

## Composition Portfolio

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### DECLARATION

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Date: \_\_\_\_\_

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# **Nine Beads on a Thread**

**Variations for String Quartet**

**by Tim Chanter**

**Duration: 19 minutes**

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## **Nine Beads on a Thread - Performance Notes**

- Nine Beads on a Thread is a set of variations intended to be as diverse as possible in terms of texture, tempo and intonation. It is important to bring out these differences to the greatest possible extent, so that each variation sounds fresh.
- By contrast, the unifying elements of the variations (the four-note pitch set upon which each is based, and the cross-references to each in the central section of its antecedent) are compositional devices only. They are not intended to be interpreted in any performance sense.
- I have used ordinary accents (along with the quaver-beaming) primarily to delineate the rhythmic structures - they are not intended to be overly pronounced. The marcato and sforzando marks are to be attacked vigorously.
- Pause briefly between variations.

### **Variation 1**

- This serves as a short, fast, introduction
- The obsessively repeated discords must be played with an unremitting gritty intensity
- Dynamic contrasts, as marked, are extremely important in this variation

### **Variation 2**

- The second variation is profoundly calm in tempo, harmony and texture.
- Ensure that the repeated long notes are attacked with clarity in order that the cross-rhythms are distinct

### **Variation 3**

- The outer sections should feel light and crisp.
- Play as fast as possible, but maintain clear articulation throughout. The forte-pianos are not intended to be too strong accented.
- The cello part in the central section should be played with lavish rubato (in the style of the following variation)

### **Variation 4**

- The cellist and 1<sup>st</sup> violinist have clear solos in the first and last sections respectively, and these should be played with expressive rubato. Do not rush the fast notes or grace notes, but play in a drawn-out fluid style.
- The very brief central section, by contrast, must be played with mechanical strictness.

### **Variation 5**

- As per normal canonical practice, the 8 bar subject (initially played in the first 8 bars by the second violin) should be brought out each time it is repeated
- The intended feel is one of resolute purposefulness - do not play too fast.
- The grace notes ahead of the two final very loud chords should be played quickly and before the beat.

### Variation 6

- The outer sections of the sixth variation are to be played in traditional Viennese waltz style

### Variation 7

- This variation must be intense and gritty - play very loudly bringing out the discords to the absolute maximum
- Do not play too fast
- Please observe the dynamic markings very carefully - the 'subito pianos' are as important as the very loud sections.
- A slightly longer pause is appropriate before the penultimate variation (as marked)

### Variation 8

- This variation is breezy, swift and melodic
- The articulation of supporting chords must be crisp and clear (though not loud)
- The fortissimos are intended to be more brilliant than especially loud
- A constant pace and sense of motion are important

### Variation 9

- The final variation is a coda - the initial slow harmonic bars gradually building up to a final climax.
- The deceleration into the final passage should be smooth and continuous (i.e. slow down the tempo in bars 655-658 from  $\text{minim} = 120$  to  $\text{minim} = 60$  in order that the pulse is *already* established at the start of bar 659).
- This final passage (bars 659 onwards) should be played *very very* loudly and assertively, and end without even the slightest diminuendo.

# Nine Beads on a Thread

I. Fast, with bite ♩ = 110

by Tim Chanter

Violin I *ff*

Violin II *ff*

Viola *ff*

Violoncello *ff*

Musical score for measures 1-6. The score is for Violin I, Violin II, Viola, and Violoncello. The key signature has one sharp (F#) and the time signature is 4/4. Measure 1 has a *ff* dynamic. Measures 2-5 have a *ff* dynamic. Measure 6 has a *ff* dynamic. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes.

*p subito* *ff* *p subito* *ff*

*p subito* *ff* *p subito* *ff*

*p subito* *ff* *p subito* *ff*

*p subito* *ff* *p subito* *ff*

Musical score for measures 7-14. The score is for Violin I, Violin II, Viola, and Violoncello. The key signature has one sharp (F#) and the time signature is 4/4. Measures 7-14 show a dynamic contrast between *p subito* and *ff*. The music continues with the complex rhythmic pattern.

15 *p* *mf*

*p* *mp*

*p* *p*

*p*

Musical score for measures 15-18. The score is for Violin I, Violin II, Viola, and Violoncello. The key signature has one sharp (F#) and the time signature is 4/4. Measures 15-18 show a dynamic contrast between *p* and *mf*. The music continues with the complex rhythmic pattern.



20

ff ff ff ff

27

p mf p p mf p mf ff mf

31

ff mf f ff mf f ff p f

36

ff

*p*

*p*

*p*

*p*

42

*ff*

*ff*

*ff*

*ff*

*p*

*p*

*p*

*p*

47

*mf*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

53

*p* *f* *pizz.* *f* *pizz.* *f* *pizz.* *f*

II. Slowly and calmly  $\text{♩} = 50$

61 Play with minimal vibrato. Attack the repeated notes gently, but distinctly.

*mp* *arco* *mf* *p* *mp* *mp* *mf* *p* *mp* *mp* *mf* *p* *mp* *mp* *mf* *p* *mp* *mp* *mf* *p* *mp*

64

*mf* *p* *mp* *mf* *p* *mf* *p* *mf* *p* *mp* *mf* *p* *mf* *p* *mp* *mf* *p* *mp* *mf* *p* *mp*

67

Musical score for measures 67-70. The score is written for four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The key signature is one sharp (F#) and the time signature is 6/8. The dynamics are marked as *mp*, *mf*, *p*, and *ff*. The music features a melodic line in the upper staves and a bass line in the lower staves. A large watermark 'UNIVERSITY OF CAPE TOWN' is visible across the page.

70

Musical score for measures 70-73. The score is written for four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The key signature is one sharp (F#) and the time signature is 6/8. The dynamics are marked as *mp*, *f*, and *p*. The music continues with a melodic line in the upper staves and a bass line in the lower staves. A large watermark 'UNIVERSITY OF CAPE TOWN' is visible across the page.

73

Musical score for measures 73-77. The score is written for four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The key signature is one sharp (F#) and the time signature is 6/8. The dynamics are marked as *f*, *mp*, *mf*, *p*, and *mp*. The music features a melodic line in the upper staves and a bass line in the lower staves. A large watermark 'UNIVERSITY OF CAPE TOWN' is visible across the page.

Musical score for measures 77-80. The score consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The time signature is 7/8. The key signature has one sharp (F#). The dynamics are marked as *mf*, *p*, and *mp*. There are slurs and accents throughout the piece.

Musical score for measures 80-83. The score consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The time signature is 6/8. The key signature has one sharp (F#). The dynamics are marked as *mp*, *mf*, and *p*. The word "niente" is written at the end of each staff in measures 81, 82, and 83. There are slurs and accents throughout the piece.

III. Very Fast, and playfully  $\text{♩} = 160$

Musical score for measures 84-87. The score consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The time signature is 6/8. The key signature has one sharp (F#). The dynamics are marked as *f*, *fp*, and *ff*. The tempo is marked as "Very Fast, and playfully" with a quarter note equal to 160. There are slurs and accents throughout the piece.

92

fp f p

f pp f p

f pp f p

pizz. arco

f f f p

100

f p ff p

f fp fp ff p

f fp fp ff p

f p ff p

108

pp

pp

pp

mf < f mp

expressively

119

(pp)

(pp)

(pp)

*mf* — *f* — *mp*      *mf* < *f* — *mp*

*expressively, with rubato*

131

*f*

*mf* < *f*

*mf*

*mf* — *f* — *mp*      *mf*

139

*ff*    *p*

*ff*

*fp*    *fp*    *ff*    *p*

*fp*    *fp*    *ff*    *p*

146

(p)

(p)

(p)

(p)

153

*f* *fp* *ff* *fp*

*f* *fp* *fp* *ff* *fp* *fp* *fp*

*f* *fp* *fp* *ff* *fp* *fp* *fp*

*f* *fp* *ff* *fp*

161

*fp* *fp*

*f* *pp*

*f* *pp*

pizz. *f* *f*



166

*f*

*f*

*f*

*f*

IV. Slowly, and expressively - with lavish rubato by the soloists ♩ = 45

171

*pp*

*pp*

*pp*

*pp*

Solo arco

(with rubato)

*mf* < > *mf* < > *f* > *mp* *f* *mp*

180

(*pp*)

(*pp*)

(*pp*)

(*pp*)

(with rubato)

*p* < > *f* > *p* > *f* < *ff* > *mf*

186

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

pizz. arco

6 5 5

191

*p* *f* *f* *f* *mf*

198

*ff* *p* *p* *ff*

play this short passage in strict time, contrasting the solos

204

Musical score for measures 204-207. The score is written for four staves: Treble Clef 1, Treble Clef 2, Bass Clef 1, and Bass Clef 2. The key signature has one flat (B-flat). The time signature is 7/4. The first two staves are marked with a forte (*f*) dynamic. The instruction "play this short passage in strict time, contrasting the solos" is repeated above each staff. The music consists of rhythmic patterns with slurs and ties across measures.

210

Solo

(with rubato)

Musical score for measures 210-213. The score is written for four staves: Treble Clef 1, Treble Clef 2, Bass Clef 1, and Bass Clef 2. The key signature has one flat (B-flat). The time signature is 7/4. The first staff is marked "Solo" and "(with rubato)". Dynamics include *mf*, *f*, and *mp*. The second and third staves have a piano (*pp*) dynamic. The music features melodic lines with slurs and ties, and a bass line with sustained notes.

218

(with lavish rubato)

Musical score for measures 218-221. The score is written for four staves: Treble Clef 1, Treble Clef 2, Bass Clef 1, and Bass Clef 2. The key signature has one flat (B-flat). The time signature is 7/4. The instruction "(with lavish rubato)" is written above the first staff. Dynamics include *p*, *f*, *p*, *f*, *ff*, and *mf*. The second, third, and fourth staves have a pianissimo (*pp*) dynamic. The music features complex rhythmic patterns with slurs, ties, and a triplet in the first staff.

224

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

*pizz.* *arco*

6

229

*p* *f* *f* *f* *mf*

3

236

*ff* *p* *p*

6

*(pp)* *(pp)* *(pp)*

240

niente

niente

niente

niente

245 **V** Moderately fast, with resolve and very clear articulation ♩ = 140

*ff*

250

*mp*

*ff*

255

Musical score for measures 255-259. The score is written for four staves: Treble, Violin, Bass, and Bass. The key signature has one flat (B-flat). The time signature changes from 4/4 to 7/8, then to 4/4, and finally to 7/8. The music features a complex rhythmic pattern with many eighth and sixteenth notes, often beamed together. There are several slurs and accents throughout the passage.

260

Musical score for measures 260-264. The score is written for four staves: Treble, Violin, Bass, and Bass. The key signature has one flat. The time signature changes from 7/8 to 4/4, then to 7/8, and finally to 4/4. The music continues with intricate rhythmic patterns. Dynamic markings include *mp* (mezzo-piano) and *ff* (fortissimo). There are also accents and slurs.

265

Musical score for measures 265-269. The score is written for four staves: Treble, Violin, Bass, and Bass. The key signature has one flat. The time signature changes from 7/8 to 4/4, then to 7/8, and finally to 4/4. The music features a mix of eighth and sixteenth notes. Dynamic markings include *ff* and *mp*. There are accents and slurs present.

270

Musical score for measures 270-273. The score is written for four staves: Treble, Bass, and two additional staves (likely for guitar or piano accompaniment). The key signature has one flat (B-flat). The music features complex rhythmic patterns with many accents and slurs. Dynamic markings include *p* and *pp*. The bottom staff includes a *pizz* marking.

274

Musical score for measures 274-277. The score is written for four staves. The key signature has one flat. The music features complex rhythmic patterns with many accents and slurs. Dynamic markings include *f* and *pp*. The bottom staff includes a *pizz* marking.

279

Musical score for measures 279-282. The score is written for four staves. The key signature has one flat. The music features complex rhythmic patterns with many accents and slurs. Dynamic markings include *p* and *pp*. The bottom staff includes a *pizz* marking.

284

*ff*

289

*mp*

arco

*ff*

294



299

(mp)

*ff*

*mp*

304

*mp*

*ff*

309

*mp*

*ff*

(mp)

313

Musical score for measures 313-316. The score is written for four staves: two treble clefs (top two) and two bass clefs (bottom two). The key signature is one flat (B-flat). The time signature is 7/8. The music features complex rhythmic patterns with many sixteenth and thirty-second notes. There are several dynamic markings, including accents and slurs. The piece concludes with a double bar line and a repeat sign.

317

Musical score for measures 317-321. The score is written for four staves: two treble clefs (top two) and two bass clefs (bottom two). The key signature is one flat (B-flat). The time signature is 7/8. The music features complex rhythmic patterns with many sixteenth and thirty-second notes. There are several dynamic markings, including accents and slurs. The piece concludes with a double bar line and a repeat sign.

322

Musical score for measures 322-325. The score is written for four staves: two treble clefs (top two) and two bass clefs (bottom two). The key signature is one flat (B-flat). The time signature is 7/8. The music features complex rhythmic patterns with many sixteenth and thirty-second notes. There are several dynamic markings, including accents and slurs. The piece concludes with a double bar line and a repeat sign.

325

Musical score for measures 325-328. It consists of four staves: Violin I, Violin II, Viola, and Cello/Double Bass. The music is in 3/4 time and features a rhythmic pattern of eighth and sixteenth notes with accents.

329 VI Waltz Tempo ♩ = 130

Musical score for measures 329-337. It consists of four staves: Violin I, Violin II, Viola, and Cello/Double Bass. The music is in 3/4 time and features a waltz tempo. Dynamics include *mp* and *mf*. The Cello/Double Bass part is marked *pizz.* (pizzicato).

338

Musical score for measures 338-341. It consists of four staves: Violin I, Violin II, Viola, and Cello/Double Bass. The music is in 3/4 time. Dynamics include *mp*. The section ends with a *rit...* (ritardando) and a return to *a Tempo*.

346

353

rit...

a Tempo

360

367

rit...

Musical score for measures 367-372. The score is written for four staves: Treble, Violin, Bass, and Cello/Double Bass. Measure 367 starts with a *mp* dynamic. The piece concludes with a *rit...* marking. Dynamics include *mp*, *f*, and *f*.

373

Musical score for measures 373-376. The score is written for four staves: Treble, Violin, Bass, and Cello/Double Bass. Dynamics include *mp*, *mf*, and *ff*.

377

Musical score for measures 377-380. The score is written for four staves: Treble, Violin, Bass, and Cello/Double Bass. Dynamics include *f*.

381

rit.. a Tempo

ff p mf mp

pizz. p mf

387

rit.. a Tempo

rit.. a Tempo

(4)

394

f ff

(4)

401

rit... a Tempo

*mf*

arco

408

*f*

*mf*

*mf*

*mf*

414

*pp*

*ff*

pizz.

*ff*

pizz.

*ff*

pizz.

*ff*

VII Not too fast, with grit ♩ = 110

422

Violin I: *fff* arco, *p subito*, *fff*, *p subito*

Violin II: *fff* arco, *p subito*, *fff*, *p subito*

Viola: *fff* arco, *p subito*, *fff*, *p subito*

Cello/Double Bass: *fff*, *p subito*, *fff*, *p subito*

426

Violin I: *p*, *p*, *p*, *ff*

Violin II: *p*, *p*, *p*, *ff*

Viola: *ff*, *ff*, *p*, *ff*

Cello/Double Bass: *ff*, *ff*, *ff*, *ff*

430

Violin I: *sfp*

Violin II: *sfp*

Viola: *sfp*

Cello/Double Bass: *sfp*



434

*sfp* *mf* *f* *ff* *fff*

440

*p*  
sul tasto

*mf*  
sul tasto

*mf*

*f > p* *f* *f > p* *f*

444

*f > p* *f* *f > p* *f*

448

*f*

ord.

*ff*

ord.

*ff*

*f > p*

*f*

*f > p*

*f*

452

*ff*

*ff*

*f > p*

*f*

*f > p*

*f*

456

*fff*

*fff*

*fff*

*fff*

460

Musical score for measures 460-463. The score is written for four staves: Treble 1, Treble 2, Bass 1, and Bass 2. Measures 460 and 461 are in 7/8 time, and measures 462 and 463 are in 4/4 time. The music features complex rhythmic patterns with many sixteenth and thirty-second notes. Dynamics include *p* (piano) and *fff* (fortississimo). There are various articulation marks such as accents and slurs.

464

Musical score for measures 464-467. The score is written for four staves: Treble 1, Treble 2, Bass 1, and Bass 2. Measures 464 and 465 are in 7/8 time, and measures 466 and 467 are in 4/4 time. The music continues with complex rhythmic patterns. Dynamics include *sf* (sforzando) and *sfp* (sforzando piano). There are various articulation marks such as accents and slurs.

468

Musical score for measures 468-471. The score is written for four staves: Treble 1, Treble 2, Bass 1, and Bass 2. Measures 468 and 469 are in 4/4 time, and measures 470 and 471 are in 4/4 time. The music features long, sustained notes with various articulation marks. Dynamics include *sf* (sforzando), *mf* (mezzo-forte), and *f* (forte). There are various articulation marks such as accents and slurs.

472

*ff* *fff*

VIII: Fast and very light  $\text{♩} = 160$

476

*mf*  
*p - quietly, but with very clear attacks*

*p - quietly, but with very clear attacks*

*p - quietly, but with very clear attacks*

483

*mf* *p*

*mf* *p*

*mf* *p*

491

498

*f* *ff* *f* *ff*

*f* *ff* *f* *ff*

*f* *ff* *f* *ff*

*f* *ff* *f* *ff*

504

*f* *ff* *f* *ff*

*f* *ff* *f* *ff*

*f* *ff* *f* *ff*

*f* *ff* *f* *ff*



530

*f*

*f*

*f*

*f*

538

*f*

*f*

*f*

*f*

547

*f* *ff* *f* *ff* *p* *p*

*ff p* *ff p* *ff* *p*

*ff p* *ff p* *ff*

*ff* *ff* *ff*

553

553

*ff* *p* *ff* *ff* *ff*

*ff* *p* *ff* *p* *ff* *ff* *ff* *ff* *p* *ff* *p*

*ff* *p* *ff* *p* *ff* *p* *ff* *p* *ff* *p* *ff* *p*

*ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

554 555 556 557 558

3/4 3/4 3/4 3/4 6/8 6/8

Detailed description: This system contains measures 553 through 558. It features four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The music is in a key with one sharp (F#) and a 3/4 time signature. Measures 553-556 are in 3/4 time, while 557-558 are in 6/8 time. Dynamics include *ff* (fortissimo), *p* (piano), and *ff* (fortissimo). There are various articulations like accents and slurs.

559

559

*f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

*p* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

*f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

*f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

560 561 562 563 564

3/4 3/4 3/4 3/4 3/4 3/4 3/4 3/4 3/4 3/4 3/4 3/4

Detailed description: This system contains measures 559 through 564. It features four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The music is in a key with one sharp (F#) and a 3/4 time signature. Measures 559-564 are all in 3/4 time. Dynamics include *f* (forte) and *p* (piano). There are various articulations like accents and slurs.

568

568

*mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp*

*mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp*

*mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp*

*mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp*

569 570 571 572 573

3/4 3/4 3/4 3/4 3/4 3/4 3/4 3/4 3/4 3/4 3/4 3/4

Detailed description: This system contains measures 568 through 573. It features four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The music is in a key with one sharp (F#) and a 3/4 time signature. Measures 568-573 are all in 3/4 time. Dynamics include *mp* (mezzo-piano), *p* (piano), and *f* (forte). There are various articulations like accents and slurs.



576

*ff* *mf* *p*

582

*ff* *p*

589

*ff* *p*

597

Musical score for measures 597-603. The score is written for four staves: Treble (top), Treble (second), Bass (third), and Bass (bottom). The key signature is one sharp (F#). The music features a complex rhythmic pattern with many sixteenth notes and slurs. The bottom staff has a more melodic line with longer note values.

604

Musical score for measures 604-609. The score is written for four staves. Dynamic markings *f* and *ff* are present throughout. The music continues with the same complex rhythmic patterns and slurs as the previous system. The bottom staff shows a melodic line with some rests.

610

Musical score for measures 610-615. The score is written for four staves. Dynamic markings *f* and *ff* are present. The music continues with the same complex rhythmic patterns and slurs. The bottom staff shows a melodic line with some rests.

617

*f*

*p* *f*

624 IX: Coda: Very Slowly  $\text{♩} = 40$

*p* *mp*

*p* *mp*

*p* *mp*

*mp*

629

*p* *(p)* *(p)*

*p*

Fast  $\text{♩} = 120$

638

Musical score for measures 638-641. The score is in 2/4 time and consists of four staves. The first staff (treble clef) features a melodic line with a dynamic marking of *mf* starting at measure 639. The second, third, and fourth staves (alto, tenor, and bass clefs) provide harmonic support with a dynamic marking of *pp*. The music is characterized by eighth-note patterns and slurs.

642

Musical score for measures 642-646. The score is in 2/4 time and consists of four staves. The first staff (treble clef) features a melodic line with a dynamic marking of *f* starting at measure 642. The second, third, and fourth staves (alto, tenor, and bass clefs) provide harmonic support with a dynamic marking of *f*. The music is characterized by eighth-note patterns and slurs.

647

Musical score for measures 647-651. The score is in 2/4 time and consists of four staves. The first staff (treble clef) features a melodic line with a dynamic marking of *f* starting at measure 647. The second, third, and fourth staves (alto, tenor, and bass clefs) provide harmonic support with a dynamic marking of *f*. The music is characterized by eighth-note patterns and slurs.

652

Decelerate into . . . . .

655

*ff*

Slowly, in strict time and unremittingly loud  $\text{♩} = 60$

659

*fff*

*(fff)*

668

The image shows a musical score for four staves, numbered 668. The notation includes treble clefs for the first three staves and a bass clef for the fourth. The music features various note values, slurs, and accents. Dynamic markings such as *(fff)* are present. The score is divided into measures by vertical bar lines.

University of Cape Town

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# **The Hairy Goblin Freak**

**for Piano Solo**

**by Tim Chanter**

**Duration: 8 minutes**

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# The Hairy Goblin Freak

Tim Chanter

Fairly Fast  $\text{♩} = 135$

Musical score for measures 1-6. The piece is in 9/8 time. Measure 1 starts with a forte (*f*) dynamic. Measure 3 features a fortissimo (*ff*) dynamic. Measure 5 ends with a piano (*p*) dynamic. The score includes a first ending bracket in measure 5 and a repeat sign in measure 6. A 'Ped.' marking is present in measure 6, along with an asterisk (\*).

Musical score for measures 7-11. Measure 7 begins with fortissimo (*ff*). Measure 8 has a piano (*p*) dynamic. Measure 9 is fortissimo (*ff*). Measure 10 is piano (*p*). Measure 11 is piano (*p*). The score includes first ending brackets in measures 7, 8, and 9, and a repeat sign in measure 11. 'Ped.' markings are present in measures 8 and 9, along with an asterisk (\*).

Musical score for measures 12-16. Measure 12 starts with fortissimo (*ff*). Measure 14 has a fortissimo (*ff*) dynamic. Measure 16 ends with a piano (*p*) dynamic. The score includes first ending brackets in measures 12, 13, and 14, and a repeat sign in measure 16. A '(b)' marking is present in measure 16.

Musical score for measures 17-21. Measure 17 begins with piano (*p*). Measure 19 has a fortissimo (*ff*) dynamic. The score includes first ending brackets in measures 17, 18, and 19, and a repeat sign in measure 21.

Musical score for measures 22-26. Measure 22 starts with fortissimo (*ff*). The score includes first ending brackets in measures 22, 23, 24, and 25, and a repeat sign in measure 26. '(b)' markings are present in measures 22, 23, 24, and 25.



27 *8va*  
*p*  
*pp*

(8)  
32  
*mf* *p*  
*(pp)*

(8)  
37  
*mf* *pp*

42 *8va*  
*ff* *pp* *ff* *pp*

46 *8va*  
*ff*

51

51

*p*

*mf*

*P*

Musical score for measures 51-55. The piece is in 6/8 time. Measure 51 starts with a piano (*p*) dynamic in the right hand. The left hand has a steady eighth-note accompaniment. Measures 52-55 feature a melodic line in the right hand with dynamics ranging from *mf* to *P*.

56

56

*p*

*mf*

*P*

*mf*

*(p)*

Musical score for measures 56-60. Measures 56-57 show a melodic phrase in the right hand with a piano (*p*) dynamic. Measures 58-60 continue with melodic development, featuring dynamics of *mf* and *P*. The left hand accompaniment includes a *(p)* dynamic in measure 56.

61

61

*mf*

*p*

*mf*

Musical score for measures 61-66. Measures 61-62 feature a melodic line in the right hand with a *mf* dynamic. Measures 63-66 show a more complex melodic passage with dynamics of *p* and *mf*. The left hand accompaniment includes a *(p)* dynamic in measure 63.

67

67

*p*

*mf*

*f*

*(p)*

Musical score for measures 67-73. Measures 67-68 feature a melodic line in the right hand with a piano (*p*) dynamic. Measures 69-73 show a melodic passage with dynamics of *mf* and *f*. The left hand accompaniment includes a *(p)* dynamic in measure 67.

74

74

*ff*

*ff*

*fff*

*p*

*Red. \**

Musical score for measures 74-79. Measures 74-75 feature a melodic line in the right hand with a fortissimo (*ff*) dynamic. Measures 76-79 show a melodic passage with dynamics of *fff* and *p*. The left hand accompaniment includes a *Red. \** marking in measure 76.

81

Musical score for measures 81-85. The piece is in 3/8 time. The right hand features a melodic line with slurs and accents, while the left hand provides a steady accompaniment. Measure 85 includes a dynamic marking of *f*.

86

Musical score for measures 86-90. The right hand continues with slurred phrases, and the left hand has a consistent rhythmic pattern. Dynamic markings include *f* in measure 87, *p* in measure 88, and *p* in measure 89.

91

Musical score for measures 91-95. The right hand has a more complex melodic structure with slurs. Dynamic markings include *p* in measures 91 and 92, *f* in measure 93, *p* in measure 94, and *f* in measure 95. A *Red.* marking is present in measure 95.

96

Musical score for measures 96-101. The right hand features a series of chords and melodic fragments. Dynamic markings include *p* in measure 96, *f* in measure 97, and *f* in measure 101. A *Red.* marking is present in measure 96.

102

Musical score for measures 102-106. The right hand has a melodic line with slurs. Dynamic markings include *p* in measure 102, *f* in measure 103, *p* in measure 104, and *f* in measure 105. *Red.* markings are present in measures 102 and 104.

108

*ff* *p* *f* *p*

Ped. Ped. Ped. Ped.

117

*p* *p* *sf* *sf* *P*

Ped.

124

*p*

Ped. \* Ped. \*

131

*fff* *sf* *sf* *ff*

Ped. Ped. \*

138

*fff*

Ped.

143 *mf* *p* *pp* *pp* *Ped.* *8va*

150 *p* *mp* *Ped.* *8va*

156 *p* *mp* *p* *mp* *Ped.* *pedal simile*

161 *mp*

166 *f* *mp* *mp*

171

mp

176

f p

183

mf mp pp

Ped. pedal simile

189

ff f

Ped. \*

196

mp pp

202

202-208

ff

f

Ped.

\*

8va

Detailed description: This system contains measures 202 through 208. The music is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. The right hand features a melodic line with various ornaments and dynamics, including fortissimo (ff) and forte (f). The left hand provides a rhythmic accompaniment. A 'Ped.' marking is present under the first measure, and an asterisk (\*) is placed below the fifth measure. An '8va' marking with a dashed line indicates an octave shift in the right hand starting at measure 205.

209

209-214

pp

(no pedal)

Detailed description: This system contains measures 209 through 214. The music continues in the same key and time signature. The dynamics are marked piano-piano (pp). A specific instruction '(no pedal)' is written below the first measure. The right hand has a more active melodic line, while the left hand maintains a steady accompaniment.

215

215-219

Detailed description: This system contains measures 215 through 219. The musical texture remains consistent with the previous systems, featuring a melodic right hand and a rhythmic left hand. The dynamics are not explicitly marked in this system.

220

220-225

ppp

Ped.

\*

Detailed description: This system contains measures 220 through 225. The dynamics are marked pianissimo (ppp). A 'Ped.' marking is present under the last measure of the system, along with an asterisk (\*) below it. The right hand has a melodic line with some ornaments, and the left hand continues its accompaniment.

226

226-231

p

sf

sf

Ped.

\*

Detailed description: This system contains measures 226 through 231. The dynamics are marked piano (p) and sforzando (sf). A 'Ped.' marking is present under the first measure, along with an asterisk (\*) below it. The right hand features a melodic line with various ornaments, and the left hand provides a rhythmic accompaniment.

232

Musical score for measures 232-237. The system consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). The lower staff is in bass clef. Dynamics include 'f' (forte) and 'p' (piano). Pedal markings 'Ped.' and an asterisk '\*' are present.

238

Musical score for measures 238-244. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat (Bb). The lower staff is in bass clef. Pedal markings 'Ped.' and an asterisk '\*' are present.

245

Musical score for measures 245-250. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat (Bb). The lower staff is in bass clef. Dynamics include 'pp' (pianissimo). Pedal markings 'Ped.' and an asterisk '\*' are present.

251

Musical score for measures 251-256. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat (Bb). The lower staff is in bass clef. Dynamics include 'mf' (mezzo-forte). Pedal markings 'Ped.' and an asterisk '\*' are present.

257

Musical score for measures 257-262. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat (Bb). The lower staff is in bass clef. Dynamics include 'p' (piano) and 'mf' (mezzo-forte). Pedal markings 'Ped.' and an asterisk '\*' are present.



263

*p* *pp* *mp* *mp*

*Ped.* *Ped.* *Ped.*

269

*p* *mp* *mf*

*Ped.* *Ped.* *Ped.*

276

*f* *ff* *f* *ff*

*Ped.* *Ped.* *Ped.*

282

*ff* *ff*

*Ped.* *Ped.* *Ped.*

288

poco rit. Tempo 1

*mp* *p* *f*

*Ped.* *Ped.* *Ped.*

297

Musical score for measures 297-301. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#) and the time signature is 6/8. Measure 297 starts with a *ff* dynamic. Measure 298 has a *p* dynamic. Measure 299 has a *ff* dynamic. Measure 300 has a *ff* dynamic. Measure 301 has a *ff* dynamic. Pedal markings are present in measures 300 and 301, with an asterisk in measure 301.

302

Musical score for measures 302-306. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#) and the time signature is 6/8. Measure 302 has a *p* dynamic. Measure 303 has a *ff* dynamic. Measure 304 has a *p* dynamic. Measure 305 has a *(p)* dynamic. Measure 306 has a *p* dynamic. Pedal markings are present in measures 303, 304, and 305, with an asterisk in measure 305.

307

Musical score for measures 307-311. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#) and the time signature is 6/8. Measure 307 has a *ff* dynamic. Measure 308 has a *ff* dynamic. Measure 309 has a *ff* dynamic. Measure 310 has a *p* dynamic. Measure 311 has a *p* dynamic. Pedal markings are present in measures 308, 309, and 310.

312

Musical score for measures 312-316. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#) and the time signature is 6/8. Measure 312 has a *ff* dynamic. Measure 313 has a *ff* dynamic. Measure 314 has a *ff* dynamic. Measure 315 has a *ff* dynamic. Measure 316 has a *ff* dynamic. Pedal markings are present in measures 313, 314, 315, and 316.

317

Musical score for measures 317-321. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#) and the time signature is 6/8. Measure 317 has a *p* dynamic. Measure 318 has a *p* dynamic. Measure 319 has a *p* dynamic. Measure 320 has a *p* dynamic. Measure 321 has a *pp* dynamic. Pedal markings are present in measures 318, 319, 320, and 321. A *Suz.* marking is present above measure 321.

(8)

322

*mf*

(8)

327

*p*  
*(pp)*

(8)

332

*mf* *pp*

337

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

341

345

Musical score for measures 345-350. The piece is in 9/8 time and D major. The right hand features a melodic line with slurs and accents, while the left hand provides a steady accompaniment. Dynamics include *p* and *mf*.

351

Musical score for measures 351-355. The right hand has a more active melodic line with slurs and accents, and the left hand continues with a consistent accompaniment. Dynamics include *p* and *mf*.

356

Musical score for measures 356-361. The right hand features a melodic line with slurs and accents, and the left hand provides a steady accompaniment. Dynamics include *p* and *mf*.

362

Musical score for measures 362-368. The right hand has a melodic line with slurs and accents, and the left hand provides a steady accompaniment. Dynamics include *p*, *mf*, and *f*.

369

Musical score for measures 369-374. The right hand features a melodic line with slurs and accents, and the left hand provides a steady accompaniment. Dynamics include *ff*, *fff*, and *p*.

376

Musical score for measures 376-380. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, often beamed together. There are several dynamic markings, including accents and slurs, throughout the passage.

381

Musical score for measures 381-385. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with intricate rhythmic patterns. A dynamic marking of *p* (piano) is present in measure 385. There are also some rests and slurs in the lower staff.

386

Musical score for measures 386-391. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. This system shows a variety of dynamics, including *p* (piano) and *f* (forte). There are slurs and accents throughout. A *Red.* (ritardando) marking is present in measure 391, along with an asterisk.

392

Musical score for measures 392-397. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Dynamics include *p* and *f*. A *Red.* marking is present in measure 392, along with an asterisk. The music features complex rhythmic patterns and slurs.

398

Musical score for measures 398-403. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Dynamics include *p* and *f*. A *Red.* marking is present in measure 398, along with an asterisk. The music features complex rhythmic patterns and slurs.

405

*ff* *p* *f* *p* *sf*

Ped. Ped. Ped. Ped. Ped.

415

*p* *sf* *p* *p*

Ped. Ped. \*

422

*p*

Ped. \*

429

Molto Rit . . . . .

*fff* *sf* *fff* *sf* *sf*

Ped. Ped. Ped. \*

437

Slower, but accelerating . . .

*p* *cresc. gradually . . .*

Ped. Ped.

439

Musical score for measures 439-440. Treble clef has a melodic line with slurs and accents. Bass clef has a complex rhythmic accompaniment with slurs and accents.

441

*(mf) cresc. gradually . . .*

Musical score for measures 441-443. Treble clef has a melodic line with slurs and accents. Bass clef has a complex rhythmic accompaniment with slurs and accents.

444

*with rubato*

*ff*

Continue to accelerate . . .

Musical score for measures 444-445. Treble clef has a melodic line with slurs and accents. Bass clef has a complex rhythmic accompaniment with slurs and accents.

446

Musical score for measures 446-447. Treble clef has a melodic line with slurs and accents. Bass clef has a complex rhythmic accompaniment with slurs and accents.

448

Musical score for measures 448-449. Treble clef has a melodic line with slurs and accents. Bass clef has a complex rhythmic accompaniment with slurs and accents.

450

with rubato

7

453

As Fast as Possible

*fff* *f* *fff* *f* *fff*

Ped. \* Ped. \* Ped.

458

*fff*

Ped. Ped. Ped. \*



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**My Mother Phoned Today**  
**for Choir (in 8 parts) and Tubular Bells**

**by Tim Chanter**

**Duration: 7½ minutes**

# My Mother Phoned Today

'My Mother Phoned Today' is the setting of a short poem by Sean Joyce<sup>1</sup> for choir and tubular bells, and is written in memory of my late mother:

My mother phoned today.  
Strange but nice since she is dead.  
I didn't answer but still felt  
It was sweet of her to call.

**Sean Joyce**

For the purposes of clarity in the score, I have not written out dynamics separately for each vocal part: rather the large dynamic markings apply to all staves underneath them (for example the dynamics above the 1<sup>st</sup> soprano line in bars 4-20 apply to all four upper parts; the dynamics above the 1<sup>st</sup> bass part in bar 20 apply to both bass parts etc.)

Some of the long notes will be impossible to sustain without pausing for breath: care must be taken to break separately.

Despite the slow tempo, rhythmic accuracy is very important in this piece: the recurring triplet motif in particular must be performed with precision.

A standard set of bells (range C to G) is required: relatively soft mallets are preferred

## Vocal Ranges:

The image shows a musical score for eight vocal parts: Soprano 1, Soprano 2, Alto 1, Alto 2, Tenor 1, Tenor 2, Bass 1, and Bass 2. Each part is represented by a staff with a treble or bass clef and a key signature of one flat. The notes are connected by a diagonal line, indicating a range of notes. The Soprano 1 part is in the highest range, while the Bass 2 part is in the lowest range. The notes are connected by a diagonal line, indicating a range of notes.

<sup>1</sup> <http://www.poemhunter.com/p/m/poem.asp?poet=124569&poem=2145856>

# My Mother Phoned Today

Tim Chanter

Slowly:  $\text{♩} = 60$

*p*

The musical score is arranged for a choir and tubular bells. It consists of nine staves. The vocal parts are Soprano 1, Soprano 2, Alto 1, Alto 2, Tenor 1, Tenor 2, Bass 1, and Bass 2. The tubular bells part is at the bottom. The key signature is B-flat major (two flats) and the time signature is 3/2. The tempo is marked 'Slowly' with a quarter note equal to 60 beats per minute. The dynamics are marked 'p' (piano) for the vocal parts and 'mf' (mezzo-forte) for the tubular bells. The lyrics 'My' are written under the vocal lines. A large watermark 'University of Cape Town' is visible across the page.

Soprano 1  
Soprano 2  
Alto 1  
Alto 2  
Tenor 1  
Tenor 2  
Bass 1  
Bass 2  
Tubular Bells

My \_\_\_\_\_ My.

My \_\_\_\_\_

My \_\_\_\_\_

My \_\_\_\_\_

*mf*

8 *mf*

S. 1  
My My My Mo - - ther

S. 2  
My My My My Mo - -

A. 1  
My My My My Mo - -

A. 2  
My My My My Mo - -

T. 1

T. 2

B. 1

B. 2

Bells

18

*p* *mp* *mp* *pp* *p* *pp*

S. 1 ther... Strange but nice...

S. 2 - ther... Strange bu - - t

A. 1 - ther... Strange but ni - ce,

A. 2 - ther... Strange bu - - t

T. 1 Strange bu - - t

T. 2 Strange bu - - t

B. 1 Pho - ned Strange but ni - ce,

B. 2 Pho - ned Strange but ni - ce,

Bells *p* *mp* *p* *pp*

28

S. 1 *f* \_\_\_\_\_ *p*  
 since \_\_\_\_\_ she is \_\_\_\_\_ de - ad.

S. 2 *pp* \_\_\_\_\_ *f* \_\_\_\_\_ *p*  
 ni - - ce since since she is de - - - ad.

A. 1 \_\_\_\_\_  
 Strange but nice since since she is de - - - ad.

A. 2 \_\_\_\_\_  
 nice, since since since since she is de - - - ad.

T. 1 *pp* \_\_\_\_\_ *f* \_\_\_\_\_ *p*  
 nice, sin - ce since since she is \_\_\_\_\_ de - ad.

T. 2 \_\_\_\_\_  
 nice, since since since she is de - - - ad.

B. 1 \_\_\_\_\_  
 since she is de - - - ad.

B. 2 \_\_\_\_\_  
 since she's de - - - ad.

Bells *pp* \_\_\_\_\_ *ppp* < *mp* > *ppp* *mf*  
 \_\_\_\_\_

S. 1

S. 2

A. 1

A. 2

T. 1

My My My

T. 2

My Mo

B. 1

My ther

B. 2

Bells

S. 1

S. 2

A. 1

A. 2

T. 1

T. 2

B. 1

B. 2

Bells

*f p*

My Mo My My My

My My ther My My My

My My My

My My My



S. 1

S. 2

A. 1

A. 2

T. 1 *mp* *pp*

T. 2 *mp* *pp*

B. 1 *mp* *pp*

B. 2 *mp* *pp*

Bells *pp*

*mp*

S. 1  
ned. Strange but nice since

*mp* *pp*

S. 2  
ned. Strange bu - - t ni - - ce since

A. 1  
ned. Strange but ni - ce, Strange but nice since

A. 2  
ned. Strange bu - - t nice, since since since

*mp* *pp*

T. 1  
Strange bu - - t nice, sin - ce since

T. 2  
Strange bu - - t nice, since since since

B. 1  
Strange but ni - ce, since she is de -

B. 2  
Strange but ni - ce, since she's de -

Bells  
*mp* *p* *pp* *pp*

73

*f* *p* *p*

S. 1 she is de - ad. My

*f* *p*

S. 2 since she is de - - - ad.

A. 1 since she is de - - - ad.

A. 2 since she is de - - - ad.

*f* *p*

T. 1 since since she is de - ad.

T. 2 she is de - - - ad.

B. 1 - - - ad.

B. 2 - - - ad.

Bells *ppp* *mp* *ppp* *mf*

*p* — *mf*

82

S. 1 *My* \_\_\_\_\_ *To* \_\_\_\_\_

S. 2 *My* \_\_\_\_\_ *Mo* \_\_\_\_\_ *phoned* \_\_\_\_\_

A. 1 *My* \_\_\_\_\_ *ther* \_\_\_\_\_ *phoned* \_\_\_\_\_ *phoned* \_\_\_\_\_

A. 2 *My* \_\_\_\_\_ *pho - ned* \_\_\_\_\_ *phoned* \_\_\_\_\_ *day* \_\_\_\_\_

T. 1 *My* \_\_\_\_\_ *ther* \_\_\_\_\_

T. 2 *My* \_\_\_\_\_ *phoned* \_\_\_\_\_

B. 1 *My* \_\_\_\_\_

B. 2 *My* \_\_\_\_\_ *Mo* \_\_\_\_\_

Bells

91

*p* *mf* *p* *mf*

S. 1  
Strange ni - ce is

S. 2  
bu - - t dead pho -

A. 1  
Strange since dead to -

A. 2  
bu - t she ther

T. 1  
*p* *mf* *p* *p*  
mo - day mo - ther

T. 2  
ther mo pho - ned to - -

B. 1  
My To mo - ther phoned

B. 2  
My pho - ned My mo - ther pho - ned

Bells

99

*f* *pp* *mp*

S. 1  
to - - - - day \_\_\_\_\_ Strange but

S. 2  
ned to - day \_\_\_\_\_ Strange bu -

A. 1  
- - - - day \_\_\_\_\_ Strange but

A. 2  
- - phoned to - - - day \_\_\_\_\_ Strange bu -

T. 1  
*f* *pp* *mp*  
- pho - ned to - day \_\_\_\_\_ Strange bu -

T. 2  
- - - - day \_\_\_\_\_ Strange bu -

B. 1  
to - - - day \_\_\_\_\_ Strange but

B. 2  
to - - - day \_\_\_\_\_ Strange but

Bells  
*mp* *p*

S. 1 nice since she is de -

S. 2 - t ni - ce since since she is de - - -

A. 1 ni - ce, Strange but nice since since she is de - - -

A. 2 - t nice, since since since since she is de - - -

T. 1 - t nice, sin - ce since since since she is de -

T. 2 - t nice, since since since she is de - - -

B. 1 ni - ce, since she is de - - -

B. 2 ni - ce, since she's de - - -

Bells *pp* *pp* *ppp* < *mp* > *ppp*

118

*p* *mf*

S. 1  
ad. I I did ans

S. 2  
ad. I I n't

A. 1  
ad.

A. 2  
ad.

T. 1  
ad.

T. 2  
ad.

*p* *mf*

B. 1  
ad. I I did ans

B. 2  
ad. I I n't wer...

Bells  
*mf*



127

*p* *mf* *p* *mf*

S. 1 I did not answer but but still still

S. 2 wer I did not answer but but still

A. 1 *mf* *p* *mf*  
I did not answer but still still

A. 2 I I did not answer but still

T. 1 *mf* *p* *p* *p*  
did not answer still

T. 2 did not answer

B. 1 *p* *mf* *p*  
but fe - lt but but but still

B. 2 sti - ll but but but still

Bells

135 *p* *p* *mf* *mp* *f*

S. 1 — felt I I did not ans - wer did not ans - wer but still felt

S. 2 still felt I I did not ans - wer did not ans - wer but still felt My\_

A. 1 *p* — felt I I did not ans - wer I I did not ans - wer mo -

A. 2 still felt I I did not ans - wer I I did not ans - wer

T. 1 *p* *mf* *mp* *f* — felt I I did not did not ans - wer I did not ans - wer but still felt

T. 2 still felt I I did not did not ans - wer I did not ans - wer but still felt My\_

B. 1 — felt I did not did not ans - wer I did not did not ans - wer mo -

B. 2 felt I did not did not ans - wer I did not did not ans - wer

Bells

143

*ff* *(ff)* *mp*

S. 1 Mo - - ther - - - to - day Strange but

S. 2 - - mo - ther - - - pho - ned to - day Strange bu -

A. 1 ther pho - - - - ned to - day Strange but

A. 2 mo - - - ther to - day Strange bu -

T. 1 *ff* *(ff)* *mp*  
mo - - - - ther to - day Strange bu -

T. 2 - - mo - ther - - - phoned to - day Strange bu -

B. 1 ther pho - - - - ned to - day Strange but

B. 2 pho - - - - - ned to - day Strange but

Bells *ff* *mp* *p*

S. 1  
*f*  
 nice since she's dead.

S. 2  
*pp* *f* *pp*  
 - t ni - ce since since she is dead. I did not an -

A. 1  
 ni - ce, Strange but nice since since she is dead. I did not an -

A. 2  
 - t nice, since since since since she is dead.

T. 1  
*pp* *f*  
 - t nice, sin - ce since since she is dead.

T. 2  
 - t nice, since since since she is de - ad.

B. 1  
 ni - ce, since she is de - - ad.

B. 2  
 ni - ce, since she's de - - ad.

Bells  
*pp* *pp* *ppp* < *mp* >

163

*pp*

*pp*

*pp*

S. 1

I did not an - swer,

but sti - ll felt

S. 2

*p*

*pp*

swer

bu - t still felt

it was

A. 1

swer

but sti - ll felt

A. 2

*pp*

I did not an - swer,

bu - t still felt

it was

T. 1

T. 2

B. 1

B. 2

Bells

*p*

*p*

172

*pp* *p* *mp* *pp*

S. 1  
 3  
 sweet her to ca - - - ll.

S. 2  
 3  
 of to ca - - - ll.

A. 1  
 3  
 sweet her to ca - - - ll.

A. 2  
 3  
 of to ca - - - ll.

T. 1  
*mp* *pp*  
 sweet of her to ca - ll.

T. 2  
 sweet of her to ca - ll.

B. 1  
 sweet of her to ca - ll.

B. 2  
 sweet of her to ca - ll.

Bells  
*p* *p* *pp*

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# **Ostin Allegro**

**A Percussion Quartet**

**by Tim Chanter**

**Duration: 11 minutes**

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## **Instrumentation**

### **Player 1**

- Snare Drum
- Tom-Toms (4)
- Bass Drum
- Suspended Cymbal  
(the above are anticipated to comprise a drum kit)
- Tambourine
- Low Woodblock
- Maracas
- Tam-Tam

### **Player 3**

- Two Timpani (smallest and largest available)
- Suspended cymbal
- Pair of cymbals
- Tambourine
- High Woodblock
- Medium Triangle
- Cowbell
- Whistle (exact type is not important)

### **Player 2**








- 2 Congas and 2 Bongos
- Sizzle Cymbal
- Tambourine
- Temple Blocks (5)
- High Triangle
- Guiro

### **Player 4**

- Field Drum / Tenor Drum
- Cymbal disc (suspended, to be struck with beaters). A crotale can be used as a substitute.
- Tambourine
- Pair of Claves
- Whip
- Cabasa or Ratchet

## **Beaters**

The following symbols have been used for different types of beaters, the precise selection of which is left at the players' discretion:

-  Hard beaters (wooden for drums, cymbals, cowbell; hard timpani sticks for timps)
-  Rubber beaters (for temple blocks and woodblocks)
-  Soft beaters (felt for drums, cymbals and cowbell; soft timpani sticks for timps)
-  Metal beaters (for cymbals and cowbell)
-  Wire brushes (for cymbals)
-  Hands (for tom-toms and congas / bongos)
-  Cello or Double Bass bow (for bowing cymbals)

(Note: triangles, the tam-tam and the bass drum are all to be played with standard instrument beaters - there are no specific markings in the score)



## Performance Notes

- The piece takes the form of an ostinato, uninterrupted except in the final few bars. I have placed the rehearsal marks at each starting point of the ostinato by way of orientation (and the ostinato figure is marked throughout the parts)
- Triangular note-heads in the ostinato (first occurring for player 1 in bar 3, and for all players in bar 21) are intended to be a contrasting (and quieter) sound than the rest of the ostinato. I have suggested playing methods / attacks at the first occurrence for each instrument - but players can substitute alternatives if they wish.
- Timpani: the exact tuning of the timpani is not important: rather one very high note which can articulate the rhythmic structure clearly and one very deep note must be selected (I have notated the piece for middle C and low D)
- Tom-toms: a standard set of four tom-toms, notated in the staff spaces
- Temple-blocks: a set of five temple-blocks notated on the staff lines
- Congas / bongos: a set of two of each, collectively notated in the staff spaces (in the score I just refer to bongos for short)
- The vocal marks (bars 325-336 and in the final bar) are to be spoken / shouted (rather than sung on a pitch)
- The dynamic markings are extremely important. Players are asked to note that:
  - the overall dynamic level is, for the majority of the piece, restrained
  - in many sections different players do not play at the same dynamic level, and that cresc. and dims. do not necessarily occur simultaneously for all players
- A fairly quick pace is essential (at least 140 crotchets per minute as marked)

# Ostin Allegro

Allegro: ♩ = 140

by Tim Chanter

**A** ↑ (snares on) (stick - stick)

The score is written for a large percussion ensemble and includes the following parts:

- Snare Drum
- Tom-toms
- Bass Drum
- Suspended Cymbal 1
- Tambourine 1
- Low Wood Block
- Maracas
- Tam-tam
- Vocals 1
- 2 Congas, 2 Bongos
- Suspended Cymbal 2 (Sizzle)
- Tambourine 2
- Temple Blocks
- High Triangle
- Guiro
- Vocals 2
- Timpani
- Suspended Cymbal 3
- Pair of Cymbals
- Tambourine 3
- High Wood Block
- Medium Triangle
- Cowbell
- Whistle
- Vocals 3
- Field Drum
- Cymbal Disc (or Crotale)
- Tambourine 4
- Pair of Claves
- Whip
- Cabasa
- Vocals 4



29

Tom-t. *p*

C+Bongos *p*

Timp. *p*

Field. D. *p*

34

Tom-t. *mp* *pp* **C**

C+Bongos *mp* *mf* (handclap)

Timp. *mp* *pp* *pliss.*

Field. D. *mp* *pp*

40

Tom-t.

C+Bongos *mp* *mp* 3 3 3 3

Timp. *pliss.*

Field. D.

45

Tom-t.

C+Bongos

Timp.

*f* *3* *3* *mp* *pp*

51

Tom-t.

C+Bongos

Timp.

Field. D.

*mp* *p* *p* *mp* *D*

57 (stick-stick)

Tom-t.

C+Bongos (stick-stick)

Timp.

Field. D.

*pp* *pp* *p* *pp* *pp*

62

Tom-t. 

C+Bongos 

Timp. 

Field. D. 



67

Tom-t. 

C+Bongos 

Timp. 

Field. D. 



72

**E**

Tom-t. 

C+Bongos 

Timp. 

Field. D. 

77

Tom-t. *mp* *mp*

C+Bongos *mp* 3

Timp. *pppp* (no cresc.) (*pppp*)

Field. D. *p* 3 3 3 3

82

Tom-t. *mf* *mf* *mf*

C+Bongos *mf* 3 *mp*

Timp. *pp* (no cresc.) (*pp*) *pp*

Field. D. *mf* *mf* *mp*

87

Tom-t. *f* *p subito* **F**

C+Bongos *f* *p subito*

Timp. (tr) (no cresc.) (*pp*)

Field. D. *f* *mf* *ppp*

92

Tom-t. *mp*

C+Bongos *mp*

Timp. *p*

Field. D. *p* *pp* *mp* *mp*



97

Tom-t. *f*

C+Bongos *f*

Timp. *f*

Field. D. *f*



101

Tom-t. *f*

C+Bongos *f*

Timp. *f* *gliss.*

Field. D. *f*



105 G

Tom-t. *ff* *ff*

C+Bongos

H. Tri. *pp*

Timp. *ff* *ff*

Field. D. *ff* *ff*

110

L. W. Bl. *pp*

H. Tri. (damped)

115 (stick-stick)

L. W. Bl.

H. Tri. 3

Cowbell *pp*

120

L. W. Bl. 3

H. Tri.

Cowbell (damped)

124

L. W. Bl. **H**

H. Tri.

Cowbell

Cym. D. *pp*

128

L. W. Bl.

Cowbell

Cym. D. (damped)

132

Temp. Bl. *pp* (stick-stick)

Cowbell

Cym. D.

137

Temp. Bl.

Cym. D.



J

159

Snare D.

Tamb. 1

Tamb. 2

Tamb. 3

Tamb. 4

*mp*

*mf*

165

Tamb. 1

(short thumb roll)

Tamb. 2

Tamb. 3

(short thumb roll)

Tamb. 4

170

Tamb. 1

Tamb. 2

Tamb. 3

Tamb. 4

176

Tamb. 1

Tamb. 2

Tamb. 3

Tamb. 4

**K**

181

Tamb. 1

Tamb. 2

Tamb. 3

Tamb. 4

186

Tamb. 1

Tamb. 2

Tamb. 3

Tamb. 4

192

Tamb. 1

Tamb. 2

Tamb. 3

Tamb. 4

*ff*

*f*

*f*

197

Tom-t.

Tamb. 1

S Cym. 2 (sizz)

Tamb. 2

H. W. Bl.

Tamb. 4

Claves

**L**

*mf*

*ff* *mf*

*p*

*mp*

*mp*

*mp*

Tom-t.

Maracas

C+Bongos

S Cym. 2 (sizz)

H. W. Bl.

Claves

Whip



Bass. D.

S Cym. 1

C+Bongos

Whist.

Claves

Cabasa





229

S Cym. 1  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$

C+Bongos  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$

Med. Tri.  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$

Claves  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$

*mp* *mp* *f*

*mf* *f*

*(p)*

*(mp)*

233

S Cym. 1  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

C+Bongos  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

Med. Tri.  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

Claves  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

*tr* *tr*

*N*

*mp* *ff*

*ff* *ff*

*(damped)*

*(scrape)*

*mf*

*f*

238

S Cym. 1  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$

C+Bongos  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$

Med. Tri.  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$

Claves  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$

*mp* *f* *mp*

*ff* *mp*

242

S Cym. 1 *ff*

C+Bongos *ff* *subito pp*

Med. Tri.

Claves

247

S Cym. 1 *f*

C+Bongos *ff*

Med. Tri. *f*

Claves *ff*

252

S Cym. 1 *p*

Temp. Bl. *p*

S. Cym 3 *p* (bowed)

Med. Tri. *p* (niente)

Field. D. *pp* (damped)

258

S Cym. 1

Temp. Bl.

S. Cym 3

Field. D.

262

S Cym. 1

Temp. Bl.

S. Cym 3

Field. D.

267

Tom-t.

Temp. Bl.

S. Cym 3

Field. D.

**P**

*p*

*subito pp*

272

Tom-t. *pp*

Temp. Bl. *pp*

Tamb. 4 *pp*

(stick - stick)

276

Tom-t. *f*

Temp. Bl. *pp* *mp*

Tamb. 3 *pp*

Tamb. 4 (tr)

281

Tom-t. *p* *mp*

Temp. Bl. *mp*

Tamb. 3 (tr) *f*

Tamb. 4 *p*

286

Tom-t. *ff*

Temp. Bl. *ff*

S. Cym 3 *mp*

Tamb. 4 (tr) *ff*

Q

(Maintain a constant *mp* dynamic throughout the cymbal section)

290 (stick - stick)

S. Cym 3

293

S Cym. 1

(Maintain a constant *mp* dynamic throughout the cymbal section)

S. Cym 3

Cym. D.

(Maintain a constant *mp* dynamic throughout the cymbal section)

298

S Cym. 1

S. Cym 3

Cym. D.

(stick - stick)

303

S Cym. 1

S Cym. 2 (sizz)

(Maintain a constant *mp* dynamic throughout the cymbal section)

S. Cym 3

Cym. D.

307 **R**

S Cym. 1

S Cym. 2 (sizz)

S. Cym 3

Cym. D.



311

S Cym. 1

S Cym. 2 (sizz)

S. Cym 3

Cym. D.



315

S Cym. 1

S Cym. 2 (sizz)

S. Cym 3

Cym. D.

319

S Cym. 1

S Cym. 2 (sizz)

S. Cym 3

Cym. D.

323

S Cym. 1

Vocals 1

H. Tri.

Vocals 2

Timp.

Vocals 3

Cym. D.

Claves

Vocals 4

**S**

*ff*

Shout

*ff* YOW

Spoken

Sh!

*p*

*ff*

Shout

*ff* YOW

Spoken

*p* Sh!

*p* *f* *p*

**S**

Shout

*ff* YOW

Spoken

*p* Sh!

Claves

*ff*

*p*

Spoken

*p* Sh!

328

**Snare D.**  $\text{ff}$   $p$   $f$

**Maracas**  $p$   $f$

**Vocals 1**  $\text{ff}$  YOW  $p$  Sh!  $\text{mf}$  Tcha-Za

**Guiro**  $\text{mf}$   $\text{mf}$

**Vocals 2**  $\text{ff}$  YOW  $p$  Sh!  $\text{mf}$  Tcha-Za

**Timp.**  $\text{ff}$   $p$   $f$   $p$

**Vocals 3**  $\text{ff}$  YOW  $p$  Sh!  $\text{mf}$  Tcha-Za

**Claves**  $\text{ff}$   $p$   $\text{mp}$   $\text{mf}$

**Vocals 4**  $\text{ff}$  YOW  $p$  Sh!  $\text{mf}$  Tcha-Za



333

**L. W. Bl.** *p* *p* *ff*

**Maracas** *p*

**Vocals 1** *p* *p* *ff*  
SSSSSSSSS - SSSSS  
YOW

**S Cym. 2 (sizz)** *p* *tr* *ff*

**Guiro** *tr* *mf*

**Vocals 2** *p* *p* *ff*  
SSSSSSSSS - SSSSS  
YOW

**Tamb. 3** *mf* *f* *p*

**Vocals 3** *p* *p* *ff*  
SSSSSSSSS - SSSSS  
YOW

**Field. D.** *p*

**Claves** *f*

**Vocals 4** *p* *p* *ff*  
SSSSSSSSS - SSSSS  
YOW

338

Bass. D.

L. W. Bl.

Vocals 1

S Cym. 2 (sizz)

Temp. Bl.

Vocals 2

Cowbell

Vocals 3

Field. D.

Vocals 4

Sh!

pp

ff

ff Ka

p

SSSSSSSSS - SSSSSSSSS

f

p

SSSSSSSSS SSSSSSSSS

ff

pp

ff Ka

p

SSSSSSSSS - SSSSSSSSS

p

f

p

SSSSSSSSS - SSSSSSSSS

T

344

L. W. Bl.

Temp. Bl.

Claves

(stick - stick)

p

f

p

f

p

f

p

f

p

f

f

350

L. W. Bl. *p* *f* *p* *f* *p*

Temp. Bl. *f*

H. W. Bl. *f*

Claves *p* *f* *p* *f* *p* *f* *p* *f*

356

L. W. Bl. *f* *p* *f* *p*

Tamb. 2 *p*

Temp. Bl.

H. W. Bl. *p* *f* *p*

Claves *p* *f* *f* *p* *f* *p* *f*

361 **U** (scrape)

L. W. Bl. *f* *p*

Tamb. 2 *f*

H. W. Bl. *f* *p*

Claves *p* *f* *p* *f* *p* *f* *p* *f*



382

Tamb. 1  $f$   $f$

Tamb. 2  $p \leftarrow f$

Tamb. 3  $f$   $p$   $f$

Tamb. 4  $p \leftarrow f$   $p \leftarrow f$

386

Tamb. 1 (thumb-roll)  $p \leftarrow mp$   $p \leftarrow mp$   $p \leftarrow mp$

S Cym. 2 (sizz)  $p \leftarrow mp$   $p \leftarrow mp$   $p \leftarrow mp$

Tamb. 3  $f$   $p$   $f$

Cym. D.  $p$

Tamb. 4  $p \leftarrow f$

391

Tamb. 1  $f$

S Cym. 2 (sizz)  $p \leftarrow mp$   $p \leftarrow mp$

Tamb. 3 (tr)  $p$   $ff$

Cym. D.  $p$

W

395

Musical score for measures 395-400. The score is divided into two systems. The first system (measures 395-398) has a 3/4 time signature. Tamb. 1 has a trill (tr) with a dynamic of *ff*. S Cym. 2 (sizz) has a rhythmic pattern with dynamics *p* and *mp*. Tamb. 3 has a triplet of eighth notes with a dynamic of *f*. Cym. D. has a rhythmic pattern with a dynamic of *p*. The second system (measures 399-400) has a 4/4 time signature. Tamb. 1 has a trill (tr) with a dynamic of *p*. S Cym. 2 (sizz) has a rhythmic pattern with dynamics *mp* and *p*. Tamb. 3 has a long note with a dynamic of *f*. Cym. D. has a rhythmic pattern with a dynamic of *p*.

400

Musical score for measures 400-404. The score is divided into two systems. The first system (measures 400-403) has a 4/4 time signature. S Cym. 1 has a rhythmic pattern with a dynamic of *p*. S Cym. 2 (sizz) has a rhythmic pattern with dynamics *p* and *mp*. Tamb. 3 has a long note with a dynamic of *p*. Cym. D. has a rhythmic pattern with a dynamic of *p*. The second system (measures 404) has a 4/4 time signature. S Cym. 1 has a rhythmic pattern with a dynamic of *p*. S Cym. 2 (sizz) has a rhythmic pattern with dynamics *p* and *mp*. Tamb. 3 has a long note with a dynamic of *f*. Cym. D. has a long note with a dynamic of *mp* and a trill (tr) with a dynamic of *p*.

404

Musical score for measures 404-408. The score is divided into two systems. The first system (measures 404-407) has a 4/4 time signature. S Cym. 1 has a rhythmic pattern with a dynamic of *mp*. C+Bongos has a long note with a dynamic of *pp*. S Cym. 2 (sizz) has a rhythmic pattern with dynamics *p* and *mp*. Pair Cym. has a long note with a dynamic of *ppp*. Cym. D. has a rhythmic pattern with a dynamic of *p*. The second system (measures 408) has a 4/4 time signature. S Cym. 1 has a rhythmic pattern with a dynamic of *mp*. C+Bongos has a long note with a dynamic of *pp* and the instruction "gradually cresc. to drum unison". S Cym. 2 (sizz) has a rhythmic pattern with dynamics *p* and *mp*. Pair Cym. has a long note with a dynamic of *p* and the instruction "(scrape)". Cym. D. has a rhythmic pattern with a dynamic of *p*.

410

S Cym. 1

C+Bongos

Pair Cym.

Cym. D.

*p*

*pp*

*p* (scrape)

X

415 (tr)

S Cym. 1

C+Bongos

Pair Cym.

Field. D.

*mp*

*mp*

*pp* gradually cresc. to drum unison

*p*

(snare on)

(stick - stick)

gradually cresc.

420

Tom-t.

C+Bongos

Pair Cym.

Field. D.

*mf*

*mf*

*mp*

*f* *P*

*f*

*mf*

*mf*

gradually cresc.

gradually cresc.

(stick-stick)

426

Tom-t. *gradually cresc.*

C+Bongos *gradually cresc.*

Timp. *f*

Field. D. *mf* *f*



431

Tom-t. (stick - stick) *ff* *ppp* *ff*

Bass. D. *f*

C+Bongos (stick - stick) *ff* *ppp* *ff*

Timp. (stick - stick) *ff* *ppp* *ff*

Field. D. (stick - stick) *ff* *ppp* *ff*

**Y**



437

Tom-t.

Bass. D.

C+Bongos

Timp.

Field. D.

*ppp* *mf* *ff*

3 3 3 3 3

443

Tom-t.

Bass. D.

C+Bongos

Timp.

Field. D.

*ppp* *ff* *mf*

*ppp* *mp*

*ppp* *ff* *mf*

*ppp* *ff* *mf*

448

**Z**

Tom-t.

Bass. D.

Vocals 1

C+Bongos

Vocals 2

Timp.

Vocals 3

Field. D.

Vocals 4

YOW *fff* sha - ka *pp* YOW *f* sha - ka *pp* YOW *mf* sha - ka *pp* YOW *p* sha - ka *pp*

KA sha - ka *fff* *pp* KA sha - ka *f* *pp* KA sha - ka *mf* *pp* KA sha - ka *p* *pp*

KA sha - ka *fff* *pp* KA sha - ka *f* *pp* KA sha - ka *mf* *pp* KA sha - ka *p* *pp*

453

Tam-tam.

Vocals 1

Guero

Vocals 2

Whist.

Vocals 3

Vocals 4

sha - ka *pp* sha - ka *ppp* SH! *ff*

sha - ka *pp* sha - ka *ppp* SH! *ff*

sha - ka *pp* sha - ka *ppp* SH! *ff*

sha - ka *pp* sha - ka *ppp* SH! *ff*

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# **Horn Quartet**

**by Tim Chanter**

**Duration: 14 minutes**

University of Cape Town

## Performance Notes

### Allegro

- ◆ This movement is intended to have rhythmic drive - it is important to play it at a sufficient pace to create and sustain a strong forward momentum, and with a high degree of rhythmic precision
- ◆ The ordinary accents (e.g. on the first quavers of all three lower parts, and the first quaver in bar 6 of the 1<sup>st</sup> horn part) are not intended to be strongly pronounced - but to show the shape of the rhythm. I have also beamed quavers in accordance with the intended rhythm (e.g. bar 9 is intended to have a 2+3 metrical shape)
- ◆ The microtones (first occurring in bar 37) are intended to be about a quarter of a tone sharp or flat - but the precise pitching is less important than giving the overall musical effect of starting the glissandi in the 'wrong' direction before reversing to the cadential note
- ◆ The acciaccaturas in the two melodic sections (bars 82 - 109 in the first horn part, and bars 154-179 in the second horn part) are meant to be played before the beat: the full note then being sounded in exact time
- ◆ These same two sections are intended to be played without any rubato - the melodies being strictly governed by the crotchet pulse set by the 4<sup>th</sup> horn player
- ◆ The final climax (starting at bar 202, reaching its peak in 217) is intended to be very powerful (more so than the former similar build-ups in bars 26 - 36 and 63 - 75), then quickly diminishing before a quiet and hanging cadence leading into the Lento
- ◆ [To assist with the difficulty of such frequent metre changes, the first horn players part is copied in full as a cue in the other players' parts. The first horn therefore acts as a conductor]

### Lento

- ◆ The overall mood of the movement is one of quiet calm, and the relative climaxes are meant to be swells rather than fortissimos. Even the point of greatest tension - the discord in bars 57 - 59 - should not reach more than a forte
- ◆ The melody line, shared between the first and second players, is intended to be played with a subtle rubato - the other players following time accordingly [In the parts, the melody phrases of the 1<sup>st</sup> and 2<sup>nd</sup> players are marked as cues, to assist with this]
- ◆ The acciaccaturas in the melody phrases are not meant to be too short - rather they should be played with some license and extended into the musical line
- ◆ Please do not pause too long before the recap (bar 41) and do not slow down too much at the 'poco rit' (bars 56 - 59): the movement is slow, but must not falter

### Presto

- ◆ Play as fast as possible
- ◆ As in the Allegro, I have used ordinary accents primarily to delineate the rhythmic shape. In contrast the marcato and sforzando marks are meant to be sharply attacked

# I. Allegro

Fast ♩ = 110

by Tim Chanter

Horn in F

Musical score for four Horns in F, measures 1-5. The score is in 6/8 time and features various dynamic markings such as *p* and *mf*.

1.

2.

3.

4.

Musical score for four Horns in F, measures 6-11. The score continues with dynamic markings like *p*, *mf*, and *p*.

12

1.

2.

3.

4.

Musical score for four Horns in F, measures 12-16. The score includes dynamic markings such as *mf*, *p*, and *mp*.

18

1. *f* *p* *mf*

2. *p* *mf*

3. *f* *mf*

4. *f* *p* *mf*

Detailed description: This system contains measures 18 through 22. It features four staves of music. The first staff begins with a dynamic marking of *f* (forte) and later changes to *p* (piano) and then *mf* (mezzo-forte). The second staff starts with *p* and moves to *mf*. The third staff starts with *f* and moves to *mf*. The fourth staff starts with *f*, then *p*, and finally *mf*. The music consists of eighth and sixteenth notes with various rests and slurs.

23

1. *p* (*cresc. only gradually*)

2. *p* (*cresc. only gradually*)

3. *p* (*cresc. only gradually*)

4. *p* (*cresc. only gradually*)

Detailed description: This system contains measures 23 through 27. It features four staves of music. All staves begin with a dynamic marking of *p* (piano). The first three staves have the instruction "(cresc. only gradually)" written below them. The music consists of eighth and sixteenth notes with various rests and slurs.

28

1.

2.

3.

4.

Detailed description: This system contains measures 28 through 32. It features four staves of music. The first staff has a complex rhythmic pattern with many sixteenth notes and slurs. The second and third staves have similar rhythmic patterns. The fourth staff has a simpler pattern with eighth notes and rests. The music consists of eighth and sixteenth notes with various rests and slurs.

33

1. *f* *mp*

2. *f* *mp*

3. *f* *mp*

4. *f* *mp*

39

1. *pp* *p* *p*

2. *pp* *p* *p*

3. *pp* *p* *p*

4. *pp* *p*

45

1. *mf* *p* *mf*

2. *mf* *p* *mf*

3. *mf* *p* *mf*

4. *mf* *p* *mf*

51

1. *p* *f* *p*

2. *p* *p*

3. *p* *f*

4. *p* *f* *p*

Detailed description: This system contains measures 51 through 56. It features four staves of music. The first staff begins with a piano (*p*) dynamic and includes a forte (*f*) dynamic in measure 54. The second staff starts with piano (*p*) and has another piano (*p*) dynamic in measure 55. The third staff starts with piano (*p*) and has a forte (*f*) dynamic in measure 54. The fourth staff starts with piano (*p*) and has forte (*f*) and piano (*p*) dynamics in measures 54 and 55 respectively. The time signature changes from 6/8 to 2/4, then 6/8, 2/4, 5/4, 6/8, and 2/4.

57

1. *p*

2. *p*

3. *p* *p*

4.

Detailed description: This system contains measures 57 through 62. It features four staves of music. The first staff starts with piano (*p*) in measure 57. The second staff starts with piano (*p*) in measure 57. The third staff starts with piano (*p*) in measure 57 and has another piano (*p*) dynamic in measure 61. The fourth staff has no dynamic markings. The time signature changes from 2/4 to 7/8, 6/8, 7/8, 6/8, 7/8, 6/8, and 7/8.

63

1. *p*

2. *p*

3. *p*

4. *p*

Detailed description: This system contains measures 63 through 68. It features four staves of music. All four staves (1, 2, 3, and 4) begin with a piano (*p*) dynamic in measure 63. The time signature changes from 7/8 to 4/4, 6/8, 4/4, 6/8, and 6/8.



67

1. *ff*

2. *ff*

3. *ff*

4. *ff*

Detailed description: This system contains measures 67 through 71. It features four staves. The first three staves are in treble clef, and the fourth is in bass clef. The key signature has two flats (B-flat and E-flat). The time signature changes from 6/8 to 4/4, then to 6/8, and finally to 4/4. The music is marked with a forte dynamic (*ff*) and includes various articulations such as accents and slurs.

72

1. *ff*

2. *ff*

3. *ff*

4. *ff*

Detailed description: This system contains measures 72 through 75. It features four staves. The first three staves are in treble clef, and the fourth is in bass clef. The key signature has two flats. The time signature changes from 4/4 to 7/8, then to 4/4, and finally to 7/8. The music is marked with a forte dynamic (*ff*) and includes various articulations such as accents and slurs.

76

1. *mp* *pp*

2. *mp* *pp*

3. *mp* *pp*

4. *mp* *pp*

125

Detailed description: This system contains measures 76 through 79. It features four staves. The first three staves are in treble clef, and the fourth is in bass clef. The key signature has two sharps (F-sharp and C-sharp). The time signature changes from 4/4 to 5/4. The music is marked with mezzo-piano (*mp*) and pianissimo (*pp*) dynamics. It includes various articulations such as slurs, accents, and hairpins.

81

1. *f* *chou*

2. *f* *chou*

3. *f* *chou*

4. *f* *chou*

84

1. *f*

2. *f*

3. *f*

4. *f*

87

1. *f* *chou*

2. *f* *chou*

3. *f* *chou*

4. *f* *chou*

90

1. *mp* *mp*

2.

3.

4.

Detailed description: This system contains measures 90, 91, and 92. The first staff (treble clef) features a melodic line with a slur over measures 90-91 and a fermata in measure 92. Dynamics are *mp* in measures 91 and 92. The second, third, and fourth staves (treble clef) provide accompaniment with eighth-note patterns. The key signature has two sharps (F# and C#).

93

1. *mf* *mp*

2.

3.

4.

Detailed description: This system contains measures 93, 94, and 95. The first staff (treble clef) has a melodic line with a slur over measures 93-94 and a fermata in measure 95. Dynamics are *mf* in measure 94 and *mp* in measure 95. The second, third, and fourth staves (treble clef) continue the accompaniment. The key signature has two sharps (F# and C#).

96

1. *mf* *mf* *f*

2.

3.

4.

Detailed description: This system contains measures 96, 97, and 98. The first staff (treble clef) has a melodic line with a slur over measures 96-97 and a fermata in measure 98. Dynamics are *mf* in measures 96 and 97, and *f* in measure 98. The second, third, and fourth staves (treble clef) continue the accompaniment. The key signature has two sharps (F# and C#).

99

1. *mp* *mp* *p*

2. (*mp*)

3. (*mp*)

4. (*mp*)

Detailed description: This system contains measures 99 through 102. It features four staves. The first staff has a melodic line with dynamics *mp*, *mp*, and *p*. The second, third, and fourth staves provide accompaniment with a consistent eighth-note pattern, marked with (*mp*).

103

1. *f*

2. *f*

3. *f*

4. *f*

Detailed description: This system contains measures 103 through 108. It features four staves. The first staff has a melodic line with dynamics *f*. The second, third, and fourth staves provide accompaniment with a consistent eighth-note pattern, marked with *f*. The time signature changes from 4/4 to 2/4 and back to 4/4.

109

1. *f* *pp* *p*

2. *f* *pp* *p*

3. *f* *pp*

4. *f* *pp*

Detailed description: This system contains measures 109 through 114. It features four staves. The first staff has a melodic line with dynamics *f*, *pp*, and *p*. The second, third, and fourth staves provide accompaniment with a consistent eighth-note pattern, marked with *f* and *pp*. The time signature changes from 4/4 to 5/4 and back to 4/4.

115

Musical score for measures 115-120, featuring four staves (1-4) in a key signature of three flats and a 5/4 time signature. The score includes dynamic markings *p*, *f*, and *mp*. The music is written in treble clef. Measure 115 starts with a rest for all staves. Measure 116 begins with a piano (*p*) dynamic. Measure 117 features a forte (*f*) dynamic. Measure 118 returns to mezzo-piano (*mp*). Measure 119 continues with *mp*. Measure 120 concludes with *mp*. The score includes various rhythmic values such as eighth and sixteenth notes, and rests.

121

Musical score for measures 121-126, featuring four staves (1-4) in a key signature of three flats and a 5/4 time signature. The score includes dynamic markings *f* and *mp*. The music is written in treble clef. Measure 121 starts with a forte (*f*) dynamic. Measure 122 continues with *f*. Measure 123 features a mezzo-piano (*mp*) dynamic. Measure 124 continues with *mp*. Measure 125 continues with *mp*. Measure 126 concludes with *mp*. The score includes various rhythmic values such as eighth and sixteenth notes, and rests.

127

Musical score for measures 127-132, featuring four staves (1-4) in a key signature of three flats and a 5/4 time signature. The score includes dynamic markings *f* and *mp*. The music is written in treble clef. Measure 127 starts with a forte (*f*) dynamic. Measure 128 continues with *f*. Measure 129 features a mezzo-piano (*mp*) dynamic. Measure 130 continues with *mp*. Measure 131 continues with *mp*. Measure 132 concludes with *mp*. The score includes various rhythmic values such as eighth and sixteenth notes, and rests.



145

Musical score for measures 145-151, featuring four staves (1-4). The music is in a key with two flats and a 5/4 time signature. Dynamics include *ff* and *mp*. The score includes various musical notations such as slurs, accents, and dynamic markings. An upward-pointing arrow is located above the second staff in measure 148, and downward-pointing arrows are located above the second and third staves in measures 148 and 150.

152

Musical score for measures 152-154, featuring four staves (1-4). The music is in a key with two flats and a 5/4 time signature. Dynamics include *pp*, *f*, and *p*. The score includes various musical notations such as slurs, accents, and dynamic markings. A large watermark reading "University of Cape Town" is visible across the page.

155

Musical score for measures 155-161, featuring four staves (1-4). The music is in a key with three sharps and a 5/4 time signature. Dynamics include *f*. The score includes various musical notations such as slurs, accents, and dynamic markings.

158

1. *f*

2. *f*

3. *f*

4. *f*

161

1. *mf*

2. *f*

3. *f*

4. *f*

164

1. *mf*

2. *f*

3. *mf*

4. *f*



167

1. *mp*  
2. *mp*  
3.  
4.

170

1. *pp*  
2. *mp*  
3. *pp*  
4. *pp*

173

1. *p*  
2. *p*  
3. *mp*  
4. *mp*

133

178

1. *p* *pp*

2. *p* *ppp*

3. *p*

4. *p* *ppp*

Detailed description: This system contains measures 178 through 185. It features four staves of music. The key signature is three sharps (F#, C#, G#) and the time signature is 6/8. The first staff has a dynamic of *p* starting at measure 180 and *pp* from measure 182. The second staff has a dynamic of *p* from measure 180 and *ppp* from measure 182. The third staff has a dynamic of *p* from measure 180. The fourth staff has a dynamic of *p* from measure 180 and *ppp* from measure 182. The music consists of eighth and sixteenth notes with various articulations like accents and slurs.

186

1. *pp* (*pp*)

2. *pp* (*pp*)

3. *pp* (*pp*)

4. *pp* (*pp*)

Detailed description: This system contains measures 186 through 192. It features four staves of music. The key signature is three sharps (F#, C#, G#) and the time signature is 6/8. The first staff has a dynamic of *pp* from measure 186 and (*pp*) from measure 188. The second staff has a dynamic of *pp* from measure 186 and (*pp*) from measure 188. The third staff has a dynamic of *pp* from measure 186 and (*pp*) from measure 188. The fourth staff has a dynamic of *pp* from measure 186 and (*pp*) from measure 188. The music consists of eighth and sixteenth notes with various articulations like accents and slurs.

193

1. *mp* *f* *mf*

2. *mf*

3. *mp* *mf*

4. *mf* *mf*

Detailed description: This system contains measures 193 through 200. It features four staves of music. The key signature is three sharps (F#, C#, G#) and the time signature is 6/8. The first staff has dynamics of *mp* from measure 193, *f* from measure 195, and *mf* from measure 197. The second staff has a dynamic of *mf* from measure 195. The third staff has a dynamic of *mp* from measure 193 and *mf* from measure 197. The fourth staff has a dynamic of *mf* from measure 195 and *mf* from measure 197. The music consists of eighth and sixteenth notes with various articulations like accents and slurs.

198

1. *f*

2. *fu*

3. *fu*

4. *fu*

*d*

*d*

*d*

*d*

203

1. *f*

2. *f*

3. *f*

4. *f*

207

1. *f*

2. *f*

3. *f*

4. *f*

211 rit.

1. *f* *ff*

2. *f* *ff*

3. *f* *ff*

4. *f* *ff*

217 Slowly ♩ = 80

1. *ff* *mf* *mf*

2. *ff* *mf* *mf*

3. *ff* *mf* *mf*

4. *ff* *mf* *mf*

222

1. *p* *p* *pp*

2. *p* *p* *pp*

3. *p* *p* *pp*

4. *p* *p* *pp*

# II. Lento

$\text{♩} = 37 / \text{♩} = 74$

*with a little rubato*

1

Horn in F  
*mp < f* *mp < f* *mp* *niente*

Horn in F  
*mp < f* *mp < f* *p*

Horn in F  
*mp < f* *mp < f* *p* *p*

Horn in F  
*mp < f* *mp < f* *p* *p*

6

1. *p* *with a little rubato* *mp* *niente*

2. *mp* *niente* *p*

3. *p*

4. *p*

11

1. *mp* *f* *niente* *p*

2. *mf* *mp* *niente*

3. *niente* *p* *p*

4. *niente* *mf* *p* *p*

16

1. *mp* *poco f* *niente* *p*

2. *p* *mp*

3. *p*

4. *p*

21

1. *f* *mf* *mp*

2. *f* *mf* *mp*

3. *mp* *f* *mf* *mp*

4. *mp* *f* *mf* *mp*

27

1. *pp* *mf* *mp* *mf*

2. *pp* *pp* *mp* *mf*

3. *pp* *pp* *mp* *mf*

4. *pp* *pp* *mp* *mf*

32

1. *f*

2. *f*

3. *f*

4. *f*

This system contains measures 32 through 36. It features four staves of music. The first three staves are in treble clef, and the fourth is in bass clef. The key signature has one sharp (F#). The music is marked with a forte (*f*) dynamic throughout. The notation includes various note values, rests, and slurs.

37

1. *f* *ppp*

2. *f* *ppp*

3. *f* *ppp*

4. *f* *ppp*

This system contains measures 37 through 41. It features four staves of music. The first three staves are in treble clef, and the fourth is in bass clef. The key signature has one sharp (F#). The music starts with a forte (*f*) dynamic and transitions to a pianissimo (*ppp*) dynamic in the final measure of each staff. The notation includes various note values, rests, and slurs.

42

1. *mp* *f* *p*

2. *mp* *f* *mp*

3. *mp* *f* *p*

4. *mp* *f* *p*

This system contains measures 42 through 46. It features four staves of music. The first three staves are in treble clef, and the fourth is in bass clef. The key signature has one sharp (F#). The music is marked with dynamic changes: mezzo-piano (*mp*), forte (*f*), and piano (*p*). The notation includes various note values, rests, slurs, and triplet markings in the second and third staves.

46

1. *mp*

2. *niente* *p*

3. *p*

4. *p*

51

1. *f* *niente* *p*

2. *mp*

3. *p*

4. *p*

56

*poco rit.* *A tempo*

1. *pesante* *mf* *mp*

2. *f* *mf* *pp*

3. *mf* *pp*

4. *mf* *pp*



62

1. *pp*

2. *mp*

3. *pp*

4. *pp*

*mp* *f*

*mp* *f*

*mp* *f*

*mp* *f*

65

1. *mp* *f* *ppp* *p* niente

2. *mp* *f* *ppp* *p* niente

3. *mp* *f* *ppp* *p* niente

4. *mp* *f* *ppp* *p* niente

# III. PRESTO

Cracking Fast ♩ = 110+

1

Musical score for measures 1-5. The score is written for four staves (1-4) in treble clef with a key signature of three sharps (F#, C#, G#). The time signature is 2/4. The first staff begins with a dynamic marking of *f*. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, and frequent rests. The piece is marked 'Cracking Fast' with a tempo of 110+ beats per minute.

6

Musical score for measures 6-10. The score continues for four staves (1-4). The music is highly rhythmic and technically demanding, with many sixteenth and thirty-second notes. Dynamic markings include *f* and *ff*. The tempo remains 'Cracking Fast'.

11

Musical score for measures 11-15. The score continues for four staves (1-4). The music maintains its high tempo and complex rhythmic structure. Dynamic markings include *f* and *ff*. The piece is marked 'Cracking Fast'.

17

1. *f*

2. *f*

3. *f* *mp*

4. *f* *mp*

Detailed description: This system contains measures 17 through 22. It features four staves. The first two staves have treble clefs and a key signature of three sharps (F#, C#, G#). The last two staves have bass clefs. The music is characterized by rapid sixteenth-note passages in the upper staves and more rhythmic accompaniment in the lower staves. Dynamic markings include *f* (forte) and *mp* (mezzo-piano). There are also hairpins indicating volume changes.

23

1. *f* *p*

2. *f* *p*

3.

4.

Detailed description: This system contains measures 23 through 27. It features four staves. The first two staves have treble clefs and a key signature of three sharps. The last two staves have bass clefs. The music continues with similar rhythmic patterns. Dynamic markings include *f* (forte) and *p* (piano). A change in key signature to two sharps (F#, C#) is indicated at the beginning of measure 25.

28

1. *f*

2. *f*

3.

4.

Detailed description: This system contains measures 28 through 33. It features four staves. The first two staves have treble clefs and a key signature of two sharps (F#, C#). The last two staves have bass clefs. The music continues with similar rhythmic patterns. Dynamic markings include *f* (forte). A change in key signature to one sharp (F#) is indicated at the beginning of measure 30.

32

1. *p* *f*

2. *p* *f*

3.

4.

Detailed description: This system contains measures 32 through 36. It features four staves. Staves 1 and 2 play a rhythmic pattern of eighth notes with accents, starting at a piano (*p*) dynamic and switching to forte (*f*) at measure 34. Staves 3 and 4 play a melodic line with long notes and ties, also switching from piano to forte at measure 34. The key signature has three sharps (F#, C#, G#) and the time signature is 2/4.

37

1. *sf*

2. *sf*

3. *sf*

4. *sf*

Detailed description: This system contains measures 37 through 41. It features four staves. Staves 1 and 2 play a rhythmic pattern of eighth notes with accents, maintaining a *sf* dynamic. Staves 3 and 4 play a melodic line with long notes and ties, also maintaining a *sf* dynamic. The key signature has three sharps (F#, C#, G#) and the time signature is 2/4.

42

1. *ff* *p* *sf* (*p*) *sf* (*p*)

2. *ff* *p* *sf* (*p*) *sf* (*p*)

3. *p* *sf* (*p*) *sf* *f*

4. *p* *sf* (*p*) *sf* *f*

144

Detailed description: This system contains measures 42 through 45. It features four staves. Staves 1 and 2 play a rhythmic pattern of eighth notes with accents, starting at fortissimo (*ff*) and switching to piano (*p*) at measure 43. Staves 3 and 4 play a melodic line with long notes and ties, starting at piano (*p*) and switching to forte (*f*) at measure 44. The key signature has three sharps (F#, C#, G#) and the time signature is 6/8.

47

1. *p sf (p) sf (p)*

2. *p sf (p) sf (p)*

3. *p sf (p) sf f*

4. *p sf (p) sf f*

52

1. *ff f*

2. *ff f*

3. *ff p*

4. *ff p*

57

1. *ff p subito*

2. *ff p subito*

3. *ff mute in*

4. *ff mute in*

61

1. *p*

2. *p*

3. (muted) *pp*

4. (muted) *pp*

68

1. *pp* *p* *mp*

2. *pp* *p* *mp*

3. (pp)

4. (pp)

75

1. *p* *pp*

2. *p* *pp*

3. *pp*

4. *pp*

82

1. *mf* *p* *mp*

2. *mf* *p* *mp*

3. *mp* *pp*

4. *mp* *pp*

Detailed description: This system covers measures 82 to 87. It consists of four staves. Staves 1 and 2 have treble clefs and contain melodic lines with slurs and accents. Staves 3 and 4 have bass clefs and contain accompaniment with slurs. Dynamics include *mf*, *p*, and *mp*. There are also *pp* markings in measures 85 and 86.

88

1. *p* *mf* *p*

2. *p* *mf* *p*

3. *mp* *pp*

4. *mp* *pp*

Detailed description: This system covers measures 88 to 93. It consists of four staves. Staves 1 and 2 have treble clefs and contain melodic lines with slurs and accents. Staves 3 and 4 have bass clefs and contain accompaniment with slurs. Dynamics include *p*, *mf*, and *mp*. There are also *pp* markings in measures 91 and 92.

94

1. *mf* *f* *f*

2. *mf* *f* *f*

3. *mp* *(mp)*

4. *mp* *(mp)*

Detailed description: This system covers measures 94 to 99. It consists of four staves. Staves 1 and 2 have treble clefs and contain melodic lines with slurs and accents. Staves 3 and 4 have bass clefs and contain accompaniment with slurs. Dynamics include *mf*, *f*, and *mp*. There are also *(mp)* markings in measures 97 and 98.

100

1. *p* *pp*

2. *p* *pp*

3. *pp*

4. *pp*

Detailed description: This system contains measures 100 through 106. It features four staves. Staves 1 and 2 have treble clefs and a key signature of one flat. Staves 3 and 4 have bass clefs. The music is in 6/8 time. Measures 100-101 show a melodic line in the upper staves with dynamics *p* and *pp*. Measures 102-106 show a more active bass line with dynamics *pp* and *pp*. A large slur covers measures 102-106 in the upper staves.

107

1. *p* *mp*

2. *p* *mp*

3. *(pp)*

4. *(pp)*

Detailed description: This system contains measures 107 through 113. It features four staves. Staves 1 and 2 have treble clefs and a key signature of one flat. Staves 3 and 4 have bass clefs. The music is in 6/8 time. Measures 107-108 show a melodic line in the upper staves with dynamics *p* and *mp*. Measures 109-113 show a more active bass line with dynamics *(pp)* and *(pp)*. A large slur covers measures 109-113 in the upper staves.

114

1. *p* *pp*

2. *p* *pp*

3. *pp*

4. *pp*

Detailed description: This system contains measures 114 through 120. It features four staves. Staves 1 and 2 have treble clefs and a key signature of one flat. Staves 3 and 4 have bass clefs. The music is in 6/8 time. Measures 114-115 show a melodic line in the upper staves with dynamics *p* and *pp*. Measures 116-120 show a more active bass line with dynamics *pp* and *pp*. A large slur covers measures 116-120 in the upper staves.



120

1. *mf* *mp* *mf*

2. *mp* open

3. *mp* *mf* open

4. *mp* *mf*

Detailed description: This system contains measures 120 through 124. It features four staves. The first staff has dynamics *mf*, *mp*, and *mf*. The second staff has *mp* and 'open'. The third staff has *mp* and *mf*, with 'open' written below. The fourth staff has *mp* and *mf*. The music is in 3/4 time and includes various melodic lines and rests.

125

1. *mf* *f* *sf* *sf*

2. *mf* *f*

3. *sf* *sf* *sf*

4. *sf* *sf* *sf*

Detailed description: This system contains measures 125 through 129. It features four staves. The first staff has dynamics *mf*, *f*, *sf*, and *sf*. The second staff has *mf* and *f*. The third and fourth staves have *sf*. The music is in 3/4 time and includes various melodic lines and rests.

130

1. *sf* *sf* *sf* *sf* *f*

2. *sf* *sf* *sf* *sf* *f*

3. *sf* *sf* *sf* *sf* *f*

4. *sf* *sf* *sf* *sf* *f*

149

Detailed description: This system contains measures 130 through 134. It features four staves. The first staff has dynamics *sf*, *sf*, *sf*, *sf*, and *f*. The second, third, and fourth staves also have *sf* and *f*. The music is in 2/4 time and includes various melodic lines and rests.

135

1. *ff* *sf*

2. *ff* *sf*

3. *sf* *ff* *sf*

4. *f* *ff* *sf*

Detailed description: This system contains measures 135 through 140. It features four staves of music in 6/8 time. The first two staves (1 and 2) are marked *ff* (fortissimo) and *sf* (sforzando). The third staff (3) is marked *sf* and *ff*. The fourth staff (4) is marked *f* and *ff*. The music consists of rhythmic patterns with accents and slurs.

141

1. *f*

2. *f*

3. *f* *mp*

4. *f* *mp*

Detailed description: This system contains measures 141 through 146. It features four staves of music in 6/8 time. The first two staves (1 and 2) are marked *f* (forte). The third staff (3) is marked *f* and *mp* (mezzo-piano). The fourth staff (4) is marked *f* and *mp*. The music continues with rhythmic patterns and dynamic changes.

147

1. *f*

2. *f*

3. *f*

4. *f*

Detailed description: This system contains measures 147 through 150. It features four staves of music in 6/8 time. All four staves (1, 2, 3, and 4) are marked *f* (forte). The music concludes with a final cadence in measure 150.

153

Musical score for measures 153-156. The score is in 9/8 time and consists of four staves. Staves 1 and 2 play a rhythmic pattern of eighth notes with accents, starting at a piano (*p*) dynamic and moving to a forte (*f*) dynamic at measure 156. Staves 3 and 4 play a melodic line with a half note and a quarter note, also moving from piano to forte at measure 156.

157

Musical score for measures 157-160. The score is in 9/8 time and consists of four staves. Staves 1 and 2 play a rhythmic pattern of eighth notes with accents, starting at a piano (*p*) dynamic. Staves 3 and 4 play a melodic line with a half note and a quarter note, also starting at a piano (*p*) dynamic.

161

Musical score for measures 161-164. The score is in 9/8 time and consists of four staves. Staves 1 and 2 play a rhythmic pattern of eighth notes with accents, starting at a forte (*f*) dynamic. Staves 3 and 4 play a melodic line with a half note and a quarter note, also starting at a forte (*f*) dynamic.

166

1. *sf* *ff* *p* *sf* (*p*) *sf*

2. *sf* *ff* *p* *sf* (*p*) *sf*

3. *sf* *p* *sf* (*p*) *sf*

4. *sf* *p* *sf* (*p*) *sf*

172

1. (*p*) *p* *sf* (*p*) *sf* (*p*)

2. (*p*) *p* *sf* (*p*) *sf* (*p*)

3. *f* *p* *sf* (*p*) *sf* *f*

4. *f* *p* *sf* (*p*) *sf* *f*

177

1. *ff*

2. *ff*

3. *ff*

4. *ff*

182

1. *f*

2. *f*

3. *p* *f*

4. *p* *f*

Detailed description: This system contains measures 182 through 185. It features four staves of music. The first two staves have a treble clef and a key signature of one sharp (F#). The last two staves have a bass clef and a key signature of one flat (Bb). The music is divided into four measures. Measure 182 starts with a treble clef and a key signature of one sharp. Measure 183 changes to a bass clef and a key signature of one flat. Measure 184 changes to a 3/4 time signature and a key signature of two flats (Bb, Eb). Measure 185 changes to a 2/4 time signature and a key signature of two flats. Dynamics include *f* (forte) and *p* (piano). There are various articulations such as accents and slurs.

186

1. *sf*

2. *sf*

3. *sf*

4. *sf*

Detailed description: This system contains measures 186 through 189. It features four staves of music. The first two staves have a treble clef and a key signature of two flats (Bb, Eb). The last two staves have a bass clef and a key signature of two flats. The music is divided into four measures. Measure 186 starts with a 2/4 time signature and a key signature of two flats. Measure 187 changes to a 3/4 time signature and a key signature of two flats. Measure 188 changes to a 2/4 time signature and a key signature of two flats. Measure 189 changes to a 3/4 time signature and a key signature of two flats. All staves in this system are marked with *sf* (sforzando). There are various articulations such as accents and slurs.

190

slowing . . . Moderately  $\text{♩} = 60$

1. *ff*

2. *ff*

3. *ff*

4. *ff*

153

Detailed description: This system contains measures 190 through 193. It features four staves of music. The first three staves have a treble clef and a key signature of two flats (Bb, Eb). The fourth staff has a bass clef and a key signature of two flats. The music is divided into four measures. Measure 190 starts with a 9/8 time signature and a key signature of two flats. Measure 191 changes to a 12/8 time signature and a key signature of two flats. Measure 192 changes to a 12/8 time signature and a key signature of two flats. Measure 193 changes to a 12/8 time signature and a key signature of two flats. The first three staves are marked with *ff* (fortissimo). The tempo marking 'Moderately' with a quarter note equal to 60 is indicated. There are various articulations such as slurs and accents.

Tempo 1+ ♩ = 110+

195

Musical score for measures 195-198. The score is in 6/8 time and consists of four staves. Measures 195 and 196 are marked with a piano (*p*) dynamic, while measures 197 and 198 are marked with a forte (*f*) dynamic. The music features a mix of eighth and sixteenth notes, with some notes beamed together. A watermark 'University of Cambridge' is visible across the score.

199

Musical score for measures 199-202. The score is in 6/8 time and consists of four staves. Measures 199 and 200 are marked with a forte (*f*) dynamic, while measures 201 and 202 are marked with a fortissimo (*fff*) dynamic. The music features a mix of eighth and sixteenth notes, with some notes beamed together. A watermark 'University of Cambridge' is visible across the score.

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# **Tight as an Owl**

**for soprano and piano**

**by Jon Chanter (lyrics)  
and Tim Chanter (music)**

**Duration: 3½ minutes**

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## Tight as an Owl

This piece is the setting of a dark comic poem by Jon Chanter (my cousin) concerning the macabre art of taxidermy:

So it once was sweet and dishy,  
Now it just smells slightly fishy -  
Let me fondle it and maybe have a root.

If you want a real stuffin'  
From someone who'll stuff enough in  
Let me stuff your owl and make it feel cute.

I'm not some tacky taxidermist  
My taxidermy firm is  
A taxidermic house of high repute.

My taxidermic axiom  
Is 'stuff 'em to the maximum"  
Be they pachyderm or palmated newt.

So for your owl to pack a thrill in  
I'm the woman to do the fillin'  
I can fill it till it's full enough to hoot

Jon Chanter

The piece should be sung with an air of mock gravity, as if the subject matter was extremely serious.

The vocal range is from middle C to top C, unless the lower range ossia's at bars 31-35 and 83-84 are chosen in which case the highest note is lowered by a minor third to the A natural.



# Tight as an owl

Tempo 1: Slowish, and with rubato ♩ = 80

by Jon Chanter (lyrics)  
and Tim Chanter (music)

Soprano

Piano

8

S. *mp* *mp* *f*  
So it was once sweet So it was once sweet and di-shy

Pno. *mp* *mf*

15

S. *mp* *f*  
Now it just smells slight-ly fi-shy

Pno. *p* *mf* *pp*

Tempo 2: Slowly, with ironic gravity ♩ = 80

21

S. *f* *p*  
Let me fon-dle it and may-be have a root.

Pno. *mf* *pp* *ppp*

26 **Tempo 1: ♩. = 80**

S. *mf*  
T' - wit T' woa

Pno. *mf* *f* *mp* *mp*  
*P*

32 *mf*

S. If you want a re-al stu-ffin' from some-one who'll stuf-fe-nough in

Pno. *mp*  
*P*

38 *subito pp*

S. If you want a re-al stu-ffin' from some-one who'll stuf-fe-nough in

S. *subito pp*

Pno. *subito pp*  
*P*

43 **Tempo 2:** ♩ = 80

S. *f* ————— *mf* ————— *f*

Let me stuff your owl and make it feel cute.

Pno. *mf* *pp* *pp*

48 **Tempo 1:** ♩ = 80

S. *mf* *p*

T' wit T' woo I'm

Pno. *mf* *f* *mp* *mp* *p*

55 *mf* *p*

S. not some tacky ta-xi-der-mist My ta-xi-der-my

Pno. *p* *mp* *p*

61 *f* *poco rit with rubato*

S. firm is a ta-xi-der-mic house of high-est re-pu-te.

Pno. *mf*

67 *p* *p*

S. (a ta - xi - der - mic house of high-estre pute. My

Pno. *p* *p*

73 *f* *p* *f*

S. ta - xi-der-mic ax-i-om is stuff them to the ma-xi-mum

Pno. *mf*

78 *p* *remain p*

S. My ta - xi der - mic a - xi om is stuff them to the

Pno. *p*

83 *ff* *mp*

S. ma - xi - mum **Tempo 2: ♩ = 80** ma - xi - mum Bethey pa chy derm or pa - l ma ted new - t.

Pno. *f* *mp*

89 Tempo 1: ♩ = 80

S. *mf* *mp*  
T' wit T' woo So

Pno. *f* *mp*

96

S. *mp*  
for your owl to pack a thrill in I'm the wo-man to

Pno. *mp*

102

S. *f* *f* *p* *f*  
do the fill-in' to do the fi-ll-in' I can fill it

Pno. *mf* *pp* *mf* *pp*

109

S. *f* *ff*  
till it's I can fill it till it's till it's full e-nough

Pno. *f*

115

S. *mf* *mp*

to hoot hoot to

Pno. *mf* *f* *mp* *p*

119

S. *p* *f* *p*

hoot hoot to hoo - oo - oo - †

rit . . . . .

Pno. *mf* *pp*

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# **A Short Excursion around Middle D**

**for Horn and Piano**

**by Tim Chanter**

**Duration: 5 minutes**

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## Performance Notes:

### Hornist

The horn part is predominantly one of long melodic lines: play with natural dynamic swells (particularly the long sustained notes), but do not in general use any rubato (the piano accompaniment is intended to keep a very regular pulse)

Play with pinpoint rhythmic accuracy: the attacks, which are mainly off the strong beat, must sound as clear syncopations.

Use a wide dynamic range, as marked, but always ensure the melodic line is clear above the piano

### Pianist

Maintain a light metronomic pulse in the RH octave figuration - *slightly* swelling at the points of high register

Subtly accent the LH syncopations

Dynamics are marked separately in the octave figuration passages (such as bars 1-31), but together in the homophonic chordal passages (such as bars 32-45).

Ensure the piano dynamic is sufficiently quiet that the horn part takes prominence throughout.

As marked, the pedal should be extensively - sometimes for very extended passages to capture a background harmonic wash. If the dynamic becomes too loud, then dampen and re-pedal.



# A Short Excursion Around Middle D

Tempo 1: With movement and precision: ♩ = 150

Tim Chanter

Horn in F

Piano

*p*  
*mf*  
*p*  
*mf*

Ped.

7

Hn.

Pno.

*p*  
*mf*  
*p*  
*p*  
*p*

14

Hn.

Pno.

*p*  
*mf*  
*mp*  
*p*  
*mf*  
(*p*)

20

Hn.

Pno.

*mf*  
*p*  
*mf*  
*p*  
*mf*

slowing down . . . . .

26

Hn. *f*

Pno. *f* *p*

\*

Tempo 2: More slowly with a little rubato: ♩ = 120

32

Hn. *f* *f* *f*

Pno. *mf* *pp*

Red.

speeding up . . . . .

39

Hn. *p* *p* *f* *ff*

Pno. *pp* *f* *ff*

Red.

Tempo 1: ♩ = 150

45

Hn. *ff* *mf* niente

Pno. *ff* *p* *mf*

Red.

\*

50

Hn.

Pno.

*p* *mf*

54

Hn.

Pno.

*mp* *p* *mf* *mf*

61

Hn.

Pno.

*mf* *pp* *p* *mf*

67

Hn.

Pno.

*f* *mp* *p* *p*

Ped.

73

Hn. *p* *mf* *mp* *mf*

Pno. *p* *p* *mf* *mf*

79

Hn. *p* *p* *p* *f* *p* *p*

Pno. *p* *p* *p* *p* *p* *p*

86

Hn. *f* *f*

Pno. *mf* *p*

93 *slowing down . . . . .* **Tempo 2: ♩ = 120**

Hn. *niente* *f*

Pno. *f* *mf*

\* *Red. Red.*

99

Hn.

Pno.

*f* *f* *p*

*Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

104

Hn.

Pno.

*p* *pp* *pp*

*\** *Ped.* *\**

107

Hn.

Pno.

*pp*

*Ped.* *Ped.* *Ped.* *Ped.*

speeding up . . . . .

Tempo 1: ♩ = 150

111

Hn.

*mp* *ff*

Pno.

*p* *f*

Ped.

118

Hn.

*p*

Pno.

*p* *mp*

Ped.

125

Hn.

*p*

Pno.

*p* *(mp)*

Ped.

131

Hn.

*p* *p* *p*

Pno.

*p* *p*

Ped.

137

Hn. *p* *mf*

Pno. *mp* *p* *mp* *(mp)*

*Red.* *Red.*

144

Hn. *mf* *mf* *p* *p*

Pno. *(mp)* *p* *p* *pp.*

*Red.*

150

Hn. *pp* *p*

Pno. *pp* *p*

*Red.*

156

Hn. *ff* *ff* *ff*

Pno. *f* *mf*

*Red.*

163

slowing down a lot . . . . .

Tempo 3: ♩ = 100

Hn. *ff*

Pno. *f* *p* *Red.*

gradually quickening . . . . .

171

Hn. *p*

Pno. *mp* *Red.*

179

Hn. *mp* *mf*

Pno. *mp* *mf* *Red.*

185

still gradually accelerating . . . . .

Hn. *f*

Pno. *f* *Red.*



191 Tempo 1: ♩ = 150

Hn. *f* *ff*

Pno. *f* *ff*

Ped. Ped.

197 molto rit . . .

Hn. *fff*

Pno. *fff*

Ped. Ped. Ped.<sup>3</sup>

202

Hn.

Pno.

Tempo 4: With a steady calm (slower than the opening) ♩ = 130

206

Hn.

Pno.

*p*

*p*

*pp*

*p*

213

Hn.

Pno.

*p*

*p*

219

Hn.

Pno.

*mp* *pp* *f* *mf* *niente*

*mf*

*con rubato*

(Note: release the RH 'C' and LH 'E')

*Red.*

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**Unmanned Orbit  
for Orchestra**

**by Tim Chanter**

University of Cape Town

**Duration: 12 minutes**

## **Instrumentation**

2 Flutes (2<sup>nd</sup> flute doubling Piccolo)  
2 Oboes  
2 Clarinets in B flat  
2 Bassoons (2<sup>nd</sup> Bassoon doubling Contrabassoon)

2 Horns in F  
2 Trumpets in B flat  
2 Trombones (1<sup>st</sup> player: Tenor; 2<sup>nd</sup> player: Bass)

Non-Pitched Percussion (1 player) – see below

Pitched Percussion (1 player) – see below

### **Strings**

#### **Non-Pitched Percussion**

- ◆ Instrumentation: High and Low Wood Blocks (highest and lowest available), Snare Drum (snares on throughout), Bass Drum, Suspended Cymbal, Cowbell (lowest available), Triangle (highest available), Tom-toms (set of 4), Guiro
- ◆ It is assumed that the Snare Drum, Suspended Cymbal and Bass Drum (with foot pedal) are part of a standard drum kit and can therefore be played simultaneously; or if not that they can be arranged to be close enough to do so.
- ◆ The High and Low Wood Blocks (choose the highest and lowest available) also need to be played together, and must therefore be mounted rather than hand-held.
- ◆ I have used the following beater symbols:
  - ↑↑ - standard hard snare drum sticks
  - ♯ - rubber mallets (for the woodblocks)
  - ‡ - wire brushes (for the suspended cymbals)

#### **Pitched Percussion**

- ◆ Instrumentation: Vibraphone (standard 3-octave F-to-F range), and Xylophone (standard 3-octave C-to-C range)
- ◆ The Vibraphone motor should be on throughout the piece. As marked, the pedal should be used extensively and naturally (i.e. pedal with harmonic changes).
- ◆ I have only specified whether the mallets for a specific passage should be
  - ↑↑ - hard (plastic or hard rubber) or
  - ‡‡ - soft (yarn or similar):Exact choice of mallets is at the player's discretion.

## **Transpositions**

- ◆ The full score is in C
- ◆ Normal octave transpositions have been used for the Piccolo, Contrabassoon, Xylophone and Double Bass

# Unmanned Orbit

Full Score (in C)

Fairly fast, with a strong sense of forward momentum  $\text{♩} = 60$

by Tim Chanter

2 Flutes *mp*

2 Oboes *mp*

2 Clarinets in B $\flat$  *mp*

2 Bassoons *mp*

2 Horns in F *f* *mp*

2 Trumpets in B $\flat$

2 Trombones *f* *mp*

Percussion  
High Wood Block (above staff)  $\text{♩}$   
*f* *mp*  
Low Wood Block (on staff) *pp* *p*

Xylophone

Vibraphone *Red. f* motor on throughout

Violin I *divisi* *mp*

Violin II *divisi* *mp*

Viola *divisi* *mp*

Violoncello *f* *mp*

Double Bass *f* *mp*

5

Fl 1,2 *mp*

Ob 1,2 *mp*

Cl 1,2 *mp*

Bsn 1,2 *mp*

Hn 1,2 *f* *mp*

Tpt 1,2

Tbn 1,2 *f* *mp*

Perc. (H.W.B.) *f* *mp* (L.W.B.) *pp* *p*

Vib. *f* \*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *f* *mp*

Db. *f* *mp*

9

Fl 1,2 *mp*

Ob 1,2 *mp*

Cl 1,2 *mp*

Bsn 1,2 *mp*

Hn 1,2

Tpt 1,2 *f*

Tbn 1,2 *f* *niente* *mp*

Vln. I

Vln. II

Vla.

Vc. *f* *mp*

Db. *f* *mp*

**A**





17

Fl 1,2 *mp*

Ob 1,2 *mp*

Cl 1,2 *mp*

Bsn 1,2 *mp*

Hn 1,2 *f* *mp*

Tbn 1,2 *f* *mp*

Perc. *pp* *p*

Vib. \*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *f* *mp*

Db. *f* *mp*

Detailed description: This page of a musical score, numbered 181, contains ten staves. The top four staves are for woodwinds: Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, and Bassoons 1 & 2. They play a rhythmic pattern of eighth notes with slurs and accents, marked *mp*. The next two staves are for brass: Horns 1 & 2 and Trumpets 1 & 2. Horns play a melodic line starting with a *f* dynamic and ending with a *mp* dynamic. Trumpets play a similar line, also starting with *f* and ending with *mp*. The Percussion staff shows a snare drum pattern with *pp* and *p* dynamics. The Vibraphone staff has a tremolo effect and a *pp* dynamic. The string section consists of Violins I, Violins II, Viola, Violoncello, and Double Bass. Violins I play a sustained note with a *mp* dynamic. Violins II, Viola, and Cello play a melodic line with a *mp* dynamic. The Double Bass plays a melodic line with a *f* dynamic that transitions to *mp*.

21

Fl 1, 2

Ob 1, 2

Cl 1, 2

Bsn 1, 2

Hn 1, 2

Tbn 1, 2

Perc.

Vln. I

Vln. II

Vla.

Vc.

Db.

*pp*

*mp*

*f*

*ppp*

*p*

*pp*

*mp*

*f*

*mp*

*f*

(L.W.B)

**B**

25

Fl 1, 2

Ob 1, 2

Bsn 1, 2

Hn 1, 2

Tpt 1, 2

Perc.

Vib.

**B**

Vln. I

Vln. II

Vla.

Vc.

28

Fl 1, 2

mf

Ob 1, 2

mf

Cl 1, 2

ff

p

Bsn 1, 2

ff

p

Tpt 1, 2

Tbn 1, 2

pp

Vib.

pp

Vln. I

f

pp

p

pp

p

Vln. II

f

pp

p

pp

p

Vla.

f

pp

p

pp

p

Vc.

f

pp

p

pp

p

Db.

p

31

Fl 1,2 *mp* *mf* *ff*

Ob 1,2 *mp* *mf* *ff*

Cl 1,2 *mp* *ff*

Bsn 1,2 *mp* *ff*

Hn 1,2 *ff* *f* *ff*

Tpt 1,2 *mf* *ff*

Tbn 1,2 *mp*

Perc. **II** *mp* *f*

Vib. *mp* *mf* *Red.*

Vln. I *pp* *p* *pp* *p* *pp* *f*

Vln. II *pp* *p* *pp* *p* *pp* *f*

Vla. *pp* *p* *pp* *p* *pp* *f*

Vc. *pp* *p* *pp* *p* *pp* *f*

Db. *f*

35

Fl 1,2 niente f

Ob 1,2 niente

Cl 1,2 niente f

Bsn 1,2 niente

Hn 1,2 niente f mp

Tpt 1,2 niente

Tbn 1,2 f mp

Perc. pp mf (S.D.) mf

Vib. *Red.* p *Red.*

Vln. I mp

Vln. II mp

Vla. mp

Vc. f mp

Db. f mp







C

45

Fl 1,2 *p*

Ob 1,2 *p*

Cl 1,2 *p*

Bsn 1,2 *p*

Hn 1,2 *p*

Tpt 1,2 *p*

Tbn 1,2 *p*

Perc. Cowbell - lowest pitch available *p*

Vib. *f*

Vln. I *p* *mf* unis.

Vln. II *p* *mf*

Vla. *p*

Vc. *p*

Db. *p*



51

Fl 1,2

Ob 1,2

Cl 1,2

Bsn 1,2

Tbn 1,2

Perc.

Vln. I

Vln. II

Vla.

Vc.

Db.

*mp*

*pp*

*p*

*mf*

*pp*

*pp*

54

Fl 1, 2 *mp*

Ob 1, 2 *f* *p*

Cl 1, 2 *f* *p*

Bsn 1, 2 *f* *p*

Hn 1, 2 *p*

Tpt 1, 2 *p*

Tbn 1, 2 *f* *mp* *p*

Vib.

Vln. I *ff* *p*

Vln. II *ff* *p*

Vla. (unis.) *f* *p*

Vc. (unis.) *f* *p*

Db. (pizz.) *f* *p*



**D**

64

Fl 1, 2 *mf* *mf* *mf*

Cl 1, 2 *p*

Bsn 1, 2

Tpt 1, 2 *pp* *pp* (*pp*)

Tbn 1, 2 *p*

Perc. Snare Drum *pp* *mp* *pp* *mp*

Vib. *Ed.*

**D**

Vln. I *f*

Vln. II *pp* *pp* *f* *divisi*

Vla. (pizz., unis.) *mp* *mf* *mp*

Vc. (pizz., unis.) *mp* *mf* *mp*

Db. (pizz., unis.) *mp* *mf* *mp*

67

Fl 1,2 *f* *mf* *f* *f*

Ob 1,2 *mf* *p* *mf* *mf*

Cl 1,2 *f* *p* *f* *f*

Bsn 1,2 *mp* *mp* *mp*

Hn 1,2

Tpt 1,2

Tbn 1,2 *p* *p*

Xyl. *f* *p*

Vln. I *ff*

Vln. II *ff*

Detailed description: This is a page of a musical score for an orchestra, starting at measure 67. The score is arranged in a standard orchestral layout. The woodwind section includes Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, and Bassoon 1 & 2. The brass section includes Horn 1 & 2, Trumpet 1 & 2, and Trombone 1 & 2. The percussion section includes Xylophone. The string section includes Violin I and Violin II. The Flute part features a melodic line with dynamics ranging from *f* to *mf*. The Oboe and Clarinet parts have similar melodic lines with dynamics from *mf* to *p*. The Bassoon part provides a harmonic accompaniment with dynamics from *mp* to *f*. The Trombone part has a low, sustained line with dynamics from *p* to *ff*. The Violin I and II parts play a rhythmic accompaniment with dynamics from *ff* to *p*. The score is marked with various dynamics and includes articulation marks such as accents and slurs.

71

Fl 1, 2 *f* *p*

Ob 1, 2 *mf*

Cl 1, 2 *f* *p*

Bsn 1, 2 *mp*

Hn 1, 2 *mp* *mf* *f*

Tpt 1, 2 *mp* *mf* *f*

Tbn 1, 2 *mp* *mf* *f*

Perc. (S. D.) *mp* *mf* *mf*

Vln. I *p*

Vln. II *p*

Vla.

Vc. *arco, unis.* *pp*

Db.



74

Fl 1, 2 *mf* *ff* *mf*

Ob 1, 2 *mf* *ff*

Cl 1, 2 *mf* *ff* *mf*

Bsn 1, 2 *mf* *ff*

Tbn 1, 2 *mf*

Perc. *f*

Xyl. *f*

Vln. I *ff*

Vln. II *ff*

Vla. *arco, unis.* *f*

Vc. *(arco, unis.)* *f*

Db. *(pizz.)* *f*

76

Fl 1,2 *mf* *ff* *mf*

Ob 1,2 *mf*

Cl 1,2 *mf* *ff* *mf*

Bsn 1,2 *mf*

Hn 1,2 *mf* *f* *ff*

Tpt 1,2 *mf* *f* *ff*

Tbn 1,2 *mf* *f* *ff*

Perc. *mp* *f* *f*

Xyl. *mp*

Vln. I *mf* *f* *ff*

Vln. II *p*

Vla. *mp* (unis.) *f*

Vc. *mp* (unis.) *f*

Db. *mp*

E

79

Fl 1,2

Ob 1,2

Cl 1,2

Bsn 1,2

Hn 1,2

Tpt 1,2

Tbn 1,2

Perc.

E

Vln. I

Vln. II

Vla.

Vc.

Db.







90

Fl 1,2

mp

p

Ob 1,2

mp

p

mp

Cl 1,2

mp

p

Bsn 1,2

mp

p

Hn 1,2

Tpt 1,2

Tbn 1,2

Perc.

mp

Vib.

pp

Red.

Vln. I

mp

unis.

Vln. II

mp





96

Bsn 1,2

Hn 1,2

Perc.

Vib.

Vln. I

Vln. II

Vla.

Vc.

Db.

*p*

*f*

*mf*

*mp*

*divisi*

100

Hn 1,2

Perc.

Vln. I

Vln. II

Vla.

Vc.

Db.

High Wood Block

*fff*

*fp > pp*

*niente*

*fp > pp*

(at octave below if low C attachment available, until bar 155)

*fp > pp*

105

Cl 1,2 Solo *mf*

Hn 1,2 Solo *mf*

Perc. unis. *mf*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Db. *mf*

110

Fl 1,2 Solo *mf*

Ob 1,2 Solo *mf*

Cl 1,2 Solo *mf*

Bsn 1,2 Solos *mf*

Hn 1,2 Solo *mf*

Tpt 1,2 Solo *mf*

Tbn 1,2 Solo *mf*

Perc. Triangle *pp*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Db. *mf*



119

Fl 1, 2

Ob 1, 2

Cl 1, 2

Bsn 1, 2

Hn 1, 2

Tpt 1, 2

Tbn 1, 2

Perc.

Vln. I

Vln. II

Vla.

Vc.

Db.

*mf*

*mf*

*mf*

*mf*

*pp*

*mf*

(Tri.)

(Solos)



G

125

Fl 1,2

Ob 1,2

Cl 1,2

Bsn 1,2

Hn 1,2

Tpt 1,2

Tbn 1,2

Perc.

Vln. I

Vln. II

Vla.

Vc.

Db.

mutes in

Susp. Cymbal

*p* *p* *p*

*pp*

*pp*

*pp* *p* *p*

*(pp)*

*(pp)*

*(pp)*

*(pp)*

129

Fl 1,2 *p*

Cl 1,2 *pp*

Bsn 1,2 *pp*

Hn 1,2 (muted) *ppp*

Tbn 1,2

Perc. (S.C.) *ppp* *pp*

Vln. I *pp* All (divisi)

Vln. II

Vla.

Vc.

Db.

Ob 1,2

Cl 1,2

Bsn 1,2

Tpt 1,2

Tbn 1,2

Perc.

Vln. I

Vln. II

Vla.

Vc.

Db.

Snare Drum

*f*

*mf*

*p*

*mp*



137

Ob 1,2

*p*

Cl 1,2

*pp*

Bsn 1,2

*pp*

Hn 1,2

(muted)

*ppp*

Tpt 1,2

*p*

Tbn 1,2

Perc.

S.D.

*pp* *p*

Vln. I

*pp*

Vln. II

*pp*

Vla.

*pp*

Vc.

*pp*

Db.

*pp*





Fl 1,2 *f* *mf*

Ob 1,2 *f* *mf*

Cl 1,2 *a 2*

Bsn 1,2 *mf*

Hn 1,2

Perc. *(ppp)*

Vib. *(ppp)*

Vln. I *(pp)*

Vln. II *(pp)*

Vla. *(pp)*

Vc. *(pp)*

Db. *(pp)*

Detailed description: This page of a musical score, numbered 148, contains ten staves. The woodwind section includes Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Bassoons 1 & 2, and Horns 1 & 2. The string section includes Violins I and II, Viola, Violoncello, and Double Bass. The percussion part is marked *(ppp)*. The woodwinds play sustained notes with dynamic markings of *f* and *mf*. The strings play a rhythmic accompaniment of eighth notes, marked *(pp)*. The percussion plays a steady eighth-note pattern, marked *(ppp)*. The Clarinet 1 & 2 part has a second ending bracket labeled *a 2* in the third measure.



This musical score page contains measures 155, 156, and 157. The instruments and their parts are as follows:

- Fl 1, 2:** Flute parts with dynamics *p*, *mp*, and *p*.
- Ob 1, 2:** Oboe parts with dynamics *p*, *mp*, and *p*.
- Cl 1, 2:** Clarinet parts with dynamics *p*, *mp*, and *p*.
- Bsn 1, 2:** Bassoon parts with dynamic *p*.
- Hn 1, 2:** Horn parts, marked "(muted)" and *pp*.
- Tpt 1, 2:** Trumpet parts, mostly rests.
- Tbn 1, 2:** Trombone parts, marked *ff*.
- Perc:** Snare Drum part with dynamic *p*.
- Xyl:** Xylophone part with dynamic *p*.
- Vln. I, Vln. II, Vla., Vc., Db.:** String parts, mostly rests.

159

Fl 1,2 *mp* *p* *f*

Ob 1,2 *mp* *p* *f*

Cl 1,2 *mp* *p* *f*

Bsn 1,2 *mp*

Hn 1,2 mutes out

Tpt 1,2 *mp*

Tbn 1,2 *mp*

Perc.

Xyl. (8)

Vln. I *p* *sf*

Vln. II *p* *sf*

Vla.

Vc.

Db.

















183

Fl 1,2

Ob 1,2

Cl 1,2

Bsn 1,2

Hn 1,2

Tpt 1,2

Tbn 1,2

Perc.

Xyl.

Vln. I

Vln. II

Vla.

Vc.

Db.

*ff*

*quickly dim.*

*ppp*

*ff*

*quickly dim.*

*ppp*

*ff*

*quickly dim.*

*ppp*

Susp. Cymbal

*ff*

*mf*

*niente*

*mf*

*niente*

*ppp*

*f*

*pizz.*

*ppp*

*f*

*pizz.*

*f*

*(pizz.)*

*f*

mutes out

**J**  
188

1st Fl. *mf*

2nd Fl. *mf*

Perc. **Tom-toms** *pp* (remain quiet enough through this passag for the woodwind solos to clearly stand out)

Vla.

Vc.

Db.

192

1st Fl.

1st Ob. *mf*

1st Cl. *mf*

2nd Cl. *mf*

Perc.

Vib. *mp* *Red.* (play loudly enough to provide harmonic support for the woodwind solos, but quietly enough that they clearly stand out)

Vla.

Vc.

Db.



197

1st Ob.

2nd Ob.

2nd Cl.

1st Bsn.

2nd Bsn.

Perc.

Vib.

Vla.

Vc.

Db.

*mf*

*mp*

*f*

*sfz*

201

Cl 1,2

1st Bsn.

2nd Bsn.

Tbn 1,2

Perc.

Vib.

Vln. I

Vln. II

Vla.

Vc.

Db.

*p*

*Red.*

*Red.*

*Red.*

*(divisi)*

*pp*

*pp*

205

Fl 1,2

Ob 1,2

Cl 1,2

Hn 1,2

Tbn 1,2

Perc.

Vln. I

Vln. II

Vla.

Vc.

*mp*

*mp*

*mp*

*mf*

*pp*

Susp. Cymbal  $\uparrow\uparrow$

*arco*

*mp*

209

Fl 1, 2  
mp

Ob 1, 2  
mp

Cl 1, 2  
mp

Bsn 1, 2  
mp

Hn 1, 2  
f mp mf

Tbn 1, 2  
f mp mp

Perc.  
mp

Vib.

Vln. I  
mf mp

Vln. II  
mf mp

Vla.  
mf mp

Vc.  
arco f mp mp

Db.  
arco f mp mp

Detailed description: This page of a musical score covers measures 209 to 212. The woodwind section (Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Bassoons 1 & 2) plays a rhythmic pattern of eighth notes with slurs and accents, marked *mp*. The Horns 1 & 2 and Trumpets 1 & 2 play sustained notes with dynamic markings *f*, *mp*, and *mf*. The Percussion part has a simple rhythmic pattern marked *mp*. The Violins I and II, Viola, and Violoncello/Double Bass parts feature sustained notes with dynamic markings *mf* and *mp*. The Violoncello and Double Bass parts are marked *arco* and *f* at the beginning of the section.

213

Fl 1,2 *pp* *mp*

Ob 1,2 *pp* *mp*

Cl 1,2 *pp* *mp*

Bsn 1,2 *pp* *mp*

Hn 1,2 *f*

Tbn 1,2 *f*

Perc. High W. B. - above staff *f* *mp* *pp*  
 Low W. B. - on staff

Vib. *f*

Vln. I *(mp)*

Vln. II *(mp)*

Vla. *(mp)*

Vc. *f*

Db. *f*





225

Fl 1,2 *ff*

Ob 1,2 *p*

Cl 1,2 *ff*

Bsn 1,2 *p* *ff* *p*

Hn 1,2 *ff*

Tpt 1,2 *ff* Open

Vib. *pp* *p*

Vln. I *pp* *f* *pp* *p*

Vln. II *pp* *f* *pp* *p*

Vla. *pp* *f* *pp* *p*

Vc. *pp* *f* *pp* *p*

235





232

**K**

Fl 1,2 *ff* niente

Ob 1,2 *ff* niente

Cl 1,2 *ff* niente *p*

Bsn 1,2 *ff* niente *p*

Hn 1,2 *ff* niente

Tpt 1,2 *ff* niente

Perc. *f* *pp*

Vib. *p* *2da.*

**K**

Vln. I *f* *mp*

Vln. II *f* *mp*

Vla. *f* *mp*

Vc. *f* *mp*

Db. *f*

235

Fl 1,2

mp *f*

Ob 1,2

mp *f*

Cl 1,2

mf

Bsn 1,2

mf

Hn 1,2

*f* *mp*

Tpt 1,2

*f* *mp*

Tbn 1,2

*f* *mp*

Perc.

*mp* *f* *f* (S.C.)

Vib.

*f*

Vln. I

*p*

Vln. II

*p*

Vla.

*f*

Vc.

*f*

Db.

*f*

238

Fl 1,2 *p* *f*

Ob 1,2 *p*

Cl 1,2 *p* *mf*

Bsn 1,2 *p* *mf*

Hn 1,2 *mf*

Tpt 1,2 *mf*

Tbn 1,2 *mf*

Perc. *ff* *mp* *mf*

Vib. *mp* *mp*

Vln. I *mp* *mf* *mp* *p*

Vln. II *mp* *mf* *mp* *p*

Vla. *mp* *mf* *mp* *f*

Vc. *mp* *mf* *mp* *f*

Fl 1, 2

Musical staff for Flute 1 and 2. The staff shows a melodic line starting with a dynamic marking of *mp* (mezzo-piano) and transitioning to *f* (forte). The notes are primarily eighth and sixteenth notes with various accidentals.

Ob 1, 2

Musical staff for Oboe 1 and 2. The staff shows a melodic line starting with a dynamic marking of *f* (forte). The notes are primarily eighth and sixteenth notes with various accidentals.

Cl 1, 2

Musical staff for Clarinet 1 and 2. The staff shows a melodic line starting with a dynamic marking of *mp* (mezzo-piano) and transitioning to *f* (forte). The notes are primarily eighth and sixteenth notes with various accidentals.

Hn 1, 2

Musical staff for Horn 1 and 2. The staff shows a melodic line starting with a dynamic marking of *f* (forte) and a hairpin indicating *quickly dim.* (quickly diminuendo).

Tpt 1, 2

Musical staff for Trumpet 1 and 2. The staff shows a melodic line starting with a dynamic marking of *f* (forte) and a hairpin indicating *quickly dim.* (quickly diminuendo).

Tbn 1, 2

Musical staff for Trombone 1 and 2. The staff shows a melodic line starting with a dynamic marking of *f* (forte).

Vln. I

Musical staff for Violin I. The staff shows a melodic line starting with a dynamic marking of *p subito* (piano subito).

Vln. II

Musical staff for Violin II. The staff shows a melodic line starting with a dynamic marking of *p subito* (piano subito).

Vla.

Musical staff for Viola. The staff shows a melodic line starting with a dynamic marking of *p subito* (piano subito).

Vc.

Musical staff for Violoncello. The staff shows a melodic line starting with a dynamic marking of *p subito* (piano subito).

Ob 1,2

Cl 1,2

Hn 1,2

Tpt 1,2

Tbn 1,2

Perc.

Xyl.

Vln. I

Vln. II

Vla.

Vc.

*mp*

*mf*

*f*

*unis.*

**a 2**

Fl 1,2

Ob 1,2

Cl 1,2

Bsn 1,2

Hn 1,2

Tpt 1,2

Tbn 1,2

Perc.

Xyl.

Vln. I

Vln. II

Vla.

Vc.

Db.

*f*

*ff*

*sf ff*

*f*

*ff*

*f*

*ff*

High Wood Block - above staff

Low Wood Block - on staff

*f*

*ff*

*ff*

unis.

*sf ff*

unis.

*sf ff*

*sf ff*

250

Fl 1,2 *p subito* *mp* *mp* *p*

Ob 1,2 *a 2* *mp* *mp* *p*

Cl 1,2 *p subito* *mp* *mp* *p*

Bsn 1,2 *mf* *p*

Hn 1,2 mutes in

Tpt 1,2 mutes in

Tbn 1,2 mutes in (muted) *p*

Perc. *pp subito*

Vib.

Vln. I *pizz.* *p* *p*

Vln. II *pizz.* *p* *p*

Vla. *pizz.* *p* *p*

Vc. *pizz.* *p*

Db. *pizz.* *p*

L

255 2nd Fl change to Picc

Fl 1,2

2nd Bsn change to Contrabassoon

Bsn 1,2

*mf*

Hn 1,2

(muted)

*mp* *mf* *mp* *mf* *mp*

Tpt 1,2

(muted)

*mp* *mf* *mp* *mf* *mp*

Tbn 1,2

Vib.

*mf*

*Red* *Red* *Red* *Red*

L

(pizz.) (unis.)

Vla.

*mp*

Vc.

(pizz.) (unis.)

*mp*

(pizz.)

Db.

*mp*



260

Hn 1,2  
*mp* *mf* *mp*

Tpt 1,2  
*mp* *mf* *mp*

Tbn 1,2  
*mf*

Perc.  
Snare Drum **ff**  
*p*

Vib.  
*Ped.* *Ped.* *Ped.*

Vla.  
*mf*

Vc.  
*mf*

Db.  
*mf*

Picc. *f*

1st Fl. *f*

Ob 1,2

Cl 1,2 *f*

1st Bsn. *mf*

Cbsn. *mf*

Hn 1,2 *mf* mutes out

Tpt 1,2 *mf* mutes out

Tbn 1,2 *mf* mutes out

Perc. *mf*

Vib. *mf*

Vln. I *mf* arco divisi

Vln. II *mf* arco divisi

Vla. *mf* arco divisi

Vc. *mf* arco (at octave below if low C attachment available, until bar 278)

Db. *mf*

This page of a musical score contains measures 267 through 270. The instruments and their parts are as follows:

- Picc.**: Piccolo, treble clef, playing a melodic line with accents.
- 1st Fl.**: First Flute, treble clef, playing a melodic line with accents.
- Ob 1,2**: Oboe 1 and 2, treble clef, playing a melodic line with accents.
- Cl 1,2**: Clarinet 1 and 2, treble clef, playing a melodic line with accents.
- 1st Bsn.**: First Bassoon, bass clef, playing a rhythmic accompaniment.
- Cbsn.**: Contrabassoon, bass clef, playing a rhythmic accompaniment.
- Hn 1,2**: Horn 1 and 2, treble clef, playing a melodic line with accents.
- Tbn 1,2**: Trombone 1 and 2, bass clef, playing a rhythmic accompaniment.
- Perc.**: Percussion, playing a rhythmic accompaniment.
- Vln. I**: Violin I, treble clef, playing a melodic line with accents.
- Vln. II**: Violin II, treble clef, playing a melodic line with accents.
- Vla.**: Viola, alto clef, playing a melodic line with accents.
- Vc.**: Violoncello, bass clef, playing a melodic line with accents.
- Db.**: Double Bass, bass clef, playing a rhythmic accompaniment.

Key markings include *f* (forte) and *gr.* (grace notes). The score is written in a key signature of two flats (B-flat and E-flat).

270

Picc. *ff*

1st Fl. *ff*

Ob 1,2 *ff*

Cl 1,2 *ff*

1st Bsn. *ff*

Cbsn. *ff*

Hn 1,2 *ff*

Tpt 1,2 *ff* Open

Tbn 1,2 *ff*

Perc. *ff* Snare Drum (on staff) Bass Drum (below staff) (B. D.) (S. D.)

Vin. I *ff*

Vin. II *ff*

Vla. *ff*

Vc. *ff*

Db. *ff*



Picc.

1st Fl.

Ob 1,2

Cl 1,2

1st Bsn.

Cbsn.

Hn 1,2

Tpt 1,2

Tbn 1,2

Perc. (B. D.)

Xyl.

Vln. I

Vln. II

Vla.

Vc.

Db.

N

278

Picc. *ff*

1st Fl. *ff*

Ob. 1,2 *ff*

Cl. 1,2 *ff*

1st Bsn. *ff*

Cbsn. *ff*

Hn. 1,2 *ff*

Tpt. 1,2 *ff*

Tbn. 1,2 *ff*

Perc.

Xyl. *sf*

Vln. I *ff* unis

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Db. *ff*

*ff*

281

Change to Fl

Picc. *f*

1st Fl. *(ff)* *p*

Ob 1,2 *ff*

Cl 1,2 *(ff)* *p*

1st Bsn. *ff* *mf*

Cbsn. *ff* *mf*

Hn 1,2 *ff* *mf*

Tpt 1,2 *ff* *mf*

Tbn 1,2 *f*

Perc. High Wood Block *ff*

Xyl. *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *f*

Vc. *f*

Db. *f*



284 7'

Fl 1,2 *f* *mp*

Ob 1,2 *mf* *mf*

Cl 1,2 *f* *mp*

1st Bsn. *mf*

Cbsn. *mf*

Hn 1,2 *f* *p* *mp*

Tpt 1,2 *f* *p* *mp*

Tbn 1,2

Perc. Low Wood Block *mp*

Xyl. *f* *mp*

Vln. I *mf*

Vln. II *mf*

Vla.

Vc.

Db.

0

287

Fl 1,2  
 Ob 1,2  
 Cl 1,2  
 1st Bsn.  
 Cbsn.  
 Hn 1,2  
 Tpt 1,2  
 Tbn 1,2  
 Perc.  
 Xyl.  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 Db.

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

*divisi*

Fl 1,2 *p* *f*

Ob 1,2 *f*

Cl 1,2 *f*

1st Bsn. *f*

Cbsn. *f* *mf*

Hn 1,2 *mf*

Tpt 1,2 *mf*

Tbn 1,2 *mf*

Perc. *f* *mf* High Wood Block

Vln. I *f* *mf*

Vln. II *ff* *mf*

Vla. *ff* *mf*

Vc. *ff* *mf*

Db. *f* *mf*

Cl 1,2

1st Bsn.

Cbsn.

Hn 1,2

Tpt 1,2

Tbn 1,2

Perc.

mutes in

Vln. I

Vln. II

Vla.

Vc.

Db.

pizz. (unis.)



Tempo slowing slightly . . . . .

306

Fl 1,2 *p*

Ob 1,2 *mf*

Cl 1,2 *mf*

Hn 1,2 *mf* niente

Tpt 1,2 (muted) *mf* niente

Tbn 1,2 *mf* niente

Perc. Susp. Cymbal *pp* *mp* *ppp*

Vln. I *mf* niente

Vln. II *mf* niente

Vla. *mf* niente

Vc. *mf* niente

**p** New Tempo  $\text{♩} = 55$

310  $\sharp\sharp$

Fl 1,2 *mf* *p* *pp*

Ob 1,2

Cl 1,2 *pp*

1st Bsn. *p*

Cbsn. *p*

Hn 1,2 *pp* *pp*

Tbn 1,2 *pp*

Perc.

**P**

Vln. I *pp* *p* *pp*

Vln. II *pp* *p* *pp*

Vla. *pp*

Vc. *pp*

Db. (pizz, unis) *p*

Fl 1, 2 *pp* *p* *pp*

Ob 1, 2 *pp*

Cl 1, 2 *pp* *p* *pp*

1st Bsn. *p*

Cbsn. *p*

Hn 1, 2 niente *pp*

Tpt 1, 2 *ppp*

Tbn 1, 2 niente *pp*

Vln. I *pp* *p* *pp*

Vln. II *pp* *p* *pp*

Vla. *pp* *pp*

Vc. *pp* *pp*

Db. *p*



320

Cl 1,2

1st Bsn.

Cbsn.

Hn 1,2

Tpt 1,2

Tbn 1,2

Vib.

Vln. I

Vln. II

Vla.

Vc.

Db.

*mf*

*mp*

*p*

*pp*

*niente*

*pp*

*pp*

Ob 1, 2

Cl 1, 2

1st Bsn.

Cbsn.

Perc.

Vib.

Vln. I

Vln. II

Vla.

Vc.

*p niente*

*mp*

*pp*

*ppp*

Triangle

(Tri.)

*(ppp) Very very quiet - only just audible*

*pp*

*p*

*pp*

*ppp*

*(ppp) Very very quiet - only just audible*

*pp*

*p*

*pp*

*ppp*

*pp*

*ppp*

*pp*

*ppp*

Fl 1, 2  
Ob 1, 2  
Cl 1, 2  
1st Bsn.  
Cbsn.  
Perc.  
Vib.  
Vln. I  
Vln. II  
Vla.  
Vc.

*mp* *pp* *ppp* *pp*

Detailed description: This page of a musical score covers measures 331, 332, and 333. The woodwind section includes Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, 1st Bassoon, and Contrabassoon. The percussion section includes a snare drum and a vibraphone. The string section includes Violins I & II, Viola, and Violoncello. Dynamics range from *mp* (mezzo-piano) to *ppp* (pianississimo). The woodwinds and percussion play melodic lines, while the strings provide a harmonic accompaniment with sustained notes and some movement in the lower registers.

Fl 1, 2: *pp* (measures 334-335), *pp* (measures 336-337)

Cl 1, 2: *pp* (measures 334-335), *pp* (measures 336-337)

1st Bsn.: *mp* (measures 336-337)

Cbsn.: *mp* (measures 336-337)

Perc.: (Tri.) *pppp* Very very quiet - only just audible (measures 336-337)

Vib.: *ppp* Very very quiet - only just audible (measures 336-337) \*

Vln. I: *p* niente (measures 334-337)

Vln. II: *p* niente (measures 334-337)

Vla.: *p* niente (measures 334-337)

Vc.: *p* niente (measures 334-337)

Db.: (pizz., unis) *mp* (measures 336-337)