

Bangor University

DOCTOR OF PHILOSOPHY

The Adaptable Composer: Context and Collaboration A portfolio of compositions

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Award date:
2022

Awarding institution:
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Download date: 29. Apr. 2024

Score in C

For Uproar Ensemble

Claire Victoria Roberts

Lust and Lustre

Full Score

Flute
Clarinet in Bb
Horn in F
Marimba
Percussion (1 player):
Triangle, Cymbal, Tam Tam, Bass drum,
Thai gong (G), F# Rin, Glass chimes, Glass (G), Crotale (G)
Violin I
Violin II
Viola
Violoncello

7'00"

First performed on Radio 3 New Music Show by Uproar Ensemble,
3rd April 2021

Lust and Lustre

Bright, ♩ = 120

CVR, 2020

Flute

Clarinet in Bb

Horn in F

Marimba
softest mallets

Percussion

Bright, ♩ = 120

8va

(sul E)

Violin 1

Violin 2

Viola

Violoncello

6

Fl. 4/4 3/4 5/8 4/4 3/4

Cl. 4/4 3/4 5/8 4/4 3/4

Hn. 4/4 3/4 5/8 4/4 3/4

Perc. triangle 4/4 3/4 5/8 4/4 3/4
chimes
marimba

Vln. 1 4/4 3/4 5/8 4/4 3/4

Vln. 2 4/4 3/4 5/8 4/4 3/4

Vla. 4/4 3/4 5/8 4/4 3/4

Vc. 4/4 3/4 5/8 4/4 3/4

pp < >

p

f

p

fp

f

mp

arco sul pont.

pizz.

f

p

11 **A**

Fl. *p*

Cl. *p*

Hn. *p* *pp* *p*

Perc. marimba *pp* *p* marimba *pp* *mp* *pp*

chimes

A

Vln. 1 *mf* with increasing intensity

Vln. 2 *p* *mf* *p* *pizz.* *arco sul pont.*

Vla. *p* *mf* *p* *arco sul pont.*

Vc. *mp* *pp* *p* *mp* *pp*

arco *pizz.* *arco*

15

Fl. *tr* *mp* *p*

Cl. *p* *p*

Hn. *p*

Perc. *p* *pp* *p* *f* triangle

Vln. 1

Vln. 2 (sul pont.) pizz.

Vla. whole tone trill *tr* *mf*

Vc. sul pont. *p* *mf*

23

B

Fl.

Cl.

Hn.

Perc.

Vln. 1

Vln. 2

Vla.

Vc.

The musical score is divided into two systems. The first system includes Flute (Fl.), Clarinet (Cl.), Horn (Hn.), and Percussion (Perc.). The second system includes Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vc.).

Flute (Fl.): Measure 23 is a whole rest. Measure 24 is a whole rest. Measure 25 begins with a *fp* dynamic, featuring a triplet of eighth notes (G4, A4, B4) and a quarter note (C5). Measure 26 continues with a quarter note (B4) and a quarter rest.

Clarinet (Cl.): Measure 23 has a *p* dynamic with a triplet of eighth notes (G4, A4, B4) and a quarter note (C5). Measure 24 has a *p* dynamic with a quarter note (B4) and a quarter rest. Measure 25 has a *mp* dynamic with a quarter note (B4) and a quarter rest. Measure 26 has a *p* dynamic with a quarter note (B4) and a quarter rest.

Horn (Hn.): Measure 23 is a whole rest. Measure 24 is a whole rest. Measure 25 is a whole rest. Measure 26 is a whole rest.

Percussion (Perc.): Measure 23 is a whole rest. Measure 24 is a whole rest. Measure 25 has a *pp* dynamic with a triplet of eighth notes (G4, A4, B4) and a quarter note (C5). Measure 26 has a *p* dynamic with a quarter note (B4) and a quarter rest.

Violin 1 (Vln. 1): Measure 23 has a *mf* dynamic with a triplet of eighth notes (G4, A4, B4) and a quarter note (C5). Measure 24 has a *p* dynamic with a quarter note (B4) and a quarter rest. Measure 25 has a *mf* dynamic with a triplet of eighth notes (G4, A4, B4) and a quarter note (C5). Measure 26 has a *p* dynamic with a quarter note (B4) and a quarter rest.

Violin 2 (Vln. 2): Measure 23 is a whole rest. Measure 24 has a *mf* dynamic with a quarter note (B4) and a quarter rest. Measure 25 has a *mf* dynamic with a quarter note (B4) and a quarter rest. Measure 26 has a *p* dynamic with a quarter note (B4) and a quarter rest.

Viola (Vla.): Measure 23 has a *p* dynamic with a quarter note (B4) and a quarter rest. Measure 24 has a *f* dynamic with a quarter note (B4) and a quarter rest. Measure 25 has a *p* dynamic with a quarter note (B4) and a quarter rest. Measure 26 has a *f* dynamic with a quarter note (B4) and a quarter rest.

Violoncello (Vc.): Measure 23 has a *p* dynamic with a quarter note (B4) and a quarter rest. Measure 24 has a *f* dynamic with a quarter note (B4) and a quarter rest. Measure 25 has a *p* dynamic with a quarter note (B4) and a quarter rest. Measure 26 has a *f* dynamic with a quarter note (B4) and a quarter rest.

26

Fl. *fp* *mp*

Cl. *p* *mp* *p* *mp* *fp*

Hn. *mp*

Perc. *pp*

gliss up and down harmonics at top of E string

Vln. 1 *f* *p* *f* *mp*

Vln. 2 *f* *port.* *p* *mp* *fp*

Vla. *sul pont. nat.* *mf* *p* *mf* *p* *mf* *fp*

Vc. *sul pont. nat.* *mf* *p* *mf* *p* *mf* *fp*

pizz. *arco* *sul pont.*

Agitato

♩ = 120

29

Fl. *pp*

Cl. *pp*

Hn. *p* *pp*

Perc. *mp* *mf*

jeté / bounce

bowed marimba

Agitato

♩ = 120

Vln. 1 *pp* *p*

Vln. 2 *pp* *p*

Vla. *pp*

Vc. *pp*

32

Fl. *p* *mp*

Cl. *p* *mp* *pp*

Hn. *p* *pp*

Perc. (mallets) *pp*

Vln. 1 *mp* *pp*

Vln. 2 *mp* *p* *pp*

Vla. *p* *pp*

Vc. pizz. *mf* arco *p*

Detailed description: This page of a musical score covers measures 32 and 33. The music is in 4/4 time. The Flute part (Fl.) begins with a quarter rest, followed by a quarter note G4, a quarter rest, and a quarter note A4. A dynamic marking of *p* is placed under the first note, and *mp* is placed under the second note. The Clarinet part (Cl.) starts with a quarter rest, followed by a half note G4, a half note A4, and a half note B4. Dynamics are *p* under the first note, *mp* under the second, and *pp* under the third. The Horn part (Hn.) begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. Dynamics are *p* under the first note and *pp* under the last note. The Percussion part (Perc.) has a quarter rest, followed by a quarter note G4, and then a pair of mallets playing a chord of G4 and A4. The dynamic is *pp*. The Violin 1 part (Vln. 1) features sixteenth-note patterns with sixteenth rests, marked with a '6' above the staff. Dynamics are *mp* and *pp*. The Violin 2 part (Vln. 2) also features sixteenth-note patterns with sixteenth rests, marked with a '6' above the staff. Dynamics are *mp*, *p*, and *pp*. The Viola part (Vla.) starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. Dynamics are *p* and *pp*. The Violoncello part (Vc.) begins with a quarter rest, followed by a quarter note G4, a quarter rest, and a quarter note A4. The first part is marked 'pizz.' and *mf*. The second part is marked 'arco' and *p*.

34

Fl. *pp*

Cl.

Hn. *mp* *pp*

Perc.

Vln. 1 *p*

Vln. 2 *p* *mp* *pp* sul pont.

Vla. *mp* *p*

Vc. *mf* pizz. arco

Detailed description: This page of a musical score covers measures 34, 35, and 36. The key signature has one flat (B-flat), and the time signature is 3/4. The Flute (Fl.) part begins in measure 34 with a half note B-flat, followed by a quarter rest, then a quarter note G4, and a half note A4 in measure 35. In measure 36, it plays a quarter note G4, a quarter note F4, and a quarter note E4. The Clarinet (Cl.) part has a half note B-flat in measure 34, a quarter rest in measure 35, and a half note B-flat in measure 36. The Horn (Hn.) part has a half note G2 in measure 34, a quarter rest in measure 35, and a half note G2 in measure 36. The Percussion (Perc.) part has a quarter note G4 in measure 34, a quarter rest in measure 35, and a triplet of quarter notes G4, A4, and B4 in measure 36. Violin 1 (Vln. 1) has a half note B-flat in measure 34, a quarter rest in measure 35, and a quarter note G4 in measure 36. Violin 2 (Vln. 2) has a half note B-flat in measure 34, a quarter rest in measure 35, and a quarter note G4 in measure 36. Viola (Vla.) has a half note B-flat in measure 34, a quarter rest in measure 35, and a quarter note G4 in measure 36. Violoncello (Vc.) has a half note B-flat in measure 34, a quarter rest in measure 35, and a quarter note G4 in measure 36.

C

37

Fl.

Cl.

Hn.

Perc.

C

Vln. 1

Vln. 2

Vla.

Vc.

40

Fl.

Cl.

Hn.

Perc.

Vln. 1

Vln. 2

Vla.

Vc.

mf

f

mallets

3

3

3

7

3

3

3

6

6

6

f

Detailed description: This page of a musical score covers measures 40 and 41. The music is in 3/4 time and features a variety of instruments. The Flute (Fl.) part begins with two triplet eighth notes in measure 40, followed by a quarter note and a half note in measure 41. The Clarinet (Cl.) part has a melodic line with a triplet eighth note in measure 40, a seven-note slur in measure 41, and another triplet eighth note in measure 42. The Horn (Hn.) part has a quarter note in measure 40, a triplet eighth note in measure 41, and a quarter note in measure 42. The Percussion (Perc.) part is marked 'mallets' and 'mf', with a rhythmic pattern in measure 40 and a similar pattern in measure 41. The Violin 1 (Vln. 1) part has a quarter note in measure 40 and a half note in measure 41. The Violin 2 (Vln. 2) part has a sixteenth-note triplet in measure 40 and a sixteenth-note triplet in measure 41. The Viola (Vla.) part has a quarter note in measure 40 and a half note in measure 41. The Violoncello (Vc.) part has a quarter note in measure 40 and a half note in measure 41. The score includes dynamic markings such as *mf* and *f*, and various musical notations like slurs, triplets, and sixteenth-note triplets.

42

Fl.

Cl.

Hn.

Perc.

Vln. 1

Vln. 2

Vla.

Vc.

Tempo Primo

♩ = 120

D

Fl. *fp* *f*

Cl. *fp* *f*

Hn. *fp* *mf* *fp*

Perc. Thai gong G *p* *mf* cymbal *pp*

Tempo Primo

♩ = 120

D

Vln. 1 *ff* expansive *fp*

Vln. 2 *fp* *f* *fp*

Vla. *fp* *f* *fp*

Vc. 6

52

Fl. *ff*

Cl.

Hn.

Perc. marimba
bass drum (with marimba mallet) *mf*
bowed *f*

Vln. 1 *ff*

Vln. 2

Vla.

Vc. *ff*

Detailed description of the musical score: The score is for measures 52 through 55. The key signature has one flat (B-flat), and the time signature is 4/4. The Flute (Fl.) part starts with a dynamic of *ff* and features a melodic line with slurs and accents. The Clarinet (Cl.) part has a long note in measure 52 and a melodic line in measure 53. The Horn (Hn.) part has a melodic line with a slur and an accent. The Percussion (Perc.) part includes marimba and bass drum (with marimba mallet) in measure 52, and marimba and bowed percussion in measure 53. The Violin 1 (Vln. 1) part starts with a dynamic of *ff* and has a melodic line with a slur and an accent. The Violin 2 (Vln. 2) part has a melodic line with a slur. The Viola (Vla.) part has a melodic line with a slur. The Violoncello (Vc.) part has a melodic line with a slur and a dynamic of *ff*. The score includes various musical notations such as slurs, accents, and dynamics.

accel.

Più mosso

♩ = 72

56

Fl. *mp* *p*

Cl. *mp* *p*

Hn. *p*

Perc. (bowed) *p* chimes

accel.

Più mosso

♩ = 72

Vln. 1 *p* *pp*

Vln. 2 *mp* *p* *pp*

Vla. *mp* *p* *pp*

Vc. *mp*

sul pont.

E

flz.

60

Fl.

Cl.

Hn.

Perc.

Glass G (tilting to bend pitch)

pp \longleftarrow *mp*

circular bows

Vln. 1

Vln. 2

Vla.

Vc.

E

nat.

p

pizz.

mf

circular bows

mp

67

slow, wide vibrato

nat.

Fl. *pp* *p*

Musical staff for Flute (Fl.) in treble clef. It begins with a quarter rest, followed by a quarter note G4, and then a quarter rest. In the second measure, there is a whole rest. In the third measure, there is a half note G4 with a slur and a hairpin crescendo. In the fourth measure, there is a half note G4 with a slur and a hairpin decrescendo. In the fifth measure, there is a quarter rest. In the sixth measure, there is a quarter note G4 with a slur and a hairpin decrescendo. The staff ends with a quarter rest.

Cl. *pp* *p*

Musical staff for Clarinet (Cl.) in treble clef. It begins with a quarter note G4, followed by a quarter rest. In the second measure, there is a quarter note G4, followed by a quarter note A4, and then a quarter note B4, all with a slur and a hairpin crescendo. In the third measure, there is a quarter note B4 with a slur and a hairpin decrescendo. In the fourth measure, there is a whole rest. In the fifth measure, there is a quarter rest. In the sixth measure, there is a quarter note G4 with a slur and a hairpin decrescendo. The staff ends with a quarter rest.

Hn. *pp*

Musical staff for Horn (Hn.) in treble clef. It begins with a whole rest. In the second measure, there is a quarter note G4, followed by a quarter note A4, and then a quarter note B4, all with a slur and a hairpin crescendo. In the third measure, there is a quarter note B4 with a slur and a hairpin decrescendo. In the fourth measure, there is a whole rest. In the fifth measure, there is a quarter rest. In the sixth measure, there is a quarter note G4 with a slur and a hairpin decrescendo. The staff ends with a quarter rest.

superball across tam tam l.v.

Perc. *pp*

Musical staff for Percussion (Perc.) in treble clef. It begins with a quarter note G4, followed by a quarter note A4, and then a quarter note B4, all with a slur and a hairpin crescendo. In the second measure, there is a quarter note B4 with a slur and a hairpin decrescendo. In the third measure, there is a whole rest. In the fourth measure, there is a quarter rest. In the fifth measure, there is a quarter note G4, followed by a quarter note A4, and then a quarter note B4, all with a slur and a hairpin decrescendo. The staff ends with a quarter rest.

circular bows

(nat.)

slow, wide vibrato

Vln. 1 *pp* *mp*

Musical staff for Violin 1 (Vln. 1) in treble clef. It begins with a quarter note G4, followed by a quarter rest. In the second measure, there is a quarter note G4, followed by a quarter note A4, and then a quarter note B4, all with a slur and a hairpin crescendo. In the third measure, there is a quarter note B4 with a slur and a hairpin decrescendo. In the fourth measure, there is a whole note G4 with a slur and a hairpin decrescendo. In the fifth measure, there is a whole note G4 with a slur and a hairpin decrescendo. In the sixth measure, there is a whole note G4 with a slur and a hairpin decrescendo. The staff ends with a whole note G4 with a slur and a hairpin decrescendo.

arco (nat.)

6

slow, wide vibrato

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

Musical staff for Violin 2 (Vln. 2) in treble clef. It begins with a quarter rest. In the second measure, there is a sixteenth note G4, followed by a sixteenth note A4, and then a sixteenth note B4, all with a slur and a hairpin crescendo. In the third measure, there is a quarter note B4 with a slur and a hairpin decrescendo. In the fourth measure, there is a whole note G4 with a slur and a hairpin decrescendo. In the fifth measure, there is a whole note G4 with a slur and a hairpin decrescendo. In the sixth measure, there is a whole note G4 with a slur and a hairpin decrescendo. The staff ends with a whole note G4 with a slur and a hairpin decrescendo.

6

3

Vla. *pp* *mf*

Musical staff for Viola (Vla.) in treble clef. It begins with a whole rest. In the second measure, there is a quarter note G4, followed by a quarter note A4, and then a quarter note B4, all with a slur and a hairpin crescendo. In the third measure, there is a quarter note B4 with a slur and a hairpin decrescendo. In the fourth measure, there is a whole rest. In the fifth measure, there is a quarter rest. In the sixth measure, there is a quarter note G4, followed by a quarter note A4, and then a quarter note B4, all with a slur and a hairpin decrescendo. The staff ends with a quarter rest.

Vc. *pp*

Musical staff for Violoncello (Vc.) in bass clef. It begins with a quarter note G3, followed by a quarter rest. In the second measure, there is a quarter note G3, followed by a quarter note A3, and then a quarter note B3, all with a slur and a hairpin crescendo. In the third measure, there is a quarter note B3 with a slur and a hairpin decrescendo. In the fourth measure, there is a whole rest. In the fifth measure, there is a quarter rest. In the sixth measure, there is a quarter note G3 with a slur and a hairpin decrescendo. The staff ends with a quarter rest.

F

72

Fl. *mp*

Cl. *mp*

Hn. *mp*

Perc. *mp*
 superball
 across tam tam
 l.v. glass

F

Vln. 1 *mp*
 nat. sul pont. nat.

Vln. 2 *mf* *f* *f*
 nat. pizz.

Vla. *mp*
 pizz. arco

Vc. *mp* *f* *f*
 nat. pizz.

77

Fl.

Cl.

Hn.

Perc.

Vln. 1

Vln. 2

Vla.

Vc.

p

p

p

pp

mf 6

arco

p

mp

port.

slow, wide vibrato

slow, wide vibrato

slow wide vibrato

superball across tam tam l.v.

slow wide vibrato

nat.

mf

mf

circular bows

nat.

mf

circular bows arco

p

mf

nat.

Detailed description of the musical score: The score is for measures 77-80. It includes parts for Flute (Fl.), Clarinet (Cl.), Horn (Hn.), Percussion (Perc.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vc.).
 - Flute: Starts with a quarter note, then rests. Dynamics range from *p* to *mf*.
 - Clarinet: Starts with a quarter note, then rests. Dynamics range from *p* to *mf*.
 - Horn: Starts with a quarter note, then rests. Dynamics range from *p* to *mf*.
 - Percussion: Features a 'superball across tam tam l.v.' with a *pp* dynamic.
 - Violin 1: Starts with a quarter note, then rests. Dynamics range from *mf* to *mf*. Includes a '6' marking and 'nat.' instruction.
 - Violin 2: Starts with a quarter note, then rests. Dynamics range from *p* to *mf*. Includes 'arco' instruction.
 - Viola: Starts with a quarter note, then rests. Dynamics range from *mp* to *mf*. Includes 'circular bows' instruction.
 - Violoncello: Starts with a quarter note, then rests. Dynamics range from *p* to *mf*. Includes 'port.', 'arco', and 'circular bows' instructions.

G

82

Fl.

Perc.

G

Vln. 1

Vln. 2

Vla.

Vc.

89

Fl.

Cl.

Perc.

Vln. 1

Vln. 2

Vla.

Vc.

flz.

pp

pp

pizz.

p

3

3


arco (nat.)


tr


harmonic gliss
top of E string
arco

H

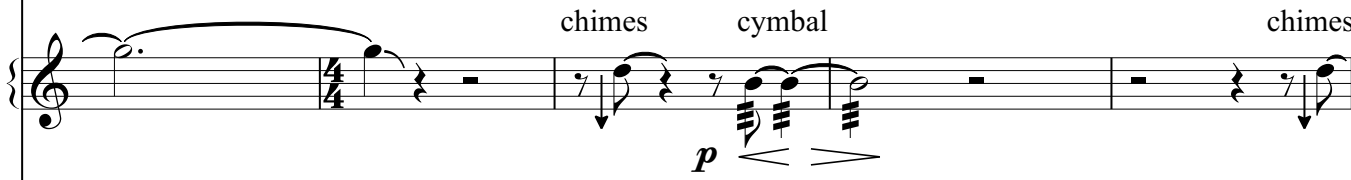
96

Fl. 

Cl. 

Hn. 


mp

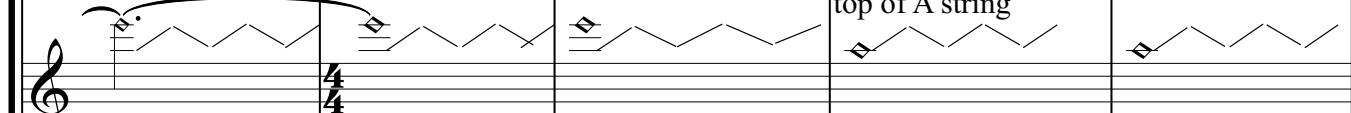
Perc. 


chimes cymbal chimes


p

H

Vln. 1 

Vln. 2 

Vla. 

Vc. 

mp *mp* *mf*

arco fluttering freely up and down top of E string

arco fluttering freely up and down top of A string

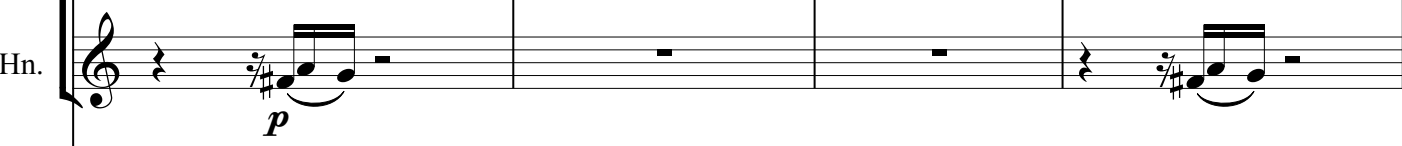
fluttering freely up and down top of D string

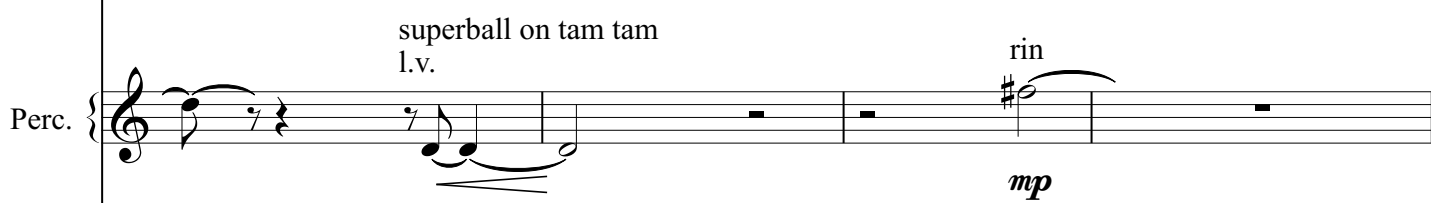
pizz. arco

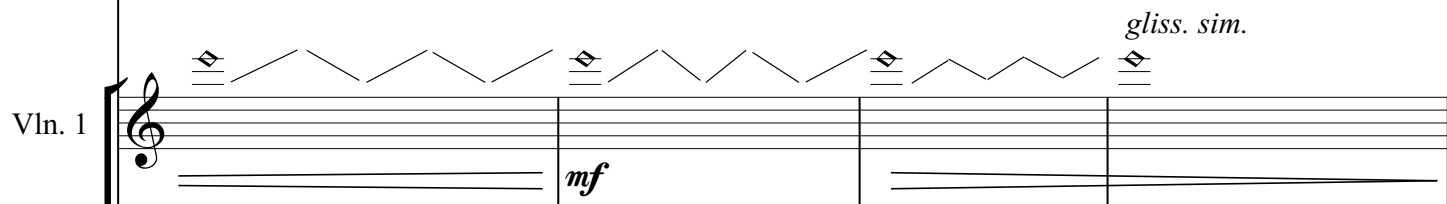
101

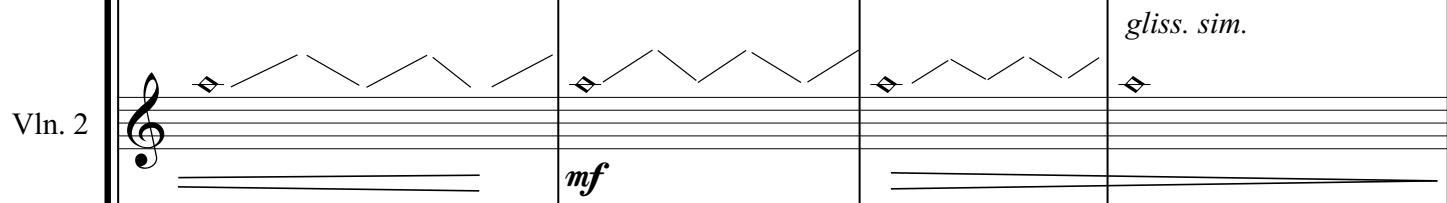
Fl. 

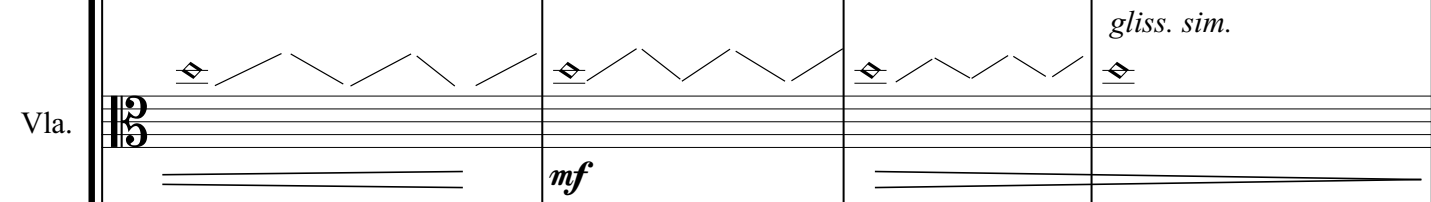
Cl. 

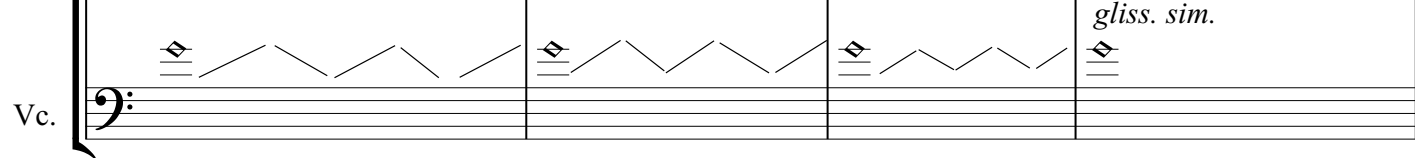
Hn. 

Perc. 

Vln. 1 

Vln. 2 

Vla. 

Vc. 

gliss. sim.

gliss. sim.

gliss. sim.

gliss. sim.

105

Fl. *p* *mf*

Cl. *p* *mf*

Hn.

Perc. (tam-tam) chimes *mp*

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc.

I

108

Fl. *mp*

Cl. *mp*

Hn. *mp*

Perc. *mp*

rin chimes

I

Vln. 1 *mp*

Vln. 2

Vla. *mp*

Vc. *mp*

111 **poco accel.**

Fl. *mp* *f* *f*

Cl. (tr) *f* *f*

Hn. *mf* *mf*

Perc. bass drum *pp* thai gong *mf* thai gong

Vln. 1 *f* *f* **poco accel.**

Vln. 2 *mp* *f* *f*

Vla. *f* *f*

Vc. pizz. *mf* arco *f* *f*

gliss. sim.

Detailed description of the musical score: The score is for measures 111 to 116. It features seven staves: Flute (Fl.), Clarinet (Cl.), Horn (Hn.), Percussion (Perc.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vc.). The Flute part starts with a dynamic of *mp* and *f*, with a **poco accel.** instruction. The Clarinet part includes trills (tr) and dynamics of *f*. The Horn part has dynamics of *mf*. The Percussion part includes bass drum (*pp*) and thai gong (*mf*). The Violin 1 part has dynamics of *f* and a **poco accel.** instruction, with a *gliss. sim.* marking. The Violin 2 part has dynamics of *mp* and *f*. The Viola part has dynamics of *f*. The Violoncello part starts with *pizz.* (*mf*) and then *arco* (*f*).

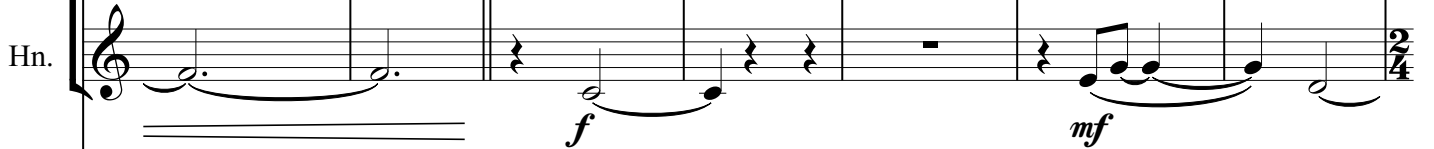
Appassionato

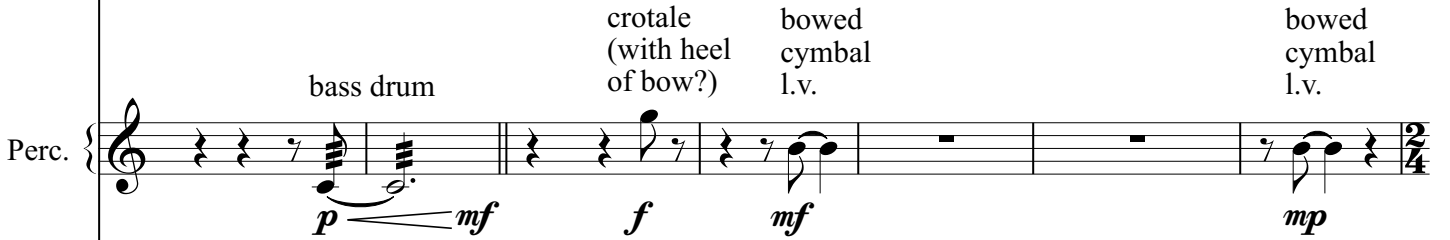
♩ = 84

118

Fl. 

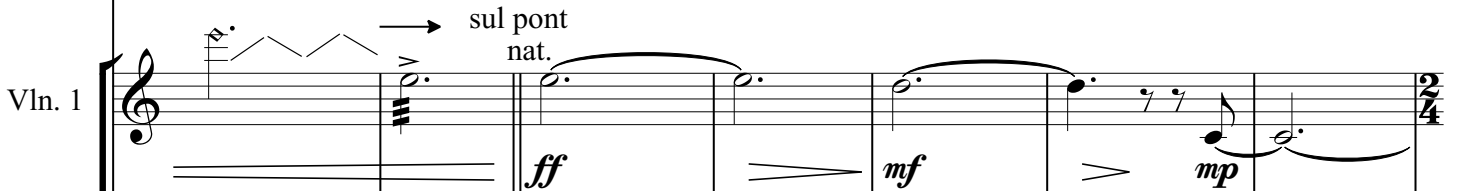
Cl. 

Hn. 

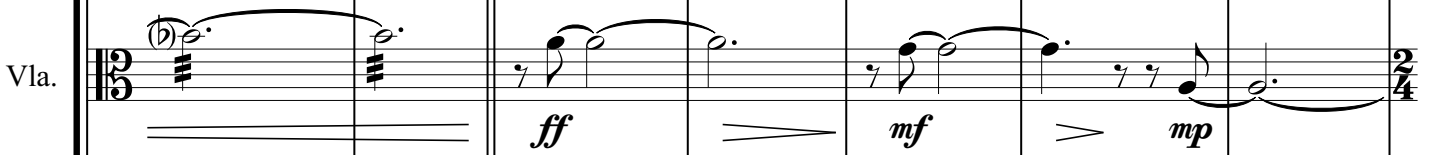
Perc. 

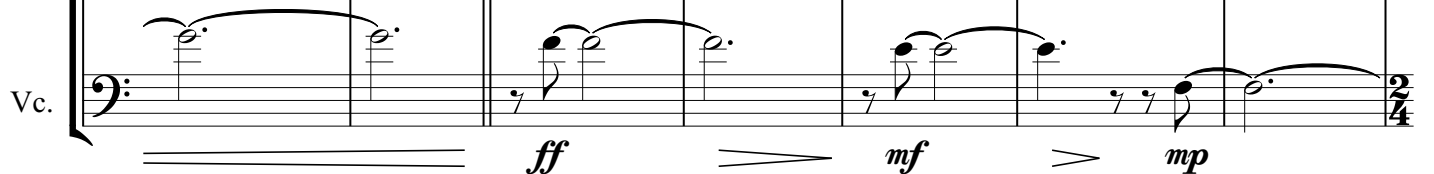
Appassionato

♩ = 84

Vln. 1 

Vln. 2 

Vla. 

Vc. 

125 **J**

molto rit.

Fl. $\frac{2}{4}$ $\frac{3}{4}$ *mp* *p*

Cl. $\frac{2}{4}$ $\frac{3}{4}$ *mp* *pp*

Hn. $\frac{2}{4}$ $\frac{3}{4}$ *mp* *pp*

Perc. $\frac{2}{4}$ $\frac{3}{4}$ *pp* *p* *mf*

cymbal roll:
(omit if no time)

bowed cymbal

Vln. 1 $\frac{2}{4}$ $\frac{3}{4}$ *molto rit.*

Vln. 2 $\frac{2}{4}$ $\frac{3}{4}$ *f* *mp*

Vla. $\frac{2}{4}$ $\frac{3}{4}$ *pp*

Vc. $\frac{2}{4}$ $\frac{3}{4}$ *mf* *pp*

pizz. arco

130

(♩ = c.120)

rit.

Fl.

Cl.

Hn.

Perc.

Thai gong

p

3

(♩ = c.120)

rit.

Vln. 1

Vln. 2

Vla.

Vc.

pizz.

p

mp

circular bows arco

circular bows

circular bows

Claire Victoria Roberts

Dream big for tomorrow

for improvising vocalist and orchestra

*This work was developed for **Camden Symphony Orchestra** as part of the Adopt a Composer scheme, funded by the PRS Foundation and the Philip and Dorothy Green Music Trust, and run by Making Music, in partnership with Sound and Music.*

Instrumentation:
Piccolo
2 Flutes
2 Oboes
Cor Anglais
2 Clarinets in B \flat
Bass Clarinet
2 Bassoons
Contrabassoon
4 Horns
2 Trumpets in B \flat
2 Trombones
Bass Trombone
Tuba
Timpani
Percussion: 2 players
Wind chimes
Crotales
Bass drum
Suspended cymbal
Woodblock
Triangle
Voice (amplified)
Violin 1
Violin 2
Viola
Violoncello
Double bass

performance time: c12'

Text taken from excerpts of creative writing, written by *Write for life* members, to be first performed by the composer with Camden Symphony Orchestra in 2022 (postponed from 2020)

26

Fl. 1 *p* *mp* *p* *pp*

Fl. 2 *p* *mp* *p* *pp*

Ob. 1 *p* *mp* *p* *pp*

Ob. 2 *p* *mp* *p* *pp*

C.A. *mp* *p*

Cl. 1 *p* *mp* *p* *pp* *p molto legato*

Cl. 2 *p* *mp* *p* *pp* *p molto legato*

B. Cl. *mp* *p* *pp*

Bsn. 1 *mp* *p* *pp*

Bsn. 2 *mp* *p* *pp*

Cbsn. *mp* *p* *pp*

Hns. 1. 2. *p*

Timp. *p*

Piano *mp*

Hp. *mp* l.v.

Voice

[Spoken: I was trying to dance.] [Spoken: Like I'll never dance again in my life.] [Spoken: Almost taking flight in my dance.] [Spoken: My mum and dad were cheering me on.] [Spoken: I remember.]

Vln. I *mp* *p* *pp* *div. tasto 7*

Vln. II *mp* *p* *pp* *div. tasto 7*

Vla. *mp* *pp* *div. tasto 7*

Vcl. *mp* *pp* *div. tasto 7*

Db. *mp*

B

33

Picc. *mp*

Fl. 1 *mp* 3 3 3 3 *pp* 3 3 3 3

Fl. 2 *mp* 3 3 3 3 *p* 3 3 3 3 *pp*

Ob. 1 *mp* *p* 3 3 3 3 *pp*

C.A. 3 3 3 3

Cl. 1 *mp* 3 3 3 3

Cl. 2 *mp* 3 3 3 3

B. Cl. *mp* 3 3 3 3 *pp* *mf* *express.*

Bsn. 1 *p* 3 *mp* 3 *pp* 3

Bsn. 2 *p* 3 *mp* 3 *pp* 3

Cbsn. *p*

Hns. 1. 2., con sord. *pp*
con sord. *mp*

Tpts. con sord. *mp*

Tbns. con sord. *pp*

Temp. *ppp*

Crot. with mallet *mf* bowed *p*

Tri. Triangle *f*

Pno. *mf* *p*

Hp. p.l.t. *mf* *p*

Voice It was such a sweet dream

Vln. I *mp* *pp* *ppp*

Vln. II *mp* *pp* *ppp*

Vla. *mp* *pp* *ppp*

Vc. *mp* *pp* *pizz.*

Db. *pp* *div.*

52

Fl. 1 *f espress.*

Fl. 2 *f*

Ob. 1 *f espress.*

Ob. 2 *f*

C. A. *f*

Cl. 1 *f*

Cl. 2 *f*

B. Cl. *f*

Bsn. 1 *f*

Bsn. 2 *f*

Hns. *pp* 1. solo, senza sord. *a2 f espress.*

Tpts. *f* senza sord.

Tbns. *f* senza sord. *a2*

B. Tbn. *mf*

Cym. *mf* **D**

W.Ch. Wind Chimes *mf*

Pno. *f espress.*

Hp. *f espress.*

Vin. I *f espress.* **D**

Vin. II *f espress.*

Vla. *f espress.*

Vc. *f*

Db. *mf* *f*

63

Picc. *f*

Fl. 1 *p* *pp* *f*

Fl. 2 *p* *pp* *f*

Ob. 1 *p*

Ob. 2 *f*

C. A. *f* whole tone *pp* *f* *pp* *f* *mf* *mf*

Cl. 1 *f* *pp* *f* *mf*

Cl. 2 *f* whole tone *pp* *f* *pp* *f*

B. Cl. *p* *p* *mf*

Bsn. 1 *mf*

Bsn. 2 *mf*

Cbsn. *f* *p* *mf*

Hns. 1. *mp* *mf*

Tpts. *f*

Tbns. *f* a2

B. Tbn. *mf*

Tbn. *mf*

Cym.

W.Ch. To B. D.

Pno. *mf* *f* To Cel.

Hp. *mf* *f*

Voice vocal ad lib. as previous C69 E7addo
[Same: It was such a sweet dream]

Vin. I *mp* *mf* *f* solo vln. (lower parts div.) *mf*

Vin. II *mp* *mf* *f* *molto espress*

Vla. *mp* *mf* *f* solo *f* tutti div. *f*

Vc. *mp* *mf* *f*

Db. *mf* *f*

Crying out to everyone

E♭ = 104

76

Picc. *f with energy*

Fl. 1 *p* *f*

Fl. 2 *p* *f*

Ob. 1 *p* *f*

Ob. 2 *p* *f*

C. A.

Cl. 1 *p*

Cl. 2 *p*

Tpts. *con sord.* *f*

Tpts. *con sord.* *f*

Crying out to everyone

E♭ = 104

Timp. *pp* *f*

Cym. *pp* *f*

B. D. *pp* *f*

Cel. *Celesta*

Hp.

Voice *ff*
 Let me tear my throat cry-ing out... to ev-ry-one we are

Crying out to everyone

E♭ = 104

Vln. I *tutti* *ff*

Vln. II *ff*

Vla. *tutti* *ff*

Vc. *tutti* *ff*

Db. *pizz.* *ff*

86

Picc. *ff*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff* *mf < f*

Ob. 2 *f with energy* *mf < f*

C.A. *f with energy* *mf < f*

Cl. 1 *f with energy* *mf < f*

Cl. 2 *f* *mf < f*

B. Cl. *f* *mf < f*

Bsn. 1 *f with energy* *mf < f*

Bsn. 2 *mf < f*

Cbsn. *ff* *f*

Hns. *con sord.* *a2* *ff* *senza sord.* *a2* *mf < f*

Tpts. *f* *senza sord.* *p < f*

Tbns. *con sord.* *a2* *f* *ff* *senza sord.* *a2* *mf < f*

B. Tbn. *con sord.* *f* *ff* *senza sord.* *mf*

Tba. *con sord.* *f* *ff*

Timp. *mp* *f*

Cym. *mp* *f* *To WB.*

Crot. *f* *To Triangle*

B. D. *mp* *f*

Cel. *mf*

Hp. *mf*

Voice
 no - thing Let me tear my throat cry-ing out to ev-ry-one we are no - thing with-out each oth-er.

Vln. I

Vln. II

Vla.

Vc.

Db.

F The music plays, we dance and dream big for tomorrow

94

Picc. *f with attack*

Fl. 1 *f with attack* *mp* *mf* *mp* *mf*

Fl. 2 *f with attack* *mp* *mf* *mp* *mf*

Ob. 1 *mp* *mf* *mp* *mf*

Ob. 2 *mp* *mf* *mp* *mf* *f*

C.A. *f with attack* *f*

Cl. 1 *f*

B. Cl. *mp* *mf* *mp* *mf*

Bsn. 1 *mp* *mf* *mp* *mf*

Hns. *a2* *mf* *mf*

Tpts. *mf*

Tbns. *a1* *mf*

B. Tbn. *mf*

F

Temp. *f*

W.B. *mf* *To Cym.*

Tri. *f*

B. D. *f*

Cel. *To Pno.*

Hp. *mf*

Voice

F

Vln. I *col legno* *div.* *mf* *nat.*

Vln. II *non div.* *col legno* *mf* *nat.*

Vla. *arco* *f*

Vc. *pizz.*

Db. *(pizz.)*

105 G

Fl. 1 *f* *p* *f* *p*

Fl. 2 *f* *p* *f* *p*

Ob. 1 *f* *p* *f* *p*

Ob. 2 *f* *p* *f* *p*

C.A. *p* *f* *p*

Cl. 1 *f* *p* *f* *p*

Cl. 2 *f* *p* *f* *p*

B. Cl. *f* *p* *f* *p*

Cbsn. *f* *p* *f* *p*

G

Timp. *ppp*

WB. Susp. cymbal *ppp*

Tri. To Croc. *mf* Crotales

B. D. To W.Ch. *mf*

Pno. *f* *mp*

Hp. *f* *mp*

Voice Emsus⁴ A⁵/E C⁷/D D⁹ G⁷ C⁶ A⁶

G

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

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

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

Vc. *f* *arco* *p* *f* *p*

Db. *f* *p* *f* *p*

Fl. 1 H
 Fl. 2
 Cl. 1
 Cl. 2
 B. Cl.
 Cbsn.
 Hns. al ^g
mf
 Tba. p
 Timp. H soft mallets
p
 Croc.
 W.Ch. Wind Chimes
 Pno.
 Hp.
 Voice D/B Gm⁶ G⁶ G^{6/9} → (vocal ends)
Spoken: My uncle was a band leader, and we used to play his records on my Daddy's gramophone.
 Vln. I div. H pizz.
f
 Vln. II pizz.
f
 Vla. pizz.
f
 Vc. pizz.
f
 Db. f

120 **I**

Picc. *p leggiero*

Fl. 1 *p dolce*

Fl. 2 *p dolce*

Ob. 1 *legato espress. p*

Ob. 2 *legato espress. p*

C. A. *p dolce*

Cl. 1 *p leggiero*

Cl. 2 *legato espress. p*

B. Cl. *p legato espress.*

Bsn. 1 *p*

Bsn. 2 *p*

Cbsn. *p*

Hns. *a1 p*

Tpts. *mf*

Tbns. *a2 mf*

I soft mallets *ppp*

Cym. *ppp*

Crot. *bowed f*

W.Ch. *ppp*

Pno. *To Cel.*

Hp. *p*

Voice 'Ah' vowel sound

II

Vln. I *arco p*

Vln. II *arco p*

Vla. *arco p*

Vc. *arco mp sul pont.*

Db. *arco mp sul pont.*

J We are nothing without eachother

K

128

Picc. *p*

Fl. 1 *pp* *f* *pp* *p* semitone *pp*

Fl. 2 *p* semitone *p* whole tone *pp*

Ob. 1 *pp* *p*

Ob. 2 *p*

C.A. *p*

Cl. 1 *pp* *f* *pp* *mp* *p*

Cl. 2 semitone trill *pp* *f* *p* *pp* *p*

B. Cl. *mp* *pp*

Bsn. 1 *pp*

Bsn. 2 *pp*

Cbsn. *pp* *pp*

Hns. *mf* *pp*

Tba. air sound (no pitch) *mf* *mf* *mf* *pp*

J We are nothing without eachother

K

80

Timp. *mp* *p* *ppp*

Cym. *p*

Crot. with mallets *p*

W.Ch. *ppp* *ppp*

Cel. Celesta *p* To Pno. *mf* Piano *mf*

Hp. *mf* Lv. Lv. *p*

Spoken: I remember.

Spoken: The aroma of long grain rice and fish filled the air...

Spoken: We children could get drunk on happiness, good food and fresh water.

But con - fess how

J We are nothing without eachother

K

86

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

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

Vla. semitone trill *pp* *f* *pp* *p* *mf*

Vc. *pp* *p* *mf*

Db. *pp* *p* *mf*

div. *mf*

sul pont. *p < f* *p* *p* tutti pizz. *p* *mf*

nat. arco *mf*

139

Picc. *mf* *mf* *pp* *mf* *f* *pesante*

Fl. 1 *mf* *p* *mf* *pp* *p* *f* *f pesante*

Fl. 2 *mf* *mf* *pp* *mf* *pp* *p* *f* *f pesante*

Ob. 1 *mf* *p* *mf* *pp* *mf* *whole tone* *f* *f pesante*

Ob. 2 *mf* *mf* *pp* *mf* *pp* *mf* *whole tone* *f* *pesante*

C.A. *f pesante*

Cl. 1 *p* *f* *pesante*

Cl. 2 *f* *pesante*

Bsn. 1 *p* *mf* *pp* *f* *f pesante*

Bsn. 2 *mf* *pp* *f* *f*

Hns. *a2* *mf* *pp* *mf* *f*

Tpts. *p* *f* *wah wah mutes if poss!*

Tbns. *mf* *f*

B. Tbn. *mf*

Tba. *mf* *f*

Timp. *ppp* *f*

Cym. *f*

Crot. *mf*

W.Ch. *p* *To B.D.* *Bass Drum* *mf* *f*

Pno. *f* *mf* *f*

Hp. *p*

Voice
 — much you love those oth-ers and ad - mit how much you miss those o - thers. Let me tear my throat

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

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

Vla. *pp* *pizz.* *div.* *arco* *mf* *pp* *pizz.* *arco* *f*

Vc. *pp* *pizz.* *arco* *mf* *pp* *pizz.* *arco* *f*

Db. *mf* *f*

156

Picc. *mf* *f* *molto espress.* **N**

Fl. 1 *mf* *molto espress.* *f* 3 3

Fl. 2 *mf* *molto espress.* *f* 3 3

Ob. 1 *mf* *molto espress.* *f*

Ob. 2 *mf* *molto espress.* *f*

C. A. *mf* *f* *molto espress.* 3 3 solo

Cl. 1 *mf* *f* *molto espress.*

Cl. 2 *mf* *f* *molto espress.*

B. Cl. 3 3

Bsn. 1 *mf* *f* *molto espress.*

Bsn. 2 *mf* *f* *molto espress.*

Cbsn. *mf*

Hns. *molto espress.* *f*

Tpts. *senza sord.* *mf* *molto espress.* *f*

Tbns. *senza sord.* *mf* *molto espress.* *f*

B. Tbn. *mf* *molto espress.* *p* *f*

Tba. *mf* *molto espress.* *f*

Crot. **N**

Cel. *mf* *f* *mf*

Hp. *mf* *f* *mf* (as fast and high as possible)

Voice But con - fess how much you love those oth - ers and ad - mit that you miss

Vln. I *mf* *div.* *mf* *pizz.*

Vln. II *mf* *div.* *mf* *pizz.*

Vla. *mf* *div.*

Vc. *mf*

Db. *pizz.* *arco*

163 **O** Dreams of each other

Picc. *mf*

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

C.A. *mf*

Cl. 1 *mf*

Cl. 2 *mf*

B. Cl. *mf*

Bsn. 1 *mf*

Bsn. 2 *mf*

Cbsn. *mf*

Hns. *p*

Tpts. *mf*

Tbns. *mf*

B. Tbn. *mf*

Tba. *mf*

espress.

O Dreams of each other

Crot. *f*

Cel. *f*

Hp. *f*

O Dreams of each other

Vln. I *p* arco sul pont. *f*

Vln. II *p* arco sul pont. *f*

Vla. *f*

Vc. *f*

Db. *p* *f*

P **Q**

171 *with increasing intensity*

Pic. *ff*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

C.A. *ff*

Cl. 1 *ff*

Cl. 2 *ff*

B. Cl. *ff*

Bsn. 1 *ff*

Bsn. 2 *ff*

Cbsn. *ff*

p

Hns. *ff* *con sord.* *a2 senza sord.* *pp*

Tpts. *f* *ff* *f* *con sord.* *mp*

Tbns. *f* *ff* *f* *con sord.* *mp*

B. Tbn. *f* *ff*

Tba. *f* *ff*

P **Q**

Timp. *f*

W.Ch. *Wind Chimes*

Crot. *ff*

Cel. *sim. downward arp. on each chord*

Hp. *sim. downward arp. on each chord* *p.l.t.*

Voice *we are no-thing* *we are no-thing with out each oth-er*

P **Q**

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Db. *p*

Full score

Claire Victoria Roberts

Walls and Windows

The piece is made up of a slow tune and a fast tune, which you can play as notated or treat as you would a traditional melody. At the start and end of the slow tune is a part-improvised passage in free time.

Walls and Windows can be facilitated in person with ensembles by the composer

Instruments: violins 1 and 2, viola, cello, accordion (can be flexible in terms of number of players)

First written and performed with Don't Feed the Peacocks in 2020

for Don't Feed the Peacocks

Walls and Windows

Intro:

Spooky
swells of sound
♩ = c.80 / free time

CVR

Cello leads each 'swell' with pizz.

trill between bottom note and harmonic

Violin 1

Violin 2

Viola

Violoncello

tr

p

scratchy, spooky

on the bridge

p

scratchy, spooky

sliding up 1/4 tone

port.

port.

p

pizz. at start and end of vln. / vln. 'swell'

p

Intro:

Spooky
swells of sound
♩ = c.80 / free time

Cello leads each 'swell' with pizz.

Air sounds following violins

Accordion

continue making sounds like previous 2 bars
using pitches in any order:
D / F# / A / C# / E

4

Vln. 1

scratchy, mysterious

continue making sounds like previous 2 bars
using pitches in any order:
E / F# / A / C# / D

Vln. 2

scratchy, mysterious

continue making sounds like previous 2 bars
swells using pitches in any order:
D / F# / A / C# / E

Vla.

slidey, mysterious

continue leading each 'wave'
of sound with pizz. at start and
end

Vc.

repeat few times, free improv,
adding pitches if you like.

Accord.

mysterious

**New section:
(Violin 1 lead)**

10

Vln. 1

New section:
(Violin 1 lead)

Vln. 2

New section:
(Violin 1 lead)

Vla.

New section:
(Violin 1 lead)
arco

Vc.

New section:
(Violin 1 lead)

alternating finger pressure

p

alternating finger pressure

p

air sounds, improv, following violins

Accord.

15

alternating finger pressure / spooky scratchy sounds

Vln. 1

alternating finger pressure / spooky scratchy sounds

Vln. 2

Vla.

Vc.

Accord.

Musical score for measures 20-23. The score is for five instruments: Vln. 1, Vln. 2, Vla., Vc., and Accord. The key signature is one sharp (F#) and the time signature is 3/4. The music is in G major. The first measure (20) has a dynamic of *mp*. The second measure (21) has a dynamic of *port.*. The third measure (22) has a dynamic of *mp*. The fourth measure (23) has a dynamic of *p*. The Vln. 1 part has a whole rest in measures 21-23. The Vln. 2 part has a whole note G in measure 21, a whole rest in measure 22, and a whole note G in measure 23. The Vla. part has a whole note G in measure 20, a whole note G in measure 21, a whole note G in measure 22, and a whole note G in measure 23. The Vc. part has a whole note G in measure 20, a whole note G in measure 21, a whole note G in measure 22, and a whole note G in measure 23. The Accord. part has a whole rest in all four measures. The text "on the bridge" is written above the Vln. 1, Vln. 2, and Vla. staves. The text "play notes from G major triad, sweet sounds" is written below the Vla. and Vc. staves. The text "(section ends G major ready for slow tune)" is written below the Vc. staff.

Musical score for measures 24-27. The score is for five instruments: Vln. 1, Vln. 2, Vla., Vc., and Accord. The key signature is one sharp (F#) and the time signature is 3/4. The music is in G major. The first measure (24) has a dynamic of *p*. The second measure (25) has a dynamic of *p*. The third measure (26) has a dynamic of *p*. The fourth measure (27) has a dynamic of *p*. The Vln. 1 part has a whole rest in measures 24-26 and a quarter note G in measure 27. The Vln. 2 part has a whole rest in measures 24-25, a whole note G in measure 26, and a quarter note G in measure 27. The Vla. part has a whole note G in measure 24, a whole note G in measure 25, a whole note G in measure 26, and a whole note G in measure 27. The Vc. part has a whole note G in measure 24, a whole note G in measure 25, a whole note G in measure 26, and a whole note G in measure 27. The Accord. part has a whole rest in measures 24-26 and a quarter note G in measure 27. The text "on the bridge" is written above the Vln. 1, Vln. 2, and Vla. staves. The text "play notes from G major triad, sweet sounds" is written below the Vla. and Vc. staves. The text "(section ends G major ready for slow tune)" is written below the Vc. staff.

Swells section 2

back to 'swells', becoming more spooky
repeat a few times

fluttery trills F# / Ab / G

Vln. 1

59

mp

mp

fluttery, fluffy

back to 'swells', becoming more spooky
repeat a few times
fluttery trills Ab / C

Vln. 2

mp

mp

fluttery, fluffy

Playing this melody over
'swells' of sound in violins

Vla.

p

gradually
becoming
on the bridge / G drone hold under the 'swells' in violins

Vc.

air sounds and low, G drone, improv, up until fast tune starts

Accord.

63 (repeat 'swells' few times, improv.) Next section: violin 1 leads

Vln. 1 *p*

(repeat 'swells' few times, improv Next section: violin 1 leads

Vln. 2 *mp*

(repeat 'swells' few times, improv) Next section: violin 1 leads

Vla. *mp*

Next section: violin 1 leads

Vc. *p*

Next section: violin 1 leads

Accord. *flutery, fluffy*

68 **New tempo** ♩ = c.200

Vln. 1 *mp*

Vln. 2 *mp* chop

Vla. *f* chop

Vc. *mf* arco

port.

73

Vln. 1

Vln. 2

Groove with cello (improv. optional)

Vla.

Groove with viola (improv. optional)

Vc.

77

Vln. 1

Vln. 2

Vla.

Vc.

80

Vln. 1

Vln. 2

Vla.

Vc.

84

Vln. 1
Vln. 2
Vla.
Vc.

Detailed description: This system contains measures 84, 85, and 86. The key signature is three sharps (F#, C#, G#) and the time signature is 3/8. Vln. 1 starts with a quarter note G#4, followed by eighth notes A4, B4, C5, D5, E5, F#5, G#5, A5, B5, C6, D6, E6, F#6, G#6, A6, B6, C7. Vln. 2 starts with a quarter note G#4, followed by eighth notes A4, B4, C5, D5, E5, F#5, G#5, A5, B5, C6, D6, E6, F#6, G#6, A6, B6, C7. Vla. starts with a quarter note G#4, followed by eighth notes A4, B4, C5, D5, E5, F#5, G#5, A5, B5, C6, D6, E6, F#6, G#6, A6, B6, C7. Vc. starts with a quarter note G#3, followed by eighth notes A3, B3, C4, D4, E4, F#4, G#4, A4, B4, C5, D5, E5, F#5, G#5, A5, B5, C6.



87

Vln. 1
Vln. 2
Vla.
Vc.

'swells'
mf
'swells'
mf
'swells'
mf
'swells'
mf

Detailed description: This system contains measures 87, 88, and 89. The key signature is three sharps (F#, C#, G#) and the time signature is 3/8. Vln. 1 starts with a quarter note G#4, followed by eighth notes A4, B4, C5, D5, E5, F#5, G#5, A5, B5, C6, D6, E6, F#6, G#6, A6, B6, C7. Vln. 2 starts with a quarter note G#4, followed by eighth notes A4, B4, C5, D5, E5, F#5, G#5, A5, B5, C6, D6, E6, F#6, G#6, A6, B6, C7. Vla. starts with a quarter note G#4, followed by eighth notes A4, B4, C5, D5, E5, F#5, G#5, A5, B5, C6, D6, E6, F#6, G#6, A6, B6, C7. Vc. starts with a quarter note G#3, followed by eighth notes A3, B3, C4, D4, E4, F#4, G#4, A4, B4, C5, D5, E5, F#5, G#5, A5, B5, C6. The word 'swells' is written above each staff, and the dynamic marking *mf* is written below each staff.



90

Vln. 1
Vln. 2
Vla.
Vc.

Detailed description: This system contains measures 90, 91, and 92. The key signature is three sharps (F#, C#, G#) and the time signature is 3/8. Vln. 1 starts with a quarter note G#4, followed by eighth notes A4, B4, C5, D5, E5, F#5, G#5, A5, B5, C6, D6, E6, F#6, G#6, A6, B6, C7. Vln. 2 starts with a quarter note G#4, followed by eighth notes A4, B4, C5, D5, E5, F#5, G#5, A5, B5, C6, D6, E6, F#6, G#6, A6, B6, C7. Vla. starts with a quarter note G#4, followed by eighth notes A4, B4, C5, D5, E5, F#5, G#5, A5, B5, C6, D6, E6, F#6, G#6, A6, B6, C7. Vc. starts with a quarter note G#3, followed by eighth notes A3, B3, C4, D4, E4, F#4, G#4, A4, B4, C5, D5, E5, F#5, G#5, A5, B5, C6.

93

Vln. 1

Vln. 2

Vla.

Vc.

96

Vln. 1

Vln. 2

Vla.

Vc.

100

Vln. 1

Vln. 2

Vla.

Vc.

103

Vln. 1
Vln. 2
Vla.
Vc.

Detailed description: This system contains measures 103, 104, and 105. The key signature is three sharps (F#, C#, G#) and the time signature is 3/8. The first violin (Vln. 1) and second violin (Vln. 2) parts are in treble clef, while the viola (Vla.) and cello (Vc.) parts are in bass clef. The music features a rhythmic pattern of eighth and sixteenth notes with various articulations like accents and slurs.



106

Vln. 1
Vln. 2
Vla.
Vc.

Detailed description: This system contains measures 106, 107, and 108. The instrumentation remains the same. The music continues with similar rhythmic patterns, including some rests and dynamic markings.



109

Vln. 1
Vln. 2
Vla.
Vc.

stop!
stop!
stop!
chop, fill

Detailed description: This system contains measures 109, 110, and 111. The key signature changes to two sharps (F#, C#) in measure 111. The first three staves (Vln. 1, Vln. 2, and Vla.) end with a fermata and the instruction "stop!". The cello (Vc.) part ends with a fermata and the instruction "chop, fill".

113

Vln. 1

Vln. 2

Vla.

Vc.

Accord.

A



116

Vln. 1

Vln. 2

Vla.

Vc.

Accord.

F (or Dm)

119

Vln. 1

Vln. 2

Vla.

Vc.

Accord.

G (or Em) D E



123

Vln. 1

Vln. 2

Vla.

Vc.

Accord.

D (added 6) E C (added 9)

126

Vln. 1

Vln. 2

Vla.

Vc.

Accord.

C

mp



129

Vln. 1

Vln. 2

Vla.

Vc.

Accord.

mp

Sustained high notes / harmonics

mp

Sustained high notes / harmonics

mp

High notes

D9 E9 E9 A9

133

Vln. 1

Vln. 2

Vla.

Vc.

Accord.

A9 D9 C9 D9

Detailed description: This system covers measures 133 to 136. The key signature is three sharps (F#, C#, G#). Vln. 1 plays a melodic line with eighth notes and accents. Vln. 2, Vla., and Vc. play sustained notes with long horizontal lines above them. The accordion part consists of four chords: A9, D9, C9, and D9, each with a long horizontal line above it.



137

Vln. 1

Vln. 2

Vla.

Vc.

Accord.

f

f

Viola tune

f

f

Melody - improvise around it

Detailed description: This system covers measures 137 to 140. The key signature is three sharps. Vln. 1 has a sustained note marked with a forte (f) dynamic. Vln. 2, Vla., and Vc. have rhythmic patterns of eighth notes, also marked with forte (f). The Viola part is labeled 'Viola tune' and has a forte (f) dynamic. The accordion part has a melodic line with eighth notes and is marked with a forte (f) dynamic. The instruction 'Melody - improvise around it' is written above the accordion staff.

140

Vln. 1

Vln. 2

Vla.

Vc.

Accord.

Detailed description: This system contains measures 140, 141, and 142. The key signature is three sharps (F#, C#, G#). Vln. 1 has a long note with a slur. Vln. 2 plays a rhythmic eighth-note pattern. Vla. plays a melodic line with slurs and accents. Vc. plays a steady eighth-note accompaniment. Accord. plays a complex line with slurs and accents.



143

Vln. 1

Vln. 2

Vla.

Vc.

Accord.

mf

mf

mf

mf

Bm7

Detailed description: This system contains measures 143, 144, and 145. The key signature remains three sharps. Vln. 1 has a long note with a slur. Vln. 2 continues the eighth-note pattern. Vla. plays a melodic line with slurs and accents. Vc. plays a steady eighth-note accompaniment. Accord. plays a complex line with slurs and accents. Dynamic markings of *mf* are present for Vln. 1, Vln. 2, Vla., and Vc. in measure 145. A chord marking of Bm7 is present for the Accord. part in measure 145.

146

Vln. 1

Vln. 2

Vla.

Vc.

optional 8vb

Accord.

(Bm7) Am7 Cmaj7

150

Vln. 1

Vln. 2

Vla.

Vc.

Accord.

Dm7 D9

153 **Canon section: overlapping parts**

Vln. 1

Vln. 2

Vla.

Vc.

Accord.

f



157

Vln. 1

Vln. 2

Vla.

Vc.

Accord.

port.

161

Vln. 1

Vln. 2

Vla.

Vc.

Accord.



165

Vln. 1

Vln. 2

Vla.

Vc.

Accord.

f

f

f

f

F9

some kind of pulsing!

169

Vln. 1

Vln. 2

Vla.

Vc.

Accord.

F6 (added 9)

Bb9



173

Vln. 1

Vln. 2

Vla.

Vc.

Accord.

C7 sus 4

Repeat x 3

177

Vln. 1

Vln. 2

Vla.

Vc.

Repeat x 3

F

Accord.



179

Vln. 1

Vln. 2

Vla.

Vc.

Accord.

Full Score

Claire Victoria Roberts

Shoot and Leaf and Breath and Feet

song cycle with spoken word

For jazz piano-vocal duo and spoken word

Notes:

This is a score for improvising musicians. An alternative fully-notated version can be created upon request

Spoken word may be played on tape if not performed live

Cues in score indicate where to cue spoken word performer / narrator
(or option to trigger pre-recorded files)

Text written by Harry Jelley

Commissioned by Wigmore Hall and first performed there in 2021 by Liselotte Ostblom, Marina de Lucas, and Harry Jelley.

Text

Introduction

Gasping, paling, slowing
Soot-aerosol, idling
Crooked cloud.

Open mouth ocean
empty, dark belly
slow stirring empty sea.

groaning cracking
dry and hoarse
exhausted earth.

Spoken

In 2018 was the year of the blackest ever black. Vantablack. It absorbs 99.6% of light. Into minuscule tubes. It was an accident. They were engineering something for space and slipped into a black hole.

The artist Anish Kapoor bought the exclusive rights to Vantablack. Only he could use it. After a few experiments he couldn't find a good use for sucking sun out of the sky. But still. No-one else could use it. Super darkness was his alone.

Step into the light Stuart Semple. Stuart invented the pinkest ever pink. To buy it you had to sign a disclaimer "You are not Anish Kapoor" "You are in no way affiliated with Anish Kapoor" "You are not buying this for Anish Kapoor or an affiliate of Anish Kapoor"

Only artists that weren't Anish Kapoor could make their worlds that bright.

One day Anish Kapoor posted an image on instagram. The pinkest ever pink on his protruding middle finger. "Up yours pink" the post read.

Yves Klein protected his blue. Klein blue. Tiffany blue is Tiffany's alone. There's Barbie pink. Cadbury purple. Coca cola red. John Deere green.

Out on a field in Yorkshire A John Deere green tractor sits on John Deere green grass. with a Klein blue sky before a vantablack night.

Shoot and Leaf and Breath and Feet

Little seed, go ahead.
Settle deep in the bed.
Be still and be patient
Settle deep in the bed.

Shoot and leaf and breath and feet
Flower flowers, heartbeat and feet
Grow, green soul, claim back tarmac
Shoot and leaf and breath and feet

Get rude delicate deer
Get going and get it
There is a new life needed
Get going and get it

Spoken

*Walk with me to the simmering spectacle of
a field full of saplings and sprouts bursting
Opening themselves up for summer.
For lemon sun. Saffron sun. Sizzling sun.*

*Bloom.
Bloom.
Bloom.*

*The copyright for colours
tucked into the bonnets of marching bluebells.
Tulips praise the sky
in cinnabar and sapphire*

*Carrots give up on orange.
Purple they shout.
Pink. Puce.*

*Rainbows rolled out with
the crackling capri and candy
Streaked across the beating-winged sky*

*Murmerations of maximum yellow rest
on that morning-fresh mustard
meadow.*

*There will be a place for the moss and the mud
to play their musty games in the dark.
Rusty worms fooling around with
the rich rotting umber.
Beetles finding the darkest places to do their secret things.*

*The silly sounds of a grinning wild party,
though, that is the brightest of all.*

It rings bells of violet, mandarin, lime.

*The green, let me tell you about the green.
It runs out of names. Every colour will.
There is nothing to name it.
Just song, The shimmering saturation of song.*

The skylark will greet the heather

The ocean and the moon duet

*The wind. Oh my. Well the wind plucks the string of
everything.*

Everything. Overflowing. Spilling.

Walk with me to the bluest horizon on a path like this.

1. Introduction

Claire Victoria Roberts

Dark, expressive

♩ = 40

Vocalist

p

Move freely between sounds such as "mm", "oh", "ah".

Piano

Voc.

mf *p*

Free tempo, improvisatory, using notated rhythms as a guide.

Voc.

Gasp - ing, pal - ing, slow - ing, Soot_ aer - o - sol, crook - ed cloud

Pno.

p colla voce

Ped.

Voc.

Free rubato and with greater intensity

f

Mm... Ah...

Pno.

mf *f*

17 *p*

O-pen mouth o-cean emp-ty, dark bel-ly, slow

Pno.

p

Ped.

21 *p* *f*

__ stir - ring emp - ty sea Mm Ah

Pno.

Fast glissando up lower piano strings, using whole hand.

p

8^{vb}

25 *mp*

Groan - ing

Pno.

mf

mp

Ped.

29

crack-ing dry and hoarse__ ex haust - ed__ earth

Pno.

(on piano strings)

gliss.

8^{vb}

32

Voc. *Mm* *Mm* *Mm* *Mm* Ah

Pno. *p* *Bmaj9* (no chord)

Text begins: "In 2018 the blackest ever black was invented...was his alone"

36 *f*

Voc.

Pno. *f* *Red.* *8vb* *pp*

Mysterious ♩ = 148

41 *pp* *legato*

Voc.

Move freely between sounds like "Mm", "oh", "voo" "vah", "muh"

Mysterious ♩ = 148

Pno. *pp* *legato*

46 *p* more jagged, staccato

Voc.

Pno.

50 *pp*

Voc.

Pno.

53 *legato*

Voc.

Pno.

56

Voc.

Pno.

10

58

Voc.

slightly swung

Pno.

mf

61

Pno.

p

8vb

65

Pno.

mp

8

69

Pno.

mf

72

Voc.

mf with more attack

Use sounds like
"ba", "da", "do"
"da"

Pno.

mf

74

Voc. *f*

Pno. *f*

76

Voc.

Pno.

Ped.

79

Voc.

Pno.

82

Voc. *dramatic*

Pno. *dramatic*

8^{vb}

85

Voc. $\text{♩} = 40$

Pno. $\text{♩} = 40$

Red.

Text: "Yves Klein protected his blue...vantablack night"

88

Voc.

Pno. *mp* *p*

2. Shoot and Leaf and Breath and Feet

95 **molto rit.** *p calmly* *mp*

Voc. *Mm* *Ah*

molto rit.
Straight, slowing

pp *colla voce* *Em⁹* *Gmaj7/D* *Cmaj7(#11)*

Ped.

Intro

99 **Dreamy** ♩ = 72

*Gmaj7 ** *B♭maj7* *Amaj7* *Cmaj7* *Emaj7* *Gmaj7*

stillness,
dreamy,
open

*depending on vocal lines, extensions / variations to the 7th chords are up to you in these sections

105 *Fm(maj7)* *D♭7(b9)* *G♭*

Improvising with the text over the chord progression, dreamy and open vocal lines, responding in the moment:

111 *Little seed, go ahead...* *Settle deep in the bed...*

Voc.

Gmaj7 *B♭maj7* *Amaj7* *Cmaj7*

Flowing and legato, responding in the moment

115 *Be still and be patient...* *Settle deep...* *in the bed*

Voc.

Pno.

119 (stop)

Voc.

Pno.

Ped.

124

Voc.

Pno.

Ped.

128 *Shoot and leaf and*

Voc.

Pno.

Light pedalling throughout, changing on chord changes

131

Voc. *mf*

__ breath and_ feet_ flo - wer flo - wers, heart - beat and feet_____

Pno.

Fm(maj7) C⁹ 8va

134

Voc. *mf*

Grow_ green_ soul,___ claim_ back_ tar - mac

Pno.

Ebm⁷ Dbm⁷ *mf*

138

Voc. *mp*

Shoot and_ leaf_ and_ breath and_ feet

Pno.

C C⁶ 8va

141 **Solo**

Pno. *p* playful, light

Ped.

143

Pno. *pp* *mf*

Ped.

146

Pno. *f*

Ped.

149

Pno. *pp*

Ped.

free, take time →

8va

151 Pno.

cue singer

152 Pno.

Sung, free, flowing texture, serene vocalisations over the chords in piano part:

154 Voc.

Get rude... delicate deer... Get going and get it... There is a new life needed... Get going

Pno.

Gmaj7 B♭maj7 Amaj7 Cmaj7 Emaj7

Opening out, flowing, legato, serene

159 Voc.

Pno.

Gmaj7 Fm(maj7) D♭7(b9)

164 *and get it* Voc.

In tempo but experimenting more with the melody / text / chords as desired

p

Shoot and leaf and breath and feet flo - wer flo-wers,

G♭ C C⁶ Fm(maj7) C⁹ Cm⁷

(option of reharmonisation here instead of above chords)

169 *f*

Voc. heart beat and feet___ Grow green soul,___ claim back tar-mac

Pno. *Fm(maj7)* *Ebm7* *Dbm7*

174

Voc. Shoot_ and_ leaf_ and_ breath and feet

Pno. *Cm7* *Abmaj7* *F* *Dmaj7* *mp* *3* *Ped.* *3*

177 *p* *playful*

Voc. and feet and breath and feet

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

179

Voc. and breath and feet

Pno. (Dmaj7) Gmaj7(#5) Ebm7 Amaj9 C#m7

gentle

3. Walk With Me

Joyous

183 ♩ = 140

Voc.

Joyous

cue poetry (wait for poetry to start)

Text: "Walk with me to the simmering spectacle"

Pno. rippling ascending texture

p

8va

Ped.

190

Pno.

"Tulips will praise the sky"

Ped.

Responding by ear to any words that stand out to you from poem here e.g. "sun", "rainbows", "let me tell you" (Including spoken exclamations, short melodic lines around D7.)

197

Voc.

Pno.

F#m7(b5)

energetic

mp energetic

3

D *C6*

Ped.

this can be filled out more with different riffs and variations as groove keeps repeating

201

Voc.

Pno.

D *C6* *D* *C6* *D* *C6*

204

Voc.

Pno.

D *C6* *C#9alt* *B7alt.* *Em9* *C13* *D* *C6*

mf *mp*

207

Voc.

Pno.

1. *2.*

1. *D* *C6* *2.*

p subito

210

Voc.

Pno.

pp

ped.

214

Voc.

Pno.

pp

217

Voc.

Pno.

mf

221

Voc.

Pno.

mf energetic

Walk with me walk with me walk with

D C6 D C6

225

Voc. *me walk with me walk with me walk with me walk with*

Pno. *D C⁶ D C⁶ D C⁶ C#9alt*

228

Voc. *me walk with me walk with me walk* *f* (vocal lead in) *(free scat)*

Pno. *B7alt. Em⁹ C¹³ D C⁶ stop!*

231 *rhythmic, punchy*

Voc. *Walk with me to to the simm-er-ing spec-ta-cle on a path like*

Pno. *Cmaj9 Dm⁶ (F#m) Fmaj7 G#11 Dm Gm7* *twinkly*

234

Voc. *this* *Walk with me to* *to the blu-est ho-ri - zon*

Pno. *Emaj9* *D* *Gmaj7* *Dm6* *(F#m)* *Fmaj7* *G9*

237

Voc. *on a path like* (scat) *Lem-on Saff-ron Cinn-a-bar*

Pno. *Dm* *Gm7* *C(#11)* *serene, uplifting* *p*

Red.

240

Voc. *Saph-ire Or-ange Pur-ple Pink Puce Yell-ow Mus-tard*

Pno.

Flowing vocal ad lib. if desired
over Db major (3 bars)

243

Voc. *f*

Viol-et Man-da-rin Lime Green

Pno. *f* *flowing* *8va*

Ped.

246

Voc.

Pno. *8va*

249

Voc.

Pno. *energetic* *Ped.*

252 *mp energetic*

Voc.

Pno.

More wild this time

(piano lead in)

256

Voc.

Pno.

piano lead in

260 *rhythmic, punchy*

Voc.

Pno.

twinkly

263

Voc. *this* *Walk with me to* *to the blu-est ho - ri - zon*

Emaj9 D Gmaj7 Dm6 (F#m) Fmaj7 G9

Pno.

266

Voc. *on a path like this (scat)* *Lem-on Saff-ron Cinn - a - bar*

ff

Dm Gm7 *ff*

Pno.

269

Voc. *Sapph-ire Or - ange Pur - ple Pink Puce Yell - ow Mus - tard*

Pno.

Ped.

272

Voc. *Viol-et Man-da-rin Lime Green*

Pno.

275 *ad lib.*

Voc.

Pno.

278

Voc.

Pno. *p f pp*

Ask the audience to sing "walk with me" with you

Ped.

281 *f*

If they joined in
ask them to continue

Voc. Walk with me walk with me walk with me walk with me

Pno.

285

Scatting over D pedal
or singing with audience

walk with me walk with me walk with me walk with me walk

Pno.

289

Sing with / encourage
audience to end

with me Walk with me walk with me walk with me walk

Pno.

292

with me walk with me walk with me)

Pno.

295

Pno.

297

Wild

Pno.

Wild
ff

299

Piano score for measures 299 and 300. The right hand features a melodic line with slurs and accents, while the left hand provides harmonic support with chords and moving lines.

301

Piano score for measures 301, 302, and 303. The right hand continues the melodic development with slurs and accents, and the left hand maintains a steady accompaniment.

304

Signal to audience this is the end:

ff

Piano score for measures 304, 305, and 306. Measure 304 includes the instruction "Signal to audience this is the end:" and the dynamic marking *ff*. The right hand has slurs and accents, and the left hand features a sustained chord in the bass. The lyrics "walk with me!" are written below the right hand. The system concludes with a *Ped.* (pedal) marking.

307

Piano score for measures 307, 308, and 309. The right hand features a melodic line with slurs and accents, marked *legato* and *8va*. The left hand provides harmonic support. The system concludes with a *Ped.* (pedal) marking.

Claire Victoria Roberts

Elasticity

for string quartet

7'43"

Elasticity is made up of music that can stretch, adapt, bend, compress, but retains it's bouncing, relentless buoyancy. The springy melody from the opening becomes a languorous slow melody in the second half, bending notes with microtonal chords against whistling harmonics. It is to be played with energy, vigour, and molto espressivo throughout

Elasticity

With Excitement

CVR, 2020

$\text{♩} = 132$

Musical score for measures 1-4 of 'Elasticity'. The score is in 4/4 time and features four staves: Violin 1, Violin 2, Viola, and Violoncello. The key signature has one sharp (F#). The tempo is marked as quarter note = 132. The dynamics are marked as *f* (forte). The Violin 1 part has a melodic line with accents and slurs. The Violin 2 part has a rhythmic pattern of eighth notes. The Viola and Violoncello parts have a pizzicato (pizz.) marking and play a rhythmic pattern of eighth notes.

Musical score for measures 5-8 of 'Elasticity'. The score continues from measure 4. The Violin 1 part has a melodic line with accents and slurs. The Violin 2 part has a rhythmic pattern of eighth notes. The Viola and Violoncello parts have a pizzicato (pizz.) marking and play a rhythmic pattern of eighth notes. The dynamics are marked as *f* (forte).

9

Violin I: *f*, *ff*, *ff*
 Violin II: *f*, *f*, *ff*
 Viola: *f*, *f*, *ff*
 Cello/Double Bass: *mf*, *ff*

Performance instructions: *arco*, *pizz.*, *ff*, *mf*

* all reversed accidentals represent a 1/4 tone inflection

14 **A** sul pont.

Violin I: *p*, *pp*, *pp*
 Violin II: *pp*, *pp*
 Viola: *p*, *pp*, *pp*
 Cello/Double Bass: *pp*, *pizz.*, *pp*

Performance instructions: *arco*, *pizz.*, *pp*, *p*

Fingerings: 3, 5

19

Violin I: *mf*, *p*, *pp*
 Violin II: *pizz.*, *arco*, *mf*, *pp*
 Viola: *pizz.*, *arco*, *mf*, *pp*
 Cello/Double Bass: *mf*, *mp*, *pp*

Performance instructions: *arco*, *pizz.*, *mf*, *p*, *pp*, *mp*

Fingerings: 5

24

ord.
ppp
f
pizz. arco
f pizz. arco
pizz. f arco
f

29

p subito
p subito
p subito

34

B

sim.
ff
ff
ff

39

Musical score for measures 39-42. The score is in 3/4, 4/4, and 7/8 time signatures. It features four staves: two treble clefs and two bass clefs. The first two staves have a key signature of one sharp (F#). The first staff contains a triplet of eighth notes in measures 39 and 40, and a triplet of eighth notes in measure 41. The second staff has a triplet of eighth notes in measure 39 and a triplet of eighth notes in measure 40. The third staff has a triplet of eighth notes in measure 39 and a triplet of eighth notes in measure 40. The fourth staff has a triplet of eighth notes in measure 39 and a triplet of eighth notes in measure 40. The word "port." is written in the first staff of measure 39. The word "pizz." is written in the second staff of measure 42 and the fourth staff of measure 42.

43

Musical score for measures 43-46. The score is in 4/4, 7/8, and 3/4 time signatures. It features four staves: two treble clefs and two bass clefs. The first two staves have a key signature of one sharp (F#). The first staff contains a triplet of eighth notes in measure 43 and a triplet of eighth notes in measure 44. The second staff has a triplet of eighth notes in measure 43 and a triplet of eighth notes in measure 44. The third staff has a triplet of eighth notes in measure 43 and a triplet of eighth notes in measure 44. The fourth staff has a triplet of eighth notes in measure 43 and a triplet of eighth notes in measure 44. The word "arco" is written in the first staff of measure 43 and the third staff of measure 46. The word "pizz." is written in the second staff of measure 44 and the fourth staff of measure 44. The word "p" is written in the first staff of measure 45 and the third staff of measure 45. The word "p" is written in the second staff of measure 46 and the fourth staff of measure 46.

47

Musical score for measures 47-50. The score is in 2/4 time signature. It features four staves: two treble clefs and two bass clefs. The first two staves have a key signature of one sharp (F#). The first staff contains a triplet of eighth notes in measure 47 and a triplet of eighth notes in measure 48. The second staff has a triplet of eighth notes in measure 47 and a triplet of eighth notes in measure 48. The third staff has a triplet of eighth notes in measure 47 and a triplet of eighth notes in measure 48. The fourth staff has a triplet of eighth notes in measure 47 and a triplet of eighth notes in measure 48. The word "f" is written in the first staff of measure 47, the second staff of measure 47, and the third staff of measure 47. The word "port." is written in the fourth staff of measure 47. A box containing the letter "C" is placed above the first staff of measure 47.

53

Musical score for measures 53-57. The score is written for four staves: two treble clefs, one alto clef, and one bass clef. The music includes triplets, accents, and a piano (*p*) dynamic marking.

58

D

Musical score for measures 58-60. The score is written for four staves: two treble clefs, one alto clef, and one bass clef. The music includes a key signature change to D major, a 4/4 time signature, and dynamic markings of forte (*f*) and piano (*p*).

61

Musical score for measures 61-64. The score is written for four staves: two treble clefs, one alto clef, and one bass clef. The music includes a key signature change to B minor, a 4/4 time signature, and a forte (*f*) dynamic marking.

65

musical score for measures 65-70, featuring four staves (two treble clefs and two bass clefs). The music is in 4/4 time with various key signatures. The bottom two staves include 'pizz.' (pizzicato) markings. The top two staves include 'port.' (portamento) markings.

70

E sul pont.

musical score for measures 70-74. It features four staves. The top staff is marked "sul pont." and "jeté". The second staff has "arco" markings. The bottom two staves have "port." markings. The right side of the system includes performance instructions: "5 free, improvisatory in style ord.", "mp colla voce", and "mp colla voce".

74

ord. (not sul pont)

musical score for measures 74-77. It features four staves. The top staff has triplets and a quintuplet. The second and third staves have "mf arco" markings. The bottom staff has "mf" markings. The right side of the system includes "port." markings.

77 jeté

3 3 3 3

f

f

f

80 **F** jeté senza vib

senza vib *mf*

senza vib *mf*

senza vib *mf*

pizz *mf*

senza vib arco

senza vib arco

84

mp

mp

mp



nat. (con vib)

Violin I: *mf* *nat. (con vib)* *p*

Violin II: *mf* *p*

Viola: *mf* *pizz* *p*

Cello/Double Bass: *mf* *p*

Violin I: *f* *pp* *port.*

Violin II: *f* *pp*

Viola: *f* *pp*

Cello/Double Bass: *f* *pp*

Violin I: *p* *f* *mf*

Violin II: *p* *f* *mf*

Viola: *p* *f* *mf*

Cello/Double Bass: *p* *f* *port.* *mf*

H

104

Musical score for measures 104-106. The score is in 4/4 time and consists of four staves. The first three staves (treble and bass clefs) feature a complex rhythmic pattern with triplets and sixteenth notes. The dynamics are marked *f* (forte) and *ff* (fortissimo). A box labeled 'H' is positioned above the first staff at the beginning of measure 105. The fourth staff (bass clef) has a simpler rhythmic accompaniment. The key signature changes from one flat to two flats between measures 105 and 106.

107

Musical score for measures 107-108. The score is in 3/4 time and consists of four staves. The music is characterized by a steady eighth-note rhythm. The dynamics are marked *p subito* (piano subito) in all four staves. The key signature is two flats. The piece concludes with a final measure in 3/4 time.

109

Musical score for measures 109-111. The score is in 3/4 time and consists of four staves. The music features a mix of eighth and sixteenth notes, with some measures containing triplets. The dynamics are marked *pp* (pianissimo). The key signature is two flats. The piece concludes with a final measure in 4/4 time.

Meno mosso

♩ = 88

114

pp

arco

pp

118

124

nat. (con vib.)

nat. (con vib.)

p molto espress

132

I

Musical score for measures 132-138. The score is in 3/4 time and features four staves. Measure 132 is marked with a fermata. Measure 133 has a *pp* dynamic marking. Measure 134 includes the instruction "nat. (con vib.)". The music consists of complex melodic lines with many slurs and ties.

139

nat. (con vib.)

Musical score for measures 139-143. The score is in 3/4 time and features four staves. Measure 139 has a *pp* dynamic marking. Measure 140 includes the instruction "nat. (con vib.)". Measure 141 is marked *mf molto espressivo*. The music features triplets and complex melodic lines with many slurs and ties.

144

J

Musical score for measures 144-148. The score is in 3/4 time and features four staves. Measure 144 has a *pp* dynamic marking. Measure 145 includes the instruction "mf". Measure 146 has a *pp* dynamic marking. Measure 147 has a *pp* dynamic marking. Measure 148 has a *f* dynamic marking. The music features triplets and complex melodic lines with many slurs and ties.

148

mf molto espressivo *pp* *mf* *pp* *pp* *f* *pp*

153

K

mf molto espressivo *pp* *pp* *pp*

158

pp *mf* *mf molto espressivo* *pp*

163

mf *molto espressivo*

p

167

mf *f* *molto espressivo*

f *molto espressivo*

pp *f*

L

171

ff *ff* *ff* *ff*

8va

(8)

176

Musical score for measures 176-180. It features four staves with complex rhythmic patterns and dynamic markings. The time signature changes from 2/4 to 4/4 and 3/4. There are triplets and slurs throughout. A circled '8' is at the top left of the system.

(8)

181

Musical score for measures 181-185. It features four staves with dynamic markings *mf subito* and *f*. The time signature changes from 3/4 to 4/4. There are slurs and accents throughout.

(8)

186

M

Musical score for measures 186-190. It features four staves with dynamic markings *mf subito*, *pp*, and *port.*. The time signature changes from 4/4 to 2/4 and 3/4. There are slurs and accents throughout. A circled '8' is at the top left of the system, and a box containing 'M' is above the second staff.

194

mp buoyant *mf*

mp buoyant *mf*

mp buoyant *mf*

mp buoyant

199 **accel.** **Agitato** ♩ = c108

mp

204 **accel.** **Più mosso** ♩ = 120

f

f

f

f

219

ff

port.

ff

ff

ff

35

223

O

35

226

35

Full Score

for Psappha New Music Ensemble

Claire Victoria Roberts

this was a dance

piano and percussion duet

piano
Percussion (1 player):
vibraphone
snare drum
cowbell
woodblock
tom
crotales
bass drum
cymbal

5'50"

Commissioned and performed by Psappha ensemble in 2019

this was a dance is a piece which distorts rhythmic ideas and goes on to create blurs of distant, floating, echoing sounds. The initial rhythmic idea returns at the end and spirals out of control. The repetitive, wonky groove of the piece evolved from ideas of movement and dance, however, during the writing process I enjoyed distorting the rhythms and breaking up the groove in places. It is now called 'this was a dance'.

- CVR

this was a dance

CVR, 2019

vibraphone (motor off)

♩ = 120-128

Percussion

Piano

Measures 1-3: Percussion part features two triplet eighth notes in 3/4 time, followed by a 4/4 section with two more triplet eighth notes. Dynamics include *p* and *f*. Pedal markings are present. Piano part features a triplet eighth note in the bass clef, followed by a 4/4 section with two more triplet eighth notes. Dynamics include *f* and *p*. Pedal markings are present.

4

Measures 4-7: Percussion part continues with triplet eighth notes. Piano part features a triplet eighth note in the bass clef, followed by a 4/4 section with two more triplet eighth notes. Dynamics include *f* and *p*. Pedal markings are present.

8

Measures 8-11: Percussion part continues with triplet eighth notes. Piano part features a triplet eighth note in the bass clef, followed by a 4/4 section with two more triplet eighth notes. Dynamics include *f* and *p*. Pedal markings are present.

12

f *p* *f* *f*

Ped. Ped. Ped.

16

pp *f* *f* *pp* *f*

20

p *p* *p* *p*

24

Musical score for measures 24-27. The system consists of a single treble clef staff and a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat). Measure 24 features a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. Measures 25 and 26 continue with similar rhythmic patterns. Measure 27 ends with a half note. Dynamics include accents and a forte (f) marking.

28

Musical score for measures 28-32. The system consists of a single treble clef staff and a grand staff. The key signature has two flats. Measure 28 features a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. Measures 29 and 30 continue with similar rhythmic patterns. Measure 31 features a change in time signature to 2/4 and a forte (f) marking. Measure 32 ends with a change in time signature to 3/4. Dynamics include accents and a forte (f) marking.

33

Musical score for measures 33-36. The system consists of a single treble clef staff and a grand staff. The key signature has two flats. Measure 33 features a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. Measures 34 and 35 continue with similar rhythmic patterns. Measure 36 ends with a change in time signature to 4/4. Dynamics include accents and a forte (f) marking.

snare on sticks

cowbell

36

ff

Red.

p subito

ff

8va

38 S.D. (on the shell) s.d.ord. cowbell S.D. (on the shell)

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

pp

f

Red.

8va

41 cowbell S.D. (on the rim)

pp *p* *f* *pp*

p *f* *p*

Red.

8va

WB

45 medium small cowbell S.D. (o.t.r.)

f *p* *f* *pp*

f *p*

Ped.

48 s.d.ord. WB cowbell S.D. (o.t.r.)

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

p *f* *p*

8va

Ped.

52 cowbell snare still on rim tom (towards edge) cowbell S.D. (o.t.r.)

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

f *p* *f*

6

Ped.

To Crot.

pp f p f p
 8va-7
 senza ped
 p
 mf
 3

60 Crotales (with sticks)

p

64

68

Vibraphone

72

to vib.

Musical score for measures 72-75. The top staff is for the Vibraphone, and the bottom two staves are for the piano. Measure 72 has a whole rest in the vibraphone and piano. Measure 73 has eighth notes in the vibraphone and piano. Measure 74 has a whole rest in the vibraphone and piano. Measure 75 has eighth notes in the vibraphone and piano. Dynamics include *f* in the vibraphone and *f* in the piano.

Ped. _____ senza ped.

76

Musical score for measures 76-79. The top staff is for the Vibraphone, and the bottom two staves are for the piano. Measure 76 has a whole rest in the vibraphone and piano. Measure 77 has eighth notes in the vibraphone and piano. Measure 78 has eighth notes in the vibraphone and piano. Measure 79 has eighth notes in the vibraphone and piano. Dynamics include *mf* and *f*.

80

Musical score for measures 80-83. The top staff is for the Vibraphone, and the bottom two staves are for the piano. Measure 80 has eighth notes in the vibraphone and piano. Measure 81 has eighth notes in the vibraphone and piano. Measure 82 has eighth notes in the vibraphone and piano. Measure 83 has eighth notes in the vibraphone and piano. Dynamics include *mf* and *f*.

83

Musical score for measures 83-86. The piano part consists of a treble and bass clef. The violin part has a treble clef. Dynamics include *mf*, *f*, and *p*. There are triplets and a 'Ped.' marking.

87

Musical score for measures 87-93. The piano part consists of a treble and bass clef. The violin part has a treble clef. Dynamics include *pp*. There are tempo markings "To B. D. Bass Drum" and "To Crot.", and a tempo of quarter note = 48. There are also "Ped." markings.

94 Crotales

Musical score for measures 94-96. The piano part consists of a treble and bass clef. The violin part has a treble clef. Dynamics include *f*. There are markings for "bowed crotales", "8va", and "loco". There is also a triplet marking.

97

bowed crotales *f* *p* *f* *p*

cymbal (sus. with screw of bow) cymbal

8^{va}-----| loco 3

101 To B. D. Bass Drum To Vib. Vibraphone

pp *f* *pp*

8^{va}-----| loco 3

106

p *pp* *f* *pp*

ped. cymbal snare sticks

♩ = 98

ped. down
pad of finger
slide up strings
slow gliss

mp

112 cowbell

f *pp* *f* *pp*

mf

117 cowbell

mp *pp* *mp*

pp *mp*

molto rubato

Ped.

122

pp *mp*

f *p*

8^{va}

pp

Ped.

126 cowbell

pp *f* pp

mp 8^{va}

130 cowbell

f pp

mf pp

134 accel. cowbell cymbal

accel. *f* pp ppp

8^{vb}

14 ♩ = 128

cymbal
with triangle
beater

139 Bass Drum

Musical notation for measures 139-142. The snare drum part consists of eighth notes with dynamics *pp* and *pp*. The cymbal with triangle beater part is indicated by a 'c' symbol above the staff.

♩ = 128

Piano accompaniment for measures 139-142. The bass clef features sixteenth-note patterns with dynamics *p*. The treble clef is mostly silent.

143

Musical notation for measures 143-144. The snare drum part features a half note with dynamics *f*. The cymbal with triangle beater part is indicated by a 'c' symbol above the staff.

Piano accompaniment for measures 143-144. The bass clef features sixteenth-note patterns with dynamics *f*. The treble clef is mostly silent. A dashed line with *8^{vb}* indicates an octave shift.

145

Musical notation for measures 145-146. The snare drum part features a half note with dynamics *f*. The cymbal with triangle beater part is indicated by a 'c' symbol above the staff. The time signature changes to 2/4.

Piano accompaniment for measures 145-146. The bass clef features sixteenth-note patterns with dynamics *f*. The treble clef is mostly silent. A dashed line with *8* indicates an octave shift. The time signature changes to 2/4. Pedal markings *Ped.* are present.

147

To Vib.

Vibraphone

Musical score for measures 147-149. The score is for Vibraphone and Piano. Measure 147 is in 2/4 time, and measure 148 is in 3/4 time. The Vibraphone part starts with a forte (*ff*) dynamic. The Piano part features triplet patterns in both hands.

150

Musical score for measures 150-152. The score is for Vibraphone and Piano. Measure 150 is in 2/4 time, and measures 151-152 are in 3/4 time. The Vibraphone part has a forte (*ff*) dynamic. The Piano part includes a sextuplet (6) in measure 150 and triplet patterns in both hands. A "Ped." marking is present at the bottom.

153

To B. D.

Musical score for measures 153-155. The score is for Vibraphone and Piano. Measure 153 is in 2/4 time, and measures 154-155 are in 2/4 time. The Vibraphone part has a "pesante" marking. The Piano part includes triplet patterns in both hands. "8vb" markings and a "Ped." marking are present at the bottom.

157 Bass Drum To Vib. Vibraphone

f *ff*

160

Ped. *8va* *15ma*

Detailed description of the musical score: The score is written for measures 157 to 160. Measure 157 begins with a Bass Drum part (marked *f*) and a Vibraphone part (marked *ff*). The Vibraphone part consists of a series of chords and single notes, some with accents. The piano accompaniment is in the lower staves. Measures 158-160 continue the Vibraphone part with various articulations and dynamics. Pedal markings (Ped.) and octave markings (*8va*, *15ma*) are present in measures 159 and 160. The score includes a grand staff with Bass Drum, Vibraphone, and Piano accompaniment.

Claire Victoria Roberts

Charleston

for solo piano

2'08"

This piece is a solo piano work based around the Charleston. Characterised by swivelling, twisting steps back and forward, swinging arms, pearls and feathers, the dance of the charleston became a craze in America following its appearance in the black musical *Runnin' Wild*, in 1923. The music is in a quick 4/4 time and references the ragtime-style stride piano which was popular for dancing the charleston, leaping about the piano in syncopated rhythms. It was written in 2018 and first performed by Zubin Kanga

Charleston

Chaotic and playful throughout

♩ = 196

CVR

Piano

f

5

Pno.

mp

9

Pno.

p subito

13

Pno.

17

Pno.

f

20

Pno.

f

23

Pno.

p

27

Pno.

30

Pno.

f

p subito

33

Pno.

37

Pno.

40

Pno.

45

Pno.

48

Pno.

51

Pno.

sempre p

55

Pno.

59

Pno.

8^{va}

62

Pno.

mp

Pno.

66

mf

Pno.

71

p

mf

Pno.

75

Pno.

79

f

Pno.

83

pp

f

Pno.

87

ff

90

Pno.

mf

93

Pno.

mp

97

Pno.

mp

p

100

Pno.

pp

mf

8va

8va

Forever Interrupted

for cello and electronics

Music by

Claire Victoria Roberts

with words by

Harry Jelley

Forever Interrupted by Claire Victoria Roberts was first performed on May 8th, 2018 by Oliver Coates (cello and electronics).

Boxed text indicates to trigger corresponding audio file with foot pedal.

The audio tracks used in this piece can be provided on the data CD, as WAV files.

(Please note: this is not an audio disc.)

Running time: 7'18"

For Oliver Coates

Forever Interrupted

CVR, 2018

Dark

run wood of bow along
edge of cello

run wood of bow along
edge of cello

Violoncello

STANZA 1

"...deep cosmos a marble"

"...through a time through a place"

Fleeting

4 ♩ = c.116

pizz fast gliss arco pizz fast gliss arco senza vib

f > *mp* *f* > *p* *mp* *pp*

STANZA 2

Calm

8 ♩ = c.84

molto legato espress *mf*

Più mosso

13 ♩ = c.96

p *p* flautando

18

mf *pp* *mf* flautando

Meno mosso

22

accel. flautando

26 *rit.* = c.84
 Vc.

31 *slow gliss*
 Vc.

35 *slow gliss* *pizz* *fast gliss* *arco senza vib* *pizz + arco*
 Vc.

39 *run wood of bow along edge of cello* *ord.* *run wood of bow along edge of cello*
 Vc.

44 *gradual sul pont.* *run wood of bow along edge of cello* *ord.*
 Vc.

48 **Tempo primo**
 breath loop
 Vc. *Fleeting* *pizz* *f* *mp* *f* *arco* *pizz* *mp*

51
 breath loop
 Vc. *arco* *pizz* *arco* *pizz* *arco senza vib* *p*

Calm
 54 $\text{♩} = \text{c.96}$
 arco

mf

STANZA 4 *molto espress*
detache

tenuto

gradual sul pont.

ord.

3

3

3

4

59

pp

mp

mf

accel.

slow gliss

arco

3

3

64

p

rit.

3

70

gradual sul pont.

ord.

detache

"...nothing to sing for"

3

3

76

gradual sul pont.

ord.

p

3

81

mf

3

3

85

f

rit.

gradual sul pont.

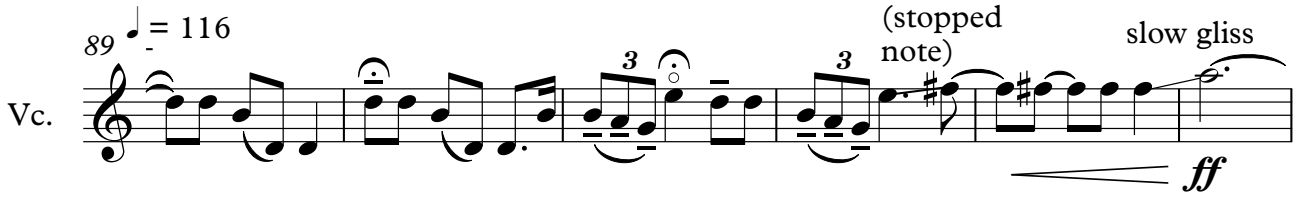
ord.

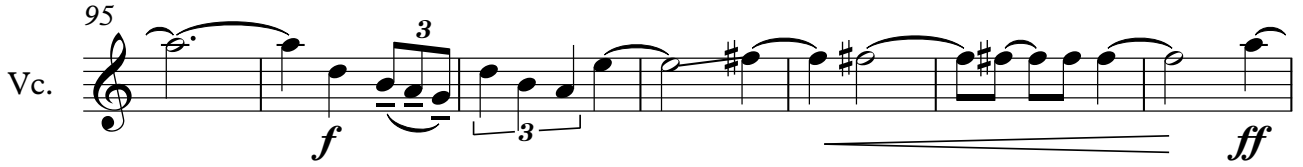
slow gliss

3

Tempo primo

89 $\text{♩} = 116$ (stopped note) slow gliss

Vc. 

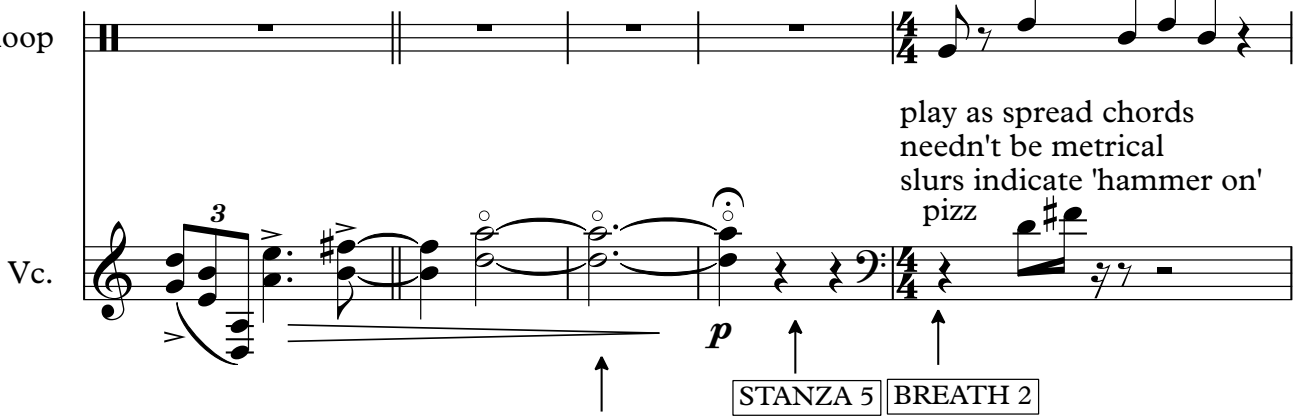
95 

102 *appassionato* slow gliss **poco rit.**

Vc. 

A tempo

breath loop

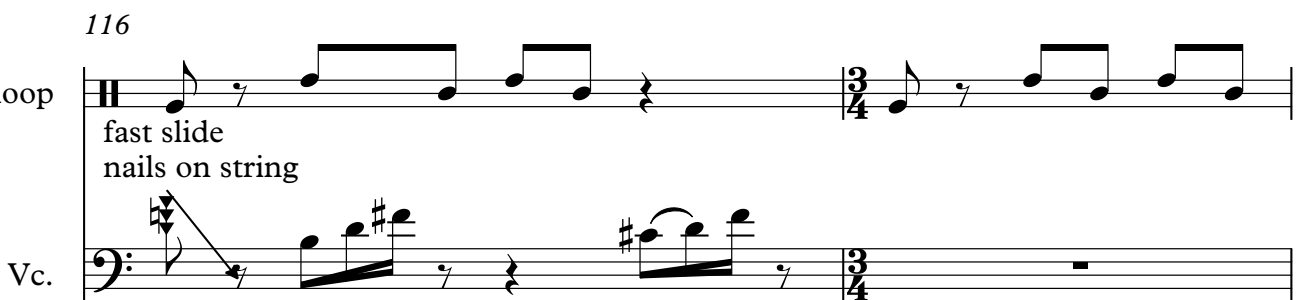
108 

breath loop

113 

breath loop

116 fast slide nails on string

Vc. 

118

breath loop

Vc.

121

breath loop

fast slide
nails on string

Vc.

123

breath loop

Vc.

125

breath loop

Vc.

128

breath loop

fast slide
nails on string

arco

mf legato

STANZA 6

Vc.

132 col legno battuto
throw onto string

Vc.

pizz

slow spread

3

"..stares beneath"

135

breath loop

arco
legato
mf

BREATH 3

139

breath loop

mp

142

breath loop

p subito
pizz

145

breath loop

arco
pizz
p
mf
arco
pizz
mp

STANZA 7

151

arco
pizz
p

153 gradually more
col legno to end

(little to no pitch
sounding)

Score in C

Claire Victoria Roberts

Strange and Wild /
Remote and Unfamiliar

for trumpet, choir and folk
musicians

Trumpet in B♭ (or C)
SATB choir
Violin I and II
Viola
Guitars or other possible boxes / keys, e.g.
piano, accordion

Strange and Wild / Remote and Unfamiliar are words from an article by Professor John Bowen, 'Walking the Landscape of Wuthering Heights'. Bowen describes how the harsh landscape and unpredictable climate are an active and shaping presence in Bronte's novel, and this inspired me to hunt through the book for key references to nature, weather and surroundings. The songs range from swampy graveyards to sparkling chandeliers, blowing winds and thick snow. Bringing together musicians from across Yorkshire - a leisure-time Leeds choir, virtuoso trumpet soloist, and youth folk ensemble, the first performance in November 2018 was been supported by The Finzi Trust, Split Infinitive Trust, Leeds Inspired and the Leeds Minster.

1. *Bitter Northern Skies*
2. *Marshes*
3. *Penistone Craggs / Golden Rocks*
4. *Chapel*
5. *A Splendid Place*
6. *Moors*

Strange and Wild / Remote and Unfamiliar

Extracts from 'Wuthering Heights'
by Emily Brontë

1. Bitter Northern Skies

CVR, 2018

Solemn

$\text{♩} = 86$

Trumpet in B♭

Soprano

p
Oh, _____ these _____ bleak

Alto

p
Oh, _____ these _____ bleak

Tenor

p
Oh, _____ these _____ bleak

Bass

p
_____ these _____ bleak

Violin 1

Violin 2

Viola

Guitar

Guitar

7

S. winds and bit-ter Nor - thern

A. winds and bit-ter Nor - thern

T. winds and bit-ter Nor - thern

B. winds and bit-ter Nor - thern

14

S. skies and im -

A. skies and

T. skies and

B. skies and

A

Vln. 1

Vln. 2

Vla.

Gtr.

pp

pp

pp

pp

19

S. - pass-a - ble roads_____

A. im - pass-a - ble roads_____

T. im - pass-a - ble roads_____

B. im - pass-a - ble roads_____

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *pp*

Gtr. *pp*

24

S. *Bit - ter Nor -*

A. *Bit - ter Nor-*

T. *Bit - ter Nor-*

B. *Bit - ter Nor-*

Vln. 1 *ff pp*

Vln. 2 *ff pp*

Vla. *ff pp*

Gtr. *pp*

29

S. *thern* *skies*

A. *thern* *skies*

T. *thern* *skies*

B. *thern* *skies*

Vln. 1 *pp* *ff*

Vln. 2 *pp* *ff*

Vla. *pp* *ff*

Gtr. *pp*

35

mf

S. *mf* Bit - ter Nor - thern

A. Bit - ter Nor-thern

T. Bit - ter Nor-thern

B. Bit - ter Nor-thern

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *pp*

Gtr. *pp*

39

S. *skies* *Bit - ter*

A. *skies* *Bit - ter* *Nor -*

T. *skies* *Bit - ter*

B. *skies* *Bit - ter*

Vln. 1 *ff* *pp*

Vln. 2 *ff* *pp*

Vla. *ff* *pp*

Gtr. *pp*

45

S. *Nor-thern* *skies*

A. *-thern* *skies*

T. *Nor-thern* *skies*

B. *Nor-thern* *skies*

Vln. 1 *pp* *ff*

Vln. 2 *pp* *ff*

Vla. *pp* *ff*

Gtr. *pp*

50

f

S. bit - ter Nor - thern

f

A. Bit - ter Nor - thern

f

T. Bit ter Nor - thern

f

B. Bit - ter Nor - thern

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *pp*

Gtr. *pp*

accel.

54

S. (SOP2) Nor
skies bit - ter

A. skies bit - ter

T. skies bit - ter

B. skies bit - ter

accel.

Vln. 1 *ff* *pp* *pp*

Vln. 2 *ff* *pp* *pp*

Vla. *ff* *pp* *pp*

Gtr. *pp* *pp*

58

S. Nor - thern skies

A. Nor - thern skies

T. Nor - thern skies

B. Nor - thern skies

Vln. 1

Vln. 2

Vla.

Gtr.

ff *ff* *pp*

ff *ff* *pp*

ff

Tpt. *con sord.*
p 3 3

S. *p*
 Oh these bleak winds

A. *fp*
 Oh bit - ter Nor - thern skies

T. *fp*
 Oh bit - ter Nor - thern skies

B. *fp*
 Oh bit - ter Nor - thern skies

B
 Vln. 1 *ff > pp*
 Vln. 2 *ff > pp*

Gtr. Em Am C D⁶ B⁷ Em

Gtr. Gentle spread chords until Fig C

67

Tpt.

S.

p

Oh

A.

p

Oh

T.

p

Oh

B.

p

Oh

Vln. 1

Vln. 2

Gtr.

72

Tpt. 

S. *pp*  Oh

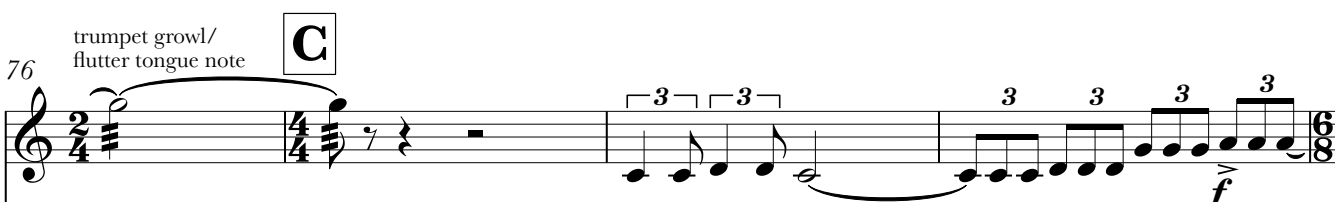
A. *pp*  Oh

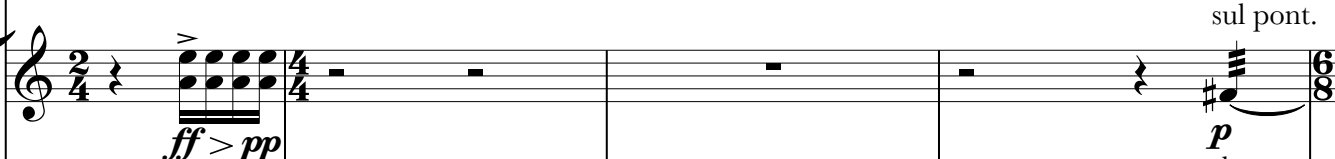
T. *pp*  Oh

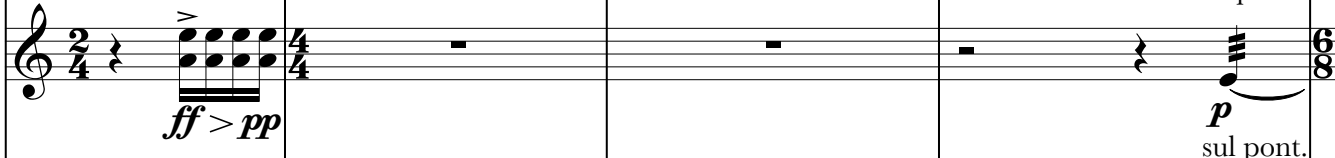
B. *pp*  Oh

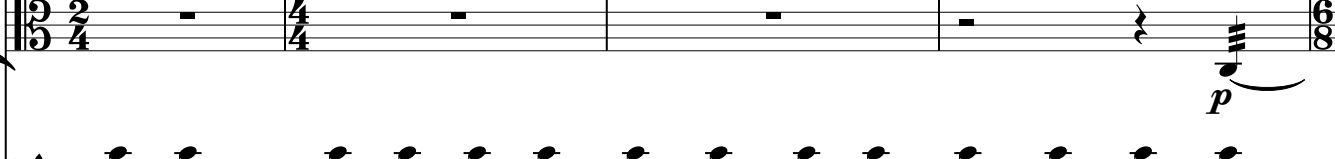
Gtr.  Am C D6 *p* B7


76 trumpet growl/
flutter tongue note **C**

Tpt.  *f*

Vln. 1 *ff > pp*  *ff > pp* sul pont. *p*

Vln. 2 *ff > pp*  *ff > pp* sul pont. *p*

Vla.  *p*

Gtr. 

D ♩ = 120
80 ← ♩ = ♩ →

Tpt.

Vln. 1

Vln. 2

Vla.

Gtr.



83

Vln. 1

Vln. 2

Vla.

Gtr.

pp

port.

2. Marshes

E Freer section: All rehearsal marks will be cued, bar numbers will not be exact

87 Spoken on cue: Do you know that you run a risk of being (PAUSE) lost in the marshes?

S.

Spoken on cue: Do you know that you run a risk of being lost in the marshes?

A.

Spoken on cue: Do you know that you run a risk of being lost in the marshes?

T.

Spoken on cue: Do you know that you run a risk of being lost in the marshes?

B.

Use any of these sounds as desired in any order until fig F

slide from 1/4 tone below to 1/4 tone above

slide lightly up string to top of fingerboard

Vln. 1

Use any of these sounds as desired in any order until fig F

slide from 1/4 tone below to 1/4 tone above

slide lightly up string to top of fingerboard

Vln. 2

Vla.

Use these pitches as desired as punctuation, bend some notes

Gtr.

Use these pitches as desired as punctuation, bend some notes

F E B B \flat A \flat C A C \sharp

Gtr.

F Solo
Improvised around melodic line
until fig G

92 *slide down*
sighing gesture
swell *sustained* *slow slide to 1/4 tone*
above then sustain

Vln. 1

Vln. 2

Vla.

Gtr.

Gtr.

slide down
sighing gesture
swell *sustained* *slow slide to 1/4 tone*
above then sustain

slide lightly up
string to top of
fingerboard *slide down*
sighing gesture
swell

As from fig E
but with longer gaps
between notes

Use any of these sounds as desired
for accompaniment in any order until
fig G

As from fig E
but with longer gaps
between notes

Accompanying
violin solo

F Am

98

G

H

senza sord.

Tpt.

Spoken on cue: People familiar with these moors often miss their road on such evenings

S.

Spoken on cue: People familiar with these moors often miss their road on such evenings

A.

Spoken on cue: People familiar with these moors often miss their road on such evenings

T.

Spoken on cue: People familiar with these moors often miss their road on such evenings

B.

G

As from fig F but with longer gaps between notes

H

Vln. 1

Solo
Improvised around
melodic line until fig H

Vln. 2

As from fig F but with longer gaps between notes

slow slide to 1/4 tone above then sustain

Vla.

Continue to fig H

Gtr.

Gtr.

105

Tpt.

3 3 3 3 3 3

The trumpet part begins in 4/4 time with a triplet of eighth notes. It then changes to 2/4 time for the remainder of the passage. The music features several more triplets of eighth notes and a final triplet of eighth notes.

“Do you know that you run a risk of being lost in the marshes? Lost in the marshes...”

S.

The soprano vocal staff contains four measures of rests, corresponding to the lyrics above.

“Do you know that you run a risk of being lost, lost in the marshes? Lost in the marshes...”

A.

The alto vocal staff contains four measures of rests, corresponding to the lyrics above.

“Do you know that you run a risk of being lost, lost in the marshes? Lost in the marshes...”

T.

The tenor vocal staff contains four measures of rests, corresponding to the lyrics above.

“Do you know that you run a risk, risk, of being lost, lost in the marshes? Lost in the marshes...”

B.

The bass vocal staff contains four measures of rests, corresponding to the lyrics above.

Vln. 1

pp

The first violin part consists of two measures of rests in 4/4 time, followed by two measures of rests in 2/4 time. The dynamics are marked *pp*.

Vln. 2

pp

The second violin part consists of two measures of rests in 4/4 time, followed by two measures of rests in 2/4 time. The dynamics are marked *pp*.

Vla.

pp

The viola part consists of two measures of rests in 4/4 time, followed by two measures of rests in 2/4 time. The dynamics are marked *pp*.

Gtr.

pp

The guitar part consists of two measures of rests in 4/4 time, followed by two measures of rests in 2/4 time. The dynamics are marked *pp*.

Gtr.

pp

The guitar part consists of two measures of rests in 4/4 time, followed by two measures of rests in 2/4 time. The dynamics are marked *pp*.

109

Tpt.

Sop 2, (spoken, repeated): "Lost in the marshes"

S.

SOP 1: ssst shhh ssst shhh ssst shhh ssst shhh ssst shhh

"Lost in the marshes..." ALTO 2, (spoken, repeated): "Lost in the marshes"

A.

ALTO 1: ssst shhh ssst shhh ssst shhh ssst shhh

"Lost in the marshes..."

TENOR 2, (spoken, repeated): "Lost in the marshes"

T.

TENOR 1: ssst shhh ssst shhh ssst shhh

"Lost in the marshes..." "Lost in the marshes..."

BASS 2, (spoken, repeated): "Lost in the marshes"

B.

BASS 1: ssst shhh ssst shhh

Vln. 1

Vln. 2

Vla.

Gtr.

Gtr.

115 **I**

S.

A.

T.

B.

Gtr.



120

S.

A.

T.

B.

Vla.

Gtr.

125

ppp

S. *ppp*
ssst shhh ssst shhh ssst shhh ssst shhh

A. *ppp*
ssst shhh ssst shhh ssst shhh ssst shhh

T. *ppp*
"mm" _ "mm" _ "mm" _

B. *ppp*
"mm" "mm" _ "mm" _

Vln. 1

Vln. 2

Vla.

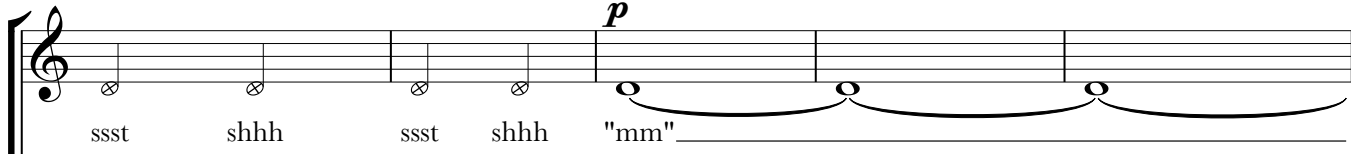
Gtr.

J

129

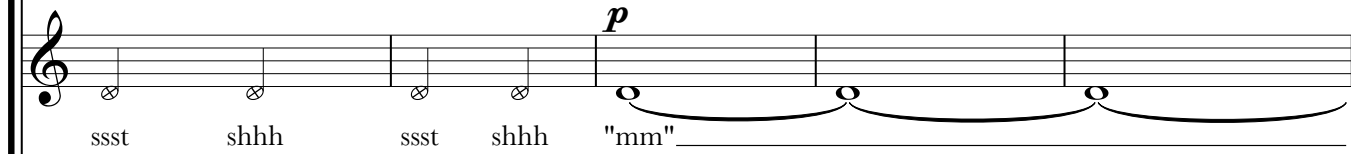
(optional)

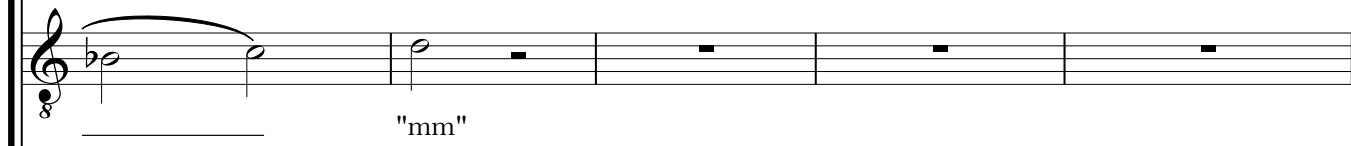
p

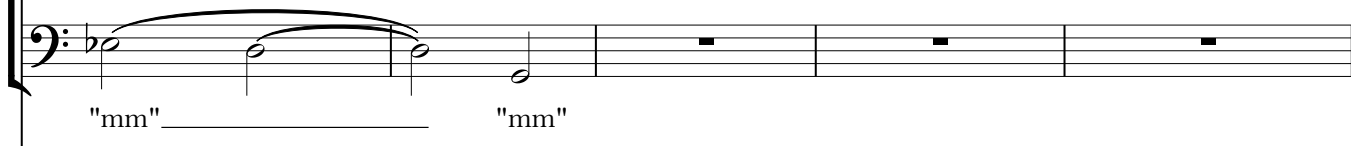
S. 

(optional)

p

A. 

T. 

B. 

J

accompaniment
(fill out as you wish)

p

accompaniment
(fill out as you wish)

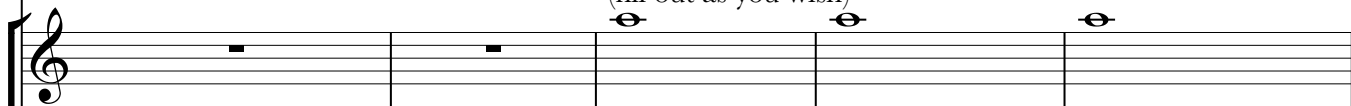
p

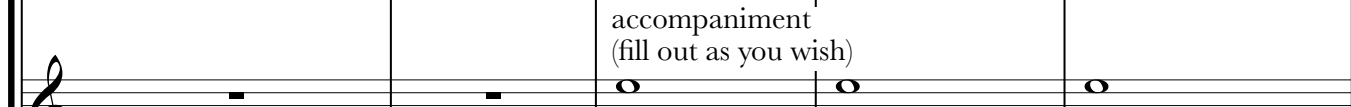
Solo
(fill out as you wish)


f

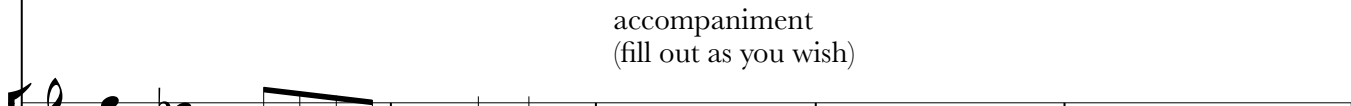
accompaniment
(fill out as you wish)

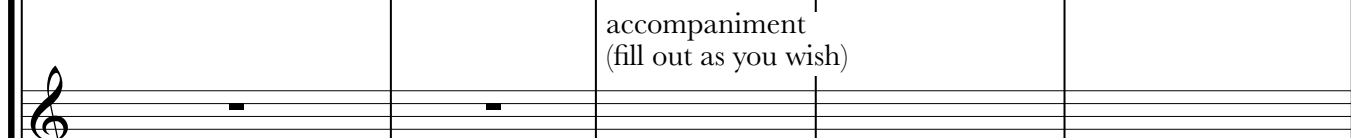
accompaniment
(fill out as you wish)

Vln. 1 

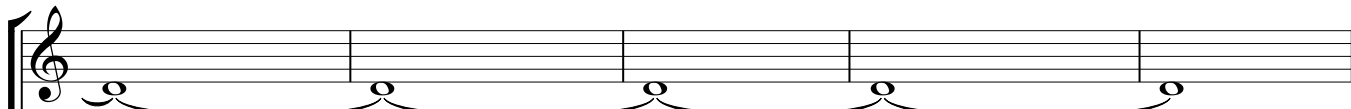
Vln. 2 

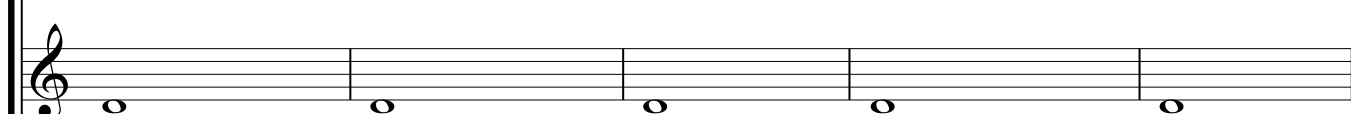
Vla. 

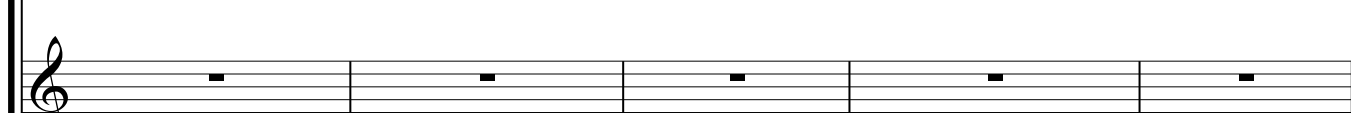
Gtr. 


Gtr. 

134

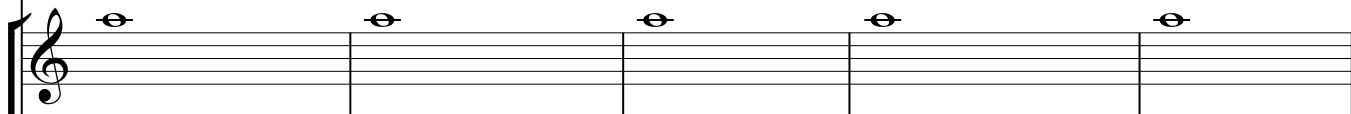
S. 

A. 


T. 


B. 

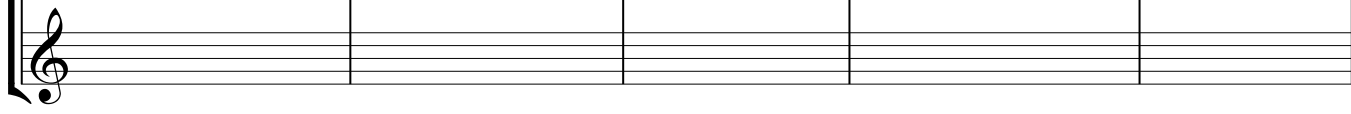
"mm" _____

Vln. 1 

Vln. 2 

Vla. 

Gtr. 

Gtr. 

139

S.

A.

T. *p* (optional, staggered breathing)

B. *p* (optional, staggered breathing)

Vln. 1

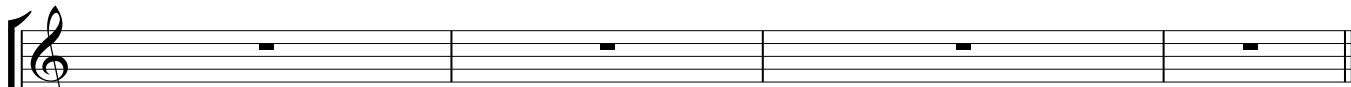
Vln. 2

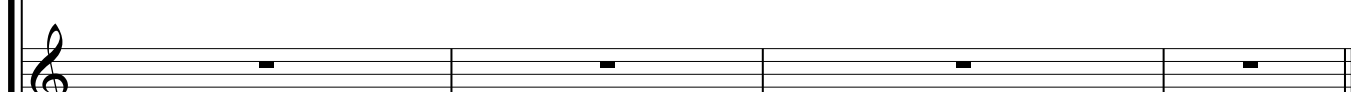
Vla.

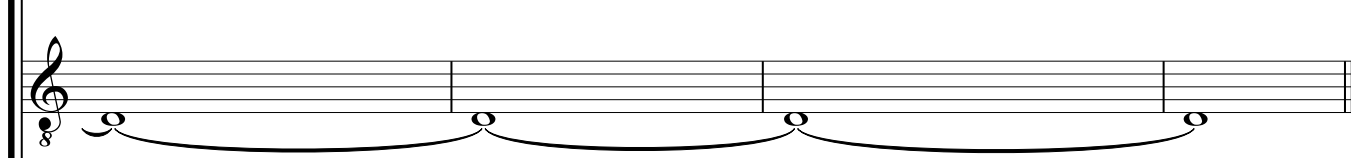
Gtr.

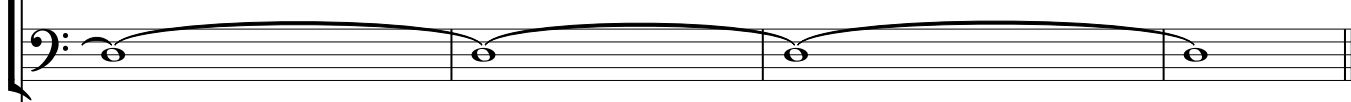
Gtr.

143

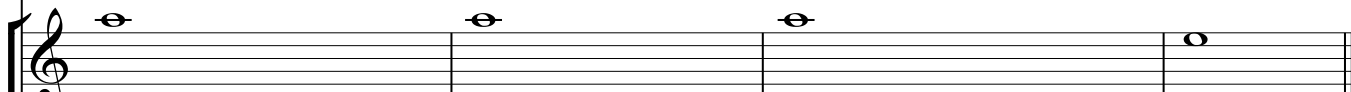
S. 

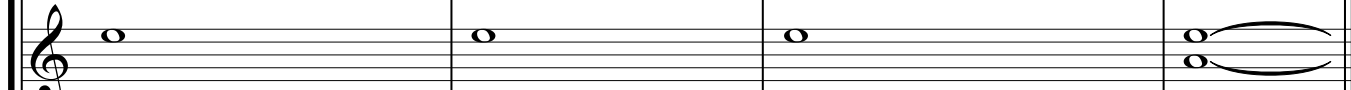
A. 

T. 

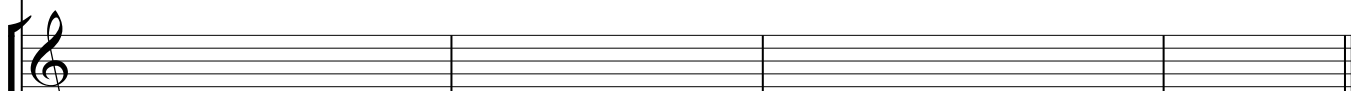
B. 


Optional repeat
for band from
fig I developing
this melody

Vln. 1 

Vln. 2 

Vla. 

Gtr. 

Gtr. 

3. Penistone Craggs / Golden Rocks

♩ = 96

Spoken: And what are those golden rocks like when you stand under them? she once asked

147

S.

A.

T.

B.

Gold-en rocks

♩ = 96

Vln. 1

Vln. 2

Vla.

Gtr.

160 **K** ♩. = 96

Tpt.

S.

A.

T.

B.

K ♩. = 96

Vln. 1

Vln. 2

Vla.

Am

Am

Gtr.

Gm

Gm

Gtr.

L

167

Tpt.

T. not climb them

B. You could not climb them

L

Vln. 1

Vln. 2 *p* *f* *port.*

Vla.

Gtr.

Gtr.

173

Tpt.

T.

B.

Vln. 1

Vln. 2

Vla.

Gtr.

Gtr.

and steep

they are too high and steep

Am

Gm

Detailed description of the musical score: The score is for measures 173-176. The key signature has one flat (B-flat). The time signatures are 6/8, 2/4, 6/8, and 2/4. The Trumpet part (Tpt.) has a melodic line with eighth and quarter notes. The Tenor (T.) and Bass (B.) parts have lyrics: 'and steep' and 'they are too high and steep'. The Violin 1 (Vln. 1) part has a melodic line with eighth and quarter notes. The Violin 2 (Vln. 2) part has a sustained note. The Viola (Vla.) part has a sustained note. The two Guitar (Gtr.) parts have chord diagrams for Am and Gm. The Am chord diagram is shown as a grid with an 'x' on the 5th string and an 'o' on the 4th string. The Gm chord diagram is shown as a grid with an 'o' on the 4th string and an 'x' on the 5th string.

177

Tpt.

Vln. 1

Vln. 2

Vla.

Gtr.

Gtr.

Am

Gm

Am

Gm



M **Improvised section**

181 Band to improvise around violin melody - follow conductor for cue at N

Conductor to give cue for N

Tpt.

Vln. 1

Vln. 2

Vla.

Gtr.

Gtr.

Band to improvise around violin melody - follow conductor for cue at N

Band to improvise around violin melody - follow conductor for cue at N

Band to improvise around violin melody - follow conductor for cue at N

Band to improvise around violin melody - follow conductor for cue at N

N

187 Played on cue

Musical score for measures 187-191. The score is for five instruments: Tpt., Vln. 1, Vln. 2, Vla., and two Gtr. parts. The key signature is one flat (B-flat major / F minor). The time signature is 2/4. The music is marked "187 Played on cue".

The Tpt. part has a melodic line with eighth and quarter notes. The Vln. 1 part has a sustained chord. The Vln. 2 part has a rhythmic pattern of eighth notes. The Vla. part has a bass line with a flat. The Gtr. parts have a rhythmic pattern of eighth notes. Chord diagrams for Am and Gm are provided for the guitar parts.



Musical score for measures 192-196. The score is for four instruments: Tpt., Vln. 1, Vln. 2, and Vla. The key signature is one flat (B-flat major / F minor). The time signature is 2/4. The music is marked "192".

The Tpt. part has a melodic line with quarter notes. The Vln. 1 part has a sustained chord. The Vln. 2 part has a sustained chord. The Vla. part has a bass line with a flat. The music is marked "192".

198

Tpt.

Portamento between each note (stagger breathing)

T.

Portamento between each note (stagger breathing)

B.

Vln. 1

Vln. 2

Vla.



203 ♩ = 80

T.

B.

♩ = 80

Vln. 1

Vla.

4. The Chapel

208 Portamento between each note

A. *p* "Ng" "Ng"

T. "Ng"

B. "Ng"

Tpt. *p*

A. "Ng"

T. "Ng"

B. "Ng"

Tpt. *mf* *mp* *mp*

S.

A. "Ng" We came *mp*

T. "Ng" We came *mp*

B. "Ng" We came *mp*

S. to the chap-el_____ I have passed it rea-lly on my walks_____ it lies

A. to the chap-el_____ I have passed it rea-lly on my walks_____ it lies

T. to the chap-el_____ I have passed it rea-lly on my walks_____ it lies

B. to the chap-el_____ I have passed it rea-lly on my walks_____ it lies

S. in a holl-ow_____ bet-ween two hills_____ an el - e - va-ted holl-ow_____

A. in a holl-ow_____ bet-ween two hills_____ an el - e - va-ted holl-ow_____

T. in a holl-ow_____ bet-ween two hills_____ an el - e - va-ted holl-ow_____

B. in a holl-ow_____ bet-ween two hills_____ an el - e - va-ted holl-ow_____

S. near a swamp_____ whose pea-ty mois-ture is said to an-swer all the pur-po-ses

A. near a swamp_____ whose pea-ty mois-ture is said to an-swer all the pur-po-ses

T. near a swamp_____ whose pea-ty mois-ture is said to an-swer all the pur-po-ses

B. near a swamp_____ whose pea-ty mois-ture is said to an-swer all the pur-po-ses

263

S. of em - bal - ming on the few corp - ses de - pos - i - ted there We

A. of em - bal - ming on the few corp - ses de - pos - i - ted there

T. of em - bal - ming on the few corp - ses de - pos - i - ted there

B. of em - bal - ming on the few corp - ses de - pos - i - ted there

271

Tpt. *p*

S. came to the chap - el I have passed it rea - lly on my walks

A. "Ng" "Ng"

T. We came to the chap - el I have passed it rea - lly

B. We came to the chap - el I have passed it rea - lly

279

Tpt.

S.

A.

T.

B.

on my walks_____ it lies in a holl - ow_____

on my walks_____ it lies in a holl - ow_____

on my walks_____ it lies in a holl - ow_____



285

Tpt.

S.

A.

T.

B.

portamento between each note

"Ng"_____ "Ng"_____

portamento between each note

"Ng"_____ "Ng"_____

be - tween two hills_____ an el - e

be - tween two hills_____ an el - e -

291

Tpt.

S.

"Ng" _____ near a swamp _____ whose pea-ty mois-ture is

A.

"Ng" _____ "Ng" _____

T.

va - ted holl - ow _____ near a swamp _____

B.

vat - ed holl - ow _____ near a swamp _____



299

Tpt.

mf 3

S.

said to an - swer all the pur-po-ses of em-bal-ming on the few corp - ses _____

A.

p portamento between each note

"Ng" _____ "Ng" _____

T.

p portamento between each note

"Ng" _____ "Ng" _____

B.

p

"Ng" _____ "Ng" _____

305

Tpt. *f*

S. *f*

A. *f*

T. *f*

B. *f*

"Ng" de - po-si-ted there de-

"Ng" de - po-si-ted there de-

"Ng" de - po-si-ted there

"Ng" de - po-si-ted there



312

Tpt.

S. *mf*

A. *mf*

T. *mf*

B. *mf*

po-si-ted there Ah swamp swamp

po-si-ted there Ah swamp swamp

de - po - si - ted there Ah swamp swamp

de - po - si - ted there Ah swamp swamp

336

Tpt.

S.

A.

T.

B.

corp - ses Ah ah ah ah

corp - ses ah ah ah ah

5. A Splendid Place

344 $\text{♩} = 128$
con sord

Tpt.

S.

A.

ALTO *f*

Car-pet-ed with crim - son and crim - son cov - ered chairs and ta -

347

Tpt.

S.

A.

(a) - bles car-pet-ed with crim - son car-pet-ed with crim - son and crim-son cov -

350

Tpt.

S. (SOPRANOS)

A.

ered_ chairs and ta - (a) - bles car-pet-ed-with crim - son with crim-son car-pe-ted with crim-son

353

Tpt.

mf

S. *f*

A.

Splen - did splen-did it was beau - ti - ful a splen - did place a splen - did

Vln. 1

p

pizz

Vln. 2

p

pizz

Vla.

p

Gtr.

p

357

Tpt.

Musical notation for the Trumpet part, featuring a melodic line with eighth and sixteenth notes, including accents and slurs.

S.

place a splen - did place a pure white cei - ling bor - dered wi - ith go - old

Musical notation for the Soprano vocal part, showing a melodic line with lyrics: "place a splen - did place a pure white cei - ling bor - dered wi - ith go - old".

A.

Musical notation for the Alto vocal part, showing a line with rests.

Vln. 1

Musical notation for Violin 1, featuring a melodic line with slurs and a dynamic marking of *p*.

Vln. 2

Musical notation for Violin 2, featuring a melodic line with slurs and a dynamic marking of *p*.

Vla.

Musical notation for Viola, featuring a melodic line with slurs and a dynamic marking of *p*.

Gtr.

Musical notation for Guitar, featuring a melodic line with slurs and a dynamic marking of *p*.

361

Tpt.

p *f*

The trumpet part begins with a piano (*p*) dynamic. It features a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The piece concludes with a forte (*f*) dynamic and a final note marked with an accent (>).

S.

p

ah! ah! ah!

The soprano part starts with a piano (*p*) dynamic. It consists of three phrases of "ah!" followed by a long, sustained note that spans across the end of the line.

A.

p

ah! ah! Splen - - did place

The alto part begins with a piano (*p*) dynamic. It features two "ah!" phrases followed by the lyrics "Splendid place".

T.

TENOR

p

8 it was beau - ti - ful

The tenor part starts with a piano (*p*) dynamic and a first ending bracket (8). The lyrics are "it was beautiful".

B.

BASS

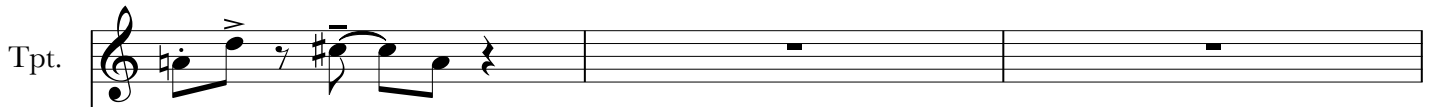
p

it was beau - ti - ful

The bass part begins with a piano (*p*) dynamic. The lyrics are "it was beautiful".

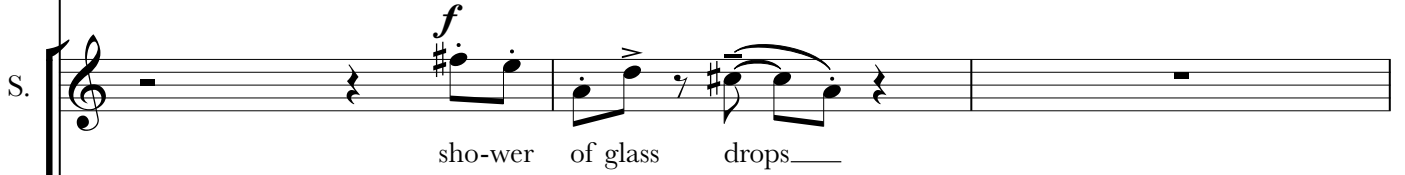
365

Tpt.



sho-wer of glass drops

S.



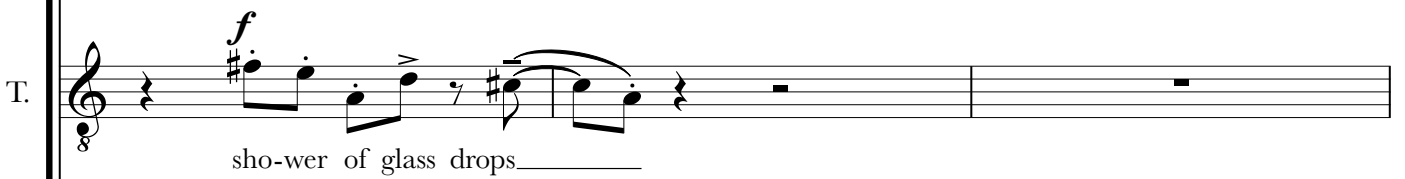
sho-wer of glass drops

A.



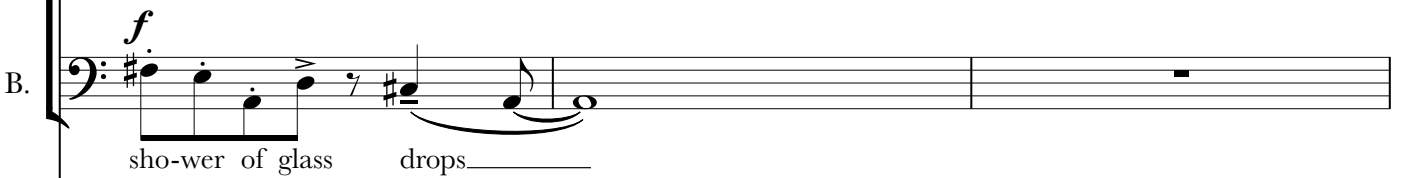
sho-wer of glass drops

T.



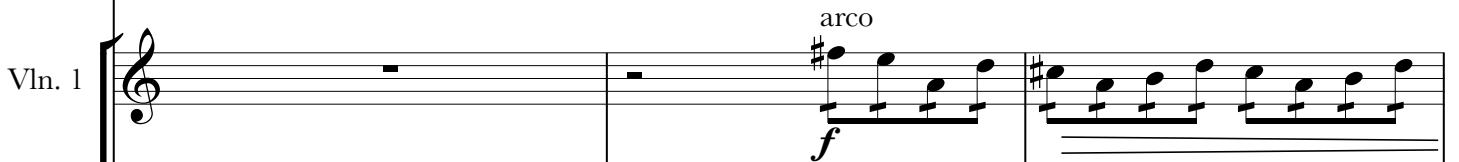
sho-wer of glass drops

B.



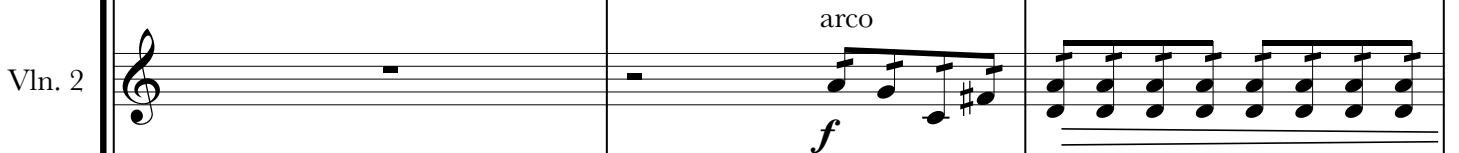
sho-wer of glass drops

Vln. 1



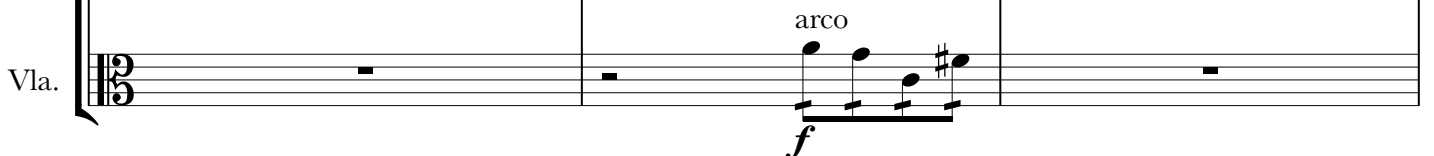
arco
f

Vln. 2



arco
f

Vla.



arco
f

368

S.

A.

Vln. 1

Vln. 2

a sho-wer of glass drops— hang - ing in sil - ver



371

S.

A.

Vln. 1

Vln. 2

Vla.

chains from the cen-tre sil - ver

chains from the cen-tre drops— hang-ing in sil-ver sil - ver chains from the cen-tre sil - ver

arco

374

Tpt.

mf

S.

chains from the cen-tre sil - ver shim - mer - ing and shim - mer - ing and

A.

chains from the cen-tre sil - ver

Vln. 1

pizz

p

Vln. 2

pizz

p

Vla.

pizz

p

Gtr.

p

377

Tpt.

S.

shim - mer - ing and shim - mer - ing and shim - mer ing and shim - mer ing and

A.

Vln. 1

Vln. 2

Vla.

Gtr.

Detailed description of the musical score: The score is for measures 377-380. The key signature has one sharp (F#). The time signature is 4/4. The Soprano part has lyrics: 'shim - mer - ing and shim - mer - ing and shim - mer ing and shim - mer ing and'. The Alto part is silent. The other instruments play rhythmic accompaniment. The Trumpet part has a melodic line with eighth and sixteenth notes. The Violin 1 and Violin 2 parts have a rhythmic pattern of eighth notes. The Viola part has a rhythmic pattern of eighth notes. The Guitar part has a rhythmic pattern of eighth notes.

381

Tpt.

S.
shim - mer ing and sil - ver glass drops ah! ah!

A.
ah! ah!

Vln. 1 arco

Vln. 2 arco

Vla. arco

Gtr.

385

Tpt.

S.
ah! ah!

A.
ah! ah!

Vln. 1

Vln. 2

Vla. arco

389

Tpt.

S.
lit - tle soft ta - pers_____

A.
lit - tle soft ta - pers_____

T.
lit - tle soft ta - pers_____

B.
lit - tle soft ta - pers_____

Vln. 1

Vln. 2

Vla.

392 rit.

Tpt.

S.
 sho-wer of glass - drops hang-ing in sil-ver chains

A.
 sho-wer of glass - drops hang-ing in sil-ver chains

T.
 sho-wer of glass - drops hang-ing chains

B.
 sho-wer of glass - drops chains

Vln. 1
 rit. pizz *p*

Vln. 2
 pizz *p*

Vla.
 pizz *p*

Gtr.
p

395 *senza sord*

Tpt.

S.

A.

T.

B.

'Ah!'

Vln. 1

Vln. 2

Vla.

Gtr.

399

Tpt.

402

Tpt.

405

Tpt.

407 $\text{♩} = 60$

Tpt.

Gtr.

$\text{♩} = 60$
(on cue colla voce)

6. Moors

409 $\text{♩} = 60$

Tpt.

T.

B.

Gtr.

p

p

p

mf

I on-ly see two

I on-ly see two

413

T.

B.

Gtr.

— white— spots on the whole range of the moors— the sky is blue the

— white— spots on the whole range of the moors— the sky is blue the

417

T.

larks are sing-ing and the beck and brooks are all brim full_____ all__

B.

larks are sing-ing and the beck and brooks are all brim full_____ all__

Gtr.



421

T.

brim_ full_ Cathe-rine_____ the air blows so sweet-ly___ I__

B.

brim_ full_ Cathe-rine_____ the air blows so sweet-ly___ I__

Gtr.

425

Tpt.

p

T.

8

feel that it would cure you—

B.

feel that it would cure you—

Vln. 1

p

Vln. 2

p

Vla.

p

Gtr.

p

F#m



E



F#m



Slow, gentle ad lib

Gtr.

434

Tpt.

S. sky is blue the larks are sing-ing and the beck and brooks are all brim full_____

A. sky is blue the larks are sing-ing and the beck are all_ brim_____ full_

T. sky is blue the larks are sing - ing_____ brooks_ are_ brim full_ brim_

B. sky is blue the larks are sing-ing and the beck brim full_ brim_

Vln. 1

Vln. 2

Vla.

Gtr.

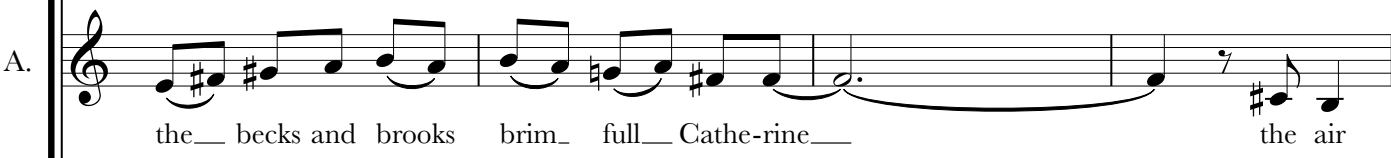


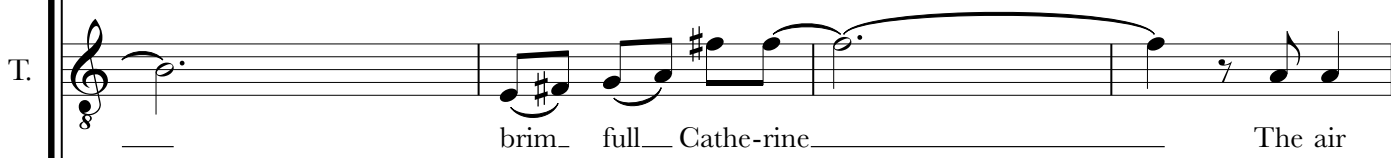
Gtr.

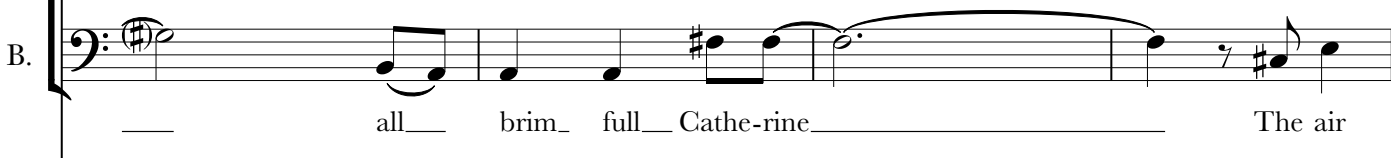
438

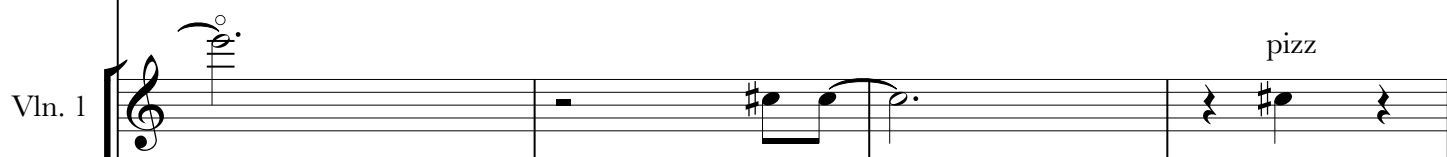
Tpt. 

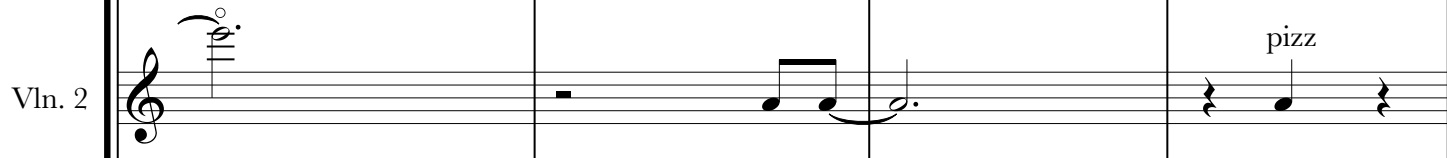
S. 
all brim full Cathe-rin the air

A. 
the becks and brooks brim full Cathe-rine the air

T. 
brim full Cathe-rine The air

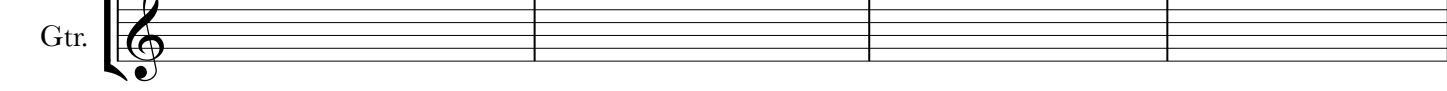
B. 
all brim full Cathe-rine The air

Vln. 1 
pizz

Vln. 2 
pizz

Vla. 
pizz

Gtr. 
F#m F#m

Gtr. 

442

Tpt.

S.

blows so sweet-ly I feel that it would cure you it would

A.

blows sweet - ly it would cure you it would

T.

blows sweet - ly I feel that it would cure you it would

B.

blows so sweet-ly that it would cure you it would

Vln. 1 *arco*

Vln. 2 *arco*

Vla. *arco*

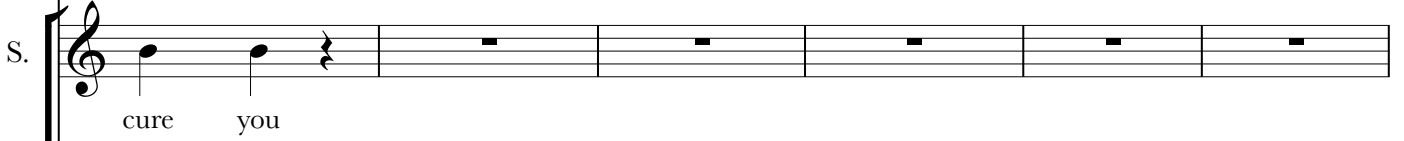
Gtr.

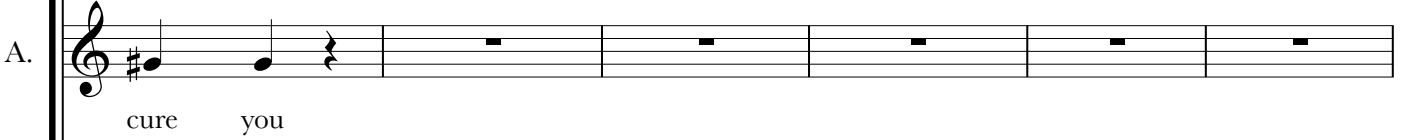
G#m D#m Bm

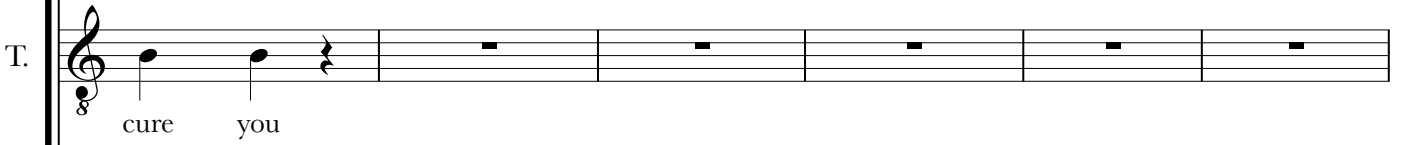
Gtr.

446

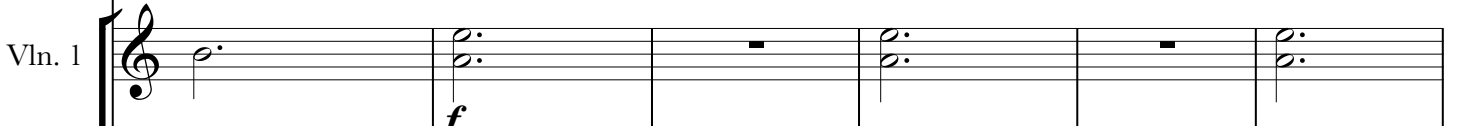
Tpt. 

S. 
cure you

A. 
cure you

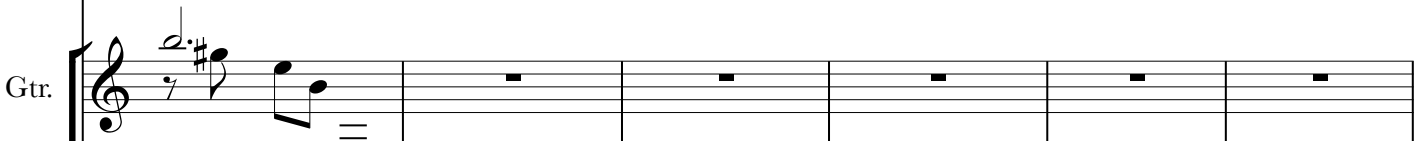
T. 
cure you

B. 
cure you

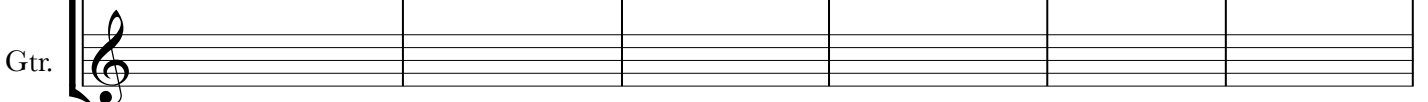
Vln. 1 

Vln. 2 


Vla. 

Gtr. 



Gtr. 

452

Tpt. 


S. 

A. 

T. 

B. 

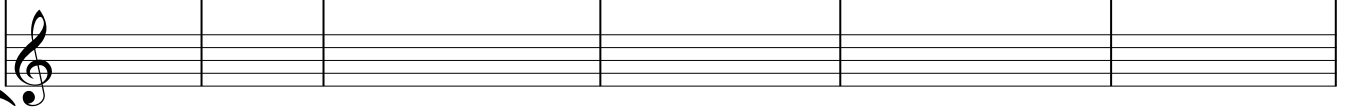
Last _____ spring _____ time I was long-ing to have you un-der this roof

Vln. 1 

Vln. 2 

Vla. 

Gtr. 

Gtr. 

458

Tpt.

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Gtr.

Gtr.

mf
The air

mf
The air

f
now_ I wish you were a mile or two up those hills_ *mf*
The air

mf
The air

f
F#m

463

Tpt. *p*

S. *p* >
blows so sweet-ly I feel that it would cure you it would cure you The

A. *p*
blows sweet - ly it would cure you it would cure you The

T. *p* >
blows sweet - ly I feel that it would cure you it would cure you The

B. *p*
blows so sweet ly that it would cure you it would cure you The

Vln. 1

Vln. 2

Vla.

Gtr. *mf*

Gtr.

G#m
xx

D#m
xx

Bm
x

468

Tpt.

S.
air blows

A.
air blows

T.
air blows

B.
air blows

Vln. 1
pp

Vln. 2
pp

Vla.
pp

Gtr.
pp

473

Tpt. Trumpet staff with notes and dynamics. The staff contains a melodic line starting with a half note, followed by a quarter note, and then a half note. The dynamics range from *pp* to *f*.

S. Soprano staff with rests.

A. Alto staff with notes and lyrics. The lyrics are "so sweet - - - ly".

T. Tenor staff with notes and lyrics. The lyrics are "so sweet - - - ly".

B. Bass staff with notes and lyrics. The lyrics are "so sweet - - - ly".

Vln. 1 Violin 1 staff with notes and dynamics. The dynamics are *ff*.

Vln. 2 Violin 2 staff with notes and dynamics. The dynamics are *ff*.

Vla. Viola staff with notes and dynamics. The dynamics are *ff*.

Gtr. Guitar staff with notes and dynamics. The dynamics are *pp*.

477

Tpt.

mp

Detailed description: The trumpet staff begins with a treble clef and a key signature of one sharp (F#). It features a melodic line with a long note on the first beat, followed by a series of eighth notes and quarter notes. A dynamic marking of *mp* (mezzo-piano) is placed at the end of the staff.

S.

f

The air blows

Detailed description: The soprano staff has a treble clef and a key signature of one sharp. It starts with a dynamic marking of *f* (forte). The lyrics "The air blows" are written below the staff. The melody consists of a few notes, with a long note on the third beat.

A.

f

The air blows

Detailed description: The alto staff has a treble clef and a key signature of one sharp. It begins with a dynamic marking of *f*. The lyrics "The air blows" are written below the staff. The melody is similar to the soprano part but with a different pitch range.

T.

f

The air blows

Detailed description: The tenor staff has a treble clef and a key signature of one sharp. It starts with a dynamic marking of *f*. The lyrics "The air blows" are written below the staff. The melody is similar to the other vocal parts.

B.

f

The air blows

Detailed description: The bass staff has a bass clef and a key signature of one sharp. It begins with a dynamic marking of *f*. The lyrics "The air blows" are written below the staff. The melody is similar to the other vocal parts.

Vln. 1

pp

Detailed description: The first violin staff has a treble clef and a key signature of one sharp. It features a rhythmic pattern of eighth notes with a dynamic marking of *pp* (pianissimo).

Vln. 2

pp

Detailed description: The second violin staff has a treble clef and a key signature of one sharp. It features a rhythmic pattern of eighth notes with a dynamic marking of *pp*.

Vla.

pp

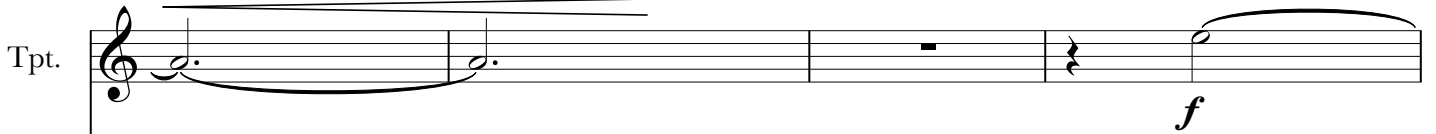
Detailed description: The viola staff has an alto clef and a key signature of one sharp. It features a rhythmic pattern of eighth notes with a dynamic marking of *pp*.

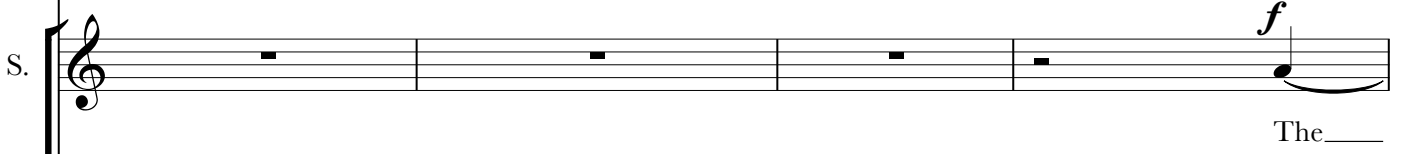
Gtr.

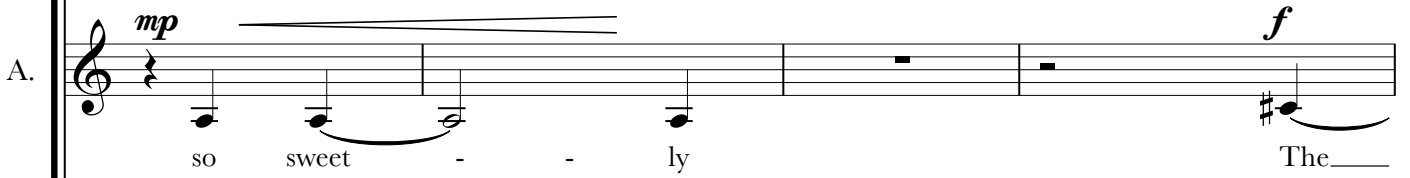
pp

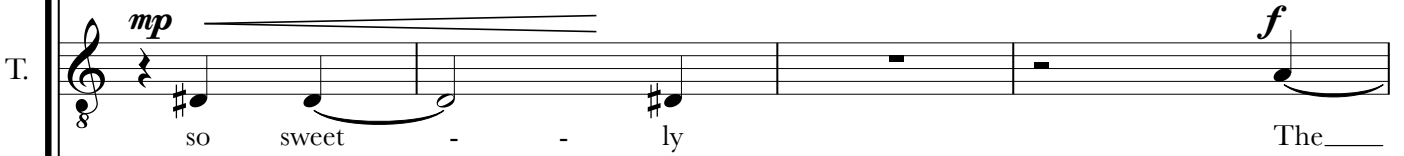
Detailed description: The guitar staff has a treble clef and a key signature of one sharp. It features a rhythmic pattern of eighth notes with a dynamic marking of *pp*.

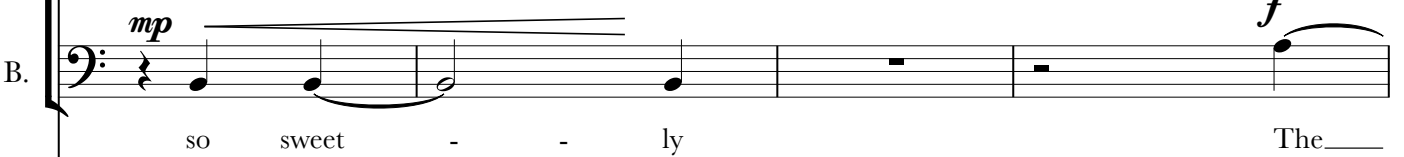
482

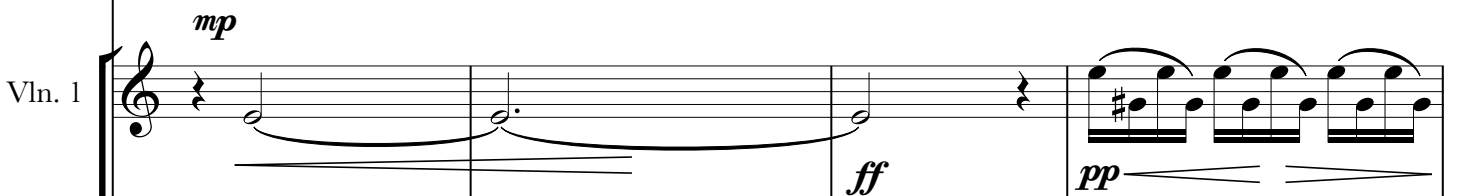
Tpt. 

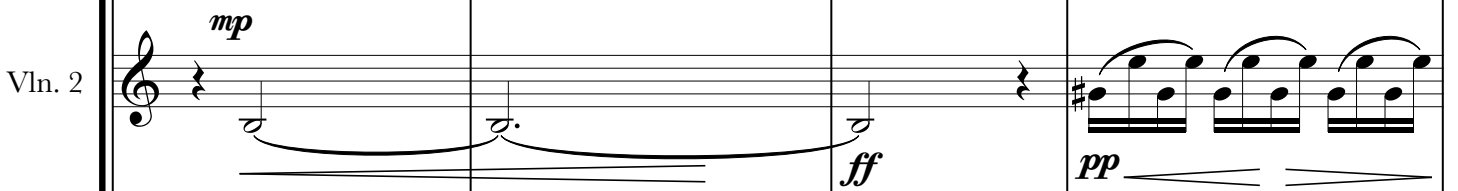
S.  The___

A.  so sweet - - ly The___

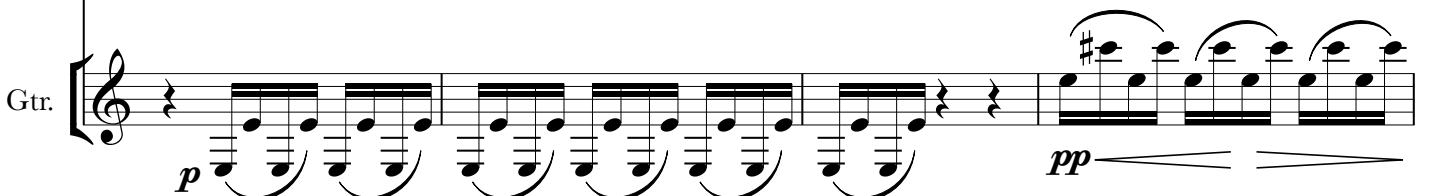
T.  so sweet - - ly The___

B.  so sweet - - ly The___

Vln. 1 

Vln. 2 

Vla. 

Gtr. 

486

Tpt. *f*

S. air blows

A. air blows

T. air blows

B. air blows

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *pp*

Gtr. *pp*

Score in C

Claire Victoria Roberts

Blue Lab

for orchestra

Piccolo
2 Flutes
2 Oboes
Cor Anglais
2 Clarinets in B♭
Bass Clarinet in B♭
2 Bassoons
Contrabassoon
4 Horns
2 Trumpets in B♭
Tenor Trombone
Bass Trombone
Tuba
Timpani
Percussion (2 players):
Triangle
Wood Block
Cymbals
Snare Drum
Glockenspiel
Bass Drum
Harp
Celeste
Violin 1
Violin 2
Viola
Violoncello
Double Bass

4'45"

This piece was first workshopped at Aber MusicFest by the Orion orchestra in 2017, and revised for performance by BBC NOW in 2018 and 2019. The music was initially inspired by the rhythms and harmonies of Blue Lab Beats in 2017. A trumpet solo is written out above the part in bar 64, but there is also an option for a player to improvise by ear or to use the notated solo as a guide. The piece aims to create an exuberant, fresh, punchy sound.

4

Cl. 1 *p*

Cbsn. *f*

Hn. 1, 3

Hn. 2, 4

Tpt. 1 *con sord*
p marcato

Tpt. 2

Tri.

Hp.

Cel.

Vln. 1

Vln. 2

Vla.

Vc.

Db. *f*

A
10

Fl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1, 3

Hn. 2, 4

Tpt. 1

Tpt. 2

Timp.

Tri.

Hp.

Cel.

Solo Vln.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

p

mp

pp

mf

f

p < f

pizz.

con sord.

senza sord.

con sord.

P marcato

slow gliss on beat

tutti

nat.

With energy

On string

Direction towards accented quavers

Zingy vibrato on accented quavers

solo

pizz.

5 14

Picc. *f* solo

Fl. 1 *f*

Fl. 2

Ob. 1 *f*

Ob. 2 *f*

C. A. *p*

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1, 3

Hn. 2, 4

Tpt. 1 *f* senza sord.

Tpt. 2 *f* senza sord.

Tbn. *f*

Timp.

Cym. *pp* Cymbals

Solo Vln.

Vln. 1 *f* *p* *f* *p* *f* *p* *f* tutti *f* legato

Vln. 2 *f* *p* *f* *p* *f* *p* *f* *f* legato

Vla. *f* *p* *f* *p* *f* *p* *f* *f* legato

Vc. *p* *f* *p* *f* *p* *f* *f* legato

Db.

Fl. 1 *mp*

Ob. 1 *mp*

Ob. 2 *mp*

C. A. *mp*

B. Cl. *mp*

Bsn. 1 *mf*

Cbsn. *f*

Hn. 1, 3

Tpt. 1 *p* con sord

Tpt. 2 *p* con sord

Tba. *p*

Timp.

Tri. *f*

Cym. To S. D.

Hp. *f*

Cel. *f*

Vln. 1 *p* *f*

Vln. 2 *p* *f*

Vla. *p* *f*

Vc. *p* *f*

Db. *f* arco

B

25

Fl. 1 *mf*

Fl. 2 *f*

Ob. 1 *f* *mf*

Ob. 2 *mp* *mf*

Cl. 1 *f marcato*

Cl. 2 *f marcato*

B. Cl. *p*

Bsn. 1 *p*

Cbsn. *p*

Hn. 1, 3 *p* *mf*

Hn. 2, 4 *p* *mf*

Tpt. 1 *p* *mf*

Tpt. 2 *p* *f*

Tba. *p*

Timp. *p*

W.B. *f* Snare Drum

Cym. *pp* brushes

Harp *mf* **FIG 1A2**

Cel. *mf*

B

Vln. 1 *p* *mf*

Vln. 2 *p* *mf*

Vla. *p* *mf* *div.*

Vc. *p*

Db. *p*

Fl. 1 *p* *p subito*

Ob. 1 *p* *p subito*

Ob. 2 *p* *p subito*

C. A. *p* *p subito*

Cl. 1

Cl. 2 *p*

Hn. 1, 3 *p* *p*

Hn. 2, 4 *p*

Tpt. 1

Tpt. 2

Tba. *p*

Timp.

Tri. *mf*

W.B. *mf*

S. D. *p* To Cym.

Hp. $\begin{matrix} G^{\#}A^{\#} \\ D^{\#} \end{matrix}$

Vln. 1 *p* *mf*

Vln. 2 *p* *mf*

Vla. *p* *mf*

Vc. *p* *mf*

Db. *pizz.* *mp*

C

33

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1, 3

Hn. 2, 4

Tpt. 1

Tpt. 2

Tba.

Timp.

C

Vln. 1

Vln. 2

Vla.

Vc.

Db.

divisi arco

f

D

36

Slightly faster ♩ = c100

10

Picc. *mf*

Fl. 1 *f*

Fl. 2 *mf* *leggiero*

Ob. 1 *mf*

Bsn. 2

Tpt. 1 *pp* *detached, marcato*

Tpt. 2

Tba.

Tri. *f*

Hp. *f*

Cel. *f* *energy*

D

Slightly faster ♩ = c100

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp* *mf* *p*

Vc. *mp* *mf* *p* *div.*

Db. *mp*

Picc. *f*
 Fl. 1 *mf* *<f*
 Fl. 2 *mf* *<f*
 Ob. 1 *f*
 Ob. 2 *f*
 C. A.
 Cl. 1 *f* *mf*
 Cl. 2 *f*
 Bsn. 1 *mf*
 Hn. 1, 3 *f*
 Hn. 2, 4 *f*
 Tpt. 1 *f*
 Tpt. 2
 Timp. *mp* *pp* *hard sticks*
 Tri. *mf*
 W.B. *mp*
 Hp. *G#*
 Cel.
 Vln. 1 *mf* *f*
 Vln. 2 *f* *mf* *f*
 Vla. *f* *f*
 Vc. *f*
 Db. *pizz.* *arco* *f*

E

molto rit.

Musical score for the first system of instruments. The score includes parts for Piccolo, Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Bass Clarinet, Bassoons 1 & 2, Contrabassoon, Horns 1 & 2, Trumpets 1 & 2, Trombones, Bass Trombone, Triangle, Snare Drum, Harp, and Cello. The tempo is marked 'molto rit.' and the time signature is 5/4. Dynamics include *fp*, *mp*, and *p*. The Harp part features a *ppp* dynamic and a *grace* marking. The Cello part features a *f* dynamic.

E

molto rit.

Musical score for the second system of instruments. The score includes parts for Violins 1 & 2, Viola, Violoncello, and Double Bass. The tempo is marked 'molto rit.' and the time signature is 5/4. The Violins 1 & 2 parts feature a *f* dynamic. The Viola part features a *f* dynamic.

Bsn. 2 *p* solo

Cbsn. *mp* *p*

Hn. 1, 3 *p*

Hn. 2, 4 *p*

Tpt. 1 *mp* solo harmon mute stem removed lazy and gritty

Tpt. 2 *mp* solo harmon mute stem removed with rubato

Tri. *p*

Cym. To Glock Orchestral Bells *p*

Hp. *p* **G:** **CAD#**

Cel. *p*

Vln. 1 *p* **F** Slower ♩ = 84 div. *v*

Vln. 2 *p* *v*

Vla. *p* div.

Vc. *p* div.

Db. *mf* *p* pizz. arco

69

Picc. *f*
 Fl. 1 *f*
 Fl. 2 *mp* *f*
 Ob. 1 *mp* *f*
 Ob. 2 *mp* *f*
 C. A. *p* *mf* *f*
 Cl. 1 *p* *f*
 Cl. 2 *p* *f*
 B. Cl. *ff* *p*
 Bsn. 1 *pp*
 Bsn. 2 *pp*
 Cbsn. *p*
 Hn. 1, 3 *f* *p*
 Hn. 2, 4 *p*
 Timp. *col legno* *f* *p*
 Tri. To B. D. *p* *mf*
 W.B. *mf*
 Glock.
 Hp.
 Cel.
 Vln. 1 *f* *p martelé* *div.* *f*
 Vln. 2 *f* *p martelé* *f*
 Vla. *f* *p* *f*
 Vc. *p* *f*
 Db. *p*

I New faster tempo ♩ = 108

Musical score for woodwinds and percussion, measures 73-90. The score includes parts for Piccolo (Picc.), Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), Contrabassoon (Cbsn.), Horns 1, 2, 3 (Hn. 1, 2, 3), Horns 2, 3, 4 (Hn. 2, 3, 4), Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Trombone (B. Tbn.), and Timpani (Timp.). The woodwinds play melodic lines with various articulations and dynamics. The brass section provides harmonic support with sustained notes and rhythmic patterns. The percussion features a complex rhythmic pattern in the timpani. A dynamic marking of *f* (forte) is present in the bassoon and contrabassoon parts. A performance instruction "growl / ft." is written above the first trumpet part. A fermata is placed over the first horn parts in measure 85. A five-measure rest is indicated in the flute and oboe parts in measure 85.

I New faster tempo ♩ = 108

Musical score for strings, measures 73-90. The score includes parts for Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The violins play a melodic line with a long note in measure 85. The viola and cello play rhythmic patterns with accents. The double bass plays a steady bass line. A dynamic marking of *f* (forte) is present in the double bass part.

Picc.
 Fl. 1
 Fl. 2
 Ob. 1
 Ob. 2
 Cl. 1
 Cl. 2
 Bsn. 1
 Bsn. 2
 Hn. 1, 3
 Hn. 2, 4
 Tpt. 1
 Tpt. 2
 Tbn.
 B. Tbn.
 Timp.
 Cym.
 Glock.
 Hp.
 Cel.
 Vln. 1
 Vln. 2
 Vla.
 Vc.
 Db.

senza sord.
f
ord.
p subito
mf
f
p
f
p subito
div.
p subito
p subito
p subito
p subito

Picc.
 Fl. 1
 Fl. 2
 Ob. 1
 Ob. 2
 C. A.
 Cl. 1
 Cl. 2
 B. Cl.
 Bsn. 1
 Bsn. 2
 Cbsn.
 Hn. 1, 3
 Hn. 2, 4
 Tpt. 1
 Tpt. 2
 Tbn.
 B. Tbn.
 Tba.
 Timp.
 B. D.
 Glock.
 Hp.
 Cel.
 Vln. 1
 Vln. 2
 Vla.
 Vc.
 Db.

f *ff* *fp* *f* *8^{va}* *D:*

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

C. A.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1, 3

Hn. 2, 4

Tpt. 1

Tpt. 2

B. Tbn.

Timp.

Cym.

B. D.

Glock

Hp.

Cel.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

mf

f

ff

senza sord.

gliss.

3

tr

Picc.
 Fl. 1
 Fl. 2
 Ob. 1
 Ob. 2
 C. A.
 Cl. 1
 Cl. 2
 B. Cl.
 Bsn. 1
 Bsn. 2
 Cbsn.
 Hn. 1, 3
 Hn. 2, 4
 Tpt. 1
 Tpt. 2
 Tbn.
 B. Tbn.
 Tba.
 Timp.
 Cym.
 B. D.
 Glock.
 Hp.
 Cel.
 Vln. 1
 Vln. 2
 Vla.
 Vc.
 Db.

88 *accel.*

Picc.
 Fl. 1
 Fl. 2
 Ob. 1
 Ob. 2
 C. A.
 Cl. 1
 Cl. 2
 B. Cl.
 Bsn. 1
 Bsn. 2
 Hn. 1, 3
 Hn. 2, 4
 Tpt. 1
 Tbn.
 B. Tbn.
 Tba.
 Timp.
 Cym.
 B. D.
 Glock.
 Hp.
 Cel.
accel.
 Vln. 1
 Vln. 2
 Vla.
 Vc.
 Db.

Picc. *molto cresc.*

Fl. 1 *molto cresc.*

Fl. 2 *molto cresc.*

Ob. 1 *molto cresc.*

Ob. 2 *molto cresc.*

C. A. *molto cresc.*

Cl. 1 *molto cresc.*

Cl. 2 *molto cresc.*

B. Cl. *molto cresc.*

Bsn. 1 *molto cresc.*

Bsn. 2 *molto cresc.*

Cbsn. *molto cresc.*

Hn. 1, 3 *molto cresc.*

Hn. 2, 4 *molto cresc.*

Tpt. 1 *molto cresc.*

Tpt. 2 *molto cresc.*

Tbn. *molto cresc.*

B. Tbn. *molto cresc.*

Tba. *molto cresc.*

Timp. *molto cresc.*

Cym. *molto cresc.*

B. D. *molto cresc.*

Glock. *molto cresc.*

Hp. *molto cresc.*

Cel. *molto cresc.*

Vln. 1 *molto cresc.*

Vln. 2 *molto cresc.*

Vla. *molto cresc.*

Vc. *molto cresc.*

Db. *molto cresc.*

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

C. A.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1, 3

Hn. 2, 4

Tpt. 1

Tpt. 2

Tbn.

B. Tbn.

Tba.

Timp.

Cym.

B. D.

Glock.

Hp.

Cel.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

p

f

gliss.

gliss.

gliss.

92

Picc. *fff*

Fl. 1 *fff*

Fl. 2 *fff*

Ob. 1 *fff*

Ob. 2 *fff*

C. A. *fff*

Cl. 1 *fff*

Cl. 2 *fff*

B. Cl. *fff*

Bsn. 1 *fff*

Bsn. 2 *fff*

Cbsn. *fff*

Hn. 1, 3 *fff*

Hn. 2, 4 *fff*

Tpt. 1 *fff*

Tpt. 2 *fff*

Tbn. *fff*

B. Tbn. *fff*

Tba. *fff* arco

Timp. *fff*

B. D. *fff*

Glock. *fff*

Hp. *fff*

Cel. *fff*

Vln. 1 *fff*

Vln. 2 *fff*

Vla. *fff*

Vc. *fff*

Db. *fff* arco

Full score

Claire Victoria Roberts

Block

for piano trio

VIOLIN
PIANO
CELLO

Block was written for, and awarded, the 2017 Mathias Prize at Bangor Music Festival, first performed by the Fidelio Trio and later toured by Ensemble Cymru. The piece focuses on blocks of chords and intervals, wherein sonorities are piled together, built from separate vertical 'blocks', each chord an individual brick within the construction.

Block

CLAIRE VICTORIA ROBERTS

Lively
♩ = 92

Violin

Violoncello

Piano

Lively
♩ = 92

2+2+3

f

ff

Red.

5 *arco* *espress.*

p

arco

p

3+2+2

mp

Red.

Red.

9

p

pizz.

p

pizz.

2+2+3

mf

3+2+2

┌

13

arco
port.
f
arco
port.
port.
f
mp
f
Ped.
Ped.

2+2+3

17

pizz.
port.
pizz.
ff
mp
p
Ped.

3+2+2

21

arco
port.
mp
arco
port.
mp
p subito
p subito
tr
p subito
Ped.
Ped.

25

arco

29

mf *f* *p* *f*

Becoming more agitated

Becoming more agitated

33

f

38

molto rit.

port.

con sord.

Meno mosso
Dreamy
♩ = c72

mp

molto rit.

Meno mosso
Dreamy
♩ = c72

mp

Ped.

42

p

ppp

ppp

mp

Ped.

ppp

ppp

mp

Ped.

sul pont.

sul pont.

bow lightly behind bridge
airy sound

bow lightly behind bridge
airy sound

46

nat

nat

49 **accel.**

p
mp
senza sord.

54 **Con moto**
♩ = 108
senza sord.

f legato pesante

f legato pesante

Con moto
♩ = 108
8^{va}

mf

58

p *p leggiero* *mf*

p *leggiero* *mf legato pesante*

Red.

Musical score for measures 62-65. The score is in two systems. The first system (measures 62-64) is in 3/4 time, with dynamics *f* and *p*. The second system (measures 64-65) is in 3/4 time, with dynamics *p* and *f*, and a *rit.* marking. The piano part includes a *f marcato* marking in measure 64.

Musical score for measures 66-69. The score is in two systems. The first system (measures 66-68) is in 4/4 time, with dynamics *p*, *f*, and *ff*. The second system (measures 68-69) is in 4/4 time, with dynamics *mf* and *ff*, and a *Ped.* marking. The tempo is marked *Meno mosso* with a quarter note equal to c72.

Musical score for measures 70-73. The score is in two systems. The first system (measures 70-72) is in 3/4 time, with dynamics *mf* and *fp*. The second system (measures 72-73) is in 4/4 time, with dynamics *fp*. The piano part includes a *Ped.* marking in measure 72.

74 **Più mosso**

mf *f*

Più mosso

mf

Red.

79

f *ff*

f *ff*

Red.

82 **Tempo primo**

legato pesante *port.*

Tempo primo

f

Red.

85

f *port.* *marcato* *f* *marcato* *port.* *mf* *Ped.*

89

mf *p* *Ped.*

94

p *pp* *pp* *Ped.*

490
Tpt. *pp*

S.

A. *p*
so sweet - ly

T. *p*
so sweet - ly

B. *p*
so sweet - ly

Vln. 1 *pp* *ff*

Vln. 2 *pp* *ff*

Vla. *pp* *ff*

Gtr. *pp*