Pure

Bangor University

DOCTOR OF PHILOSOPHY

The Adaptable Composer: Context and Collaboration
A portfolio of compositions

Roberts, Claire

Award date:
2022

Awarding institution:
Bangor University

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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

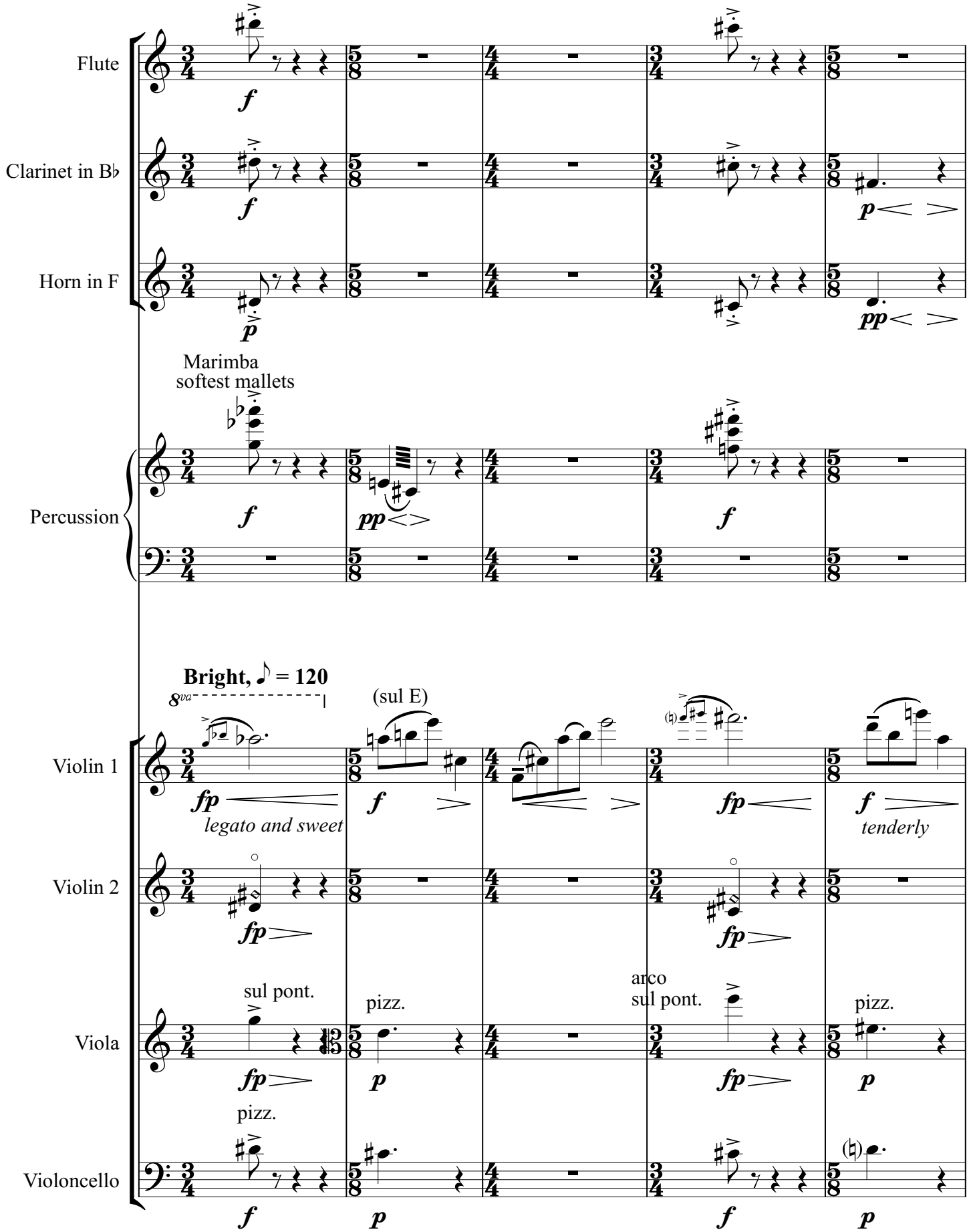
7'00"
First performed on Radio 3 New Music Show by Uproar Ensemble,
3rd April 2021

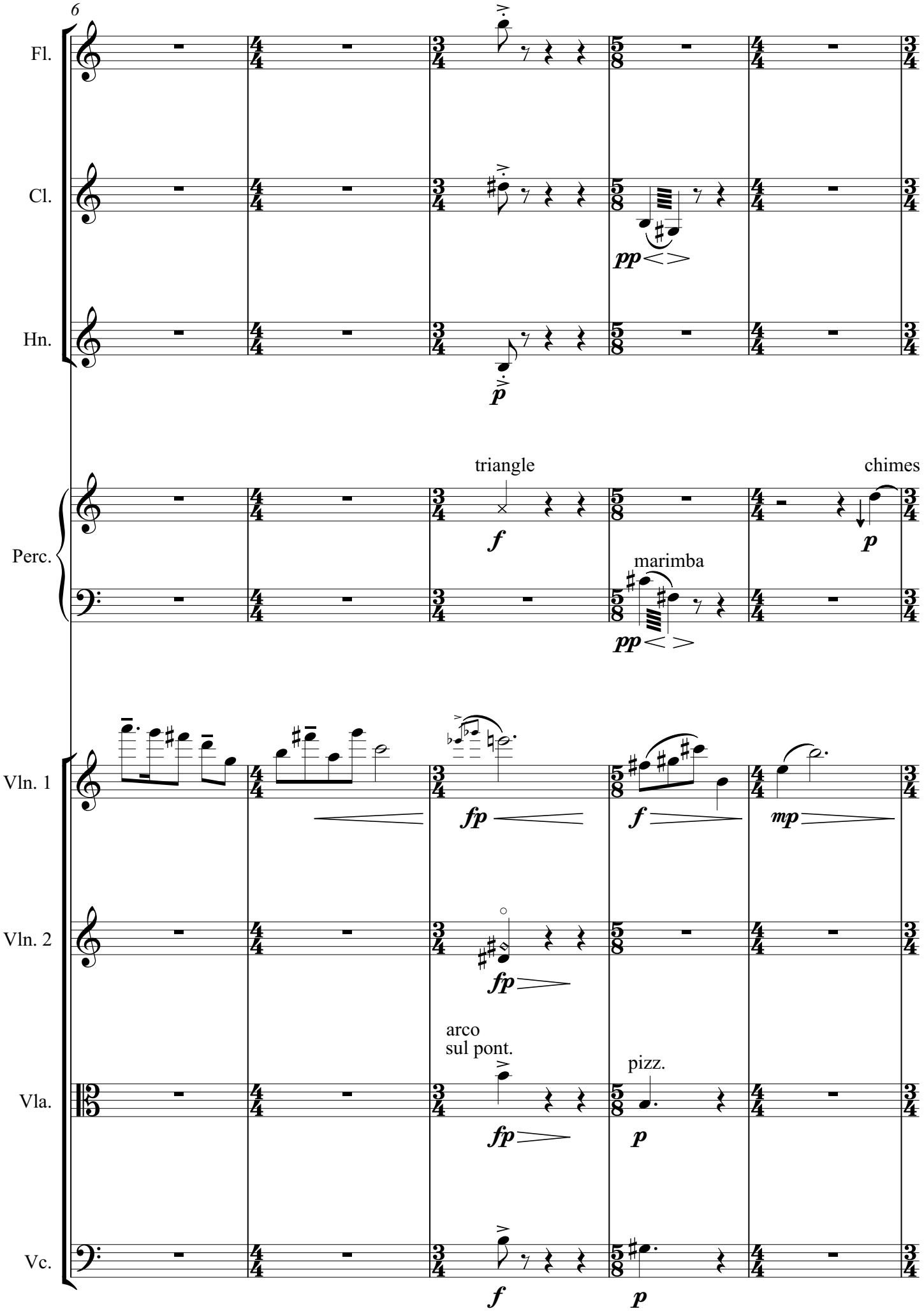
SCORE IN C

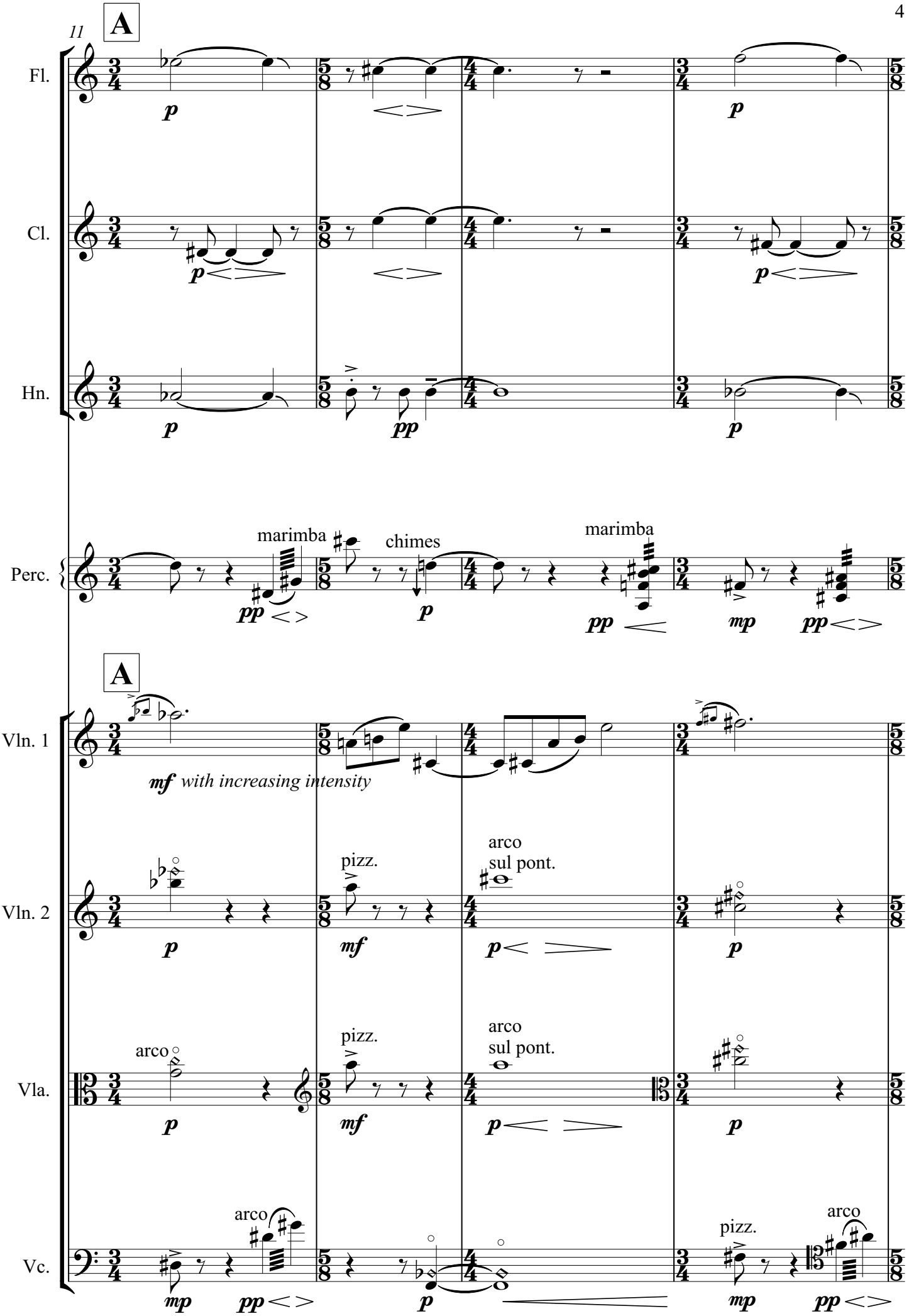
Lust and Lustre

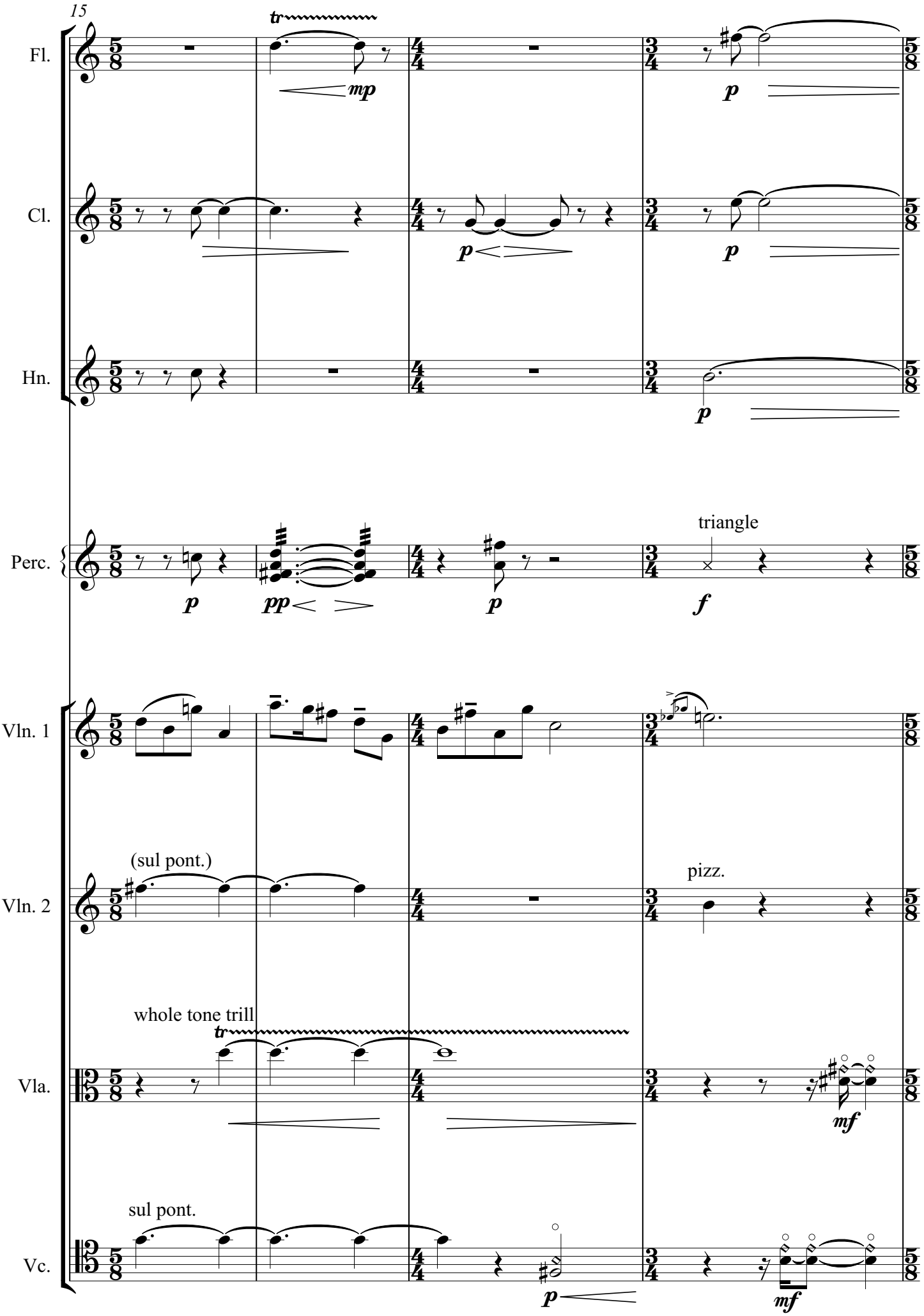
Bright, ♪ = 120

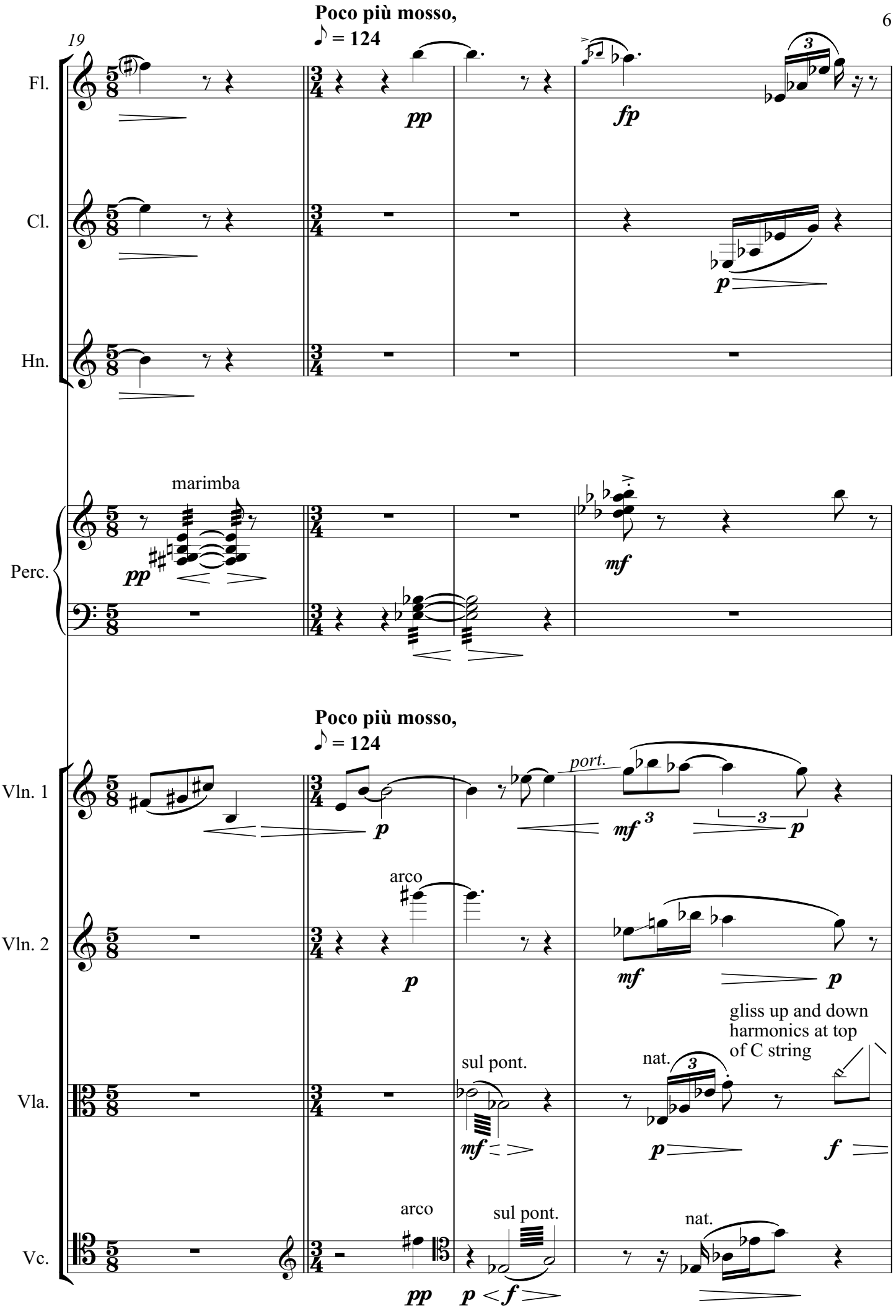
CVR, 2020

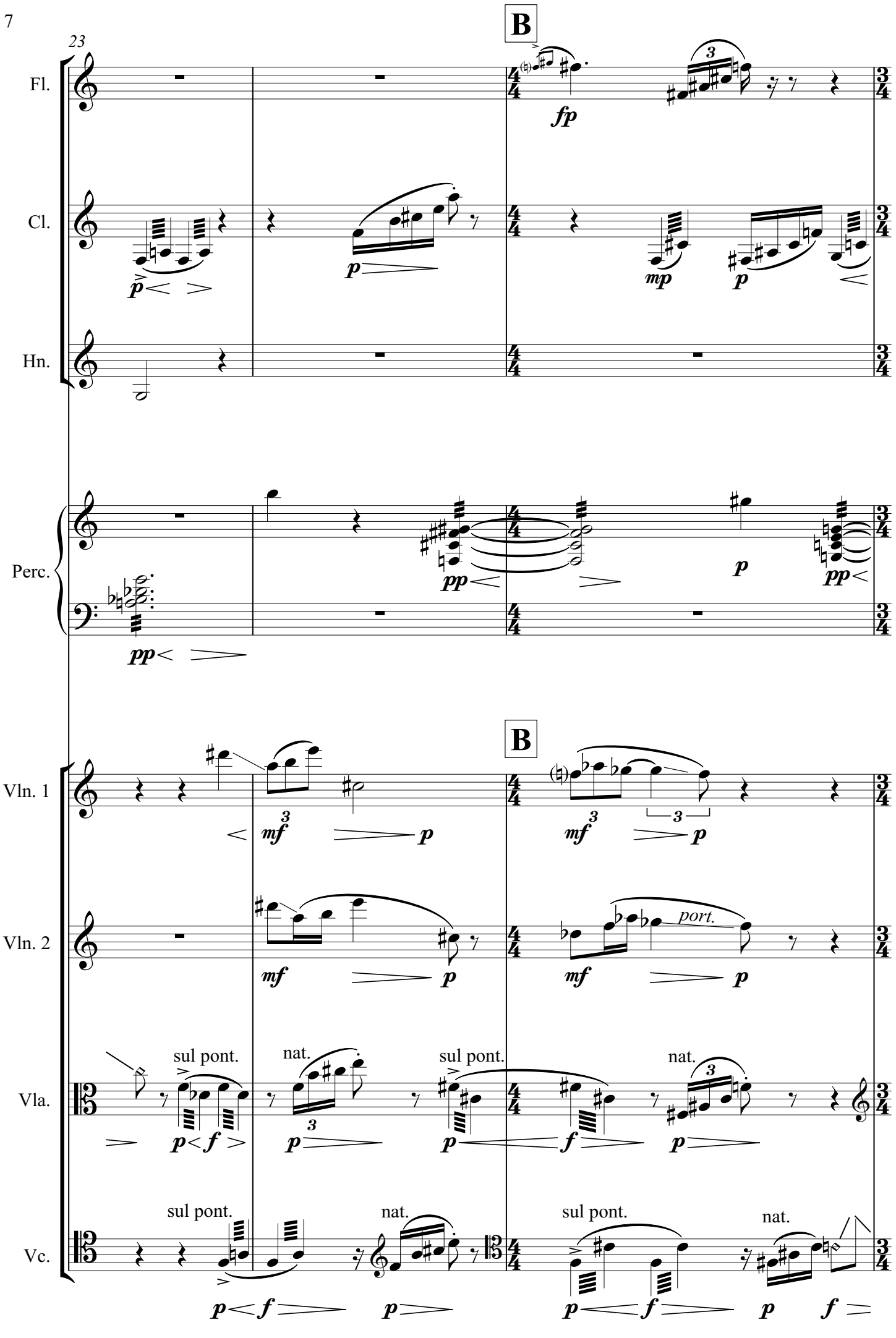


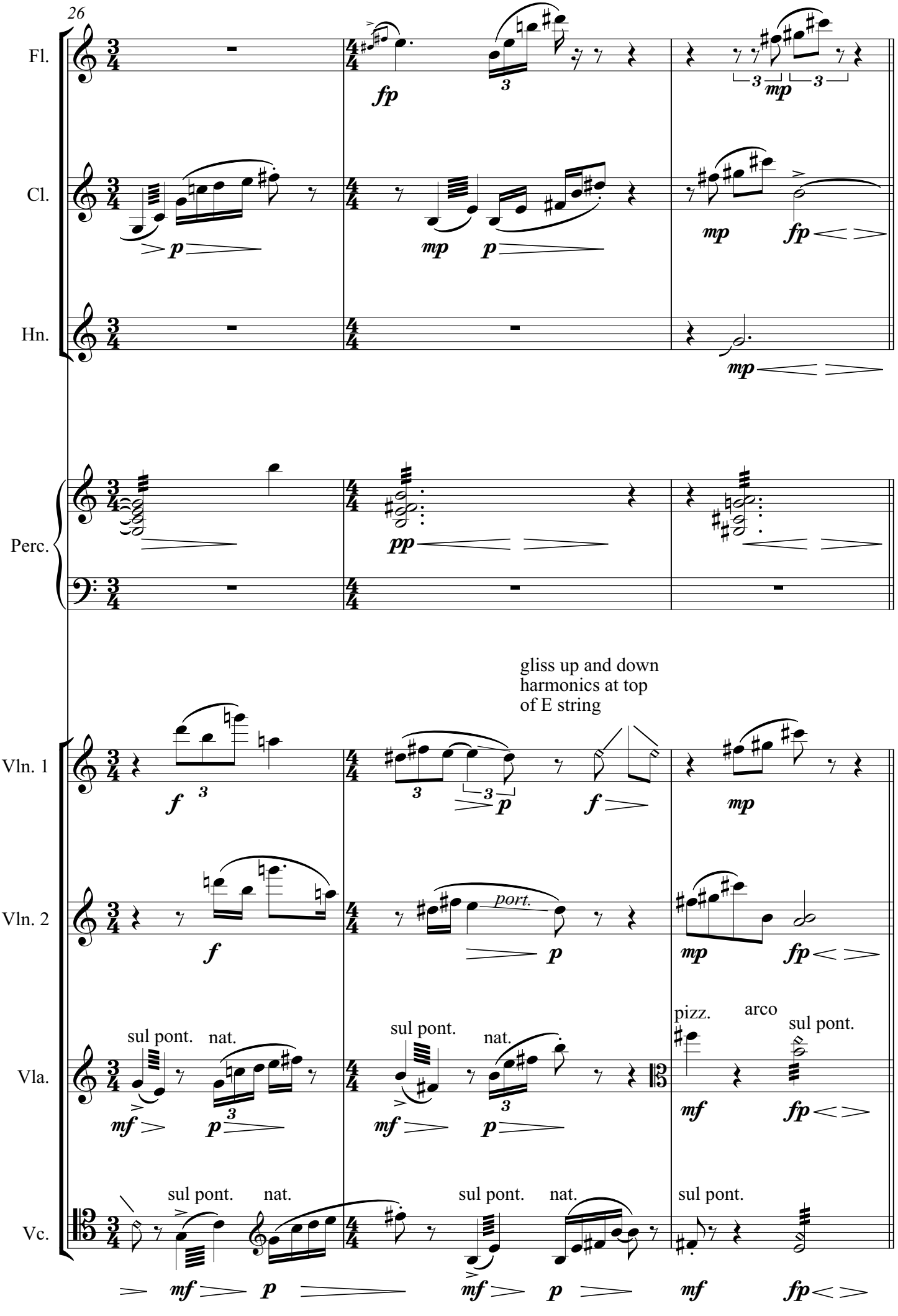

6
Fl.
Cl.
Hn.
Perc.
Vln. 1
Vln. 2
Vla.
Vc.
pp
p
triangle
f
chimes
p
marimba
pp
fp
f
mp
fp
arco
sul pont.
fp
pizz.
p
f
p

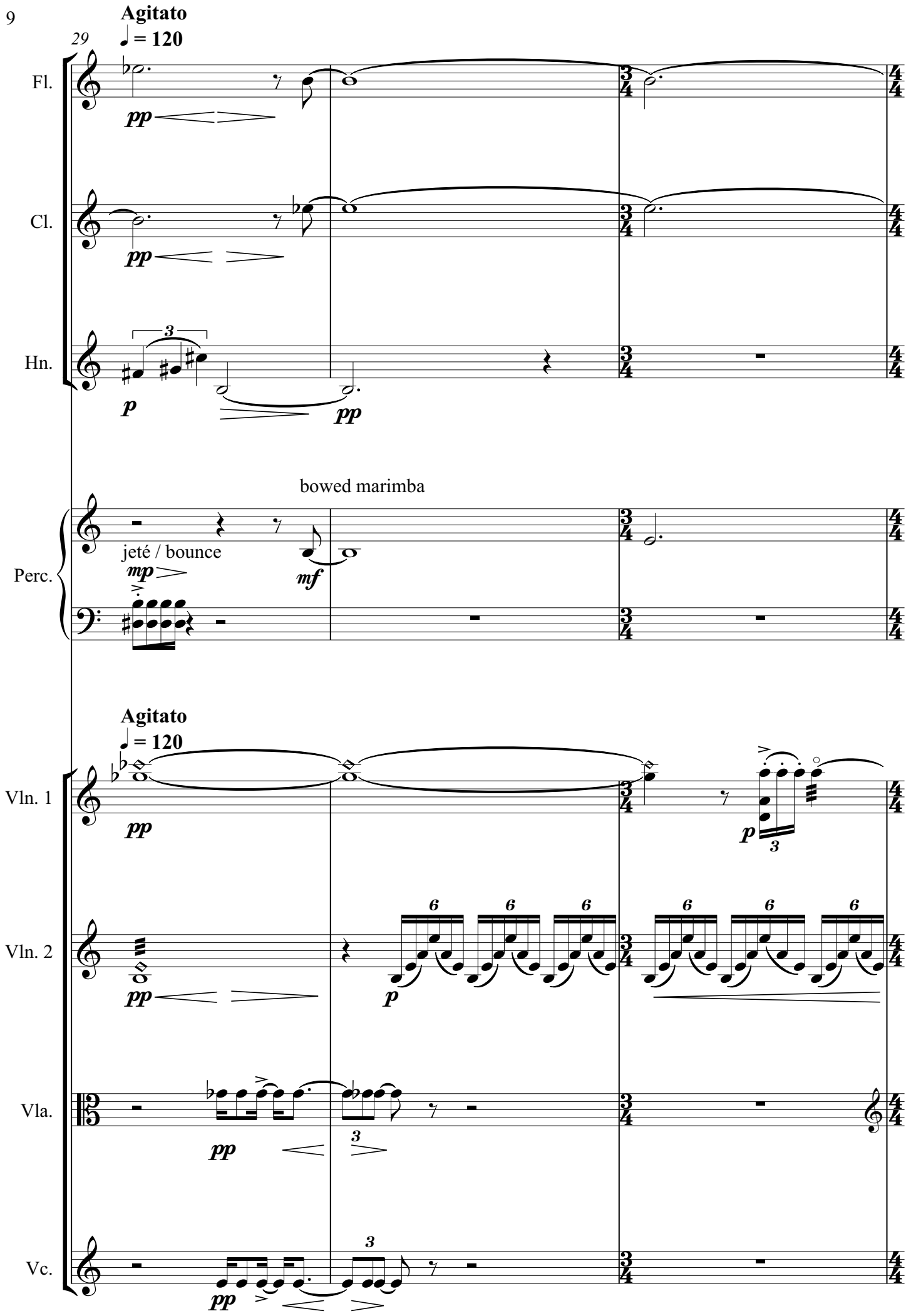

11
A
Fl.
Cl.
Hn.
Perc.
marimba
chimes
marimba
A
Vln. 1
mf with increasing intensity
Vln. 2
pizz.
arco
sul pont.
Vla.
arco
pizz.
arco
sul pont.
Vc.
arco
pizz.
arco

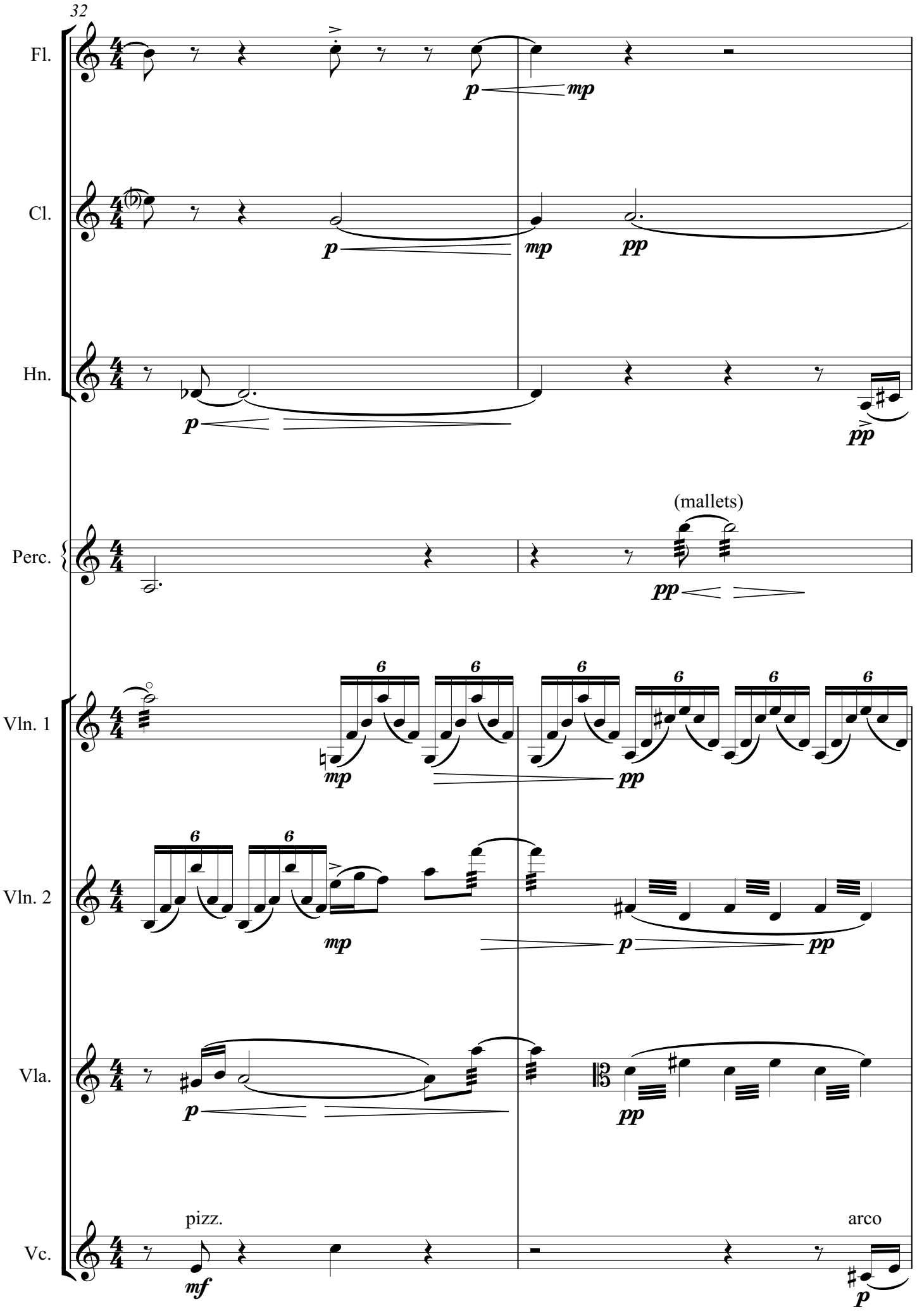

15
Fl.
tr
mp
p
Cl.
p
p
Hn.
p
Perc.
p
pp
p
triangle
f
Vln. 1
Vln. 2
(sul pont.)
pizz.
whole tone trill
tr
Vla.
mf
sul pont.
Vc.
p
mf

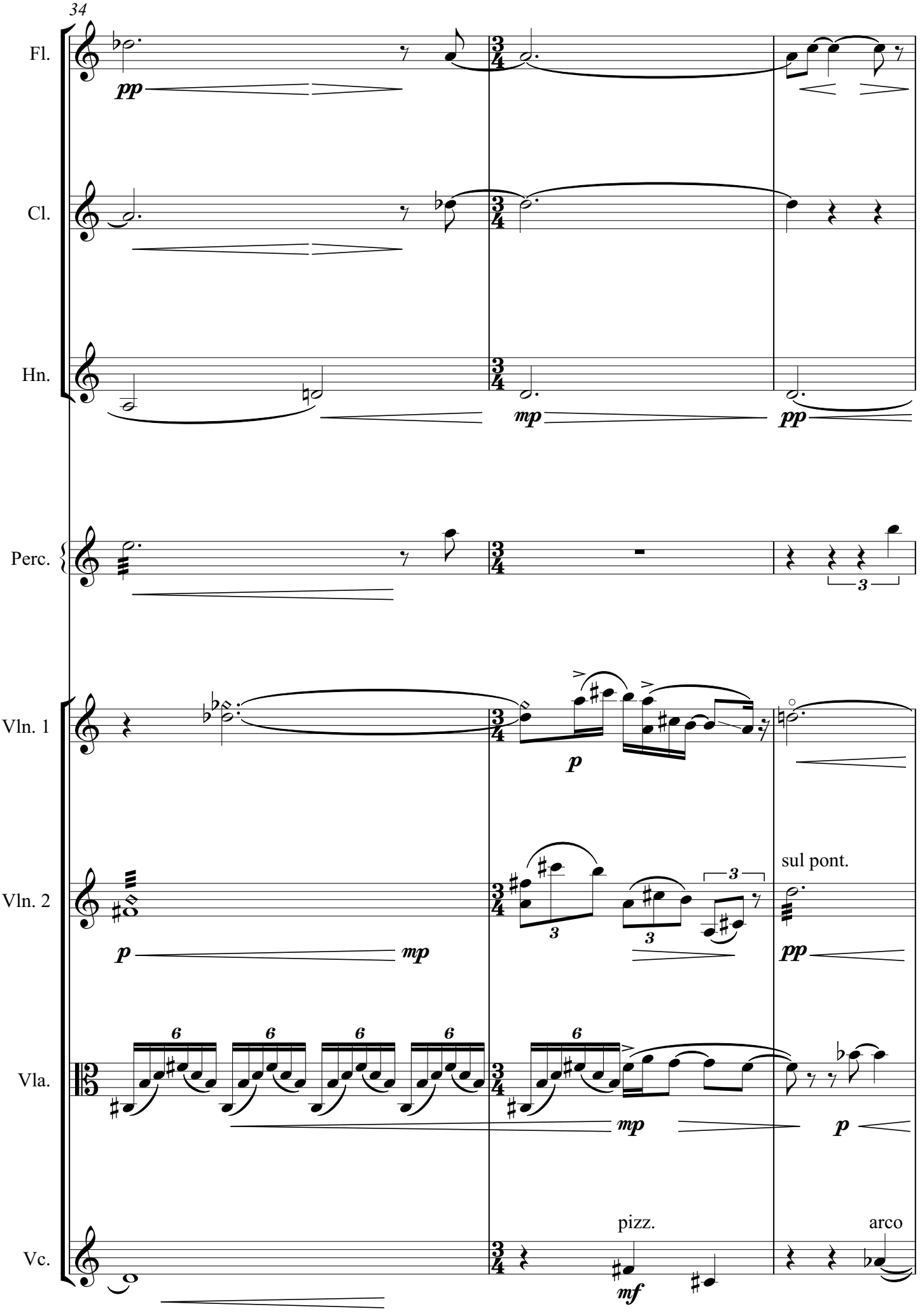

Poco più mosso,
♪ = 124
19
Fl.
Cl.
Hn.
marimba
Perc.
Poco più mosso,
♪ = 124
Vln. 1
Vln. 2
Vla.
Vc.
port.
arco
sul pont.
gliss up and down
harmonics at top
of C string
nat.
arco
sul pont.
nat.

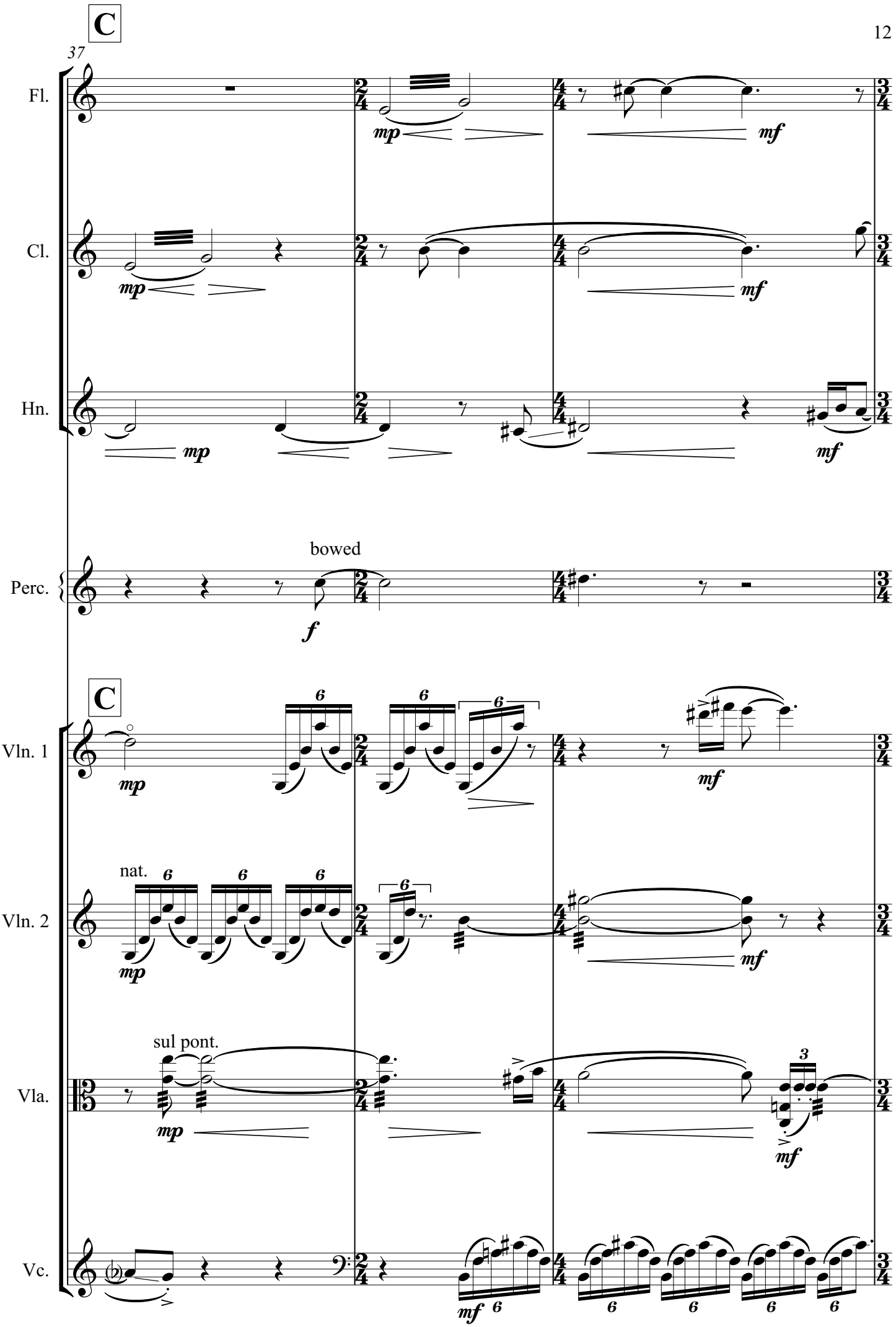

23
B
Fl.
Cl.
Hn.
Perc.
B
Vln. 1
Vln. 2
Vla.
Vc.
sul pont.
nat.
port.

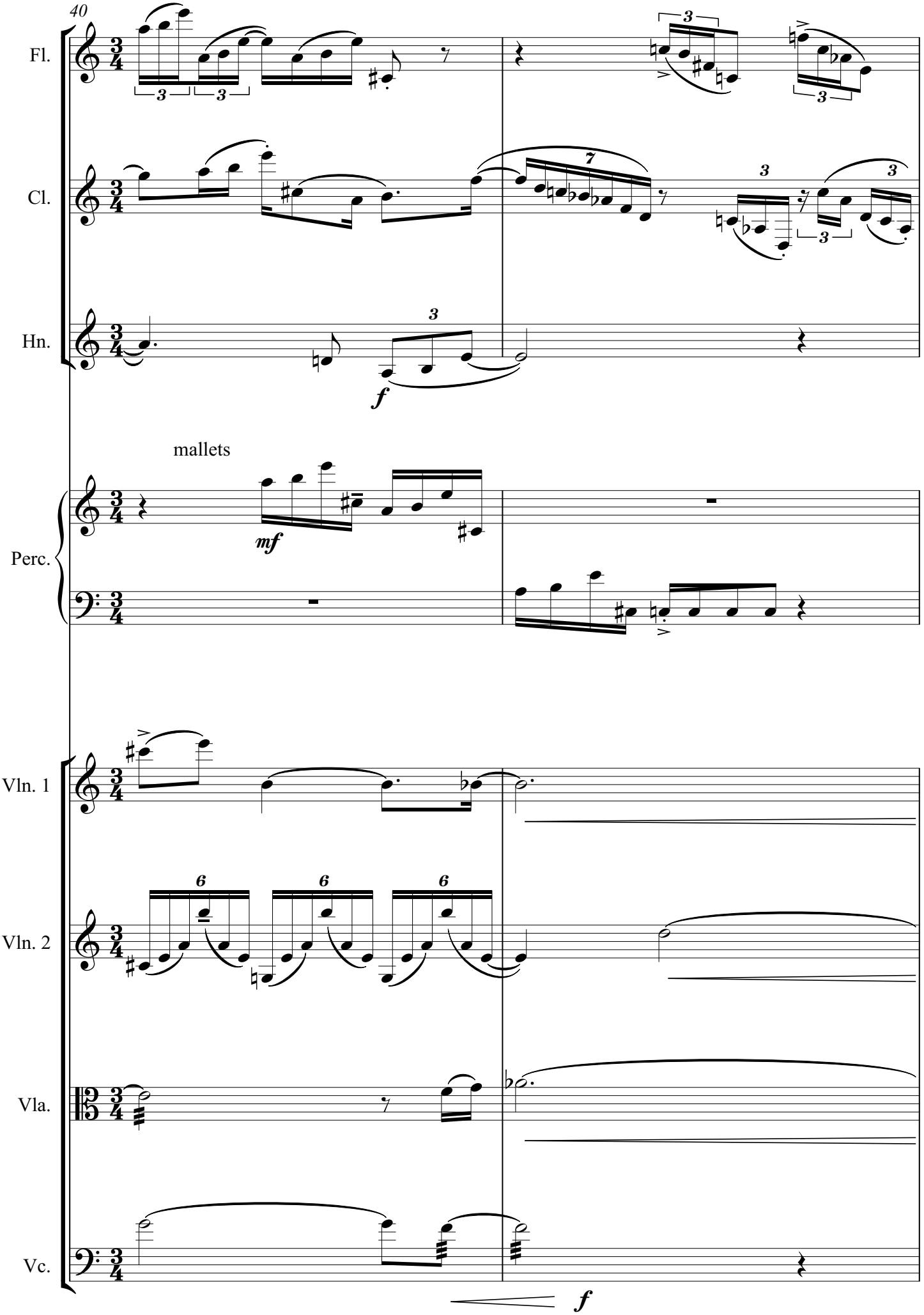

26
Fl.
Cl.
Hn.
Perc.
Vln. 1
Vln. 2
Vla.
Vc.
gliss up and down
harmonics at top
of E string
port.
sul pont.
nat.
pizz.
arco

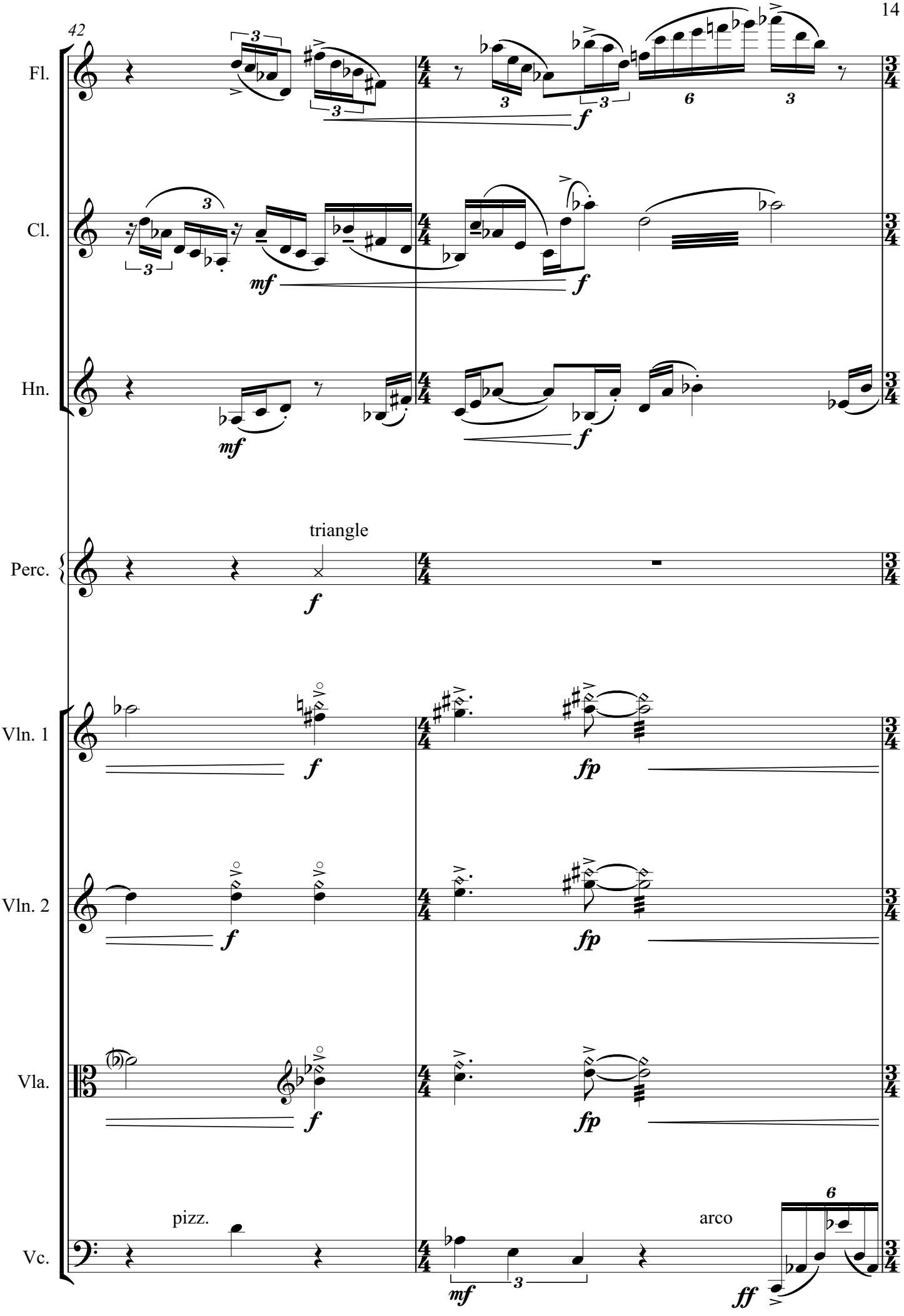

Agitato
♩ = 120
29
Fl.
pp
Cl.
pp
Hn.
3
p
pp
bowed marimba
Perc.
jeté / bounce
mp
mf
Agitato
♩ = 120
Vln. 1
pp
p
3
Vln. 2
pp
p
6
Vla.
pp
3
Vc.
pp
3

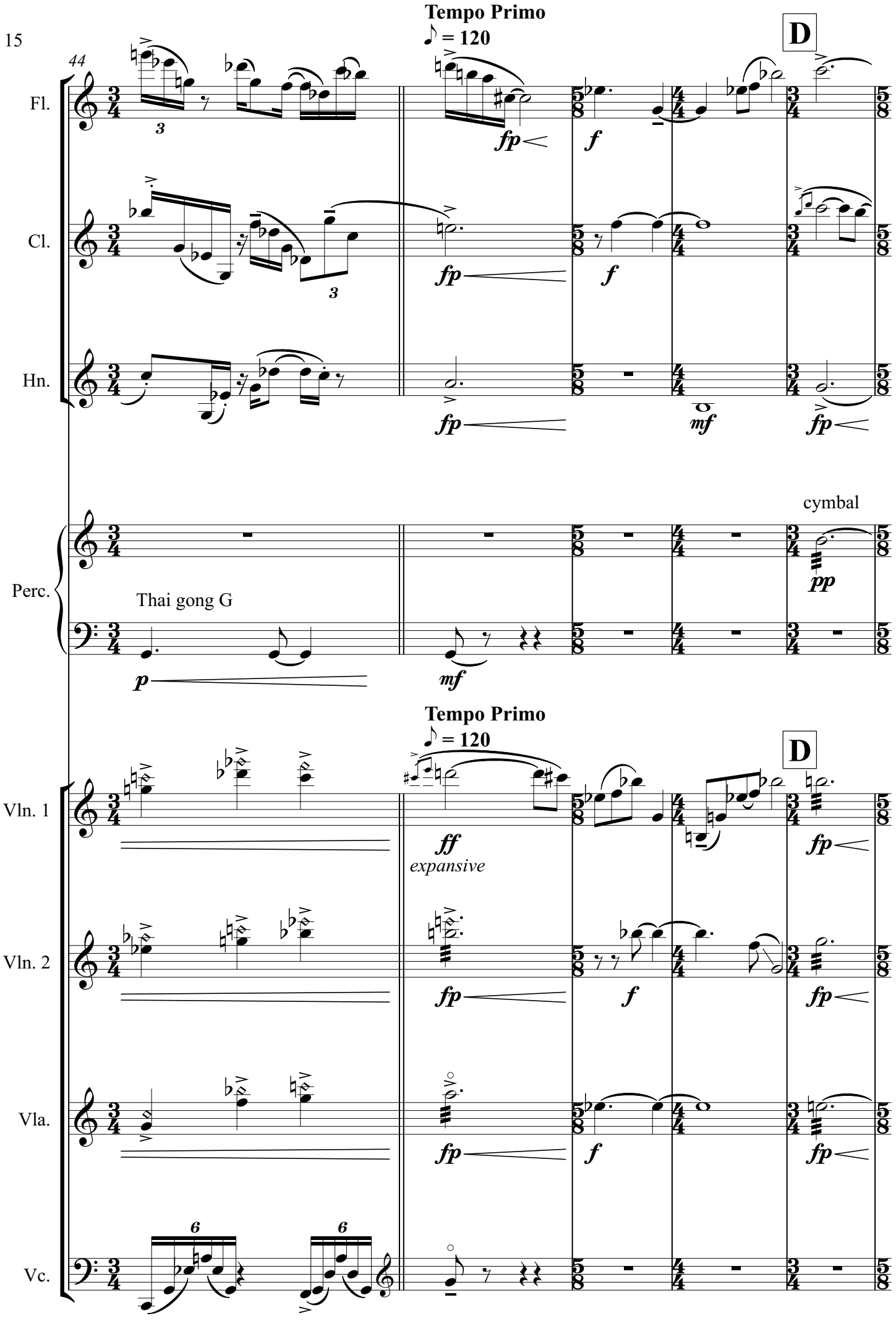

32
Fl.
Cl.
Hn.
Perc.
(mallets)
Vln. 1
Vln. 2
Vla.
Vc.
pizz.
arco

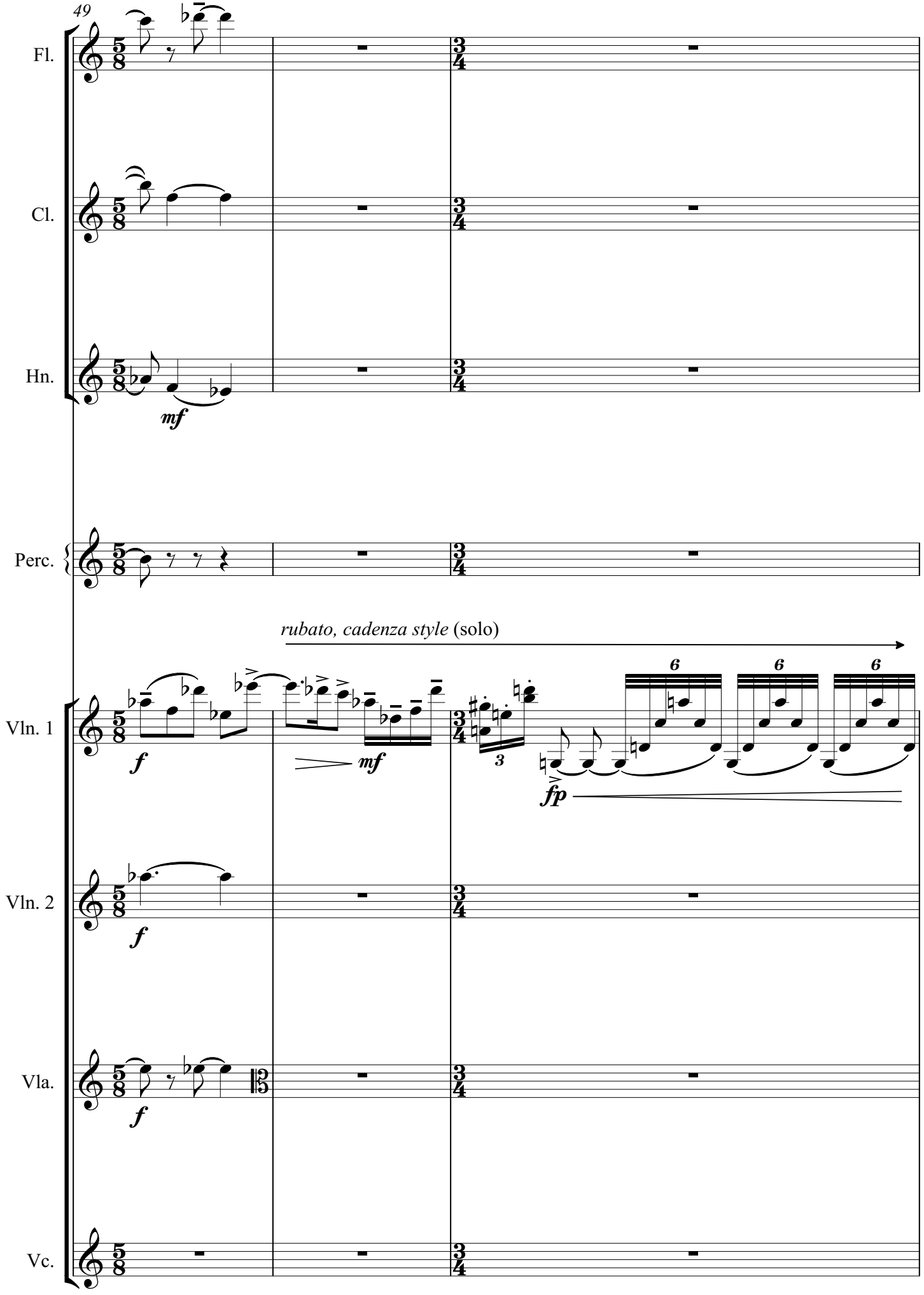

34
Fl.
pp
Cl.
Hn.
mp
pp
Perc.
3
Vln. 1
p
Vln. 2
p
mp
3
3
sul pont.
pp
Vla.
6
6
6
6
6
mp
p
Vc.
pizz.
mf
arco

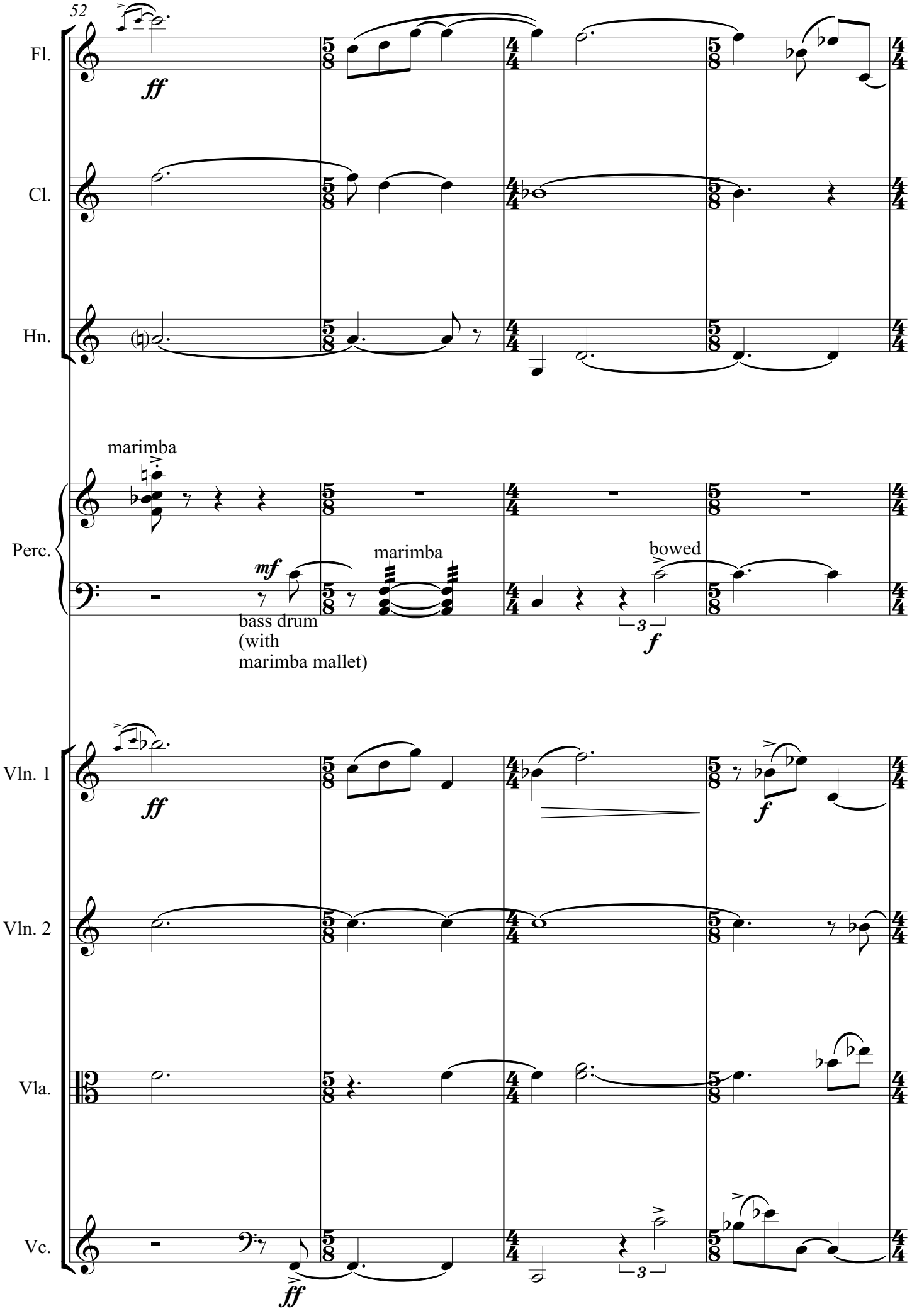

C
37
Fl.
Cl.
Hn.
Perc.
bowed
C
Vln. 1
Vln. 2
nat.
Vla.
sul pont.
Vc.

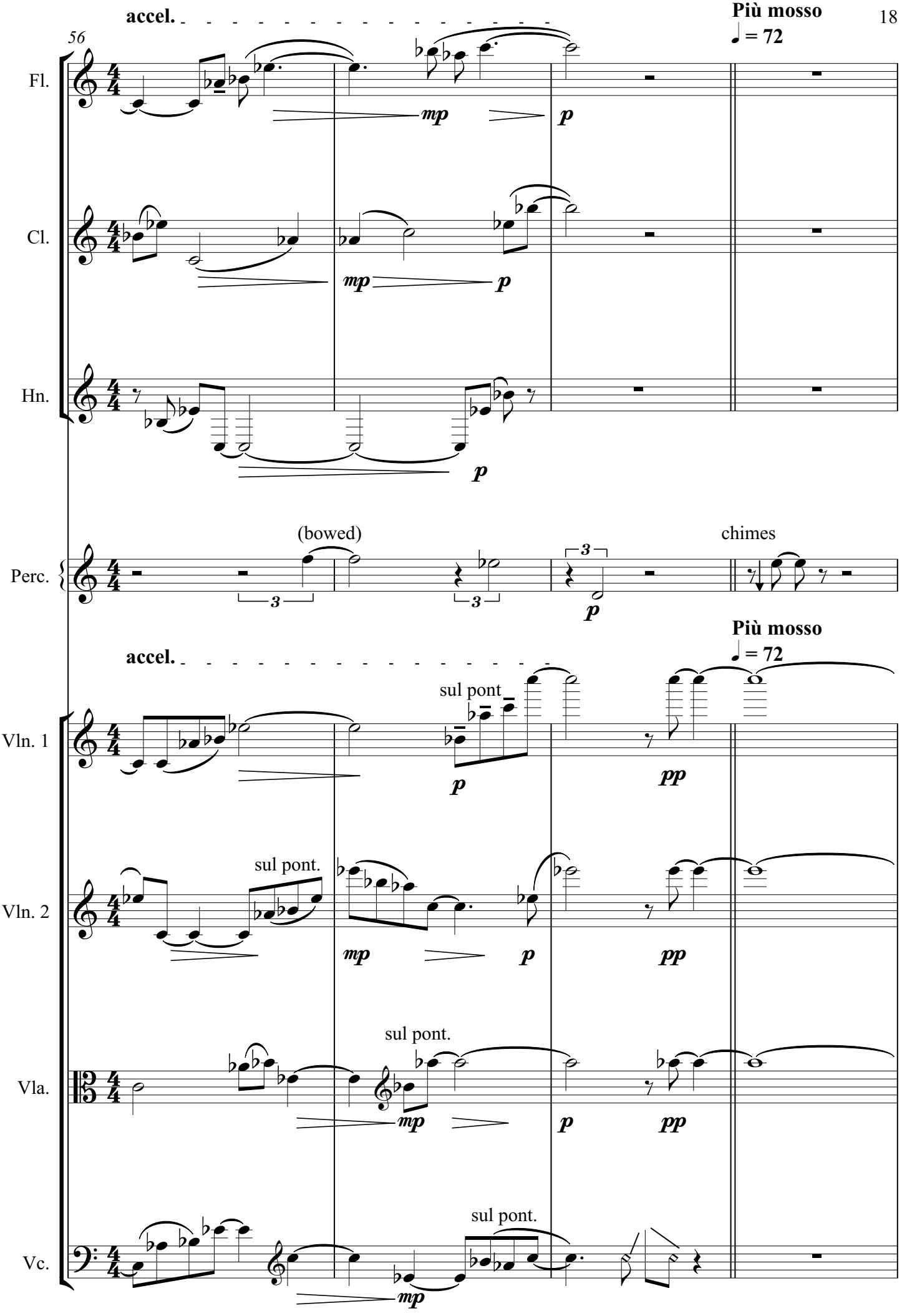

40
Fl.
Cl.
Hn.
f
mallets
mf
Perc.
Vln. 1
Vln. 2
Vla.
Vc.
f

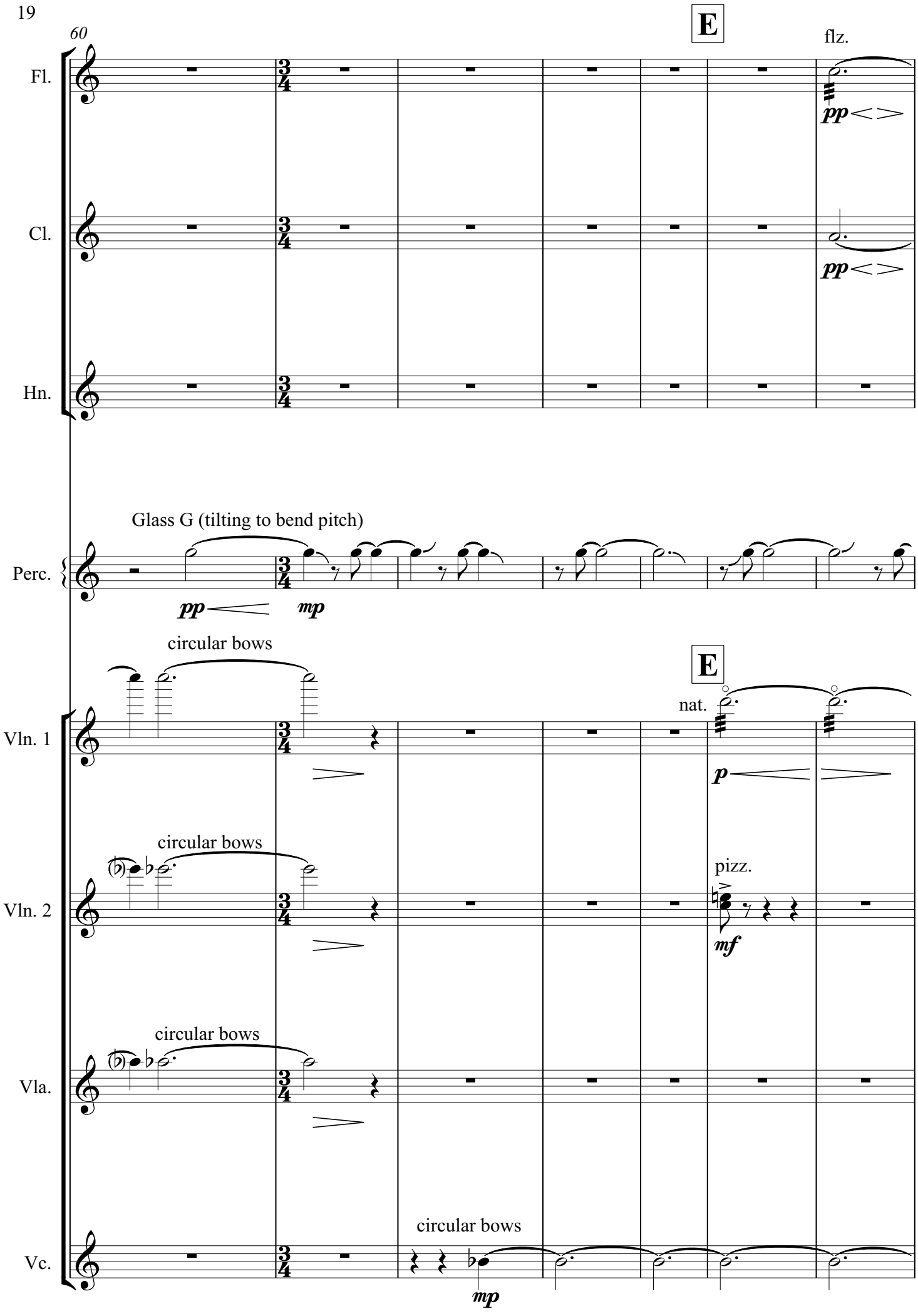

42
Fl.
Cl.
Hn.
Perc.
triangle
Vln. 1
Vln. 2
Vla.
Vc.
pizz.
arco

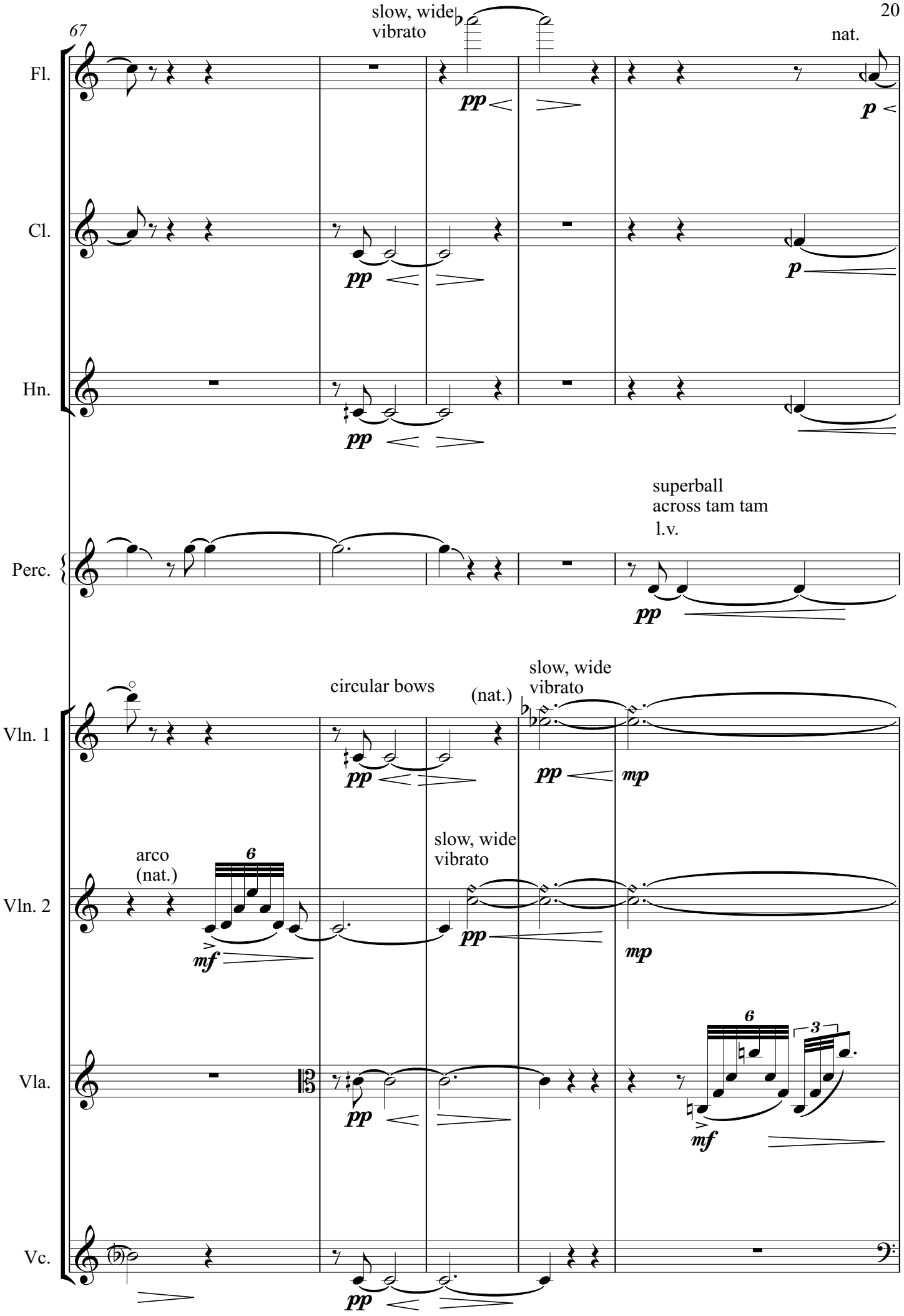

Tempo Primo
♪ = 120
D
44
Fl.
Cl.
Hn.
fp
f
mf
Perc.
Thai gong G
cymbal
pp
p
Tempo Primo
♪ = 120
D
Vln. 1
Vln. 2
Vla.
Vc.
ff
expansive
6

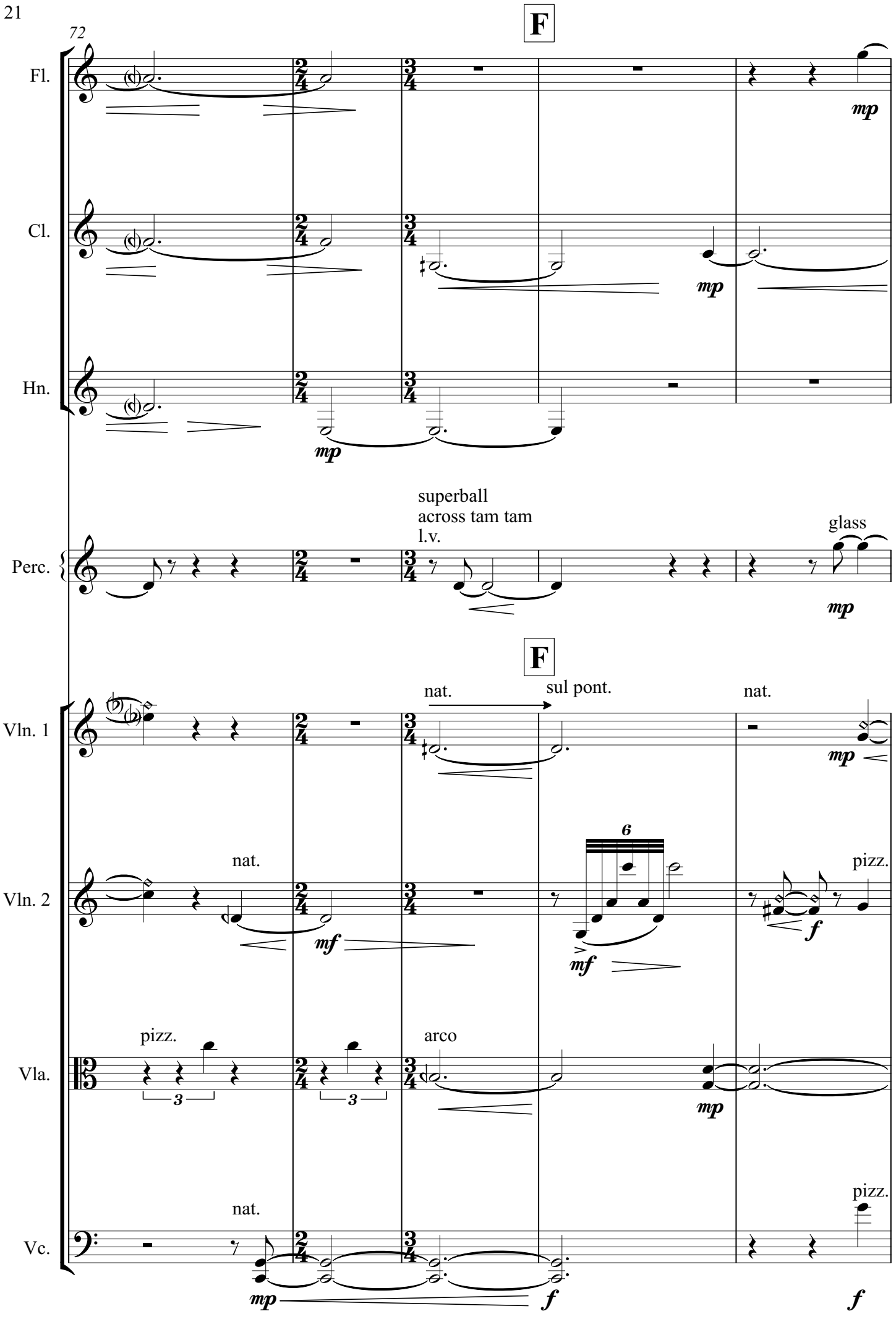

49
Fl.
Cl.
Hn.
mf
Perc.
rubato, cadenza style (solo)
Vln. 1
f
mf
3
fp
6
6
6
Vln. 2
f
Vla.
f
Vc.

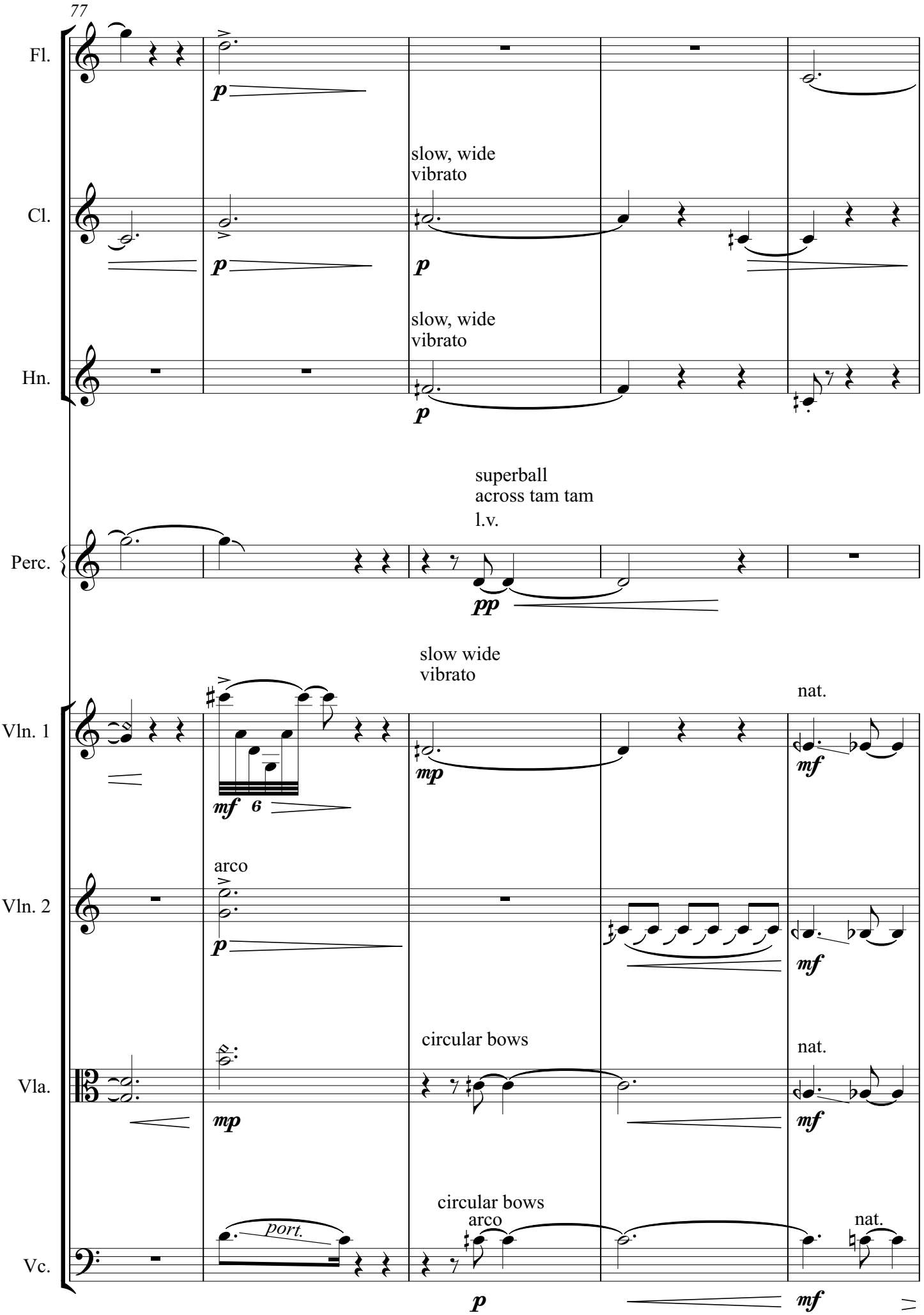

52
Fl.
ff
Cl.
Hn.
marimba
Perc.
mf
marimba
bowed
bass drum
(with
marimba mallet)
3
f
Vln. 1
ff
f
Vln. 2
Vla.
Vc.
ff
3

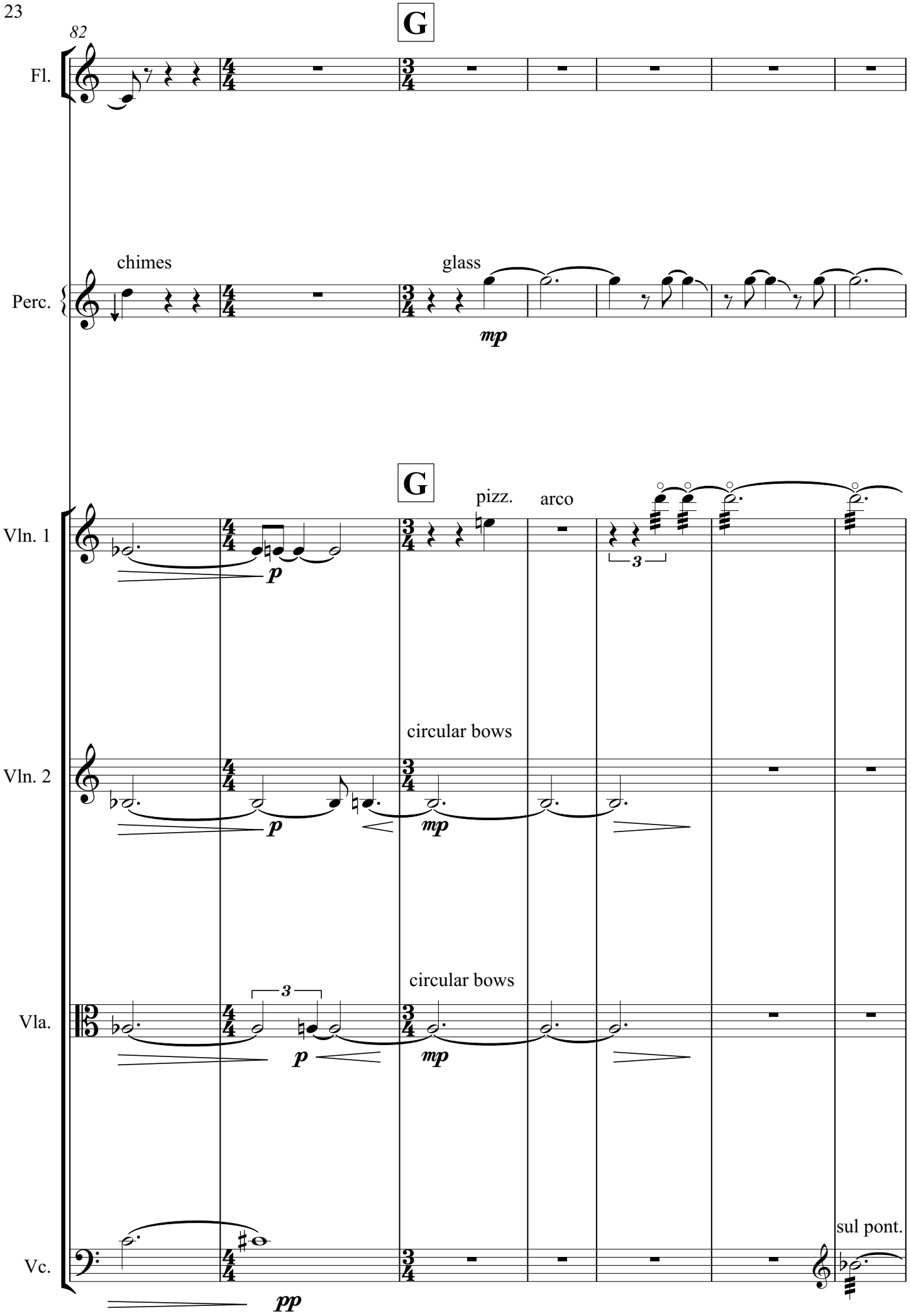

56
accel.
Più mosso
♩ = 72
Fl.
mp
p
Cl.
mp
p
Hn.
p
Perc.
(bowed)
chimes
3
3
3
p
accel.
Più mosso
♩ = 72
Vln. 1
sul pont
p
pp
Vln. 2
sul pont.
mp
p
pp
Vla.
sul pont.
mp
p
pp
Vc.
sul pont.
mp

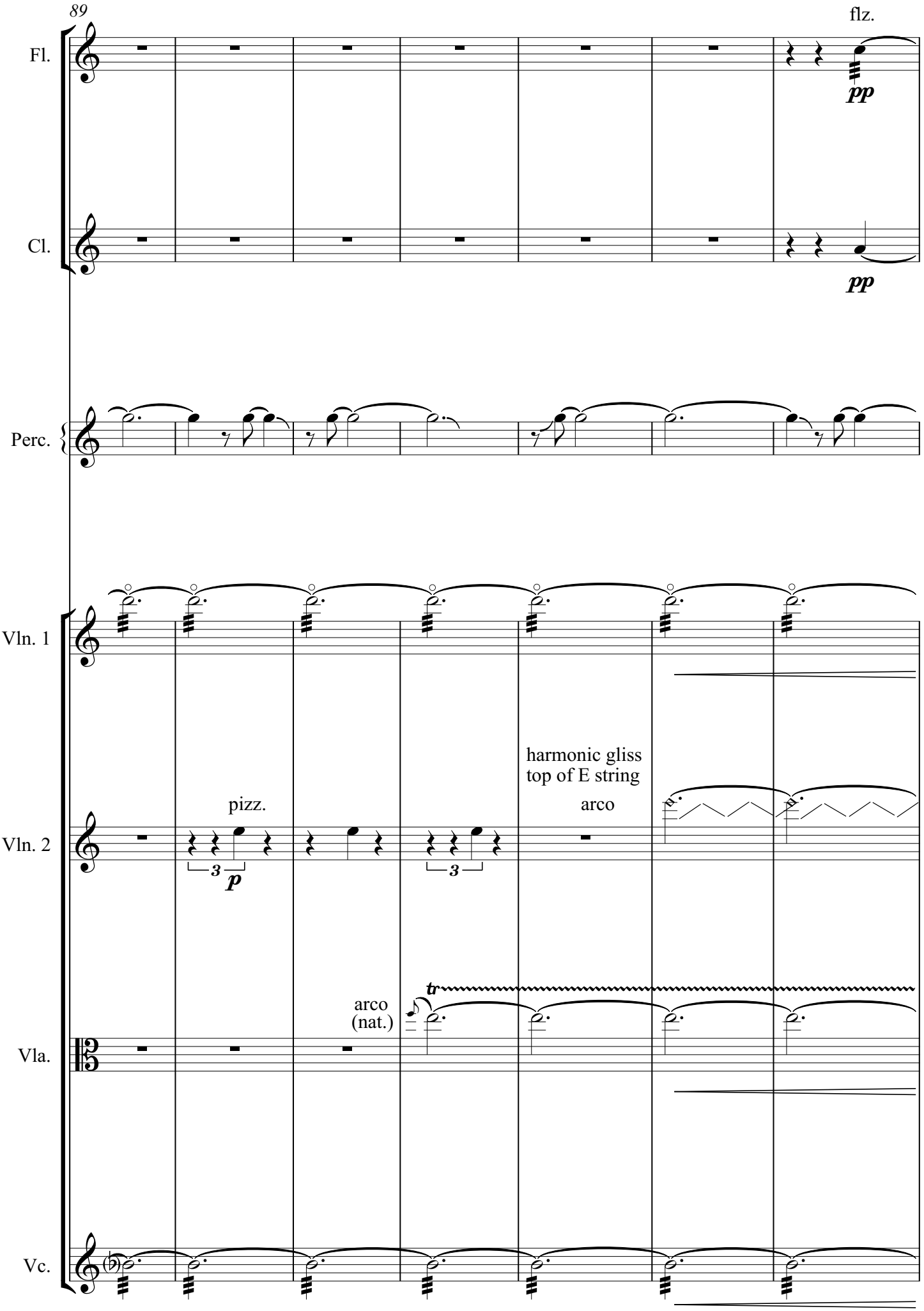

60
E
flz.
Fl.
pp
Cl.
pp
Hn.
Glass G (tilting to bend pitch)
Perc.
pp
mp
circular bows
E
nat.
Vln. 1
p
circular bows
pizz.
Vln. 2
mf
circular bows
Vla.
circular bows
Vc.
mp

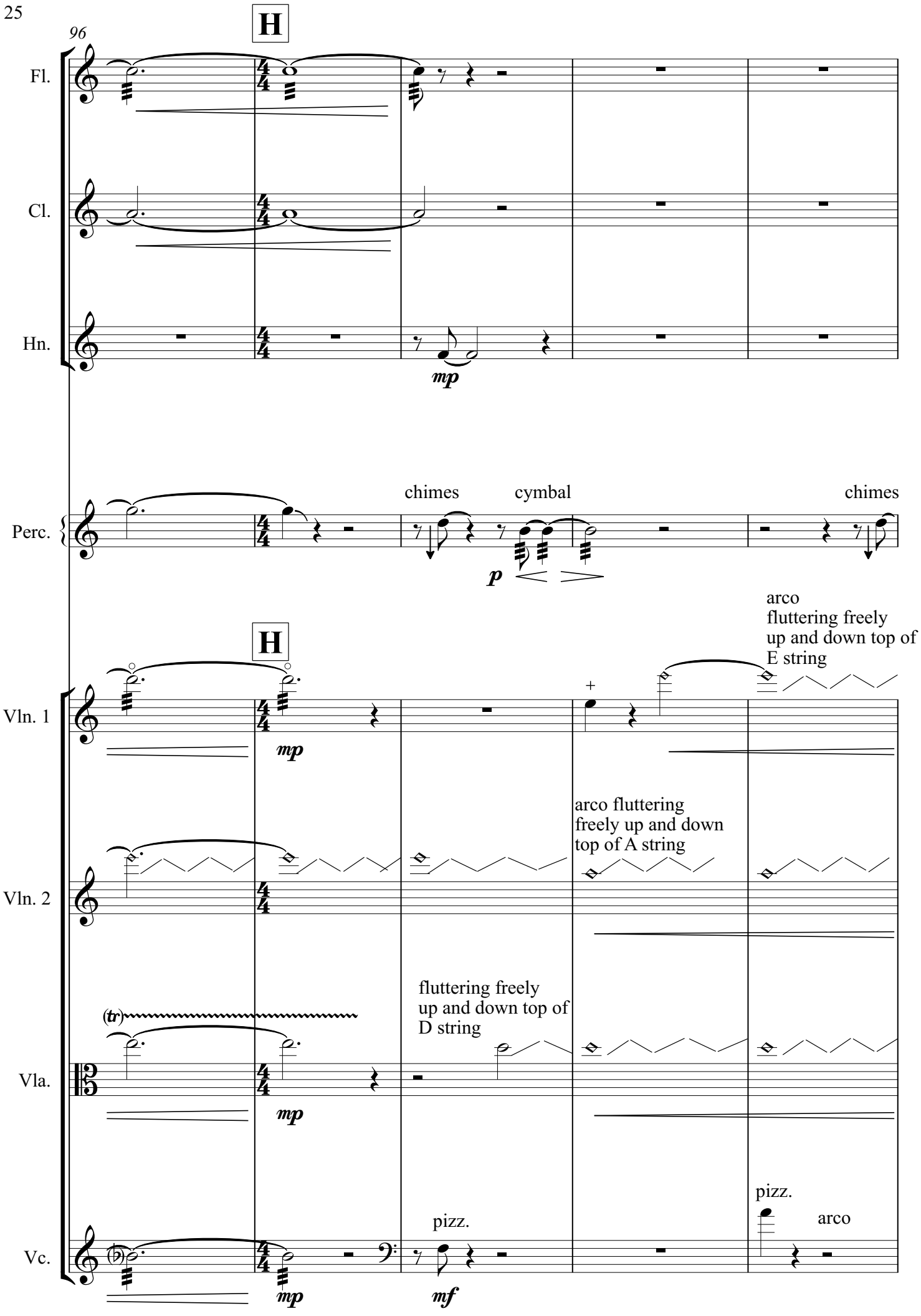

67
slow, wide
vibrato
nat.
Fl.
pp
p
Cl.
pp
p
Hn.
pp
superball
across tam tam
l.v.
Perc.
pp
circular bows
(nat.)
slow, wide
vibrato
Vln. 1
pp
mp
arco
(nat.)
6
slow, wide
vibrato
Vln. 2
mf
pp
mp
6
3
Vla.
pp
mf
Vc.
pp

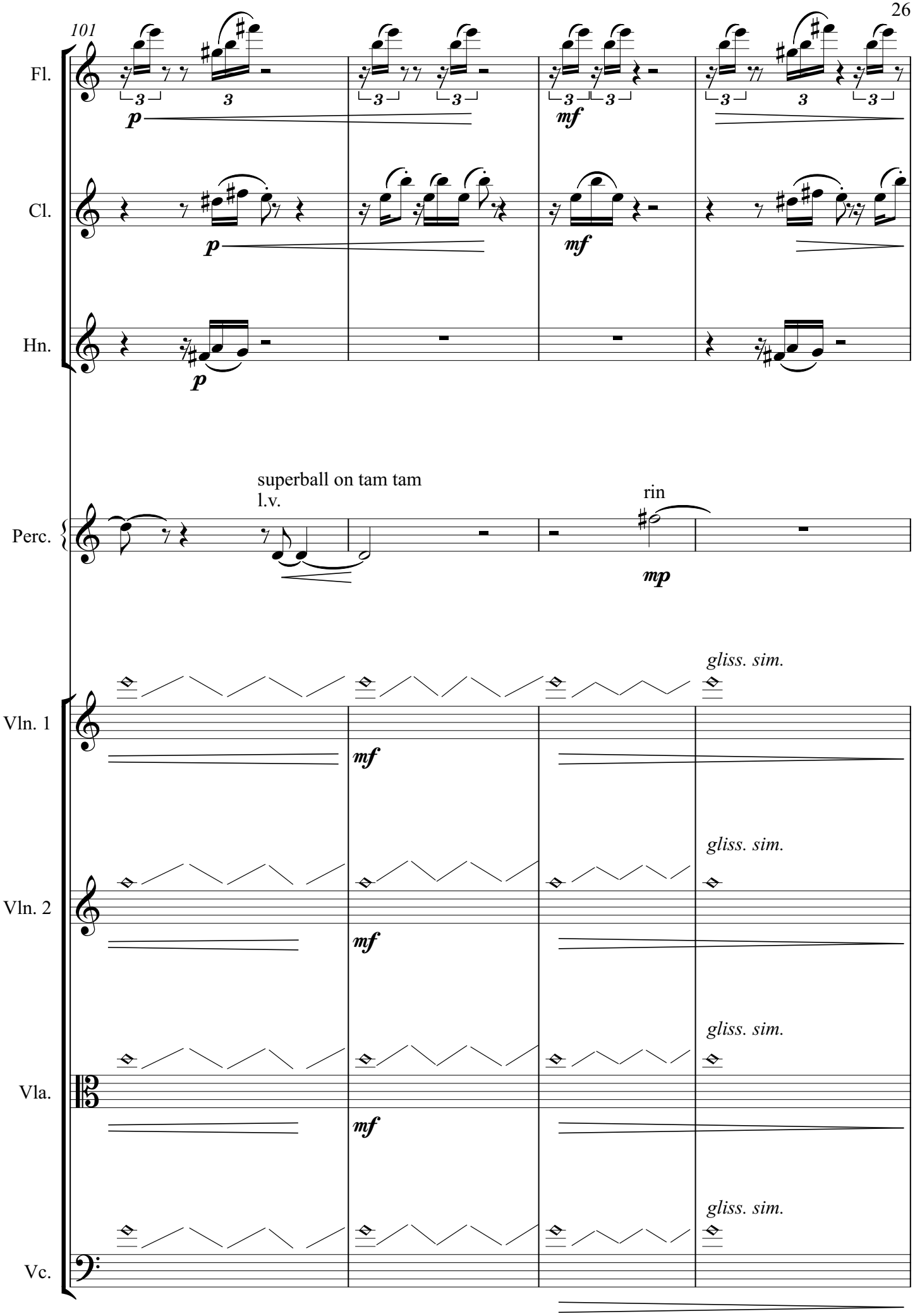

72
F
Fl.
Cl.
Hn.
mp
mp
mp
superball
across tam tam
l.v.
glass
Perc.
mp
F
nat.
sul pont.
nat.
Vln. 1
mp
nat.
6
pizz.
Vln. 2
mf
mf
f
pizz.
arco
Vla.
3
3
mp
nat.
pizz.
Vc.
mp
f
f

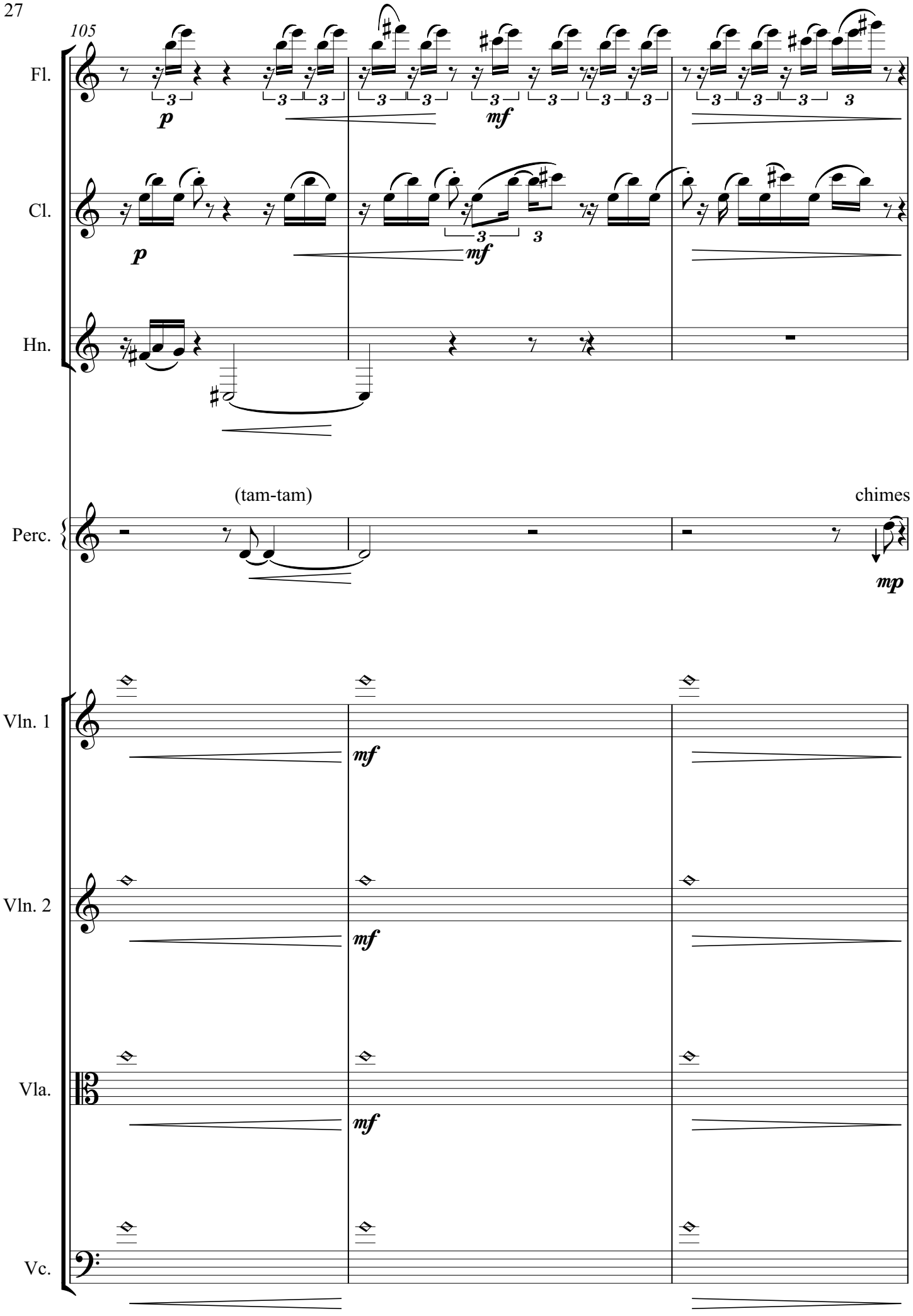

77
Fl.
p
slow, wide
vibrato
Cl.
p
slow, wide
vibrato
Hn.
p
superball
across tam tam
l.v.
Perc.
pp
slow wide
vibrato
nat.
Vln. 1
mf 6
mp
mf
arco
Vln. 2
p
mf
circular bows
nat.
Vla.
mp
mf
circular bows
arco
nat.
Vc.
port.
p
mf

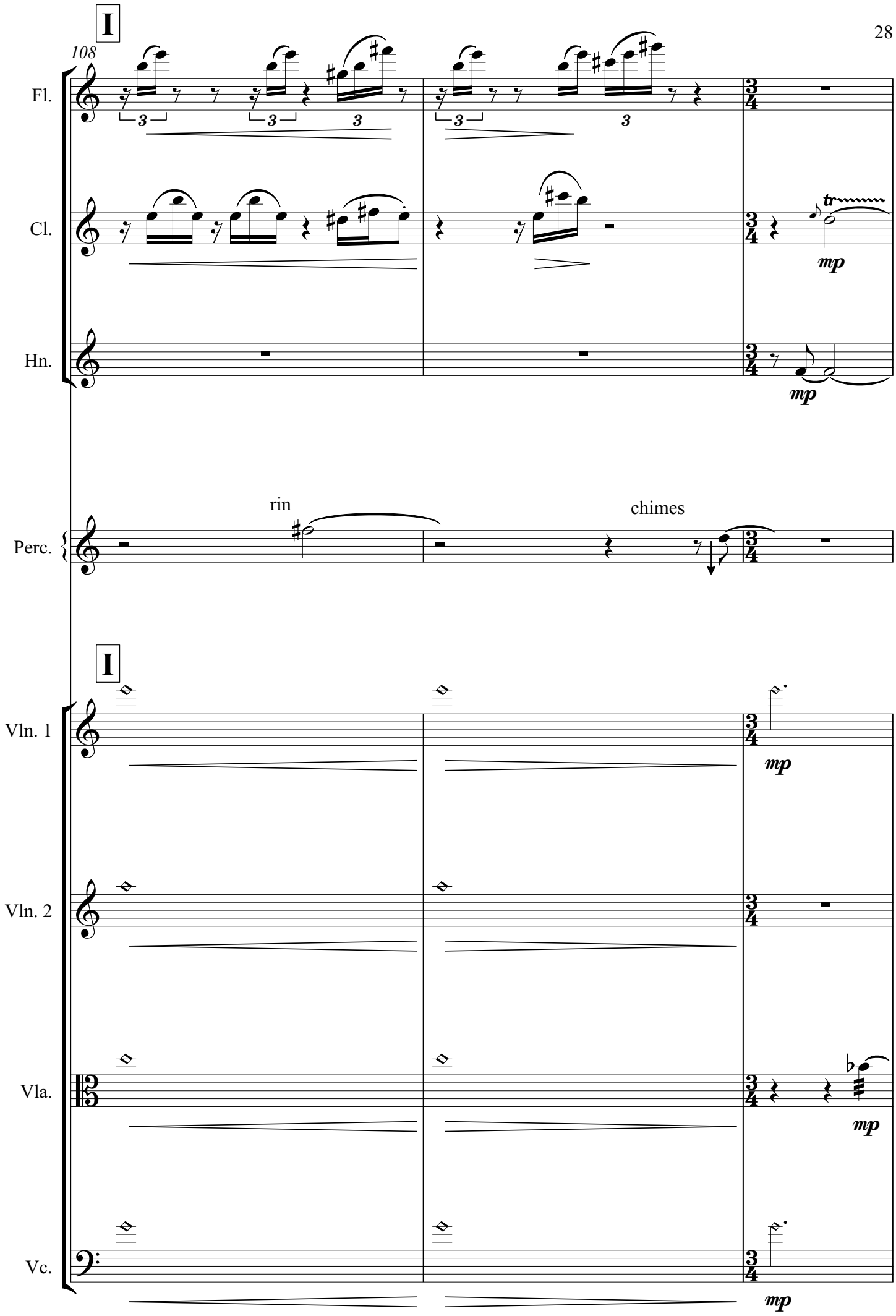

82
G
Fl.
chimes
glass
Perc.
mp
G
pizz.
arco
Vln. 1
p
3
circular bows
Vln. 2
p
mp
circular bows
3
Vla.
p
mp
sul pont.
Vc.
pp

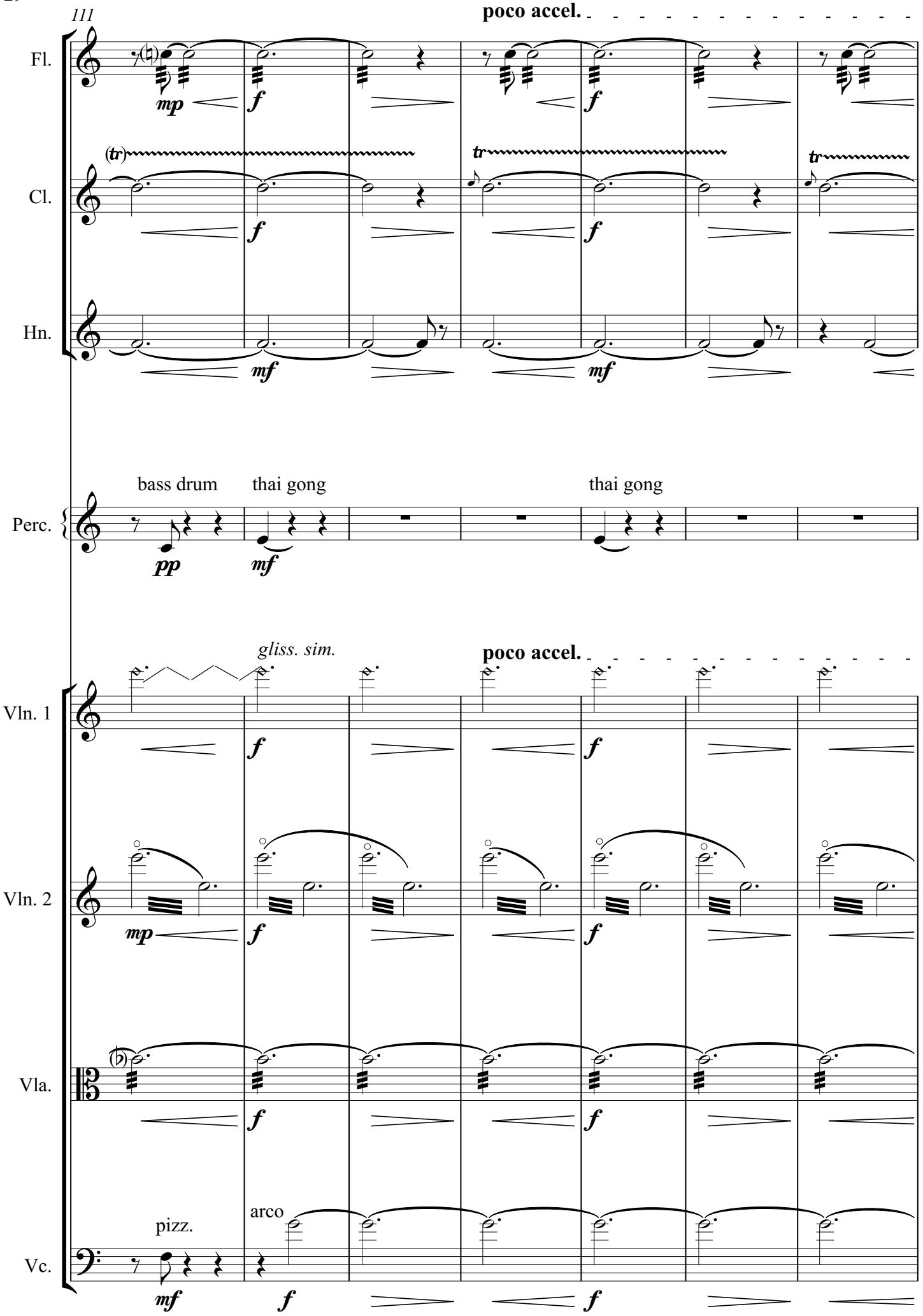

89
flz.
Fl.
pp
Cl.
pp
Perc.
Vln. 1
harmonic gliss
top of E string
pizz.
arco
Vln. 2
3
p
3
tr
arco
(nat.)
Vla.
Vc.

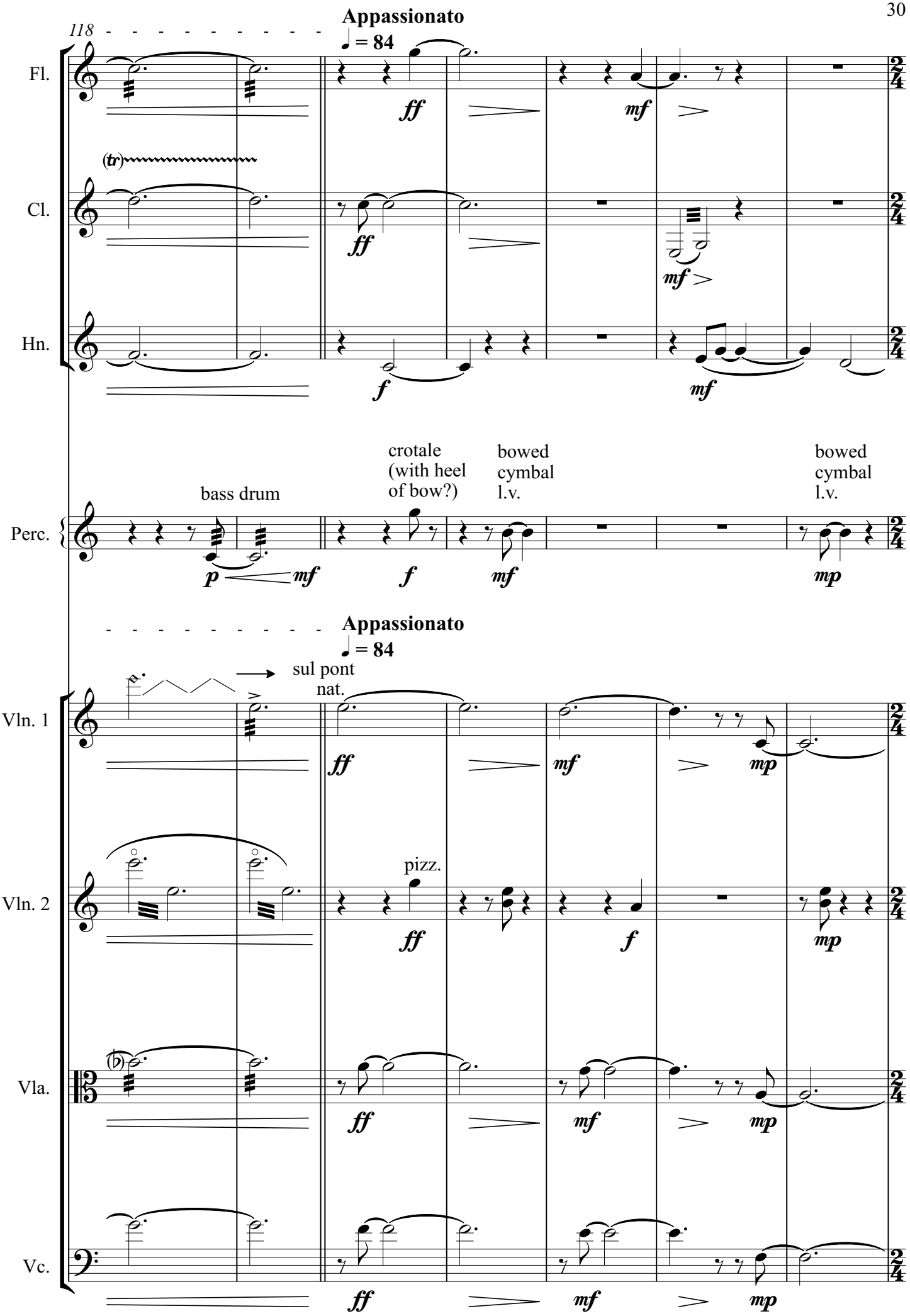

96
H
Fl.
Cl.
Hn.
mp
Perc.
chimes
cymbal
chimes
p
H
arco
fluttering freely
up and down top of
E string
Vln. 1
mp
arco fluttering
freely up and down
top of A string
Vln. 2
(tr)
fluttering freely
up and down top of
D string
Vla.
mp
pizz.
arco
Vc.
pizz.
mf
mp

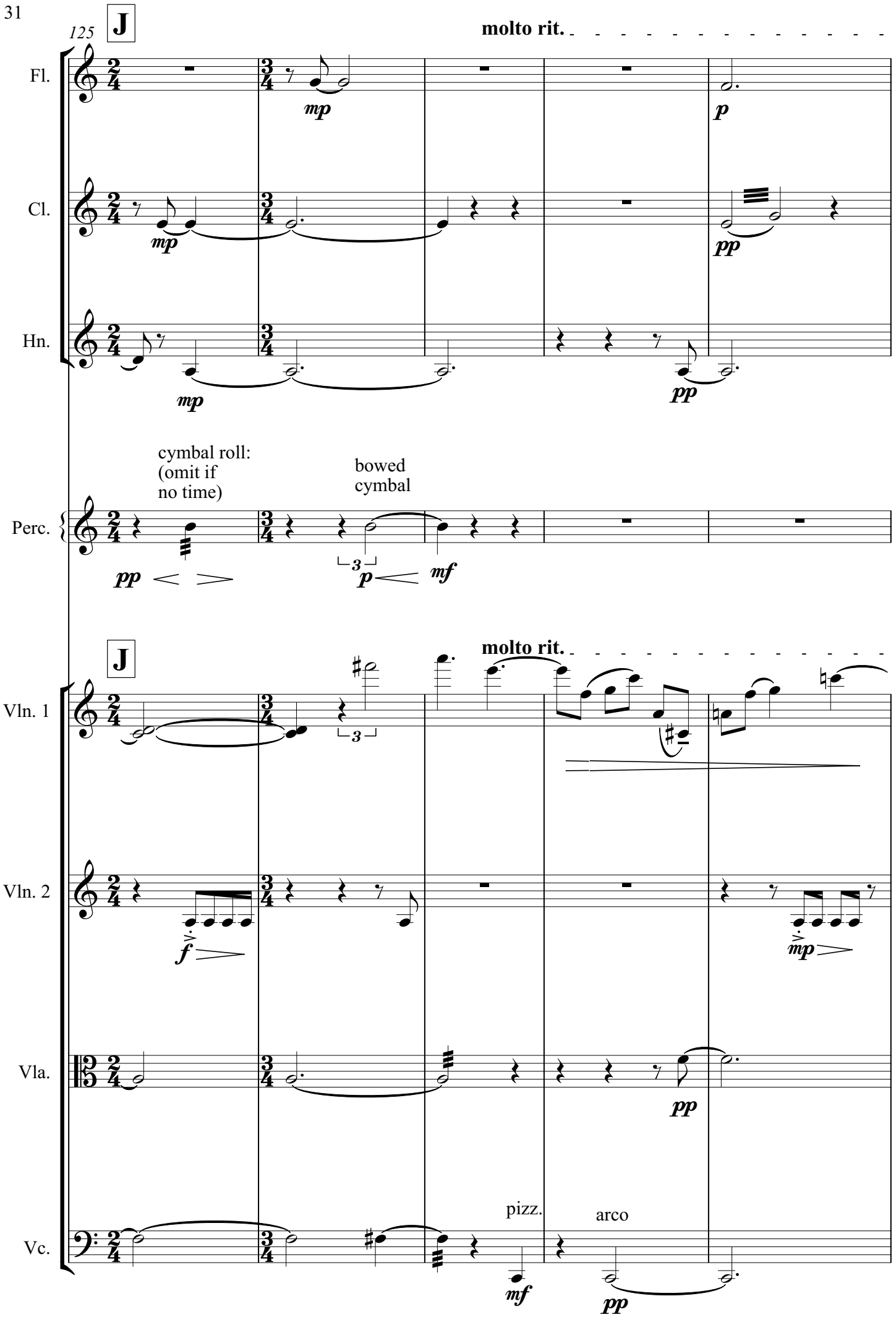

101
Fl.
Cl.
Hn.
Perc.
superball on tam tam
l.v.
rin
Vln. 1
Vln. 2
Vla.
Vc.
gliss. sim.

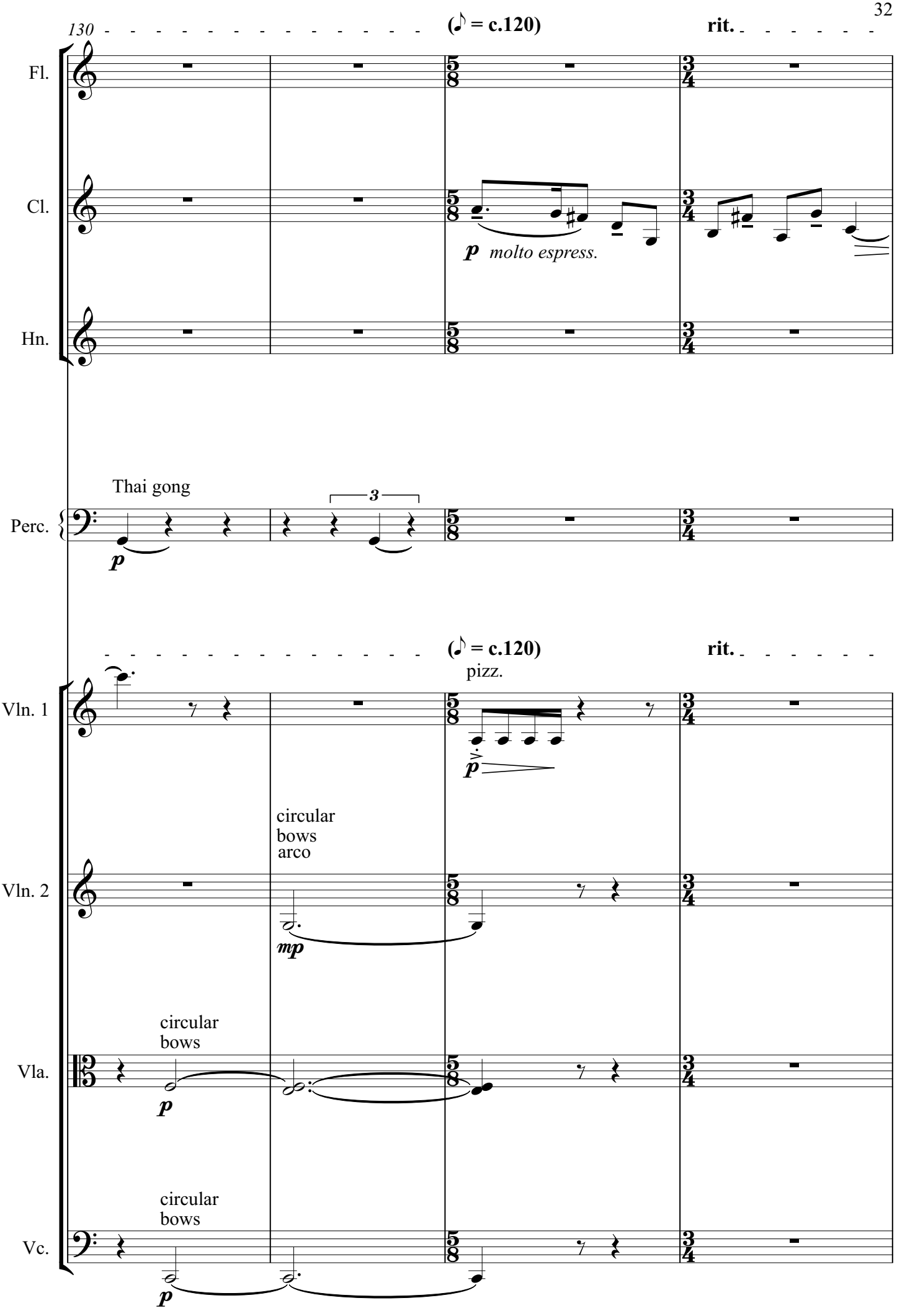

105
Fl.
Cl.
Hn.
Perc.
(tam-tam)
chimes
Vln. 1
Vln. 2
Vla.
Vc.
p
mf
mp

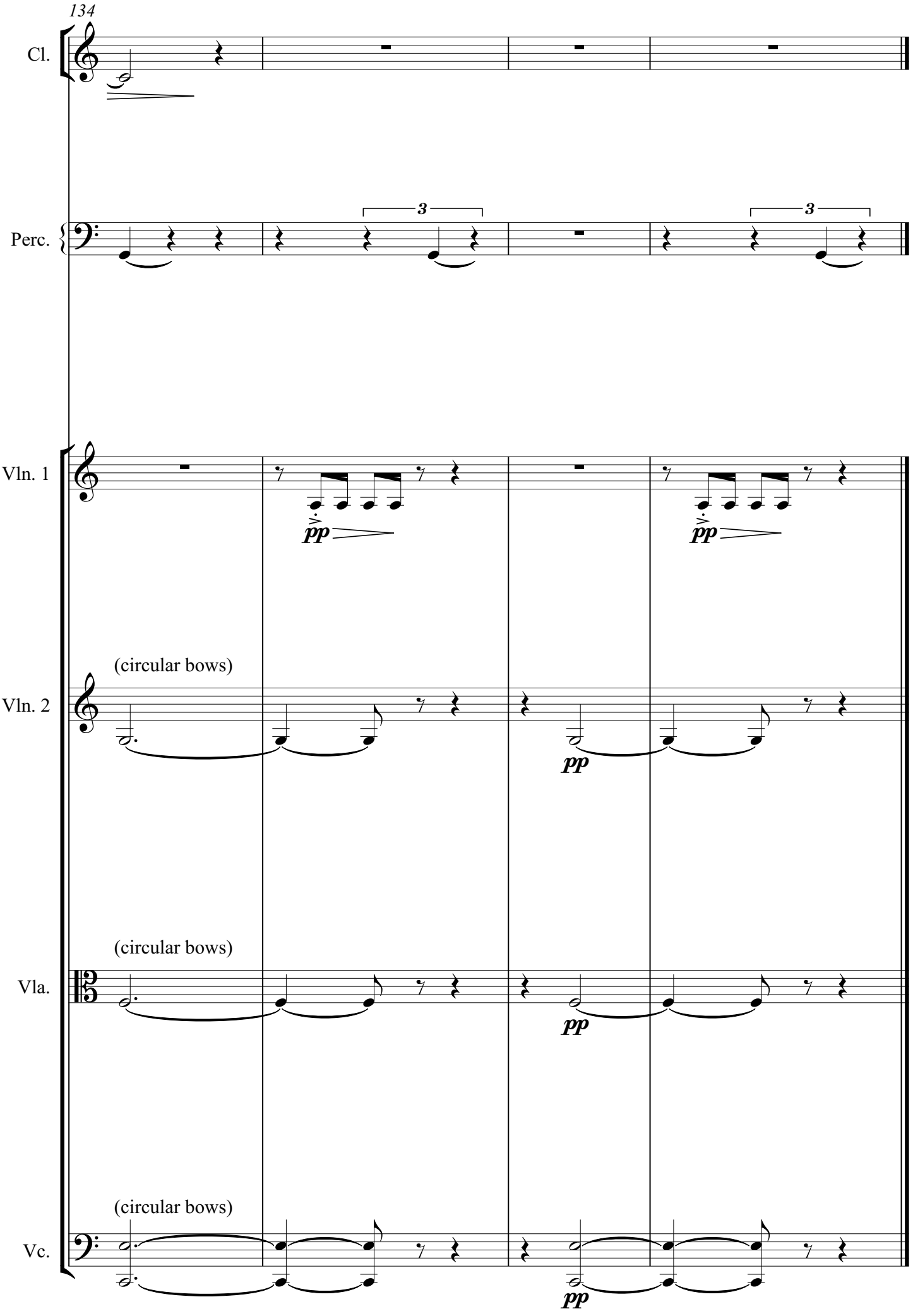

I
108
Fl.
Cl.
Hn.
Perc.
rin
chimes
I
Vln. 1
Vln. 2
Vla.
Vc.
mp


111
poco accel.
Fl.
mp
f
(tr)
tr
Cl.
Hn.
mf
bass drum
thai gong
Perc.
pp
gliss. sim.
Vln. 1
Vln. 2
Vla.
pizz.
arco
Vc.


118
Appassionato
♩ = 84
Fl.
Cl.
Hn.
Perc.
bass drum
crotale
(with heel
of bow?)
bowed
cymbal
l.v.
bowed
cymbal
l.v.
Appassionato
♩ = 84
sul pont
nat.
Vln. 1
pizz.
Vln. 2
Vla.
Vc.


125
J
molto rit.
Fl.
mp
p
Cl.
mp
pp
Hn.
mp
pp
cymbal roll:
(omit if
no time)
bowed
cymbal
Perc.
pp
p
mf
J
molto rit.
Vln. 1
Vln. 2
f
mp
Vla.
pp
pizz.
arco
Vc.
mf
pp


130
(♪ = c.120)
rit.
Fl.
Cl.
p molto espress.
Hn.
Thai gong
3
Perc.
p
(♪ = c.120)
rit.
pizz.
Vln. 1
p
circular
bows
arco
Vln. 2
mp
circular
bows
Vla.
p
circular
bows
Vc.
p


134
Cl.
Perc.
3
3
Vln. 1
pp
pp
Vln. 2
(circular bows)
pp
Vla.
(circular bows)
pp
Vc.
(circular bows)
pp

Transposed score

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♭
Bass Clarinet
2 Bassoons
Contrabassoon
4 Horns
2 Trumpets in B♭
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)

for Camden Symphony Orchestra with text from Freedom From Torture creative writing group

Dream big for tomorrow

CVR

Dancing like I will never dance again

♩ = 80

Piccolo
Flute 1
Flute 2
Oboe 1
Oboe 2
Cor Anglais
Clarinet 1 in B♭
Clarinet 2 in B♭
Bass Clarinet in B♭
Bassoon 1
Bassoon 2
Contrabassoon

p cascading
semitone trill
whole tone trill
air sound (no pitch)

4 Horns in F
2 Trumpets in B♭
2 Trombones
Bass Trombone
Tuba

Dancing like I will never dance again

♩ = 80

Timpani
Perc. 1
Perc. 2
Perc. 3

soft mallets
Wind chimes
Crotales
bowed
Bass drum

Celesta / Piano
Harp
Voice

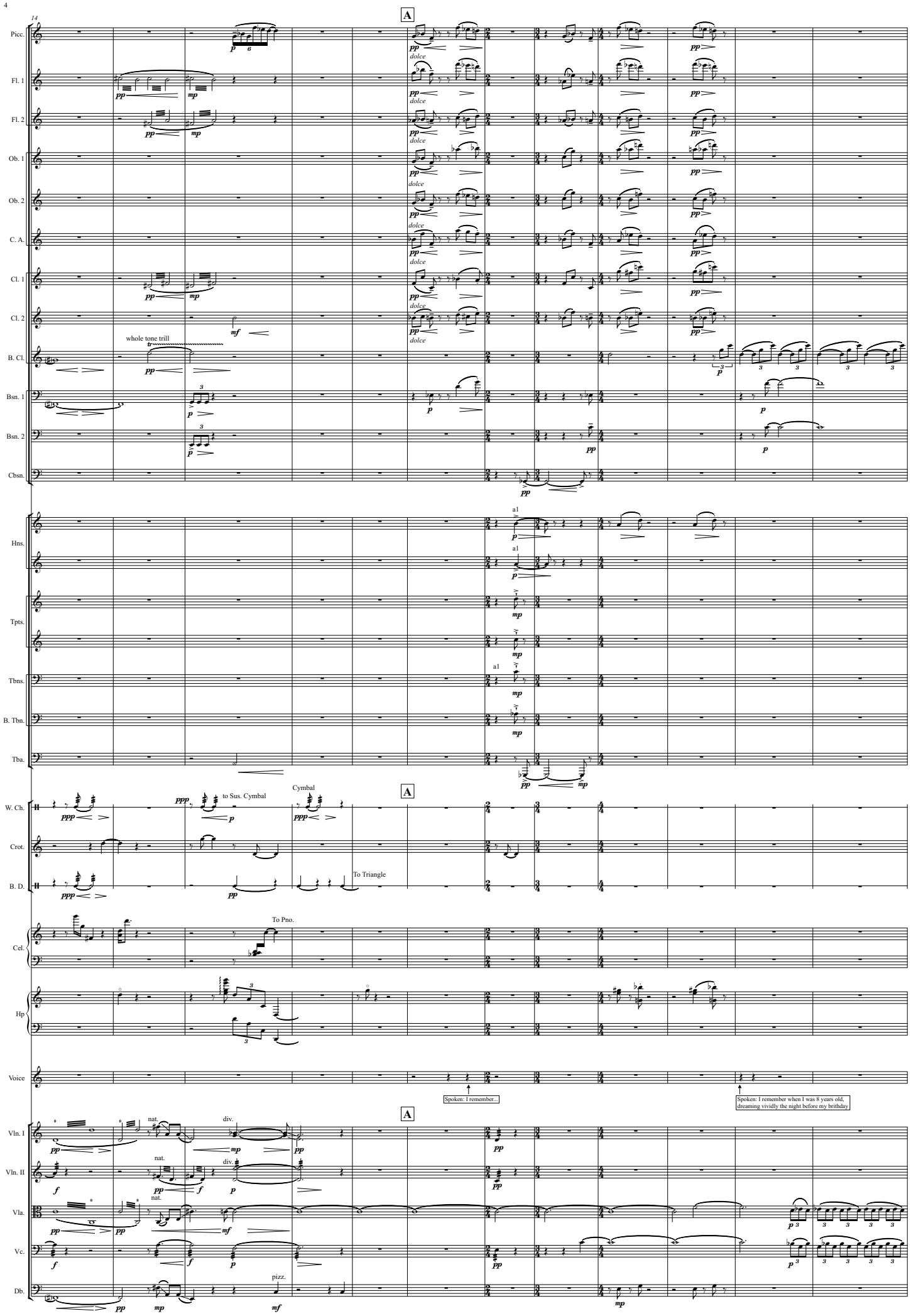
l.v.

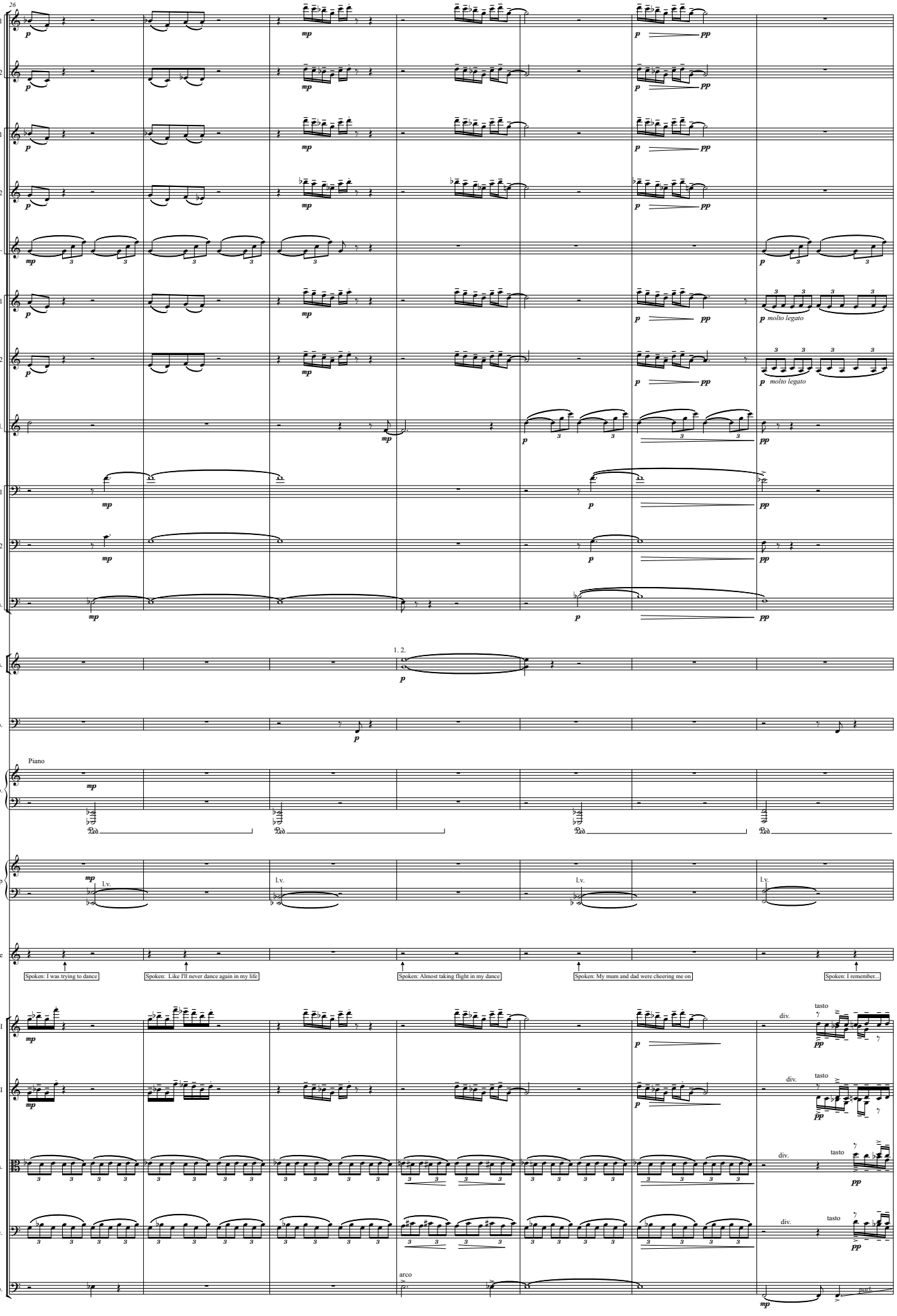
Dancing like I will never dance again

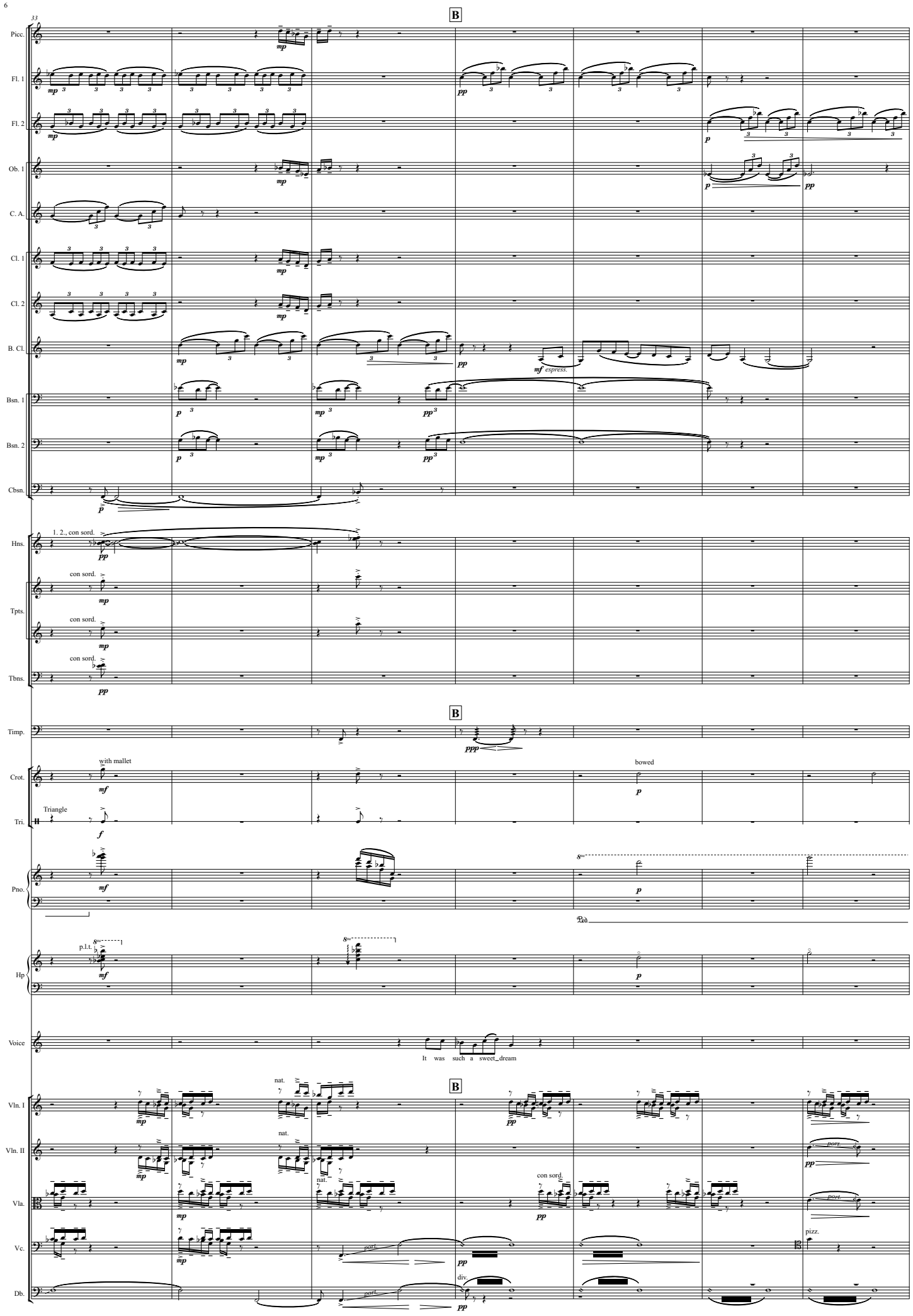
♩ = 80

Violin I
Violin II
Viola
Violoncello
Double Bass

div.
sul pont.
nat.
semitone trill
alternating finger pressure


14
A
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
C. A.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
whole tone trill
Hns.
Tpts.
Tbns.
B. Tbn.
Tba.
a1
W. Ch.
Crot.
B. D.
Cymbal
to Sus. Cymbal
To Triangle
Cel.
To Pno.
Hp
Voice
Spoken: I remember...
Spoken: I remember when I was 8 years old, dreaming vividly the night before my brithday
Vln. I
Vln. II
Vla.
Vc.
Db.
nat.
div.
pizz.


26
Fl. 1
Fl. 2
Ob. 1
Ob. 2
C. A.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hns.
1. 2.
Timp.
Piano
Pno.
Hp
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
Vln. II
Vla.
Vc.
Db.
molto legato
div.
tasto
arco
part


B
Picc.
Fl. 1
Fl. 2
Ob. 1
C. A.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hns.
1. 2., con sord.
con sord.
Tpts.
con sord.
con sord.
Tbns.
B
Timp.
Crot.
with mallet
bowed
Tri.
Triangle
Pno.
Hp
p.l.t.
Voice
It was such a sweet_dream
B
Vln. I
Vln. II
Vla.
Vc.
Db.
nat.
con sord.
pizz.
div.

40

C

It was such a sweet dream

Fl. 1

Fl. 2

pp

Hns.

1. 2. (con sord.)

Tpts.

Tbns.

a 2
air sound
(no pitch)

mf

Timp.

pedal slide

ppp

mf

W. Ch.

(Susp. cymbal)

mp

Crot.

with mallet

Tri.

To W.Ch.

Pno.

piano string
woosh (inside)
if real piano

Hp

bend pitch
pressing above disk

p.l.t.

Voice

vocal ad lib. using
text, as though reflecting /
singing to oneself

G⁹sus⁴

(vocal ends)

Spoken: Like I'll never dance again in my life

Spoken: Almost taking flight

Sung: It was such a sweet dream

Vln. I

front desk only

non div. (still front desk only)

tutti div.

Vln. II

port.

sul pont. (free bowing)

Vla.

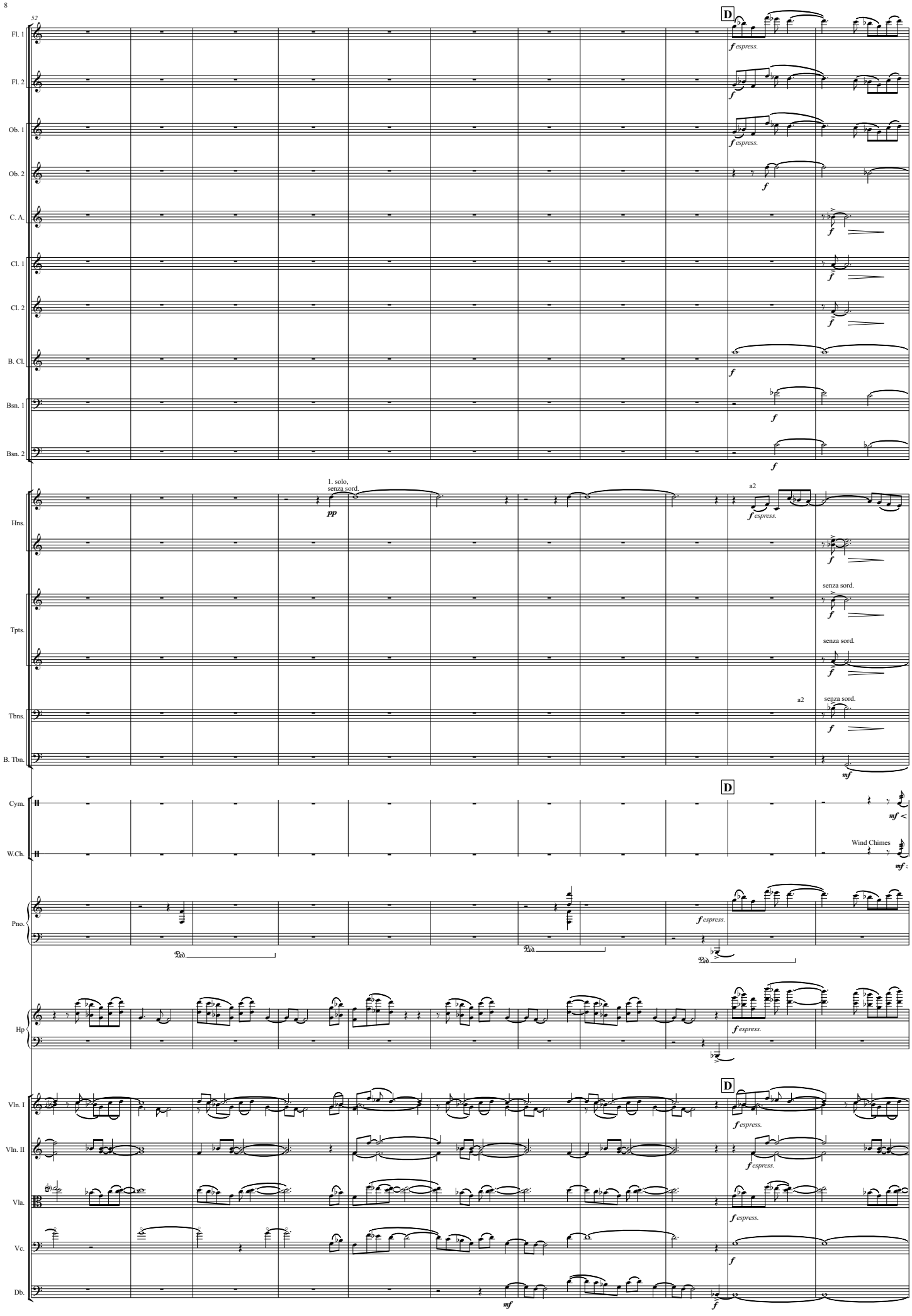
Vc.

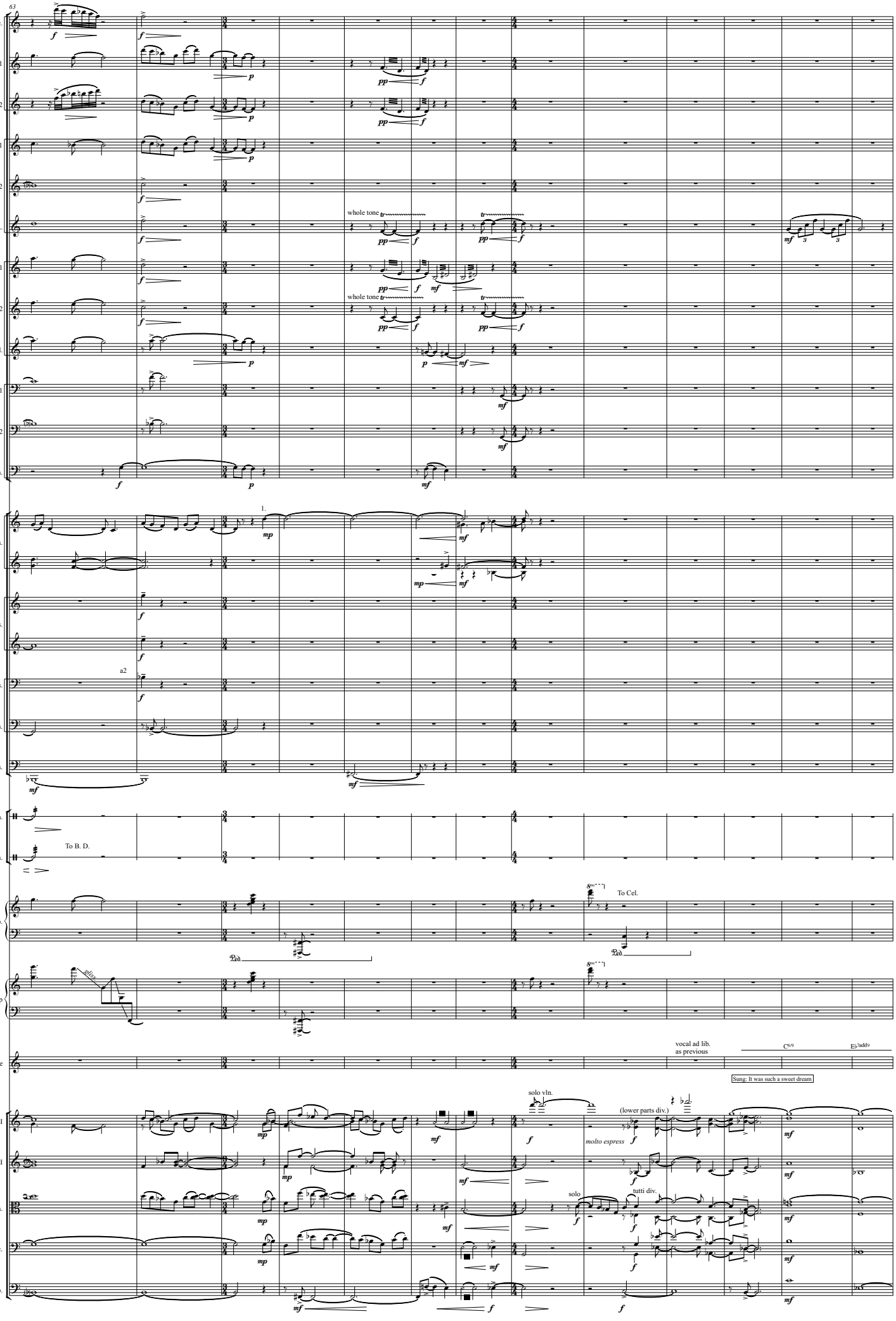
arco

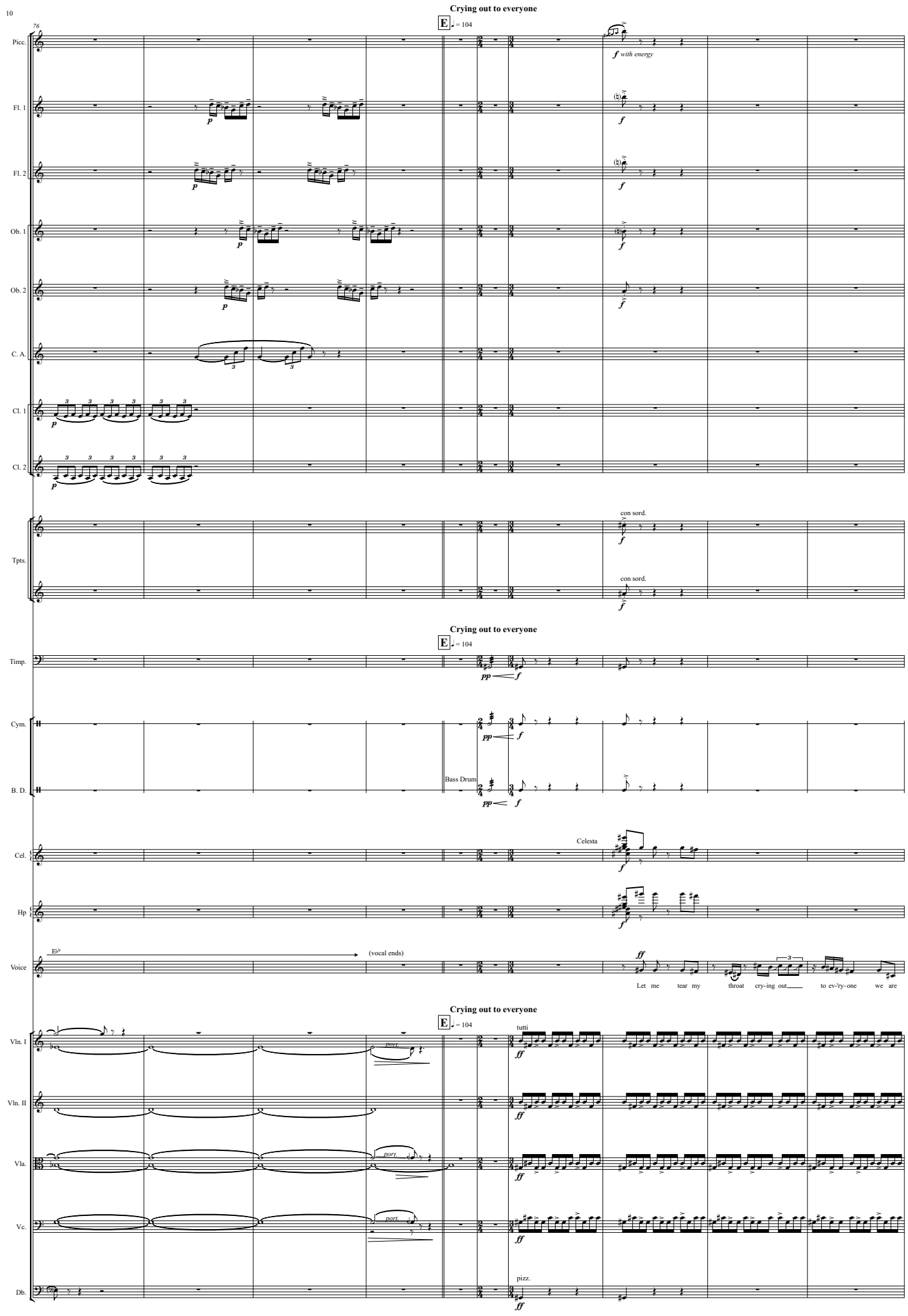
nat.

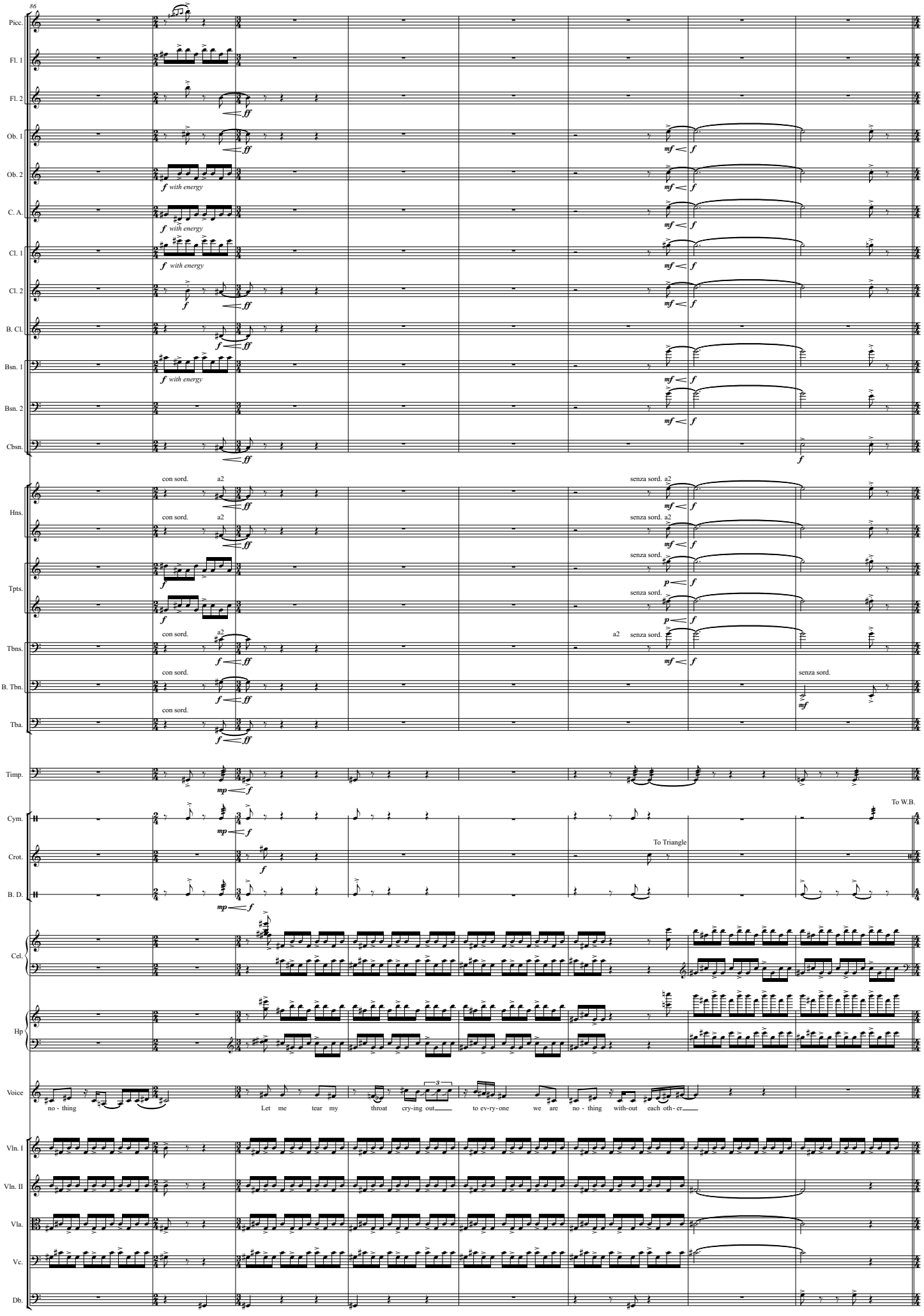
sul pont.

Db.


52
D
Fl. 1
Fl. 2
Ob. 1
Ob. 2
C. A.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Hns.
Tpts.
Tbns.
B. Tbn.
Cym.
W.Ch.
Pno.
Hp
Vln. I
Vln. II
Vla.
Vc.
Db.
1. solo,
senza sord.
a2
senza sord.
Wind Chimes
espress.


63
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
C. A.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
whole tone
whole tone
Hns.
1.
a2
Tpts.
Tbns.
B. Tbn.
Tba.
Cym.
W.Ch.
To B. D.
Pno.
To Cel.
Hp
Voice
vocal ad lib.
as previous
C6/9
Eb7add9
Sung: It was such a sweet dream
Vln. I
Vln. II
Vla.
Vc.
Db.
solo vln.
(lower parts div.)
molto espress
solo
tutti div.


Crying out to everyone
E
♩ = 104
76
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
C. A.
Cl. 1
Cl. 2
Tpts.
f with energy
con sord.
Timp.
Cym.
B. D.
Bass Drum
Cel.
Celesta
Hp
Voice
E♭9
(vocal ends)
Let me tear my throat cry-ing out to ev-'ry-one we are
Vln. I
Vln. II
Vla.
Vc.
Db.
tutti
port.
pizz.


86
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
C. A.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hns.
Tpts.
Tbns.
B. Tbn.
Tba.
Timp.
Cym.
Crot.
B. D.
Cel.
Hp
Voice
Vln. I
Vln. II
Vla.
Vc.
Db.
f with energy
ff
mf
f
con sord.
a2
senza sord.
p
mp
To Triangle
To W.B.
no - thing
Let me tear my throat cry-ing out
to ev-ry-one we are
no - thing with-out each oth - er

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

94

Picc.

Fl. 1 — *f with attack*

Fl. 2 — *f with attack*

Ob. 1

Ob. 2

C. A. — *f with attack*

Cl. 1

B. Cl.

Bsn. 1

Hns. — a2

Tpts. — a2

Tbns. — a1

B. Tbn.

F

Timp.

W.B. — Wood Block — To Cym.

Tri.

B. D.

Cel. — To Pno.

Hp

Voice

F

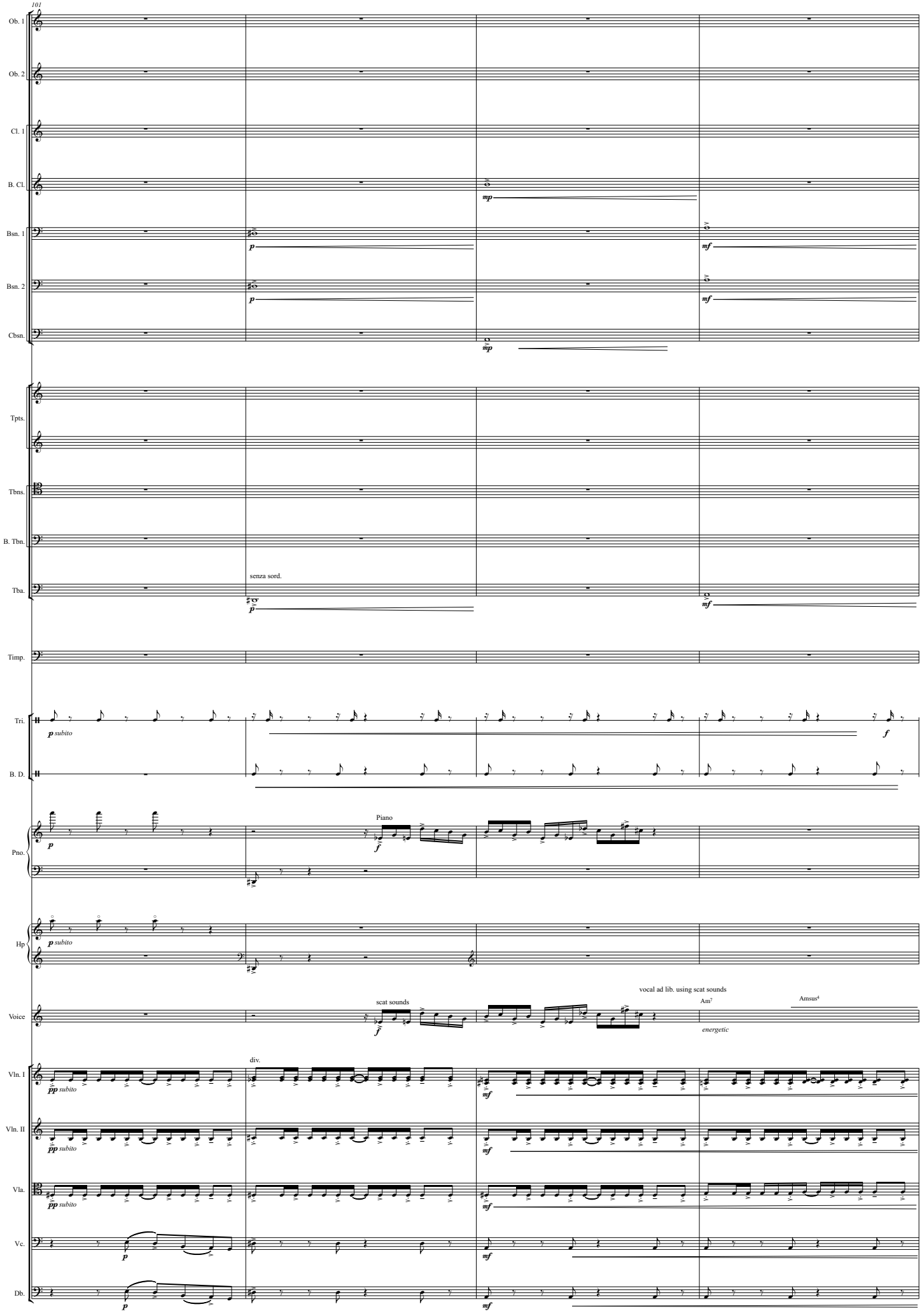
Vln. I — div. col legno — nat.

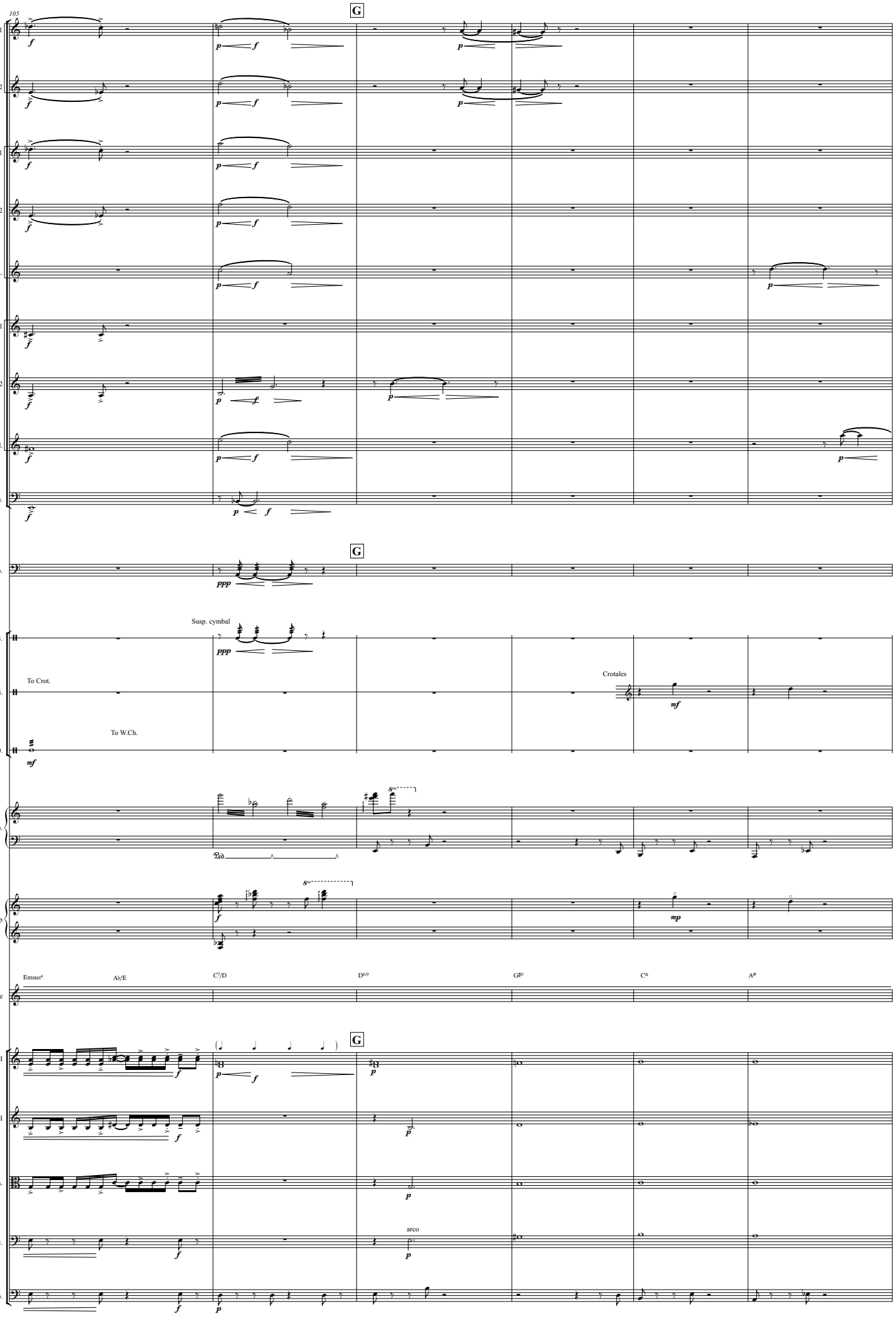
Vln. II — non div. col legno — nat.

Vla. — arco

Vc. — pizz.

Db. — (pizz.)


101
Ob. 1
Ob. 2
Cl. 1
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Tpts.
Tbns.
B. Tbn.
Tba.
senza sord.
Timp.
Tri.
B. D.
Pno.
Piano
Hp
Voice
scat sounds
vocal ad lib. using scat sounds
Am7
Amsus4
energetic
Vln. I
Vln. II
Vla.
Vc.
Db.
div.


105
G
Fl. 1
Fl. 2
Ob. 1
Ob. 2
C. A.
Cl. 1
Cl. 2
B. Cl.
Cbsn.
G
Timp.
W.B.
Susp. cymbal
Tri.
To Crot.
Crotales
B. D.
To W.Ch.
Pno.
Hp
Emsus⁴
A♭/E
C⁷/D
D⁶/⁹
G♯⁰
C^Δ
A♯
Voice
G
Vln. I
Vln. II
Vla.
Vc.
arco
Db.

111

H

Fl. 1

Fl. 2

Cl. 1

Cl. 2

B. Cl.

Cbsn.

Hns.

a1

Tba.

Timp.

soft mallets

Crot.

W.Ch.

Wind Chimes

Pno.

Hp

D/B Gm6 G6 G6/9 (vocal ends)

Voice

Spoken: My uncle was a band leader, and we used to play his records on my Daddy's gramophone.

div.

Vln. I

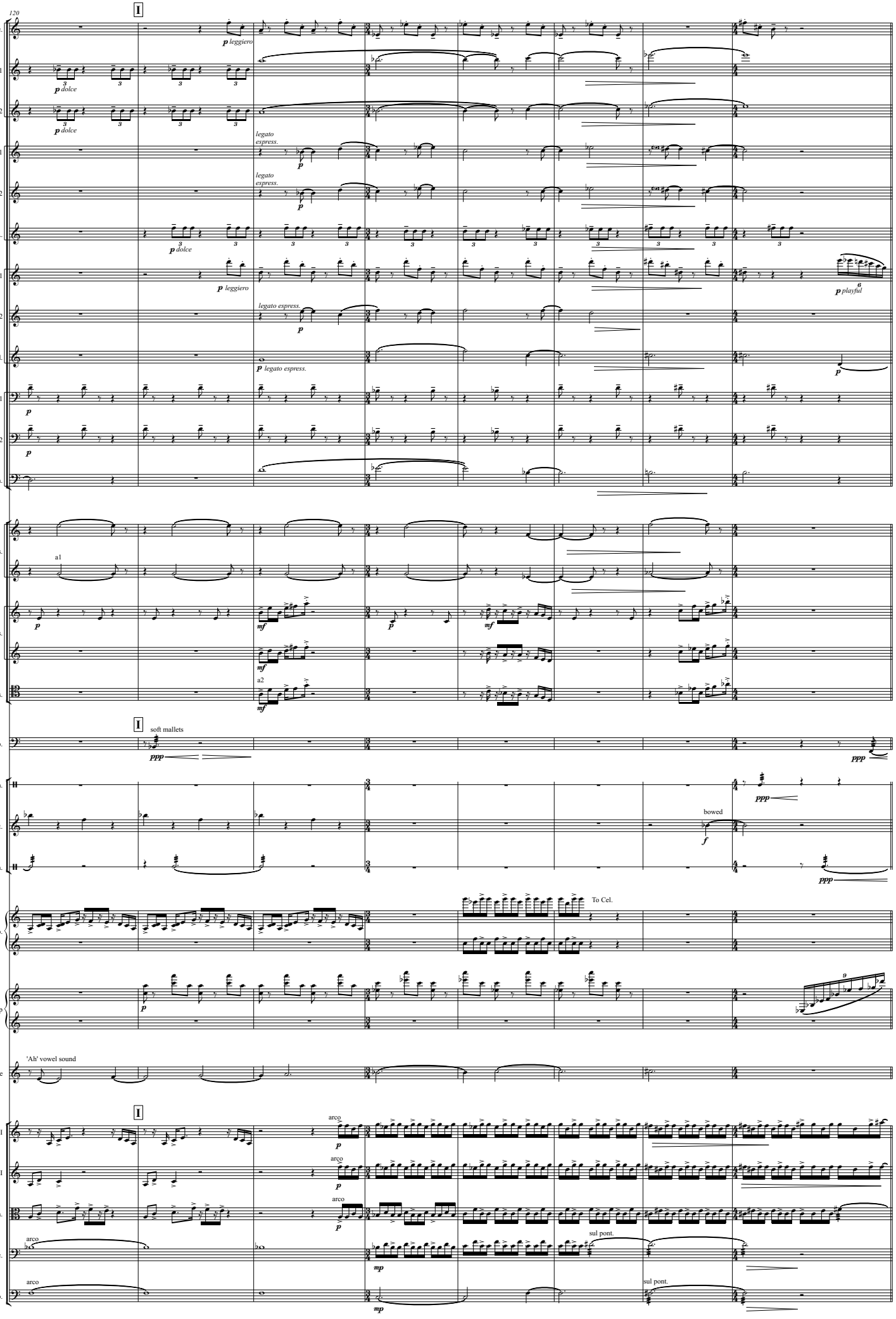
pizz.

Vln. II

Vla.

Vc.

Db.


120
I
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
C. A.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
p leggiero
p dolce
legato espress.
p playful
Hns.
Tpts.
Tbns.
a1
a2
mf
soft mallets
ppp
Timp.
Cym.
Crot.
W.Ch.
bowed
f
Pno.
To Cel.
Hp
'Ah' vowel sound
Voice
Vln. I
Vln. II
Vla.
Vc.
Db.
arco
sul pont.
mp

J We are nothing without eachother
♩ = 86

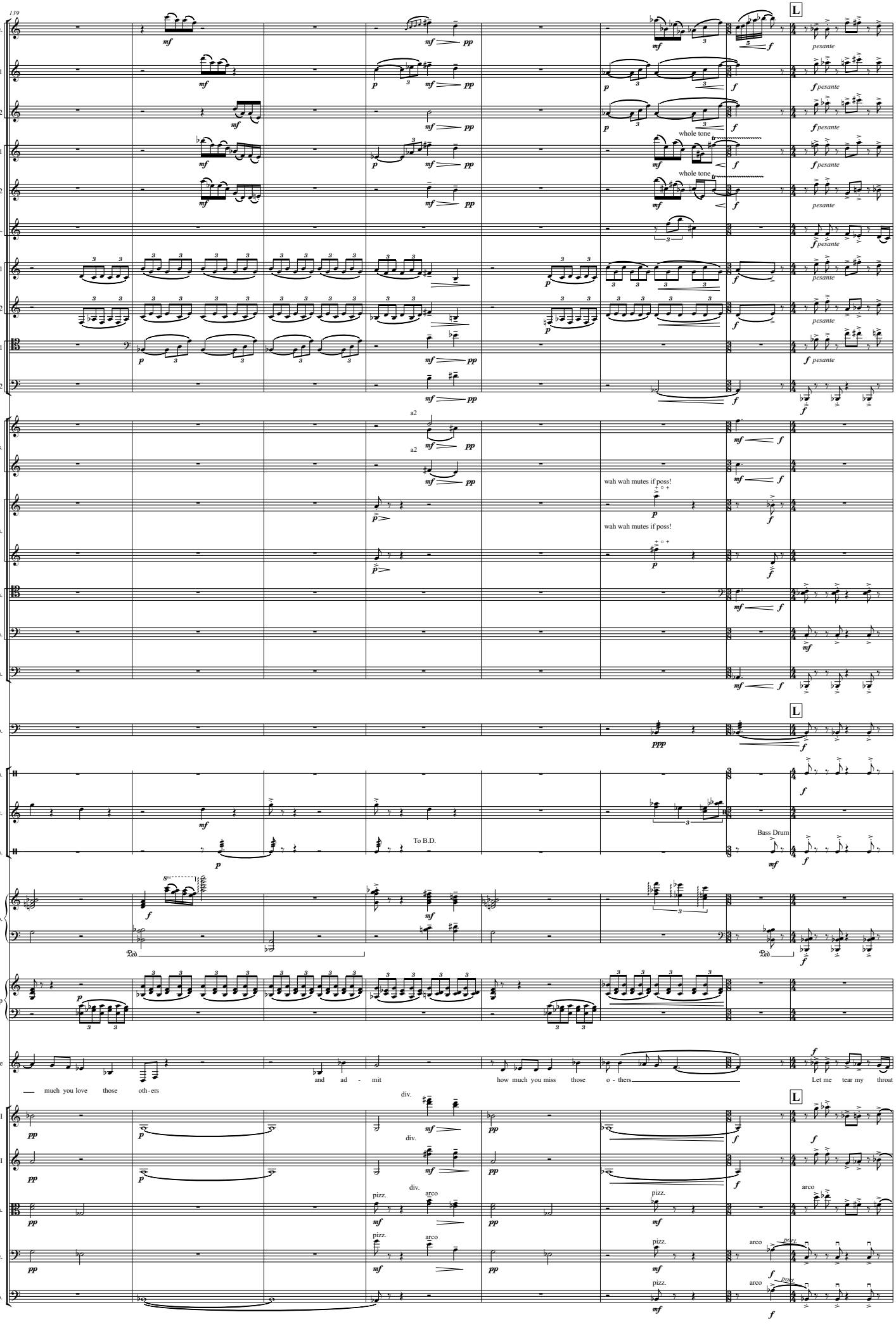
K

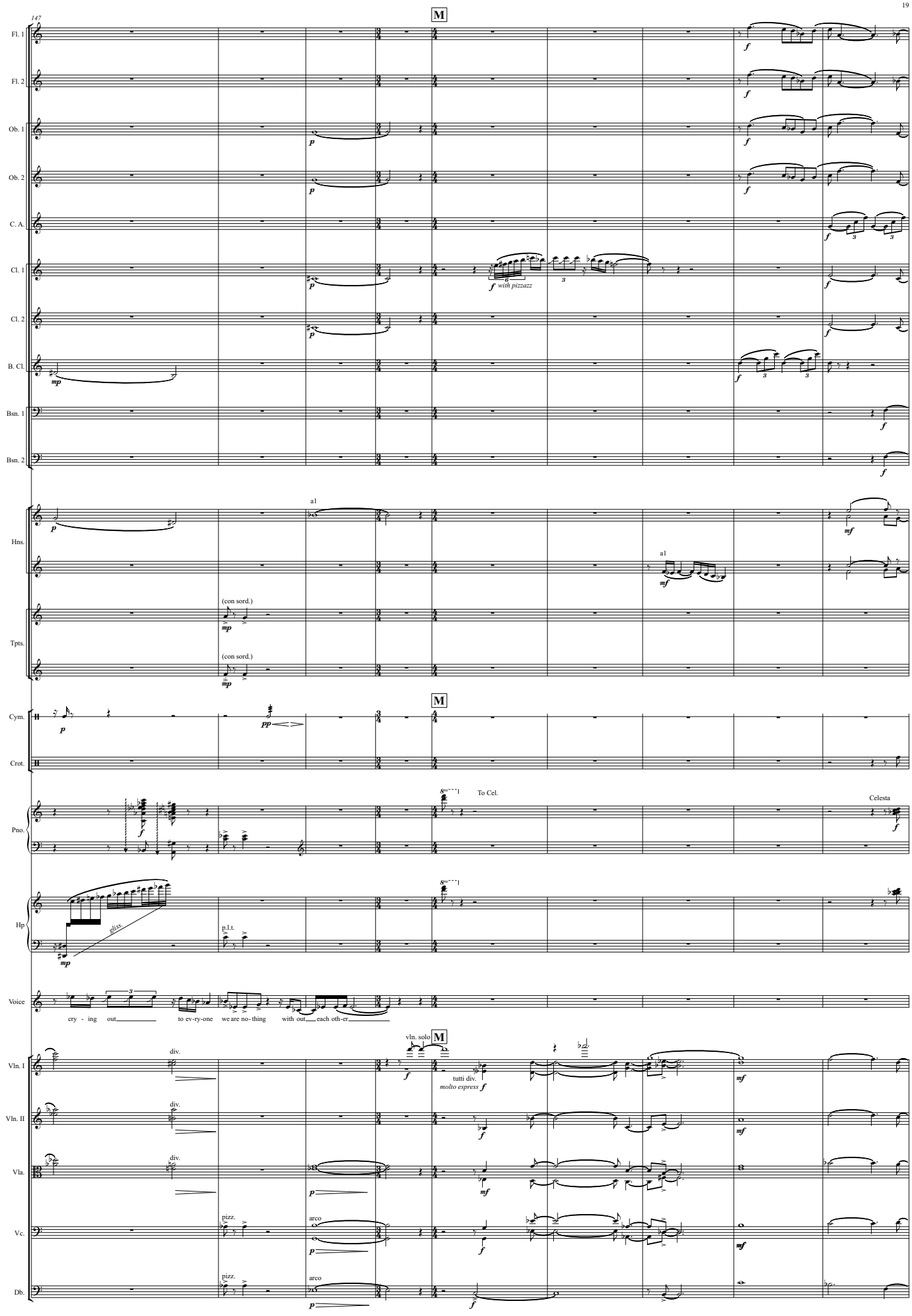
128

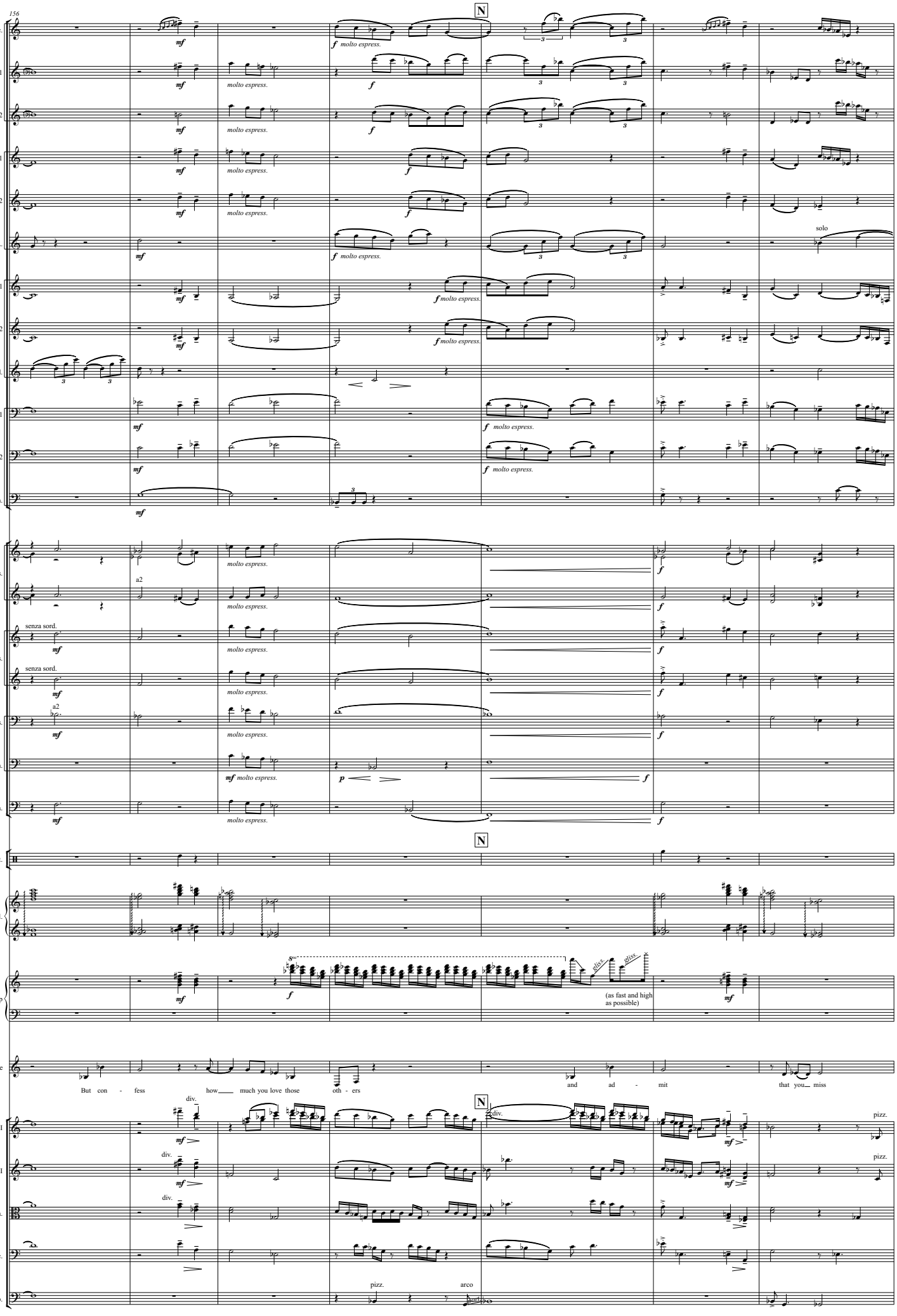
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
C. A.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hns.
Tba.
Timp.
Cym.
Crot.
W.Ch.
Cel.
Hp
Voice
Vln. I
Vln. II
Vla.
Vc.
Db.

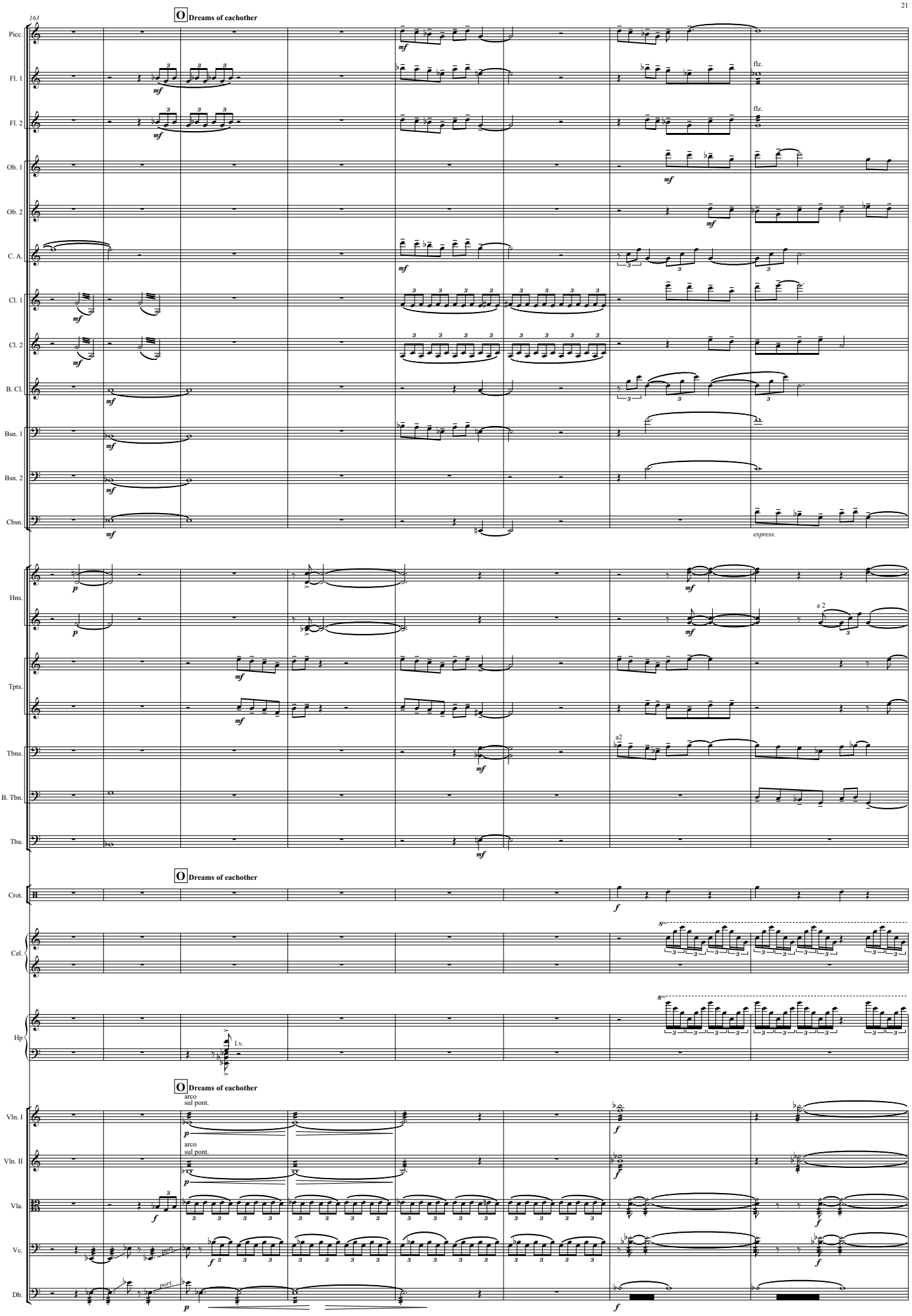
semitone
semitone
whole tone
semitone trill
air sound (no pitch)
with mallets
Celesta
To Pno.
Piano
l.v.
l.v.
div.
tutti pizz.
sul pont.
tutti pizz.
sul pont.
semitone trill
nat.
arco
nat.
arco
part.
part.

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


139
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
C. A.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hns.
Tpts.
Tbns.
B. Tbn.
Tba.
Timp.
Cym.
Crot.
W.Ch.
Pno.
Hp
Voice
Vln. I
Vln. II
Vla.
Vc.
Db.
L
pesante
whole tone
a2
wah wah mutes if poss!
To B.D.
Bass Drum
much you love those oth-ers
and ad - mit
how much you miss those o - thers
Let me tear my throat
div.
pizz.
arco
port.


147
M
Fl. 1
Fl. 2
Ob. 1
Ob. 2
C. A.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
with pizzazz
a1
Hns.
(con sord.)
Tpts.
Cym.
Crot.
To Cel.
Celesta
Pno.
Hp
gliss.
p.l.t.
Voice
cry - ing out to ev-ry-one we are no- thing with out each oth-er
vln. solo
tutti div.
molto espress
Vln. I
Vln. II
Vla.
Vc.
Db.
div.
pizz.
arco


156
N
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
C. A.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hns.
Tpts.
Tbns.
B. Tbn.
Tba.
Crot.
Cel.
Hp
Voice
Vln. I
Vln. II
Vla.
Vc.
Db.
mf
f
molto espress.
solo
a2
senza sord.
p
(as fast and high as possible)
But con - fess how much you love those oth - ers and ad - mit that you miss
div.
pizz.
arco


163
O Dreams of eachother
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
C. A.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
flz.
espress.
Hns.
Tpts.
Tbns.
B. Tbn.
Tba.
a 2
a2
O Dreams of eachother
Crot.
Cel.
Hp
l.v.
O Dreams of eachother
Vln. I
Vln. II
Vla.
Vc.
Db.
arco
sul pont.
port.

171

P

Q

Picc.

with increasing intensity

Fl. 1

Fl. 2

Ob. 1

Ob. 2

C. A.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hns.

(a 2)

con sord.

a2
senza sord.

Tpts.

con sord.

con sord.

Tbns.

B. Tbn.

Tba.

Timp.

W.Ch.

Wind Chimes

Crot.

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

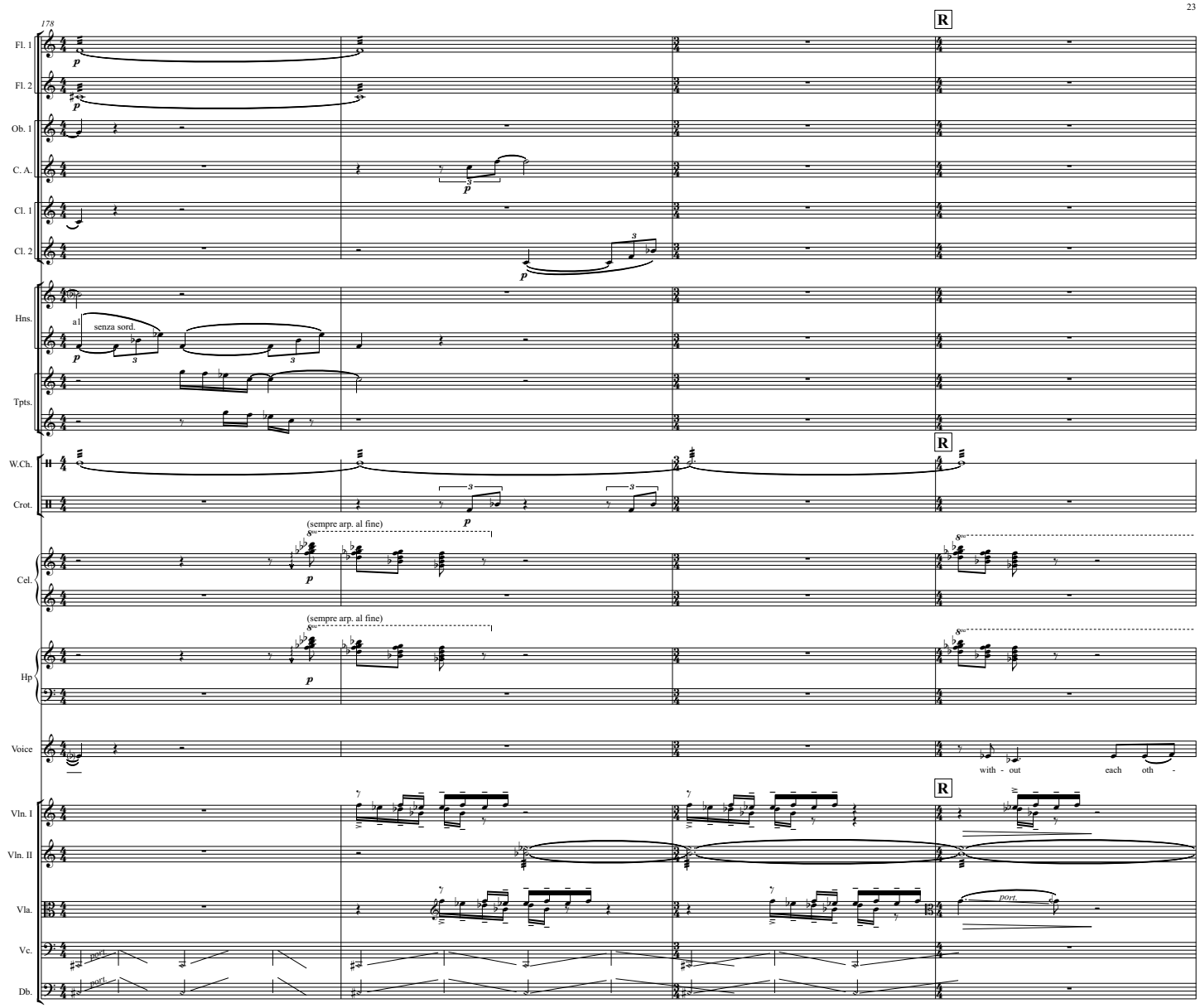
Vln. I

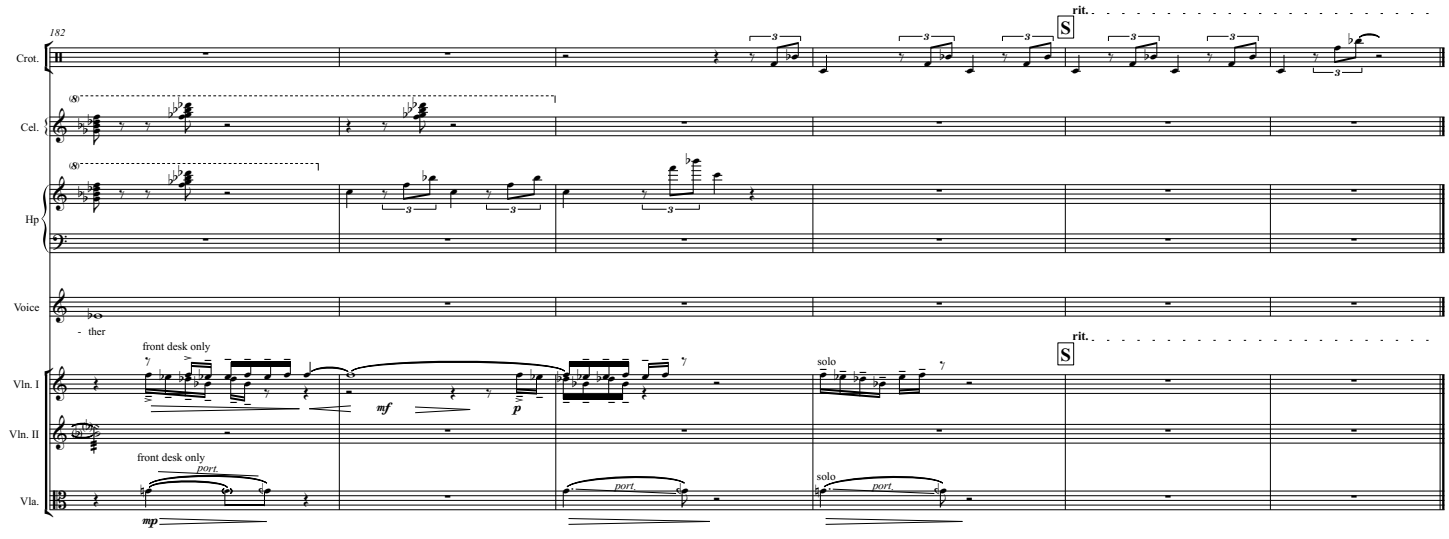
Vln. II

Vla.

Vc.

Db.


178
R
Fl. 1
Fl. 2
Ob. 1
C. A.
Cl. 1
Cl. 2
Hns.
a1
senza sord.
Tpts.
W.Ch.
Crot.
Cel.
Hp
(sempre arp. al fine)
Voice
with - out
each oth -
Vln. I
Vln. II
Vla.
Vc.
Db.
port.


182
rit.
S
Crot.
Cel.
Hp
Voice
- ther
front desk only
solo
Vln. I
Vln. II
Vla.
mf
mp
port.

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.

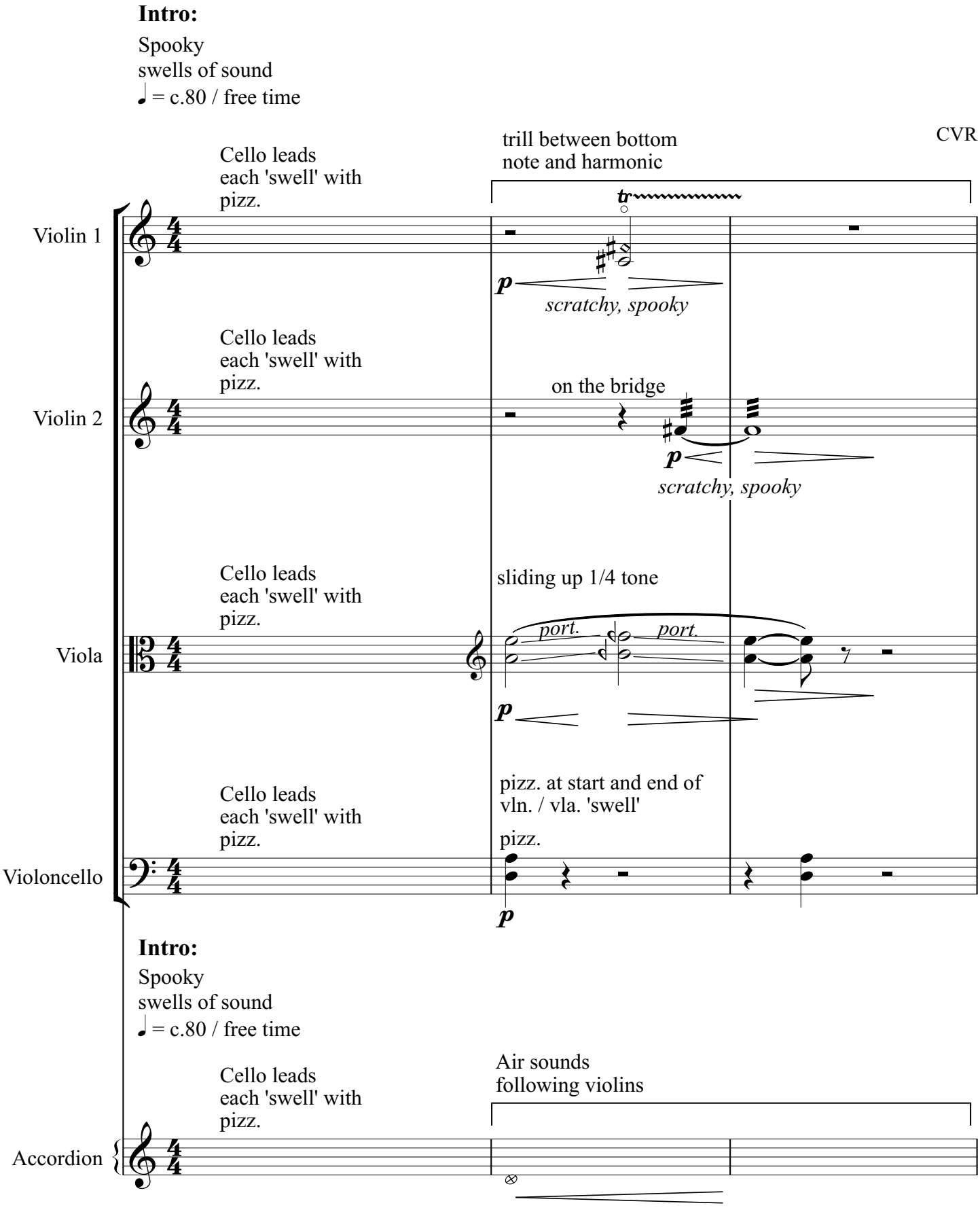
Walls and Windows can be facilitated in person with ensembles by the composer

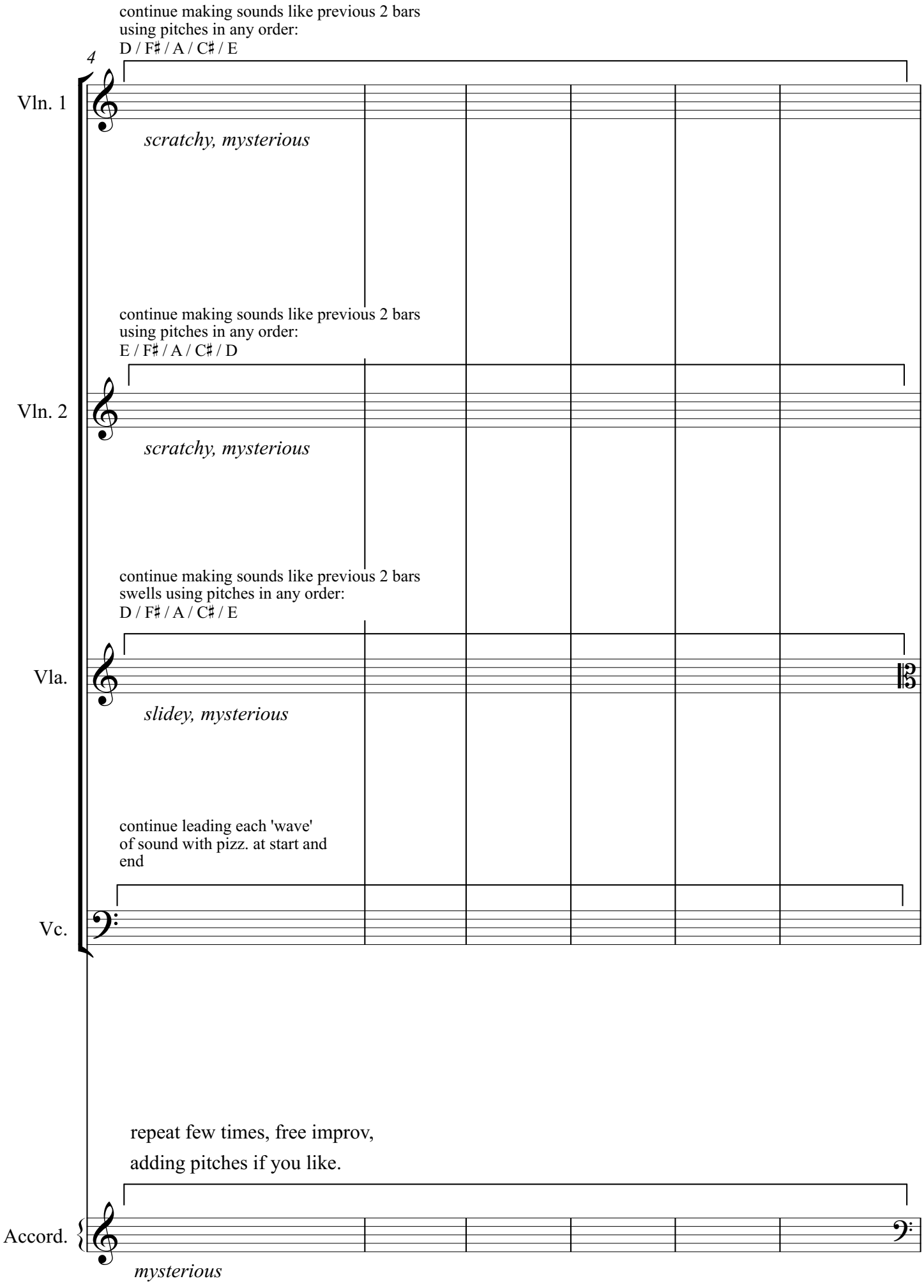
Instruments: violins 1 and 2, viola, cello, accordion (can be flexible in terms of number of players)

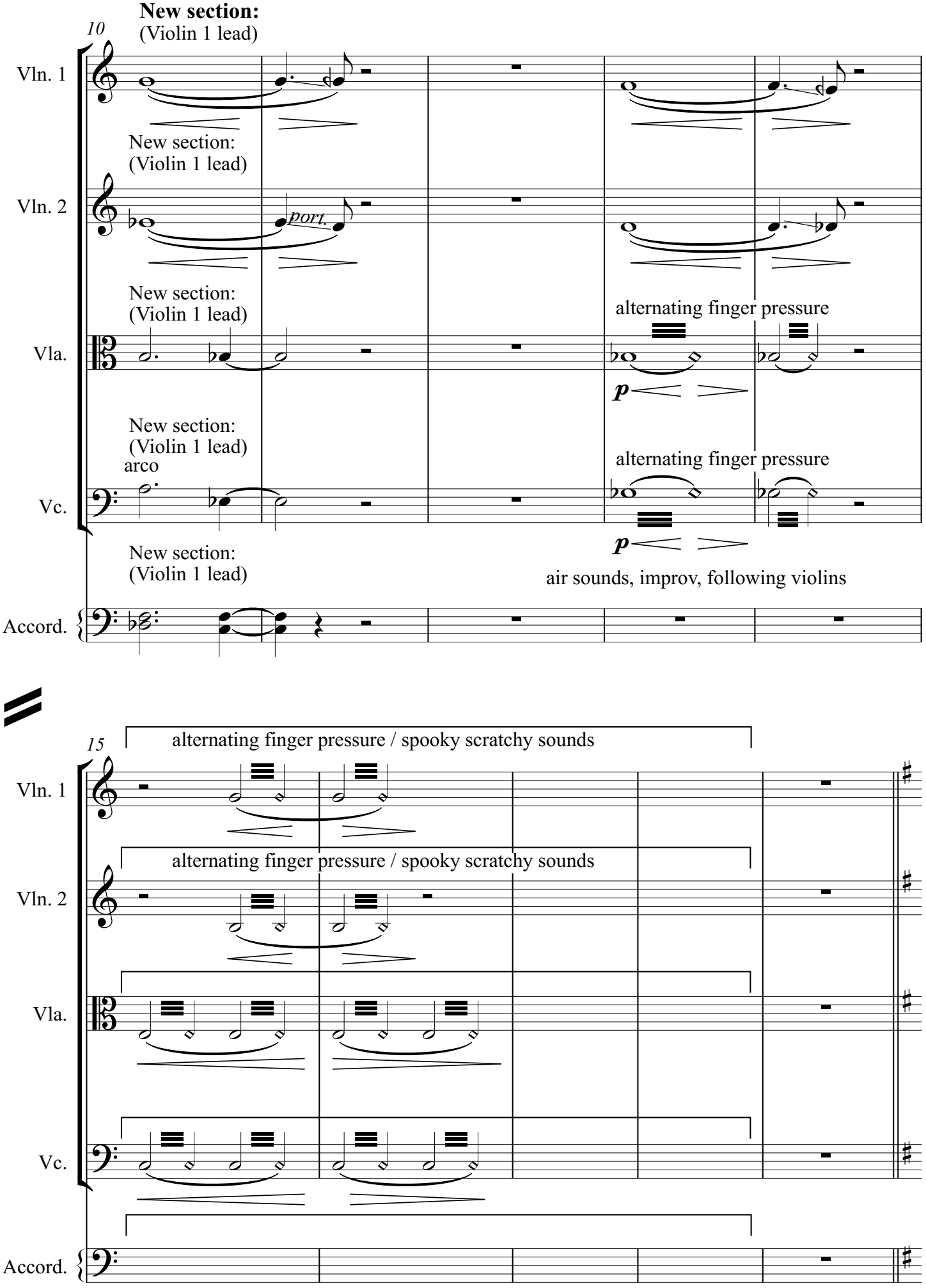
First written and performed with Don't Feed the Peacocks in 2020

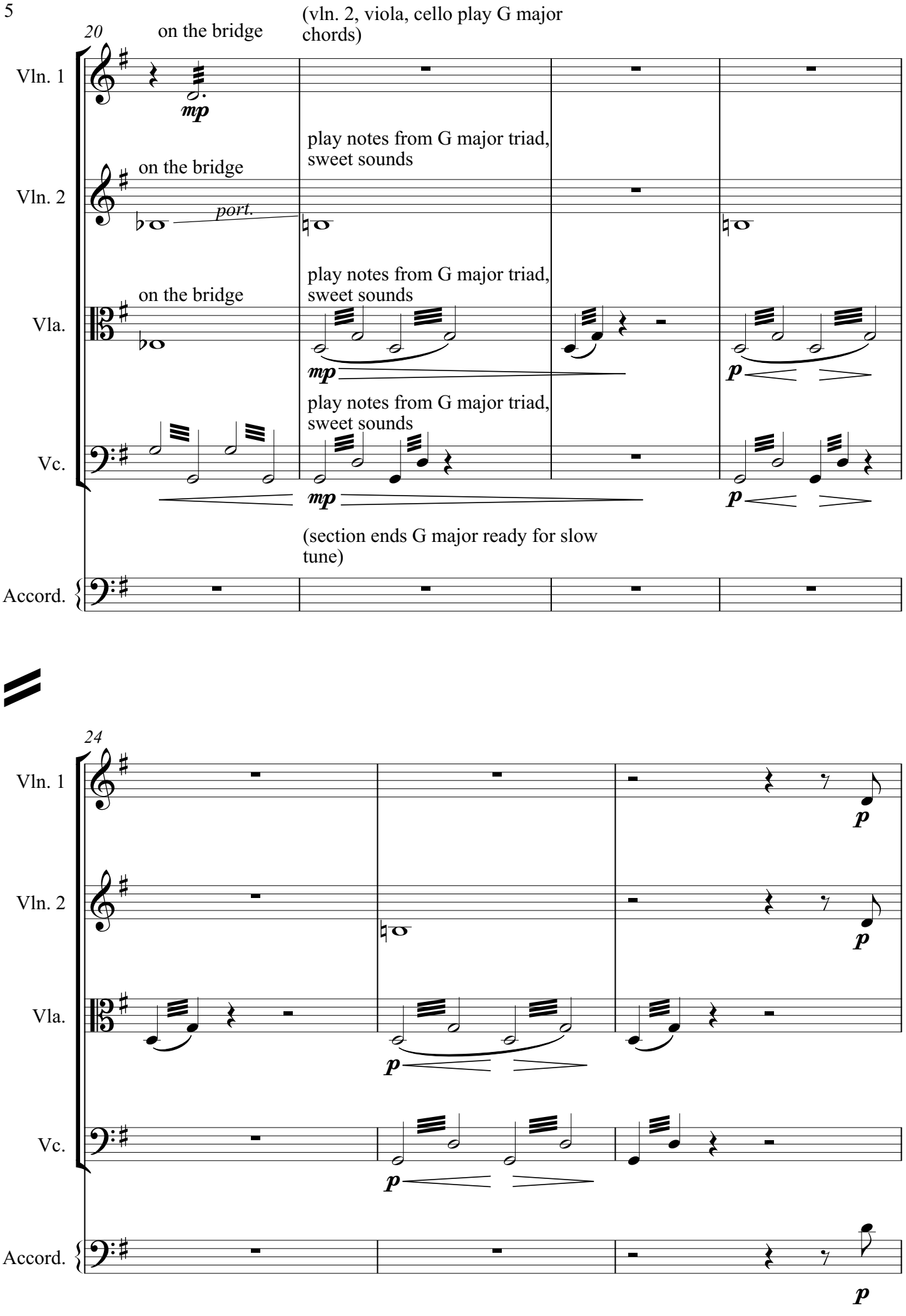
for Don't Feed the Peacocks

Walls and Windows

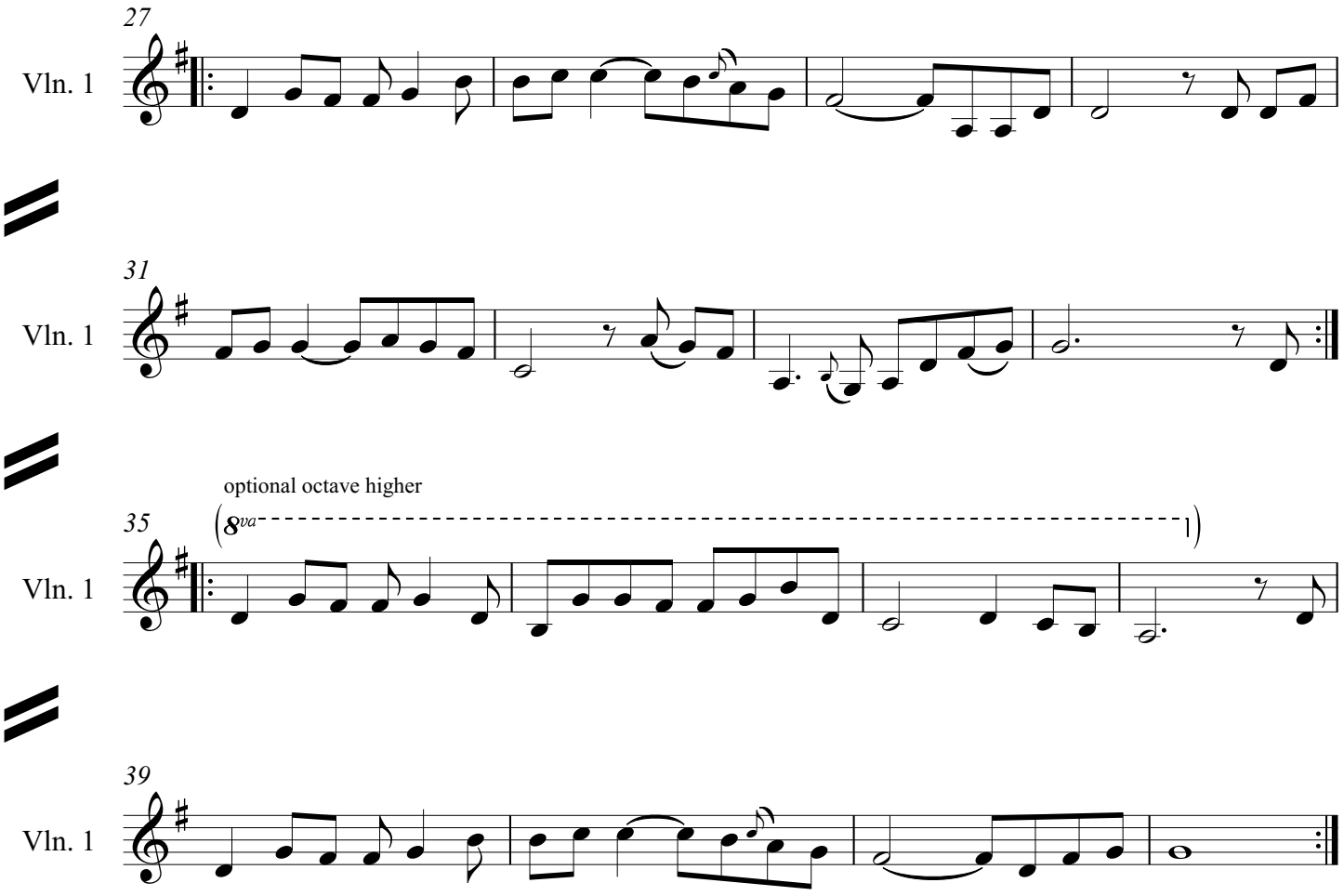



4
continue making sounds like previous 2 bars
using pitches in any order:
D / F♯ / A / C♯ / E
Vln. 1
scratchy, mysterious
continue making sounds like previous 2 bars
using pitches in any order:
E / F♯ / A / C♯ / D
Vln. 2
scratchy, mysterious
continue making sounds like previous 2 bars
swells using pitches 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

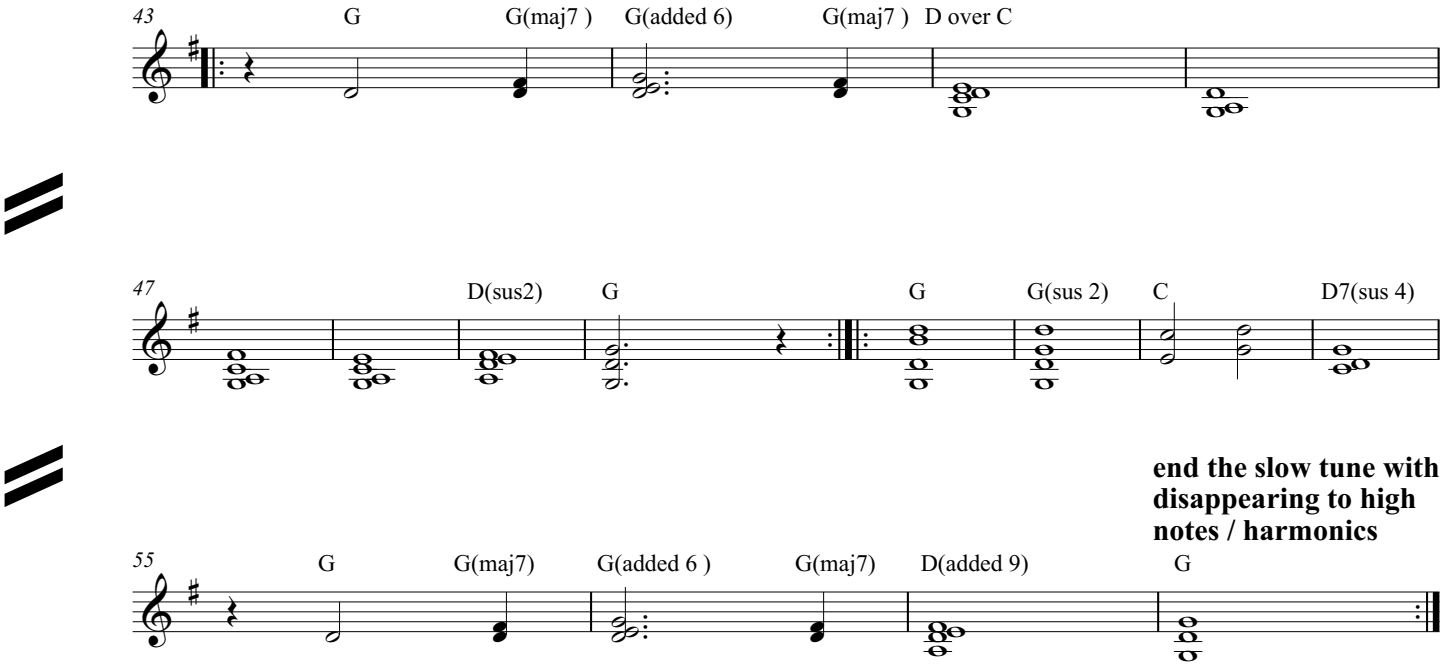

New section:
(Violin 1 lead)
10
Vln. 1
New section:
(Violin 1 lead)
Vln. 2
port.
New section:
(Violin 1 lead)
alternating finger pressure
Vla.
p
New section:
(Violin 1 lead)
arco
alternating finger pressure
Vc.
p
New section:
(Violin 1 lead)
air sounds, improv, following violins
Accord.
15
alternating finger pressure / spooky scratchy sounds
Vln. 1
alternating finger pressure / spooky scratchy sounds
Vln. 2
Vla.
Vc.
Accord.


20
on the bridge
(vln. 2, viola, cello play G major chords)
Vln. 1
mp
play notes from G major triad, sweet sounds
on the bridge
Vln. 2
port.
play notes from G major triad, sweet sounds
on the bridge
Vla.
mp
p
play notes from G major triad, sweet sounds
Vc.
mp
p
(section ends G major ready for slow tune)
Accord.
24
Vln. 1
p
Vln. 2
p
Vla.
p
Vc.
p
Accord.
p

Slow tune:
Melody written out below (AABB), starting in violin 1, and passing the melody between players / arraning / responding by ear as you choose, multiple repetitions



Some suggested harmony / chord voicings for accompanying parts:



end the slow tune with disappearing to high notes / harmonics

Swells section 2

back to 'swells', becoming more spooky
repeat a few times
fluttery trills F♮ / A♭ / G

59

Vln. 1

mp

fluttery, fluffy

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

Vln. 2

mp

fluttery, fluffy

Playing this melody over
'swells' of sound in violins

Vla.

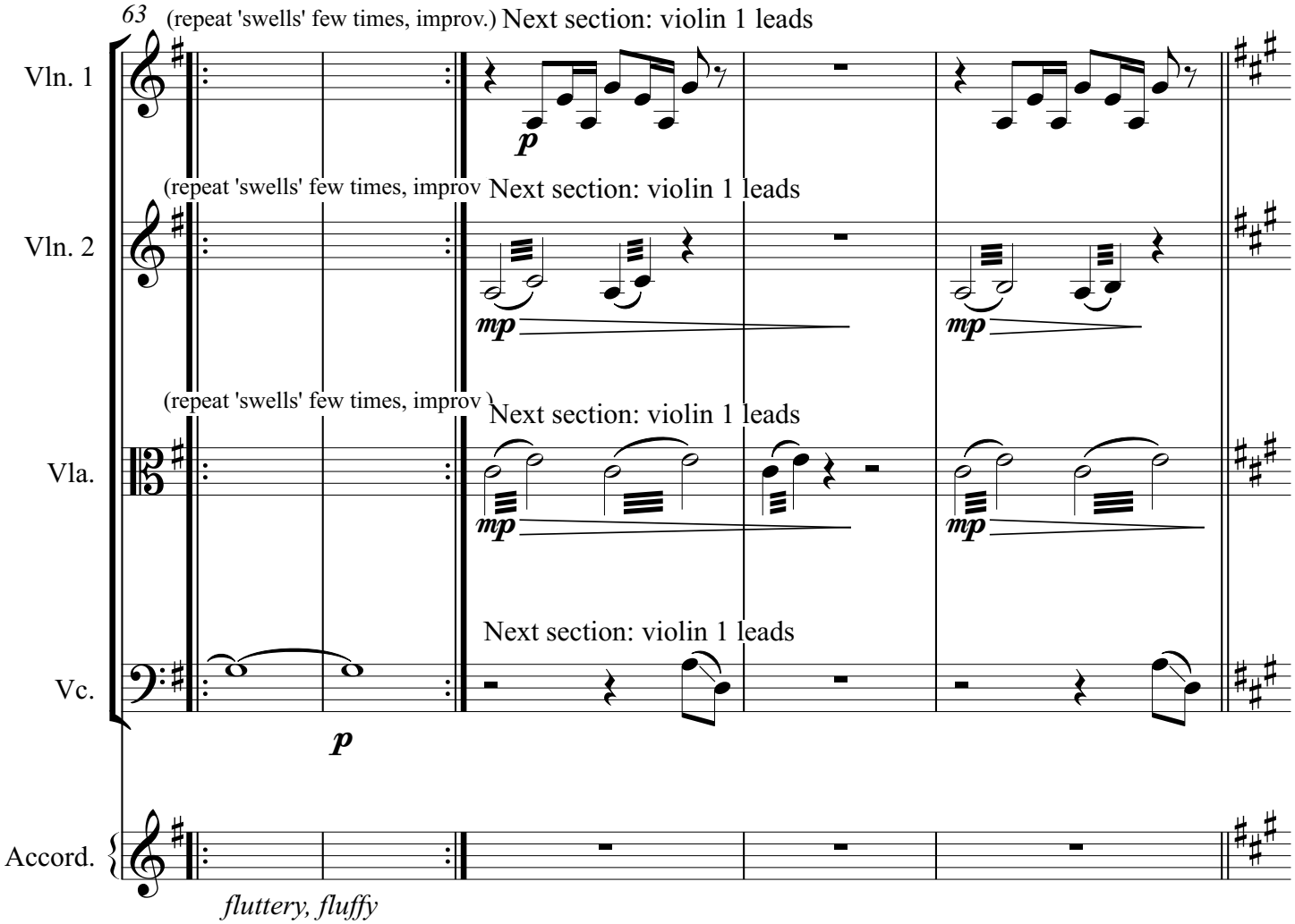
p

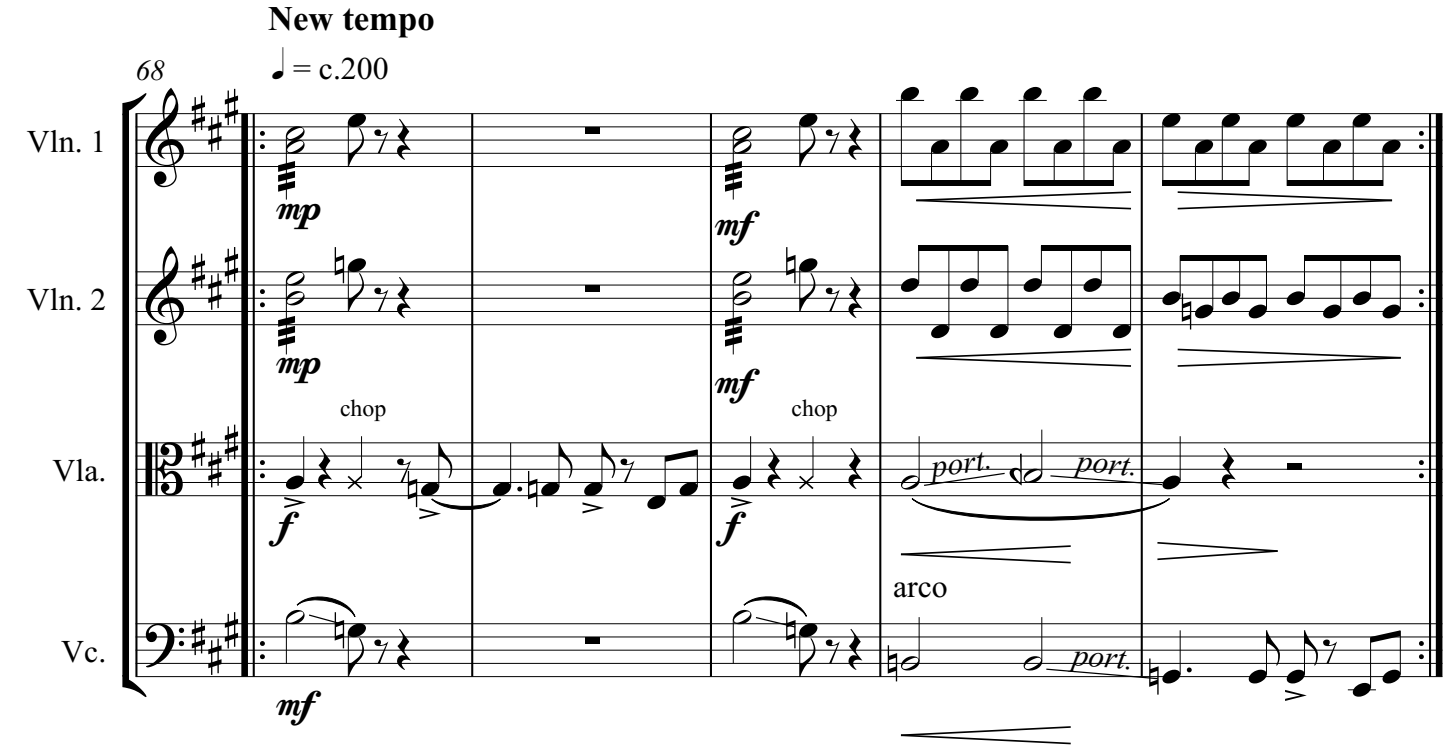
gradually
becoming
on the bridge / G drone hold under the 'swells' in violins

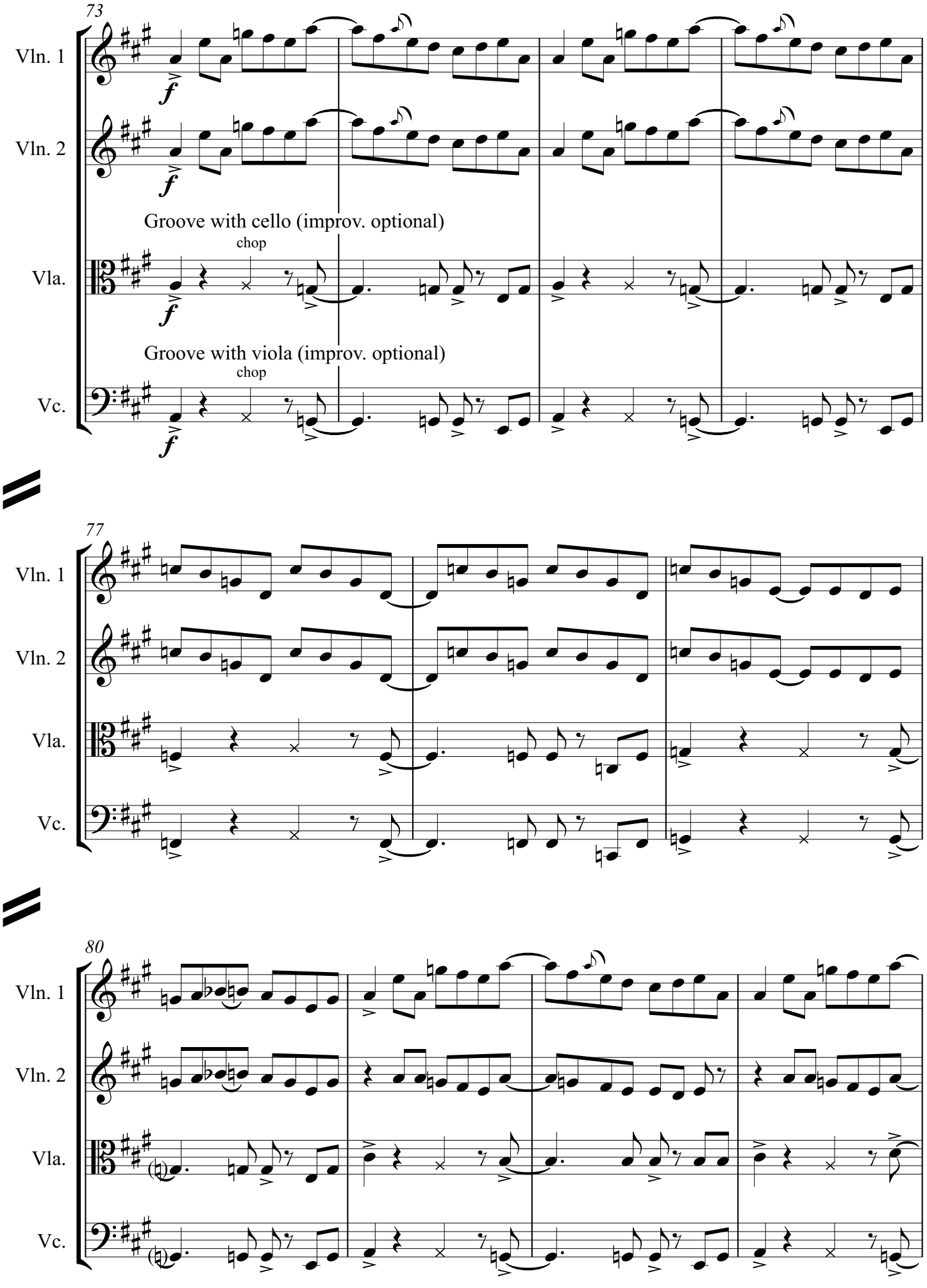
Vc.

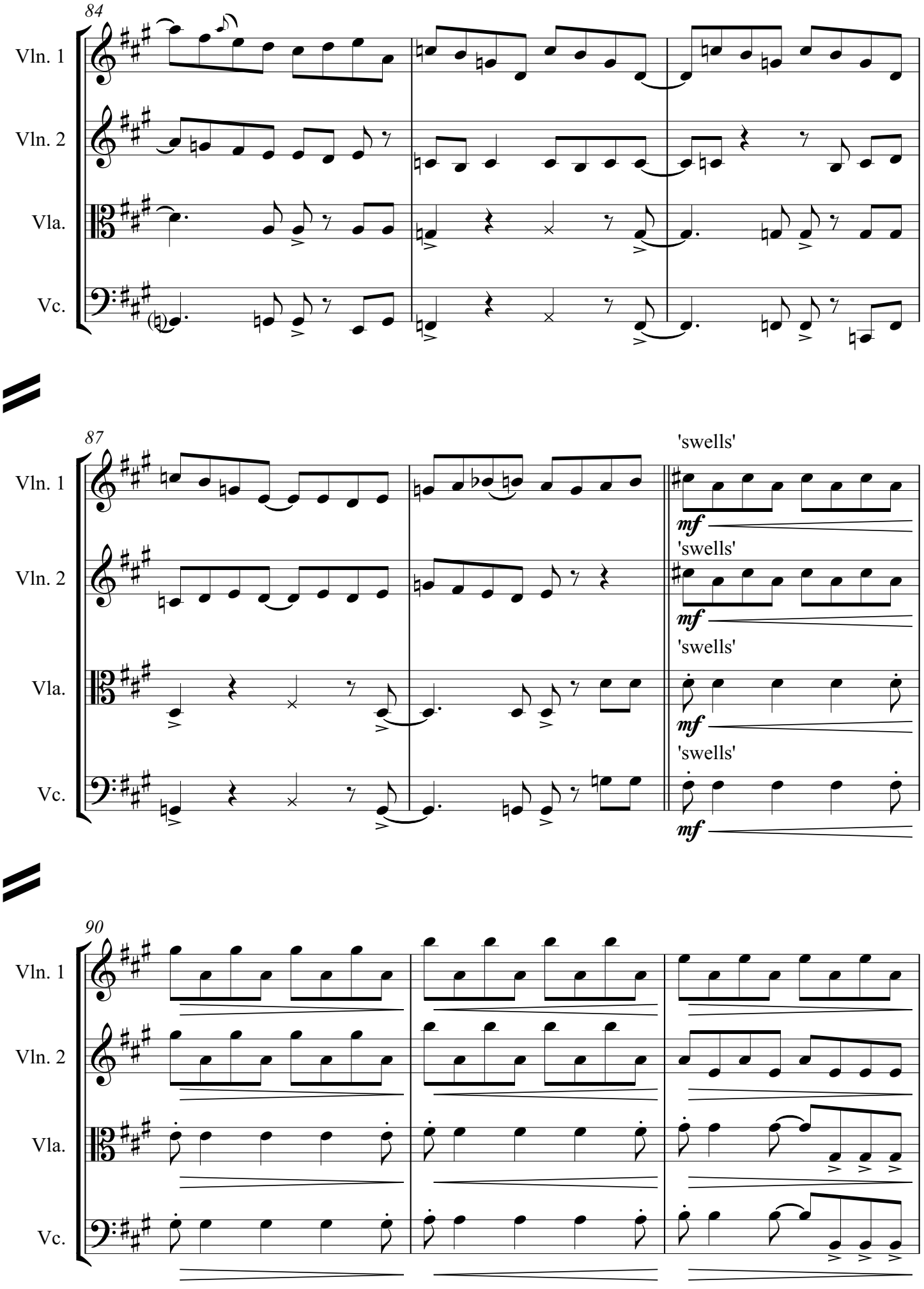
air sounds and low, G drone, improv, up until fast tune starts

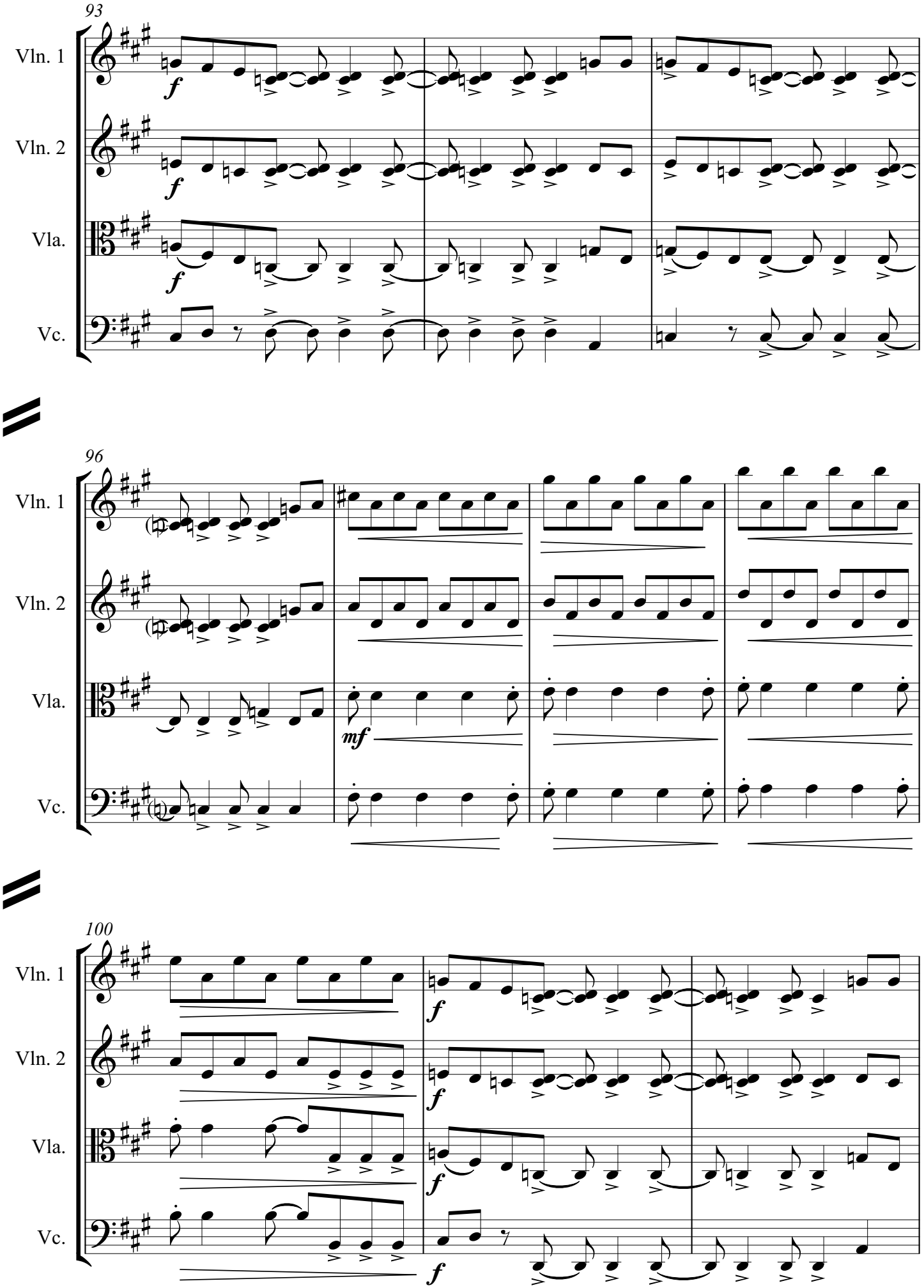
Accord.

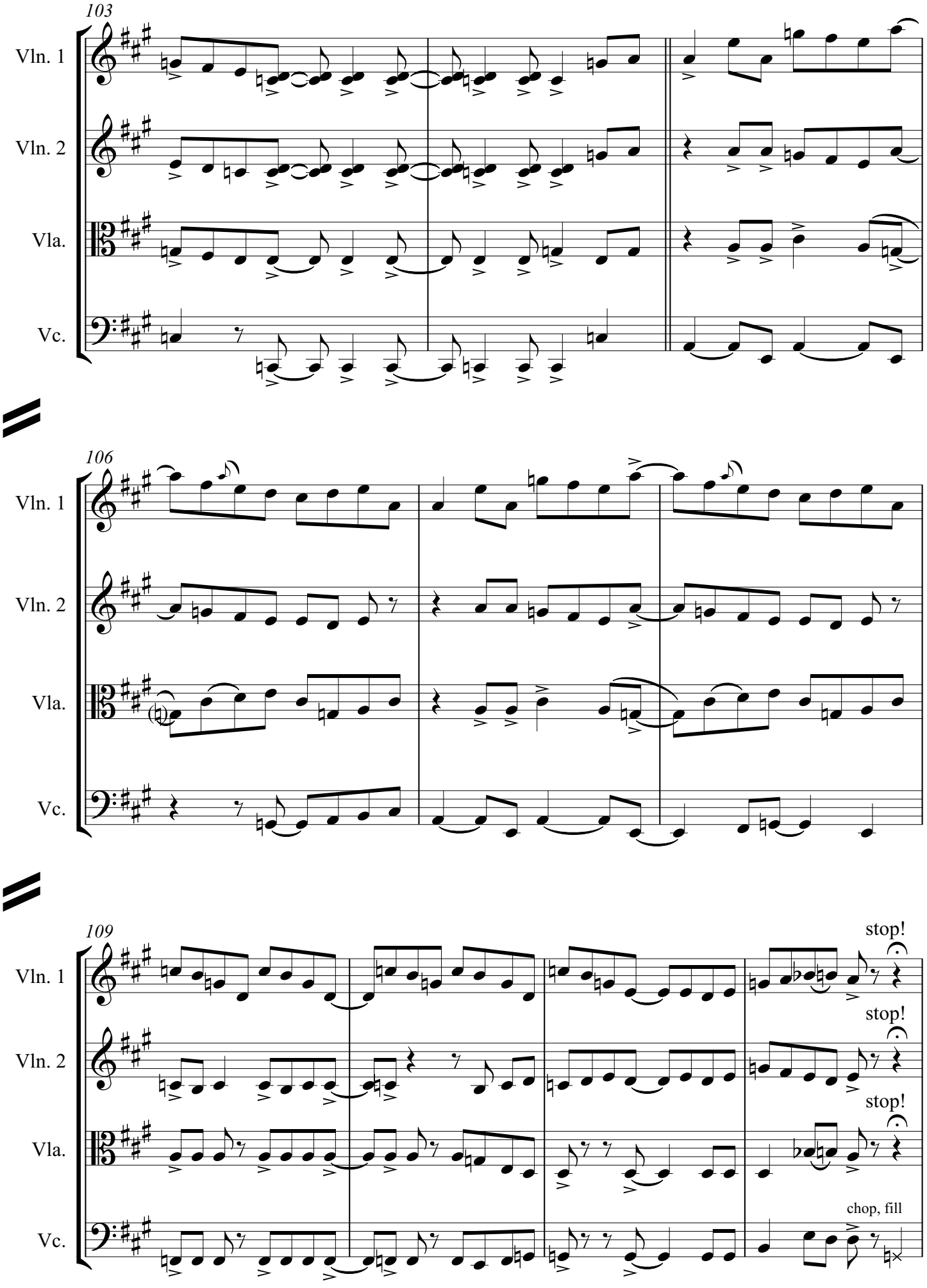

63
(repeat 'swells' few times, improv.)
Next section: violin 1 leads
Vln. 1
p
(repeat 'swells' few times, improv
Next section: violin 1 leads
Vln. 2
mp
mp
(repeat 'swells' few times, improv)
Next section: violin 1 leads
Vla.
mp
mp
Next section: violin 1 leads
Vc.
p
Accord.
fluttery, fluffy

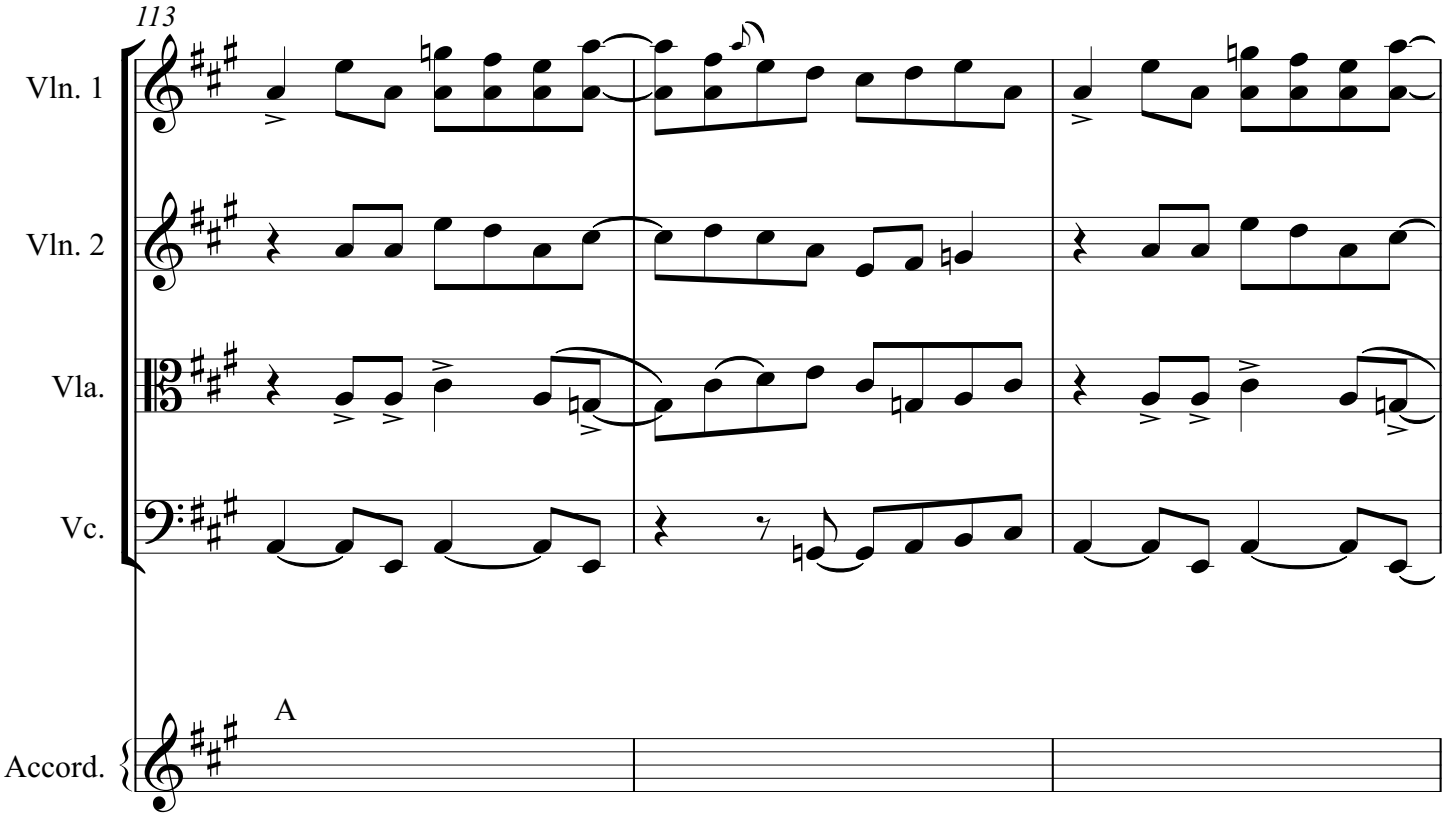

New tempo
68
♩ = c.200
Vln. 1
mp
mf
Vln. 2
mp
mf
chop
chop
Vla.
f
f
port.
port.
arco
Vc.
mf
port.

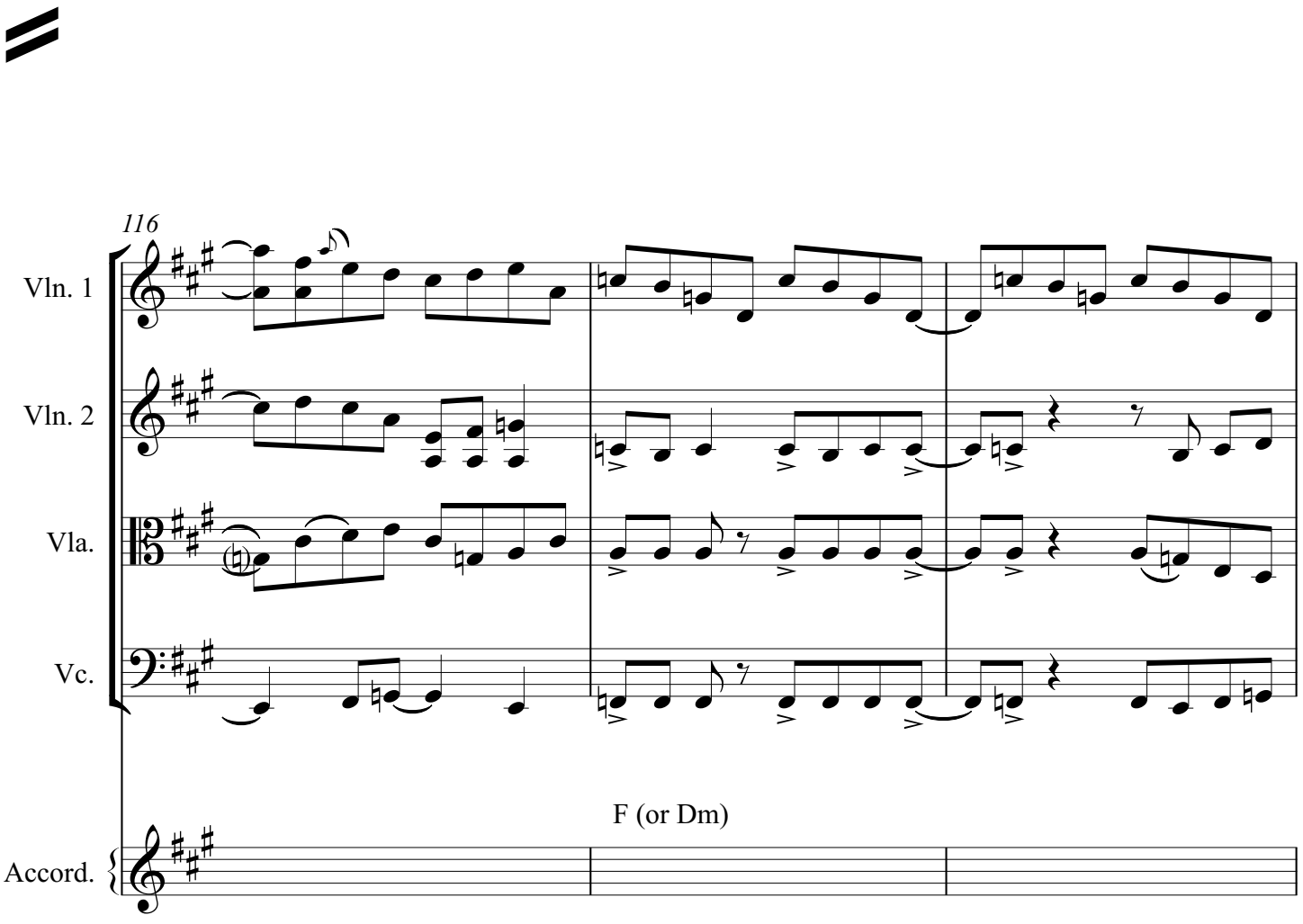

73
Vln. 1
Vln. 2
Groove with cello (improv. optional)
chop
Vla.
Groove with viola (improv. optional)
chop
Vc.
77
Vln. 1
Vln. 2
Vla.
Vc.
80
Vln. 1
Vln. 2
Vla.
Vc.

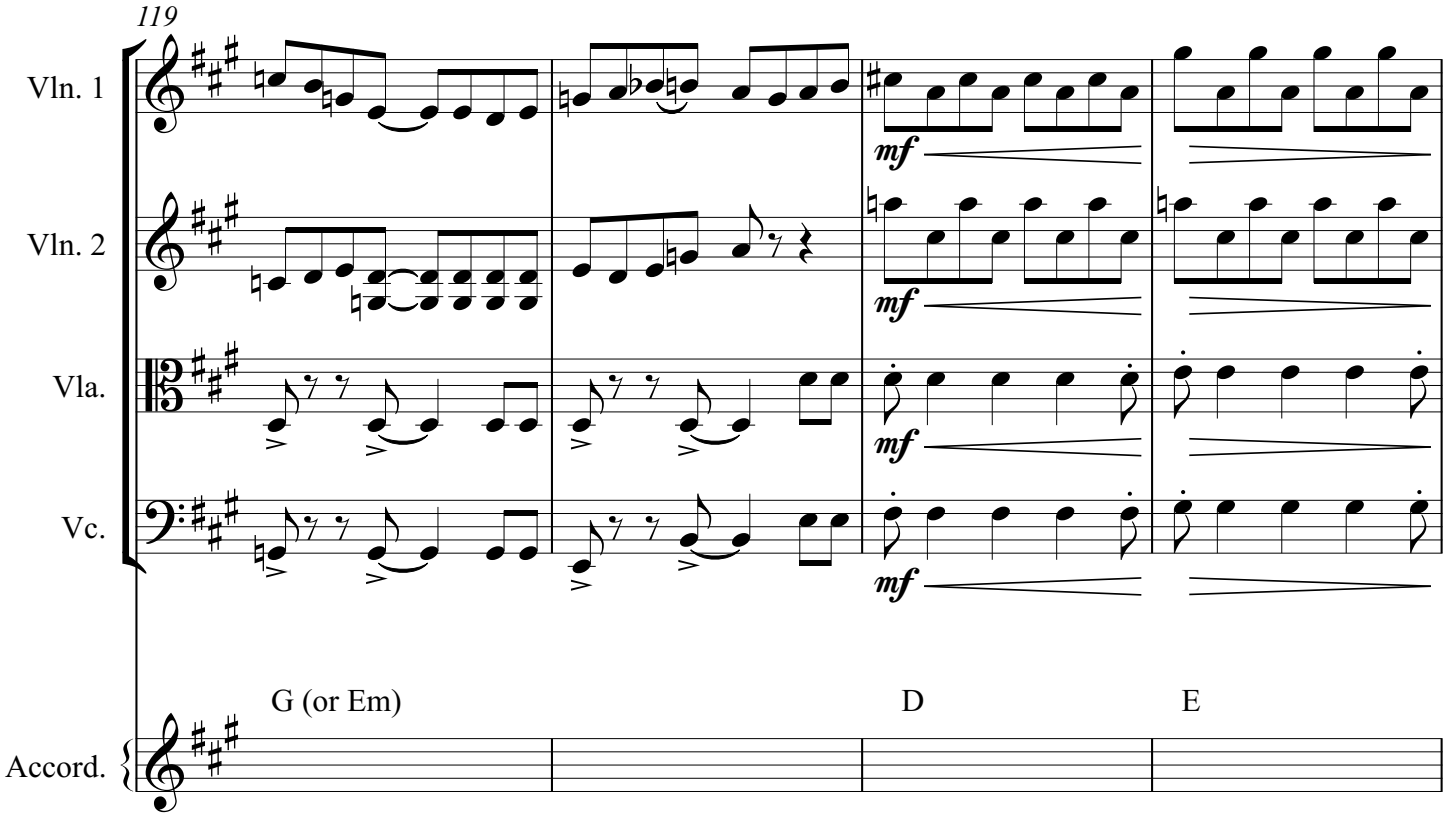

84
Vln. 1
Vln. 2
Vla.
Vc.
87
'swells'
mf
90

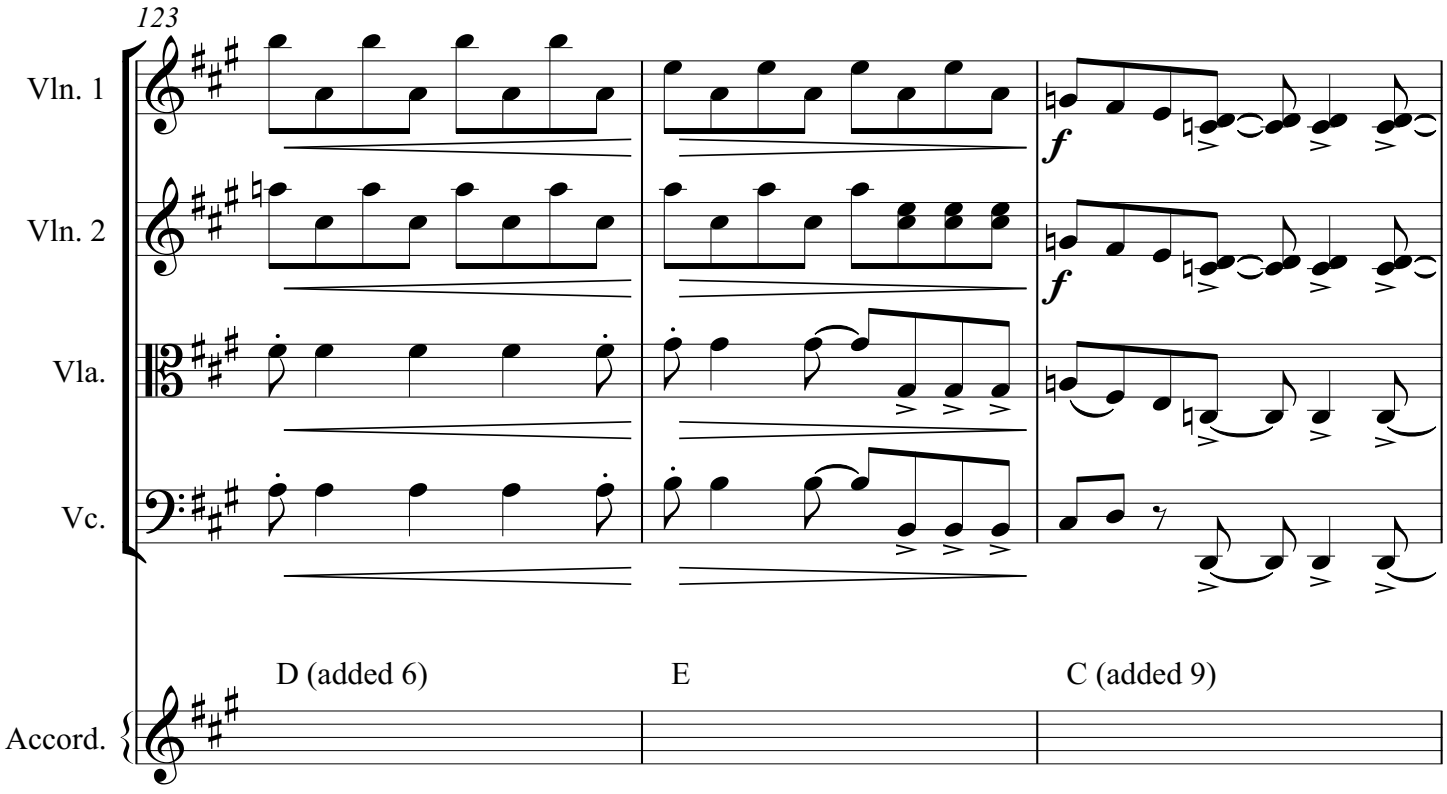

93
Vln. 1
Vln. 2
Vla.
Vc.
f
96
mf
100

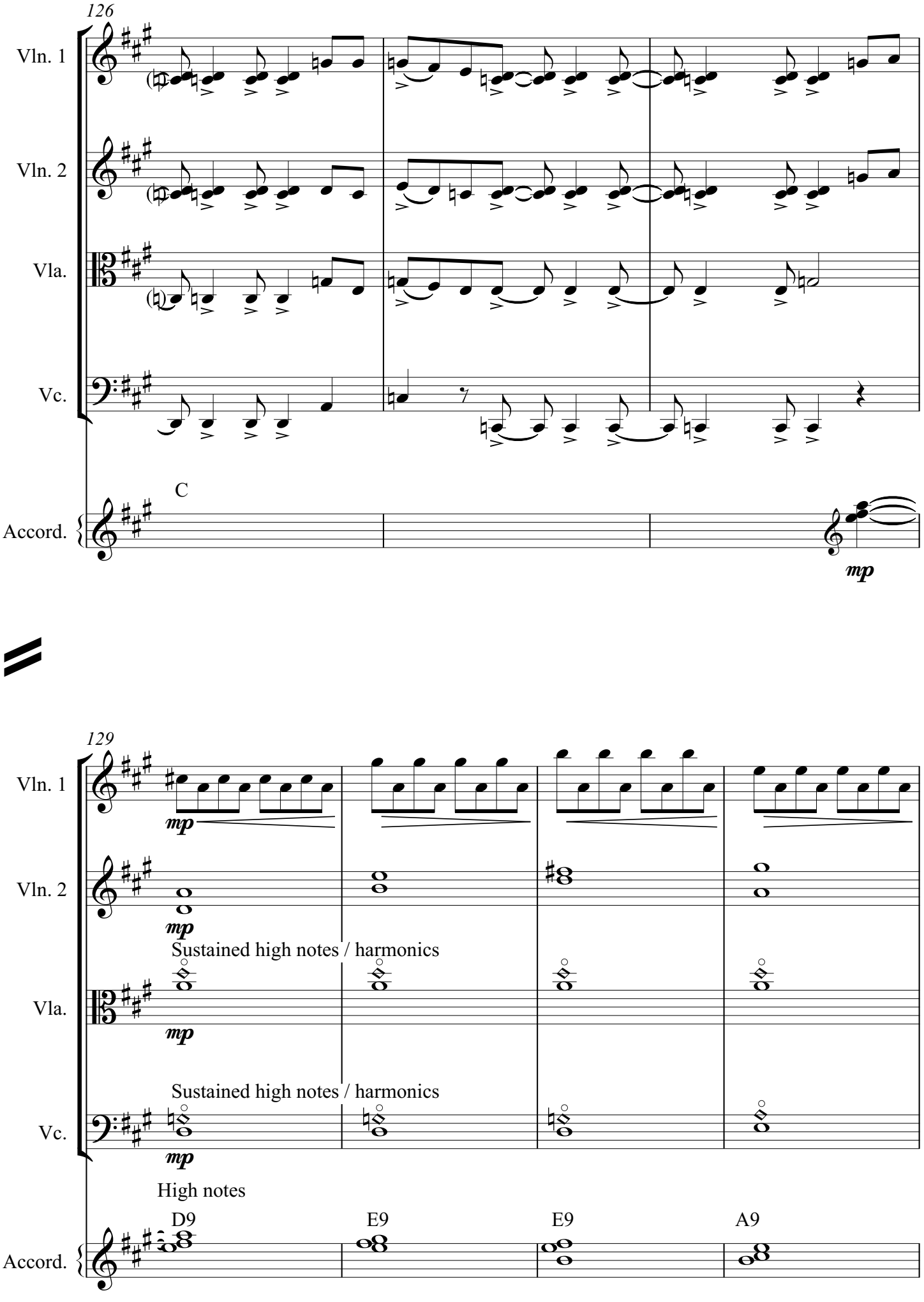

103
Vln. 1
Vln. 2
Vla.
Vc.
106
Vln. 1
Vln. 2
Vla.
Vc.
109
stop!
Vln. 1
stop!
Vln. 2
stop!
Vla.
chop, fill
Vc.

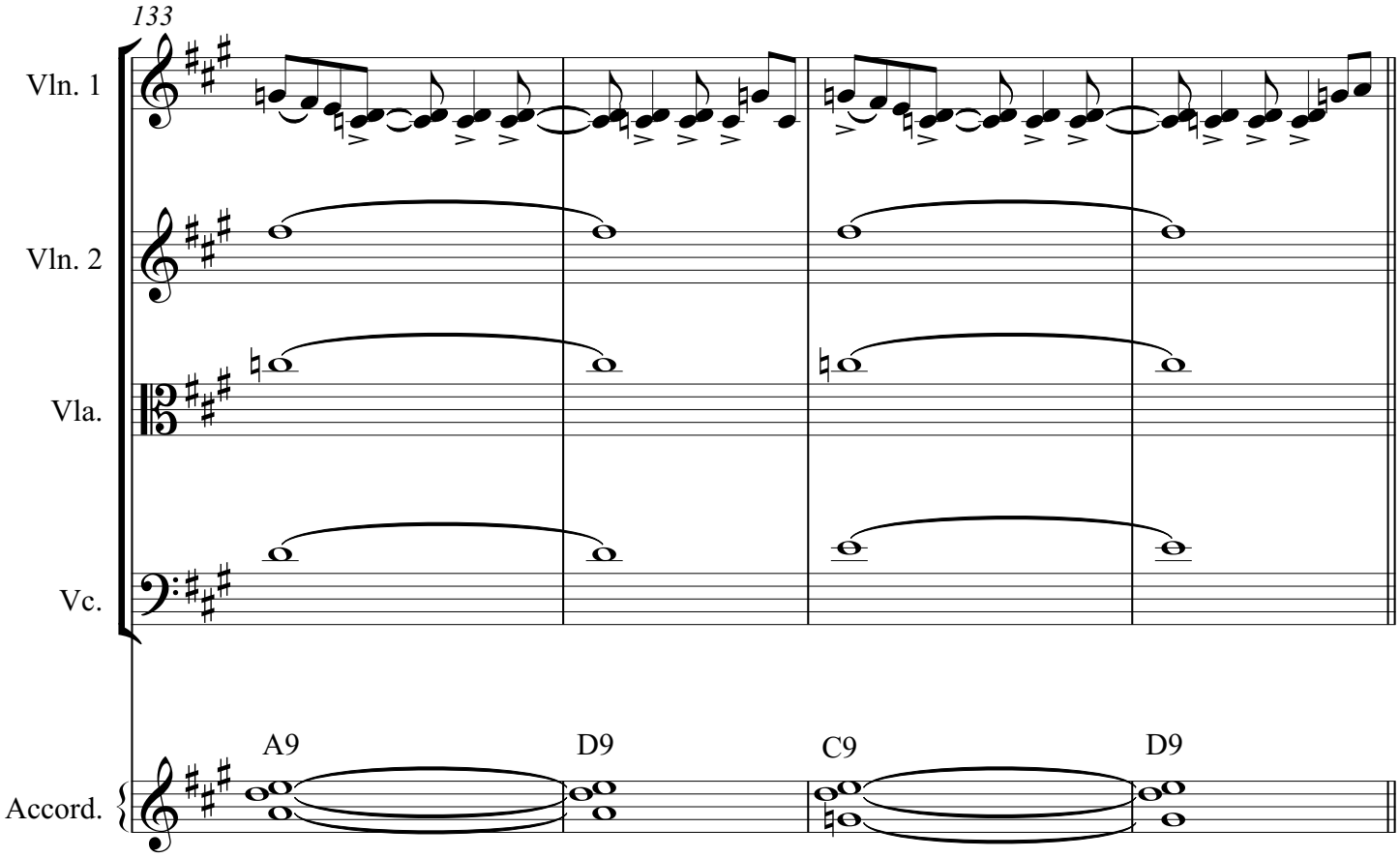

113
Vln. 1
Vln. 2
Vla.
Vc.
A
Accord.

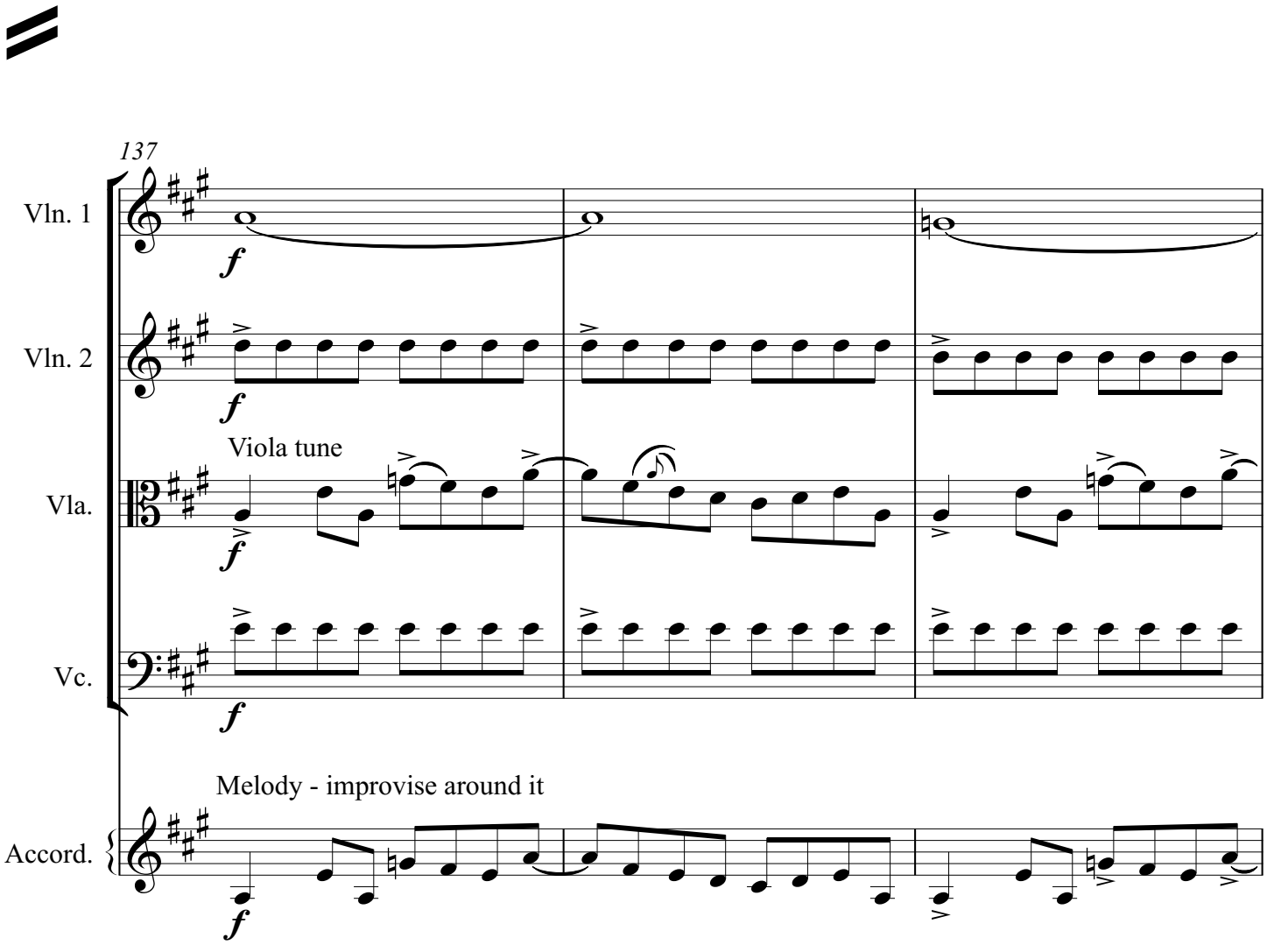

116
Vln. 1
Vln. 2
Vla.
Vc.
F (or Dm)
Accord.

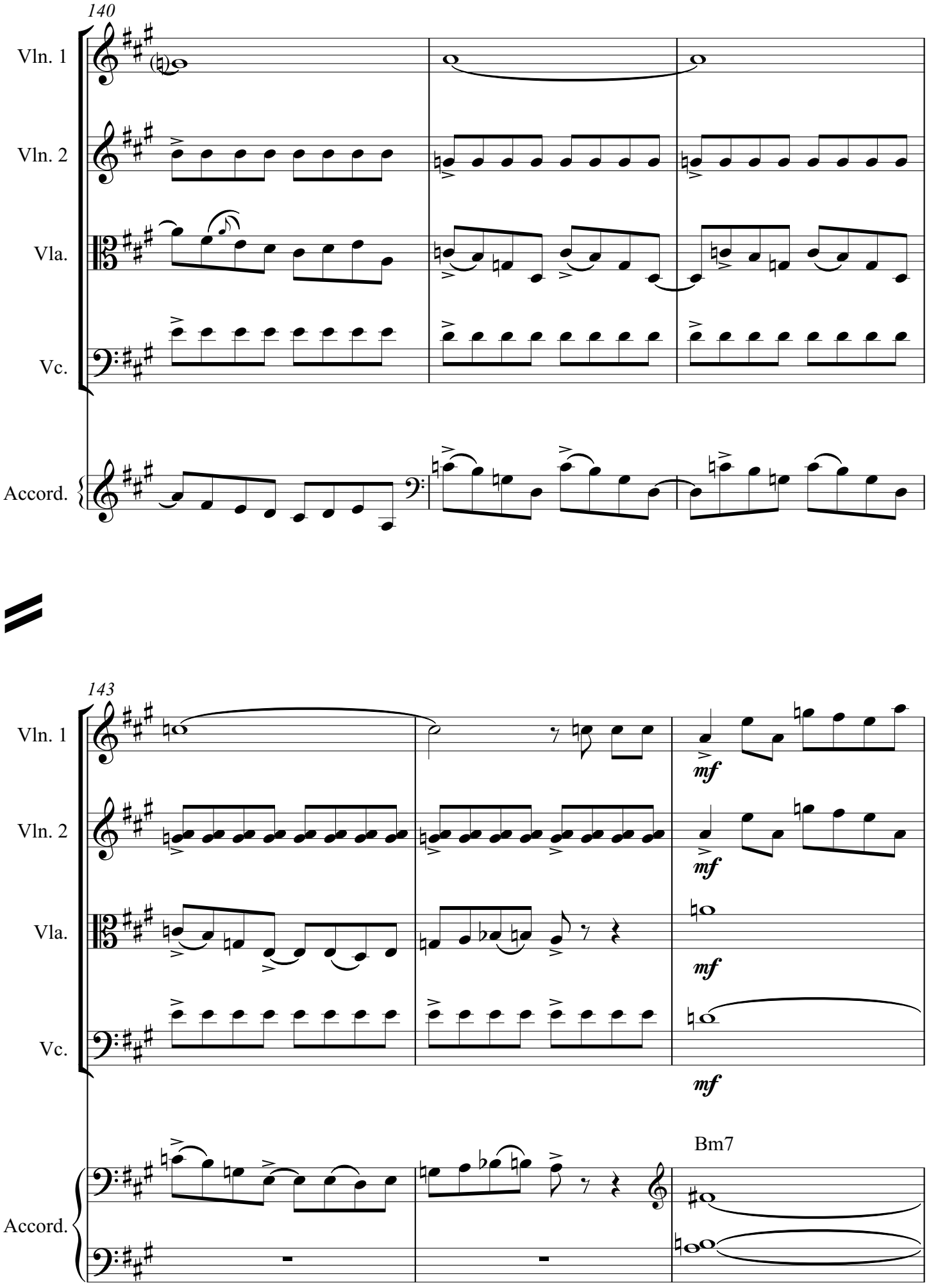

119
Vln. 1
Vln. 2
Vla.
Vc.
mf
mf
mf
G (or Em)
D
E
Accord.


123
Vln. 1
Vln. 2
Vla.
Vc.
f
f
D (added 6)
E
C (added 9)
Accord.

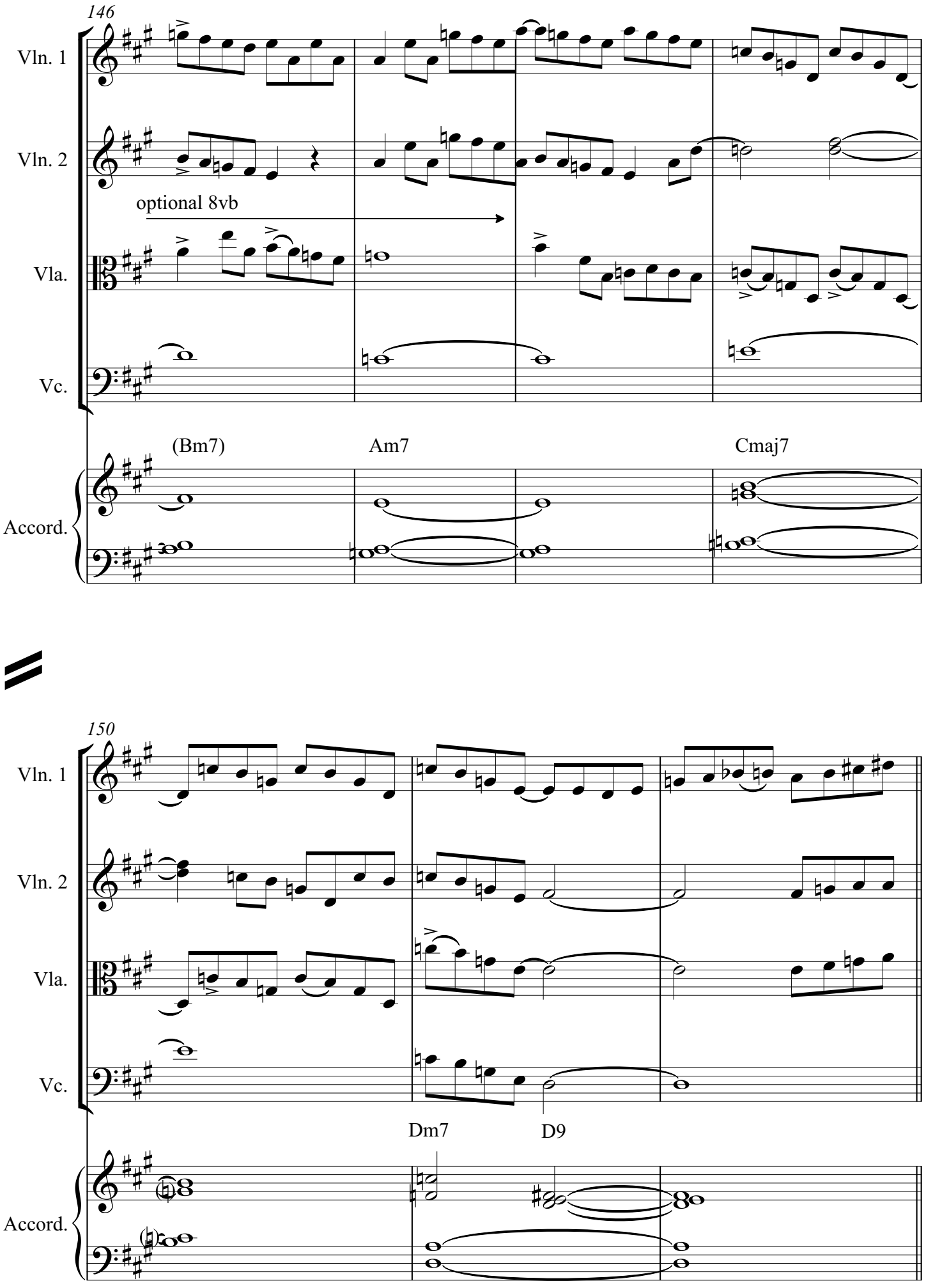

126
Vln. 1
Vln. 2
Vla.
Vc.
C
Accord.
mp
129
Vln. 1
Vln. 2
mp
Sustained high notes / harmonics
Vla.
mp
Sustained high notes / harmonics
Vc.
mp
High notes
D9
E9
E9
A9
Accord.

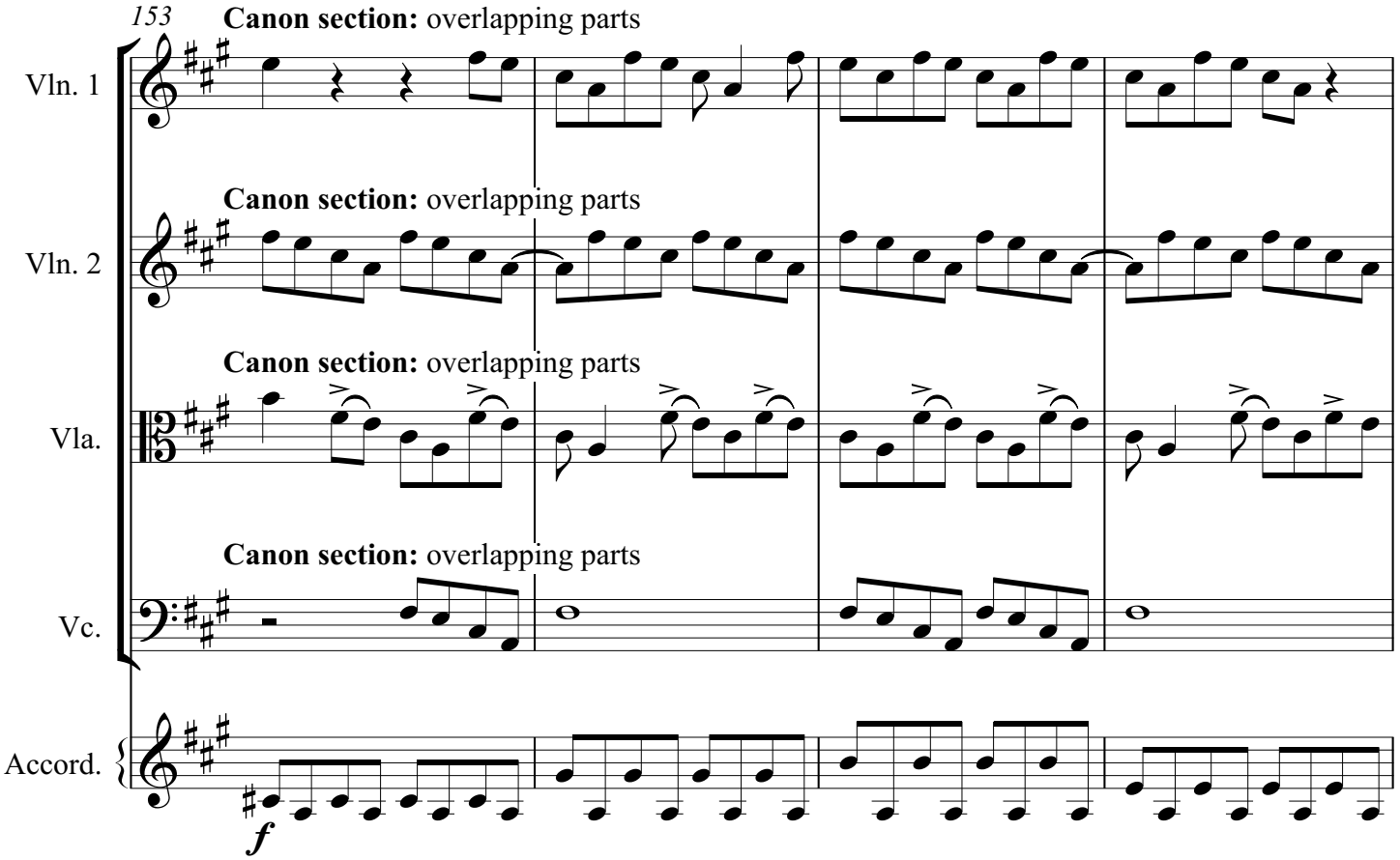

133
Vln. 1
Vln. 2
Vla.
Vc.
A9
D9
C9
D9
Accord.

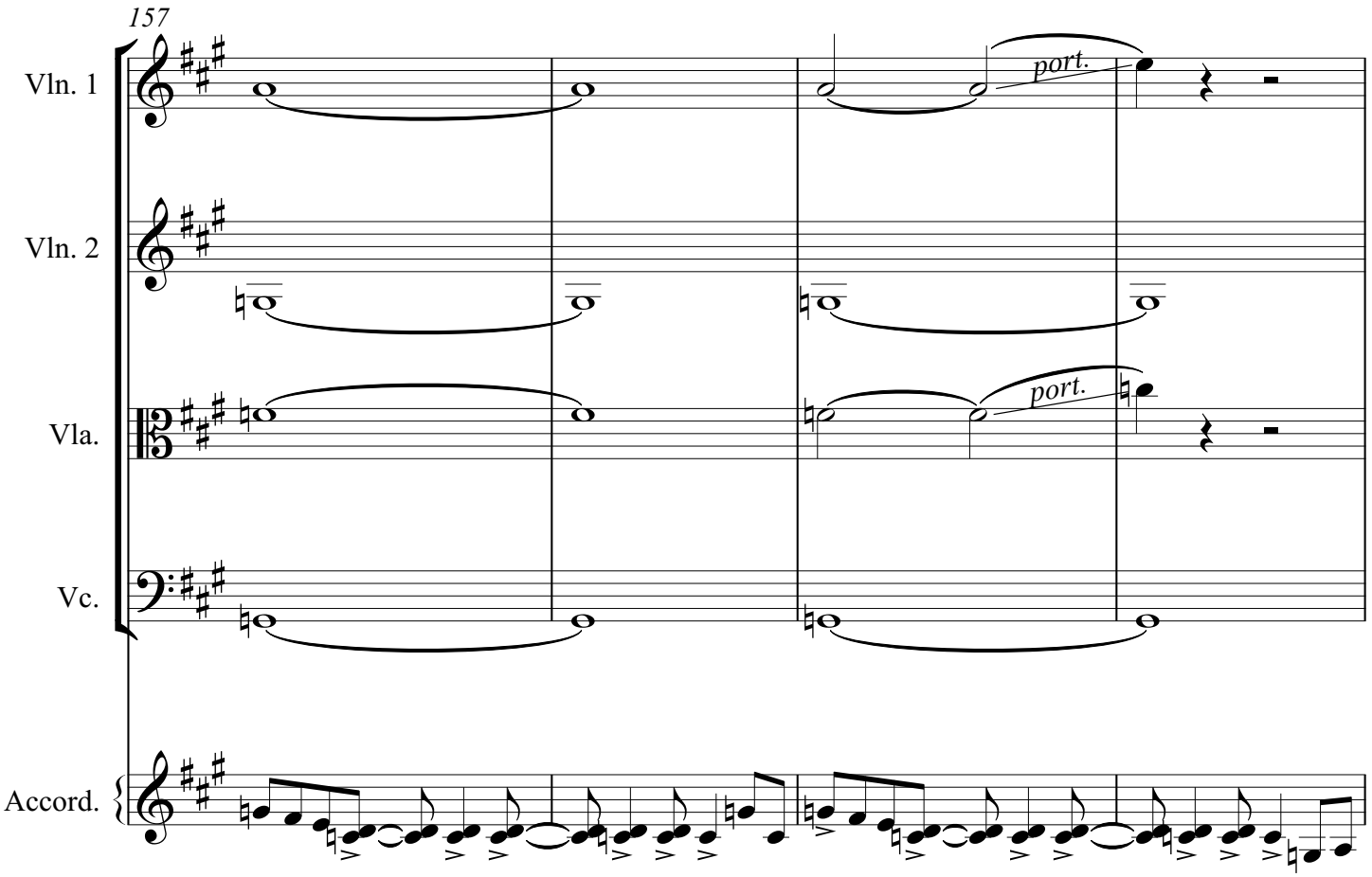

137
Vln. 1
f
Vln. 2
f
Viola tune
Vla.
f
Vc.
f
Melody - improvise around it
Accord.
f

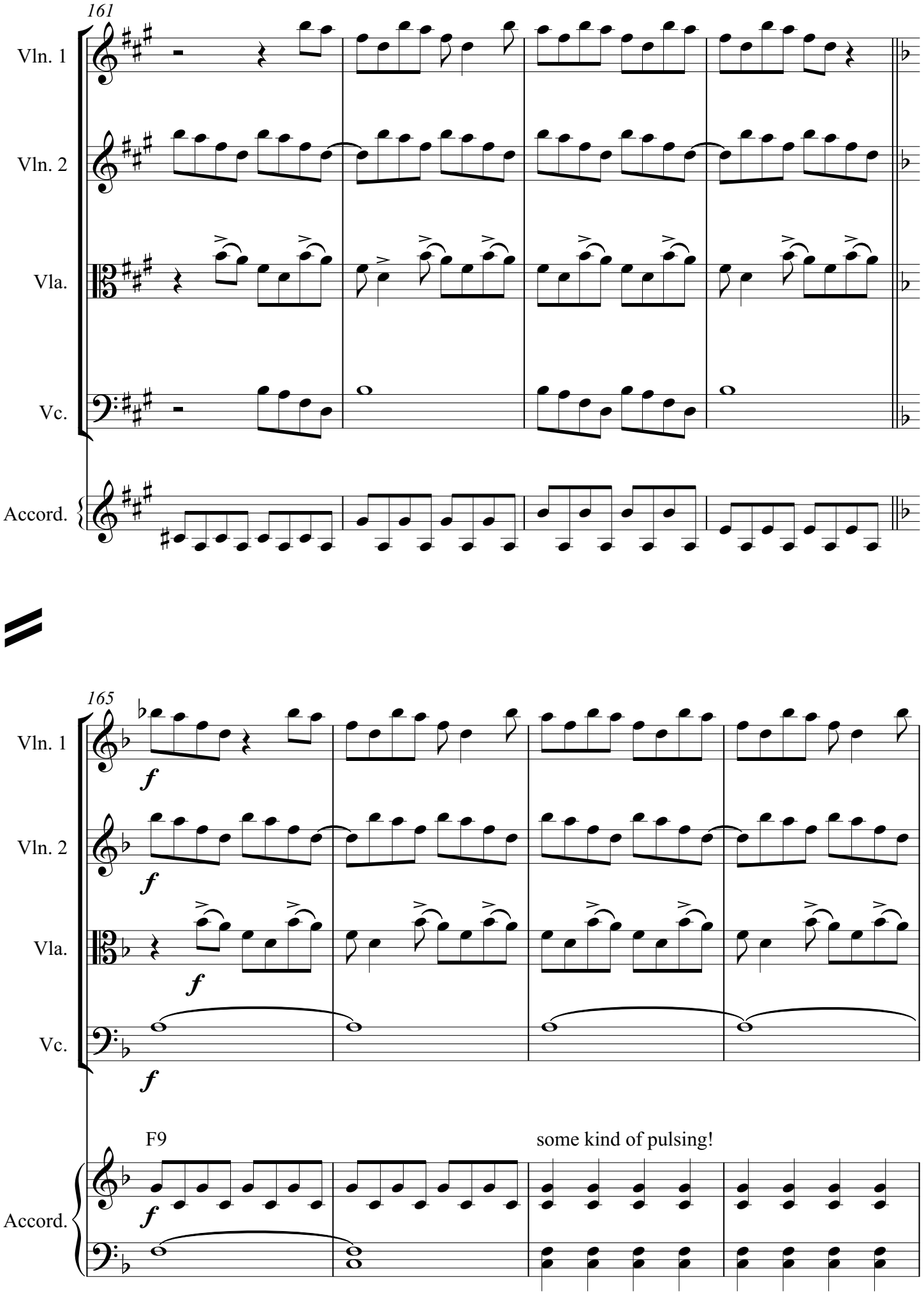

140
Vln. 1
Vln. 2
Vla.
Vc.
Accord.

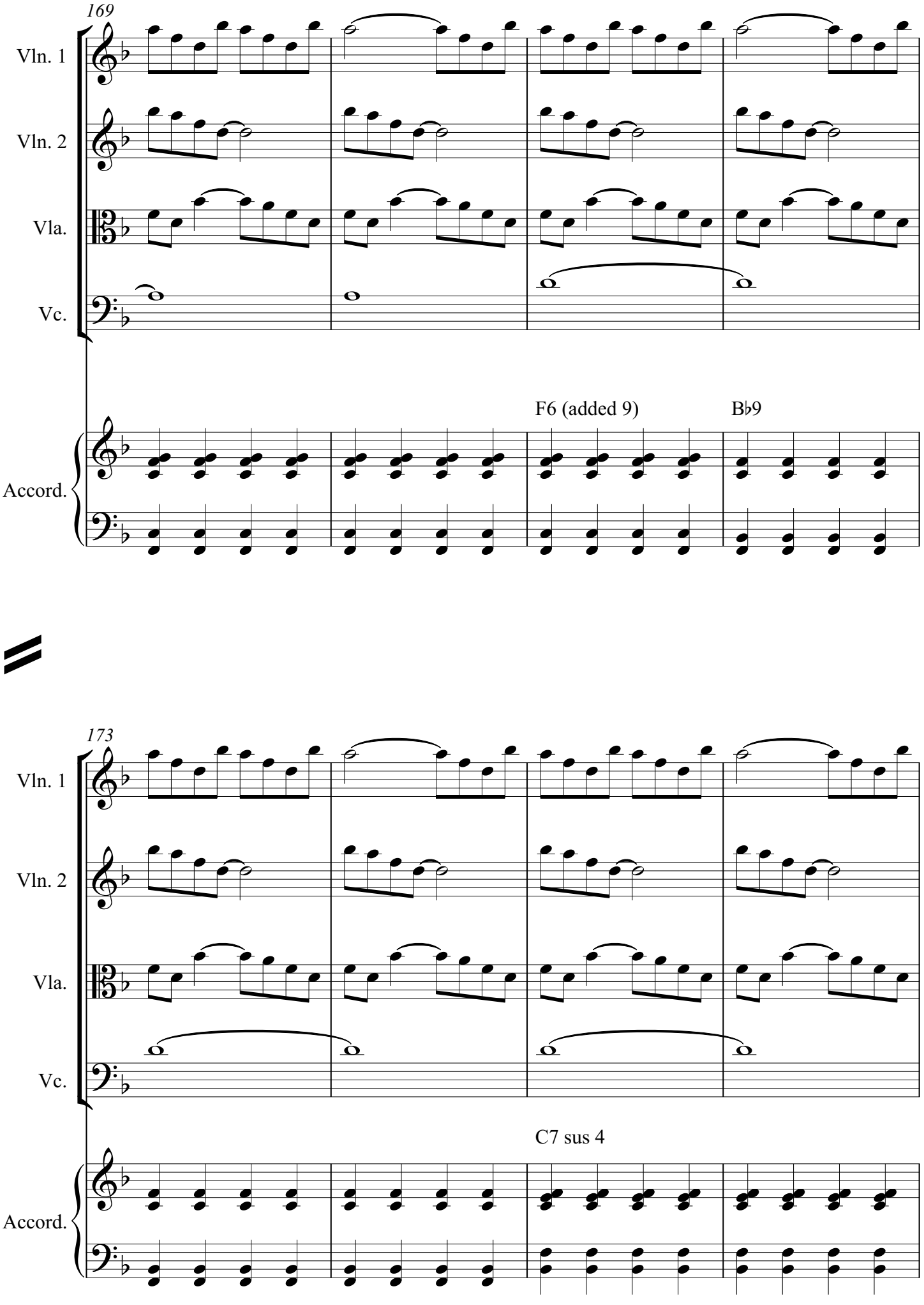
143
Vln. 1
Vln. 2
Vla.
Vc.
Accord.
mf
mf
mf
Bm7

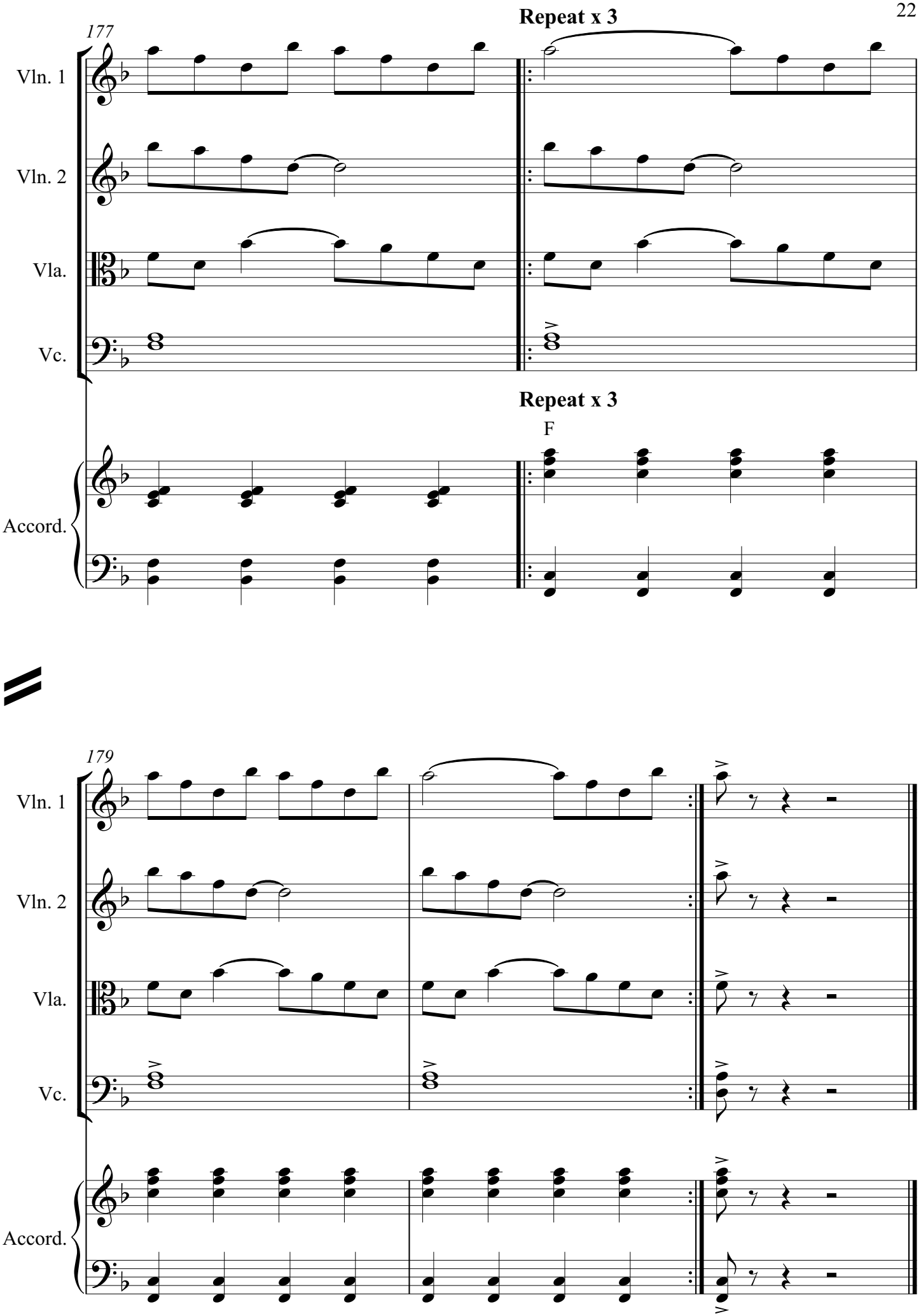

146
Vln. 1
Vln. 2
optional 8vb
Vla.
Vc.
(Bm7)
Am7
Cmaj7
Accord.
150
Vln. 1
Vln. 2
Vla.
Vc.
Dm7
D9
Accord.


153
Canon section: overlapping parts
Vln. 1
Canon section: overlapping parts
Vln. 2
Canon section: overlapping parts
Vla.
Canon section: overlapping parts
Vc.
Accord.
f


157
Vln. 1
port.
Vln. 2
Vla.
port.
Vc.
Accord.


161
Vln. 1
Vln. 2
Vla.
Vc.
Accord.
165
Vln. 1
Vln. 2
Vla.
Vc.
f
F9
some kind of pulsing!
Accord.


169
Vln. 1
Vln. 2
Vla.
Vc.
F6 (added 9)
B♭9
Accord.
173
Vln. 1
Vln. 2
Vla.
Vc.
C7 sus 4
Accord.


177
Repeat x 3
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 saphire

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

Piano

p

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

Dark, expressive

♩ = 40

6

Voc.

mf

p

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

9

Voc.

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

Pno.

p colla voce

Ped.

Free rubato and
with greater
intensity

13

Voc.

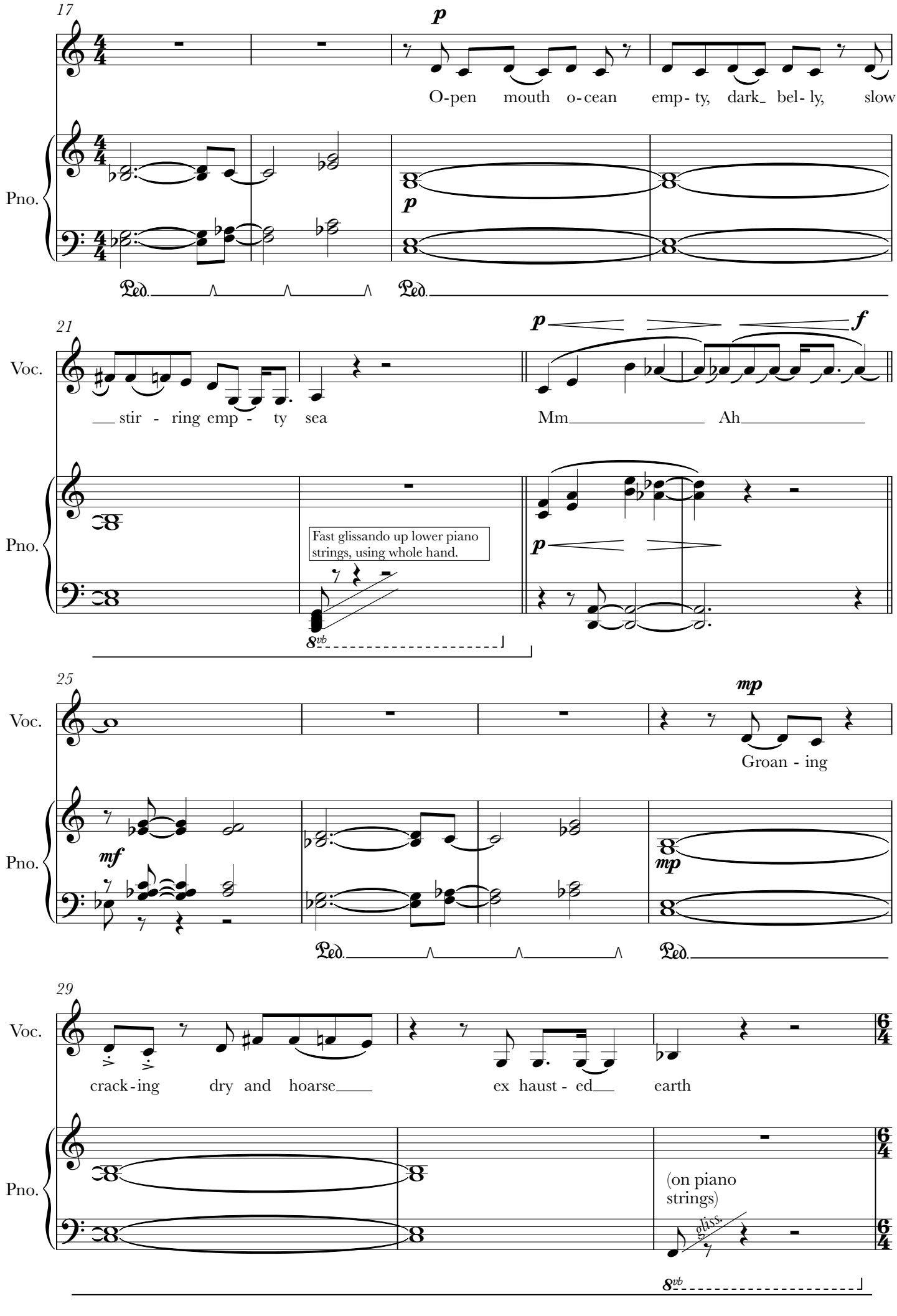
f

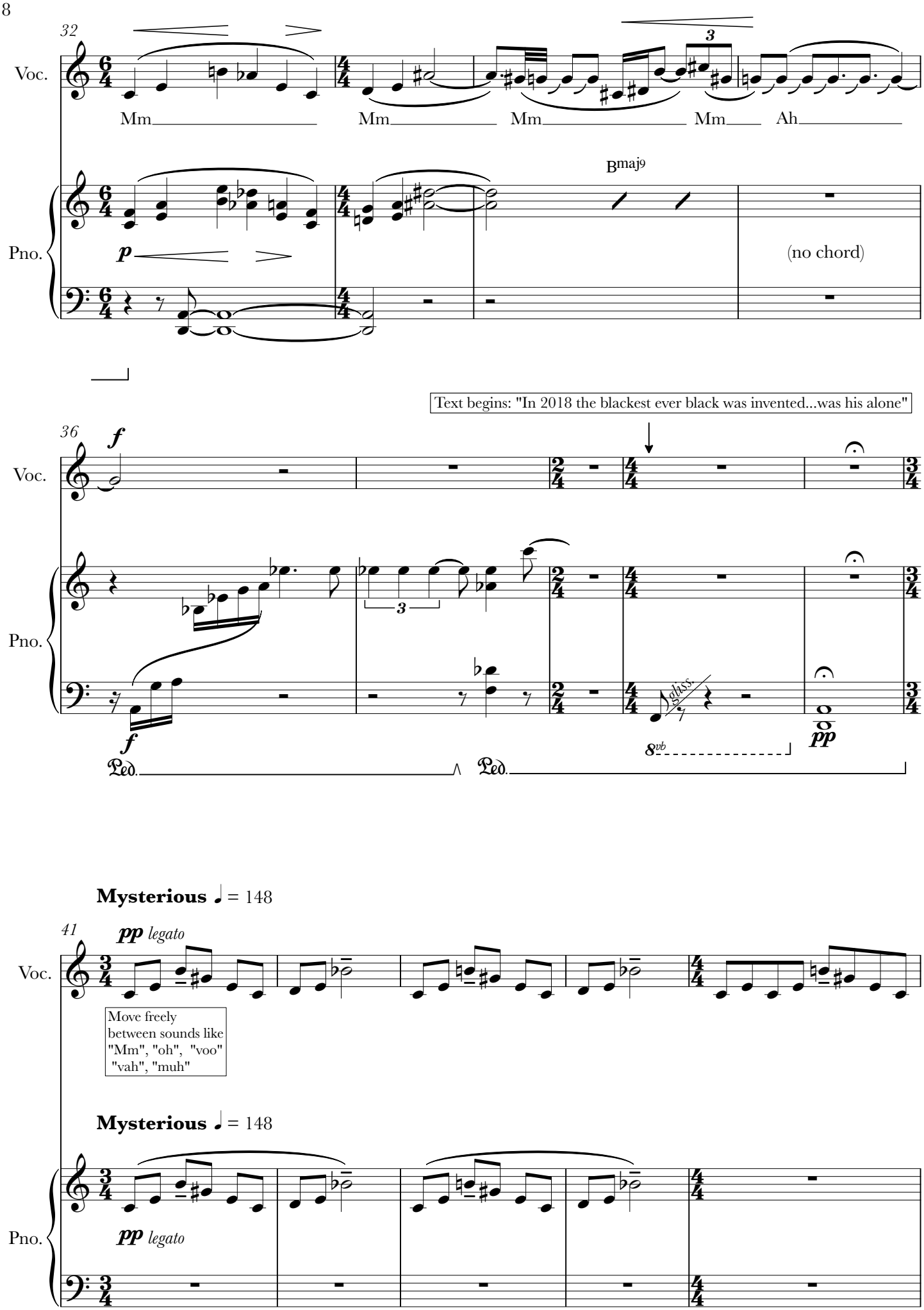
Mm...

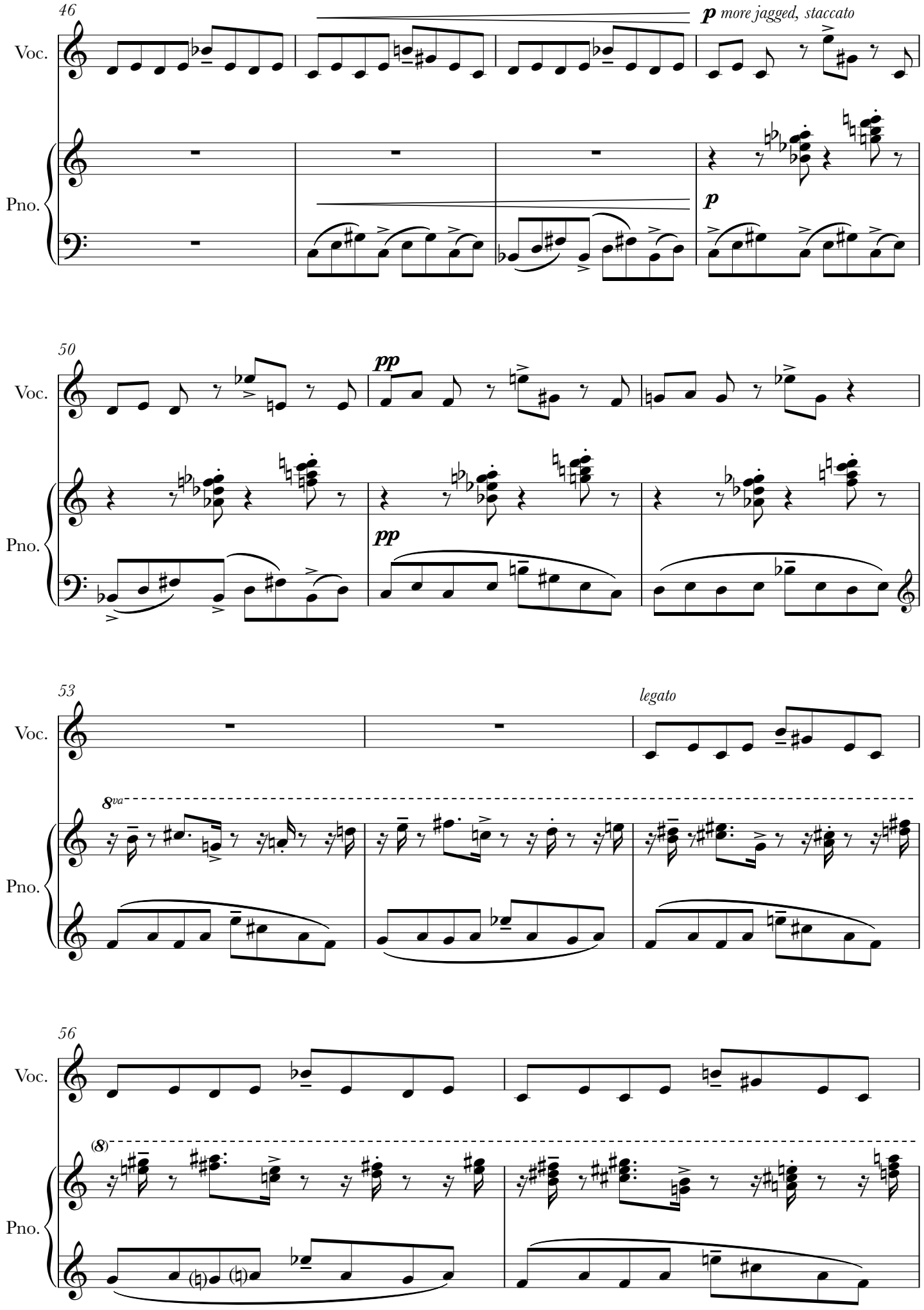
Ah

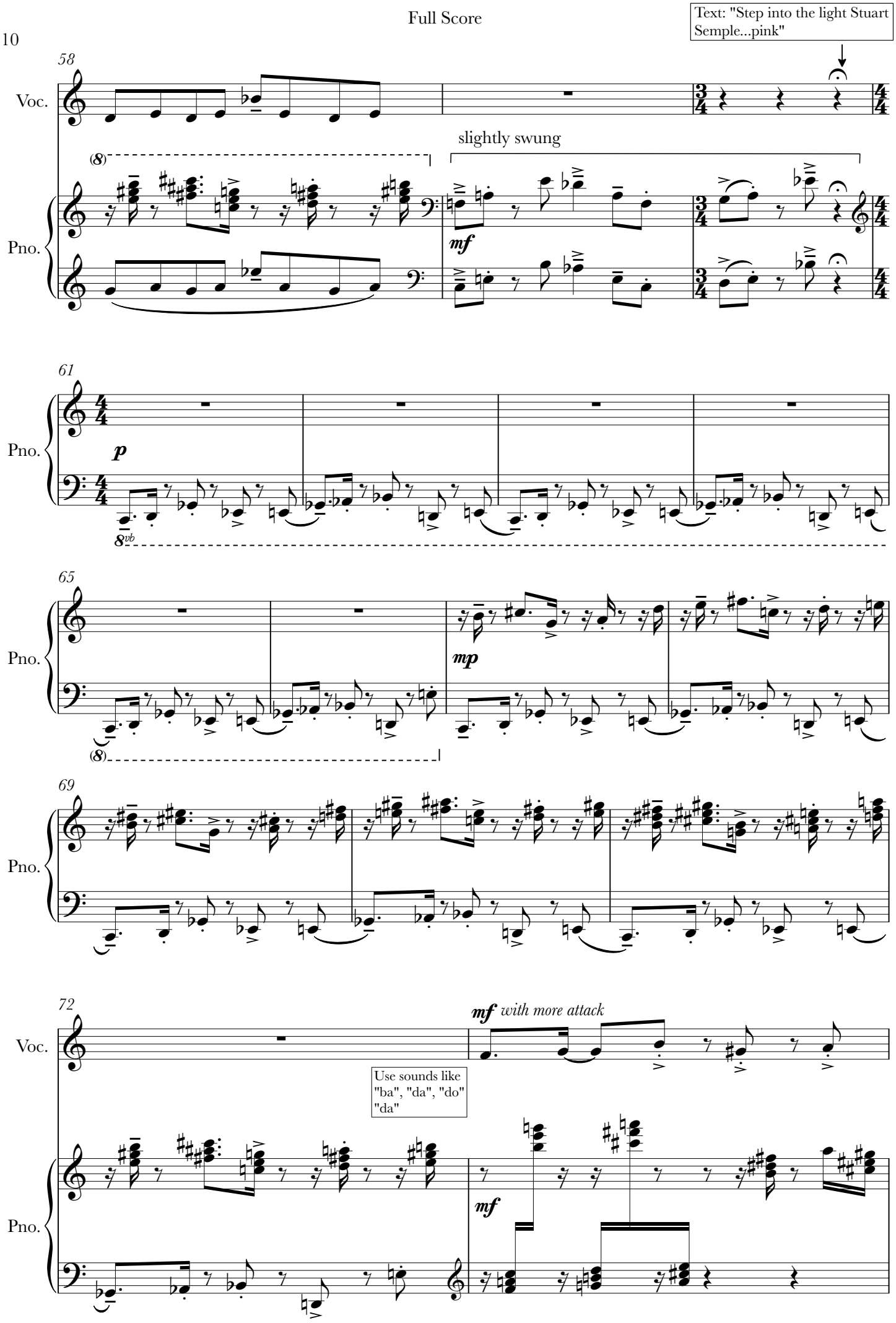
Pno.

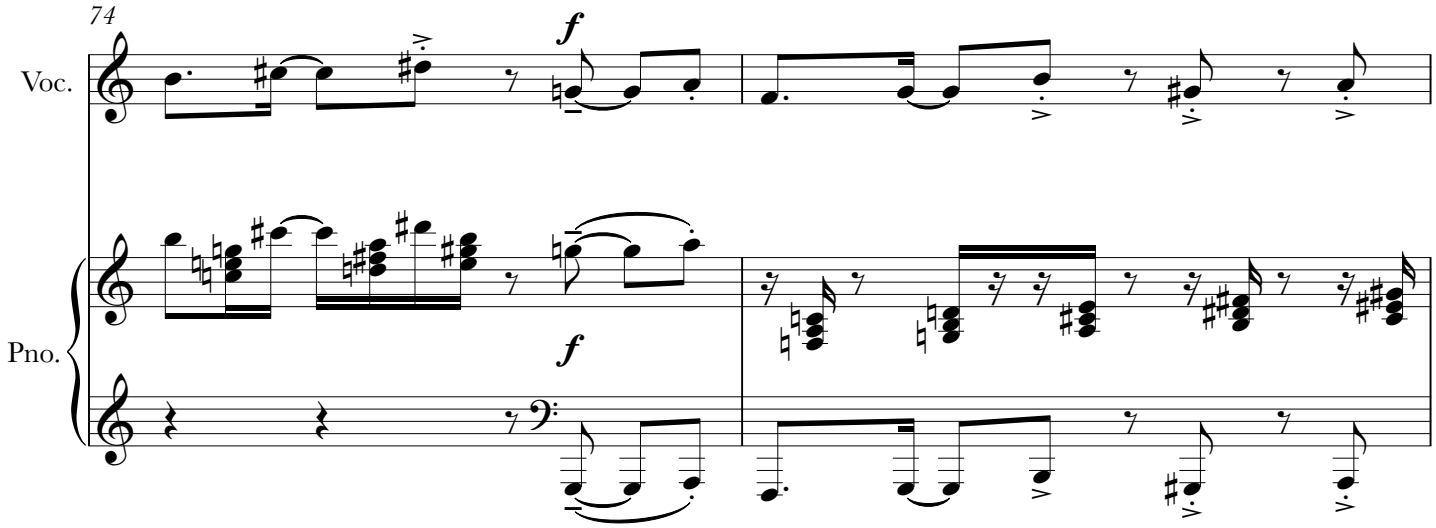
mf

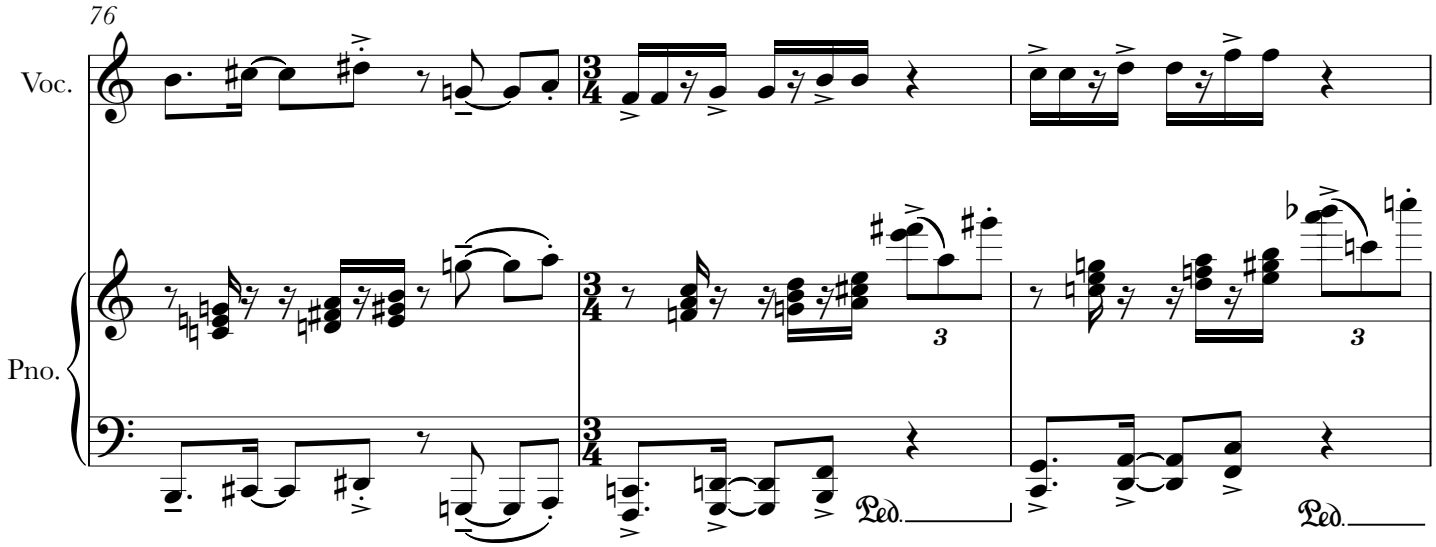

17
p
O-pen mouth o-cean emp- ty, dark_ bel- ly, slow
Pno.
p
Ped.
Ped.
21
Voc.
p
f
__ stir - ring emp - ty sea
Mm_____ Ah_____
Pno.
Fast glissando up lower piano strings, using whole hand.
p
8vb
25
Voc.
mp
Groan - ing
Pno.
mf
mp
Ped.
Ped.
29
Voc.
crack-ing dry and hoarse____ ex haust - ed__ earth
Pno.
(on piano strings)
gliss.
8vb

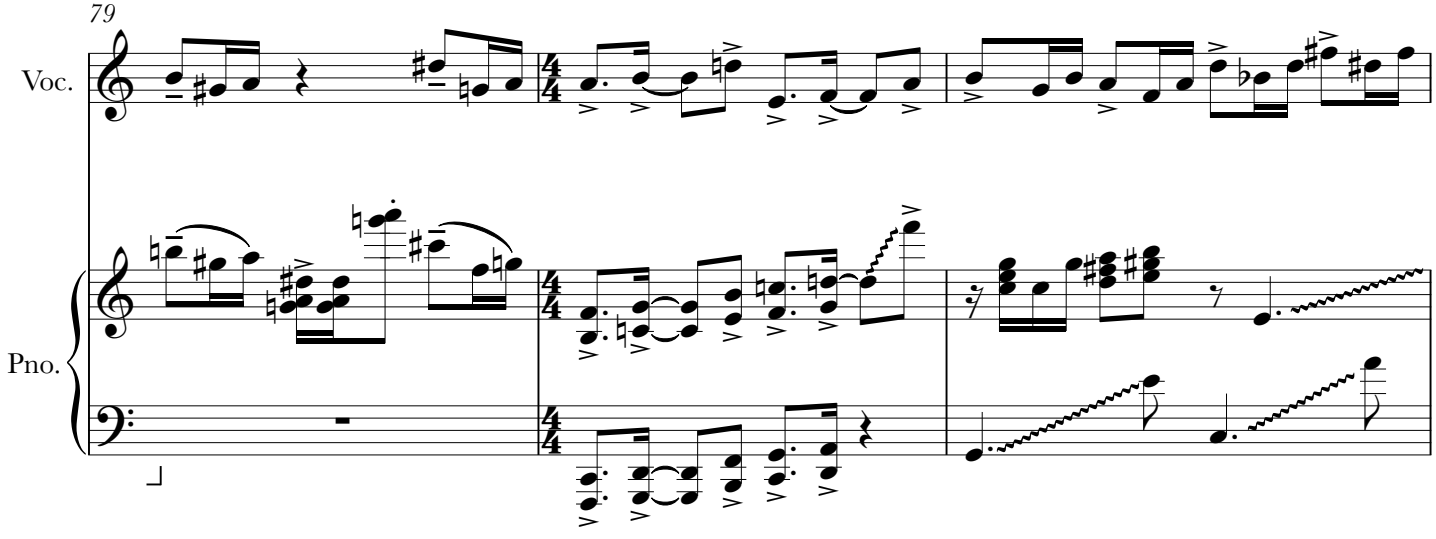

32
Voc.
Mm
Mm
Mm
Mm
Ah
Pno.
p
Bmaj9
(no chord)
Text begins: "In 2018 the blackest ever black was invented...was his alone"
36
f
Voc.
Pno.
f
3
gliss.
8vb
pp
Ped.
Ped.
Mysterious ♩ = 148
41
pp legato
Voc.
Move freely
between sounds like
"Mm", "oh", "voo"
"vah", "muh"
Mysterious ♩ = 148
Pno.
pp legato

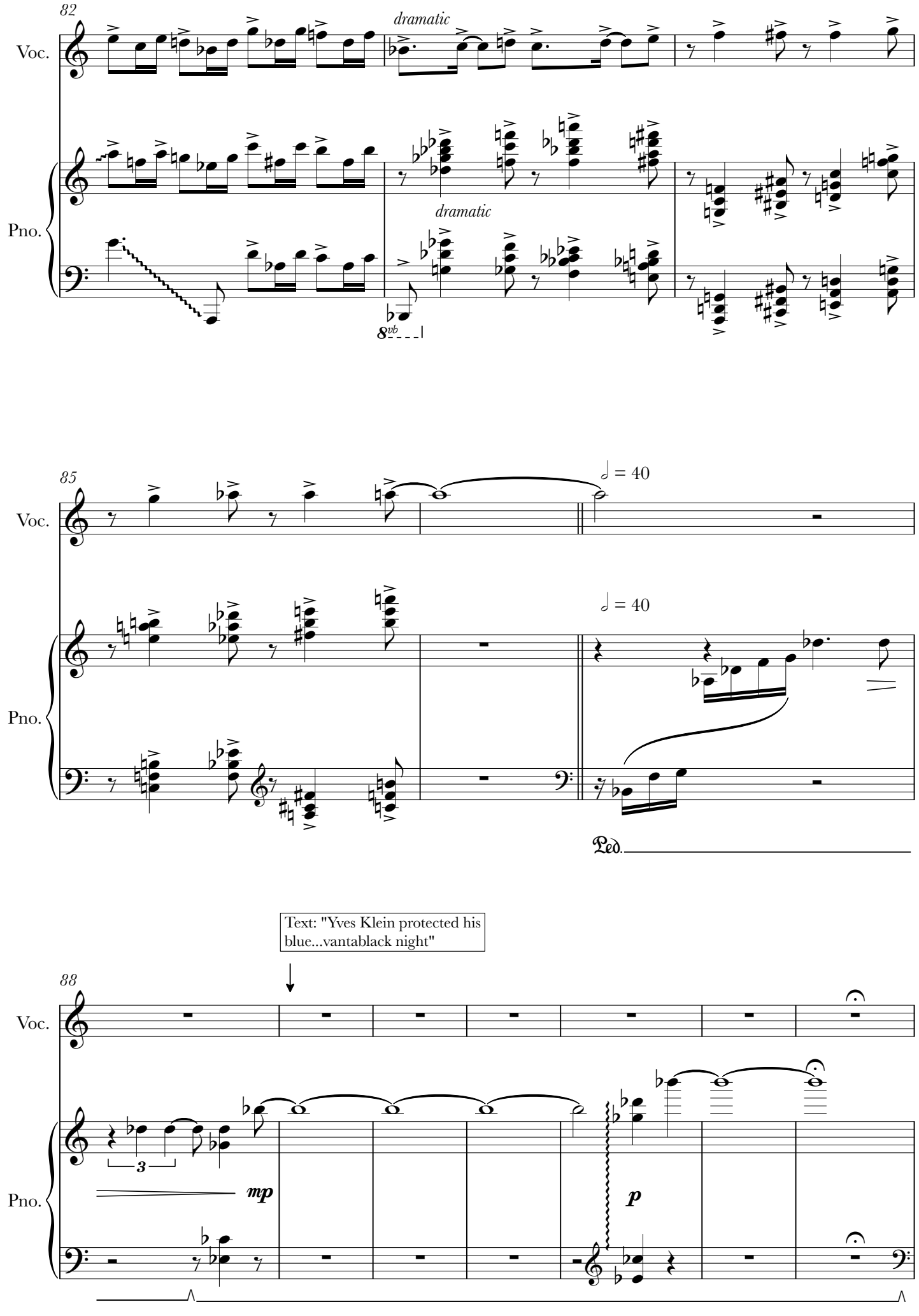

46
Voc.
Pno.
p more jagged, staccato
p
50
Voc.
Pno.
pp
pp
53
Voc.
Pno.
legato
8va
56
Voc.
Pno.
(8)


Text: "Step into the light Stuart Semple...pink"
58
Voc.
slightly swung
Pno.
mf
61
Pno.
p
8vb
65
Pno.
mp
69
Pno.
72
Voc.
mf with more attack
Use sounds like "ba", "da", "do" "da"
Pno.
mf


74
Voc.
Pno.
f
f


76
Voc.
Pno.
3
3
Ped.
Ped.


79
Voc.
Pno.


82
dramatic
Voc.
Pno.
dramatic
8vb
85
Voc.
Pno.
𝅗𝅥 = 40
𝅗𝅥 = 40
Ped.
Text: "Yves Klein protected his blue...vantablack night"
88
Voc.
Pno.
3
mp
p

2. Shoot and Leaf and Breath and Feet

95 **molto rit.**

p calmly

3

mp

Voc.

Mm

Ah

molto rit.
Straight, slowing

colla voice Em9 Gmaj7/D Cmaj7(♯11)

Pno.

pp

Ped.

Intro

Dreamy ♩ = 72

99 Gmaj7 * B♭maj7 Amaj7 Cmaj7 Emaj7 Gmaj7

Pno.

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(♭9) G♭

Pno.

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

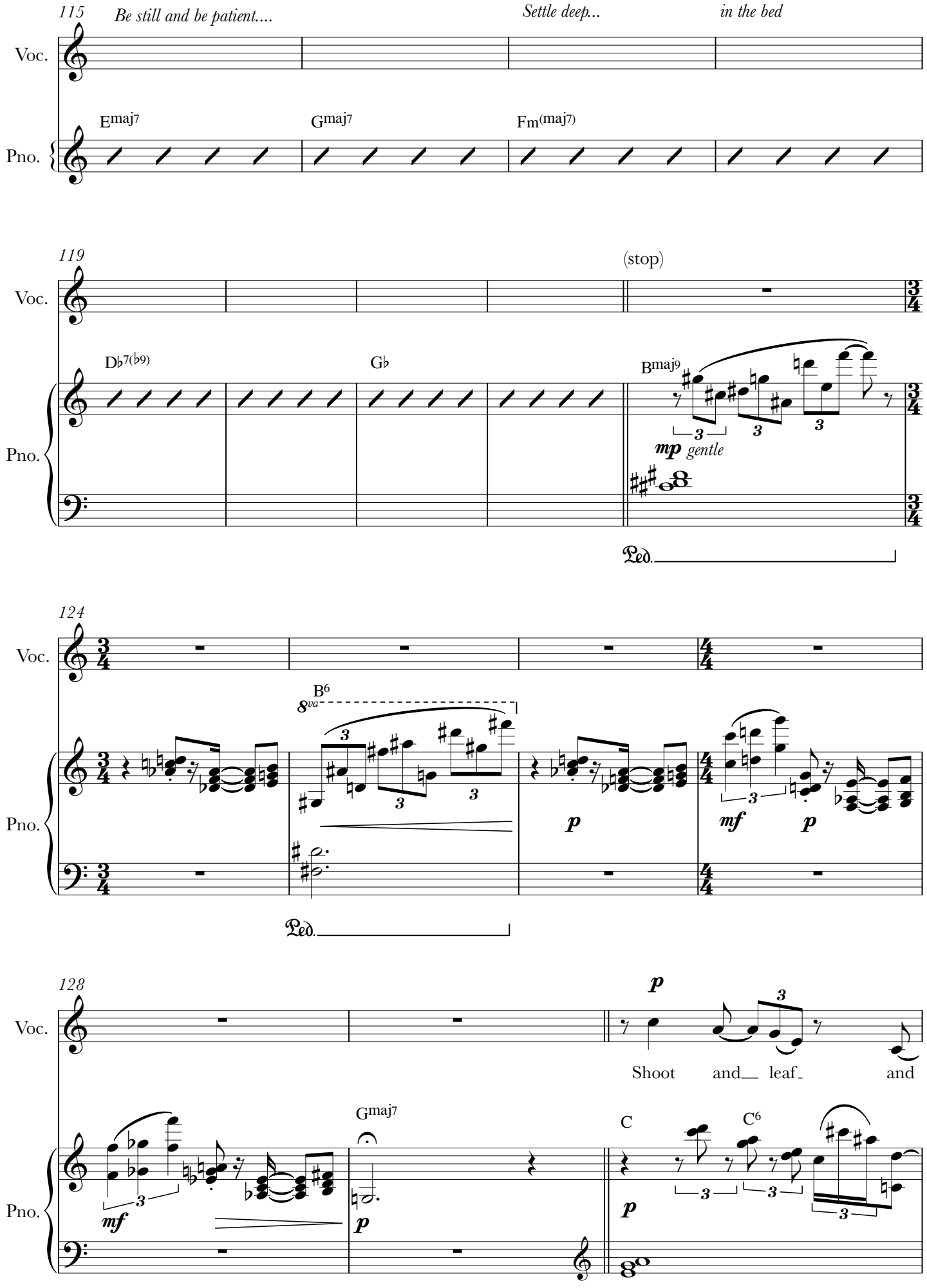
111 *Little seed, go ahead...* *Settle deep in the bed...*

Voc.

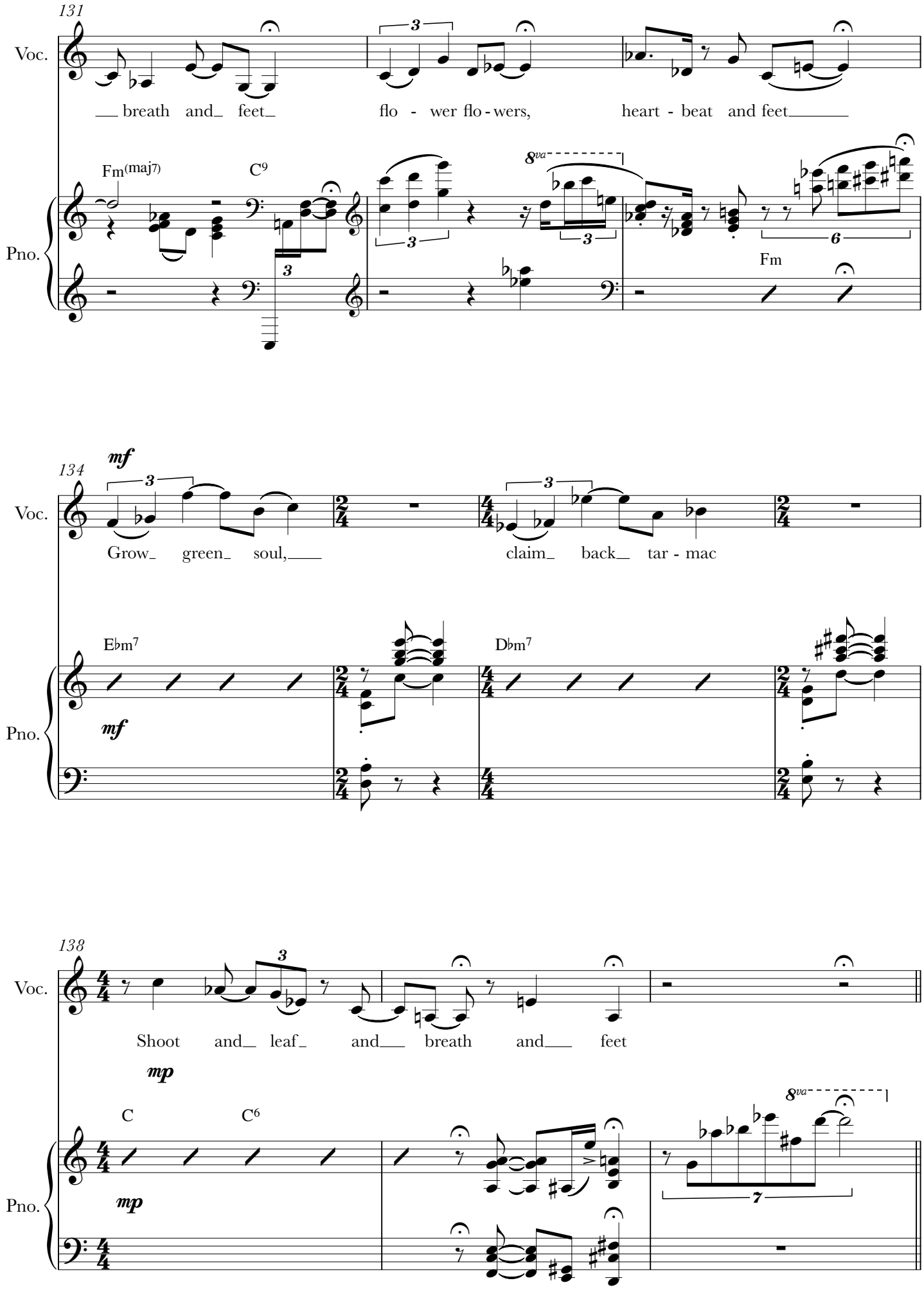
Gmaj7 B♭maj7 Amaj7 Cmaj7

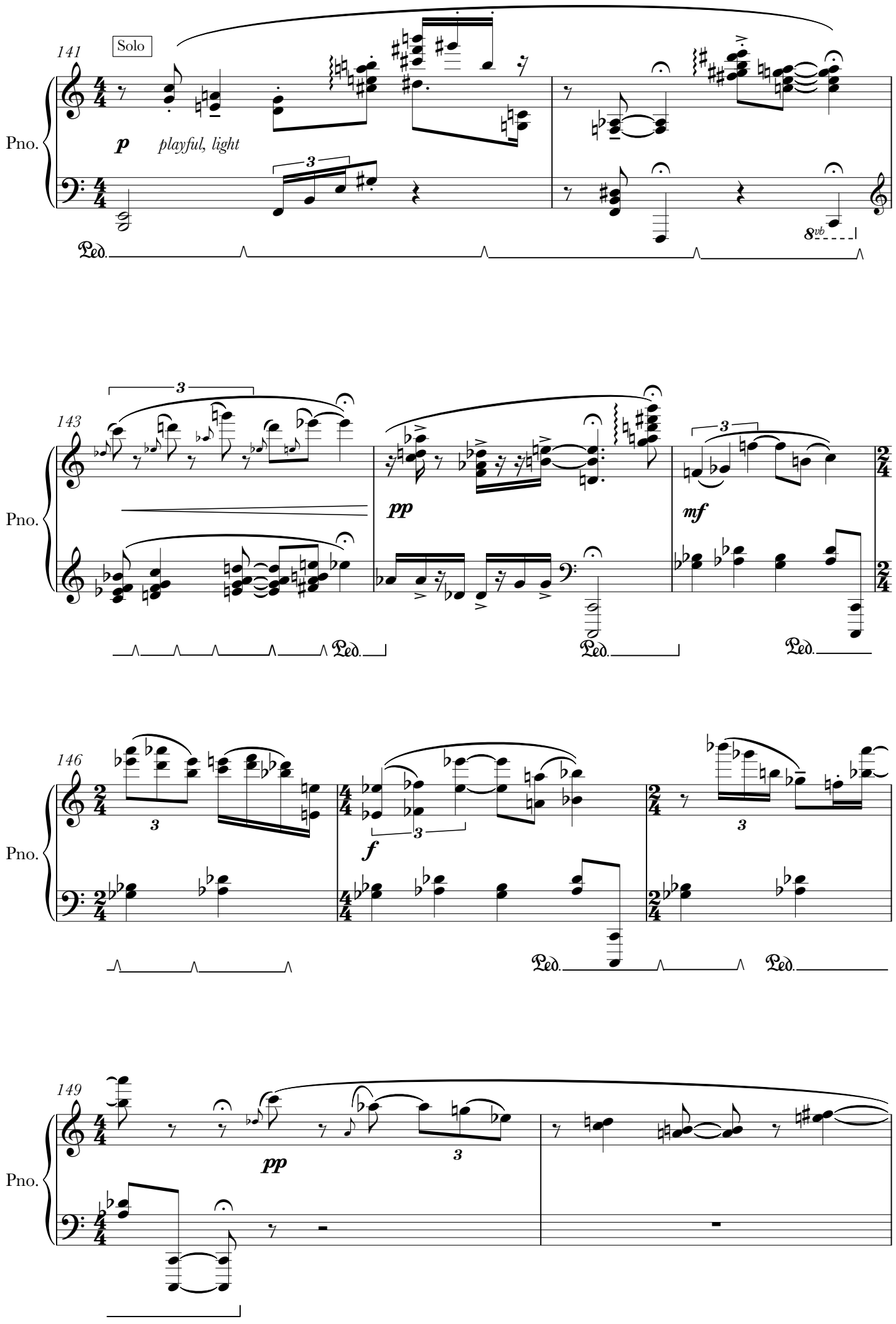
Pno.

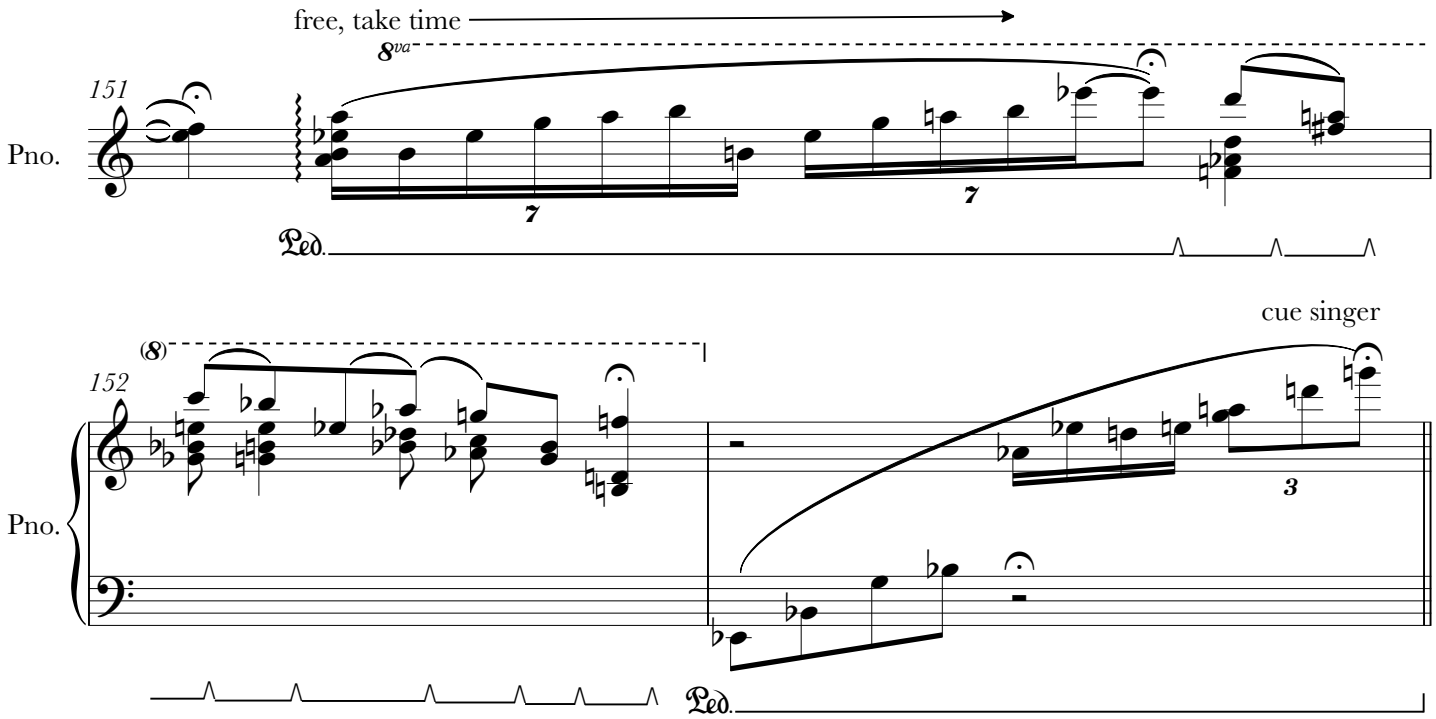
Flowing and legato, responding in the moment



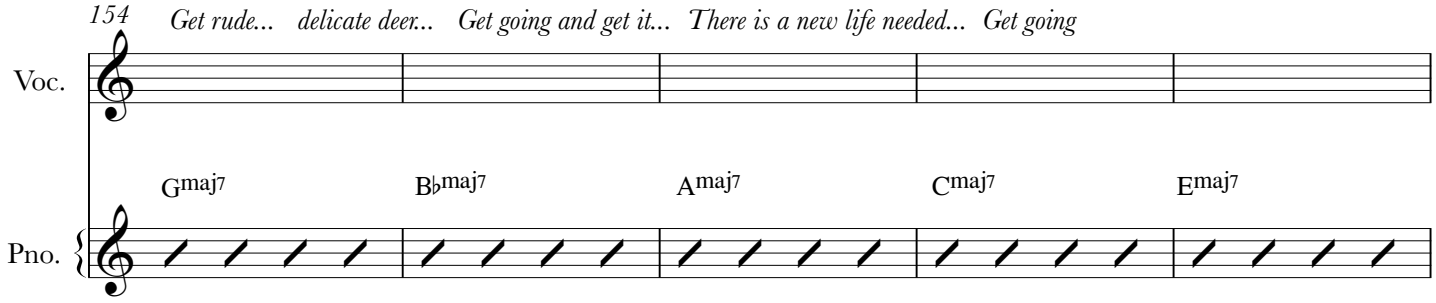
Light pedalling thoughout, changing on chord changes


131
Voc.
breath and feet
flo - wer flo - wers,
heart - beat and feet
Pno.
Fm(maj7)
C9
8va
Fm
134
mf
Grow green soul,
claim back tar - mac
E♭m7
D♭m7
138
Shoot and leaf and breath and feet
mp
C
C6
7

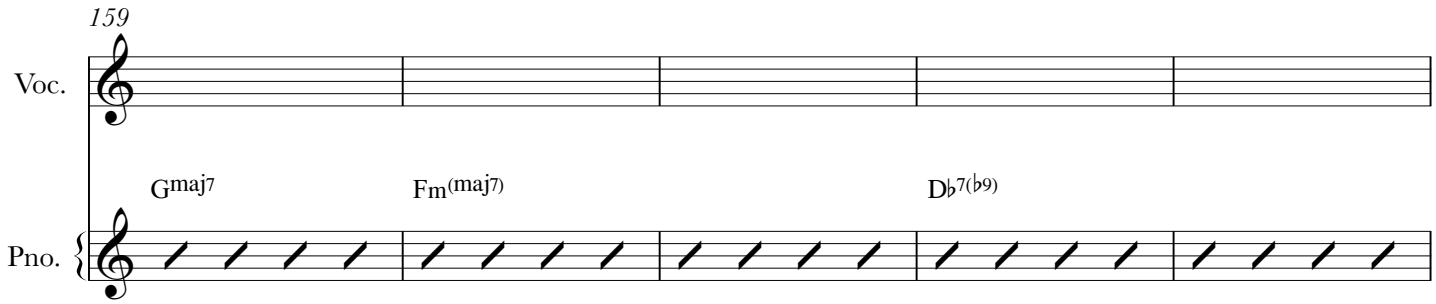

141
Solo
Pno.
p
playful, light
3
Ped.
8vb
143
3
pp
mf
146
f
149
pp

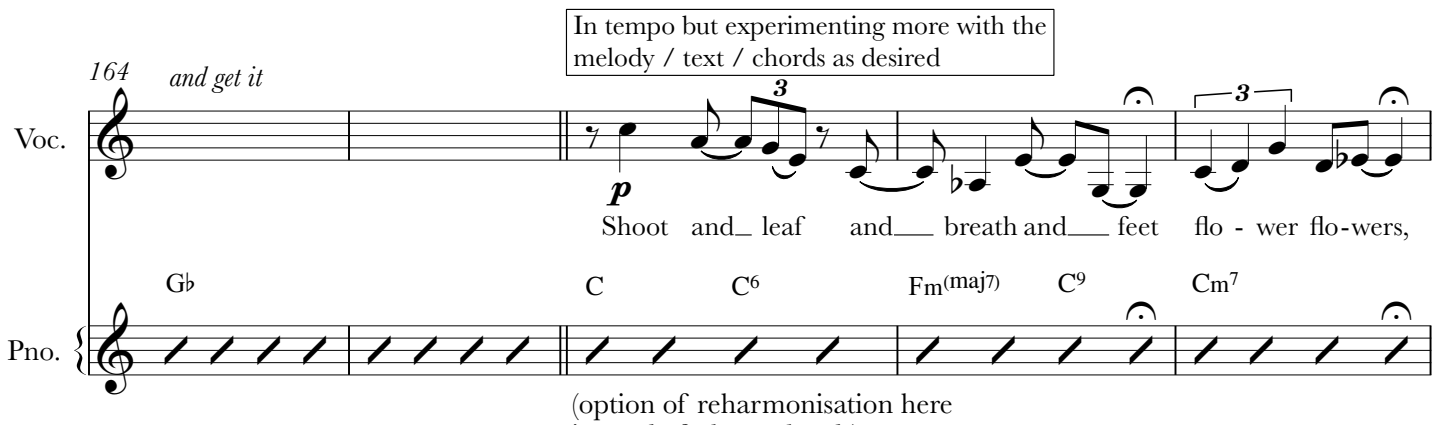


Sung, free, flowing texture, serene vocalisations over the chords in piano part:

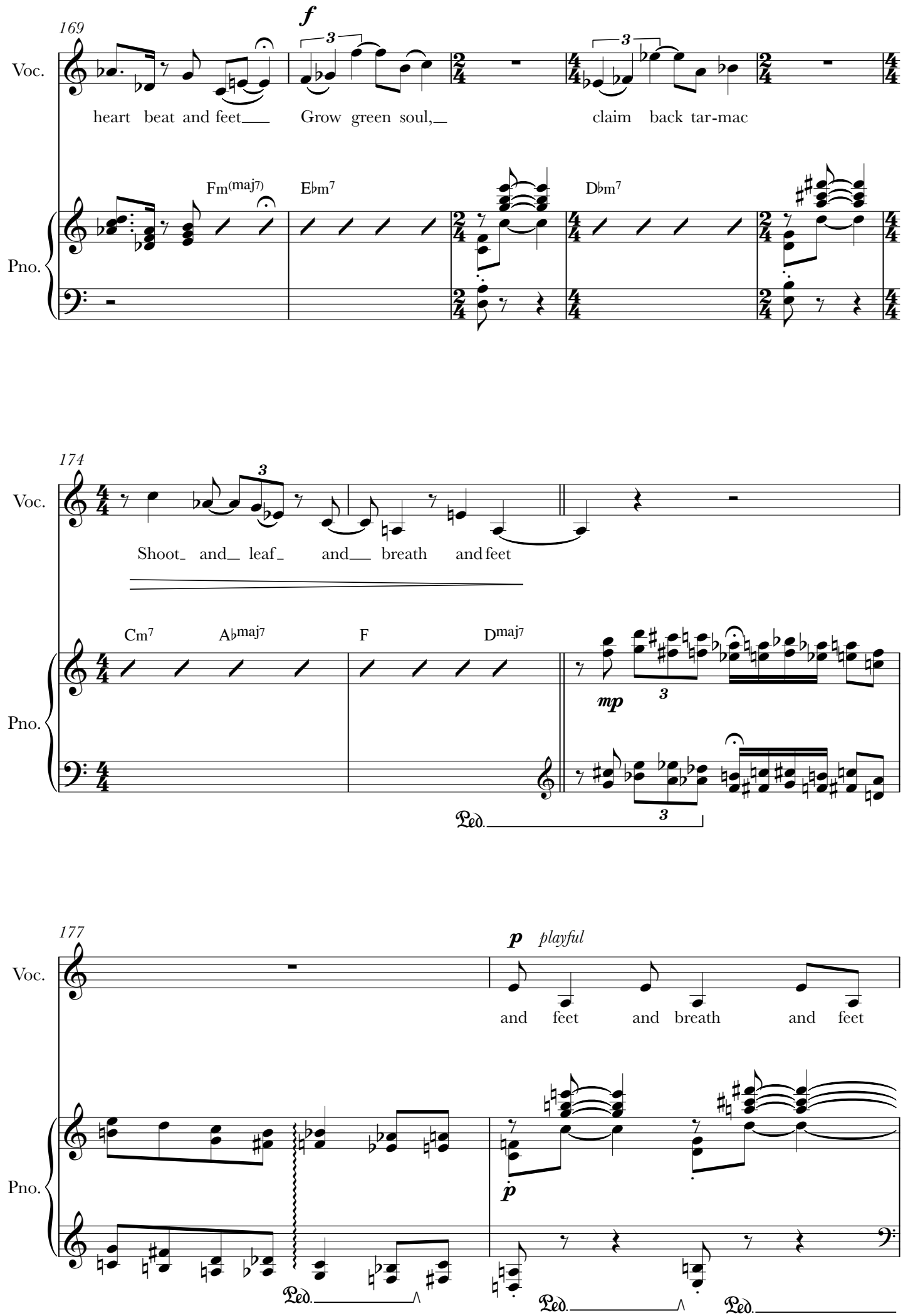


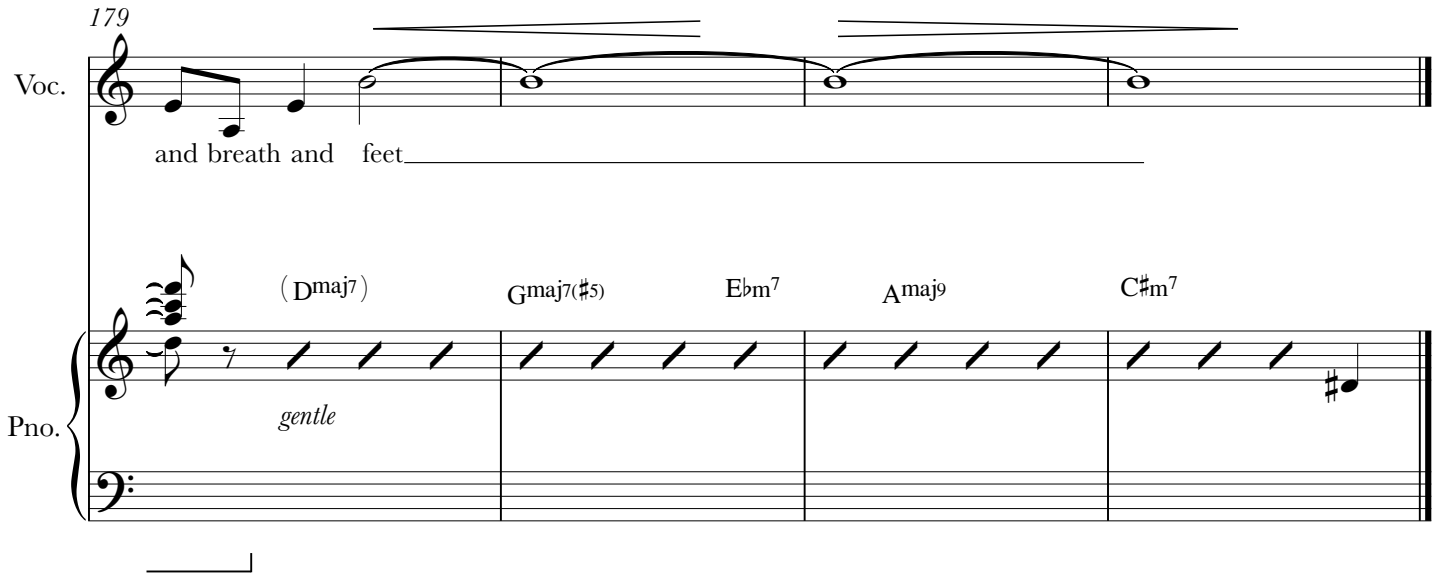
Opening out, flowing, legato, serene



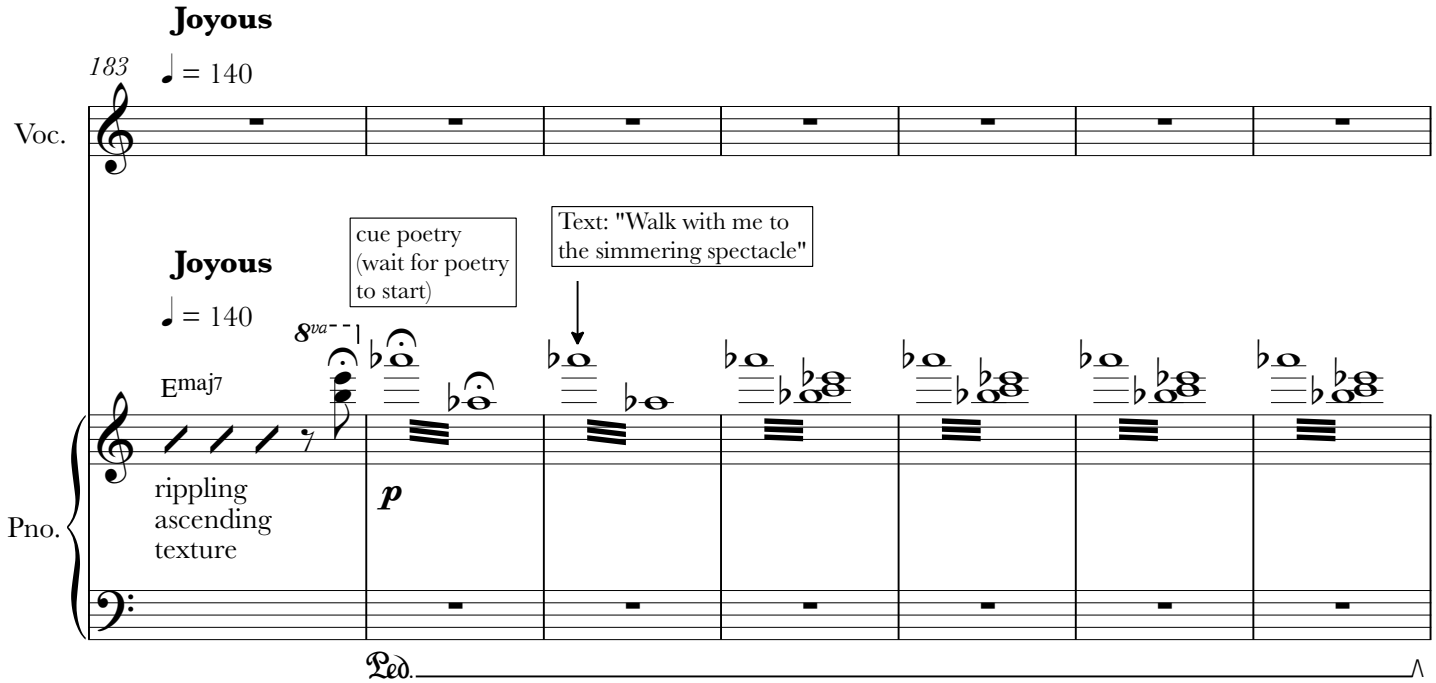


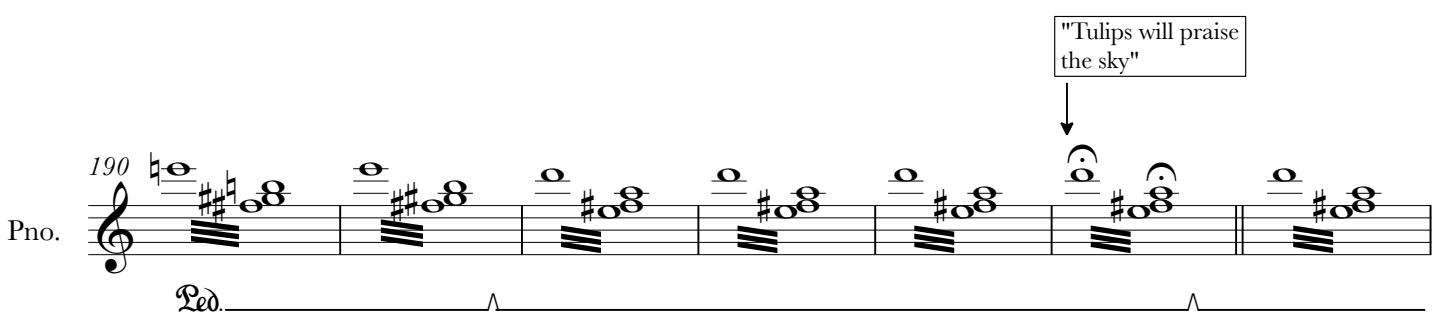
(option of reharmonisation here instead of above chords)


169
Voc.
heart beat and feet
Grow green soul,
claim back tar-mac
Pno.
Fm(maj7)
E♭m7
D♭m7
174
Voc.
Shoot and leaf and breath and feet
Cm7
A♭maj7
F
Dmaj7
mp
Ped.
177
Voc.
p playful
and feet and breath and feet
Pno.
p
Ped.
Ped.
Ped.



3. Walk With Me





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(♭5)

energetic

mp *energetic*

D C6

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

Ped.

201

Voc.

Pno.

D C6 D C6 D C6

204

Voc.

Pno.

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

mf *mp*

207

1. 2.

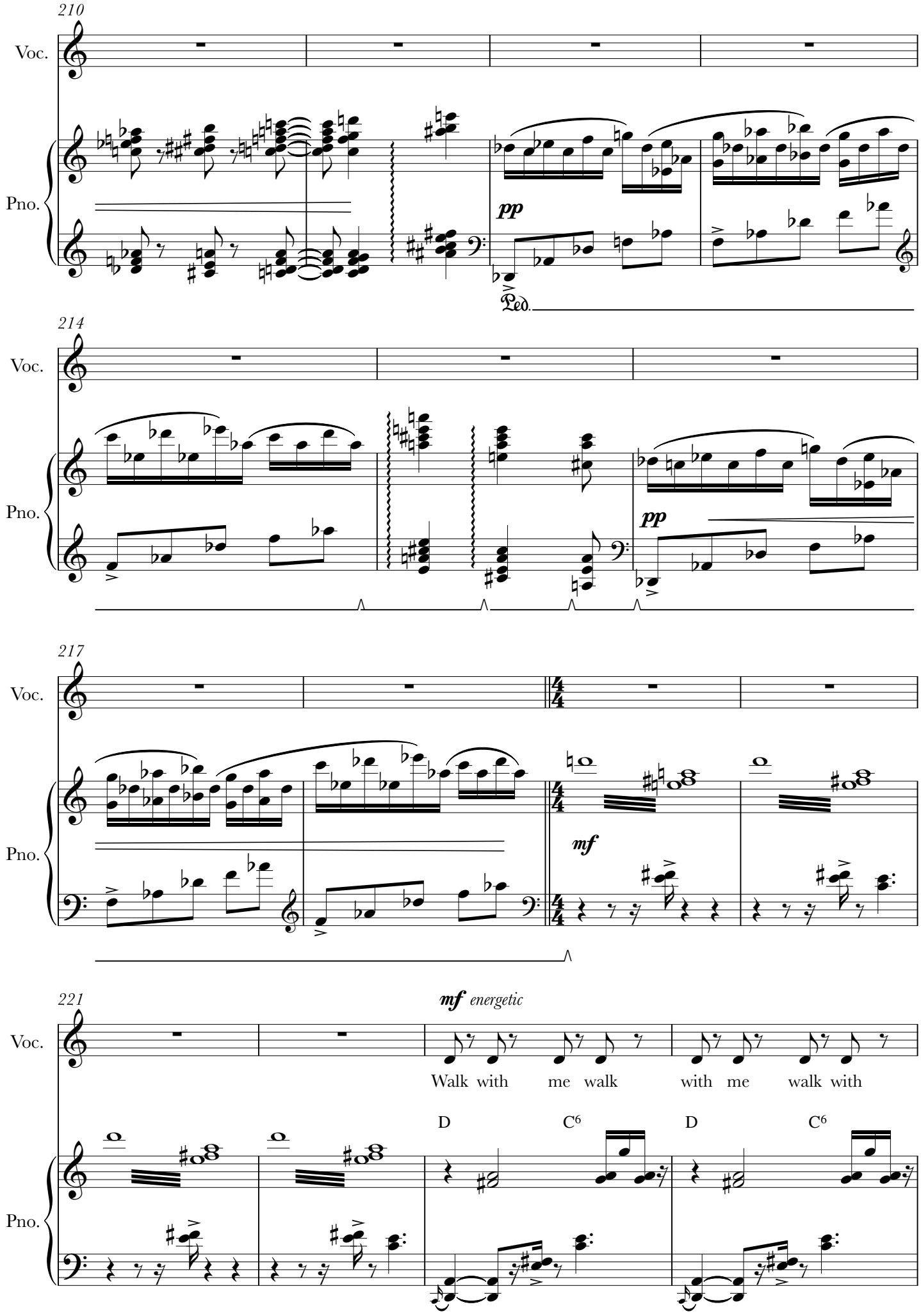
Voc.

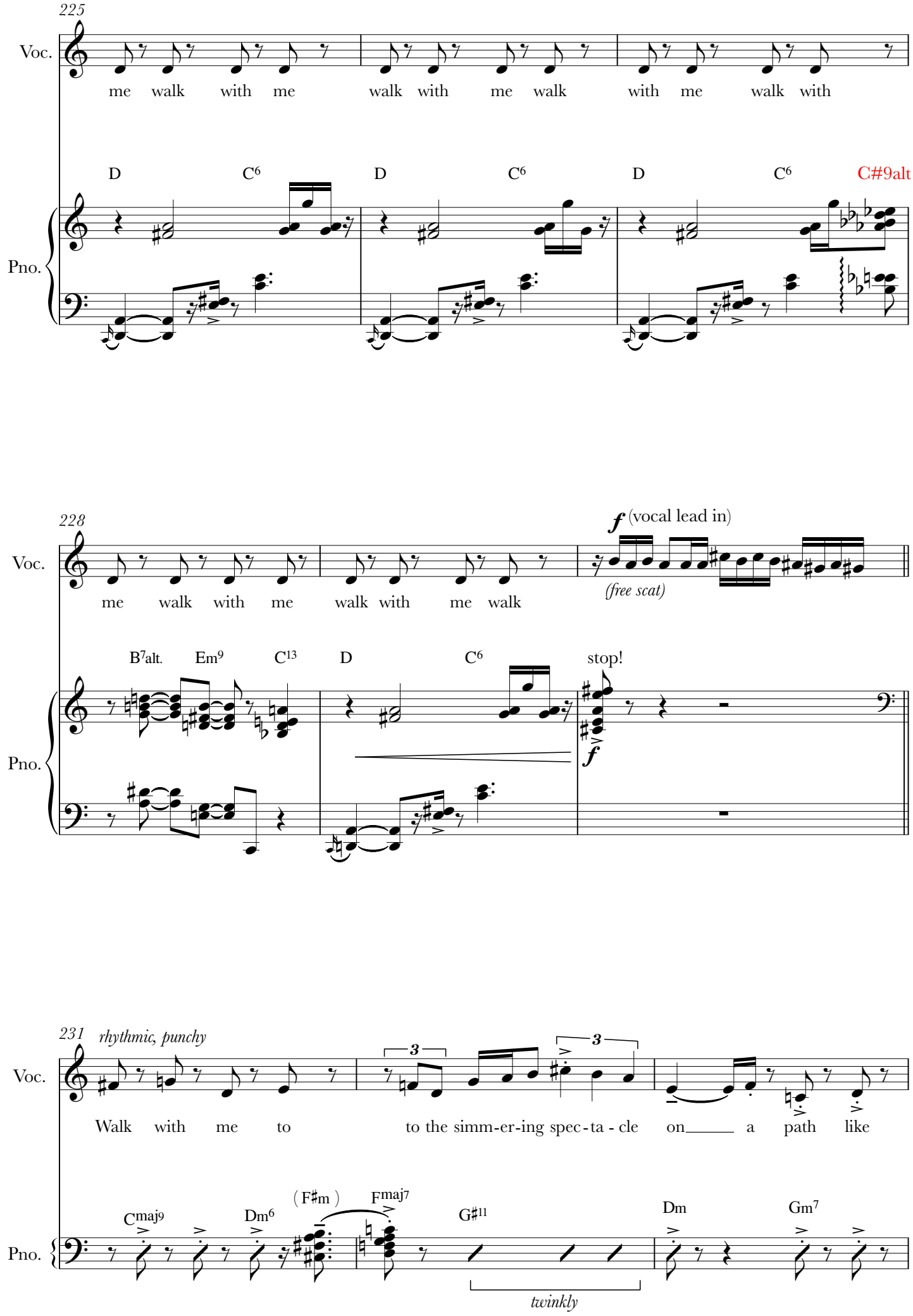
1. 2.

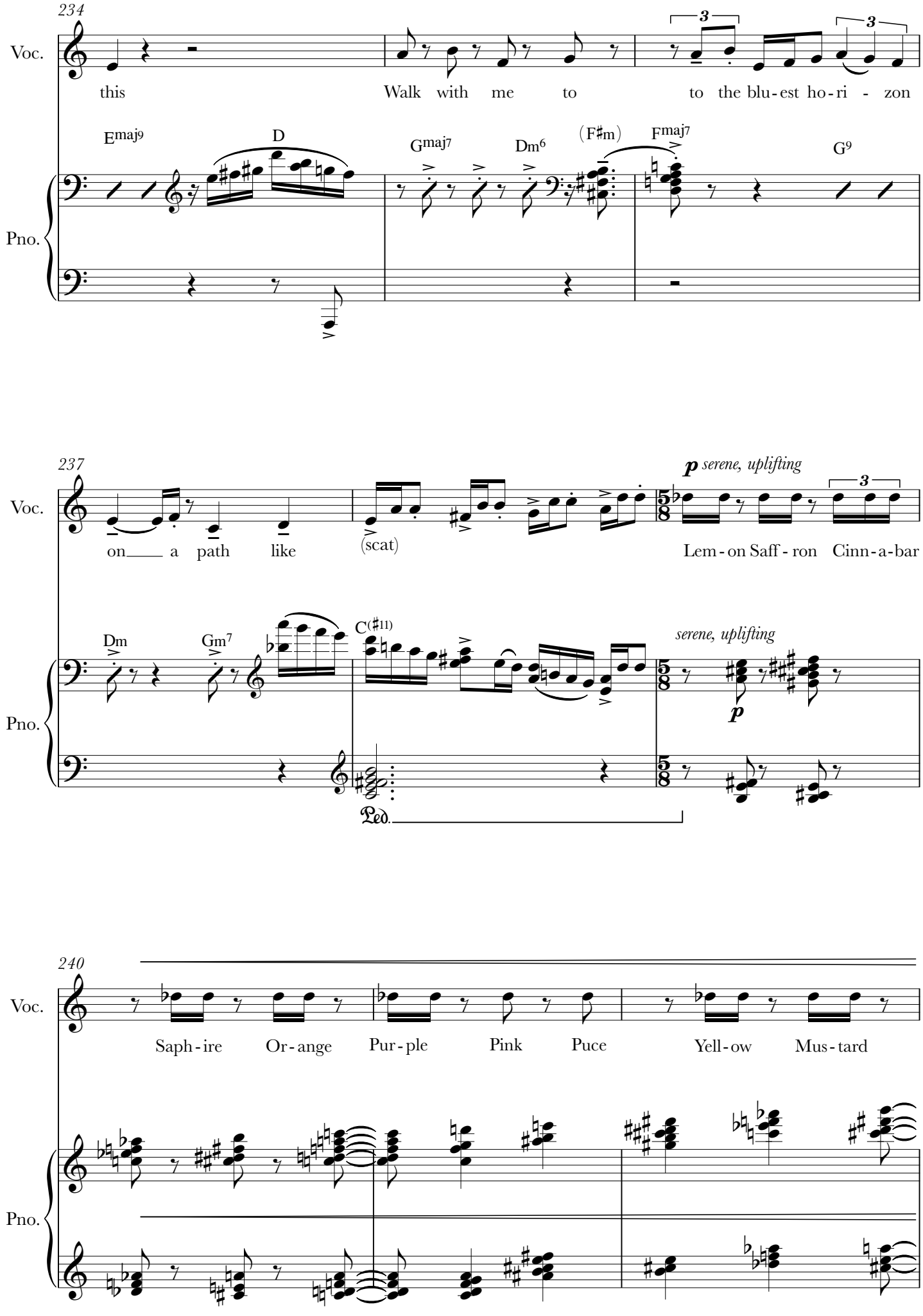
Pno.

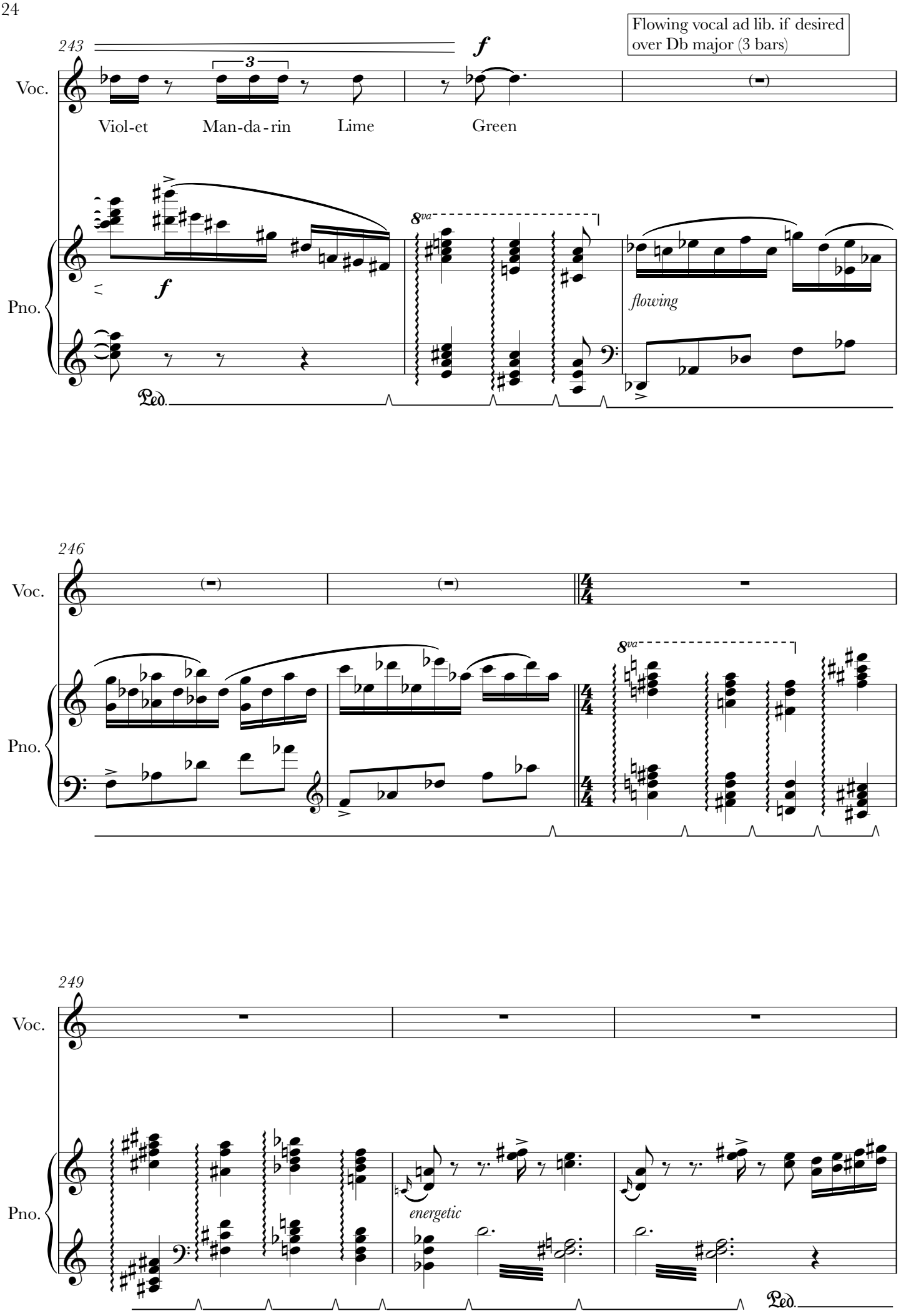
D C6

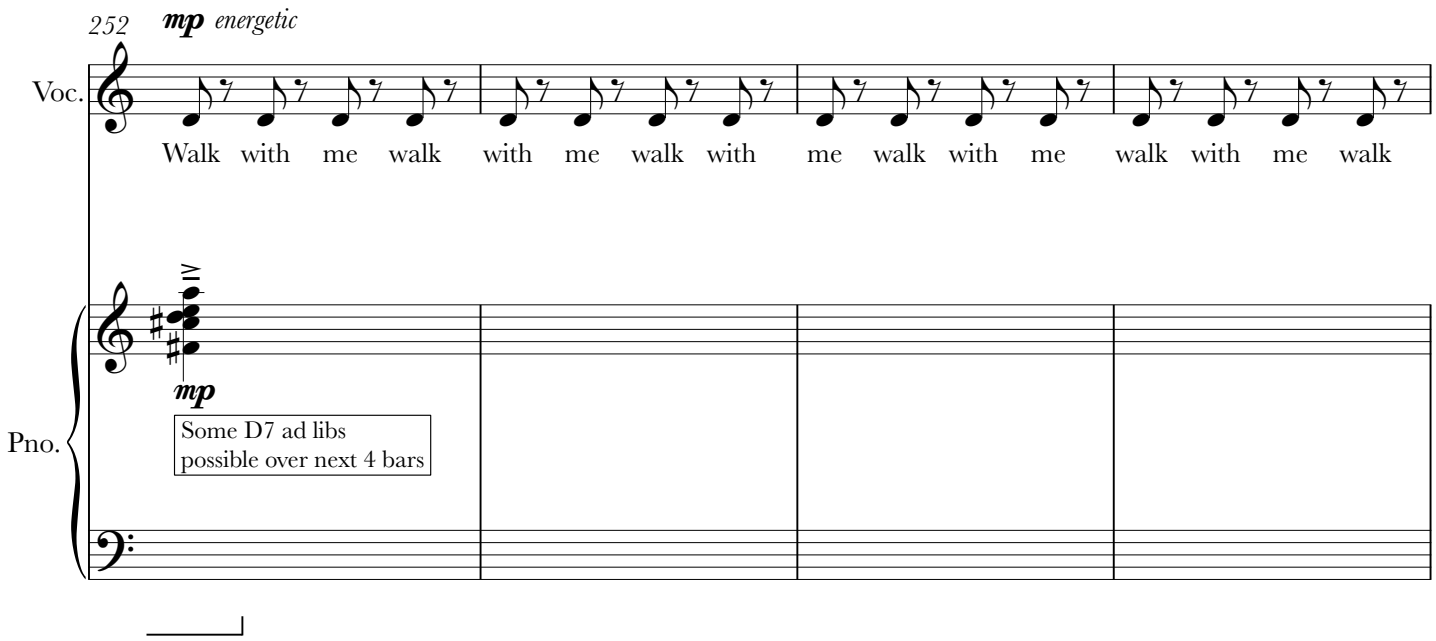
p subito

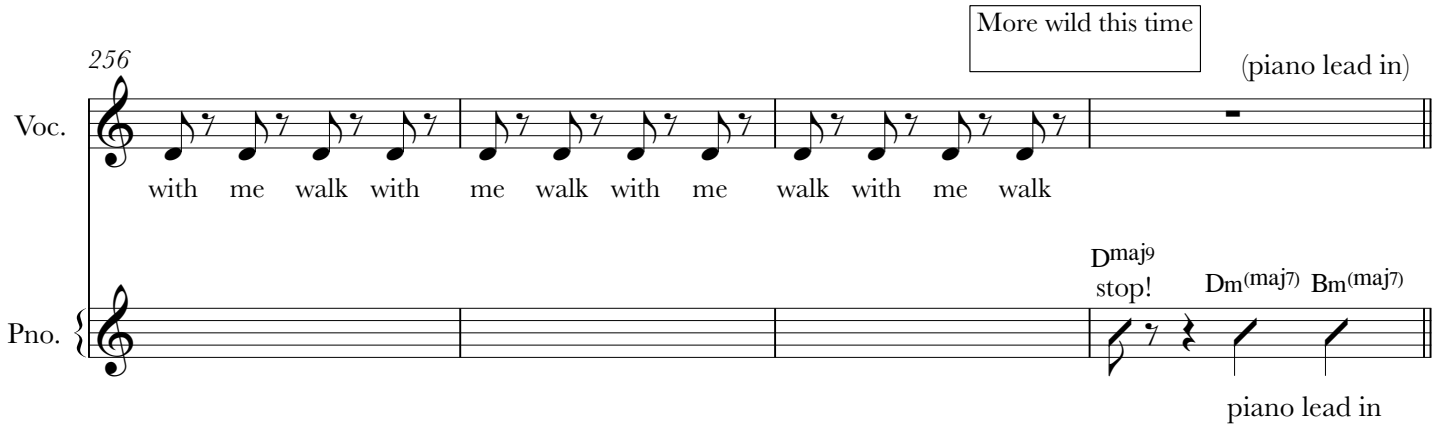

210
Voc.
Pno.
pp
Ped.
214
Voc.
Pno.
pp
217
Voc.
Pno.
mf
221
mf energetic
Voc.
Walk with me walk with me walk with
Pno.
D
C6
D
C6

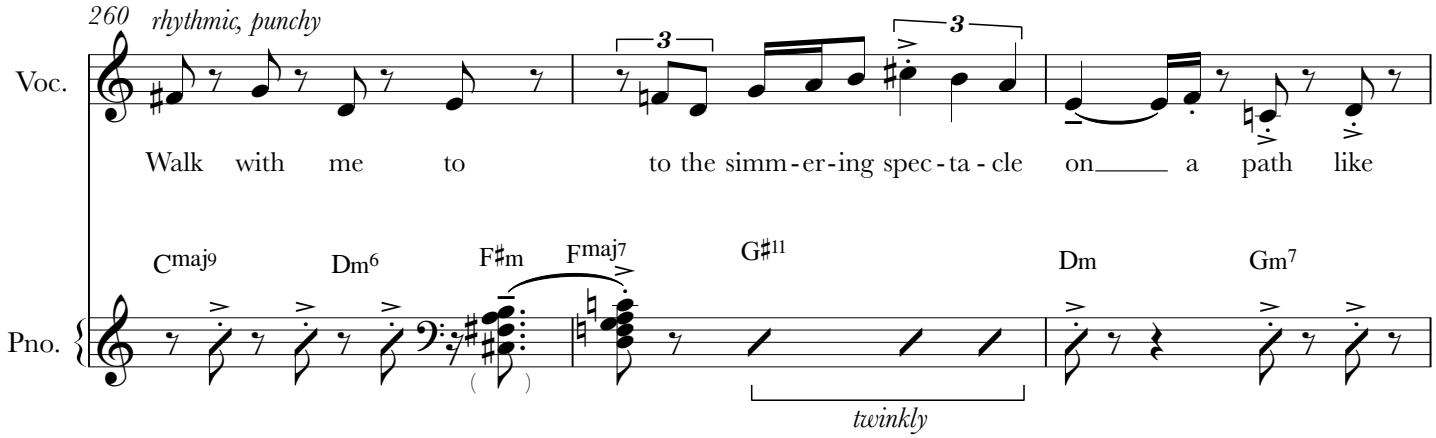

225
Voc.
me walk with me walk with me walk with me walk with
D C6 D C6 D C6 C#9alt
Pno.
228
Voc.
me walk with me walk with me walk
f (vocal lead in)
(free scat)
B7alt. Em9 C13 D C6 stop!
Pno.
f
231
rhythmic, punchy
Voc.
Walk with me to to the simm-er-ing spec-ta-cle on a path like
3
3
Cmaj9 Dm6 (F♯m) Fmaj7 G♯11 Dm Gm7
Pno.
twinkly

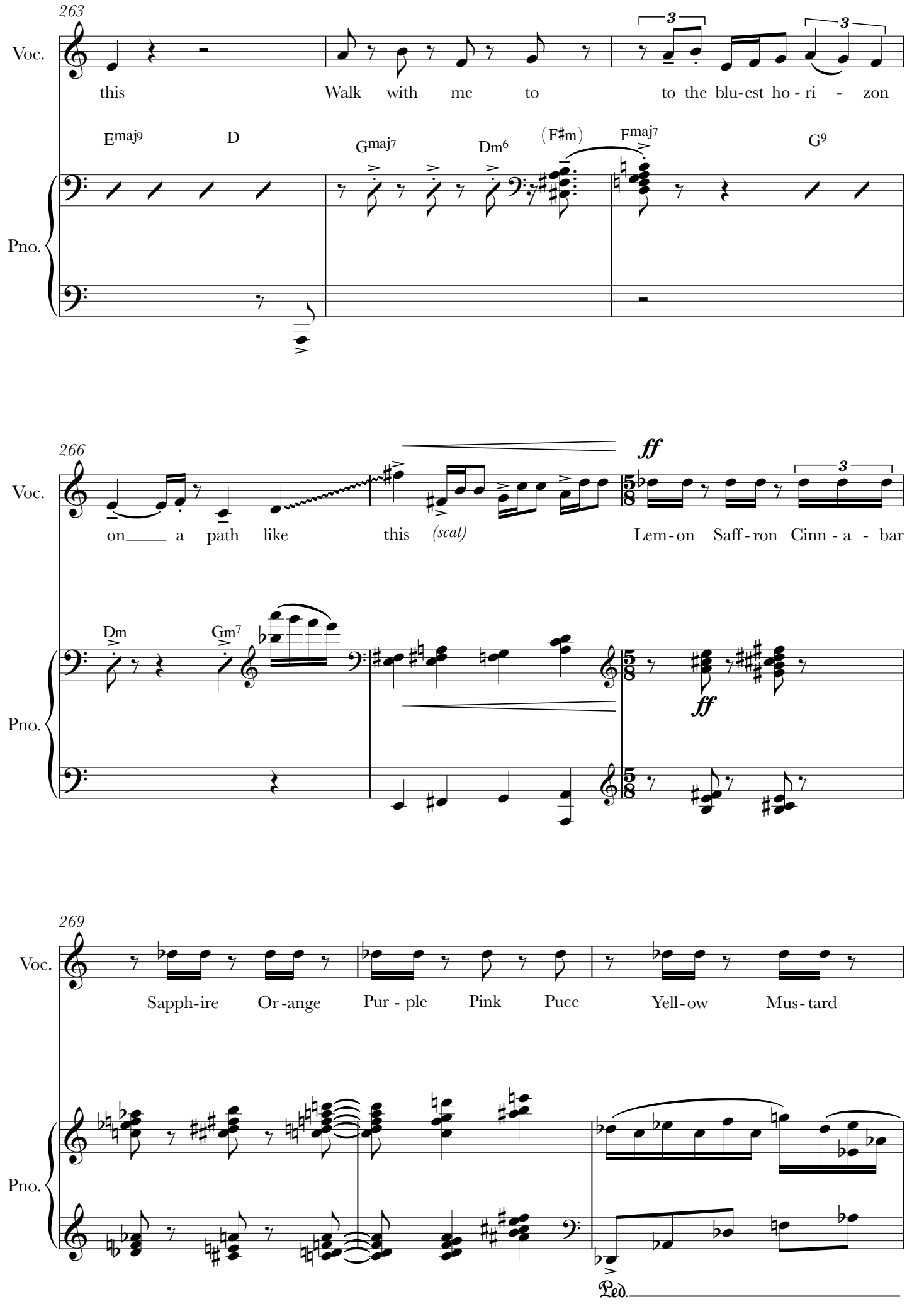

234
Voc.
this
Walk with me to
to the blu-est ho-ri - zon
Pno.
Emaj9
D
Gmaj7
Dm6
(F♯m)
Fmaj7
G9
237
Voc.
on a path like
(scat)
p serene, uplifting
Lem-on Saff-ron Cinn-a-bar
Pno.
Dm
Gm7
C(♯11)
serene, uplifting
p
Ped.
240
Voc.
Saph-ire Or-ange Pur-ple Pink Puce
Yell-ow Mus-tard
Pno.

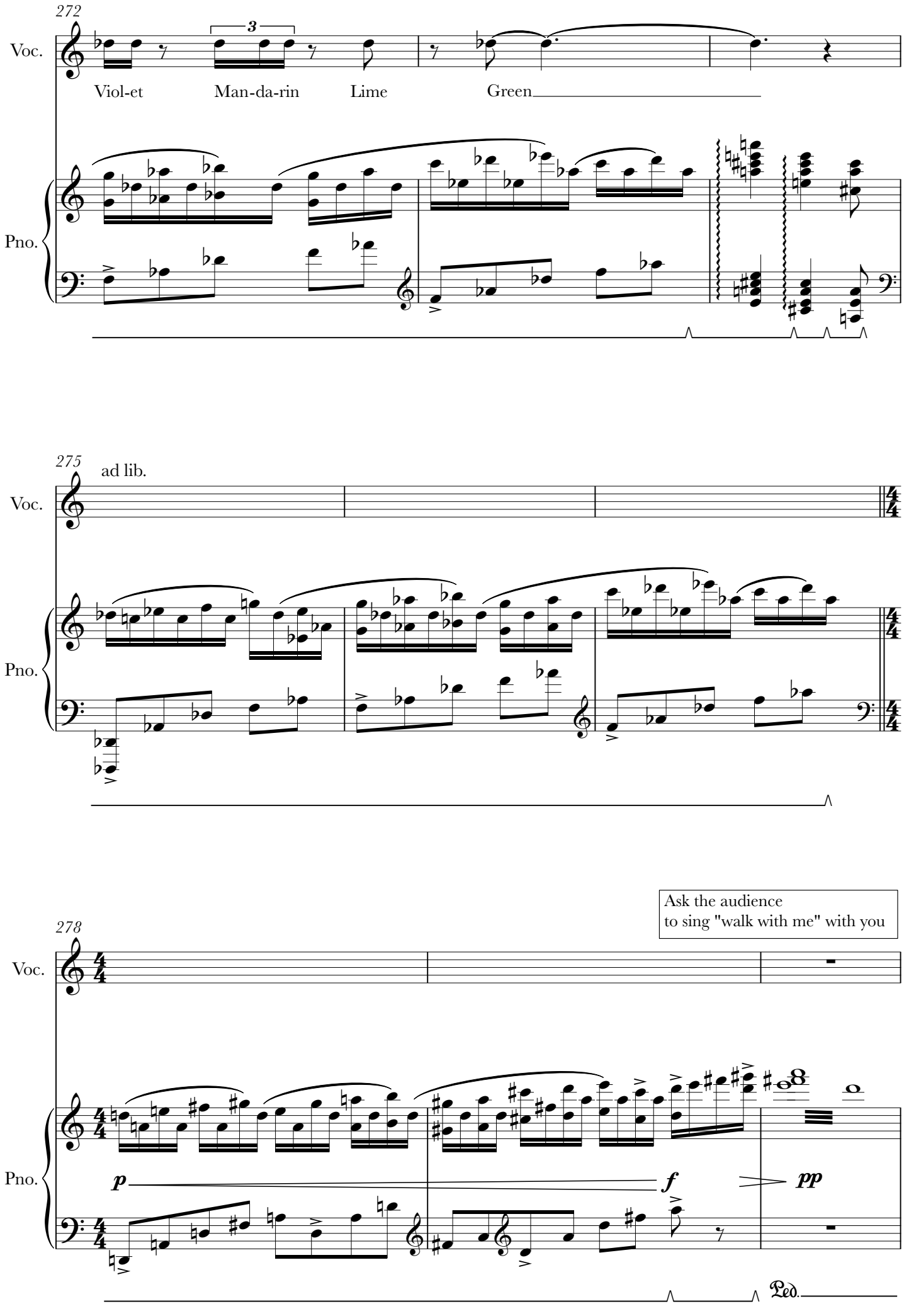

Flowing vocal ad lib. if desired
over Db major (3 bars)
243
Voc.
Viol-et
Man-da-rin
Lime
Green
Pno.
flowing
Ped.
246
Voc.
Pno.
249
Voc.
Pno.
energetic
Ped.

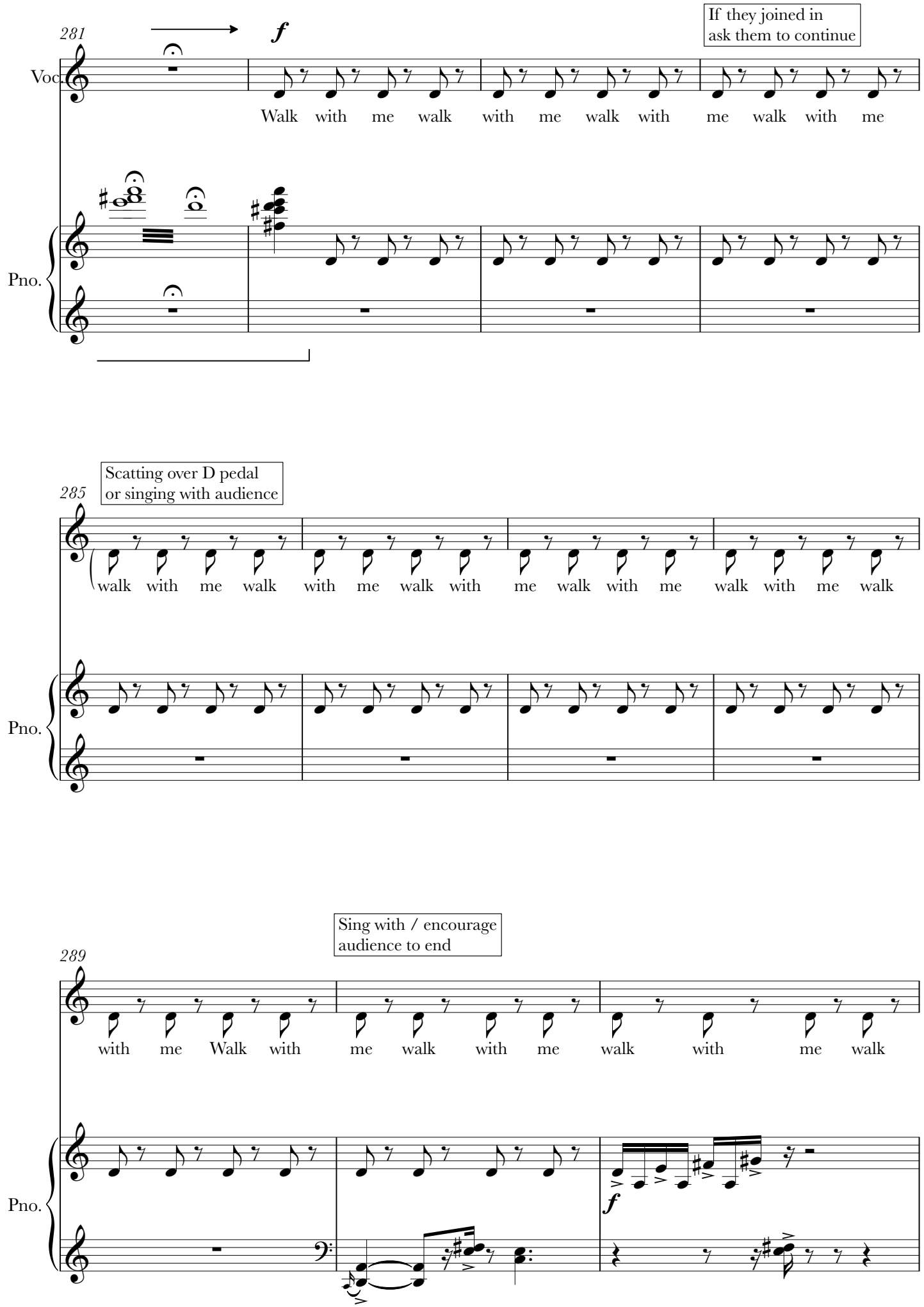

252
mp energetic
Voc.
Walk with me walk with me walk with me walk with me walk with me walk
Pno.
mp
Some D7 ad libs
possible over next 4 bars

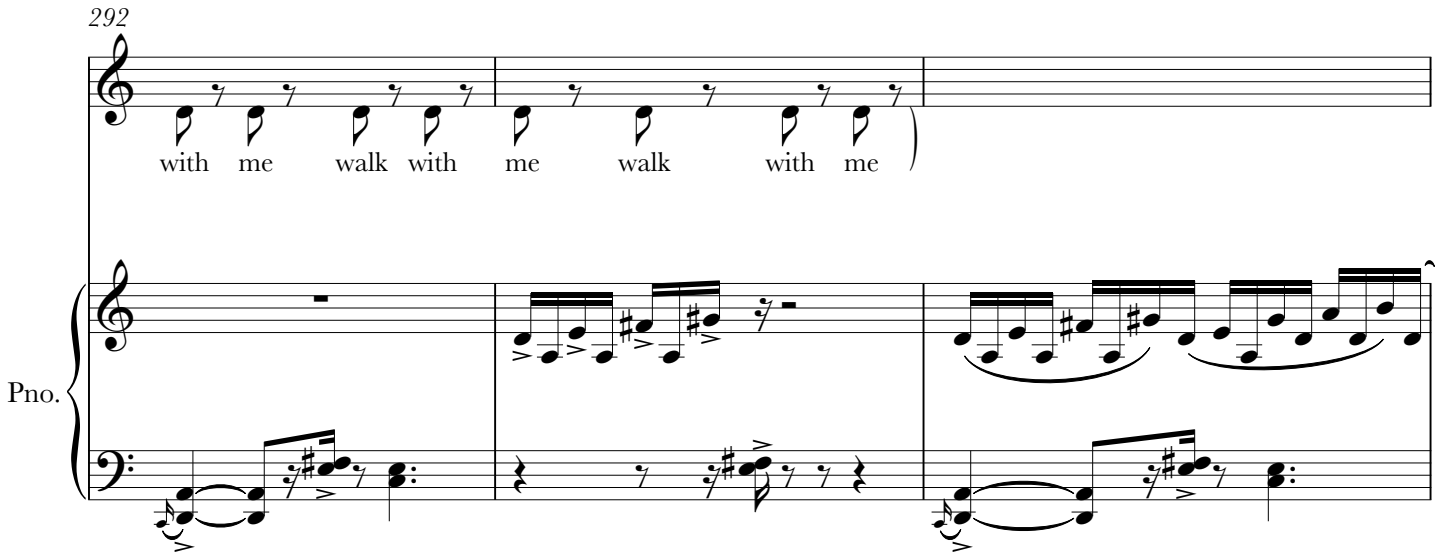

256
More wild this time
(piano lead in)
Voc.
with me walk with me walk with me walk with me walk
Pno.
Dmaj9
stop!
Dm(maj7)
Bm(maj7)
piano lead in

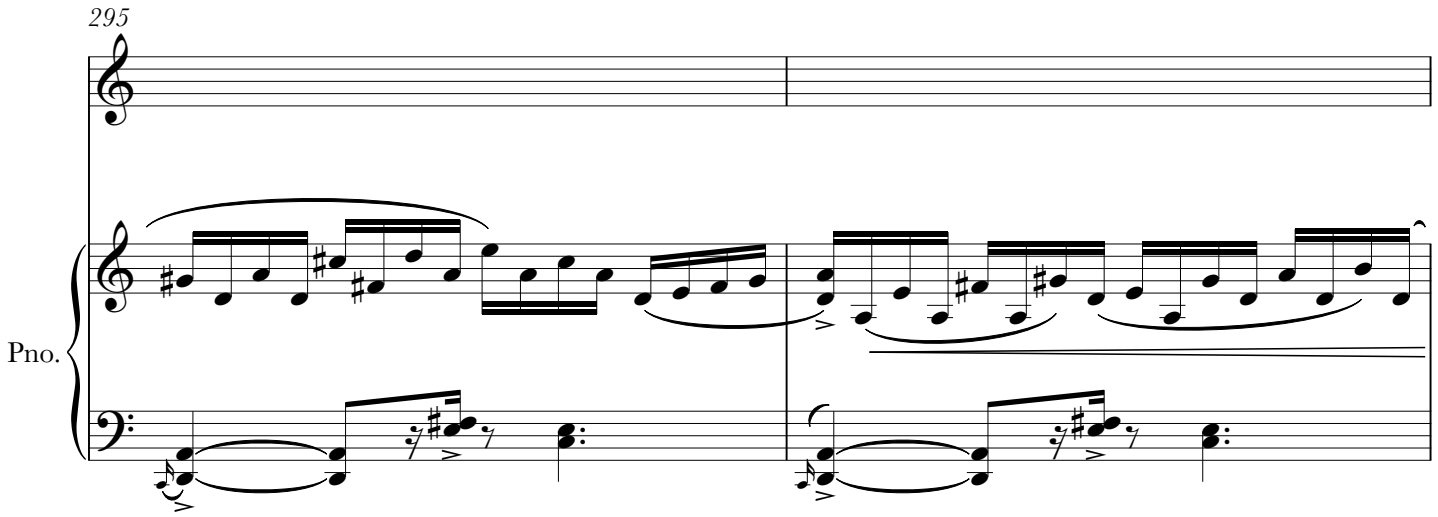

260
rhythmic, punchy
Voc.
Walk with me to to the simm-er-ing spec-ta-cle on a path like
Cmaj9
Dm6
F♯m
Fmaj7
G♯11
Dm
Gm7
Pno.
twinkly

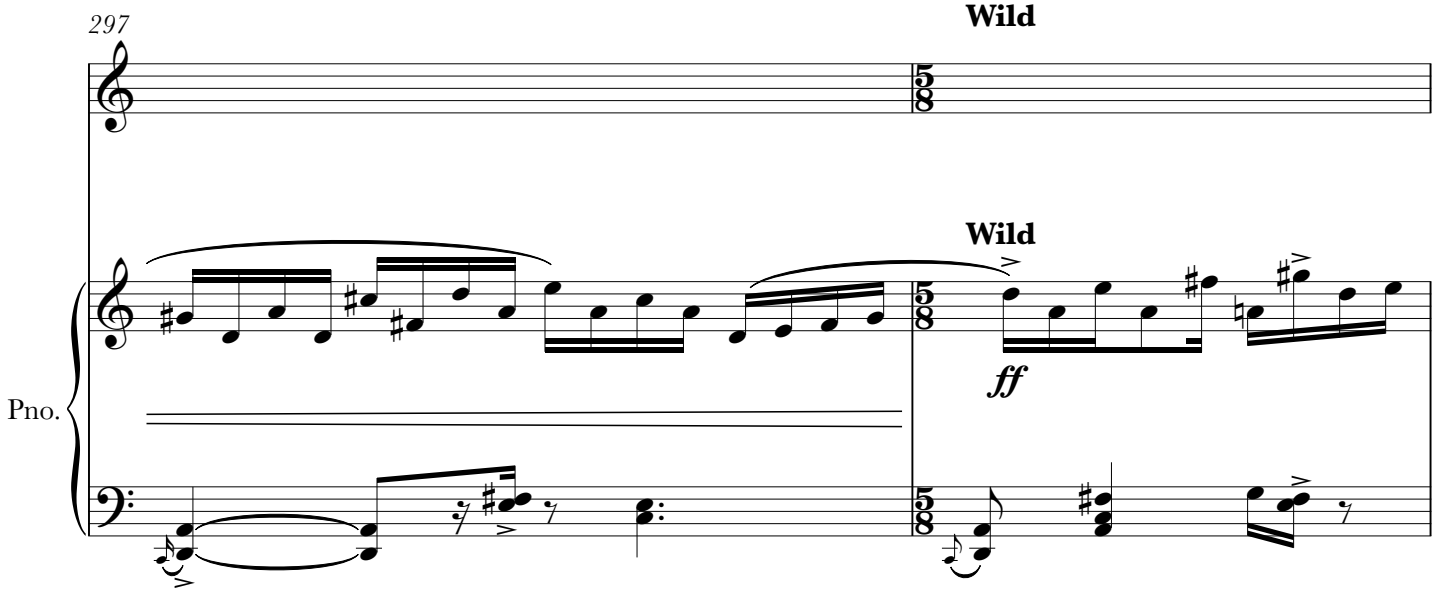

263
Voc.
this
Walk with me to
to the blu-est ho - ri - zon
Emaj9
D
Gmaj7
Dm6
(F♯m)
Fmaj7
G9
Pno.
266
Voc.
on a path like
this
(scat)
Lem-on Saff-ron Cinn - a - bar
Dm
Gm7
ff
ff
Pno.
269
Voc.
Sapph-ire
Or-ange
Pur - ple
Pink
Puce
Yell-ow
Mus-tard
Pno.
Ped.

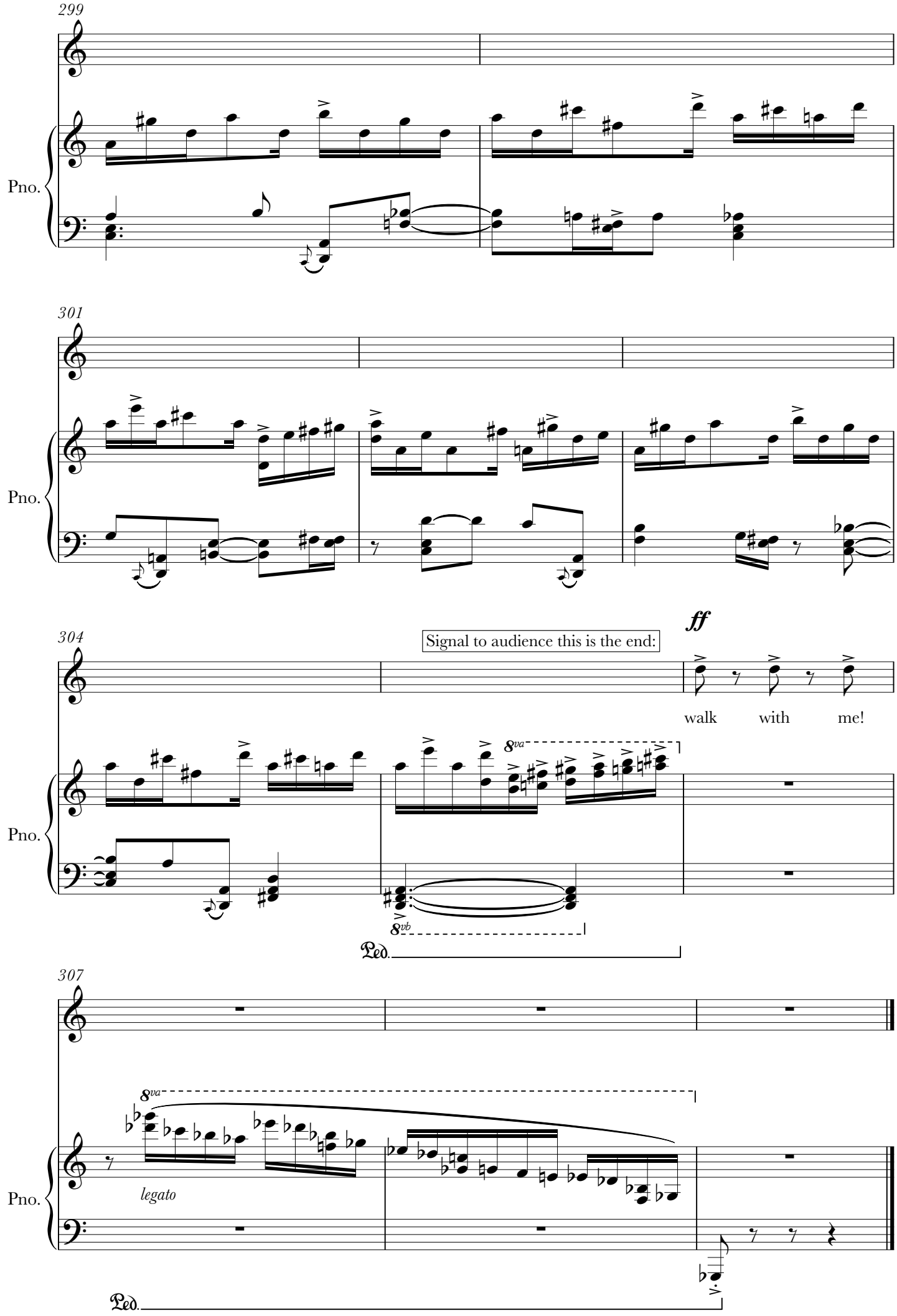

272
Voc.
3
Viol-et
Man-da-rin
Lime
Green
Pno.
275
ad lib.
Voc.
Pno.
Ask the audience
to sing "walk with me" with you
278
Voc.
Pno.
p
f
pp
Ped.


281
f
If they joined in
ask them to continue
Voc.
Walk with me walk with me walk with me walk with me
Pno.
Scatting over D pedal
or singing with audience
285
walk with me walk with me walk with me walk with me walk with me walk
Pno.
Sing with / encourage
audience to end
289
with me Walk with me walk with me walk with me
Pno.
f


292
with me walk with me walk with me
Pno.


295
Pno.


297
Wild
Wild
ff
Pno.


299
Pno.
301
Pno.
304
Signal to audience this is the end:
ff
walk with me!
8va
8vb
Ped.
Pno.
307
8va
legato
Pno.
Ped.

Claire Victoria Roberts

Elasticity

for string quartet

Full Score

7'43"

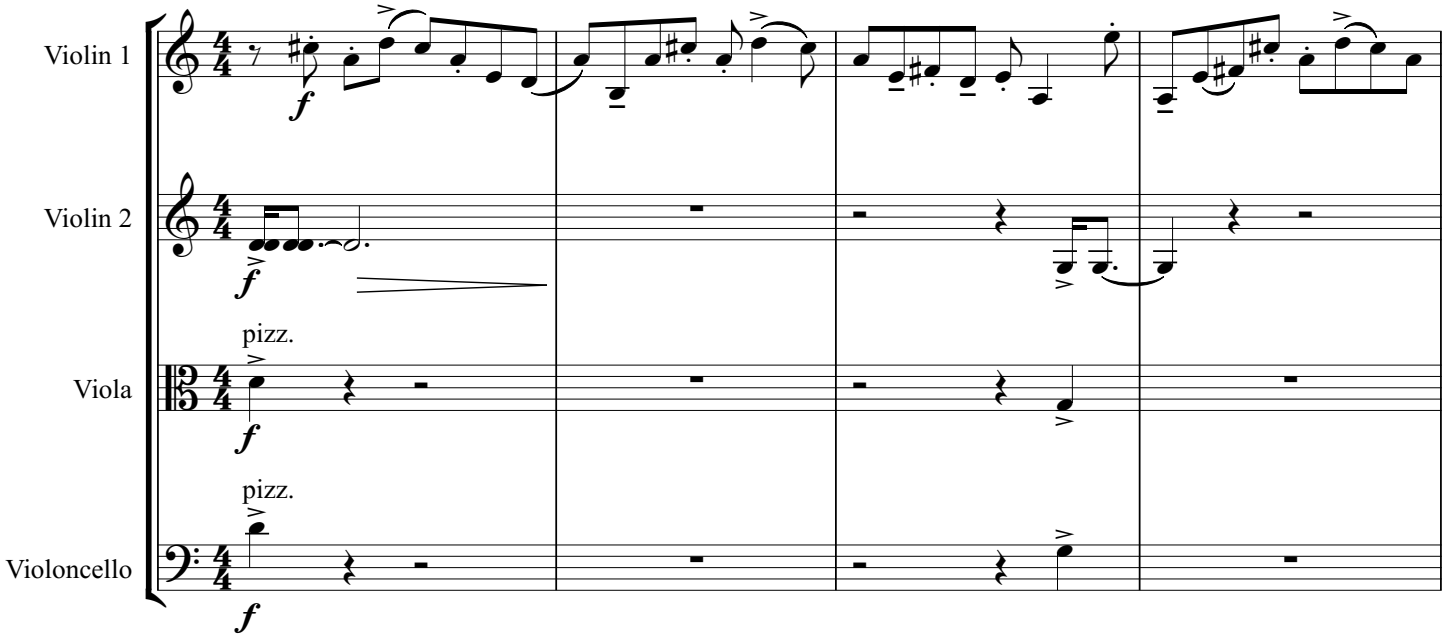
Elasticity is made up of music that can stretch, adapt, bend, compress, but retains it's bouncing, relentless buoyancy. The springy melody from the opening becomes a languorous slow melody in the second half, bending notes with microtonal chords against whistling harmonics. It is to be played with energy,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

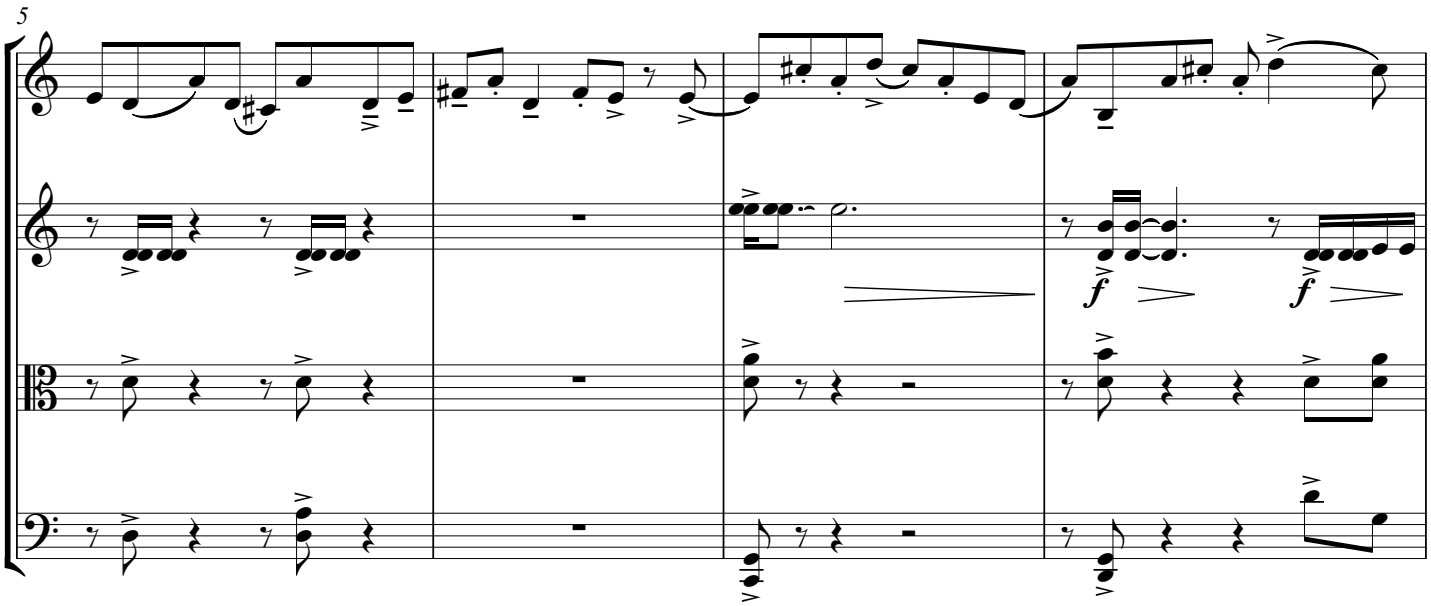
Elasticity

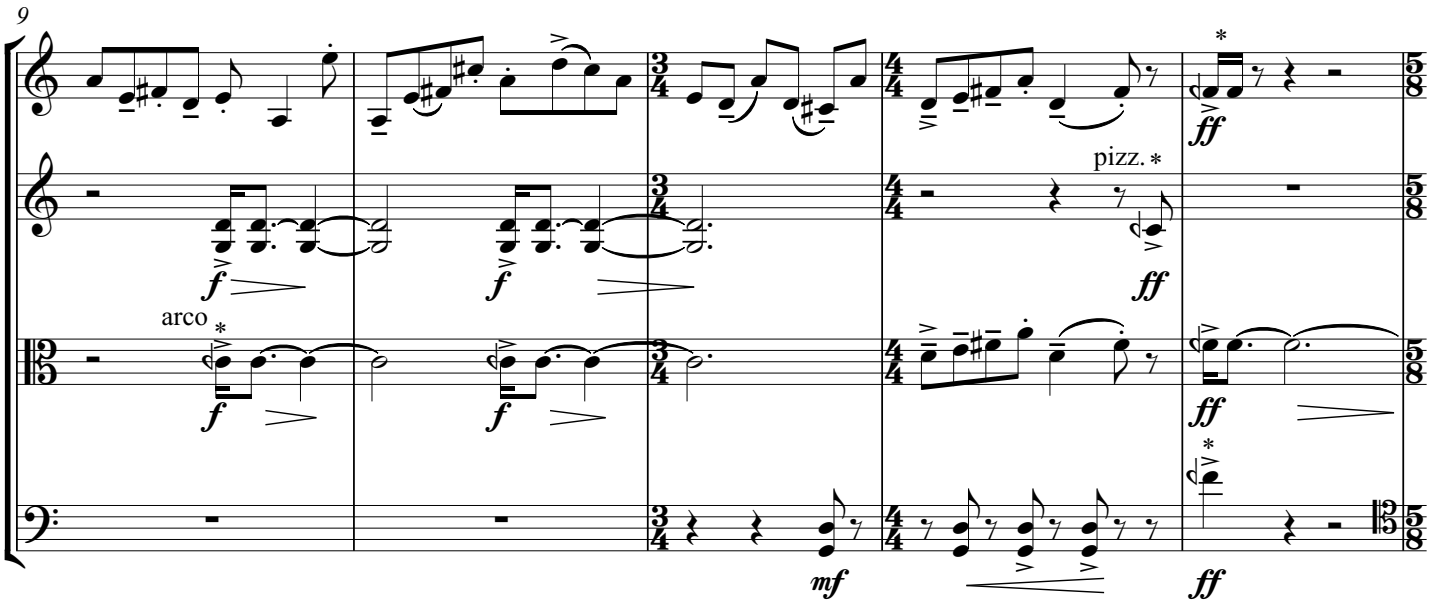
With Excitement

CVR, 2020

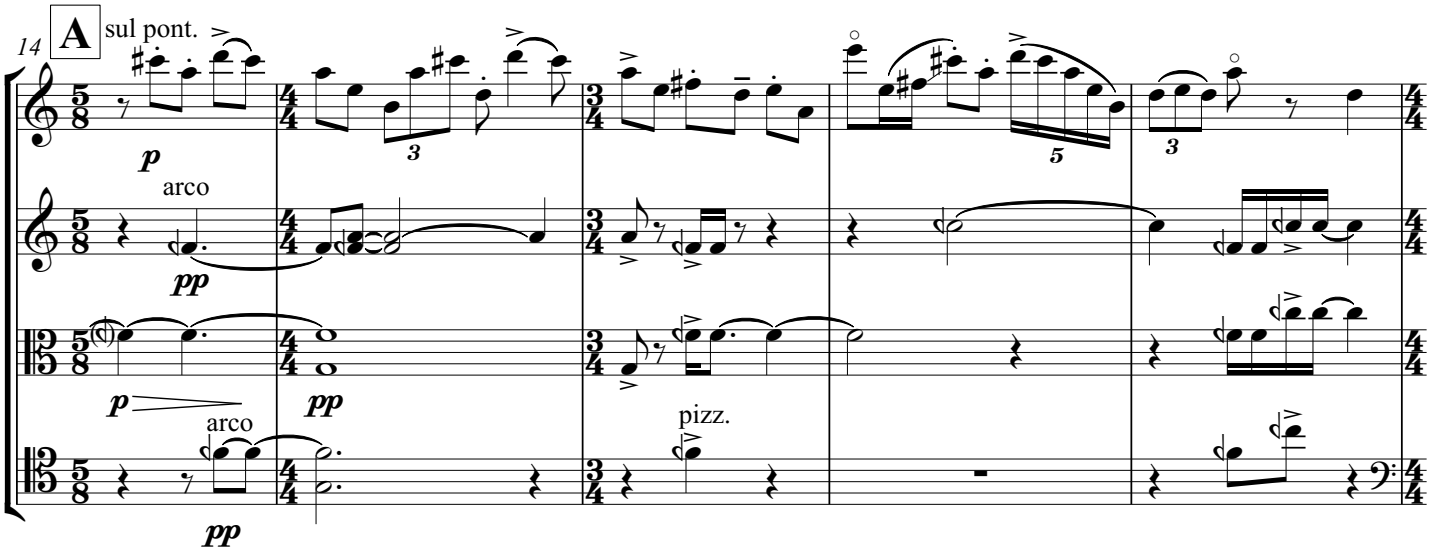
♩ = 132

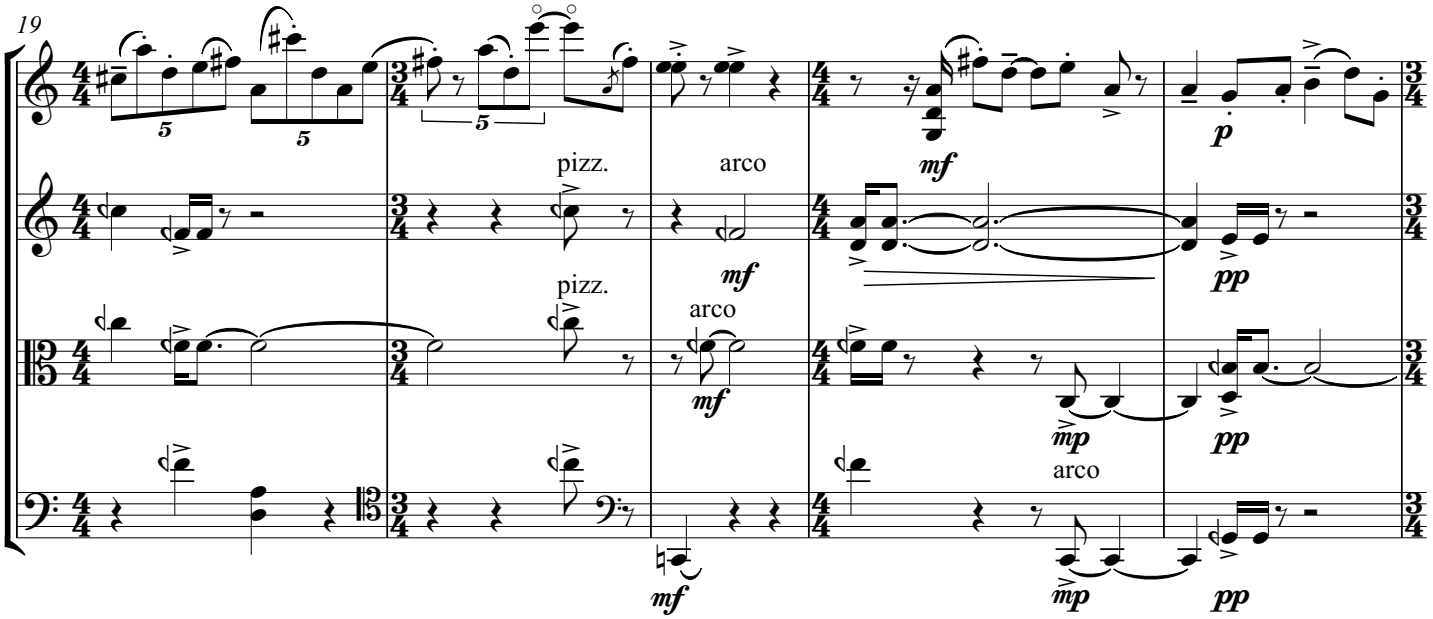


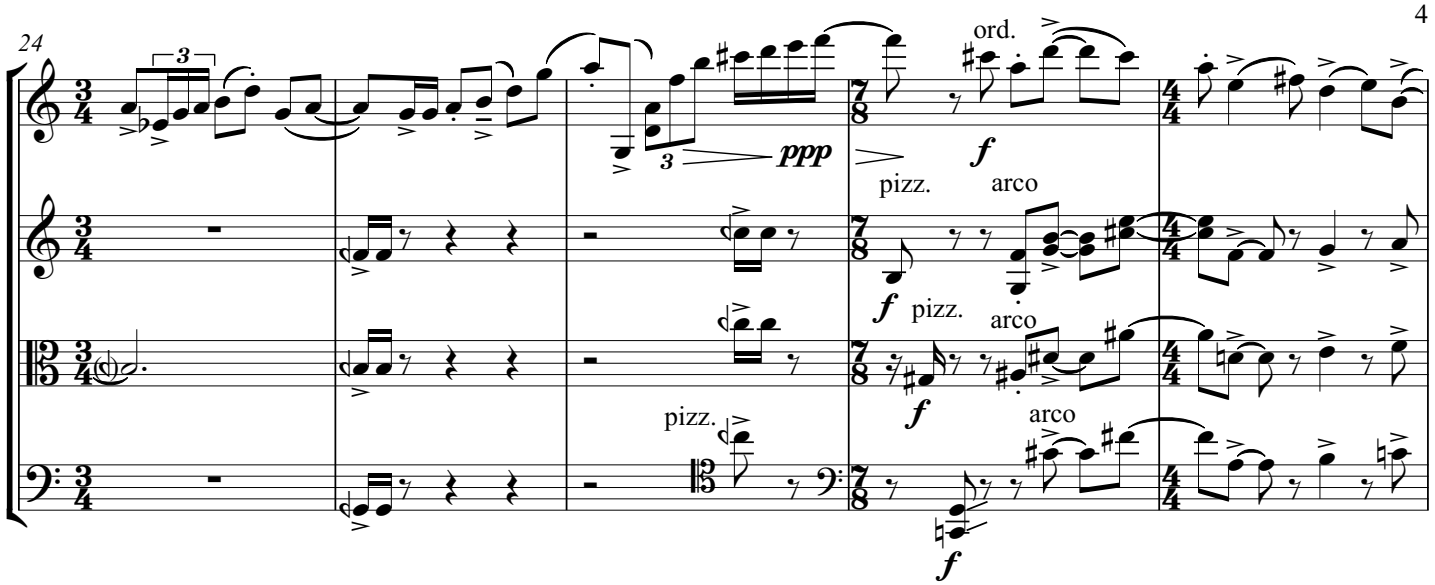


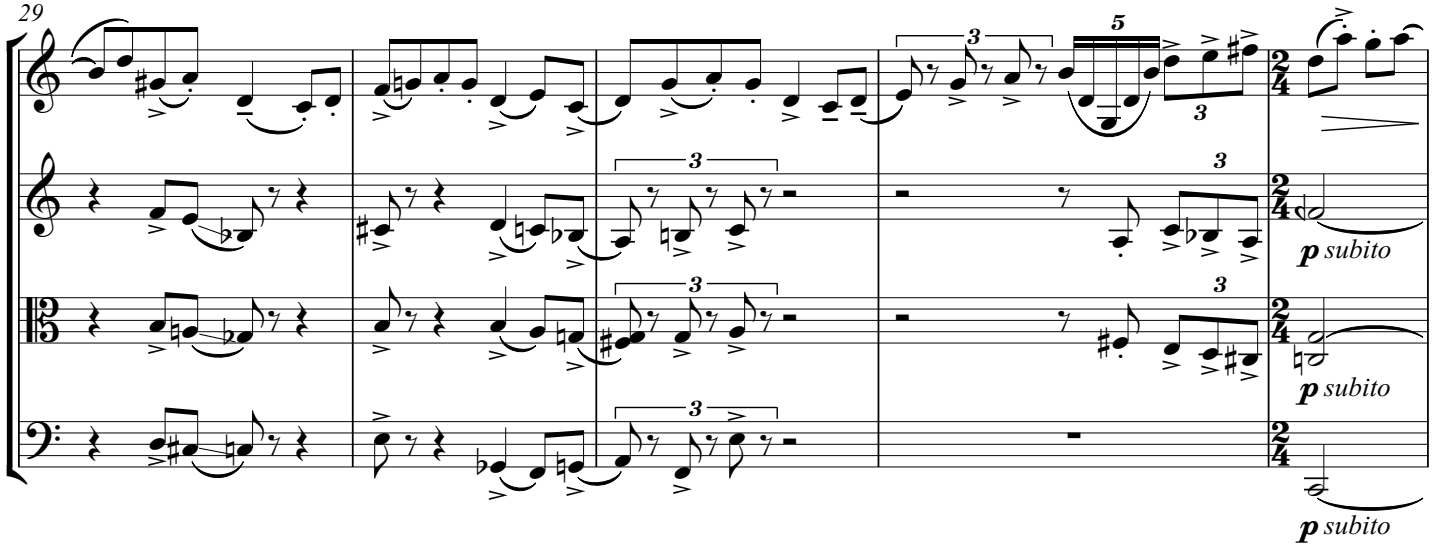


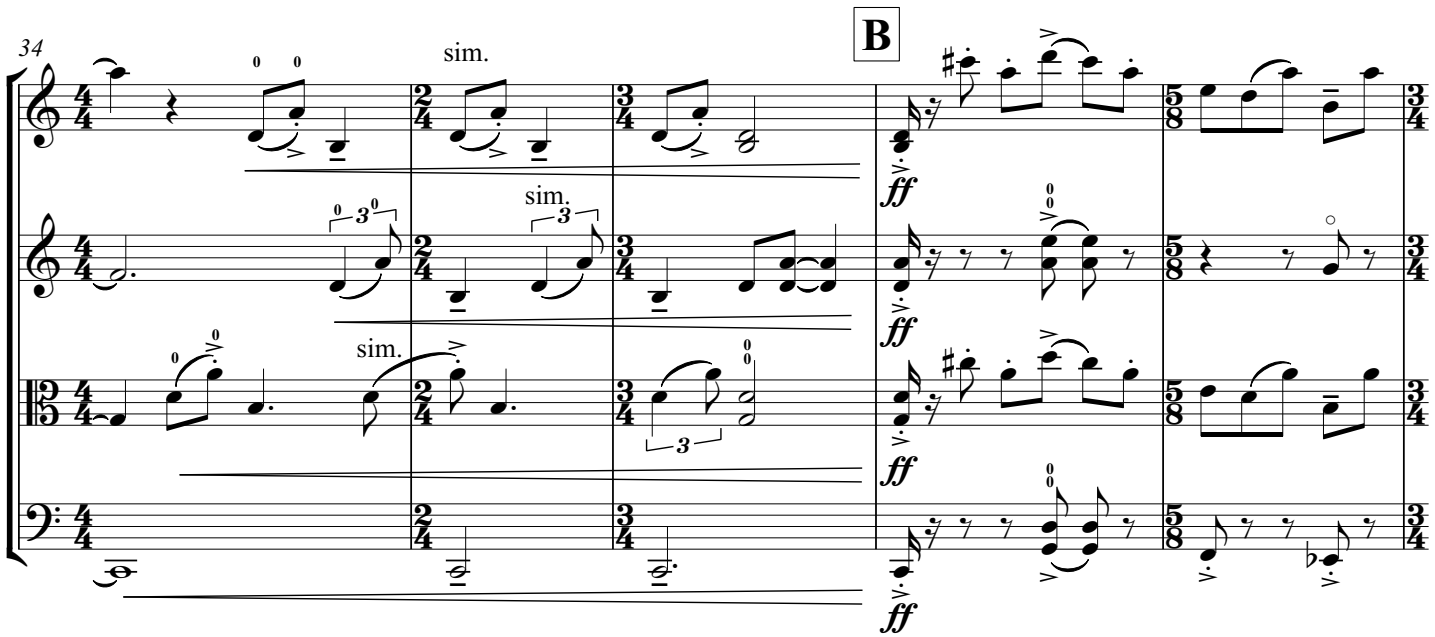
* all reversed accidentals represent a 1/4 tone inflection

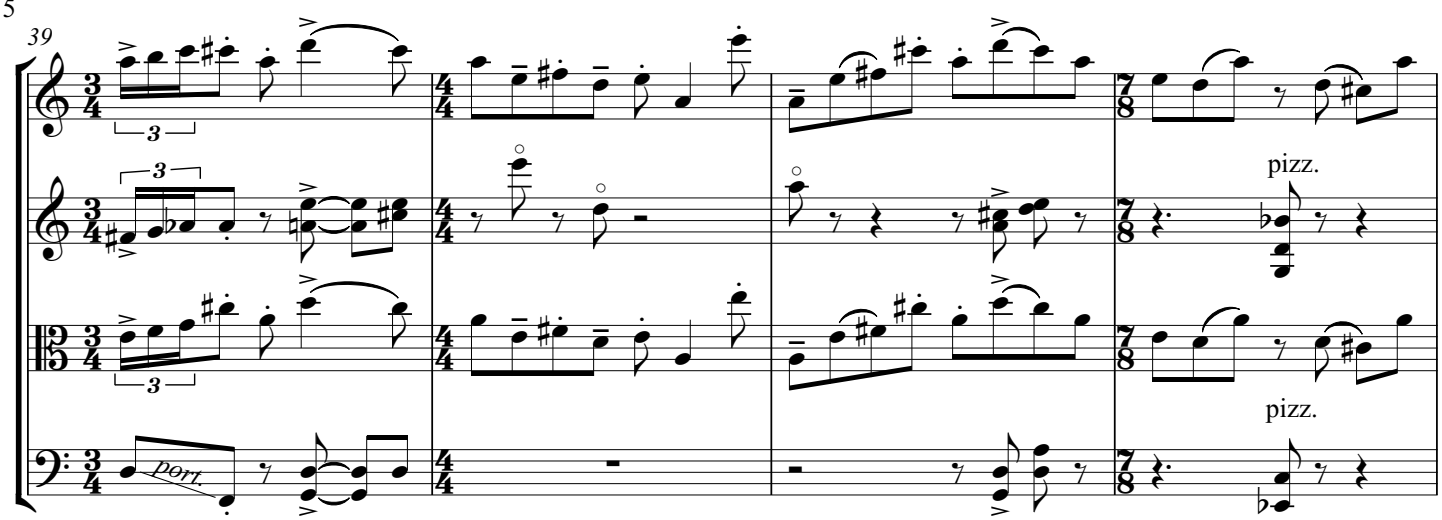


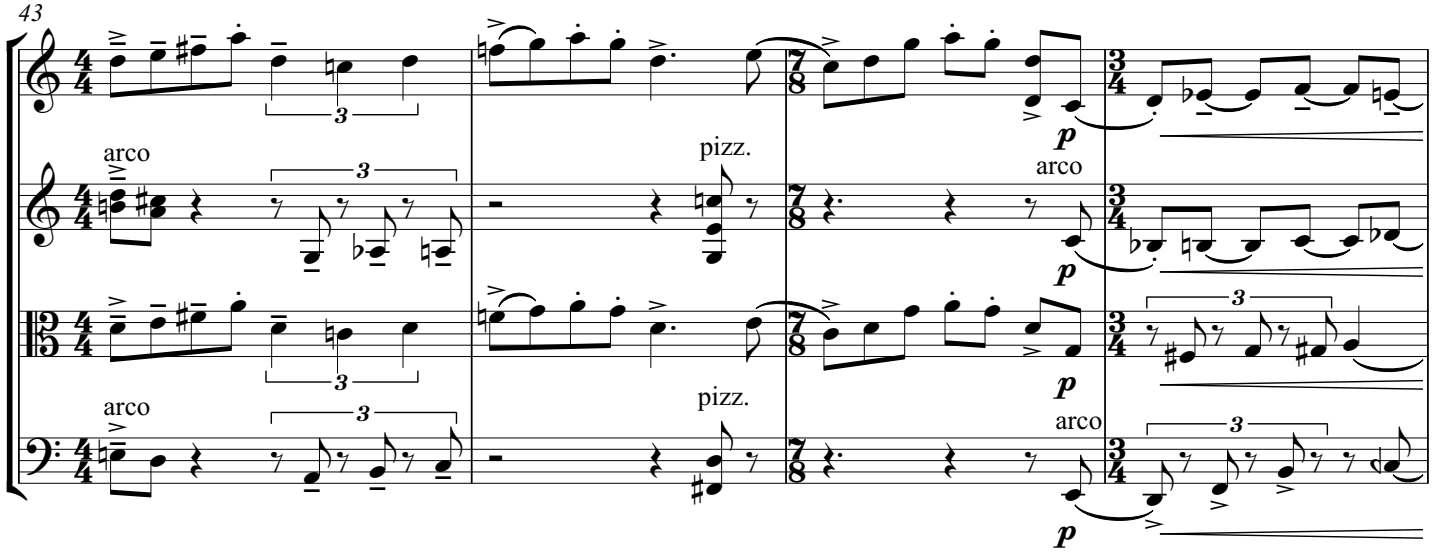


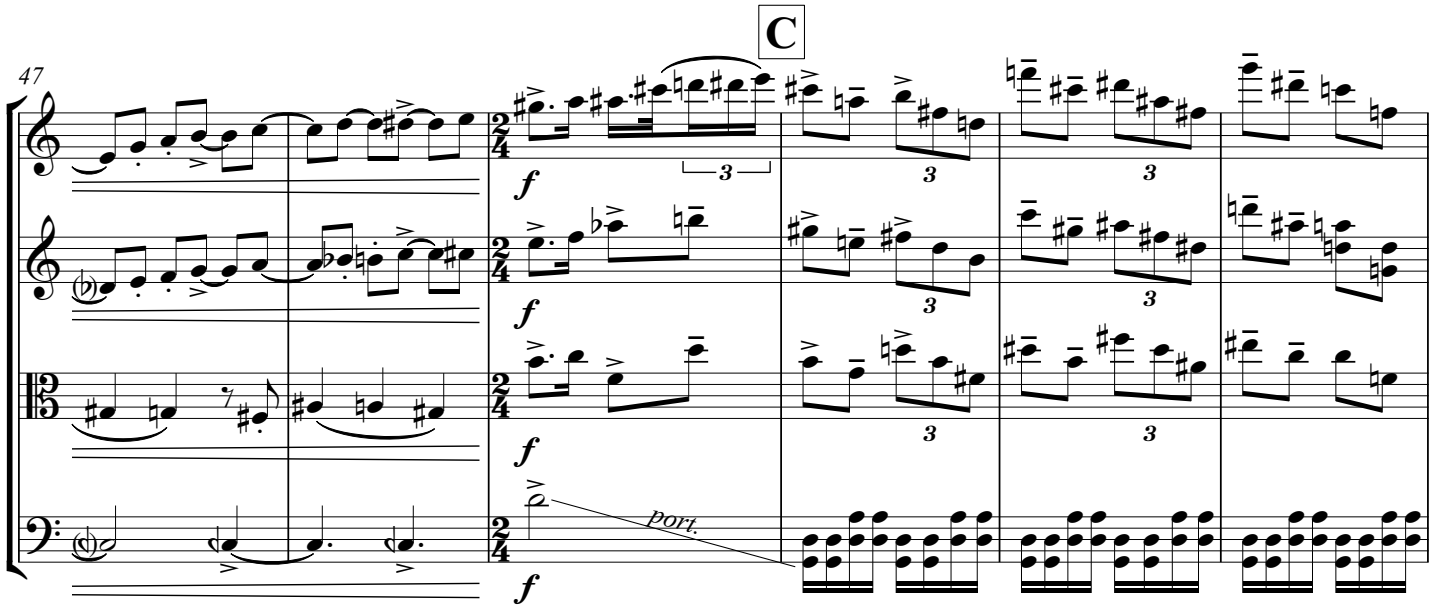

24
ord.
ppp
f
pizz.
arco
pizz.
arco
pizz.
arco

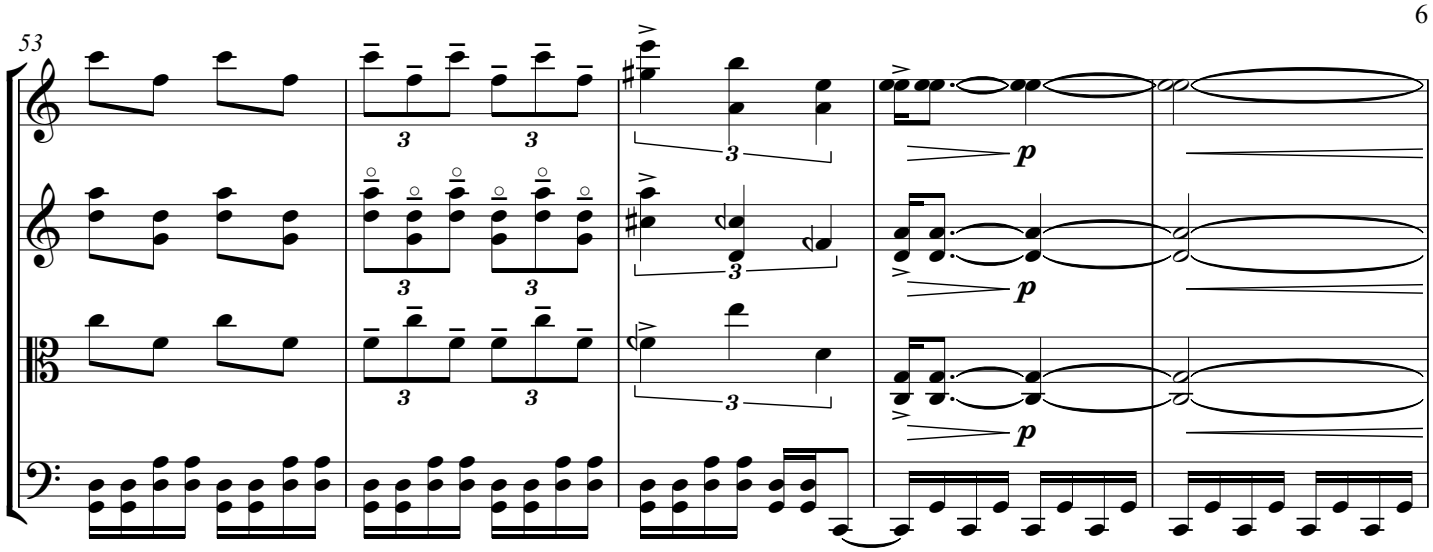

29
p subito
p subito
p subito

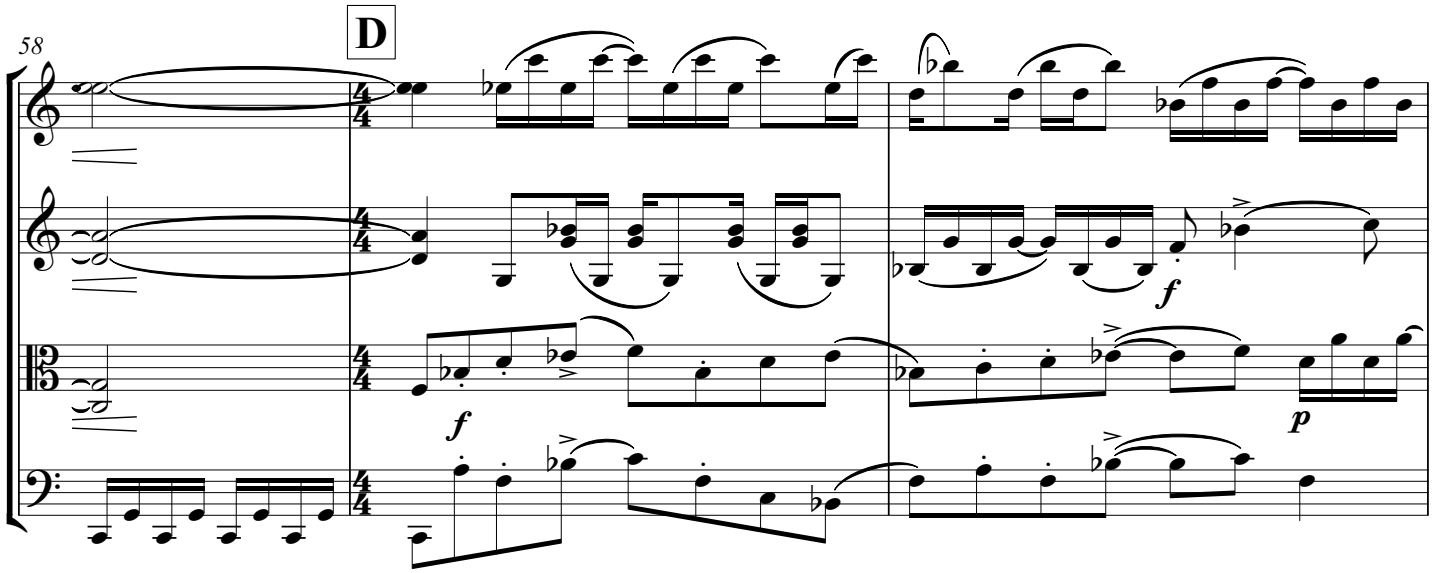

34
sim.
sim.
sim.
B
ff
ff
ff
ff

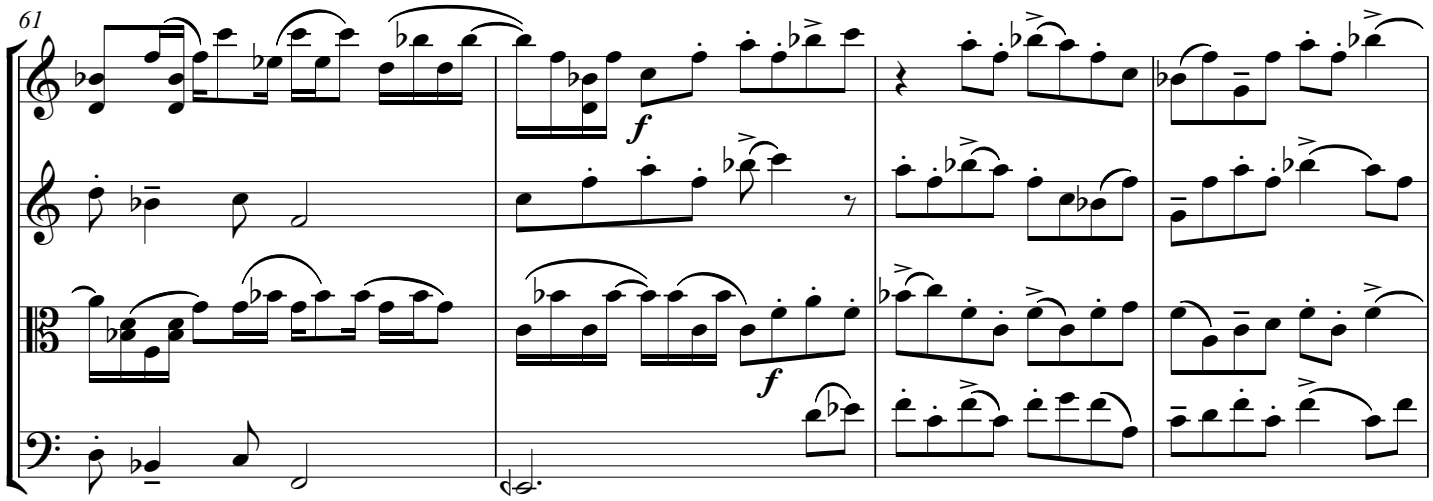

39
port.
pizz.
pizz.

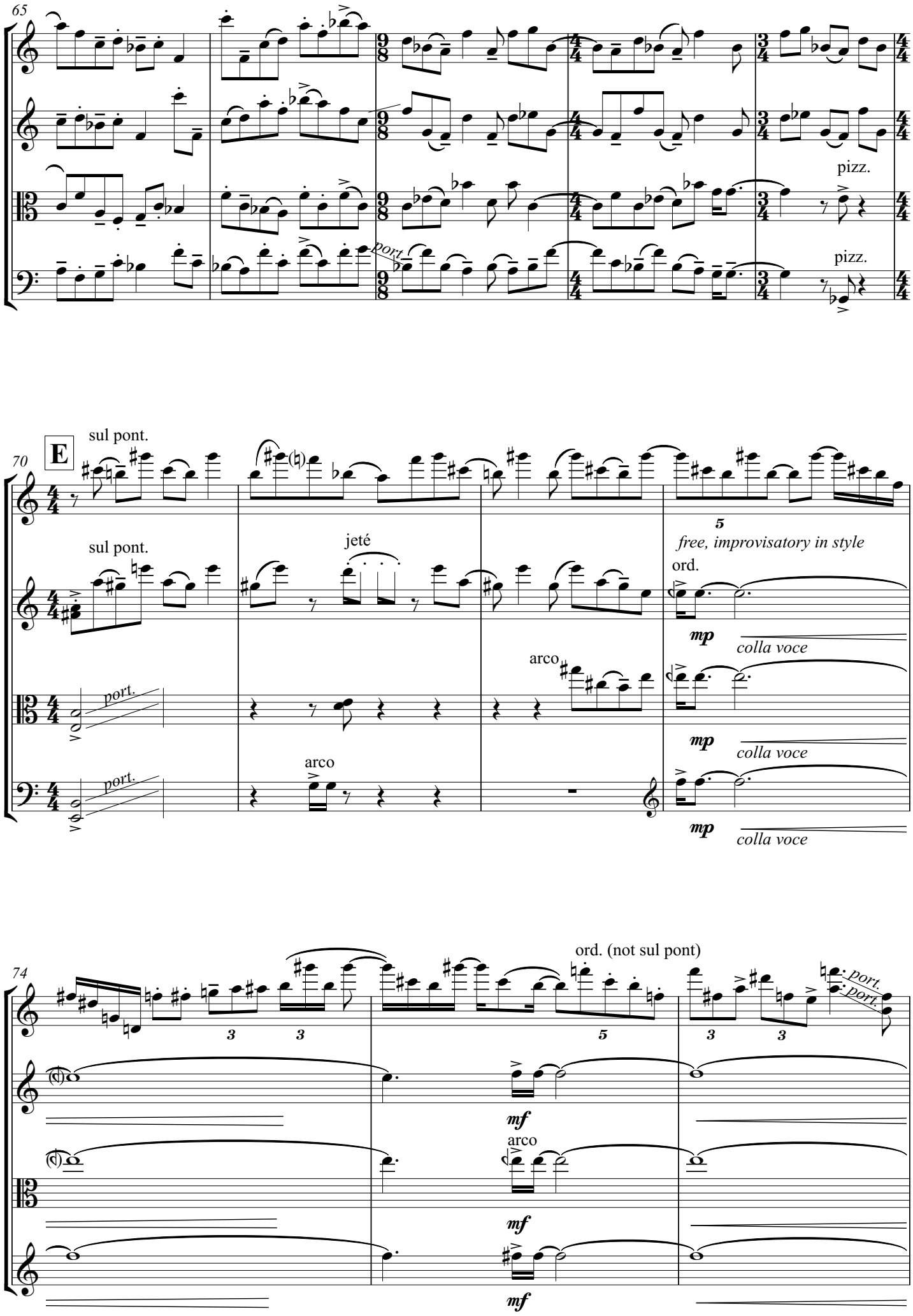

43
arco
pizz.
arco
arco
pizz.
arco
p
p
p

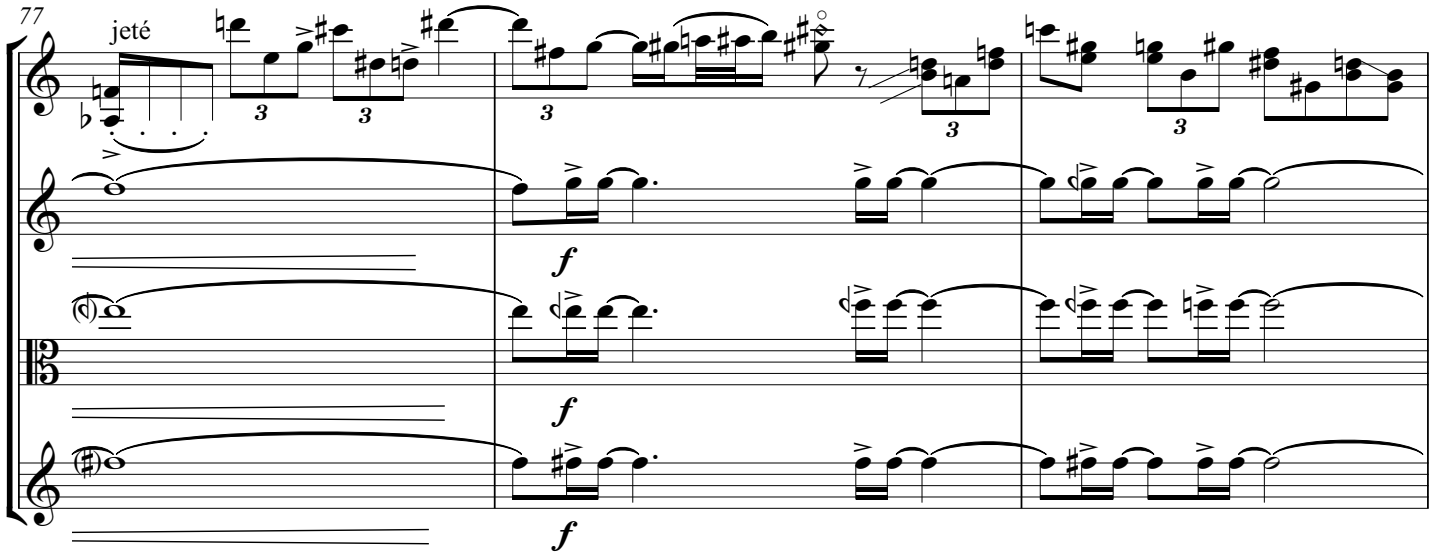

C
47
f
f
f
f
port.

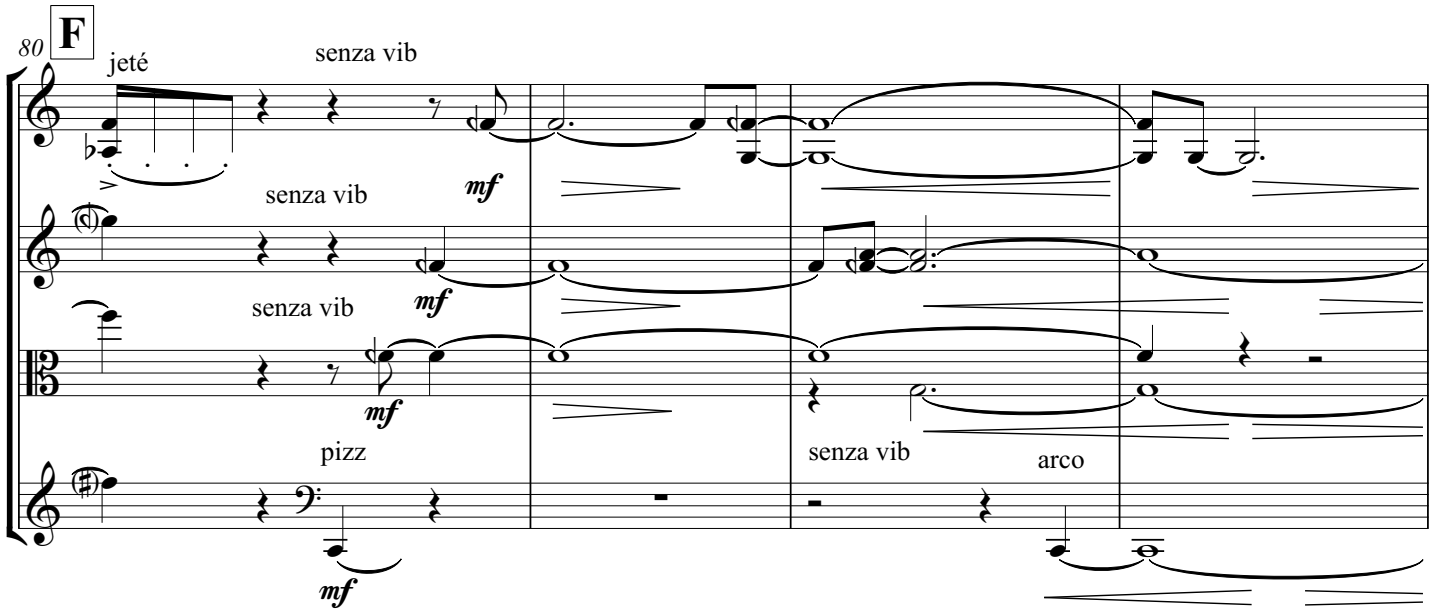

53
3
3
3
3
3
3
p
p
p

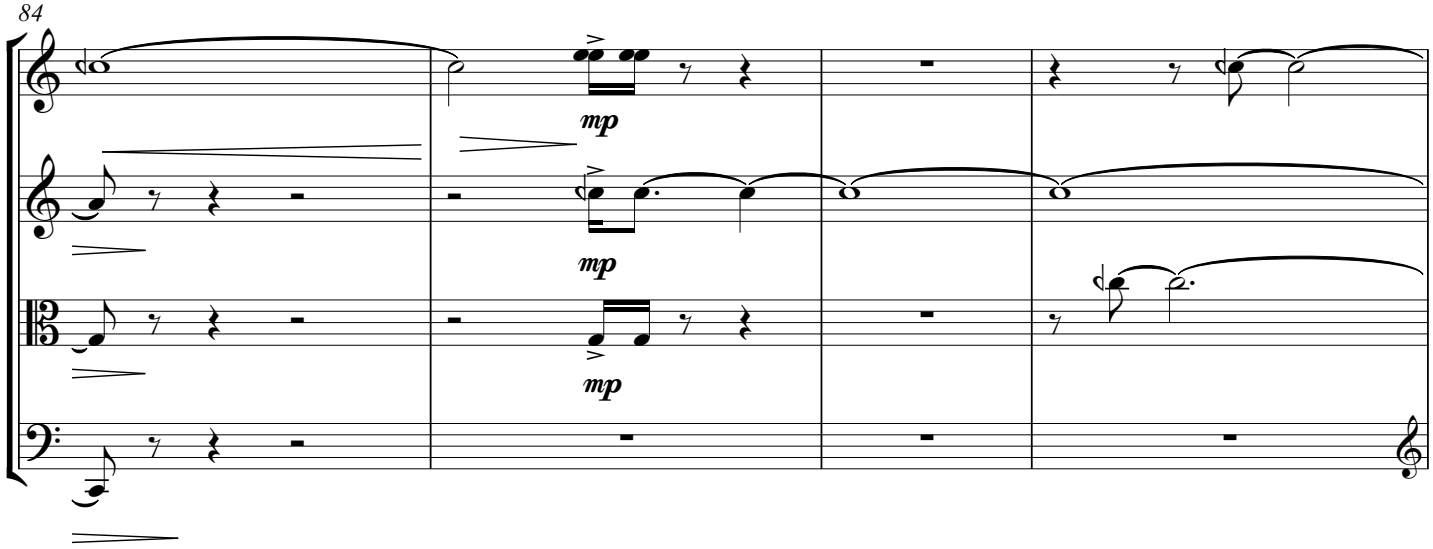

58
D
4/4
f
f
p

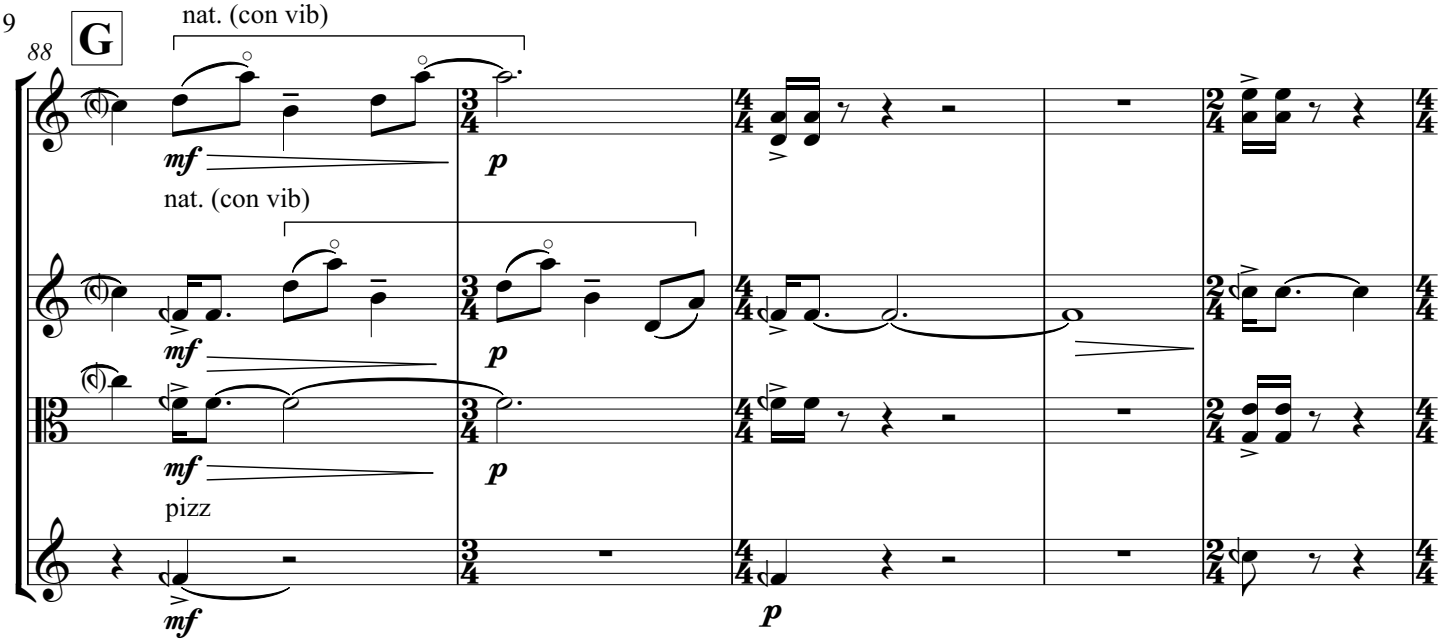

61
f
f

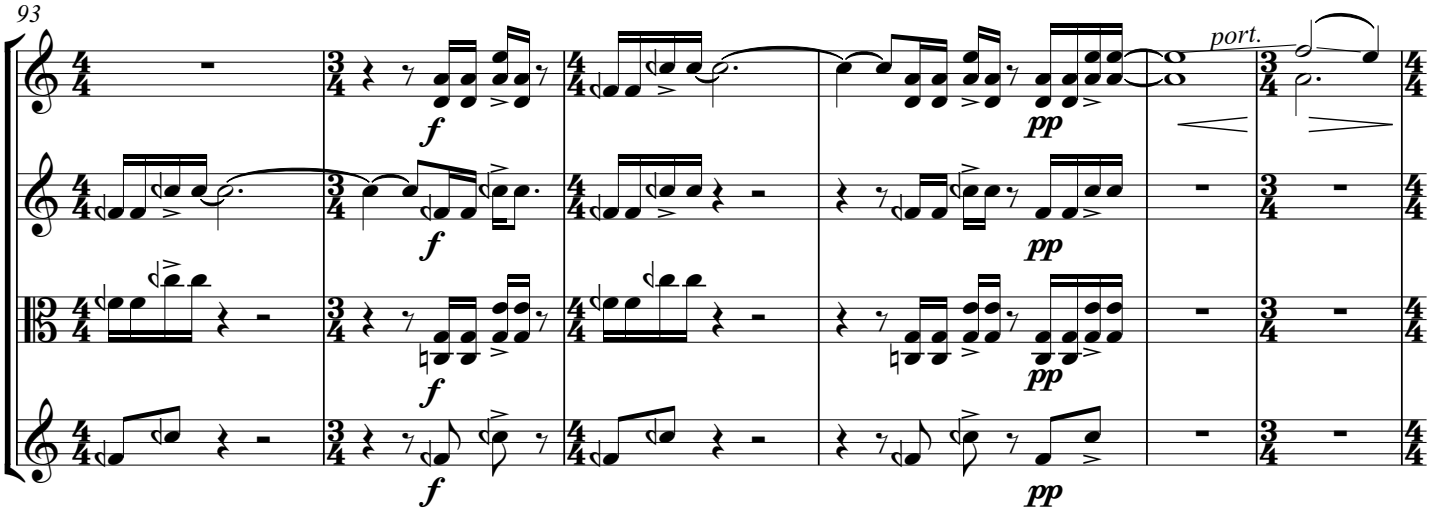

65
pizz.
port.
pizz.
E
sul pont.
70
sul pont.
jeté
5
free, improvisatory in style
ord.
mp
colla voce
arco
port.
mp
colla voce
arco
port.
mp
colla voce
ord. (not sul pont)
74
3
3
5
3
3
port.
port.
mf
arco
mf
mf

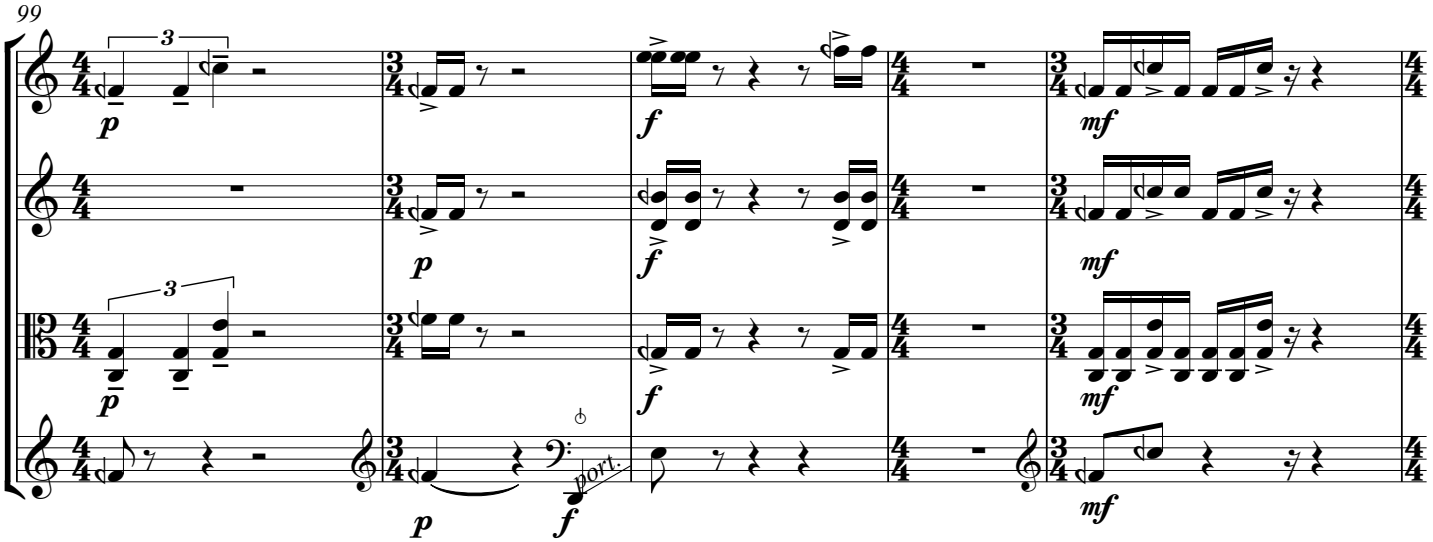

77
jeté
f
f
f


80
F
jeté
senza vib
mf
senza vib
mf
senza vib
mf
pizz
mf
senza vib
arco


84
mp
mp
mp


88
G
nat. (con vib)
mf
p
nat. (con vib)
mf
p
mf
p
pizz
mf
p


93
f
pp
port.
f
pp
f
pp
f
pp


99
3
p
f
mf
p
f
mf
3
p
f
mf
p
port.
f
mf

104

H

f *ff*

107

p subito

p

109

pp

Meno mosso

♩ = 88

114

pp

pp

pp

pp

arco

pp

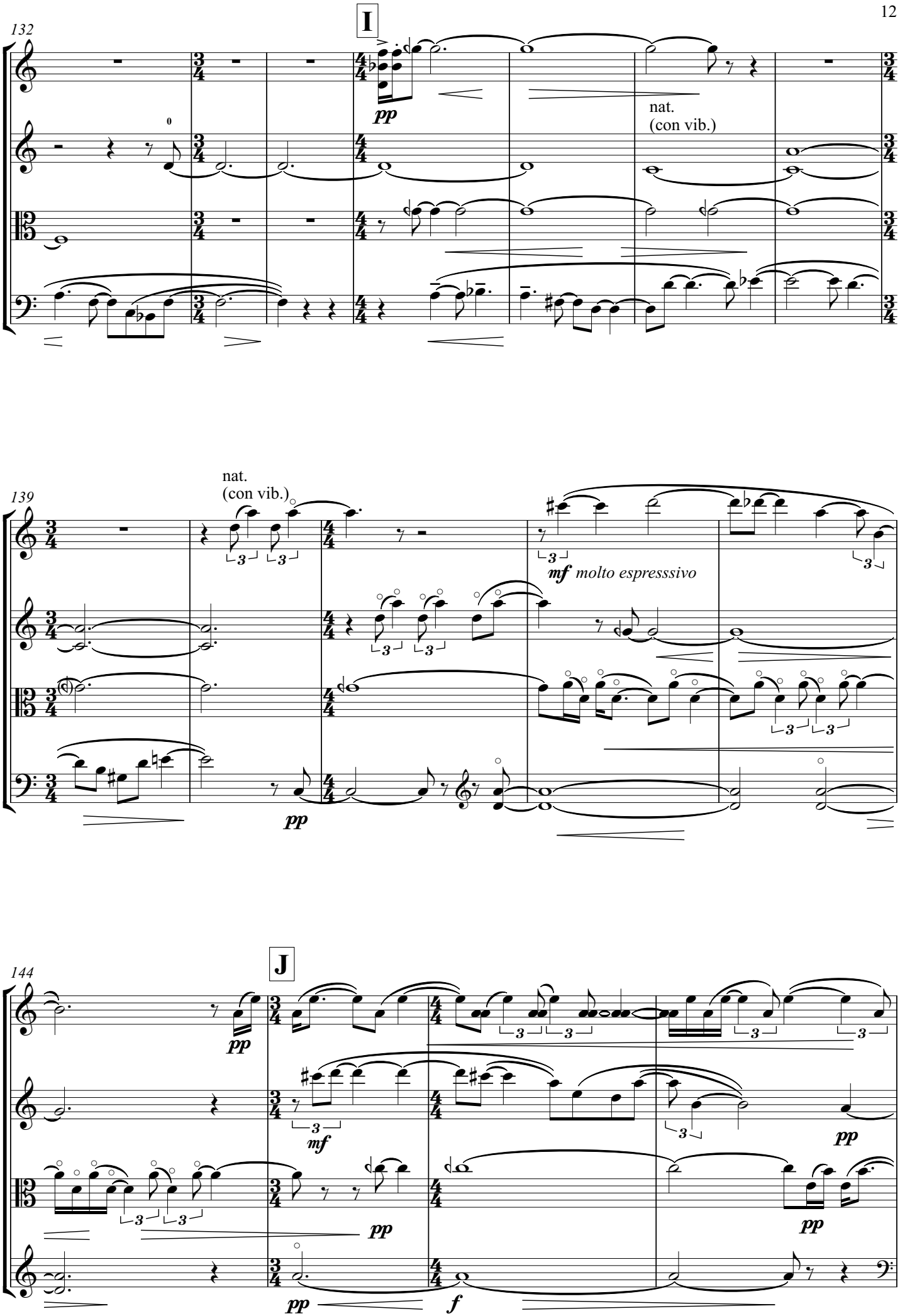
118

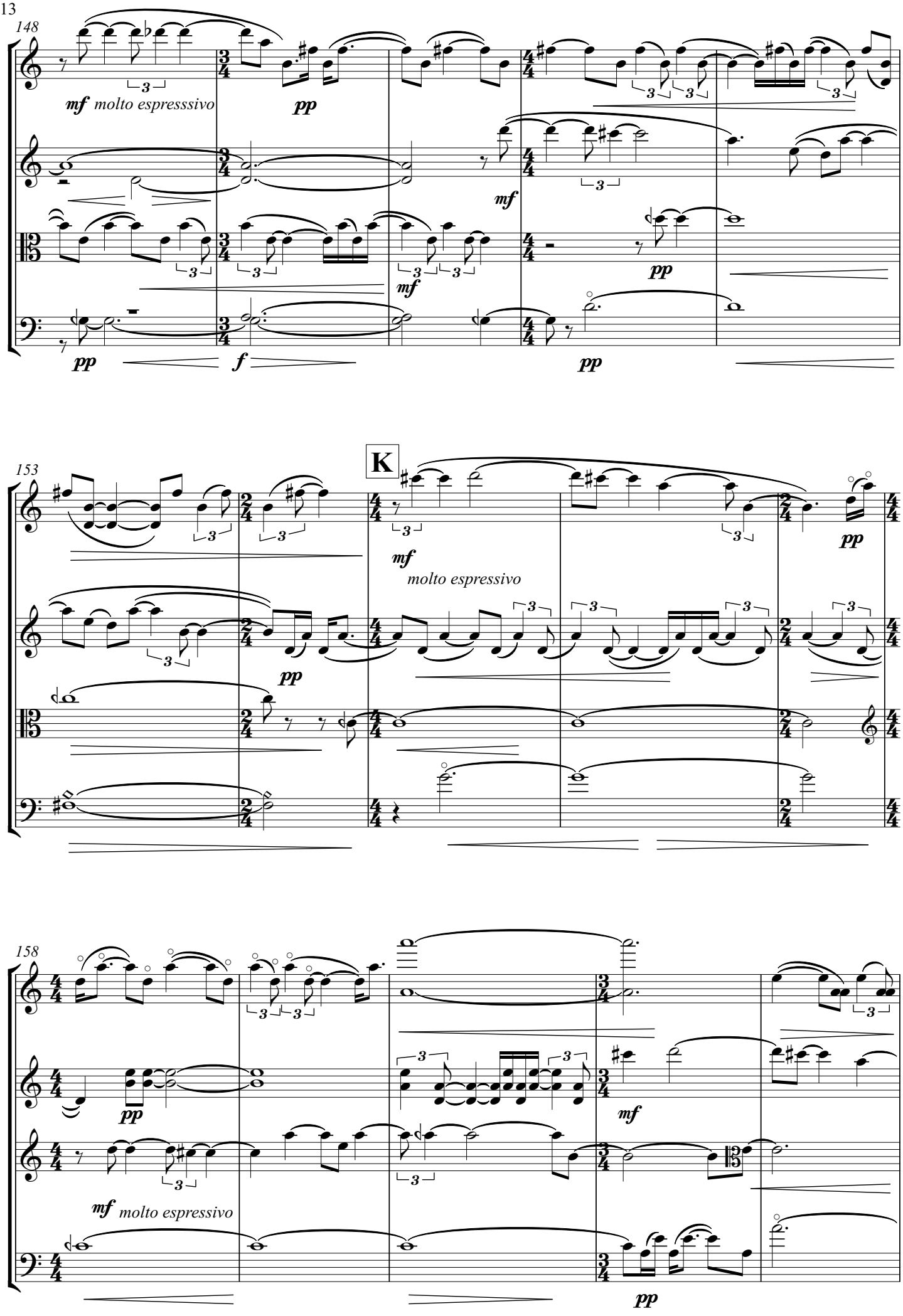
124

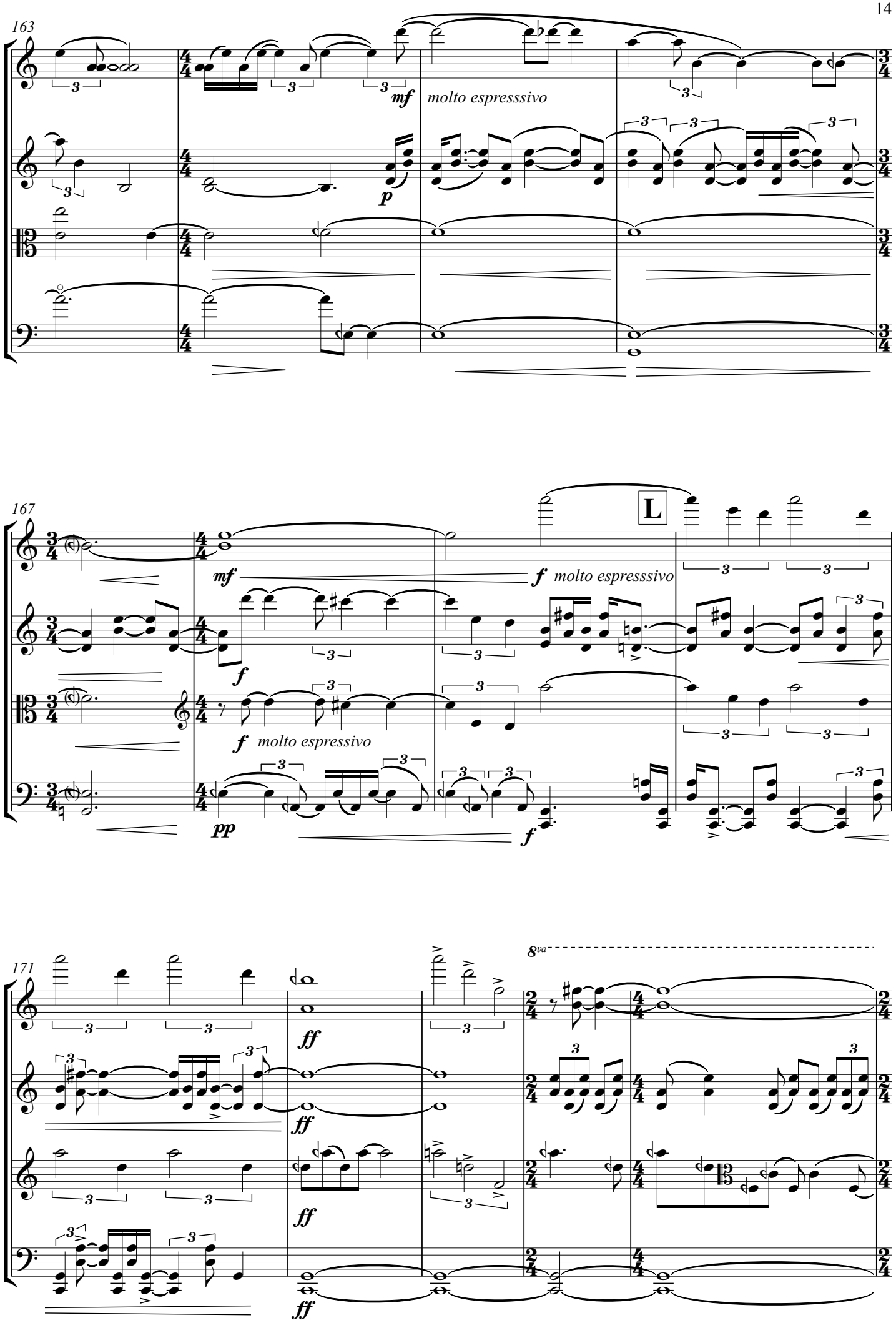
nat.
(con vib)

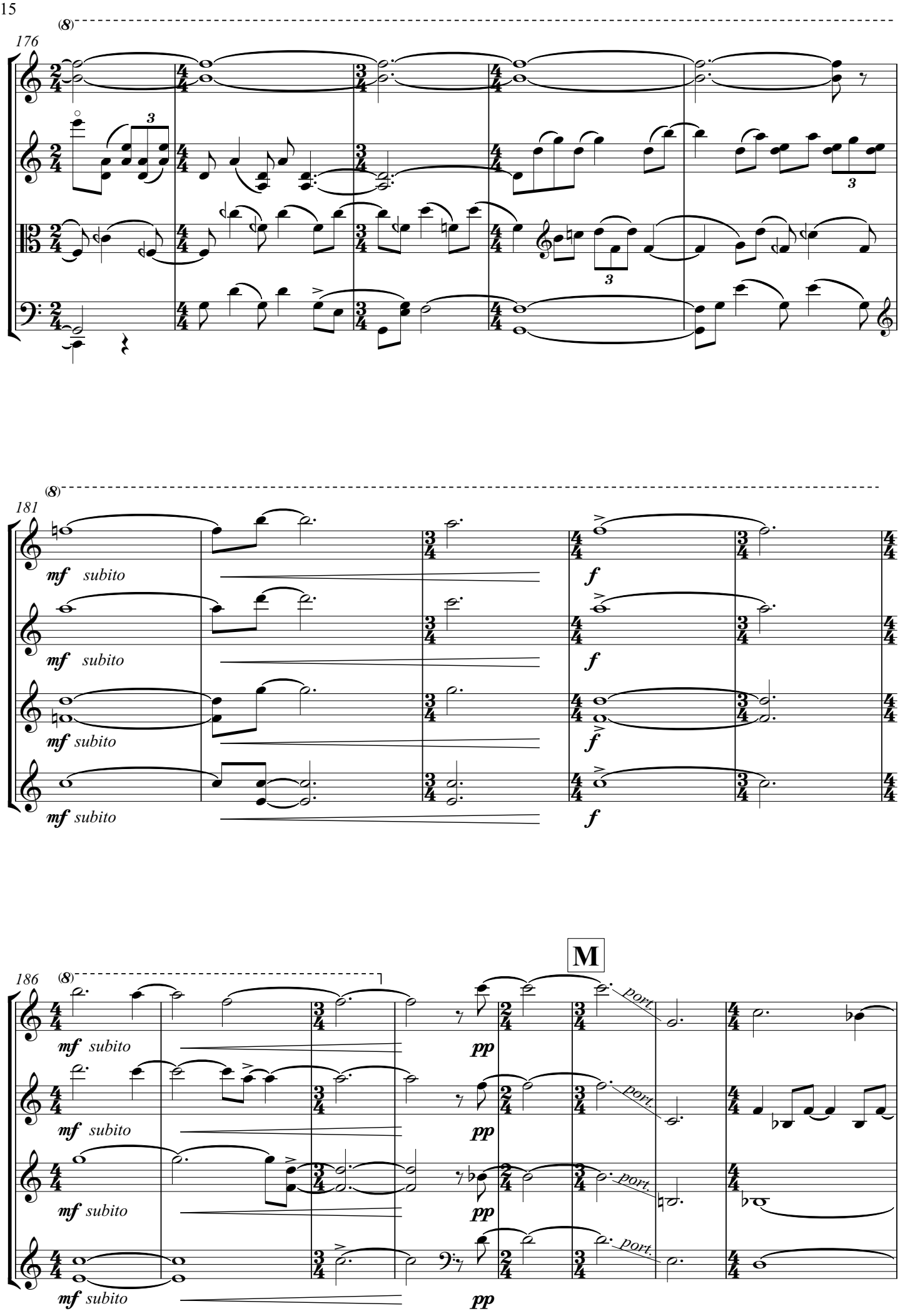
nat.
(con vib.)

p *molto espress*


132
I
pp
nat.
(con vib.)
139
nat.
(con vib.)
mf molto espresssivo
pp
144
J
pp
mf
pp
pp
pp
pp
f


148
mf molto espresssivo
pp
mf
pp
pp
mf
f
pp
153
K
mf
molto espressivo
pp
pp
158
mf molto espressivo
pp
mf
pp


163
mf
molto espresssivo
p
167
L
mf
f
molto espresssivo
f
molto espressivo
pp
f
171
8va
ff
ff
ff
ff


176
(8)
181
(8)
186
(8)
M
mf subito
f
pp
port.

194

mp buoyant mf

mp buoyant mf

mp buoyant

mp buoyant mf

199

accel.

Agitato

♩ = c108

mp

204

accel.

Più mosso

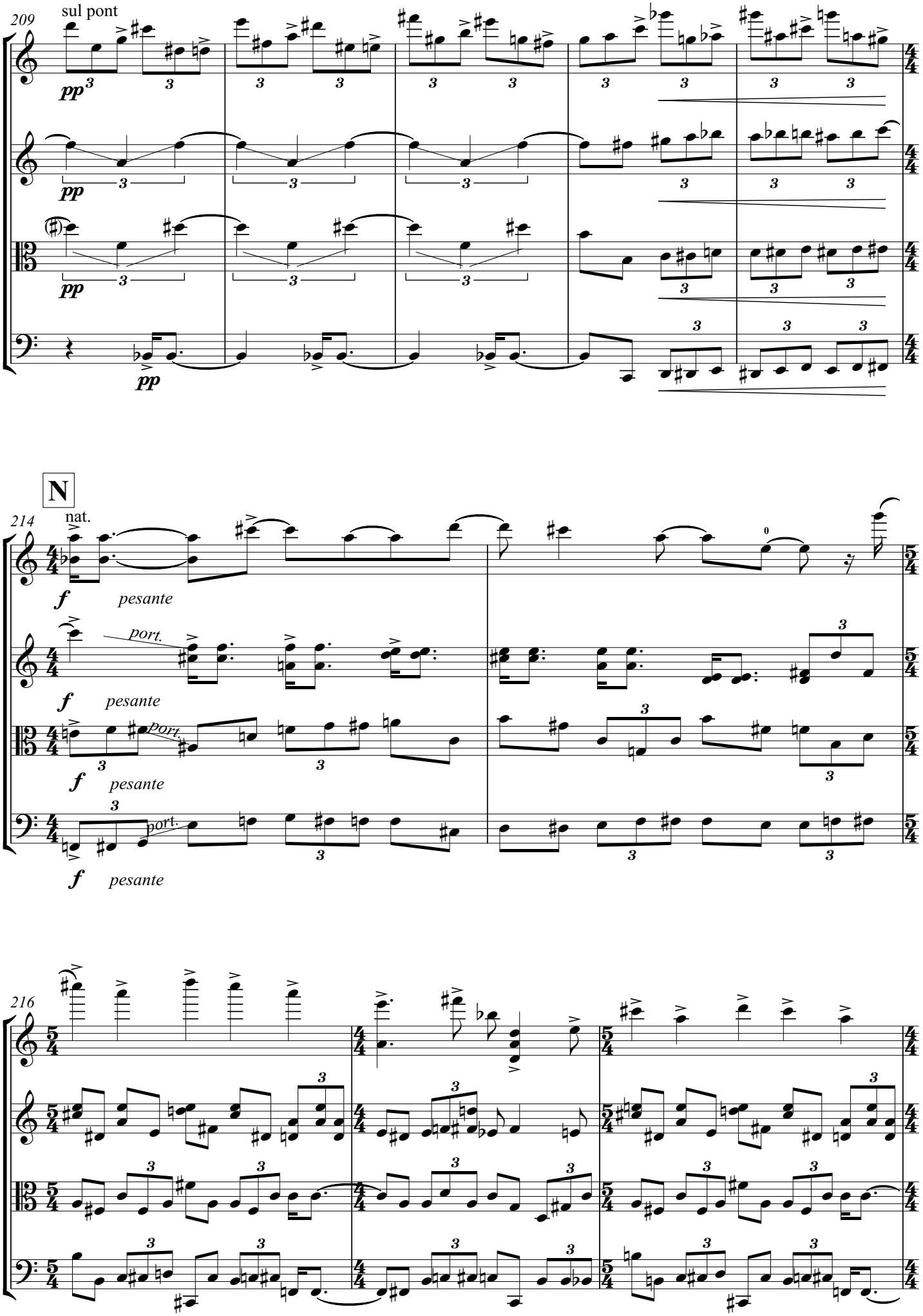
♩ = 120

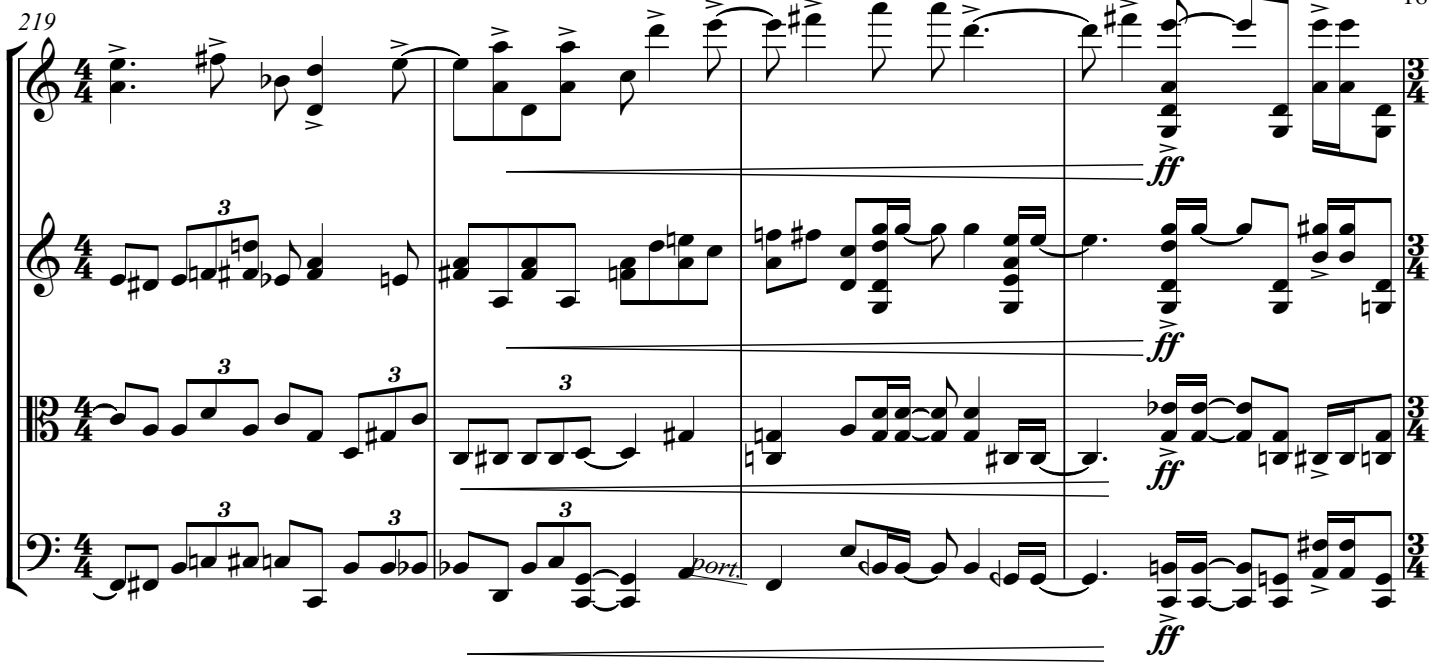
f

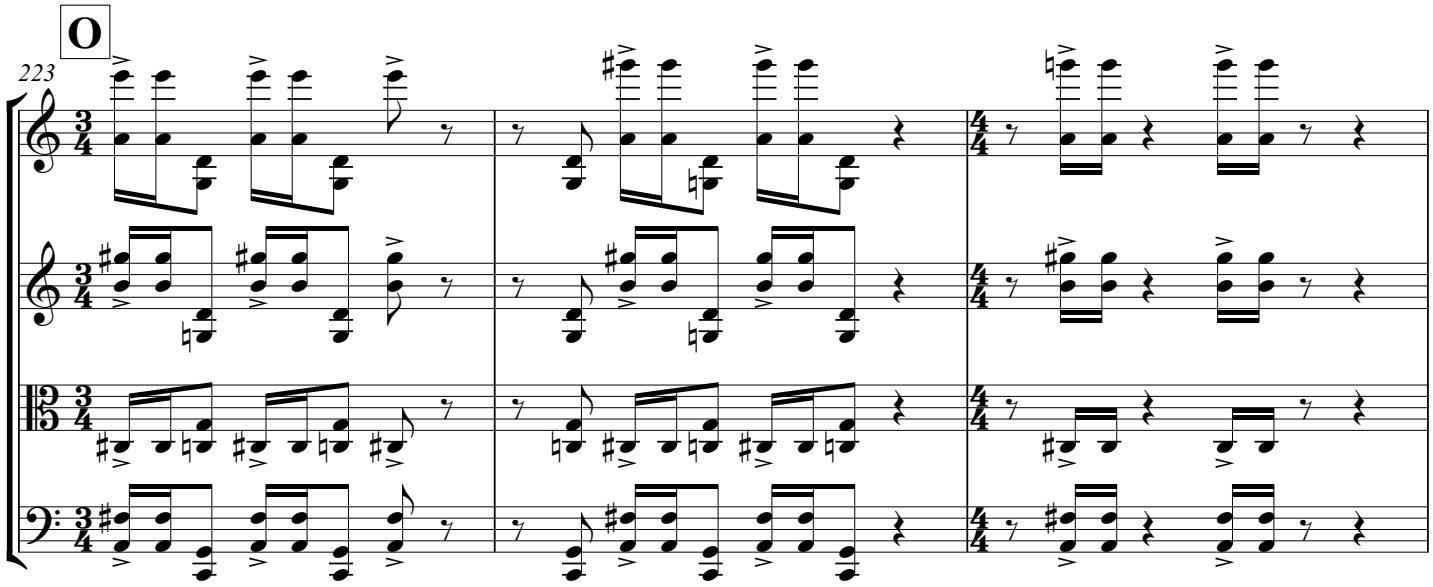
f

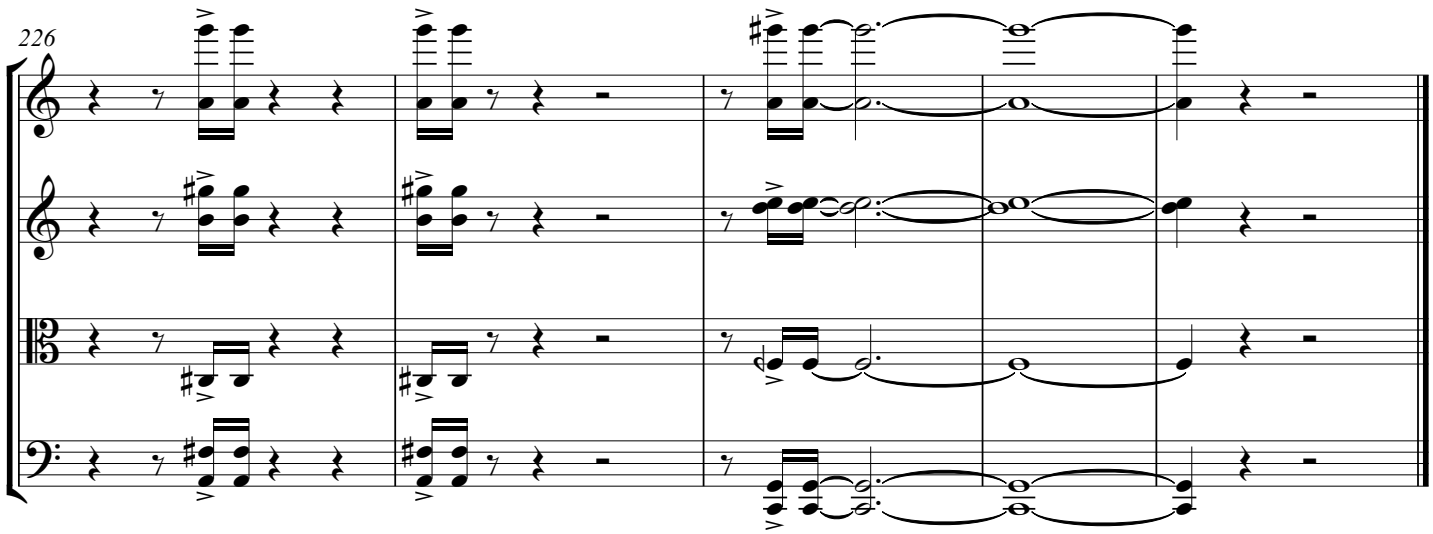
f

f


209
sul pont
pp
N
214
nat.
f
pesante
port.
216


219
ff
port.


O
223


226

Full Score

for Psappha New Music Ensemble

Claire Victoria Roberts

this was a dance

piano and percussion duet

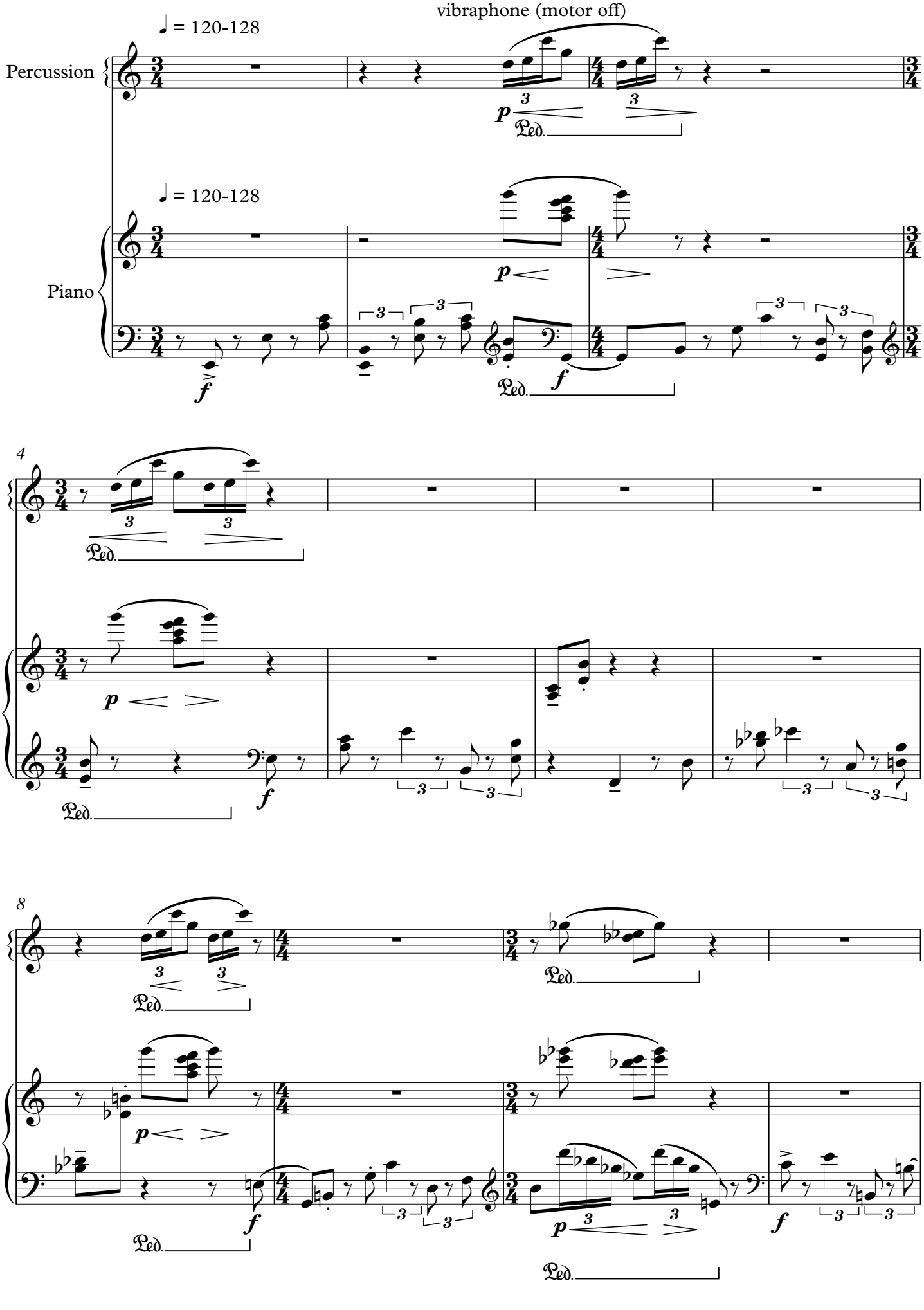
piano
Percussion (1 player):
vibraphone
snare drum
cowbell
woodblock
tom
crotales
bass drum
cymbal

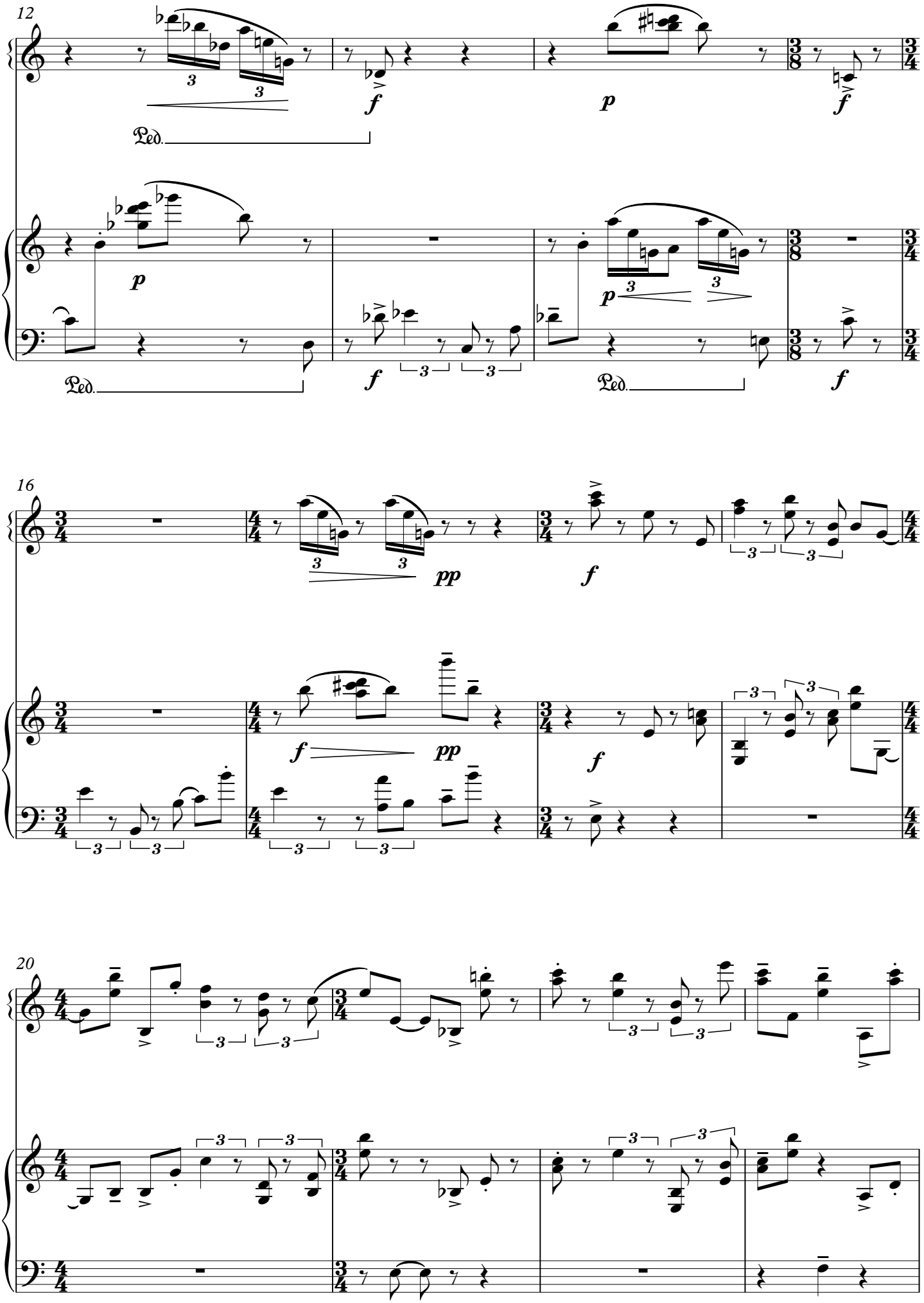
5'50"

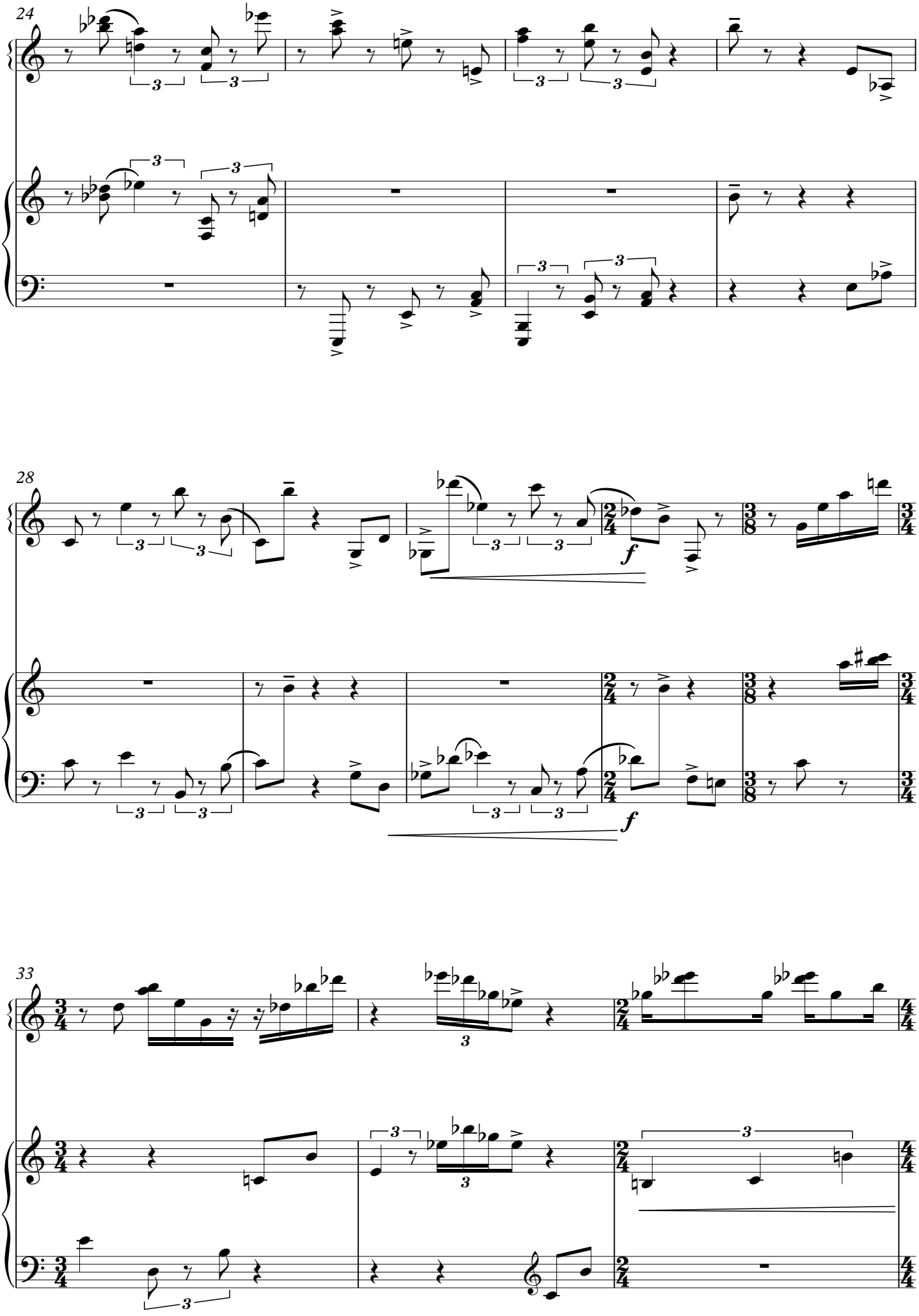
Commissioned and performed by Psappha ensemble in 2019

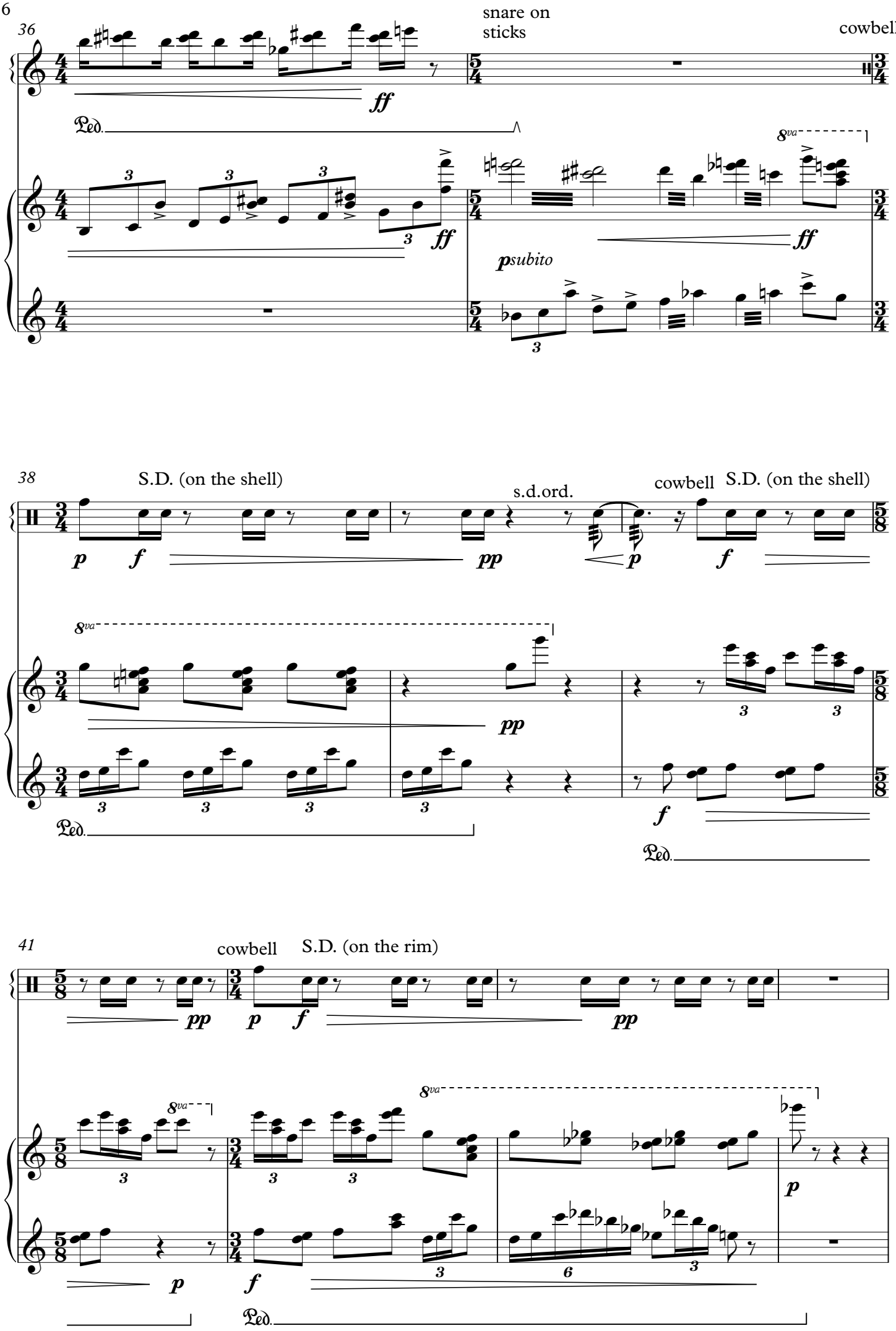
this was a dance is a piece which distorts rhythmic ideas and goes on to create blurrs of distant, floating, echoing sounds. The initial rhythmic idea returns at the end and spirals out of control. The repetitive, wonky groove of the piece evolved from ideas of movement and dance, however, during the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

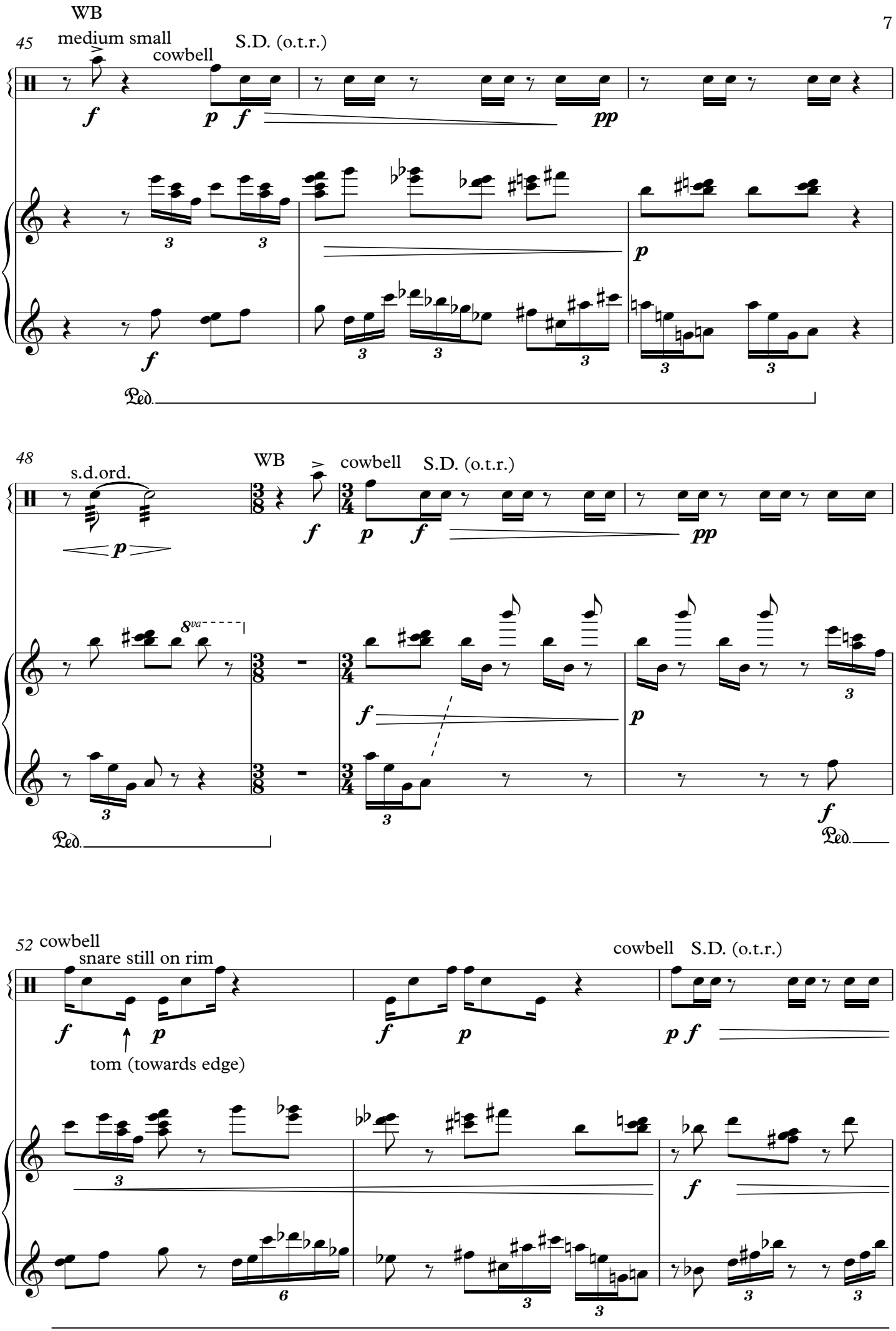
CVR, 2019

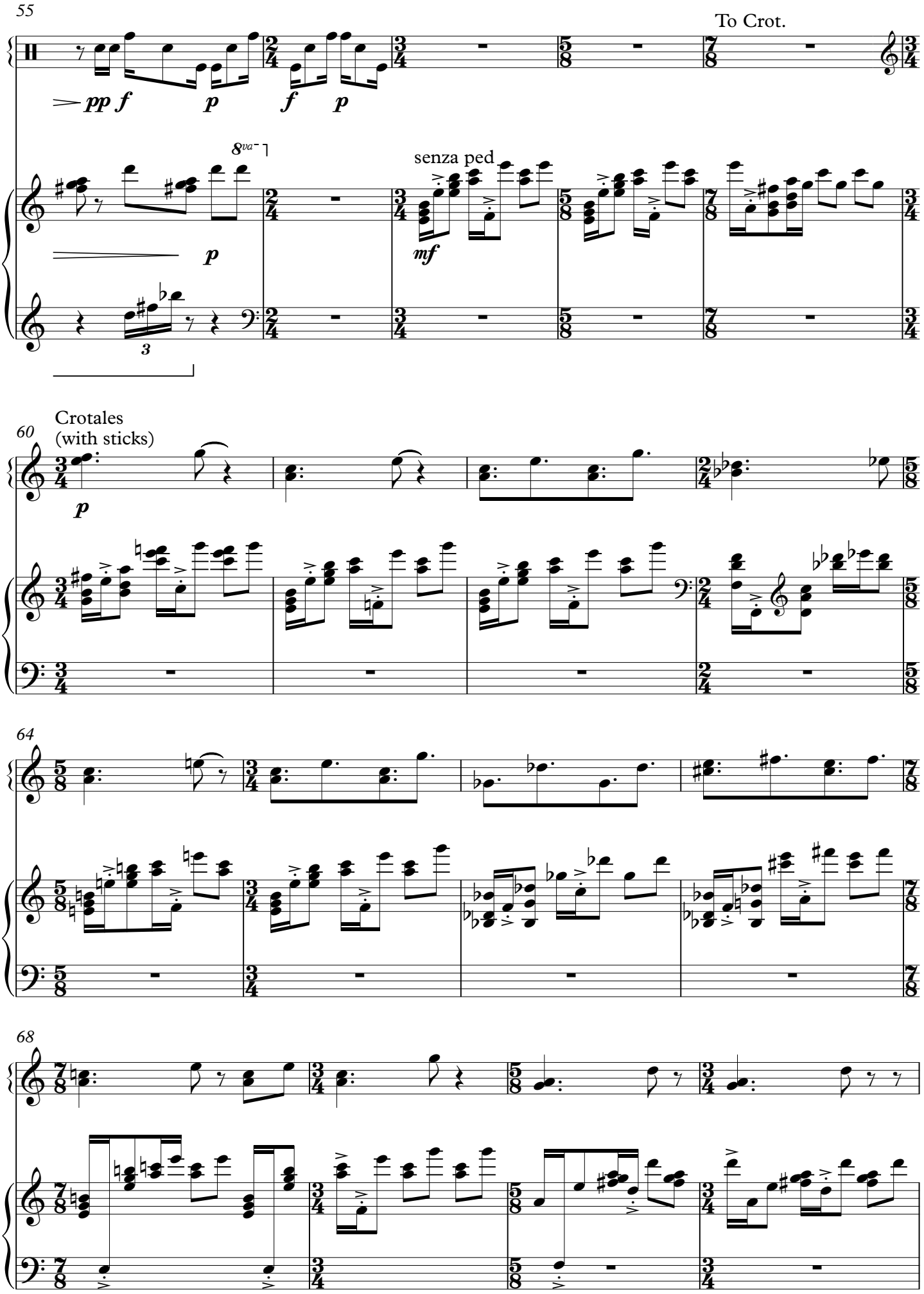


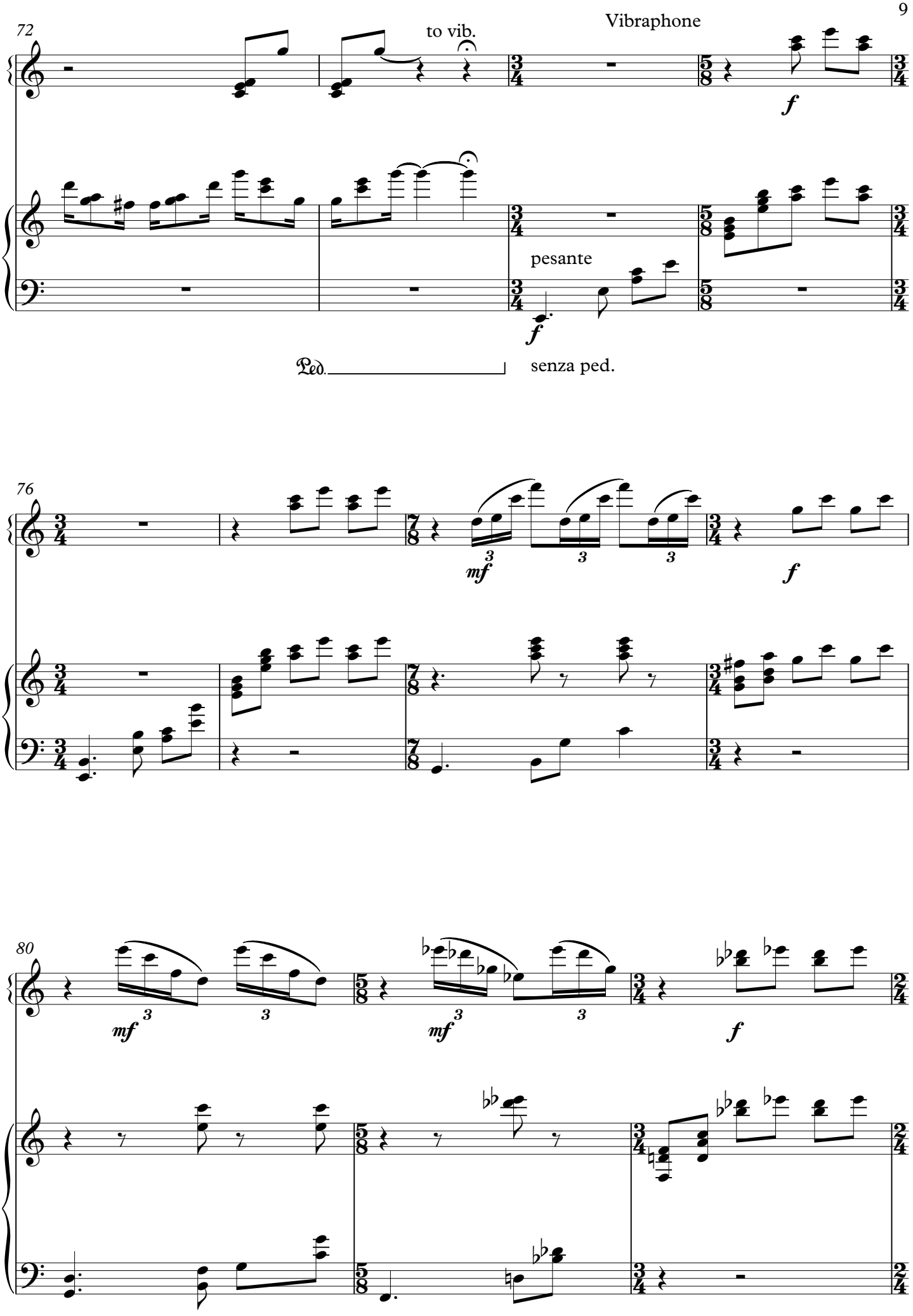

12
Ped.
16
20

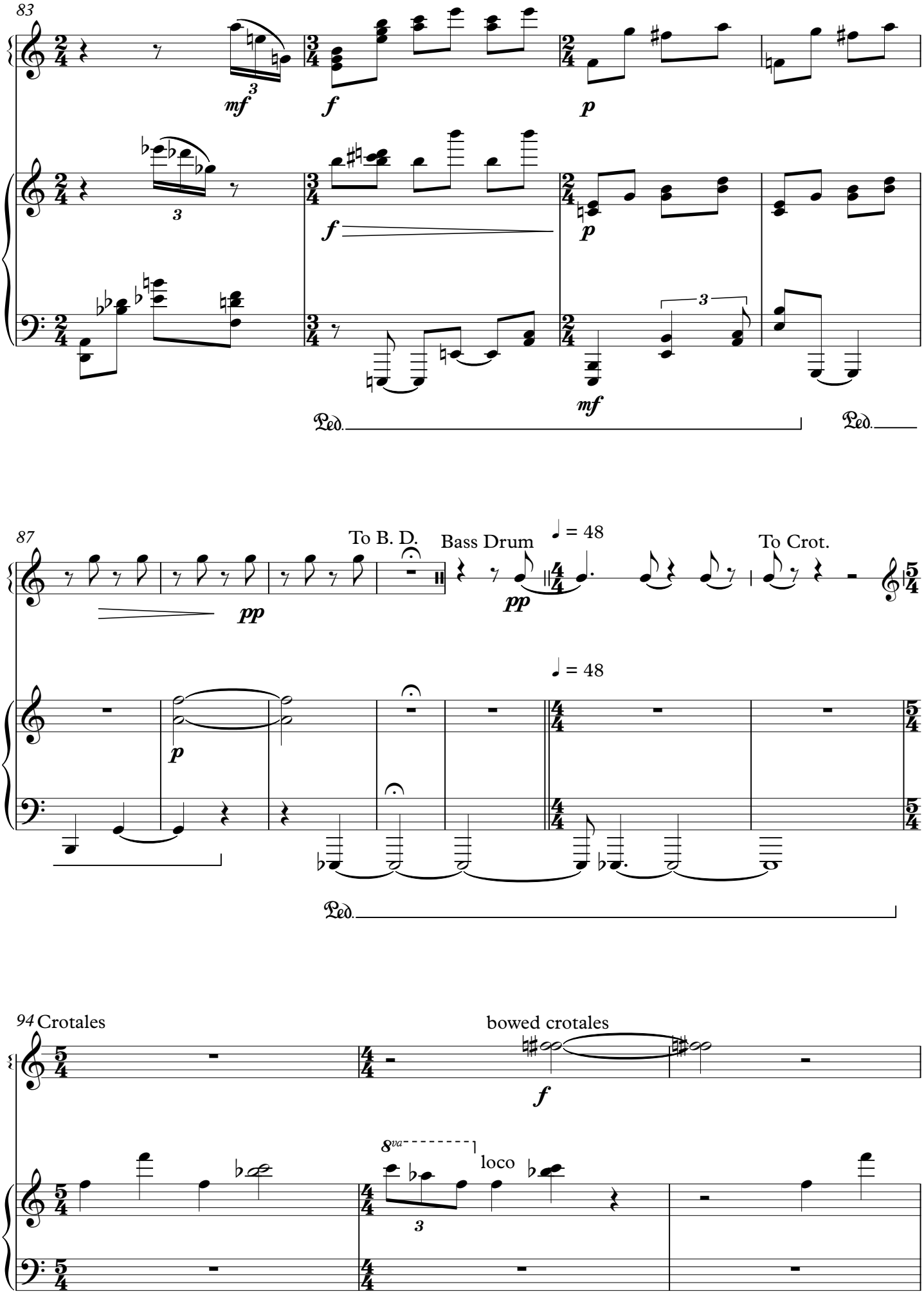

24
28
f
f
33

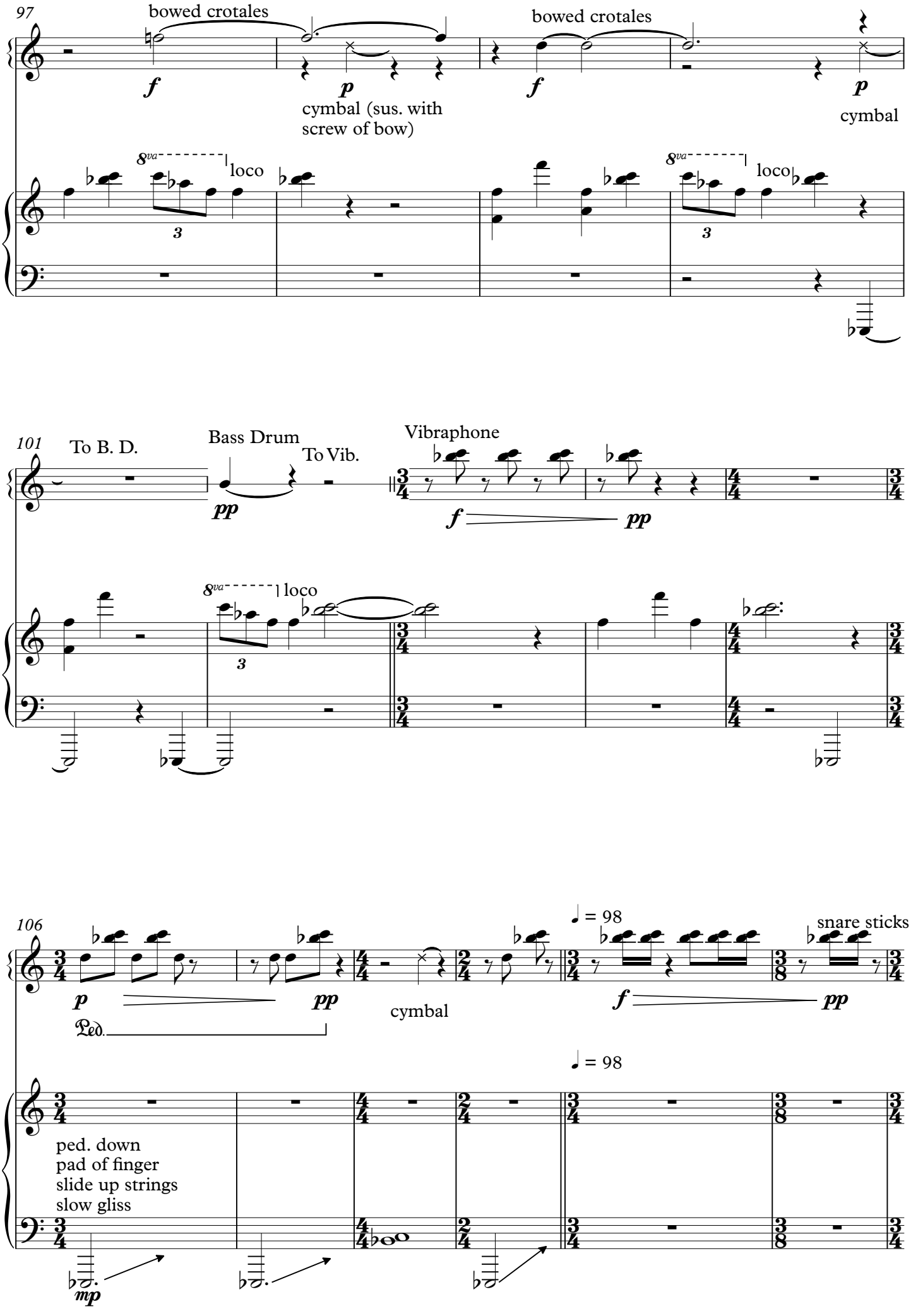

36
snare on sticks
cowbell
ff
Ped.
8va
ff
psubito
38
S.D. (on the shell)
s.d.ord.
cowbell
S.D. (on the shell)
p
f
pp
p
f
8va
pp
Ped.
f
Ped.
41
cowbell
S.D. (on the rim)
pp
p
f
pp
8va
8va
p
p
f
Ped.

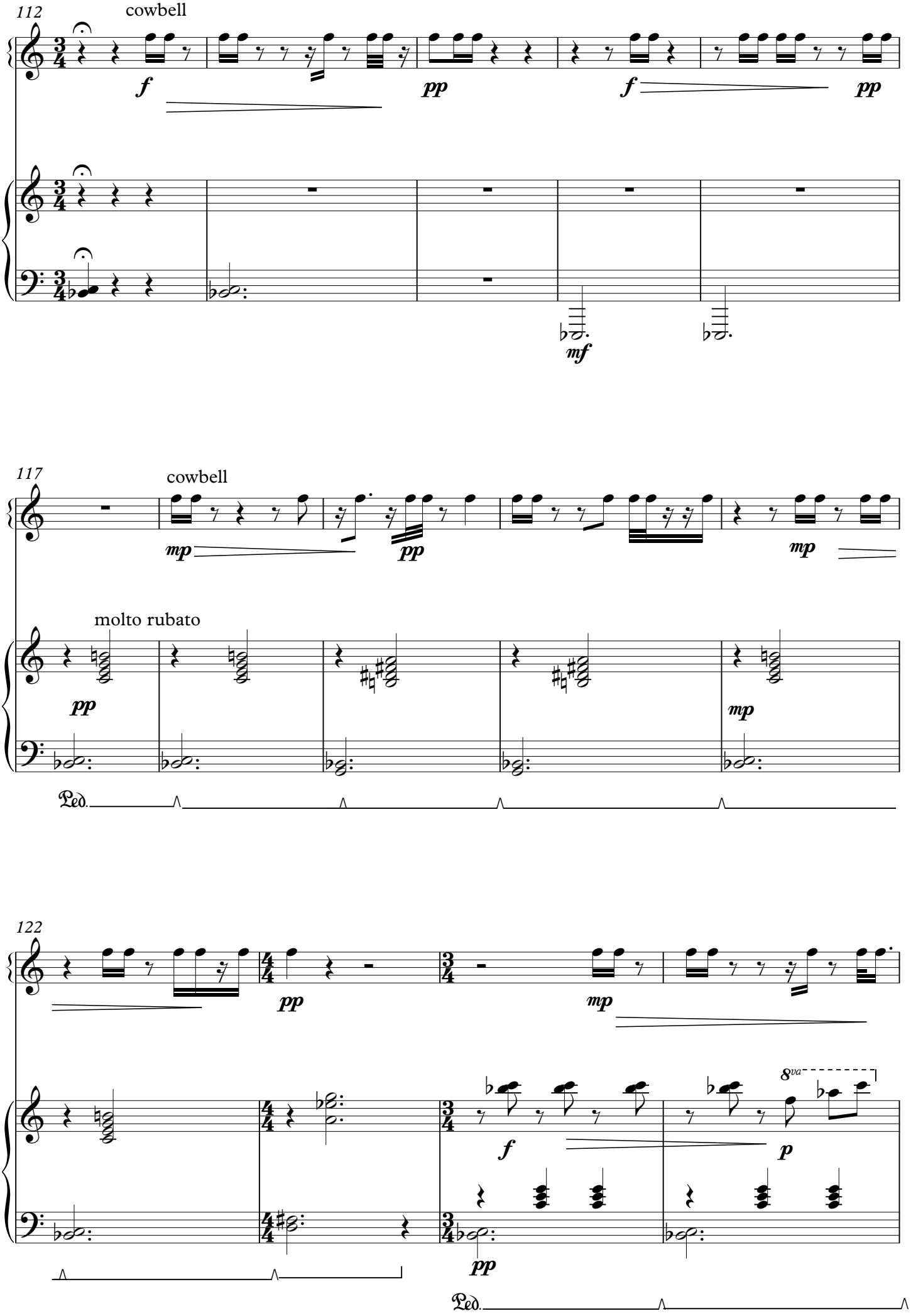

WB
45
medium small
cowbell
S.D. (o.t.r.)
Ped.
48
s.d.ord.
WB
cowbell
S.D. (o.t.r.)
8va
Ped.
52 cowbell
snare still on rim
tom (towards edge)
cowbell
S.D. (o.t.r.)

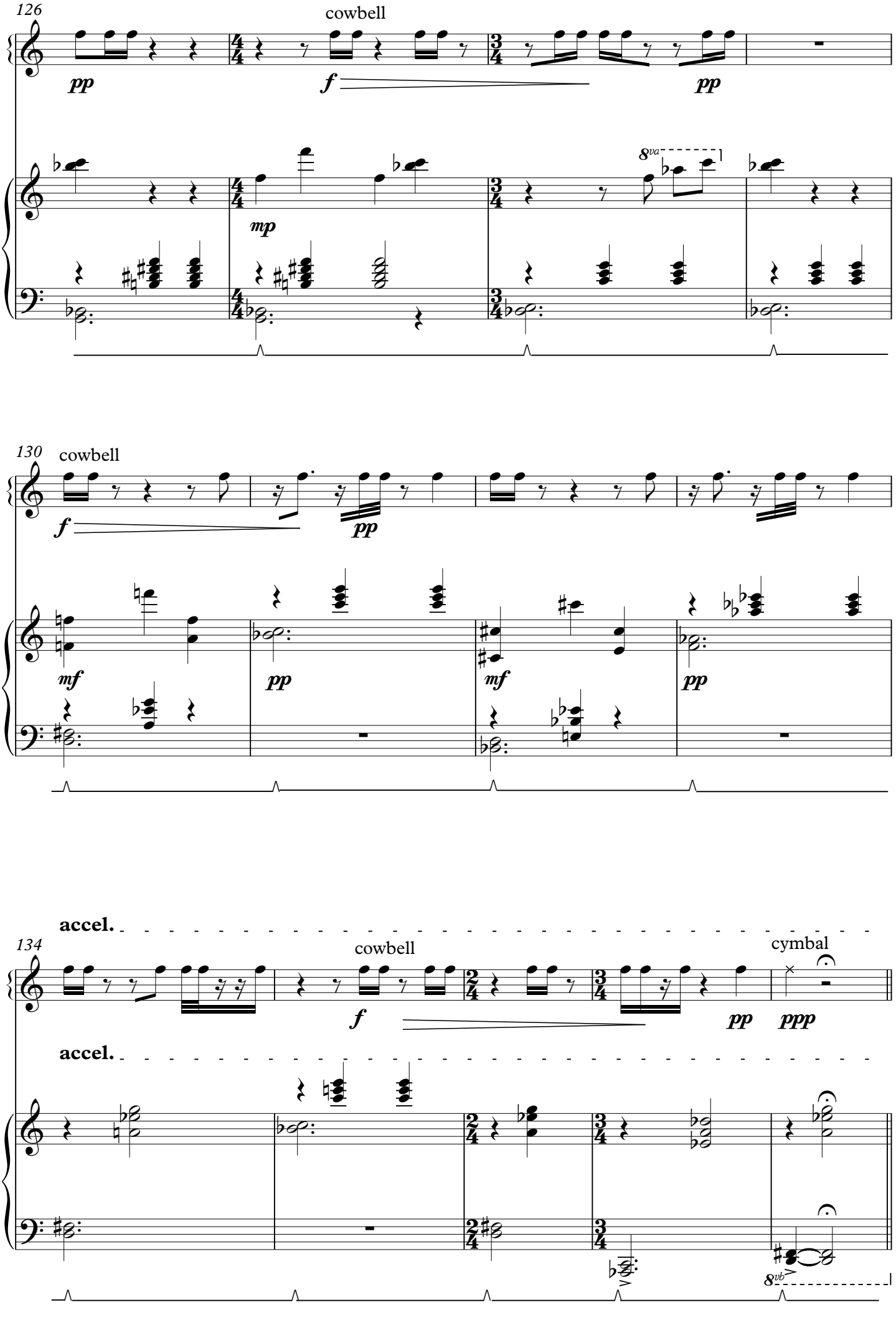

55
To Crot.
pp f
p
f
p
8va
senza ped
mf
p
3
60
Crotales
(with sticks)
p
64
68

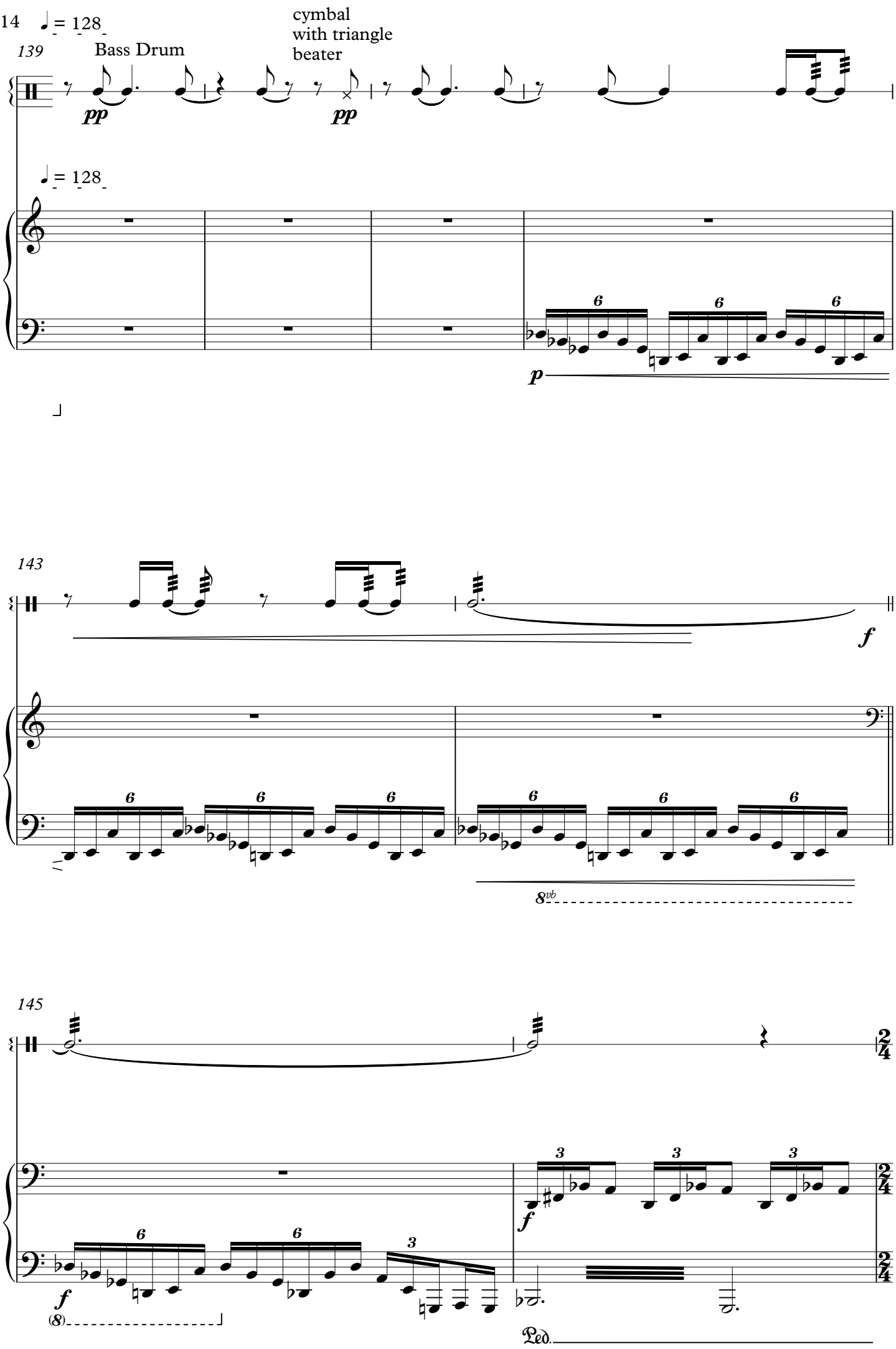

72
Vibraphone
to vib.
f
pesante
f
Ped.
senza ped.
76
mf
3
f
80
mf
3
mf
3
f


83
mf
3
f
p
f
p
mf
3
Ped.
Ped.
87
To B. D.
Bass Drum
= 48
To Crot.
pp
pp
= 48
p
Ped.
94 Crotales
bowed crotales
f
8va
loco
3


97
bowed crotales
f
p
cymbal (sus. with screw of bow)
bowed crotales
f
p
cymbal
8va
loco
3
8va
loco
3
101
To B. D.
Bass Drum
pp
To Vib.
Vibraphone
f
pp
8va
loco
3
106
p
pp
Ped.
cymbal
♩ = 98
f
pp
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
molto rubato
pp
mp
Ped.
122
pp
mp
8va
f
p
pp
Ped.


126
cowbell
pp
f
pp
8va
mp
130
cowbell
f
pp
mf
pp
mf
pp
accel.
134
cowbell
cymbal
f
pp
ppp
accel.
8vb


14
♩ = 128
139
Bass Drum
cymbal
with triangle
beater
pp
pp
♩ = 128
6
6
6
p
143
f
6
6
6
6
6
6
8vb
145
3
3
3
f
f
6
6
3
(8)
Ped.

147

To Vib.

Vibraphone

ff

150

ff

ff

8vb

Ped.

153

To B. D.

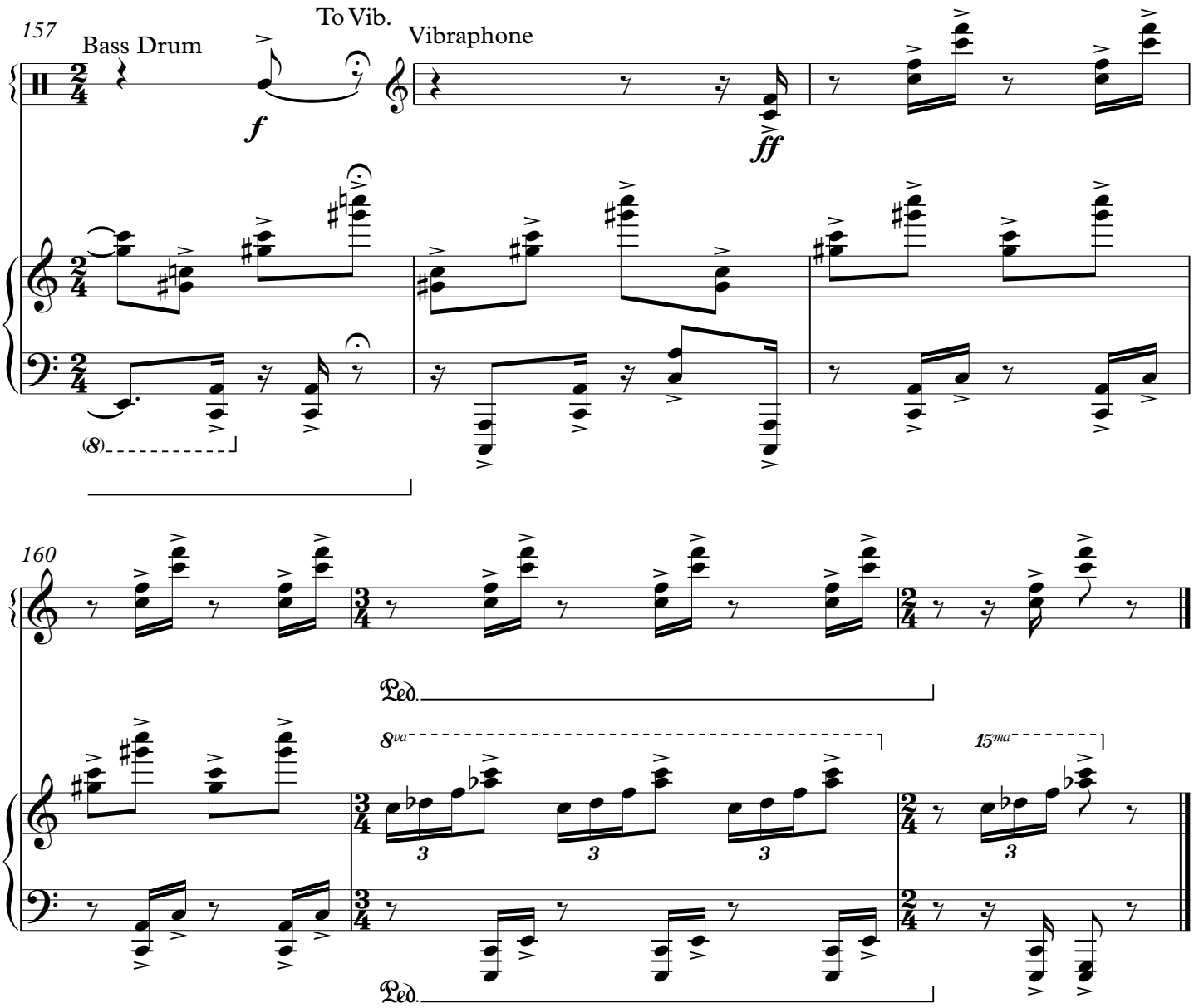
pesante

pesante

8vb

8vb

Ped.


157
Bass Drum
To Vib.
Vibraphone
f
ff
(8)
160
Ped.
8va
15ma
3
Ped.

Claire Victoria Roberts

Charleston

for solo piano

2'08"

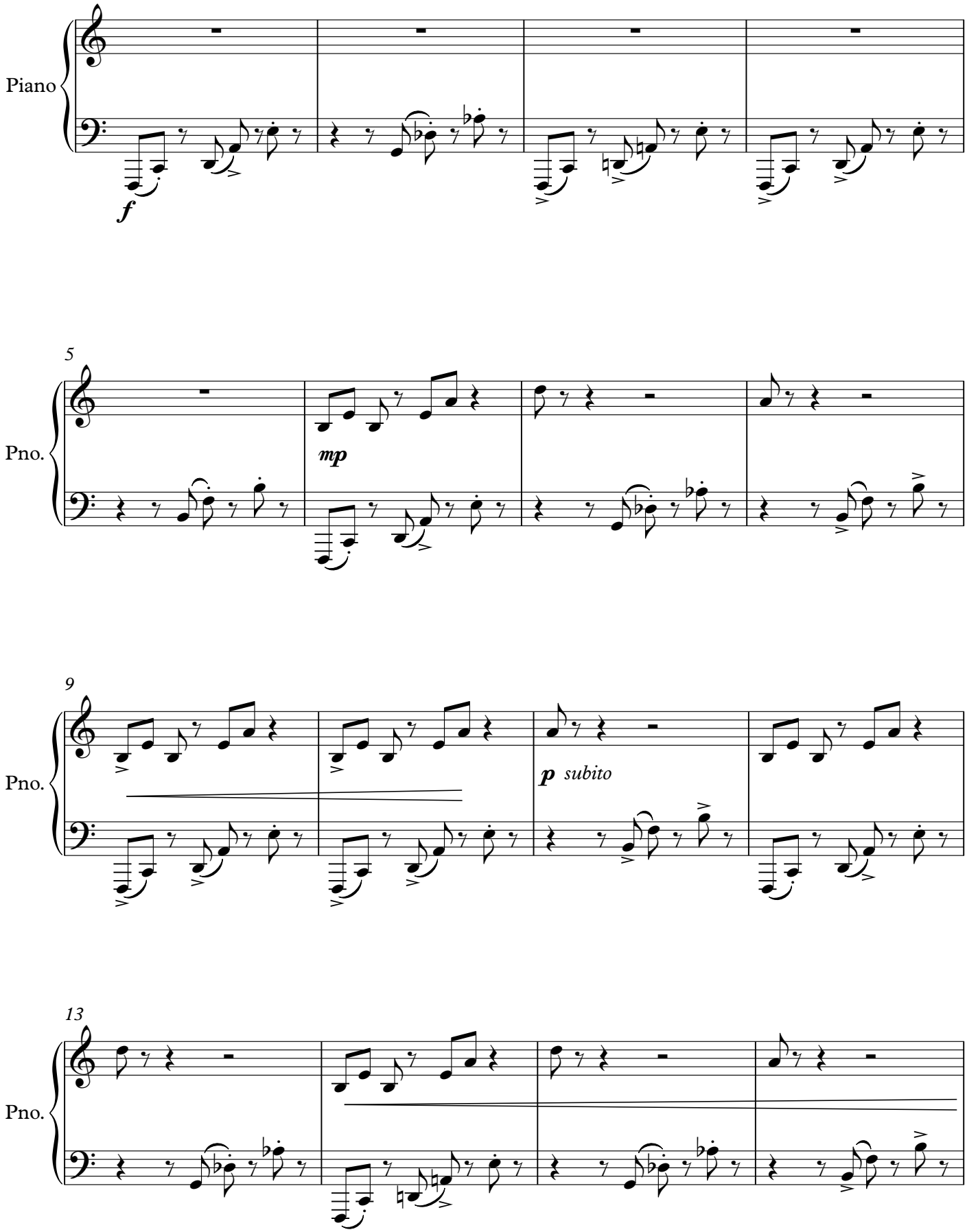
This piece is a solo piano work based around the Characterised by swivelling, twisting steps back and forward, swinging arms, pearls and feathers, the dance of the charleston became a craze in America following its appearance in the black musical *Runnin' Wild*, in 1923. The music is in a quick 4/4 time 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

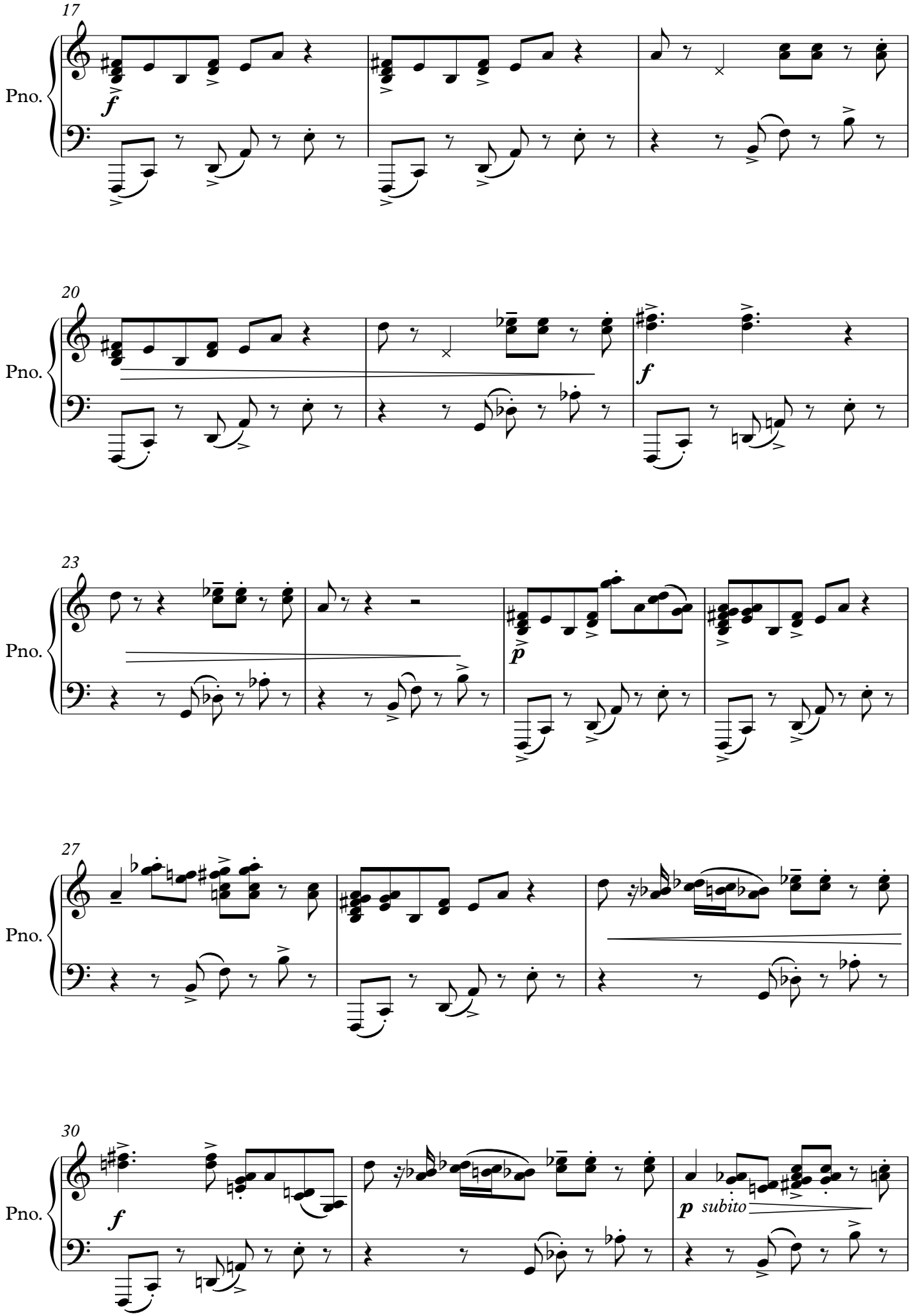
Charleston

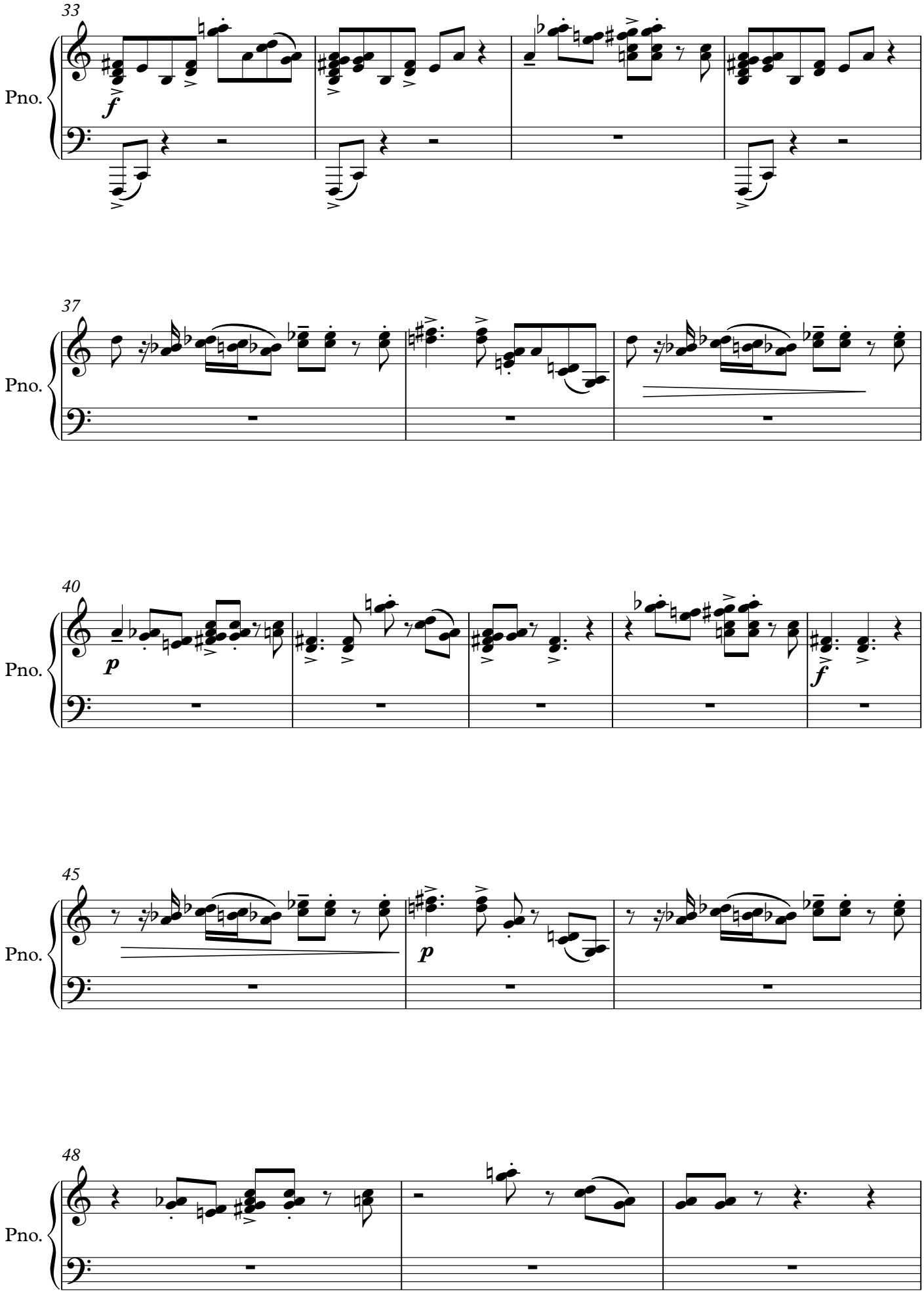
Chaotic and playful throughout

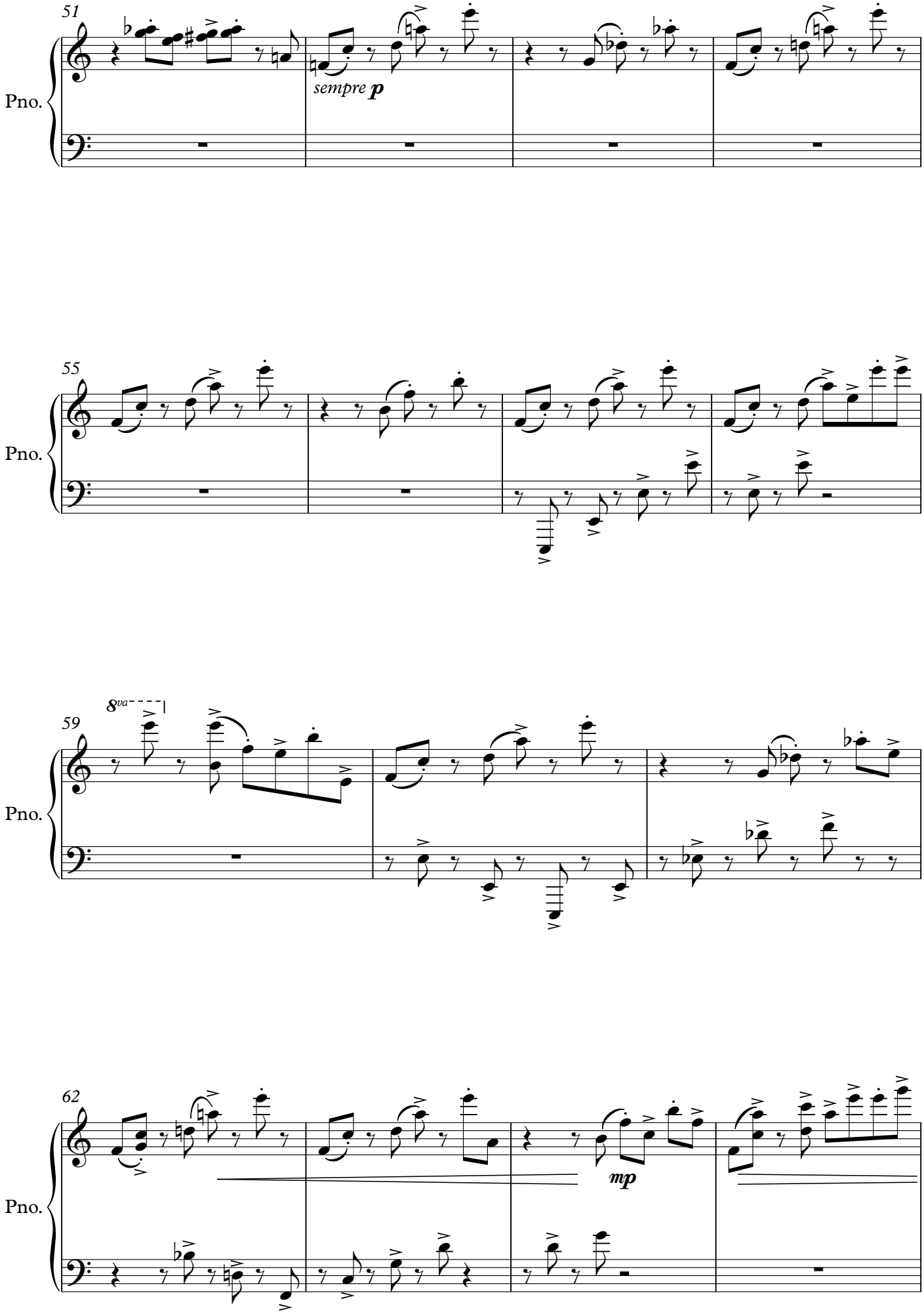
♩ = 196

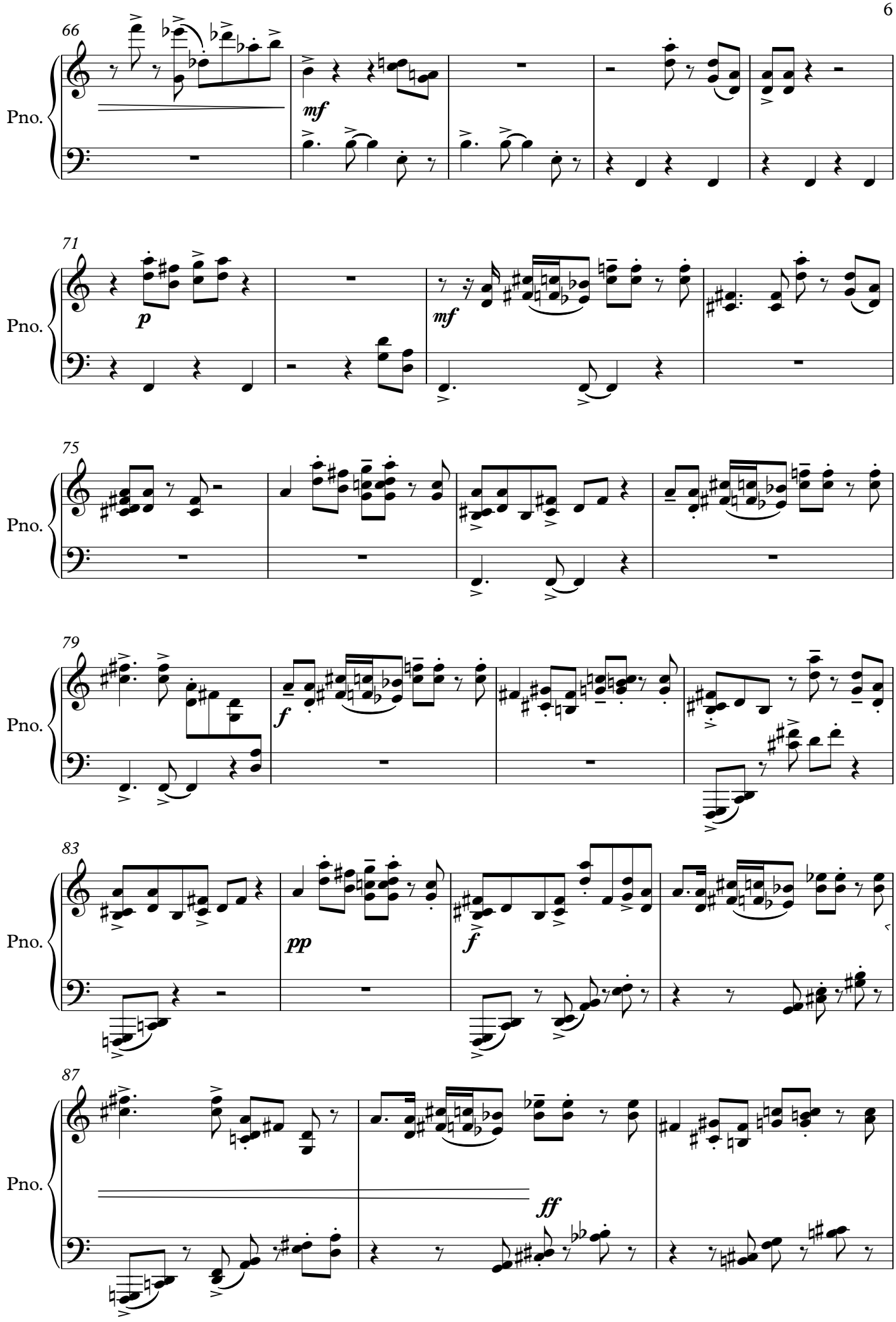
CVR

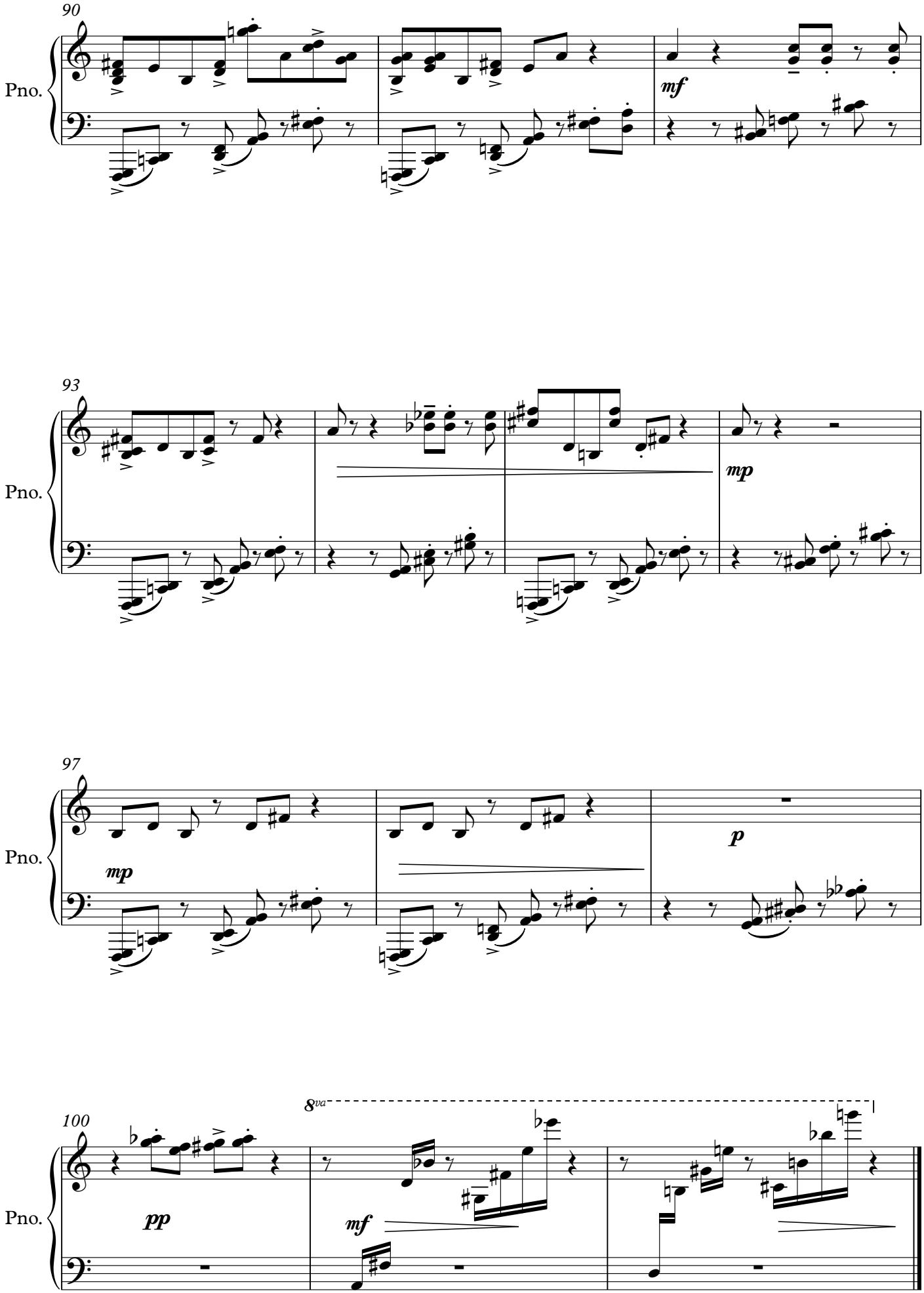



17
Pno.
f
20
Pno.
f
23
Pno.
p
27
Pno.
30
Pno.
f
p subito


33
Pno.
f
37
Pno.
40
Pno.
p
f
45
Pno.
p
48
Pno.


51
Pno.
sempre p
55
Pno.
8va
59
Pno.
62
Pno.
mp


66
Pno.
mf
71
Pno.
p
mf
75
Pno.
79
Pno.
f
83
Pno.
pp
f
87
Pno.
ff


90
Pno.
mf
93
Pno.
mp
97
Pno.
mp
p
100
Pno.
pp
8va
mf

Forever Interrupted

for cello and electronics

Music by

Claire Victoria Roberts

with words by

Harry Jelley

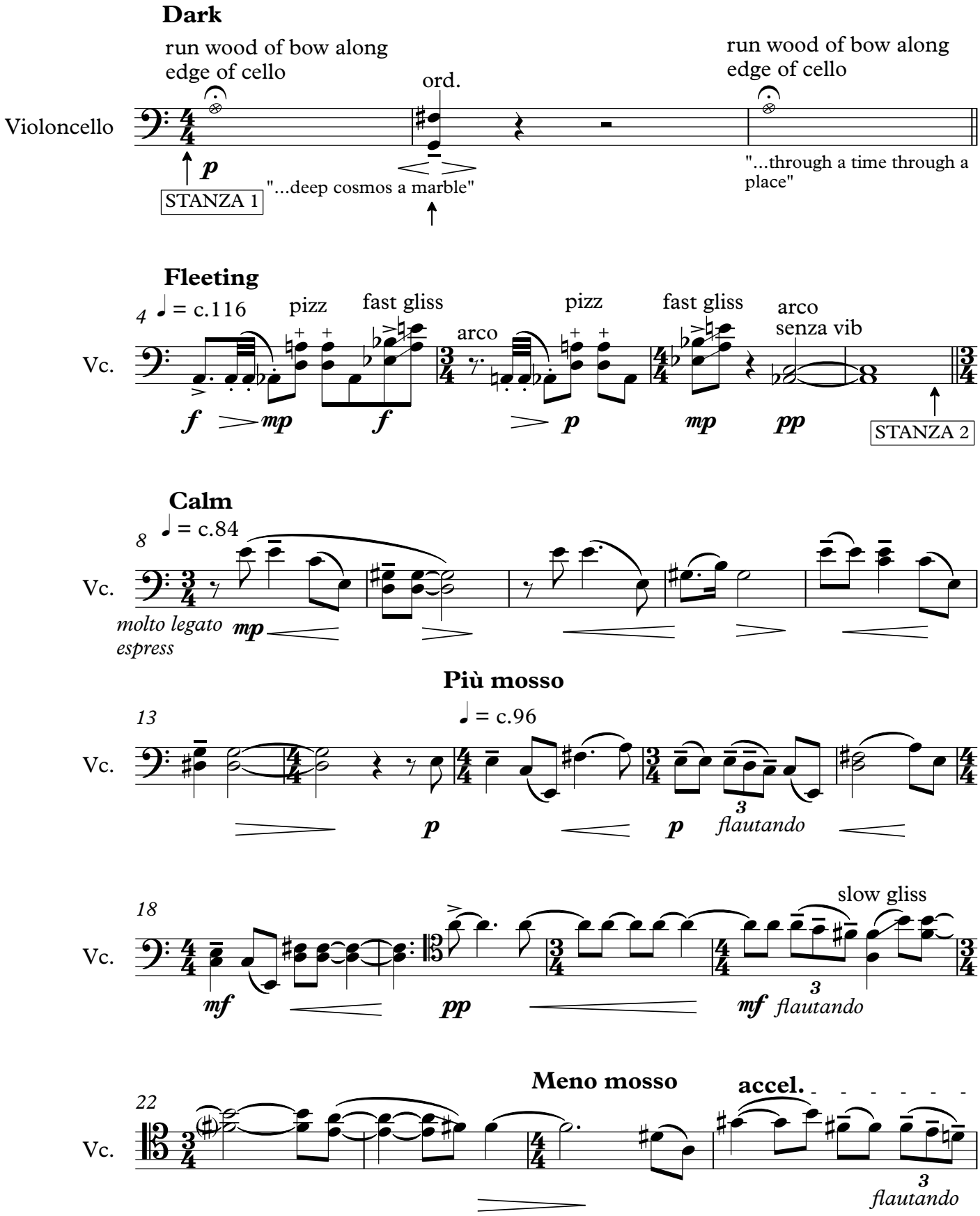
Forever Interrupted by Claire Victoria Roberts was first performed on May 8th, 2018 by Oliver Coates (cello and electronics).
Boxed text indicates to trigger corresponding audio file with foot pedal.
The audio tracks used in this piece can be provided on the data CD, as WAV files.
(Please note: this is not an audio disc.)

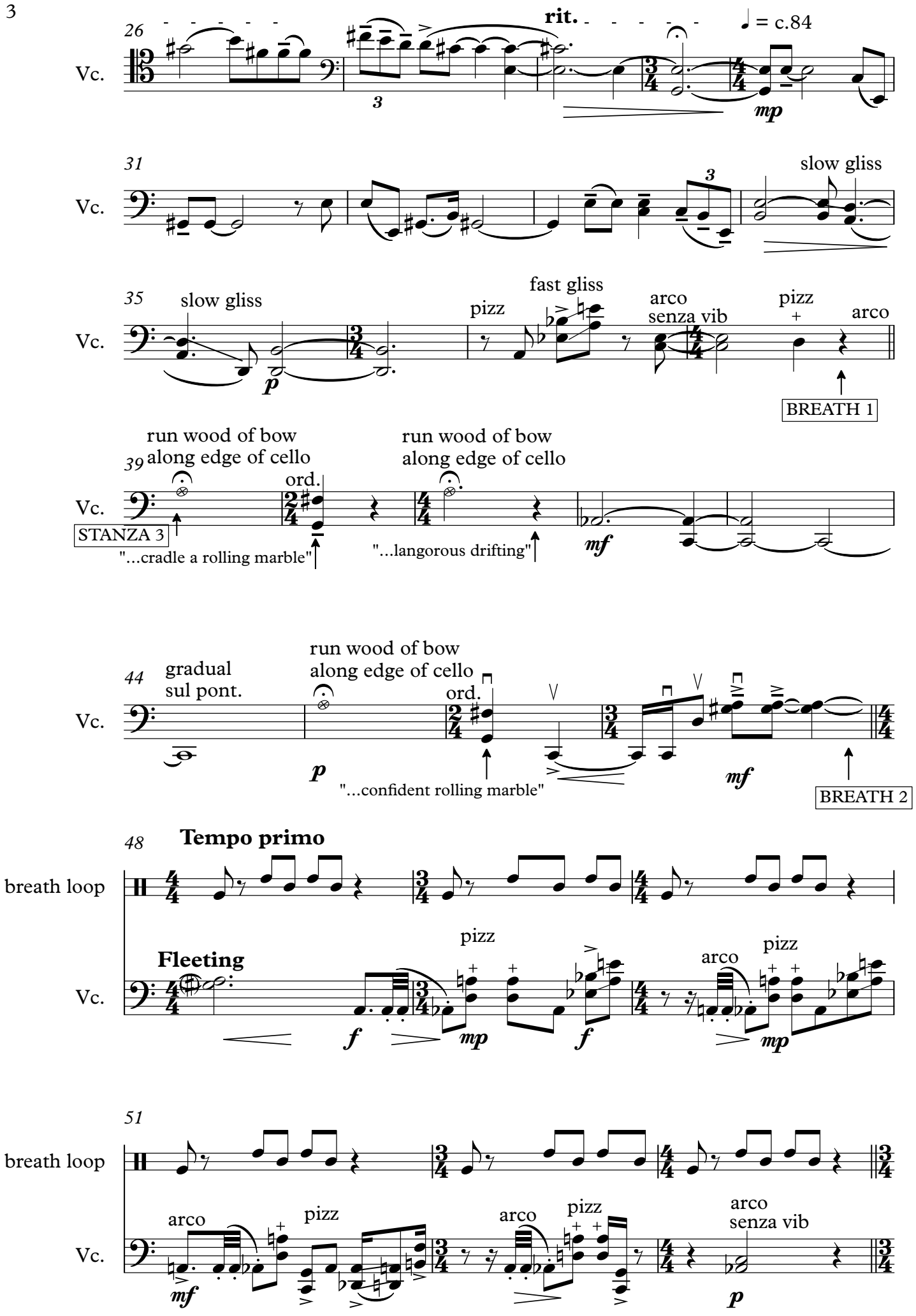
Running time: 7'18"

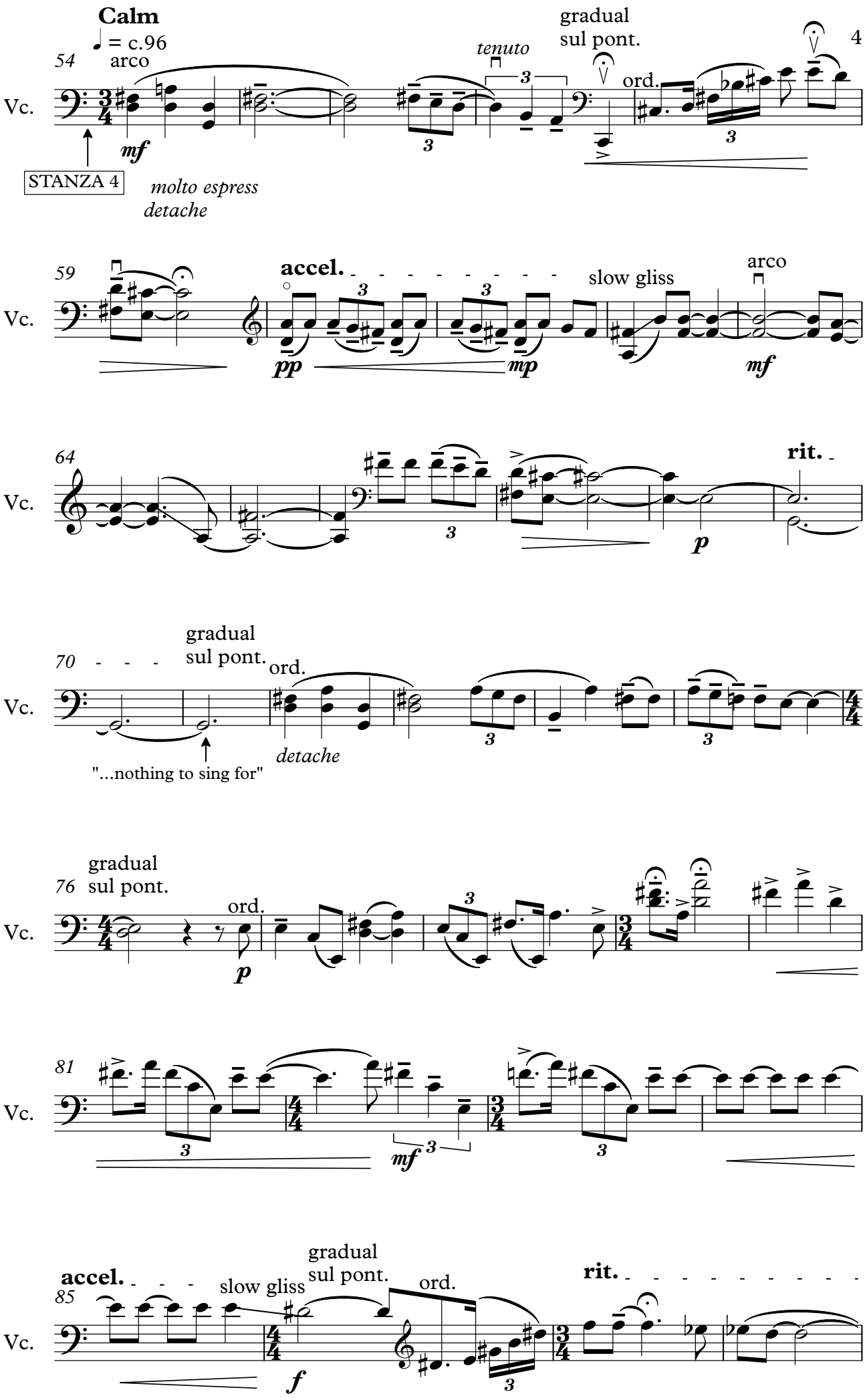
For Oliver Coates

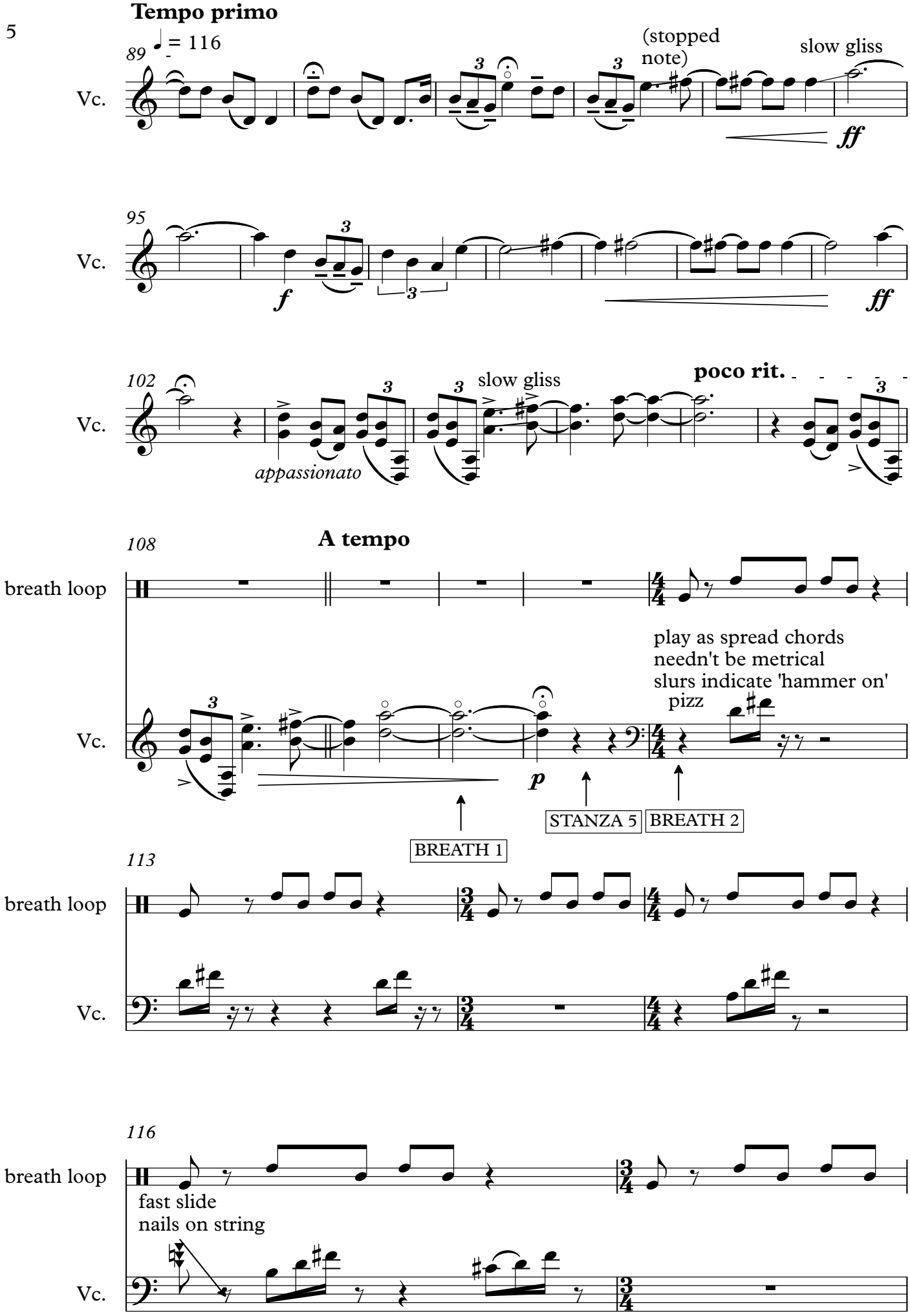
Forever Interrupted

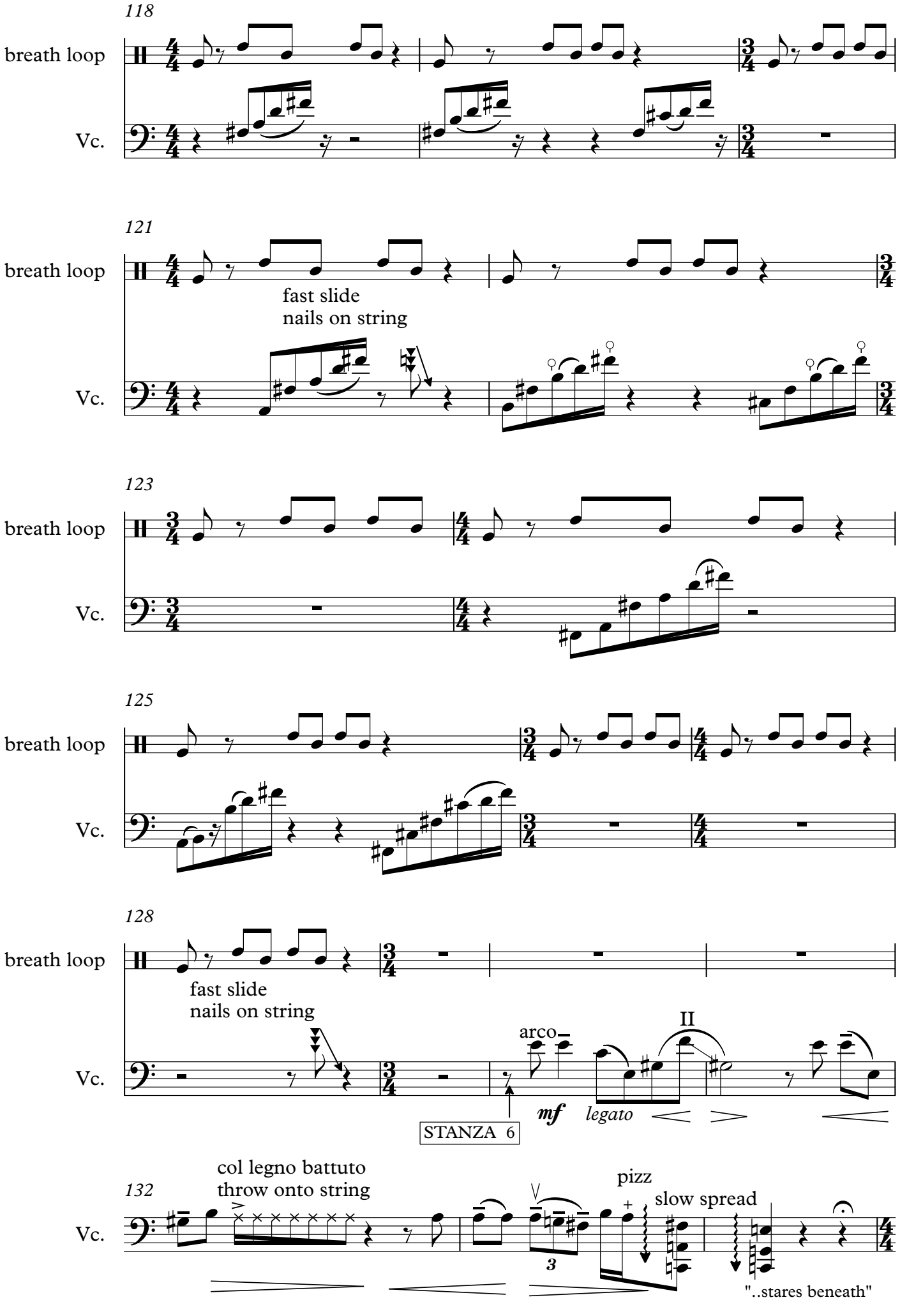
CVR, 2018

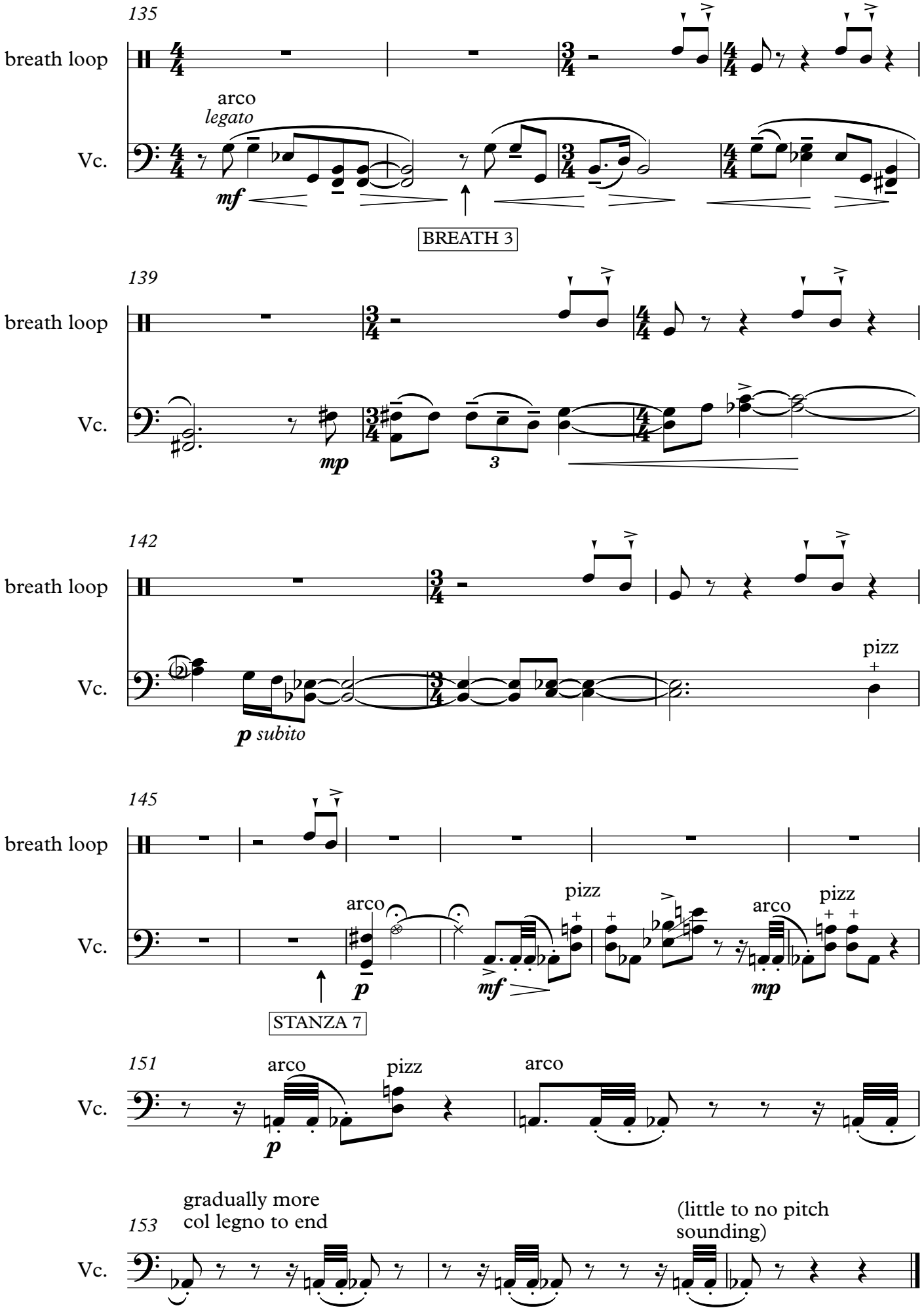



26
rit.
♩ = c.84
Vc.
mp
31
slow gliss
Vc.
35
slow gliss
pizz
fast gliss
arco
senza vib
pizz
+
arco
Vc.
p
BREATH 1
39
run wood of bow
along edge of cello
ord.
run wood of bow
along edge of cello
Vc.
STANZA 3
"...cradle a rolling marble"
"...langorous drifting"
mf
44
gradual
sul pont.
run wood of bow
along edge of cello
ord.
Vc.
p
"...confident rolling marble"
mf
BREATH 2
48
Tempo primo
breath loop
Fleeting
pizz
arco
pizz
Vc.
f
mp
f
mp
51
breath loop
arco
pizz
arco
pizz
arco
senza vib
Vc.
mf
p


Calm
♩ = c.96
54
arco
Vc.
mf
STANZA 4
molto espress
detache
tenuto
gradual
sul pont.
ord.
59
accel.
slow gliss
arco
pp
mp
mf
64
rit.
p
70
gradual
sul pont.
ord.
detache
"...nothing to sing for"
76
gradual
sul pont.
ord.
p
81
mf
85
accel.
slow gliss
gradual
sul pont.
ord.
rit.
f


Tempo primo
89
♩ = 116
Vc.
(stopped note)
slow gliss
ff
95
f
ff
102
appassionato
slow gliss
poco rit.
A tempo
108
breath loop
play as spread chords
needn't be metrical
slurs indicate 'hammer on'
pizz
p
BREATH 1
STANZA 5
BREATH 2
113
116
fast slide
nails on string


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
Vc.
arco
II
mf
legato
STANZA 6
132
col legno battuto
throw onto string
Vc.
pizz
slow spread
3
"..stares beneath"


135
breath loop
Vc.
arco
legato
mf
BREATH 3
139
breath loop
Vc.
mp
3
142
breath loop
Vc.
p subito
pizz
145
breath loop
Vc.
arco
p
STANZA 7
pizz
mf
arco
mp
pizz
151
Vc.
arco
p
pizz
arco
153
gradually more
col legno to end
(little to no pitch
sounding)
Vc.

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 Professior 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

Score in C

Strange and Wild / Remote and Unfamiliar

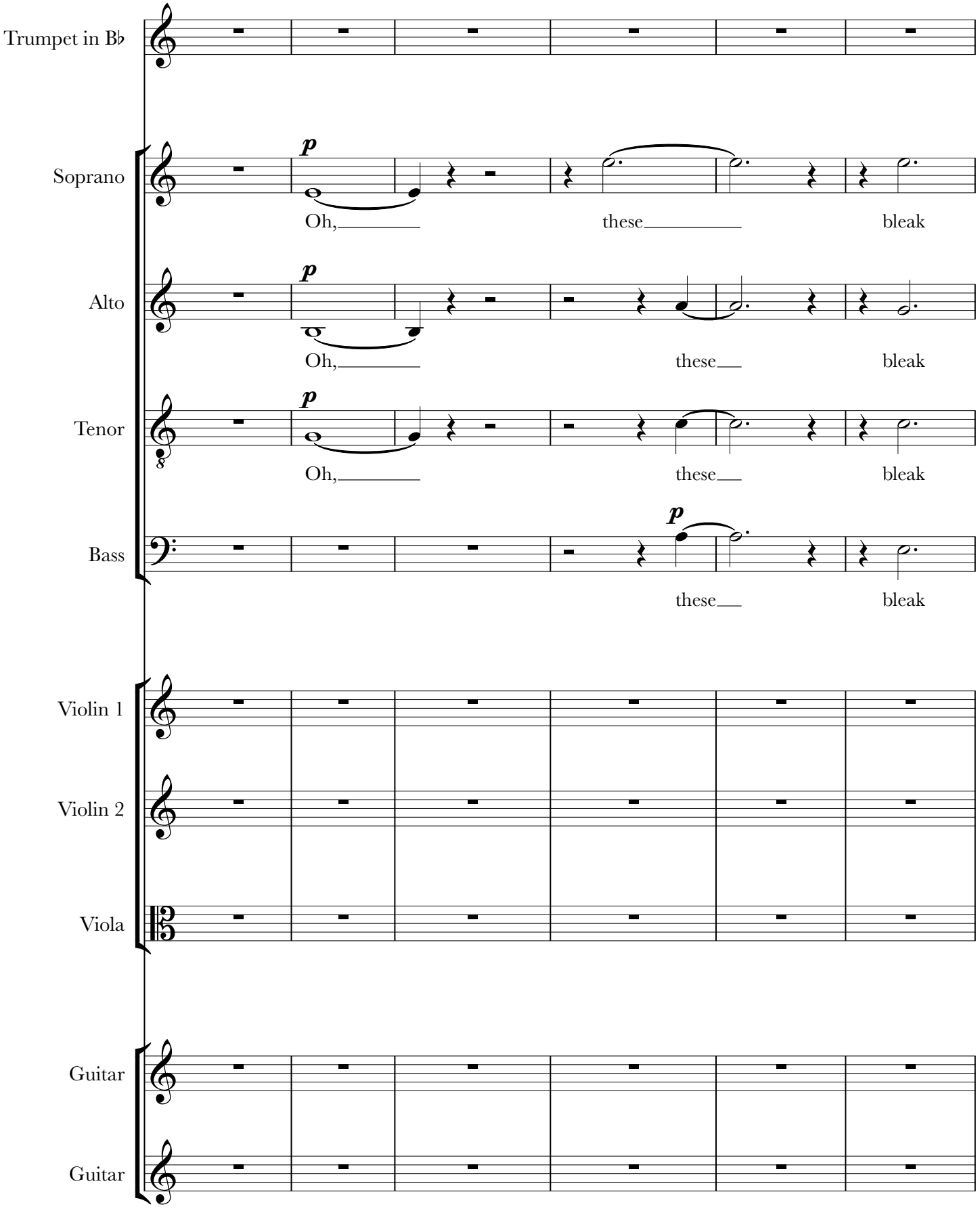
1. Bitter Northern Skies

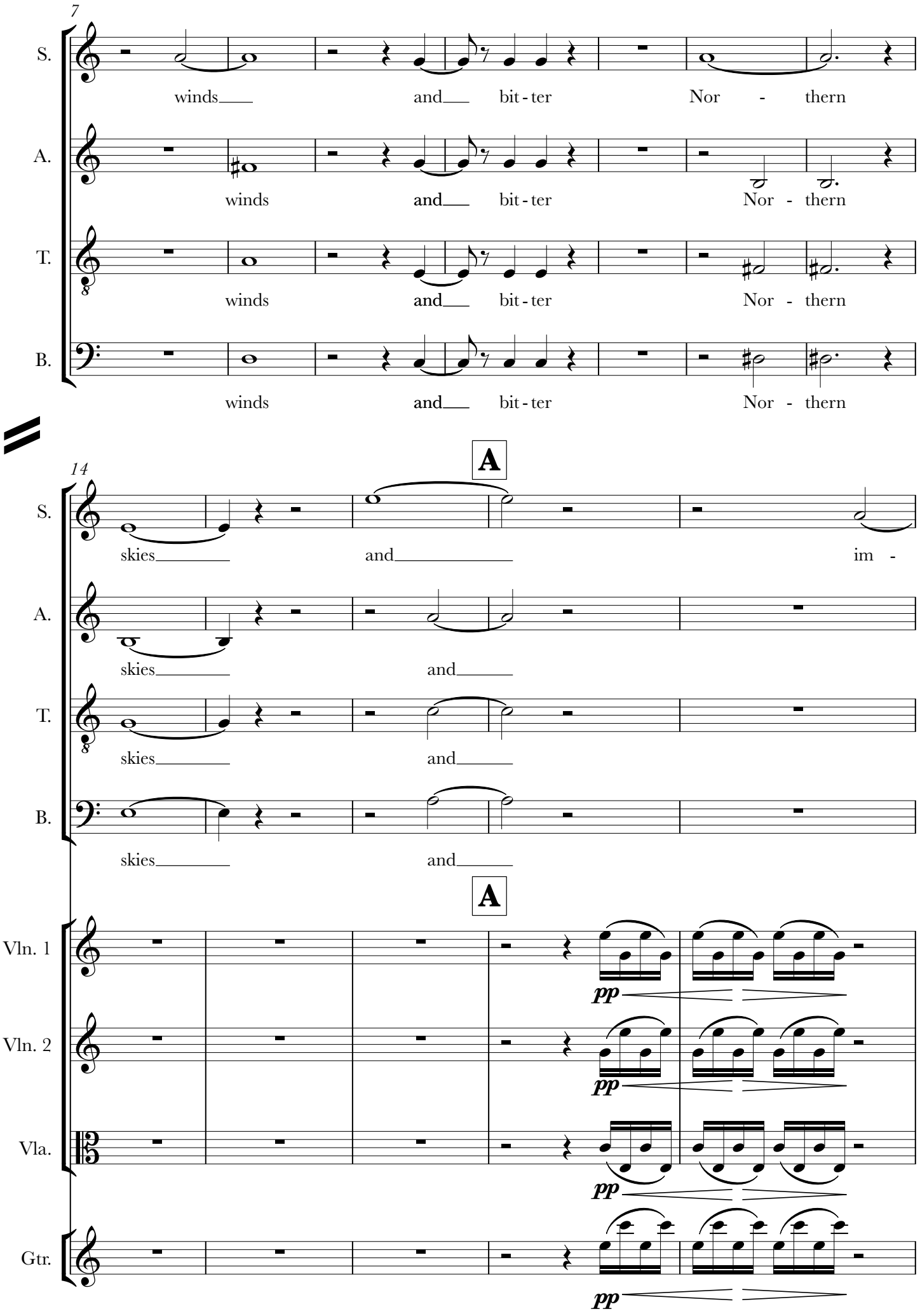
Extracts from 'Wuthering Heights'
by Emily Brontë

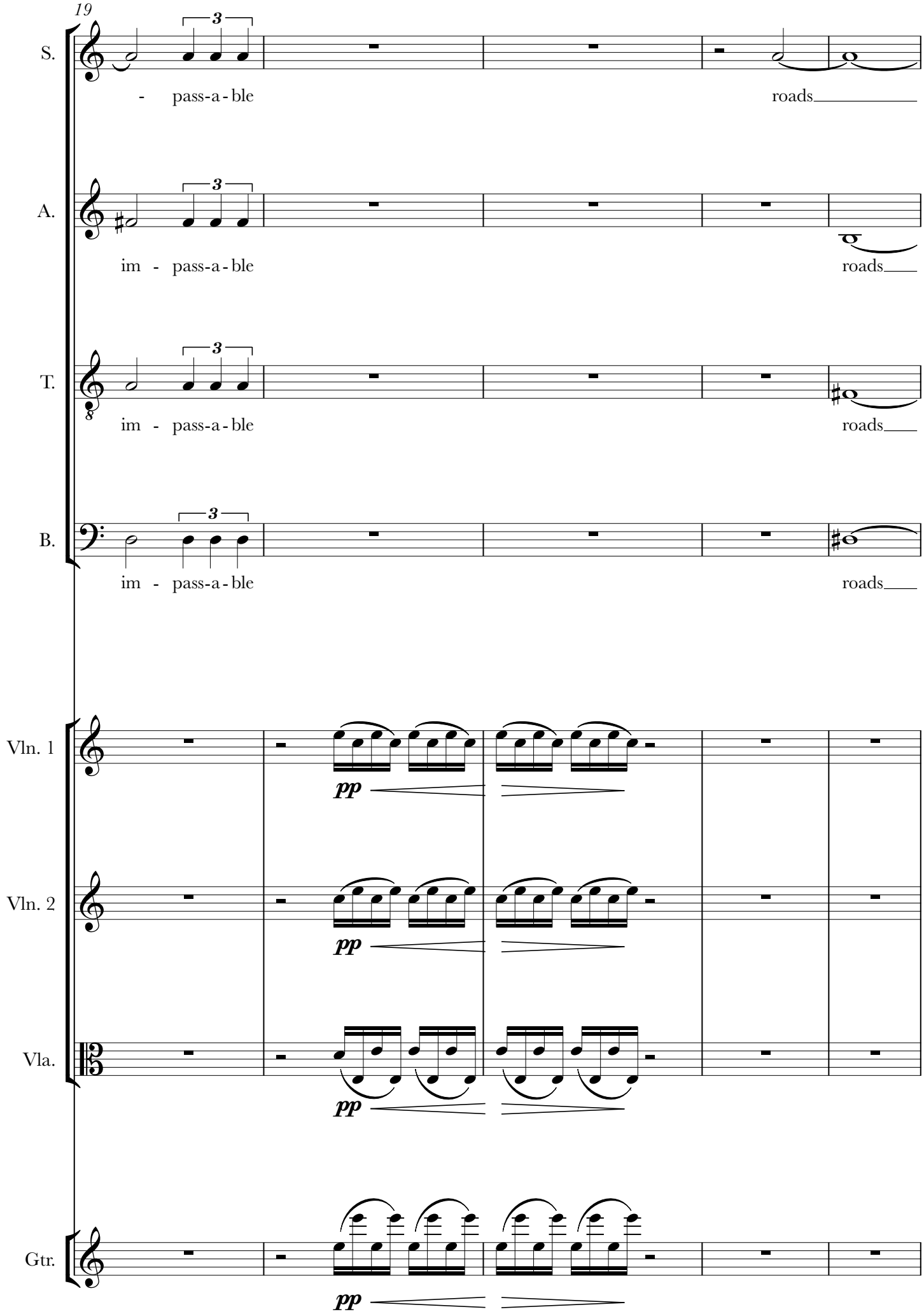
CVR, 2018

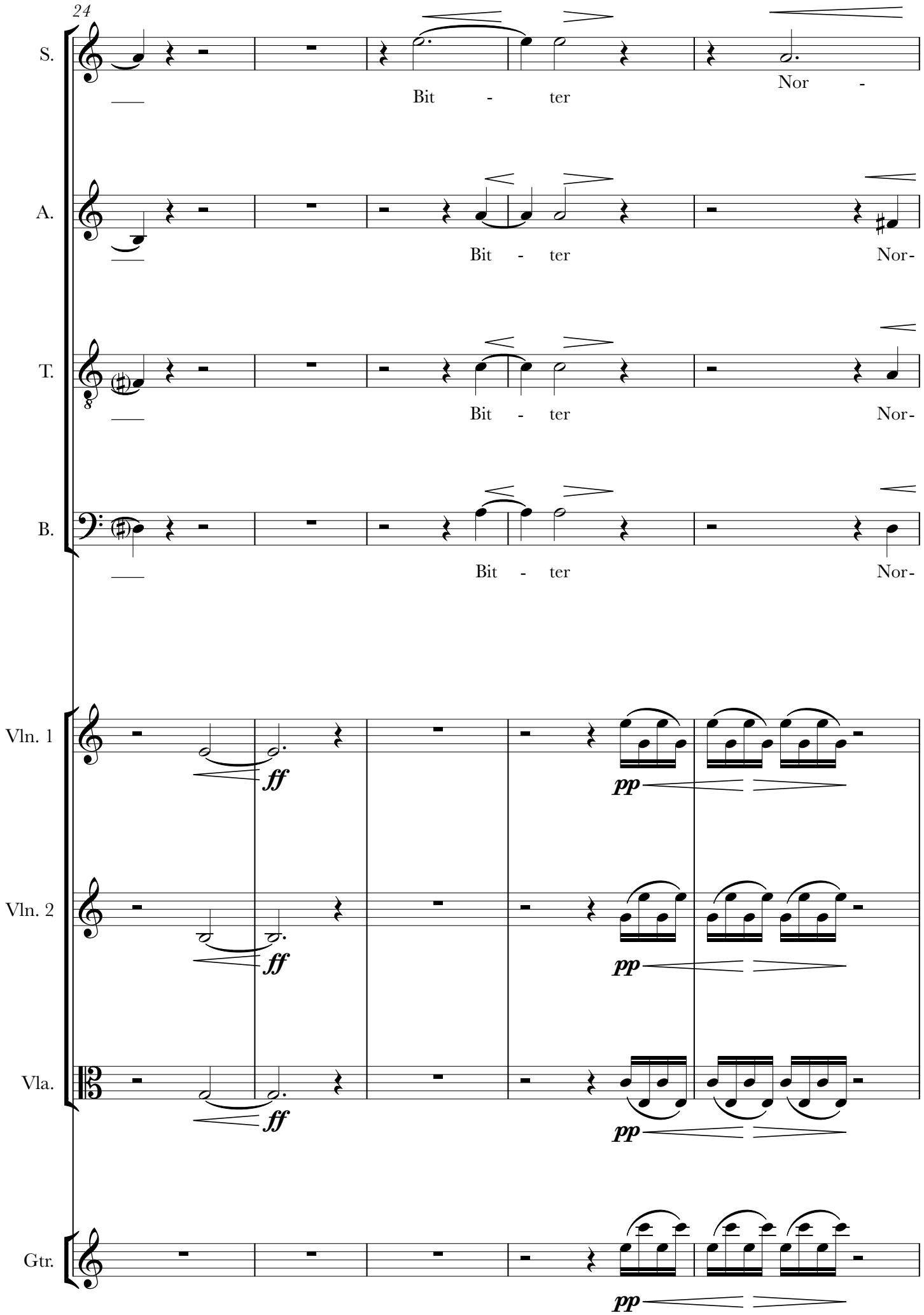
Solemn

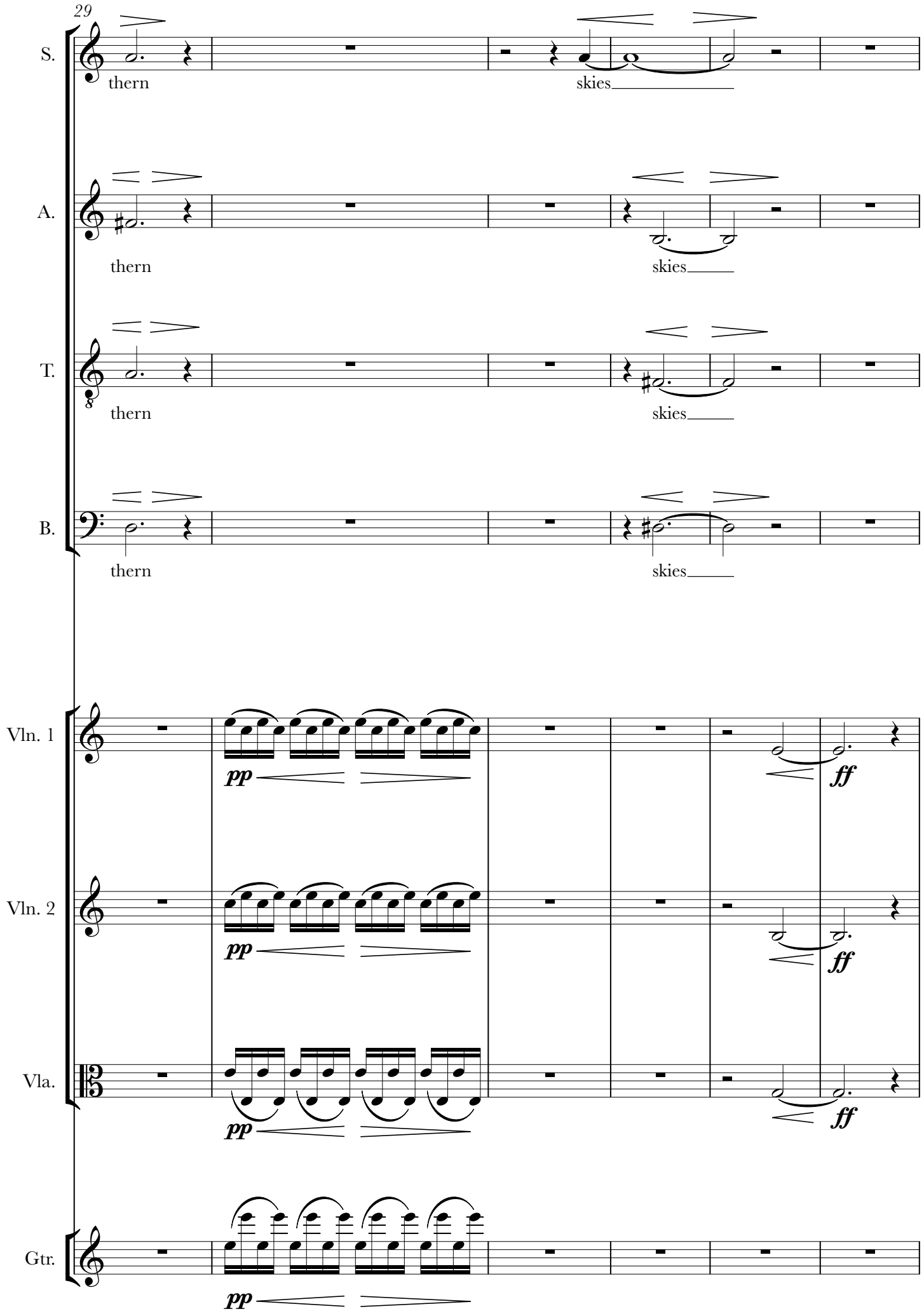
♩ = 86

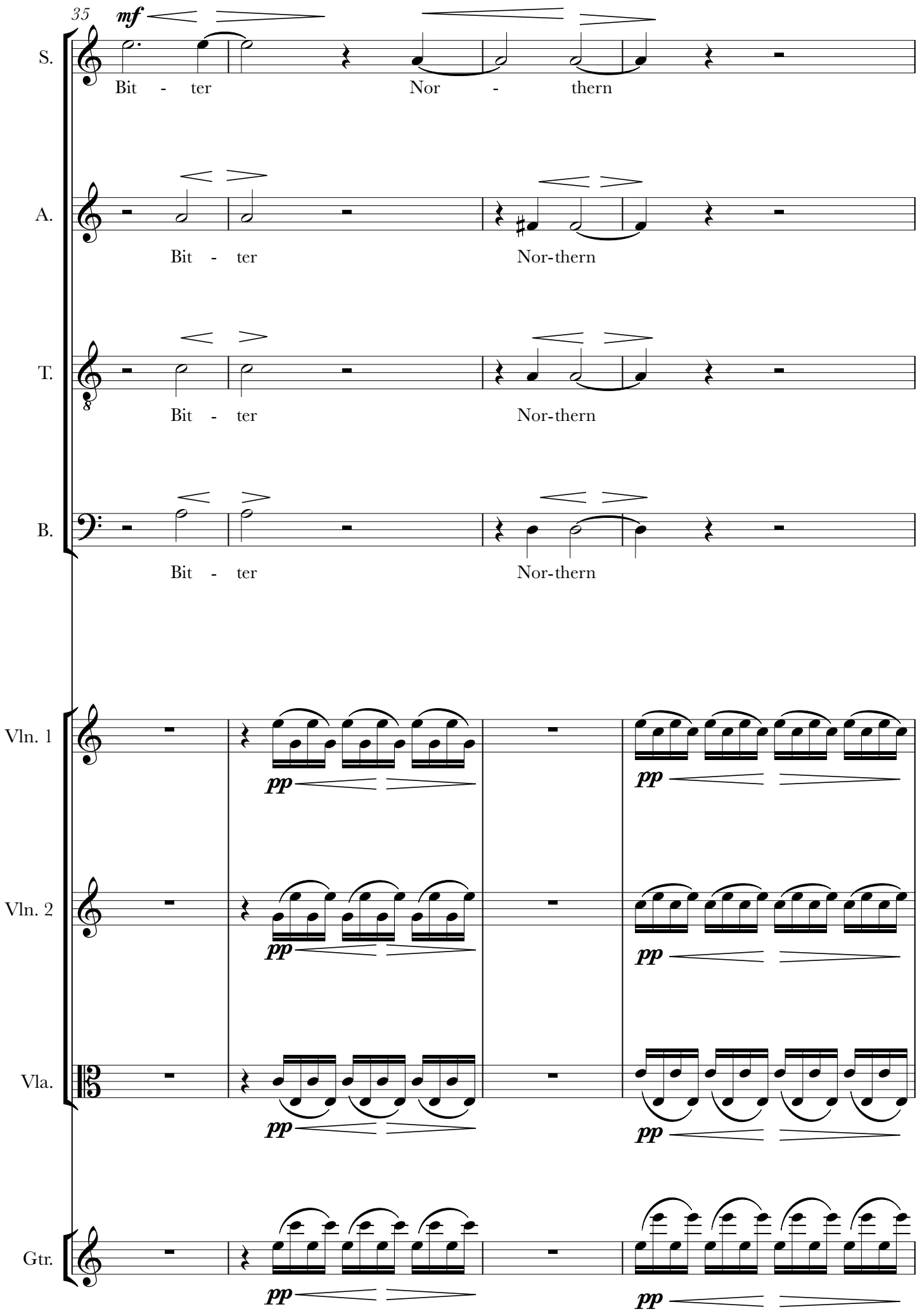


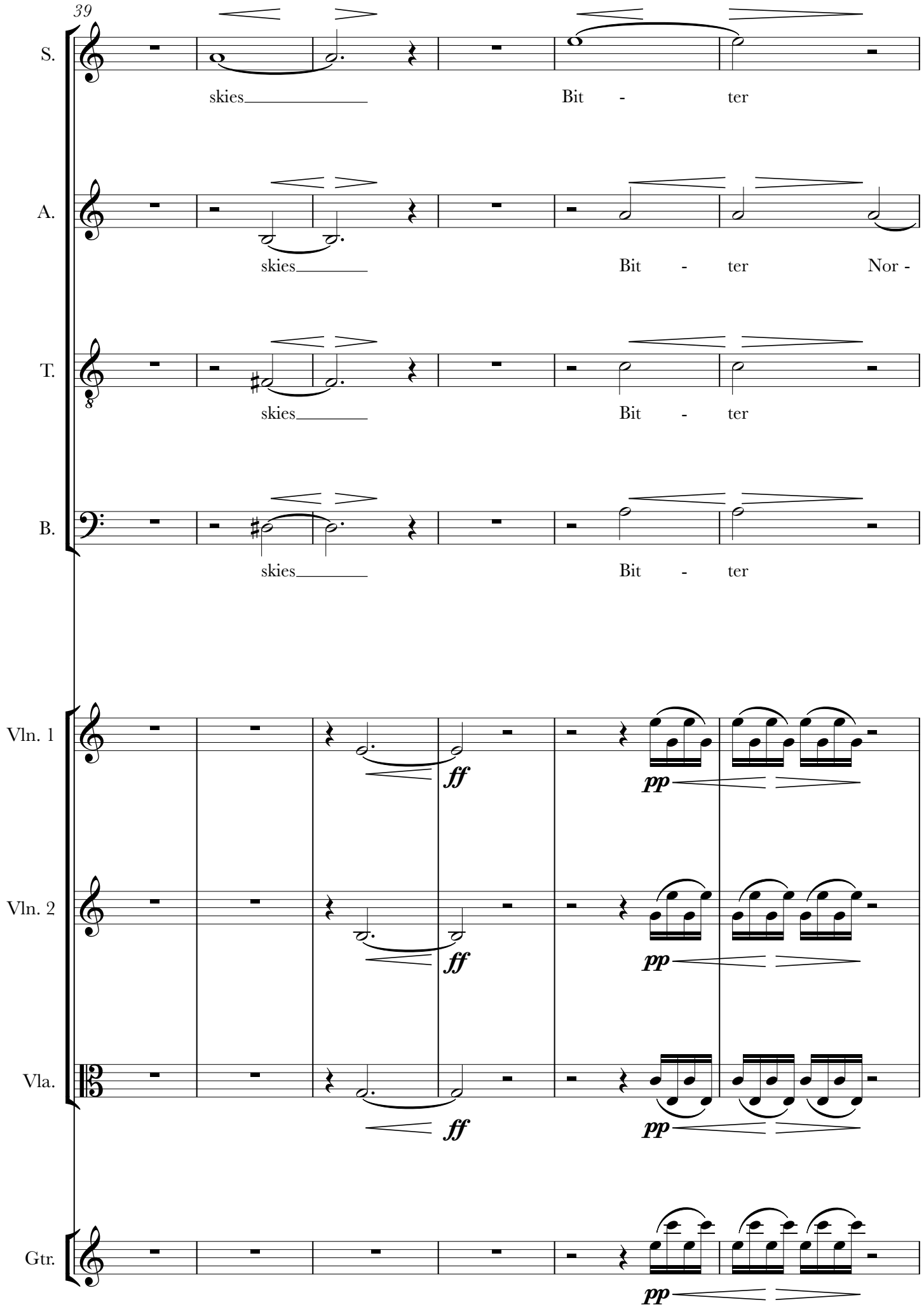

7
S.
winds and bit - ter Nor - thern
A.
winds and bit - ter Nor - thern
T.
winds and bit - ter Nor - thern
B.
winds and bit - ter Nor - thern
14
A
S.
skies and im -
A.
skies and
T.
skies and
B.
skies and
A
Vln. 1
pp
Vln. 2
pp
Vla.
pp
Gtr.
pp

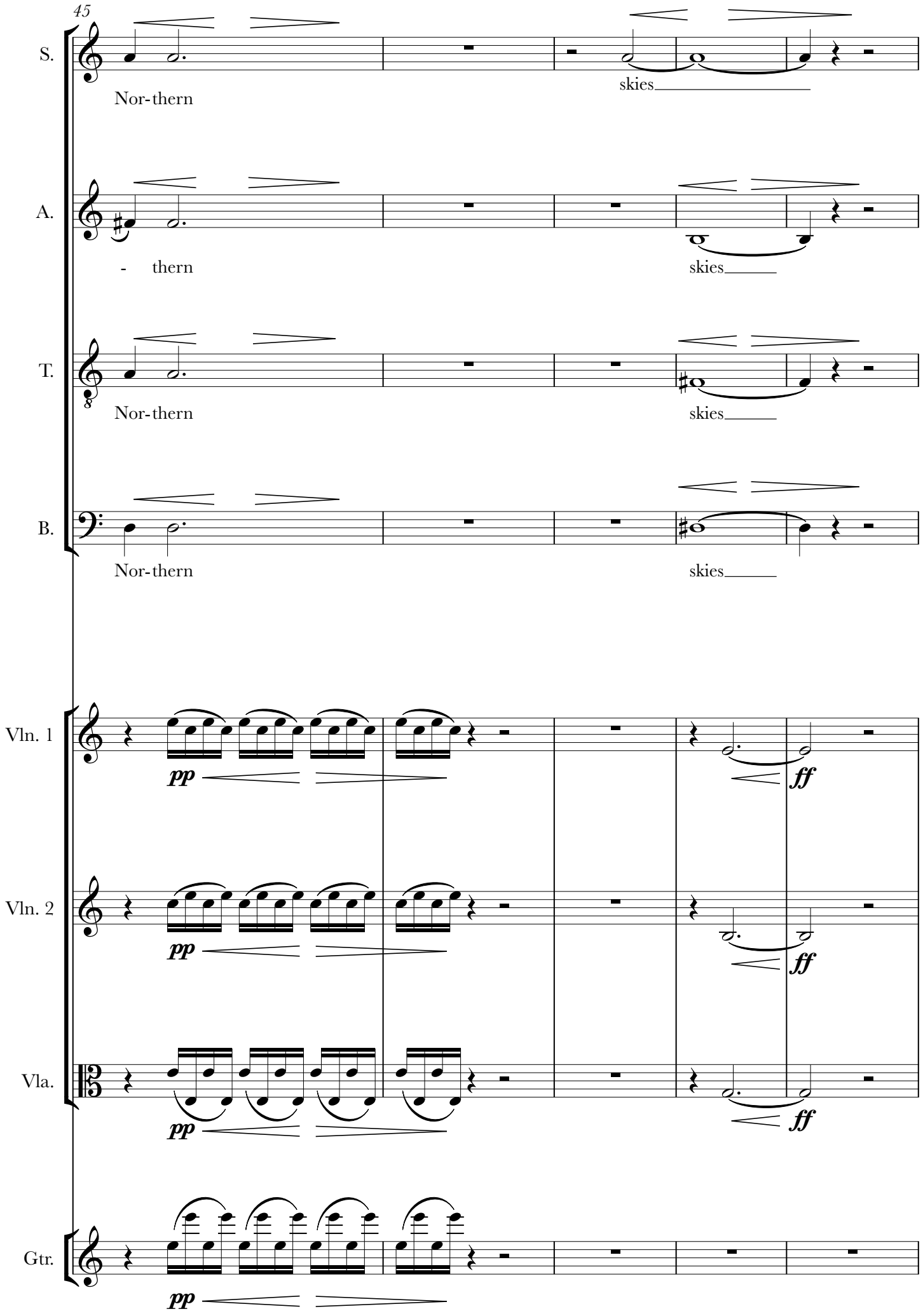

19
S.
- pass-a-ble
roads
A.
im - pass-a-ble
roads
T.
im - pass-a-ble
roads
B.
im - pass-a-ble
roads
Vln. 1
pp
Vln. 2
pp
Vla.
pp
Gtr.
pp

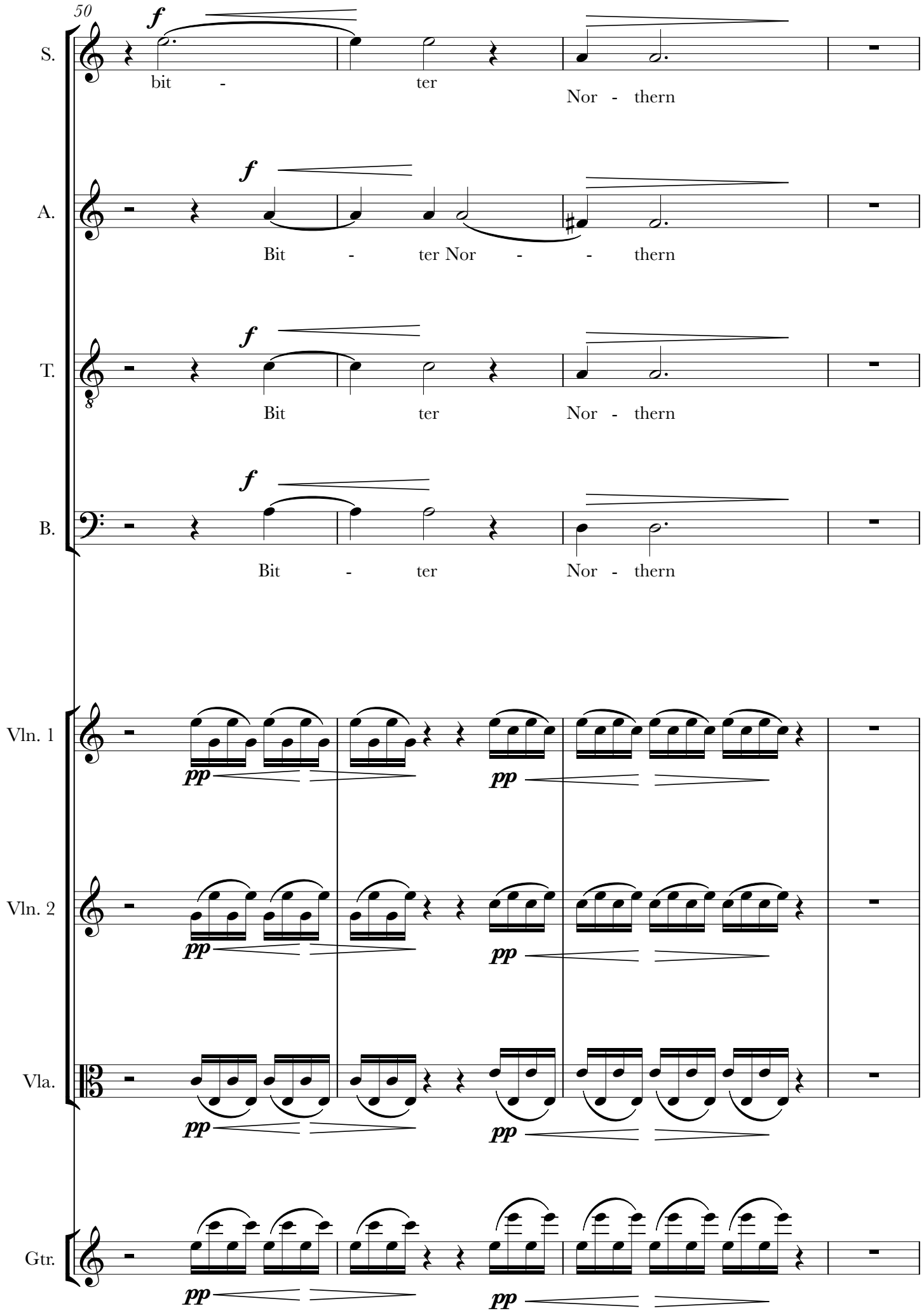

24
S.
Bit - ter
Nor -
A.
Bit - ter
Nor-
T.
Bit - ter
Nor-
B.
Bit - ter
Nor-
Vln. 1
ff
pp
Vln. 2
ff
pp
Vla.
ff
pp
Gtr.
pp

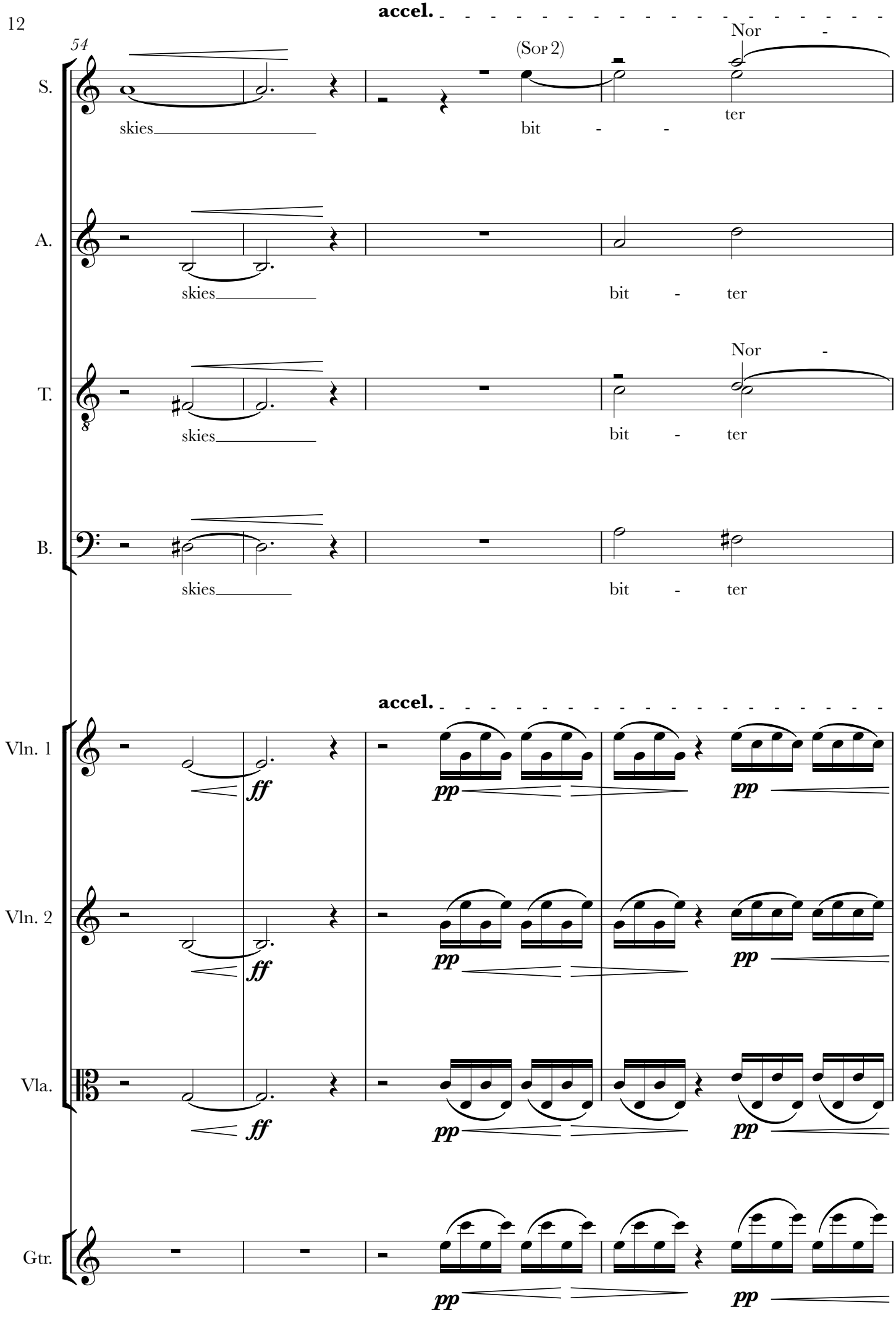

29
S.
thern
skies
A.
thern
skies
T.
thern
skies
B.
thern
skies
Vln. 1
pp
ff
Vln. 2
pp
ff
Vla.
pp
ff
Gtr.
pp


35
mf
S.
Bit - ter
Nor - thern
A.
Bit - ter
Nor-thern
T.
Bit - ter
Nor-thern
B.
Bit - ter
Nor-thern
Vln. 1
pp
pp
Vln. 2
pp
pp
Vla.
pp
pp
Gtr.
pp
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
S.
A.
T.
B.
Vln. 1
Vln. 2
Vla.
Gtr.
f
pp
bit - ter Nor - thern
Bit - ter Nor - - thern
Bit ter Nor - thern
Bit - ter Nor - thern


accel.
54
(Sop 2)
Nor -
S.
skies
bit - -
ter
A.
skies
bit - ter
Nor -
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. - thern Nor - thern skies

A. Nor - thern skies

T. - thern Nor - thern skies

B. Nor - thern skies

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

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

Vla. *ff*

Gtr.

62 **B** ♩ = 120

con sord.

Tpt. *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

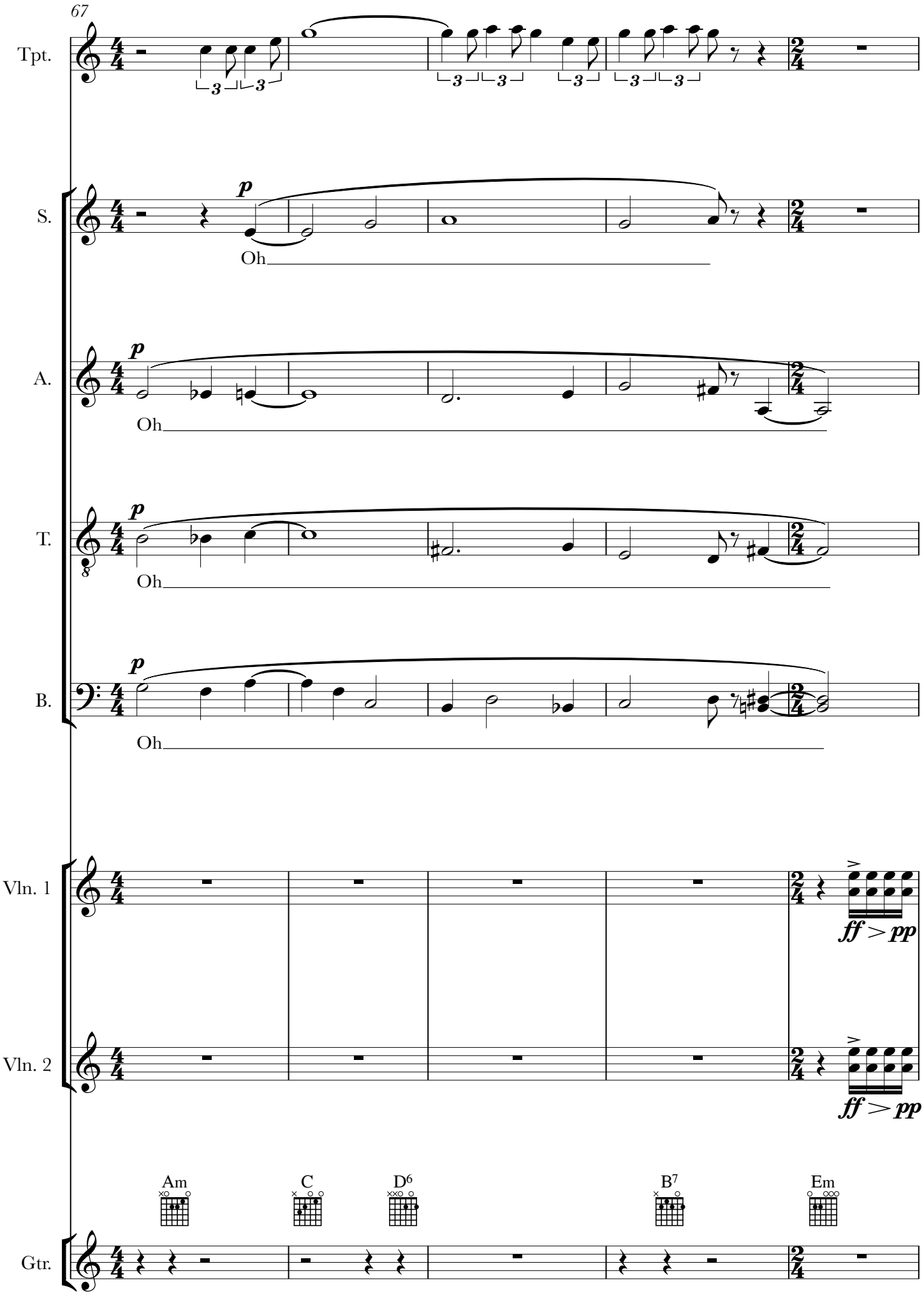
Vln. 1 *ff* > *pp*

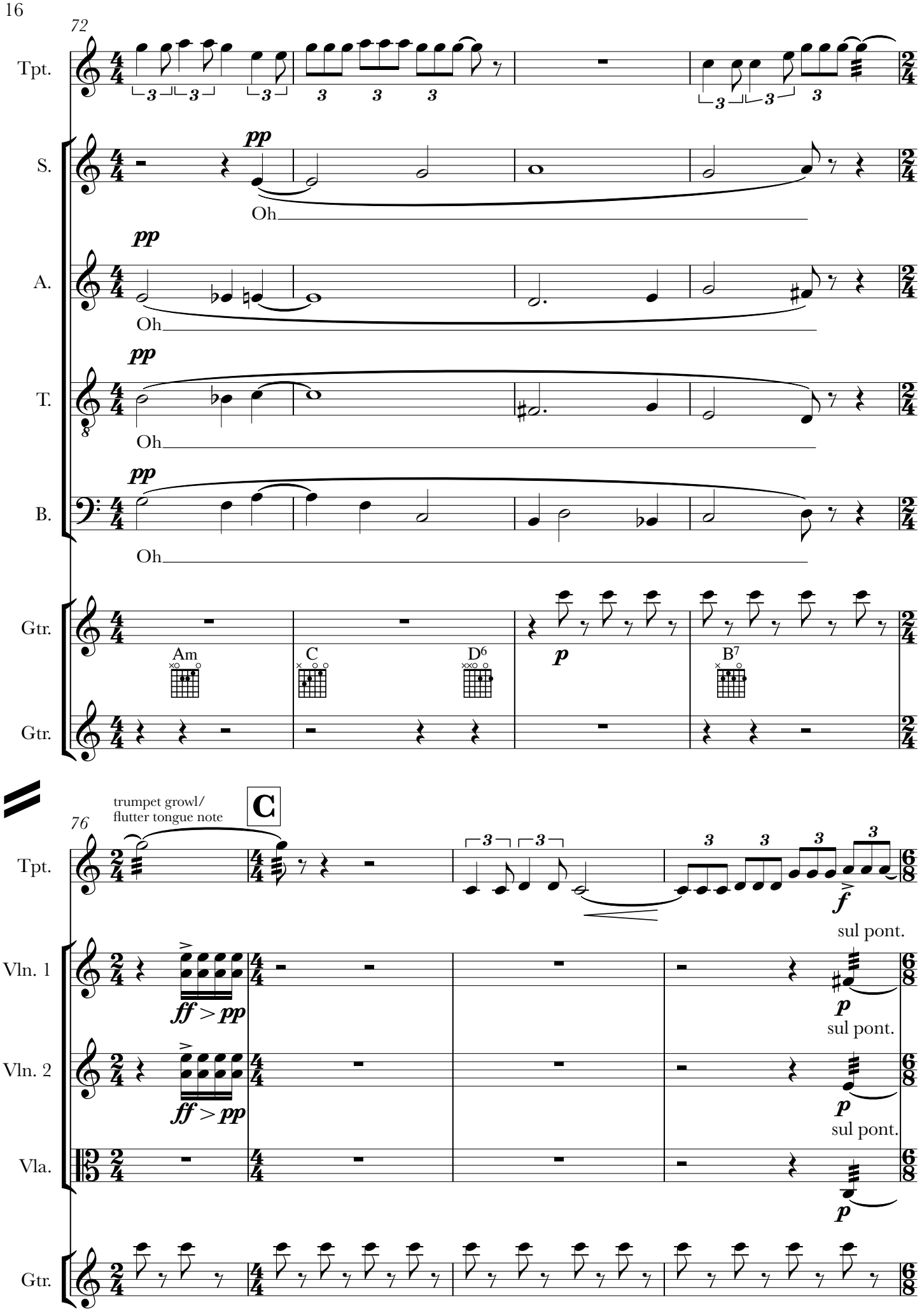
Vln. 2 *ff* > *pp*

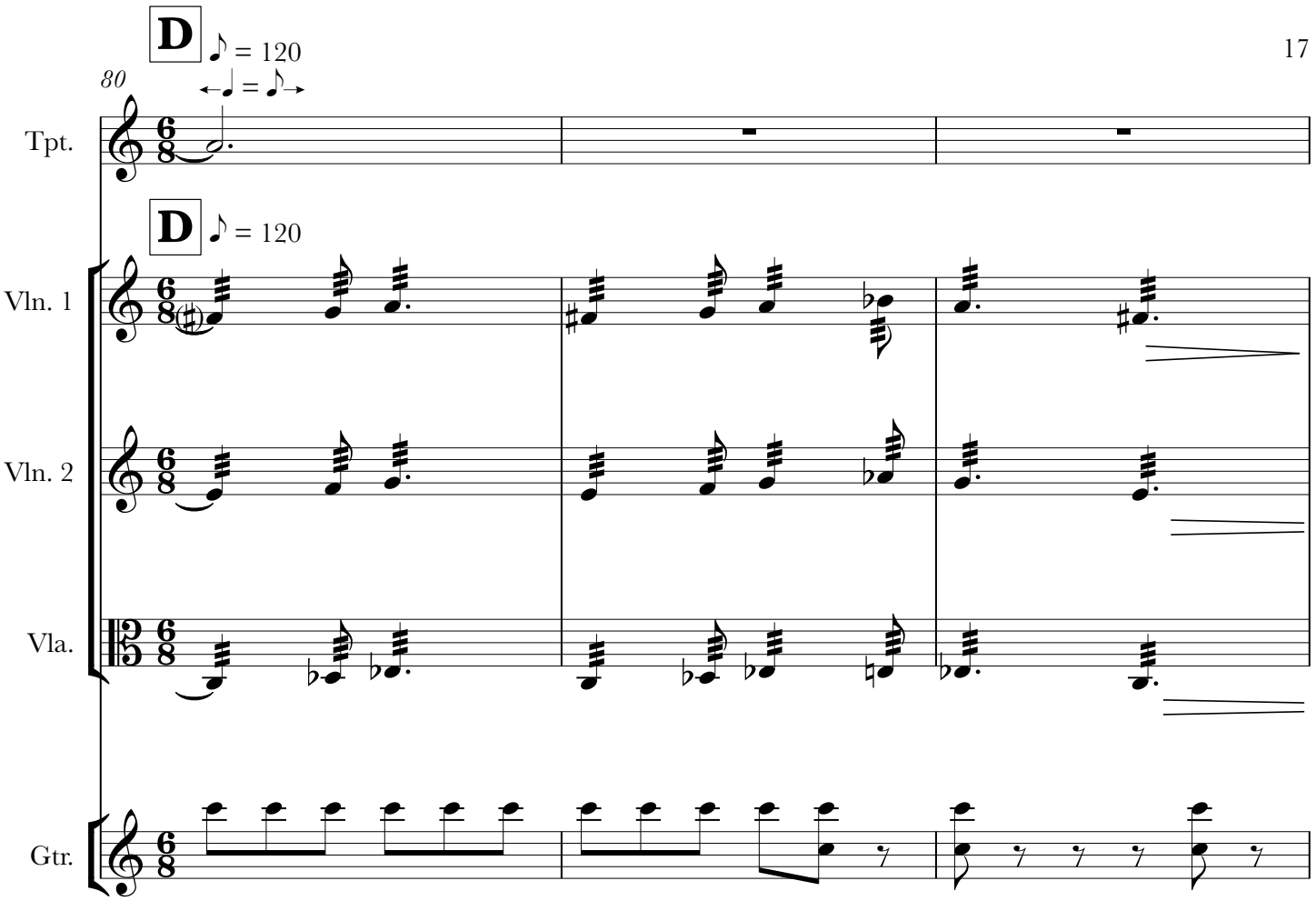
Em Am C D6 B7 Em

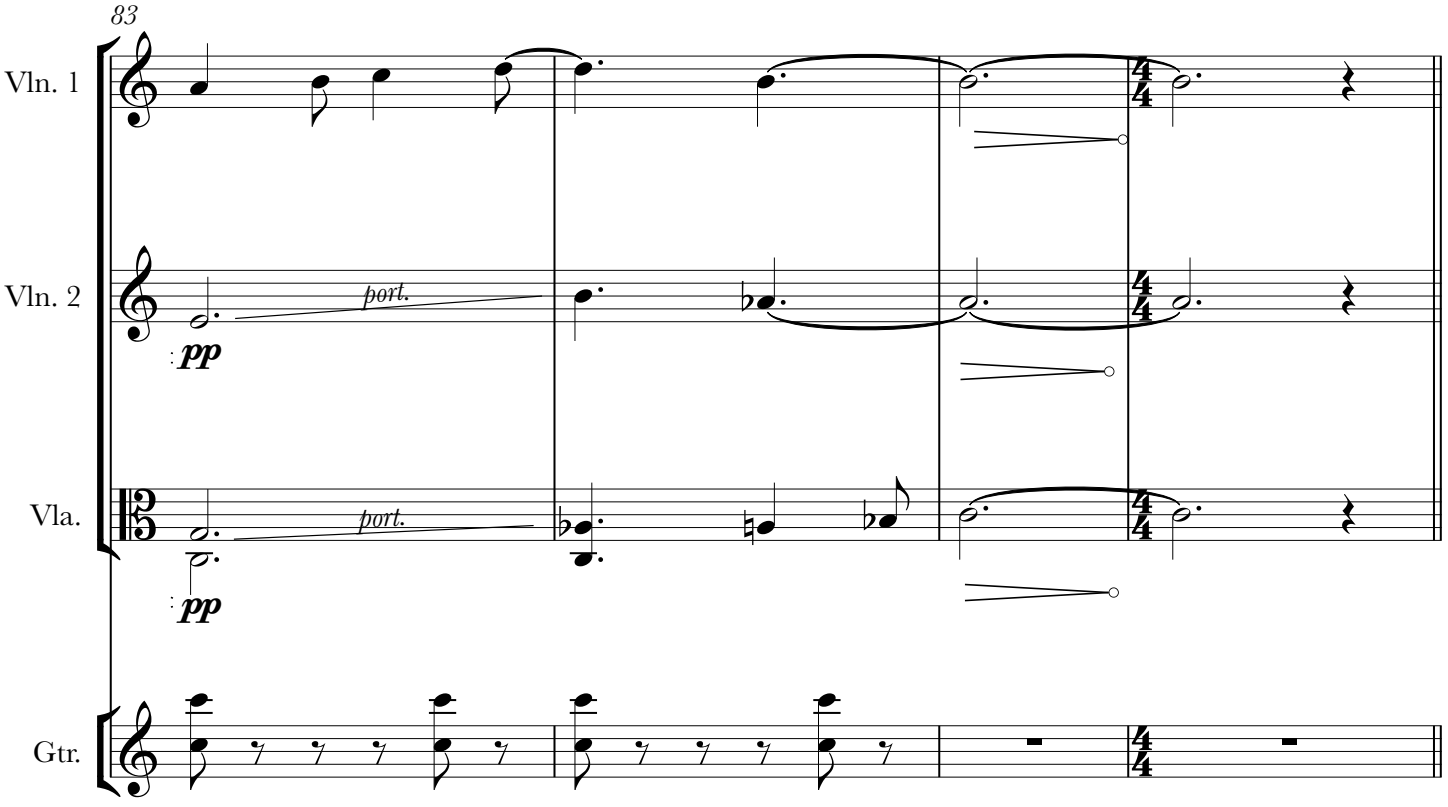
Gtr.

Gentle spread chords until Fig C


67
Tpt.
S.
Oh
A.
Oh
T.
Oh
B.
Oh
Vln. 1
ff > pp
Vln. 2
ff > pp
Am
C
D6
B7
Em
Gtr.


72
Tpt.
S.
A.
T.
B.
Gtr.
Gtr.
pp
Oh
Am
C
D6
p
B7
76
trumpet growl/
flutter tongue note
C
Tpt.
Vln. 1
Vln. 2
Vla.
Gtr.
ff > pp
f
sul pont.
p


D
♪ = 120
80
Tpt.
D
♪ = 120
Vln. 1
Vln. 2
Vla.
Gtr.


83
Vln. 1
Vln. 2
port.
pp
Vla.
port.
pp
Gtr.

2. Marshes

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

87

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

Vln. 1 Use any of these sounds as desired in any order until fig F

mf sustained molto sul pont

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

f

p

slide lightly up string to top of fingerboard

pp

p

Vln. 2 Use any of these sounds as desired in any order until fig F

mf sustained molto sul pont

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

f

p

slide lightly up string to top of fingerboard

pp

p

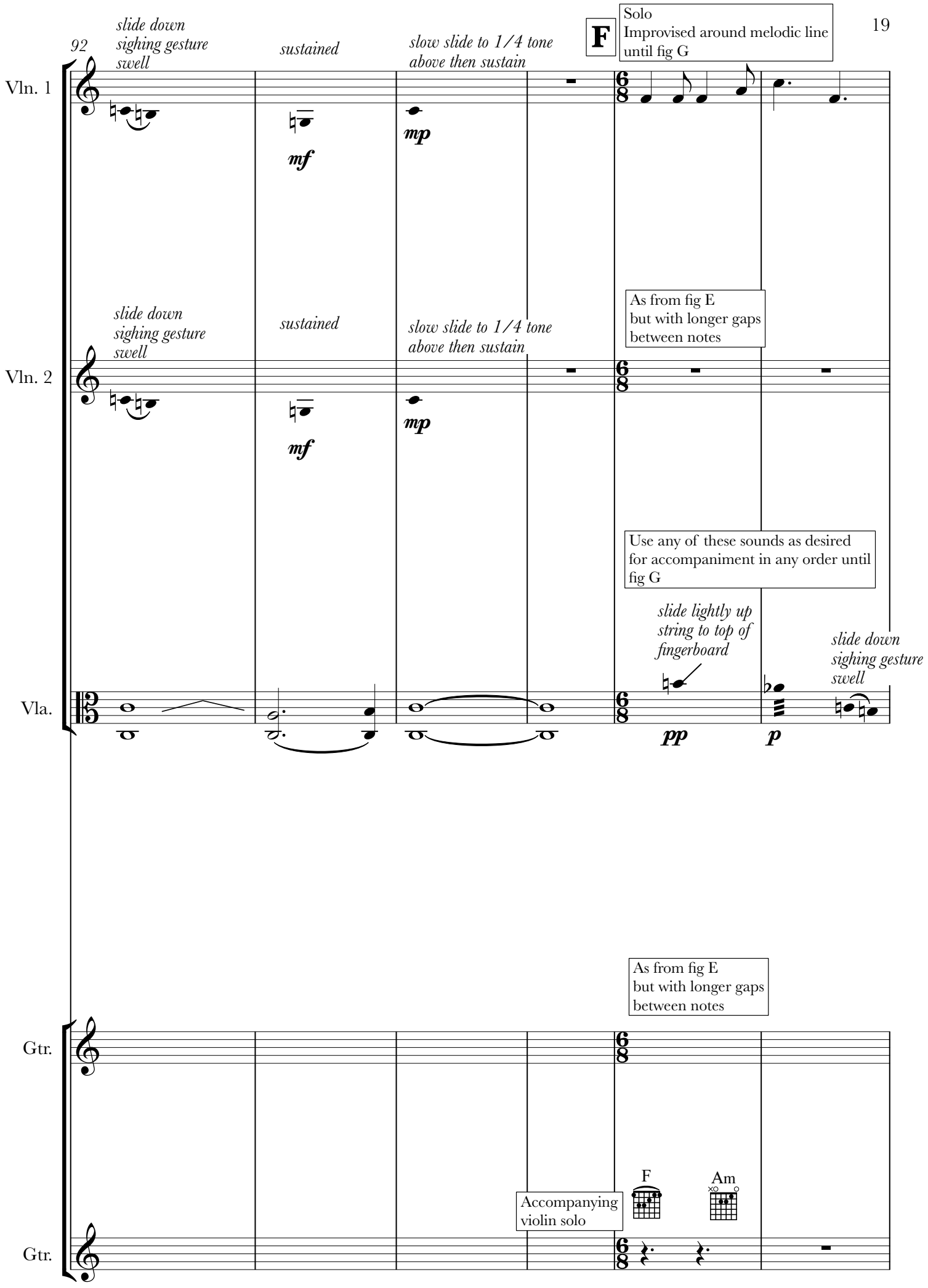
Vla.

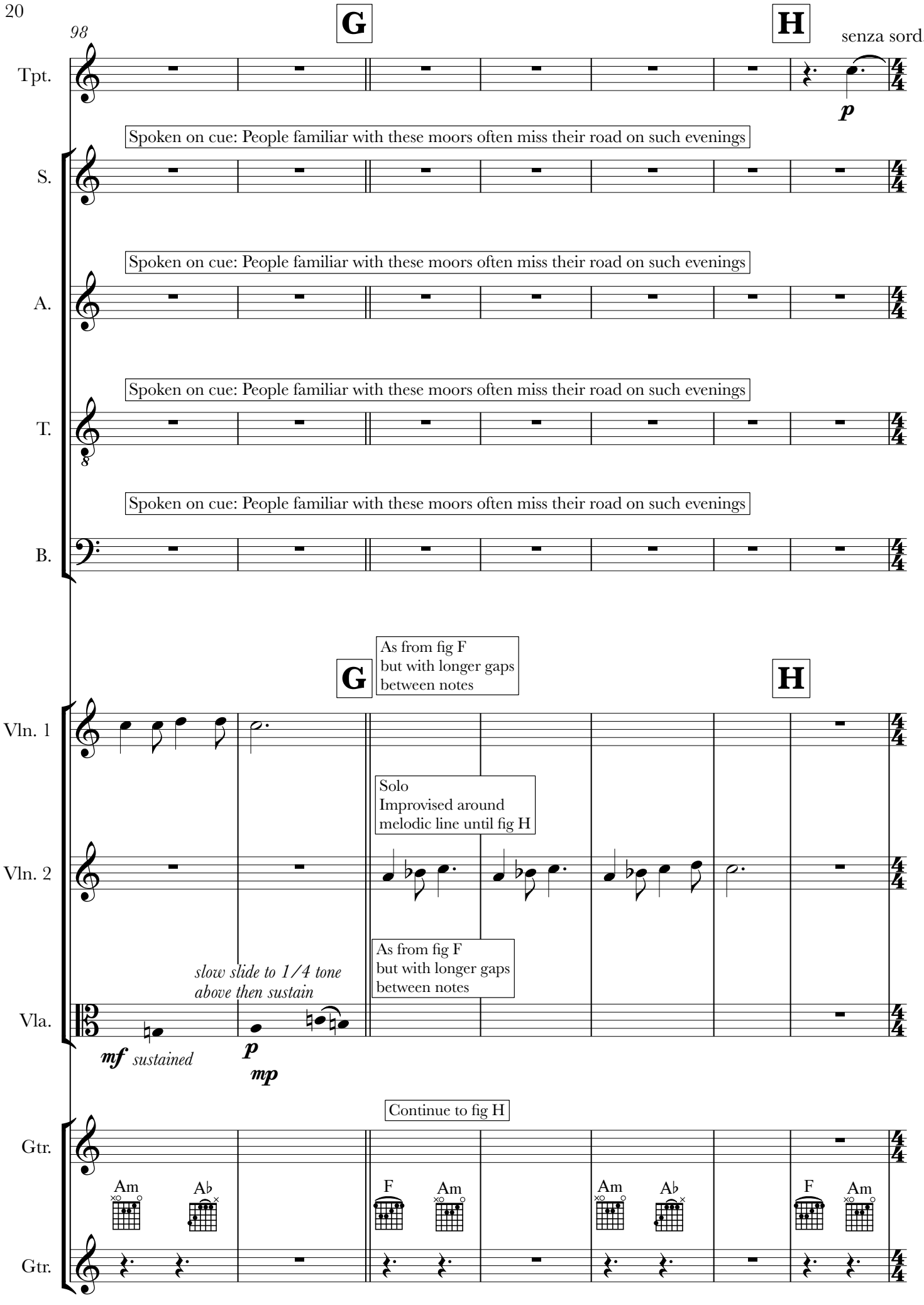
pp

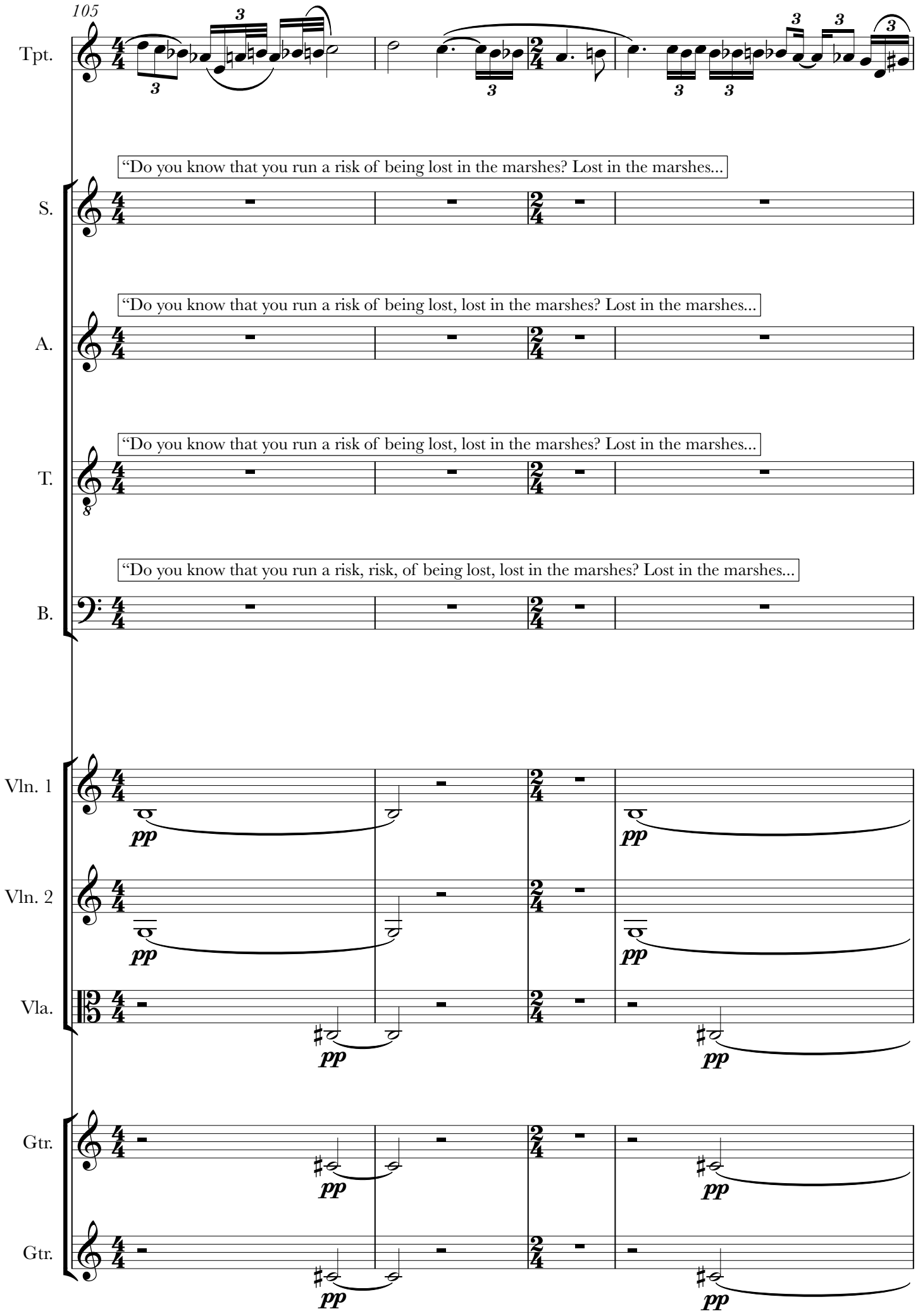
Gtr. Use these pitches as desired as punctuation, bend some notes

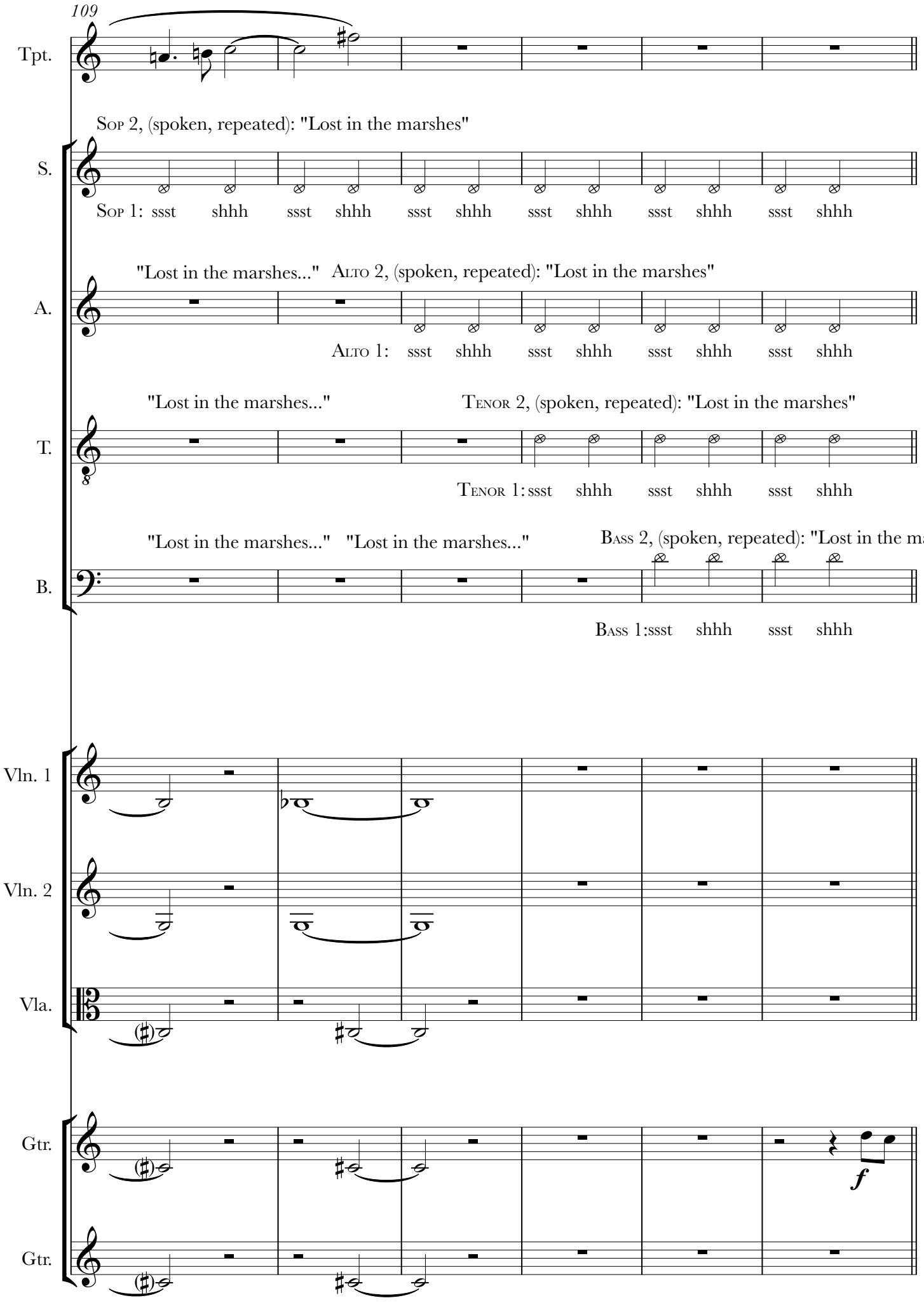
Gtr. Use these pitches as desired as punctuation, bend some notes

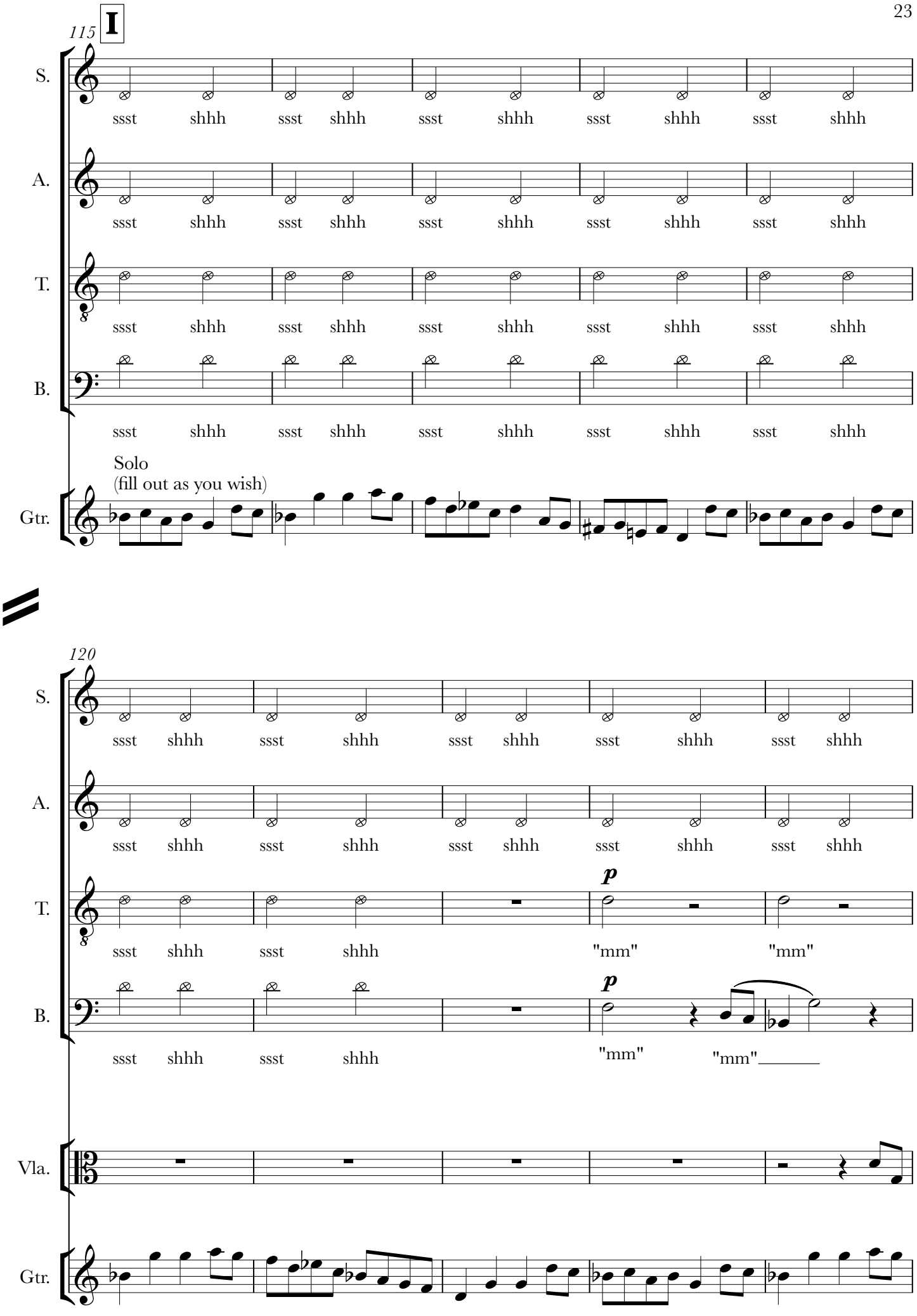
F E B B♭ A♭ C A C♯

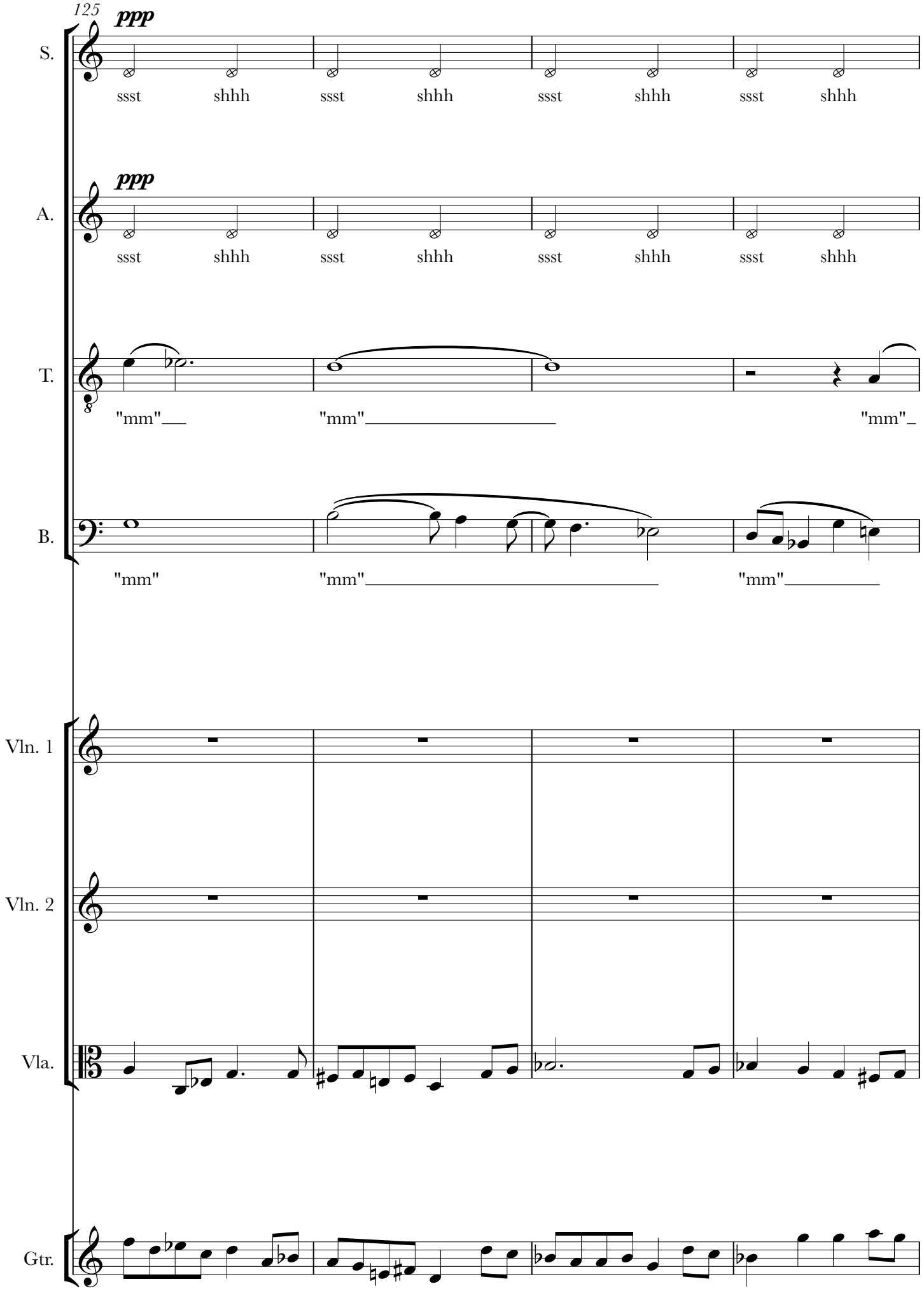

92
slide down
sighing gesture
swell
sustained
slow slide to 1/4 tone
above then sustain
F
Solo
Improvised around melodic line
until fig G
Vln. 1
mf
mp
slide down
sighing gesture
swell
sustained
slow slide to 1/4 tone
above then sustain
As from fig E
but with longer gaps
between notes
Vln. 2
mf
mp
Use any of these sounds as desired
for accompaniment in any order until
fig G
slide lightly up
string to top of
fingerboard
slide down
sighing gesture
swell
Vla.
pp
p
As from fig E
but with longer gaps
between notes
Gtr.
F
Am
Accompanying
violin solo
Gtr.

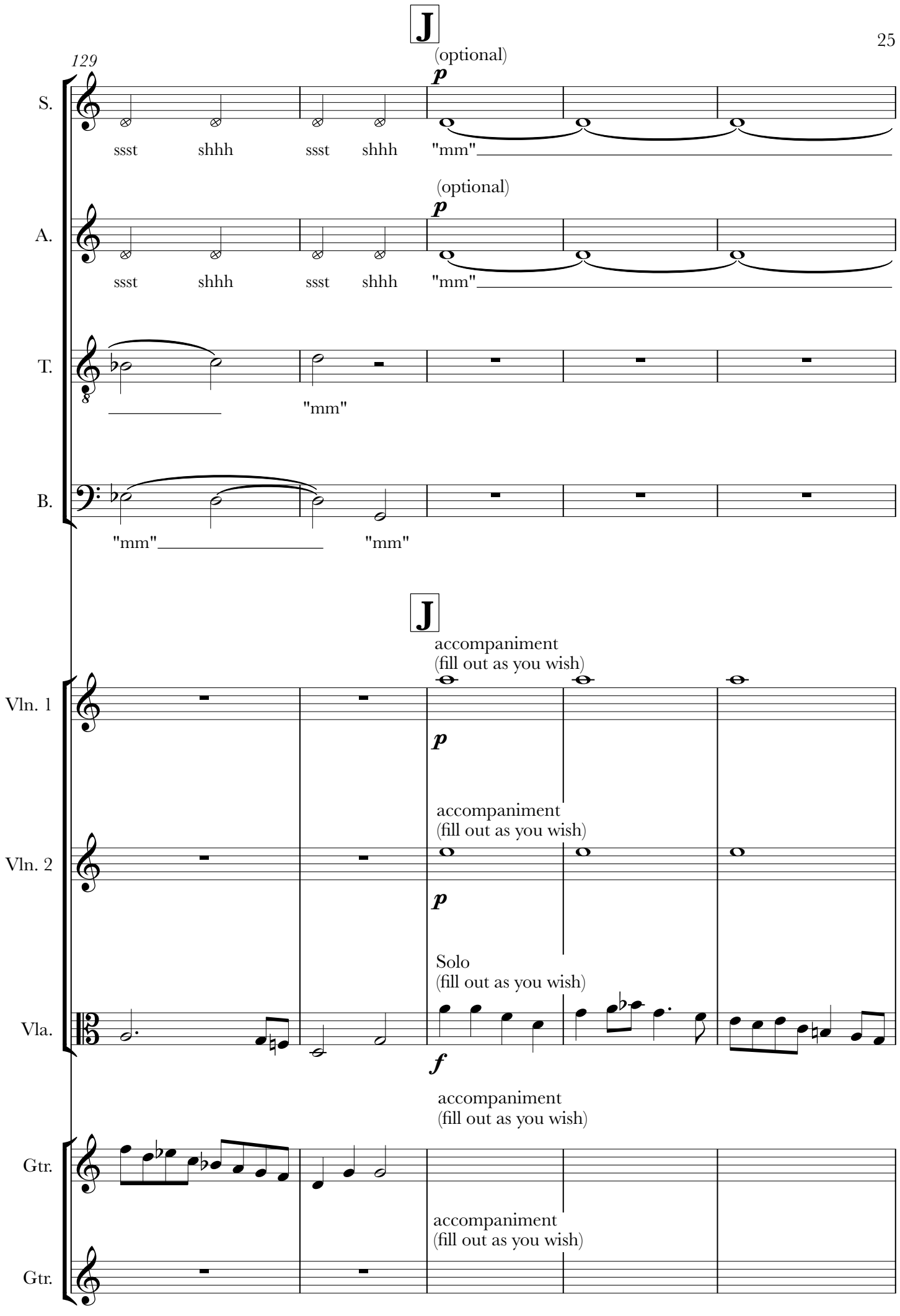

98
G
H
senza sord.
Tpt.
p
Spoken on cue: People familiar with these moors often miss their road on such evenings
S.
Spoken on cue: People familiar with these moors often miss their road on such evenings
A.
Spoken on cue: People familiar with these moors often miss their road on such evenings
T.
Spoken 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.
mf sustained
p
mp
Continue to fig H
Gtr.
Am
Ab
F
Am
Am
Ab
F
Am
Gtr.

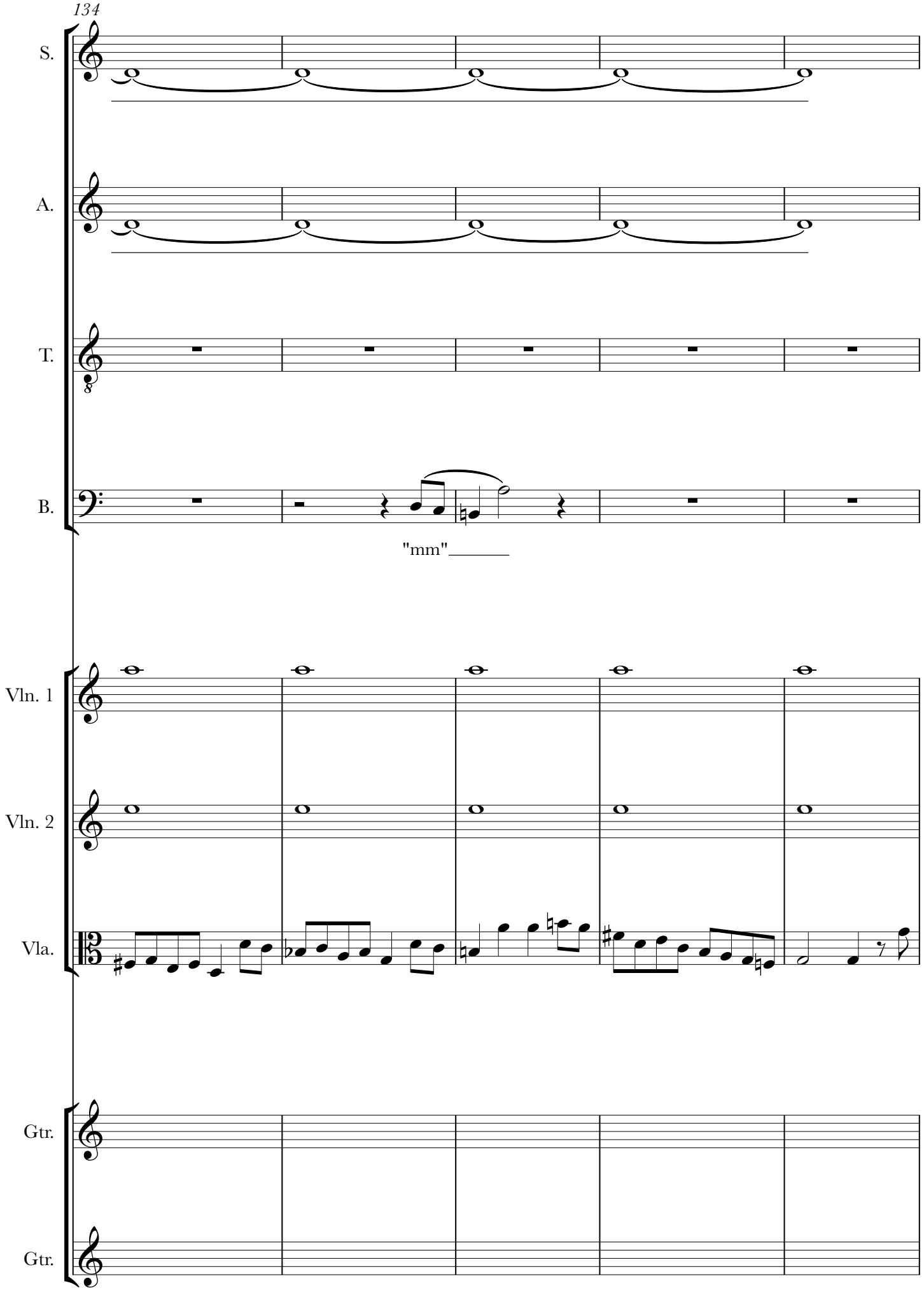

105
Tpt.
S.
"Do you know that you run a risk of being lost in the marshes? Lost in the marshes...
A.
"Do you know that you run a risk of being lost, lost in the marshes? Lost in the marshes...
T.
"Do you know that you run a risk of being lost, lost in the marshes? Lost in the marshes...
B.
"Do you know that you run a risk, risk, of being lost, lost in the marshes? Lost in the marshes...
Vln. 1
Vln. 2
Vla.
Gtr.
Gtr.
pp

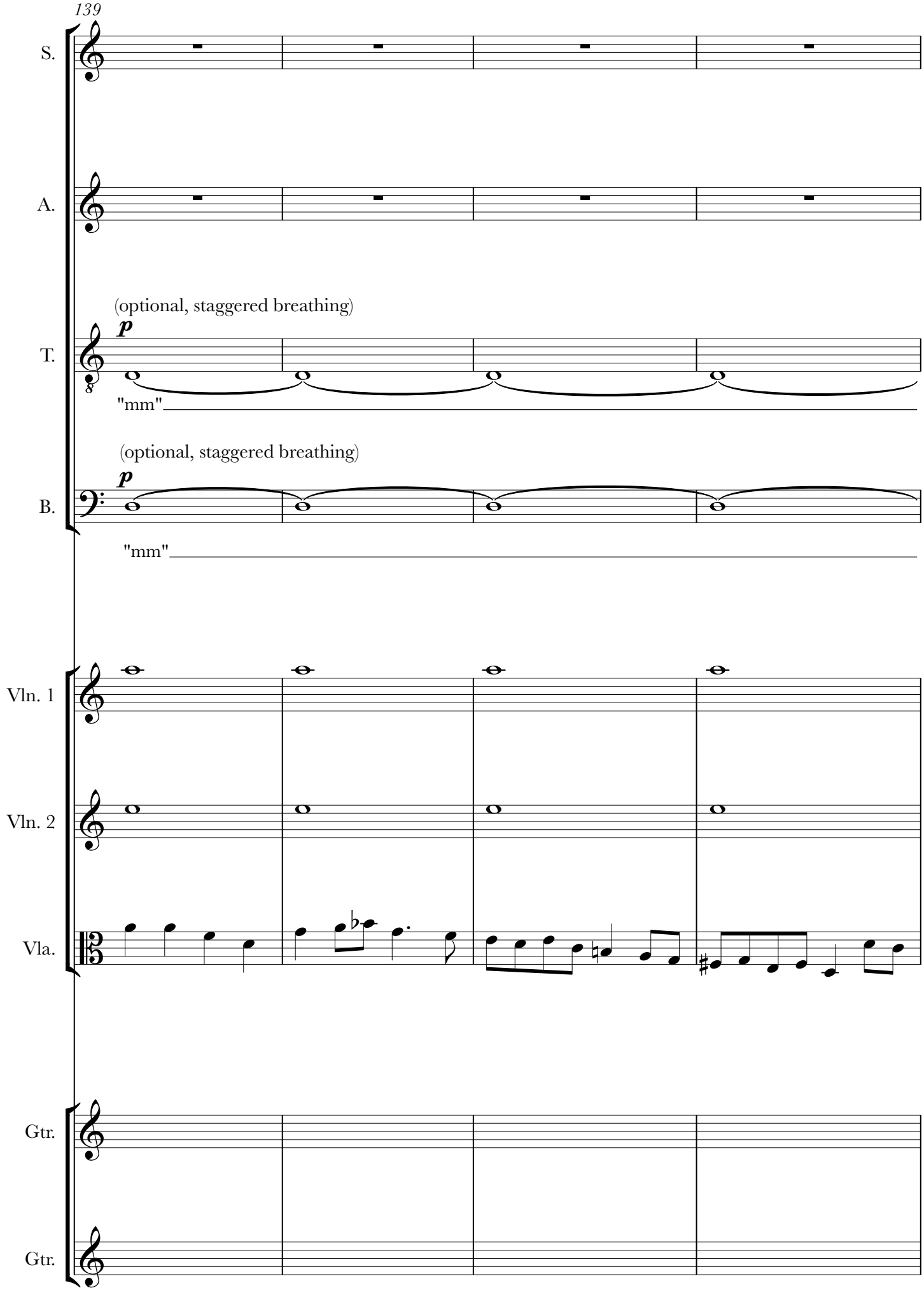

109
Tpt.
Sop 2, (spoken, repeated): "Lost in the marshes"
S.
Sop 1: ssst shhh ssst shhh ssst shhh ssst shhh ssst shhh ssst shhh
"Lost in the marshes..." Alto 2, (spoken, repeated): "Lost in the marshes"
A.
Alto 1: ssst shhh ssst shhh ssst shhh ssst shhh
"Lost in the marshes..." Tenor 2, (spoken, repeated): "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.
f
Gtr.

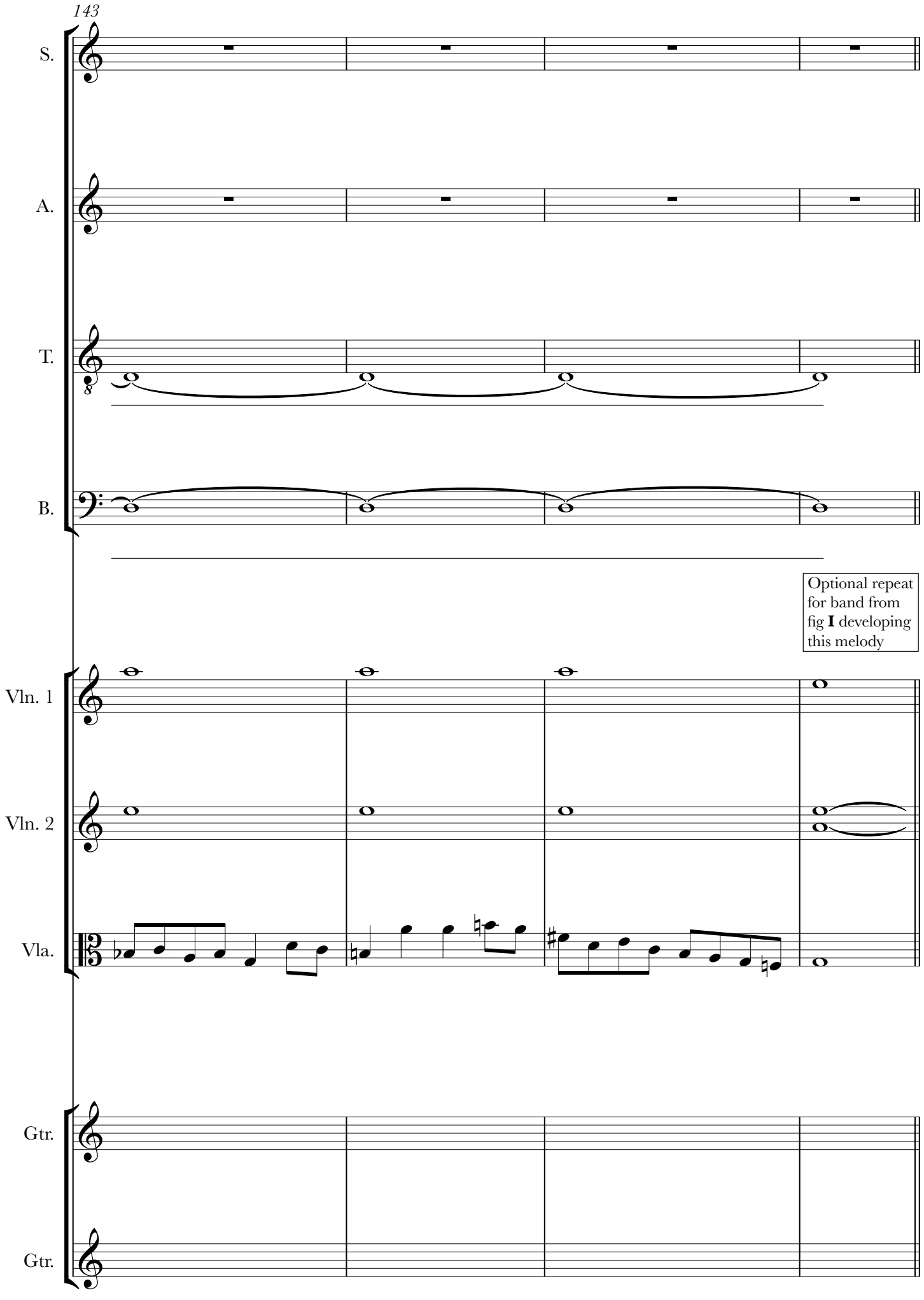

115
I
S.
A.
T.
B.
ssst shhh ssst shhh ssst shhh ssst shhh ssst shhh
Solo
(fill out as you wish)
Gtr.
120
p
"mm" "mm"
"mm" "mm"
Vla.


125
ppp
S.
ssst shhh ssst shhh ssst shhh ssst shhh
ppp
A.
ssst shhh ssst shhh ssst shhh ssst shhh
T.
"mm" "mm" "mm"
B.
"mm" "mm" "mm"
Vln. 1
Vln. 2
Vla.
Gtr.

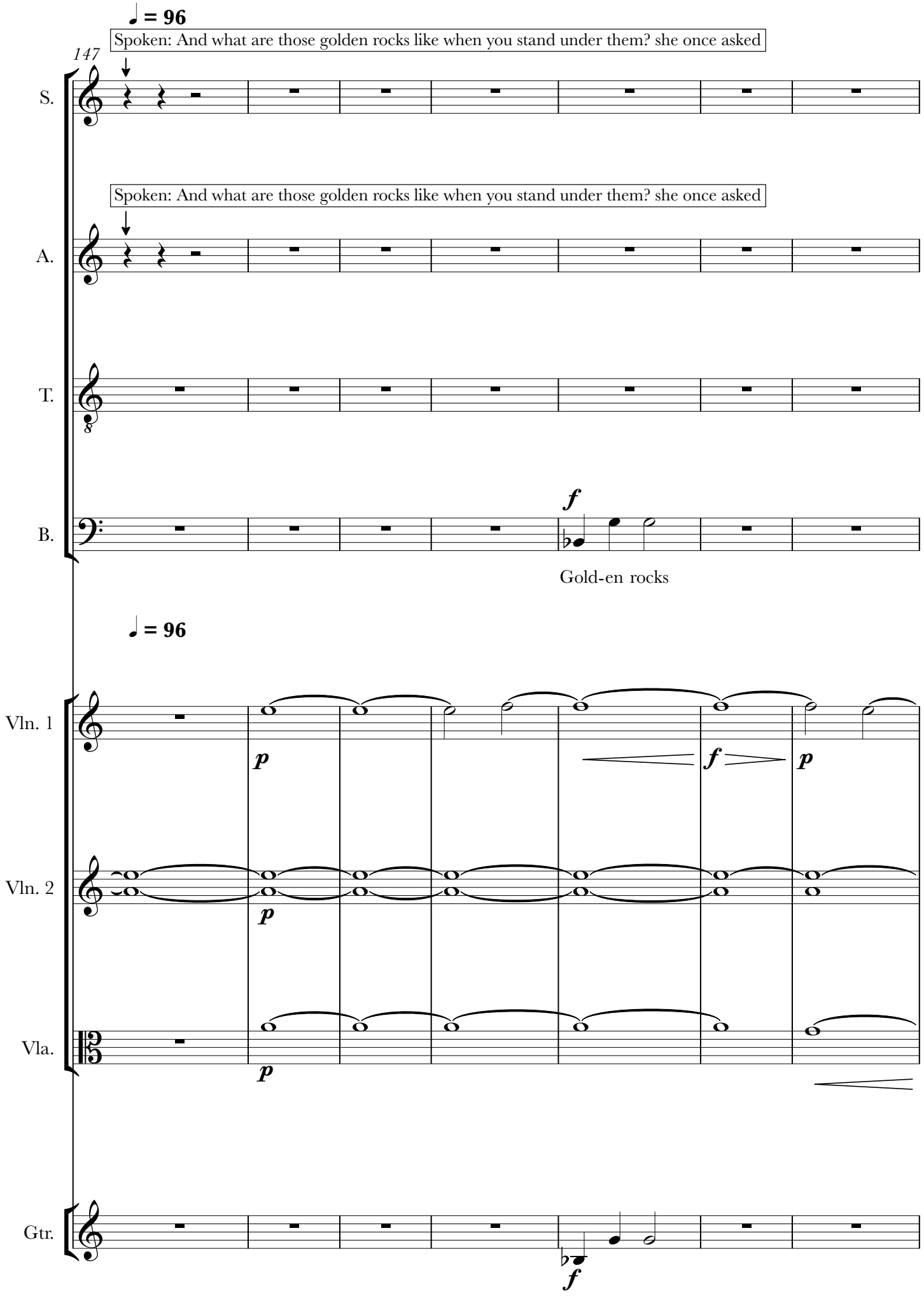

J
129
(optional)
p
S.
ssst shhh ssst shhh "mm"
(optional)
p
A.
ssst shhh ssst shhh "mm"
T.
8
"mm"
B.
"mm" "mm"
J
accompaniment
(fill out as you wish)
Vln. 1
p
accompaniment
(fill out as you wish)
Vln. 2
p
Solo
(fill out as you wish)
Vla.
f
accompaniment
(fill out as you wish)
Gtr.
accompaniment
(fill out as you wish)
Gtr.


134
S.
A.
T.
B.
"mm"
Vln. 1
Vln. 2
Vla.
Gtr.
Gtr.


139
S.
A.
(optional, staggered breathing)
T.
"mm"
(optional, staggered breathing)
B.
"mm"
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



154

The abrupt descent of penistone crags particularly attracted her notice; especially when the setting sun shone on the topmost haights, and the whole extent of landscape besides lay in shadow

S.

The abrupt descent of penistone crags particularly attracted her notice; especially when the setting sun shone on the topmost haights, and the whole extent of landscape besides lay in shadow

A.

T.

B.

Pen-ist - one craggs bare

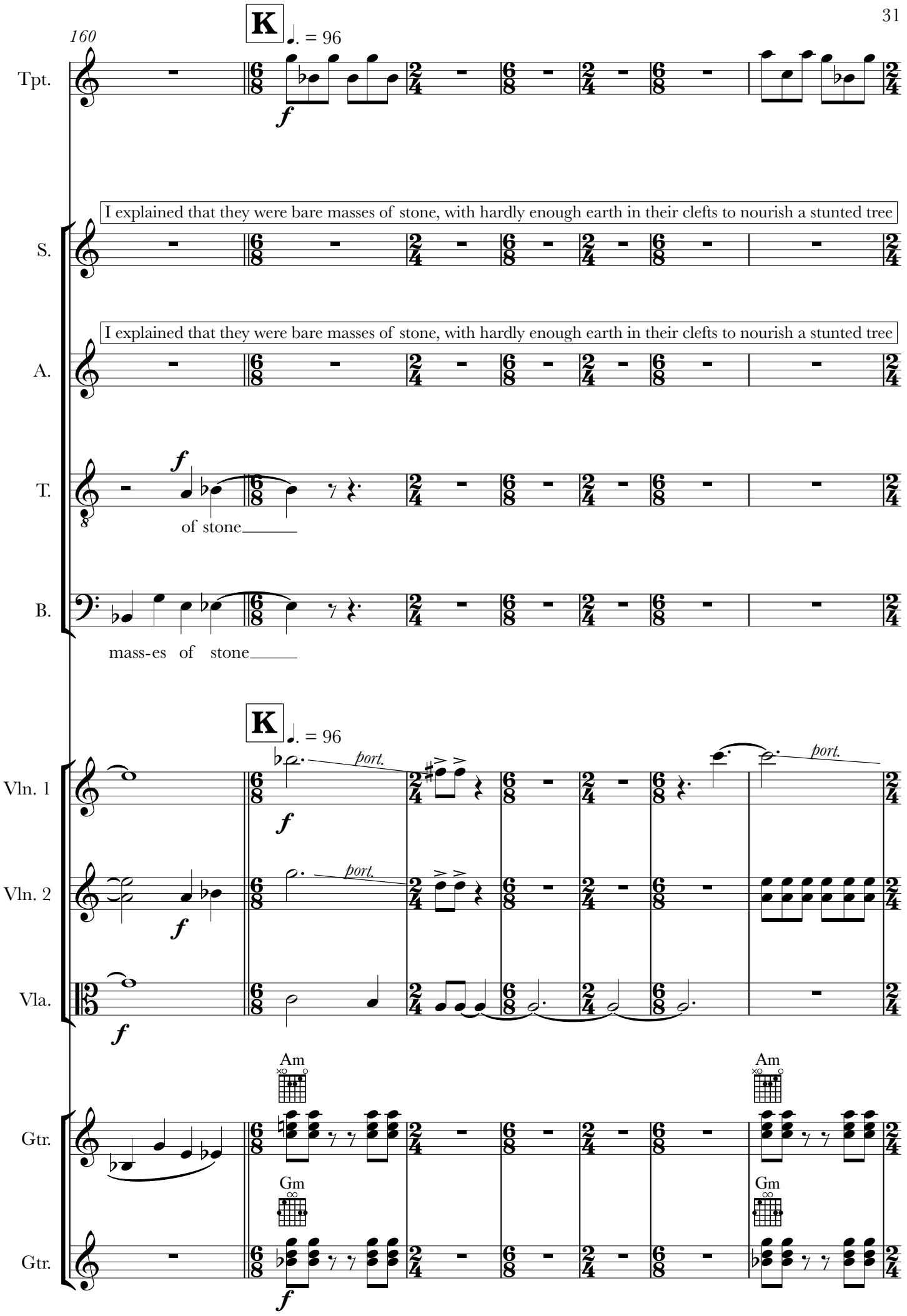
Vln. 1

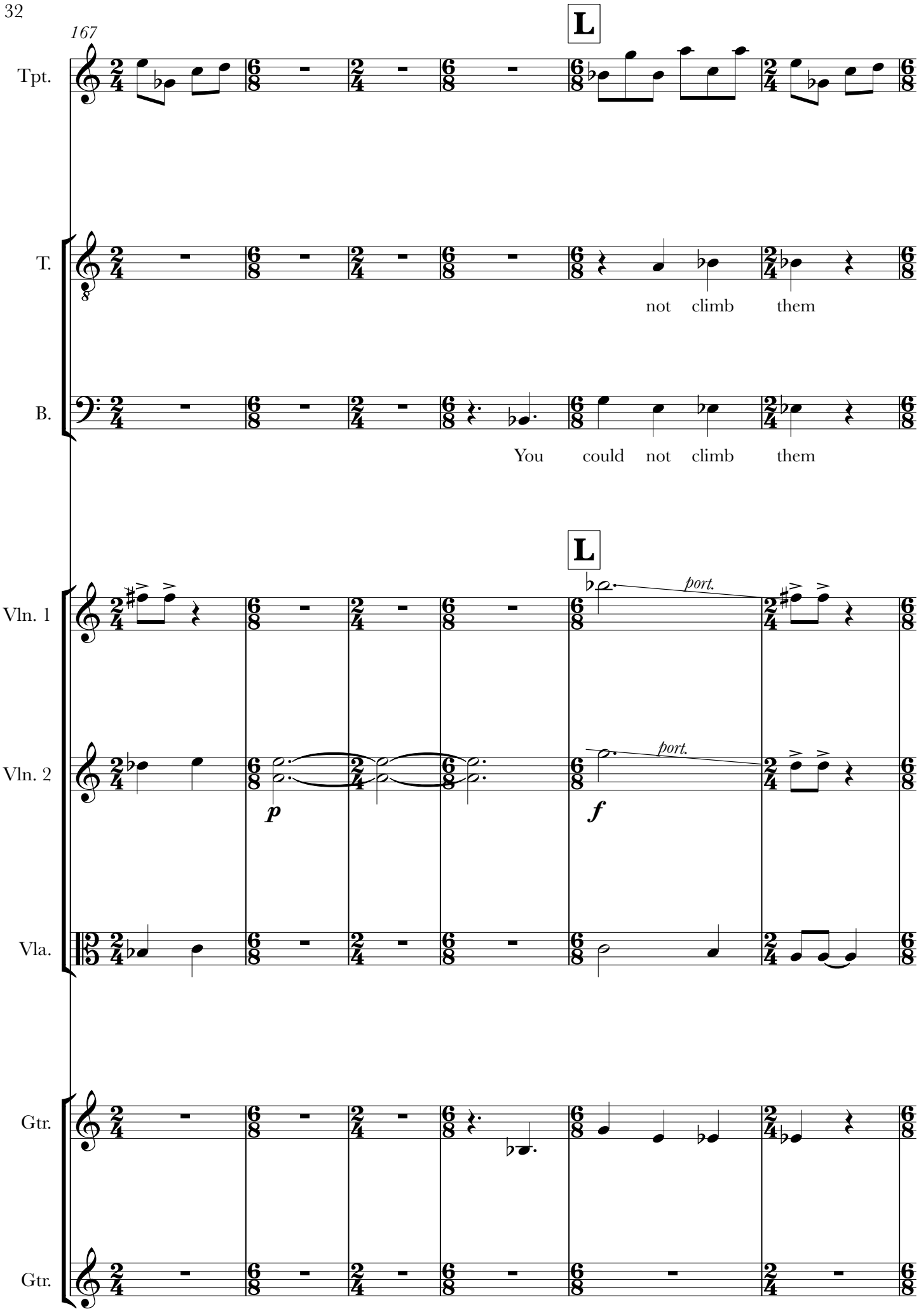
Vln. 2

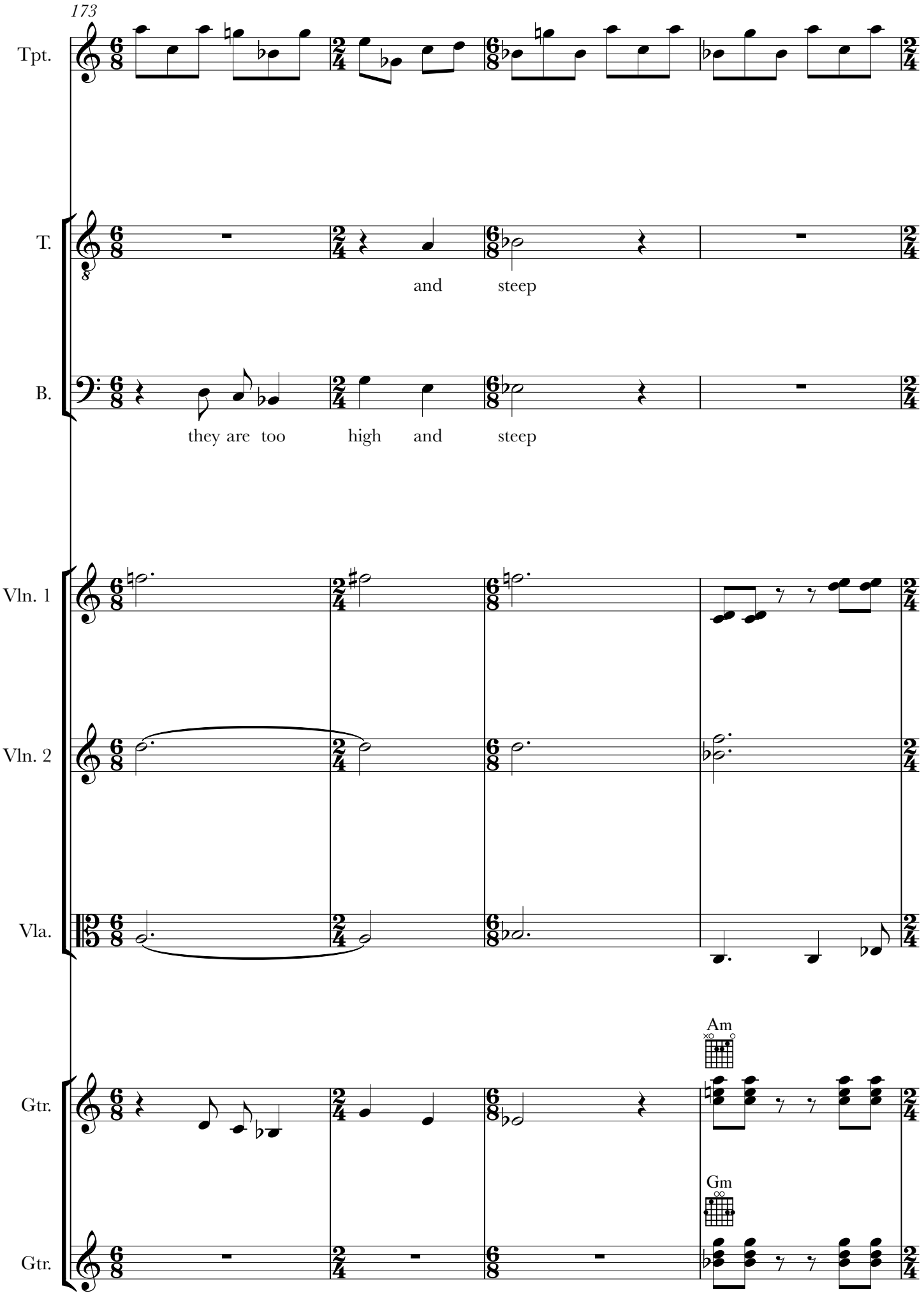
Vla.

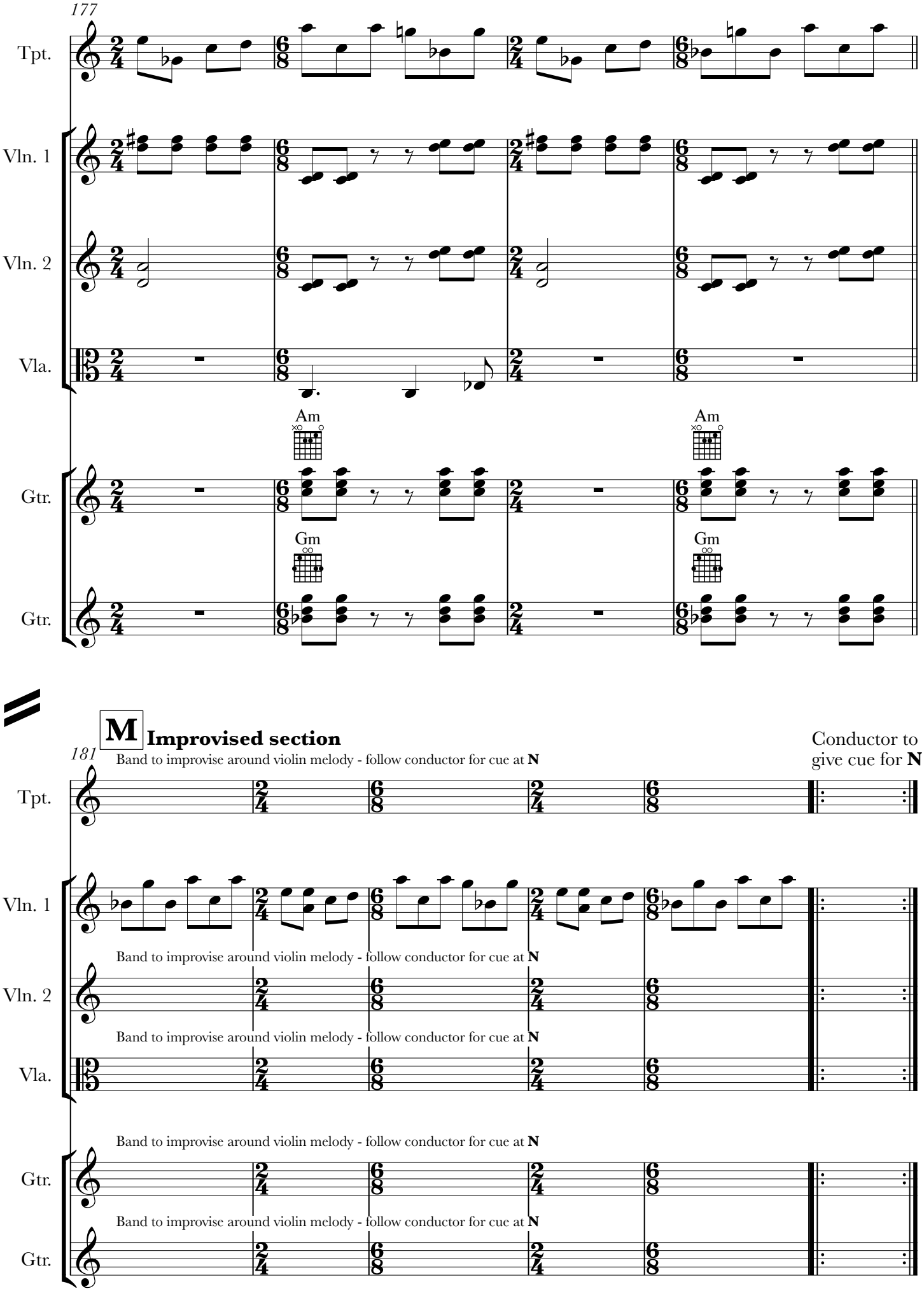
f *p* *f*

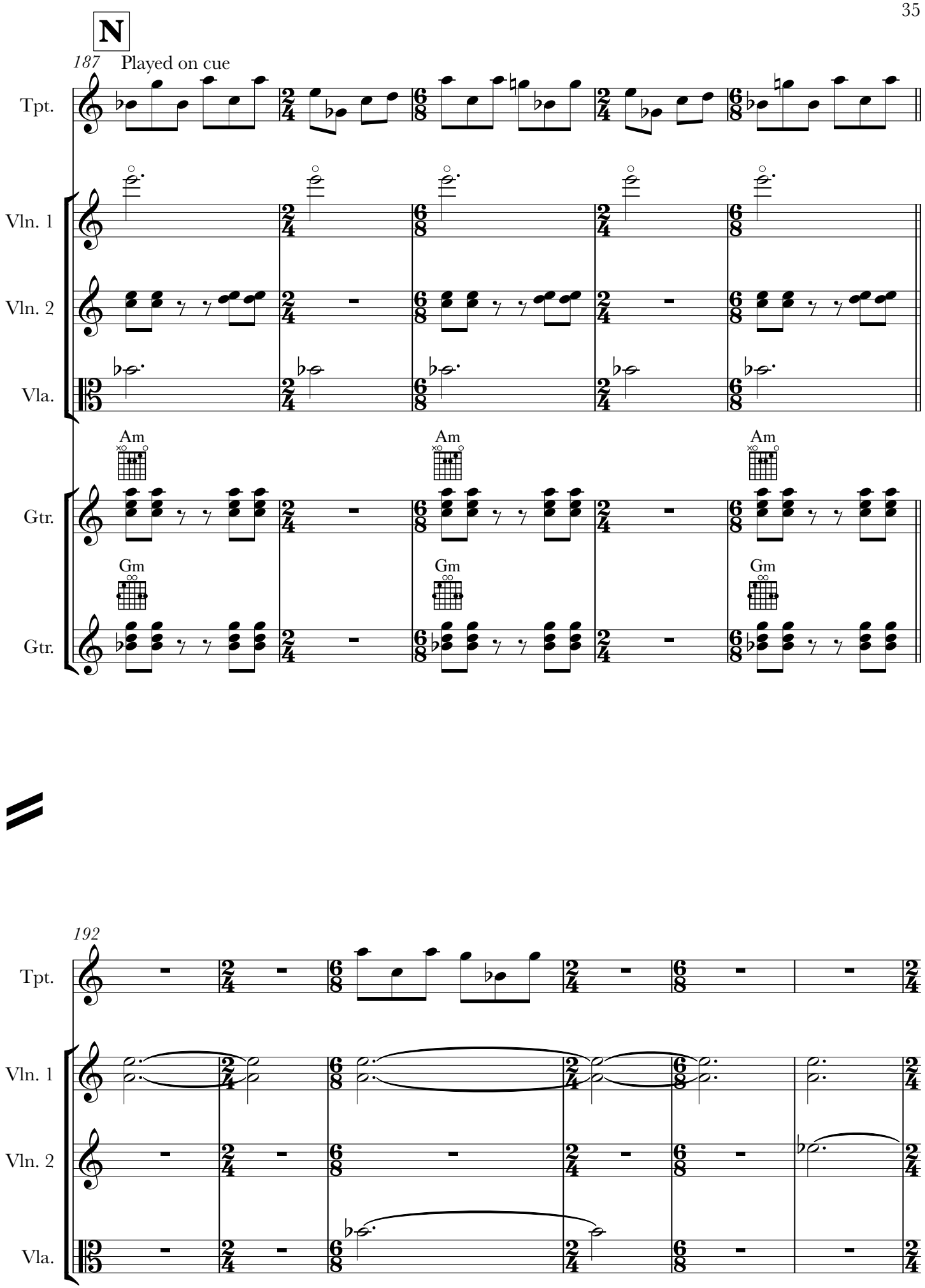
Gtr.

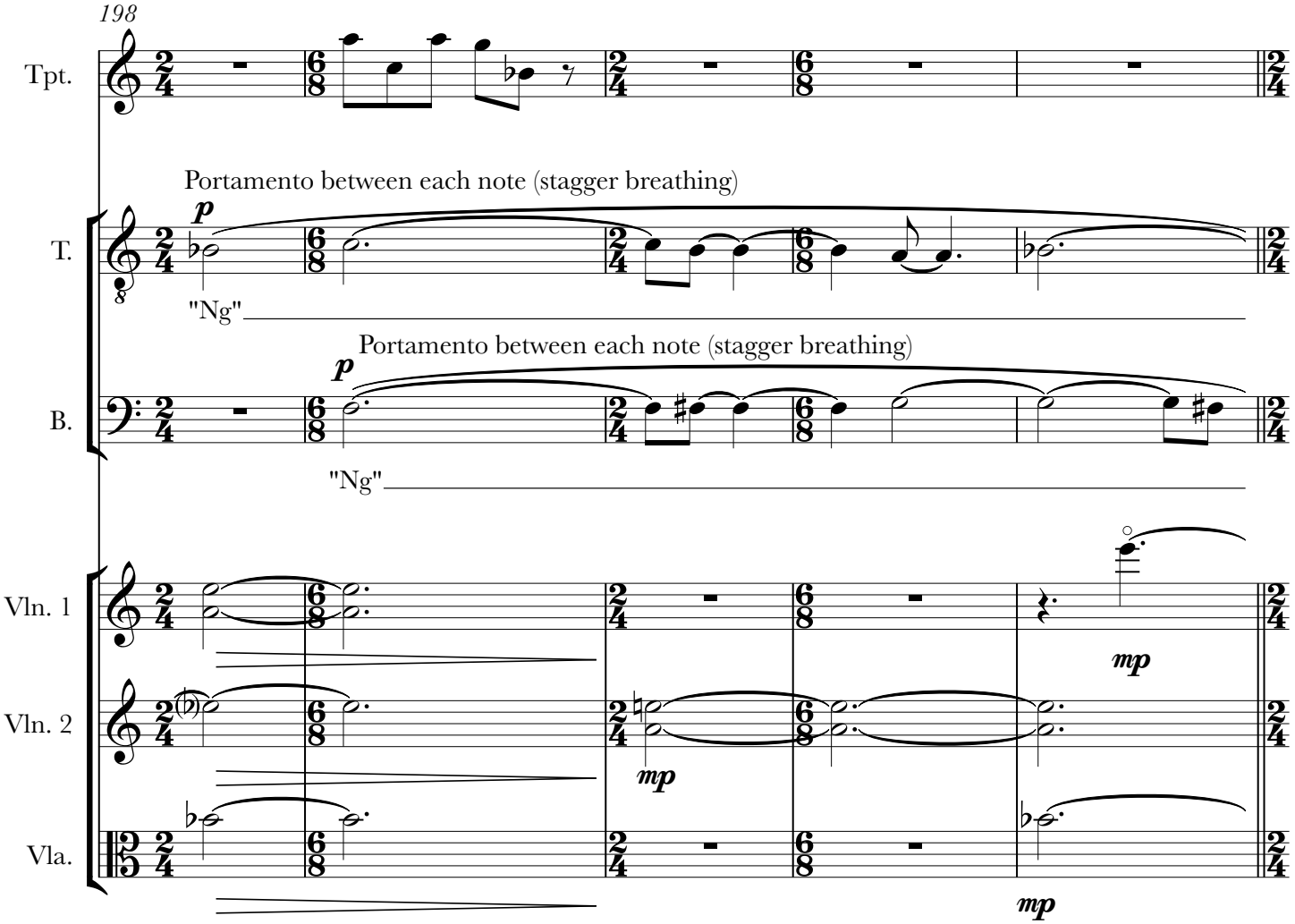

160
K
♩. = 96
Tpt.
f
I explained that they were bare masses of stone, with hardly enough earth in their clefts to nourish a stunted tree
S.
I explained that they were bare masses of stone, with hardly enough earth in their clefts to nourish a stunted tree
A.
T.
f
of stone
B.
mass-es of stone
K
♩. = 96
Vln. 1
port.
f
Vln. 2
port.
f
Vla.
f
Am
Gm
Gtr.
Am
Gm
Gtr.
f

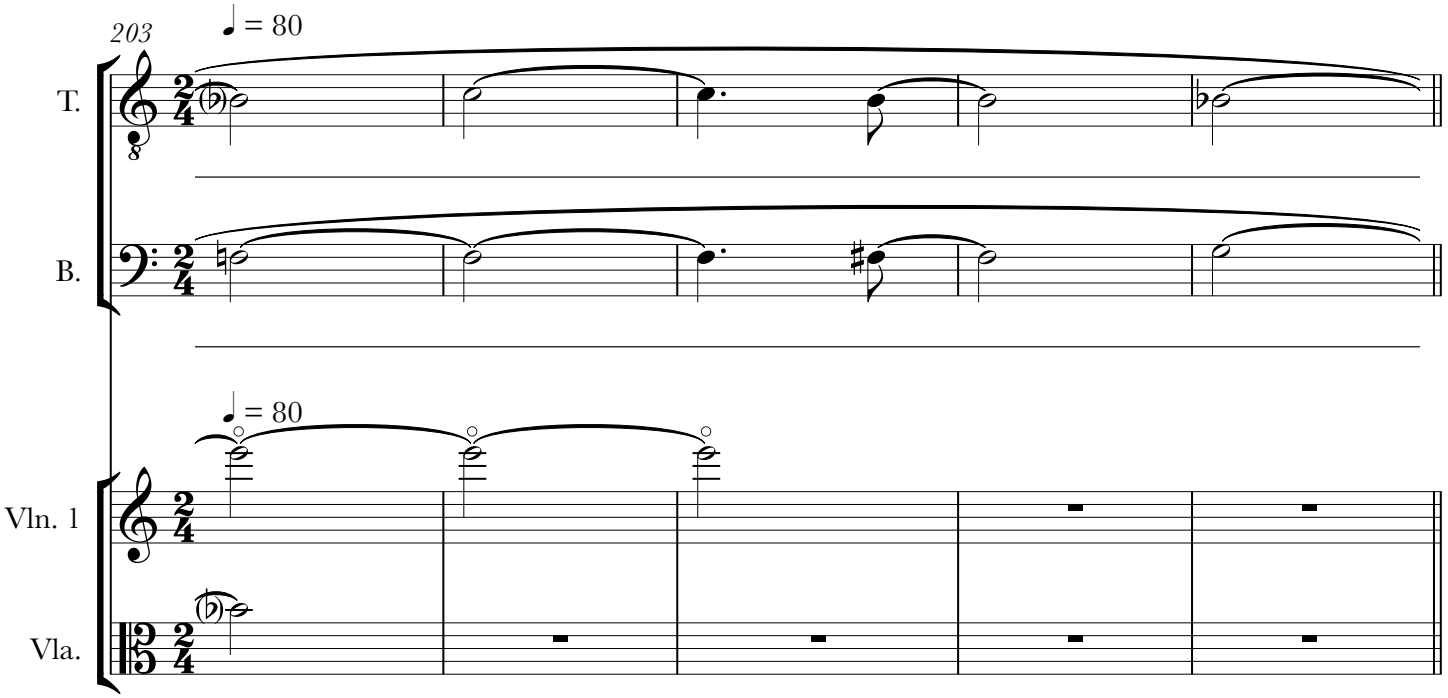

167
L
Tpt.
T.
not climb them
B.
You could not climb them
L
Vln. 1
port.
Vln. 2
port.
p
f
Vla.
Gtr.
Gtr.

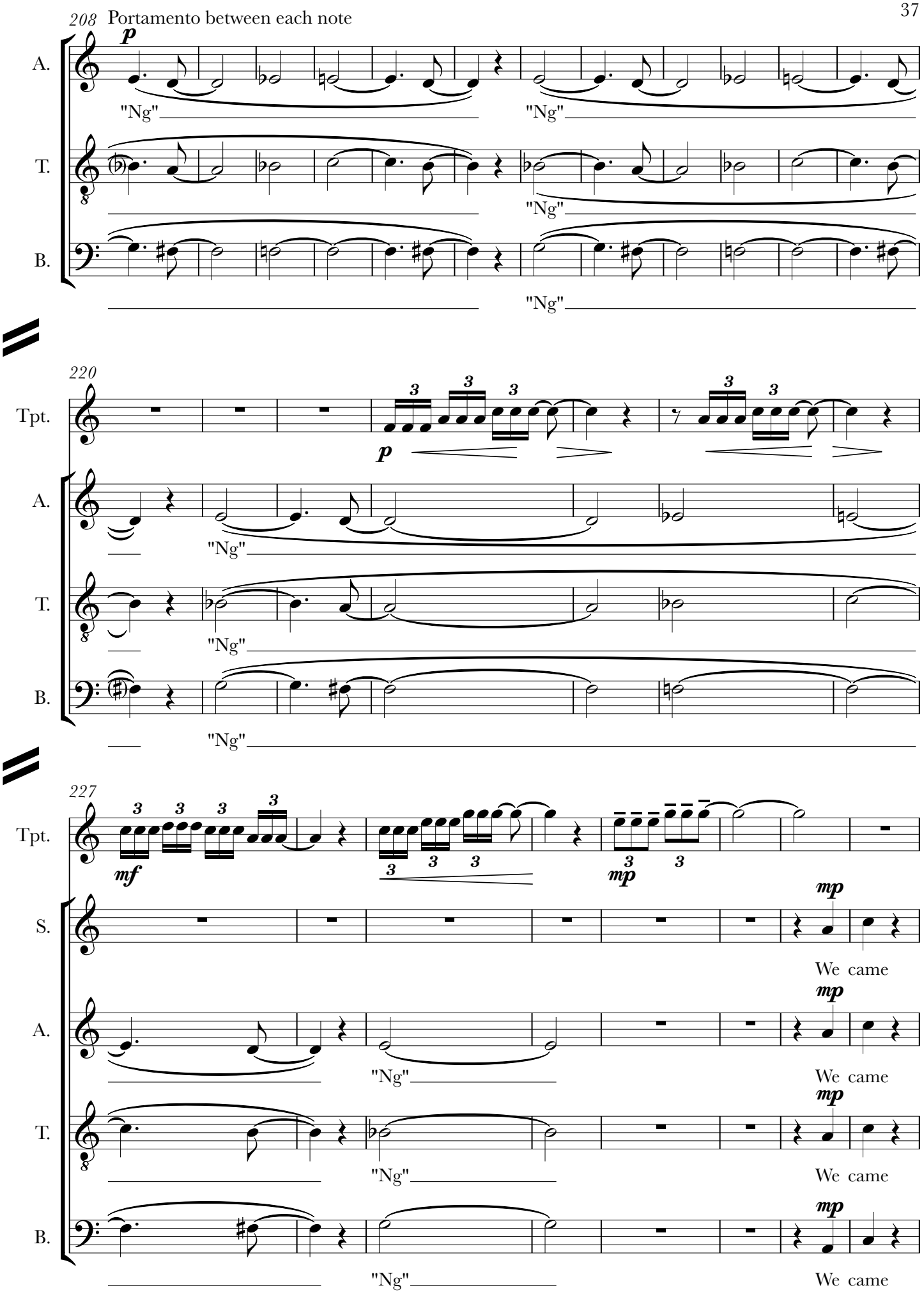

173
Tpt.
T.
and steep
B.
they are too high and steep
Vln. 1
Vln. 2
Vla.
Am
Gtr.
Gm
Gtr.

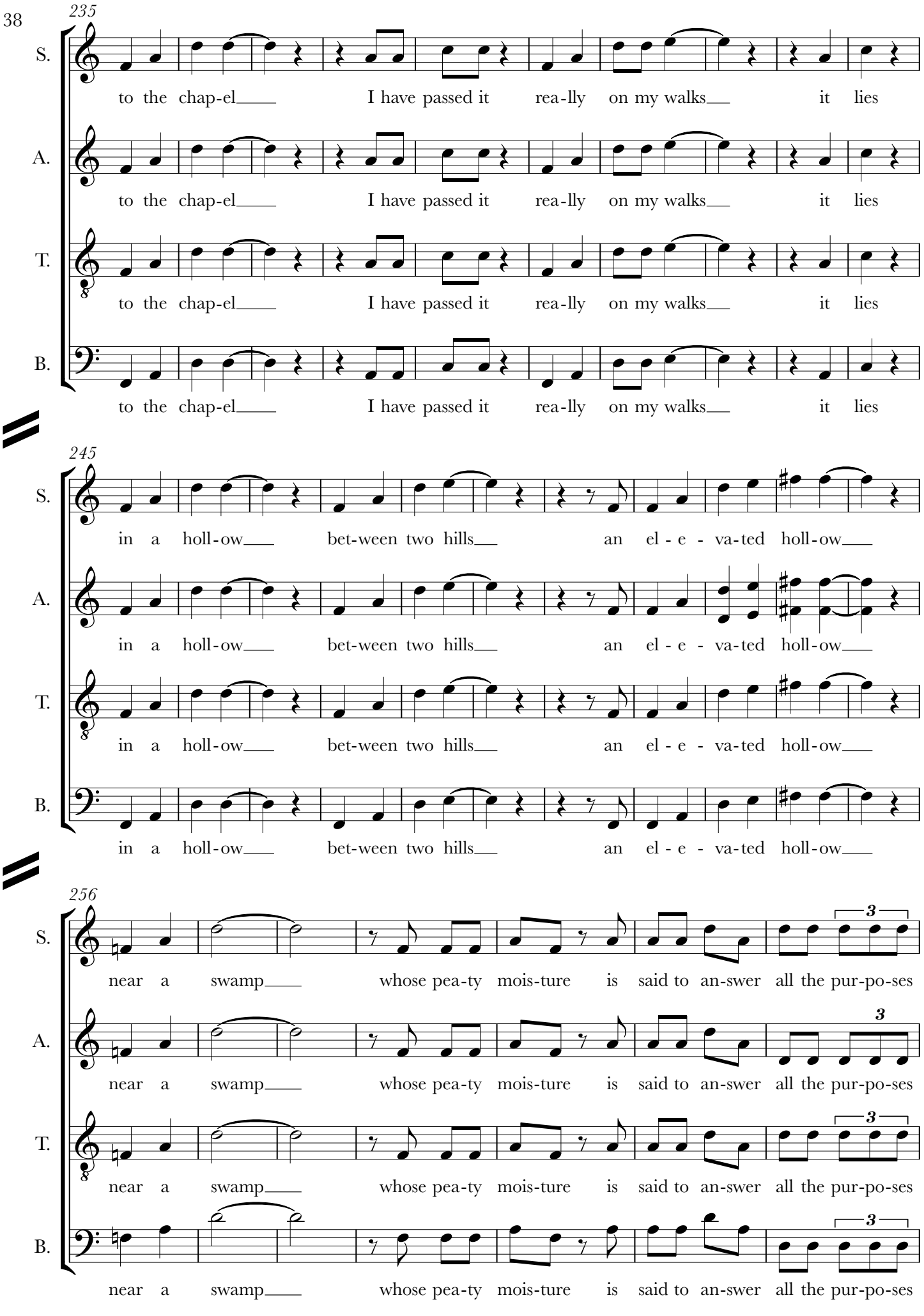

177
Tpt.
Vln. 1
Vln. 2
Vla.
Am
Am
Gtr.
Gm
Gm
Gtr.
M
Improvised section
181
Band to improvise around violin melody - follow conductor for cue at N
Conductor to give cue for N
Tpt.
Vln. 1
Band to improvise around violin melody - follow conductor for cue at N
Vln. 2
Band to improvise around violin melody - follow conductor for cue at N
Vla.
Band to improvise around violin melody - follow conductor for cue at N
Gtr.
Band to improvise around violin melody - follow conductor for cue at N
Gtr.

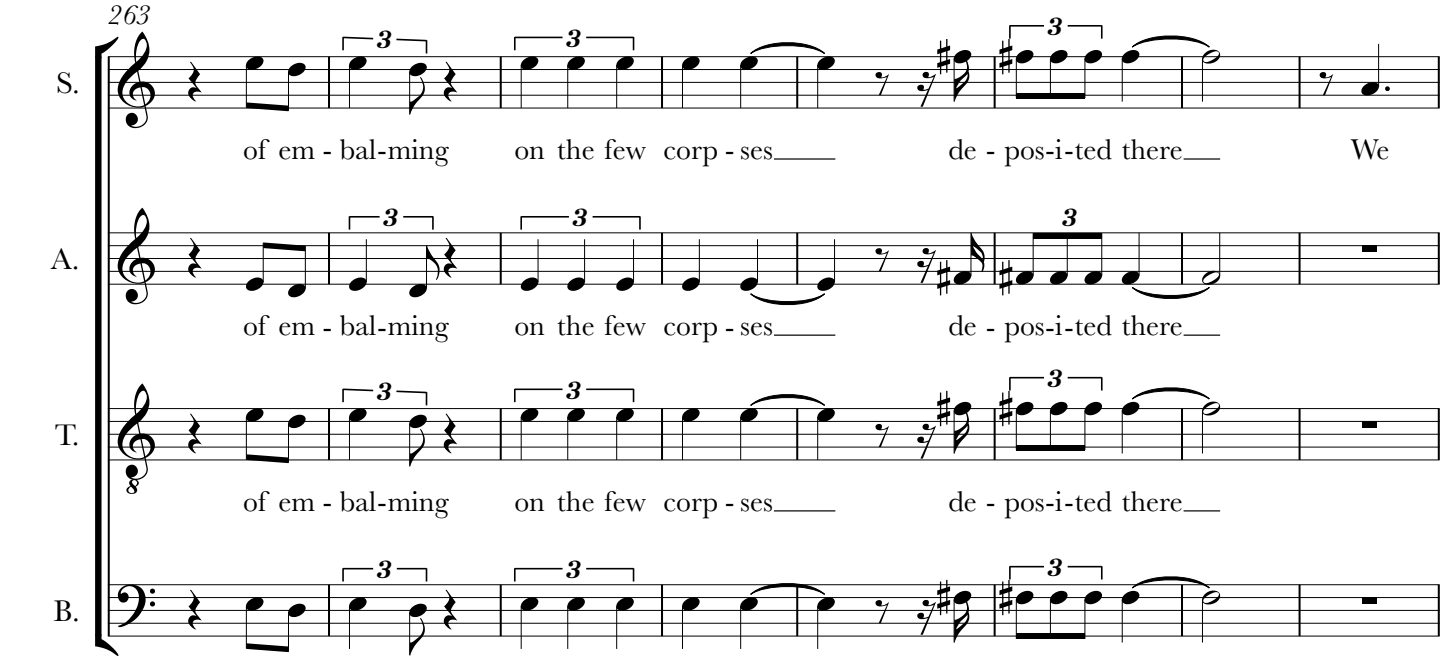

N
187
Played on cue
Tpt.
Vln. 1
Vln. 2
Vla.
Am
Am
Am
Gtr.
Gm
Gm
Gm
Gtr.
192
Tpt.
Vln. 1
Vln. 2
Vla.

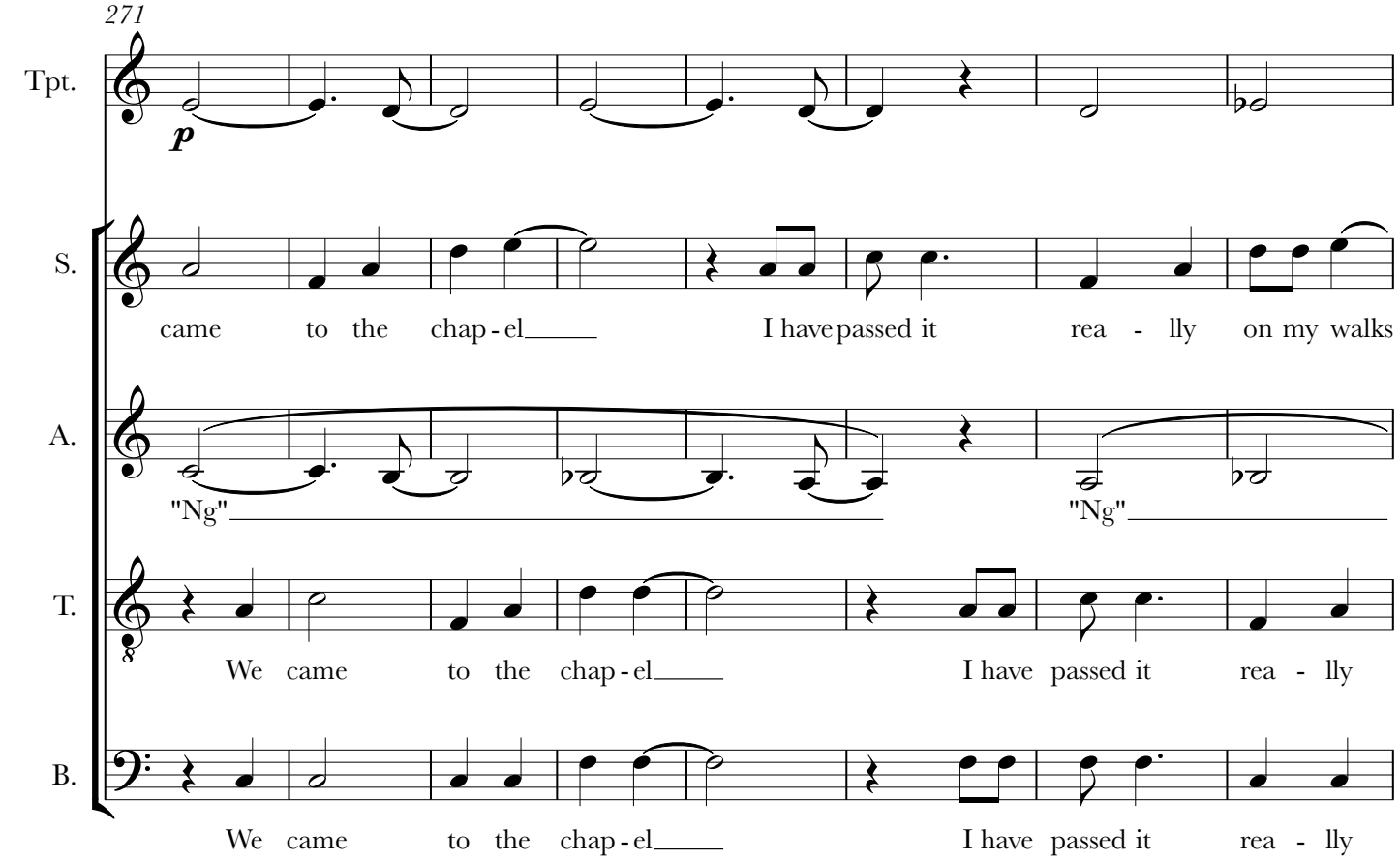

198
Tpt.
Portamento between each note (stagger breathing)
T.
"Ng"
Portamento between each note (stagger breathing)
B.
"Ng"
Vln. 1
Vln. 2
Vla.
mp
mp
mp

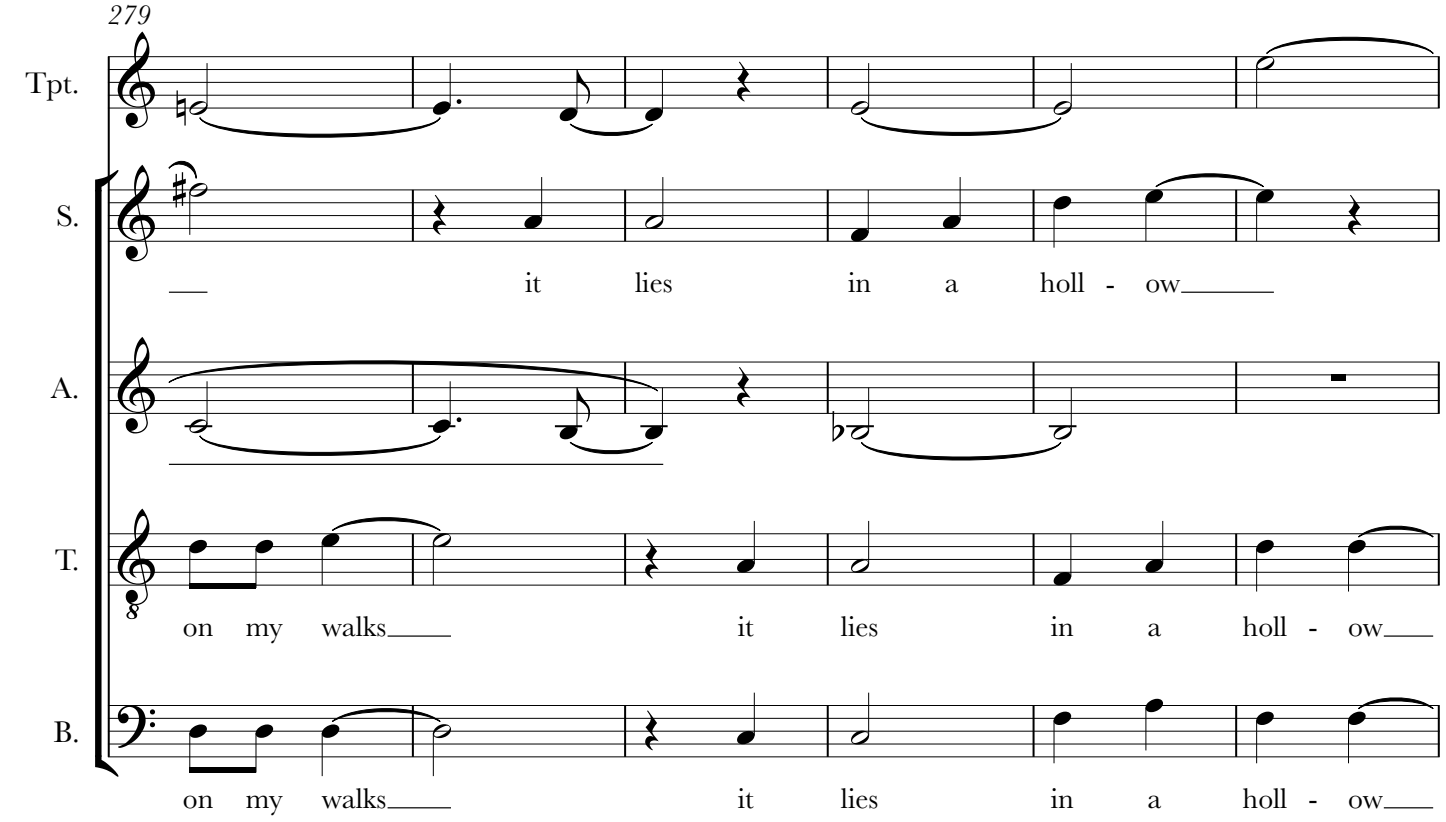

203
♩ = 80
T.
B.
♩ = 80
Vln. 1
Vla.

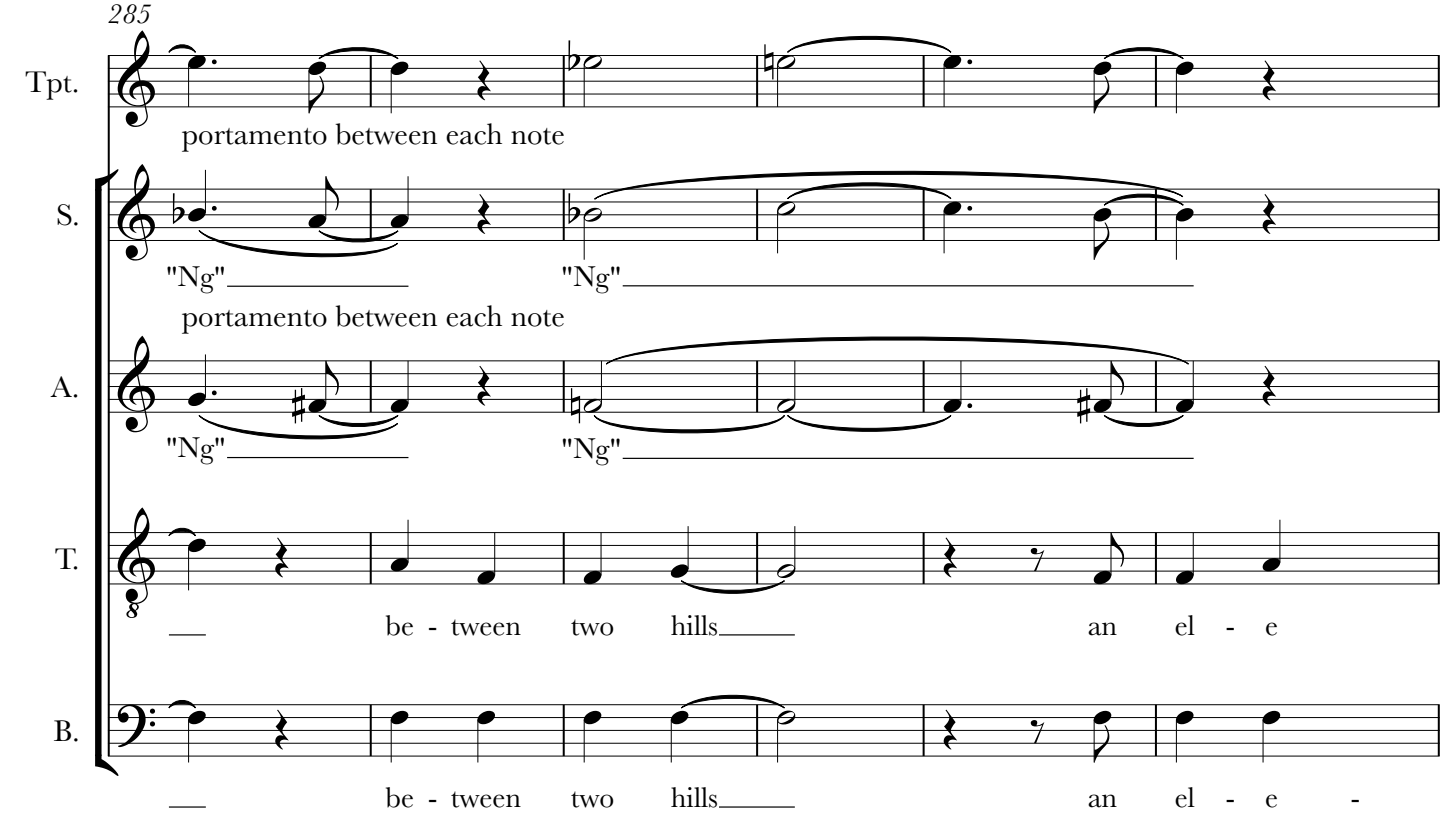

208
Portamento between each note
p
A.
T.
B.
"Ng"
"Ng"
"Ng"
"Ng"
220
Tpt.
p
A.
T.
B.
"Ng"
"Ng"
"Ng"
227
Tpt.
mf
mp
S.
A.
T.
B.
mp
We came
"Ng"
"Ng"
"Ng"

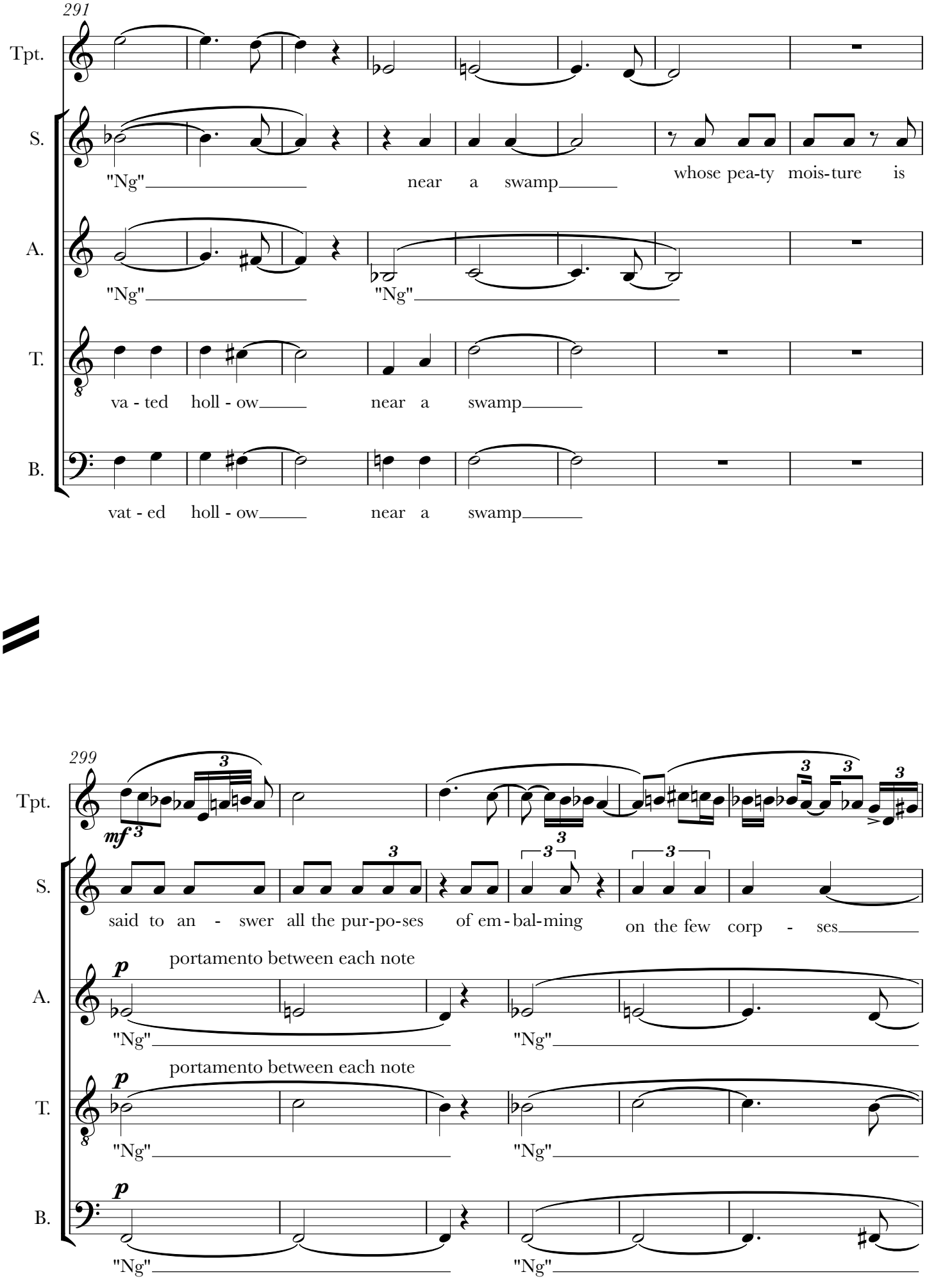

235
S.
to the chap-el I have passed it rea-lly on my walks it lies
A.
to the chap-el I have passed it rea-lly on my walks it lies
T.
to the chap-el I have passed it rea-lly on my walks it lies
B.
to the chap-el I have passed it rea-lly on my walks it lies
245
S.
in a holl-ow bet-ween two hills an el - 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
256
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

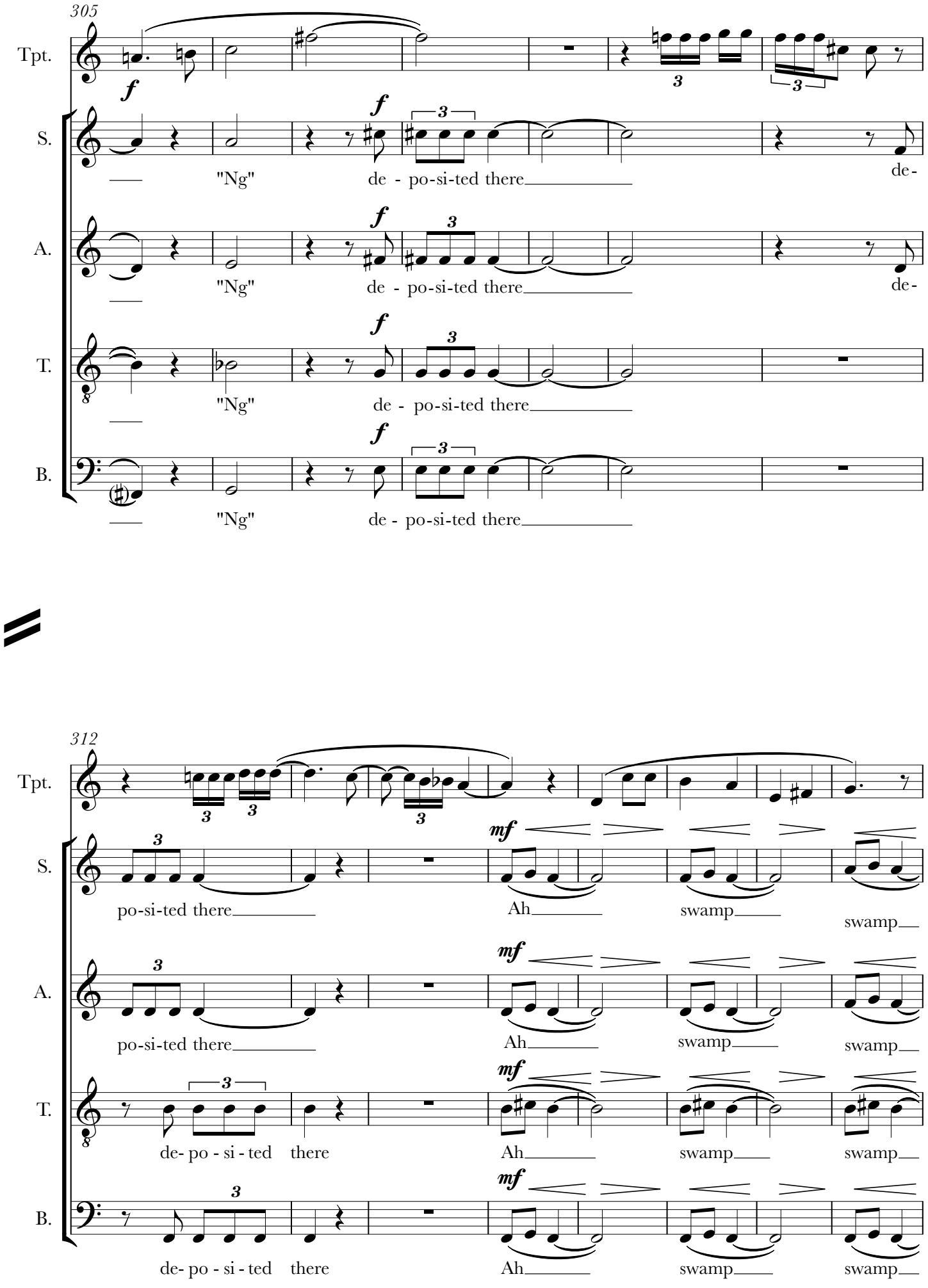

263
S.
of em - bal-ming on the few corp - ses de - pos-i-ted there We
A.
of em - bal-ming on the few corp - ses de - pos-i-ted there
T.
of em - bal-ming on the few corp - ses de - pos-i-ted there
B.
of em - bal-ming on the few corp - ses de - pos-i-ted there

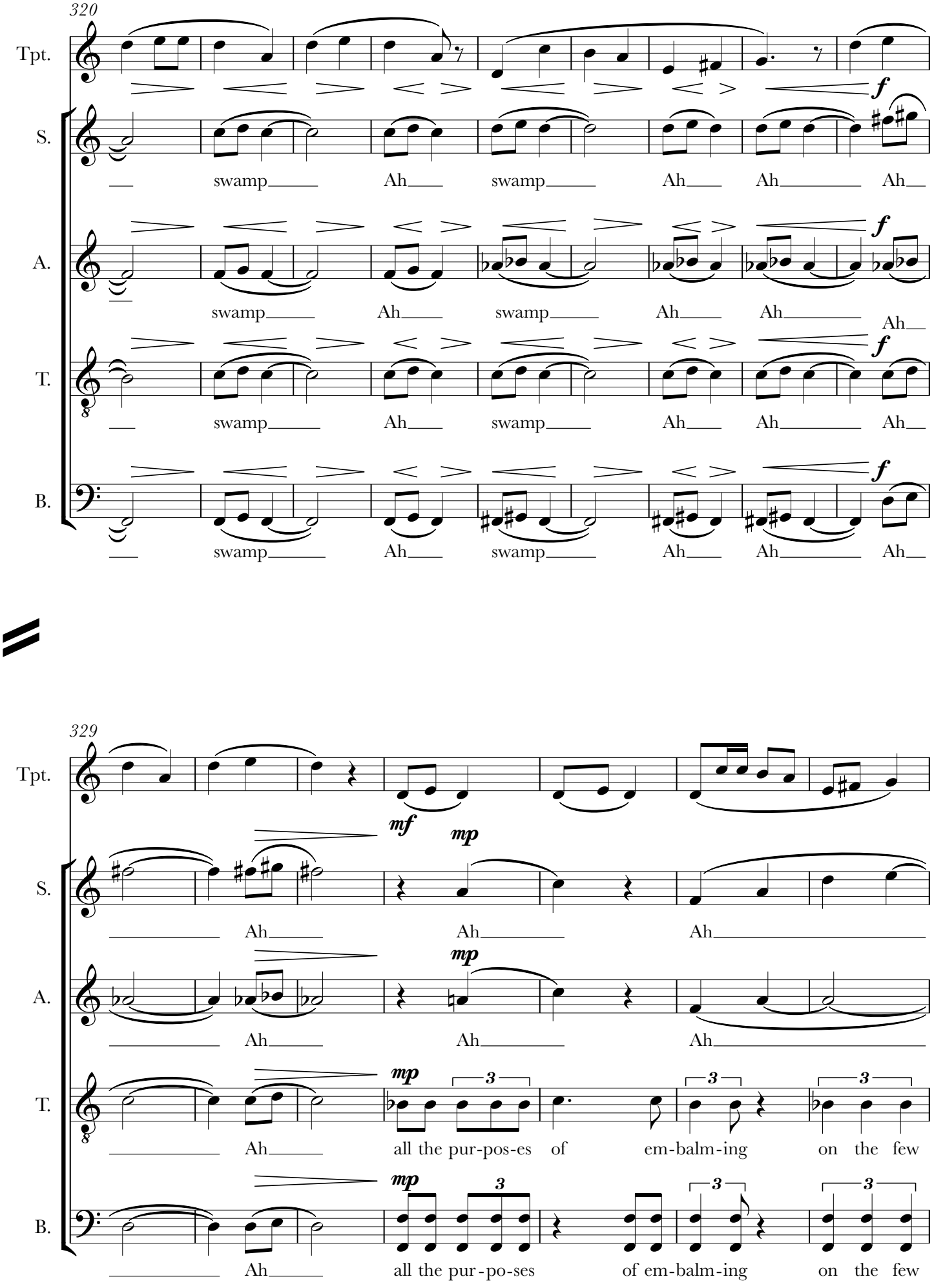

271
Tpt.
p
S.
came to the chap - el I have passed it rea - lly on my walks
A.
"Ng" "Ng"
T.
We came to the chap - el I have passed it rea - lly
B.
We came to the chap - el I have passed it rea - lly

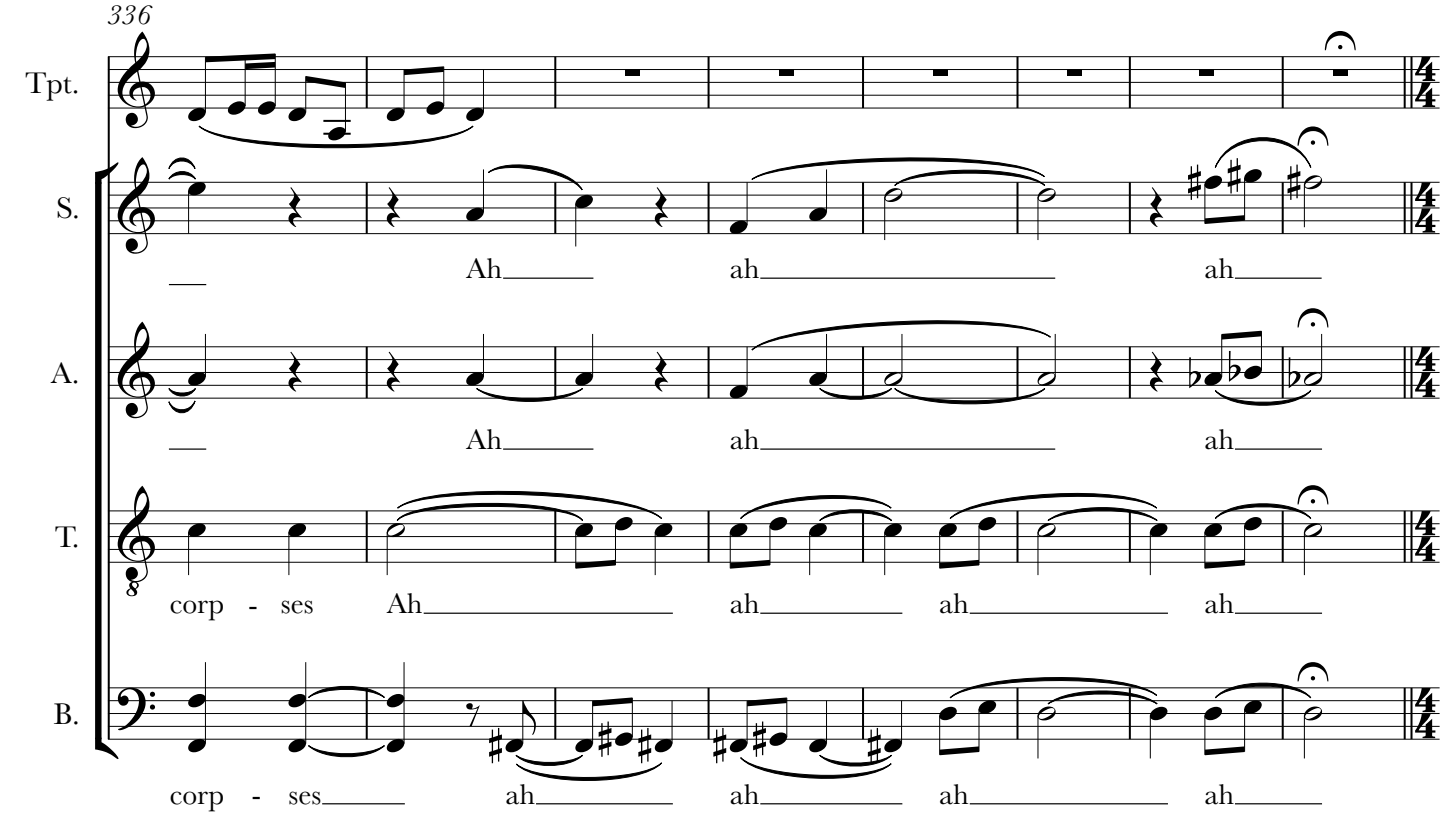

279
Tpt.
S.
it lies in a holl - ow
A.
T.
on my walks it lies in a holl - ow
B.
on my walks it lies in a holl - ow


285
Tpt.
portamento between each note
S.
"Ng" "Ng"
portamento between each note
A.
"Ng" "Ng"
T.
be - tween two hills an el - e
B.
be - tween two hills an el - e -

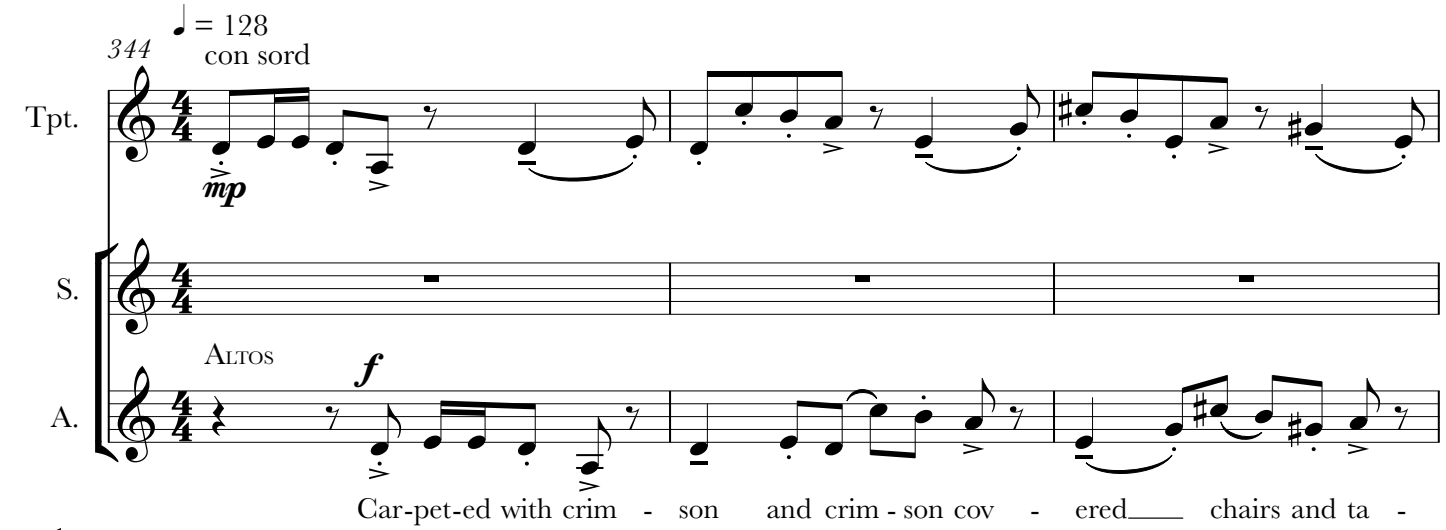

291
Tpt.
S.
"Ng"
near a swamp
whose pea-ty mois-ture is
A.
"Ng"
"Ng"
T.
va - ted holl - ow
near a swamp
B.
vat - ed holl - ow
near a swamp
299
Tpt.
mf
said to an - swer all the pur-po-ses of em - bal-ming on the few corp - ses
S.
portamento between each note
p
A.
"Ng"
"Ng"
portamento between each note
p
T.
"Ng"
"Ng"
p
B.
"Ng"
"Ng"

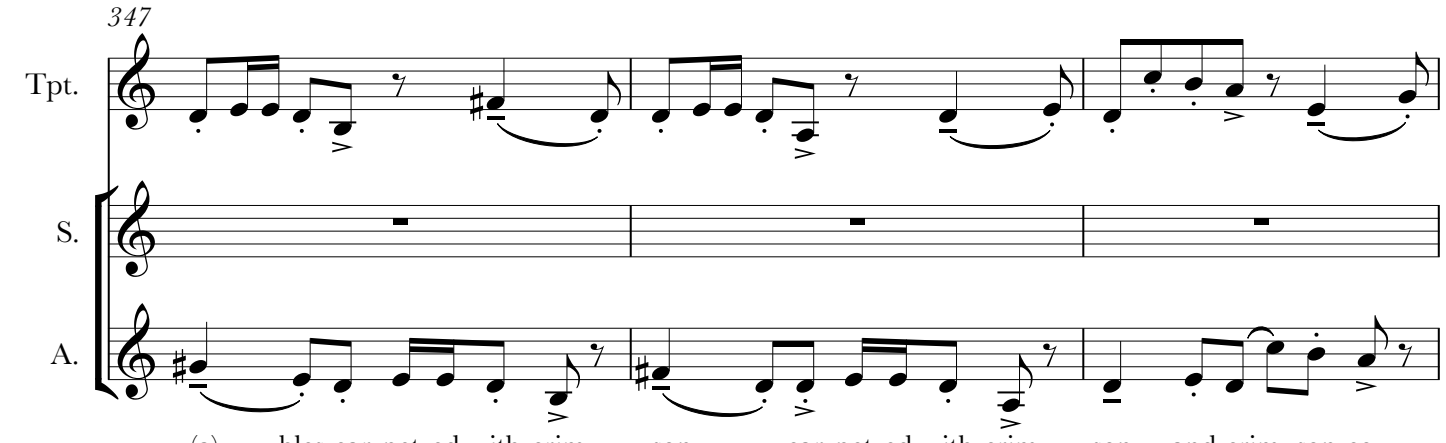

305
Tpt.
S.
A.
T.
B.
f
"Ng"
de - po-si-ted there
de-
312
mf
Ah
swamp
po-si-ted there
de- po - si - ted there

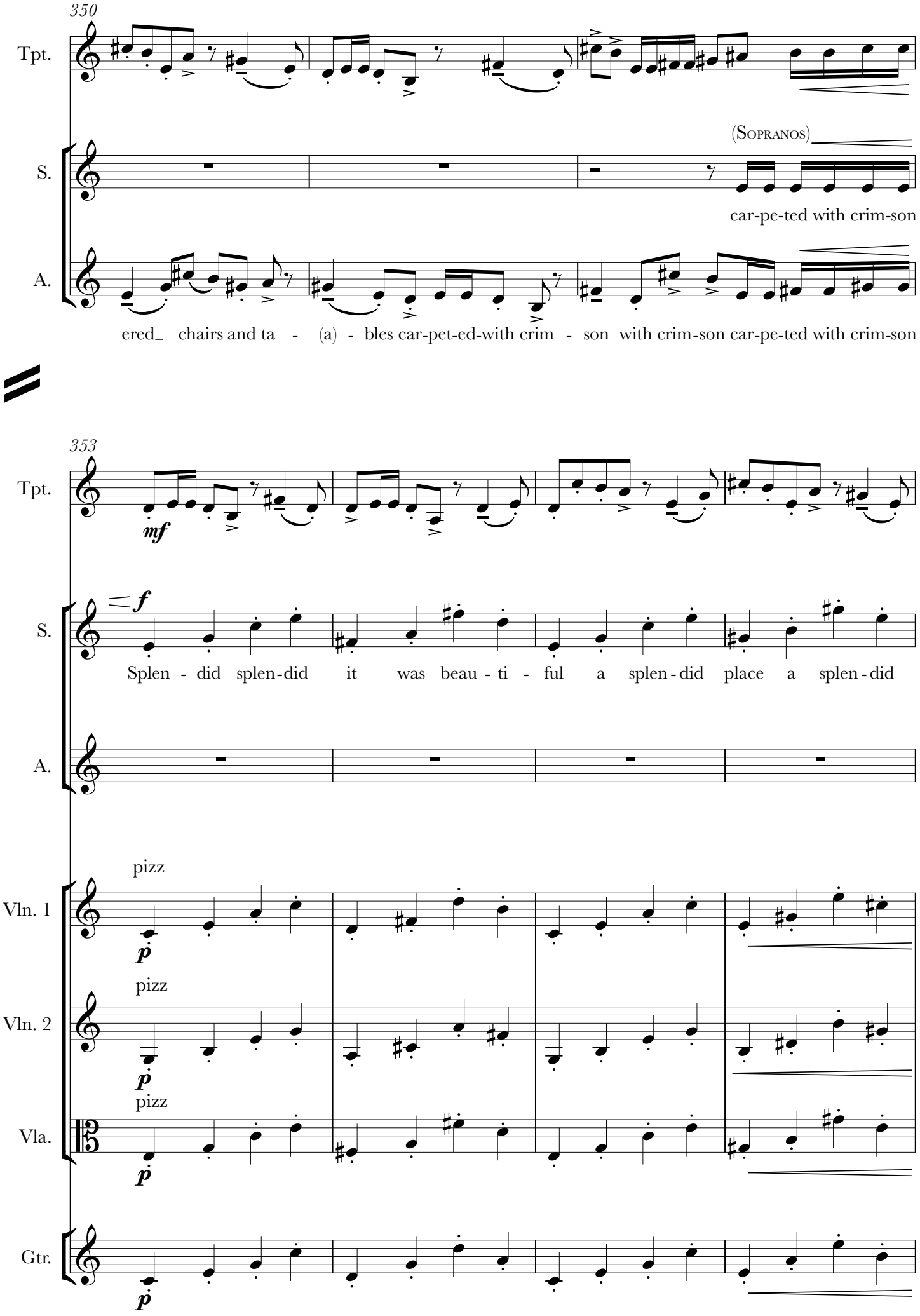

320
Tpt.
S.
A.
T.
B.
swamp Ah swamp Ah Ah Ah
f
329
mf
mp
Ah Ah Ah
all the pur-pos-es of em-balm-ing on the few
all the pur-po-ses of em-balm-ing on the few
3

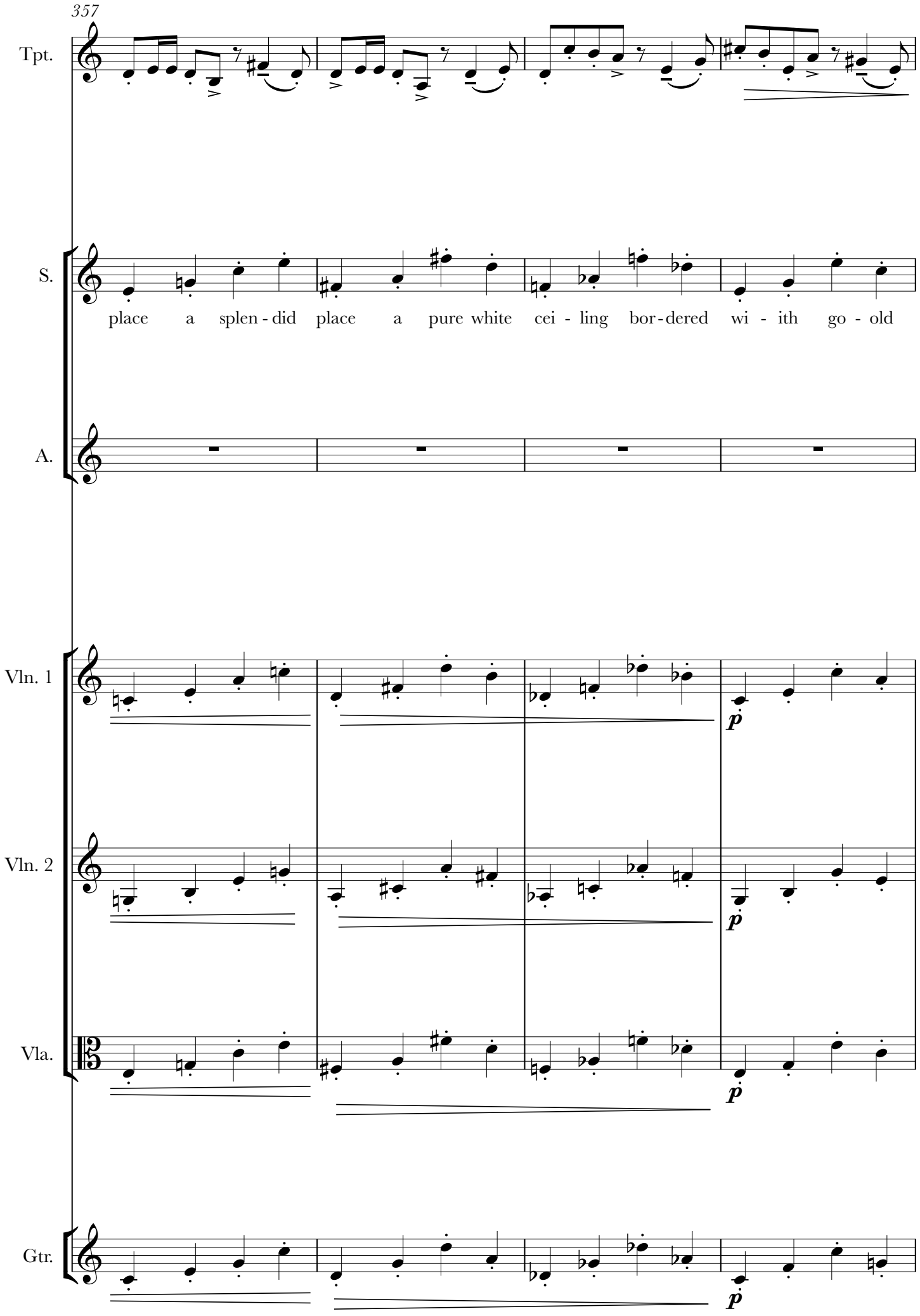


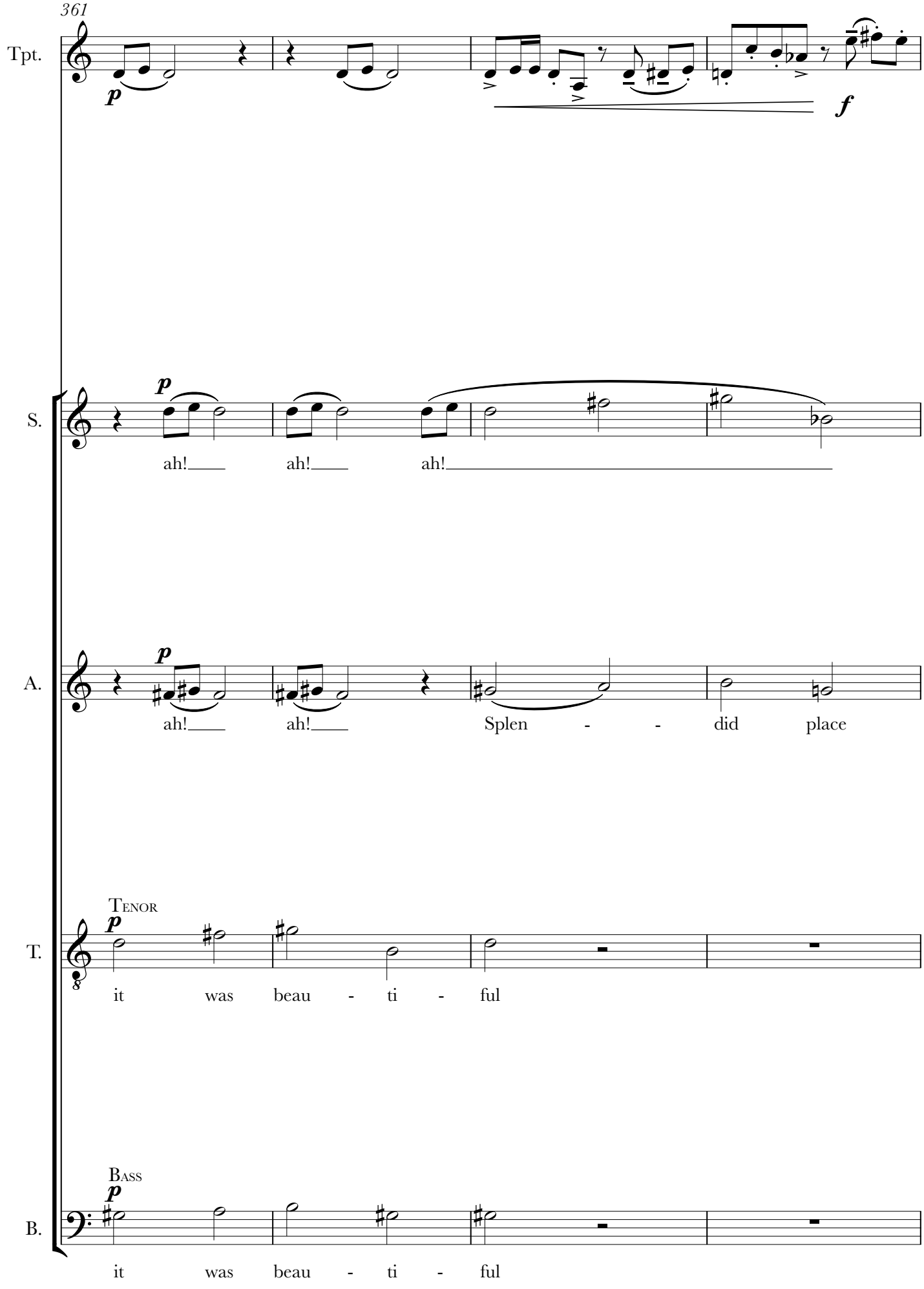
5. A Splendid Place

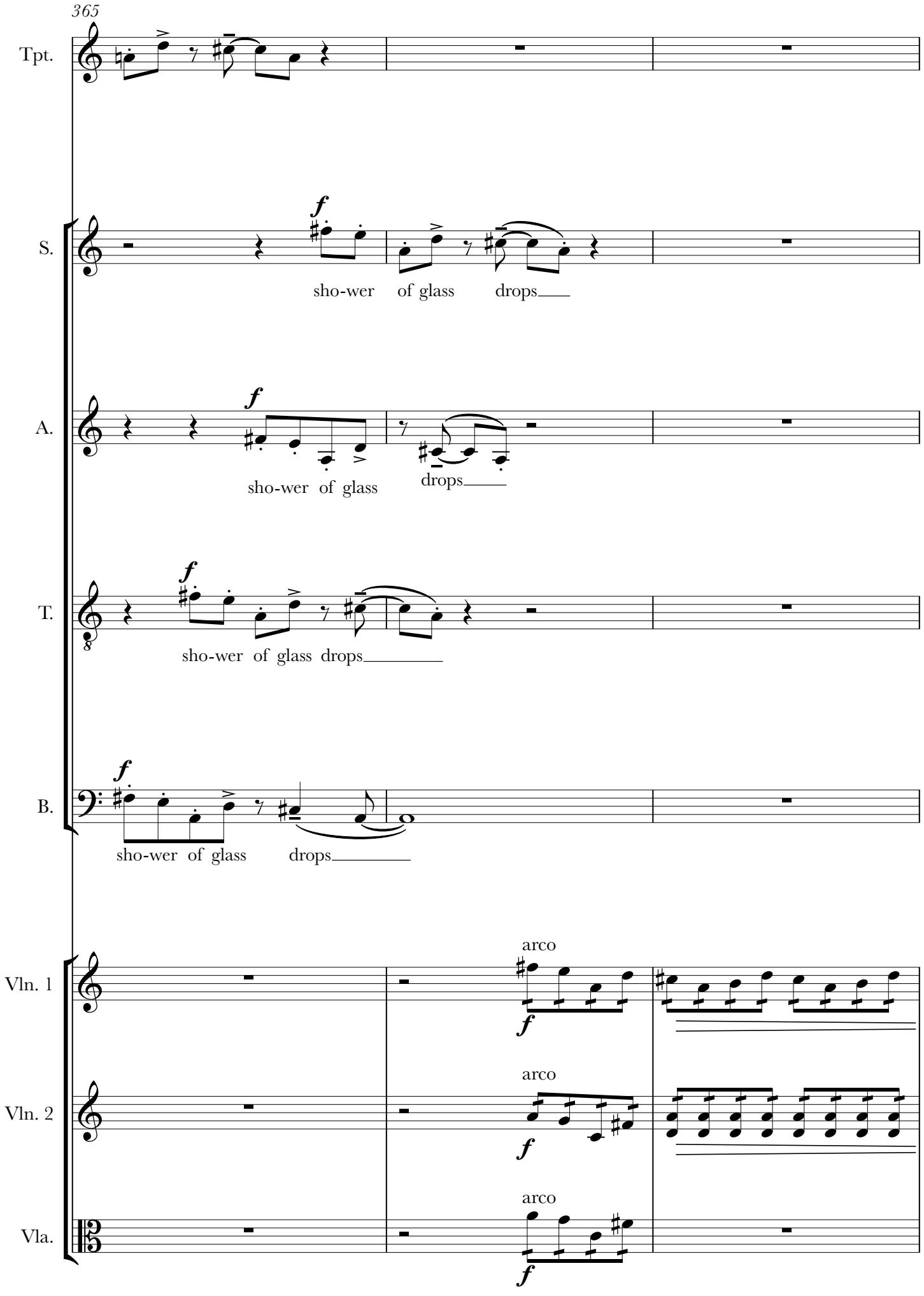


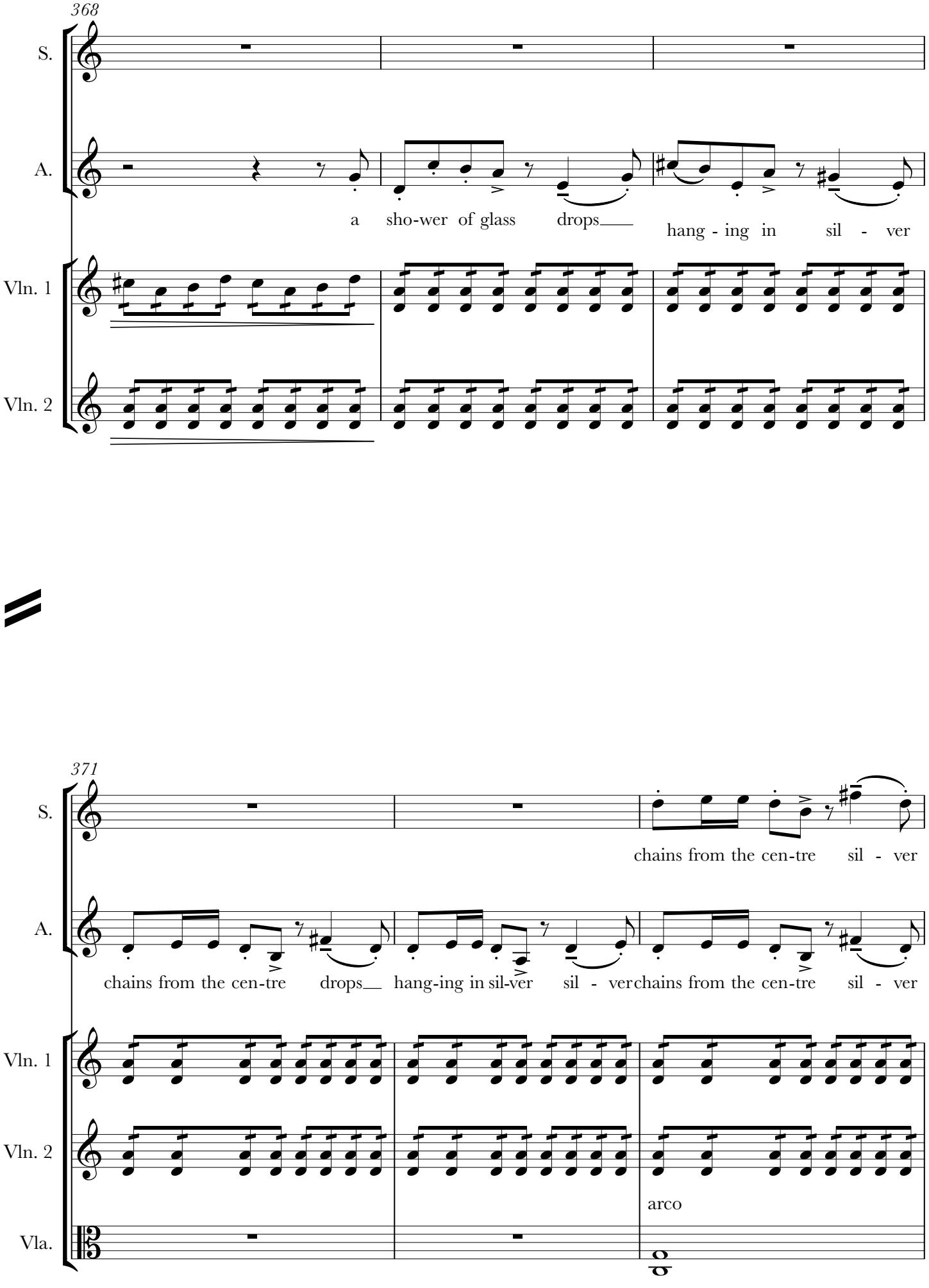


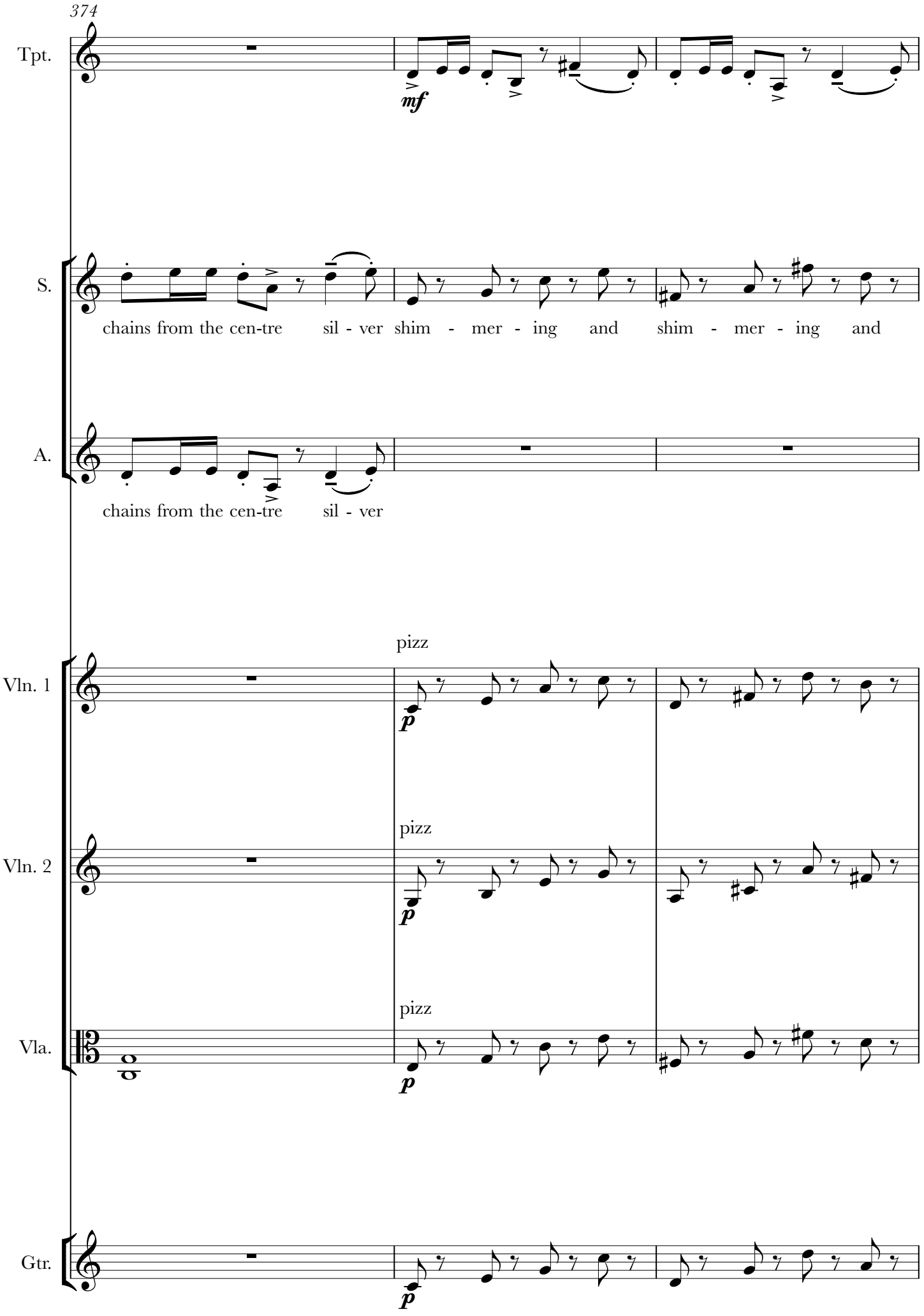

350
Tpt.
S.
(Sopranos)
car-pe-ted with crim-son
A.
ered_ chairs and ta - (a) - bles car-pet-ed-with crim - son with crim-son car-pe-ted with crim-son
353
Tpt.
mf
S.
f
Splen - did splen-did it was beau - ti - ful a splen - did place a splen - did
A.
pizz
Vln. 1
p
pizz
Vln. 2
p
pizz
Vla.
p
Gtr.
p

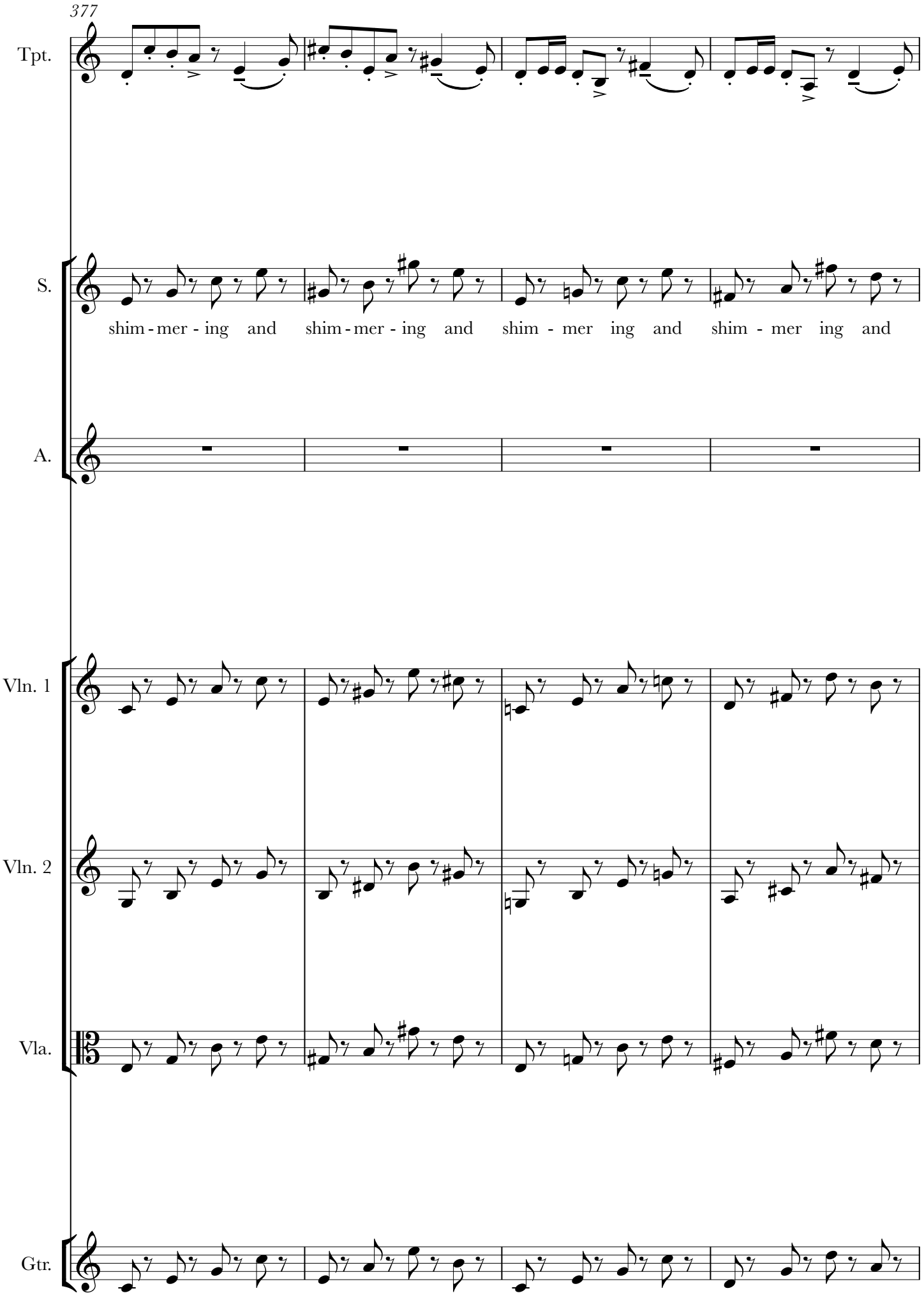

357
Tpt.
S.
place a splen - did place a pure white cei - ling bor - dered wi - ith go - old
A.
Vln. 1
Vln. 2
Vla.
Gtr.
p
p
p
p

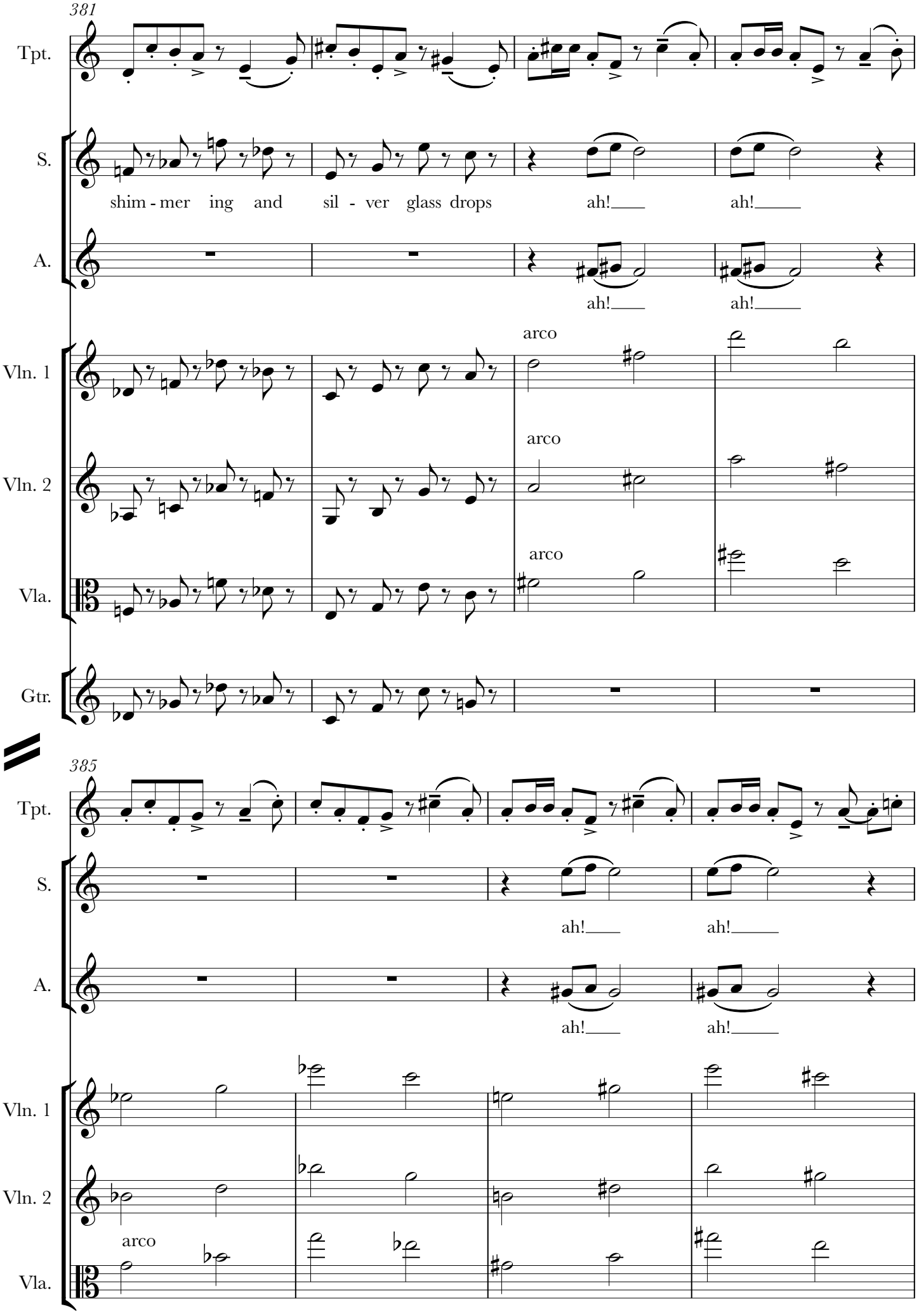

361
Tpt.
p
f
S.
p
ah! ah! ah!
A.
p
ah! ah! Splen - - did place
Tenor
T.
p
it was beau - ti - ful
Bass
B.
p
it was beau - ti - ful

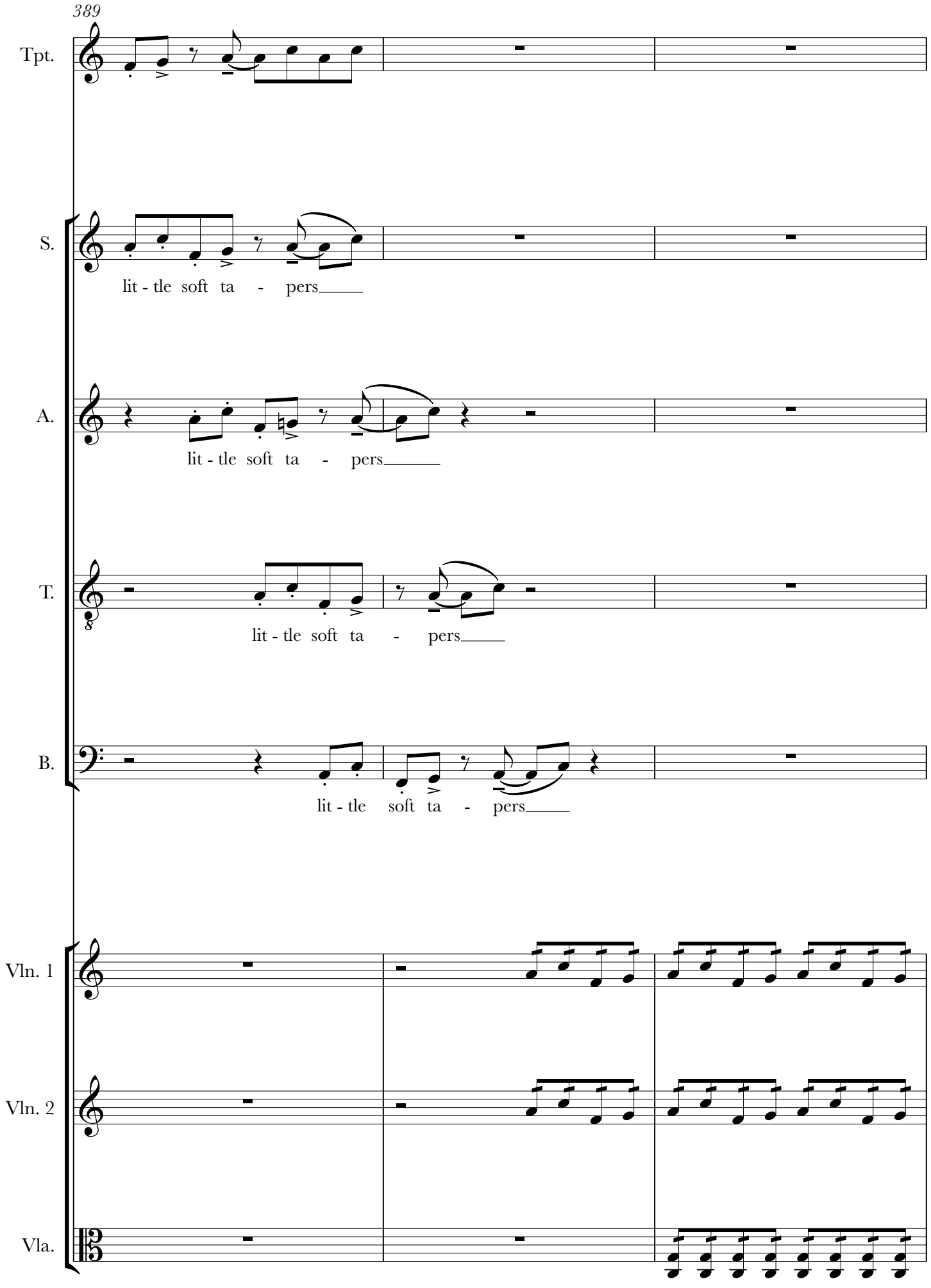

365
Tpt.
S.
sho-wer of glass drops
A.
sho-wer of glass
drops
T.
sho-wer of glass drops
B.
sho-wer of glass drops
Vln. 1
arco
Vln. 2
arco
Vla.
arco

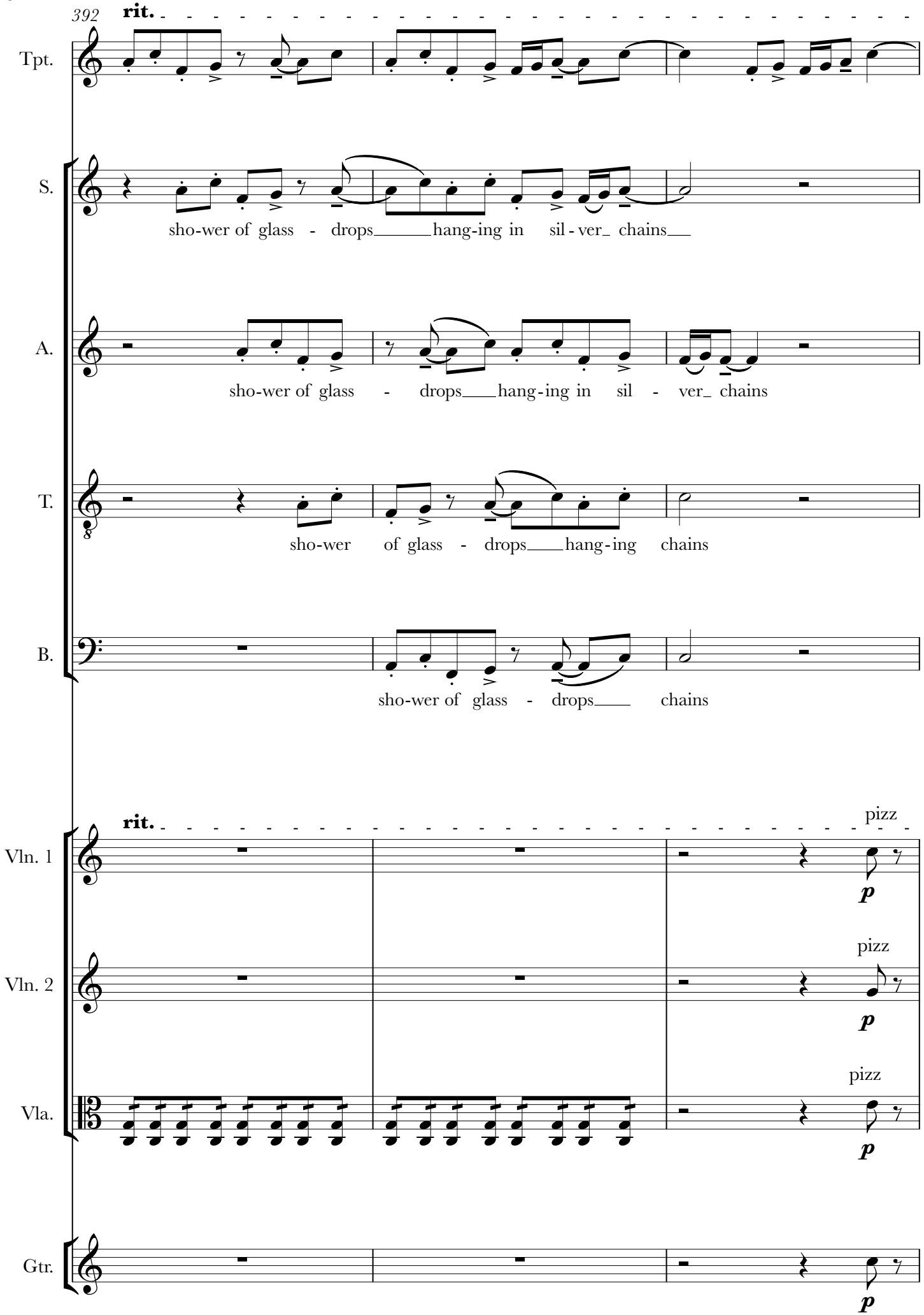

368
S.
A.
a sho-wer of glass drops
hang - ing in sil - ver
Vln. 1
Vln. 2
371
S.
chains from the cen-tre sil - ver
A.
chains from the cen-tre drops hang-ing in sil-ver sil - verchains from the cen-tre sil - ver
Vln. 1
Vln. 2
arco
Vla.

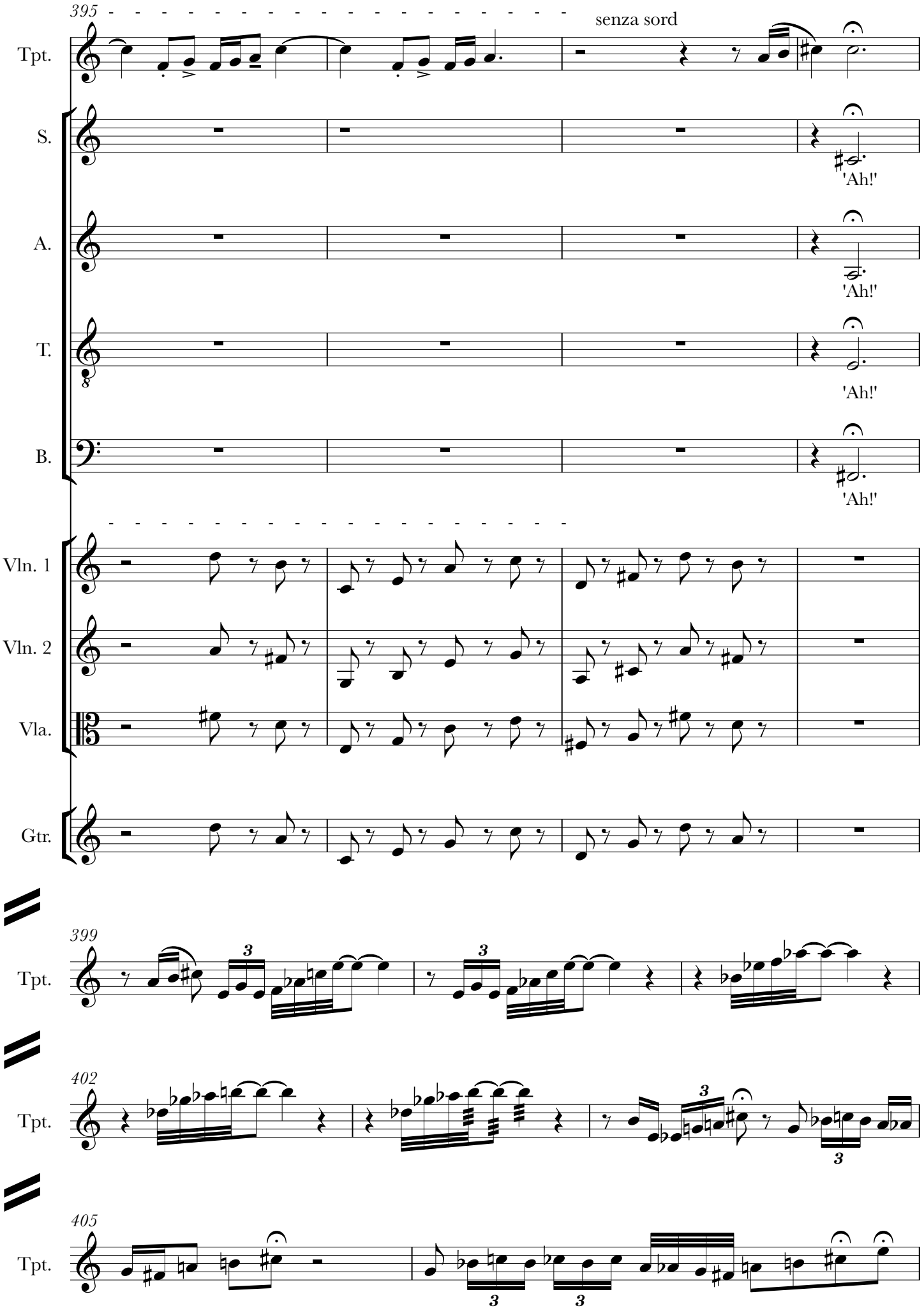

374
Tpt.
mf
S.
chains from the cen-tre sil - ver shim - mer - ing and shim - mer - ing and
A.
chains from the cen-tre sil - ver
pizz
Vln. 1
p
pizz
Vln. 2
p
pizz
Vla.
p
Gtr.
p

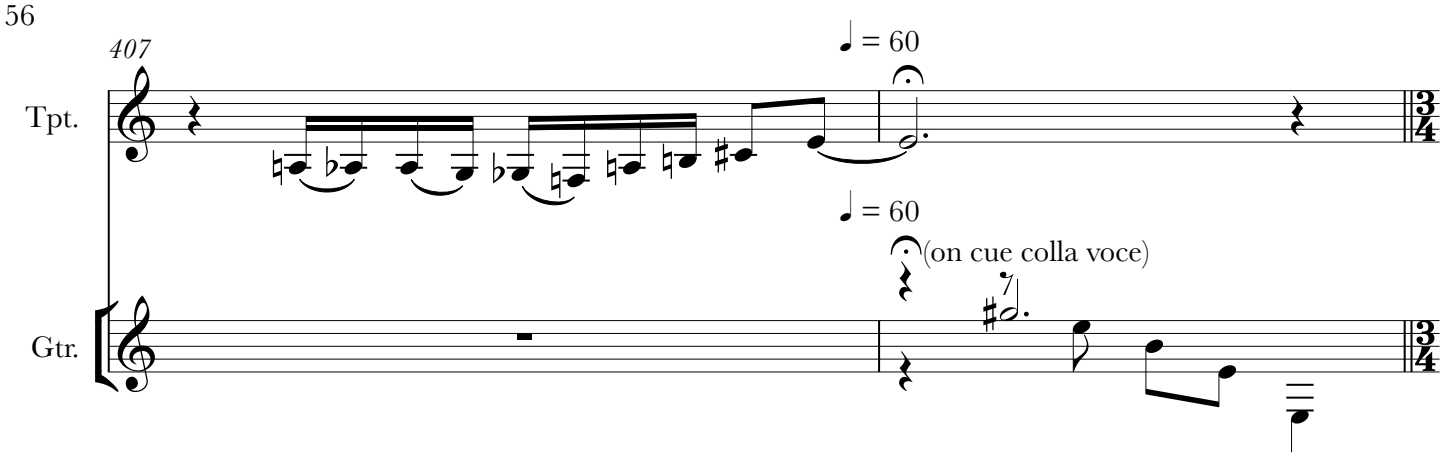

377
Tpt.
S.
shim - mer - ing and shim - mer - ing and shim - mer ing and shim - mer ing and
A.
Vln. 1
Vln. 2
Vla.
Gtr.


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
arco
Vla.

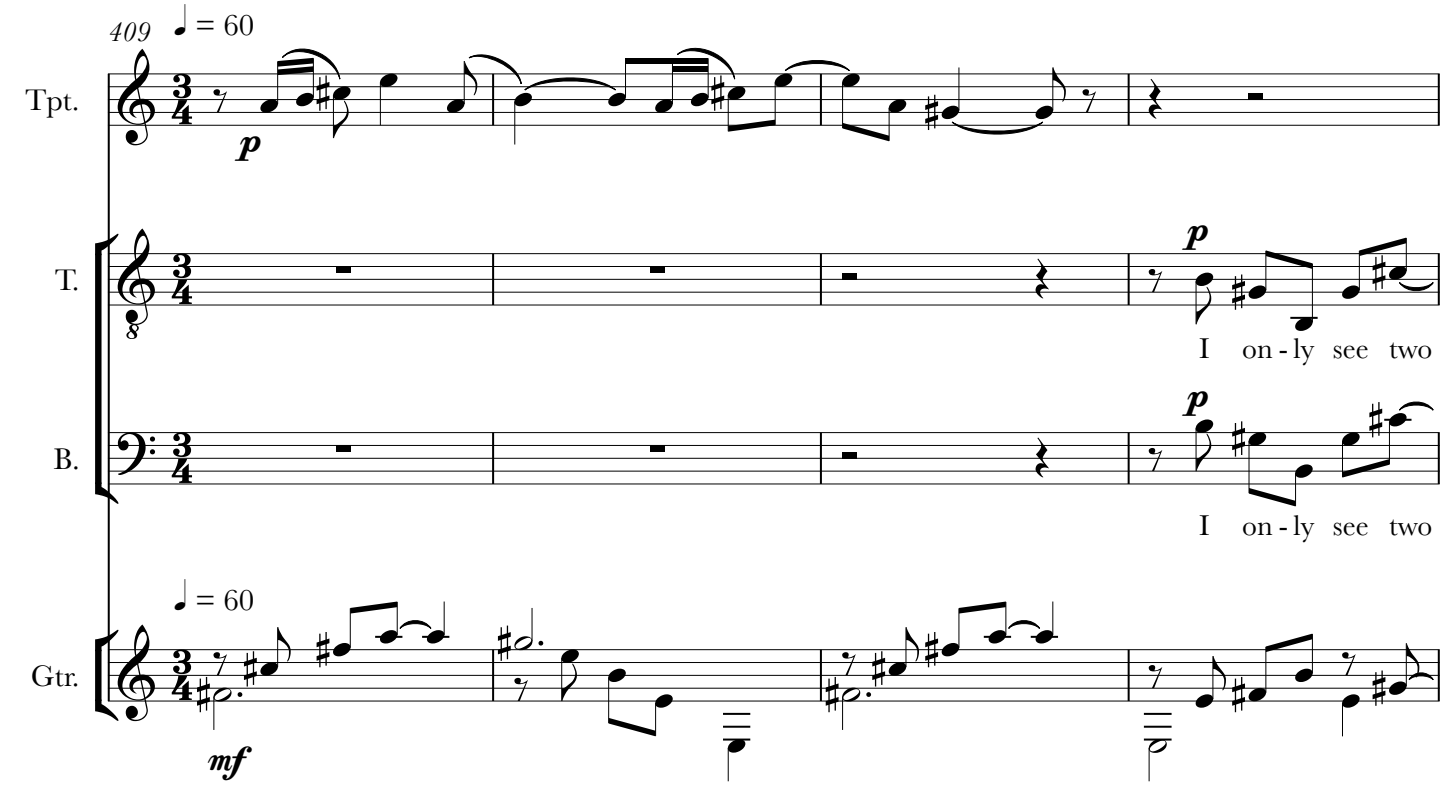

389
Tpt.
S.
lit - tle soft ta - pers
A.
lit - tle soft ta - pers
T.
lit - tle soft ta - pers
B.
lit - tle soft ta - pers
Vln. 1
Vln. 2
Vla.

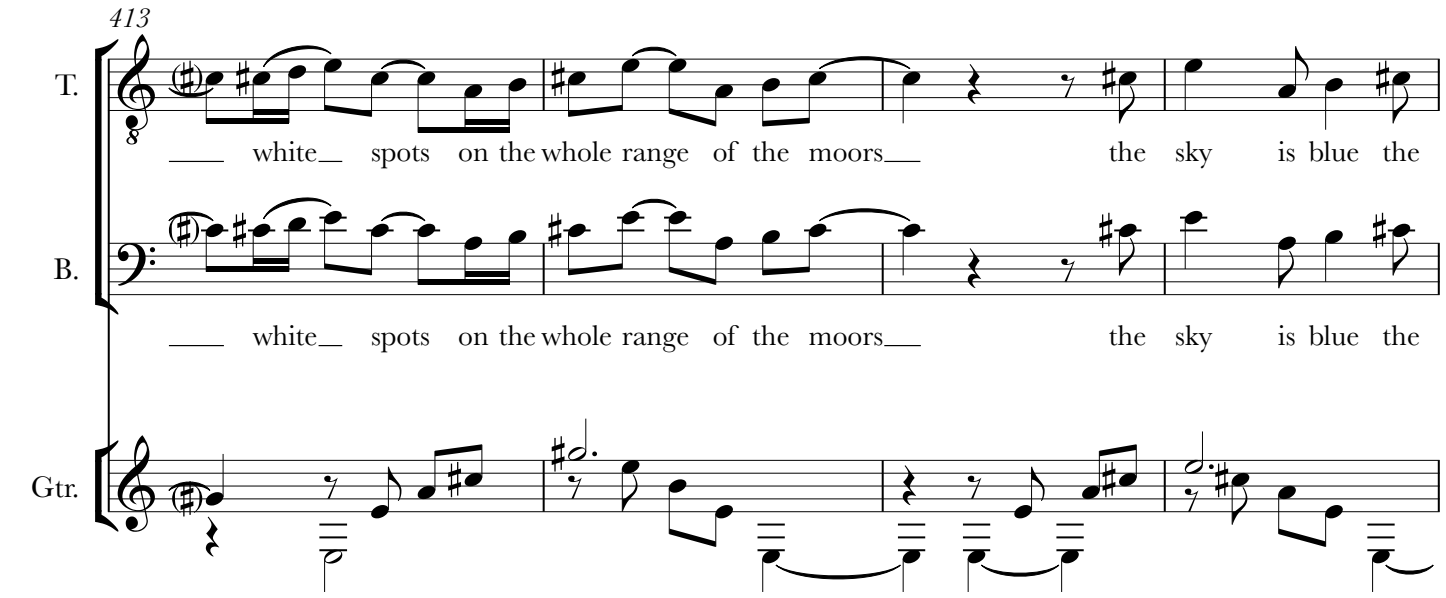

392
rit.
Tpt.
S.
sho-wer of glass - drops hang-ing in sil-ver chains
A.
sho-wer of glass - drops hang-ing in sil - ver chains
T.
sho-wer of glass - drops hang-ing chains
B.
sho-wer of glass - drops chains
rit.
pizz
Vln. 1
p
pizz
Vln. 2
p
pizz
Vla.
p
Gtr.
p

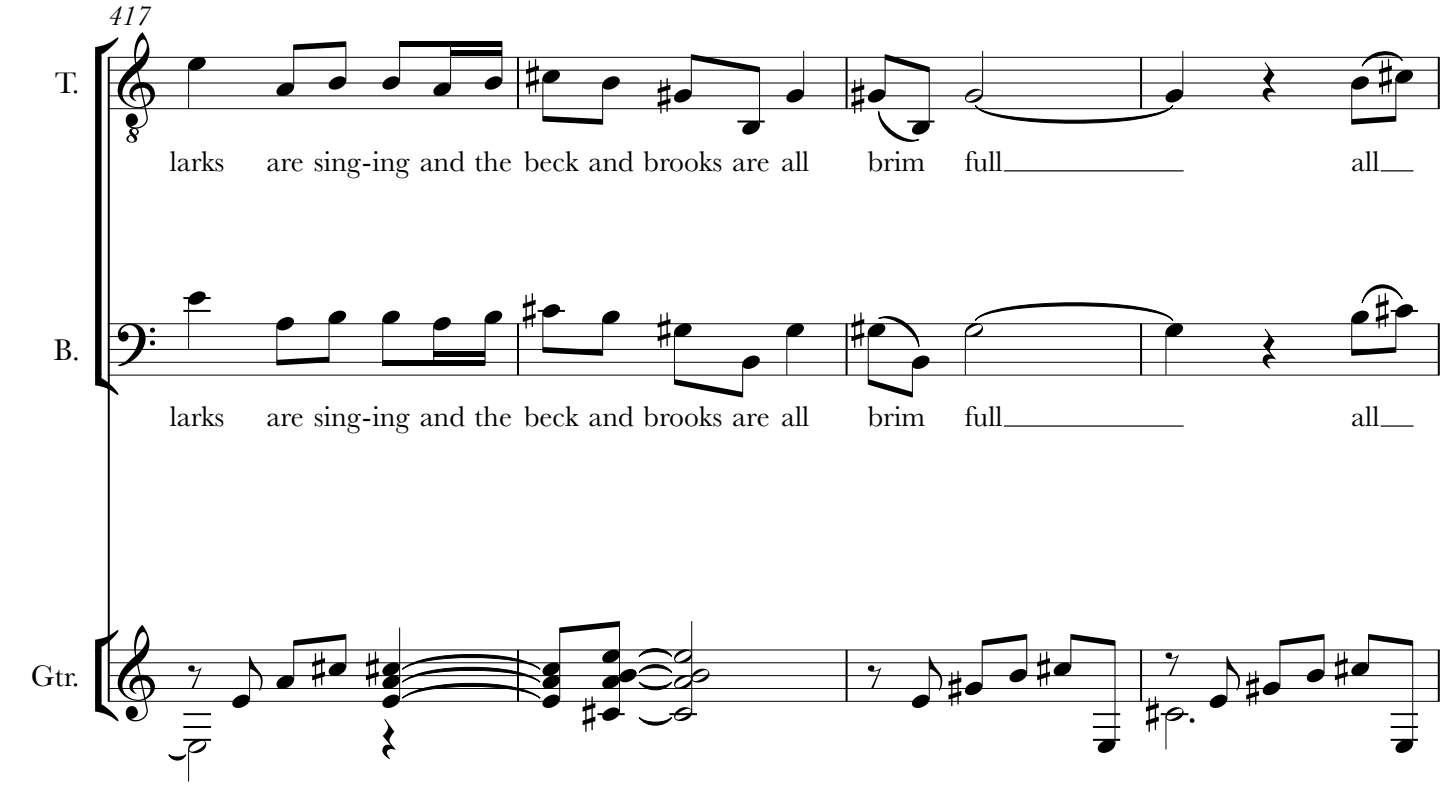

395
senza sord
Tpt.
S.
'Ah!'
A.
'Ah!'
T.
'Ah!'
B.
'Ah!'
Vln. 1
Vln. 2
Vla.
Gtr.
399
Tpt.
402
Tpt.
405
Tpt.

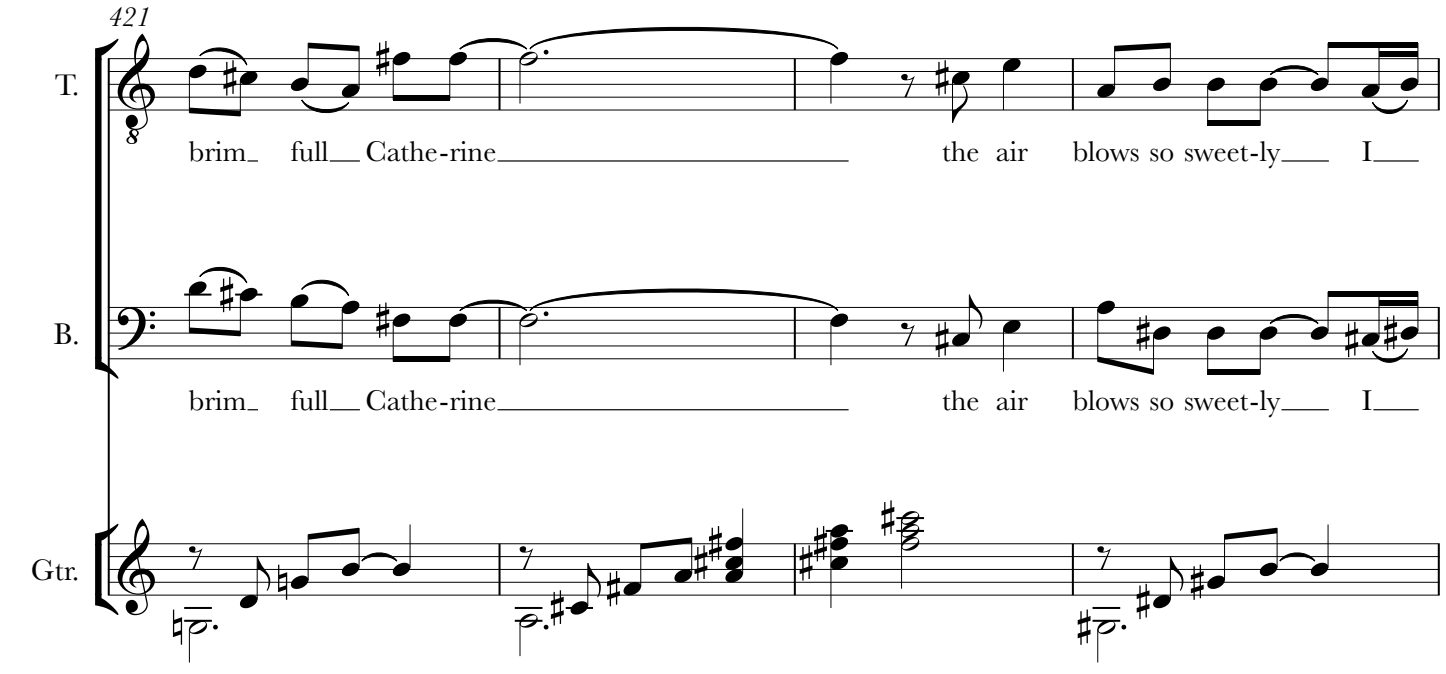

407
Tpt.
♩ = 60
♩ = 60
(on cue colla voce)
Gtr.

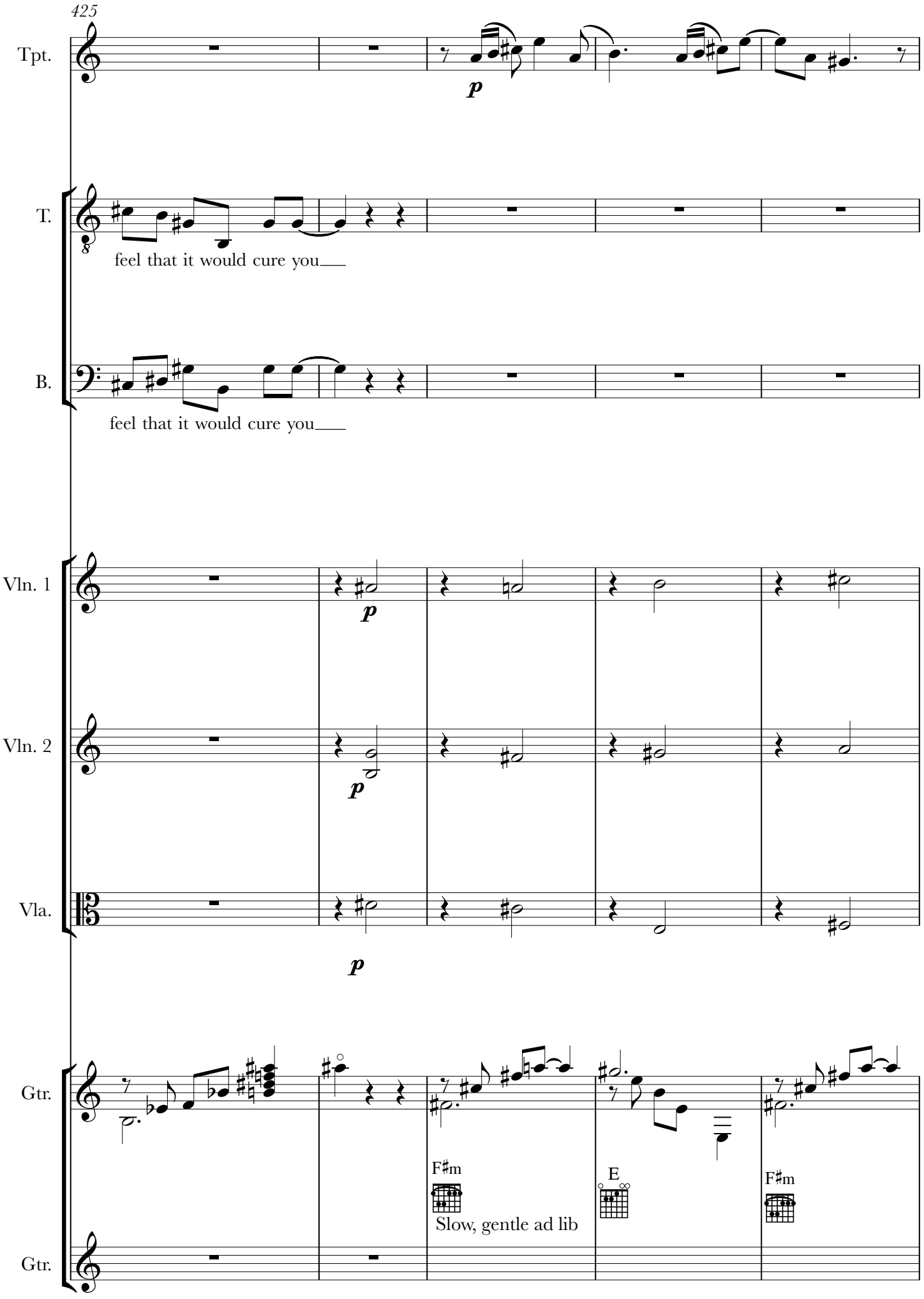
6. Moors

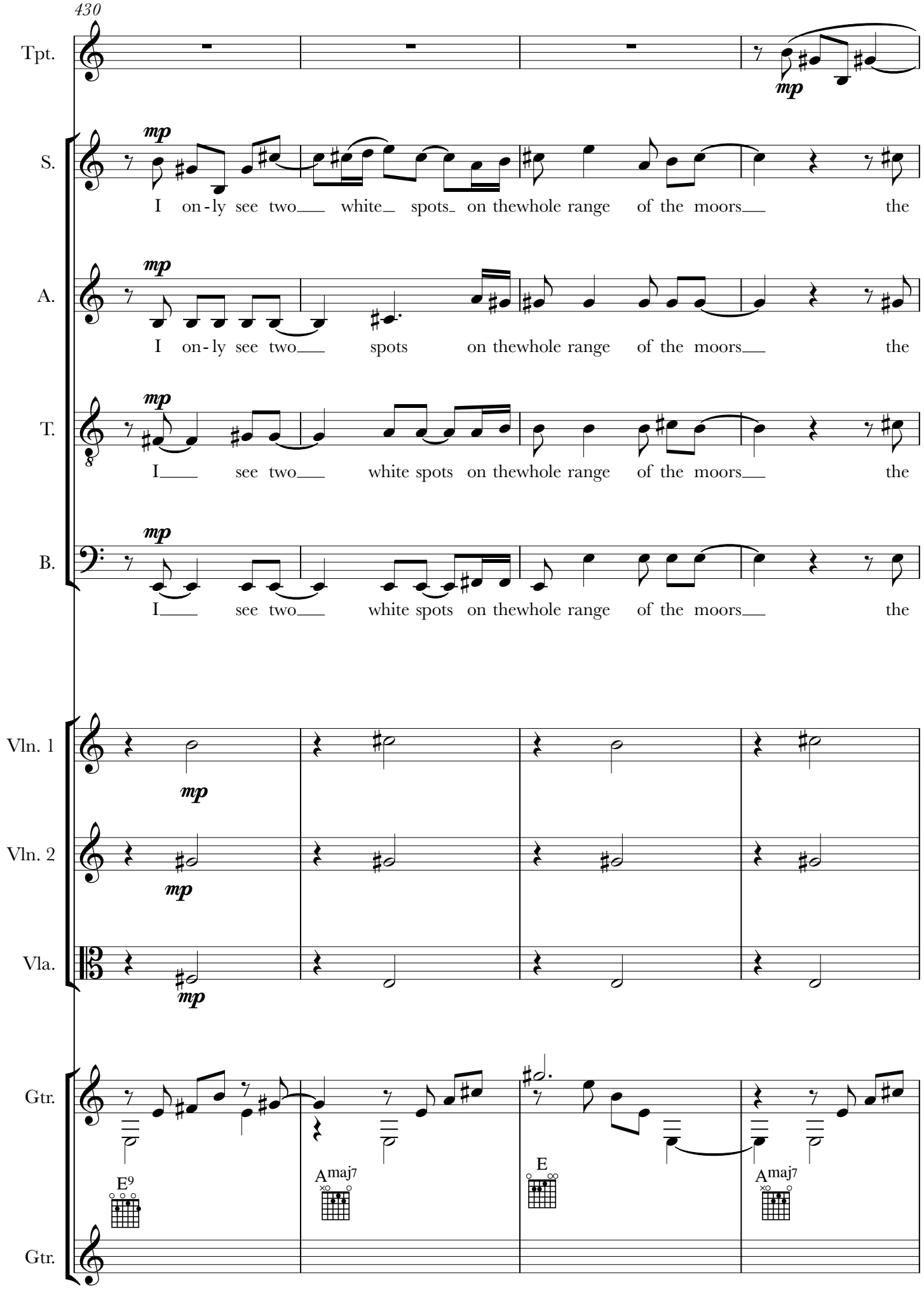

409
♩ = 60
Tpt.
p
T.
p
I on - ly see two
B.
p
I on - ly see two
♩ = 60
Gtr.
mf

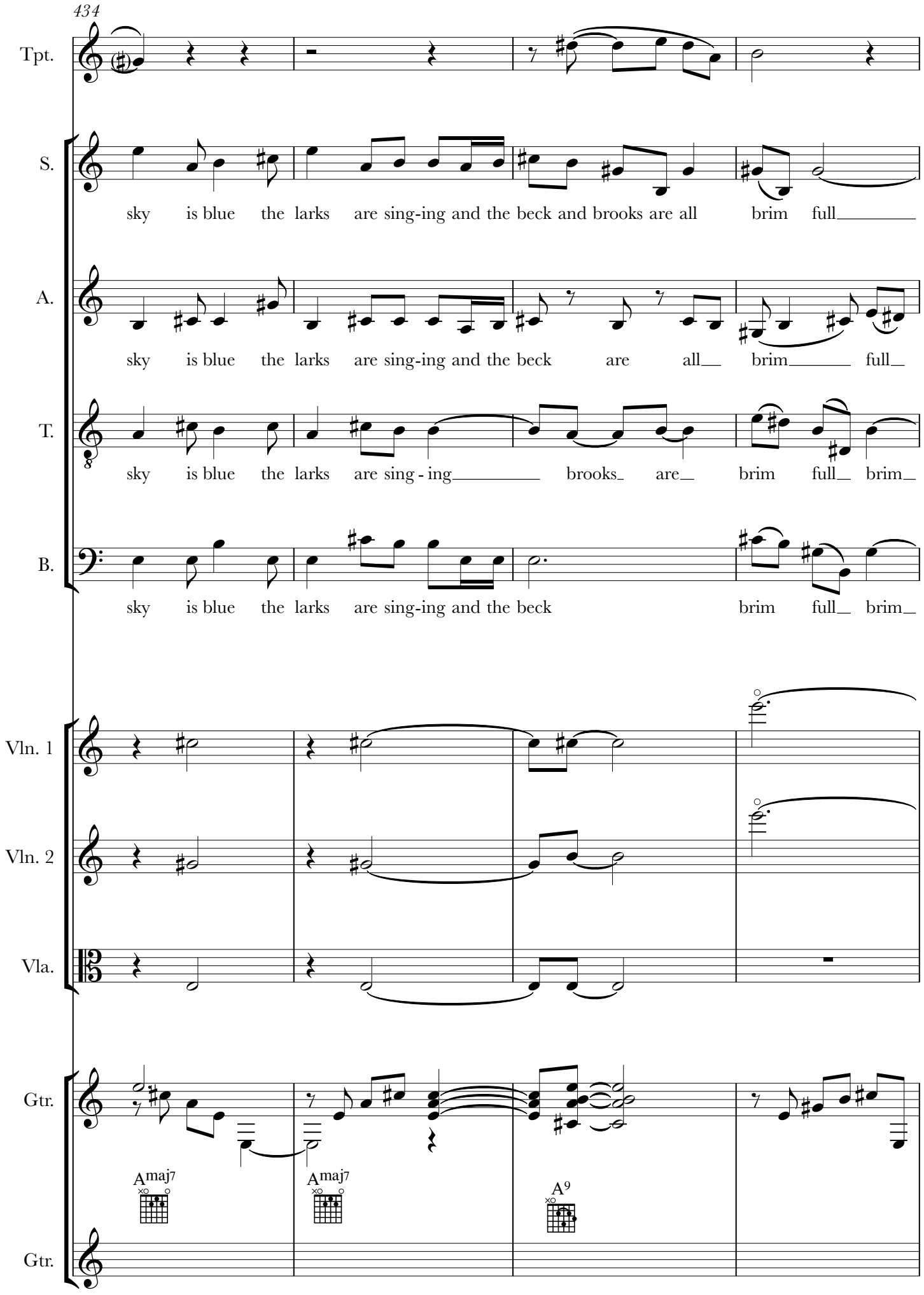

413
T.
___ white__ spots on the whole range of the moors__ the sky is blue the
B.
___ white__ spots on the whole range of the moors__ the sky is blue the
Gtr.

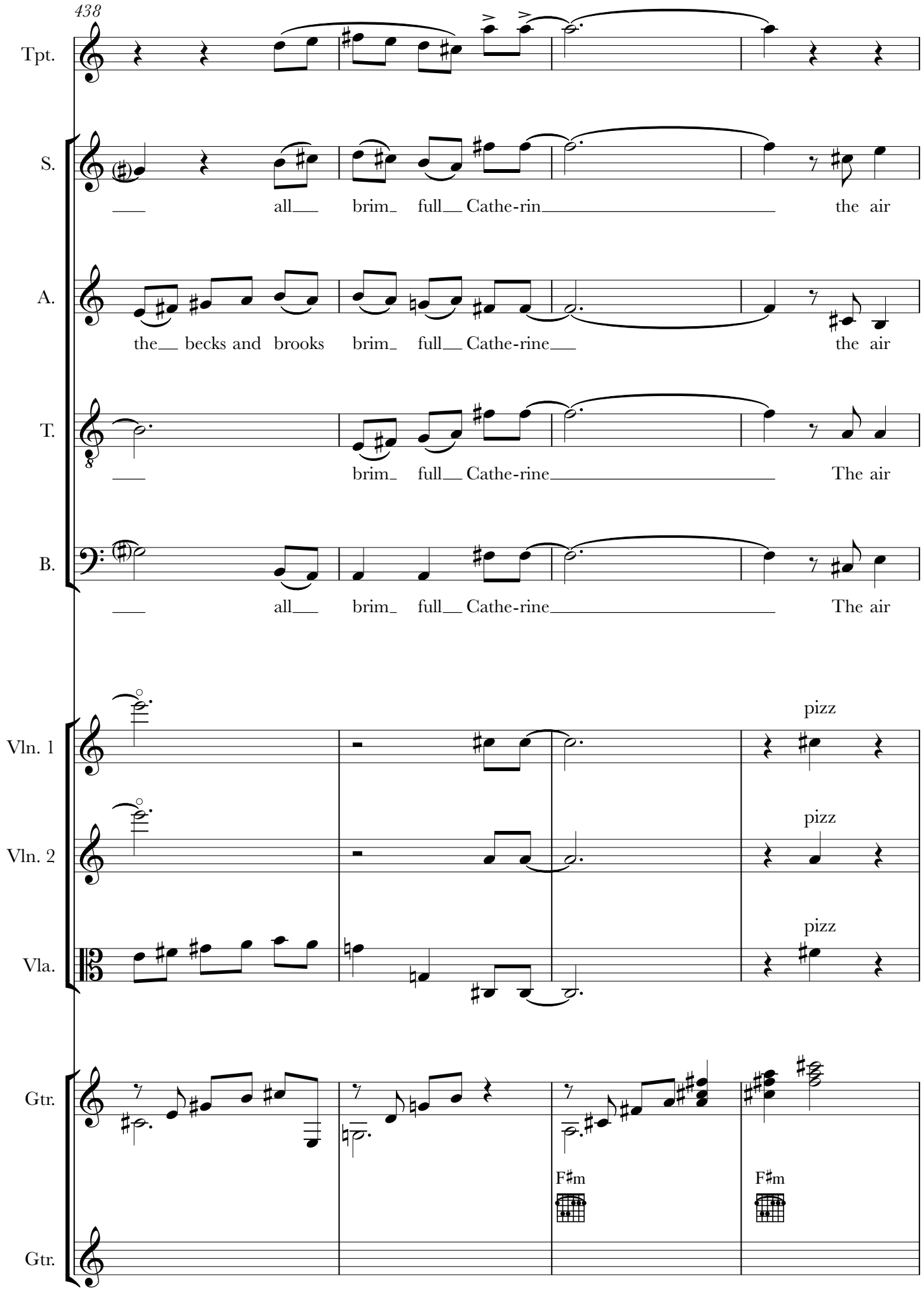

417
T.
larks are sing-ing and the beck and brooks are all brim full all
B.
larks are sing-ing and the beck and brooks are all brim full all
Gtr.

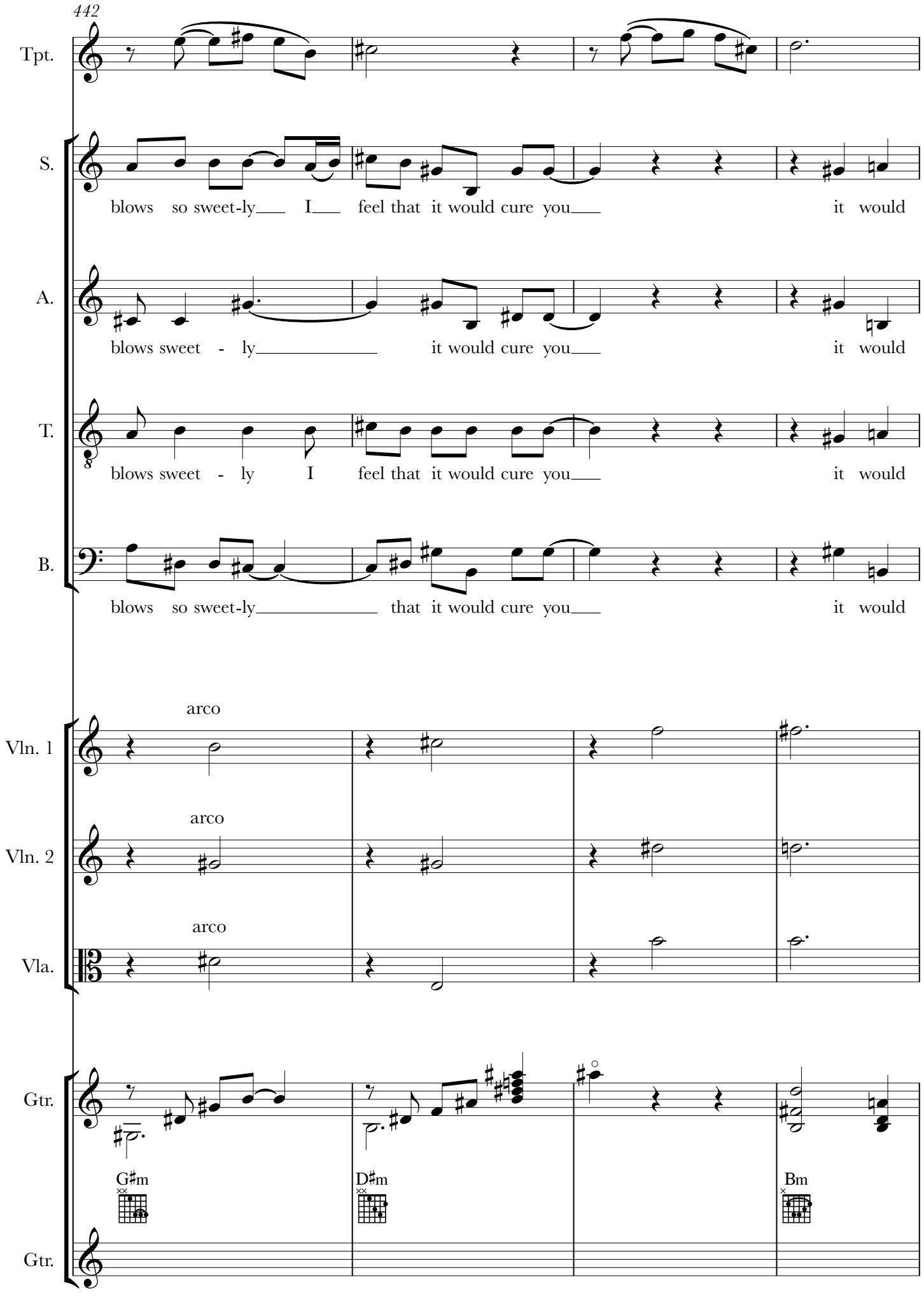

421
T.
brim full Cathe-rine the air blows so sweet-ly I
B.
brim full Cathe-rine the air blows so sweet-ly I
Gtr.

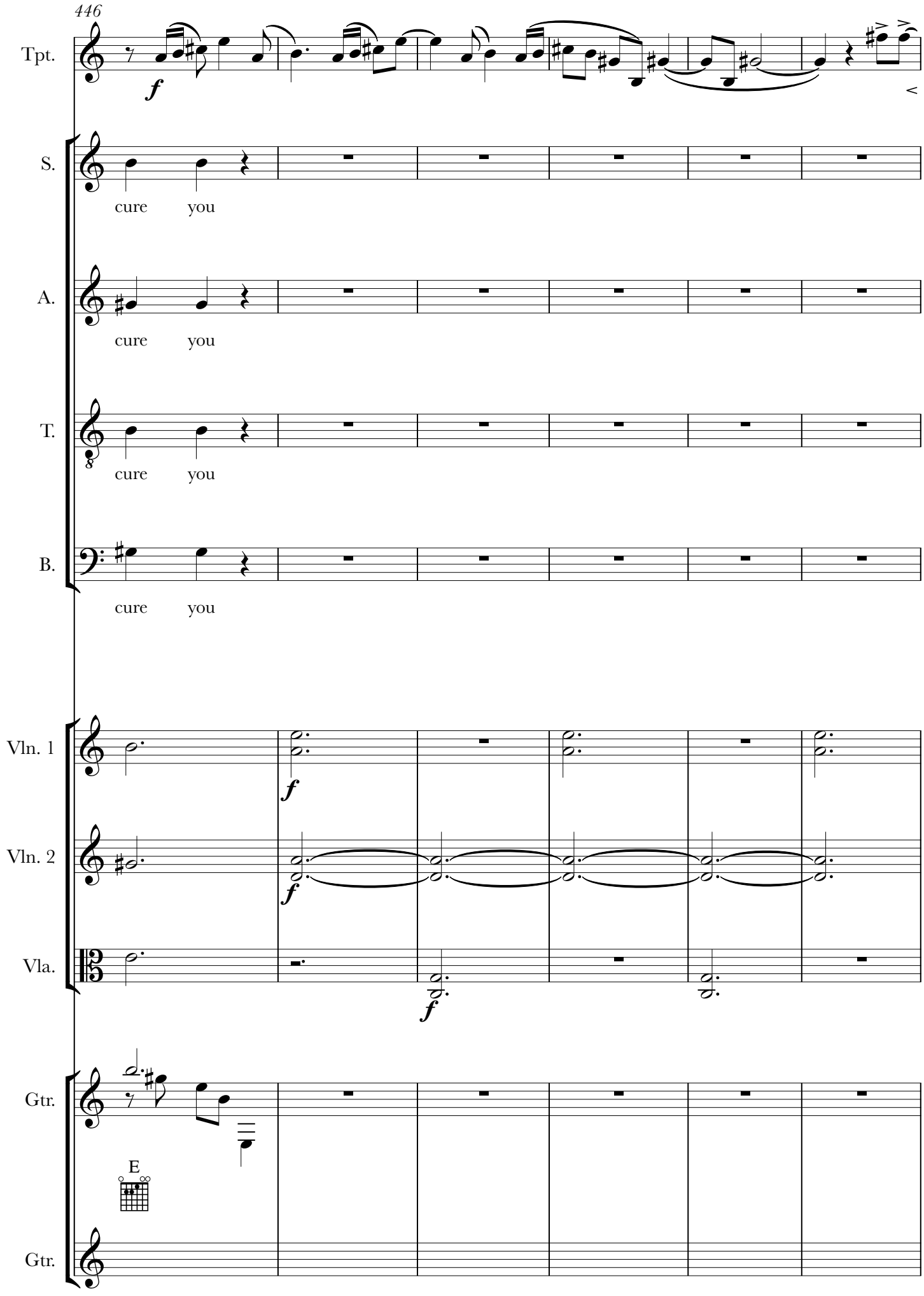

425
Tpt.
p
T.
feel that it would cure you
B.
feel that it would cure you
Vln. 1
p
Vln. 2
p
Vla.
p
Gtr.
F♯m
Slow, gentle ad lib
E
F♯m
Gtr.

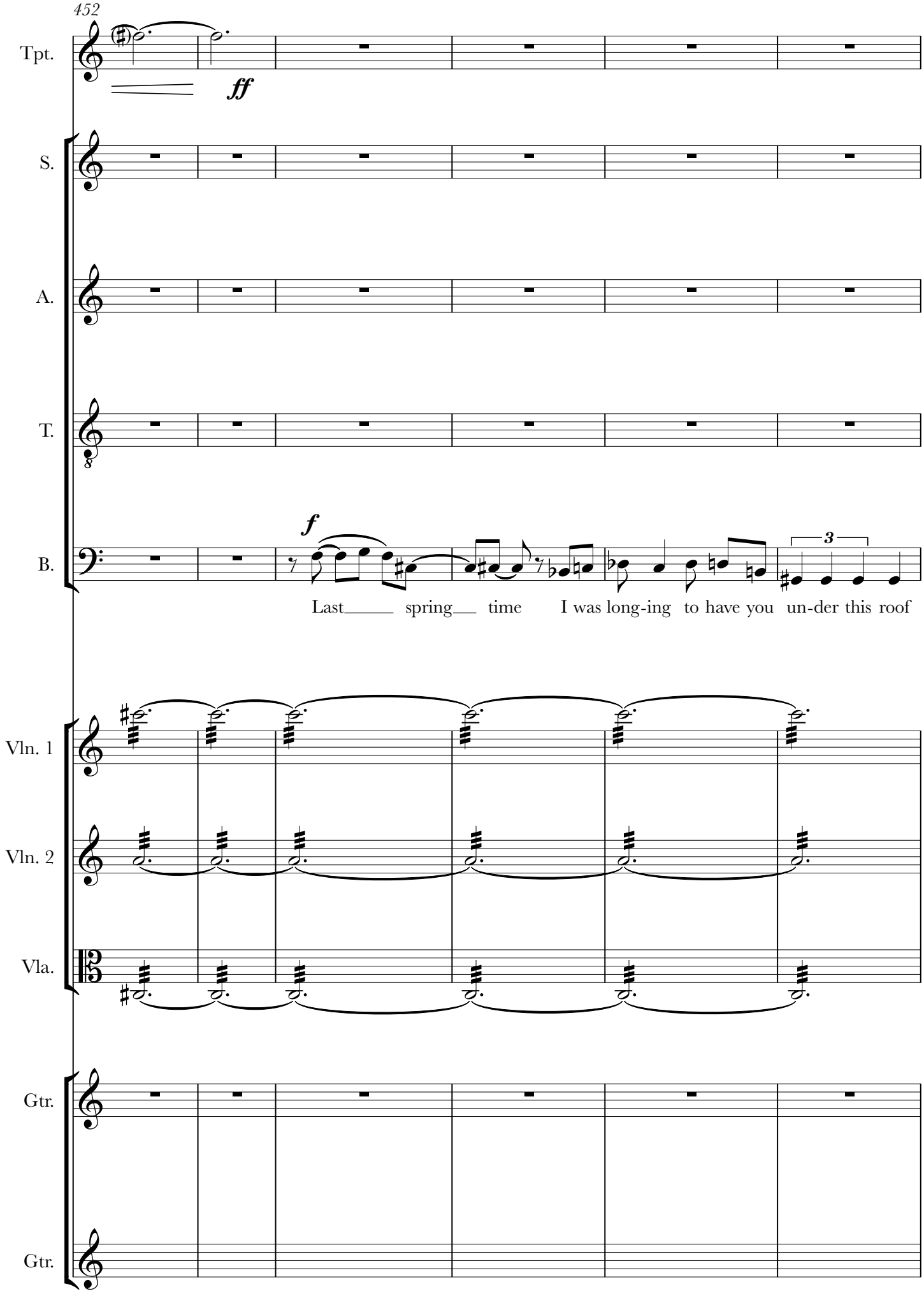

430
Tpt.
S.
I on-ly see two white spots on thewhole range of the moors the
A.
I on-ly see two spots on thewhole range of the moors the
T.
I see two white spots on thewhole range of the moors the
B.
I see two white spots on thewhole range of the moors the
Vln. 1
Vln. 2
Vla.
Gtr.
E9
Amaj7
E
Amaj7
Gtr.

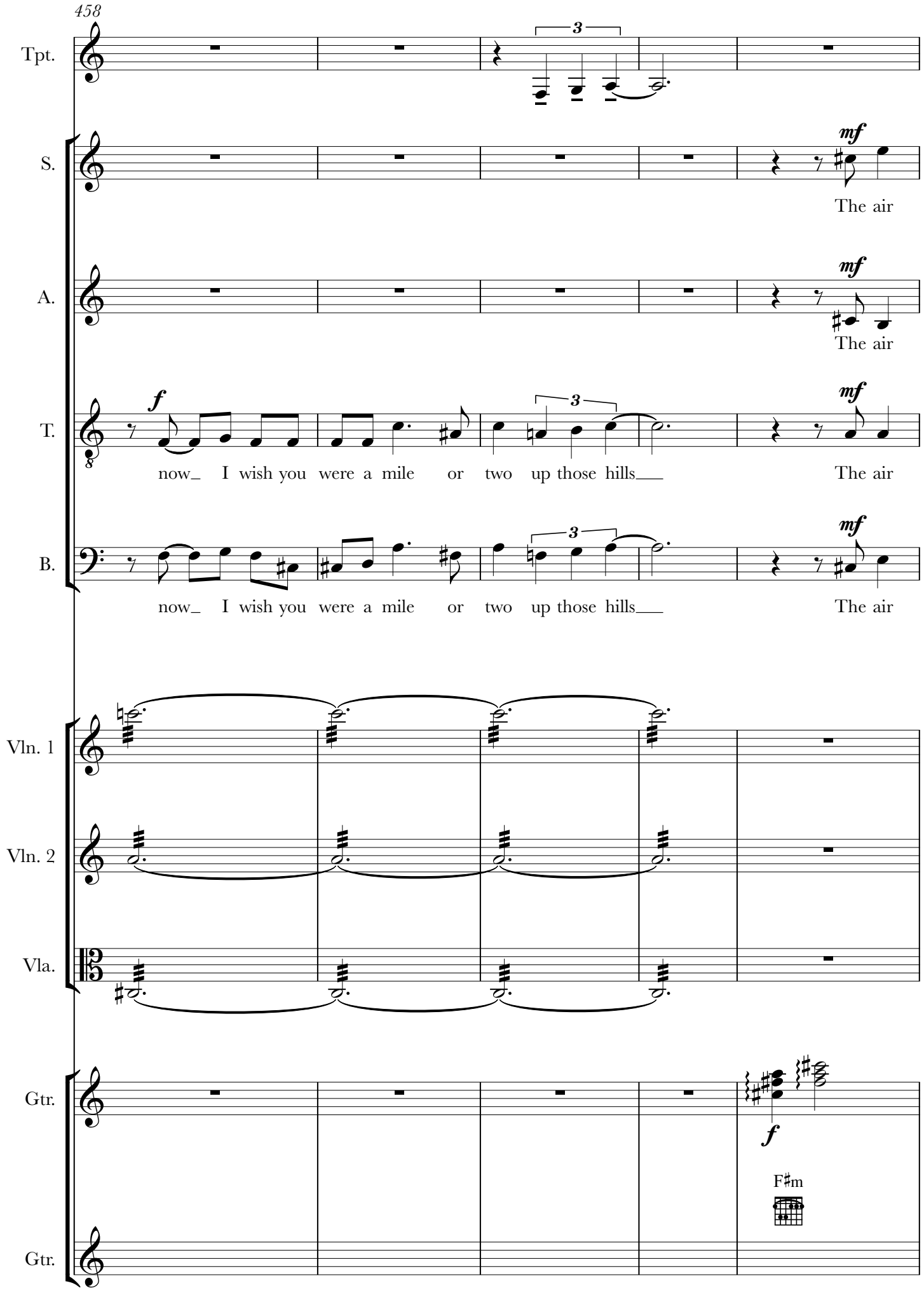

434
Tpt.
S.
sky is blue the larks are sing-ing and the beck and brooks are all brim full
A.
sky is blue the larks are sing-ing and the beck are all brim full
T.
sky is blue the larks are sing - ing brooks are brim full brim
B.
sky is blue the larks are sing-ing and the beck brim full brim
Vln. 1
Vln. 2
Vla.
Gtr.
Amaj7
Amaj7
A9
Gtr.

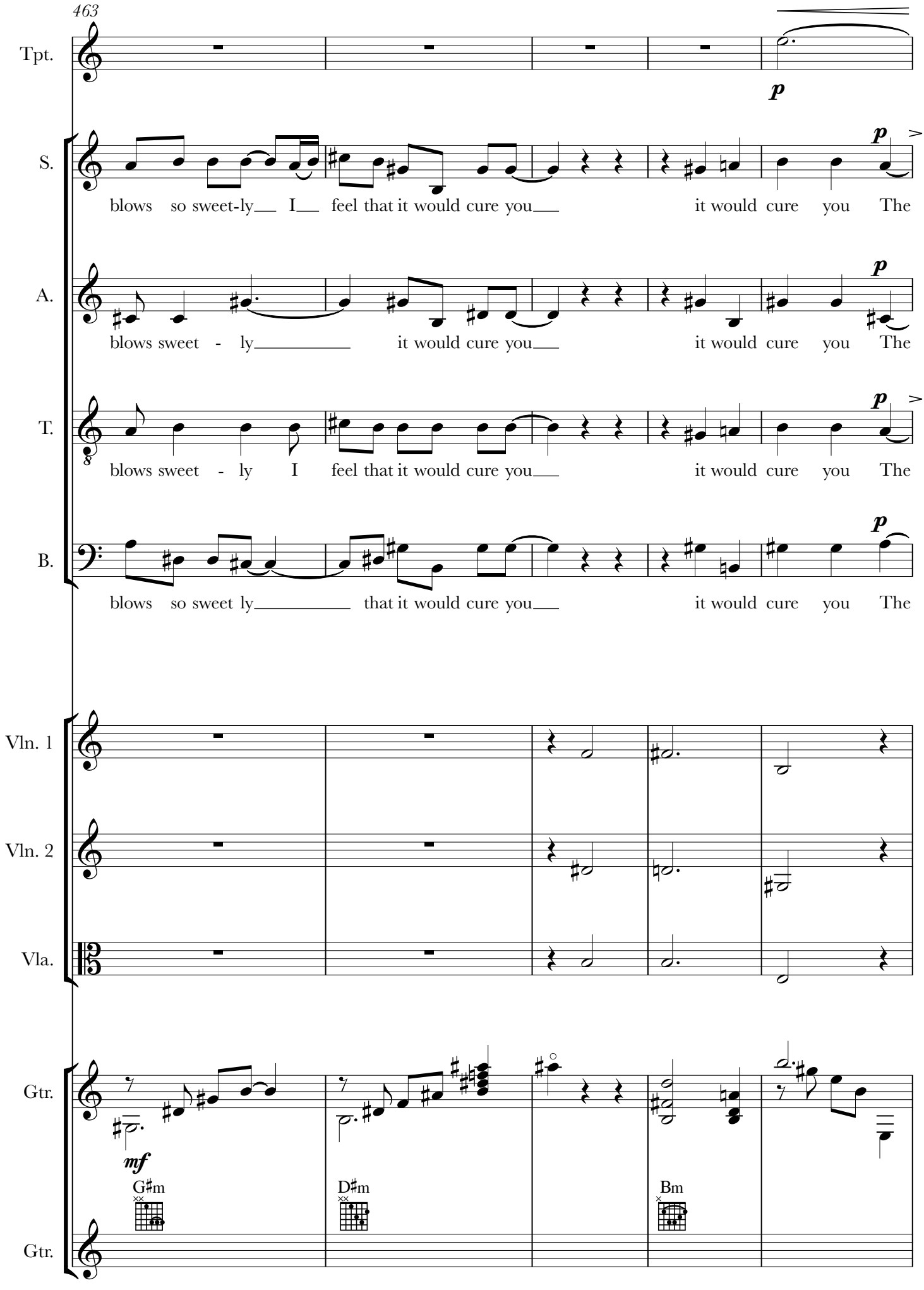

438
Tpt.
S.
all brim full Cathe-rin the air
A.
the becks and brooks brim full Cathe-rine the air
T.
brim full Cathe-rine The air
B.
all brim full Cathe-rine The air
Vln. 1
pizz
Vln. 2
pizz
Vla.
pizz
Gtr.
F♯m
F♯m
Gtr.

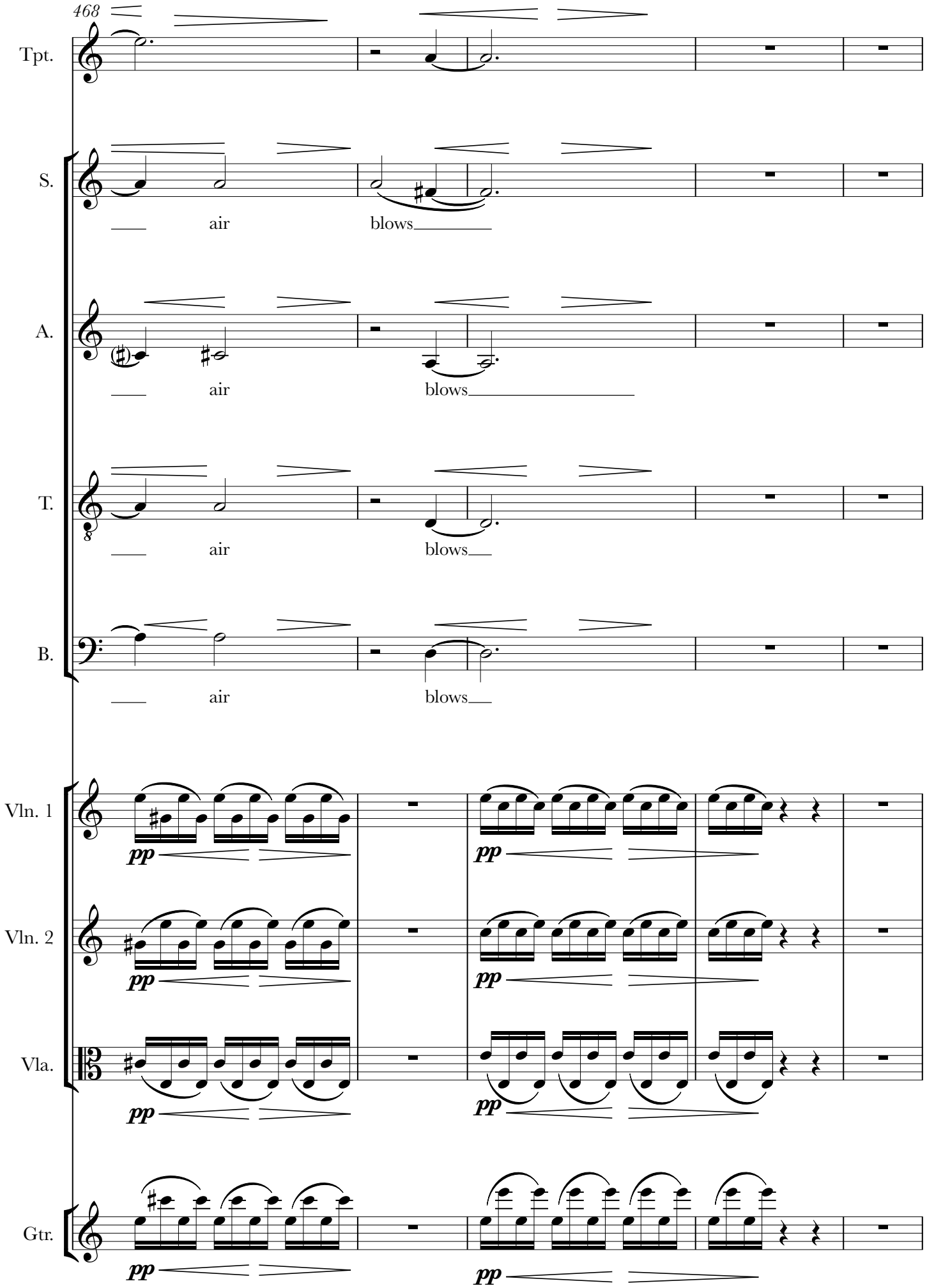

442
Tpt.
S.
blows so sweet-ly I feel that it would cure you it would
A.
blows sweet - ly it would cure you it would
T.
blows sweet - ly I feel that it would cure you it would
B.
blows so sweet-ly that it would cure you it would
Vln. 1
arco
Vln. 2
arco
Vla.
arco
Gtr.
G♯m
D♯m
Bm
Gtr.

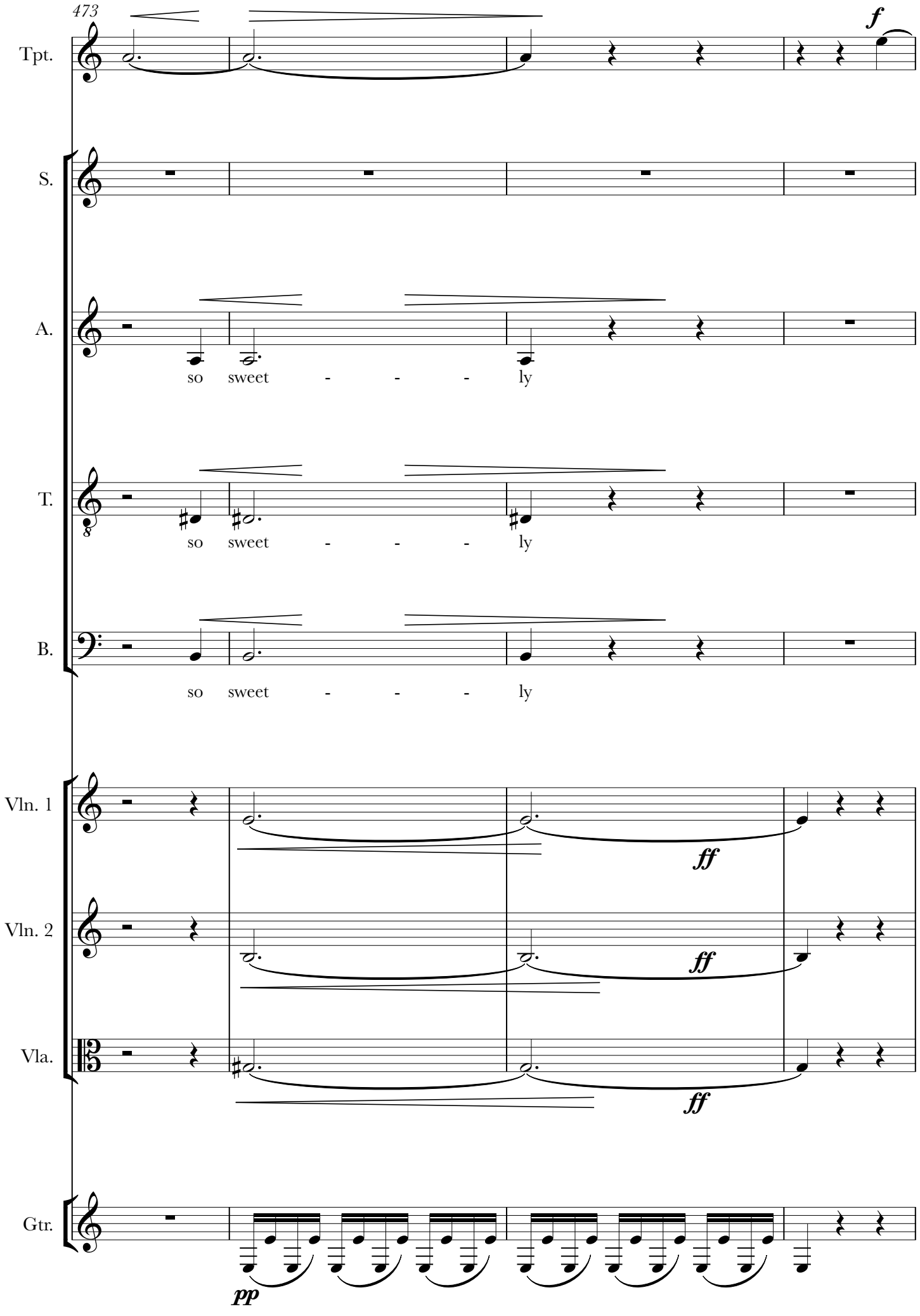

446
Tpt.
S.
cure you
A.
cure you
T.
cure you
B.
cure you
Vln. 1
Vln. 2
Vla.
Gtr.
E
Gtr.

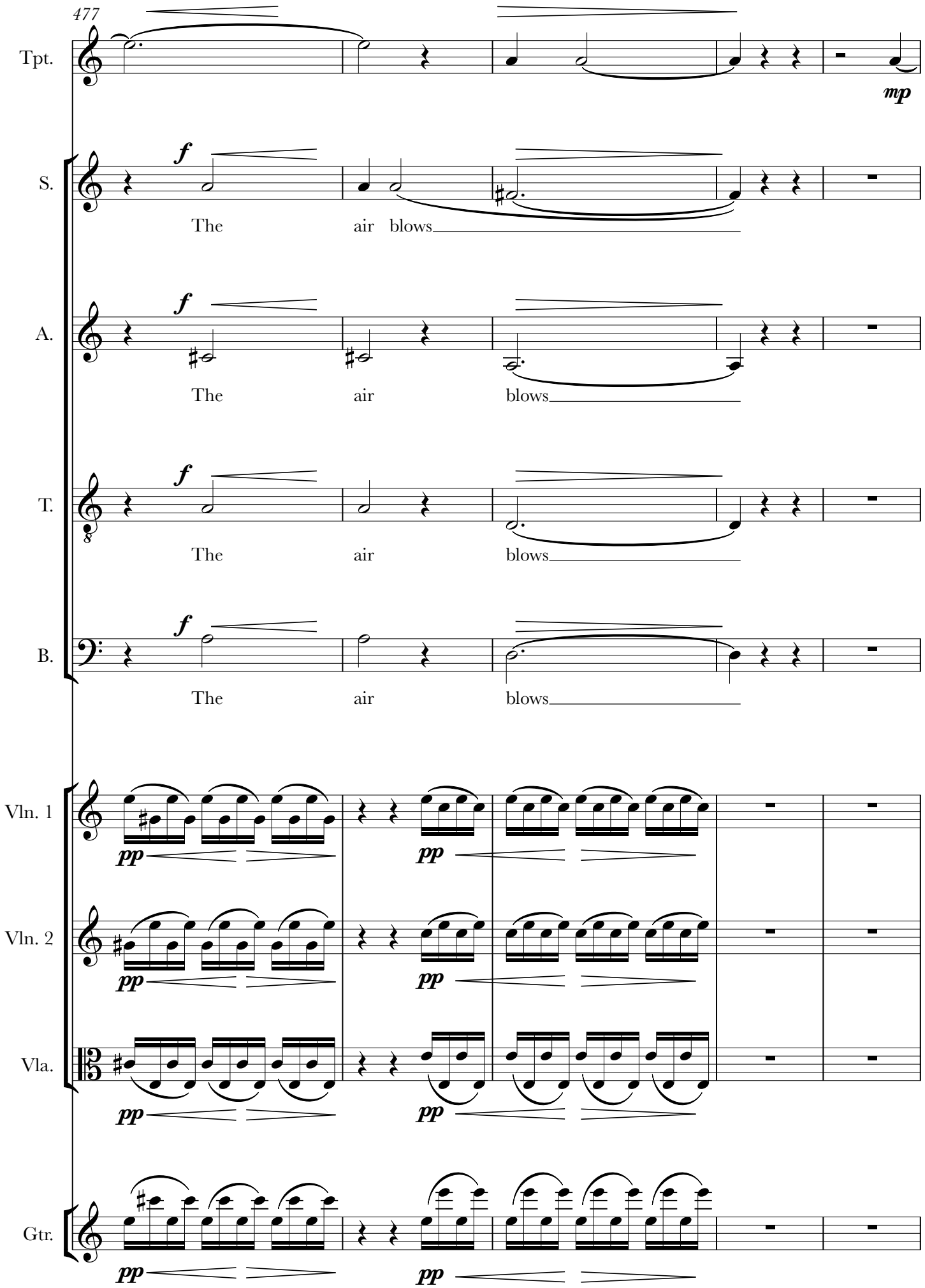

452
Tpt.
ff
S.
A.
T.
B.
f
3
Last spring time I was long-ing to have you un-der this roof
Vln. 1
Vln. 2
Vla.
Gtr.
Gtr.

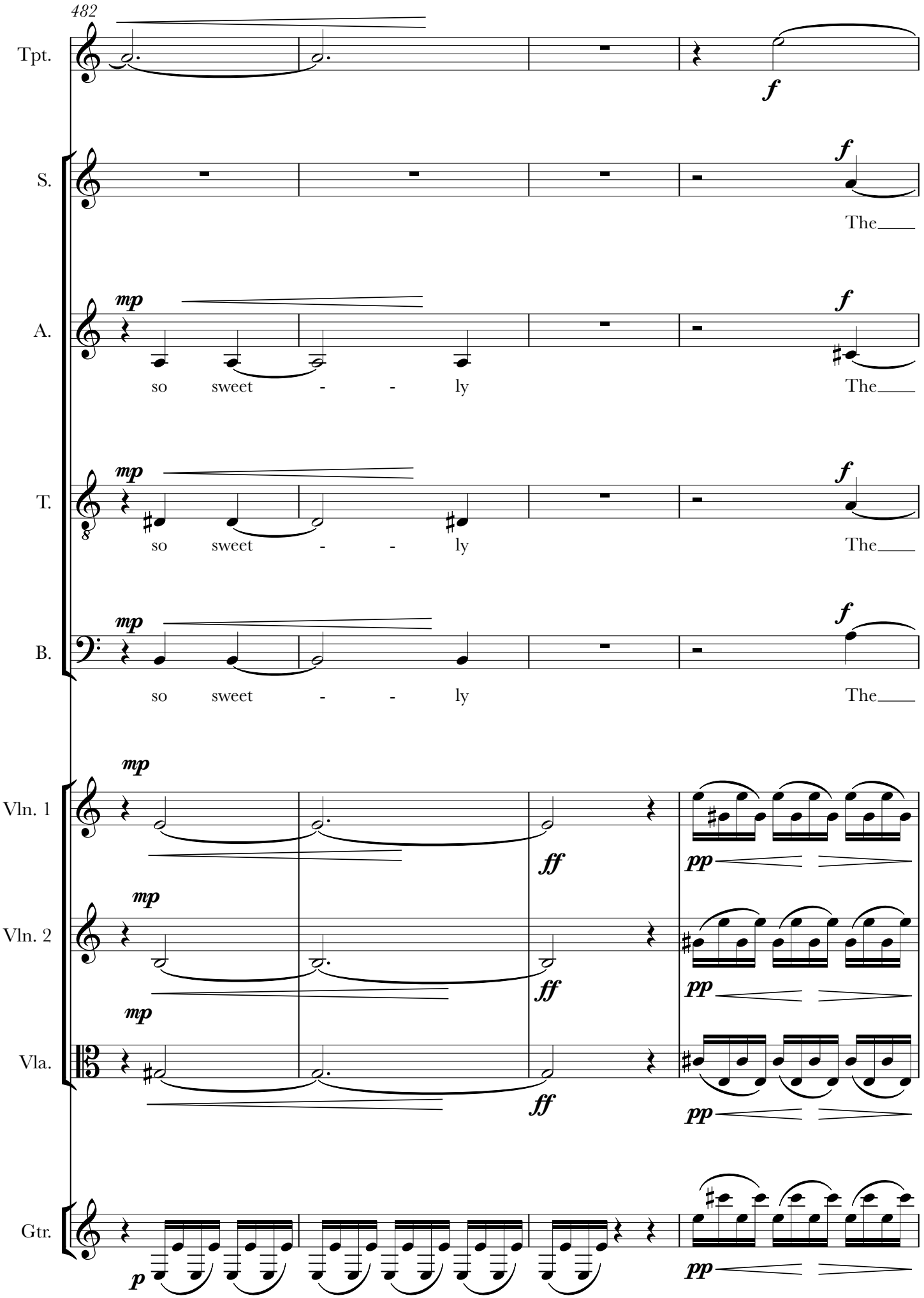

458
Tpt.
S.
The air
A.
The air
T.
now_ I wish you were a mile or two up those hills___ The air
B.
now_ I wish you were a mile or two up those hills___ The air
Vln. 1
Vln. 2
Vla.
Gtr.
F♯m
Gtr.

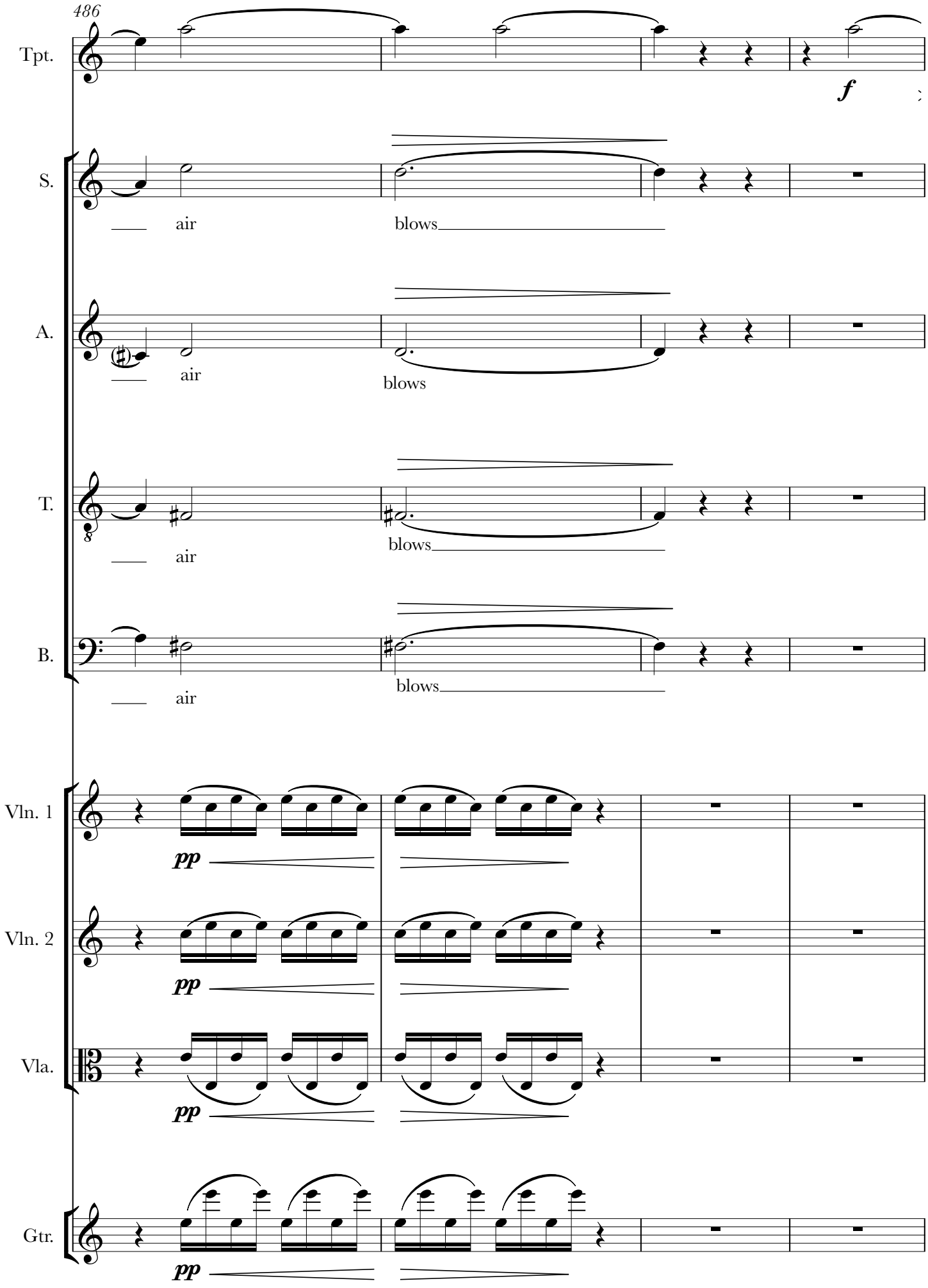

463
Tpt.
p
S.
p
blows so sweet-ly I feel that it would cure you it would cure you The
A.
p
blows sweet - ly it would cure you it would cure you The
T.
p
blows sweet - ly I feel that it would cure you it would cure you The
B.
p
blows so sweet ly that it would cure you it would cure you The
Vln. 1
Vln. 2
Vla.
Gtr.
mf
G♯m
D♯m
Bm
Gtr.


468
Tpt.
S.
air
blows
A.
air
blows
T.
air
blows
B.
air
blows
Vln. 1
pp
pp
Vln. 2
pp
pp
Vla.
pp
pp
Gtr.
pp
pp


473
Tpt.
f
S.
A.
so sweet - - - ly
T.
so sweet - - - ly
B.
so sweet - - - ly
Vln. 1
ff
Vln. 2
ff
Vla.
ff
Gtr.
pp


477
Tpt.
mp
S.
f
The air blows
A.
f
The air blows
T.
f
The air blows
B.
f
The air blows
Vln. 1
pp
Vln. 2
pp
Vla.
pp
Gtr.
pp


482
Tpt.
S.
A.
T.
B.
Vln. 1
Vln. 2
Vla.
Gtr.
mp
f
ff
pp
p
so sweet - - ly
The


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 byear or to use the notated solo as a guide. The piece aims to create an exuberant, fresh, punchy sound.

Blue Lab

CVR, 2017

Fresh ♩ = c96

Piccolo
Flute 1
Flute 2
Oboe 1
Oboe 2
Cor Anglais
Clarinet in B♭ 1
Clarinet in B♭ 2
Bass Clarinet in B♭
Bassoon 1
Bassoon 2
Contrabassoon

Horn in F 1 and 3 — con sord. — *p*
Horn in F 2 and 4 — con sord. — *p*
Trumpet in B♭ 1 — wah wah mute — *p*
Trumpet in B♭ 2
Trombone
Bass Trombone
Tuba

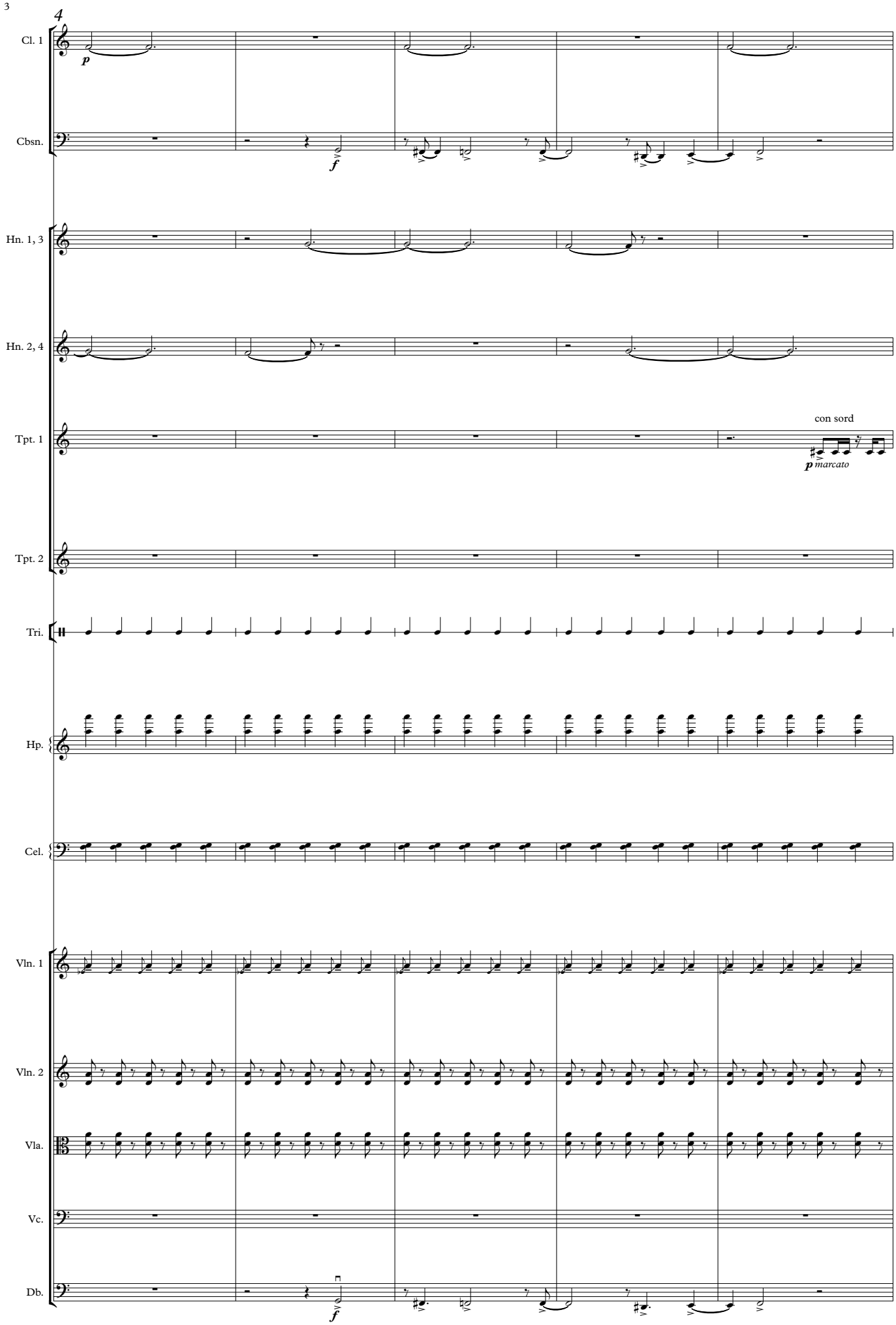
Timpani

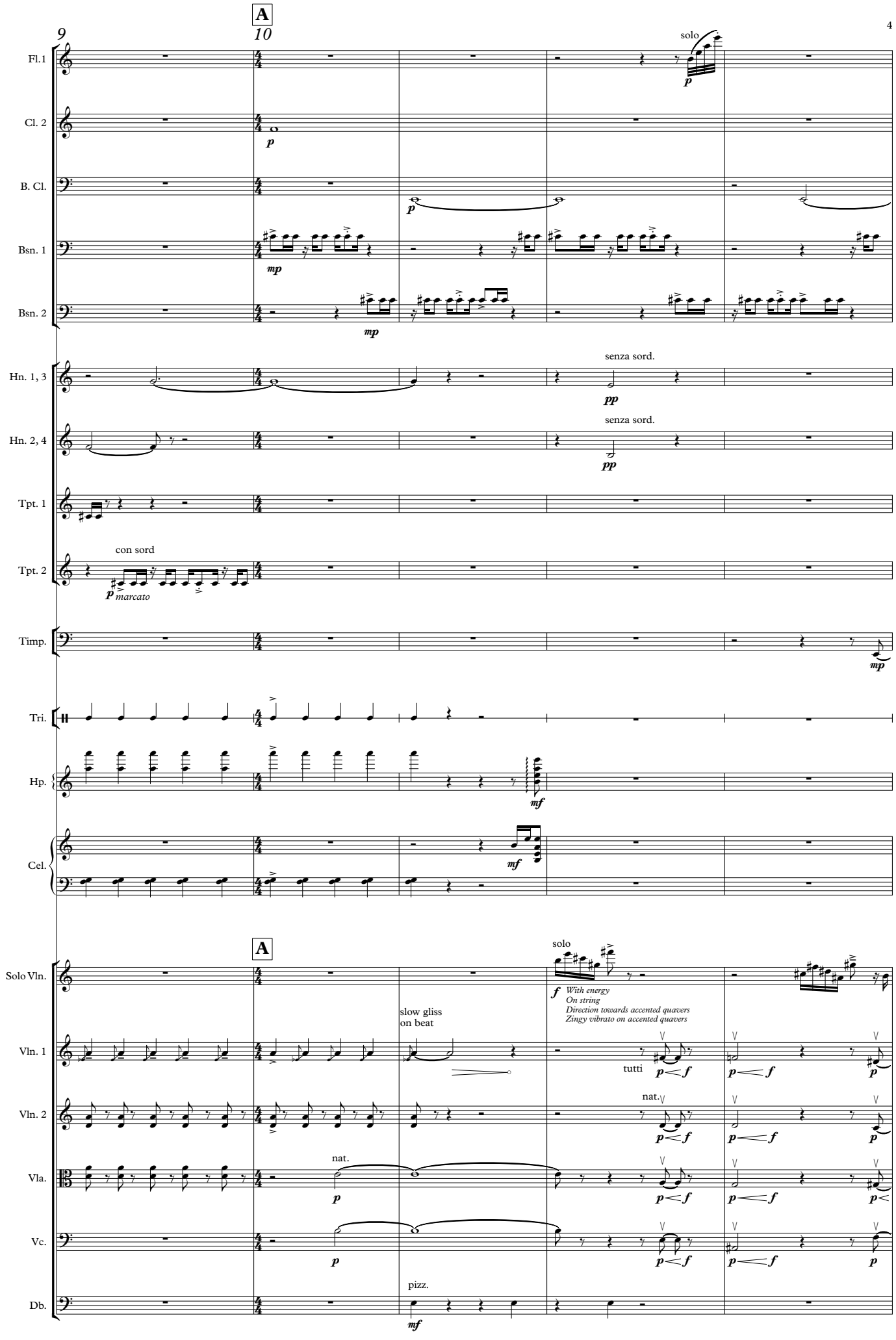
Triangle — *p*
Wood Block
Cymbals

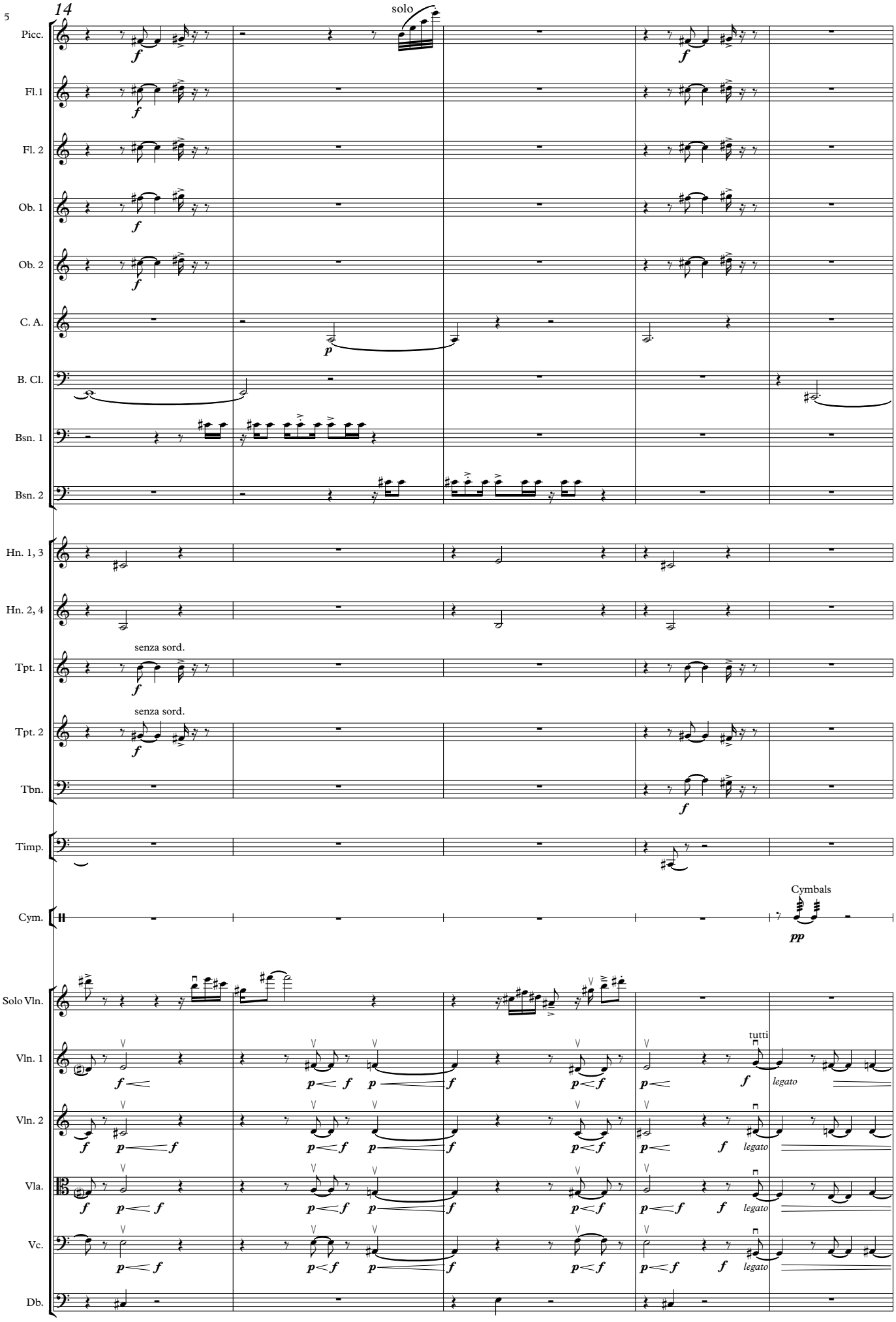
Harp — E♭ F♭ G♭ A♭ B♭ C♯ D♯ — *p*
Celesta — *p*

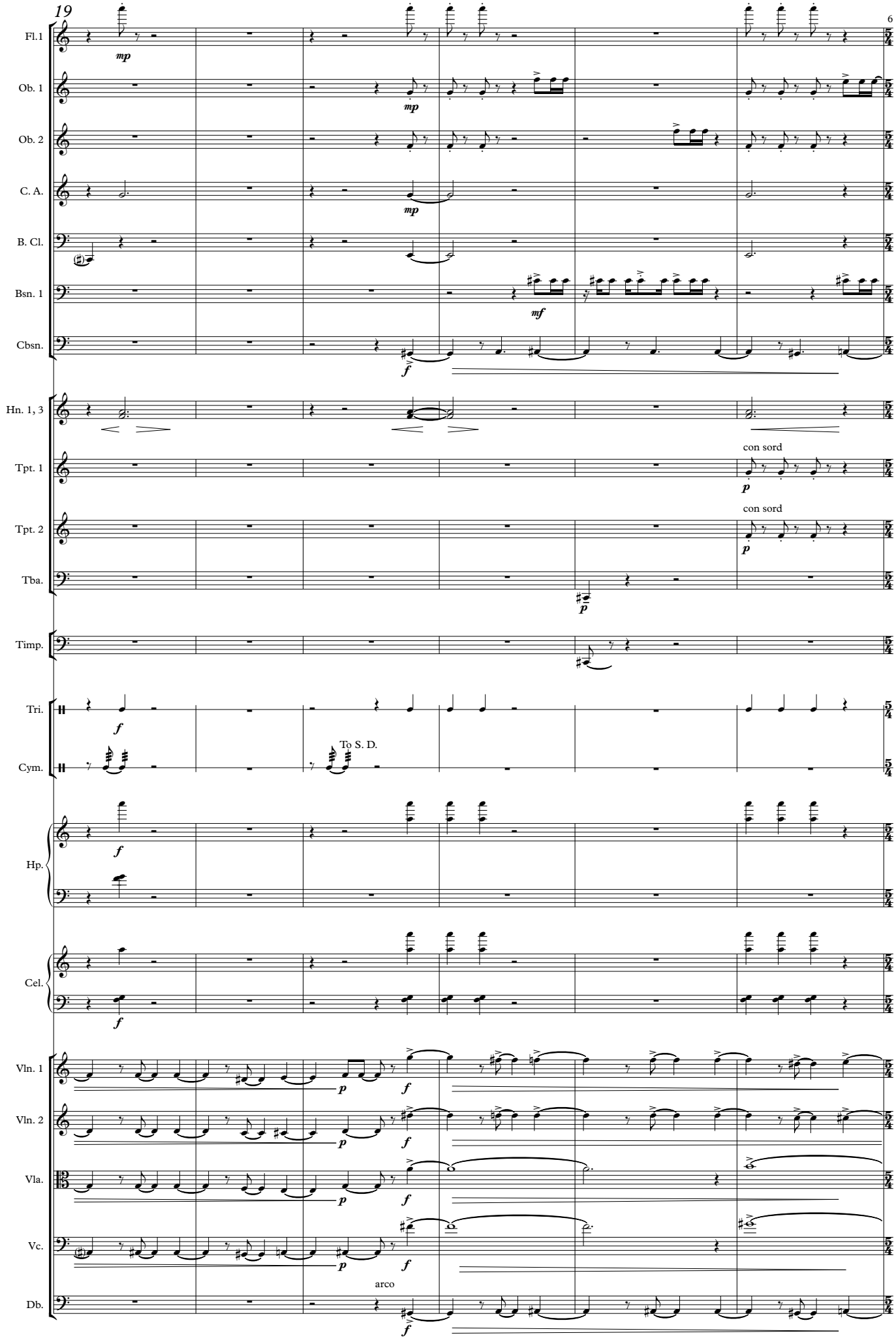
Fresh ♩ = c96

Violin 1 — fast gliss before beat — sul D — *p*
Violin 2 — col legno battuto — *p*
Viola — col legno battuto — *p*
Violoncello
Double Bass


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
9
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.
solo
senza sord.
con sord
marcato
slow gliss
on beat
With energy
On string
Direction towards accented quavers
Zingy vibrato on accented quavers
tutti
nat.
pizz.


14
solo
Picc.
Fl.1
Fl. 2
Ob. 1
Ob. 2
C. A.
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1, 3
Hn. 2, 4
Tpt. 1
senza sord.
Tpt. 2
senza sord.
Tbn.
Timp.
Cym.
Cymbals
Solo Vln.
Vln. 1
tutti
Vln. 2
Vla.
Vc.
Db.
legato


Fl.1
Ob. 1
Ob. 2
C. A.
B. Cl.
Bsn. 1
Cbsn.
Hn. 1, 3
Tpt. 1
Tpt. 2
Tba.
Timp.
Tri.
Cym.
Hp.
Cel.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
mp
mf
f
p
con sord
To S. D.
arco

B

25

Fl.1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Cbsn.

Hn. 1, 3

Hn. 2, 4

Tpt. 1

Tpt. 2

Tba.

Timp.

W.B.

Cym.

Hp.

Cel.

B

Vln. 1

Vln. 2

Vla.

Vc.

Db.

mf *f* *mp* *p* *pp*

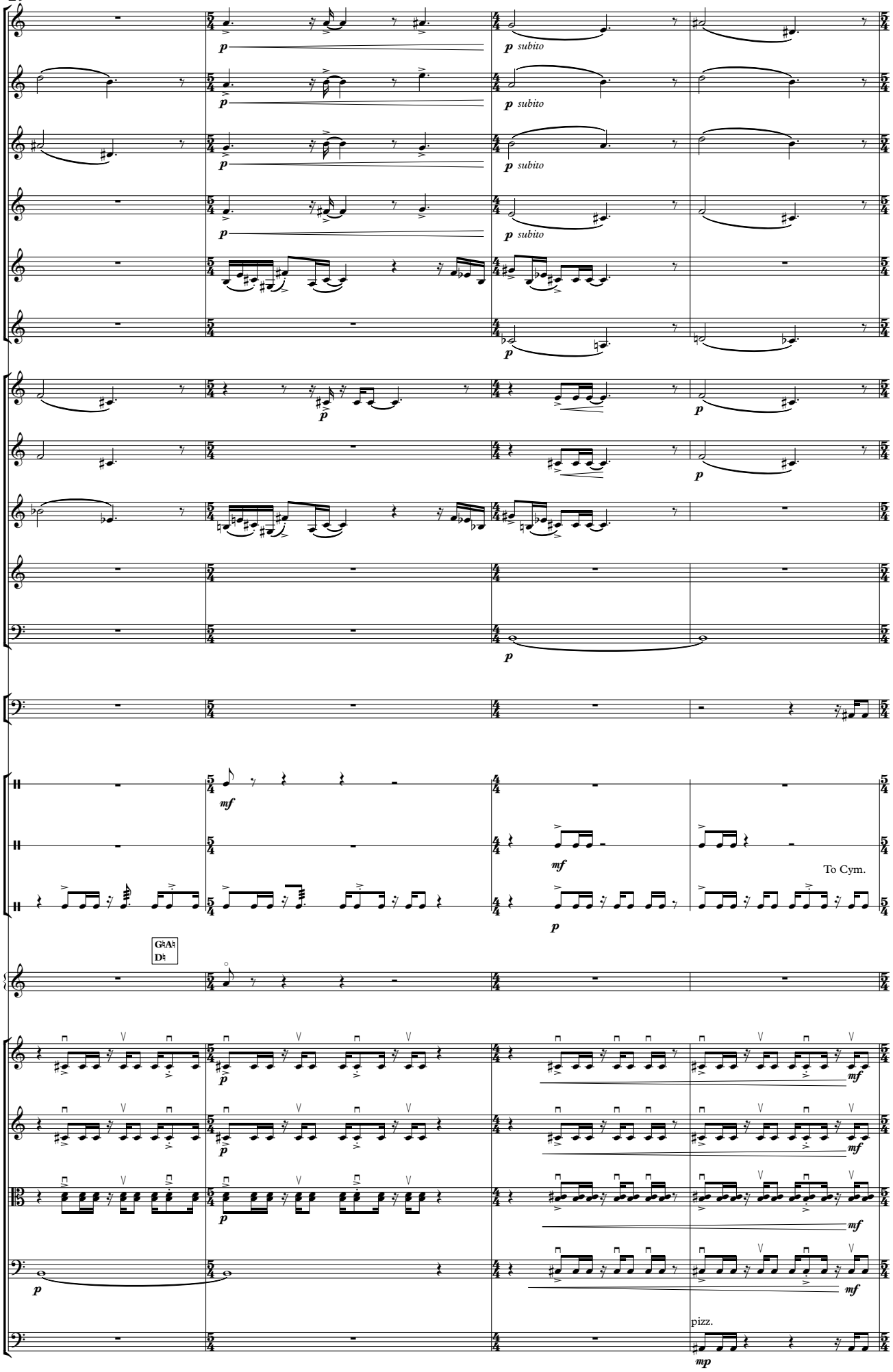
f marcato

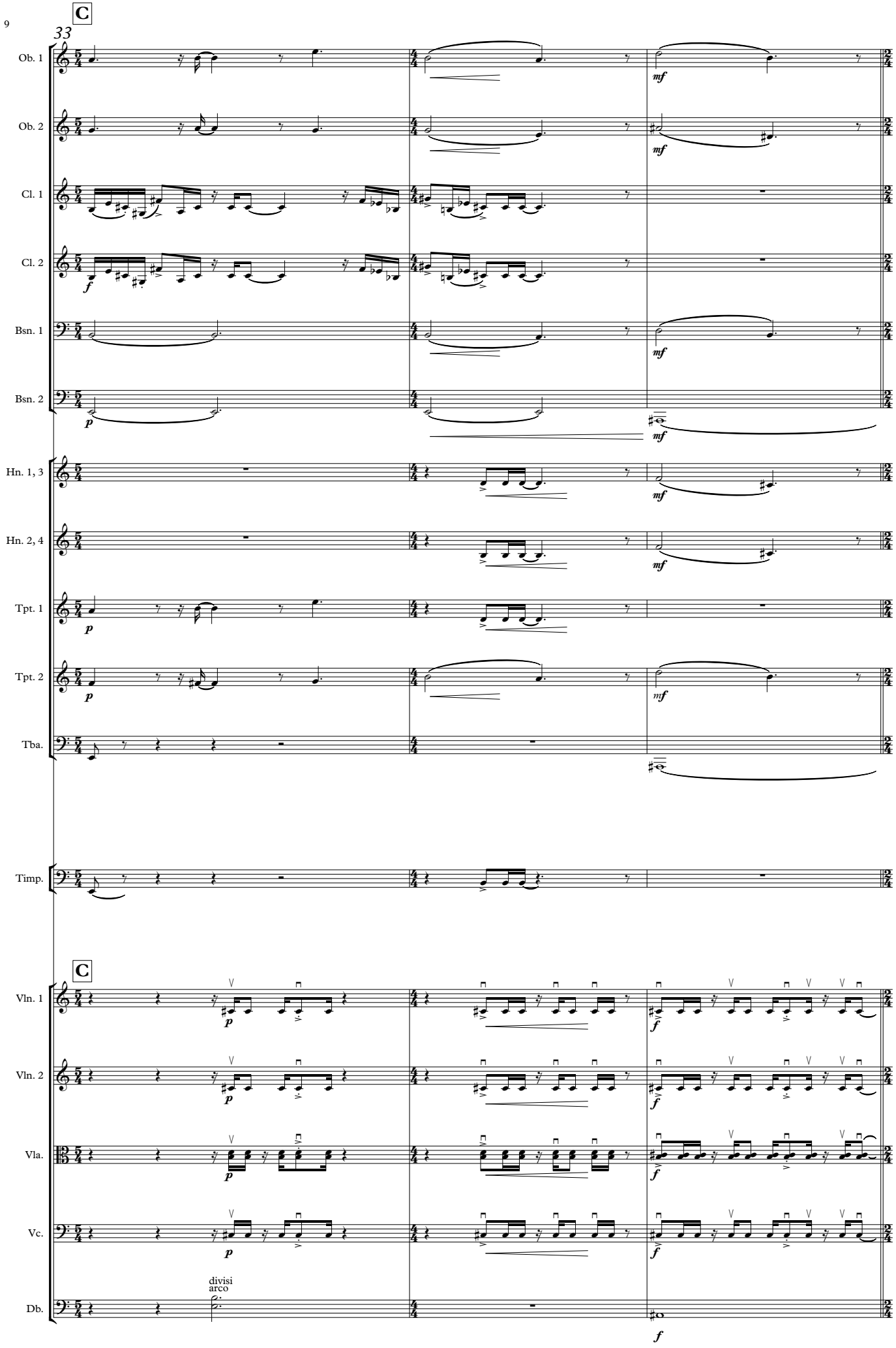
Snare Drum

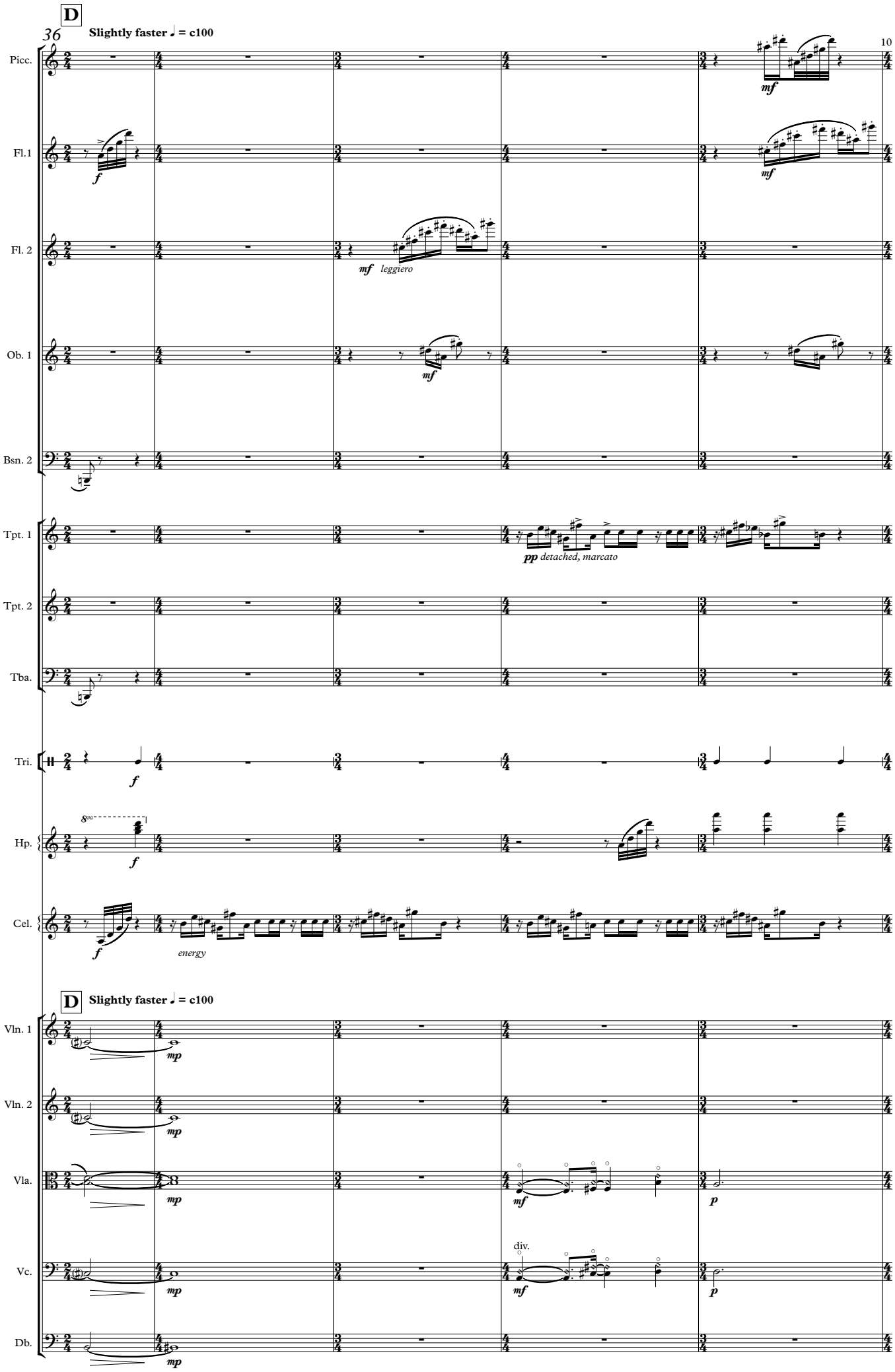
brushes

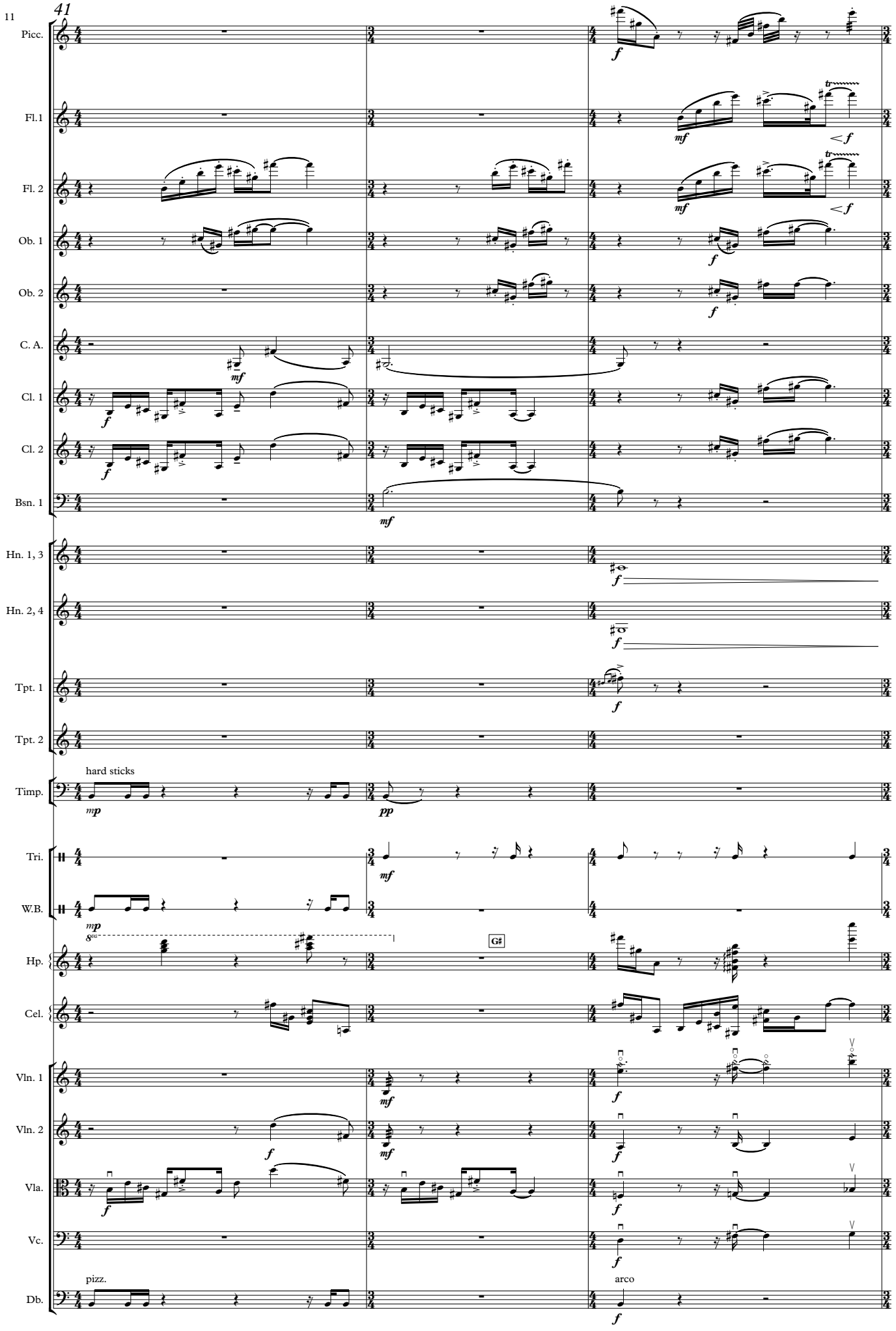
F♯G♯A♯

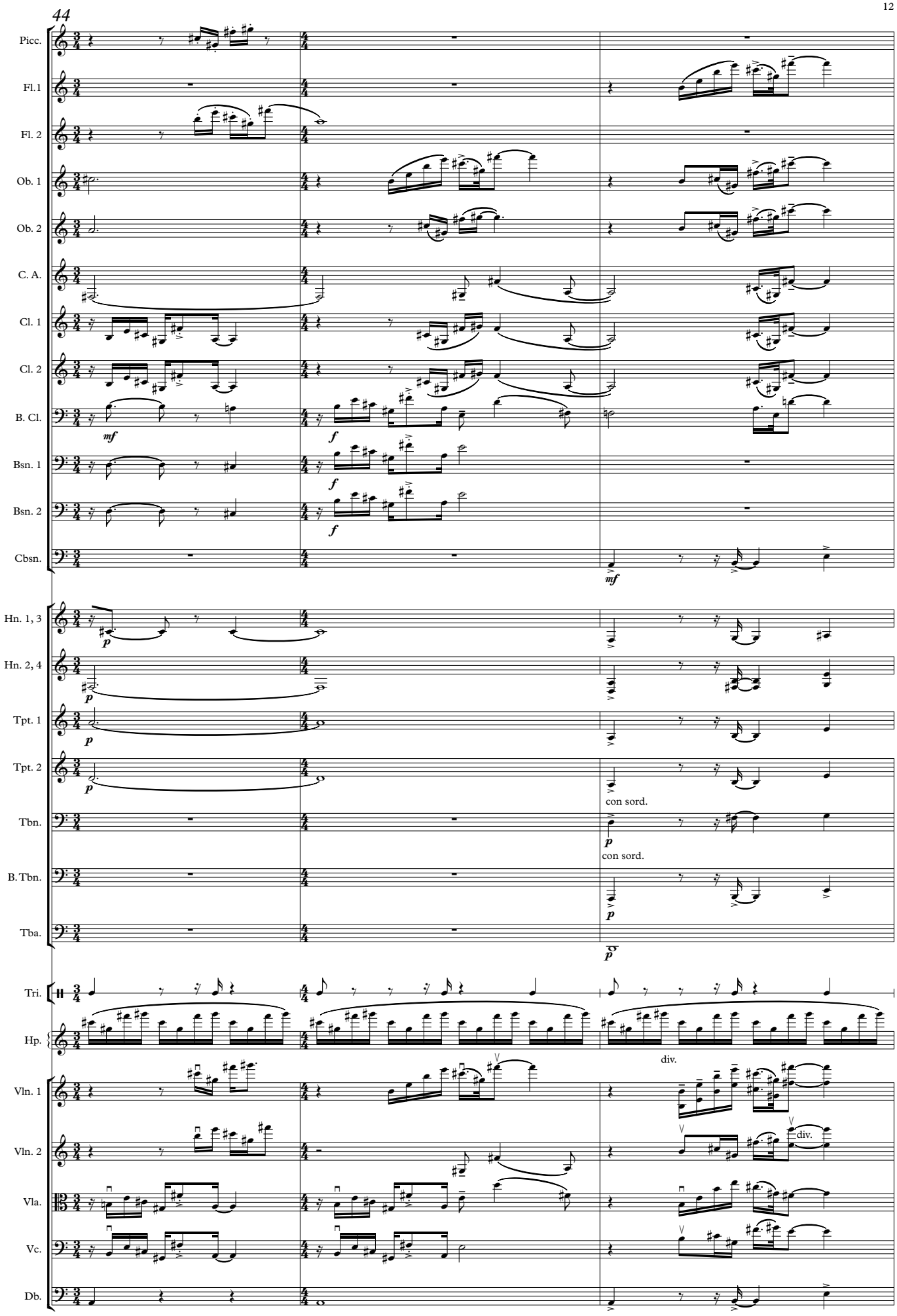
div.

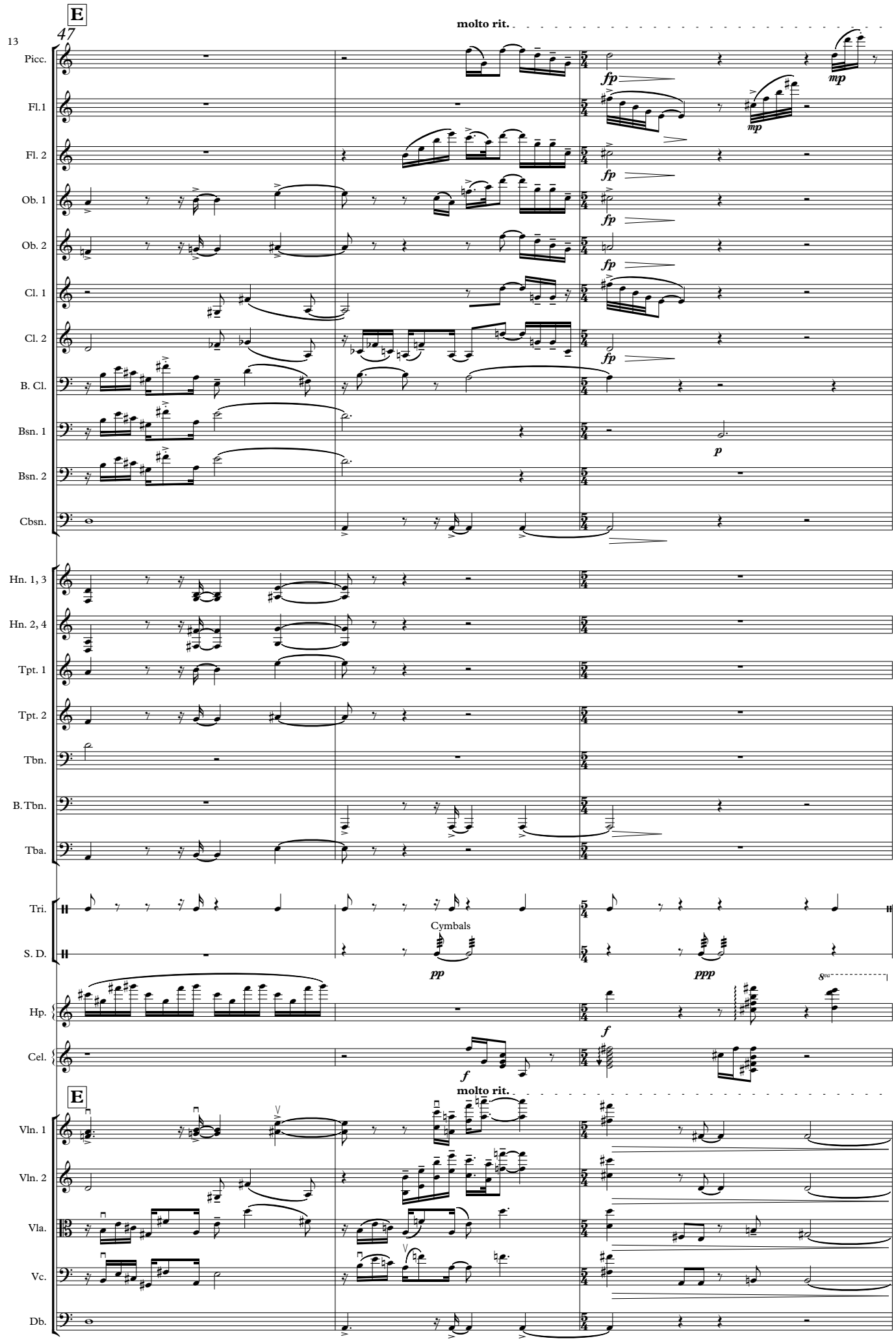

Fl.1
Ob. 1
Ob. 2
C. A.
Cl. 1
Cl. 2
Hn. 1, 3
Hn. 2, 4
Tpt. 1
Tpt. 2
Tba.
Timp.
Tri.
W.B.
S. D.
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
p subito
mf
To Cym.
pizz.
mp

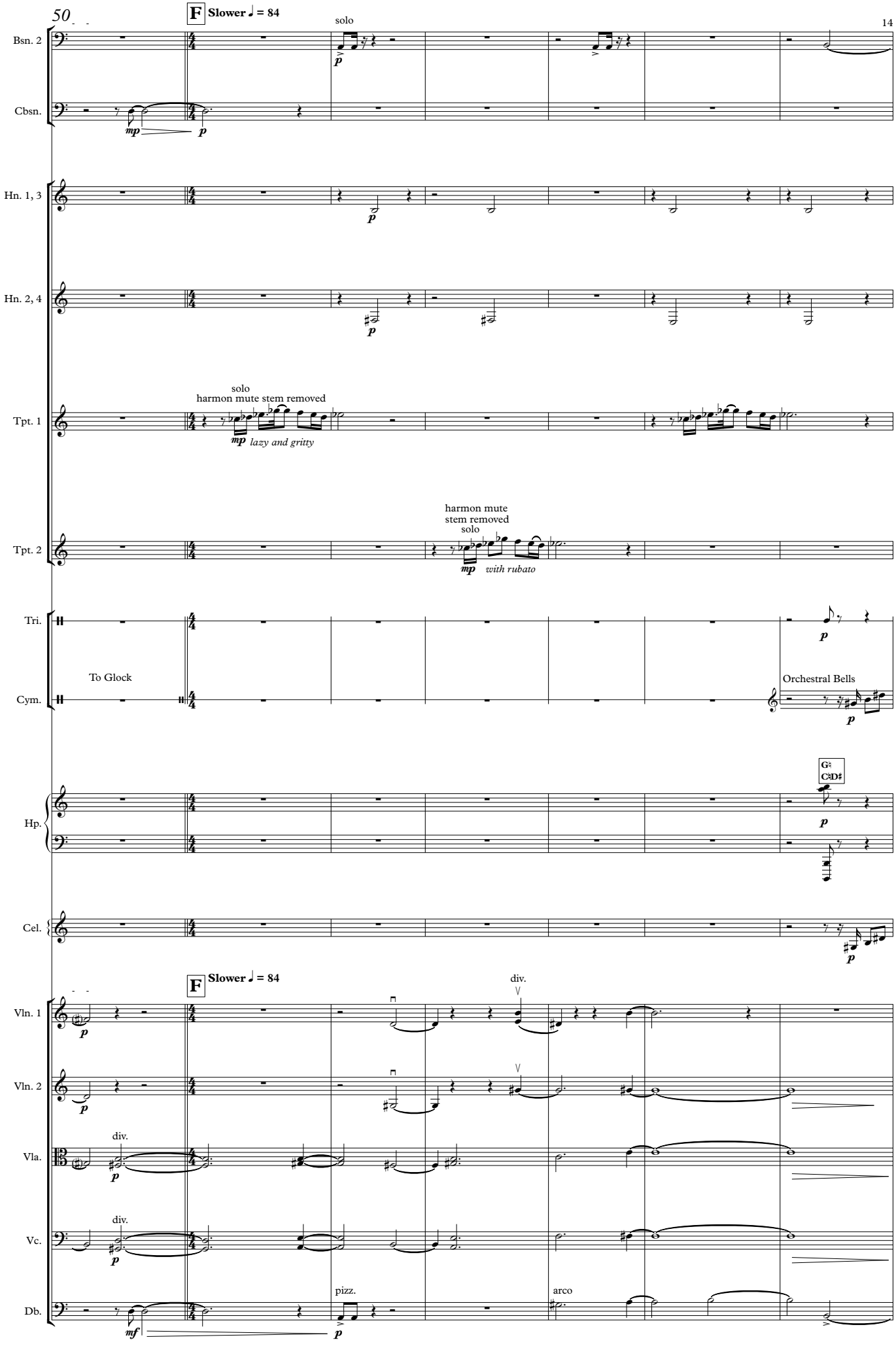

C
33
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1, 3
Hn. 2, 4
Tpt. 1
Tpt. 2
Tba.
Timp.
C
Vln. 1
Vln. 2
Vla.
Vc.
Db.
divisi
arco

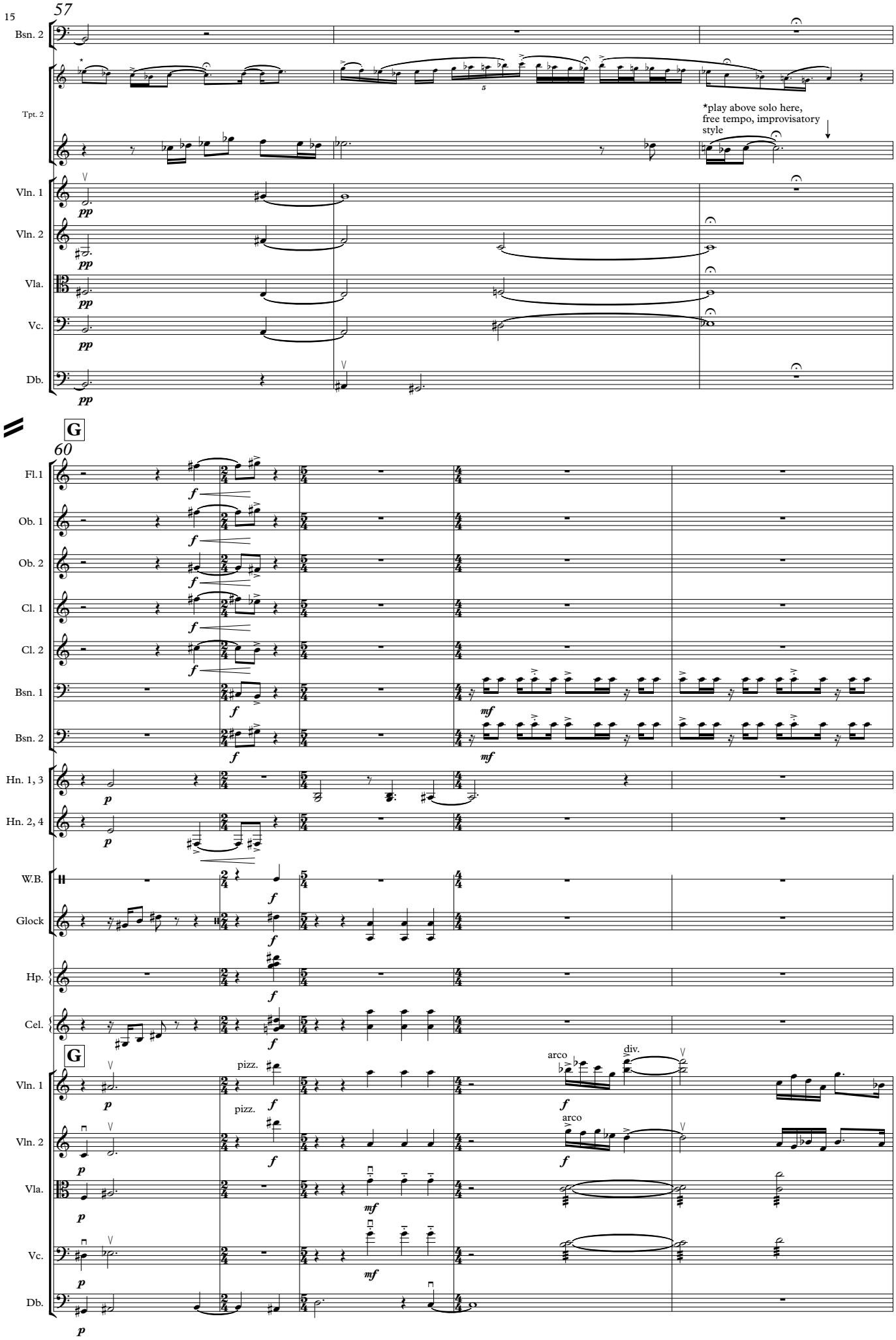

D
36
Slightly faster ♩ = c100
10
Picc.
Fl.1
Fl. 2
Ob. 1
Bsn. 2
Tpt. 1
Tpt. 2
Tba.
Tri.
Hp.
Cel.
mf
f
mf leggiero
pp detached, marcato
8va
energy
D
Slightly faster ♩ = c100
Vln. 1
Vln. 2
Vla.
Vc.
Db.
mp
mf
p
div.

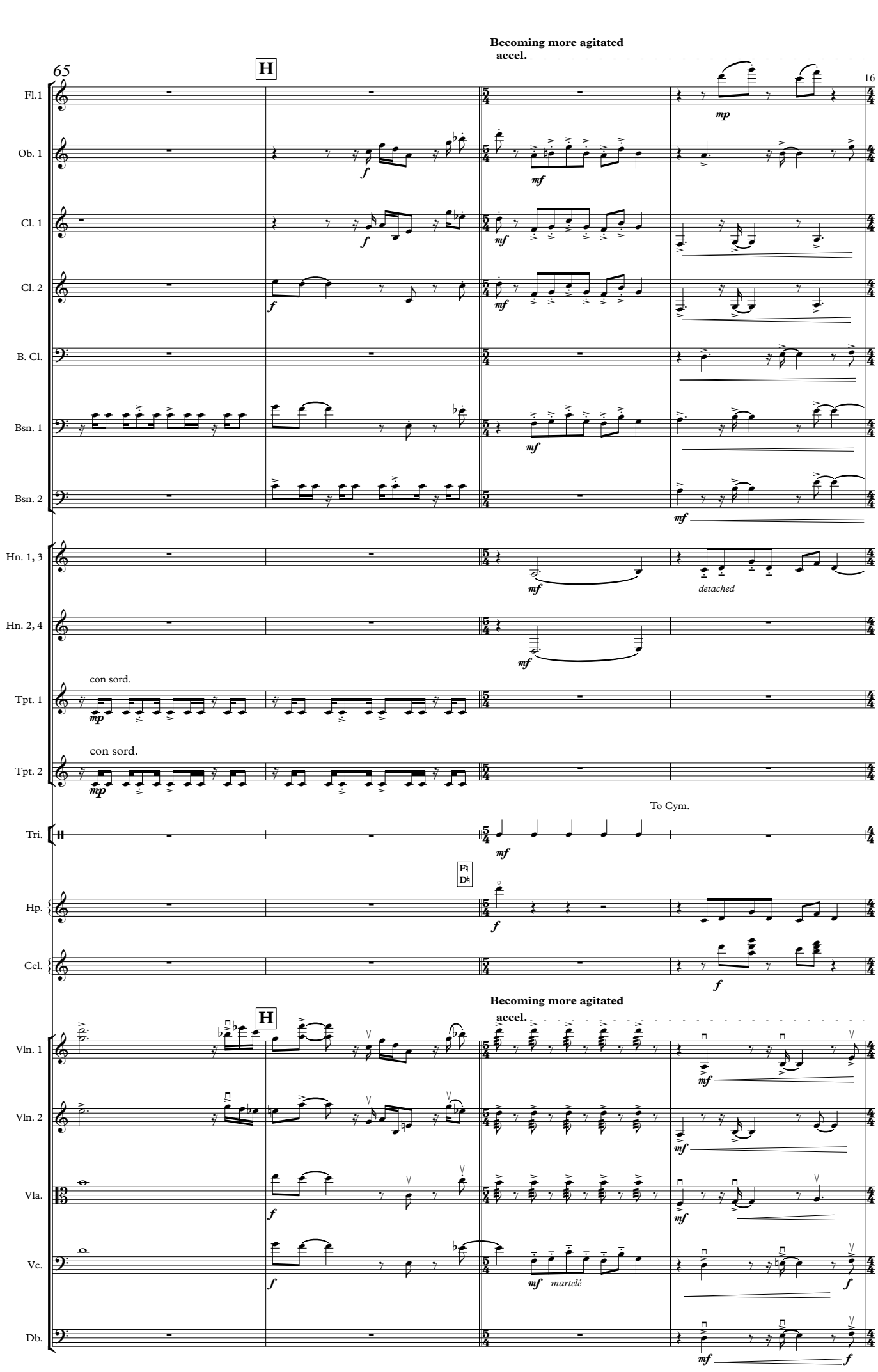

41
Picc.
Fl.1
Fl. 2
Ob. 1
Ob. 2
C. A.
Cl. 1
Cl. 2
Bsn. 1
Hn. 1, 3
Hn. 2, 4
Tpt. 1
Tpt. 2
Timp.
hard sticks
Tri.
W.B.
Hp.
G♯
Cel.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
pizz.
arco

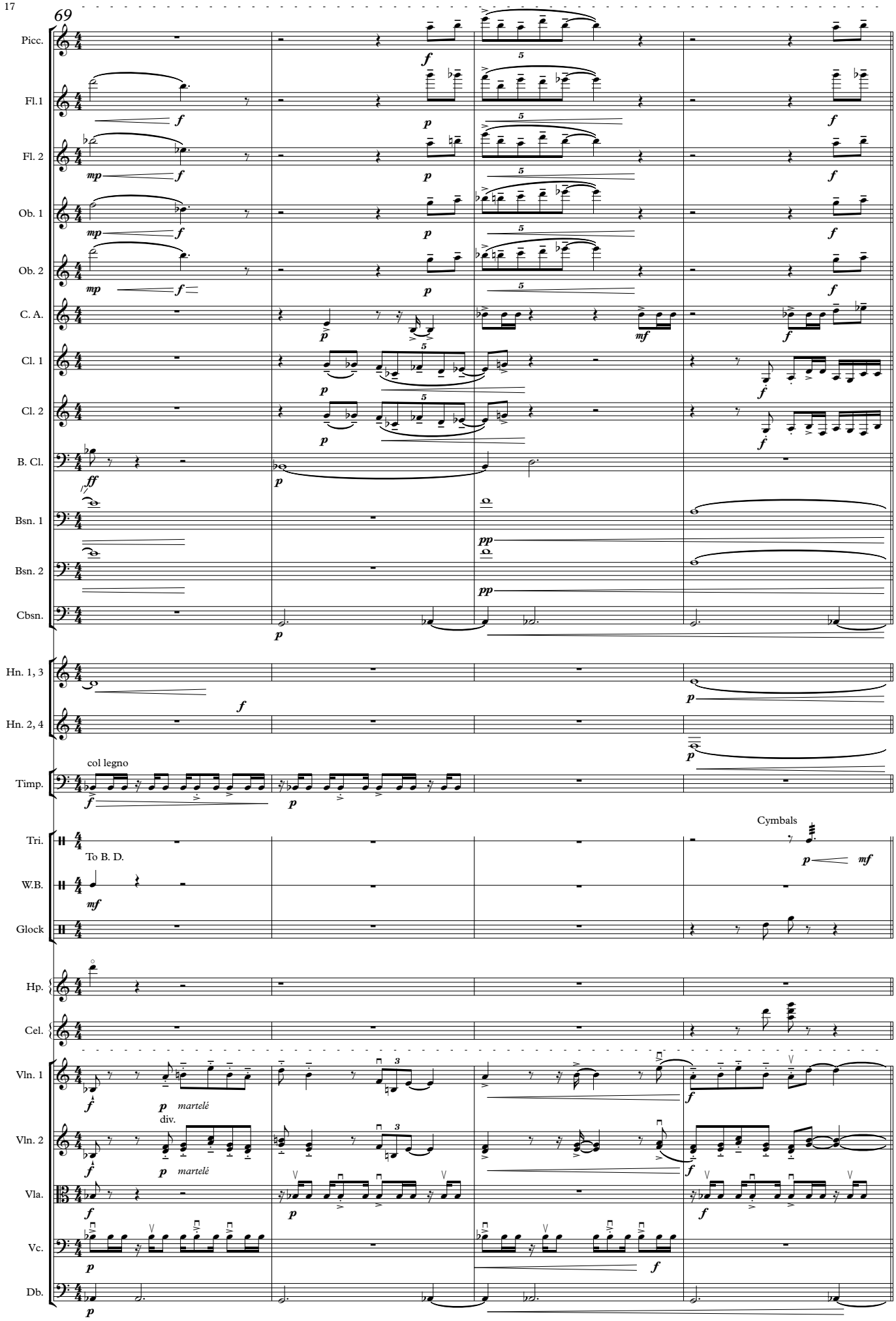

44
Picc.
Fl.1
Fl. 2
Ob. 1
Ob. 2
C. A.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1, 3
Hn. 2, 4
Tpt. 1
Tpt. 2
Tbn.
B. Tbn.
Tba.
Tri.
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
mf
f
p
con sord.
div.

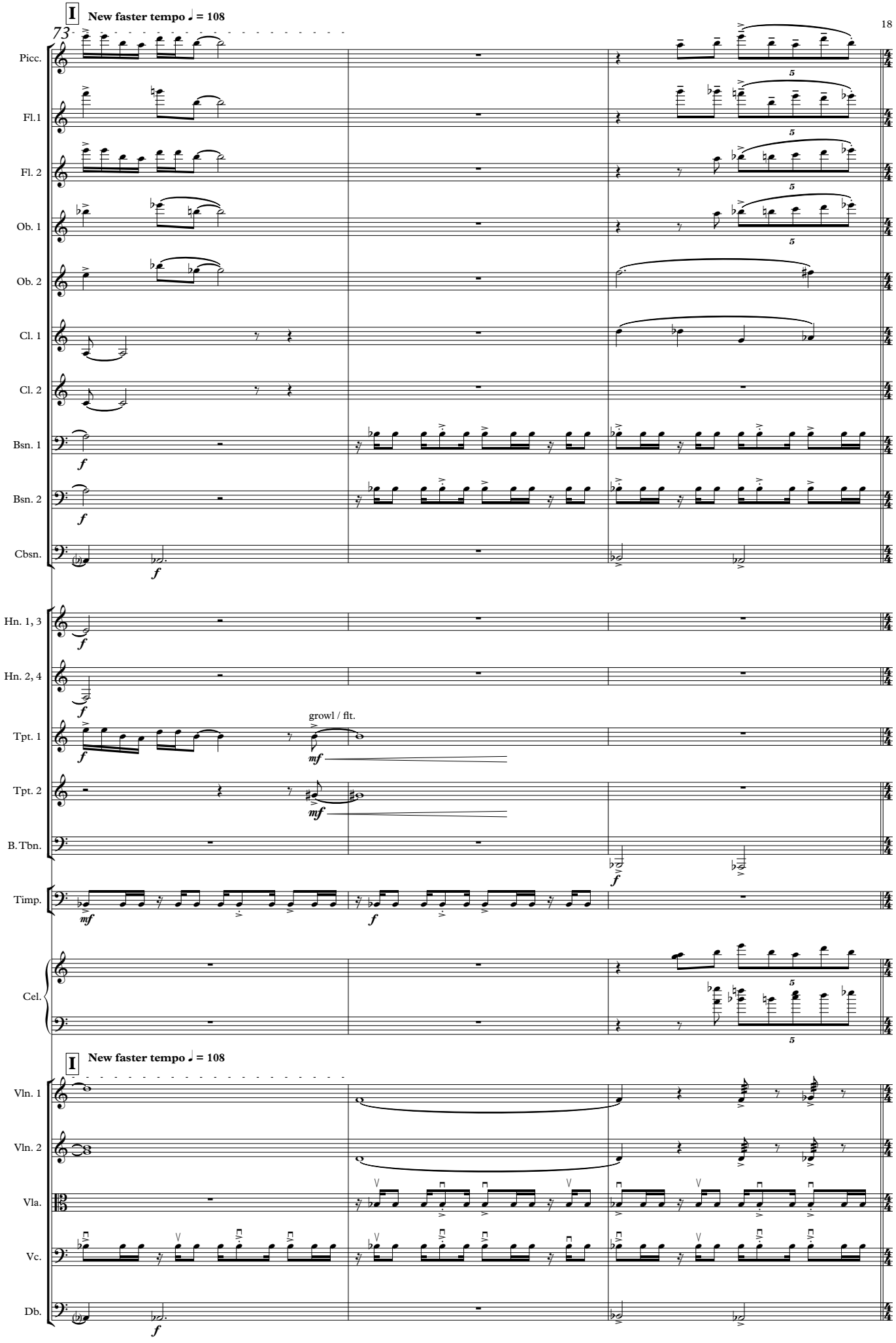

E
47
molto rit.
13
Picc.
Fl.1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1, 3
Hn. 2, 4
Tpt. 1
Tpt. 2
Tbn.
B. Tbn.
Tba.
Tri.
S. D.
Cymbals
Hp.
Cel.
E
molto rit.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
fp
mp
p
pp
ppp
f

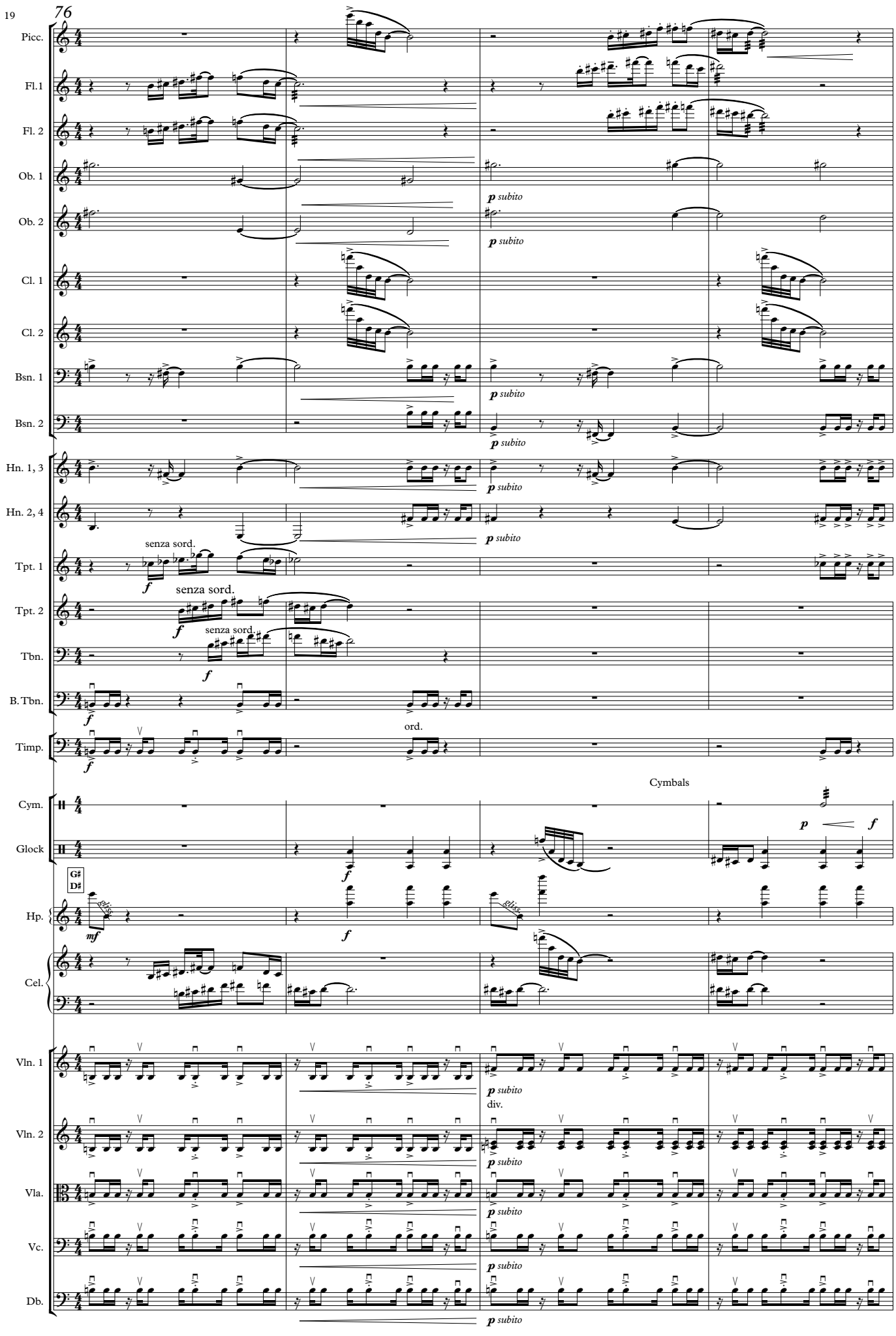

F Slower ♩ = 84
solo
14
Bsn. 2
Cbsn.
mp
p
Hn. 1, 3
Hn. 2, 4
Tpt. 1
solo
harmon mute stem removed
mp lazy and gritty
Tpt. 2
harmon mute
stem removed
solo
mp with rubato
Tri.
To Glock
Cym.
Orchestral Bells
Hp.
G♯
C♯D♯
Cel.
F Slower ♩ = 84
div.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
pizz.
arco
mf

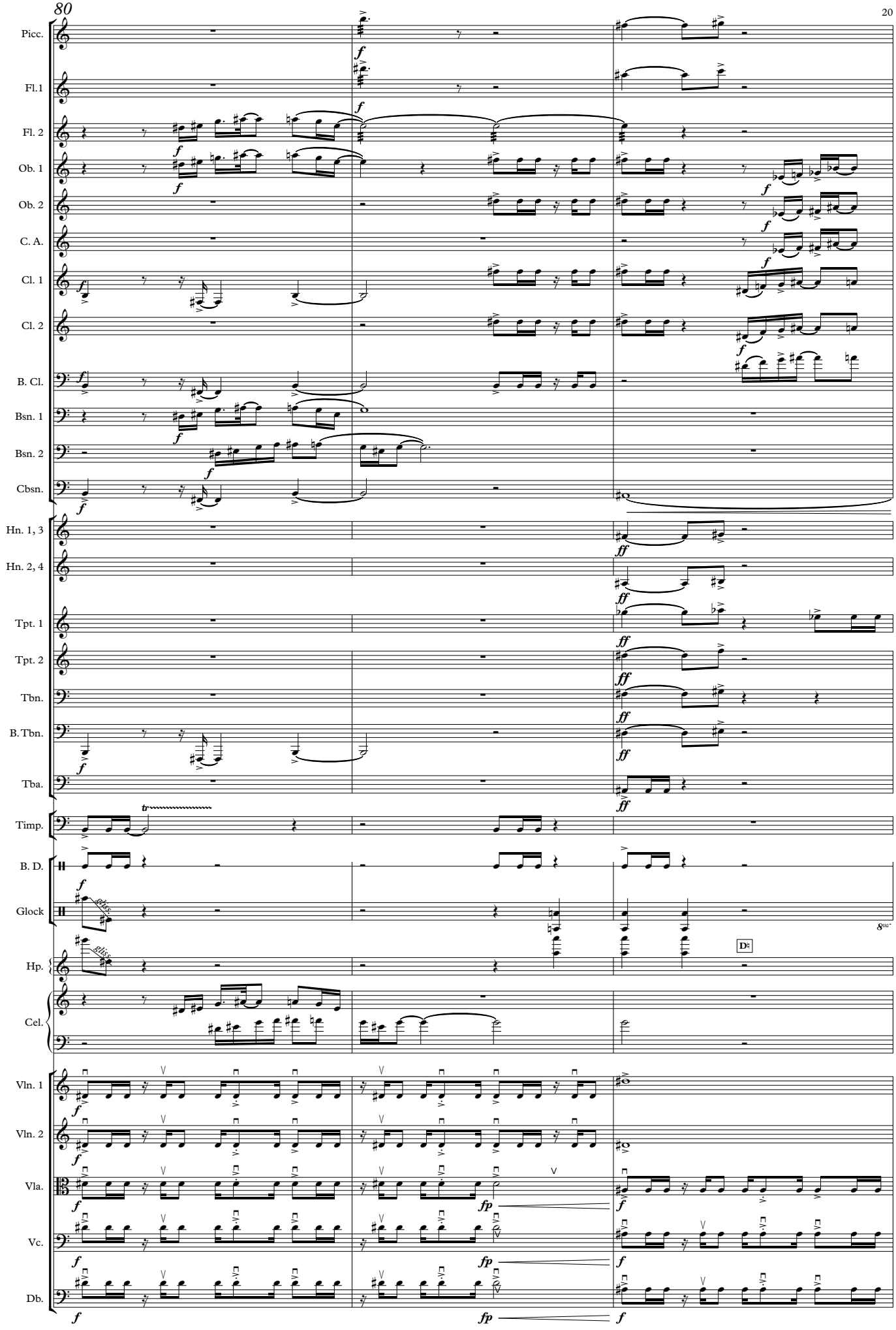

57
Bsn. 2
Tpt. 2
*play above solo here,
free tempo, improvisatory
style
Vln. 1
Vln. 2
Vla.
Vc.
Db.
pp
G
60
Fl.1
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1, 3
Hn. 2, 4
W.B.
Glock
Hp.
Cel.
f
mf
p
pizz.
arco
div.

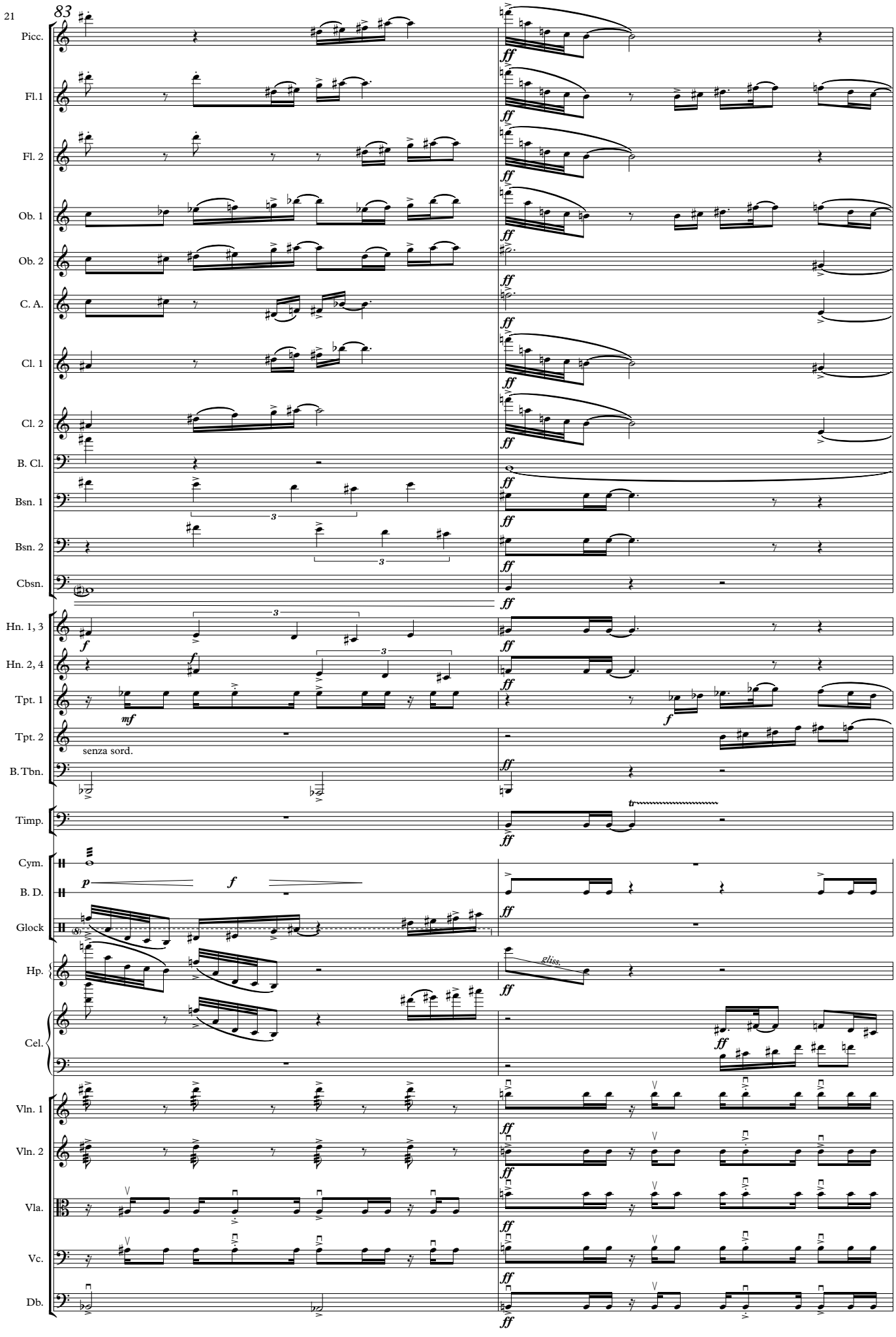

65
H
Becoming more agitated
accel.
16
Fl.1
Ob. 1
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1, 3
Hn. 2, 4
Tpt. 1
Tpt. 2
Tri.
Hp.
Cel.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
mp
f
mf
detached
con sord.
To Cym.
martelé

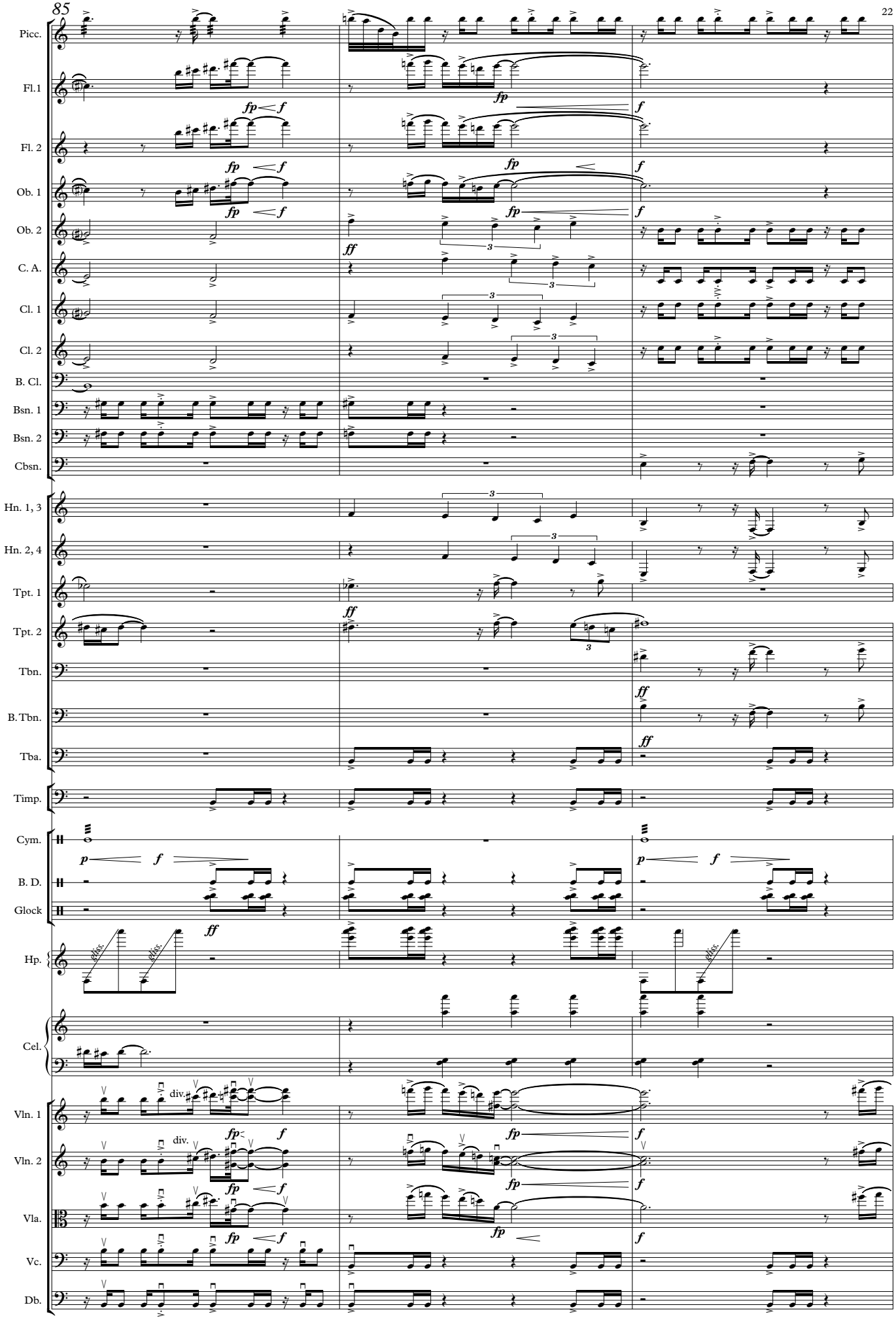

69
Picc.
Fl.1
Fl. 2
Ob. 1
Ob. 2
C. A.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1, 3
Hn. 2, 4
Timp.
col legno
Tri.
To B. D.
Cymbals
W.B.
Glock
Hp.
Cel.
Vln. 1
Vln. 2
div.
martelé
Vla.
Vc.
Db.

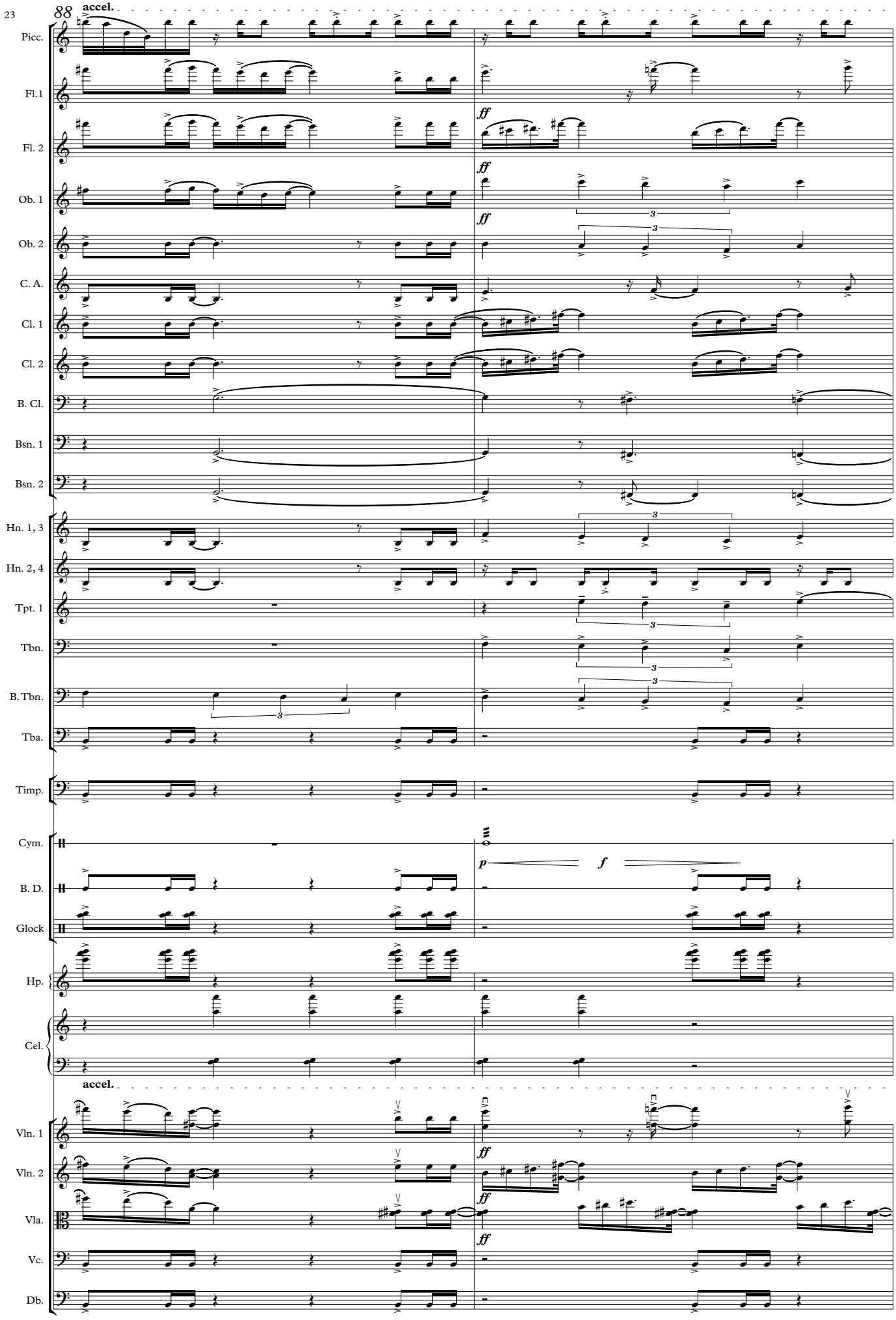

I
New faster tempo ♩ = 108
73
Picc.
Fl.1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1, 3
Hn. 2, 4
Tpt. 1
growl / flt.
Tpt. 2
B. Tbn.
Timp.
Cel.
I
New faster tempo ♩ = 108
Vln. 1
Vln. 2
Vla.
Vc.
Db.


76
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.
p subito
senza sord.
ord.
Cymbals
G♯
D♯
div.


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.
gliss.
gliss.
8va
D


83
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
senza sord.
B.Tbn.
Timp.
Cym.
B. D.
Glock
Hp.
Cel.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
gliss.


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.
div.
fp
f
ff
p
3


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.
ff
p
f

90

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.

B. D.
molto cresc.

Glock
molto cresc.

Hp.
molto cresc.

Cel.

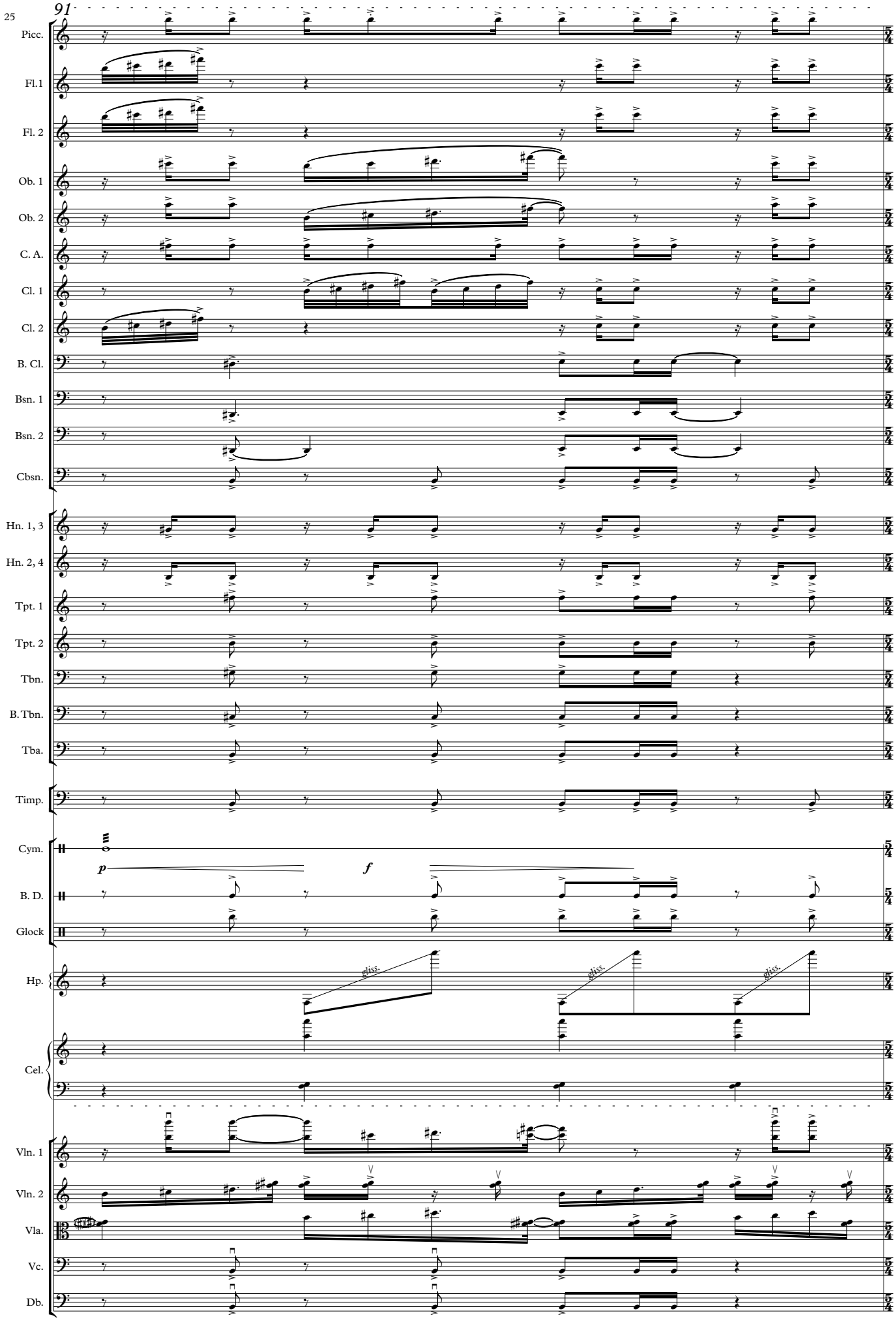
Vln. 1
molto cresc.

Vln. 2
molto cresc.

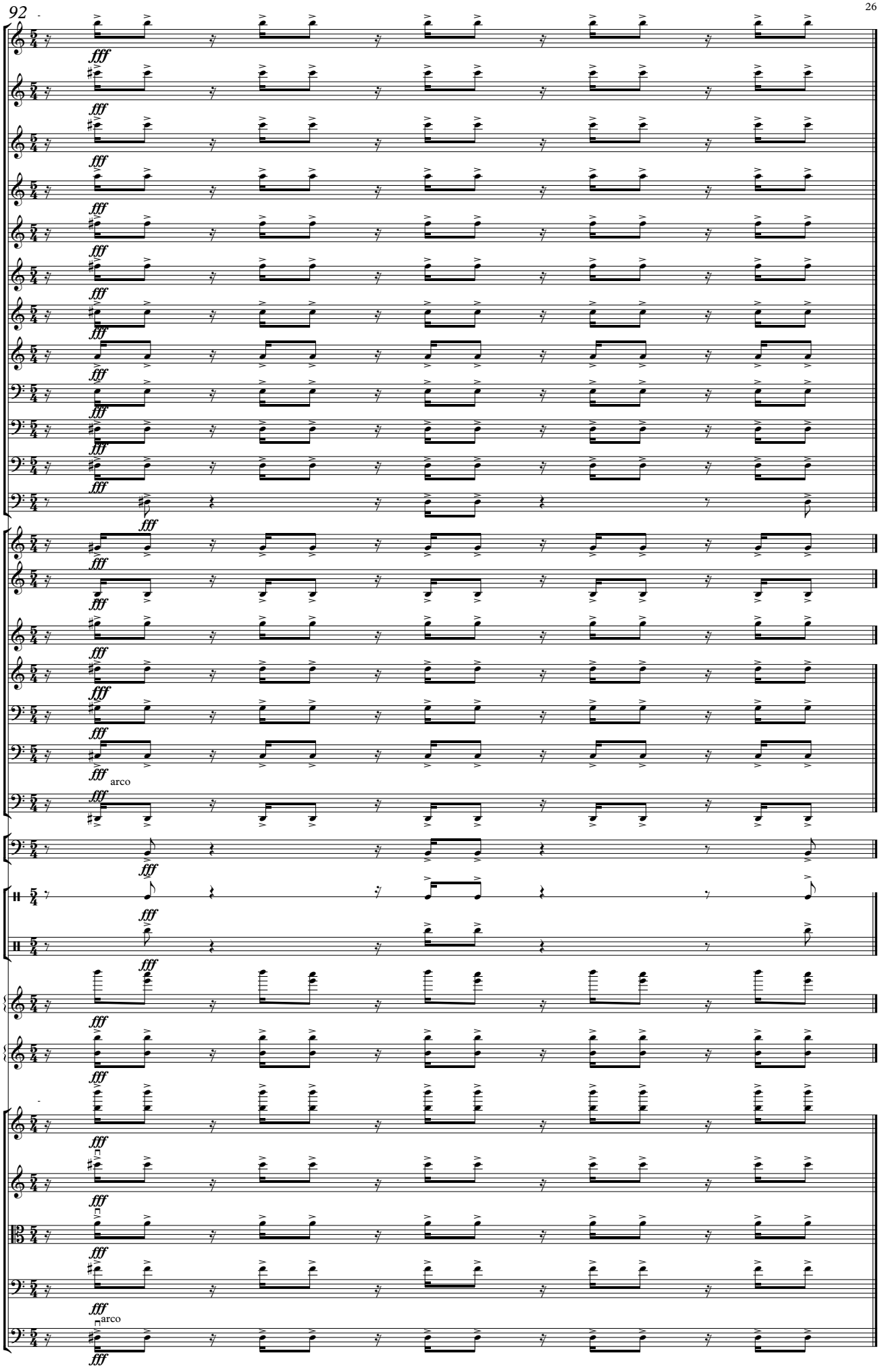
Vla.
molto cresc.

Vc.
molto cresc.

Db.
molto cresc.


91
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.
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.
fff
arco

Full score

Claire Victoria Roberts

Block

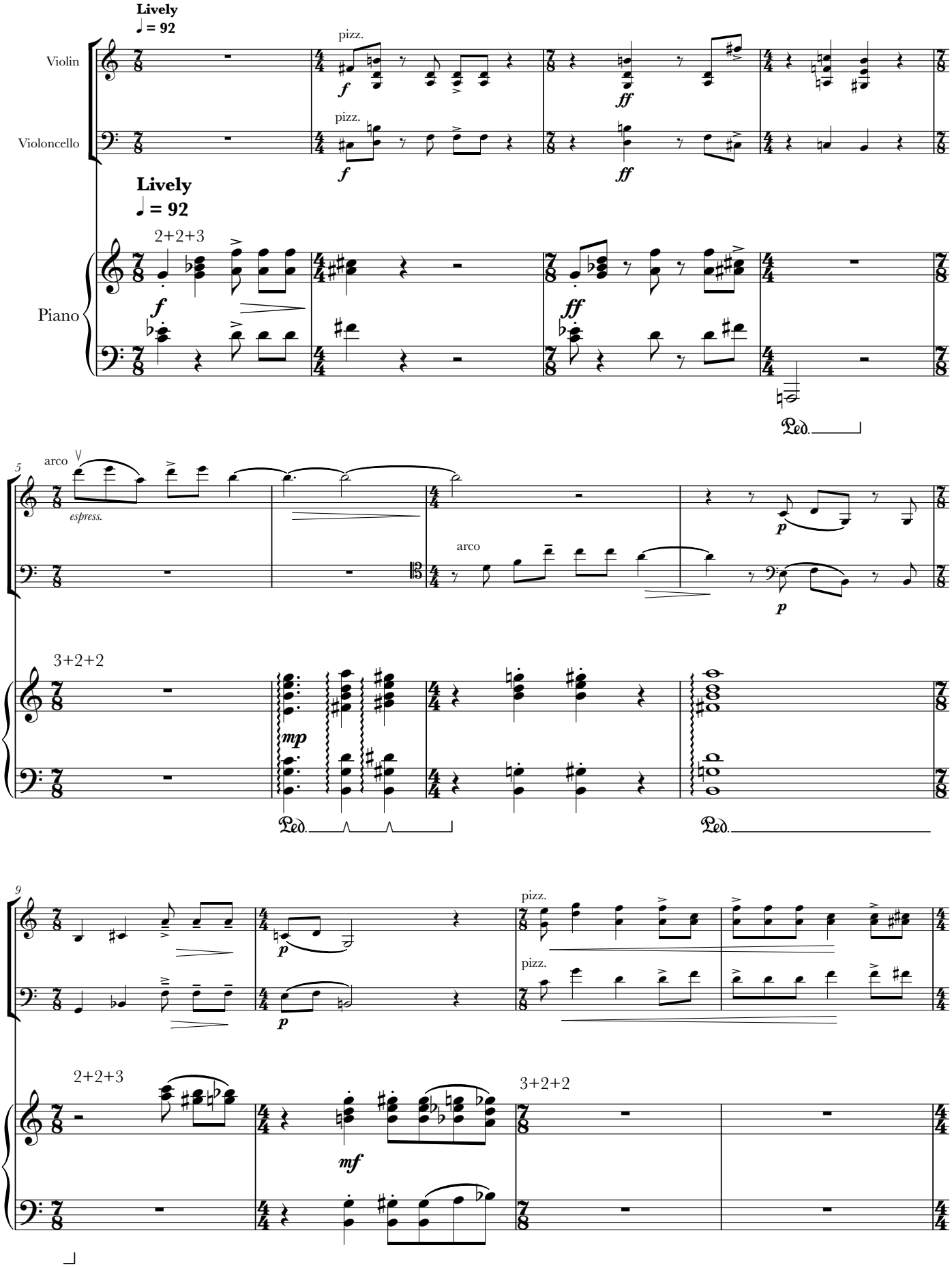
for piano trio

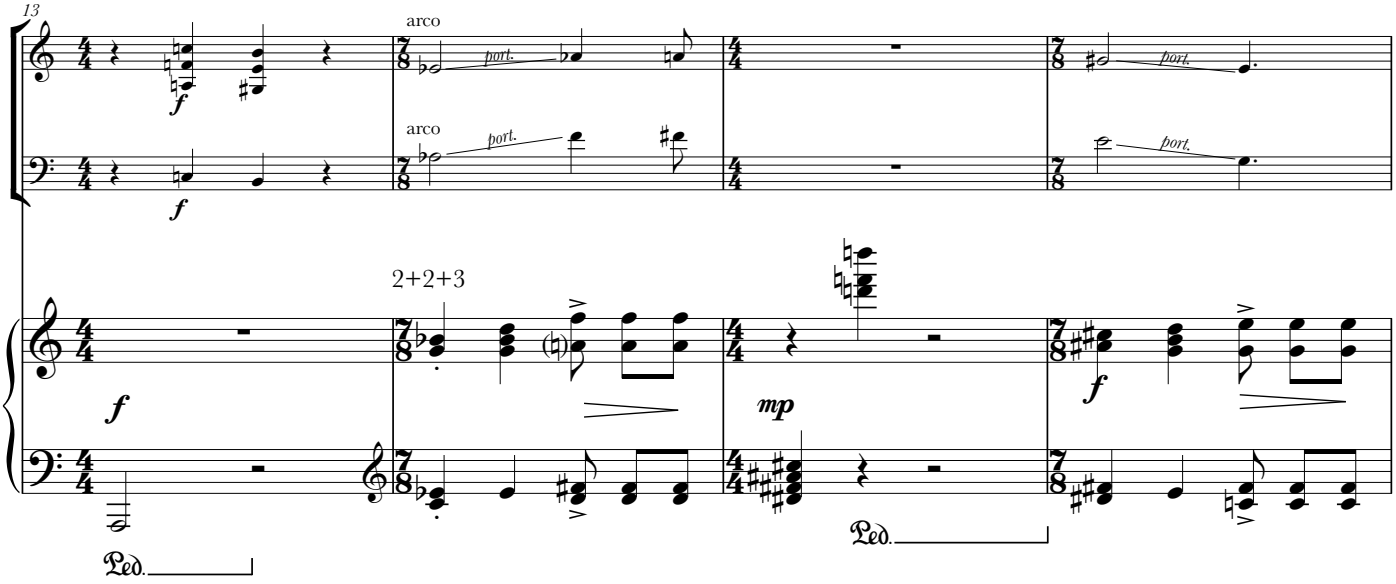
VIOLIN
PIANO
CELLO

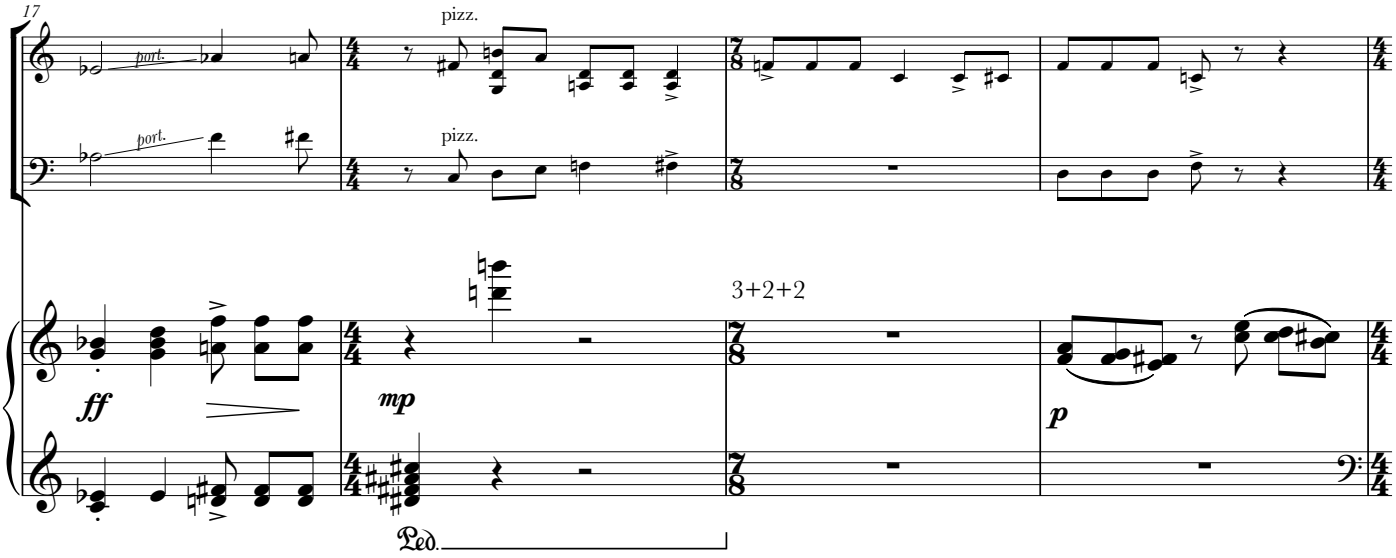
Block was written for, and awarded, the 2017 Mathias Prize at Bangor Music Festival, first performed by the Fidelio Trio and later toured by Ensemble Cymru. The piece focuses on blocks of chords and intervals, wherein sonorities are piled together, built from separate vertical ‘blocks’, each chord an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

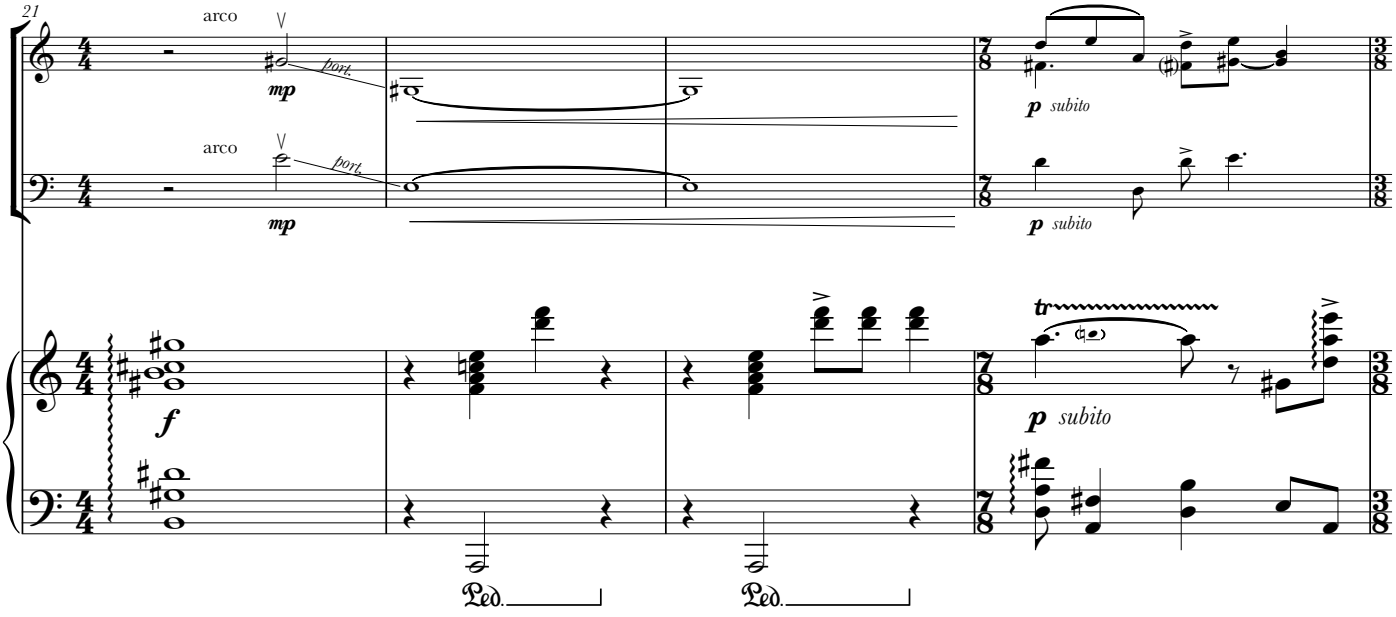
Block

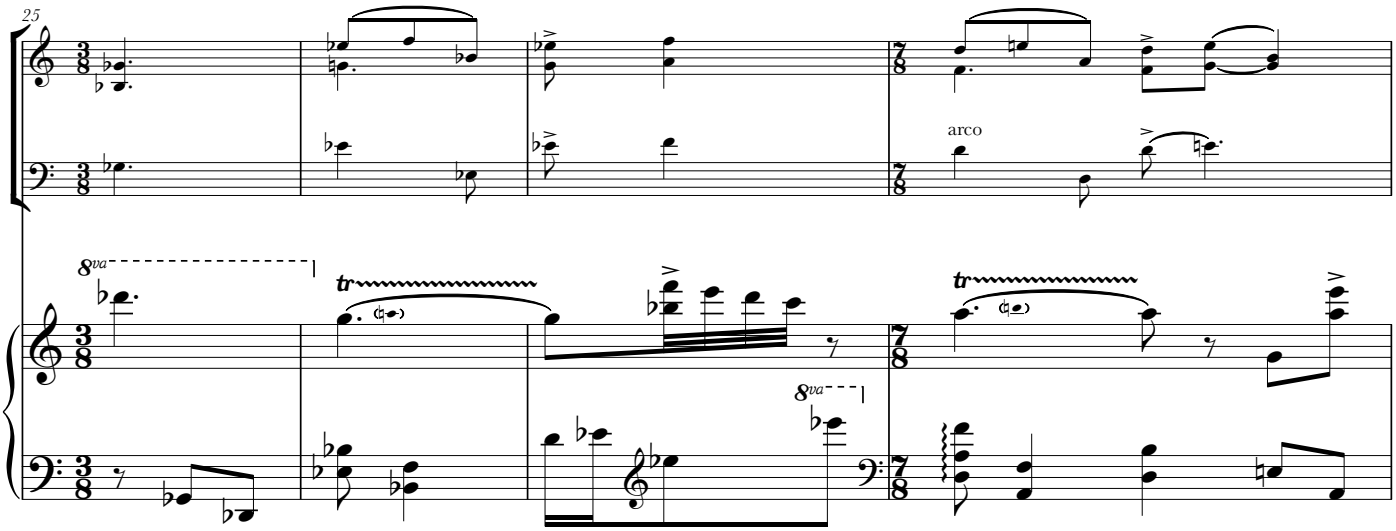
CLAIRE VICTORIA ROBERTS

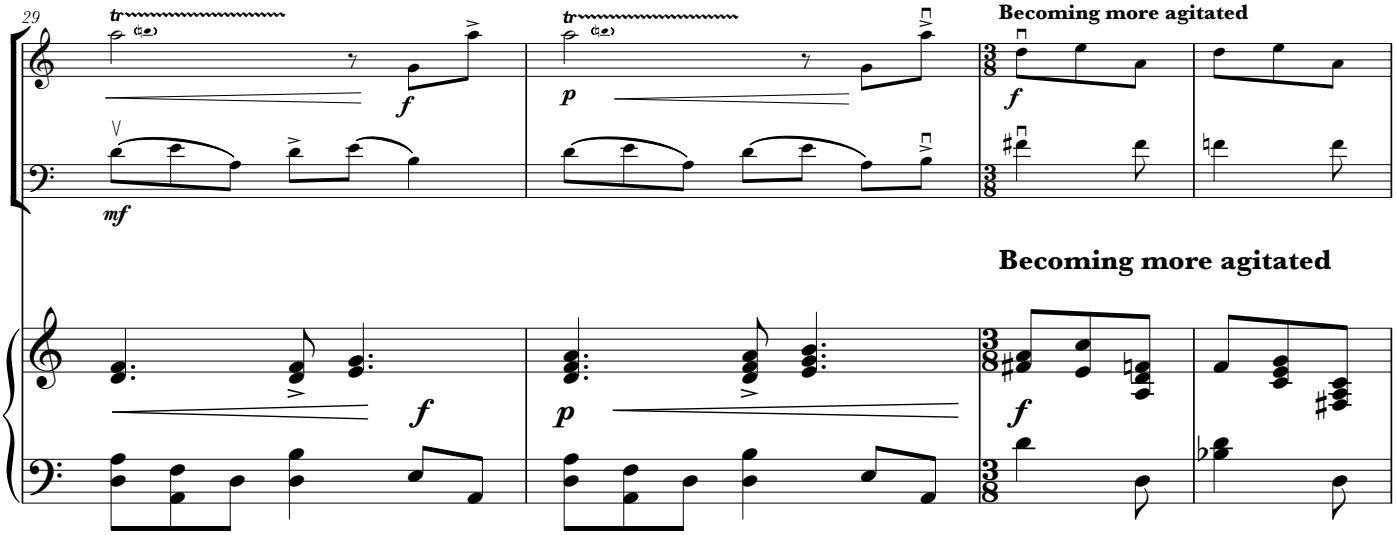


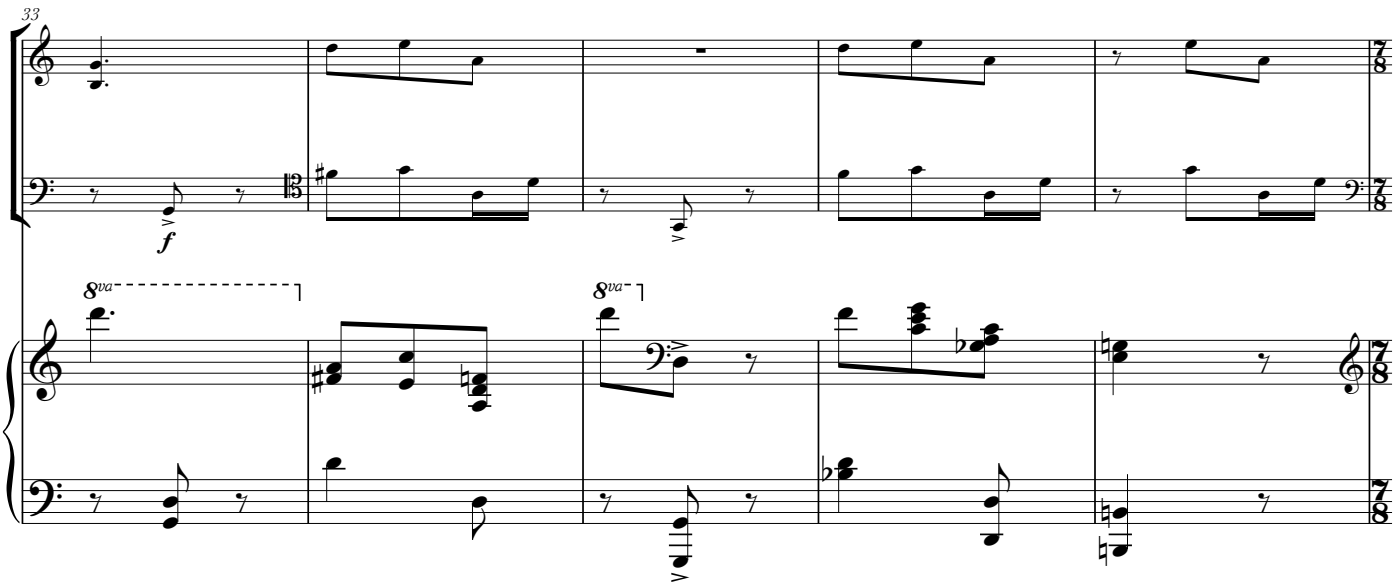

13
arco
port.
arco
port.
port.
port.
2+2+3
f
f
mp
f
Ped.
Ped.

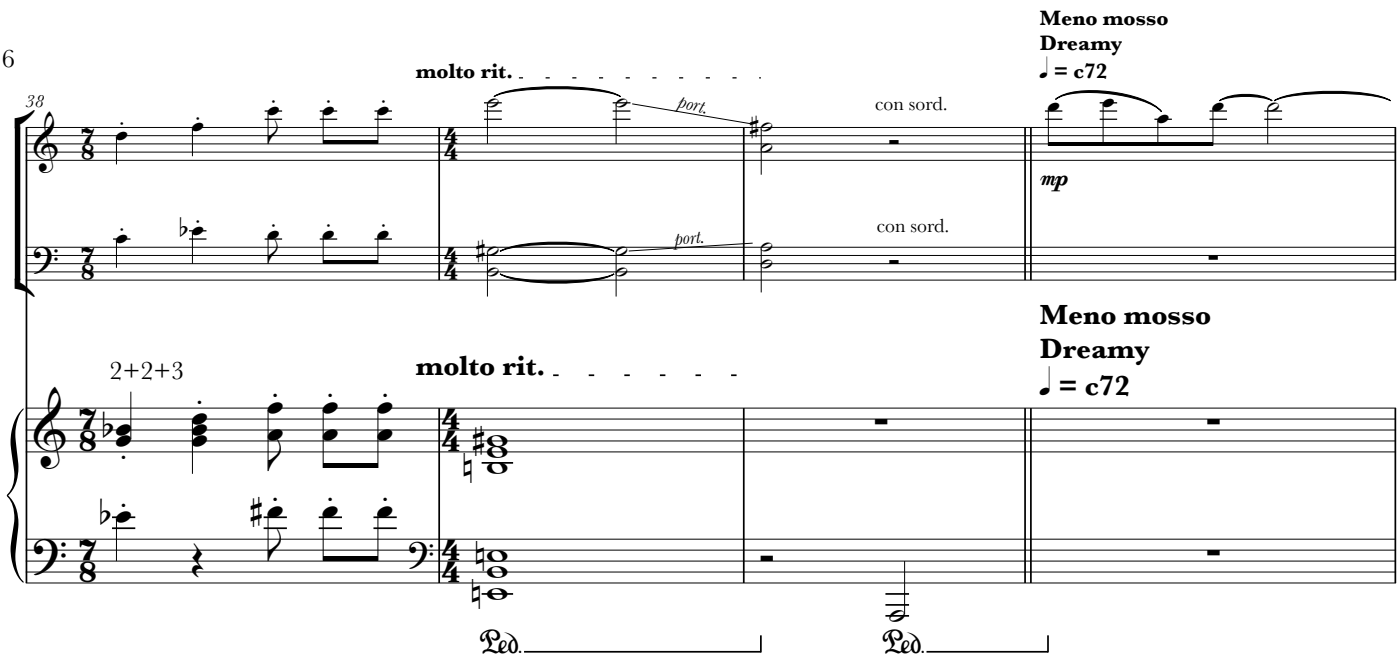

17
port.
pizz.
port.
pizz.
ff
mp
3+2+2
p
Ped.

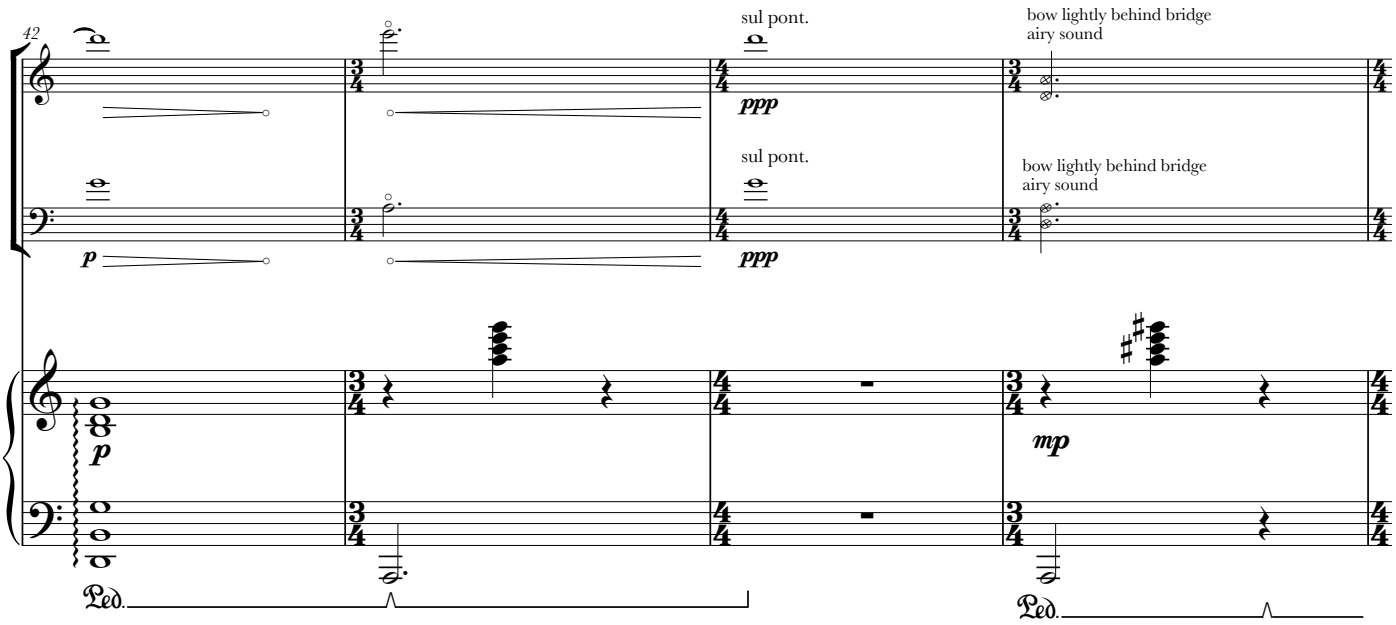

21
arco
port.
mp
arco
port.
mp
p subito
p subito
f
tr
p subito
Ped.
Ped.

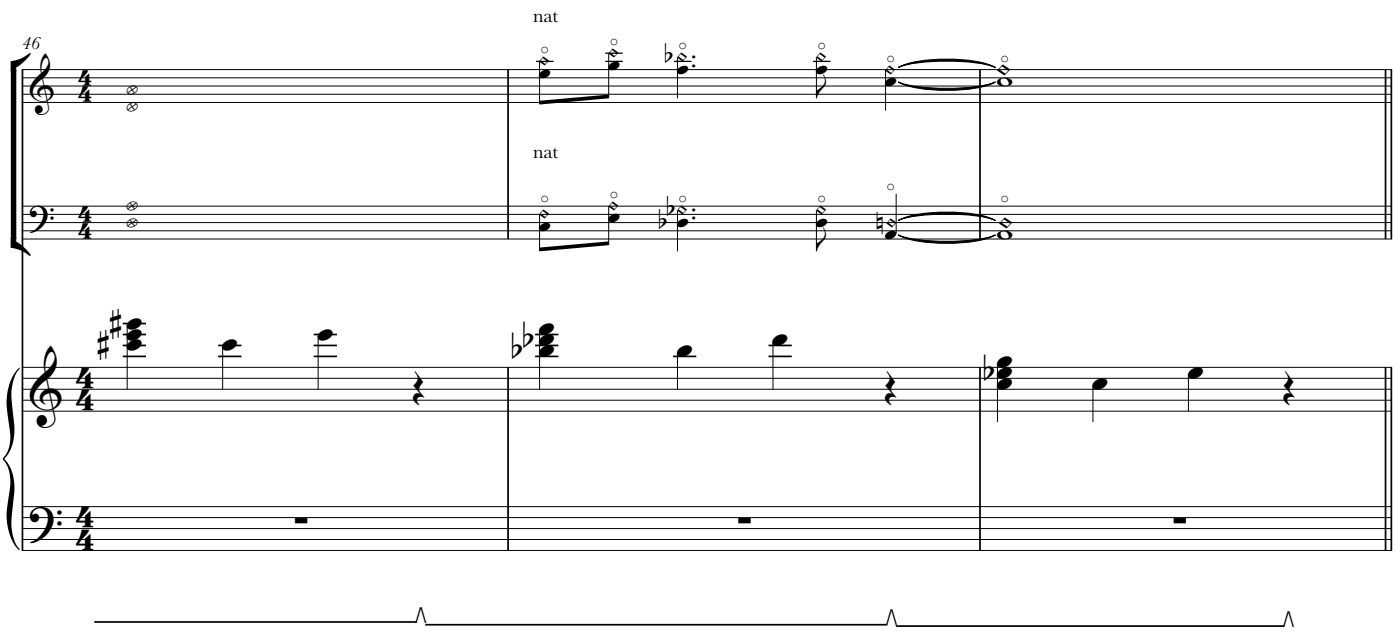

25
arco
8va
tr

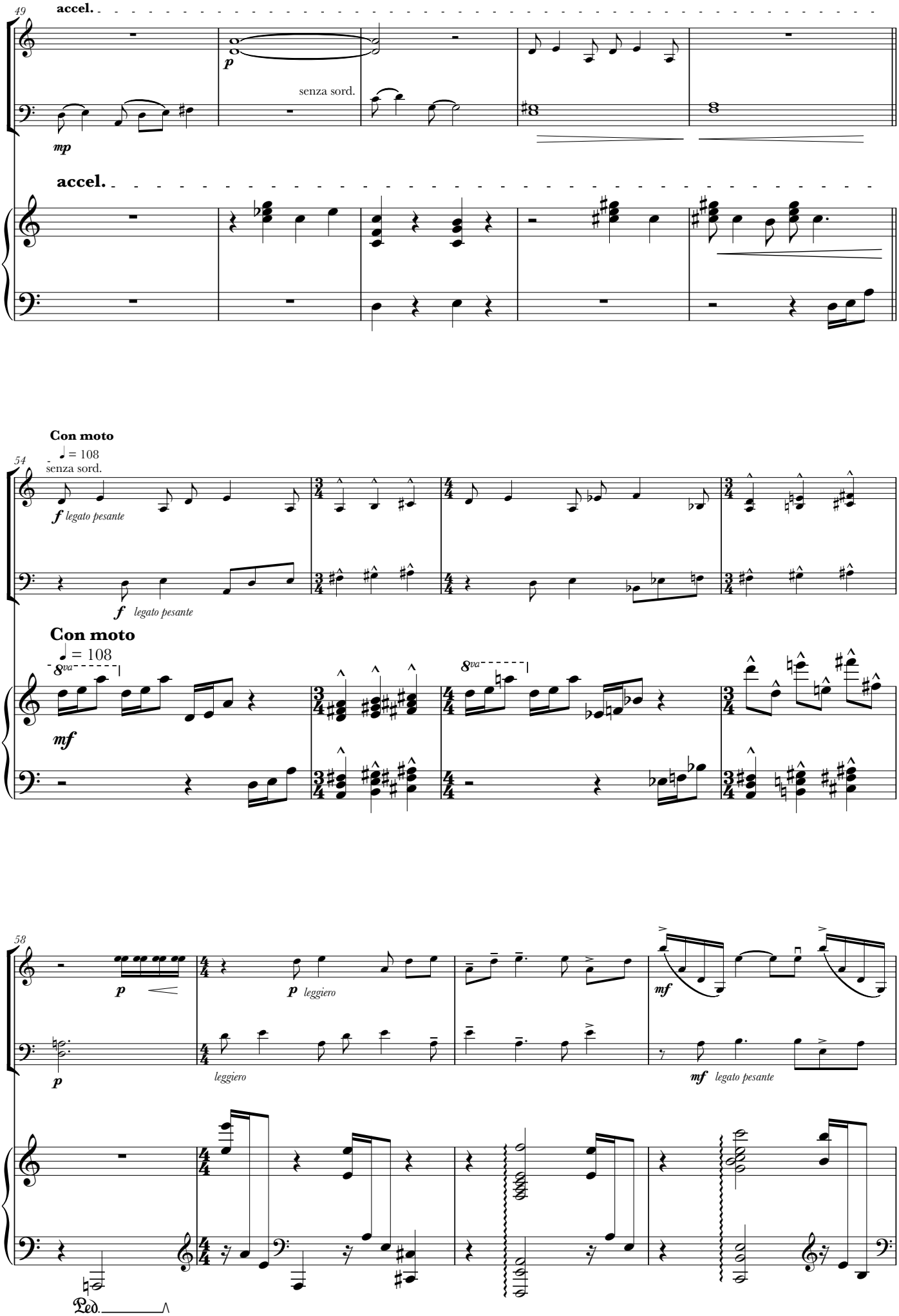

29
tr
f
p
mf
Becoming more agitated

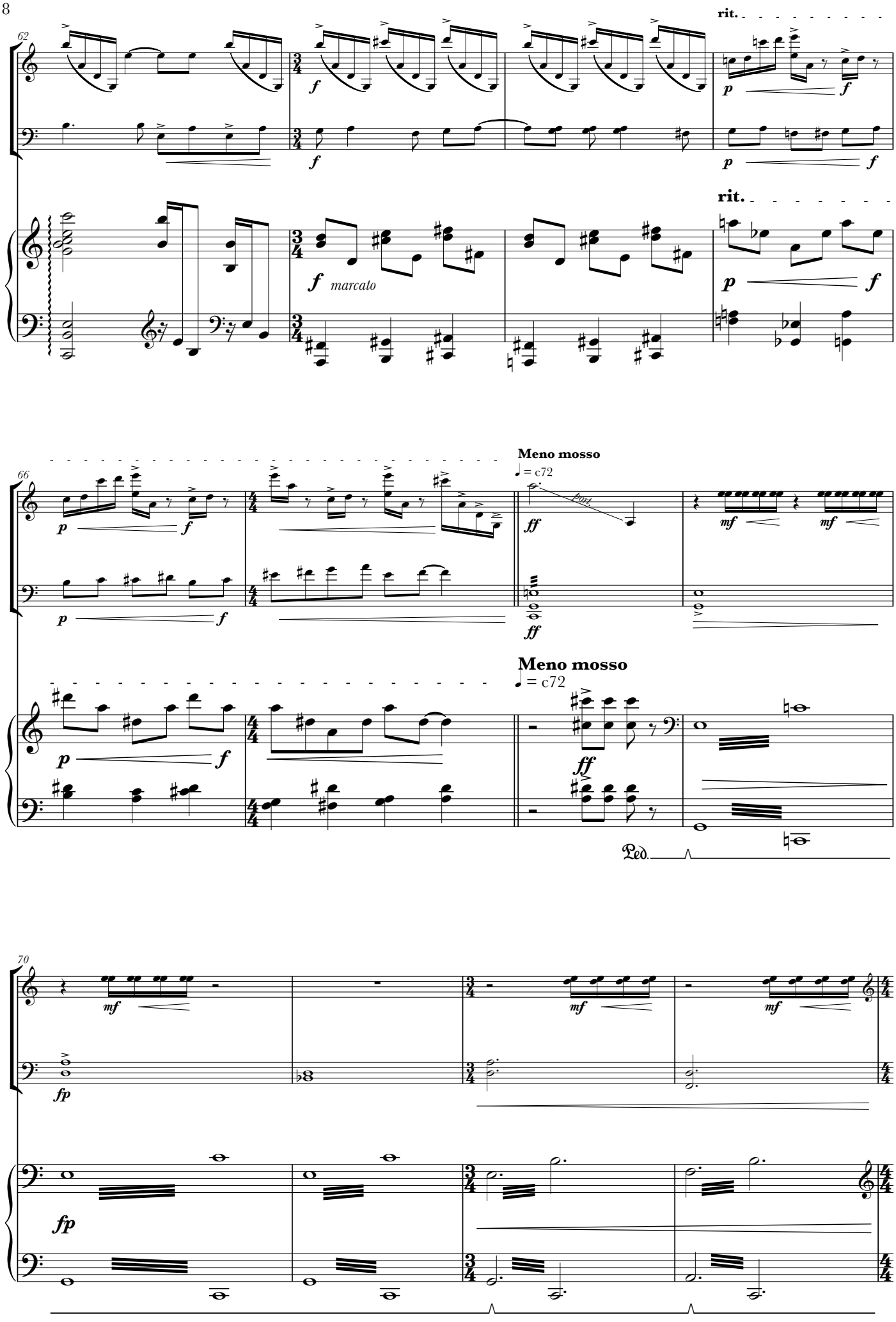

33
f
8va

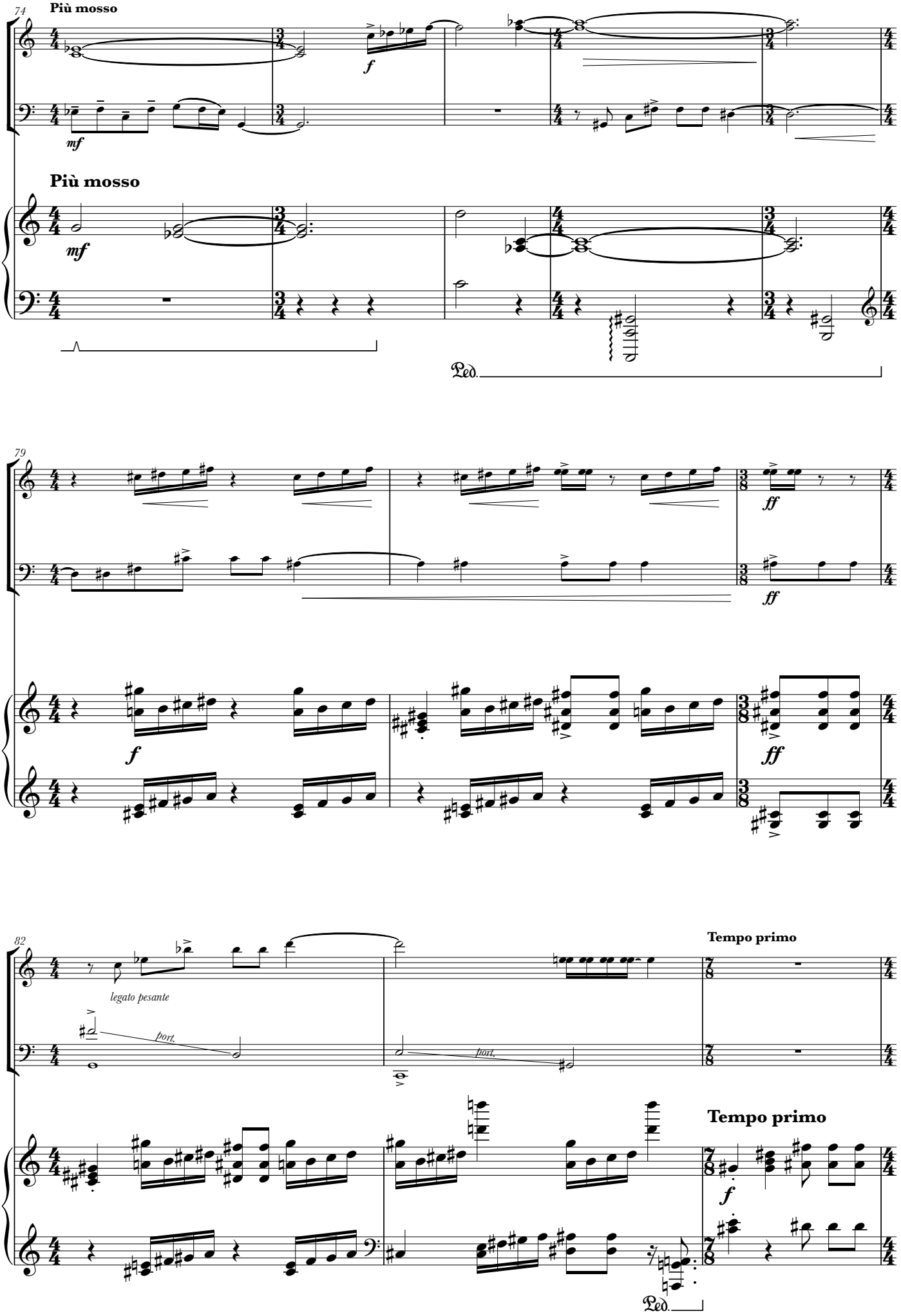

38
molto rit.
port.
con sord.
Meno mosso
Dreamy
♩ = c72
mp
2+2+3
molto rit.
Meno mosso
Dreamy
♩ = c72
Ped.
Ped.

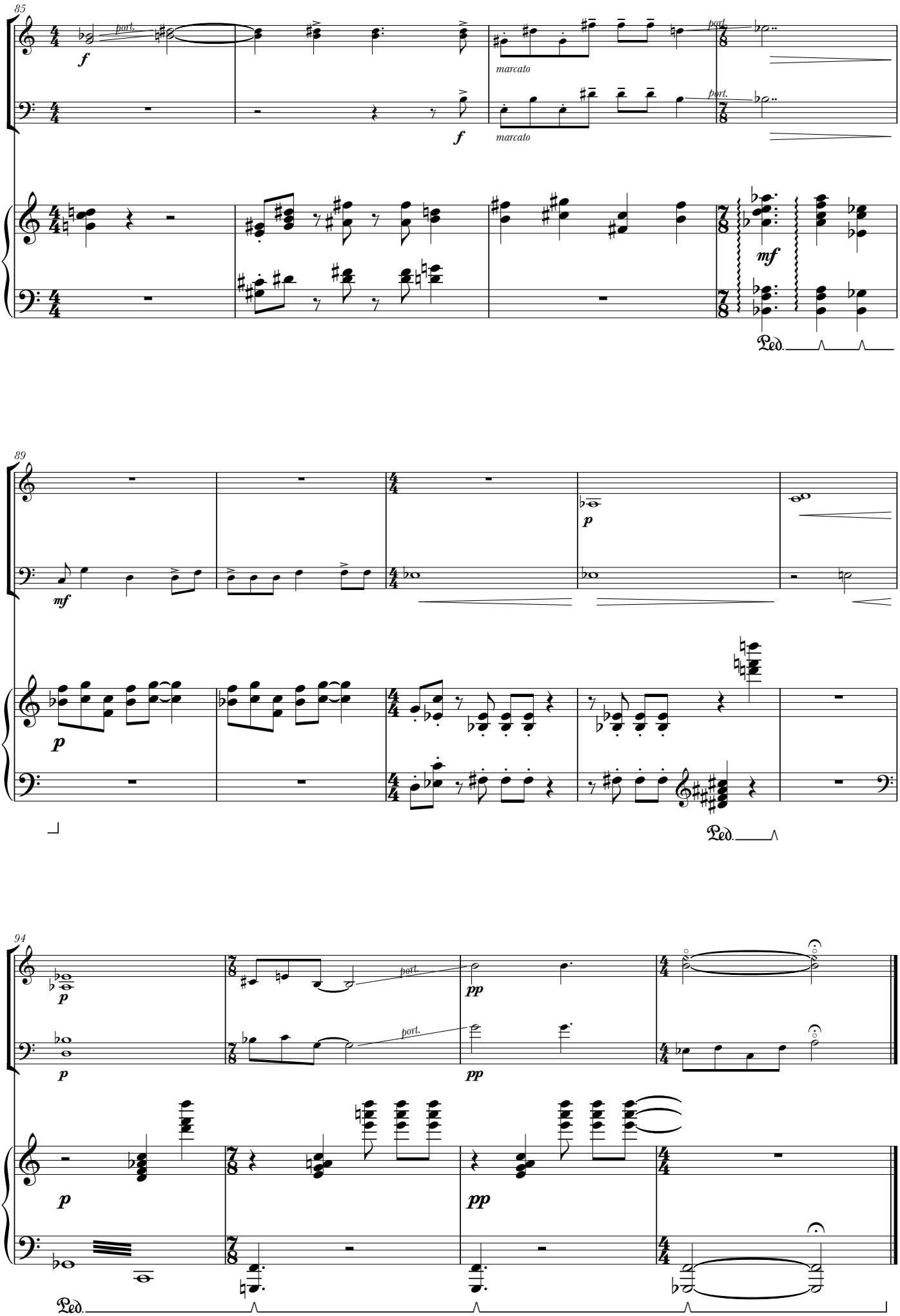

42
sul pont.
bow lightly behind bridge
airy sound
ppp
p
sul pont.
bow lightly behind bridge
airy sound
ppp
p
mp
Ped.
Ped.

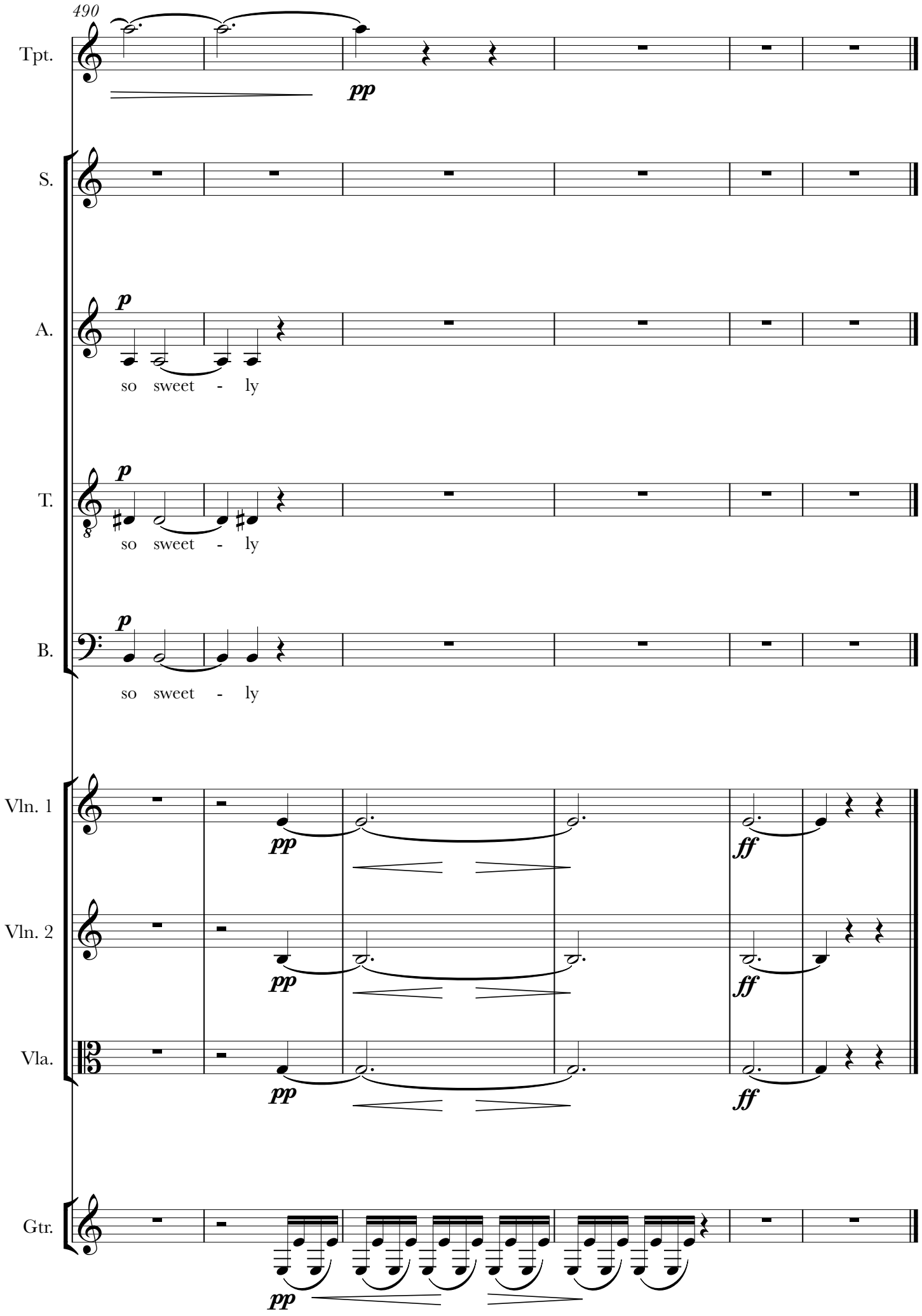

46
nat
nat


49
accel.
p
senza sord.
mp
accel.
54
Con moto
♩ = 108
senza sord.
f legato pesante
f legato pesante
Con moto
♩ = 108
8va
8va
mf
58
p
p leggiero
leggiero
mf
mf legato pesante
Ped.


62
rit.
f
p
marcato
66
Meno mosso
♩ = c72
ff
mf
70
fp
Ped.


74
Più mosso
mf
f
Più mosso
mf
Ped.
79
ff
ff
f
ff
82
legato pesante
port.
port.
Tempo primo
Tempo primo
f
Ped.


85
port.
f
marcato
f
marcato
port.
mf
Ped.
89
mf
p
p
Ped.
94
p
port.
pp
p
port.
pp
p
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