Cheryl Frances-Hoad

Cello Concerto

Earth, Sea, Air

for cello and orchestra

(2022)

Full Score

Chester Music

Commissioned by BBC Radio 3 and first performed by Laura van der Heijden and the BBC Scottish Symphony Orchestra conducted by Ryan Wigglesworth on 18 May 2023 at City Halls, Glasgow.

Duration: *c.* 20 minutes

INSTRUMENTATION

Piccolo
2 Flutes
2 Oboes
2 Clarinets in B♭
2 Bassoons
Contrabassoon

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

Timpani

Percussion (2 players):
Glockenspiel, Vibraphone, Tubular Bells, Triangle, Claves, Temple Blocks, Whip, Snare Drum, Bass Drum

Harp

Solo Violoncello

Strings

Score in C

Parts are available on hire from the publisher.
www.wisemusicclassical.com

PERFORMANCE NOTE

Trills should always be played to the note above, unless modified with ♭ or ♯

 Harp Pedal buzz

Bass Drum and Timpani Superball - when superball is instructed, drag the superball mallet around the lowest timpano/drum for the duration. If a superball mallet is unavailable, play the material as written.

pizz trem. - pizzicato tremolo. Located in the 3rd movement for the strings, except double bass. Using 2 or more fingers from the right hand, without any fingernails contacting the string. This does not need to be even in tempo, rhythm or dynamic (within reason). Variation between players is desirable: aim to be slightly 'out of synch' with your neighbour. If fatigued, break for a short while, or slow down the tremolo speed (although avoid any recognisable 'beat'). The effect could conjure up the image of air alive with thousands of tiny particles and insects. Pizzicato tremolo is probably easiest without holding the bow: if there is not time to put the bow down in bar 129, some players can start with the bow while others come in slightly later, allowing the bow holding players to then have a quick break to put their bows down.

Double basses without extensions should play the bracketed notes.

PROGRAMME NOTE

My Cello Concerto is a 20-minute work in three movements played without a break. Laura van der Heijden and I had many discussions about the piece before I began composing it, and it was her idea that the concerto be related in some way to the environment. The work ended up taking inspiration from three disparate aspects of the natural world: the imaginary flight of a swift; phytoplankton(algae) in the ocean; and volcanoes.

As I began to write this concerto, I was coming to the end of a Visiting Research Fellowship in the Creative Arts at Merton College, Oxford, where I'd had the privilege of getting to know academics from a wide variety of fields. My time in college had been incredibly productive, and it often felt as if every conversation I had there provided ideas for a new piece. Over coffee one afternoon I asked Professor Thomas Richards, an expert in Evolutionary Genomics, if he could think of any current climate change research that might give me ideas for a cello concerto. He told me about ocean experiments that were aiming to make phytoplankton (microscopic marine algae) ingest a greater proportion of the world's carbon dioxide emissions.

Phytoplankton 'blooms' are already responsible for a large percentage of the world's carbon absorption: these accumulations of microscopic oceanic plants can cover hundreds of square kilometres, and their beautiful green, blue and white swirls can be seen from space. They feed off sunlight and carbon dioxide as they expand, and take carbon with them when they die and sink, to be stored safely on the ocean floor. This incredible natural process inspired the second movement of my concerto, where thinking about how orchestral harmonies might grow, change and fall provided the main musical material.

The Oxford University Natural History Museum has a nesting site for European swifts in its tower, and this colony has been the subject of a research study since May 1947, making it one of the longest continuous studies of a single bird species in the world. I became fascinated by this awe-inspiring bird: once fledged, it spends the vast majority of its life on the wing, only stopping to breed. In Charles Foster's 2021book *The Screaming Sky* I read an account of a First World War pilot who, flying at night in a full Moon over Vosges, ran into a flock of swifts: 'black against the white cloud beneath, they seemed motionless. They ignored the plane … space and time had both lost their usual significance; the laws of motion were suspended'. Swifts even sleep on the wing, supposedly closing one eye, and half of their brain, at a time. In my concerto I think of Laura/ the cello as a swift, flying over land, water, and through the air. Much of the third movement was inspired by an observation by Robert Macfarlane in his 2013 book *The Old Ways* that the 'air must be honeycombed, with transparent tubes down which the swifts were sliding, for surely nothing else could account for the compressed control of their turns'.

The final extramusical spur for this work came from *Earth on Fire* (2009), a beautiful coffee table book about how volcanoes shape our planet, by photographer Bernhard Edmaier, that I picked up in a charity shop. Vibrant, violent photographs of both active and extinct volcanoes joined the images of tenacious swifts and blooming phytoplankton in my mind, and my concerto gradually took shape, taking an entirely unrealistic, highly anthropomorphised journey of a swift around the globe as its inspiration. The effect that volcanoes have on gravity influenced how the harmony pulls and circles in the first movement. At the central point of my second movement, I imagined a swift circling cathedral-like cooled-lava basalt pillars in slow motion (listen for a repeated chord, with vibraphone and tubular bell). The work ends with my cello/swift being joined by the entire flock, as the Oxford swift colony again returns to roost.

Of course, none of this need matter when listening: my concerto is also inspired by Laura's wonderful playing, her character and my desire to write a piece that is rewarding to play and listen to. I wanted the work to be replete with soaring melodies, with a slow movement that gives the soloist the opportunity to fully communicate their musicianship, and a finale that joyously showcases their virtuosity.

Cheryl Frances-Hoad

Cello Concerto

Earth, Sea, Air

CHERYL FRANCES-HOAD

1. Earth

Allegro ♩ = *c.* 126

Piccolo

Flute 1 2

Oboe 1 2

Clarinet in B♭ 1 2

Bassoon 1 2

Contrabassoon

Horn in F 1 2

Horn in F 3 4

Piccolo Trumpet in B♭

Trumpet in B♭ 1 2

Trombone 1 2

Bass Trombone

Tuba

Timpani

Bass Drum

Whip
Snare Drum

Temple Blocks

Glockenspiel

Vibraphone

Harp

Solo Violoncello

Allegro ♩ = *c.* 126

Violin I

Violin II

Viola

Violoncello

Double Bass

a 2

ff

f declamando

fp

pizz. (snap)

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12

A

Picc.

Fl. 1 2

a 2

Ob. 1 2

Cl. 1 2

Bsn. 1 2

Cbsn.

Hn. 1 2

Hn. 3 4

Picc. Tpt.

Tpt. 1 2

Tbn. 1 2

B. Tbn.

Tba.

Timp.

B. Dr.

Wh.
Sn. Dr.

Hp.

S. Vc.

più *f*

mf

espressivo e rubato

A

Vln. I

Vln. II

Vla.

Vc.

Db.

25

B

Picc.
Fl. 1 2
Ob. 1 2
Cl. 1 2
Bsn. 1 2
Cbsn.
Hn. 1 2
Hn. 3 4
Picc. Tpt.
Tpt. 1 2
Tbn. 1 2
B. Tbn.
Tba.
S. Vc.
Vln. I
Vln. II
Vla.
Vc.
Db.

5 3 3

f con calore

mf espressivo e grazioso

B

pizz. *mp*

pizz. *mp*

pizz. *mp*

pizz. *mp*

pizz. *mp*

34

Picc.
Fl. 1
Fl. 2
Ob. 1 2
Cl. 1 2
Bsn. 1 2
Cbsn.
Hn. 1 2
Hn. 3 4
Picc. Tpt.
Tpt. 1 2
Tbn. 1 2
B. Tbn.
Tba.
B. Dr.
Glock.
Vib.
S. Vc.
Vln. I
Vln. II
Vla.
Vc.
Db.

a 2
1.
motor off
poco
arco
leggiero
grazioso

C

44

D

Picc.

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn. 1 2

Cbsn.

Hn. 1 2

Hn. 3 4

Picc. Tpt.

Tpt. 1 2

Tbn. 1 2

B. Tbn.

Tba.

Vib.

Hp.

S. Vc.

Vln. I

Vln. II

Vla.

Vc.

Db.

p leggiero

pp

mf

mp

f

a 2

1.

2.

arco

8^{va}

8^{ba}

Players without an extension play the upper note.

52

E Poco meno mosso ♩= c. 116

Picc.
Fl. 1 2
Ob. 1 2
Cl. 1 2
Bsn. 1 2
Cbsn.

3 3 3 3
mp grazioso

mf sfz

Hn. 1 2
Hn. 3 4
Picc. Tpt.
Tpt. 1 2
Tbn. 1 2
B. Tbn.
Tba.

S. Vc.

3 3 3
mp f mf con bravura e cantabile

E Poco meno mosso ♩= c. 116

Vln. I
Vln. II
Vla.
Vc.
Db.

p mf ff
3 3
p mf ff
p mf ff
p ff
mf ff
mp mf

61

Picc.
Fl. 1 2
Ob. 1 2
Cl. 1 2
Bsn. 1 2
Cbsn.
Hn. 1 2
Hn. 3 4
Picc. Tpt.
Tpt. 1 2
Tbn. 1 2
B. Tbn.
Tba.
S. Vc.
Vln. I
Vln. II
Vla.
Vc.
Db.

p *grazioso* *mf* *p* < *mf* *poco* *(mf)* *mp* *sfz* *f*

66

Picc.
Fl. 1 2
Ob. 1 2
Cl. 1 2
Bsn. 1 2
Cbsn.
Hn. 1 2
Hn. 3 4
Picc. Tpt.
Tpt. 1 2
Tbn. 1 2
B. Tbn.
Tba.
S. Vc.
Vln. I
Vln. II
Vla.
Vc.
Db.

a 2

poco

70

F

Picc.
Fl. 1 2
Ob. 1 2
Cl. 1 2
Bsn. 1 2
Cbsn.
Hn. 1 2
Hn. 3 4
Picc. Tpt.
Tpt. 1 2
Tbn. 1 2
B. Tbn.
Tba.
S. Vc.
Vln. I
Vln. II
Vla.
Vc.
Db.

a 2

75

Picc.
Fl. 1 2
Ob. 1 2
Cl. 1 2
Bsn. 1 2
Cbsn.
Hn. 1 2
Hn. 3 4
Picc. Tpt.
Tpt. 1 2
Tbn. 1 2
B. Tbn.
Tba.
S. Vc.
Vln. I
Vln. II
Vla.
Vc.
Db.

(omit *gliss* if going upwards to the higher D.)

80

poco accel.

G

Tempo 1 (♩ = *c.* 126)

Picc.

Fl. 1 2

Ob. 1 2

a 2

Cl. 1 2

Bsn. 1 2

Cbsn.

Hn. 1 2

Hn. 3 4

Picc. Tpt.

Tpt. 1 2

Tbn. 1 2

B. Tbn.

Tba.

S. Vc.

Vln. I

Vln. II

Vla.

Vc.

Db.

mf *f grandioso*

87

Picc.
Fl. 1 2
Ob. 1 2 (a 2)
Cl. 1 2
Bsn. 1 2
Cbsn.
Hn. 1 2
Hn. 3 4
Picc. Tpt.
Tpt. 1 2
Tbn. 1 2
B. Tbn.
Tba.
Timp.
B. Dr.
Vib.
Hp.
S. Vc.
Vln. I
Vln. II
Vla.
Vc.
Db.

94

Picc.
Fl. 1 2
Ob. 1 2
a 2
Cl. 1 2
Bsn. 1 2
Cbsn.
Hn. 1 2
Hn. 3 4
Picc. Tpt.
Tpt. 1 2
Tbn. 1 2
B. Tbn.
Tba.
S. Vc.
Vln. I
Vln. II
Vla.
Vc.
Db.

ff f mf

8va (=)

102

H

Picc.
Fl. 1 2
Ob. 1 2
a 2
Cl. 1 2
Bsn. 1 2
Cbsn.
Hn. 1 2
Hn. 3 4
Picc. Tpt.
Tpt. 1 2
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Wh.
Sn. Dr.
S. Vc.
Vln. I
Vln. II
Vla.
Vc.
Db.

f mp ff

p ff

wire brushes (snares on)

p

ff

mf sonore e risoluto

poco

(8)

sempre div.
pizz.

mp energico

111

Picc.
Fl. 1 2
Ob. 1 2
Cl. 1 2
Bsn. 1 2
Cbsn.
Hn. 1 2
Hn. 3 4
Picc. Tpt.
Tpt. 1 2
Tbn. 1 2
B. Tbn.
Tba.
Wh.
Sn. Dr.
T. Bl.
S. Vc.
Vln. I
Vln. II
Vla.
Vc.
Db.

poco

mp

mf ***f***

f ***mf*** ***mp***

div. unis.

119

I

Picc.
Fl. 1 2
Ob. 1 2
Cl. 1 2
Bsn. 1 2
Cbsn.
Hn. 1 2
Hn. 3 4
Picc. Tpt.
Tpt. 1 2
Tbn. 1 2
B. Tbn.
Tba.
Wh. Sn. Dr.
(Rim shot-
normal stick)
T. Bl.
S. Vc.
Vln. I
Vln. II
Vla.
Vc.
Db.
(pizz.)
(repluck D
after *gliss.*)

127

Picc.
Fl. 1 2
Ob. 1 2
Cl. 1 2
Bsn. 1 2
Cbsn.
Hn. 1 2
Hn. 3 4
Picc. Tpt.
Tpt. 1 2
Tbn. 1 2
B. Tbn.
Tba.
Wh. Sn. Dr.
T. Bl.
S. Vc.
Vln. I
Vln. II
Vla.
Vc.
Db.

p *f* *mf* *mp* *f giocoso*

div.

136

J

Picc.

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn. 1 2

Cbsn.

Hn. 1 2

Hn. 3 4

Picc. Tpt.

Tpt. 1 2

Tbn. 1 2

B. Tbn.

Tba.

Wh. Sn. Dr.

ord. sticks

T. Bl.

S. Vc.

mp leggiero

più f

J

Vln. I

Vln. II

Vla.

unis.

Vc.

Db.

144

Picc.
Fl. 1 2
Ob. 1 2
Cl. 1 2
Bsn. 1 2
Cbsn.
Hn. 1 2
Hn. 3 4
Picc. Tpt.
Tpt. 1 2
Tbn. 1 2
B. Tbn.
Tba.
Wh.
Sn. Dr.
S. Vc.
Vln. I
Vln. II
Vla.
Vc.
Db.

ff *mp* *ff*
mf
più f
f
mf
p *mf*
mp *f*

152

K

Picc.
Fl. 1 2
Ob. 1 2
Cl. 1 2
Bsn. 1 2
Cbsn.
Hn. 1 2
Hn. 3 4
Tbn. 1 2
B. Tbn.
Tba.
Timp.
B. Dr.
Wh.
Sn. Dr.
Vib.
Hp.
S. Vc.
Vln. I
Vln. II
Vla.
Vc.
Db.

a 2
mp f ff
più f ff
f sonore e con calore
fp
superball
mf
p
3
8ba
E♮/E♯
G♭/G♮
8va
arco
sempre molto vib.
sempre div.
mp sub.

161

Picc.
Fl. 1 2
Ob. 1 2
Cl. 1 2
Bsn. 1 2
Cbsn.
Hn. 1 2
Hn. 3 4
Tbn. 1 2
B. Tbn.
Tba.
Timp.
B. Dr.
Vib.
Hp.
S. Vc.
Vln. I
Vln. II
Vla.
Vc.
Db.

a 2
mp
mf
f
più f
ff
f <
superball
sub.
mp sub.
(8)
G♮/G♯
G♭/G♮

170

L

Picc.
Fl. 1 2
Ob. 1 2
Cl. 1 2
Bsn. 1 2
Cbsn.
Hn. 1 2
Hn. 3 4
Picc. Tpt.
Tpt. 1 2
Tbn. 1 2
B. Tbn.
Tba.
Timp.
B. Dr.
Wh. Sn. Dr.
Hp.
S. Vc.
Vln. I
Vln. II
Vla.
Vc.
Db.

f *ff* *fff* *p* *furioso* normale div.

D♮/D♯ C♮/C♯

177 **Rubato** ♩ = *c.* 100

Picc.

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn. 1 2

Cbsn.

Hn. 1 2

Hn. 3 4

Picc. Tpt.

Tpt. 1 2

Tbn. 1 2

B. Tbn.

Tba.

S. Vc.

f *declamando*

3

meno ***f***

mf *dolce*

3

Rubato ♩ = *c.* 100

Vln. I

Vln. II

Vla.

Vc.

Db.

193

M

Andante ♩ = *c.* 92

Picc.

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn. 1 2

Cbsn.

Hn. 1 2

Hn. 3 4

Picc. Tpt.

Tpt. 1 2

Tbn. 1 2

B. Tbn.

Tba.

Hp.

S. Vc.

Vln. I

Vln. II

Vla.

Vc.

Db.

p grazioso

mp

mf

solenne

unis. senza vib.

normale vib.

201

poco rit.

Meno mosso ♩= c. 69

attacca

Picc.

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn. 1 2

Cbsn.

Hn. 1 2

Hn. 3 4

Picc. Tpt.

Tpt. 1 2

Tbn. 1 2

B. Tbn.

Tba.

Glock.

Hp.

S. Vc.

Vln. I

Vln. II

Vla.

Vc.

Db.

2. Sea

Larghetto ♩ = *c.* 54

Piccolo
Flute 1 2
Oboe 1 2
Clarinet in B♭ 1 2
Bassoon 1 2
Contrabassoon
Horn in F 1 2
Horn in F 3 4
Piccolo Trumpet in B♭
Trumpet in B♭ 1 2
Trombone 1 2
Bass Trombone
Tuba
Timpani
Bass Drum
Glockenspiel
Tubular Bells
Vibraphone
Harp
Solo Violoncello
Violin I
Violin II
Viola
Violoncello 1 2
Double Bass

1. 1.

p *mf* *mp*

1. +

f normale

mp

motor on

mp *poco* *poco* (*p*) *poco* *f* *mp* *mf* *f* *mf*

8ba 8ba 8ba 8ba

mp *f* *mf* *f*

con sord. div. con sord. unis.

con sord. IV

con sord. III

con sord. III

con sord. I I

p *poco* (*p*) *f* *mp* *mf*

0 0

10

N

Picc.

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn. 1 2

Cbsn.

Hn. 1 2

Hn. 3 4

Picc. Tpt.

Tpt. 1 2

Tbn. 1 2

B. Tbn.

Tba.

Glock.

Tub. Bells

Vib.

Hp.

S. Vc.

N

Vln. I

Vln. II

Vla.

Solo

Vc. 1

2

Db.

1.

mp p

mp p

mp p

p

mp

p

3

Ped. Ped. Ped. Ped.

mp mf

mf

mp

mf p mp

p

mp cantabile e sostenuto

mf p

senza sord.

mp > pp

(pp) mp pp

div.

unis.

senza sord.

unis.

p mp > pp

(pp) mp pp

div.

unis.

senza sord.

unis.

pp mp > pp

mp > pp

Solo

mp

senza sord.

pp mp pp

mp pp

gli altri div. à 2

1.

I

II

mp

senza sord.

2.

III

IV

div.

mp

senza sord.

pp

mp pp

unis.

mp pp

mp

24

O

Picc.

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn. 1 2

Cbsn.

Hn. 1 2

Hn. 3 4

Picc. Tpt.

Tpt. 1 2

Tbn. 1 2

B. Tbn.

Tba.

Glock.

Vib.

(Ped.)

Hp.

S. Vc.

(change bow during notes, so that *glisses* can be in one bow)

O

Vln. I

Vln. II

1 Vla. 2

Solo

tutti div. à 2

1.

2.

unis.

Vc. 1 2

Db.

div.

35

poco rit. P a tempo

Picc.
Fl. 1 2
Ob. 1 2
Cl. 1 2
Bsn. 1 2
Cbsn.
Hn. 1 2
Hn. 3 4
Picc. Tpt.
Tpt. 1 2
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Tub. Bells
Vib.
Hp.
S. Vc.
Vln. I 1 2
Vln. II 1 2
Vla. 1 2
Vc. 1 2
Db.

pp
mp
ppp
p
pp
8va
8ba
p calmato
poco
p
poco rit.
P
a tempo
pp
ppp
div.
unis.
pp
ppp

47

Picc.
Fl. 1 2
Ob. 1 2
Cl. 1 2
Bsn. 1 2
Cbsn.
Hn. 1 2
Hn. 3 4
Picc. Tpt.
Tpt. 1 2
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Tub. Bells
Vib.
(Ped.)
Hp.
S. Vc.
1 Vln. I 2
1 Vln. II 2
1 Vla. 2
1 Vc. 2
Db.

(8) (8) 8va 8ba

pp p mp p mp p

57

Q **Adagietto** ♩ = *c.* 69

Picc.
Fl. 1 2
Ob. 1 2
Cl. 1 2
Bsn. 1 2
Cbsn.
Hn. 1 2
Hn. 3 4
Picc. Tpt.
Tpt. 1 2
Tbn. 1 2
B. Tbn.
Tba.
Timp.
B. Dr.
Glock.
Tub. Bells
Vib.
Hp.
S. Vc.
Vln. I
Vln. II
Vla.
Vc.
Db.

pp *p* *pp*

a 2

p *mf* *p*

straight mute

mp

Ped.

(8)

3

mp espressivo e parlando *mf*

poco

(mf)

unis.

con sord.

64

Picc.
Fl. 1 2
Ob. 1 2
Cl. 1 2
Bsn. 1 2
Cbsn.
Hn. 1 2
Hn. 3 4
Picc. Tpt.
Tpt. 1 2
Tbn. 1 2
B. Tbn.
Tba.
Timp.
B. Dr.
Glock.
Hp.
S. Vc.
Vln. I
Vln. II
Vla.
Vc.
Db.

a 2

senza sord.

poco

più

70

R

Picc.
Fl. 1 2
Ob. 1 2
Cl. 1 2
Bsn. 1 2
Cbsn.
Hn. 1 2
Hn. 3 4
Picc. Tpt.
Tpt. 1 2
Tbn. 1 2
B. Tbn.
Tba.
Timp.
B. Dr.
Glock.
Hp.
S. Vc.
Vln. I
Vln. II
Vla.
Vc.
Db.

mp > pp
p pp
straight mute
mp
mf
più f
pp
8va
div.

75

Picc.

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn. 1 2

Cbsn.

Hn. 1 2

Hn. 3 4

Picc. Tpt.

Tpt. 1 2

Tbn. 1 2

B. Tbn.

Tba.

Timp.

Glock.

Vib.

Hp.

S. Vc.

Vln. I

Vln. II

Vla.

Vc.

Db.

mf *mp* *mf* *mp* *mf* *mp* 1. *p* a 2 *p* a 2 *p* *p* senza sord. *mp* *f* 3 light *glisses* throughout, towards the ends of notes (so harmony isn't obscured) (8) gliss. gliss. *mf* *mp* light *glisses* throughout, towards the ends of notes (so harmony isn't obscured) gliss. gliss. *mf* *mp* unis. light *glisses* throughout, towards the ends of notes (so harmony isn't obscured) gliss. *mf* *mp* light *glisses* throughout, towards the ends of notes (so harmony isn't obscured) gliss. *mf* *mp* unis. (no *gliss*) unis. (no *gliss*) (no *gliss*) div. (no *gliss*) (light *gliss*) *mp* (no *gliss*)

83

Picc.
Fl. 1 2
Ob. 1 2
Cl. 1 2
Bsn. 1 2
Cbsn.
Hn. 1 2
Hn. 3 4
Picc. Tpt.
Tpt. 1 2
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Glock.
Vib.
Hp.
S. Vc.
1 Vln. I 2
Vln. II
Vla.
Vc.
Db.

S

a 2

div.

unis.

89

Picc.
Fl. 1 2
Ob. 1 2
Cl. 1 2
Bsn. 1 2
Cbsn.
Hn. 1 2
Hn. 3 4
Picc. Tpt.
Tpt. 1 2
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Glock.
Tub. Bells
Vib.
Hp.
S. Vc.
Vln. I
Vln. II
Vla.
Vc.
Db.

95

T

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1 2
Bsn. 1 2
Cbsn.
Hn. 1 2
Hn. 3 4
Picc. Tpt.
Tpt. 1 2
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Glock.
Tub. Bells
Vib.
Hp.
S. Vc.
Vln. I
Vln. II
Vla.
Vc.
Db.

ff f mf ffp fp fpp più f a 2 1. 3 5 8va Ped.

100

Picc.
>mf
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
p
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1 2
ffp
Hn. 3 4
ffp
Picc. Tpt.
ffp
Tpt. 1 2
ffp
Tbn. 1 2
ffp
B. Tbn.
ffp
Tba.
ffp
Timp.
Glock.
Tub. Bells
Vib.
(Ped.)
Hp.
S. Vc.
Vln. I
Vln. II
Vla.
Vc.
Db.

102

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1 2
Hn. 3 4
Picc. Tpt.
Tpt. 1 2
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Glock.
Tub. Bells
Vib.
Hp.
S. Vc.
Vln. I
Vln. II
Vla.
Vc.
Db.

pp

104

poco accel. ♩ = *c.* 74 ♩ = *c.* 82 ♩ = *c.* 92 *attacca*

Picc.

Fl. 1

Fl. 2

pp

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

(gradually increase in speed, so that by the final bar of the movement there is a semiquaver = quaver relationship to the next movement)

Bsn. 2

Cbsn.

Hn. 1 2

Hn. 3 4

Picc. Tpt.

Tpt. 1 2

Tbn. 1 2

B. Tbn.

Tba.

Timp.

Glock.

Tub. Bells

Vib.

Hp.

S. Vc.

poco accel. ♩ = *c.* 74 ♩ = *c.* 82 ♩ = *c.* 92 *attacca*

Vln. I

Vln. II

Vla.

Vc.

Db.

3. Air

Prestissimo giocoso ♩ = *c.* 184

Piccolo

Flute 1 2

Oboe 1 2

Clarinet in B♭ 1 2

Bassoon 1 2

Contrabassoon

Horn in F 1 2

Horn in F 3 4

Piccolo Trumpet in B♭

Trumpet in B♭ 1 2

Trombone 1 2

Bass Trombone

Tuba

Timpani

Triangle
Claves

Whip
Snare Drum

Temple Blocks

Tubular Bells

Vibraphone

Motor off

mf

Ped.

Ped.

Harp

mf *non arpegg.*

(damp)

Solo Violoncello

mf *leggiero e scherzando*

Prestissimo giocoso ♩ = *c.* 184

Violin I

Violin II

Viola

Violoncello

Double Bass

pizz.

mf

8

U

Picc.

Fl. 1 2

p

Ob. 1 2

Cl. 1 2

Bsn. 1 2

a 2

mp

p

Cbsn.

Hn. 1 2

Hn. 3 4

Picc. Tpt.

Tpt. 1 2

Tbn. 1 2

B. Tbn.

Tba.

Timp.

mp

Vib.

Hp.

S. Vc.

(mf)

U

Vln. I

mf

f

Vln. II

mf

f

Vla.

mf

f

Vc.

mf

f

pizz.

mp

Db.

mp

16

3 + 3 + 2

Picc.

Fl. 1 2

1. p

Ob. 1 2

1. p

Cl. 1 2

Bsn. 1 2

a 2

1. (p)

a 2

Cbsn.

Hn. 1 2

Hn. 3 4

Picc. Tpt.

Tpt. 1 2

Tbn. 1 2

B. Tbn.

Tba.

Timp.

S. Vc.

Vln. I

pizz.

mp mf

mp

mf mp

3 + 3 + 2

Vln. II

pizz.

mp mf

mp

mf mp

Vla.

pizz.

mf mp

Vc.

mf mp

Db.

mf mp

24

V

3 + 2 + 3

Picc.

Fl. 1 2

1.

mf

Ob. 1 2

Cl. 1 2

1.

p

mp

Bsn. 1 2

a 2

mf

Cbsn.

mf

Hn. 1 2

Hn. 3 4

Picc. Tpt.

Tpt. 1 2

Tbn. 1 2

B. Tbn.

Tba.

Timp.

f

mf

S. Vc.

f

mf

f

V

3 + 2 + 3

Vln. I

arco

mf

ff p

Vln. II

arco

mf

ff p

Vla.

arco

f

ff

f

Vc.

arco

f

ff

mf

f

Db.

arco

f

ff

mf

34

3 + 2 + 3

G.P.

W

Picc.

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn. 1 2

Cbsn.

Hn. 1 2

Hn. 3 4

Picc. Tpt.

Tpt. 1 2

Tbn. 1 2

B. Tbn.

Tba.

Timp.

Vib.

S. Vc.

Vln. I

Vln. II

Vla.

Vc.

Db.

1st 2 desks only
arco

8va

cantabile

pizz.

44

X

Picc.

Fl. 1 2 — a 2

Ob. 1 2 — a 2 — (p) — f

Cl. 1 2 — a 2

Bsn. 1 2 — f — p

Cbsn. — f

Hn. 1 2

Hn. 3 4

Picc. Tpt.

Tpt. 1 2

Tbn. 1 2

B. Tbn.

Tba.

Vib. — mf

Hp. — mf

S. Vc. — f — mf — f

X

Vln. I — (8) — mp — p — Tutti — (non div.) — p — f — div.

Vln. II — mp — p — Tutti — div. — p — f

Vla. — (non div.) — arco — p — f — div.

Vc. — p — arco — f — p — (non div.) — f — div.

Db. — p — arco — f — p — f

53

Y

Picc.

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn. 1 2

Cbsn.

Hn. 1 2

Hn. 3 4

Picc. Tpt.

Tpt. 1 2

Tbn. 1 2

B. Tbn.

Tba.

Vib.

Hp.

S. Vc.

Vln. I

Vln. II

Vla.

Vc.

Db.

a 2

mf mp mf mp leggiero poco

f

unis.

61

Picc.
Fl. 1 2
Ob. 1 2
Cl. 1 2
Bsn. 1 2
Cbsn.
Hn. 1 2
Hn. 3 4
Picc. Tpt.
Tpt. 1 2
Tbn. 1 2
B. Tbn.
Tba.
S. Vc.
Vln. I
Vln. II
Vla.
Vc.
Db.

a 2

(mp) poco

66

Z

Picc.

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn. 1 2

Cbsn.

Hn. 1 2

Hn. 3 4

Picc. Tpt.

Tpt. 1 2

Tbn. 1 2

B. Tbn.

Tba.

S. Vc.

Vln. I

Vln. II

Vla.

Vc.

Db.

a 2

poco

(mp)

mf

8va

mp

71

Picc.
Fl. 1 2 (a 2)
Ob. 1 2 (a 2)
Cl. 1 2 (a 2)
Bsn. 1 2 (a 2)
Cbsn.
Hn. 1 2
Hn. 3 4
Picc. Tpt.
Tpt. 1 2
Tbn. 1 2
B. Tbn.
Tba.
Timp.
S. Vc.
Vln. I
Vln. II
Vla.
Vc.
Db.

mp p pp poco 8va

77 AA

BB

Picc.

Fl. 1 2

Ob. 1 2

Cl. 1

Cl. 2

Bsn. 1 2

Cbsn.

Hn. 1 2

Hn. 3 4

Picc. Tpt.

Tpt. 1 2

Harmon mute

Tbn. 1 2

B. Tbn.

Tba.

Tri. Clv.

Motor on

Vib.

Very quick arpeggiation

pizz.

S. Vc.

arco

AA

BB

1st Desk

div.

Vln. I

Vln. II

Vla.

Vc.

Db.

85

Picc.
Fl. 1 2
Ob. 1 2
Cl. 1
Cl. 2
Bsn. 1 2
Cbsn.
Hn. 1 2
Hn. 3 4
Picc. Tpt.
Tpt. 1 2
Tbn. 1 2
B. Tbn.
Tba.
Tri. Clv.
Vib.
S. Vc.
Vln. I
Vln. II
Vla.
Vc.
Db.

1.

mp mf mp

mp

Harmon mute

mf

1.

a 2

mp f

p

III

mp

94

Picc.

Fl. 1 2

Ob. 1 2

Cl. 1

Cl. 2

Bsn. 1 2

Cbsn.

CC

Hn. 1 2

Hn. 3 4

Picc. Tpt.

Tpt. 1 2

Tbn. 1 2

B. Tbn.

Tba.

Tri. Clv.

Vib.

S. Vc.

Vln. I

Vln. II

Vla.

Vc.

Db.

103

Picc.
Fl. 1 2
Ob. 1 2
Cl. 1
Cl. 2
Bsn. 1 2
Cbsn.
Hn. 1 2
Hn. 3 4
Picc. Tpt.
Tpt. 1 2
Tbn. 1 2
B. Tbn.
Tba.
Tri. Clv.
T. Bl.
Vib.
S. Vc.
Vln. I
Vln. II
Vla.
Vc.
Db.

mp *f* *mf* *f* *mf* *f* *mf* *mp*

1. 1. 1. 1.

unis. div. unis. div.

111

DD

Picc.

Fl. 1 2

Ob. 1 2

Cl. 1

Cl. 2

Bsn. 1 2

Cbsn.

Hn. 1 2

Hn. 3 4

Picc. Tpt.

Tpt. 1 2

Tbn. 1 2

B. Tbn.

Tba.

Tri. Clv.

T. Bl.

Vib.

S. Vc.

DD

Vln. I

Vln. II

Vla.

Vc.

Db.

senza sord.

1st 2 Desks

120

Picc.
Fl. 1 2
Ob. 1 2
Cl. 1
Cl. 2
Bsn. 1 2
Cbsn.
Hn. 1 2
Hn. 3 4
Picc. Tpt.
Tpt. 1 2
Tbn. 1 2
B. Tbn.
Tba.
Tri. Clv.
Vib.
Hp.
S. Vc.
Vln. I
Vln. II
Vla.
Vc.
Db.

1. 2.
a 2
f
mp
mf
senza sord.
Harmon mute
p
Tutti
unis.
div.
pizz.
arco

128

EE **Poco meno mosso** ♩ = *c.* 168

Picc.

Fl. 1 2

Ob. 1 2

Cl. 1

Cl. 2

Bsn. 1 2

Cbsn.

Hn. 1 2

Hn. 3 4

Picc. Tpt.

Tpt. 1 2

Tbn. 1 2

B. Tbn.

Tba.

Timp.

Tri. Clv.

Vib.

Hp.

S. Vc.

Vln. I

Vln. II

Vla.

Vc.

Db.

a 2

molto cantabile

poco

glorioso e molto cantabile

pizz. trem.

pizz.

Ped.

8ba

133

Picc.
Fl. 1 2
Ob. 1 2
Cl. 1
Cl. 2
Bsn. 1 2
Cbsn.
Hn. 1 2
Hn. 3 4
Picc. Tpt.
Tpt. 1 2
Tbn. 1 2
B. Tbn.
Tba.
Tri. Clv.
Hp.
S. Vc.
Vln. I
Vln. II
Vla.
Vc.
Db.

138

Picc.

Fl. 1 2

Ob. 1 2

Cl. 1

Cl. 2

Bsn. 1 2

Cbsn.

Hn. 1 2

Hn. 3 4

Picc. Tpt.

Tpt. 1 2

Tbn. 1 2

B. Tbn.

Tba.

Tub. Bells

Hp.

S. Vc.

Vln. I

Vln. II

Vla.

Vc.

Db.

143

FF

Picc.
Fl. 1 2
Ob. 1 2
Cl. 1
Cl. 2
Bsn. 1 2
Cbsn.
Hn. 1 2
Hn. 3 4
Picc. Tpt.
Tpt. 1 2
Tbn. 1 2
B. Tbn.
Tba.
Tri. Clv.
Tub. Bells
Hp.
S. Vc.
Vln. I
Vln. II
Vla.
Vc.
Db.

147

Picc.
Fl. 1 2
Ob. 1 2
Cl. 1
Cl. 2
Bsn. 1 2
Cbsn.
Hn. 1 2
Hn. 3 4
Picc. Tpt.
Tpt. 1 2
Tbn. 1 2
B. Tbn.
Tba.
Tub. Bells
Hp.
S. Vc.
Vln. I
Vln. II
Vla.
Vc.
Db.

a 2

p pp mf mp poco

151

Picc.

Fl. 1 2 — a 2

Ob. 1 2 — a 2

Cl. 1

Cl. 2

Bsn. 1 2 — a 2 — 1.

Cbsn.

Hn. 1 2

Hn. 3 4

Picc. Tpt.

Tpt. 1 2

Tbn. 1 2

B. Tbn.

Tba.

Tri. Clv.

To B. Dr.

Tub. Bells

Hp.

S. Vc.

Vln. I

Vln. II

Vla.

Vc.

Db.

155

Picc.

Fl. 1 2 — a 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1 2 — 1.

Cbsn.

Hn. 1 2

Hn. 3 4

Picc. Tpt.

Tpt. 1 2

Tbn. 1 2

B. Tbn.

Tba.

Tub. Bells

Hp.

S. Vc.

Vln. I

Vln. II

Vla.

Vc.

Db.

159

GG

Picc.

Fl. 1 2

a 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1 2

Cbsn.

Hn. 1 2

Hn. 3 4

Picc. Tpt.

Tpt. 1 2

Tbn. 1 2

B. Tbn.

Tba.

S. Vc.

GG

Vln. I

Vln. II

Vla.

Vc.

Db.

pp *ppp* *p* *mf* *mp*

1.

163

Picc.
Fl. 1 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1 2
Cbsn.
Hn. 1 2
Hn. 3 4
Picc. Tpt.
Tpt. 1 2
Tbn. 1 2
B. Tbn.
Tba.
Timp.
B. Dr.
Wh. Sn. Dr.
Hp.
S. Vc.
Vln. I
Vln. II
Vla.
Vc.
Db.

a 2
arco
8va
pizz.
(pizz.)

Cheryl Frances-Hoad,
September - December 2022