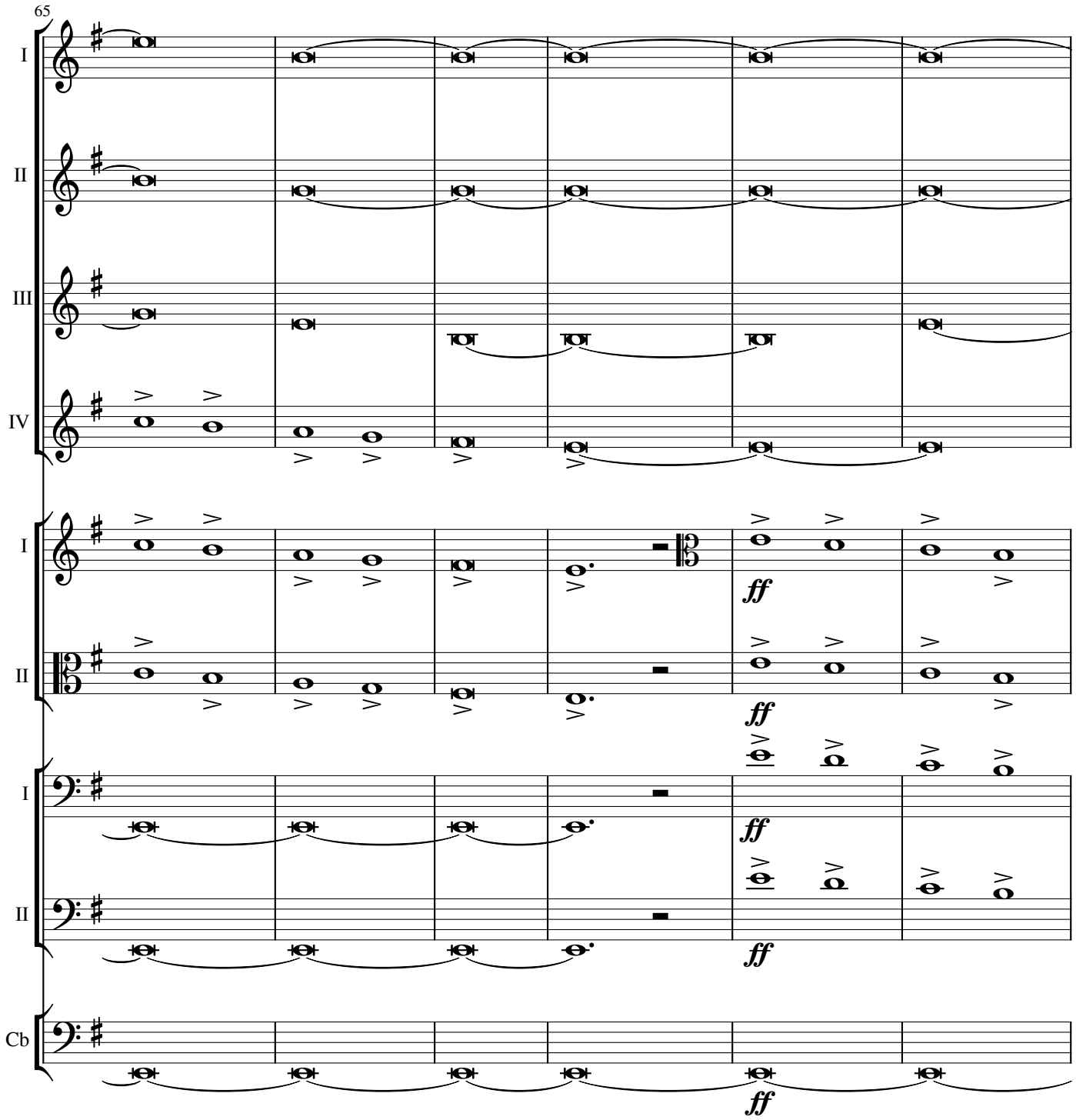

37
esp
(p)
poco marcato
mp
I
II
esp
p
III
IV
pp
poco marcato
mp
I
II
poco marcato
mp
I
II
Cb


43
I
II
III
IV
I
II
I
II
Cb
*
*each player progressively
remove mute from this point


48
I
II
III
IV
senz sord
senza sord
B
f
I
II
Cb

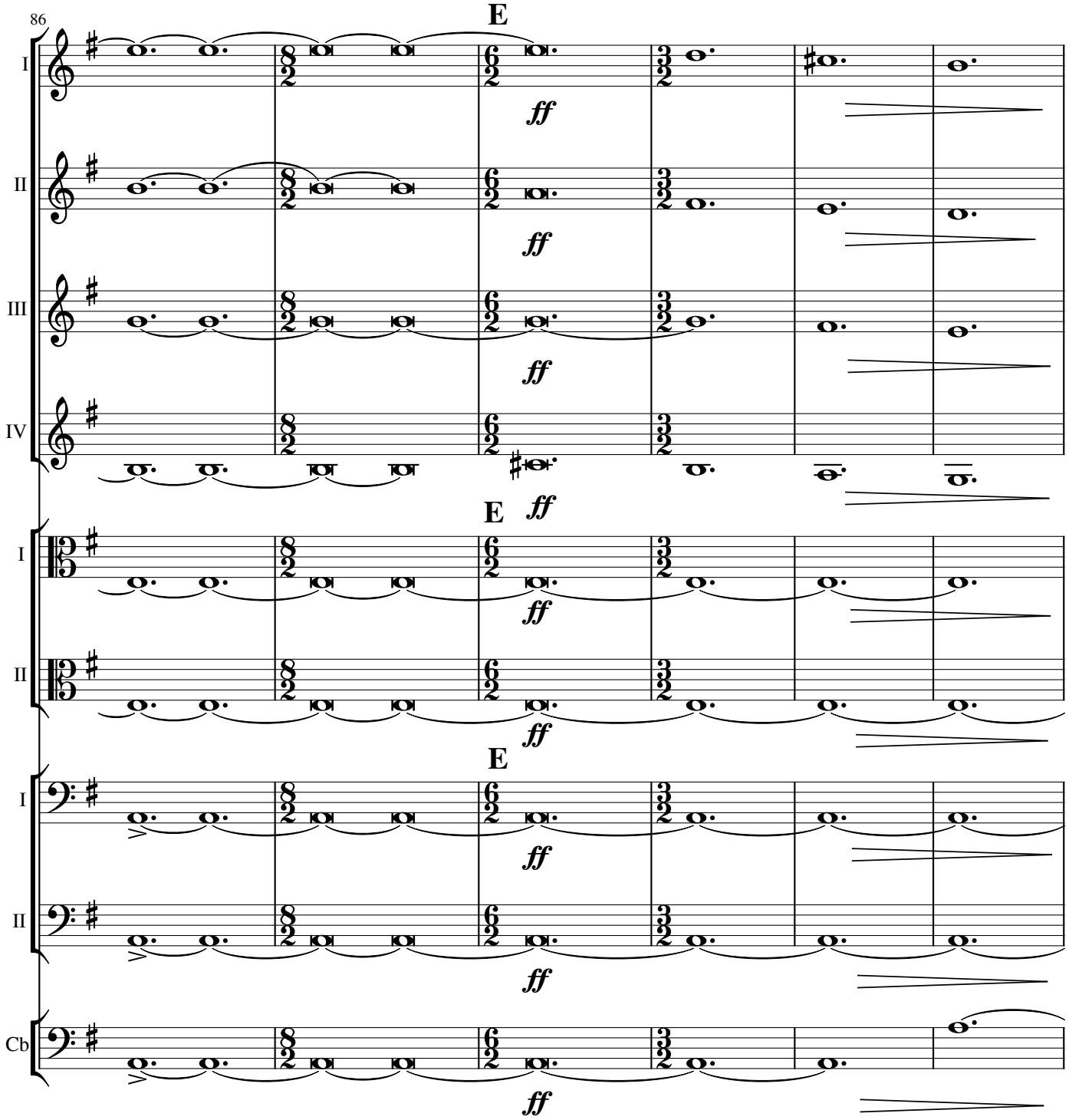

53
I
II
III
IV
sempre
f
I
II
sempre
f
I
II
sempre
f
Cb
sempre
f


59
C
I
II
III
IV
piu f
sempre piu f
C
I
II
piu f
sempre piu f
C
I
II
Cb
piu f
sempre piu f

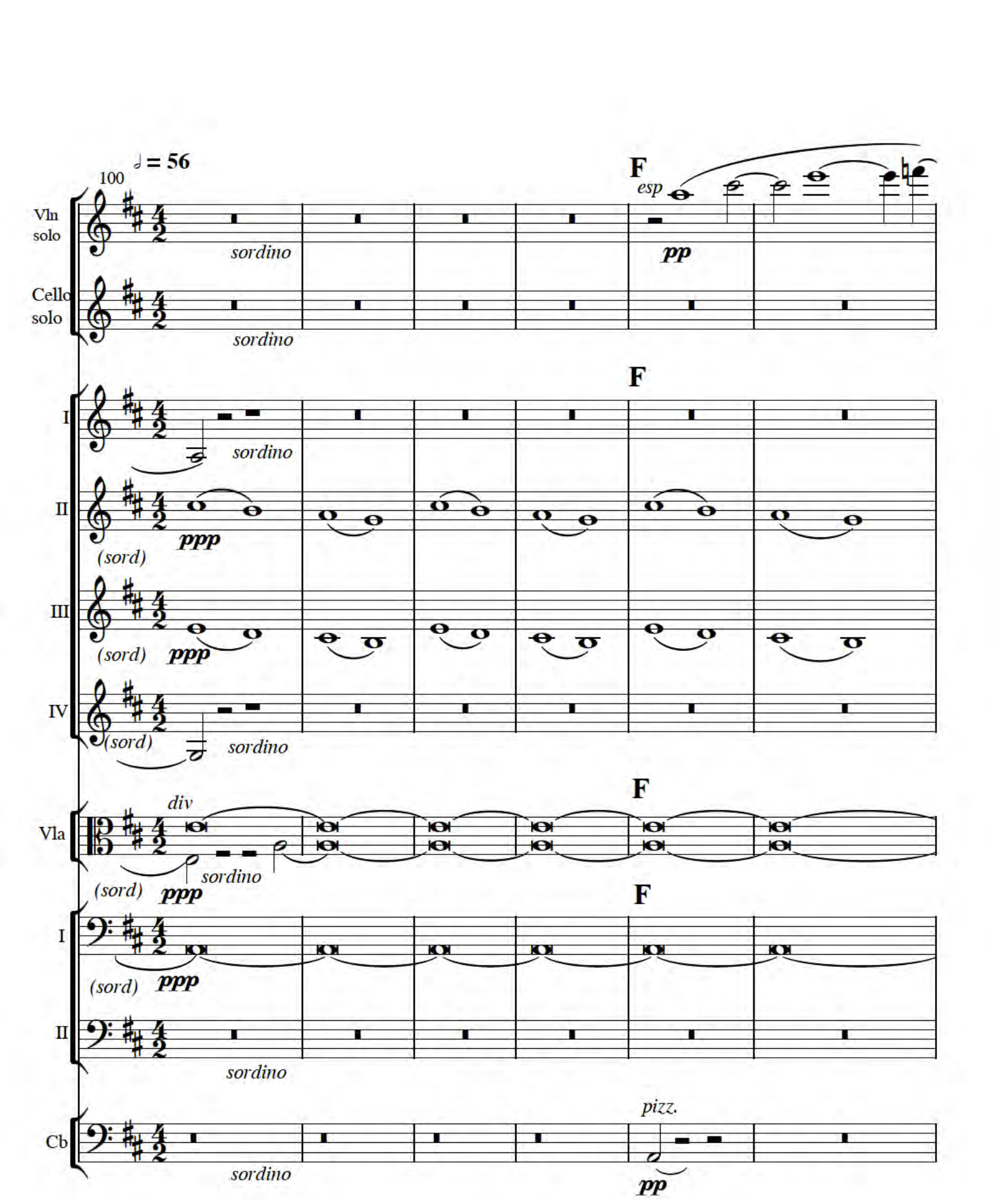

65
I
II
III
IV
I
II
I
II
Cb
ff
ff
ff
ff
ff

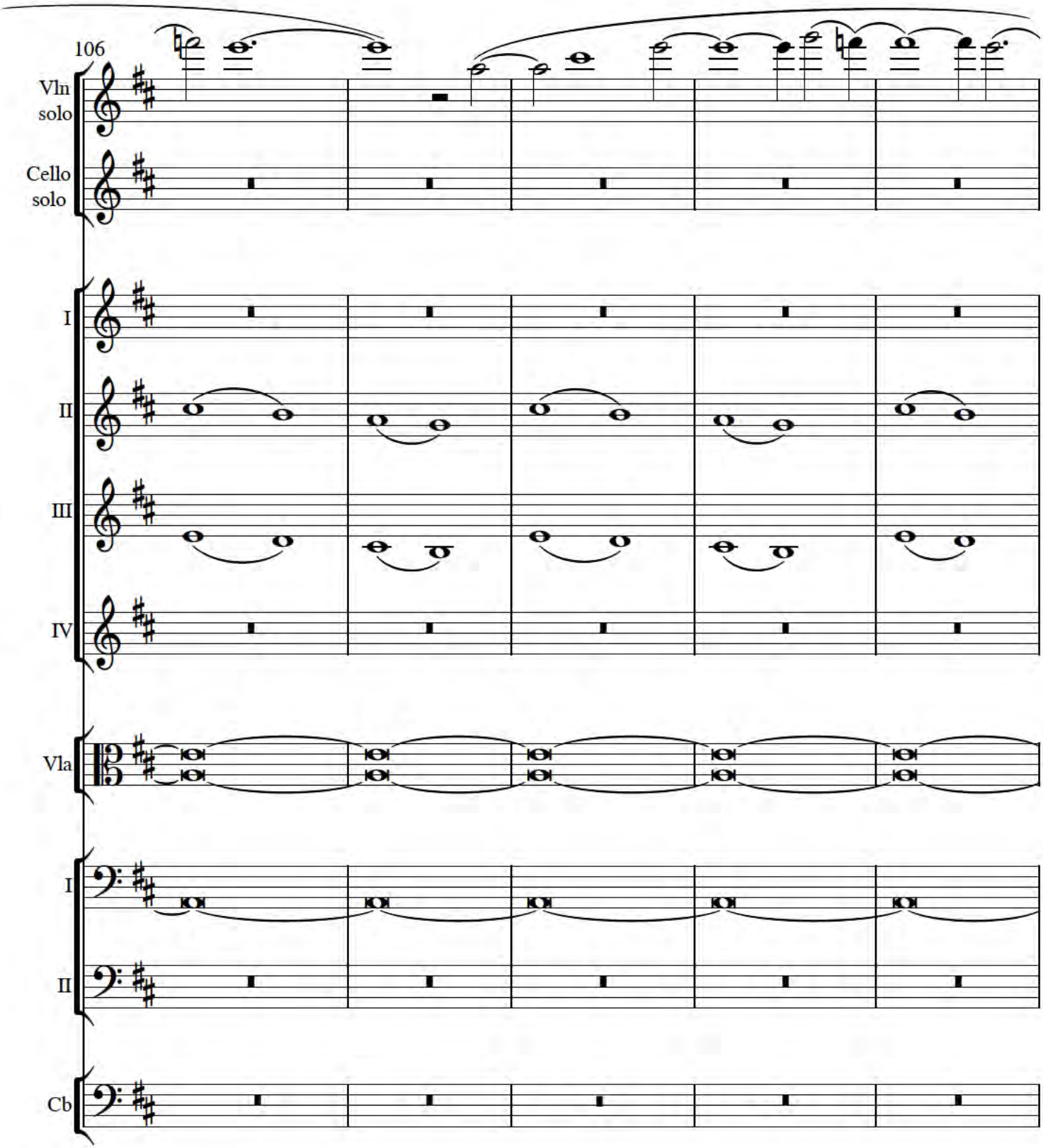

71
D
I
II
III
IV
ff sempre
D
I
II
ff sempre
D
I
II
ff sempre
Cb
ff sempre

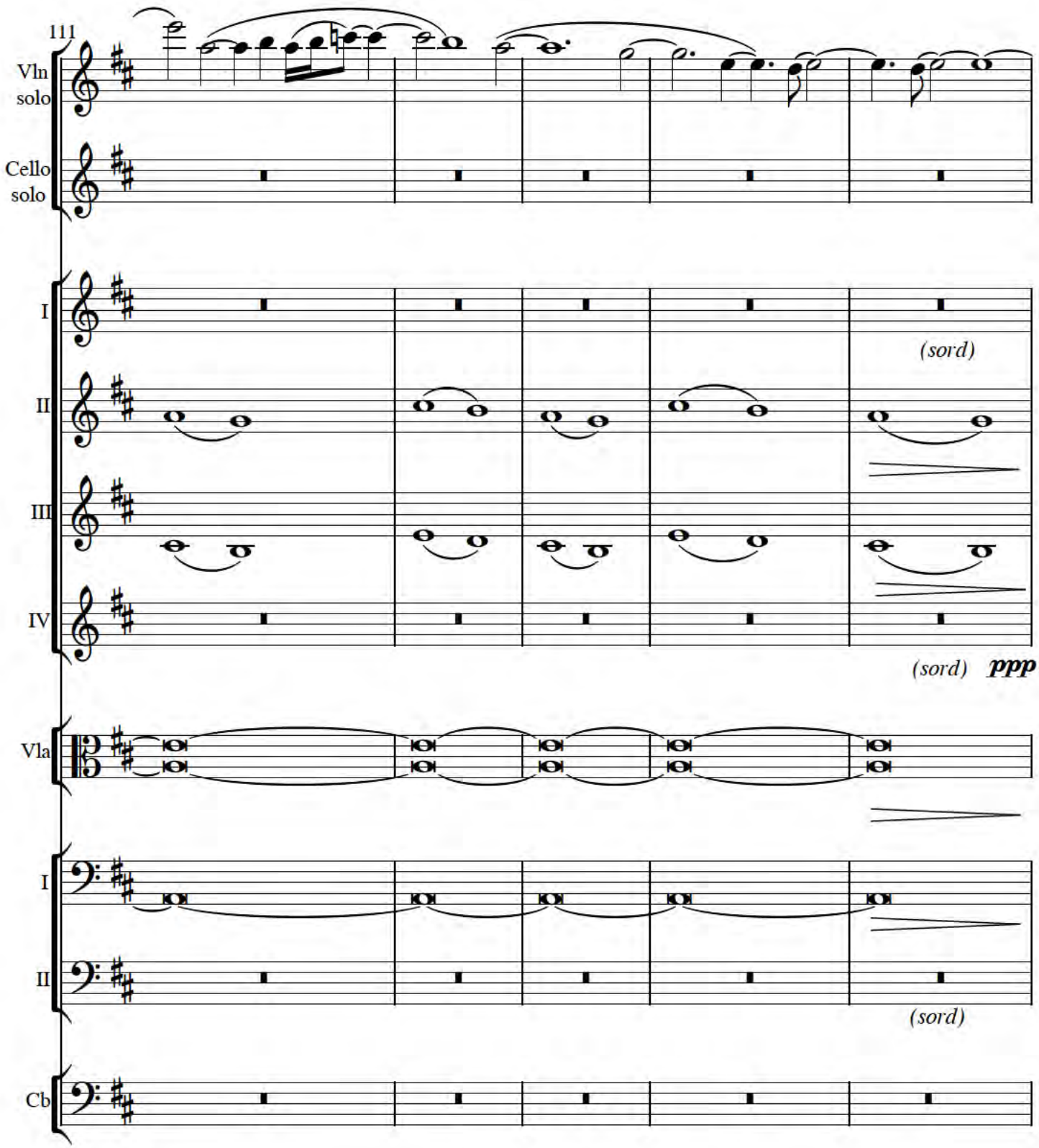

79
I
II
III
IV
I
II
I
II
Cb


86
E
I
II
III
IV
ff
E
I
II
ff
E
I
II
Cb
ff


92
poco rall.....
I
II
III
IV
sordino
Cb
p
pp
ppp


♩ = 56
100
Vln solo
Cello solo
sordino
F
esp
pp
I
II
III
IV
(sord)
ppp
Vla
div
Cb
pizz.


106
Vln
solo
Cello
solo
I
II
III
IV
Vla
I
II
Cb


111
Vln
solo
Cello
solo
I
II
III
IV
(sord)
(sord)
ppp
Vla
I
II
(sord)
Cb


116
G
Vln
solo
ppp
Cello
solo
esp
pp
G
I
ppp
pp
II
ppp
pp
III
ppp
pp
IV
pp
G
Vla
unis
ppp
pp
G
I
II
ppp
pp
pizz
pizz.
pizz.
Cb

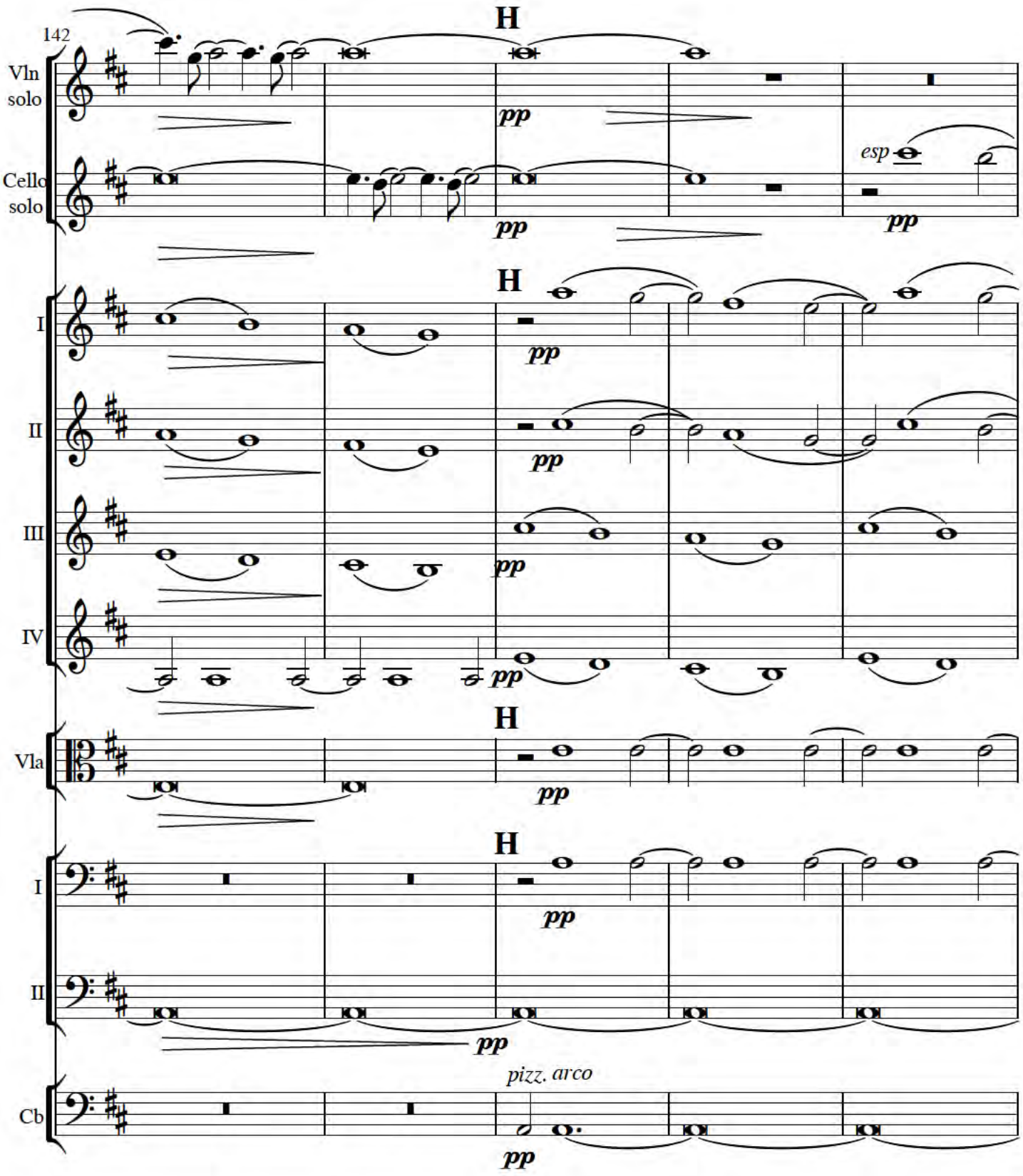

122
Vln
solo
pp
Cello
solo
I
II
III
IV
Vla
I
II
Cb


126
Vln
solo
Cello
solo
esp
I
II
III
IV
Vla
I
II
Cb
pizz


130
Vln
solo
Cello
solo
esp
I
II
III
IV
Vla
I
II
pizz.
Cb


134
esp
Vln
solo
Cello
solo
I
II
III
IV
Vla
I
II
pizz
Cb


138
Vln solo
poco f
Cello solo
poco f
I
poco f
II
poco f
III
poco f
IV
poco f
Vla
poco f
I
II
poco f
pizz.
Cb
poco f


142
H
Vln solo
Cello solo
pp
esp
I
II
III
IV
Vla
Cb
pizz. arco


147
esp
Vln
solo
Cello
solo
I
II
III
IV
Vla
I
II
Cb


I
151
Vln
solo
pp
Cello
solo
pp
I
I
II
III
IV
I
Vla
I
I
II
pizz arco
Cb


156
Vln
solo
Cello
solo
I
II
III
IV
Vla
I
II
Cb
poco f
div


162
Vln solo
Cello solo
I
II
III
IV
Vla
unis
I
II
Cb
ppp


167
Vln solo
Cello solo
esp
ppp
I
II
III
IV
sempre ppp
Vla
sempre ppp
I
II
sempre ppp
Cb
sempre ppp



Completed May 2018
Kangaroo Valley
Australia

Richard

Two down, one to go!

Let me know if any questions

Eric B.

1st. Movement.

CONCERTO

FOR MARIMBA / VIBRAPHONE

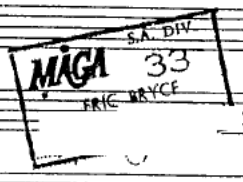
Composed: ERIC BRYCE

Sept. 1988

Best wishes

Richard

Eric B.

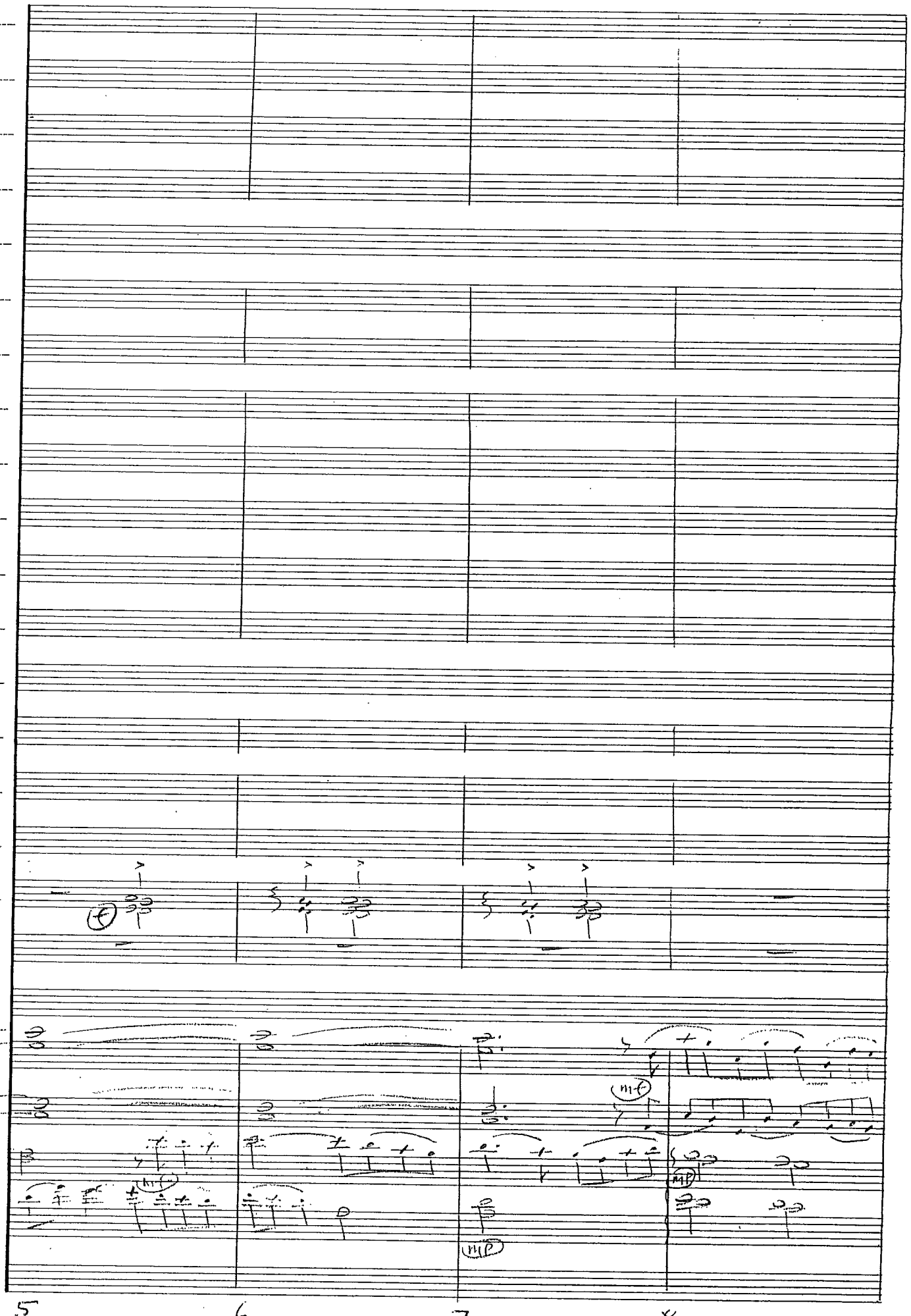


© 1988

POSSUM BRAND No.7
Manuscript Music Paper



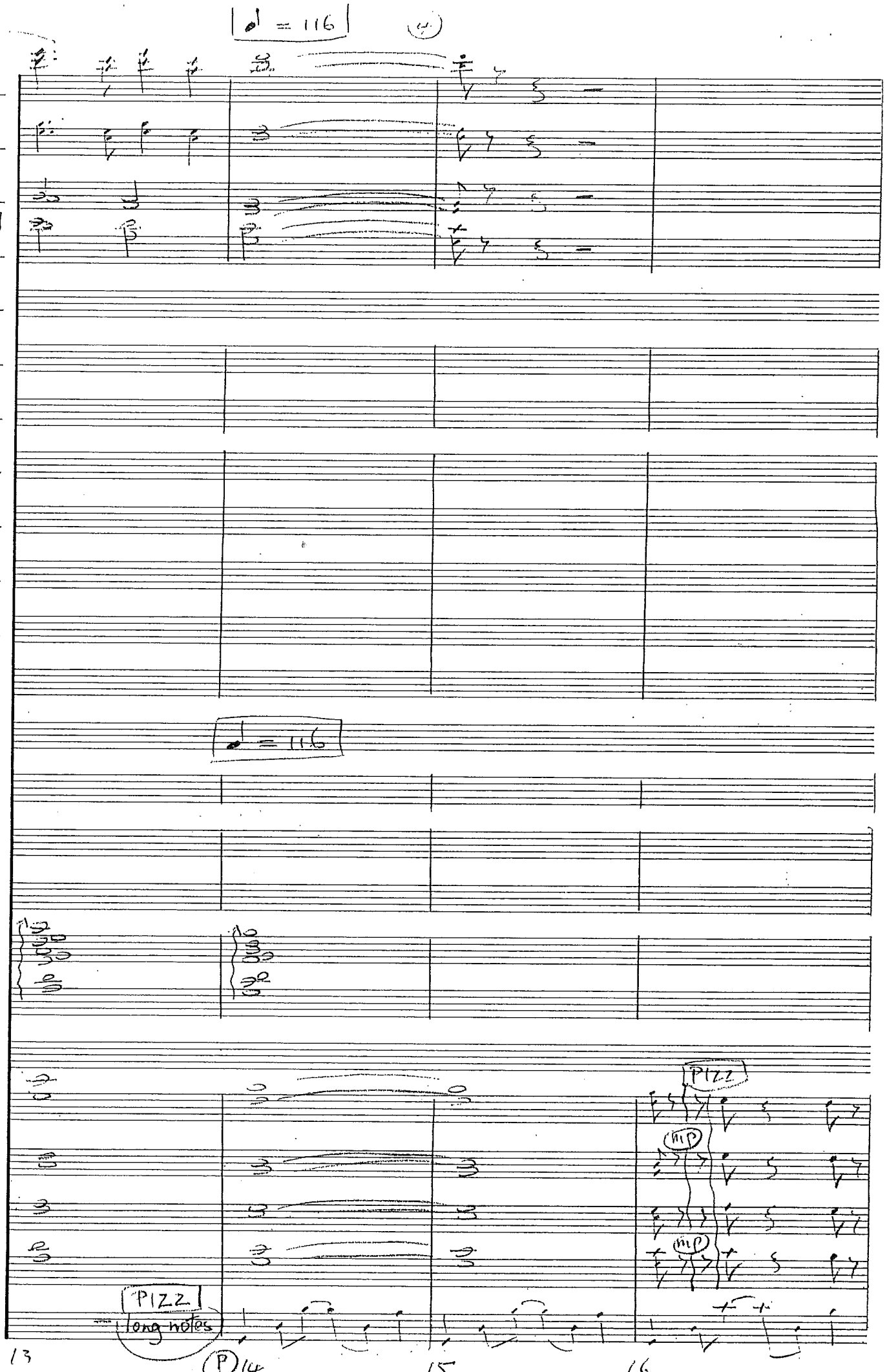
POSSUM BRAND No.7
Manuscript Music Paper



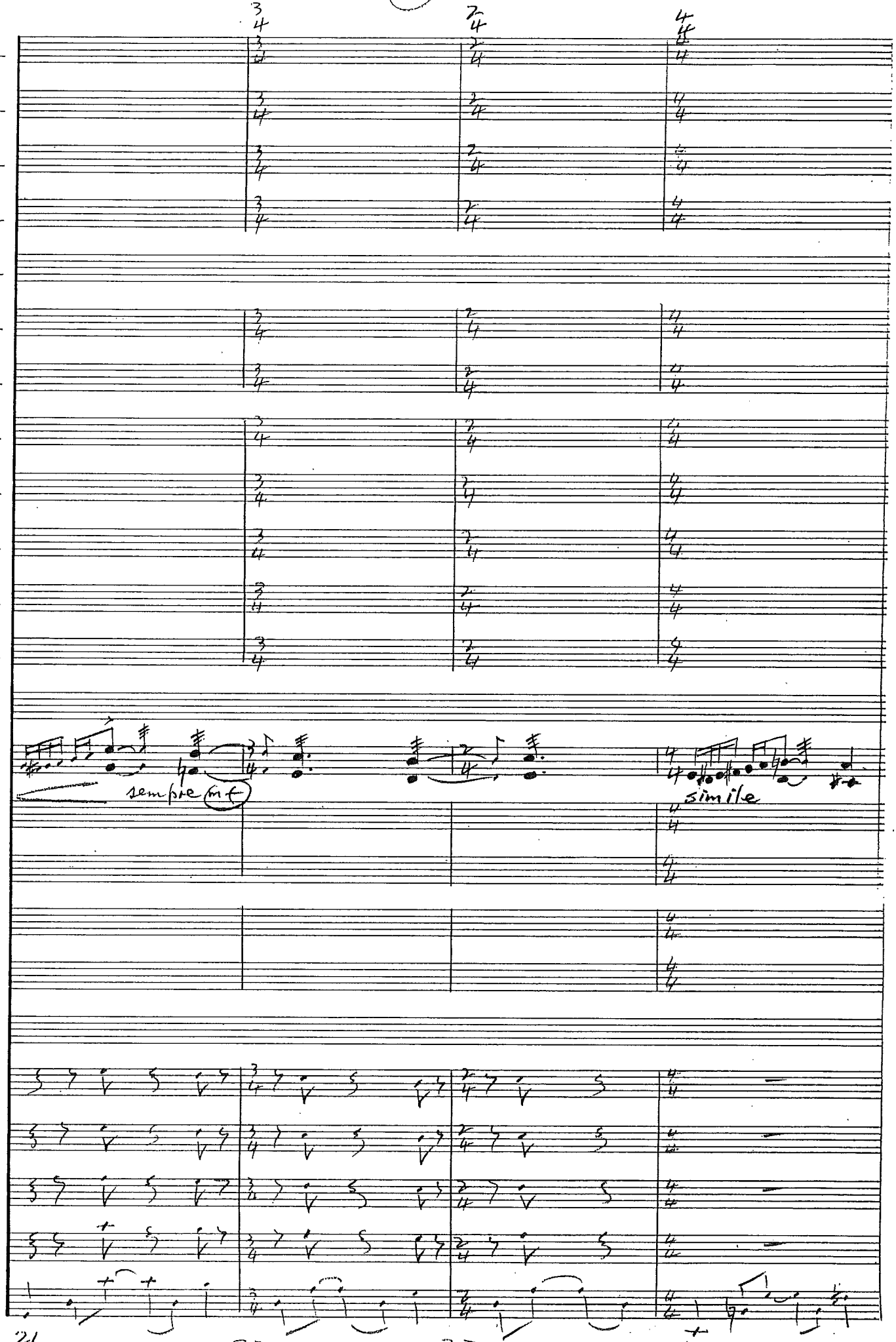
5 6 7 8

POSSUM BRAND No.7
Manuscript Music Paper


Fl 1
Ob 1
Cl 1
Bsn 1
F Hn. 1
Tr 1
Trb 1
Tuba
Solo Perc
Timps.
Perc 1
Hp
Vl 1
2
Va
Vc
Bass
DIVISI
mf
p
9
10
11
12

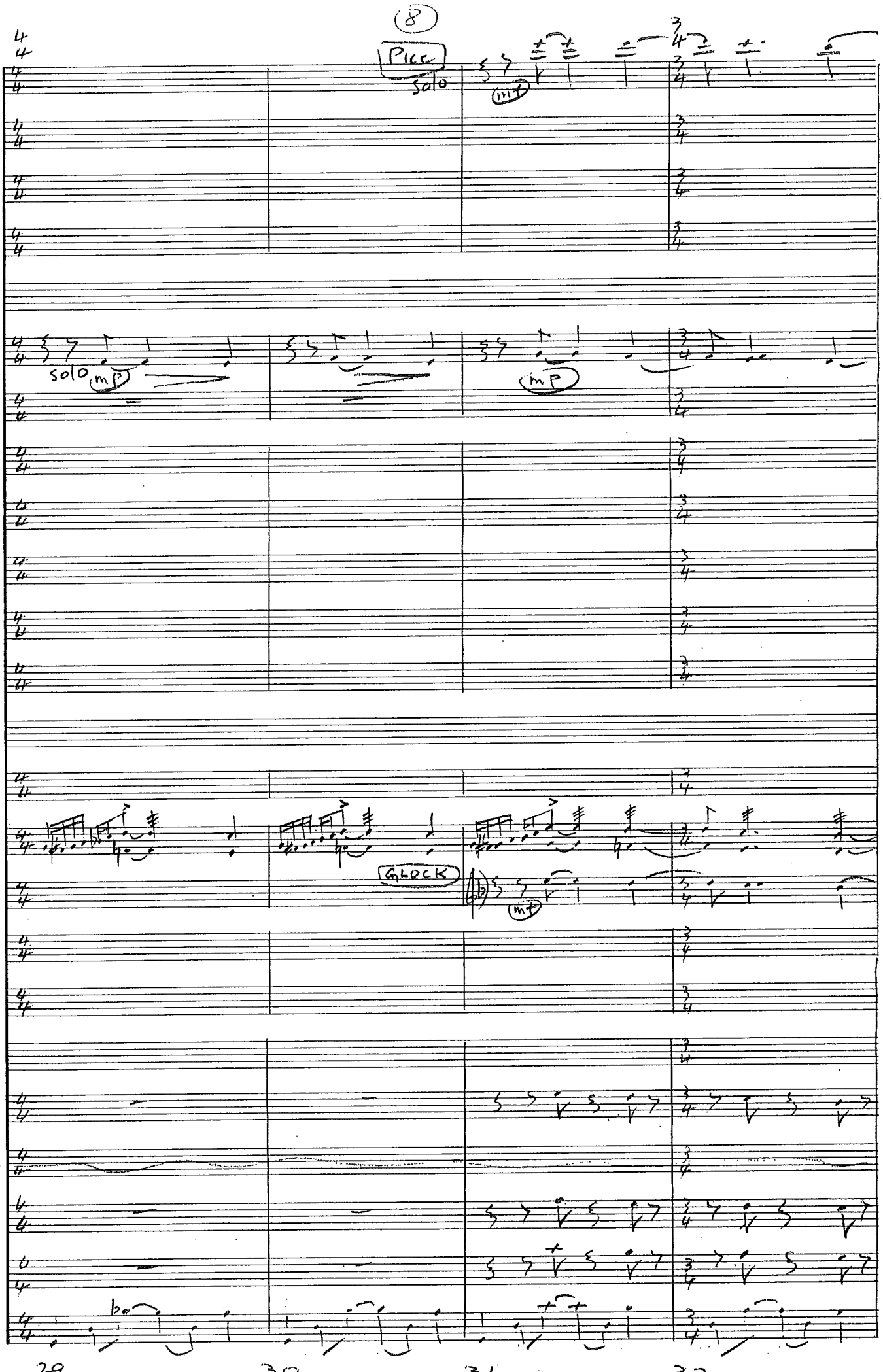

♩ = 116
115
♩ = 116
PIZZ
long notes
PIZZ
mp
mp
13
14
15
16


Fl 1
2
Ob 1
2
Cl 1
2
Bsn 1
2
Fhn 1
2
3
4
Tr 1
2
2
3
Trb 1
2
2
3
Tuba
Solo Perc
MARIMBA
mf
Timps
Perc 1
2
Hp
Vl 1
2
Va
Vc
Bass
17
18
19



POSSUM BRAND No.7
Manuscript Music Paper


Fl 1
Ob 1
Cl 1
Bsn 1
F Hrn 1
Tr 1
Trb 1
Tuba
Timps
Solo Perc
Perc 1
Harp
Vln 1
Col Vln 1
Va
Vc
Bass
25
26
27
28



29 30 31 32

POSSUM BRAND No.7
Manuscript Music Paper



POSSUM BRAND No.7
Manuscript Music Paper



37 38 39 40

POSSUM BRAND No.7
Manuscript Music Paper



POSSUM BRAND No.7
Manuscript Music Paper



POSSUM BRAND No.7
Manuscript Music Paper


Fl 1,2
Ob 1,2
Cl 1,2
Bsn 1,2
F Hn 1,2
3,4
Tr 1
2,3
Trb 1
2,3
Tuba
Solo Perc
Timp
Perc 1,2
Hp
SIMILE
Vln 1
2
Va
Vc
Bass
49
50
51
52

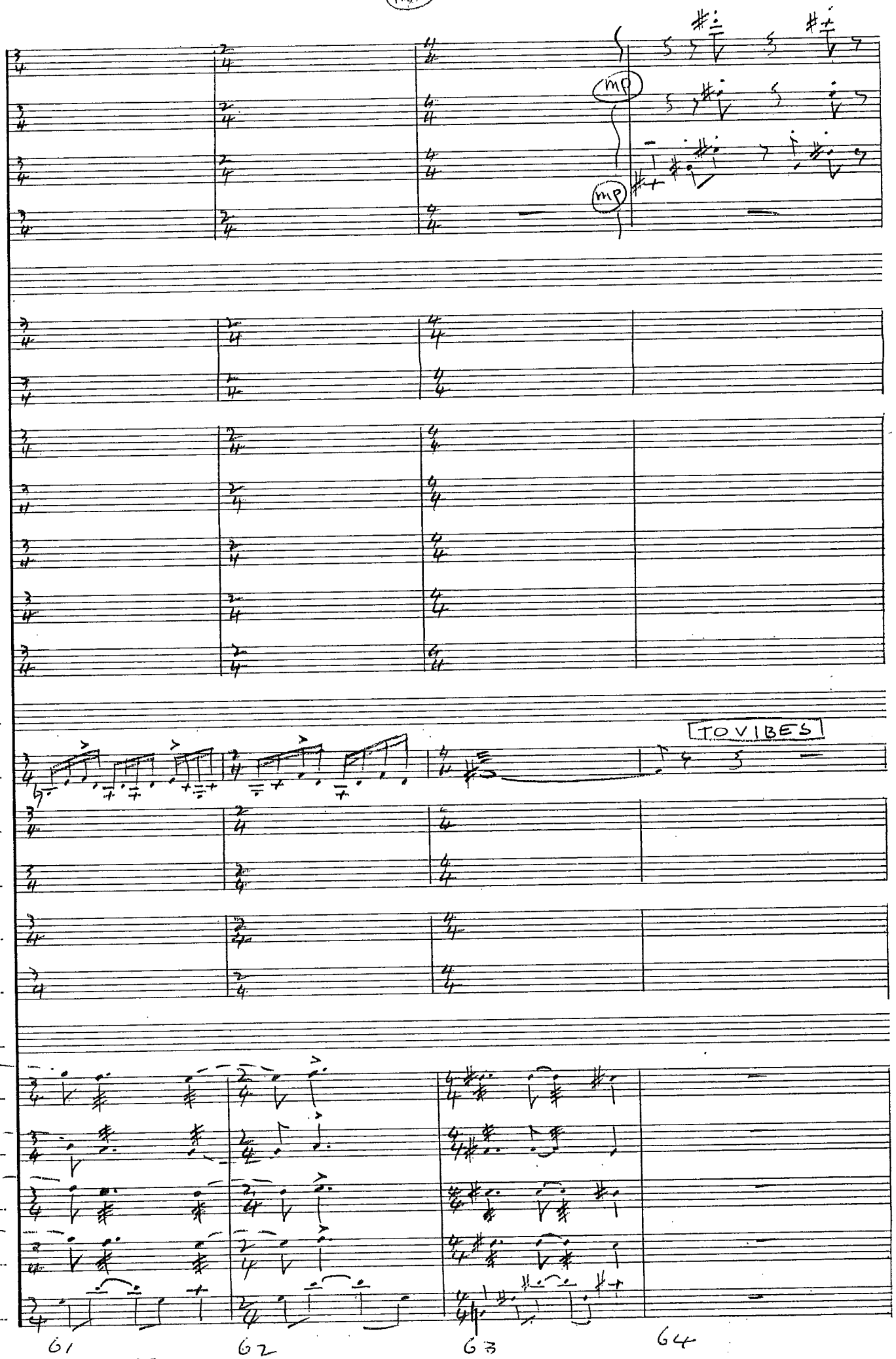


POSSUM BRAND No.7
Manuscript Music Paper



57 58 59 60

POSSUM BRAND No. 7
Manuscript Music Paper

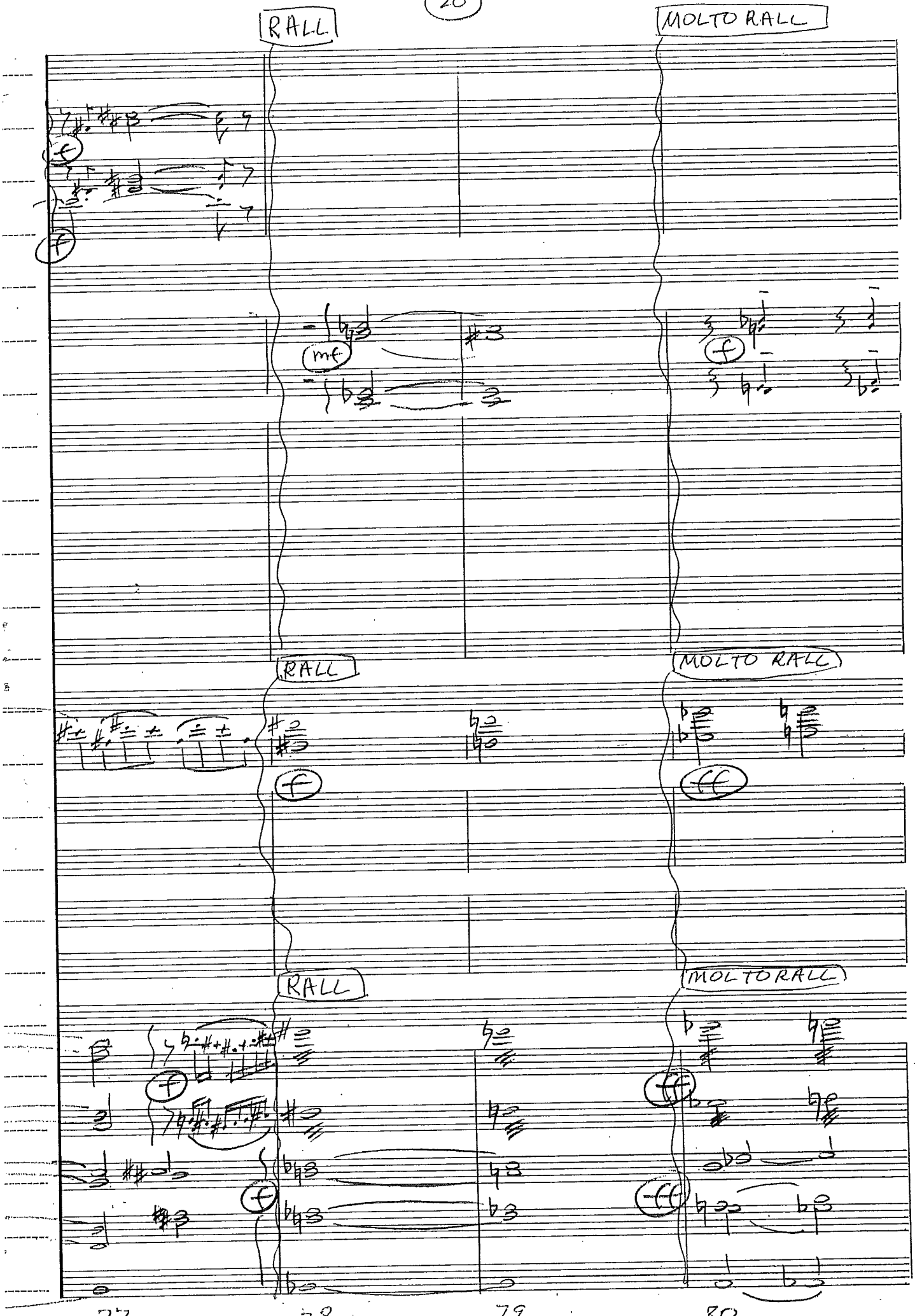


POSSUM BRAND No.7
Manuscript Music Paper


Fl 1
Ob 1
Cl 1
Bsn 1
F Hn 1
Tr 1
Trb 1
Tuba
Solo Perc
mf
Timp
Perc 1
Hp
Vl 1
P
Va
Vc
P
Bass
ARCO
65
66
67
68


mp
69
70
71
72

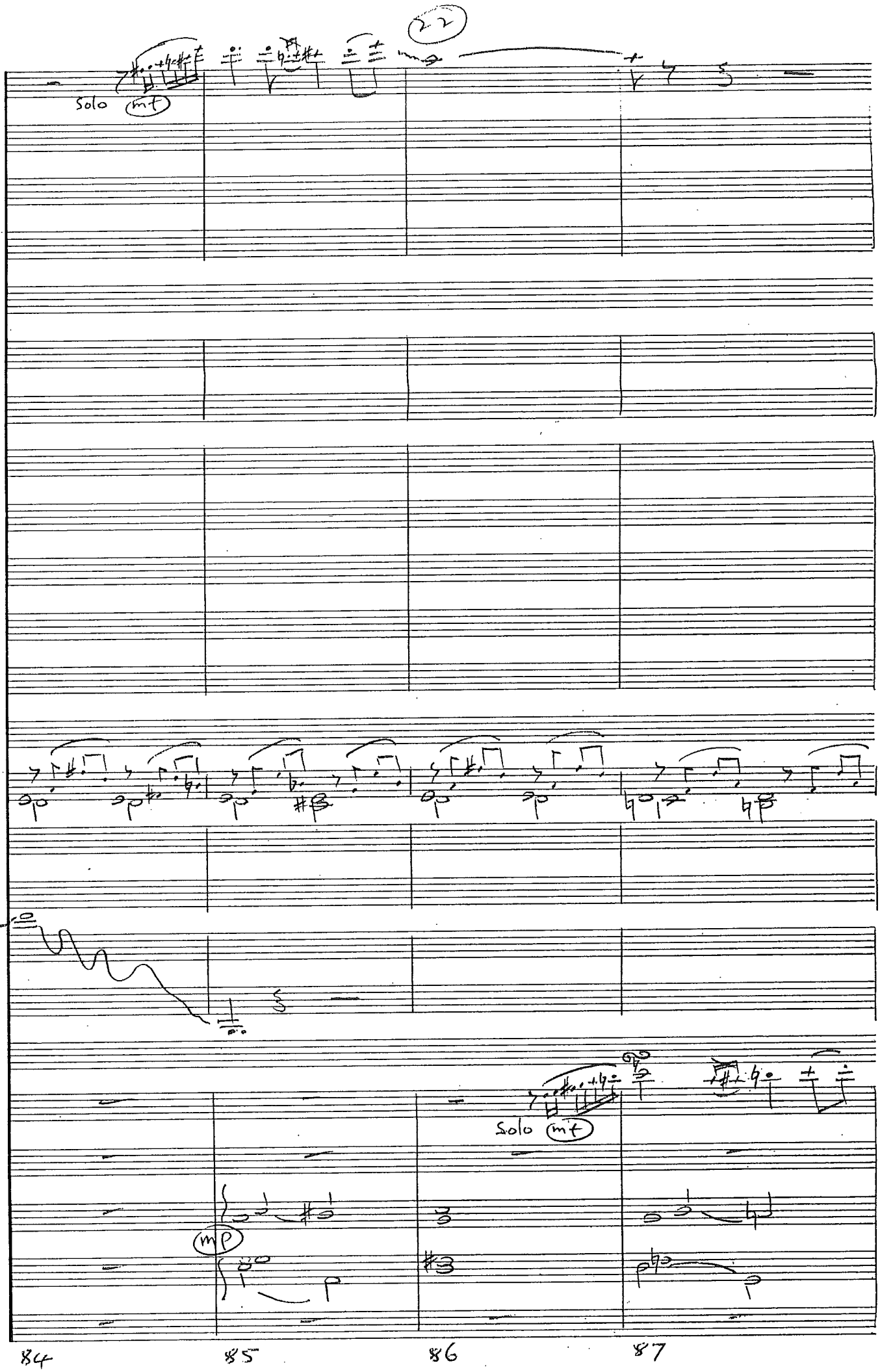

Fl 1
Ob 1
Cl 1
Bsn 1
poco cresc
mf
F Hn 1
3/4
Tr 1
2/3
Trb 1
2/3
Tuba
Solo Perc
Timp
poco cresc
mf
cresc
Perc 1
Hp
Vl 1
poco cresc
cresc
mf
2
Va
Vc
Bass
73
74
75
76



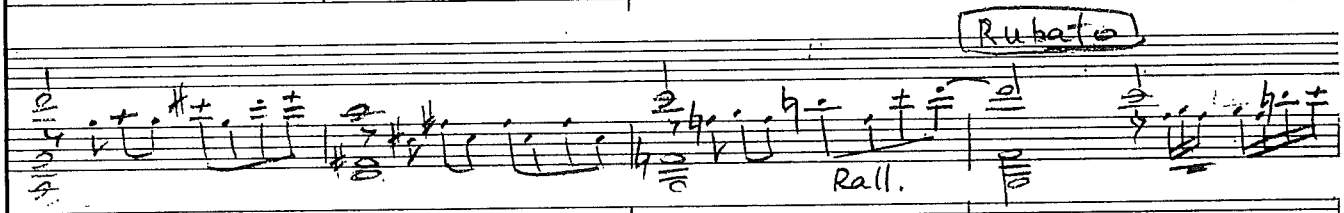
POSSUM BRAND No.7
Manuscript Music Paper



POSSUM BRAND No.7
Manuscript Music Paper


22
Solo
mf
Solo
mf
mp
84
85
86
87


Fl 1,2
Ob 1,2
Cl 1,2
Bsn 1,2
Solo (int)
F Hn 1,2
3/4
Tpt 1
2/3
Trb 1
2/3
Tuba
Solo Perc
Timps
Perc 1,2
Hp
Vl 1
2
Va
Vc
Bass
88
89
90
91



92 93 94 95

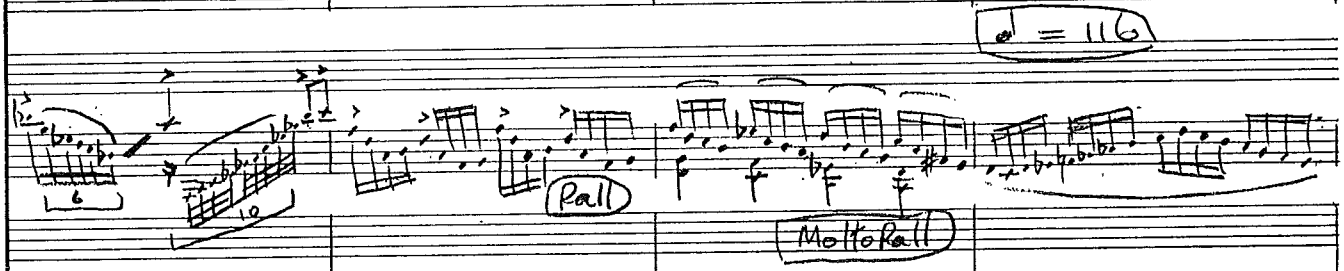
POSSUM BRAND No.7
Manuscript Music Paper



POSSUM BRAND No.7
Manuscript Music Paper

(26)

♩ = 166



99 100 101 102

POSSUM BRAND No.7
Manuscript Music Paper


Fl 1
Ob 1
Cl 1
Bsn 1
mf
Fhn 1
3/4
Tr 1
2/3
Tbn 1
2/3
Tuba
Solo Perc
MARIMBA
mf
Timp
Perc 1
Hp
Vl 1
Va
Vc
Bass
PIZZ
long notes
P
103
104
105
106



107 108 109 110

POSSUM BRAND No.7
Manuscript Music Paper



POSSUM BRAND No.7
Manuscript Music Paper



115 116 117 118

POSSUM BRAND No.7
Manuscript Music Paper



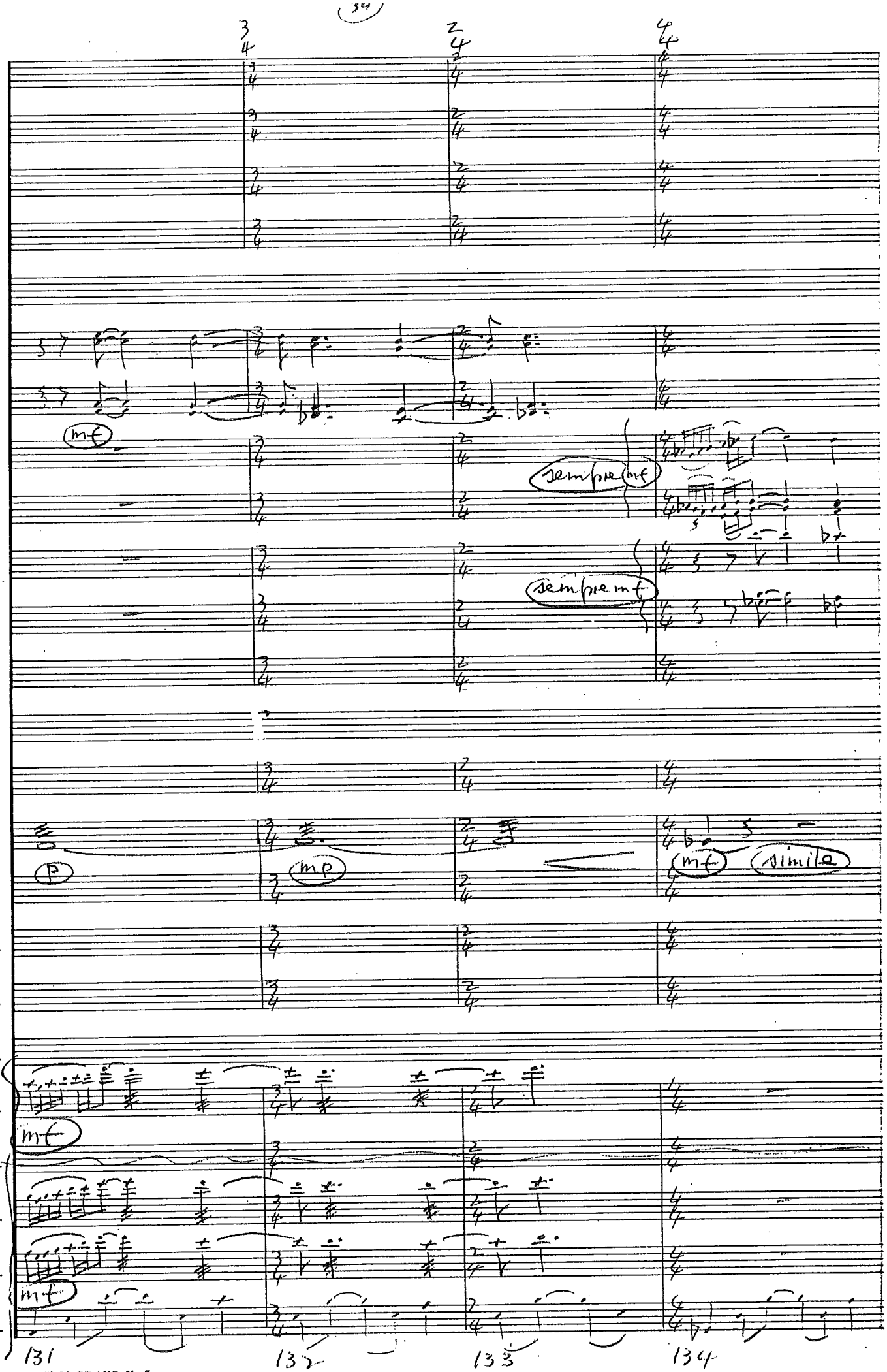
POSSUM BRAND No.7
Manuscript Music Paper



POSSUM BRAND No.7
Manuscript Music Paper

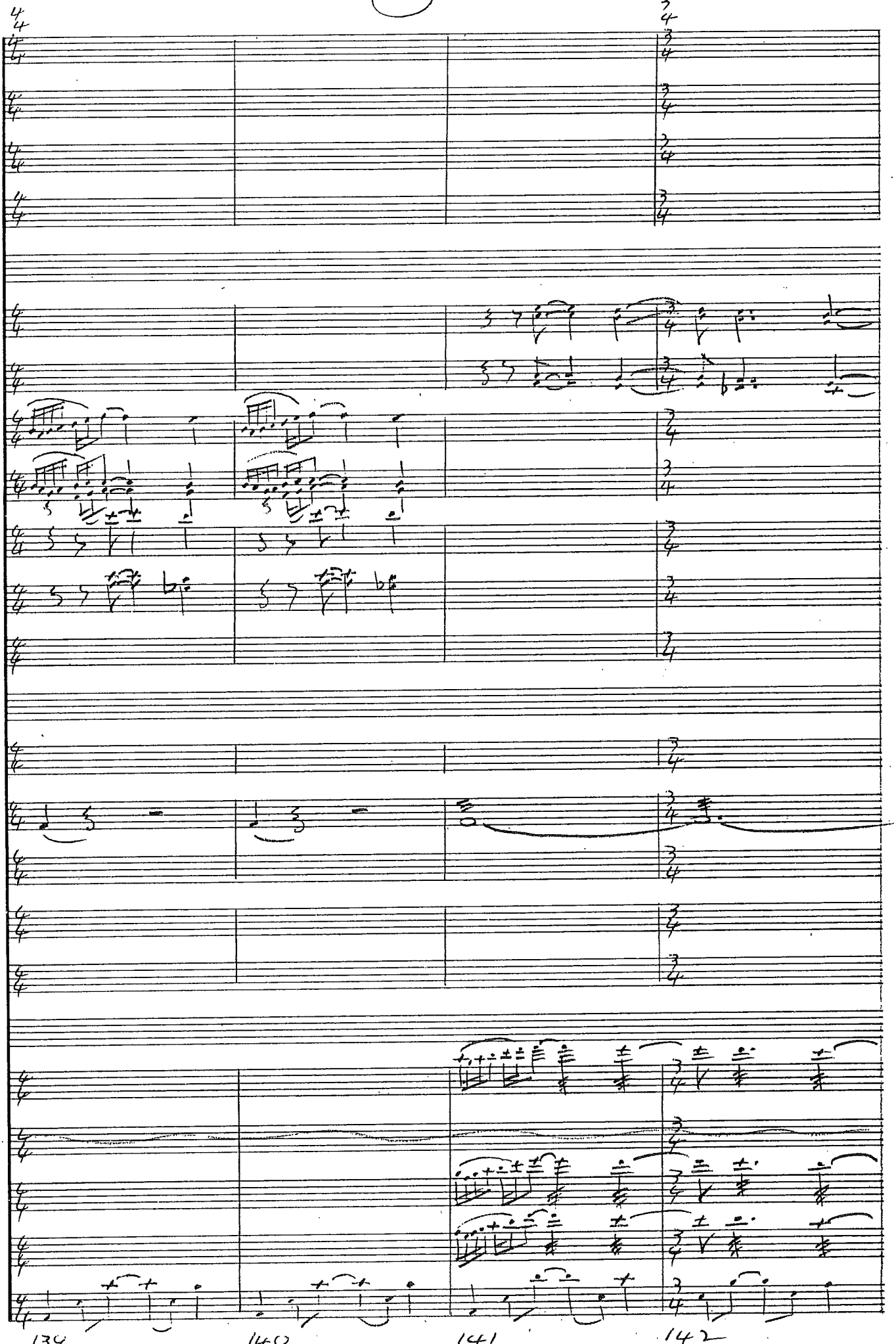


POSSUM BRAND No.7
Manuscript Music Paper



POSSUM BRAND No.7
Manuscript Music Paper

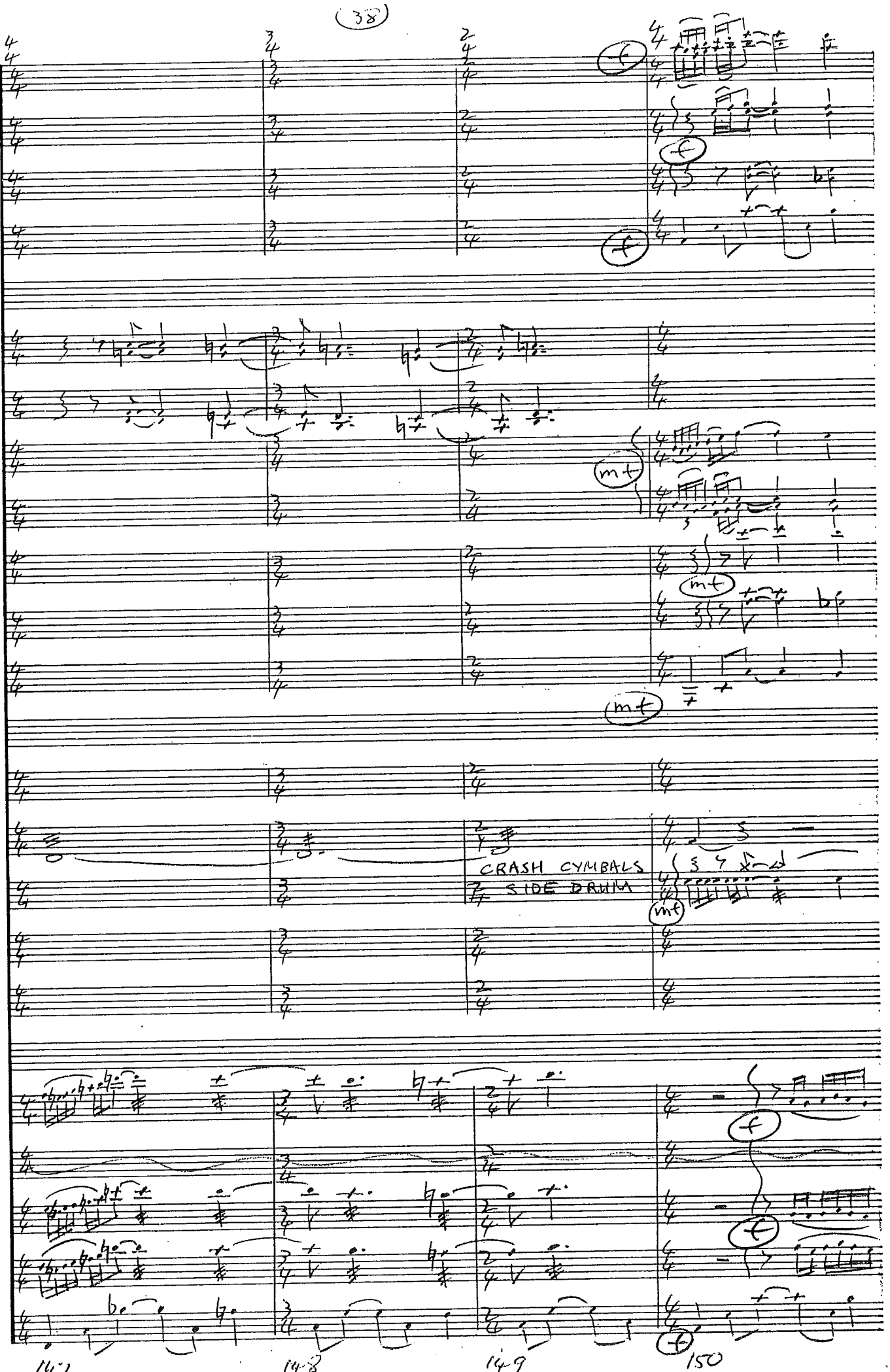

Fl 1,2
Ob 1,2
Cl 1,2
Bsn 1,2
F Hn 1,2
sempre m-f
Tr 1
Trb 1
Tuba
Solo Perc
Timps
Perc 1,2
Harp
Vl 1
sempre m-f
Va
Vc
Bass
135
136
137
138



POSSUM BRAND No.7
Manuscript Music Paper



POSSUM BRAND No.7
Manuscript Music Paper



147 148 149 150

POSSUM BRAND No.7
Manuscript Music Paper


Fl 1,2
Ob 1,2
Cl 1,2
Bsn 1,2
F Hn 1,2
Tr 1
Tr 2,3
Trb 1
Trb 2,3
Tuba
Solo Perc
Timp
Perc 1,2
Hp
Vl 1
Vl 2
Va
Vc
Bass
cresc
sempre mf
151
152
153
154



155 156 157 158

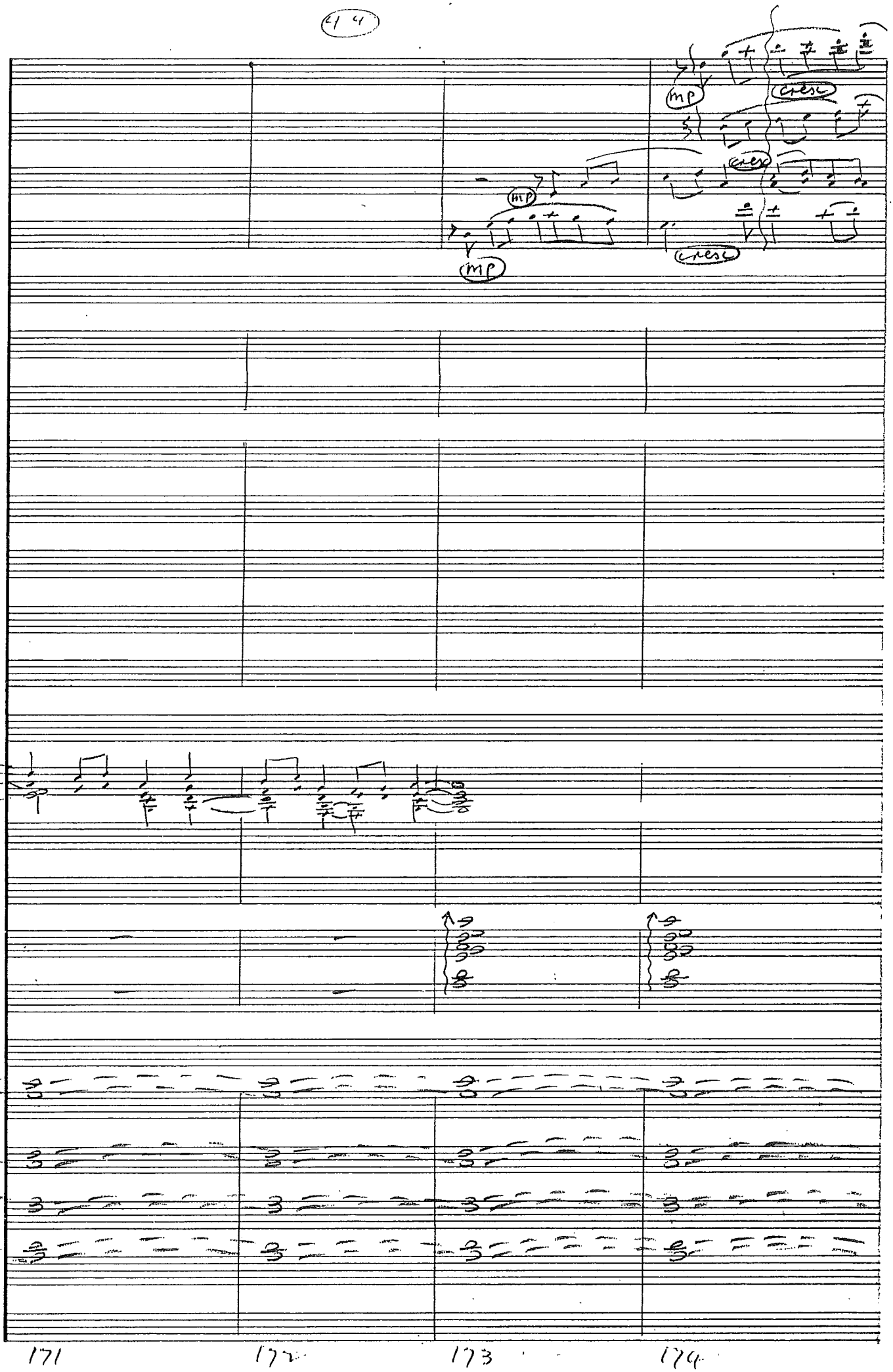
POSSUM BRAND No.7
Manuscript Music Paper



POSSUM BRAND No.7
Manuscript Music Paper


(4x)
♩ = 66
f cresc
ff
fff
♩ = 66
mf cresc
MODO NATURALE
subito pp
163
164
165
166


Fl 1,2
Ob 1,2
Cl 1,2
Bsn 1,2
F Hn 1,2
3/4
Tr 1
Tr 1
Tb 1
Tuba
Solo Perc
VIBES
(Expressively)
mp
m-f
Timps
Perc 1,2
Harp
mf
sempre pp
Vl 1
Vl 2
Va
Vc
Bass
167
168
169
170



171 172 173 174

POSSUM BRAND No.7
Manuscript Music Paper



POSSUM BRAND No.7
Manuscript Music Paper



POSSUM BRAND No.7
Manuscript Music Paper



POSSUM BRAND No.7
Manuscript Music Paper

2nd Movement

CONCERTO

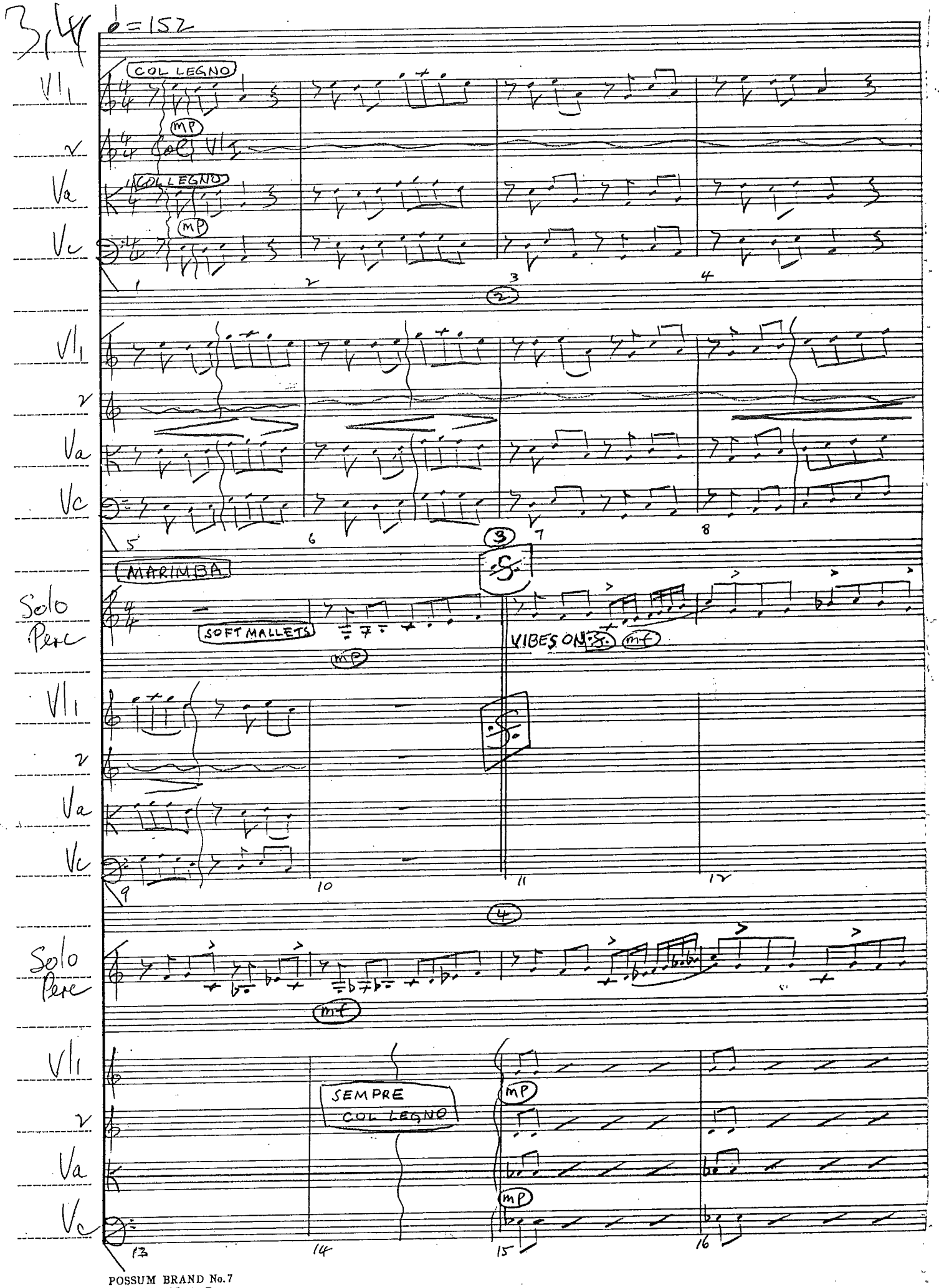
For MARIMBA/VIBRAPHONE

Composed: ERIC BRYCE

Oct. 1988

MAGA S.A. DIV. 33 PRIC RD/VT

POSSUM BRAND No.7
Manuscript Music Paper



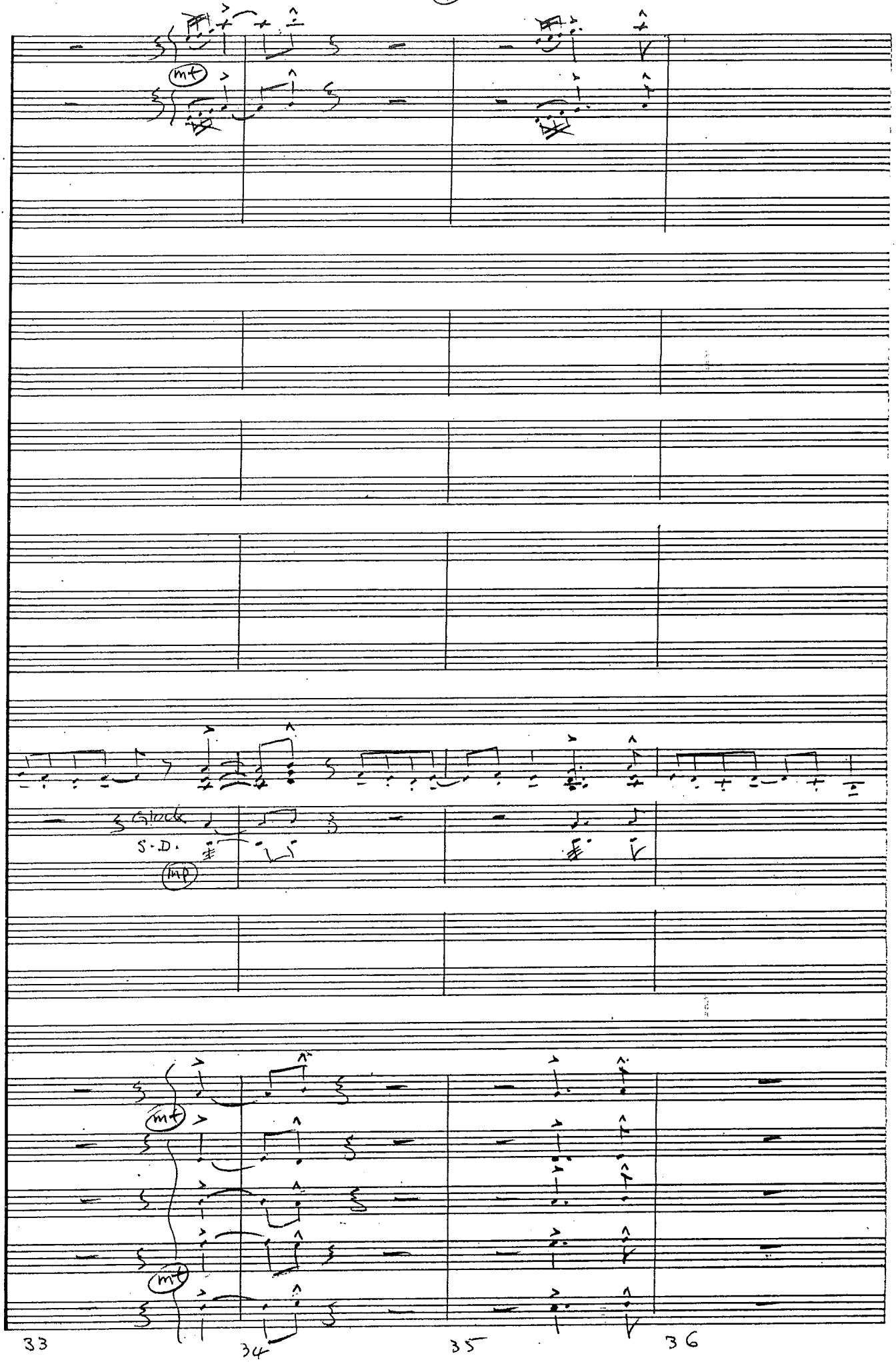
POSSUM BRAND No.7
Manuscript Music Paper



POSSUM BRAND No.7
Manuscript Music Paper

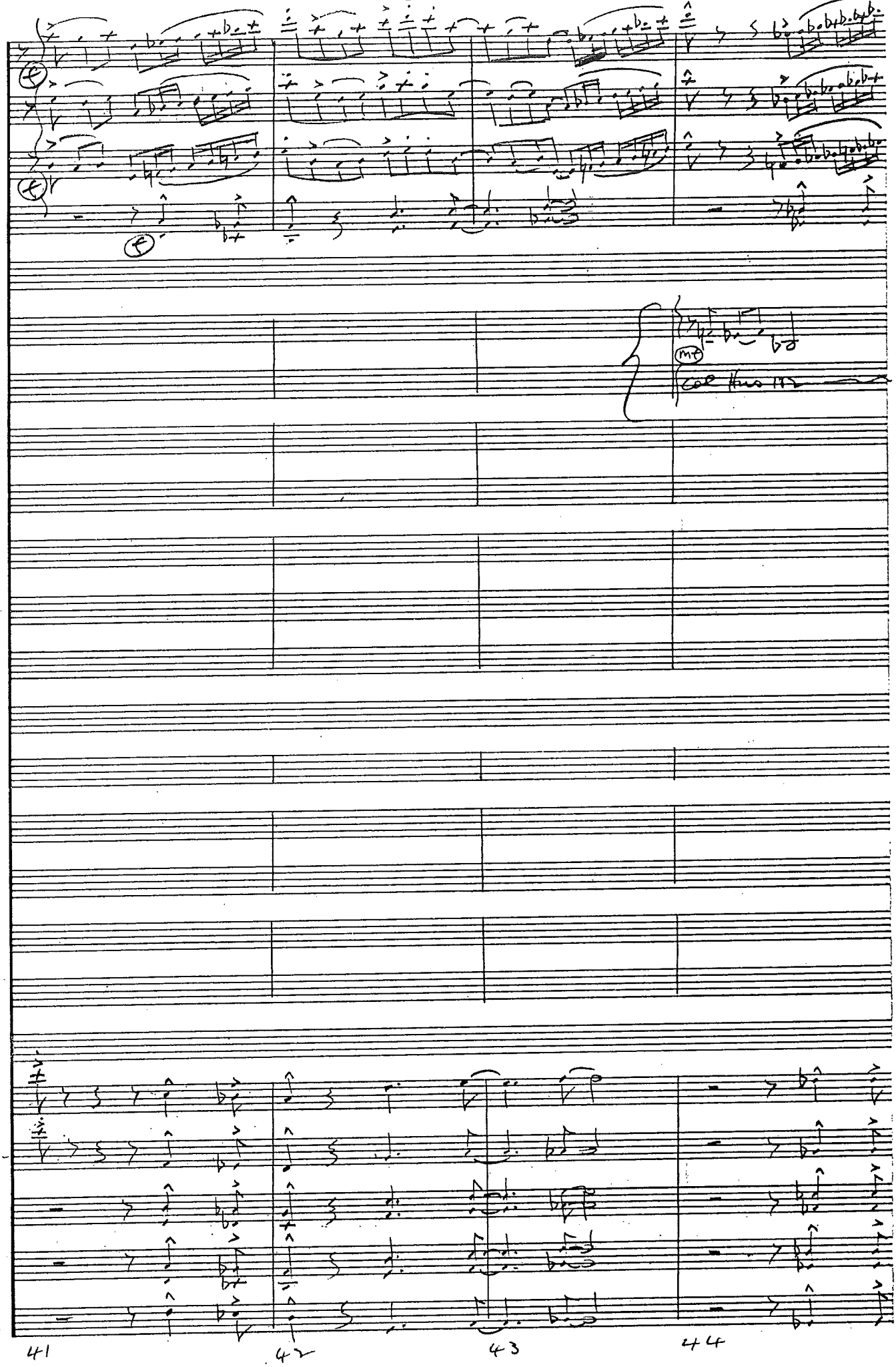


POSSUM BRAND No.7
Manuscript Music Paper



POSSUM BRAND No.7
Manuscript Music Paper


Fl 1
Ob 1
Cl 1
Bsn 1
F Hn 1
3/4
Tr 1
2/3
Trb 1
2/3
Tuba
Solo Perc
AFTER 5 TO MARIMBA.
Perc 1
Timp
Harp
Vl 1
f
Soc Vl 1
Va
f
Vc
Bass
37
38
39
40



POSSUM BRAND No.7
Manuscript Music Paper



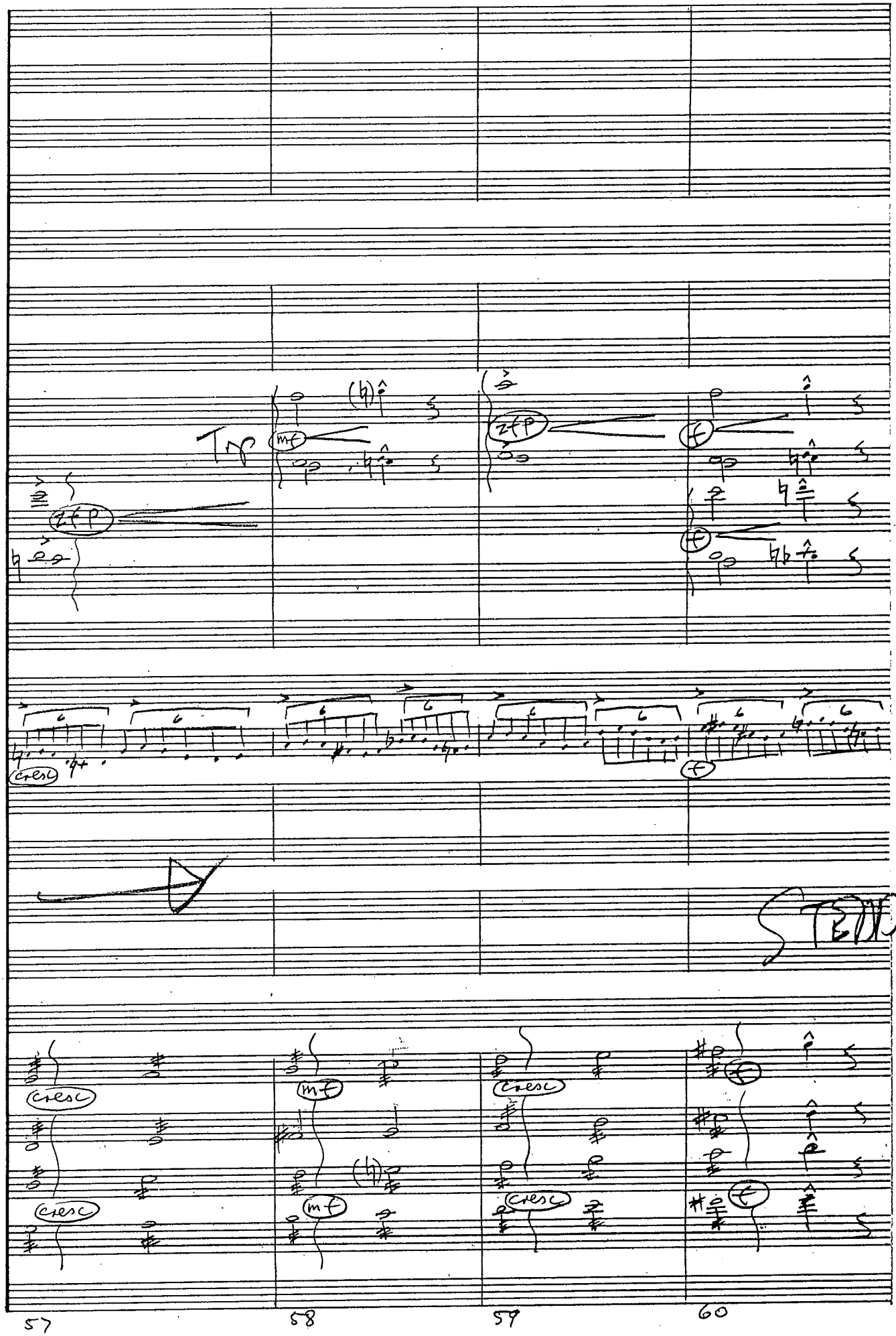
POSSUM BRAND No.7
Manuscript Music Paper



POSSUM BRAND No.7
Manuscript Music Paper

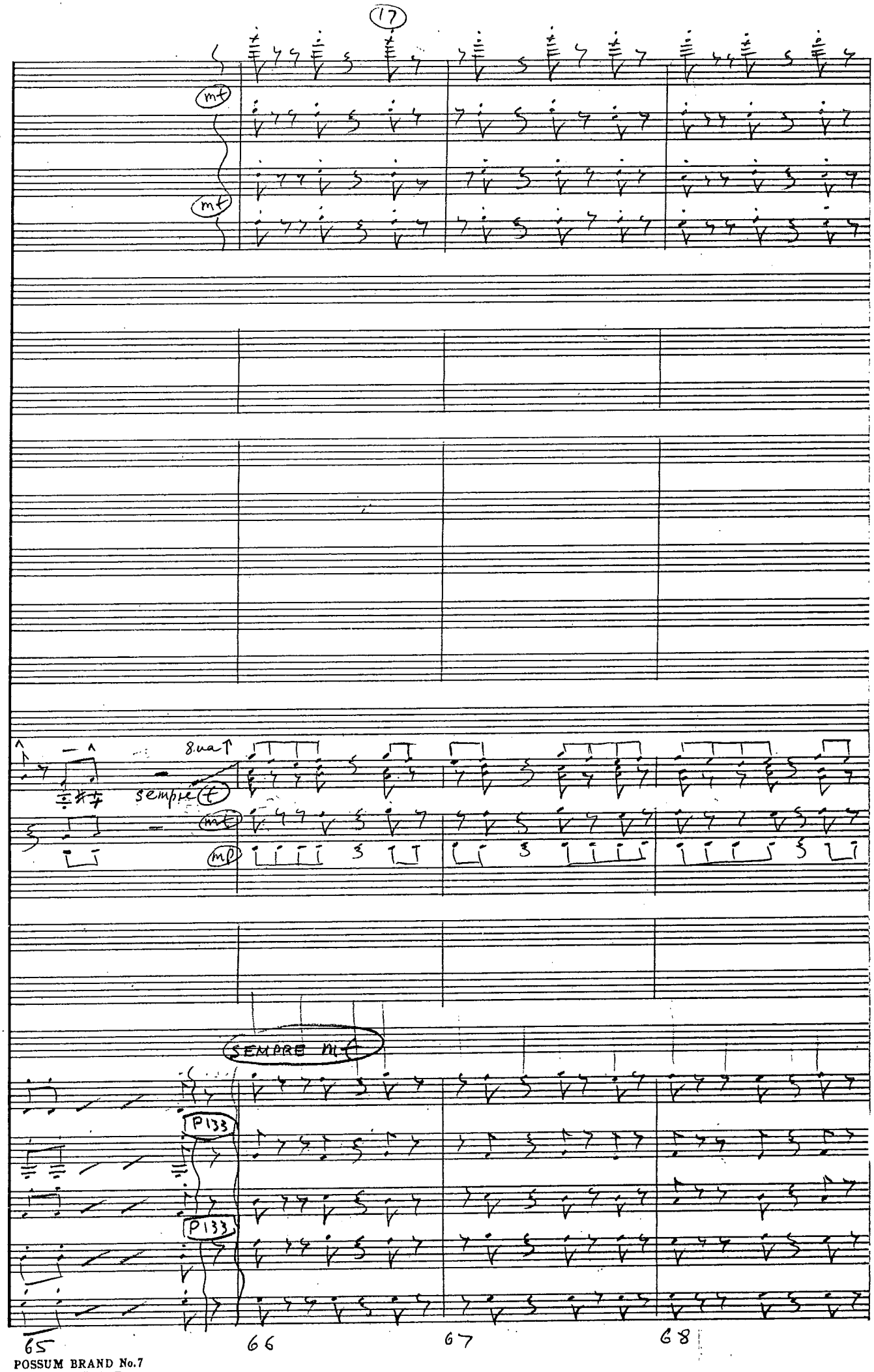


POSSUM BRAND No.7
Manuscript Music Paper


Tp
mf
zfp
zfp
cresc
cresc
cresc
cresc
cresc
mf
mf
57
58
59
60

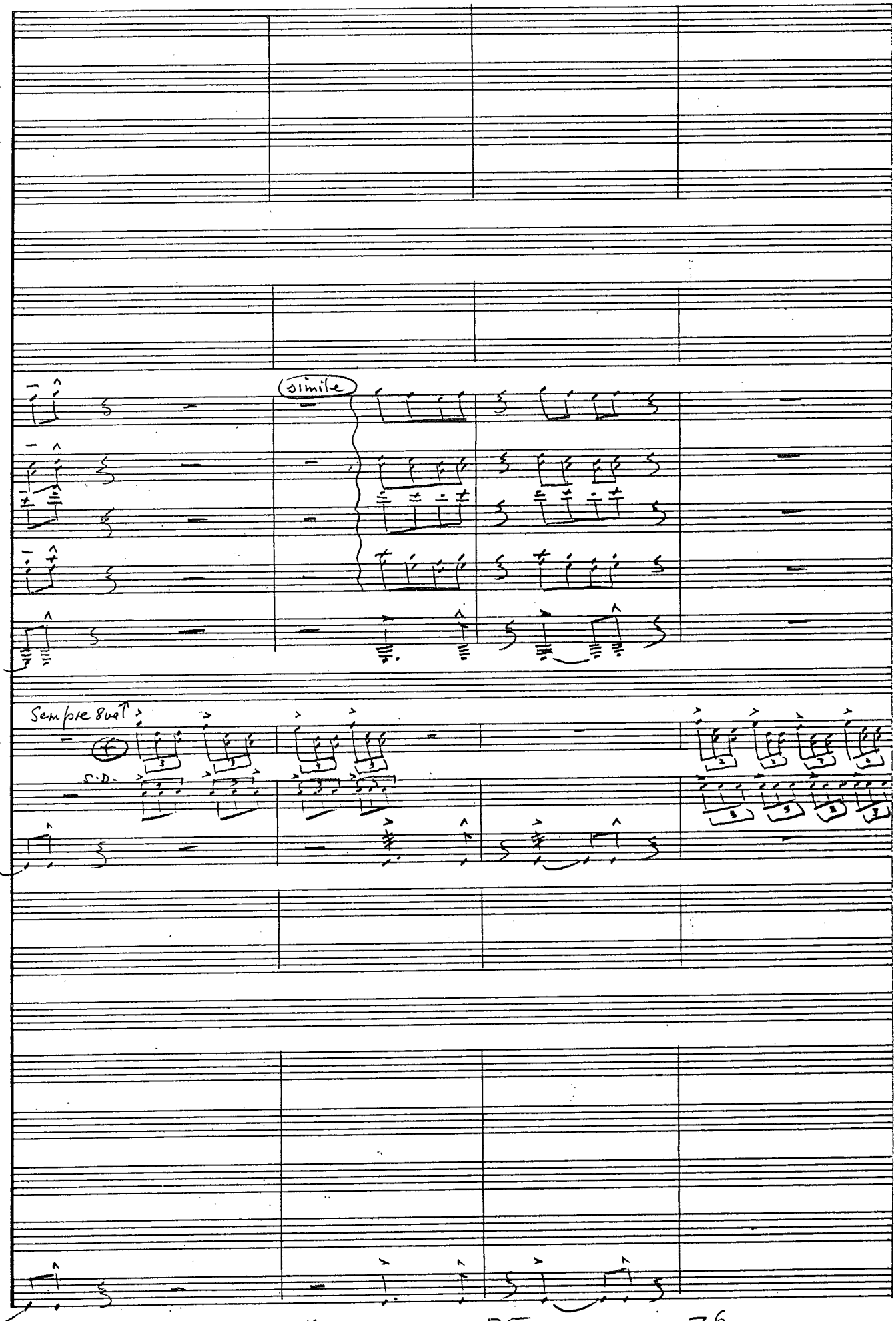


POSSUM BRAND No.7
Manuscript Music Paper



POSSUM BRAND No.7
Manuscript Music Paper


TOCODA
Fl 1,2
Ob 1,2
Cl 1,2
Bsn 1,2
F Hn 1,2
Tpt 1
Tpt 2
Tpt 3
Tuba
OPEN
OPEN
TOCODA
Solo Perc
Perc 1
Timps
Hp
Vl 1
Vl 2
Va
Vc
Bass
ARCO
ARCO
mf
69
70
71
72



73 74 75 76

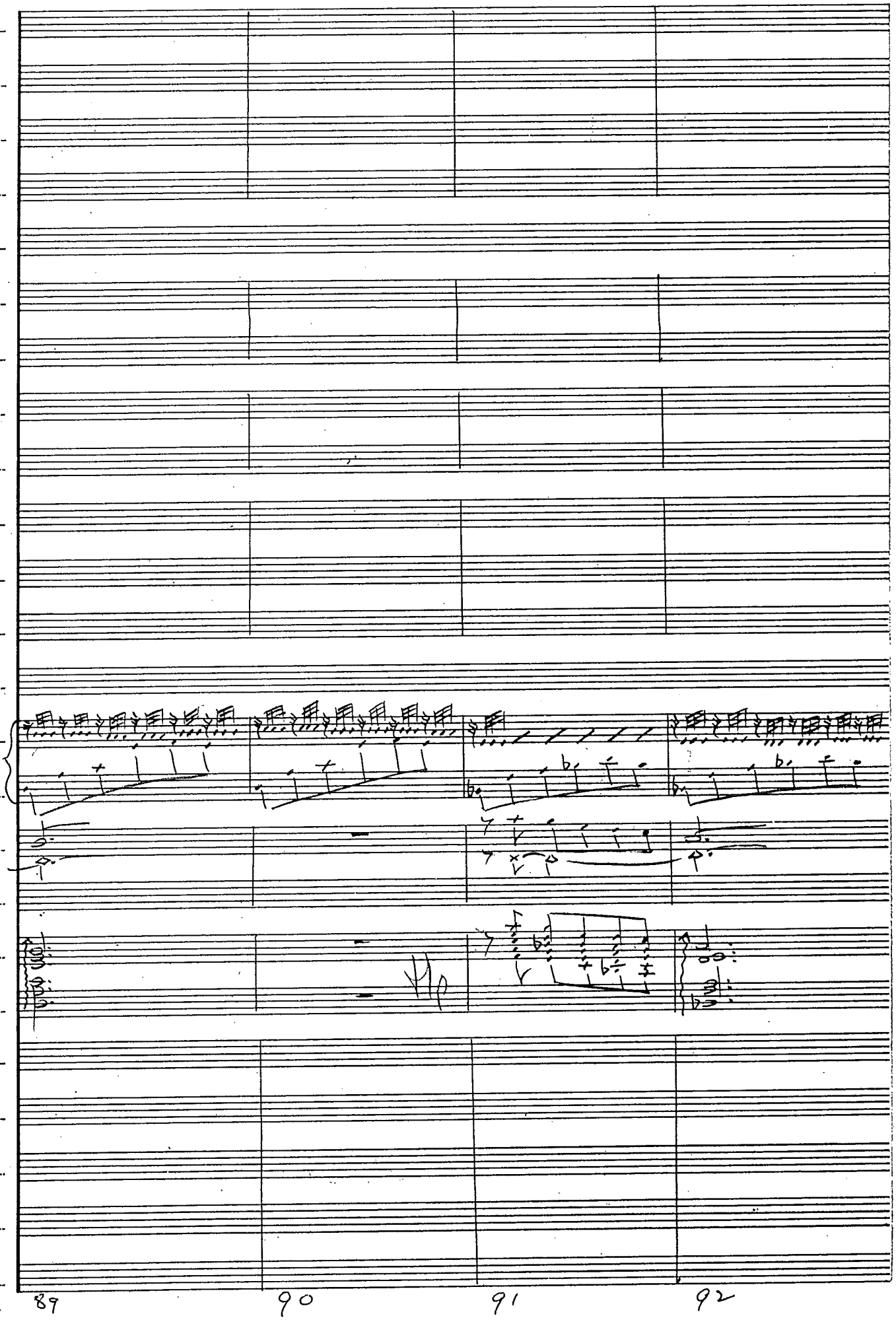
POSSUM BRAND No.7
Manuscript Music Paper


Fl 1,2
Ob 1,2
Cl 1,2
Bsn
F Hn 1,2
3/4
Tr 1
2/3
Tbn 1
2/3
Tuba
Solo Perc
loco
Perc 1,2
Timps
Harp
Vln 1
2
Va
Vc
Bass
col vln
77
78
79
80


MOLTO RALL
♩=66
21
P
PP
WW
MOLTO RALL.
mf
MOLTO RALL
(♩=66)
MOLTO RALL
♩=66
SOFT MALLETS
3/4
♩=66
MOLTO RALL
81
82
83
84

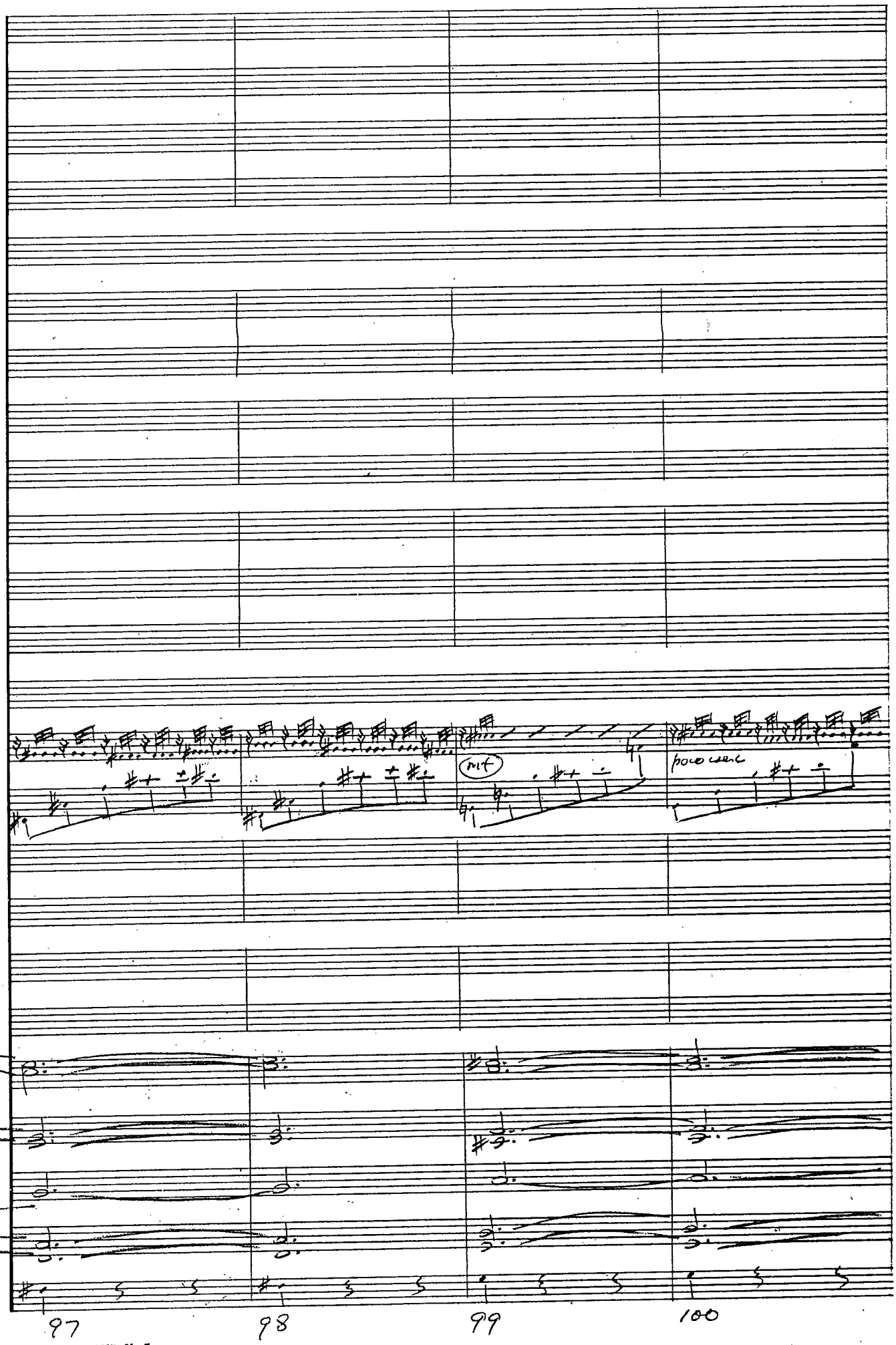


POSSUM BRAND No.7
Manuscript Music Paper



POSSUM BRAND No.7
Manuscript Music Paper


Fl 1,2
Ob 1,2
Cl 1,2
Bsn
F Hn 1,2
3/4
Tr 1
2/3
Trb 1
2/3
Tuba
Solo-
Perc
poco cresc
Perc 1,2
Timps
Hp.
Vln 1
CON SORD
MP
P
2
CON SORD
P
Va
Vc
PIZZ
Bass
93
94
95
P
96

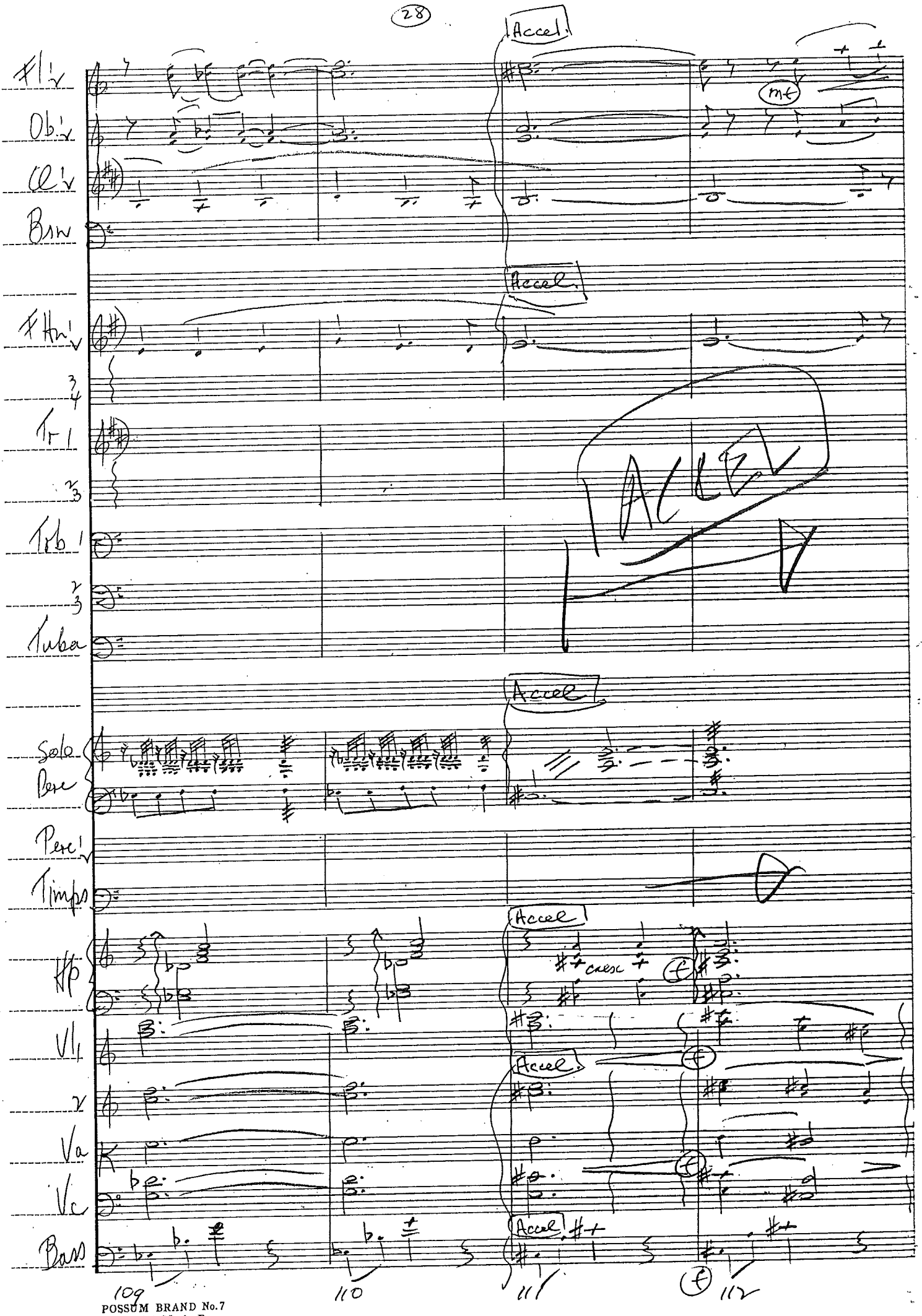


POSSUM BRAND No.7
Manuscript Music Paper



POSSUM BRAND No.7
Manuscript Music Paper

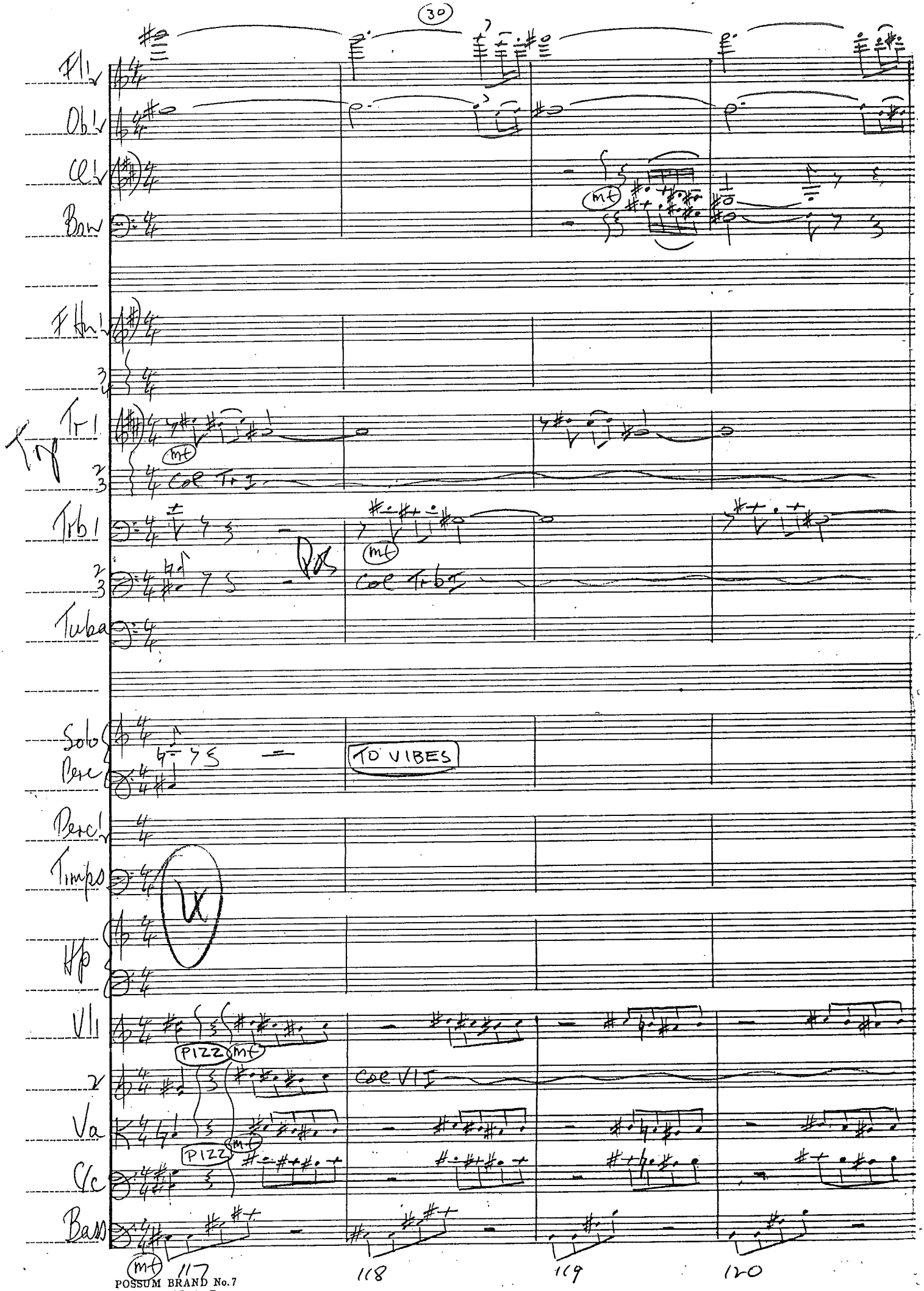

p
simile
mp
mp
105
106
107
108



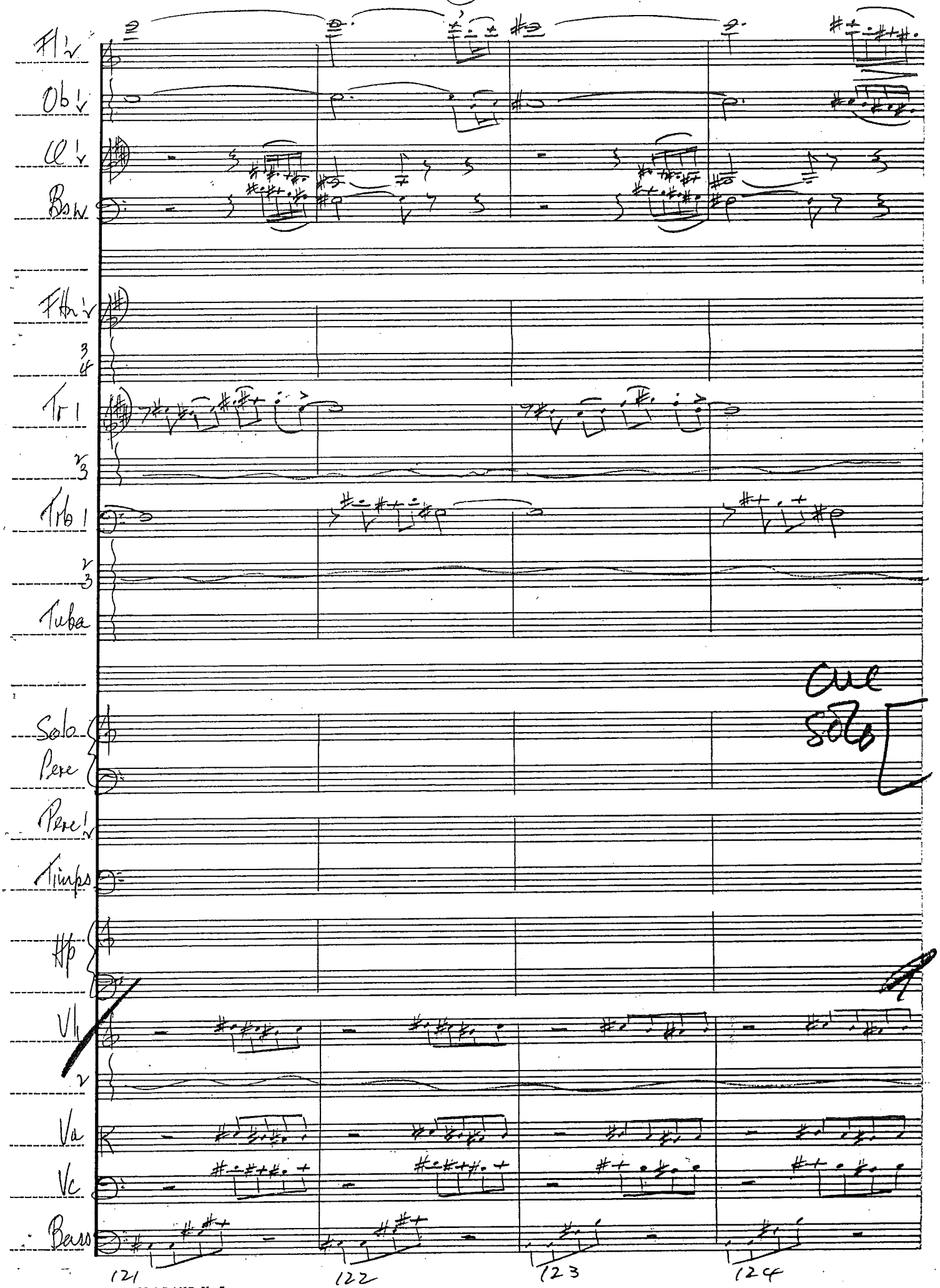
POSSUM BRAND No.7
Manuscript Music Paper



POSSUM BRAND No.7
Manuscript Music Paper



POSSUM BRAND No.7
Manuscript Music Paper



POSSUM BRAND No.7
Manuscript Music Paper

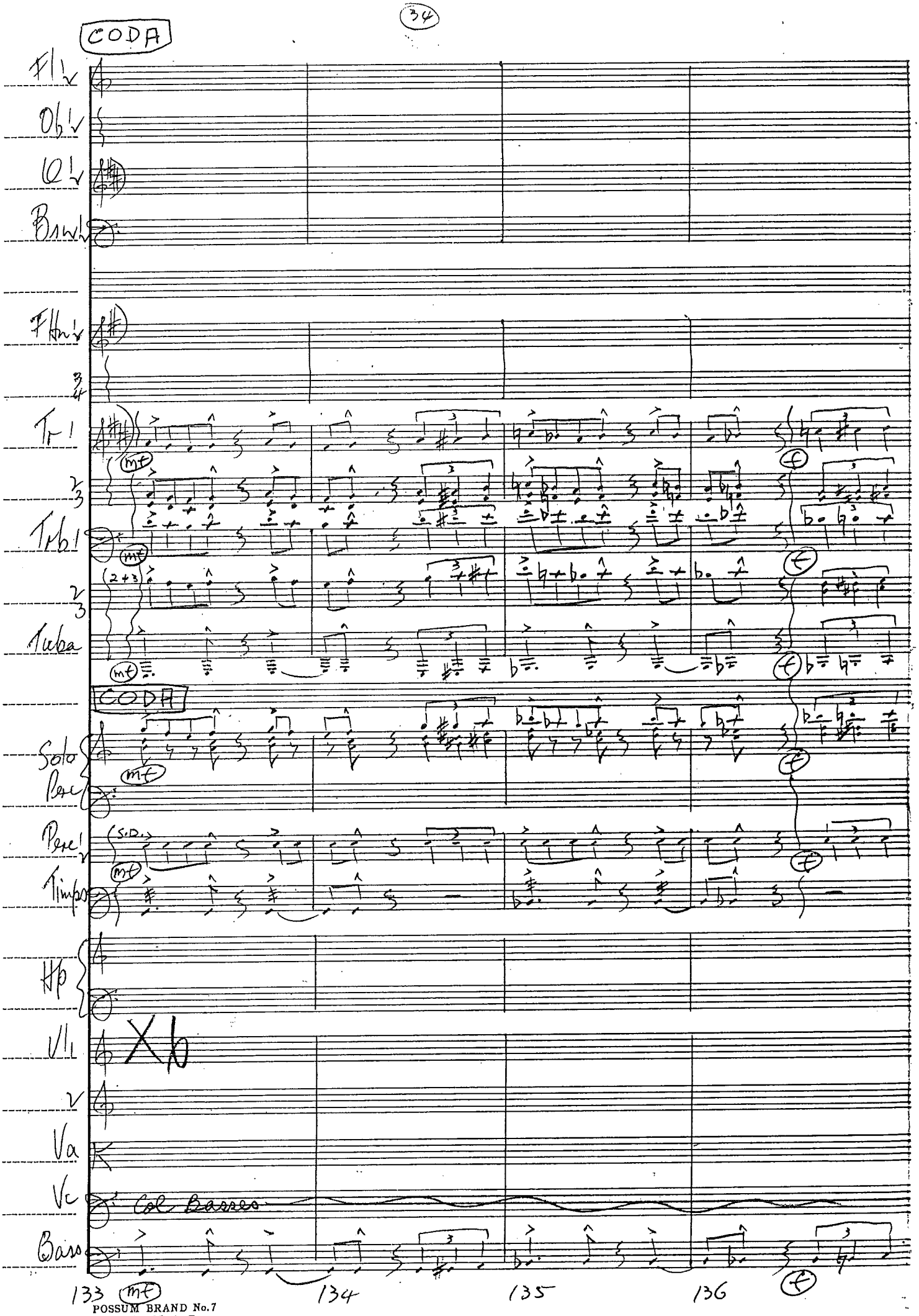


POSSUM BRAND No.7
Manuscript Music Paper

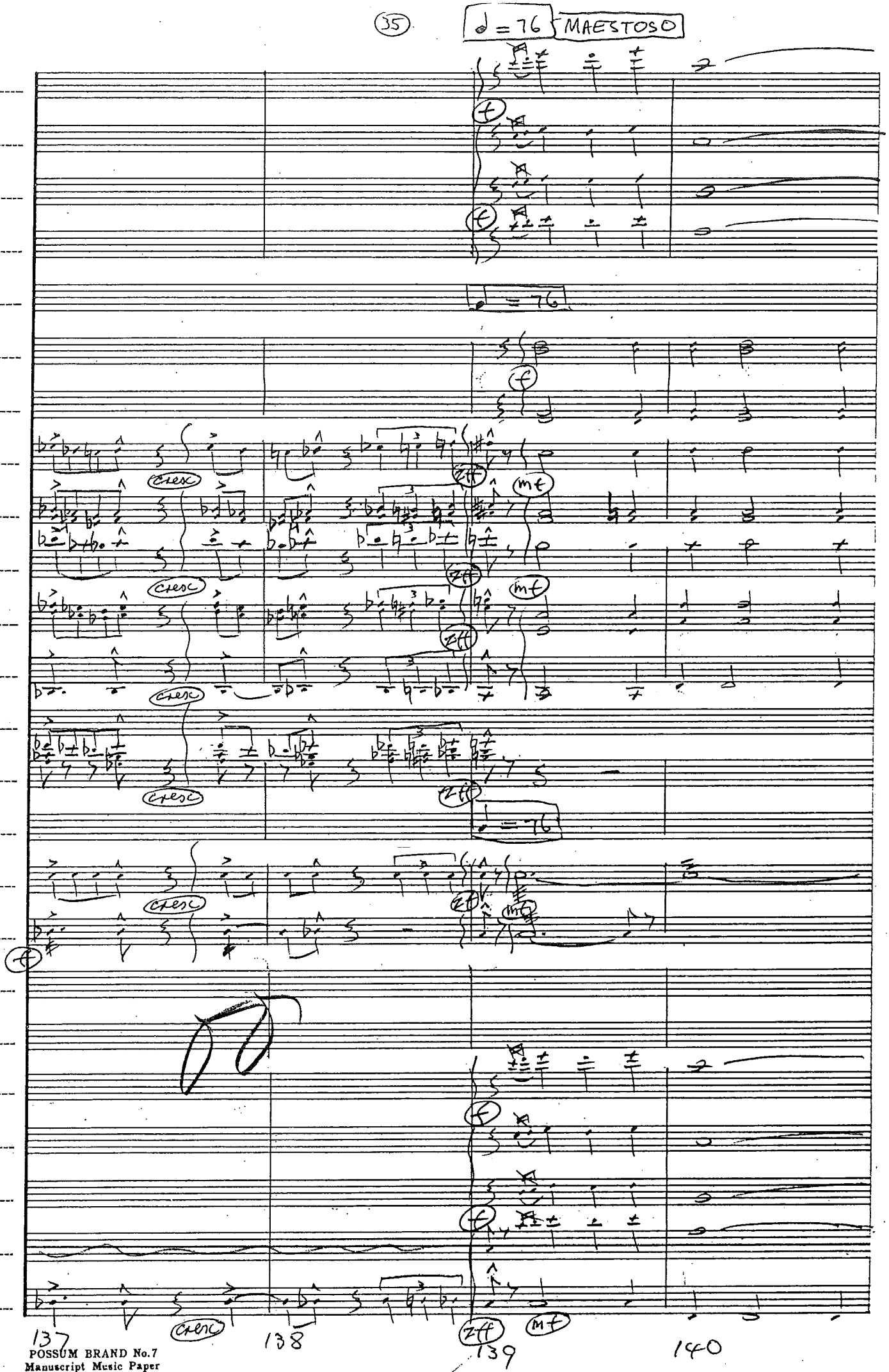
D.S. al CODA



POSSUM BRAND No.7
Manuscript Music Paper



POSSUM BRAND No.7
Manuscript Music Paper



POSSUM BRAND No.7
Manuscript Music Paper


Fl 1,2
Ob 1,2
Cl 1,2
Bsn
F Hn 1,2
Tpt 1
Trb 1
Tuba
Solo Perc
Perc 1
Timps
Hp
Vln 1
Vln 2
Va
Vc
Bass
poco rall
Poco Rall
Crash Cym
141
142
143
144


pp
ppp
pp
ppp
pp
ppp
mf
GLOCK
S.D.
pp
mp
mf
pp
ppp
mp
sempre mp
pp
ppp
mp
sempre mp
145
146
147
148

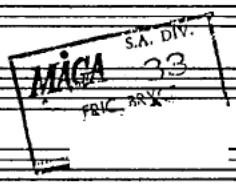

FINE
Fl 1,2
Ob 1,2
Cl 1,2
Bsn 1,2
Hn 1,2
3/4
Tr 1
2/3
Tmb 1
2/3
Tuba
FINE
Solo
Perc 1
Perc 2
Timp
Hp
mp
Vl 1
2
Va
Vc
Bass
MP
p
p
p
pp
pp
149
150
151
152

CONCERTO FOR MARIMBA / VIBRAPHONE

3rd MOV. (MARIMBA - ONLY)

Composed: Eric Bryce

Nov/Dec. 1988



POSSUM BRAND No.7
Manuscript Music Paper

♩ = 100

Fl 1,2

Ob 1,2

Cl 1,2

Bsn 1,2

F Hn 1,2

3/4

Tr 1

2/3

Trb 1

2/3

Tuba

♩ = 100

Solo

Perc

MARIMBA

Perc 1

RIDE CYM—CROWN

mp

GUIRO

2

mf

CONGA DRUMS

3

mp

Vl 1

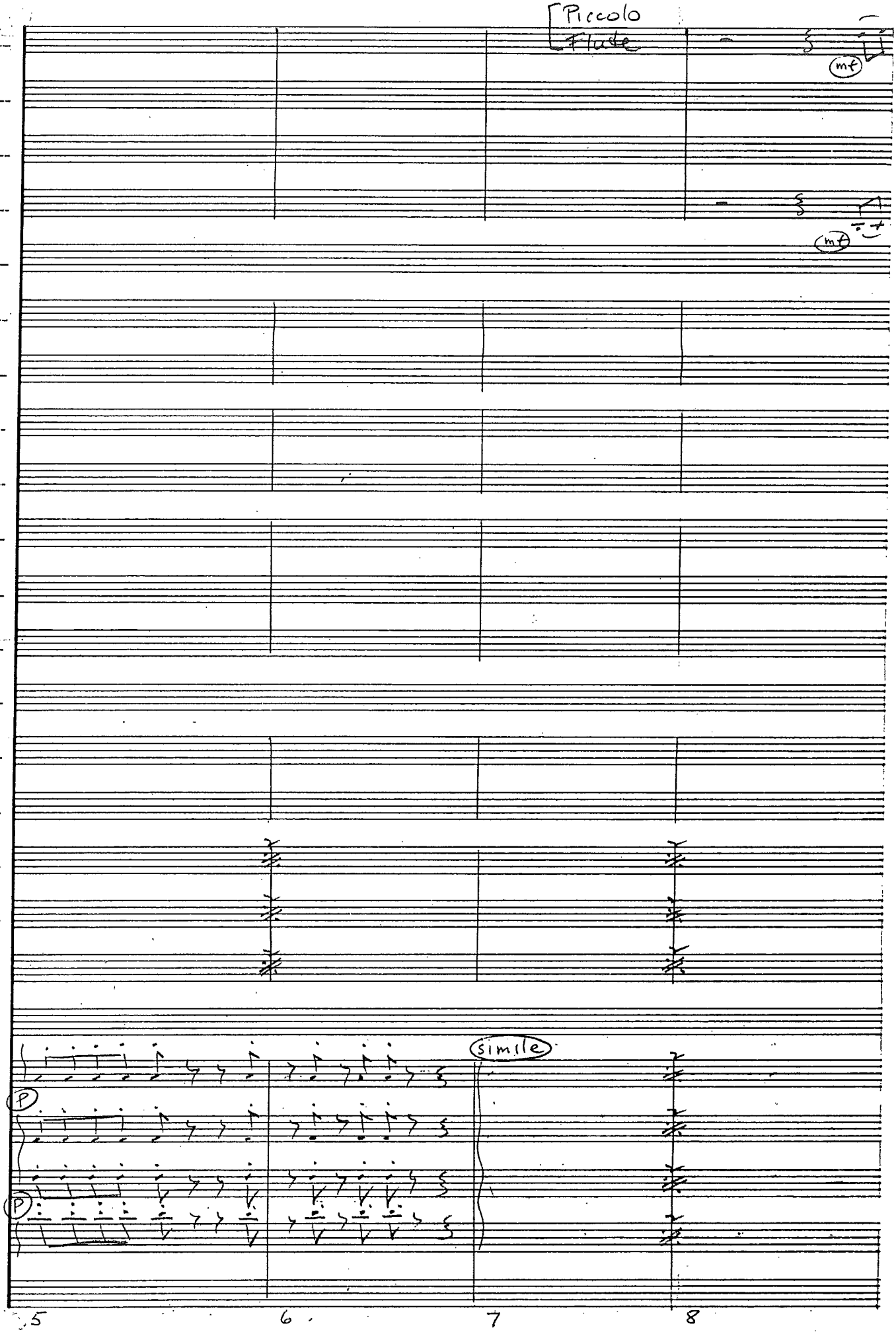
1,2

Va

Vc

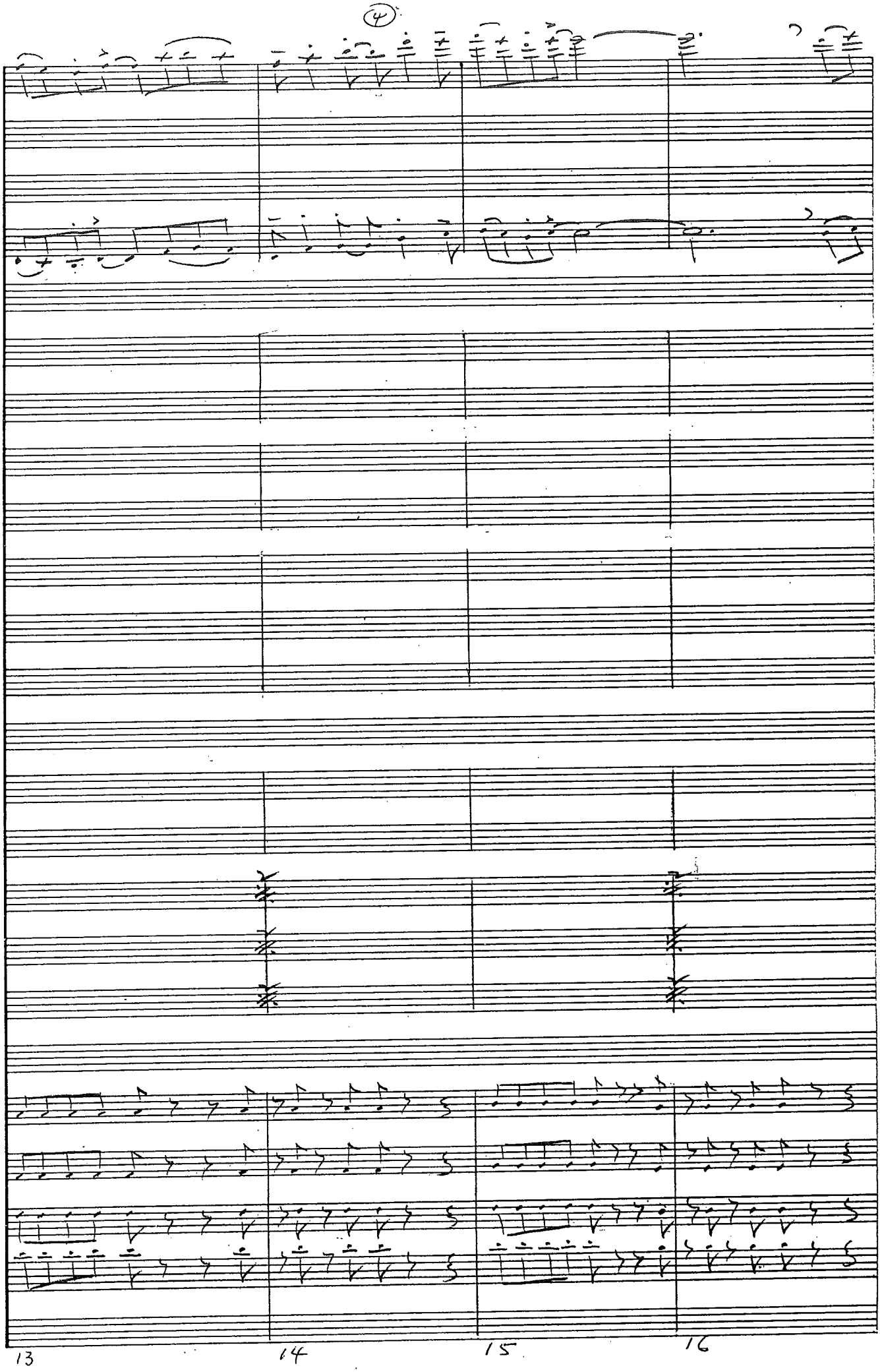
Bass

1 2 3 4



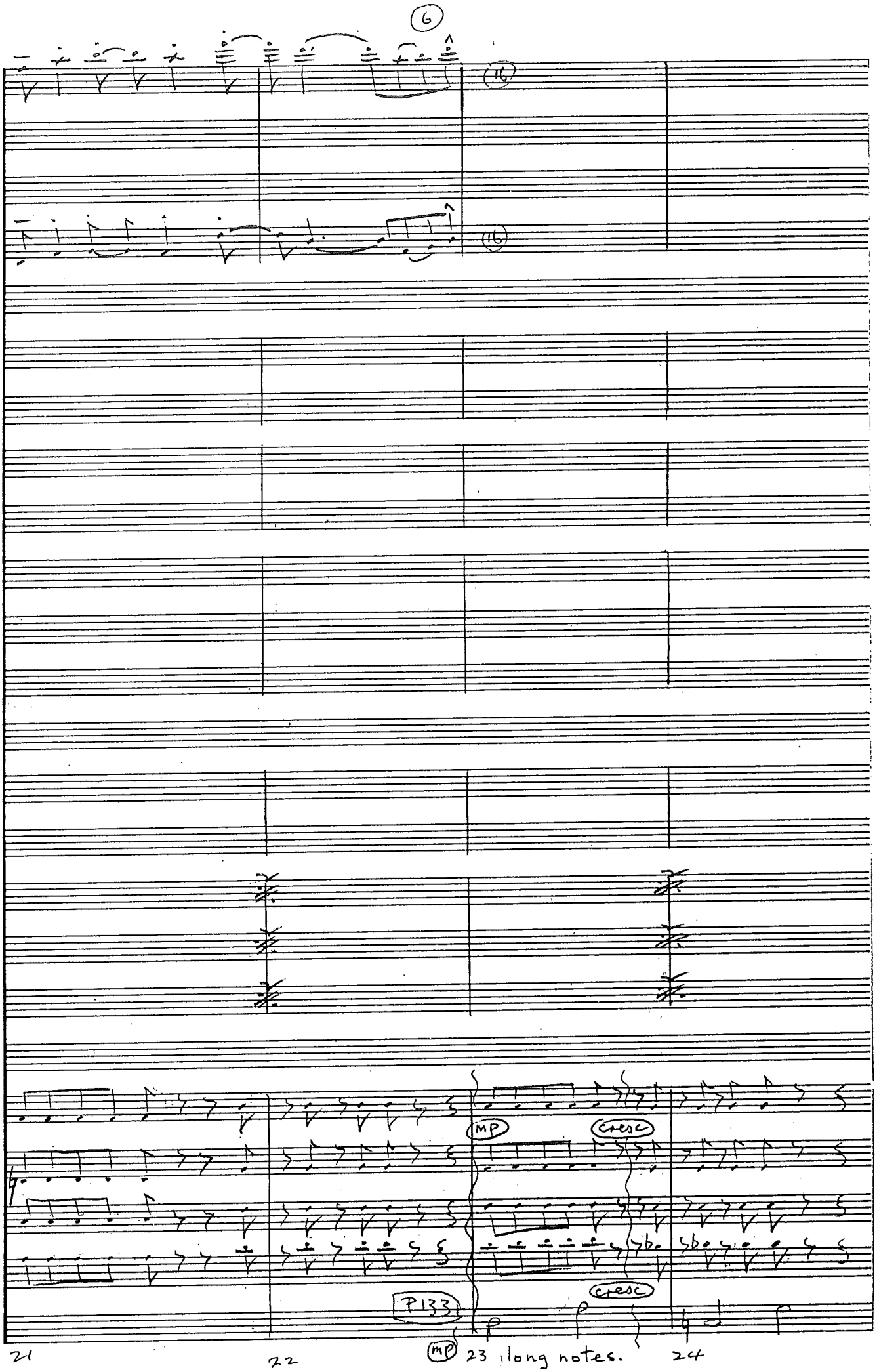
POSSUM BRAND No.7
Manuscript Music Paper


Fl 1
Ob 1
Cl 1
Bsn 1
F Hn 1
Tr 1
Trb 1
Tuba
Solo Perc
Perc 1
Vl 1
Va
Vc
Basso
9
10
11
12



POSSUM BRAND No.7
Manuscript Music Paper

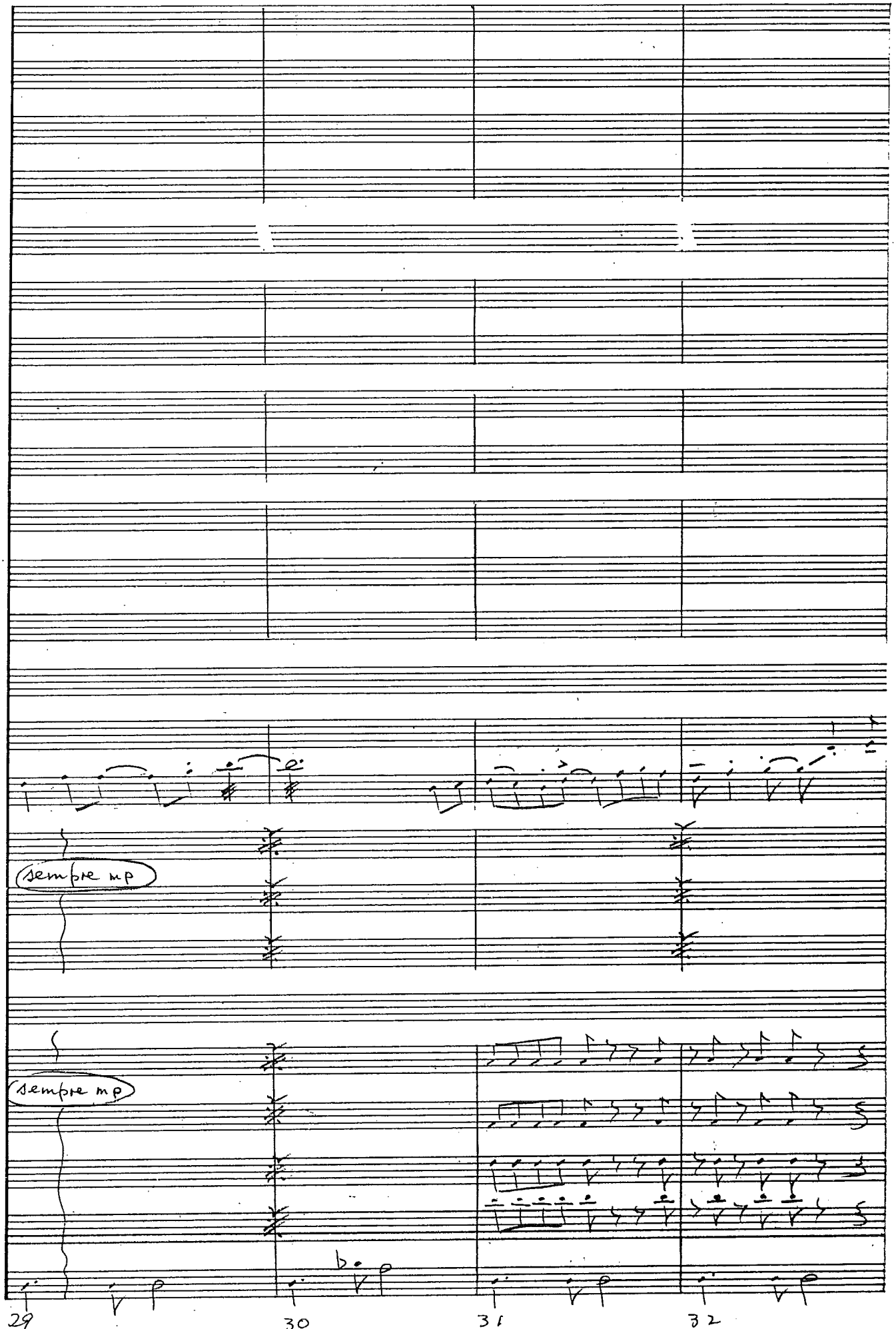

Fl 1
Obl
Cl 1
Bsn 1
F Hn 1
Tr 1
Trb 1
Tuba
Solo Perc
Perc 1
Vl 1
Va
Vc
Bass
17
18
19
20



POSSUM BRAND No.7
Manuscript Music Paper



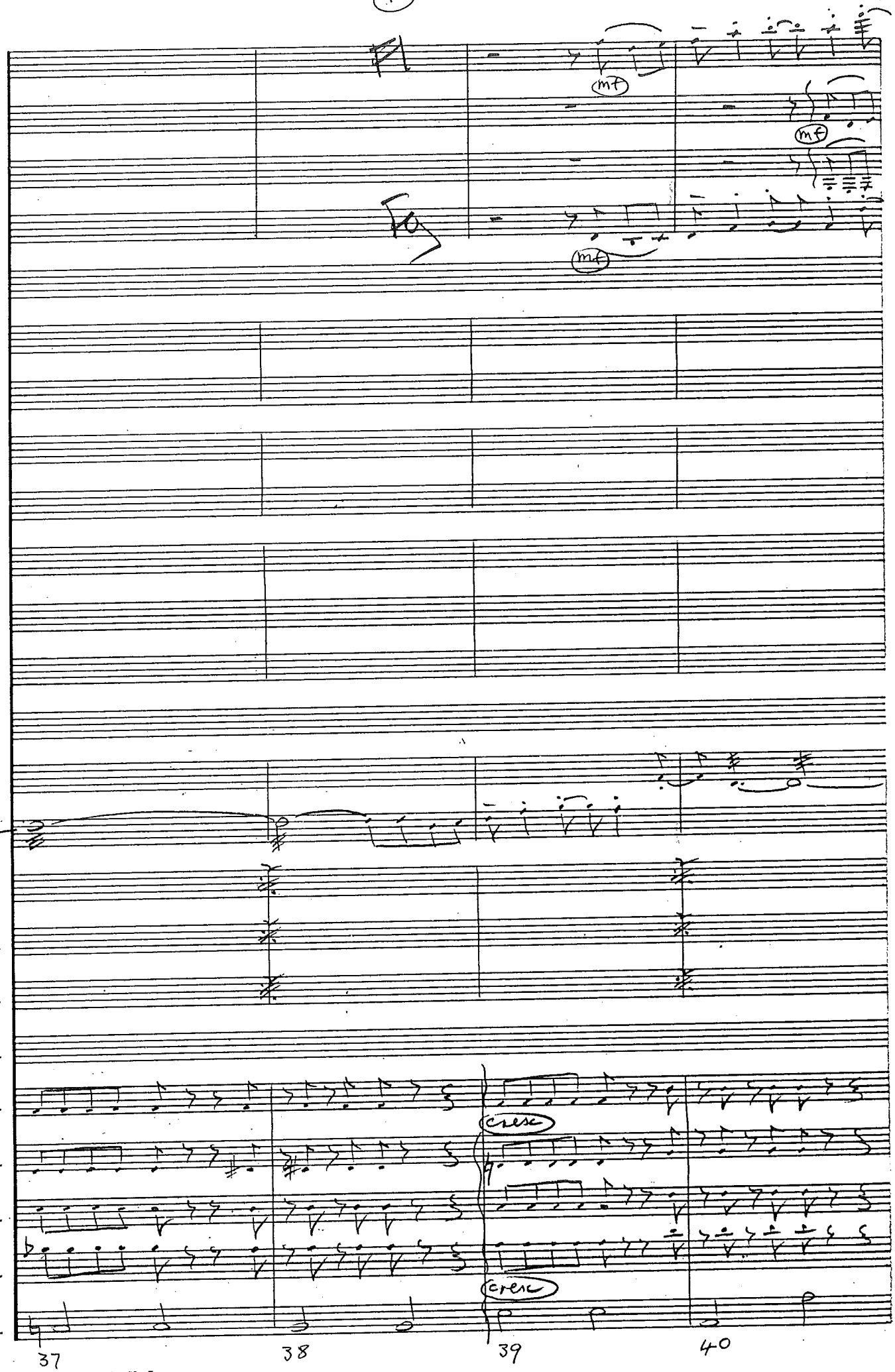
POSSUM BRAND No.7
Manuscript Music Paper



POSSUM BRAND No.7
Manuscript Music Paper



POSSUM BRAND No.7
Manuscript Music Paper



POSSUM BRAND No.7
Manuscript Music Paper



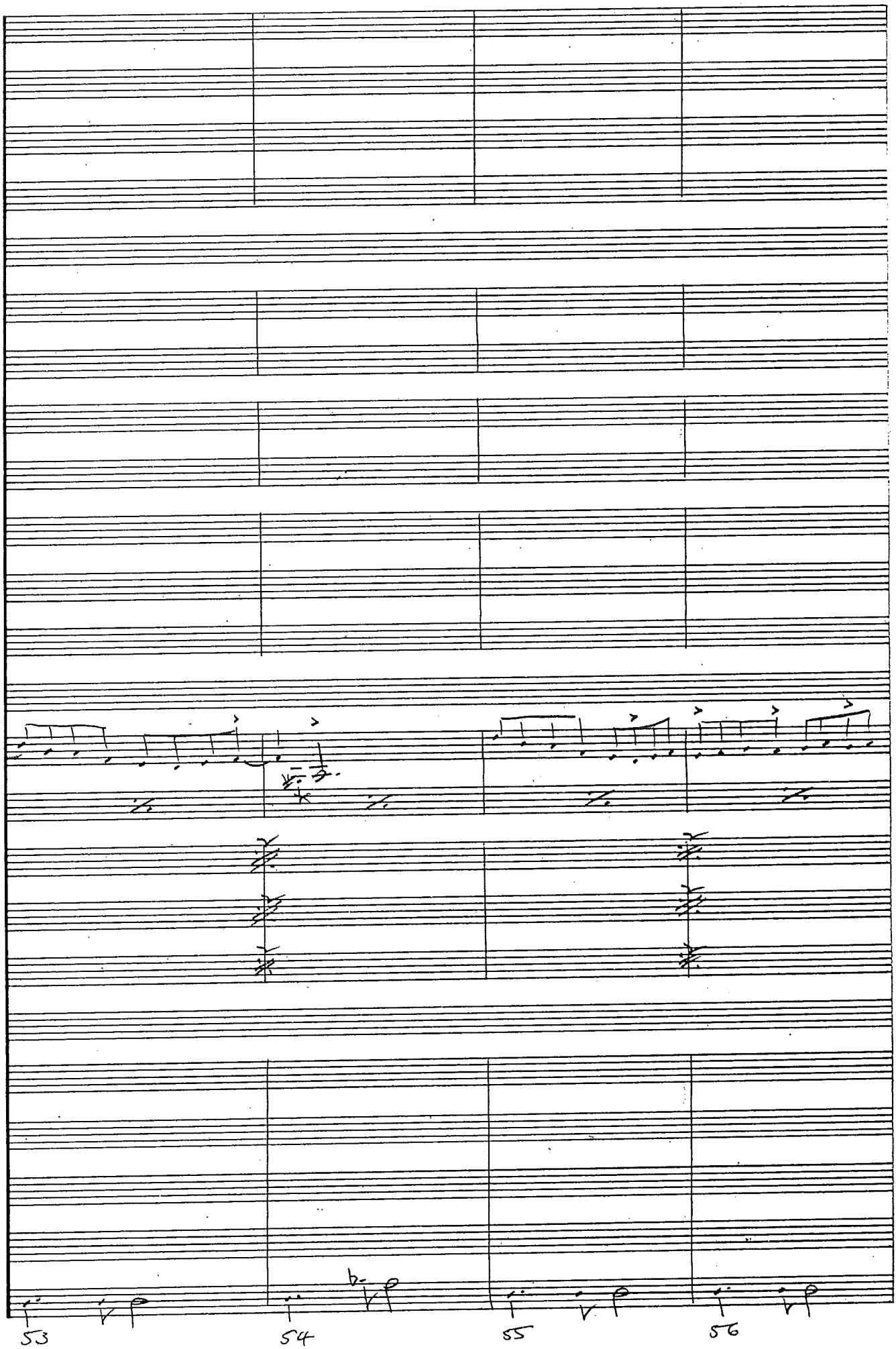
POSSUM BRAND No.7
Manuscript Music Paper



POSSUM BRAND No.7
Manuscript Music Paper



POSSUM BRAND No.7
Manuscript Music Paper



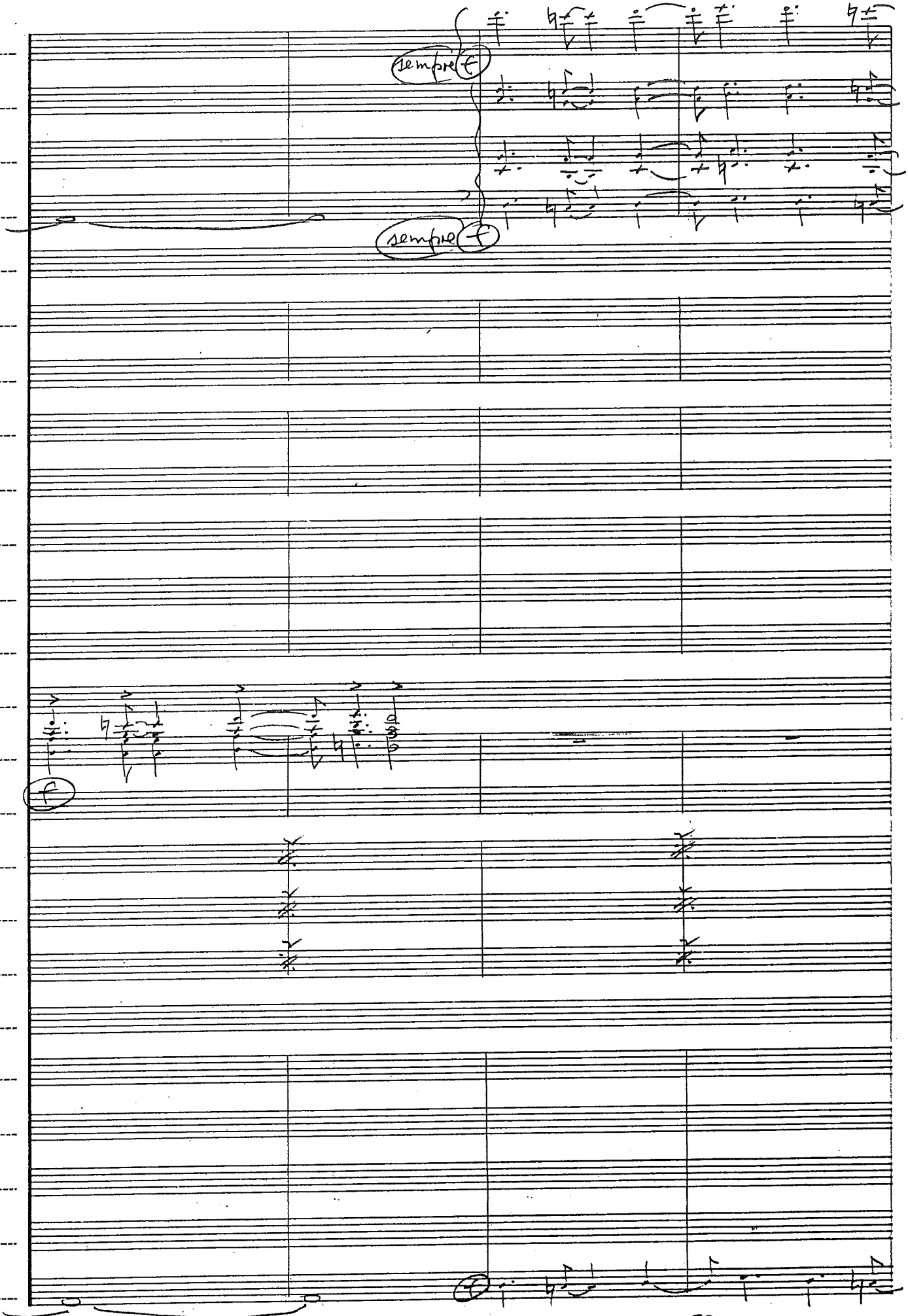
POSSUM BRAND No.7
Manuscript Music Paper


Fl 1,2
Ob 1,2
Cl 1,2
Bsn 1,2
F Hn 1,2
Tr 1
Tbn 1
Tuba
Solo Perc
Em7
A9
D6/9
GΔ9
Perc 1
Vl 1
CON SORD
P
P
Vla
Vc
Bass
57
58
59
60



POSSUM BRAND No.7
Manuscript Music Paper

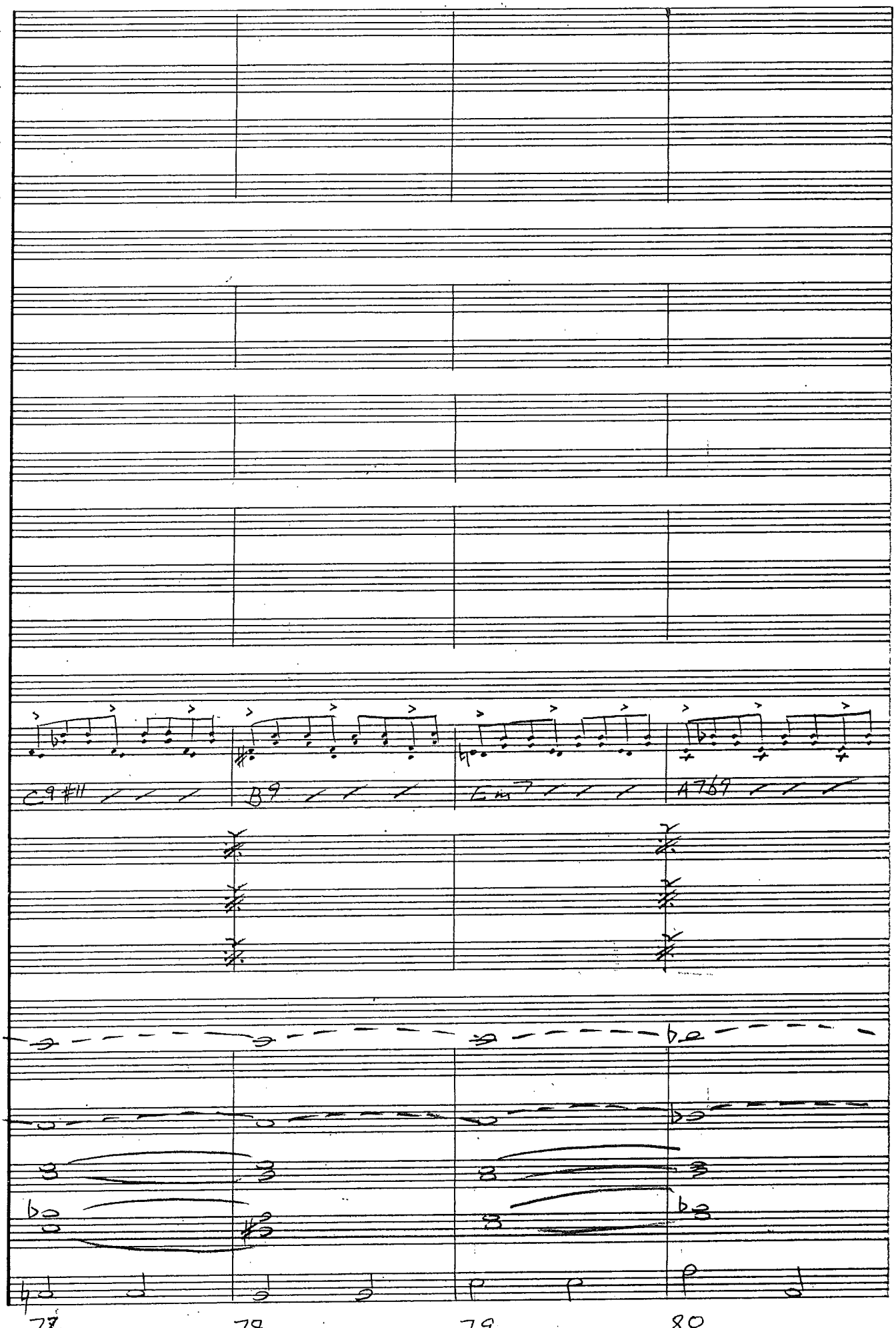

Fl 1
Ob 1
Cl 1
Bsn 1
F Hn 1
Tr 1
Trb 1
Tuba
Solo Perc
Perc 1
Vl 1
Va
Vc
Bass
mf
MODO NATURALE
ARCO
65
66
67
68



69 70 71 72

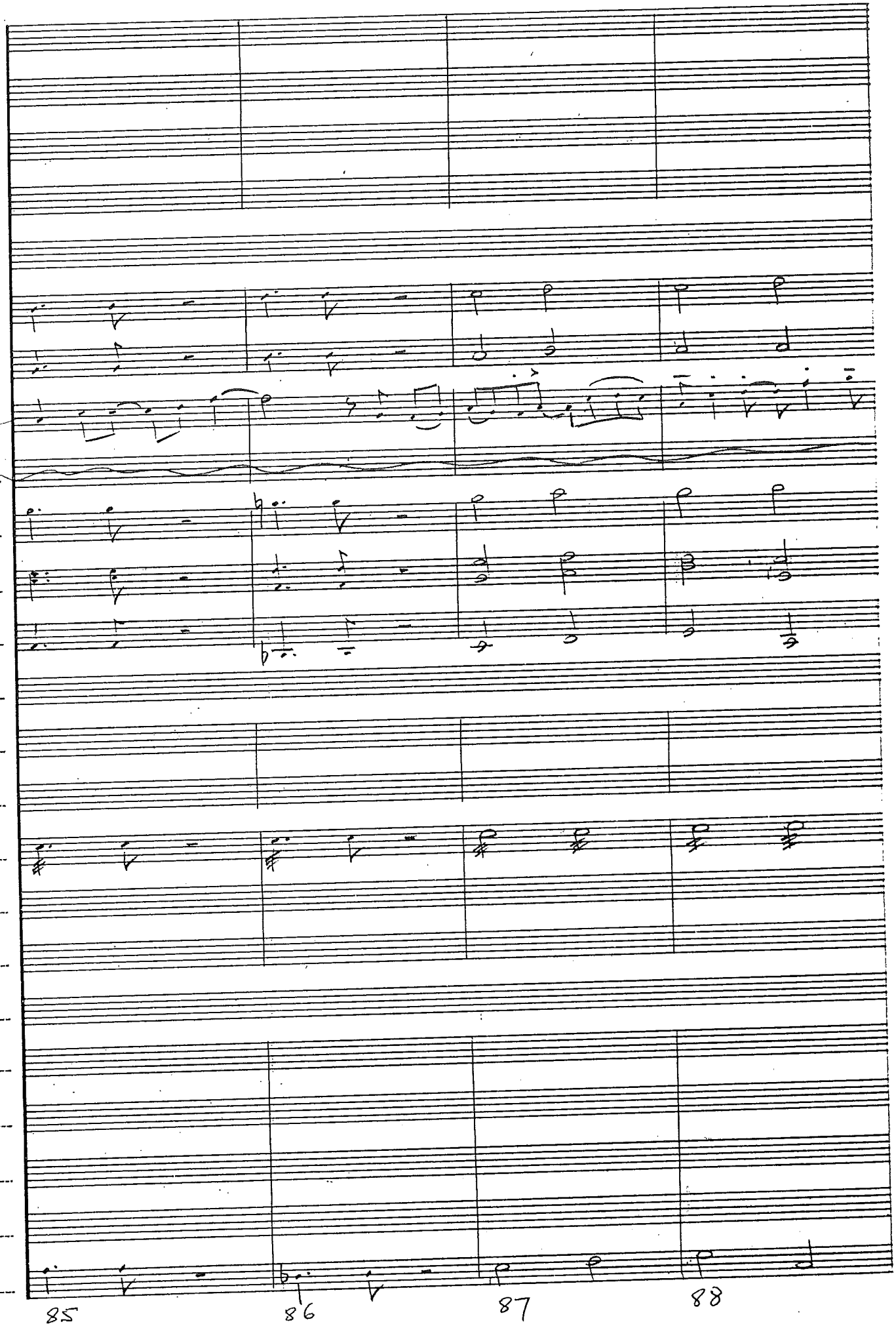
POSSUM BRAND No.7
Manuscript Music Paper


Fl 1,2
Ob 1,2
Cl 1,2
Bsn 1,2
F Hn 1,2
Tr 1
Trb 1
Tuba
Solo Perc
Improvise or play what's written
mf
Perc 1
Vl 1
mp
TREMOLANDO
Va
mp
Vc
Bass
PIZZ
mp
73
74
75
76



POSSUM BRAND No.7
Manuscript Music Paper


Fl 1,2
Ob 1,2
Cl 1,2
Bsn 1,2
Fhn 1,2
3,4
Tr 1
2
3
Col A.
Trb 1
2
3
Tuba
Solo Perc
Perc 1
S.D.
MARACAS
2
3
Vl 1
2
Va
Vc
Bass
mf
81
82
83
84



POSSUM BRAND No.7
Manuscript Music Paper



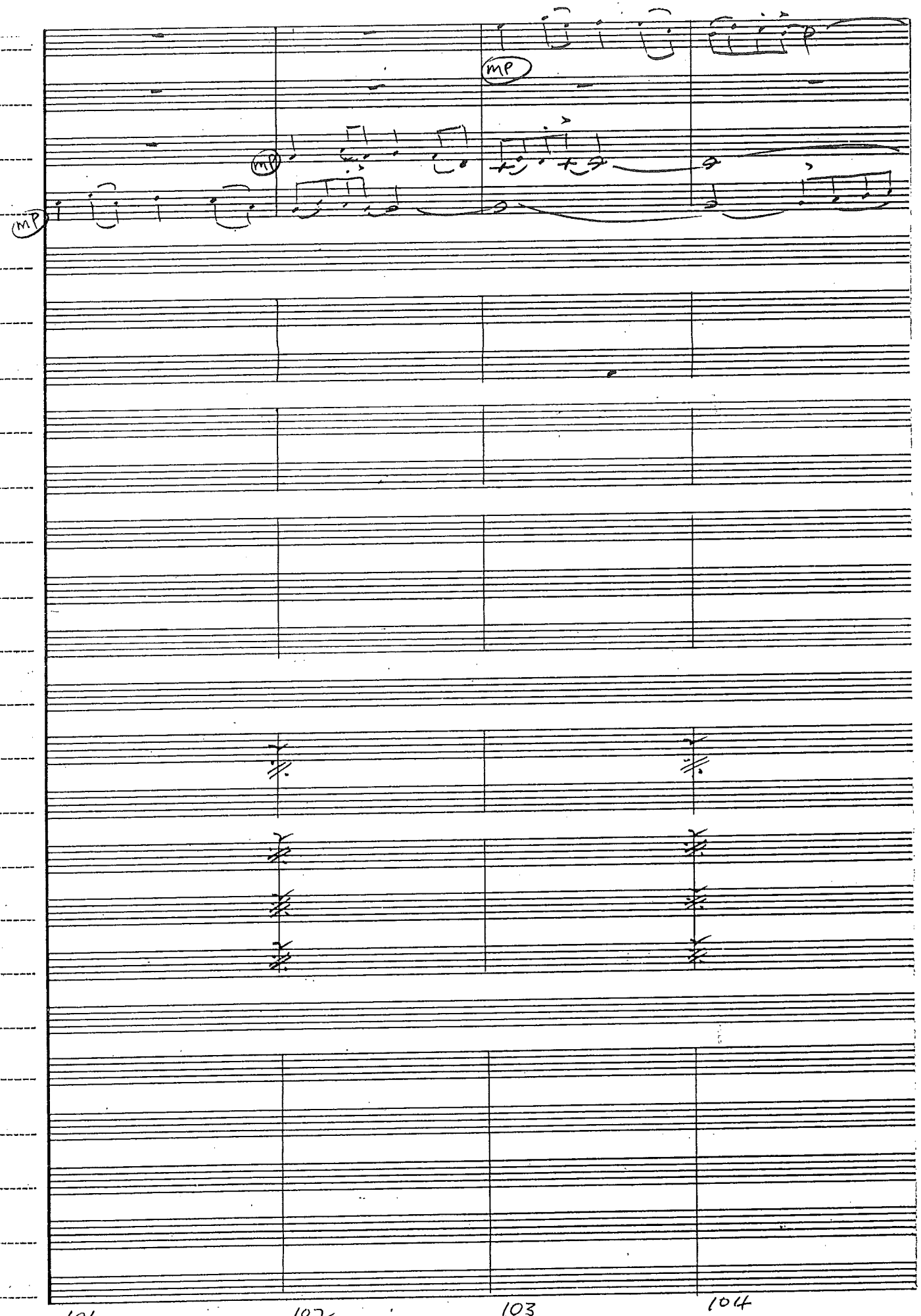
POSSUM BRAND No.7
Manuscript Music Paper



POSSUM BRAND No.7
Manuscript Music Paper

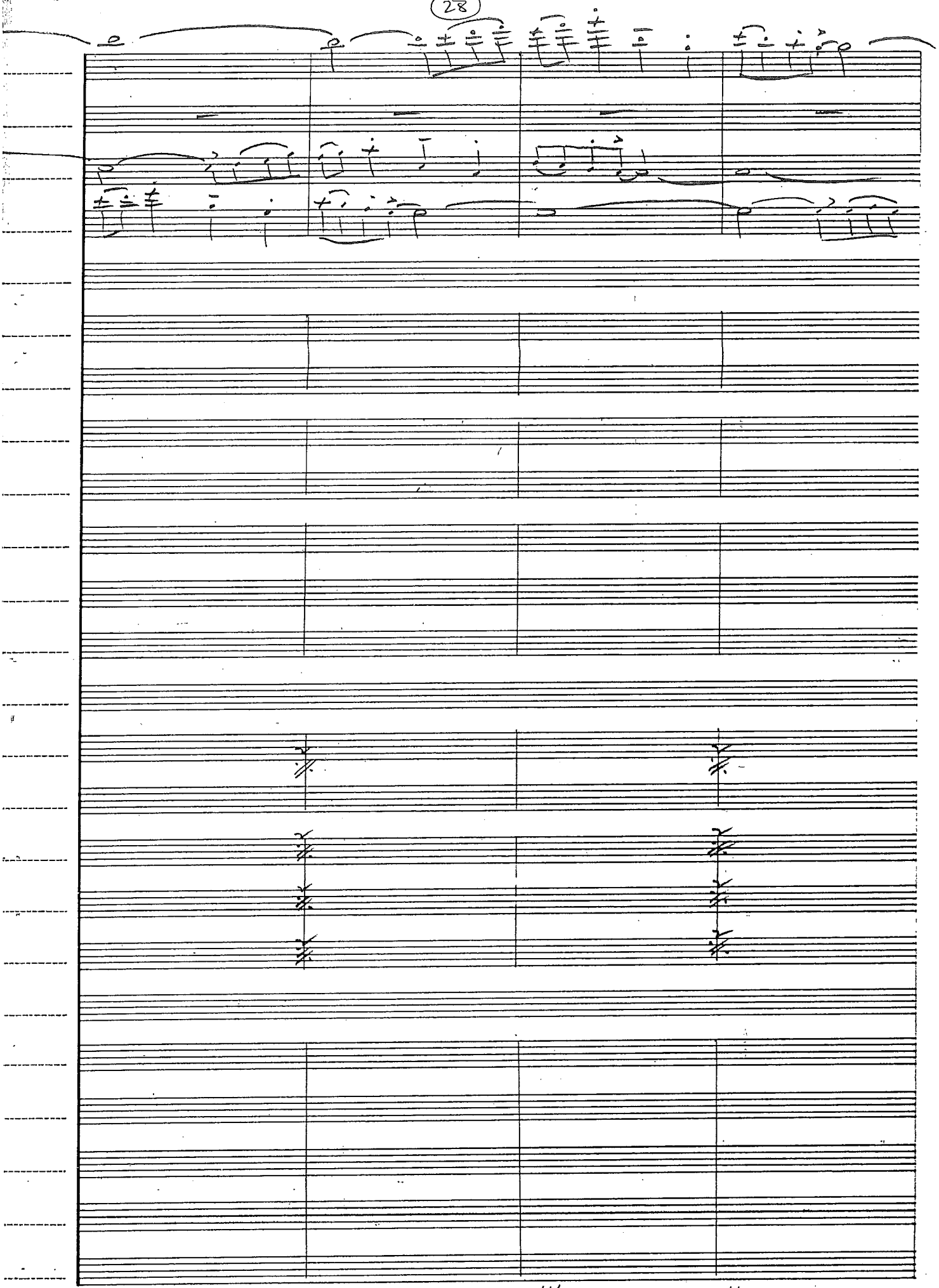


POSSUM BRAND No.7
Manuscript Music Paper



POSSUM BRAND No.7
Manuscript Music Paper


Fl 1,2
Ob 1,2
Cl 1,2
Bsn 1,2
F Hn 1,2
3/4
Tr 1
2/3
Trb 1
2/3
Tuba
Solo Perc
Perc 1
1,2
3
Vl 1
1,2
Va
Vc
Bass
105
106
107
108



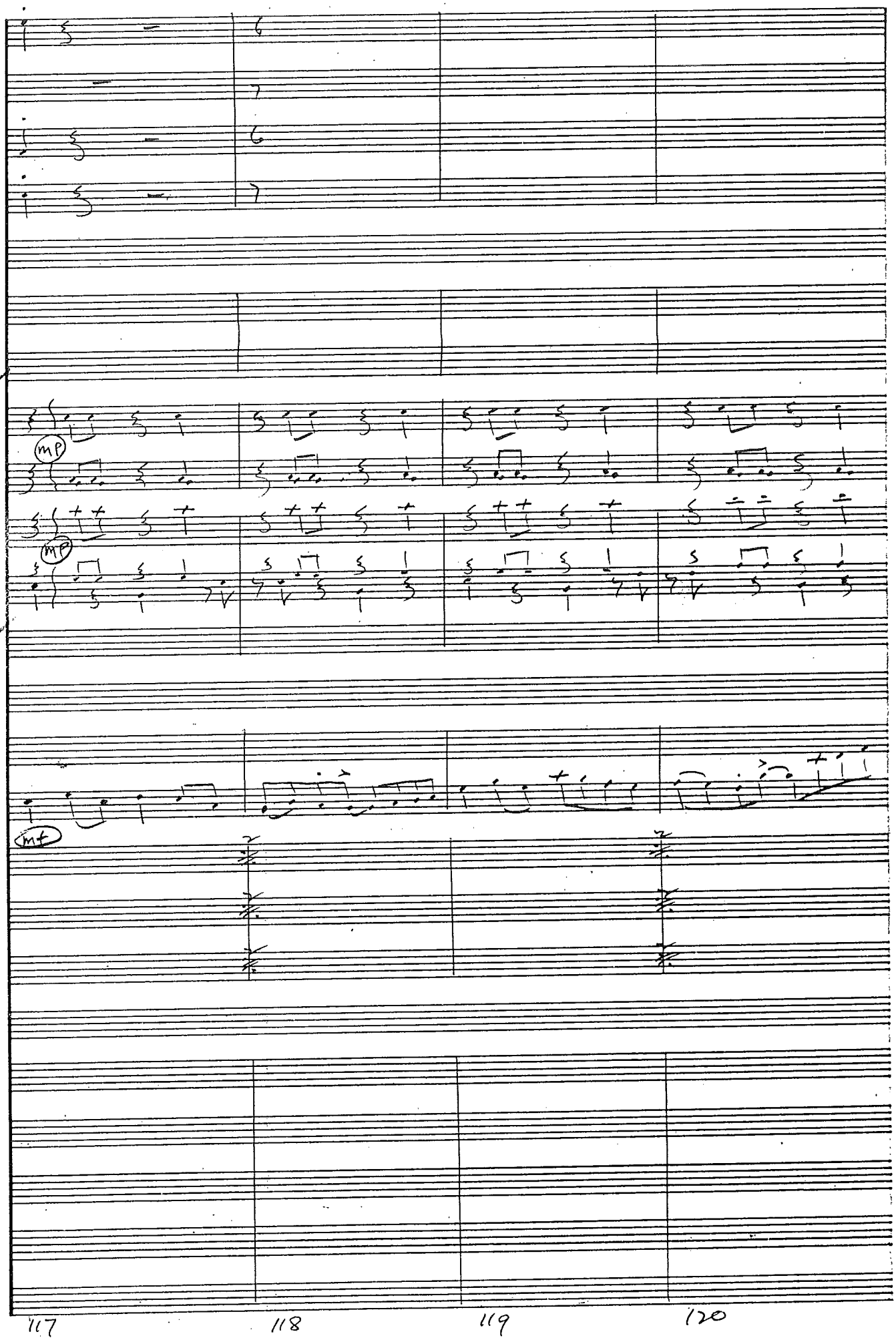
109 110 111 112

POSSUM BRAND No.7
Manuscript Music Paper

Fl 1,2
Ob 1,2
Cl 1,2
Bsn 1,2
Hrn 1,2
3,4
Tpt 1
2,3
STRAIGHT
Trbl
2,3
STRAIGHT
Tuba
Solo
Pno
Perc 1
2
3
Vl 1
2
Va
Vc
Bass

113 114 115 116

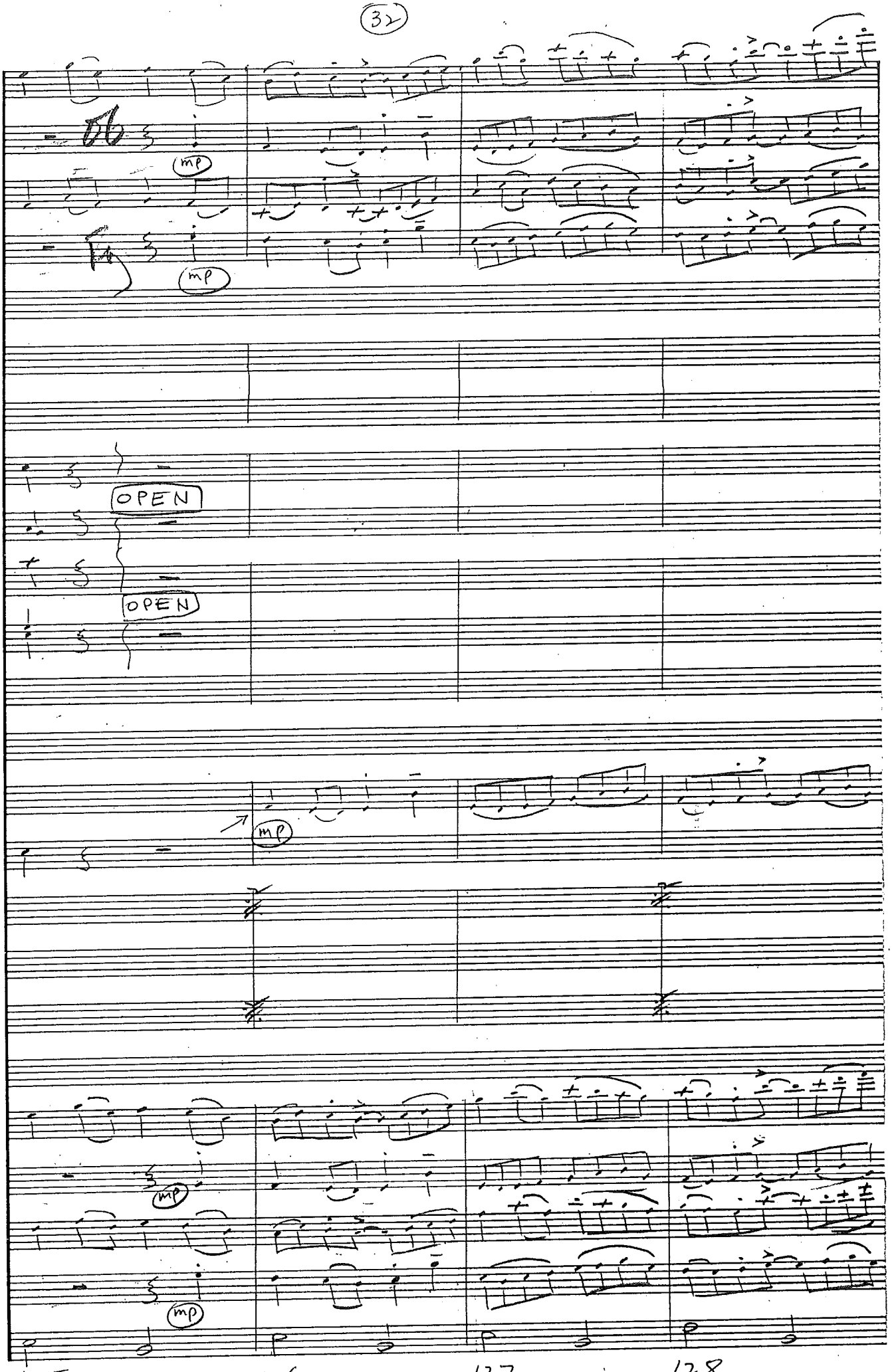
POSSUM BRAND No.7
Manuscript Music Paper



POSSUM BRAND No.7
Manuscript Music Paper



POSSUM BRAND No.7
Manuscript Music Paper



POSSUM BRAND No.7
Manuscript Music Paper



129 130 131 132

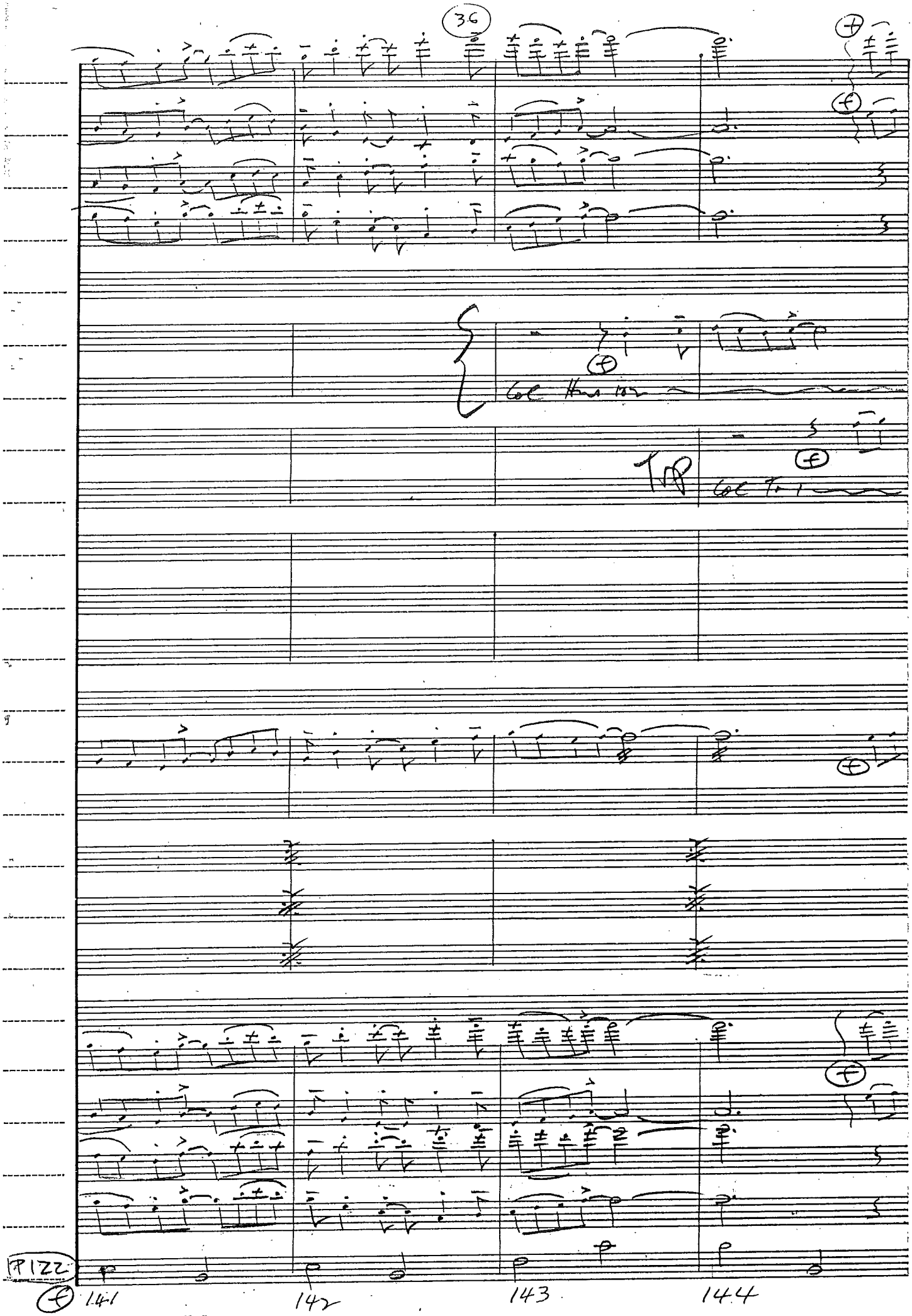
POSSUM BRAND No.7
Manuscript Music Paper



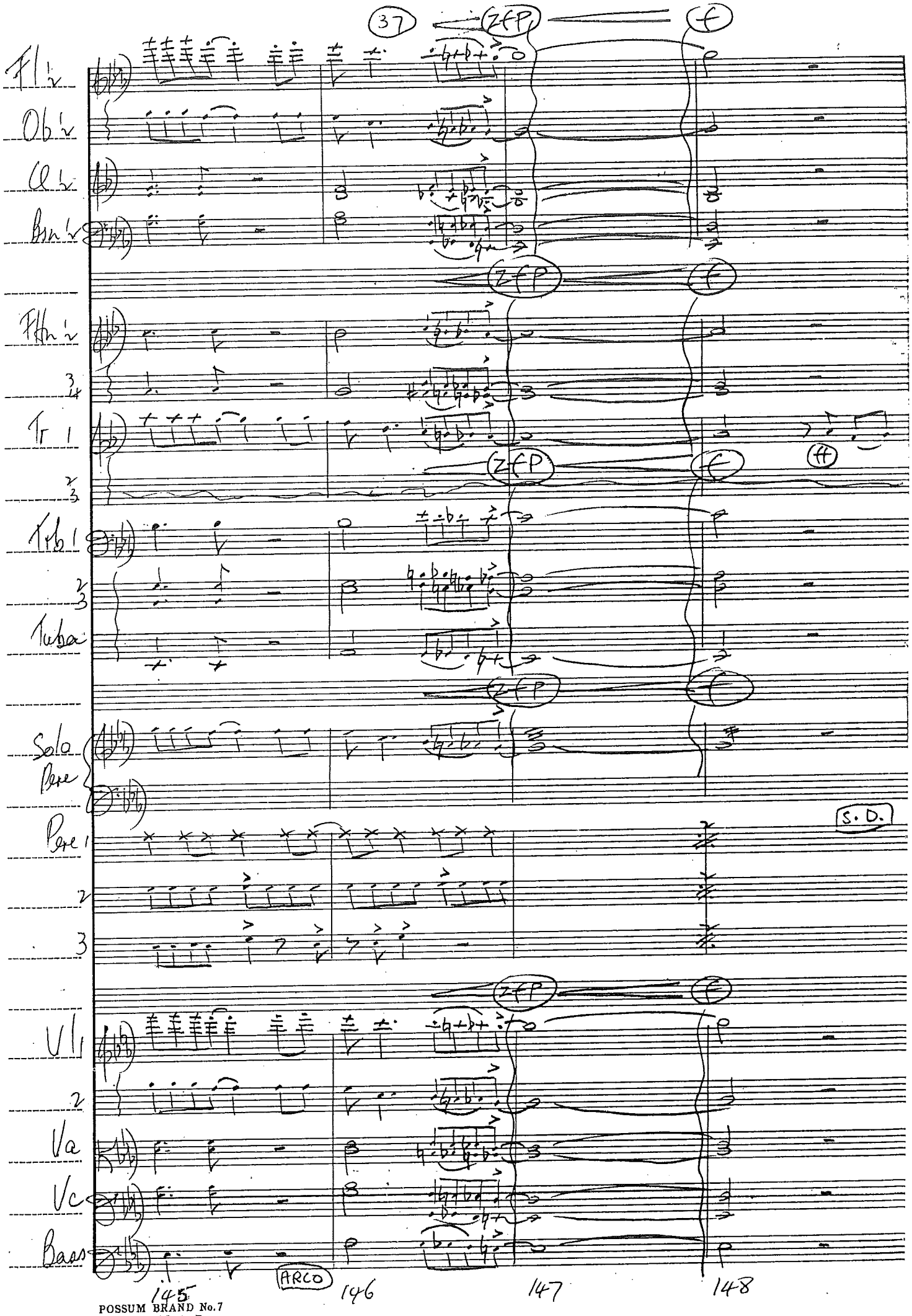
POSSUM BRAND No.7
Manuscript Music Paper



POSSUM BRAND No.7
Manuscript Music Paper



POSSUM BRAND No.7
Manuscript Music Paper



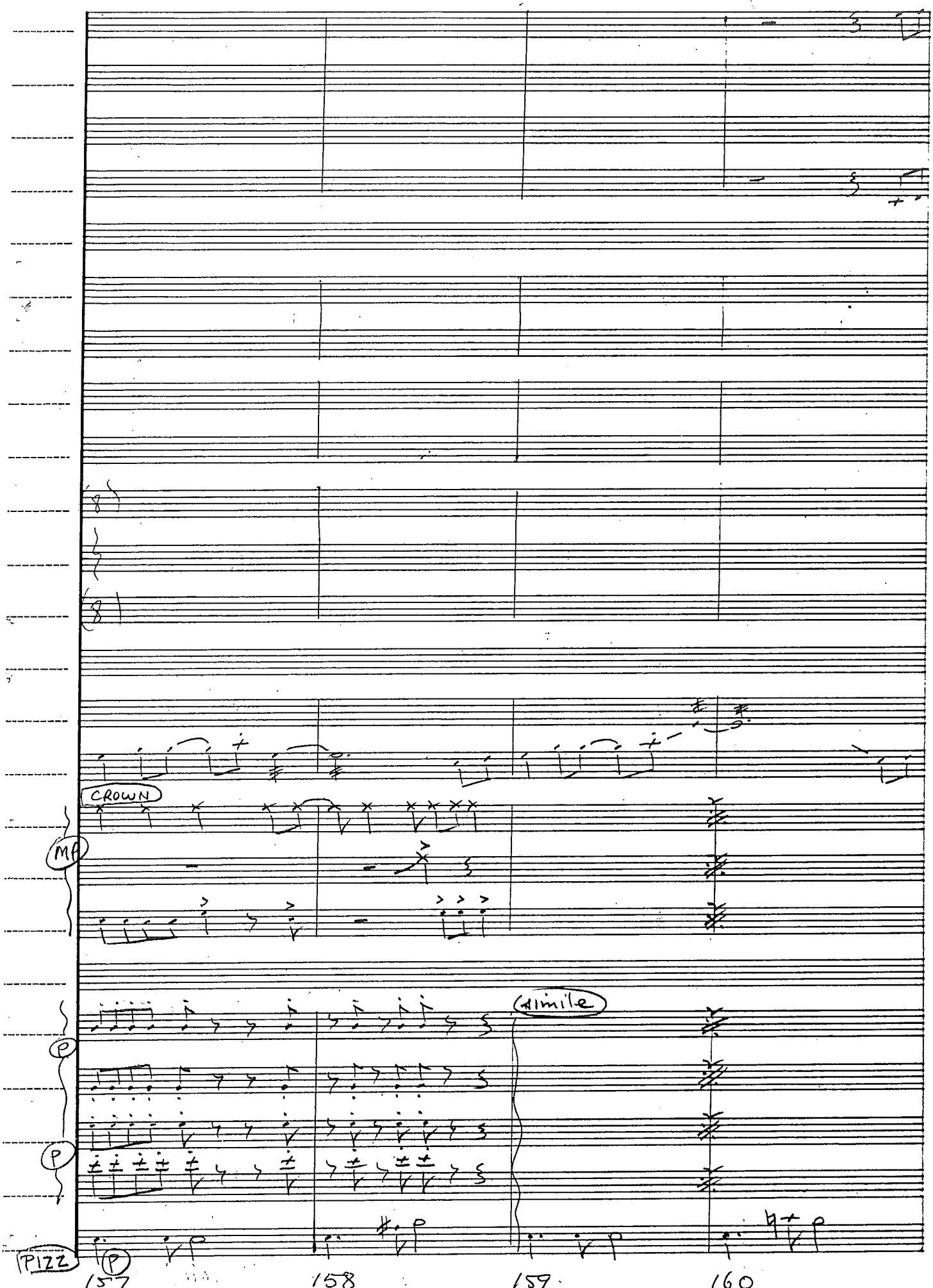
POSSUM BRAND No.7
Manuscript Music Paper



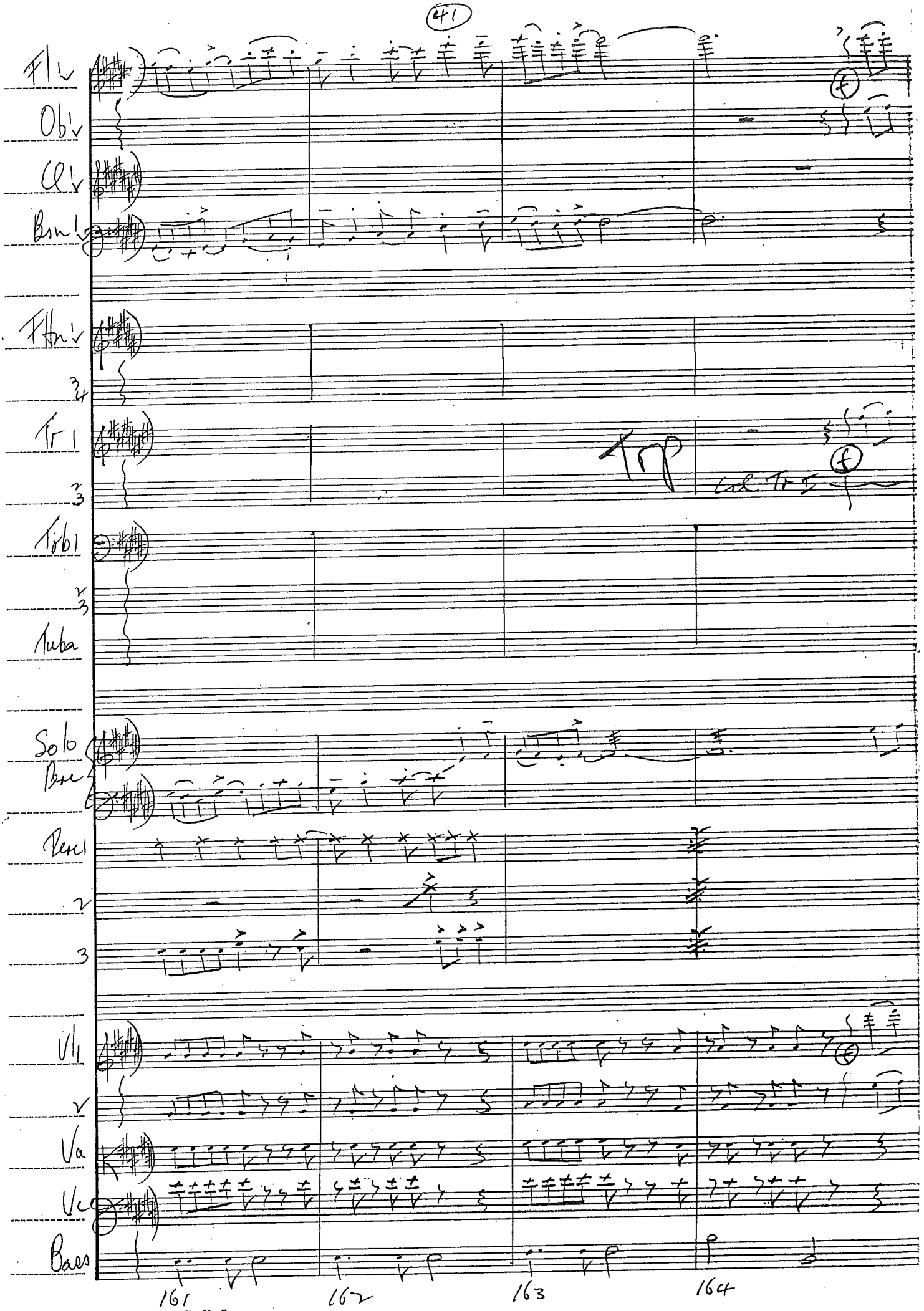
POSSUM BRAND No.7
Manuscript Music Paper



POSSUM BRAND No.7
Manuscript Music Paper



POSSUM BRAND No.7
Manuscript Music Paper



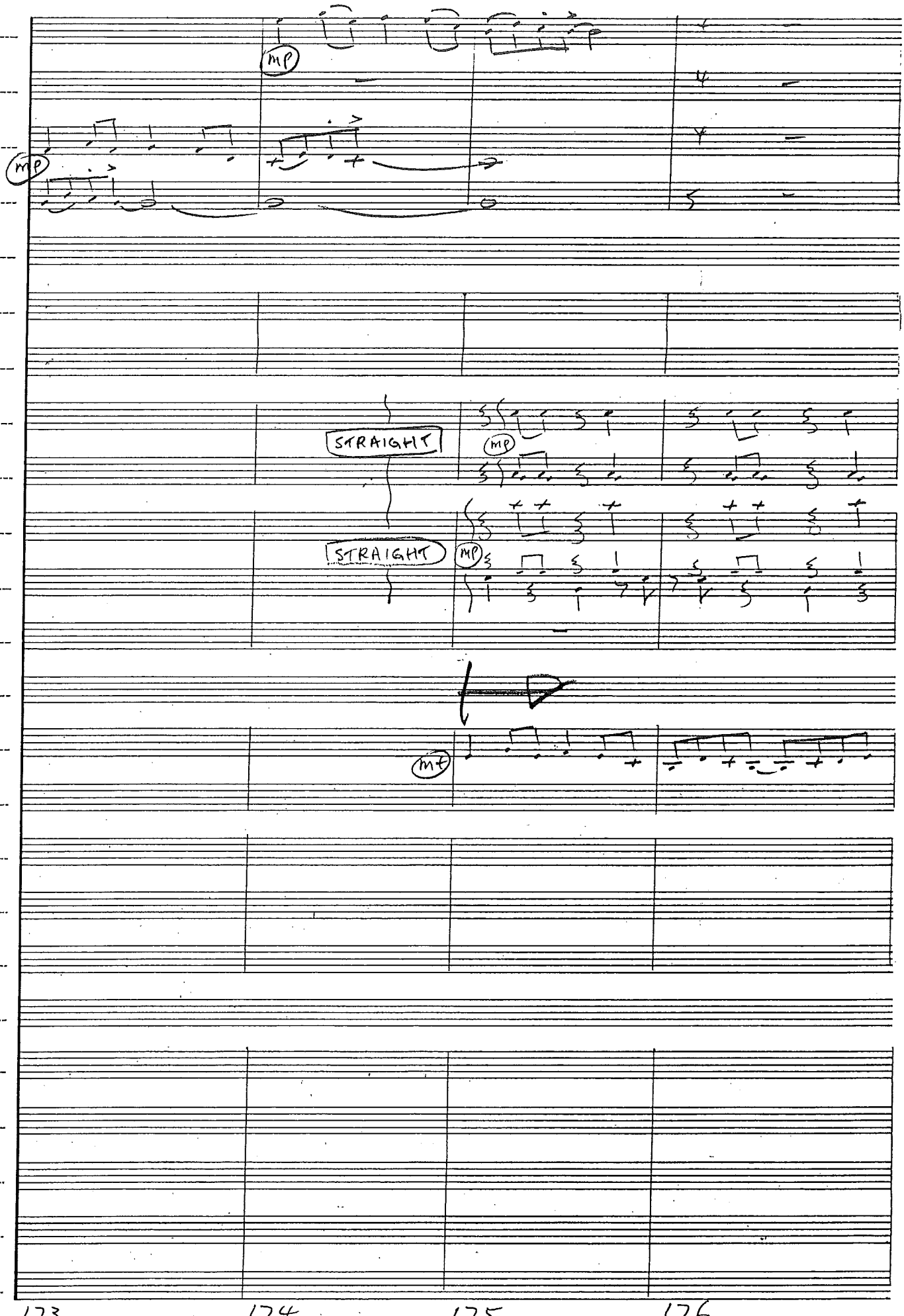
POSSUM BRAND No. 7
Manuscript Music Paper



POSSUM BRAND No.7
Manuscript Music Paper



POSSUM BRAND No.7
Manuscript Music Paper


mp
mp
STRAIGHT
mp
STRAIGHT
mp
mf
173
174
175
176


Fl 1
Ob 1
Cl 1
Bsn 1
F. Hn 1
Tr 1
Trb 1
Tuba
Solo Bsn
Perc 1
Vl 1
Va
Vc
Bass
mp
mf
OPEN
ff
177
178
179
180



POSSUM BRAND No.7
Manuscript Music Paper

PART B

RECORDINGS

B.1 track listing for Australian Premières (TP255)

George Marshall-Hall (1862-1915): Symphony in C minor (24:29)

1.	Vivace	9:45
2.	Adagio Sostenuto	7:49
3.	Allegro	6:55

Peter Tahourdin (1928-2009): Symphony No. 5 (25:34)

4.	Fast, Slow	11:14
5.	Scherzo	3:24
6.	Funeral March, Cadenza, Fast	11:04

David Morgan (1932-): Symphony No. 13 (19:52)

7.	Fanfares for Lear and Agamemnon	5:52
8.	English Idyll, with Memories of the Great War	4:29
9.	After Perotin	4:59
10.	Whence Came This Ground?	4:42

B.2 track listing for Dracula (2 CDs, TP262)

David Stanhope (1952-): Dracula (98:32)

CD1

1-7.	Act 1	36:56
8-11.	Act 2	30:07

CD2

1-5.	Act 3	31:28

David Stanhope (1952-): Three Poems by Gwen Harwood **(**16:48)

6.	Dialogue	6:19
7.	In Brisbane	4:03
8.	An Old Graveyard	6:19

David Stanhope (1952-): String Songs **(**15:42)

9.	O Shepherd, O Shepherd, Won't You Come Home?	3:40
10.	Good Morning, Good Morning, My Pretty Little Miss	3:36
11.	Lovely Joan	4:17
12.	Keel Row	4:08

B.3 track listing for Australian Premières Vol.2 (TP264)

David Morgan (1932-): Concerto for Solo Percussion and Orchestra

(17:02)

Part 1

1.	Pastoral Prelude	2:05
2.	Richard's Ricecar	1:56
3.	Rebecca's Requiem	2:40

Part 2

4.	Angelic Arias and Pusz's Prestidigitation	2:25
5.	Passion, Anger and Calm	2:59
6.	Toccata and Coda	4:57

Andrew Ford (1957-): Imaginings (25:23)

7.	(metronome mark only)	6:21
8.	to the memory of John Lennon	9:30
9.	(metronome mark only)	9:32

10. **Robert Constable (1947-): Medea** 12:54

Eric Bryce (1932-2007): Concerto for Marimba and Vibraphone

		(17:29)
11.	(metronome mark only)	7:30
12.	(metronome mark only)	6:21
13.	(metronome mark only)	3:38

PART C

EXEGESIS

Chapter One
Introduction

A large part of the introduction to the author's exegesis in his MPhil of 2016 was devoted to placing the subject in its historical context. Before writing specifically about the topic of this PhD, here are some relevant excerpts from my MPhil, including original footnotes:

> The twenty-first century presents significant problems for permanent large instrumental ensembles. It is generally recognized that the cost of maintaining symphony orchestras and opera houses threatens their future existence; those that can no longer rely on government funding or private sponsorship are particularly vulnerable.
>
> For about a hundred years the appreciation of music has slowly been affected by a phenomenon that historian Norman Davies has described as "the devaluation of sound".[1] Since the early days of recordings to the current widespread use of computers and digital devices that are dominated by vision, music has played an increasingly subordinate role, often no better than musical packaging or background noise. As long ago as 1934, in the early days of radio, Constant Lambert complained about the over-proliferation of music, writing that it represented a decline in value.[2] George Orwell also complained about background music (muzak today) being a deliberate distraction from serious conversation and thought.[3] Other "advances" such as amplification led to quantity replacing quality, especially in popular music.[4]
>
> This devaluation has had a marked effect on the performance of music for orchestra, whether symphonic or operatic. Falling audiences and increasing costs have led such institutions to programme a larger proportion of popular works, with consequential diminution of other repertoire…These trends of programming make it harder and harder for today's composers to have large-scale works performed.

I have deleted a footnote which included the following: "This is not to deny the enormous resources now available for the music-lover, who can find and hear almost any existing composition from the earliest Gregorian chants to the present day through recordings and the internet." Indeed; but music that has not been performed, or has never been recorded, will always remain excluded, even if there is knowledge of such music's existence.[5] This dictated my approach in the majority of choices for this project. But before considering any

[1] Norman Davies, *Europe: a History* (Oxford: Oxford University Press, 1996) p.539
[2] Constant Lambert, *Music Ho! A Study of Music in Decline* (London: Faber & Faber, 1934)
[3] George Orwell, *Pleasure Spots* (London: Tribune, 1946)
[4] See also Lydia Hutchinson's *A Boomer's Lament on the Devaluation of Music* (Article in *Less Noise, More Soul* (Milwaukee: Hal Leonard, 2013)
[5] Often a manuscript, gathering dust in an historical library.

academic association in the creation of a digital orchestra, my first desire was to hear orchestral pieces I had written myself that remained in manuscript and had not been performed, some for several years. The discovery of high-quality sound libraries was a revelation; at last it would be possible to hear these pieces played by a full orchestra. After some progress, I realized that music by other neglected composers could be heard if I chose to include them in future recordings. During a discussion, the CEO of the Australian Music Centre, John Davis, encouraged me to seek a PhD for such work. This led to contact with Professor Charles Bodman Rae at the University of Adelaide.[6]

Before proceeding to some discussion of each work in subsequent chapters, here is an overview:

CD1 Australian Premières

Symphonies:

- **George Marshall-Hall (1862-1915): Symphony in C minor**
- **Peter Tahourdin (1928-2009): Symphony No. 5**
- **David Morgan (1932-): Symphony No. 13**

The Australian Music Centre lists all these works, but only the Tahourdin symphony score can be found in its extensive archive. The Marshall-Hall score (along with many other Marshall-Hall works) resides at the Grainger Museum in Melbourne.[7] David Morgan sent me a copy of his 13th Symphony score. Apart from the Marshall-Hall symphony's second movement (the only movement for which there are instrumental parts), none of these symphonies had been heard before these realizations were made.[8]

CDs 2&3 Dracula

Vocal works with orchestra or string orchestra, string orchestral suite by David Stanhope:

- **Opera in three acts: Dracula**

[6] Who advised me to complete an MPhil first as a necessary qualification for a following PhD.

[7] Some years after Marshall-Hall's death, Grainger persuaded the composer's widow to give him many of Marshall-Hall's works, mostly in manuscript. Later this collection became part of the Grainger Museum's archive.

[8] The second movement was premièred by the composer and his orchestra (a semi-professional ensemble at Melbourne) in 1893. No other public performance is known, but the Queensland Theatre Orchestra, conducted by Richard Divall, recorded it along with the Marshall-Hall *Symphony in Eb* (Move Records).

- **Three Poems by Gwen Harwood**
- **String Songs**

The author considers the opera Dracula his most important work. The opera has not yet been performed apart from two workshops of excerpts (with a chamber ensemble or piano accompaniment). The only performances of the *Poems* include the première (1983), by the dedicatee Jennifer McGregor, and with a chamber version (since withdrawn) in 1984-5, but no recording of either version has survived. A studio recording of *String Songs* with the Tasmanian Symphony Orchestra, conducted by the composer, was made in 2005 for the Australian Broadcasting Corporation, but no commercial release has been forthcoming. Selected movements have been performed in London and Australia, but not the complete suite.

CD4 Australian Premières Vol.2

Works with guest soloists:

- **David Morgan (1932-): Concerto for Solo Percussion and Orchestra**
- **Andrew Ford (1957-): Imaginings**
- **Robert Constable (1947-): Medea**
- **Eric Bryce (1932-2007): Concerto for Marimba and Vibraphone**

No previous recordings of these works exist. Several years ago Ryszard Pusz performed the solo part of both percussion concertos in concert. *Imaginings*, written in 1991, has never been performed. Robert Constable's *Medea* is based on incidental music for a play. This version, which includes violin and cello solos, was revised especially for this recording.

For digital orchestras to have value and relevance, it is necessary for the user to know how to further manipulate and modify the raw sounds to produce a realistic and satisfactory result. In the chapters that follow, the musical examples highlight specific problems, either in making digital realizations, or in challenging the transcriber. Choices of example are restricted to those particularly relevant to the work in question in order to avoid unnecessary duplication.

Chapter Two
CD1: Symphonies

2.1 Introduction

The contrast of style between these three symphonies allows a full demonstration of the digital orchestra's range and capabilities. The content of the Marshall-Hall symphony, being written within conventional classical and romantic parameters, is an easy introduction for the musically-educated listener. The Tahourdin symphony is a powerful work from the late twentieth century, dissonant and intense. The Morgan symphony, with its references to early music, shifts between virtuosity and lyricism. Discussion of the Marshall-Hall symphony is confined to problems of notation, pertinent when working with an old manuscript, while the examples from the other two symphonies include digital solutions for realizing expressive solo instrumental lines, whether in *rubato* (Tahourdin) or individual character (Morgan).

2.2 George Marshall-Hall (1862-1915): Symphony in C minor

1. Vivace
2. Adagio Sostenuto
3. Allegro

Here is the CD's booklet note for this symphony:

> The middle adagio movement from the Symphony in C minor was given by the Marshall-Hall Orchestra in 1893, conducted by the composer. As far as is known, the outer movements have never been performed – the instrumental parts exist for the adagio only. The symphony's style is very much in the German Romantic tradition, with scoring and structure showing the craft of a well-trained musician with a fine understanding of musical contrast and balance. The energetic dotted rhythmic patterns of the first movement are balanced by a simple melody of quiet contemplation, but considerable emotional power is generated by the progression of chords between wind and strings just before the coda. The overlapping growth and climaxes of the tormented Wagnerian theme in the second movement contrast with gentler triple-metre sections that blossom into brief moments of Mendelssohnian tranquillity. Delightful imitation and decoration over and around the pastoral melody of the third movement alternate with passages of wild virtuosity and a central fugue. The final C major coda brings the symphony to a joyful conclusion.
>
> Biographical source: Thérèse Radic, Emeritus Professor, University of Melbourne

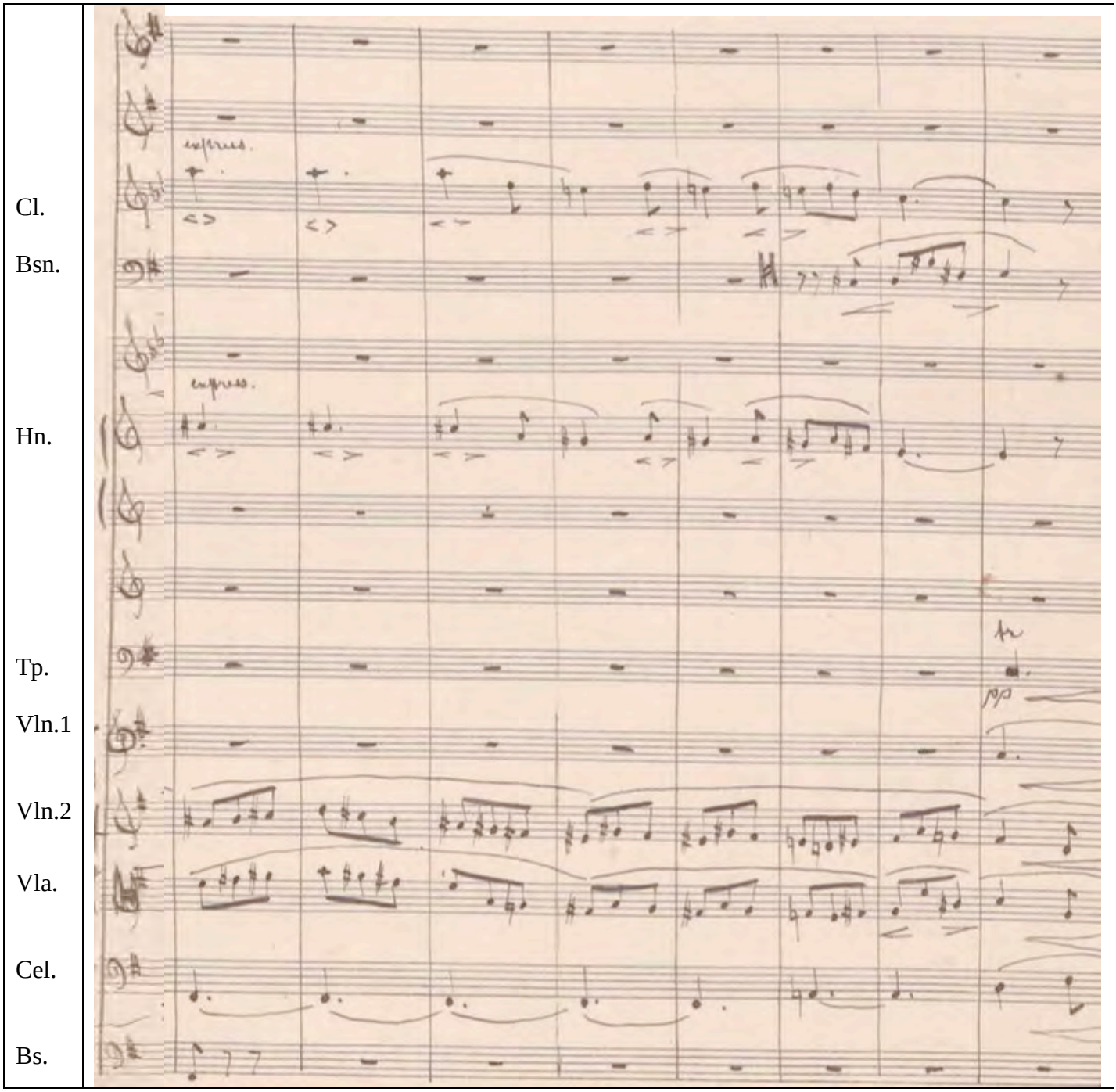
The manuscript presents a few problems in notation; although legible with clear directions, overlapping slurs and the use of the sign <> require decisions regarding phrasing and interpretation. Commonly used in the 19th century by mostly German composers, this sign <> is rarely (if at all) used today, being a request for an expressive leaning on the note indicated. Here is an example from Brahms's 4th Symphony:



Ex.2.1 Johannes Brahms, *Symphony No.4*, 1st movement, bars 7-13 (Leipzig: Breitkopf & Härtel, 1926)

It should be obvious that Brahms did *not* mean for the violins to make a *crescendo* and *diminuendo* spread over each minim, yet that is often how musicians interpret it, even though the overall *crescendo* and *diminuendo* for all instruments confuses the issue.[9] Here is an example from Marshall-Hall's symphony:

[9] The misinterpretation of this articulation can get considerably worse later on in the symphony where written in isolation. The German composer Max Reger stopped using it after misinterpretation in performances of his own works, but others such as Schoenberg persisted with it into the 20th century. As a young horn-player, the author remembers a conductor vainly trying to get his ensemble to produce a pronounced *crescendo* and *diminuendo* over single notes as short as a semi-quaver in a chamber work by Schoenberg.



Ex.2.2 George Marshall-Hall, *Symphony in C minor*, 2nd mvt, bars 160-167 (MSS Grainger Museum)
CD time code: 6:29

Note that Marshall-Hall marks "espress." (i.e. *espressivo*) over the clarinet and horn staves. Of course, leaning expressively on a note will probably produce a tiny swell within it (which gave birth to the symbol in the first place), but that should be all. Today it is best replaced with a simple tenuto (–) articulation; "*espressivo*" may be added, especially for a melody (as

shown in the above example). Note also the overlapping slurs in the 2nd violins and violas; Marshall-Hall's slurs are often rather approximate in their placement, but here one must make a decision about phrasing and bowing. Although four bars per bow is perfectly possible at the speed and dynamic (*piano*), modern players might prefer two bars per bow in a passage like this.[10] The violas would probably take three bars in one bow for bars 163-165, followed by one bow for bar 16. The long slurs are likely to be phrasing marks rather than *legato*, but one still has to make a decision at the beginning of bar 163. The composer may be indicating that a new phrase (and new bow) begins from the first note, but the overall line should be as smooth as possible. The realization must take this into account.

2.3 Peter Tahourdin (1928-2009): Symphony No. 5

1. Fast, Slow
2. Scherzo
3. Funeral March, Cadenza, Fast

Booklet note by the composer:

> Just as my fourth symphony was concerned with underlying matters of hope and despair, so the fifth is associated with questions of war and peace, of conflict and reconciliation. In both cases, however, these should be seen as philosophical notions that underpin the music, rather than as programmatic ideas that are directly reflected in the musical material, and should be heard as such.
>
> Throughout the centuries humankind has been engaged in barbaric and warlike behaviour, but also in processes of reconciliation, the forging of bonds and the healing of wounds. In 1994, the year in which this symphony was written, the longstanding and bitter conflict in Northern Ireland appeared, from the outside at least, to be moving towards a peaceful settlement. Similarly, the devastation and suffering caused by territorial ambition and so-called ethnic cleansing in Bosnia, its roots centuries old, also showed signs of a coming-to-terms between the warring factions. The appalling tribal slaughter in Rwanda was matched by the ending of apartheid in South Africa and the beginning of a democratic era, in which black and white could at last seek to work together to build a free society. In Asia, the ideological conflict in Cambodia seemed at first to be drawing to a close, only to re-emerge as endemic corruption and fundamental political differences dashed the hopes of a peaceful resolution; while at the same time in Burma, the harsh military government showed few signs of yielding to world-wide demands for the reinstatement of democratic rule and the freedom of choice that would flow from it.
>
> The construction of the symphony, underpinned by these ideas, gave rise to a form that yields an ABCBA structure, cast in three movements, of which the second is an angular and assertive scherzo. The first movement, then, moves from fast to slow (in roughly equal

[10] Today string sections regularly re-bow passages (i.e. making more bow-changes than written), often to the detriment of the composer's intentions.

proportions) and this in turn mirrored in the third movement – slow to fast – which emerges, by way of a funeral march, from the preceding scherzo. During the course of the work the alto saxophone, through its plaintive voice, gradually takes on the role of commentator, culminating in a brief solo cadenza before the ascent to the final climax. That the symphony ends aggressively reflects the view that, however much we may strive for peace and harmony, the very nature of humanity, exemplified by history, leads in the end to opposing attitudes and to further conflict.

© Peter Tahourdin September, 1994

The many intense passages in this symphony demand appropriate interpretation; while this might be obvious to a live orchestra, that measure of understanding must also be made apparent in a digital realization. For example, this passage that begins with strings only:



Ex.2.3 Peter Tahourdin, *Symphony No.5*, 1st movement, bars 31-36, author's Sibelius file

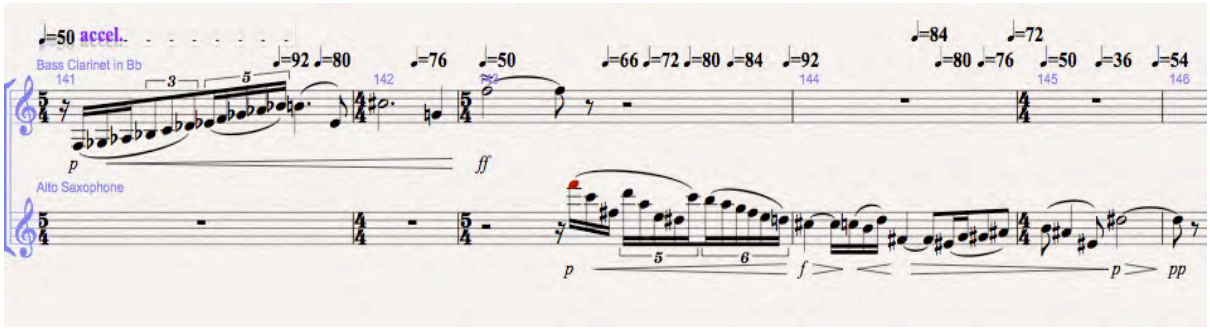
CD time code: 1:00

Although not specified, the violins should play on the G string for several bars. Live violin sections would probably do this automatically without the conductor having to ask for it, but the sound libraries have to be instructed. A "*sul G*" marking will select the right sounds until a further instruction ("*normale*") is given. Both the Vienna Symphonic Library and East West Quantum Leap have the ability to choose which string the players should use.[11] The addition

[11] Within the usual range for each string. If the line of notes goes too high, the sound library will switch to the default string. EWQL even allows the user to specify the fingering.

of *molto vibrato* (for all instruments) would increase intensity. The user needs to listen to all the alternatives until the best expressive timbre is achieved.

Tahourdin's symphony contains several expressive solos (mostly wind instruments) where a digital realization must imitate the expressive approach from a musical player. This applies especially to the saxophone. In order for such solos to sound flexible, the transcriber must imagine how such a player would use *rubato*, and then try and adjust the Sibelius notation accordingly. For an expressive solo within a consistent *tempo*, one should use the Sibelius "inspector" tool to vary the length and placement of the notes. But in a cadenza-like passage (unaccompanied) it is better to use metronome marks:



Ex.2.4 Peter Tahourdin, *Symphony No.5*, 3rd movement, bars 141-146, author's Sibelius file
CD time code: 8:03

Here a simple *accel.* (as applied by Sibelius) works well for the bass clarinet scale, but not for the saxophone in bar 143. It can be seen that the metronome marks above produce a more controlled *accelerando* and, in the bars that follow, a gradual slowing down. This is how most players would interpret such a solo. Further flexibility was added by using the "inspector": for example, the first saxophone note was moved a little earlier and lengthened slightly. The first note in such a cadenza will almost certainly be stretched by a musical player.[12]

With repeated *staccato* notes one wants to avoid the so-called "machine-gun effect":

[12] Notes at range extremities are coloured red by Sibelius (top F here) to remind the user that such a note might be outside the capability of an average player.



Ex.2.5 Peter Tahourdin, *Symphony No.5*, 3rd movement, bars 199-202, author's Sibelius file
CD time code: 10:26

If there is only one digital sound available for each staccato note at this dynamic for trumpets or trombones, the first three notes will sound exactly the same. Although a live player will strive to play the notes exactly the same, there will be at least a slight variation between each of the notes. This is rarely a problem with sophisticated sound libraries, which record several versions of each *staccato* or detached note at a range of dynamics; the computer will select repeated sounds at random from each collection (termed "round robin"), thus mimicking the natural, unavoidable human quality of a live player, and avoiding the "machine-gun effect". If desired, further variety could be achieved with additional accents on strong beats, such as the first note of each group of three and the quaver on the first beat of bar 200.[13]

2.4 David Morgan (1932-): Symphony No. 13

1. Fanfares for Lear and Agamemnon
2. English Idyll, with Memories of the Great War
3. After Perotin
4. Whence Came This Ground?

Booklet note by the composer:

[13] A conductor might prefer such accents as giving better shape to the rhythm. Also see the *Imaginings* example in Chapter 5 for similar *staccato* repetitions.

The 13th Symphony was written in the Barossa Valley.

The first movement is based on fanfares I wrote in 1950 for performances of *King Lear* by Sydney's Metropolitan Theatre and on a 2014 *Fanfare for Agamemnon* inspired by one of Kerry Greenwood's historical novels.

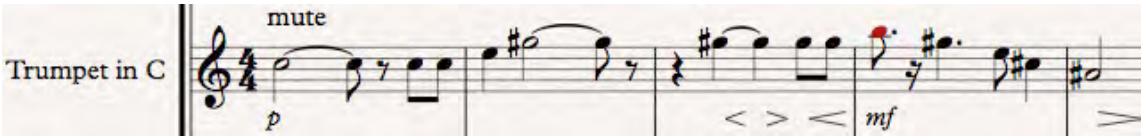
The opening of the second movement is an English pre-1914 idyll, followed by part of my setting of one of Wilfred Owen's poems of the Great War. Later there is a very ugly passage suggestive of that war, but the movement ends with a quiet coda.

The third movement uses as its basis fragments of music by the 13th century Notre Dame composer Perotin.

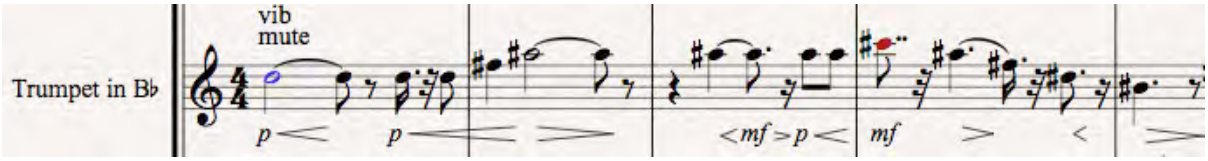
The Finale is a Ground, the theme of which I found written on a scrap of my manuscript dated early 2006.

© David Morgan

Being able to contact David Morgan by letter and telephone, it was easy to be sure of his intentions. Generally he was very pleased with the first draft ("gob-smacked") but had some suggestions, mostly related to dynamics. Some of the very soft percussion he found inaudible, but conceded that might be due to a natural loss of his own hearing. Here is an example from the opening of the symphony for solo trumpet:



Ex.2.6 David Morgan, *Symphony No.13*, 1st movement, bars 1-5, author's Sibelius master file

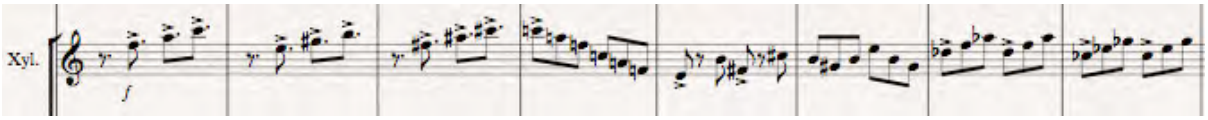


Ex.2.7 David Morgan, *Symphony No.13*, 1st movement, bars 1-5, author's Sibelius trumpets only file

The first excerpt is from the master score, copied exactly from the composer's original. The second is from the trumpet file used for editing and exporting. Having several different trumpet players to choose from, I chose the Vienna Symphonic Library Bb trumpet (which sounds a tone lower), being the most expressive with *vibrato* (marked "vib"). The added hairpins seemed appropriate for a musical player, and the shortened notes (shown by the

additional rests) improved clarity.[14] Note that I extended the high C sharp slightly from the original as it seemed too short, and added the following slur.[15]

Percussion instruments are amongst the easiest to manage in a digital orchestra. By their very nature, percussive sounds are mostly made by striking the instrument with a beater. But although VSL and EWQL provide some variety, "round robin" percussion collections are less extensive. One needs to take care with a long series of notes for certain instruments if they are not to sound too mechanical. Here is a xylophone example from the Morgan symphony:



Ex.2.8 David Morgan, *Symphony No.13*, 1st movement, bars 171-178, author's Sibelius percussion only file
CD time code: 3:26

The accents are not found in the original score, but their addition gives a more human character to the line. A live player is likely to emphasise some notes more than others, even within a consistent dynamic. From bar 174, the accents on strong beats are quite likely to be made by a good player, and provide welcome changes of timbre through dynamic variation.[16]

Here is an example from wind instruments at the beginning of the Morgan symphony's third movement, *After Perotin*, showing changes made from the original, especially the shortening of notes.[17] First the score, then the instrumental part with changes:

[14] VSL offers a number of venues within the famous Vienna Gewandhaus to mimic natural reverberation (which can be varied considerably), so that there is no actual audible gap between notes divided by a short rest. The author usually uses the concert hall venue, which allows the user to place instruments precisely on stage, creating an accurate stereo image. Primary and secondary microphones can be placed as desired.
[15] Opera singers have a tendency to hold top notes longer than written, and brass players are no different. The slur just seems to work better than separate notes. Occasional decisions of improvement such as this have to be made if dissatisfied when listening to playback.
[16] An important point: the Sibelius notation program does not make any difference in dynamic (or pulse) for notes on strong beats, weak beats or notes in between. Addition of occasional accents, or some similar modification, is often necessary to achieve musical results.
[17] See page 15 for note-shortening discussion.



Ex.2.9 David Morgan, *Symphony No.13*, 3rd movement, bars 1-3, author's Sibelius score



Ex.2.10 David Morgan, *Symphony No.13*, 3rd movement, bars 1-3, author's Sibelius oboes/cor anglais only file

Note the following:

- "vib" instructs the instruments to use *vibrato*
- the shortening of notes in bar 1 gives the desired, detached character

- the additional instruments provide alternative choices – the english horn/*cor anglais* line is shared between two different instruments because the second instrument (bars 2-3) has a better *legato* at this speed[18]
- the *diminuendi* in bar 2 for oboes is necessary for the end of the phrase, but the final note is not likely to be shortened by live players
- because the english horn line continues until bar 3, a *diminuendo* would *not* be appropriate, but this note *is* shortened to make the difference between detached notes and *legato* notes

Good orchestral players make an automatic adjustment to their playing style according to the genre of the compositional period (such as *baroque*, *classical*, *romantic*, or *modern*). The maker of an orchestral digital realization should have a similar concept before selecting and manipulating sounds, especially in such contrasting symphonies as presented here.

[18] The english horn is an EWQL instrument, while the two *cors anglais* are from the VSL. One has to choose the specified program names so that the right instruments are selected.

Chapter Three
CDs 2&3: David Stanhope: Dracula

3.1 Introduction

Booklet note by the composer:

> I began writing *Dracula* in 1990; a number of scenes were given in a workshop performance with chamber ensemble for The Australian Opera in 1991. Despite some interest from two European companies (English National Opera and Cologne Opera) nothing further transpired. In 2008-9 I extended the work to a full-length three acts with large orchestra, along with substantial revision of the original scenes. I sought to include all the events of Bram Stoker's novel essential to tell the main story, only changing text and settings where necessary for continuity. One exception was the addition of Dracula's final aria, in which he curses his enemies (text taken from Psalm 109). I also eliminated some characters and combined others. By making the main female characters (Lucy and Mina) also play two of the vampires, there is interest in presenting the dark alter egos of innocent Victorian maidens, as well as tightening the cast requirements and strengthening the opera's ending. It is hoped that this recording will demonstrate the opera's potential for successful stage presentation.
>
> © 2019 David Stanhope

In making an opera recording by overdubbing the voices to an existing orchestral soundtrack, there are advantages and disadvantages. If recorded together, there may be a *rapport* between orchestra, conductor and singer which produces a particular magic that would not occur otherwise. However, being the most expensive element of the proceedings, the orchestra will usually impose a limit on recording time. Furthermore, it is unlikely that more than fifteen minutes of successful "takes" will be achieved in a three-hour session.[19] An opera the length of *Dracula* would probably require a minimum of eight sessions to record, assuming everything ran smoothly.[20]

It is not difficult to combine a digital orchestra with voices, although the process needs to be carefully planned. The process for *Dracula* was as follows: after completion of the orchestral accompaniment in digital form, the completed orchestral soundfiles were sent to

[19] Assuming the orchestra has already performed or rehearsed the work. If it has not, a ten-minute maximum.
[20] If not, additional sessions may be necessary; if not affordable, inferior "takes" with errors – wrong notes, poor ensemble or poor intonation - may have to be used. While much may be corrected by the use of advanced technologies in the editing room (even by, as a last resort, splicing in a fragment of an existing recording!), nothing is likely to save a session when an essential singer just has an "off" day.

the singers for preliminary practice. Included was the option of guide tracks of the vocal lines (usually piano) and a clicktrack.[21] The singers were rehearsed individually before proceeding to the studio where they overdubbed their rôles, with the composer conducting as if it were a performance.[22]

For the actual recording of *Dracula,* the professional singers who overdubbed the vocal lines of the characters found the process relatively easy, especially not having an otherwise perfect take spoilt by an error in the orchestra, which often happens when recording voices and orchestra together. It was also possible to record short and/or freely sung passages without accompaniment after giving a starting note from a nearby keyboard, such snippets being placed correctly when editing. Singers used headphones, with or without clicktrack according to taste.[23] If additional sessions had been needed, the costs would have been negligible compared to those experienced when having to reschedule an orchestra.

The following examples identify particular problems and solutions with the digital orchestra realization of *Dracula*. The first is from the opening scene of Act 1:



Ex.3.1 David Stanhope, *Dracula*, Act 1, scene 1, bars 96-100, composer's score
CD1 track 2, time code: 2:29

Without modification, it is easy for such a sequence of chords to sound as if they were played on an organ keyboard. Live players, although striving to play evenly, will usually produce slight variations of dynamic here and there. The following example of the same passage from the trumpets Sibelius file might look over-edited, but the results are quite subtle. Similar

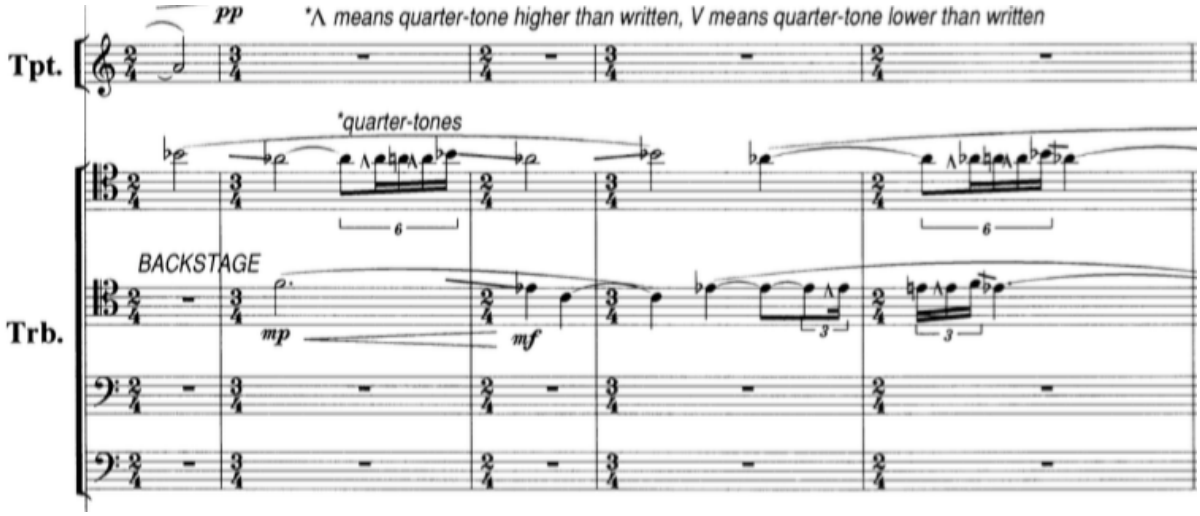
[21] A "clicktrack" provides an artificial electronic pulse that matches the beats in each bar, usually heard through headphones.
[22]It could have been done the other way around. For any opera, a singer could (say) record an aria with piano, exactly the way he or she would wish. The orchestra could be fitted to the recording; if the piano and voice were on separate tracks, the piano could be deleted, although the singer could later overdub with the orchestral sound. If that inspired further vocal flexibility, the orchestra could be readjusted to make everything fit perfectly together.
[23] A photograph of three of the singers during recording is provided inside the cover of the CD booklet.

changes were made to the horns at the same place. The first note of the first trumpet has been nudged a trifle ahead of the others, reflecting the likely leadership of the principal player. As always, such changes are often a matter of trial and error, with the editor making final judgement by ear:



Ex.3.2 David Stanhope, *Dracula*, Act 1, scene 1, bars 96-100, trumpets only Sibelius file
CD1 track 2, time code: 2:29

In the same scene, the four trombones (backstage) are asked to play in quarter-tones – here are the opening bars:



Ex.3.3 David Stanhope, *Dracula*, Act 1, scene 1, bars 166-170, composer's score
CD1 track 2, time code: 5:52

and below are the same bars from the trombones Sibelius file:



Ex.3.4 David Stanhope, *Dracula*, Act 1, scene 1, bars 166-170, trombones only Sibelius file

CD1 track 2, time code: 5:52

This demonstrates one solution for creating quarter-tones with the programs at hand; the bottom two staves are tuned a quarter-tone sharp and replace the relevant rests in the top two staves (other rests are for the necessary moments of breathing expected). The "custom" instructions select *glissandi* sounds from the trombone libraries (which begin from the previous note); "ord." cancels the previous "custom" instruction.[24] The written notes are not necessarily exactly where they appear; some nudging with the Sibelius "inspector" tool was essential. With experiment the *glissandi* were made to work in their right places, but the quarter-tones could only be achieved by making a separate file of the relevant staves, entering the desired notes transposed by a quarter-tone, exporting, and then editing the two files by cutting back and forth between them.[25] VSL (which has the best *glissandi*) cannot change the pitch of individual staves within the same file; one can only change the tuning of all staves in the same direction, although both sound libraries have the same range of microtones.[26]

[24] "A. Tbn." = alto trombone, "B. Tbn." = bass trombone, "Cb. Tbn." = contrabass trombone. Neither alto nor contrabass are required in the actual opera, but they provide alternative sounds for a digital realization. The alto library possesses excellent *glissandi*, hence their use here (contrasting with the different *glissandi* of the tenor trombone).

[25] A collection of instruments within a soundfile is called an "instance" in sound library terminology. (When beginning work with sound libraries, it was some time before the author worked out what this meant – "open a new instance" for instance.)

[26] See Ex.4.3 below.

The following example is from the 1st violin part of the opera:



Ex.3.5 David Stanhope, *Dracula*, Act 1, scene 4, bars 658-660, VSL author's "Dimension" 1st violins part
CD1 time code: 0:53

Although both VSL and EWQL supply samples of scales and arpeggios (major and minor, also chromatic scales) the author never uses them because the samples cannot be varied sufficiently; a glance at the above example shows a scale that is neither major, minor nor chromatic. At the fast speed of crotchet = 120, no live violin section, however accomplished, is going to play this scale perfectly as written. Individual players will play some notes wrong or out of tune, or leave a few notes out altogether, but all will make sure of reaching the low G sharp together. This is a characteristic variation of a violin section in performance, which is what the ear expects. The four staves shown here represent four players from the VSL "Dimension Violins" library, which allows the user to give each of eight solo violin players their own staff. The differences already present with eight individual players are not sufficient to produce a realistic performance of this scale – if all play the top line exactly as written, it will sound impossibly accurate and robotic. The above shows a few note changes in the second staff and the slurs are replaced by *portamenti* lines for the 3rd and 4th staves (which blur all the notes). When this was mixed with the 1st violins from EWQL

and the other four Dimension Violins (similarly altered), it was found to be convincing.[27] In the original score, the trill in bar 660 is written as a minim with an *fp* dynamic. As there are no *fp* library samples available with trills, this change works exactly as one would expect from a minim trill marked *fp*.

A short example, also from Act 1, scene 4:



Ex.3.6 David Stanhope, *Dracula*, Act 1, scene 4, bars 725-727, composer's score
CD1 track 7, time code: 3:13

Although a conductor would wish for a very sharp and precise attack on this chord, none of the notes in the digital realization are exactly in the same place; each has been nudged forward or backward by a different number of micro-seconds. The chord sounds precise but realistic.

Here is the beginning of Act 2, Scene 6, showing the alto flute solo:

[27] Although more brilliant than most 1st violin sections could achieve. If it had sounded *too* brilliant, further inaccuracies could have been inserted along with shifts of placement with the Sibelius "Inspector".



© Copyright David Stanhope 2009. Photocopying illegal.



Ex.3.7 David Stanhope, *Dracula*, Act 2, scene 6, bars 192-203, composer's score

CD1 track 9, time code: 0:00

A solo with repeated patterns can easily sound monotonous with a digital orchestra if there is no variety of dynamic, especially as a solo such as this will compel expressiveness from a sensitive player. This was not much of a problem while making the digital realization in this case, the solo sounding very expressive already with the chosen VSL instrument. A few variations of the score dynamics were added in bars 196-198, nevertheless. However, the written A flat in bar 199 sounded rather weak in this context. Below shows the modifications made in the Sibelius flute file:



Ex.3.8 David Stanhope, *Dracula*, Act 2, scene 6, bars 195-200, flutes Sibelius file
CD1 track 9, time code: 0:00

The quick changes from *mp* to *p* in bar 199 look too bumpy, but work in practice.

There are a few places where three glockenspiels are required. Here is the most exposed example from the final scene of Act 3:



Ex.3.9 David Stanhope, *Dracula*, Act 3, scene 6, bars 192-203, composer's score
CD2 track 5, time code: 7:32

Three different instruments were used here for the digital orchestra, two from VSL, one from EWQL; to use the same glockenspiel for all three lines would work well enough, but the slight variation of timbre between different instruments is a bonus.

Chapter Four

CD3: David Stanhope: Three Poems by Gwen Harwood; String Songs

4.1 Introduction

The completion of this PhD in 2020, the centenary year of Gwen Harwood's birth, makes the inclusion of this work particularly apt. Soprano Lorina Gore, in recording the Harwood poems, (which were overdubbed to the existing string orchestra in the same way as for *Dracula*) was able to record take after take of the same passage, knowing that she could continue until satisfied without the accompaniment deteriorating because of players' tiredness or loss of concentration. *Three Poems* uses extensive solos from all sections of the string orchestral accompaniment. As the suite *String Songs* also includes extensive solo parts for all stringed instruments, both works are a good demonstration of the various choices available in the Vienna Symphonic Library. The *tutti* ensembles are a mixture of VSL and East West Quantum Leap, similar to the string ensembles used for the full orchestral works included in this project.

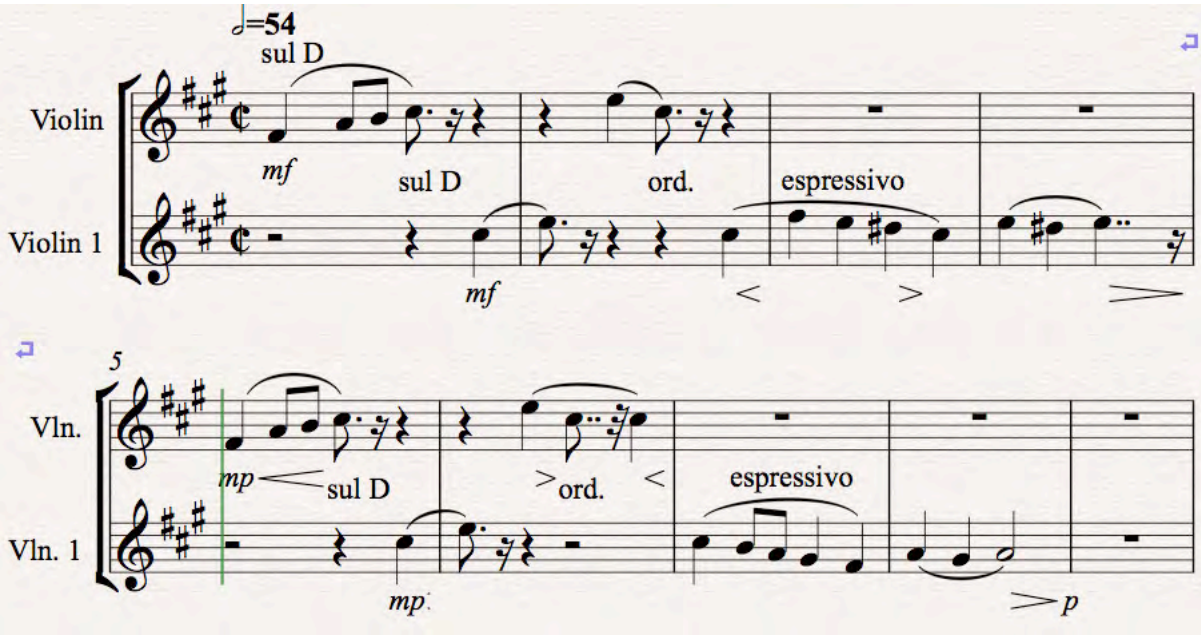
4.2 Three Poems by Gwen Harwood

1. Dialogue
2. In Brisbane
3. An Old Graveyard

Booklet note by the composer:

> In the early 1980s I often played french horn in the Sydney Elizabethan Trust Orchestra and heard the wonderful soprano voice of Jennifer McGregor. Later I had the good fortune to conduct *Lulu* with Jennifer in the title role. I had become friends with Gwen in 1980 and, knowing she loved having her poetry set to music, asked her if I could choose three of her poems for Jennifer to sing with string orchestra. Jennifer gave the first performance in 1983 at a workshop with the Sydney Symphony Orchestra, conducted by Patrick Thomas. I subsequently arranged a version for soprano and string quintet, performed by Marilyn Dale in London (1984) and Jennifer in Sydney (1985). That version is now withdrawn. The première recording here given is a revised version of the original for soprano and string orchestra.
>
> © 2019 David Stanhope

Solo string lines are arguably the hardest to get right in a digital realization. The variations in sound, particularly through different bow-lengths, *vibrato* and expression are more extensive than any non-string instrument. Together with specialized libraries of solo strings, VSL offers twenty-four other soloists through the separation of individual players in the Dimension Strings libraries. Despite the variety of samples available, I could not make the opening violin solo of the second poem *In Brisbane* work to my satisfaction if I restricted the line to one player. Fortunately the first player of the eight Dimension violins has a similar sound and style.[28]



Ex.4.1 David Stanhope, *In Brisbane*, bars 1-9, author's solo violin part (vertical line in bar 5 is the cursor)

The upper staff is the VSL solo violin 1, the lower staff is the Dimension violin 1st player. The direction "ord." ("ordinary", applied to the lower staff) cancels the previous "*sul D*" (on the D string) instruction. In the score this solo is marked *dolce*, *mp* without any changes of dynamic, leaving a sensitive player to play expressively as they think fit. In the realization, several changes of dynamic were inserted until the overall result was acceptable.[29]

To achieve a very slow controlled slide (*glissando*) with sound libraries is possible:

[28] In fact it may be the *same* player, recorded in a different session.

[29] Although accurate and perfectly in tune, no doubt still not competing with a first-class live soloist; but one must accept limitations of detail so long as the overall result conveys the music at a level to be enjoyed by the listener. Having given the game away here, an expert might pick the change from player to player on the recording (or claim as much); but it is doubtful if the same person would do as well without the above guide.



Ex.4.2 David Stanhope, *An Old Graveyard*, bars 25-32, author's original score

CD time code: 1:23

In the 3rd Poem *An Old Graveyard*, a very slow *glissando* is required from the first violins; this was achieved by using EWQL violins on eight staves, each being tuned a sixteenth of a tone apart from its immediate neighbours:



Ex.4.3 David Stanhope, *An Old Graveyard*, bars 27-32, author's EWQL score[30]

With the slight overlapping of each note, the ear perceives this as a perfect glide, far more accurate than any human players could achieve.

4.3 String Songs

Booklet note by the composer:

> The original folksong suite was performed by the Australian Chamber Orchestra in the 1980s, but soon after I withdrew it and made extensive revisions, including the replacement of one movement. Although some of the suite has been performed by other string ensembles, this is the first recording of the complete work, dedicated to the memory of Percy Grainger.
>
> I imagined a story in writing *O Shepherd, O Shepherd, Won't You Come Home?* A cold misty morning – the shepherd's wife awaiting his return from guarding the flock overnight – her increasing anxiety – finally seeing him in the distance – waving – her beating heart – calm returning as he approaches – final embrace.
>
> *Good Morning, Good Morning, My Pretty Little Miss* is an energetic passacaglia.
>
> The tune of *Lovely Joan* fits beautifully as a canon and double canon in keys a fifth apart. The echoes in the final verse I imagined as the ghosts of long-dead folksingers.
>
> *Keel Row* depicts a spontaneous folkdance for the musical and unmusical. The events (in order) include bagpipes; a whistler; a fat man who is bundled out of the way; the stage collapsing, the players getting lost but trying to keep going; a drunken out-of-tune party breaking in (violas); all giving up except the barrel-organ; the local fiddler seizing a chance to show off, and then the final dance, becoming more hectic as the company gradually joins in.
>
> © 2019 David Stanhope

[30]Although the meter is different from the original score, this proved the best way for the line to fit.

A series of artificial string harmonics needs some trickery to sound convincing. As the player has to use two fingers (usually 1st and 4th for violins and violas, thumb and 3rd or 4th for cellos), a *legato* between notes produces a quick *glissando* as the hand shifts. Although VSL provides an extensive range of harmonics for all string instruments, this *glissando* is not provided, with only single notes given from the samples. In the second of the following two examples, a solution which incorporates *glissandi* is shown.



Ex.4.4 David Stanhope, *String Songs 1st movement*, bars 1-3, author's master score



Ex.4.5 David Stanhope, *String Songs 1st movement*, bars 1-7, author's VSL violas part

In the example immediately above are shown the six solo players from the VSL Dimension Violas. Remembering that the *portamento* horizontal line is attached to the note *before*, the high notes, played *non vibrato*, are in unison with the harmonic notes, which sound two octaves higher than written. By having a single player play the notes at pitch (for each of the two original lines), replacing the original slurs with *portamenti* and adjusting balance, the effect is a convincing reflection of artificial harmonic drift. As the majority of players play harmonics, the ear does not notice the different timbre of the other sounds, only the *glissando* effect. Note that each player takes a turn with the *non vibrato* notes, giving the natural change from bar to bar one would expect.

Chapter Five

CD4: Works with Guest Soloists

5.1 Introduction

The combination of live soloists with a digital orchestra introduced new challenges to the process of making recordings, but the experience was most rewarding, with all who took part doing so with enthusiasm. Careful preparation ensured that the recording sessions were smooth, efficient and within the allotted schedule. The musicians who gave their time and effort for recording the solo parts for this CD are Ryszard Pusz (percussion), David Stanhope (piano), Dimity Hall (violin) and Julian Smiles (cello). As discussed below, the demands and character of each work required a variation of approach in order to achieve successful coordination with the digital orchestra.

5.2 David Morgan (1932-): Concerto for Solo Percussion and Orchestra

Part 1

1. Pastoral Prelude
2. Richard's Ricecar
3. Rebecca's Requiem

Part 2

4. Angelic Arias and Pusz's Prestidigitation
5. Passion, Anger and Calm
6. Toccata and Coda

Booklet note by the soloist:

> This concerto is in two parts, comprising six short movements linked together. The opening *Pastoral Prelude* is full of bird calls and other signs of spring or early summer, with allusions to music by Liszt, Schumann, Stravinsky and Anonymous. *Ryszard's Ricercar* is a kind of Ground (based on the [English] musical letters of the work's dedicatee), which leads to *Rebecca's Requiem*, a movement engendered by reports of a horrible Australian murder in 1986. The callous brutality of the murder and the agony of Rebecca's death are followed by various plainsong prayers for her soul.
>
> Part Two continues straight on with *Angelic Arias* (more plainsong) and *Pusz's Prestidigitation* leading to *Passion, Anger and Calm*, with the calm enhanced by a blessed Liszt quotation and a reminder that "Life isn't Everything". The concerto ends with a Toccata, Cadenza and Coda.

> The work was written for Ryszard Pusz who edited the solo part and gave the world premiere in Budapest with the Hungarian Youth Orchestra under its resident conductor, Kalman Zaborszky. The work was reorchestrated for Wind Orchestra and was recently performed in the Barossa, by the Elder Conservatorium Wind Orchestra conducted by Luke Dollman.
>
> © Ryszard Pusz 2019

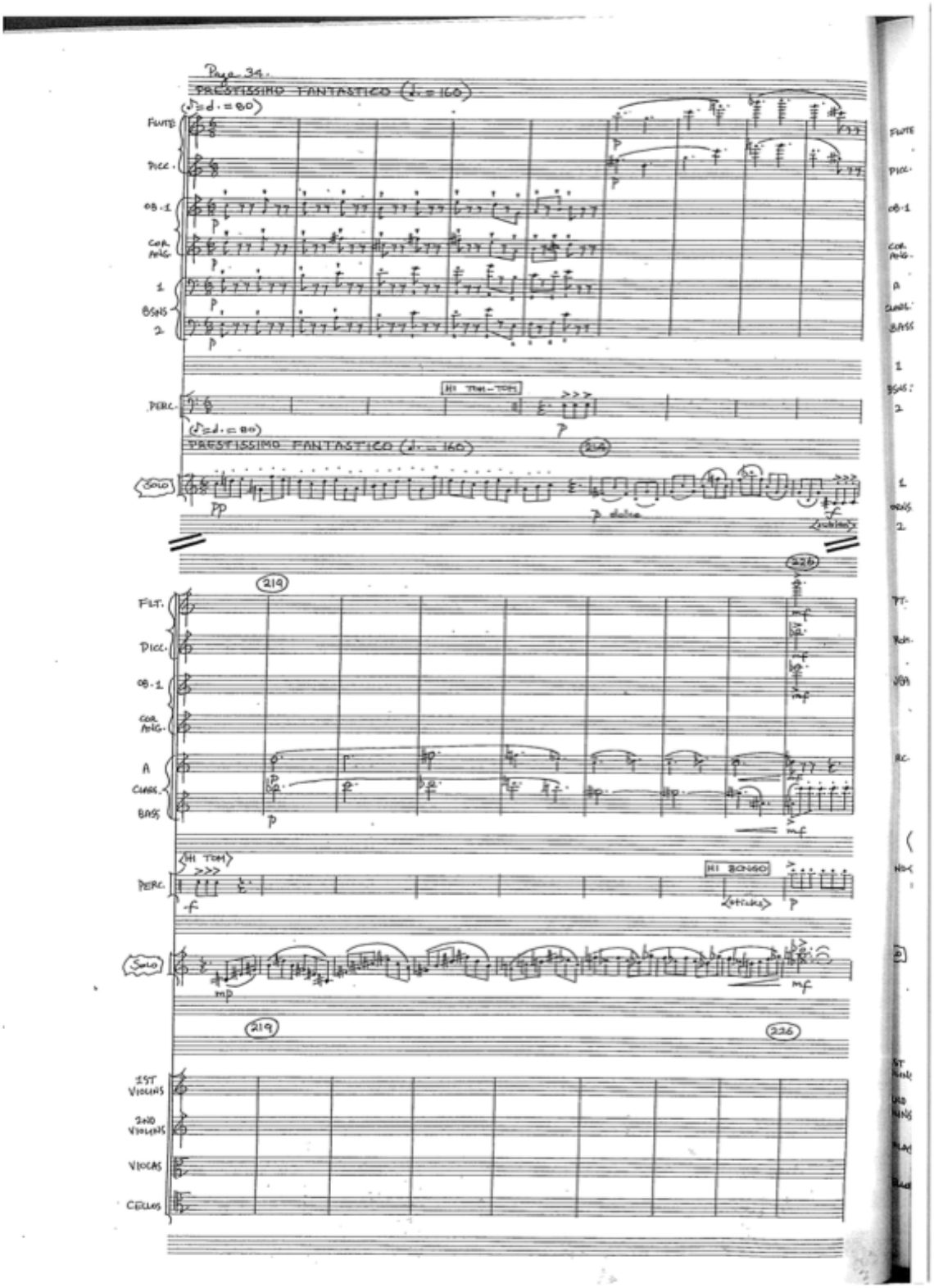
When combining live performers with a digital accompaniment, it is not difficult to record a soloist first and later fit the accompaniment to the soloist, rather than overdubbing. This gives the soloist more freedom.[31] The process is straightforward, although more time-consuming. In order to produce a Sibelius orchestral score that matches the soloist, the following is recommended:

- the completed solo part is imported to an editing program;
- markers are placed at regular intervals on a separate track, usually the first beat of every bar. (Extra markers can be placed as necessary if there is *rubato*.)
- the marker track is exported to Sibelius as a clicktrack;
- empty bars are created and lined up with the markers (clicks) using metronome marks;
- orchestral instruments are added to create the orchestral accompaniment.

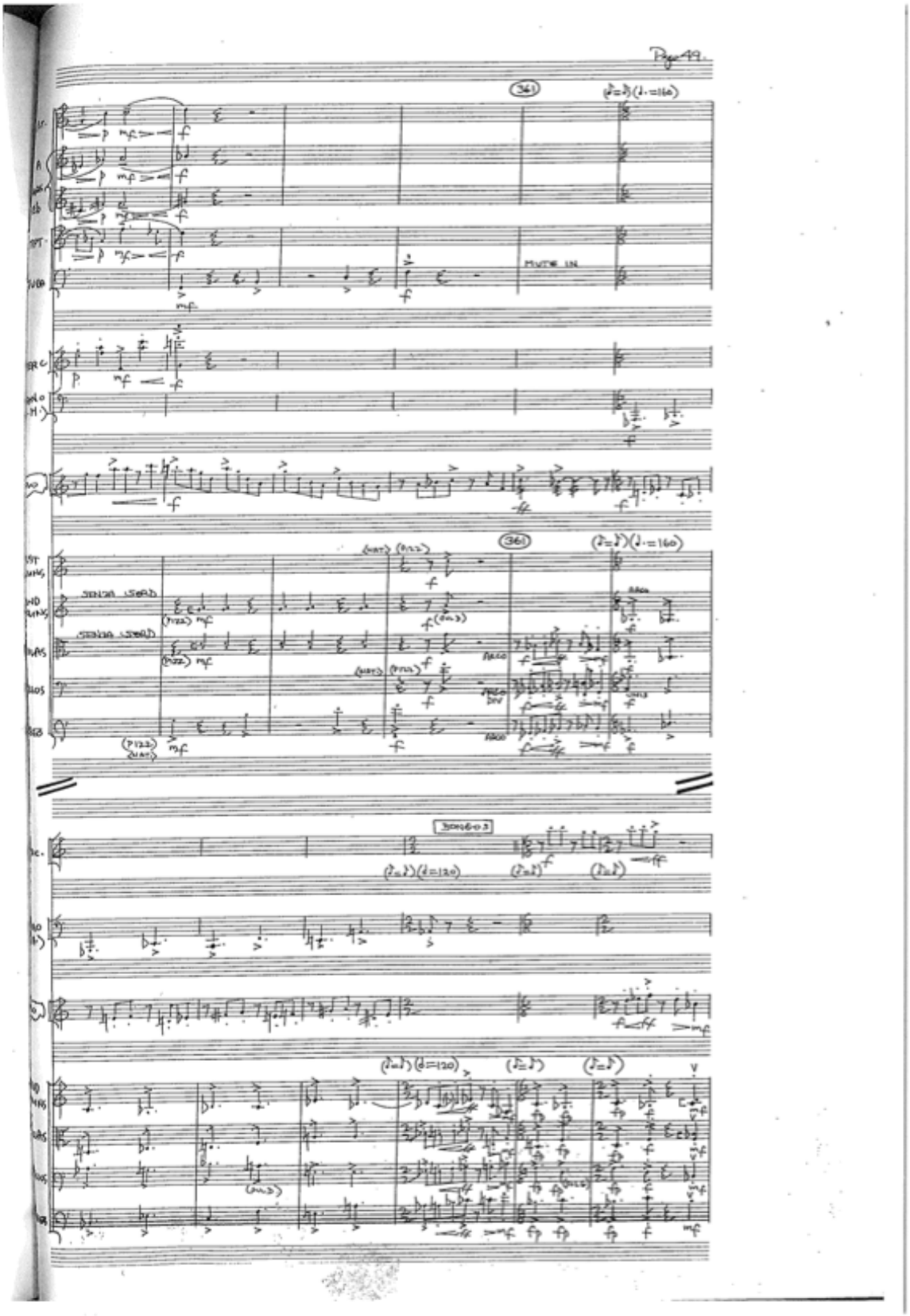
Because the orchestra, soloist and marker track are all digital creations, the orchestra and soloist should match perfectly.[32] To illustrate the accurate juxtaposition of the digital to the human, here are some examples:

[31] For fairly obvious reasons, this is virtually impossible with a vocal soloist, even one with perfect pitch. It might be possible with a simple guide track to keep the voice on song (as it were), but unlikely to be practical.

[32] One can create a draft of the orchestral accompaniment (with the basic Sibelius sounds automatically attached) before recording the soloist; because Ryszard Pusz wanted to have some idea of the orchestra, this was done before recording the solo part for each of the percussion concertos. But the process of creating a marker track and exporting to Sibelius was the same. After the draft orchestra had been adjusted, the VSL and EWQL instruments were linked, edited and exported in the manner previously described. A soloist who wants to make sure of playing perfectly in time has the option of using a clicktrack when recording the solo part. See *Imaginings* below.



Ex.5.1 David Morgan, *Concerto for Solo Percussion & Orchestra*, bars 209-226, composer's score
CD track 4, time code 1:31



Ex.5.2 David Morgan, *Concerto for Solo Percussion & Orchestra*, bars 357-368, composer's score
CD track 6, time code 0:18

If the above two excerpts are listened to carefully, one can hear that the soloist (who was recorded first, by himself) does not play strictly in time – there is a certain impetuosity in his playing. But subtle adjustments of *tempo* in the digital orchestra (sometimes bar by bar or even beat by beat) keeps soloist and orchestra together. Although time-consuming, this is not difficult to achieve. Mostly this is done by changing metronome marks in the Sibelius notation program, but small adjustments also can be made in an editing program without any noticeable loss of sound quality.

In the closing section of the concerto, there is a gradual *rallentando*, beginning at bar 406, shown in the example below. Again, adjustments to the orchestra bring soloist and orchestra together. In this case, it was sufficient to change the speed at every half-bar until the last few bars of the concerto, where smaller divisions were made, similar to the manner in which conductors divide beating patterns when making a significant deceleration.



Ex.5.3 David Morgan, *Concerto for Solo Percussion & Orchestra*, bars 406-407, composer's score
CD track 6, time code 4:16

5.3 Andrew Ford (1957-): Imaginings

1. (metronome mark only)
2. to the memory of John Lennon
3. (metronome mark only)

Booklet note by the composer:

> *Imaginings* is a piano concerto in all but name. It is in three untitled movements, the first of which is a short upbeat to the other two, which play continuously. The second, slow movement is a passacaglia on the chord changes from John Lennon's song, '*Imagine*'.
>
> The title of the concerto is more than a derivation from Lennon's song. It is also a description of the form of the piece, especially the prelude-like first movement in which the soloist seems to imagine and conjure up the orchestra, beginning with its alter ego - a second piano at the back of the orchestra. The next thing the soloist imagines is an extension of its own sonority in the form of a concertino group of vibraphone, celesta, electric organ and harp surrounding the soloist. Then there's the orchestra itself, expertly realised on this recording by David Stanhope.
>
> *Imaginings* was commissioned and written for the pianist Lisa Moore, but never performed by her or anyone else until the same David Stanhope began practising it. The experience of writing this piece as a young composer and then not hearing it taught me an important lesson. Never write a concerto unless there's an orchestra attached to the commission and a first performance scheduled.
>
> © Andrew Ford 2019

Here is an excerpt from the preface to this CD which is relevant:

> Because of the complexity of Andrew Ford's *Imaginings*, I recorded the solo part to click track, apart from the cadenza in the third movement. Fortunately, most of the work is set at a rigid tempo. While a first-rate live performance might generate more excitement, no live orchestra, however accomplished, could play the work as accurately; discussion with the composer resolved that the recording should present a blueprint as close to perfection as possible.
>
> © 2019 David Stanhope

To illustrate this point, here is a page of Andrew Ford's original score:



Ex.5.4 Andrew Ford, *Imaginings 2nd movement*, bars 20-36, composer's manuscript (1991)
CD time code: 1:18

This reproduction is far too small to be readable, but gives some idea of the concerto's complexity. The following example is a magnification of the last two bars of brass instruments - two trumpets, three trombones and tuba:



Ex.5.5 Andrew Ford, *Imaginings 1st mvt*, bars 35-36, composer's manuscript (1991)
CD time code: 2:20

The mixture of fractured quintuplets and octotuplets could never be played absolutely accurately in a live performance. In writing such awkward rhythms, the composer is after a jagged eclecticism rather than perfection. But as a digital realization can put every note exactly in place according to the score, one can have both in this première recording.[33]

5.4 Robert Constable (1947-): Medea

Booklet note by the composer:

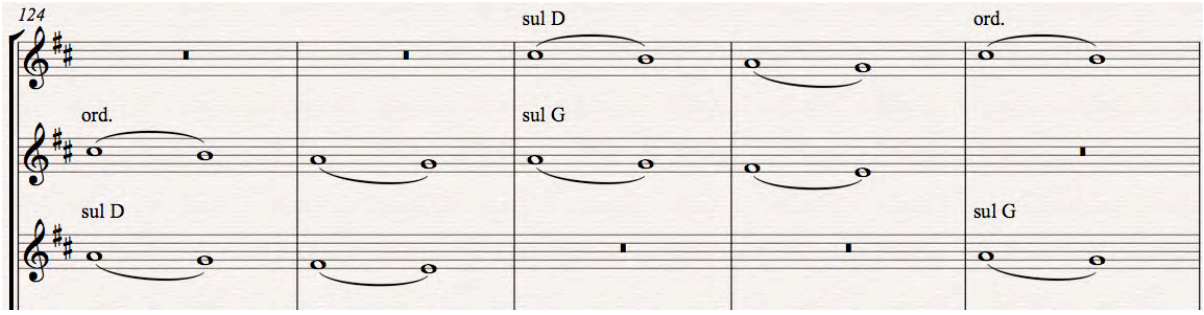
> *Medea* was originally written in 1989 in response to a commission from Pan Pacific Music Camps. I took a small motive I had previously used for a production of the Greek tragedy, *Medea*, and turned it into an extended, hypnotic fugato for strings. Unlike the play, I had always planned for my *Medea* to have a beautiful ending but was never happy with my attempts to create this, and the music remained unfinished until 2018.
>
> In the play, *Medea*, the wife of Jason, seeks revenge against her faithless husband by drowning their two children, thus creating one of the most harrowing conclusions in theatre.

[33] Throughout. The only concessions (to avoid robot impressions) are as described on page 14.

Built on a long tonic pedal point in e minor, the first section of Medea is exactly as I wrote it in 1989. This music might be thought of as exploring Medea's disturbed psychological state, particularly her single-minded concentration upon her husband's sins against her to the exclusion of all other rational considerations, including the welfare of their children. But I was never content that my musical response should end as it does in the play with the destruction of two innocent lives; I wanted my audience to witness a transformation, which might represent a liberation of the souls of the two departed children. My *Medea* does this in the form of a lullaby for violin and cello, each playing in very high register, in which the melodies (souls of the departed) float above a gently rocking string accompaniment. Overall, the music of *Medea* functions like a sonnet in the sense that the first section is longer than the lullaby and also that the music reveals two different ways of looking at a single subject.

© Robert Constable 2019

The following example is a few solo violin lines from the lullaby section of *Medea*:



Ex.5.6 Robert Constable, *Medea*, bars 124-128, author's VSL 1st violin part

CD time code: 6:32

The two-bar *pianissimo* phrase of the top two violin voices, shown here, continues for several bars; in a live performance, the players would strive to play as evenly as possible with no variation of expressiveness other than an overall *dolce*. However, there would still be some slight variation from bar to bar (however hard the players try to avoid it), giving a natural, tiny expressiveness without intending it. To duplicate this kind of warmth the author first linked the violin lines to those from the EWQL library. This gave a basis of *dolce* playing, but with every two bars sounding exactly the same. By adding solo violins from VSL (on a separate track) the desired slight variation was achieved. It can be seen that the two-bar phrase moves from player to player, or changing string with the same player. When balanced in the editing program, a subtle, lilting, musical quality was given to the repetitions.

5.5 Eric Bryce (1932-2007): Concerto for Marimba and Vibraphone

1. (metronome mark only)
2. (metronome mark only)
3. (metronome mark only)

Booklet note by the soloist:

> This piece, by one of Australia's best-known jazz composers and educators, received its premiere in 1989, but has not been heard much since. It is in 3 movements. The first movement is an Allegro Moderato and is played on both marimba and vibraphone, with a vibraphone cadenza in the middle. Although written in simple time and marked at a lively tempo, the use of dotted notes creates the feeling of a slower compound time.
>
> The second movement begins quite quickly and builds in intensity, leading to a quieter section in which the soloist provides much of the chordal accompaniment in the left hand, while sustaining notes with the right hand. The Da Capo on vibraphone allows a colouristic contrast before returning to the marimba and eventually dying away.
>
> The last movement has a Latin jazz inflection and is played on the marimba. It opens, as do the other movements, with an orchestral introduction. This Latin style is then taken up by the marimba and is followed by a jazzier section with a written solo part that may also be improvised. The marimba takes the part of accompanist before returning to the original theme (as soloist), which is played in varying octaves to the end.
>
> © Ryszard Pusz 2019

Both VSL and EWQL have a large array of percussion instruments, including all those likely to be used in jazz or light music. A few are present in the Bryce concerto, especially in the 3rd movement. "Ride" cymbal, conga drums and shakers (maracas) provide much of the rhythm with no difficulty, including sufficient variety (such as different-sounding strikes from the cymbal stick) to be realistic. However, a problem that could not be solved without great trouble, were the extensive sounds required from the guiro, which plays throughout much of the 3rd movement. The simple "flick" sounds on the fourth beat would quickly become monotonous and artificial-sounding without variety. While it would have been possible to vary these sounds by changes of dynamic and pitch-shifting, the slow grinding sounds would have taken much time to create, and not without some fakery. In this case, it was far better to ask Ryszard to record the guiro part, which took hardly more than a few minutes.

The influence of the respective soloists on the orchestral accompaniment (or reverse) was most marked in the case of the percussion concertos, where the soloist was recorded first.

This especially affected the interpretation of the orchestral percussion sounds, with the to-and-fro patterns between soloist and orchestra. After discussion with the composer of *Medea*, Robert Constable, it was clear that he wanted the most gentle, *lullaby* accompaniment possible. Once he had approved the string orchestra realization, we were ready to add the two soloists. The metronomic accuracy required by Andrew Ford's *Imaginings* dictated the use of a clicktrack by the soloist, who used no *rubato* except in the *cadenza*.

Conclusion

Today there are many negative influences on western music and culture, apart from those mentioned in the introduction of this exegesis. When music is no longer judged on merit, but on diversity, quotas or subject-matter, what is left of the best music of past, present and future may be swamped by a conformist mediocrity. Great music of the past is often damaged by attempts to make it relevant according to the whims of those seeking to promote a favourite political or social agenda, especially opera.[34] The professional orchestra as we know it may cease to exist by the end of this century, or may have changed beyond recognition. If it does survive in recognizable form, only a few may remain. For composers who still wish to write for it, a digital orchestra such as mine may be the only alternative.[35] To ignore negative effects and influences is to suffer from cognitive dissonance; but for those willing to face reality, the following summary of the value, relevance *and potential* of digital orchestras may provide balance and encouragement, especially for composers, transcribers and arrangers.

A common misconception about orchestral sound libraries is one which assumes the sounds are created by a computer. This is not the case. All the sounds available from high-quality libraries such as EWQL and VSL are created by real players playing real instruments, and recorded in a real concert hall or recording studio. The sounds are translated into digital form in the same way a full orchestral recording is translated into digital form. Isolated sounds (or single notes) are no less real for being part of a sound library. The digital orchestra is created by putting those sounds together in a coherent manner dictated by the orchestral score. In the author's method, all basic work is done by the Sibelius notation program. To create realism, the user must learn how to manipulate those same sounds within the Sibelius score. In the many examples given above, the author has shown how realism can be created, with emphasis on variety and avoidance of artificiality or monotony.[36] If error-free performances are wanted, digital realizations have a clear advantage over live orchestral

[34] Many modern productions of opera ruin the composer's and librettist's intentions. See Heather Mac Donald's essay *The Abduction of Opera* (City Journal, 2007). As the same ideologies influence education, see also her excellent book *The Diversity Delusion*, (New York: St. Martin's Press, 2018)

[35] A cynic might describe this as saving something from the wreck. The author partially agrees with this assessment, but new technology is creative as well as destructive - the "something" is a good something.

[36] Although much has to be done by the user, high-quality sound libraries also incorporate variety by offering different versions of the same sound, especially with detached or *staccato* notes. Some files (soundfiles are called "patches") contain so-called "round robin" sounds, in which a different version of a note is selected at random.

performances and recordings where accuracy is concerned. An accurate digital realization will have every note perfectly in its place, perfectly in tune and played at exactly the right speed if the composer has given a metronome mark.

All the works presented in this project are written for standard orchestral or string orchestral ensembles. But a work written without expectation of live performance can create an ensemble far removed from standard forces. For example, VSL includes the following wind instruments in addition to the standard complement: alto flute, bass flute, oboe d'amore, heckelphone, basset horn, contrabass clarinet, soprano saxophone, alto saxophone, tenor saxophone, baritone saxophone and bass saxophone.[37] While a conventional orchestra may include each of these instruments for specific repertoire, to have them all available at any time is quite impractical, not to mention costly. A composer commissioned to write a piece for orchestra will be expected to write for the standard ensemble, unless having permission to include extra instruments. If not intending live performance, the same composer has no such restriction if using orchestral sound libraries.

The author has shown how microtones can be accurately incorporated into digital realizations in *Dracula* and *Three Poems by Gwen Harwood*. While a dedicated quarter-tone or microtone orchestral sound library does not yet exist, all sound library instruments in both VSL and EWQL can be made to play microtones accurately, using the range of tuning available, although microtones have a limited use in orchestral writing.[38] But the potential for a digital orchestra to create music using the standard twelve-note European scale that would be impossible for a live orchestra to play is surely more interesting. In the late 1940s the composer Conlon Nancarrow began writing his *Studies for Player Piano*, works which, in their original form for a mechanical instrument, are completely impossible for human hands (and brains) to play accurately. Electronic instruments have been able to do the same for several decades but, until the coming of digital sound libraries, such works have been impossible to create with realistic orchestral sounds. *Studies for Digital Orchestra* is now a real possibility.

[37] Early wind instruments are also available from VSL.

[38] Quarter- or micro-tones usually have to be made step by step in an orchestral texture for ears accustomed to the twelve-note western scale, especially with several players of a string section. To write quarter-tones (say) with rapid movement from note to note over wide intervals will tend to sound out-of-tune to most listeners, even if accurately designated by a digital orchestra.

The Dutch conductor Willem Mengelberg (1871-1951) developed a *rapport* with the Concertgebouw orchestra which could scarcely be possible today. His recording of Tchaikovsky's *Serenade for Strings* of 1938 shows a devotion to precise *rubato* and *portamento* which could only be realized with extensive rehearsal. A modern conductor wishing to produce as idiosyncratic a performance as Mengelberg's would not have sufficient rehearsal time; it is an unfortunate fact that many orchestral performances today tend to be routine. However, the only limit to rehearsal time of a digital orchestra is in the hands of the user. There is no limit to the amount of *rubato* that can be inserted in a realization, and the extensive *portamenti* available in a library such as VSL, along with the various ways such sounds (or slides) can be manipulated, offer more than the user is likely to want, even with unlimited time.

It is true that sophisticated sound libraries are expensive; if setting up a viable orchestral capability, the user is also likely to need a far more powerful computer (along with hard drives of large capacity) than average home hardware. But if set against the cost of hiring an orchestra of at least reasonable professional standard, it is equivalent to one or two sessions only.[39] Although I have had extensive experience conducting top orchestras in Australia, I can write that working with orchestral sound libraries has been just as enjoyable and satisfactory. Naturally the spontaneity and excitement of working with ninety players in front of me is missing, but there are advantages: I can rehearse as long as I want; the players never make mistakes, play out of tune or get tired; they always try to do exactly what I want; and they do not complain or ask awkward questions such as "what does *lusingando* mean, maestro?"

Nothing will ever replace the excitement of a live concert with a first-class orchestra and conductor – of actually *being there* when it happens – but the digital orchestra may rise to fill a significant gap in orchestral recorded performance, especially with the many works that are never, or rarely, heard in concert.[40]

[39] If charged at the full rate, a top orchestral player will usually receive an average of over $200 for a session of two-and-a-half hours (which includes an orchestral break of 15 minutes). A standard orchestra of 80 players will therefore approach a cost of $20,000 for a single session when associated costs are added – conductor, venue hire, transport of large and heavy instruments, not to mention technical and production costs if a recording.
[40] At the date of writing in this revised PhD (19th of June 2020), it seems entirely likely that there will be *no* orchestral concerts in the future. The digital orchestra may be the only survivor in a world where the performing arts have been deliberately destroyed.

LIST OF SOURCES

A Musical Scores

Brahms, J., Symphony No.4, Op.98 (Leipzig: Breitkopf & Härtel, 1926)

Bryce, E., Concerto for Marimba/Vibraphone (unpublished, 1989)

Constable, R., *Medea* (unpublished, 2018)

Ford, A., *Imaginings* (Sydney: Australian Music Centre, 1991)

Marshall-Hall, G.W. Symphony in C Minor (unpublished, 1891)

Morgan, D., Concerto for Solo Percussion and Orchestra Op. 77 (unpublished, 1987)

Morgan, D., Symphony No. 13 (unpublished, 2016)

Tahourdin, P., Symphony No. 5 (unpublished, 1994)

Nancarrow, C., *Studies for Player Piano* (piano rolls, unpublished, 1948-1987)

Compositions by David Stanhope:

Opera in 3 Acts, *Dracula* (orchestral version, chamber version, both unpublished, 2013)

Three Poems by Gwen Harwood (soprano and string orchestra, unpublished, 1983)

String Songs (string orchestra, unpublished, 2004)

B Discography

Beethoven, L., 4th Symphony transcribed F. Liszt, *Virtuoso Transcriptions* David Stanhope, piano (Tall Poppies TP088, 1996)

Beethoven, L., 8th Symphony transcribed F. Liszt, Godowsky, L., Passacaglia *David Stanhope Plays* David Stanhope, piano (Tall Poppies TP135, 1999)

Chopin, F., *Études* Op.10, Godowsky, L., *Studies on Chopin's Études,* Op.10 David Stanhope, piano (Tall Poppies TP230, 2014; DVD with commentaries (Tall Poppies, 2016) also on youtube channel *Chopin Godowsky Études David Stanhope*)

Liszt, F., Galop in A minor, Godowsky, L., *Mouvement Mélancolique,* Passacaglia, Rachmaninoff, S., Suite No. 2, Op.17, Stanhope, D., *Promenade March, Grand Fanfare*; *Galop!* David Stanhope & His Orchestra (Tall Poppies TP265, 2019)

Marshall-Hall, G., Symphony in C minor, Tahourdin. P., 5th Symphony, Morgan, D., 13th Symphony *Australian Premières* David Stanhope & His Orchestra (Tall Poppies TP255, 2017)

Mendelssohn, F., 4th Symphony "Italian", Cleveland Orchestra/Szell (CBS 61019)

Morgan, D., Concerto for Solo Percussion & Orchestra, Ford, A., *Imaginings*, Constable, Robert., *Medea*, Bryce, E., Concerto for Marimba/Xylophone *Australian Premières Vol.2* David Stanhope & His Orchestra (Tall Poppies TP264, 2019)

Stanhope, D., *Little Ripper!* Works for Wind Orchestra, Elder Conservatorium Wind Ensemble/Hower (Tall Poppies TP107, 1996)

Stanhope, D., *Sydney Brass plays Stanhope* Sydney Brass/David Stanhope (Tall Poppies TP199, 2008)

Stanhope, D., *Australian Fantasia*, orchestral works and orchestral transcriptions, David Stanhope & His Orchestra (Tall Poppies TP259, 2018)

Stanhope, D., *Dracula*, *Three Poems by Gwen Harwood*, *String Songs* Lorina Gore and other soloists, David Stanhope & His Orchestra (Tall Poppies TP262, 2019)

Stravinsky, I., *Rite of Spring* Orchestre Symphonique de Paris/Monteux (1929) (Pristine Classical, PASC219)

Tchaikovsky, P., *Serenade for Strings* Concertgebouw Orchestra/Mengelberg (Telefunken, 1938)

C Bibliography

Berlioz, H., *Memoires* (London: Victor Gollancz, 1969) Translation by David Cairns

Berlioz, H., *Grand Traité d'Instrumentation et d'Orchestration Modernes* (Hugh Macdonald, *Berlioz's Orchestration Treatise. A Translation and Commentary*, Cambridge: Cambridge University Press, 2002)

Bird, J., *Percy Grainger* (Sydney: Currency Press, 1998)

Buchanan, P.J., *The Death of the West* (New York: St. Martin's Press, 2002)

Carse, A., *The History of Orchestration* (London: K.Paul, Trench, Trubner & Co., 1925)

Davies, N., *Europe: A History* (Oxford: Oxford University Press, 1996)

Donald, H.M., *The Diversity Delusion*, (New York: St. Martin's Press, 2018)

Dreyfus, K., (editor) *The farthest North of Humanness: Letters of Percy Grainger 1901-14* (Basingstoke: Palgrave Macmillan, 1985)

Dreyfus, K., Robinson S., (editors) *Grainger the Modernist* (Oxford: Routledge, 2015)

Gigante, C., *Manual of Orchestral Bowing* (Bloomington: Indiana University School of Music, 1953)

Grainger, P., *Elastic Scoring* (preface to *Spoon River*) (New York: Schirmer, 1930)

Harwood, G., *Selected Poems* (Sydney: Angus and Robertson, 1968)

Harwood, G., *The Lion's Bride* (Sydney: Angus and Robertson, 1981)

Hutchinson, L., *A Boomer's Lament on the Devaluation of Music*, article in *Less Noise, More Soul* (Milwaukee: Hal Leonard, 2013)

Jacob, G., *Orchestral Technique* (Oxford: Oxford University Press, 1931)

Johns, K.T., *The Symphonic Poems of Franz Liszt* (Stuyvesant: Pendragon Press, 1997)

Lambert, C., *Music Ho! A Study of Music in Decline* (London: Faber & Faber, 1934)

Marshall-Hall, G.W.L., *Passions of a Mighty Heart* Selected Letters (edited Suzanne Robinson, Melbourne: Lyrebird Press, 2015)

Nicholas, J., *Godowsky, the Pianists' Pianist* (Hexham: Appian Publications and Recordings, 1989)

Orwell, G. *Collected Essays, Journalism & Letters of George Orwell, Vols 1-4* (edited Sonia Orwell, London: Penguin, 2003)

Radic, T., G.W.L. Marshall-Hall, *Portrait of a Lost Crusader* (Nedlands: University of Western Australia, 1982)

Rimsky-Korsakov, N., *Principles of Orchestration* (Moscow: Édition Russe de Musique, 1922 (English translation, Edward Agate))

Schoenberg, A., *Style and Idea: Selected Writings of Arnold Schoenberg* edited Leonard Stein (Berkeley: University of California Press, 1975)

Stoker, B., *Dracula* (London: Archibald Constable and Company, 1897)

Walker, A., *Franz Liszt: The Virtuoso Years, 1811-1847* (Ithaca, NY: Cornell University Press, 1983)

Walker, A., *Franz Liszt: The Weimar Years, 1848-1861* (Ithaca, NY: Cornell University Press, 1989)

Walker, A., *Franz Liszt: The Final Years, 1861-1886* (Ithaca, NY: Cornell University Press, 1996)

Walker, A., (editor) *Franz Liszt: the man and his music* (New York: Taplinger Pub.Co., 1970)

Wormser, R.A., *Foundations: Their Power and Influence* (New York: The Devin-Adair Company, 1958)