

**Portfolio of  
Compositions with  
Accompanying  
Written Component**

**Submitted in accordance with  
the requirements of the  
University of Liverpool for the  
degree of Doctor in Philosophy  
by Louis James Johnson**

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The pieces listed here appear in this order in Volume I. They are not listed with page numbers as each piece is self-contained and so has its own internal numbering; approximate durations are indicated in the prefatory material for each piece. The order in which they appear relates to that employed in the discussion of the pieces in Volume II.

\* Denotes pieces for which there is a live recording; these recordings are included on two CDs within Volume I – see enclosed track listing and Appendix I in Volume II for performance information.

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***Holmewood Study***  
***(Refrain 2)***

**For Cello and Piano**  
**(2006-07)**

**By Louis Johnson**

***Holmewood Study (Refrain 2)*** for Cello and Piano (2006-07)

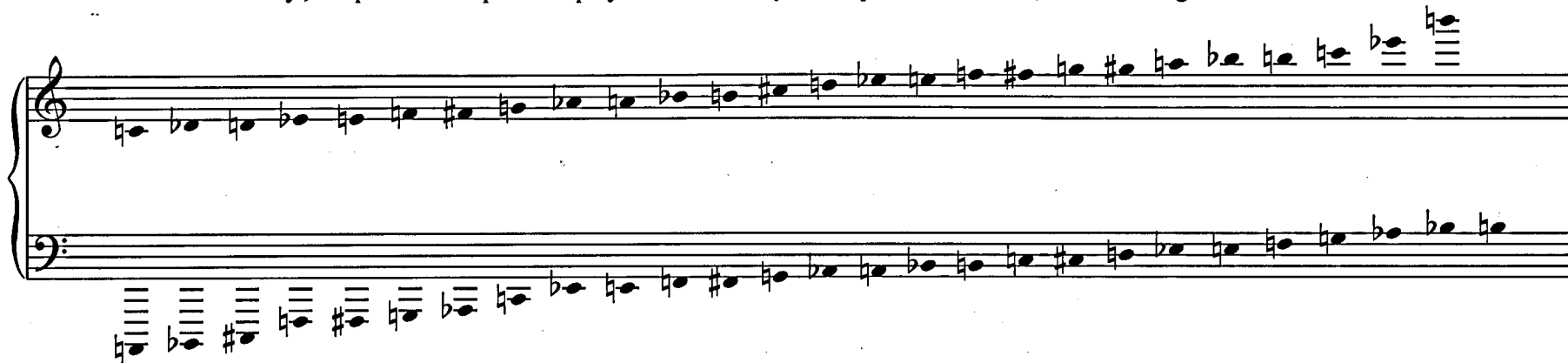
There were two main motivating factors behind the composition of *Holmewood Study*: my desire to write a piece for cello and a request from some friends of mine to provide music for a film project. As I planned to use a combination of cello and piano for the film music, it was suggested to me that I might combine the two projects, that is, compose a piece for cello and piano that, although existing as a work in its own right, would also form the basis for the film score.

The film in question, *Holmewood*, is concerned with a young man who returns to his family home upon the death of a parent and, alone in the house (called 'Holmewood'), experiences a series of disturbing incidents and dreams that may or may not be supernatural in nature. As the action intensifies, the events become evermore violent. Finally, a point of rupture is reached, reality merges with dream and the protagonist is overwhelmed.

In light of this, I decided to create a concert piece for cello and piano, the structure of which would be broadly analogous to that of the film. In the work, quiet, spare, 'isolated' musical material is disrupted by more aggressive, 'haunting' episodes and by a 'dreamlike' refrain. These aspects remain fairly discreet from one another until the peroration, in which they are merged to create an intense, climactic coda.

**Duration:** c.18 minutes

In 'Holmewood Study', the pianist is required to play inside the body of the piano. Therefore, the following notes need to be labelled:



When playing inside of the piano, the pianist is asked, at various points, to pluck the strings with their fingers, to pluck, strum and scrape the strings with plectra, to percuss the strings with small, brass-headed glockenspiel sticks and to mute a note inside of the instrument whilst playing the same note on the keyboard. It is suggested that the plectra and glock. sticks be kept on a small cushion on a flat surface inside of the piano so that they can be put down and picked up with ease and with as little noise as possible.

The various methods of playing directly on the strings are indicated using differently shaped note heads, as shown below (the different playing techniques are also indicated by instructions on the music):

The diagram illustrates six different playing techniques for notes on the piano strings, arranged in two rows of three. Each technique is represented by a note on a staff with a specific symbol above or below it, and a corresponding text explanation.

- Top Row:**
  - Left:** A note with a cross-shaped notehead. Text: "A cross notehead indicates that the strings are to be plucked with the fingers".
  - Middle:** A note with a cross-shaped notehead and an accent mark (^) above it. Text: "A cross notehead with an accent indicates that the strings are to be plucked with a plectrum or with both plectra".
  - Right:** A note with a cross-shaped notehead, three asterisks (\* \* \*) above it, and a horizontal arrow pointing right below the asterisks. Text: "A cross notehead with three acciaccatura and a horizontal arrow indicates that the three strings assigned to that note are to be strummed with a plectrum".
- Bottom Row:**
  - Left:** A note with a filled-in diamond-shaped notehead. Text: "A filled-in diamond notehead indicates that the strings are to be percussed with glock. sticks".
  - Middle:** A note with a triangular notehead and a vertical arrow pointing up through it. Text: "A triangular notehead with a vertical arrow indicates that the strings are to be scraped vertically with plectra".
  - Right:** A note with a square notehead. Text: "A square notehead indicates the note that is to be muted inside the piano".



# Holmewood Study

for Cello and Piano

♩ = 60

*remote, frozen*

con sord., sul tasto, non vib., bow changes as imperceptible as possible

sul D

Louis Johnson

Violoncello

*pp*

♩ = 60

*remote, frozen*  
pluck strings  
with fingertips

*f*

Ped.

7

*(pp)*

*f*

sul G

(keep ped.)

12

sul C

*pp*

(keep ped.)

16

*less remote  
ord., non vib.  
sul A*

**A**

*pp*

*sfp*

*less remote*

(keep ped.)

without ped. Ped.



tense, frozen  
sul D, G  
senza sord. **B** vib. ord.

sul D, G

(p) *pp* *ff* *pp* *ff*

tense, frozen

*ff* pick up plectrum

*ff* strum across all three D strings with plectrum

keep hold of plec., pick up glock. sticks

percuss strings with glock. sticks

strum with plec., keep sticks in hand whilst strumming

(keep ped.)

Ped.

sul D, G

*pp* *ff*

with glock. sticks *ff*

strum with plec., keep sticks in hand whilst strumming

with glock. sticks

put down plec. and glock. sticks and move to keyboard

(keep ped.)

sul D, G

Bass clef staff showing notes and dynamics. The staff starts with a whole note G2, followed by a whole rest, then a whole note G2, and finally a whole note G2. Dynamics are marked *pp* and *ff* with hairpins.

*pp* ————— *ff*

*pp* ————— *ff*

Piano right and left hand staves with musical notation and performance instructions. The right hand starts with a *ff* dynamic and includes instructions: "move to inside piano and pick up plec.", "strum with plec.", "keep hold of plec., pick up glock. sticks", and "put down plec. and glock. sticks and move to keyboard". The left hand includes a quintuplet marked "5".

(keep ped.)

sul D, G

Bass clef staff showing notes and dynamics. The staff starts with a whole note G2, followed by a whole rest, then a whole note G2, and finally a whole note G2. Dynamics are marked *pp* and *ff* with hairpins.

*pp* ————— *ff*

Piano right and left hand staves with musical notation and performance instructions. The right hand starts with a *ff* dynamic and includes instructions: "pick up plec.", "strum with plec.", "keep hold of plec., pick up glock. sticks", and "with glock. sticks". The left hand includes a quintuplet marked "5".

(keep ped.)

49

pp ————— ff

pp ————— ff

**C**

*more aggressive*

*more aggressive*

put down plec. and glock. sticks and move to keyboard

on keyboard

move to inside of piano and pick up both plectra

scrape vertically along the strings with plectra

pluck strings with plectra **fff**

(keep ped.)

Ped.

55

**fff**

**fff**

scrape vertically along the strings with plectra

Ped. Ped. Ped.

61

5 5

*ff*

*fff*

*fff*

3 3 3 3

move to keyboard

on keyboard

*fff*

Ped. Ped.

65

**D**

Senza tempo

A tempo

Senza tempo

(start off in tempo but get as fast as possible)  
*dreamlike, a feeling of 'otherness'*

A tempo

*ppp*

*ff*

*p*

una corda

(keep ped.)

8

as if from nowhere

68

(keep ped.)

una corda

71 Senza tempo

**E** A tempo

reawakening sul D

suddenly aggressive, then distant sul A, D sul A

(keep ped.) tre corde

without ped.

Ped.



more lyrical <sup>9</sup>

78

Musical score for measures 78-81. The score consists of three staves: a vocal line at the top, a piano right-hand part in the middle, and a piano left-hand part at the bottom. The key signature has one sharp (F#) and the time signature is 4/4. Measure 78 is marked with a 10-measure rest. Measure 79 is marked with a 9-measure rest. Measure 80 is marked with a 7-measure rest. Measure 81 contains a vocal line with a fermata and a piano accompaniment. The piano right-hand part includes performance instructions: 'pluck strings with plectra ff' in measure 78, 'with fingertips p' in measure 79, 'with plectra ff' in measure 80, and 'with fingertips p' in measure 81. The piano left-hand part has a 7-measure rest in measure 81.

*pp*

(keep ped.)

82

Musical score for measures 82-85. The score consists of three staves: a vocal line at the top, a piano right-hand part in the middle, and a piano left-hand part at the bottom. The key signature has one sharp (F#) and the time signature is 4/4. Measure 82 is marked with an 8-measure rest. Measure 83 is marked with a 7-measure rest. Measure 84 is marked with a 6-measure rest. Measure 85 contains a vocal line with a fermata and a piano accompaniment. The piano right-hand part includes performance instructions: 'with plectra ff' in measure 82, 'with fingertips p' in measure 83, 'with plectra ff' in measure 84, and 'with fingertips p' in measure 85. The piano left-hand part has a 7-measure rest in measure 85.

*pp*

*pp*

*pp*

(keep ped.)

10  
86

pizz.

**F** fierce, heavy

ff pp ff

(fingertips) (p)

fierce, heavy

with plectra

ff

(keep ped.) Ped.

92

ff

ff

(B)

(keep ped.)

as if from nowhere  
col legno.

99

**G** Senza tempo

A tempo

11

Senza tempo  
(start off in tempo but get as fast as possible)

*fff*

*dreamlike*  
on keyboard

A tempo

move to  
keyboard

*p*

*ppp*

*ff*

una corda

1 Ped.

104

Senza tempo

**H** A tempo

Senza tempo  
(start off in tempo but get as fast as possible)

A tempo

pluck strings  
with plectrum

*p*

move to  
inside piano,  
pick up plectrum

*ff*

*ppp*

*ff*

tre corde

(keep ped.) una corda

12 *tense, frozen*  
110 *sul D, G*  
*arco*

*pp* — *ff*

*tense, frozen*

*ff* put down plectrum, pick up glock. sticks

percuss strings with glock. sticks

put down glock. sticks

on *fffz* keyboard

*ff*

pick up plectrum, pick up glock. sticks

put down plectrum

*sul D, G*

*pp* — *ff*

pluck with plectrum

(keep ped.)

119

*sul D, G*

*pp* — *ff*

*tense, frozen*

*ff* with glock. sticks

put down glock. sticks

on *fffz* keyboard

*ff*

pick up plectrum

put down plectrum, pick up glock. sticks

with glock. sticks

*sul D, G*

*pp* — *ff*

pluck with plectrum

(keep ped.)

pp — ff

pluck with plectrum

isolated

put down glock sticks

on *fffz* keyboard pick up plectrum

ff

keep hold of plectrum, pick up glock. sticks

with glock. sticks

put down glock. sticks

scrape vertically along the strings with plectrum

ff

(keep ped.)

(A)

Ped.

pp

ppp

pick up other plectrum

strum across strings with plectra

(keep ped.)

14 141 pizz.

J

tense, frozen  
arco  
sul D, G  
ord. → sul pont.  
ss:

pp — ff

tense, frozen  
mute string  
inside piano\*

ff

on keyboard

put down plectra, pick up glock. sticks

percuss strings with glock. sticks

put down glock. sticks

on keyboard fff

ffff

5

(C#, D) #

(keep ped.)

Ped.

148

sul D, G  
ord. → sul pont.  
ss:

sul D, G  
ord. → sul pont.  
ss:

pp — ff

pp — ff

mute string  
inside piano

mute string  
inside piano

ff

on keyboard

pick up glock. sticks

with glock. sticks

put down glock. sticks

on keyboard fff

ffff

on keyboard

pick up glock. sticks

with glock. sticks

5

(C#, D) #

(keep ped.)

(C#, D) #

\* place finger on or close to the nut

9/16 3/4 3/4 3/4 21/16

*ff* put down glock. sticks

*fff* on keyboard

*ffff* move to inside of piano and pick up both plectra

(C#, D)♯

(keep ped.)

161 **K**

21/16 15/16 9/16 10/16 11/16

*ff* strum across strings with plectra

isolated

scrape vertically along the strings with plectra

(C#)

Red.

16 165

Senza tempo

Senza tempo  
(start off in tempo but get as fast as possible)  
*dreamlike*  
on keyboard

pluck with plectrum  
put down both plectra and move to keyboard

(keep ped.)

*fff* *ppp* *ff*

A tempo  
168 pizz.

arco ord. → → → → → sul pont.

*fff* *fpp* *ffff*

A tempo

*p*

una corda  
(keep ped.)

without ped.



171 **L**

*intense  
sul pont.*

17

*intense*  
*sempre ffff*

tre corde  
Ped.

*extremely intense  
rapid bow changes ad lib. using lots of bow*

179

*fff*  
*mf*  
*p*

Hold position and allow sound to die away to nothing

(keep ped.)

# ***Sycamore***

For counter-tenor,  
instrumental soloists and  
orchestra  
(2007)

By Louis Johnson

## Sycamore

'Sycamore' is the first part of a five movement work for counter-tenor, solo instrumentalists and orchestra. The piece as a whole is intended as a satellite work for a larger operatic project being created for my MPhil/PhD in composition. The movements comprise four vocal settings surrounding a central instrumental interlude. The texts have been created by my librettist for the main project and are written from the perspective of the opera's central protagonist, Jean Claude Romand. Each poem explores a different stage in this character's life and a different aspect of his personality. They are arranged chronologically: his childhood/puberty (vocal setting 1, 'Sycamore'); his adulthood and falsified existence (vocal setting 2, 'Car'); the family murders he commits (instrumental interlude); his trial (vocal setting 3, 'Court'); his life in prison (vocal setting 4, 'Letters').

Each song has a specific setting. In the case of 'Sycamore' the young protagonist is in the Jura Mountains (where he grew up), amongst the sycamore trees (the type most commonly found in the region and felled by local foresters such as Romand's father) and accompanied by his dog (the only creature the young Romand felt he could talk to). Each movement is designed to explore a different type of musical motion related to the nature of the poetic idea in question. 'Sycamore' is concerned with linearity and descent. As the subtitle ('Passacaglia') suggests, there is one central line that runs as a thread through the piece. This line is heard in the orchestra. It begins in bar 16 and tracks a steady descent through six octaves, ending in bar 105. All of the surrounding contrapuntal material is derived from this line and the resulting texture is related to the poetic idea of spiralling sycamore seeds falling onto the young Romand, proliferating until he is lost amid the resulting cloud. This material does not interact with the action of the text but provides the poetic/musical context and remains 'indifferent' to the music sung by the vocal soloist. This latter material is meant to sound somewhat erratic and explores the extremes of the counter-tenor range. The large leaps often force the singer to sing across the 'break' between the vocal registers, creating an unpredictable, unstable sound that is meant to suggest the young Romand's teenage years as well as his inherent instability.

The singer is supported by the concertino which, whilst always 'ghosting' the singer's line, does interact with the action of the text, creating an insulating 'bubble' in which the character exists. The only time that the orchestra in any way directly interacts with the words is when the two 'real' objects addressed by the character (the sycamore tree and his dog) are mentioned. When this happens, the orchestra responds with two different compressed, 'static' versions of the overall descending line (this is also how the piece begins). This musical separation is meant to embody the dislocation and discrepancy between Romand's interior existence and that of the outside world. The calamity that will result from this is foreshadowed in 'Sycamore' by the eventual textural saturation of a rhythmically augmented version of the overall descending line (heard simultaneously spread over six octaves) which overwhelms and obscures the counter-tenor and concertino as the young Romand is overwhelmed by the falling seeds/outside world.

# Sycamore

For counter-tenor, instrumental soloists and orchestra (2007)

## Instrumentation:

### **Orchestra:**

1 Piccolo  
2 Flutes  
2 Oboes  
1 Cor Anglais  
2 Clarinets in B (1<sup>st</sup> Doubling E Clarinet)  
1 Bass Clarinet in B (Doubling B Clarinet)  
2 Bassoons  
1 Contrabassoon  
  
4 Horns in F  
3 Trumpets in B  
2 Tenor Trombones  
1 Bass trombone  
1 Tuba

### Timpani

Percussion (4 Players):  
1 Set of Crotales (2 8ves)  
2 Glockenspiels  
1 Vibraphone  
1 Marimba  
Tubular Bells  
1 Pedal Timpano  
Suspended Cymbal  
Tam-tam  
Tenor Drum  
Bass Drum

### Piano

### Harp

Strings (16, 14, 12, 10, 8)

**Concertino group:**

1 Alto Flute in G  
1 Flugelhorn in B  
1 Guitar  
1 Harmonium  
1 Viola

Counter-tenor

The score is written in C. All music is, therefore, at sounding pitch except the usual 8ve transpositions for Piccolo, Double Basses and Guitar, and the usual two 8ve transpositions for Crotales and Glockenspiels.

The orchestra should be laid out in the usual way. The concertino group should be placed at the front of the stage to the conductor's left. The group itself should form a slight semi-circle around the counter-tenor soloist.

**Duration:** c. 8 minutes

Sycamore, your time is close. Father judged you right for felling.

What will you be? A chair, or perhaps a violin.

Not for you the barrels that the old Oak becomes, the holder of liquors  
that loosen a man's tongue.

Mother, father, where have you gone? There was a dark whisper I  
overheard. Hospital! Hospital!

Sycamore, teach me dumbness and obstinacy. I take my silence from you.

Still and unspeaking within your bark.

(Dog barks)

Oh companion! A mountain boy's companion! Come to me!

(Dog approaches)

(To dog) Your voice expresses your soul, though it is masked to others.

Mother, father, if I could speak so boldly! But fear and shame shall ruin  
the family name.

I am the only voice to spring from them. I must account for the unborn's  
imperfection.

I preserve my honesty for my mountain companion, and the tree. A  
fearless face and temperament my legacy.

Sycamore, you resound with quiet being. I touch your silent trunk in  
sympathy.

But what here? Age brings cracks in the bark! Deep wounds riven in the  
surface!

And in the ravines I see the rawness of skin! Horror! Horror!

Your harvested seeds spiral down upon me! Sycamore!

D. Hering (2007)

# Sycamore

(Passacaglia)

Text: David Bering  
Music: Louis Johnson

J-60

Percussionist 1  
with brass beaters

*ff*

Crotales

Percussionist 2  
with brass beaters

*ff*

Glockenspiel

Percussionist 3  
with brass beaters

*ff*

Percussionist 4  
with brass beaters

*ff*

Piano

*fff*

J-60

Violin I

*p*

Violin II

*p*

Viola

*p*

This page of a musical score contains the following parts and markings:

- Crot. (Cymbals):** Two staves with a dynamic marking of *ff* at the beginning.
- Glock. (Glockenspiel):** Two staves with a dynamic marking of *ff* at the beginning.
- Pno. (Piano):** Two staves with a dynamic marking of *fff* at the beginning.
- Vln. I (Violin I):** Five staves, each starting with a dynamic marking of *p*. A crescendo hairpin leads to a dynamic marking of *pp* in the second measure.
- Vln. II (Violin II):** Five staves, each starting with a dynamic marking of *p*.
- Vla. (Viola):** Three staves, each starting with a dynamic marking of *p*.

The score is divided into four measures. The first measure contains the primary musical activity for all parts. The second measure shows the string sections reaching a *pp* dynamic. The third and fourth measures are mostly empty staves, indicating a sustained or held note from the first measure.



Crot.

Musical score for Crotchet (Crot.) in 3/4 time. The staff shows a measure of rest followed by a measure of rest, and then a final measure with a fortissimo (ff) dynamic marking and a slur over a quarter note.

Glock.

Musical score for Glockenspiel (Glock.) in 3/4 time. The staff shows a measure of rest followed by a measure of rest, and then a final measure with a fortissimo (ff) dynamic marking and a slur over a quarter note.

Pno.

Musical score for Piano (Pno.) in 3/4 time. The staff shows a measure of rest followed by a measure of rest, and then a final measure with a fortissimo (fff) dynamic marking and a slur over a quarter note.

Harm.

Musical score for Harp (Harm.) in 3/4 time. The staff shows a measure of rest followed by a measure of rest, and then a final measure with a piano (pp) dynamic marking and a slur over a quarter note.

Ct.

Musical score for Clarinet (Ct.) in 3/4 time. The staff shows a measure of rest followed by a measure of rest, and then a final measure with a piano (p) dynamic marking, a slur over a quarter note, and the lyrics "Sy - ca - more."

Vln I

Musical score for Violin I (Vln I.) in 3/4 time. The staff shows a measure of rest followed by a measure of rest, and then a final measure with a piano (pp) dynamic marking and a slur over a quarter note.

13

Crot. A with softer beaters

pp

Glock. (Glock 1.) with softer beaters

pp

Hp. p

D# C# B# / E# F# G# A#

Harm. p

pp

S. Vla mp

Ct. p

*p* *mp* *pp*

your time is close. Fa - - - ther judged

Vln. I pp

pp

Vln. II pp

unis

Crot. *pp*

Oboe. *pp*

Hp. *p* *A<sup>b</sup>* C<sup>4</sup> / E<sup>4</sup> F<sup>4</sup>

Gr. *mf*

Harm. *p*

S. Vla. *mp*

Ct. *f* *mp* *p* *mf* *p*  
 you right for fell - ing. What will you be?

Vln. I *pp*

Vln. II *pp*

Vla. *pp* unia.

21

Picc. *pp*

Fl. *pp*

Crot. *pp*

Glock. *pp*

Pno. *pp*

Hp. *p* E<sub>3</sub> F<sub>3</sub> B<sub>3</sub>

A. Fl. *p* *mp*

Clr. *f*

Harm. *mp*

Ct. *p* *mp* *f*  
 A chair, or per - haps a vi - o - lin.

Vin. I *pp*

Via. *pp*

25

Picc. *pp*

Fl. *pp*

Crot. *pp*

Glock. *pp*

Pno. *pp*

Hp. *p* *mf*

Flug. *p* *mf* *f*

Harm. *p* *mf*

Ct. *p* *mf* *f*

Not for you the barr - ets that the old oak be - comes,

Vin. I *pp*

Via. *pp*

Vc. *f*

solo

B

Picc. *pp*  
 Fl. *pp* 1.2.  
 Croc. *pp*  
 Glock. *pp*  
 Pno. *pp* loco  
 Hp. *p* B1/G1 A1  
 A. Fl. *pp* *fz* *pp* *p* *f* *p*  
 Flug. *pp* *p* *f* *p*  
 Clar. *f* *ff* *f*  
 Ham. *mf* *f*  
 S. Vla. *pp* *f* *p* *f* *p*  
 Cl. *f* *ff*  
 Vln. I *pp*  
 Vln. II *pp*  
 Vla. *pp*

the hold - er of li - quors that loo - sen a man's tongue. Mo - ther, fa - ther,

Fl. *pp*

Ob. *pp*

Cor. *pp*

Glock. *pp*

Vib. *pp*

Pno. *pp*

Hp. *p* *ff* *ff*

A. Fl. *ff*

Flug. *ff*

Gtr. *ff*

Harm. *mf*

S. Vla. *ff*

Ct. *p* where have you gone?

Vln. I *pp*

Vln. II *pp*

Vla. *pizz.* *p*

Vc. *tutti* *pp*

57

Fl. *pp*

Ob. *pp*

Crot. *pp* *f* (slowly dampen notes)

Glock. *pp* *f* (slowly dampen notes)

Vib. *pp*

Pno. *pp*

Hp. *p* Da

Harm. *pp*

Ct. *pp* *p*

Vin. I *pp*

Vin. II *pp*

Vla. *p*

Vc. *pp*

There was a dark whis - per I o - ver - heard Hos - pit -



41

Fl. *pp*

Ob. *pp* 1, 2

C.A. *pp*

Cl. *pp* E Clarinet

Crot. *pp*

Glock. *pp*

Vib. *pp*

Pno. *pp*

Hp. *p* G# D / R G#

A. Fl. *f* *fff* *mp*

Flug. *mf* *ff* *mp*

Tr. *fff* *f*

Ham. *ff* *mp*

S. Vi. *f* *fff* *mp*

Cl. *ff* *fff* *mp*

all - Hos - pit - all - Sy - ca -

Vln. I *pp*

Vln. II *pp*

Vla. *p*

Vc. *pp*

45

Fl. *pp*

Ob. *pp*

C. A. *pp*

Cl. *pp*

Crot. *pp*

Glock. *pp*

Vib. *pp*

Pno. *pp*

Hp. *p* *Gt*

A. Fl. *mp*

Flug. *mp*

Gtr. *f*

Harm. *mp*

S. Vla. *mp*

Ct. *f* *mp* *f* *mp*

- more, teach me dumb - - - - - ness and ob - sti - na - cy.

Vin. I *pp*

Vin. II *pp*

Via. *p*

Vc. *pp*

Picc. *pp*  
 Fl. *pp*  
 Ob. *pp*  
 C.A. *pp*  
 Cl. *pp*  
 Croc. *pp*  
 Glock. *pp*  
 Vib. *pp*  
 Mar. *pp*  
 Pno. *pp*  
 Hp. *p* B $\flat$  / F# A $\sharp$   
 A. Fl. *mp*  
 Flug. *mp*  
 Otr. *f*  
 Harm. *mp*  
 S. Vla. *mp*  
 Ct. *f*  
 Vin. I *pp*  
 Vin. II *pp*  
 Vla. *p* arco *pp*  
 Vc. *pp*

I take my sci - - - - lence from you - Still and un - spea - king with-in your bark.

**D**

Picc. *p*  
 Fl. *p*  
 Ob. *p*  
 C. A. *p*  
 Cl. *ff* take Bb Clarinet  
 B. Cl. (C) *ff*  
 Tpts. *ff* con sord.  
 Cro. *ff* con sord.  
 Glock. *ff* con sord.  
 Vln. *p*  
 Mar. *p*  
 Pro. *p*  
 Hp. *mp* F1  
 A. Fl. *p*  
 Flug. *p*  
 Gtr. *mf*  
 Harm. *mp*  
 S. Vla. *p*  
 Ct. *mp* *mf* *p*  
 Oh com - - - pan - - - ion!  
 Vln. I *p*  
 Vln. II *p*  
 Vla. *p*  
 Vc. *p*

57

Picc. *p*

Fl. *p*

Ob. *p*

C. A. *p*

Crot. *p*

Glock. *p*

Vh. *p*

Mar. *p*

Pno. *p*

Hp. *mp* Et Et Et

A. Fl. *p* *mp*

Flug. *p* *mp*

Ctr. *mf* *f*

Harm. *mp*

S. Vla. *mp* *mp*

Ct. *mp* *mf* *f*  
A moun . . . . . lain moun . . . . . lain

Vin. I *p*

Vin. II *p*

Vla. *p*

Vc. *p*

61

Picc. *p*

Fl. *p*

Ob. *p*

C. A. *p*

Crot. *p*

Glock. *p*

Vib. *p*

Mar. *p*

Pno. *p*

Hp. *mp*

A. Fl. *p*

Flug. *p*

Otr. *mf*

Horn. *mp*

S. Vla. *p*

Cl. *p* *mp* *mf* *mp* *mp*

boy's com - pan - ion! Come to me! Your voice ex - press - es your soul,

Vin. I *p*

Vin. II *p*

Vla. *p*

Vc. *p*

E

Picc. *p*  
 Fl. *p*  
 Ob. *p* *pav. en l'air*  
 C. A. *p* *fff pav. en l'air*  
 Hrn. *ff*  
 Tpts. *ff* *senza sord.*  
 Croc. *p*  
 Glock. *p*  
 Vib. *p*  
 Mar. *p*  
 Pno. *p*  
 Hp. *mp* F# E# B  
 A. Fl. *f*  
 Flng. *f*  
 Gtr. *mf*  
 Harm. *mp*  
 S. Vla. *f* *pizz.* *arco* *p*  
 Ct. *p*  
 Vin. I *p* *div. in 3*  
 Vin. II *p* *div. in 3*  
 Vla. *p*  
 Vc. *p* *fff*

*though it is masked to others*

Picc. *ff*  
 Fl. *ff*  
 Ob. *ff*  
 C. A. *ff*  
 Cl. *ff*  
 B. Cl. (-Cl.) (Cl.) *ff*  
 Bsn. *ff*  
 Hrn. *ff*  
 Tpt. *ff*  
 Glock. *ff* with brass beaters  
 Tub. B. *ff* with hard beaters  
 Vib. *ff*  
 Mar. *ff*  
 Pno. *ff*  
 Vln. I *ff*  
 Vln. II *ff*  
 Vla. *ff*  
 Vcl. *ff*  
 Db. *ff* sul D suono reale *pp*

*pov. en l'air*  
*ord.*  
*dampen*  
*dampen immediately*  
*dampen immediately*  
*cresc.*  
*pp*



73

Fl. *mp* 1.2.

Oboe *mp* 1.2.

C. A. *mp*

Cl. *mp* 1.2.

B. Cl. (+Cl.)  
Take Bass Clarinet

Bsn. *mp*

Glock. *mp* with softer beaters

Vib.

Mar. *mp*

Pho.

Hp. *mf*

A. Fl. *p* flz.

Flog. *mp*

Gr. *f*

Horn. *mf* *p* *mp*

S. Via. *f* pizz.

Cl. *mp*

Mo - ther, fa - ther, if I could speak so bold - ly! But fear and shame shall ru - in the fam - i -

Vin. I *mp* unis.

Vin. II *mp* unis.

Vla. *mp*

Vc. *mp*

Db. *mp*

*mp* sul A suono reale sul D suono reale sul G suono reale

77  $\text{#} \text{C}$

Fl. *mp*

Ob. *mp*

C. A. *mp*

Cl. *mp*

B. Cl. (+Cl.) *mp*

Bsn. *mp*

Glock. *mp*

Vib. *mp*

Mar. *mp*

Pno. *mp*

Hp. *mf* *mf*

A. Fl. *mp*

Flug. *mp*

Otr. *f*

Harm. *mp*

S. Vla. *mp* arco

Cl. *sf* *mf* *f*

ly name. am the on - ly voice to spring from them.

Vin. I *mp*

Vin. II *mp*

Via. *mp*

Vc. *mp*

Db. *mp* *pizz.*

sul E  
suono reale

F

Fl. *mp*

Ob. *mp*

C. A. *mp*

Cl. *mp*

B. Cl. (Cl.) *mp*

Bsn. *mp*

Tbn. *mp* con sord. 1.2

B. Tbn. *mp* con sord.

Glock. *mp*

Vib. *mp*

Mar. *mp*

Pno. *mp*

Hp. *mp* D $\flat$  / E $\flat$

A. Fl. *mp* *p* *f*

Flug. *mp* *f*

Otr. *f* *p* *f*

Harm. *p* *mp*

S. Via. *mp* *f* *mp* *p* pizz.

Ct. *mp* *f* *mp* *p*

Vcl. *mp* *mp* *mp* *mp*

Db. *mp* *mp* *mp* *mp*

Vln. I *mp* *mp* *mp* *mp*

Vln. II *mp* *mp* *mp* *mp*

Vla. *mp* *mp* *mp* *mp*

Vc. *mp* *mp* *mp* *mp*

Db. *mp* *mp* *mp* *mp*

Vocal: I must acc - ount for the un - born's im - per - fec - tion. I pre - serve my hon - es - ty

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

sul A suono reale arco

sul D suono reale

53

Fl. *mp*

Ob. *mp*

C. A. *mp*

Cl. *mp*

B. Cl. (+Cl.) *mp*

Bsn. *mp*

Tpta. *mp*

Tbn. *mp*

B. Tbn. *mp*

Vib. *mp*

Mar. *mp*

Pno. *mp*

Hp. *mp*

A. Fl. *mp*

Flug. *mp*

Otr. *mp*

Harm. *mp*

S. Via. *mp*

Cl. *mp*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Db. *mp*

*pov en l'air*

*ff*

*ord.*

*1.2.*

*con sord*

*con sord*

*arco*

*pizz.*

for my moun - tain, moun - tain comp-an-ion, and the tree... A fear - less face and temp - er - a - ment my leg - a - cy.

sul G suono reale sul E suono reale

G

Ob.

C. A.

Cl.

B. Cl. (-Cl.)

Ban.

Obsn.

Tpts.

Tbn.

Vib.

Mar.

Pno.

Hp.

Flug.

Gr.

Harm.

S. Via.

Cl.

Vln. I

Vln. II

Vla.

Vc.

Db.

mp

mf

f

sf

senza sord

con sord

P

f

Fi/A1

pizz.

Sy - ca - more, you re - sound with qui - et be - ing.

93

B. Cl. (C. Cl.) *mf* *ff*

Bsn. *mf* *ff*

Chan. *mf* *ff*

Hru. *con sord.* *ff*

Tpts. *ff*

Tbn. *ff*

B. Tbn. *ff*

Tba. *con sord.* *ff*

Timp. *mf* *ff*

B. D. *mf* dampen immediately *ff*

T. - *mf* dampen immediately *ff*

Vib. *ff*

Mar. *ff*

Pno. *mf* *ff*

Hp. *ff* *mf* *ff*

A. Fl. *mf*

Harm. *mf*

Ct. *mf* *ff*

Vln. I. *mf* *ff* sul G

Vln. II. *mf* *ff* arco sul G

Vla. *mf* *ff* div. in 2

Vc. *mf* *ff* div. in 2

Db. *mf* *ff* arco

*mf* *ff*

97

Ob. *pov. en l'air* *fff*

C. A. *pov. en l'air* *fff*

Cl. *pov. en l'air* *fff*

B. Cl. (+Cl.) *fff*

Bsn. *fff*

Cbn. *fff*

Hrn. *fff* *p*

Tpts. *fff* *p*

Tbn. *fff* *p*

B. Tbn. *fff* *p*

Tba. *fff* *p*

Timp. *fff*

Pno. *fff*

Hp. D# *fff*

Vln. I *fff*

Vln. II *fff*

Vla. *fff*

Vo. *fff*

Db. *fff*

H

191

Ob. ord.

C. A. ord.

Cl. ord.

B. Cl. (-Cl.) ord.

Ban. ord.

Cban. ord.

Tba.

Timp.

B. D.

T.-t.

Pno.

Hp.

A. Fl.

Flug.

Gtr.

Harm.

S. Via.

Ct.

Via. I.

Via. II.

Via.

Vo.

Db.

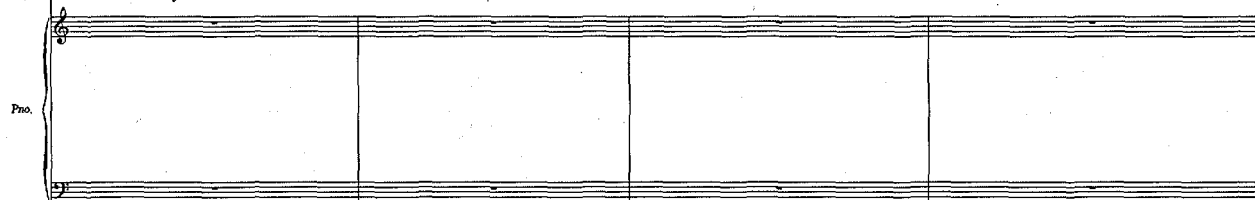
But what here? Age brings cracks in the bark? Deep



105

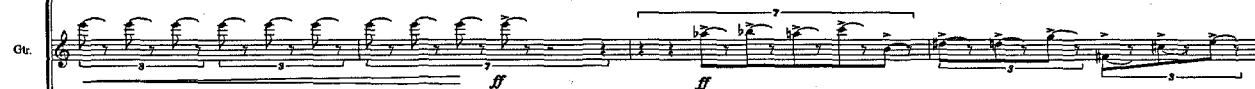
Cbn. 

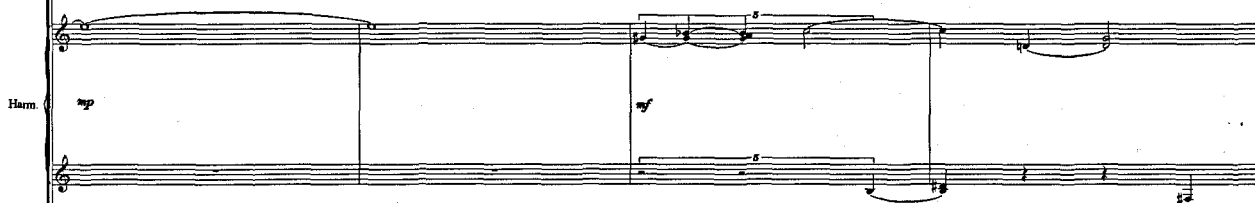
Tba. 

Pno. 

A. Fl. 

Flug. 

Gtr. 

Harm. 

S. Vla. 

Ct. 

wounds ri - ven in the sur - face! And in the ra - vines I see the raw -

100

A. Fl. *f* *p* *ff* *flz.*

Flug. *f* *p* *ff* *flz.*

Otr. *f*

Harm. *f*

S. Vla. *f* *p* *ff* *trem.*

Ct. *fff* *pp*

ness of skin! Hor - rot

Detailed description: This is a page of a musical score for a symphony orchestra. It features six staves: A. Fl., Flug., Otr., Harm., S. Vla., and Ct. The A. Fl. and Flug. parts have dynamic markings of *f*, *p*, and *ff*, with a *flz.* (flautissimo) marking. The Otr. part has a *f* marking. The Harm. part has a *f* marking. The S. Vla. part has dynamic markings of *f*, *p*, and *ff*, with a *trem.* (trémolo) marking. The Ct. part has dynamic markings of *fff* and *pp*. The lyrics 'ness of skin! Hor - rot' are written below the Ct. staff.

I

Picc.

Fl.

Ob.

T. D.

A. Fl.

Flug.

Gr.

Harm.

S. Vla

Cl.

Hor . . . cor!

118

Picc. *f* *ff*

Fl. *f* *ff*

Ob. *f* *ff*

Cl. *f* *ff*

B.Cl. (-Cl.) *f*

Bas. *ff*

A. Fl. *mf* *f*

Flug. *mf* *f*

Tr. *f* *ff*

Horn. *mf* *f*

S. Vla. *mf* *f*

Cl. *f* *ff*

Your har - ves - ted seeds spi - ral

120

Picc. *ff*

Fl. *ff* 1.2

Ob. *ff* 1.2

C. A. *ff*

Cl. *ff* 1.2

B. Cl. (+Cl.) *ff*

Ban. *ff* 1.2

Cbn. *ff*

Crot. *ff* with brass beaters

Glock. *ff* with brass beaters

Vib. *ff* 2<sup>da</sup>

Mar. *ff*

Poo. *ff*

A. Fl. *ff*

Flug. *ff*

Tr. *ff*

Horn. *ff*

S. Vla. *ff*

Tn. *ff*

down up . . . on me! Sy . . . . ca . . . . more!

accel.

This page of a musical score, numbered 32, features a variety of instruments. The woodwind section includes Piccolo (Pica.), Flute (Fl.), Oboe (Ob.), Cor Anglais (C.A.), Clarinet (Cl.), Bass Clarinet (+ Clarinet) (B.Cl. (+Cl.)), Bassoon (Bsn.), and Contrabassoon (Cbsn.). The brass section consists of Trumpet (Tba.), Trombone (Crot.), Glockenspiel (Glock.), Vibraphone (Vib.), and Maracas (Mar.). The piano (Pno.) is also present. The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Via.), Violoncello (Vc.), and Double Bass (Db.). The score is marked with a tempo change to 'accel.' at the top. The music is written in a complex, rhythmic style with many sixteenth and thirty-second notes. Dynamics are marked with 'fff' (fortissimo) throughout. Performance instructions include 'senza sord.' (without mutes) for the trumpet and 'secco' (staccato) for the cello and double bass. The page is divided into two systems by a vertical bar line.

This page of a musical score, numbered 33, contains the following instruments and parts:

- Picc.** (Piccolo): *fff*
- Fl.** (Flute): *fff*
- Ob.** (Oboe): *fff*
- C.A.** (Clarinete Alto): *fff*
- Cl.** (Clarinete): *fff*
- B.Cl. (+Cl.)** (Clarinete Baixo): *fff*
- Ban.** (Fagote): *fff*
- Cban.** (Corno Baixo): *fff*
- Hns.** (Corno): *fff*, *senza sord.*
- Tpts.** (Trompete): *fff*, *senza sord.*
- Tbn.** (Trombone): *fff*, *senza sord.*
- B. Tbn.** (Trombone Baixo): *fff*, *senza sord.*
- Tba.** (Tuba): *fff*
- Crot.** (Crotalo): *fff*
- Glock.** (Glockenspiel): *fff*
- Vib.** (Vibrafone): *fff*
- Mar.** (Maraca): *fff*
- Pno.** (Piano): *fff*
- Vin. I** (Violino I): *fff*
- Vin. II** (Violino II): *fff*
- Vla.** (Viola): *fff*
- Vc.** (Violone): *fff*
- Db.** (Contrabaixo): *fff*

*molto accel.*

126

Picc.

Fl.

Ob.

C. A.

Cl.

B. Cl. (C-Cl.)

Bsn.

Cbsn.

Hrn.

Tpts.

Tbn.

B. Tbn.

Tba.

Timp.

B. D.

Susp. Cym.

T. D.

Crot.

Glock.

Vib.

Mar.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

place upturned suspended cymbal on top of large timp. trill on the cymbal whilst moving the pedal from the lowest to the highest possible note

*molto accel.*

*div. in 2*

*non div.*



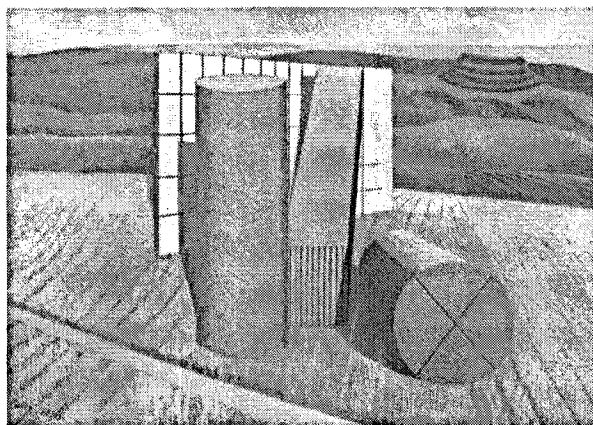
***Equivalents for the Megaliths I:  
Swinside Study (Sunkenkirk)***

**For Symphony Orchestra  
(2008)**

**By Louis Johnson**

## ***Equivalents for the Megaliths I: Swinside Study (Sunkenkirk)***

The title of my work, 'Swinside Study', refers to a stone circle on Swinside Fell near the village of Millom in Cumbria. The circle is also known as 'Sunkenkirk' because, at night, the Devil is supposed to have pulled down the stones of a church that was being built during the day. This piece is the first in a projected series inspired by stone circles and other megalithic monuments. The overall title of the series, 'Equivalents for the Megaliths', is taken from a work by the artist Paul Nash (painted in 1935). I chose this title for a couple of reasons: firstly, I was inspired by the painting and have always wanted to respond to it musically; secondly, it seems to best encapsulate how I envisage the relationship between real stone circles and my music. The piece is inspired by the circle at Swinside on various levels: the number of stones had a bearing on certain constructional devices in the music; the idea of a petrified, ritual dance was a key image in my thinking; I've sought to create monolithic, block-like textures in the work; I was interested in the temporal aspect of the circle and how its very existence interposes an ancient culture into my own perception of the present – the often violent juxtapositions and disjunctions in the piece are my response to this; I was also inspired and fascinated by the Christian myth that had grown up around the stones and the idea of sinking, of being pulled down, is made manifest at different points in the work. However, I do not feel that the piece is really programmatic – it is certainly profoundly motivated by my experience of the circle at Swinside yet it is in no way an attempt at a direct representation. Rather, it is an equivalent, a musical response resulting from my engagement with this particular circle, the ideas surrounding prehistoric sites in general and thoughts about the emotional and spiritual power of cultural monuments - be they stone circles, paintings or musical works.



*Equivalents for the Megaliths* (1935) by Paul Nash

***Equivalentents for the Megaliths I:  
Swinside Study (Sunkenkirk)***

For Symphony Orchestra (2008)

Instrumentation:

1 Piccolo  
2 Flutes  
2 Oboes  
1 Cor Anglais  
2 Clarinets (1 in B flat, 1 in A)  
1 Bass Clarinet  
2 Bassoons  
1 Contrabassoon

4 Horns in F  
3 Trumpets in B flat  
2 Tenor Trombones  
1 Bass trombone  
1 Tuba

Percussion (3 Players):

Bass Drum, Claves, Crotales (2 8ves if possible), Glockenspiel,  
Marimba, 2 Suspended Cymbals, Tam-Tam, Tubular Bells,  
Vibraphone, Xylophone

Harp

Violins I  
Violins II  
Violas  
Cellos

Double Bases (ideally at least half the section should have a C string or a C extension)

The score is in concert pitch – all parts sound as written except for the usual *8va* transpositions for Piccolo, Contrabassoon, Xylophone and Double Bases and *15ma* transpositions for Crotales and Glockenspiel.

**Duration:** c. 12 minutes

## **Notes on Percussion**

### **Percussion (3 Players):**

Bass Drum, Claves, Crotales (2 8ves if possible), Glockenspiel, Marimba, 2 Suspended Cymbals, Tam-Tam, Tubular Bells, Vibraphone, Xylophone

### **Percussion 1:**

Bass Drum, Suspended Cymbal 1, **Tubular Bells (Perc. 1, 2, 3)**, Vibraphone, **Xylophone (Perc. 1, 2)**

### **Percussion 2:**

Claves, Glockenspiel, **Marimba (Perc. 2, 3)**, **Tubular Bells (Perc. 1, 2, 3)**, **Xylophone (Perc. 1, 2)**

### **Percussion 3:**

Crotales (2 8ves if possible), **Marimba (Perc. 2, 3)**, Suspended Cymbal 2, Tam-Tam, **Tubular Bells (Perc. 1, 2, 3)**

A standard mallet should be used for the Bass Drum; hard mallets are required throughout for the Marimba, Vibraphone and Xylophone; in some instances, the Glockenspiel needs to be played with three sticks. Percussionists are free to set out the ensemble in whatever arrangement is deemed most appropriate.

# Equivalents for the Megaliths I: Swinside Study (Sunkenkirk)

Louis Johnson

J-55

Piccolo

Flutes 1, 2

Oboe 1, 2

Cor Anglais

Clarinet in Bb  
Clarinet 2 in A

Bass Clarinet  
in Bb

Bassoons 1, 2

Contrabassoon

Horns 1, 2 in F

Horns 3, 4 in F

Trumpets 1, 2  
in Bb

Trumpet 3 in Bb

Tenor Trombones  
1, 2

Bass Trombone

Tuba

Percussion 1  
VIBRAPHONE hard mallets (motor off)  
no ped.

Percussion 2  
TUBULAR BELLS  
CLAVES

Percussion 3  
SUSPENDED CYMBAL 2 soft beater  
MARIMBA hard mallets  
'dead stroke'

Harp  
Dx Cf Bb / E1 F# G# A1  
G1  
C1

Violin I

Violin II

Viola

Violoncello

Double Bass

Picc.

Fl.

Ob.

C. A.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

Hn.

Tpt.

Tpt.

Tbn.

B. Tbn.

Tba.

Perc.

Perc.

Perc.

Harp.

Vin. I.

Vin. II.

Via.

Vc.

Db.

**VIBRAPHONE**  
*ff* dead stroke

no ped.

**CLAVES**  
*ff*

**MARIMBA**  
dead stroke  
*ff*

**VIBRAPHONE**  
*ff*

**TUBULAR BELLS**  
*ff*

**SUSPENDED CYMBAL 2**  
*ff*

D# C# B# / A#

E# G#

*ff*

*p*

*ff*

*p*

*ff*

*p*

*ff*

*p*

*ff*

*p*

*ff*

*p*

II

Picc.

Fl.

Ob.

C. A.

Cl.

B. Cl.

Ban.

Chan.

Hr.

Hr.

Tpt.

Tpt.

Tbn.

B. Tbn.

Tba.

Perc.

VIBRAPHONE

'dead stroke' *ff*

no ped.

CLAVES

MARIMBA

'dead stroke' *ff*

Hp.

E1 G1 A1

*ff*

D1 C1 / E1 F1 G1

Vin. I

Vin. II

Vla.

Vcl.

Db.

16

Picc. *p* *ff*

Fl. *p* *ff*

Ob. *p* *ff*

C. A. *p* *ff*

Cl. *p* *ff*

B. Cl. *p* *ff*

Bsn. *p* *ff*

Cbn. *p* *ff*

Hr. *ff* *p*

Hr. *ff* *p*

Tpt. *ff* *p*

Tpt. *ff* *p*

Tbn. *ff* *p*

B. Tbn. *ff* *p*

Tbn. *ff* *p*

Perc. **VIBRAPHONE** *ff*

Perc. **TUBULAR BELLS** *ff*

Perc. **MARIMBA** *ff*

Hp. *ff* D: C# / Eb / E# / F

Vln. I *ff* *ppp*

Vln. II *ff* *ppp*

Vla. *ff* *ppp*

Vcl. *ff* *ppp*

Db. *ff* *ppp*



A  
Clear  
Sound!

Picc. Fl. *pp* *ppp* *fff*

Ob. *pp* *ppp* *fff*

C. A. *pp* *ppp* *fff*

Cl. *pp* *ppp* *fff*

B. Cl. *pp* *ppp* *fff* *pp*

Ban. *pp* *ppp* *fff* *pp*

Cbass. *pp* *ppp* *fff*

Hr. *ppp* *fff*

Hr. *ppp* *fff*

Tpt. *ppp* *fff*

Tpt. *ppp* *fff*

Tbn. *ppp* *fff*

B. Tbn. *ppp* *fff*

Tba. *ppp* *fff*

Perc. *fff*

[BASS DRUM] (standard Bass Drum mallet) dampen immediately!

Hp. *p*

Vln. I *fff* non-div.

Vln. II *fff*

Vla. *fff* non-div.

Vcl. *fff*

Db. *fff* solo, pizz. *pp*

21 22 23 24 25

26

Picc. Fl. Ob. C.A. Cl. B. Cl. Bsn. Cban. Hn. Hn. Tpt. Tpt. Tbn. B. Tbn. Tba. Perc. Perc. Perc. Hp. Vin. I. Vin. II. Vla. Vcl. Db.

Perc. [SUSPENDED CYMBAL I]  $p$

Perc. [TAM-TAM]  $p$

Hp.  $A^b$   $p$   $C$   $G^b$   $B^b$   $D$

Vla. 4 soli, pizz  $pp$

Vcl. 2 soli, pizz  $pp$

Db.  $pp$

**B**

This page of a musical score, labeled 'B' and numbered '7', contains the following parts and markings:

- Woodwinds:** Flute (Fl.), Oboe (Ob.), Clarinet in A (C.A.), Clarinet in C (Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), and Contrabassoon (Chsn.).
- Brass:** Horns (Hn.), Trumpets (Tpt.), Trombones (Tbn.), and Bass Trombone (B. Tbn.).
- Percussion:** Vibraphone (VIBRAPHONE), Xylophone (XYLOPHONE, hard mallet), and Marimba (MARIMBA).
- Other:** Harp (Hp.) with chords Cb Bb / Eb Fb Gb Ab.
- Strings:** Violin I (Vin. I), Violin II (Vin. II), Viola (Via.), Violoncello (Vc.), and Double Bass (Db.).

Key performance markings include *ff* (fortissimo), *p* (piano), and *no ped.* (no pedal). The score features complex rhythmic patterns, including sixteenth-note runs in the strings and woodwinds, and sustained notes in the brass and strings.

36

Picc. *ff*

Fl. *ff*

Ob. *ff*

C. A. *ff*

Cl. *ff*

B. Cl. *ff*

Bsn. *ff*

Cbsn. *ff*

Hr. *ff*

Hr. *ff*

Tpt. *ff*

Tpt. *ff*

Tbn. *ff*

B. Tbn. *ff*

Tba. *ff*

Perc. [VIBRAPHONE] *ff*

Perc. [XYLOPHONE] *ff*

Perc. [MARIMBA] *ff*

Hp.

Vin. I *ff*

Vin. II *ff*

Vla. *ff*

Vc. *ff*

Db. *ff*

no ped.

non-div.

Fl. Pic. *ff*

Fl. *ff*

Ob. *ff*

C. A. *ff*

Cl. *ff*

B. Cl.

Ban.

Cban.

Hr. *p* *ff*

Hr. *ff* *ff*

Tpt. *ff* *ff*

Tpt. *p* *ff*

Tbn. *ff* *ff*

B. Tbn. *p* *ff*

Tba. *ff*

Perc. *ff* *ff* *ff*

Perc. *ff* *ff* *ff*

Perc. *ff* *ff* *ff*

Hp.

VIBRAPHONE *ff* no ped.

no ped.

Vin. I *ff* *p* *ff*

Vin. II *ff* *p* *ff*

Vin. *ff* *p* *ff*

Vc. *ff* *p* *ff*

Db. *ff* *p* *ff*



51

Picc.

Fl.

Ob.

C. A.

Cl.

B. Cl.

Ban.

Cbsn.

Hn.

Hn.

Tpt.

Tpt.

Tbn.

B. Tbn.

Tba.

Perc.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

The musical score for page 51 is divided into several systems. The first system (measures 1-4) includes Piccolo, Flute, Oboe, Cor Anglais, Clarinet, Bass Clarinet, Bassoon, and Contrabassoon. The second system (measures 5-8) includes Horns, Trumpets, Trombones, and Tuba. The third system (measures 9-12) is for Percussion, with specific instructions for suspended cymbals: "[SUSPENDED CYMBAL I] dampen immediately!" followed by a measure of notes marked *ff*. The fourth system (measures 13-16) is for the Harp. The fifth system (measures 17-20) is for the String section, including Violin I, Violin II, Viola, Violoncello, and Double Bass. Dynamics such as *ff*, *p*, and *ppp* are indicated throughout the score.

Clear Sound! **C**

56 *wild!*

Picc. *ff*

Fl. *ff*

Ob. *ff*

C. A. *ff*

Cl. *ff*

B. Cl. *ff*

Bsn. *ff*

Cbsn. *ff*

Hrn. *ff*

Hrn. *ff*

Tpt. *ff*

Tpt. *ff*

Tbn. *ff*

B. Tbn. *ff*

Tba. *ff*

**VIBRAPHONE** *ff*

GLOCKENSPIEL *ff*

TAM-TAM *ff* dampen immediately!

Harp (Da C Eb F# G# A#) *p* A1 C1

Vin. I *ff*

Vin. II *ff*

Vla. *ff*

Vc. *ff*

Db. *ff*

solo 1

2 soli. div. *pp*

solo 2 *pp*

solo *pp*

solo 1 *pp*

2 soli. div., pizz. *pp*

solo 2 *pp*





D

This page contains musical notation for measures 66 through 70. The instruments are arranged as follows:  
- **Picc.** (Piccolo): Starts in measure 66, then rests until measure 69.  
- **Fl.** (Flute): Starts in measure 66, then rests until measure 69.  
- **Ob.** (Oboe): Measures 66-68, then rests.  
- **C. A.** (Clarinet in A): Measures 66-68, then rests.  
- **Cl.** (Clarinet in B-flat): Measures 66-68, then rests.  
- **B. Cl.** (Bass Clarinet): Measures 66-68, then rests.  
- **Bsn.** (Bassoon): Rests throughout.  
- **Cbsn.** (Contrabassoon): Rests throughout.  
- **Hr.** (Horn): Rests throughout.  
- **Hn.** (Horn): Rests throughout.  
- **Tpt.** (Trumpet): Rests throughout.  
- **Tpt.** (Trumpet): Rests throughout.  
- **Tbn.** (Tenor Trombone): Rests throughout.  
- **B. Tbn.** (Bass Trombone): Rests throughout.  
- **Tbn.** (Trombone): Rests throughout.  
- **Perc.** (Percussion): Includes parts for **XYLOPHONE**, **VIBRAPHONE**, **GLOCKENSPIEL**, **MARIMBA**, **CROTALES**, and **TUBULAR BELLS**.  
- **Hrp.** (Harp): Rests throughout.  
- **Vin. I & II** (Violins): Violin I is marked 'div. in 2'. Violin II is marked 'div. in 2' until measure 69.  
- **Vla.** (Viola): Marked 'tutti' in measure 69.  
- **Vc.** (Violoncello): Rests throughout.  
- **Db.** (Double Bass): Rests throughout.  
Dynamics include *ff*, *f*, *pp*, and *p*. The key signature has two sharps (F# and C#), and the time signature is 4/4.

\* Play as written if lower 8ve available. If not, play 8ve higher.

71

Picc.

Fl.

Ob.

C. A.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

Hn.

Tpt.

Tpt.

Tbn.

B. Tbn.

Tba.

Perc.

Perc.

Perc.

Hp.

Vin. I.

Vin. II.

Vla.

Vc.

Db.

VIBRAPHONE

MARIMBA

TUBULAR BELLS

*pp* *ff* *s* *ff* *pp* *ff* *pp* *ff* *pp* *ff*

76

Picc.

Fl.

Ob.

C. A.

Cl. *2*

B. Cl.

Bsn.

Cbn.

Hr.

Hr. *4*

Tpt.

Tpt.

Tbn.

B. Tbn.

Tba.

Perc. *VIBRAPHONE* *ff*

Perc. *MARIMBA* *ff*

Perc. *H*

Hp.

Vln. I

Vln. II

Vla.

Vc. *pp* *tutti, pizz.* *div. in 3* *ff*

Db. *tutti, pizz.* *non div.* *ff* *div. in 2* *ff*

81

The score consists of the following parts and markings:

- Picc.**: Piccolo part, mostly rests.
- Fl.**: Flute part, mostly rests.
- Ob.**: Oboe part, mostly rests.
- C. A.**: Clarinet in A part, mostly rests.
- Cl.**: Clarinet part, mostly rests.
- B. Cl.**: Bass Clarinet part, starting with *ff* and moving to *pp*.
- Bsn.**: Bassoon part, starting with *ff* and moving to *pp*.
- Cbn.**: Contrabassoon part, starting with *ff* and moving to *pp*.
- Hn.**: Horns, parts starting with *ff* and moving to *pp*, marked with fingerings 2 and 4.
- Tpt.**: Trumpets, mostly rests.
- Tbn.**: Trombones, parts starting with *ff* and moving to *pp*.
- B. Tbn.**: Baritone Trombone part, starting with *ff* and moving to *pp*.
- Tba.**: Tuba part, starting with *ff* and moving to *pp*.
- Perc.**: Percussion, includes a **BASS DRUM** entry with *ff* marking.
- Hp.**: Harp part, mostly rests.
- Via. I**: Violin I part, mostly rests.
- Via. II**: Violin II part, mostly rests.
- Via.**: Viola part, mostly rests.
- Ve.**: Violoncello part, starting with *ff*, includes markings for *div in 3* and *arco, div in 3*.
- Db.**: Double Bass part, starting with *ff*, includes markings for *div in 2* and *arco, div in 2*.

86

Score for measures 86-89. The instruments listed are:

- Picc.
- Fl.
- Ob.
- C. A.
- Cl.
- B. Cl.
- Bsn.
- Chan.
- Hr.
- Hr.
- Tpt.
- Tpt.
- Tbn.
- B. Tbn.
- Tba.
- Perc.
- Perc.
- Perc.
- Hp.
- Vln. I
- Vln. II
- Vla.
- Vc.
- Db.

Dynamic markings include *fff* and *ppp*.

E

91

Picc. *fff*

Fl. *fff*

Ob. *fff* 1.2.

C. A. *fff*

Cl. *fff*

B. Cl. *fff* 1.2.

Bsn. *fff* 1.2.

Cbsn. *fff*

Hn. *fff*

Hn. *fff* 1.2.

Tpt. *fff*

Tpt. *fff*

Tbn. *fff*

B. Tbn. *fff*

Tbn. *fff*

Perc. *fff* [TUBULAR BELLS]

Perc. *fff* [GLOCKENSPIEL]

Perc. *fff* [CROTALES]

Hp. *p* (D> C> B> / E> F> G> A>) A> C> Cb> Eb> D> C> B> / E> F> G> A>

Vln. I *fff* unis.

Vln. II *fff* unis.

Vla. *fff* non div.

Vc. *ppp* solo, pizz. *fff* tutti, arco, non div.

Db. *ppp* solo, pizz. *fff*

95

Picc. *ff*

Fl. *ff*

Ob. 1.2. *ff*

C. A. *ff*

Cl. *ff*

B. Cl. *ff*

Bsn. 1.2. *ff*

Cbsn.

Hn. *ff*

Hn. *ff*

Tpt. 1.2. *ff*

Tpt. *ff*

Tbn.

B. Tbn.

Tba.

Perc. **TUBULAR BELLS** *ff*

Perc. **GLOCKENSPIEL** *ff*

Perc. **CROTALES** *ff*

Hp.

Vin. I *ff*

Vin. II *ff*

Vla. *ff*

Vc. *ff*

Db. *ff*



101

Picc.

Fl.

Ob.

C. A.

Cl.

B. Cl.

Bsn.

Cbsn.

Hr.

Hr.

Tpt.

Tpt.

Tbn.

B. Tbn.

Tba.

Perc. [TUBULAR BELLS]

Perc. [GLOCKENSPIEL]

Perc. [CROTALES]

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

tutti, arco, non div.

**F**  
*Hushed*

106

Picc. *P*

Fl. *pp*

Ob.

C. A.

Cl. *pp*

B. Cl. *pp*

Bsn.

Cbsn.

Hr.

Fin.

Tpt.

Tpt.

Tbn.

B. Tbn.

Tba. *con sord.*

Perc. **VIBRAPHONE** (motor on - slow) *pp*

Perc. **CLOCKENSPIEL** *pp*

Perc. **CROTALES** *pp* (as possible) *fff* *pp* (as possible)

Hp. (D<sub>4</sub> C<sub>4</sub> B<sub>3</sub> / E<sub>4</sub> F<sub>4</sub> G<sub>4</sub> A<sub>4</sub>) *P*

Vln. I *con sord.* *pp*

Vln. II *con sord.* *pp*

Vla. *con sord.* *pp*

Vo. *con sord.* *pp*

Db. *con sord.* *pp*

III

Picc. *p*

Fl. 1.2. *pp*

Ob.

C. A.

Cl.

B. Cl. *pp*

Bsn.

Cbsn. *pp*

Hr.

Hr.

Tpt.

Tpt.

Tbn.

B. Tbn.

Tba.

Perc. *pp* [VIBRAPHONE] *pp*

Perc. [GLOCKENSPIEL] *pp*

Perc. [CROTALES] *pp*

Hp. *p*

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Db. *pp*

116

Picc.  
 Fl.  
 Ob.  
 C.A.  
 Cl.  
 B. Cl.  
 Bsn.  
 Cbsn.  
 Hn.  
 Hn.  
 Tpt.  
 Tpt.  
 Tbn.  
 B. Tbn.  
 Tbn.  
 Perc.  
 Perc.  
 Perc.  
 Hp.  
 Vin. I  
 Vin. II  
 Vla.  
 Vc.  
 Db.

**VIBRAPHONE**  
**GLOCKENSPIEL**  
**CROTALES**

pp  
 pp  
 pp  
 pp  
 pp  
 pp  
 pp  
 pp  
 p  
 pp  
 pp  
 pp  
 pp  
 pp

121

Picc.

Fl. *1.*  
*p*

Ob.

C. A.

Cl.

B. Cl.

Bsn.

Cbsn.

Hrn.

Hrn.

Tpt.

Tpt.

Tbn.

B. Tbn.

Tbn.

Perc. **VIBRAPHONE** *pp*

Perc. **GLOCKENSPIEL** *pp*

Perc.

Hp.

Vln. I *pp*

Vln. II *pp*

Via. *pp*

Vc. *pp*

Db.

126

Picc.

Fl.

Ob.

C. A.

Cl.

B. Cl.

Bsn.

Cbsn.

Hrn.

Hrn.

Tpt.

Tpt.

Tbn.

B. Tbn.

Tbn.

Perc.

Perc.

Perc.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

con sord.

pp

con sord.

pp

con sord.

pp

(con sord.)

pp

[BASS DRUM]

pp

[TAM-TAM]

pp

*p*

♩ B / E1 F A1

G

131

Picc. *pp* (as possible)

Fl.

Ob.

C. A.

Cl.

B. Cl.

Bsn.

Cbn.

Hr.

Hr.

Tpt.

Tpt.

Tbn.

B. Tbn.

Tba.

Perc.

GLOCKENSPIEL

*pp* (as possible)

Hp.

with plectrum  
*p*

As

Ca

Vin. I

*pp*

Vin. II

Vla.

Vc.

Db.

solo, senza sord.

solo (con sord.)

*pp*

136

Picc. *pp*

Fl.

Ob.

C. A.

Cl.

B. Cl.

Bsn.

Cbsn. *pp*

Hr.

Hr.

Tpt.

Tpt.

Tbn.

B. Tbn.

Tbn.

Perc. **GLOCKENSPIEL** *pp*

Perc. **SUSPENDED CYMBAL I** *pp*

Perc. **TAM-TAM** *pp*

Hp. *p*

Vin. I *pp*

Vin. II

Vla.

Vc.

Db. *pp*



141

Picc.

Fl.

Ob.

C.A.

Cl.

B. Cl.

Bsn.

Cben.

Hn.

Hn.

Tpt.

Tpt.

Tbn.

B. Tbn.

Tbn.

Perc.

Perc.

Perc.

Hp.

Vin. I

Vin. II

Via.

Vc.

Db.

1.2.

*mf*

1.2.

*mf*

1.2.

*mf*

1.2.

*mf*

1.2.

*mf*

senza sord. 1.2.

*ff*

senza sord.

*ff*

senza sord.

*ff*

tutti, senza sord.

*f*

senza sord.

*f*

senza sord.

*f*

senza sord.

*f*

II

146

Picc.

Fl.

Ob.

C. A.

Cl.

B. Cl.

Bsn.

Cbn.

Hr.

Hr.

Tpt.

Tpt.

Tbn.

B. Tbn.

Tba.

Perc.

VIBRAPHONE  
(motor off)  
no ped.

Perc.

XYLOPHONE

Perc.

MARACA

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

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

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

trem., sul pont.

*ff* trem., sul pont.

*ff* trem., sul pont.

*ff* trem., sul pont.

*ff* trem., sul pont.

luti, senza sord.  
trem., sul pont.

*ff*

151

Picc.  
Fl.  
Ob.  
C. A.  
Cl.  
B. Cl.  
Ban.  
Cbn.

This block contains the staves for the woodwind and percussion sections. The Piccolo (Picc.) and Flute (Fl.) parts are shown with long horizontal lines, indicating sustained notes. The Oboe (Ob.), Cor Anglais (C. A.), Clarinet (Cl.), Bass Clarinet (B. Cl.), and Bassoon (Ban.) parts also feature sustained notes. The Contrabassoon (Cbn.) part is empty. The dynamic marking *ff* is present at the start of the section.

Hn.  
Hn.  
Tpt.  
Tpt.  
Tbn.  
B. Tbn.  
Tbn.

This block contains the staves for the brass section. The Horns (Hn.) have sustained notes. The Trumpets (Tpt.) and Trombones (Tbn., B. Tbn.) play a rhythmic pattern. The dynamic marking *ff* is present. The instruction "senza sord." (without mutes) is written above the second trumpet staff.

Perc.  
Perc.  
Perc.

This block contains the staves for the percussion section. The Vibraphone (VIBRAPHONE) part is marked *ff* and "no ped.". The Xylophone (XYLOPHONE) and Marimba (MARIMBA) parts are also marked *ff*.

Hp.  
Vin. I  
Vin. II  
Via.  
Vc.  
Cb.

This block contains the staves for the string section. The Harp (Hp.) part is empty. The Violins (Vin. I, Vin. II), Viola (Via.), Violoncello (Vc.), and Double Bass (Cb.) parts play a rhythmic pattern. The dynamic marking *ff* is present. The instruction "ord." (ordine) is written above several staves, and "pizz." (pizzicato) is written above others.

156

Picc.

Fl.

Ob.

C. A.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

Hn.

Tpt.

Tpt.

Tbn.

B. Tbn.

Tbn.

Perc.

Perc.

Perc.

Hp.

Vln. I.

Vln. II.

Vla.

Vc.

Db.

VIBRAPHONE

GLOCKENSPIEL

TUBULAR BELLS

arco

non div.

div. in 2

*ff*

*Violent*

This page of a musical score, numbered 33, contains the following parts and markings:

- Woodwinds:** Flute (Fl.), Oboe (Ob.), Clarinet in A (C. A.), Clarinet in Bb (Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Contrabassoon (Chan.), Horn in F (Hn.), Horn in C (Hn.), Trumpet (Tpt.), Trumpet (Tpt.), Trombone (Tbn.), Bass Trombone (B. Tbn.), and Trombone (Tbn.).
- Percussion:** Bass Drum (BASS DRUM), Glockenspiel (GLOCKENSPIEL), and Taux-Tam (TAM-TAM).
- Strings:** Violin I (Vin. I), Violin II (Vin. II), Viola (Via.), Violoncello (Vc.), and Double Bass (Db.).

Key performance instructions include *mf* (mezzo-forte) dynamics for the woodwinds and strings, and *mp* (mezzo-piano) for the percussion. The woodwinds and strings play sustained notes with hairpins indicating a gradual decrease in volume. The percussion parts feature specific rhythmic patterns: Bass Drum and Taux-Tam play sustained notes, while Glockenspiel plays a series of notes. The strings include markings for *unis.* (unison), *non div.* (non-divisi), and *div. in 2* / *div. in 3* (divisi in 2 or 3 parts).

***Equivalents for the Megaliths II:  
Tombeau/Explosion***

**For Piano  
(2009)**

**By Louis Johnson**

## **Equivalents for the Megaliths II: Tombeau/Explosion**

This is the second in a series of works inspired by stone circles and other megalithic monuments. The overall title of the series, 'Equivalents for the Megaliths', is taken from a painting by the artist Paul Nash (painted in 1935). I chose this title for a couple of reasons: firstly, I was inspired by the painting and have always wanted to respond to it musically; secondly, it seems to best encapsulate how I envisage the relationship between real stone circles and my music. However, I do not feel that any of the pieces are really programmatic – they are certainly profoundly motivated by my experience of megalithic monuments yet they are in no way an attempt at a direct representation. Rather, they are equivalents, musical responses resulting from my engagement with particular circles, the ideas surrounding prehistoric sites in general and thoughts about the emotional and spiritual power of cultural monuments - be they stone circles, paintings or musical works.

This piece takes as its starting point a stone circle that isn't really a stone circle at all: The Calderstones, the oldest known monument in the city of Liverpool. The six stones that comprise this monument originally belonged to a Neolithic chamber tomb housed under a large mound of earth. Located in present day Allerton, Liverpool, they are made from large, locally found sandstone and the tomb of which they were once a part would have served a Neolithic community in the area around 4000 to 5000 years ago. The tomb itself was, after years of neglect, finally destroyed in the mid-nineteenth century (c.1833) and the stones set in a circle just outside of the nearby Calderstones Park. Here they remained until 1954 when their poor condition (due to, amongst other factors, increasing air pollution) led to their being re-housed in a greenhouse within the park itself.

*Tombeau/Explosion*, relates to the monument in a number of ways and, although there are six movements, they do not correspond to specific stones. Instead, they represent snapshots from the narrative of the monument during its existence so far. The first movement, 'Chamber', suggests the sepulchral tomb beneath the earth; the second movement 'Ritual' is inspired by its function as a centre and spiritual focus for the Neolithic community it originally served (there is no archaeological evidence for any local settlement in the area suggesting the tomb was part of a site specially defined and designated for ceremony and burial); 'Marks', the title of the third movement, refers to the carvings found upon the surface of the stones: spirals (single or conjoined), concentric circles, arcs, lines, cupmarks and footprints – all of these shapes are given an analogous musical pattern; the fourth movement, 'Exposure' is a sudden, violent explosion suggesting the destruction of the tomb; 'Patina', the fifth movement, engages with the image of the film of dirt that slowly covered the stones during their years at the roadside outside of the park to suggest an idea of something lying hidden under a dense surface layer; the final movement, 'Vestibule', refers to the current location of the stones in the Harthill greenhouse vestibule in Calderstones park – in it, the musical material is stripped down to its bare minimum, suggesting the broken, fragmented state of this once revered monument. The overall title of the work *Tombeau/Explosion* was inspired not only by the destruction of the tomb but also by the tradition of memorial pieces by French composers for revered masters. Although not a memorial for a composer, *Tombeau/Explosion* does deal with the destruction and transformation of an important manifestation and aspect of human culture.

***Equivalentents for the Megaliths II: Tombeau/Explosion*** for Piano (2009)

- I. **Chamber** (c. 4 minutes)
- II. **Ritual** (c. 4 minutes)
- III. **Marks** (c. 3 minutes)
- IV. **Exposure** (c. 2 minutes)
- V. **Patina** (c. 1 minute)
- VI. **Vestibule** (c. 4 minutes)

**Total duration:** c. 18 minutes

**This is a study score; the performance version of the score is differently paginated.**



# Equivalents for the Megaliths II: Tombeau/Explosion I. Chamber

Louis Johnson

♩ = 60

The first system of the musical score is written in bass clef with a 4/4 time signature. It consists of five measures. The first measure contains a 13-measure tremolo in the right hand, starting with a *ppp* dynamic and ending with a *ff* dynamic. Below the first measure, the instruction "una corda" is written above a pedal symbol. The second, third, and fourth measures each begin with a *ppp* dynamic and feature a rhythmic pattern of eighth notes in the right hand, with rests in the left hand. The fifth measure is a whole rest.

7

The second system of the musical score is written in bass clef with a 4/4 time signature. It consists of five measures. The first and second measures each begin with a *ppp* dynamic and feature a rhythmic pattern of eighth notes in the right hand, with rests in the left hand. The third measure begins with a *pp* dynamic and features a triplet of eighth notes in the right hand, with rests in the left hand. The fourth and fifth measures each begin with a *pp* dynamic and feature a triplet of eighth notes in the right hand, with rests in the left hand.

2 13

Musical score for measures 13-18. The piece is in G major. The right hand (RH) plays a sustained chord of G major (G, B, D) in the first measure, then moves to a triad of G, B, D in the second measure, and continues with a triplet of G, B, D in the third measure. The left hand (LH) plays a descending eighth-note scale starting on G4 in the first measure, then continues with a similar pattern in the second measure. Dynamics include *ppp* in the first two measures and *pp* in the third measure. A triplet bracket is shown above the RH in the third measure.

19

Musical score for measures 19-24. The right hand (RH) is mostly silent, with a few notes in the final measure. The left hand (LH) plays a descending eighth-note scale starting on G4 in the first measure, then continues with a similar pattern in the second measure. Dynamics include *ppp* in the first two measures and *p* in the third measure. A 9:8 ratio is indicated above the LH in the first measure, and a 10:8 ratio is indicated above the LH in the second measure. A *8<sup>va</sup>...1* marking is present below the LH in the second measure. The word *loco.* appears below the RH in the third measure. A fermata is placed over the final note of the RH in the fourth measure.

25

Musical score for measures 25-30. The right hand (RH) is mostly silent, with a few notes in the final measure. The left hand (LH) plays a descending eighth-note scale starting on G4 in the first measure, then continues with a similar pattern in the second measure. Dynamics include *ppp* in the first two measures and *mp* in the third measure. An 11:8 ratio is indicated above the LH in the second measure. A *8<sup>va</sup>...1* marking is present below the LH in the second measure. The word *loco.* appears below the RH in the third measure. Triplet brackets are shown above the RH in the third and fourth measures.

33

*ppp* *fff*

12:8

tre corde *loco.*

8<sup>va</sup>-----|

39

*fff* *ffff*

8<sup>va</sup>-----|

3

# II. Ritual

♩ = 60

The musical score is written for piano and bass. The piano part consists of two staves: a treble clef staff and a bass clef staff. The bass clef staff contains a 13-measure tremolo passage that begins at a piano (*pp*) dynamic and crescendos to a fortissimo (*ff*) dynamic. This passage is repeated in the third measure of the system. The bass clef staff also contains a *ppp* (pianissimo) passage in the second measure of the system. The bass clef staff has an *8<sup>vb</sup>* (8va below) marking. The piano part is marked *una corda* (una corda) and *Ped.* (pedal). The bass part consists of a single bass clef staff with a *ppp* dynamic marking and an *8<sup>vb</sup>* marking. The score is divided into three measures by vertical bar lines.

4

11:8

*pp*

*ppp*

*pp* *ff*

13:

loco.

(8)..1

loco. *pp*

*ppp*

8<sup>vb</sup>

(keep una corda)  
senza ped.

9

The musical score consists of three staves. The top staff is in treble clef and contains a melodic line with a dynamic marking of *pp* and a slur over the notes with the number 11:8. The middle staff is in bass clef and features a dense chordal texture with a dynamic marking of *pp* on the left and *ff* on the right, with a slur and the number 13:1. A dashed line labeled *8vb* is positioned below the middle staff. The bottom staff is in bass clef and contains a melodic line with a dynamic marking of *pp* and a slur with the number 13:1. The word *loco.* is written below the bottom staff. At the bottom left, the instruction *(keep una corda)* is written above the *Ped.* marking. The *loco.* marking is also present above the first note of the bottom staff.

12

ppp

ppp

ppp

8<sup>vb</sup>

Detailed description: The image shows a musical score for three staves, measures 12 through 16. The top staff is in treble clef, the middle and bottom staves are in bass clef. All staves feature triplets and are marked 'ppp'. The music consists of eighth and sixteenth notes, some beamed together. A dashed line labeled '8<sup>vb</sup>' is at the bottom of the page.

(keep una corda)  
senza ped.

16

The musical score consists of three staves. The top staff is in treble clef and contains a melodic line with a dynamic marking of *pp* and a slur over the notes. The middle staff is in bass clef and features a 13-measure tremolo passage starting at *pp* and ending at *ff*, with an *8<sup>va</sup>* marking below it. The bottom staff is in bass clef and contains a melodic line with a dynamic marking of *pp* and a slur. Performance instructions include "(keep una corda)", "Ped.", and "loco." markings.

(keep una corda)  
Ped.

loco.  
*pp*

loco.

*pp*

*pp*

*ff*

11:8

13:1

13:1



19

*ppp*

*ppp*

8<sup>vb</sup>

(keep una corda)  
senza ped.

25

11:8

*pp*

*pp* *ff*

13:.

8<sup>vb</sup>

loco.

*pp* *ff*

13:.

loco.

loco.

*pp*

(keep una corda)  
Ped.

28

*ppp*

*ppp*

*ppp*

(keep una corda)

Ped. | Ped. | Ped. | Ped. | Ped. | Ped. | Ped. | Ped.

31

*ppp*

*ppp*

*pp* ————— *ff*

13

8<sup>vb</sup>

*ppp*

(keep una corda)

Ped. Ped. Ped. Ped. Ped.

8<sup>vb</sup>

8<sup>vb</sup>

3 5 3 3 3 3 3

3

13

37

11:8

*pp*

*ppp*

*pp* *ff*

13:

5

loco.

loco. *pp*  
(keep una corda)

*ppp*

Ped.

Detailed description: This is a musical score for piano, consisting of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The piece begins at measure 37. A bracket above the first two measures of the top staff is labeled '11:8'. The first measure of the top staff has a dynamic marking of *pp*. The first measure of the middle staff has a dynamic marking of *pp* and a circled '8' with a slur. The second measure of the middle staff has a dynamic marking of *pp* and a circled '13' with a slur. The third measure of the middle staff has a dynamic marking of *ff*. A bracket above the last two measures of the top staff is labeled '5'. The last measure of the top staff has a dynamic marking of *ppp*. The last measure of the bottom staff has a dynamic marking of *ppp*. At the end of the piece, there is a 'Ped.' marking with a line extending to the right. The key signature has one flat (B-flat).

8<sup>va</sup>

40

*ppp*

*ppp*

*ppp*

(keep una corda)  
Ped.

The musical score consists of three staves: a treble clef staff with an octave extension (8<sup>va</sup>), a grand staff (treble and bass clefs), and a bass clef staff. The music is in G major and 3/4 time. The first staff (treble clef) has a dashed line above it labeled '8<sup>va</sup>'. The piece begins at measure 40, marked with a treble clef and a dynamic marking of *ppp*. The first staff contains a descending eighth-note pattern: G4, F4, E4, D4, C4, B3, A3, G3. The second staff (grand staff) contains a descending eighth-note pattern: G4, F4, E4, D4, C4, B3, A3, G3. The third staff (bass clef) contains a descending eighth-note pattern: G2, F2, E2, D2, C2, B1, A1, G1. The music is marked with *ppp* throughout. There are three groups of seven measures, each indicated by a bracket with the number '7' above it. The first group is measures 40-46, the second is measures 47-53, and the third is measures 54-60. The score includes dynamic markings, articulation marks, and a pedal instruction '(keep una corda) Ped.' at the bottom left.

(8)

43

*ppp*

*ppp*

*ppp*

8<sup>va</sup>

loco.

(keep una corda)

47

loco.

*ppp*

*ppp*

*ppp*

8<sup>vb</sup> loco.

(keep una corda)



52

11:8

*pp*

*pp* *ff*

13:

8<sup>bb</sup>

*pp* *ff*

13:

loco.

loco.

Allow sound to die away to nothing

(keep una corda)

Ped.

### III. Marks

8<sup>va</sup> 3 loco. 3

*pp*

8<sup>va</sup> 3 loco. 3

una corda, senza ped.

8<sup>ub</sup> loco. 6 6

tre corde Ped.

8<sup>va</sup> loco. 6 6

8<sup>ub</sup>

Detailed description: This system contains the first two measures of the piece. The music is in 4/4 time with a tempo of quarter note = 60. The key signature has two flats (B-flat and E-flat). The first measure features a treble clef with a triplet of eighth notes marked '8<sup>va</sup> 3 loco.' and a bass clef with a triplet of eighth notes. The second measure continues with similar triplet figures. A dynamic marking of *pp* is present. The system concludes with a fermata over the final notes, which are marked with '6' (sextuplets) and '8<sup>ub</sup>' (octave below).

4

8<sup>va</sup> 3 loco. 3

*pp*

loco. 8<sup>va</sup> loco. 6 6 6 6

una corda, senza ped.

6 6 6 6

tre corde Ped.

8<sup>ub</sup> loco.

Detailed description: This system contains measures 3 and 4. Measure 3 begins with a bass clef and a triplet of eighth notes marked '8<sup>va</sup> 3 loco.'. The dynamic marking *pp* is present. Measure 4 features a treble clef with a triplet of eighth notes marked '8<sup>va</sup> loco.' and a bass clef with a triplet of eighth notes. The system concludes with a fermata over the final notes, which are marked with '6' (sextuplets) and '8<sup>ub</sup>' (octave below).

8

*pp*

8<sup>va</sup> loco.

una corda, senza ped.

loco.

*pp*

8<sup>va</sup> loco.

loco.

tre corde Ped.

13

*pp*

8<sup>va</sup> loco.

una corda, senza ped.

loco.

8<sup>va</sup> loco.

8<sup>va</sup> loc. 8<sup>va</sup> loc. 8<sup>va</sup> loc.

6 6 6 6

*pp*

6 6 6 6

8<sup>vb</sup> loc. 8<sup>vb</sup> loc. 8<sup>vb</sup> loc.

loco. 3 3

*pp*

loco. 3 3

una corda, senza ped.

tre corde  
Ped.

6 6 6 6

*pp*

6 6 6 6

tre corde  
Ped.

21

pp

6

6

6

6

Detailed description: This musical system covers measure 21. It consists of two staves. The upper staff is in bass clef and contains a sequence of sixteenth notes with sixteenth rests. The notes are: G#4, A4, B4, G#4, A4, B4, G#4, A4, B4, G#4, A4, B4. Above the staff, there are four bracketed groups, each labeled with a '6', indicating sixteenth-note runs. The lower staff is in bass clef and contains a sequence of sixteenth notes: G#3, A3, B3, G#3, A3, B3, G#3, A3, B3, G#3, A3, B3. A piano (*pp*) dynamic marking is placed to the left of the first note in the lower staff.

22

pp

6

6

6

6

Detailed description: This musical system covers measure 22. It consists of two staves. The upper staff is in bass clef and contains a sequence of sixteenth notes with sixteenth rests. The notes are: G#4, A4, B4, G#4, A4, B4, G#4, A4, B4, G#4, A4, B4. Above the staff, there are four bracketed groups, each labeled with a '6', indicating sixteenth-note runs. The lower staff is in bass clef and contains a sequence of sixteenth notes: G#3, A3, B3, G#3, A3, B3, G#3, A3, B3, G#3, A3, B3. A piano (*pp*) dynamic marking is placed to the left of the first note in the lower staff.

23

pp

6

6

6

6

Detailed description: This system contains measures 23 through 26. The music is written for piano in a grand staff. The upper staff features a melodic line with sixteenth-note patterns, each group of three notes bracketed and labeled with a '6'. The lower staff provides a harmonic accompaniment with chords and single notes. The dynamic marking 'pp' is present at the beginning of the system.

24

pp

6

6

6

6

Detailed description: This system contains measures 27 through 30. The notation continues from the previous system, maintaining the same melodic and harmonic structures. The dynamic marking 'pp' is present at the beginning of the system.

25

pp

6

6

6

13

pp

ff

Detailed description: This system contains measures 25 and 26. Measure 25 features a bass clef with a key signature of one flat. The right hand has three sixteenth-note chords, each marked with a '6' and a slur. The left hand has a similar pattern of sixteenth-note chords. Measure 26 shows a right hand with a rapid sixteenth-note scale starting on a sharp, marked with a '13' and a slur. The left hand is silent. Dynamics include *pp* at the start of measure 25 and a crescendo from *pp* to *ff* in measure 26.

27

pp

6

6

6

6

Ped.

Detailed description: This system contains measures 27 and 28. Measure 27 features a treble clef with a key signature of one flat. The right hand has four sixteenth-note chords, each marked with a '6' and a slur. The left hand has a similar pattern of sixteenth-note chords. Measure 28 continues the same pattern. Dynamics include *pp* at the start of measure 27. A 'Ped.' marking is present at the beginning of measure 28.

28

pp

6

6

6

6

This system contains measures 28 through 31. The music is written for piano in a key with two flats (B-flat and E-flat). The right hand features a melodic line with sixteenth-note triplets, each marked with a '6' and a slur. The left hand provides a steady accompaniment of quarter notes. The dynamic marking 'pp' is present at the beginning of the system.

29

pp

6

6

6

6

This system contains measures 32 through 35. The musical notation continues from the previous system, maintaining the same melodic and accompaniment patterns. The dynamic marking 'pp' is present at the beginning of the system.



30

*pp*

31

*pp*

33

13.

*pp* *ff*

*pp*

6 6 6

6

Ped.

37

*pp*

6 6 6 6

38

pp

6

6

6

Detailed description: This system contains measures 38 through 41. The music is written for piano (pp) in a treble and bass clef. The key signature has one sharp (F#). The melody in the treble clef consists of eighth notes. Measures 38 and 39 feature a sixteenth-note accompaniment in the bass clef. Measures 40 and 41 feature a sixteenth-note accompaniment in the bass clef. Brackets labeled '6' indicate sixteenth-note runs in both the treble and bass staves.

39

pp

6

6

6

Detailed description: This system contains measures 39 through 42. The music is written for piano (pp) in a treble and bass clef. The key signature has one sharp (F#). The melody in the treble clef consists of eighth notes. Measures 39 and 40 feature a sixteenth-note accompaniment in the bass clef. Measures 41 and 42 feature a sixteenth-note accompaniment in the bass clef. Brackets labeled '6' indicate sixteenth-note runs in both the treble and bass staves.

40

pp

6

6

6

Detailed description: This system contains measures 40 through 43. The right-hand staff (treble clef) features a melodic line with sixteenth-note runs. Brackets labeled '6' indicate six-note groups: measures 40-41, 42-43, and a six-note group spanning measures 40-43. The left-hand staff (bass clef) provides a harmonic accompaniment with eighth-note chords. The dynamic marking 'pp' is present.

41

pp

6

6

6

6

Detailed description: This system contains measures 41 through 44. The right-hand staff (treble clef) continues the melodic line with sixteenth-note runs. Brackets labeled '6' indicate six-note groups: measures 41-42, 43-44, and two six-note groups spanning measures 41-44. The left-hand staff (bass clef) provides a harmonic accompaniment with eighth-note chords. The dynamic marking 'pp' is present.

42

pp

6

6

6

6

Detailed description: This system contains measures 42 through 45. The treble clef staff features a melodic line with sixteenth-note runs. Measures 42-44 each contain a six-measure slur labeled '6' above the staff. Measure 45 contains a four-measure slur labeled '6' above the staff. The bass clef staff has a constant accompaniment of sixteenth notes, with a four-measure slur labeled '6' below the staff in measure 45. The dynamic marking 'pp' is present in measure 42.

43

pp

6

6

6

6

Detailed description: This system contains measures 46 through 49. The treble clef staff has a melodic line with sixteenth-note runs. Measures 46-47 each contain a six-measure slur labeled '6' above the staff. Measures 48-49 each contain a six-measure slur labeled '6' above the staff. The bass clef staff has a constant accompaniment of sixteenth notes, with a four-measure slur labeled '6' below the staff in measure 46. The dynamic marking 'pp' is present in measure 46.

44

pp

6

6

6

6

Detailed description: This system contains measures 44 through 47. The treble clef staff begins with a key signature of one flat (B-flat) and a common time signature. A slur with a '6' above it covers measures 44 and 45. The piano part in the bass clef staff has a 'pp' dynamic marking. It features a sequence of sixteenth-note chords in measures 44 and 45, followed by a sequence of sixteenth-note chords in measures 46 and 47. Each of these four measures is bracketed with a '6' above it, indicating a sixteenth-note sextuplet.

45

pp

6

6

6

6

Detailed description: This system contains measures 48 through 51. The treble clef staff begins with a key signature of one flat (B-flat) and a common time signature. A slur with a '6' above it covers measures 48 and 49. The piano part in the bass clef staff has a 'pp' dynamic marking. It features a sequence of sixteenth-note chords in measures 48 and 49, followed by a sequence of sixteenth-note chords in measures 50 and 51. Each of these four measures is bracketed with a '6' above it, indicating a sixteenth-note sextuplet.

46

*pp*

6

6

6

6

47

*pp*

6

6

6

6

*pp* *ff*

13.

8<sup>va</sup>

8<sup>vb</sup>

Ped.

Allow sound to die away to nothing

## IV. Exposure

$\text{♩} = 60$  molto accel.

The musical score is written for four staves in 4/4 time. The top two staves are for the right hand, and the bottom two are for the left hand. The key signature has two flats (B-flat and E-flat). The tempo is marked as  $\text{♩} = 60$  molto accel. The dynamics are marked *fff* in both the right and left hand parts. The music consists of chords and chordal textures with accents (^) over many notes. The first staff of the right hand has a treble clef, and the first staff of the left hand has a bass clef. The score is divided into four measures by vertical bar lines.

senza ped.



5

The musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one sharp (F#) and one flat (Bb). The music is marked *fff* (fortissimo) in both the first and third staves. The notation includes various chords and single notes, many with accents (^) above them. The first staff begins with a measure number '5'. The piece concludes with a double bar line at the end of the fourth staff.

(senza ped.)

This musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music is written in a key with two flats (B-flat and E-flat). The first staff begins with a measure number '9' and a dynamic marking 'fff'. The second staff also has a 'fff' dynamic marking. The third staff has a 'fff' dynamic marking. The fourth staff has a 'fff' dynamic marking. There are two '8va' markings with dashed lines above the first and third staves, indicating an octave shift. The notation includes various chords and melodic lines with accents (^) and slurs.

(senza ped.)

## V. Patina

♩ = 60

ff  
silently depress and hold lower notes as indicated  
by diamond shaped note head

ff ff ff ff

senza ped.

Detailed description: This system contains four measures of music in 4/4 time. The upper staff features chords and single notes, with diamond-shaped note heads indicating notes to be held. The lower staff has a bass line with diamond-shaped note heads. Pedal markings are present at the beginning and end of the system. The dynamic is consistently fortissimo (ff).

5

ff ff ff

(senza ped.)

Detailed description: This system contains three measures of music in 4/4 time. The upper staff has chords and notes, with diamond-shaped note heads. The lower staff has a bass line with diamond-shaped note heads. Pedal markings are present at the beginning and end of the system. The dynamic is consistently fortissimo (ff).

9

Musical score for measures 9-12. The score is written for piano with two staves. The upper staff contains chords and arpeggiated figures, while the lower staff contains a melodic line. The key signature has one flat (B-flat). Measure 9 starts with a bass clef and a key signature of one flat. Measure 10 has a dynamic marking of *ff*. Measure 11 has a dynamic marking of *ff* and an *8vb* marking with a dashed line. Measure 12 continues the *ff* dynamic. The lower staff has an *8vb* marking with a dashed line. The instruction "(senza ped.)" is written below the first measure.

13

Musical score for measures 13-16. The score is written for piano with two staves. The upper staff contains chords and arpeggiated figures, while the lower staff contains a melodic line. The key signature has one flat (B-flat). Measure 13 starts with a bass clef and a key signature of one flat. Measure 14 has a dynamic marking of *ff* and the instruction "loco." above it. Measure 15 continues the *ff* dynamic. Measure 16 continues the *ff* dynamic. The lower staff has an *8vb* marking with a dashed line. The instruction "(8).....| loco." is written below the first measure, and "(senza ped.)" is written below the second measure.

17 -

Musical score for measures 17-20. The score is written for piano in bass clef with a key signature of one sharp (F#). The music is in 4/4 time. Measures 17 and 18 are mostly rests. Measure 19 begins with a forte (*ff*) dynamic and features a rhythmic pattern of eighth notes in both hands. Measure 20 continues this pattern. Pedal markings are present below the staves, with the instruction "(senza ped.)" written below the first two measures. An 8va line is indicated below the staff in measures 19 and 20.

21

Musical score for measures 21-24. The score continues in the same key signature and time signature. Measures 21 and 22 feature a complex rhythmic pattern with many beamed eighth notes. Measures 23 and 24 show a continuation of this pattern, ending with a fermata. The instruction "Allow sound to die away to nothing" is written in the right margin of measure 24. Pedal markings are present below the staves, with the instruction "(senza ped.)" written below the first two measures. An 8va line is indicated below the staff in measures 21 and 22.

# VI. Vestibule

♩ = 60

The first system of the musical score consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in a simplified notation with a double bar line and a 6/4 time signature. The music is in 6/4 time. The first two measures are marked with a piano (*p*) dynamic. The last two measures are marked with a mezzo-piano (*mp*) dynamic. The bottom staff features two passages of 'Rap knuckles against body of piano', each marked with a fortissimo (*ff*) dynamic that tapers to a pianissimo (*pp*) dynamic over a 13-measure span. A 'Ped.' (pedal) instruction is located below the first passage.

The second system of the musical score consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in a simplified notation with a double bar line and a 6/4 time signature. The music is in 6/4 time. The first two measures are marked with a mezzo-forte (*mf*) dynamic. The last two measures are marked with a fortissimo (*ff*) dynamic that tapers to a pianissimo (*pp*) dynamic. The bottom staff features two passages of 'Rap knuckles against body of piano', each marked with a fortissimo (*ff*) dynamic that tapers to a pianissimo (*pp*) dynamic over a 13-measure span. A '(keep ped.)' instruction is located below the first passage. Above the top staff, there are markings for '8va' (octave up) and '8va' (octave down) with dashed lines indicating the pitch range.

14

39

loco.

*f*

loco.

*ff*

Rap knuckles against  
body of piano

*ff* ————— *pp*

(keep ped.)

24

*fff*

8<sup>vb</sup>

8<sup>vb</sup>

(keep ped.)

32

Musical score for piano, measures 32-35. The score consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom staff is for effects. Measures 32-34 show sustained notes in both hands, marked with a '3' and a dashed line. Measure 35 features a dynamic marking from *ff* to *pp* and a series of 'x' marks on the lower staff. The instruction 'Rap knuckles against body of piano' is placed above the lower staff, and 'Allow sound to die away to nothing' is placed to the right.

Rap knuckles against  
body of piano

*ff* ————— *pp*

Allow sound  
to die away  
to nothing

(keep ped.)

13



***Equivalents for the Megaliths III:***  
***Duloe Quartz***

**For String Quartet**  
**(2009)**

**By Louis Johnson**

***Equivalents for the Megaliths III: Duloe Quartz*** for String Quartet (2009)

This piece is the third in a series of works inspired by Neolithic monuments from around Britain. The series also takes inspiration (and its title) from a work painted by the artist Paul Nash called *Equivalents for the Megaliths* (1935). I chose this title as it seems to best encapsulate how I envisage the relationship between real stone circles and my music, a musical response resulting from my engagement with this particular circle, ideas surrounding prehistoric sites in general and thoughts about the emotional and spiritual power of cultural objects. The particular monument referred to in 'Duloe Quartz' is Duloe Stone Circle, the smallest stone circle in Cornwall. It consists of eight large and irregular white quartz blocks set in a pattern of alternating bigger and smaller stones. As with the other pieces in this series, 'Duloe Quartz' relates to the circle in various ways: the number of stones had a bearing on fundamental aspects of the construction (pitch groups, durational patterns and structure), the idea of a petrified, ritual dance was a key image in my thinking and I have sought to create monolithic, block-like textures in the work. I was also interested in the temporal aspect of the circle and how its very existence interposes an ancient culture into my own perception of the present – the often violent juxtapositions and disjunctions in the piece are my response to this.

**Duration:** c. 5 minutes

# Equivalents for the Megaliths III: Duloe Quartz

Louis Johnson

♩ = 80

Violin I

Violin II

Viola

Violoncello

con sord. non vib. *pp*

senza sord.

sul tasto, non vib. *pp*

nat. *ff*

con sord. non vib. *pp*

senza sord. *pp*

sul tasto, non vib. *pp*

nat. *ff*

*ff*

*ff*

*ff*

**A**

8

Violin I

Violin II

Viola

Violoncello

con sord. non vib. *pp*

senza sord. *ff*

non vib., sul tasto *pp*

nat. *pp*

nat. *ff* subito *pp*

con sord. non vib. *pp*

non vib. *pp*

senza sord. *pp*

nat. *pp* *ff*

nat. *pp*

*pp* *ff*

*pp*

17

*pp* *ff* subito *pp* *ff* *pp*

*pp* *ff* *pp* *ff* *ff* *ff*

*ff* *pp* *ff* *ff* *ff* *ff*

*ff* *pp* *ff* *pp* *ff* *pp*

**B** sul tasto

sul pont. *ff* *ff*

sul tasto

25

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

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

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

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

sul tasto *pp*

sul tasto *pp*

**C**

33

*pizz.* *ff*

*ff*

*pizz.* *ff*

*ff*

*pizz.* *ff*

3

**D**

37

arco, nat.

*p* (accents *p*)

arco, nat.

*p* (accents *p*)

arco, nat.

*p* (accents *p*)

arco, nat.

*p* (accents *p*)

*p* (accents *p*)

46

Musical score for measures 46-58. The score consists of four staves (treble and bass clefs). The music is in a minor key with a key signature of one flat. It features a complex texture with many overlapping notes and slurs. The dynamic marking *p* (piano) is present at the beginning of each staff. The notation includes various articulations and slurs across the measures.

59

**E**

**F**

Musical score for measures 59-68. The score consists of four staves. Measure 59 is marked with a box containing the letter 'E'. Measure 68 is marked with a box containing the letter 'F'. The music features a variety of dynamics including *ff* (fortissimo), *pp* (pianissimo), and *ppp* (pianississimo). Performance instructions include *sul tasto*, *non vib.* (non vibrato), *nat.* (natural), and *trem., sul pont.* (trémolo, sul ponticello). The notation includes triplets and slurs.

Musical score for measures 72-83. The score consists of four staves. The first staff is in treble clef, and the others are in bass clef. The music is characterized by dense chordal textures and frequent use of triplets. Dynamics include *ppp* (pianissimo) and *ff* (fortissimo). A 'G' chord symbol is placed above the first staff in measure 83. The key signature has one flat (B-flat).

Musical score for measures 84-93. This system continues the complex chordal and triplet patterns from the previous system. The dynamics are consistently marked as *fff* (fortississimo). The key signature remains one flat (B-flat).

***Equivalents for the Megaliths IV:***

***Unquiet Nocturne:  
The Whispering Knights***

**For Wind Ensemble and Piano  
(2010)**

**By Louis Johnson**



## **Equivalents for the Megaliths IV: Unquiet Nocturne: The Whispering Knights**

*Unquiet Nocturne: The Whispering Knights* is (like the other musical works in my ongoing series *Equivalents for The Megaliths*) a piece inspired by a prehistoric monument in Great Britain, in this case, the ruins of a Late Neolithic chamber tomb in Oxfordshire, England. The remains of the tomb stand in a field next to a stone circle (known as 'The King's Men') and a large monolith (known as 'The King's Stone'). This collection of megaliths is known as the 'Rollright Stones'. The tomb acquired the name 'The Whispering Knights' as the silhouette of its five, crooked, monumental slabs appears, from a distance, to resemble five figures leaning on each other, muttering conspiratorially. Indeed, the 'Rollright Stones' as a whole are united by a shared mythology: they are said to be the petrified remains of king, his army and his treacherous knights, all turned to stone by a witch who tricked them. It was also said that, many centuries later, a farmer tried to move one of the stones from 'The Whispering Knights' to use as a bridge over a nearby stream. Several horses were needed to drag the stone downhill, a task that had to be repeated everyday as, each morning, the stone was found to have returned to its original position during the preceding night. When the farmer finally decided to return the stone to where it came from, the task was found to be surprisingly easy as it only required one horse to drag it uphill.

In my work, *Unquiet Nocturne: The Whispering Knights*, I have tried to respond to the physical characteristics of the monument in various ways. For example, the piece features prominent five-note chords, corresponding to the five slabs of the tomb and it is also in five sections, each defined by changes in instrumental texture and register. The chords are heard as block-like, monolithic sonorities that dance around each other in patterns and the piece is generally loud and aggressively articulated. This is suggestive, perhaps, of the tomb's destruction but also of the violent intrusion of its past in our present. It might also be thought to indicate the terrifying nature of the transformation of the knights in the folk tale that is associated with the site. I have also tried to engage with and suggest the other myth that has become attached to the stones over time. Therefore, the musical material used has a descending contour, yet it is only revealed progressively and keeps on ascending backwards to where it began in sections that gradually become longer and more intense until a sudden, final, change of mood. The name of the larger series to which this work belongs, *Equivalents for the Megaliths*, is taken from a painting of the same name (painted in 1935) by the British surrealist landscape artist Paul Nash. I have chosen this title for a couple of reasons: firstly, I was inspired by the painting and have always wanted to respond to it musically; secondly, it seems to best encapsulate how I envisage the relationship between real stone monuments and my music. This piece is an equivalent, a musical response resulting from my engagement with this particular ruin, the ideas surrounding prehistoric sites in general and thoughts about the emotional and spiritual power of cultural monuments.

***Equivalents for the Megaliths IV:  
Unquiet Nocturne: The Whispering Knights***

For Wind Ensemble and Piano (2010)

**Instrumentation:**

**2 Flutes**

**2 Oboes**

**3 Clarinets in B flat**

**1 Alto Saxophone**

**1 Tenor Saxophone**

**1 Baritone Saxophone**

**2 trumpets in B flat**

**2 Trombones**

**1 Tuba**

**Piano**

**The score is written at concert pitch – all instruments sound as written.**

**Duration:** c. 15 minutes

# Unquiet Nocturne: The Whispering Knights

SCORE IS AT  
CONCERT PITCH

Louis Johnson

♩ = c.100

**Aggressively**

Flute 1

Flute 2

Oboe 1

Oboe 2

Clarinet in Bb 1

Clarinet in Bb 2

Clarinet in Bb 3

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

Trumpet in Bb 1

Trumpet in Bb 2

Trombone 1

Trombone 2

Tuba

Piano

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

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

Red Red Red Red

6

Fl. 1

Fl. 2

Ob.

Ob.

Cl. 1

Cl. 2

Cl. 3

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt.

Tpt.

Tbn.

Tbn.

Tba.

Pno.

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

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

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

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

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

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

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

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

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

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

loco.

Red. *8<sup>va</sup>* Red. *8<sup>va</sup>* Red.

11

The musical score is arranged in staves for the following instruments:

- Fl. 1
- Fl. 2
- Ob. (Oboe)
- Ob. (Oboe)
- Cl. 1 (Clarinet)
- Cl. 2 (Clarinet)
- Cl. 3 (Clarinet)
- Alto Sax.
- Ten. Sax.
- Bari. Sax.
- Tpt. (Trumpet)
- Tpt. (Trumpet)
- Tbn. (Tuba)
- Tbn. (Tuba)
- Tba. (Tuba)
- Pno. (Piano)

The score features a dynamic pattern of *ff* (fortissimo), *p* (piano), and *ff* (fortissimo) across the woodwind and brass sections. The piano accompaniment includes markings for *ff*, *loco.*, and *Reo.* (pedal point).

Fl. 1

Fl. 2

Ob.

Ob.

Cl. 1

Cl. 2

Cl. 3

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt.

Tpt.

Tbn.

Tbn.

Tba.

Pno.

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

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

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

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

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

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

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

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

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

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

Red. loco.  
8<sup>va</sup>.....  
Red.

21

Fl. 1

Fl. 2

Ob.

Ob.

Cl. 1

Cl. 2

Cl. 3

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt.

Tpt.

Tbn.

Tbn.

Tba.

Pno.

*p* *ff* *p*

*p* *ff* *p*

*p* *ff* *p*

*p* *ff* *p*

*p* *ff* *p*

*p* *ff* *p*

*p* *ff* *p*

*p* *ff* *p*

*p* *ff* *p*

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

loco.

8va

Red.





31

Fl. 1 *p* *ff* *p* *ff*  
 Fl. 2 *p* *ff* *p* *ff*  
 Ob. *p* *ff* *p* *ff*  
 Ob. *p* *ff* *p* *ff*  
 Cl. 1 *p* *ff* *p* *ff*  
 Cl. 2 *p* *ff* *p* *ff*  
 Cl. 3 *p* *ff* *p* *ff*  
 Alto Sax. *p* *ff* *p* *ff*  
 Ten. Sax. *p* *ff* *p* *ff*  
 Bari. Sax. *p* *ff* *p* *ff*  
 Tpt. *p* *ff* *p* *ff*  
 Tpt. *p* *ff* *p* *ff*  
 Tbn. *p* *ff* *p* *ff*  
 Tbn. *p* *ff* *p* *ff*  
 Tba. *p* *ff* *p* *ff*  
 Pno. *ff* *ff* *ff* *ff*  
 loco. *8va* *Red.* *8va* *Red.*

Fl. 1 *p* *ff* *p*

Fl. 2 *p* *ff* *p*

Ob. *p* *ff* *p*

Ob. *p* *ff* *p*

Cl. 1 *p* *ff* *p*

Cl. 2 *p* *ff* *p*

Cl. 3 *p* *ff* *p*

Alto Sax. *p* *ff* *p*

Ten. Sax. *p* *ff* *p*

Bari. Sax. *p* *ff* *p*

Tpt. *p* *ff* *p*

Tpt. *p* *ff* *p*

Tbn. *p* *ff* *p*

Tbn. *p* *ff* *p*

Tba. *p* *ff* *p*

Pno. *ff* *ff* *ff* *ff*

loco. *8<sup>va</sup>* *Ped.*

41

Fl. 1 *ff* *p* *ff*

Fl. 2 *ff* *p* *ff*

Ob. *ff* *p* *ff*

Ob. *ff* *p* *ff*

Cl. 1 *ff* *p* *ff*

Cl. 2 *ff* *p* *ff*

Cl. 3 *ff* *p* *ff*

Alto Sax. *ff* *p* *ff*

Ten. Sax. *ff* *p* *ff*

Bari. Sax. *ff* *p* *ff*

Tpt. *ff* *p* *ff*

Tpt. *ff* *p* *ff*

Tbn. *ff* *p* *ff*

Tbn. *ff* *p* *ff*

Tba. *ff* *p* *ff*

Pno. *ff* *ff*

loco.

8<sup>va</sup>.....

Ped.

46

Fl. 1 *p* *ff* *p* *ff*

Fl. 2 *p* *ff* *p* *ff*

Ob. *p* *ff* *p* *ff*

Ob. *p* *ff* *p* *ff*

Cl. 1 *p* *ff* *p* *ff*

Cl. 2 *p* *ff* *p* *ff*

Cl. 3 *p* *ff* *p* *ff*

Alto Sax. *p* *ff* *p* *ff*

Ten. Sax. *p* *ff* *p* *ff*

Bari. Sax. *p* *ff* *p* *ff*

Tpt. *p* *ff* *p* *ff*

Tpt. *p* *ff* *p* *ff*

Tbn. *p* *ff* *p* *ff*

Tbn. *p* *ff* *p* *ff*

Tba. *p* *ff* *p* *ff*

Pno. *ff* *ff* *ff* *ff* *loco.*

Red. *8<sup>va</sup>.....* Red. *8<sup>va</sup>.....*

51

Fl. 1 *p* — *ff* *p* — *ff* *p*

Fl. 2 *p* — *ff* *p* — *ff* *p*

Ob. *p* — *ff* *p* — *ff* *p*

Ob. *p* — *ff* *p* — *ff* *p*

Cl. 1 *p* — *ff* *p* — *ff* *p*

Cl. 2 *p* — *ff* *p* — *ff* *p*

Cl. 3 *p* — *ff* *p* — *ff* *p*

Alto Sax. *p* — *ff* *p* — *ff* *p*

Ten. Sax. *p* — *ff* *p* — *ff* *p*

Bari. Sax. *p* — *ff* *p* — *ff* *p*

Tpt. *p* — *ff* *p* — *ff* *p*

Tpt. *p* — *ff* *p* — *ff* *p*

Tbn. *p* — *ff* *p* — *ff* *p*

Tbn. *p* — *ff* *p* — *ff* *p*

Tba. *p* — *ff* *p* — *ff* *p*

Pno. *ff* *ff* *ff* *ff* *ff* *ff*

loco.  
8<sup>va</sup>.....  
Ped. Ped. Ped. Ped.

56

Fl. 1 *ff* *p* *ff*

Fl. 2 *ff* *p* *ff*

Ob. *ff* *p* *ff*

Ob. *ff* *p* *ff*

Cl. 1 *ff* *p* *ff*

Cl. 2 *ff* *p* *ff*

Cl. 3 *ff* *p* *ff*

Alto Sax. *ff* *p* *ff*

Ten. Sax. *ff* *p* *ff*

Bari. Sax. *ff* *p* *ff*

Tpt. *ff* *p* *ff*

Tpt. *ff* *p* *ff*

Tbn. *ff* *p* *ff*

Tbn. *ff* *p* *ff*

Tba. *ff* *p* *ff*

Pno. *ff* *ff*

220



66

Fl. 1 *ff* *p*

Fl. 2 *ff* *p*

Ob. *ff* *p*

Ob. *ff* *p*

Cl. 1 *ff* *p*

Cl. 2 *ff* *p*

Cl. 3 *ff* *p*

Alto Sax. *ff* *p*

Ten. Sax. *p* *ff* *p*

Bari. Sax. *p* *ff* *p*

Tpt. *ff* *p*

Tpt. *ff* *p*

Tbn. *p* *ff* *p*

Tbn. *p* *ff* *p*

Tba. *p* *ff* *p*

Pno. *ff* *ff* *ff* *loco.*



Fl. 1 *ff* *p* *ff*

Fl. 2 *ff* *p* *ff*

Ob. *ff* *p* *ff*

Ob. *ff* *p* *ff*

Cl. 1 *ff* *p* *ff*

Cl. 2 *ff* *p* *ff*

Cl. 3 *ff* *p* *ff*

Alto Sax. *ff* *p* *ff*

Ten. Sax. *ff* *p* *ff*

Bari. Sax. *ff* *p* *ff*

Tpt. *ff* *p* *ff*

Tpt. *ff* *p* *ff*

Tbn. *ff* *p* *ff*

Tbn. *ff* *p* *ff*

Tba. *ff* *p* *ff*

Pno. *ff* *ff*

Fl. 1 *p* *ff* *p* *ff*  
 Fl. 2 *p* *ff* *p* *ff*  
 Ob. *p* *ff* *p* *ff*  
 Ob. *p* *ff* *p* *ff*  
 Cl. 1 *p* *ff* *p* *ff*  
 Cl. 2 *p* *ff* *p* *ff*  
 Cl. 3 *p* *ff* *p* *ff*  
 Alto Sax. *p* *ff* *p* *ff*  
 Ten. Sax. *p* *ff* *p* *ff*  
 Bari. Sax. *p* *ff* *p* *ff*  
 Tpt. *p* *ff* *p* *ff*  
 Tpt. *p* *ff* *p* *ff*  
 Tbn. *p* *ff* *p* *ff*  
 Tbn. *p* *ff* *p* *ff*  
 Tba. *p* *ff* *p* *ff*  
 Pno. *ff* *ff* *ff* *ff*

loco.  
 8<sup>va</sup>.....  
 Ped.

Ped.

81

Fl. 1 *p* *ff* *p* *ff* *p*  
 Fl. 2 *p* *ff* *p* *ff* *p*  
 Ob. *p* *ff* *p* *ff* *p*  
 Ob. *p* *ff* *p* *ff* *p*  
 Cl. 1 *p* *ff* *p* *ff* *p*  
 Cl. 2 *p* *ff* *p* *ff* *p*  
 Cl. 3 *p* *ff* *p* *ff* *p*  
 Alto Sax. *p* *ff* *p* *ff* *p*  
 Ten. Sax. *p* *ff* *p* *ff* *p*  
 Bari. Sax. *p* *ff* *p* *ff* *p*  
 Tpt. *p* *ff* *p* *ff* *p*  
 Tpt. *p* *ff* *p* *ff* *p*  
 Tbn. *p* *ff* *p* *ff* *p*  
 Tbn. *p* *ff* *p* *ff* *p*  
 Tba. *p* *ff* *p* *ff* *p*  
 Pno. *ff* *ff* *ff* *ff* *ff* *ff*  
 loco. *8va*

Fl. 1 *ff* *p* *ff*

Fl. 2 *ff* *p* *ff*

Ob. *ff* *p* *ff*

Ob. *ff* *p* *ff*

Cl. 1 *ff* *p* *ff*

Cl. 2 *ff* *p* *ff*

Cl. 3 *ff* *p* *ff*

Alto Sax. *ff* *p* *ff*

Ten. Sax. *ff* *p* *ff*

Bari. Sax. *ff* *p* *ff*

Tpt. *ff* *p* *ff*

Tpt. *ff* *p* *ff*

Tbn. *ff* *p* *ff*

Tbn. *ff* *p* *ff*

Tba. *ff* *p* *ff*

Pno. *ff* *ff*

loco.  
8<sup>va</sup>.....1  
2<sup>do</sup>

91

Fl. 1 *p* *ff*

Fl. 2 *p* *ff*

Ob. *p* *ff*

Ob. *p* *ff*

Cl. 1 *p* *ff*

Cl. 2 *p* *ff*

Cl. 3 *p* *ff*

Alto Sax. *p* *ff*

Ten. Sax. *p* *ff* *p*

Bari. Sax. *p* *ff* *p*

Tpt. *p* *ff*

Tpt. *p* *ff*

Tbn. *p* *ff* *p*

Tbn. *p* *ff* *p*

Tba. *p* *ff* *p*

Pno. *ff* *ff* *ff*

Red. *Red.*

96

Fl. 1 *p* *ff* *p*

Fl. 2 *p* *ff* *p*

Ob. *p* *ff* *p*

Ob. *p* *ff* *p*

Cl. 1 *p* *ff* *p*

Cl. 2 *p* *ff* *p*

Cl. 3 *p* *ff* *p*

Alto Sax. *p* *ff* *p*

Ten. Sax. *ff* *p* *ff*

Bari. Sax. *ff* *p* *ff*

Tpt. *p* *ff* *p*

Tpt. *p* *ff* *p*

Tbn. *ff* *p* *ff*

Tbn. *ff* *p* *ff*

Tba. *ff* *p* *ff*

Pno. *ff* *ff*

The musical score is for page 96 and consists of 17 staves. The woodwind section includes two flutes (Fl. 1, 2), two oboes (Ob.), three clarinets (Cl. 1, 2, 3), an alto saxophone, a tenor saxophone, and a baritone saxophone. The brass section includes two trumpets (Tpt.), two trombones (Tbn.), and a tuba (Tba.). The piano (Pno.) is at the bottom. The score is in 2/4 time and features a key signature of one sharp (F#). The dynamics range from piano (*p*) to fortissimo (*ff*). The piece concludes with a double bar line and a fermata over the final notes.

101

Fl. 1 *ff* *p* *ff*

Fl. 2 *ff* *p* *ff*

Ob. *ff* *p* *ff*

Ob. *ff* *p* *ff*

Cl. 1 *ff* *p* *ff*

Cl. 2 *ff* *p* *ff*

Cl. 3 *ff* *p* *ff*

Alto Sax. *ff* *p* *ff*

Ten. Sax. *p* *ff*

Bari. Sax. *p* *ff*

Tpt. *ff* *p* *ff*

Tpt. *ff* *p* *ff*

Tbn. *p* *ff*

Tbn. *p* *ff*

Tba. *p* *ff*

Pno. *ff* *ff*

8<sup>va</sup>

20

This musical score page, numbered 106, features a variety of instruments. The woodwind section includes two Flutes (Fl. 1 and Fl. 2), two Oboes (Ob.), three Clarinets (Cl. 1, Cl. 2, Cl. 3), an Alto Saxophone, a Tenor Saxophone, and a Baritone Saxophone. The brass section consists of two Trumpets (Tpt.), two Trombones (Tbn.), and a Tuba (Tba.). The piano (Pno.) is also present. The score is divided into measures, with dynamic markings such as *p* (piano) and *ff* (fortissimo) indicating volume changes. The piano part is marked with *ff* throughout. The bottom of the page includes the word *Red.* and a *loco.* marking with a double bar line and a fermata.



iii

Fl. 1 *ff* *p* *ff*

Fl. 2 *ff* *p* *ff*

Ob. *ff* *p* *ff*

Ob. *ff* *p* *ff*

Cl. 1 *ff* *p* *ff*

Cl. 2 *ff* *p* *ff*

Cl. 3 *ff* *p* *ff*

Alto Sax. *ff* *p* *ff*

Ten. Sax. *ff* *p* *ff*

Bari. Sax. *ff* *p* *ff*

Tpt. *ff* *p* *ff*

Tpt. *ff* *p* *ff*

Tbn. *ff* *p* *ff*

Tbn. *ff* *p* *ff*

Tba. *ff* *p* *ff*

Pno. *ff* *ff* *8va*

Red.

Fl. 1 *p* — *ff*

Fl. 2 *p* — *ff*

Ob. *p* — *ff* *p* — *ff*

Ob. *p* — *ff* *p* — *ff*

Cl. 1 *p* — *ff* *p* — *ff*

Cl. 2 *p* — *ff* *p* — *ff*

Cl. 3 *p* — *ff* *p* — *ff*

Alto Sax. *p* — *ff*

Ten. Sax. *p* — *ff* *p* — *ff*

Bari. Sax. *p* — *f* *ff* *7:4* *3:2* *3:2*

Tpt. *p* — *ff* senza sord. *p* — *ff*

Tpt. *p* — *ff* senza sord. *p* — *ff*

Tbn. *p* — *ff* *p* — *ff*

Tbn. *p* — *ff* *p* — *ff*

Tba. *p* — *ff*

Pno. *ff* *ff* *ff* loco. *Red.*

Fl. 1

Fl. 2

Ob. *p* *ff* *p*

Ob. *p* *ff* *p*

Cl. 1 *p* *ff* *p*

Cl. 2 *p* *ff* *p*

Cl. 3 *p* *ff* *p*

Alto Sax.

Ten. Sax. *p*

Bari. Sax.

Tpt. *p* *ff* *p*

Tpt. *p* *ff* *p*

Tbn. *p* *ff* *p*

Tbn. *p* *ff* *p*

Tba. *ff* *ff* *ff*

Pno. *ff* *ff*

8va  
Ped. *loco.*

This musical score page, numbered 26, covers measures 123 to 126. It features a full orchestral arrangement with the following parts:

- Flutes:** Fl. 1 and Fl. 2, both with rests throughout the measures.
- Oboes:** Two Oboe parts, both playing a melodic line starting in measure 123, marked *ff* in measure 123 and *p* in measure 124, returning to *ff* in measure 126.
- Clarinets:** Cl. 1, Cl. 2, and Cl. 3, all playing a melodic line similar to the oboes, with dynamic markings of *ff*, *p*, and *ff*.
- Saxophones:** Alto Sax. and Ten. Sax. are present but have rests. Bari. Sax. plays a rhythmic accompaniment in measure 123, marked *ff*, and has rests in the following measures.
- Brass:** Tpt. 1 & 2, Tbn. 1 & 2, and Tba. all play a melodic line, marked *ff* in measure 123 and *p* in measure 124, returning to *ff* in measure 126. The Tuba part includes triplet markings (3:2) in measures 123 and 124.
- Piano:** Pno. part, playing a melodic line in measure 123, marked *ff*, and continuing in measure 124.

The score is written in 2/4 time and includes various dynamic markings (*ff*, *p*) and articulation marks such as slurs and accents. Measure numbers 7:4 and 3:2 are also indicated within the saxophone and tuba parts.

128

Fl. 1

Fl. 2

Ob.

Ob.

Cl. 1

Cl. 2

Cl. 3

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt.

Tpt.

Tbn.

Tbn.

Tba.

Pno.

*p*

*ff*

*p*

*ff*

*p*

*ff*

*p*

*ff*

*p*

*ff*

*p*

*ff*

*ff*

*ff*

*ff*

*ff*

7:4

3:2

3:2

loco.

2ed.

Fl. 1

Fl. 2

Ob. *p* *ff*

Ob. *p* *ff*

Cl. 1 *p* *ff*

Cl. 2 *p* *ff*

Cl. 3 *p* *ff*

Alto Sax.

Ten. Sax. *p* *ff*

Bari. Sax. *ff* 7:4 3:2 3:2

Tpt. *p* *ff*

Tpt. *p* *ff*

Tbn. *p* *ff*

Tbn. *p* *ff*

Tba.

Pno.

Fl. 1

Fl. 2

Ob.

Ob.

Cl. 1

Cl. 2

Cl. 3

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt.

Tpt.

Tbn.

Tbn.

Tba.

Pno.

*p* *ff* *p*

*p* *ff* *p*

*p* *ff* *p*

*p* *ff* *p*

*p* *ff* *p*

*p* *ff* *p*

*p* *ff* *p*

*ff*

*p* *ff* *p*

*p* *ff* *p*

*p* *ff* *p*

*p* *ff* *p*

*ff* *ff* *ff*

*loco.*

*Ped.* *Ped.*

7:4 3:2 3:2

140

This musical score is for a jazz ensemble, featuring the following instruments and parts:

- Flutes (Fl. 1, Fl. 2):** Both parts are mostly silent, with rests throughout the section.
- Oboes (Ob.):** Two parts, both playing a melodic line starting in the second measure. Dynamics range from *ff* to *p*.
- Clarinets (Cl. 1, Cl. 2, Cl. 3):** Three parts, all playing a melodic line starting in the second measure. Dynamics range from *ff* to *p*.
- Saxophones (Alto Sax., Ten. Sax., Bari. Sax.):** Alto Saxophone is silent. Tenor Saxophone plays a melodic line starting in the second measure. Bari. Saxophone plays a rhythmic pattern starting in the second measure, featuring triplets and a 7:4 ratio. Dynamics range from *p* to *ff*.
- Trumpets (Tpt.):** Two parts, both playing a melodic line starting in the second measure. Dynamics range from *p* to *ff*.
- Trombones (Tbn.):** Two parts, both playing a melodic line starting in the second measure. Dynamics range from *p* to *ff*.
- Tuba (Tba.):** Plays a rhythmic pattern starting in the second measure, featuring triplets and a 7:4 ratio. Dynamics range from *ff* to *p*.
- Piano (Pno.):** Plays a melodic line starting in the second measure, featuring triplets and a 7:4 ratio. Dynamics range from *ff* to *ff*. Includes markings for *8<sup>va</sup>* and *loco.*

The score is written in 4/4 time and includes various dynamic markings (*p*, *ff*) and articulation marks (accents, slurs). The key signature is one flat (B-flat major or F major).



Fl. 1

Fl. 2

Ob.

Ob.

Cl. 1

Cl. 2

Cl. 3

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt.

Tpt.

Tbn.

Tbn.

Tba.

Pno.

Ped.

*ff*

*p*

*3:2*

*3:2*

*7:4*

Fl. 1

Fl. 2

Ob.

Ob.

Cl. 1

Cl. 2

Cl. 3

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt.

Tpt.

Tbn.

Tbn.

Tba.

Pno.

loco.

Ped.

Fl. 1

Fl. 2

Ob. *ff* *p* *ff*

Ob. *ff* *p* *ff*

Cl. 1 *ff* *p* *ff*

Cl. 2 *ff* *p* *ff*

Cl. 3 *ff* *p* *ff*

Alto Sax.

Ten. Sax. *ff* *p* *ff*

Bari. Sax. *ff* *3:2* *7:4* *3:2*

Tpt. *ff* *p* *ff*

Tpt. *ff* *p* *ff*

Tbn. *ff* *p* *ff*

Tbn. *ff* *p* *ff*

Tba.

Pno. *ff* *ff*

Edo.

Fl. 1

Fl. 2

Ob.

Ob.

Cl. 1

Cl. 2

Cl. 3

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt.

Tpt.

Tbn.

Tbn.

Tba.

Pno.

loco.

8<sup>va</sup>

Ped.



This musical score page, numbered 36 and 166, features a 4/4 time signature and a key signature of one sharp (F#). The ensemble includes Flutes (Fl. 1, 2), Oboes (Ob.), Clarinets (Cl. 1, 2, 3), Alto Saxophone (Alto Sax.), Tenor Saxophone (Ten. Sax.), Baritone Saxophone (Bari. Sax.), Trumpets (Tpt.), Trombones (Tbn.), Tubas (Tba.), and Piano (Pno.).

The score is divided into three measures:

- Measure 166:** Flutes and Oboes are silent. Clarinets 1, 2, and 3 play a sustained note *p* (piano), which transitions to *ff* (fortissimo) in measure 167. The Alto Saxophone plays a rhythmic eighth-note pattern *ff* with a 7:4 triplet. Tenor and Baritone Saxophones play a sustained note *ff*. Trumpets and Trombones are silent.
- Measure 167:** Flutes and Oboes are silent. Clarinets 1, 2, and 3 play a sustained note *p*. The Alto Saxophone continues its pattern with 3:2 triplets. Tenor and Baritone Saxophones play a sustained note *ff*.
- Measure 168:** Flutes and Oboes are silent. Clarinets 1, 2, and 3 play a sustained note *p*. The Alto Saxophone plays a rhythmic eighth-note pattern *ff*. Tenor and Baritone Saxophones play a sustained note *p* (piano). Trumpets and Trombones are silent.

The Piano part features a sustained bass note *ff* in measure 166, and a chordal accompaniment *ff* in measures 167 and 168, including a second ending marked "8<sup>va</sup>.....".

169

FL. 1

FL. 2

Ob.

Ob.

Cl. 1

Cl. 2

Cl. 3

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt.

Tpt.

Tbn.

Tbn.

Tba.

Pno.

*ff*

*p*

*7:4*

*3:2*

*3:2*

*7:4*

*8<sup>va</sup>*

*Ped.*

*loco.*

This musical score page, numbered 38 and 172, contains the following parts and dynamics:

- Fl. 1 & 2:** Flutes 1 and 2, both with rests throughout the measures.
- Ob.:** Oboes, playing a melodic line starting in measure 172 with a *ff* dynamic, transitioning to *p* in measure 173.
- Cl. 1, 2, 3:** Clarinets 1, 2, and 3, playing a melodic line starting in measure 172 with a *ff* dynamic, transitioning to *p* in measure 173.
- Alto Sax.:** Alto Saxophone, playing a melodic line starting in measure 172 with a *ff* dynamic, transitioning to *p* in measure 173. A 7-measure rest is indicated in measure 175.
- Ten. Sax.:** Tenor Saxophone, playing a melodic line starting in measure 172 with a *ff* dynamic, transitioning to *p* in measure 173. A 3-measure rest is indicated in measure 172.
- Bari. Sax.:** Baritone Saxophone, playing a melodic line starting in measure 172 with a *ff* dynamic, transitioning to *p* in measure 173.
- Tpt. 1 & 2:** Trumpets 1 and 2, playing a melodic line starting in measure 172 with a *ff* dynamic, transitioning to *p* in measure 173.
- Tbn. 1 & 2:** Trombones 1 and 2, playing a melodic line starting in measure 172 with a *ff* dynamic, transitioning to *p* in measure 173.
- Tba.:** Tuba, playing a melodic line starting in measure 172 with a *ff* dynamic, transitioning to *p* in measure 173.
- Pno.:** Piano, playing a melodic line starting in measure 172 with a *ff* dynamic, transitioning to *ff* in measure 173.





Fl. 1

Fl. 2

Ob. *ff* *p* *ff*

Ob. *ff* *p* *ff*

Cl. 1 *ff* *p* *ff*

Cl. 2 *ff* *p* *ff*

Cl. 3 *ff* *p* *ff*

Alto Sax. *ff*

Ten. Sax. *p* *ff*

Bari. Sax. *ff* *p* *ff*

Tpt.

Tpt.

Tbn. *ff* *p* *ff*

Tbn. *ff* *p* *ff*

Tba. *ff* *p* *ff*

Pno. *ff* *ff*

7:4 3:2 3:2

Ed.

This musical score page contains 13 staves for various instruments and a piano. The measures are numbered 187, 188, 189, and 190. The instruments and their parts are as follows:

- Fl. 1 & 2:** Flute parts, mostly silent.
- Ob.:** Oboe parts, playing a melodic line with dynamics *p* and *ff*.
- Cl. 1, 2, & 3:** Clarinet parts, playing a melodic line with dynamics *p* and *ff*.
- Alto Sax.:** Alto saxophone part with a complex rhythmic pattern, marked *ff*. It includes a 7:4 triplet in measure 188 and 3:2 triplets in measures 189 and 190.
- Ten. Sax. & Bari. Sax.:** Tenor and baritone saxophone parts, playing a melodic line with dynamics *p* and *ff*.
- Tpt. (2):** Trumpet parts, mostly silent.
- Tbn. & Tba.:** Trombone and tuba parts, playing a melodic line with dynamics *p* and *ff*.
- Pno.:** Piano part, playing chords with dynamics *ff*. It includes an 8th-note triplet and a *loco.* marking in measure 187.

Musical score for page 42, measures 188-190. The score includes parts for Flutes 1 & 2, Oboes 1 & 2, Clarinets 1, 2, & 3, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Trumpets, Trombones 1 & 2, Tuba, and Piano. Dynamics range from piano (*p*) to fortissimo (*ff*). The score features various musical notations including slurs, accents, and dynamic markings.

Fl. 1  
Fl. 2  
Ob.  
Ob.  
Cl. 1  
Cl. 2  
Cl. 3  
Alto Sax.  
Ten. Sax.  
Bari. Sax.  
Tpt.  
Tpt.  
Tbn.  
Tbn.  
Tba.  
Pno.

Red.

192

Fl. 1  
Fl. 2  
Ob.  
Ob.  
Cl. 1  
Cl. 2  
Cl. 3  
Alto Sax.  
Ten. Sax.  
Bari. Sax.  
Tpt.  
Tpt.  
Tbn.  
Tbn.  
Tba.  
Pno.

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

*3:2* *3:2* *7:4*

8<sup>va</sup> .....  
Ped.

loco.

Detailed description: This page of a musical score, numbered 192, contains parts for woodwinds, brass, and piano. The woodwind section includes Flutes 1 and 2, two Oboes, three Clarinets, Alto Saxophone, Tenor Saxophone, and Baritone Saxophone. The brass section includes two Trumpets, two Trombones, and a Tuba. The piano part is written on a grand staff with two staves. The score is in 2/4 time and features dynamic markings of *p* (piano) and *ff* (fortissimo). Rhythmic patterns are indicated with ratios like 3:2, 3:2, and 7:4. The piano part includes a pedaling instruction (Ped.) and a 'loco.' marking. The page number 43 is in the top right corner.

This page contains a musical score for measures 195 through 200. The instruments are arranged in the following order from top to bottom: Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe (Ob.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Clarinet 3 (Cl. 3), Alto Saxophone (Alto Sax.), Tenor Saxophone (Ten. Sax.), Baritone Saxophone (Bari. Sax.), Trumpet 1 (Tpt.), Trumpet 2 (Tpt.), Trombone 1 (Tbn.), Trombone 2 (Tbn.), Trombone 3 (Tba.), and Piano (Pno.).

The score is written in 4/4 time. The key signature has one flat (B-flat major or D minor). The dynamics range from *p* (piano) to *ff* (fortissimo). The woodwinds and strings play sustained notes, while the saxophones and piano have more active parts. The Alto Saxophone and Tenor Saxophone parts include triplet and septuplet markings. The piano part features chords and arpeggiated figures.

At the bottom of the page, there are two *Ped.* (pedal) markings, one at the beginning of measure 195 and another at the end of measure 200.

Fl. 1

Fl. 2

Ob.

Ob.

Cl. 1

Cl. 2

Cl. 3

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt.

Tpt.

Tbn.

Tbn.

Tba.

Pno.

loco.

Red.

Fl. 1  
Fl. 2  
Ob.  
Ob.  
Cl. 1  
Cl. 2  
Cl. 3  
Alto Sax.  
Ten. Sax.  
Bari. Sax.  
Tpt.  
Tpt.  
Tbn.  
Tbn.  
Tba.  
Pno.

The musical score for page 46, measures 204-207, is presented in a standard orchestral layout. The key signature is one flat (B-flat major/D minor), and the time signature is 4/4. The score includes staves for Flutes 1 and 2, Oboes, Clarinets 1, 2, and 3, Alto Saxophone, Tenor Saxophone, Bari Saxophone, Trumpets, Trombones, and Piano. The Alto Saxophone part features a melodic line with triplet markings (3:2, 3:2, 7:4) and a dynamic marking of *ff*. The Tenor Saxophone, Bari Saxophone, and Trombone parts (both Tenor and Baritone) start with a dynamic marking of *p* and transition to *ff* by the end of the measures. The Piano part begins with a *ff* dynamic. The score concludes with a repeat sign at the end of measure 207.



Fl. 1

Fl. 2

Ob.

Ob.

Cl. 1

Cl. 2

Cl. 3

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt.

Tpt.

Tbn.

Tbn.

Tba.

Pno.

3:2

3:2

7:4

3:2

3:2

ff

p

ff

p

ff

p

ff

p

ff

p

ff

p

ff

ff

ff

loco.

Ped.

Ped.

Musical score for page 48, measure 212. The score includes parts for Flutes 1 & 2, Oboes 1 & 2, Clarinet 1 & 2, Clarinet 3, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Trumpets, Trombones, Tubas, and Piano. The music is in 4/4 time and features dynamic markings of fortissimo (*ff*) and piano (*p*). The Alto Saxophone part includes a 7:4 triplet and a 3:2 triplet. The Piano part includes a *ff* marking and a *loco.* instruction. The score is divided into measures 212, 213, 214, and 215.

*ff* *loco.*

8<sup>va</sup>.....1  
Ped.

216

Fl. 1 *p* *ff*  
 Fl. 2 *p* *ff*  
 Ob. *p* *ff*  
 Ob. *p* *ff*  
 Cl. 1 *p* *ff*  
 Cl. 2 *p* *ff*  
 Cl. 3 *p* *ff*  
 Alto Sax. *ff*  
 Ten. Sax. *ff* *p* *ff*  
 Bari. Sax. *ff* *p* *ff*  
 Tpt. *ff*  
 Tpt. *ff*  
 Tbn. *ff* *p* *ff*  
 Tbn. *ff* *p* *ff*  
 Tba. *ff* *p* *ff*  
 Pno. *ff* *ff*

Ped. Ped.

Fl. 1 *p* *ff*

Fl. 2 *p* *ff*

Ob.

Ob.

Cl. 1 *p* *ff*

Cl. 2 *p* *ff*

Cl. 3 *p* *ff*

Alto Sax. *3:2* *3:2*

Ten. Sax. *p* *ff*

Bari. Sax. *p* *ff*

Tpt. *ff* *7:4* *3:2*

Tpt. *ff* *7:4* *3:2* *3:2*

Tbn. *p* *ff*

Tbn. *p* *ff*

Tba. *p* *ff*

Pno. *ff* *ff*

Edo.

222

Fl. 1 *p* *ff*

Fl. 2 *p* *ff*

Ob.

Ob.

Cl. 1 *p* *ff*

Cl. 2 *p* *ff*

Cl. 3 *p* *ff*

Alto Sax.

Ten. Sax. *p* *ff*

Bari. Sax. *p* *ff*

Tpt. *ff* 7:4 3:2 3:2

Tpt. *ff* 7:4 3:2 3:2

Tbn. *p* *ff*

Tbn. *p* *ff*

Tba. *p* *ff*

Pno. *ff* *ff* loco.

8<sup>va</sup> Ped.

225

Fl. 1 *p* *ff*  
 Fl. 2 *p* *ff*  
 Ob.  
 Ob.  
 Cl. 1 *p* *ff*  
 Cl. 2 *p* *ff*  
 Cl. 3 *p* *ff*  
 Alto Sax.  
 Ten. Sax. *p* *ff*  
 Bari. Sax. *p* *ff*  
 Tpt. *ff*  
 Tpt. *ff*  
 Tbn. *p* *ff*  
 Tbn. *p* *ff*  
 Tba. *p* *ff*  
 Pno. *ff* *ff*

Musical score for measures 225-227. The score is in 4/4 time and features a variety of instruments. The woodwinds (Flutes, Oboes, Clarinets, Saxophones) play sustained notes with dynamics ranging from *p* to *ff*. The brass section (Trumpets, Trombones, Tuba) has more active parts, including triplets and a 7:4 ratio. The piano part features a strong *ff* accompaniment.

Fl. 1

Fl. 2

Ob.

Ob.

Cl. 1

Cl. 2

Cl. 3

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt.

Tpt.

Tbn.

Tbn.

Tba.

Pno.

*p*

*ff*

*loco.*

8<sup>va</sup>

Ped.





235

Fl. 1 *ff* *p* *ff*

Fl. 2 *ff* *p* *ff*

Ob.

Ob.

Cl. 1 *ff* *p* *ff*

Cl. 2 *ff* *p* *ff*

Cl. 3 *ff* *p* *ff*

Alto Sax.

Ten. Sax. *ff* *p*

Bari. Sax. *ff* *p*

Tpt. *ff*

Tpt. *ff*

Tbn. *ff* *p*

Tbn. *ff* *p*

Tba. *ff* *p*

Pno. *ff* *ff* *loco.*

8va  
Ped.

Fl. 1 *p* *ff*

Fl. 2 *p* *ff*

Ob.

Ob.

Cl. 1 *p* *ff*

Cl. 2 *p* *ff*

Cl. 3 *p* *ff*

Alto Sax.

Ten. Sax. *ff* *p* *ff*

Bari. Sax. *ff* *p* *ff*

Tpt. *ff*

Tpt. *ff*

Tbn. *ff* *p* *ff*

Tbn. *ff* *p* *ff*

Tba. *ff* *p* *ff*

Pno. *ff* *ff*

Ped. 8<sup>va</sup>.....1

243

Fl. 1 *p* *ff*

Fl. 2 *p* *ff*

Ob. *p* *ff*

Ob. *p* *ff*

Cl. 1 *p* *ff*

Cl. 2 *p* *ff*

Cl. 3 *p* *ff*

Alto Sax. *p* *ff*

Ten. Sax. *p* *ff*

Bari. Sax. *p* *ff*

Tpt. *ff* 7:4 3:2

Tpt. *ff* 7:4 3:2

Tbn. *p* *ff*

Tbn. *p* *ff*

Tba. *p* *ff*

Pno. *ff* *ff*

Ped.

245

This musical score page, numbered 58, covers measures 245 to 247. It features a full orchestral and woodwind ensemble. The woodwinds (Flutes 1 & 2, Oboes, Clarinets 1, 2, & 3, Alto Saxophone, Tenor Saxophone, and Bari. Saxophone) and strings (Trumpets, Trombones, and Tuba) play sustained notes, with dynamics ranging from *p* to *ff*. The Percussion (Pno.) part includes a *ff* chord in measure 245 and a *loco.* section in measure 247. The score is written in 6/4 time and includes various musical notations such as slurs, accents, and dynamic markings.

Fl. 1 *p* *ff*

Fl. 2 *p* *ff*

Ob.

Ob.

Cl. 1 *p* *ff*

Cl. 2 *p* *ff*

Cl. 3 *p* *ff*

Alto Sax.

Ten. Sax. *p* *ff*

Bari. Sax. *p* *ff*

Tpt. *ff*

Tpt. *ff*

Tbn. *p* *ff*

Tbn. *p* *ff*

Tba. *p* *ff*

Pno. *ff* *loco.*

8<sup>va</sup>  
Ped.

2-48

Fl. 1 *p* *ff*

Fl. 2 *p* *ff*

Ob. *p* *ff*

Ob. *p* *ff*

Cl. 1 *p* *ff*

Cl. 2 *p* *ff*

Cl. 3 *p* *ff*

Alto Sax.

Ten. Sax. *p* *ff*

Bari. Sax. *p* *ff*

Tpt. *ff* 3:2 3:2 7:4 7:4

Tpt. *ff* 3:2 7:4

Tbn. *p* *ff*

Tbn. *p* *ff*

Tba. *p* *ff*

Pno. *ff* *ff*

250

Fl. 1 *p* *ff*

Fl. 2 *p* *ff*

Ob. *p* *ff*

Ob. *p* *ff*

Cl. 1 *p* *ff*

Cl. 2 *p* *ff*

Cl. 3 *p* *ff*

Alto Sax. *p* *ff*

Ten. Sax. *p* *ff*

Bari. Sax. *p* *ff*

Tpt. *ff*

Tpt. *ff*

Tbn. *p* *ff*

Tbn. *p* *ff*

Tba. *p* *ff*

Pno. *ff* *ff*

Ped. 8<sup>va</sup>.....1

253

Fl. 1 *p* *ff*

Fl. 2 *p* *ff*

Ob.

Ob.

Cl. 1 *p* *ff*

Cl. 2 *p* *ff*

Cl. 3 *p* *ff*

Alto Sax.

Ten. Sax. *p* *ff*

Bari. Sax. *p* *ff*

Tpt. *ff* 3:2 3:2 7:4

Tpt. *ff* 3:2 3:2 7:4

Tbn. *p* *ff*

Tbn. *p* *ff*

Tba. *p* *ff*

Pno. *ff* *ff* loco.

8<sup>va</sup>  
Ped.

256

Fl. 1  
*p*

Fl. 2  
*p*

Ob.

Ob.

Cl. 1  
*p*

Cl. 2  
*p*

Cl. 3  
*p*

Alto Sax.

Ten. Sax.  
*p* *ff*

Bari. Sax.  
*p* *ff*

Tpt.  
*ff*

Tpt.  
*ff*

Tbn.  
*p* *ff*

Tbn.  
*p* *ff*

Tba.  
*p* *ff*

Pno.  
*ff*

256



259

Fl. 1 *ff* *p*

Fl. 2 *ff* *p*

Ob. *ff* *p*

Cl. 1 *ff* *p*

Cl. 2 *ff* *p*

Cl. 3 *ff* *p*

Alto Sax.

Ten. Sax. *p*

Bari. Sax. *p*

Tpt. *ff* *ff*

Tpt. *ff*

Tbn. *p*

Tbn. *p*

Tba. *p*

Pno. *ff* *ff*

8va  
Ped.

loco.

263

Fl. 1 *ff* *p*

Fl. 2 *ff* *p*

Ob.

Ob.

Cl. 1 *ff* *p*

Cl. 2 *ff* *p*

Cl. 3 *ff* *p*

Alto Sax.

Ten. Sax. *ff* *p*

Bari. Sax. *ff* *p*

Tpt. *ff*

Tpt. *ff*

Tbn. *ff* *p*

Tbn. *ff* *p*

Tba. *ff* *p*

Pno. *ff* *ff*

Ed.

267

Fl. 1

Fl. 2

Ob.

Ob.

Cl. 1

Cl. 2

Cl. 3

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt.

Tpt.

Tbn.

Tbn.

Tba.

Pno.

*ff* *p* *ff*

*ff* *p* *ff*

*ff* *p* *ff*

*ff* *p* *ff*

*ff* *p* *ff*

*ff* *p* *ff*

*ff* *p* *ff*

*ff* *p* *ff*

*ff* *ff*

loco.

8:30

Red.

Musical score for page 66, measures 271-274. The score is in 2/4 time and features a variety of instruments. The woodwinds (Flutes, Oboes, Clarinets, Tenor and Baritone Saxophones) play sustained notes with dynamic markings of *p* and *ff*. The brass section (Trumpets, Trombones, Tubas) plays rhythmic patterns with dynamic markings of *ff*. The Piano accompaniment features a bass line with *ff* dynamics and a treble line with *ff* dynamics. The score includes various musical notations such as slurs, accents, and dynamic markings.

Fl. 1  
Fl. 2  
Ob.  
Ob.  
Cl. 1  
Cl. 2  
Cl. 3  
Alto Sax.  
Ten. Sax.  
Bari. Sax.  
Tpt.  
Tpt.  
Tbn.  
Tbn.  
Tba.  
Pno.

Reo.

275

Fl. 1 *ff* 7:4 3:2 3:2 *ff* 7:4  
 Fl. 2 *ff* 7:4 3:2 3:2 *ff* 7:4  
 Ob. *p* *ff* *p*  
 Ob. *p* *ff* *p*  
 Cl. 1 *p* *ff* *p*  
 Cl. 2 *p* *ff* *p*  
 Cl. 3 *p* *ff* *p*  
 Alto Sax. *ff* 7:4 3:2 3:2 *ff* 7:4  
 Ten. Sax. *p* *ff* *p*  
 Bari. Sax. *ff* 7:4 3:2 3:2 *ff* 7:4  
 Tpt. *p* *ff* *p*  
 Tpt. *p* *ff* *p*  
 Tbn. *p* *ff* *p*  
 Tbn. *p* *ff* *p*  
 Tba. *ff* 7:4 3:2 3:2 *ff* 7:4  
 Pno. *ff* 7:4 3:2 3:2 *ff* 7:4  
 8va  
 Ped. Ped.



This page of a musical score, numbered 282, contains parts for the following instruments: Flute 1 and 2, Oboe 1 and 2, Clarinet 1, 2, and 3, Alto Saxophone, Tenor Saxophone, Bass Saxophone, Trumpet 1 and 2, Trombone 1 and 2, Tuba, Piano (Pno.), and Cymbal (Cym.).

The score is written in 4/4 time. Key features include:

- Flutes and Bass Saxophone:** Play a rhythmic pattern of eighth notes with accents, marked *ff*. The pattern is divided into measures with 7:4 and 3:2 time signatures.
- Oboes and Clarinets:** Play sustained notes, marked *p* in the first measure and *ff* in the second.
- Alto Saxophone:** Plays a complex eighth-note pattern, marked *ff*.
- Tenor Saxophone:** Plays a sustained note, marked *p* and *ff*.
- Trumpets and Trombones:** Play sustained notes, marked *p* and *ff*.
- Tuba:** Plays a rhythmic pattern, marked *ff*.
- Piano:** Plays a complex eighth-note pattern, marked *ff*.

At the bottom, there is a section for Cymbal (Cym.) with a circled 8 and the text "Cym." below it.

285

Fl. 1 *ff*

Fl. 2 *ff*

Ob. *p* *ff*

Ob. *p* *ff*

Cl. 1 *p* *ff*

Cl. 2 *p* *ff*

Cl. 3 *p* *ff*

Alto Sax. *ff*

Ten. Sax. *p* *ff* *p*

Bari. Sax. *ff*

Tpt. *p* *ff* *p*

Tpt. *p* *ff* *p*

Tbn. *p* *ff* *p*

Tbn. *p* *ff* *p*

Tba. *ff*

Pno. *ff*

(9)

Perc.



This page of a musical score, numbered 290, features a variety of instruments. The woodwind section includes two Flutes (Fl. 1 and Fl. 2), two Oboes (Ob.), three Clarinets (Cl. 1, Cl. 2, Cl. 3), an Alto Saxophone, a Tenor Saxophone, and a Baritone Saxophone. The brass section consists of two Trumpets (Tpt.), two Trombones (Tbn.), and a Trombone/Baritone (Tba.). The piano (Pno.) is also present. The score is written in 2/4 time and includes dynamic markings such as *ff* (fortissimo) and *p* (piano). Rehearsal marks (8) are placed at the beginning of the piano part. The score is divided into measures, with some measures containing rests for certain instruments. The page concludes with a double bar line and the word *Fed.* at the bottom.

293

Fl. 1 *ff* 7:4 3:2 3:2

Fl. 2 *ff* 7:4 3:2 3:2

Ob. *p* *ff*

Ob. *p* *ff*

Cl. 1 *p* *ff*

Cl. 2 *p* *ff*

Cl. 3 *p* *ff*

Alto Sax. *ff* 7:4 3:2 3:2

Ten. Sax. *p* *ff* *p*

Bari. Sax. *ff* 7:4 3:2 3:2

Tpt. *p* *ff* *p*

Tpt. *p* *ff* *p*

Tbn. *p* *ff* *p*

Tbn. *p* *ff* *p*

Tba. *ff* 7:4 3:2 3:2

Pno. *ff* 7:4 3:2 3:2

Red.

297

Fl. 1 *ff*

Fl. 2 *ff*

Ob. *p* *ff*

Ob. *p* *ff*

Cl. 1 *p* *ff*

Cl. 2 *p* *ff*

Cl. 3 *p* *ff*

Alto Sax. *ff*

Ten. Sax. *ff*

Bari. Sax. *ff*

Tpt. *ff*

Tpt. *ff*

Tbn. *ff*

Tbn. *ff*

Tba. *ff*

Pno. *ff*

⑧

⑨

⑩

300

Fl. 1 *ff* 7:4 3:2 3:2 *ff* 7:4

Fl. 2 *ff* 7:4 3:2 3:2 *ff* 7:4

Ob. *p* *ff*

Ob. *p* *ff*

Cl. 1 *p* *ff*

Cl. 2 *p* *ff*

Cl. 3 *p* *ff*

Alto Sax. *ff* 7:4 3:2 *ff* 7:4

Ten. Sax. *p* *ff* *p*

Bari. Sax. *ff* 7:4 3:2 3:2 *ff* 7:4

Tpt. *p* *ff* *p*

Tpt. *p* *ff* *p*

Tbn. *p* *ff* *p*

Tbn. *p* *ff* *p*

Tba. *ff* 7:4 3:2 3:2 *ff* 7:4

Pno. *ff* 7:4 3:2 3:2 *ff* 7:4

(8) *ff* 7:4 3:2 3:2 *ff* 7:4

(8) *ff* 7:4 3:2 3:2 *ff* 7:4



309

Fl. 1  
Fl. 2  
Ob.  
Ob.  
Cl. 1  
Cl. 2  
Cl. 3  
Alto Sax.  
Ten. Sax.  
Bari. Sax.  
Tpt.  
Tpt.  
Tbn.  
Tbn.  
Tba.  
Pno.

(3)  
(3)  
Ped.

314

Fl. 1

Fl. 2

Ob.

Ob.

Cl. 1

Cl. 2

Cl. 3

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt.

Tpt.

Tbn.

Tbn.

Tba.

Pno.

Ped.





320

Fl. 1

Fl. 2

Ob.

Ob.

Cl. 1

Cl. 2

Cl. 3

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt.

Tpt.

Tbn.

Tbn.

Tba.

Pno.

Ped.

323

Fl. 1

Fl. 2

Ob.

Ob.

Cl. 1

Cl. 2

Cl. 3

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt.

Tpt.

Tbn.

Tbn.

Tba.

Pno.

Measures 323, 324, 325, and 326 are shown. The score includes dynamic markings such as *p* (piano) and *ff* (fortissimo). The piano part features complex rhythmic patterns with triplets and sixteenth notes.

328

This musical score is for a full orchestra and piano. It is arranged in a standard orchestral format with woodwinds on the left, brass in the middle, and strings and piano at the bottom. The score is divided into three measures. The first measure is marked with a 7:4 ratio. The second measure is marked with a 5/16 time signature. The third measure is marked with a 3:2 ratio. The woodwind section includes Flutes 1 and 2, Oboes, Clarinets 1, 2, and 3, Alto Saxophone, Tenor Saxophone, and Baritone Saxophone. The brass section includes Trumpets, Trombones, and Tuba. The piano part is at the bottom. Dynamics include *ff* (fortissimo) and *p* (piano). There are also markings for *ff* and *p* in the brass and woodwind sections. The score is marked with a 7:4 ratio in the first measure and a 3:2 ratio in the third measure. There are also markings for 5/16 and 3:2 in the second and third measures respectively. The piano part has a 7:4 ratio in the first measure and a 3:2 ratio in the third measure. There are also markings for 5/16 and 3:2 in the second and third measures respectively. The score is marked with a 7:4 ratio in the first measure and a 3:2 ratio in the third measure. There are also markings for 5/16 and 3:2 in the second and third measures respectively. The piano part has a 7:4 ratio in the first measure and a 3:2 ratio in the third measure. There are also markings for 5/16 and 3:2 in the second and third measures respectively.

332

Fl. 1

Fl. 2

Ob.

Ob.

Cl. 1

Cl. 2

Cl. 3

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt.

Tpt.

Tbn.

Tbn.

Tba.

Pno.

*ff*

*p*

3:2

3:2

7:4

8

Deco.

A musical score for a jazz ensemble. The score is arranged in systems for various instruments: Flute 1 and 2, Oboe 1 and 2, Clarinet 1, 2, and 3, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Trumpet 1 and 2, Trombone 1 and 2, Tuba, and Piano. The score is divided into three measures. The first measure is in 3/8 time, and the second and third measures are in 4/4 time. The tempo is marked *ff* (fortissimo) and the dynamics range from *ff* to *p* (piano). The woodwinds and saxophones play a rhythmic pattern of eighth and sixteenth notes, while the brass instruments play a more melodic line. The piano provides a harmonic accompaniment. The score includes performance markings such as *ff*, *p*, and *ff*, as well as time signatures and measure markings. There are also some specific markings like "3:2" and "7:4" under the piano part.

3-10

The score consists of 12 staves. The woodwind section includes Flute 1 and 2, Oboe 1 and 2, Clarinet 1, 2, and 3, Alto Saxophone, Tenor Saxophone, and Baritone Saxophone. The brass section includes Trumpet 1 and 2, Trombone 1 and 2, and Tuba. The piano part is at the bottom. The score is in 4/4 time and features a key signature of one sharp (F#). The woodwinds and piano play a melody with a 5:4 ratio, marked *pp*. The brass section is silent until measure 3, where they enter with a sustained note, marked *pp* and *con sord.* (con sordina). The piano part features a complex rhythmic pattern with a 5:4 ratio, marked *pp* and *leggiere*. The score is divided into two systems by a double bar line.

Fl. 1 *pp*

Fl. 2 *pp*

Ob.

Ob.

Cl. 1 *pp*

Cl. 2 *pp*

Cl. 3 *pp*

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt. *pp* con sord.

Tpt. *pp* con sord.

Tbn. *pp* con sord.

Tbn. *pp* con sord.

Tba. *pp* con sord.

Pno. *pp* *leggiere* 5:4 loco. *pp* 5:4 loco. *pp* 5:4 loco.

2do. 2do.

345

This musical score is for a woodwind and brass ensemble with piano accompaniment. The score is divided into two systems. The first system includes parts for Flute 1 and 2, Oboe (two staves), Clarinet 1, 2, and 3, Alto Saxophone, Tenor Saxophone, and Baritone Saxophone. The second system includes parts for Trumpet (two staves), Trombone (two staves), and Tuba. The piano part is at the bottom. The music is in 4/4 time and features a complex rhythmic pattern with many rests. The dynamic marking *pp* (pianissimo) is used throughout. The piano part includes specific performance instructions such as *8va*, *loco.*, and *8va* with a 5:4 ratio, and *Ped.* (pedal) markings. The score is written in a key signature of one flat (B-flat).





Fl. 1 *pp*

Fl. 2 *pp*

Ob.

Ob.

Cl. 1 *pp*

Cl. 2 *pp*

Cl. 3 *pp*

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt. *pp*

Tpt. *pp*

Tbn. *pp*

Tbn. *pp*

Tba. *pp*

Pno. *pp*

8va loco. 5:4

8va loco. 5:4

8va loco. 5:4

8va loco. 5:4

loco.

loco.

Red. 8va. Red.

Fl. 1

Fl. 2

Ob.

Ob.

Cl. 1

Cl. 2

Cl. 3

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt.

Tpt.

Tbn.

Tbn.

Tba.

Pno.

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

5-3

5-4

8va loco.

Red.

8<sup>va</sup>

Fl. 1 *pp* *pp*

Fl. 2 *pp* *pp*

Ob.

Ob.

Cl. 1 *pp* *pp*

Cl. 2 *pp* *pp*

Cl. 3 *pp* *pp*

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt. *pp* *pp*

Tpt. *pp* *pp*

Tbn. *pp* *pp*

Tbn. *pp* *pp*

Tba. *pp* *pp*

Pno. *loco.* *loco.* *loco.*

*8va* *5:4* *loco.* *8va* *5:4* *loco.* *5:4*

*8va* *8va*

Fl. 1

Fl. 2

Ob.

Ob.

Cl. 1

Cl. 2

Cl. 3

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt.

Tpt.

Tbn.

Tbn.

Tba.

Pno.

8va

loco.

8va

Ped.

1st

This musical score is for a woodwind and brass ensemble. It consists of 14 staves, each representing a different instrument. The instruments are: Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe (Ob.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Clarinet 3 (Cl. 3), Alto Saxophone (Alto Sax.), Tenor Saxophone (Ten. Sax.), Baritone Saxophone (Bari. Sax.), Trumpet 1 (Tpt.), Trumpet 2 (Tpt.), Trombone 1 (Tbn.), Trombone 2 (Tbn.), and Trombone 3 (Tba.). The Piano (Pno.) part is at the bottom. The score is in 5/16 time and features a key signature of one sharp (F#). The music is marked with *pp* (pianissimo) and includes dynamic markings such as *ft.* (fortissimo) and *loco.* (loco). A bracket labeled "5-4" is placed over the first few notes of the piano part. The score is divided into measures, with a 5-measure rest indicated in the first measure of several parts.

388

Fl. 1 *pp*

Fl. 2 *pp*

Ob. *pp*

Ob. *pp*

Cl. 1 *pp*

Cl. 2 *pp*

Cl. 3 *pp*

Alto Sax. *pp*

Ten. Sax. *pp*

Bari. Sax. *pp*

Tpt. *pp* ord. *pp* ord.

Tpt. *pp* ord. *pp* ord.

Tbn. *pp* ord. *pp* ord.

Tbn. *pp* ord. *pp* ord.

Tba. *pp* ord. *pp* ord.

Pno. *pp* loco. loco.

8<sup>va</sup> + una corda

8<sup>va</sup>

Detailed description: This is a page of a musical score, page 92, numbered 388. It features ten staves for woodwinds and brass, and a grand staff for piano. The woodwinds include Flute 1 and 2, Oboe (two parts), Clarinet 1, 2, and 3, Alto Saxophone, Tenor Saxophone, and Baritone Saxophone. The brass section includes Trumpet (two parts), Trombone (two parts), and Tuba. The piano part is written in a grand staff. The score is divided into two measures. The first measure shows the woodwinds and brass playing a sustained chord or block of notes, with a piano (*pp*) dynamic marking. The second measure shows the woodwinds and brass playing a similar block, but with some instruments marked 'ord.' (order) and 'loco.' (loco). The piano part in the second measure is marked 'loco.' and includes a '8<sup>va</sup> + una corda' marking. The overall style is that of a classical or romantic era orchestral score.

390 ord.

Fl. 1 *pp* ord. *ppp*

Fl. 2 *pp* ord. *ppp*

Ob. *pp* ord. *ppp*

Ob. *pp* ord. *ppp*

Cl. 1 *pp* ord. *ppp*

Cl. 2 *pp* ord. *ppp*

Cl. 3 *pp* ord. *ppp*

Alto Sax. *pp* ord. *ppp*

Ten. Sax. *pp* ord. *ppp*

Bari. Sax. *pp* ord. *ppp*

Tpt. *ppp*

Tpt. *ppp*

Tbn. *ppp*

Tbn. *ppp*

Tba. *ppp*

Pno. *ppp* *8va* 1 *ppp* Allow sound to die away

***Wayland's Lament***  
***(Long Barrow Ground 2)***

**for Small Ensemble**

**(2009-10)**

**Louis Johnson**



# **Wayland's Lament (Long barrow Ground 2)**

## **Instrumentation:**

Alto Flute in G

1 Percussionist

(Pitched: Vibraphone; Unpitched: Claves, Suspended Cymbal, Tam-tam)

Piano

The score is written at concert pitch - all instruments sound as written.

## **Wayland's Lament (Long Barrow Ground 2)**

'Wayland's Smithy' is the name traditionally associated with a Neolithic chambered tomb (or long barrow) found in the South of England (Oxfordshire) near to another, more famous prehistoric site, the White Horse of Uffington. 'Wayland's Lament (Long Barrow Ground 2)' is a work for small chamber ensemble inspired by this ancient monument. The word 'ground', as used in the title, has two meanings: firstly, it refers to the compositional device known as a 'ground bass' (a repeating bass line over which variations of progressively increasing complexity are heard); secondly, it suggests the process of digging under and building upon the physical ground through which the tomb's structure has been formed. In the piece, the ground bass is revealed as a series of chords heard as a refrain. This material is also developed linearly and is heard interspersed with both the refrain and a 'knocking' rhythmic figure. The chords in the ground bass gradually build up until the moment of climax, after which the music quickly fades away. I understand some of the compositional process used as being analogous to the creation of the long barrow itself and the descending nature of the material indicates the tomb's subterranean aspect as well as the 'lament' of the title. The use of the instruments in predominately low registers (until the climax) is intended to give the music a tenebrous, sepulchral timbre. The piece also engages with the legend that is associated with the long barrow: the name 'Wayland' refers to the Germanic smith-god and is thought to have been attached to the site by Saxon settlers thousands of years after the tomb was actually built; the myth that surrounded this site suggested that if a person left their horse there over night with a coin, the smith-god would suddenly appear and fix the horse's shoes. However, this musical work is not intended to be 'programme music' in any conventional sense. Rather, it is an equivalent, a musical structure that is analogous to ideas and impressions formed as a result of my engagement with the tomb and reflections upon its spiritual and emotional power as a cultural monument that is both prehistoric and contemporary.

**Duration:** c. 8 minutes

# Wayland's Lament (Long Barrow Ground 2)

SCORE IS AT  
CONCERT PITCH

Louis Johnson

♩ = 55

Alto Flute

Vibraphone

Unpitched Percussion

Piano

motor on - medium speed throughout

TAM-TAM

CLAVES

5:4

3:2

pp

p

f

p

+una corda

Ped.

loco.

loco.

7

A. Fl.

Vib.

U. Perc.

Pno.

12

A. Fl.

*p* *f* *p*

Vib.

*p* *f* *p* 7:6

Ped.

U. Perc.

CLAVES

*p* *f* *p* 5:4 3:2

Pno.

*p* *f* *p* 4:3 4:3

*pp* *pp* *pp*

(8) ..... loco. tre corde Ped. .... Ped. + una corda 8<sup>va</sup> .....

16

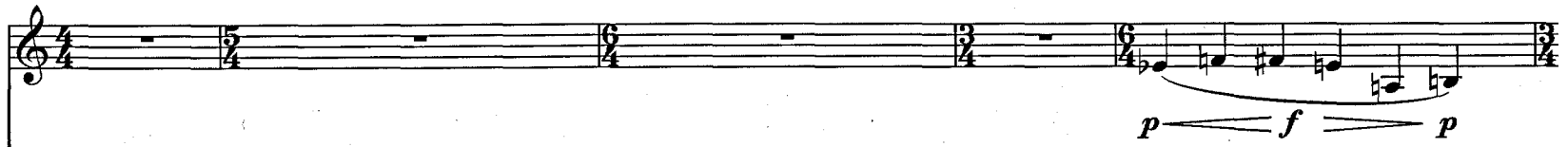
A. Fl. *p* < *f* > *p*

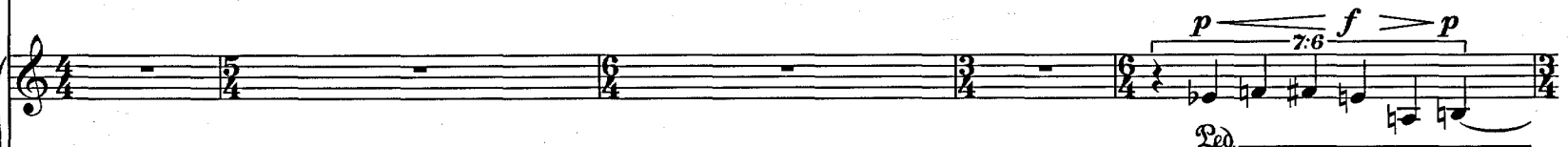
Vib. *p* < *f* > *p*  
Ped.

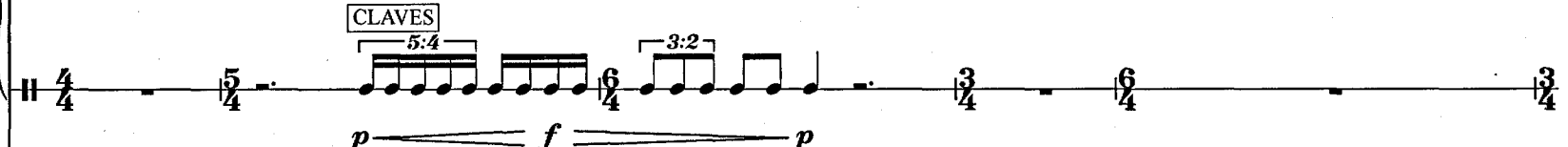
U. Perc. CLAVES  
*p* — *f* — *p*

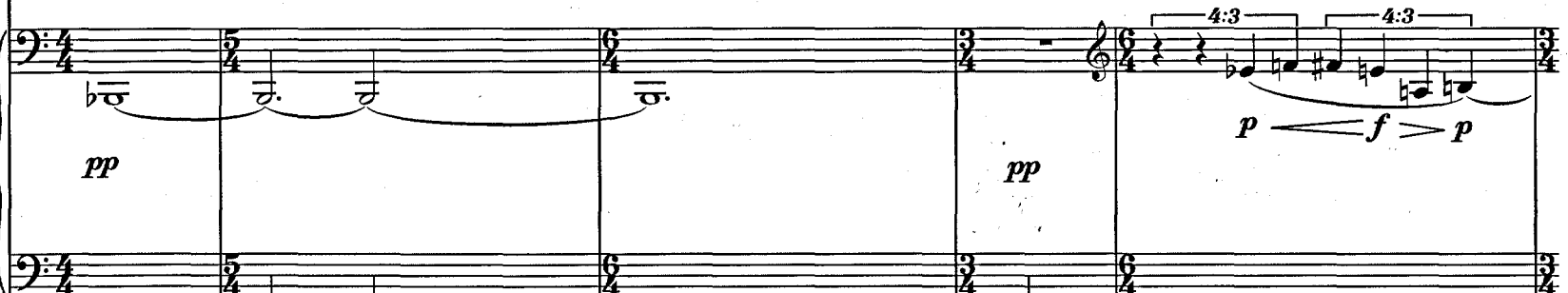
Pno. *pp* *p* < *f* > *p* *pp*  
loco.  
Ped. tre corde | Ped. + una corda

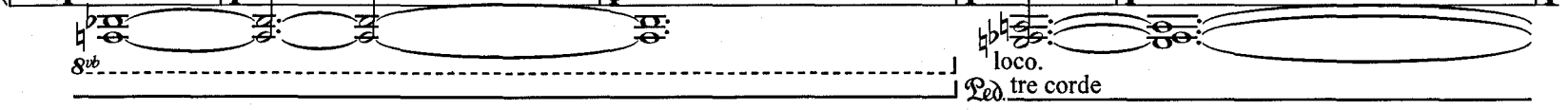
21


A. Fl. 

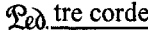
Vib. 

U. Perc. 

Pno. 

8<sup>ub</sup> 

loco. 

Ped. tre corde 

26

A. Fl.

Vib.

U. Perc.

Pno.

*pp*

*p* — *f* — *p*

CLAVES

5:4

3:2

+ una corda

*Ped.*

*8<sup>va</sup>*

Detailed description: This is a page of a musical score for measures 26-31. It features four staves: A. Fl. (Alto Flute), Vib. (Vibraphone), U. Perc. (Upright Percussion), and Pno. (Piano). The A. Fl. and Vib. staves are mostly rests, with some notes in the Vib. staff at the beginning. The U. Perc. staff has a rhythmic pattern starting in measure 28, marked with dynamics *p*, *f*, and *p*. The Pno. staff has a melodic line in the right hand and a bass line in the left hand, with a *pp* dynamic marking. Performance instructions include *+ una corda* and *Ped.* (pedal) markings. The score is in 3/4 time and changes meters to 6/4 and 7/4.



31

A. Fl. *p* *f* *p*

Vib. *p* *f* *p*  
Ped.

U. Perc. TAM-TAM *pp*

Pno. *pp* *p* *f* *p* *pp*  
Ped. tre corde Ped. + una corda 8<sup>va</sup> Ped. 8<sup>va</sup>

36

A. Fl. *f* *f* *sf* *p* *ft.*

Musical notation for Alto Flute (A. Fl.) in 4/4, 6/4, 4/4, 5/4, and 6/4 time signatures. The piece starts with a forte (*f*) dynamic and a 3:2 triplet. It features a fortissimo (*sf*) dynamic and a decrescendo to piano (*p*) dynamic. The notation includes a fermata and a *ft.* (flautando) marking.

Vib. *f* *p* *Red.*

Musical notation for Vibraphone (Vib.) in 4/4, 6/4, 4/4, 5/4, and 6/4 time signatures. It begins with a forte (*f*) dynamic and decrescendos to piano (*p*). The notation includes a fermata and a *Red.* (pedal) marking.

U. Perc. **SUSPENDED CYMBAL** soft beater *f* *f*

Musical notation for Upright Percussion (U. Perc.) in 4/4, 6/4, 4/4, 5/4, and 6/4 time signatures. It features two instances of a **SUSPENDED CYMBAL** with a *soft beater*, both marked with a forte (*f*) dynamic.

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

Musical notation for Piano (Pno.) in 4/4, 6/4, 4/4, 5/4, and 6/4 time signatures. The right hand features a forte (*f*) dynamic and a 3:2 triplet. The left hand includes a pianissimo (*pp*) dynamic and a 4:3 triplet. The notation includes a fermata and a *Red.* (pedal) marking.

tre corde, senza ped.

loco. *Red.* + una corda *8<sup>va</sup>*

tre corde, senza ped.

40

A. Fl. *f* *f* *p* *flt.*

Vib. *f* *p* *11:10* *Ped.*

U. Perc. **SUSPENDED CYMBAL** *f*

Pno. *pp* *mf* *f* *p* *pp*

*loco. + una corda 8<sup>va</sup>* *loco. tre corde, senza ped.* *loco. + una corda 8<sup>va</sup>*

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

*3:2* *12:10*

44

A. Fl. *f* *sf* *p* *ft.*

Vib. *f* *p* *Ped.*

U. Perc. *f* **SUSPENDED CYMBAL**

Pno. *f* *f* *p* *pp*

loco. *tre corde, senza ped.* *Ped.* *Ped. + una corda*

49

A. Fl. *f* *f* *p* *ft.*

Vib. *f* *p* *Ped.*

U. Perc. **SUSPENDED CYMBAL** *f* **TAM-TAM** *ff* **SUSPENDED CYMBAL** *ff*

Pno. *f* *f* *p* *ff*

(8) *tre corde, senza ped.* *Ped.* *Ped.*

Detailed description: This page of a musical score, numbered 49, features four staves. The top staff is for Alto Flute (A. Fl.), starting with a forte (*f*) dynamic and a 3:2 triplet, followed by a decrescendo to piano (*p*) and a fortissimo (*ff*) section. The Vibraphone (Vib.) staff has a decrescendo from *f* to *p* and includes a pedal (*Ped.*) instruction. The Upright Percussion (U. Perc.) staff features a suspended cymbal at *f*, a tam-tam at *ff*, and another suspended cymbal at *ff*. The Piano (Pno.) staff has a forte (*f*) dynamic, a 3:2 triplet, a 4:3 triplet, and a fortissimo (*ff*) section. The bass line includes a 'tre corde, senza ped.' instruction and two pedal (*Ped.*) markings.

54

A. Fl.

Musical staff for Alto Flute (A. Fl.) in 6/4 time. The staff contains three measures of whole rests, followed by a double bar line and a final measure with a 6/4 time signature.

Vib.

Musical staff for Vibraphone (Vib.) in 6/4 time. The staff contains three measures of whole rests, followed by a double bar line and a final measure with a 6/4 time signature.

U. Perc.

SUSPENDED CYMBAL

Musical staff for Upright Percussion (U. Perc.) in 6/4 time, specifically for a suspended cymbal. The staff features a rhythmic pattern of eighth notes with accents, grouped in pairs with a 3:2 ratio. The dynamics are marked *ff* at the beginning and end of the pattern. The staff concludes with a double bar line and a 6/4 time signature.

Pno.

Musical staff for Piano (Pno.) in 6/4 time, consisting of two staves. The music features a complex harmonic texture with various chords and melodic lines. The dynamics are marked *ff*. The staff concludes with a double bar line and a 6/4 time signature.

(8)

57

A. Fl.

Vib.

U. Perc.

Pno.

*fff*

*fff*

*fff*

*loco.*  
*Red.*

*Red.*

6:4

5:4

3:2

3:2

3:2

5:4

5:4

5:4

5:4

58 G. P.

A. Fl.

pp

7:4 3:2 3:2 5:4

Detailed description: The Alto Flute part begins with a rest in 4/4 time, then changes to 6/4. It features a melodic line with various intervals, including a 7:4 interval, two 3:2 intervals, and a 5:4 interval. The dynamics are marked *pp*.

Vib.

pp

Red.

3:2 3:2 5:4 3:2

Detailed description: The Vibraphone part starts with a rest in 4/4, then changes to 6/4. It features a melodic line with intervals of 3:2, 3:2, 5:4, and 3:2. The dynamics are marked *pp*. A *Red.* (Reduction) line is shown below the staff.

U. Perc.

TAM-TAM

pp

Detailed description: The Upright Percussion part starts with a rest in 4/4, then changes to 6/4. It features a single note with a *TAM-TAM* effect box above it. The dynamics are marked *pp*.

Pno.

pp

Detailed description: The Piano part consists of two staves. The upper staff has a melodic line with various intervals and accidentals. The lower staff has a bass line with chords and intervals. The dynamics are marked *pp*.

*sub*  
Red. + una corda



62

A. Fl.

Musical staff for A. Fl. (Alto Flute) in treble clef. The staff contains a melodic line starting with a quarter note G4, followed by quarter notes A4 and B4, then a slur over quarter notes C5 and D5, and finally a half note E5 with a fermata. The key signature has one flat (Bb).

Vib.

Musical staff for Vib. (Vibraphone) in treble clef. The staff contains a melodic line with four triplet markings (3:2) over groups of three notes. The notes are G4, A4, B4, C5, D5, E5, and F5. The staff ends with a fermata.

U. Perc.

Musical staff for U. Perc. (Upright Percussion) in a simplified notation. It shows a series of vertical stems with flags, indicating rhythmic pulses. The staff ends with a fermata.

Pno.

Musical staff for Pno. (Piano) in bass clef. It consists of two staves. The upper staff has a complex accompaniment with chords and moving lines. The lower staff has a similar accompaniment. The piece concludes with a fermata on the final chord. A circled number (8) is written below the first measure of the lower staff.

Allow sound  
to die away  
to nothing

Allow sound  
to die away  
to nothing

***West Kennet Fragment  
(Long Barrow Ground 3)***

**For Solo Guitar  
(2010)**

**By Louis Johnson**

## **West Kennet Fragment (Long Barrow Ground 3) for Solo Guitar (2010)**

'West Kennet Fragment' draws its title from West Kennet Long Barrow, a Neolithic chambered tomb near to the prehistoric sites of Avebury Stone Circle and Silbury Hill in the south west of England. In the piece, a series of chords is revealed as a refrain interspersed with a 'knocking' rhythmic figure. This material is also developed linearly. The musical objects could suggest fragments of material that are discovered and contrasted, similar, perhaps, to archaeological finds. This work is part of a series of 'Long Barrow Ground' pieces and uses the same fundamental musical idea. There is an opposition of ascending and descending material at work in 'West Kennet Fragment' that was suggested to me by the West Kennet Long Barrow itself: the tomb has subterranean chambers but sits on top of a steep hill overlooking the surrounding landscape. However, this musical work is not intended to be 'programme music' in any conventional sense. Rather, it is an equivalent to aspects of the ancient site, a musical structure that is analogous to ideas and impressions formed as a result of my engagement with the tomb and its surroundings: its spiritual and emotional power as a cultural monument that is at once ancient and contemporary, its strong, physical presence and suggestion of violence but also its sense of solitude, isolation and potentially eternal peace.

**Duration:** c. 5 minutes

# West Kennet Fragment (Long Barrow Ground 3)

♩ = 55

Louis Johnson

tap against body of guitar with finger nails of plucking hand whilst dampening strings with other hand

Guitar

5

Gtr.

10

Gtr.

15

Gtr.

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

*5:4* *3:2* *5:4* *3:2* *5:4* *3:2* *5:4* *3:2* *5:4* *3:2* *5:4* *3:2* *5:4* *3:2*

*sul tasto* *play as before* *sul tasto* *play as before* *nat.* *sul tasto* *play as before* *sul tasto* *play as before* *nat.* *sul tasto* *play as before* *sul tasto* *play as before*

The musical score is written for guitar and consists of four systems, each starting with a measure number (5, 10, 15) and a 'Gtr.' label. The first system includes a detailed instruction: 'tap against body of guitar with finger nails of plucking hand whilst dampening strings with other hand'. The notation features a mix of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics range from fortissimo (f) to pianissimo (pp), with some sections marked 'ff' (fortissimo) and 'nat.' (natural). Techniques such as 'sul tasto' and 'play as before' are indicated. Rhythmic ratios like '5:4' and '3:2' are noted below the notes. The score concludes with a final measure in the fourth system.

19 nat. play as before

Gtr. *ff* *f* *p*

25 sul tasto nat. play as before

Gtr. *pp* *f* *p* *ff*

29 sul pont. nat. 3:2 3:2

Gtr. *fff* *PPP* *ff* *p*

31 sul pont. nat. 3:2 3:2

Gtr. *fff* *PPP* *ff* *p* *ff*

33 play as before

Gtr. *f* 5:4 3:2 *p* XII XII VII XII VII XII l.v. l.v. *fff*

37 l.v. l.v. strike body of instrument with knuckles *fff* *fff* *fff* *ff* *ppp*

41 sul tasto tap against body of guitar with finger nails of plucking hand whilst dampening strings with other hand *pp* *f* 5:4 3:2 *p*

***Note***  
**For Three Female Voices**  
**(2008)**

**By Louis Johnson**

## **Note**

My dreams  
Watching me said  
One to the other  
This life has let us down.

## **Paul Potts**

Taken from *Instead of a Sonnet* by Paul Potts (1911-1990)

**Duration:** c. 4 minutes



# Note

for three female voices

Text: Paul Potts (1911-1990)  
Music: Louis Johnson

$\text{♩} = 66$

Voice 1  
Voice 2  
Voice 3

My My My My My  
My My My My My  
My My My My My

11

Voice 1  
Voice 2  
Voice 3

dreams dreams dreams dreams dreams  
dreams dreams dreams dreams dreams  
dreams dreams dreams dreams dreams

18

dreams dreams dreams dreams dreams dreams

dreams dreams

dreams dreams dreams dreams dreams

24

Watch-ing me said Watch-ing me said Watch-ing me said

Watch-ing me said Watch-ing me said Watch-ing me said

Watch-ing me said Watch-ing me said Watch-ing me said

34

One to the o - ther One to the o - ther One to  
 One One to One to the One to the o - ther One to the  
 One to the o - ther One to the o - ther One to

42

the o - ther  
 o - ther One One to the o - ther One to the One to the o - ther One to the  
 the o - ther

48

*fff* *mp*  
 One to the o - ther One to the o - ther One to  
*fff* *mp*  
 o - ther One to the o - ther One to the o - ther One to  
*fff* *mp*  
 One to the o - ther One to the o - ther One to

55

*p* *pp* *ppp*  
 the o - ther This life has  
*p* *pp* *ppp*  
 the o - ther This life has  
*p* *pp* *ppp*  
 the o - ther This life has

62

let us down.

let us down.

let us down.

Detailed description: This musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It features a melody with three phrases, each starting with a half note followed by a quarter note, then a half note, and ending with a quarter note. The notes are G4, A4, B4, C5, B4, A4, G4. The lyrics 'let us down.' are written below the staff, with horizontal lines indicating the syllable placement. The middle staff is a piano accompaniment in treble clef, mirroring the vocal melody with a half note followed by a quarter note, then a half note, and ending with a quarter note. The notes are G4, A4, B4, C5, B4, A4, G4. The lyrics 'let us down.' are written below the staff. The bottom staff is a piano accompaniment in bass clef, featuring a bass line with a half note followed by a quarter note, then a half note, and ending with a quarter note. The notes are G3, A3, B3, C4, B3, A3, G3. The lyrics 'let us down.' are written below the staff. The entire score is enclosed in a large bracket on the left side.

# *Two Legends*

**For Bass Solo and Piano  
(2009)**

**By Louis Johnson**

**Two Legends** for Bass Solo and Piano (2009)

My setting of 'Two Legends' from *CROW: FROM THE LIFE AND SONGS OF THE CROW* (1970) by Ted Hughes (1930-1998) is a first musical response to a poet whose work I have always found fascinating. In it, I have tried to capture the darkly obsessive, violent and ritualistic nature of a text that I find both captivating and disturbing.

**Duration:** c. 5 minutes

**'Two Legends' from:**

***CROW: FROM THE LIFE AND SONGS OF THE CROW (1970)***  
**By Ted Hughes (1930-1998)**

I

Black was the without eye  
Black the within tongue  
Black was the heart  
Black the liver, black the lungs  
Unable to suck in light  
Black the blood in its loud tunnel  
Black the bowels packed in furnace  
Black too the muscles  
Striving to pull out into the light  
Black the nerves, black the brain  
With its tombed visions  
Black also the soul, the huge stammer  
Of the cry that, swelling, could not  
Pronounce its sun.

II

Black is the wet otter's head, lifted.  
Black is the rock, plunging in foam.  
Black is the gall lying on the bed of the blood.

Black is the earth-globe, one inch under,  
An egg of blackness  
Where sun and moon alternate their weathers

To hatch a crow, a black rainbow  
Bent in emptiness

But flying                      Over emptiness



# Two Legends

Text: Ted Hughes (1930-1998)

Music: Louis Johnson

$\text{♩} = 76$   
(whispered)  
*pp*

**I**

*p*

Bass Solo

Black was the with-out eye Black the with- in tongue Black was the

Piano

*ff*  
*ff*  
*ff*

5

heart Black the li - ver, black the lungs

2 8

Un - a - ble to suck in light

*pp* *mp*

*mp*

11

Black the blood in its loud tunn - el

*mp*

Black the bowels packed in furnace

Musical score for measures 14-16. The vocal line is in bass clef with lyrics "Black the bowels packed in furnace". The piano accompaniment consists of two staves with triplets and slurs.

Black too the muscles Striving to pull out

Musical score for measures 17-21. The vocal line is in bass clef with lyrics "Black too the muscles Striving to pull out". The piano accompaniment consists of two staves with triplets and slurs.

4 20

in - to the light Black

*p* *mf* *mf*

3 3 3

*mf* *mf*

Detailed description: This system contains measures 20, 21, and 22. The vocal line is in bass clef with lyrics 'in - to the light Black'. Dynamics are *p* at the start, *mf* for 'the light', and *mf* for 'Black'. The piano accompaniment features triplet chords in both hands, with *mf* dynamics in measures 21 and 22.

23

the nerves, black the brain With its tombed

*mp*

3 3 3 3

Detailed description: This system contains measures 23, 24, and 25. The vocal line is in bass clef with lyrics 'the nerves, black the brain With its tombed'. The dynamic is *mp*. The piano accompaniment features triplet chords in both hands.

26

5

*f* *f*

vi - sions Black al - so the soul, the huge

29

stamm - er Of the cry that, swell - ing

6 32

*mf* *ff* (whispered)

could not Pro-nounce its sun.

*ff*

3 3 3

3 3 3

# II

♩ = 76

*ff* (sempre)  
(breaking, almost yodelling)

Bass Solo

Black is the wet o - tter's

Piano

Ped. una corda

4

head,

lift - ed.

8

7

Black is the rock,

*ff* *pp*

tre corde una corda

10

plunging in



13

foam. Black is the

*ff*  
tre corde

This system contains measures 13, 14, and 15. The vocal line features a bass clef with lyrics: "foam. Black is the". The piano accompaniment consists of sixteenth-note patterns in both hands, with sixteenth-note groupings marked with a "6". The dynamic marking *ff* (fortissimo) is placed above the piano part, and "tre corde" (three strings) is written below the bass line.

16

gall ly - ing on

*pp*  
una corda

This system contains measures 16, 17, and 18. The vocal line features a bass clef with lyrics: "gall ly - ing on". The piano accompaniment continues with sixteenth-note patterns in both hands, with sixteenth-note groupings marked with a "6". The dynamic marking *pp* (pianissimo) is placed above the piano part, and "una corda" (one string) is written below the bass line.

10  
19

Musical score for measures 10-19. The system consists of three staves: a vocal line in bass clef, a piano right-hand line in treble clef, and a piano left-hand line in bass clef. The vocal line contains the lyrics "the" and features a melodic line with a sharp sign. The piano accompaniment is characterized by sixteenth-note patterns, with many measures containing sixteenth-note chords or runs, each marked with a bracket and the number "6".

22

Musical score for measures 22-31. The system consists of three staves: a vocal line in bass clef, a piano right-hand line in treble clef, and a piano left-hand line in bass clef. The vocal line contains the lyrics "bed" and "of" and features a melodic line with a sharp sign. The piano accompaniment continues with sixteenth-note patterns, with many measures containing sixteenth-note chords or runs, each marked with a bracket and the number "6".

25

the\_

Musical score for measures 25-27. The score is written for voice and piano. The voice part has a single note with a sharp sign and a line underneath, labeled "the\_". The piano accompaniment features sixteenth-note patterns in both hands, with sixteenth-note groupings marked with a "6" above or below the notes. The key signature has one sharp (F#) and the time signature is 2/4.

28

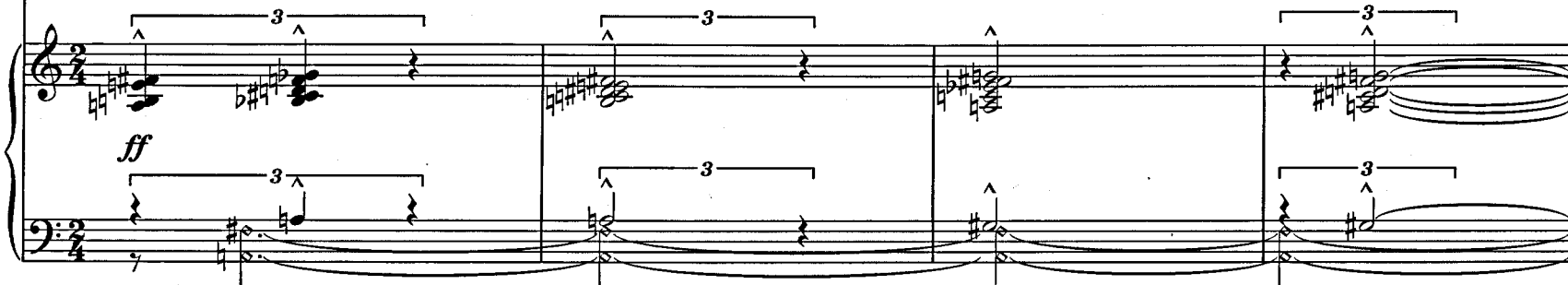
blood\_

Musical score for measures 28-31. The score is written for voice and piano. The voice part has a single note with a sharp sign and a line underneath, labeled "blood\_". The piano accompaniment features sixteenth-note patterns in both hands, with sixteenth-note groupings marked with a "6" above or below the notes. The key signature has one sharp (F#) and the time signature is 2/4. There are time signature changes to 3/4 and back to 2/4 in measures 29 and 31.

31



Black is the earth - globe, one inch

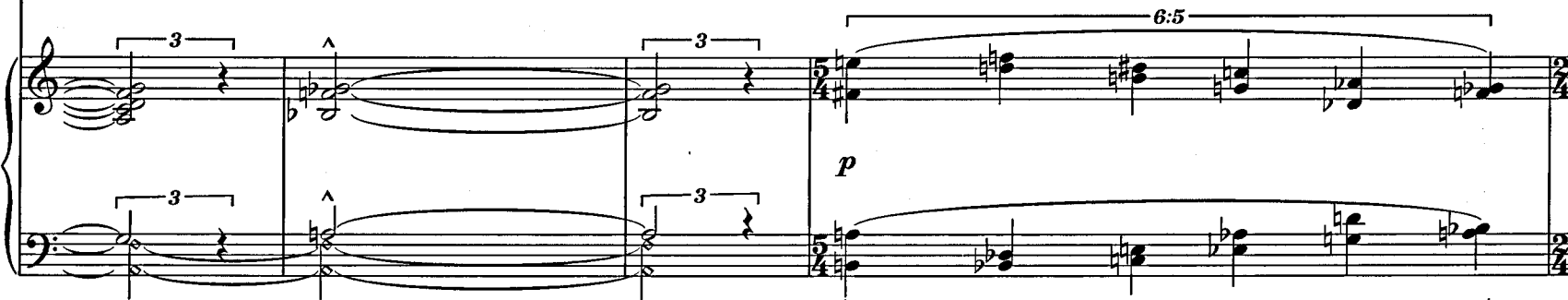


tre corde  
senza ped.

35



un - der, An egg of black - ness



una corda  
Ped.

\*sliently depress and hold keys indicated with diamond-shaped noteheads

39

Where\_ sun\_ and\_ moon\_ al - ter - nate\_ their\_

*leggiero* *pp* *loco.*

una corda *loco.*

Detailed description: This system contains measures 39 through 42. The vocal line (bass clef) features a rhythmic pattern of eighth notes with slurs and ties. The piano accompaniment (treble and bass clefs) consists of triplet eighth notes in the right hand and single eighth notes in the left hand. Performance markings include *leggiero*, *pp*, and *loco.* in the treble clef, and *una corda* and *loco.* in the bass clef. The key signature has one sharp (F#) and the time signature is 2/4.

43

weath - ers\_ To\_ hatch\_ a\_

*loco.*

Detailed description: This system contains measures 43 through 46. The vocal line continues with the same rhythmic pattern. The piano accompaniment features triplet eighth notes in both hands. Performance markings include *loco.* in the treble clef. The key signature has one sharp (F#) and the time signature is 2/4.

14  
47

crow, a black

loco. loco.

3 3 3 3 3 3 3 3 3 3 3 3 3 3

8<sup>va</sup>-1 8<sup>va</sup>

loco. loco.

Detailed description: This system contains measures 14 through 47. The vocal line (top staff) features lyrics: "crow, a black". The piano accompaniment (middle and bottom staves) includes triplets and slurs. The word "loco." appears below the piano parts in two locations. The piece concludes with a double bar line.

51

rain - bow Bent in emp - ti - ness

3 3 3 3 3 3 3 3 3 3 3 3 3 3

Detailed description: This system contains measures 51 through 54. The vocal line (top staff) features lyrics: "rain - bow Bent in emp - ti - ness". The piano accompaniment (middle and bottom staves) includes triplets and slurs. The piece concludes with a double bar line.

o - ver\_ emp - ti - ness But\_

*fff*

*ff*

6

6

8<sup>va</sup>

loco.

loco.

8<sup>va</sup>-----|  
tre corde

Ped.

fly - - - - - ing

*pp*

# ***Refrain***

**For Piano  
(2006)**

**By Louis Johnson**



## **Refrain**

As the title suggests, *Refrain* is based around a recurring musical gesture. In between (and sometimes during) the appearances of the main recurring idea, there are contrasting episodes which take one of three forms: an accelerating figure, mostly on one note (but sometimes on two or three), a passage that is plucked inside the body of the piano or a loud passage played on the keyboard. These episodes act as subsidiary refrains as they all recur, although the passages played inside the piano and those played loudly on the keyboard are varied each time they reappear. My intention is that all of these musical units should seem like floating modules, self contained but sometimes interacting, emerging from and receding back into silence and space (the Latin root of the noun 'refrain' is *refringere* which means 'to break into pieces'). Although all of the musical gestures in the piece behave like refrains themselves, the primary refrain is the two-chord figure that begins and ends the work. The cadential character of this idea also indicates the other meaning of the title.

## **Refrain** for Piano (2006)

### **Notes for performer**

Notes played on the inside of the piano should be plucked with the tip of the finger. It is suggested that labels indicating the pitches which are to be plucked should be attached to the inside of the piano prior to a performance for ease of identification. The sections in which notes are played on the inside of the piano are always preceded by a fermata which will allow time to reach inside the body of the instrument.

It is desired that all sections using clearly defined rhythmic values be played as precisely as possible.

The written out accelerando figures that appear between the two outer staves should contain the fifteen notes indicated, should begin at a quaver pulse and should end at as quick a speed as possible.

**Duration:** c. 9 minutes

# Refrain

Louis Johnson

x = note to be plucked inside of the piano with finger

♩ = 60

Right Hand

Right Hand + Left Hand

Left Hand

*mp* una corda

Allow sound to die away to almost nothing

tre corde

*pp* *ff*

Allow sound to die away to almost nothing *p*

Allow sound to die away to almost nothing

Ped. | Ped.



tre corde

*mp* una corda

Allow sound to die away to almost nothing

*pp* *ff*

*pp* *ff*

Ped. | Ped.

Musical score for the first system. The piano part (left) is marked *fff*. The violin part (right) is marked *mp una corda*. A performance instruction reads: "Allow sound to die away to almost nothing". The system concludes with a *Red.* (ritardando) marking.



Musical score for the second system. The piano part (left) is marked *pp* and *tre corde*. The violin part (right) is marked *mp* and *una corda*. A performance instruction reads: "Allow sound to die away to almost nothing". The system concludes with a *Red.* (ritardando) marking.

*p*

Allow sound to die away to almost nothing

*pp* *ff*

*mp*  
una corda

This system contains two staves. The upper staff is in treble clef and the lower in bass clef. The upper staff begins with a piano (*p*) dynamic and contains several measures of music, including a fermata. The lower staff also begins with a piano (*p*) dynamic and contains several measures of music, including a fermata. A large bracket spans both staves. To the right of the lower staff, there is a performance instruction: "Allow sound to die away to almost nothing". Below the lower staff, there is a dynamic range from *pp* to *ff*. To the right of the upper staff, there is a dynamic marking *mp* and the instruction "una corda".



tre corde

*pp* *ff*

Allow sound to die away to almost nothing

*mp*

una corda

tre corde

*pp* *ff*

This system contains two staves. The upper staff is in treble clef and the lower in bass clef. The upper staff begins with a tre corde instruction and contains several measures of music, including a fermata. The lower staff also begins with a tre corde instruction and contains several measures of music, including a fermata. A large bracket spans both staves. To the right of the lower staff, there is a performance instruction: "Allow sound to die away to almost nothing". Below the lower staff, there is a dynamic range from *pp* to *ff*. To the right of the upper staff, there is a dynamic marking *mp* and the instruction "una corda".

Ped.

4

*fff*

Ped. Ped.

Allow sound to die away to almost nothing



*pp* *mp* *una corda* *ff*

Allow sound to die away to almost nothing

Ped.

tre corde

*pp* *ff*

Allow sound to die away to almost nothing

*p*

Allow sound to die away to almost nothing



*pp* *ff*

*mp*  
una corda

Allow sound to die away to almost nothing

tre corde

*pp* *ff*

*fff*

Ped. Ped.

Allow sound to die away to almost nothing



*pp* *mp* *ff*

Ped.

Allow sound to die away to almost nothing



# *Manifestations*

*(Canonic Passacaglia)*

For Chamber Orchestra

(2007)

By Louis Johnson

## **Manifestations (Canonic Passacaglia)**

For Chamber Orchestra (2007)

### Instrumentation:

Flute (doubling on Piccolo)

Oboe

Clarinet 1 in B flat

Clarinet 2 in B flat (doubling on Bass Clarinet in B flat)

Bassoon (doubling on Contrabassoon)

1 Horn in F

1 Trumpet in B flat

1 Trombone

### Percussion (1 player):

Bass Drum

Crotales (2 8ves)

Glockenspiel

Suspended Cymbal

Tubular Bells

Vibraphone

Piano

Violin 1

Violin 2

Viola

Violoncello

Double Bass (with C string or C extension)

All instruments in the score are written at sounding pitch except for the Piccolo and Contrabassoon – when the flautist and bassoonist change to these instruments (indicated in the score), the music sounds an octave higher and an octave lower (respectively) than written. The usual 8vb transpositions for Double Bass and 15ma transpositions for Glockenspiel and Crotales also apply.

The percussionist should arrange the Crotales, Glockenspiel, Tubular Bells and Vibraphone all within easy reach of one another, so notes from each can be played in quick succession and (in the case of the Glockenspiel and Crotales) played simultaneously.

**Duration:** c. 7 minutes

## **Notes for Percussionist:**

### **Percussion (1 player):**

Bass Drum

Crotales (2 8ves)

Glockenspiel

Suspended Cymbal

Tubular Bells

Vibraphone

The percussionist should arrange the Crotales, Glockenspiel, Tubular Bells, Vibraphone and Bass Drum all within easy reach of one another, so notes from each can be played in quick succession and (in the case of the Glockenspiel and Crotales) played simultaneously.



3

Cl.1

Cl.2

Vib.

*mp*  
*Red.*

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

Detailed description of the musical score: The score is for page 2 of a piece, starting at measure 3. It features nine staves for different instruments. Cl.1 has a whole rest. Cl.2 plays a half note with a slur. Vib. plays a triplet of eighth notes followed by a quarter note, with a *mp* dynamic and *Red.* marking. Pno. has two 12-measure phrases with slurs and fingerings. Vln. I has a 7-measure phrase with slurs and accents. Vln. II has an 8-measure phrase with slurs and accents. Vla. has a 5-measure phrase with slurs and accents. Vc. has a 3-measure phrase with slurs and accents. Db. has a 3-measure phrase with slurs and accents.

Cl.1

Cl.2

Vib.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

The musical score for page 3 includes the following parts and details:

- Cl.1:** Treble clef, starting with a fermata over a whole note chord.
- Cl.2:** Treble clef, mostly silent with a few notes at the beginning.
- Vib.:** Treble clef, featuring a five-fingered scale run.
- Pno.:** Grand staff (treble and bass clefs), featuring a twelve-fingered scale run.
- Vln. I:** Treble clef, playing a series of eighth notes with seven-fingered patterns.
- Vln. II:** Treble clef, playing eighth notes with six-fingered patterns.
- Vla.:** Alto clef, playing eighth notes with five-fingered patterns.
- Vc.:** Bass clef, playing a few notes with a fermata.
- Db.:** Treble clef, playing eighth notes with three-fingered patterns.

5

Cl.1

Cl.2

Vib.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

Detailed description of the musical score for page 4, measures 5-8:

- Cl.1:** Measure 5 contains a quarter note G4, followed by a whole rest for the remainder of the page.
- Cl.2:** Measure 5 contains a whole rest, followed by a whole note G3 in measure 6, which is sustained through measure 8.
- Vib.:** Measure 5 contains a quarter note G4, followed by a whole rest for the remainder of the page.
- Pno.:** Features two 12-measure arpeggiated figures. The first figure spans measures 5-6, and the second spans measures 7-8. Each figure consists of a descending arpeggio in the right hand and a corresponding bass line in the left hand.
- Vln. I:** Measure 5 contains a half note G4, followed by a 7-measure rhythmic pattern of eighth notes in measures 6-8.
- Vln. II:** Measure 5 contains a half note G4, followed by a 6-measure phrase in measures 6-8.
- Vla.:** Measure 5 contains a half note G4, followed by a 5-measure phrase in measures 6-8.
- Vc.:** Measure 5 contains a half note G4, followed by a 4-measure phrase in measures 6-8.
- Db.:** Measure 5 contains a whole rest, followed by whole rests for the remainder of the page.

This page of a musical score, numbered 5, contains parts for the following instruments: Clarinet 1 (Cl.1), Clarinet 2 (Cl.2), Vibraphone (Vib.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

- Cl.1:** Features a melodic line starting with a sixteenth rest, followed by a quarter note G4, a half note F#4, and a long, sweeping slur.
- Cl.2:** Features a sixteenth rest followed by a quarter rest.
- Vib.:** Features a melodic line starting with a sixteenth rest, followed by a quarter note G4, a half note F#4, and a long, sweeping slur.
- Pno.:** Features a complex texture with two 12-measure phrases, each marked with a slur and the number 12. The right hand plays a series of chords, while the left hand plays a rhythmic accompaniment.
- Vln. I:** Features a melodic line with a series of eighth notes, each marked with a slur and the number 7.
- Vln. II:** Features a melodic line with a series of eighth notes, each marked with a slur and the number 6.
- Vla.:** Features a melodic line with a series of eighth notes, each marked with a slur and the number 5.
- Vc.:** Features a melodic line with a series of eighth notes, each marked with a slur and the number 3.
- Db.:** Features a melodic line with a series of eighth notes, each marked with a slur and the number 3.



Musical score for page 6, featuring instruments: Cl.1, Cl.2, Vib., Pno., Vln. I, Vln. II, Vla., Vc., and Db.

The score is divided into two systems. The first system includes Cl.1, Cl.2, Vib., and Pno. The second system includes Vln. I, Vln. II, Vla., Vc., and Db.

Key features of the score include:

- Cl.1:** Starts with a treble clef and a key signature of two flats. It features a melodic line with a slur and a fermata.
- Cl.2:** Features a melodic line with a slur and a fermata, mirroring the Cl.1 part.
- Vib.:** Features a melodic line with a slur and a fermata.
- Pno.:** Features a complex texture with a 12-measure arpeggiated figure in the right hand and a melodic line in the left hand.
- Vln. I:** Features a melodic line with a slur and a fermata, and a 7-measure arpeggiated figure.
- Vln. II:** Features a melodic line with a slur and a fermata, and a 6-measure arpeggiated figure.
- Vla.:** Features a melodic line with a slur and a fermata, and a 5-measure arpeggiated figure.
- Vc.:** Features a melodic line with a slur and a fermata, and a 3-measure arpeggiated figure.
- Db.:** Features a melodic line with a slur and a fermata, and a 3-measure arpeggiated figure.

9

Cl.1

Cl.2

Vib.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

12

11

Ob. *pp* 7

Cl.1

Cl.2

Bsn. *pp* 6

Hn. *pp* con sord.

Tpt. *pp* con sord. 5

Tbn. *pp* con sord. 3

Vib.

Pno. *Red.*

Vln. I

Vln. II 6

Vla. 5

Vc.

Db. 3

**A**

B. D. *ff*

Crot. (with the same mallets) *mp*

Glock. with brass mallets *mp*

Pno. *mf*

Vln. I senza sord. *f*

Vln. II senza sord. *f*

Vla. senza sord. *f*

1 Ped.

Detailed description of the musical score: The score is for measures 14 through 17. The B. D. part starts with a fortissimo (ff) dynamic. The Crotale part uses the same mallets and has a mezzo-piano (mp) dynamic, featuring triplet patterns. The Glockenspiel part uses brass mallets and also has a mezzo-piano (mp) dynamic. The Piano part has a mezzo-forte (mf) dynamic and includes a first pedal point (1 Ped.) starting at measure 14. The Violin I and II parts are marked 'senza sord.' and play with a forte (f) dynamic, featuring triplet patterns. The Viola part also has a forte (f) dynamic and includes triplet patterns. The score is written in a common time signature and includes various musical notations such as slurs, accents, and dynamic markings.

19

Flute

Fl.

mp

pp

mp

pp

mp

pp

mp

Ob.

pp

mp

pp

mp

pp

mp

Cl.1

mp

pp

mp

pp

mp

Cl.2

pp

mp

pp

mp

Glock.

Pno.

Vln. I

mp

Vln. II

mp

Vla.

Vc.

senza sord.

f

25

Fl. *> niente*

Ob. *mp > niente*

Cl.1 *> niente*

Cl.2 *mp > niente* Take Bass Clarinet

Hn. *senza sord. pp mp mp pp*

Tpt. *senza sord. pp mp mp pp*

Tbn. *senza sord. pp mp mp pp mf*

B. D. *ff*

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db. *pp*

34

Cl.1

B.C.I. Bass Clarinet

Bsn.

Hn.

Tpt.

Tbn.

Vla.

Vc.

Db.

The musical score consists of nine staves. The woodwind section (Cl.1, B.C.I., Bsn.) plays a melodic line with triplets and a dynamic of *pp*. The brass section (Hn., Tpt., Tbn.) plays a similar melodic line with dynamics ranging from *mf* to *pp* and *ff*. The string section (Vla., Vc., Db.) provides accompaniment with dynamics from *pp* to *ff*, including *pizz.* and *arco* markings. The score includes various musical notations such as triplets, slurs, and dynamic markings.

43

Cl.1  
pp  
ff  
pp

B.Cl.  
pp  
ff  
pp

Bsn.  
pp  
ff  
pp

Hn.  
ff  
ppp  
fff

Tpt.  
ff  
ff  
ppp  
fff

Tbn.  
ff  
ff  
ppp  
fff

Vla.  
arco  
pp  
pizz.  
ff  
arco  
pp

Vc.  
arco  
pp  
pizz.  
ff  
arco  
pp

Db.  
arco  
pp  
pizz.  
ff  
arco  
pp





59

Cl. I

B. Cl.

Pno.

Vla.

Vc.

Db.

This musical score page contains six staves of music for measures 59, 60, and 61. The instruments are Clarinet I (Cl. I), Bass Clarinet (B. Cl.), Piano (Pno.), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score is written in a key signature of one flat (B-flat major or D minor) and a 3/4 time signature. The Clarinet I part features a melodic line with slurs and accents. The Bass Clarinet part provides a rhythmic accompaniment with slurs and accents. The Piano part consists of a complex texture with slurs and accents. The Viola, Violoncello, and Double Bass parts feature intricate passages with slurs, accents, and fingerings (5 and 3) indicated above and below the notes.

**D**

62

Cl. I

B. Cl.

CBsn. *fff* **Contrabassoon** Take Bassoon

B. D. *ff*

Glock. with brass mallets *p*

Vib. (with the same mallets) *p* *Ped.*

Pno.

Vln. I con sord. *pp*

Vln. II con sord. *pp*

Vla. con sord. arco *pp*

Vc. con sord. arco *pp*

Db. con sord. arco *pp*

66

Fl. *pp*

Ob. *pp*

Cl. I *pp*

B. Cl. *pp*

Bsn. *pp*

Glock.

Tub. B. (with the same mallets)

Vib. *p*

Pno. *p*

Vln. I

Vln. II

Vla.

Vc.

Db.

**E** accel. (poco a poco)

71

Fl. Take Piccolo Piccolo

Ob.

Cl. I

B. Cl. Take Contrabassoon Contrabassoon

Bsn.

Hn.

Tpt.

Tbn.

B. D.

Crot. with brass mallet

Glock. with brass mallet

Tub. B.

Vib.

Pno. Ped. Ped.

Vln. I senza sord.

Vln. II senza sord.

Vla. senza sord.

Vc. senza sord.

Db. senza sord.

*fff*

Picc.  
Ob.  
Cl. I.  
B. Cl.  
Cbsn.

This block contains the musical notation for five woodwind instruments. The Piccolo part is in the treble clef with a sharp key signature and features a melodic line with slurs and accents. The Oboe part is in the treble clef with a flat key signature and has a similar melodic line. The Clarinet I part is in the treble clef with a flat key signature. The Bass Clarinet and Contrabass parts are in the bass clef with a flat key signature. All parts include slurs and accents.

Hn.  
Tpt.  
Tbn.

This block contains the musical notation for three brass instruments. The Horn part is in the treble clef with a flat key signature. The Trumpet and Trombone parts are in the bass clef with a flat key signature. All parts include slurs and accents.

Crot.  
Glock.  
Pno.

This block contains the musical notation for three instruments. The Crotales and Glockenspiel parts are in the treble clef with a flat key signature. The Piano part is in the grand staff (treble and bass clefs) with a flat key signature. All parts include slurs and accents.

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

This block contains the musical notation for five string instruments. The Violin I and Violin II parts are in the treble clef with a flat key signature. The Viola, Violoncello, and Double Bass parts are in the bass clef with a flat key signature. All parts include slurs and accents.

**MANIFESTATIONS**  
**(*Canonic Passacaglia*)**

***Revised Version***

For Chamber Ensemble  
(2009)

By Louis Johnson

## ***Manifestations (Canonic Passacaglia)***

### ***Revised version***

'Manifestations' was originally written as an entry into the Liverpool 08 Composer Competition and it was selected, along with three other pieces, to be played in a workshop by Ensemble 10/10. This is a revised version of the work in which I have juxtaposed different manifestations of the same fundamental musical material, each new section presenting a contrast to the last. The sections begin and end abruptly with the sounding of the Bass Drum and each time a new transformation is revealed. Although the music should seem to be different each time, the fact that it is all formed from the same basic musical idea (always present) will, I hope, create a sense of underlying continuity and coherence. This tension between similarity and difference is held together by a canonic structure that develops during the course of the work, providing the scaffolding that supports the surface play of dramatic musical gestures.



# **Manifestations (Canonic Passacaglia)**

## **Revised version**

For Chamber Ensemble (2009)

### **Instrumentation:**

1 Flute (doubling Piccolo)  
1 Cor Anglais  
1 Clarinet in A  
1 Bass Clarinet in B flat  
1 Contrabassoon

1 Horn in F  
1 Trumpet in B flat  
1 Tenor Trombone  
1 Bass Trombone

2 Percussionists:

Player 1: Crotales, Vibraphone, Tubular Bells

Player 2: Bass Drum, Tam-Tam, Suspended Cymbal,  
Glockenspiel

Piano

Violin I

Violin II

Viola

Violoncello

Double Bass (with C string or C extension)

The score is written at sounding pitch apart from the usual 8vb transpositions for Contrabassoon and Double Bass. When the flautist changes to the Piccolo, the part sounds an octave higher than written; when the percussionists play the Crotales and the Glockenspiel, the music should sound two octaves higher than written.

**Duration:** c. 11 minutes



4

Fl./ Picc.

C.A.

Cl.

B. Cl.

Cbsn.

Hn.

Tpt.

Tbn.

B. Tbn.

Perc. 1

Perc. 2

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

7

7

7

7

7

7

Fl/  
Picc.

C.A.

Cl.

B.Cl.

Cbsn.

Hn.

Tpt.

Tbn.

B. Tbn.

Perc. 1

Perc. 2

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

**BASS DRUM**

*pp* < *p* > *pp*

*pp* < *mp* > *pp*

*pp* — *ff*

7

7

**A** PICCOLO

FL/ Picc. *ff*

C.A.

Cl. *ff*

B.Cl.

Cbsn.

Hn.

Tpt.

Tbn.

B. Tbn.

CROTALES

Perc. 1 *ff* *l.v.*

SUSPENDED CYMBAL

Perc. 2 *ff*

Pno. *ff*

tre corde  
Ped.

Vln. I

Vln. II

Vla.

Vc.

Db.

Fl./ Picc.

C.A.

Cl.

B.Cl.

Cbsn.

Hn.

Tpt.

Tbn.

B. Tbn.

Perc. 1

Perc. 2

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

FL/ Picc.

C.A.

Cl.

B.Cl.

Cbsn.

Hn.

Tpt.

Tbn.

B. Tbn.

Perc. 1

Perc. 2

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

Move to Vibraphone

BASS DRUM

tr

pp

ff

loco

22 **B**

Fl./ Picc.  
C.A.  
Cl.  
B.Cl.  
Cbsn.

Hn.  
Tpt.  
Tbn.  
B. Tbn.

VIBRAPHONE motor on - medium speed  
Perc. 1

Perc. 2  
TAM-TAM

Pno.

Vln. I (con sord.)  
p

Vln. II (con sord.)  
p

Vla. (con sord.)  
p

Vc. (con sord.)  
p

Db. (con sord.)  
p



Musical score for Percussion 1, Percussion 2, Piano, Violin I, Violin II, Viola, Violoncello, and Double Bass. The score is divided into two systems. The first system includes Flute/Piccolo, Clarinet in A, Clarinet, Bass Clarinet, Contrabassoon, Horn, Trumpet, Trombone, and Bass Trombone, all of which are silent. The second system includes Percussion 1, Percussion 2, Piano, Violin I, Violin II, Viola, Violoncello, and Double Bass. Percussion 1 has a rhythmic pattern of eighth notes with a '7' below the first three groups. Percussion 2 is silent. The Piano, Violin I, Violin II, Viola, Violoncello, and Double Bass parts are silent.

FLUTE

26

FL/ Picc. *p*

C.A. *p*

Cl. *p*

B.Cl. *p*

Cbsn. *p*

Hn.

Tpt.

Tbn.

B. Tbn.

Perc. 1

Perc. 2

Pno. *p*

*legato*

una corda

Vln. I

Vln. II

Vla.

Vc.

Db.

Fl/  
Picc.

Musical staff for Flute/Piccolo. It features a treble clef and a key signature of one flat (B-flat). The staff contains two measures of music. The first measure has a quarter note G4 with a slur and a '3' above it. The second measure has a quarter note A4 with a slur and a '3' above it.

C.A.

Musical staff for Clarinet in A. It features a treble clef and a key signature of one flat. The staff contains two measures of music. The first measure has a quarter note G4 with a slur and a '3' above it. The second measure has a quarter note A4 with a slur and a '3' above it.

Cl.

Musical staff for Clarinet in B-flat. It features a treble clef and a key signature of two flats (B-flat and E-flat). The staff contains two measures of music. The first measure has a quarter note G4 with a slur and a '3' above it. The second measure has a quarter note A4 with a slur and a '3' above it.

B. Cl.

Musical staff for Bass Clarinet. It features a bass clef and a key signature of two flats. The staff contains two measures of music. The first measure has a quarter note G3 with a slur and a '3' above it. The second measure has a quarter note A3 with a slur and a '3' above it.

Cbsn.

Musical staff for Contrabassoon. It features a bass clef and a key signature of two flats. The staff contains two measures of music. The first measure has a quarter note G2 with a slur and a '3' above it. The second measure has a quarter note A2 with a slur and a '3' above it.

Hn.

Musical staff for Horn. It features a treble clef and a key signature of one flat. The staff is empty.

Tpt.

Musical staff for Trumpet. It features a treble clef and a key signature of one flat. The staff is empty.

Tbn.

Musical staff for Trombone. It features a bass clef and a key signature of one flat. The staff is empty.

B. Tbn.

Musical staff for Baritone Trombone. It features a bass clef and a key signature of one flat. The staff is empty.

Perc. 1

Musical staff for Percussion 1. It features a treble clef. The staff contains two measures. The first measure is empty. The second measure contains a rhythmic pattern of eighth notes: G4, A4, B4, C5, B4, A4, G4, with a '7' below the notes.

Perc. 2

Musical staff for Percussion 2. It features a double bar line. The staff is empty.

Pno.

Musical staff for Piano. It features a grand staff with treble and bass clefs and a key signature of one flat. The staff contains two measures of music. The first measure has a bass line with a quarter note G2, a quarter note A2, and a quarter note B2, with a slur and a '5' above them. The second measure has a bass line with a quarter note C3, a quarter note D3, and a quarter note E3, with a slur and a '5' above them.

Vln. I

Musical staff for Violin I. It features a treble clef and a key signature of one flat. The staff contains two measures of music. The first measure has a quarter note G4 with a slur. The second measure has a quarter note A4 with a slur.

Vln. II

Musical staff for Violin II. It features a treble clef and a key signature of one flat. The staff contains two measures of music. The first measure has a quarter note G4 with a slur. The second measure has a quarter note A4 with a slur.

Vla.

Musical staff for Viola. It features a alto clef and a key signature of one flat. The staff contains two measures of music. The first measure has a quarter note G4 with a slur. The second measure has a quarter note A4 with a slur.

Vc.

Musical staff for Violoncello. It features a bass clef and a key signature of one flat. The staff contains two measures of music. The first measure has a quarter note G2 with a slur. The second measure has a quarter note A2 with a slur.

Db.

Musical staff for Double Bass. It features a bass clef and a key signature of one flat. The staff contains two measures of music. The first measure has a quarter note G2 with a slur. The second measure has a quarter note A2 with a slur.

Fl./ Picc.  
C.A.  
Cl.  
B.Cl.  
Cbsn.  
Hn.  
Tpt.  
Tbn.  
B. Tbn.

Perc. 1  
Perc. 2

Pno.

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

**C** PICCOLO

This musical score page, numbered 12, is for the Piccolo part of an orchestral work. The score is written in 4/4 time and includes the following parts:

- Piccolo:** Starts at measure 35 with a *ff* dynamic. The part features a rhythmic pattern of eighth notes with accents.
- Woodwinds:** Includes staves for Cor Anglais (C.A.), Clarinet (Cl.), Bass Clarinet (B.Cl.), Oboe (Obsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), and Bass Trombone (B. Tbn.).
- Percussion:** Percussion 1 (Perc. 1) is marked *motor off* and *ff*, playing a rhythmic pattern with accents. Percussion 2 (Perc. 2) is marked *SUSPENDED CYMBAL* and *ff*, playing a sustained cymbal effect.
- Piano:** The piano part (Pno.) is marked *ff* and features a complex rhythmic accompaniment with accents.
- Strings:** Includes staves for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

The score is marked with a *ff* dynamic throughout. The Piccolo part is specifically marked with a *ff* dynamic. The Percussion 1 part is marked *motor off* and *ff*. The Percussion 2 part is marked *SUSPENDED CYMBAL* and *ff*. The piano part is marked *ff*. The string parts are marked with *ff* dynamics.

Fl./ Picc.

C.A.

Cl.

B.Cl.

Cbsn.

Hn.

Tpt.

Tbn.

B. Tbn.

Perc. 1

Perc. 2

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

This page of a musical score contains measures 36 through 40. The instruments listed on the left are Flute/Piccolo, Cor Anglais, Clarinet, Bass Clarinet, Contrabassoon, Horn, Trumpet, Trombone, Bass Trombone, Percussion 1, Percussion 2, Piano, Violin I, Violin II, Viola, Violoncello, and Double Bass. The score is written in a common time signature. The woodwinds (Flute/Piccolo, Cor Anglais, Clarinet) play a melodic line with slurs and accents. The Percussion 1 part features a rhythmic pattern of eighth notes with accents and slurs. The Piano part has a complex texture with multiple voices, including sixteenth-note patterns and slurs. The string parts (Violin I, Violin II, Viola, Violoncello, Double Bass) play a sustained, melodic line with slurs and accents. The woodwinds and strings play a melodic line with slurs and accents. The Percussion 1 part features a rhythmic pattern of eighth notes with accents and slurs. The Piano part has a complex texture with multiple voices, including sixteenth-note patterns and slurs. The string parts (Violin I, Violin II, Viola, Violoncello, Double Bass) play a sustained, melodic line with slurs and accents.

Fl/  
Picc.

Musical staff for Flute/Piccolo. It begins with a treble clef and a key signature of one flat. The notation includes a series of eighth notes with accents, followed by a triplet of eighth notes.

C.A.

Musical staff for Clarinet in A. It features a treble clef and a key signature of one flat. The notation shows a triplet of eighth notes followed by a long, sustained note.

Cl.

Musical staff for Clarinet in Bb. It features a treble clef and a key signature of two flats. The notation shows a triplet of eighth notes followed by a long, sustained note.

B.Cl.

Musical staff for Bass Clarinet. It features a bass clef and a key signature of two flats. The staff is currently empty.

Cbsn.

Musical staff for Contrabassoon. It features a bass clef and a key signature of two flats. The staff is currently empty.

Hn.

Musical staff for Horn. It features a treble clef and a key signature of one flat. The staff is currently empty.

Tpt.

Musical staff for Trumpet. It features a treble clef and a key signature of one flat. The staff is currently empty.

Tbn.

Musical staff for Trombone. It features a bass clef and a key signature of one flat. The staff is currently empty.

B. Tbn.

Musical staff for Baritone Trombone. It features a bass clef and a key signature of one flat. The staff is currently empty.

Perc. 1

Musical staff for Percussion 1. It features a treble clef and a key signature of one flat. The notation includes various rhythmic patterns with accents and slurs.

Perc. 2

Musical staff for Percussion 2. It features a double bar line and a key signature of one flat. The staff is currently empty.

Pno.

Musical staff for Piano. It features a grand staff with treble and bass clefs and a key signature of one flat. The notation includes complex rhythmic patterns with accents and slurs.

Vln. I

Musical staff for Violin I. It features a treble clef and a key signature of one flat. The notation includes a long, sustained note with a slur.

Vln. II

Musical staff for Violin II. It features a treble clef and a key signature of one flat. The notation includes a long, sustained note with a slur.

Vla.

Musical staff for Viola. It features a treble clef and a key signature of one flat. The notation includes a long, sustained note with a slur.

Vc.

Musical staff for Violoncello. It features a bass clef and a key signature of one flat. The staff is currently empty.

Db.

Musical staff for Double Bass. It features a bass clef and a key signature of one flat. The staff is currently empty.

38

Fl./ Picc.

C.A.

Cl.

B.Cl.

Cbsn.

Hn.

Tpt.

Tbn.

B. Tbn.

Perc. 1

Perc. 2

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

loco.



Fl/  
Picc.

C.A.

Cl.

B.Cl.

Cbsn.

Hn.

Tpt.

Tbn.

B. Tbn.

Perc. 1

Perc. 2

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

40

Fl./ Picc.

C.A.

Cl.

B.Cl.

Cbsn.

Hn.

Tpt.

Tbn.

B. Tbn.

Perc. 1

Perc. 2

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

Measures 40-49 are shown. The score includes staves for Flute/Picc., Clarinet in A, Clarinet in C, Bass Clarinet, Contrabassoon, Horn, Trumpet, Trombone, Bass Trombone, Percussion 1, Percussion 2, Piano, Violin I, Violin II, Viola, Violoncello, and Double Bass. The piano part features a complex rhythmic pattern with sixteenth and thirty-second notes. The woodwinds have long notes with slurs and triplets. Percussion 1 has specific rhythmic patterns with accents. The strings are mostly silent or have long, sustained notes.

Take Flute

Fl./ Picc.

C.A.

Cl.

B.Cl.

Cbsn.

Hn.

Tpt.

Tbn.

B. Tbn.

Perc. 1

Perc. 2

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

42

Fl./ Picc.

C.A.

Cl.

B.Cl.

Cbsn.

Hn.

Tpt.

Tbn.

B. Tbn.

Perc. 1

Perc. 2

BASS DRUM

pp

ff

Pno.

loco.

Vln. I

Vln. II

Vla.

Vc.

Db.

**D**

45

Fl/  
Picc.

C.A.

Cl.

B.Cl.

Cbsn.

Hn.

Tpt.

Tbn.

B. Tbn.

Perc. 1

Perc. 2

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

motor on - medium speed  
*legato*  
*mp*

**TAM-TAM**

*mp*

*mp*

*mp*

*mp*

*mp*  
*senza sord.*

*mp*  
*senza sord.*

47

Fl./ Picc.

C.A.

Cl.

B.Cl.

Cbsn.

Hn.

Tpt.

Tbn.

B. Tbn.

Perc. 1

Perc. 2

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

FLUTE

FL./ Picc.  
C.A.  
Cl.  
B.Cl.  
Cbsn.  
Hn.  
Tpt.  
Tbn.  
B. Tbn.

Perc. 1

Perc. 2  
GLOCKENSPIEL

Pno.

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

Fl./ Picc. *ff*

C.A. *ff*

Cl. *ff*

B.Cl. *ff*

Cbsn. *ff*

Hn. *ff*

Tpt. *ff*

Tbn. *ff*

B. Tbn. *ff*

Perc. 1 *ff*

Perc. 2 *f* *ff*

Pno. *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Db. *ff*



53

Fl./Picc.

C.A.

Cl.

B.Cl.

Cbsn.

Hn.

Tpt.

Tbn.

B. Tbn.

Perc. 1

Perc. 2

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

BASS DRUM

*pp* *ff*

4:3

**E**  
58

FL/  
Picc.

pp (possible)

C.A.

pp

Cl.

pp

B.Cl.

pp

Cbsn.

Hn.

con sord.  
pp

Tpt.

con sord.  
pp

Tbn.

pp

B. Tbn.

pp legato

Perc. 1

Red

Perc. 2

SUSPENDED CYMBAL  
ff

Pno.

pp

Vln. I

pp

Vln. II

pp

Vla.

pp pizz.

Vc.

pp pizz.

Db.

pp

Fl./ Picc.

C.A.

Cl.

B.Cl.

Cbsn.

Hn.

Tpt.

Tbn.

B. Tbn.

Perc. 1

Perc. 2

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

61

Fl./ Picc.

C.A.

Cl.

B.Cl.

Cbsn.

Hn.

Tpt.

Tbn.

B. Tbn.

Perc. 1

Perc. 2

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

Fl./ Picc.

C.A.

Cl.

B.Cl.

Cbsn.

Hn.

Tpt.

Tbn.

B. Tbn.

Perc. 1

Perc. 2

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

con sord.

pp

62 63 64

Detailed description: This page of a musical score contains measures 62, 63, and 64. The instruments listed on the left are Flute/Piccolo, Cor Anglais, Clarinet, Bass Clarinet, Contrabassoon, Horn, Trumpet, Trombone, Bass Trombone, Percussion 1, Percussion 2, Piano, Violin I, Violin II, Viola, Violoncello, and Double Bass. The score is written in a key signature of two flats (B-flat major or D-flat minor) and a 4/4 time signature. Measure 62 features a complex woodwind and string texture. Measure 63 includes the instruction 'con sord.' (con sordina) for the Horn and Trombone parts, and 'pp' (pianissimo) for the Percussion 1 part. Measure 64 continues the musical development. The Percussion 2 part is mostly silent. The Piano part has a circled '6' above the first measure. The string parts (Violins, Viola, Cello, and Double Bass) play a rhythmic accompaniment.

63

Fl/  
Picc.

C.A.

Cl.

B.Cl.

Cbsn.

Hn.

Tpt.

Tbn.

B. Tbn.

Perc. 1

Perc. 2

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

pizz.

64

FL/  
Picc.

C.A.

Cl.

B.Cl.

Cbsn.

Hn.

Tpt.

Tbn.

B. Tbn.

Perc. 1

Perc. 2

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

66

FL/  
Picc.

C.A.

Cl.

B.Cl.

Cbsn.

Hn.

Tpt.

Tbn.

B. Tbn.

Perc. 1

Perc. 2

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.



68

FL/  
Picc.

C.A.

Cl.

B.Cl.

Cbsn.

Hn.

Tpt.

Tbn.

B. Tbn.

Perc. 1

Perc. 2

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

*pp*

*pp*

*pp*

*pp*

*pp*

senza sord.

*ff*

senza sord.

*ff*

senza sord.

*ff*

senza sord.

*ff*

BASS DRUM

*pp*

*ff*

SUSPENDED CYMBAL

*p*

*f*

*p*

TAM-TAM

*p*

*f*

*f*

*p*

*p*

una corda

*Red.*

75 Take Piccolo

Fl./ Picc.

C.A.

Cl.

B.Cl.

Cbsn.

Hn.

Tpt.

Tbn.

B. Tbn.

Perc. 1

Perc. 2

SUSPENDED CYMBAL

TAM-TAM

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

*p*

*ff*

*arco*

*ff*

*ff*

*ff*

G PICCOLO

81

Fl./ Picc. *pp* (possible)

C.A. *pp* (possible)

Cl. *pp*

B.Cl. *pp*

Cbsn. *pp*

Hn. con sord. *pp*

Tpt. con sord. *pp*

Tbn. con sord. *pp*

B. Tbn. con sord. *pp*

Perc. 1

Perc. 2 **BASS DRUM** *pp* *ff* **SUSPENDED CYMBAL** Move to Glockenspiel

Pno. *pp* tre corde Ped.

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Db. *pp*

85

Fl./ Picc.  
C.A.  
Cl.  
B.Cl.  
Cbsn.  
Hn.  
Tpt.  
Tbn.  
B. Tbn.  
Perc. 1  
Perc. 2  
Pno.  
Vin. I  
Vin. II  
Vla.  
Vc.  
Db.

Detailed description of the musical score: This page of a musical score, numbered 85, contains 15 staves. The top section includes woodwinds (Flute/Piccobello, Cor Anglais, Clarinet, Bass Clarinet, Contrabassoon, Horn, Trumpet, Trombone, Bass Trombone) and Percussion 1 and 2. The piano part (Pno.) is written in grand staff notation. The bottom section features the string ensemble (Violin I, Violin II, Viola, Violoncello, Double Bass). The score is in 4/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The woodwinds and brass parts have several slurs and accents. The piano part has a complex rhythmic accompaniment. The strings play a sustained harmonic accompaniment.

Fl./ Picc.

C.A.

Cl.

B.Cl.

Cbsn.

Hn.

Tpt.

Tbn.

B. Tbn.

Perc. 1

Perc. 2

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

Detailed description of the musical score: This page contains measures 86 through 90 of a symphonic work. The instrumentation includes woodwinds (Flute/Piccolo, Clarinet in A, Clarinet, Bass Clarinet, Contrabass), brass (Horn, Trumpet, Trombone, Bass Trombone), percussion (Percussion 1 and 2), piano, and strings (Violin I, Violin II, Viola, Violoncello, Double Bass). The woodwinds and piano play active melodic and harmonic roles, while the strings provide a sustained accompaniment. The percussion parts are mostly rests. The score is written in a key with one flat and a 4/4 time signature.

Fl./ Picc.

C.A.

Cl.

B.Cl.

Cbsa.

Hn.

Tpt.

Tbn.

B. Tbn.

Perc. 1

Perc. 2

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

*pp*

senza ped.

GLOCKENSPIEL 1.v.

*pp* (possible)

Detailed description of the musical score: This page contains the musical notation for measures 87-90. The woodwind section includes Flute/Piccolo, Cor Anglais, Clarinet, Bass Clarinet, and Bassoon. The brass section includes Horn, Trumpet, Trombone, and Bass Trombone. Percussion includes two different parts, with the second part playing a Glockenspiel. The piano part features a complex texture with many sixteenth notes. The string section (Violins I and II, Viola, Violoncello, and Double Bass) is playing sustained notes with long bows.

FL/  
Picc.

C.A.

Cl.

B.Cl.

Cbsn.

Hn.

Tpt.

Tbn.

B. Tbn.

Perc. 1

Perc. 2

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

89

FL/  
Picc.

C.A.

Cl.

B.Cl.

Cbsn.

Hn.

Tpt.

Tbn.

B. Tbn.

Perc. 1

Perc. 2

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

Detailed description: This page of a musical score, numbered 89, contains 15 staves. The top section includes woodwinds (Flute/Piccato, Cor Anglais, Clarinet, Bass Clarinet, Contrabassoon), brass (Horn, Trumpet, Trombone, Bass Trombone), and percussion (Percussion 1 and 2). The piano part is shown in grand staff notation. The bottom section features the string ensemble (Violin I, Violin II, Viola, Violoncello, and Double Bass). The score includes various musical notations such as rests, notes, slurs, and articulation marks. The woodwind and brass parts have some sixteenth-note patterns and slurs. The string parts are primarily sustained notes with long slurs.



Fl./ Picc.

C.A.

Cl.

B.Cl.

Cbsn.

Hn.

Tpt.

Tbn.

B. Tbn.

Perc. 1

Perc. 2

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

The musical score is written for a full symphony orchestra. The woodwind section includes Flute/Piccolo, Clarinet in A, Bass Clarinet, and Contrabassoon. The brass section includes Horn, Trumpet, Trombone, and Bass Trombone. The percussion section has two parts. The piano part is a grand piano. The string section includes Violin I, Violin II, Viola, Violoncello, and Double Bass. The score features various musical notations such as slurs, ties, and dynamic markings. The key signature has one flat, and the time signature is 4/4. The rehearsal mark 90 is indicated at the top of the page.

91

Fl/  
Picc.

C.A.

Cl.

B.Cl.

Cbsn.

Hn.

Tpt.

Tbn.

B. Tbn.

Perc. 1

Perc. 2

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

Detailed description: This page of a musical score, numbered 91, contains 14 staves. The instruments are: Flute/Piccolo (Fl/Picc.), Clarinet in A (C.A.), Clarinet (Cl.), Bass Clarinet (B.Cl.), Contrabass (Cbsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Bass Trombone (B. Tbn.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The Flute/Piccolo, Clarinet, Bass Clarinet, and Piano parts have musical notation with slurs and accents. The Trombone and Bass Trombone parts feature triplet markings. The Percussion 1 and 2 staves are empty. The string section (Violin I, Violin II, Viola, Violoncello, Double Bass) is shown with a single long horizontal line, indicating they are silent for this measure.

Fl./ Picc.

C.A.

Cl.

B.Cl.

Cbsn.

Hn.

Tpt.

Tbn.

B. Tbn.

Perc. 1

Perc. 2

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

The musical score is written for a full symphony orchestra. It features a variety of instruments including woodwinds, brass, percussion, piano, and strings. The notation includes complex rhythmic patterns, such as triplets and sixteenth-note runs, and dynamic markings. The score is organized into systems, with each instrument or group of instruments represented by a separate staff. The overall style is that of a classical orchestral score, with clear notation and a focus on melodic and harmonic development.

Fl/ Picc.

C.A.

Cl.

B.Cl.

Cbsn.

Hn.

Tpt.

Tbn.

B. Tbn.

Perc. 1

Perc. 2

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

94

Fl./ Picc.

C.A.

Cl.

B.Cl.

Cbsn.

Hn.

Tpt.

Tbn.

B. Tbn.

Perc. 1

Perc. 2

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

Take Flute

95

Fl./ Picc.

C.A.

Cl.

B.Cl.

Cbsn.

Hn.

Tpt.

Tbn.

B. Tbn.

Perc. 1

Perc. 2

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

Move to Tubular Bells

Move to Bass Drum

Detailed description of the musical score: The score is for measures 95 to 100. The key signature is Bb and the time signature is 7/8. The flute part (Fl./ Picc.) has a melodic line with slurs and accents. The clarinet parts (Cl., B.Cl.) play a rhythmic pattern of eighth notes with slurs. The bassoon (Cbsn.) has a melodic line with slurs. The horn (Hn.) and trumpet (Tpt.) parts have melodic lines with slurs. The trombone (Tbn.) and bass trombone (B. Tbn.) parts play a rhythmic pattern of eighth notes with slurs. Percussion 1 (Perc. 1) has a melodic line with slurs and accents, with the instruction 'Move to Tubular Bells'. Percussion 2 (Perc. 2) has a melodic line with slurs and accents, with the instruction 'Move to Bass Drum'. The piano (Pno.) part has a complex rhythmic pattern with slurs and accents. The string parts (Vln. I, Vln. II, Vla., Vc., Db.) have melodic lines with slurs.

Fl./ Picc.

C.A.

Cl.

B.Cl.

Cbsn.

Hn.

Tpt.

Tbn.

B. Tbn.

Perc. 1

Perc. 2

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

**BASS DRUM**  
tr  
pp — ff

This musical score page features two percussion parts and a string section.   
**Perc. 1:** Features a melodic line in 4/4 time, starting with a *ff* dynamic. It includes a section labeled "TUBULAR BELLS" with a *mf* dynamic.   
**Perc. 2:** Features a melodic line in 4/4 time, starting with a *ff* dynamic. It includes a section labeled "TAN-TAM" with a *ff* dynamic.   
**Strings:** The string section includes Violin I, Violin II, Viola, Violoncello (Vc.), and Double Bass (Db.). The strings play a rhythmic pattern of eighth notes, often with accents and slurs, and include dynamic markings such as *ff* and *mf*.



FLUTE

Fl/ Picc.

*ff*

C.A.

*ff*

Cl.

*ff*

B.Cl.

*ff*

Cbsn.

*ff*

Hn.

*senza sord.*

Tpt.

*senza sord.*

Tbn.

*senza sord.*

B. Tbn.

*senza sord.*

Perc. 1

*ff*

Perc. 2

*ff*

Pno.

*ff*

Vln. I

*ff*

Vln. II

*ff*

Vla.

*ff*

Vc.

*ff*

Db.

*ff*

Fl/Picc. *mf* *mf*

C.A. *mf* *mf*

Cl. *mf* *mf*

B.Cl. *mf* *mf*

Chen. *mf* *mf*

Hr. *mf* *mf*

Tpt. *mf* *mf*

Tbn. *mf* *mf*

B. Tbn. *mf* *mf*

Perc. 1 *mf* *mf*

Perc. 2

Pno. *mf* *mf*

Vln. I *mf* *mf*

Vln. II *mf* *mf*

Vla. *mf* *mf*

Vc. *mf* *mf*

Db. *mf* *mf*

This musical score page contains the following parts and markings:

- Perc. 1:** Features a melodic line with triplets and accents. A double bar line is present at the end of the section.
- Perc. 2:** A section that is mostly silent, indicated by a double bar line.
- Fl/Picc:** Includes a triplet of eighth notes with an accent.
- C.A. (Cor Anglais):** Features a triplet of eighth notes with an accent.
- Cl. (Clarinets):** Includes a triplet of eighth notes with an accent.
- B.Cl. (Bass Clarinet):** Includes a triplet of eighth notes with an accent.
- Chasn. (Chasins):** Includes a triplet of eighth notes with an accent.
- Hm. (Horn):** Includes a triplet of eighth notes with an accent.
- Tpt. (Trumpets):** Includes a triplet of eighth notes with an accent.
- Tbn. (Tenor Trombones):** Includes a triplet of eighth notes with an accent.
- B. Tbn. (Baritone Trombone):** Includes a triplet of eighth notes with an accent.
- Pno. (Piano):** Features a complex accompaniment with triplets and accents, marked *fff*.
- Vln. I & II (Violins):** Includes a triplet of eighth notes with an accent, marked *fff*.
- Vla. (Viola):** Includes a triplet of eighth notes with an accent, marked *fff*.
- Vc. (Violoncello):** Includes a triplet of eighth notes with an accent, marked *fff*.
- Db. (Double Bass):** Includes a triplet of eighth notes with an accent, marked *fff*.

110

FL/  
Picc.

C.A.

Cl.

B.Cl.

Cbsn.

Hn.

Tpt.

Tbn.

B. Tbn.

con sord.

Perc. 1

Perc. 2

Move to Crotales

BASS DRUM

pp

ff

7-8

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.



114 53

Fl./ Picc. *ff* *pp*

C.A.

Cl. *ff* *pp*

B.Cl. *ff* *pp*

Cbsn.

Hn. *ff* *pp*

Tpt. *ff* *pp*

Tbn. *ff* *pp*

B. Tbn. *ff* *pp*

Perc. 1 *ff*

Perc. 2

Pno. *pp* *legato* *8va* *loco.*

Vln. I

Vln. II

Vla.

Vc.

Db.

Fl./ Picc. *ff*

C.A.

Cl.

B.Cl. *ff*

Cbsn.

Hn. *ff*

Tpt.

Tbn.

B. Tbn. *ff*

Perc. 1

Perc. 2

Pno. *loco.*

Vln. I

Vln. II

Vla.

Vc.

Db.

116 55

FL/  
Picc. *pp*

C.A.

Cl. *ff* *pp*

B.Cl. *pp*

Cbsn.

Hn.

Tpt. *ff* *pp*

Tbn. *ff* *pp*

B. Tbn.

Perc. 1 *ff* *pp*

Perc. 2

Pno. *ff* *pp* *legato* *loco.*

Vln. I

Vln. II

Vla.

Vc.

Db.



117

Fl./ Picc.

C.A.

Cl.

B.Cl.

Cbsn.

Hn.

Tpt.

Tbn.

B. Tbn.

Perc. 1

Perc. 2

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

*ff*

*loco.*

*8va*

*ff*







121  
 Fl./ Picc.

C.A.

Cl.

B. Cl.

Cbsn.

Hn.

Tpt.

Tbn.

B. Tbn.

Perc. 1

Perc. 2

Pno.

1. 2do

Vln. I

Vln. II

Vla.

Vc.

Db.

122

Fl./ Picc.

C.A.

Cl.

B.Cl.

Cbsn.

Hn.

Tpt.

Tbn.

B. Tbn.

Perc. 1

Perc. 2

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

Fl./ Picc. *ff*

C.A.

Cl.

B.Cl.

Cbsn.

Hn.

Tpt.

Tbn.

B. Tbn.

Perc. 1

Perc. 2

Pno.

(8)-----

Vln. I

Vln. II

Vla.

Vc.

Db.

124 63

Fl./ Picc.

C.A.

Cl.

B.Cl.

Cbsn.

Hn.

Tpt.

Tbn.

B. Tbn.

Perc. 1

Perc. 2

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.



125

Fl./ Picc.

C.A.

Cl.

B.Cl.

Cbsn.

Hn.

Tpt.

Tbn.

B. Tbn.

Perc. 1

Perc. 2

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

Fl./ Picc. *pp*

C.A.

Cl.

B. Cl.

Cbsn.

Hn.

Tpt.

Tbn.

B. Tbn.

Perc. 1

Perc. 2

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

Fl./ Picc.

C.A.

Cl.

B.Cl.

Cbsn.

Hn.

Tpt.

Tbn.

B. Tbn.

Perc. 1

Perc. 2

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

*pp*

*pp*





130

FL/  
Picc.

C.A.

Cl.

B.Cl.

Cbsn.

Hn.

Tpt.

Tbn.

B. Tbn.

Perc. 1

Perc. 2

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

J

PICCOLO

FL/ Picc. *fff*

C.A. *fff*

Cl. *fff*

B.Cl. *fff*

Cbsn. *fff*

Hn. senza sord. *fff*

Tpt. senza sord. *fff*

Tbn. senza sord. *fff*

B. Tbn. senza sord. *fff*

Perc. 1 CROTALES *fff*

Perc. 2 BASS DRUM *pp* *fff* TAM-TAM *fff*

Pno. *fff*

senza ped.

Vln. I *ppp* *fff* nat.

Vln. II *ppp* *fff* nat.

Vla. *ppp* *fff* nat.

Vc. *ppp* *fff* nat.

Db. *ppp* *fff* nat.

140

Fl./Picc.

C.A.

Cl.

B.Cl.

Cbsn.

Hn.

Tpt.

Tbn.

B. Tbn.

Perc. 1

Perc. 2

BASS DRUM

pp

ff

13:12

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.



# ***Interlude Fragments (273'')***

**For small ensemble  
(2010)**

**By Louis Johnson**

(c. ♩ = 120)  
molto accel.

86

Picc.

Ob.

Cl. I

B. Cl.

Cbsn.

Hn.

Tpt.

Tbn.

B. D.

Crot.

Glock.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

*ffff* (dampen immediately)

## **Interlude Fragments (273")**

*Interlude Fragments (273")* is a work in mobile form. The score is in two parts: the first part contains six sections of music each with a designated letter from **A** to **F** and each ending with a double barline; the second part is a single sheet with five sections of measured silence, each section comprising one bar with a designated number from **1** to **5** and each ending with a double barline. A performance of this work must begin with a lettered section (**A, B, C, D, E** or **F**). This must then be followed by a numbered section (**1, 2, 3, 4** or **5**). This pattern (lettered section followed by numbered section) must be repeated with no section (lettered or numbered) being heard more than once. The sections should follow one another in strict tempo without a break. After each section has been heard, the piece has finished. As the work must always begin with a lettered section, it will always finish with a lettered section. Here is an example of how the sections could fit together:

**A 1 B 2 C 3 D 4 E 5 F**

There are, of course, various permutations – all are equally valid.

The piano part in each lettered section must always be played in full. However, the instrumental parts above the piano part are optional – all of the performers apart from the pianist can choose to play or not play in any section (or even the whole piece!); individual parts can be played in their entirety or partially played. In some (or all) lettered sections, any of the instrumentalists (except the pianist) may choose to play an incomplete version of their music. However, there are two important rules in relation to this:

1. Once a note has been started, it must be played for its full duration
2. A performer cannot begin playing after the beginning of a written entry. In other words, the player cannot begin somewhere within the written duration (for example, in the middle of a semibreve or on the second of two tied notes) – the performer must start at the beginning of a written duration or not play it at all.

Therefore, if a player has, for example, three entries in a lettered section, they may choose to play all three, only two, one or none of these entries. Whatever they choose to do, the performer must only play from the beginning of an entry and must play for its full length. The performing choices relating to the individual instrumental parts (except from the piano part) can be made in rehearsal, but they could be made spontaneously during the performance. However, the decision regarding the ordering of the work's sections should be made during rehearsal. Each performer plays from a copy of the full score. It is suggested that the separate sheet containing the numbered (silent) sections be kept on the music stand adjacent to the score containing the lettered sections. Page turns are necessary between the lettered sections, but as they are interleaved with silent sections, this should present no significant problems. The scores for flute, oboe, cello and piano are written at concert pitch, so they sound as written. Only the score to be played by the alto saxophone is transposed with the saxophone part sounding a Major 6<sup>th</sup> lower than written.

**Interlude Fragments (273") for Small Ensemble (2010)**

**Instrumentation:**

**1 Flute**

**1 Oboe**

**1 Alto Saxophone**

**1 Cello**

**1 Piano**

# Interlude Fragments (273")

CONCERT PITCH  
SCORE

Louis Johnson

**A**

$\text{♩} = 60$

The score is written for five instruments: Flute, Oboe, Alto Saxophone, Violoncello, and Piano. The music is in 4/4 time with a tempo of quarter note = 60. The key signature has one flat (B-flat). The score is divided into four measures by vertical bar lines. Dynamics range from piano (*p*) to fortissimo (*ff*). The Piano part includes markings for *meccanico* and *loco*. The Flute, Oboe, and Alto Saxophone parts feature melodic lines with slurs and dynamic markings. The Violoncello part has a similar melodic line. The Piano part consists of rhythmic patterns in both hands, with the right hand playing chords and the left hand playing a bass line.

Flute  
Oboe  
Alto Saxophone  
Violoncello  
Piano

*p* *f* *pp* *ff*  
*p* *f* *pp* *ff*  
*p* *f* *pp* *ff*  
*p* *f* *p* *f*  
*ff*  
*meccanico* *loco.*  
*loco.*

*Red.* *Red.* *Red.*

# B

$\text{♩} = 60$

Fl.



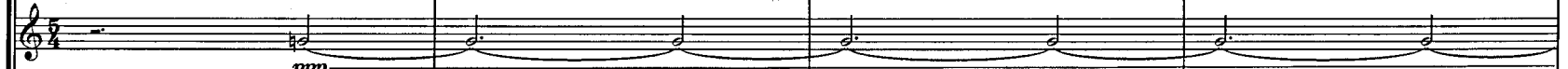
Flute staff with rests throughout the section.

Ob.



Oboe staff with notes starting in the second measure, marked *ppp*.

Alto Sax.



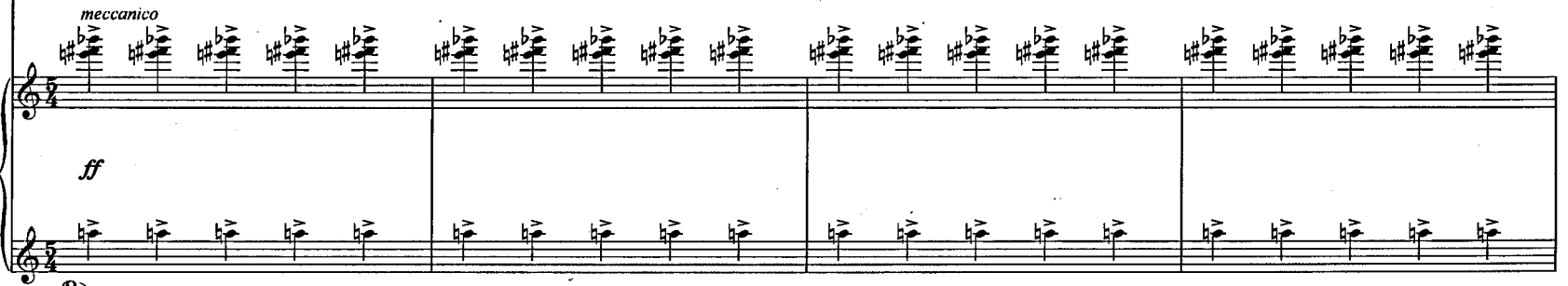
Alto Sax staff with notes starting in the second measure, marked *ppp*.

Vc.



Violoncello staff with notes starting in the second measure, marked *ppp*.

Pno.



Piano staff with chords starting in the second measure, marked *ppp*. The right hand is marked *meccanico*.

*ff*



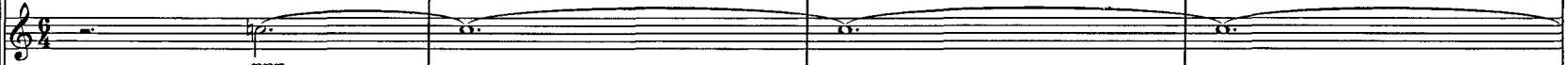
**C**

$\text{♩} = 60$

Fl.



Ob.



*ppp*

Alto Sax.



*ppp*

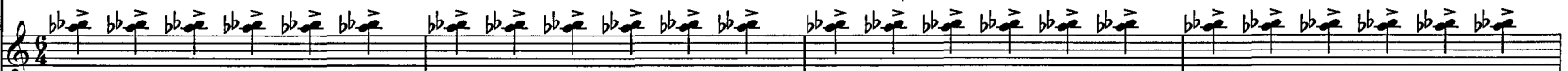
Vc.



*ppp*

*meccanico*

Pno.



*ff*



*ff*

*2ed.*



This musical score is arranged in five systems. The first four systems are for Flute (Fl.), Oboe (Ob.), Alto Saxophone (Alto Sax.), and Violoncello (Vc.), each with a single staff. The fifth system is for Piano (Pno.), consisting of two staves. The score is divided into four measures by vertical bar lines. The first measure is a whole rest for all instruments. The second measure features a half note for each instrument, with dynamics *p* and *f* indicated. The third measure features a half note for each instrument, with dynamics *p* and *f* indicated. The fourth measure features a half note for each instrument, with dynamics *p* and *f* indicated. The Piano part in the fifth system consists of sixteenth notes in the right hand and chords in the left hand. The first measure of the Piano part has sixteenth notes with accidentals:  $bb$ ,  $bb$ ,  $bb$ ,  $bb$ ,  $bb$ ,  $bb$ . The second measure has sixteenth notes with accidentals:  $bb$ ,  $bb$ ,  $bb$ ,  $bb$ . The third measure has sixteenth notes with accidentals:  $\sharp$ ,  $\sharp$ ,  $\sharp$ ,  $\sharp$ . The fourth measure has sixteenth notes with accidentals:  $\sharp$ ,  $\sharp$ ,  $\sharp$ ,  $\sharp$ . The Piano part is marked with *fff* in the first measure and *p* and *f* in the second measure. The Violoncello part is marked with *fff* in the first measure and *p* and *f* in the second measure. The Alto Saxophone part is marked with *fff* in the first measure and *p* and *f* in the second measure. The Oboe part is marked with *fff* in the first measure and *p* and *f* in the second measure. The Flute part is marked with *p* and *f* in the second measure. The score is marked with *Red.* at the bottom of the Piano part in the second and third measures.

**D** ♩ = 60

Fl. *pp* *ff* *ppp*

Ob. *pp* *ff* *ppp*

Alto Sax. *pp* *ff* *ppp*

Vc. *ppp*

*meccanico*

Pno. *ff*

*ff* *Red.* | *Red.*

Fl.

Ob.

Alto Sax.

Vc.

Pno.

*fff*

*p* *f*

*fff*

*p* *f*

*fff*

*p* *f*

*fff*

*p* *f*

220

Detailed description: This is a page of a musical score for a woodwind and string ensemble. It features five staves: Flute (Fl.), Oboe (Ob.), Alto Saxophone (Alto Sax.), Violin (Vc.), and Piano (Pno.). The Flute, Oboe, and Violin parts are written in treble clef, while the Alto Saxophone and Piano parts are in bass clef. The score is divided into four measures by vertical bar lines. The first two measures are marked with a dynamic of *fff* (fortississimo). The third measure is marked with *fff*. The fourth measure is marked with *p* (piano) and *f* (forte). The Piano part consists of a steady eighth-note accompaniment in the left hand and a more complex rhythmic pattern in the right hand. The Flute, Oboe, and Violin parts have long horizontal lines indicating sustained notes or rests. The Alto Saxophone part has a long horizontal line in the third measure. The page number '220' is located at the bottom right.

**E** ♩ = 60

Fl. *pp* *ff* *pp*

Ob. *pp* *ff* *pp*

Alto Sax. *pp* *ff* *pp*

Vc. *pp*

*meccanico*

Pno. *ff*

*ff*

Red. Red.

This musical score is arranged in five systems. The first four systems are for individual instruments: Flute (Fl.), Oboe (Ob.), Alto Saxophone (Alto Sax.), and Violin (Vc.). The fifth system is for the Piano (Pno.), consisting of two staves. The score is divided into four measures by vertical bar lines. The first measure is marked with a dynamic of *ff*. The second measure is marked with *pp*. The third and fourth measures are marked with *ff*. The Flute part consists of a whole rest in the first measure and whole rests in the subsequent three measures. The Oboe and Alto Saxophone parts play a melodic line starting in the second measure, marked with a slur and a fermata, and ending in the fourth measure. The Violin part plays a melodic line starting in the second measure, marked with a slur and a fermata, and ending in the fourth measure. The Piano part features a rhythmic accompaniment of eighth notes in the right hand and a bass line in the left hand, with a *ped.* (pedal) marking at the end of the fourth measure.

**F**  $\text{♩} = 60$

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

Ob. *p* *f* *p* *f* *ppp*

Alto Sax. *p* *f* *ppp*

Vc. *p* *f* *p* *f* *ppp*

*meccanico*

Pno. *ff*

*ff*

*ff* *ff* *ff*

This musical score features five staves: Flute (Fl.), Oboe (Ob.), Alto Saxophone (Alto Sax.), Violin (Vc.), and Piano (Pno.). The Flute part is mostly silent, indicated by rests. The Oboe, Alto Saxophone, and Violin parts play a melodic line of quarter notes, starting with a half note and then quarter notes, all marked with a fortissimo (*fff*) dynamic. The Piano part provides a harmonic accompaniment with a steady eighth-note pattern in both hands, featuring a mix of chords and single notes, with a circled '6' at the beginning of the first staff.

# Interlude Fragments (273") - Silent Sections

♩ = 60

**1**

**2**

**3**

**4**

**5**

The musical score is organized into five numbered sections, each with a unique time signature. The instruments are arranged vertically as follows:

- Flute:** Treble clef, 9/4, 6/4, 3/4, 6/4, 9/4.
- Oboe:** Treble clef, 9/4, 6/4, 3/4, 6/4, 9/4.
- Alto Saxophone:** Treble clef, 9/4, 6/4, 3/4, 6/4, 9/4.
- Violoncello:** Treble clef, 9/4, 6/4, 3/4, 6/4, 9/4.
- Piano:** Treble and Bass clefs, 9/4, 6/4, 3/4, 6/4, 9/4.

All instruments are marked with rests (indicated by a horizontal line with a dash) throughout the entire duration of the piece, indicating silent sections for all parts.



# ***Lullaby***

**For Wind Ensemble and Piano  
(2010)**

**By Louis Johnson**

## **Lullaby**

*Lullaby* was composed for the 13<sup>th</sup> London New Wind Festival in response to a call for scores. It has a verse-refrain structure in which loud and aggressive chordal material is juxtaposed with softer, more melodic, lament-like music; the whole piece is bound together by an underlying canonic pitch structure. The title might seem to be ironic due to the violent nature of some of the music and the mournful character of the lament sections. However, the lament and the lullaby have a shared history and language of musical conventions and I intended that the louder sections should act as a framing device to the quieter music, perhaps suggesting a state of being from which sleep (as represented by the lullaby material) is a temporary escape.

**Lullaby** for Wind Ensemble and Piano (2010)

**Instrumentation:**

**1 Flute**

**1 Cor Anglais**

**1 Clarinet in B flat**

**1 Bassoon**

**1 Horn in F**

**1 Trombone**

**1 Piano**

**This score is written at concert pitch – all parts are notated as they sound. The individual parts are transposed.**

**Duration:** c. 8 minutes

SCORE IS AT  
CONCERT PITCH

# Lullaby

Louis Johnson

♩ = 40

The musical score is for a piece titled "Lullaby" by Louis Johnson. It is written for a woodwind ensemble and piano. The tempo is marked as ♩ = 40. The score is in concert pitch. The woodwind parts include Flute, Cor Anglais, Clarinet in Bb, Bassoon, Horn in F, and Trombone. The piano part is written in a grand staff. The score is divided into measures, with a key signature change from one key to another in the fourth measure. Dynamics include *pp*, *mp*, *p*, and *ff*. Performance instructions include "con sord. (sempre)" for the Horn and Trombone. The piano part features a rhythmic accompaniment with a *ff* dynamic. A pedal marking "Ped." is present at the bottom of the page.

Flute

Cor Anglais

Clarinet in Bb

Bassoon

Horn in F

Trombone

Piano

*ff*

*pp*

*mp*

*p*

*pp*

con sord. (sempre)

3:2

3:2

3:2

3:2

3:2

Ped.

7

Fl. *p* 3:2 *pp* 3:2 *p* 3:2 *pp* 3:2

C. A. *pp* *pp*

Cl. *p* 3:2 *pp* 3:2 *p* 3:2 *pp* 3:2

Bsn. *pp* *pp*

Hn. *mp* *pp* *mp* *pp*

Tbn. *mp* *pp* *mp* *pp*

Pno. *ff*

©  
Red.

13 **A**

Fl.

C. A.

Cl.

Bsn.

Hn.

Tbn.

Pno.

*pp* ————— *ff*      *pp* ————— *ff*

*pp* ————— *ff*      *pp* ————— *ff*

*pp* ————— *ff*      *pp* ————— *ff*

*pp* ————— *ff*      *pp* ————— *ff*

*pp* ————— *ff*      *pp* ————— *ff*

*pp*      *pp*

⑧  
+ una corda      tre corde  
Ped.

Detailed description: This page of a musical score, numbered 13 and marked with a boxed 'A', features six staves for woodwinds and piano. The woodwind parts (Flute, Clarinet in A, Clarinet, Bassoon, Horn, and Trombone) are arranged in a block. Each part begins with a rest, followed by a dynamic shift from *pp* to *ff* across a bar line. The woodwinds play a melodic line consisting of a half note followed by a dotted half note, with a slur over the notes. The piano part is in the lower register, playing a similar melodic line with a slur. The piano part is marked *pp* in both measures. At the bottom, there are performance instructions: a circled '8' above '+ una corda' and 'tre corde', and a 'Ped.' symbol below a dashed line.

Fl. *mp* *pp* *mp*

C. A. *p* *pp* *p*

Cl. *pp*

Bsn. *p* *pp* *p*

Hn. *mp* *pp* *mp*

Tbn. *pp*

Pno. *ff*

Red.

**B**

23

Fl. *pp*

C. A. *pp* *ff*

Cl. *pp* *ff*

Bsn. *pp* *ff*

Hn. *pp* *ff*

Tbn. *pp* *ff*

Pno. *ff* *pp*

(8) + una corda  
tre corde



29

Fl. *mp* *pp* *mp* *pp*

C. A. *pp* *ff* *p* *pp* *p* *pp*

Cl. *pp* *ff* *mp* *pp* *mp* *pp*

Bsn. *pp* *ff* *p* *pp* *p* *pp*

Hn. *pp* *ff* *pp* *pp*

Tbn. *pp* *ff* *pp* *pp*

Pno. *pp* *ff*

(8)

Fl.

C. A.

Cl.

Bsn.

Hn.

Tbn.

Pno.

(8) ----- +una corda      tre corde  
 Ped.

Fl.

C. A.

Cl.

Bsn.

Hn.

Tbn.

Pno.

(8)  
+ una corda      tre corde      Ped.

48

Fl. *p* 3:2 *pp* 3:2 *p* *pp* 3:2

C. A. *mp* *pp* *mp* *pp*

Cl. *pp* *pp*

Bsn. *p* 3:2 *pp* 3:2 *p* 3:2 *pp*

Hn. *mp* *pp* *mp* *pp*

Tbn. *pp* *pp*

Pno. *ff* *pp*

(6) + una corda  
Ped.

Detailed description: This is a page of a musical score, page 9, marked with a 'D' in a box. The score is for a woodwind and brass section, plus piano. The woodwinds include Flute (Fl.), Alto Saxophone (C. A.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), and Trombone (Tbn.). The piano part (Pno.) is shown in two staves. The music is in 4/4 time and features several 3:2 triplet markings. Dynamics range from *pp* (pianissimo) to *ff* (fortissimo). The piano part begins with a forte (*ff*) section and then moves to a pianissimo (*pp*) section. A 'Ped.' (pedal) marking is present at the bottom right, along with the instruction '+ una corda' (one string).

Fl.

C. A.

Cl.

Bsn.

Hn.

Tbn.

Pno.

tre corde

62

Fl. *p* *pp* *p* *pp*

C. A. *pp* *pp*

Cl. *mp* *pp* *mp* *pp*

Bsn. *pp* *pp*

Hn. *mp* *p* *mp* *pp*

Tbn. *p* *pp* *p* *pp*

Pno. *ff*

(8)

Detailed description: This is a page of a musical score, page 11, starting at measure 62. It features six staves for woodwinds and brass, and a grand staff for piano. The woodwinds (Flute, Clarinet, Bassoon, Horn, Trombone) play melodic lines with various dynamics including *p*, *pp*, *mp*, and *p*. The piano part features a rhythmic accompaniment of eighth notes in both hands, marked *ff*. The score includes dynamic markings, articulation marks like accents and slurs, and fingerings such as 3:2. The key signature has two flats, and the time signature is 4/4.

**E**

Fl.

C. A.

Cl.

Bsn.

Hn.

Tbn.

Pno.

loco.  $\text{Ped}$

+ una corda

tre corde

8<sup>va</sup>.....

Allow sound  
to die away  
to nothing.

***Three Studies for Movements  
from an Unwritten Passion***

**For Solo Cello  
(2010)**

**By Louis Johnson**



## ***Three Studies for Movements from an Unwritten Passion* for Solo Cello (2010)**

**I: Chorale** (c. 4 minutes)

**II: Lament** (c. 3 minutes)

**III: Fugue** (c.6 minutes)

The title for this work alludes to a triptych of paintings by the British artist Francis Bacon (1909-1992). The triptych in question is called *Three Studies for Figures at the Base of a Crucifixion* (1944), a work depicting three distorted creatures, each isolated against a dirty, orange-coloured, abstract background. They are stark images that possess a simple, brutal violence. The pieces presented in *Three Studies for Movements from an Unwritten Passion* are similarly stark and might be understood as being, to some extent, analogous to the Bacon paintings. For example, as the paintings refer to a subject matter that has been central to much Western visual art, my work refers to a musical genre in which many composers have dealt with the same subject. However, although the titles of the movements in my music derive from vocal forms commonly found in (or related to) musical settings of the Passion, the work is for a solo Violoncello and, therefore, cannot be sung. Thus, although a religious theme is suggested, it is never made explicit and remains 'unwritten', just as, in Bacon's work, the crucifixion is never seen and remains 'unpainted'. Yet I do not conceive of these pieces as programme music that can only be understood in relation to the paintings. Rather, these movements are concerned with musical structures, processes and archetypal gestures expressed through a work that exists as a parallel to Bacon's triptych.

**Total duration:** c.13 minutes

**This is a study score; the performance version of the score is differently paginated.**

# Three Studies for Movements from an Unwritten Passion I: Choral

Louis Johnson

$\text{♩} = 76$

Violoncello

7

7

13

19

25

2 31

Musical staff 31-32: A single staff of music in 6/8 time, starting with a treble clef and a key signature of two sharps (F# and C#). The music consists of a series of eighth and sixteenth notes, with some beamed pairs. The staff number '31' is written at the end of the line.

37

Musical staff 33-36: A single staff of music in 6/8 time, continuing the piece. It features a sequence of eighth and sixteenth notes with various accidentals. The staff number '37' is written at the end of the line.

43

Musical staff 37-42: A single staff of music in 6/8 time, continuing the piece. It features a sequence of eighth and sixteenth notes with various accidentals. The staff number '43' is written at the end of the line.

49

Musical staff 43-48: A single staff of music in 6/8 time, continuing the piece. It features a sequence of eighth and sixteenth notes with various accidentals. The staff number '49' is written at the end of the line.

55

Musical staff 49-54: A single staff of music in 6/8 time, continuing the piece. It features a sequence of eighth and sixteenth notes with various accidentals. The staff number '55' is written at the end of the line.

61

Musical staff 55-60: A single staff of music in 6/8 time, continuing the piece. It features a sequence of eighth and sixteenth notes with various accidentals. The staff number '61' is written at the end of the line. A dynamic marking *ff* with an accent (>) is placed above the first few notes.

## II: Lament

3

♩ = 60

con sord.

Violoncello

pp

Musical notation for Violoncello, measures 1-6. The piece is in 3/4 time with a key signature of one sharp (F#). The music features a melodic line with slurs and a steady accompaniment of eighth notes. The dynamic is *pp*.

7

pp

Musical notation for Violoncello, measures 7-12. The piece continues in 3/4 time with a key signature of one sharp. The melodic line and accompaniment are consistent with the previous section. The dynamic is *pp*.

13

pp

Musical notation for Violoncello, measures 13-18. The piece continues in 3/4 time with a key signature of one sharp. The melodic line and accompaniment are consistent with the previous section. The dynamic is *pp*.

19

pp

Musical notation for Violoncello, measures 19-24. The piece continues in 3/4 time with a key signature of one sharp. The melodic line and accompaniment are consistent with the previous section. The dynamic is *pp*.

26

pp

This system contains measures 26 through 31. It begins with a bass clef and a key signature of one sharp (F#). The first measure is marked with a piano (*pp*) dynamic. The music features a melodic line with eighth-note patterns and a bass line with chords. A 6/4 time signature change occurs at the start of measure 30. The system concludes with a treble clef and a 3/4 time signature.

32

pp

This system contains measures 32 through 37. It continues with the bass clef and one sharp key signature. The music maintains the melodic and harmonic patterns from the previous system. A 7/4 time signature change occurs at the start of measure 35. The system ends with a treble clef and a 3/4 time signature.

38

pp

This system contains measures 38 through 44. It continues with the bass clef and one sharp key signature. The music features a melodic line with eighth-note patterns and a bass line with chords. A 3/4 time signature change occurs at the start of measure 41. The system concludes with a treble clef and a 4/4 time signature.

45

pp

ppp

This system contains measures 45 through 50. It continues with the bass clef and one sharp key signature. The music features a melodic line with eighth-note patterns and a bass line with chords. A 5/4 time signature change occurs at the start of measure 47. The system concludes with a treble clef and a 4/4 time signature.

# III: Fugue

♩ = 108

senza sord.  
pizz.

Violoncello

9

17

25

33

41

6

49

Musical staff 1: Bass clef, key signature of one flat (B-flat). Measures 49-56. The staff contains eighth and sixteenth notes with various accidentals (sharps, flats, naturals) and slurs. The time signature changes from 2/4 to 3/4 and back to 2/4.

57

Musical staff 2: Bass clef, key signature of one flat. Measures 57-64. The staff contains eighth and sixteenth notes with various accidentals and slurs. The time signature changes from 2/4 to 3/4 and back to 2/4.

65

Musical staff 3: Bass clef, key signature of one flat. Measures 65-72. The staff contains eighth and sixteenth notes with various accidentals and slurs. The time signature changes from 4/4 to 2/4 and back to 4/4.

73

Musical staff 4: Bass clef, key signature of one flat. Measures 73-80. The staff contains eighth and sixteenth notes with various accidentals and slurs. The time signature changes from 2/4 to 3/4 and back to 2/4.

81

Musical staff 5: Bass clef, key signature of one flat. Measures 81-88. The staff contains eighth and sixteenth notes with various accidentals and slurs. The time signature changes from 2/4 to 3/4 and back to 2/4.

89

Musical staff 6: Bass clef, key signature of one flat. Measures 89-96. The staff contains eighth and sixteenth notes with various accidentals and slurs. The time signature changes from 2/4 to 3/4 and back to 2/4.

97

Musical staff 7: Bass clef, key signature of one flat. Measures 97-104. The staff contains eighth and sixteenth notes with various accidentals and slurs. The time signature changes from 2/4 to 3/4 and back to 2/4.

105

Musical staff 105: A single line of music in bass clef, 2/4 time signature. It consists of a sequence of eighth and sixteenth notes with various accidentals (sharps, flats, naturals).

113

Musical staff 113: A single line of music in bass clef, 2/4 time signature. It continues the melodic line from the previous staff with similar rhythmic and harmonic patterns.

121

non arpegg.

Musical staff 121: A single line of music in bass clef, 2/4 time signature. The music becomes more complex with some beamed sixteenth notes. The instruction "non arpegg." is placed above the staff.

129

Musical staff 129: A single line of music in bass clef, 2/4 time signature. The texture is denser with more frequent sixteenth-note patterns.

137

non arpegg.

Musical staff 137: A single line of music in bass clef, 2/4 time signature. The music features a mix of eighth and sixteenth notes. The instruction "non arpegg." is placed above the staff.

144

Musical staff 144: A single line of music in bass clef, 2/4 time signature. The music is highly rhythmic with many beamed sixteenth notes.

151

arpegg. sim.

(roughly, with violence)

Musical staff 151: A single line of music in bass clef, 2/4 time signature. The music is very dense and rhythmic, featuring many beamed sixteenth notes. The instruction "arpegg. sim." is placed above the staff, and "(roughly, with violence)" is placed below the staff.



157

Musical staff 157: Treble and bass clefs with complex chordal textures and slurs.

163

non arpegg.

Musical staff 163: Treble and bass clefs with complex chordal textures and slurs. Includes the instruction "non arpegg."

169

Musical staff 169: Treble and bass clefs with complex chordal textures and slurs.

176

non arpegg.

Musical staff 176: Treble and bass clefs with complex chordal textures and slurs. Includes the instruction "non arpegg."

183

Musical staff 183: Bass clef with complex chordal textures and slurs.

191

Musical staff 191: Bass clef with complex chordal textures and slurs.

198

Musical staff 198: Bass clef with complex chordal textures and slurs.

# ***Response***

**For Small Ensemble  
(2010)**

**By Louis Johnson**

## ***Response***

As the title might suggest, *Response* is a work which explores the relationship between two musical elements, in this case, the piano and the rest of the performing ensemble. The first part of the piece employs an echo-response as material heard in the piano is partially repeated by the other instruments (and visa-versa). The second part of the piece (beginning at letter **B**) is itself a fragmented response to the first part, in which the earlier musical material is heard in a series of shattered reflections, like an image being viewed in a broken mirror.

**Response** for Small Ensemble (2010)

**Instrumentation:**

**1 Alto Flute in G**

**1 Bass Clarinet in B flat**

**Percussion (1 Player):**

**Suspended Cymbal, Tam-Tam, Tenor Drum, Vibraphone**

**1 Violin**

**1 Cello**

**1 Piano**

**This score is written at concert pitch – all parts are notated as they sound. The individual parts are transposed.**

**Duration:** c. 8 minutes

# Response

SCORE IS AT  
CONCERT PITCH

Louis Johnson

♩ = 40

The musical score is for a piece titled "Response" by Louis Johnson. It is written in 4/4 time with a tempo of quarter note = 40. The score includes parts for Alto Flute, Bass Clarinet in Bb, Percussion, Violin, Violoncello, and Piano. The Alto Flute and Bass Clarinet parts feature a melodic line with dynamics ranging from *pp* to *mf*. The Percussion part includes three "TAM-TAM" hits with a large beater, marked *mf*. The Violin and Violoncello parts play a rhythmic accompaniment with dynamics from *pp* to *mf*, including markings for "con sord." and "3:2" ratios. The Piano part features a complex accompaniment with dynamics from *ff* to *pp*, including markings for "5:4" and "7:4" ratios and "Ped." (pedal) markings.



10

A. Fl. *pp* 5:4 5:4 3:2 3:2 3:2 3:2 3

B. Cl. *pp* 5:4 3:2 3:2 3:2

Perc. TAM-TAM *mf*

Vln. *pp* 5:4 5:4 3:2 3:2 3:2 3:2

Vc. *pp* 5:4 5:4 3:2 3:2 3:2 3:2

Pno. *ff* 13:8 13:8 Ped.

The musical score is arranged in a vertical stack. The top staff is for Alto Flute (A. Fl.), followed by Bass Clarinet (B. Cl.), Percussion (Perc.), Violin (Vln.), Viola (Vc.), and Piano (Pno.). The A. Fl. and B. Cl. parts feature melodic lines with slurs and time signature changes from 5:4 to 3:2. The Perc. part has a single 'TAM-TAM' sound effect. The Vln. and Vc. parts have similar melodic lines with slurs and time signature changes. The Pno. part features a complex rhythmic accompaniment with a 13:8 time signature and a 'Ped.' marking. Dynamics include *pp* (pianissimo) and *mf* (mezzo-forte).

4

13

A. Fl. *pp* 7:4 7:4

B. Cl. *pp* 7:4 7:4

Perc. TAM-TAM *mf*

Vln. *pp* 7:4 7:4

Vc. *pp* 7:4 7:4

Pno. *ff* 15:8 15:8 *Ped.*

Detailed description: This is a page of a musical score for a symphony orchestra. It features six staves: A. Fl., B. Cl., Perc., Vln., Vc., and Pno. The A. Fl. and B. Cl. parts play a melodic line with slurs and phrasing marks of 7:4. The Percussion part has a 'TAM-TAM' sound effect with a *mf* dynamic. The Vln. and Vc. parts play a rhythmic accompaniment with slurs and phrasing marks of 7:4. The Pno. part plays a complex accompaniment with slurs and phrasing marks of 15:8, and includes a *Ped.* (pedal) marking. The score is marked with *pp* (pianissimo) for the woodwinds and strings, and *ff* (fortissimo) for the piano.



15

A. Fl.

B. Cl.

Perc.

Vln.

Vc.

Pno.

5

*pp*

*pp*

TAM-TAM

*mf*

*pp*

*pp*

*ff*

17:16

17:16

*pp*

Detailed description of the musical score: The score is for a full orchestra. It begins at measure 15. The woodwinds (A. Fl. and B. Cl.) and strings (Vln. and Vc.) play a melodic line with a dynamic of *pp*. The percussion (Perc.) plays a TAM-TAM sound with a dynamic of *mf*. The piano (Pno.) plays a complex rhythmic accompaniment with a dynamic of *ff*. The score ends at measure 5. The key signature has one sharp (F#) and the time signature is 2/4. The woodwinds and strings play a melodic line with a dynamic of *pp*. The piano plays a complex rhythmic accompaniment with a dynamic of *ff*. The percussion plays a TAM-TAM sound with a dynamic of *mf*. The score ends at measure 5.

6 17

**A**

A. Fl. *ff* 5:4

B. Cl. *ff* 5:4

Perc. **TAM-TAM** *mf* **TENOR DRUM** (with drum sticks) *f* **TENOR DRUM** *f* 5:4

Vln. *ff* senza sord. 5:4

Vc. *ff* senza sord. 5:4

Pno. *ff* senza ped. 5:4 *pp* 3:2 *pp* + una corda *Ped.*

22 7

A. Fl. *ff* 7:4 9:8

B. Cl. *ff* 7:4 9:8

Perc. **TENOR DRUM** *f* 7:4 9:8

Vln. *ff* 7:4 9:8

Vc. *ff* 7:4 9:8

Pno. *pp* 3:2 3:2 3:2 *pp*

+ una corda  
Ped.

8

A. Fl.

B. Cl.

Perc.

Vln.

Vc.

Pno.

26

*ff* 11:8

*ff* 13:8

TENOR DRUM

*f* 11:8

*f* 13:8

*ff* 11:8

*ff* 13:8

*ff* 11:8

*ff* 13:8

*pp* 5:4

*pp* 5:4

Ped. + una corda

**B**

29

A. Fl. *ff*

B. Cl. *ff*

Perc. **TAM-TAM** *ff*

Vln. *ff*

Vc. *ff*

Pno. *pp*

*Ped. + una corda*

The score consists of six staves. The first five staves are for A. Fl., B. Cl., Perc., Vln., and Vc. The sixth staff is for Pno. The music is in 2/4 time and features a key signature of one flat. The first four measures of the piano part are marked with 3:2 ratios. The percussion part has a 'TAM-TAM' marking in the fifth measure. The dynamic markings are *ff* for the woodwinds, strings, and percussion, and *pp* for the piano. The instruction *Ped. + una corda* is at the bottom.

10

32

A. Fl.

B. Cl.

Musical notation for A. Fl. and B. Cl. starting at measure 32. Both parts play a melodic line with a 5:4 interval bracketed over the first two notes and a 3:2 interval bracketed over the last two notes. The dynamic is *mp*.

VIBRAPHONE  
with hard mallets  
(motor off) *mp*

Perc.

Musical notation for Vibraphone starting at measure 32. It plays a melodic line with a 5:4 interval bracketed over the first two notes and a 3:2 interval bracketed over the last two notes. The dynamic is *mp*. A *Ped.* marking is present below the staff.

Vln.

Vc.

Musical notation for Violin (Vln.) and Violoncello (Vc.) parts, which are currently silent.

Pno.

Musical notation for Piano (Pno.) starting at measure 32. The piano plays a complex rhythmic accompaniment with a 5:4 interval bracketed over the first two notes and a 3:2 interval bracketed over the last two notes. The dynamic is *ff*. A *Ped.* marking is present below the staff. The text "tre corde" is written below the left hand staff.

A. Fl.

B. Cl.

Perc.

Vln.

Vc.

Pno.

VIBRAPHONE

*ff*

*Ped.*

*ff*

*ff*

*pp*

*Ped.* + una corda

The musical score consists of six staves. The first two staves (A. Fl. and B. Cl.) are mostly empty, with a few notes in the first measure. The Percussion staff (Perc.) features a vibraphone part starting in measure 37, marked *ff* and *Ped.*, with a 3:2 triplet. The Violin (Vln.) and Viola (Vc.) staves also feature parts starting in measure 37, marked *ff*, with 3:2 triplets. The Piano (Pno.) staff has a part starting in measure 36, marked *pp*, with a 3:2 triplet. The bottom of the page includes the instruction *Ped.* + una corda.

12

40

A. Fl.

Musical staff for Alto Flute (A. Fl.). The staff contains two measures of music. The first measure starts with a *mp* dynamic and features a triplet of eighth notes. The second measure starts with a *p* dynamic and features a triplet of eighth notes. Both measures have a 3:2 ratio bracketed over the triplet.

B. Cl.

Musical staff for Bass Clarinet (B. Cl.). The staff contains two measures of music. The first measure starts with a *mp* dynamic and features a triplet of eighth notes. The second measure starts with a *p* dynamic and features a triplet of eighth notes. Both measures have a 3:2 ratio bracketed over the triplet.

VIBRAPHONE

Perc.

Musical staff for Vibraphone. The staff contains two measures of music. The first measure starts with a *mp* dynamic and features a triplet of eighth notes. The second measure is a whole rest. A 3:2 ratio bracket is shown below the first measure, with a line extending to the second measure. The word "Ped." is written below the first measure.

Vln.

Musical staff for Violin (Vln.). The staff contains two measures of music. The first measure is a whole rest. The second measure starts with a *p* dynamic and features a triplet of eighth notes. A 3:2 ratio bracket is shown above the triplet.

Vc.

Musical staff for Violoncello (Vc.). The staff contains two measures of music. The first measure is a whole rest. The second measure starts with a *p* dynamic and features a triplet of eighth notes. A 3:2 ratio bracket is shown above the triplet.

Pno.

Musical staff for Piano (Pno.). The staff contains two measures of music. The first measure is a whole rest. The second measure starts with a *pp* dynamic and features a triplet of eighth notes. A 3:2 ratio bracket is shown above the triplet. The word "Ped." is written below the first measure, and "Ped. + una corda" is written below the second measure.



46

C

13

A. Fl.

Musical staff for Alto Flute (A. Fl.). The staff contains a melodic line starting with a **ff** dynamic. It features a 3:2 triplet in the first measure, followed by a 5:4 quintuplet in the second measure. The rest of the staff is mostly rests.

B. Cl.

Musical staff for Bass Clarinet (B. Cl.). The staff contains a melodic line starting with a **ff** dynamic. It features a 3:2 triplet in the first measure, another 3:2 triplet in the second measure, and a 5:4 quintuplet in the third measure. The rest of the staff is mostly rests.

VIBRAPHONE

Perc.

Musical staff for Vibraphone. The staff contains a complex rhythmic pattern starting with a **ff** dynamic. It features a 3:2 triplet in the first measure, another 3:2 triplet in the second measure, and a 5:4 quintuplet in the third measure. The rest of the staff is mostly rests.

Vln.

Musical staff for Violin (Vln.). The staff contains a melodic line starting with a **ff** dynamic and a *pizz.* (pizzicato) marking. It features a 3:2 triplet in the first measure, followed by a 5:4 quintuplet in the second measure. The rest of the staff is mostly rests.

Vc.

Musical staff for Violoncello (Vc.). The staff contains a melodic line starting with a **ff** dynamic and a *pizz.* (pizzicato) marking. It features a 3:2 triplet in the first measure, another 3:2 triplet in the second measure, and a 5:4 quintuplet in the third measure. The rest of the staff is mostly rests.

Pno.

Musical staff for Piano (Pno.). The staff contains a complex rhythmic pattern starting with a **pp** dynamic. It features a 5:4 quintuplet in the first measure, followed by another 5:4 quintuplet in the second measure. The rest of the staff is mostly rests.

Ped. + una corda

14 52

A. Fl.

ff flt. 5:4 3:2

B. Cl.

ff flt. 5:4 3:2

Perc.

SUSPENDED CYMBAL (with soft beater) f

Vln.

(pizz.) ff 5:4 3:2

Vc.

(pizz.) ff 5:4 3:2

Pno.

3:2 3:2

**D**

58

15

A. Fl. *f* 3:2

B. Cl. *f* 3:2

Perc. **SUSPENDED CYMBAL** *mf*

Vln. (pizz.) *f* 3:2

Vc. (pizz.) *f* 3:2

Pno. *ff* tre corde 3:2 Red.

Detailed description: This is a page of a musical score for a symphony orchestra. It features six staves: A. Fl., B. Cl., Perc., Vln., Vc., and Pno. The music is in a key with one sharp (F#) and a 3/4 time signature. The score is marked with a 'D' in a box at the top left. The page number '58' is at the top left, and '15' is at the top right. The A. Fl. and B. Cl. parts begin with a forte (*f*) dynamic and play a rhythmic pattern of eighth notes. The Percussion part features a suspended cymbal with a mezzo-forte (*mf*) dynamic. The Vln. and Vc. parts are marked with a forte (*f*) dynamic and include a pizzicato (*pizz.*) instruction. The Pno. part is marked with a fortissimo (*ff*) dynamic and includes the instruction 'tre corde' and a 'Red.' (ritardando) marking. The score includes various articulations such as accents and slurs, and a 3:2 ratio is indicated above several measures.

16

66

A. Fl.

B. Cl.

Perc.

Vln.

Vc.

Pno.

The musical score consists of six staves. The woodwind section (A. Fl. and B. Cl.) and string section (Vln. and Vc.) play a melodic line starting in measure 17, marked *mp*. The percussion part features a *p* (piano) suspended cymbal roll starting in measure 17. The piano accompaniment (Pno.) features a *mf* (mezzo-forte) accompaniment with a 3:2 ratio, and a *Ped.* (pedal) marking in measure 19. The score is in 4/4 time and includes dynamic markings (*mp*, *p*, *mf*) and articulation (3:2 ratios).

A. Fl.

Musical staves for A. Fl. and B. Cl. showing rests and a final note with a fermata.

B. Cl.

Perc.

Percussion staff showing rests and a final note with a fermata.

Vln.

Musical staves for Vln. and Vc. with dynamic markings *pp* and *ff* and a fermata.

Vc.

Allow sound to die away to nothing

Pno.

Musical staves for Pno. with dynamic markings *p* and *ff*, and Ped. markings.

# ***Heavy Toccata***

**For Solo Harpsichord**

**(2011)**

**By Louis Johnson**

**Heavy Toccata** for Solo Harpsichord (2011)

The word 'toccata' comes from the Italian word 'toccare' (meaning 'to touch') and is commonly used as a title in keyboard works from the Renaissance and Baroque periods. Due to the nature of the harpsichord, a consistently active texture needs to be maintained to create a sustained sound and such textures are quite typical in music written for this instrument. In football, to have a 'heavy touch' means that, when trying to control the ball, you actually knock it away from you instead of controlling it. In *Heavy Toccata*, I have tried to engage with these ideas as a rising, expanding pitch idea attempts to reveal itself but seems to always be escaping the grasp of the performer as the frequency of rhythmic events increases and decreases. Finally, just as the texture seems to have achieved a sustained level of activity, the music performs a final acceleration and escapes.

**Duration:** c. 5 minutes

# Heavy Toccata

Aggressively

$\text{♩} = 60$

Louis Johnson  
(2011)

Harpsichord  
(8' + 8')

*ff sempre*

The musical score is written for Harpsichord in 4/4 time, marked *ff sempre* and  $\text{♩} = 60$ . It consists of three systems of music, each with a treble and bass staff. The first system (measures 1-8) features a complex rhythmic pattern with accents and  $3:2$  ratios. The second system (measures 9-16) continues this pattern with  $3:2$  ratios. The third system (measures 17-24) introduces  $5:4$  ratios in the first two measures, followed by  $3:2$  ratios. The score is characterized by dense, rhythmic textures and frequent use of accents.



25

Musical score for measures 25-31. The system consists of two staves, Treble and Bass. Measure numbers 25, 26, 27, 28, 29, 30, and 31 are indicated above the Treble staff. Above the staves, brackets indicate time signature changes: 5:4 (measures 25-26), 6:4 (measures 26-27), 5:4 (measures 27-28), 3:2 (measures 29-30), and 3:2 (measures 30-31). The music features complex rhythmic patterns with many beamed notes and accents.

32

Musical score for measures 32-37. The system consists of two staves, Treble and Bass. Measure numbers 32, 33, 34, 35, 36, and 37 are indicated above the Treble staff. Above the staves, brackets indicate time signature changes: 3:2 (measures 32-33), 5:4 (measures 34-35), 6:4 (measures 36-37), 5:4 (measures 35-36), 6:4 (measures 36-37), and 7:4 (measures 37-38). The music continues with complex rhythmic patterns and accents.

38

Musical score for measures 38-43. The system consists of two staves, Treble and Bass. Measure numbers 38, 39, 40, 41, 42, and 43 are indicated above the Treble staff. Above the staves, brackets indicate time signature changes: 6:4 (measures 38-39), 5:4 (measures 39-40), 3:2 (measures 41-42), 6:4 (measures 38-39), 5:4 (measures 39-40), and 3:2 (measures 41-42). The music concludes with complex rhythmic patterns and accents.

Musical score for measures 44-49. The score is written for two staves (treble and bass clef). It features complex rhythmic patterns with various time signatures indicated by brackets above the notes: 3:2, 5:4, 6:4, and 7:4. The notes are primarily eighth and sixteenth notes, often beamed together. There are several accents (^) and slurs over the notes.

Musical score for measures 50-55. The score is written for two staves (treble and bass clef). It features complex rhythmic patterns with various time signatures indicated by brackets above the notes: 7:4, 6:4, 5:4, and 3:2. The notes are primarily eighth and sixteenth notes, often beamed together. There are several accents (^) and slurs over the notes.

Musical score for measures 56-61. The score is written for two staves (treble and bass clef). It features complex rhythmic patterns with various time signatures indicated by brackets above the notes: 3:2, 5:4, and 6:4. The notes are primarily eighth and sixteenth notes, often beamed together. There are several accents (^) and slurs over the notes.

4 63

Musical score for measures 63-67, featuring complex rhythmic patterns and time signature changes. The score is written for two staves (treble and bass clef). The key signature is one flat (B-flat major or D minor). The time signature changes are indicated by brackets above the notes: 7:4, 9:8, and 7:4. The music consists of eighth and sixteenth notes, often beamed together, with various accidentals (sharps, flats, naturals) and accents (^) above the notes.

68

Musical score for measures 68-72, continuing the complex rhythmic patterns and time signature changes. The score is written for two staves (treble and bass clef). The key signature is one flat (B-flat major or D minor). The time signature changes are indicated by brackets above the notes: 6:4, 7:4, 9:8, and 5:4. The music consists of eighth and sixteenth notes, often beamed together, with various accidentals (sharps, flats, naturals) and accents (^) above the notes.

***Triptych for Piano Trio:***

***Schubert's Kiss***

**(2011)**

**By Louis Johnson**

## ***Triptych for Piano Trio: Schubert's Kiss* for Piano, Violin and Violoncello (2010)**

**I: Hymn** (c. 6 minutes)

**II: Dirge** (c. 7 minutes)

**III: Cadence** (c. 5 mins)

*Triptych for Piano Trio: Schubert's Kiss* was composed as an entry for the 8th International Competition "Franz Schubert and Modern Music" at the University of Music and Performing Arts, Graz. In three movements, the work is based around a quotation from the climactic moment in the lied *Gretchen am Spinnrade*, D.118 (1814, pub.1821, Op.2), by Franz Schubert. This quotation is treated as a musical 'found object', like a relic that has an impact on the world around it (the other musical material is related to it) but that also remains separate from that world. This musical relic is revered but is then buried and lost before being rediscovered, although it has been changed by its experience. In the first movement, the quotation is heard as a refrain, returning obsessively against an unfolding hymn-like idea in the violin and cello. In the second movement, the quotation is distorted by the violoncello and violin and once again acts as a refrain that is eventually overwhelmed, buried by expanding material in the piano. In the third movement, the quotation is heard as a chord, part of a cadential figure. The mood of repose is broken by a violent middle section that ends as suddenly as it began, giving way to a final appearance of the quotation, falling away into the pitches that immediately surround it.

**Total duration:** c. 18 minutes



21

Vln.

Vc.

Pno.

*ff*

*ff*

Detailed description: This system contains measures 21 through 32. The Violin (Vln.) and Viola (Vc.) parts are written in treble clef. The Violin part features a melodic line with various rhythmic groupings, including 3:2 and 5:4 time signatures. The Viola part follows a similar rhythmic pattern. The Piano (Pno.) accompaniment is in grand staff (treble and bass clefs) and features a complex harmonic structure with fortissimo (*ff*) markings in measures 24 and 28.

33

Vln.

Vc.

Pno.

*ff*

*ff*

Detailed description: This system contains measures 33 through 44. The Violin (Vln.) and Viola (Vc.) parts continue with their complex rhythmic patterns, featuring 3:2 and 5:4 time signatures. The Piano (Pno.) accompaniment continues with its complex harmonic structure, including fortissimo (*ff*) markings in measures 36 and 40.

45 3

Vln. *3:2* *3:2* *3:2* *3:2* *3:2* *3:2* *5:4* *3:2* *3:2* *7:4*

Vc. *3:2* *3:2* *3:2* *3:2* *3:2* *3:2* *5:4* *3:2* *3:2* *7:4*

Pno. *ff*

57

Vln. *7:4* *3:2* *3:2* *5:4* *3:2* *3:2* *3:2* *3:2* *3:2* *3:2*

Vc. *7:4* *3:2* *3:2* *5:4* *3:2* *3:2* *3:2* *3:2* *3:2* *3:2*

Pno. *ff* *ff*



4

Musical score for measures 69-78. The score is for Violin (Vln.), Viola (Vc.), and Piano (Pno.).

- Vln.:** Measures 69-78. Rhythmic patterns with various time signatures: 5:4, 3:2, 3:2, 7:4, 7:4, 7:4, 7:4, 3:2, 3:2, 5:4.
- Vc.:** Measures 69-78. Rhythmic patterns with various time signatures: 5:4, 3:2, 3:2, 7:4, 7:4, 7:4, 3:2, 3:2, 5:4.
- Pno.:** Measures 69-78. *ff* dynamic. Features a complex rhythmic pattern in the right hand and a simpler pattern in the left hand.

Musical score for measures 79-88. The score is for Violin (Vln.), Viola (Vc.), and Piano (Pno.).

- Vln.:** Measures 79-88. Rhythmic patterns with various time signatures: 5:4, 3:2, 3:2, 3:2, 3:2, 5:4, 3:2, 3:2.
- Vc.:** Measures 79-88. Rhythmic patterns with various time signatures: 5:4, 3:2, 3:2, 3:2, 3:2, 5:4, 3:2, 3:2.
- Pno.:** Measures 79-88. *ff* dynamic. Features a complex rhythmic pattern in the right hand and a simpler pattern in the left hand.

91

Vln.

Vc.

Pno.

*ff*

7:4 9:8 7:4 3:2 3:2 5:4

101

Vln.

Vc.

Pno.

*ff*

3:2 3:2 3:2 3:2

6

108

Vln.

Vc.

Pno.

*ff*

*ff*

*ff*

*pp*

120

## II: Dirge

♩ = 54

Violin *senza sord.* *ff*

Violoncello *senza sord.* *sul pont.* *ff*

Piano *ff*

Ped.

8

Vln. *ff* *f*

Vc. *ff* *f* ord.

Pno. *ff* *ff* *loco.* *loco.*

9

10

11

12

13

Ped.

14

Vln. *f*

Vc. *f*

Pno. *ff* *loco.* *loco.*

15

16

17

18

19

Ped.

18

Vin. *f*

Vc. *f*

Pno. *ff*

*g<sup>tr</sup>.....llocco.*

9

27

Vin. *mf*

Vc. *mf*

Pno. *ff*

*g<sup>tr</sup>.....llocco.*

9

10 36

Vln. *mf* *mp*

Vc. *mf* *mp*

Pno. *ff* *ff*

8<sup>va</sup> *loco.*

44

Vln. *mp*

Vc. *mp*

Pno. *ff*

8<sup>va</sup> *loco.*





Violin part for measures 68-75. The staff contains rests for all measures, indicating the instrument is silent during this passage.

Violoncello and Piano parts for measures 68-75. The Violoncello part is silent. The Piano part features a complex rhythmic accompaniment with sixteenth and thirty-second notes, including dynamic markings such as *ff* and *sfz*. A *loco* marking is present in measure 75.



Violin part for measures 75-82. The part begins with the instruction *col legno battuto* and *ff*. It features a rhythmic pattern of eighth notes with accents, followed by a *loco* section in measure 82.

Violoncello and Piano parts for measures 75-82. The Violoncello part is silent. The Piano part continues with a complex rhythmic accompaniment, including dynamic markings like *ff* and *sfz*. A *loco* marking is present in measure 82.

III: Cadence

$J = 45$

Violin ord. *pp*

Violoncello *pp*

Piano *pp*

Rea

Vln. 9

Vc.

Pno

Rea

14

Vln.

Vc.

Pno.

This musical score covers measures 14 through 17. It features three staves: Violin (Vln.), Viola (Vc.), and Piano (Pno.). The Violin part begins at measure 14 with a melodic line that includes slurs and accents. The Viola part provides harmonic support with chords and moving lines. The Piano part is a dense accompaniment with frequent chords and arpeggiated textures. The key signature has one flat (B-flat), and the time signature is 4/4. Measure numbers 14, 17, and 20 are indicated at the bottom of the Piano staff.



25

Vln.

Vc.

Pno.

This musical score covers measures 25 through 30. It features three staves: Violin (Vln.), Viola (Vc.), and Piano (Pno.). The Violin part continues with a melodic line, marked with slurs and accents. The Viola part provides harmonic support with chords and moving lines. The Piano part is a dense accompaniment with frequent chords and arpeggiated textures. The key signature has one flat (B-flat), and the time signature is 4/4. Measure numbers 25, 28, and 30 are indicated at the bottom of the Piano staff.

33

Vln.

Vc.

Pno.

41

Vln.

Vc.

Pno.

16 47

Vln.

Vc.

Pno.

con sord.

*pp*

con sord.

*pp*

*pp*

*pp*

+ una corda

*pp*

# ***The Parable of the Blind***

***(Processional Chorale for Four Quartets  
after Pieter Bruegel the Elder)***

**(2011)**

**By Louis Johnson**



***The Parable of the Blind***  
***(Processional Chorale for Four Quartets after Pieter Bruegel the Elder)***

*The Parable of the Blind* is a work from 1568 by the Flemish painter Pieter Bruegel the Elder (c.1525-69). This painting is a major source of inspiration for my 'Processional Chorale for Four Quartets', a submission for the ISCM World Music Days 2012 'Call for Works', composed specifically for the ensemble *Blindman*. This unusual collective of four different quartets seemed immediately exciting and, as I had wished to respond musically to the work of Bruegel for some time, the name of the ensemble (and my partner, Christine) pointed me in the direction of *The Parable of the Blind*. The painting is itself inspired by the biblical text known as 'The Parable of the Blind leading the Blind', a metaphor apparently employed at least twice by Christ when discussing the idea of spiritual blindness. I decided that I would set the version of the parable from the book of Luke, Chapter 6, Verse 39 in the King James Version of the Bible: 'Can the blind lead the blind? Shall they not both fall into the ditch?' The sombre, staggering line of figures in Bruegel's picture and the religious subject matter suggested music in which homophonic chorale material is presented in a series of alternating refrains that slowly descend in register. This material is presented in imitative textures, the different groups of singers and instrumentalists following each other, circling round and round before collapsing in a heap in the final bars. If possible, a copy of the painting could be projected behind or above the players during the performance.

***The Parable of the Blind***  
***(Processional Chorale for Four Quartets after Pieter Bruegel the Elder)***

**Instrumentation:**

**Saxophone Quartet:**

1 Soprano Saxophone  
1 Alto Saxophone  
1 Tenor Saxophone  
1 baritone Saxophone

**Percussion Quartet:**

Player 1: Glockenspiel  
Player 2: Vibraphone  
Player 3 and Player 4: Marimba

**Vocal Quartet:**

1 Soprano  
1 Alto  
1 Tenor  
1 Bass

**String Quartet:**

Violin I  
Violin II  
Viola  
Violoncello

The score is in C; all instruments sound at written pitch apart from the Glockenspiel which sounds two 8ves higher than written and the Tenor solo which sounds one 8ve lower than written.

**Text:**

*Can the blind lead the blind? Shall they not both fall into the ditch?*

Taken from the King James Bible, Luke – Chapter 6: Verse 39

**Duration:** c. 11 minutes



# The Parable of the Blind

(Processional Chorale for Four Quartets after Pieter Bruegel the Elder)

Score in C

Louis Johnson

♩ = 120

Soprano Saxophone

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

(Player 1)  
Glockenspiel

*ff*

(Player 2)  
Vibraphone  
(motor off)

*ff*

(Player 3)  
Marimba

(Player 4)

Soprano Solo

Alto Solo

Tenor Solo

Bass Solo

Violin I

*ff*

Violin II

*ff*

Viola

*ff*

Violoncello

*ff*

This musical score page features the following parts and staves from top to bottom:

- Vc.** (Violins): Four staves with complex rhythmic patterns.
- Vla.** (Violas): Four staves with complex rhythmic patterns.
- Vln. II** (Violins II): Four staves with complex rhythmic patterns.
- Vln. I** (Violins I): Four staves with complex rhythmic patterns.
- B. Solo** (Bass Solo): One staff, currently silent.
- T. Solo** (Tenor Solo): One staff, currently silent.
- A. Solo** (Alto Solo): One staff, currently silent.
- S. Solo** (Soprano Solo): One staff, currently silent.
- Mar.** (Maracas): Two staves, currently silent.
- Vib.** (Vibraphone): Two staves, labeled (P. 2).
- Glock.** (Glockenspiel): Two staves, labeled (P. 1).
- Bart. Sax.** (Baritone Saxophone): One staff, currently silent.
- Ten. Sax.** (Tenor Saxophone): One staff, currently silent.
- Alto Sax.** (Alto Saxophone): One staff, currently silent.
- Sop. Sax.** (Soprano Saxophone): One staff, currently silent.

A

12

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

*ff*

(P. 1) Glock.

(P. 2) Vib.

*ff*

(P. 3) Mar.

(P. 4)

*ff*

S. Solo

A. Solo

T. Solo

B. Solo

Vln. I

Vln. II

Vla.

Vc.

*ff*

19

Sop. Sax. *ff*

Alto Sax. *ff*

Ten. Sax. *ff*

Bari. Sax. *ff*

(P. 1) Glock. *ff*

(P. 2) Vib. *ff*

(P. 3) Mar. *ff*

(P. 4) *ff*

S. Solo

A. Solo

T. Solo

B. Solo

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*



36

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

(P. 1) Glock.

(P. 2) Vib.

(P. 3) Mar.

(P. 4)

S. Solo

A. Solo

T. Solo

B. Solo

Vln. I

Vln. II

Vla.

Vc.

Sop. Sax. *ff*

Alto Sax. *ff*

Ten. Sax. *ff*

Bari. Sax. *ff*

(P. 1) Glock. *ff*

(P. 2) Vib. *ff*

(P. 3) Mar. *ff*

(P. 4) *ff*

S. Solo

A. Solo

T. Solo

B. Solo

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

52

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

(P. 1) Glock.

(P. 2) Vib.

(P. 3) Mar.

(P. 4)

S. Solo

A. Solo

T. Solo

B. Solo

Vln. I

Vln. II

Vla.

Vc.



59

Sop. Sax. *ff*

Alto Sax. *ff*

Ten. Sax. *ff*

Bari. Sax. *ff*

(P. 1) Glock. *ff*

(P. 2) Vib. *ff*

(P. 3) Mar. *ff*

(P. 4) *ff*

S. Solo

A. Solo

T. Solo

B. Solo

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Detailed description of the musical score: The score is for a jazz ensemble. It begins at measure 59. The saxophone section (Sop, Alto, Tenor, Bari) plays a rhythmic pattern of eighth notes with various accidentals (flats and naturals). The percussion section includes a Glockenspiel (P. 1), Vibraphone (P. 2), Maracas (P. 3), and Drums (P. 4), all playing a complex rhythmic accompaniment. The string section (Violins I and II, Viola, and Cello) enters in the final measures of the page, playing a melodic line with many accidentals. The dynamic marking *ff* (fortissimo) is used throughout the score. The time signature is 4/4. The key signature is complex, with many flats and naturals.

**D**

68

Sop. Sax. *ff*

Alto Sax. *ff*

Ten. Sax. *ff*

Bari. Sax. *ff*

(P. 1) Glock.

(P. 2) Vib.

(P. 3) Mar. *ff*

(P. 4)

S. Solo

A. Solo

T. Solo

B. Solo

Vln. I

Vln. II

Vla.

Vc.

77

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

*ff*

*ff*

*ff*

*ff*

(P. 1) Glock.

(P. 2) Vib.

(P. 3) Mar.

(P. 4)

*ff*

*ff*

S. Solo

A. Solo

T. Solo

B. Solo

Vln. I

Vln. II

Vla.

Vc.

*ff*

*ff*

*ff*

*ff*

85

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

(P. 1) Glock.

(P. 2) Vib.

(P. 3) Mar.

(P. 4)

S. Solo

A. Solo

T. Solo

B. Solo

Vln. I

Vln. II

Vla.

Vc.

E

92

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

(P. 1)  
Glock.

(P. 2)  
Vib.

(P. 3)

Mar.

(P. 4)

S. Solo

A. Solo

T. Solo

B. Solo

Vln. I

Vln. II

Vla.

Vc.

Musical score for page 13, rehearsal mark E. The score includes parts for Saxophones (Soprano, Alto, Tenor, Baritone), Percussion (Glockenspiel, Vibraphone, Maracas, Snare, Tom, Bass), and Strings (Violin I, Violin II, Viola, Violoncello). The saxophone parts feature a 'ff' dynamic and triplet markings. The percussion parts include rhythmic patterns with accents and dynamic markings. The string parts provide harmonic support with various articulations.



109

Sop. Sax. *ff*

Alto Sax. *ff*

Ten. Sax. *ff*

Bari. Sax. *ff*

(P. 1) Glock.

(P. 2) Vib.

(P. 3) Mar. *ff*

(P. 4)

S. Solo

A. Solo

T. Solo

B. Solo

Vln. I

Vln. II

Vla.

Vc.

**F**  $\text{b}\bar{6}$

118

Sop. Sax. *ff*

Alto Sax. *ff*

Ten. Sax. *ff*

Bari. Sax. *ff*

(P. 1) Glock. *ff*

(P. 2) Vib. *ff*

(P. 3) Mar. *ff*

(P. 4)

S. Solo

A. Solo

T. Solo

B. Solo

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*



125

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Musical score for saxophones. The Soprano Saxophone part is in the treble clef, and the Alto, Tenor, and Baritone parts are in the bass clef. The music features a complex rhythmic pattern with frequent triplets and sixteenth notes. Brackets with '3:2' are placed above and below the notes to indicate the triplet rhythm. The key signature has one flat (B-flat).

(P. 1)  
Glock.

Musical staff for Glockenspiel, currently empty.

(P. 2)  
Vib.

Musical staff for Vibraphone, currently empty.

(P. 3)  
Mar.

(P. 4)

Musical score for Maracas. The part is written in the treble clef and features a rhythmic pattern of eighth notes with accents. Brackets with '3:2' are placed above and below the notes to indicate the triplet rhythm. The key signature has one flat (B-flat).

S. Solo

Musical staff for Solo Saxophone, currently empty.

A. Solo

Musical staff for Solo Alto Saxophone, currently empty.

T. Solo

Musical staff for Solo Tenor Saxophone, currently empty.

B. Solo

Musical staff for Solo Baritone Saxophone, currently empty.

Vln. I

Musical staff for Violin I, currently empty.

Vln. II

Musical staff for Violin II, currently empty.

Vla.

Musical staff for Viola, currently empty.

Vc.

Musical staff for Violoncello, currently empty.

134

Sop. Sax. *ff*

Alto Sax. *ff*

Ten. Sax. *ff*

Bari. Sax. *ff*

(P. 1) Glock. *ff*

(P. 2) Vib. *ff*

(P. 3) Mar. *ff*

(P. 4) *ff*

S. Solo

A. Solo

T. Solo

B. Solo

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

141

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

(P. 1) Glock.

(P. 2) Vib.

(P. 3) Mar.

(P. 4)

S. Solo

A. Solo

T. Solo

B. Solo

Vln. I

Vln. II

Vla.

Vc.



157

Sop. Sax. *ff*

Alto Sax. *ff*

Ten. Sax. *ff*

Bari. Sax. *ff*

(P. 1) Glock. *ff*

(P. 2) Vib. *ff*

(P. 3) Mar. *ff*

(P. 4) *ff*

S. Solo

A. Solo *ff*

T. Solo *ff*

B. Solo *ff*

Can the

Vln. I *pp* *ff* *pp* *ff* *ff*

Vln. II *pp* *ff* *pp* *ff* *ff*

Vla. *pp* *ff* *pp* *ff* *ff*

Vc. *pp* *ff* *pp* *ff* *ff*



171

Sop. Sax. *ff*

Alto Sax. *ff*

Ten. Sax. *ff*

Bari. Sax. *ff*

(P. 1) Glock. *ff*

(P. 2) Vib. *ff*

(P. 3) Mar. *ff*

(P. 4) *ff*

S. Solo

A. Solo

T. Solo

B. Solo

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Sop. Sax. *ff*

Alto Sax. *ff*

Ten. Sax. *ff*

Bari. Sax. *ff*

(P. 1) Glock. *ff*

(P. 2) Vib. *ff*

(P. 3) Mar. *ff*

(P. 4) *ff*

S. Solo *ff*  
Can the blind lead

A. Solo *ff*  
Can the blind lead

T. Solo *ff*  
Can the blind lead

B. Solo *ff*  
Can the blind lead

Vln. I *pp < ff pp < ff pp < ff pp < ff*

Vln. II *pp < ff pp < ff pp < ff pp < ff*

Vla. *pp < ff pp < ff pp < ff pp < ff*

Vc. *pp < ff pp < ff pp < ff pp < ff*



I

185

Sop. Sax. *ff*

Alto Sax. *ff*

Ten. Sax. *ff*

Bari. Sax. *ff*

(P. 1) Glock. *ff*

(P. 2) Vib. *ff*

(P. 3) Mar. *ff*

(P. 4) *ff*

S. Solo *ff*

A. Solo *ff*

T. Solo *ff*

B. Solo *ff*

Can the blind lead the blind?

Vln. I *pp < ff*

Vln. II *pp < ff*

Vla. *pp < ff*

Vc. *pp < ff*

193

Sop. Sax. *ff*

Alto Sax. *ff*

Ten. Sax. *ff*

Bari. Sax. *ff*

(P. 1) Glock. *ff*

(P. 2) Vib. *ff*

(P. 3) Mar. *ff*

(P. 4) *ff*

S. Solo

A. Solo *ff* Can

T. Solo *ff* Can

B. Solo *ff* Can

Vln. I *ff* *pp* < *ff*

Vln. II *ff* *pp* < *ff*

Vla. *ff* *pp* < *ff*

Vc. *ff* *pp* < *ff*

200

Sop. Sax. *ff*

Alto Sax. *ff*

Ten. Sax. *ff*

Bari. Sax. *ff*

(P. 1) Glock. *ff*

(P. 2) Vib. *ff*

(P. 3) Mar. *ff*

(P. 4) *ff*

S. Solo

A. Solo

T. Solo

B. Solo

the blind lead the blind? Shall they not

the blind lead the blind? Shall they not

the blind lead the blind? Shall they not

the blind lead the blind? Shall they not

Vln. I *pp < ff*

Vln. II *pp < ff*

Vla. *pp < ff*

Vc. *pp < ff*

J

Sop. Sax.  
Alto Sax.  
Ten. Sax.  
Bari. Sax.

Musical notation for Soprano, Alto, Tenor, and Baritone saxophones. The score begins with a rest for the first two measures, followed by a series of sixteenth-note patterns. Dynamics include *ff* (fortissimo) and *ff* (fortissimo).

(P. 1) Glock.  
(P. 2) Vib.

Musical notation for Glockenspiel and Vibraphone. Both parts feature a rhythmic pattern of eighth and sixteenth notes with a consistent melodic line.

(P. 3) Mar.  
(P. 4)

Musical notation for Mallet Percussion (P. 3) and (P. 4). The parts consist of rhythmic patterns of eighth and sixteenth notes.

S. Solo  
A. Solo  
T. Solo  
B. Solo

Musical notation for Solo Soprano (S. Solo), Alto (A. Solo), Tenor (T. Solo), and Bass (B. Solo). The lyrics are: "Can the blind lead the blind?". Dynamics include *ff* (fortissimo). There are triplet markings (3:2) above the final notes of the phrases.

Vln. I  
Vln. II  
Vla.  
Vc.

Musical notation for Violin I, Violin II, Viola, and Violoncello. The strings play a complex rhythmic and melodic pattern. Dynamics include *pp* (pianissimo), *ff* (fortissimo), and *pp < ff* (pianissimo to fortissimo). There are triplet markings (3:2) above the final notes of the phrases.

217

Sop. Sax. *ff*

Alto Sax. *ff*

Ten. Sax. *ff*

Bari. Sax. *ff*

(P. 1) Glock. *ff*

(P. 2) Vib. *ff*

(P. 3) Mar. *ff*

(P. 4) *ff*

S. Solo

A. Solo

T. Solo

B. Solo

Shall they not both

Vln. I *pp* < *ff* *pp* < *ff* *ff*

Vln. II *pp* < *ff* *pp* < *ff* *ff*

Vla. *pp* < *ff* *pp* < *ff* *ff*

Vc. *pp* < *ff* *pp* < *ff* *ff*

224

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

(P. 1)  
Glock.

(P. 2)  
Vib.

(P. 3)  
Mar.

(P. 4)

S. Solo

A. Solo

T. Solo

B. Solo

Vln. I

Vln. II

Vla.

Vc.

Can the blind lead the blind? Shall they not both fall

Can the blind lead the blind? Shall they not both fall

Can the blind lead the blind? Shall they not both fall

Can the blind lead the blind? Shall they not both fall

pp < ff pp < ff pp < ff pp < ff pp < ff pp < ff pp < ff pp < ff pp < ff

pp < ff pp < ff pp < ff pp < ff pp < ff pp < ff pp < ff pp < ff

pp < ff pp < ff pp < ff pp < ff pp < ff pp < ff pp < ff

pp < ff pp < ff pp < ff pp < ff pp < ff pp < ff pp < ff

233

Sop. Sax. *ff*

Alto Sax. *ff*

Ten. Sax. *ff*

Bari. Sax. *ff*

(P. 1) Glock. *ff*

(P. 2) Vib. *ff*

(P. 3) Mar. *ff*

(P. 4) *ff*

S. Solo

A. Solo

T. Solo

B. Solo

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

(P. 1) Glock.

(P. 2) Vib.

(P. 3) Mar.

(P. 4)

S. Solo

Can the blind lead the blind? Shall they not both fall

A. Solo

Can the blind lead the blind? Shall they not both fall

T. Solo

Can the blind lead the blind? Shall they not both fall

B. Solo

Can the blind lead the blind? Shall they not both fall

Vln. I

Vln. II

Vla.

Vc.

Can the blind lead the blind? Shall they not both fall



248

Sop. Sax. *ff*

Alto Sax. *ff*

Ten. Sax. *ff*

Bari. Sax. *ff*

(P. 1) Glock. *ff*

(P. 2) Vib. *ff*

(P. 3) Mar. *ff*

(P. 4) *ff*

S. Solo

A. Solo

T. Solo

B. Solo

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

(P. 1)  
Glock.

(P. 2)  
Vib.

(P. 3)  
Mar.

(P. 4)

S. Solo

A. Solo

T. Solo

B. Solo

Vln. I

Vln. II

Vla.

Vc.

Musical staves for woodwinds and percussion. The woodwinds (Sop. Sax., Alto Sax., Ten. Sax., Bari. Sax.) and percussion (Glock., Vib., Mar.) parts are mostly silent in this section, indicated by rests.

Musical staves for solo voices and strings. The vocal parts (S. Solo, A. Solo, T. Solo, B. Solo) and string parts (Vln. I, Vln. II, Vla., Vc.) are active. The vocal parts have lyrics: "Can the blind lead the blind? Shall they not both fall". The string parts feature dynamic markings such as *pp*, *ff*, and *pp < ff*, along with triplet markings (3:2).

264

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

(P. 1)  
Glock.

(P. 2)  
Vib.

(P. 3)  
Mar.

(P. 4)

S. Solo

A. Solo

T. Solo

B. Solo

Vln. I

Vln. II

Vla.

Vc.

The musical score for page 35, measures 264-35, features a complex orchestral arrangement. The woodwind section, including Soprano, Alto, Tenor, and Baritone Saxophones, plays a rhythmic pattern of eighth notes with accents, marked *ff*. The percussion section consists of four parts: Glockenspiel (P. 1), Vibraphone (P. 2), Maracas (P. 3), and a fourth part (P. 4), all playing a similar rhythmic pattern with accents, also marked *ff*. The solo section includes Soprano (S. Solo), Alto (A. Solo), Tenor (T. Solo), and Bass (B. Solo) saxophones, each with a melodic line. The string section, comprising Violins I and II, Viola, and Violoncello, provides harmonic support, with dynamics ranging from *pp* to *ff*. The score is written in 4/4 time and includes various musical notations such as accents, slurs, and dynamic markings.

Sop. Sax.  
Alto Sax.  
Ten. Sax.  
Bari. Sax.

(P. 1)  
Glock.

(P. 2)  
Vib.

(P. 3)  
Mar.

(P. 4)

S. Solo

Can the blind lead the blind? Shall they not both fall

A. Solo

Can the blind lead the blind? Shall they not both fall

T. Solo

Can the blind lead the blind? Shall they not both fall

B. Solo

Can the blind lead the blind? Shall they not both fall

Vln. I

Vln. II

Vla.

Vc.

pp < ff pp < ff pp < ff pp < ff pp < ff pp < ff pp < ff pp < ff pp < ff

280

Sop. Sax.  
Alto Sax.  
Ten. Sax.  
Bari. Sax.

(P. 1) Glock.  
(P. 2) Vib.  
(P. 3) Mar.  
(P. 4)

S. Solo  
A. Solo  
T. Solo  
B. Solo

Vln. I  
Vln. II  
Vla.  
Vc.

M

287

Sop. Sax.  
Alto Sax.  
Ten. Sax.  
Bari. Sax.

Musical notation for Soprano, Alto, Tenor, and Baritone saxophones. The score begins with a *ff* dynamic marking. The music is in 4/4 time and features a complex rhythmic pattern of eighth and sixteenth notes.

(P. 1)  
Glock.

Musical notation for the first Glockenspiel part, featuring a rhythmic pattern of eighth notes.

(P. 2)  
Vib.

Musical notation for the second Vibraphone part, featuring a rhythmic pattern of eighth notes.

(P. 3)  
Mar.  
(P. 4)

Musical notation for the Maracas part, featuring a complex rhythmic pattern of eighth and sixteenth notes with accents.

S. Solo

Musical notation for the Soprano Solo part, featuring a melodic line with triplets and a *ff* dynamic marking.

Can the blind lead the blind? Shall they

A. Solo

Musical notation for the Alto Solo part, featuring a melodic line with triplets and a *ff* dynamic marking.

Can the blind lead the blind? Shall they

T. Solo

Musical notation for the Tenor Solo part, featuring a melodic line with triplets and a *ff* dynamic marking.

Can the blind lead the blind? Shall they

B. Solo

Musical notation for the Baritone Solo part, featuring a melodic line with triplets and a *ff* dynamic marking.

Can the blind lead the blind? Shall they

Vln. I

Musical notation for the Violin I part, featuring a melodic line with accents.

Vln. II

Musical notation for the Violin II part, featuring a melodic line with accents.

Vla.

Musical notation for the Viola part, featuring a melodic line with accents.

Vc.

Musical notation for the Violoncello part, featuring a melodic line with accents.

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Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

(P. 1)  
Glock.

(P. 2)  
Vib.

(P. 3)  
Mar.

(P. 4)

S. Solo

A. Solo

T. Solo

B. Solo

Vln. I

Vln. II

Vla.

Vc.

not both fall in - to the ditch?

not both fall in - to the ditch?

not both fall in - to the ditch?

not both fall in - to the ditch?