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)

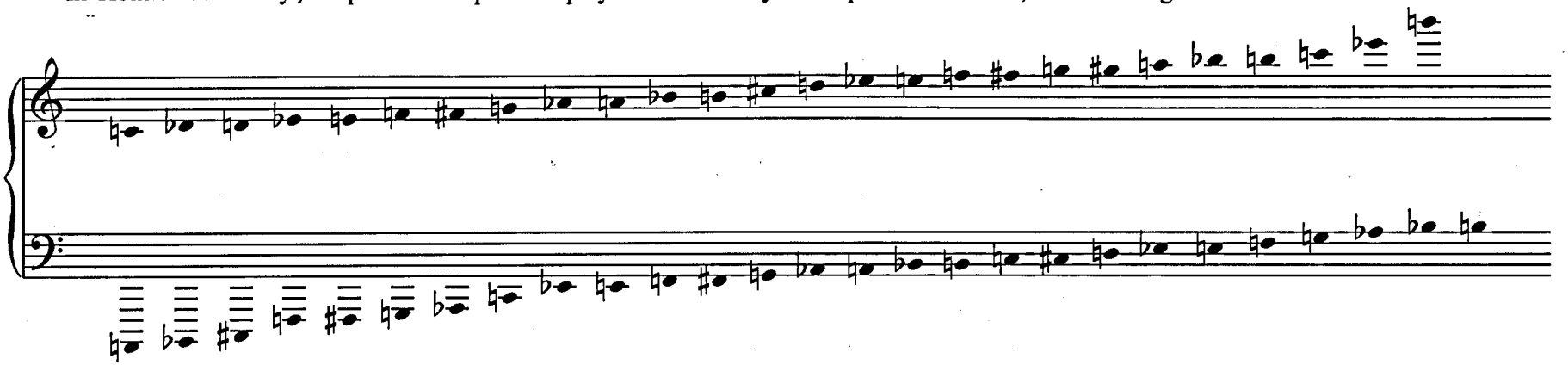
There were two main motivating factors behind the composition of *Holmewood Study*: my desire to write a piece for cello and a request from some friends of mine to provide music for a film project. As I planned to use a combination of cello and piano for the film music, it was suggested to me that I 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.

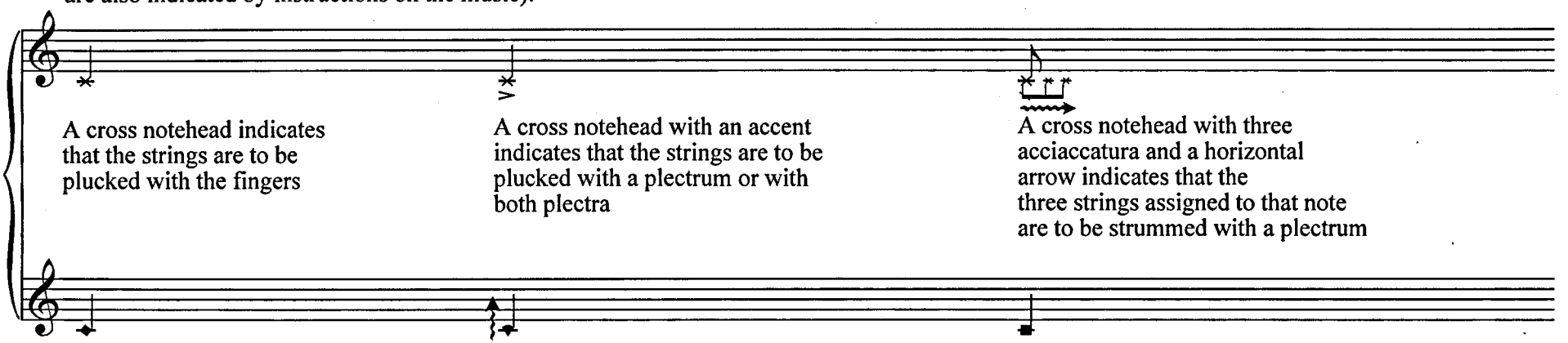
In light of this, I decided to create a concert piece for cello and piano, the structure of which would be broadly analogous to that of the film. In the work, quiet, spare, 'isolated' musical material is disrupted by more aggressive, 'haunting' episodes and by a 'dreamlike' refrain. These aspects remain 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):



A cross notehead indicates that the strings are to be plucked with the fingers

A cross notehead with an accent indicates that the strings are to be plucked with a plectrum or with both plectra

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

A filled-in diamond notehead indicates that the strings are to be percussed with glock. sticks

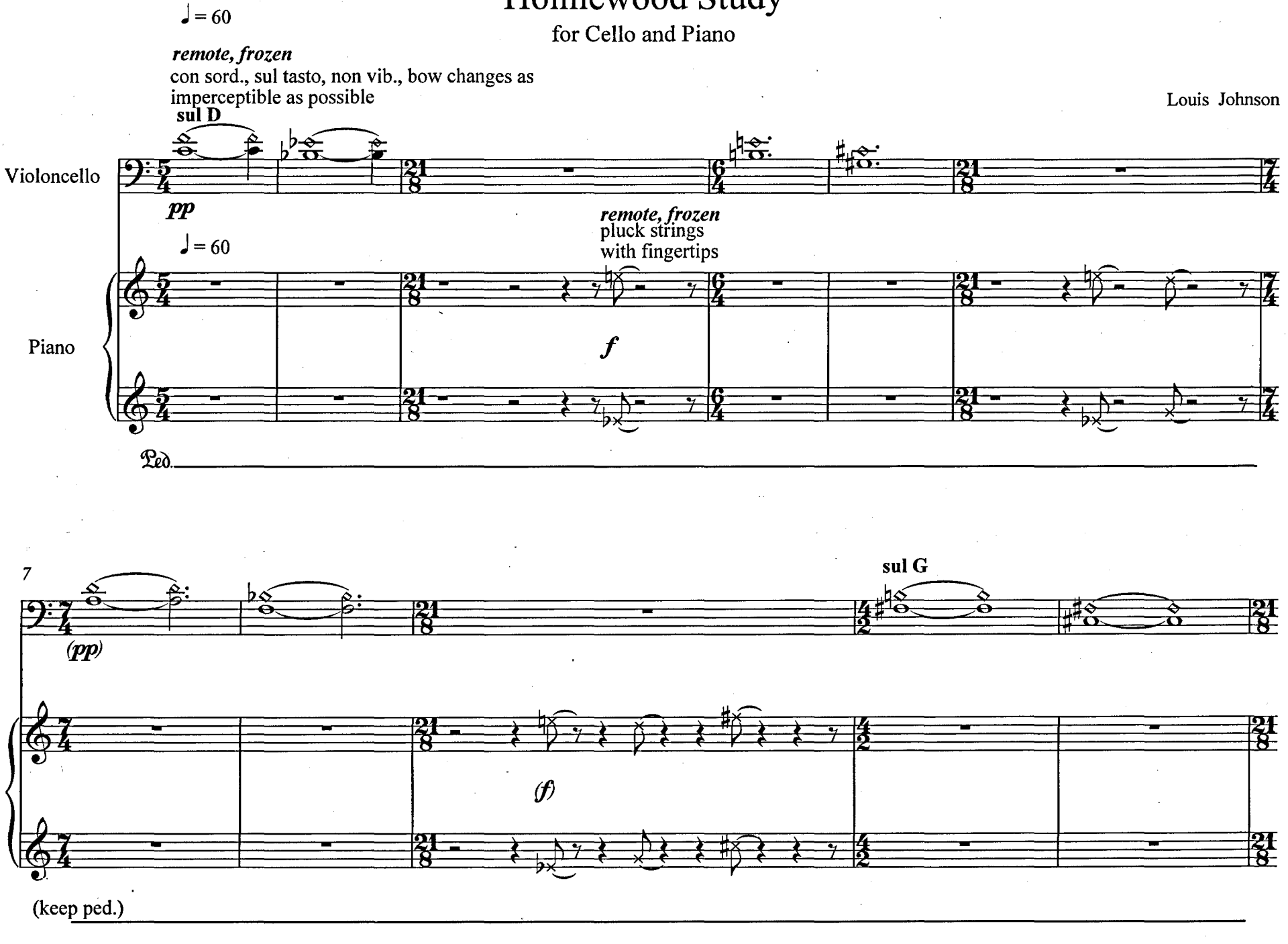
A triangular notehead with a vertical arrow indicates that the strings are to be scraped vertically with plectra

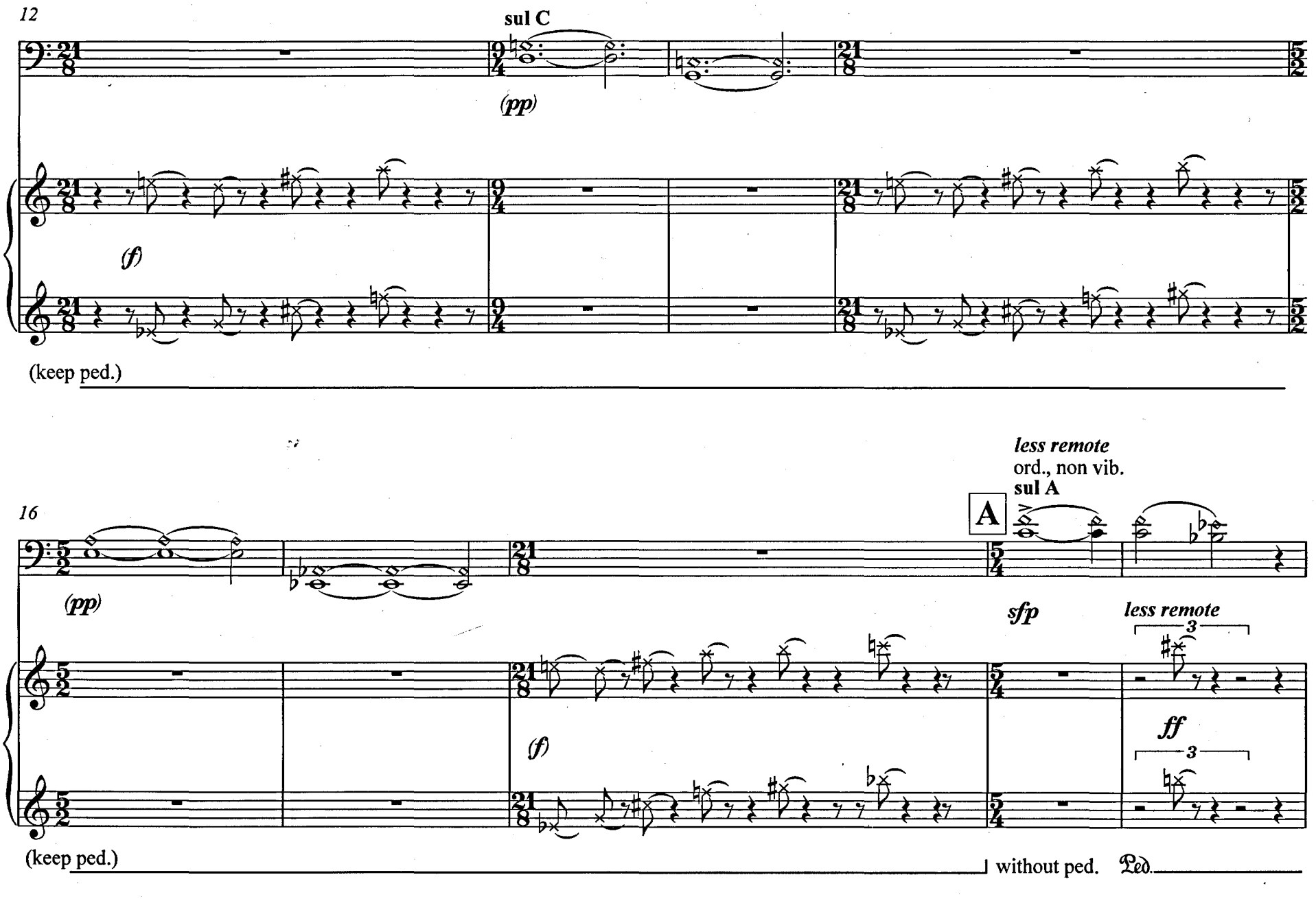
A square notehead indicates the note that is to be muted inside the piano

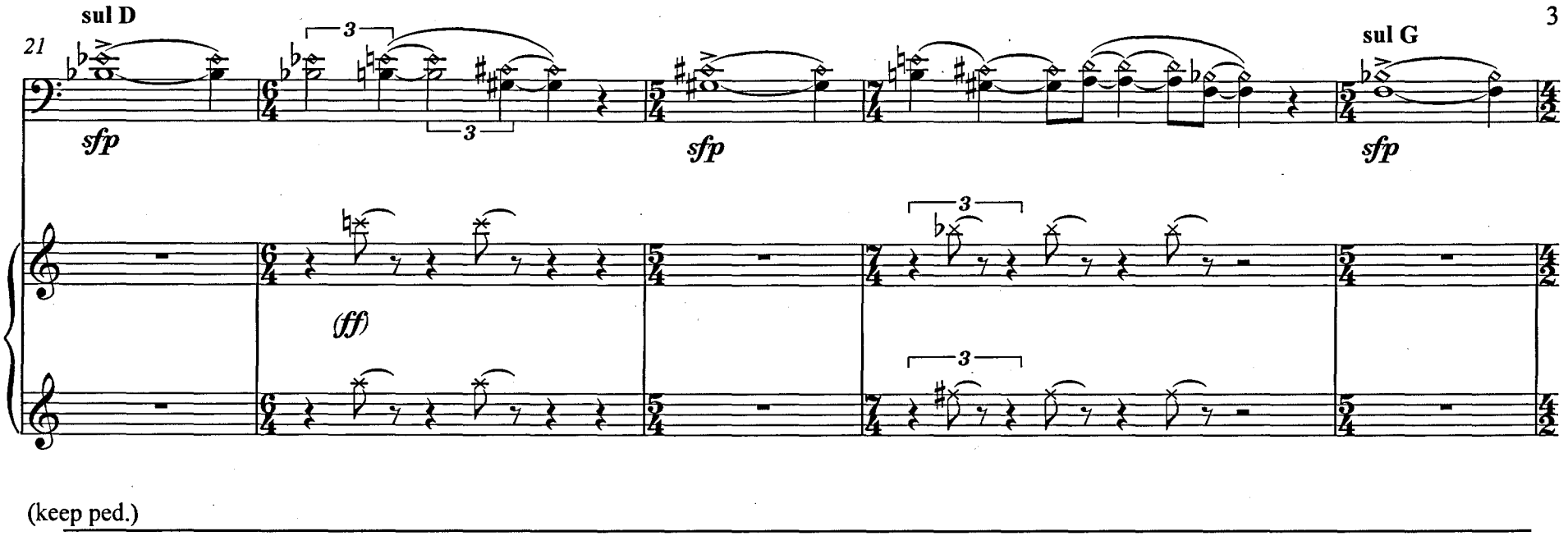
Holmewood Study

for Cello and Piano

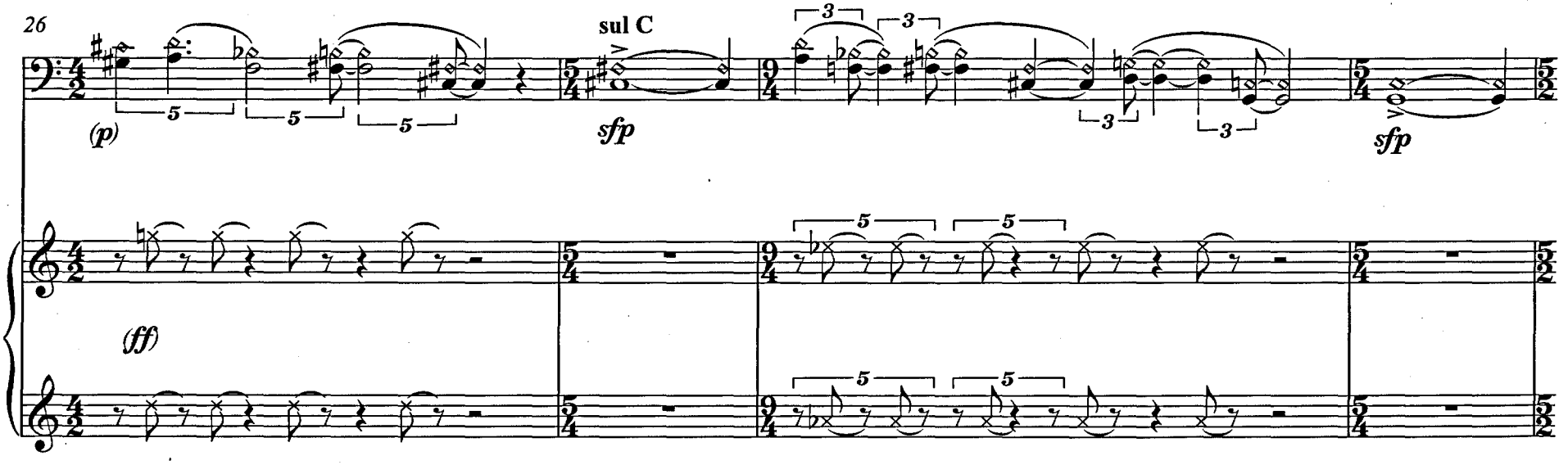
Louis Johnson



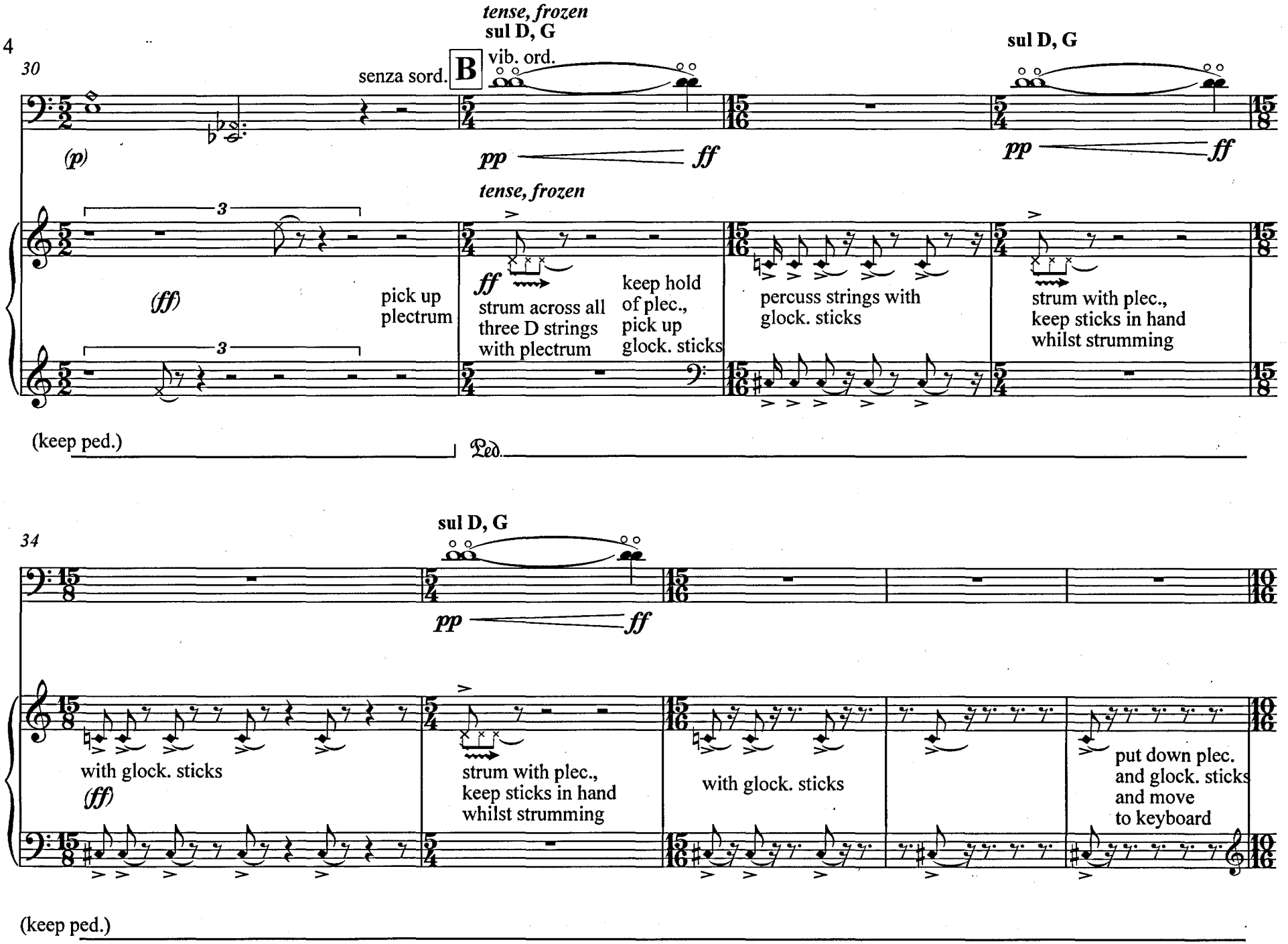

12
sul C
(pp)
(f)
(keep ped.)
16
less remote
ord., non vib.
sul A
A
(pp)
sfp
less remote
3
(f)
ff
3
(keep ped.)
without ped.
Ped.



(keep ped.)



(keep ped.)


30
senza sord.
B
vib. ord.
tense, frozen
sul D, G
sul D, G
(p)
pp
ff
pp
ff
tense, frozen
3
3
(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.
34
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.)

39

sul D, G

pp ff

pp ff

on keyboard (ff)

move to inside piano and pick up plec.

strum with plec.

keep hold of plec., pick up glock. sticks

with glock. sticks

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

5

(keep ped.)

44

sul D, G

pp ff

on keyboard (ff)

pick up plec.

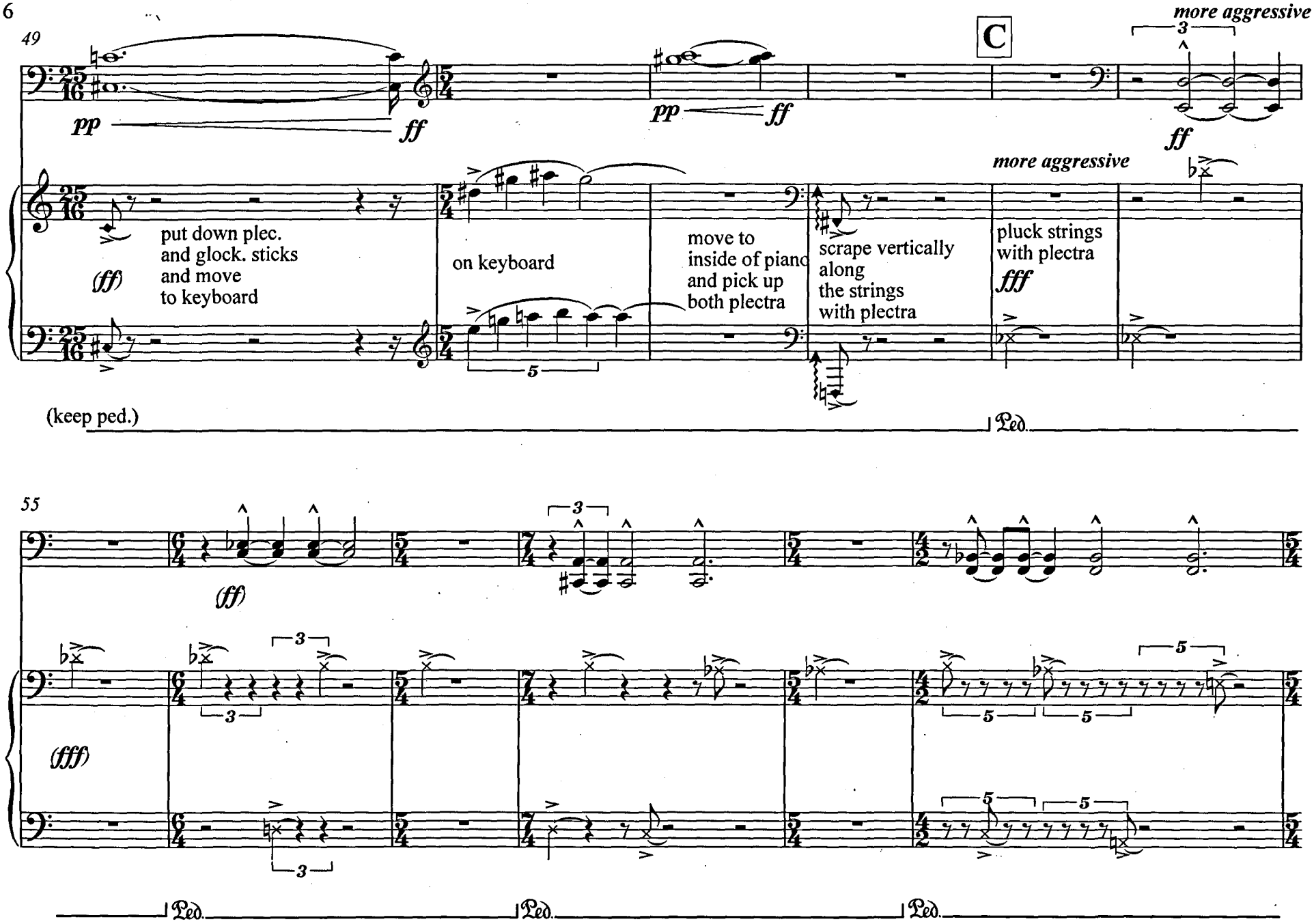
(ff) strum with plec.

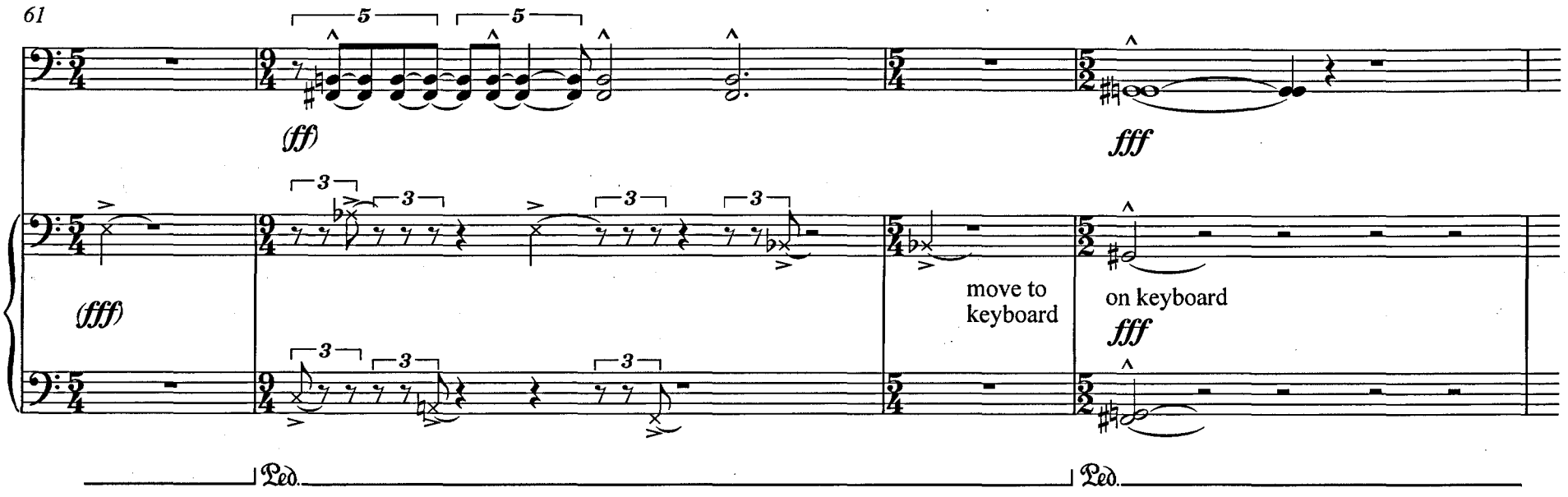
keep hold of plec., pick up glock. sticks

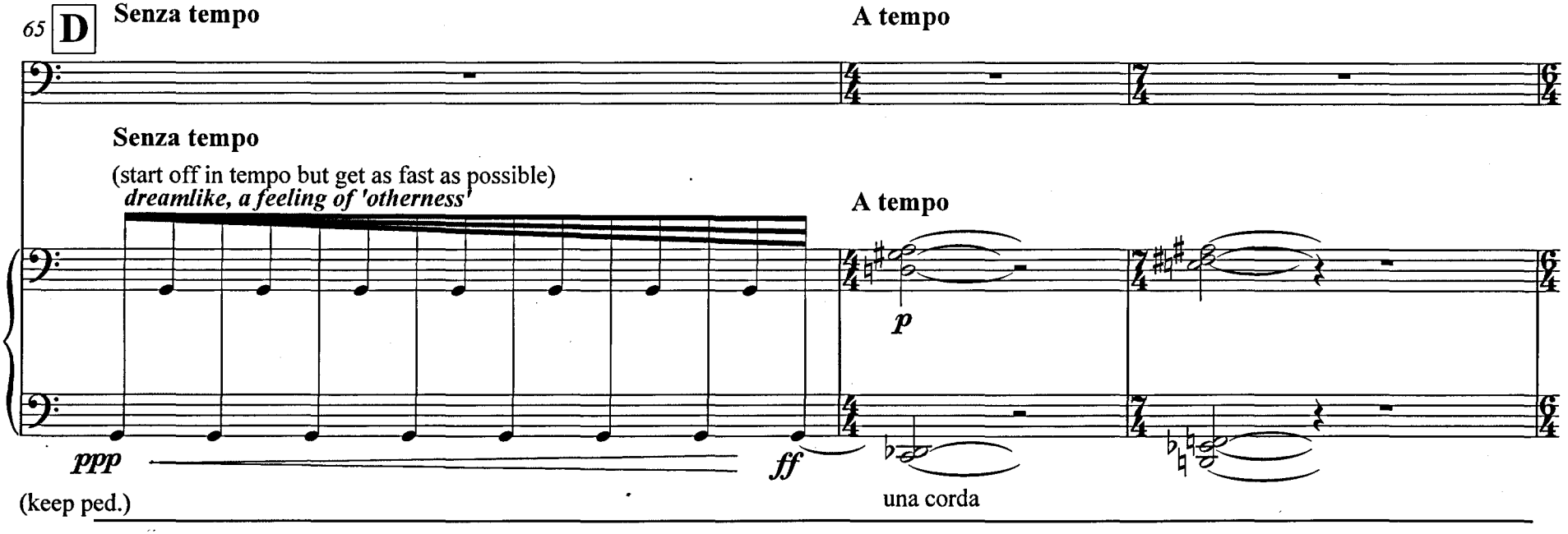
with glock. sticks

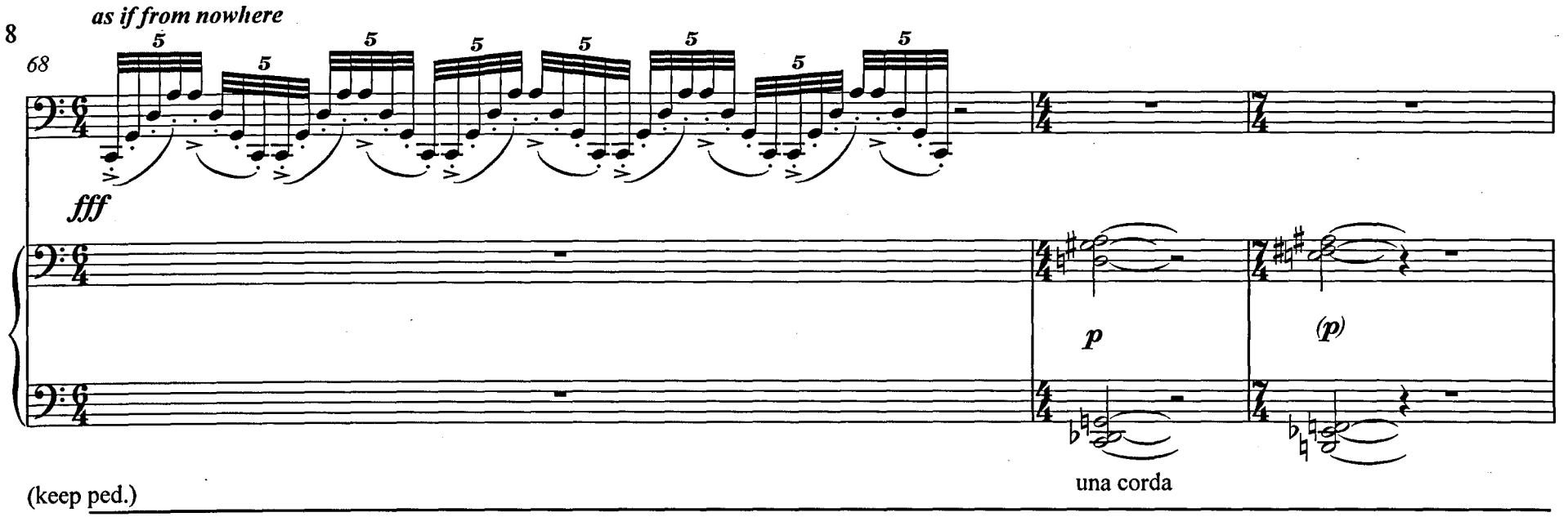
5

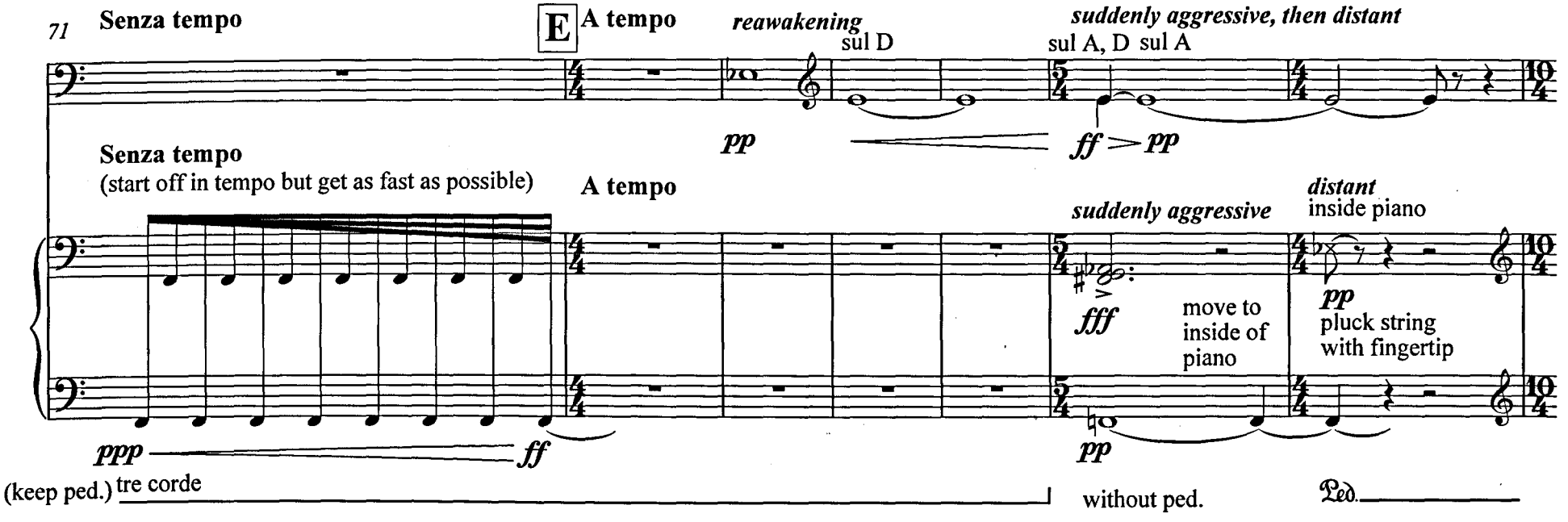
(keep ped.)


49
C
more aggressive
pp
ff
pp
ff
ff
more aggressive
put down plec.
and glock. sticks
and move
to keyboard
(ff)
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
(ff)
(fff)
Ped.
Ped.
Ped.


61
(ff)
fff
(fff)
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
p
ppp
ff
(keep ped.)
una corda


as if from nowhere
68
fff
p
(p)
una corda
(keep ped.)


71
Senza tempo
E
A tempo
reawakening
sul D
suddenly aggressive, then distant
sul A, D sul A
pp
ff > pp
Senza tempo
(start off in tempo but get as fast as possible)
A tempo
suddenly aggressive
distant
inside piano
fff
move to
inside of
piano
pp
pluck string
with fingertip
ppp
ff
pp
(keep ped.)
tre corde
without ped.
Ped.

78

more lyrical

pp

pluck strings
with plectra
ff

with fingertips
p

with plectra
ff

with fingertips
p

(keep ped.)

82

pp *pp* *pp*

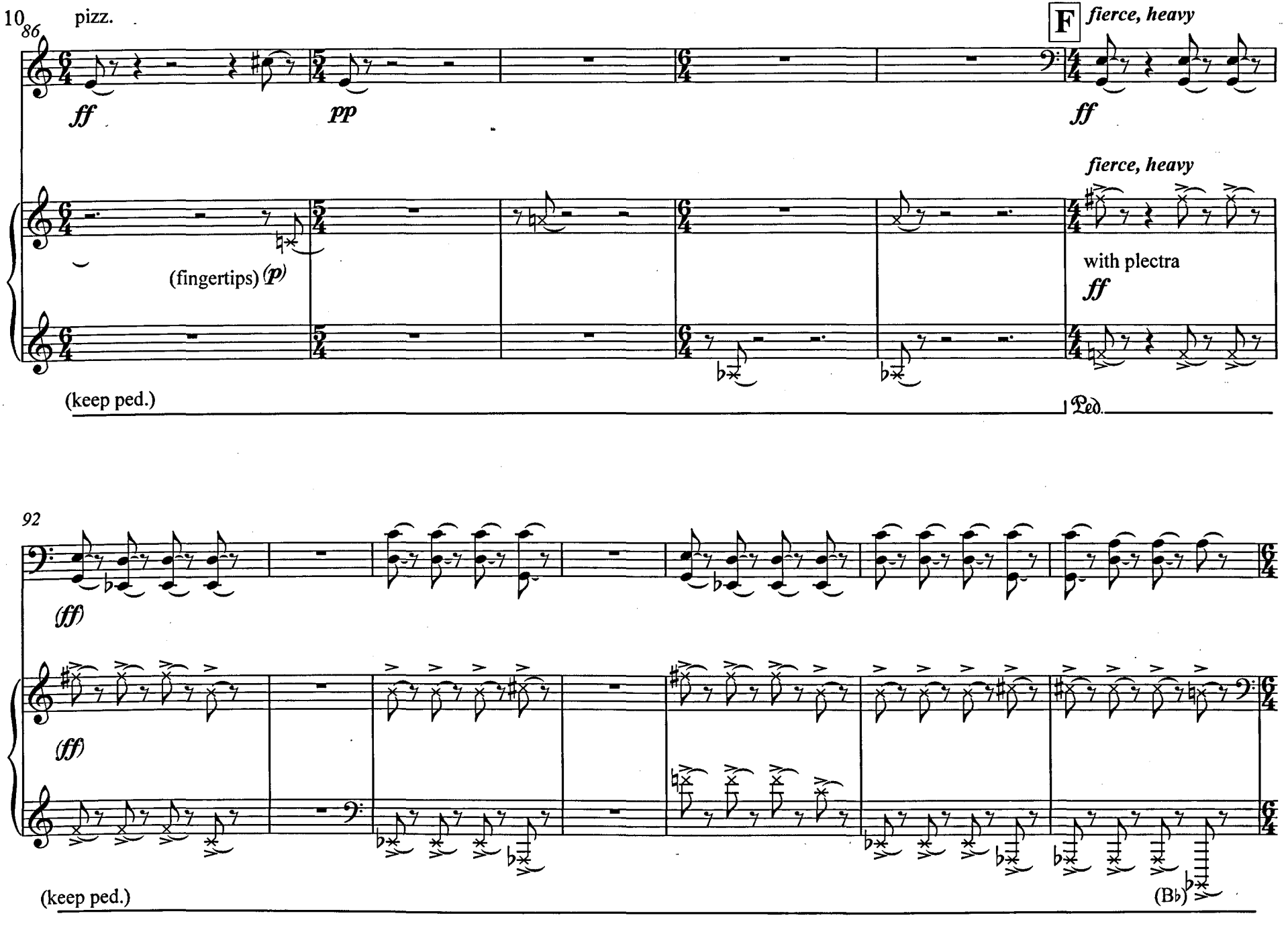
with plectra
ff

with fingertips
p

with plectra
ff

with fingertips
p

(keep ped.)


10
86
pizz.
F
fierce, heavy
ff
pp
ff
fierce, heavy
(fingertips) (p)
with plectra
ff
(keep ped.)
Ped.
92
(ff)
(ff)
(keep ped.)
(B♭)

99

G **Senza tempo**

A tempo

as if from nowhere
col legno.

5 5 5 5

fff

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

dreamlike
on keyboard

A tempo

move to
keyboard

p

ppp *ff*

una corda

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

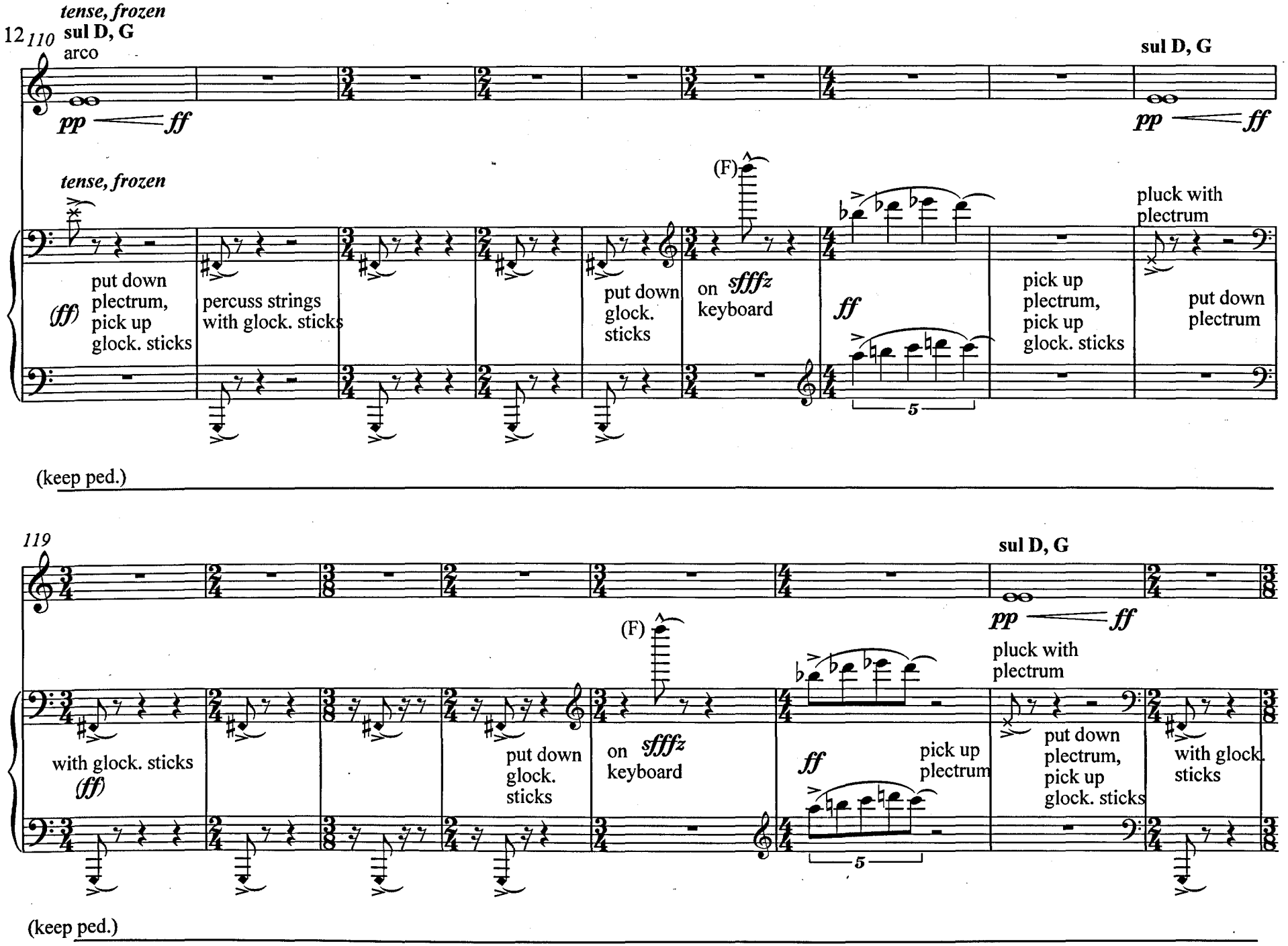
move to
inside piano,
pick up plectrum

ff

ppp *ff*

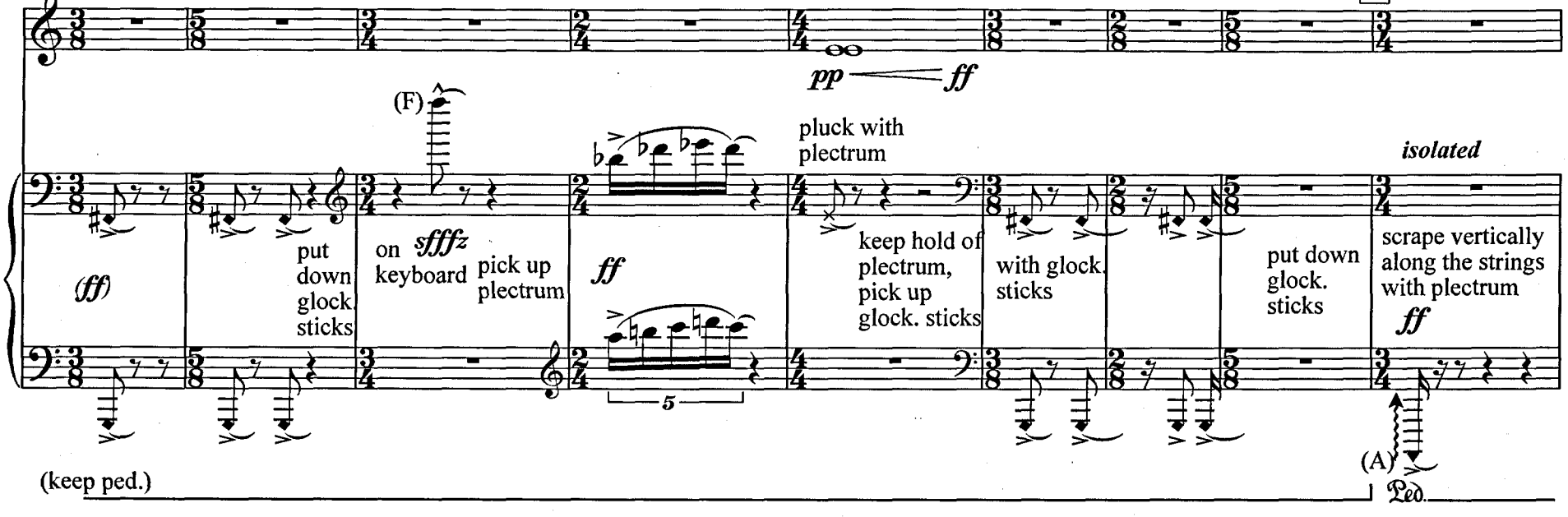
(keep ped.) una corda

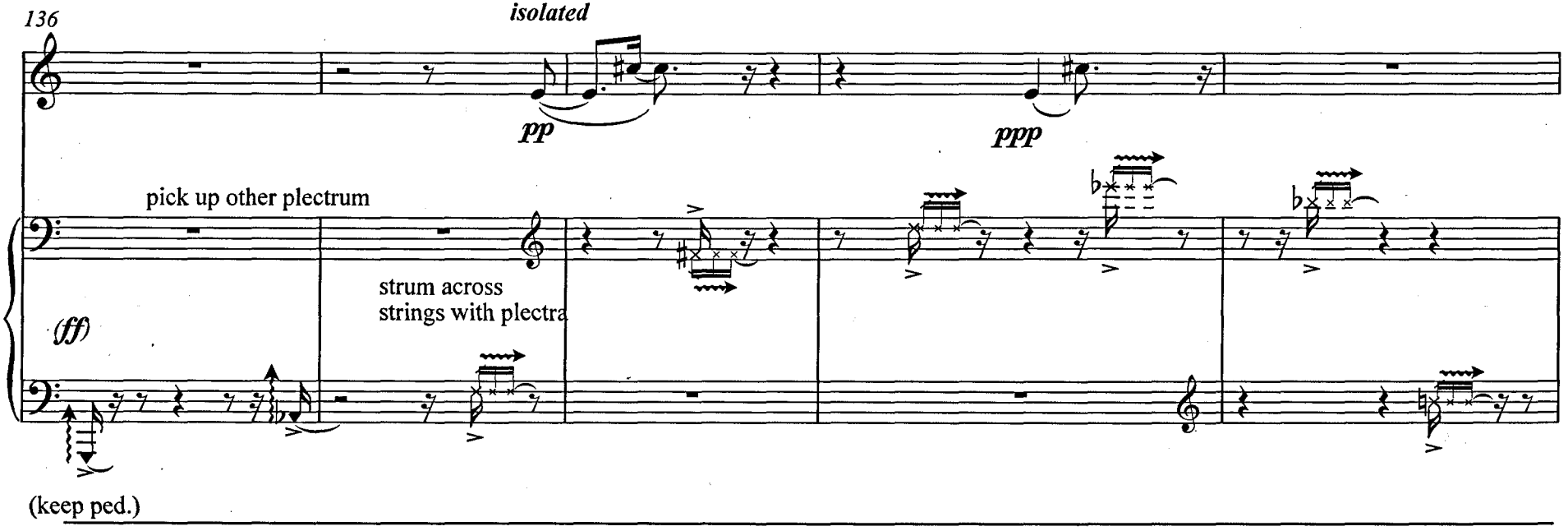
tre corde

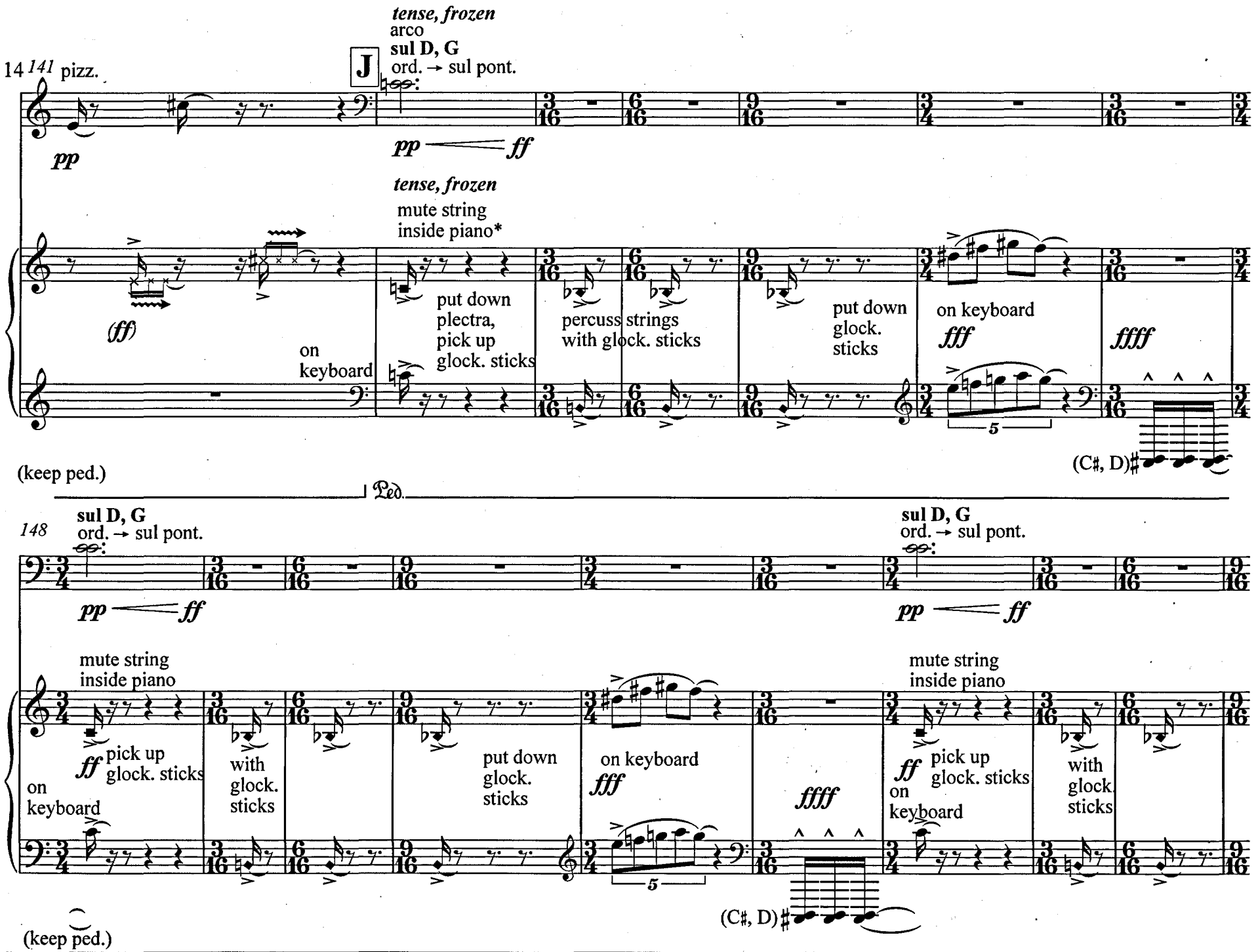

12 110
tense, frozen
sul D, G
arco
pp
ff
sul D, G
pp
ff
tense, frozen
(ff)
put down plectrum, pick up glock. sticks
percuss strings with glock. sticks
put down glock. sticks
(F)
on sfffz keyboard
ff
5
pick up plectrum, pick up glock. sticks
pluck with plectrum
put down plectrum
(keep ped.)
119
sul D, G
pp
ff
(F)
pluck with plectrum
with glock. sticks
(ff)
put down glock. sticks
on sfffz keyboard
ff
pick up plectrum
5
put down plectrum, pick up glock. sticks
with glock. sticks
(keep ped.)

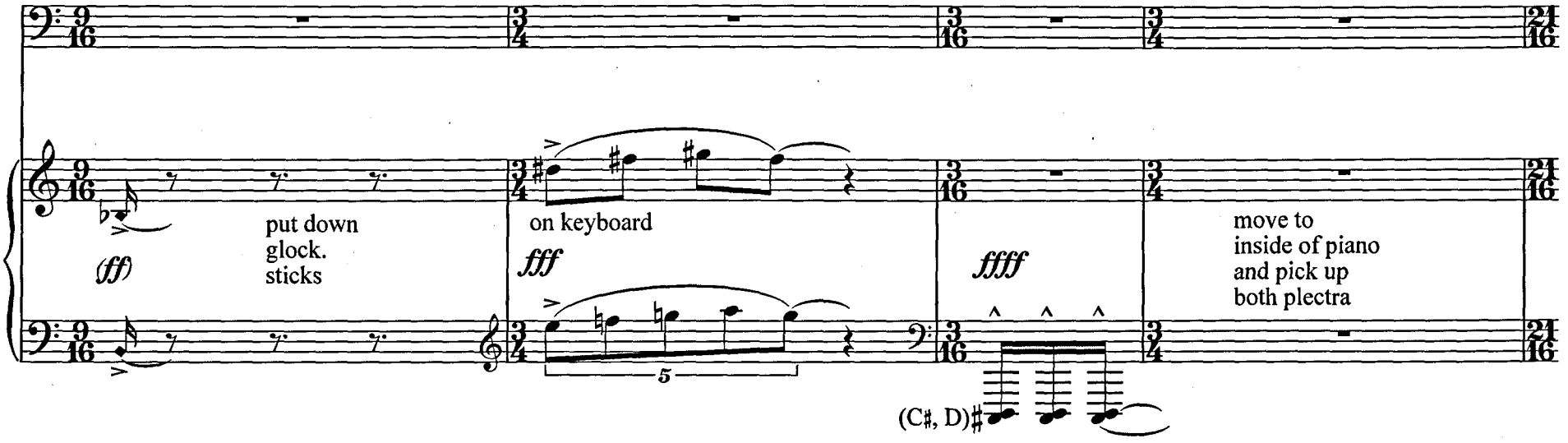
sul D, G

I

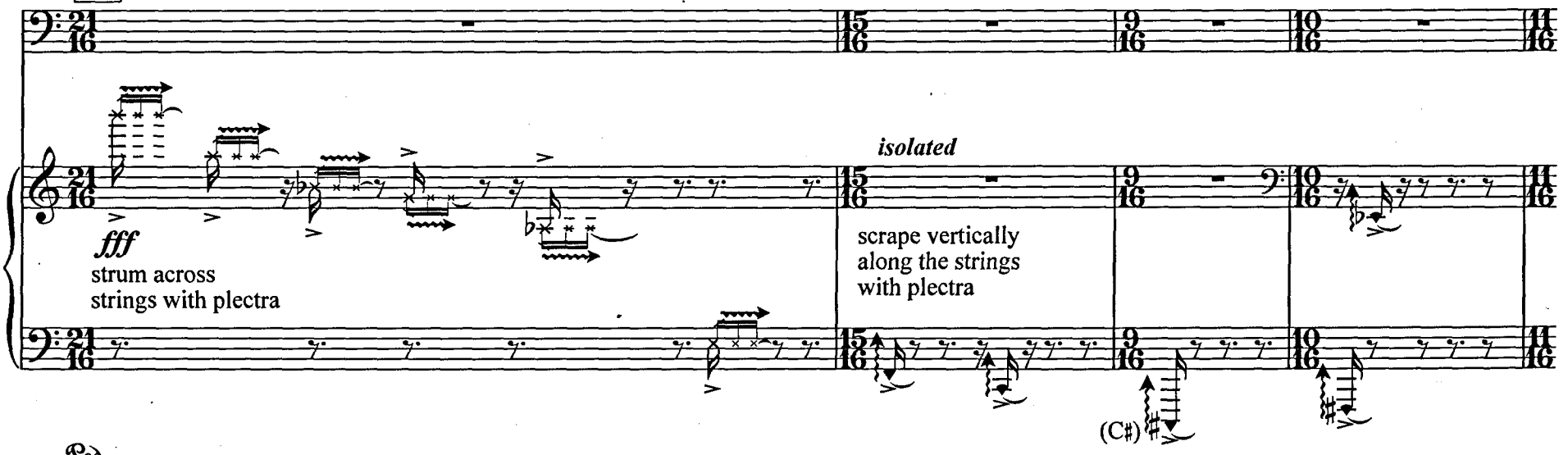

pp
ff
(F)
pluck with plectrum
isolated
(ff)
put down glock. sticks
on keyboard
sfffz
pick up plectrum
ff
keep hold of plectrum, pick up glock. sticks
with glock. sticks
put down glock. sticks
scrape vertically along the strings with plectrum
ff
5
(A)
(keep ped.)
Ped.


136
isolated
pp
ppp
pick up other plectrum
(ff)
strum across strings with plectra
(keep ped.)


14 141
pizz.
pp
J
tense, frozen
arco
sul D, G
ord. → sul pont.
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.
pp — ff
mute string
inside piano
ff
pick up
glock. sticks
on
keyboard
with
glock.
sticks
put down
glock.
sticks
on keyboard
fff
ffff
5
(C♯, D)♯
(keep ped.)
* place finger on or close to the nut

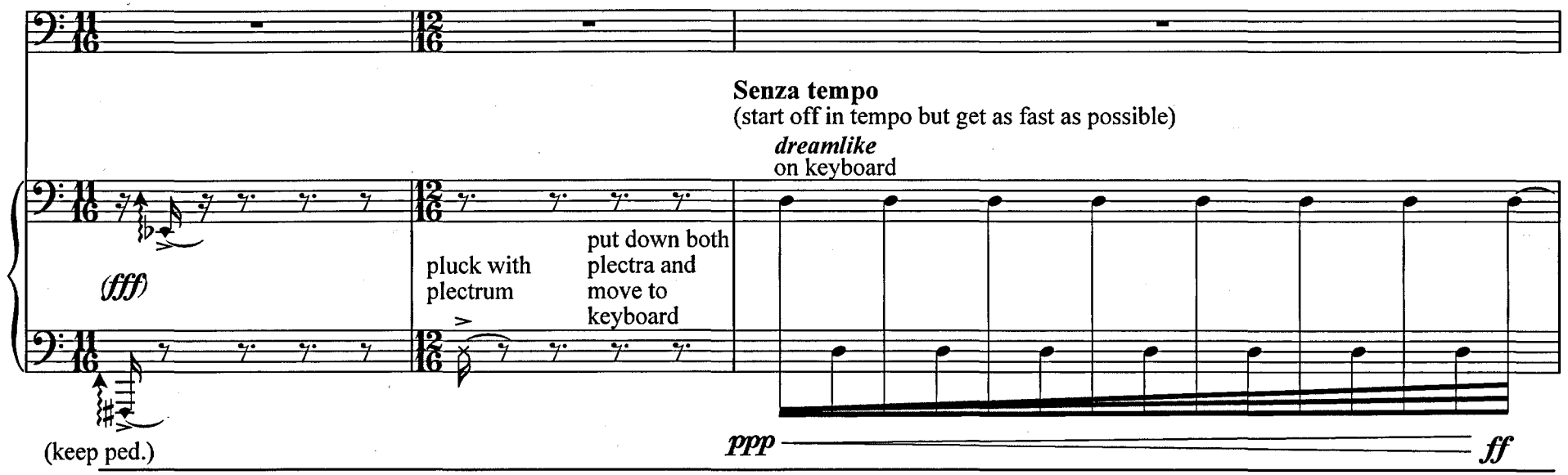

(ff)
put down
glock.
sticks
on keyboard
fff
ffff
move to
inside of piano
and pick up
both plectra
5
(C♯, D)
(keep ped.)

161 **K**


fff
strum across
strings with plectra
isolated
scrape vertically
along the strings
with plectra
(C♯)
Ped.

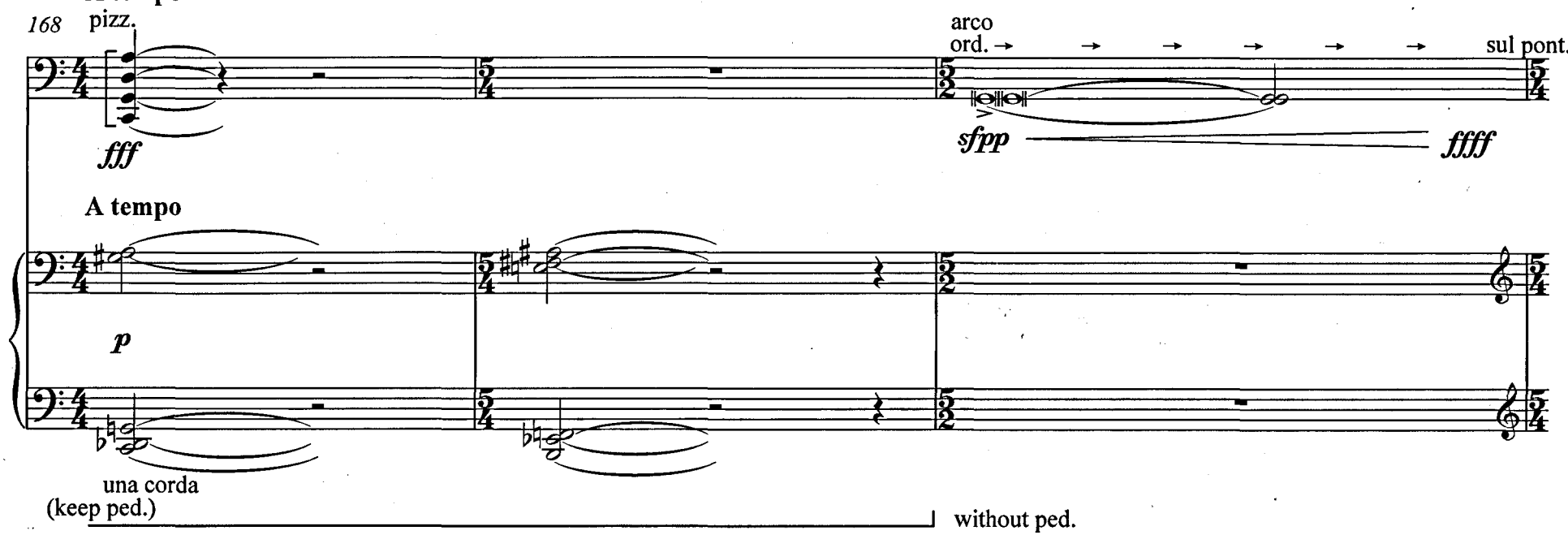
16 *165*

Senza tempo



A tempo

168 pizz.



171 **L**

intense
sul pont.

sempre ***ffff***

intense

ffff

ff

f

tre corde

Ped.

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

179

(ffff)

(f)

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 (1st 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 hering
Music: Louis Johnson

♩= 60

Percussionist 1
with brass beaters

Crotales

Percussionist 2
with brass beaters

Percussionist 3
with brass beaters

Glockenspiels

Percussionist 4
with brass beaters

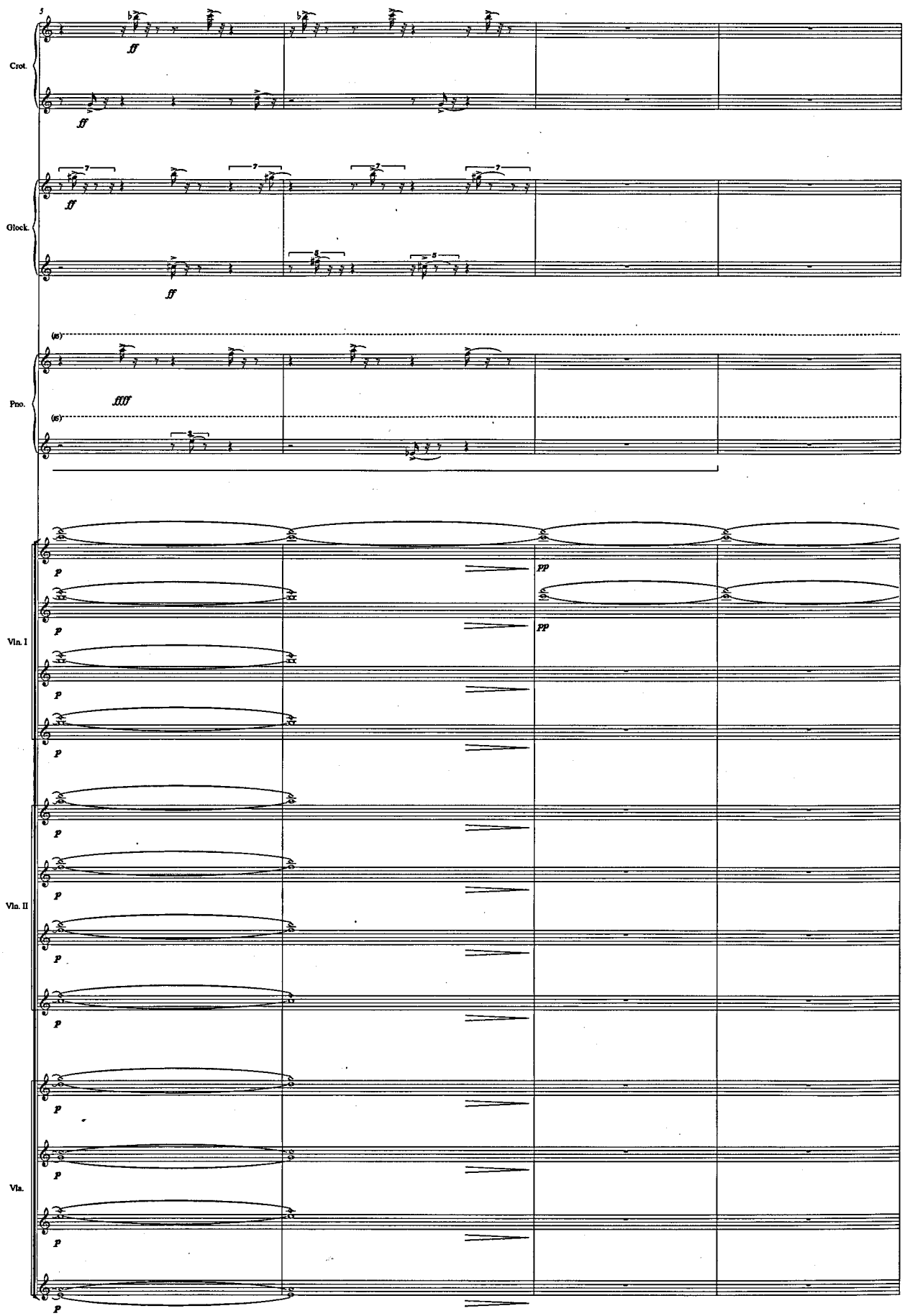
Piano

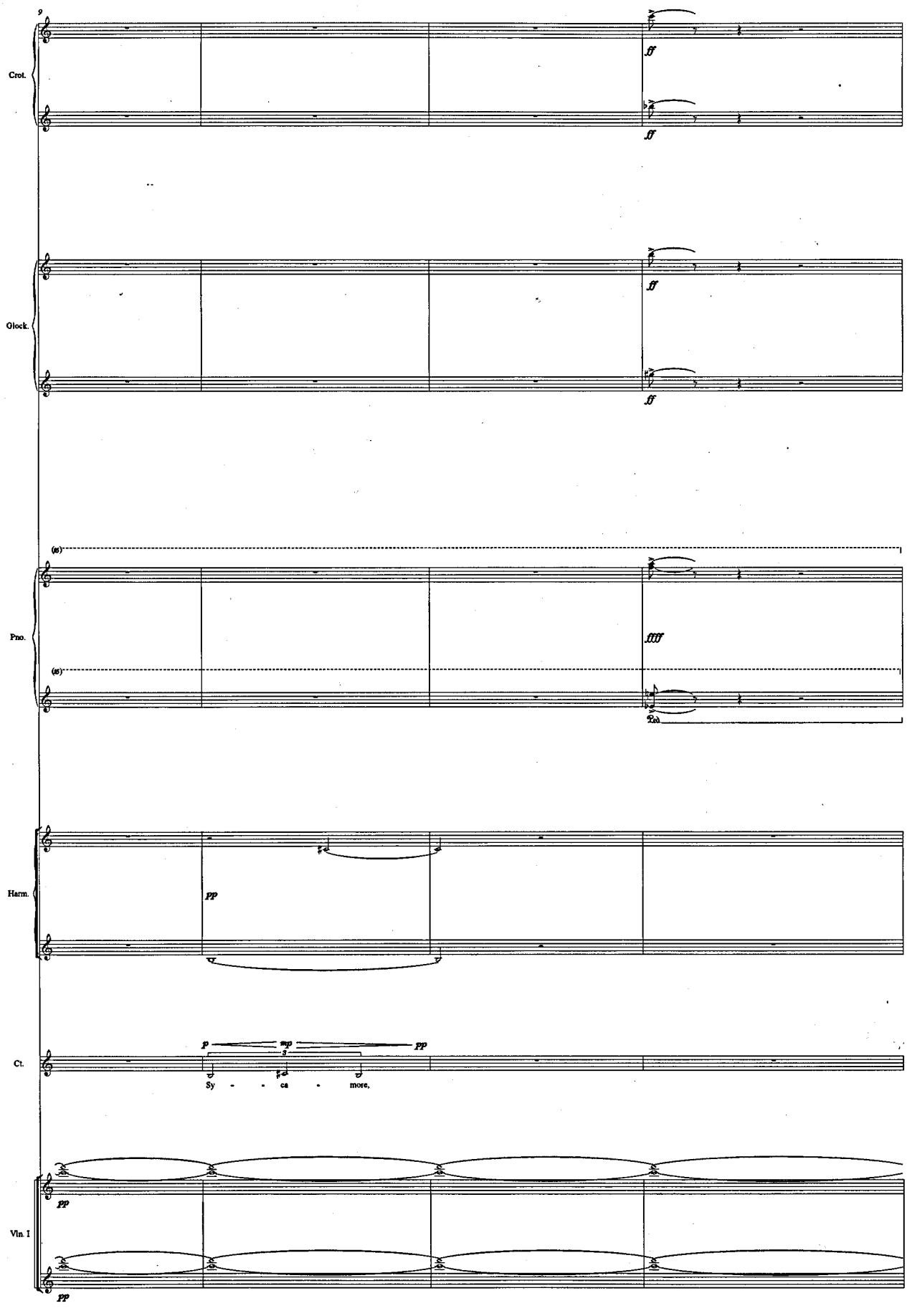
♩= 60

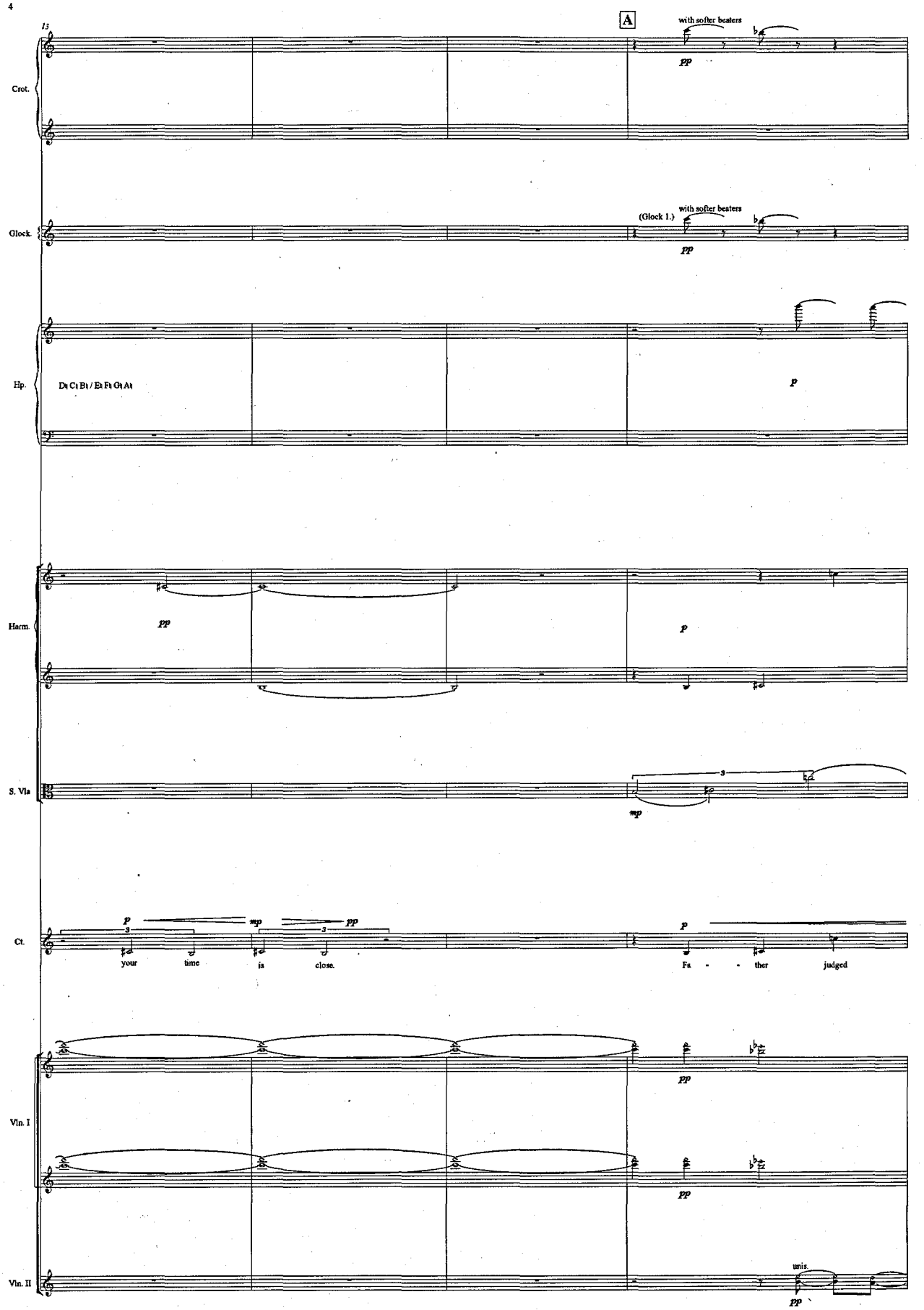
Violin I

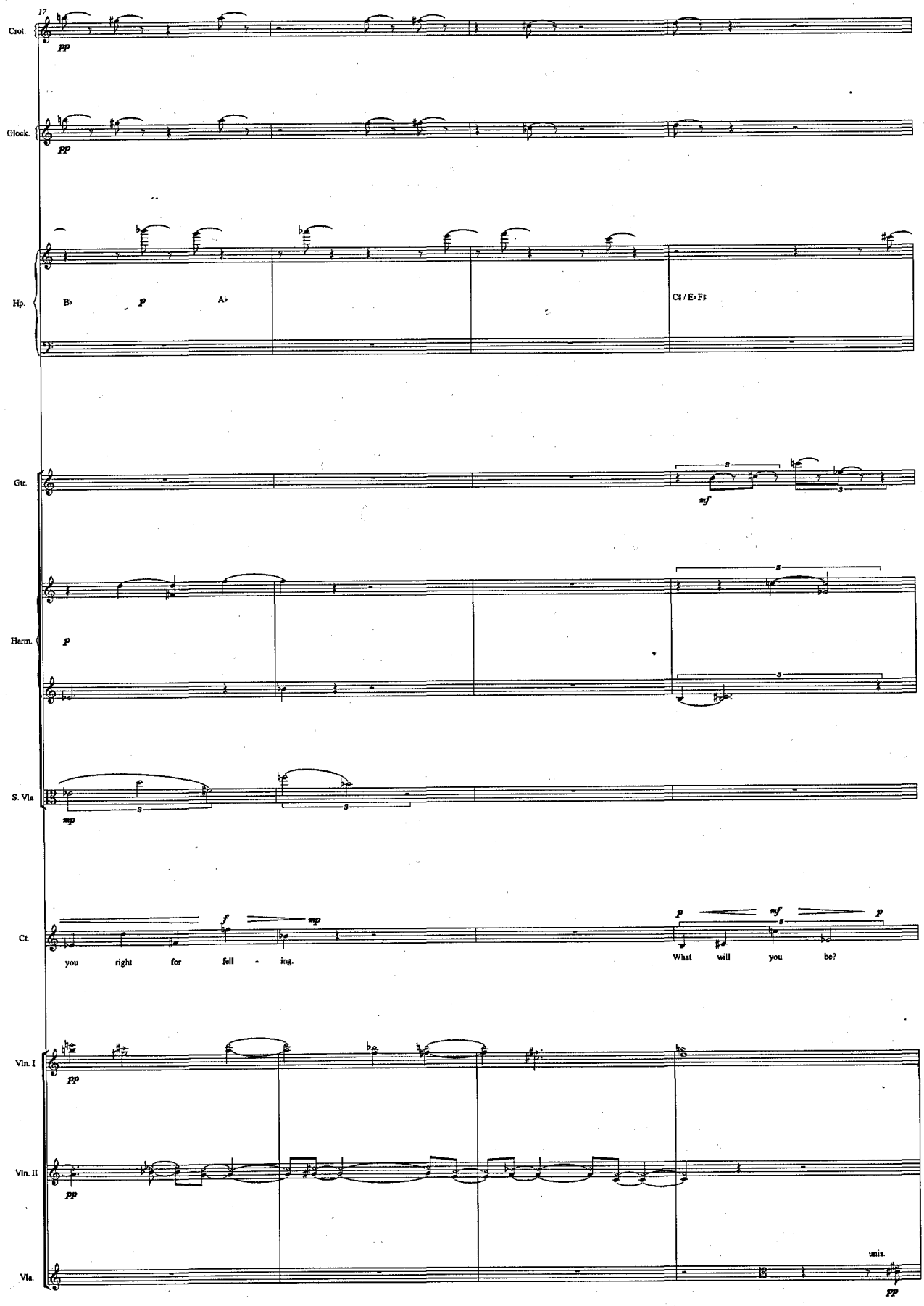
Violin II

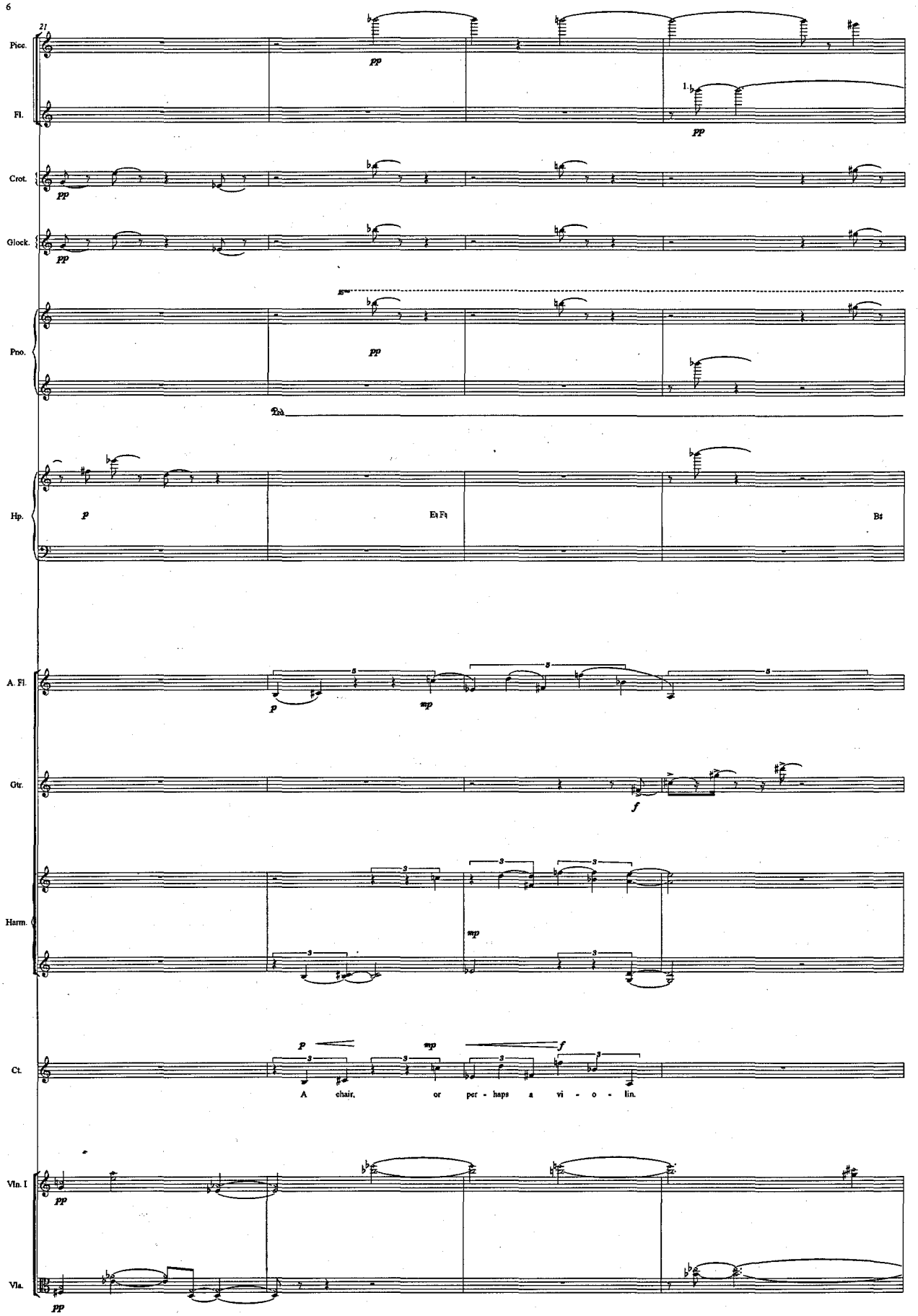
Viola

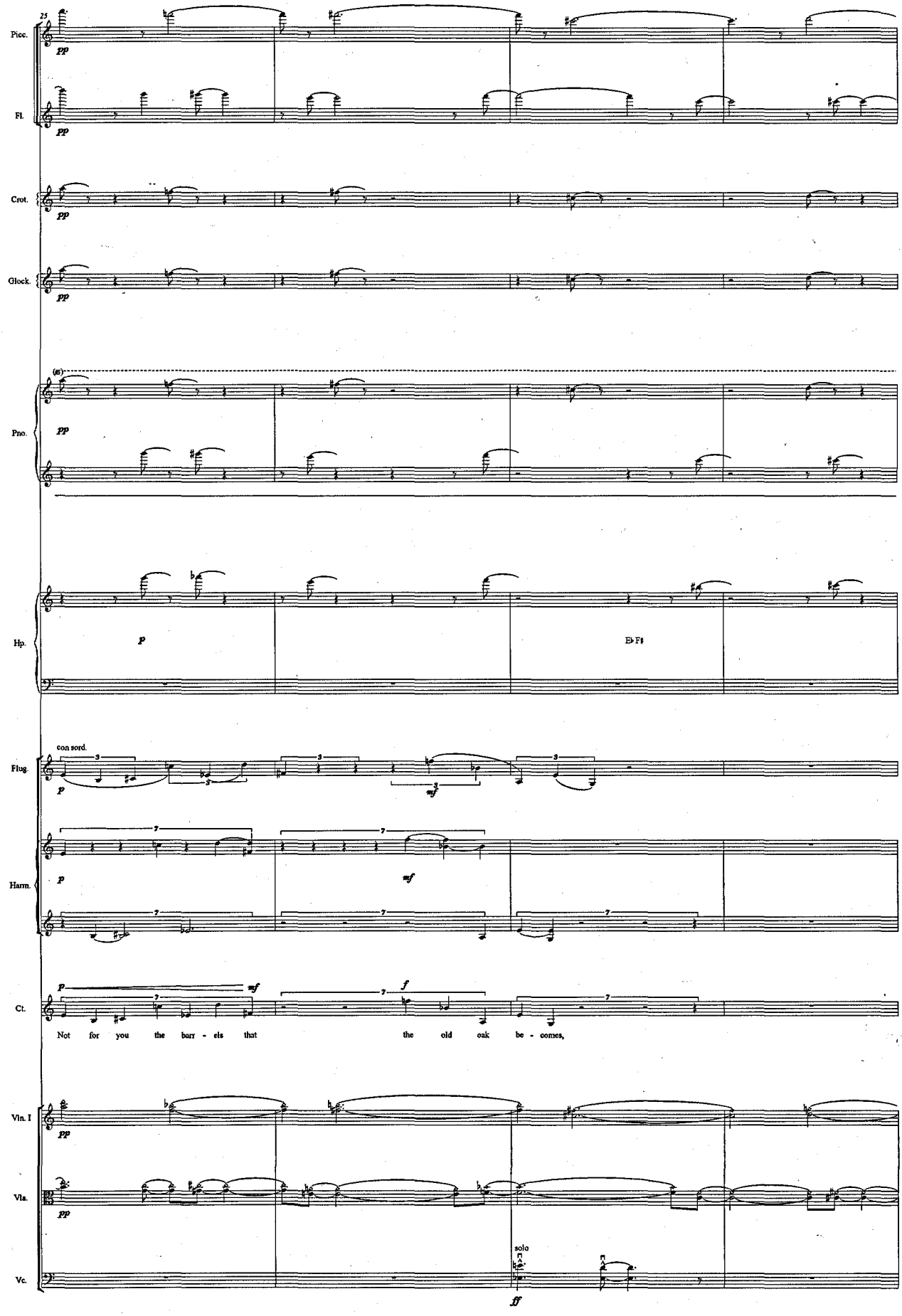

5
Crot.
ff
ff
Glock.
ff
ff
(8)
Pno.
fff
(8)
Vln. I
p
p
p
p
pp
pp
Vln. II
p
p
p
p
Vla.
p
p
p

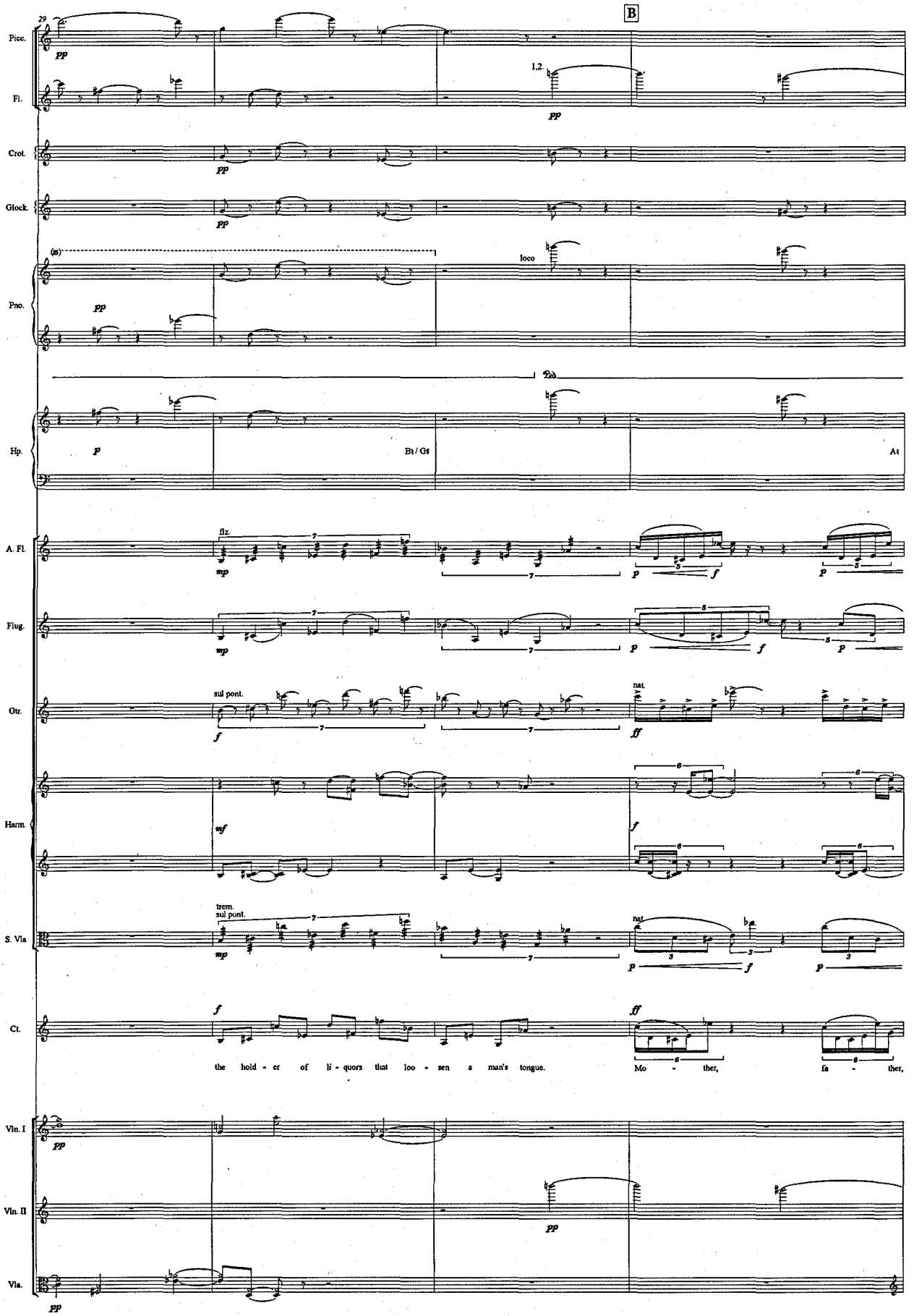

9
Crot.
ff
ff
Glock.
ff
ff
(8)
Pno.
fffff
(8)
Harm.
pp
Ct.
p
mp
pp
Sy - - ca - more.
Vln. I
pp
pp

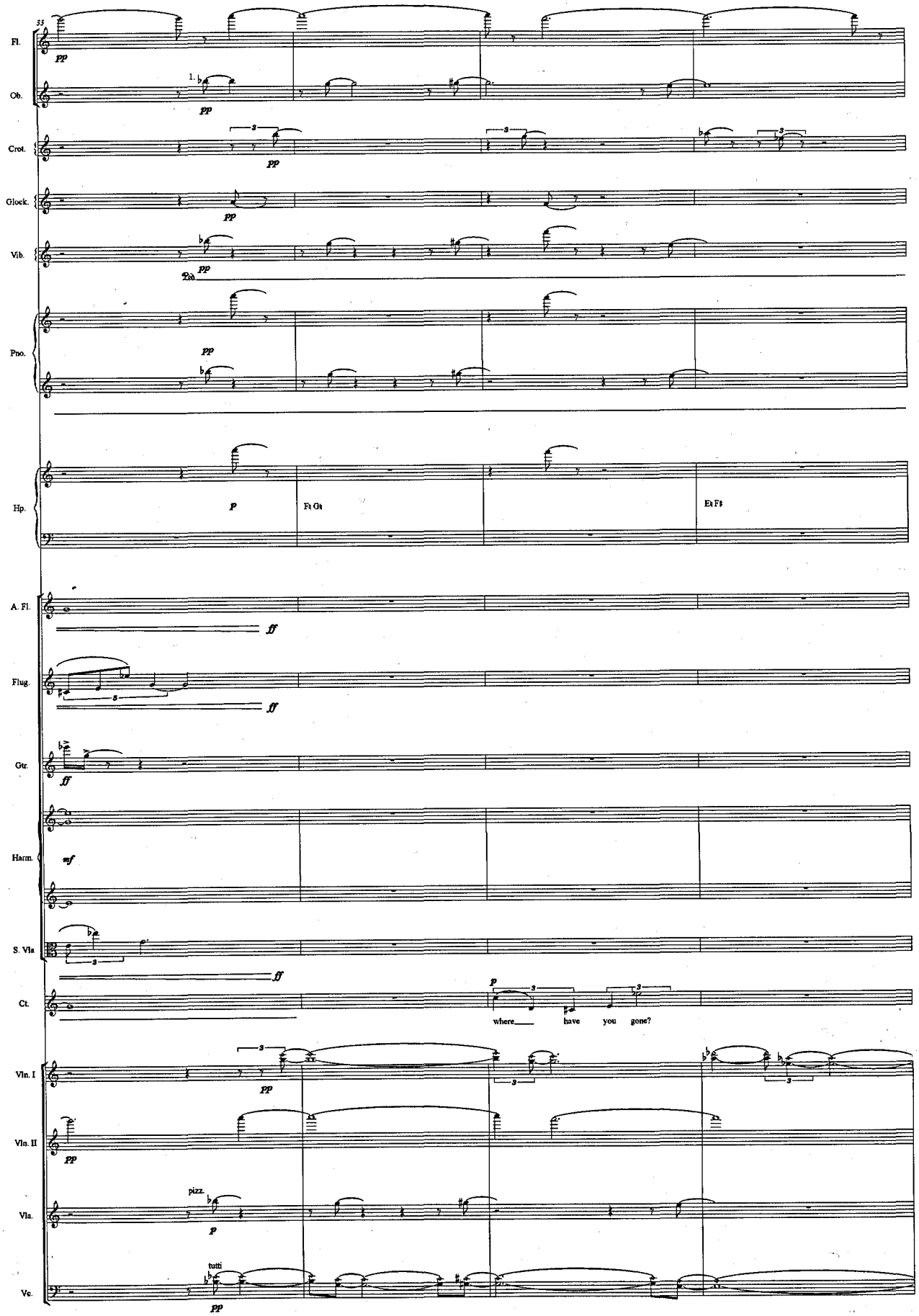

13
A
with softer beaters
Crot.
pp
(Glock 1.)
with softer beaters
Glock.
pp
Hp.
D♭ C♭ B♭ / E♭ F♭ G♭ A♭
p
Harm.
pp
p
S. Vla
3
mp
Ct.
p
3
mp
3
pp
p
your time is close.
Fa - - ther judged
Vln. I
pp
pp
Vln. II
unis.
pp

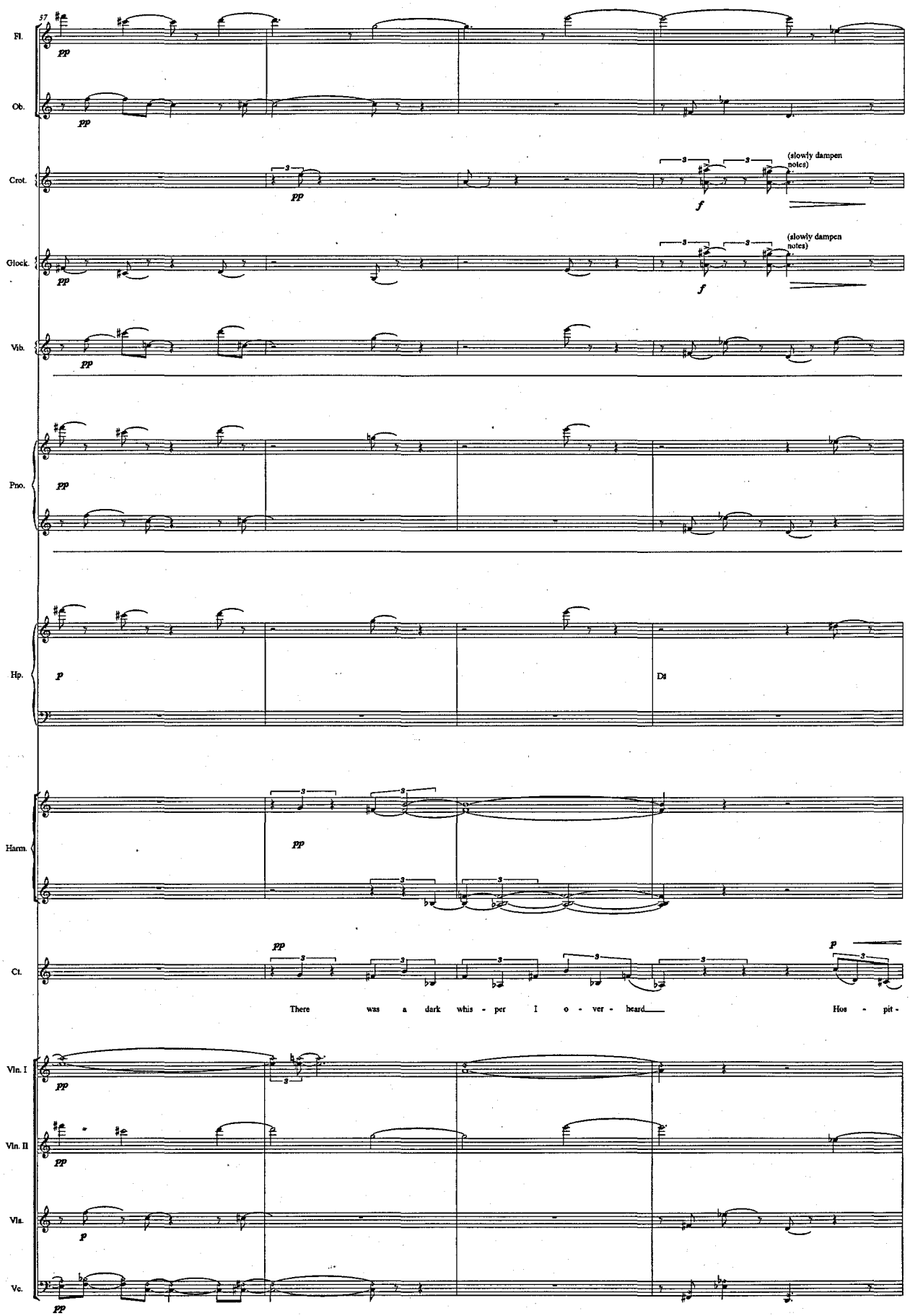

17
Crot.
pp
Glock.
pp
Hp.
B♭
p
A♭
C♯ / E♭ F♮
Gtr.
mf
Harm.
p
S. Vla
mp
Ct.
you right for fell - ing.
What will you be?
Vln. I
pp
Vln. II
pp
Vla.
unis.
pp

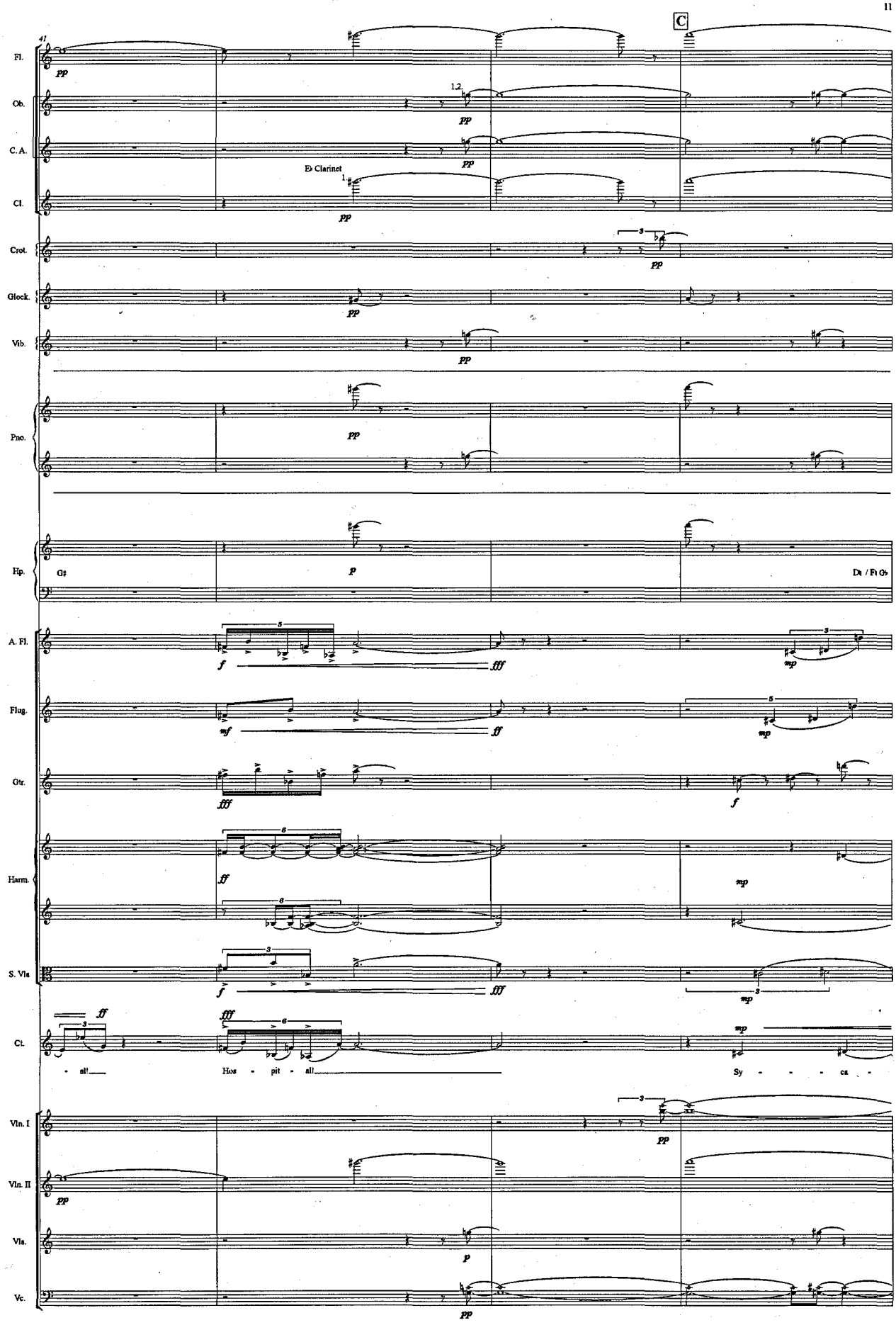

21
Picc.
Fl.
Crot.
Glock.
Pno.
Hp.
A. Fl.
Gtr.
Harm.
Ct.
Vln. I
Vla.
pp
1.
p
mp
f
E♭ F♮
B♯
A chair, or per - haps a vi - o - lin.

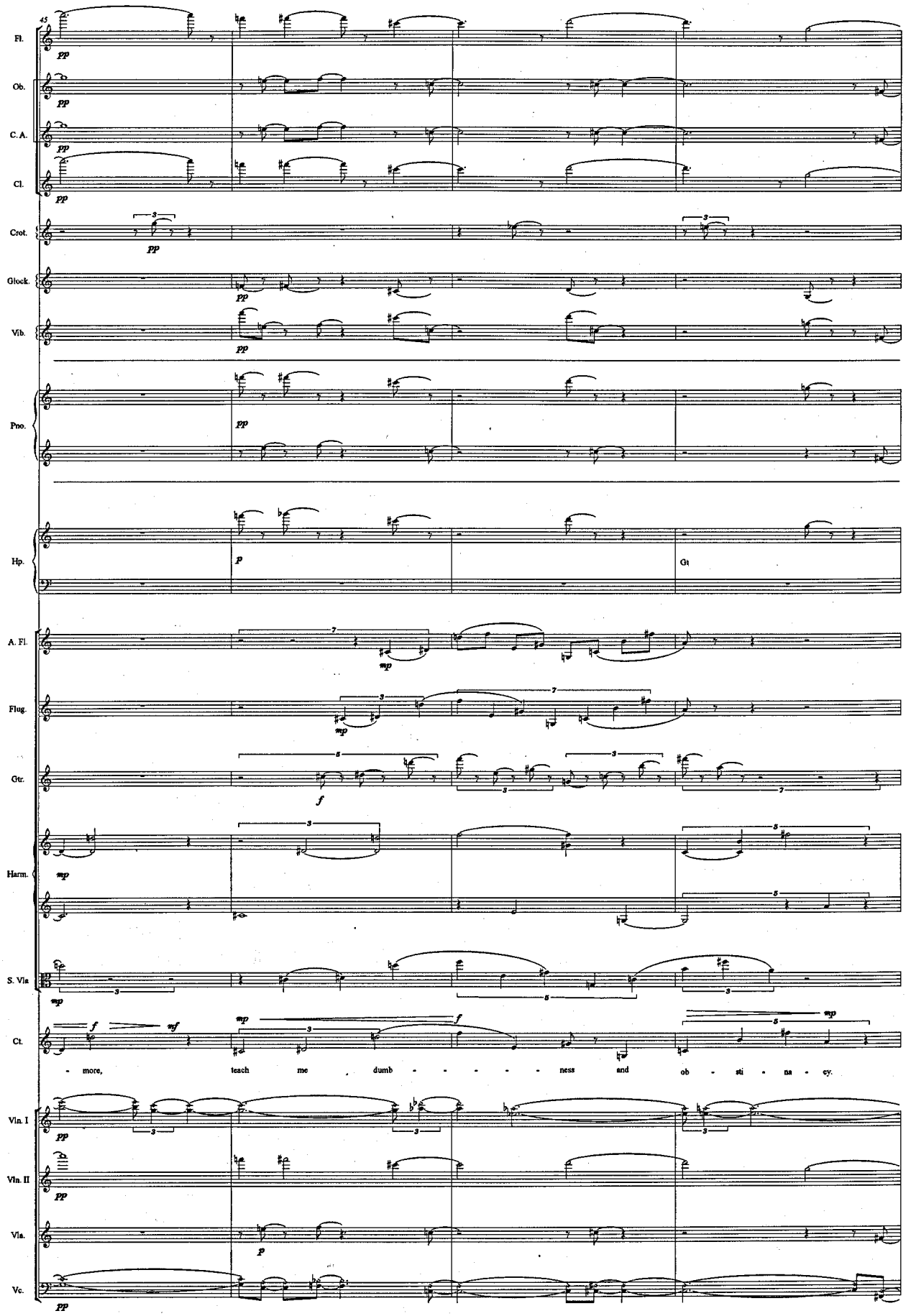

25
Picc.
Fl.
Crot.
Glock.
Pno.
Hp.
Flug.
Harm.
Cl.
Vln. I
Vla.
Vc.
pp
p
mf
f
ff
con sord.
solo
Not for you the barr - els that the old oak be - comes,

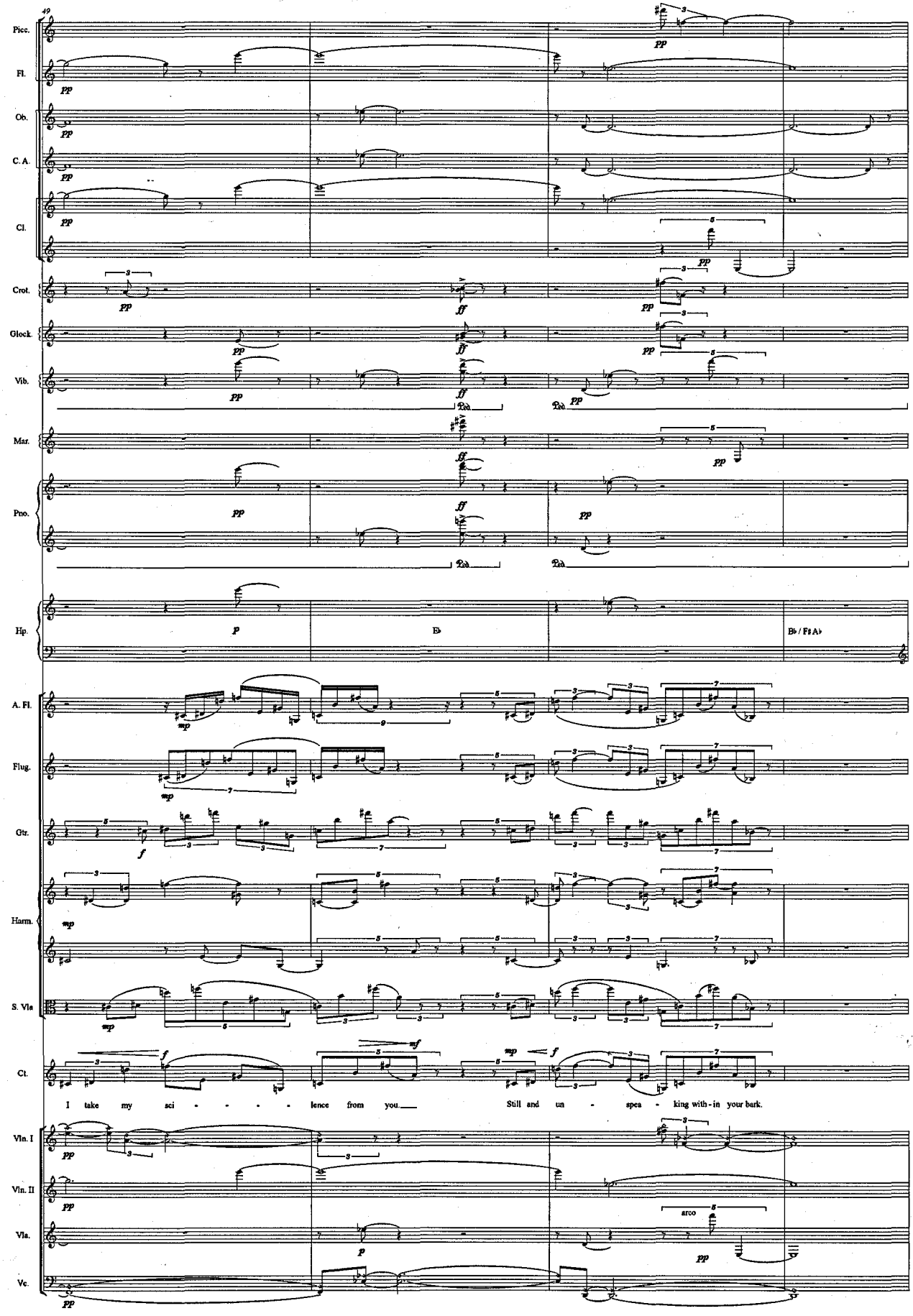

B
Picc.
Fl.
1,2.
Crot.
Glock.
Pno.
loco
Hp.
B♮ / G♯
A♮
A. Fl.
flz.
Flug.
Gtr.
sul pont.
nat.
Harm.
S. Vla
trem.
sul pont.
nat.
Cl.
the hold - er of li - quors that loo - sen a man's tongue.
Mo - ther, fa - ther,
Vln. I
Vln. II
Vla.

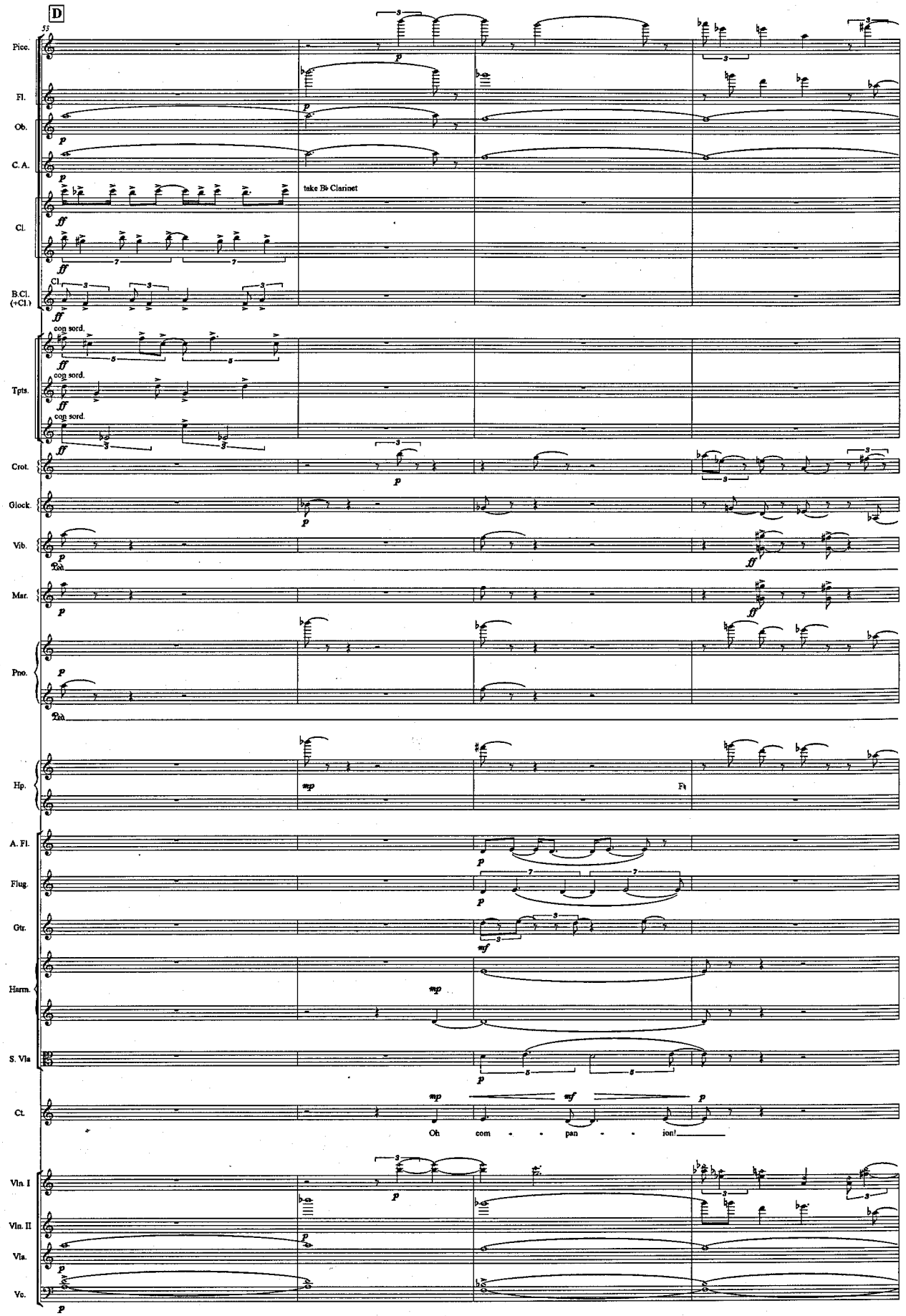

Fl.
Ob.
Crot.
Glock.
Vib.
Pno.
Hp.
A. Fl.
Flug.
Gtr.
Harm.
S. Vla
Ct.
Vln. I
Vln. II
Vla.
Vc.
pp
1.
p
ff
mf
pizz.
tutti
where have you gone?

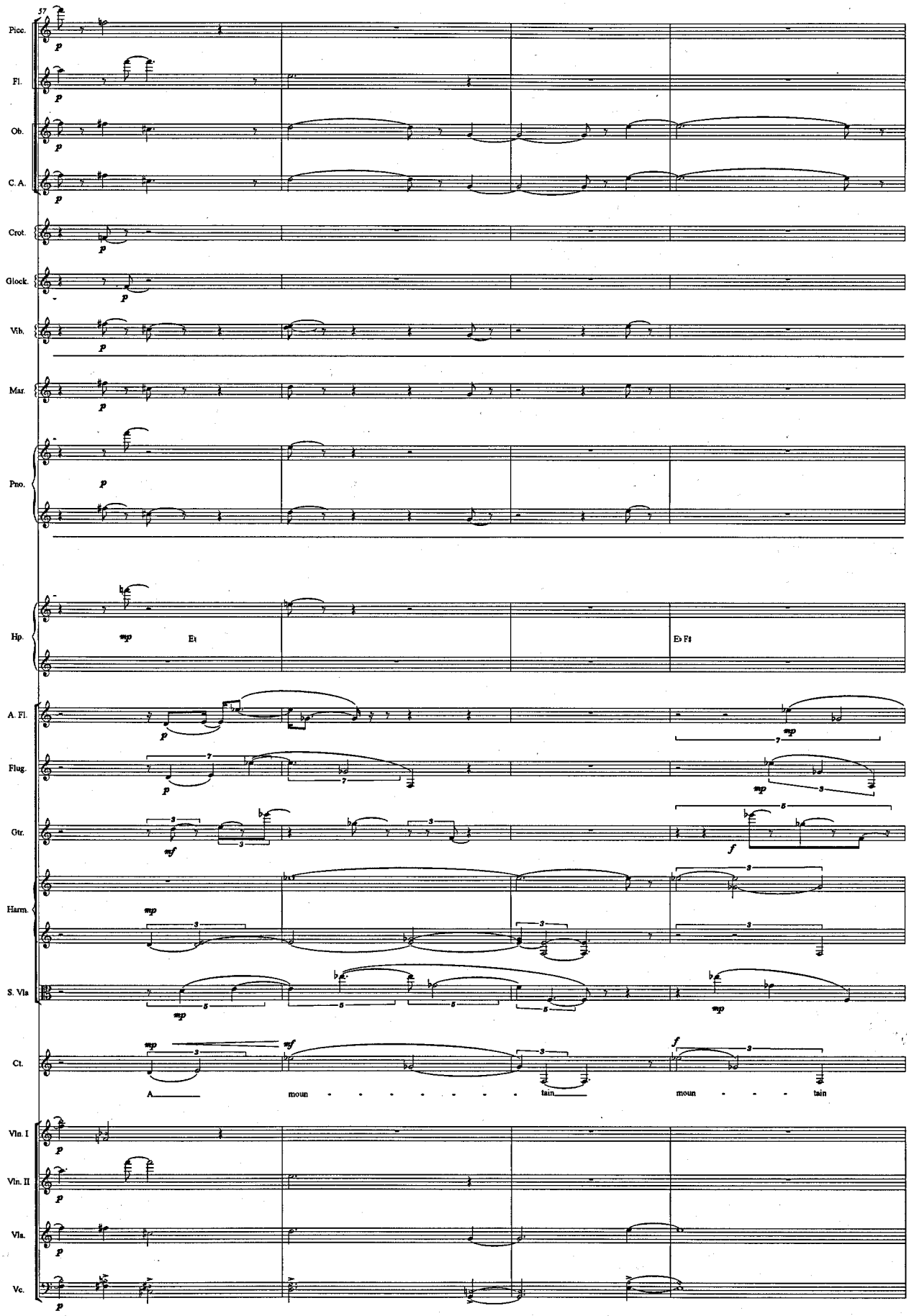

57
Fl.
pp
Ob.
pp
Crot.
pp
f
(slowly dampen notes)
Glock.
pp
f
(slowly dampen notes)
Vib.
pp
Pno.
pp
Hp.
p
Dl
Harm.
pp
Ct.
pp
p
There was a dark whis - per I o - ver - heard
Hos - pit -
Vln. I
pp
Vln. II
pp
Vla.
p
Vc.
pp

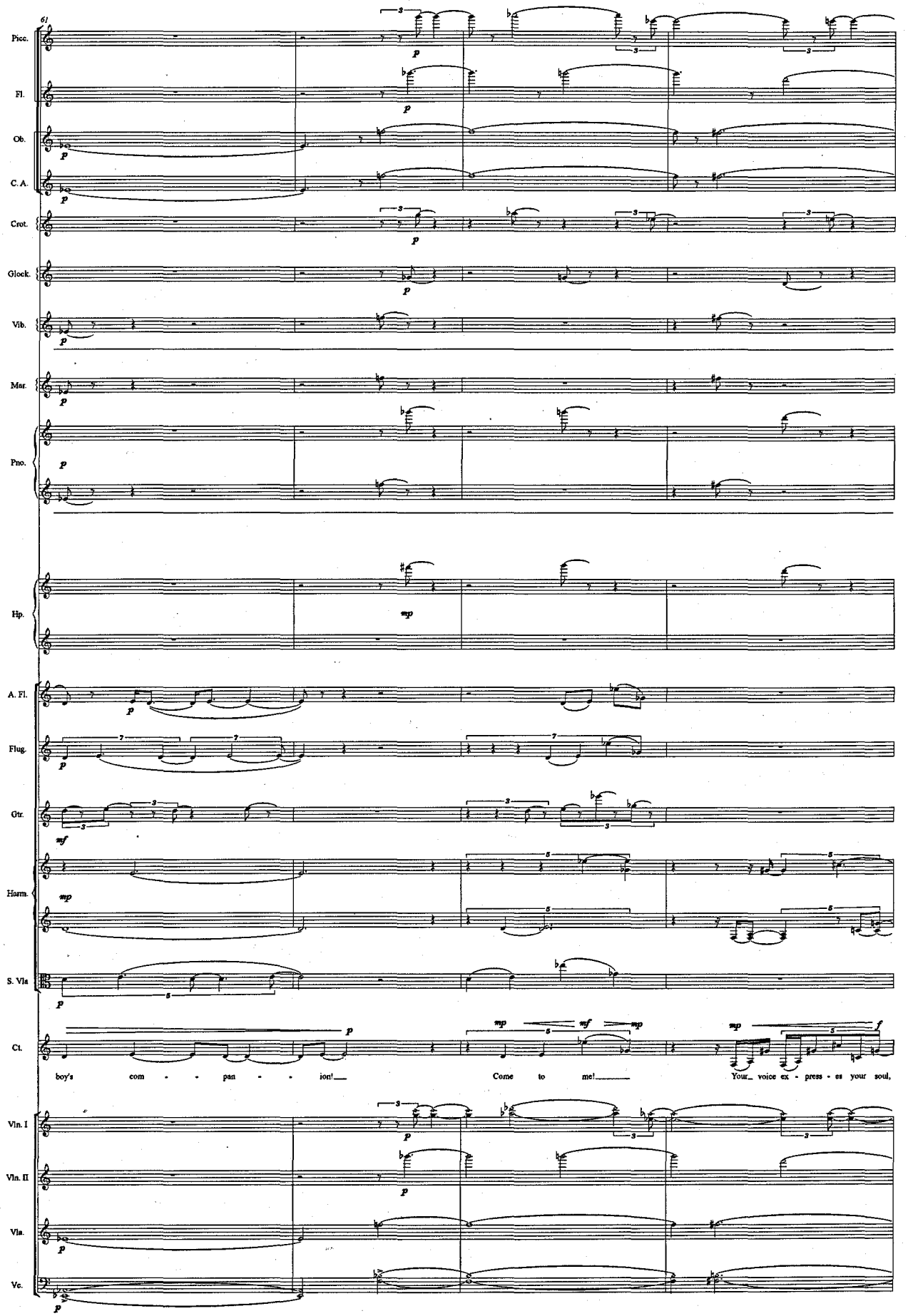

C
41
Fl.
Ob.
C. A.
Cl.
Eb Clarinet
Crot.
Glock.
Vib.
Pno.
Hp.
G♯
D♮ / F♮ G♭
A. Fl.
Flug.
Gtr.
Harm.
S. Vls
Ct.
- al!
Hos - pit - al!
Sy - - - - ca -
Vln. I
Vln. II
Vls.
Vc.

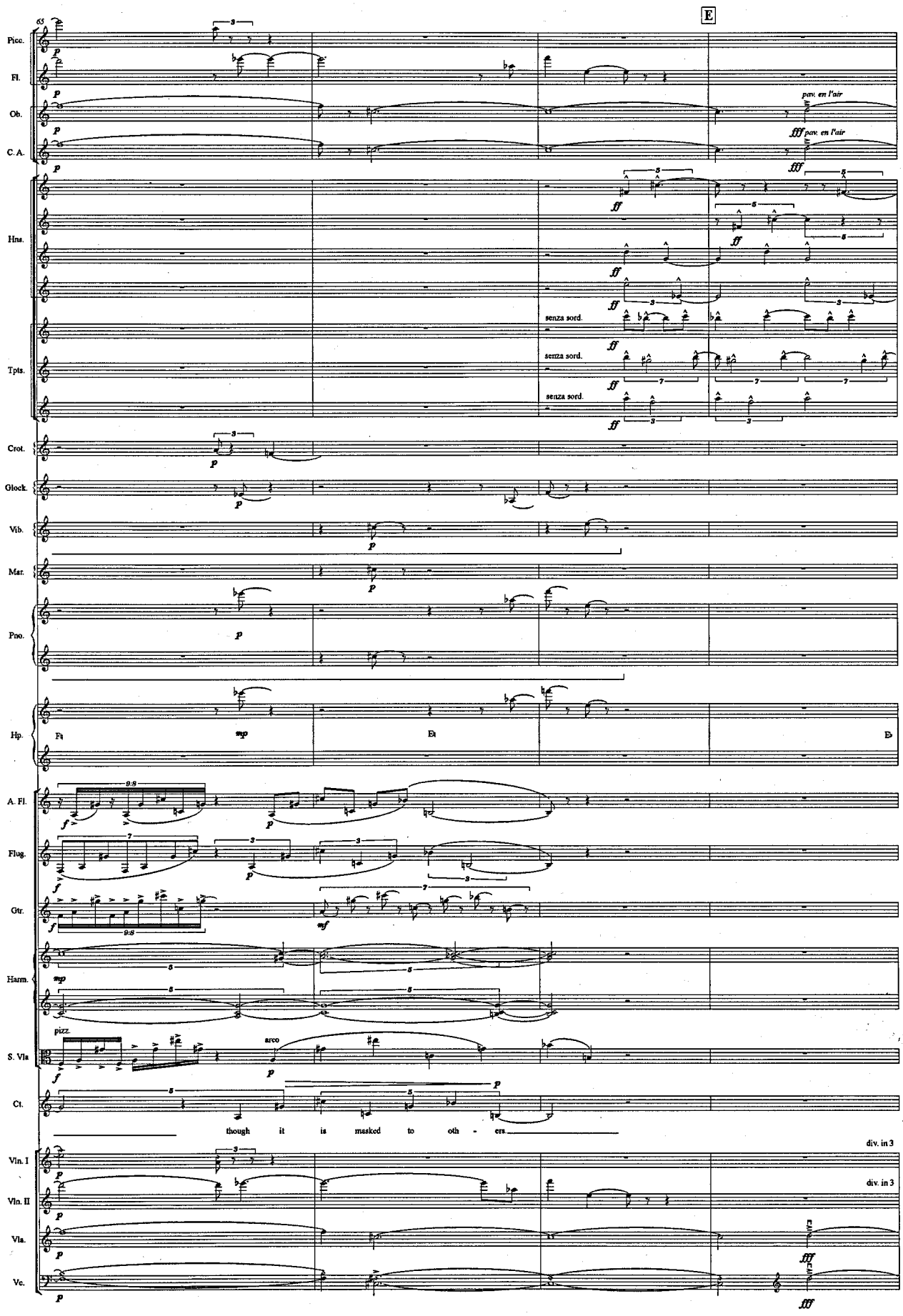

45
Fl.
Ob.
C.A.
Cl.
Crot.
Glock.
Vib.
Pno.
Hp.
Gt
A. Fl.
Flug.
Gtr.
Harm.
S. Vla
Ct.
- more, teach me dumb - - - - - ness and ob - sti - na - cy.
Vln. I
Vln. II
Vla.
Vc.

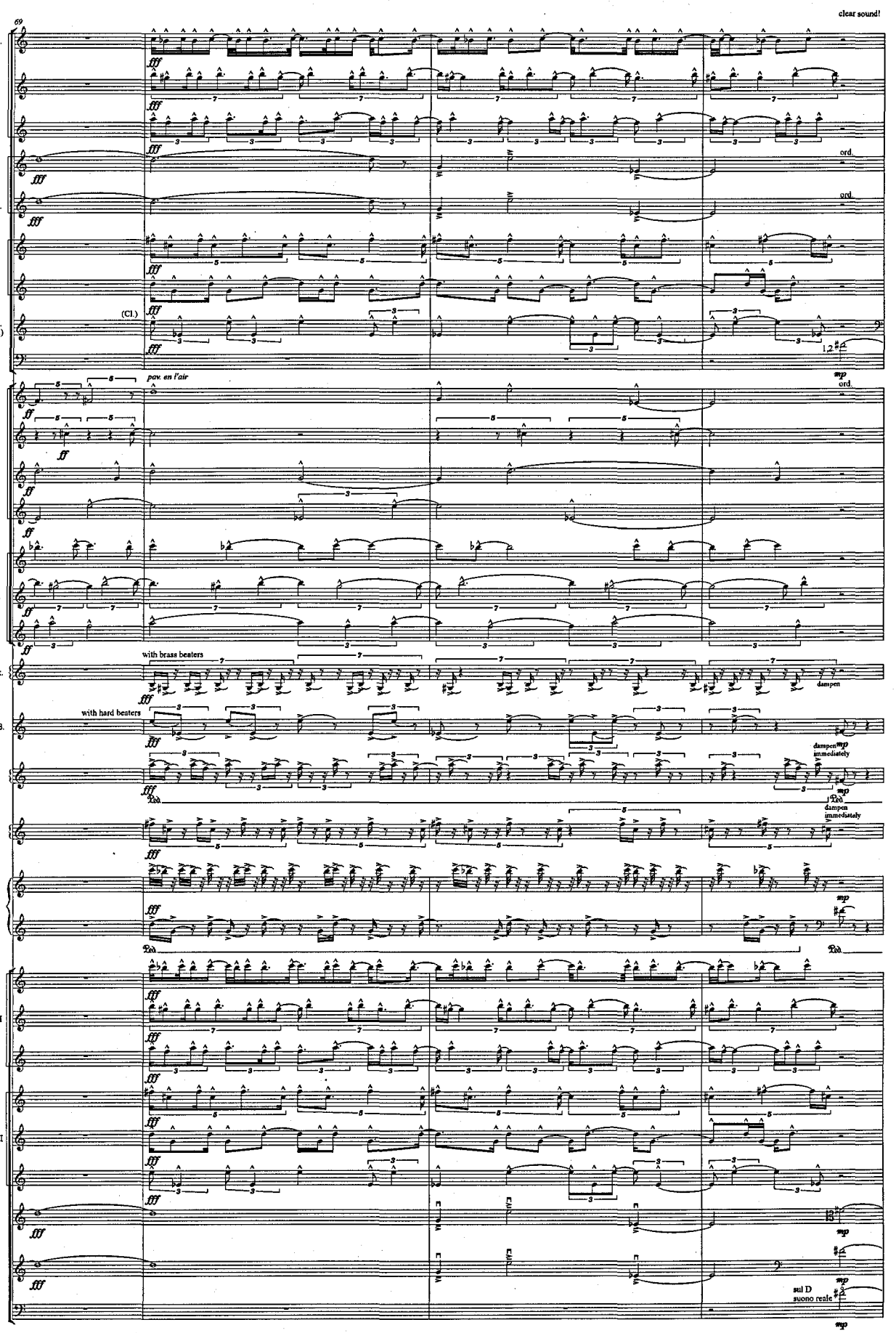

49
Picc.
Fl.
Ob.
C. A.
Cl.
Crot.
Glock.
Vib.
Mar.
Pno.
Hp.
E♭
B♭ / F♯ A♭
A. Fl.
Flug.
Gtr.
Harm.
S. Vla
Cl.
I take my sci - - - - - lence from you.
Still and un - spea - king with - in your bark.
Vln. I
Vln. II
Vla.
Vc.
arco

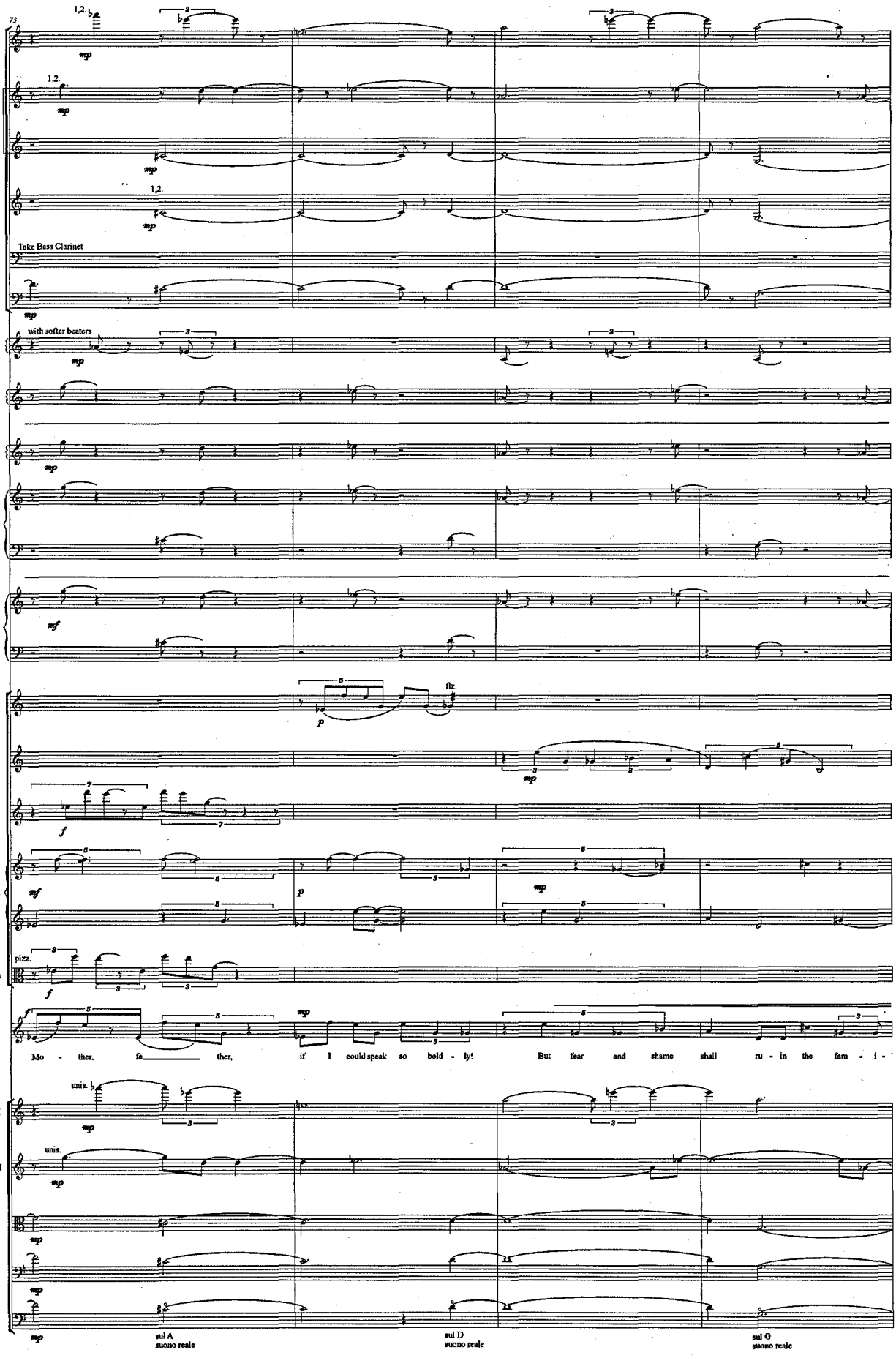

D
55
Picc.
Fl.
Ob.
C. A.
take B♭ Clarinet
Cl.
B.Cl. (+Cl.)
con sord.
Tpts.
Crot.
Glock.
Vib.
Mar.
Pno.
Hp.
A. Fl.
Flug.
Gtr.
Harm.
S. Vla
Cl.
Oh com - - pan - - ion!
Vln. I
Vln. II
Vla.
Vc.

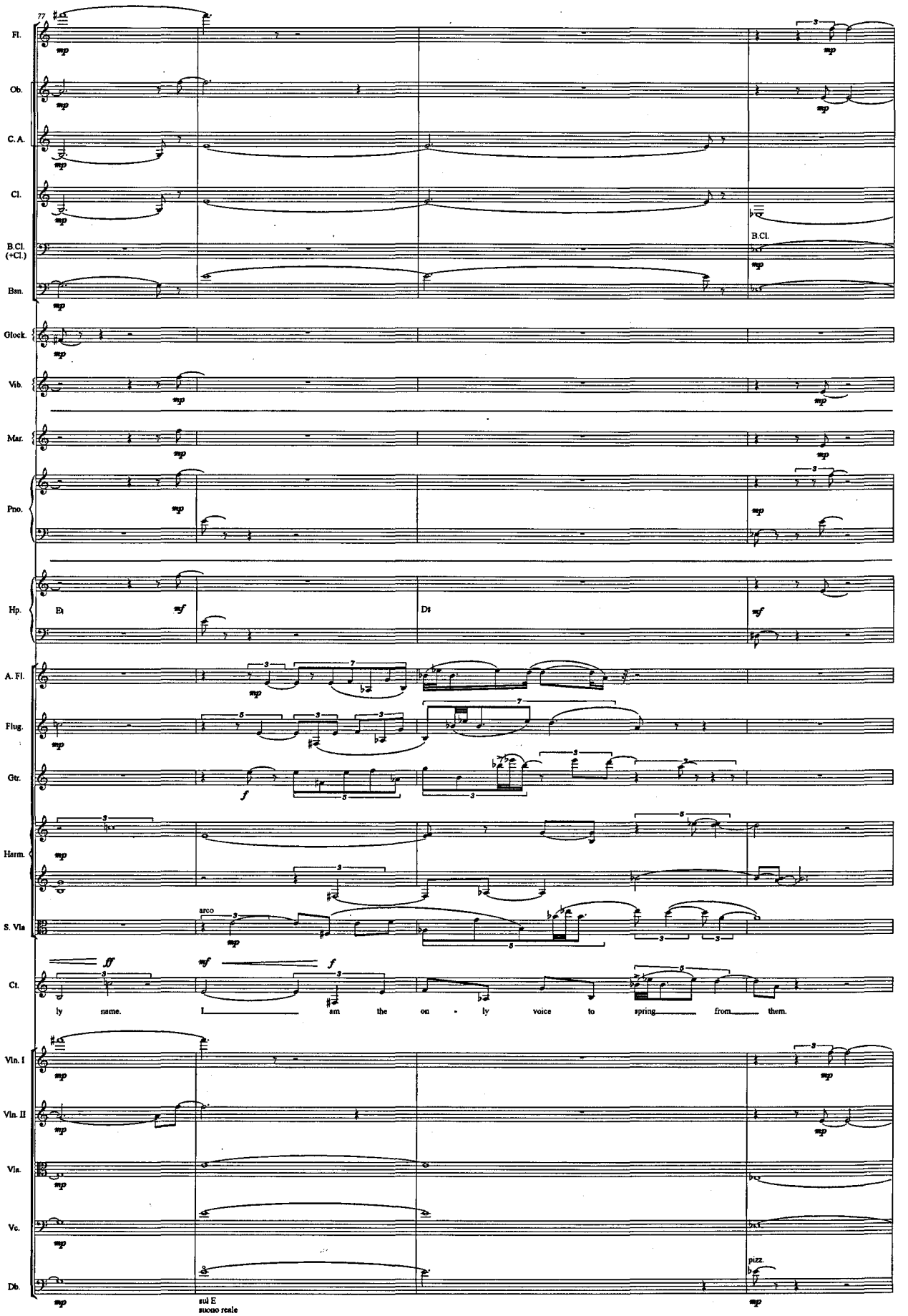

57
Picc.
Fl.
Ob.
C. A.
Crot.
Glock.
Vib.
Mar.
Pno.
Hp.
E♮
E♭ F♯
A. Fl.
Flug.
Gtr.
Harm.
S. Vla
Ct.
A
moun
tain
moun
tain
Vln. I
Vln. II
Vla.
Vc.

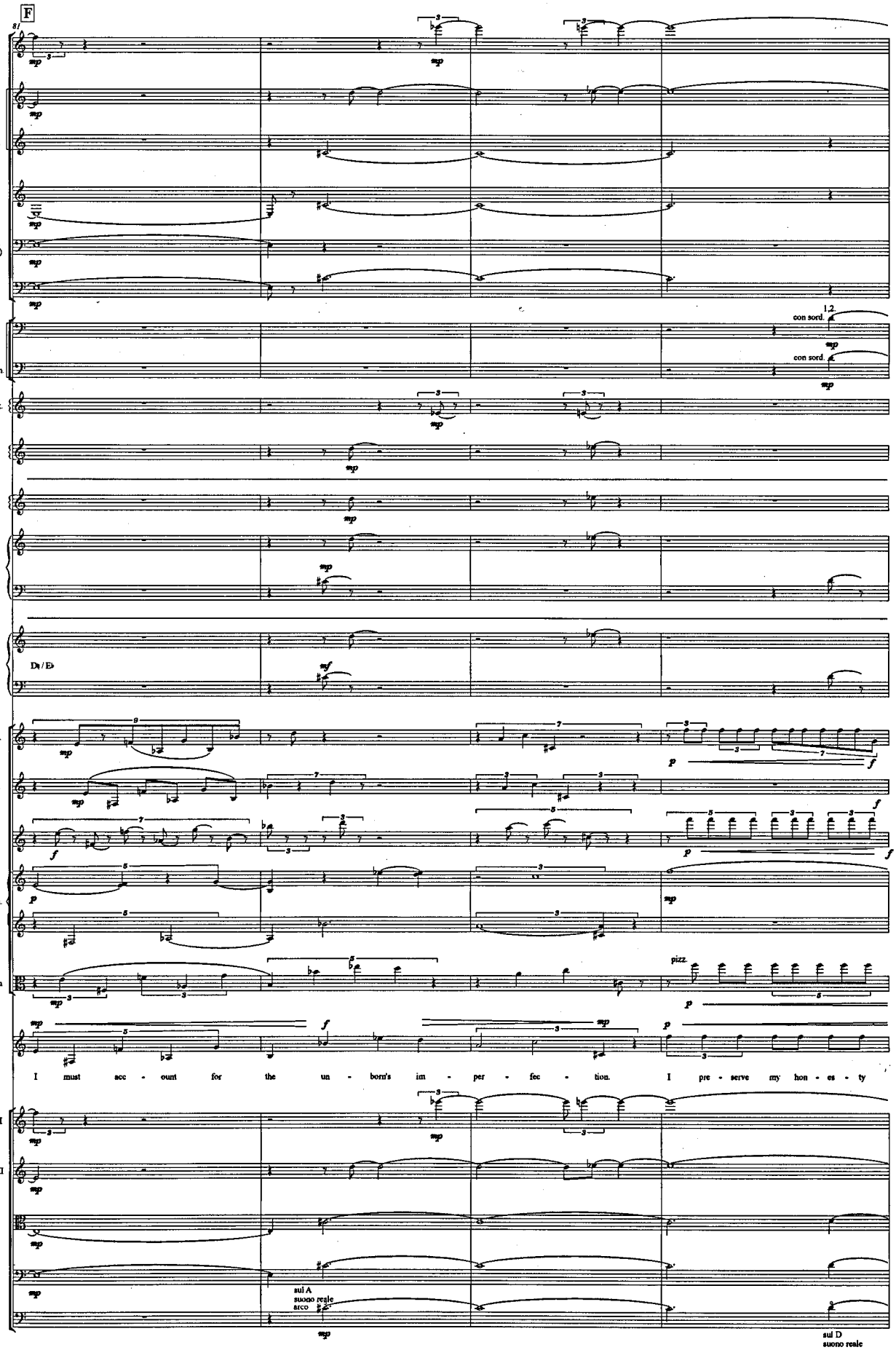

61
Picc.
Fl.
Ob.
C. A.
Crot.
Glock.
Vib.
Mar.
Pno.
Hp.
A. Fl.
Flug.
Gtr.
Harm.
S. Vla
Ct.
boy's com - - pan - - ion!
Come to me!
Your voice ex - press - es your soul,
Vln. I
Vln. II
Vla.
Vc.

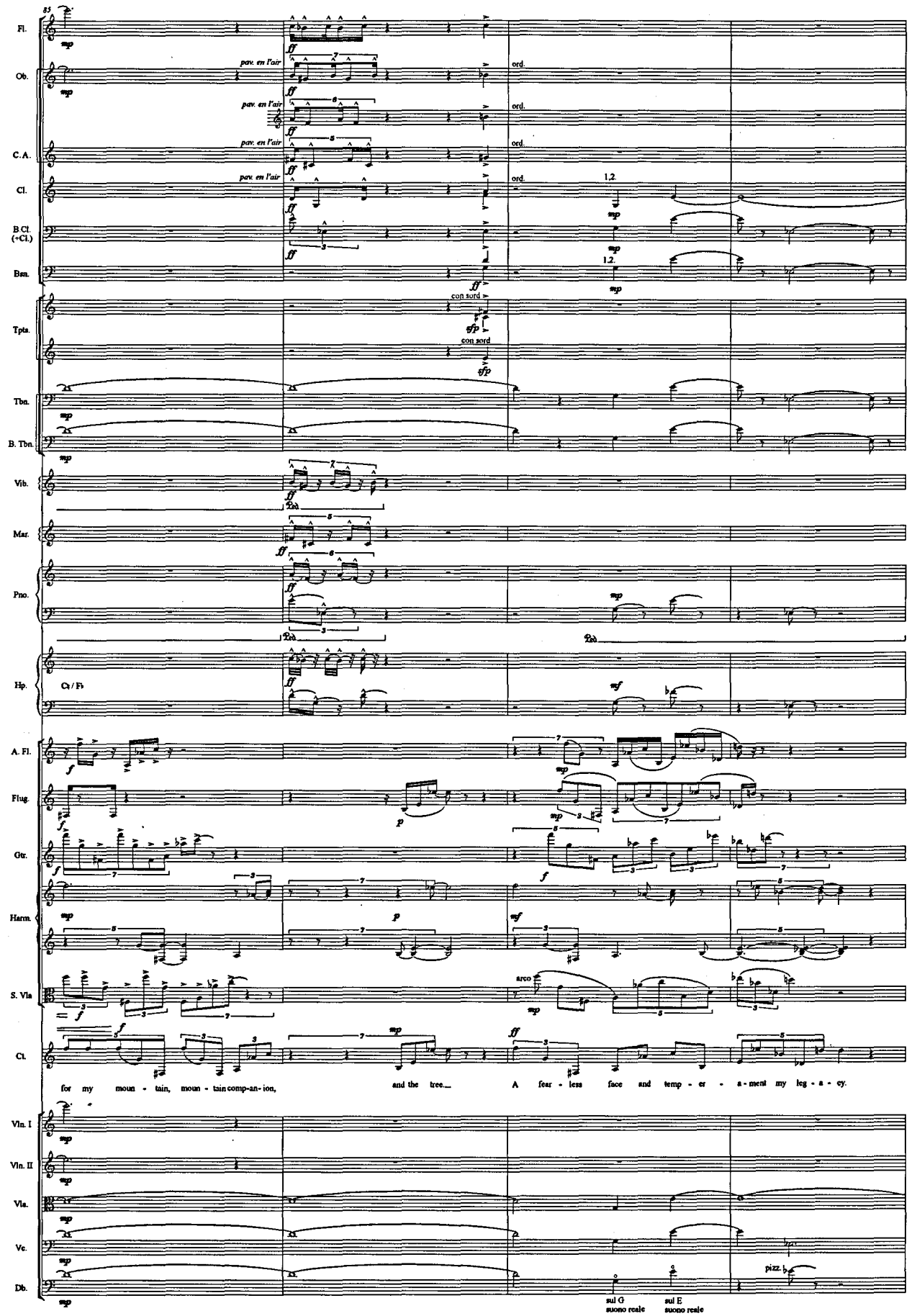

65
E
Picc.
Fl.
Ob.
C. A.
Hns.
Tpts.
Crot.
Glock.
Vib.
Mar.
Pno.
Hp.
A. Fl.
Flug.
Gtr.
Harm.
S. Vla
Ct.
Vln. I
Vln. II
Vla.
Vc.
pav. en l'air
senza sord.
pizz.
arco
though it is masked to oth - ers.
div. in 3

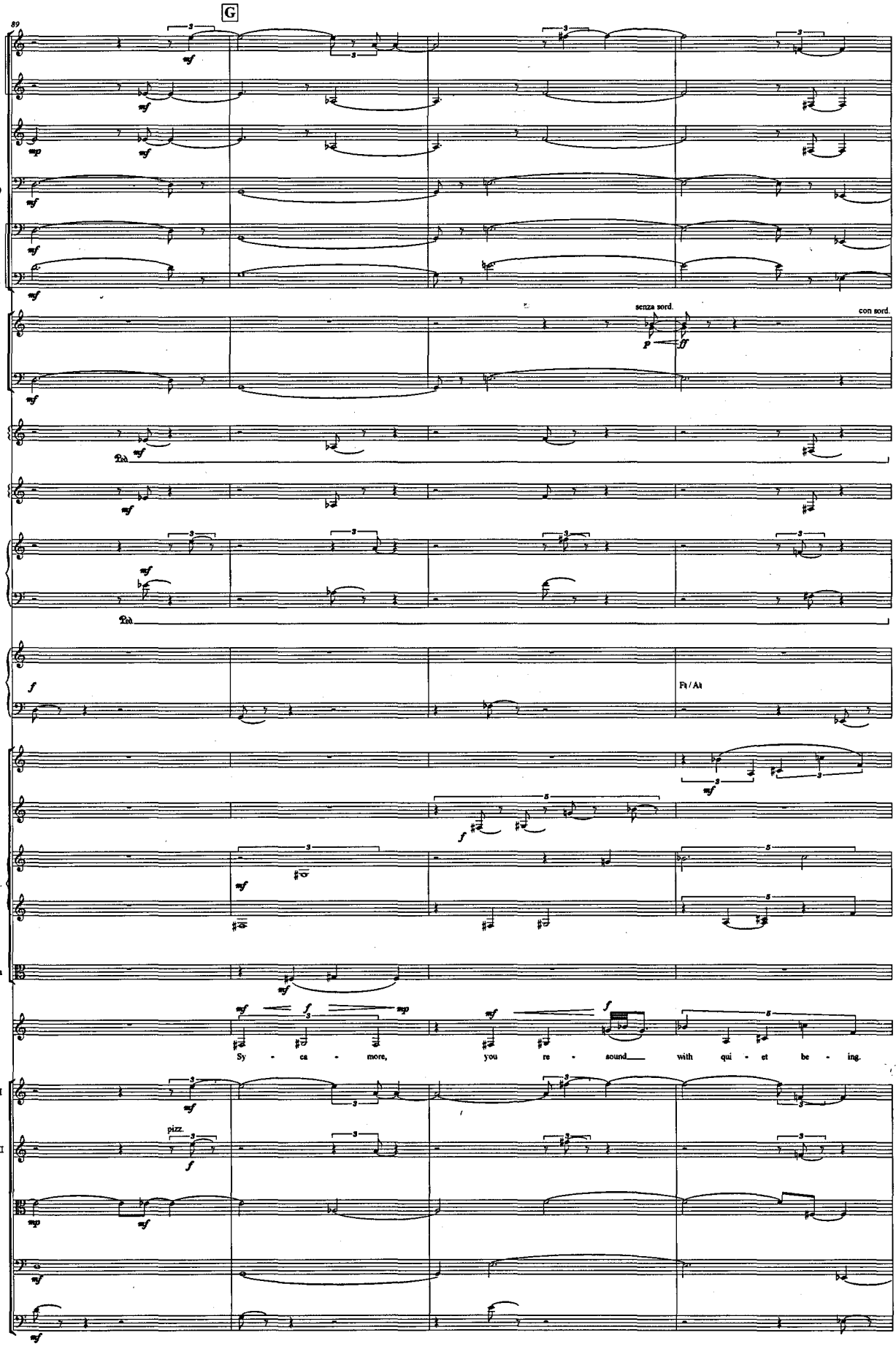

69
clear sound!
Picc.
Fl.
Ob.
ord.
C. A.
ord.
Cl.
B.Cl. (+Cl.)
(Cl.)
Bsn.
pav. en l'air
mp
Hns.
ord.
Tpts.
Glock.
with brass beaters
dampen
Tub. B.
with hard beaters
Vib.
dampen
mp
immediately
Ped.
Mar.
dampen
immediately
Pno.
Ped.
Vln. I
Vln. II
Vla.
Vc.
Db.
sul D
suono reale
mp

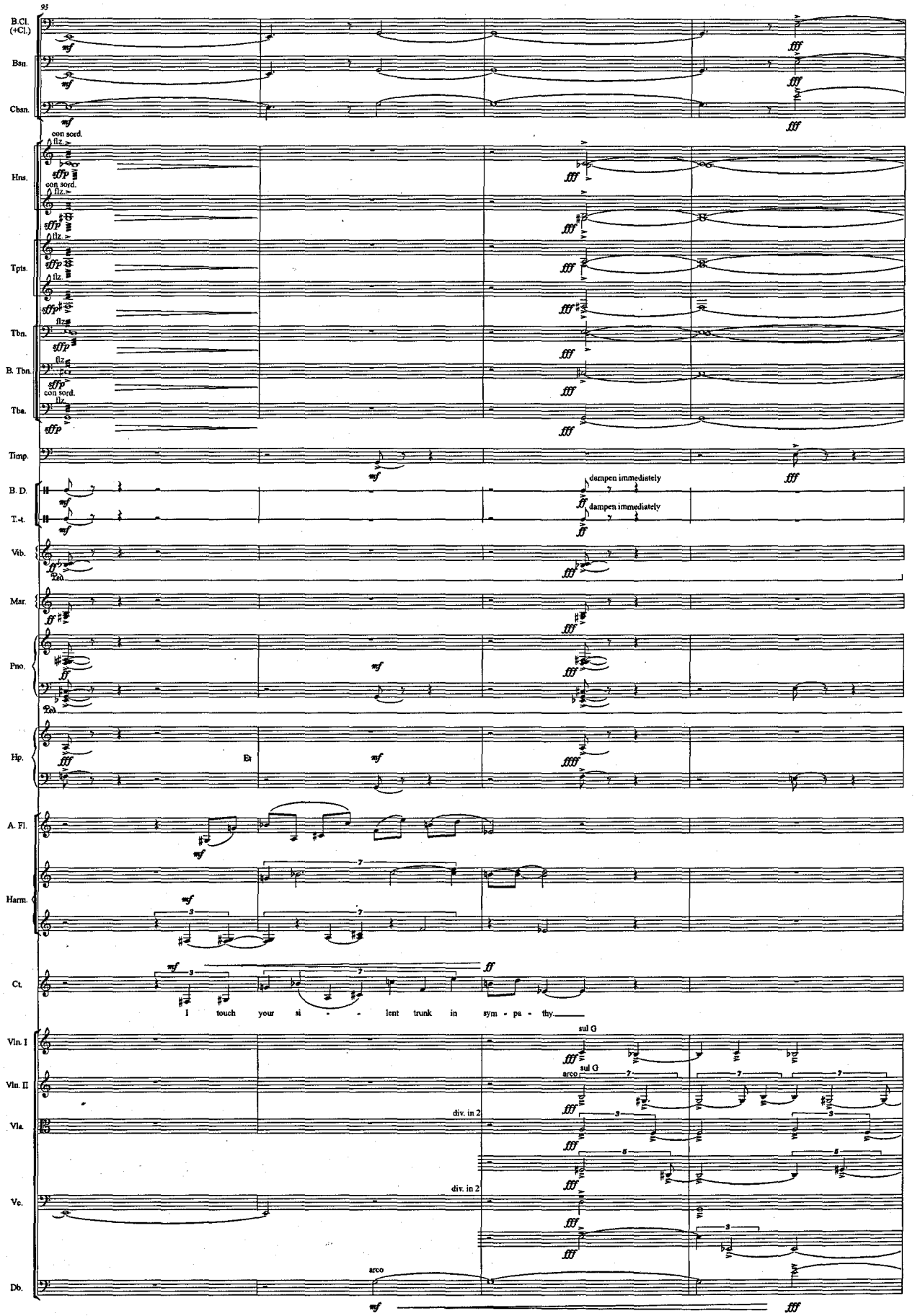

73
Fl.
Ob.
C. A.
Cl.
B.Cl. (+Cl.)
Bsn.
Take Bass Clarinet
Glock.
with softer beaters
Vib.
Mar.
Pno.
Hp.
A. Fl.
flz.
Flug.
Gtr.
Harm.
S. Vla
pizz.
Ct.
Mo - ther, fa ther, if I could speak so bold - ly! But fear and shame shall ru - in the fam - i -
Vln. I
unis.
Vln. II
Vla.
Vc.
Db.
sul A
suono reale
sul D
suono reale
sul G
suono reale

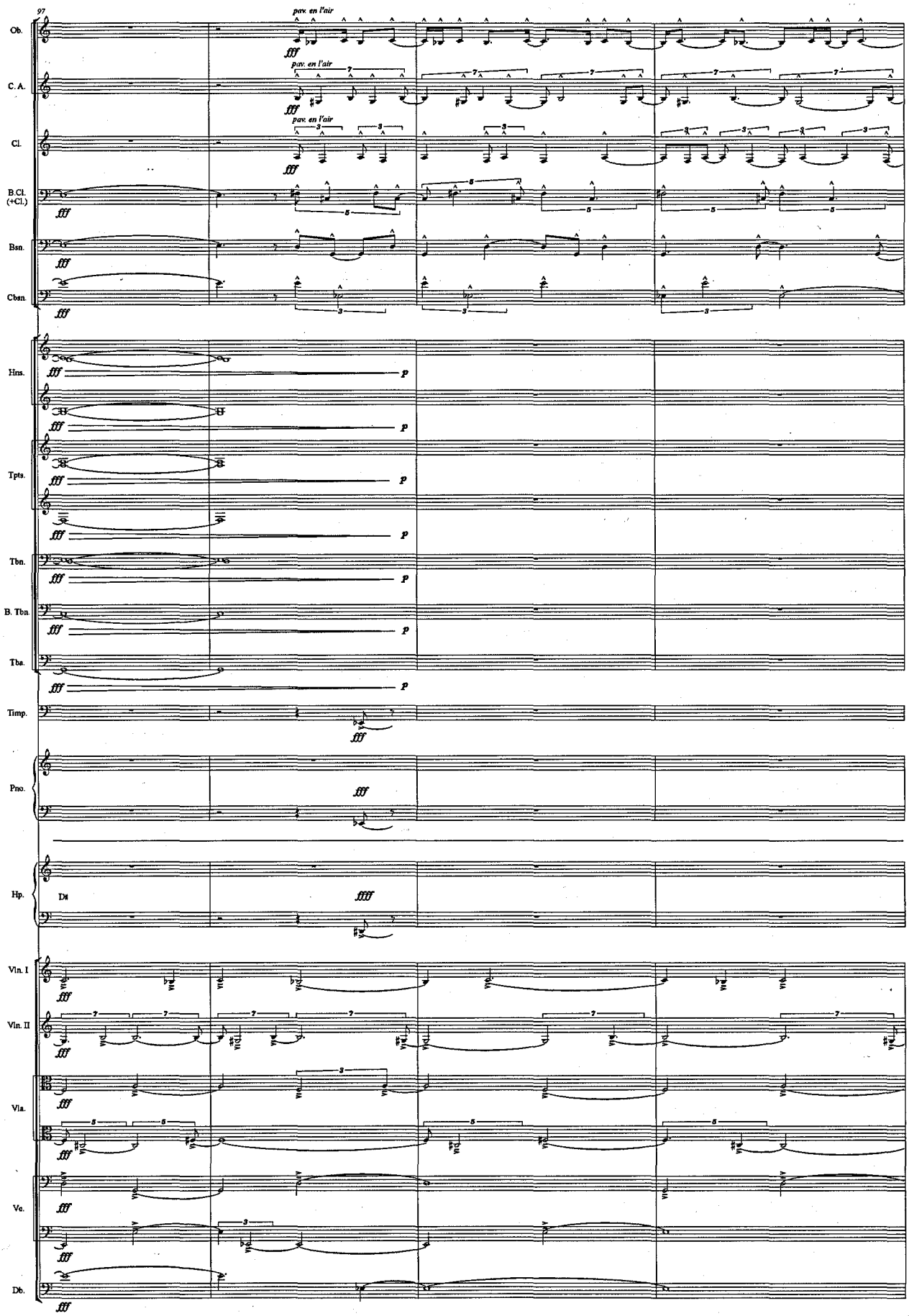

77
Fl.
Ob.
C.A.
Cl.
B.Cl. (+Cl.)
B.Cl.
Bsn.
Glock.
Vib.
Mar.
Pno.
Hp.
E♭
D♯
A. Fl.
Flug.
Gtr.
Harm.
S. Vln
arco
Ct.
ly name. I am the on - ly voice to spring from them.
Vln. I
Vln. II
Vla.
Vc.
Db.
pizz.
sul E
suono reale

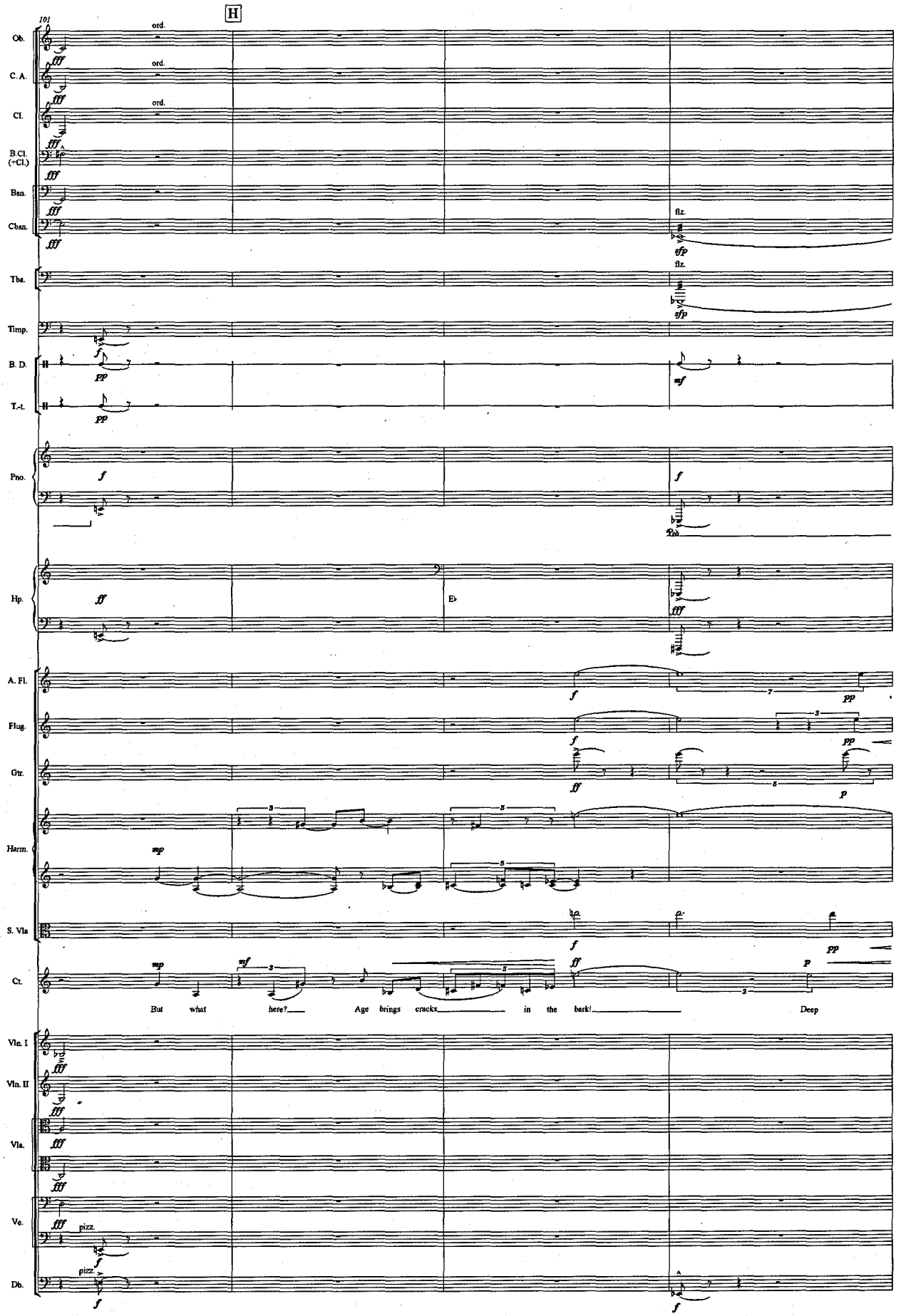

F
81
Fl.
Ob.
C. A.
Cl.
B.Cl. (+Cl.)
Bsn.
Tbn.
B. Tbn.
1.2.
con sord.
con sord.
Glock.
Vib.
Mar.
Pno.
Hp.
D♭ / E♭
A. Fl.
Flug.
Gtr.
Harm.
S. Vln
pizz.
Ct.
I must acc - ount for the un - born's im - per - fec - tion. I pre - serve my hon - es - ty
Vln. I
Vln. II
Vla.
Vc.
Db.
sul A
suono reale
arco
sul D
suono reale

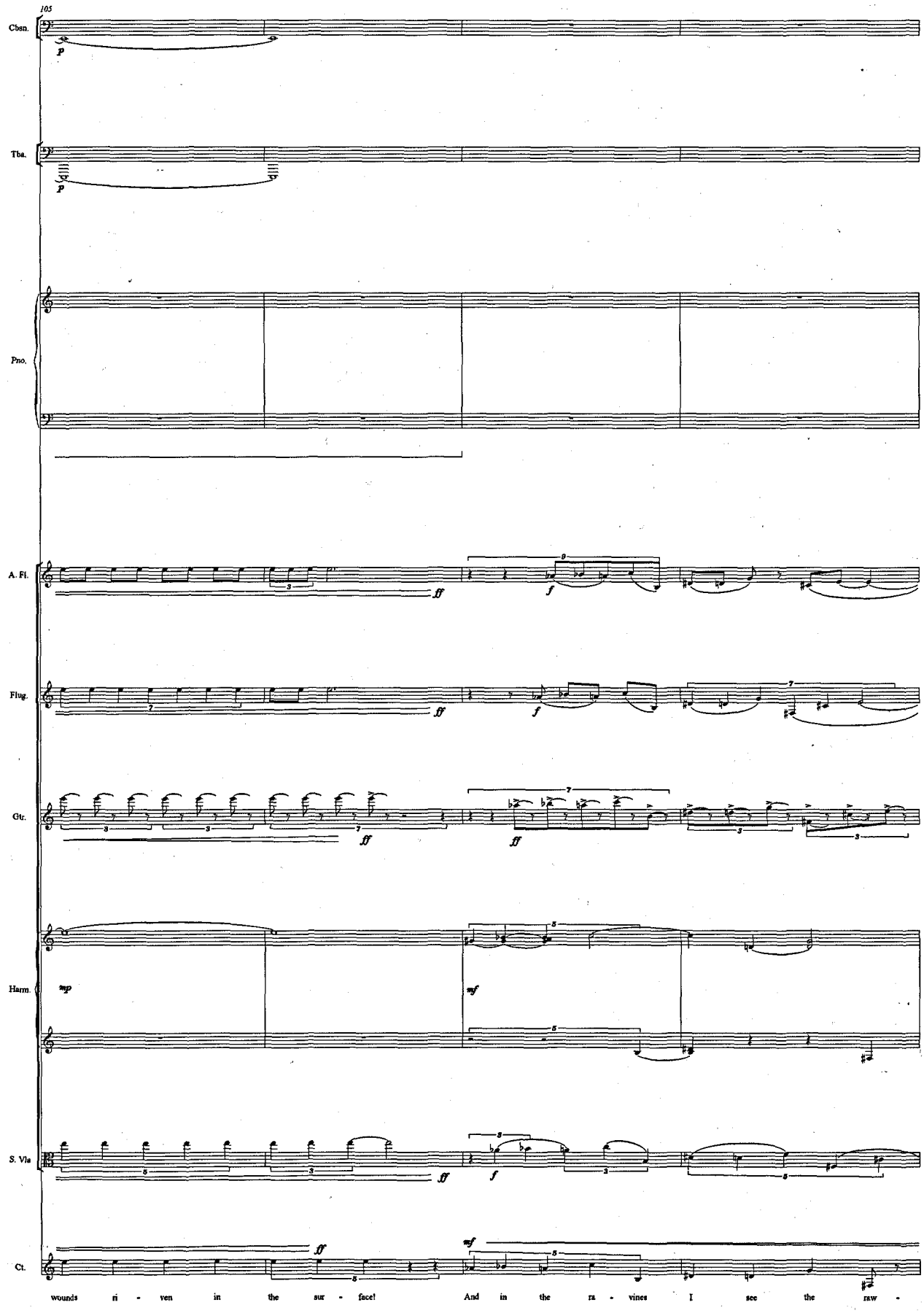

Fl.
Ob.
C.A.
Cl.
B.Cl. (+Cl.)
Bsn.
Tpts.
Tbn.
B. Tbn.
Vib.
Mar.
Pno.
Hp.
A. Fl.
Flug.
Gtr.
Harm.
S. Vla
Cl.
Vln. I
Vln. II
Vla.
Vc.
Db.
pav. en l'air
ord.
1.2.
con sord
Ped.
Ct / F♭
arco
pizz.
for my moun - tain, moun - tain comp-an-ion, and the tree... A fear - less face and temp - er - a - ment my leg - a - cy.
sul G suono reale
sul E suono reale

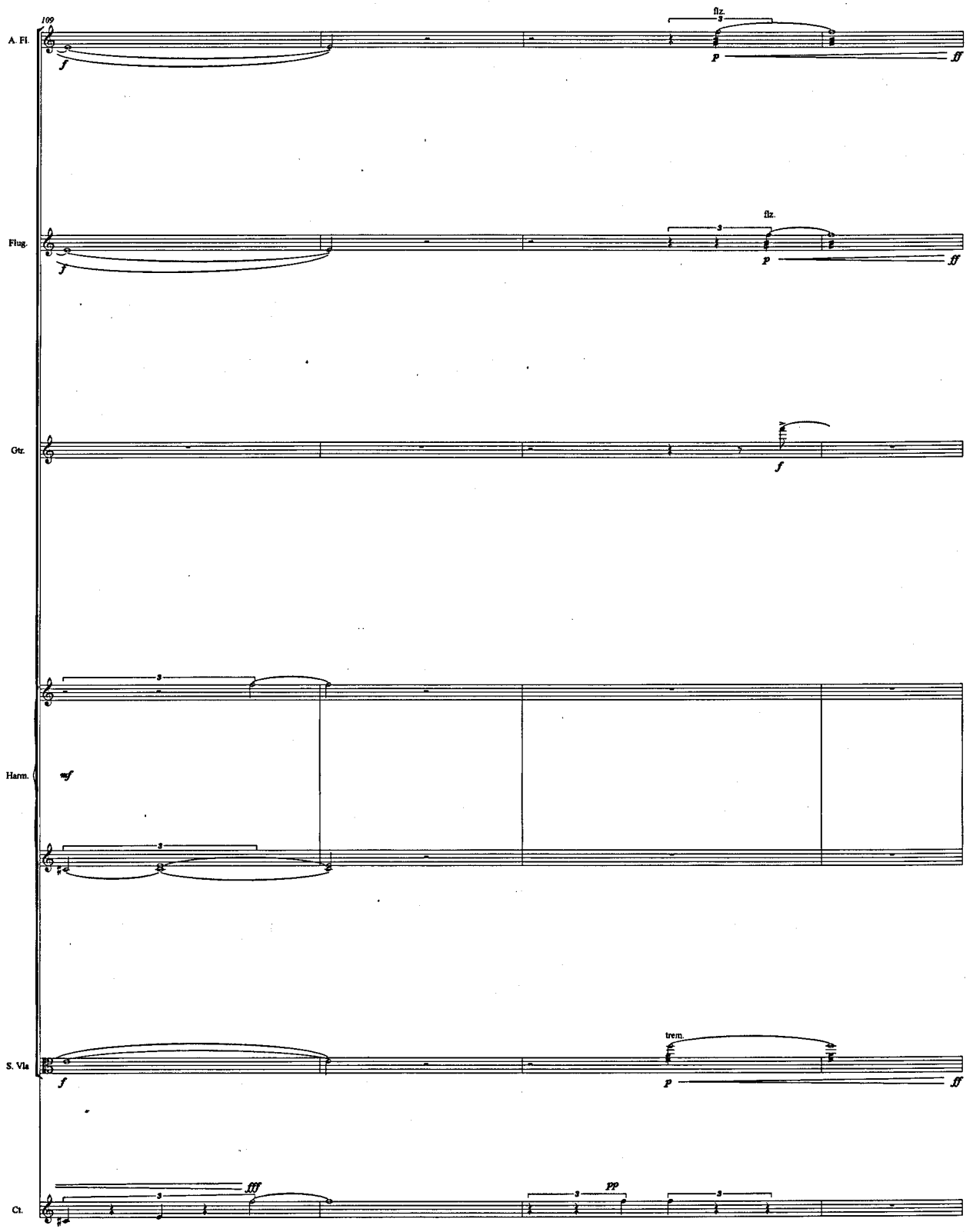

G
89
Ob.
C.A.
Cl.
B.Cl. (+Cl.)
Bsn.
Cbsn.
Tpts.
senza sord.
con sord.
Tbn.
Vib.
Mar.
Pno.
Hp.
Fl / Alt
Flug.
Gtr.
Harm.
S. Vla
Ct.
Sy - ca - more, you re - sound with qui - et be - ing.
Vln. I
Vln. II
pizz.
Vla.
Vc.
Db.

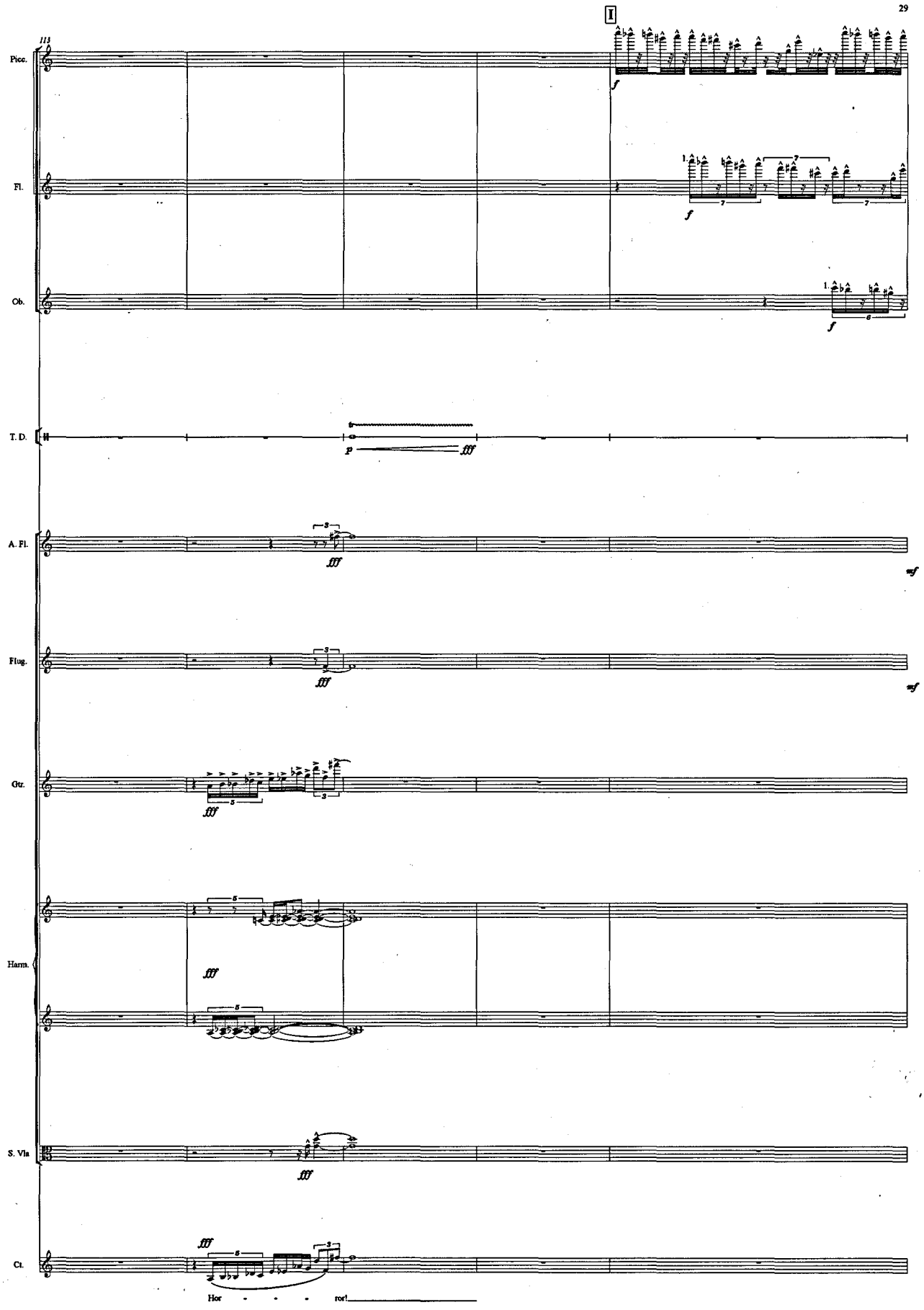

95
B.Cl. (+Cl.)
Bsn.
Cbsn.
Hns.
Tpts.
Tbn.
B. Tbn.
Tba.
Timp.
B. D.
T.-t.
Vib.
Mar.
Pno.
Hp.
A. Fl.
Harm.
Ct.
Vln. I
Vln. II
Vla.
Vc.
Db.
con sord.
flz.
dampen immediately
Et
I touch your si - lent trunk in sym - pa - thy.
sul G
arco
div. in 2

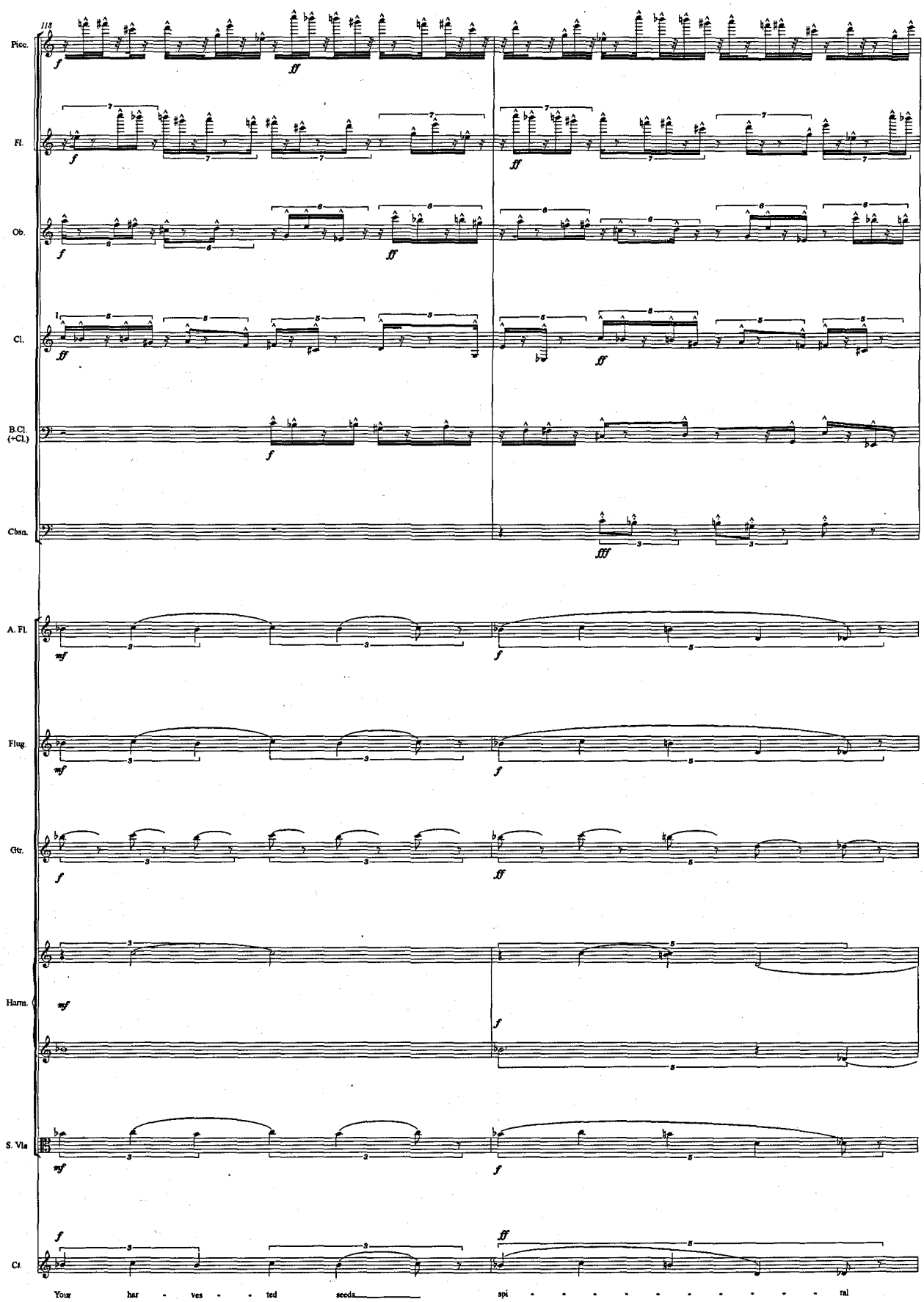

97
Ob.
C.A.
Cl.
B.Cl. (+Cl.)
Bsn.
Cbsn.
Hns.
Tpts.
Tbn.
B. Tbn.
Tba.
Timp.
Pno.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Db.
pav. en l'air
fff
p
ffff
Dl

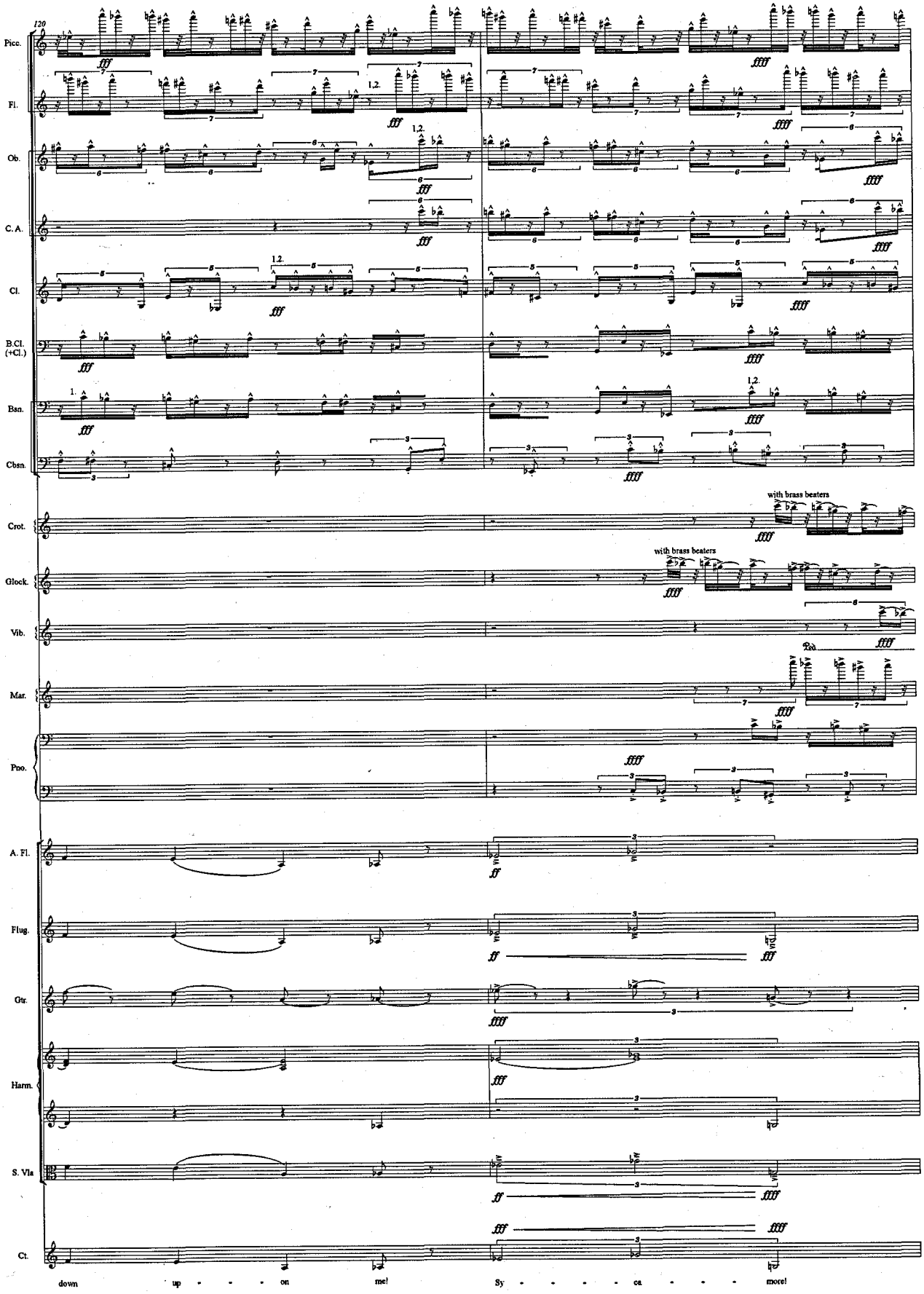

101
H
Ob.
C. A.
Cl.
B.Cl. (+Cl.)
Bsn.
Cbsn.
Tba.
Timp.
B. D.
T.-t.
Pno.
Hp.
A. Fl.
Flug.
Gtr.
Harm.
S. Vla
Ct.
Vln. I
Vln. II
Vla.
Vc.
Db.
ord.
flz.
pizz.
Eb
But what here? Age brings cracks in the bark! Deep

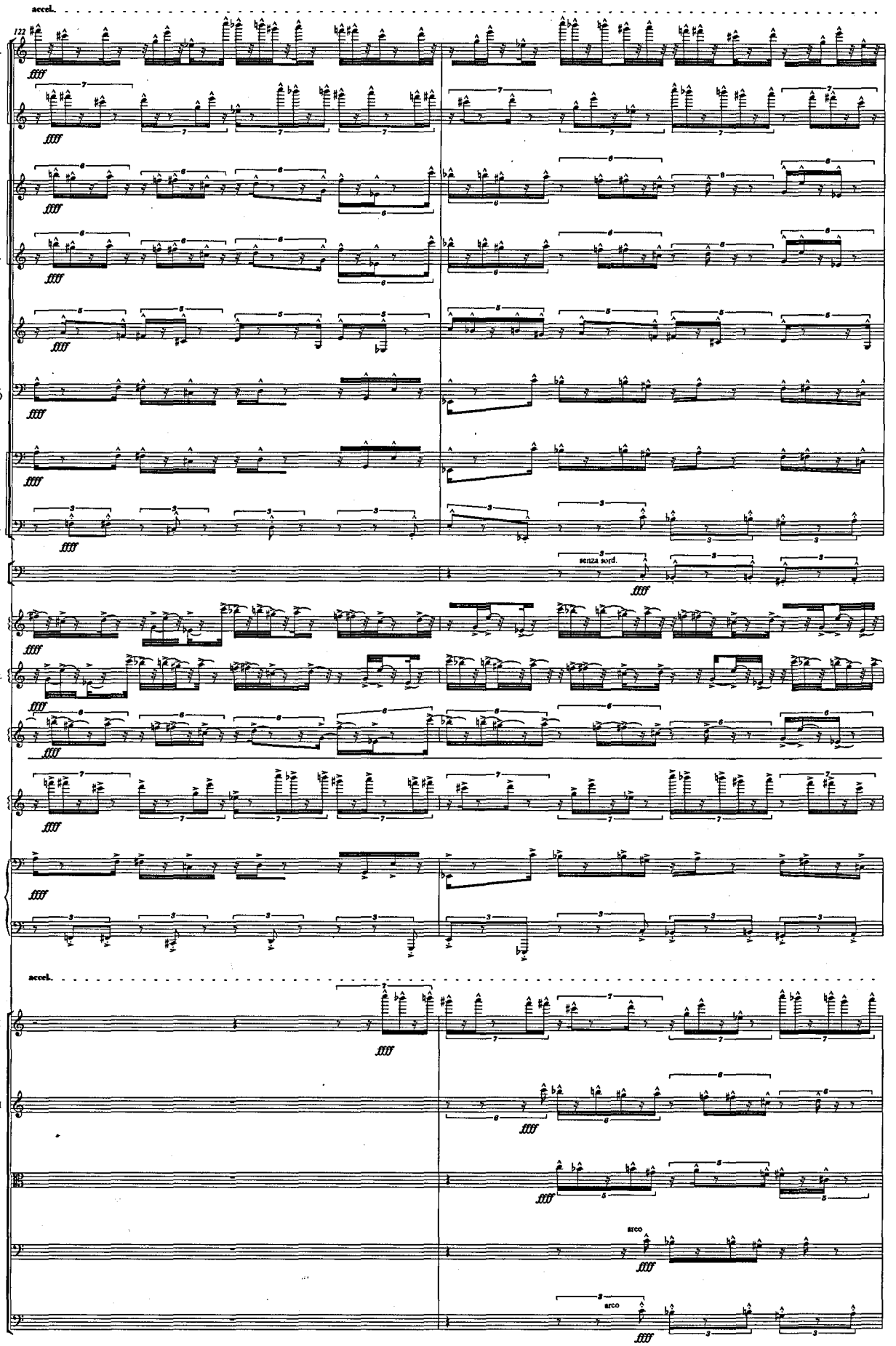

105
Cbsn.
Tba.
Pno.
A. Fl.
Flug.
Gtr.
Harm.
S. Vla
Ct.
wounds ri - ven in the sur - face! And in the ra - vines I see the raw -

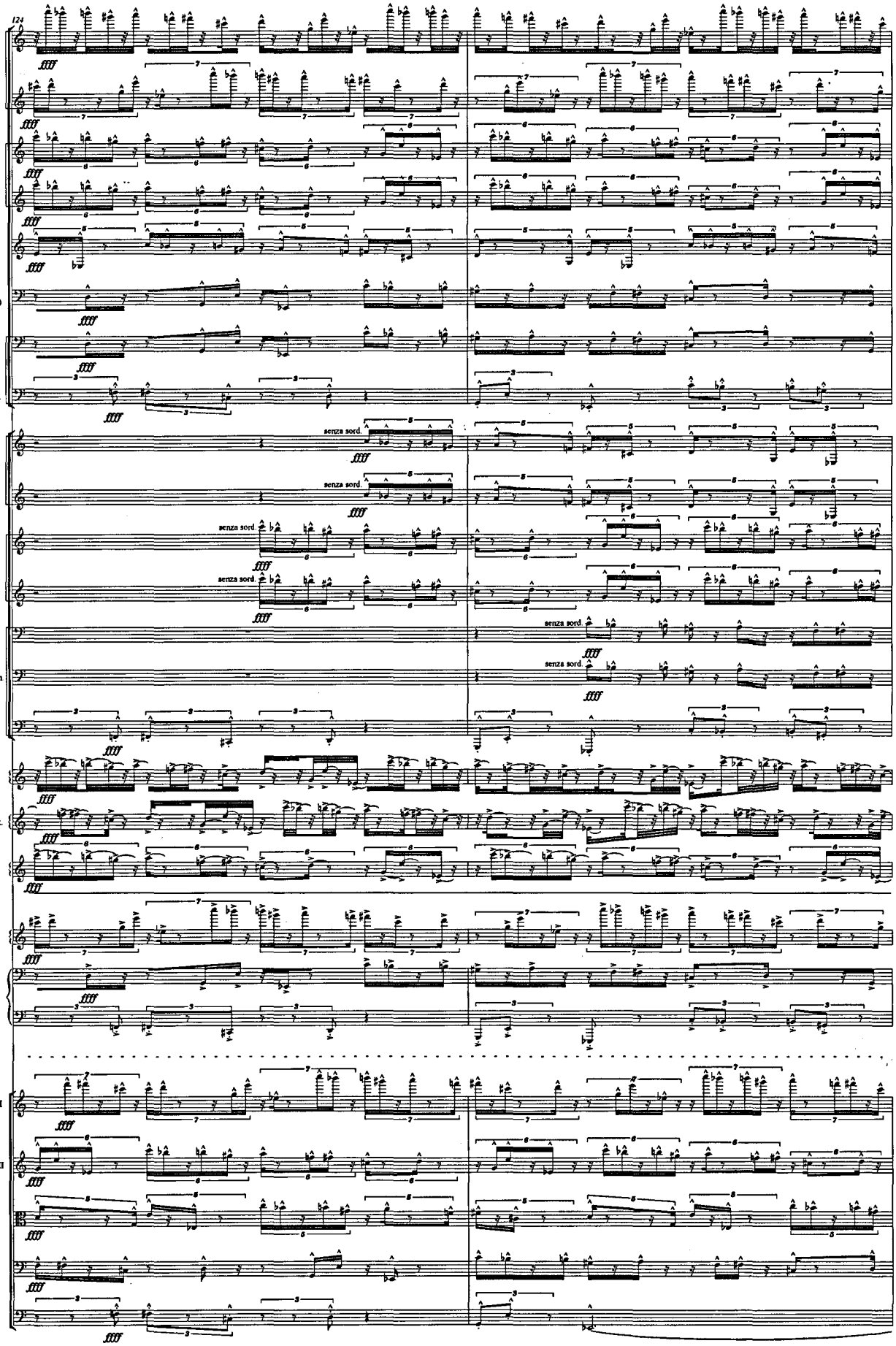

109
A. Fl.
flz.
f
p
ff
Flug.
flz.
f
p
ff
Gtr.
f
Harm.
mf
S. Vla
trem.
f
p
ff
Cl.
fff
pp
ness of skin!
Hor - ror!


I
113
Picc.
Fl.
Ob.
T. D.
A. Fl.
Flug.
Gtr.
Harm.
S. Vla
Ct.
Hor - - - ror!


118
Picc.
Fl.
Ob.
Cl.
B.Cl. (+Cl.)
Cbsn.
A. Fl.
Flug.
Gtr.
Harm.
S. Vla
Ct.
Your har - ves - - ted seeds spi - - - - - - - - - - - ral


120
Picc.
Fl.
Ob.
C.A.
Cl.
B.Cl. (+Cl.)
Bsn.
Cbsn.
Crot.
Glock.
Vib.
Mar.
Pno.
A. Fl.
Flug.
Gtr.
Harm.
S. Vla
Ct.
with brass beaters
with brass beaters
down up - - - on me!
Sy - - - - - ca - - - - more!


accel.
122
Picc.
Fl.
Ob.
C.A.
Cl.
B.Cl. (+Cl.)
Bsn.
Cbsn.
Tba.
senza sord.
Crot.
Glock.
Vib.
Mar.
Pno.
accel.
Vln. I
Vln. II
Vla.
Vc.
arco
Db.
arco


124
Picc.
Fl.
Ob.
C.A.
Cl.
B.Cl. (+Cl.)
Bsn.
Cbsn.
Hns.
Tpts.
Tbn.
B. Tbn
Tba.
Crot.
Glock.
Vib.
Mar.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.
fff
senza sord.

molto accel.

126

Picc.
Fl.
Ob.
C. A.
Cl.
B.Cl. (+Cl.)
Bsn.
Cbsn.
Hns.
Tpts.
Tbn.
B. Tbn.
Tba.
Timp.
B. D.
Susp. Cym.
T. D.
Crot.
Glock.
Vib.
Mar.
Pno.

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.

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

div. in 2
div. in 2
non div.
non div.

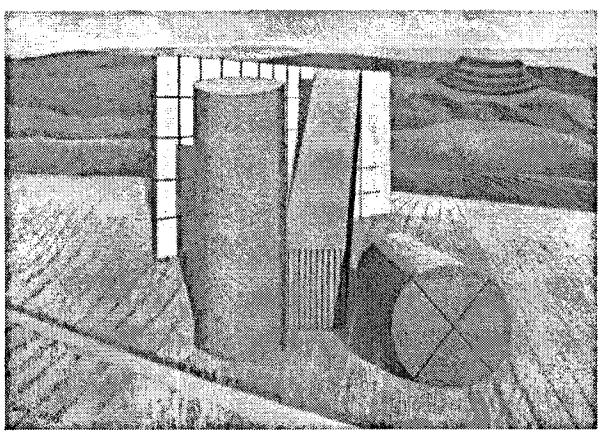
Equivalents for the Megaliths I: Swinside Study (Sunkenkirk)

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

Equivalents 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 Basses (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 Basses 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)**

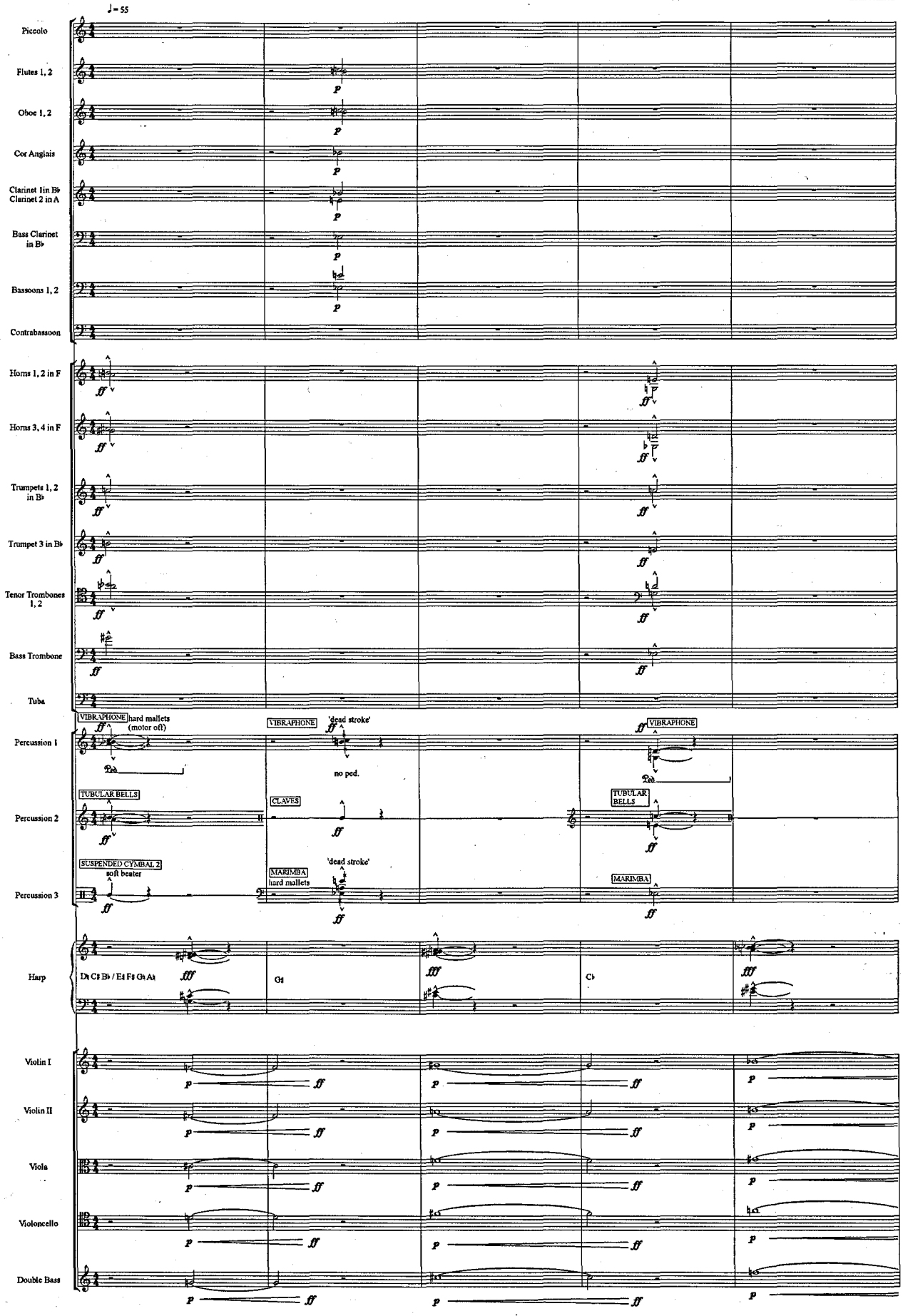
Percussion 3:

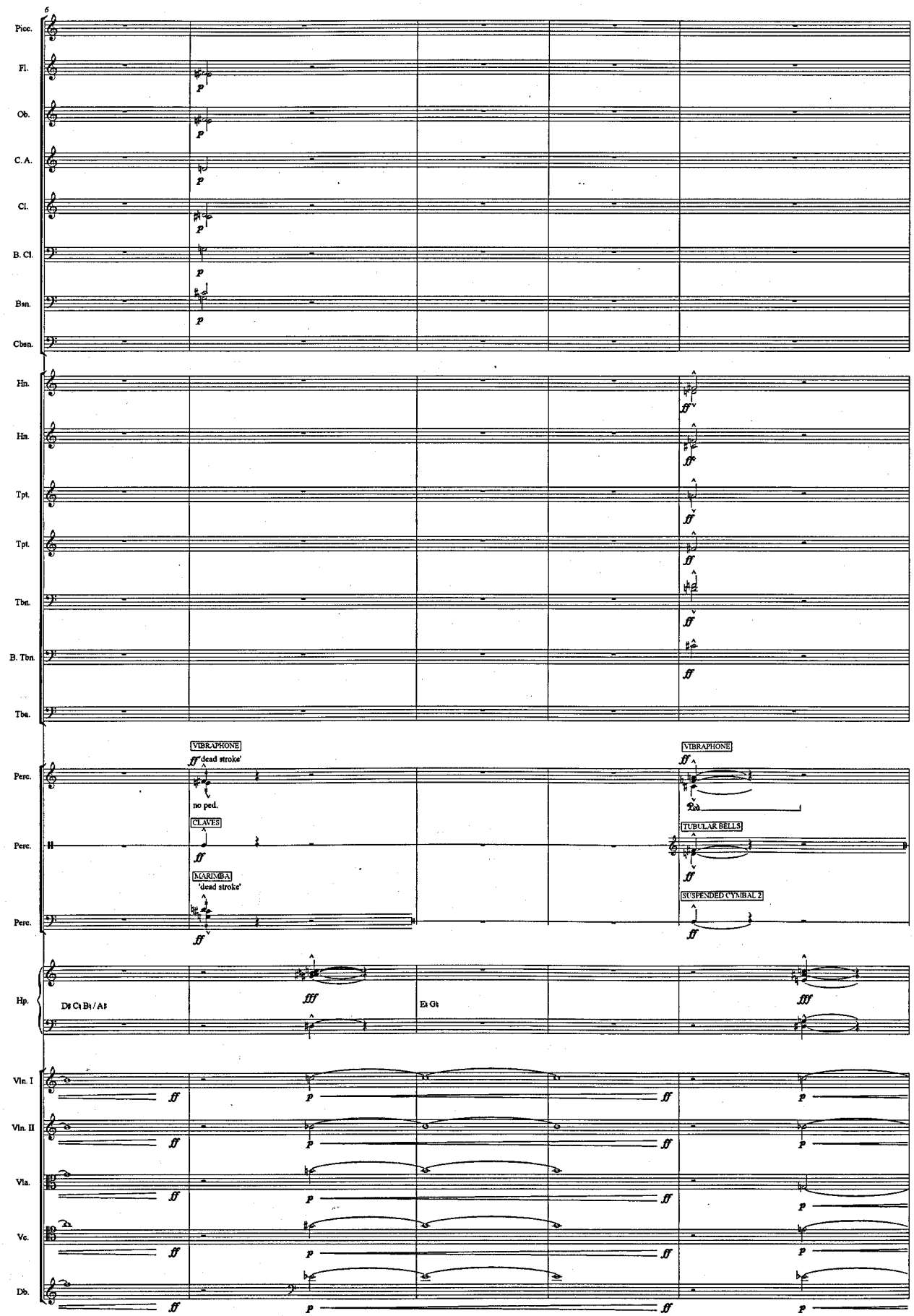
Crotales (2 8ves if possible), **Marimba (Perc. 2, 3)**, Suspended Cymbal 2, Tam-Tam, **Tubular Bells (Perc. 1, 2, 3)**

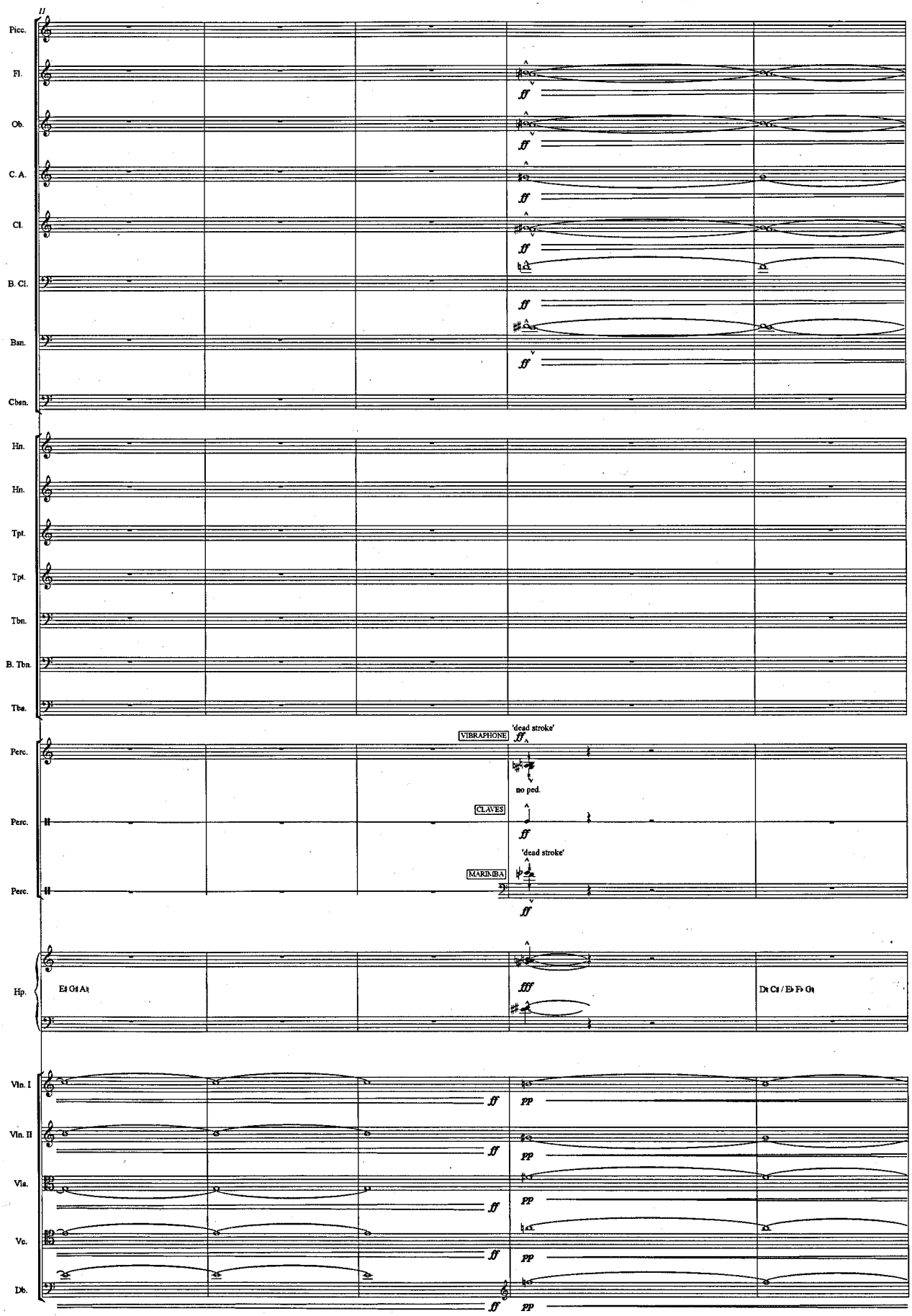
A standard mallet should be used for the Bass Drum; hard mallets are required throughout for the Marimba, Vibraphone and Xylophone; in some instances, the Glockenspiel needs to be played with three sticks. Percussionists are free to set out the ensemble in whatever arrangement is deemed most appropriate.

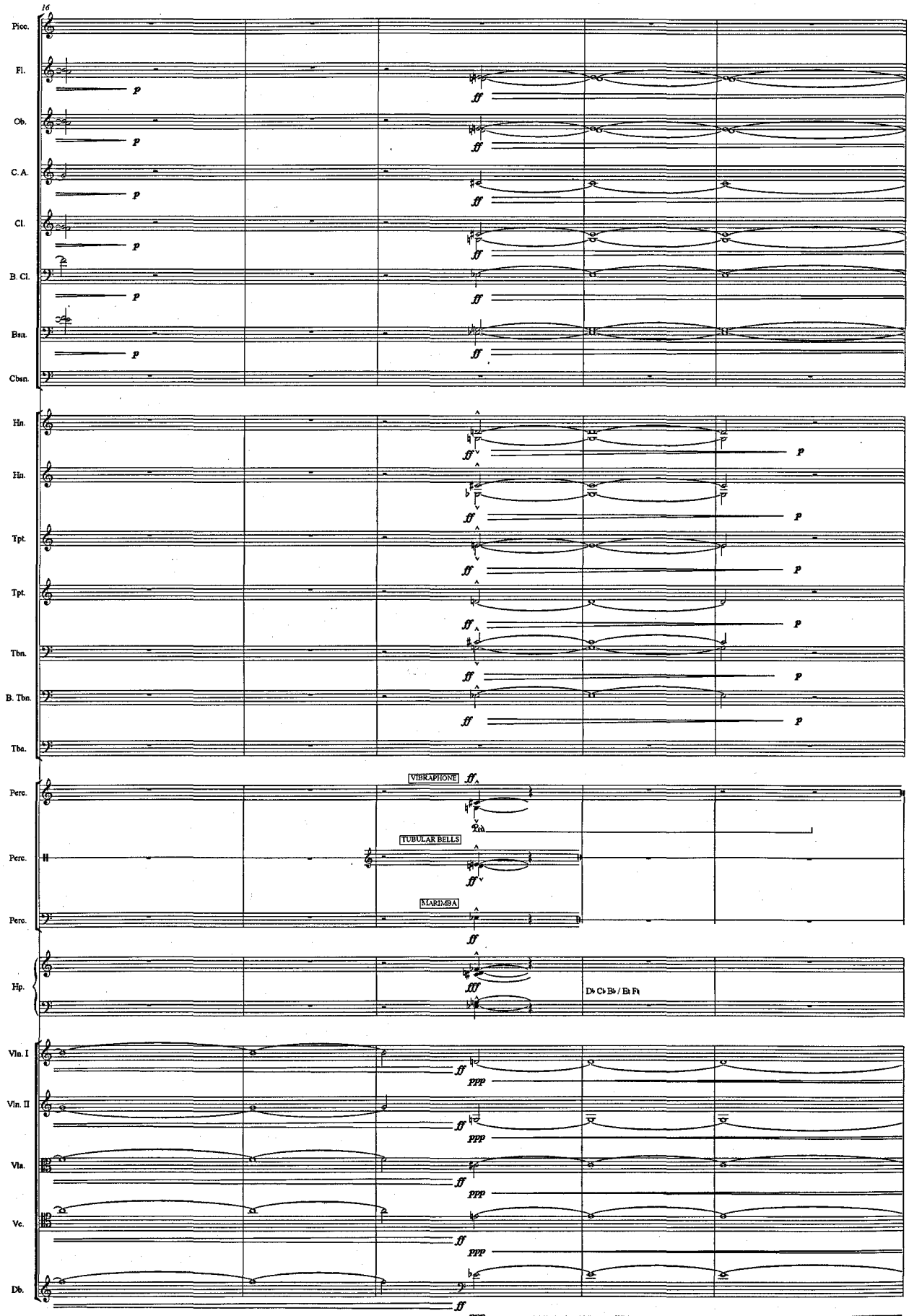
Equivalents for the Megaliths I: Swinside Study (Sunkenkirk)

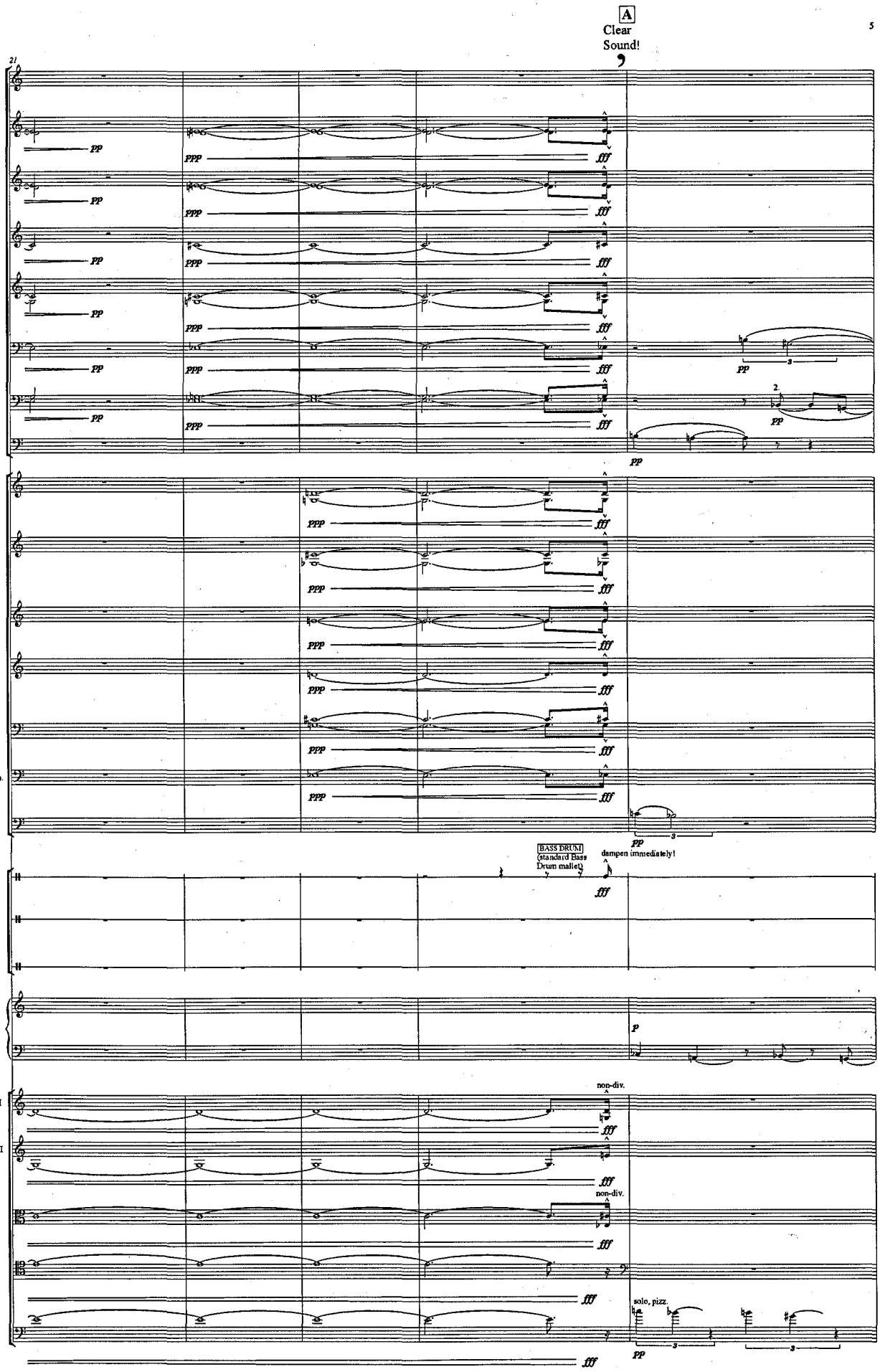
Louis Johnson

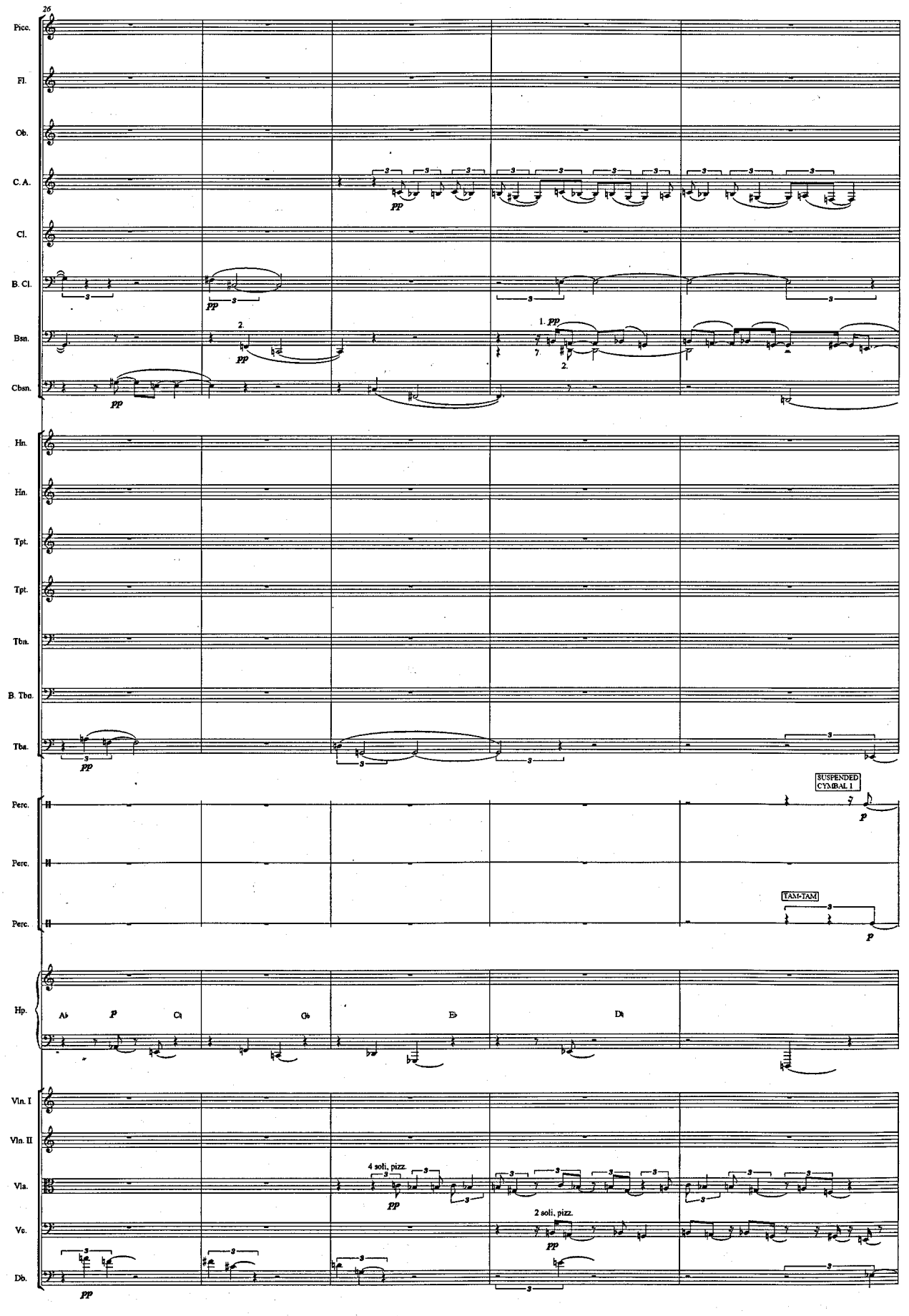


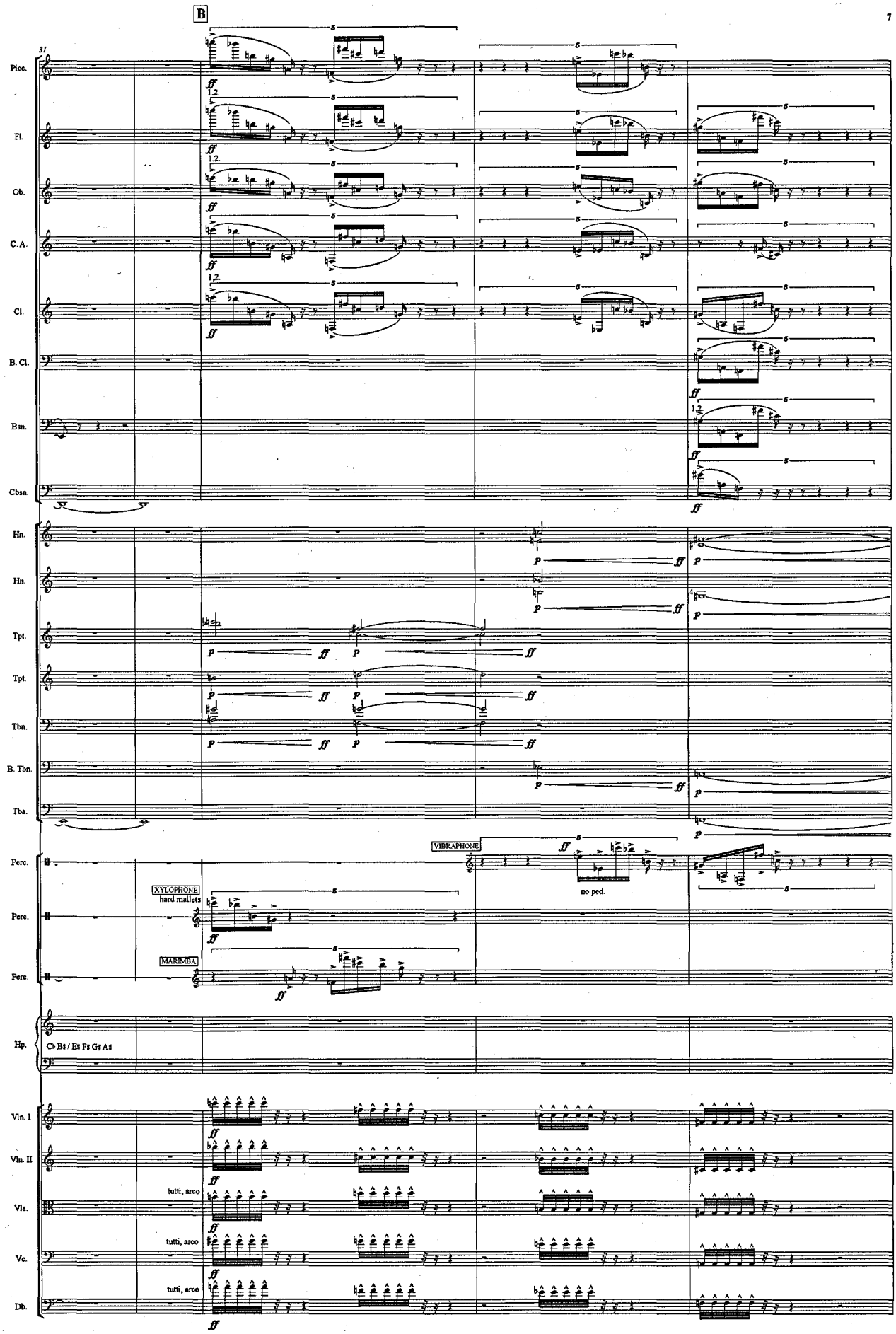

6
Picc.
Fl.
Ob.
C. A.
Cl.
B. Cl.
Bsn.
Cbsn.
Hn.
Hn.
Tpt.
Tpt.
Tbn.
B. Tbn.
Tba.
Perc.
Perc.
Perc.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Db.
VIBRAPHONE
'dead stroke'
no ped.
CLAVES
MARIMBA
'dead stroke'
VIBRAPHONE
TUBULAR BELLS
SUSPENDED CYMBAL 2
D♯ C♮ B♮ / A♯
E♮ G♮

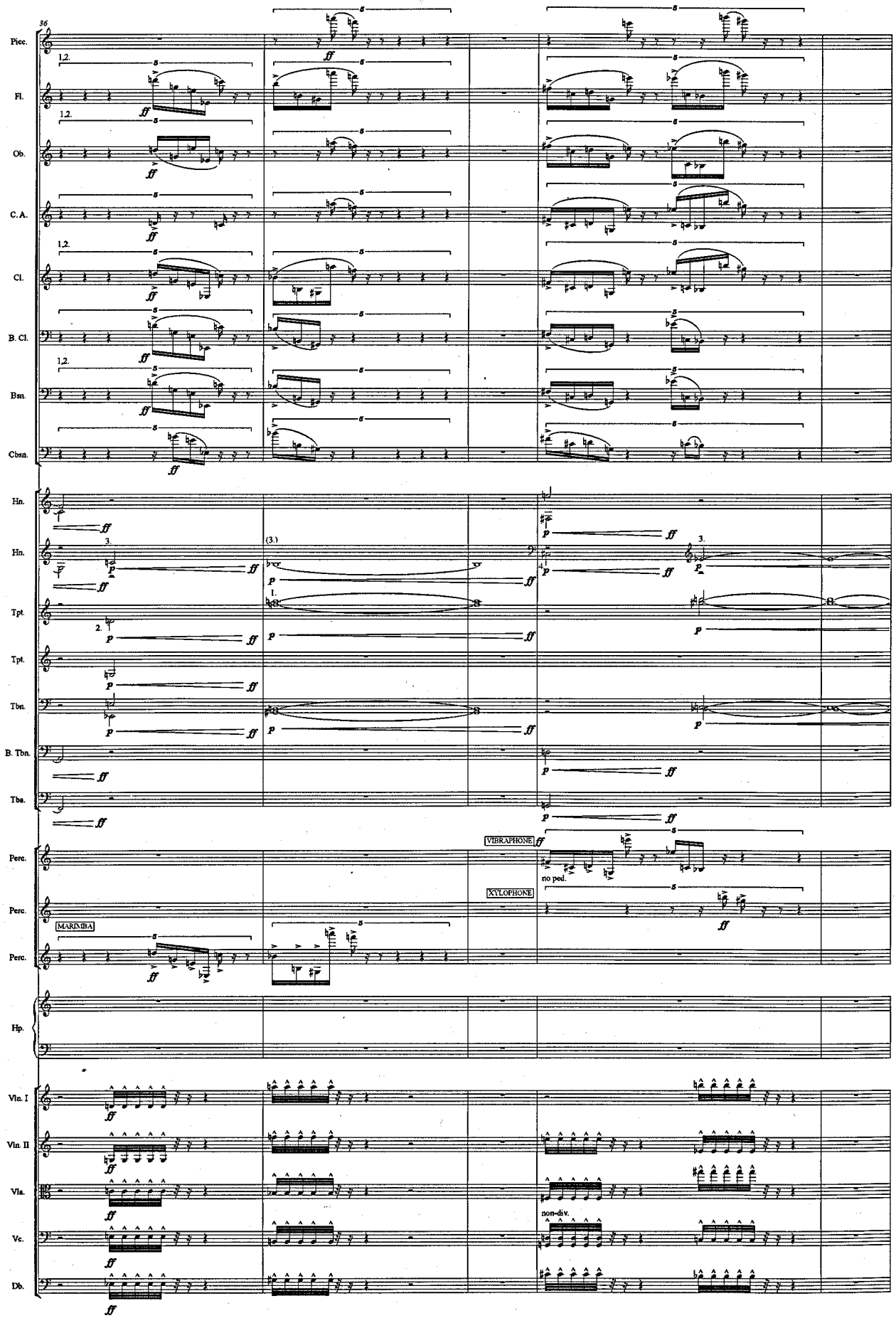

Picc.
Fl.
Ob.
C. A.
Cl.
B. Cl.
Bsn.
Cbsn.
Hn.
Hn.
Tpt.
Tpt.
Tbn.
B. Tbn.
Tba.
Perc.
Perc.
Perc.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Db.
VIBRAPHONE
'dead stroke'
no ped.
CLAVES
'dead stroke'
MARIMBA
E♭ G♭ A♭
D♭ C♭ / E♭ F♭ G♭
ff
fff
pp

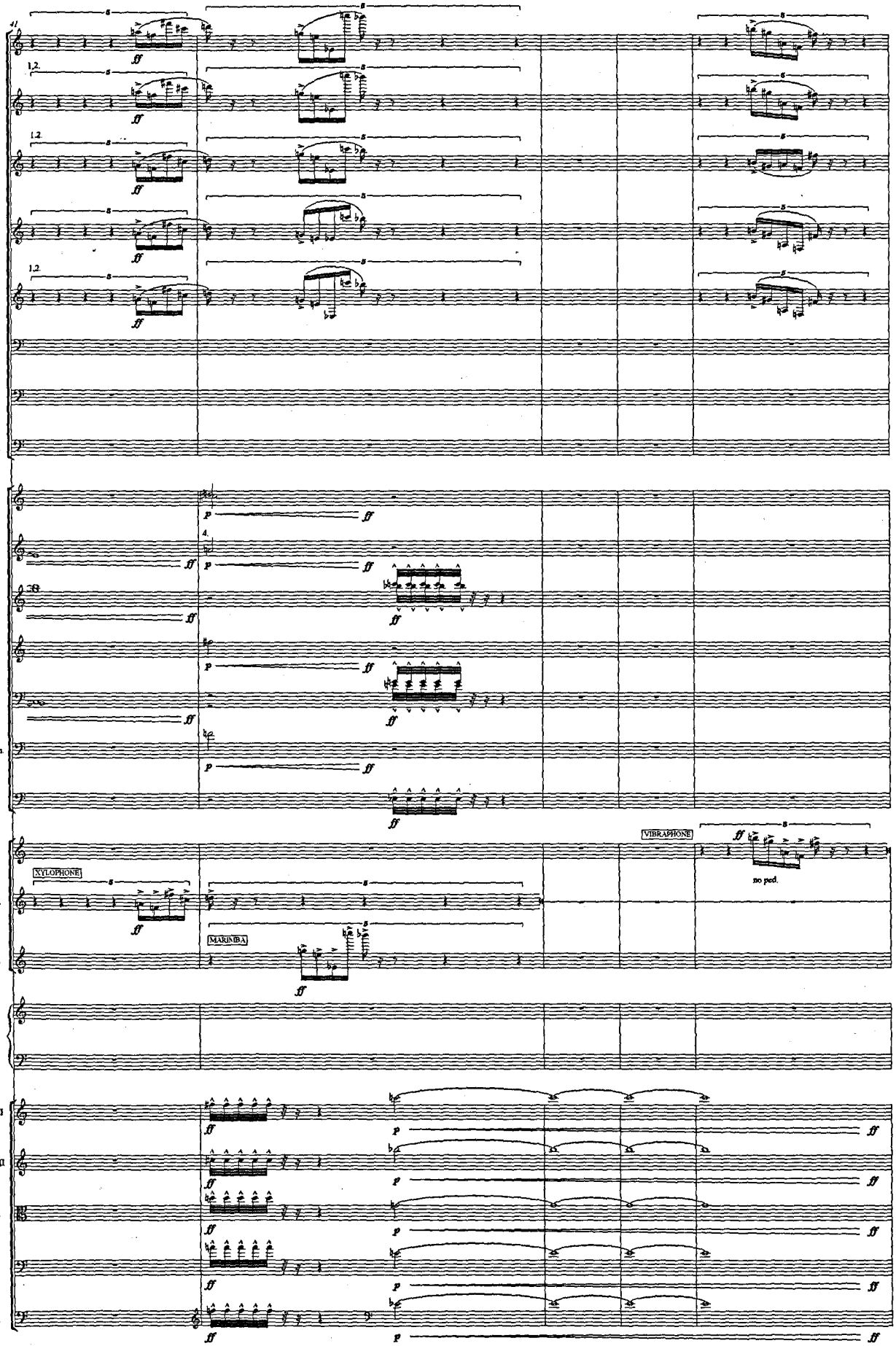

16
Picc.
Fl.
Ob.
C. A.
Cl.
B. Cl.
Bsn.
Cbsn.
Hn.
Hn.
Tpt.
Tpt.
Tbn.
B. Tbn.
Tba.
Perc.
Perc.
Perc.
VIBRAPHONE
TUBULAR BELLS
MARIMBA
Hp.
D♭ C♭ B♭ / E♭ F♭
Vln. I
Vln. II
Vla.
Vc.
Db.
p
ff
fff
ppp

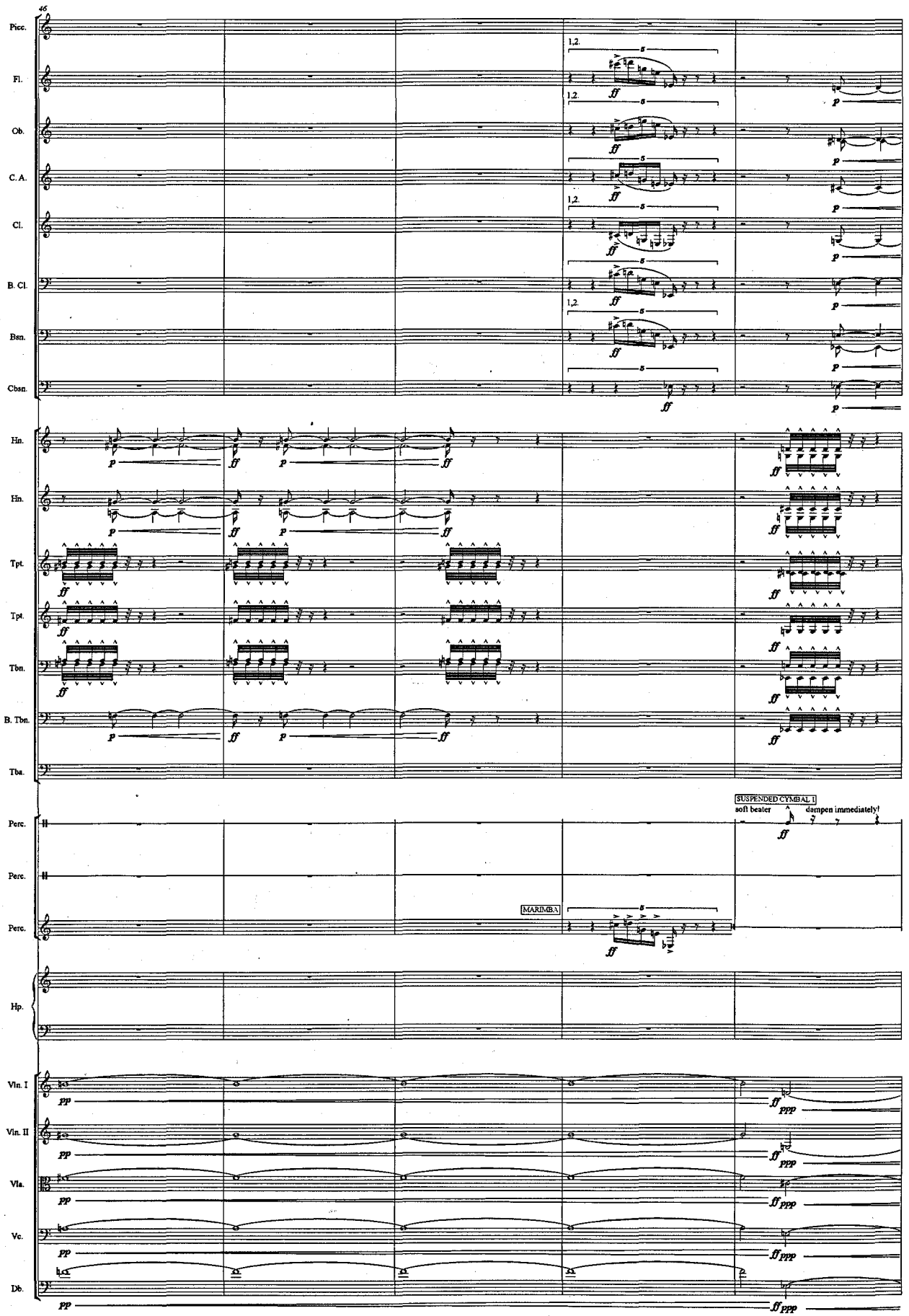

A
Clear
Sound!
21
Picc.
Fl.
Ob.
C.A.
Cl.
B. Cl.
Bsn.
Cbsn.
Hn.
Hn.
Tpt.
Tpt.
Tbn.
B. Tbn.
Tba.
BASS DRUM
(standard Bass
Drum mallet)
dampen immediately!
Perc.
Perc.
Perc.
Hp.
non-div.
Vln. I
Vln. II
Vla.
Vc.
Db.
solo, pizz.

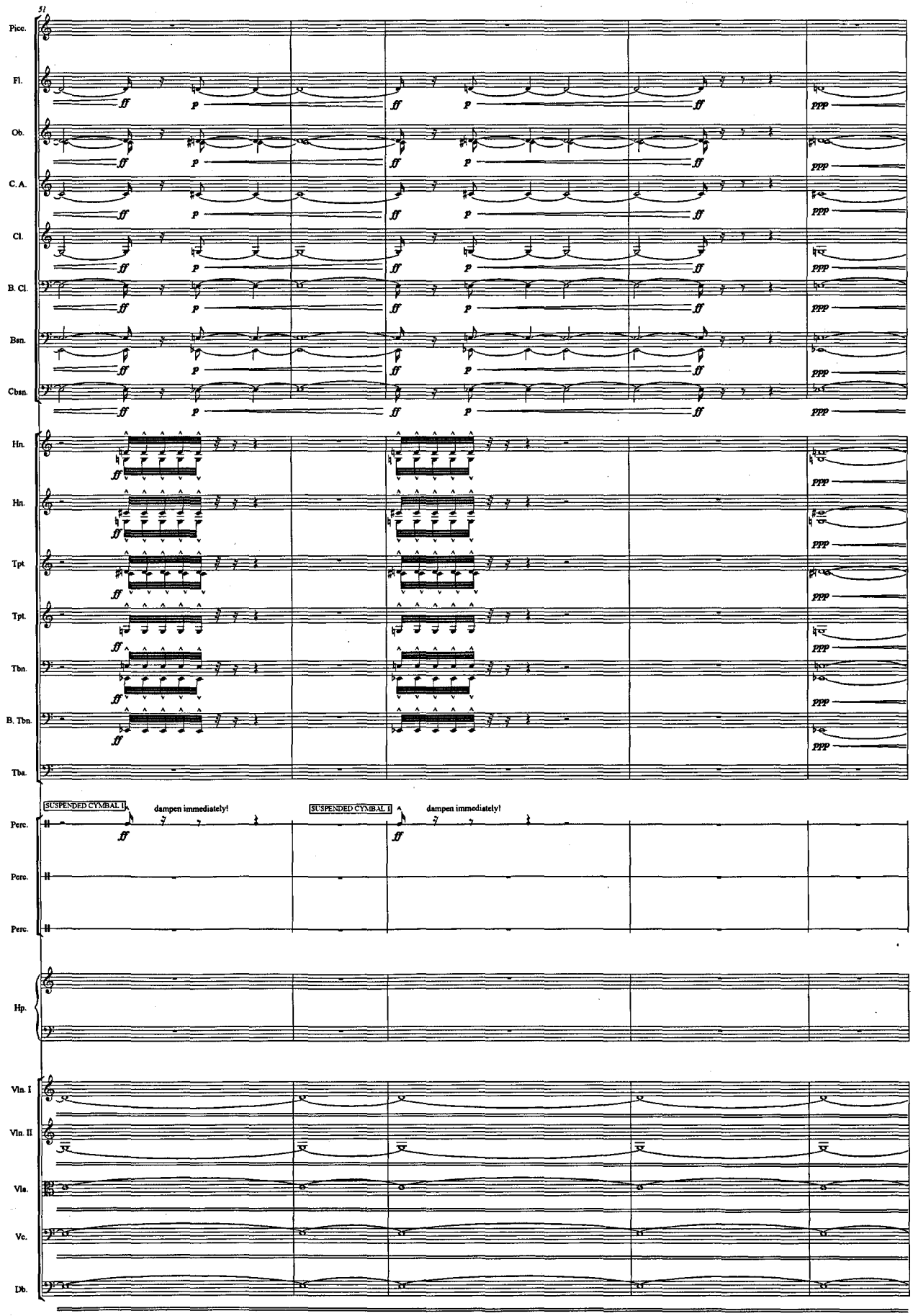

26
Picc.
Fl.
Ob.
C. A.
Cl.
B. Cl.
Bsn.
Cbsn.
Hn.
Hn.
Tpt.
Tpt.
Tbn.
B. Tbn.
Tba.
Perc.
Perc.
Perc.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Db.
pp
p
SUSPENDED CYMBAL 1
TAM-TAM
4 soli, pizz.
2 soli, pizz.
1.
2.

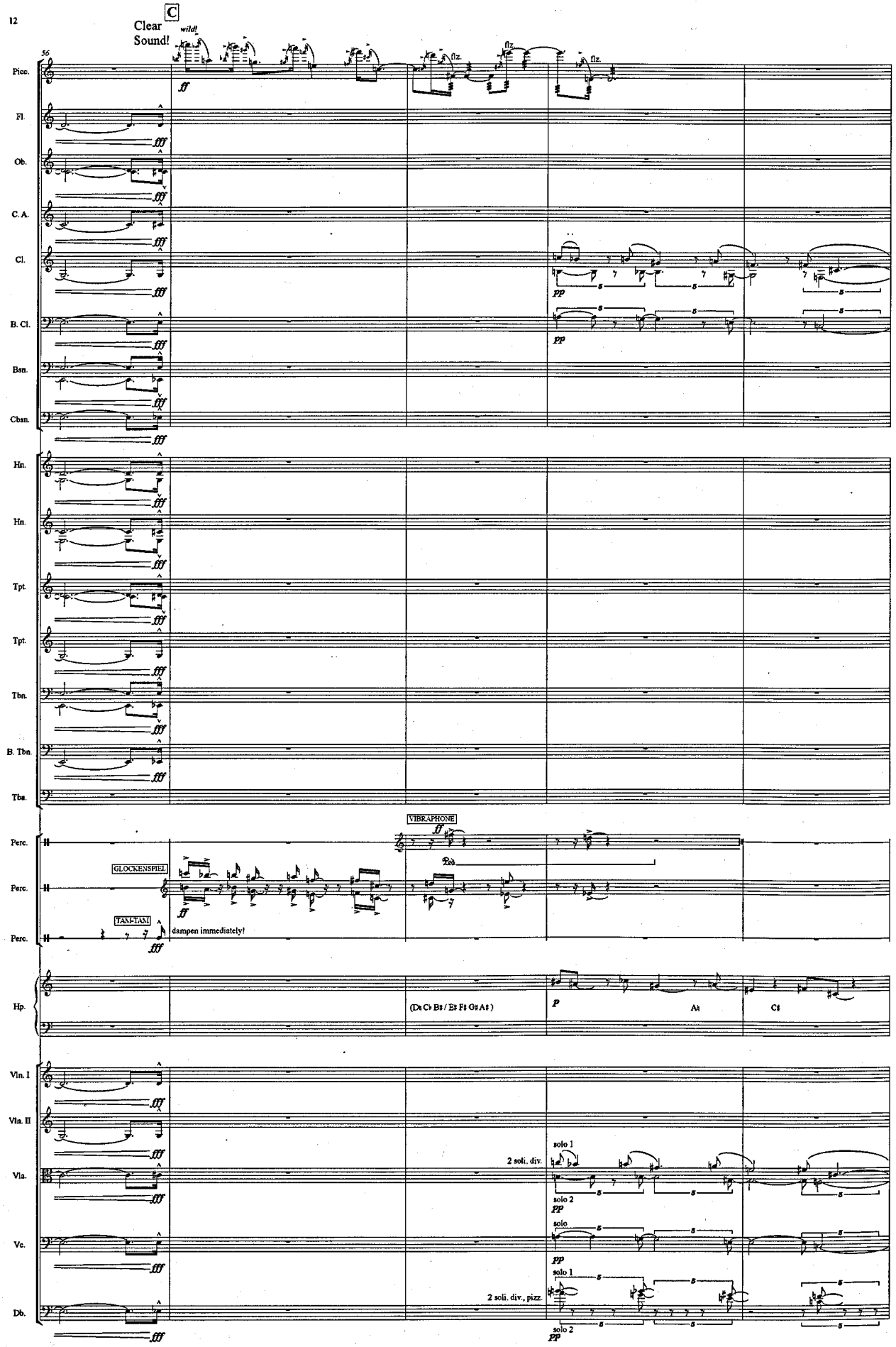

B
31
Picc.
Fl.
Ob.
C.A.
Cl.
B. Cl.
Bsn.
Cbsn.
Hn.
Hn.
Tpt.
Tpt.
Tbn.
B. Tbn.
Tba.
Perc.
VIBRAPHONE
no ped.
XYLOPHONE
hard mallets
Perc.
MARIMBA
Perc.
Hp.
C♭ B♮ / E♮ F♯ G♯ A♮
Vln. I
Vln. II
Vla.
tutti, arco
Vc.
tutti, arco
Db.
tutti, arco

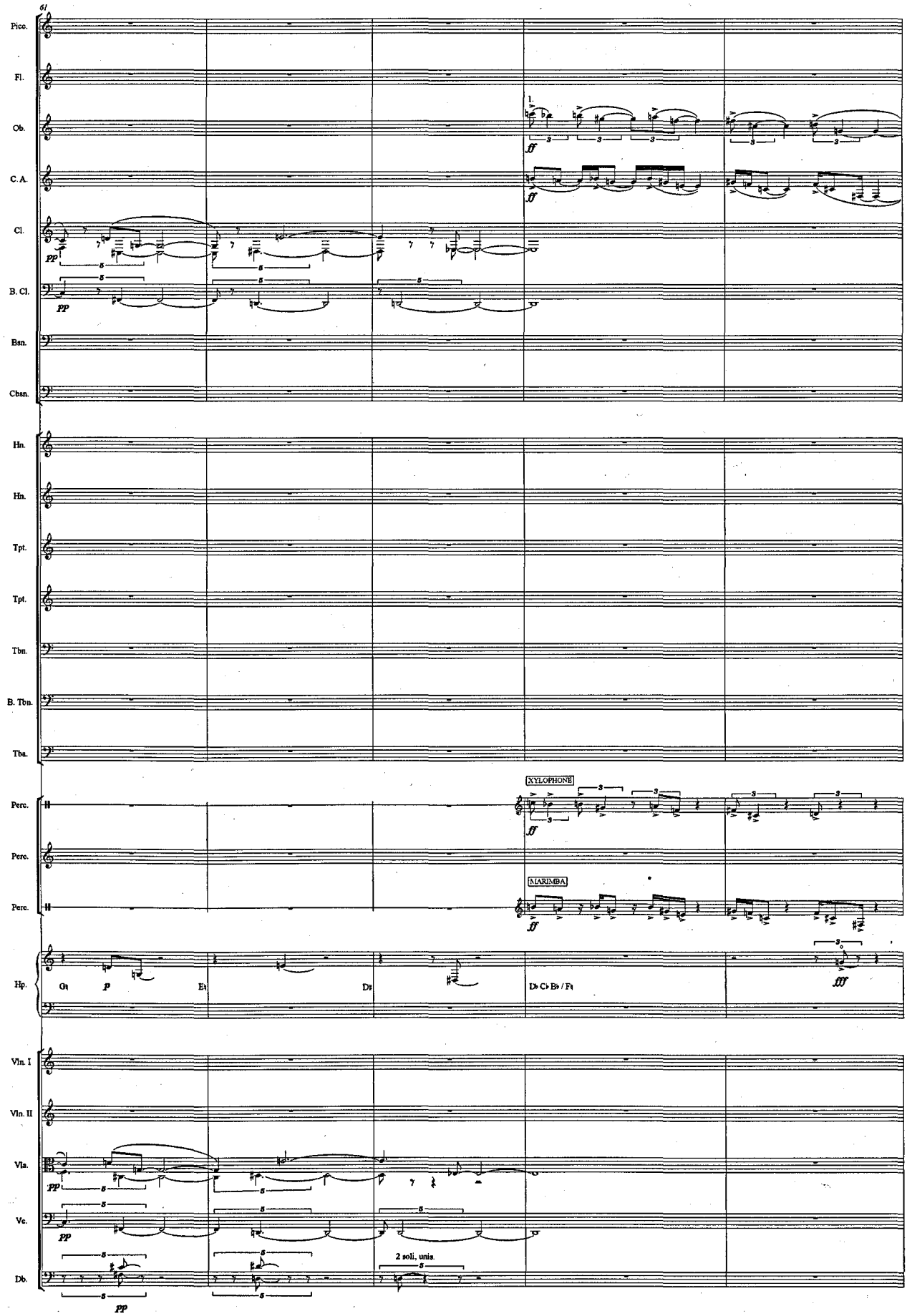

36
Picc.
Fl.
Ob.
C.A.
Cl.
B. Cl.
Bsn.
Cbsn.
Hn.
Hn.
Tpt.
Tpt.
Tbn.
B. Tbn.
Tba.
Perc.
Perc.
Perc.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Db.
1.2.
3.
(3.)
1.
2.
4.
MARIMBA
VIBRAPHONE
XYLOPHONE
no ped.
non-div.
ff
p

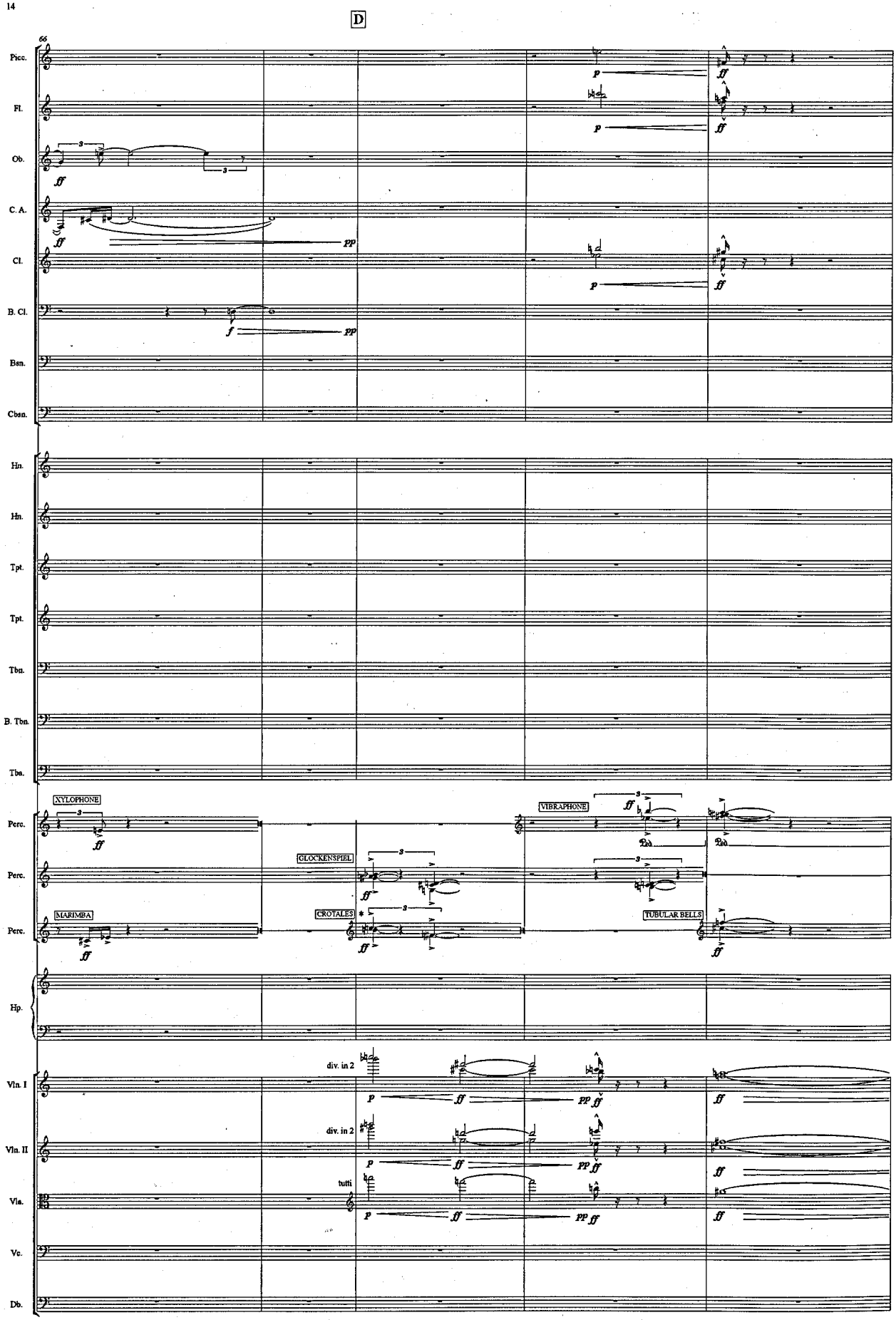

41
Picc.
Fl.
Ob.
C.A.
Cl.
B. Cl.
Bsn.
Cbsn.
Hn.
Hn.
Tpt.
Tpt.
Tbn.
B. Tbn.
Tba.
Perc.
Perc.
Perc.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Db.
XYLOPHONE
MARIMBA
VIBRAPHONE
no ped.


46
Picc.
Fl.
Ob.
C. A.
Cl.
B. Cl.
Bsn.
Cbsn.
Hn.
Hn.
Tpt.
Tpt.
Tbn.
B. Tbn.
Tba.
Perc.
Perc.
Perc.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Db.
1,2.
MARIMBA
SUSPENDED CYMBAL 1
soft beater
dampen immediately!

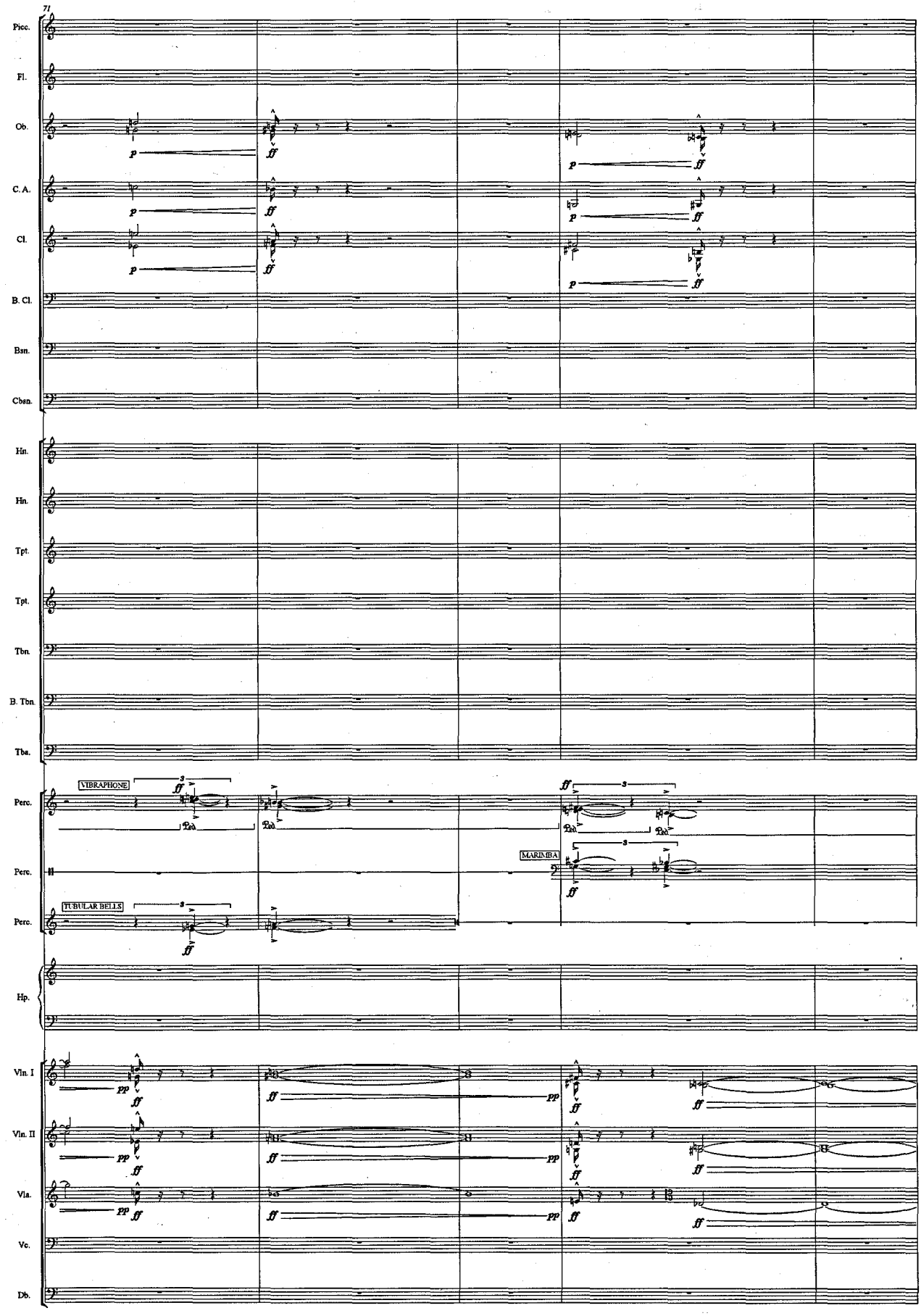

51
Picc.
Fl.
Ob.
C. A.
Cl.
B. Cl.
Bsn.
Cbsn.
Hn.
Hn.
Tpt.
Tpt.
Tbn.
B. Tbn.
Tba.
SUSPENDED CYMBAL I
dampen immediately!
SUSPENDED CYMBAL I
dampen immediately!
Perc.
Perc.
Perc.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Db.

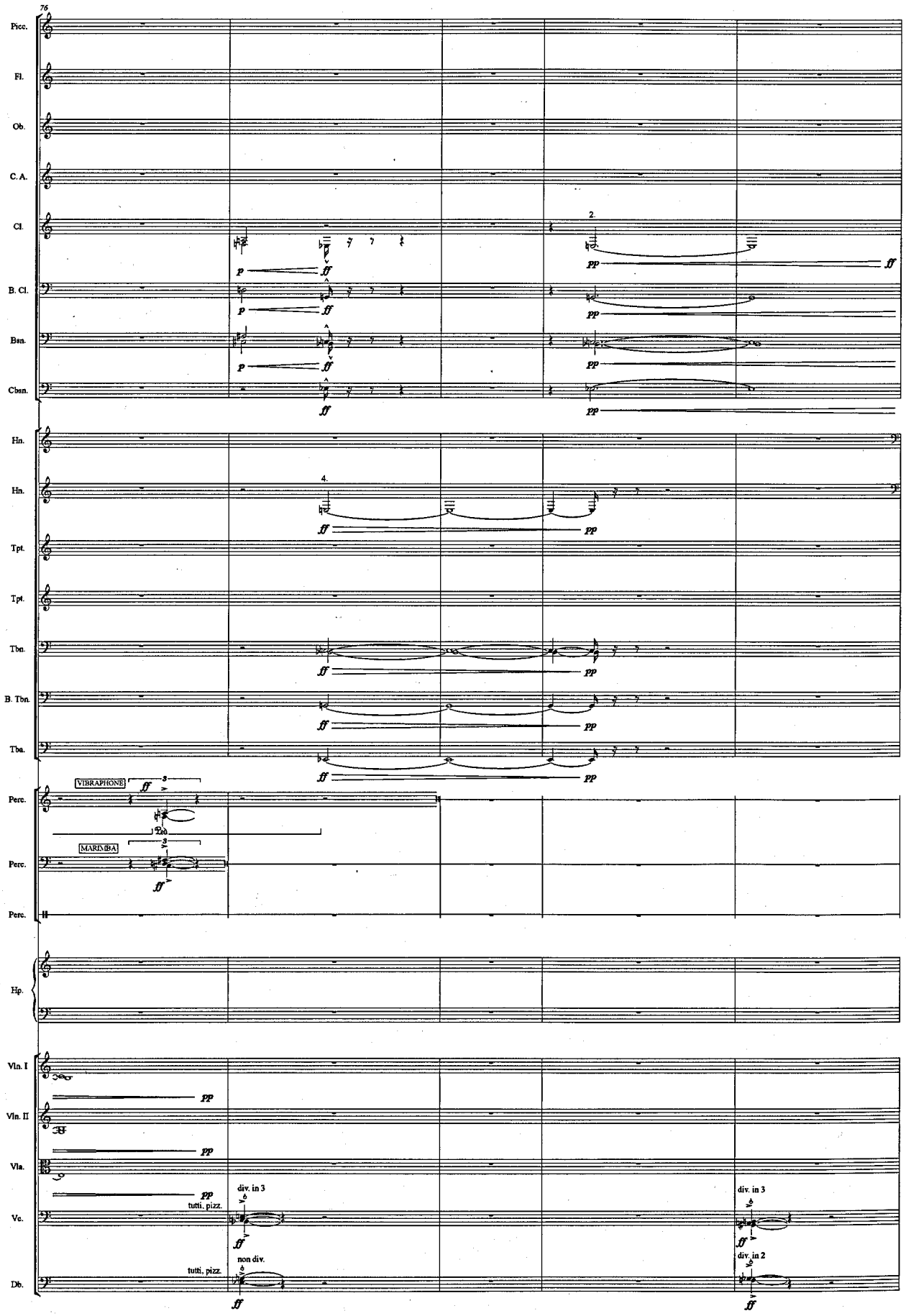

C
Clear Sound!
wild!
56
Picc.
Fl.
Ob.
C.A.
Cl.
B. Cl.
Bsn.
Cbsn.
Hn.
Hn.
Tpt.
Tpt.
Tbn.
B. Tbn.
Tba.
Perc.
Perc.
Perc.
GLOCKENSPIEL
TAM-TAM
dampen immediately!
VIBRAPHONE
Hp.
(D♭ C♭ B♯ / E♯ F♯ G♯ A♯)
A♮
C♯
Vln. I
Vln. II
Vla.
Vc.
Db.
2 soli, div.
2 soli, div., pizz.
solo 1
solo 2
solo

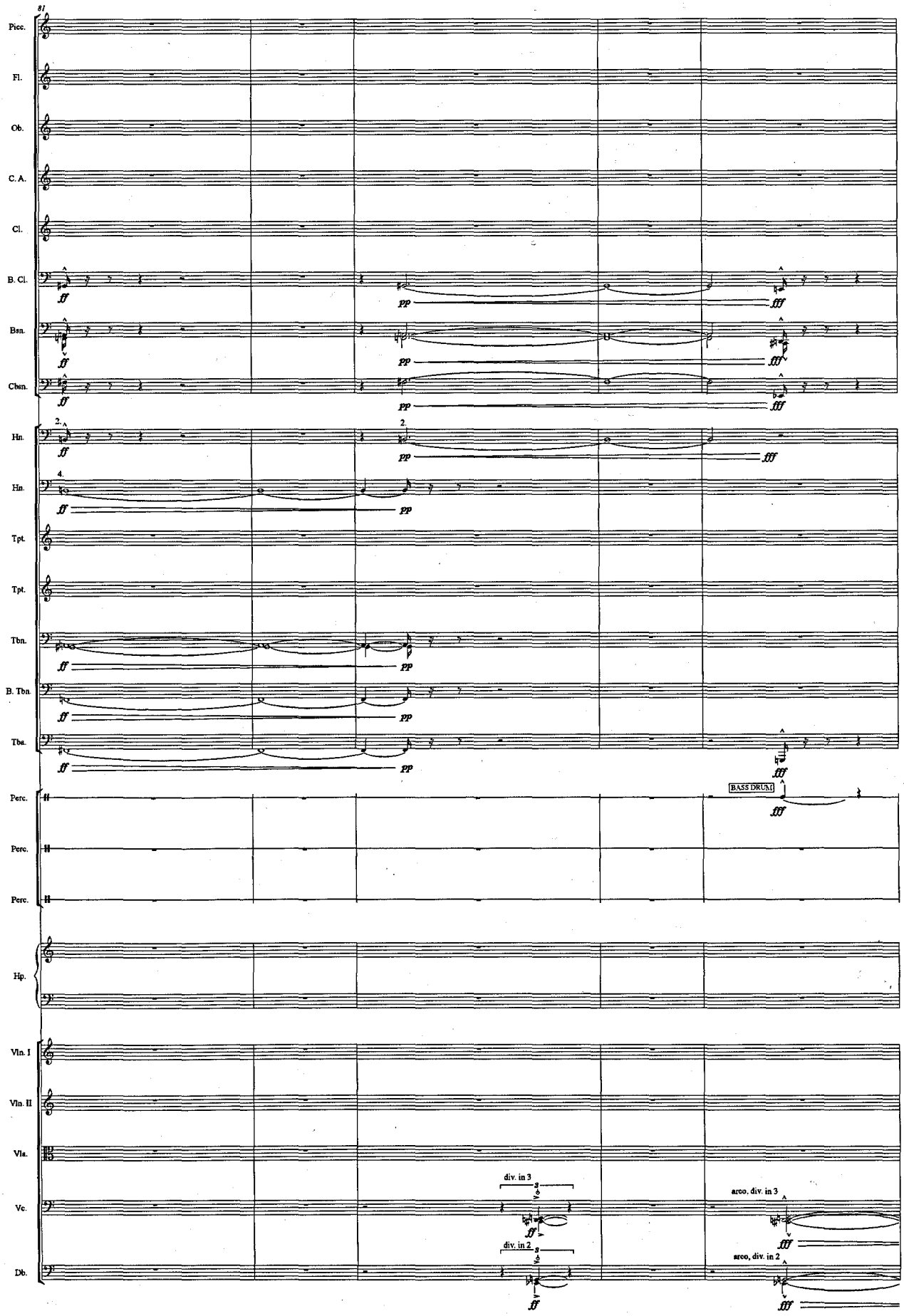

61
Picc.
Fl.
Ob.
C. A.
Cl.
B. Cl.
Bsn.
Cbsn.
Hn.
Hn.
Tpt.
Tpt.
Tbn.
B. Tbn.
Tba.
Perc.
Perc.
Perc.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Db.
1.
ff
pp
XYLOPHONE
MARIMBA
G♭
p
E♭
D♭
D♭ C♭ B♭ / F♮
fff
2 soli, unis.

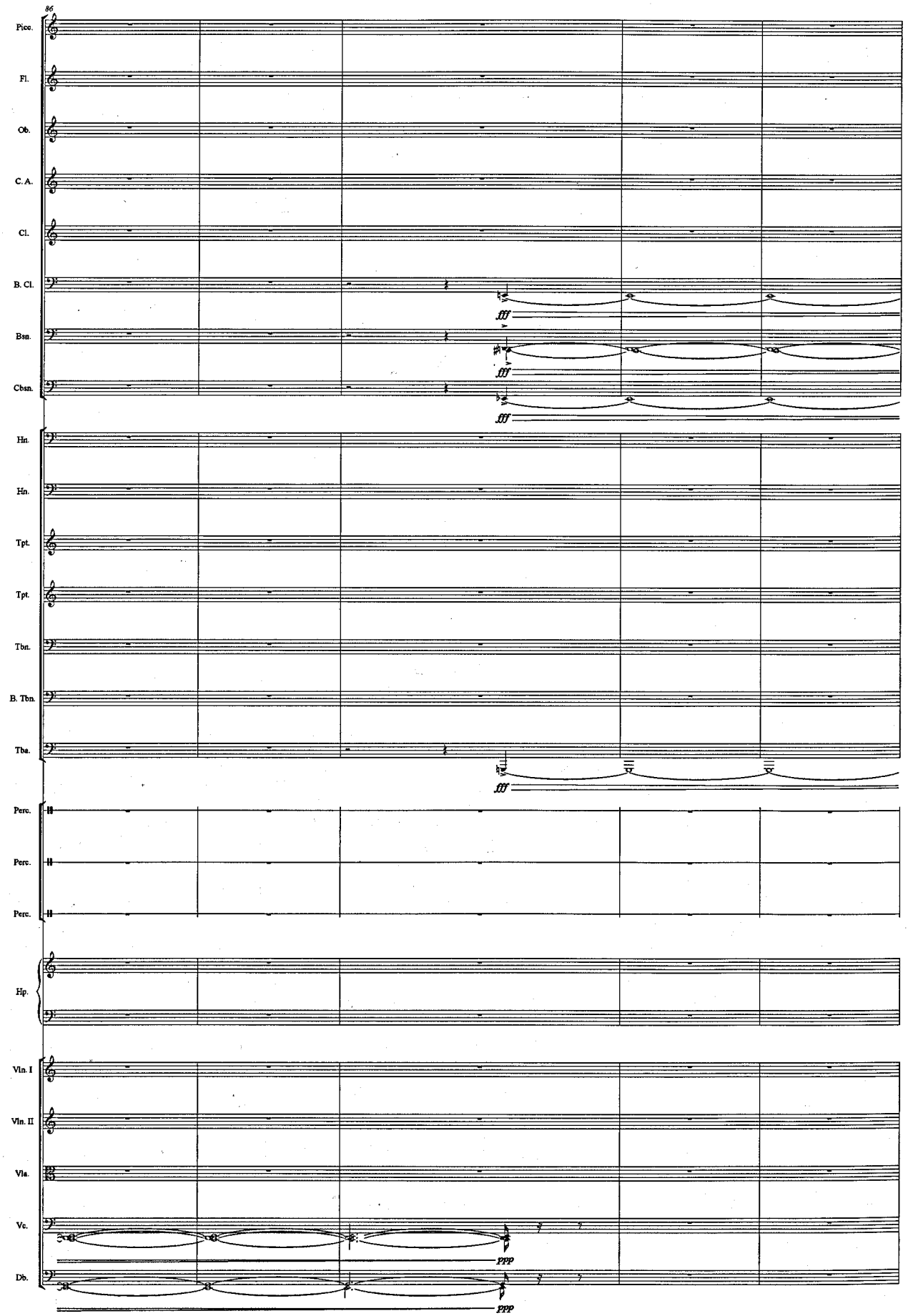


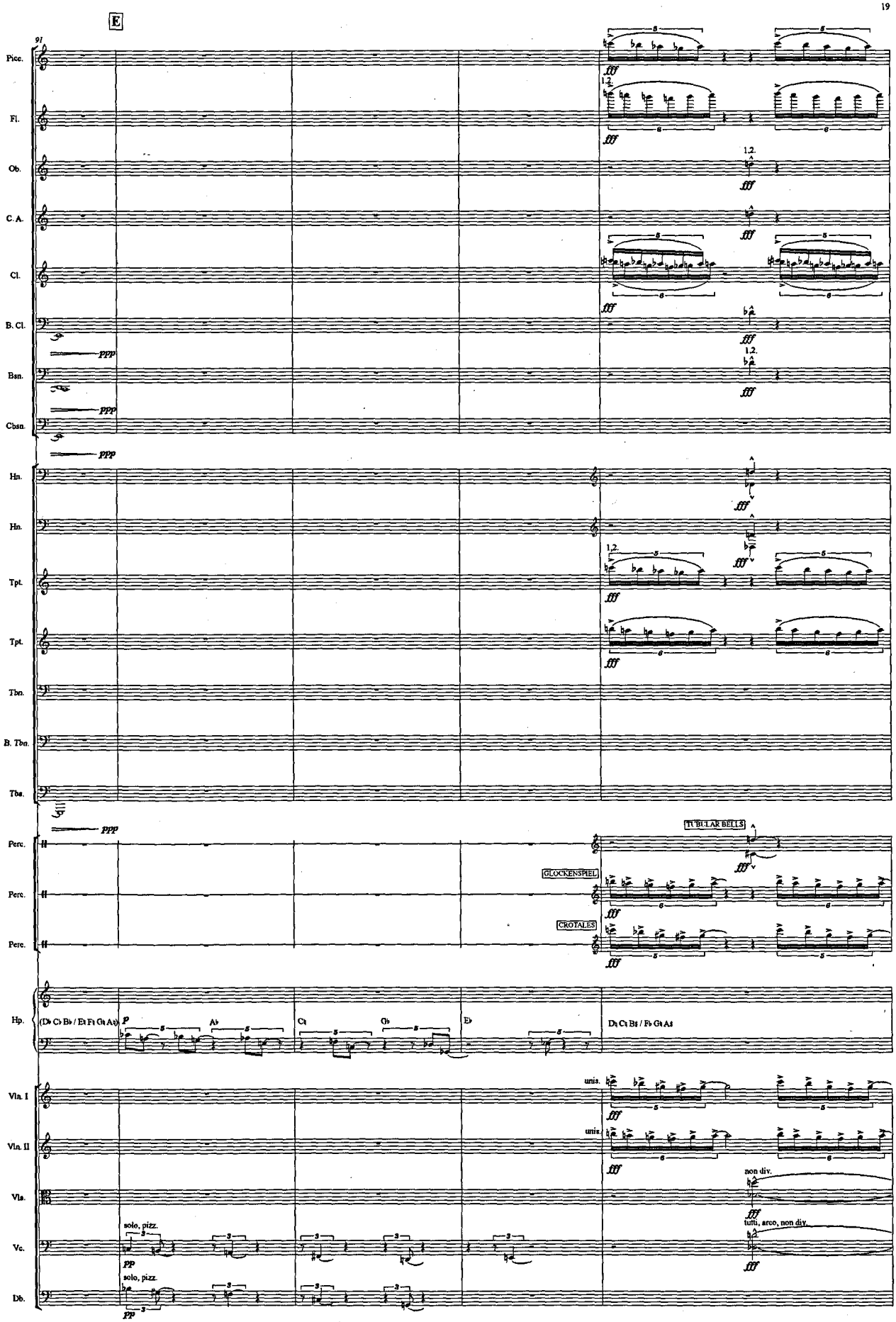
* Play as written if lower 8ve available. If not, play 8ve higher.

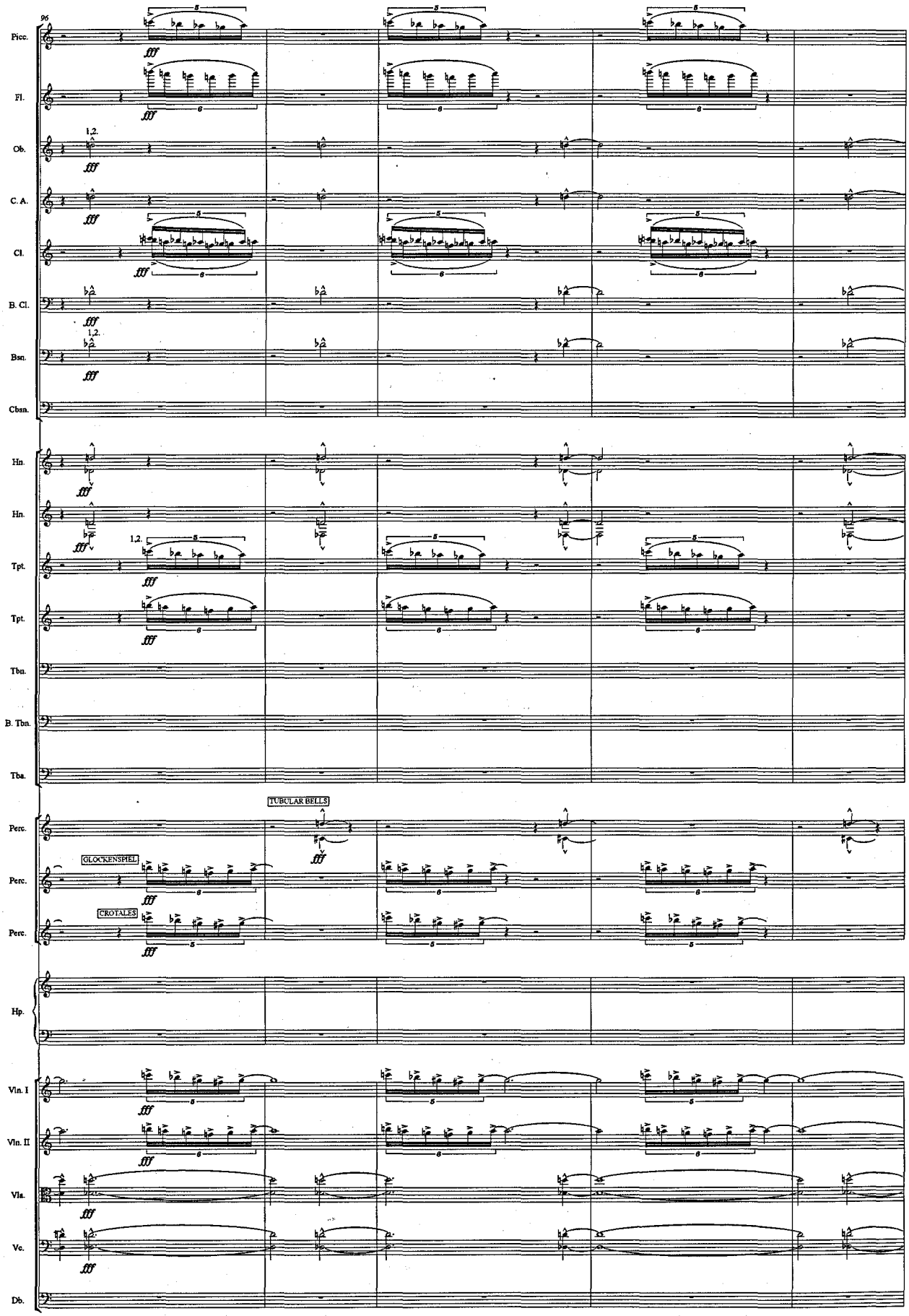

71
Picc.
Fl.
Ob.
C.A.
Cl.
B. Cl.
Bsn.
Cbsn.
Hn.
Hn.
Tpt.
Tpt.
Tbn.
B. Tbn.
Tba.
Perc.
VIBRAPHONE
Perc.
MARIMBA
Perc.
TUBULAR BELLS
Hp.
Vln. I
Vln. II
Vla.
Vc.
Db.

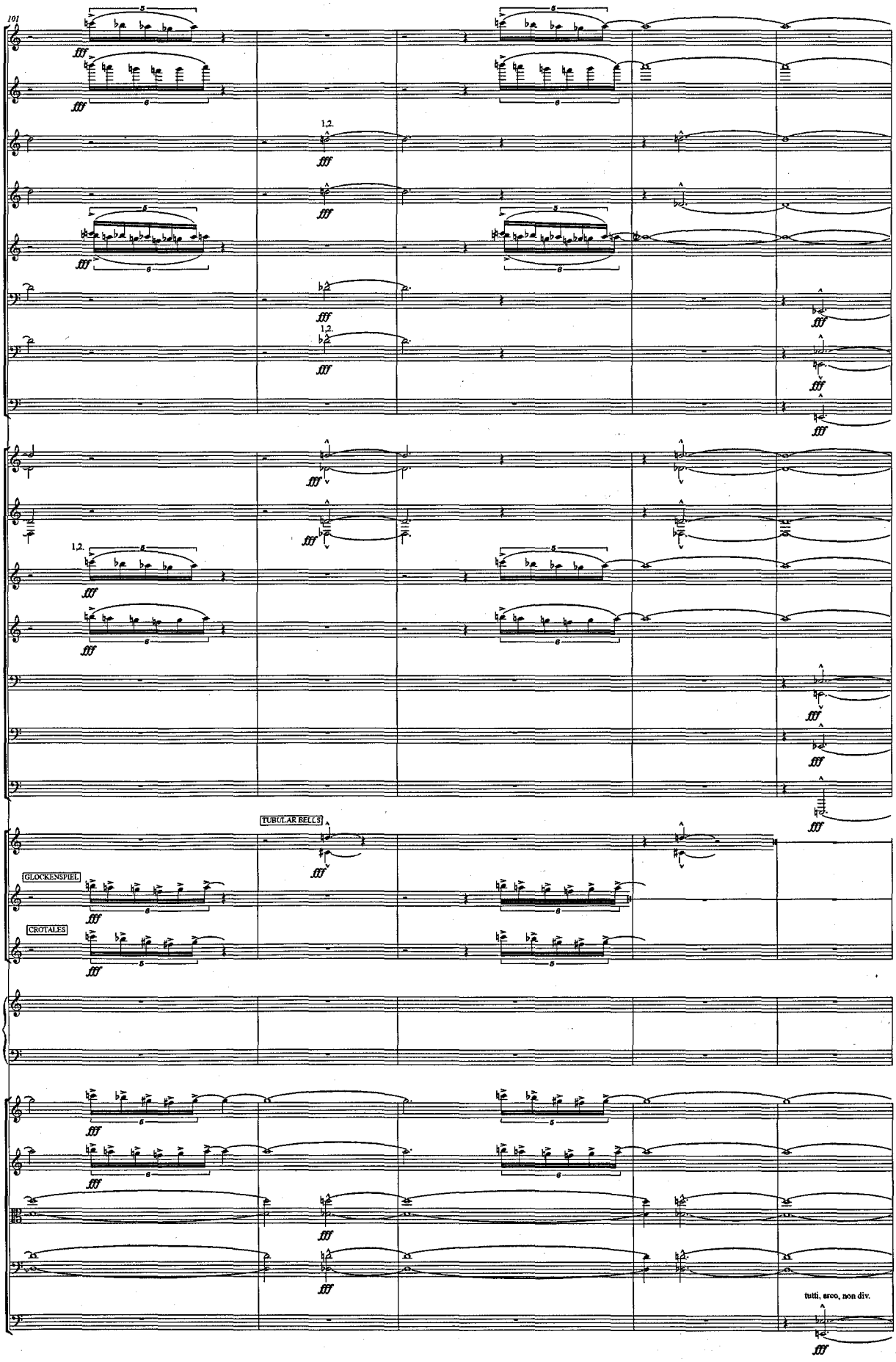

76
Picc.
Fl.
Ob.
C. A.
Cl.
B. Cl.
Bsn.
Cbsn.
Hn.
Hn.
Tpt.
Tpt.
Tbn.
B. Tbn.
Tba.
Perc.
Perc.
Perc.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Db.
VIBRAPHONE
MARIMBA
tutti, pizz.
div. in 3
non div.
div. in 2


81
Picc.
Fl.
Ob.
C. A.
Cl.
B. Cl.
Bsn.
Cbsn.
Hn.
Hn.
Tpt.
Tpt.
Tbn.
B. Tbn.
Tba.
Perc.
Perc.
Perc.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Db.
BASS DRUM
div. in 3
div. in 2
arco, div. in 3
arco, div. in 2


86
Picc.
Fl.
Ob.
C. A.
Cl.
B. Cl.
Bsn.
Cbsn.
fff
fff
fff
Hn.
Hn.
Tpt.
Tpt.
Tbn.
B. Tbn.
Tba.
fff
Perc.
Perc.
Perc.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Db.
ppp
ppp


E
91
Picc.
Fl.
Ob.
C. A.
Cl.
B. Cl.
Bsn.
Cbsn.
Hn.
Hn.
Tpt.
Tpt.
Tbn.
B. Tbn.
Tba.
Perc.
Perc.
Perc.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Db.
TUBULAR BELLS
GLOCKENSPIEL
CROTALES
(D♭ C♭ B♭ / E♭ F♭ G♭ A♭)
D♭ C♭ B♭ / F♭ G♭ A♭
unis.
non div.
tutti, arco, non div.
solo, pizz.


96
Picc.
Fl.
Ob.
C. A.
Cl.
B. Cl.
Bsn.
Cbsn.
Hn.
Hn.
Tpt.
Tpt.
Tbn.
B. Tbn.
Tba.
Perc.
Perc.
Perc.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Db.
fff
1.2.
TUBULAR BELLS
GLOCKENSPIEL
CROTALES


101
Picc.
Fl.
Ob.
C. A.
Cl.
B. Cl.
Bsn.
Cbsn.
Hn.
Hn.
Tpt.
Tpt.
Tbn.
B. Tbn.
Tba.
Perc.
Perc.
Perc.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Db.
1.2.
TUBULAR BELLS
GLOCKENSPIEL
CROTALES
tutti, arco, non div.

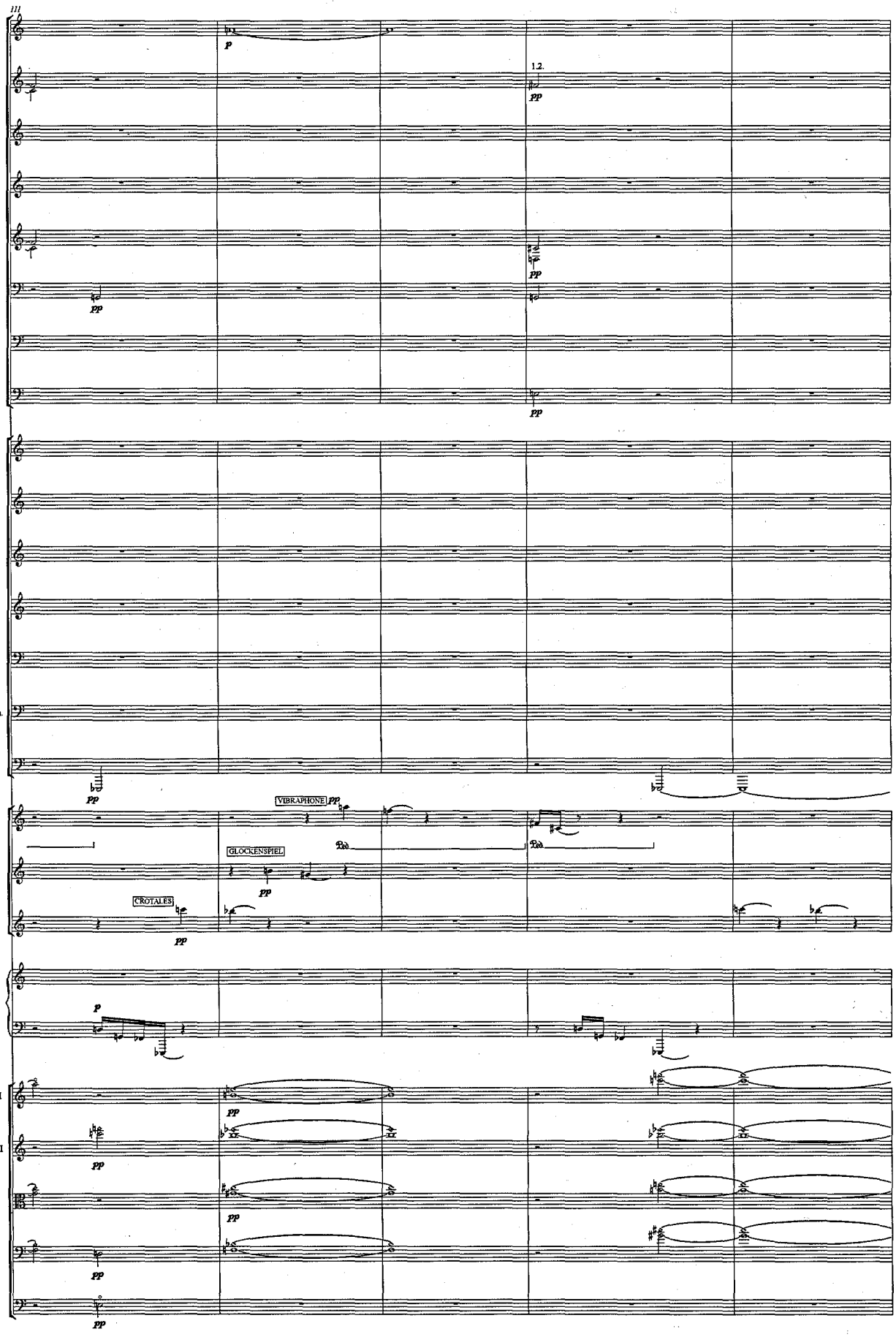
F

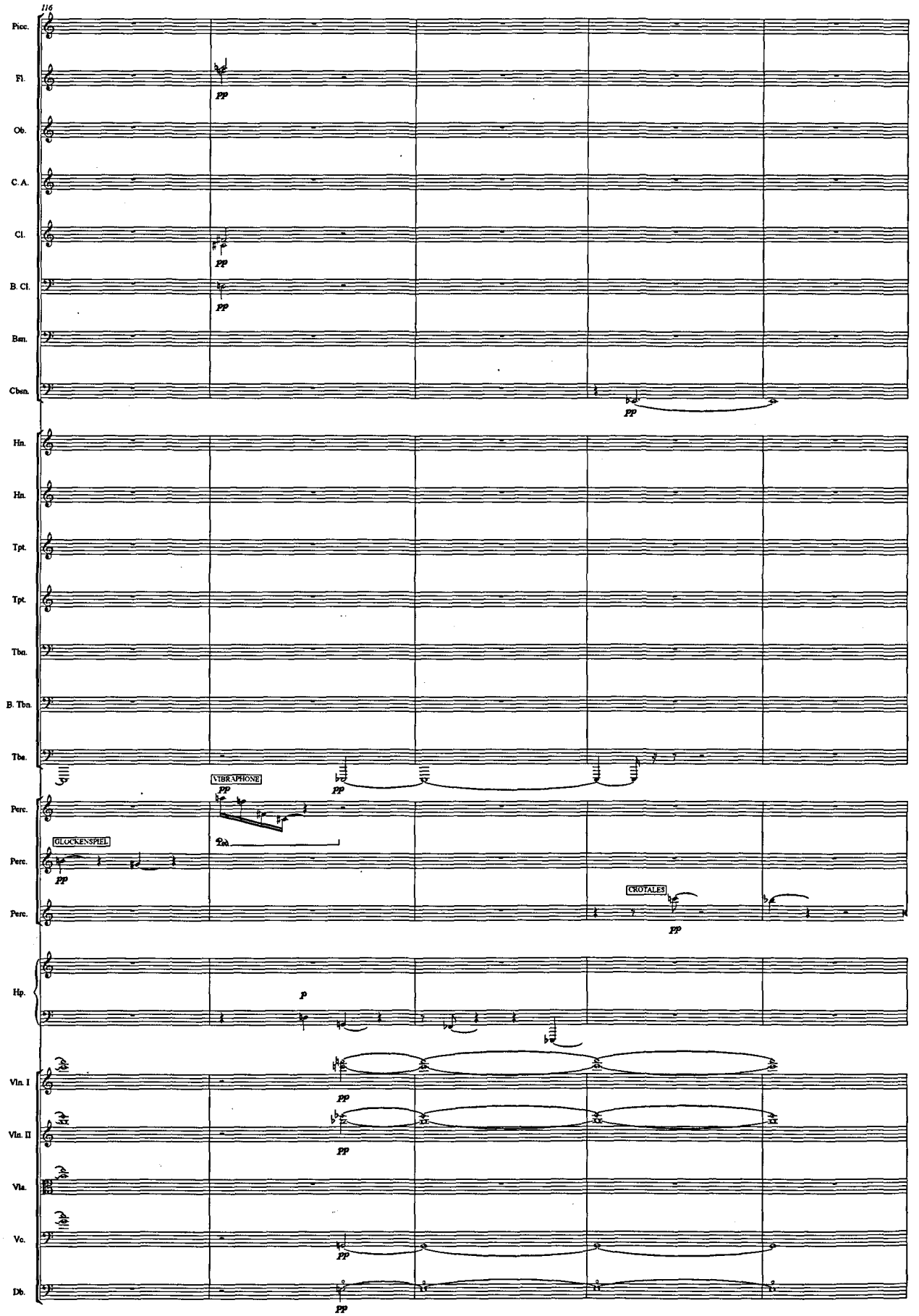
Hushed

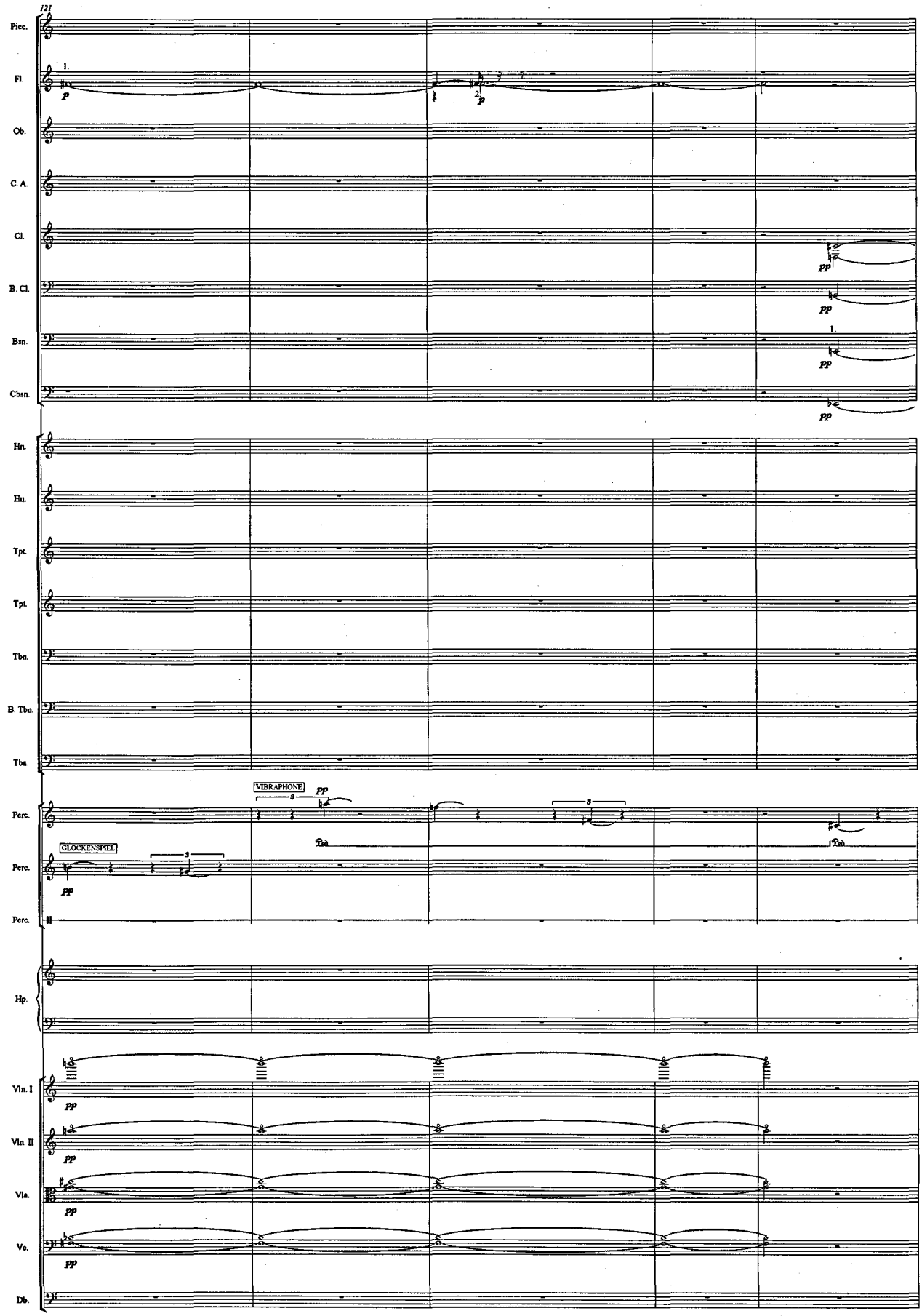
106

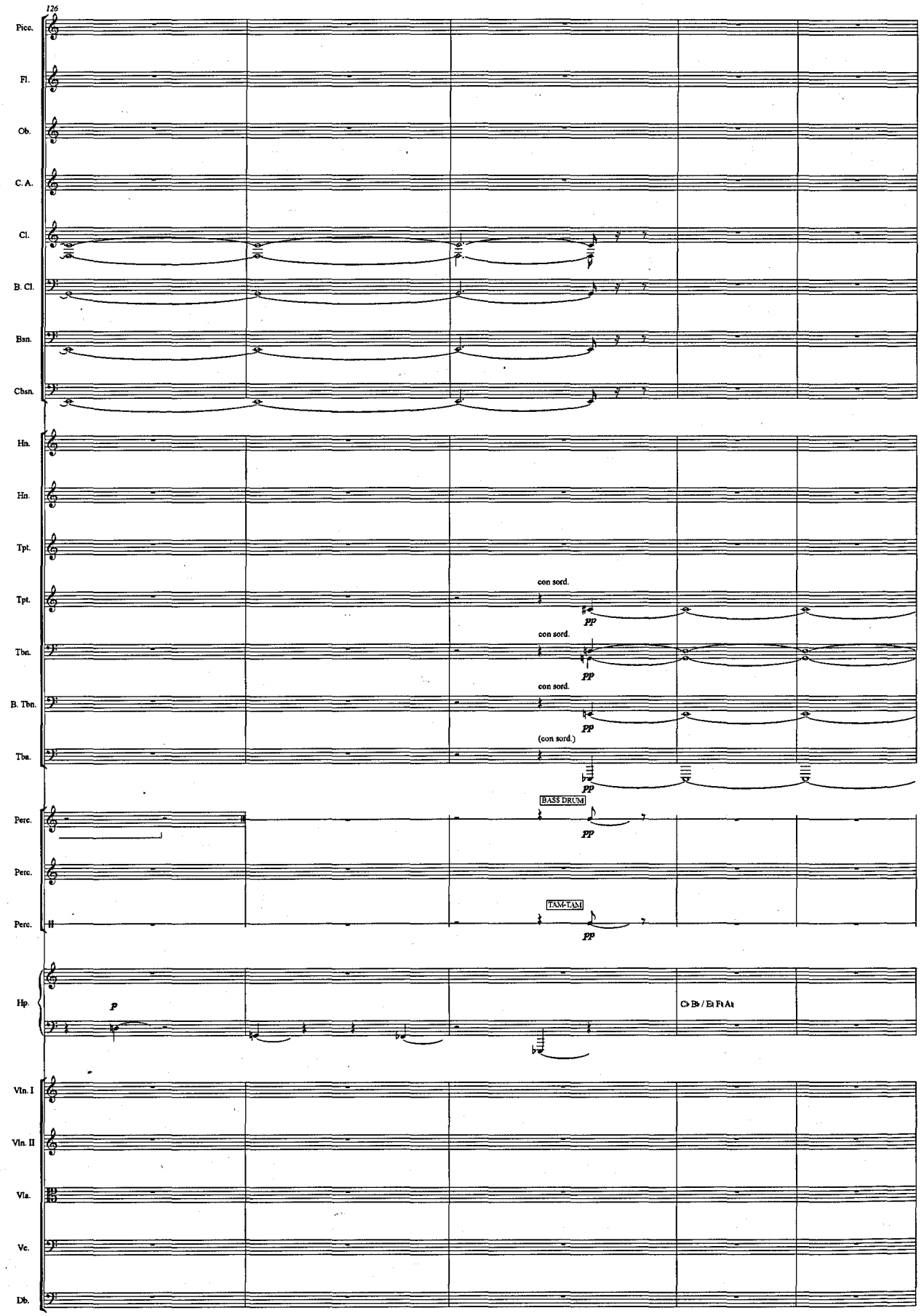
Picc.
Fl.
Ob.
C. A.
Cl.
B. Cl.
Bsn.
Cbsn.
Hn.
Hn.
Tpt.
Tpt.
Tbn.
B. Tbn.
Tba.
Perc.
Perc.
Perc.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Db.

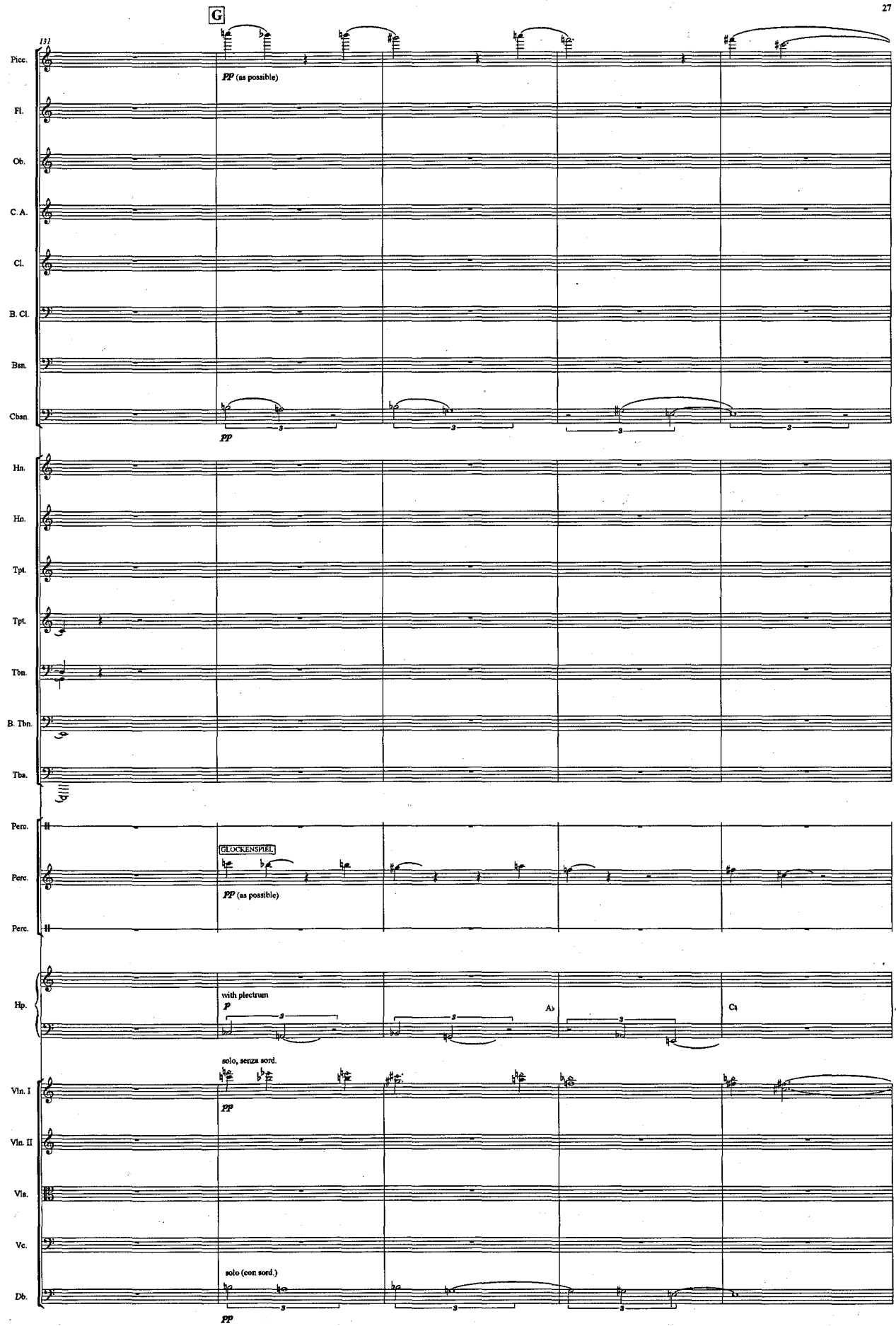
p
pp
con sord.
VIBRAPHONE
(motor on - slow)
GLOCKENSPIEL
CROTALES
pp (as possible)
fff
(Db Cb Bbb / Eb Fb Gb Ab)

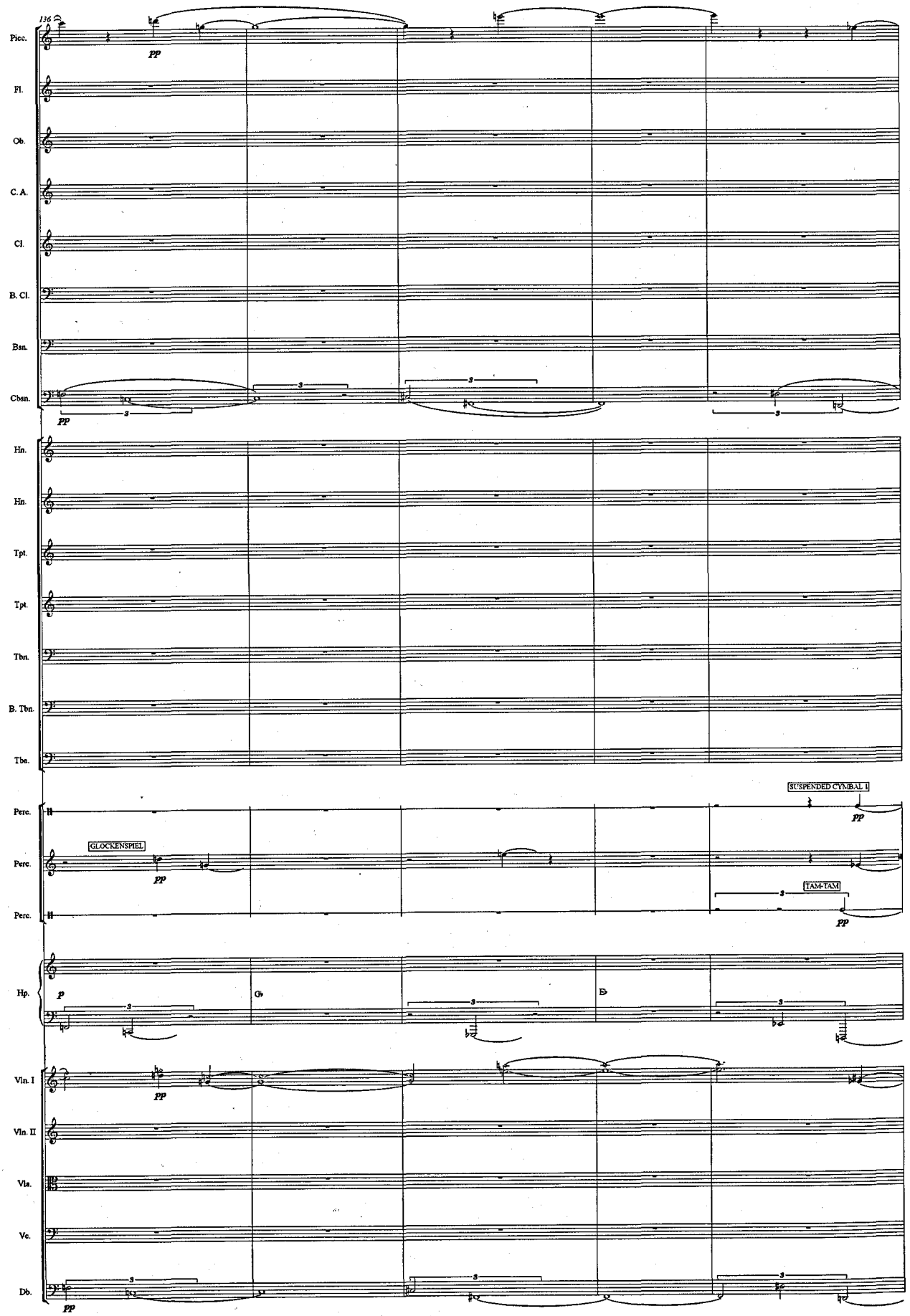

III
Picc.
Fl.
Ob.
C. A.
Cl.
B. Cl.
Bsn.
Cbsn.
Hn.
Hn.
Tpt.
Tpt.
Tbn.
B. Tbn.
Tba.
Perc.
Perc.
Perc.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Db.
1.2.
VIBRAPHONE
GLOCKENSPIEL
CROTALES
p
pp

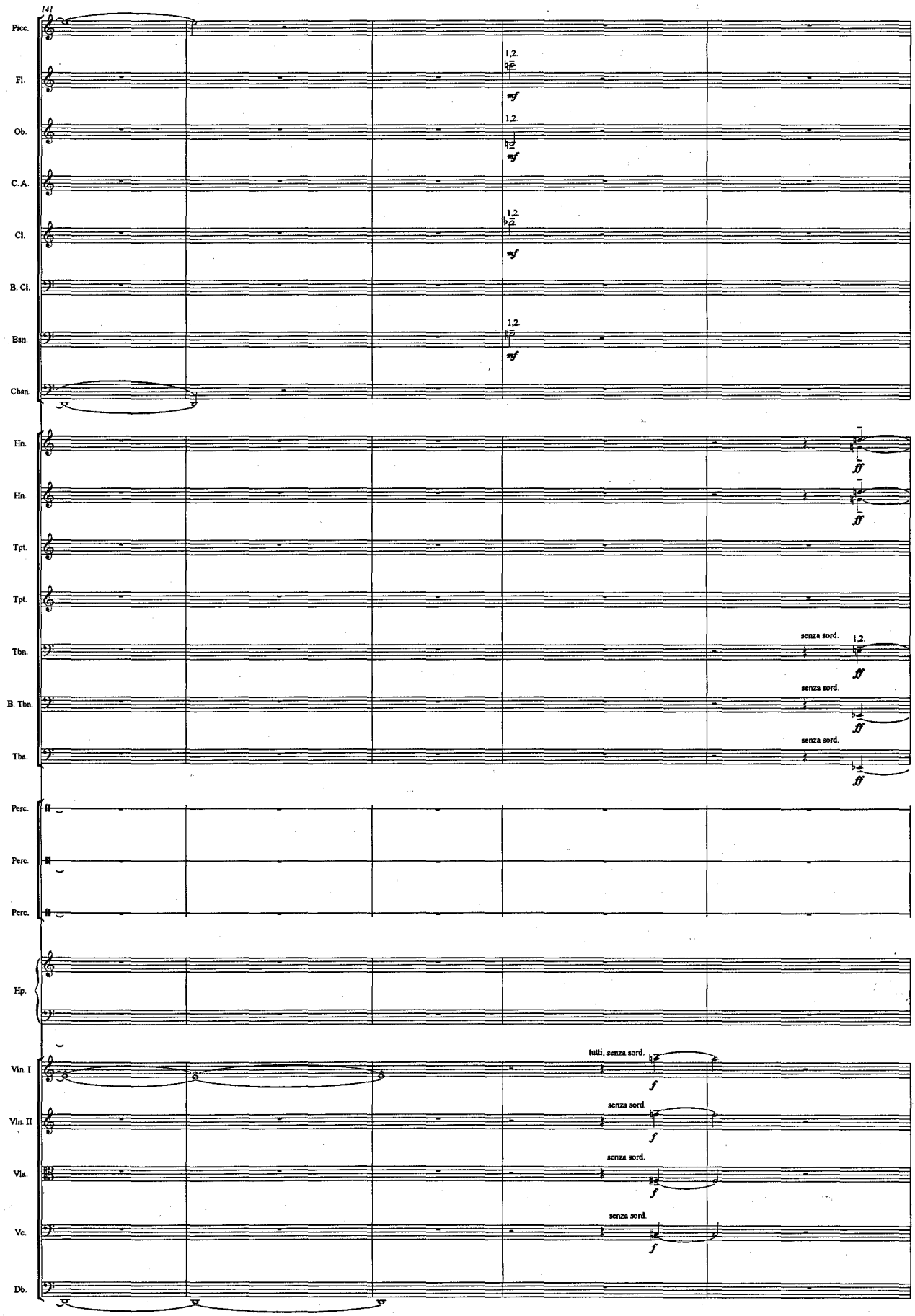

116
Picc.
Fl.
Ob.
C. A.
Cl.
B. Cl.
Bsn.
Cbsn.
Hn.
Hn.
Tpt.
Tpt.
Tbn.
B. Tbn.
Tba.
Perc.
Perc.
Perc.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Db.
pp
VIBRAPHONE
GLOCKENSPIEL
CROTALES
p

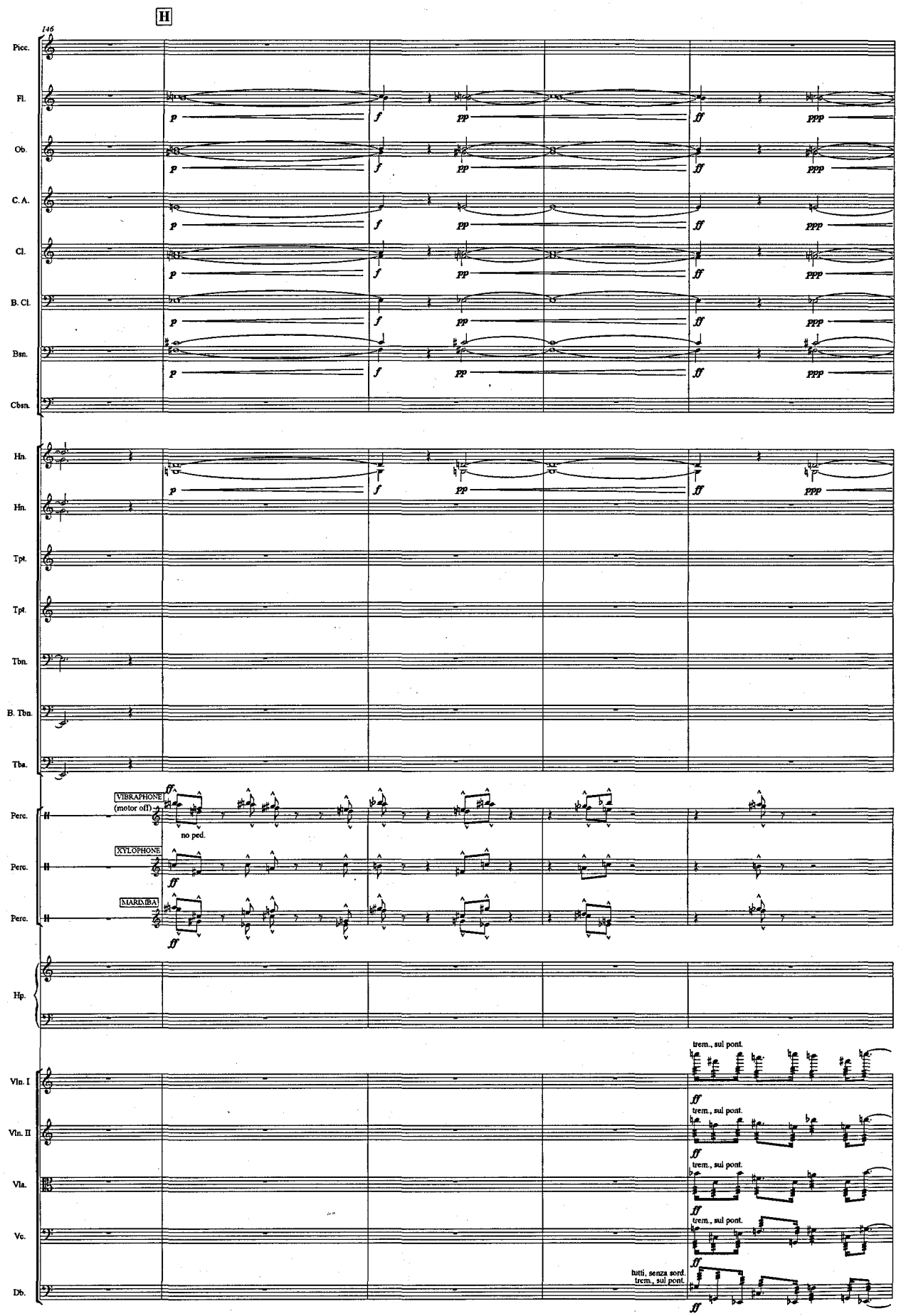

121
Picc.
Fl.
Ob.
C. A.
Cl.
B. Cl.
Bsn.
Cbsn.
Hn.
Hn.
Tpt.
Tpt.
Tbn.
B. Tbn.
Tba.
Perc.
Perc.
Perc.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Db.
VIBRAPHONE
GLOCKENSPIEL
p
pp

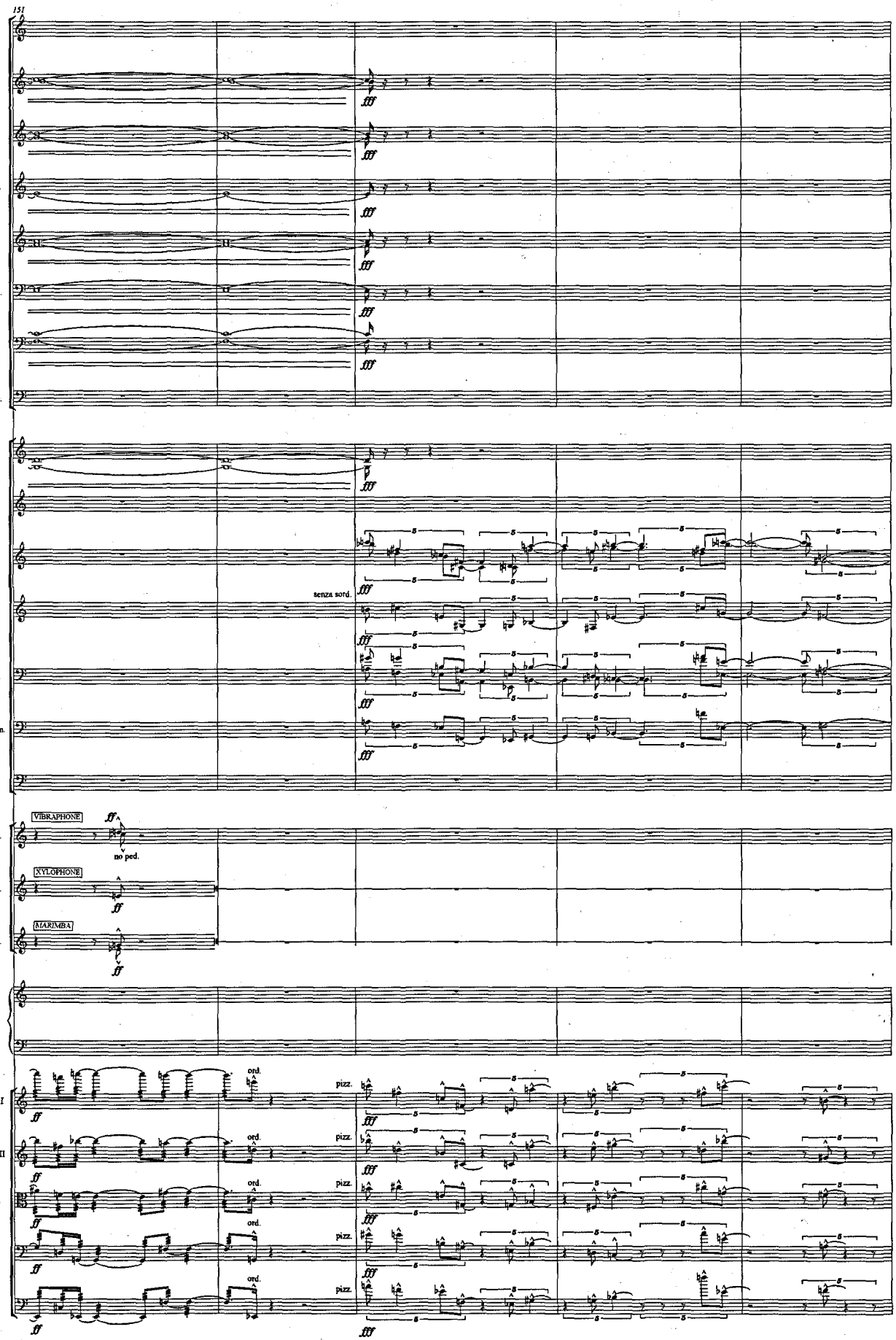

126
Picc.
Fl.
Ob.
C. A.
Cl.
B. Cl.
Bsn.
Cbsn.
Hn.
Hn.
Tpt.
Tpt.
con sord.
pp
Tbn.
con sord.
pp
B. Tbn.
con sord.
pp
Tba.
(con sord.)
pp
Perc.
BASS DRUM
pp
Perc.
Perc.
TAM-TAM
pp
Hp.
p
C♭ B♭ / E♭ F♭ A♭
Vln. I
Vln. II
Vla.
Vc.
Db.

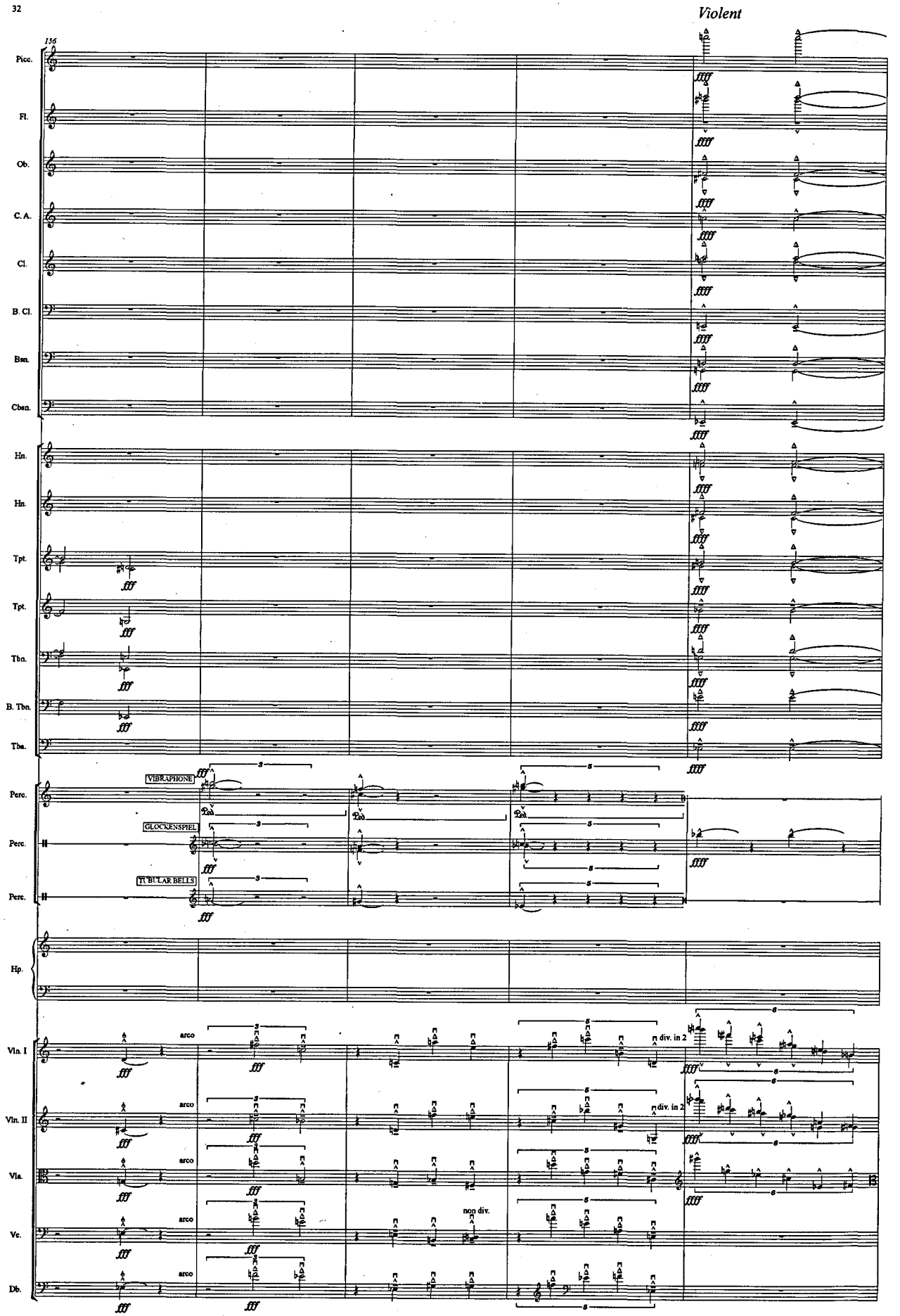

G
131
Picc.
Fl.
Ob.
C. A.
Cl.
B. Cl.
Bsn.
Cbsn.
Hn.
Hn.
Tpt.
Tpt.
Tbn.
B. Tbn.
Tba.
Perc.
Perc.
Perc.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Db.
pp (as possible)
pp
GLOCKENSPIEL
pp (as possible)
with plectrum
p
A♭
C♭
solo, senza sord.
pp
solo (con sord.)
pp

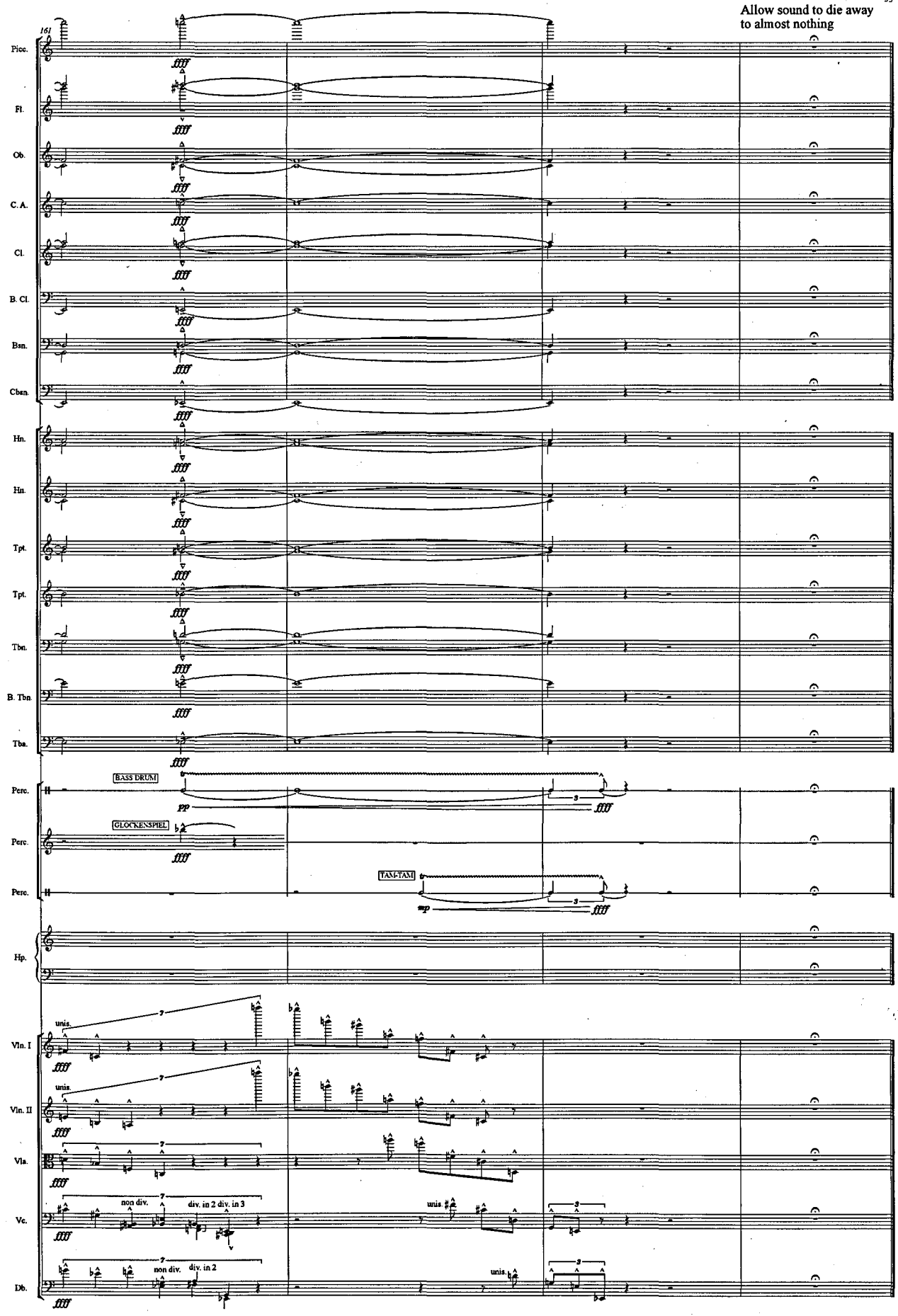

136
Picc.
Fl.
Ob.
C. A.
Cl.
B. Cl.
Bsn.
Cbsn.
pp
Hn.
Hn.
Tpt.
Tpt.
Tbn.
B. Tbn.
Tba.
Perc.
Perc.
Perc.
GLOCKENSPIEL
SUSPENDED CYMBAL I
TAM-TAM
Hp.
p
G♭
E♭
Vln. I
Vln. II
Vla.
Vc.
Db.


141
Picc.
Fl.
Ob.
C.A.
Cl.
B. Cl.
Bsn.
Cbsn.
Hn.
Hn.
Tpt.
Tpt.
Tbn.
B. Tbn.
Tba.
Perc.
Perc.
Perc.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Db.
1.2.
mf
ff
senza sord.
tutti, senza sord.
f


H
146
Picc.
Fl.
Ob.
C. A.
Cl.
B. Cl.
Bsn.
Cbsn.
Hn.
Hn.
Tpt.
Tpt.
Tbn.
B. Tbn.
Tba.
Perc.
VIBRAPHONE
(motor off)
no ped.
Perc.
XYLOPHONE
Perc.
MARIMBA
Hp.
Vln. I
Vln. II
Vla.
Vc.
Db.
trem., sul pont.
tutti, senza sord.
trem., sul pont.


151
Picc.
Fl.
Ob.
C.A.
Cl.
B. Cl.
Bsn.
Cbsn.
Hn.
Hn.
Tpt.
Tpt.
senza sord.
Tbn.
B. Tbn.
Tba.
Perc.
VIBRAPHONE
no ped.
Perc.
XYLOPHONE
Perc.
MARIMBA
Hp.
Vln. I
Vln. II
Vla.
Vc.
Db.
ord.
pizz.


Violent
156
Picc.
Fl.
Ob.
C. A.
Cl.
B. Cl.
Bsn.
Cbsn.
Hn.
Hn.
Tpt.
Tpt.
Tbn.
B. Tbn.
Tba.
Perc.
VIBRAPHONE
Perc.
GLOCKENSPIEL
Perc.
TUBULAR BELLS
Hp.
Vln. I
Vln. II
Vla.
Vc.
Db.
arco
div. in 2
non div.


Allow sound to die away
to almost nothing
161
Picc.
Fl.
Ob.
C. A.
Cl.
B. Cl.
Bsn.
Cbsn.
Hn.
Hn.
Tpt.
Tpt.
Tbn.
B. Tbn.
Tba.
BASS DRUM
GLOCKENSPIEL
TAM-TAM
Perc.
Perc.
Perc.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Db.
unis.
non div.
div. in 2 div. in 3
div. in 2
fff
pp
mp

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.

Equivalents 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)

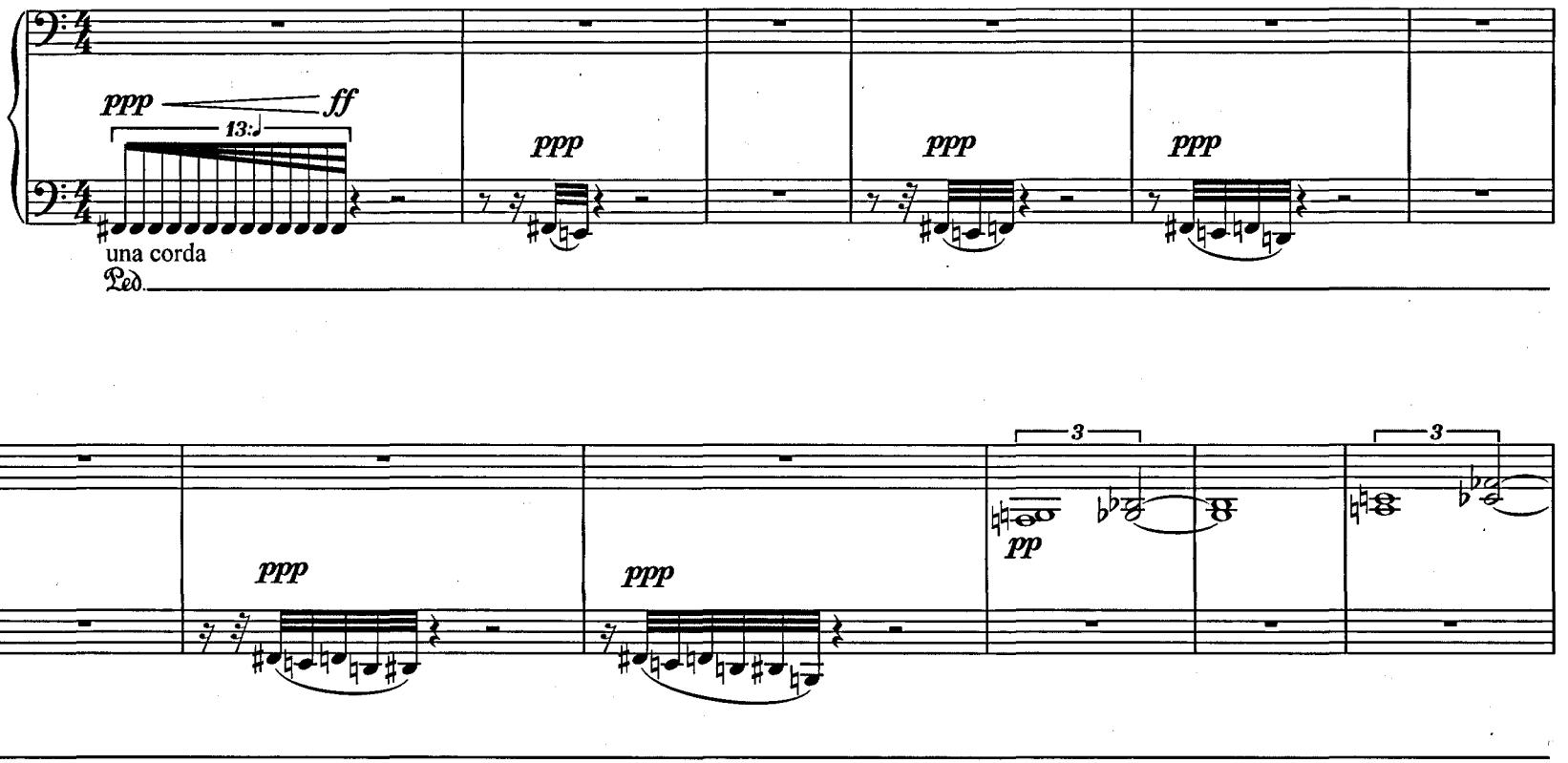
Total duration: c. 18 minutes

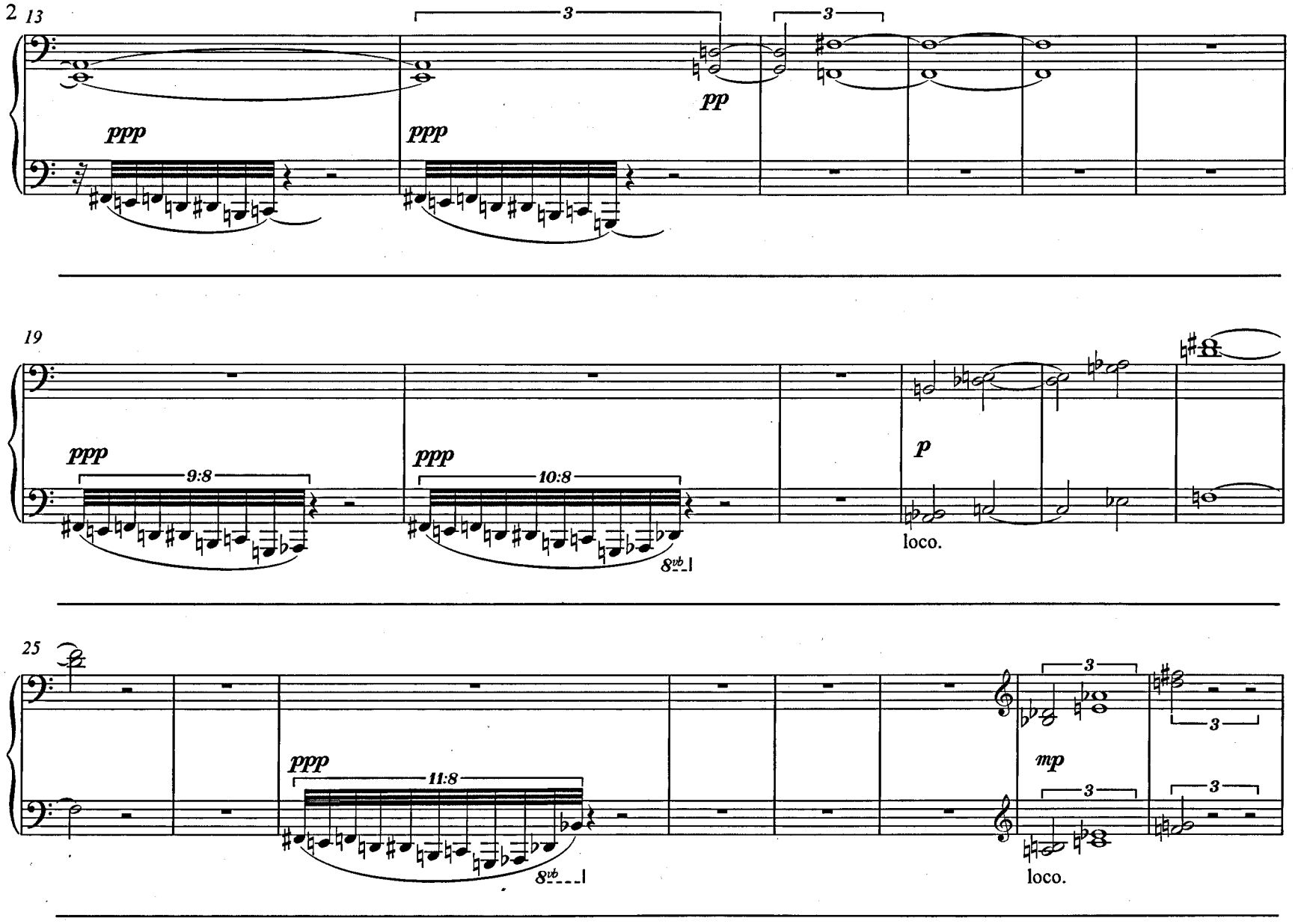
This is a study score; the performance version of the score is differently paginated.

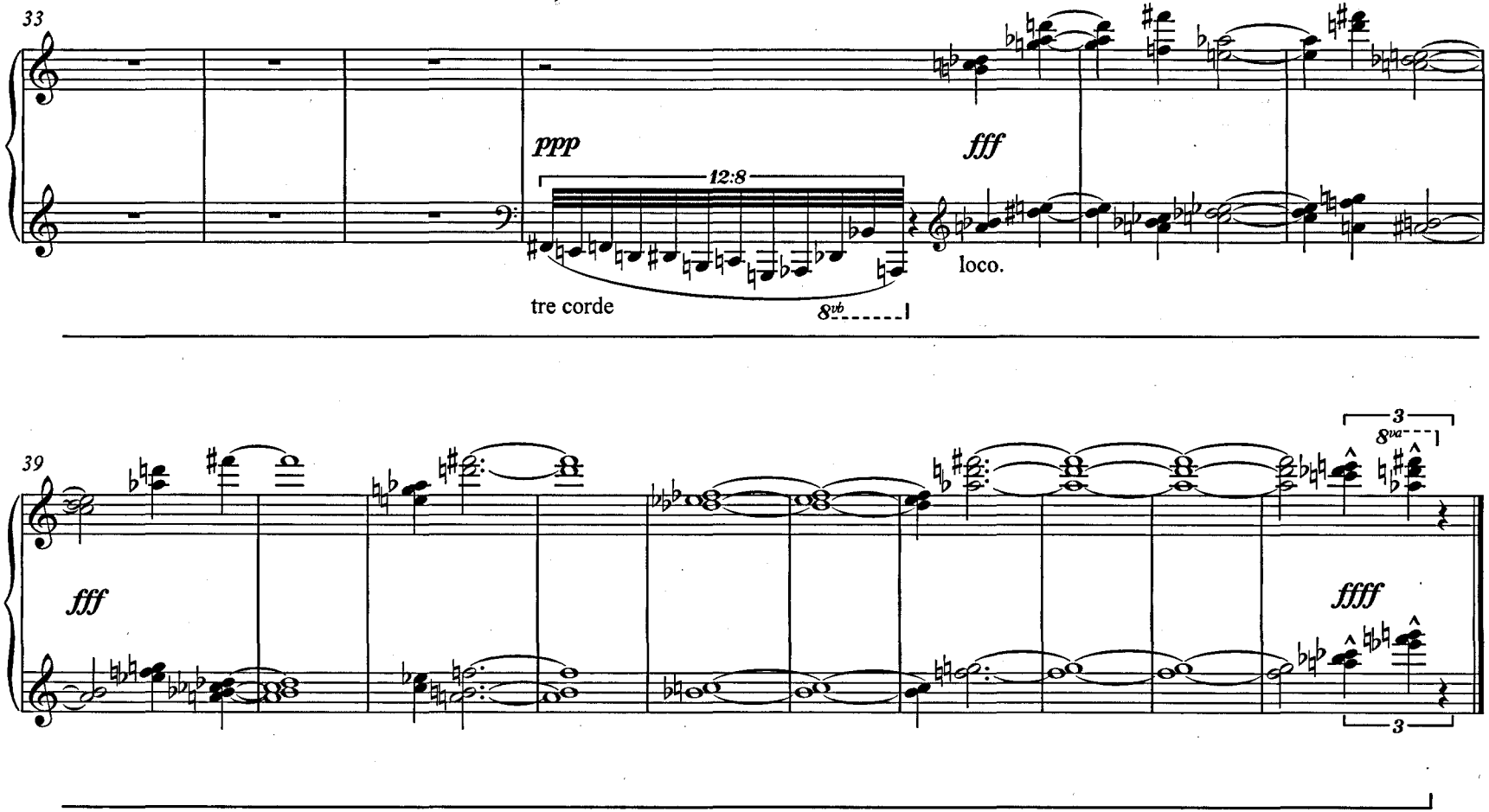
Equivalents for the Megaliths II:
Tombeau/Explosion
I. Chamber

Louis Johnson

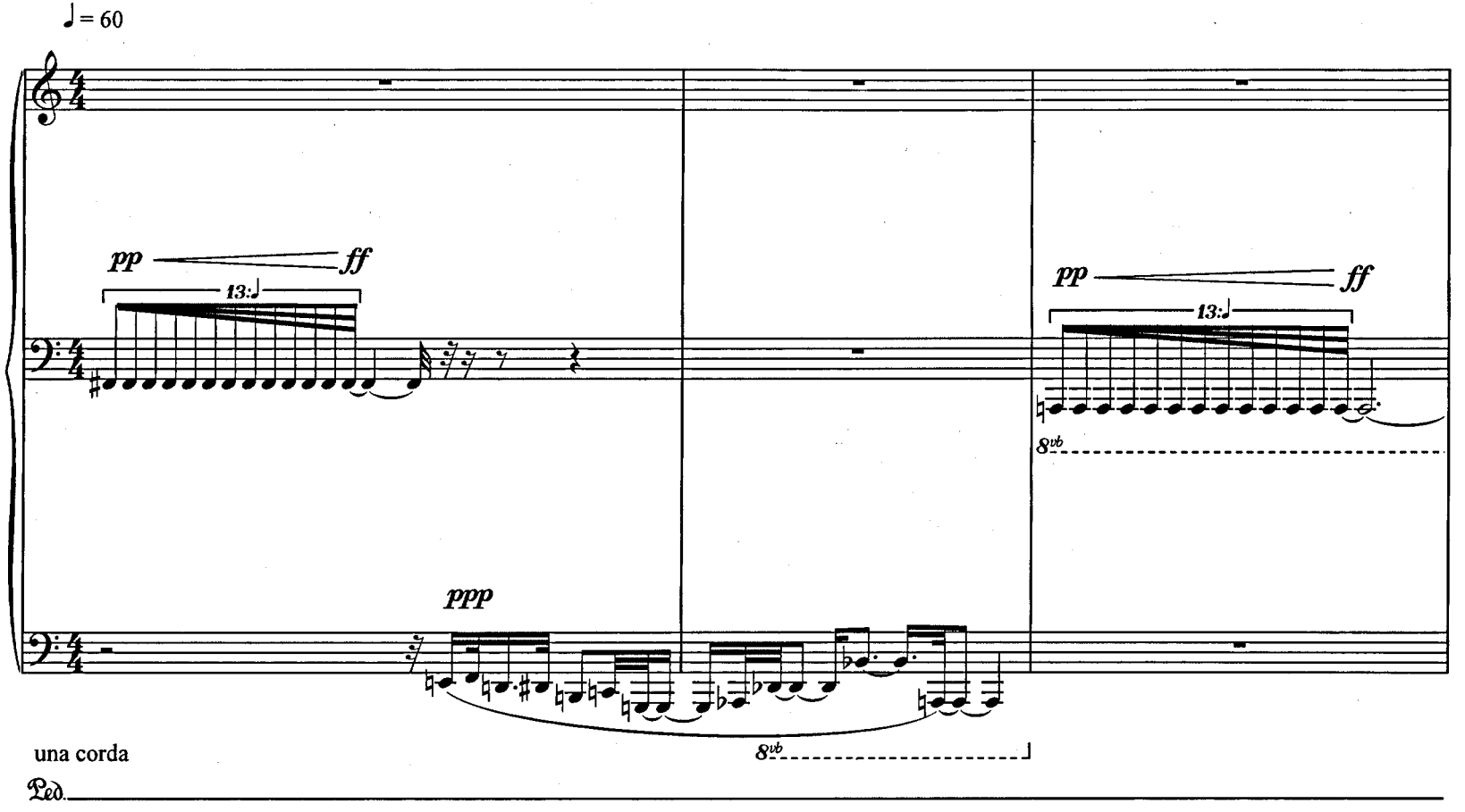
♩= 60

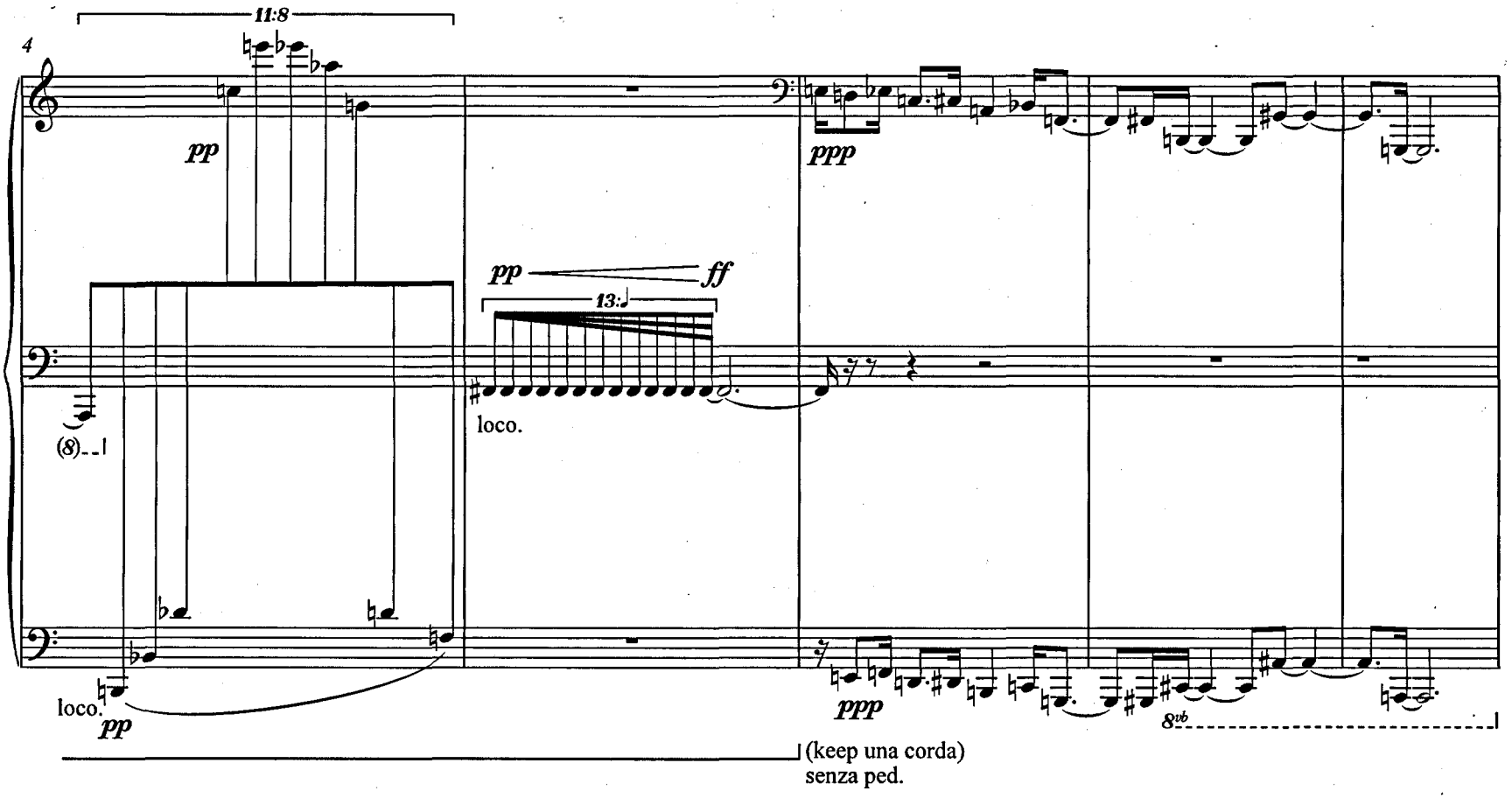


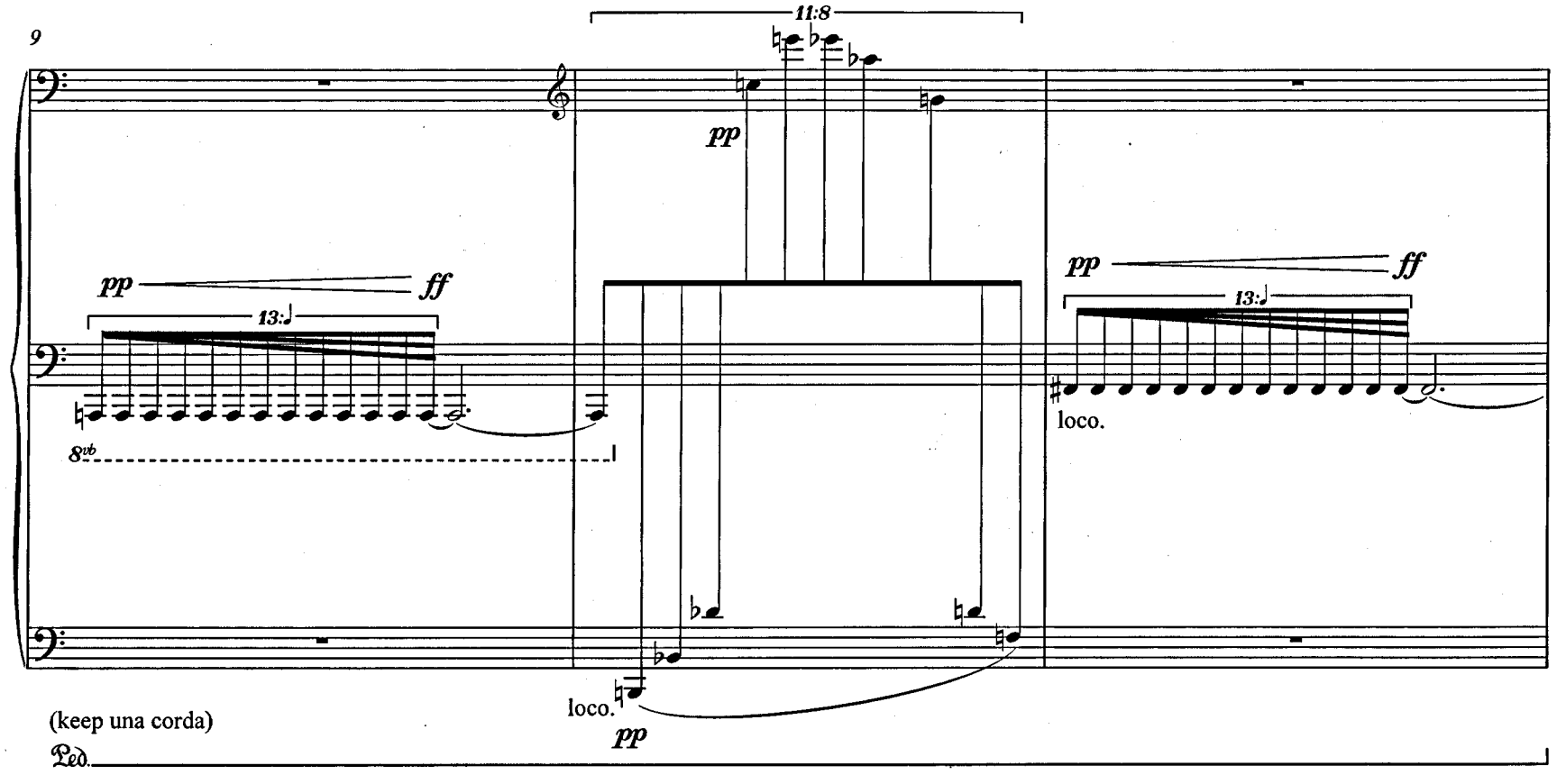

13
3
3
pp
ppp
ppp
19
ppp
9:8
ppp
10:8
8vb
p
loco.
25
ppp
11:8
8vb
3
3
mp
3
3
loco.

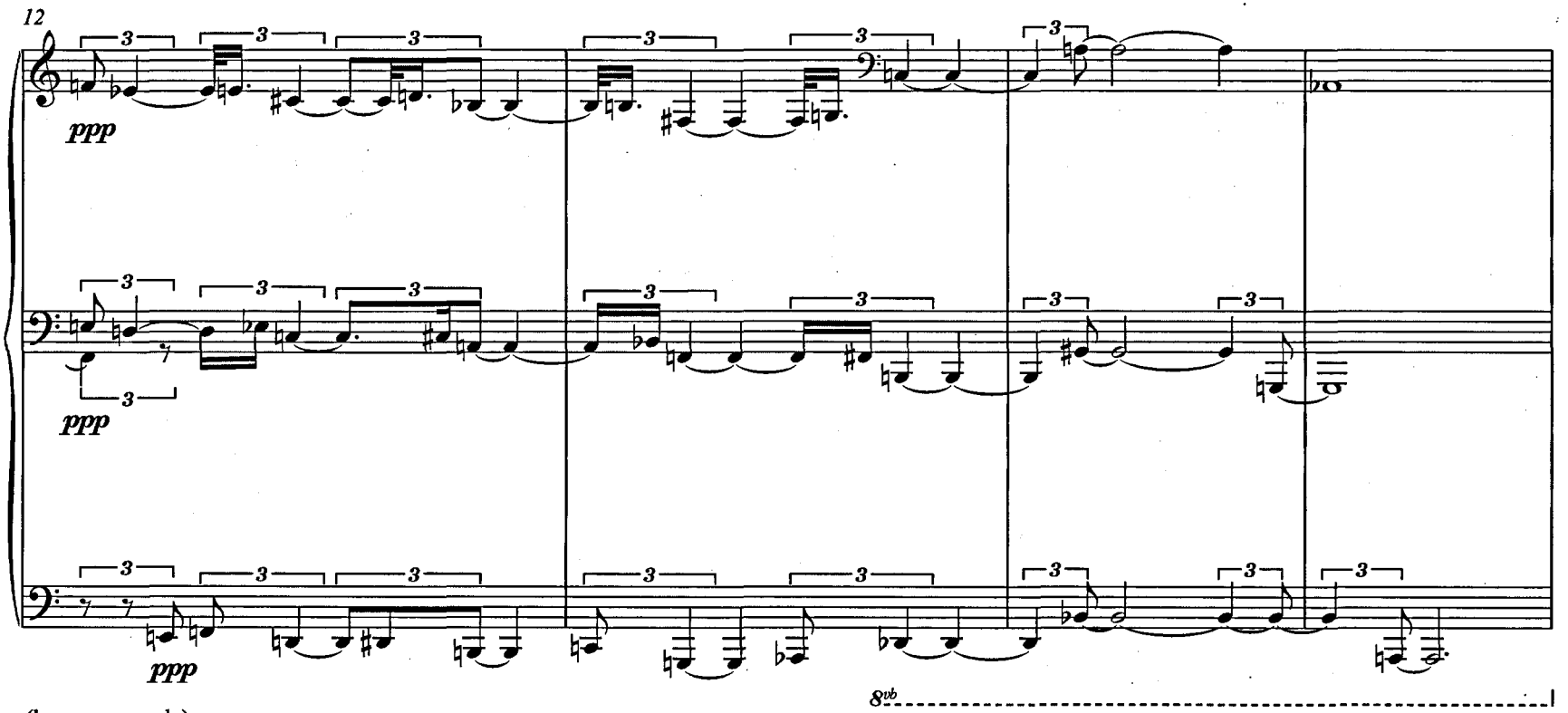

33
ppp
12:8
tre corde
8vb
fff
loco.
39
fff
3
8va
ffff
3

II. Ritual

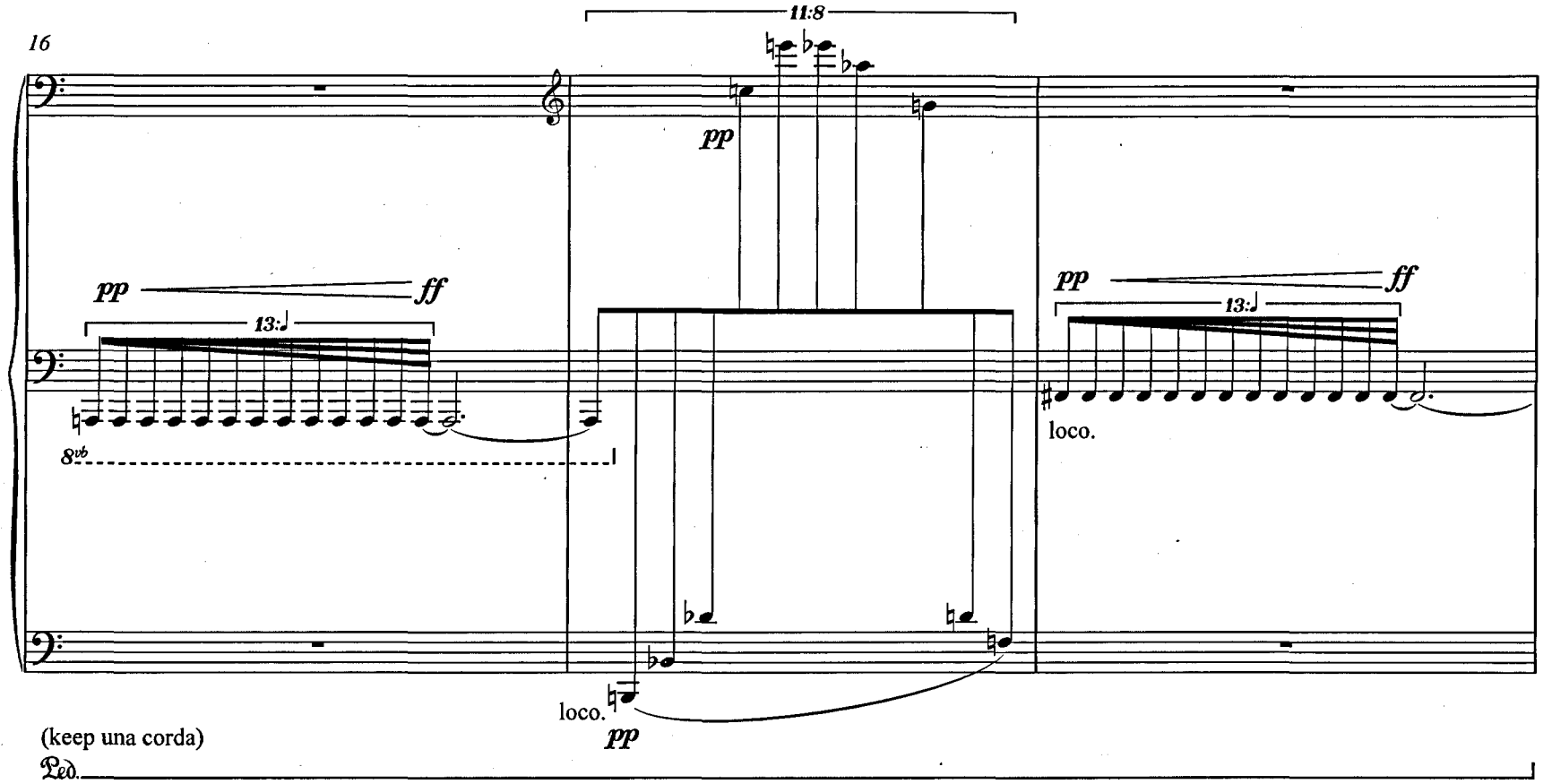


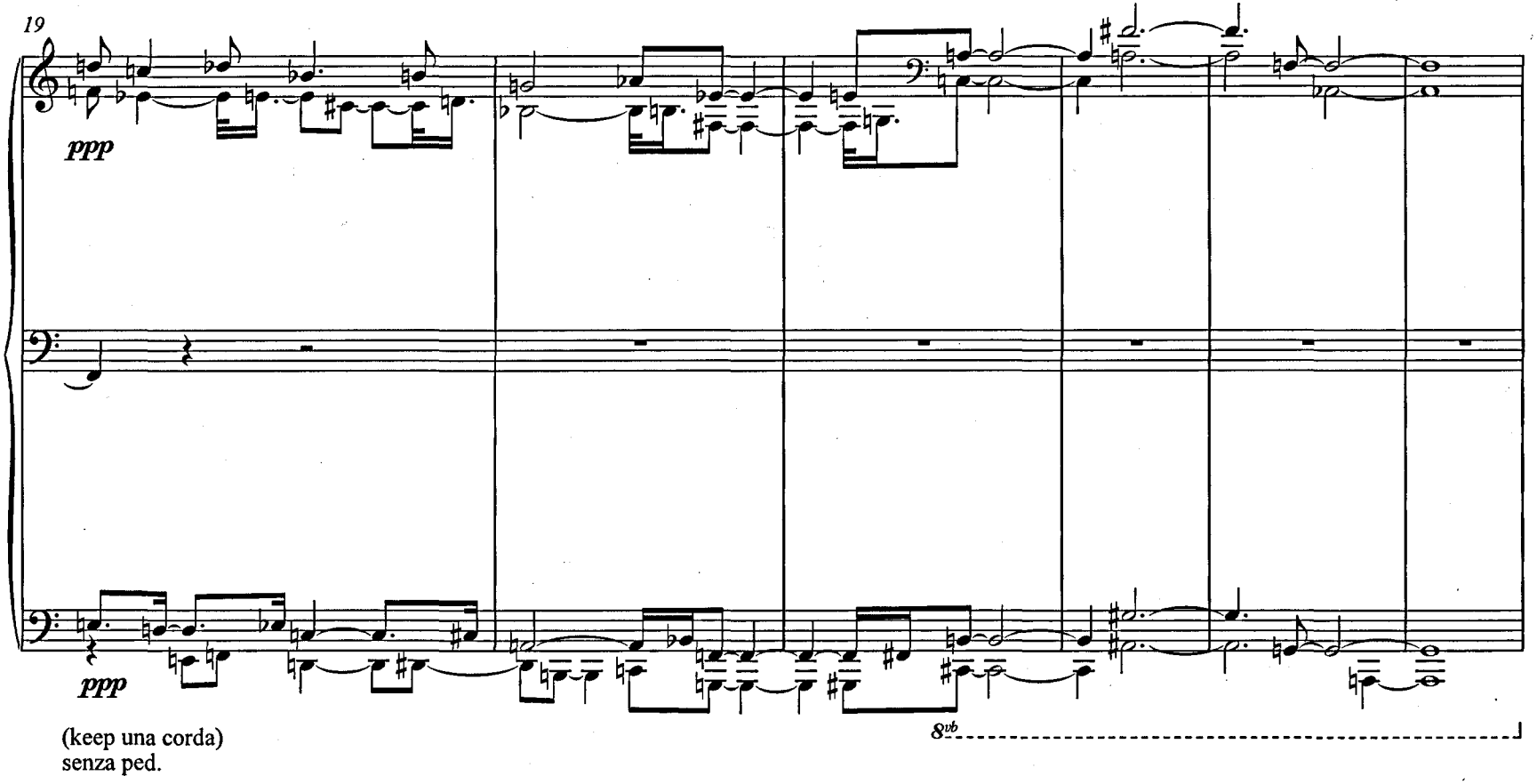

4
11:8
pp
(8)
loco.
pp
pp
ff
13:
loco.
ppp
ppp
8vb
(keep una corda)
senza ped.


9
11:8
pp
pp
ff
13:
8vb
loco.
pp
ff
13:
loco.
(keep una corda)
pp
Ped.

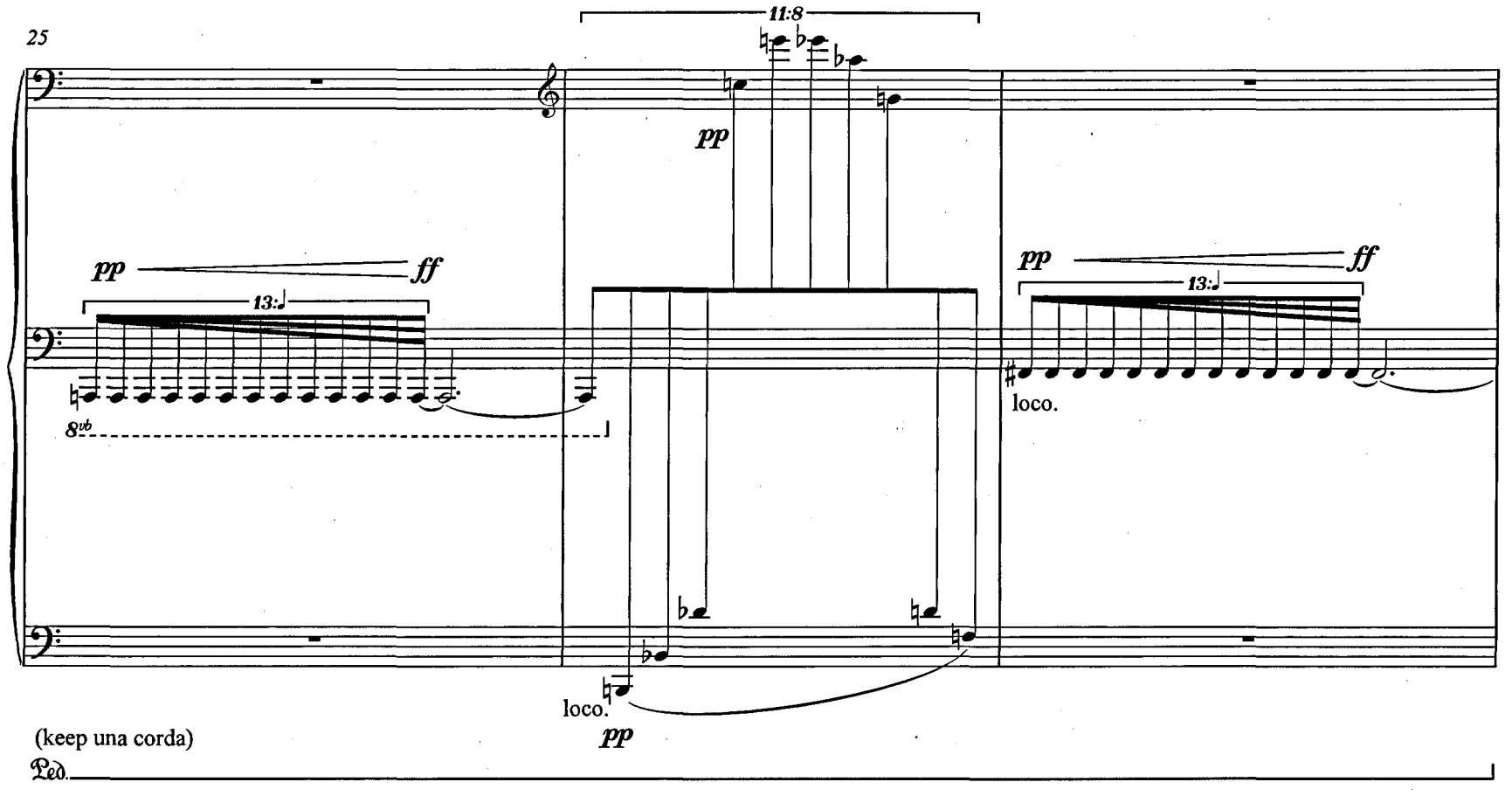


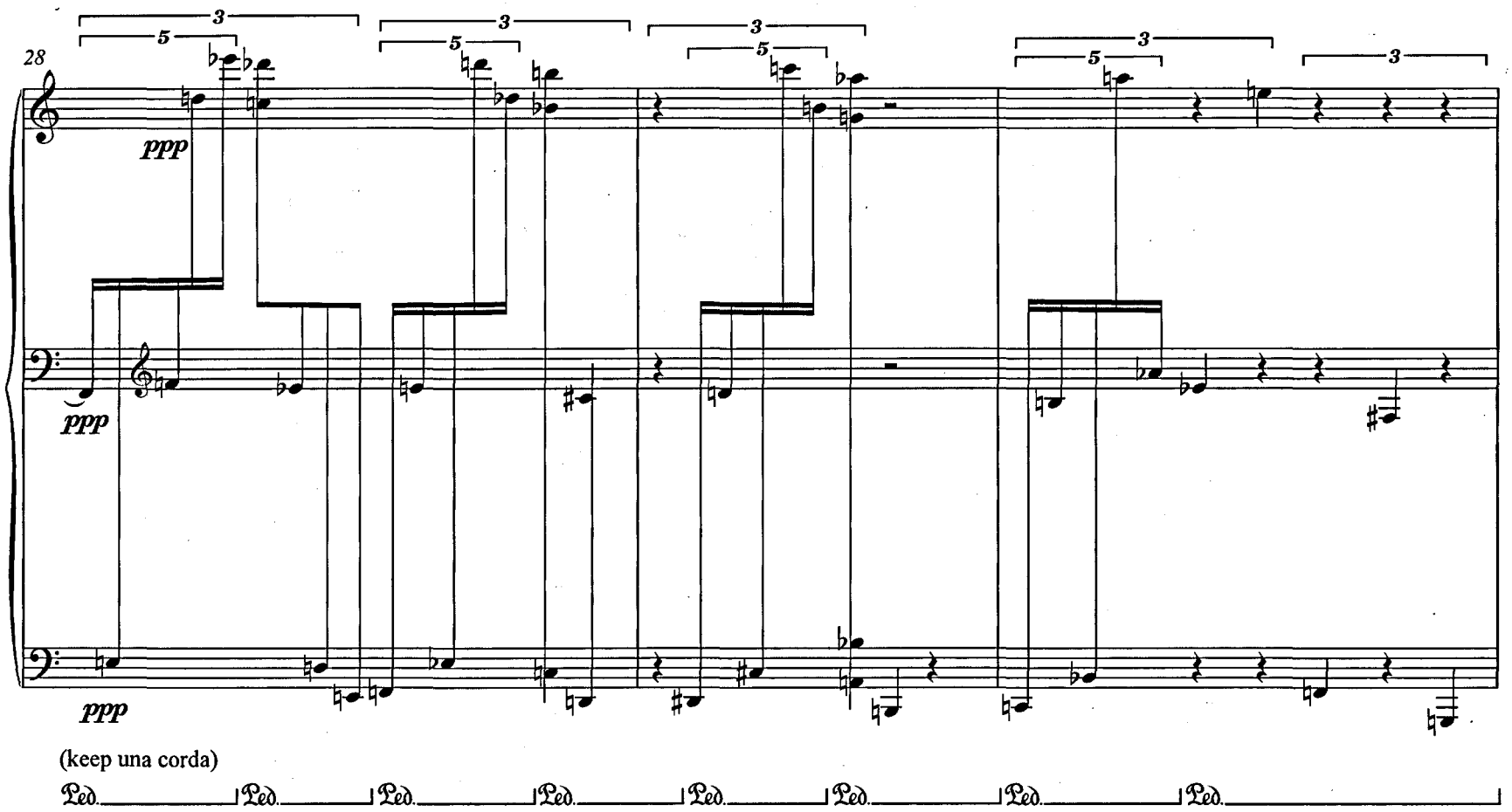
(keep una corda)
senza ped.

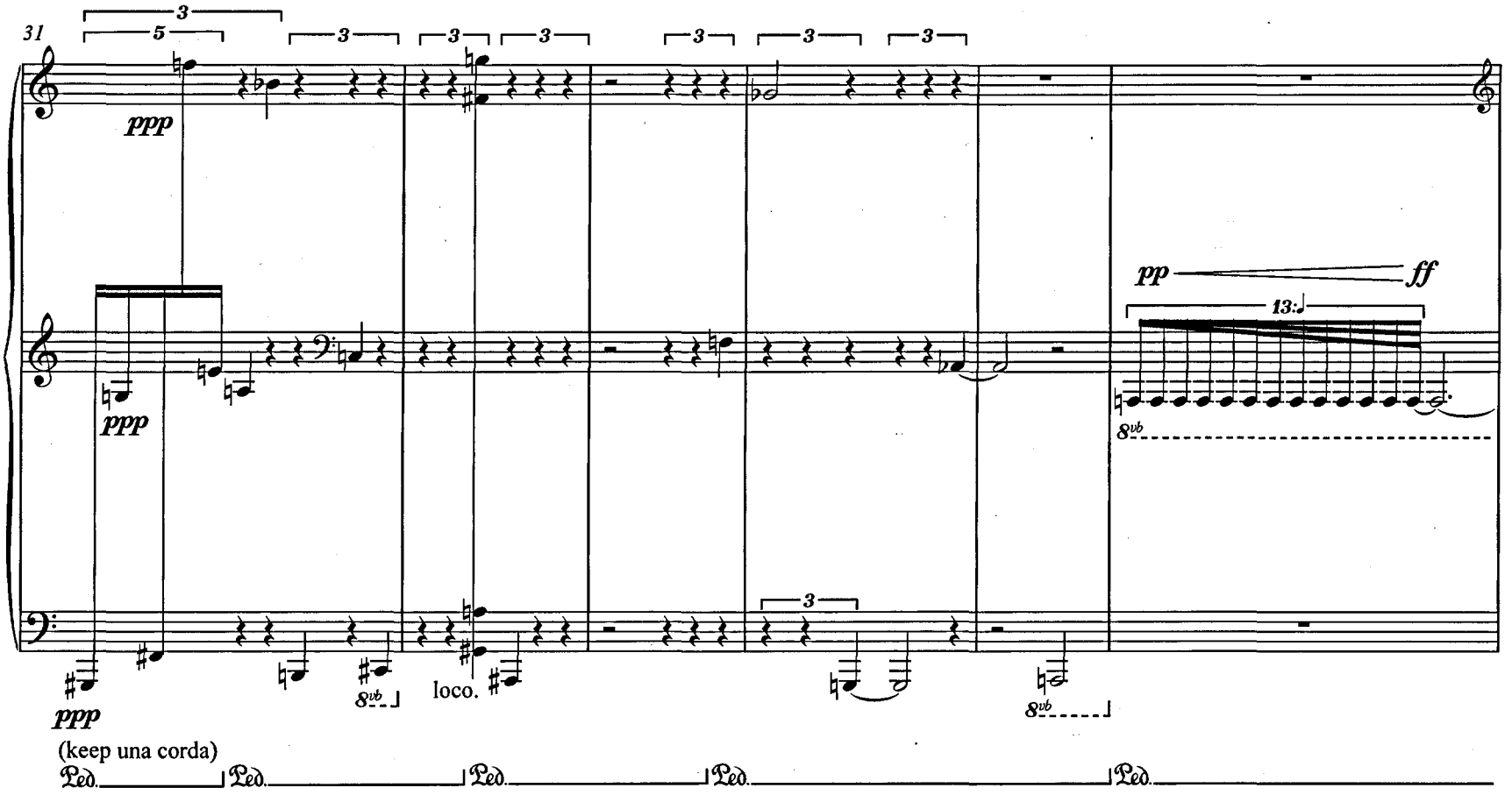

16
11:8
pp
pp
ff
13:
8vb
pp
ff
13:
loco.
loco.
pp
(keep una corda)
Ped.

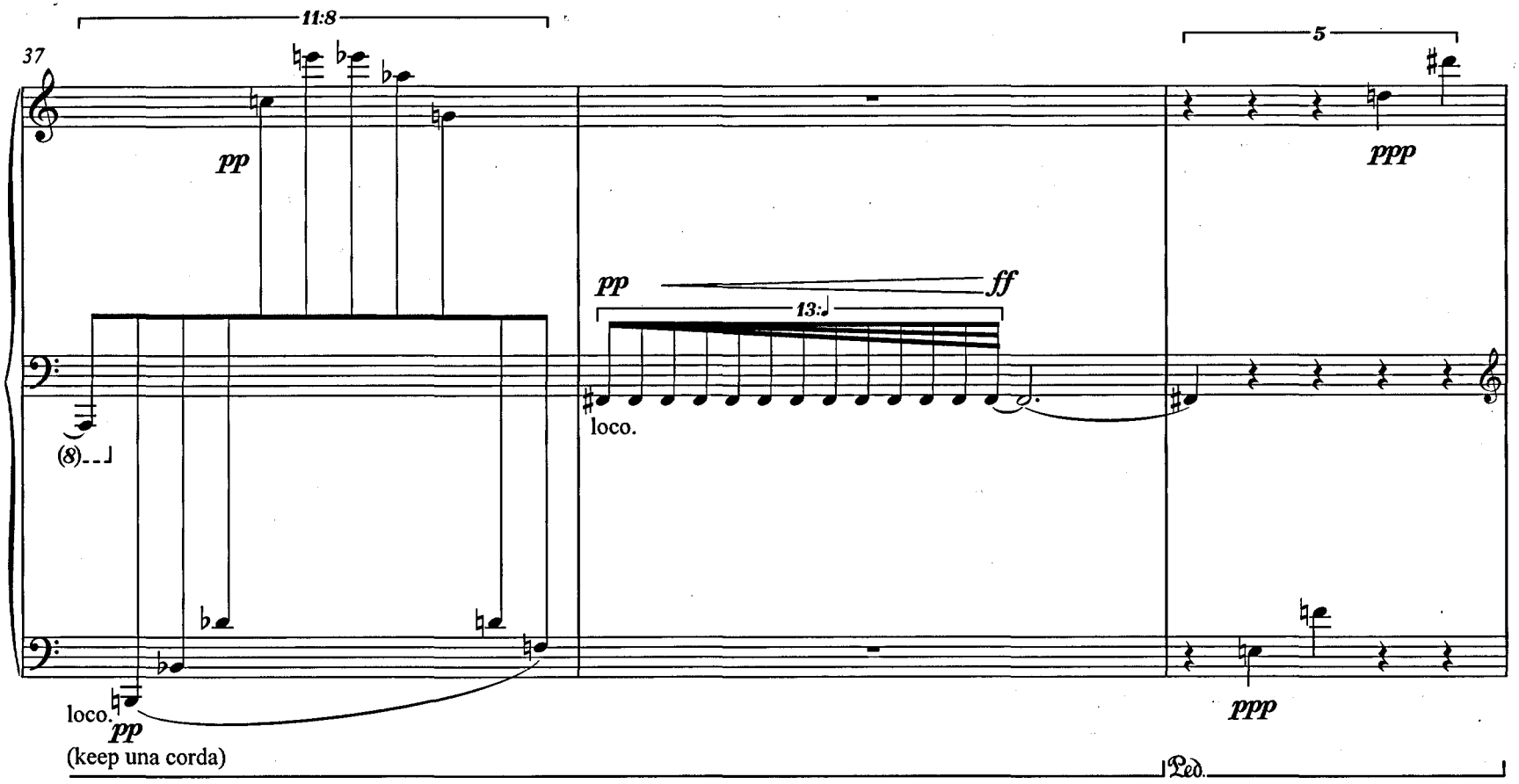


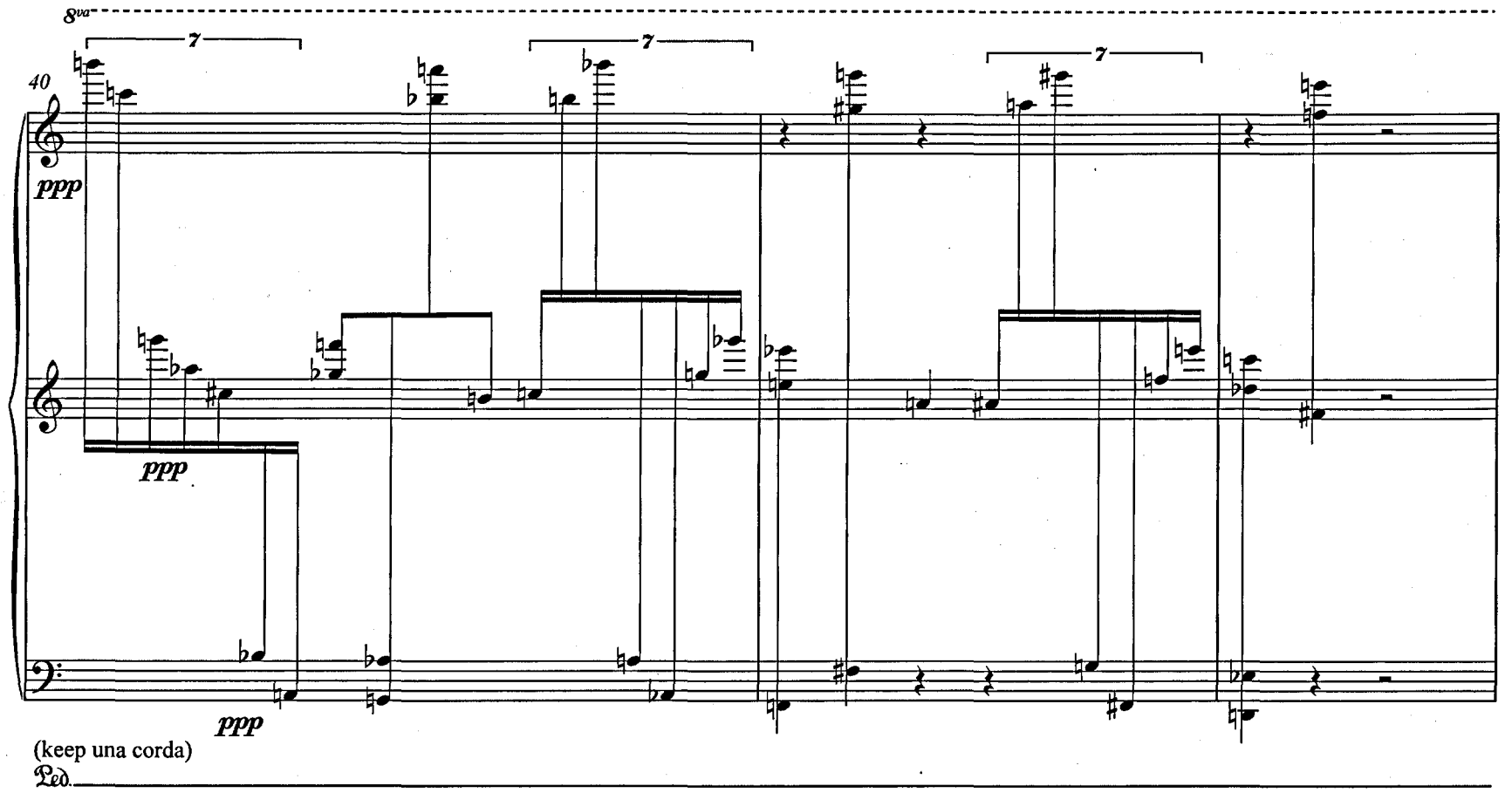
(keep una corda)
senza ped.

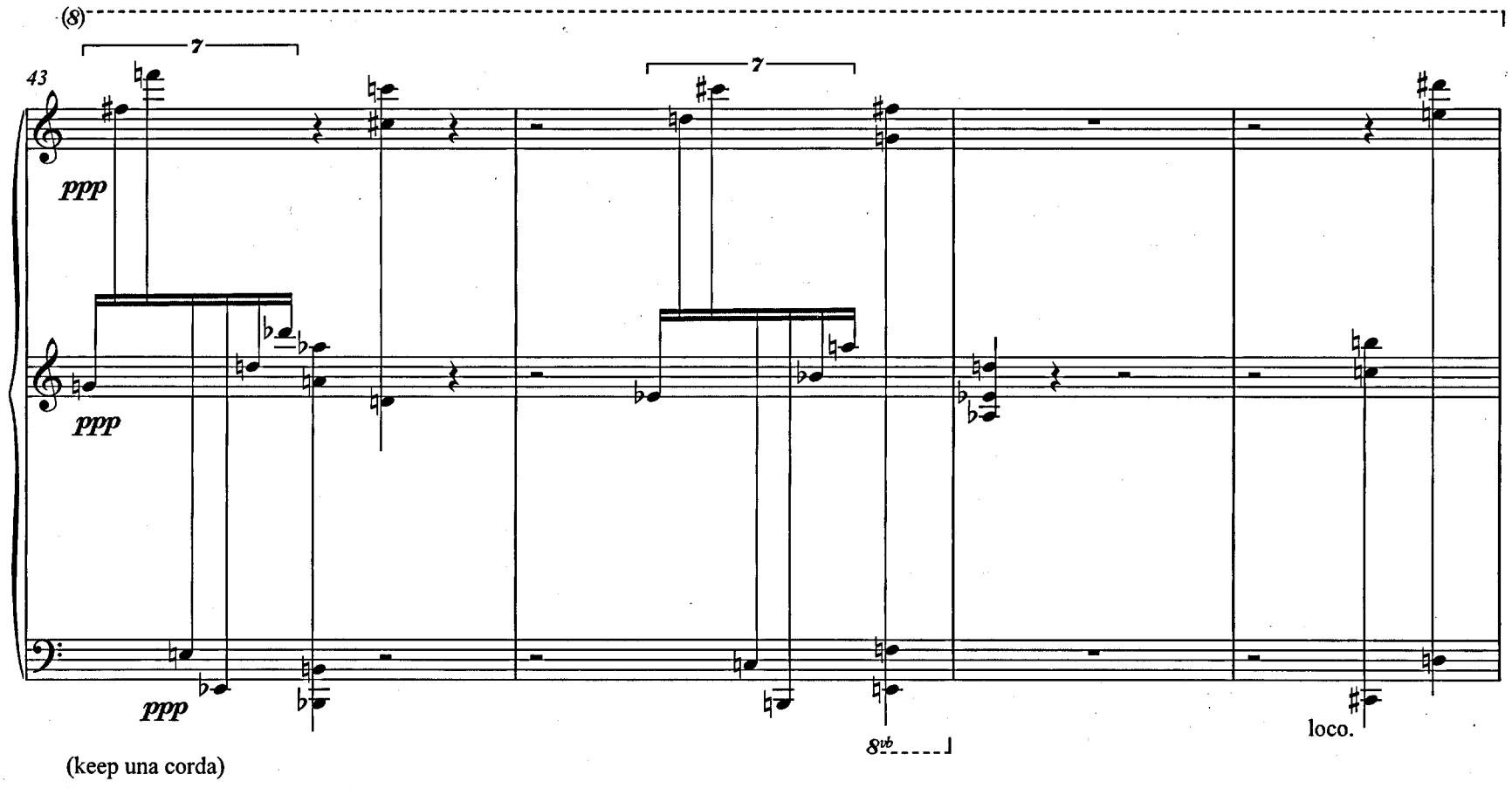

25
11:8
pp
pp
ff
13:
8vb
pp
ff
13:
loco.
loco.
pp
(keep una corda)
Ped.

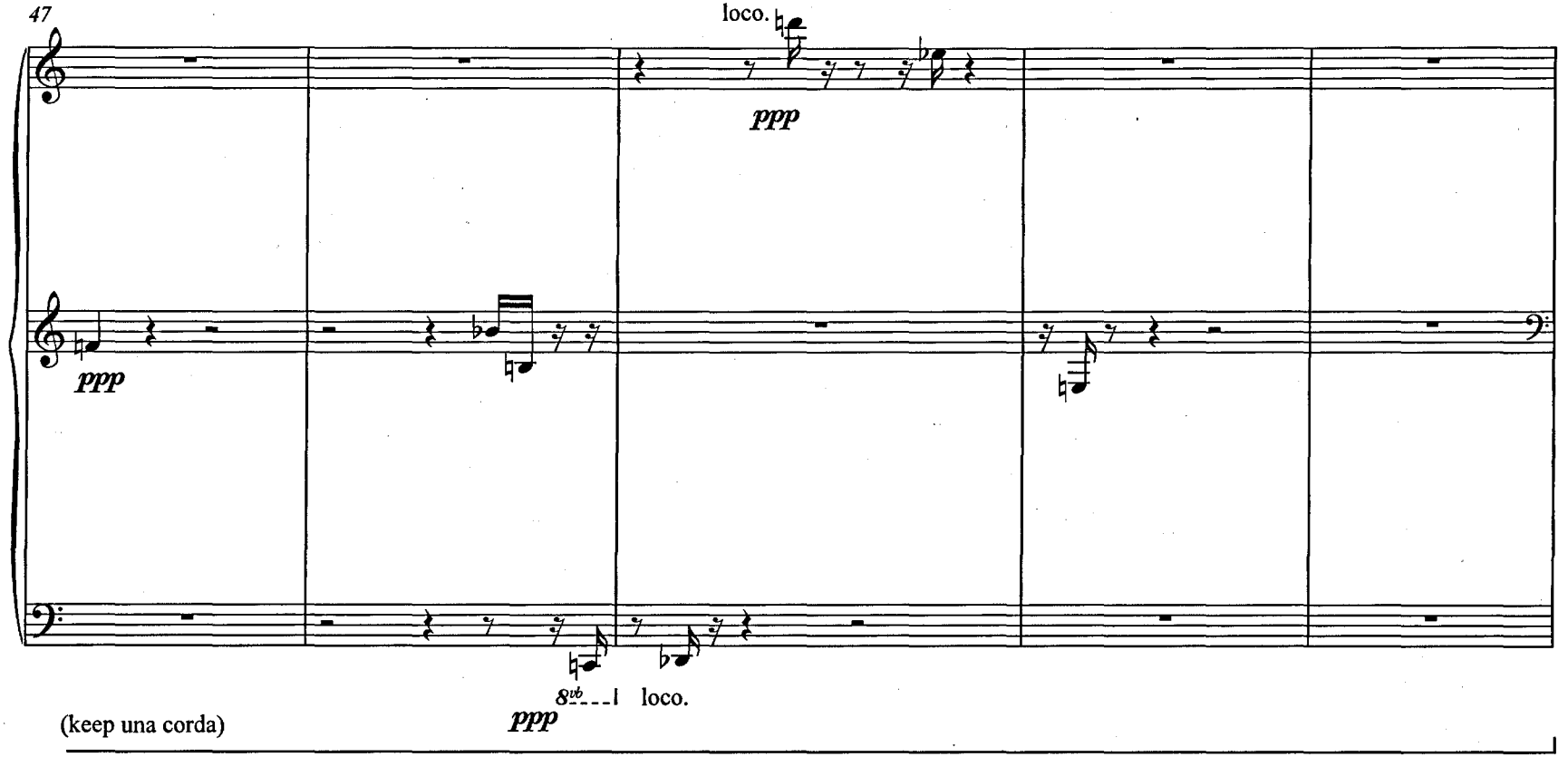

28
ppp
ppp
ppp
(keep una corda)
Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

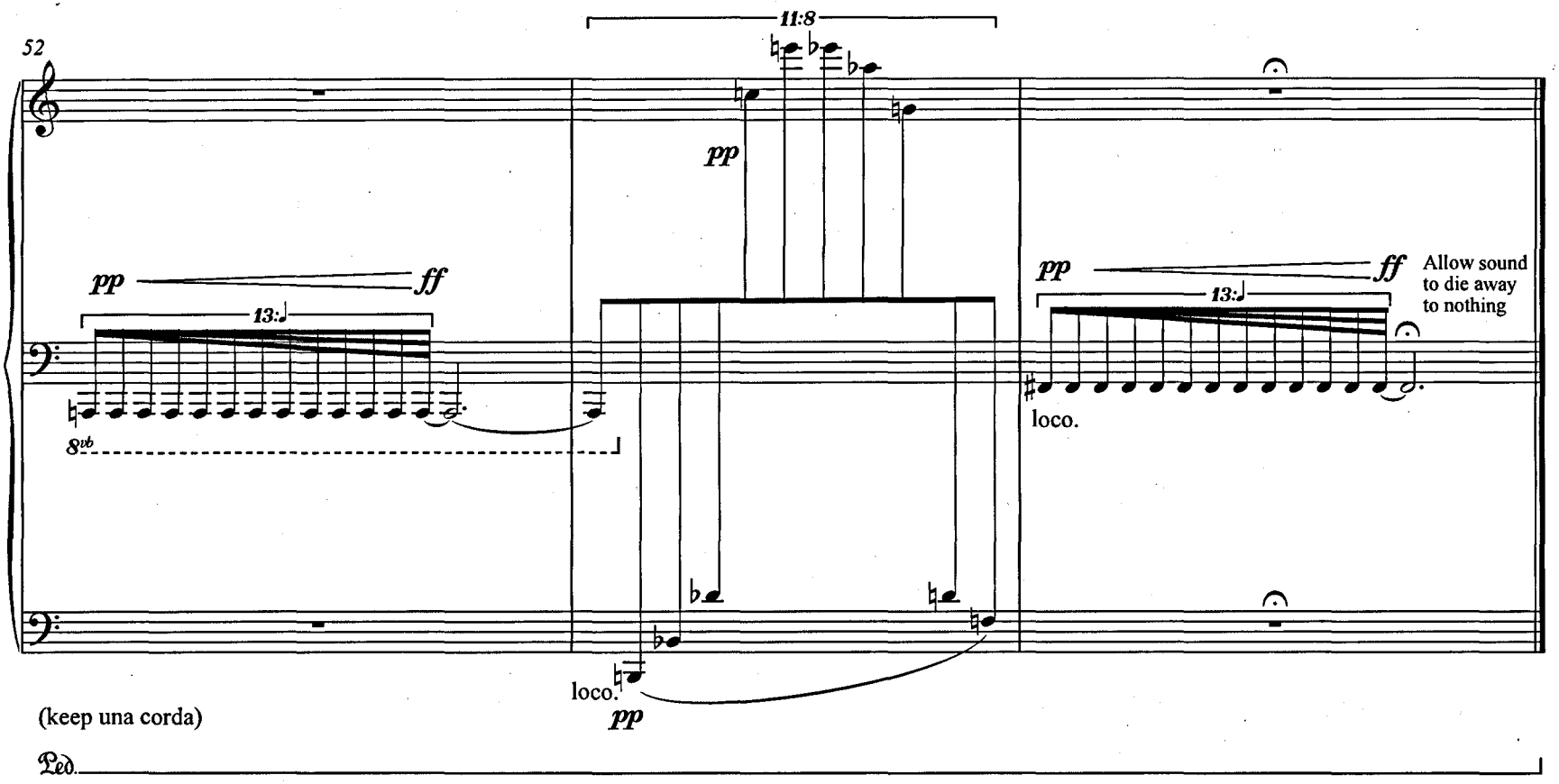

31
ppp
ppp
ppp
8vb
loco.
8vb
pp
ff
13:
8vb
(keep una corda)
Ped.
Ped.
Ped.
Ped.
Ped.


37
11:8
pp
(8)
loco.
pp
(keep una corda)
pp
ff
13:
loco.
5
ppp
ppp
Ped.

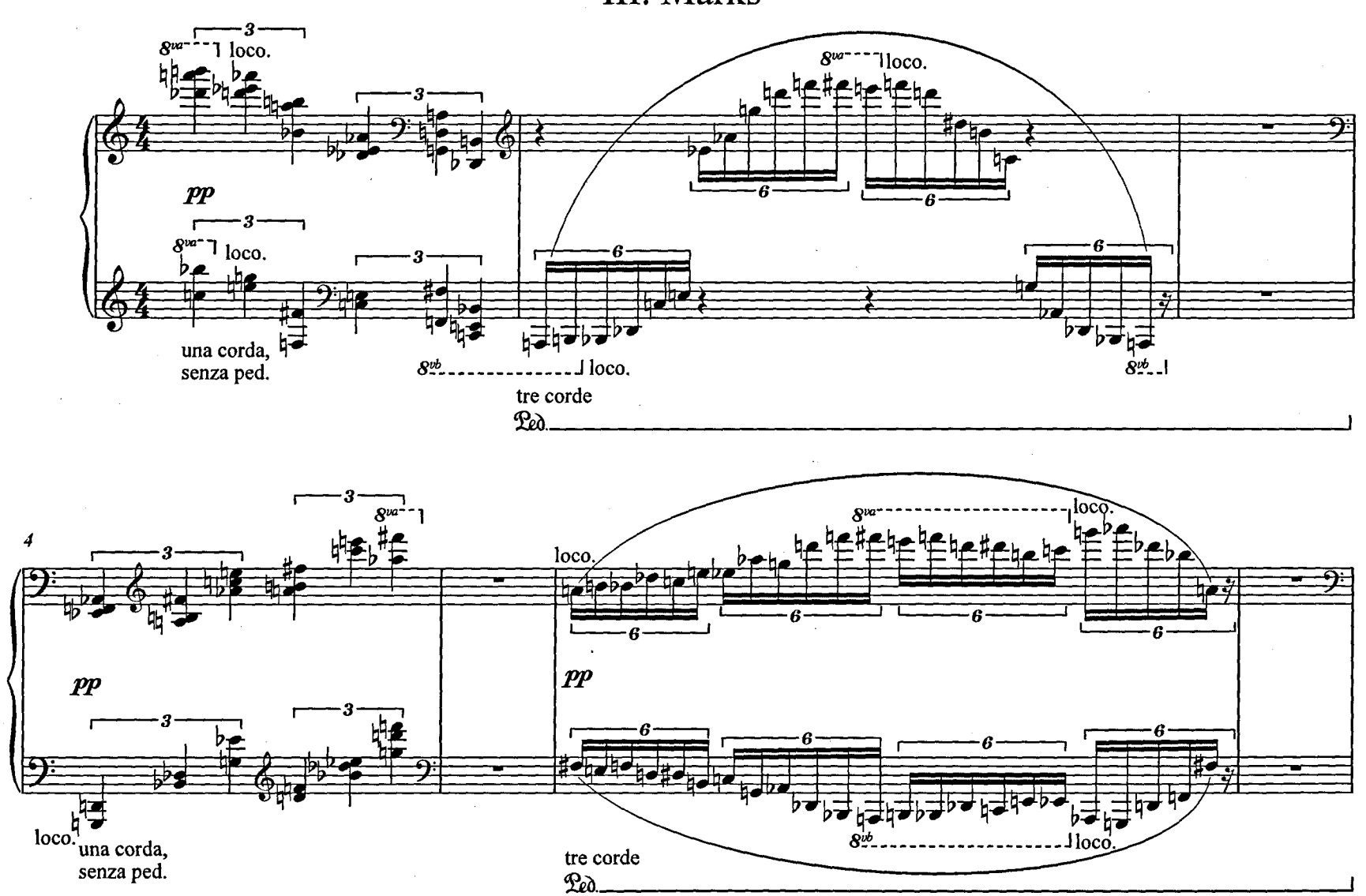

8va
40
7
7
7
ppp
ppp
ppp
(keep una corda)
Ped.

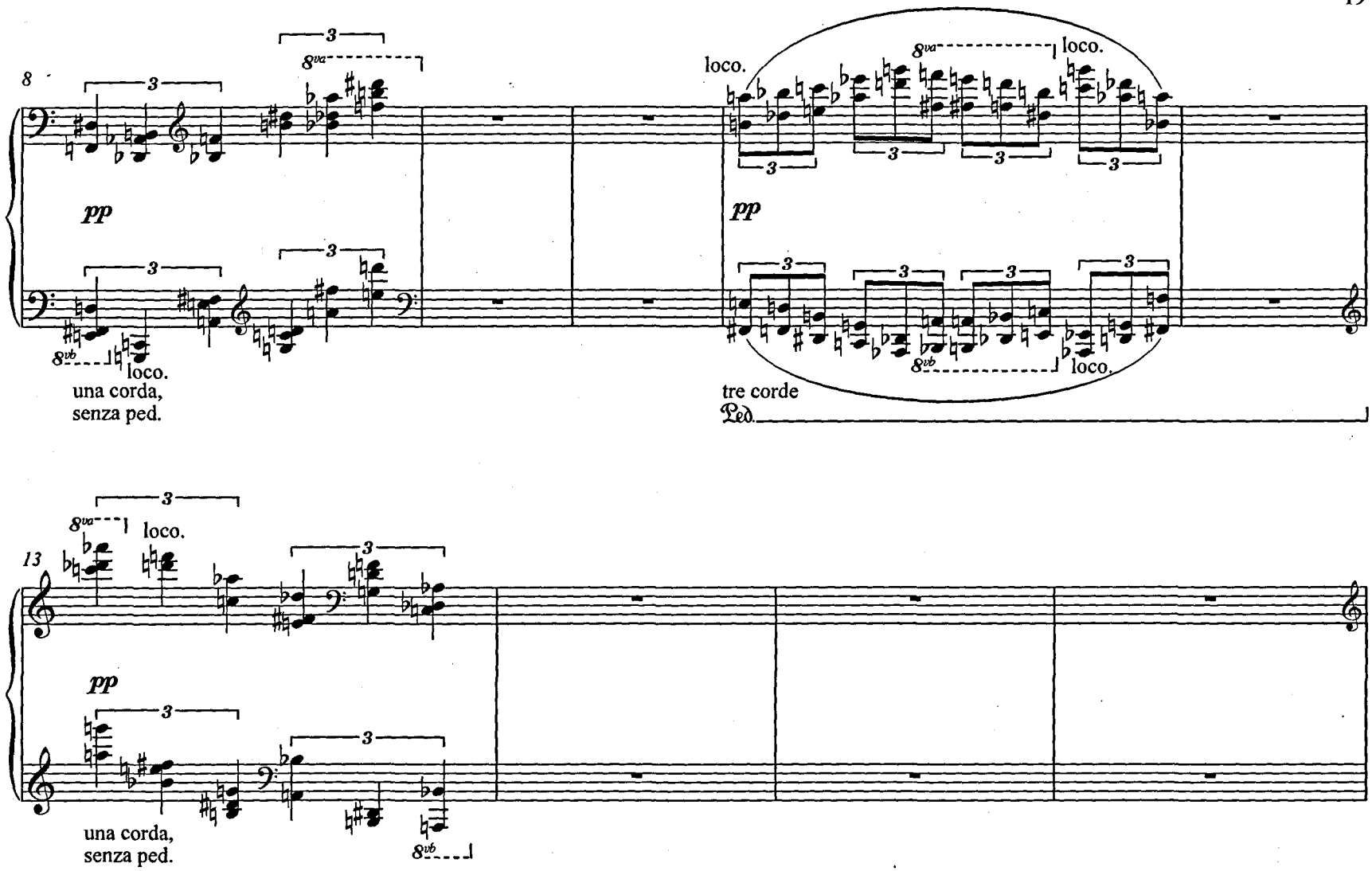

(8)
43
7
7
ppp
ppp
ppp
8vb
loco.
(keep una corda)

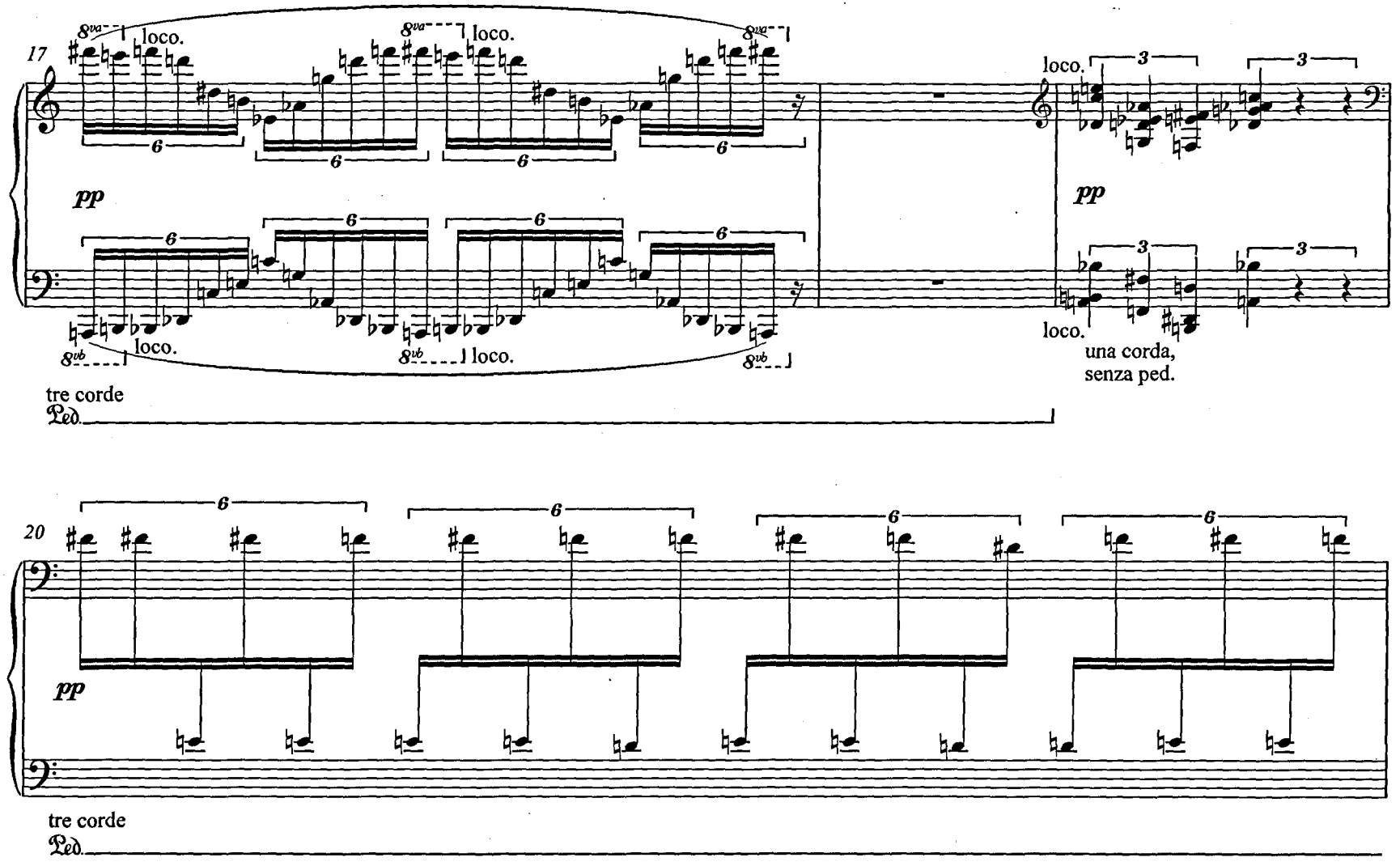

47
loco.
ppp
ppp
8vb
loco.
ppp
(keep una corda)

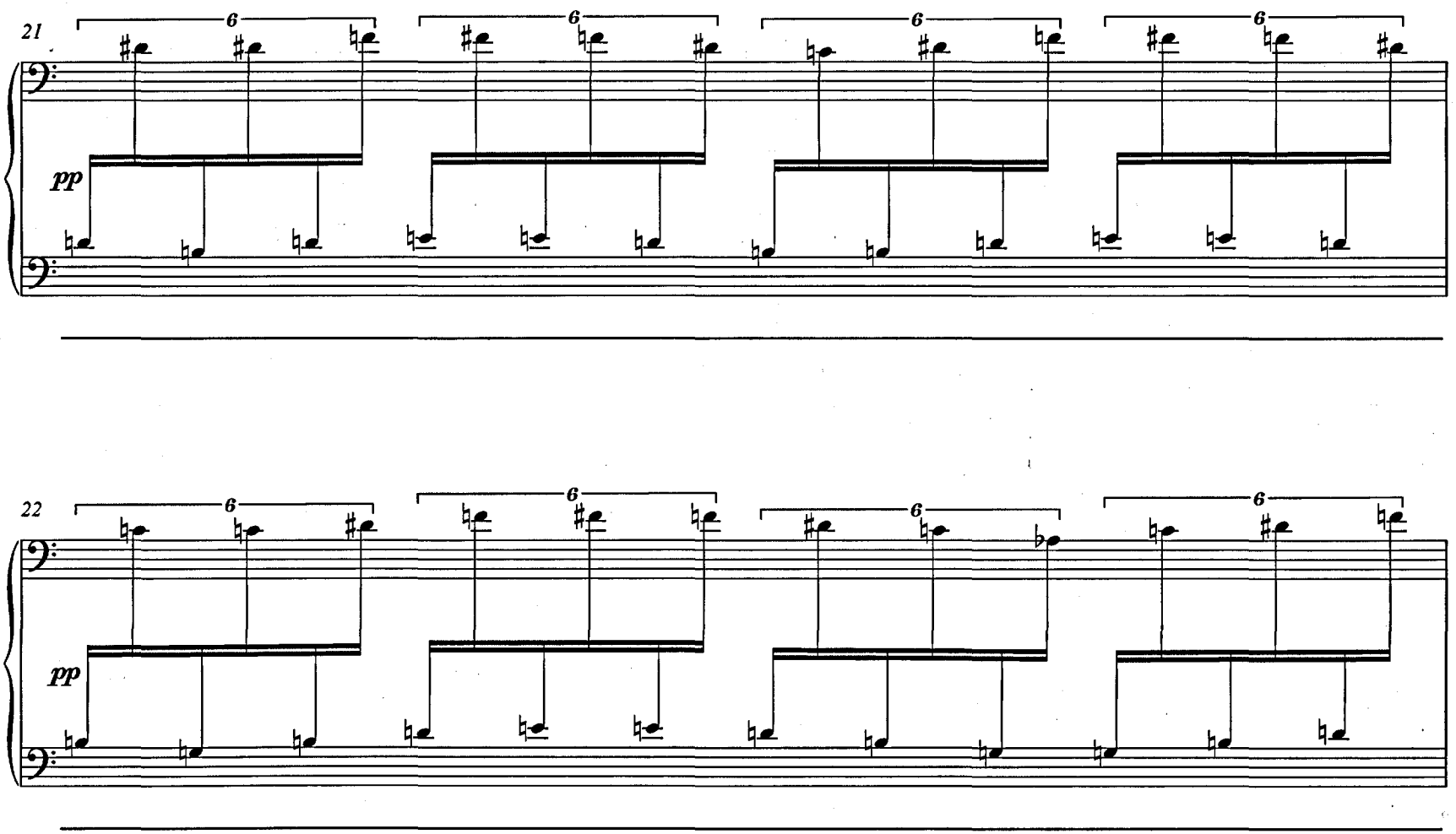

52
11:8
pp
pp
ff
13:
8vb
pp
ff
13:
Allow sound
to die away
to nothing
loco.
loco.
pp
(keep una corda)
Ped.

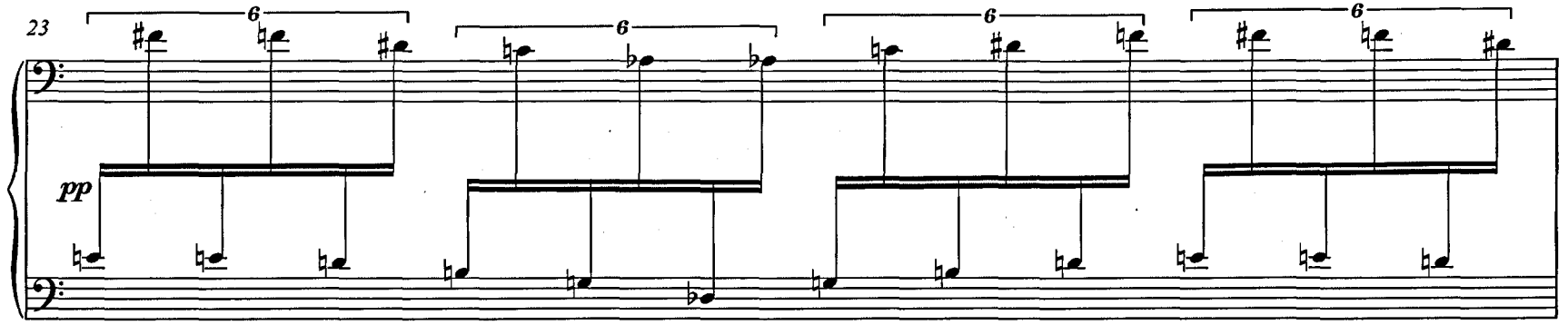
III. Marks

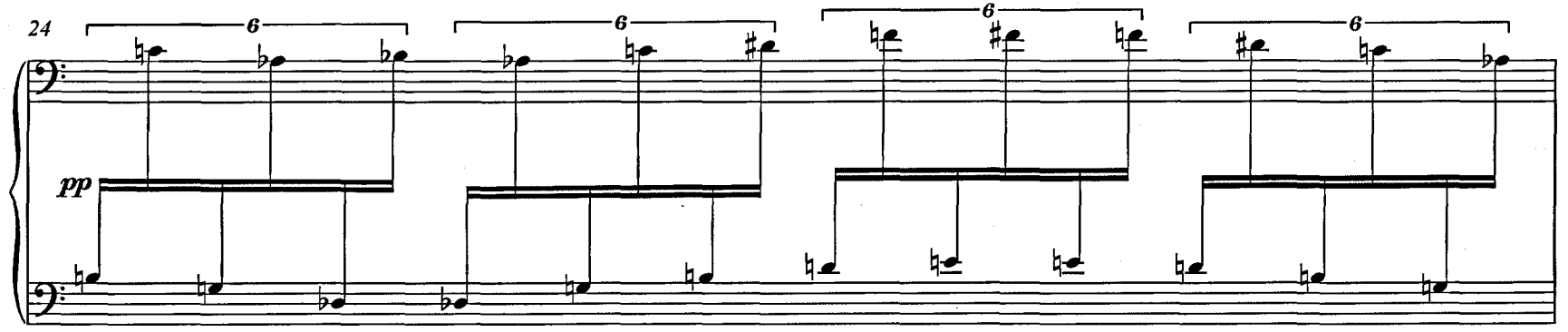

♩= 60
8va loco.
pp
una corda,
senza ped.
8vb loco.
tre corde
Ped.
4
loco.
una corda,
senza ped.
tre corde
Ped.

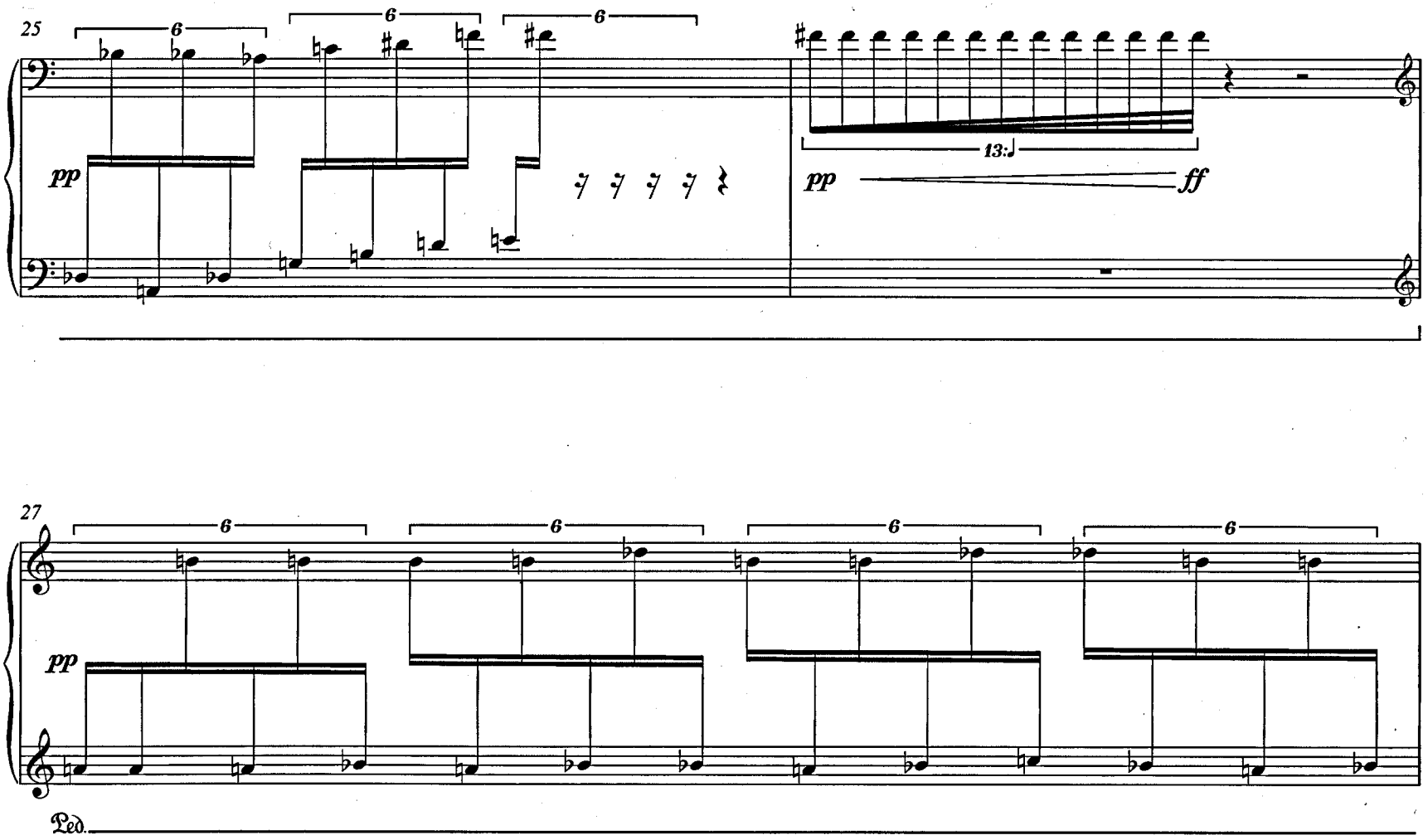

8
pp
una corda,
senza ped.
loco.
tre corde
Ped.
13
pp
una corda,
senza ped.
loco.

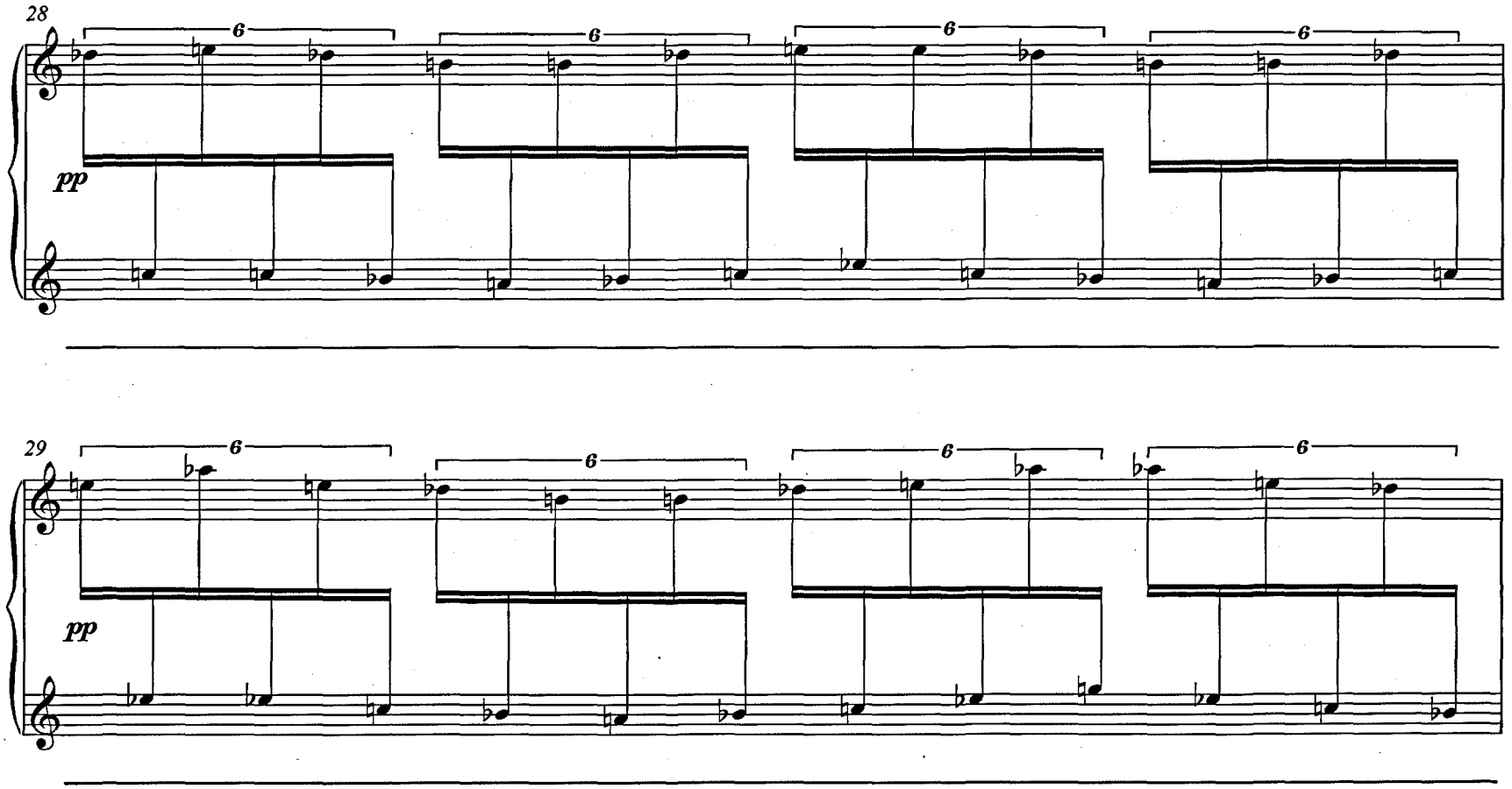

17
8va
loco.
pp
8vb
loco.
una corda,
senza ped.
tre corde
Ped.
20
pp
tre corde
Ped.

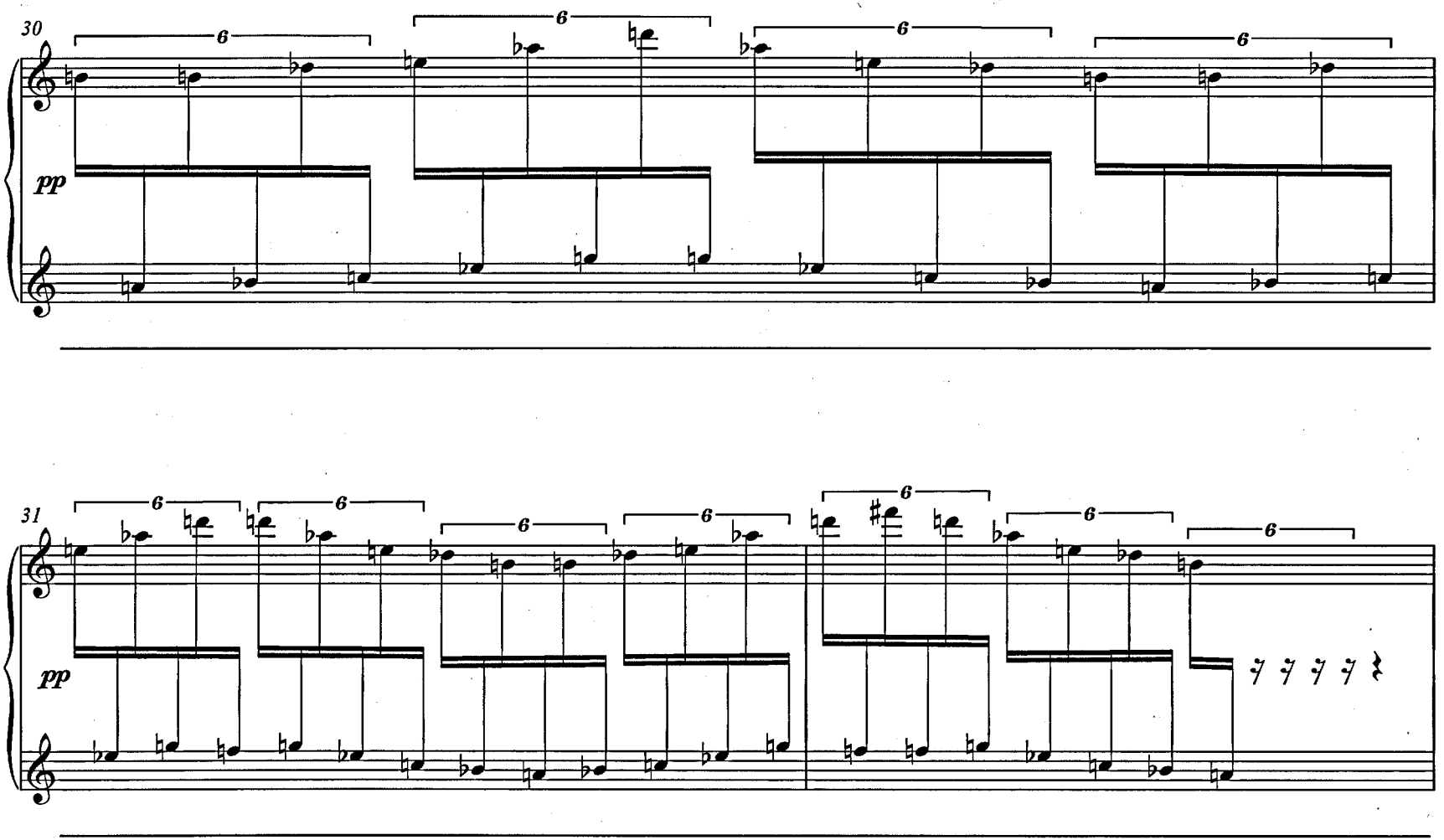

21
6
6
6
6
pp
22
6
6
6
6
pp

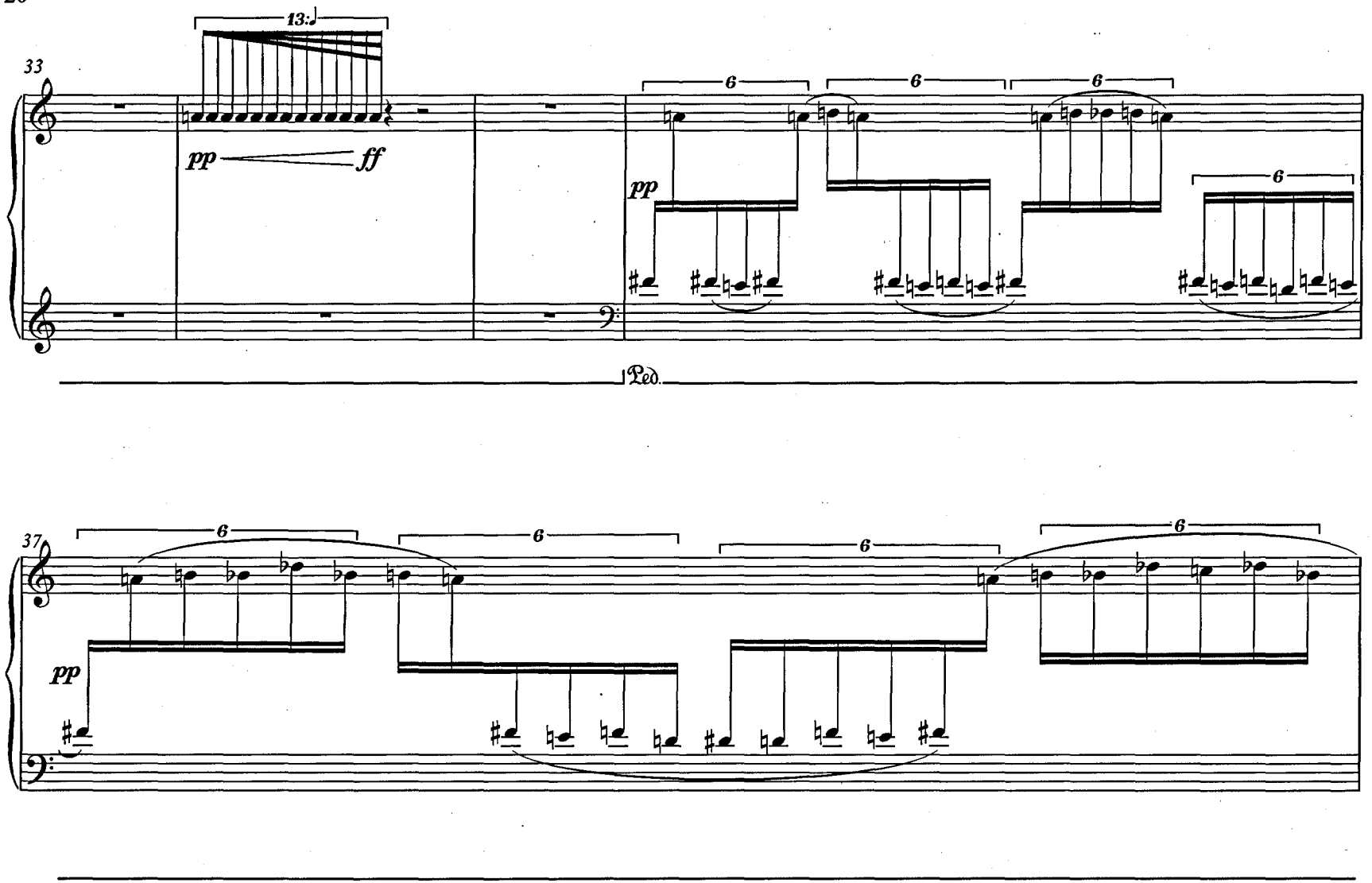

23
6
6
6
6
pp

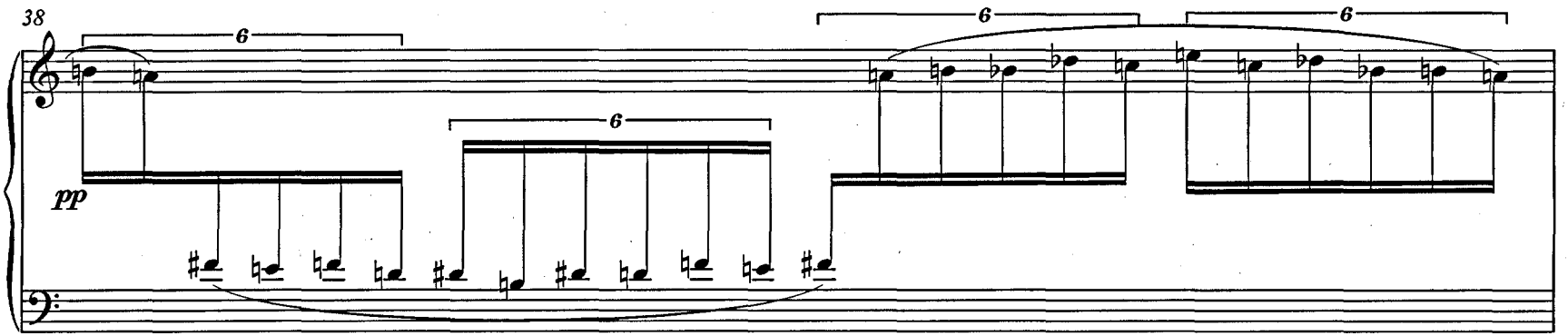

24
6
6
6
6
pp

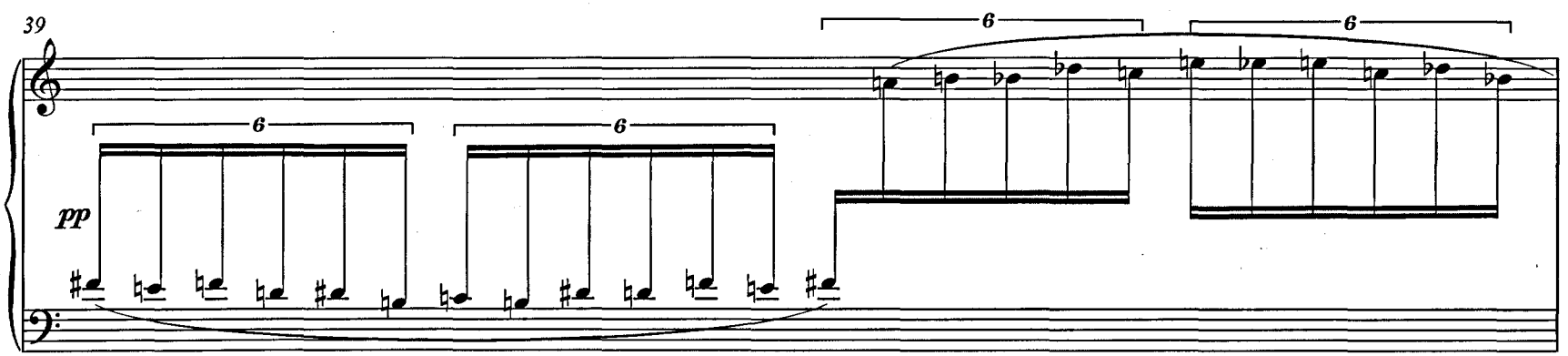

25
6
6
6
pp
13:
pp
ff
27
6
6
6
6
pp
Ped.

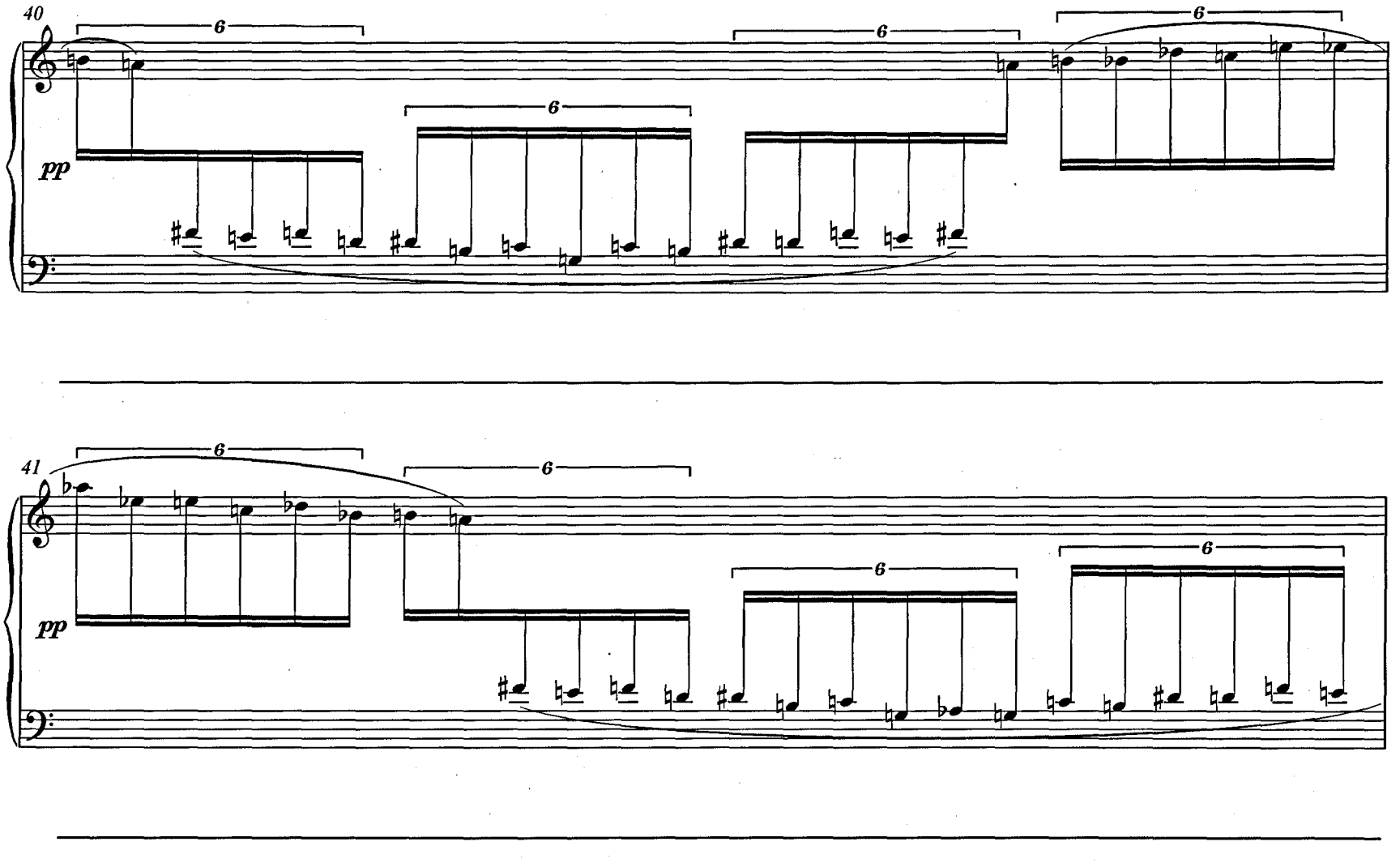

28
6
6
6
6
pp
29
6
6
6
6
pp

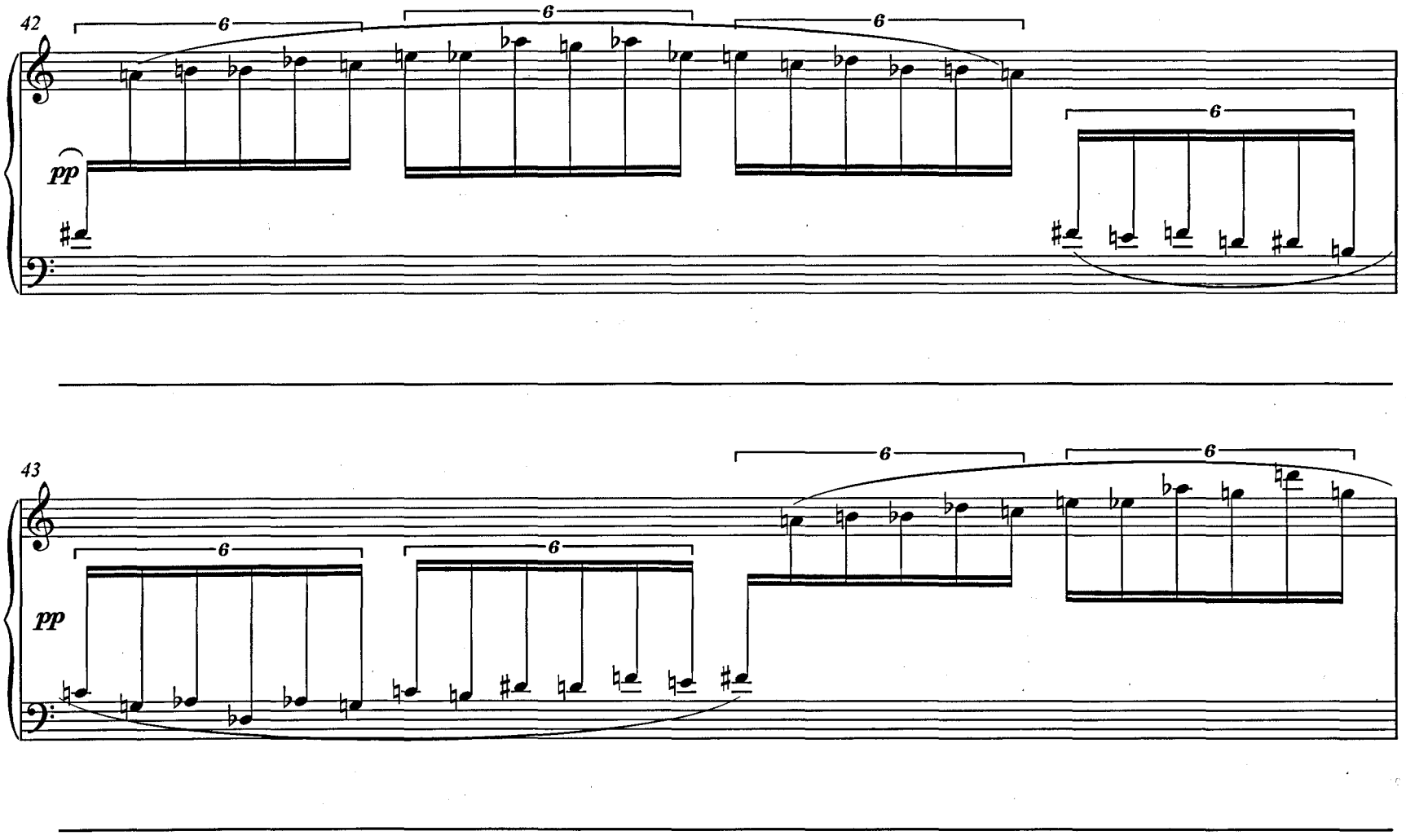

30
6
6
6
6
pp
31
6
6
6
6
6
6
pp

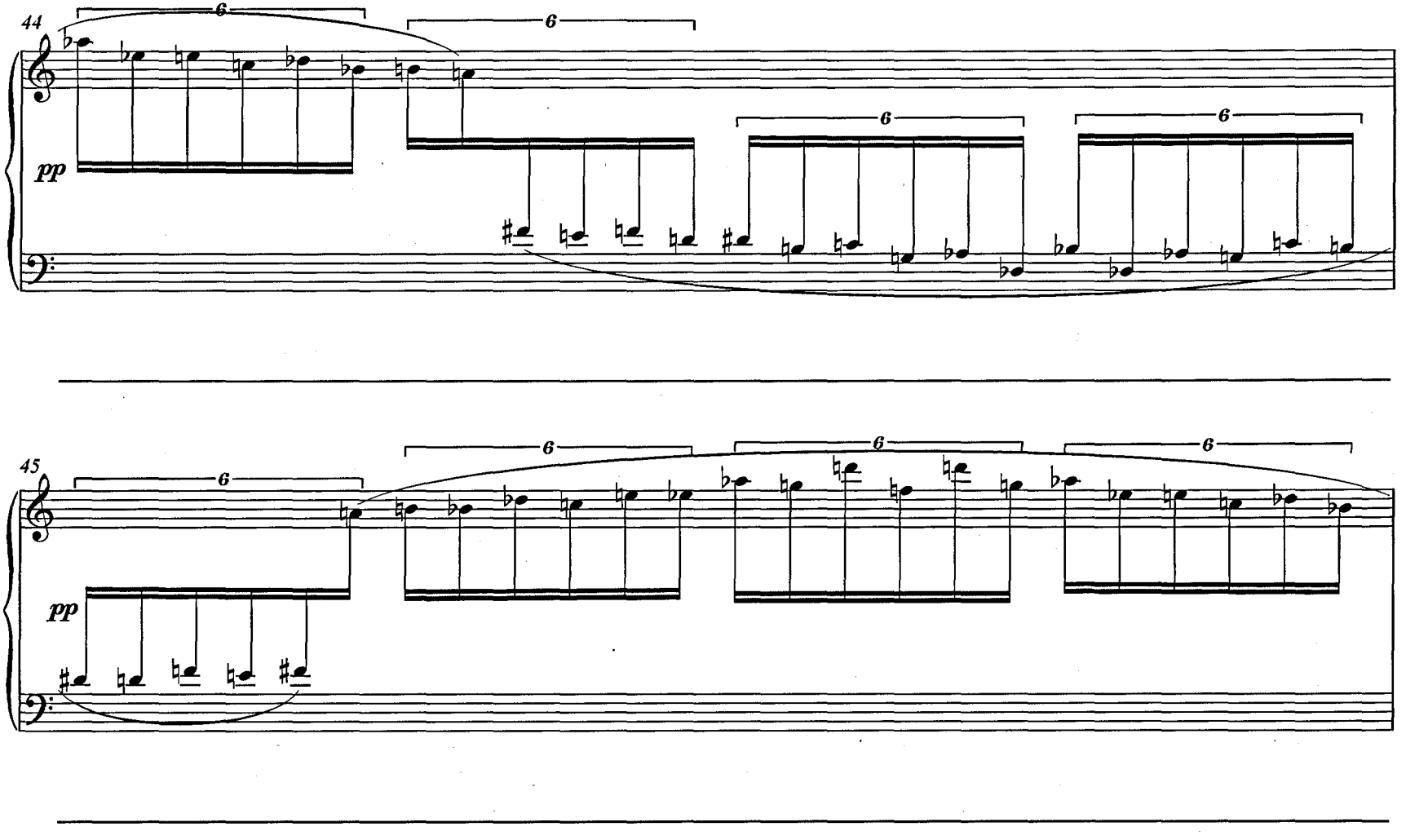

33
13:
pp
ff
6
6
6
pp
6
Ped.
37
6
6
6
6
pp

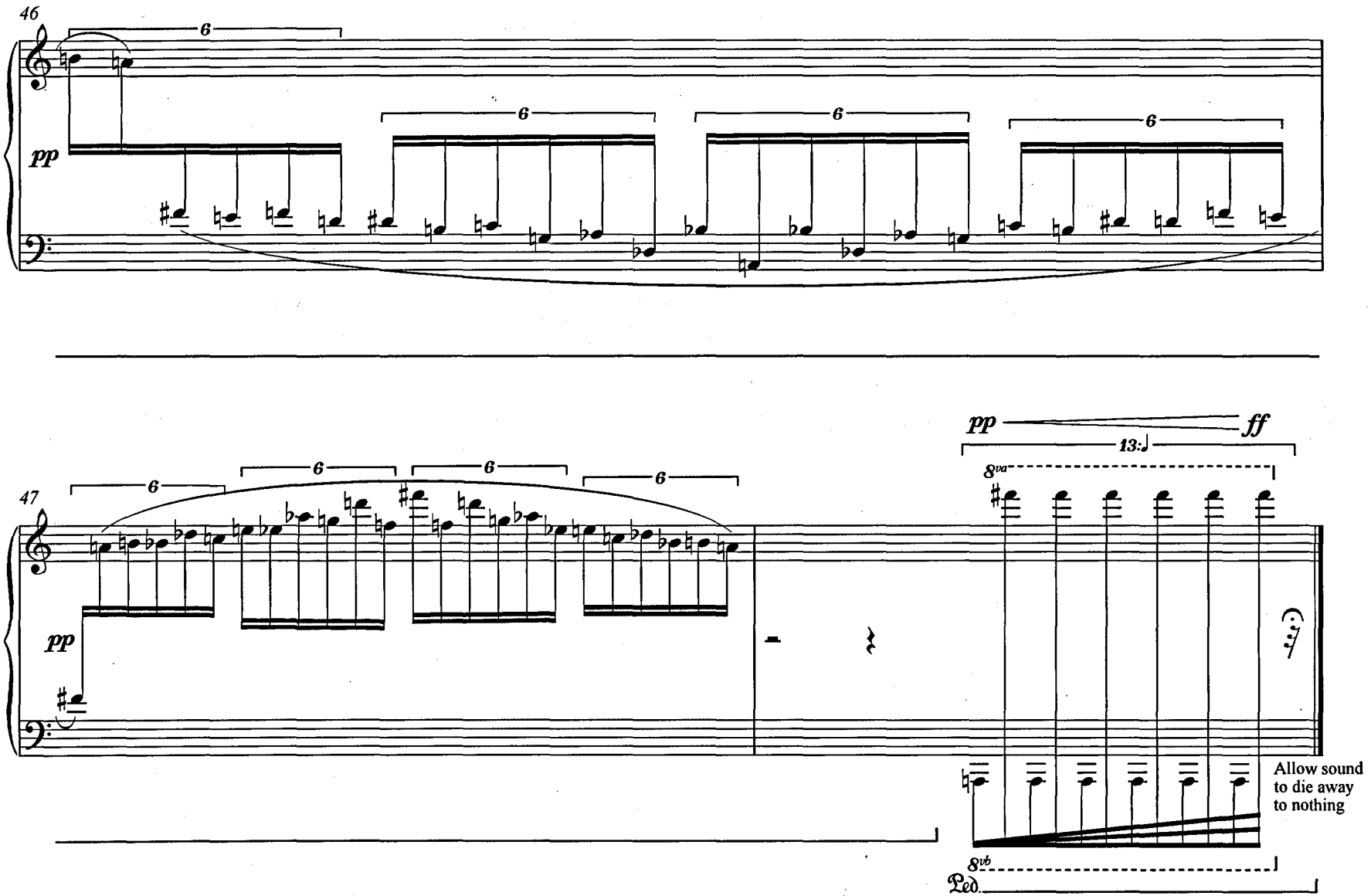

38
6
6
6
6
pp


39
6
6
6
6
pp


40
6
6
6
pp
41
6
6
6
6
pp

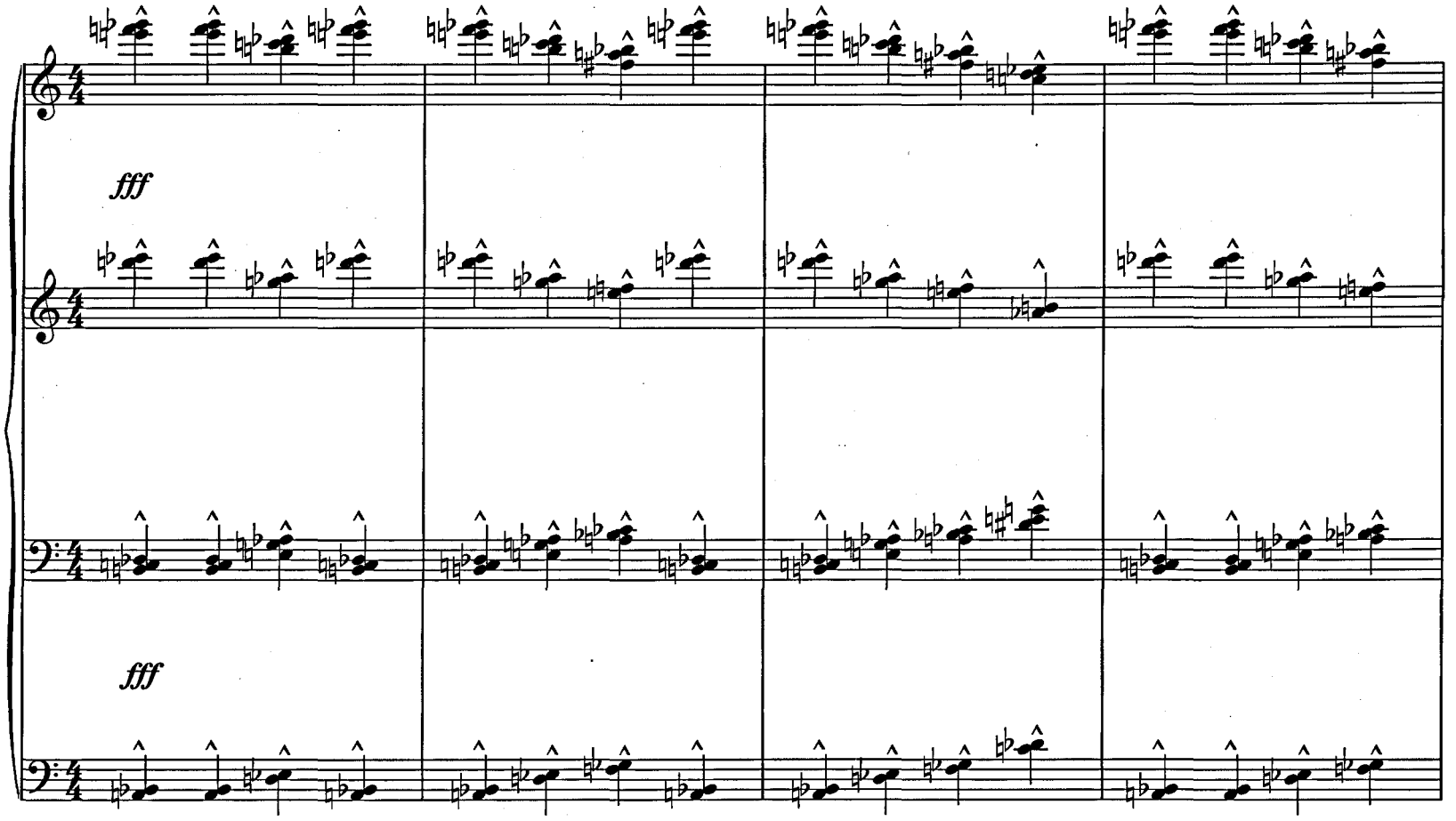

42
6
6
6
6
pp
43
6
6
6
6
pp


44
6
6
6
6
pp
45
6
6
6
6
pp

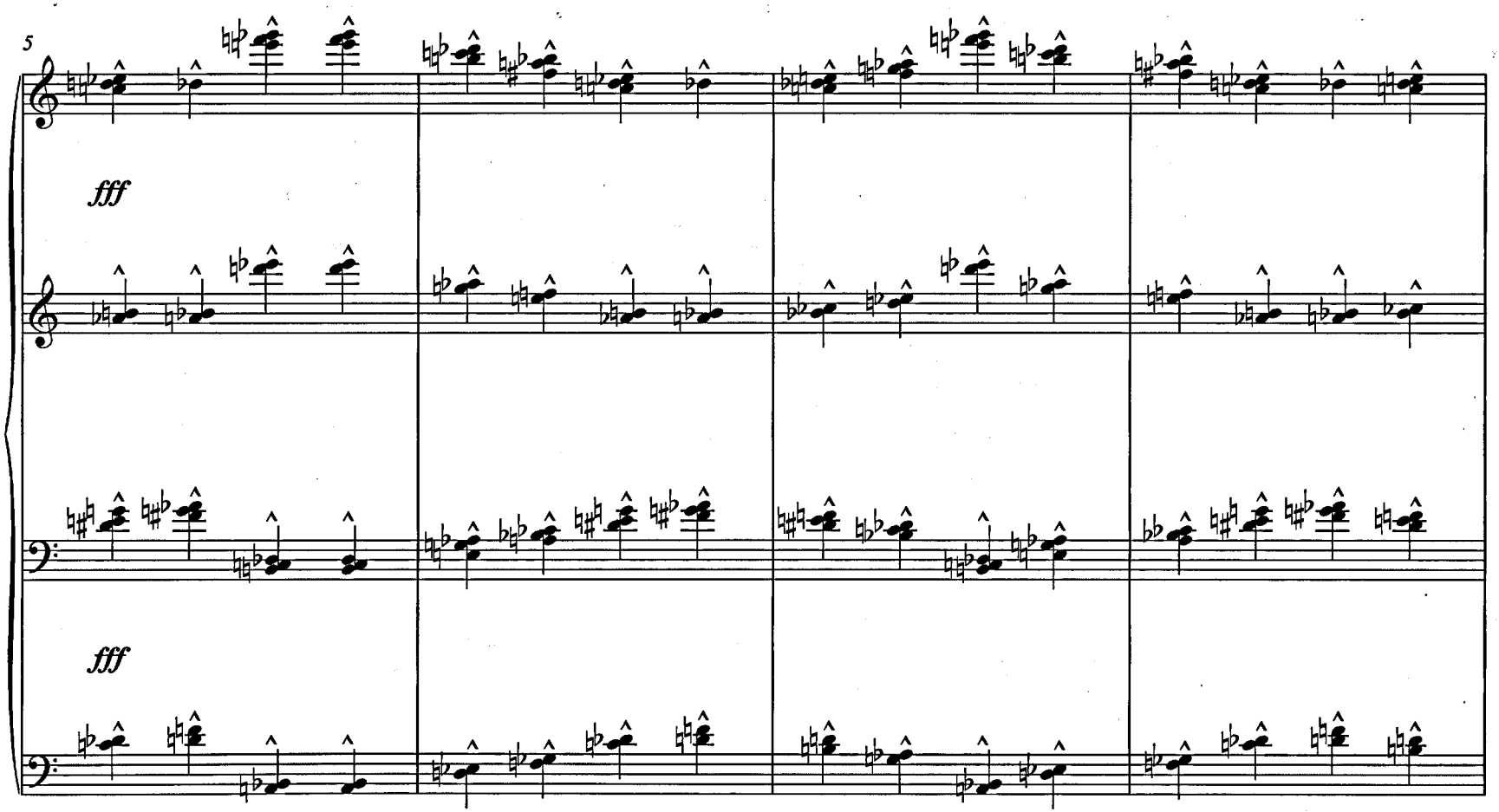

46
6
pp
47
pp
pp
ff
13:
8va
8vb
Ped.
Allow sound
to die away
to nothing

IV. Exposure

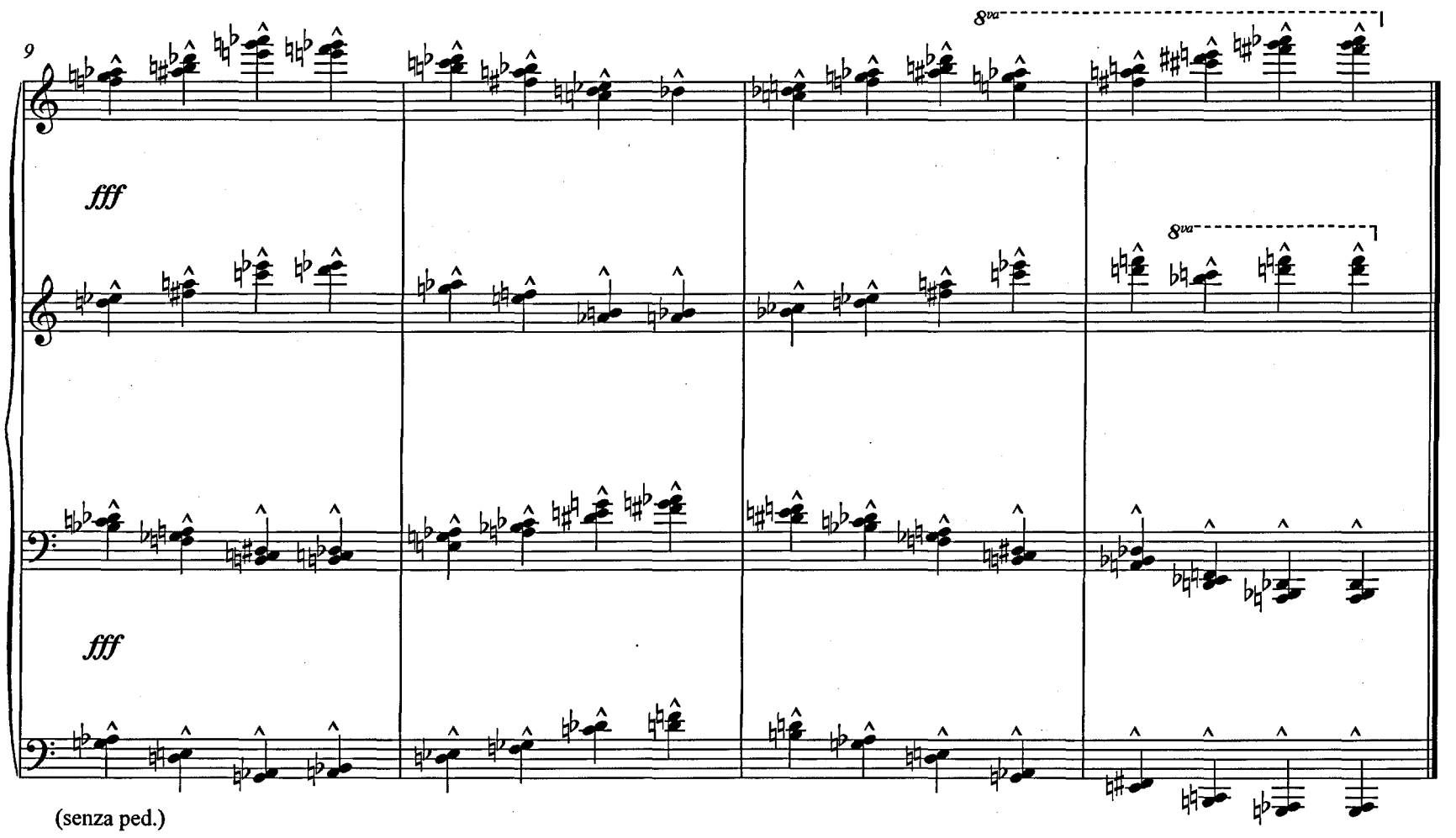
♩= 60 **molto accel.**



senza ped.

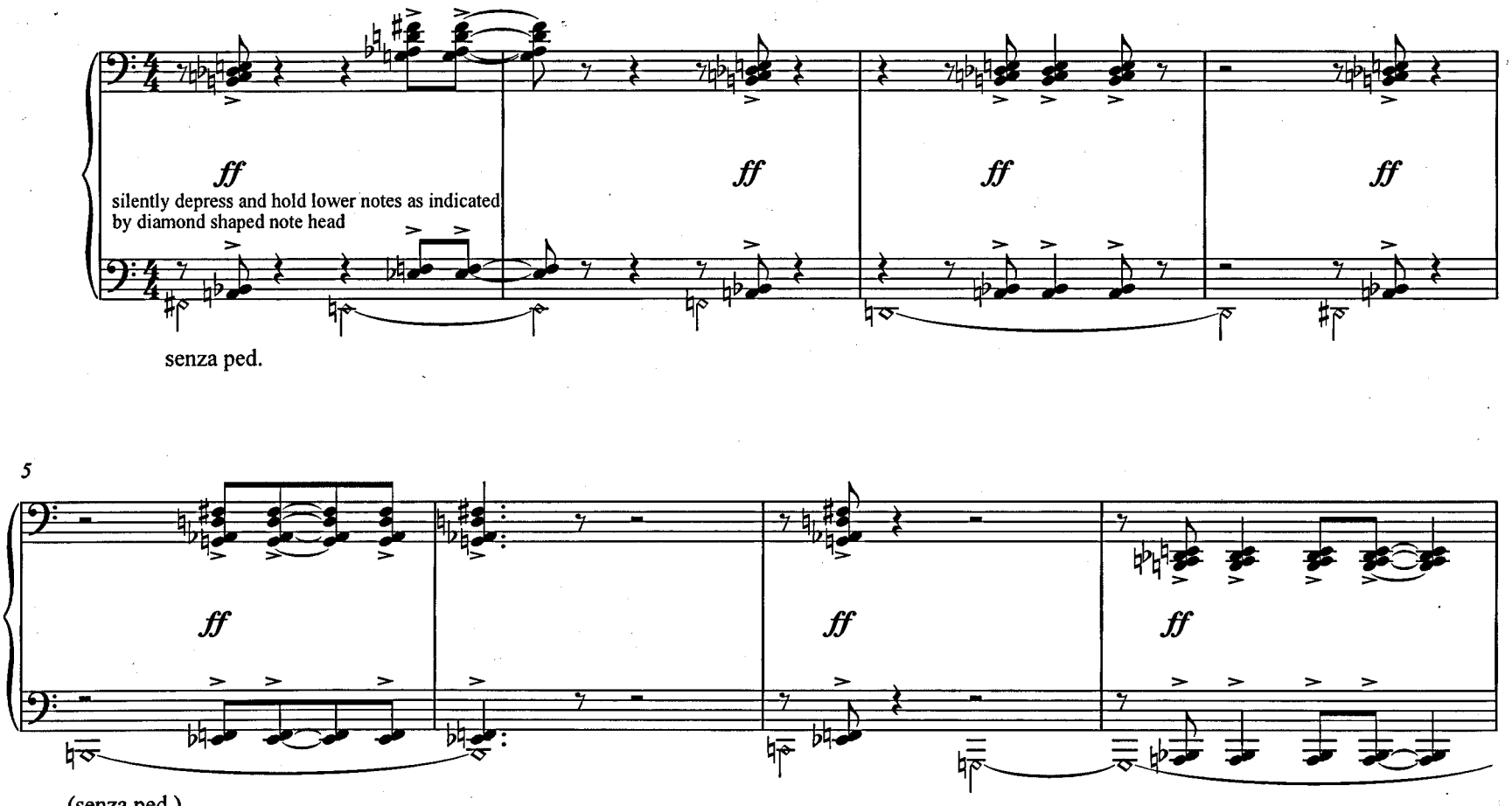


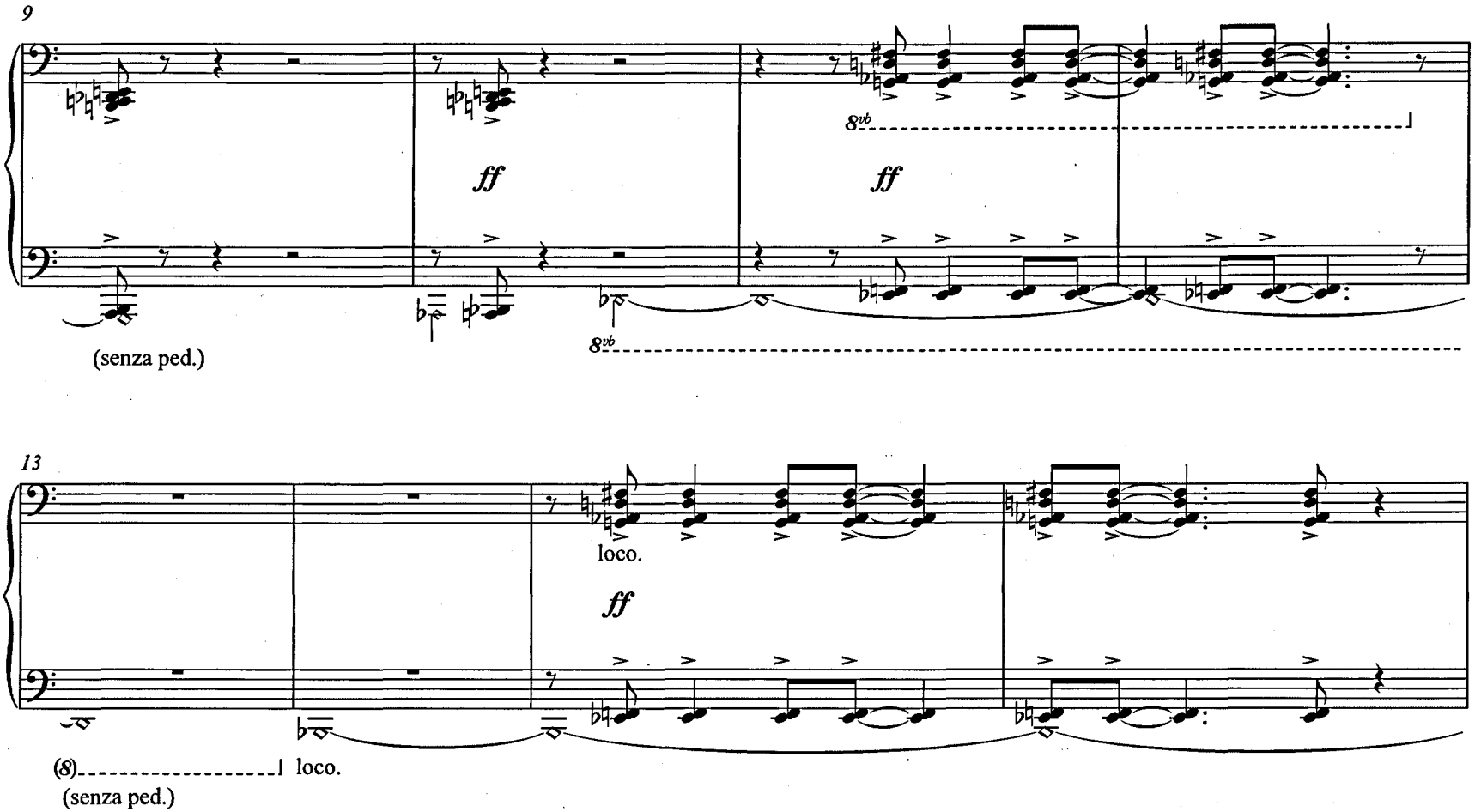
(senza ped.)

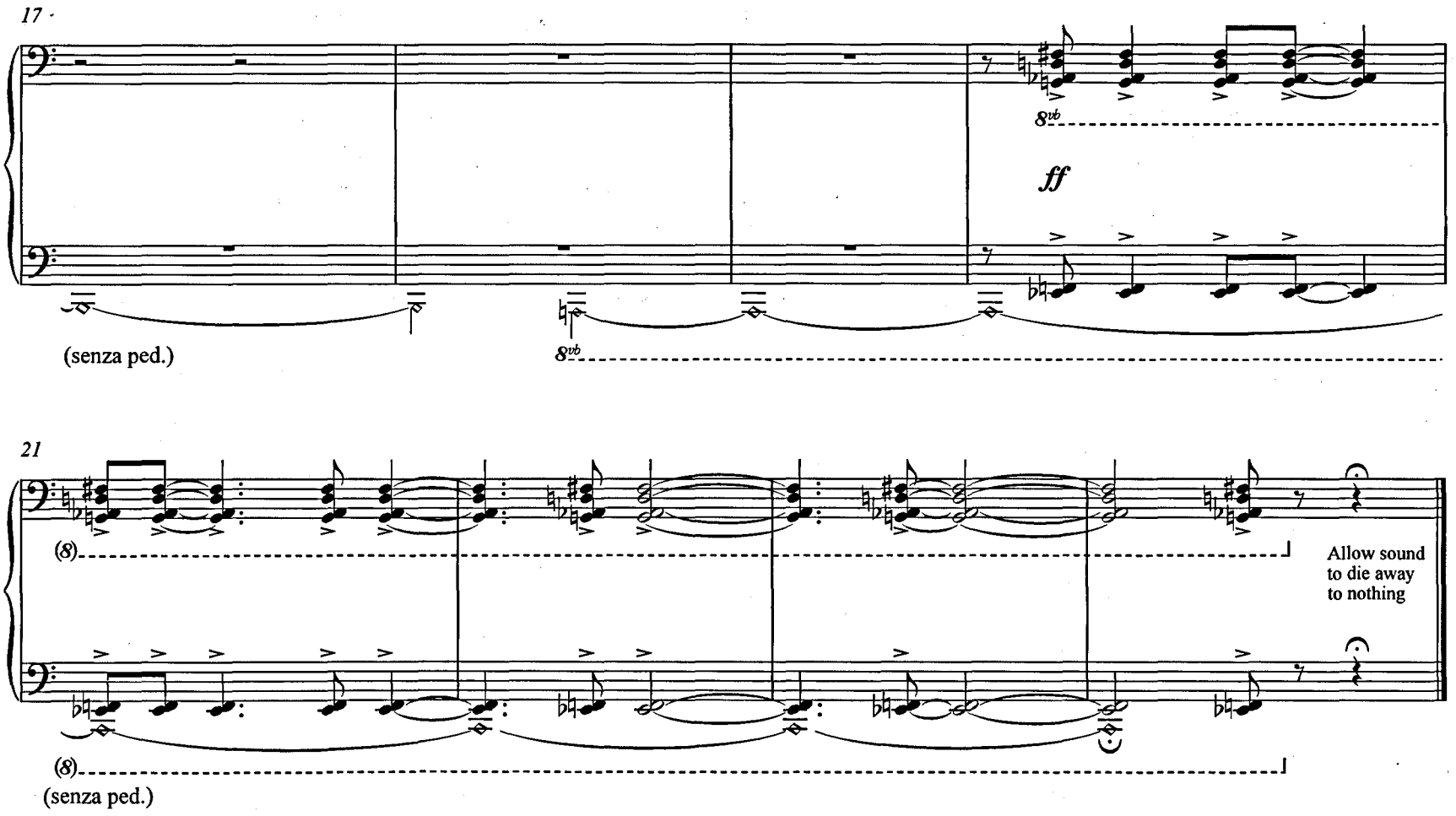

9
8va
fff
8va
fff
(senza ped.)

V. Patina

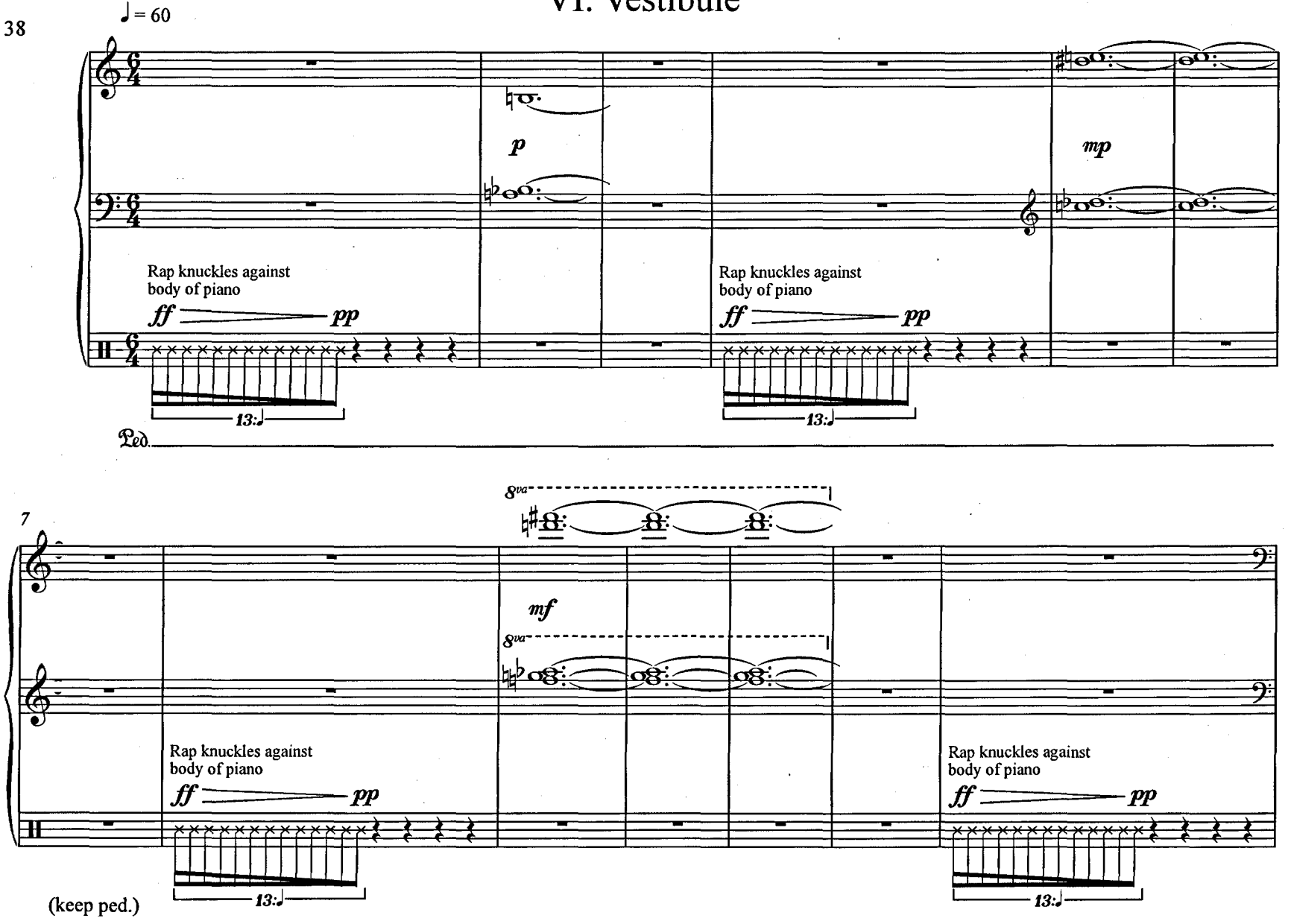
♩ = 60

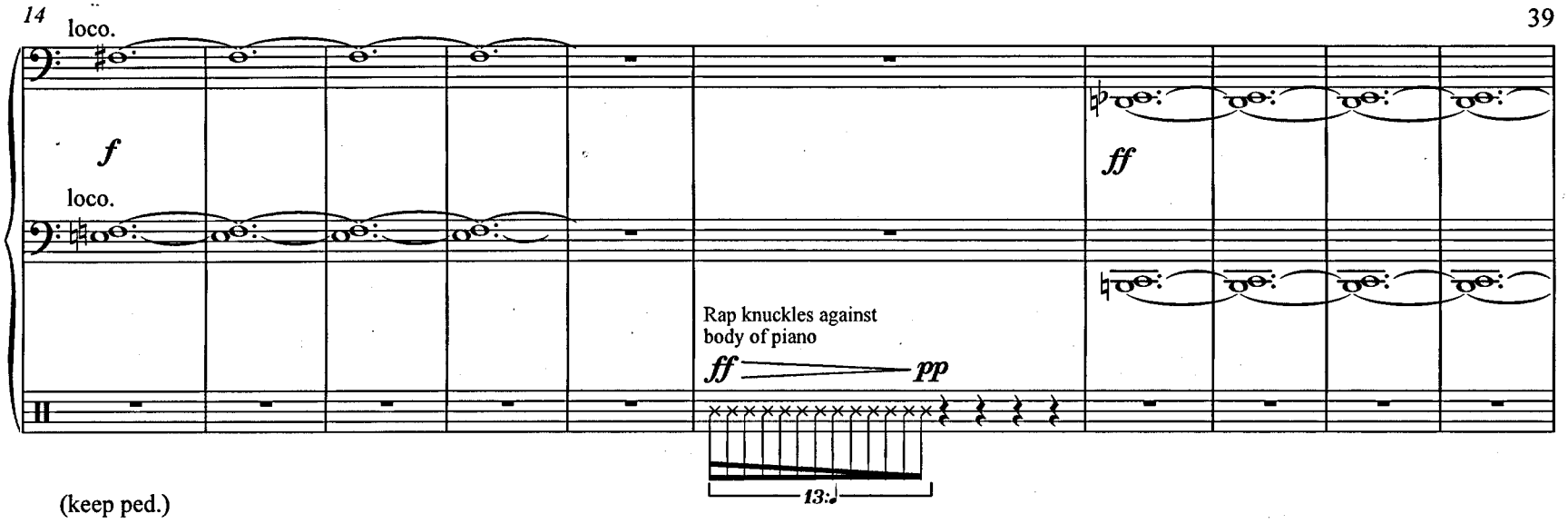

ff
ff
ff
ff
silently depress and hold lower notes as indicated by diamond shaped note head
senza ped.
5
ff
ff
ff
(senza ped.)

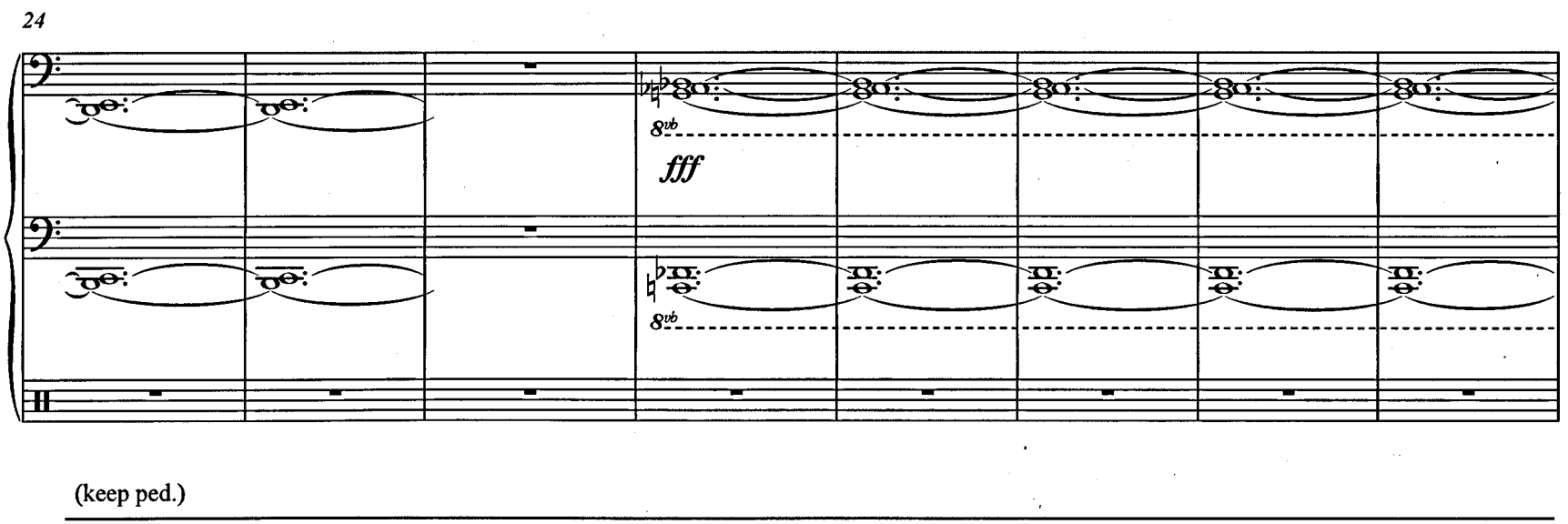

9
ff
8vb
ff
8vb
(senza ped.)
13
loco.
ff
(8)
loco.
(senza ped.)

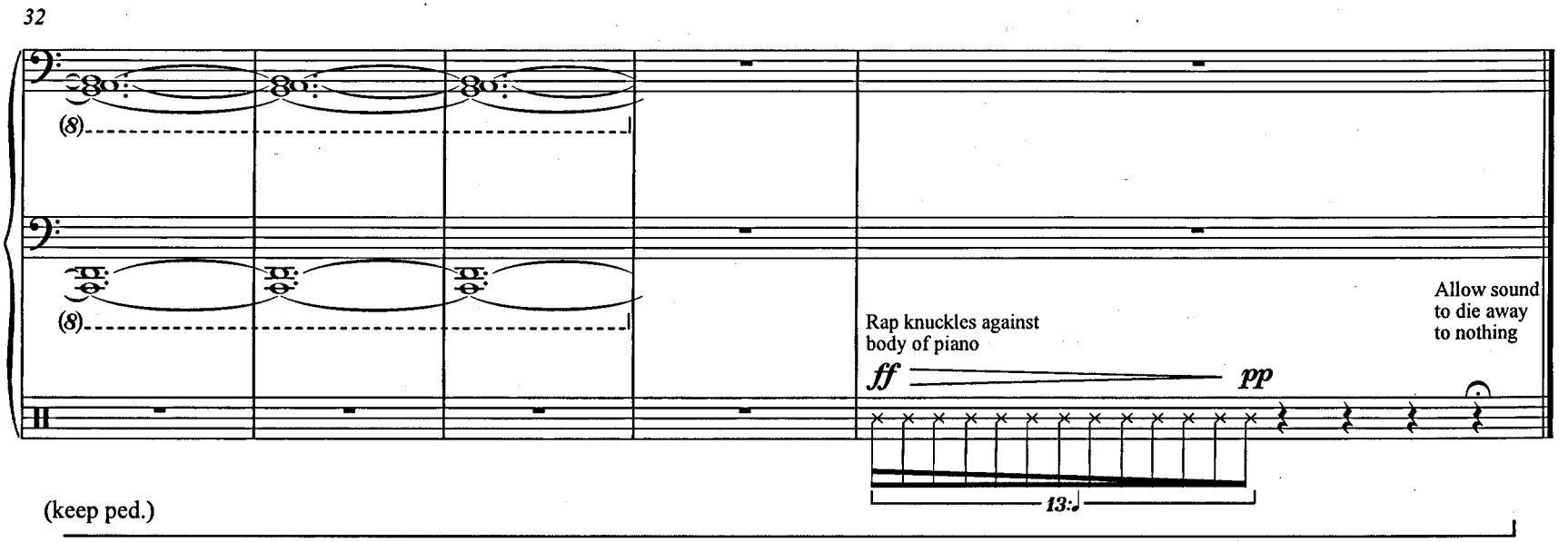

17
8vb
ff
(senza ped.)
8vb
21
(8)
Allow sound
to die away
to nothing
(8)
(senza ped.)

VI. Vestibule




14
loco.
f
loco.
ff
Rap knuckles against
body of piano
ff
pp
13:
(keep ped.)


24
8vb
fff
8vb
(keep ped.)


32
(8)
(8)
Rap knuckles against
body of piano
ff
pp
Allow sound
to die away
to nothing
13:
(keep ped.)

Equivalents for the Megaliths III: Duloe Quartz

For String Quartet
(2009)

By Louis Johnson

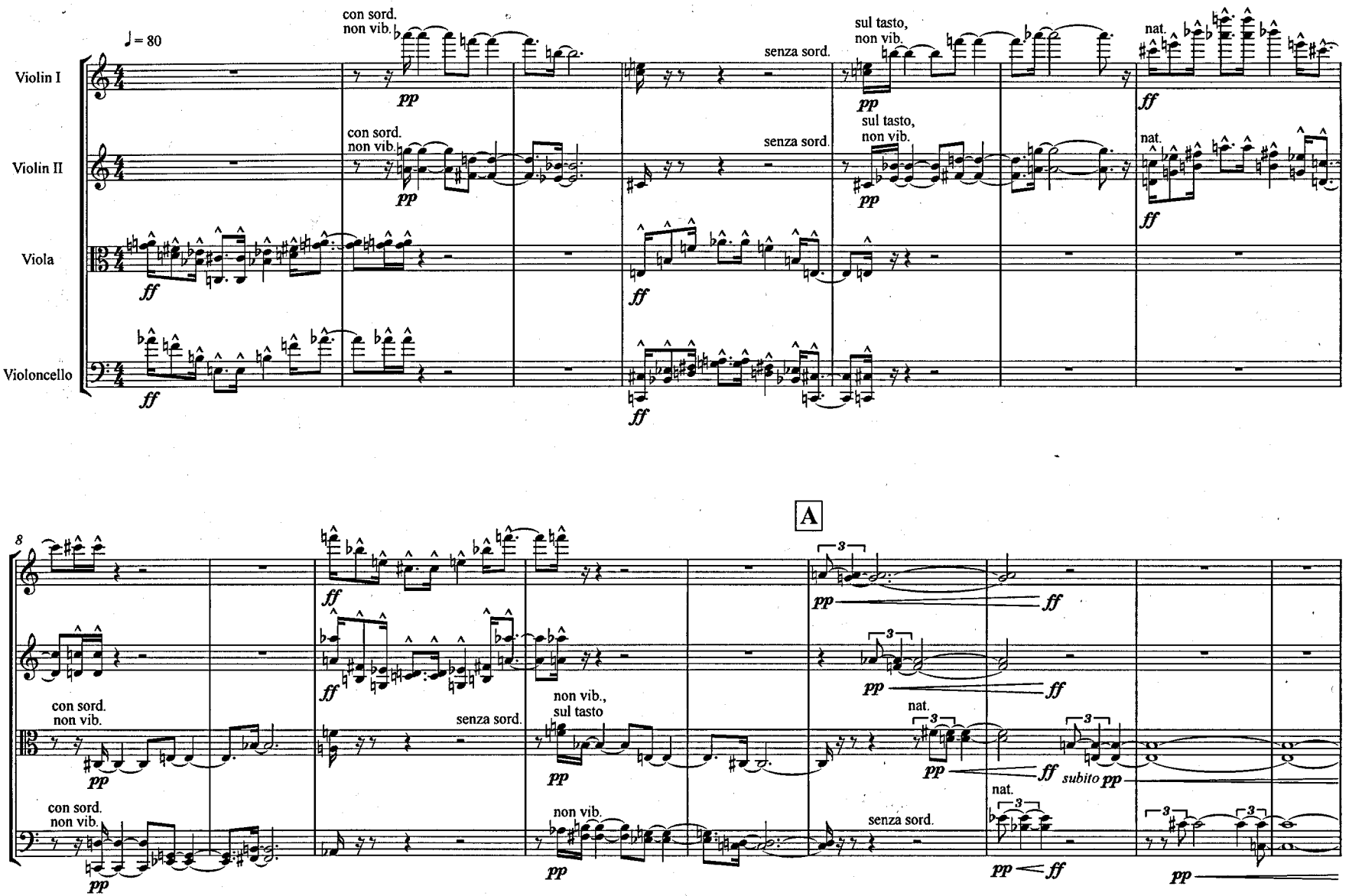
Equivalents for the Megaliths III: Duloe Quartz for String Quartet (2009)

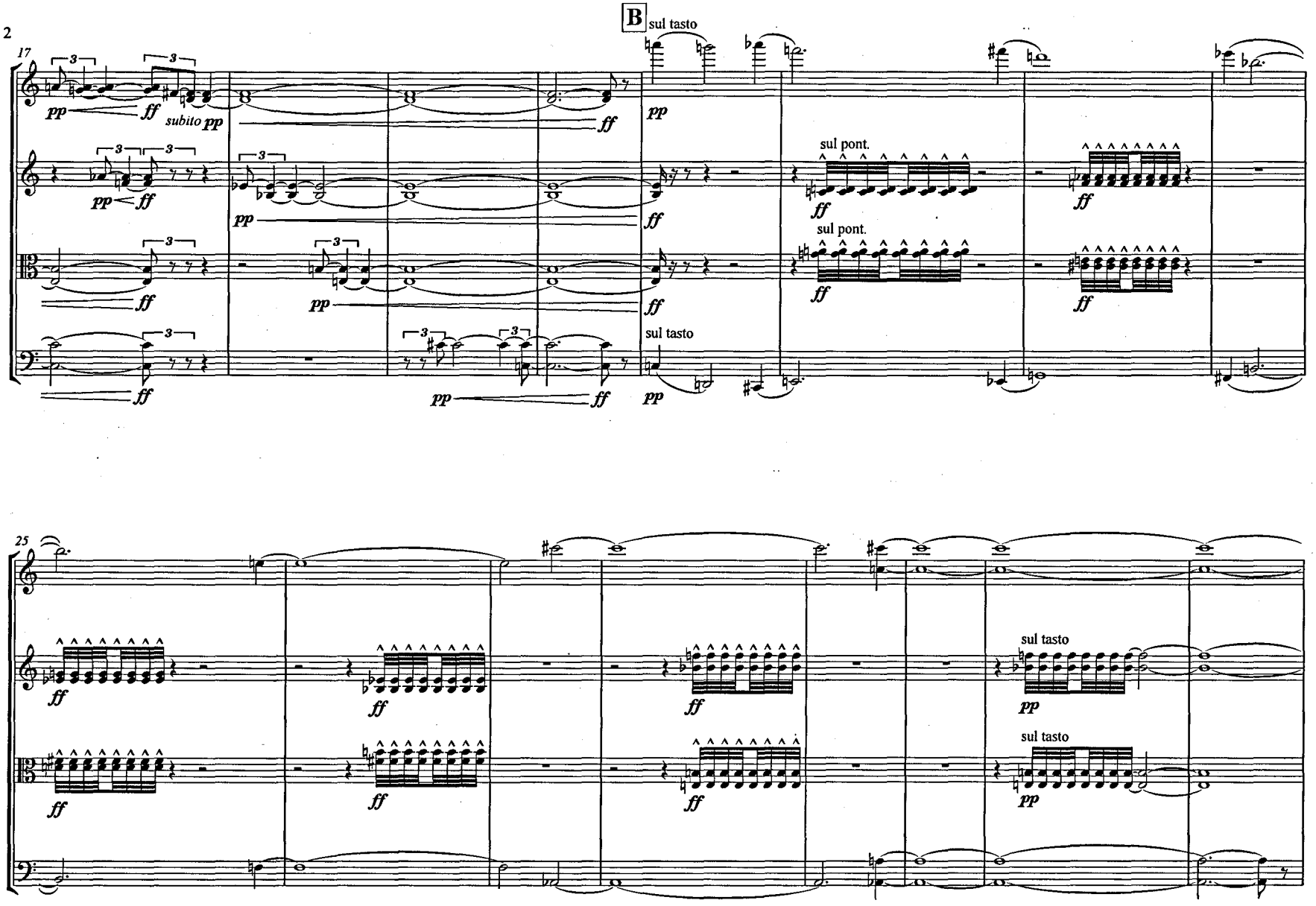
This piece is the third in a series of works inspired by Neolithic monuments from around Britain. The series also takes inspiration (and its title) from a work painted by the artist Paul Nash called *Equivalents for the Megaliths* (1935). I chose this title as it seems to best encapsulate how I envisage 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.

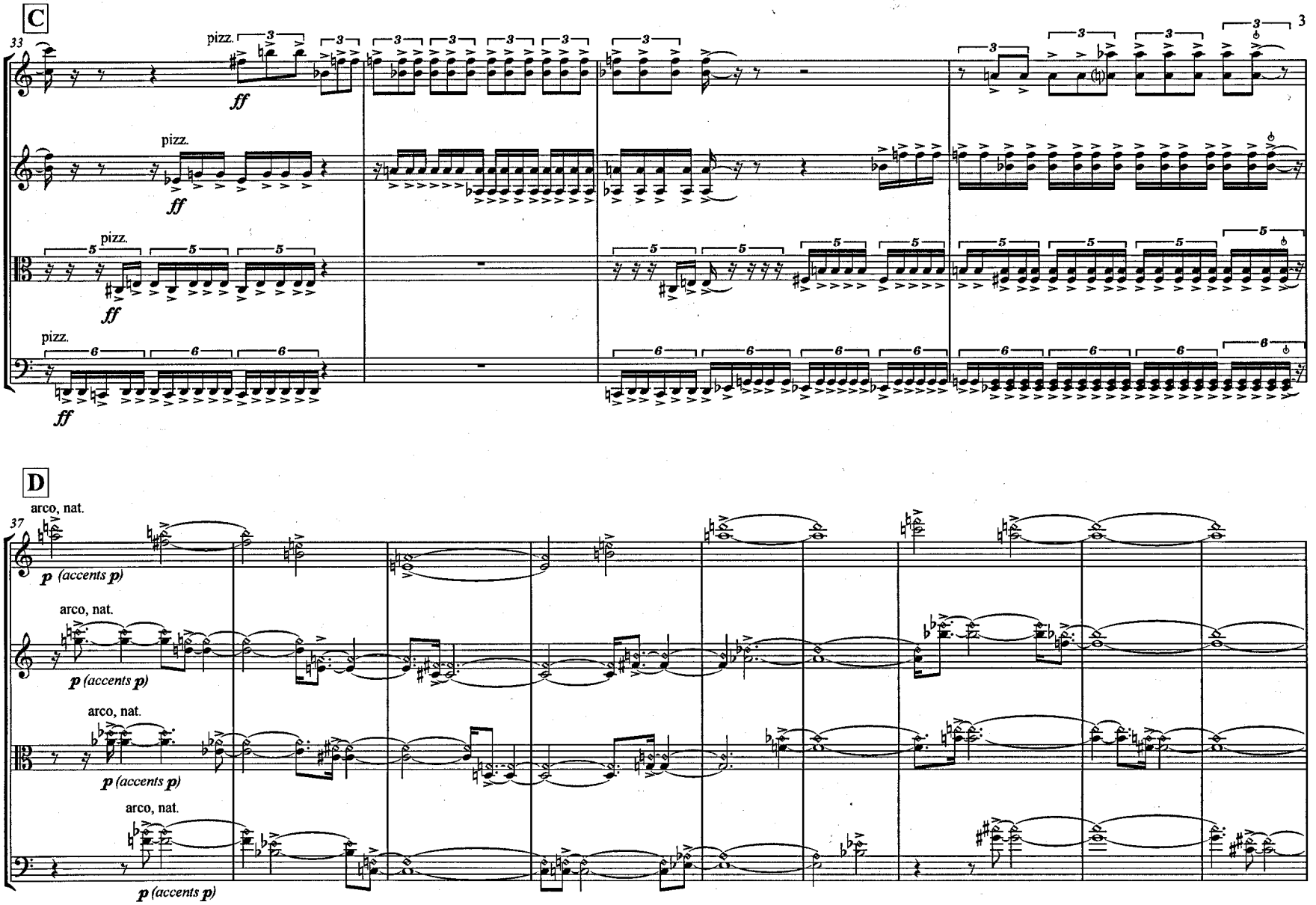
Duration: c. 5 minutes

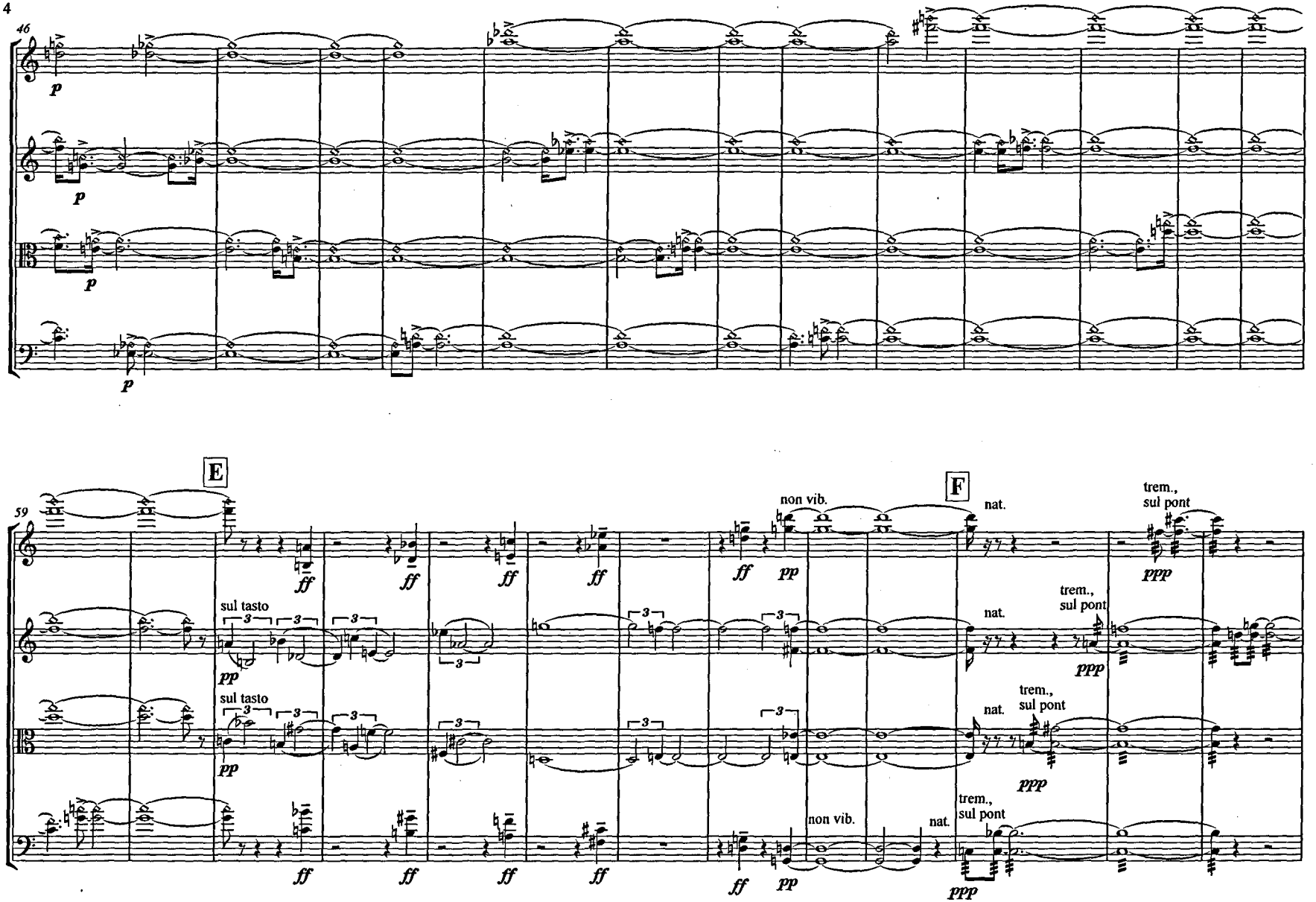
Equivalents for the Megaliths III: Duloe Quartz

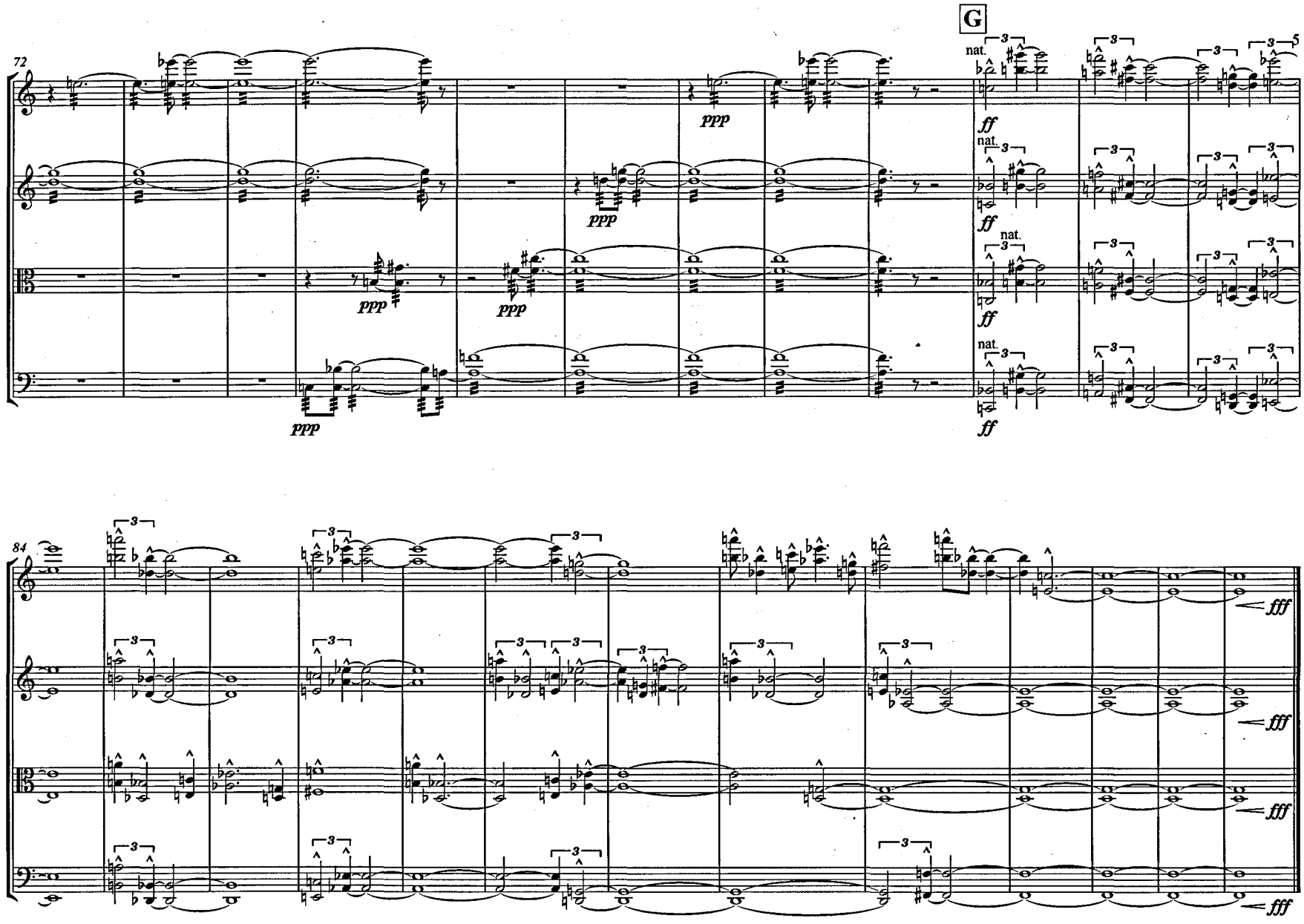
Louis Johnson




17
B
sul tasto
pp
ff
subito pp
sul pont.
sul tasto
25
sul tasto


C
33
pizz.
ff
pizz.
ff
pizz.
ff
pizz.
ff
D
37
arco, nat.
p (accents p)
arco, nat.
p (accents p)
arco, nat.
p (accents p)
arco, nat.
p (accents p)


46
p
59
E
F
sul tasto
non vib.
nat.
trem., sul pont
ff
pp
ppp


72
G
nat.
ppp
ff
84
fff

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

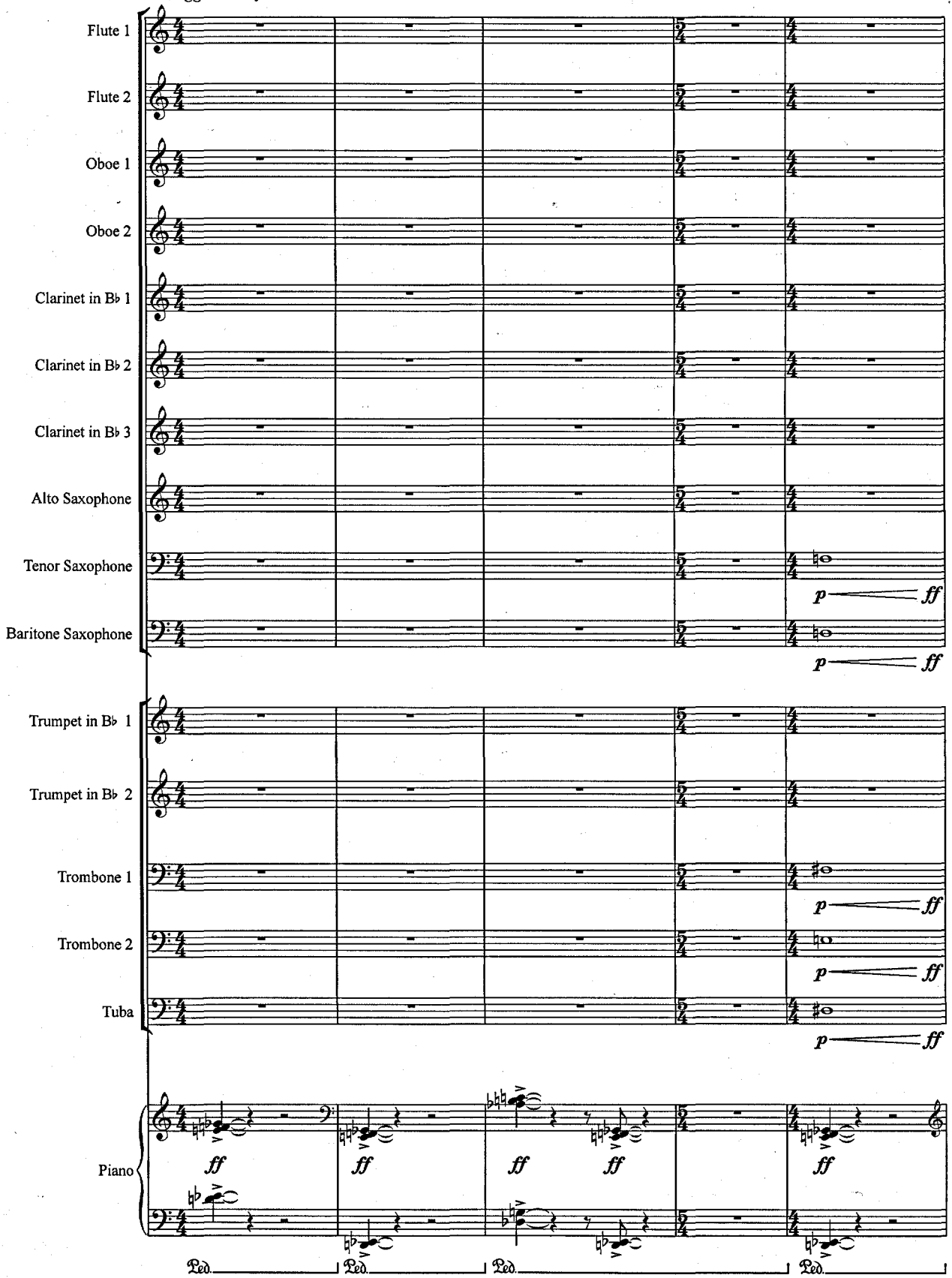
Unquiet Nocturne: The Whispering Knights

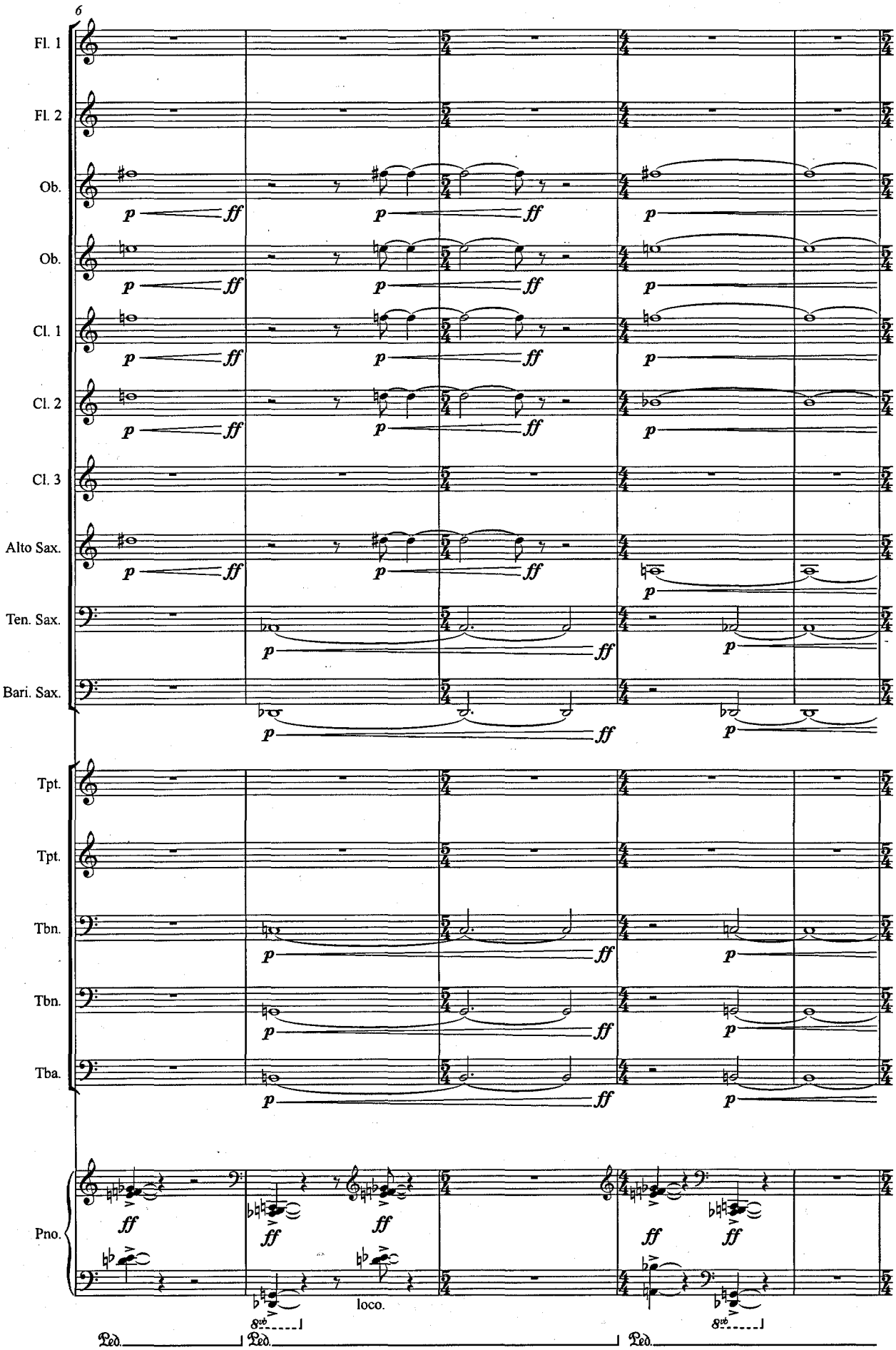
SCORE IS AT CONCERT PITCH

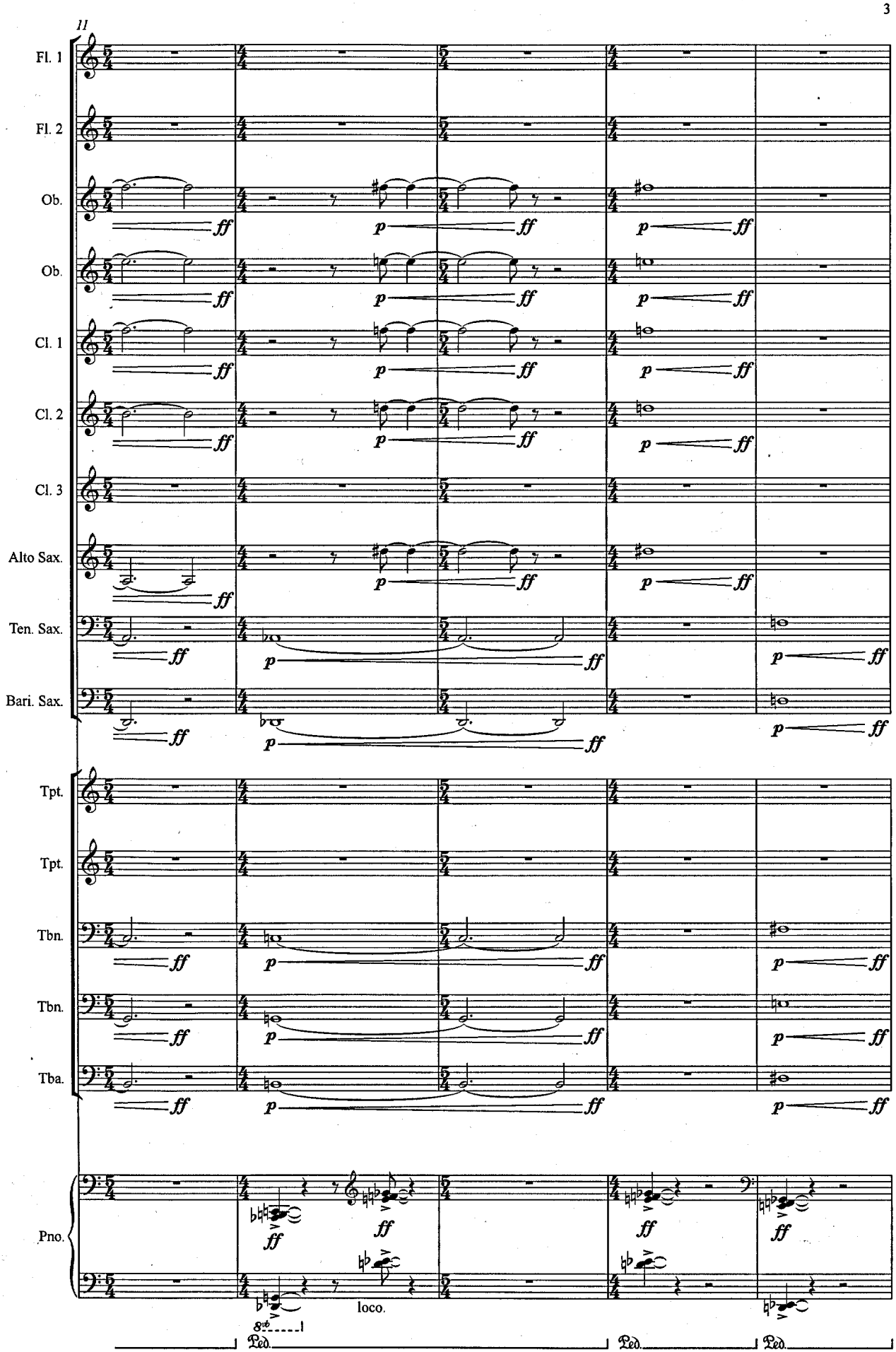
♩ = c.100

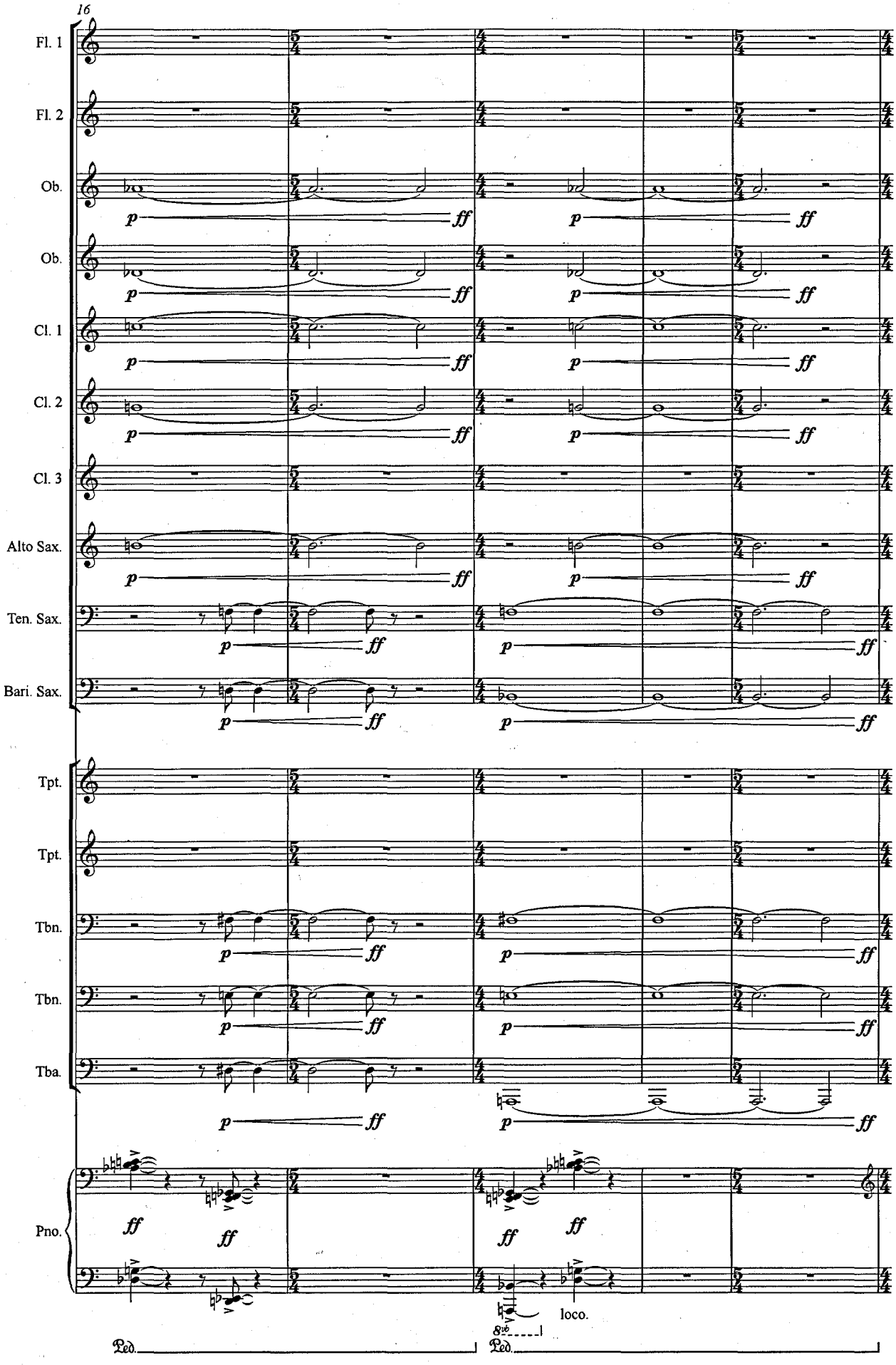
Louis Johnson

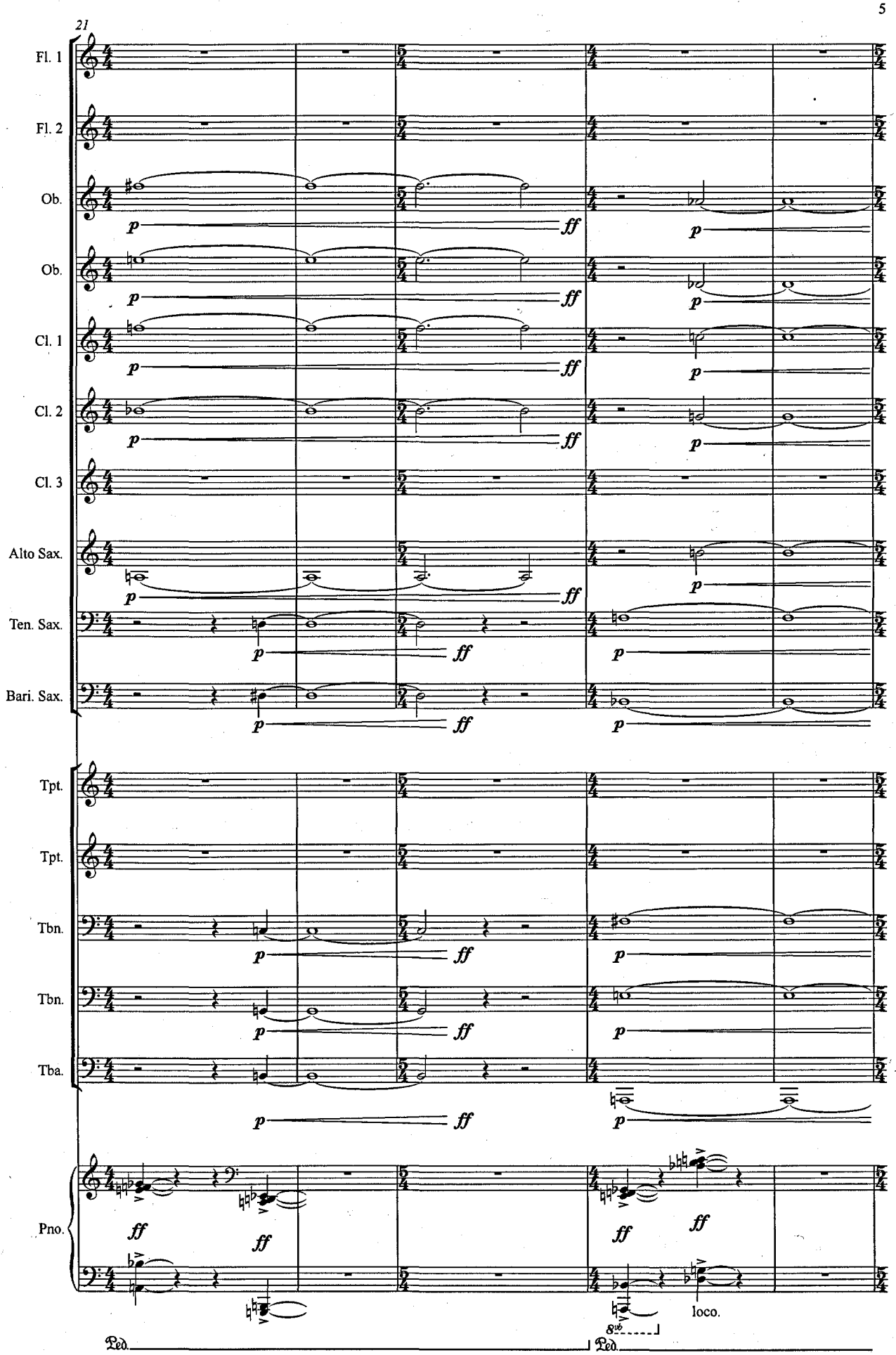
Aggressively

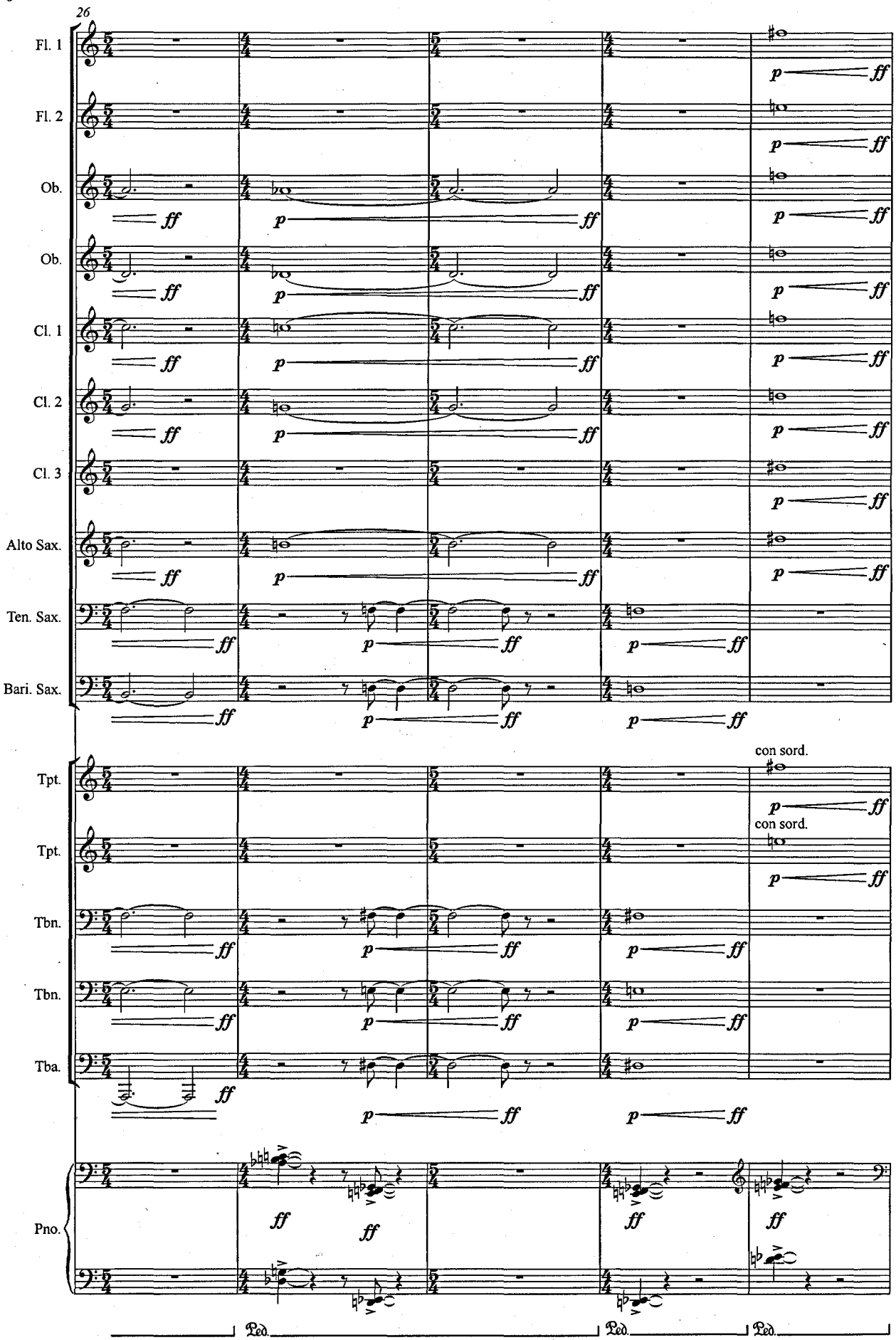


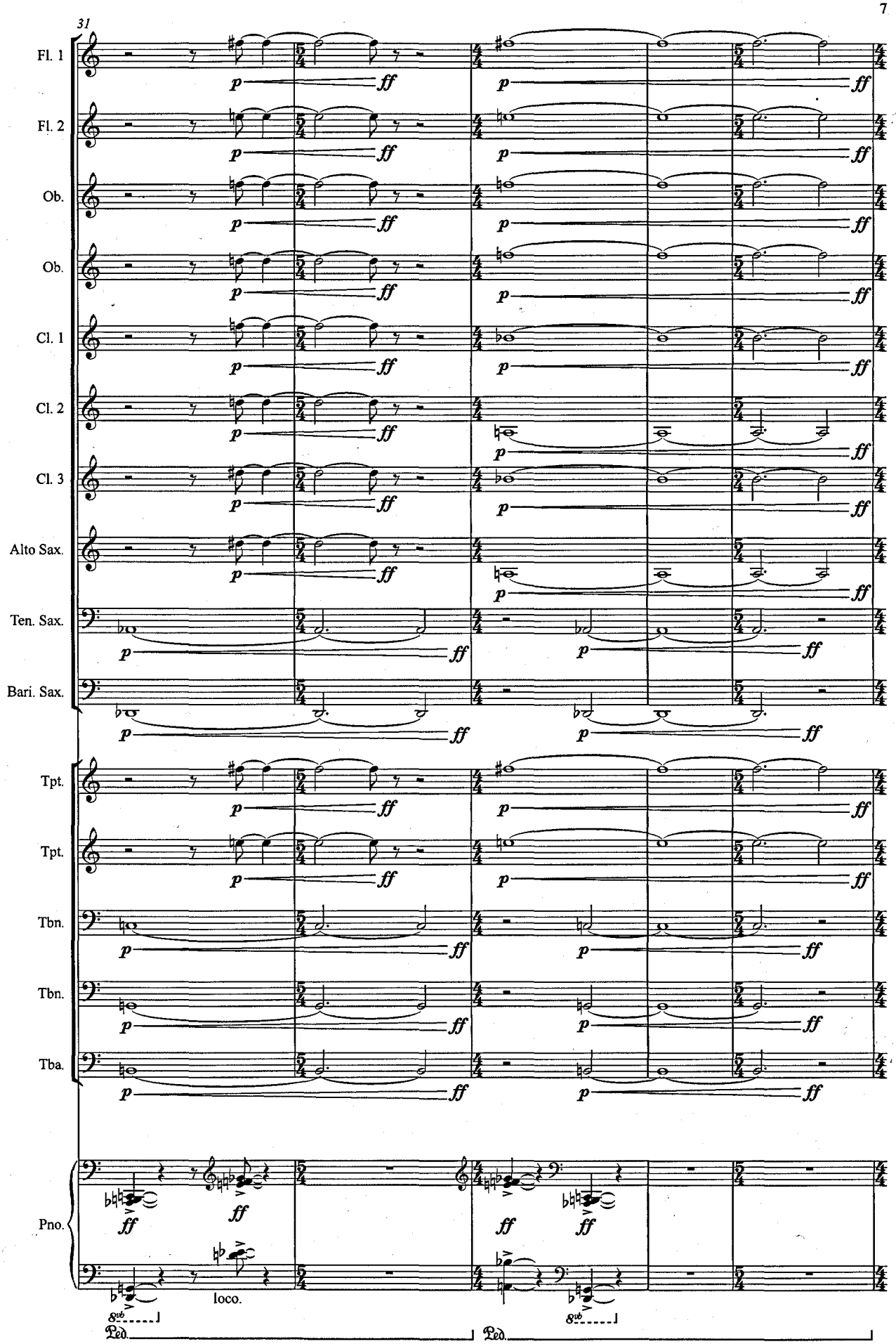

6
Fl. 1
Fl. 2
Ob.
Ob.
Cl. 1
Cl. 2
Cl. 3
Alto Sax.
Ten. Sax.
Bari. Sax.
Tpt.
Tpt.
Tbn.
Tbn.
Tba.
Pno.
p
ff
loco.
8va
Ped.

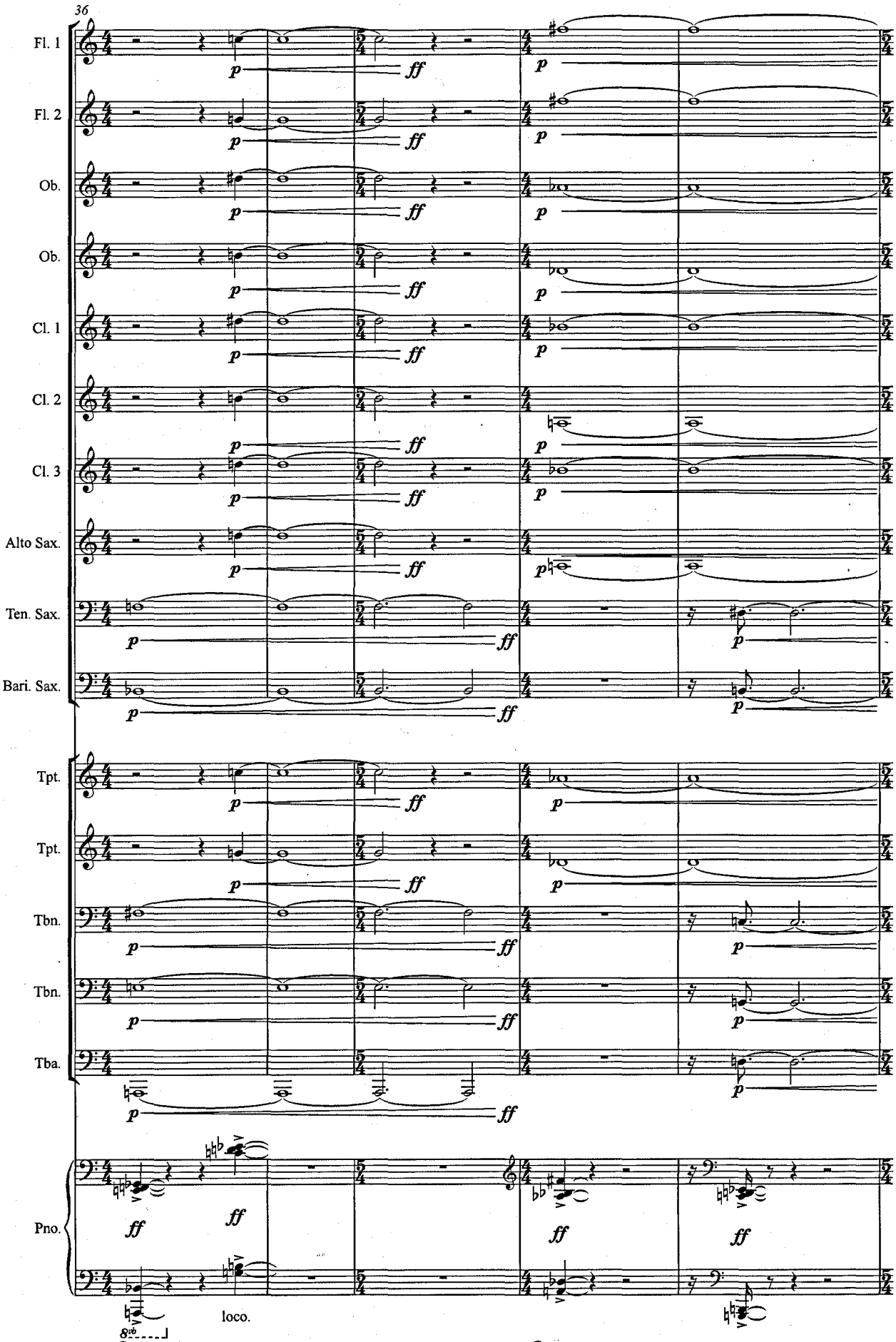

11
Fl. 1
Fl. 2
Ob.
Ob.
Cl. 1
Cl. 2
Cl. 3
Alto Sax.
Ten. Sax.
Bari. Sax.
Tpt.
Tpt.
Tbn.
Tbn.
Tba.
Pno.
ff
p
loco.
8va
Ped.

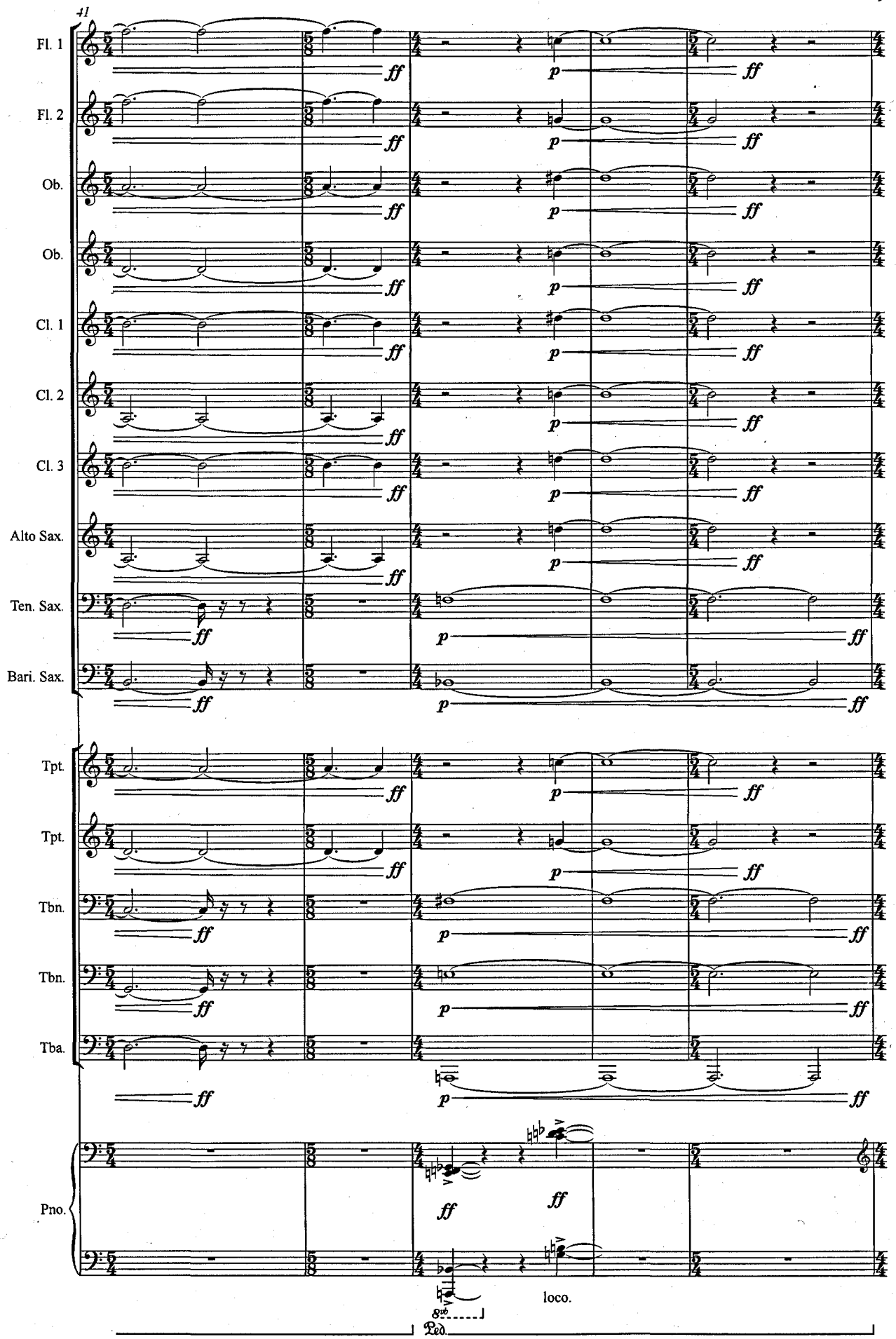

16
Fl. 1
Fl. 2
Ob.
Ob.
Cl. 1
Cl. 2
Cl. 3
Alto Sax.
Ten. Sax.
Bari. Sax.
Tpt.
Tpt.
Tbn.
Tbn.
Tba.
Pno.
p
ff
loco.
8vb
Ped.
Ped.

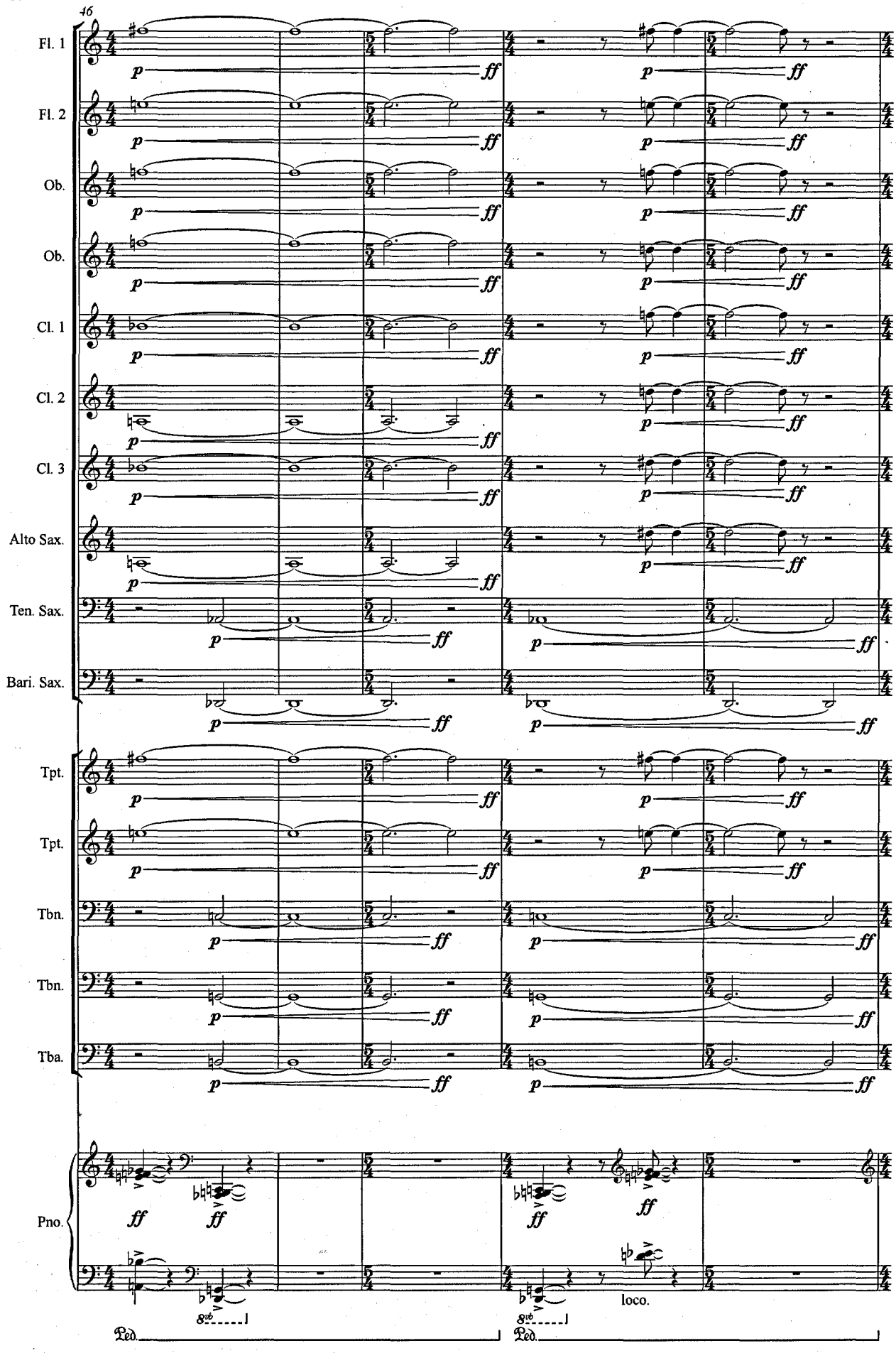

21
Fl. 1
Fl. 2
Ob.
Ob.
Cl. 1
Cl. 2
Cl. 3
Alto Sax.
Ten. Sax.
Bari. Sax.
Tpt.
Tpt.
Tbn.
Tbn.
Tba.
Pno.
p
ff
loco.
8va
Ped.
Ped.

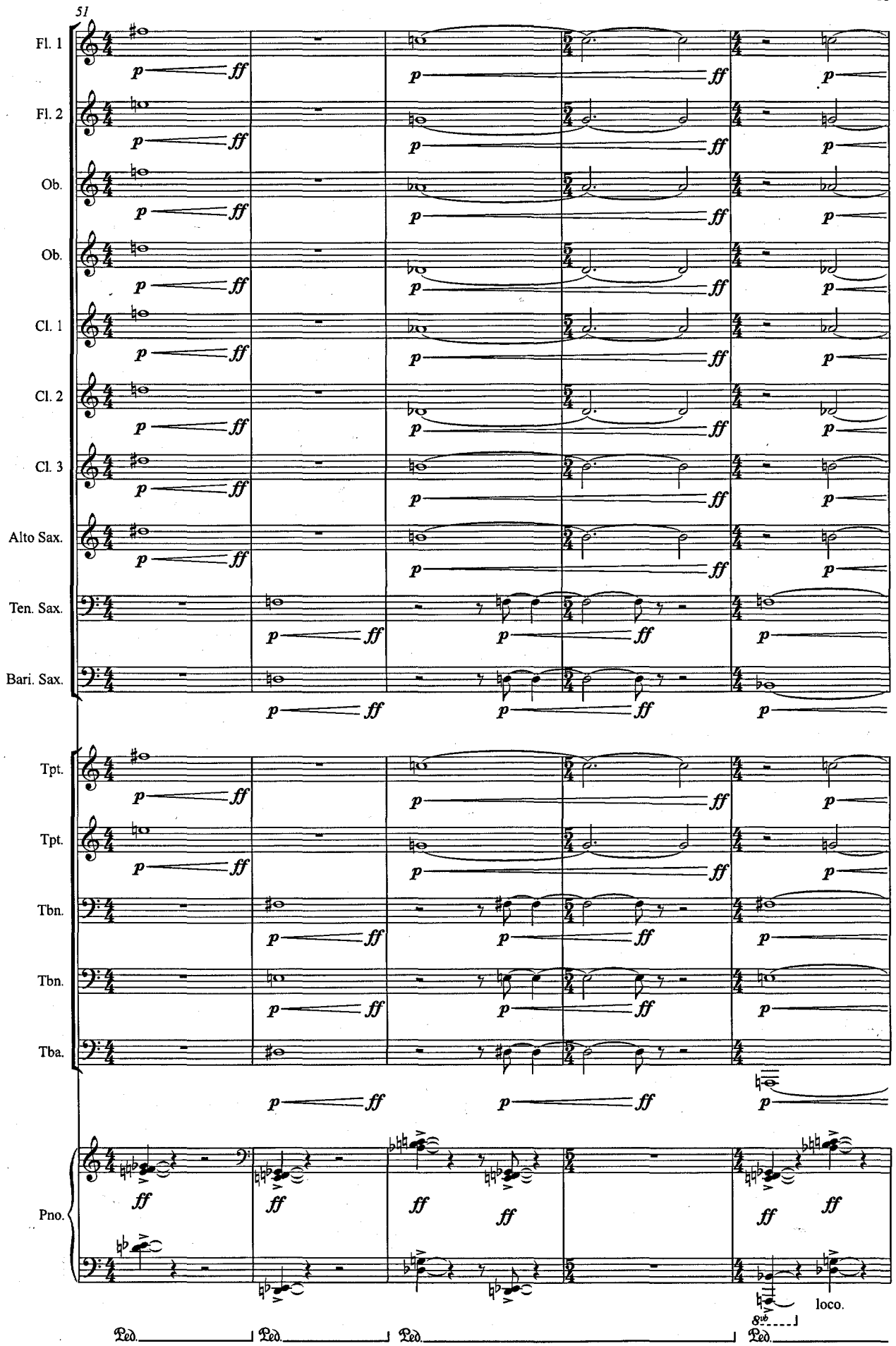

26
Fl. 1
Fl. 2
Ob.
Ob.
Cl. 1
Cl. 2
Cl. 3
Alto Sax.
Ten. Sax.
Bari. Sax.
Tpt.
Tpt.
Tbn.
Tbn.
Tba.
Pno.
con sord.
con sord.
ff
p
Ped.
Ped.
Ped.

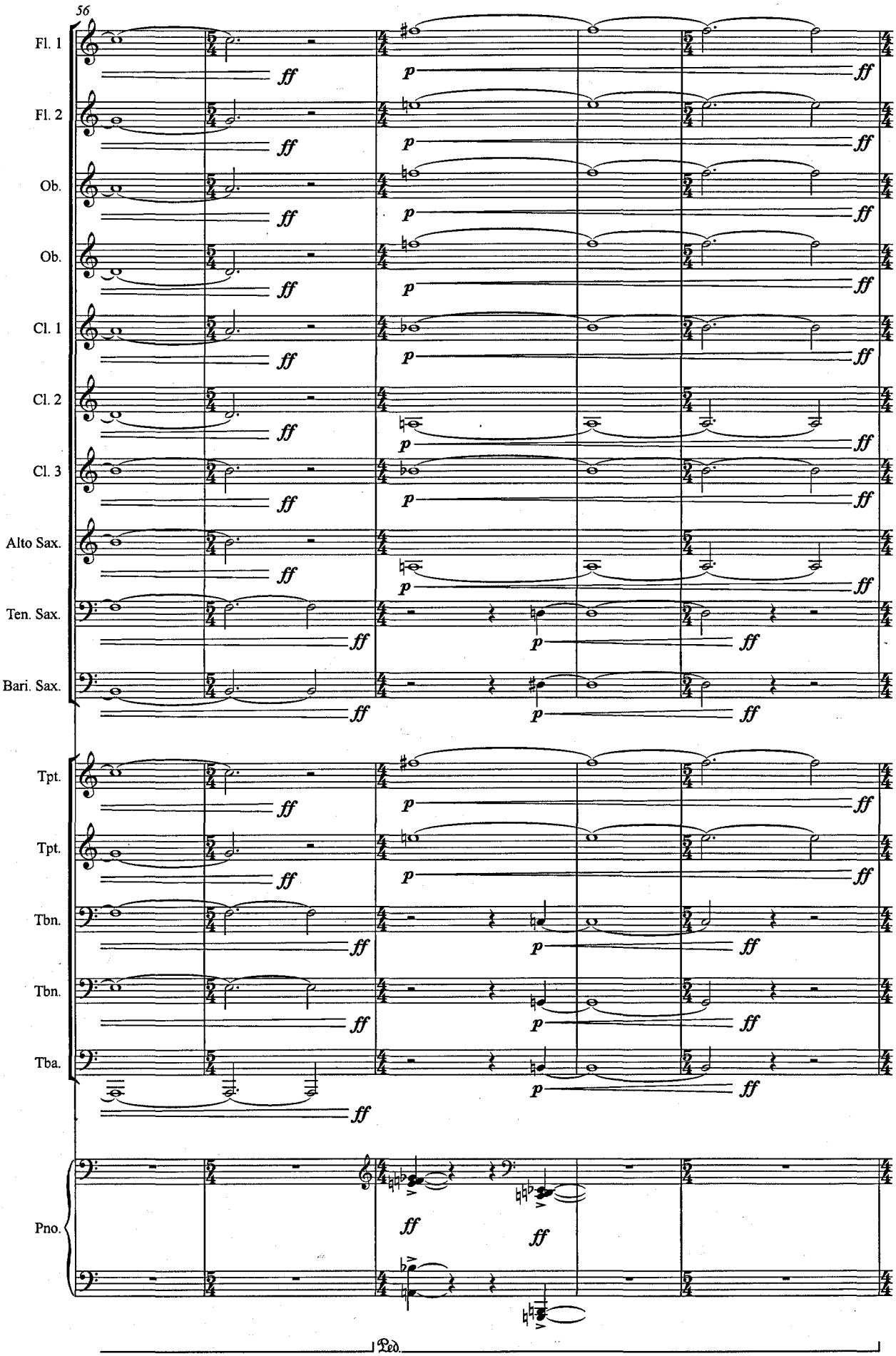

31
Fl. 1
Fl. 2
Ob.
Ob.
Cl. 1
Cl. 2
Cl. 3
Alto Sax.
Ten. Sax.
Bari. Sax.
Tpt.
Tpt.
Tbn.
Tbn.
Tba.
Pno.
p
ff
loco.
8vb
Ped.

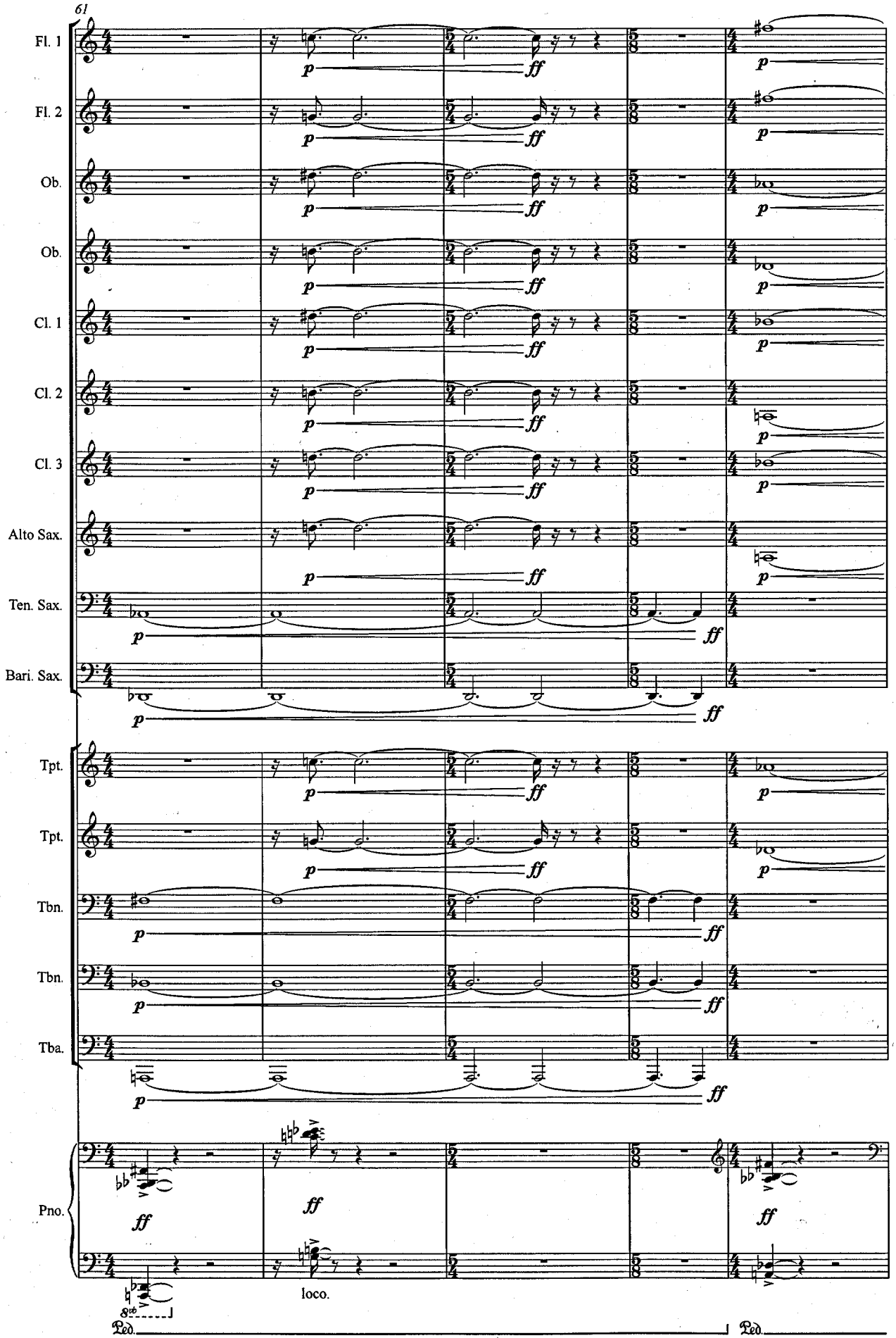

36
Fl. 1
Fl. 2
Ob.
Ob.
Cl. 1
Cl. 2
Cl. 3
Alto Sax.
Ten. Sax.
Bari. Sax.
Tpt.
Tpt.
Tbn.
Tbn.
Tba.
Pno.
p
ff
loco.
8vb
Ped.
Ped.

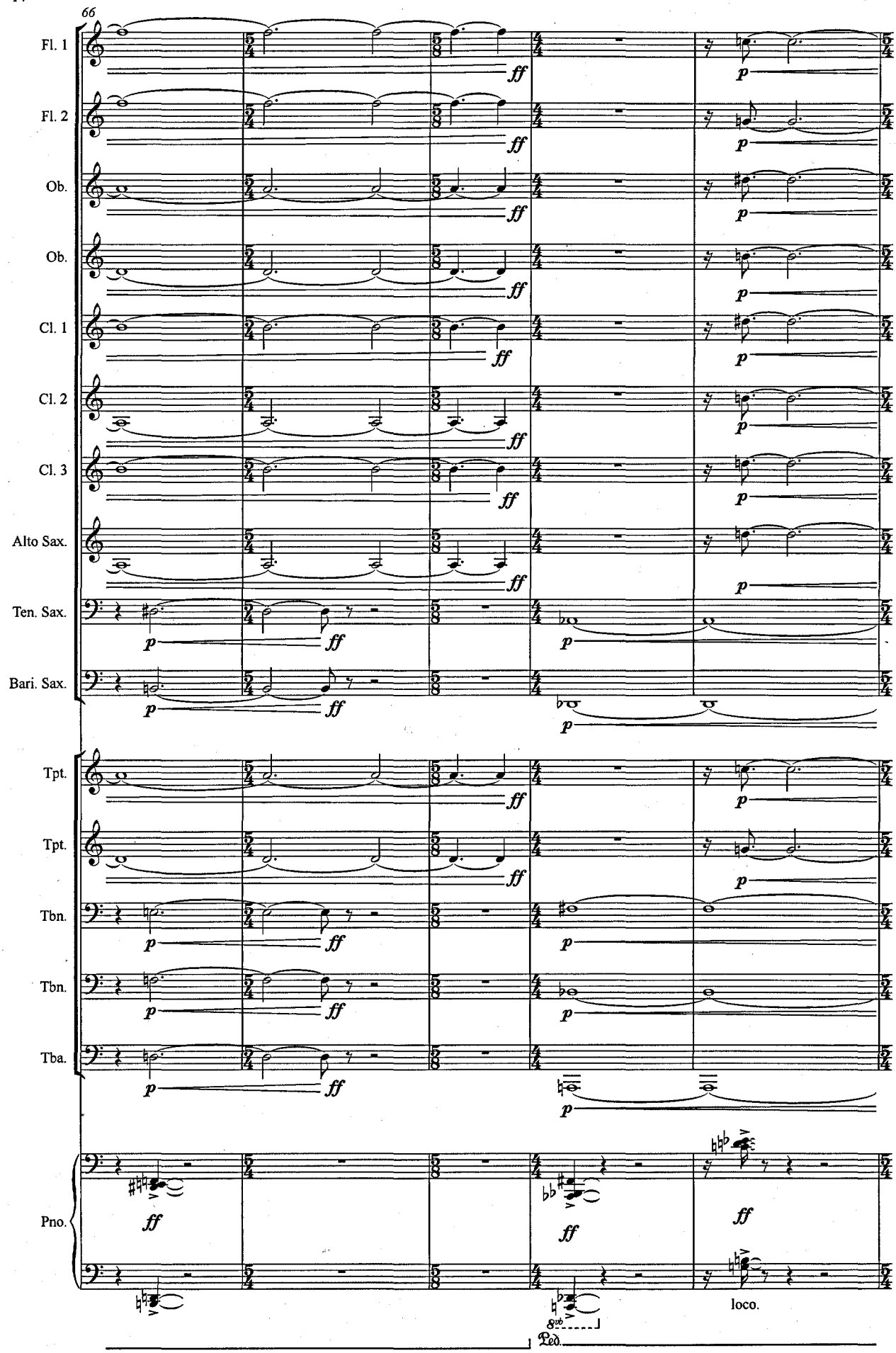

41
Fl. 1
Fl. 2
Ob.
Ob.
Cl. 1
Cl. 2
Cl. 3
Alto Sax.
Ten. Sax.
Bari. Sax.
Tpt.
Tpt.
Tbn.
Tbn.
Tba.
Pno.
ff
p
loco.
8vb
Ped.

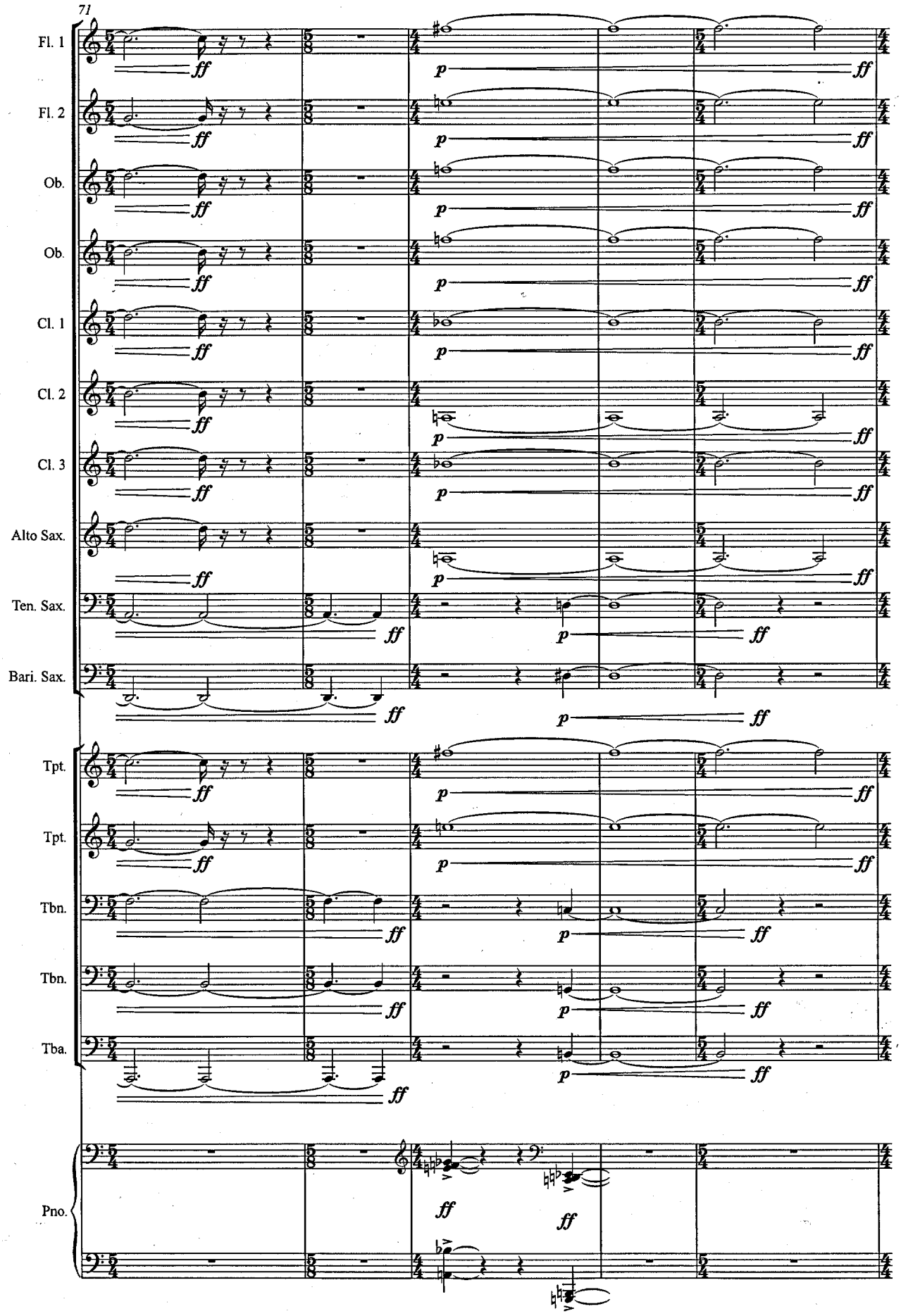

46
Fl. 1
Fl. 2
Ob.
Ob.
Cl. 1
Cl. 2
Cl. 3
Alto Sax.
Ten. Sax.
Bari. Sax.
Tpt.
Tpt.
Tbn.
Tbn.
Tba.
Pno.
p
ff
8vb
loco.
Ped.

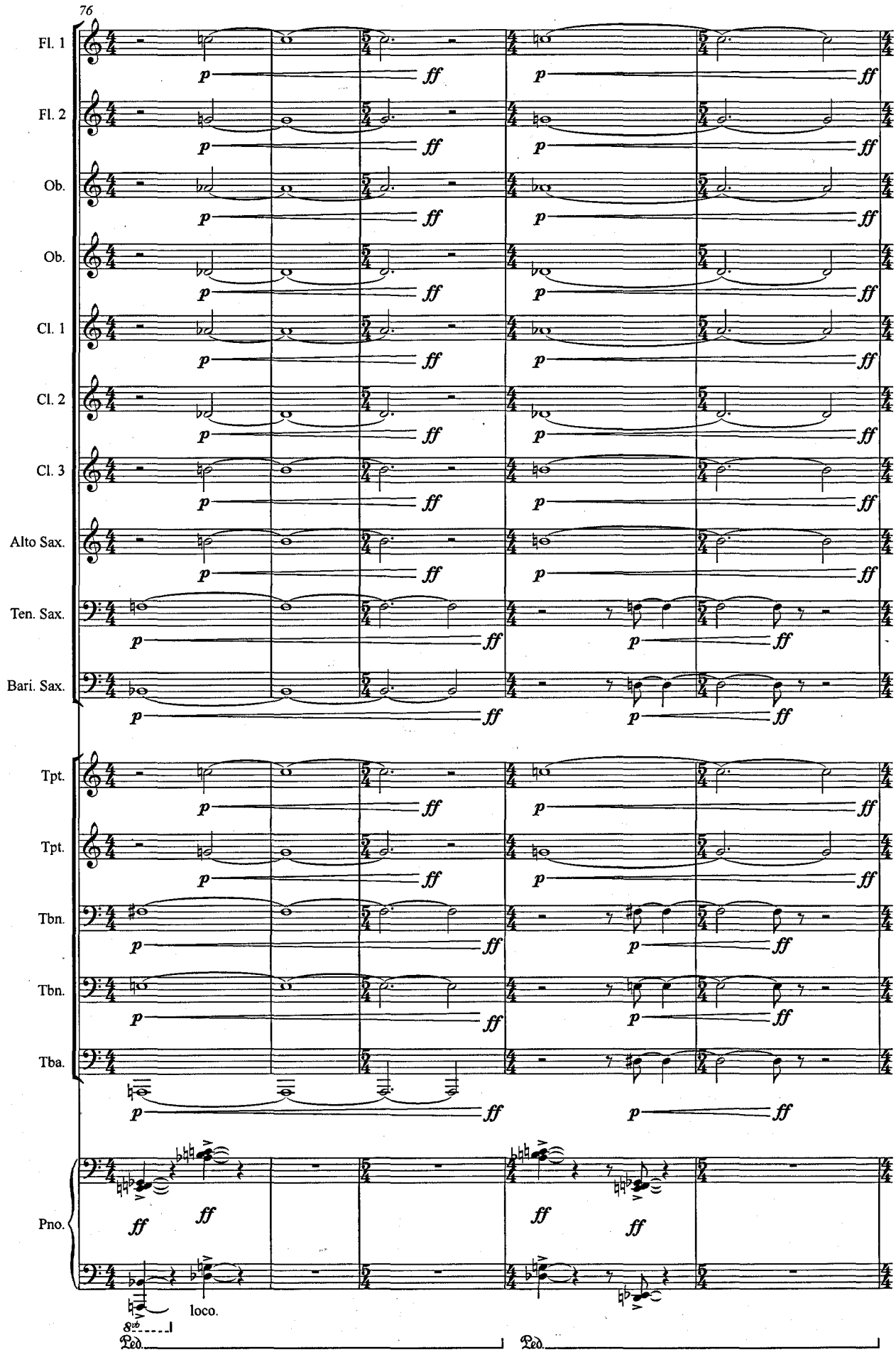

51
Fl. 1
Fl. 2
Ob.
Ob.
Cl. 1
Cl. 2
Cl. 3
Alto Sax.
Ten. Sax.
Bari. Sax.
Tpt.
Tpt.
Tbn.
Tbn.
Tba.
Pno.
p
ff
8vb
loco.
Ped.
Ped.
Ped.
Ped.


56
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
Ped.


61
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
8va
loco.
Ped.
Ped.


66
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
loco.
8va
Ped.


71
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
Ped.


76
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
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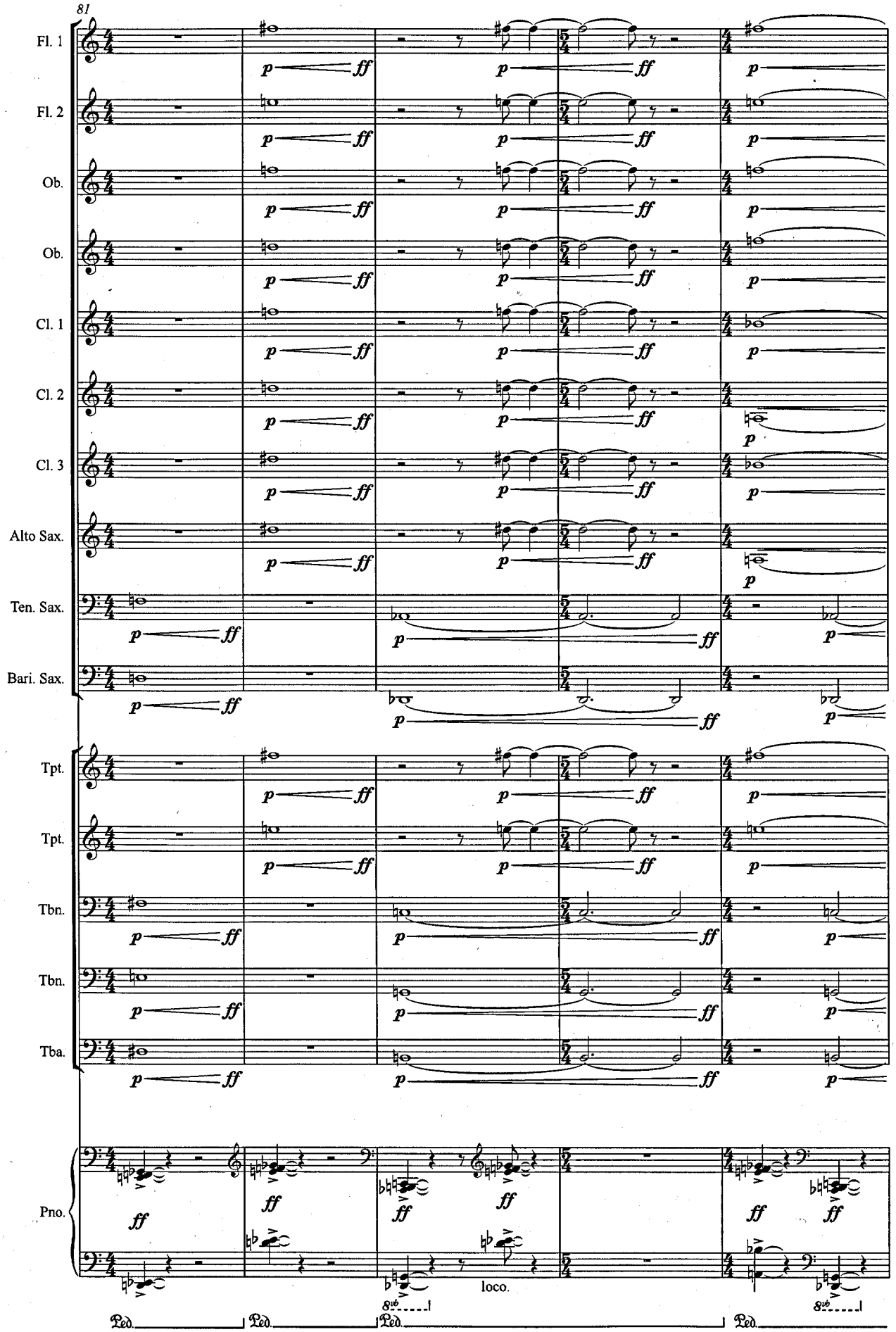
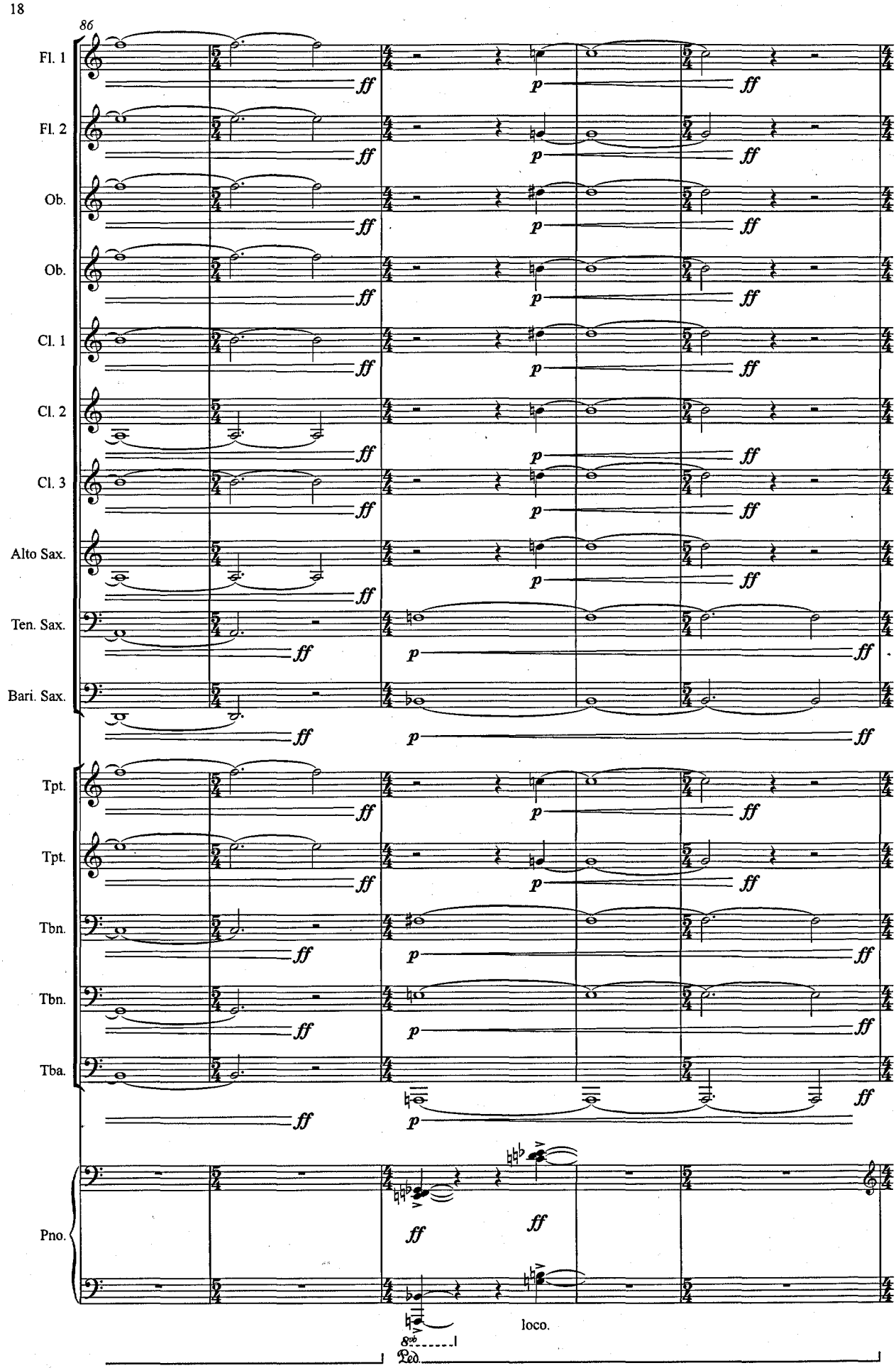
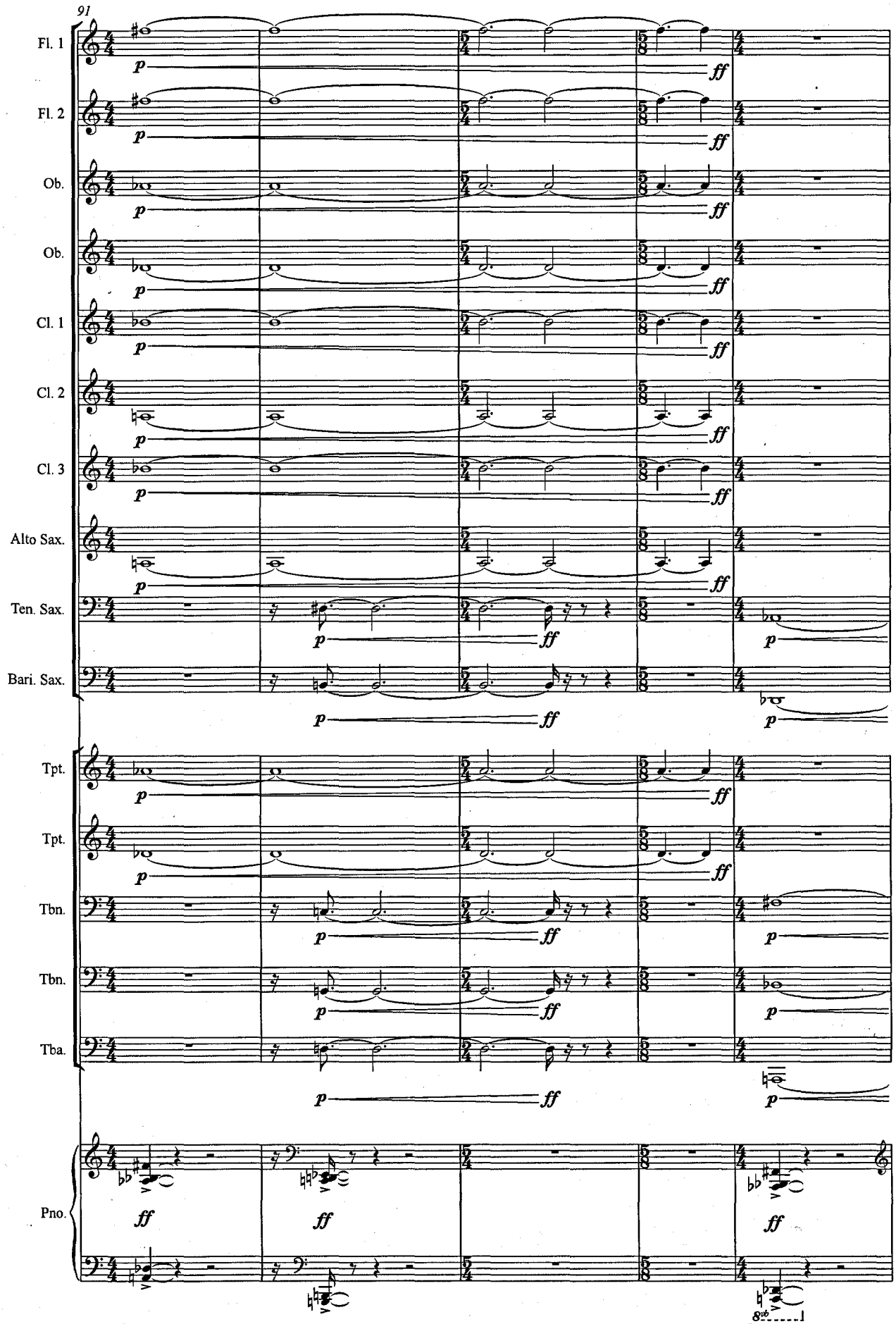
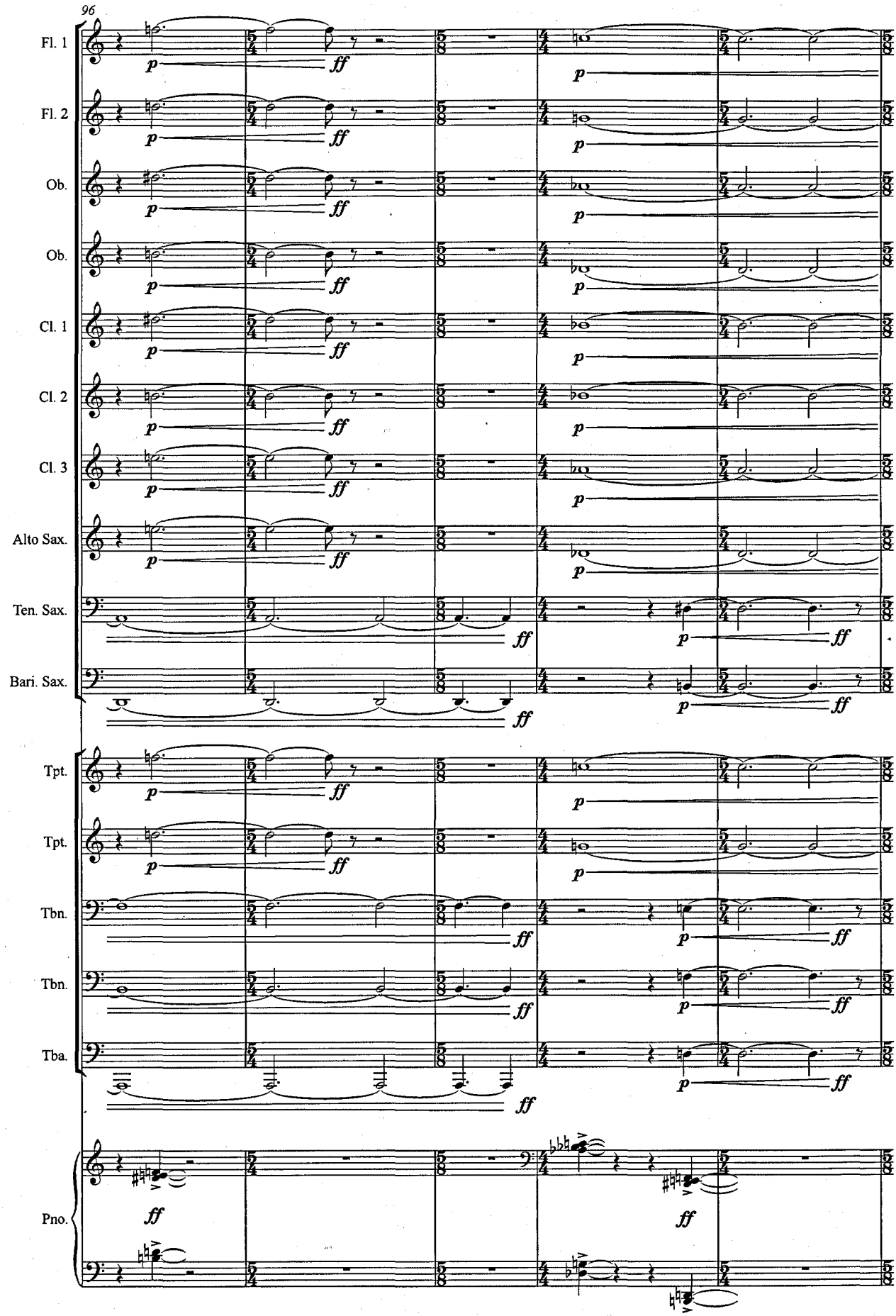
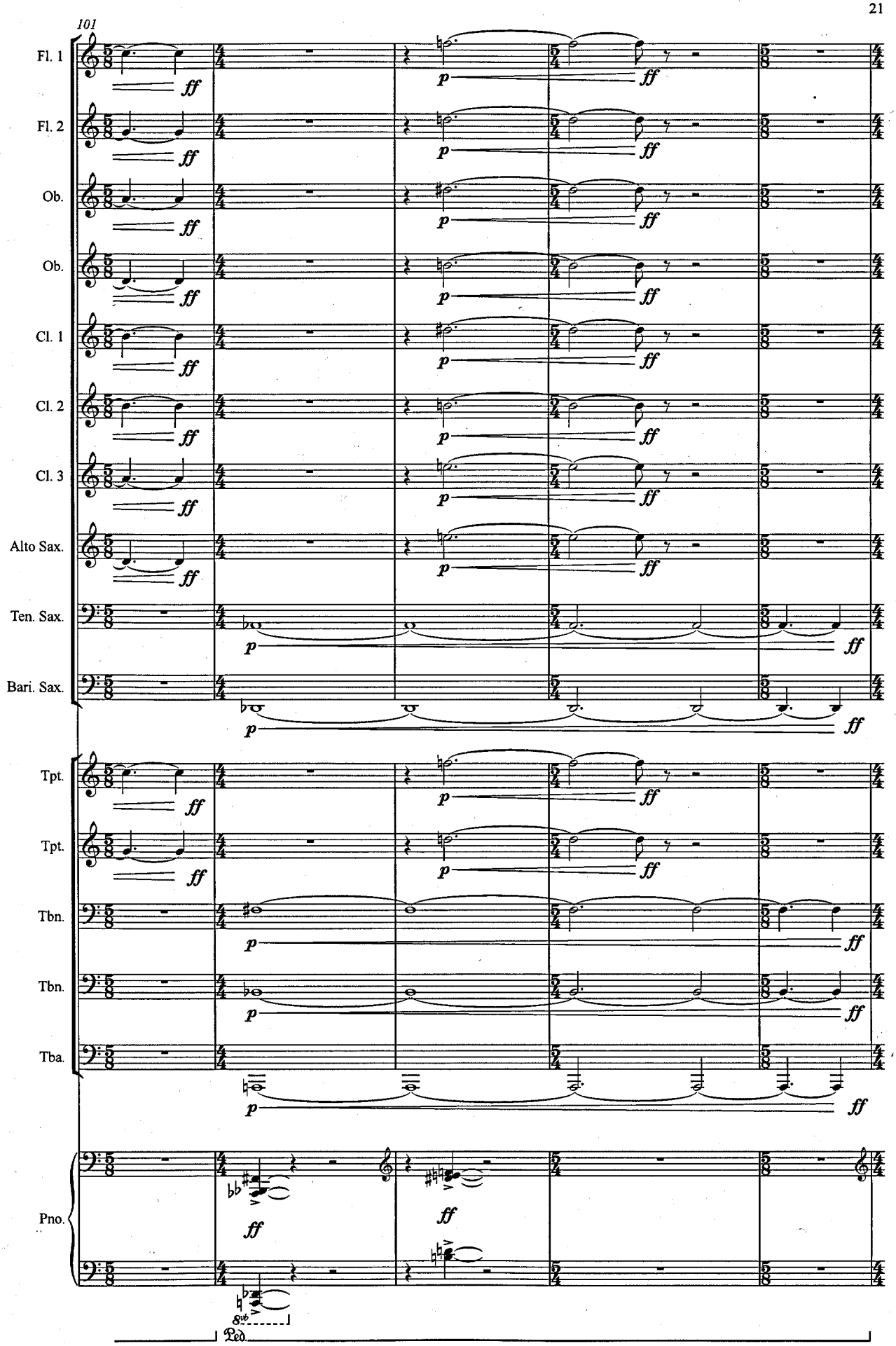
loco.
Ped.
Ped.

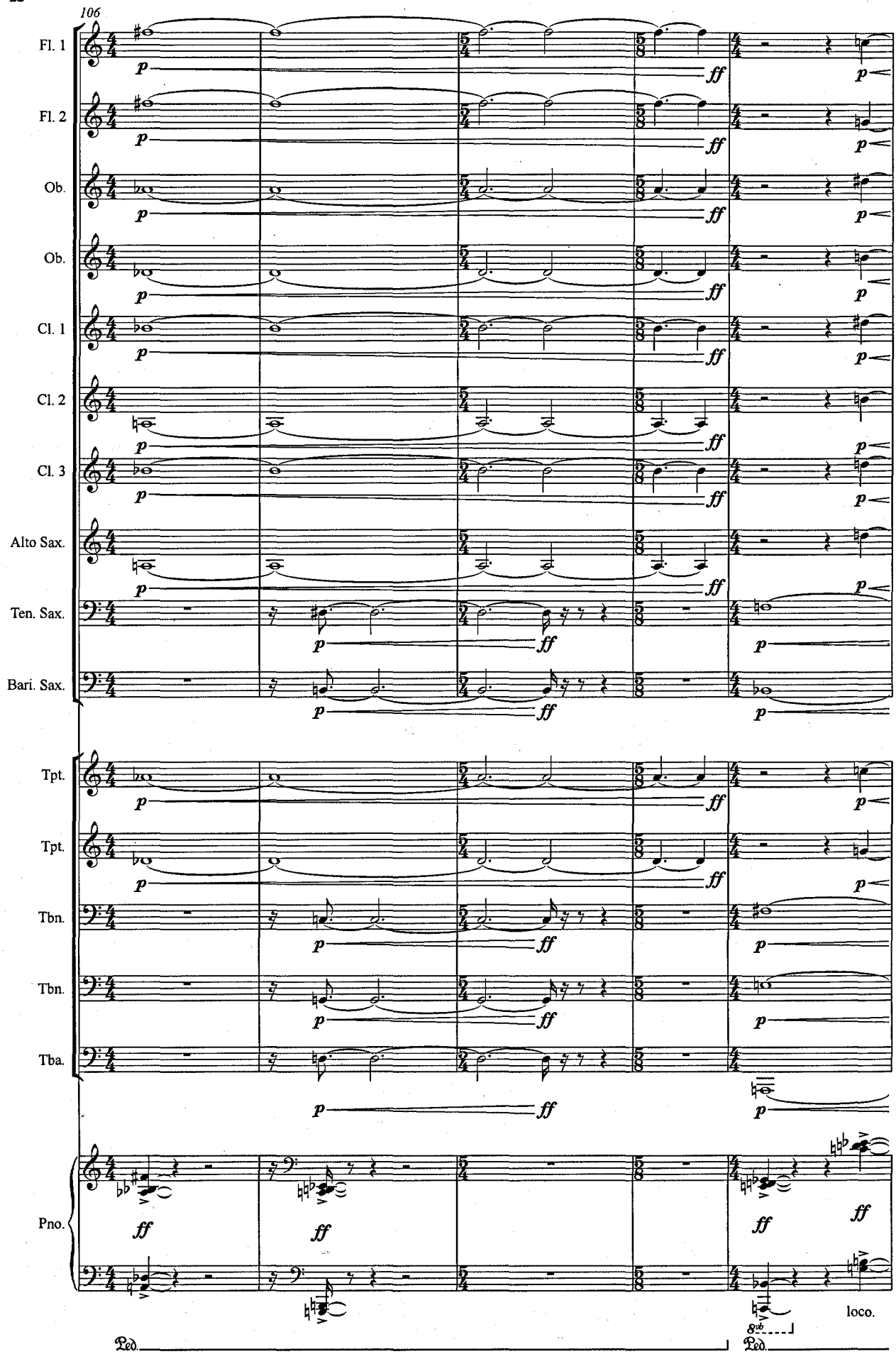

81
Fl. 1
Fl. 2
Ob.
Ob.
Cl. 1
Cl. 2
Cl. 3
Alto Sax.
Ten. Sax.
Bari. Sax.
Tpt.
Tpt.
Tbn.
Tbn.
Tba.
Pno.
p
ff
loco.
Ped.

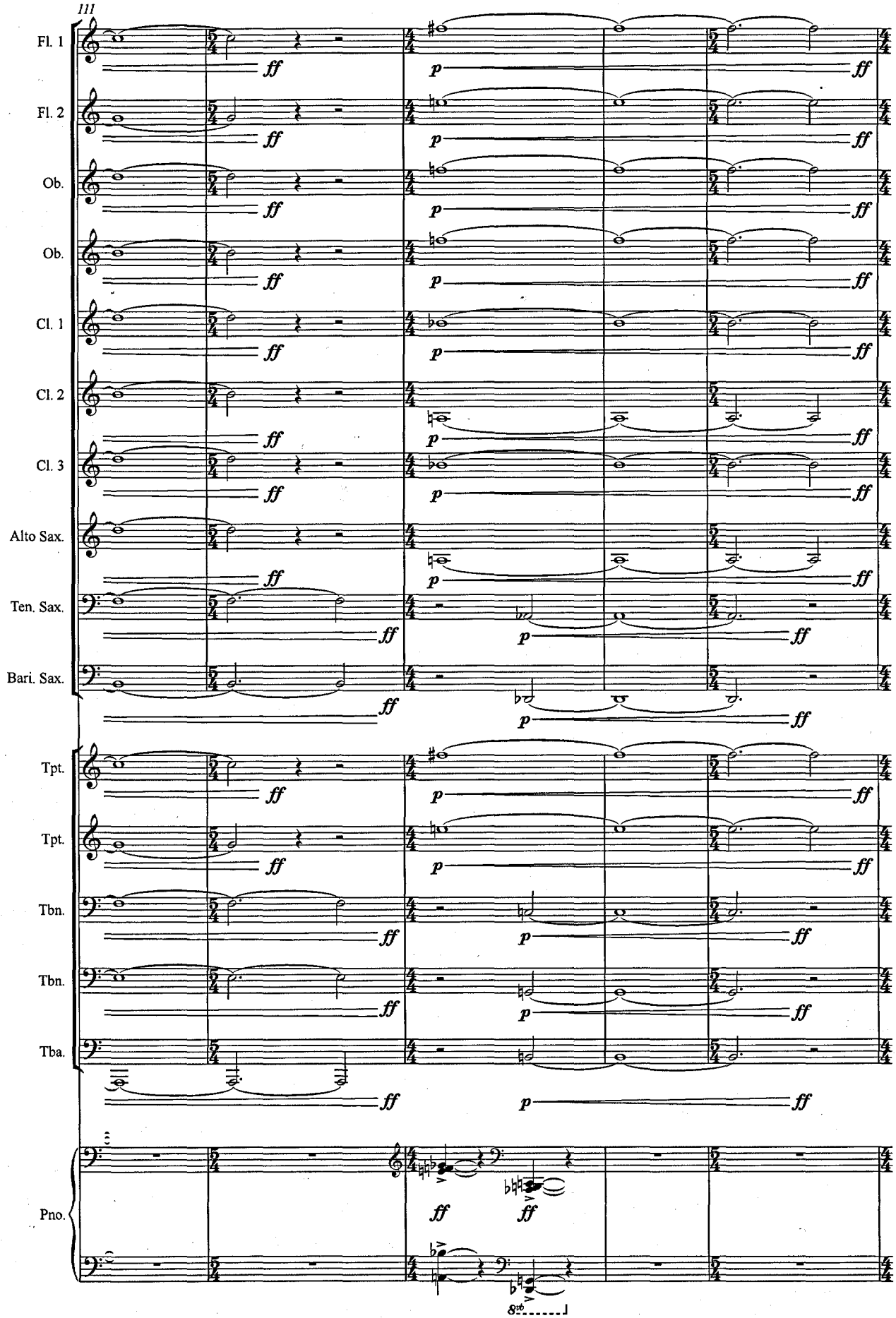

86
Fl. 1
Fl. 2
Ob.
Ob.
Cl. 1
Cl. 2
Cl. 3
Alto Sax.
Ten. Sax.
Bari. Sax.
Tpt.
Tpt.
Tbn.
Tbn.
Tba.
Pno.
ff
p
loco.
8vb
Ped.

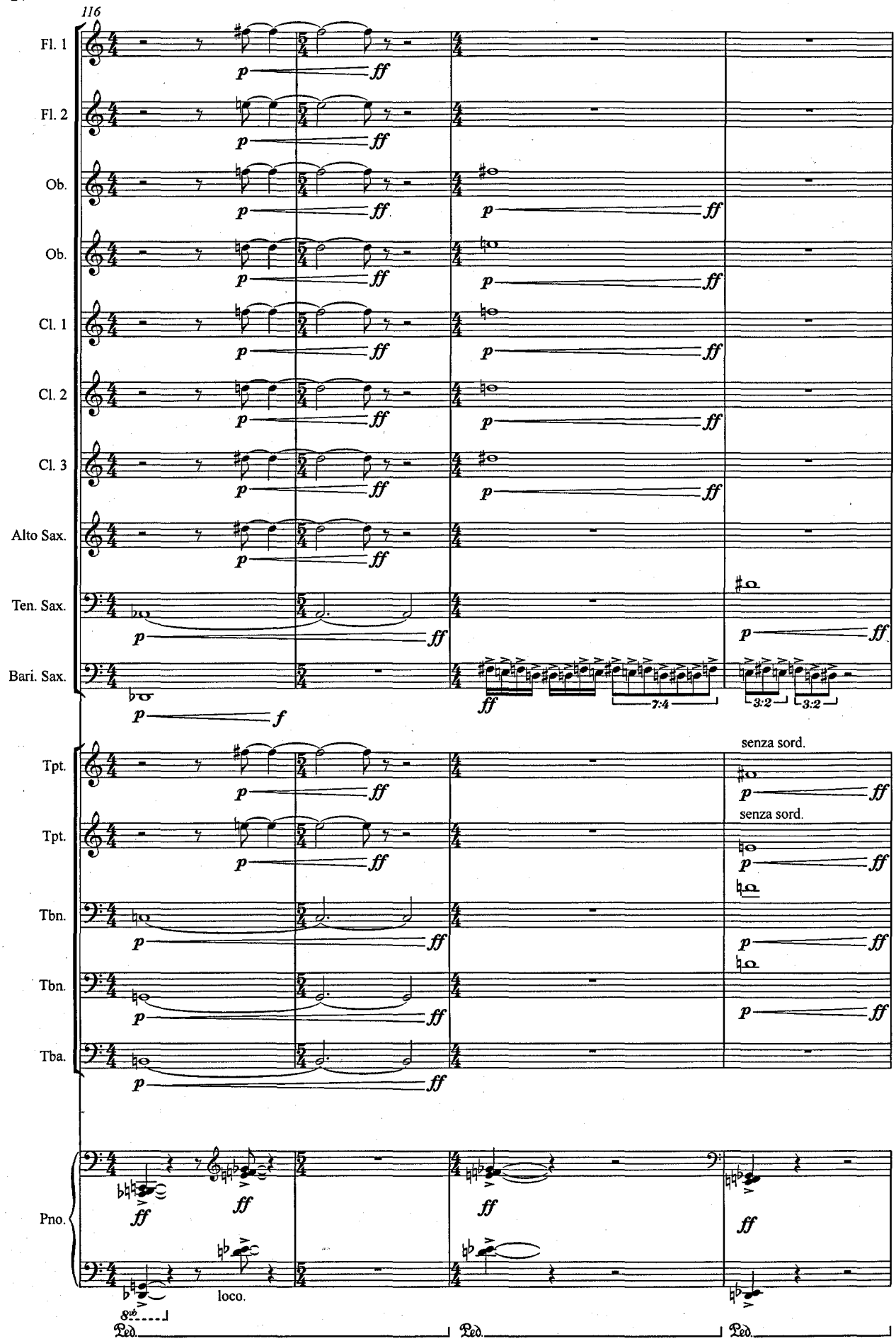

91
Fl. 1
Fl. 2
Ob.
Ob.
Cl. 1
Cl. 2
Cl. 3
Alto Sax.
Ten. Sax.
Bari. Sax.
Tpt.
Tpt.
Tbn.
Tbn.
Tba.
Pno.
p
ff
Ped.
8va

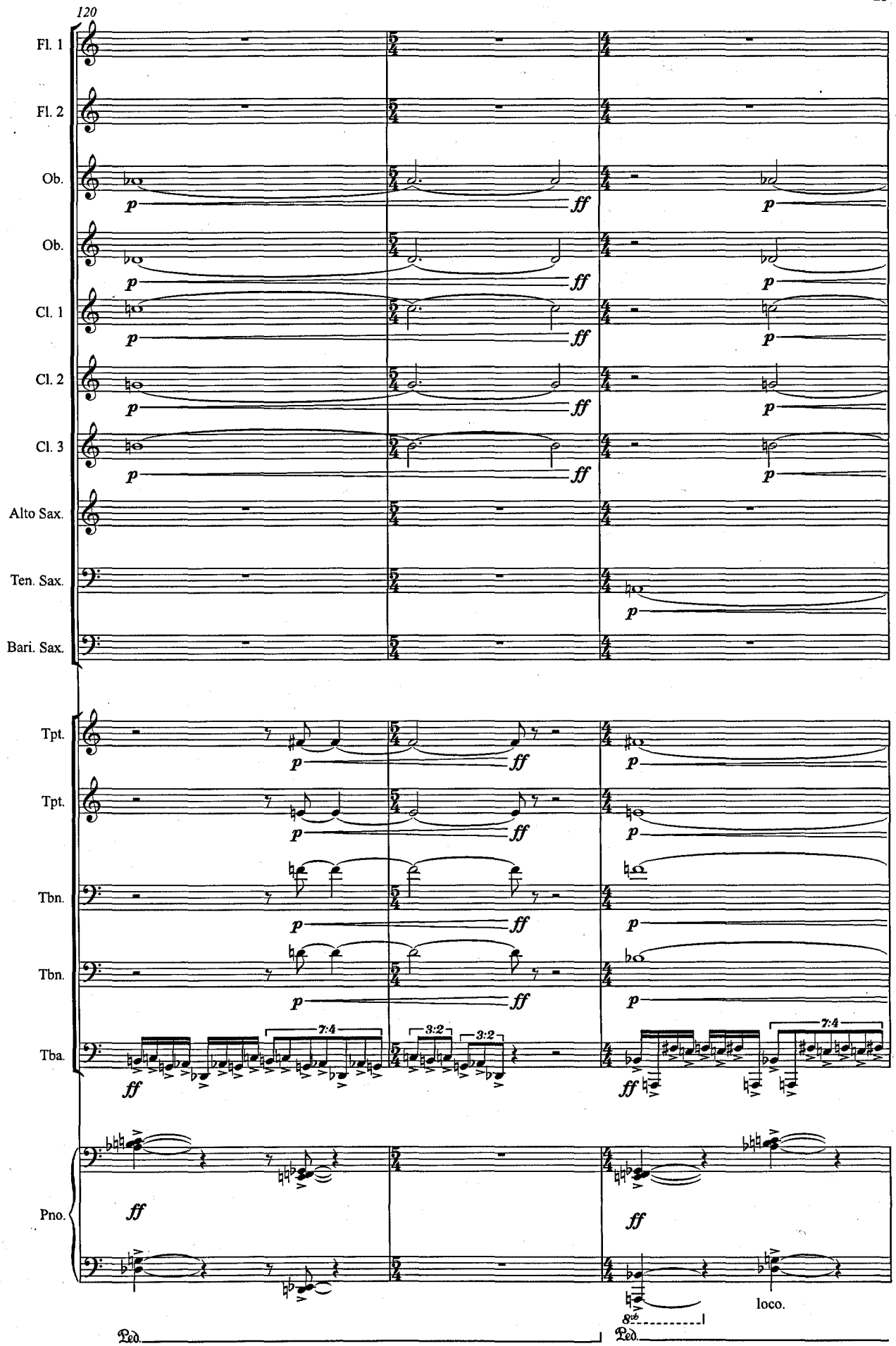

96
Fl. 1
Fl. 2
Ob.
Ob.
Cl. 1
Cl. 2
Cl. 3
Alto Sax.
Ten. Sax.
Bari. Sax.
Tpt.
Tpt.
Tbn.
Tbn.
Tba.
Pno.
p
ff
Ped.

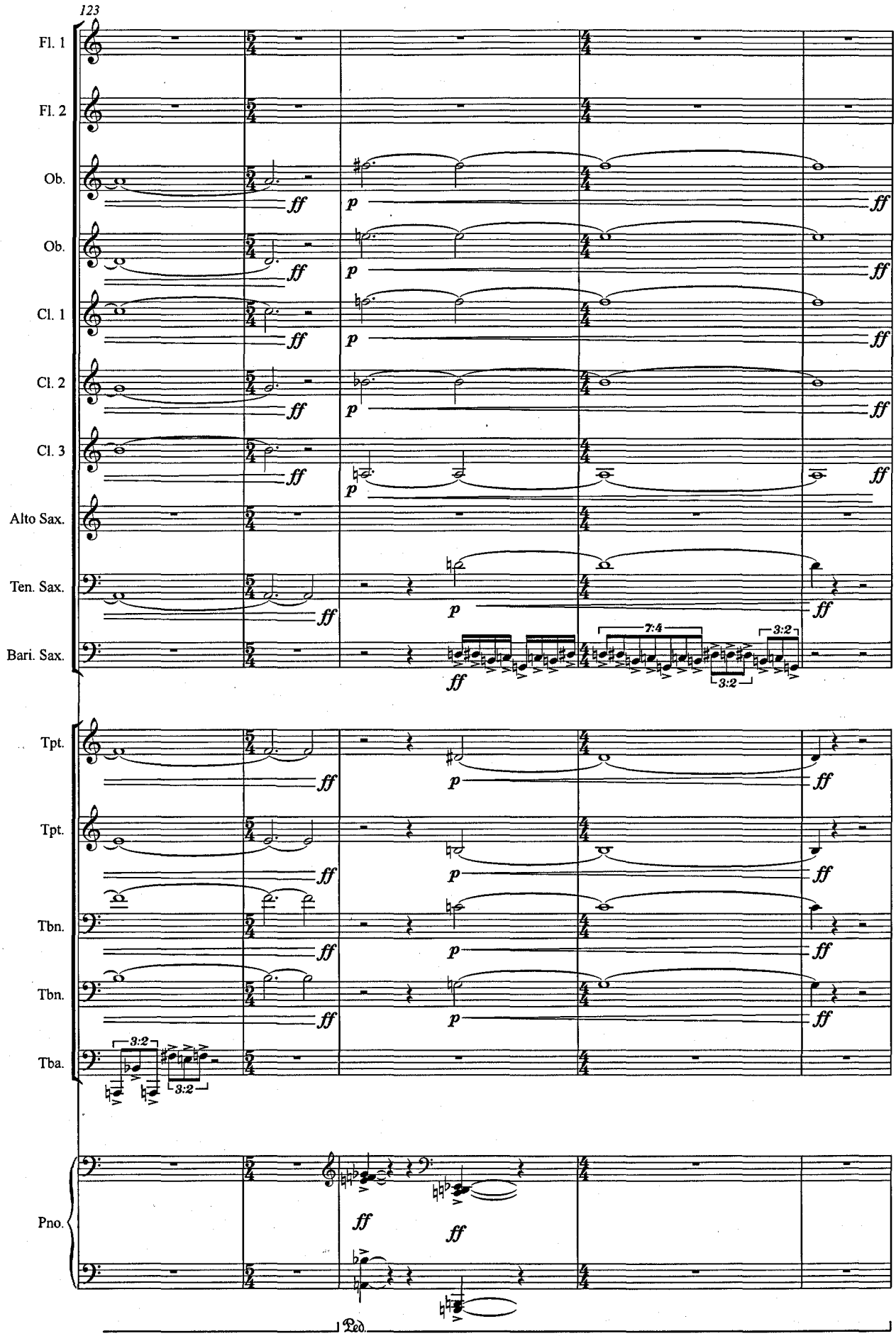

101
Fl. 1
Fl. 2
Ob.
Ob.
Cl. 1
Cl. 2
Cl. 3
Alto Sax.
Ten. Sax.
Bari. Sax.
Tpt.
Tpt.
Tbn.
Tbn.
Tba.
Pno.
ff
p
Ped.

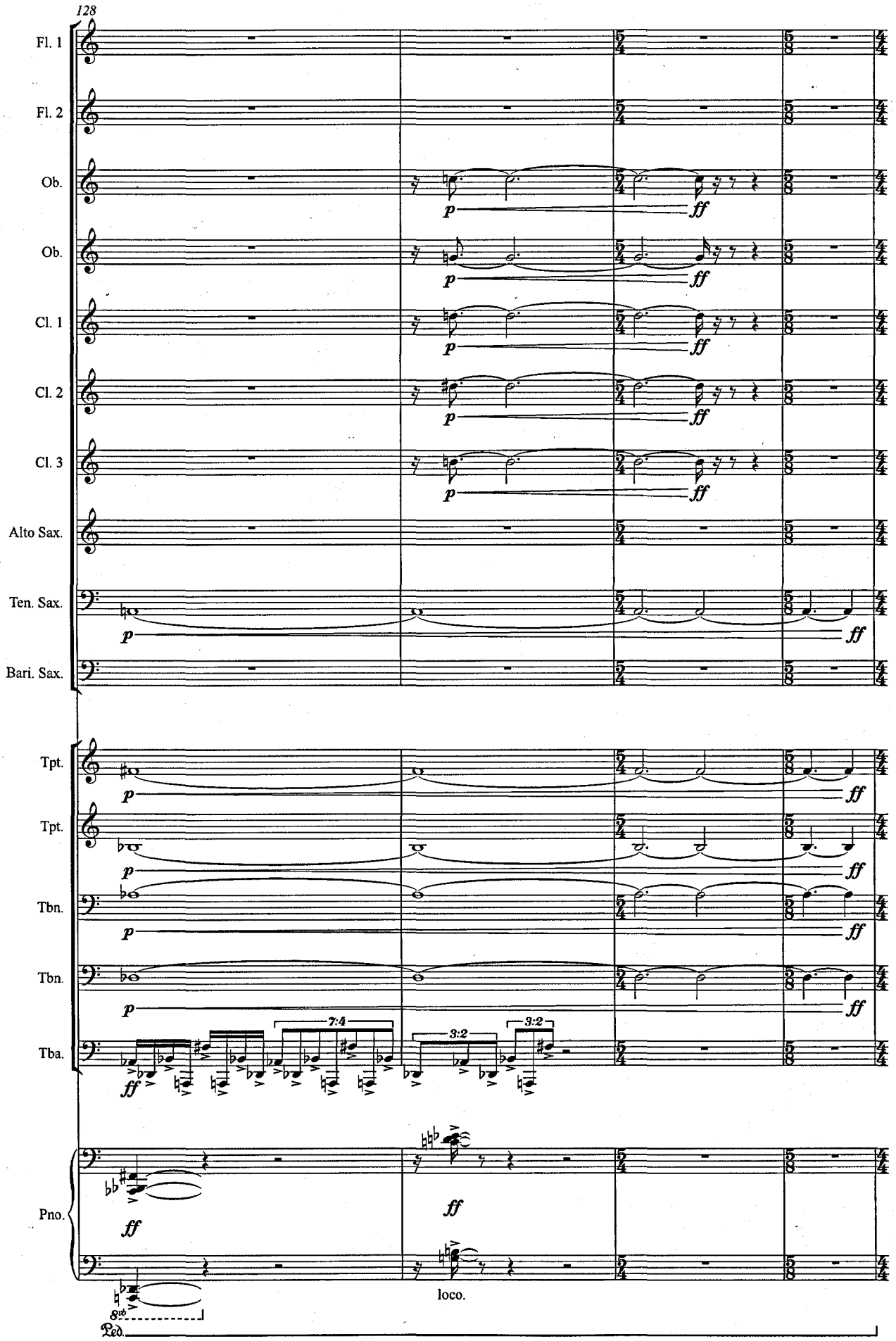

106
Fl. 1
Fl. 2
Ob.
Ob.
Cl. 1
Cl. 2
Cl. 3
Alto Sax.
Ten. Sax.
Bari. Sax.
Tpt.
Tpt.
Tbn.
Tbn.
Tba.
Pno.
p
ff
8vb
loco.
Ped.

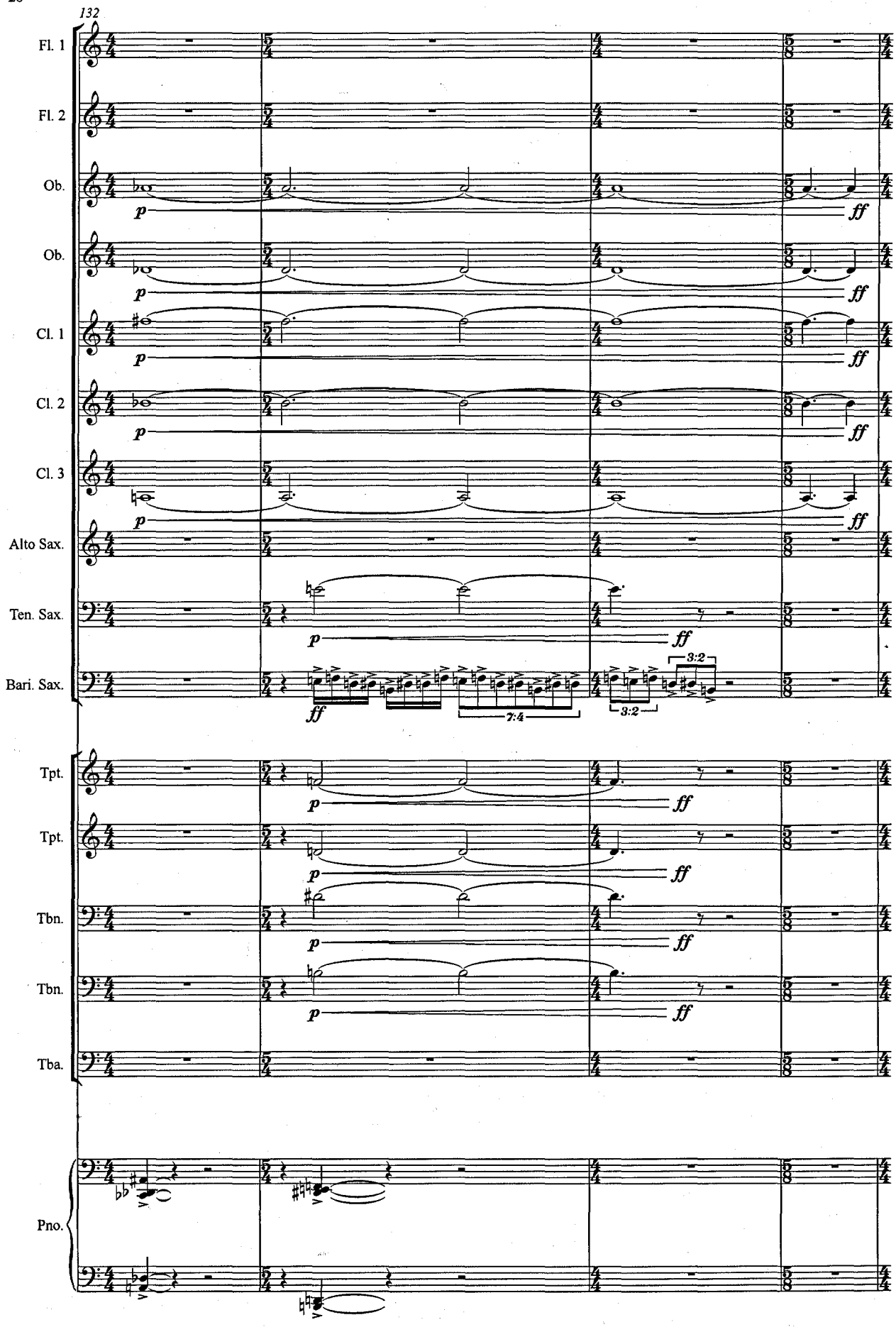

111
Fl. 1
Fl. 2
Ob.
Ob.
Cl. 1
Cl. 2
Cl. 3
Alto Sax.
Ten. Sax.
Bari. Sax.
Tpt.
Tpt.
Tbn.
Tbn.
Tba.
Pno.
ff
p
8va
Ped.

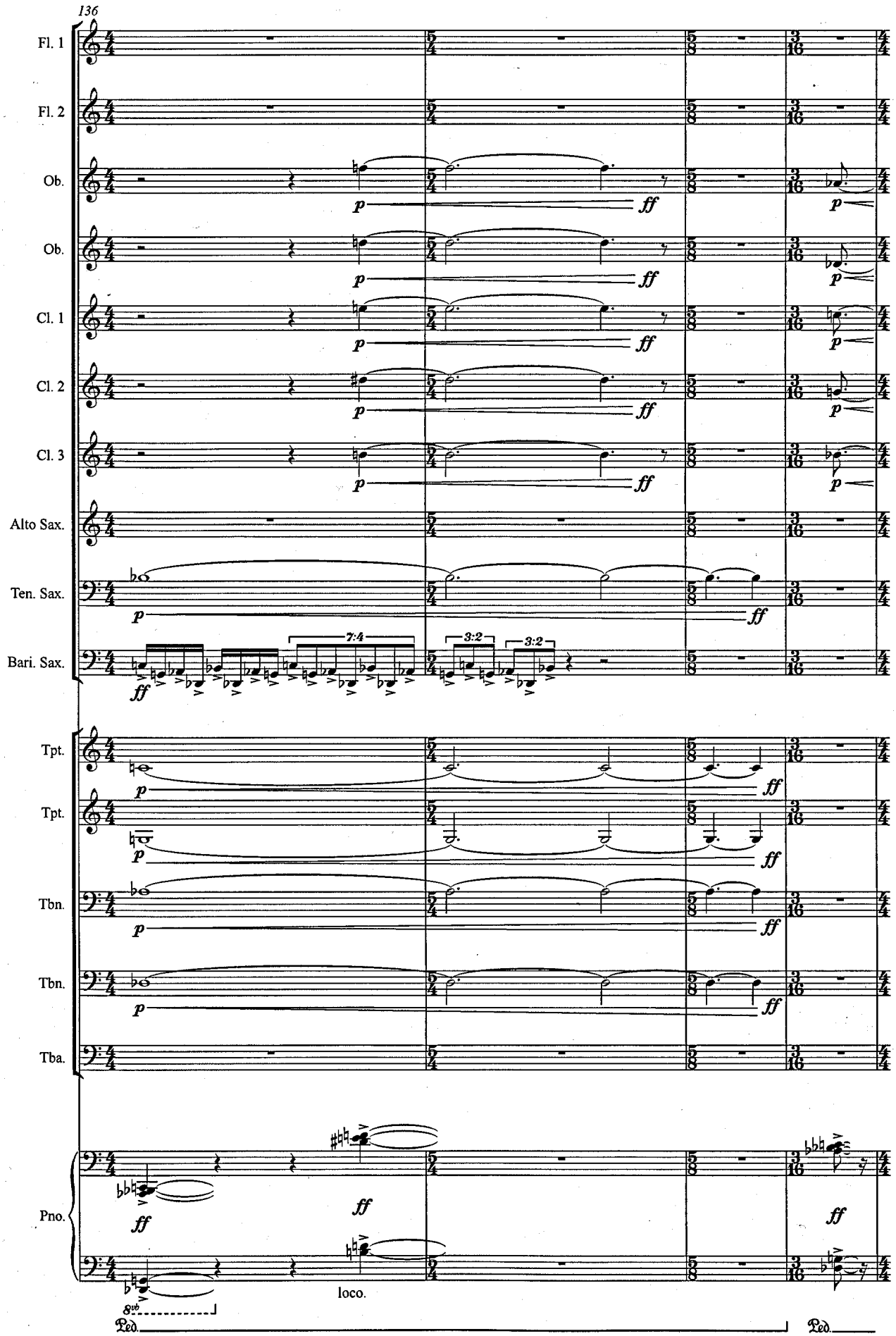

116
Fl. 1
Fl. 2
Ob.
Ob.
Cl. 1
Cl. 2
Cl. 3
Alto Sax.
Ten. Sax.
Bari. Sax.
Tpt.
Tpt.
Tbn.
Tbn.
Tba.
Pno.
senza sord.
senza sord.
loco.
Ped.
Ped.
Ped.

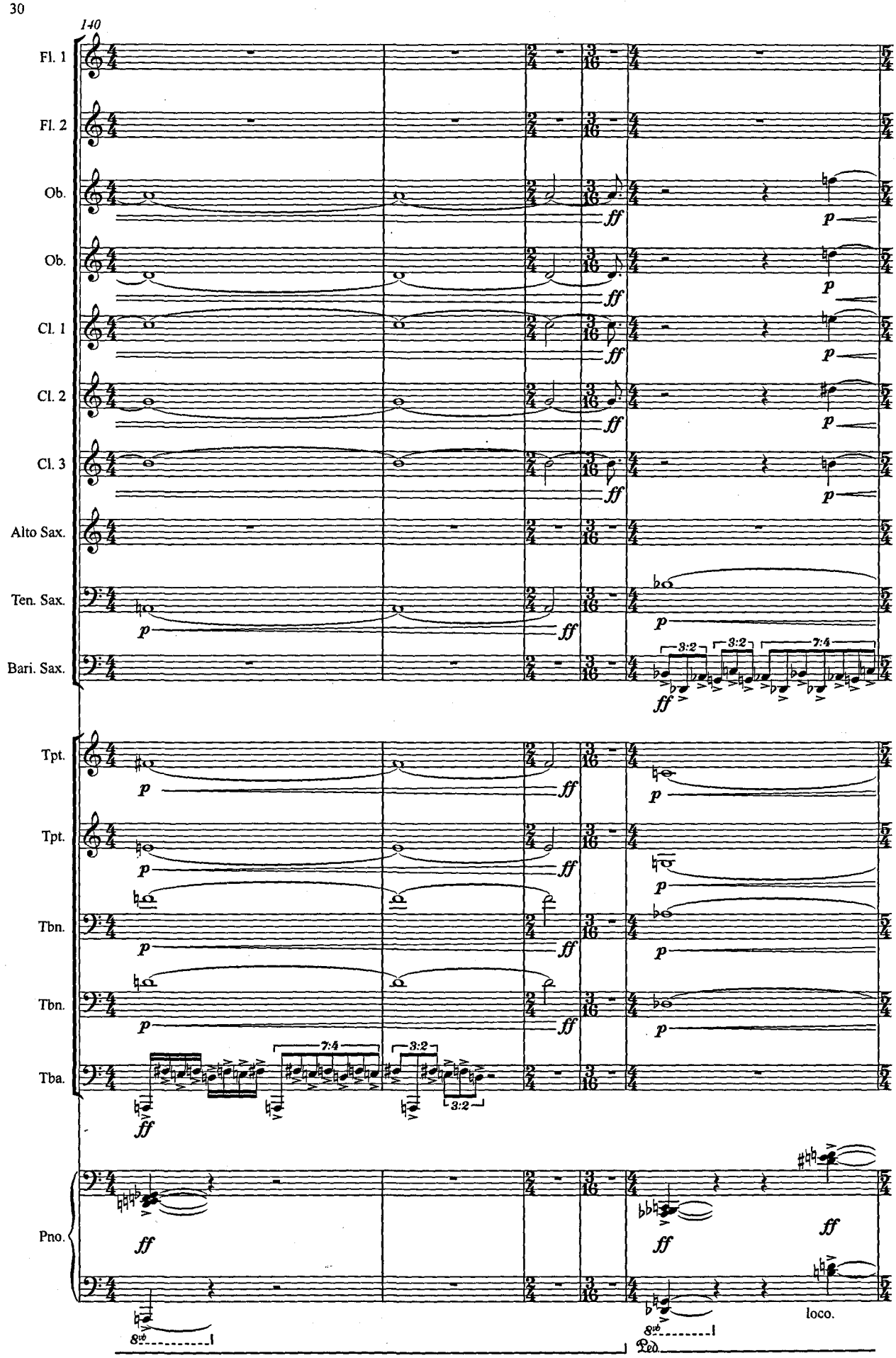

120
Fl. 1
Fl. 2
Ob.
Ob.
Cl. 1
Cl. 2
Cl. 3
Alto Sax.
Ten. Sax.
Bari. Sax.
Tpt.
Tpt.
Tbn.
Tbn.
Tba.
Pno.
p
ff
7:4
3:2
3:2
7:4
8va
loco.
Ped.
Ped.

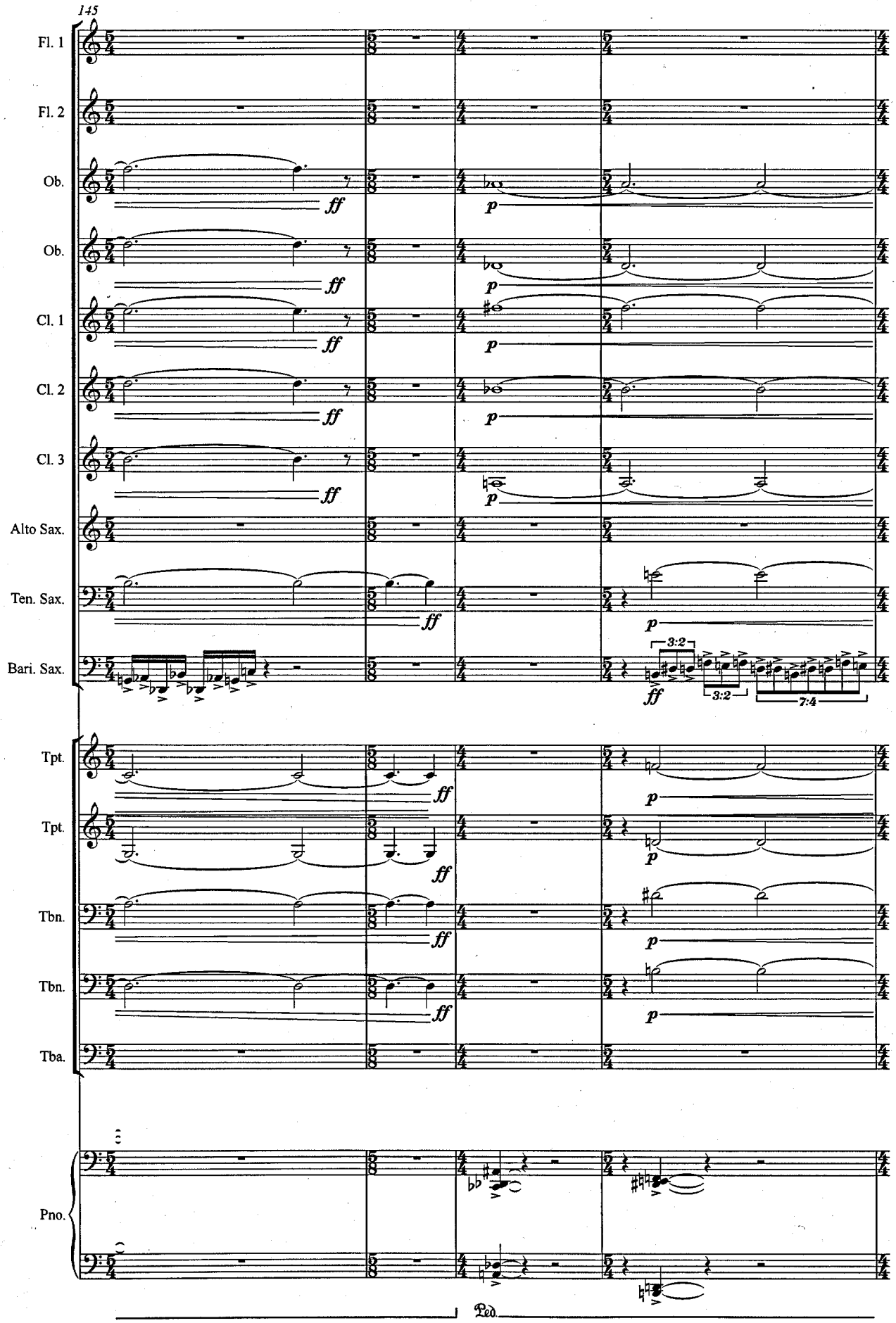

123
Fl. 1
Fl. 2
Ob.
Ob.
Cl. 1
Cl. 2
Cl. 3
Alto Sax.
Ten. Sax.
Bari. Sax.
Tpt.
Tpt.
Tbn.
Tbn.
Tba.
Pno.
ff
p
7:4
3:2
Ped.

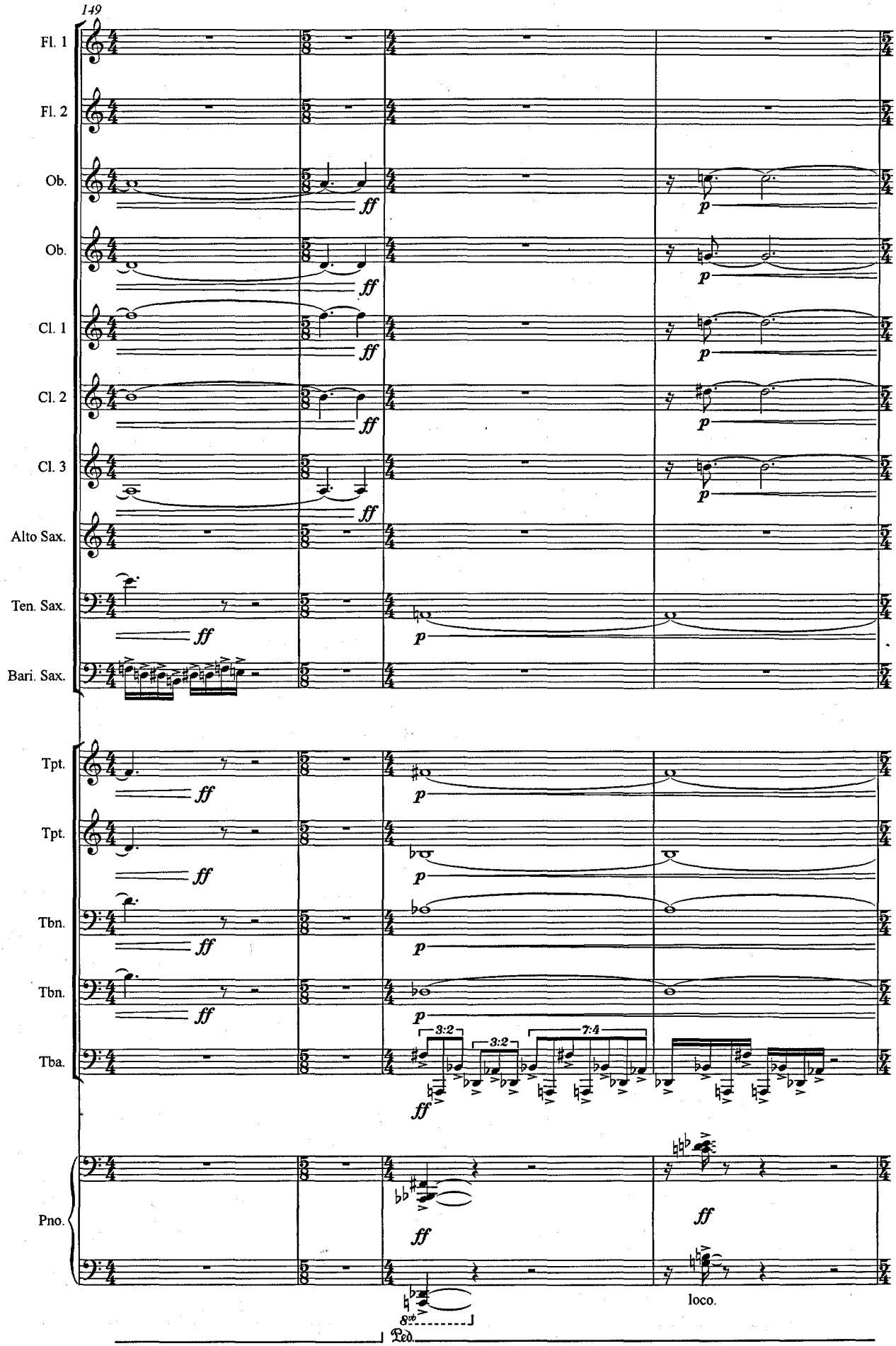

128
Fl. 1
Fl. 2
Ob.
Ob.
Cl. 1
Cl. 2
Cl. 3
Alto Sax.
Ten. Sax.
Bari. Sax.
Tpt.
Tpt.
Tbn.
Tbn.
Tba.
Pno.
p
ff
7:4
3:2
3:2
8va
loco.
Ped.


132
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.
p
ff
3:2
7:4


136
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
7:4
3:2
3:2
loco.
8vb
Ped.
Ped.


140
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
3:2
7:4
8va
loco.
Ped.


145
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
7:4
Ped.


149
Fl. 1
Fl. 2
Ob.
Ob.
Cl. 1
Cl. 2
Cl. 3
Alto Sax.
Ten. Sax.
Bari. Sax.
Tpt.
Tpt.
Tbn.
Tbn.
Tba.
Pno.
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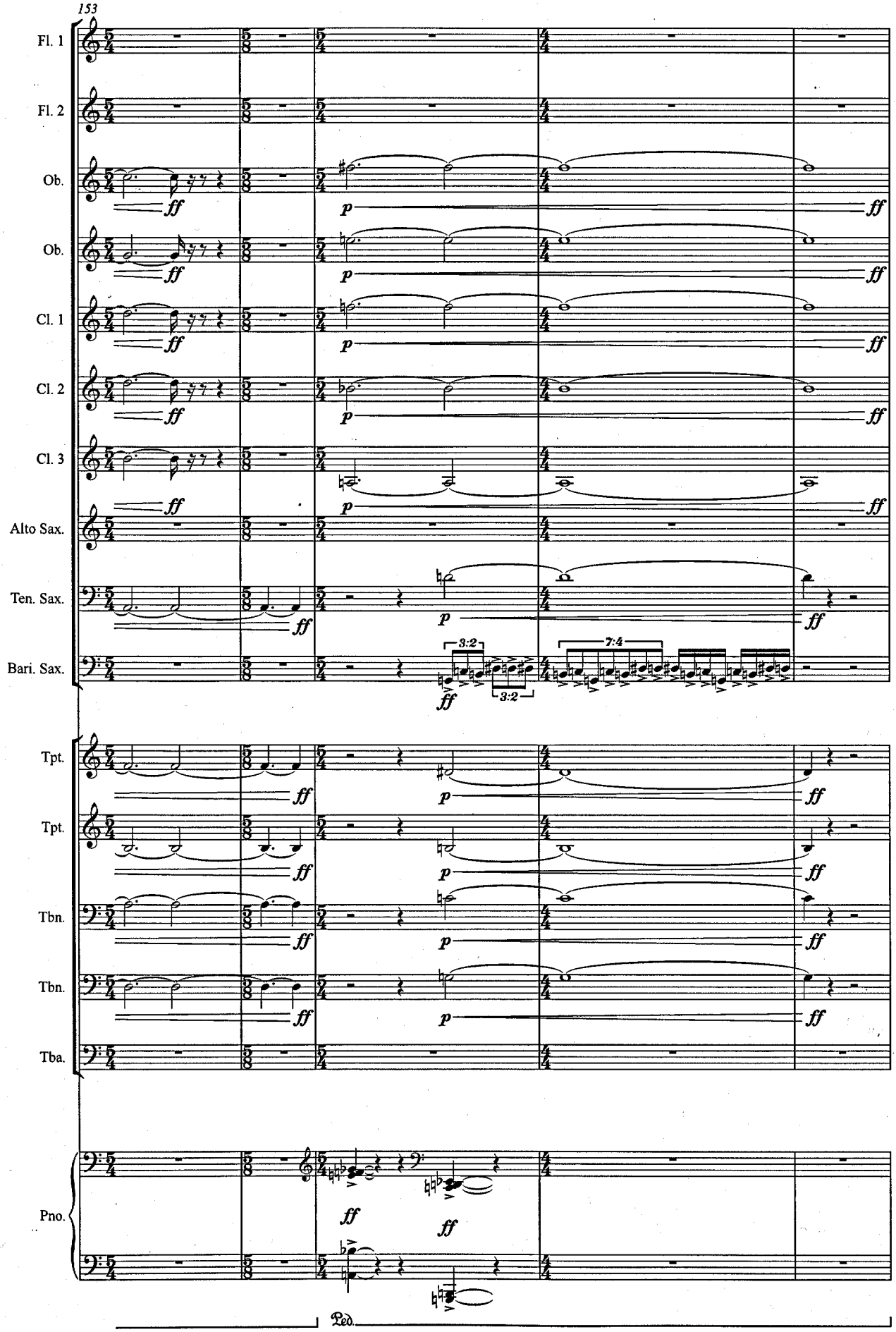
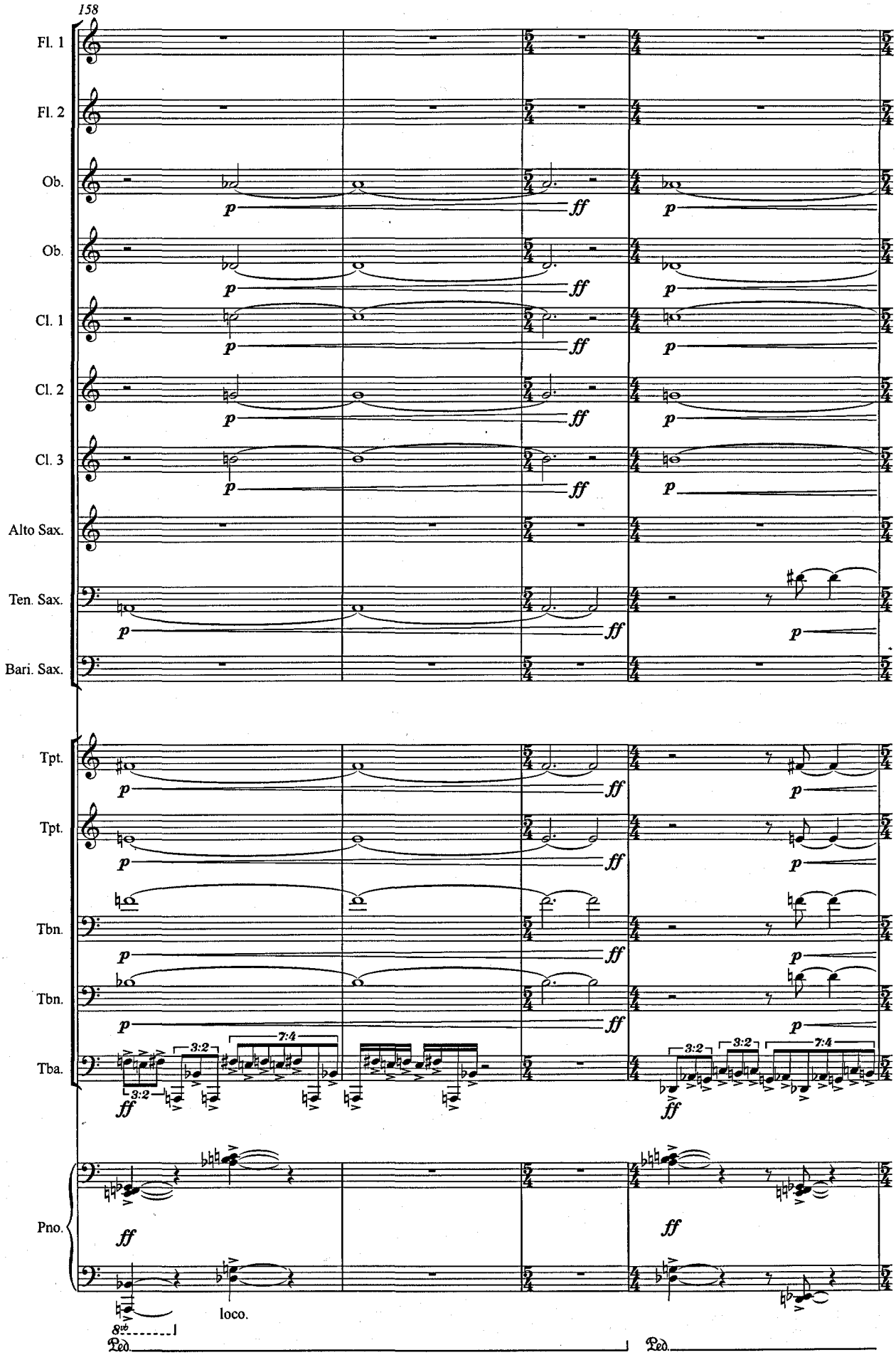
3:2
3:2
7:4
8va
loco.
Ped.


153
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
Ped.


158
Fl. 1
Fl. 2
Ob.
Ob.
Cl. 1
Cl. 2
Cl. 3
Alto Sax.
Ten. Sax.
Bari. Sax.
Tpt.
Tpt.
Tbn.
Tbn.
Tba.
Pno.
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ff
3:2
7:4
8vb
loco.
Ped.
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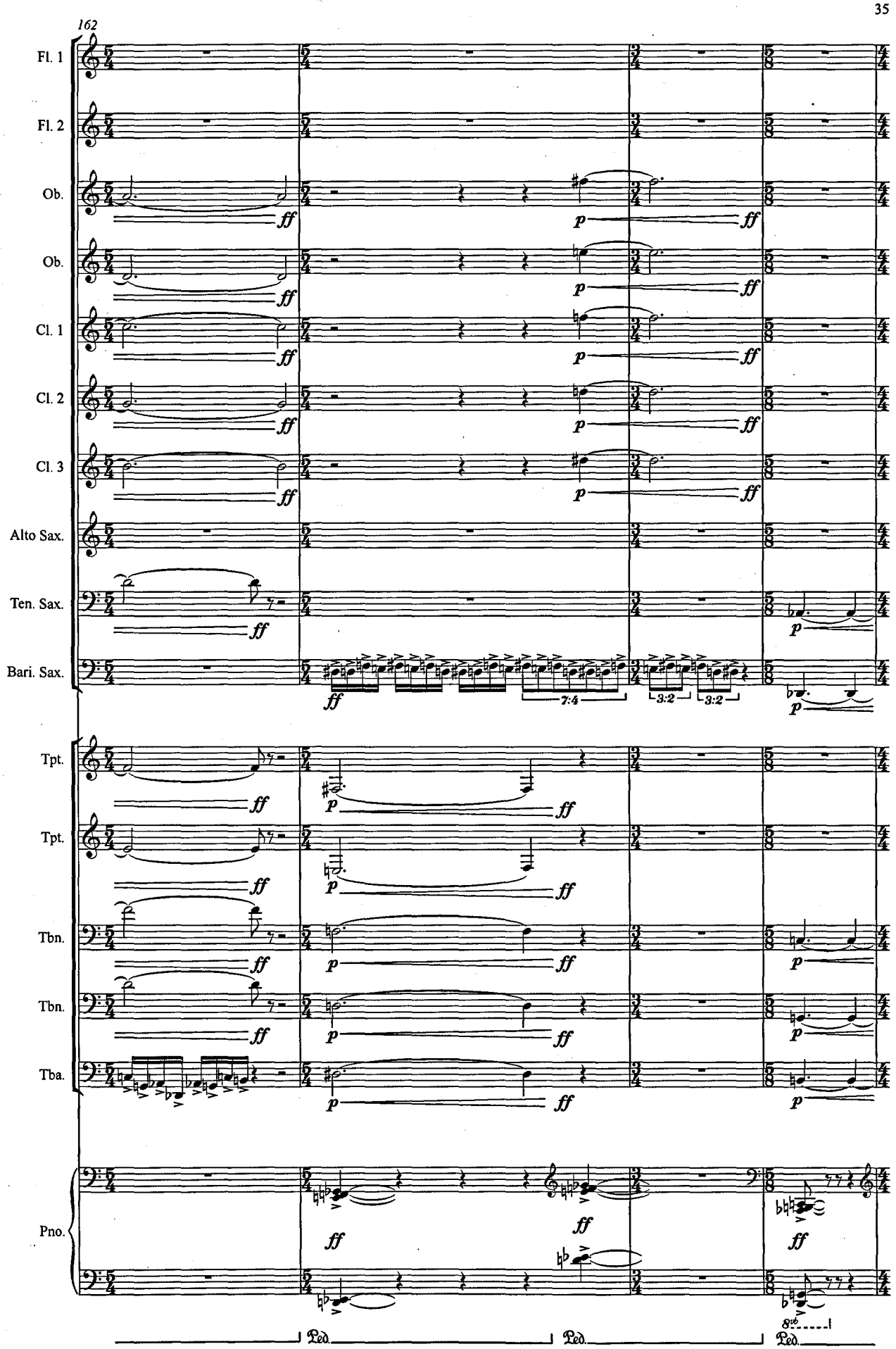
162
Fl. 1
Fl. 2
Ob.
Ob.
Cl. 1
Cl. 2
Cl. 3
Alto Sax.
Ten. Sax.
Bari. Sax.
Tpt.
Tpt.
Tbn.
Tbn.
Tba.
Pno.
ff
p
7:4
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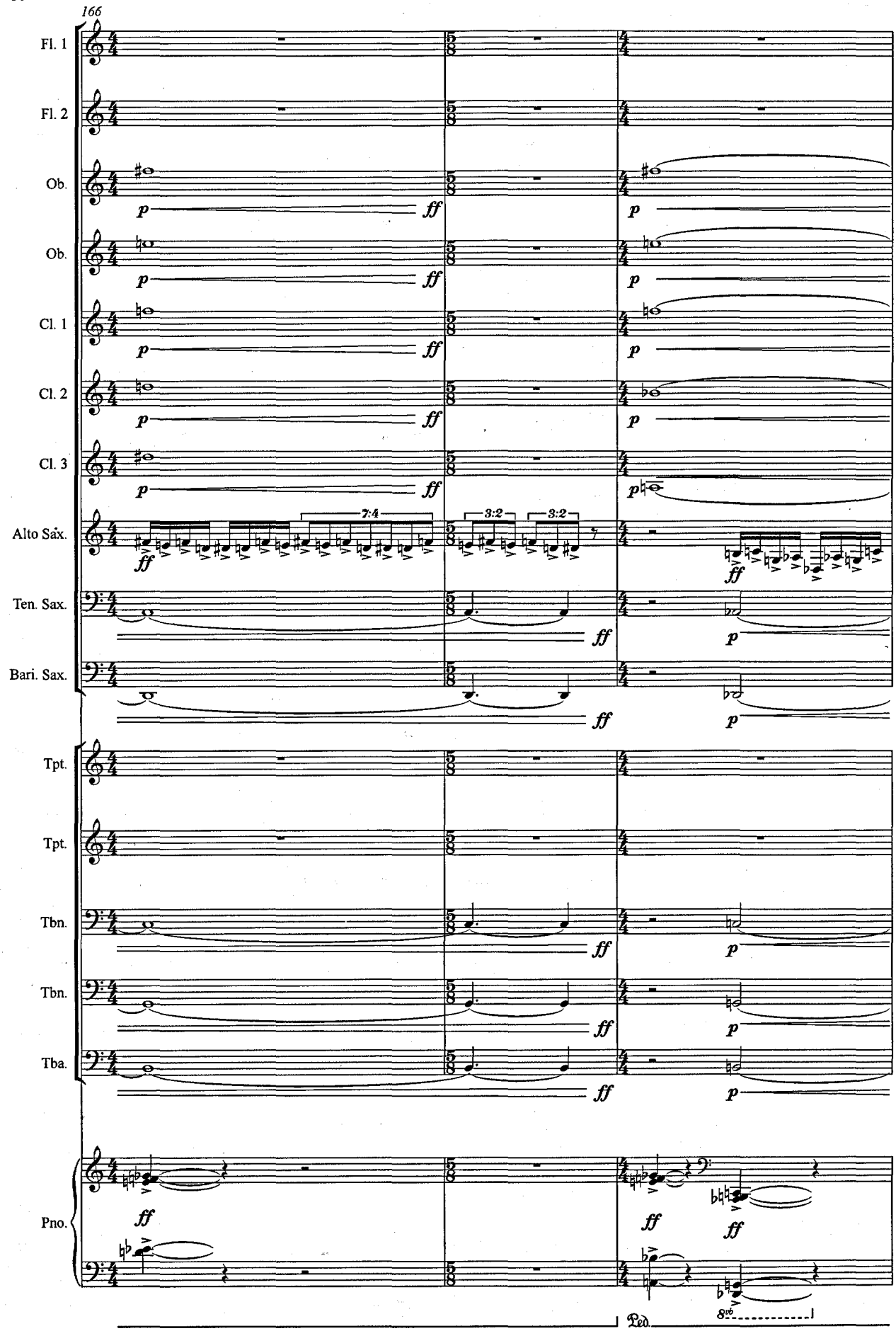
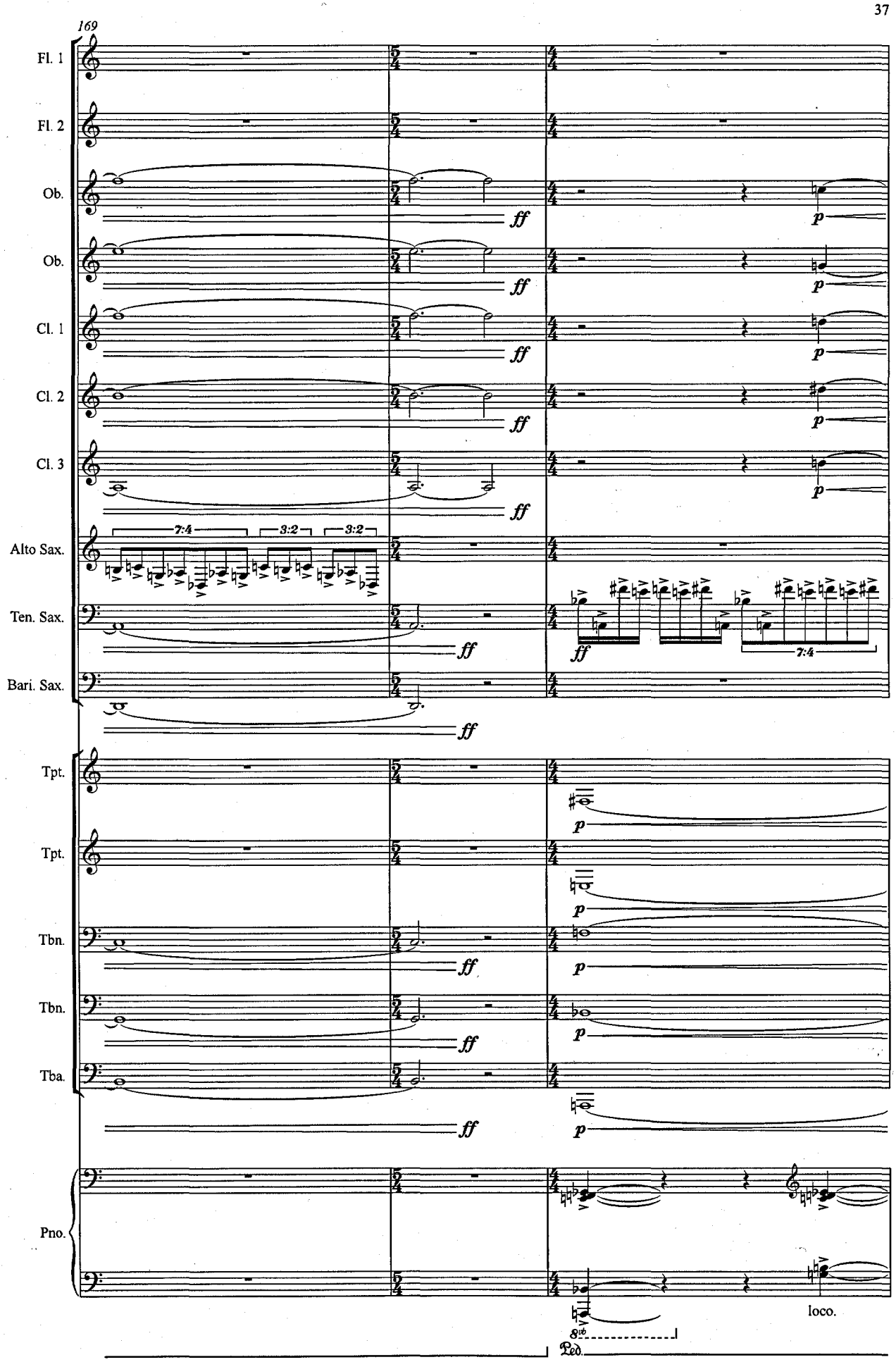
3:2
8va
Ped.
Ped.
Ped.


166
Fl. 1
Fl. 2
Ob.
Ob.
Cl. 1
Cl. 2
Cl. 3
Alto Sax.
Ten. Sax.
Bari. Sax.
Tpt.
Tpt.
Tbn.
Tbn.
Tba.
Pno.
7:4
3:2
3:2
Ped.


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.
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p
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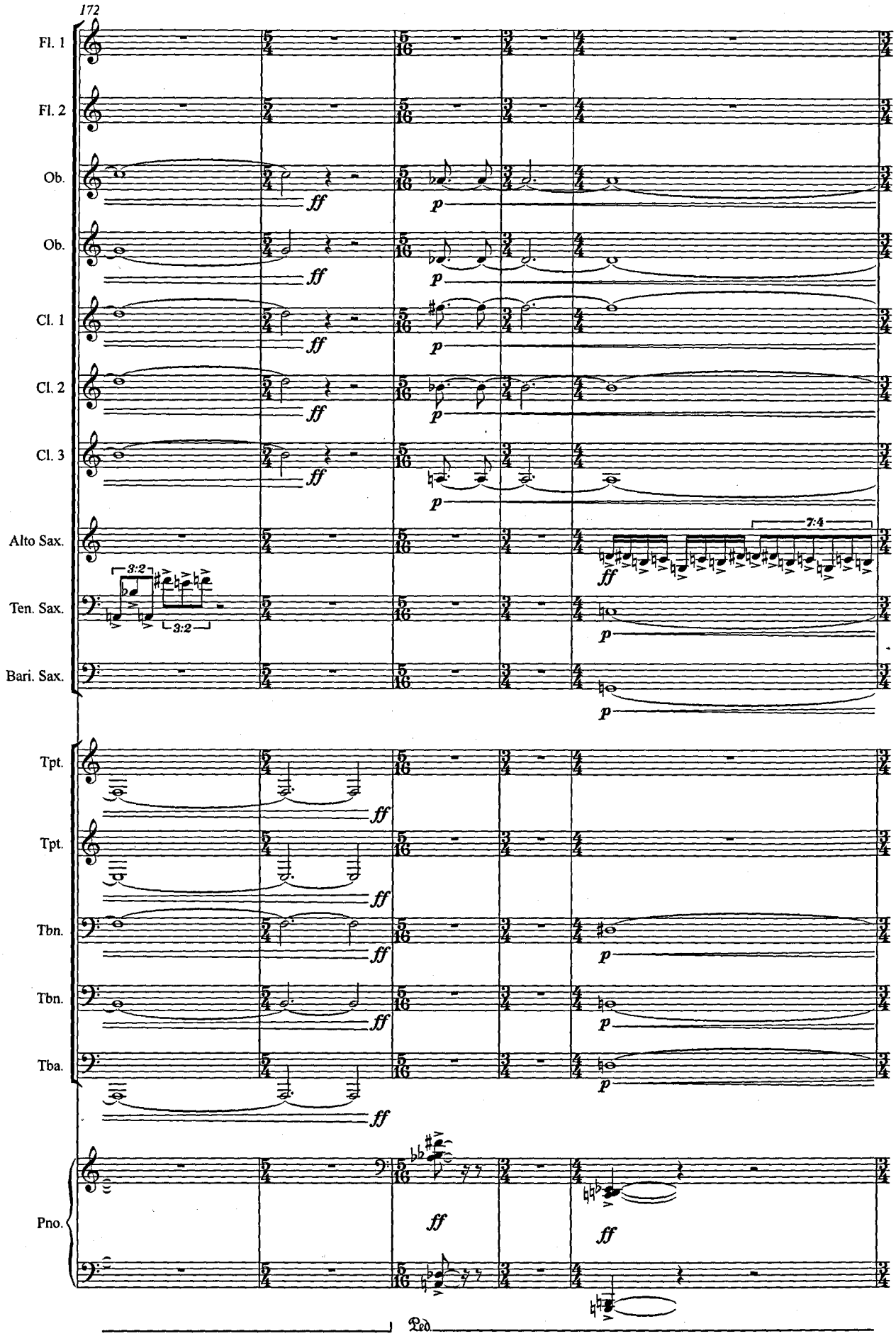
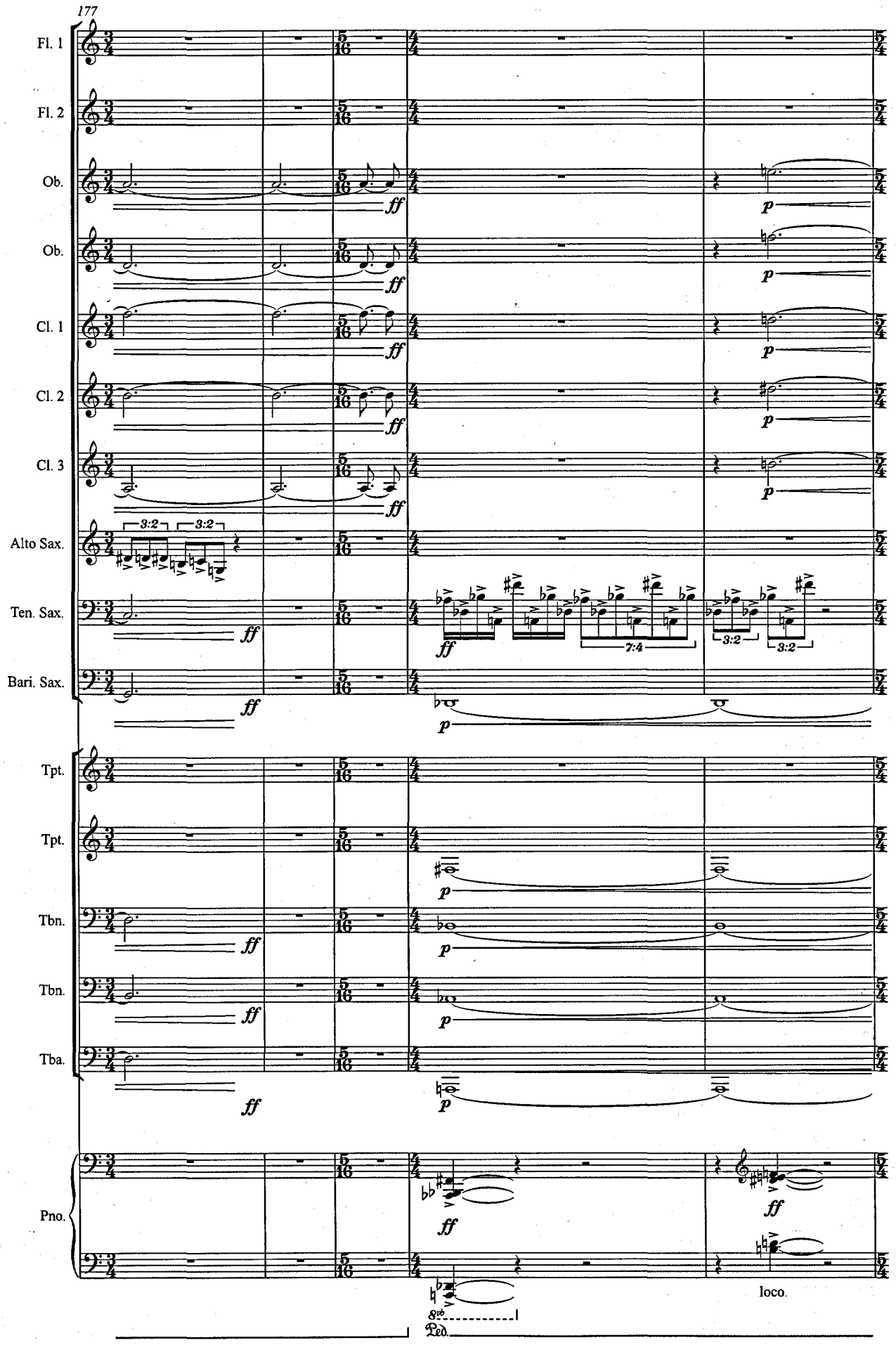
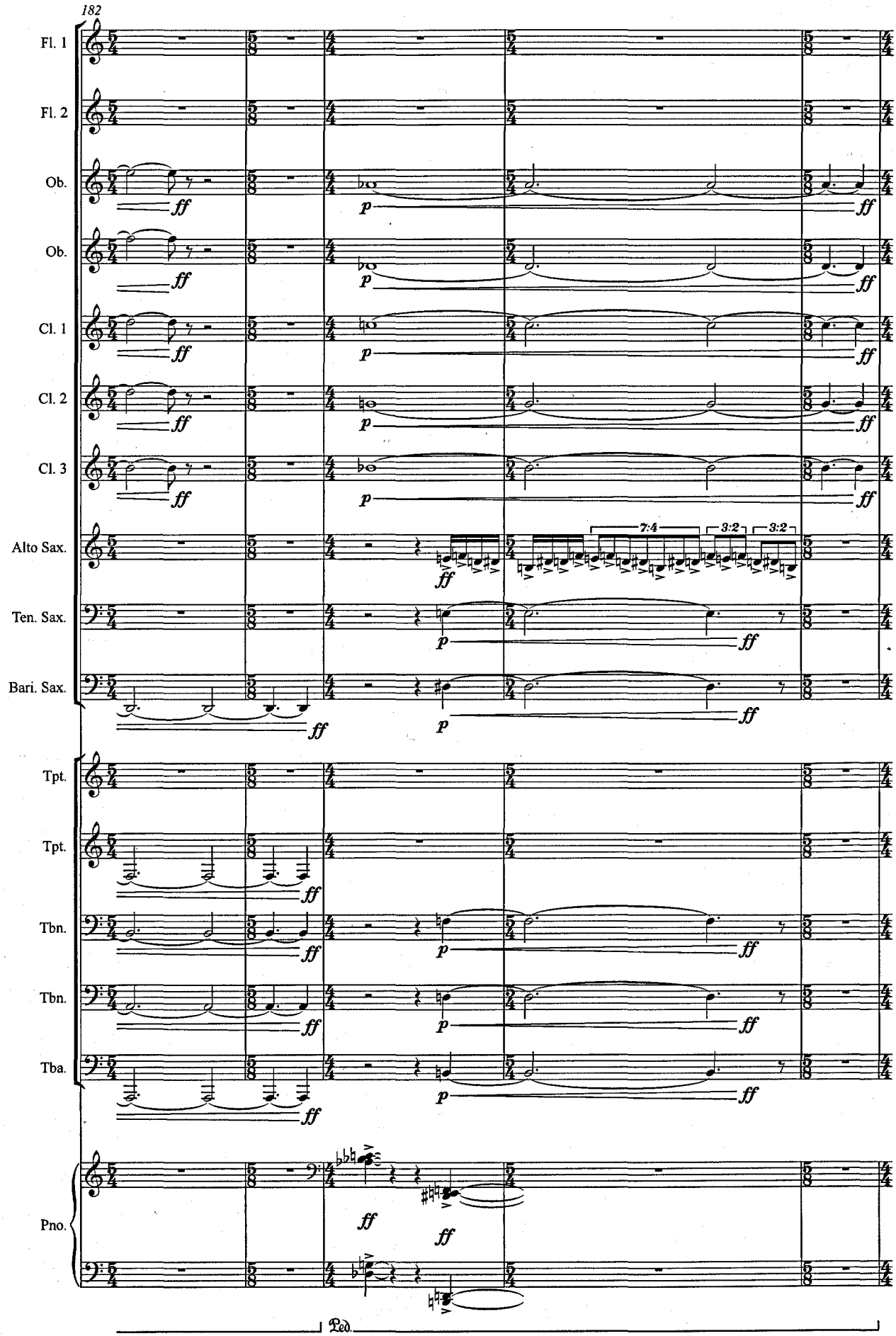
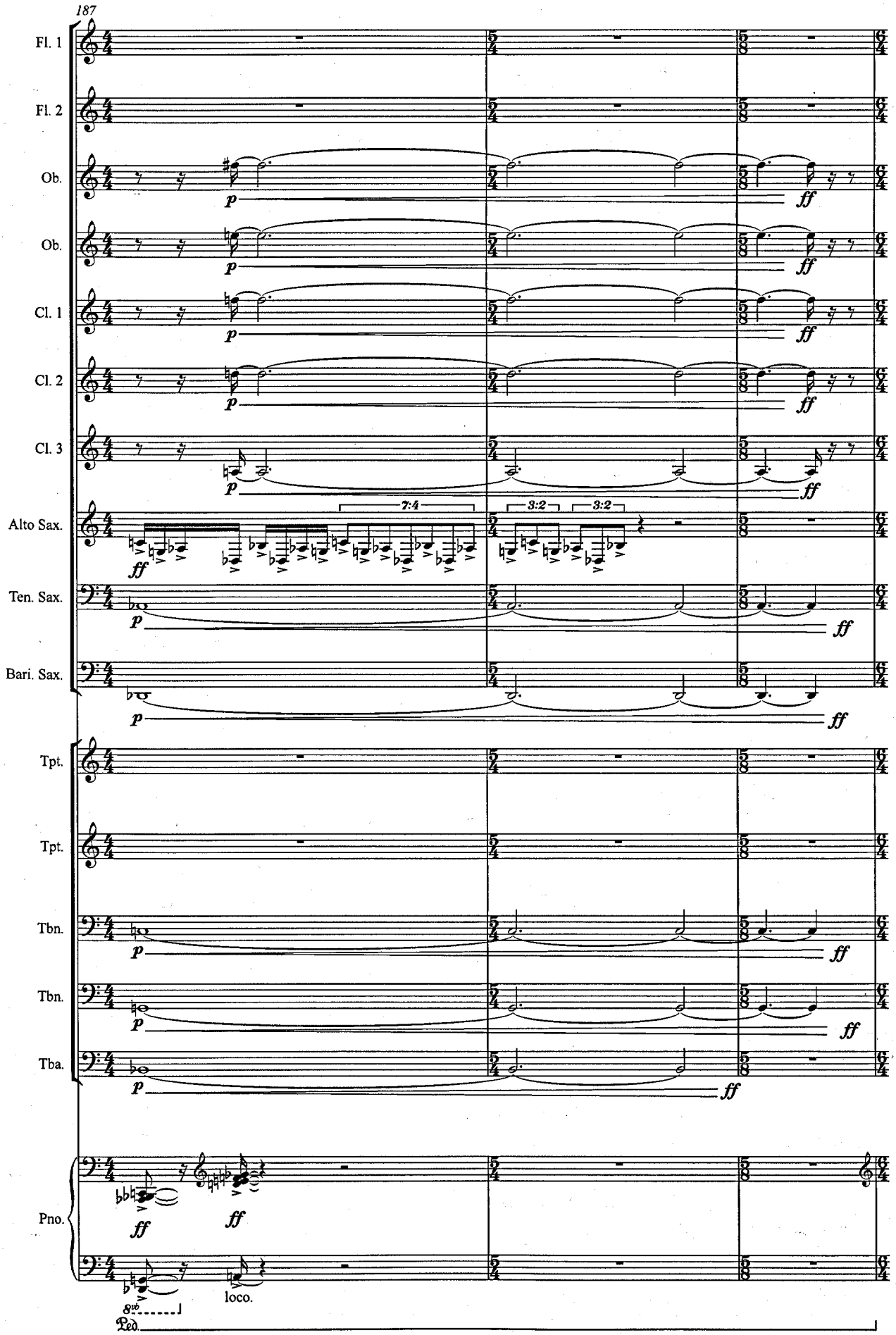
3:2
3:2
7:4
loco.
8va
Ped.


172
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
7:4
Ped.


177
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
loco.
8va
Ped.


182
Fl. 1
Fl. 2
Ob.
Ob.
Cl. 1
Cl. 2
Cl. 3
Alto Sax.
Ten. Sax.
Bari. Sax.
Tpt.
Tpt.
Tbn.
Tbn.
Tba.
Pno.
7:4
3:2
3:2
ff
p
Ped.


187
Fl. 1
Fl. 2
Ob.
Ob.
Cl. 1
Cl. 2
Cl. 3
Alto Sax.
Ten. Sax.
Bari. Sax.
Tpt.
Tpt.
Tbn.
Tbn.
Tba.
Pno.
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ff
7:4
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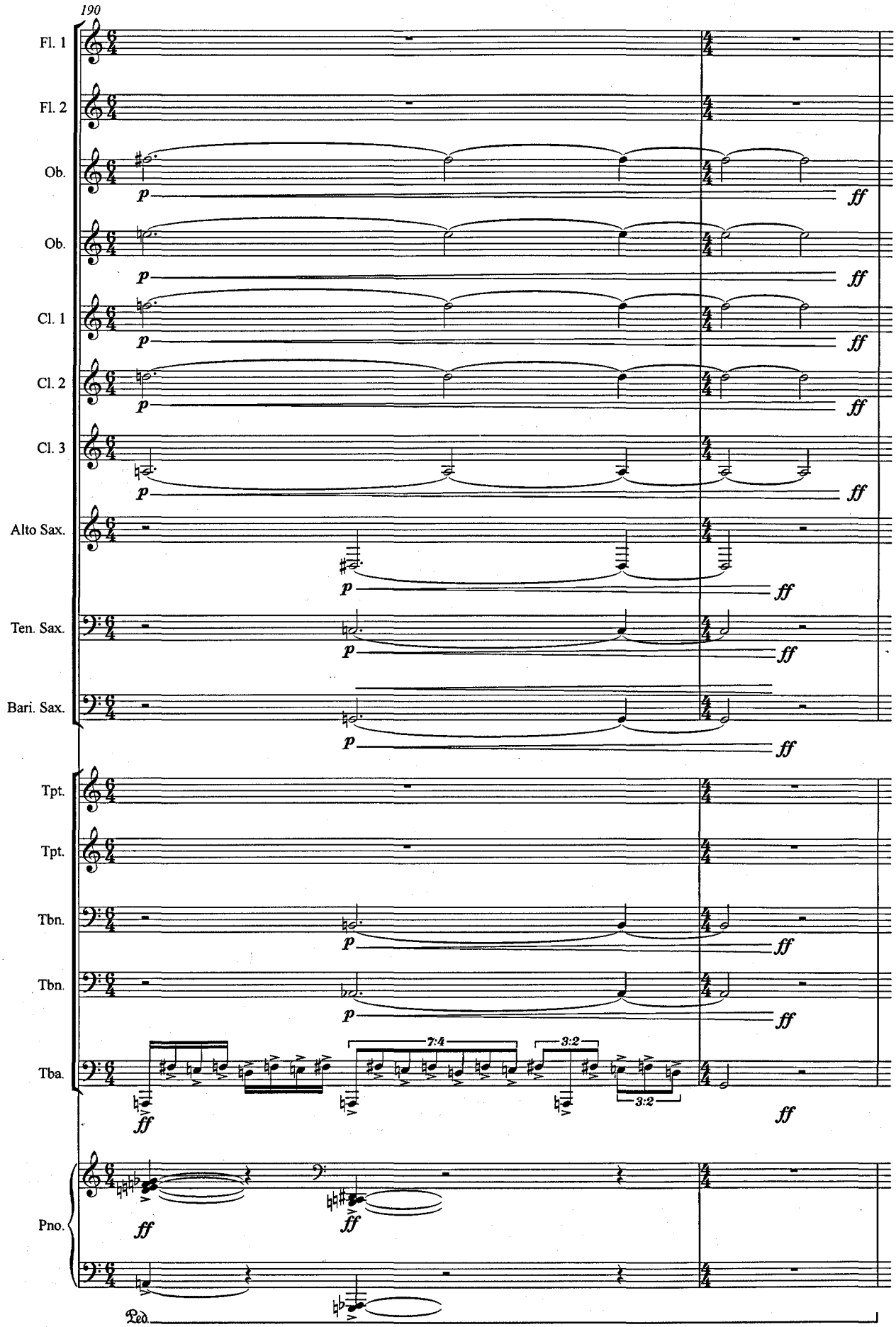
3:2
loco.
8va
Ped.


190
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.
p
ff
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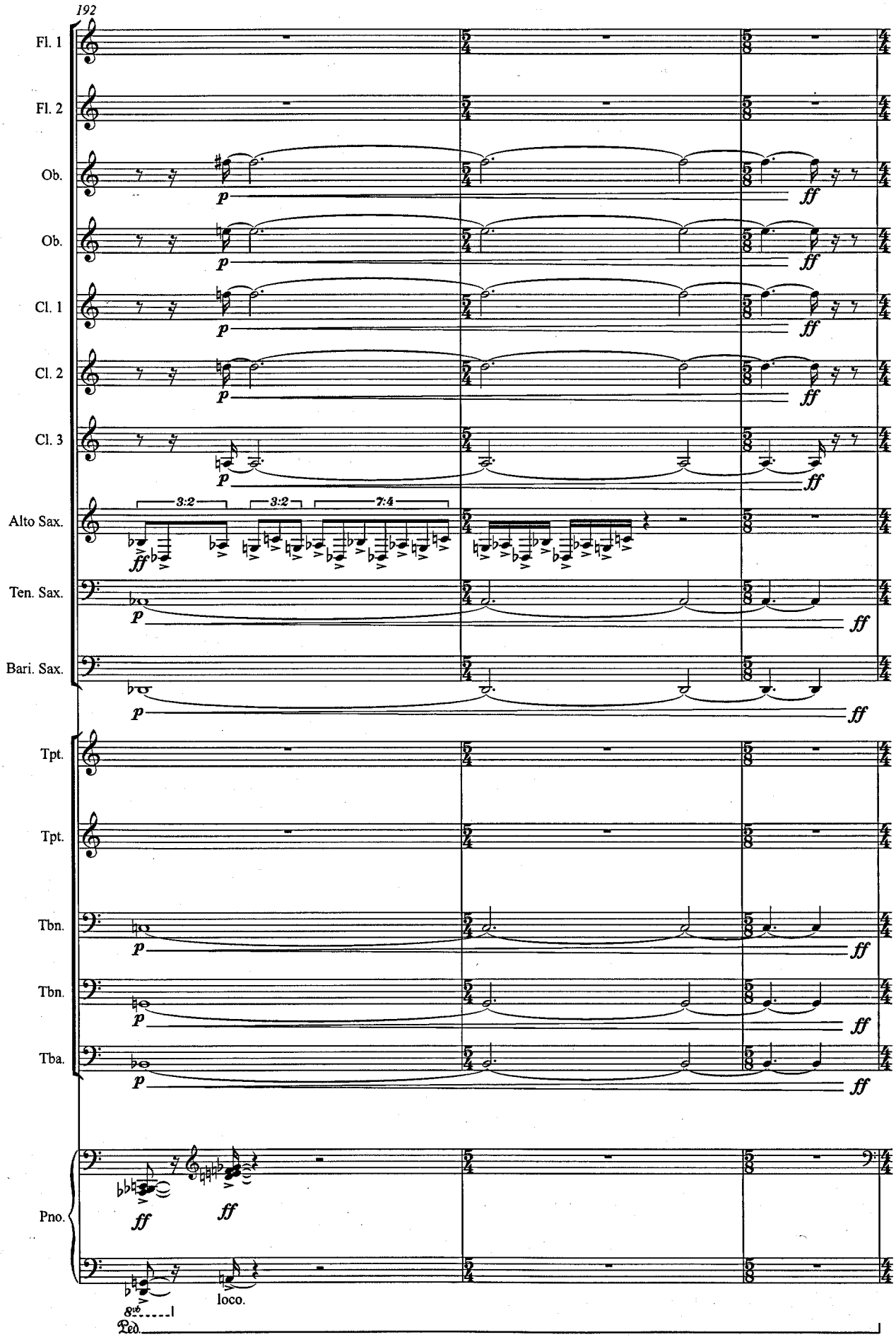
3:2


192
Fl. 1
Fl. 2
Ob.
Ob.
Cl. 1
Cl. 2
Cl. 3
Alto Sax.
Ten. Sax.
Bari. Sax.
Tpt.
Tpt.
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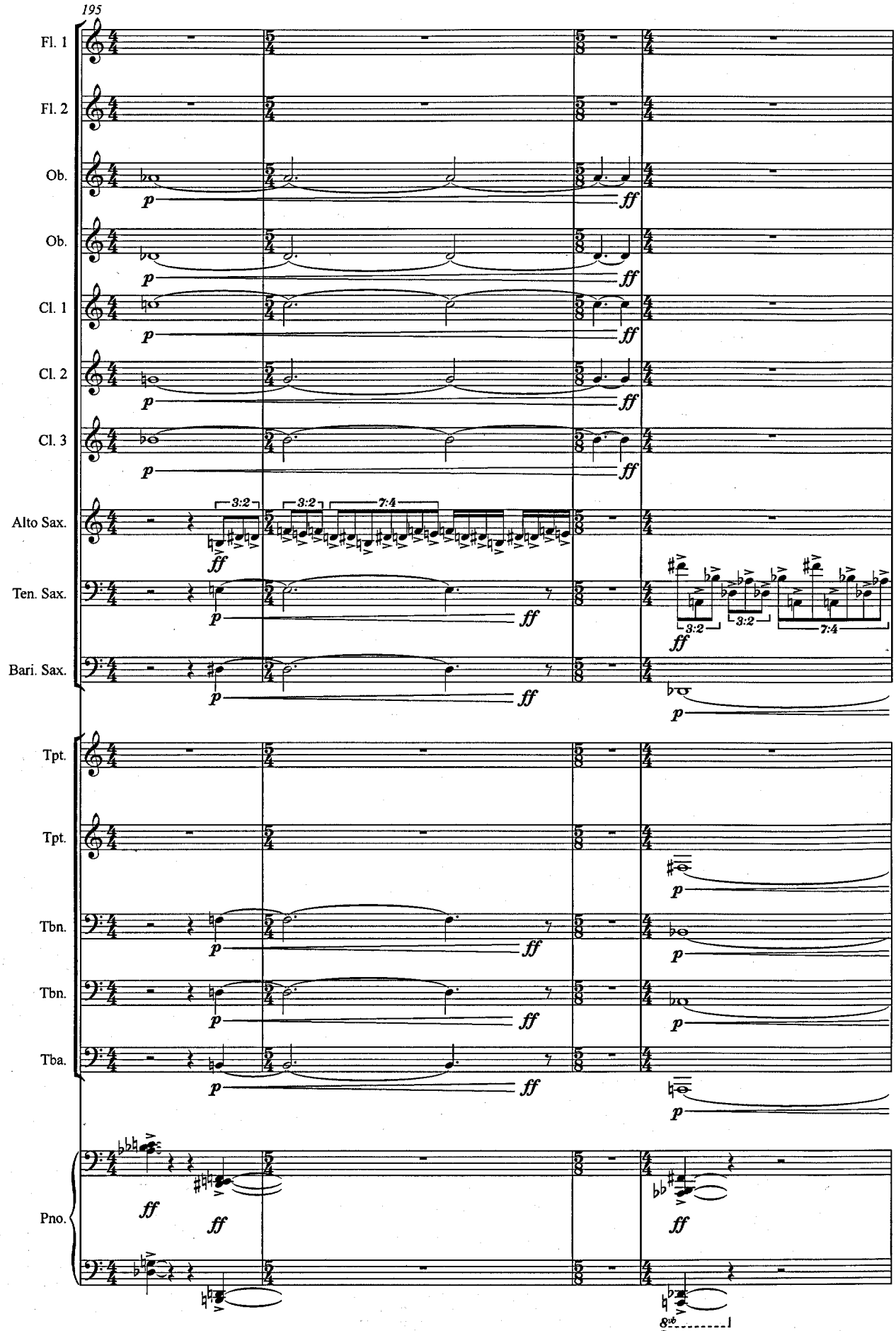
Tbn.
Tba.
Pno.
3:2
3:2
7:4
p
ff
loco.
8va
Ped.


195
Fl. 1
Fl. 2
Ob.
Ob.
Cl. 1
Cl. 2
Cl. 3
Alto Sax.
Ten. Sax.
Bari. Sax.
Tpt.
Tpt.
Tbn.
Tbn.
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3:2
3:2
7:4
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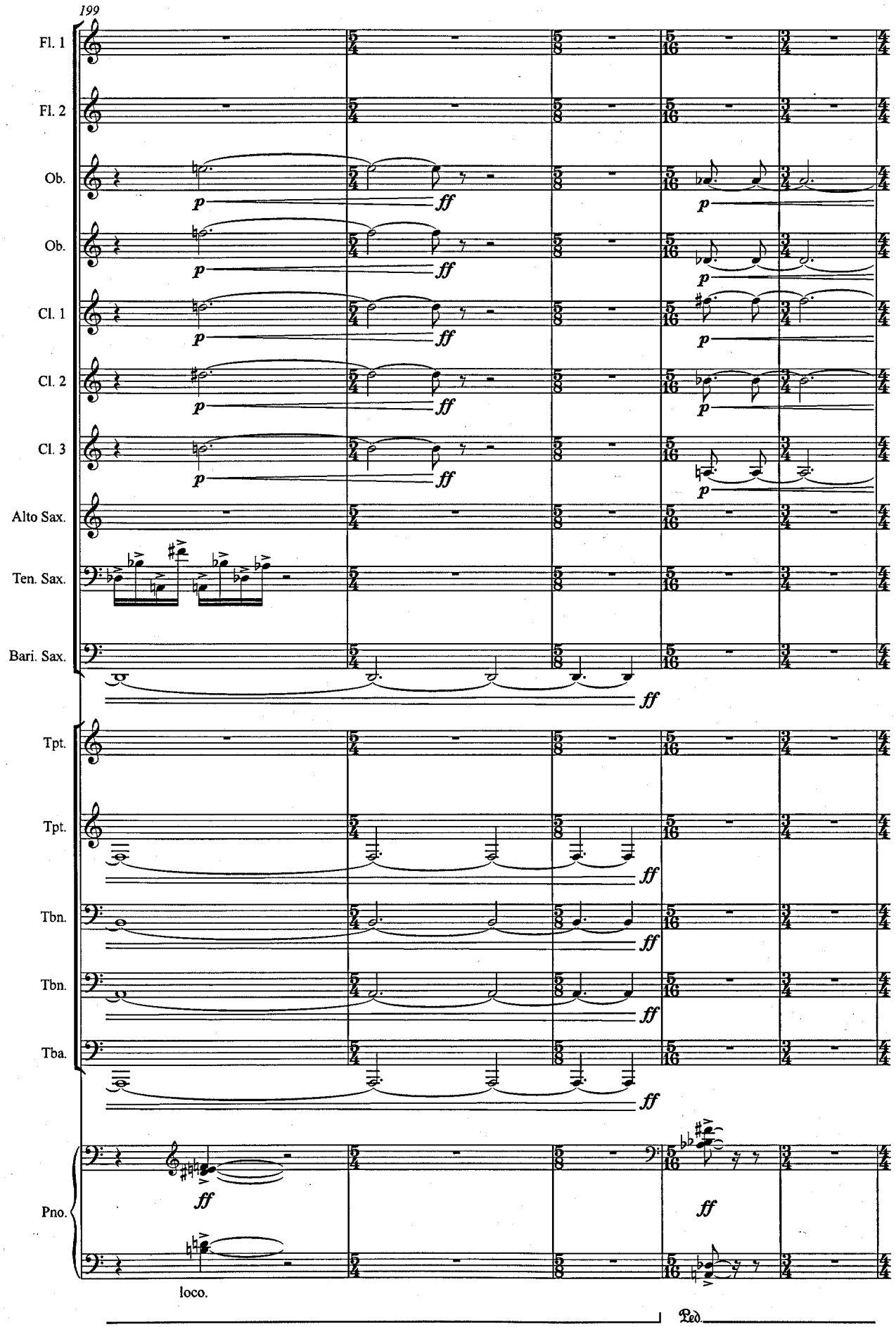
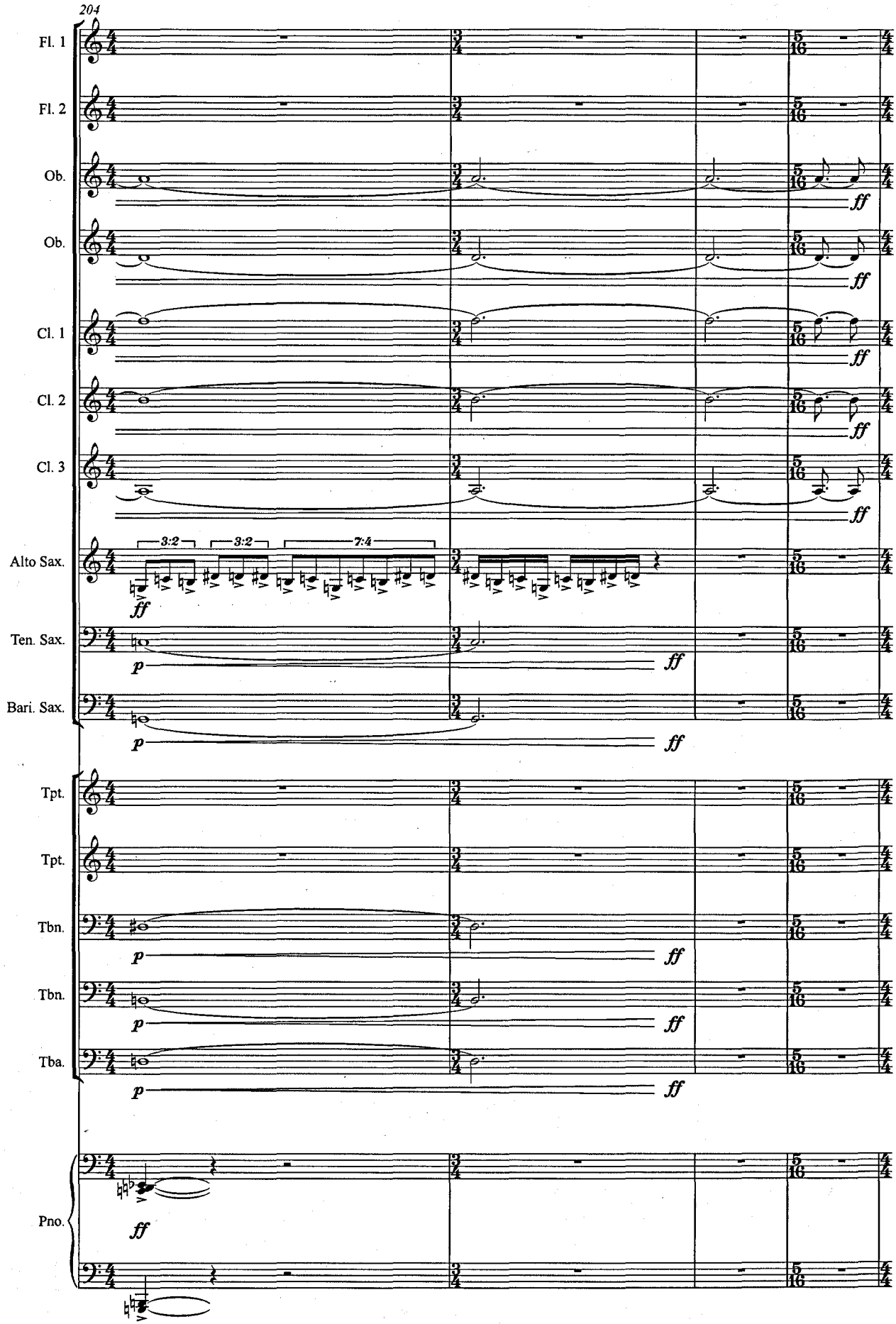
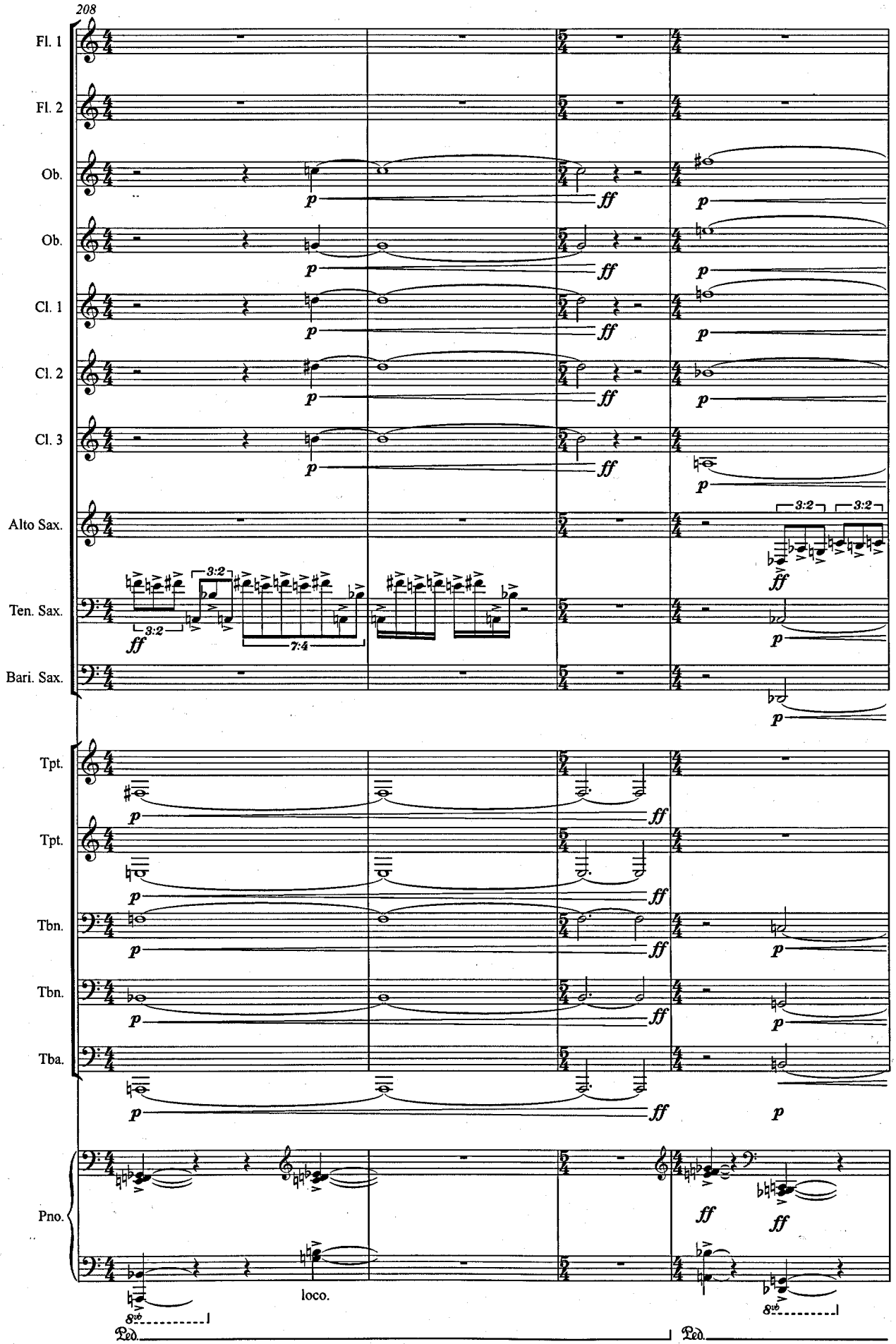
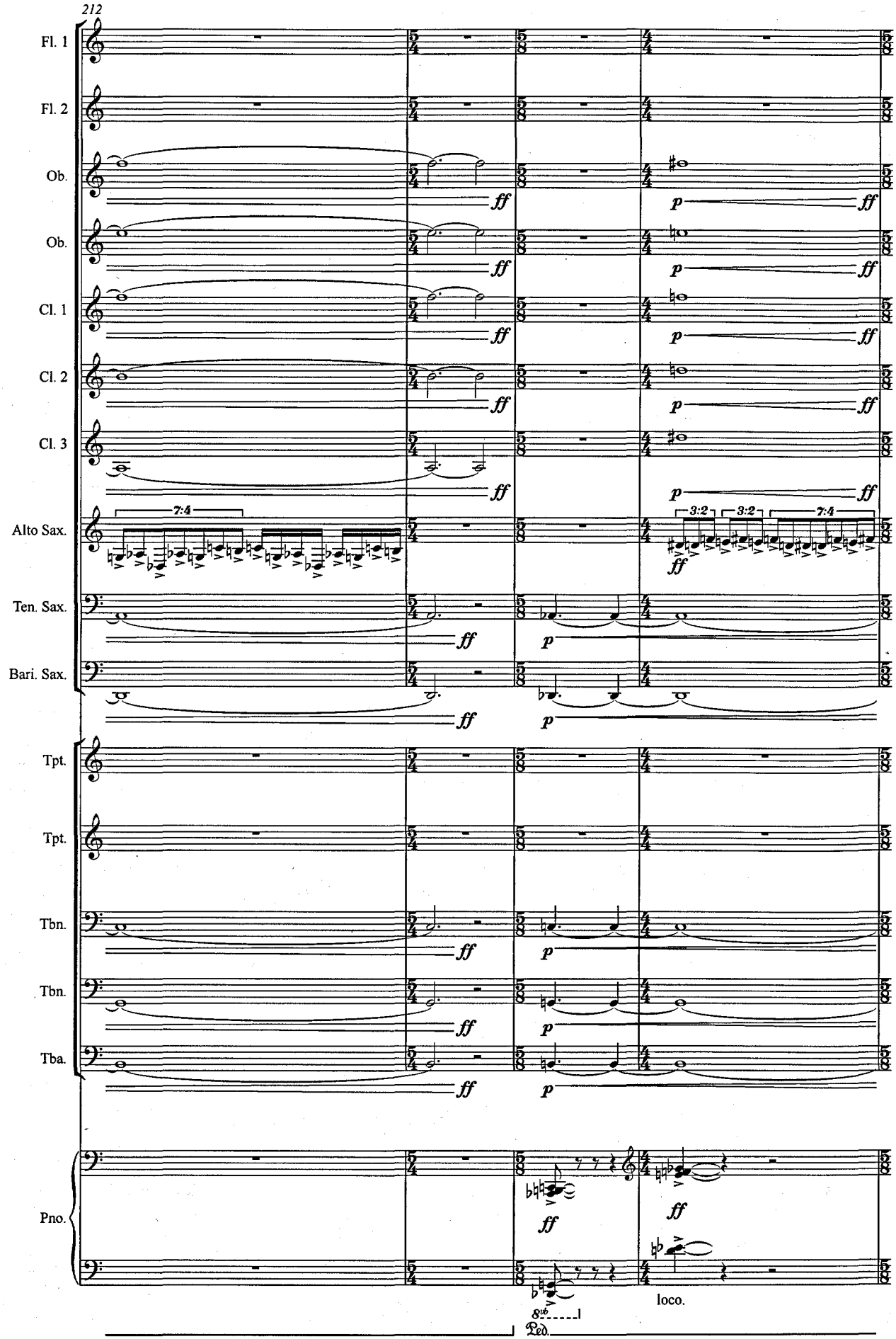
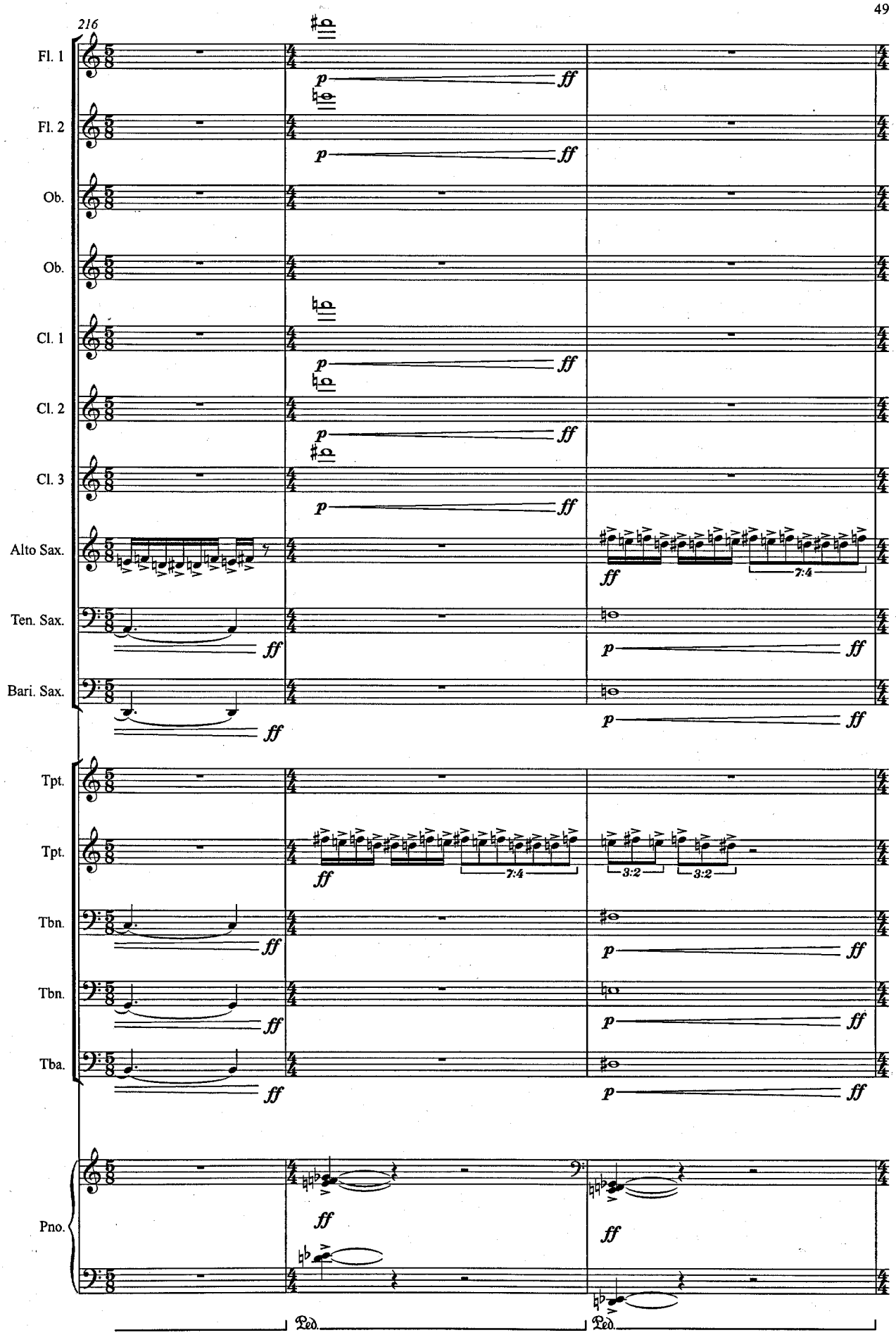
8va
Ped.
Ped.


199
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.
Ped.


204
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
ff
p


208
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
3:2
7:4
loco.
8vb
Ped.


212
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
loco.
8va
Ped.


216
Fl. 1
Fl. 2
Ob.
Ob.
Cl. 1
Cl. 2
Cl. 3
Alto Sax.
Ten. Sax.
Bari. Sax.
Tpt.
Tpt.
Tbn.
Tbn.
Tba.
Pno.
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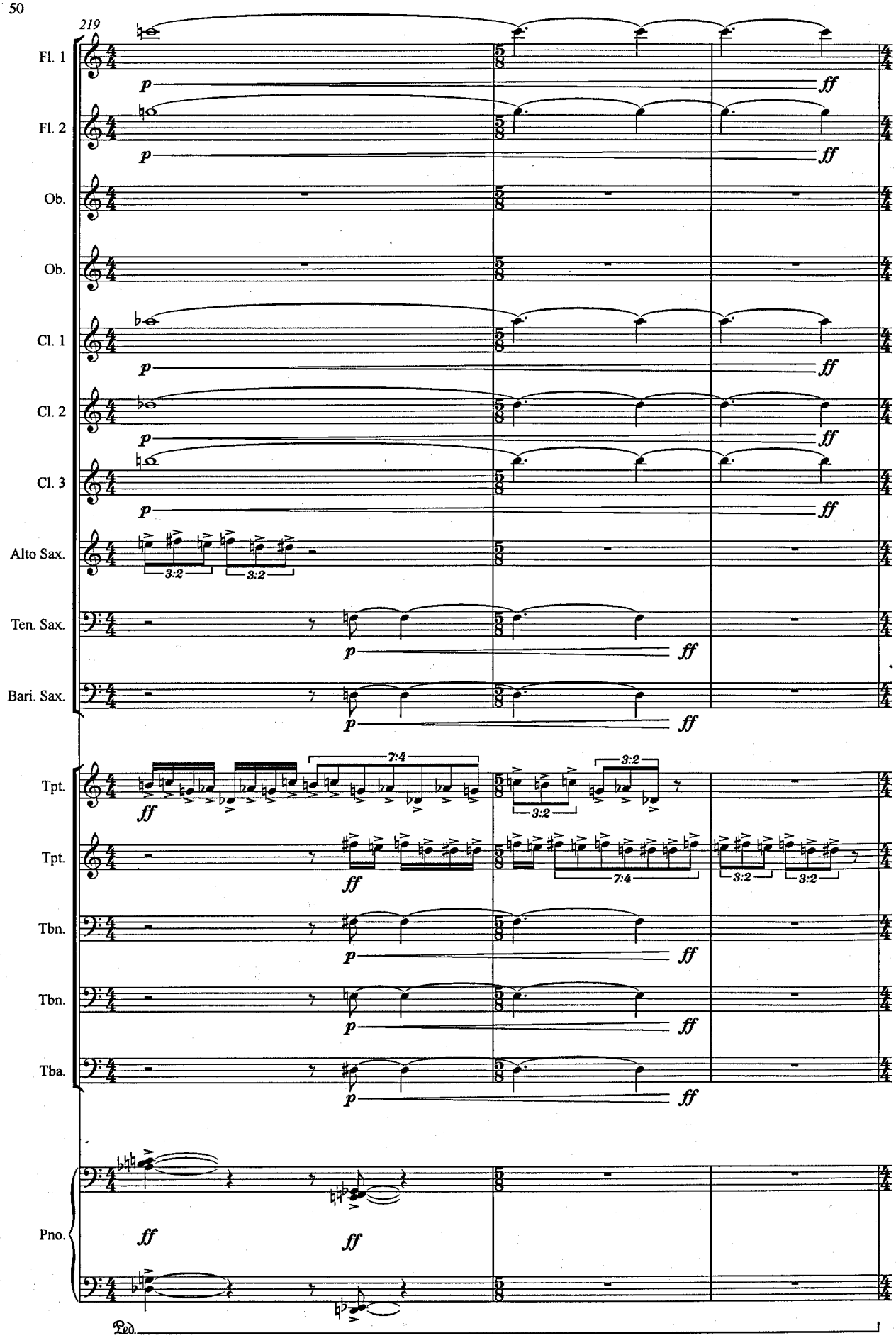
Ped.
Ped.


219
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.
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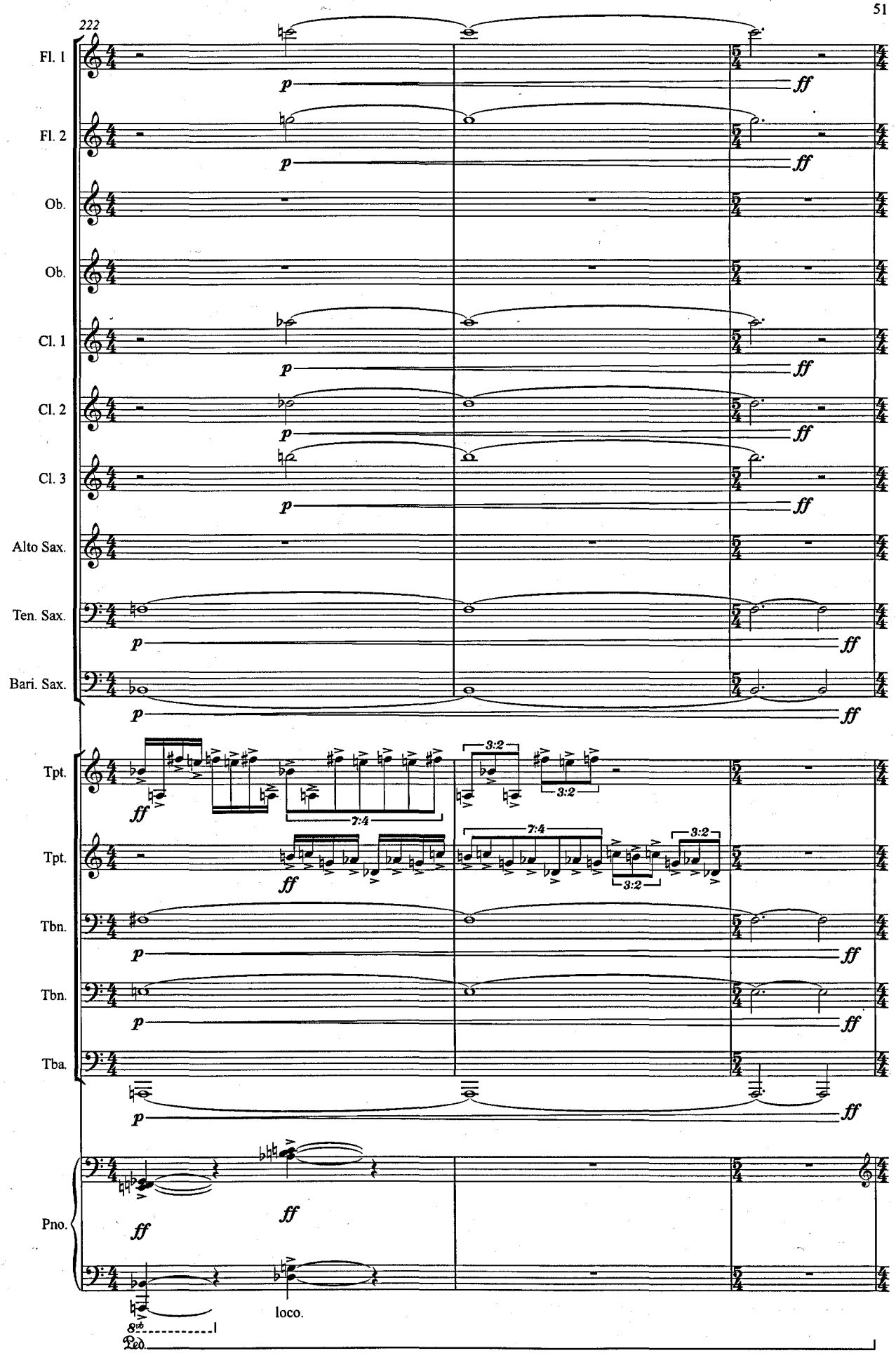
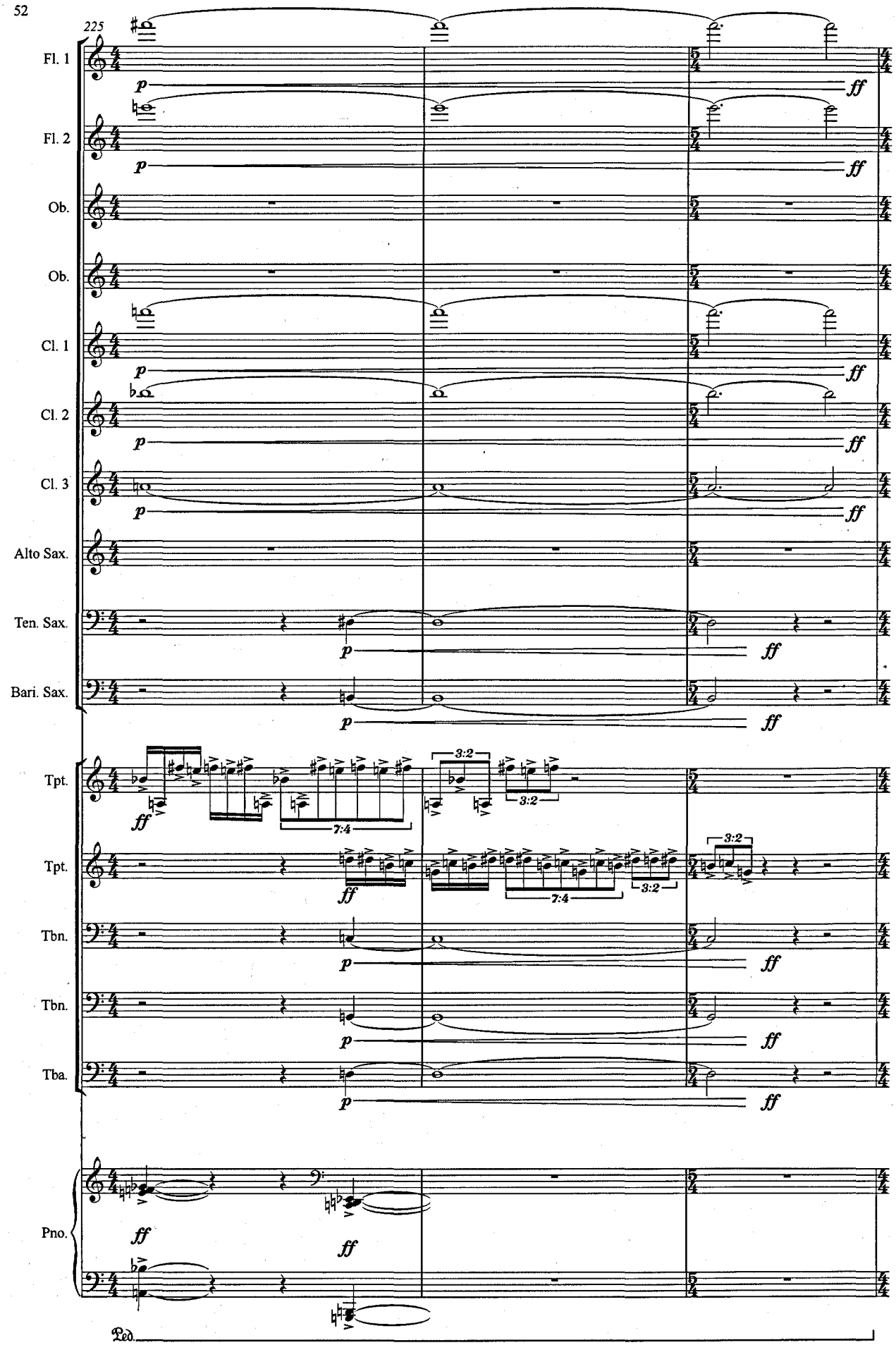

222
Fl. 1
Fl. 2
Ob.
Ob.
Cl. 1
Cl. 2
Cl. 3
Alto Sax.
Ten. Sax.
Bari. Sax.
Tpt.
Tpt.
Tbn.
Tbn.
Tba.
Pno.
p
ff
7:4
3:2
loco.
8va
Ped.


225
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.
p
ff
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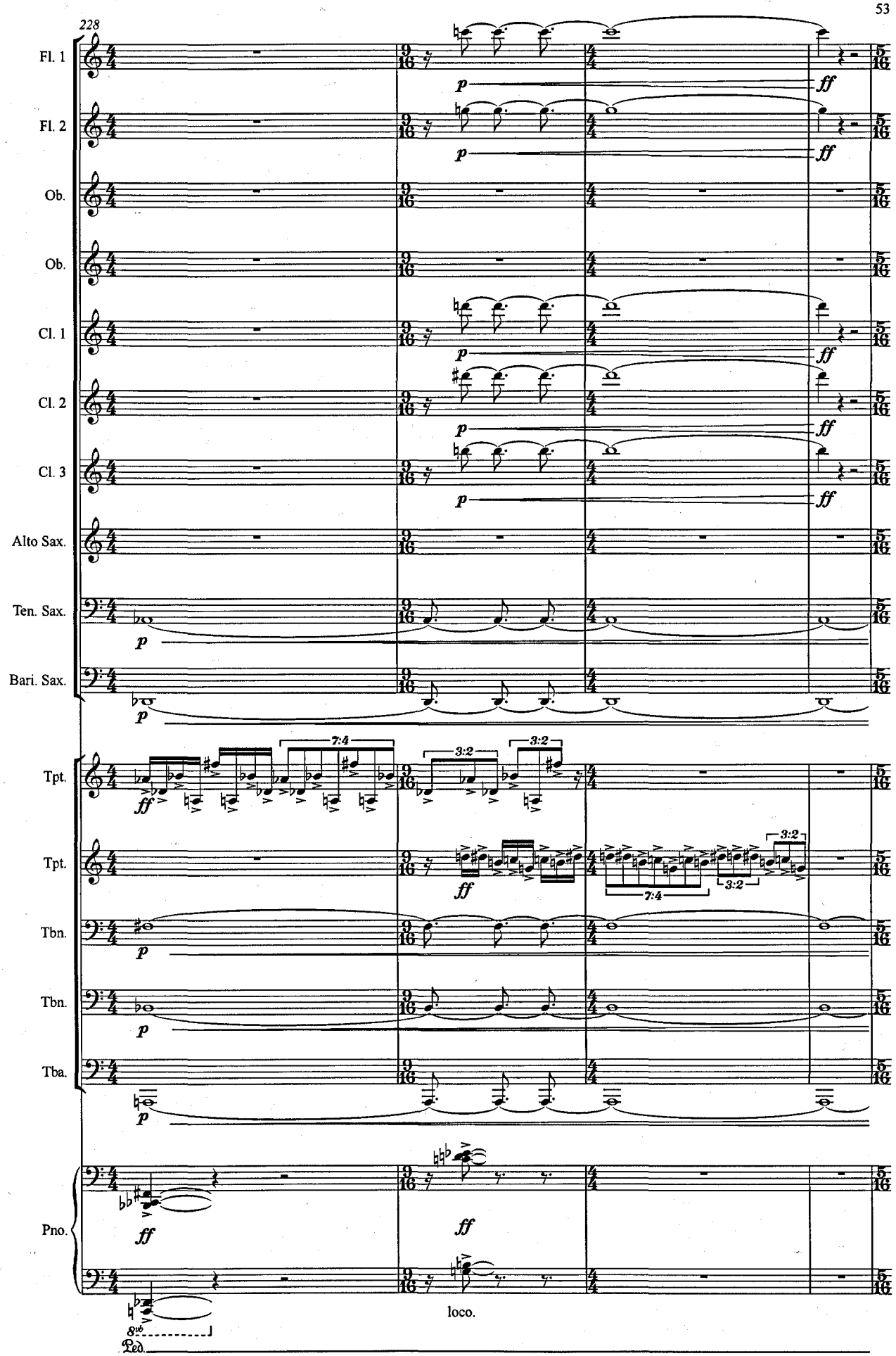
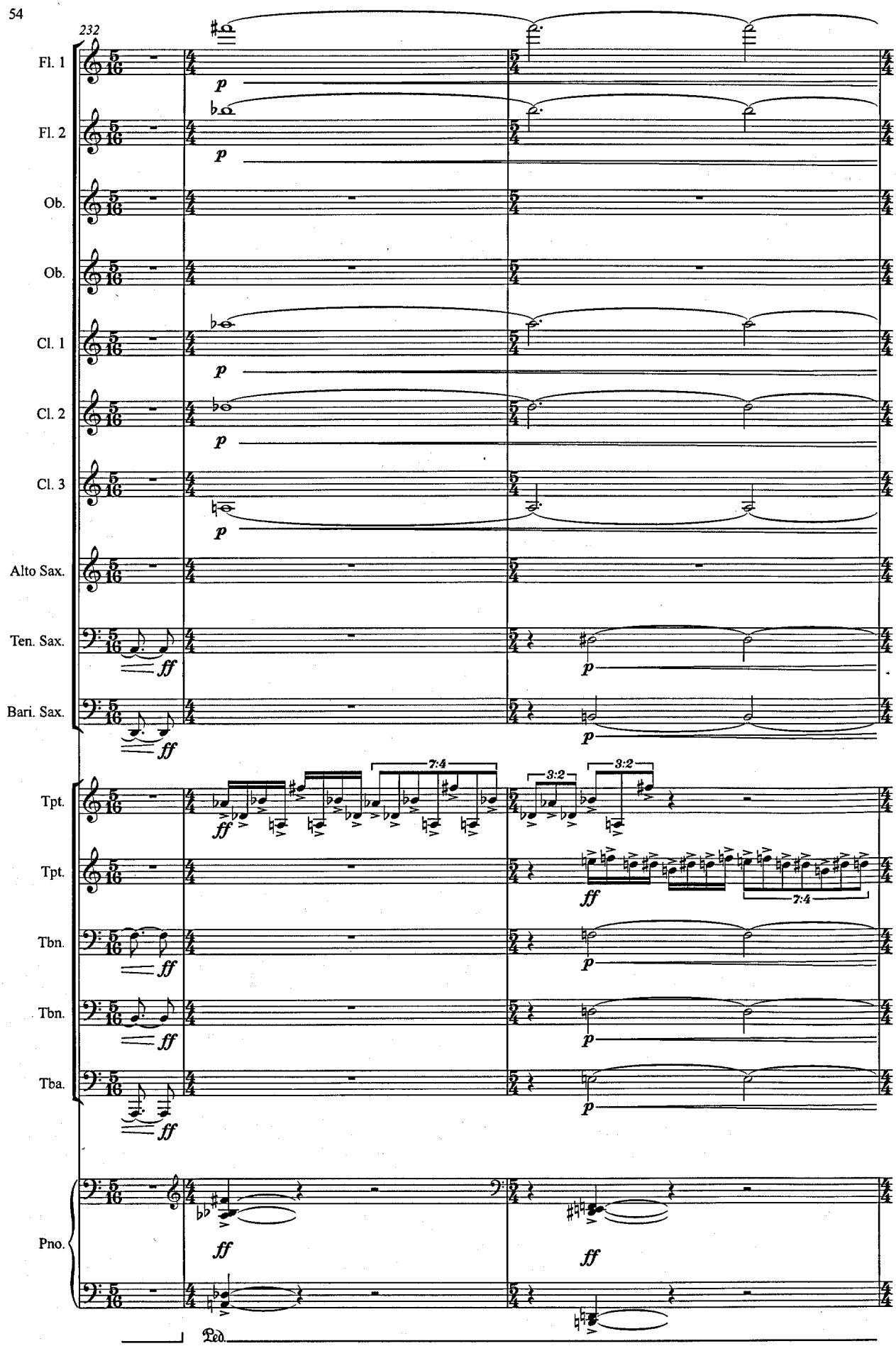
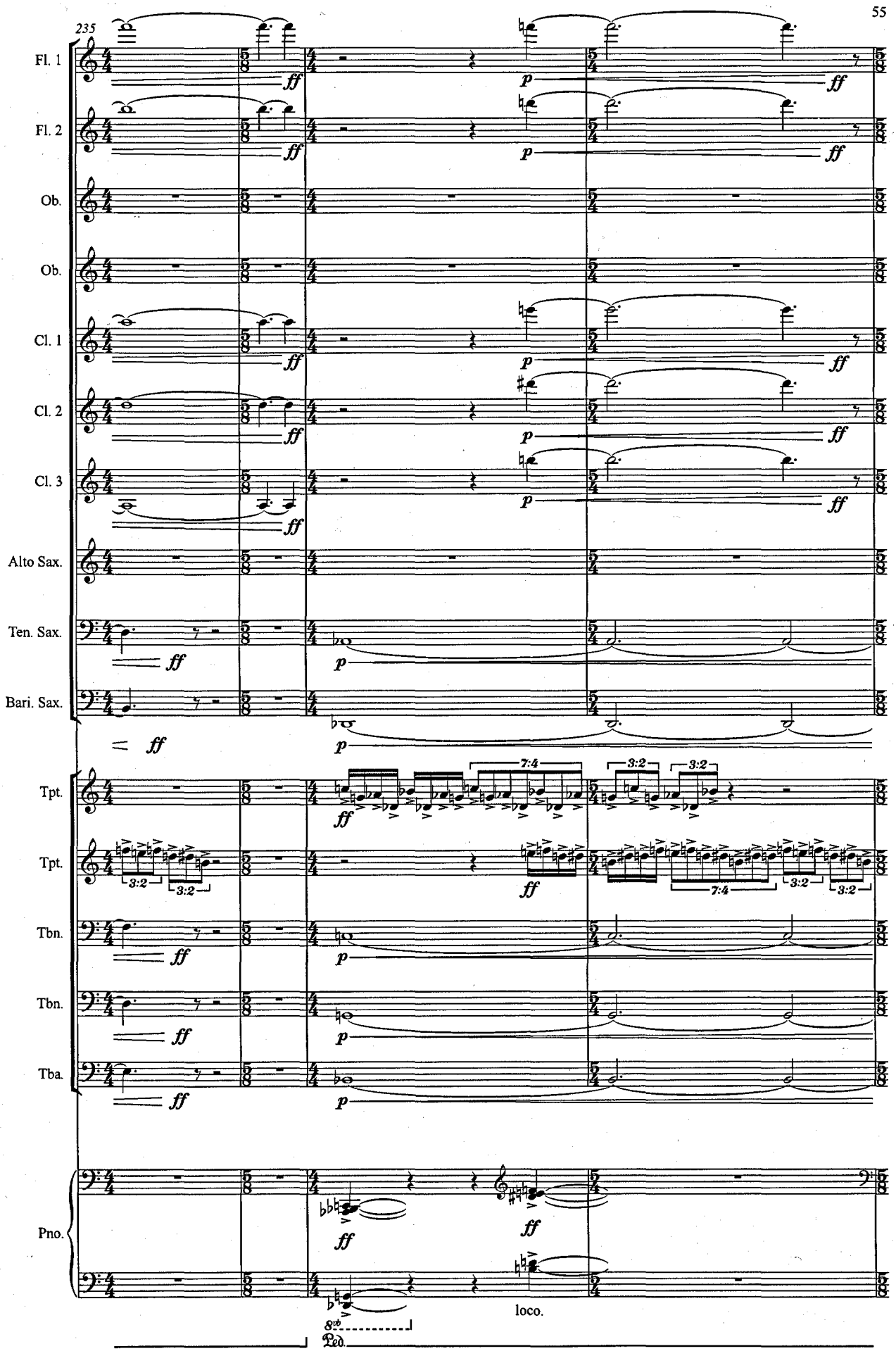
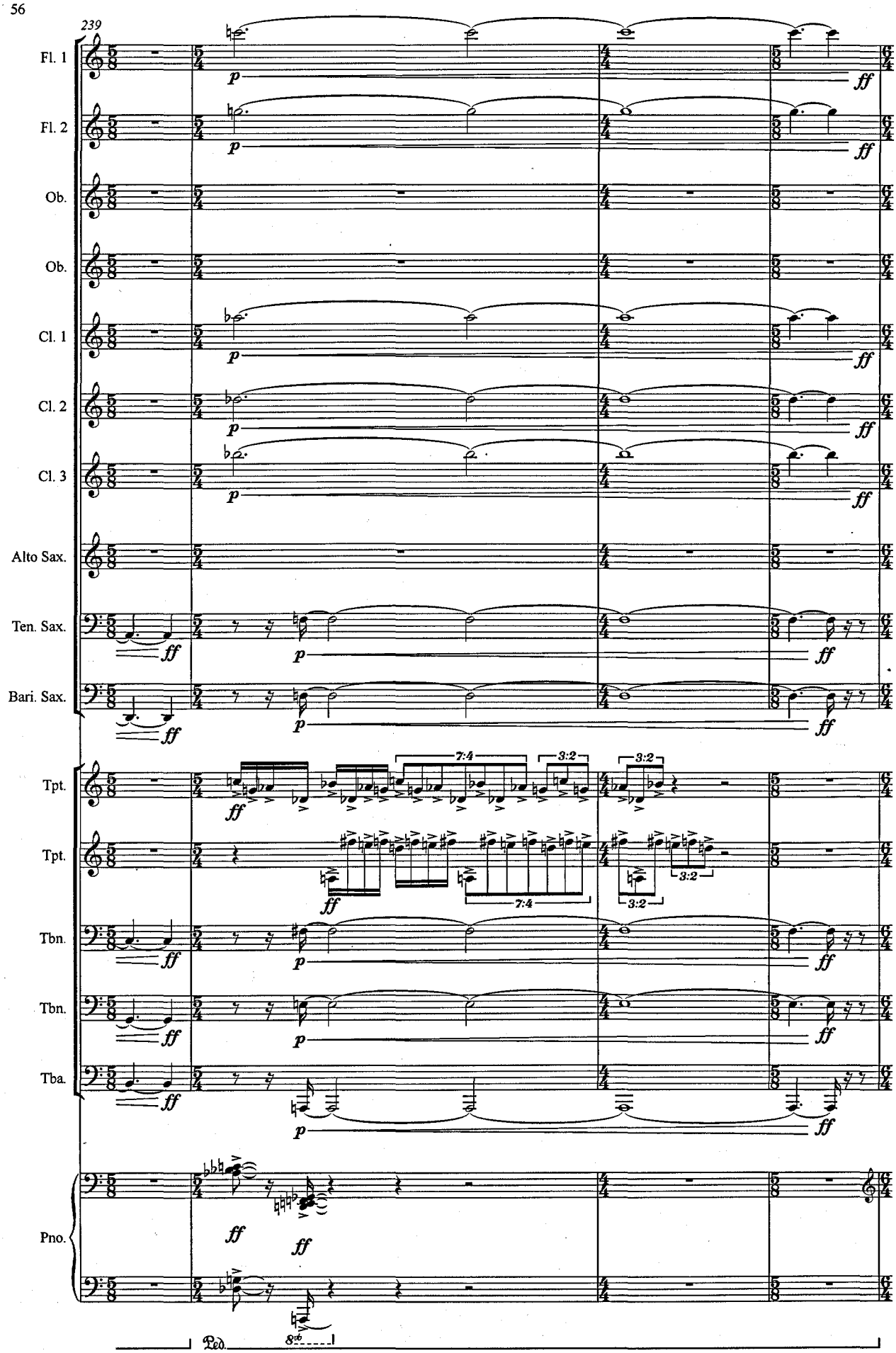
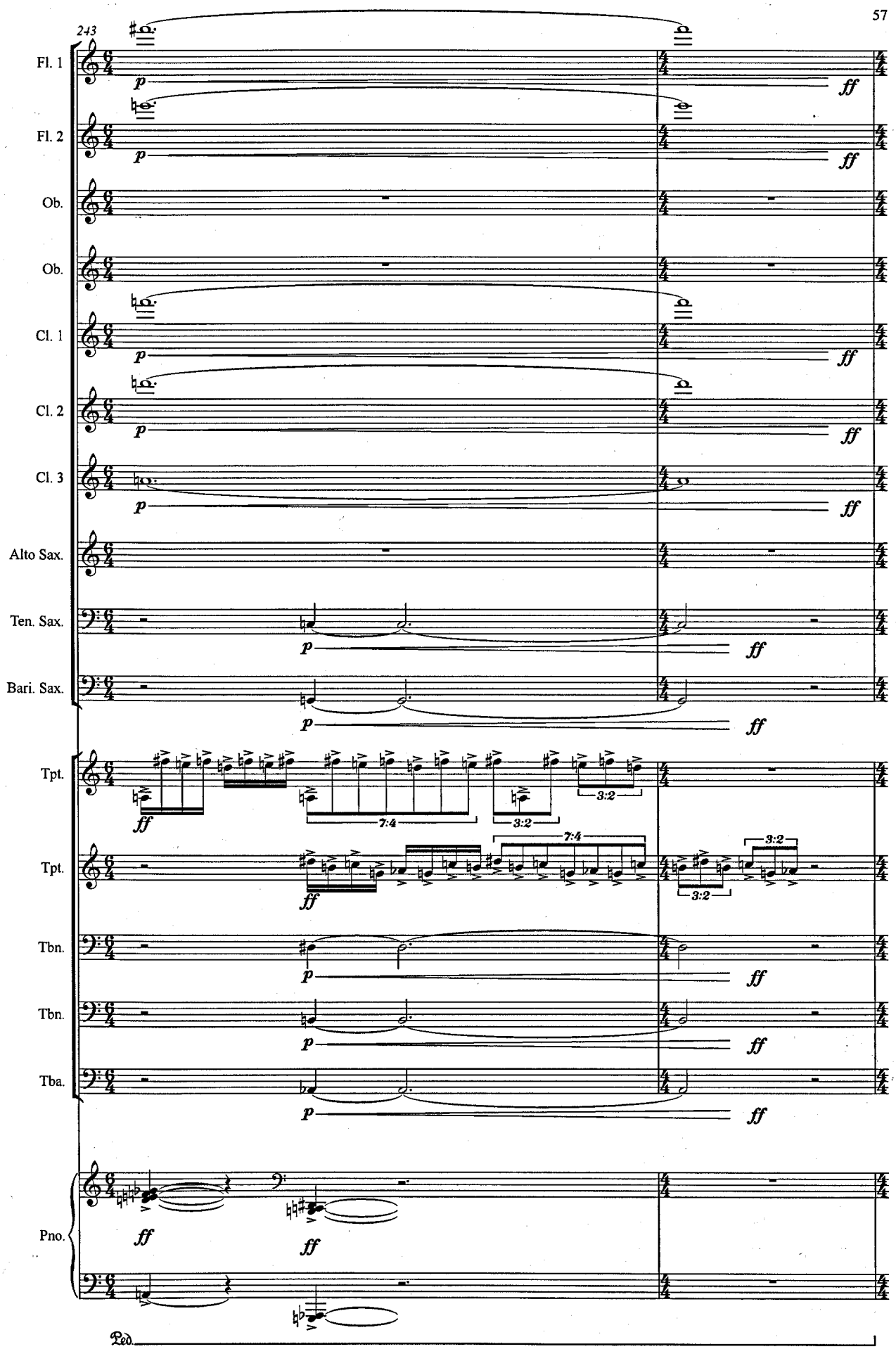
7:4

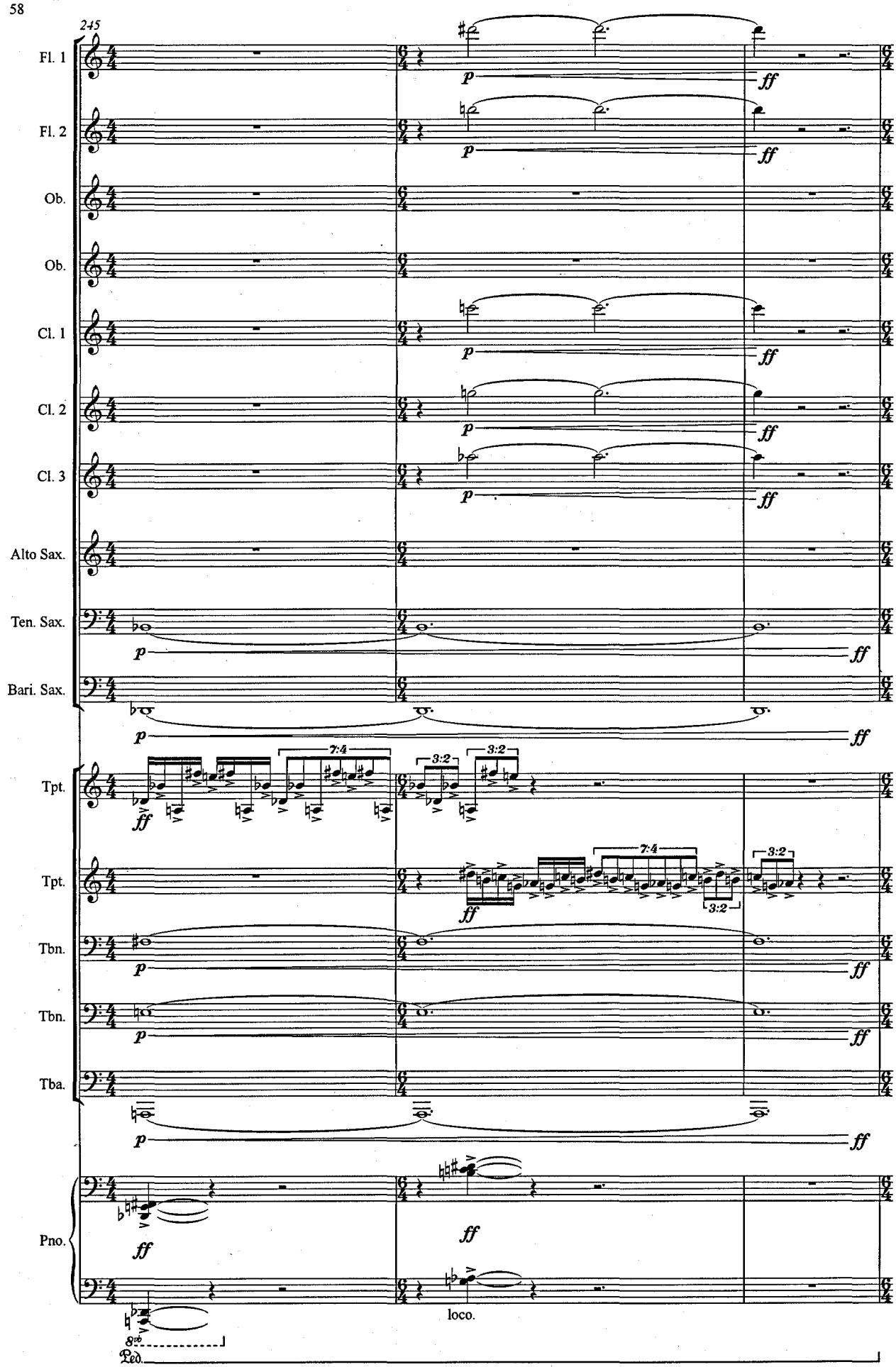

228
Fl. 1
Fl. 2
Ob.
Ob.
Cl. 1
Cl. 2
Cl. 3
Alto Sax.
Ten. Sax.
Bari. Sax.
Tpt.
Tpt.
Tbn.
Tbn.
Tba.
Pno.
p
ff
7:4
3:2
loco.
8va
Ped.

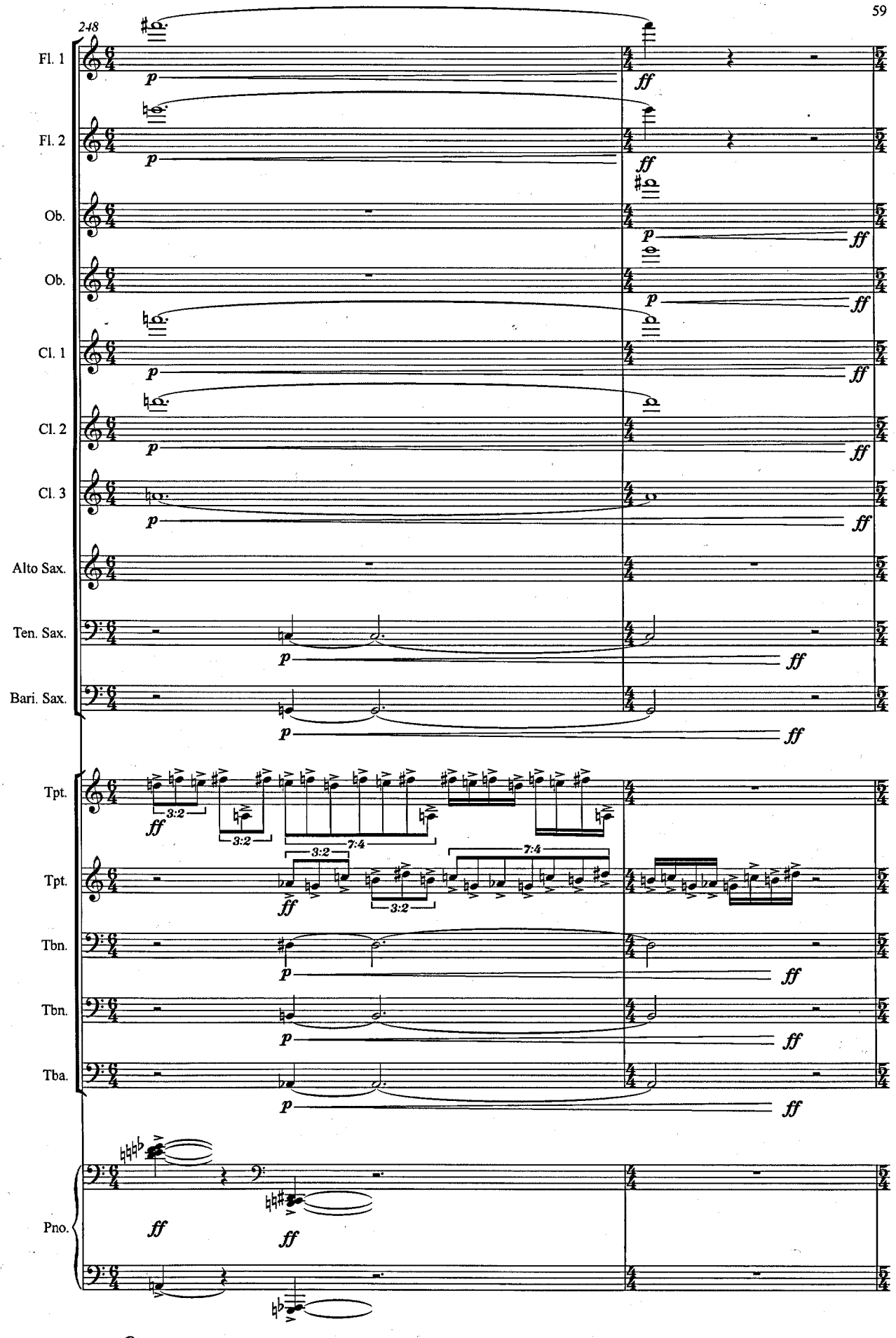

232
Fl. 1
Fl. 2
Ob.
Ob.
Cl. 1
Cl. 2
Cl. 3
Alto Sax.
Ten. Sax.
Bari. Sax.
Tpt.
Tpt.
Tbn.
Tbn.
Tba.
Pno.
Ped.
p
ff
7:4
3:2
3:2
7:4

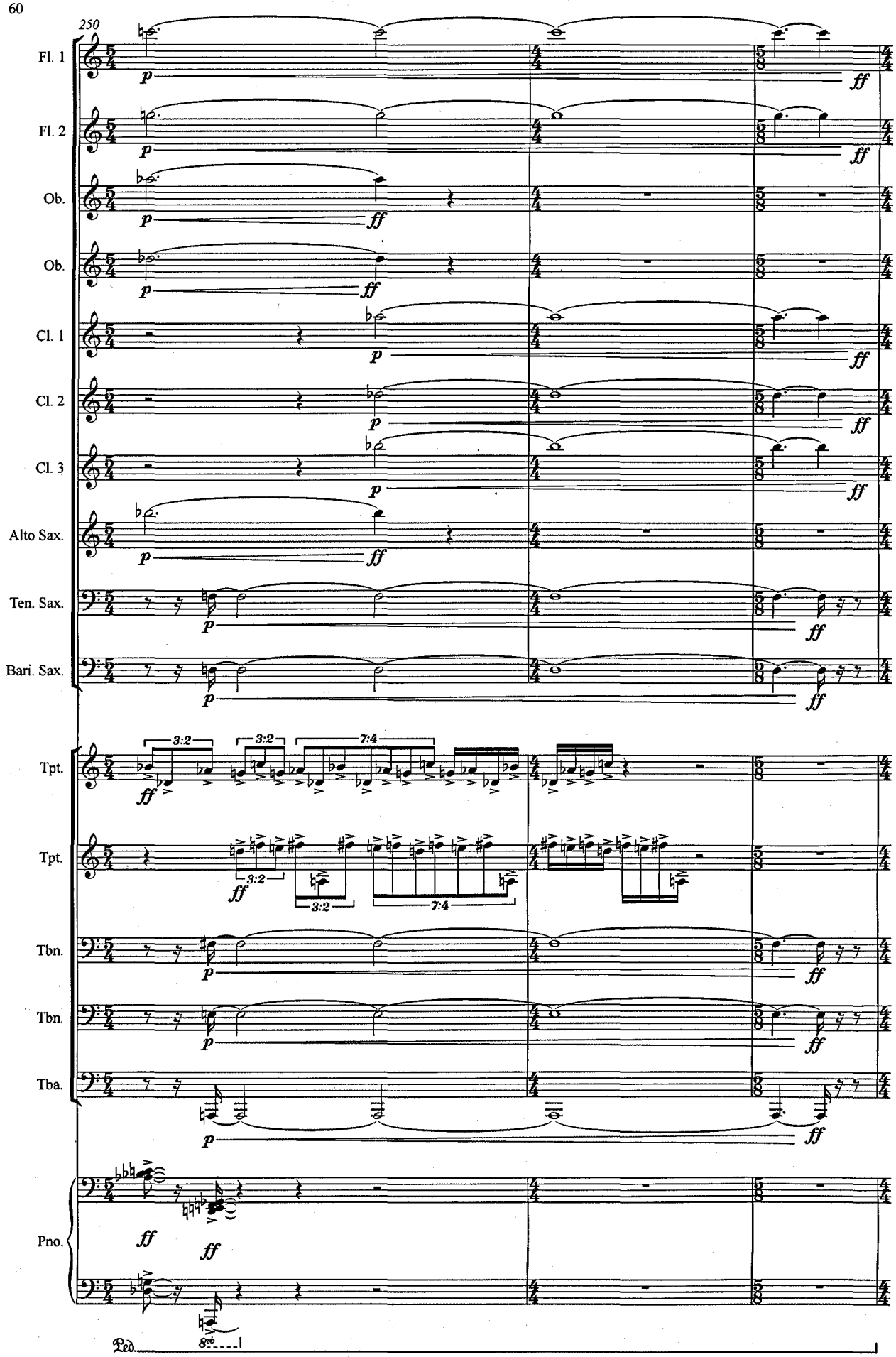

235
Fl. 1
Fl. 2
Ob.
Ob.
Cl. 1
Cl. 2
Cl. 3
Alto Sax.
Ten. Sax.
Bari. Sax.
Tpt.
Tpt.
Tbn.
Tbn.
Tba.
Pno.
ff
p
7:4
3:2
loco.
8va
Ped.

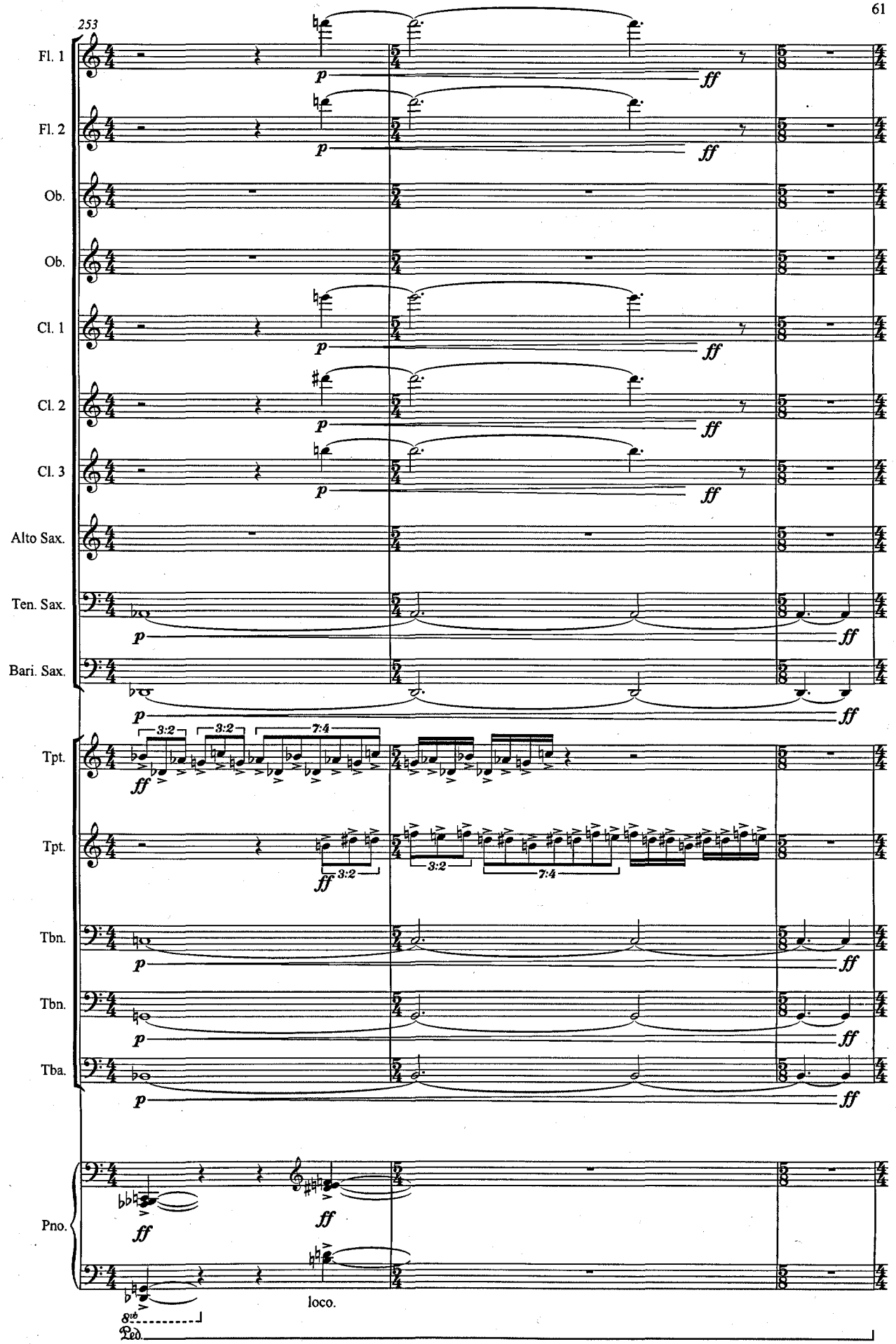

239
Fl. 1
Fl. 2
Ob.
Ob.
Cl. 1
Cl. 2
Cl. 3
Alto Sax.
Ten. Sax.
Bari. Sax.
Tpt.
Tpt.
Tbn.
Tbn.
Tba.
Pno.
p
ff
7:4
3:2
8va
Ped.

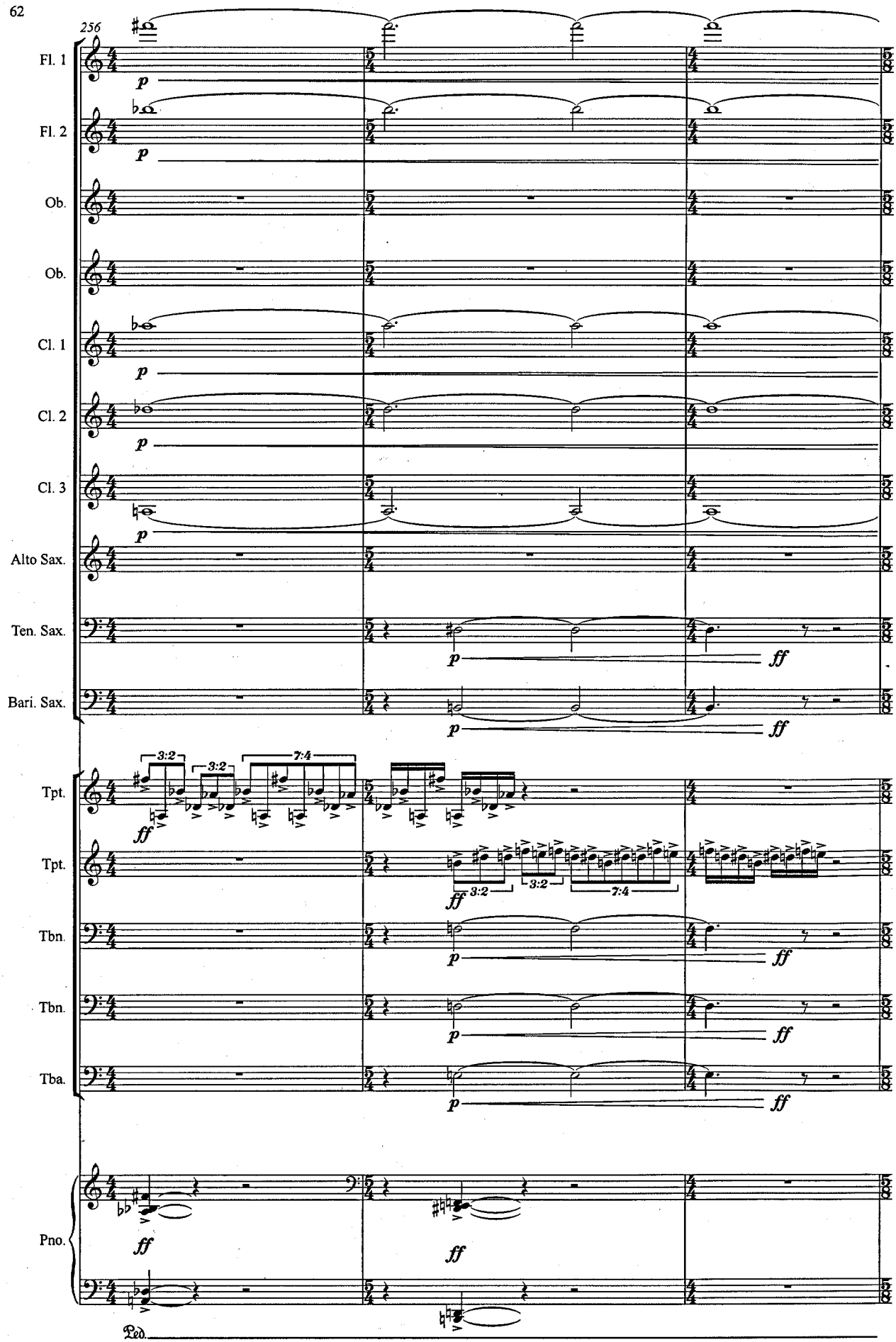

243
Fl. 1
Fl. 2
Ob.
Ob.
Cl. 1
Cl. 2
Cl. 3
Alto Sax.
Ten. Sax.
Bari. Sax.
Tpt.
Tpt.
Tbn.
Tbn.
Tba.
Pno.
Ped.
p
ff
7:4
3:2

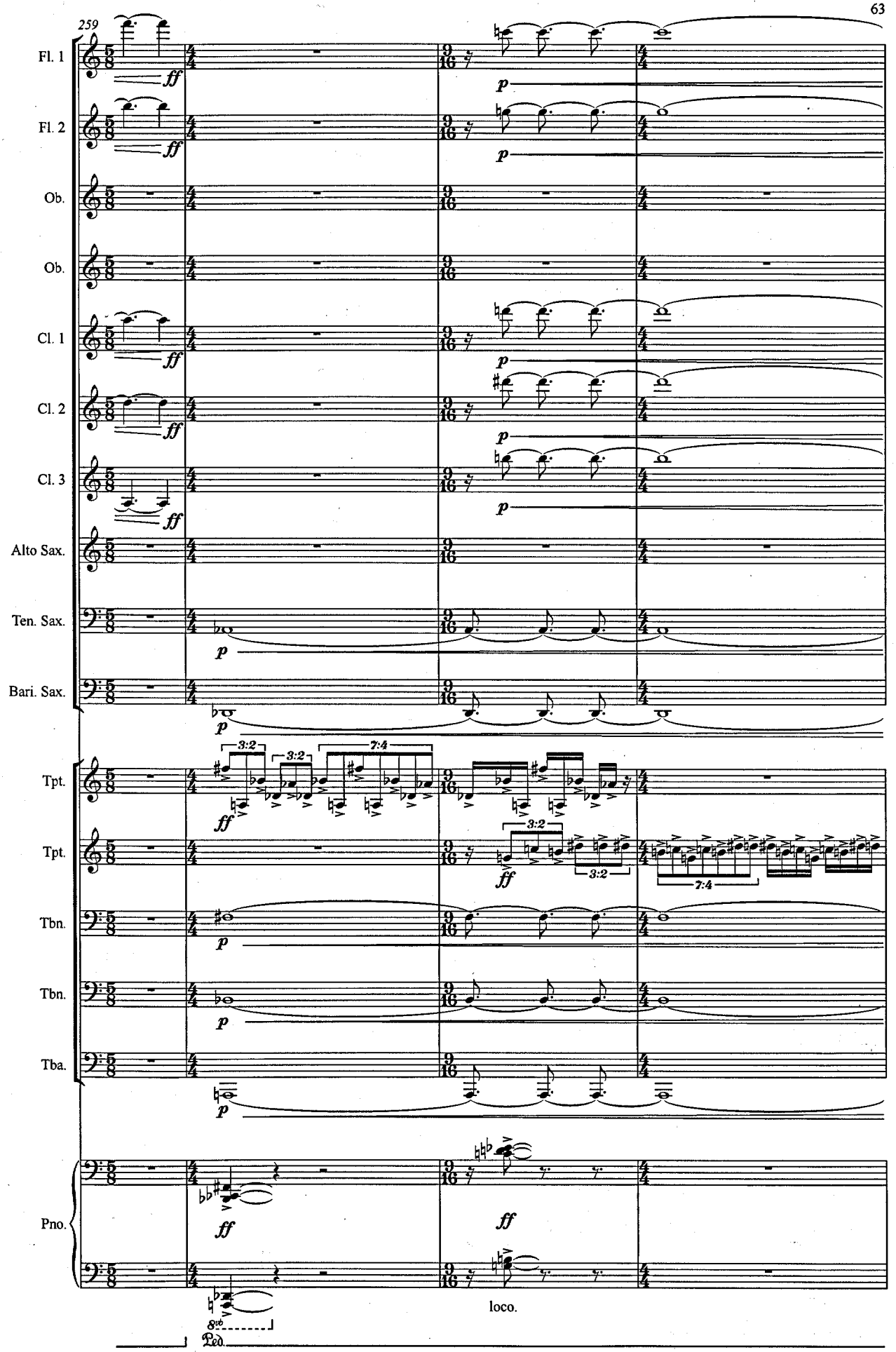

245
Fl. 1
Fl. 2
Ob.
Ob.
Cl. 1
Cl. 2
Cl. 3
Alto Sax.
Ten. Sax.
Bari. Sax.
Tpt.
Tpt.
Tbn.
Tbn.
Tba.
Pno.
p
ff
7:4
3:2
loco.
8vb
Ped.


248
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.
p
ff
3:2
7:4


250
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.
p
ff
3:2
7:4
8vb


253
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
3:2
7:4
loco.
8vb
Ped.


256
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.
p
ff
3:2
7:4


259
Fl. 1
Fl. 2
Ob.
Ob.
Cl. 1
Cl. 2
Cl. 3
Alto Sax.
Ten. Sax.
Bari. Sax.
Tpt.
Tpt.
Tbn.
Tbn.
Tba.
Pno.
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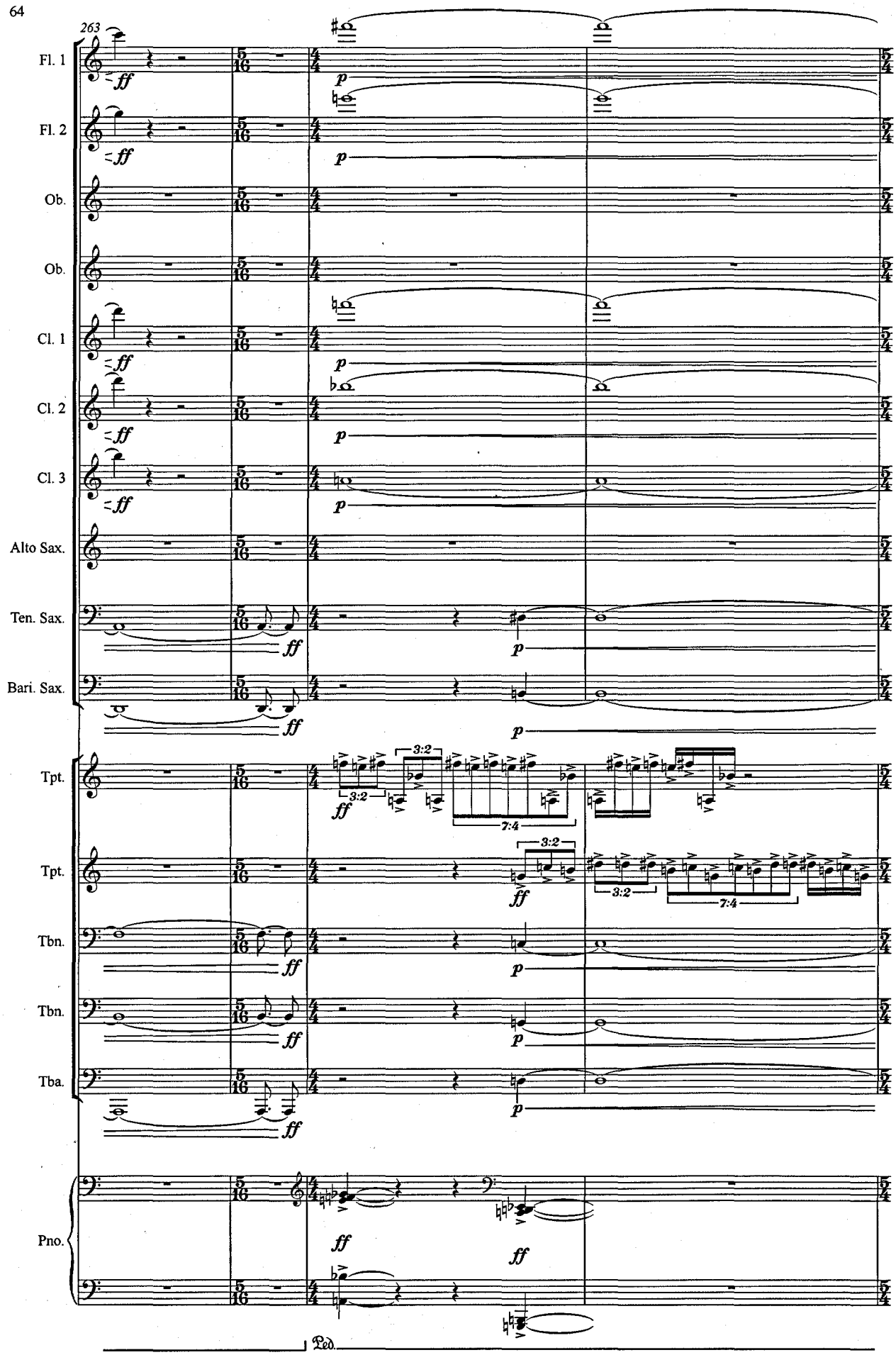
p
3:2
7:4
loco.
8va
Ped.


263
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.
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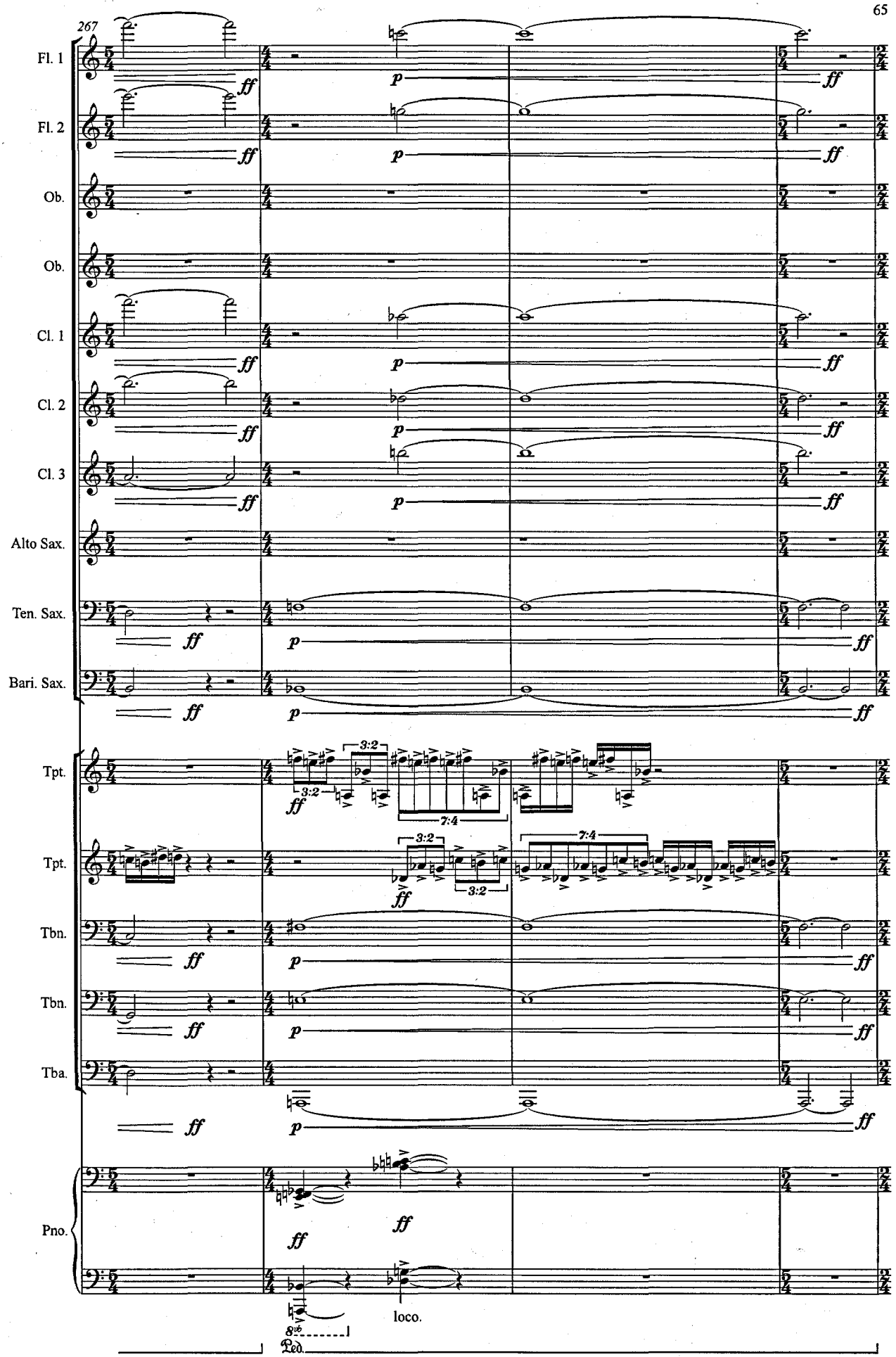
267
Fl. 1
Fl. 2
Ob.
Ob.
Cl. 1
Cl. 2
Cl. 3
Alto Sax.
Ten. Sax.
Bari. Sax.
Tpt.
Tpt.
Tbn.
Tbn.
Tba.
Pno.
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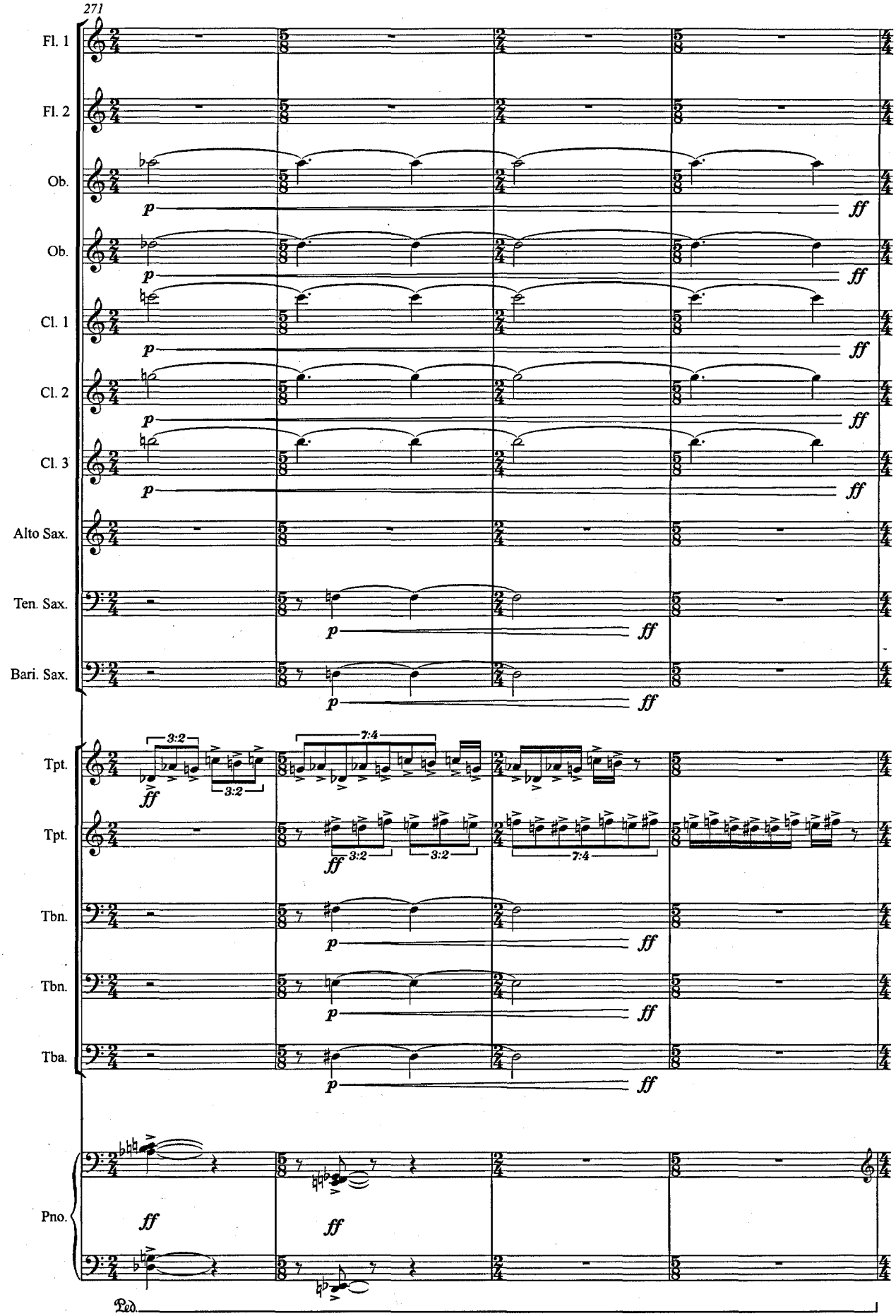
3:2
7:4
loco.
8va
Ped.


271
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.
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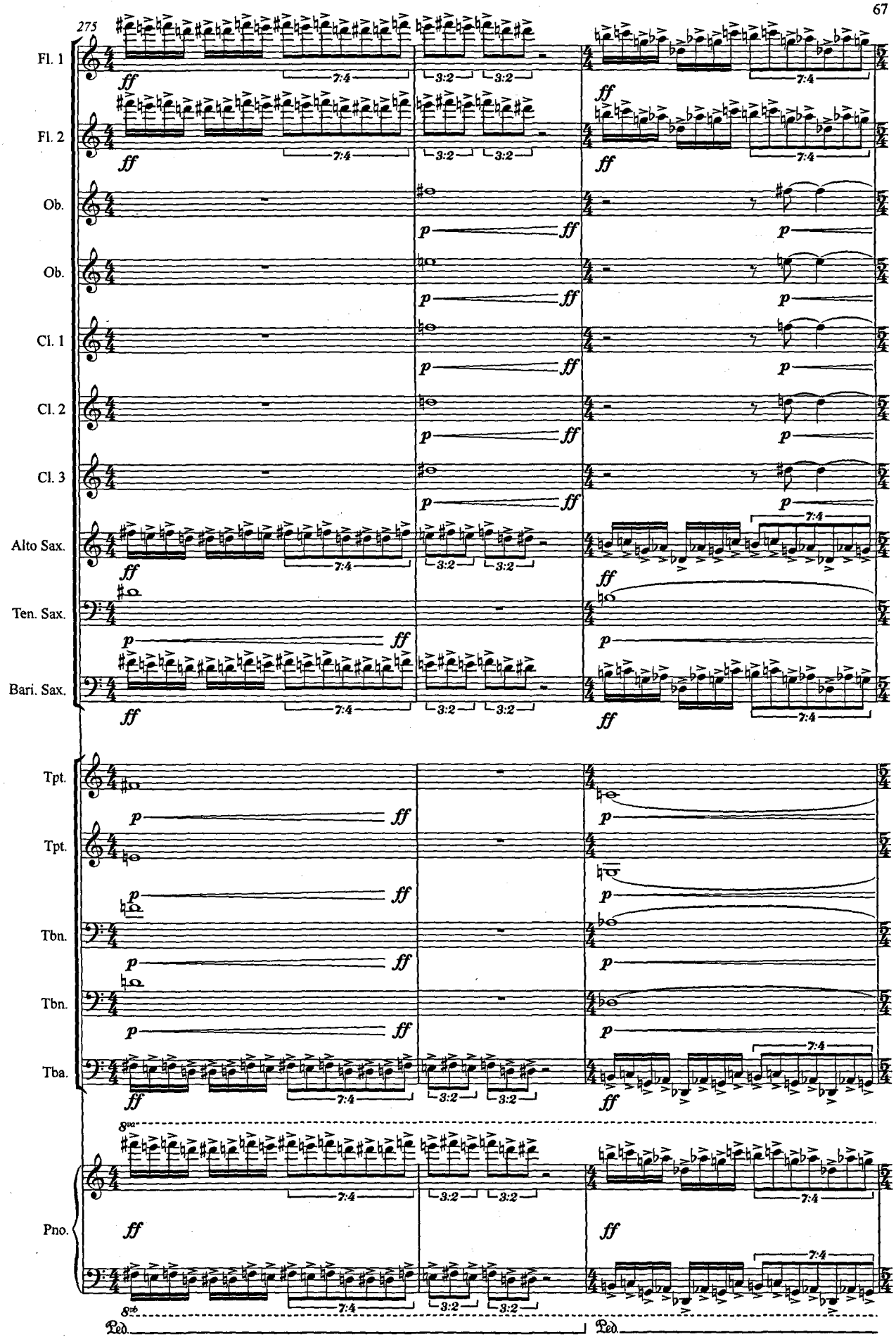
275
Fl. 1
Fl. 2
Ob.
Ob.
Cl. 1
Cl. 2
Cl. 3
Alto Sax.
Ten. Sax.
Bari. Sax.
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Tbn.
Tba.
Pno.
8va
8vb
Ped.
Ped.
ff
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7:4
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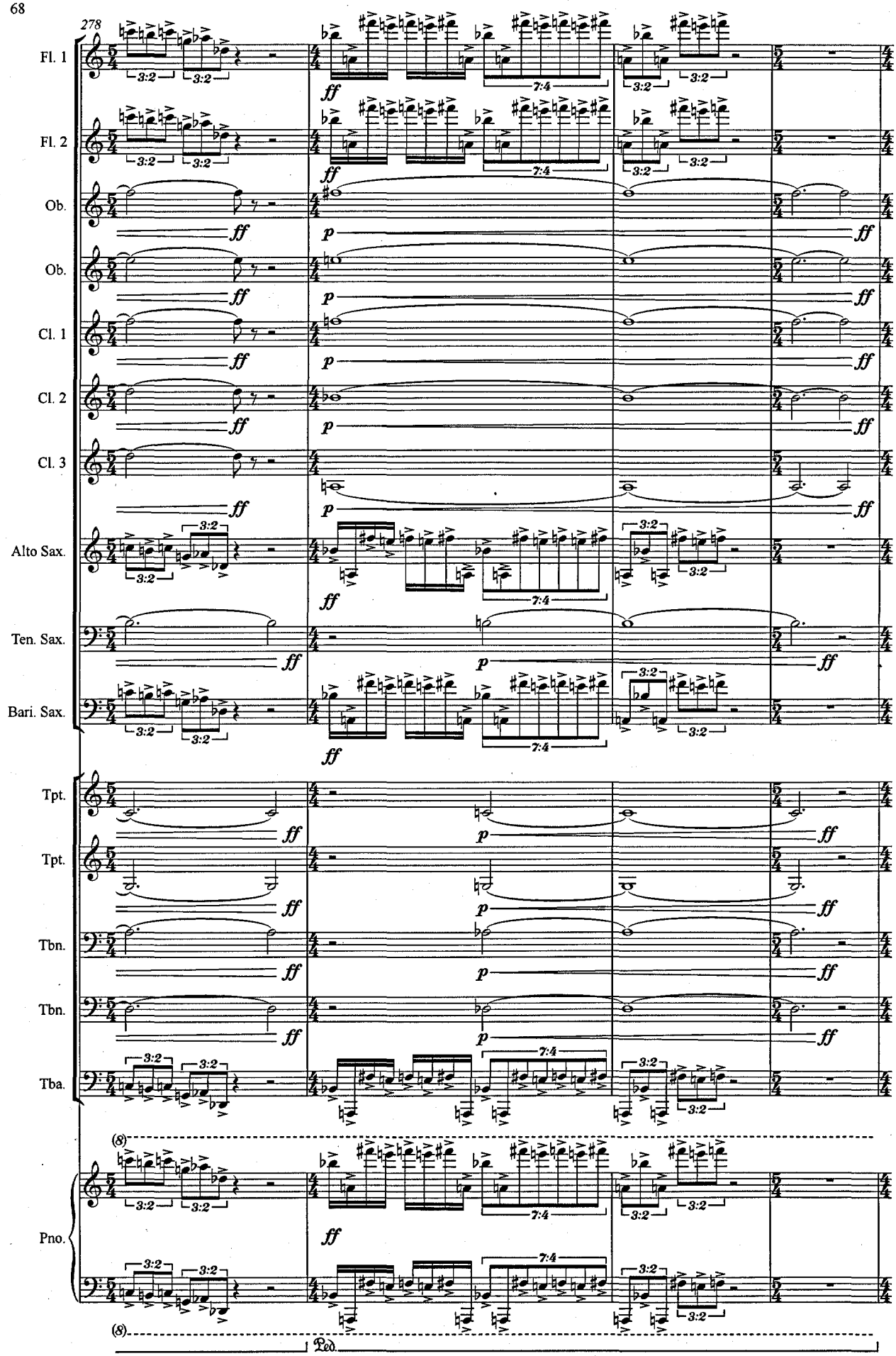
278
Fl. 1
Fl. 2
Ob.
Ob.
Cl. 1
Cl. 2
Cl. 3
Alto Sax.
Ten. Sax.
Bari. Sax.
Tpt.
Tpt.
Tbn.
Tbn.
Tba.
Pno.
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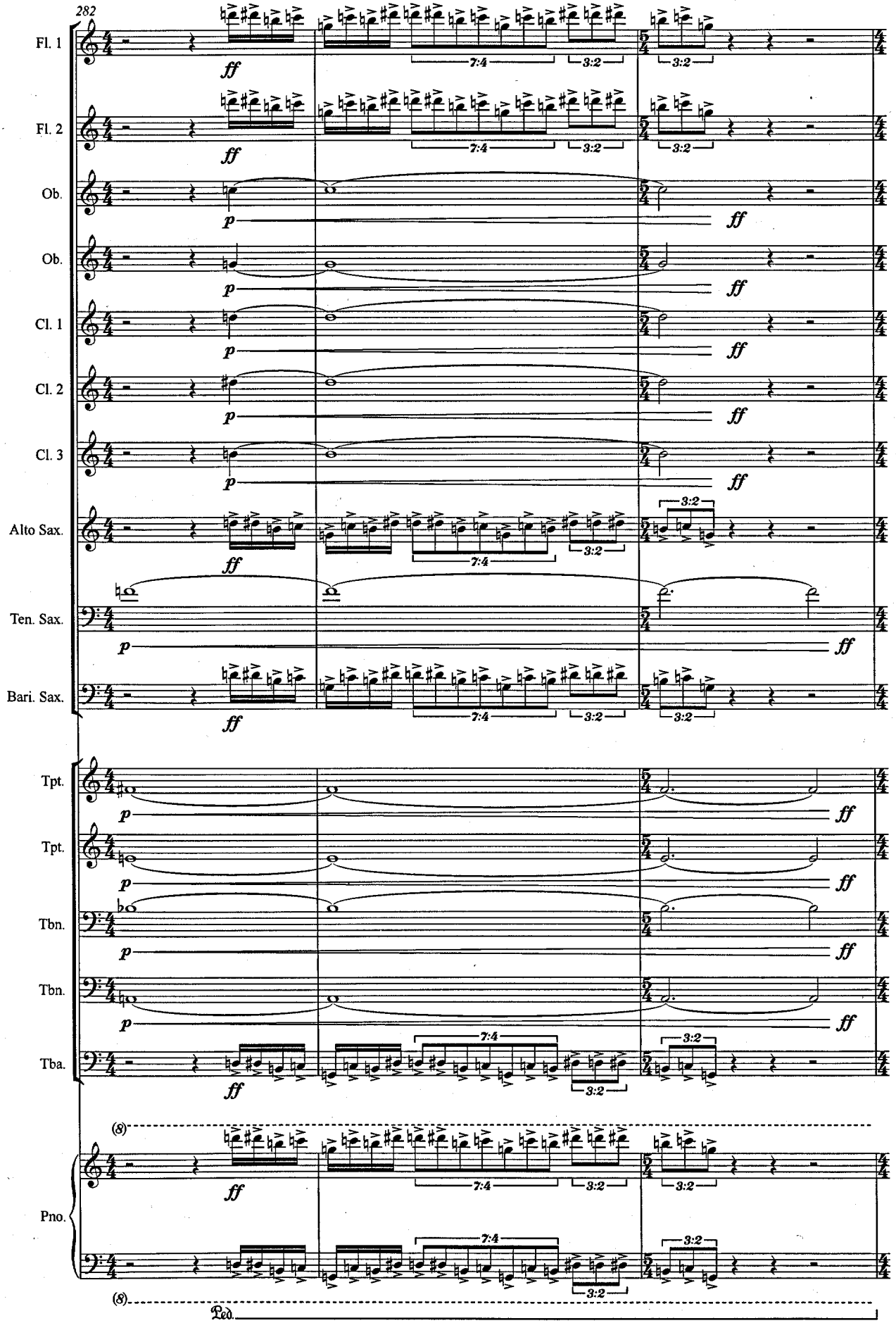
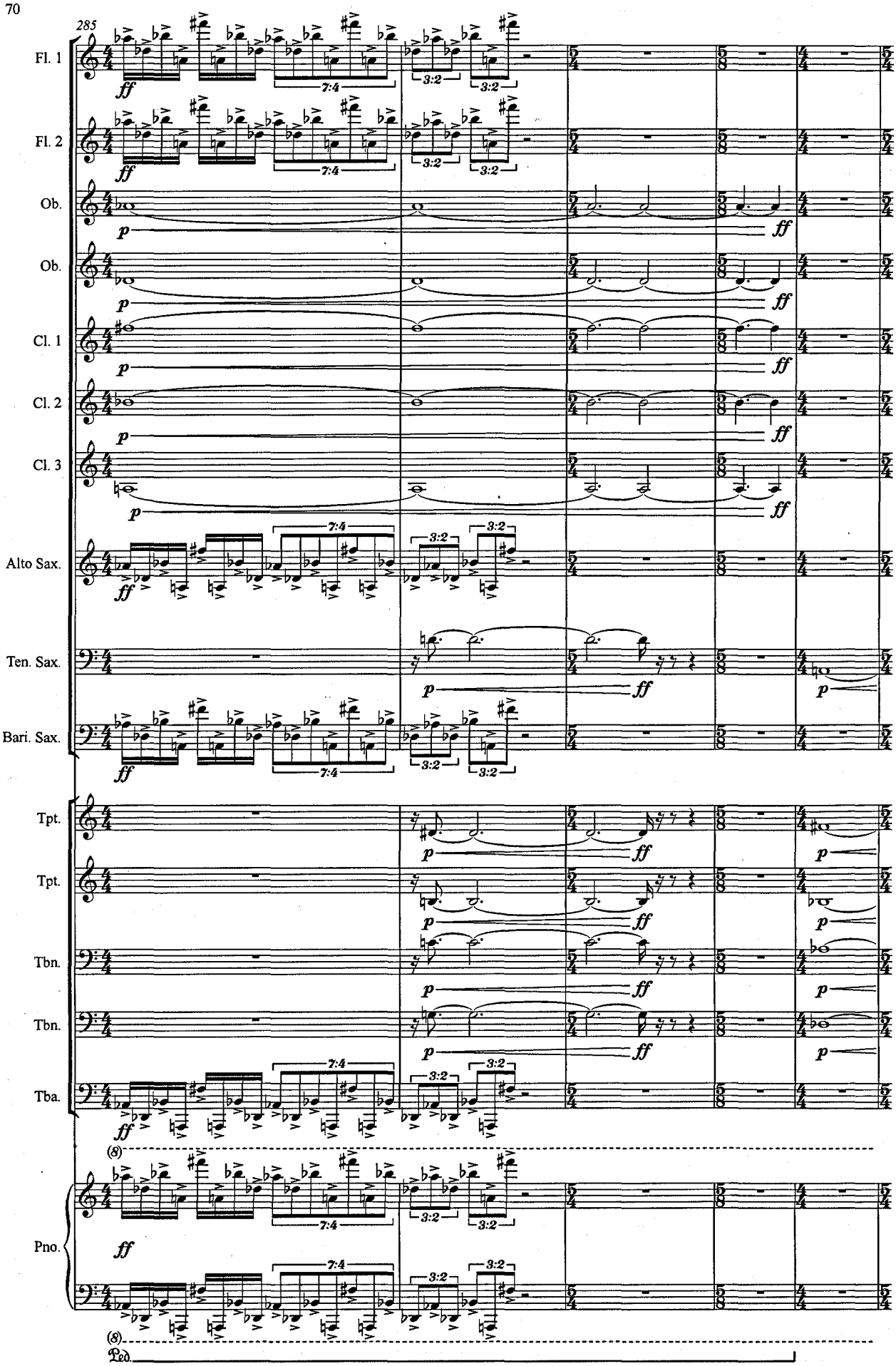
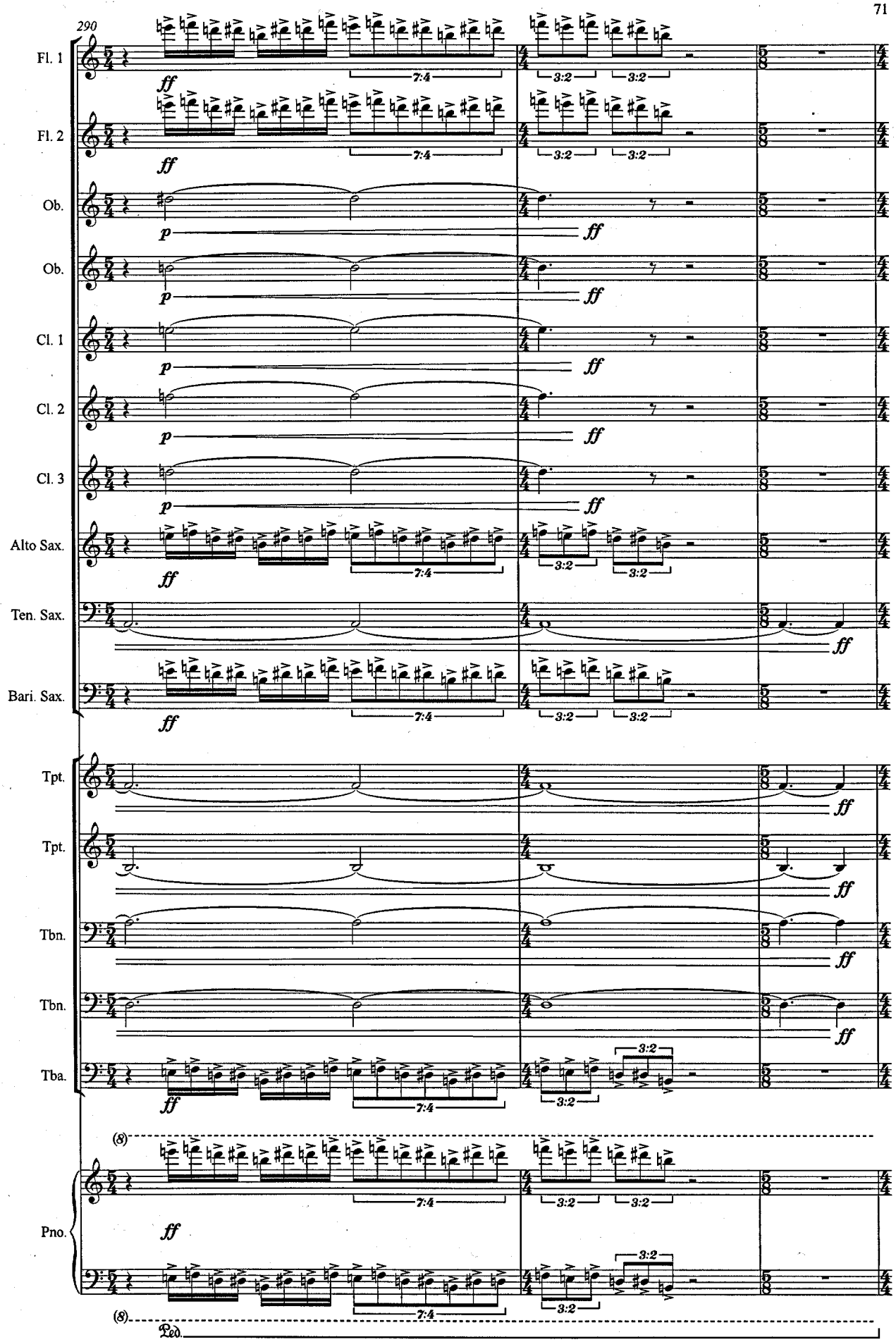
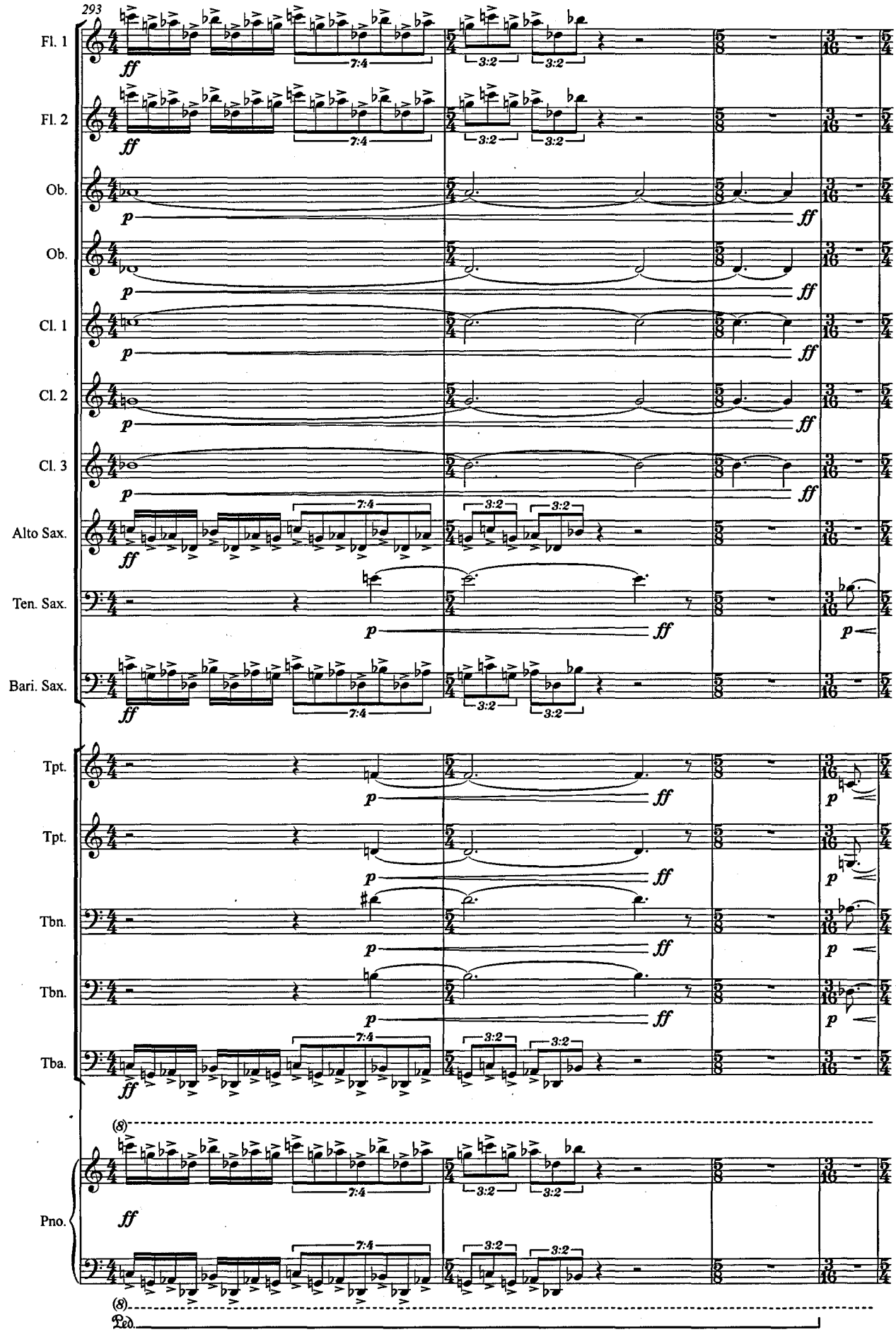
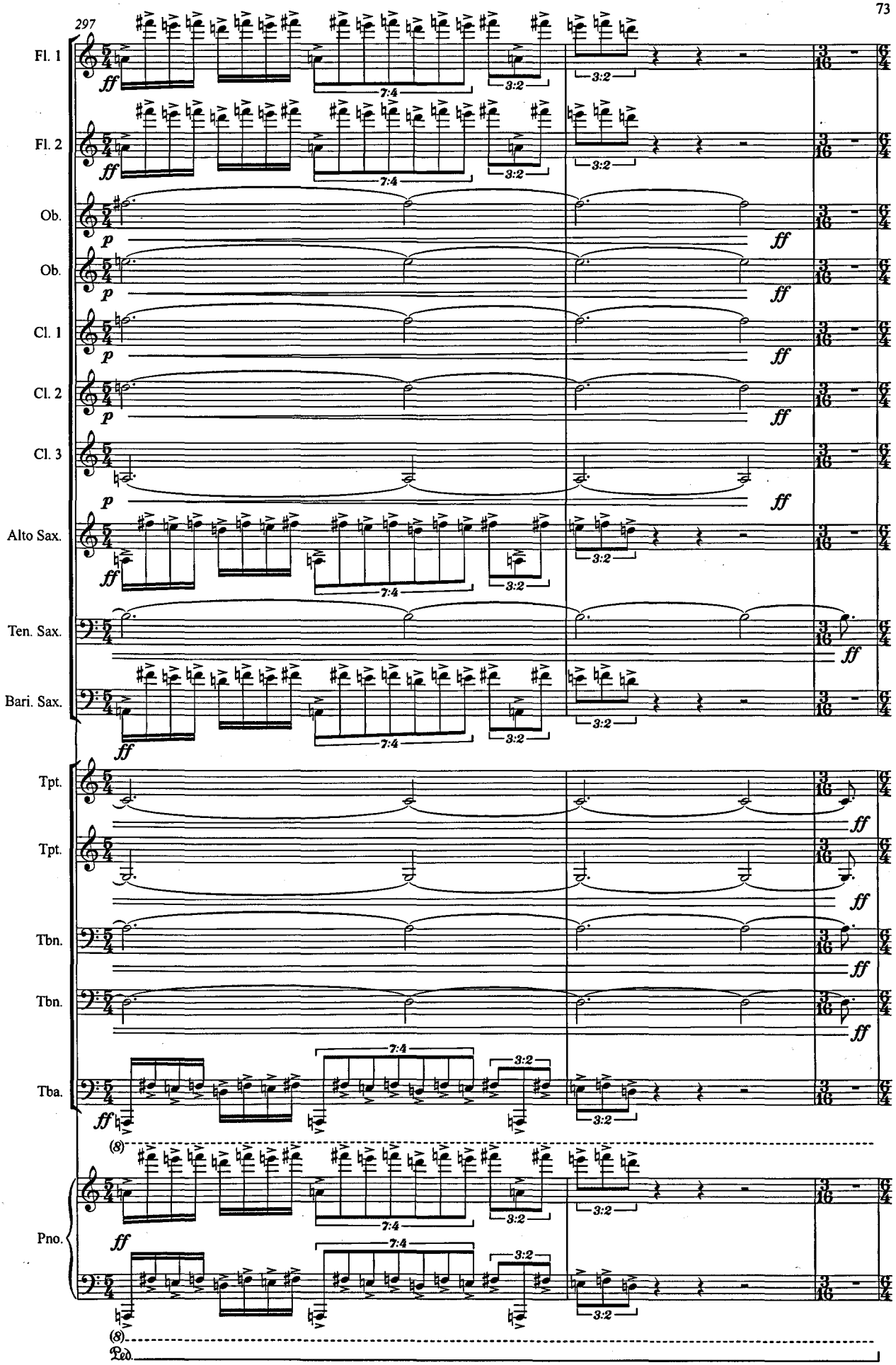
3:2
7:4
(8)
Ped.

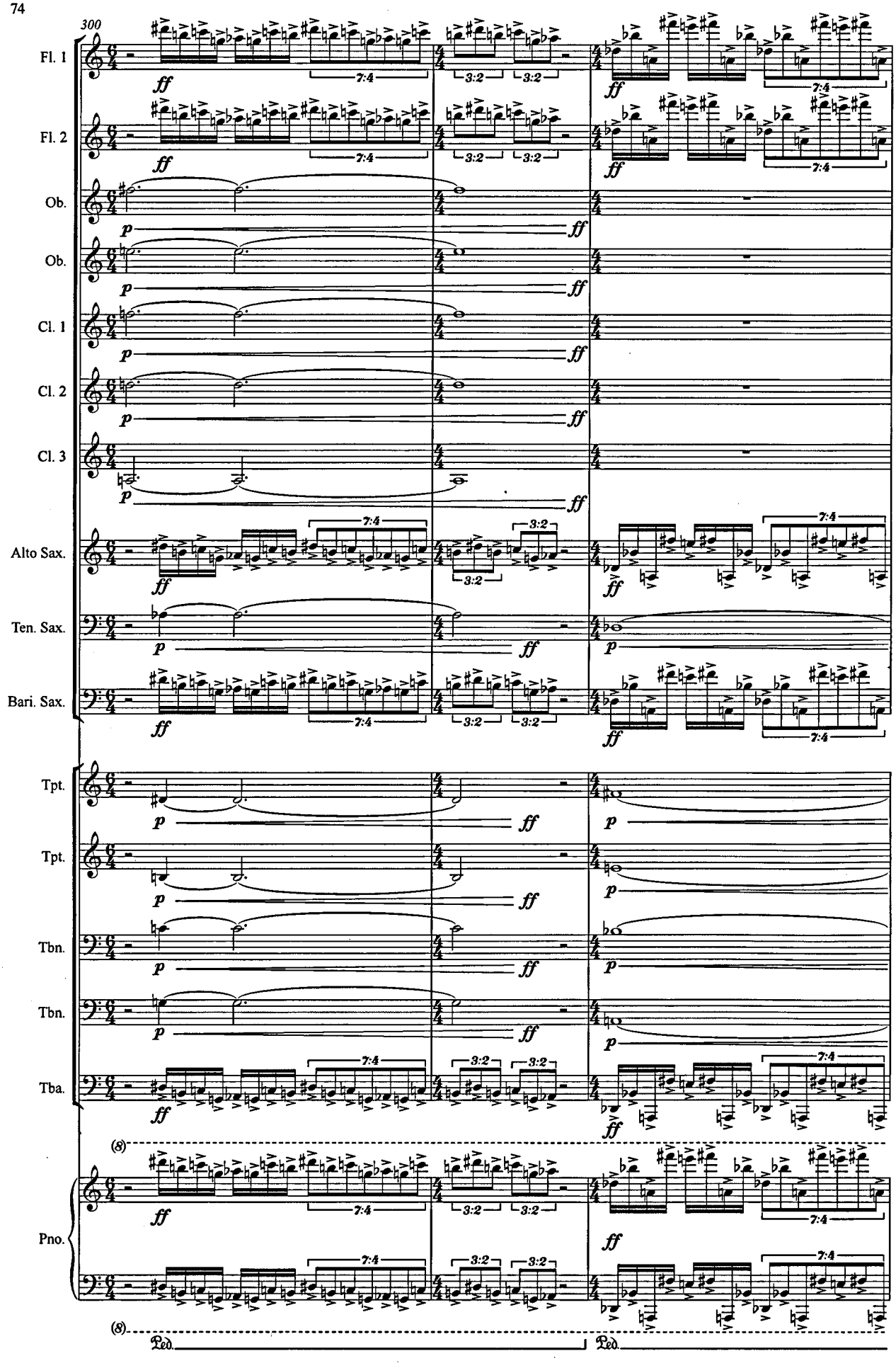

282
Fl. 1
Fl. 2
Ob.
Ob.
Cl. 1
Cl. 2
Cl. 3
Alto Sax.
Ten. Sax.
Bari. Sax.
Tpt.
Tpt.
Tbn.
Tbn.
Tba.
Pno.
ff
p
7:4
3:2
(8)
Ped.

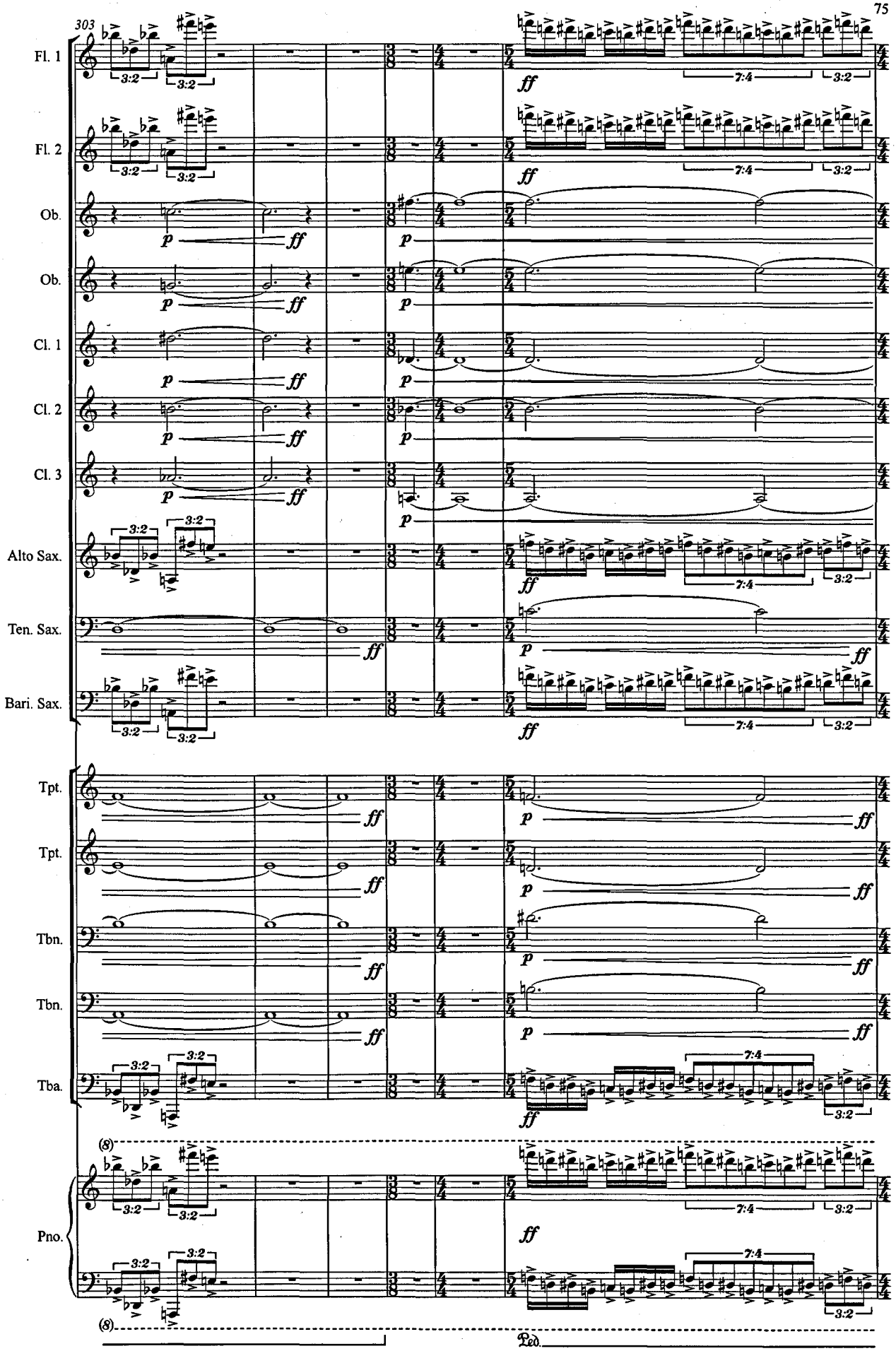

285
Fl. 1
Fl. 2
Ob.
Ob.
Cl. 1
Cl. 2
Cl. 3
Alto Sax.
Ten. Sax.
Bari. Sax.
Tpt.
Tpt.
Tbn.
Tbn.
Tba.
Pno.
ff
p
7:4
3:2
(8)
Ped.

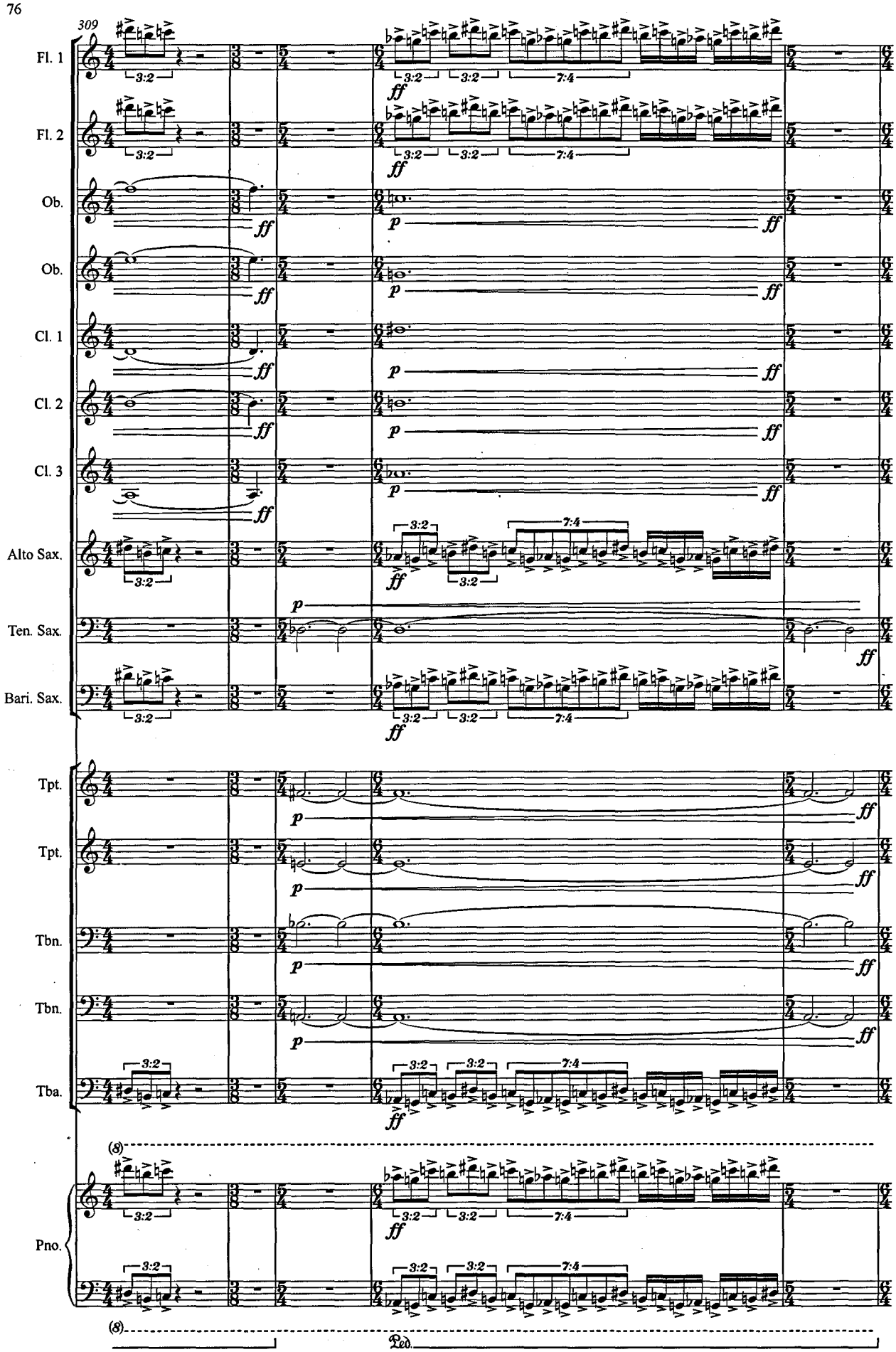

290
Fl. 1
Fl. 2
Ob.
Ob.
Cl. 1
Cl. 2
Cl. 3
Alto Sax.
Ten. Sax.
Bari. Sax.
Tpt.
Tpt.
Tbn.
Tbn.
Tba.
Pno.
ff
p
7:4
3:2
(8)
Ped.

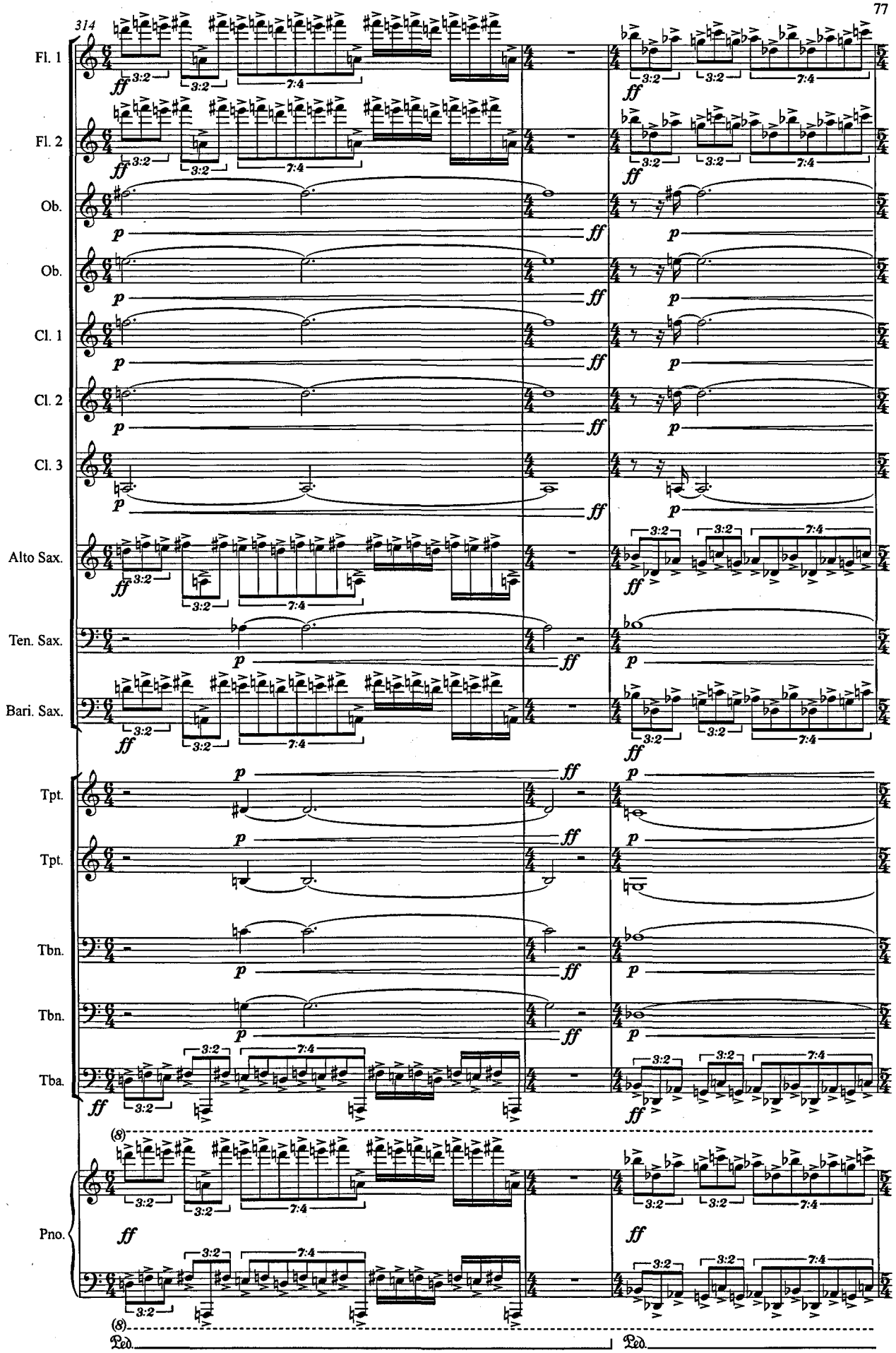

293
Fl. 1
Fl. 2
Ob.
Ob.
Cl. 1
Cl. 2
Cl. 3
Alto Sax.
Ten. Sax.
Bari. Sax.
Tpt.
Tpt.
Tbn.
Tbn.
Tba.
Pno.
Ped.
ff
p
7:4
3:2

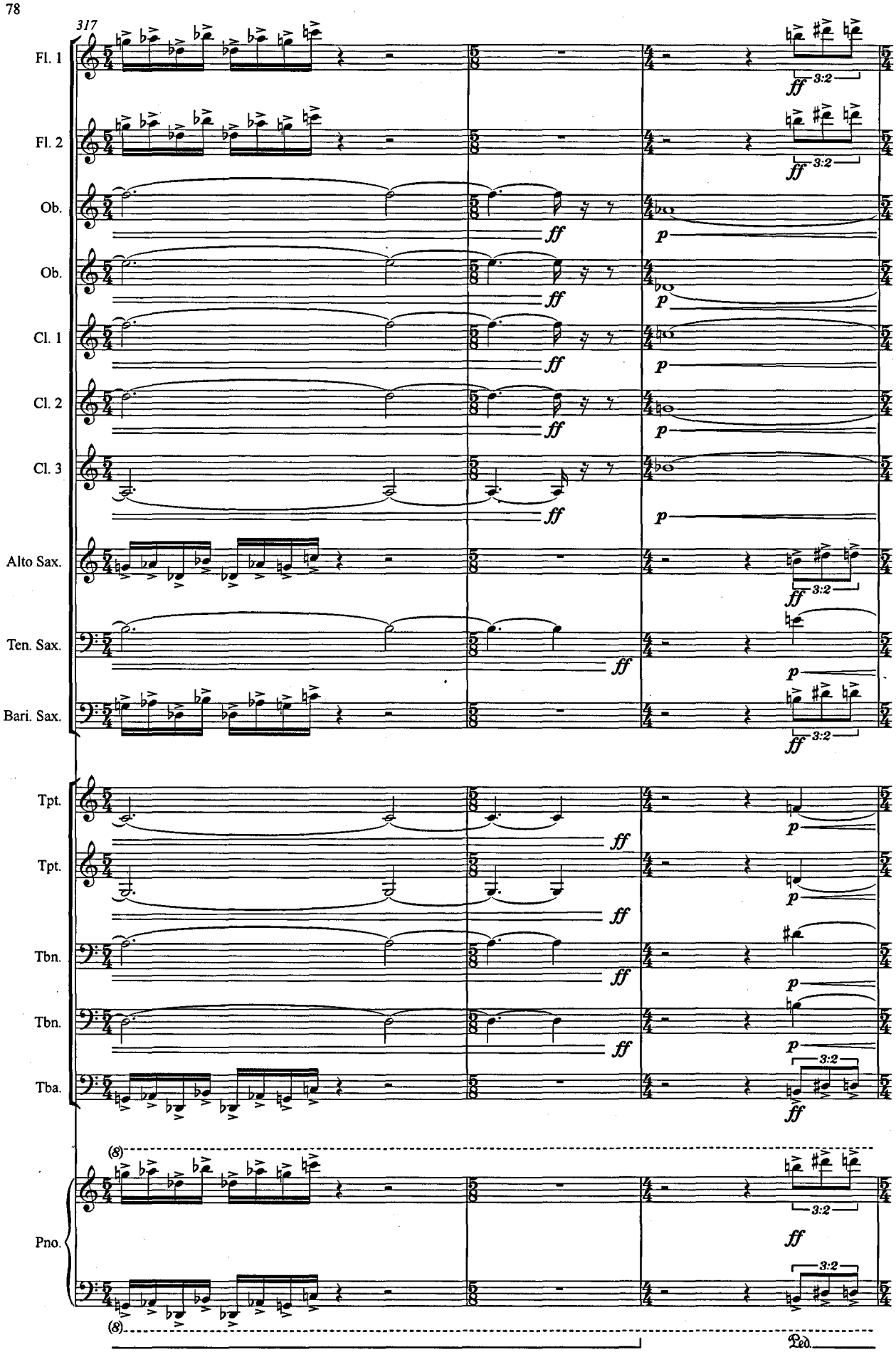

297
Fl. 1
Fl. 2
Ob.
Ob.
Cl. 1
Cl. 2
Cl. 3
Alto Sax.
Ten. Sax.
Bari. Sax.
Tpt.
Tpt.
Tbn.
Tbn.
Tba.
Pno.
Ped.
ff
p
7:4
3:2

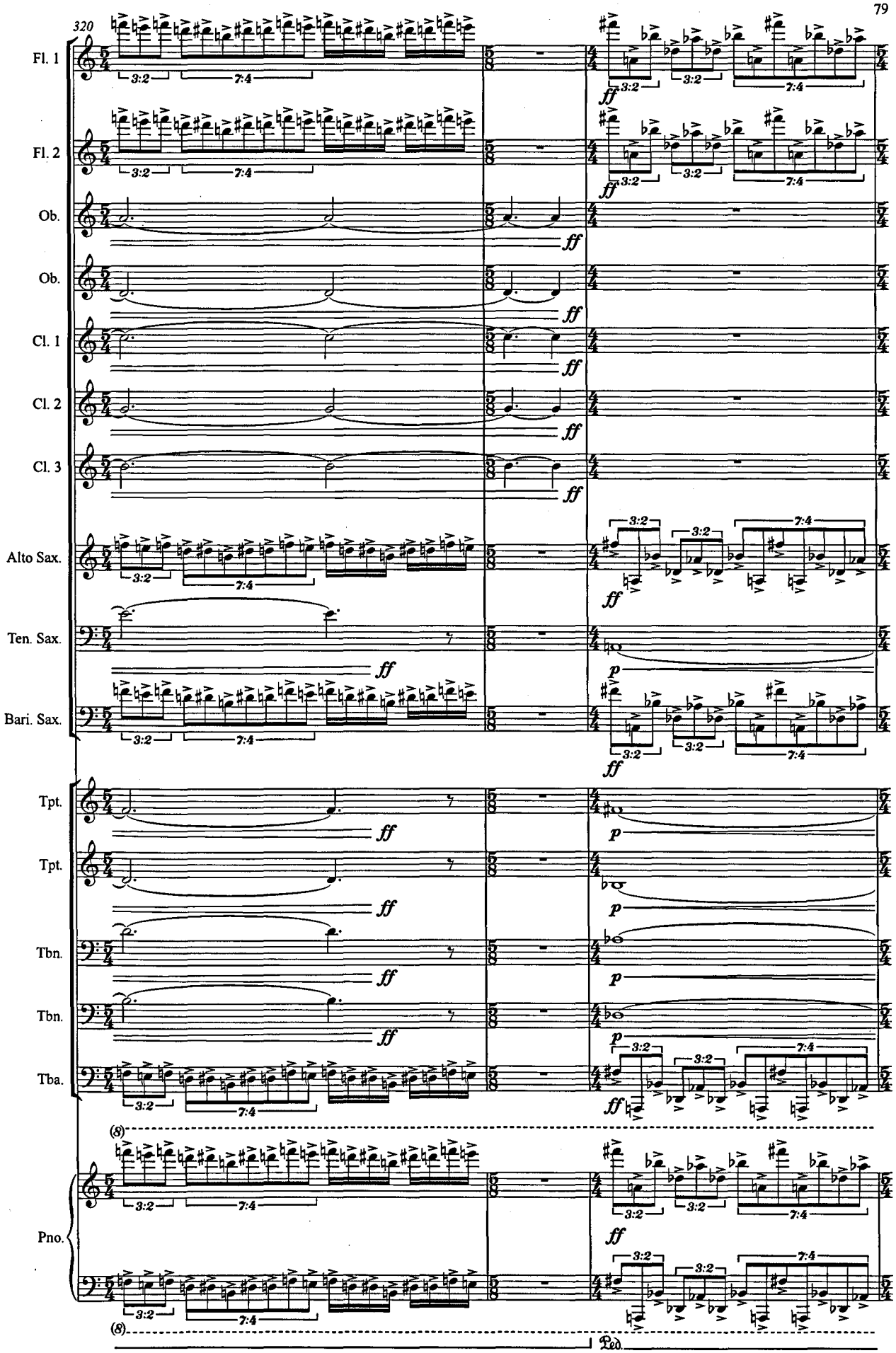

300
Fl. 1
Fl. 2
Ob.
Ob.
Cl. 1
Cl. 2
Cl. 3
Alto Sax.
Ten. Sax.
Bari. Sax.
Tpt.
Tpt.
Tbn.
Tbn.
Tba.
Pno.
ff
p
7:4
3:2
(8)
Ped.

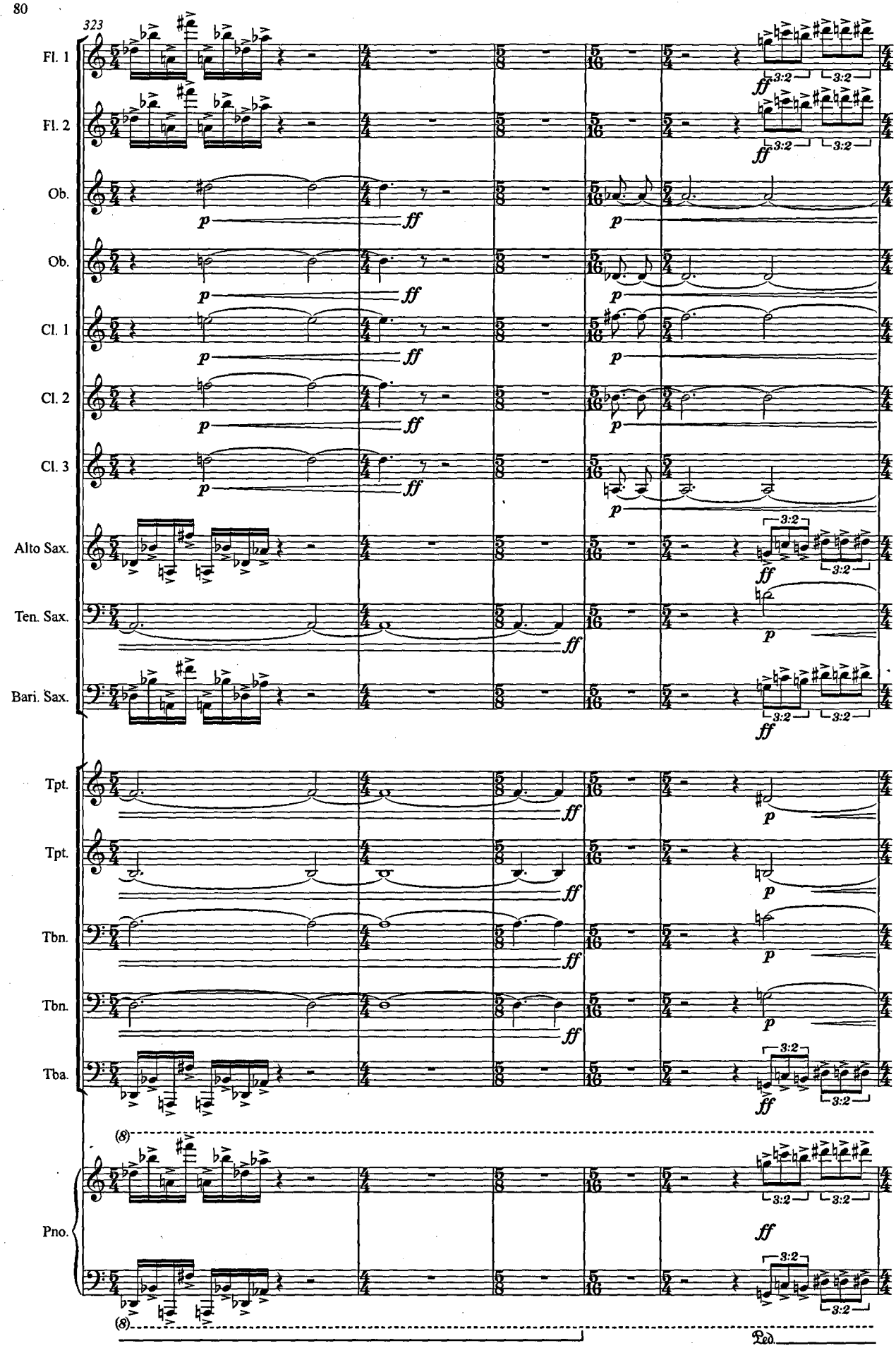

303
Fl. 1
Fl. 2
Ob.
Ob.
Cl. 1
Cl. 2
Cl. 3
Alto Sax.
Ten. Sax.
Bari. Sax.
Tpt.
Tpt.
Tbn.
Tbn.
Tba.
Pno.
3:2
7:4
p
ff
(8)
Ped.

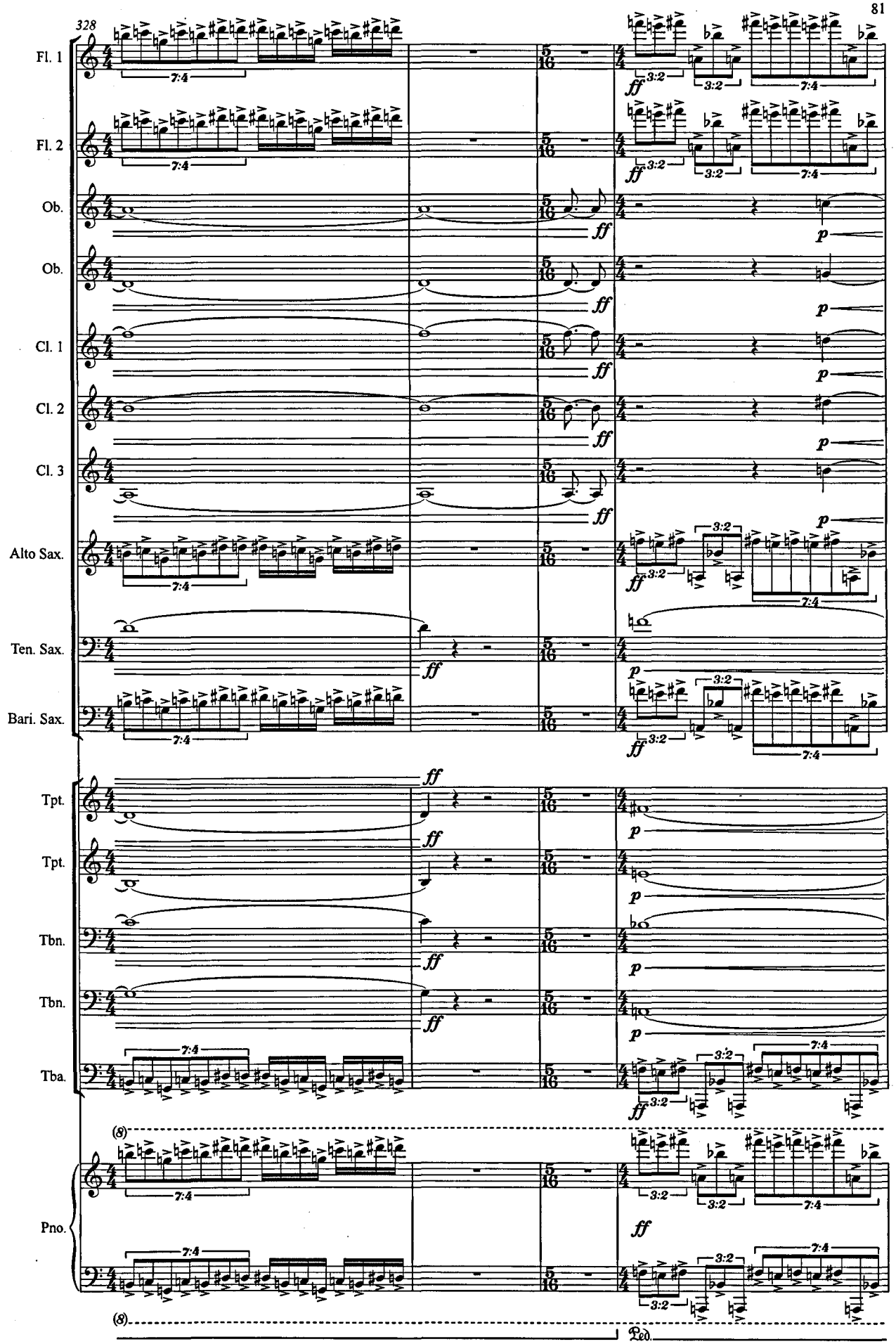

309
Fl. 1
Fl. 2
Ob.
Ob.
Cl. 1
Cl. 2
Cl. 3
Alto Sax.
Ten. Sax.
Bari. Sax.
Tpt.
Tpt.
Tbn.
Tbn.
Tba.
Pno.
3:2
7:4
ff
p
(8)
Ped.

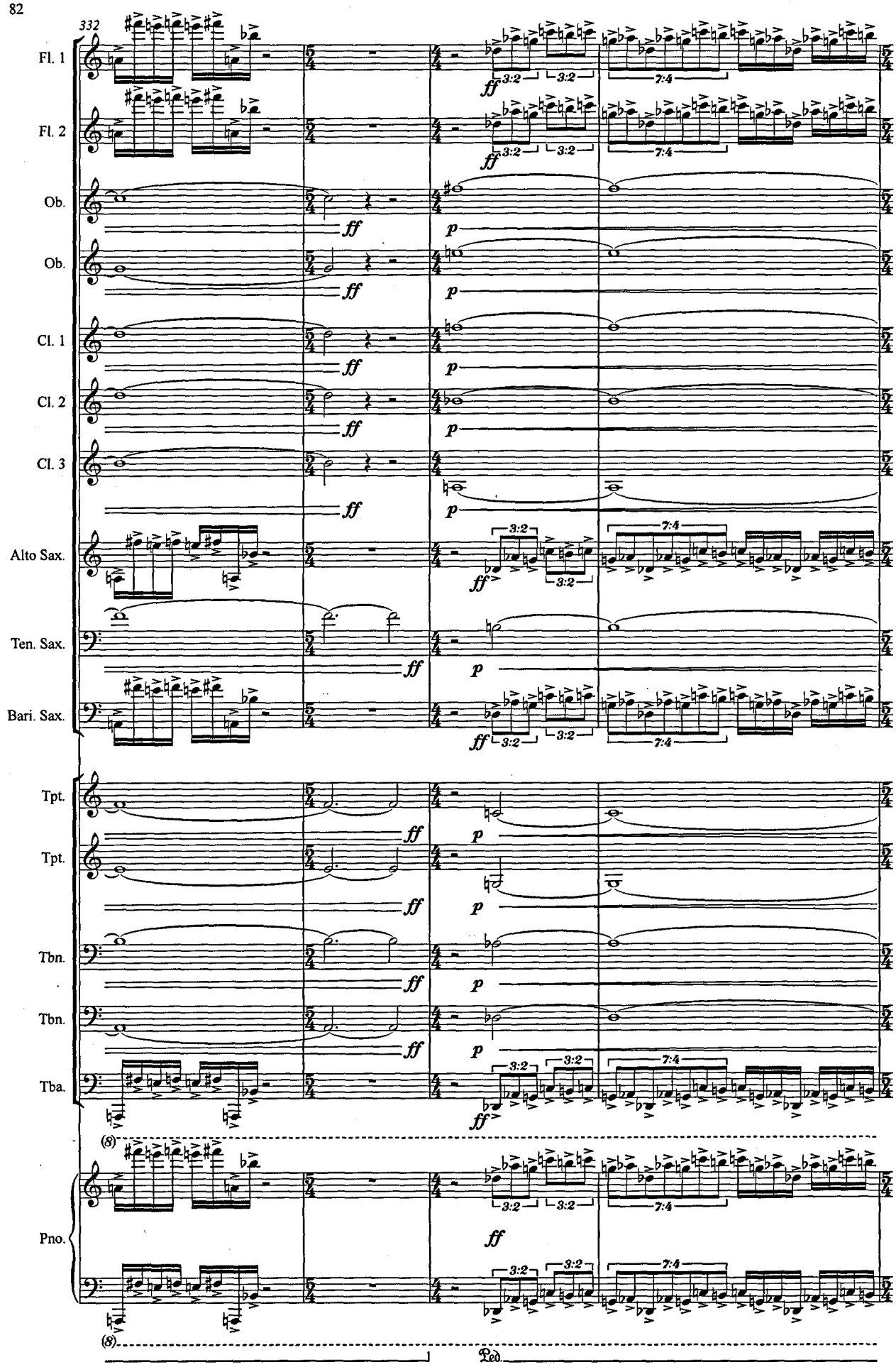

314
Fl. 1
Fl. 2
Ob.
Ob.
Cl. 1
Cl. 2
Cl. 3
Alto Sax.
Ten. Sax.
Bari. Sax.
Tpt.
Tpt.
Tbn.
Tbn.
Tba.
Pno.
Ped.
Ped.

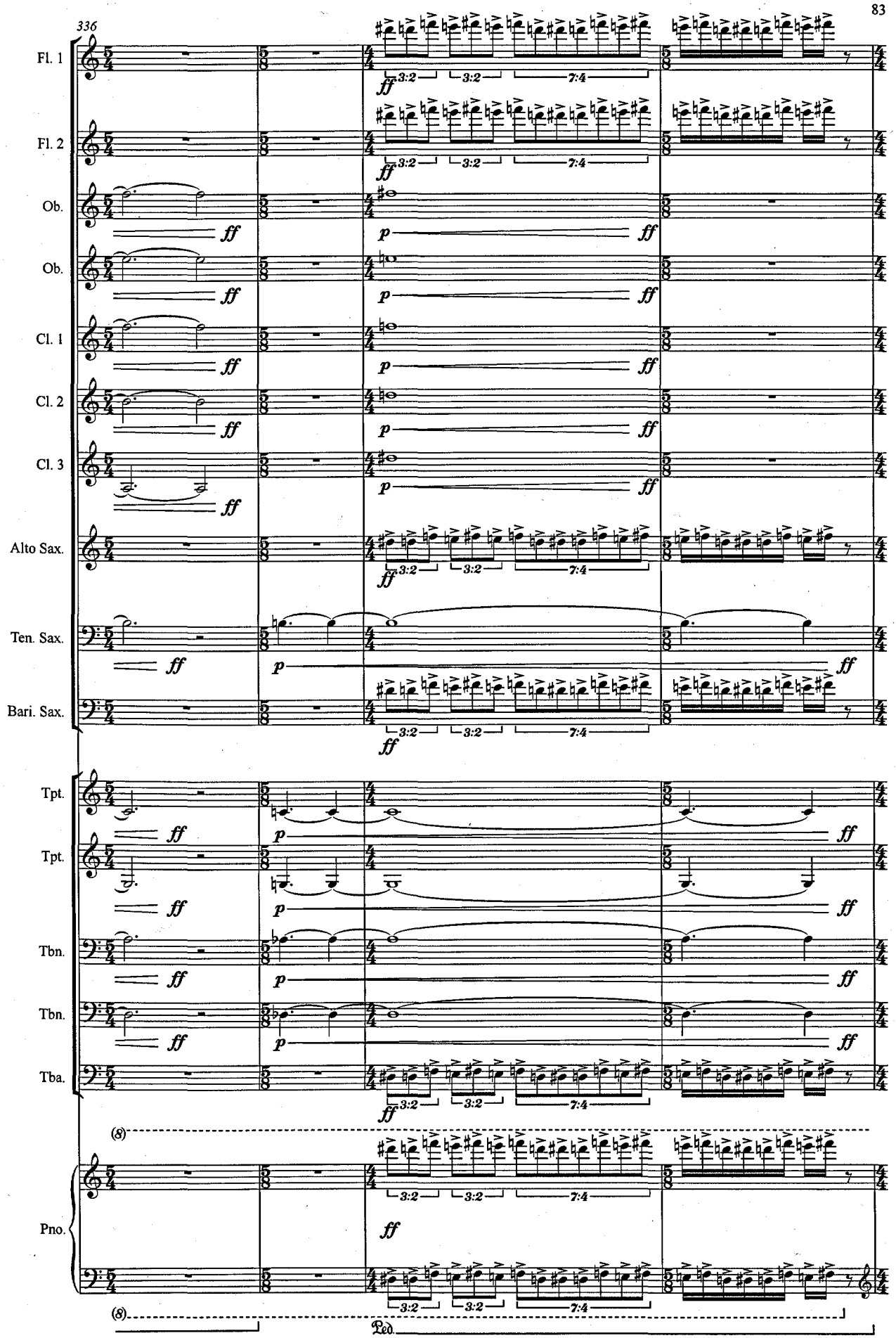

317
Fl. 1
Fl. 2
Ob.
Ob.
Cl. 1
Cl. 2
Cl. 3
Alto Sax.
Ten. Sax.
Bari. Sax.
Tpt.
Tpt.
Tbn.
Tbn.
Tba.
Pno.
ff
p
3:2
(8)
Ped.

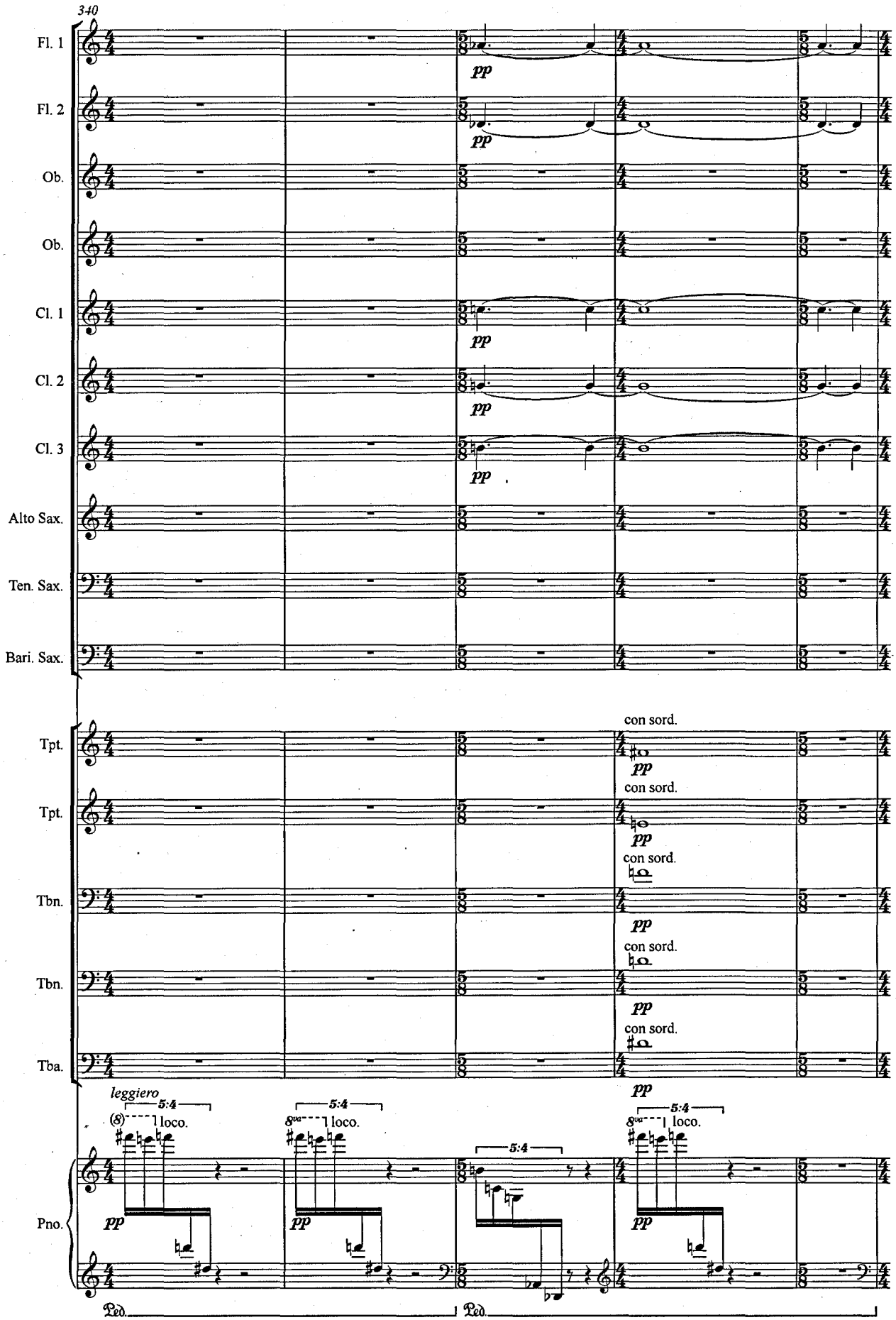

320
Fl. 1
Fl. 2
Ob.
Ob.
Cl. 1
Cl. 2
Cl. 3
Alto Sax.
Ten. Sax.
Bari. Sax.
Tpt.
Tpt.
Tbn.
Tbn.
Tba.
Pno.
3:2
7:4
ff
p
(8)
Ped.

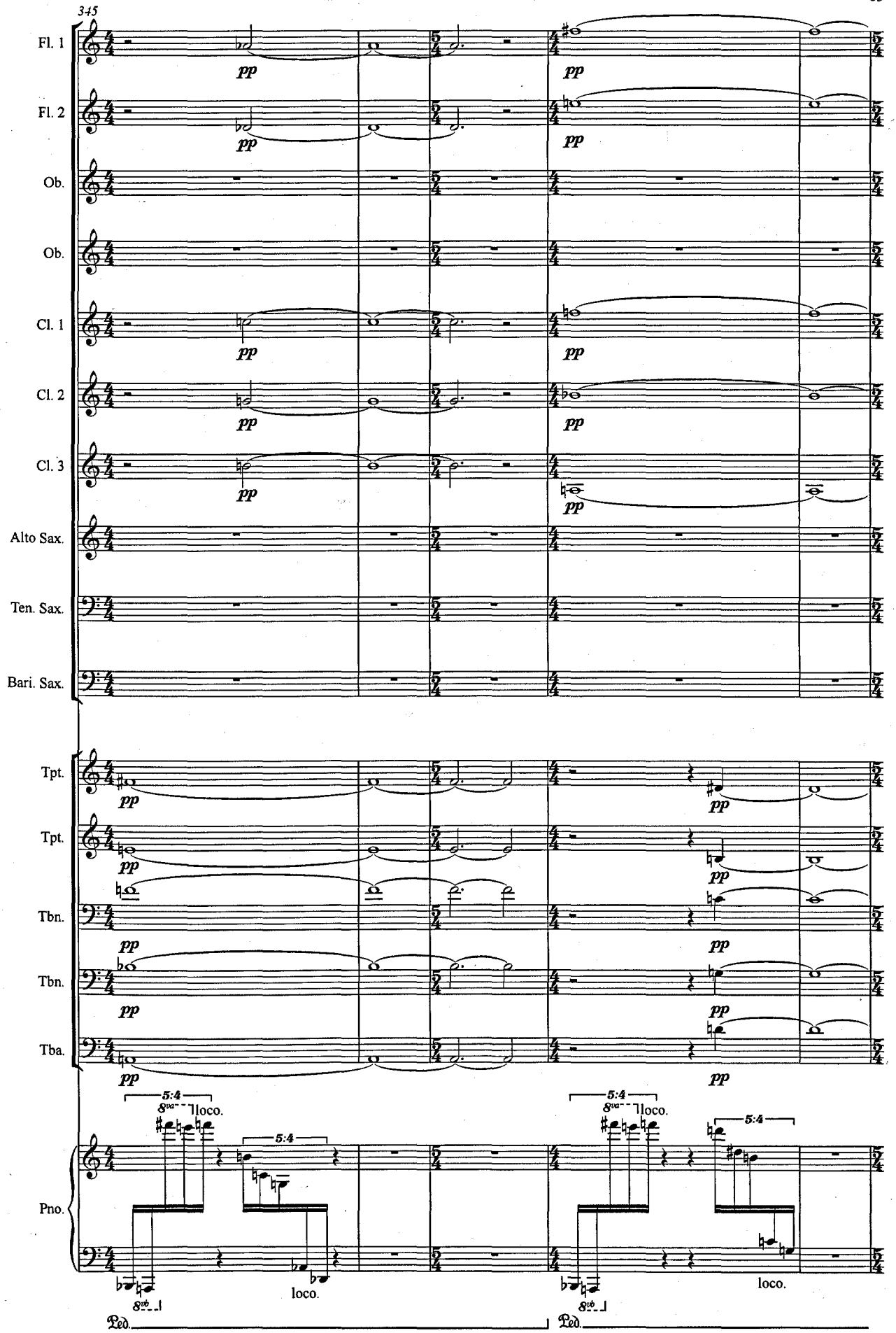

323
Fl. 1
Fl. 2
Ob.
Ob.
Cl. 1
Cl. 2
Cl. 3
Alto Sax.
Ten. Sax.
Bari. Sax.
Tpt.
Tpt.
Tbn.
Tbn.
Tba.
Pno.
ff
p
3:2
Ped.

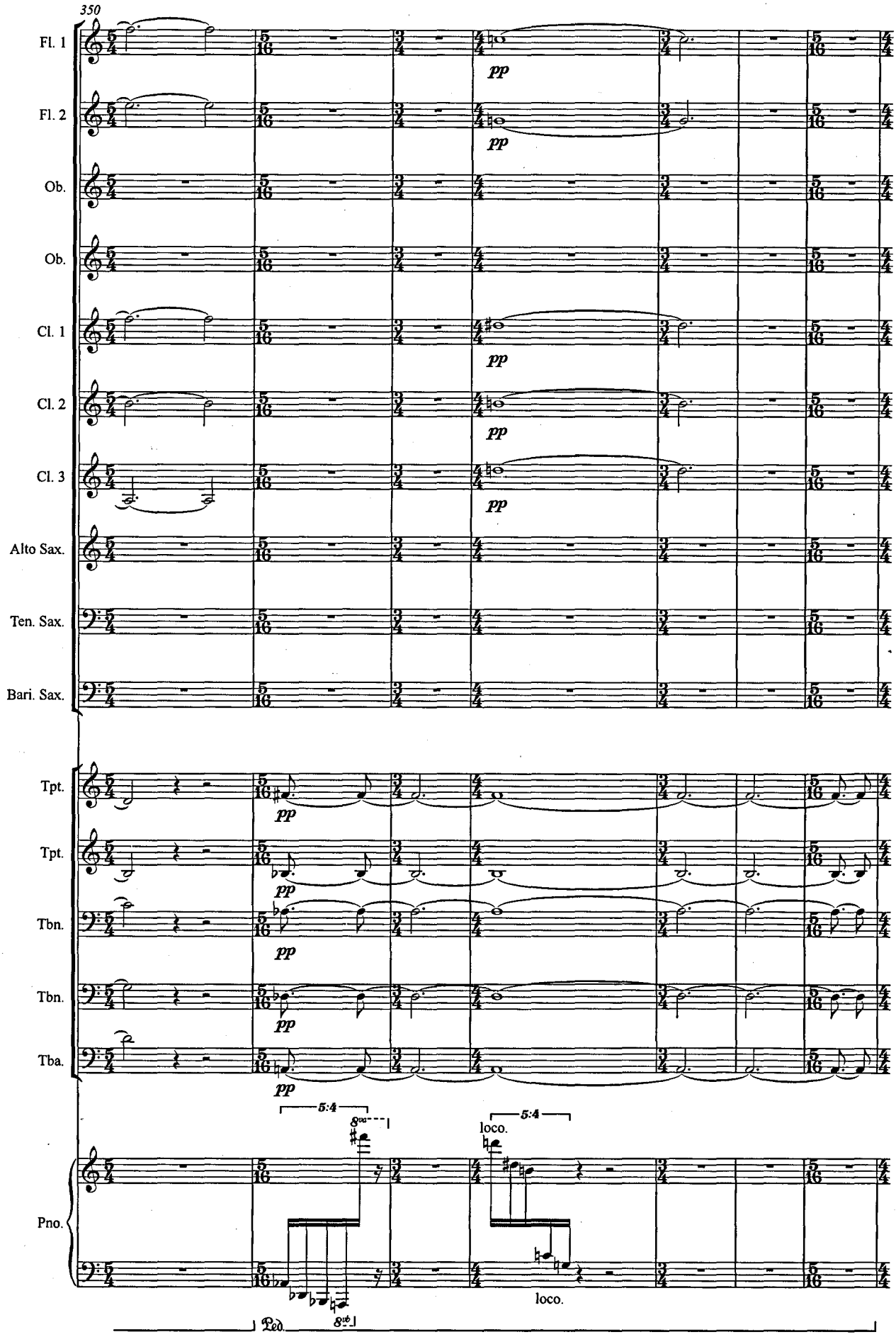

328
Fl. 1
Fl. 2
Ob.
Ob.
Cl. 1
Cl. 2
Cl. 3
Alto Sax.
Ten. Sax.
Bari. Sax.
Tpt.
Tpt.
Tbn.
Tbn.
Tba.
Pno.
ff
p
7:4
3:2
(8)
Ped.

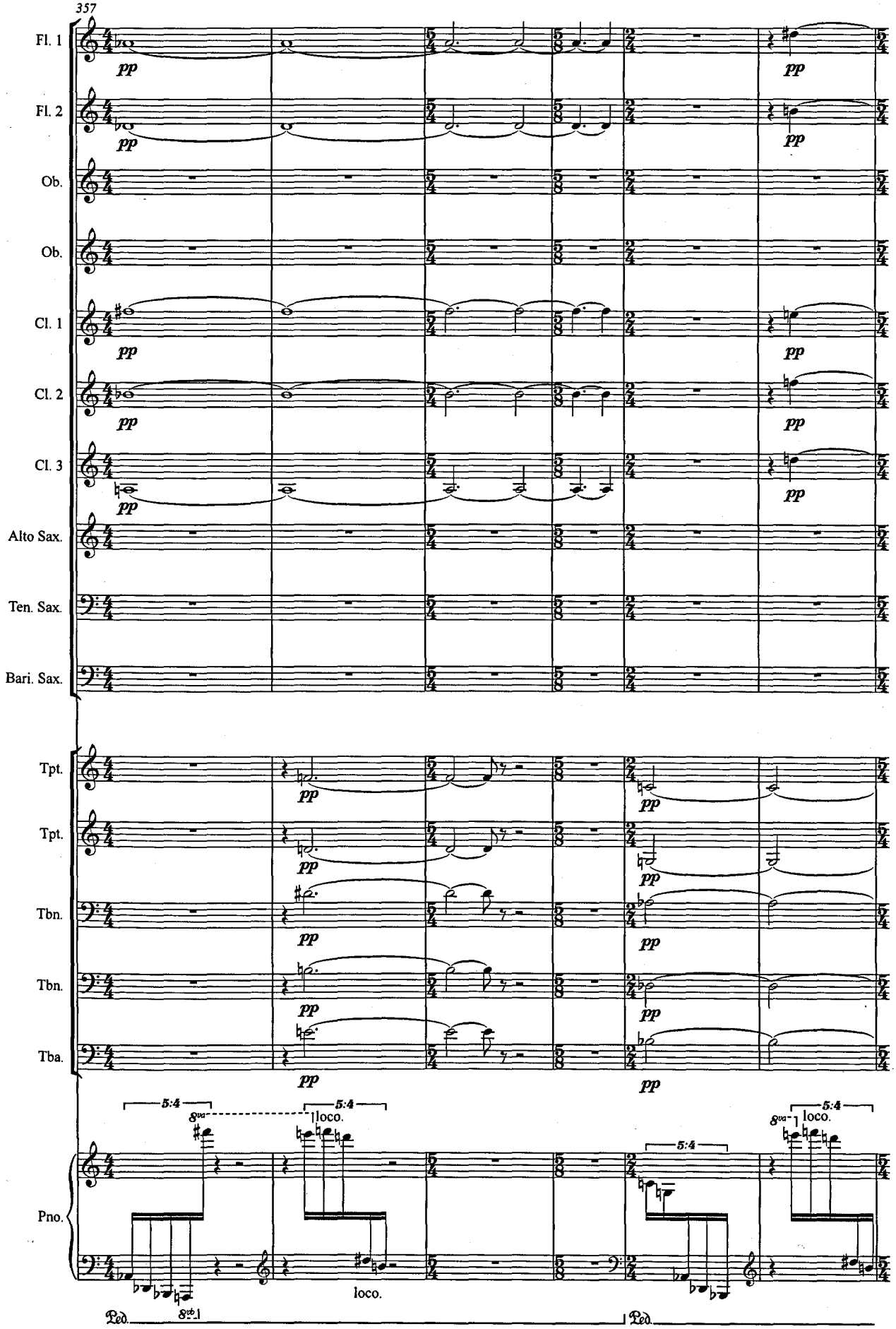

332
Fl. 1
Fl. 2
Ob.
Ob.
Cl. 1
Cl. 2
Cl. 3
Alto Sax.
Ten. Sax.
Bari. Sax.
Tpt.
Tpt.
Tbn.
Tbn.
Tba.
Pno.
ff
p
3:2
7:4
(8)
Ped

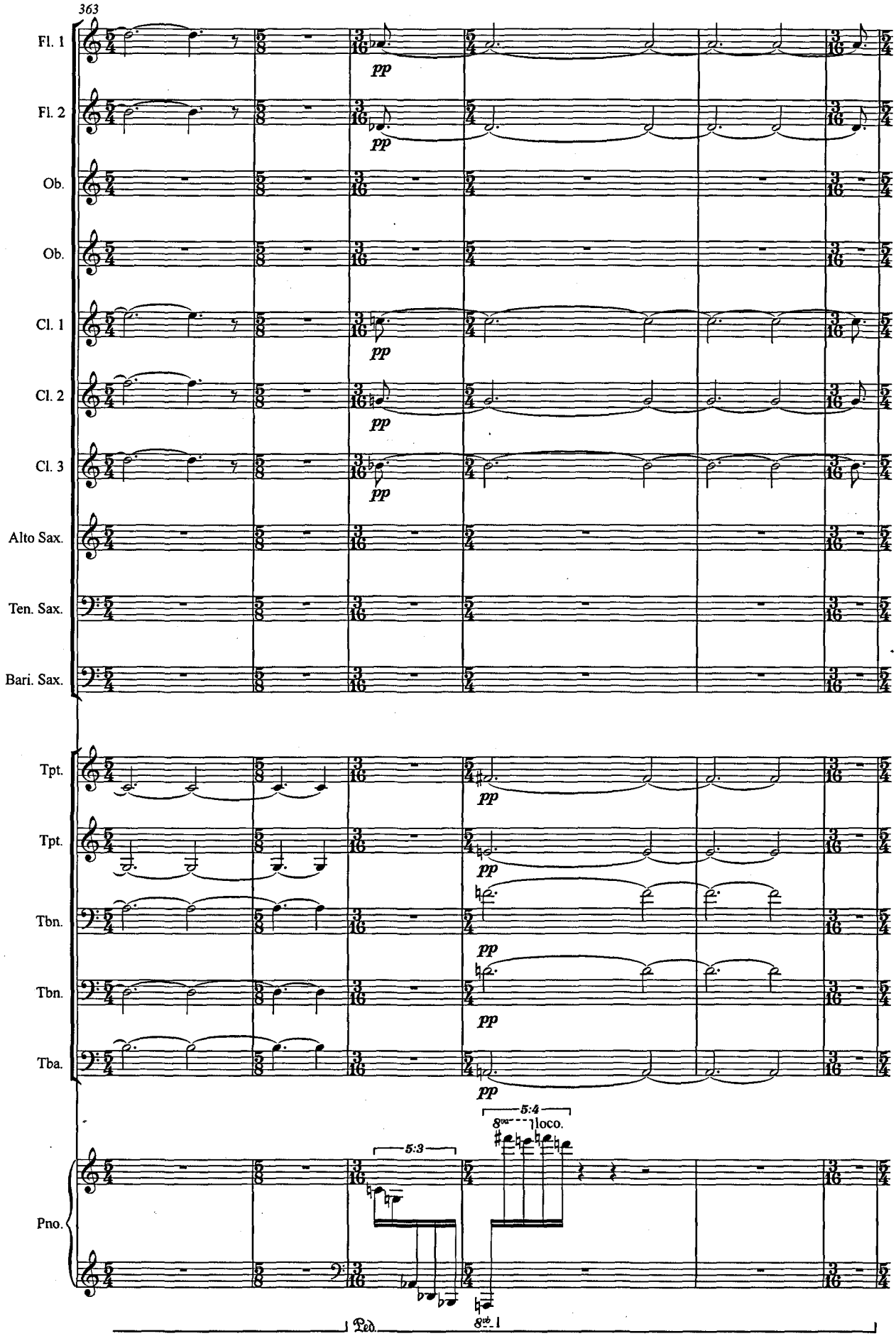

336
Fl. 1
Fl. 2
Ob.
Ob.
Cl. 1
Cl. 2
Cl. 3
Alto Sax.
Ten. Sax.
Bari. Sax.
Tpt.
Tpt.
Tbn.
Tbn.
Tba.
Pno.
ff
p
3:2
7:4
(8)
Ped.

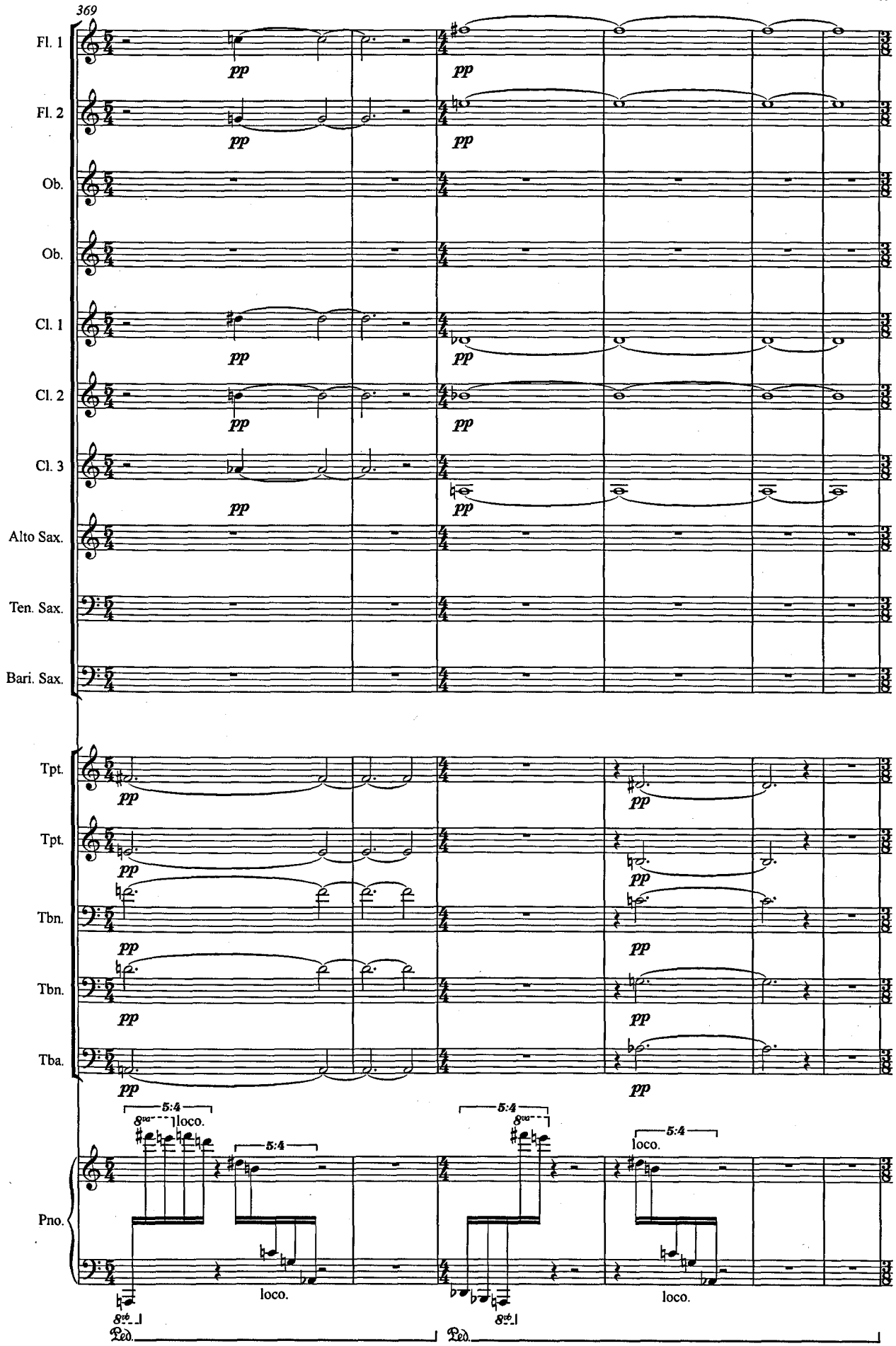

340
Fl. 1
Fl. 2
Ob.
Ob.
Cl. 1
Cl. 2
Cl. 3
Alto Sax.
Ten. Sax.
Bari. Sax.
Tpt.
Tpt.
Tbn.
Tbn.
Tba.
Pno.
pp
con sord.
leggiero
5:4
(8) loco.
8va loco.
Ped.

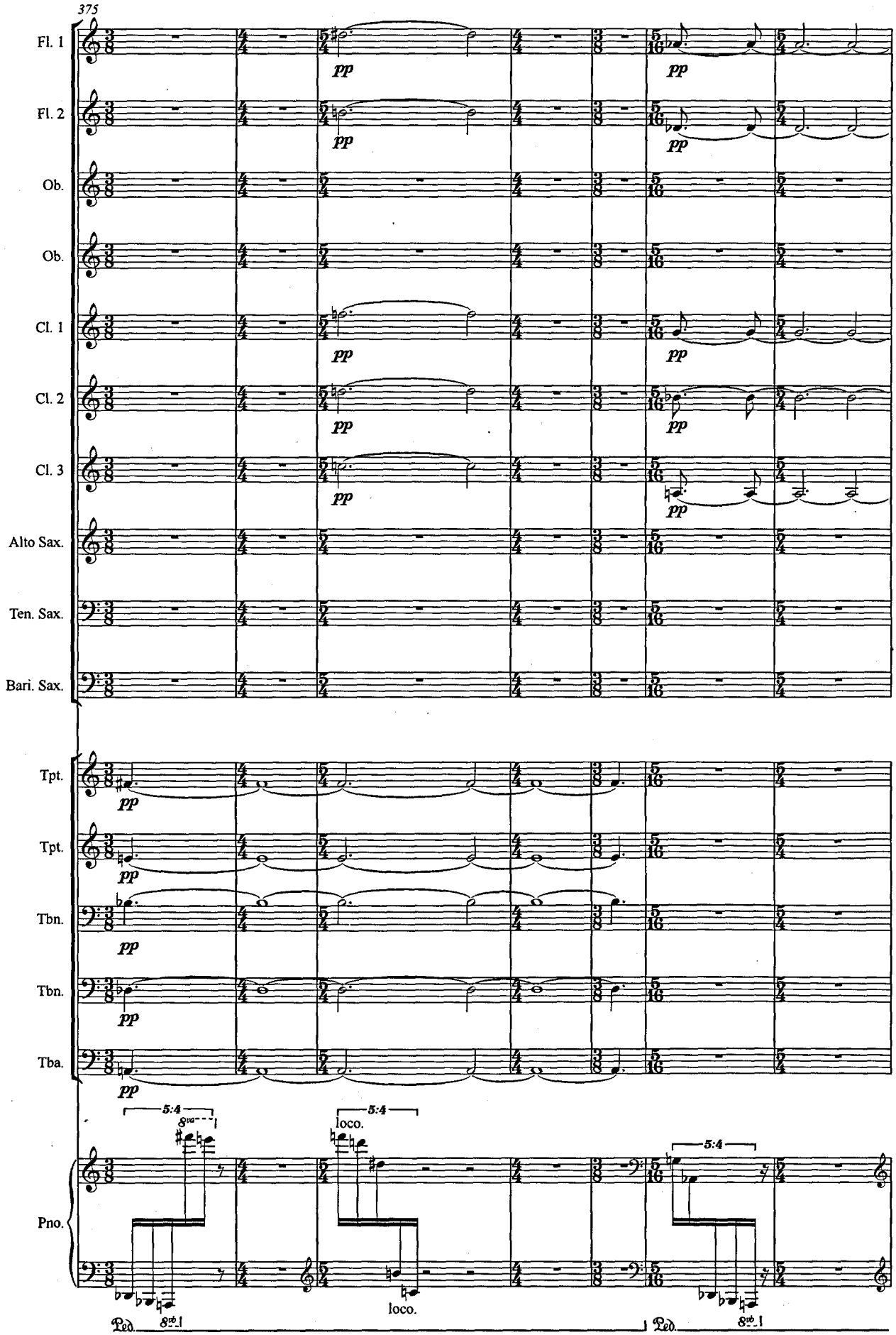

345
Fl. 1
Fl. 2
Ob.
Ob.
Cl. 1
Cl. 2
Cl. 3
Alto Sax.
Ten. Sax.
Bari. Sax.
Tpt.
Tpt.
Tbn.
Tbn.
Tba.
Pno.
pp
5:4
8va
loco.
8vb
Ped.

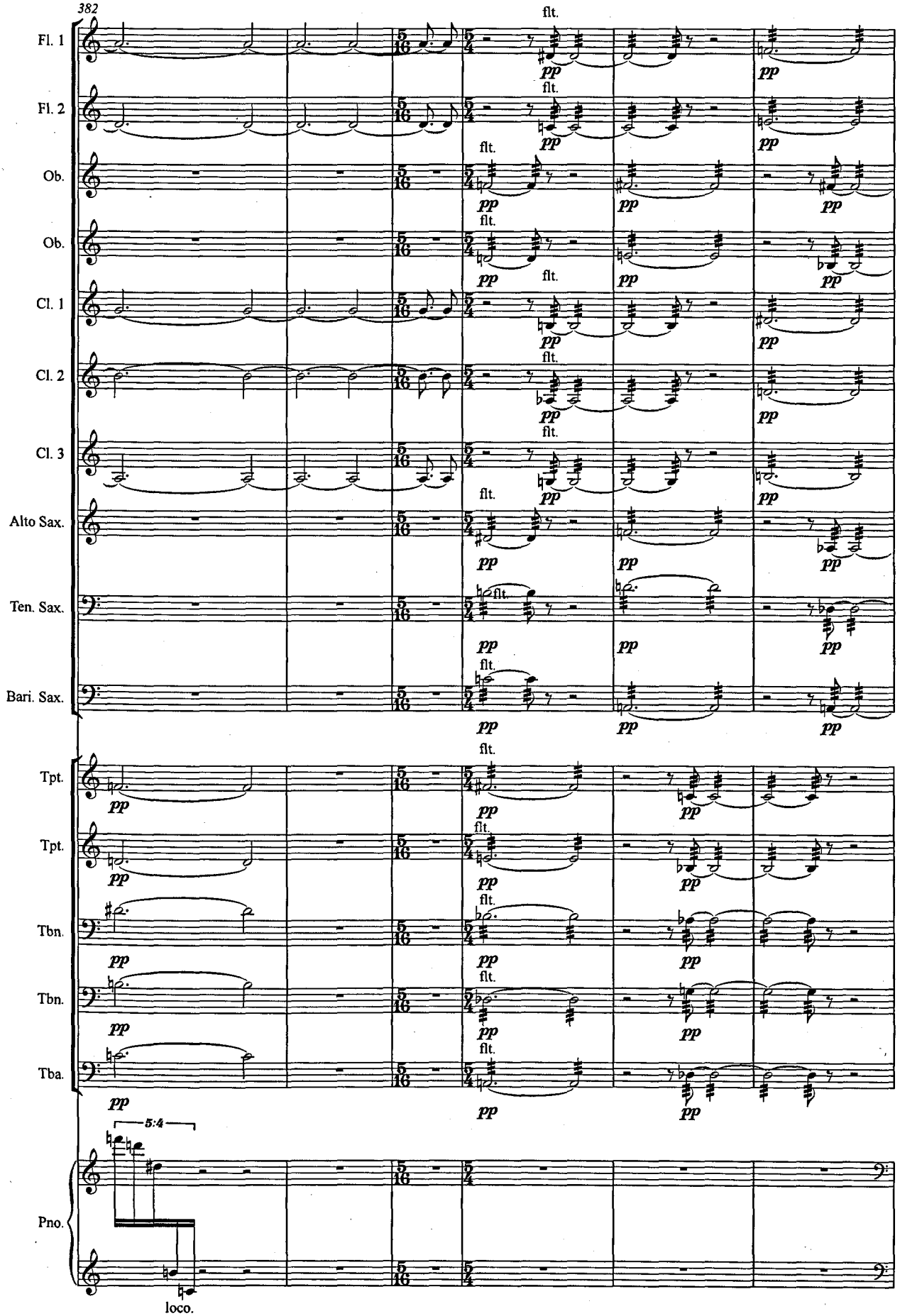

350
Fl. 1
Fl. 2
Ob.
Ob.
Cl. 1
Cl. 2
Cl. 3
Alto Sax.
Ten. Sax.
Bari. Sax.
Tpt.
Tpt.
Tbn.
Tbn.
Tba.
Pno.
pp
5:4
8va
loco.
Ped.
8vb

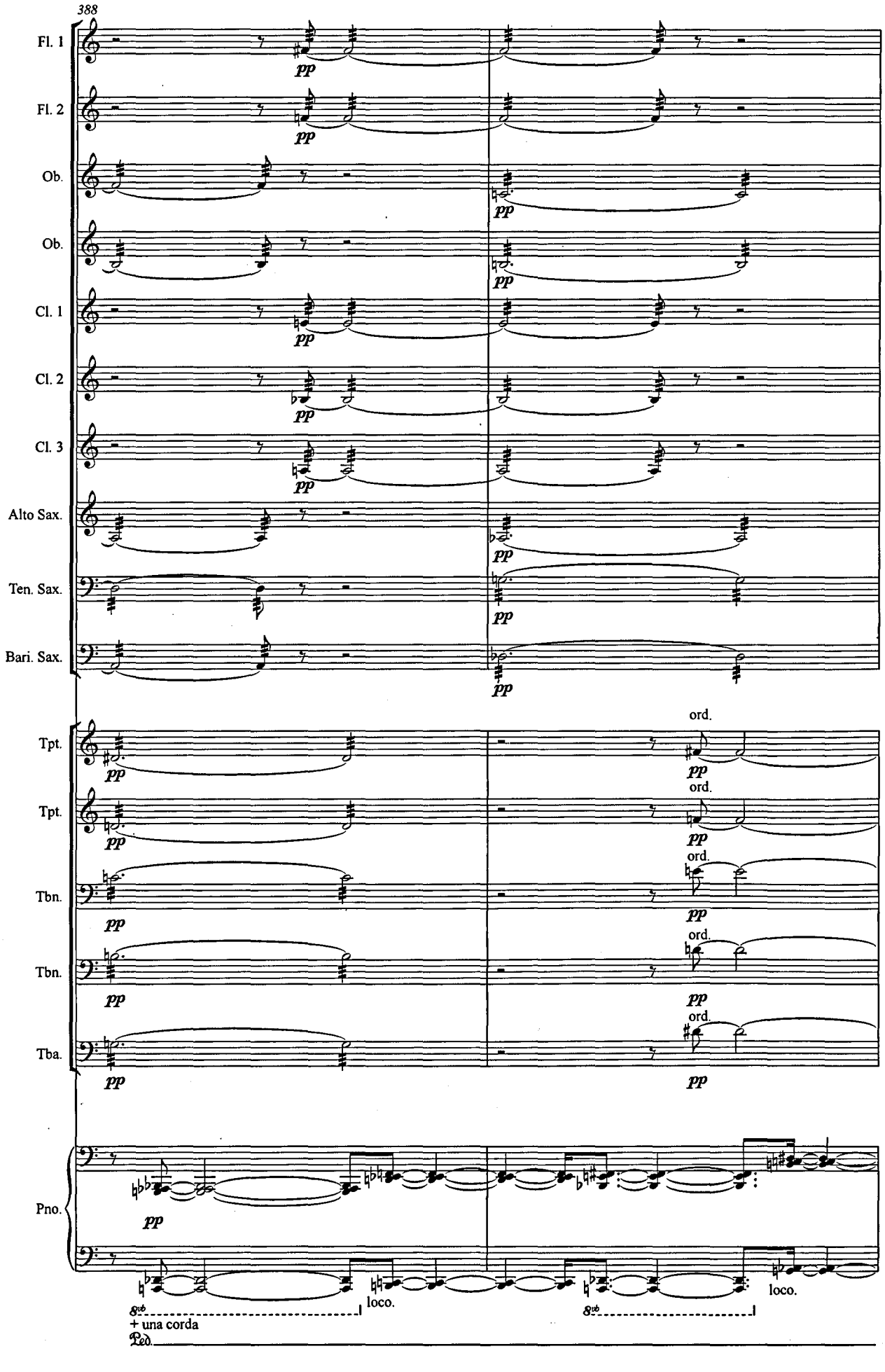

357
Fl. 1
Fl. 2
Ob.
Ob.
Cl. 1
Cl. 2
Cl. 3
Alto Sax.
Ten. Sax.
Bari. Sax.
Tpt.
Tpt.
Tbn.
Tbn.
Tba.
Pno.
pp
5:4
8va
loco.
Ped.
8vb

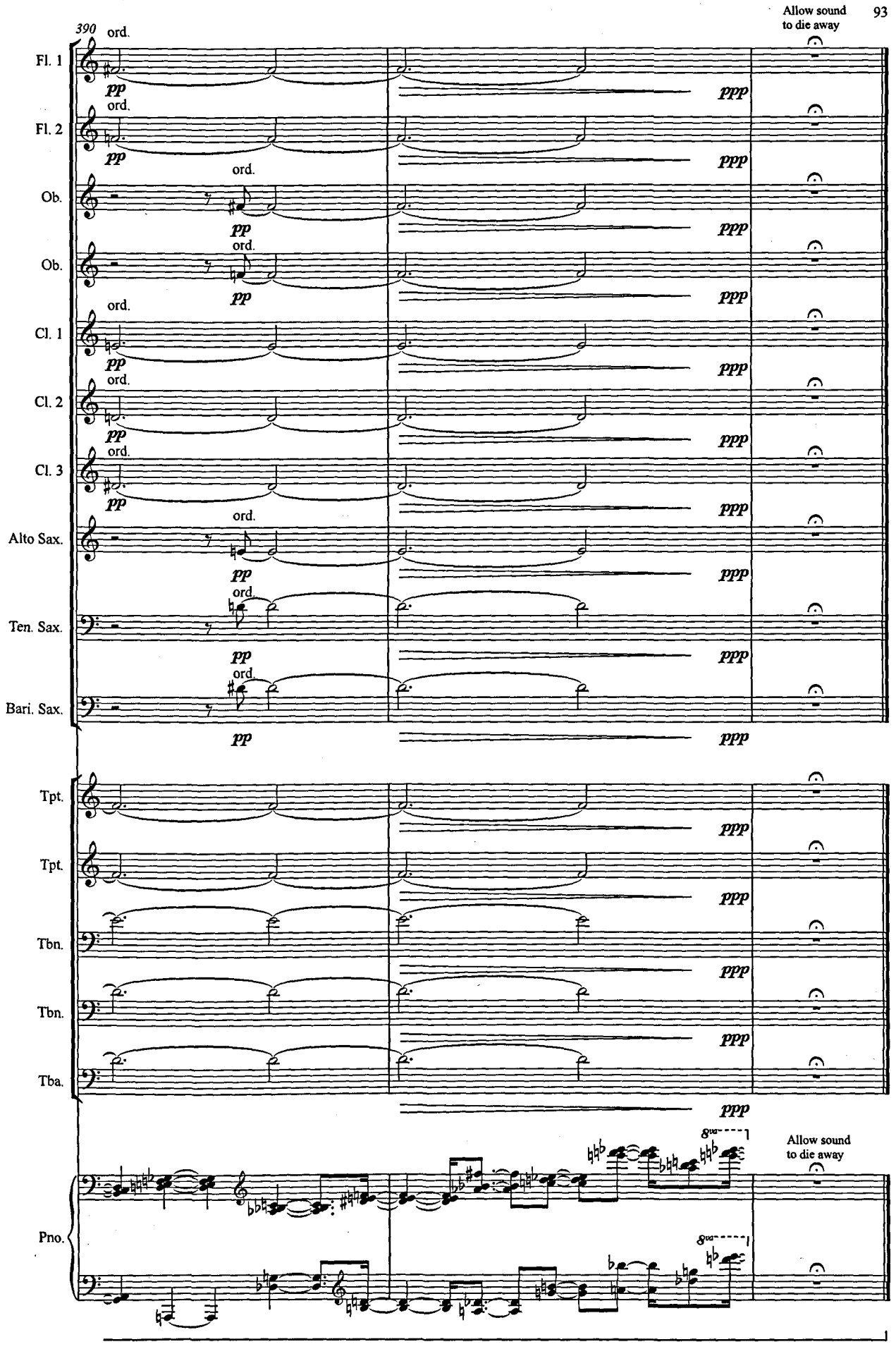

363
Fl. 1
Fl. 2
Ob.
Ob.
Cl. 1
Cl. 2
Cl. 3
Alto Sax.
Ten. Sax.
Bari. Sax.
Tpt.
Tpt.
Tbn.
Tbn.
Tba.
Pno.
pp
5:3
5:4
8va
loco.
Ped.
8vb


369
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
5:4
8va
loco.
8vb
Ped.


375
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
5:4
loco.
Ped.


382
Fl. 1
Fl. 2
Ob.
Ob.
Cl. 1
Cl. 2
Cl. 3
Alto Sax.
Ten. Sax.
Bari. Sax.
Tpt.
Tpt.
Tbn.
Tbn.
Tba.
Pno.
flt.
pp
5:4
loco.


388
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
ord.
8va
loco.
+ una corda
Ped.


390
ord.
Allow sound to die away
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
ppp
8va

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.

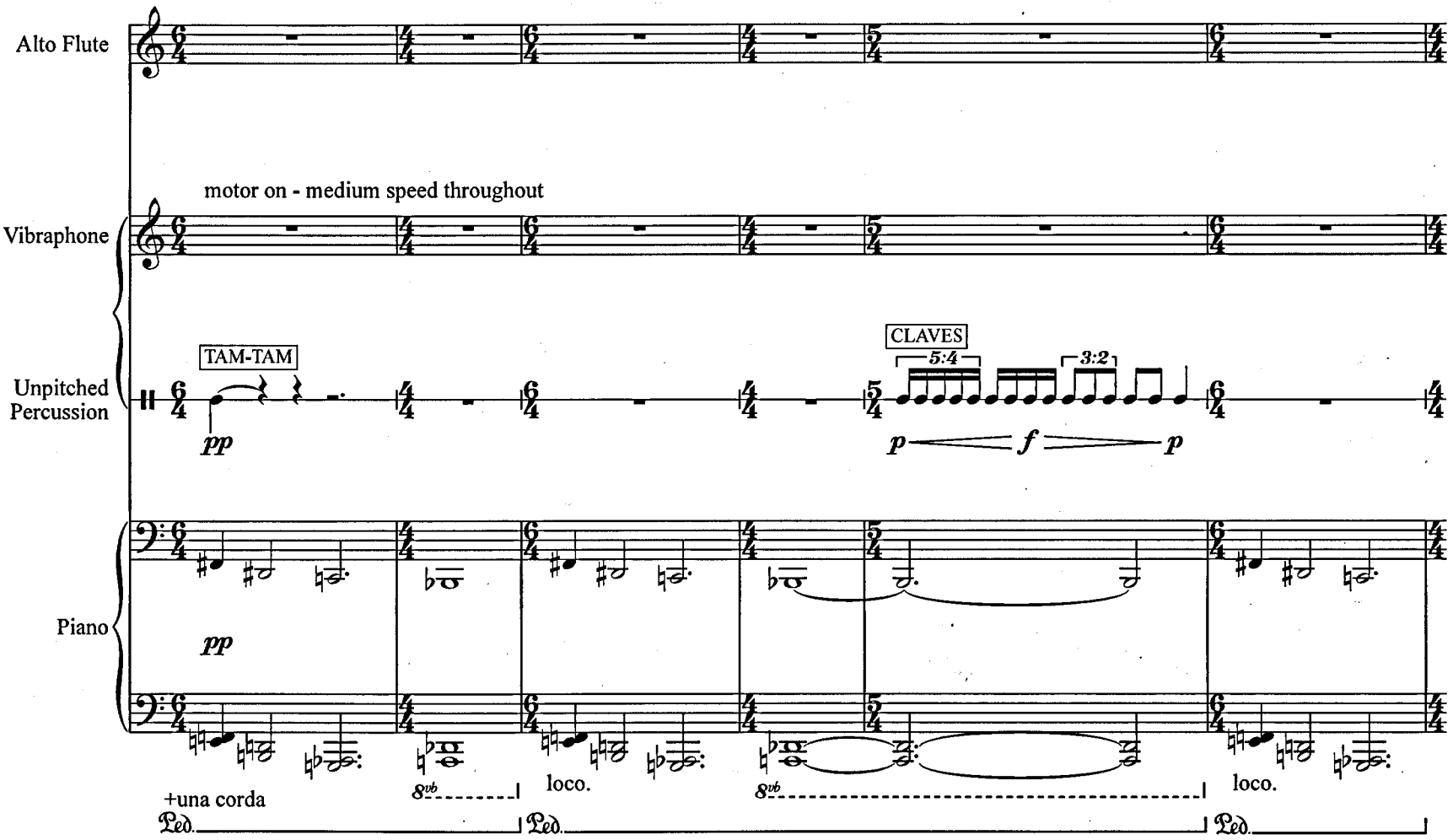
Duration: c. 8 minutes

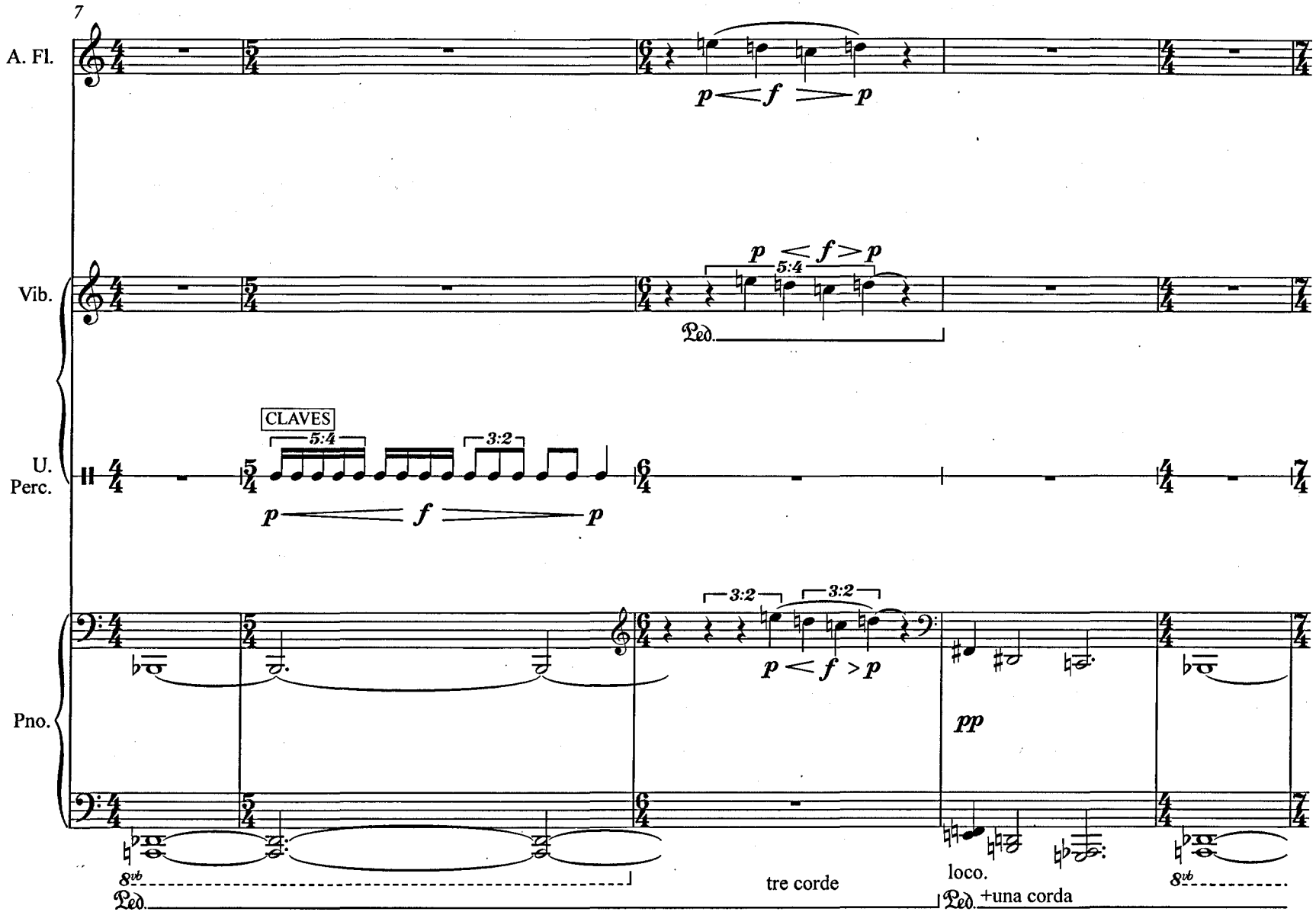
Wayland's Lament (Long Barrow Ground 2)

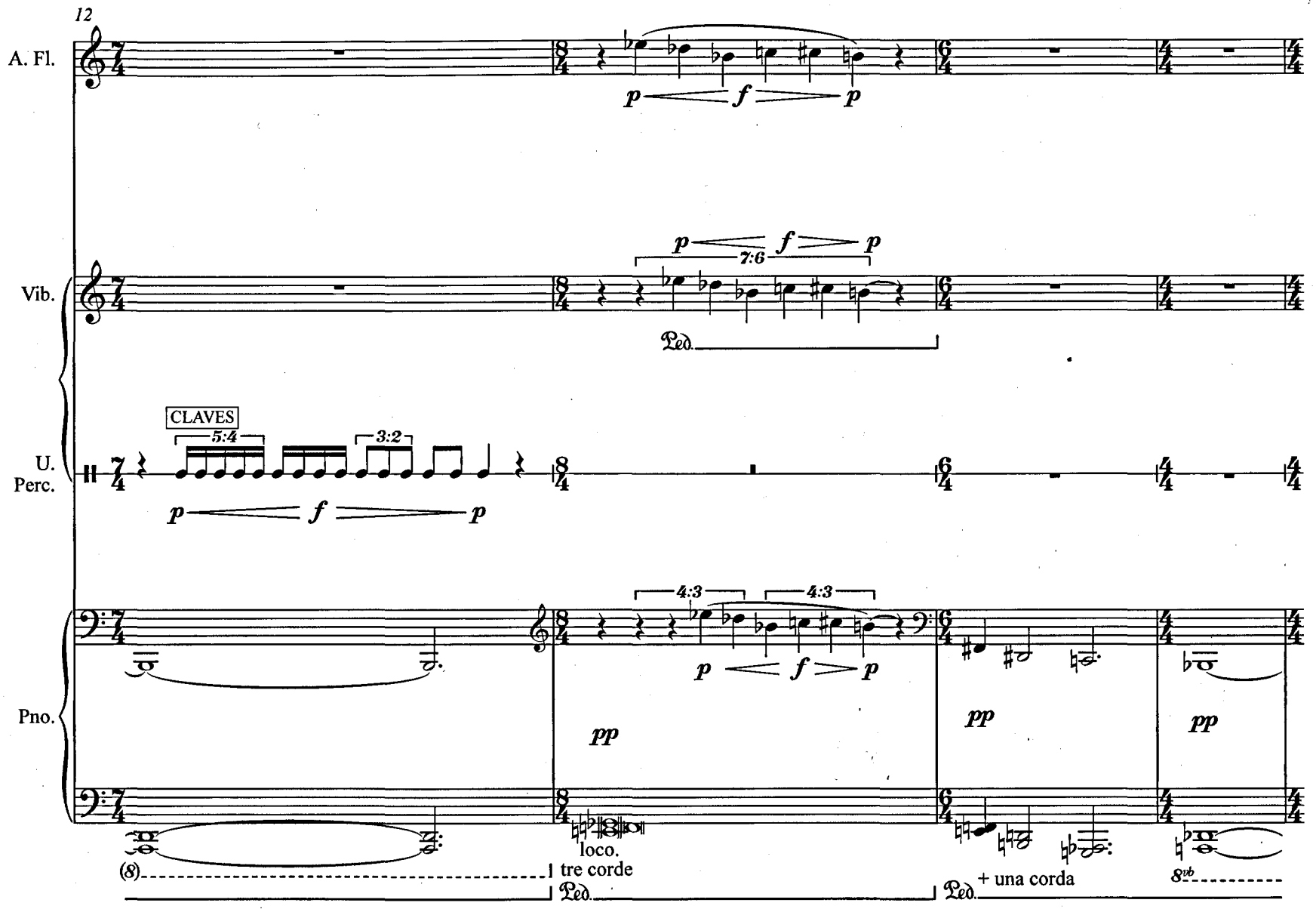
SCORE IS AT CONCERT PITCH

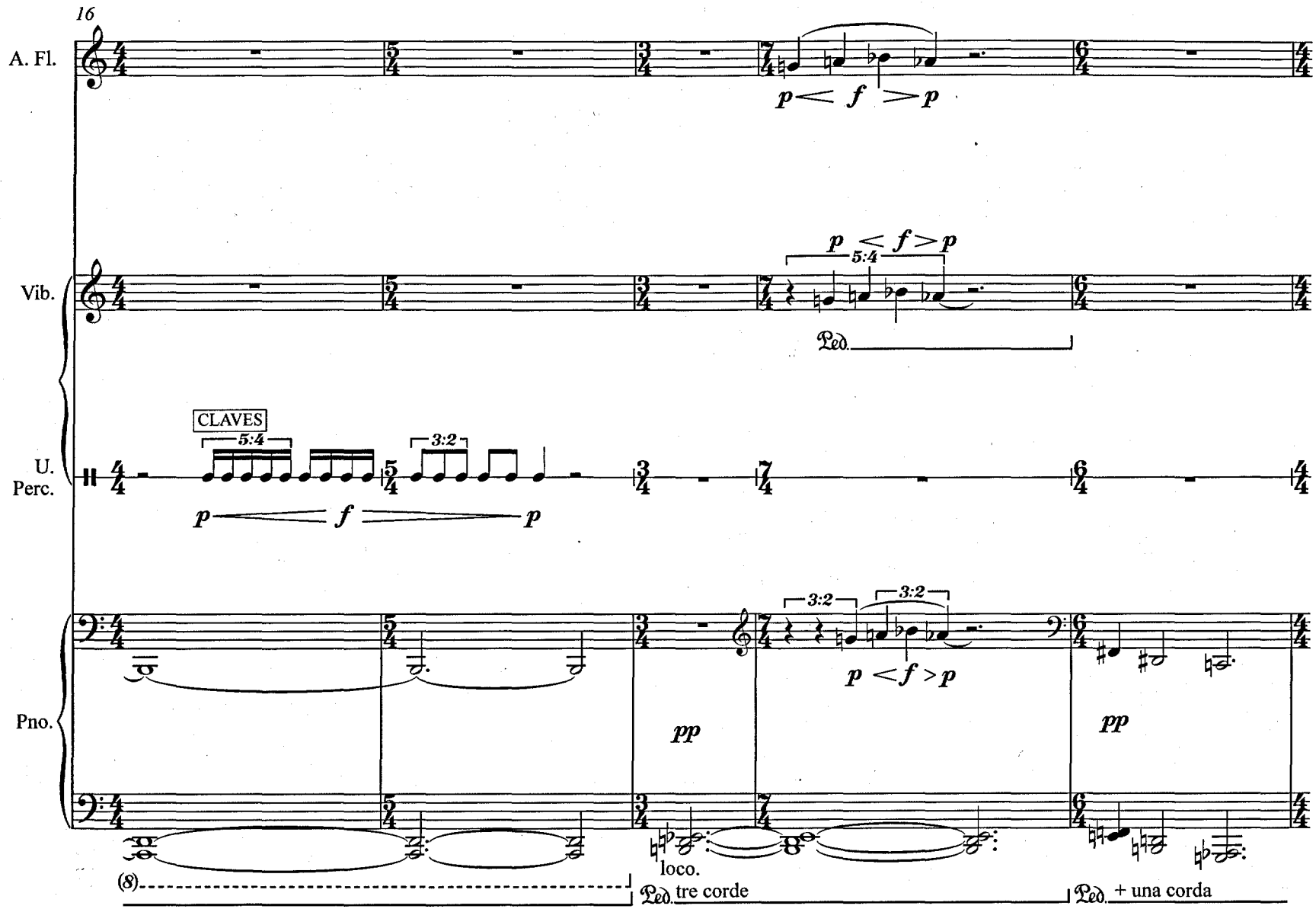
Louis Johnson

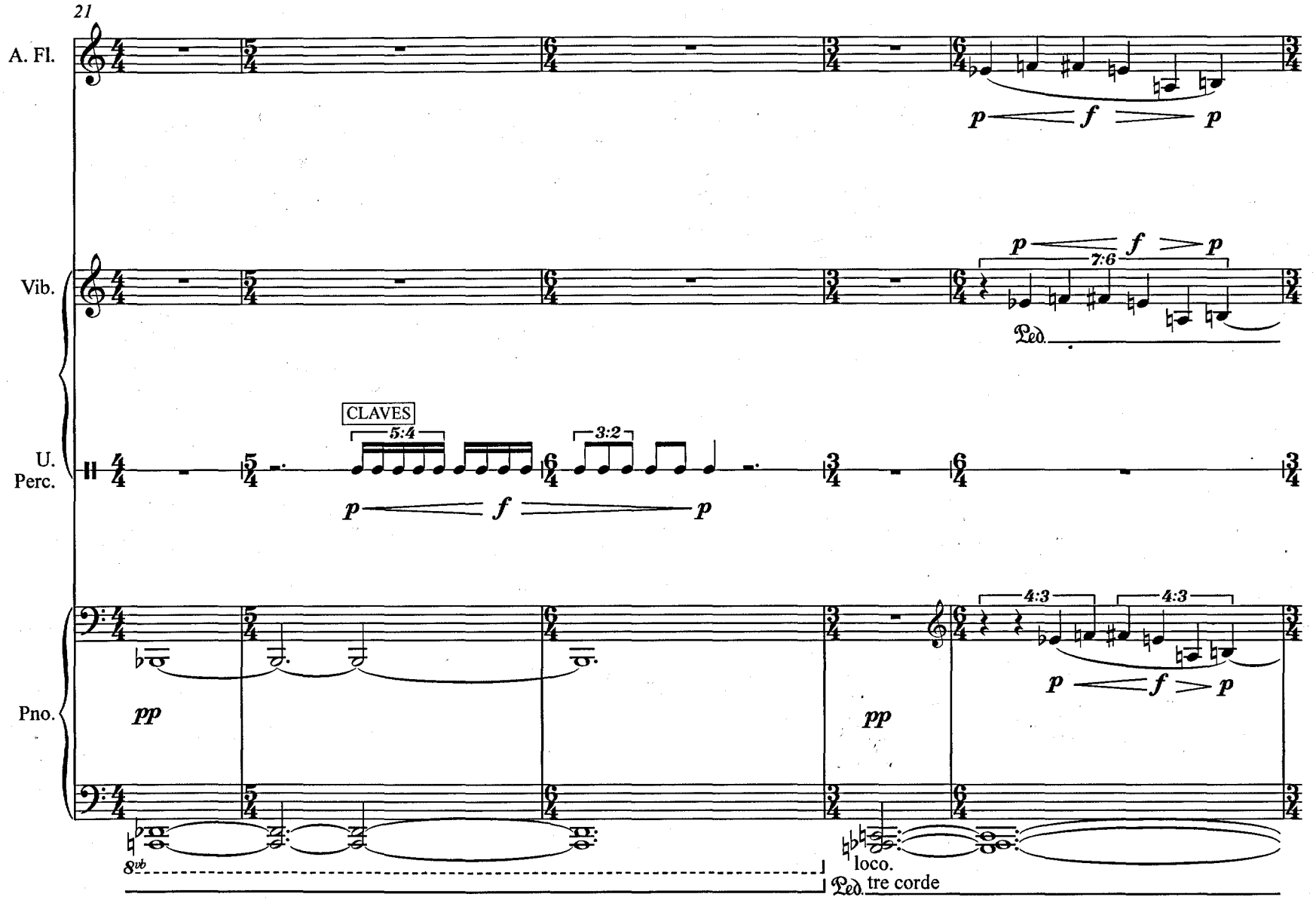
♩ = 55

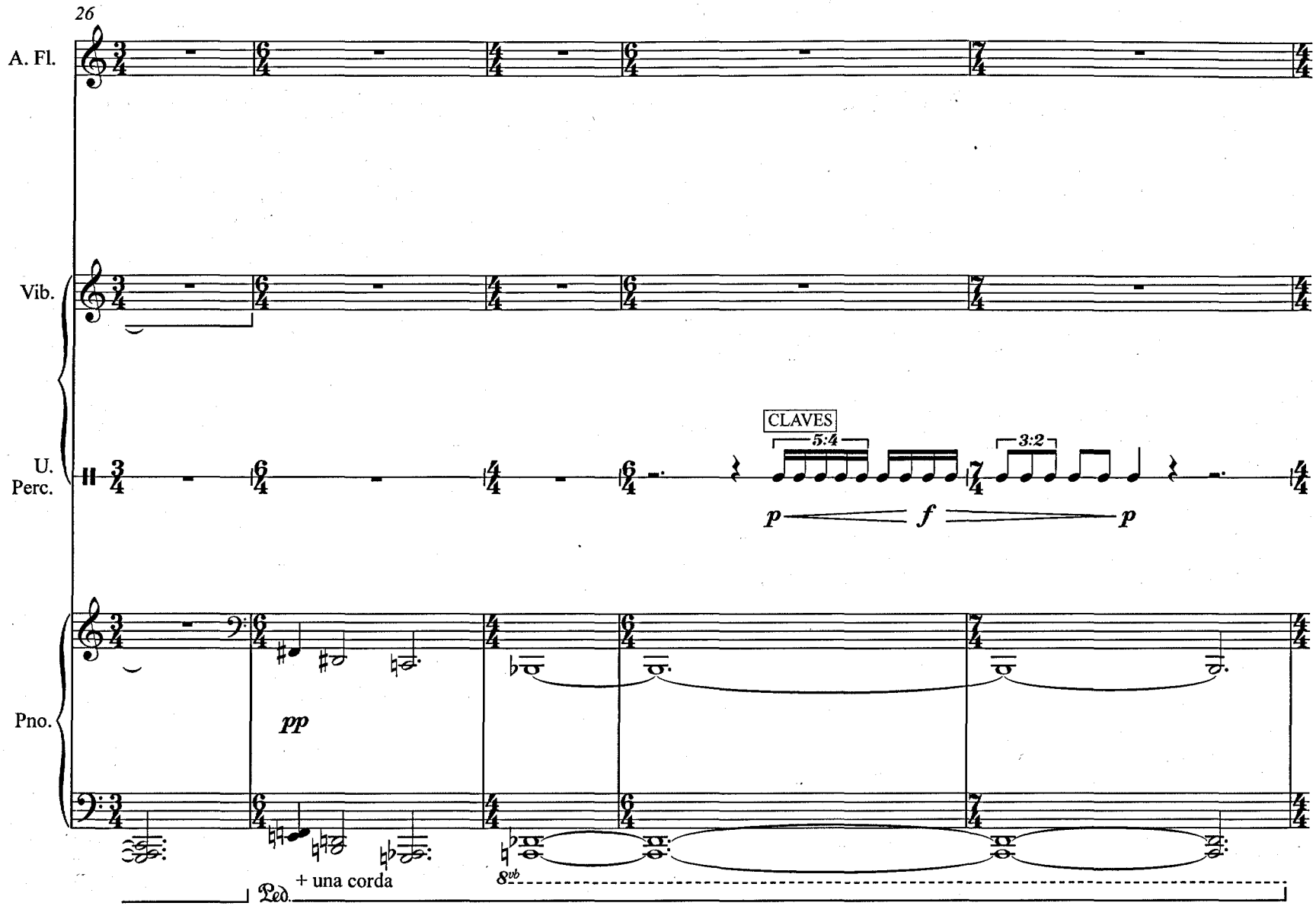


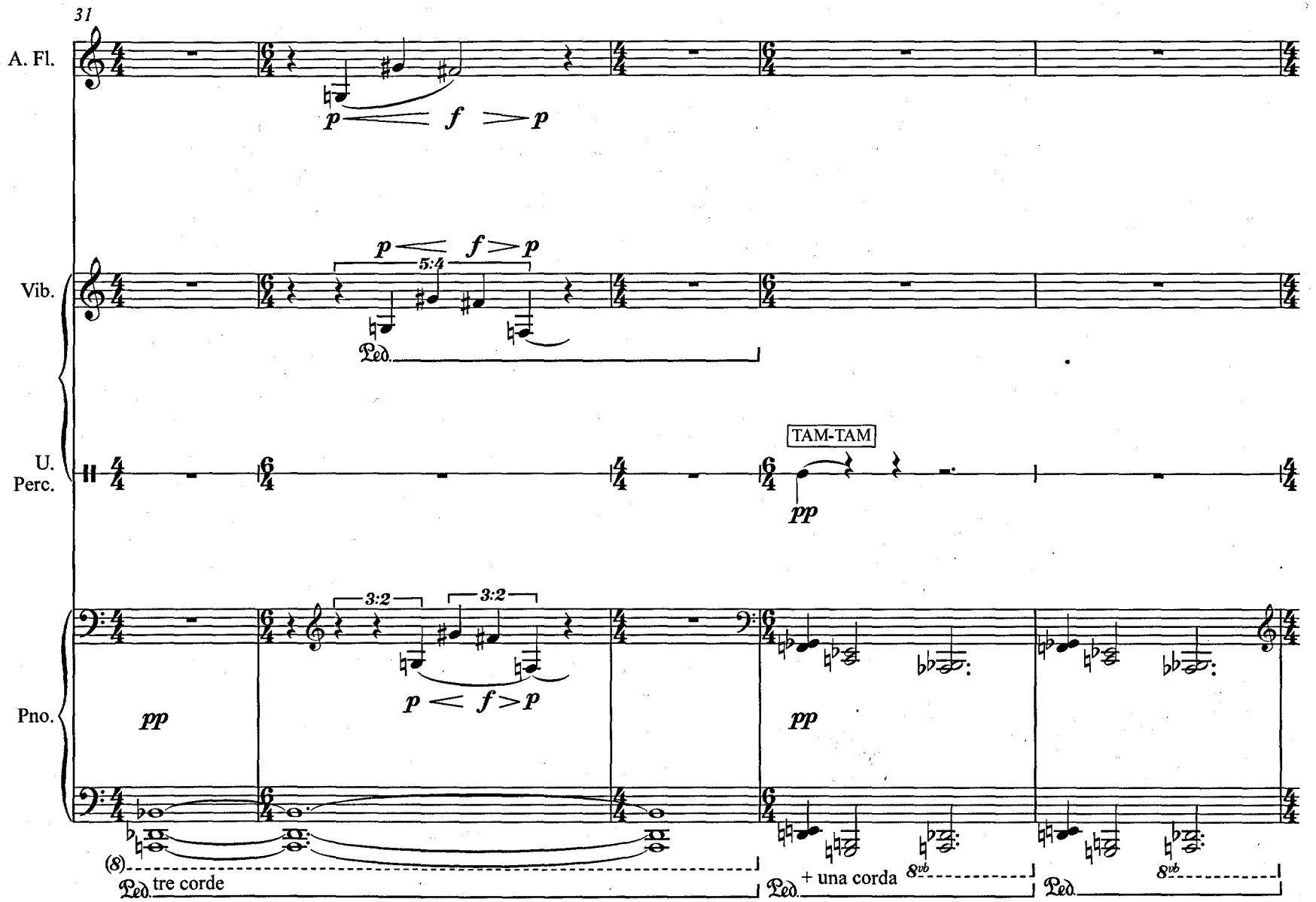

7
A. Fl.
p < f > p
Vib.
p < f > p
5:4
Ped.
U. Perc.
CLAVES
5:4
3:2
p < f > p
Pno.
3:2
3:2
p < f > p
pp
8vb
Ped.
tre corde
loco.
+una corda
8vb

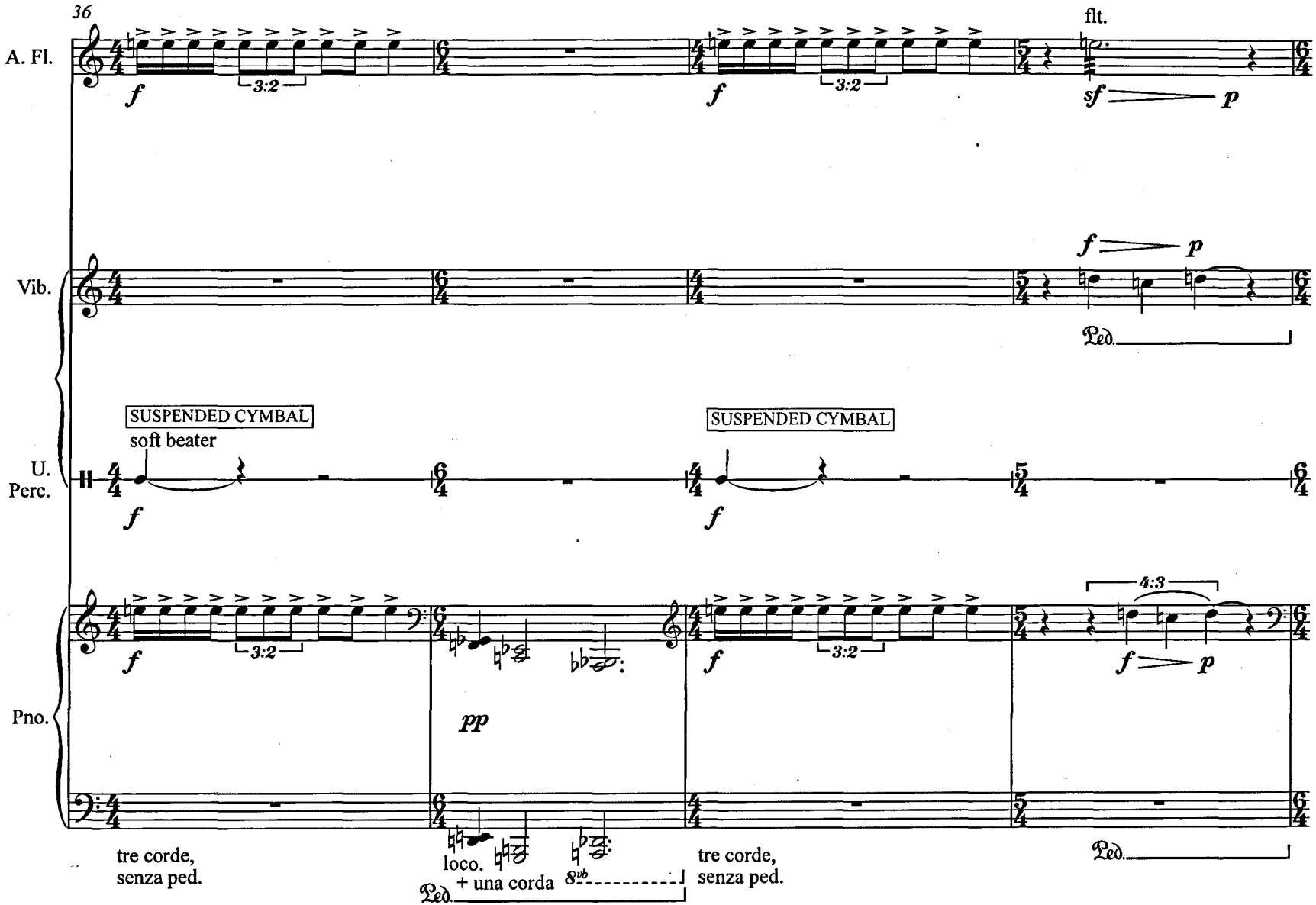

12
A. Fl.
Vib.
U. Perc.
Pno.
CLAVES
5:4
3:2
7:6
4:3
4:3
p
f
p
pp
loco.
tre corde
+ una corda
Ped.
(8)
8vb

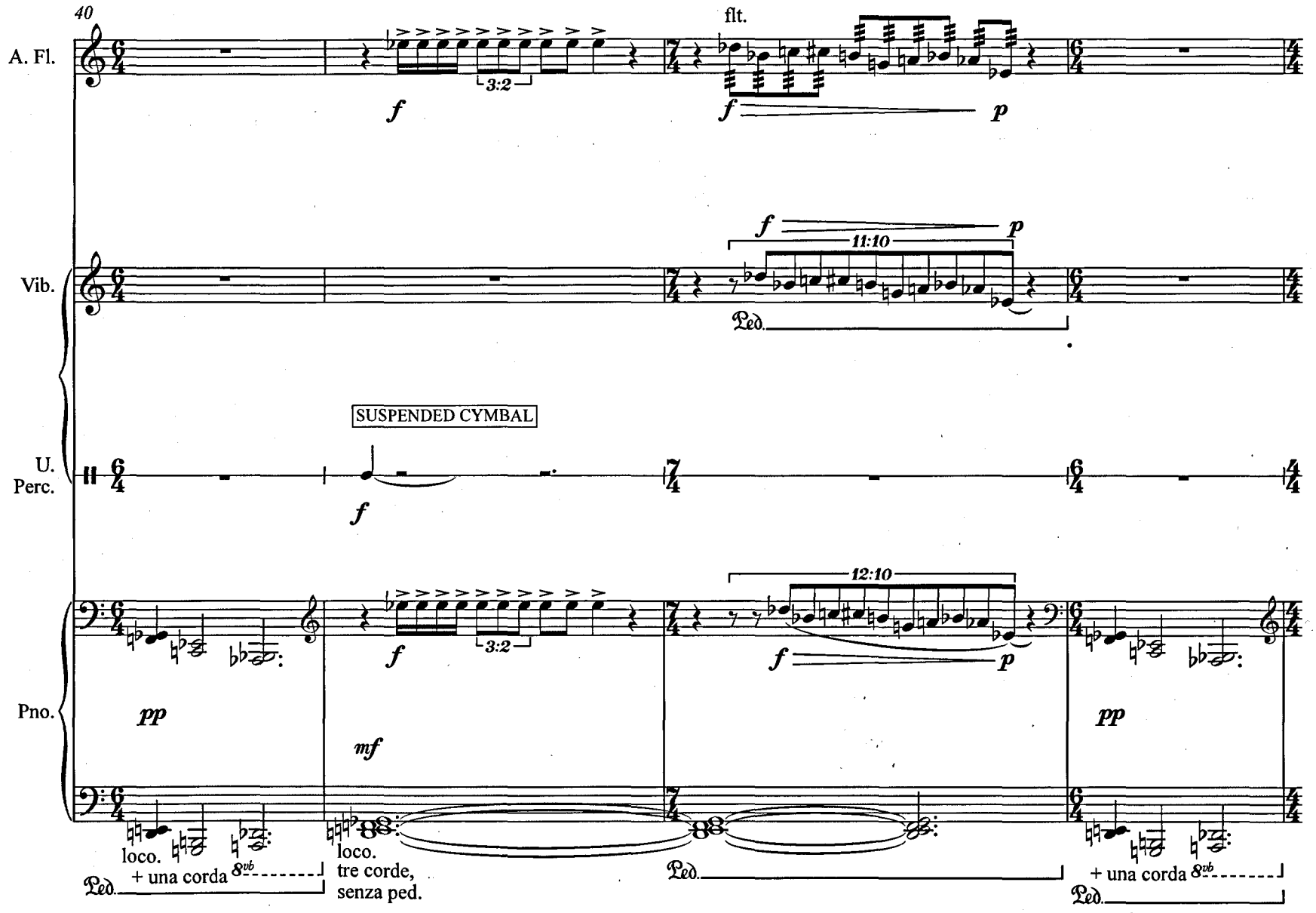

16
A. Fl.
p < f > p
Vib.
p < f > p
5:4
Ped.
U. Perc.
CLAVES
5:4
3:2
p < f > p
Pno.
3:2
3:2
p < f > p
pp
pp
(8)
loco.
Ped. tre corde
Ped. + una corda

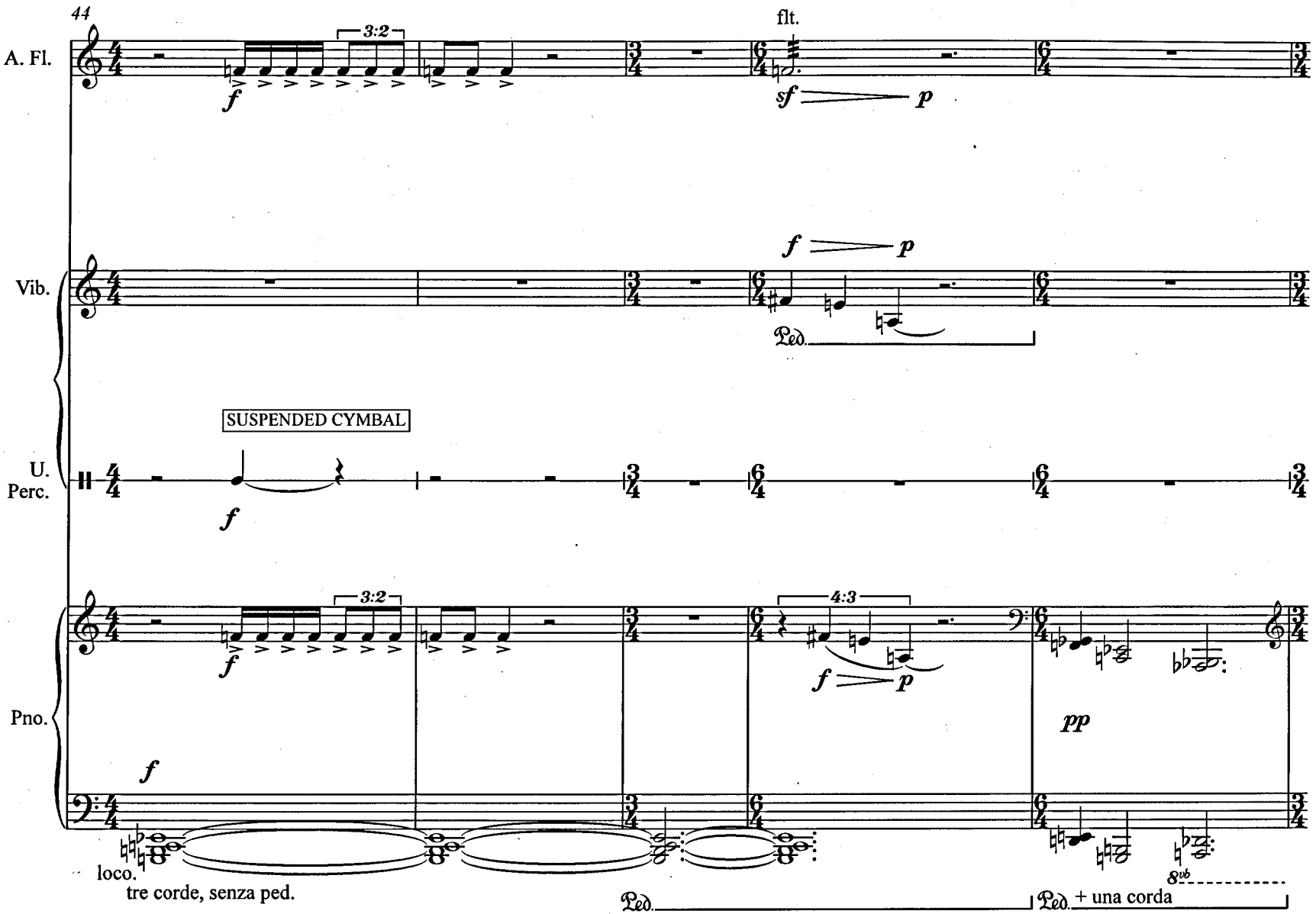

21
A. Fl.
p
f
p
Vib.
p
f
p
7:6
Ped.
U. Perc.
CLAVES
5:4
3:2
p
f
p
Pno.
pp
pp
4:3
4:3
p
f
p
8vb
loco.
Ped.
tre corde

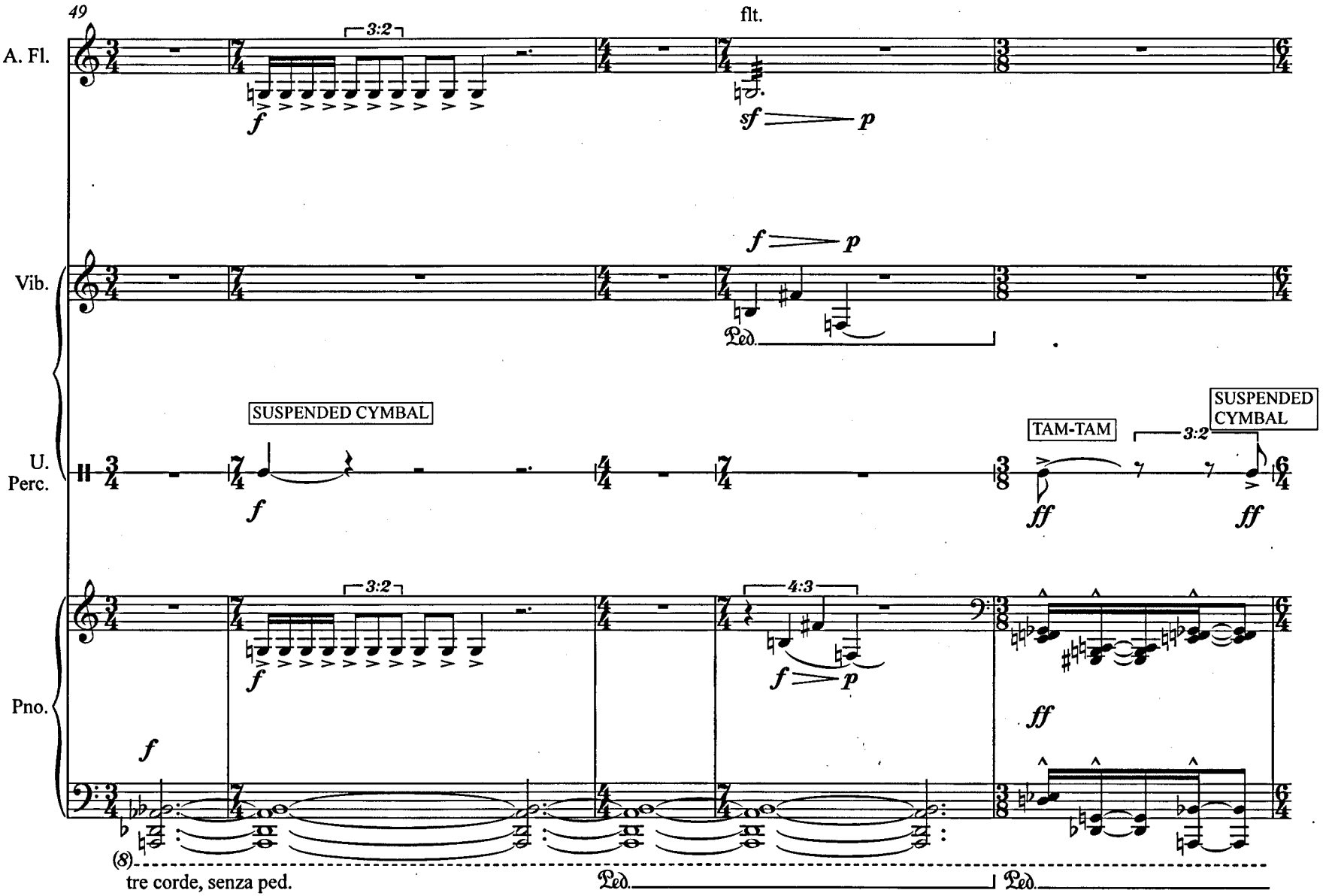

26
A. Fl.
Vib.
U. Perc.
CLAVES
5:4
3:2
p
f
p
Pno.
pp
Ped.
+ una corda
8vb

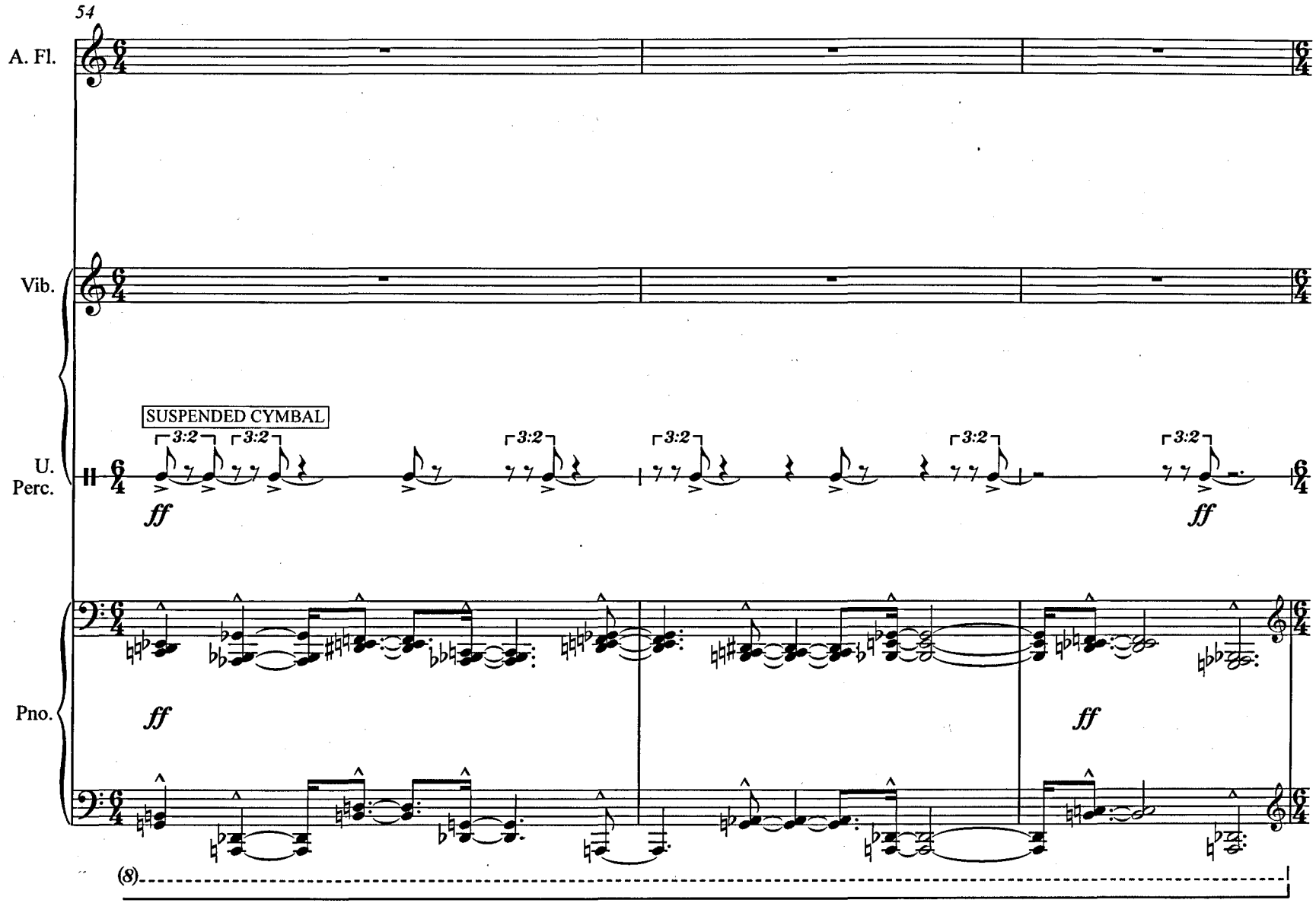

31
A. Fl.
p < f > p
Vib.
p < f > p
5:4
Ped.
U. Perc.
TAM-TAM
pp
Pno.
3:2
3:2
p < f > p
pp
pp
(8)
Ped. tre corde
Ped. + una corda
8vb
Ped.
8vb

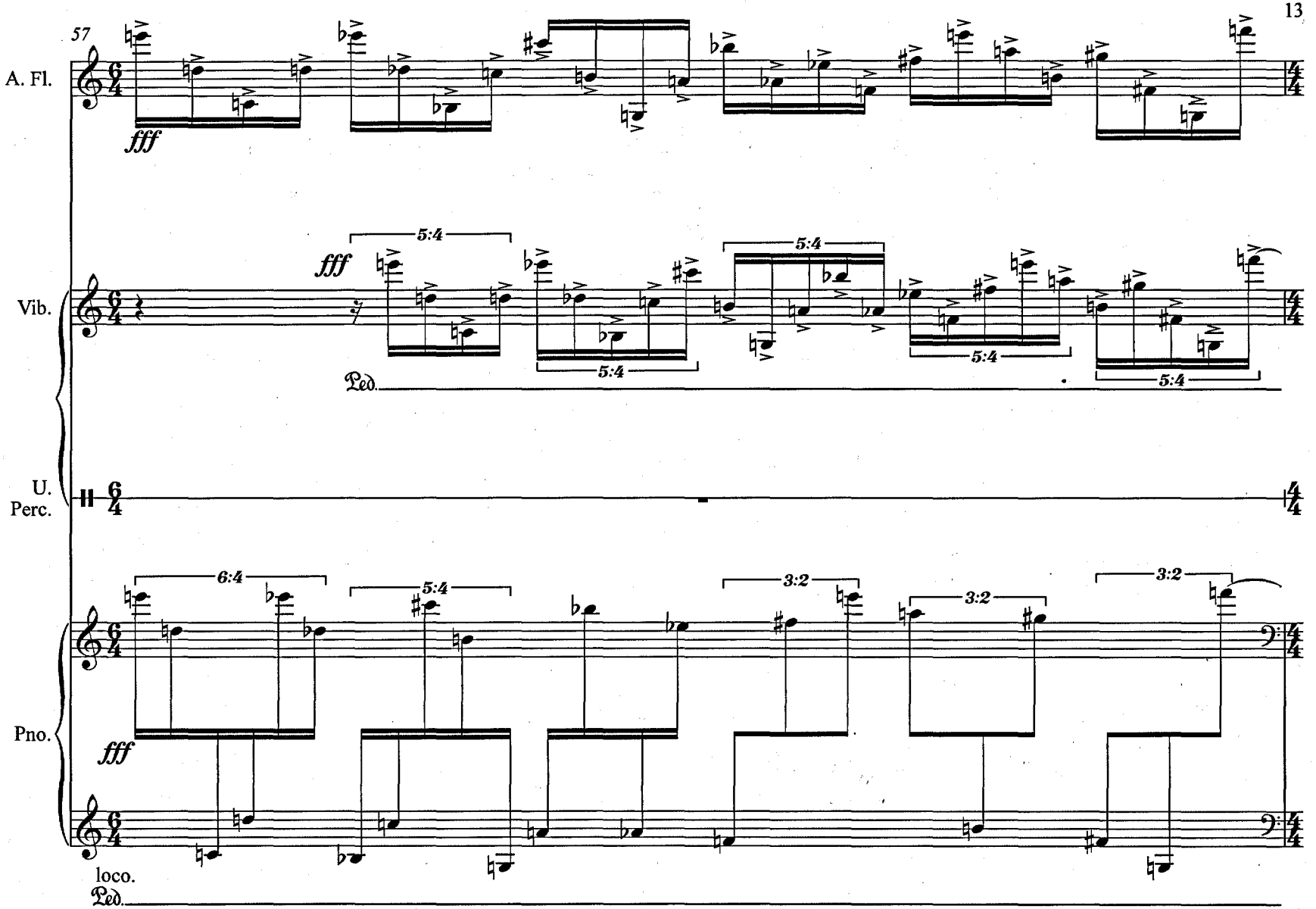

36
A. Fl.
flt.
f
3:2
sf
p
Vib.
Ped.
SUSPENDED CYMBAL
soft beater
U. Perc.
4:3
Pno.
pp
tre corde,
senza ped.
loco.
+ una corda
8vb

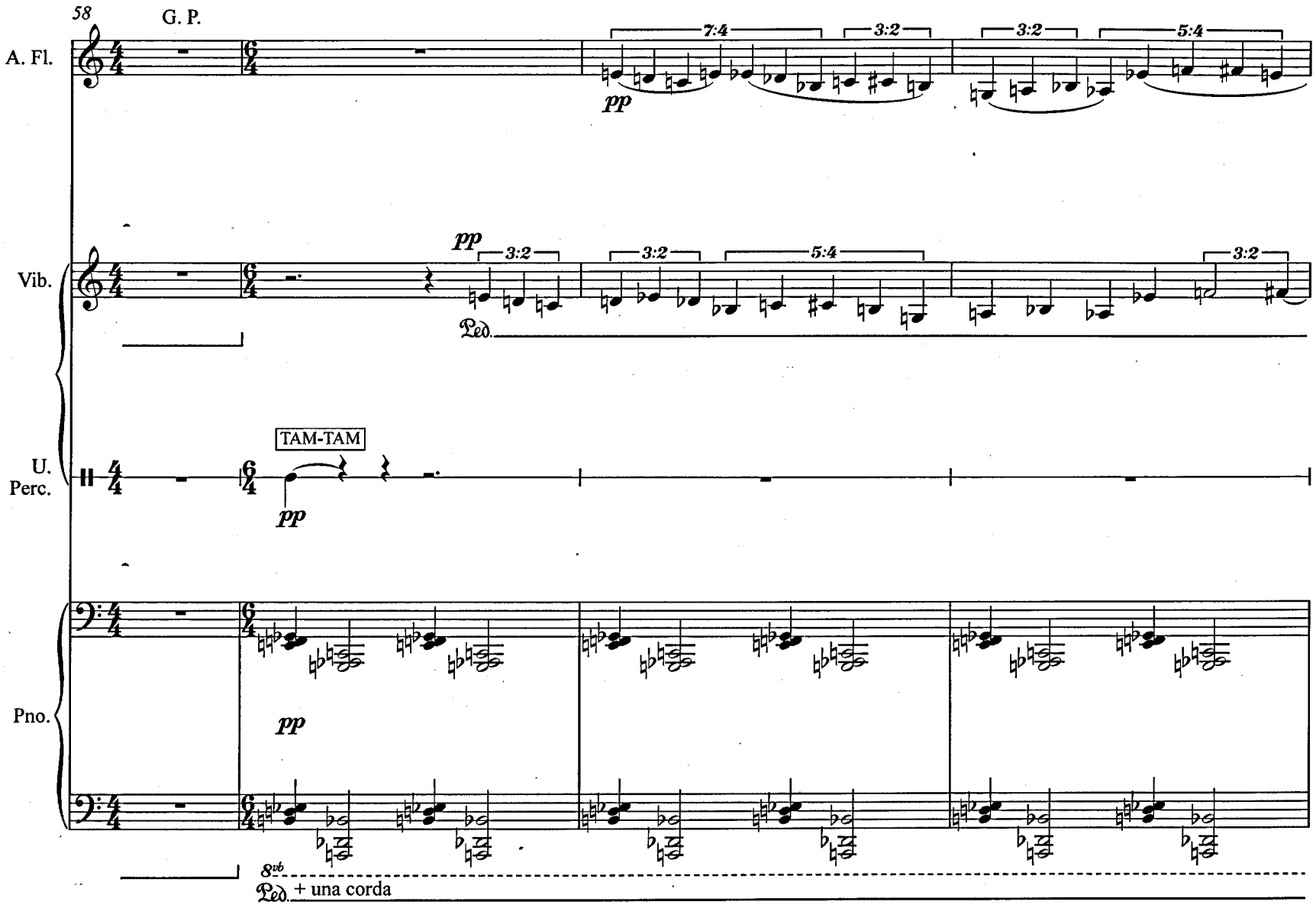

40
A. Fl.
flt.
3:2
f
p
Vib.
11:10
Ped.
SUSPENDED CYMBAL
U. Perc.
Pno.
12:10
pp
mf
loco.
+ una corda
8vb
tre corde,
senza ped.

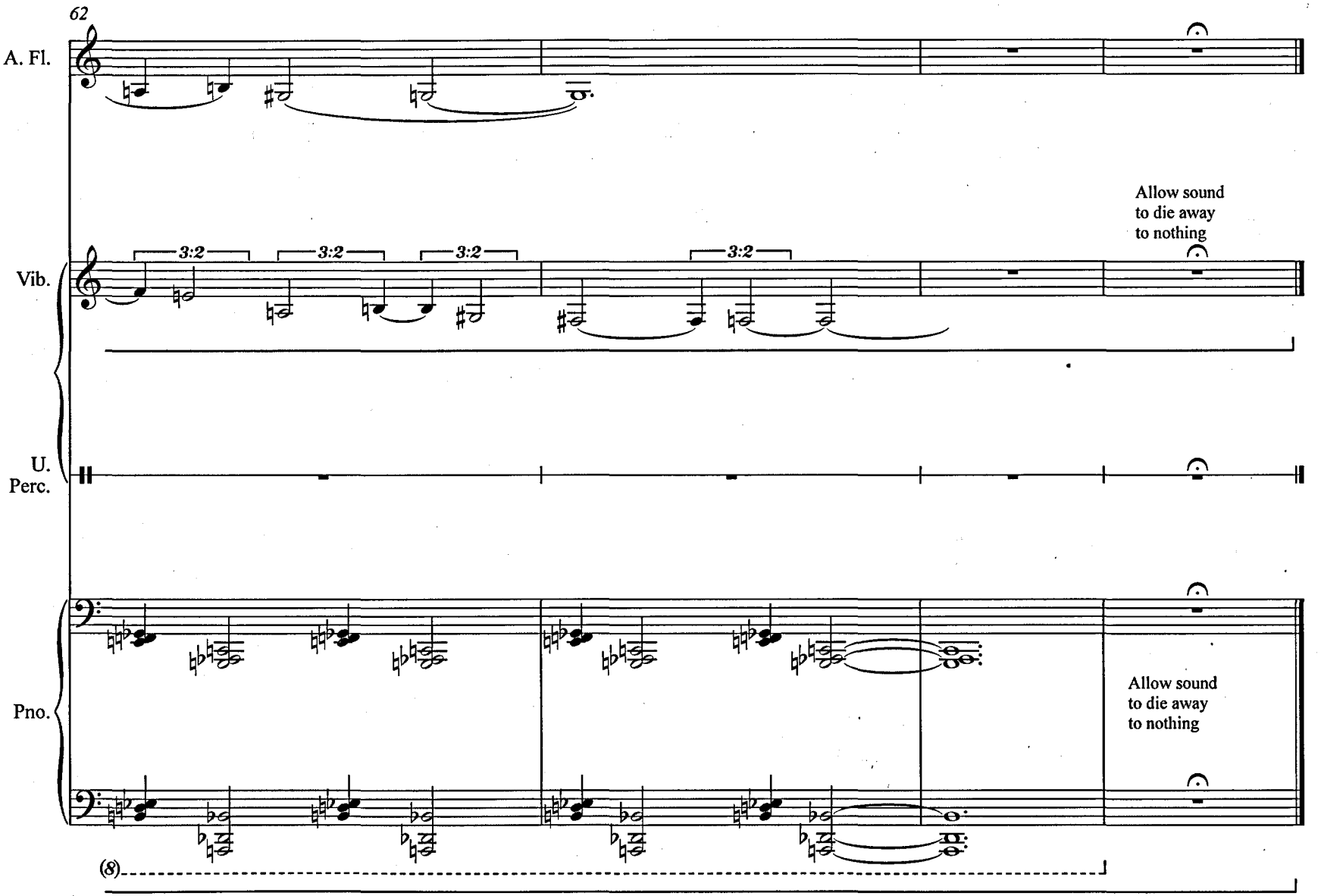

44
A. Fl.
3:2
f
flt.
sf
p
Vib.
f
p
Ped.
SUSPENDED CYMBAL
U. Perc.
f
3:2
f
4:3
f
p
Pno.
pp
f
loco.
tre corde, senza ped.
Ped.
Ped. + una corda
8vb


49
A. Fl.
3:2
f
flt.
sf
p
Vib.
f
p
Ped.
U. Perc.
SUSPENDED CYMBAL
f
TAM-TAM
3:2
SUSPENDED CYMBAL
ff
ff
Pno.
3:2
f
4:3
f
p
f
ff
(8)
tre corde, senza ped.
Ped.
Ped.


54
A. Fl.
Vib.
SUSPENDED CYMBAL
U. Perc.
3:2
3:2
3:2
3:2
3:2
3:2
ff
ff
Pno.
ff
ff
(8)


57
A. Fl.
fff
Vib.
fff
5:4
5:4
5:4
5:4
5:4
Ped.
U. Perc.
Pno.
fff
6:4
5:4
3:2
3:2
3:2
loco.
Ped.


58
G. P.
A. Fl.
7:4
3:2
3:2
5:4
pp
Vib.
pp
3:2
3:2
5:4
3:2
Ped.
U. Perc.
TAM-TAM
pp
Pno.
pp
8vb
Ped. + una corda


62
A. Fl.
Vib.
3:2
3:2
3:2
3:2
Allow sound
to die away
to nothing
U.
Perc.
Pno.
Allow sound
to die away
to nothing
(8)

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)

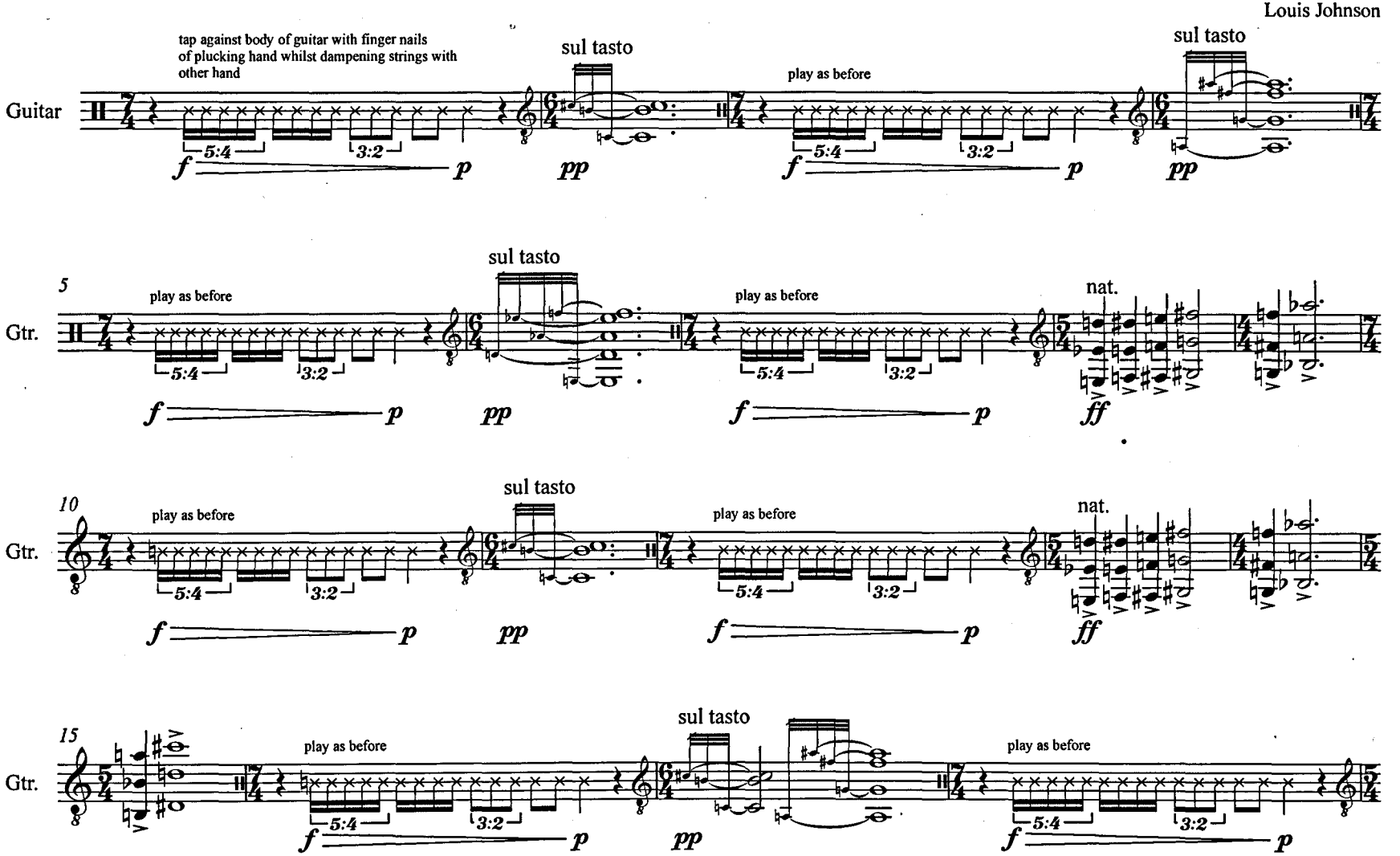
'West Kennet Fragment' draws its title from West Kennet Long Barrow, a Neolithic chambered tomb near to the prehistoric sites of Avebury Stone Circle and Silbury Hill in the south west of England. In the piece, a series of chords is revealed as a refrain interspersed with a 'knocking' rhythmic figure. 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.

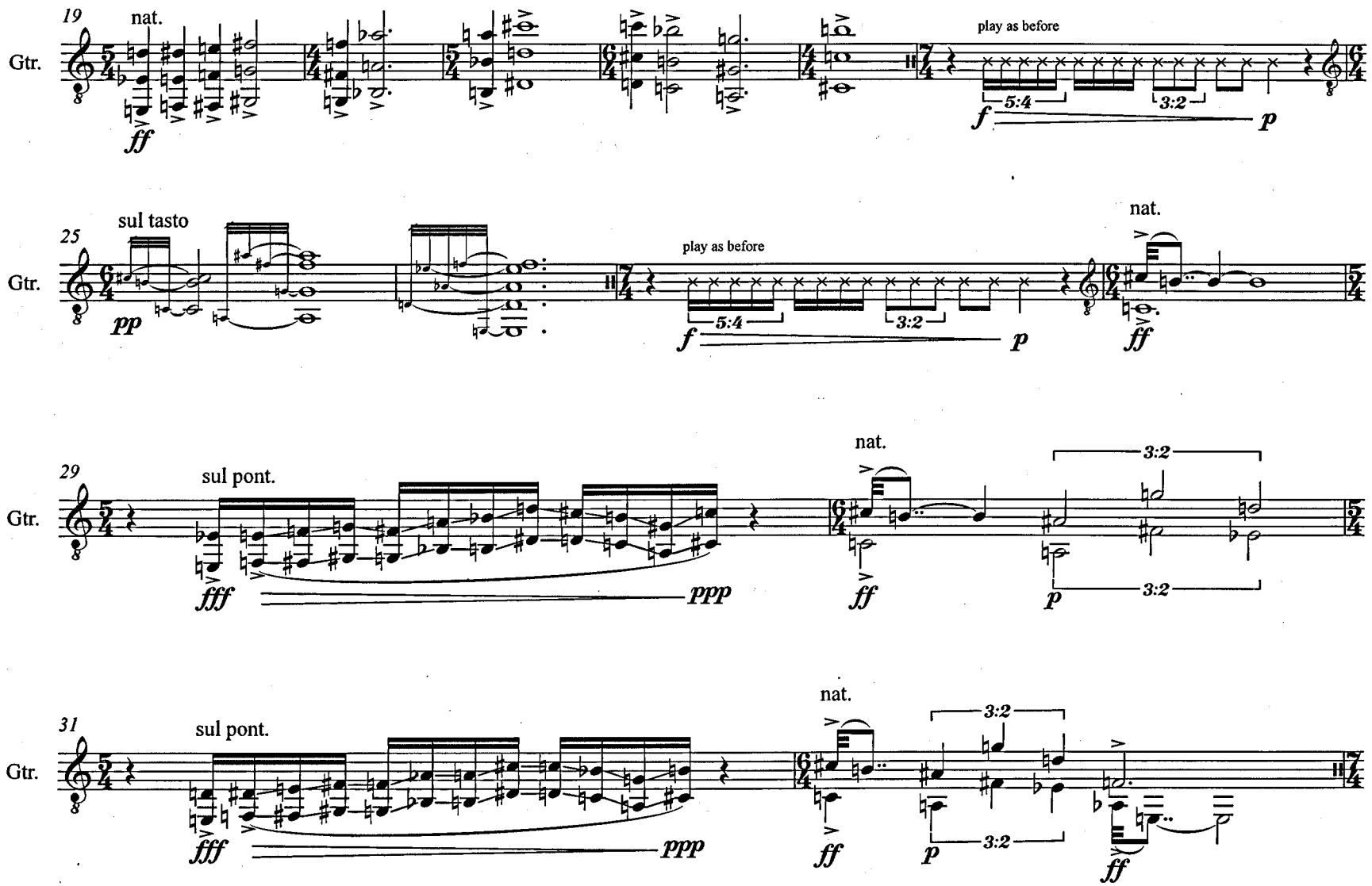
Duration: c. 5 minutes

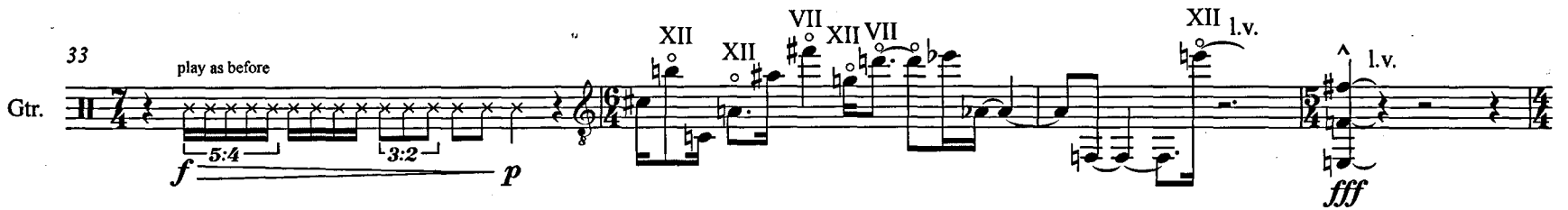
West Kennet Fragment (Long Barrow Ground 3)

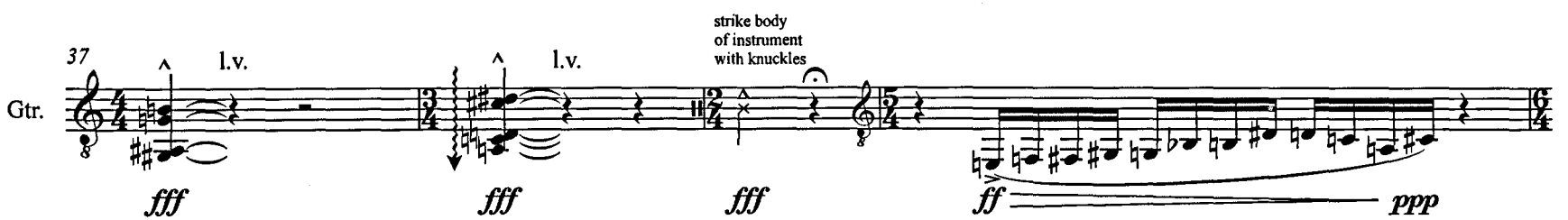
♩ = 55

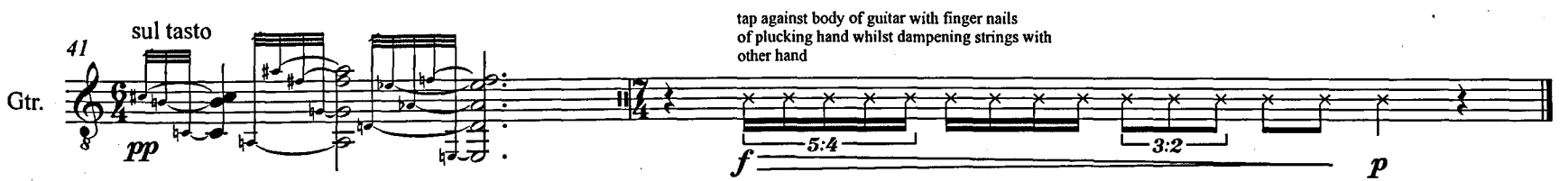
Louis Johnson




19
Gtr.
nat.
ff
play as before
5:4
3:2
f
p
25
Gtr.
sul tasto
pp
play as before
5:4
3:2
f
p
nat.
ff
29
Gtr.
sul pont.
fff
ppp
nat.
ff
3:2
p
3:2
31
Gtr.
sul pont.
fff
ppp
nat.
ff
3:2
p
3:2
ff


33
play as before
Gtr.
5:4
3:2
f
p
XII
XII
VII
XII
VII
XII
l.v.
l.v.
fff


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


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

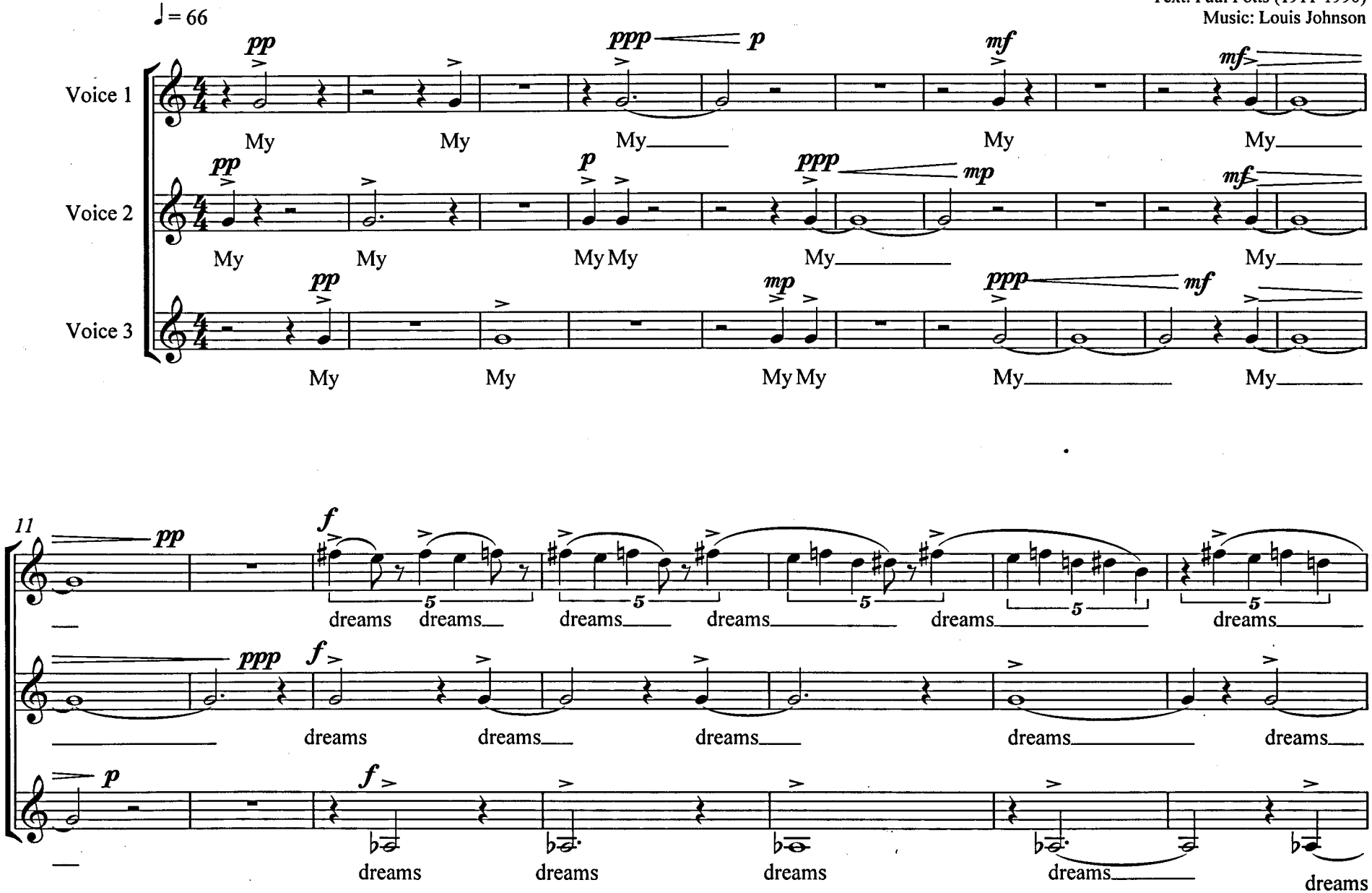
Taken from *Instead of a Sonnet* by Paul Potts (1911-1990)

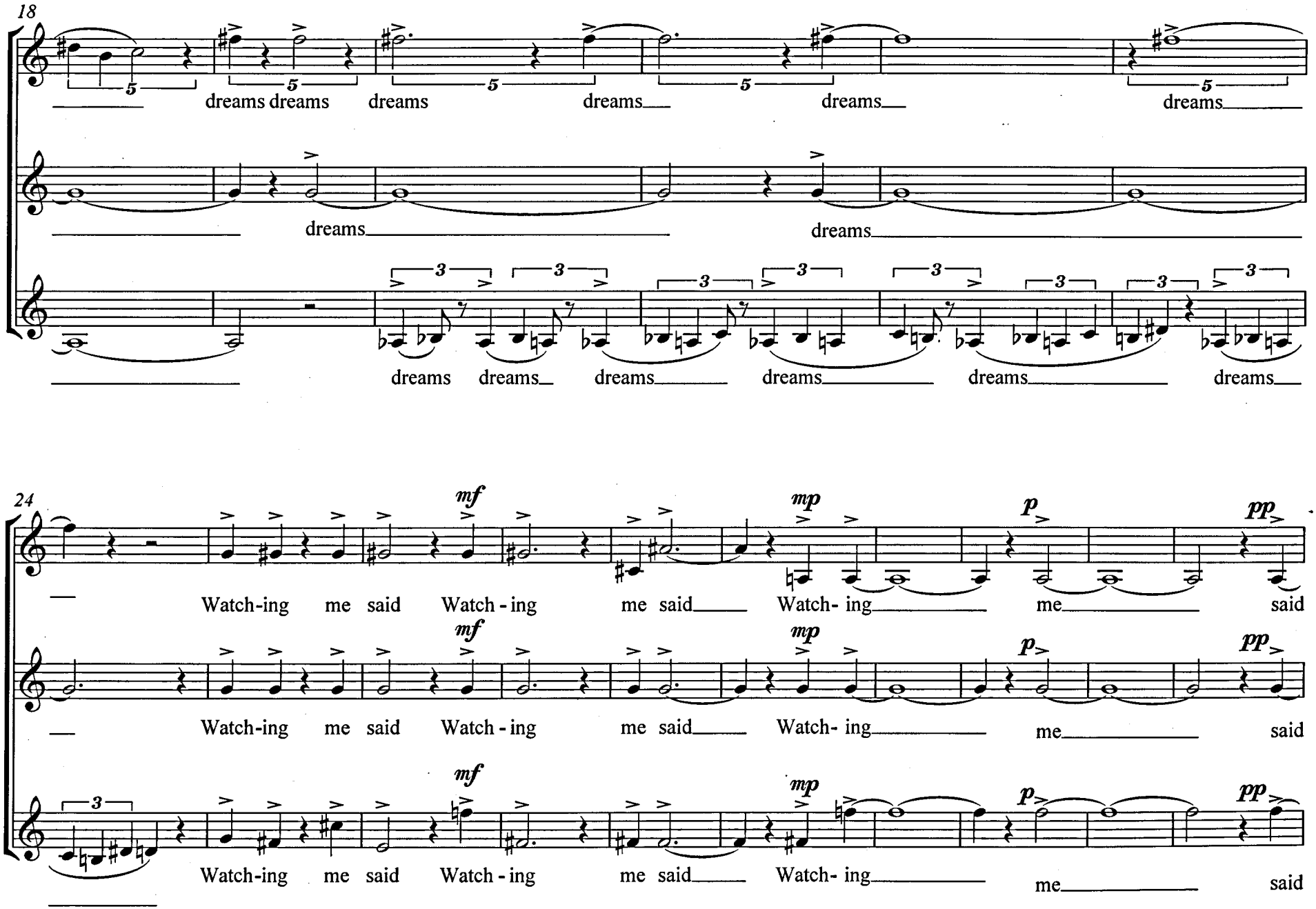
Duration: c. 4 minutes

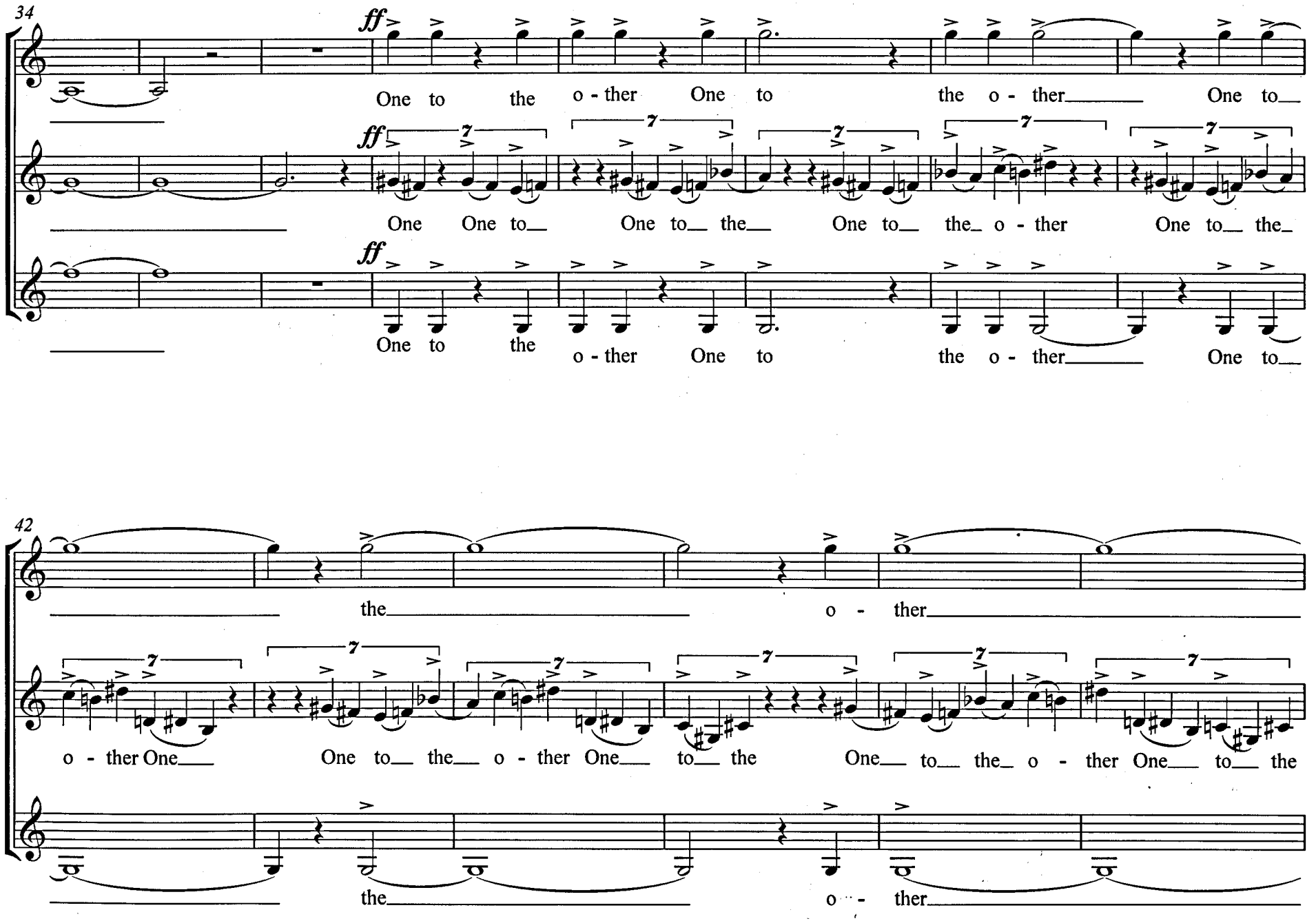
Note

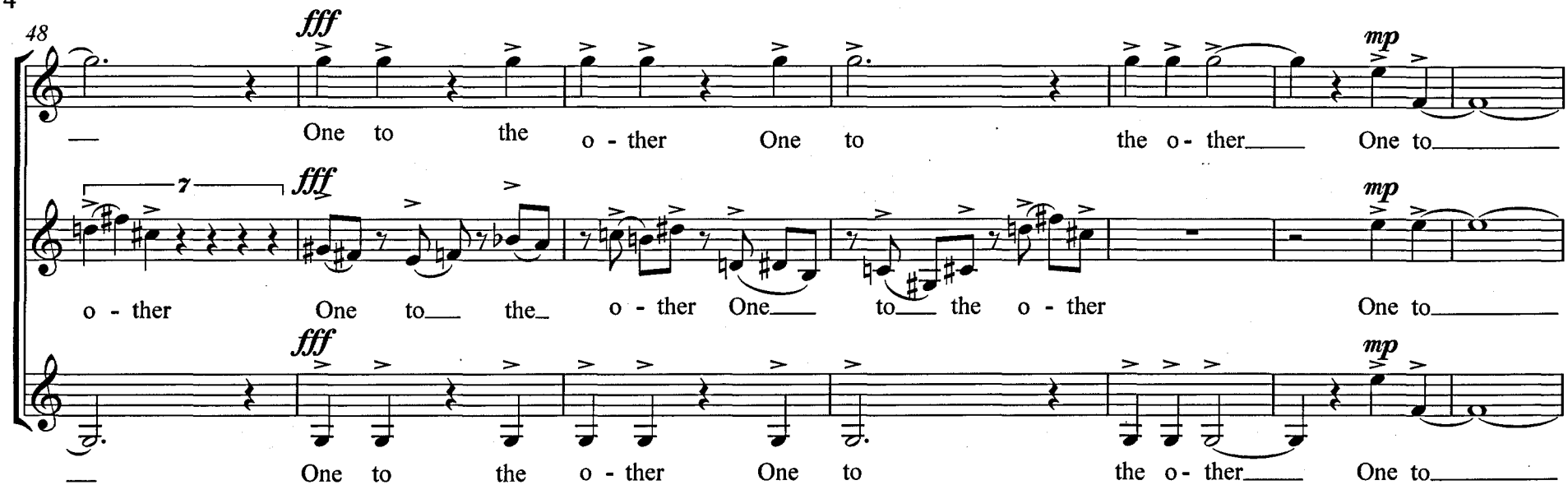
for three female voices

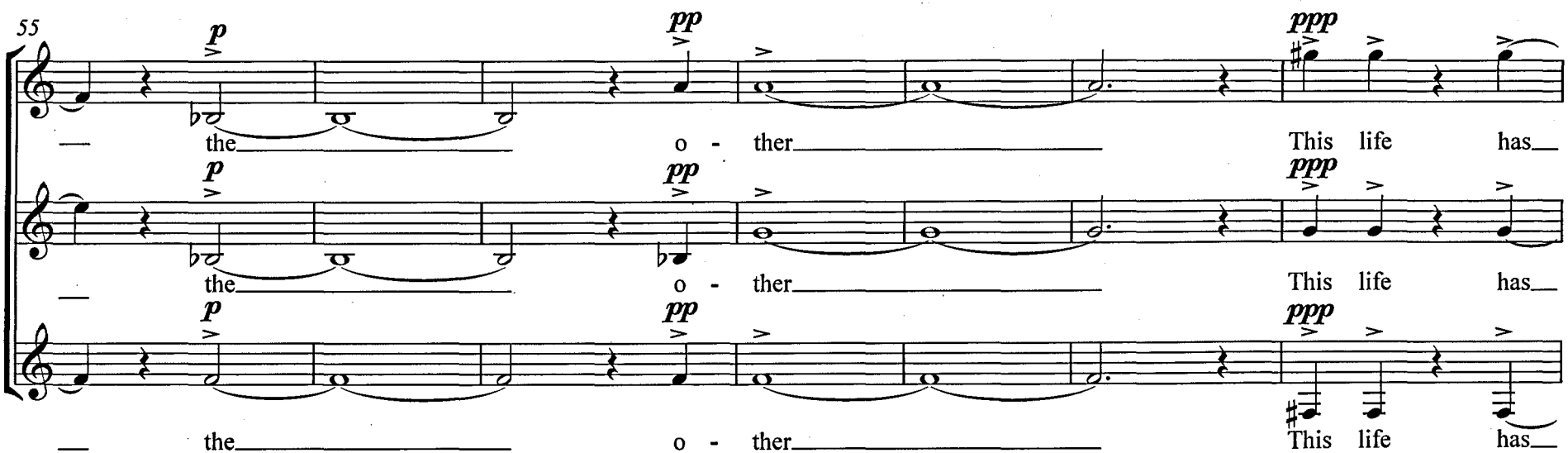
Text: Paul Potts (1911-1990)
Music: Louis Johnson

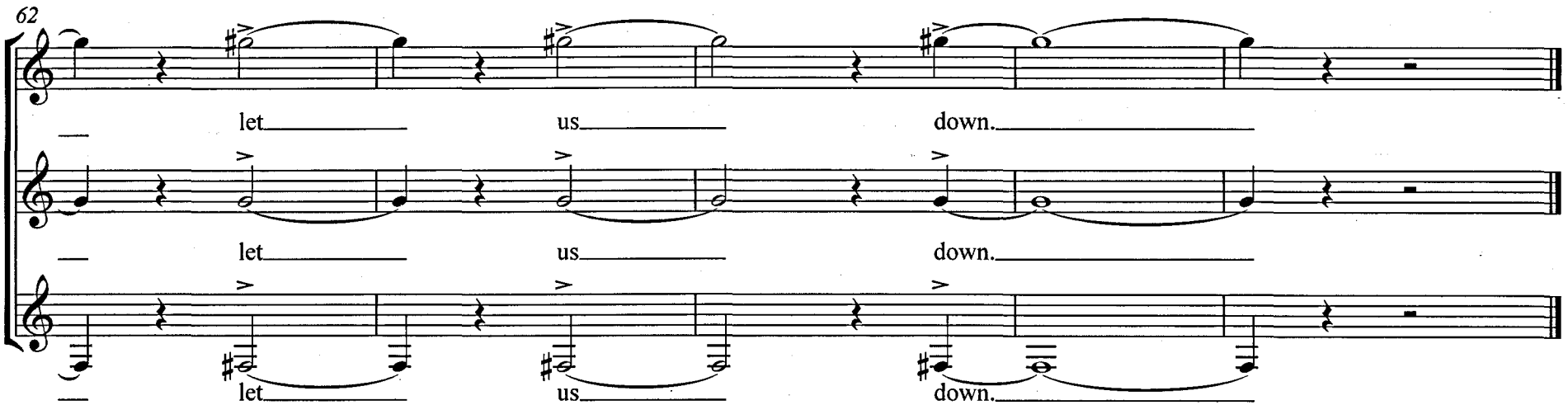



18
dreams dreams dreams dreams dreams dreams
dreams dreams
dreams dreams dreams dreams dreams dreams
24
mf mp p pp
Watch-ing me said Watch - ing me said Watch- ing me said
Watch-ing me said Watch - ing me said Watch- ing me said
Watch-ing me said Watch - ing me said Watch- ing me said


34
ff
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
7
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.

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

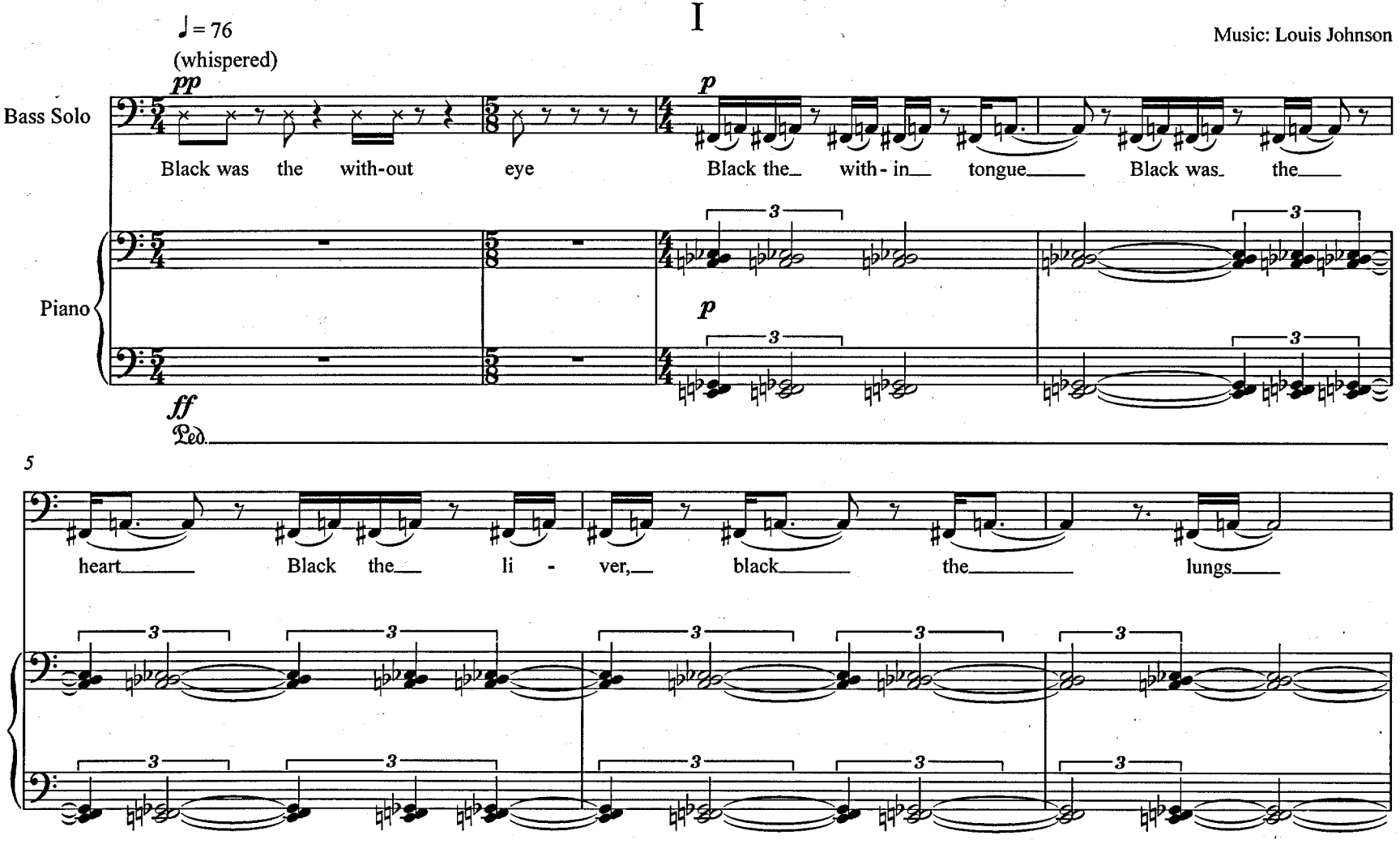
To hatch a crow, a black rainbow
Bent in emptiness
Over emptiness
But flying

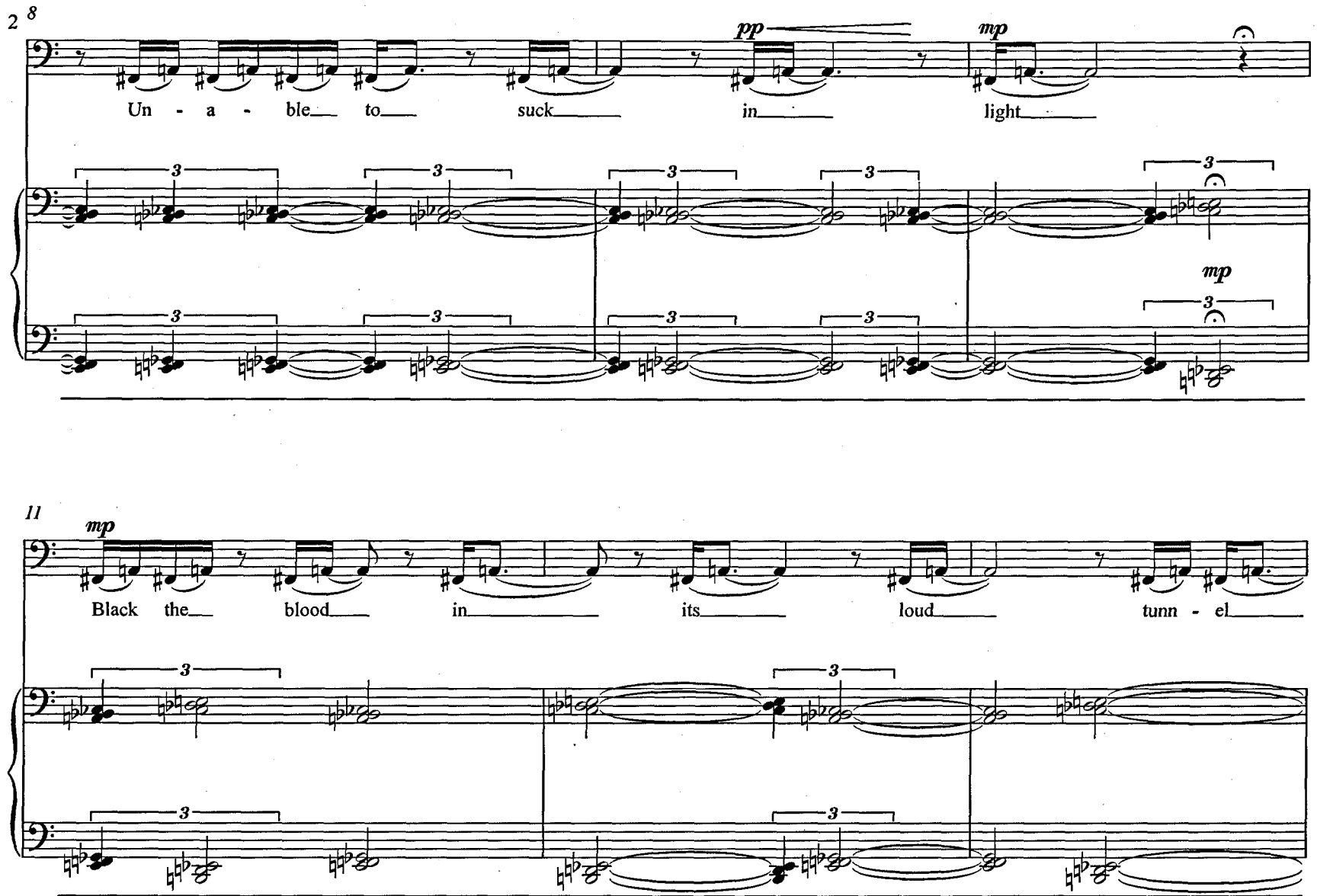
Two Legends

Text: Ted Hughes (1930-1998)

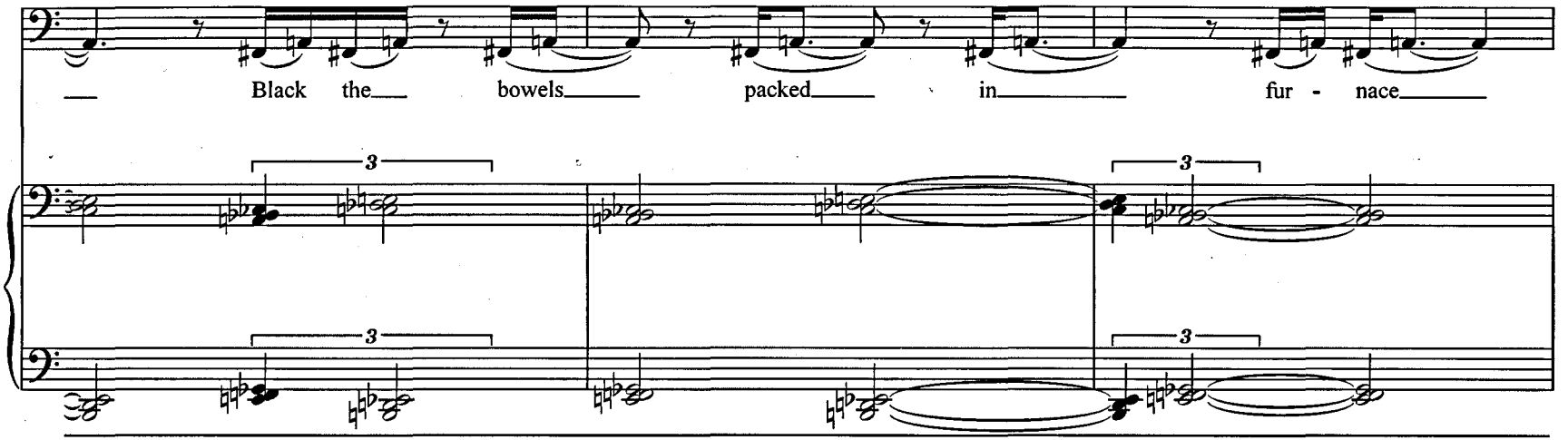
I

Music: Louis Johnson

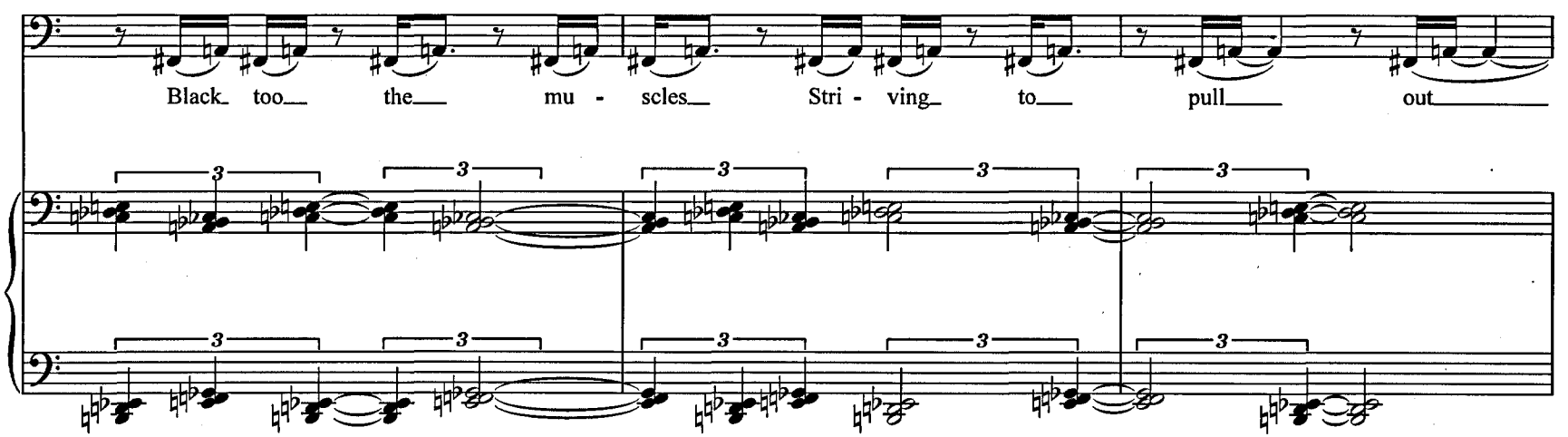



2 8
pp
mp
Un - a - ble to suck in light
3
mp
11
mp
Black the blood in its loud tunn - el

14


Black the bowels packed in fur - nace

17


Black too the mu - scles Stri - ving to pull out

20

p *mf* *mf*

in - to the light Black

3 3 3

mf *mf*

3 3 3

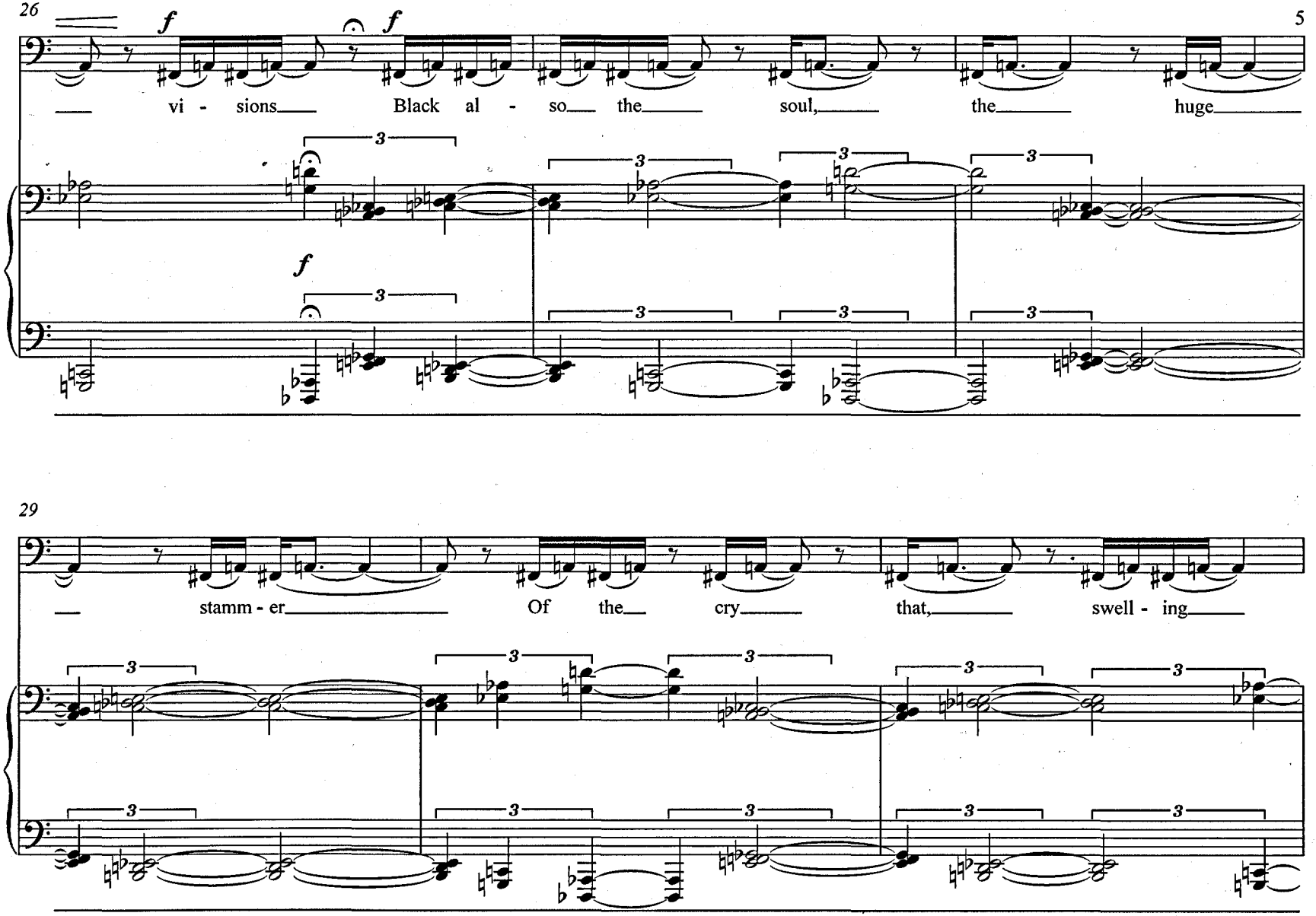
23

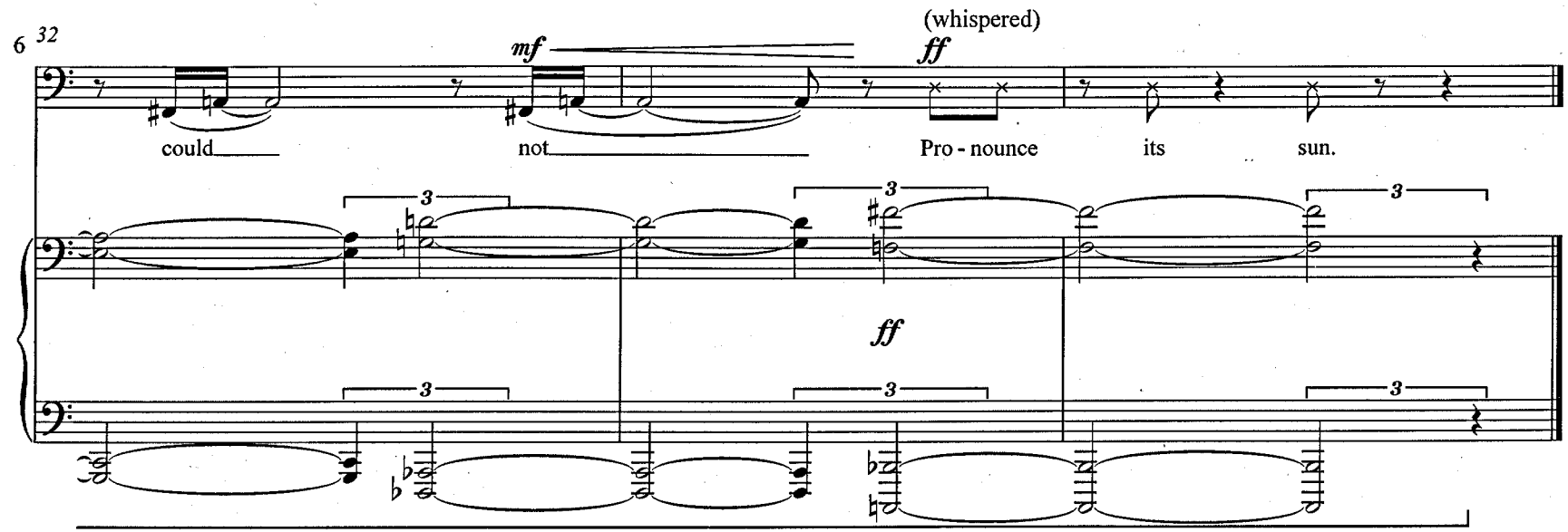
mp

the nerves, black the brain With its tombed

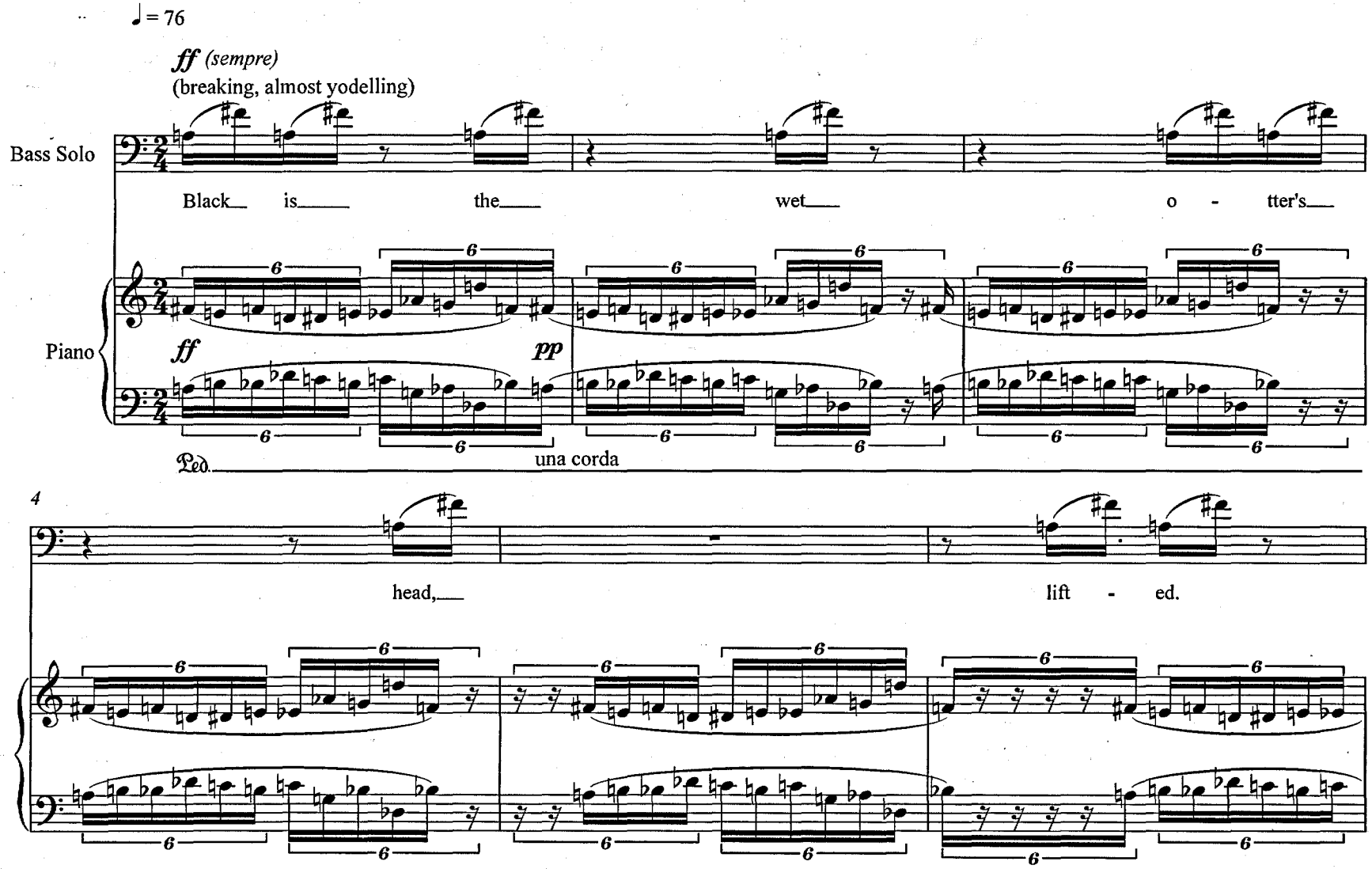
3 3 3 3

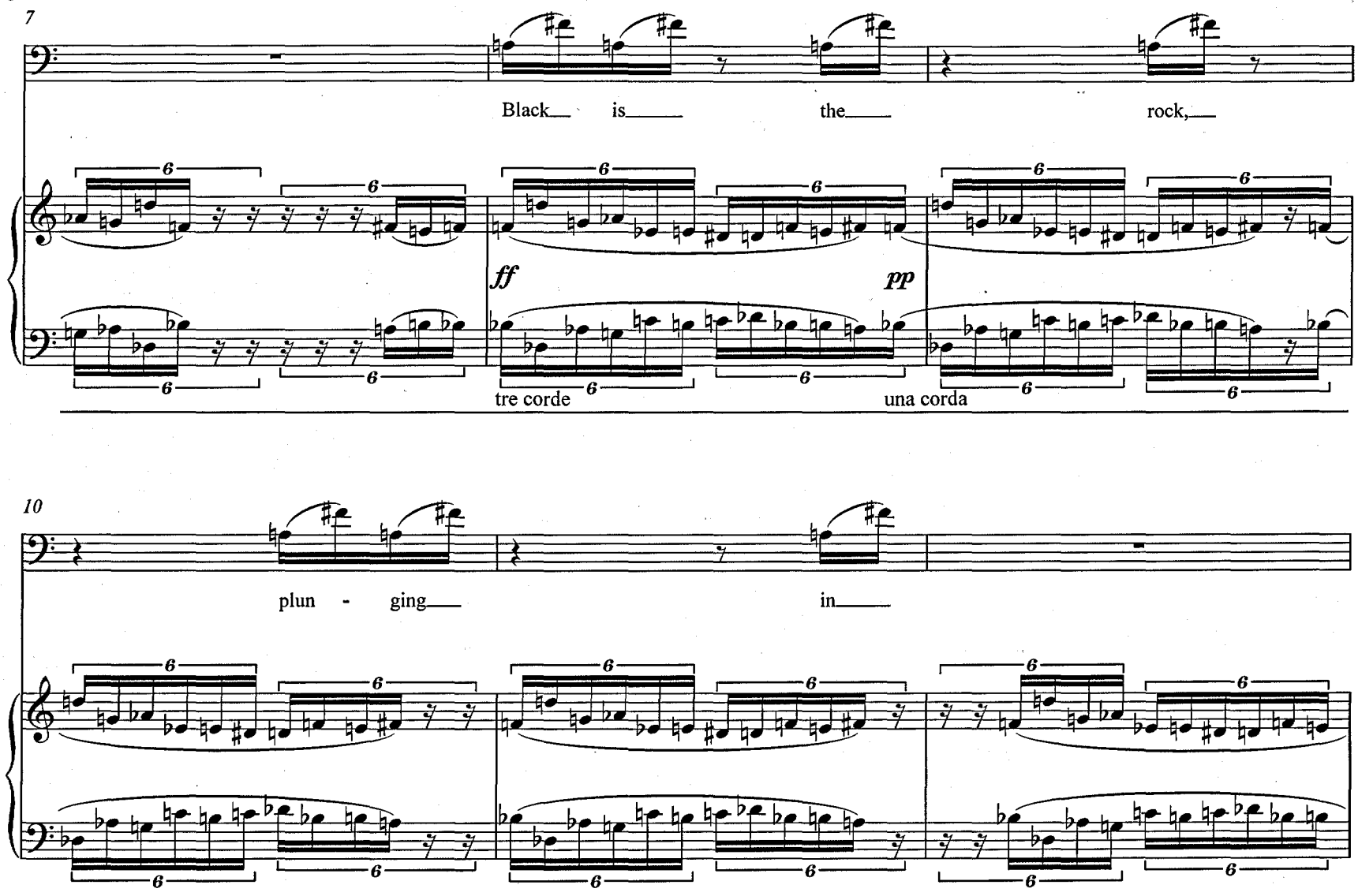
3 3 3 3

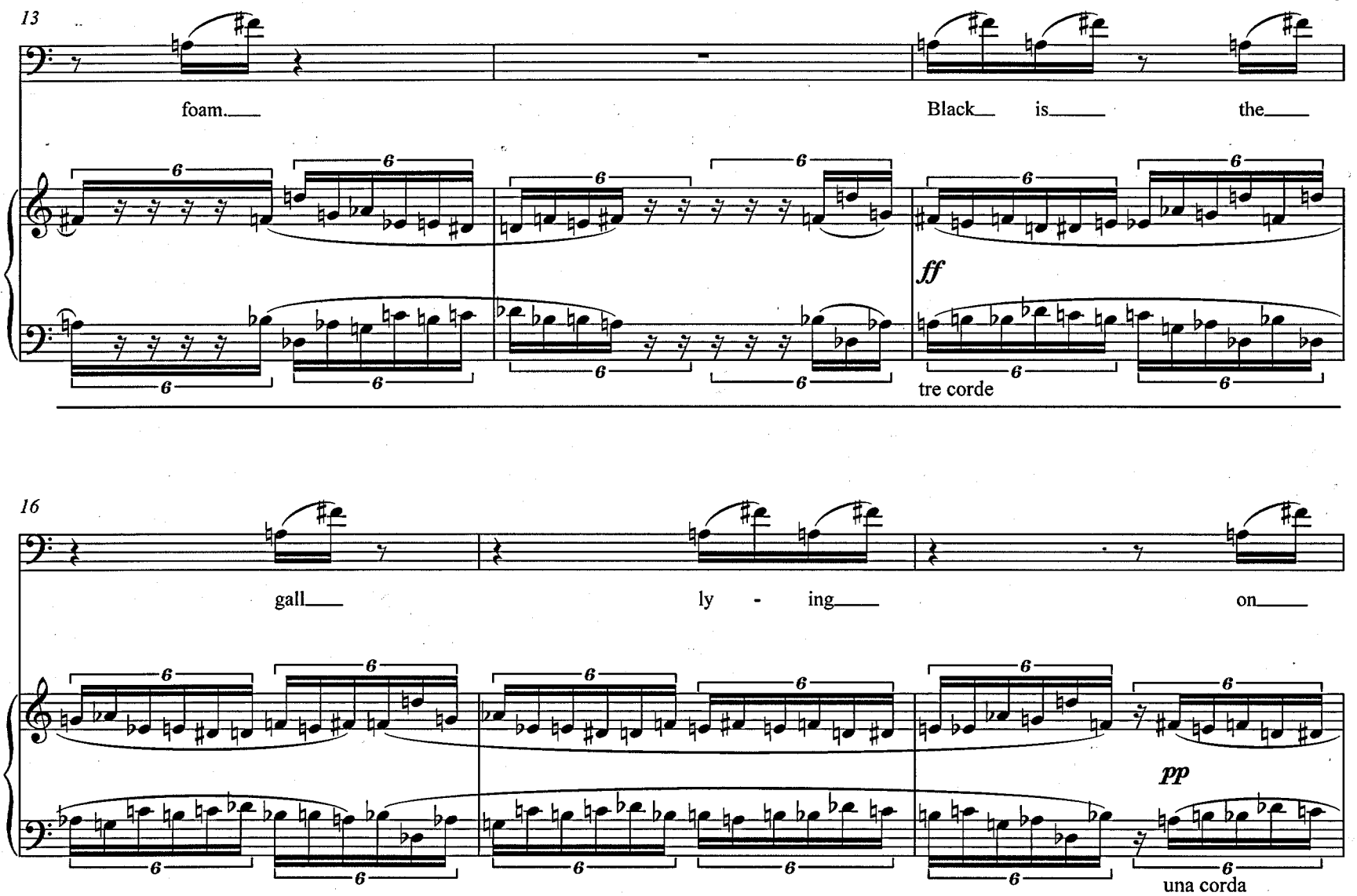

26
f
f
vi - sions
Black al - so
the
soul,
the
huge
f
29
stamm - er
Of the
cry
that,
swell - ing
3


6 32
mf
(whispered)
ff
could
not
Pro - nounce
its
sun.
3
3
3
ff
3
3
3

II


♩ = 76
ff (sempre)
(breaking, almost yodelling)
Bass Solo
Black is the wet o - tter's
Piano
ff
pp
Ped.
una corda
4
head, lift - ed.


7
Black is the rock,
ff
pp
tre corde
una corda
10
plun - ging in


13
foam.
Black is the
ff
tre corde
16
gall ly - ing on
pp
una corda

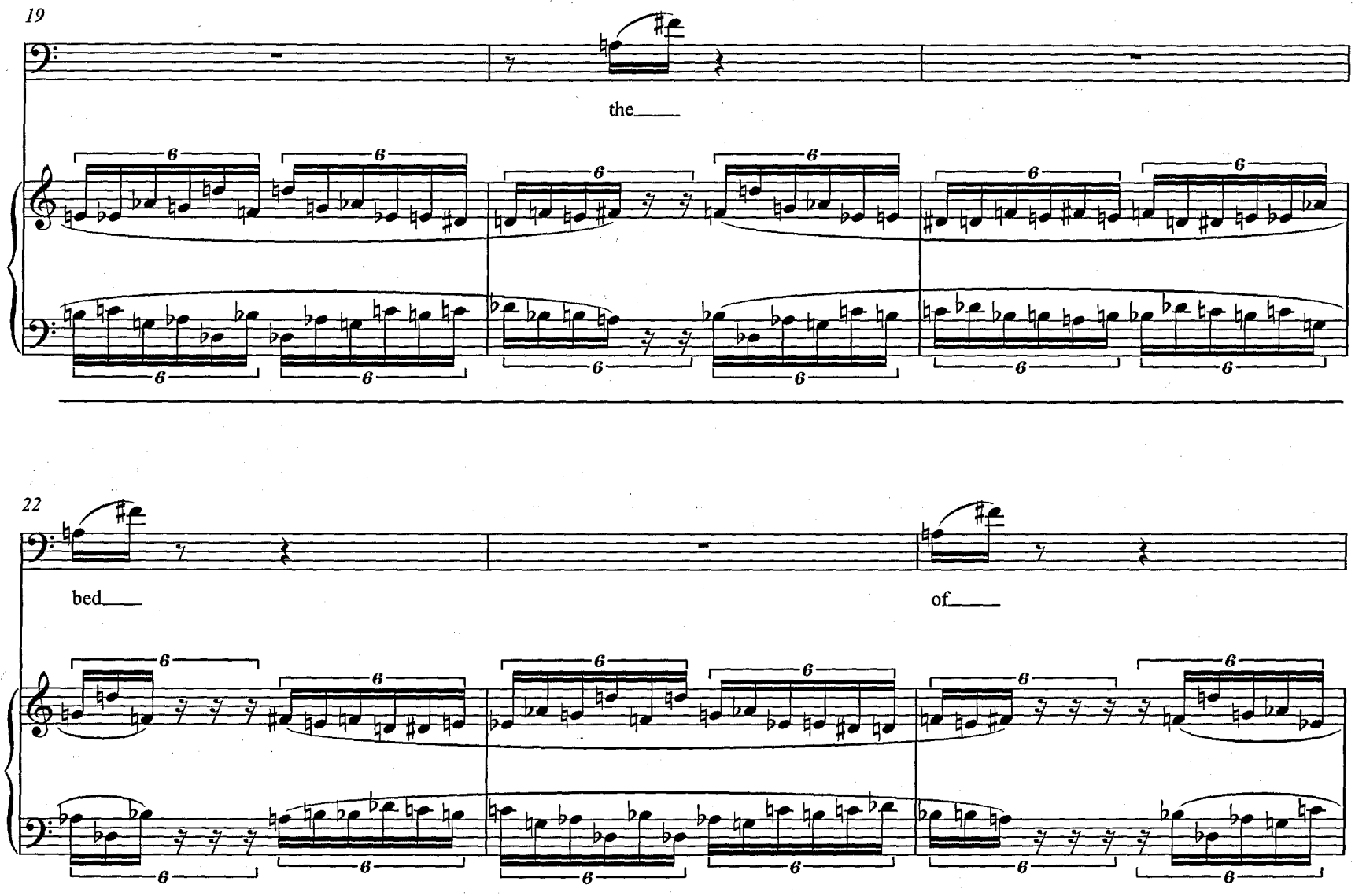
19

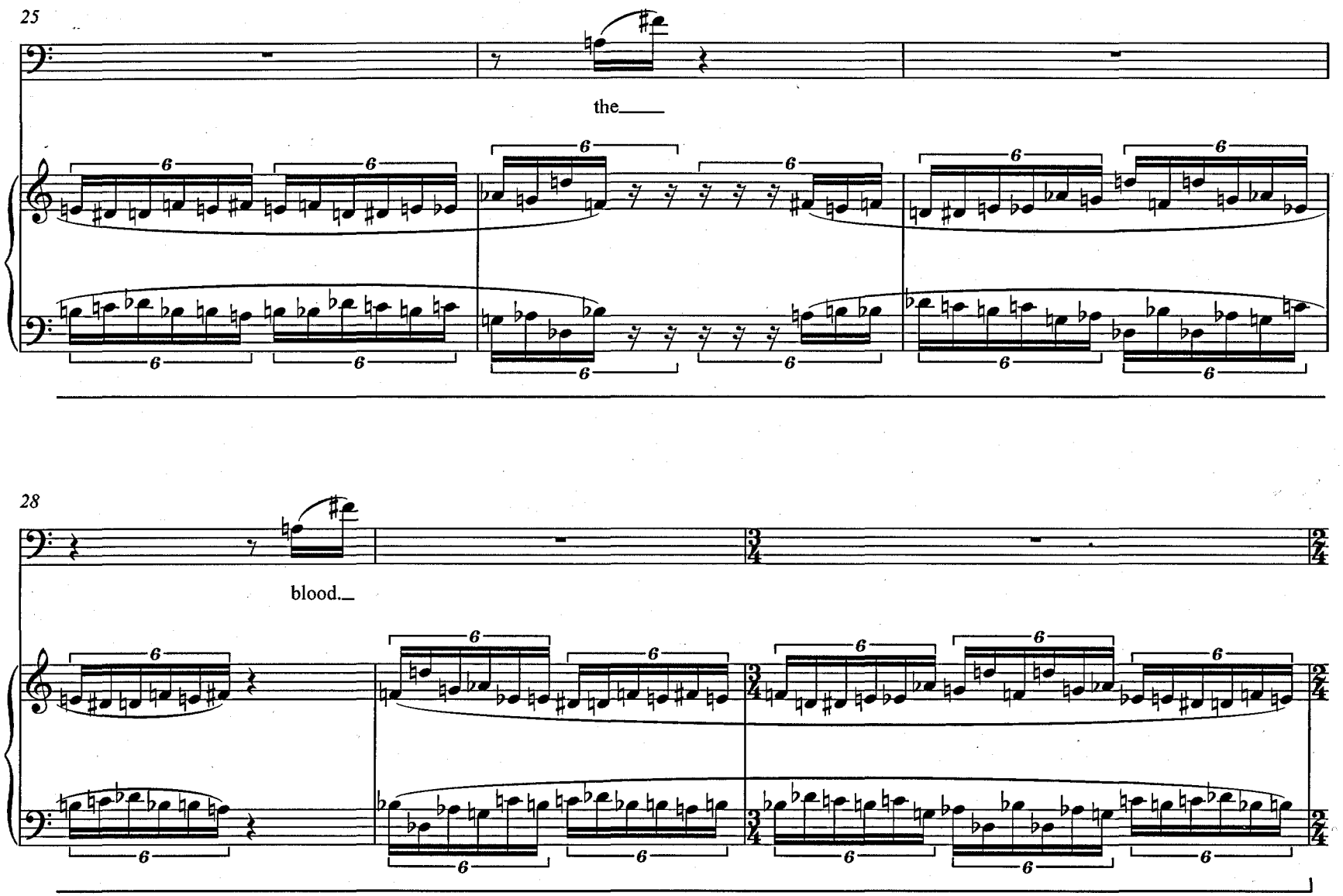
the

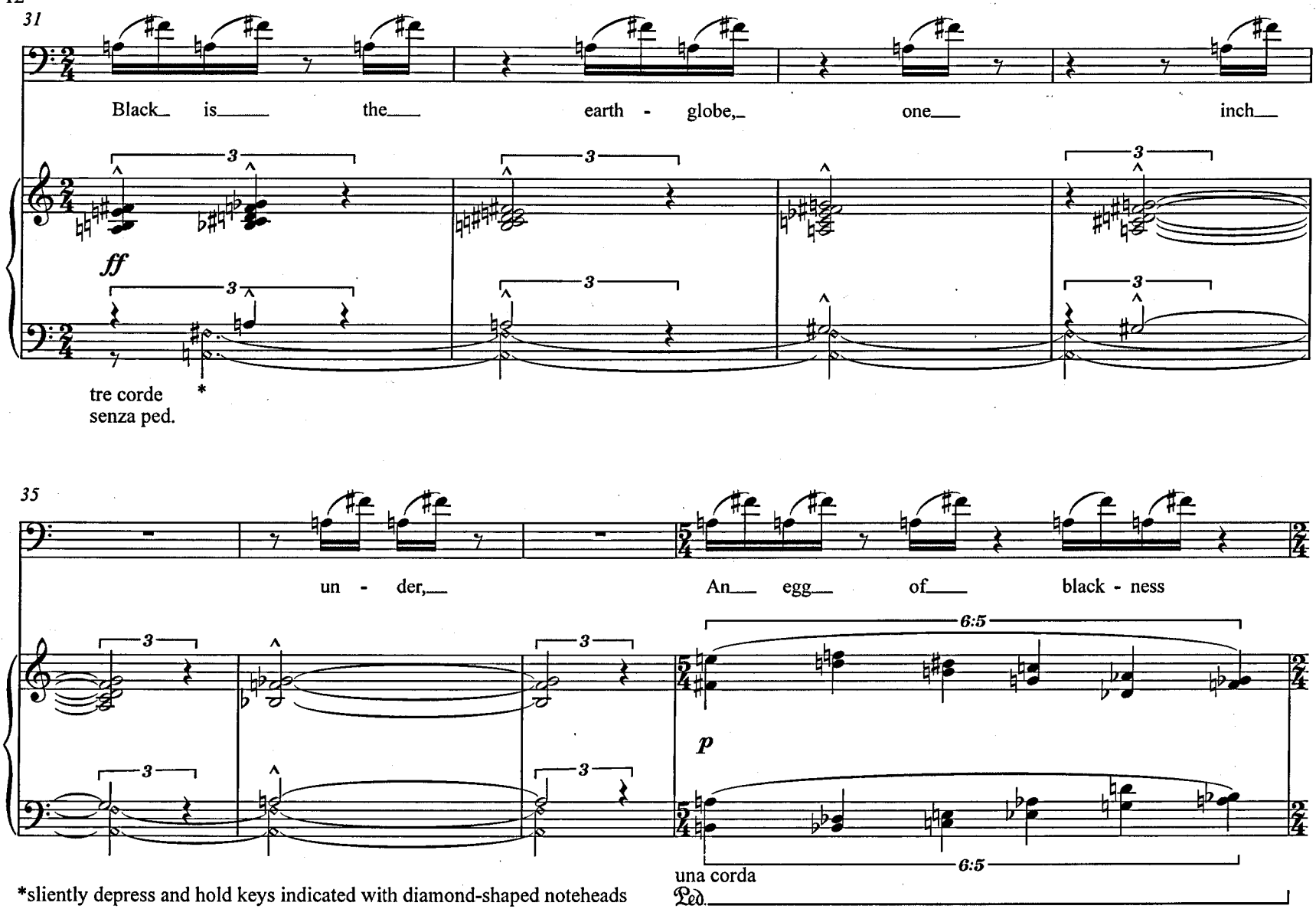
22

bed

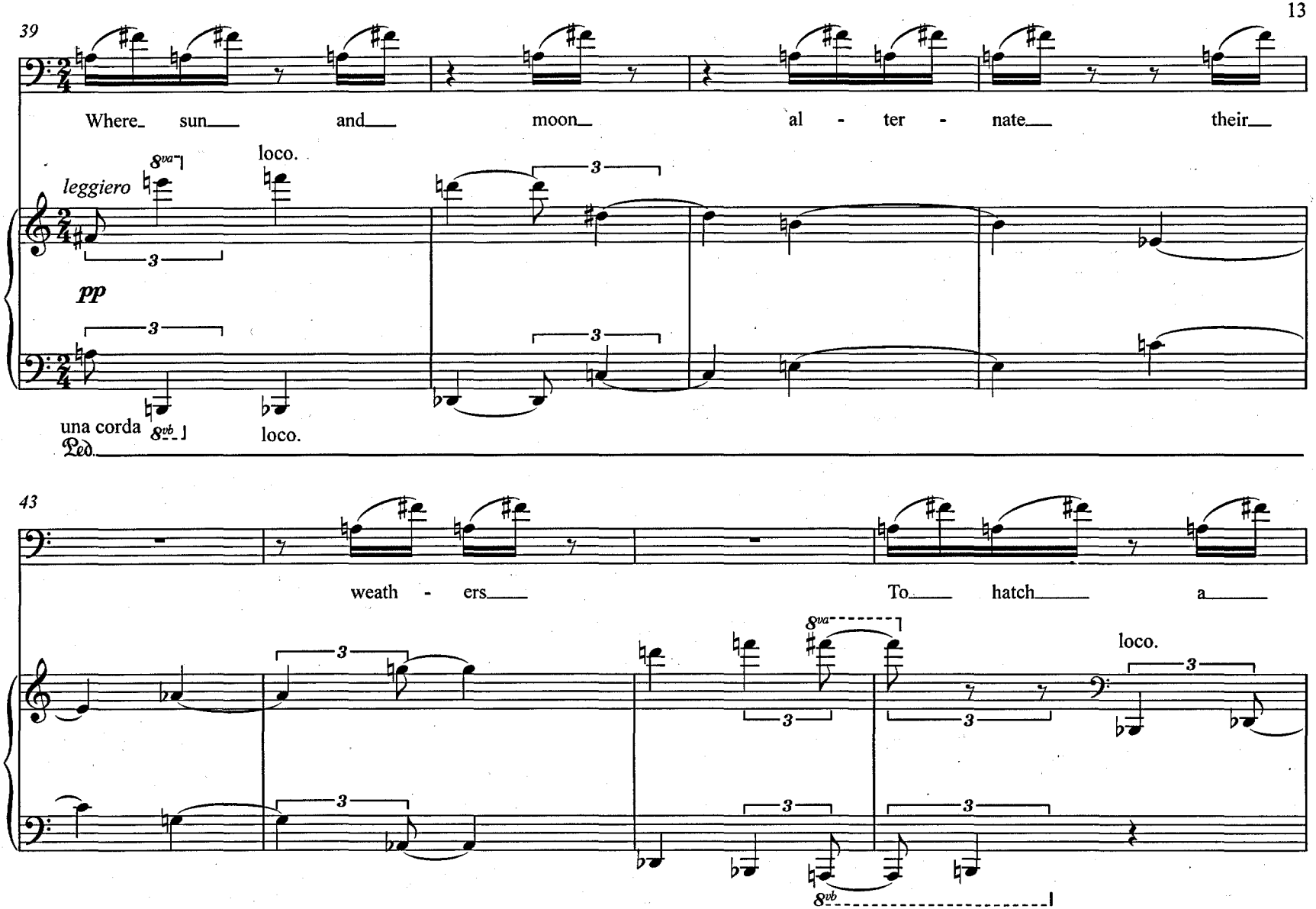
of




25
the
28
blood.



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


39
Where sun and moon al - ter - nate their
leggiero
8va
loco.
pp
una corda
8vb
loco.
Ped.
43
weath - ers
To hatch a
8va
loco.
8vb

47

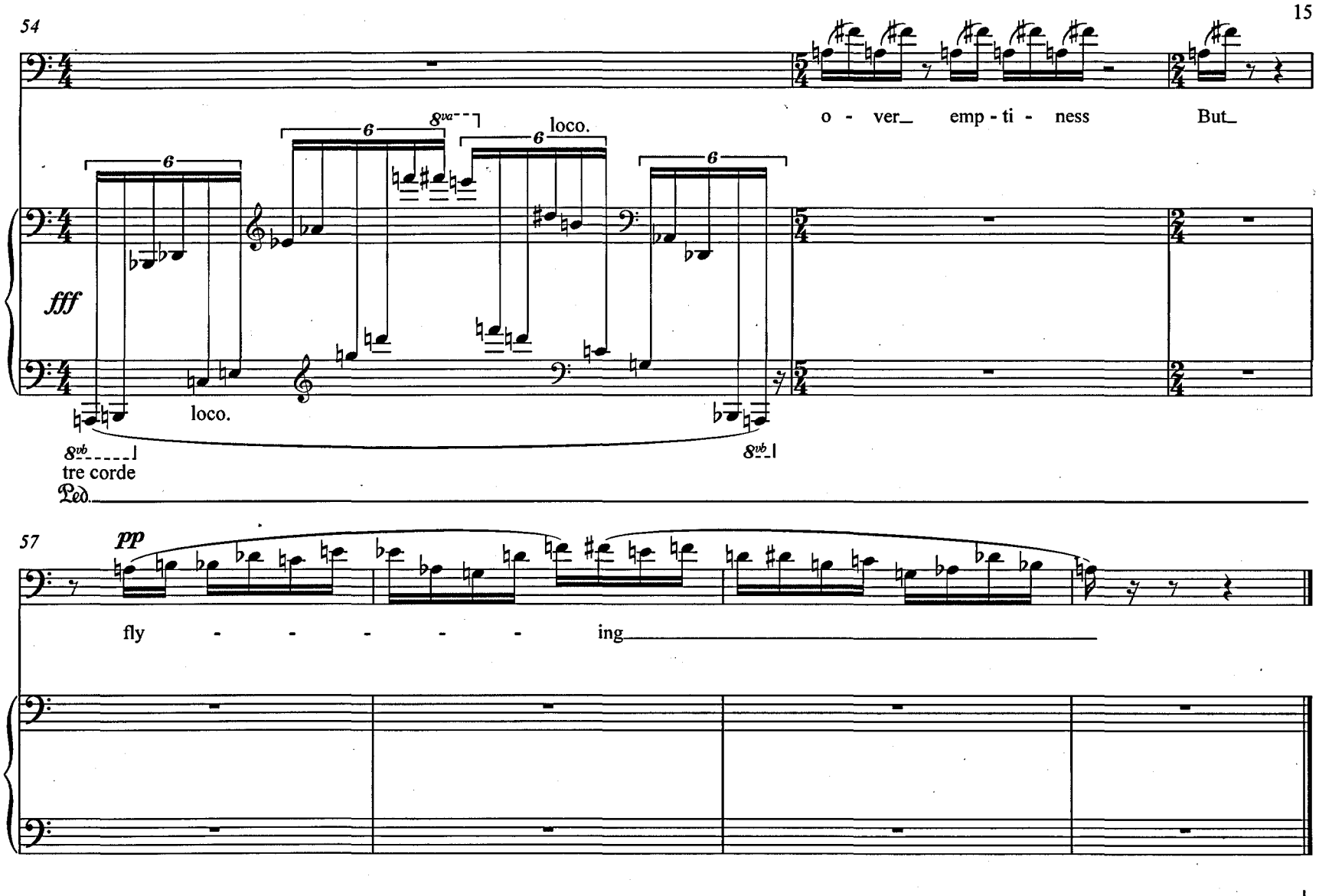
crow, a black

loco. loco.

8va 8va

51

rain - bow Bent in emp - ti - ness


54
o - ver_ emp - ti - ness But_
fff
8va
loco.
loco.
8vb
tre corde
Ped.
57
pp
fly - - - - - - ing

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.

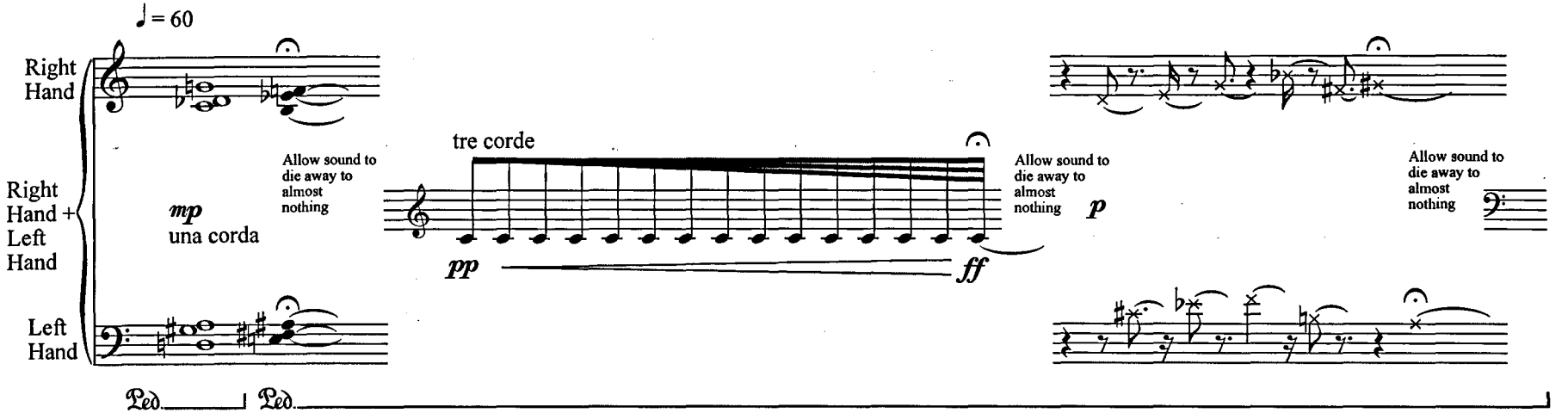
The written out accelerando figures that appear between the two outer staves should contain the fifteen notes indicated, should begin at a quaver pulse and should end at as quick a speed as possible.

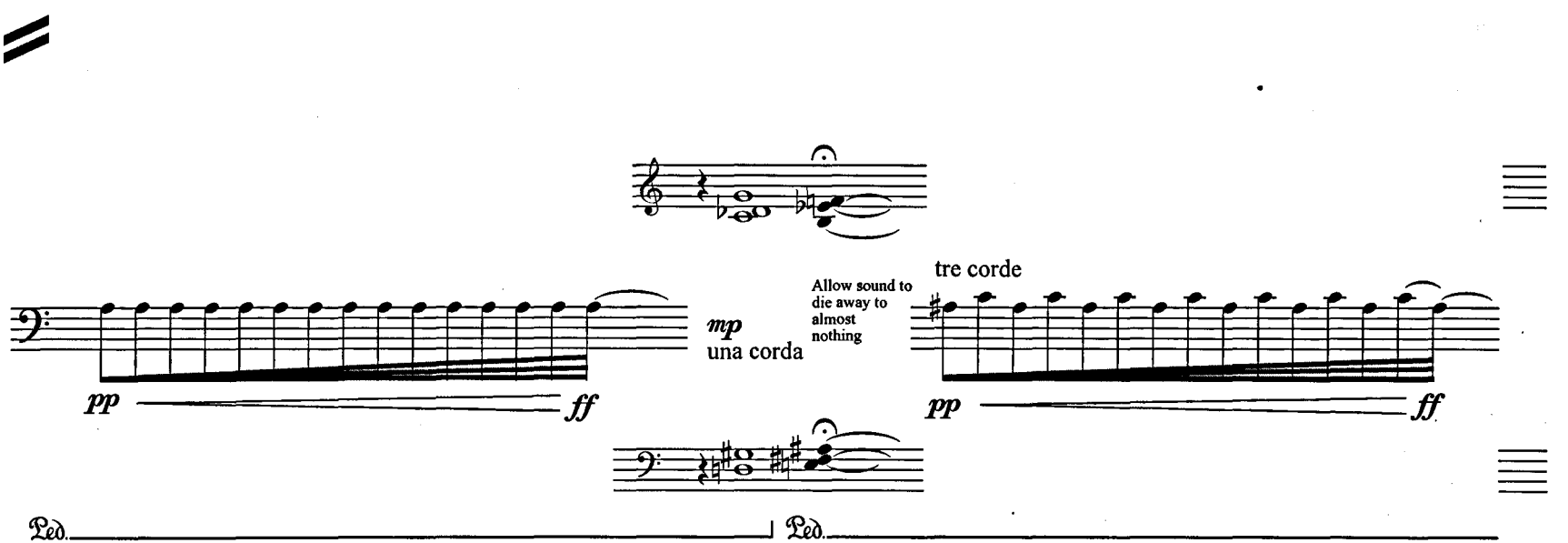
Duration: c. 9 minutes

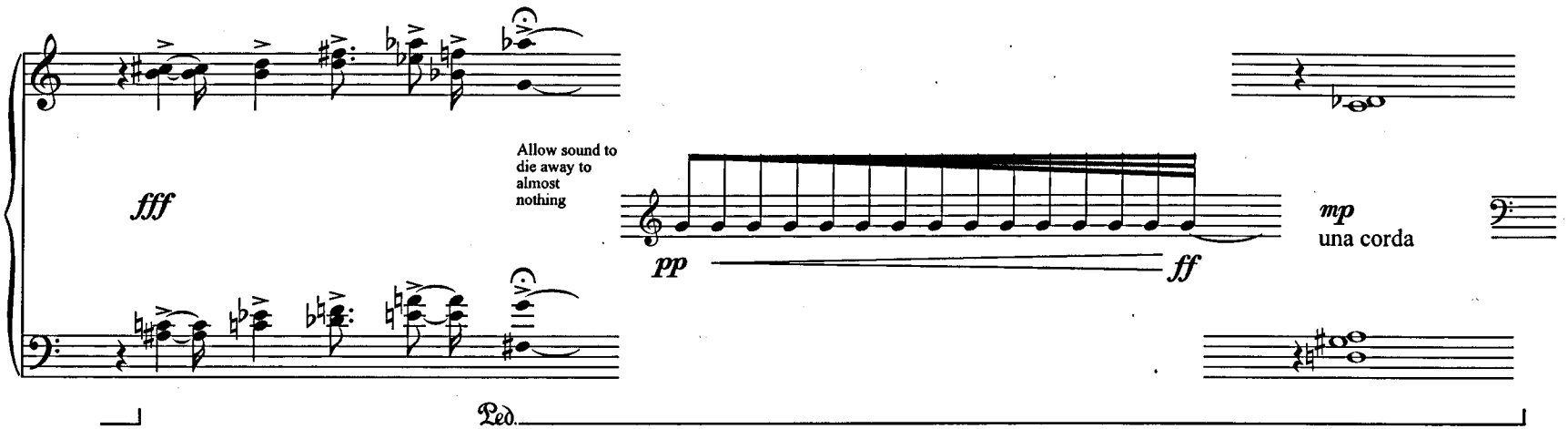
Refrain

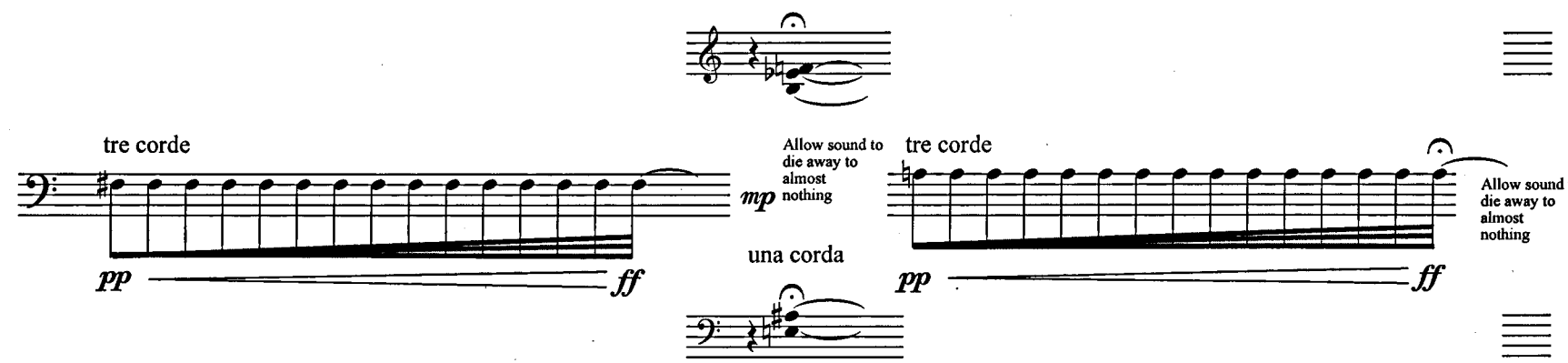
x = note to be plucked inside of the piano with finger

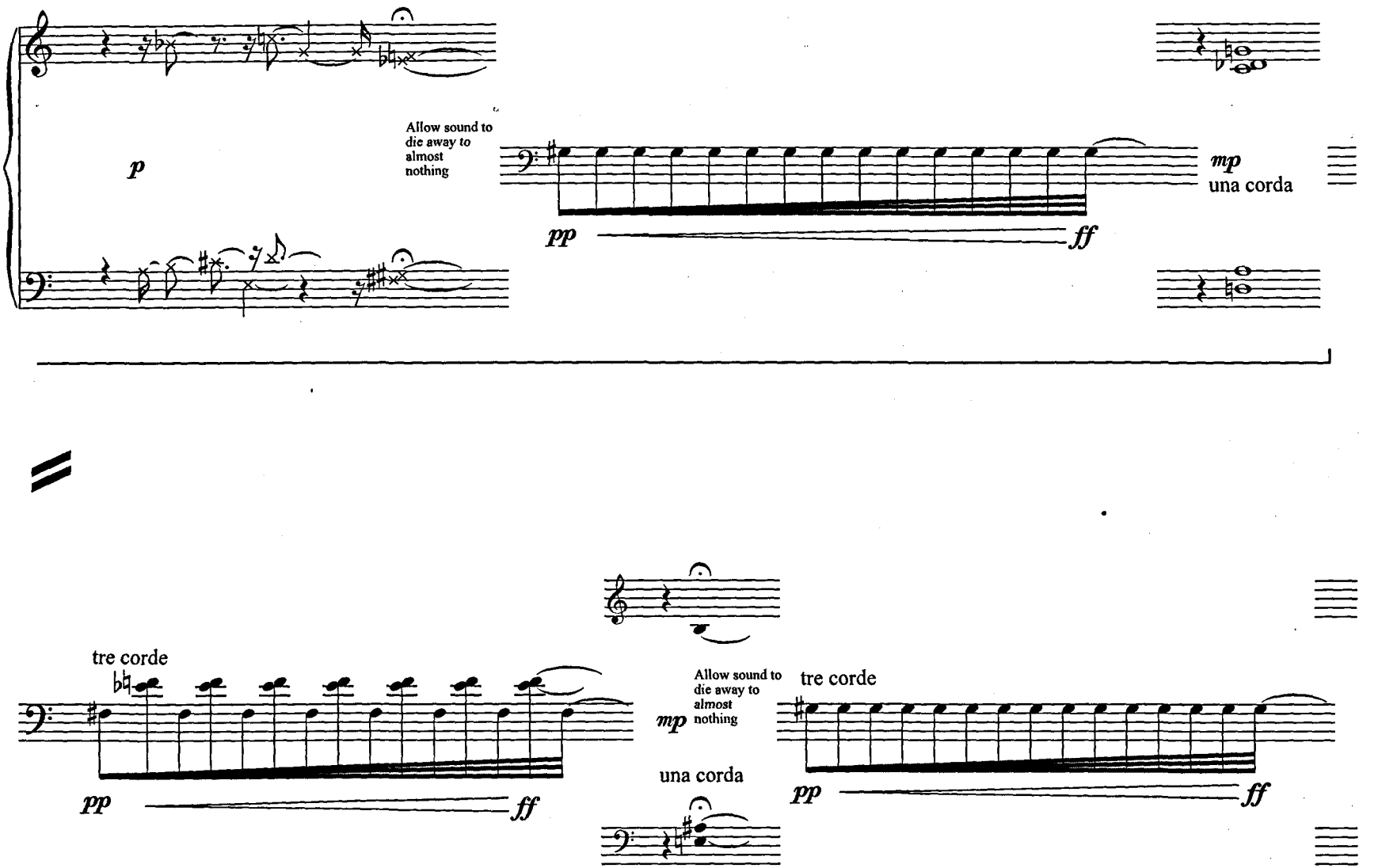
Louis Johnson

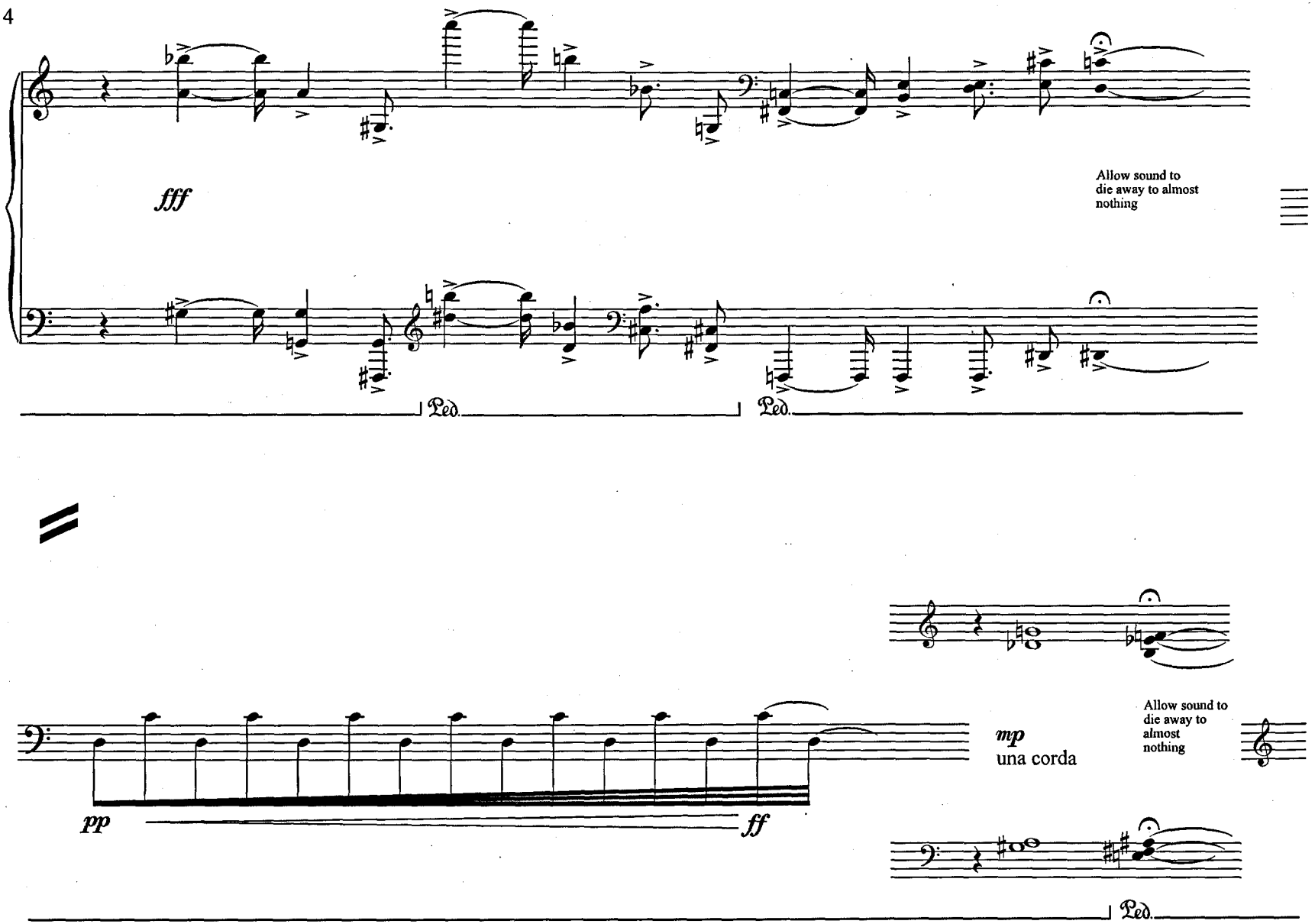


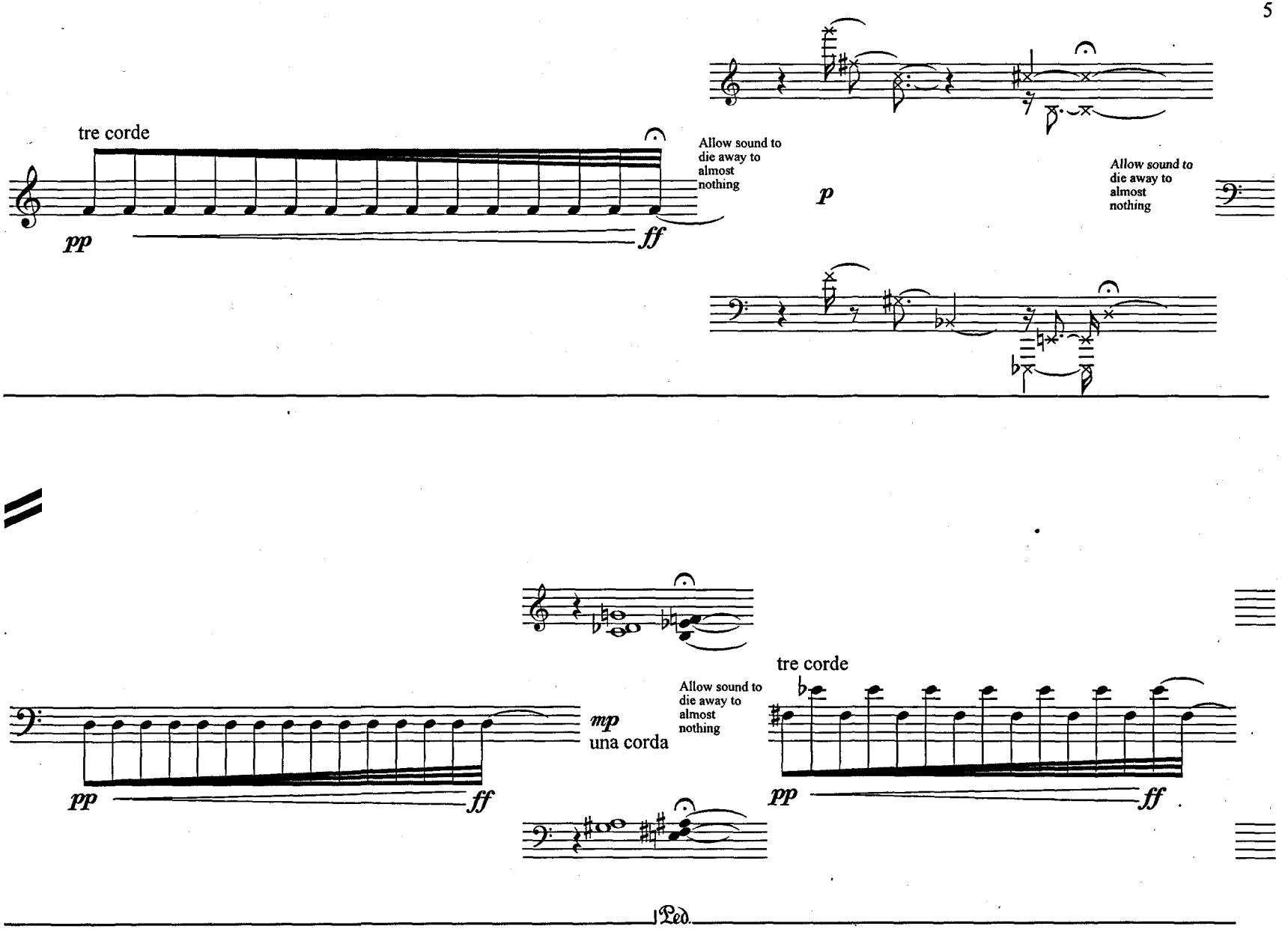


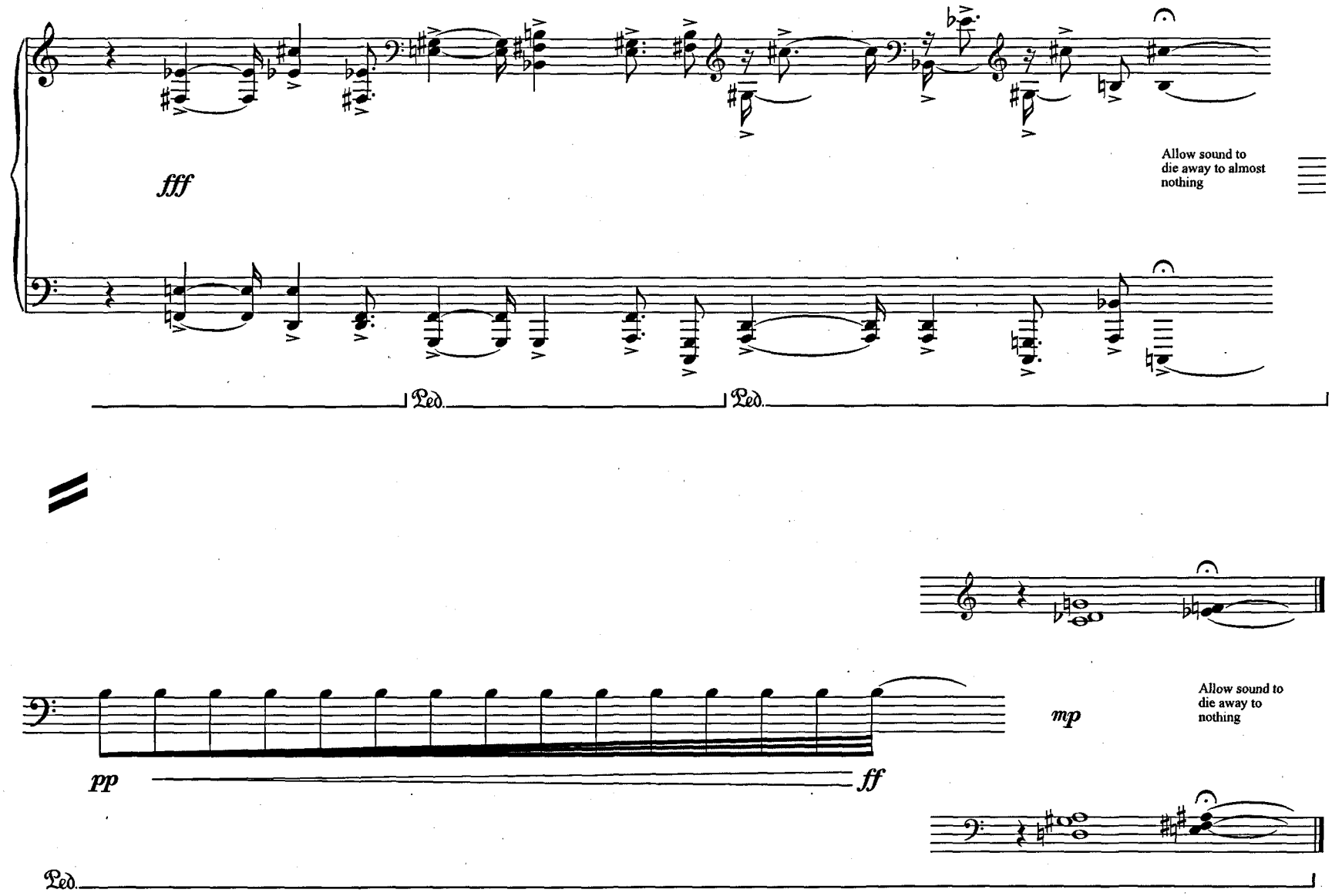

fff
Allow sound to die away to almost nothing
pp
ff
mp
una corda
Ped.


tre corde
pp
ff
mp
Allow sound to die away to almost nothing
una corda
tre corde
pp
ff
Allow sound to die away to almost nothing
Ped.


p
Allow sound to die away to almost nothing
pp
ff
mp
una corda
tre corde
pp
ff
mp
Allow sound to die away to almost nothing
una corda
tre corde
pp
ff
Ped.


fff
Allow sound to die away to almost nothing
Ped.
Ped.
pp
ff
mp
una corda
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
mp
una corda
Allow sound to die away to almost nothing
tre corde
pp
ff
Ped.


fff
Allow sound to die away to almost nothing
Ped.
Ped.
pp
ff
mp
Allow sound to die away to nothing
Ped.

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.

Manifestations

(Canonic Passacaglia)

Louis Johnson

♩ = 55 - 60

Clarinet 1 in B♭

Clarinet 2 in B♭

Clarinet 2

pp

with standard bass drum mallet

Bass Drum

ff

Suspended Cymbal

with soft stick

mp

Piano

p

Ped.

Violin I

Violin II

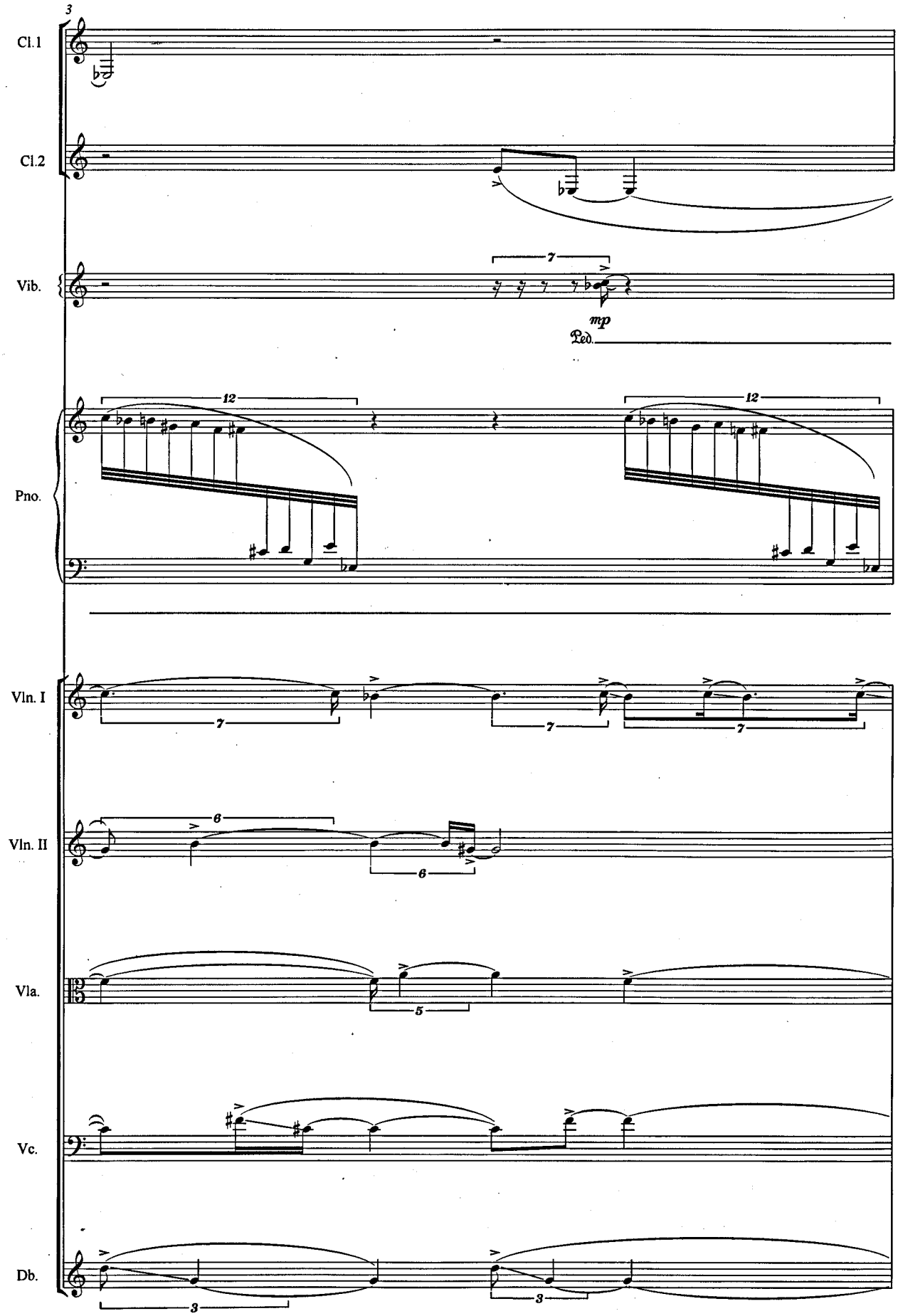
Viola

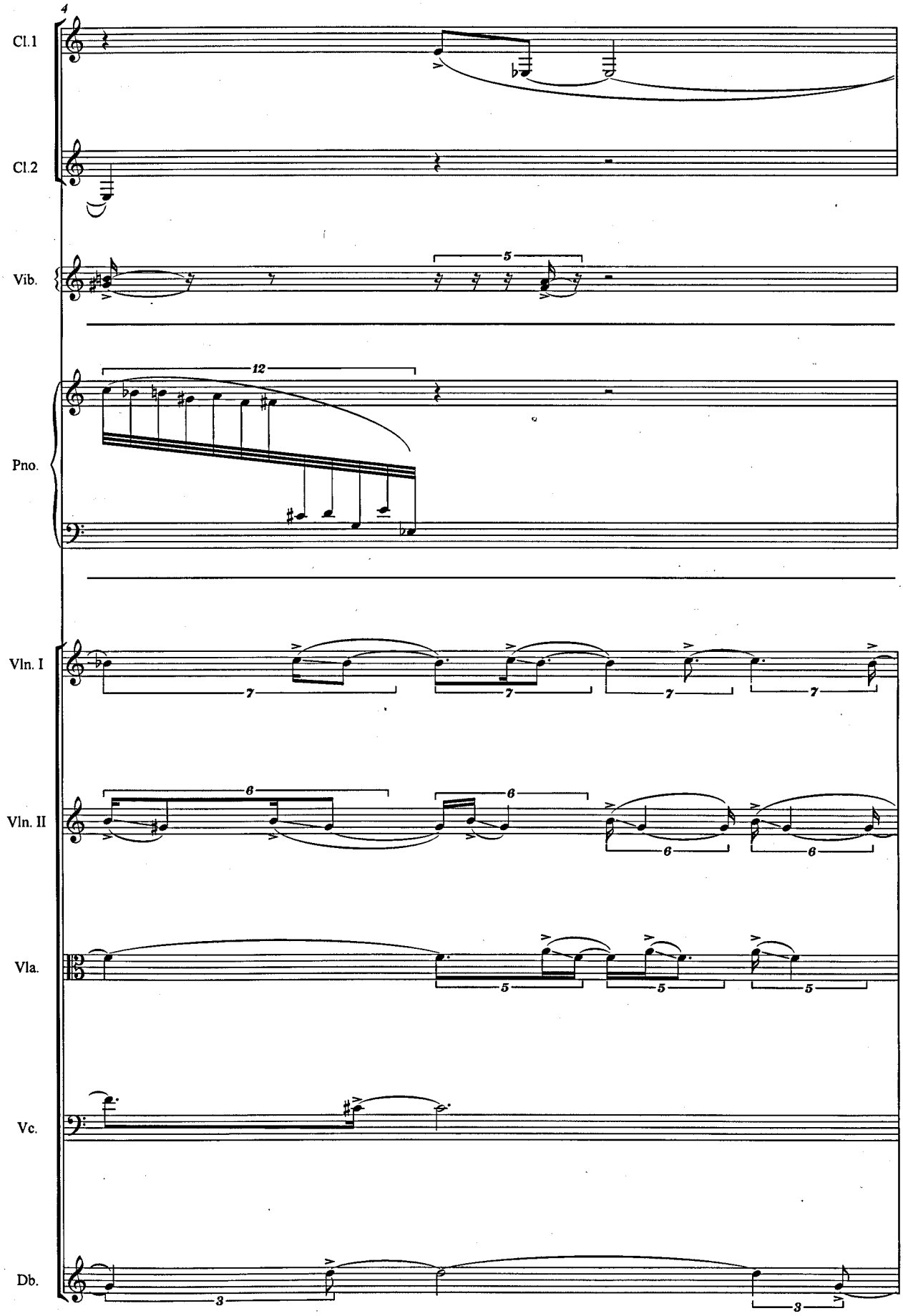
Violoncello

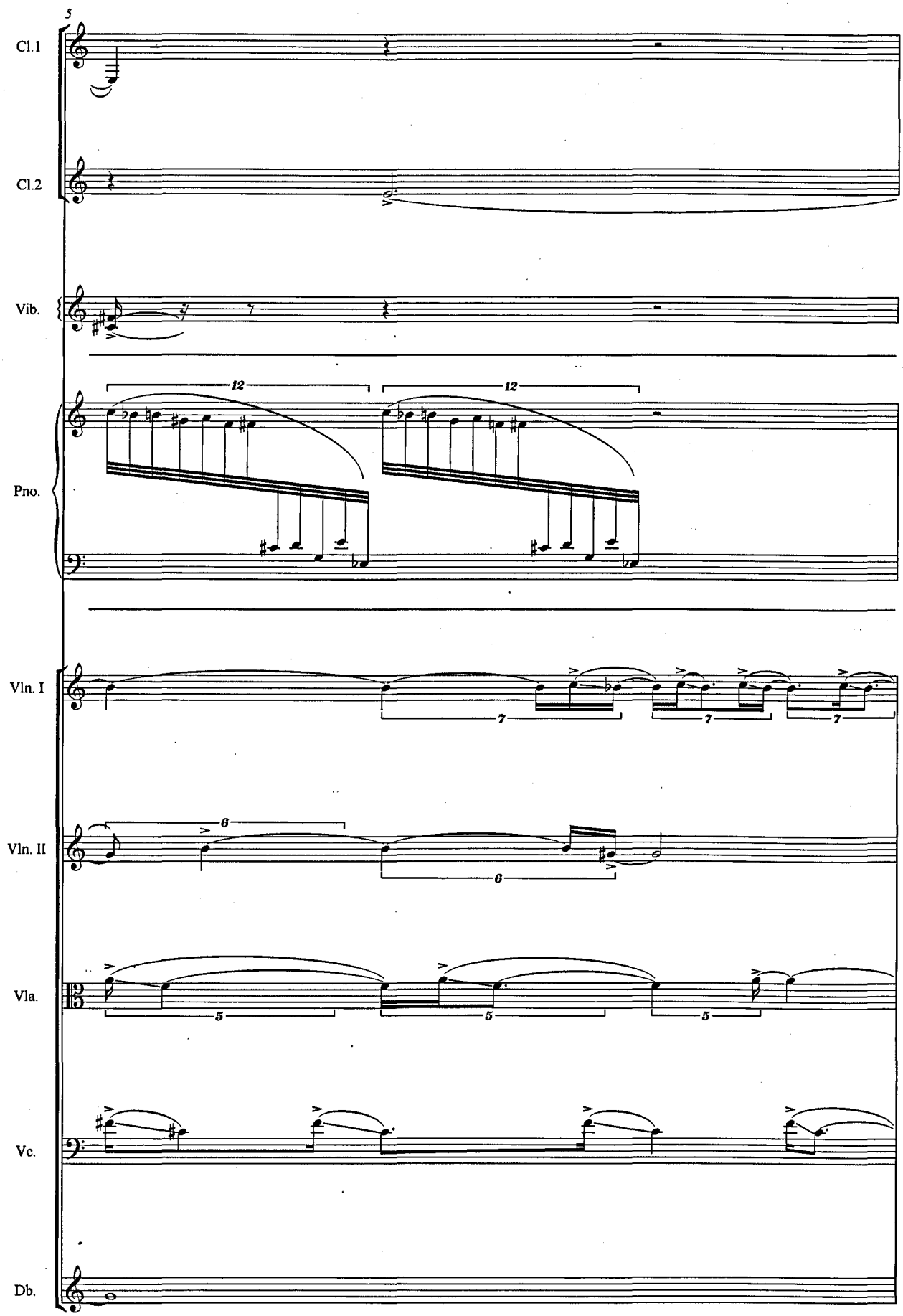
Double Bass

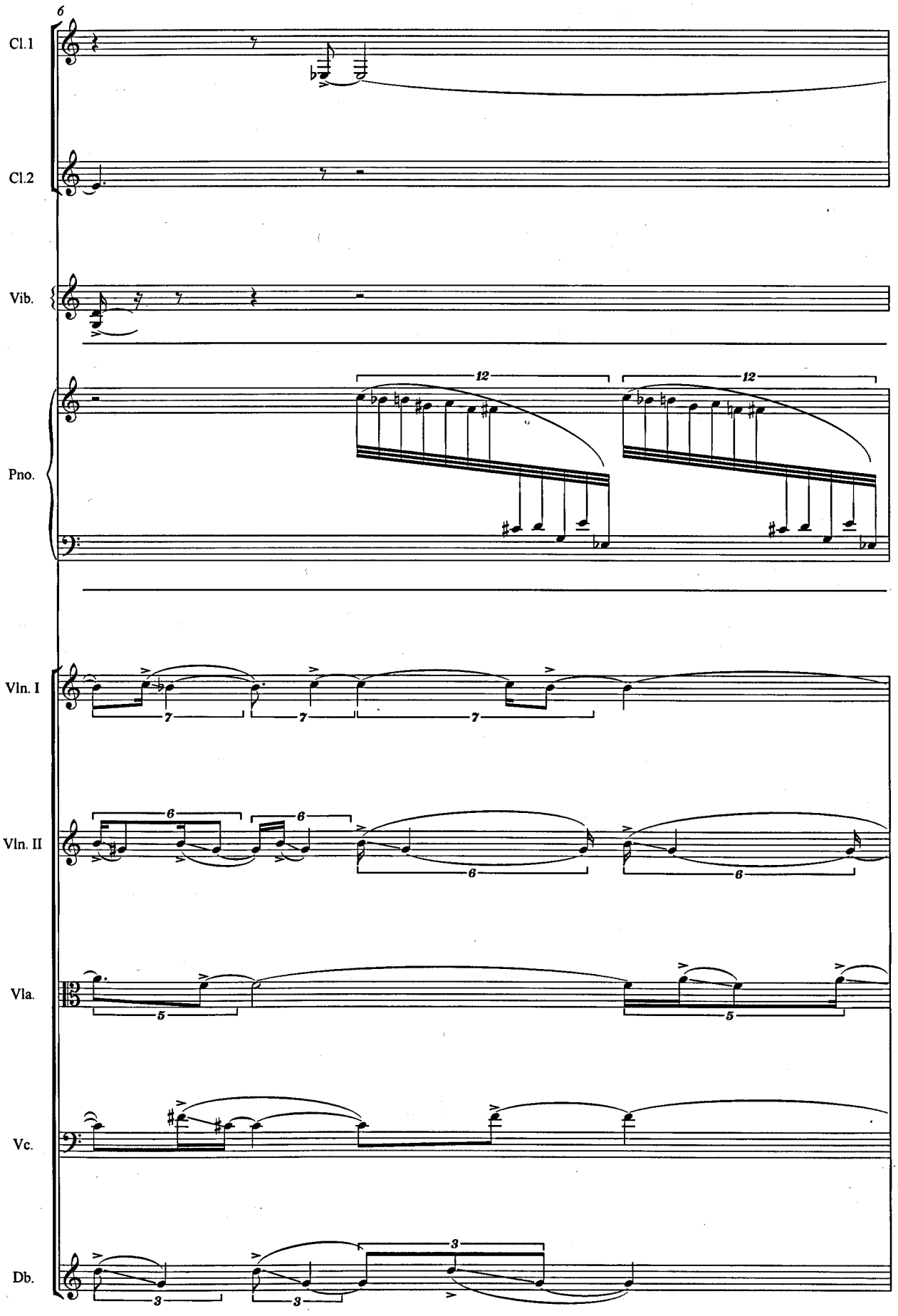
con sord.

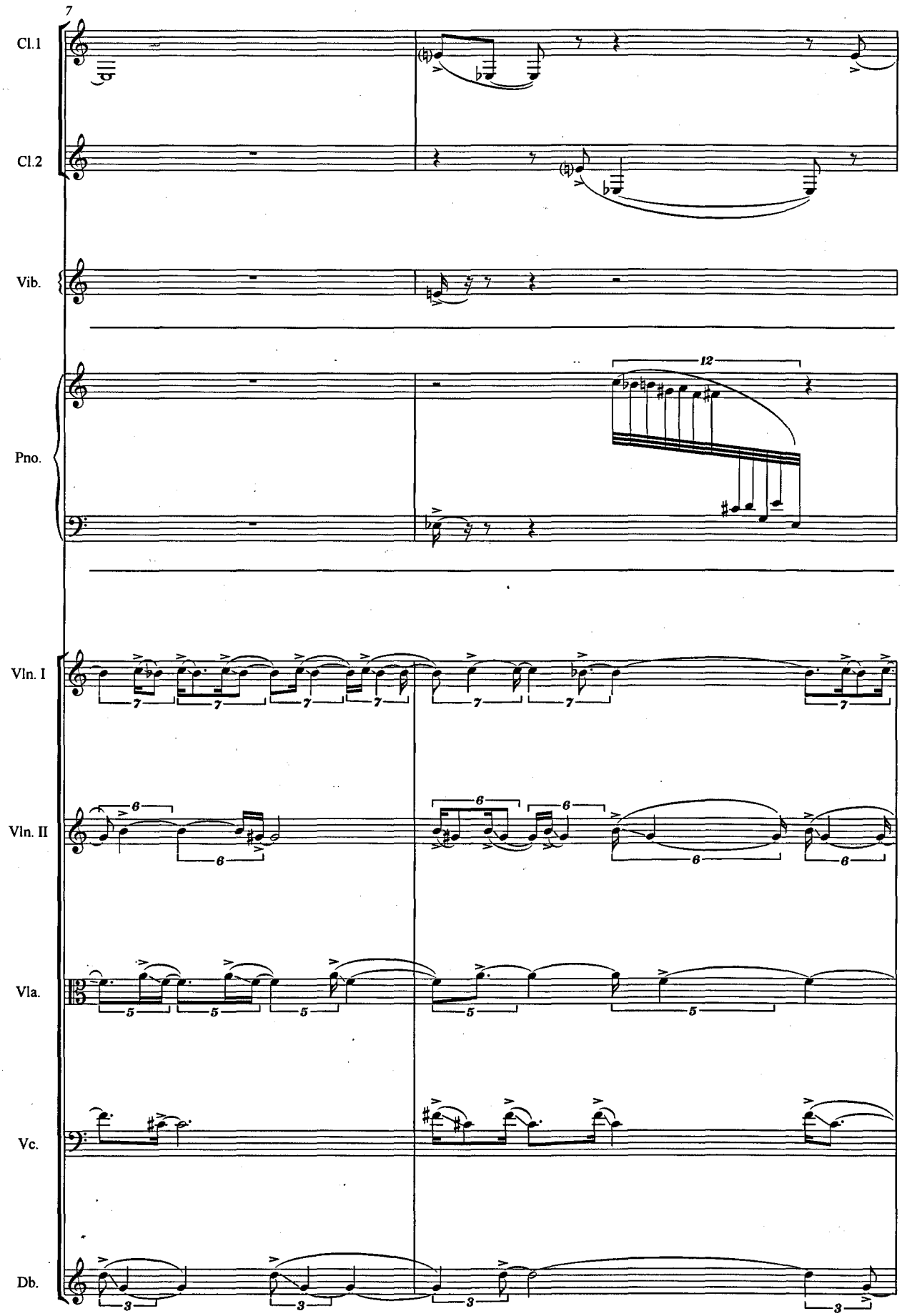
pp

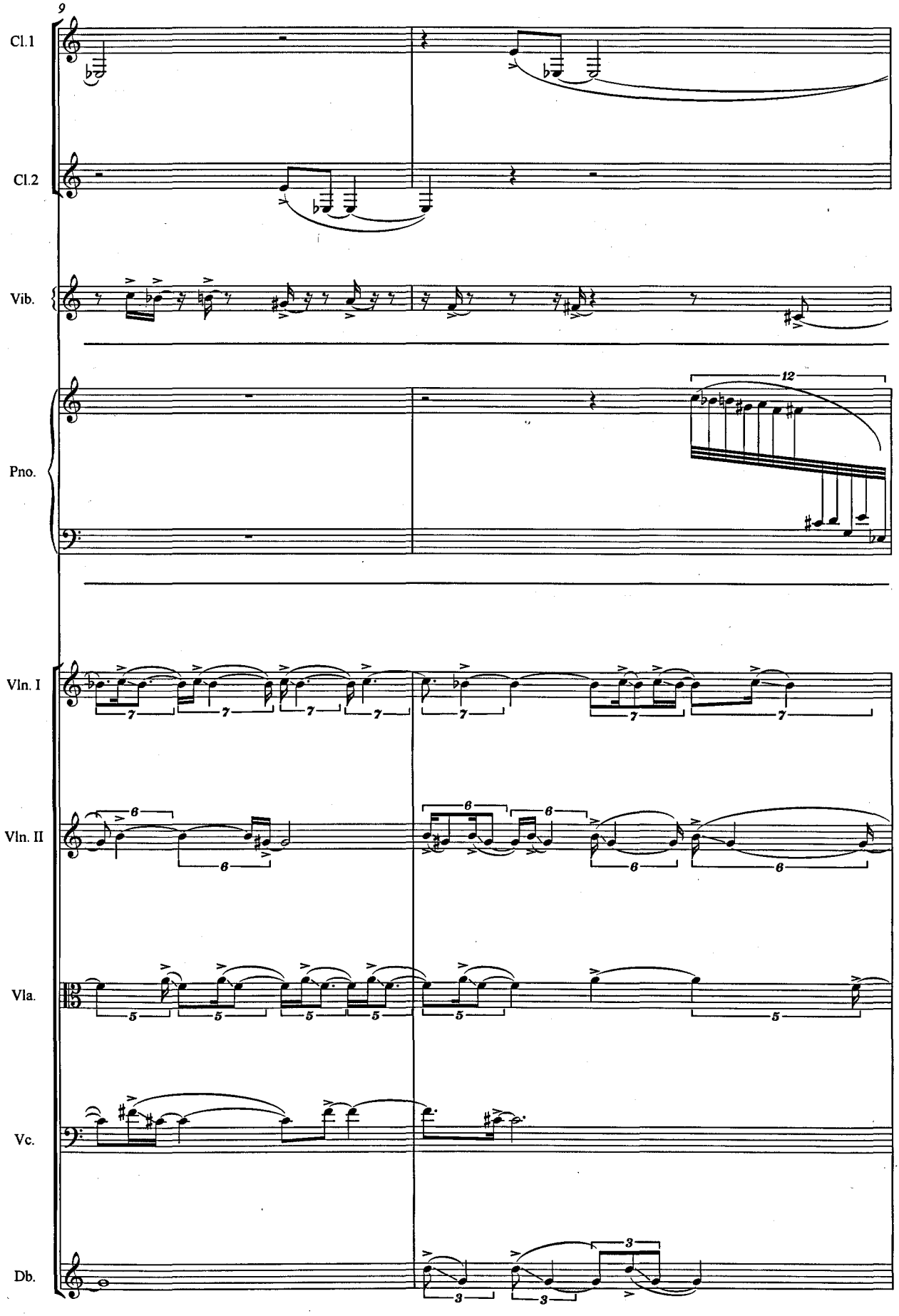

3
Cl.1
Cl.2
Vib.
7
mp
Ped.
Pno.
12
12
Vln. I
7
7
7
Vln. II
6
6
Vla.
5
Vc.
Db.
3
3

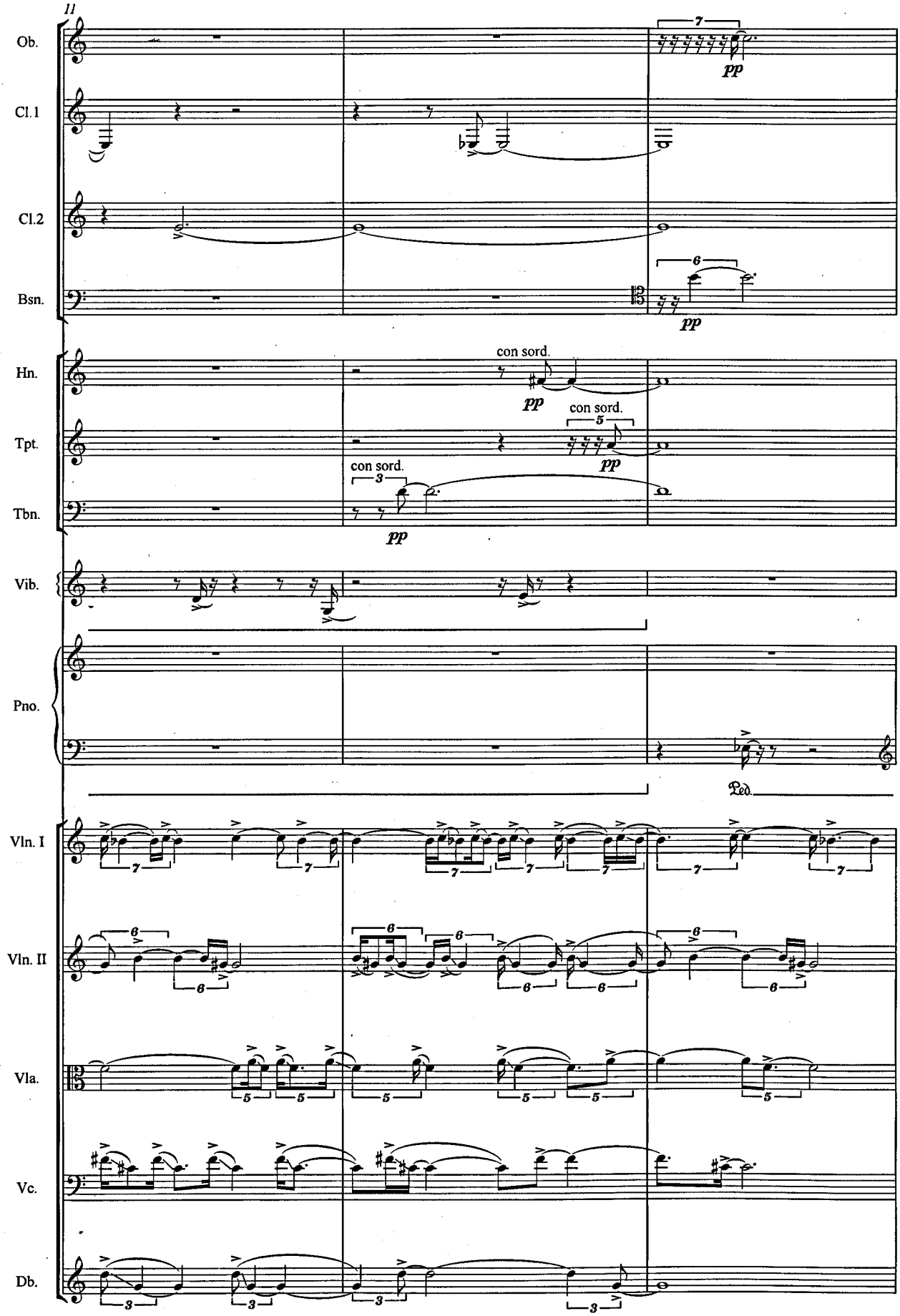

4
Cl.1
Cl.2
Vib.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.

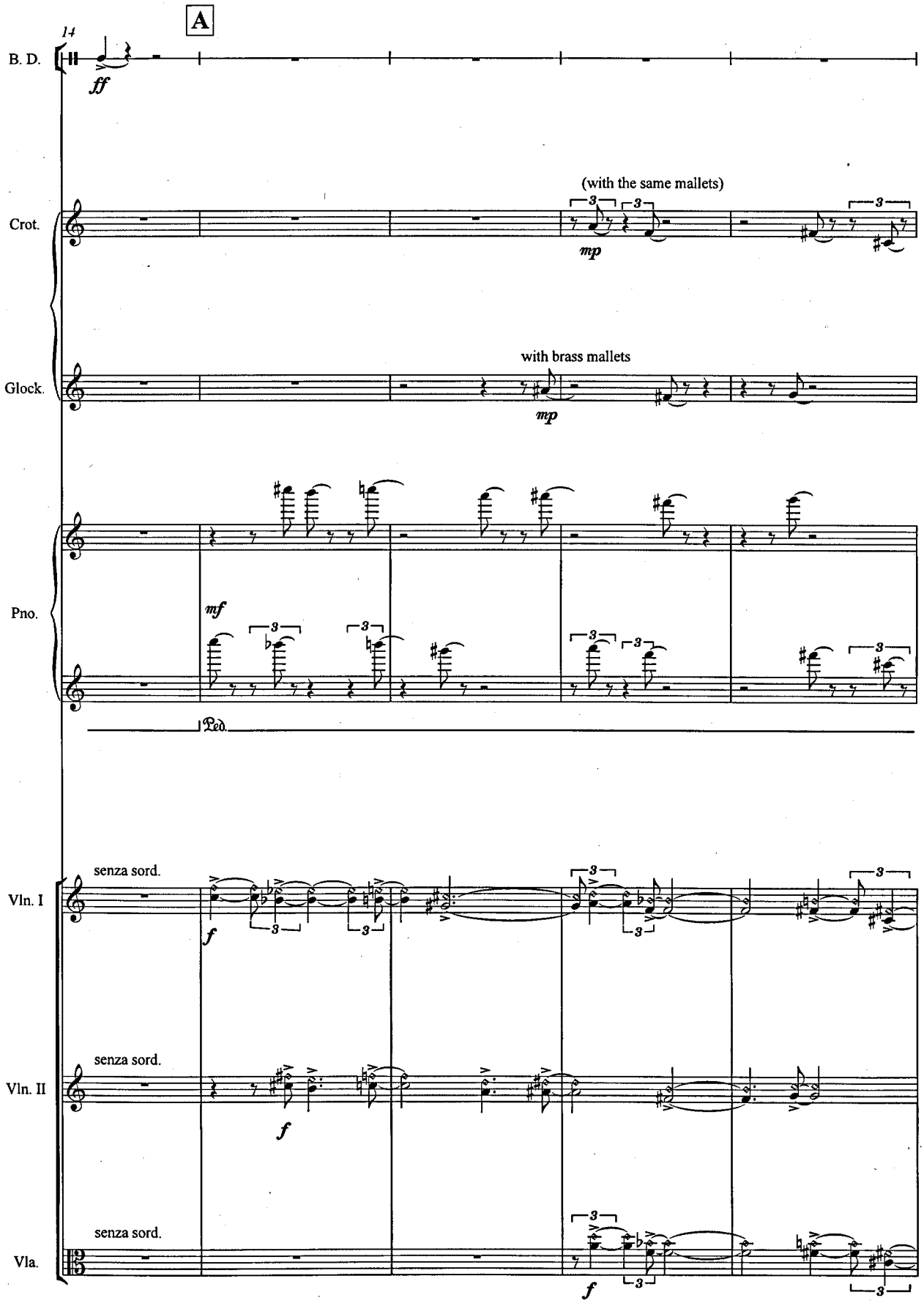

5
Cl.1
Cl.2
Vib.
12
12
Pno.
Vln. I
7
7
7
Vln. II
6
6
Vla.
5
5
5
Vc.
Db.

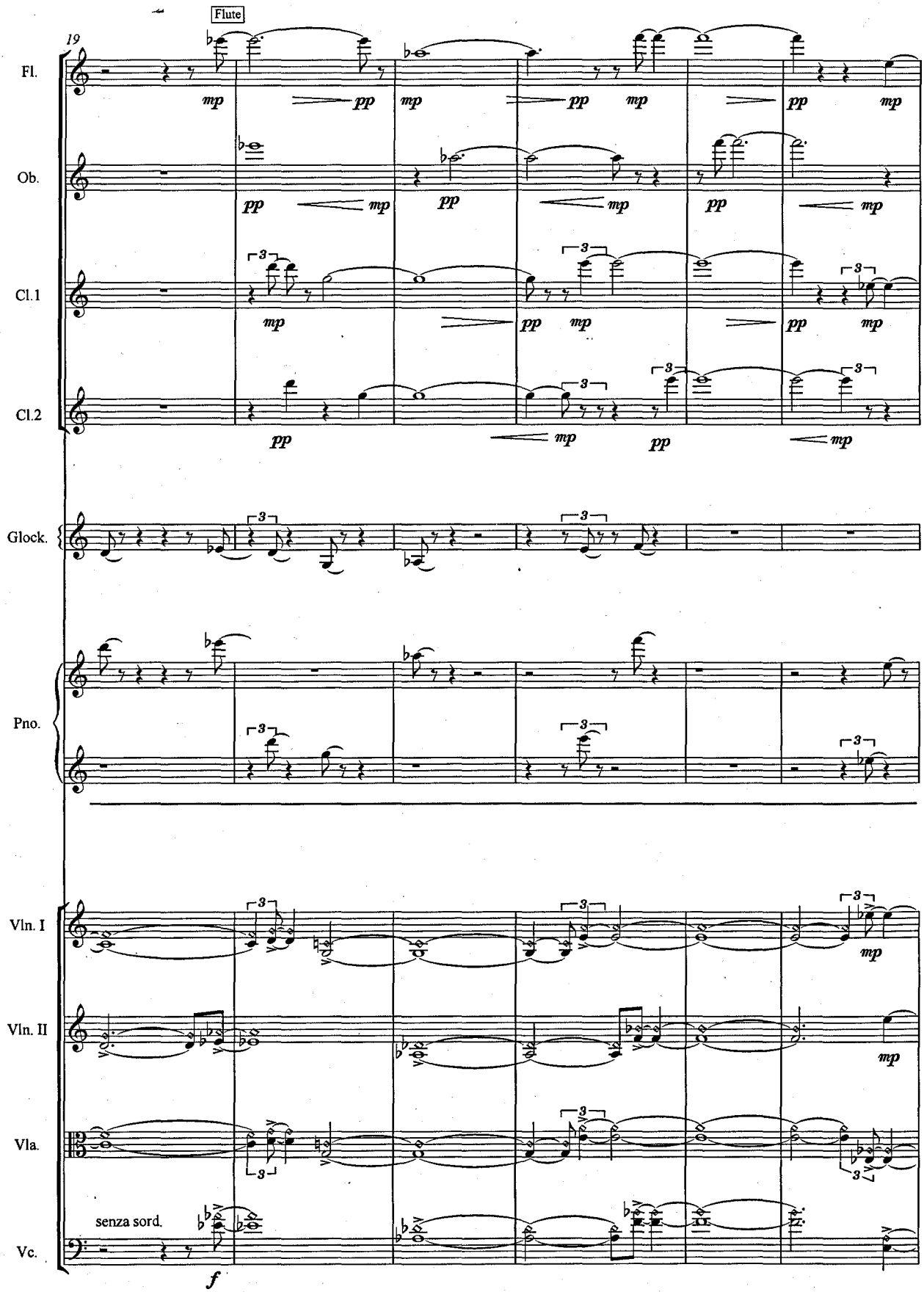

6
Cl.1
Cl.2
Vib.
Pno.
12
12
Vln. I
7
7
7
Vln. II
6
6
6
6
Vla.
5
5
Vc.
Db.
3
3
3

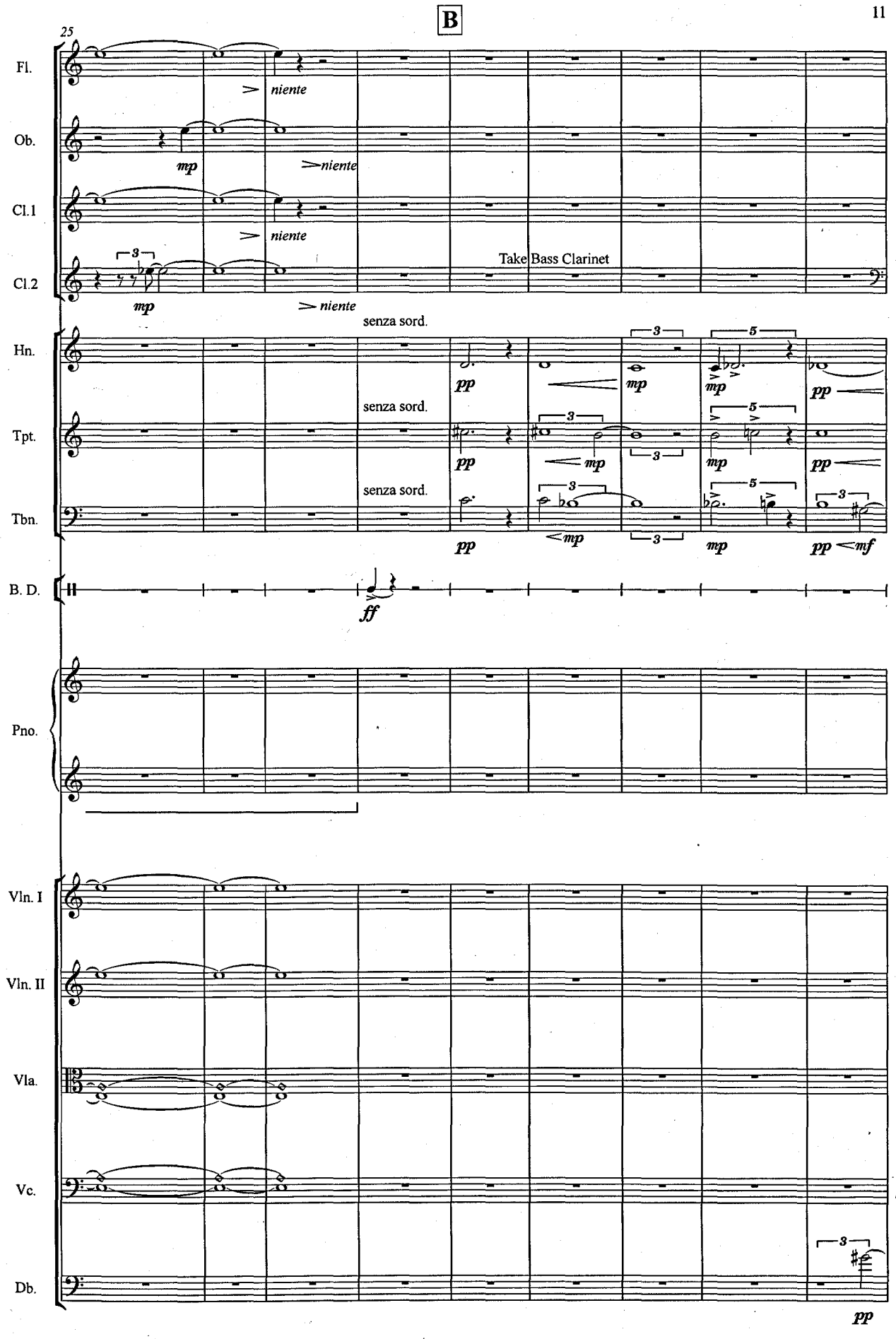

7
Cl.1
Cl.2
Vib.
12
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.

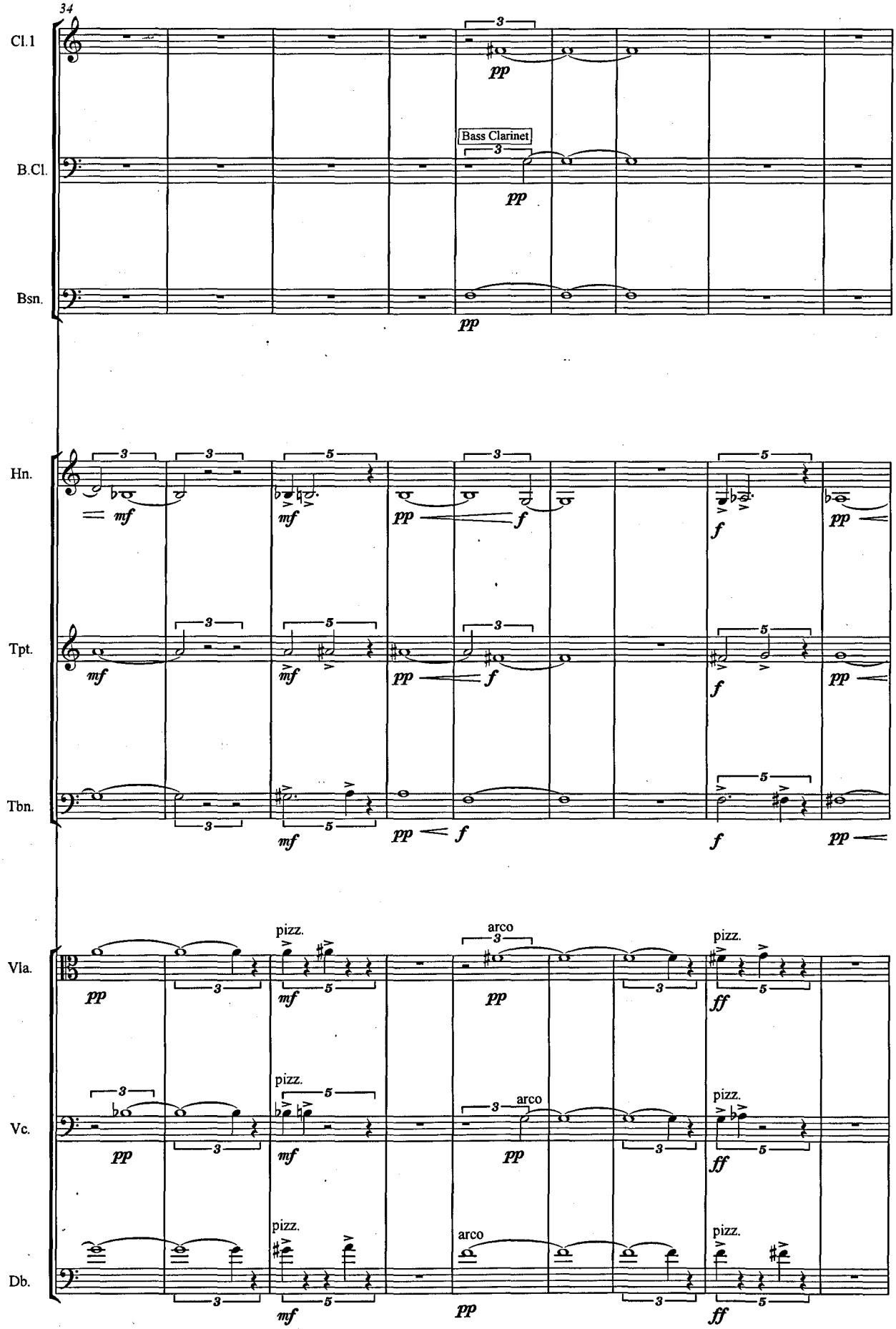

9
Cl.1
Cl.2
Vib.
Pno.
12
Vln. I
Vln. II
Vla.
Vc.
Db.

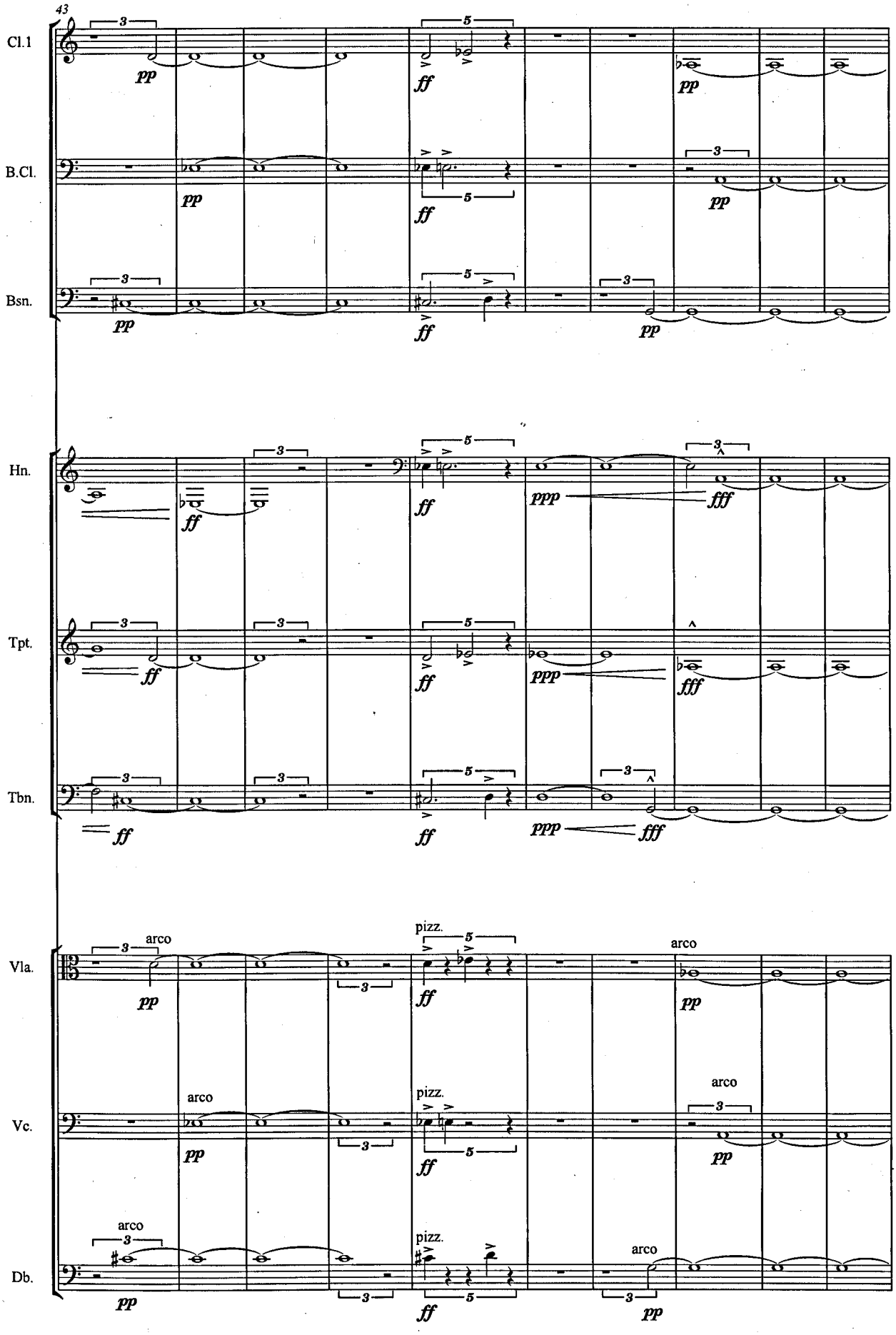

11
Ob.
Cl.1
Cl.2
Bsn.
Hn.
Tpt.
Tbn.
Vib.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.
pp
con sord.
Ped.

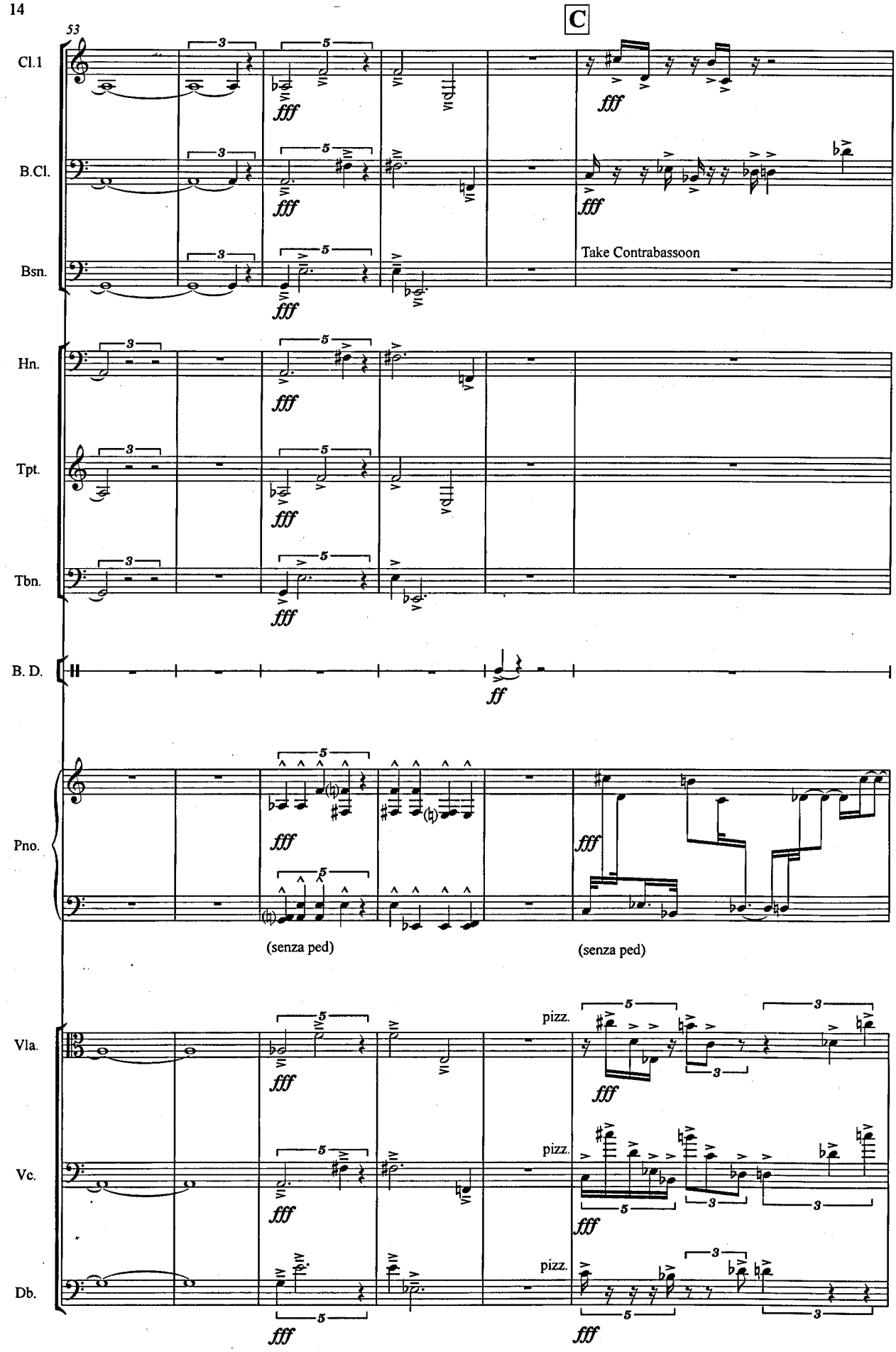

A
14
B. D.
ff
Crot.
(with the same mallets)
mp
Glock.
with brass mallets
mp
Pno.
mf
Ped.
Vln. I
senza sord.
f
Vln. II
senza sord.
f
Vla.
senza sord.
f

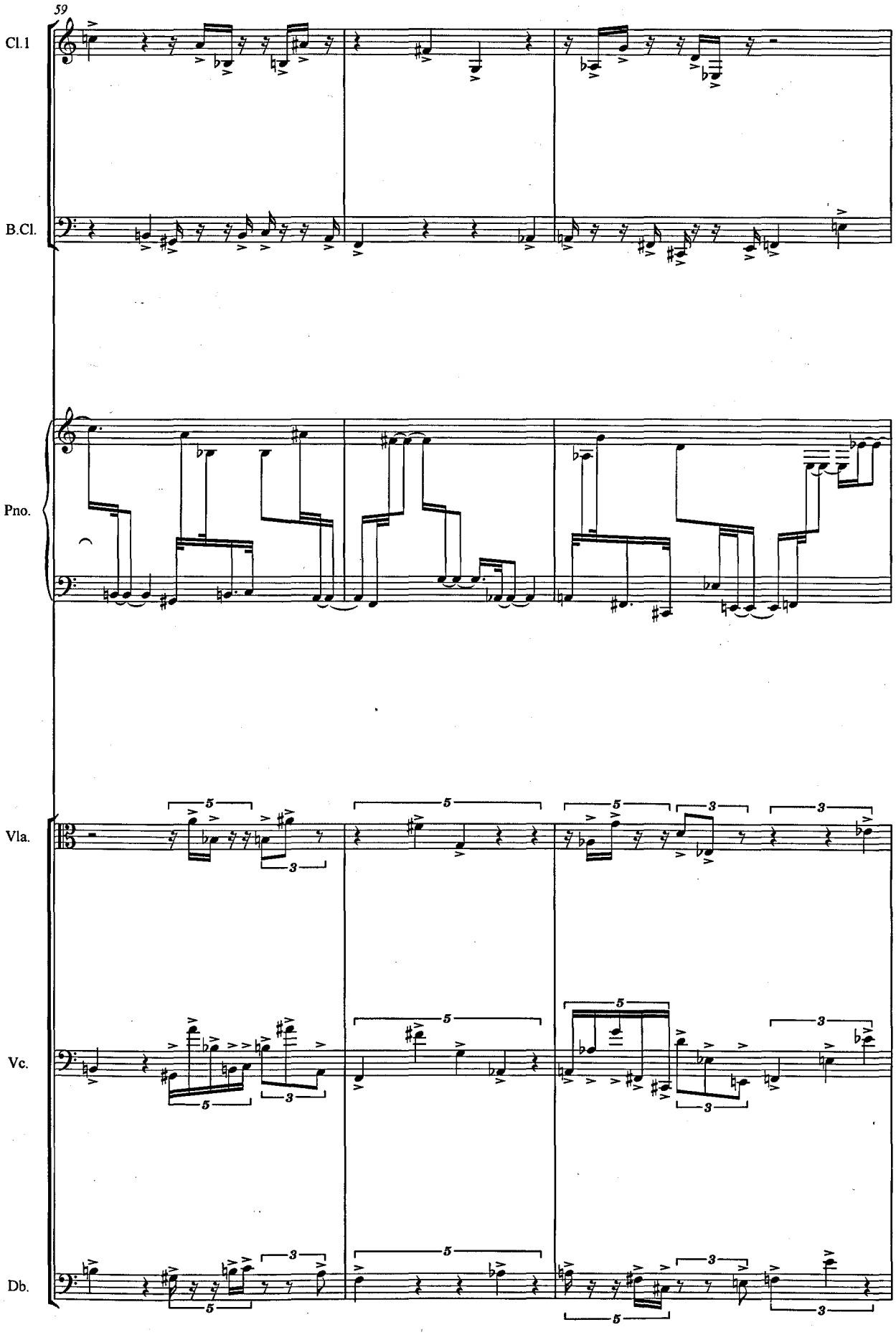

19
Flute
Fl.
Ob.
Cl.1
Cl.2
Glock.
Pno.
Vln. I
Vln. II
Vla.
Vc.
senza sord.
mp
pp
f

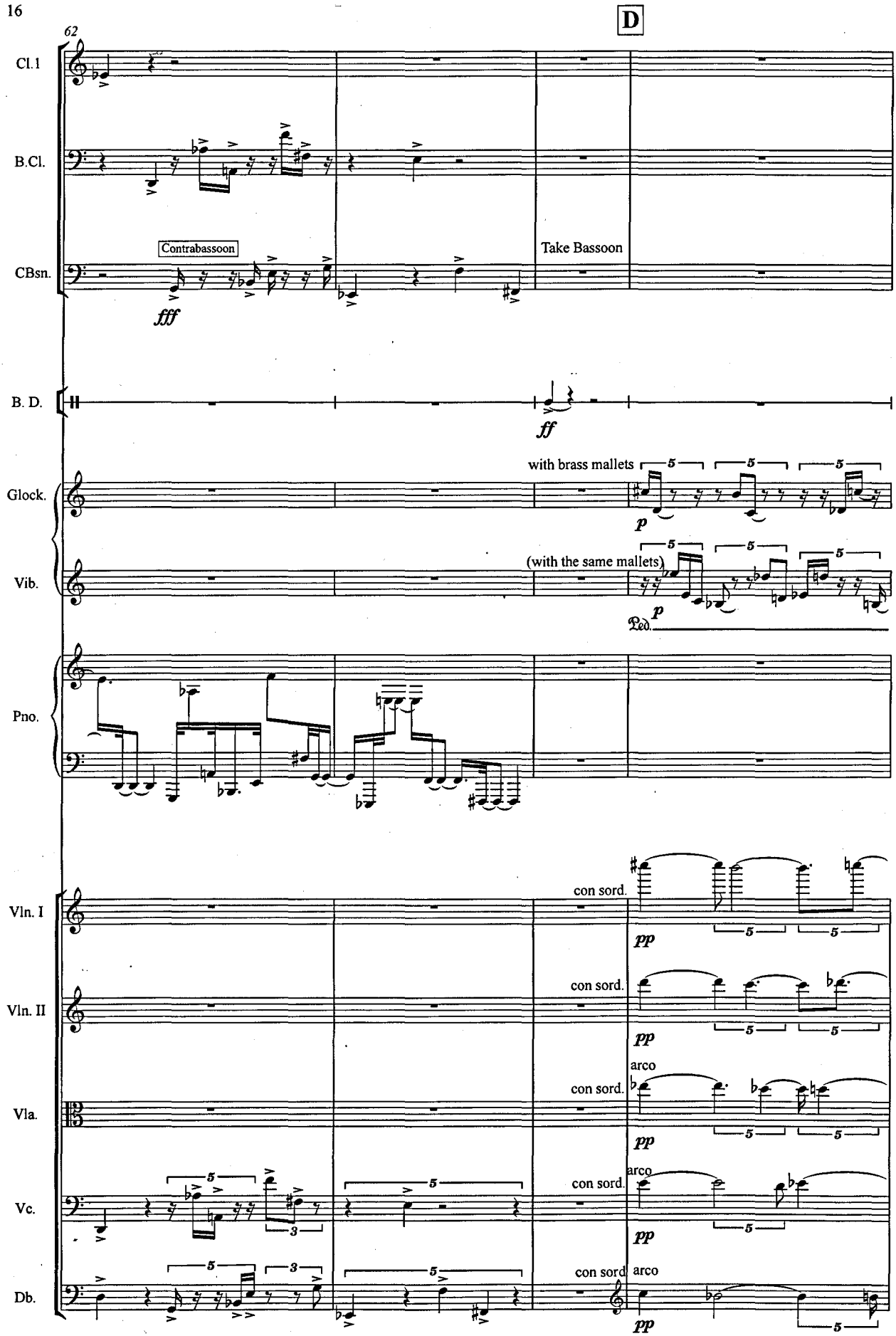

B
25
Fl.
Ob.
Cl.1
Cl.2
Hn.
Tpt.
Tbn.
B. D.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.
niente
mp
Take Bass Clarinet
senza sord.
pp
mp
ff
mf

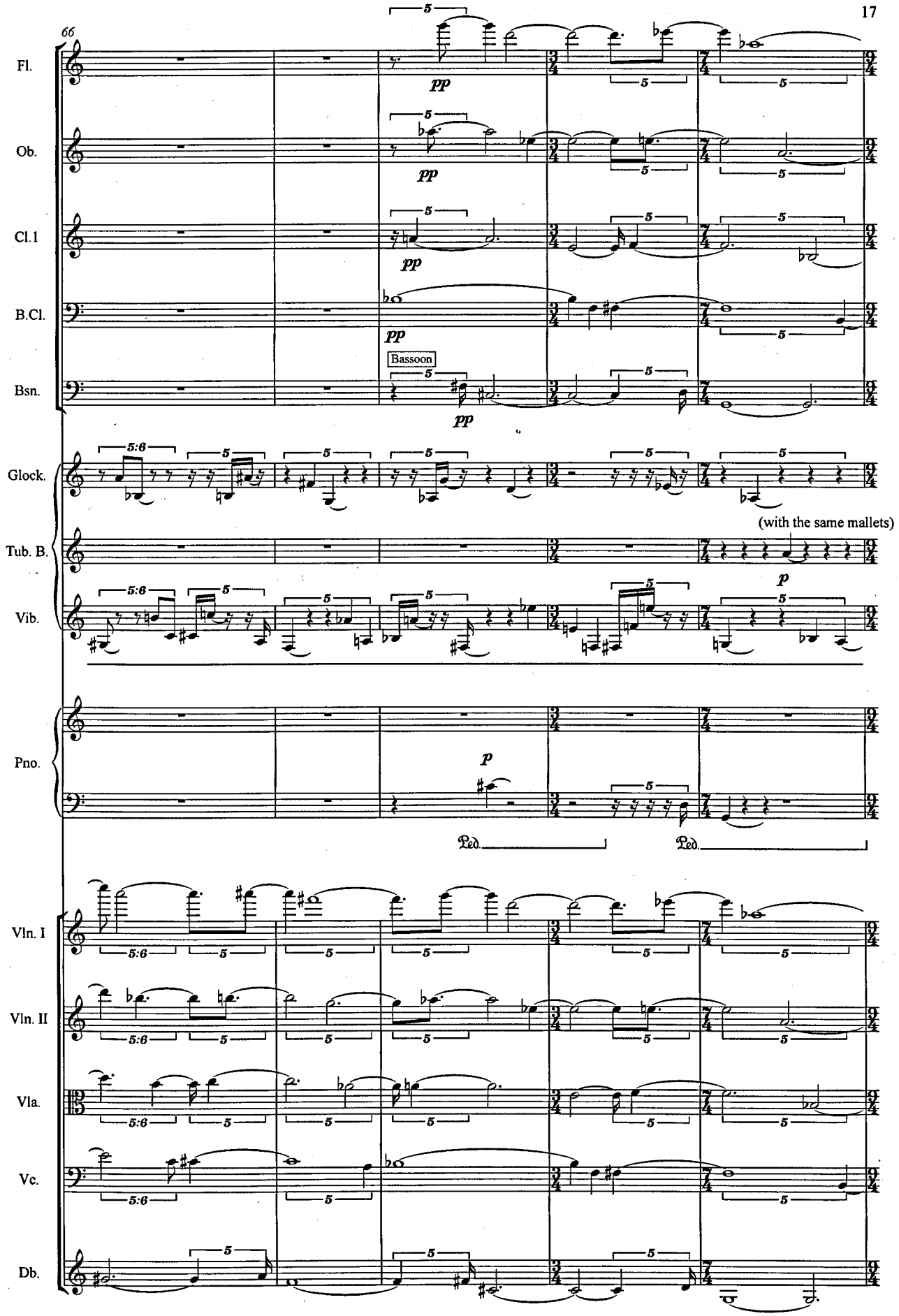

34
Cl.1
B.Cl.
Bass Clarinet
Bsn.
Hn.
Tpt.
Tbn.
Vla.
Vc.
Db.
pizz.
arco

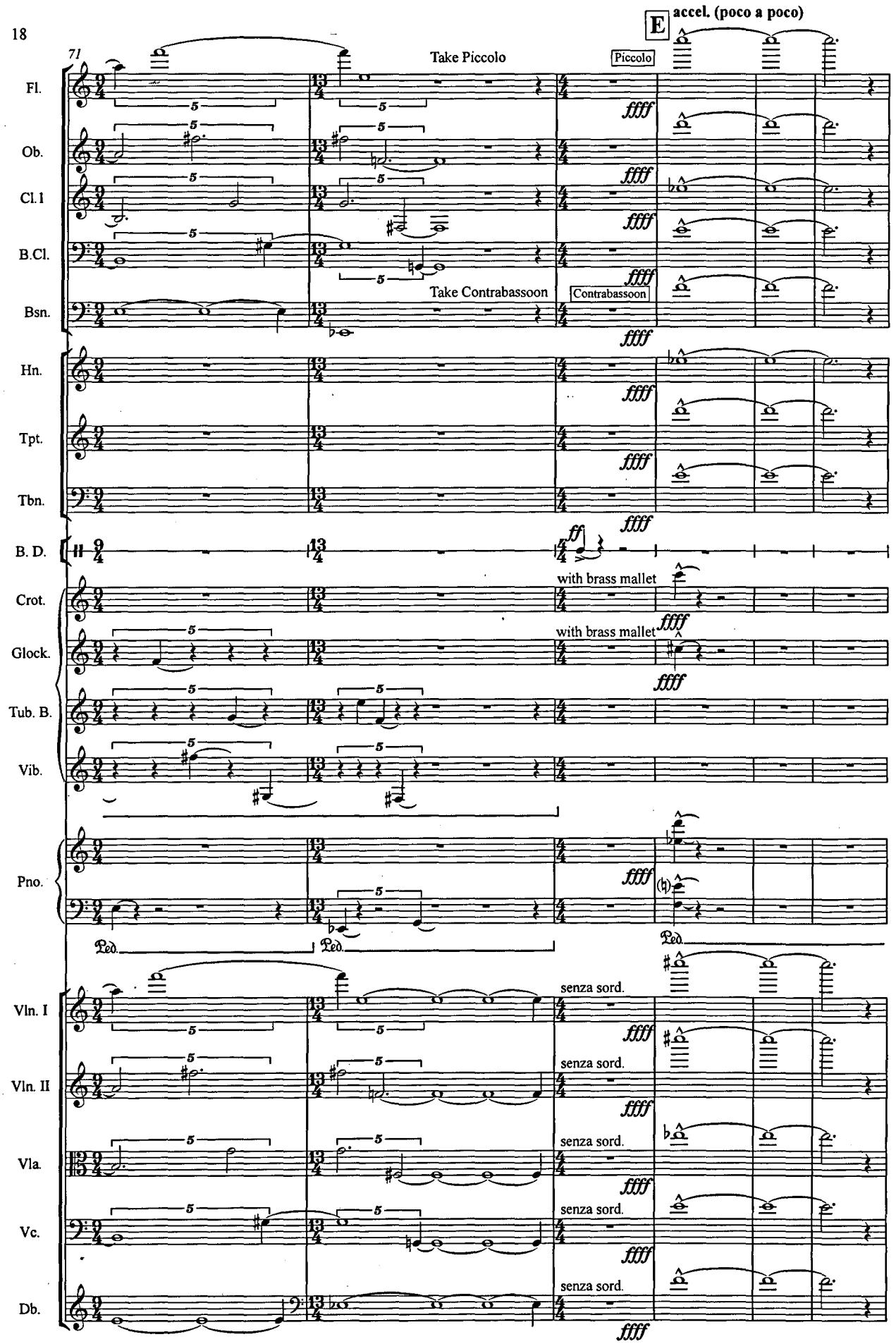

43
Cl.1
B.Cl.
Bsn.
Hn.
Tpt.
Tbn.
Vla.
Vc.
Db.
arco
pizz.
pp
ff
ppp
fff

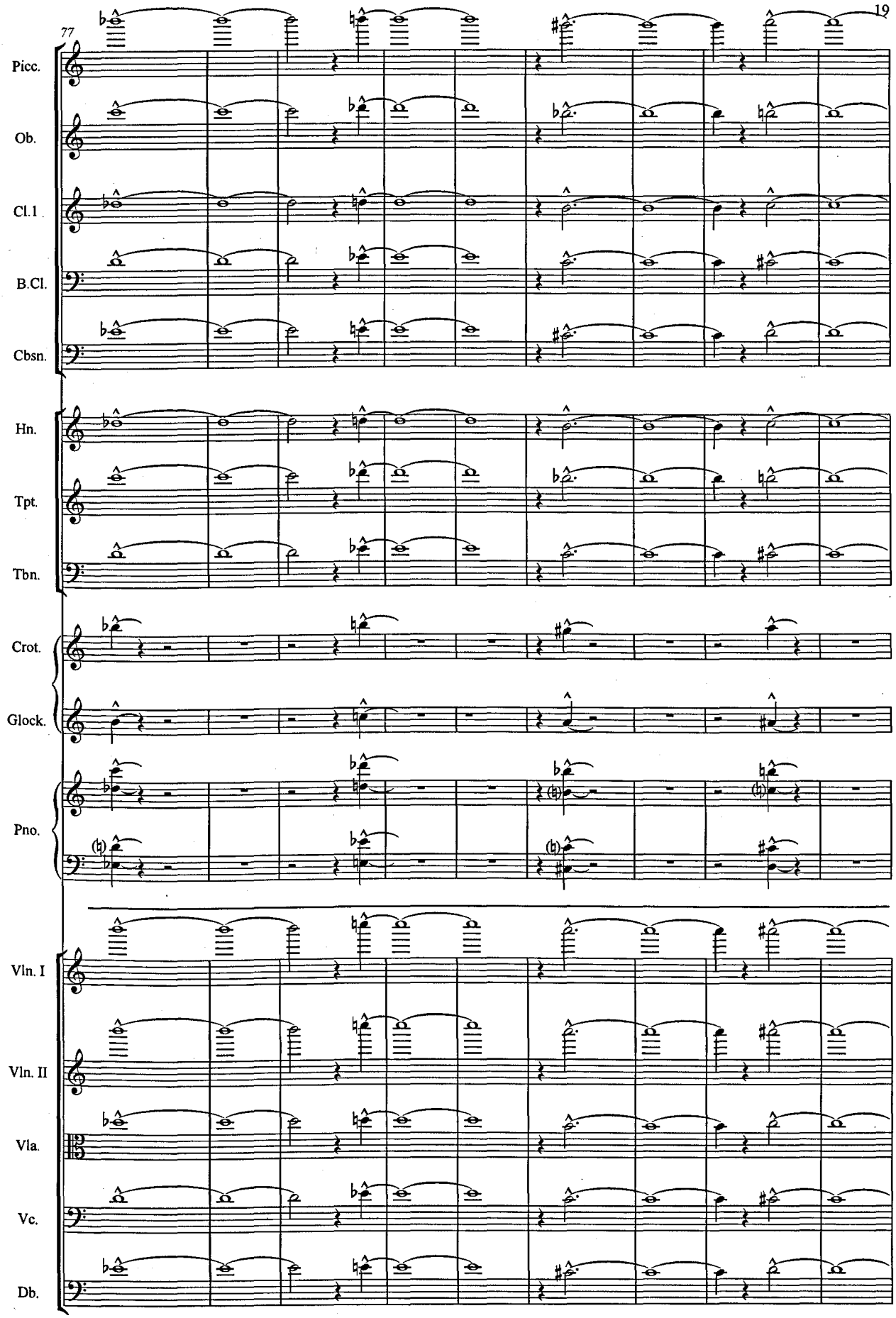

53
C
Cl.1
B.Cl.
Bsn.
Take Contrabassoon
Hn.
Tpt.
Tbn.
B. D.
Pno.
(senza ped)
(senza ped)
Vla.
Vc.
Db.
pizz.
pizz.
pizz.


59
Cl.1
B.Cl.
Pno.
Vla.
Vc.
Db.


62
D
Cl.1
B.Cl.
Contrabassoon
Take Bassoon
CBsn.
fff
B. D.
ff
with brass mallets
Glock.
p
(with the same mallets)
Vib.
p
Ped.
Pno.
con sord.
Vln. I
pp
con sord.
Vln. II
pp
arco
con sord.
Vla.
pp
arco
con sord.
Vc.
pp
con sord
arco
Db.
pp


66
Fl.
Ob.
Cl.1
B.Cl.
Bsn.
Bassoon
Glock.
Tub. B.
(with the same mallets)
Vib.
Pno.
Ped.
Ped.
Vln. I
Vln. II
Vla.
Vc.
Db.


E
accel. (poco a poco)
71
Take Piccolo
Piccolo
Take Contrabassoon
Contrabassoon
with brass mallet
with brass mallet
senza sord.
Fl.
Ob.
Cl.1
B.Cl.
Bsn.
Hn.
Tpt.
Tbn.
B. D.
Crot.
Glock.
Tub. B.
Vib.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.


77
Picc.
Ob.
Cl.1
B.Cl.
Cbsn.
Hn.
Tpt.
Tbn.
Crot.
Glock.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.

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

♩= 50-55

MANIFESTATIONS (Canonic Passacaglia)

Louis Johnson

Flute/ Piccolo — Take Piccolo

Cor Anglais

Clarinet in A

Bass Clarinet in B♭

Contrabassoon

Horn in F

Trumpet in B♭

Trombone

Bass Trombone

Percussion 1: Crotales, Vibraphone, Tubular Bells

Percussion 2: Bass Drum, Tam-Tam, Suspended Cymbal, Glockenspiel — BASS DRUM *ff* — TAM-TAM *pp*

Piano — *legato* *pp* — una corda — Ped.

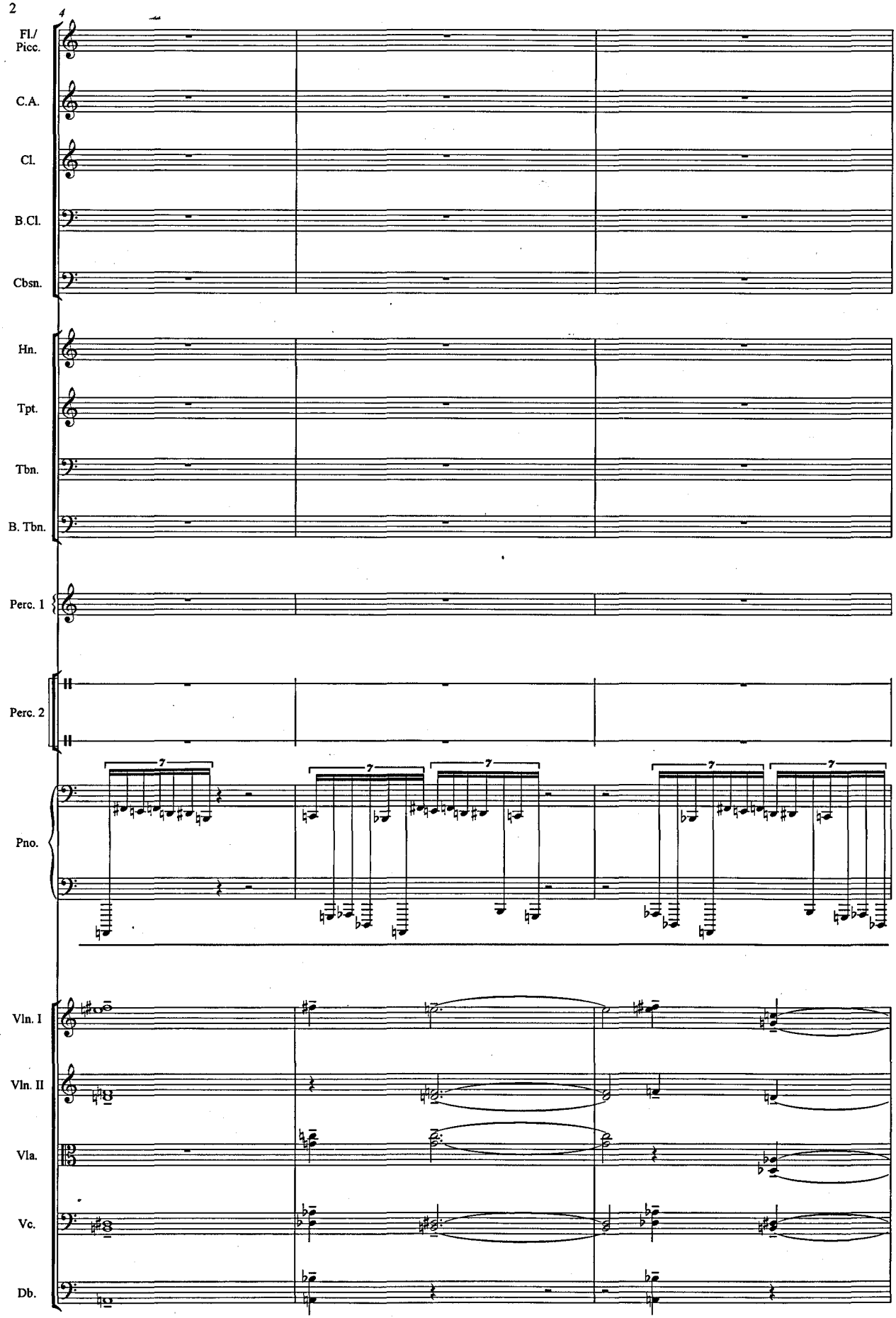
Violin I — con sord. *pp*

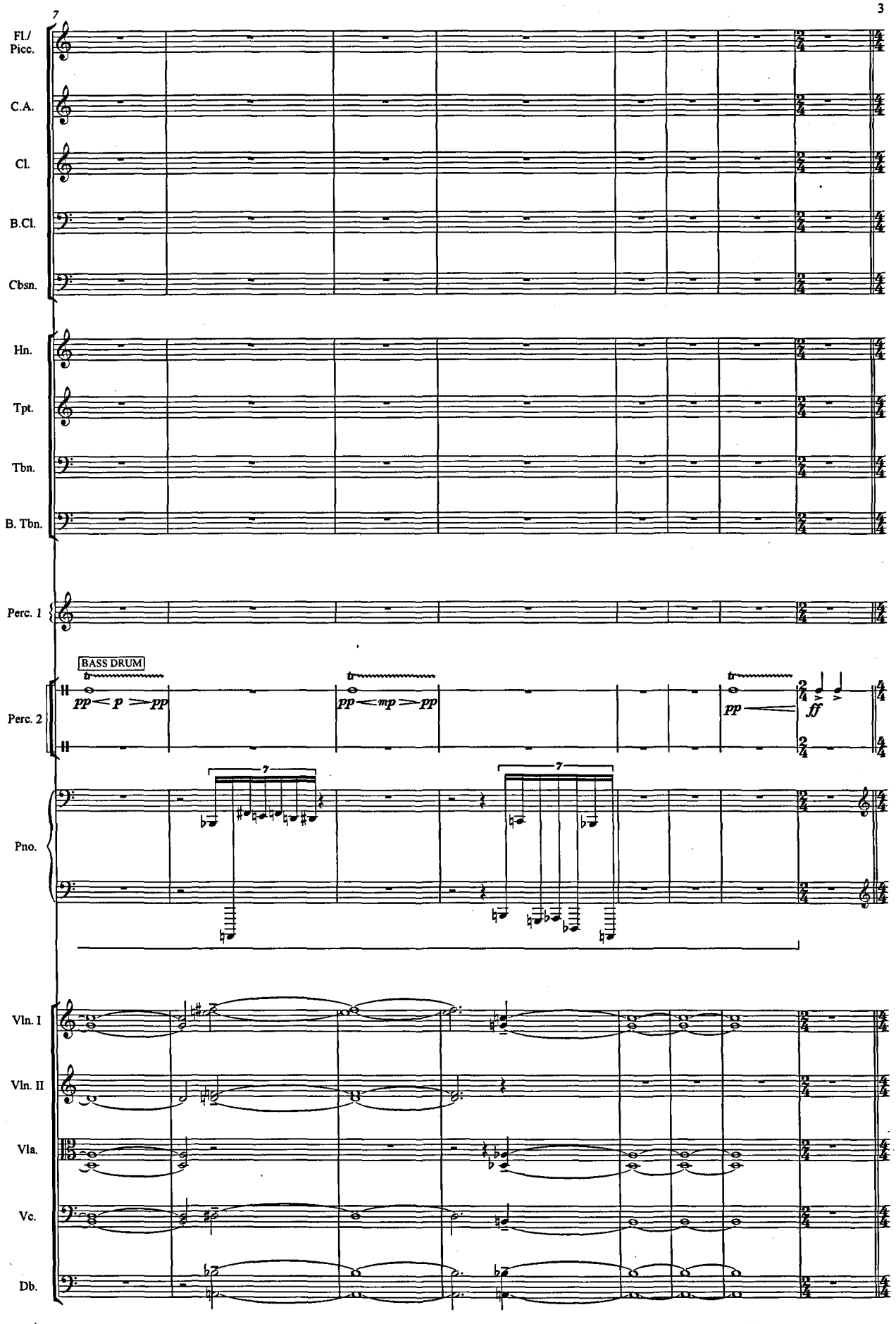
Violin II — con sord. *pp*

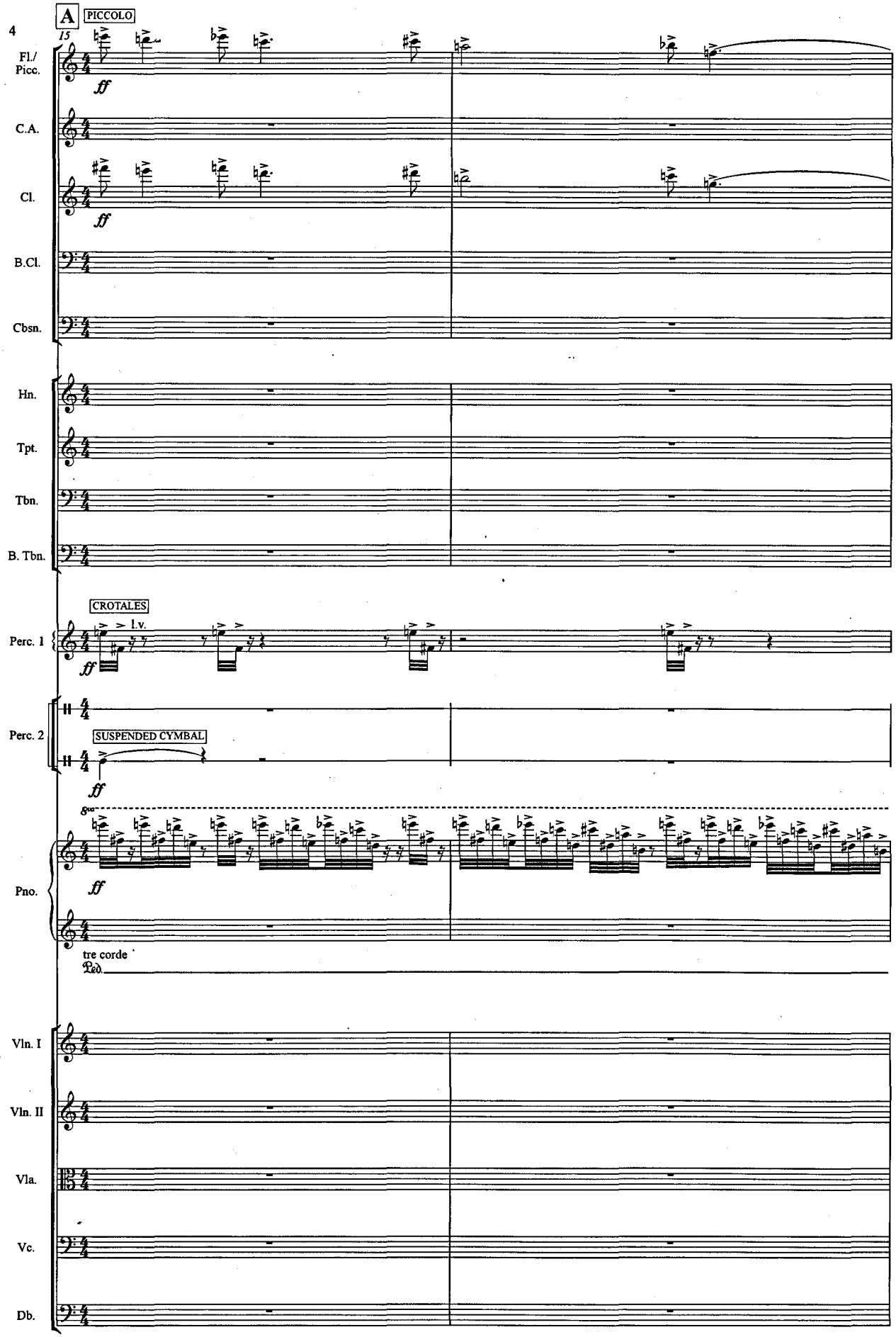
Viola — con sord. *pp*

Violoncello — con sord. *pp*

Double Bass — con sord. *pp*


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
Fl./ Picc.
C.A.
Cl.
B.Cl.
Cbsn.
Hn.
Tpt.
Tbn.
B. Tbn.
Perc. 1
BASS DRUM
Perc. 2
pp < p > pp
pp < mp > pp
pp
ff
Pno.
7
7
Vln. I
Vln. II
Vla.
Vc.
Db.


A
PICCOLO
15
Fl./ Picc.
C.A.
Cl.
B.Cl.
Cbsn.
Hn.
Tpt.
Tbn.
B. Tbn.
CROTALES
l.v.
Perc. 1
Perc. 2
SUSPENDED CYMBAL
Pno.
tre corde
Ped.
Vln. I
Vln. II
Vla.
Vc.
Db.

17

Fl./ Picc.

C.A.

Cl.

B.Cl.

Cbsn.

Hn.

Tpt.

Tbn.

B. Tbn.

Perc. 1

Perc. 2

(8)

Pno.

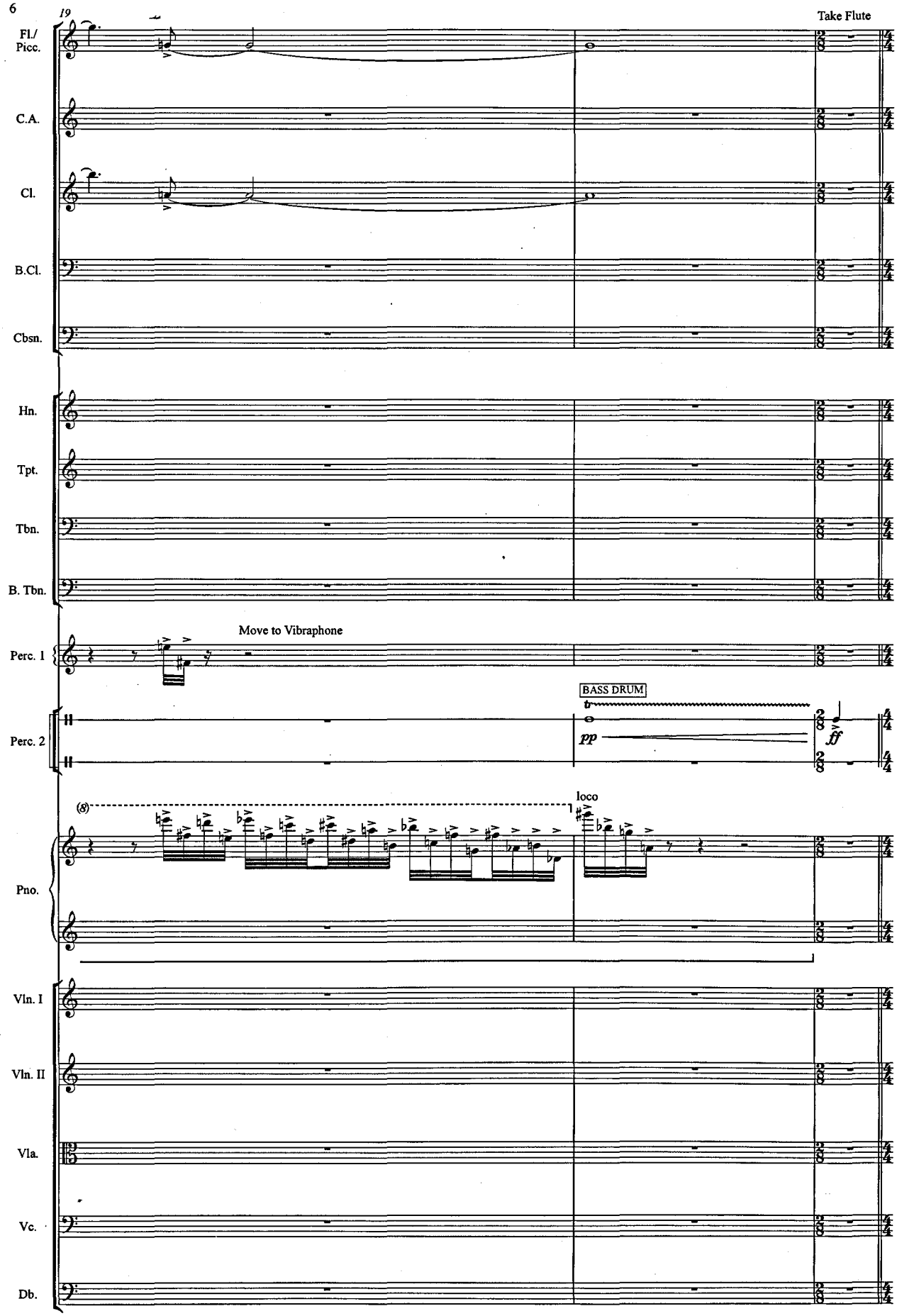
Vln. I

Vln. II

Vla.

Vc.

Db.


19
Take Flute
Fl./ Picc.
C.A.
Cl.
B.Cl.
Cbsn.
Hn.
Tpt.
Tbn.
B. Tbn.
Perc. 1
Move to Vibraphone
Perc. 2
BASS DRUM
pp
ff
(8)
loco
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.

22 **B**

Fl./ Picc.

C.A.

Cl.

B.Cl.

Cbsn.

Hn.

Tpt.

Tbn.

B. Tbn.

VIBRAPHONE motor on - medium speed

legato

p

Perc. 1

Ped.

Perc. 2

TAM-TAM

p

Pno.

(con sord.)

Vln. I

p

(con sord.)

Vln. II

p

(con sord.)

Vla.

p

(con sord.)

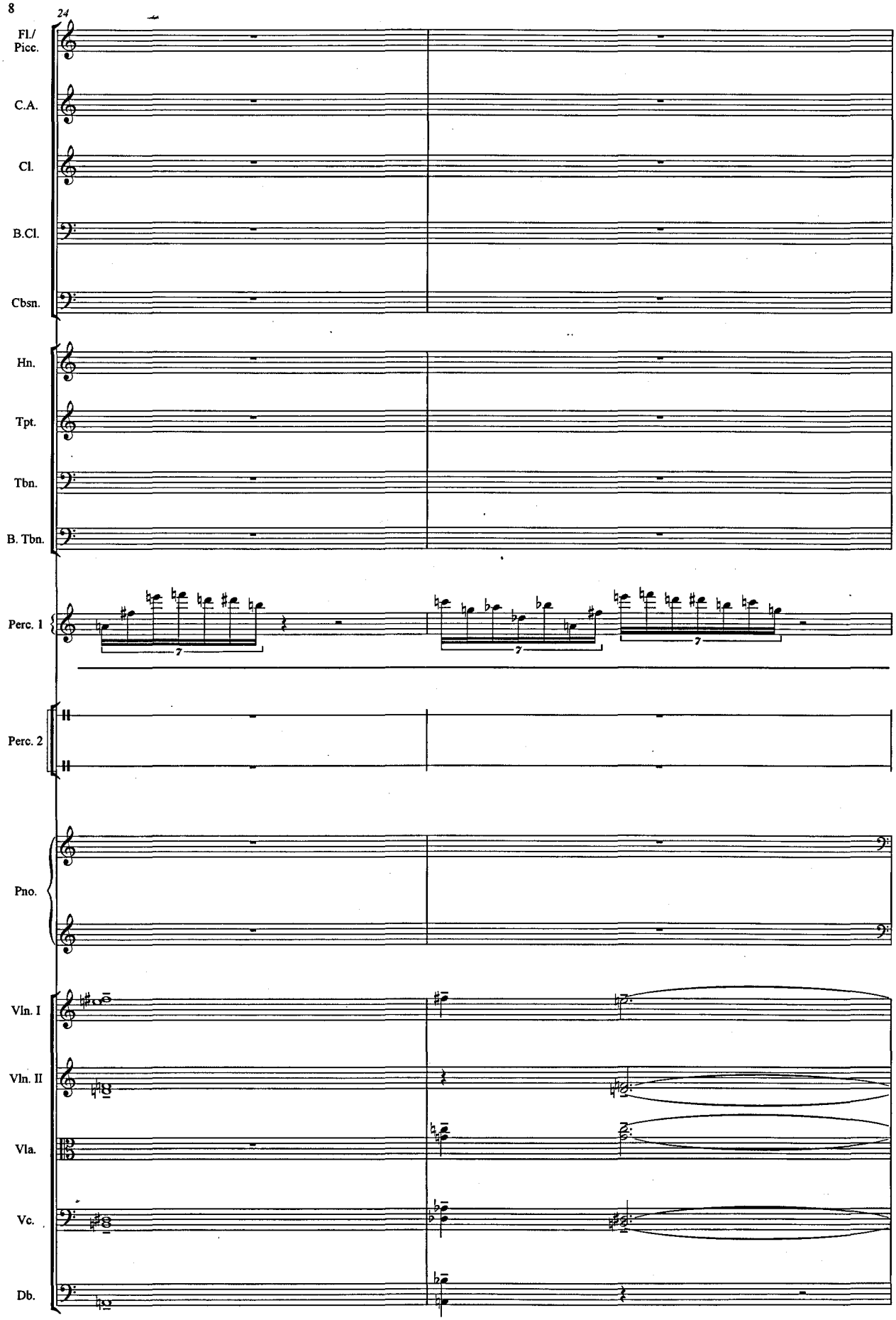
Vc.

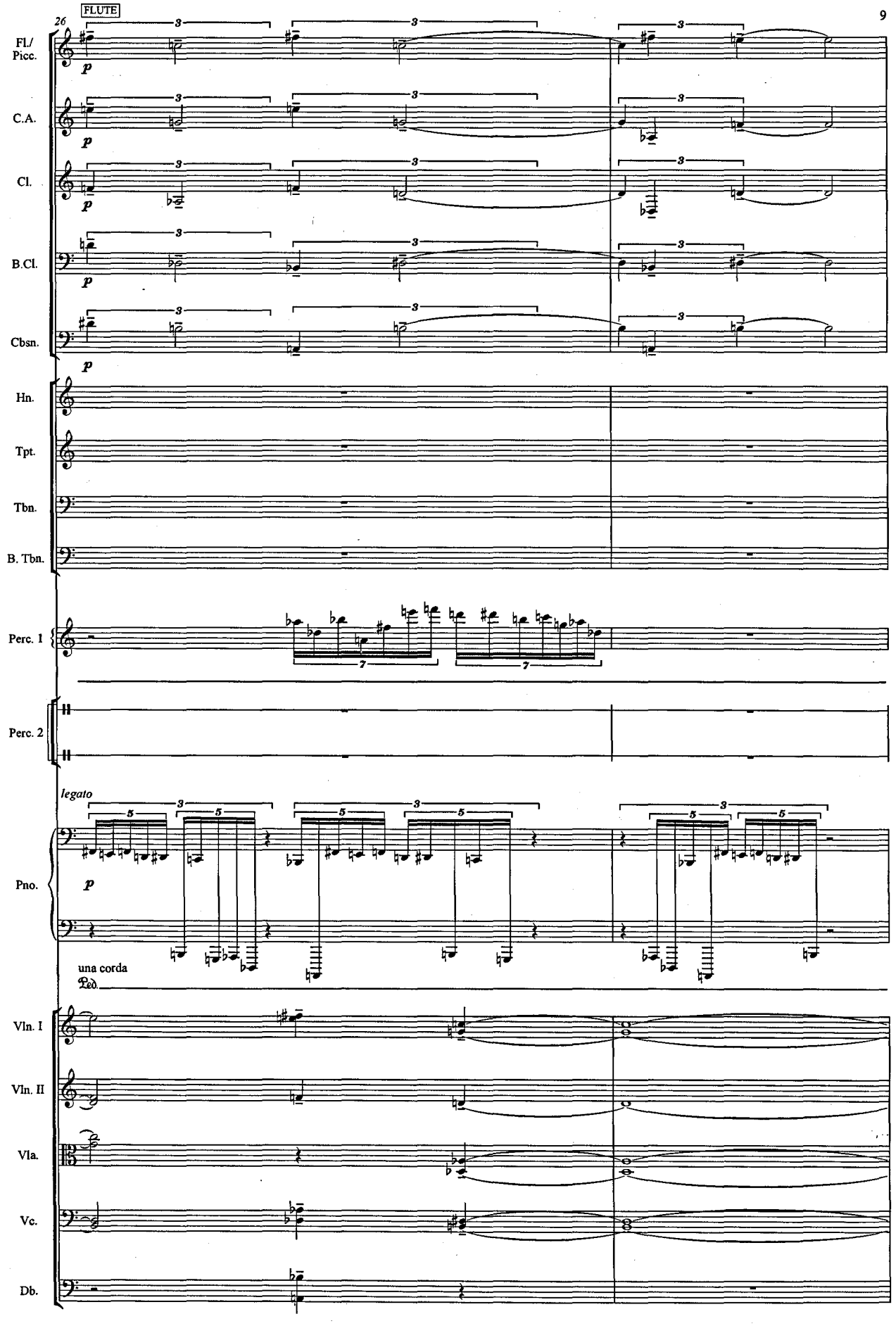
p

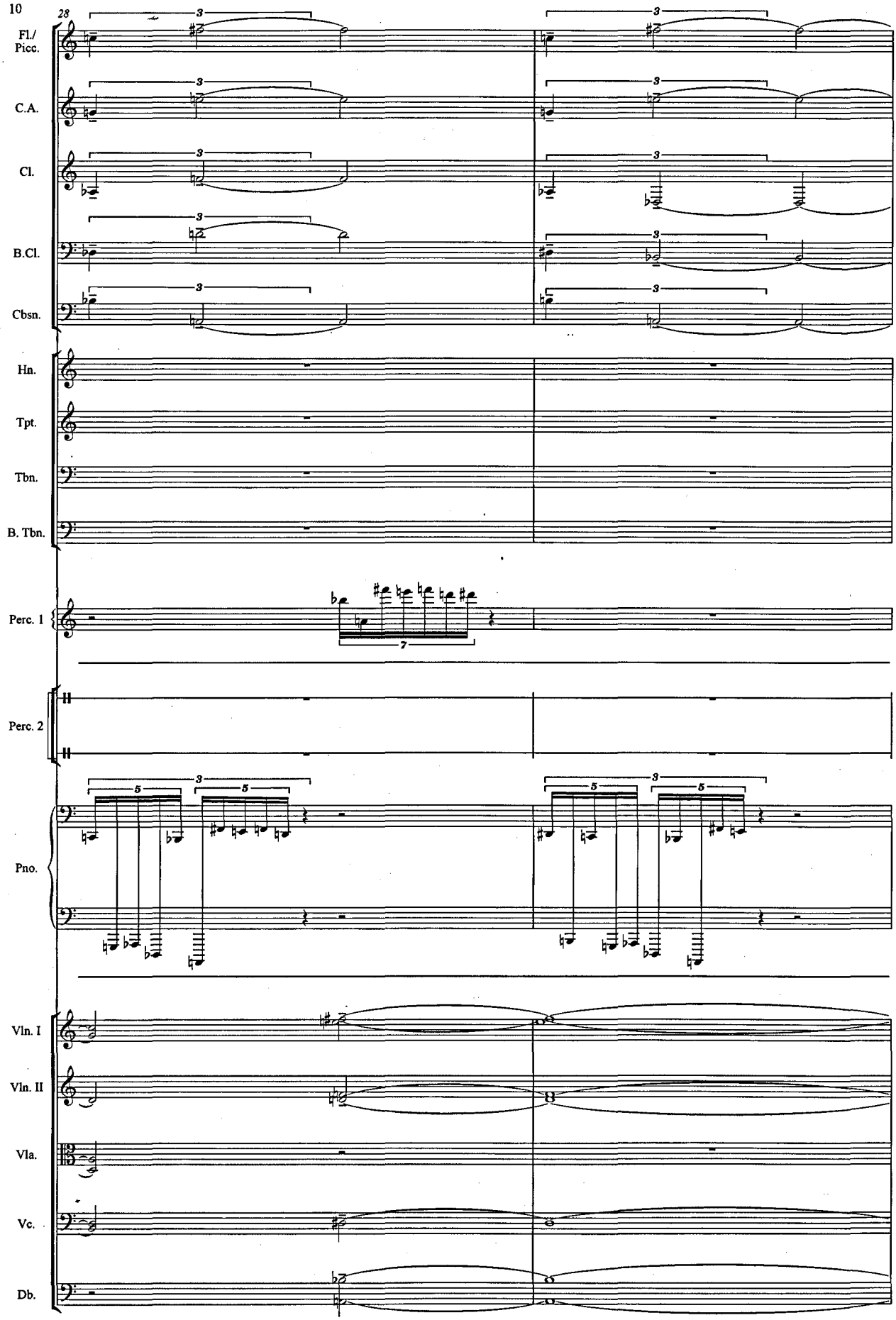
(con sord.)

Db.

p


24
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.


26
FLUTE
Fl./ Picc.
C.A.
Cl.
B.Cl.
Cbsn.
Hn.
Tpt.
Tbn.
B. Tbn.
Perc. 1
Perc. 2
Pno.
legato
una corda
Ped.
Vln. I
Vln. II
Vla.
Vc.
Db.


28
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.

30

Take Piccolo

Fl./ Picc.

C.A.

Cl.

B.Cl.

Cbsn.

Hn.

Tpt.

Tbn.

B. Tbn.

Perc. 1

Perc. 2

BASS DRUM

pp

ff

Pno.

Vln. I

senza sord.

Vln. II

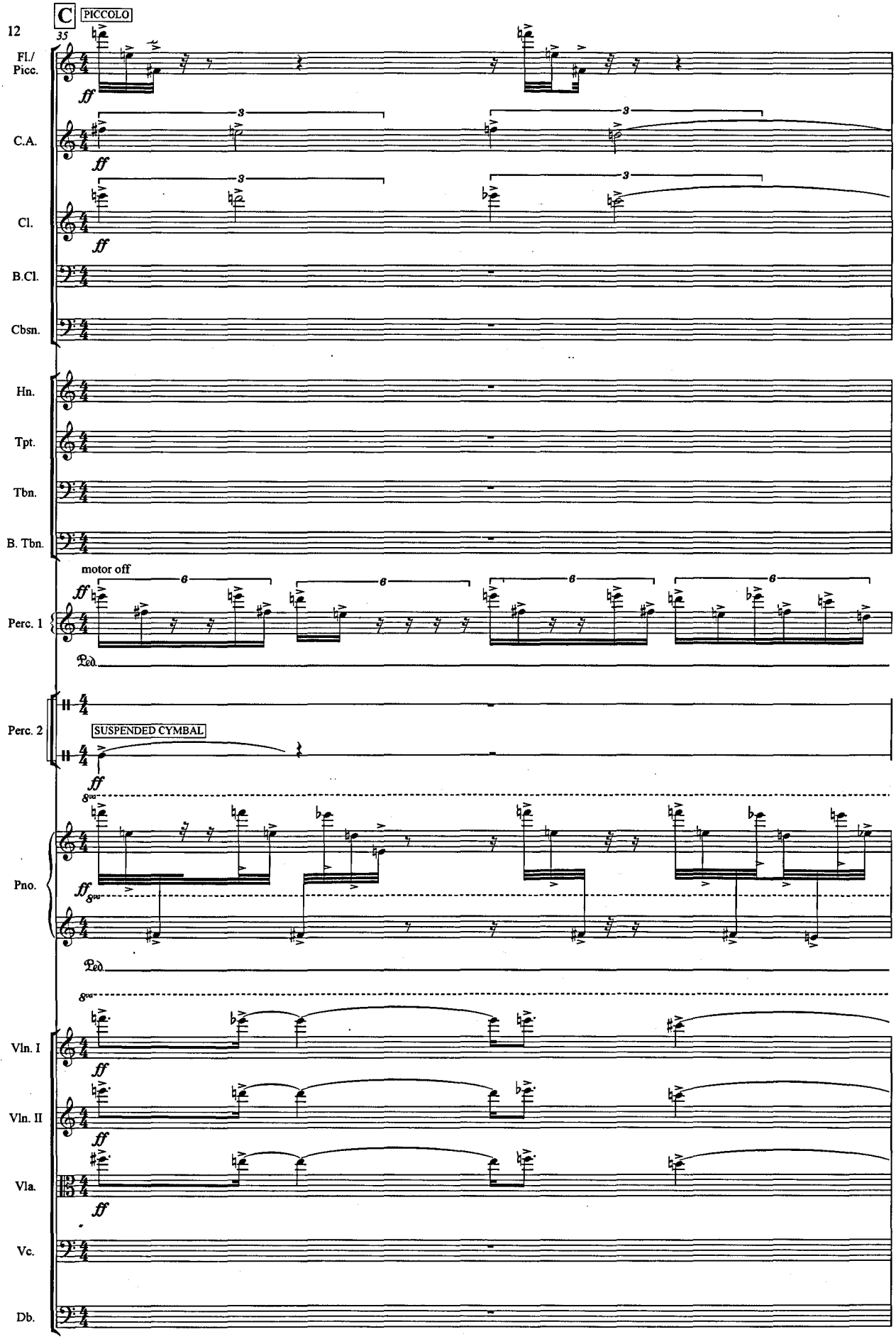
senza sord.

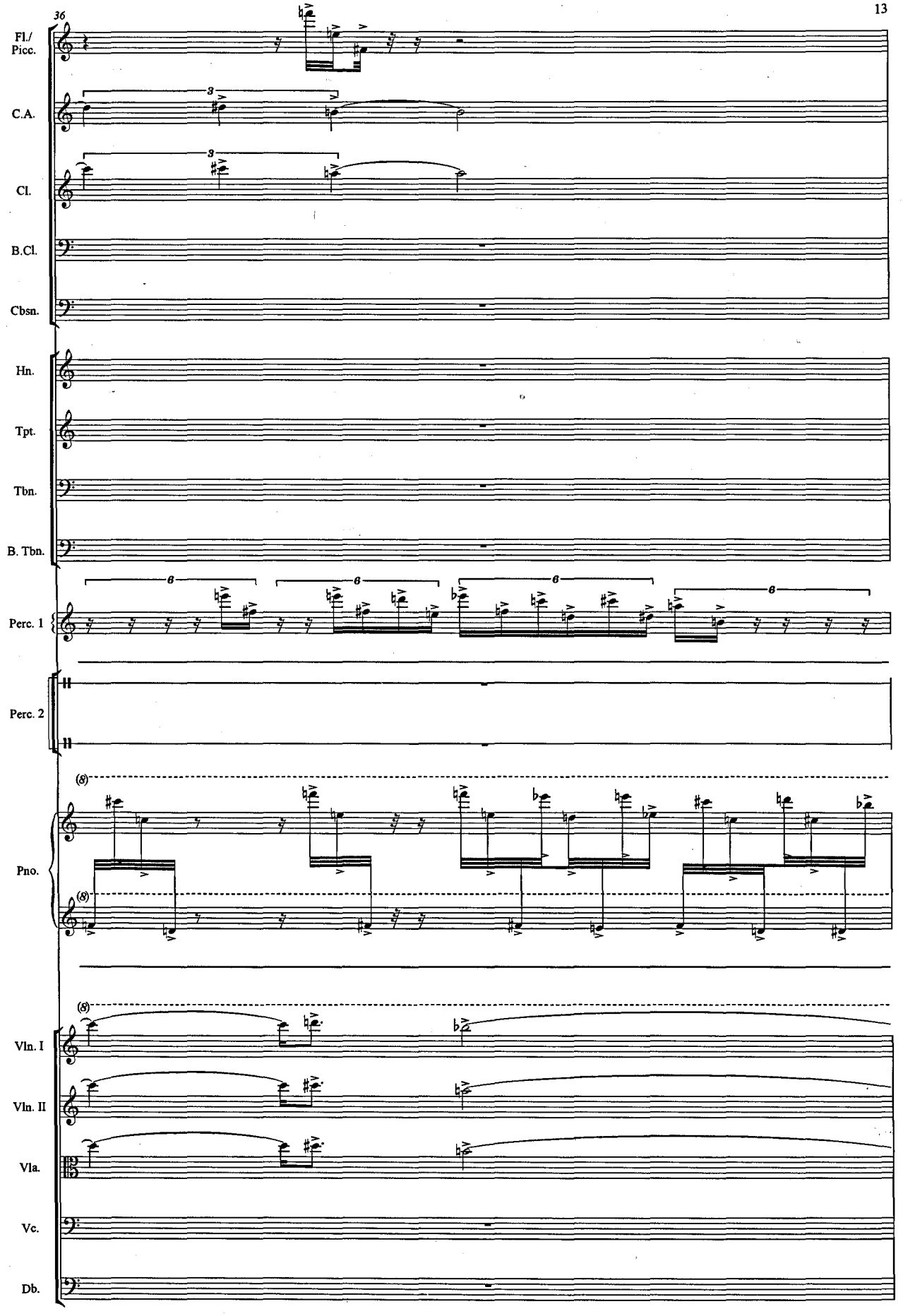
Vla.

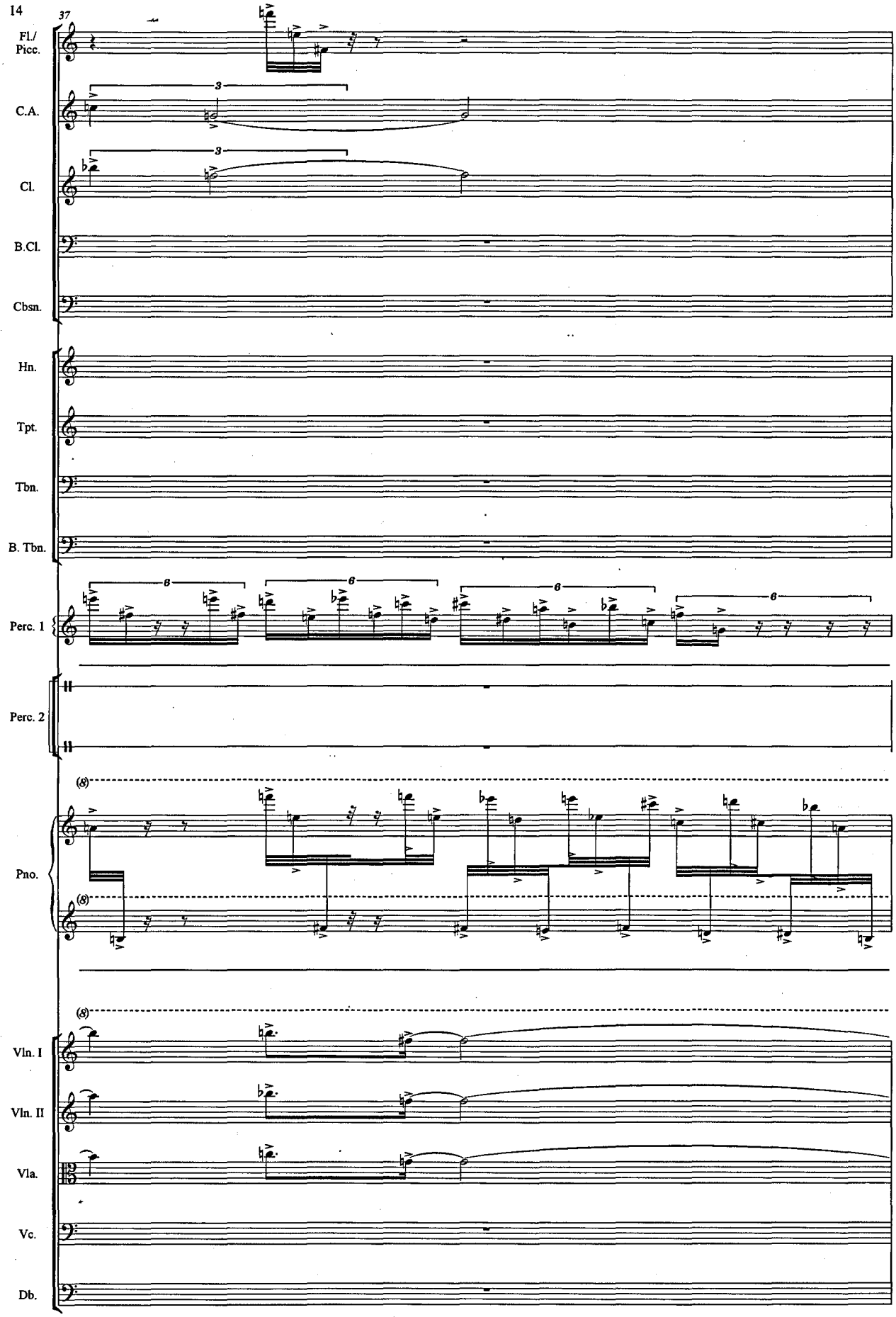
senza sord.

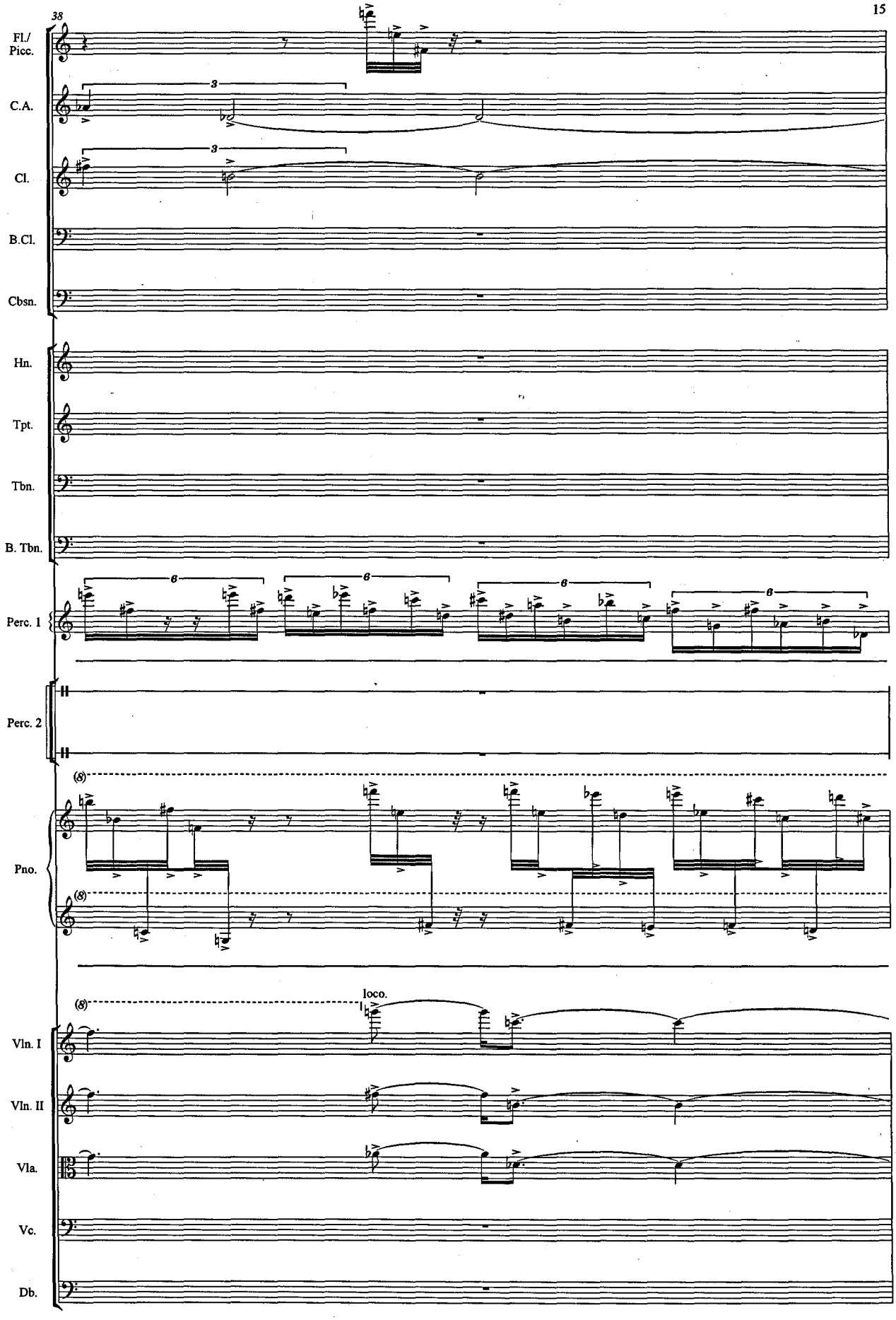
Vc.

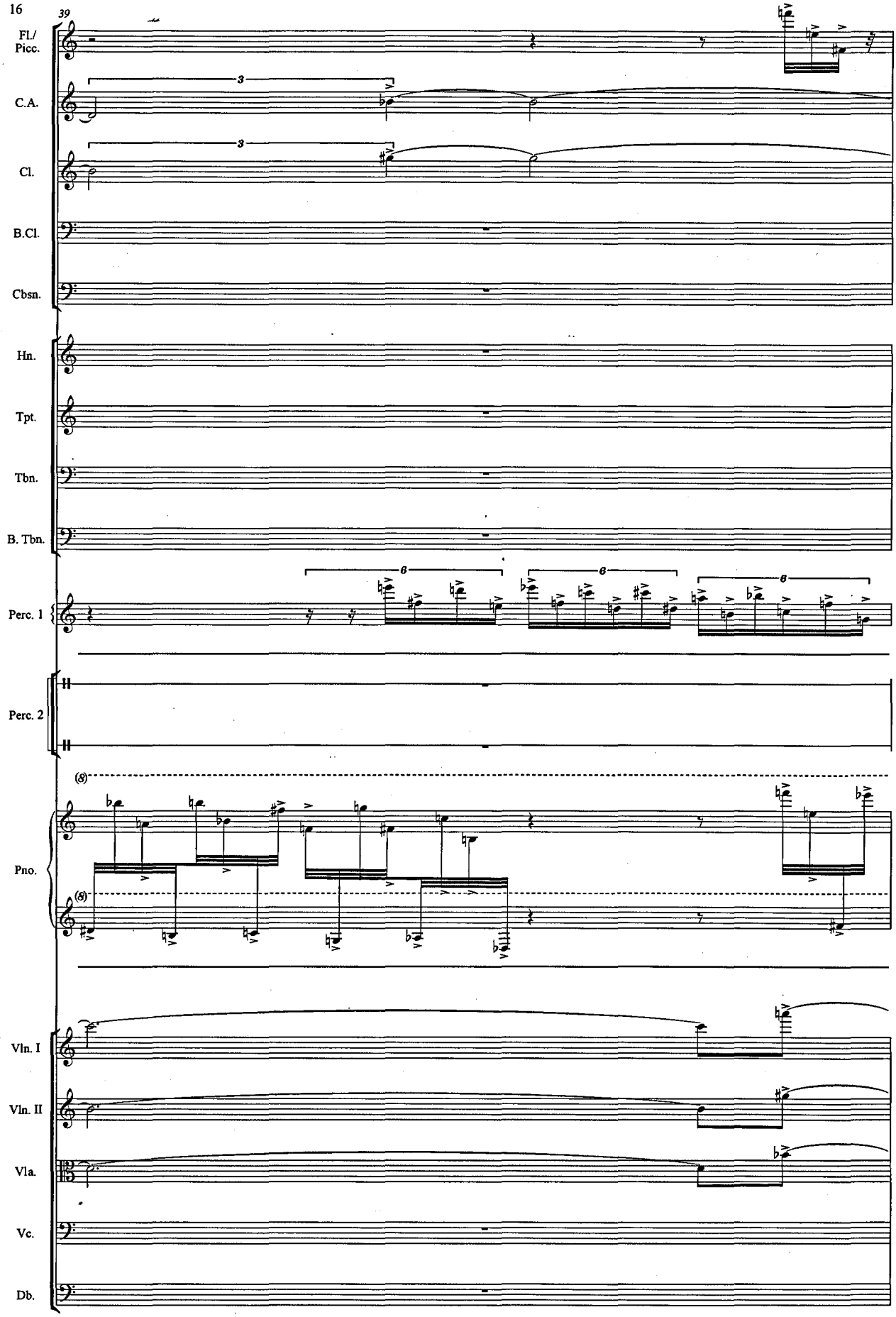
Db.

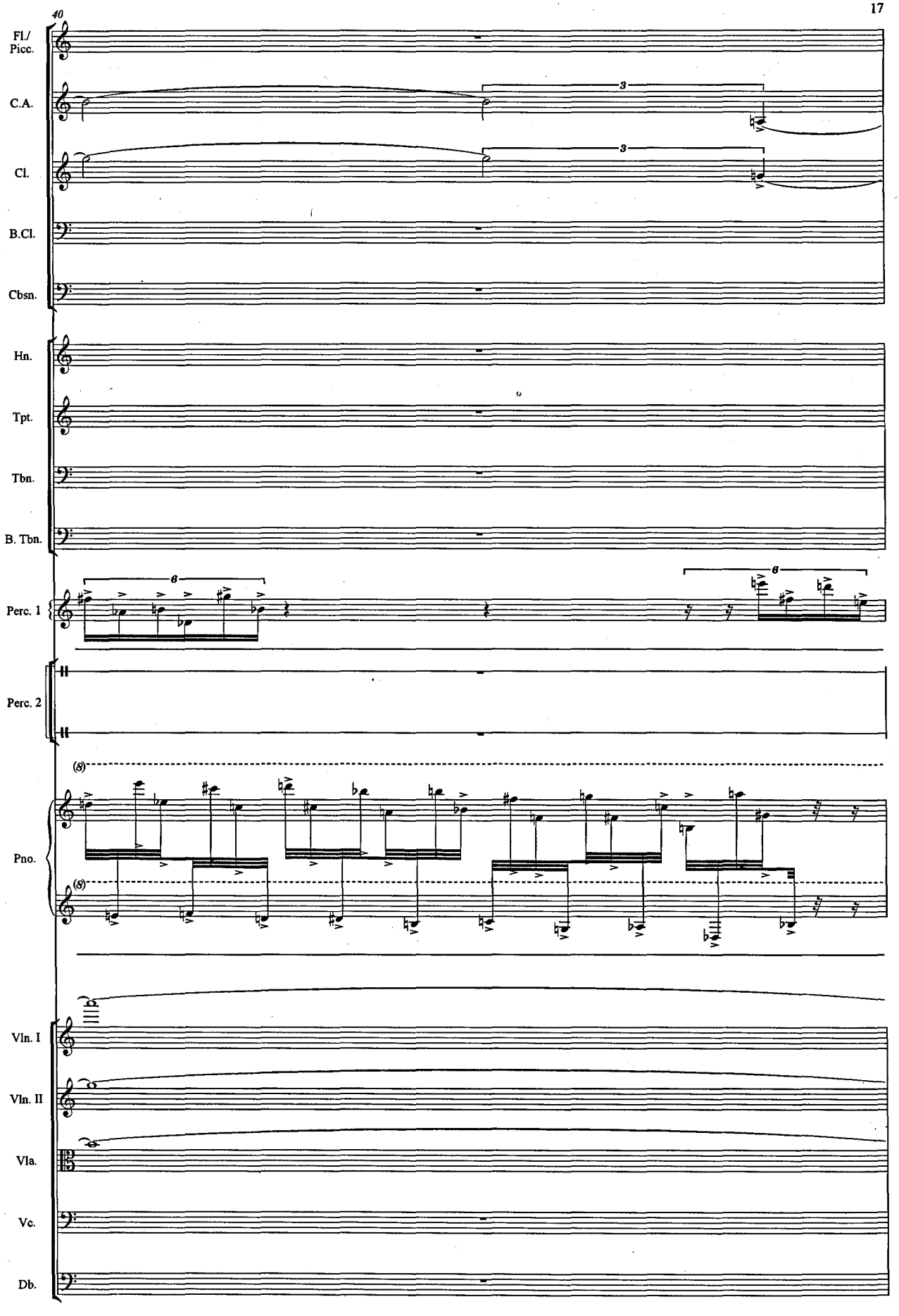

C
PICCOLO
35
Fl./ Picc.
C.A.
Cl.
B.Cl.
Cbsn.
Hn.
Tpt.
Tbn.
B. Tbn.
motor off
Perc. 1
Perc. 2
SUSPENDED CYMBAL
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.

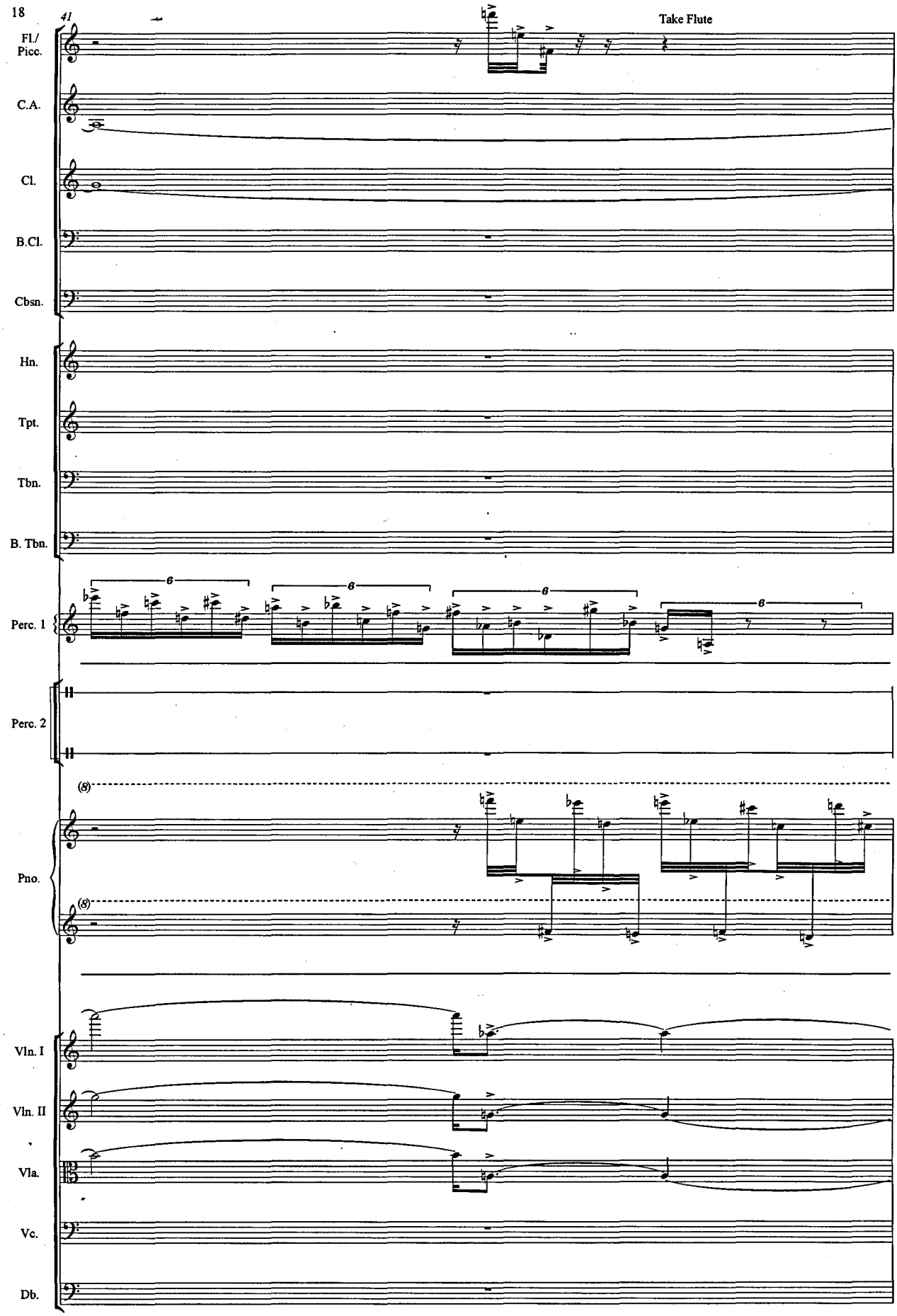

36
Fl./ Picc.
C.A.
Cl.
B.Cl.
Cbsn.
Hn.
Tpt.
Tbn.
B. Tbn.
Perc. 1
Perc. 2
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.

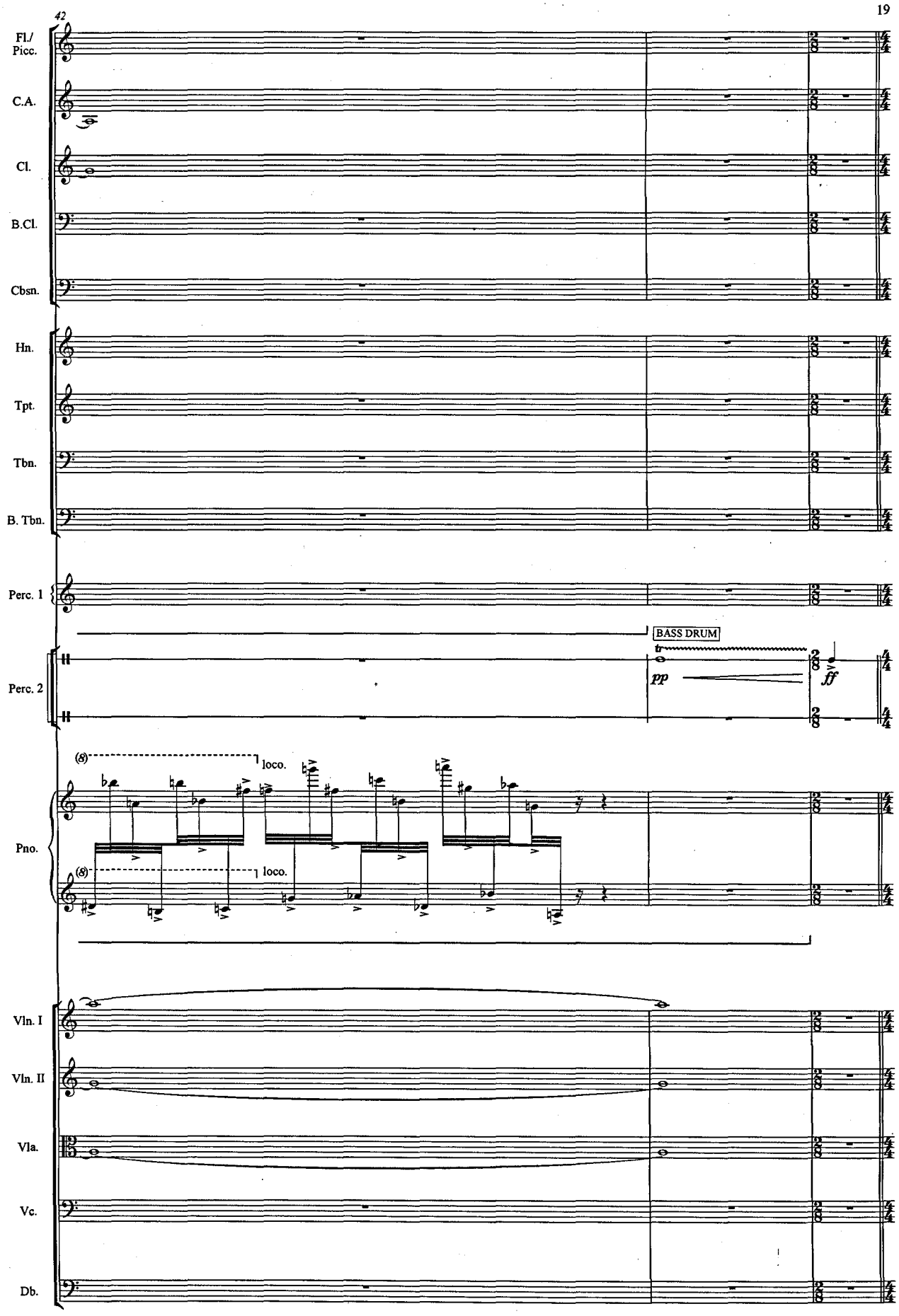

37
Fl./
Picc.
C.A.
Cl.
B.Cl.
Cbsn.
Hn.
Tpt.
Tbn.
B. Tbn.
Perc. 1
Perc. 2
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.

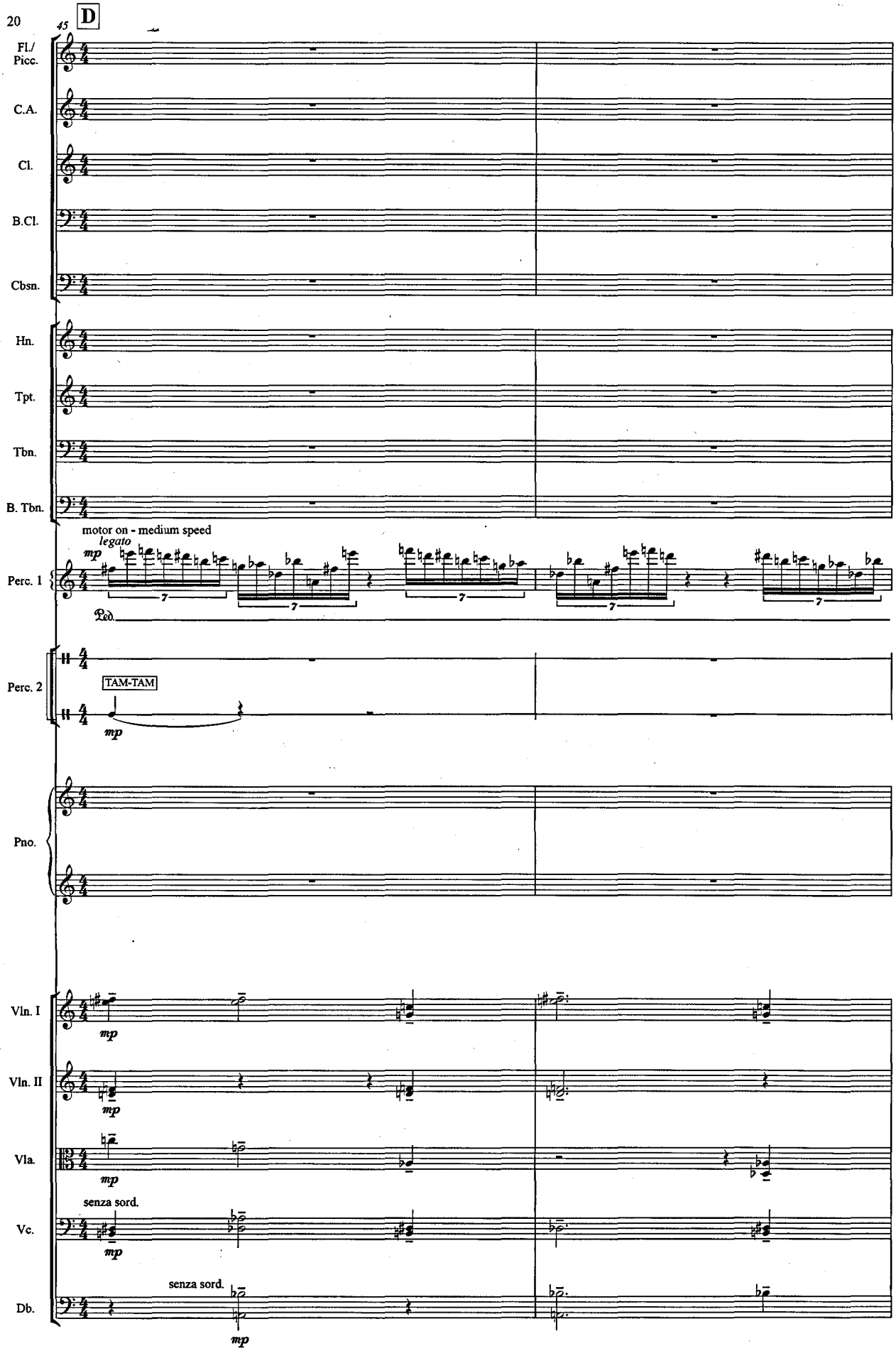

38
Fl./ Picc.
C.A.
Cl.
B.Cl.
Cbsn.
Hn.
Tpt.
Tbn.
B. Tbn.
Perc. 1
Perc. 2
Pno.
loco.
Vln. I
Vln. II
Vla.
Vc.
Db.

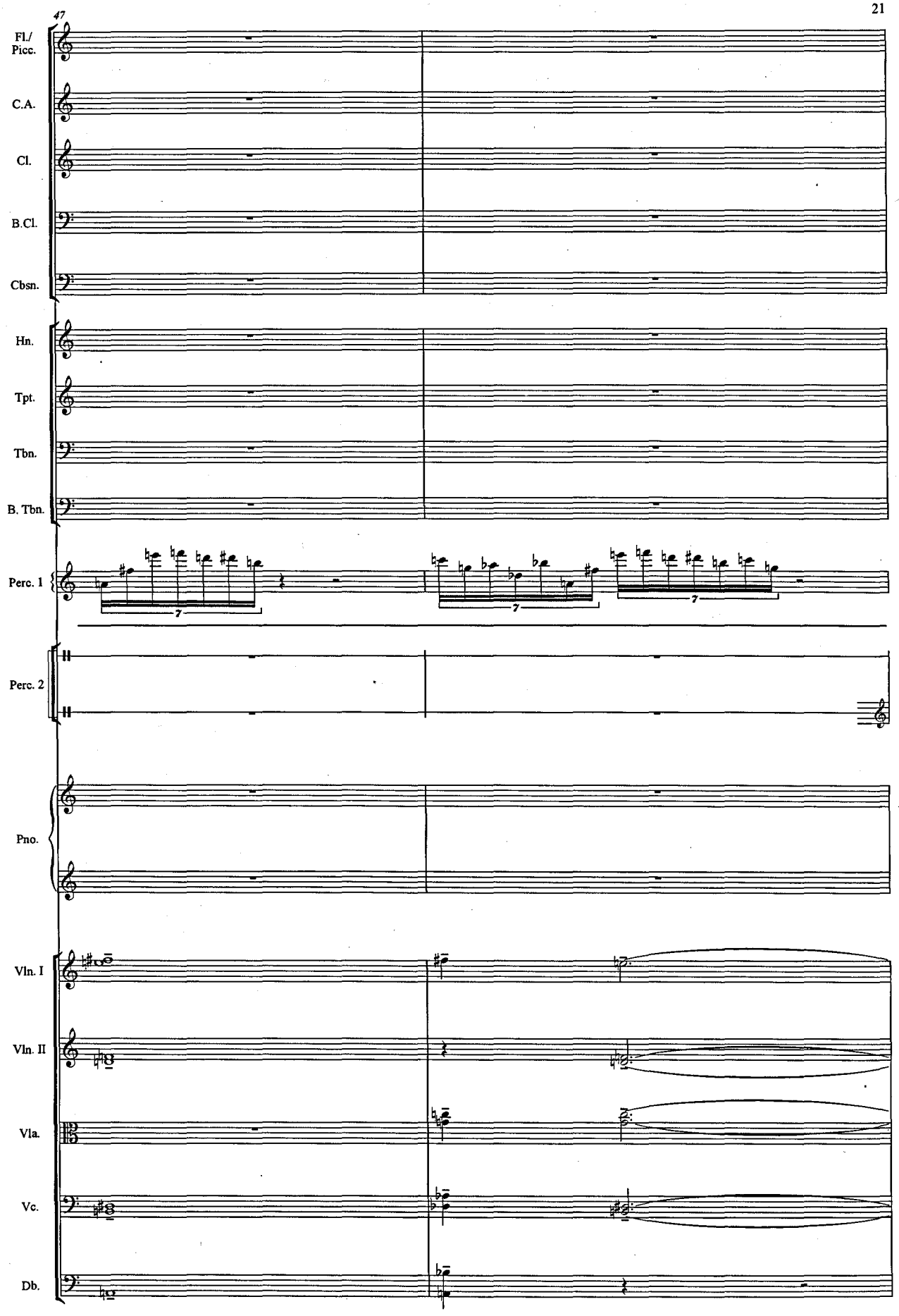

39
Fl./
Picc.
C.A.
Cl.
B.Cl.
Cbsn.
Hn.
Tpt.
Tbn.
B. Tbn.
Perc. 1
Perc. 2
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.

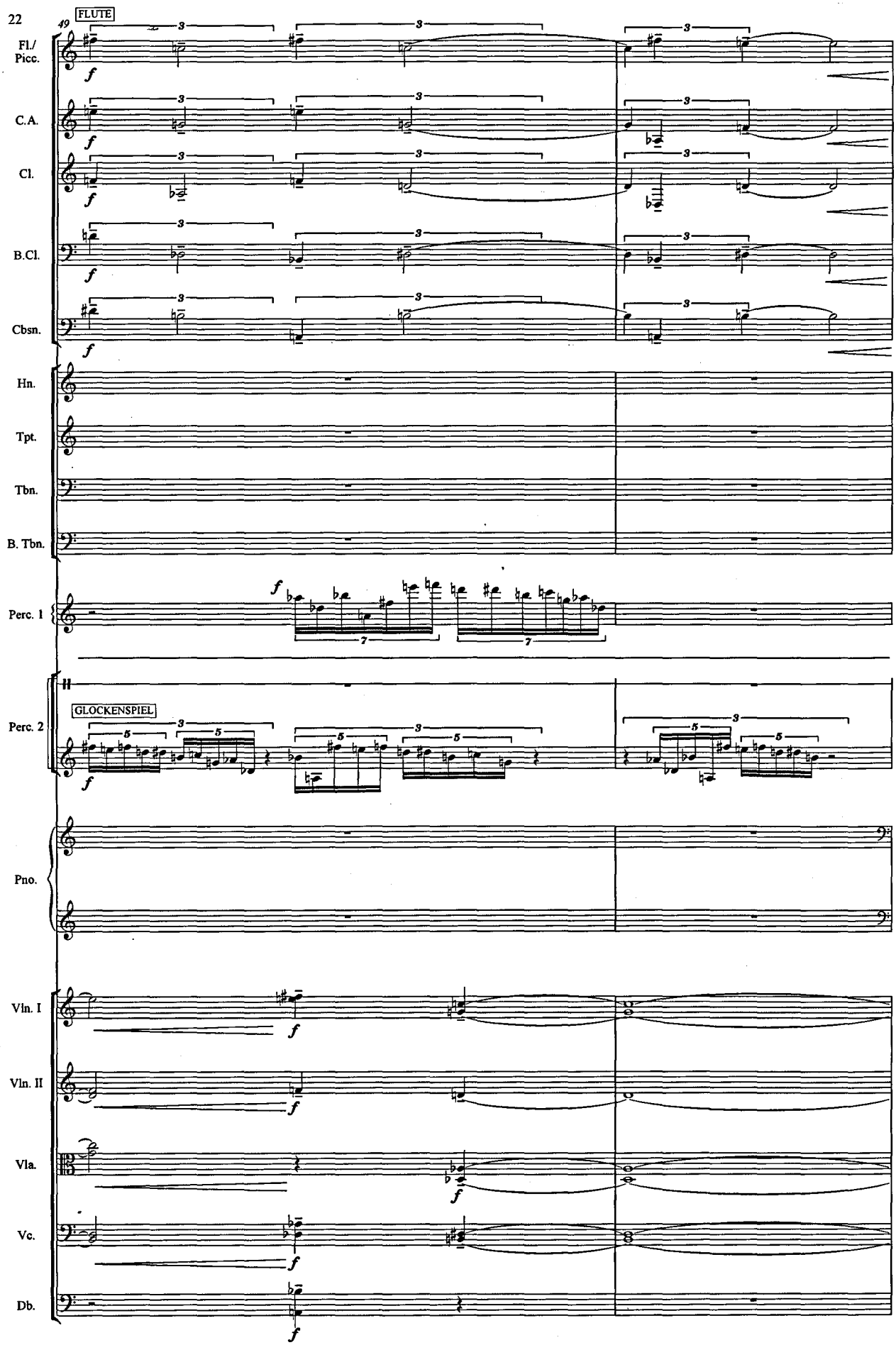

40
Fl./
Picc.
C.A.
Cl.
B.Cl.
Cbsn.
Hn.
Tpt.
Tbn.
B. Tbn.
Perc. 1
Perc. 2
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.

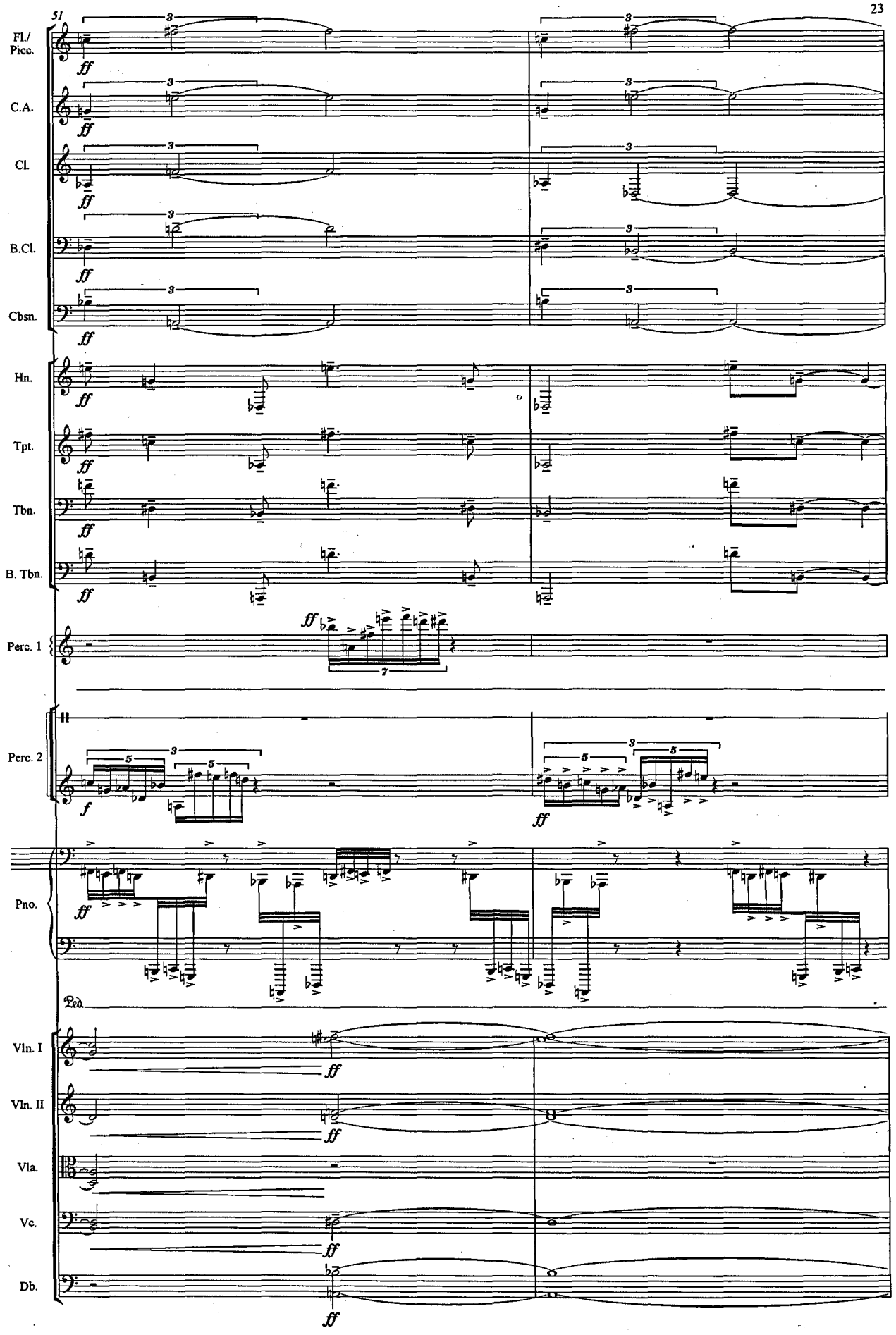

41
Take Flute
Fl./ Picc.
C.A.
Cl.
B.Cl.
Cbsn.
Hn.
Tpt.
Tbn.
B. Tbn.
Perc. 1
Perc. 2
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.

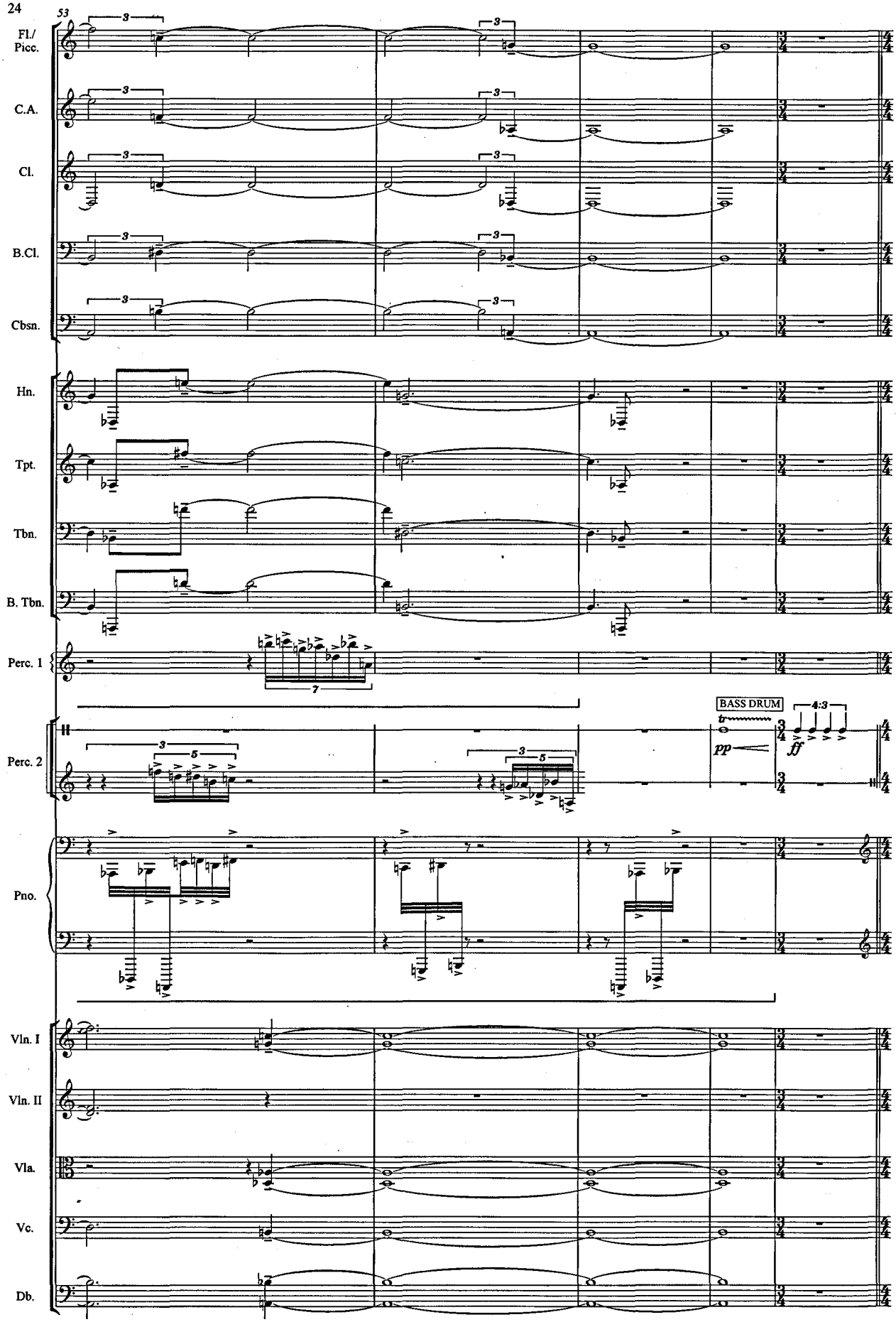

42
Fl./ Picc.
C.A.
Cl.
B.Cl.
Cbsn.
Hn.
Tpt.
Tbn.
B. Tbn.
Perc. 1
Perc. 2
BASS DRUM
tr
pp
ff
Pno.
(8)
loco.
(8)
loco.
Vln. I
Vln. II
Vla.
Vc.
Db.

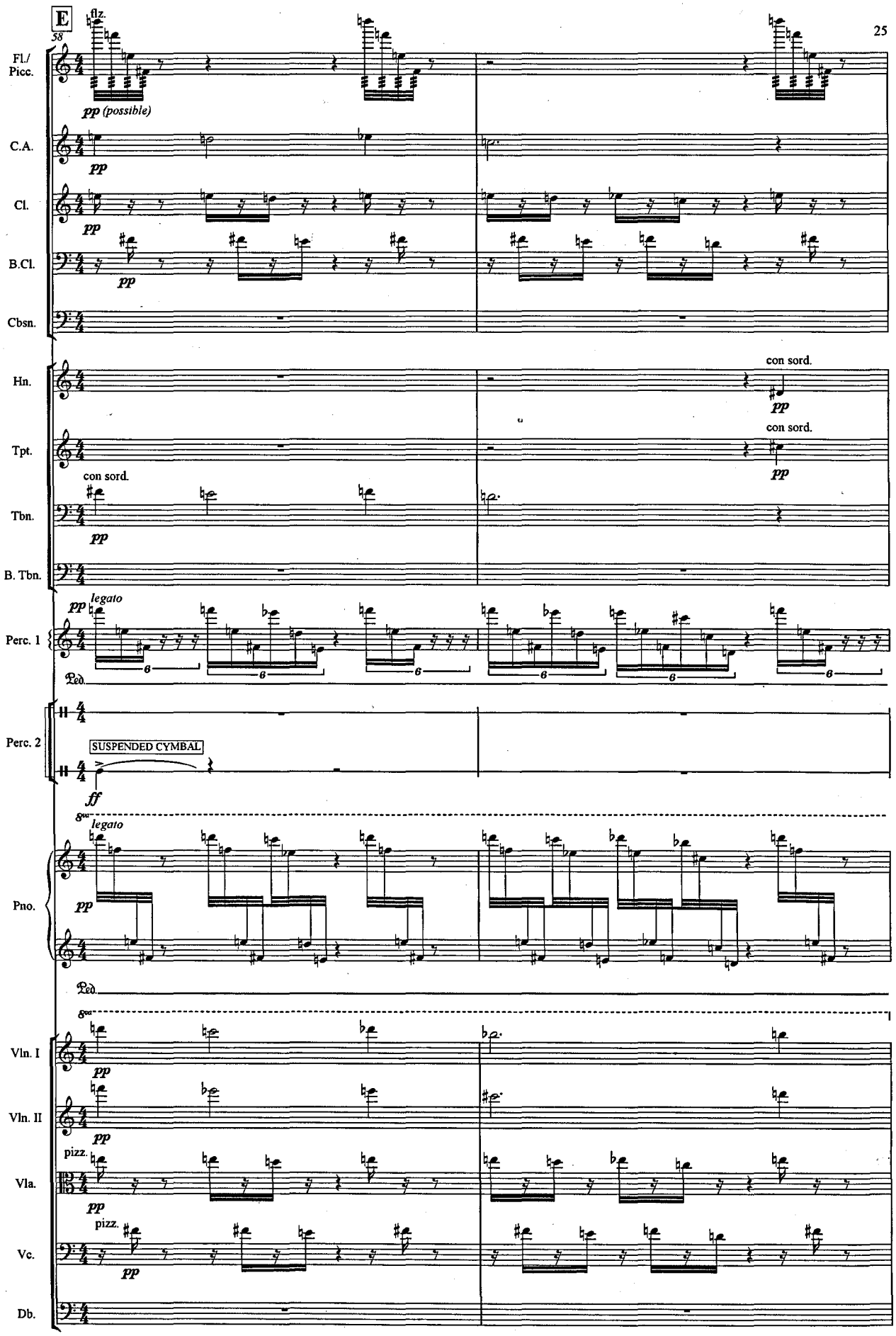

D
45
Fl./ Picc.
C.A.
Cl.
B.Cl.
Cbsn.
Hn.
Tpt.
Tbn.
B. Tbn.
motor on - medium speed
legato
mp
Perc. 1
Ped.
Perc. 2
TAM-TAM
mp
Pno.
Vln. I
mp
Vln. II
mp
Vla.
mp
senza sord.
Vc.
mp
senza sord.
Db.
mp

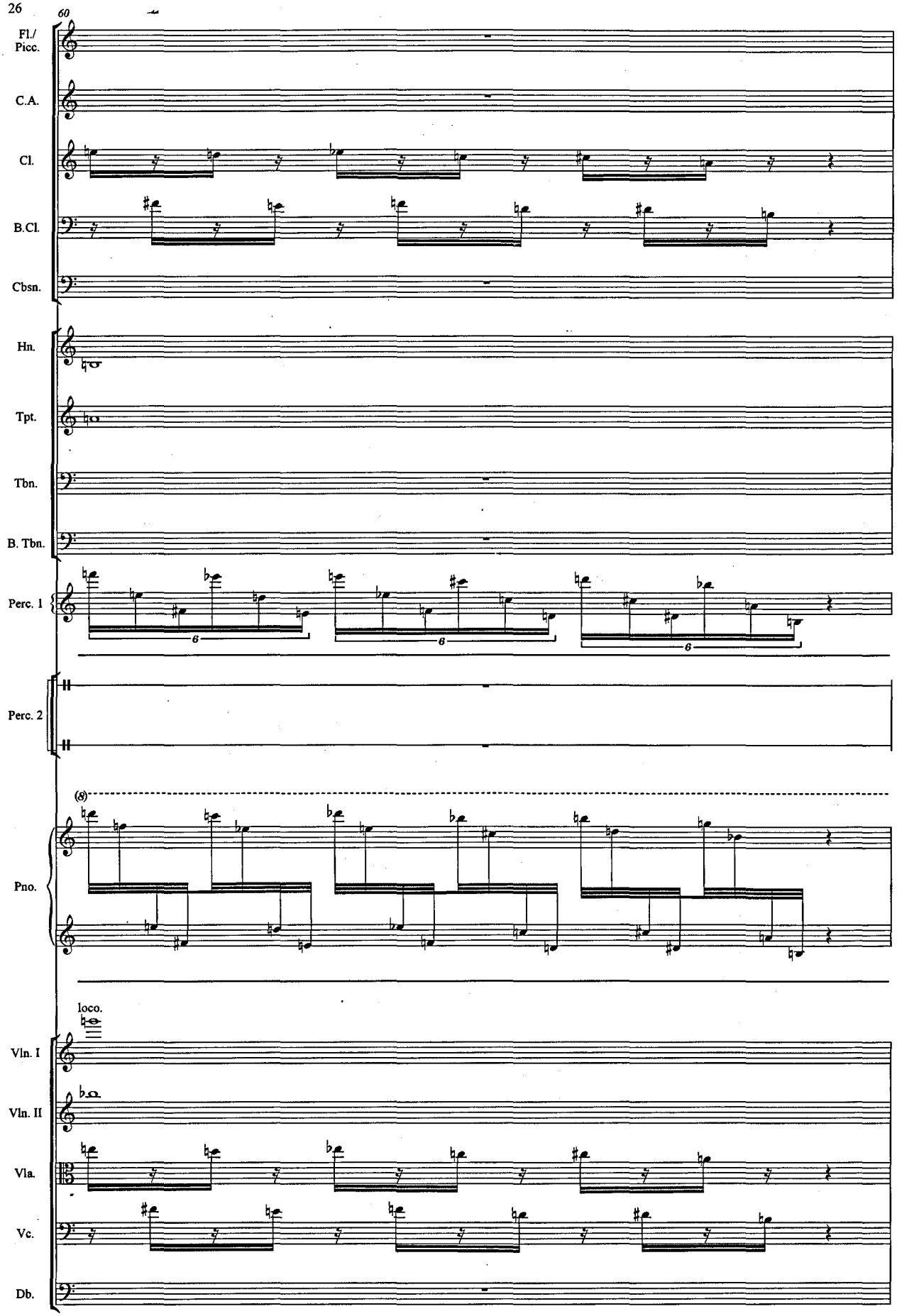

47
Fl./ Picc.
C.A.
Cl.
B.Cl.
Cbsn.
Hn.
Tpt.
Tbn.
B. Tbn.
Perc. 1
Perc. 2
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.

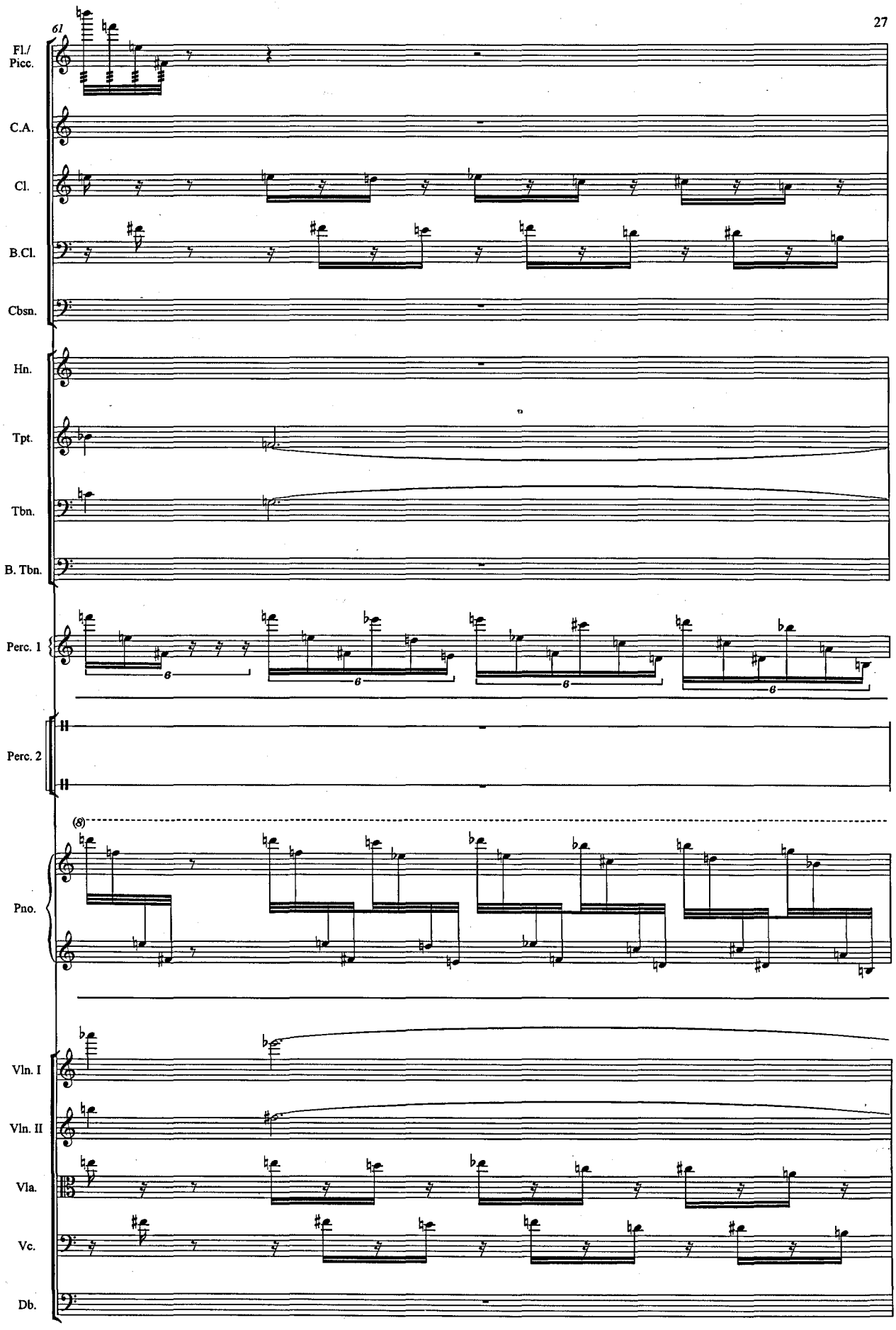

49
FLUTE
Fl./ Picc.
C.A.
Cl.
B.Cl.
Cbsn.
Hn.
Tpt.
Tbn.
B. Tbn.
Perc. 1
Perc. 2
GLOCKENSPIEL
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.

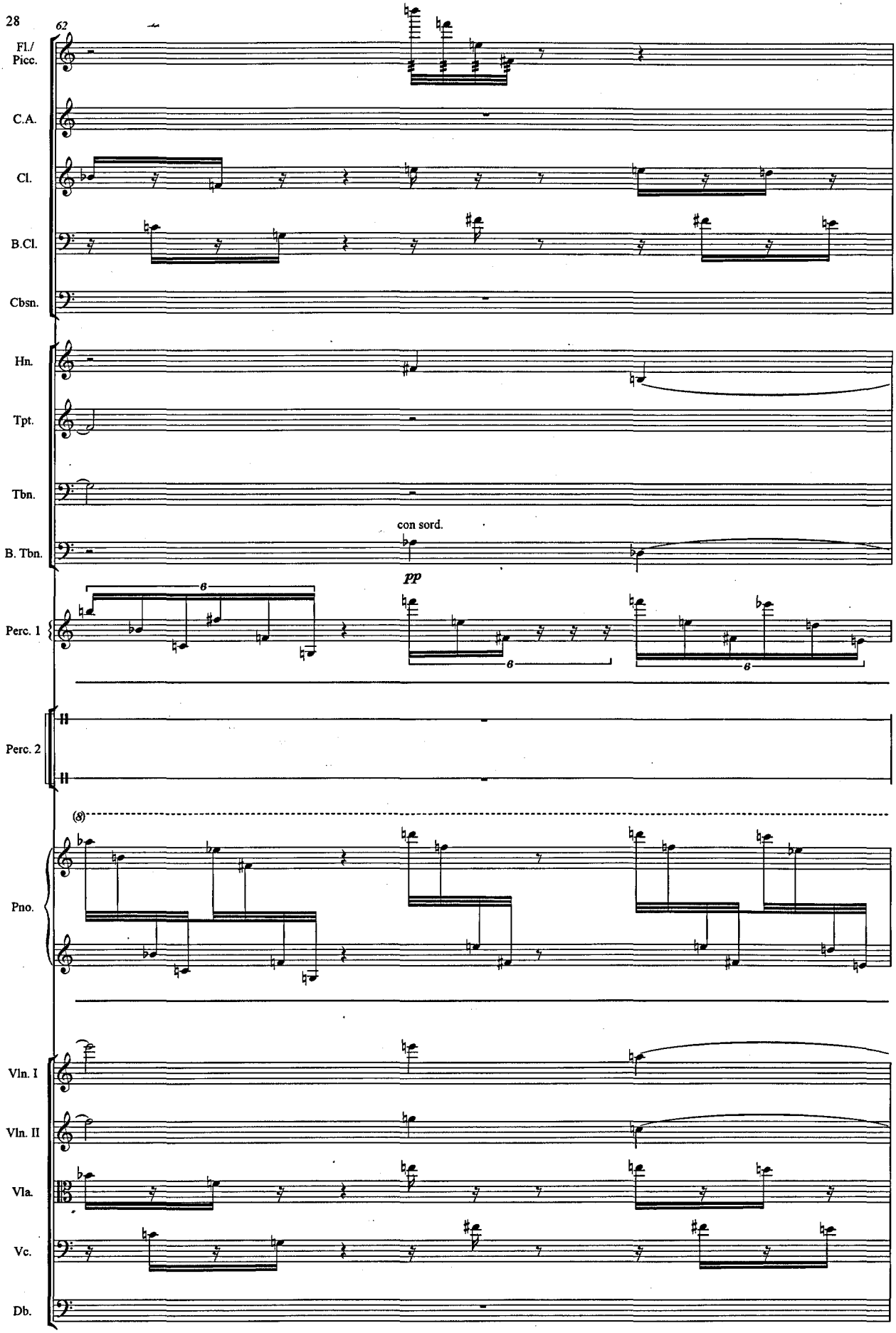

51
Fl./ Picc.
C.A.
Cl.
B.Cl.
Cbsn.
Hn.
Tpt.
Tbn.
B. Tbn.
Perc. 1
Perc. 2
Pno.
Ped.
Vln. I
Vln. II
Vla.
Vc.
Db.
ff
f

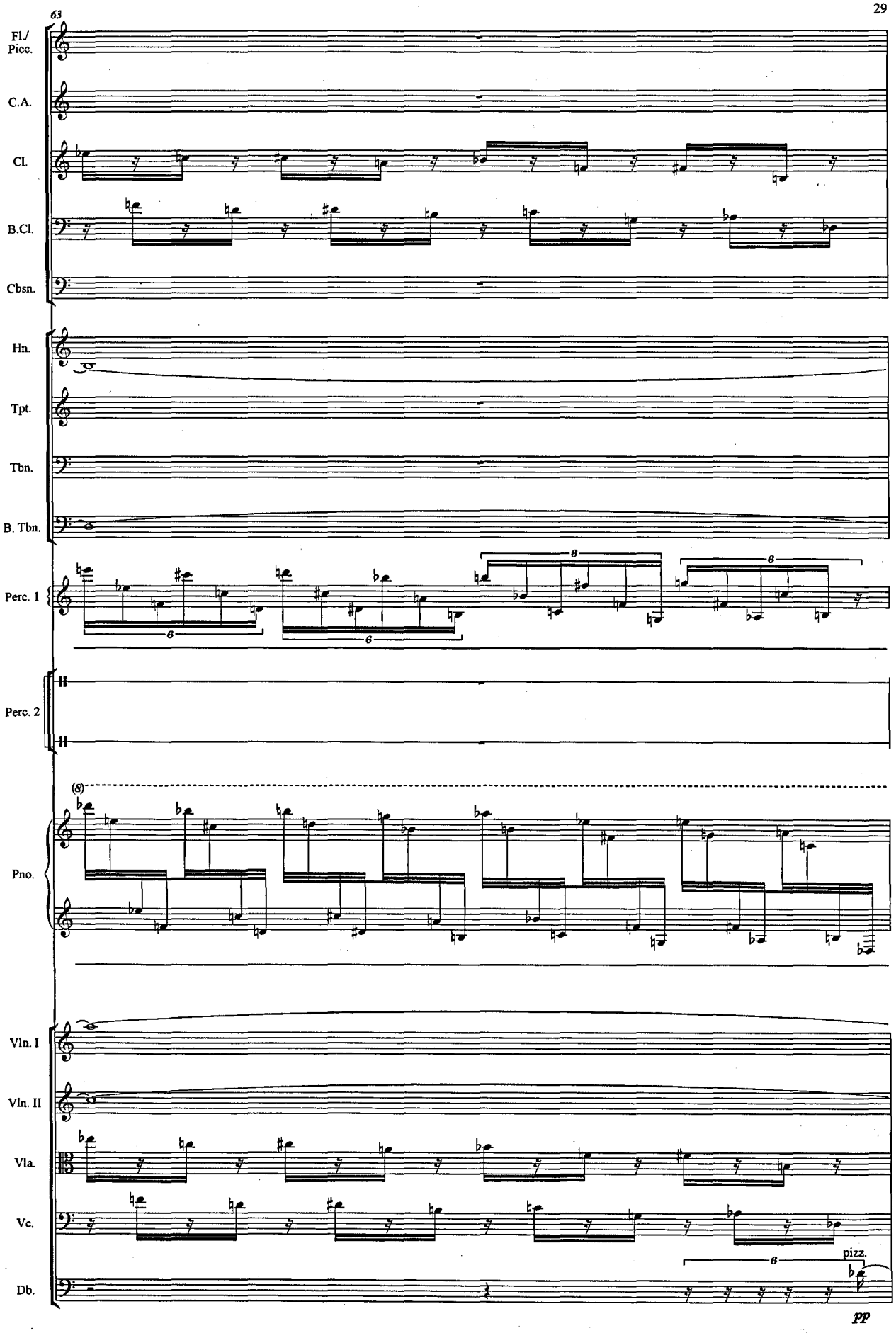

53
Fl./ Picc.
C.A.
Cl.
B.Cl.
Cbsn.
Hn.
Tpt.
Tbn.
B. Tbn.
Perc. 1
Perc. 2
BASS DRUM
pp
ff
4:3
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.

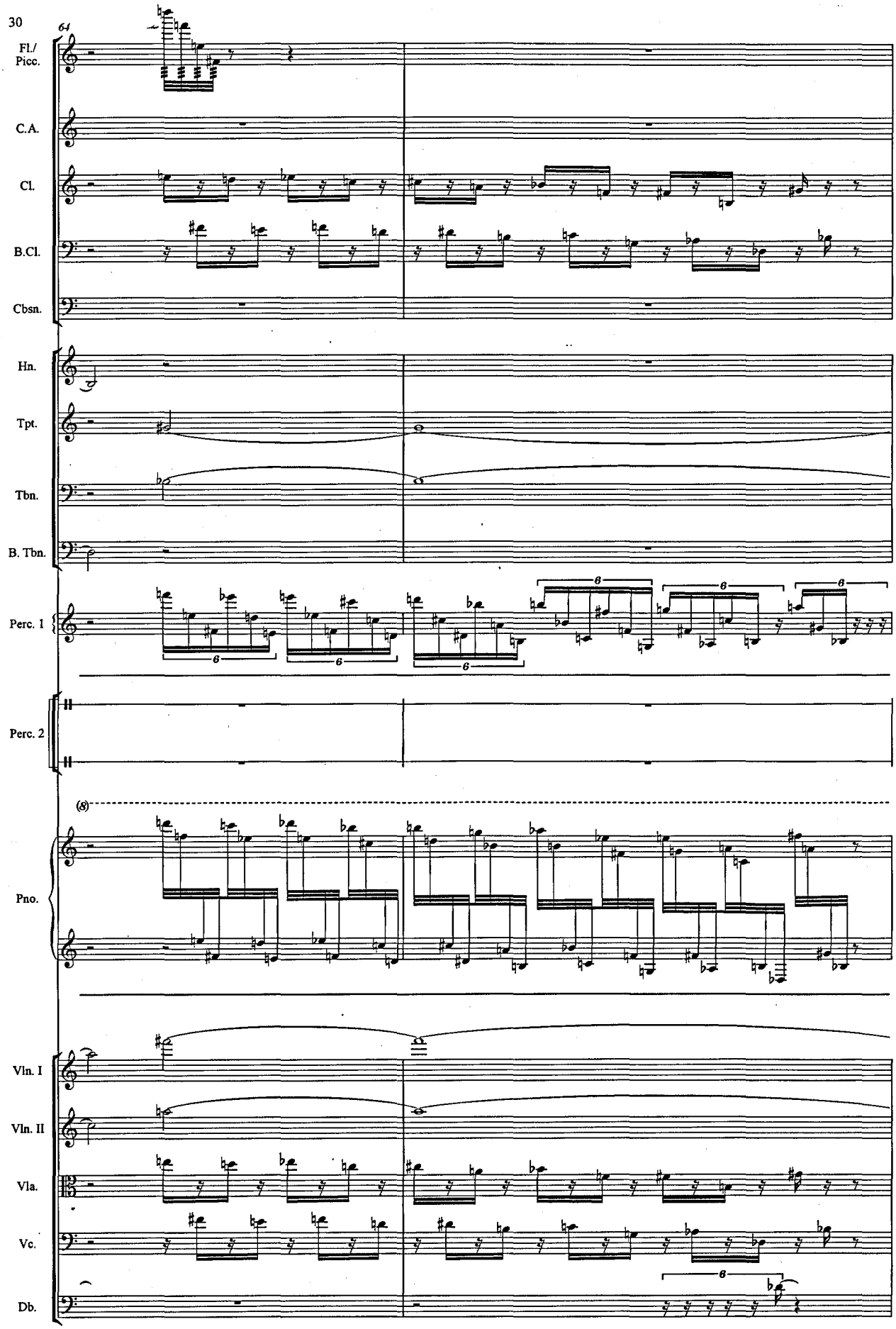

E
58
flz.
Fl./ Picc.
pp (possible)
C.A.
pp
Cl.
pp
B.Cl.
pp
Cbsn.
Hn.
con sord.
pp
Tpt.
con sord.
pp
con sord.
Tbn.
pp
B. Tbn.
Perc. 1
pp legato
Ped.
Perc. 2
SUSPENDED CYMBAL
ff
8va
legato
Pno.
pp
Ped.
8va
Vln. I
pp
Vln. II
pp
pizz.
Vla.
pp
pizz.
Vc.
pp
Db.

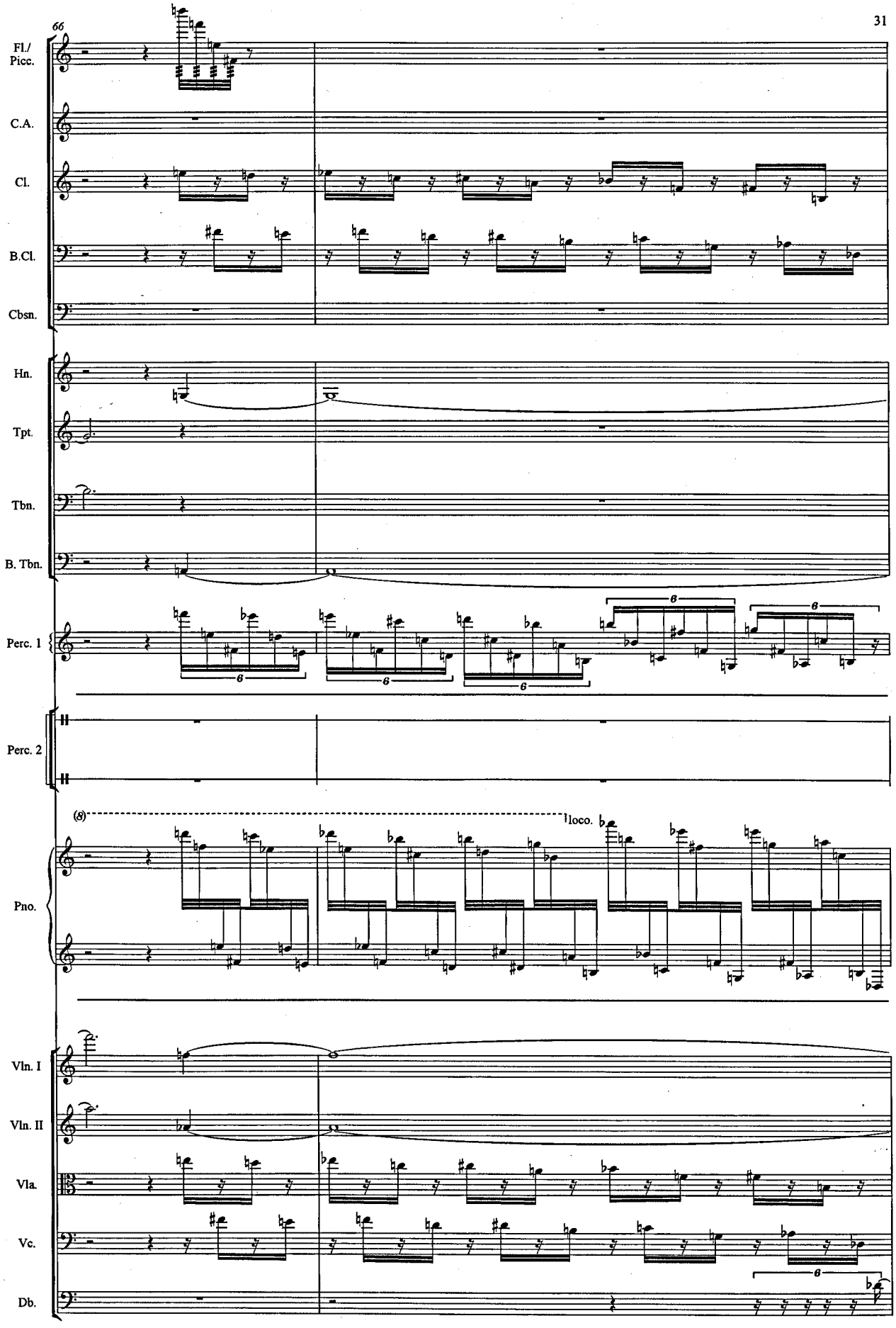

60
Fl./ Picc.
C.A.
Cl.
B.Cl.
Cbsn.
Hn.
Tpt.
Tbn.
B. Tbn.
Perc. 1
Perc. 2
Pno.
loco.
Vln. I
Vln. II
Vla.
Vc.
Db.

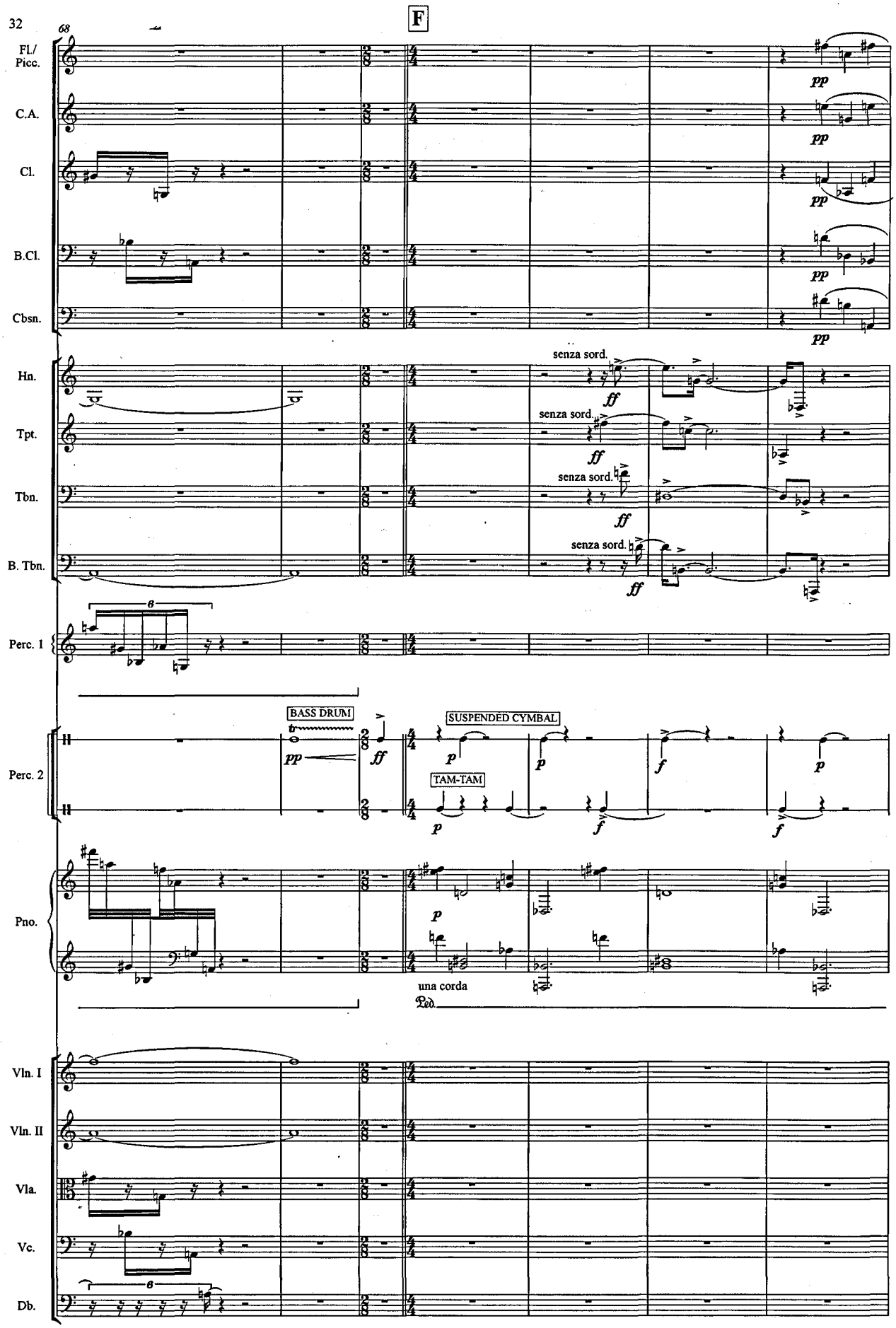

61
Fl./ Picc.
C.A.
Cl.
B.Cl.
Cbsn.
Hn.
Tpt.
Tbn.
B. Tbn.
Perc. 1
Perc. 2
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.

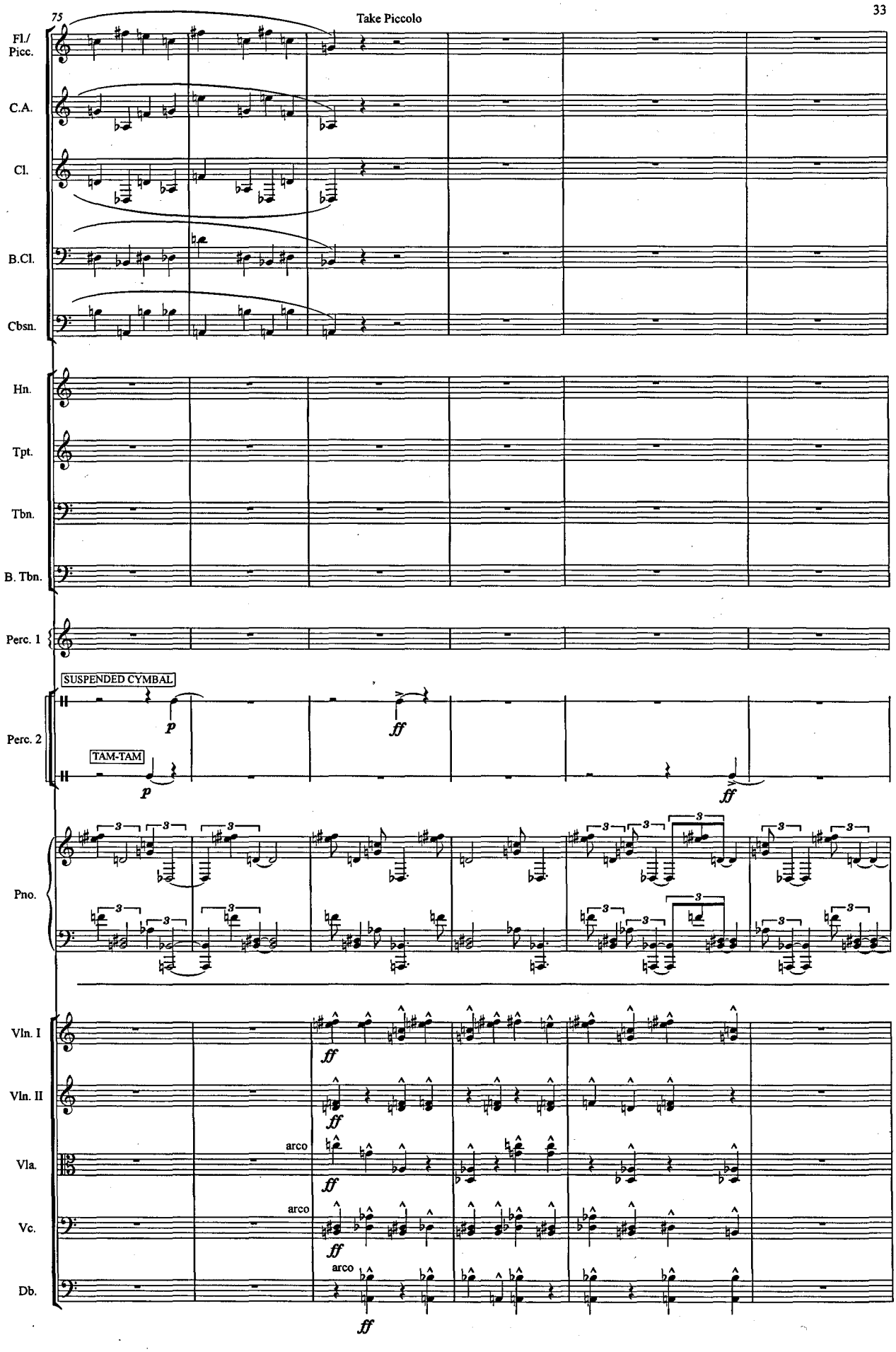

62
Fl./ Picc.
C.A.
Cl.
B.Cl.
Cbsn.
Hn.
Tpt.
Tbn.
B. Tbn.
con sord.
pp
Perc. 1
Perc. 2
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.

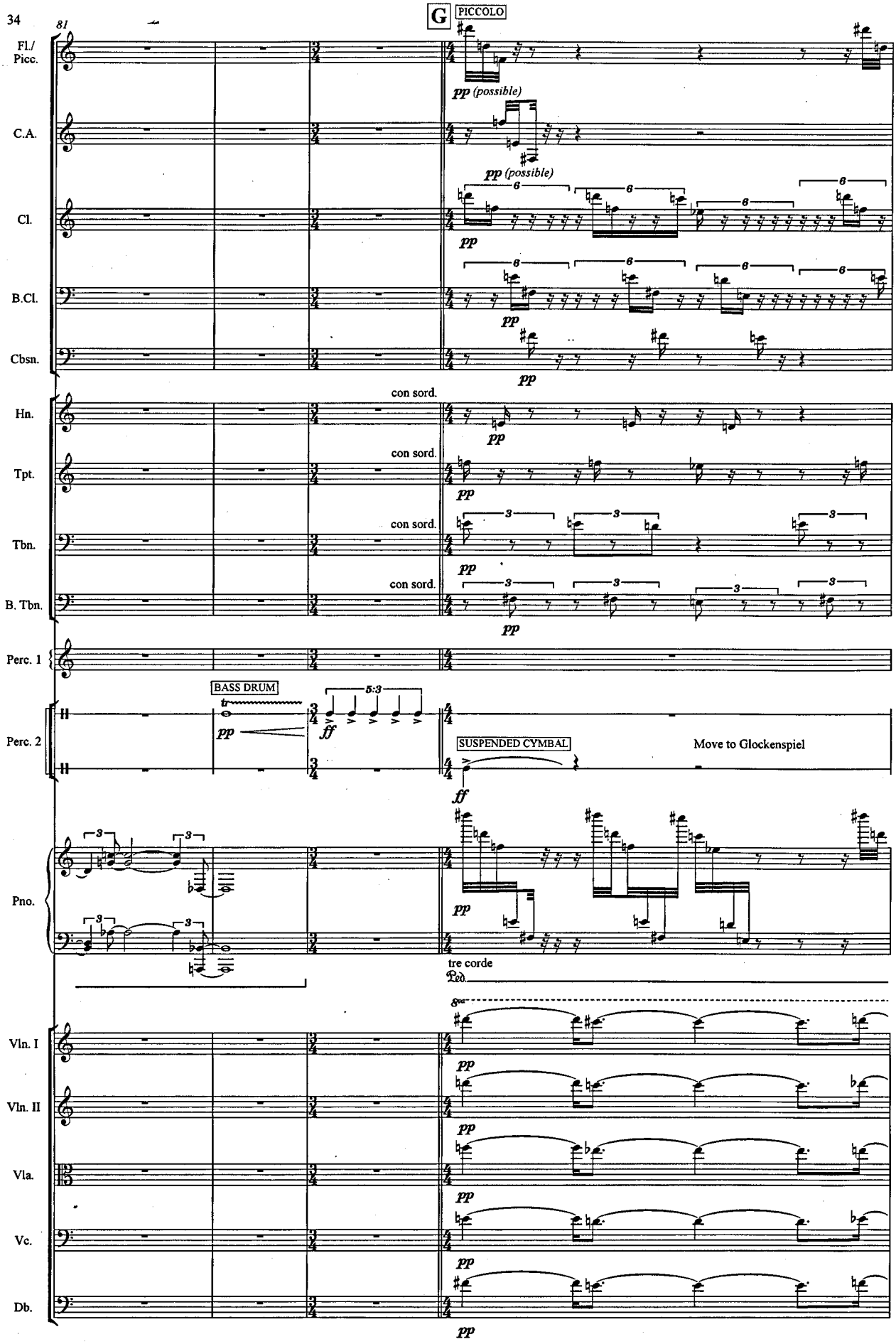

63
Fl./
Picc.
C.A.
Cl.
B.Cl.
Cbsn.
Hn.
Tpt.
Tbn.
B. Tbn.
Perc. 1
Perc. 2
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.
pizz.
pp

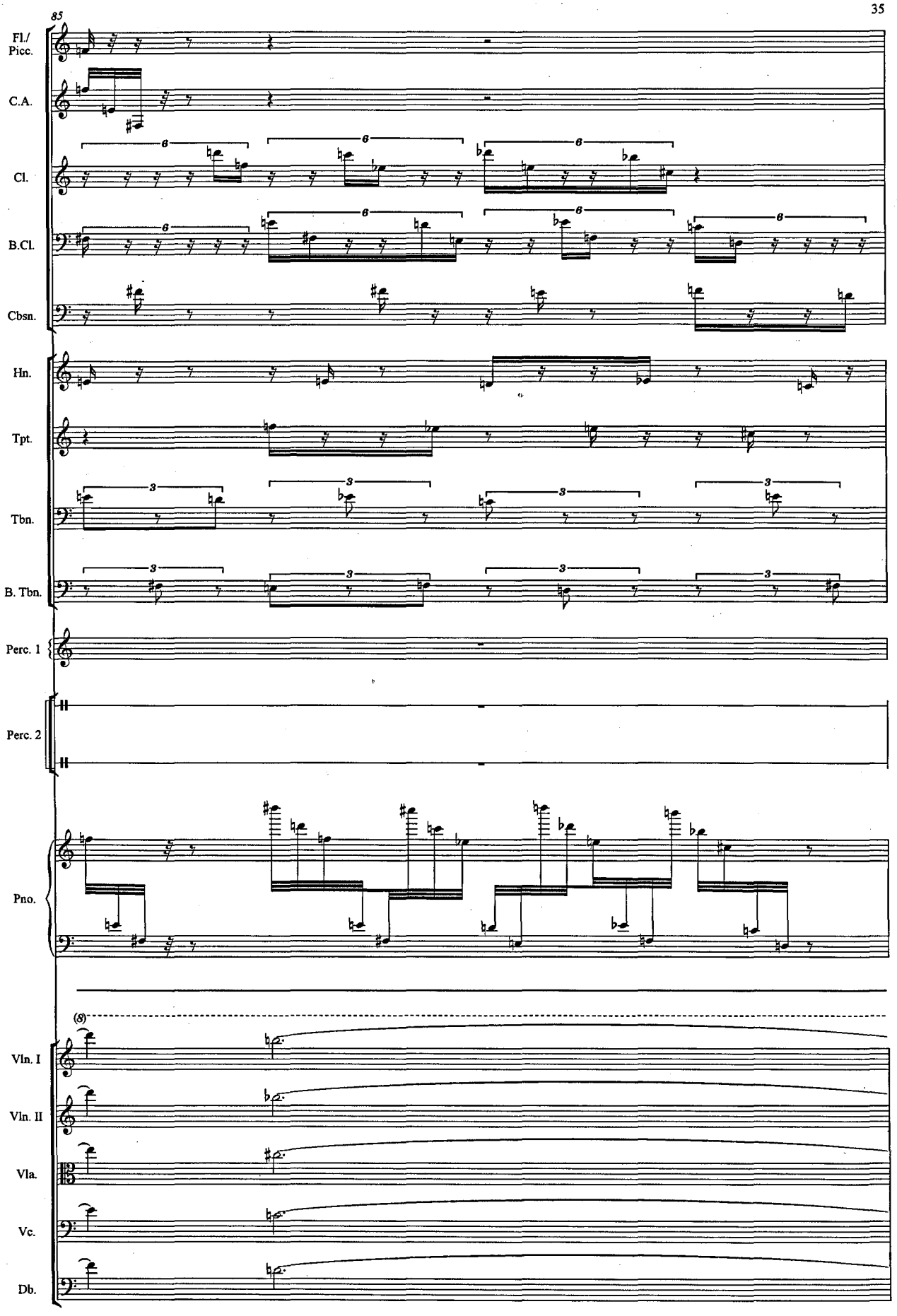

64
Fl./
Picc.
C.A.
Cl.
B.Cl.
Cbsn.
Hn.
Tpt.
Tbn.
B. Tbn.
Perc. 1
Perc. 2
(8)
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.

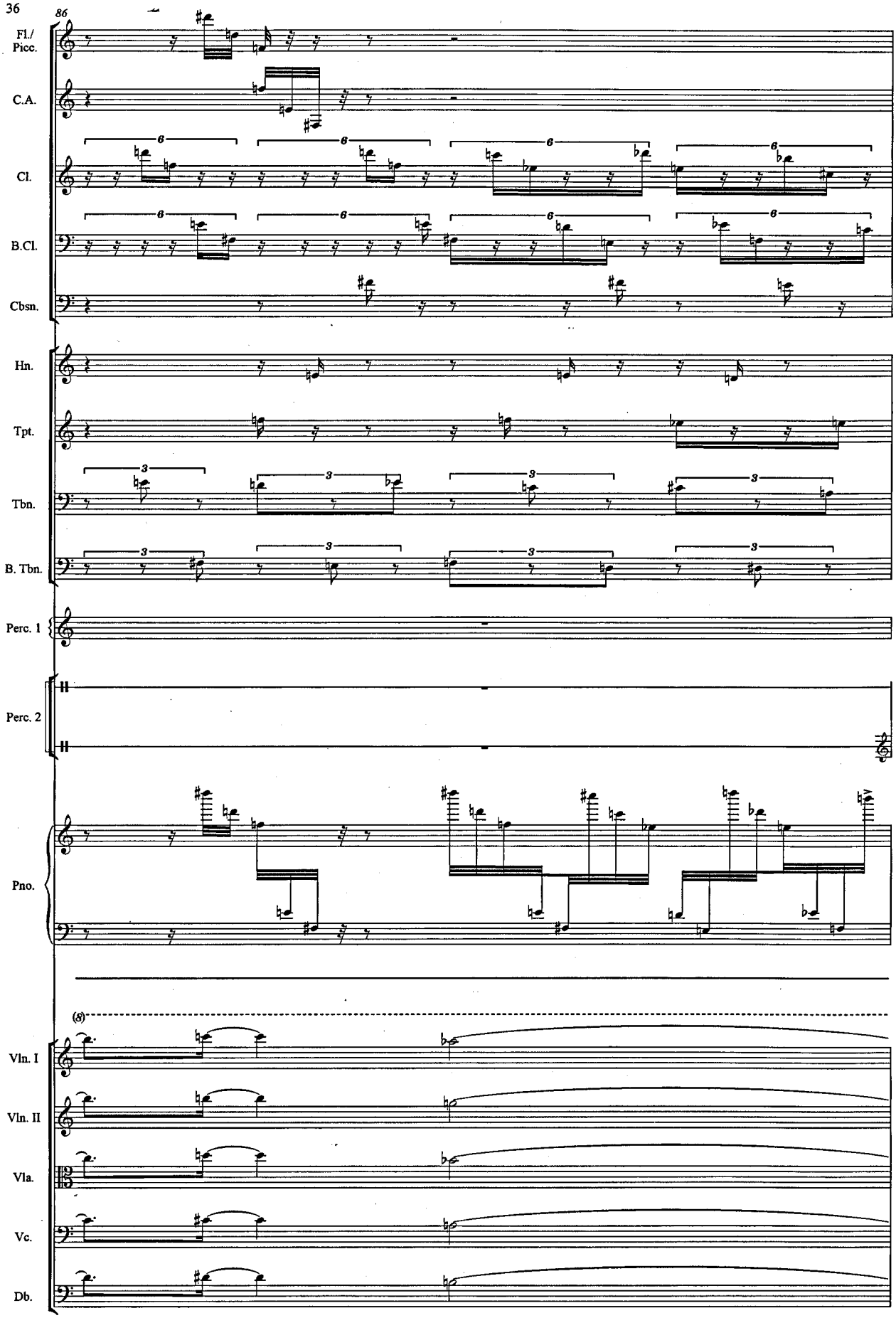

66
Fl./ Picc.
C.A.
Cl.
B.Cl.
Cbsn.
Hn.
Tpt.
Tbn.
B. Tbn.
Perc. 1
Perc. 2
(8)
loco.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.

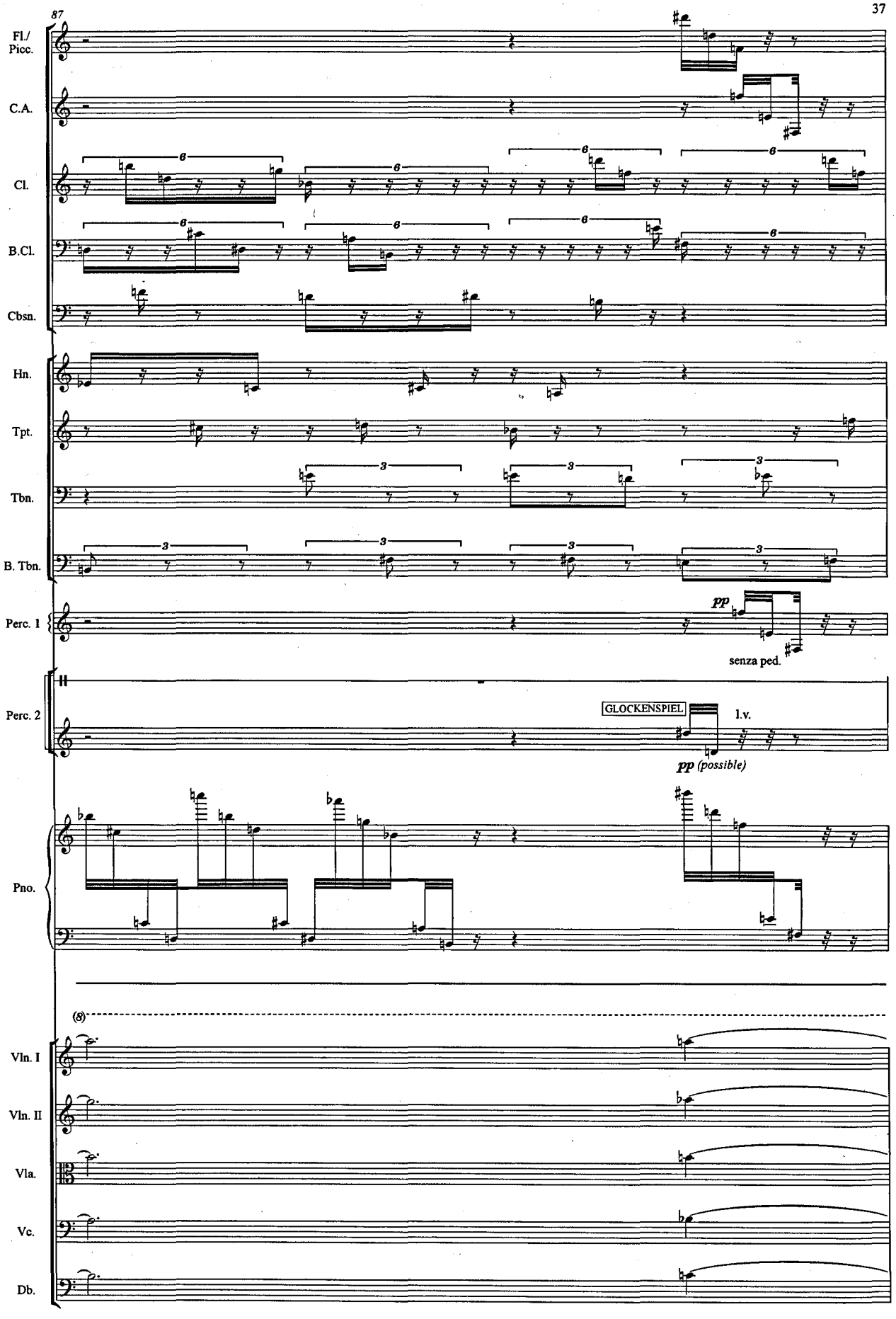

F
68
Fl./ Picc.
C.A.
Cl.
B.Cl.
Cbsn.
Hn.
Tpt.
Tbn.
B. Tbn.
Perc. 1
Perc. 2
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.
pp
ff
p
f
senza sord.
BASS DRUM
SUSPENDED CYMBAL
TAM-TAM
una corda
Ped.

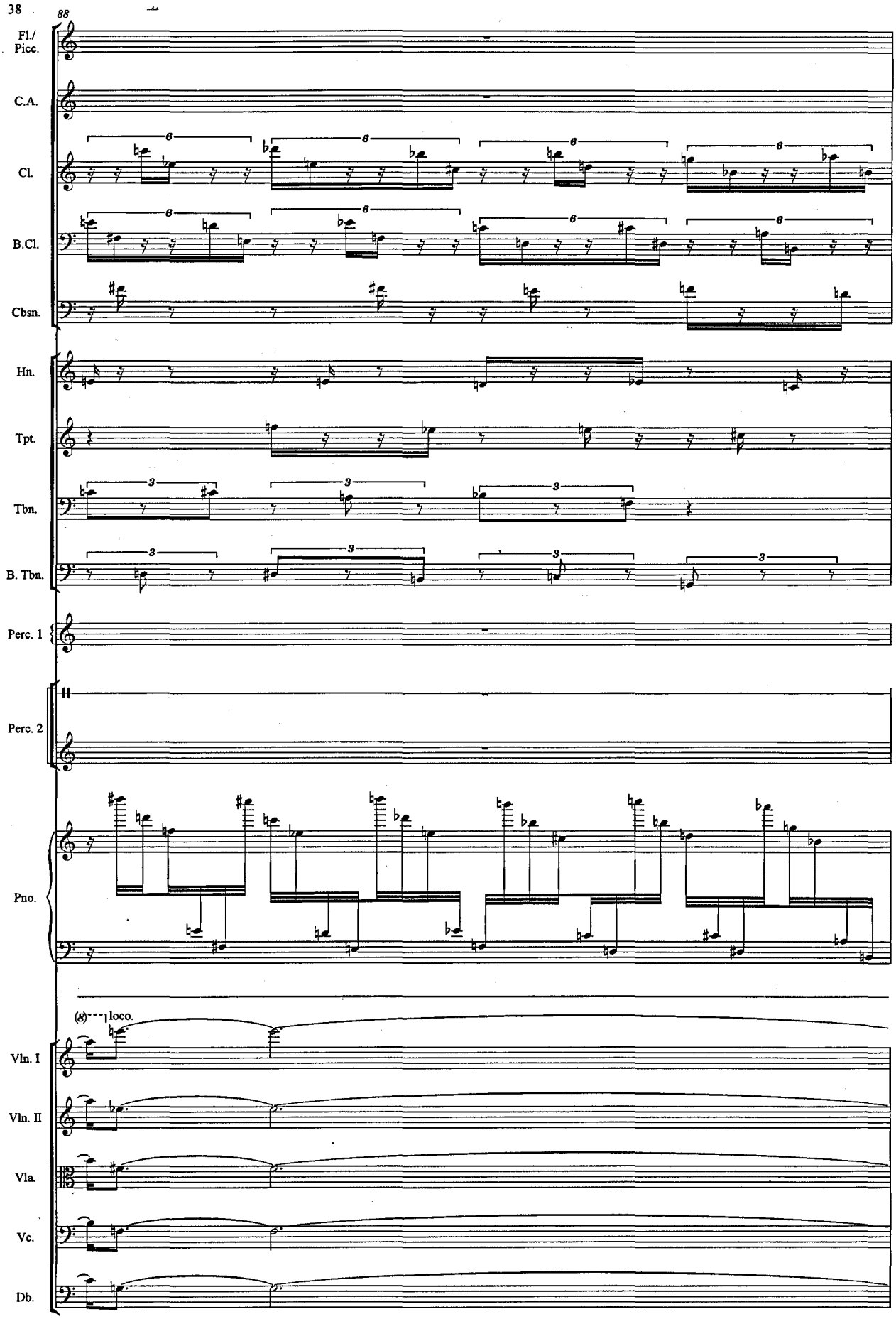

Fl./ Picc.
C.A.
Cl.
B.Cl.
Cbsn.
Hn.
Tpt.
Tbn.
B. Tbn.
Perc. 1
SUSPENDED CYMBAL
TAM-TAM
Perc. 2
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.
arco
arco
arco
p
ff

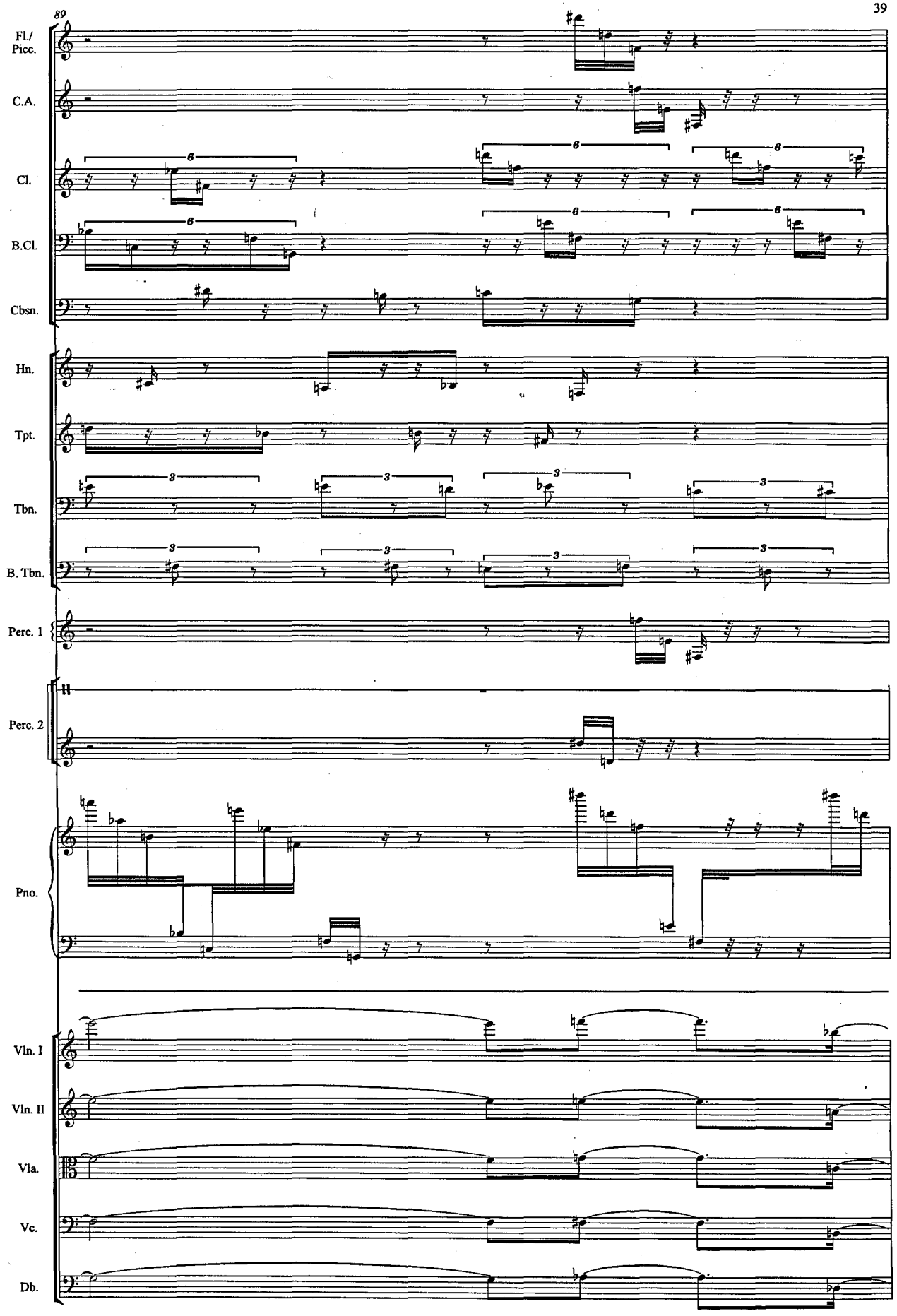

81
G
PICCOLO
Fl./ Picc.
C.A.
Cl.
B.Cl.
Cbsn.
Hn.
Tpt.
Tbn.
B. Tbn.
Perc. 1
Perc. 2
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.
pp (possible)
pp
con sord.
BASS DRUM
tr
5:3
ff
SUSPENDED CYMBAL
Move to Glockenspiel
tre corde
Ped.
8va

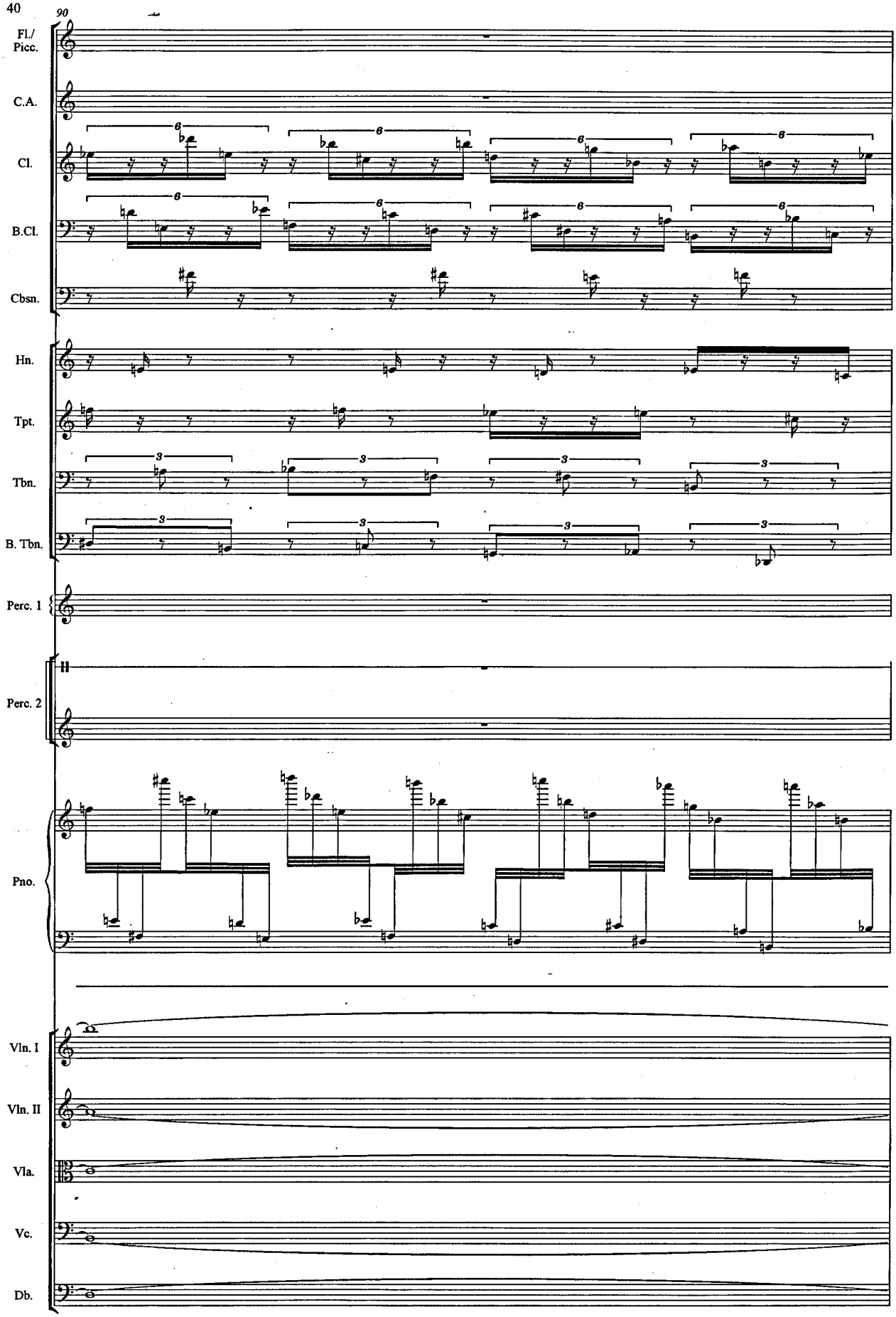

85
Fl./ Picc.
C.A.
Cl.
B.Cl.
Cbsn.
Hn.
Tpt.
Tbn.
B. Tbn.
Perc. 1
Perc. 2
Pno.
(8)
Vln. I
Vln. II
Vla.
Vc.
Db.

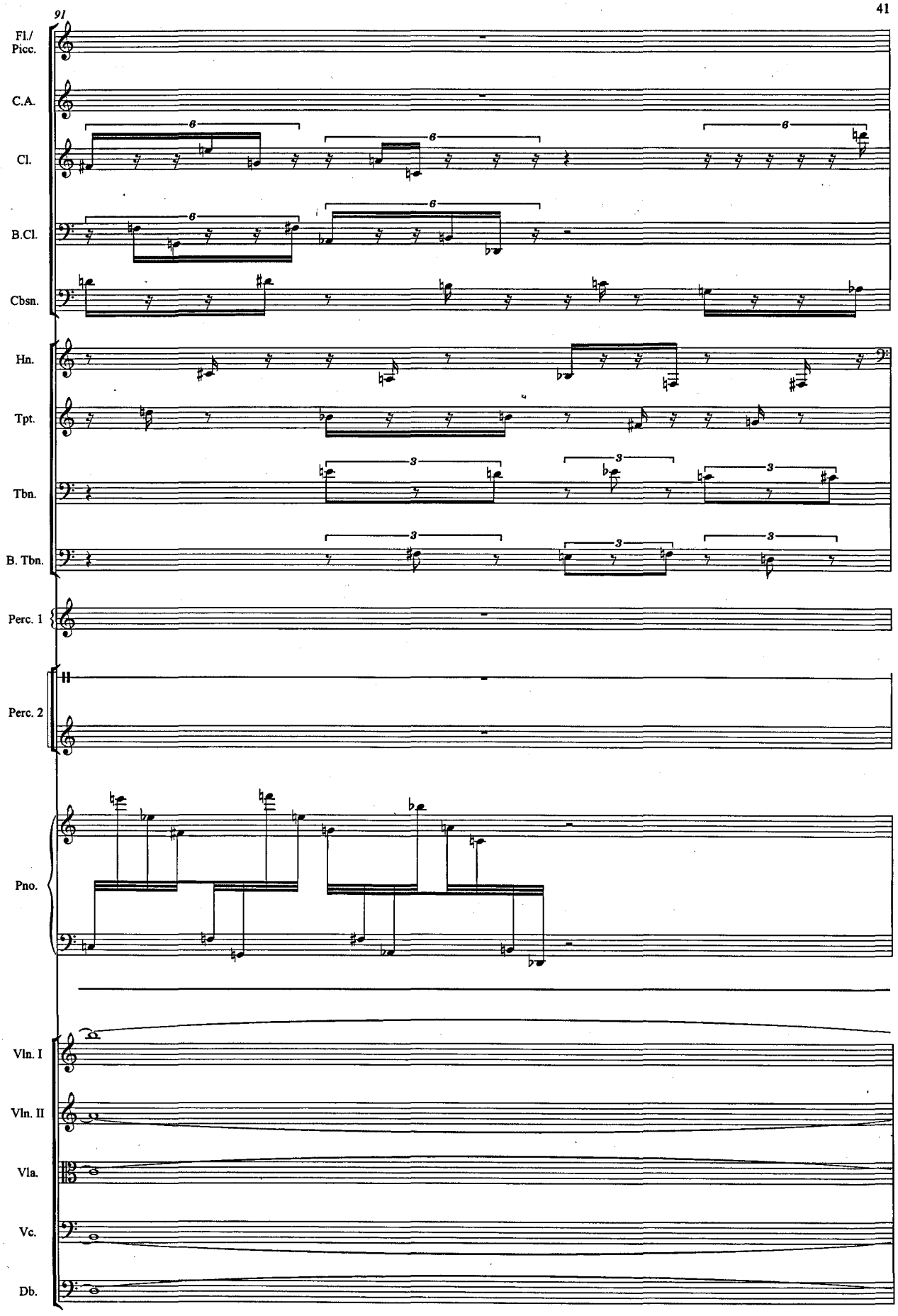

86
Fl./ Picc.
C.A.
Cl.
B.Cl.
Cbsn.
Hn.
Tpt.
Tbn.
B. Tbn.
Perc. 1
Perc. 2
Pno.
(8)
Vln. I
Vln. II
Vla.
Vc.
Db.

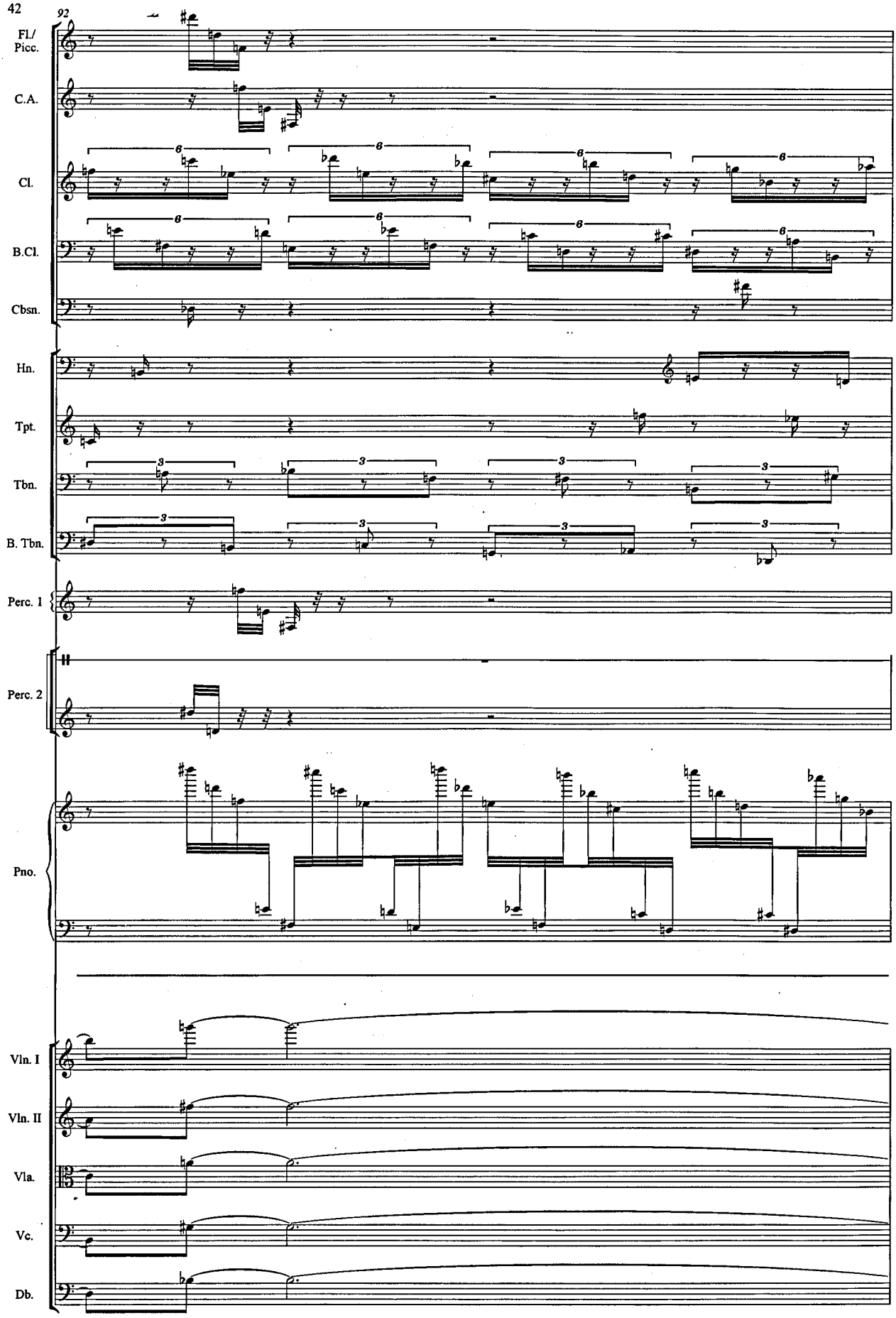

87
Fl./ Picc.
C.A.
Cl.
B.Cl.
Cbsn.
Hn.
Tpt.
Tbn.
B. Tbn.
Perc. 1
pp
senza ped.
Perc. 2
GLOCKENSPIEL
l.v.
pp (possible)
Pno.
(8)
Vln. I
Vln. II
Vla.
Vc.
Db.

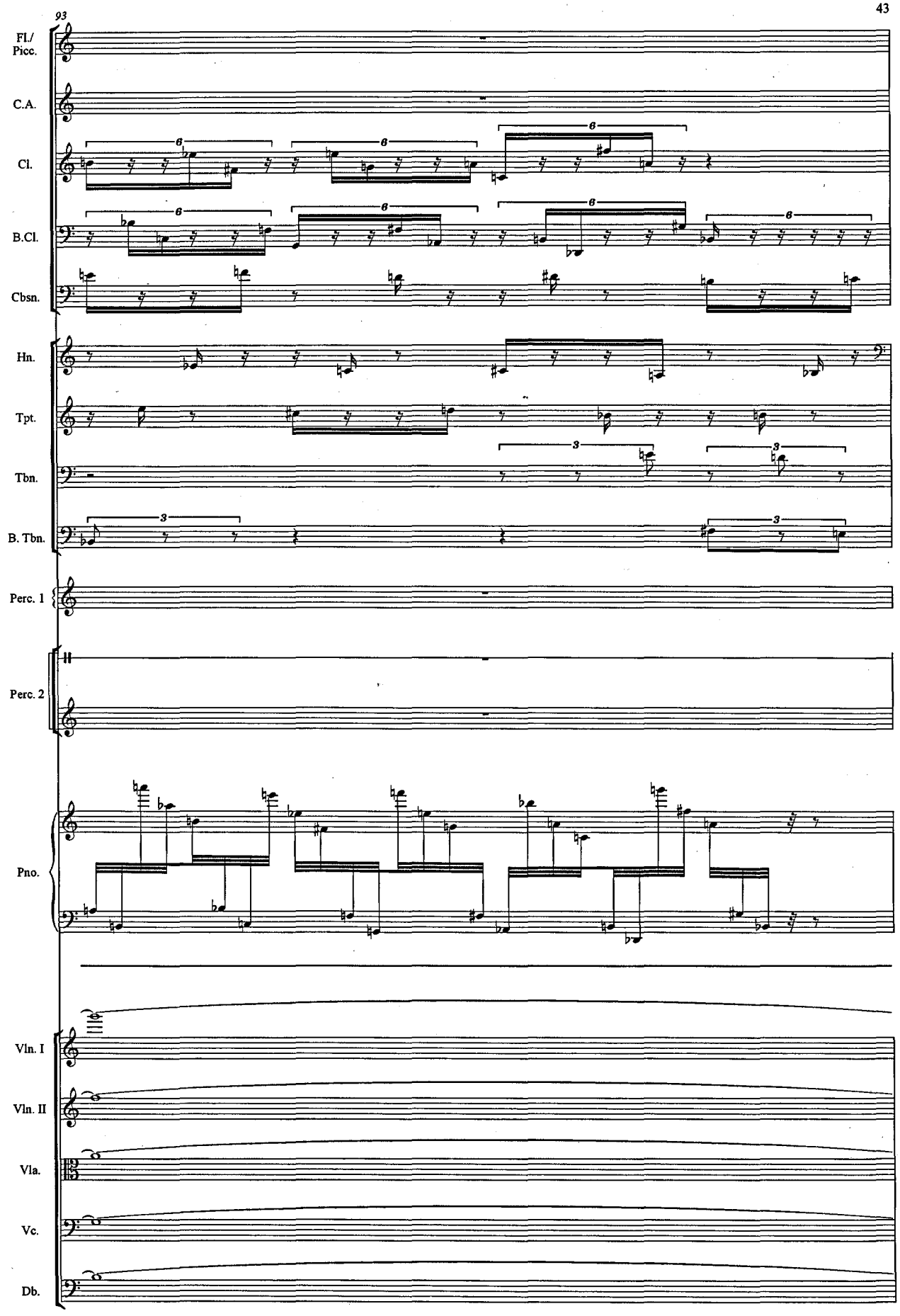

88
Fl./ Picc.
C.A.
Cl.
B.Cl.
Cbsn.
Hn.
Tpt.
Tbn.
B. Tbn.
Perc. 1
Perc. 2
Pno.
(8)
loco.
Vln. I
Vln. II
Vla.
Vc.
Db.

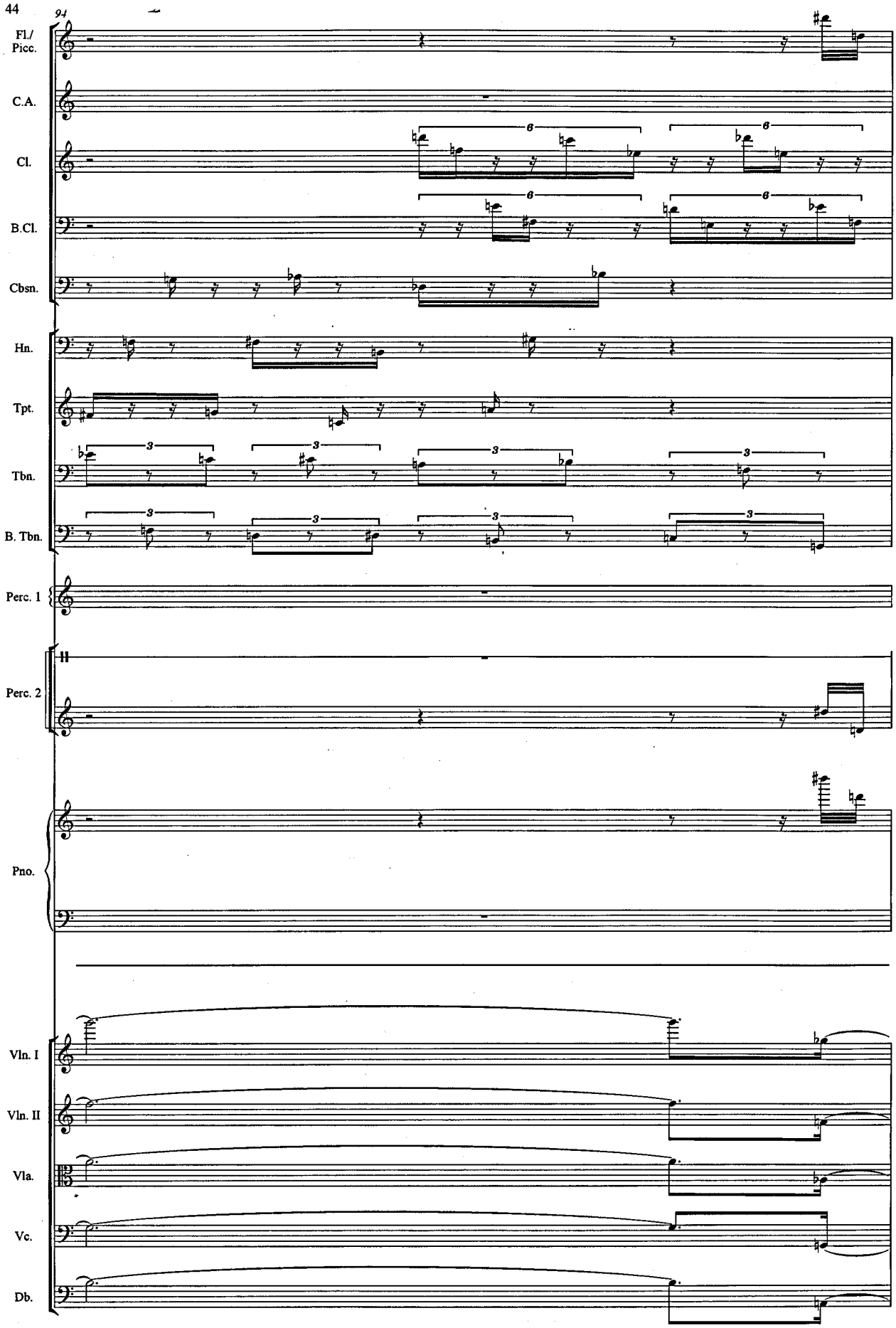

89
Fl./ Picc.
C.A.
Cl.
B.Cl.
Cbsn.
Hn.
Tpt.
Tbn.
B. Tbn.
Perc. 1
Perc. 2
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.


90
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.


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.


92
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.


93
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.

95

Take Flute

Fl./ Picc.

C.A.

Cl.

B.Cl.

Cbsn.

Hn.

Tpt.

Tbn.

B. Tbn.

Move to Tubular Bells

Perc. 1

Perc. 2

Move to Bass Drum

Pno.

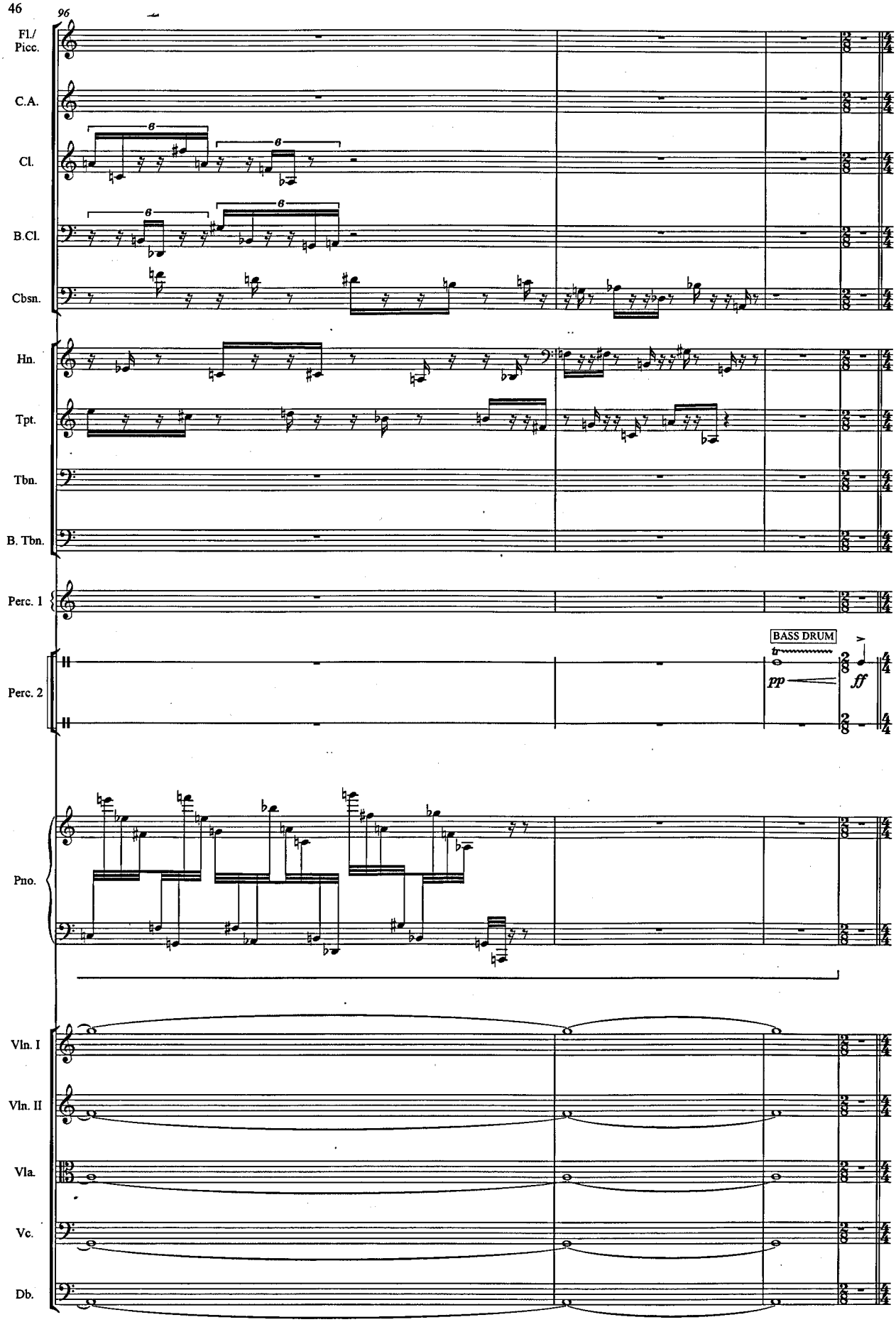
Vln. I

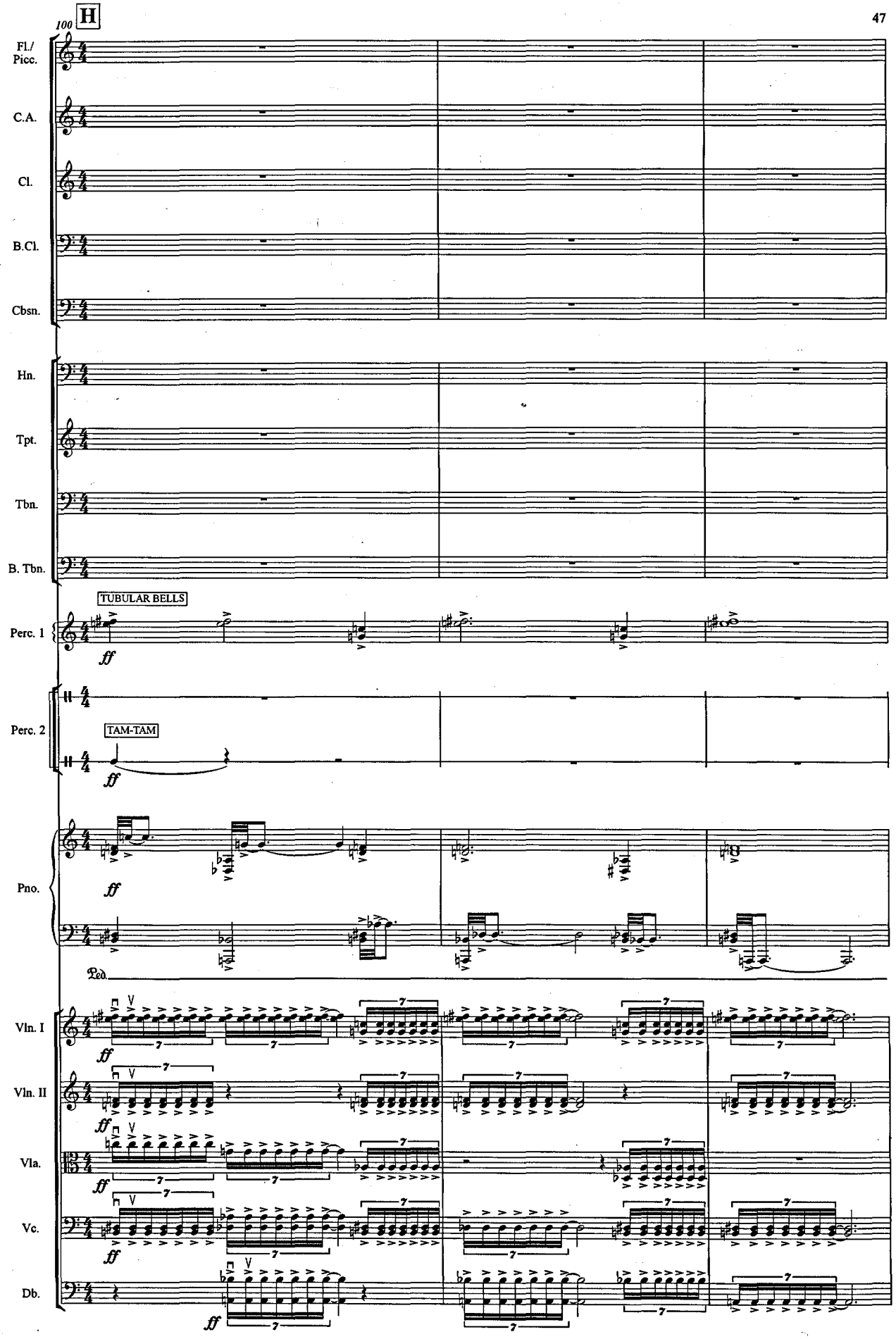
Vln. II

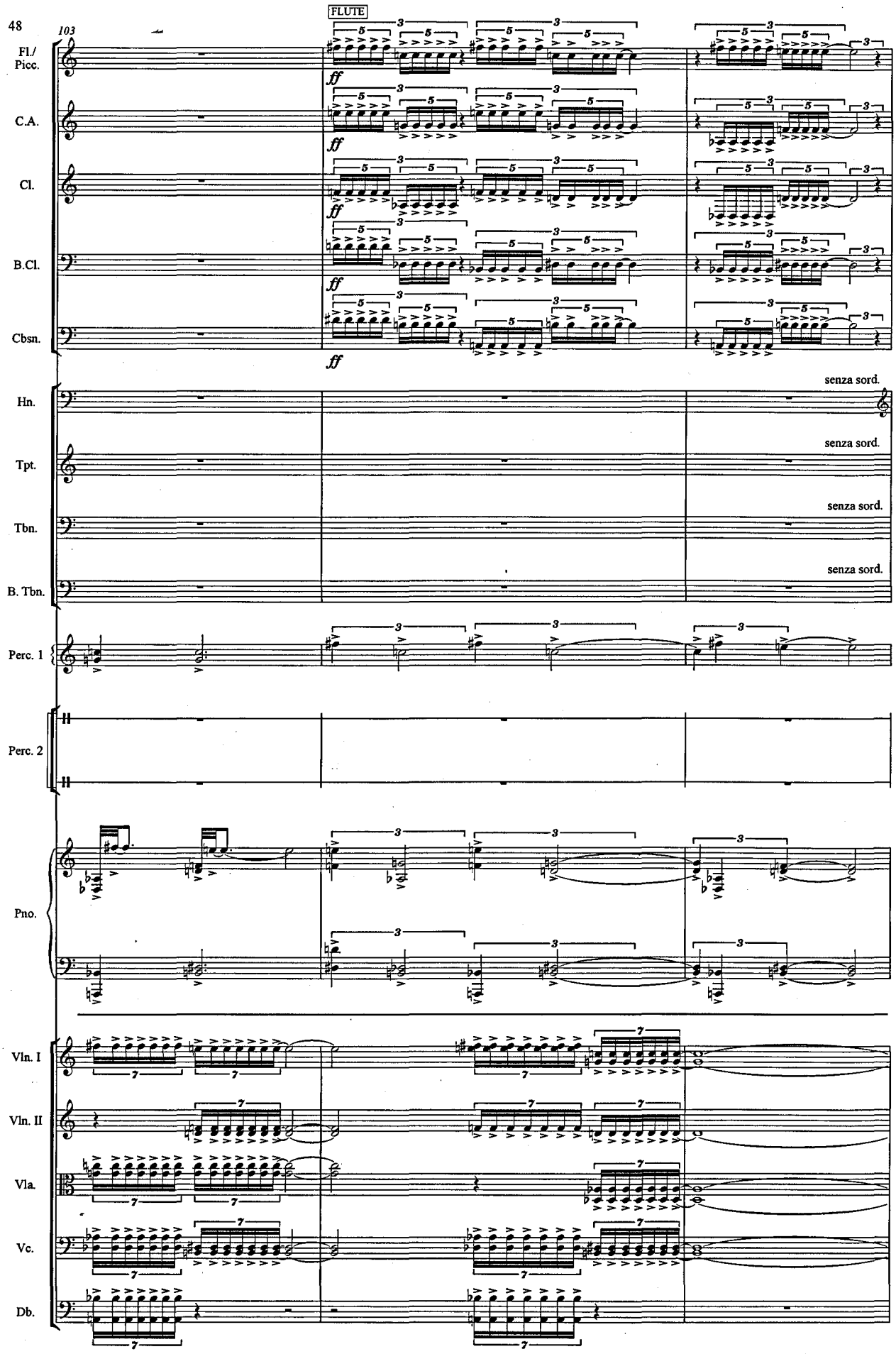
Vla.

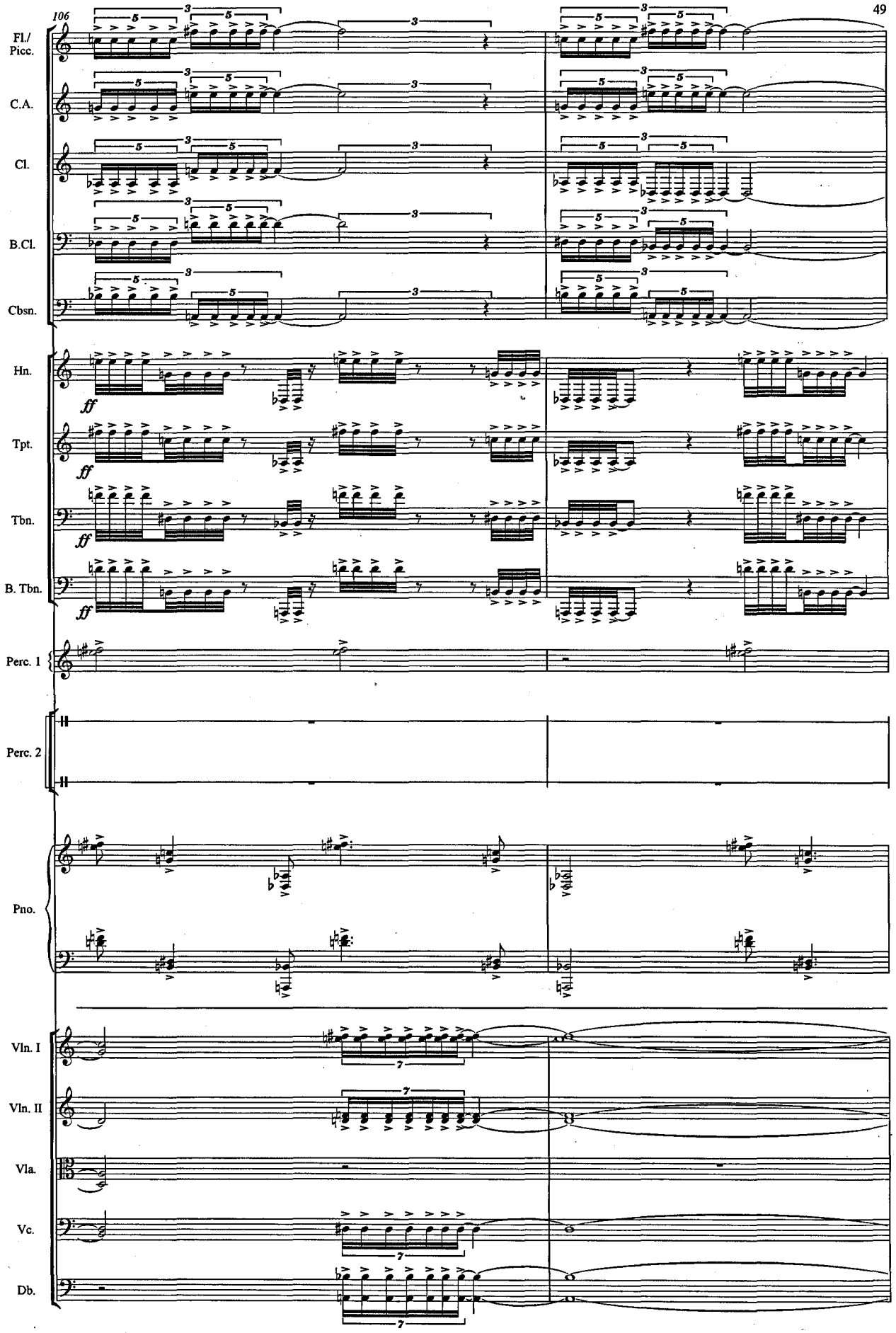
Vc.

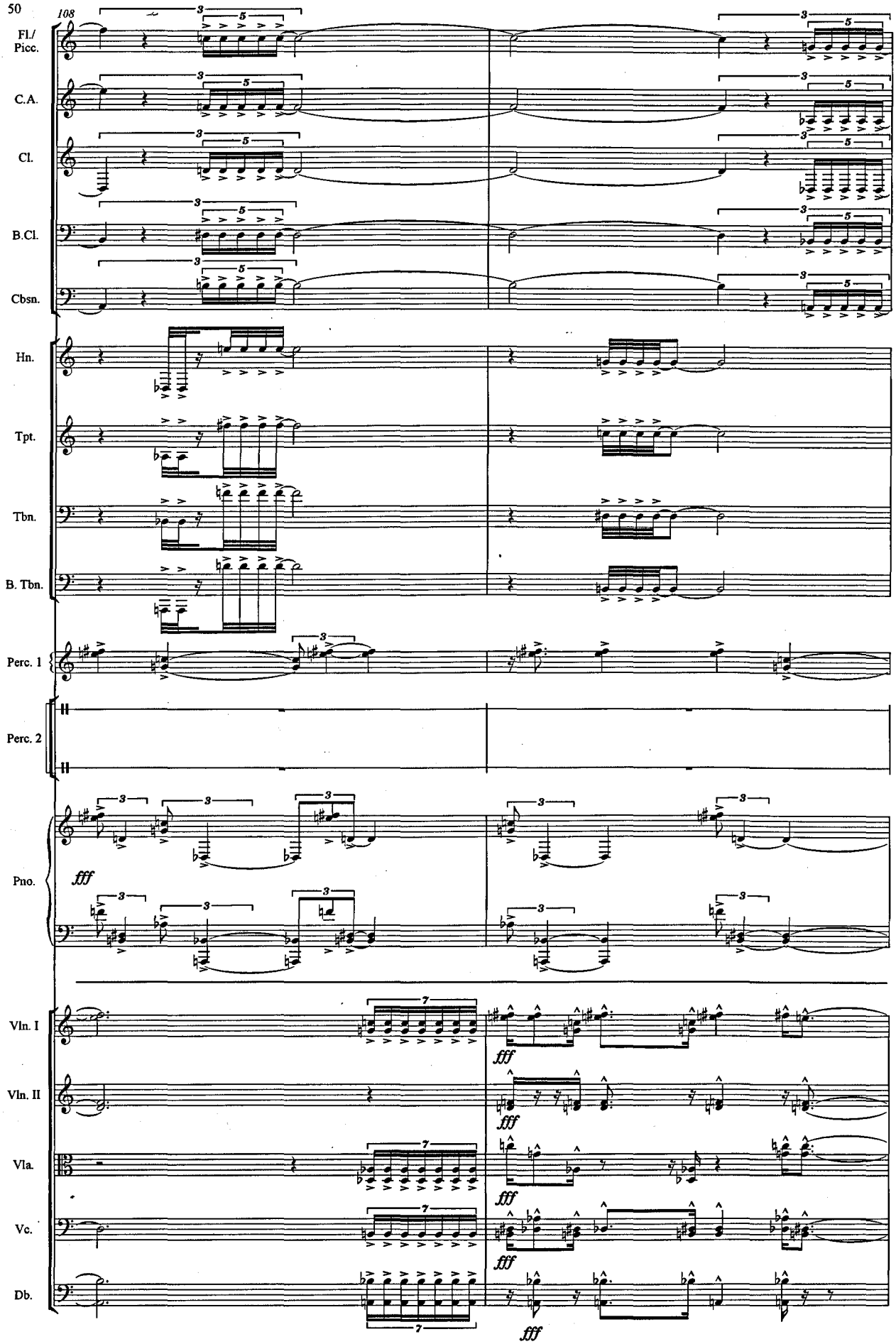
Db.

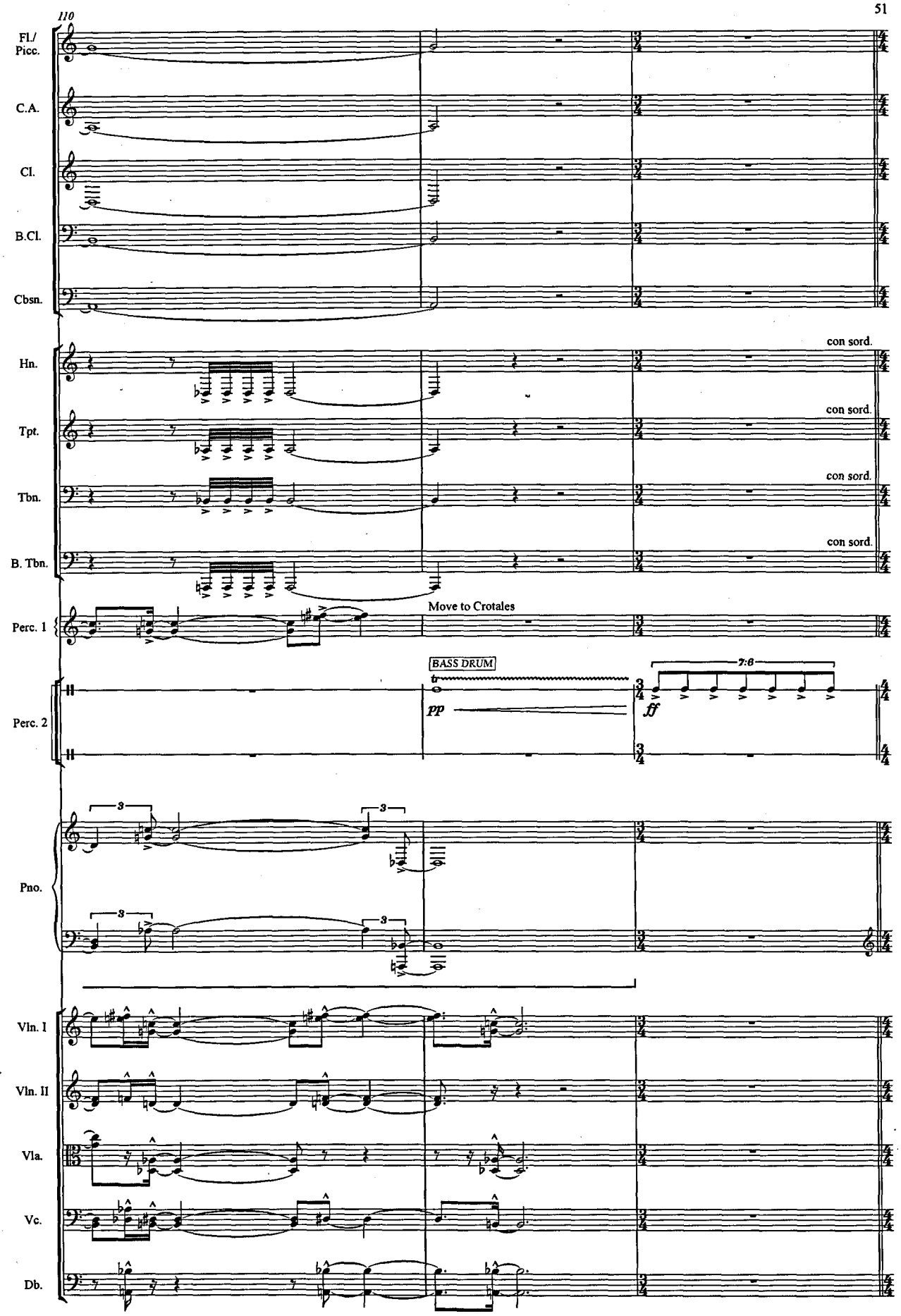

96
Fl./ Picc.
C.A.
Cl.
B.Cl.
Cbsn.
Hn.
Tpt.
Tbn.
B. Tbn.
Perc. 1
Perc. 2
BASS DRUM
pp
ff
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.

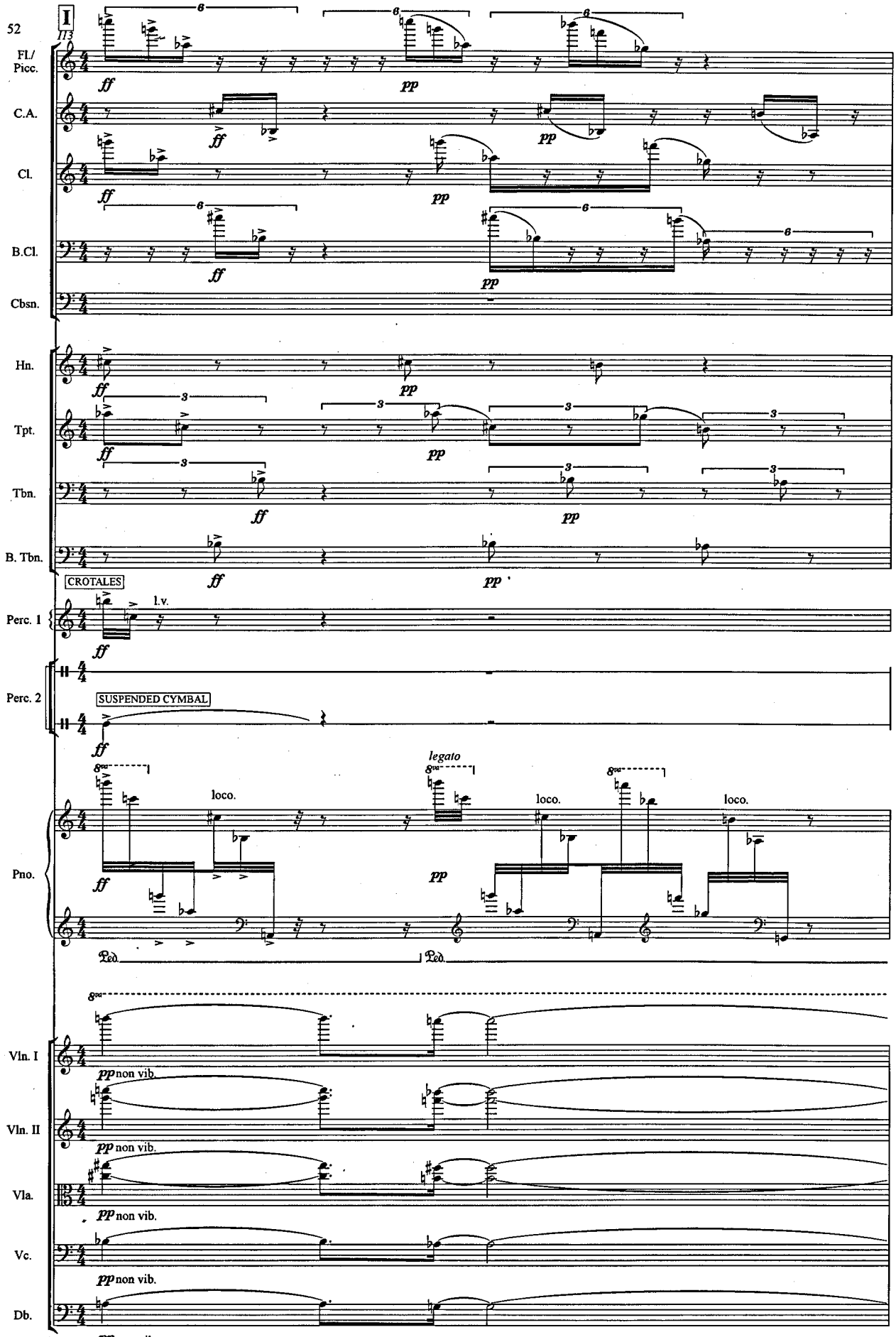

100
H
Fl./ Picc.
C.A.
Cl.
B.Cl.
Cbsn.
Hn.
Tpt.
Tbn.
B. Tbn.
TUBULAR BELLS
Perc. 1
ff
Perc. 2
TAM-TAM
ff
Pno.
ff
Ped.
Vln. I
ff
Vln. II
ff
Vla.
ff
Vc.
ff
Db.
ff

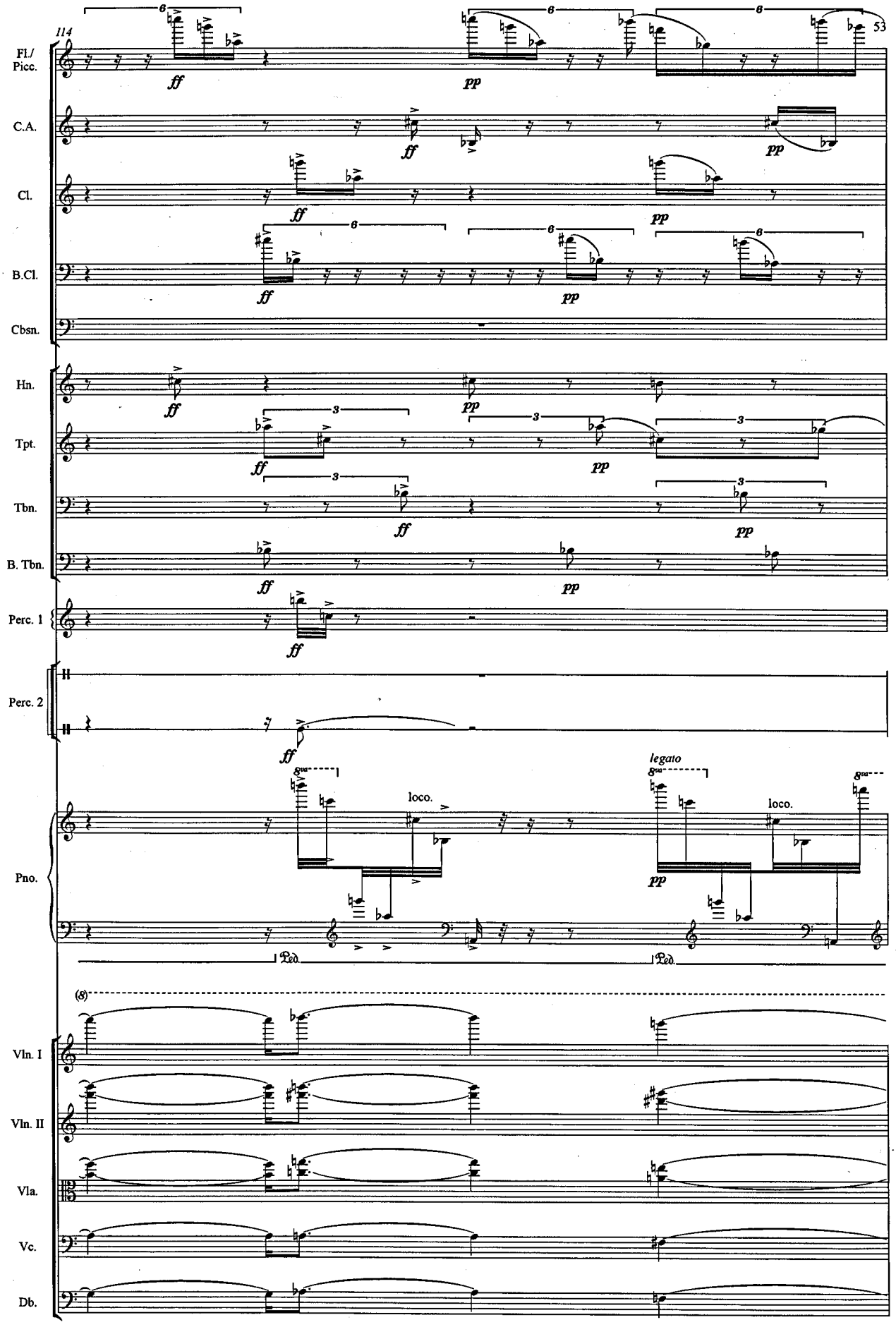

103
FLUTE
Fl./ Picc.
C.A.
Cl.
B.Cl.
Cbsn.
ff
Hn.
Tpt.
Tbn.
B. Tbn.
senza sord.
Perc. 1
Perc. 2
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.

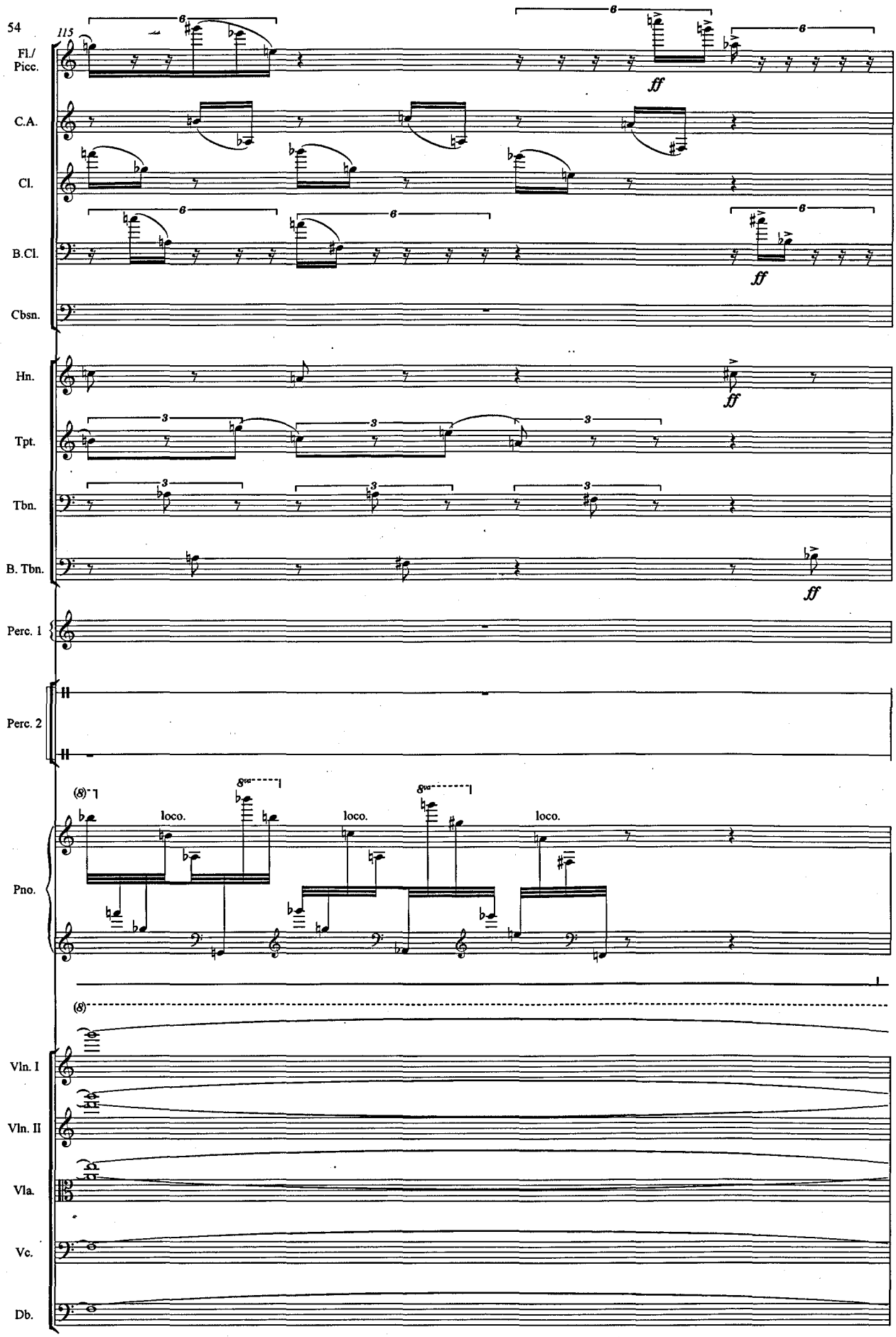

106
Fl./ Picc.
C.A.
Cl.
B.Cl.
Cbsn.
Hn.
Tpt.
Tbn.
B. Tbn.
Perc. 1
Perc. 2
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.
ff

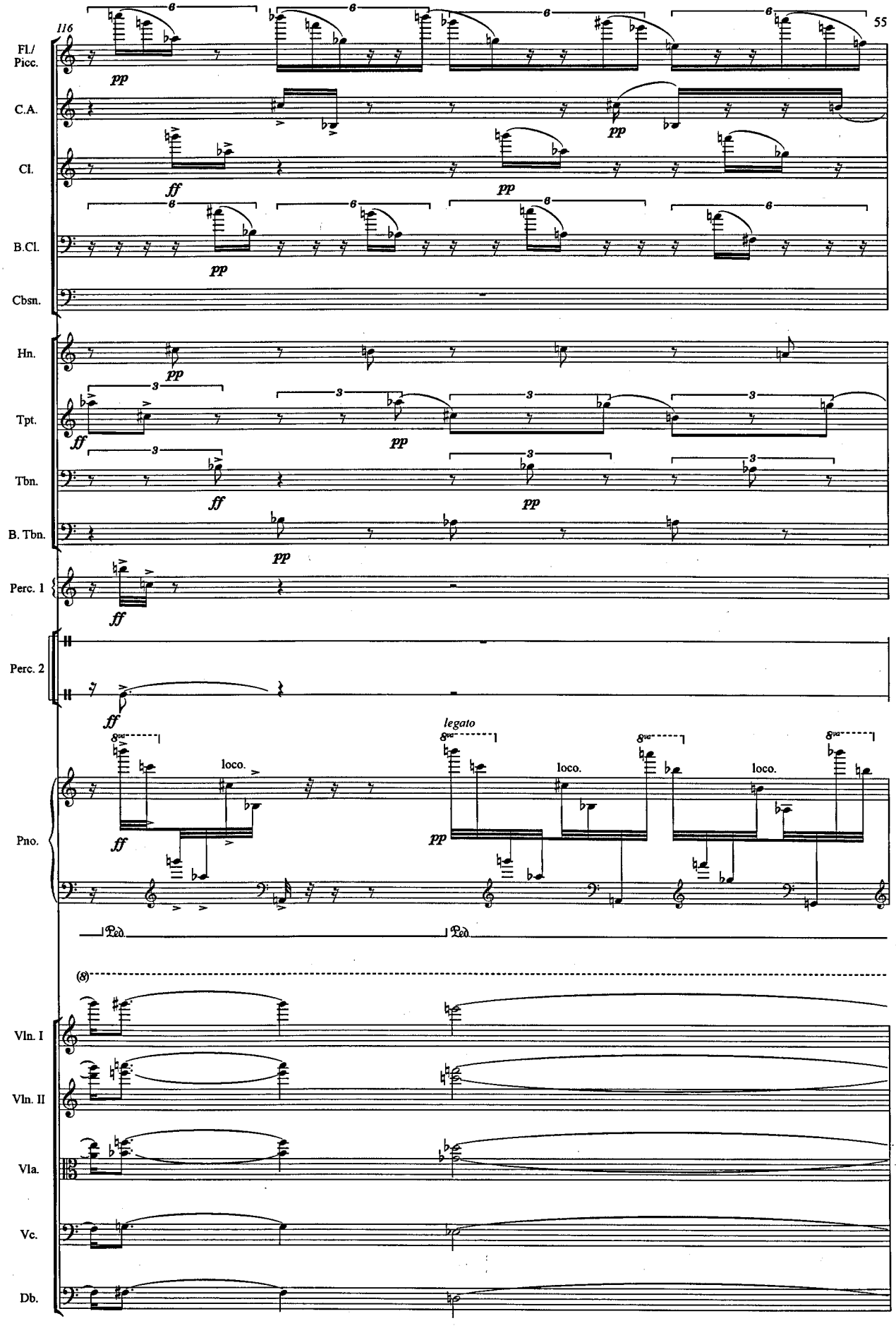

108
Fl./ Picc.
C.A.
Cl.
B.Cl.
Cbsn.
Hn.
Tpt.
Tbn.
B. Tbn.
Perc. 1
Perc. 2
Pno.
fff
Vln. I
Vln. II
Vla.
Vc.
Db.

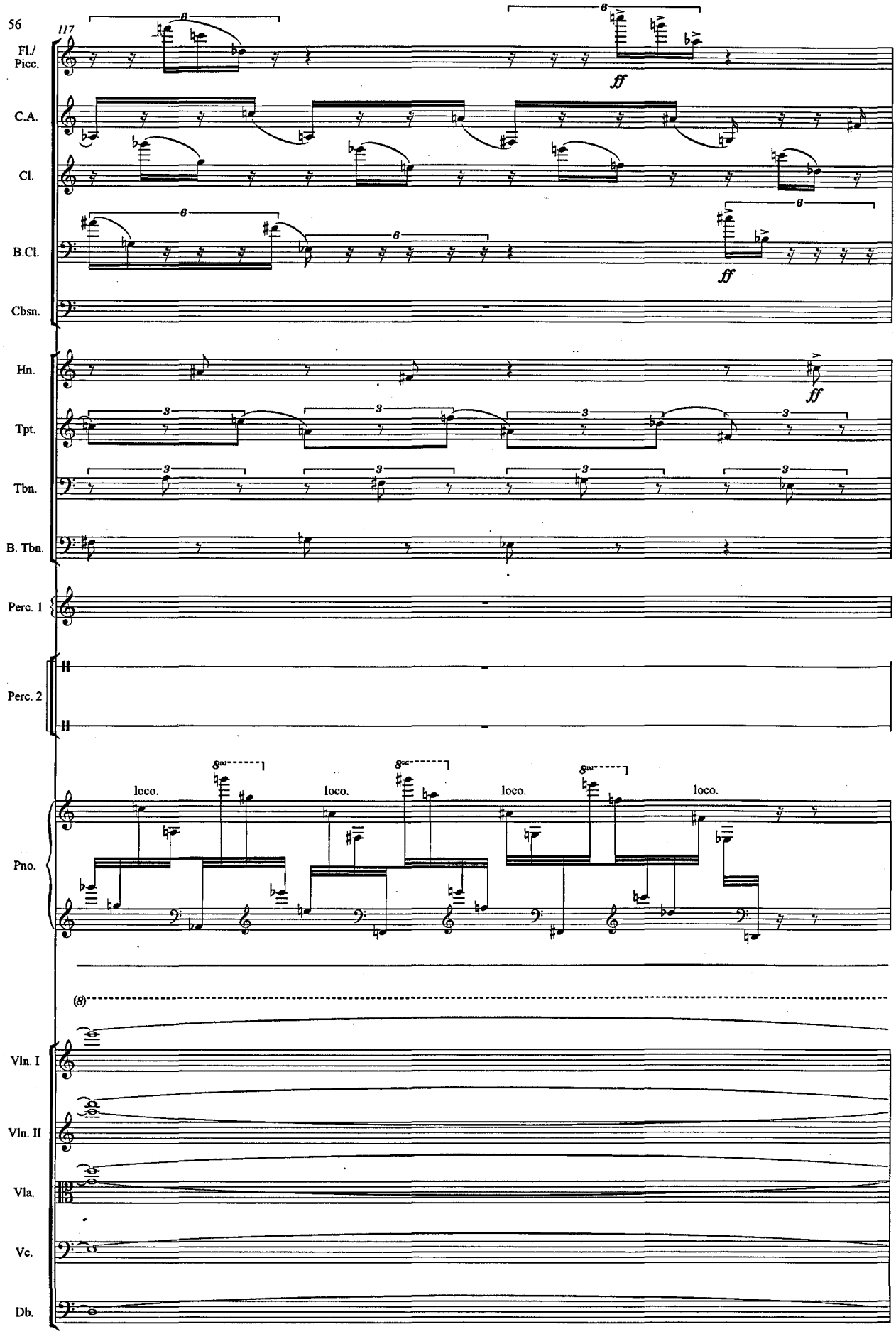

110
Fl./ Picc.
C.A.
Cl.
B.Cl.
Cbsn.
Hn.
con sord.
Tpt.
con sord.
Tbn.
con sord.
B. Tbn.
con sord.
Perc. 1
Move to Crotales
Perc. 2
BASS DRUM
tr
pp
7:8
ff
Pno.
3
Vln. I
Vln. II
Vla.
Vc.
Db.

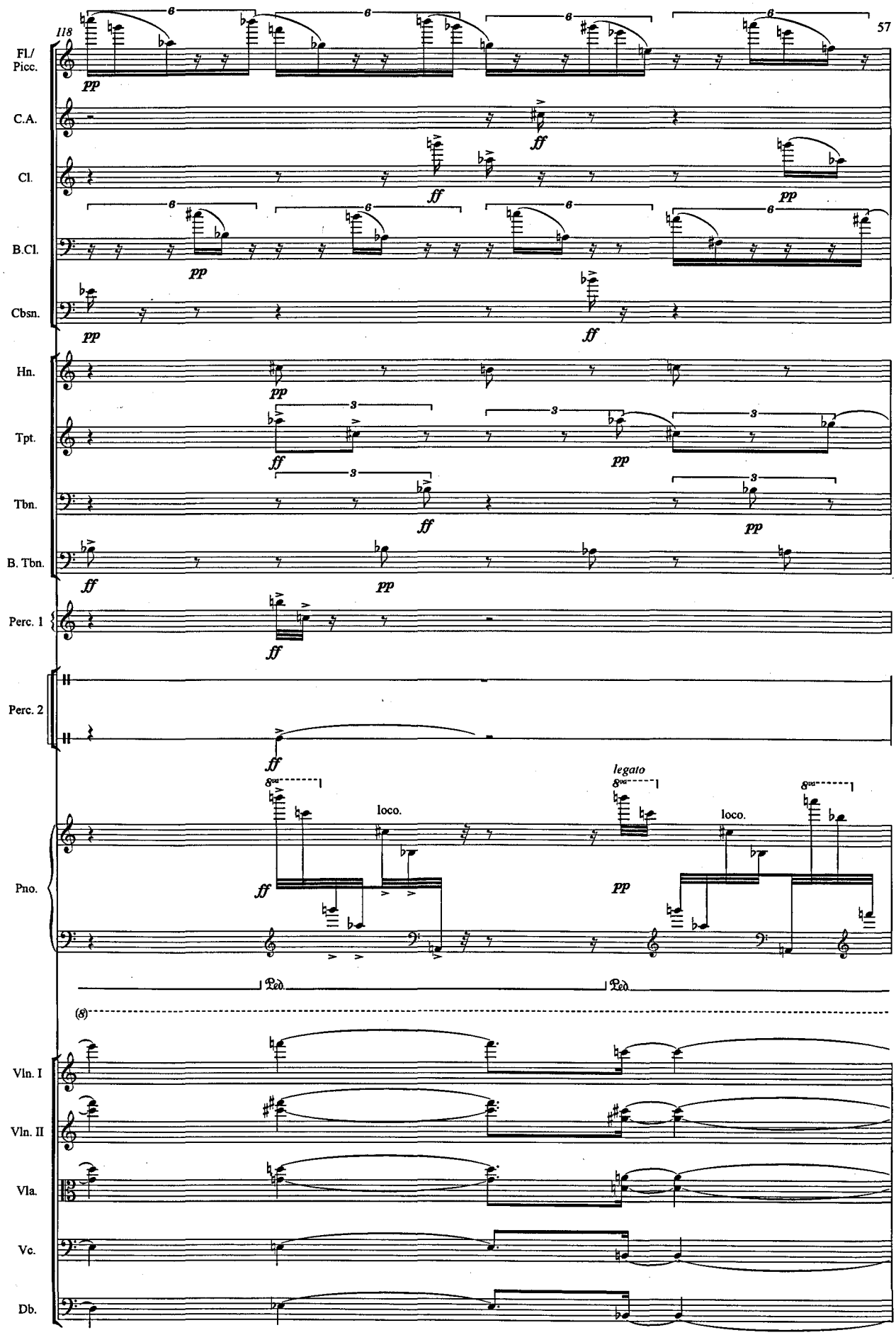

52
I
113
Fl/ Picc.
C.A.
Cl.
B.Cl.
Cbsn.
Hn.
Tpt.
Tbn.
B. Tbn.
CROTALES
l.v.
Perc. 1
Perc. 2
SUSPENDED CYMBAL
Pno.
legato
loco.
Ped.
Vln. I
Vln. II
Vla.
Vc.
Db.
non vib.

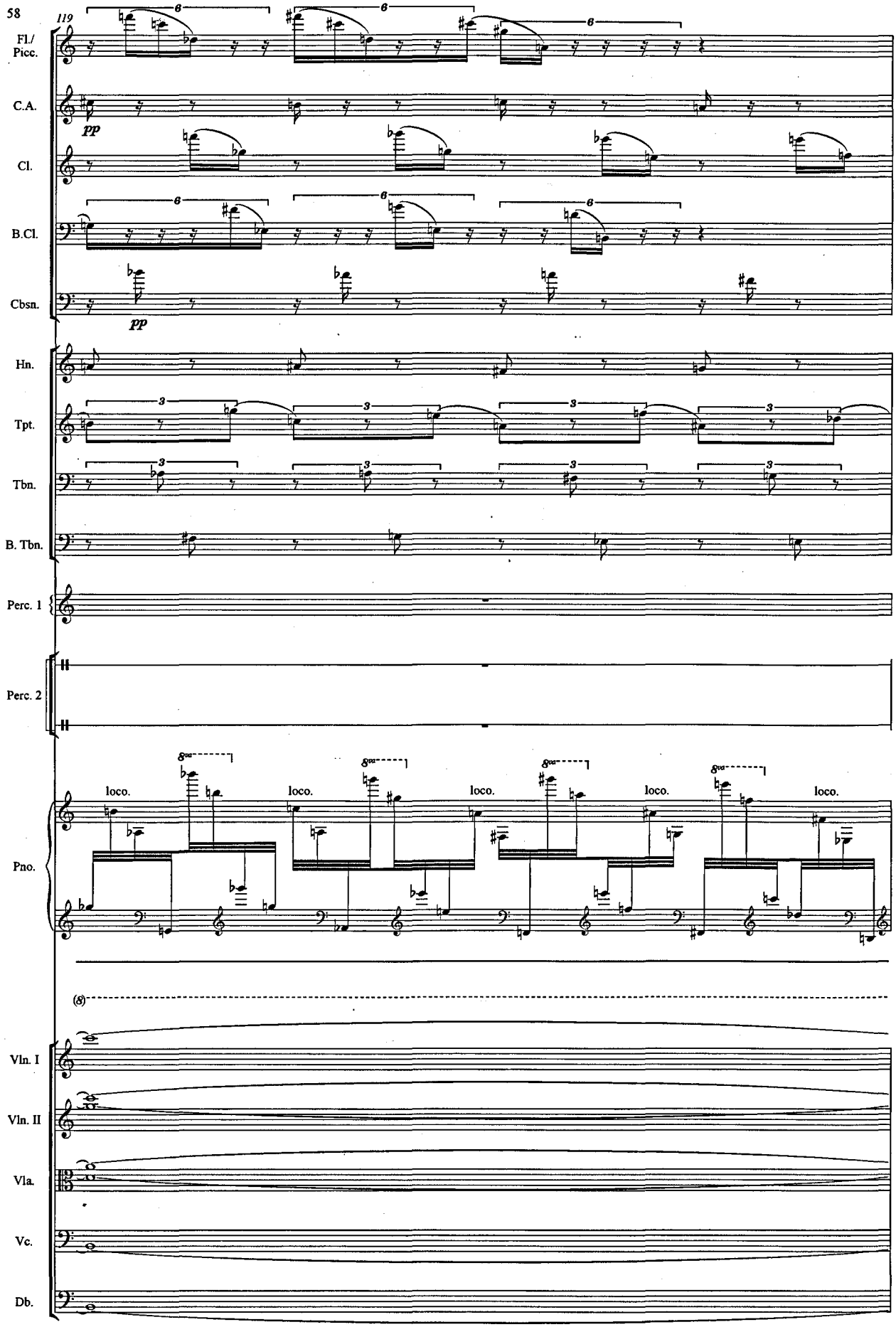

114
53
Fl./ Picc.
C.A.
Cl.
B.Cl.
Cbsn.
Hn.
Tpt.
Tbn.
B. Tbn.
Perc. 1
Perc. 2
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.
ff
pp
loco.
legato
Ped.

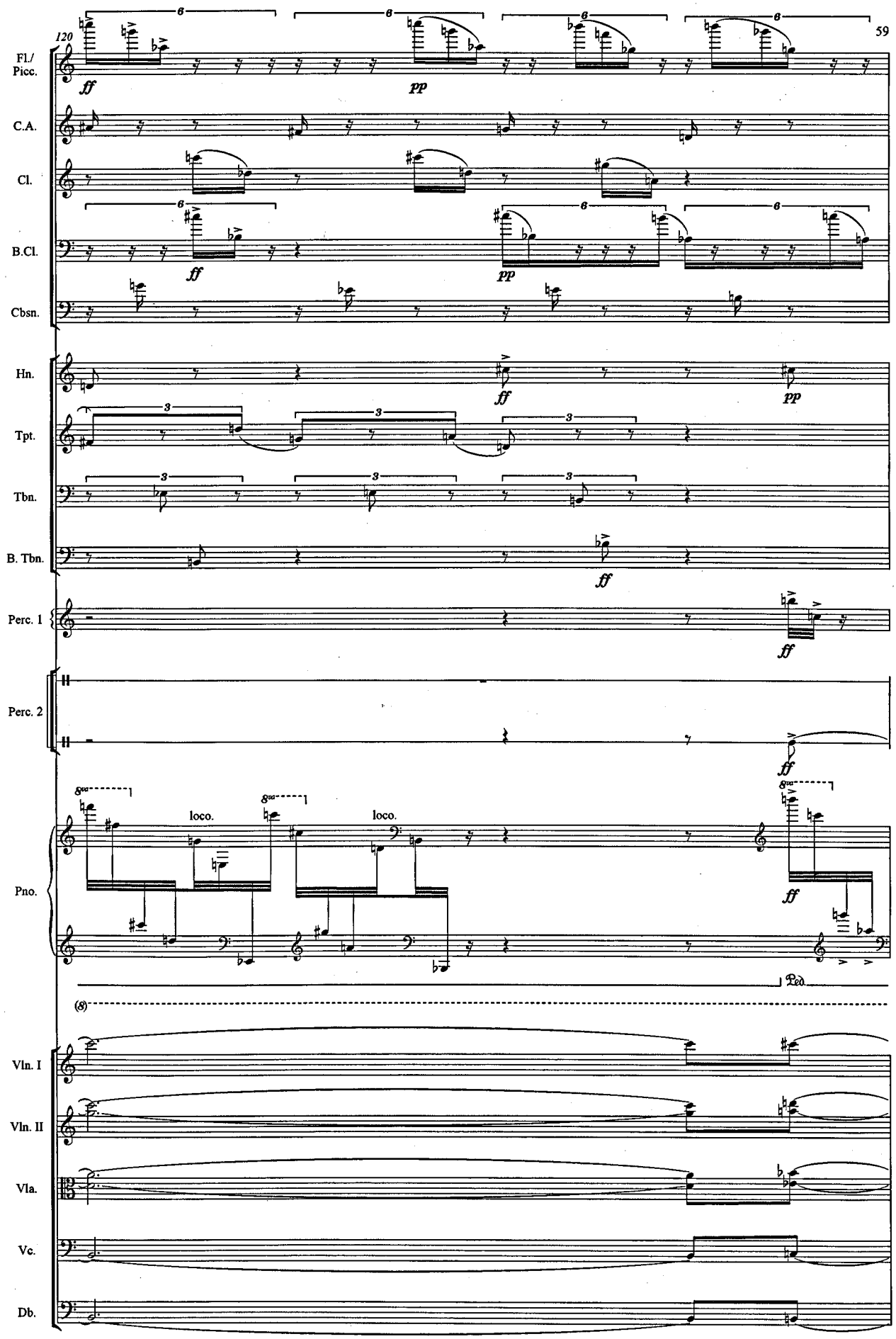

115
Fl./ Picc.
C.A.
Cl.
B.Cl.
Cbsn.
Hn.
Tpt.
Tbn.
B. Tbn.
Perc. 1
Perc. 2
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.
ff
loco.
8va

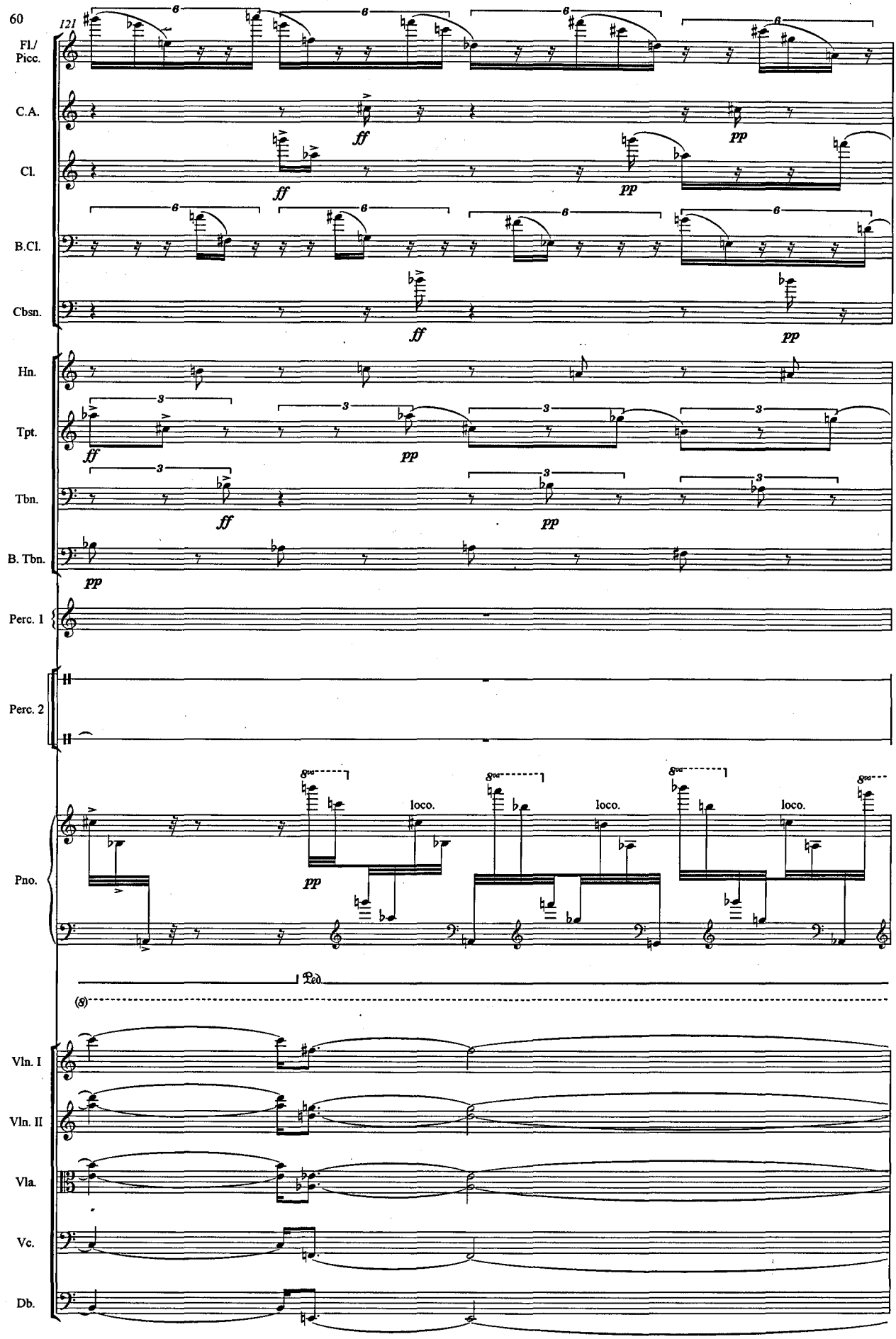

116
Fl./ Picc.
C.A.
Cl.
B.Cl.
Cbsn.
Hn.
Tpt.
Tbn.
B. Tbn.
Perc. 1
Perc. 2
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.
pp
ff
loco.
legato
Ped.

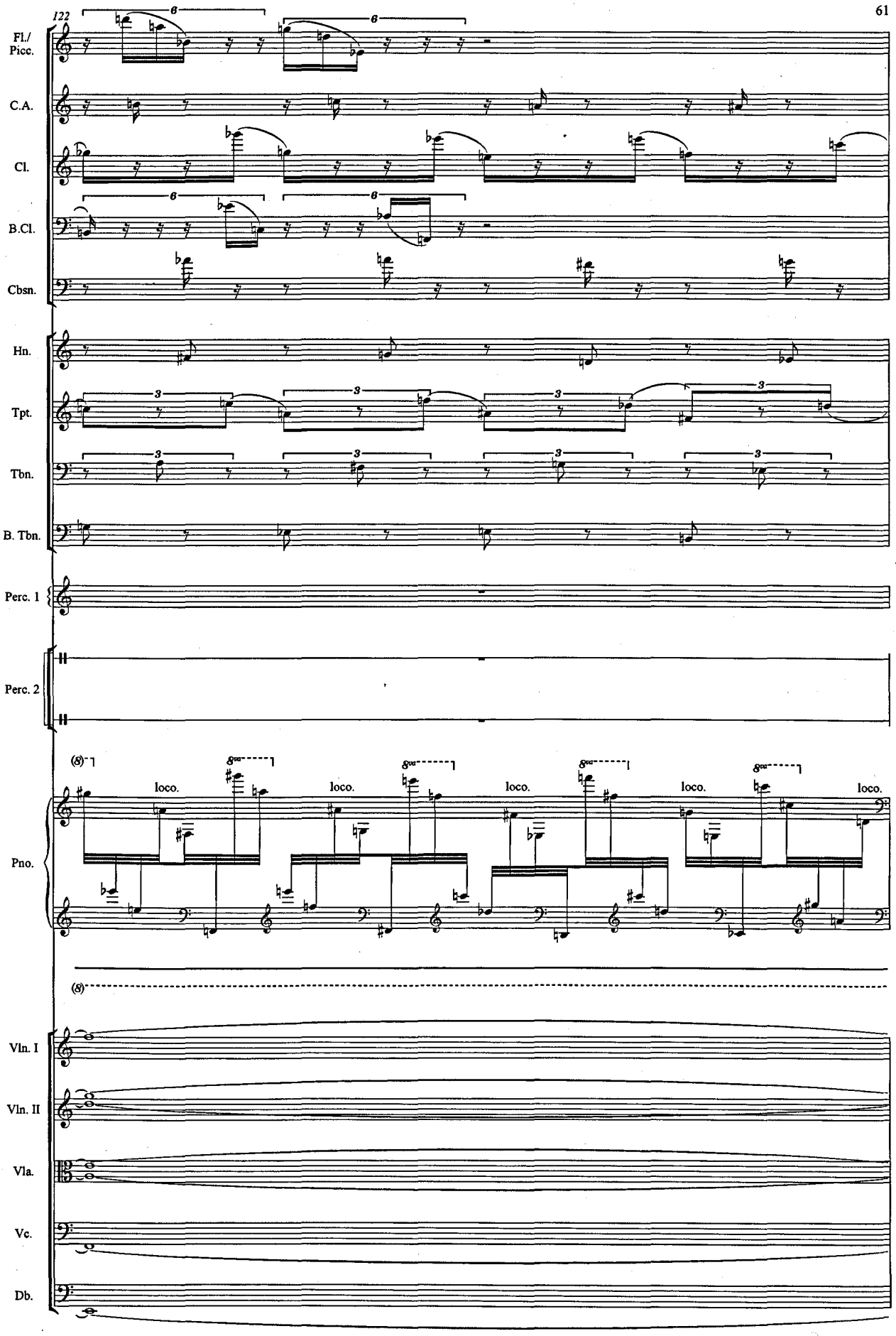

56
117
Fl./ Picc.
C.A.
Cl.
B.Cl.
Cbsn.
Hn.
Tpt.
Tbn.
B. Tbn.
Perc. 1
Perc. 2
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.
ff
loco.

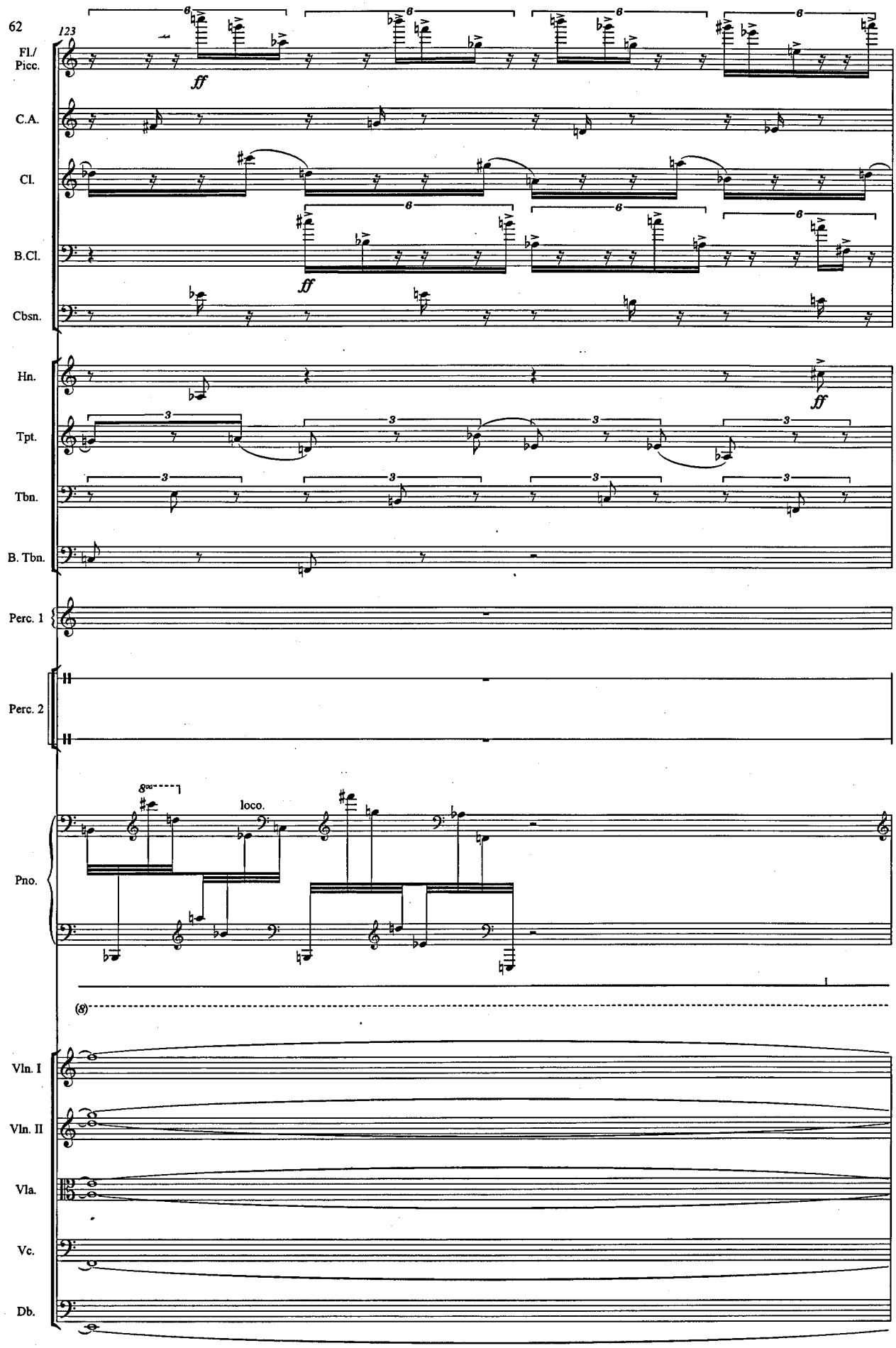

118
Fl./ Picc.
C.A.
Cl.
B.Cl.
Cbsn.
Hn.
Tpt.
Tbn.
B. Tbn.
Perc. 1
Perc. 2
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.
pp
ff
loco.
legato
Ped.

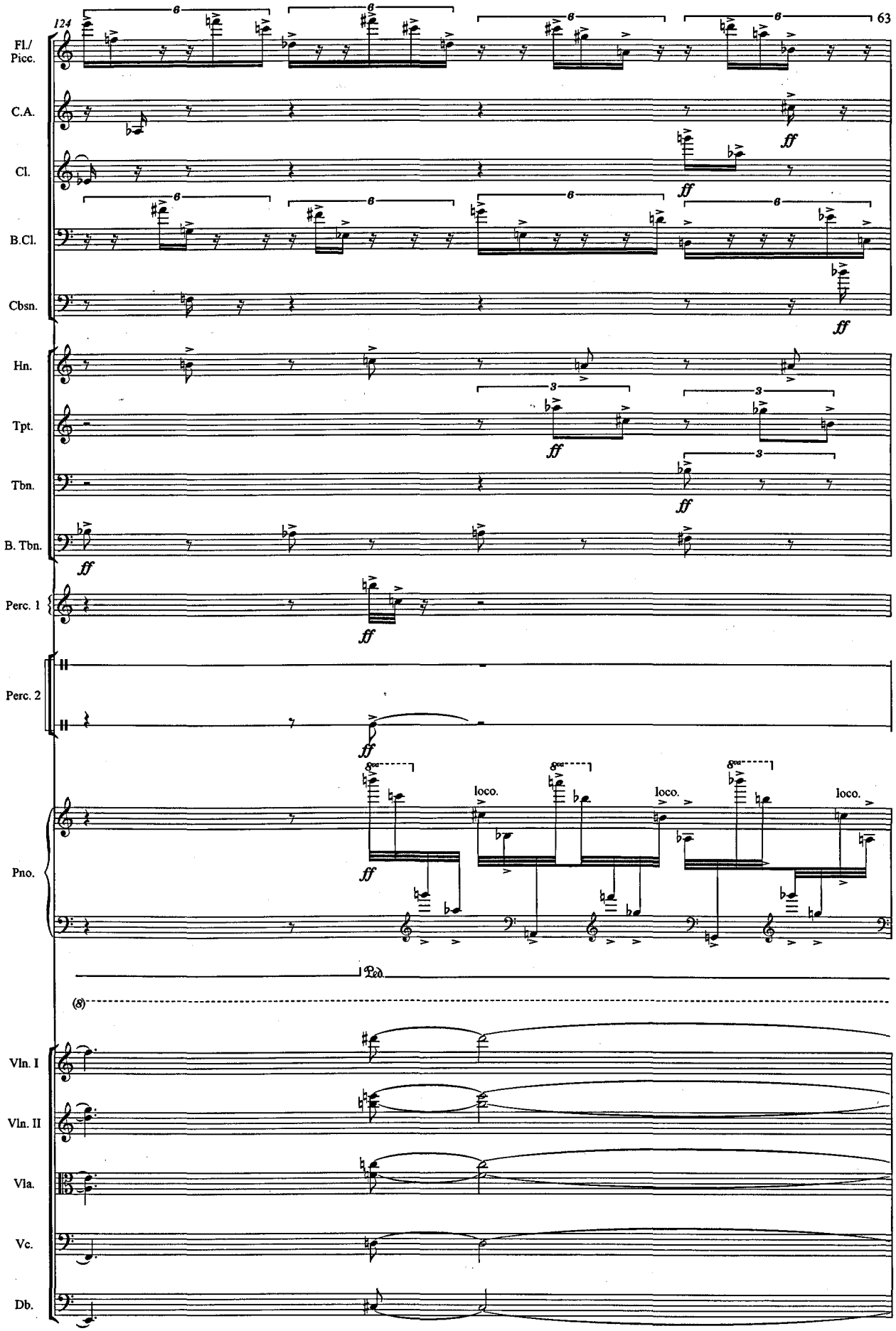

58
119
Fl./
Picc.
C.A.
pp
Cl.
B.Cl.
Cbsn.
pp
Hn.
Tpt.
Tbn.
B. Tbn.
Perc. 1
Perc. 2
Pno.
loco.
loco.
loco.
loco.
loco.
(8)
Vln. I
Vln. II
Vla.
Vc.
Db.

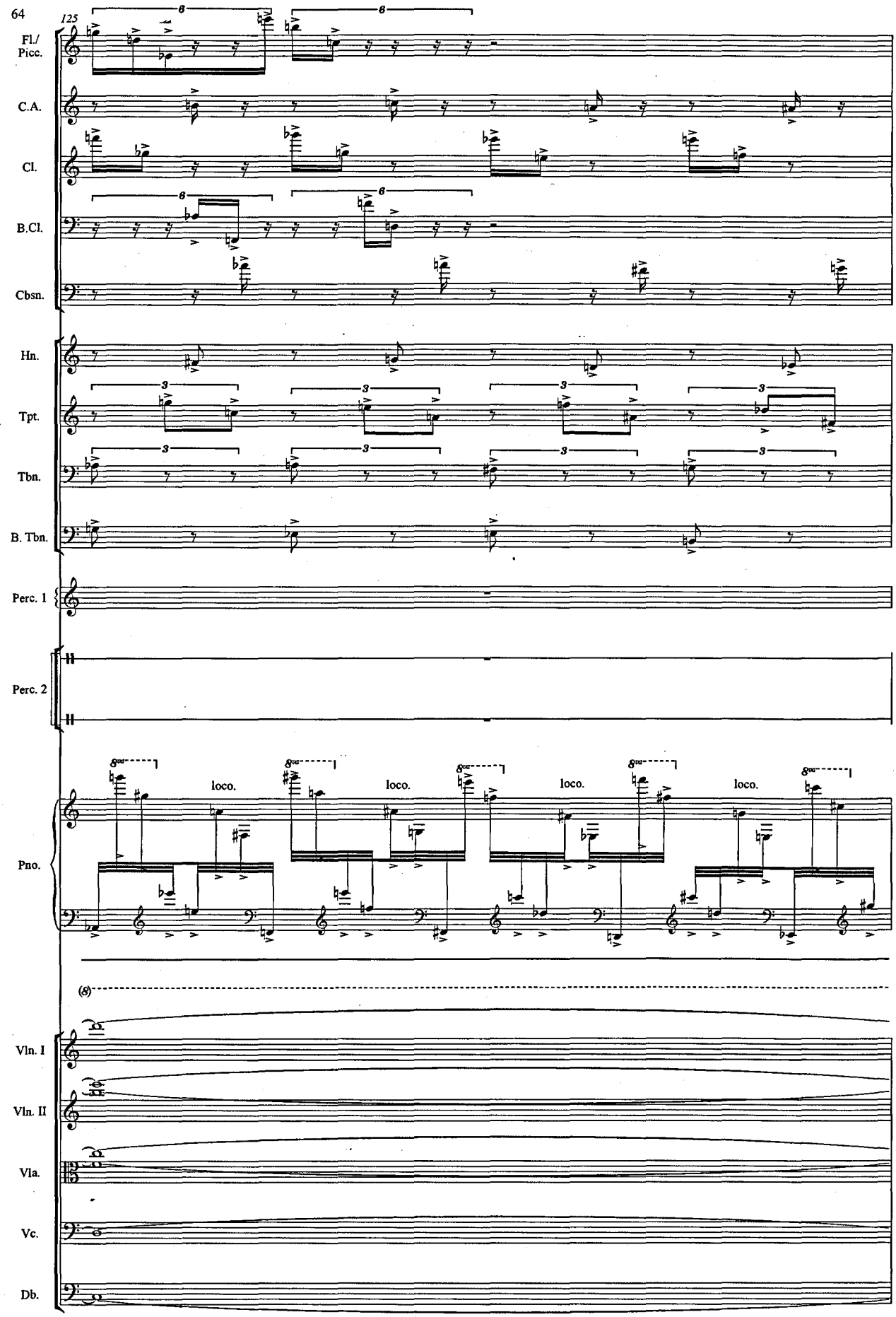

120
Fl./ Picc.
C.A.
Cl.
B.Cl.
Cbsn.
Hn.
Tpt.
Tbn.
B. Tbn.
Perc. 1
Perc. 2
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.
ff
pp
loco.
Ped.

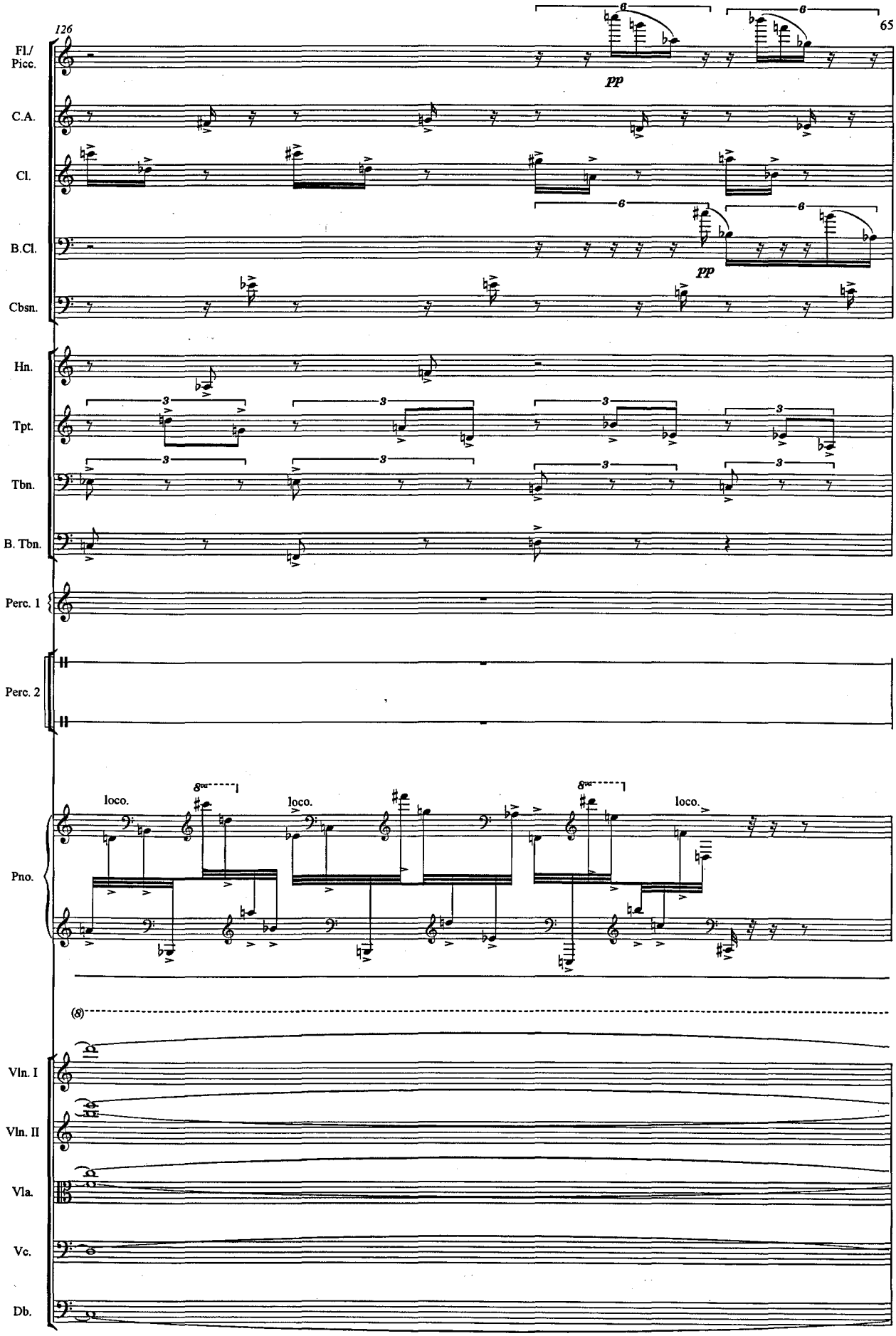

60
121
Fl./
Picc.
C.A.
Cl.
B.Cl.
Cbsn.
Hn.
Tpt.
Tbn.
B. Tbn.
Perc. 1
Perc. 2
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.
ff
pp
loco.
Ped.

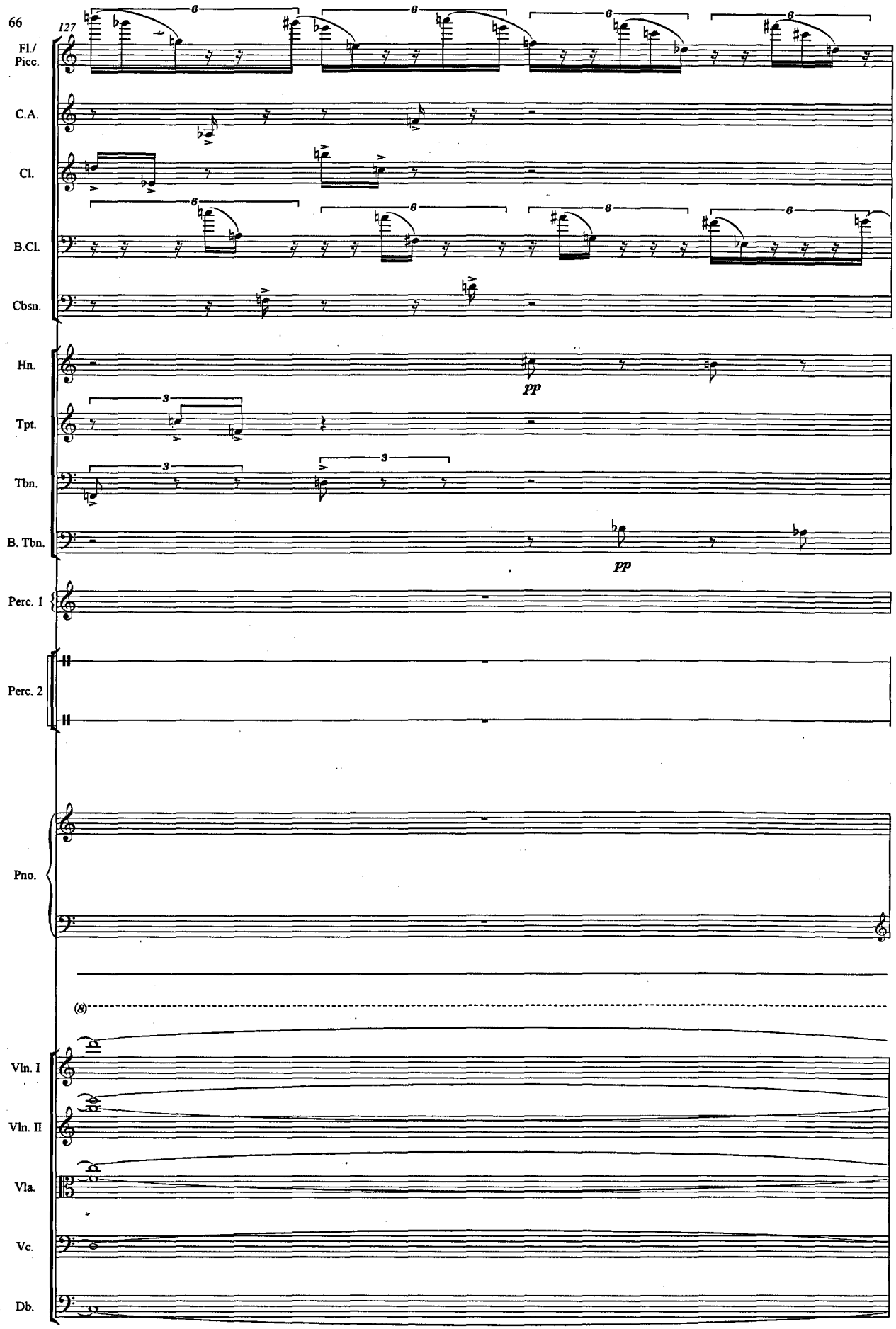

122
Fl./ Picc.
C.A.
Cl.
B.Cl.
Cbsn.
Hn.
Tpt.
Tbn.
B. Tbn.
Perc. 1
Perc. 2
Pno.
loco.
Vln. I
Vln. II
Vla.
Vc.
Db.

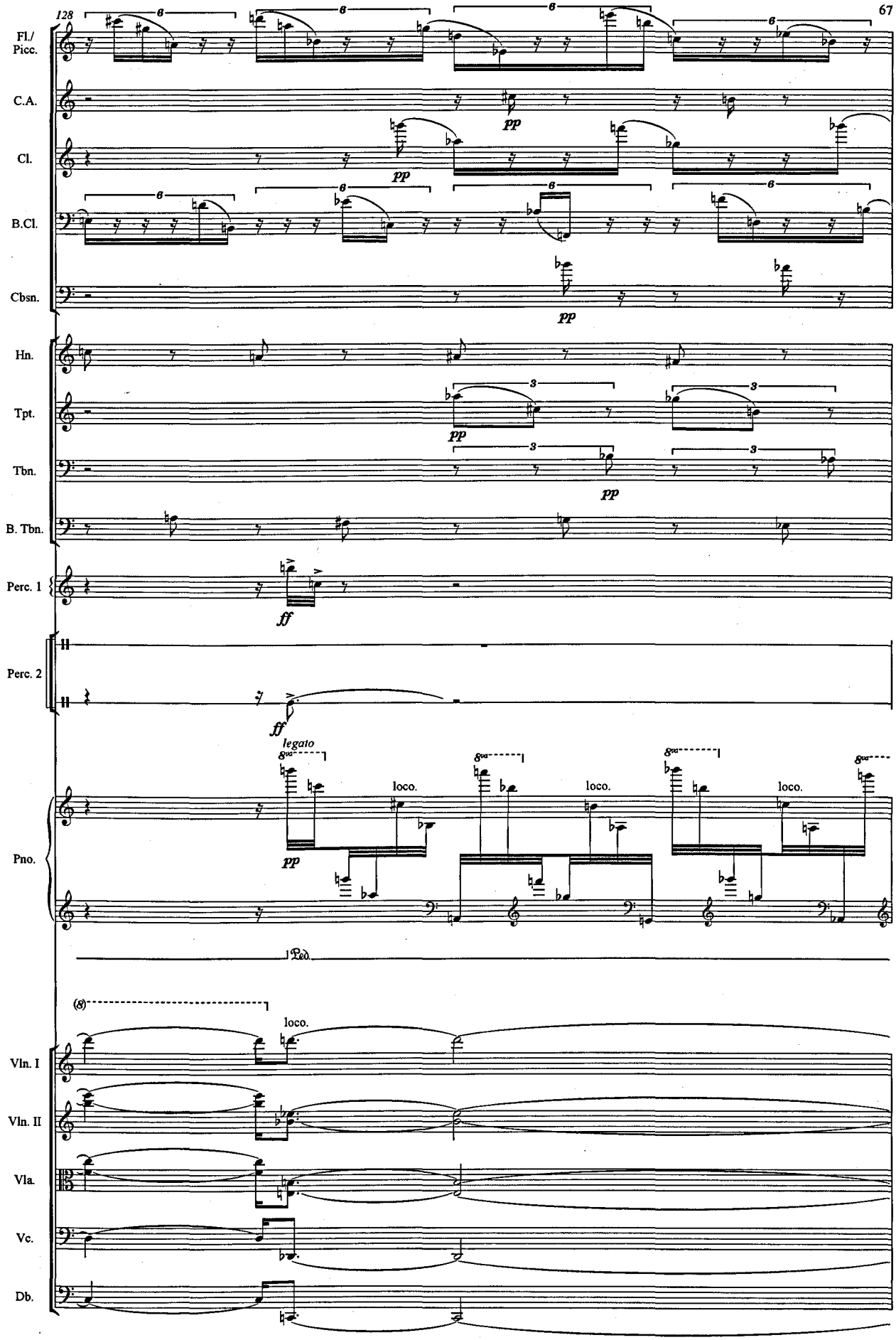

123
Fl./ Picc.
C.A.
Cl.
B.Cl.
Cbsn.
Hn.
Tpt.
Tbn.
B. Tbn.
Perc. 1
Perc. 2
Pno.
8va
loco.
Vln. I
Vln. II
Vla.
Vc.
Db.
ff

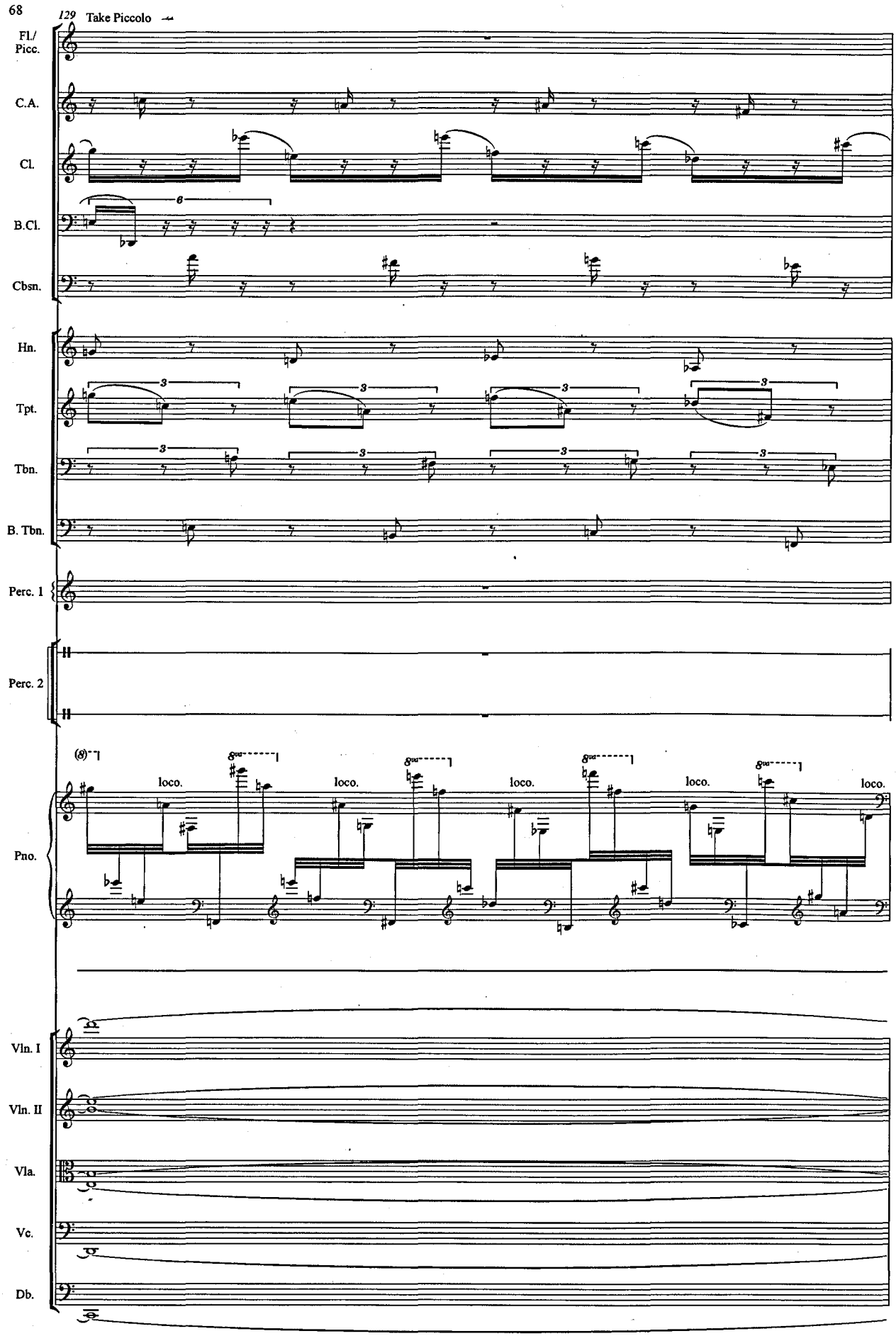

124
Fl./ Picc.
C.A.
Cl.
B.Cl.
Cbsn.
Hn.
Tpt.
Tbn.
B. Tbn.
Perc. 1
Perc. 2
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.
ff
loco.
Ped.
(8)

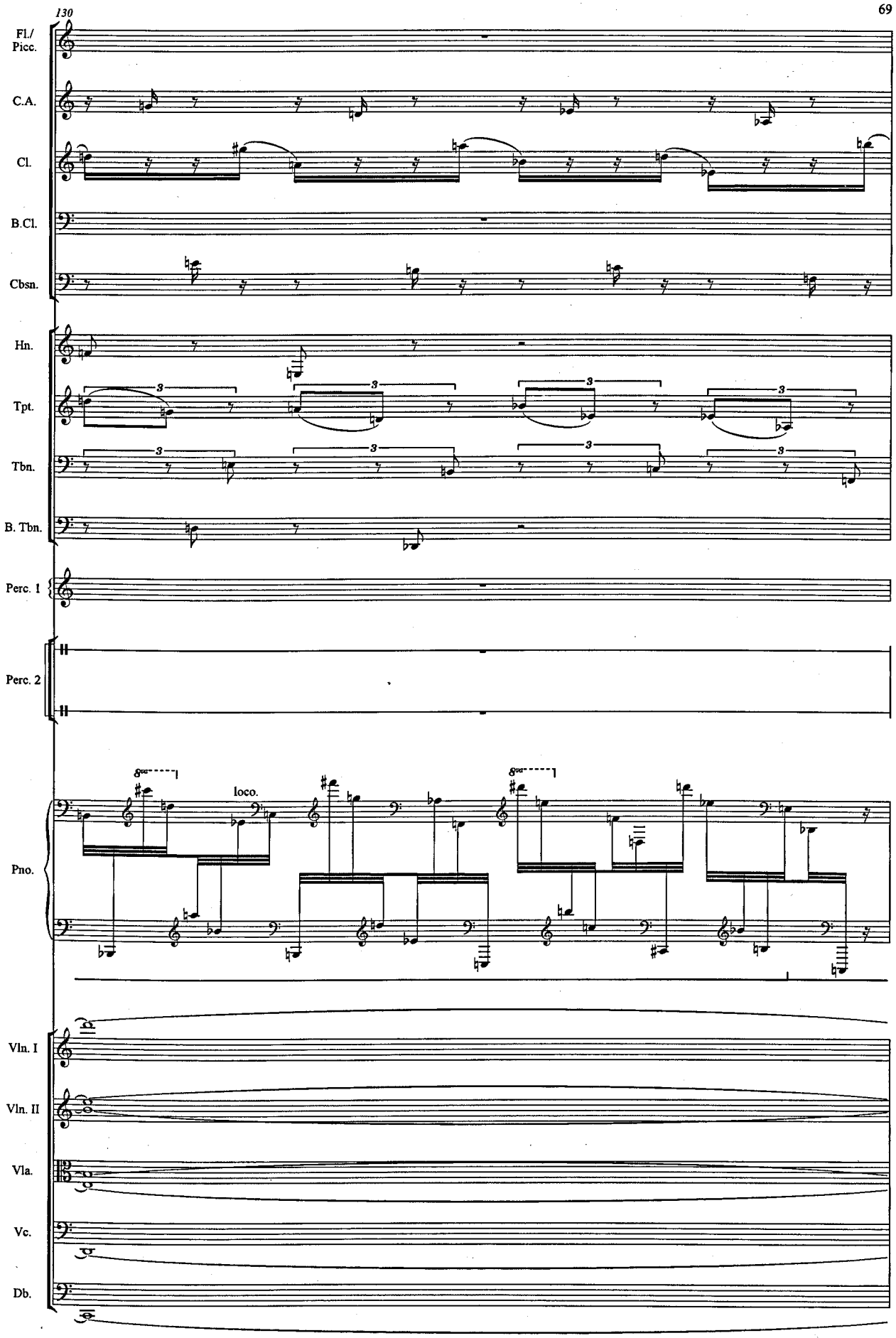

125
Fl./ Picc.
C.A.
Cl.
B.Cl.
Cbsn.
Hn.
Tpt.
Tbn.
B. Tbn.
Perc. 1
Perc. 2
Pno.
loco.
loco.
loco.
loco.
Vln. I
Vln. II
Vla.
Vc.
Db.

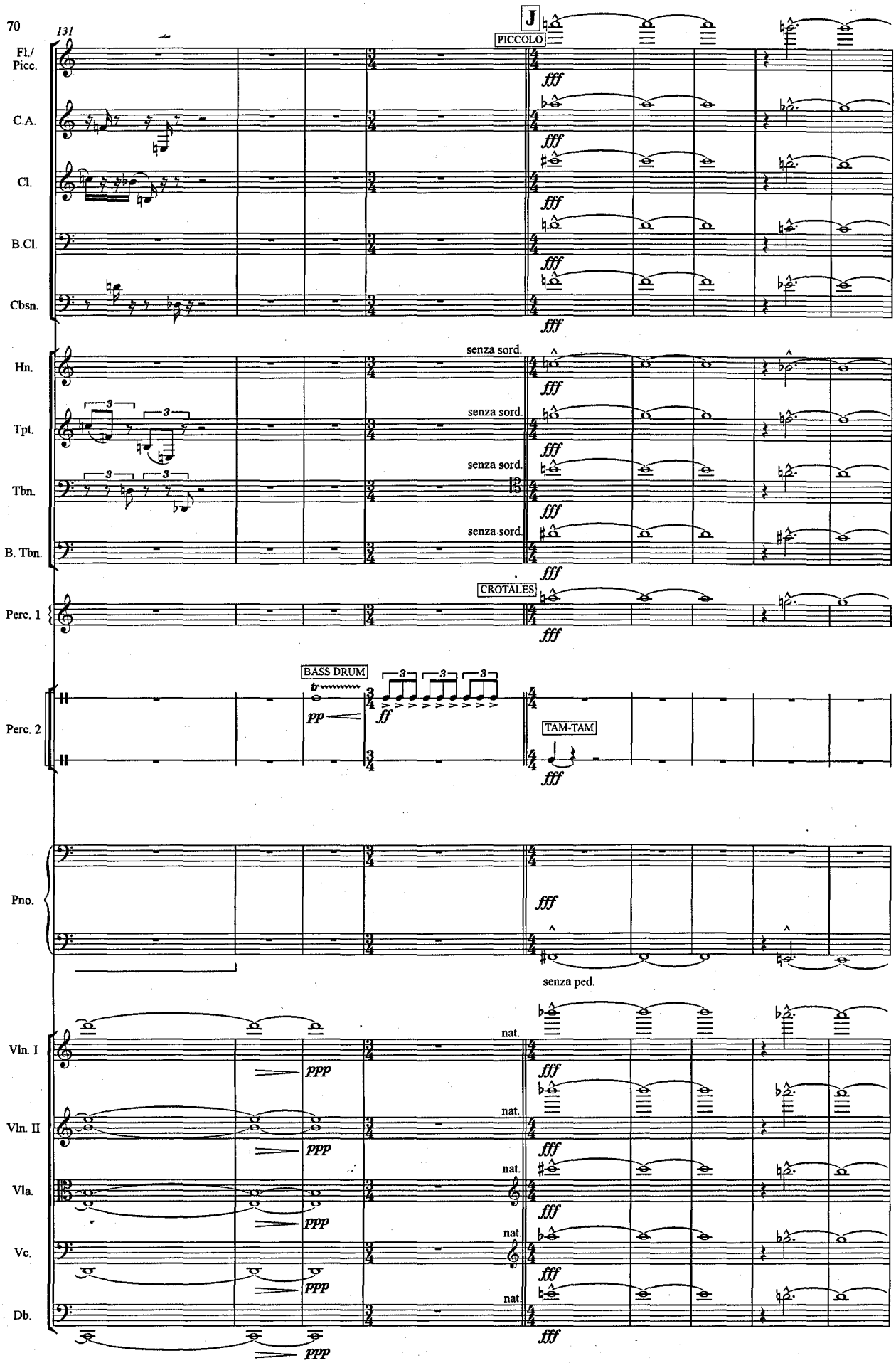

Fl./
Picc.
C.A.
Cl.
B.Cl.
Cbsn.
Hn.
Tpt.
Tbn.
B. Tbn.
Perc. 1
Perc. 2
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.
pp
pp
loco.
loco.
loco.
8va
8va
(8)

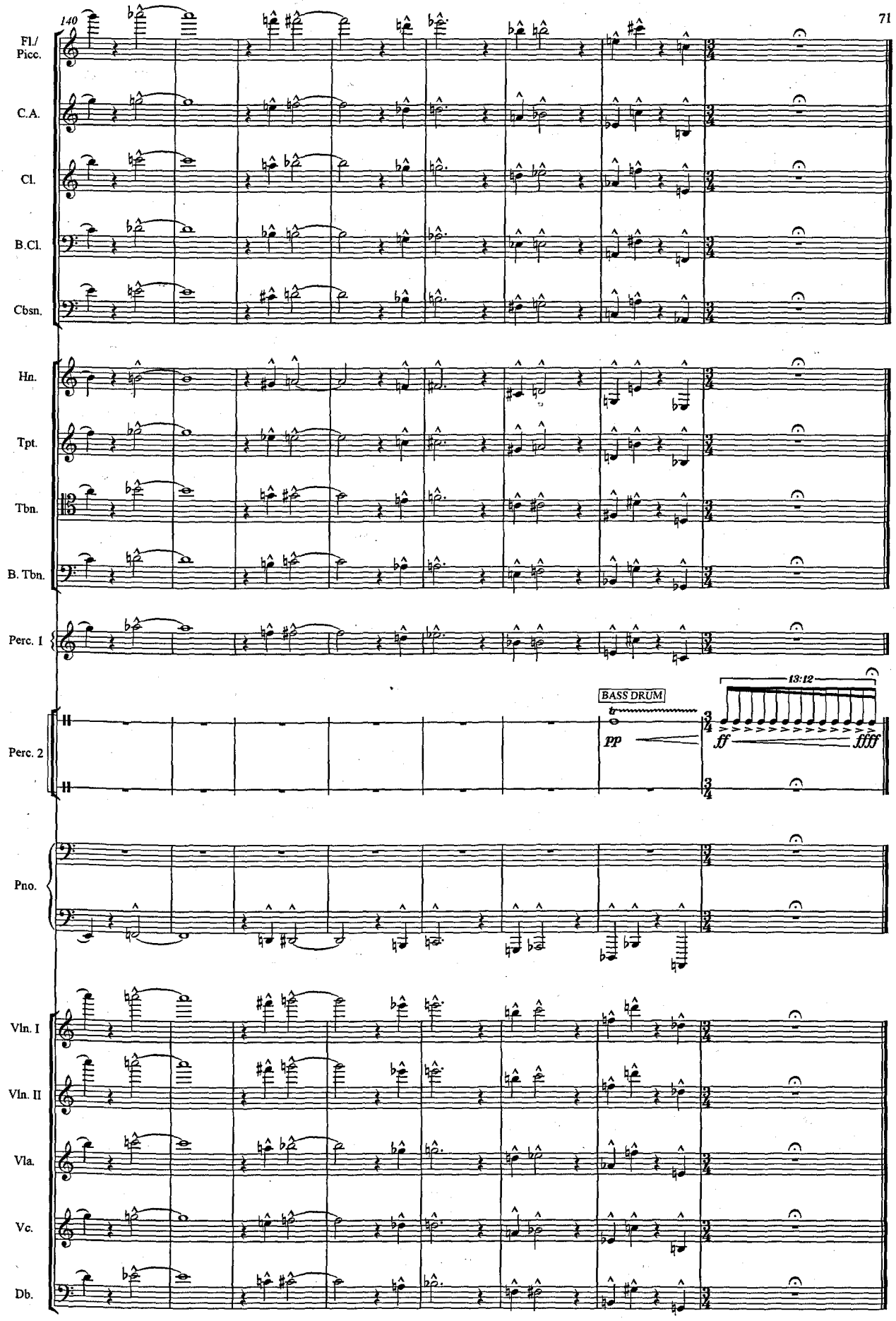

127
Fl./ Picc.
C.A.
Cl.
B.Cl.
Cbsn.
Hn.
pp
Tpt.
Tbn.
B. Tbn.
pp
Perc. I
Perc. 2
Pno.
(8)
Vln. I
Vln. II
Vla.
Vc.
Db.


128
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
ff
legato
loco.
Ped.


129 Take Piccolo
Fl./ Picc.
C.A.
Cl.
B.Cl.
Cbsn.
Hn.
Tpt.
Tbn.
B. Tbn.
Perc. 1
Perc. 2
Pno.
loco.
loco.
loco.
loco.
loco.
Vln. I
Vln. II
Vla.
Vc.
Db.


130
Fl./ Picc.
C.A.
Cl.
B.Cl.
Cbsn.
Hn.
Tpt.
Tbn.
B. Tbn.
Perc. 1
Perc. 2
Pno.
8va
loco.
8va
Vln. I
Vln. II
Vla.
Vc.
Db.

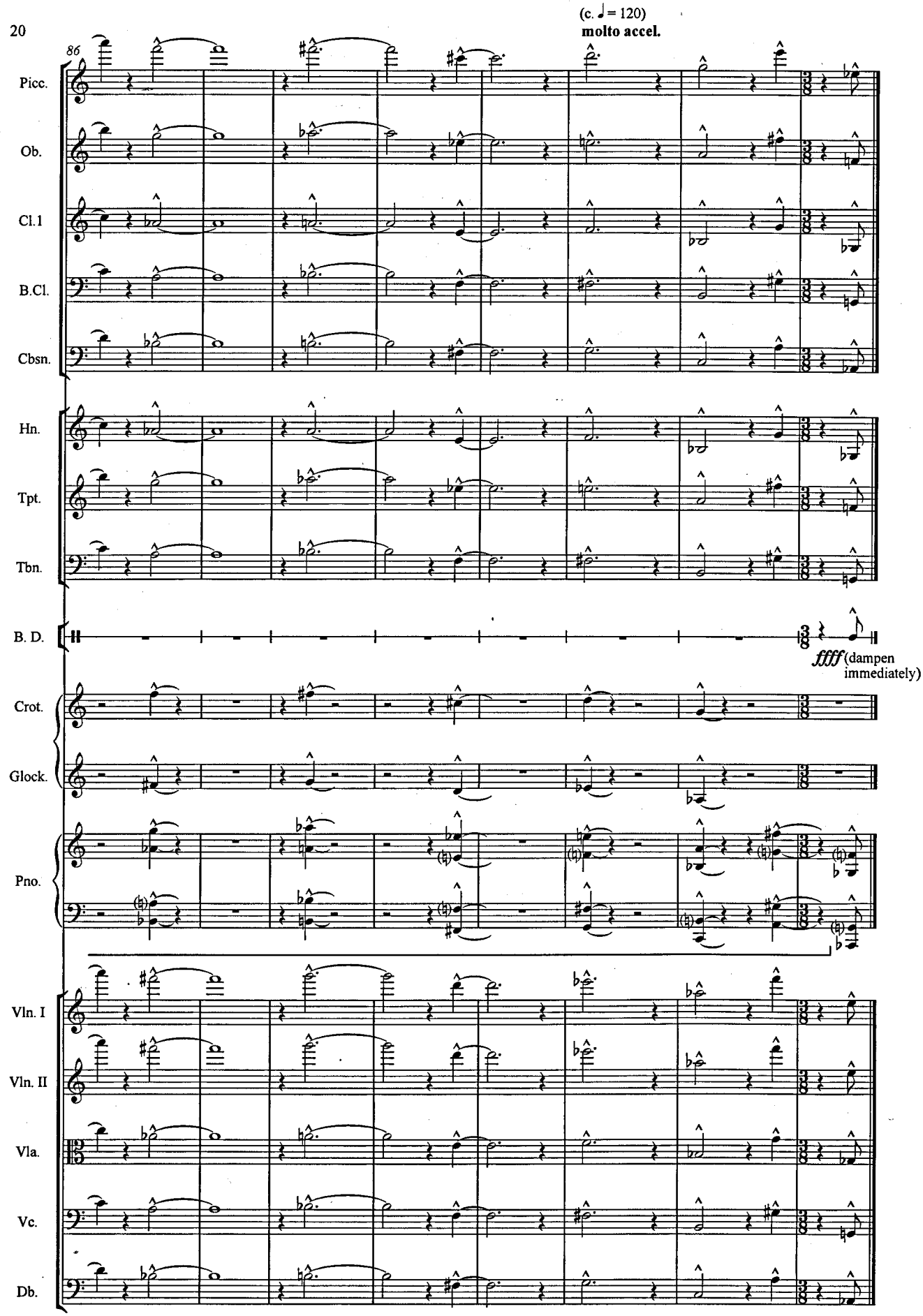

131
J
PICCOLO
Fl./ Picc.
C.A.
Cl.
B.Cl.
Cbsn.
fff
Hn.
Tpt.
Tbn.
B. Tbn.
senza sord.
CROTALES
Perc. 1
BASS DRUM
Perc. 2
pp
ff
TAM-TAM
Pno.
senza ped.
Vln. I
Vln. II
Vla.
Vc.
Db.
nat.
ppp


140
Fl./ Picc.
C.A.
Cl.
B.Cl.
Cbsn.
Hn.
Tpt.
Tbn.
B. Tbn.
Perc. I
Perc. 2
BASS DRUM
pp
13:12
ff
ffff
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.1
B.Cl.
Cbsn.
Hn.
Tpt.
Tbn.
B. D.
fffff (dampen immediately)
Crot.
Glock.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.

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 6th lower than written.

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

Instrumentation:

1 Flute

1 Oboe

1 Alto Saxophone

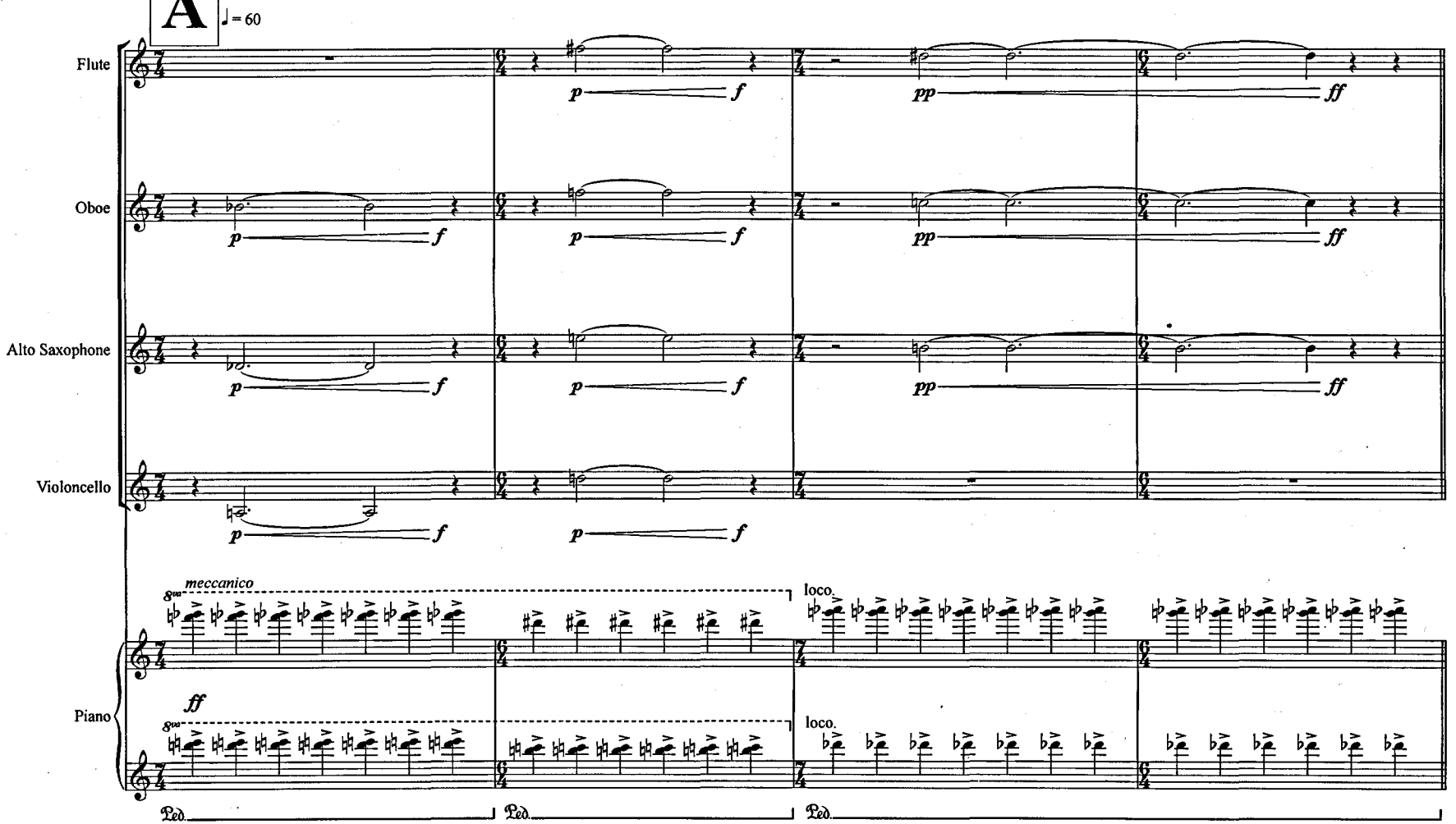
1 Cello

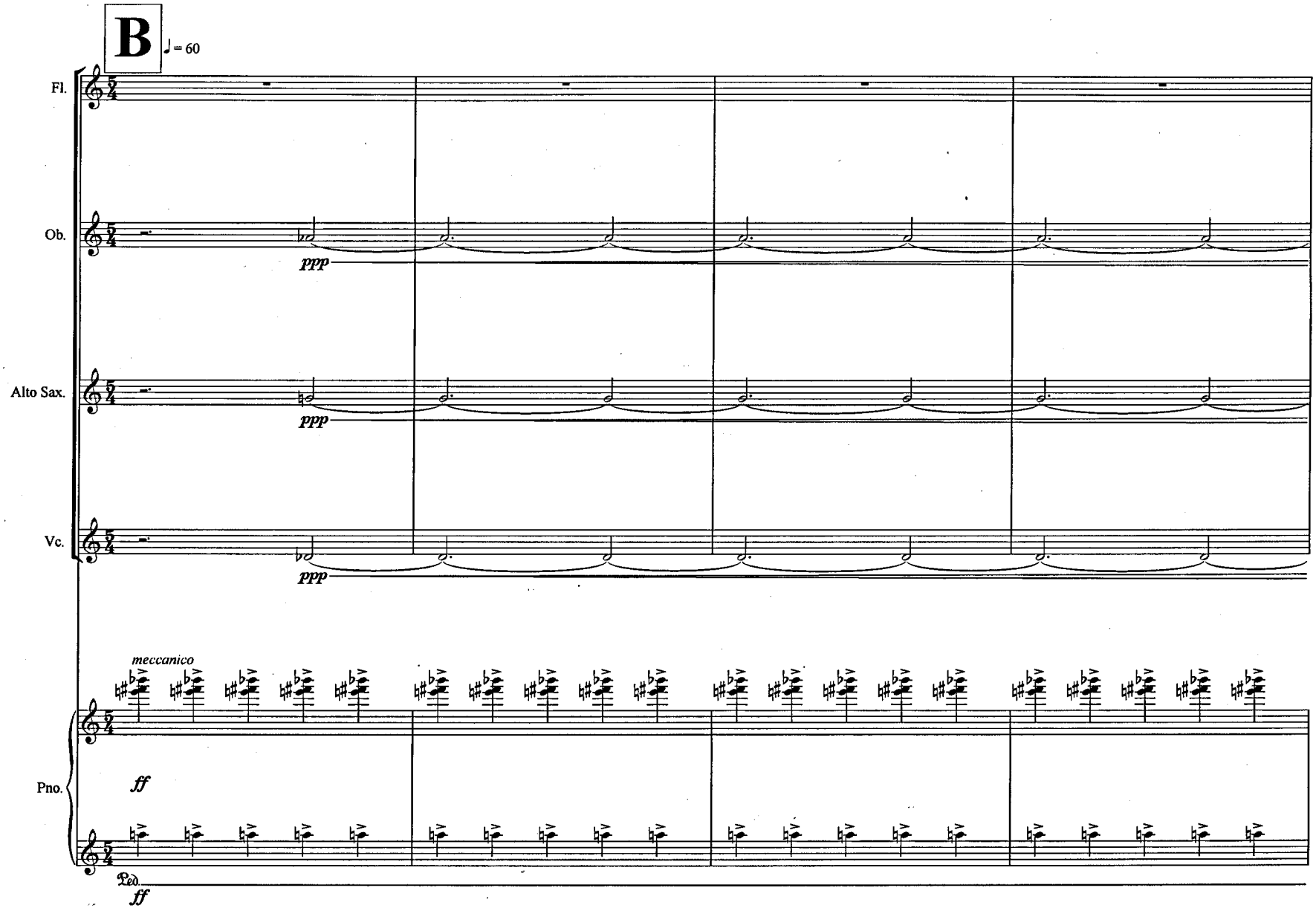
1 Piano

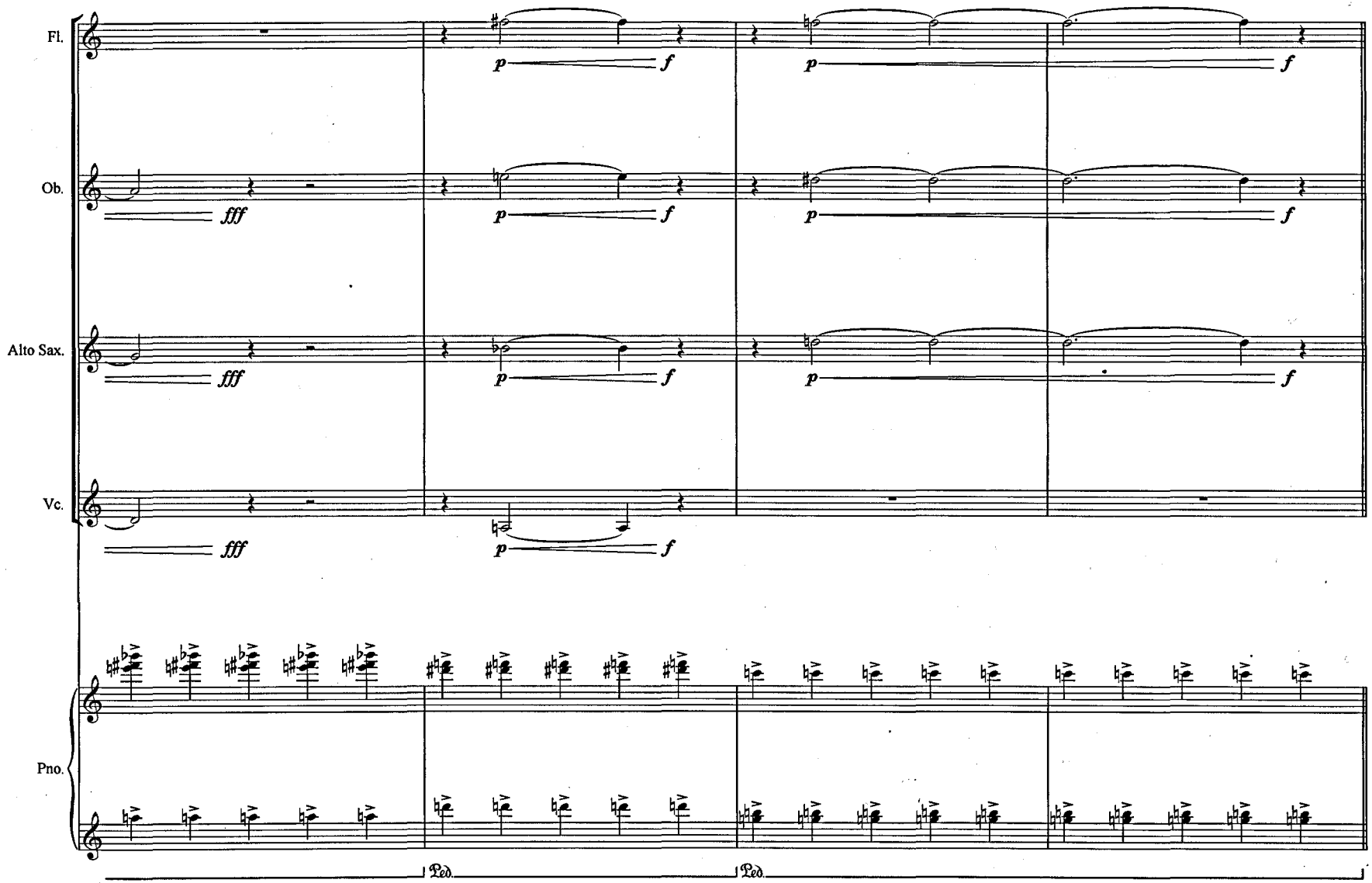
Interlude Fragments (273")

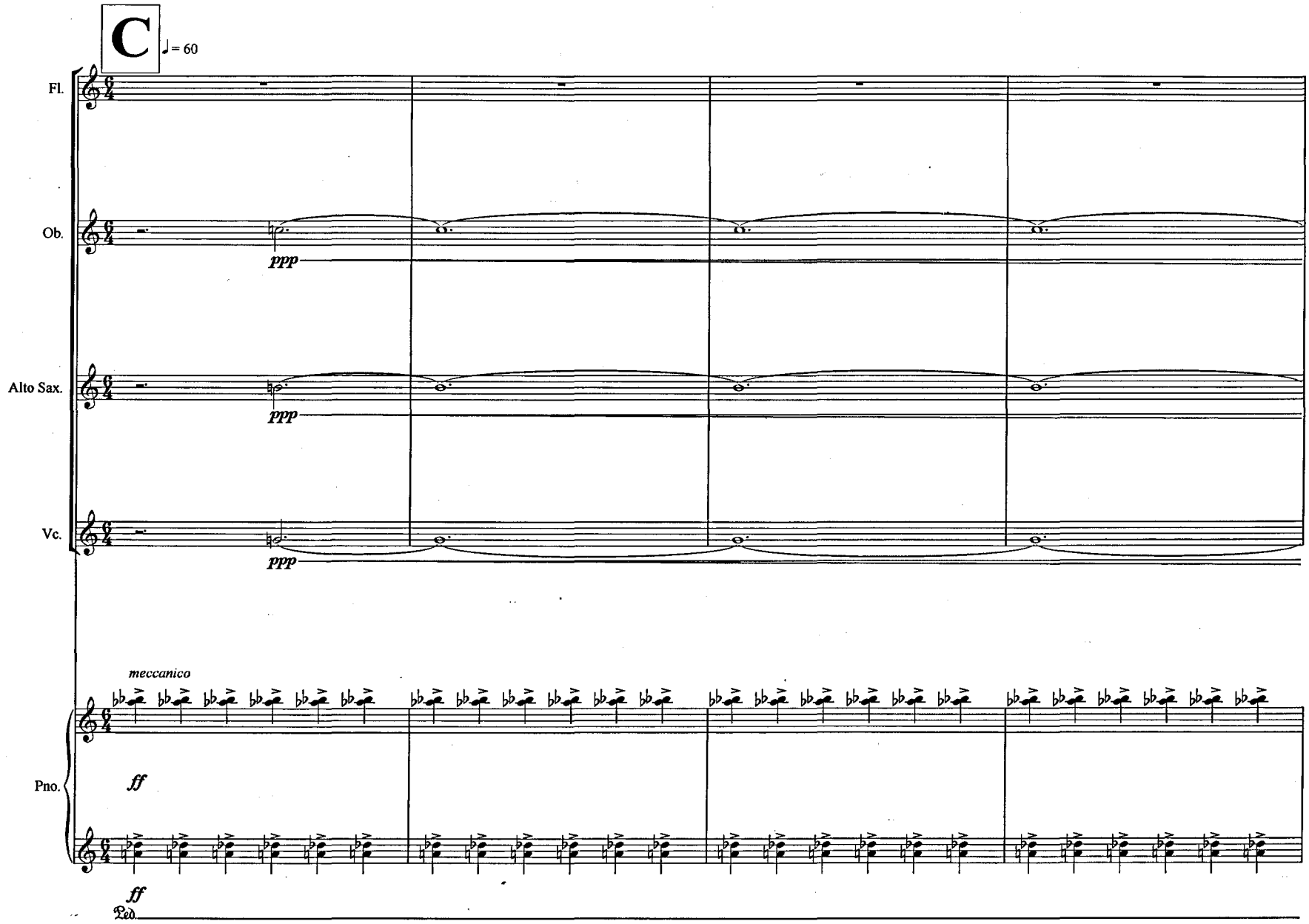
CONCERT PITCH
SCORE

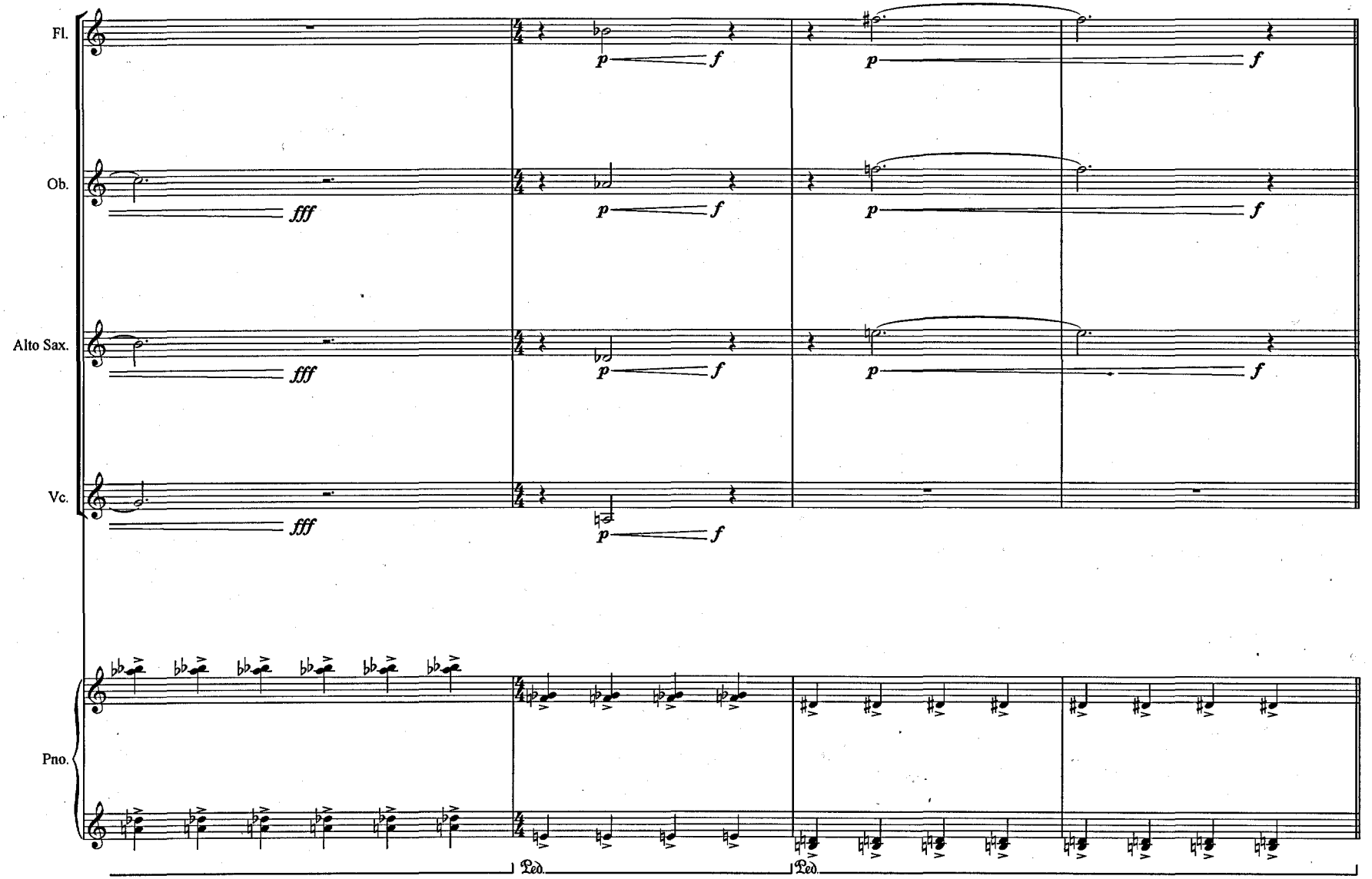
Louis Johnson

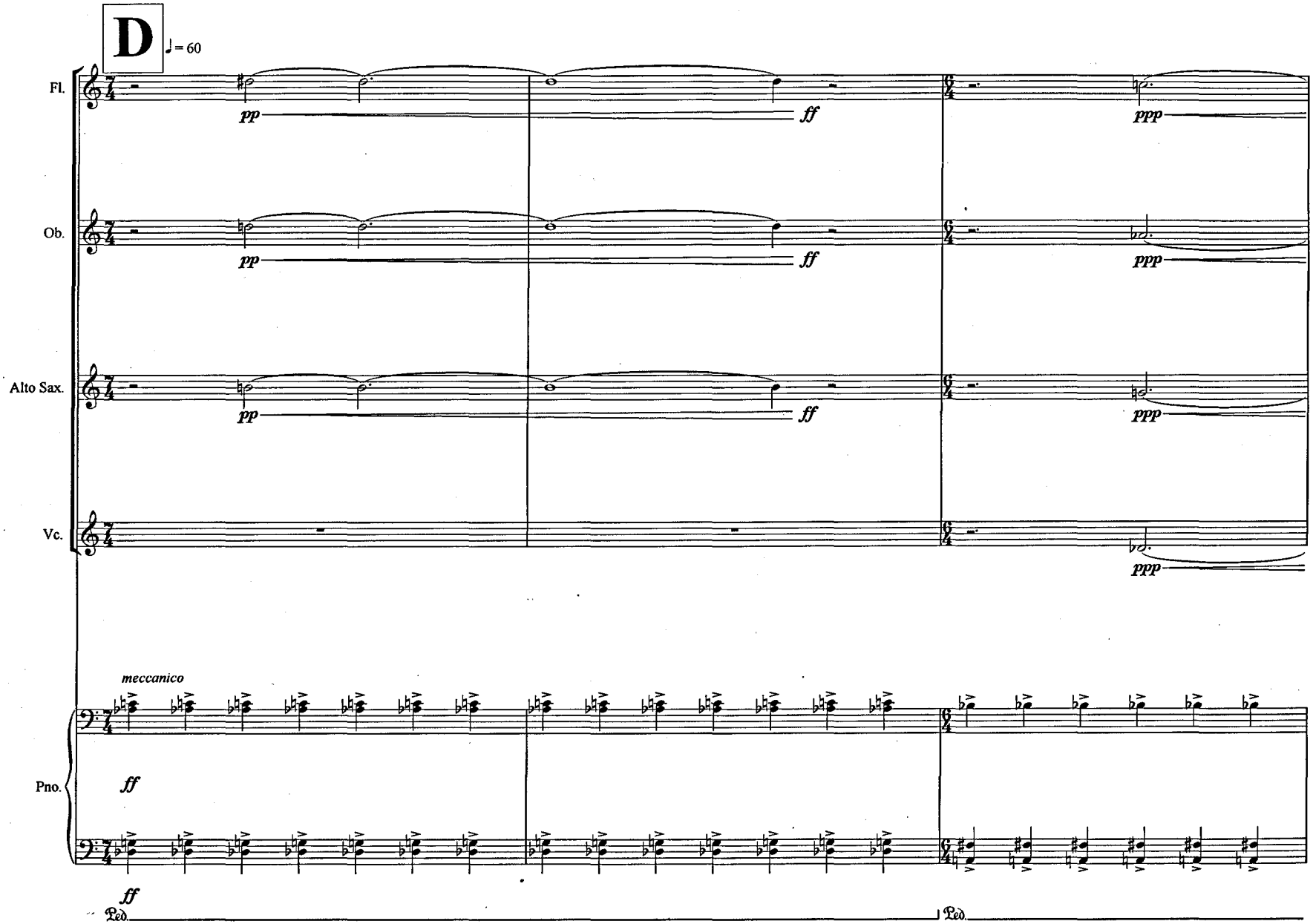


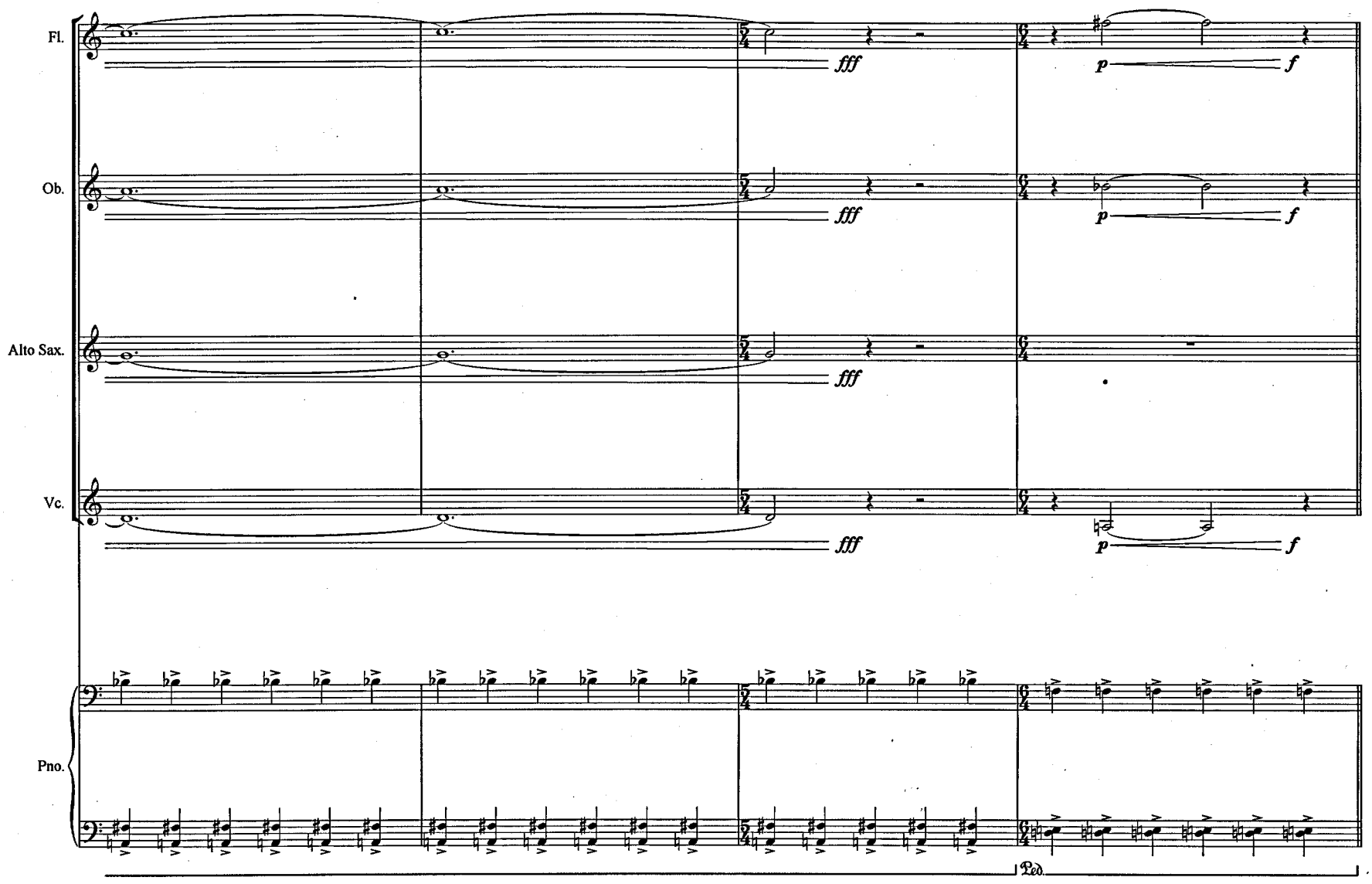

B
♩ = 60
Fl.
Ob.
ppp
Alto Sax.
ppp
Vc.
ppp
meccanico
Pno.
ff
Ped.
ff

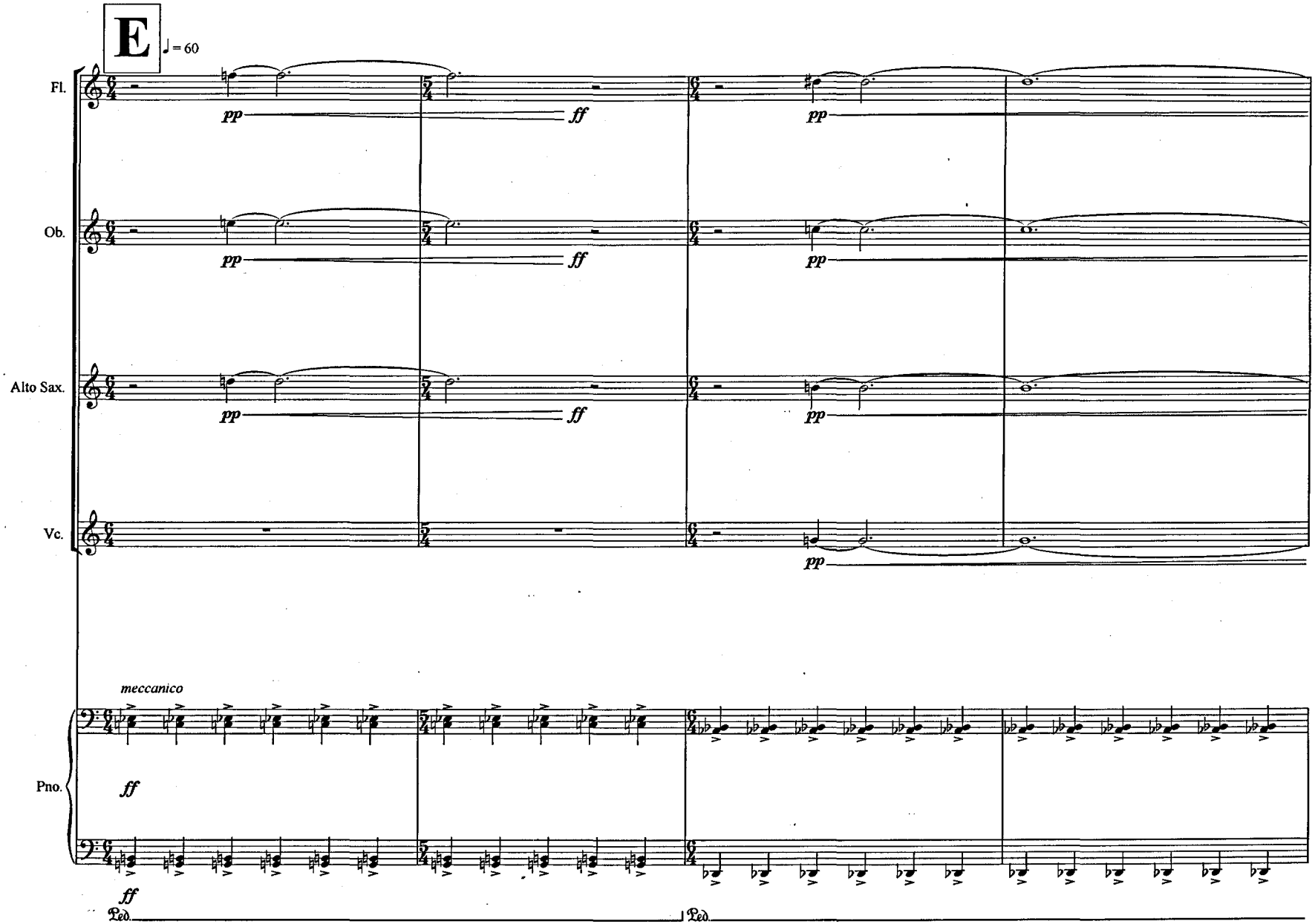

Fl.
Ob.
Alto Sax.
Vc.
Pno.
fff
p
f
Ped.
Ped.

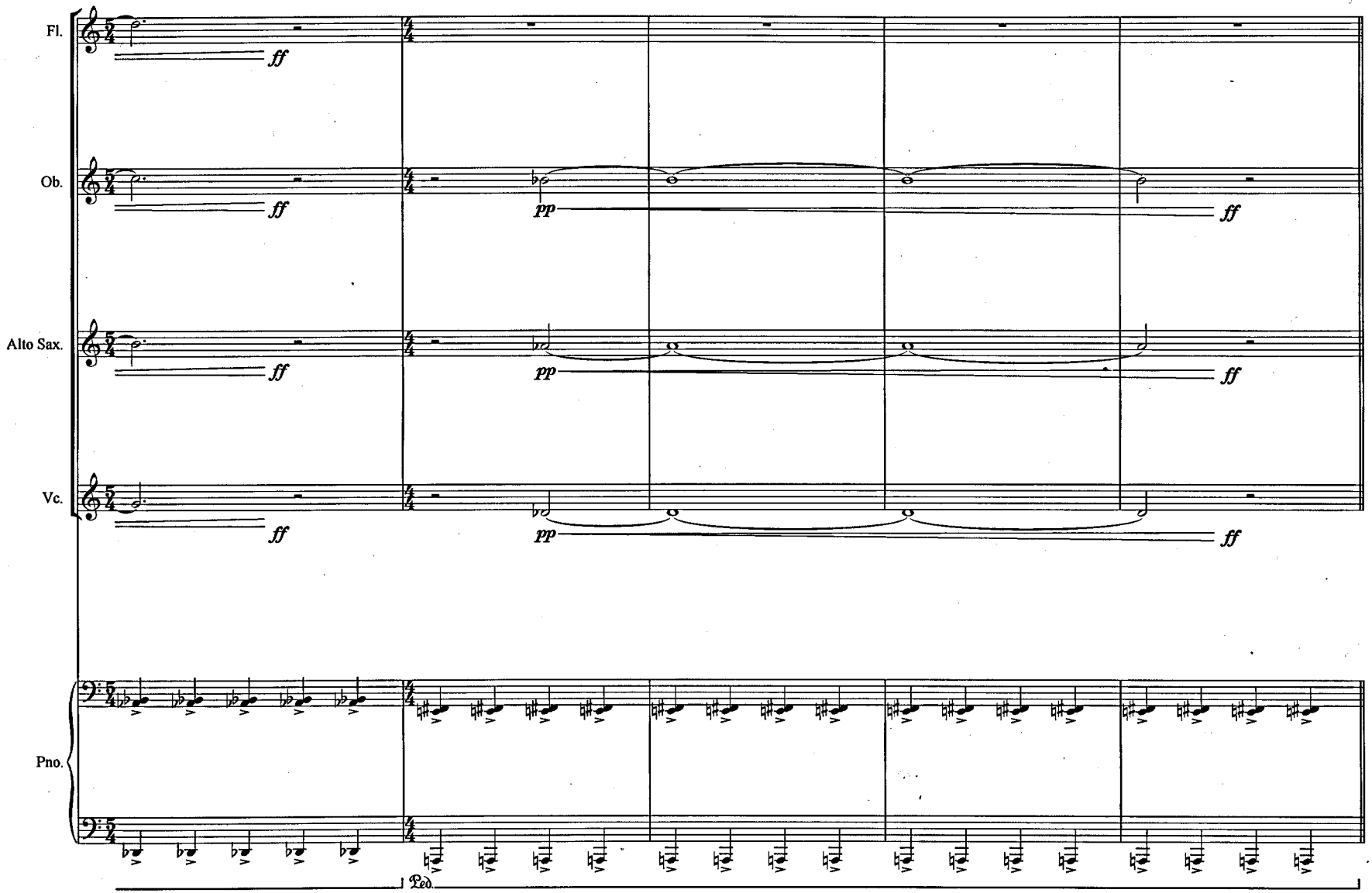

C
♩= 60
Fl.
Ob.
ppp
Alto Sax.
ppp
Vc.
ppp
meccanico
Pno.
ff
ff
Ped.

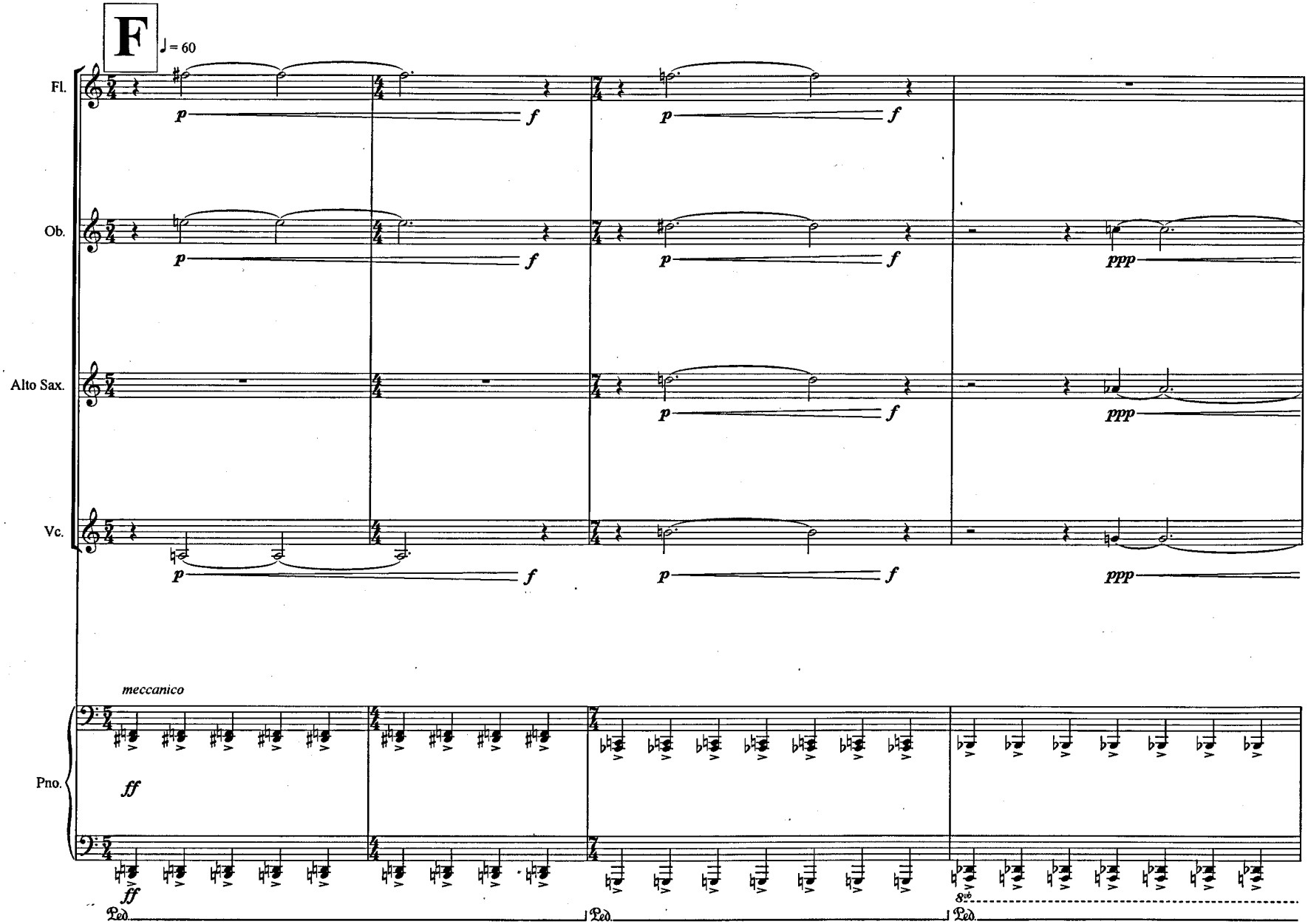

Fl.
Ob.
Alto Sax.
Vc.
Pno.
fff
p
f
Ped.
Ped.

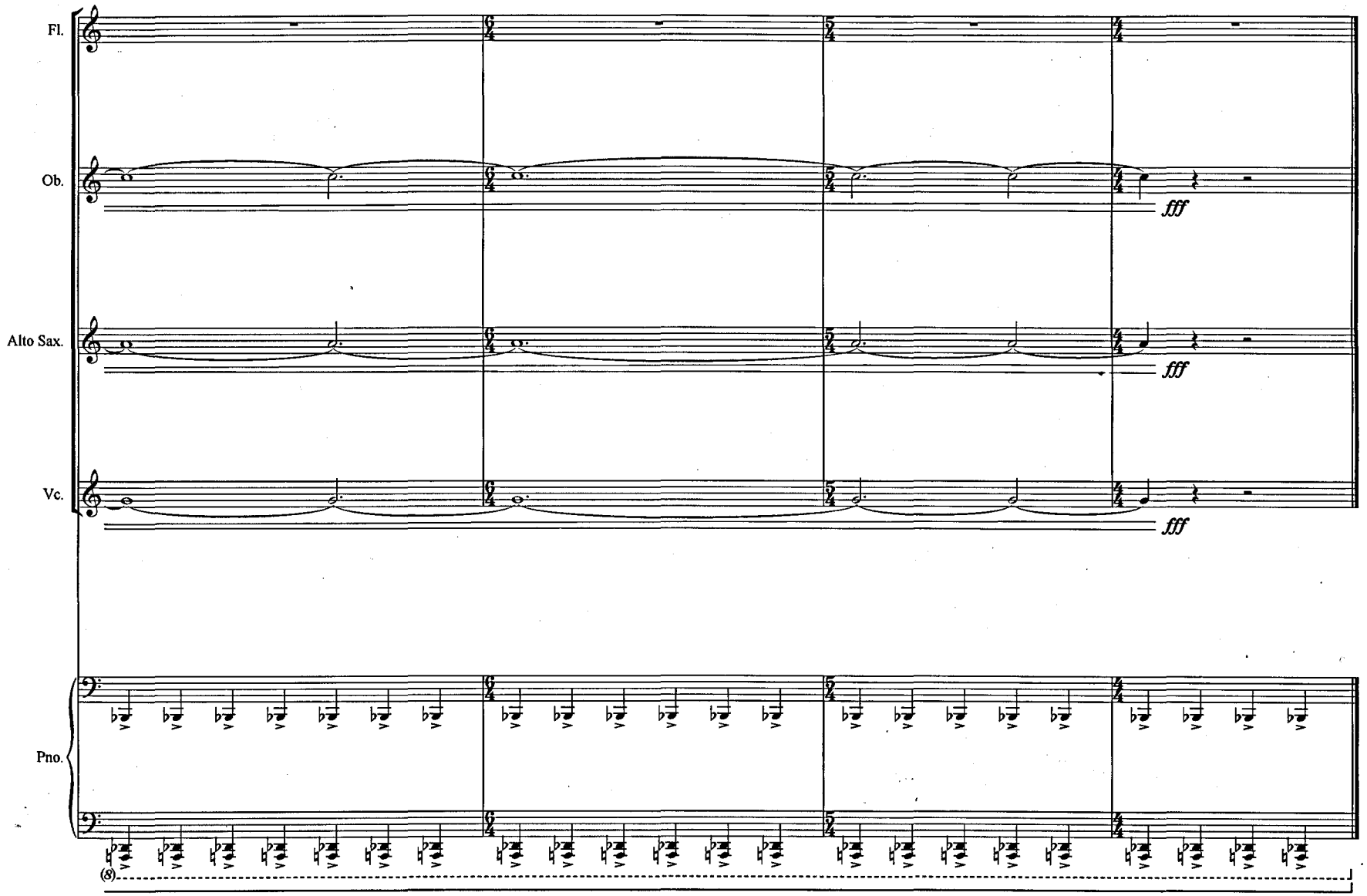

D
♩= 60
Fl.
Ob.
Alto Sax.
Vc.
Pno.
pp
ff
ppp
meccanico
Ped.


Fl.
Ob.
Alto Sax.
Vc.
Pno.
fff
p
f
Ped.

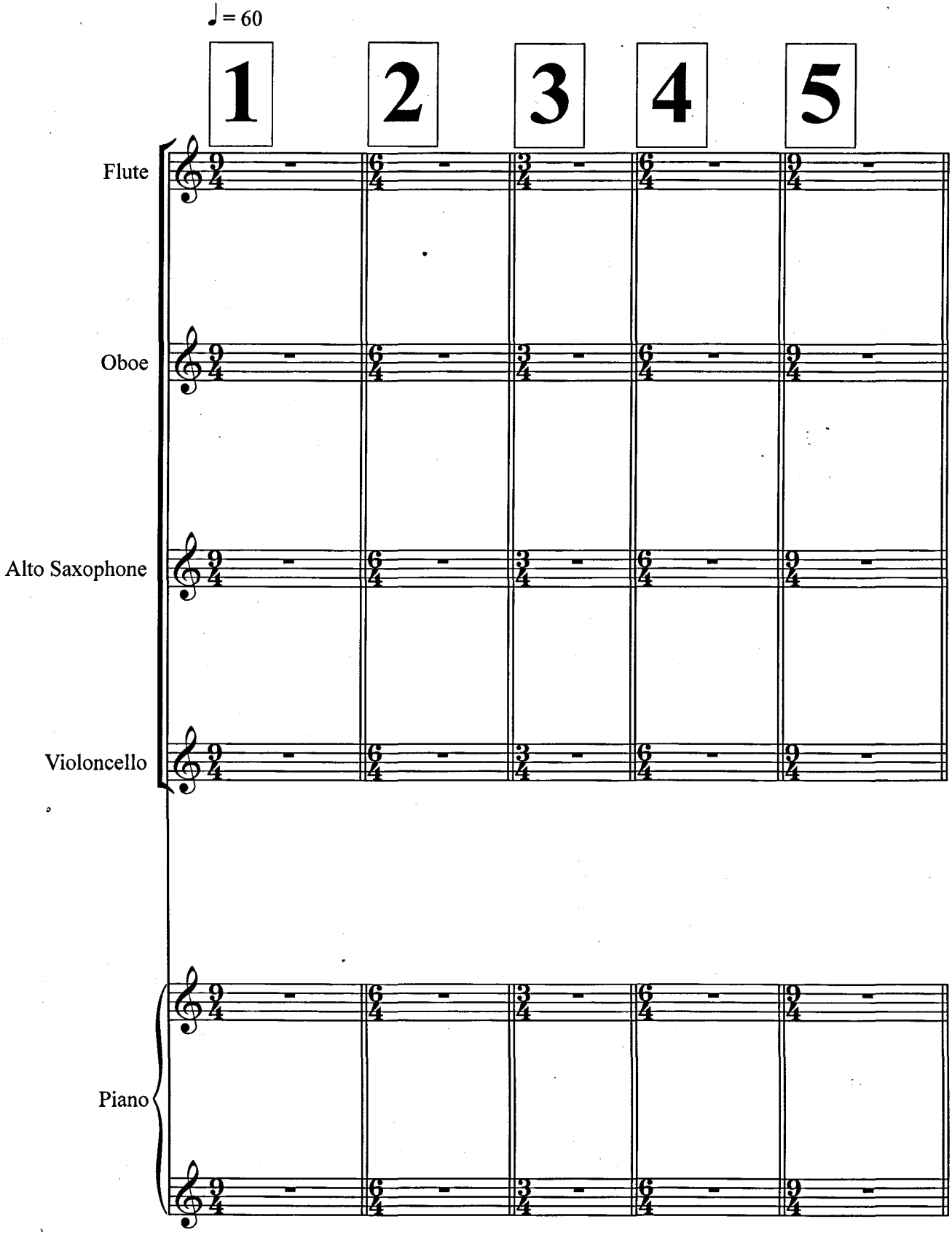

E
♩ = 60
Fl.
Ob.
Alto Sax.
Vc.
Pno.
pp
ff
meccanico
Ped.


Fl.
Ob.
Alto Sax.
Vc.
Pno.
ff
pp
ff
Ped.


F
♩ = 60
Fl.
Ob.
Alto Sax.
Vc.
Pno.
p
f
ppp
meccanico
ff
Ped.
8vb


Fl.
Ob.
fff
Alto Sax.
fff
Vc.
fff
Pno.
(8)

Interlude Fragments (273") - Silent Sections



Lullaby

For Wind Ensemble and Piano
(2010)

By Louis Johnson

Lullaby

Lullaby was composed for the 13th 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.

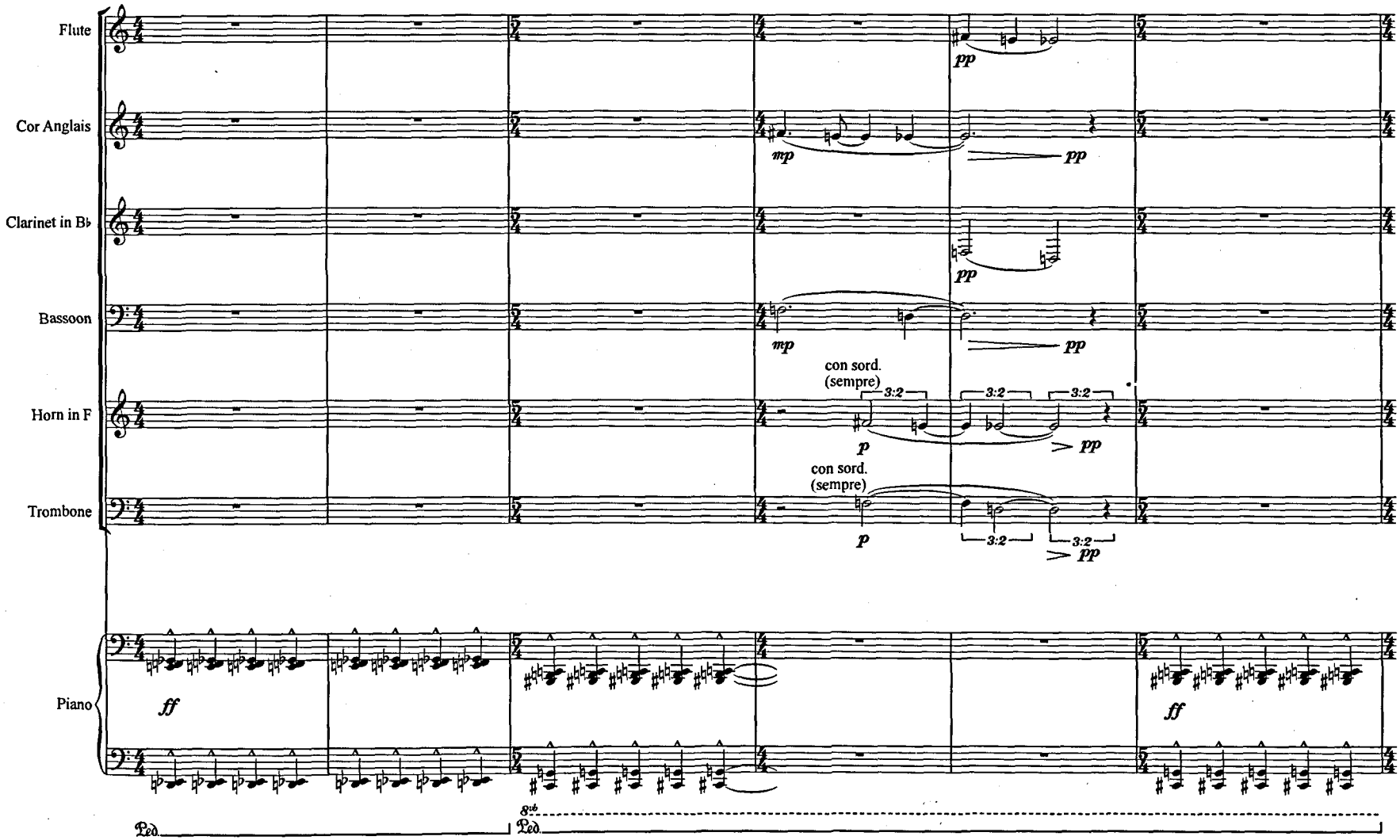
Duration: c. 8 minutes

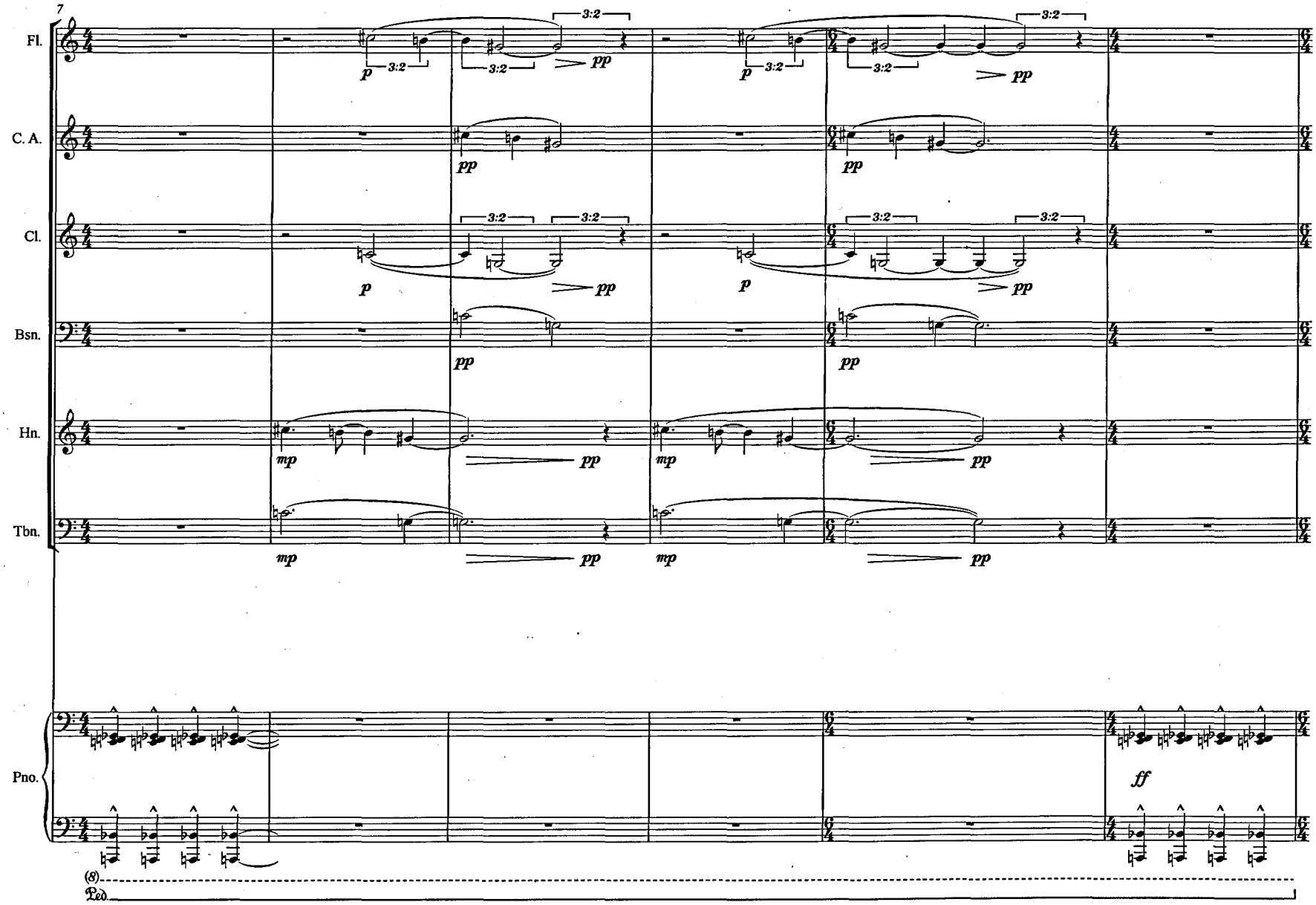
SCORE IS AT CONCERT PITCH

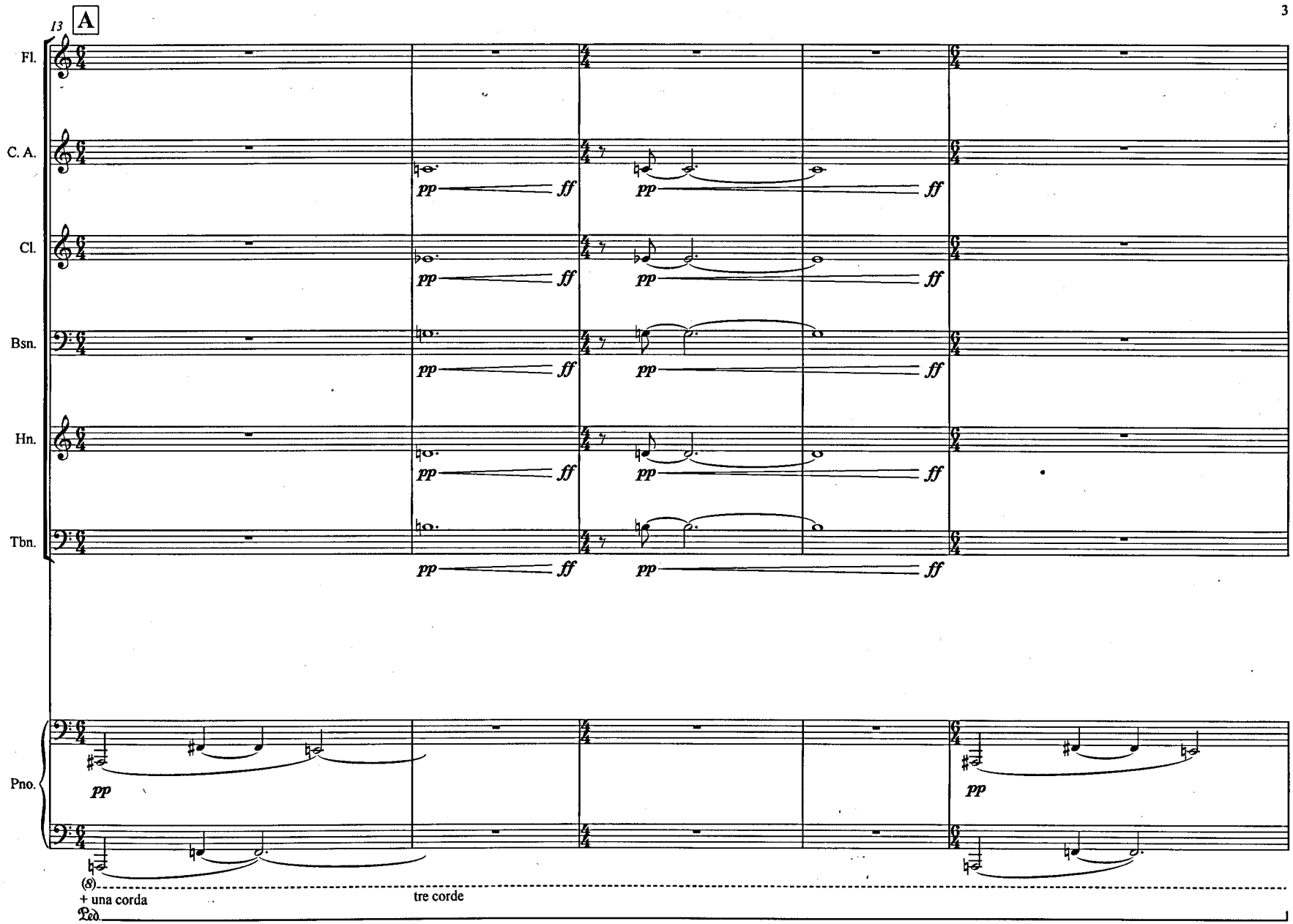
Lullaby

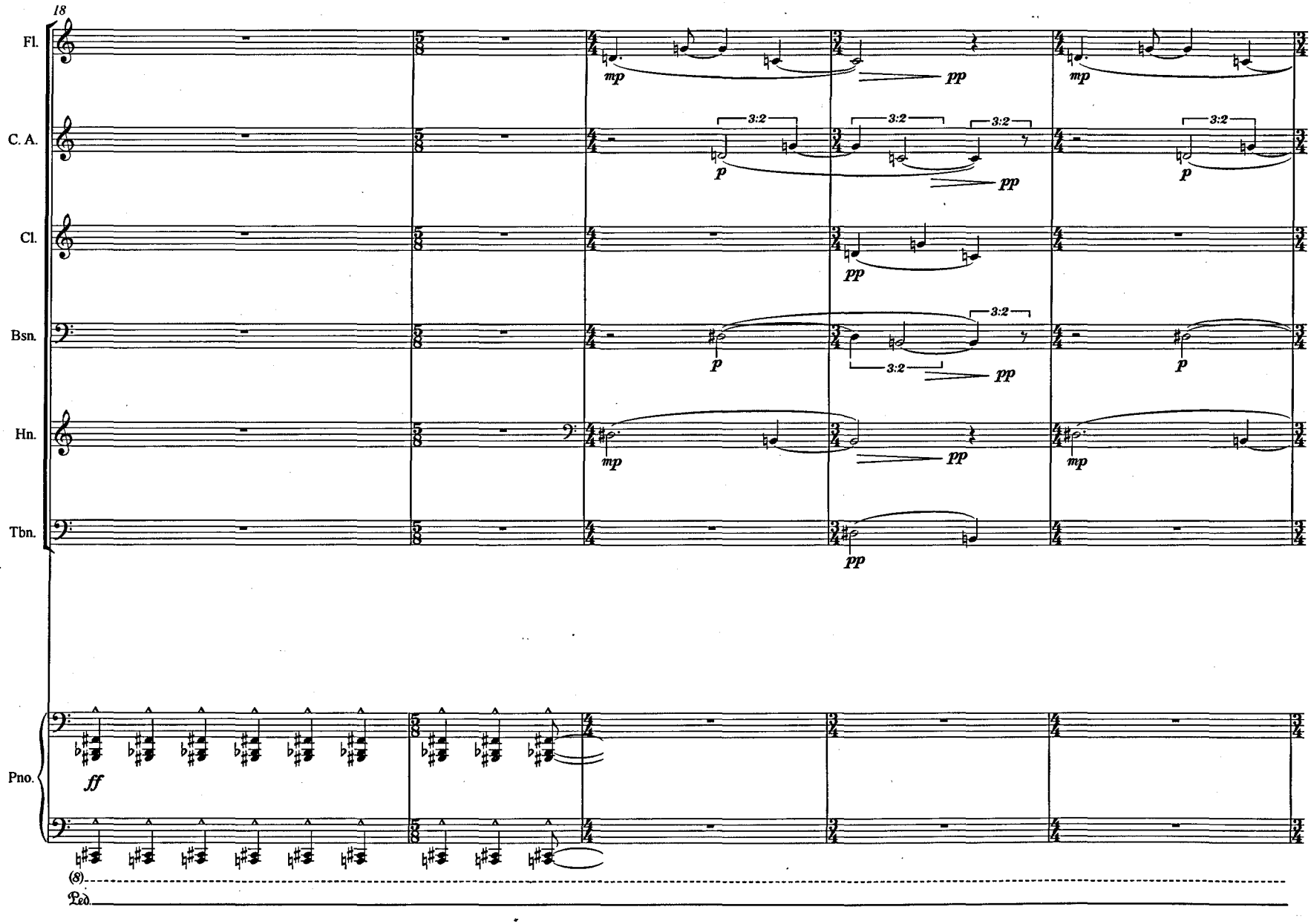
Louis Johnson

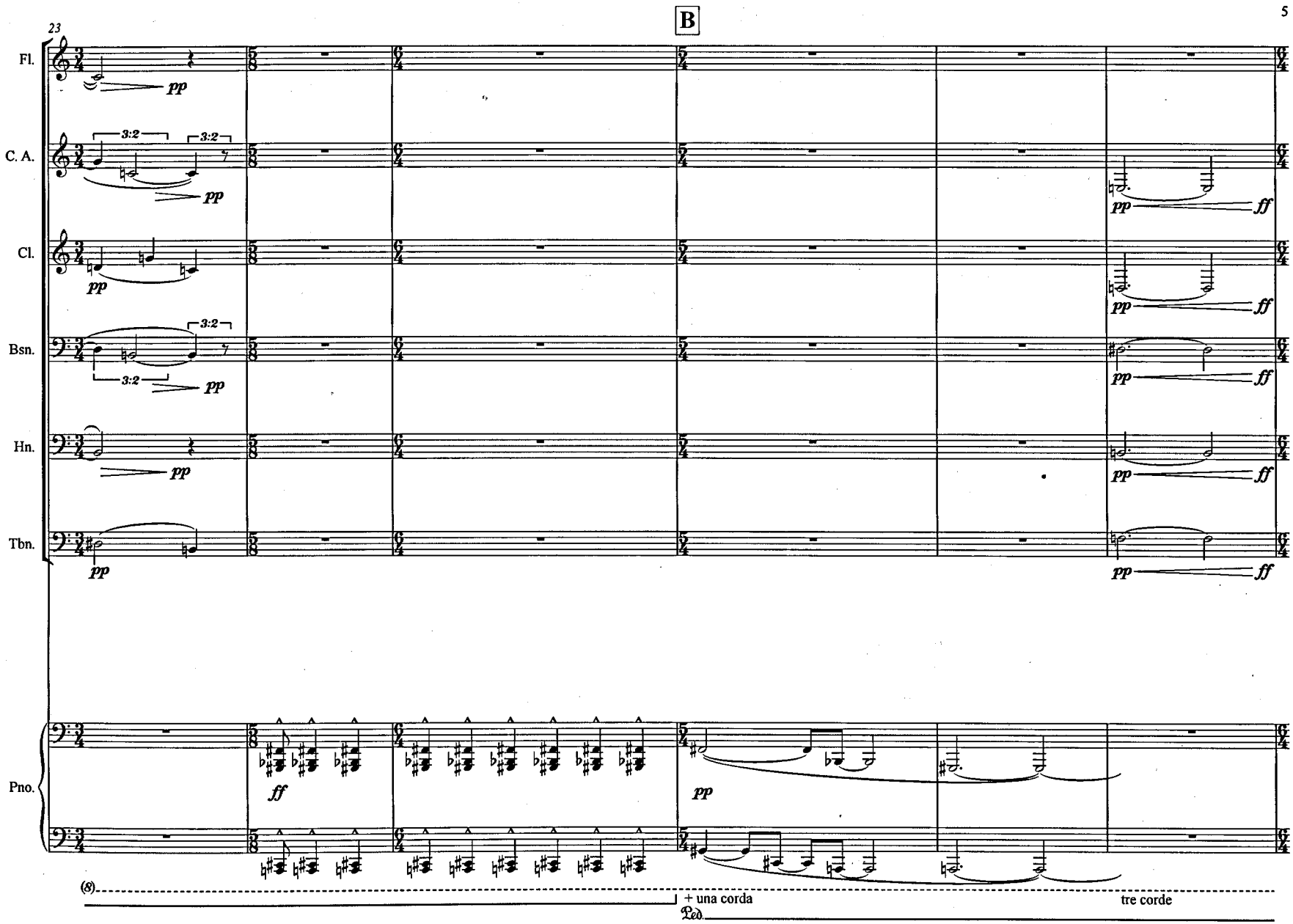
♩ = 40

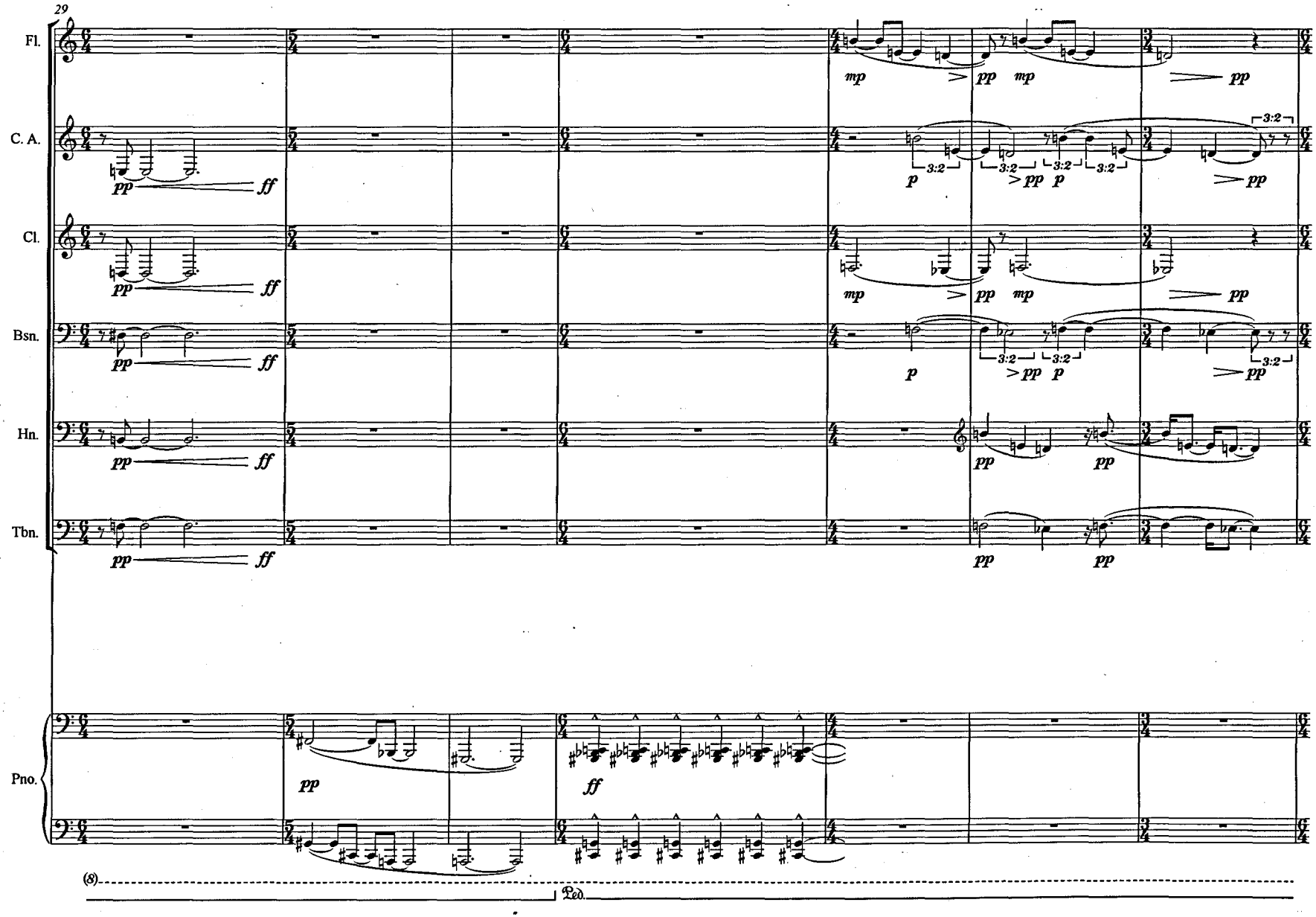


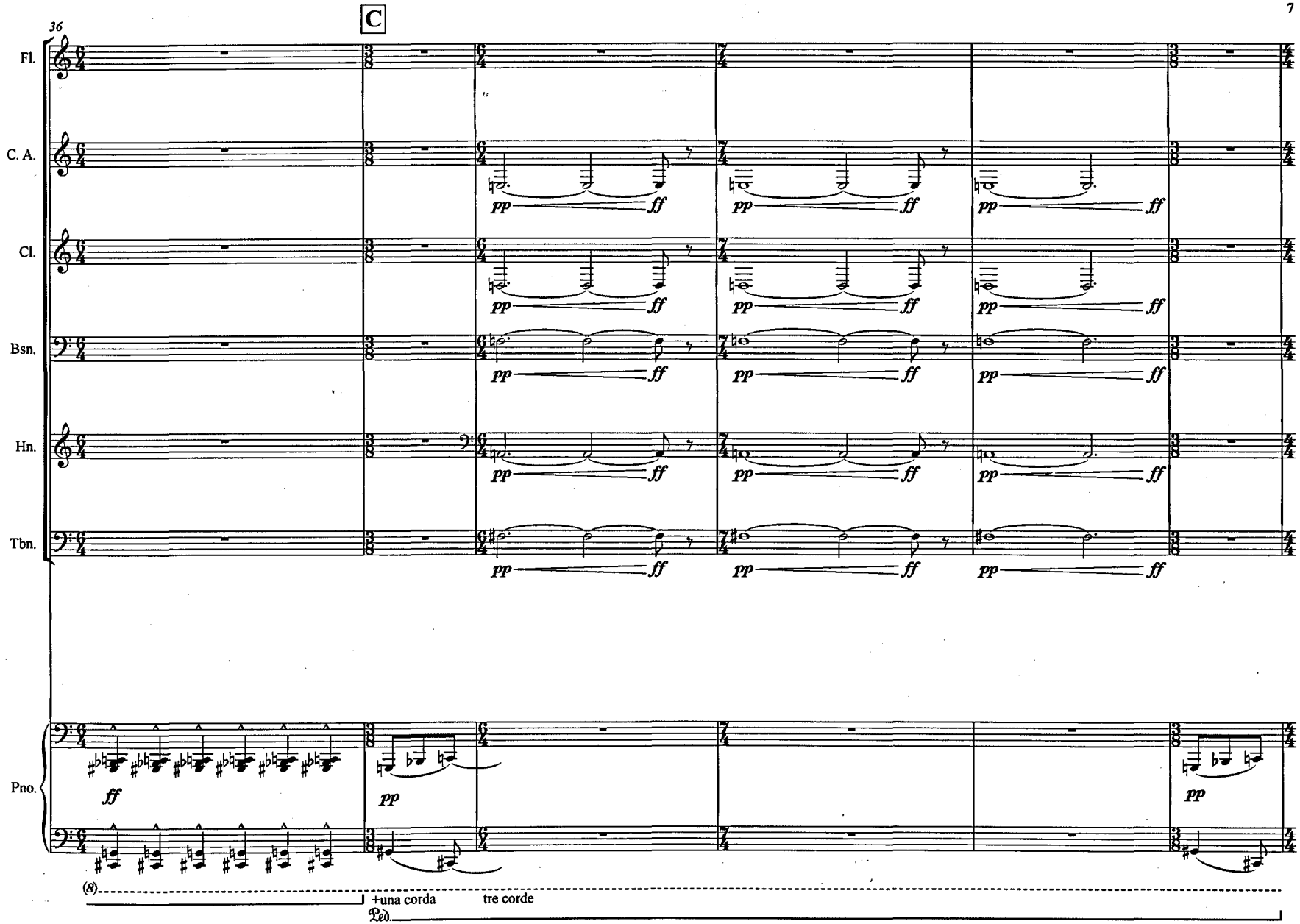

7
Fl.
C. A.
Cl.
Bsn.
Hn.
Tbn.
Pno.
3:2
p
pp
mp
ff
(8)
Ped.

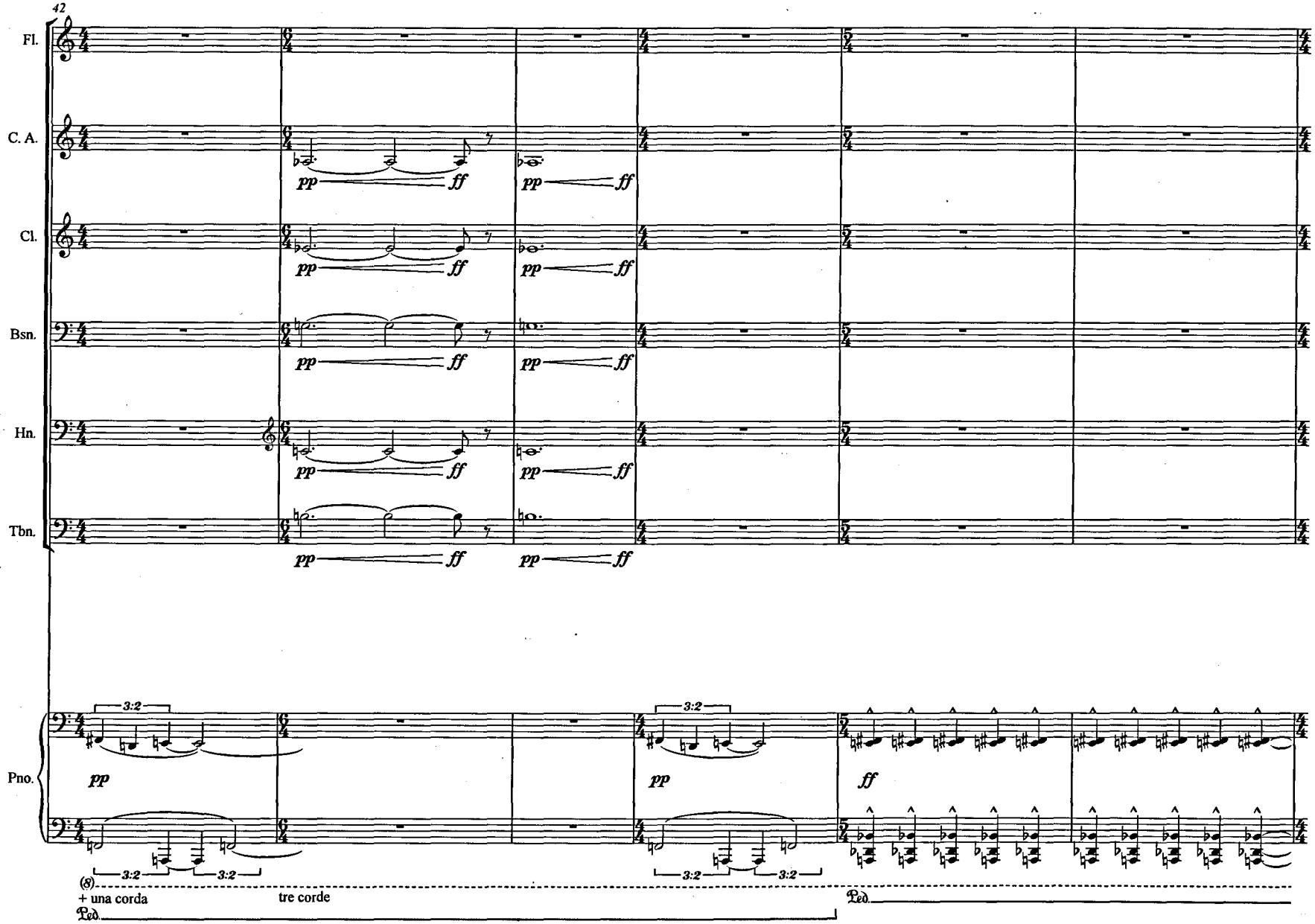

13
A
Fl.
C. A.
Cl.
Bsn.
Hn.
Tbn.
Pno.
pp
ff
(8)
+ una corda
tre corde
Ped.

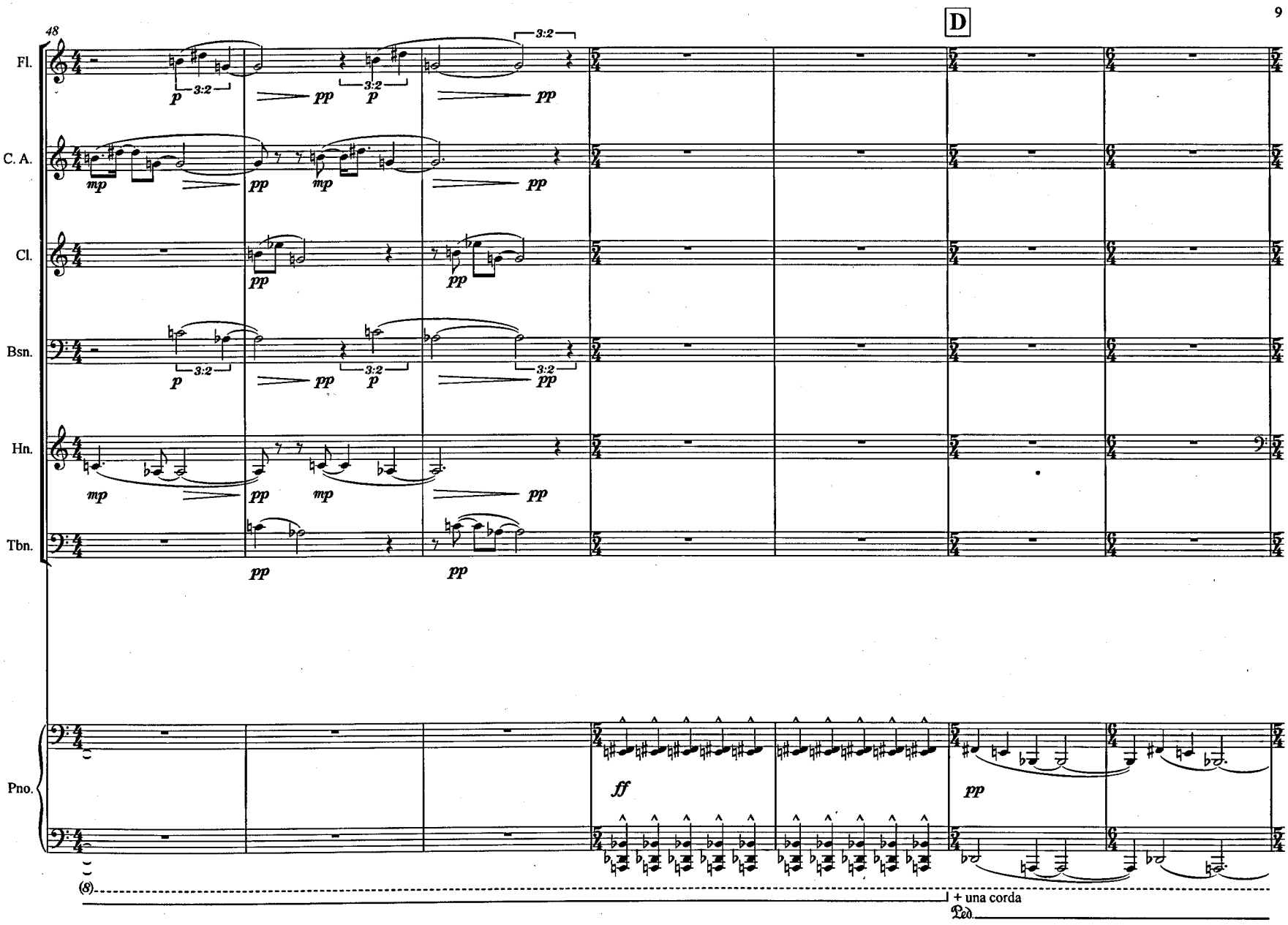

18
Fl.
C. A.
Cl.
Bsn.
Hn.
Tbn.
Pno.
mp
pp
p
ff
3:2
(8)
Ped.

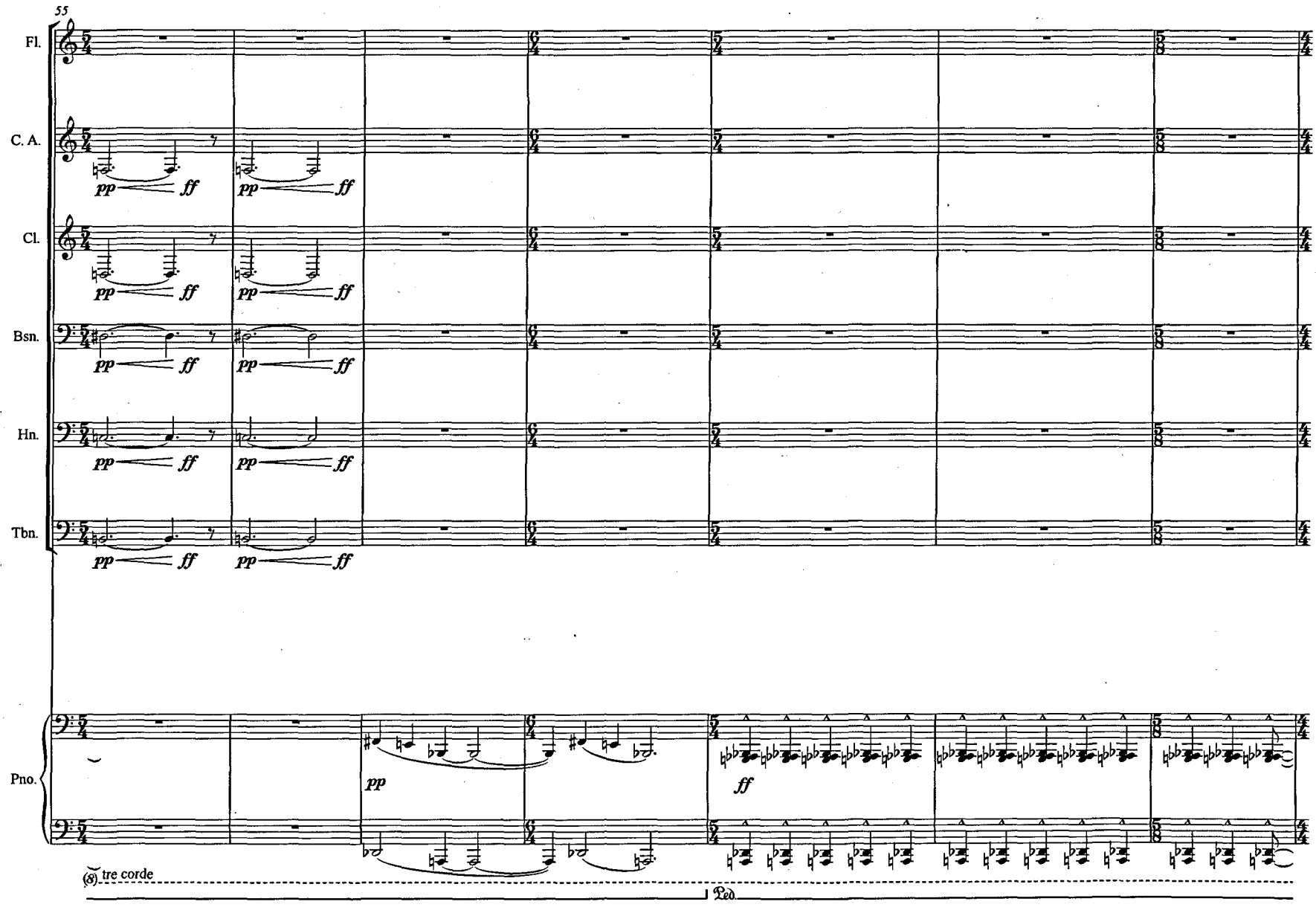

B
23
Fl.
C. A.
Cl.
Bsn.
Hn.
Tbn.
Pno.
pp
ff
3:2
(8)
+ una corda
tre corde
Ped.

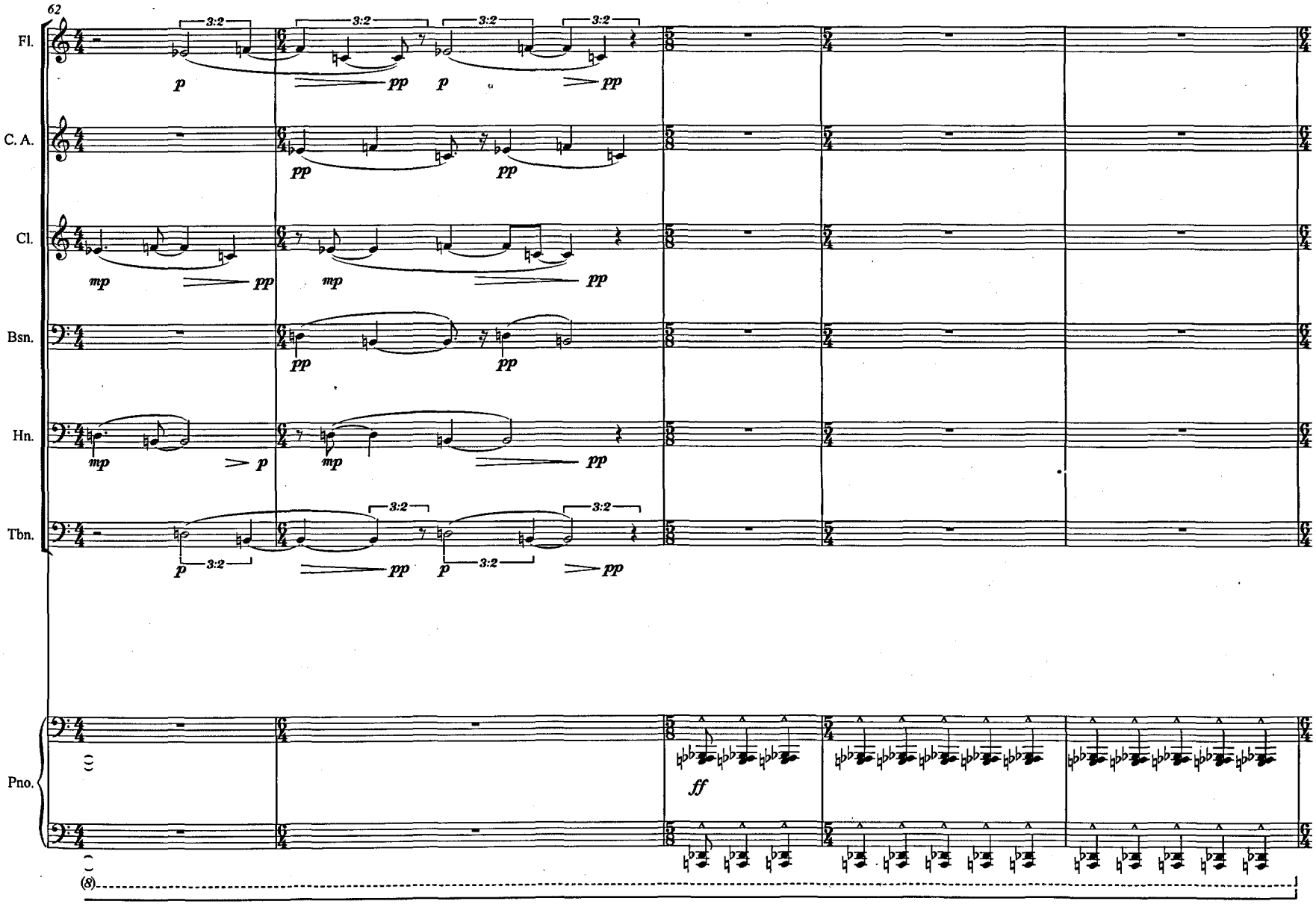

29
Fl.
C. A.
Cl.
Bsn.
Hn.
Tbn.
Pno.
mp
pp
ff
3:2
(8)
Ped.

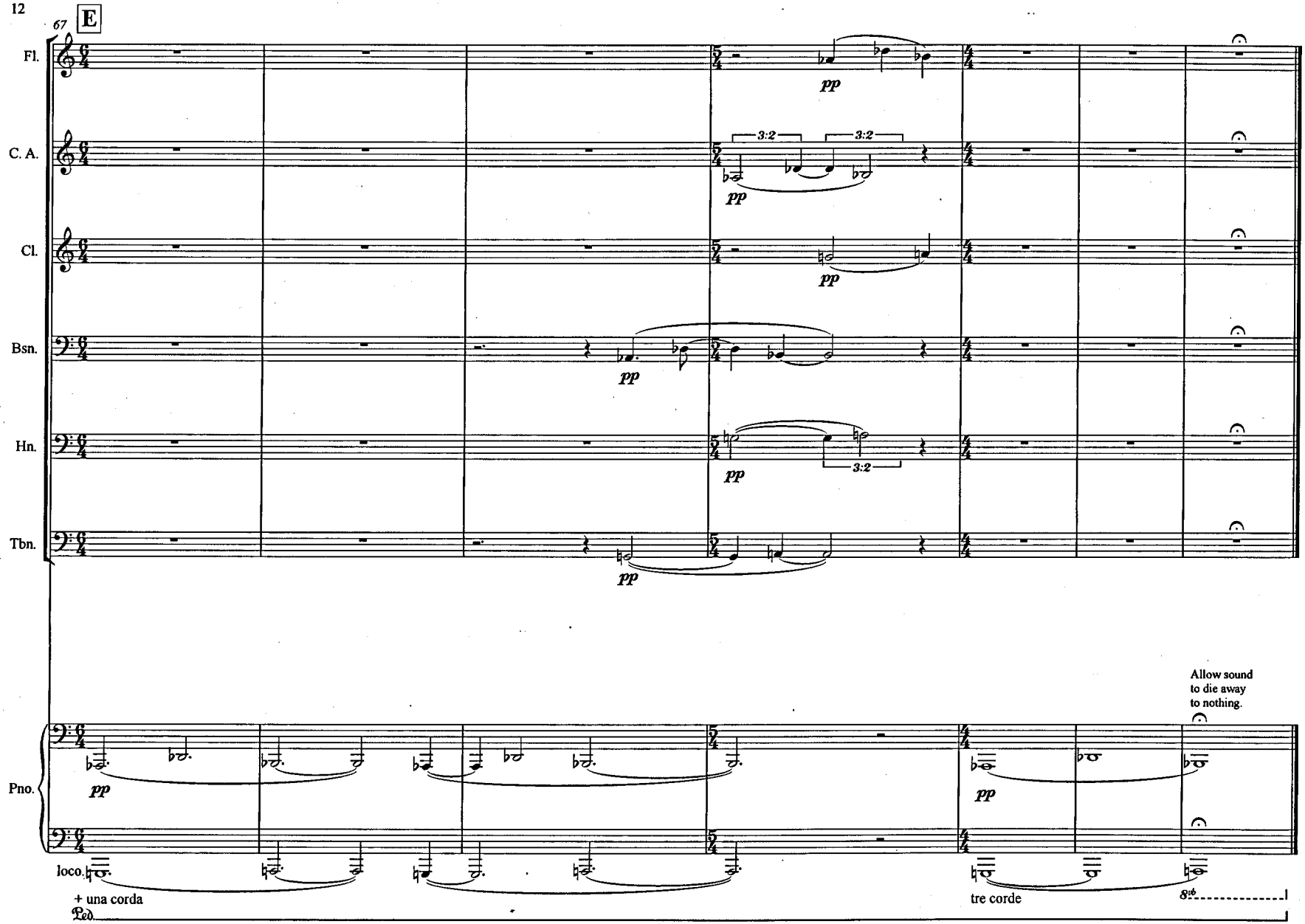

C
36
Fl.
C. A.
Cl.
Bsn.
Hn.
Tbn.
Pno.
pp
ff
(8)
+una corda
tre corde
Ped.


42
Fl.
C. A.
Cl.
Bsn.
Hn.
Tbn.
Pno.
pp
ff
3:2
(8)
+ una corda
tre corde
Ped.


48
D
Fl.
C. A.
Cl.
Bsn.
Hn.
Tbn.
Pno.
3:2
p
pp
mp
ff
(8)
+ una corda
Ped.


55
Fl.
C. A.
Cl.
Bsn.
Hn.
Tbn.
Pno.
pp
ff
(8) tre corde
Ped.


62
Fl.
C. A.
Cl.
Bsn.
Hn.
Tbn.
Pno.
3:2
p
pp
mp
ff
(8)


67
E
Fl.
C. A.
Cl.
Bsn.
Hn.
Tbn.
Pno.
pp
3:2
Allow sound
to die away
to nothing.
loco.
+ una corda
Ped.
tre corde
8vb

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)

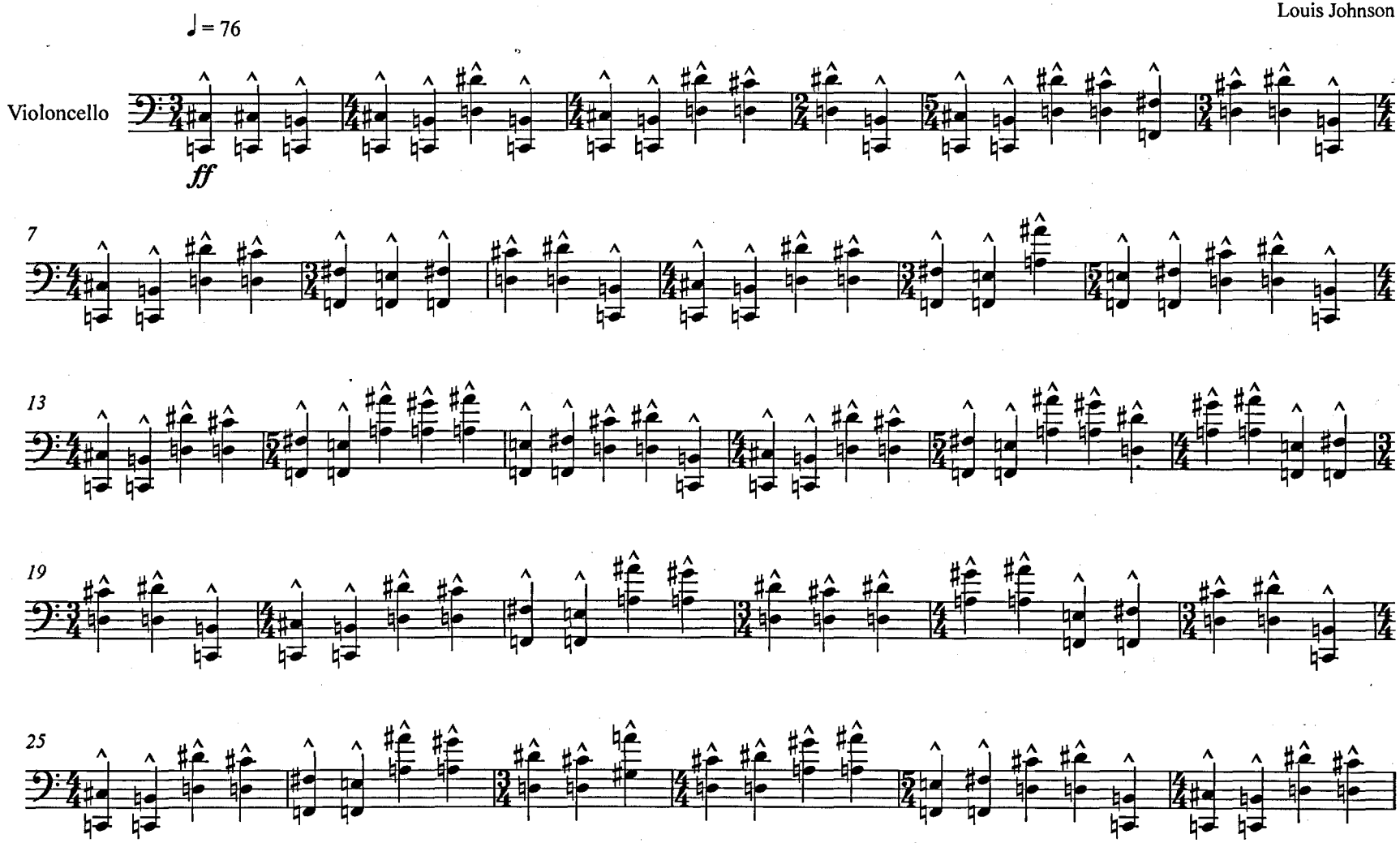
The title for this work alludes to a triptych of paintings by the British artist Francis Bacon (1909-1992). The triptych in question is called *Three Studies for Figures at the Base of a Crucifixion* (1944), a work depicting three distorted creatures, each isolated against a dirty, orange-coloured, abstract 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.

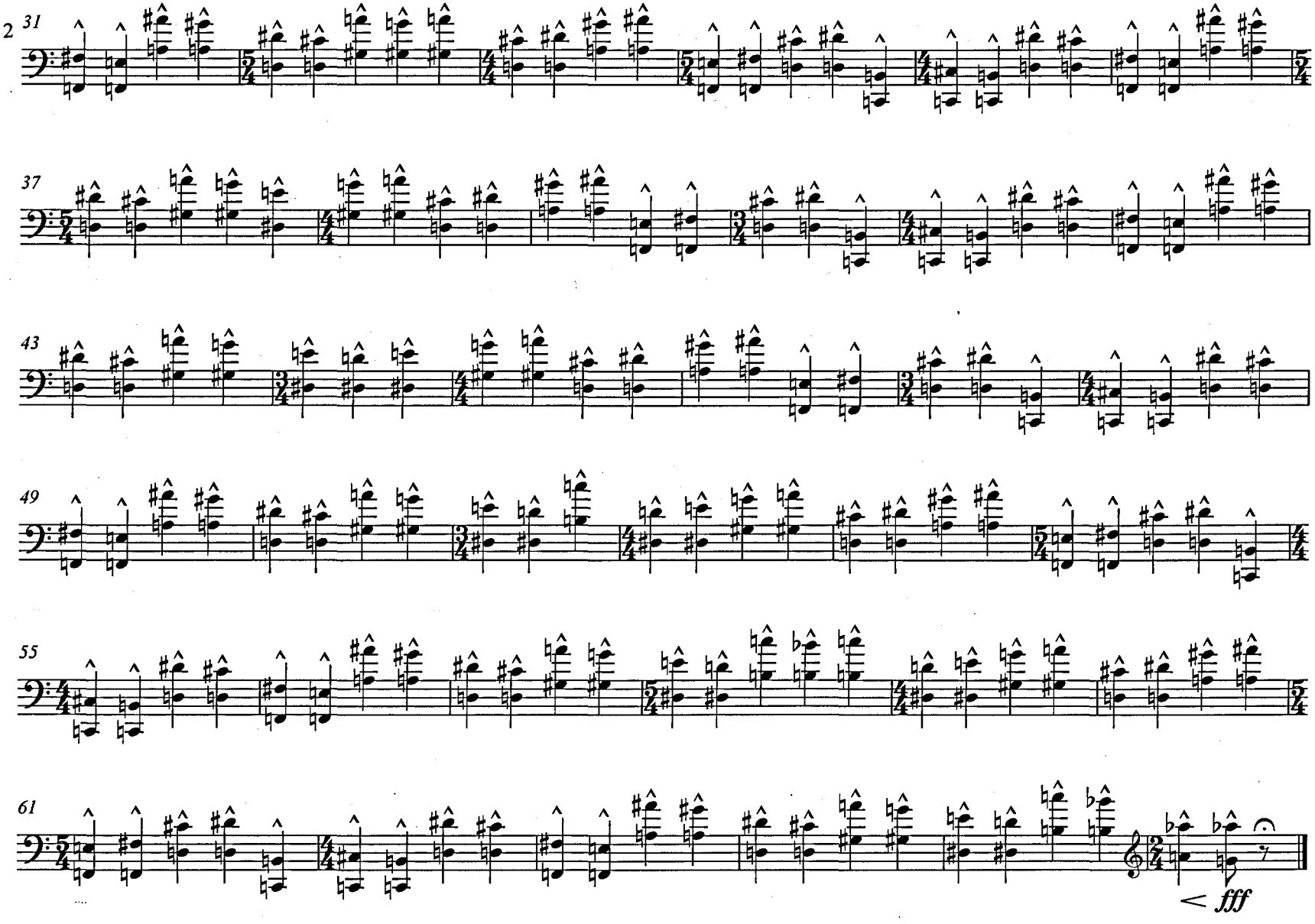
Total duration: c.13 minutes

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

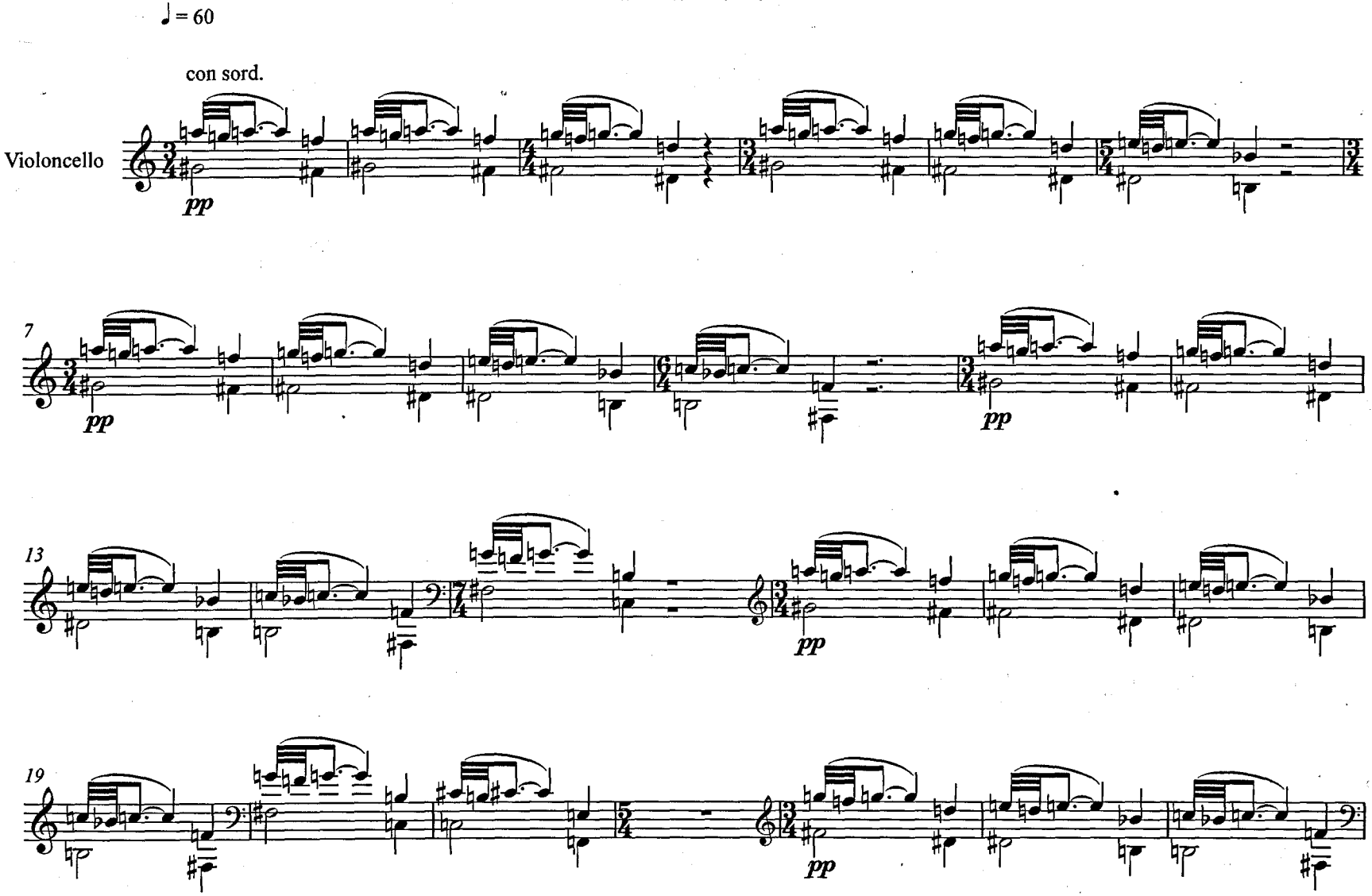
Three Studies for Movements from an Unwritten Passion
I: Chorale

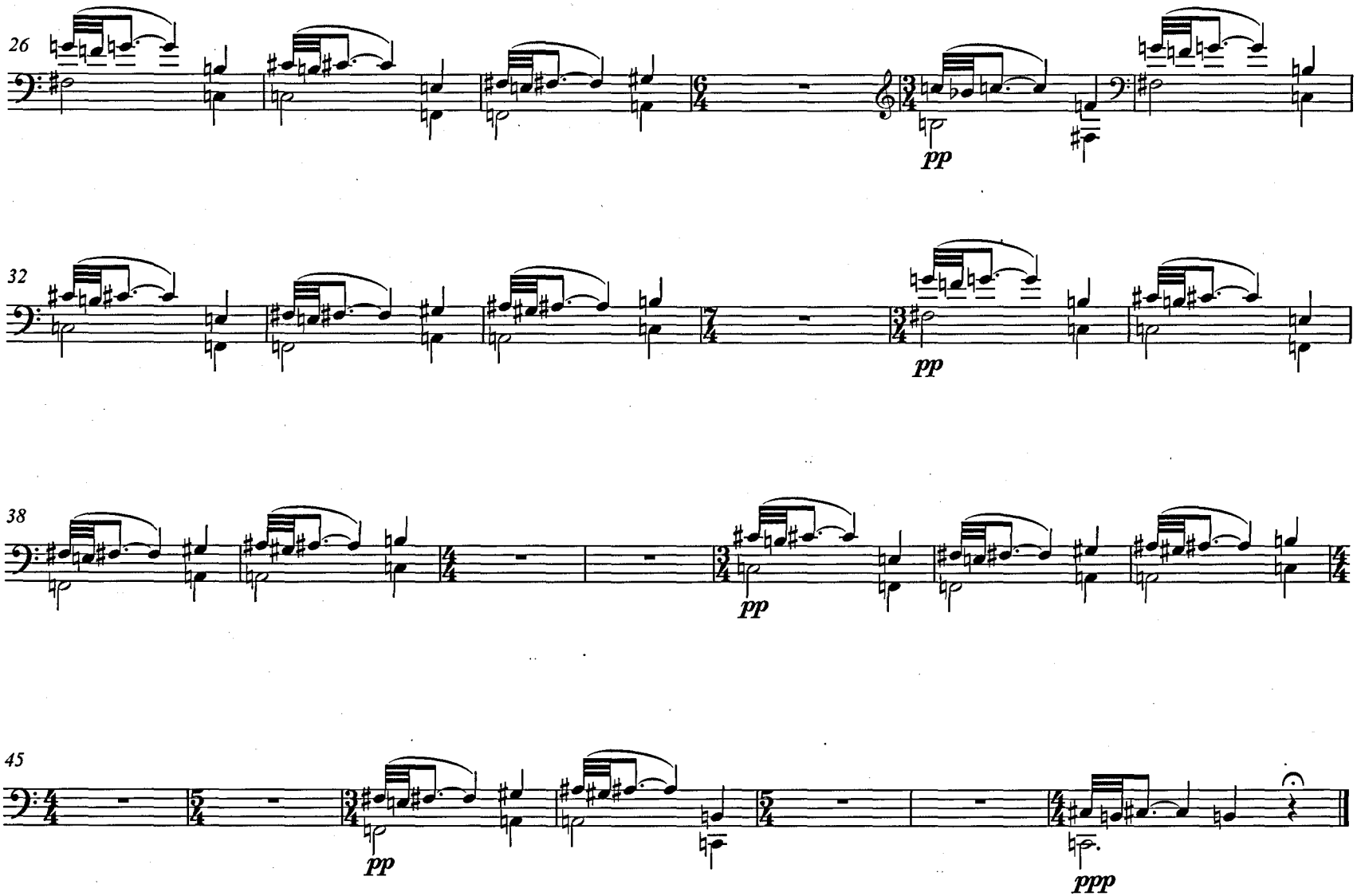
Louis Johnson



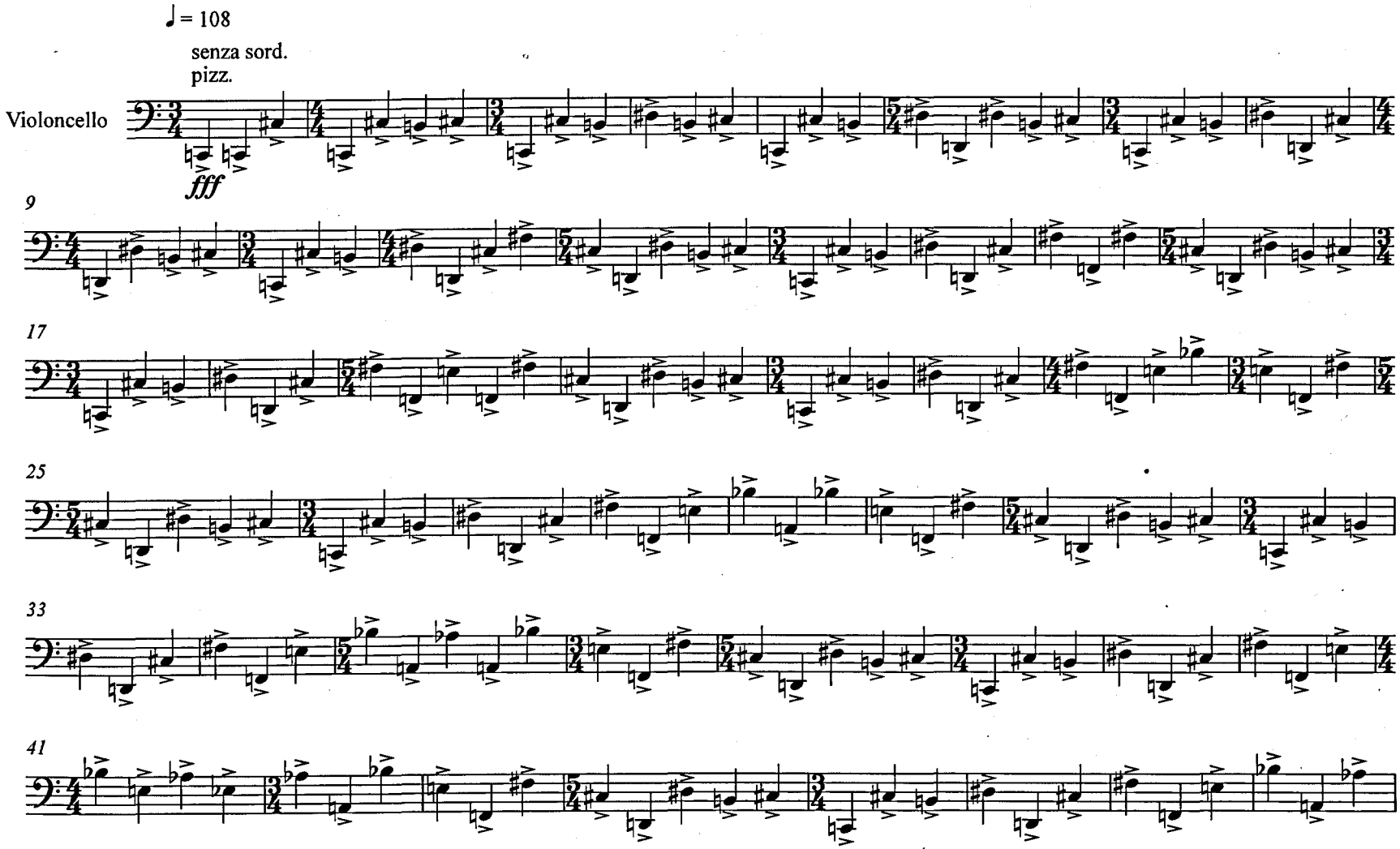

31
37
43
49
55
61
fff

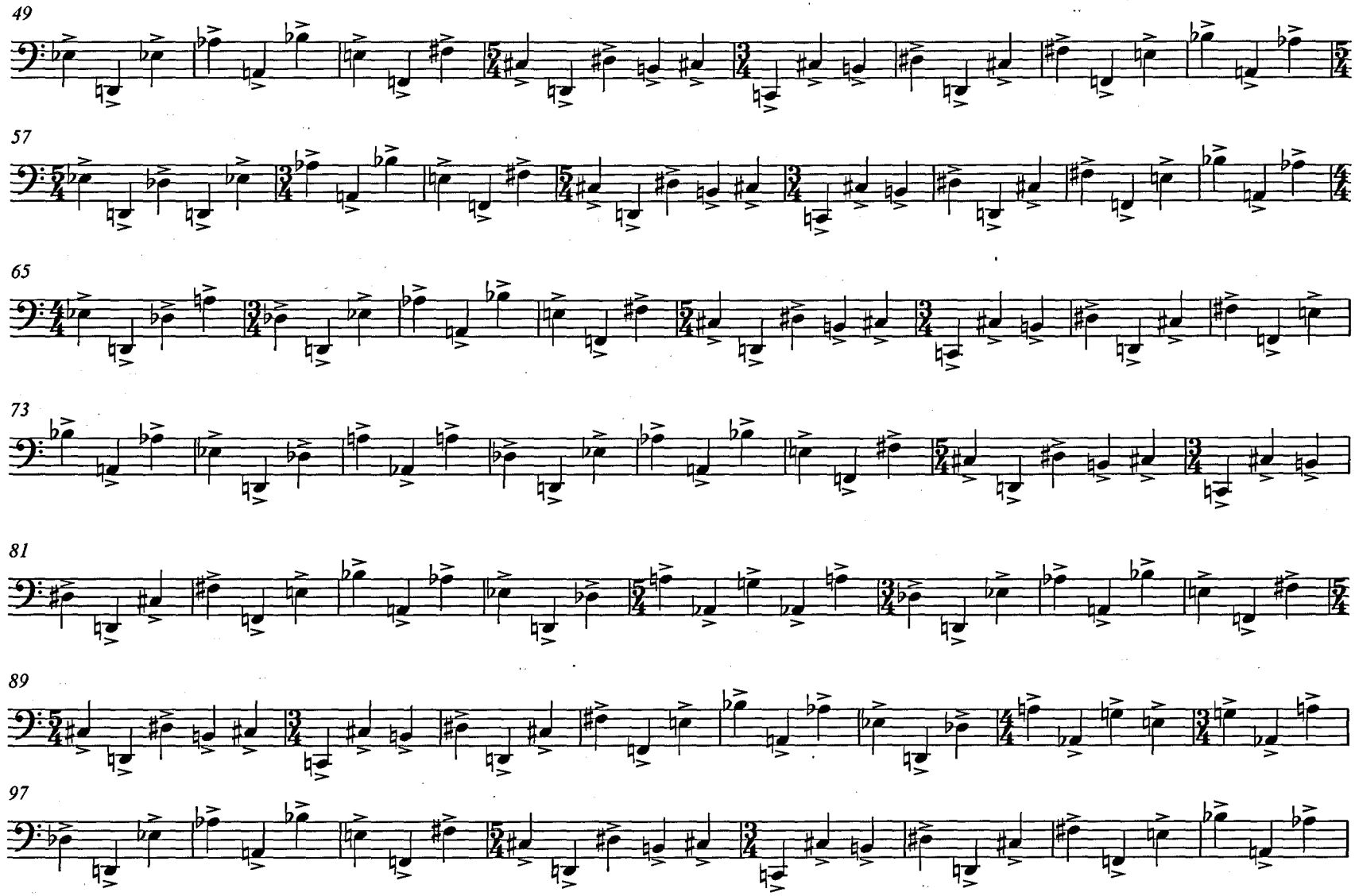
II: Lament

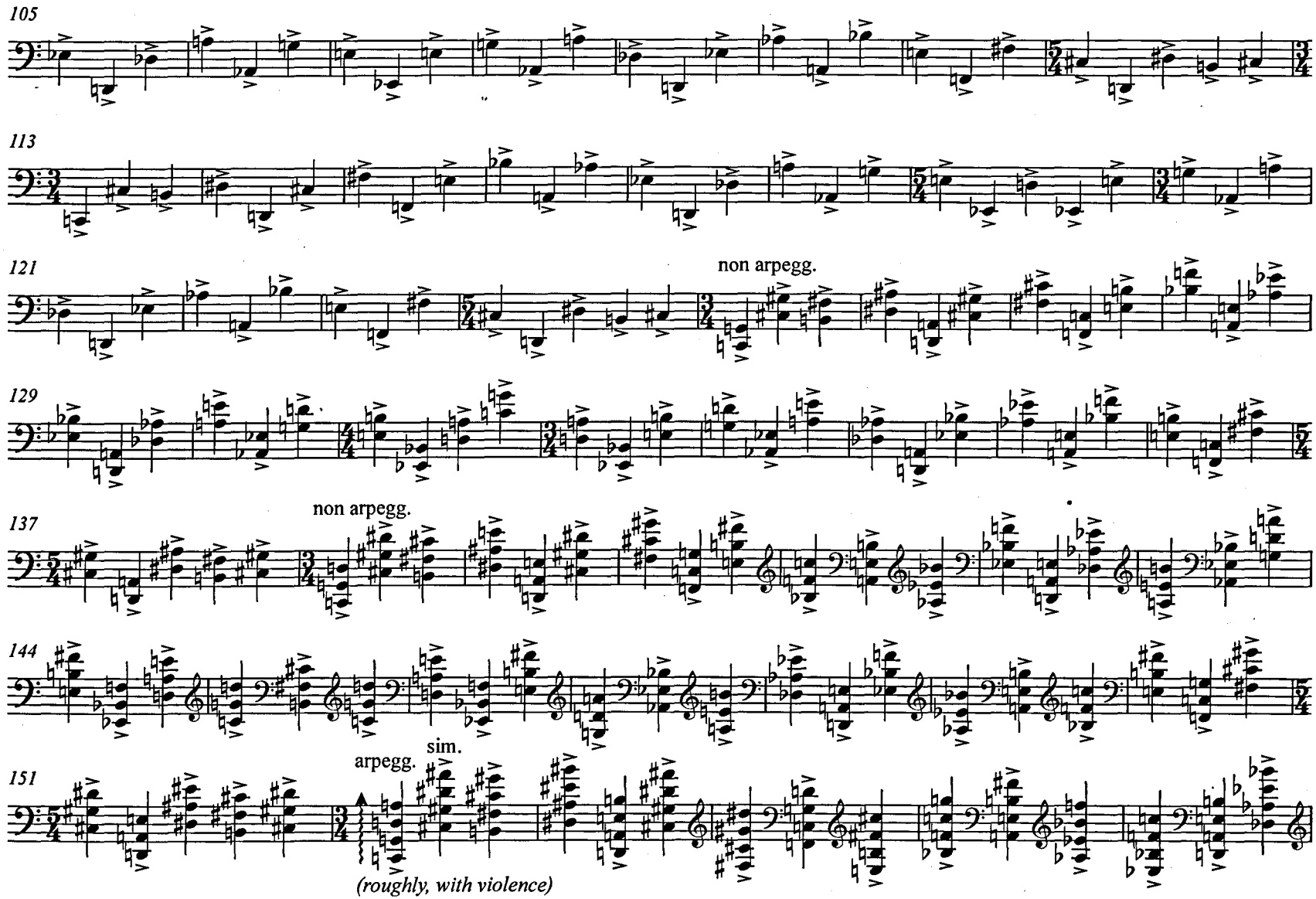


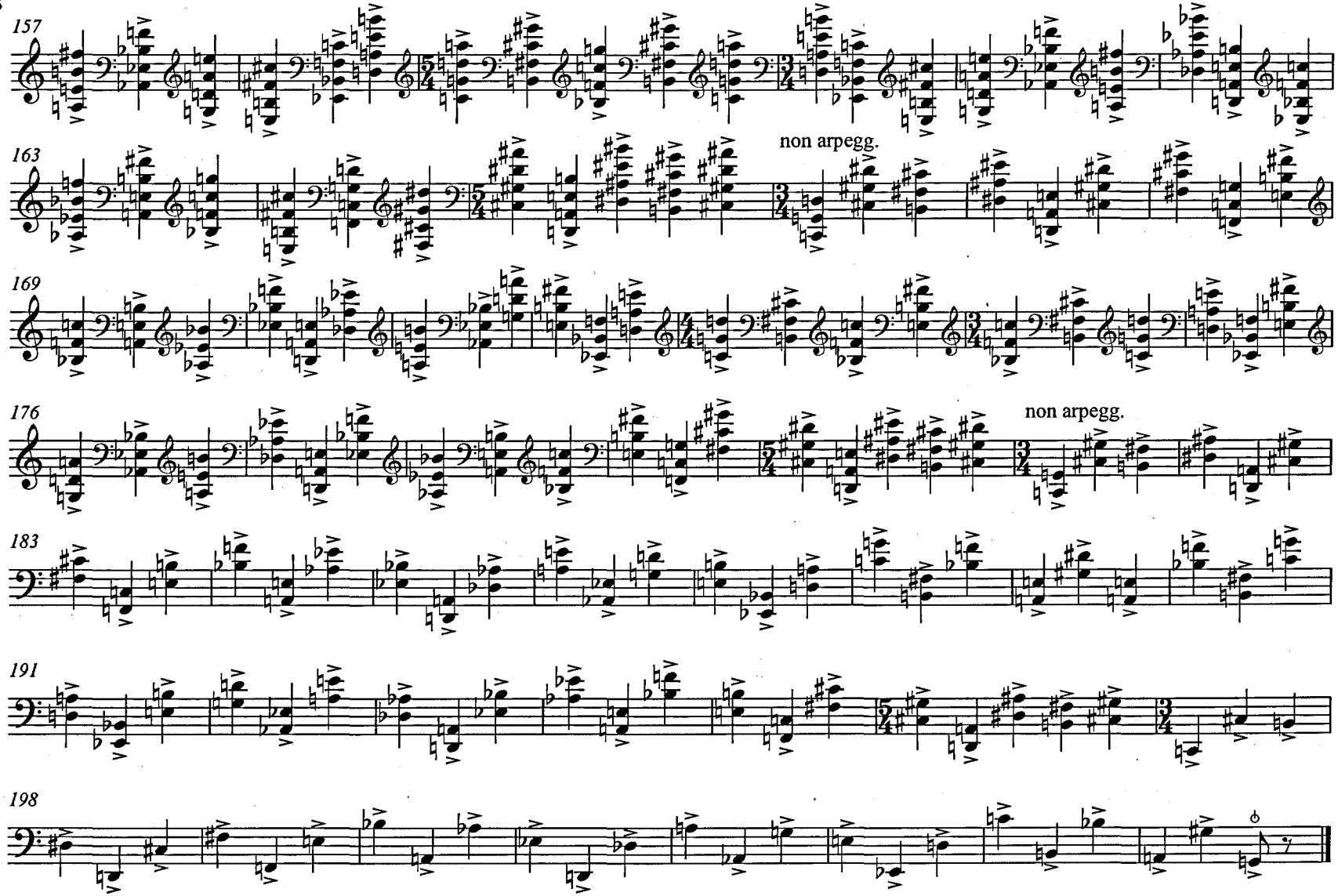

26
pp
32
pp
38
pp
45
pp
ppp

III: Fugue




49
57
65
73
81
89
97


105
113
121
non arpegg.
129
137
non arpegg.
144
151
arpegg.
sim.
(roughly, with violence)


157
163
non arpegg.
169
176
non arpegg.
183
191
198

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

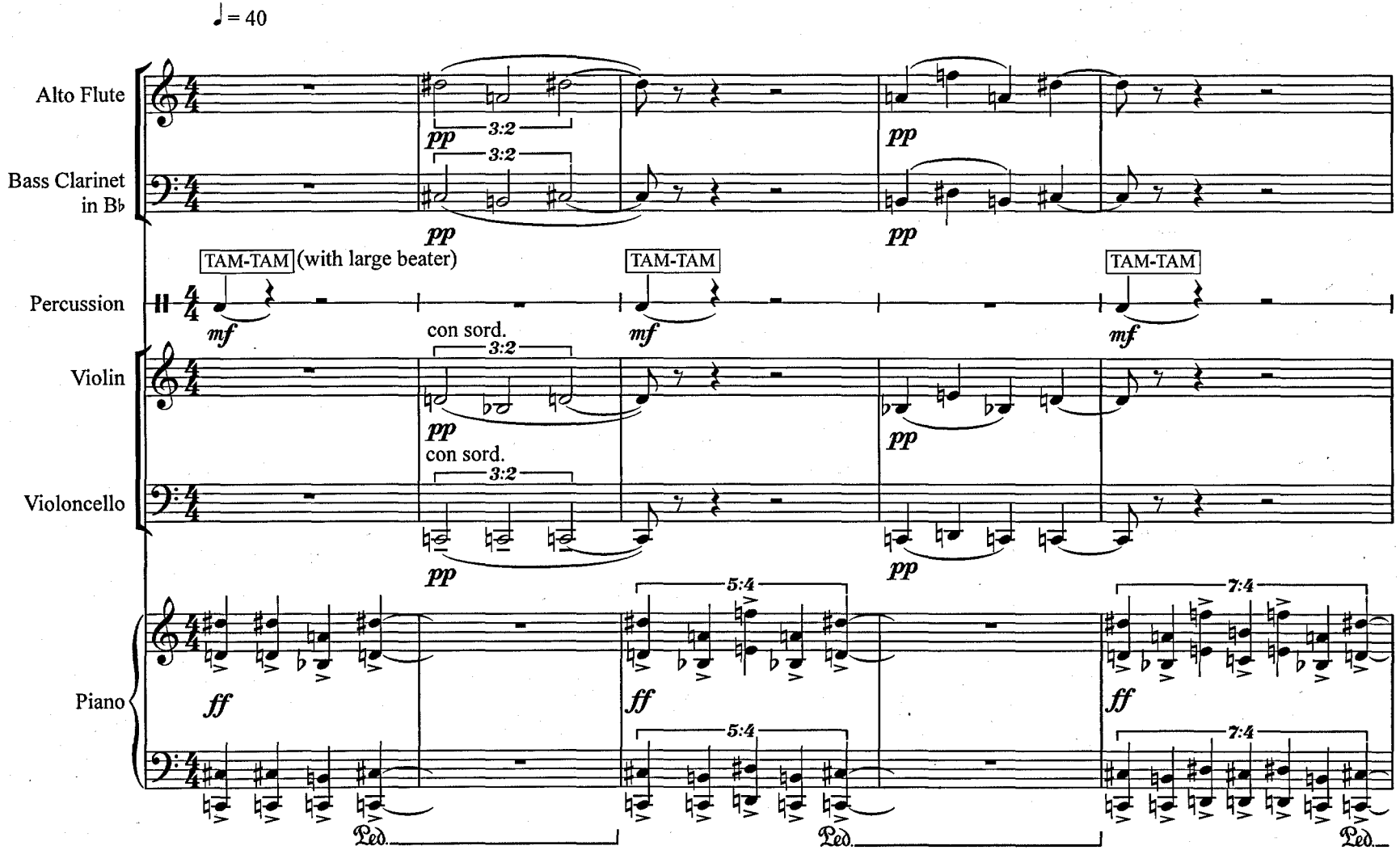
This score is written at concert pitch – all parts are notated as they sound. The individual parts are transposed.

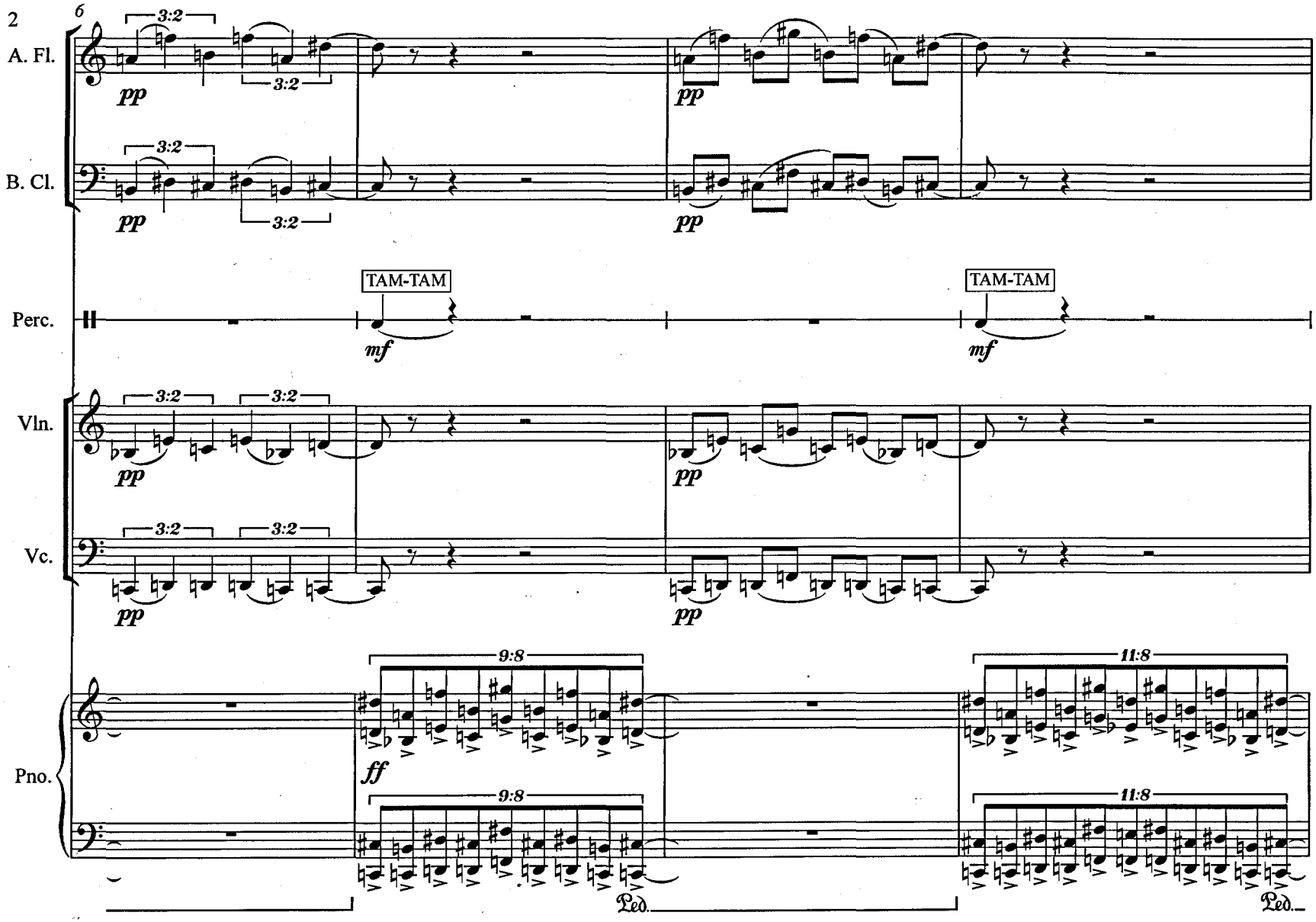
Duration: c. 8 minutes

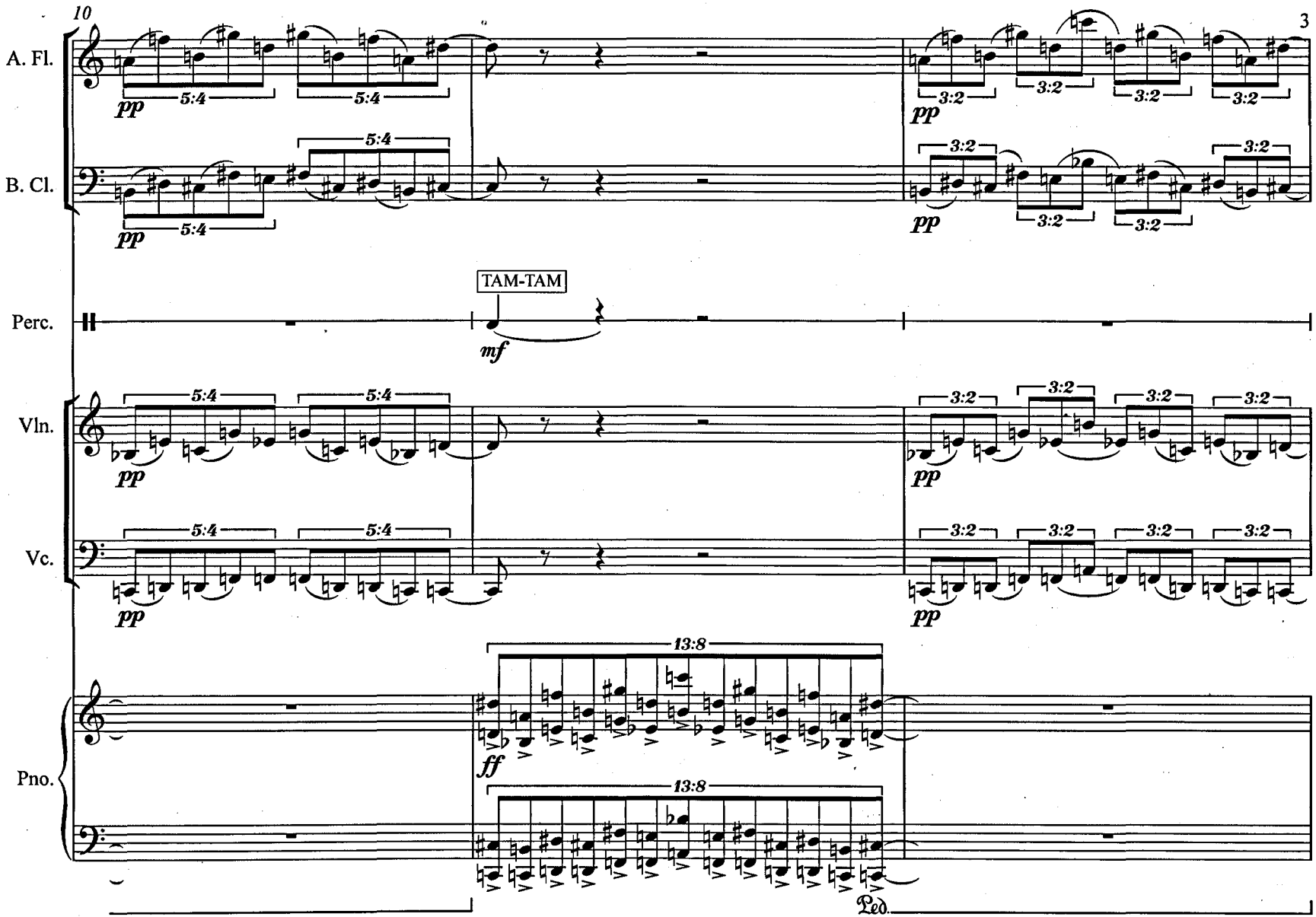
Response

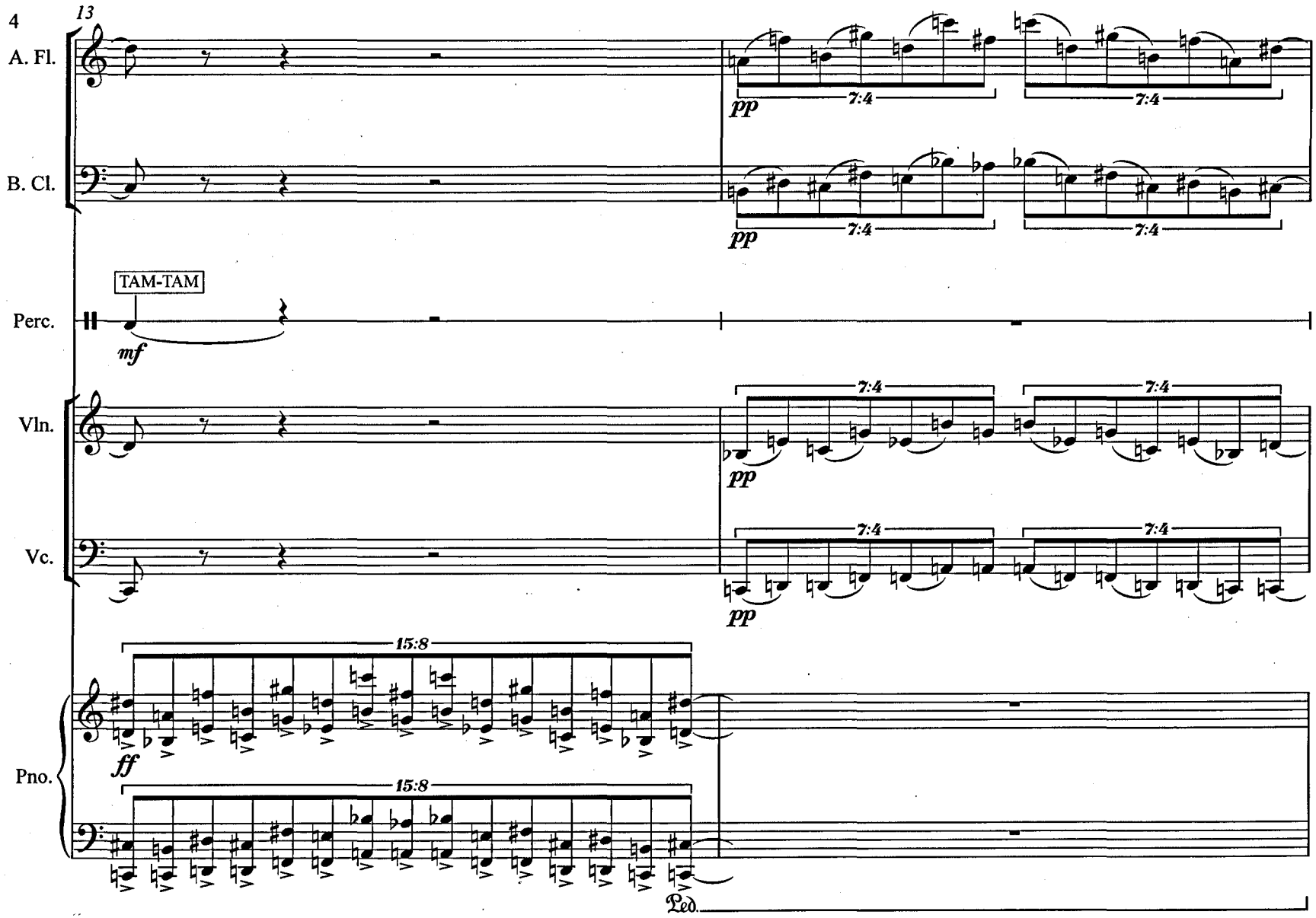
SCORE IS AT CONCERT PITCH

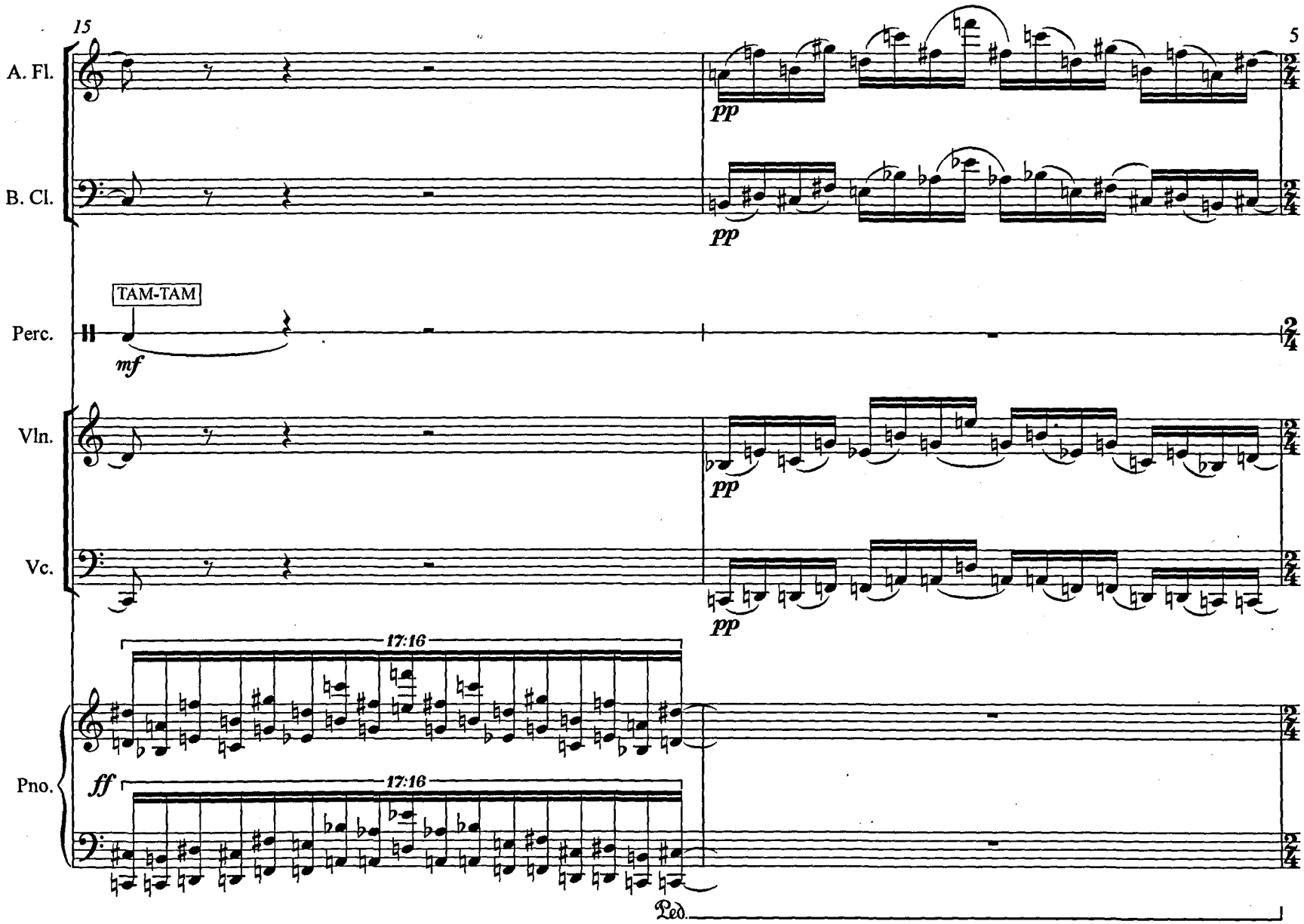
Louis Johnson

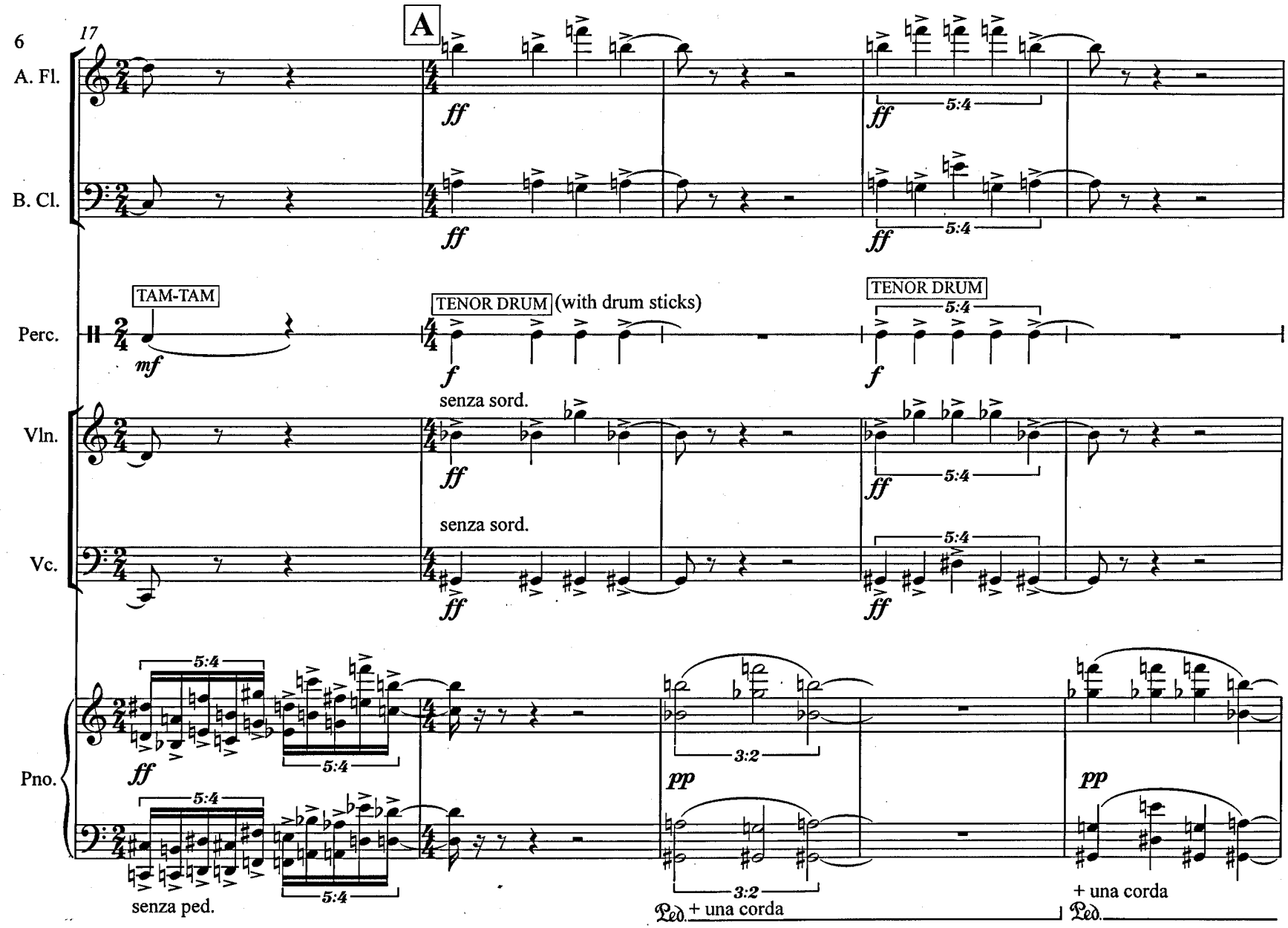


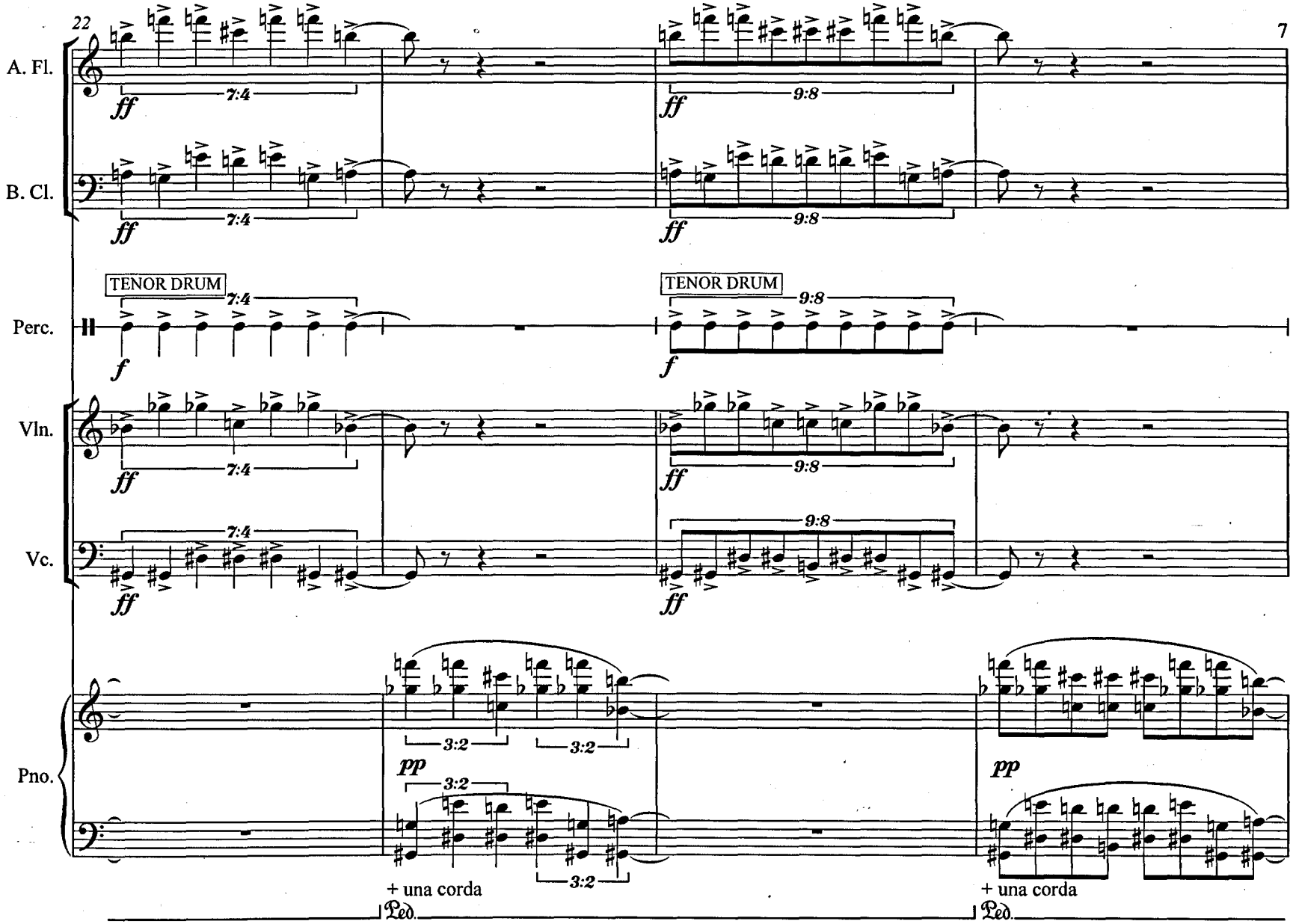

6
A. Fl.
B. Cl.
Perc.
Vln.
Vc.
Pno.
3:2
pp
TAM-TAM
mf
9:8
11:8
ff
Ped.

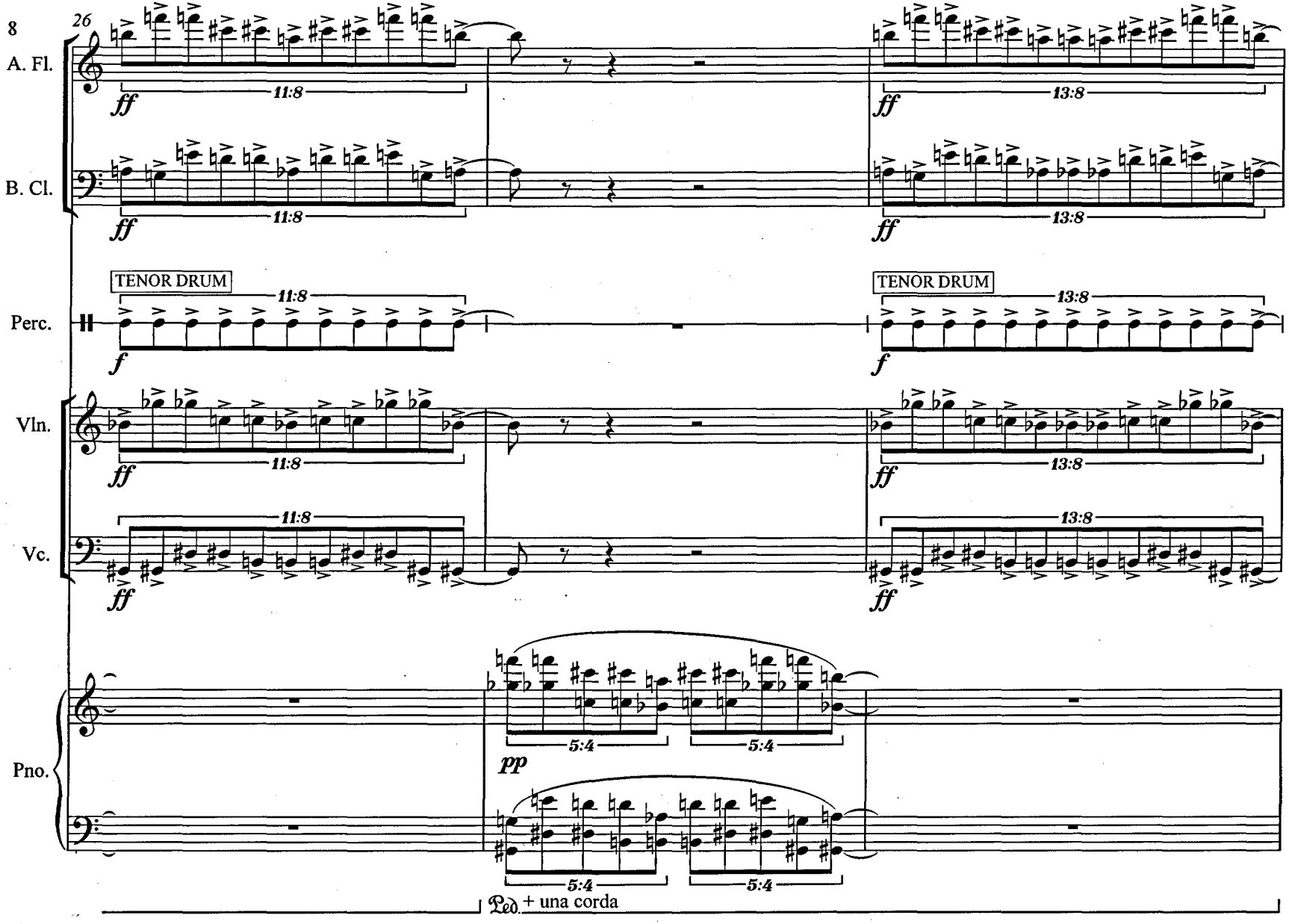

10
3
A. Fl.
B. Cl.
Perc.
Vln.
Vc.
Pno.
TAM-TAM
pp
mf
ff
5:4
3:2
13:8
Ped.

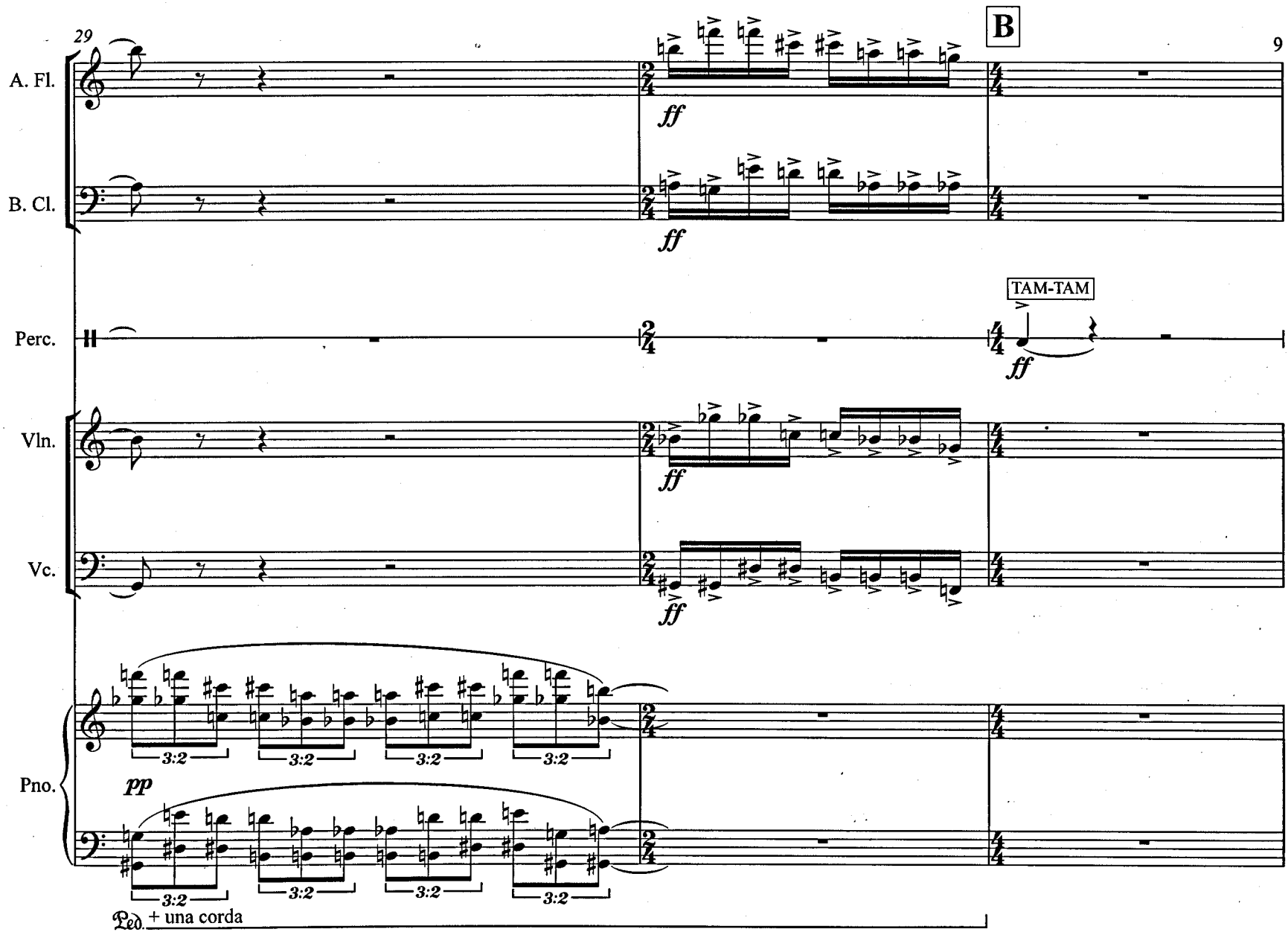

13
A. Fl.
B. Cl.
TAM-TAM
Perc.
Vln.
Vc.
Pno.
pp
mf
ff
7:4
15:8
Ped.

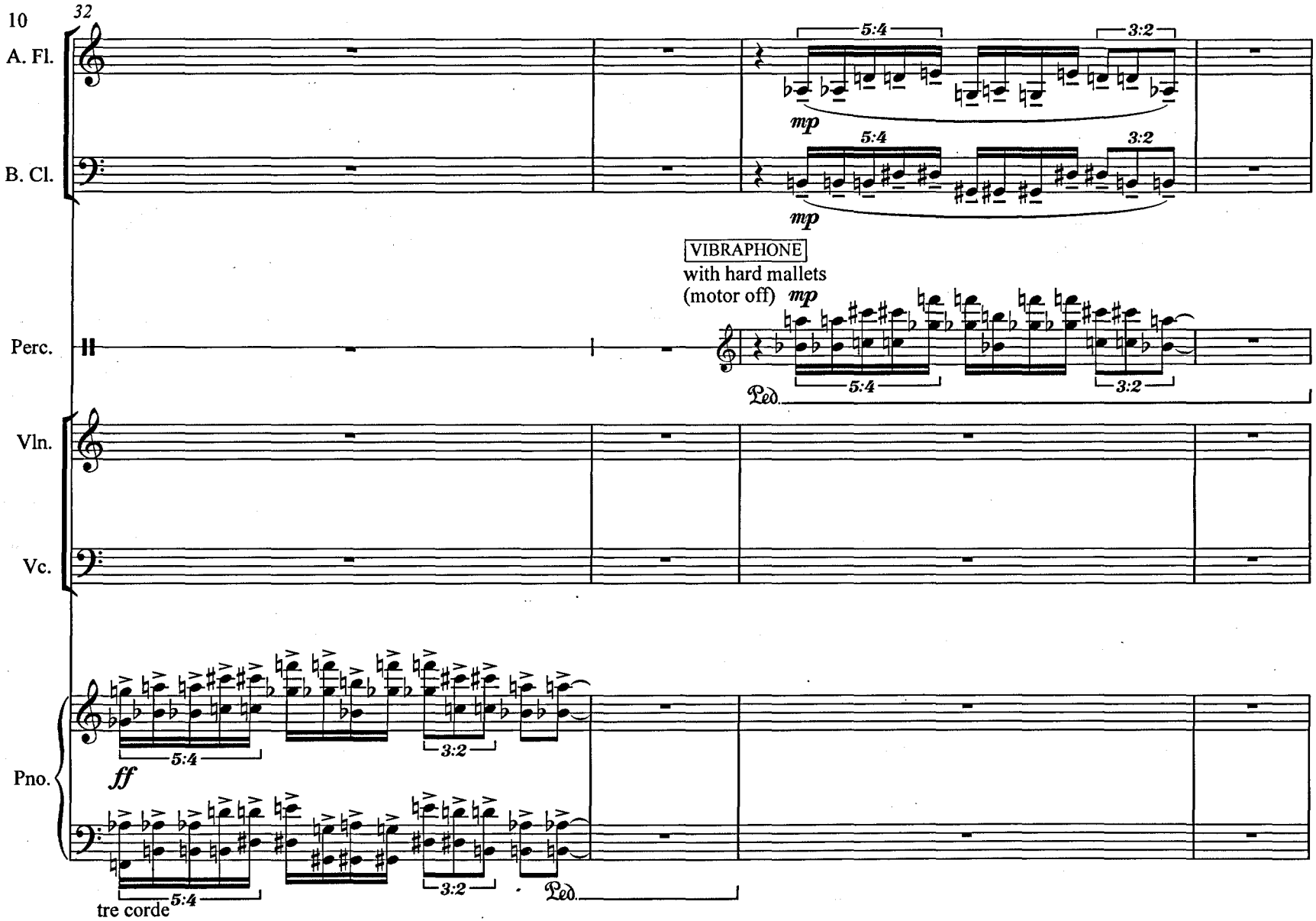

15
5
A. Fl.
pp
B. Cl.
pp
TAM-TAM
Perc.
mf
Vln.
pp
Vc.
pp
17:16
Pno.
ff
17:16
Ped.

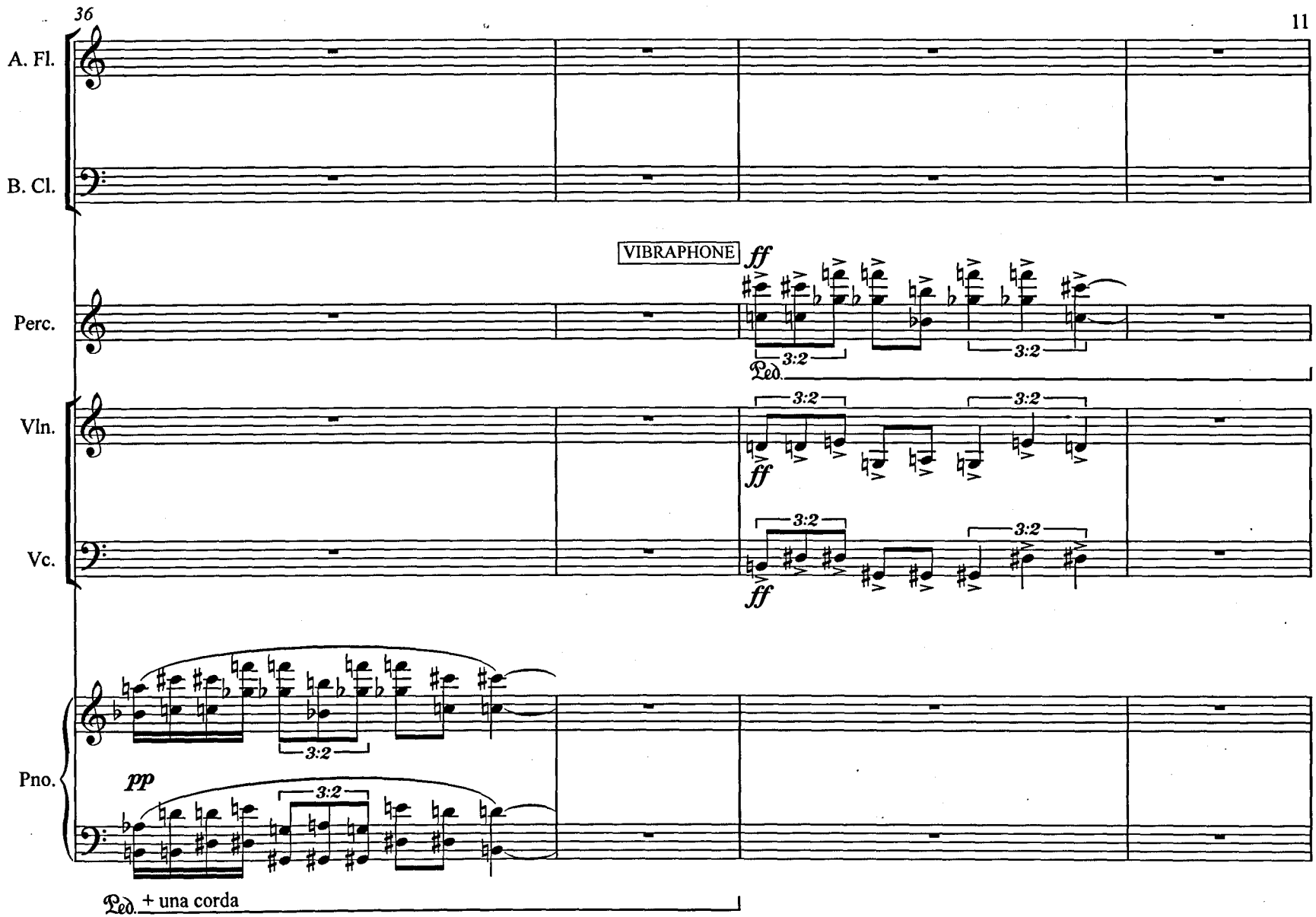

17
A
A. Fl.
B. Cl.
Perc.
Vln.
Vc.
Pno.
TAM-TAM
TENOR DRUM (with drum sticks)
TENOR DRUM
senza sord.
senza sord.
senza ped.
+ una corda
+ una corda
5:4
3:2
ff
mf
f
pp

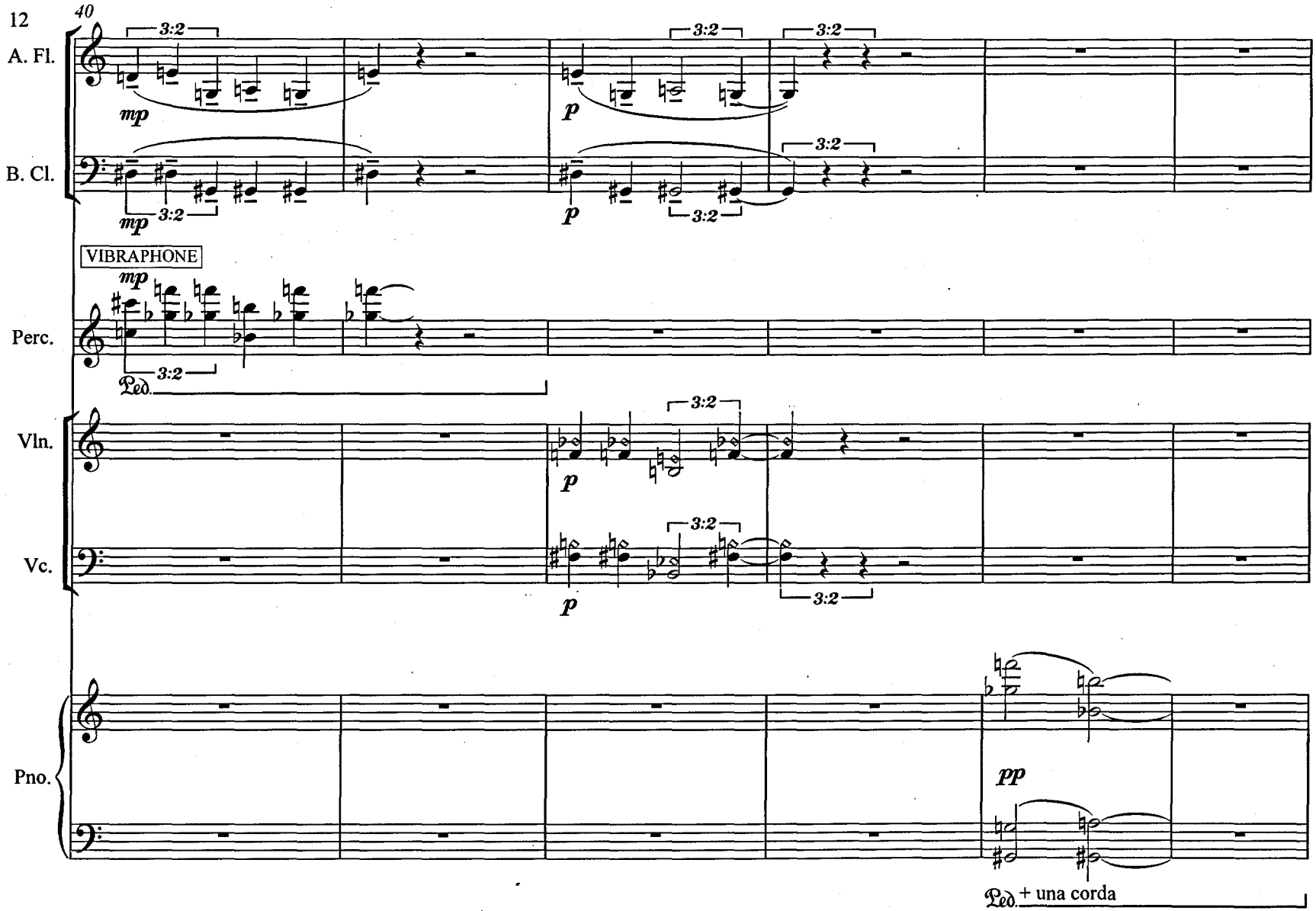

22
A. Fl.
B. Cl.
Perc.
Vln.
Vc.
Pno.
TENOR DRUM
TENOR DRUM
7:4
9:8
3:2
ff
f
pp
+ una corda
Ped.
+ una corda
Ped.

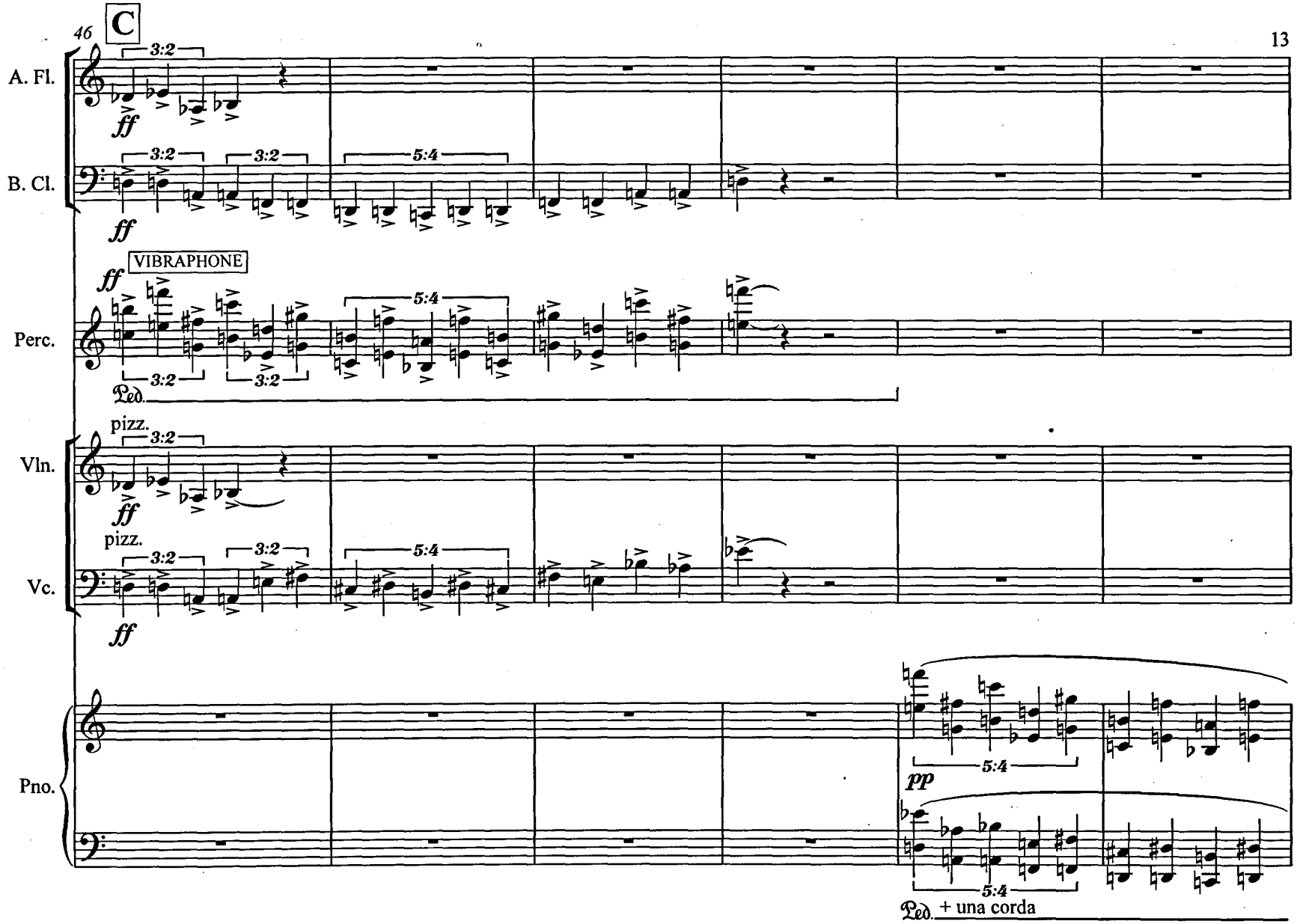

26
A. Fl.
B. Cl.
Perc.
Vln.
Vc.
Pno.
ff
f
pp
11:8
13:8
5:4
TENOR DRUM
Ped. + una corda

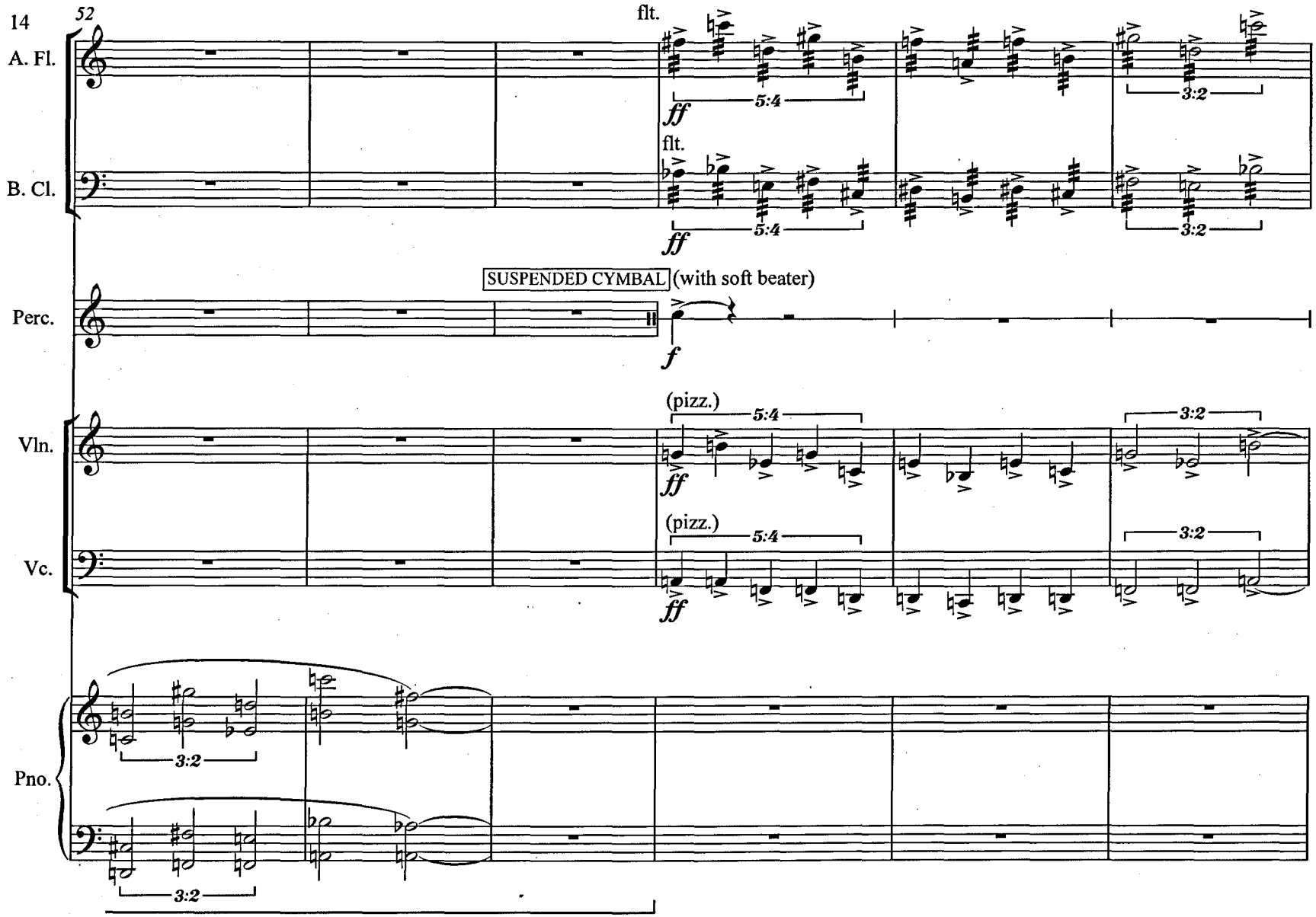

29
B
A. Fl.
B. Cl.
Perc.
TAM-TAM
Vln.
Vc.
Pno.
ff
pp
3:2
Ped. + una corda

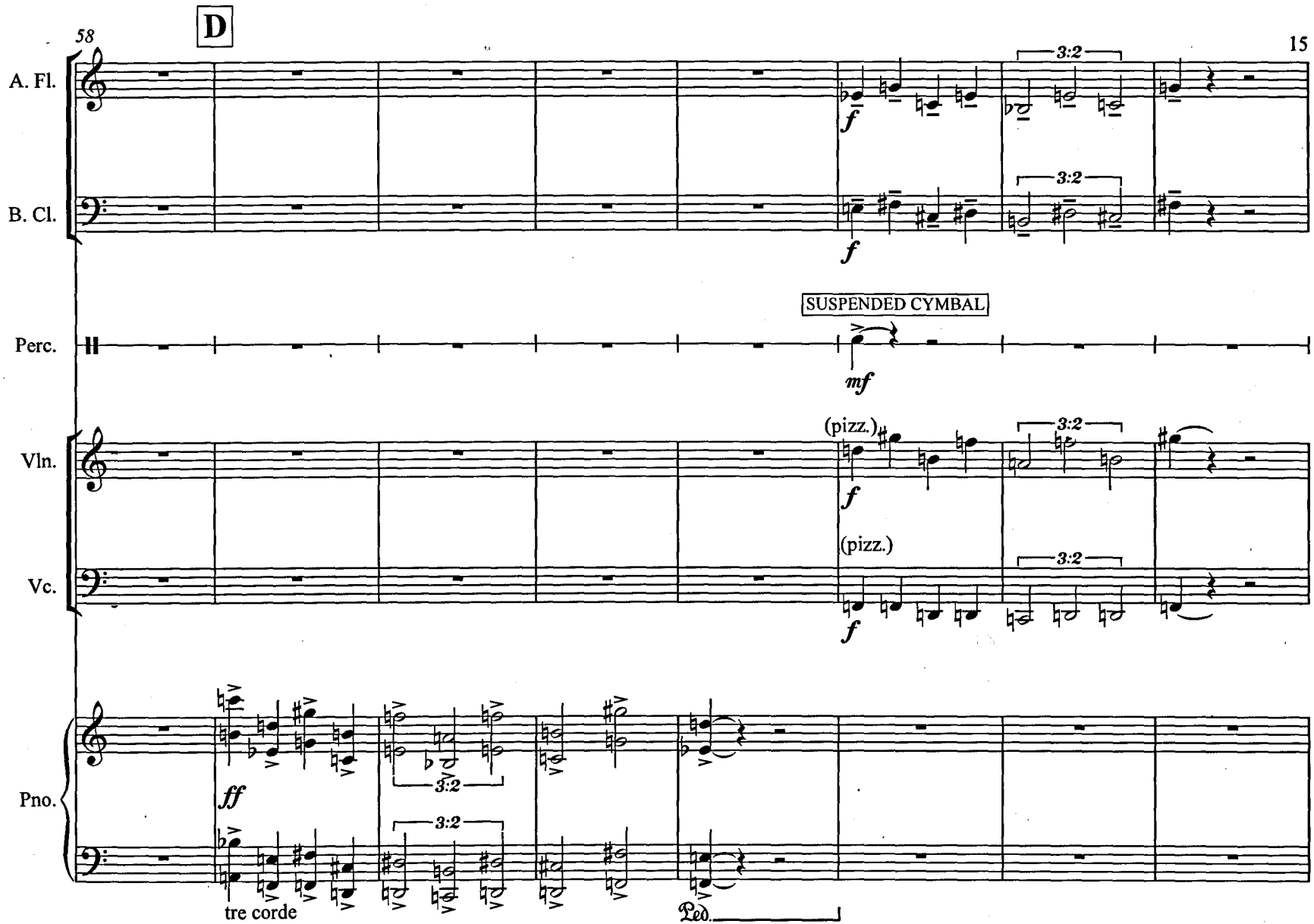

10
32
A. Fl.
B. Cl.
Perc.
Vln.
Vc.
Pno.
5:4
3:2
mp
VIBRAPHONE
with hard mallets
(motor off)
Ped.
ff
tre corde

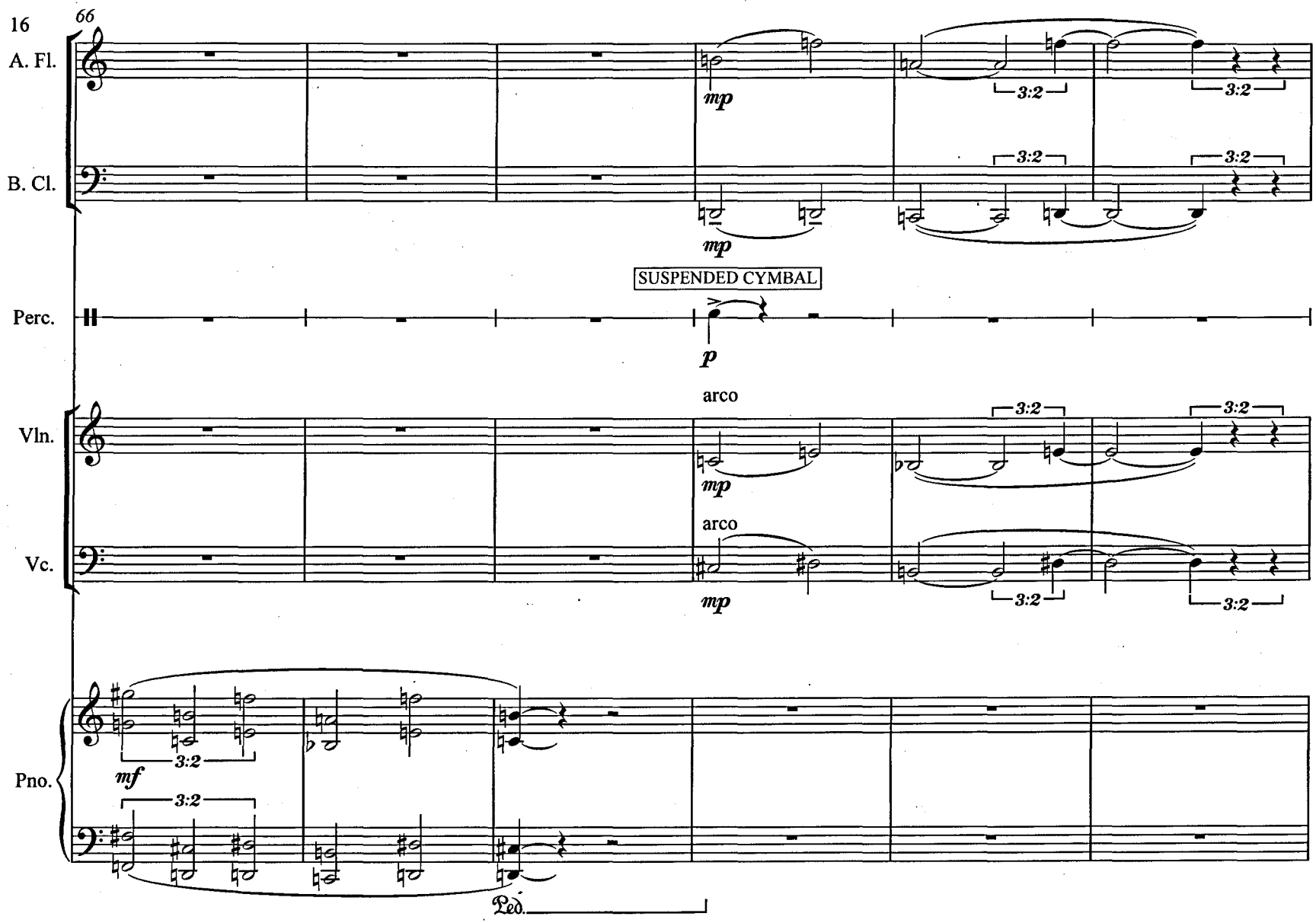

36
A. Fl.
B. Cl.
VIBRAPHONE
ff
Perc.
3:2
Ped.
Vln.
Vc.
Pno.
pp
Ped. + una corda

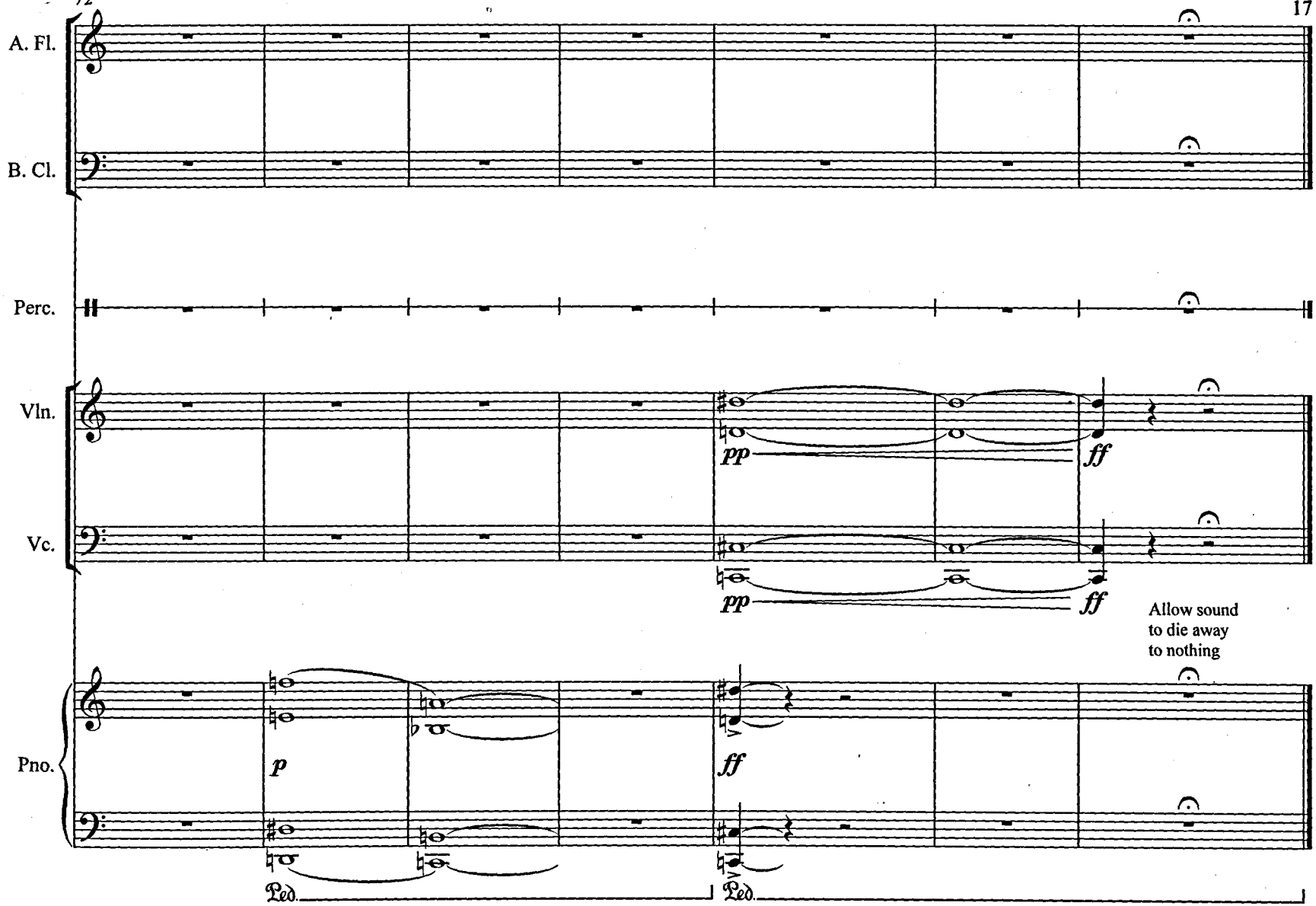

40
A. Fl.
B. Cl.
VIBRAPHONE
Perc.
Vln.
Vc.
Pno.
3:2
mp
p
pp
Ped.
+ una corda


46
C
A. Fl.
B. Cl.
Perc.
VIBRAPHONE
Vln.
Vc.
Pno.
pizz.
pizz.
3:2
5:4
ff
pp
Ped.
Ped. + una corda


14
52
A. Fl.
B. Cl.
Perc.
Vln.
Vc.
Pno.
flt.
flt.
ff
5:4
3:2
SUSPENDED CYMBAL
(with soft beater)
f
(pizz.)
(pizz.)


D
58
A. Fl.
B. Cl.
Perc.
Vln.
Vc.
Pno.
f
3:2
SUSPENDED CYMBAL
mf
(pizz.)
ff
tre corde
Ped.


16
66
A. Fl.
B. Cl.
Perc.
Vln.
Vc.
Pno.
mp
3:2
SUSPENDED CYMBAL
p
arco
mf
Ped.


A. Fl.
B. Cl.
Perc.
Vln.
Vc.
Pno.
pp
ff
pp
ff
p
ff
Allow sound
to die away
to nothing
Ped.
Ped.

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.

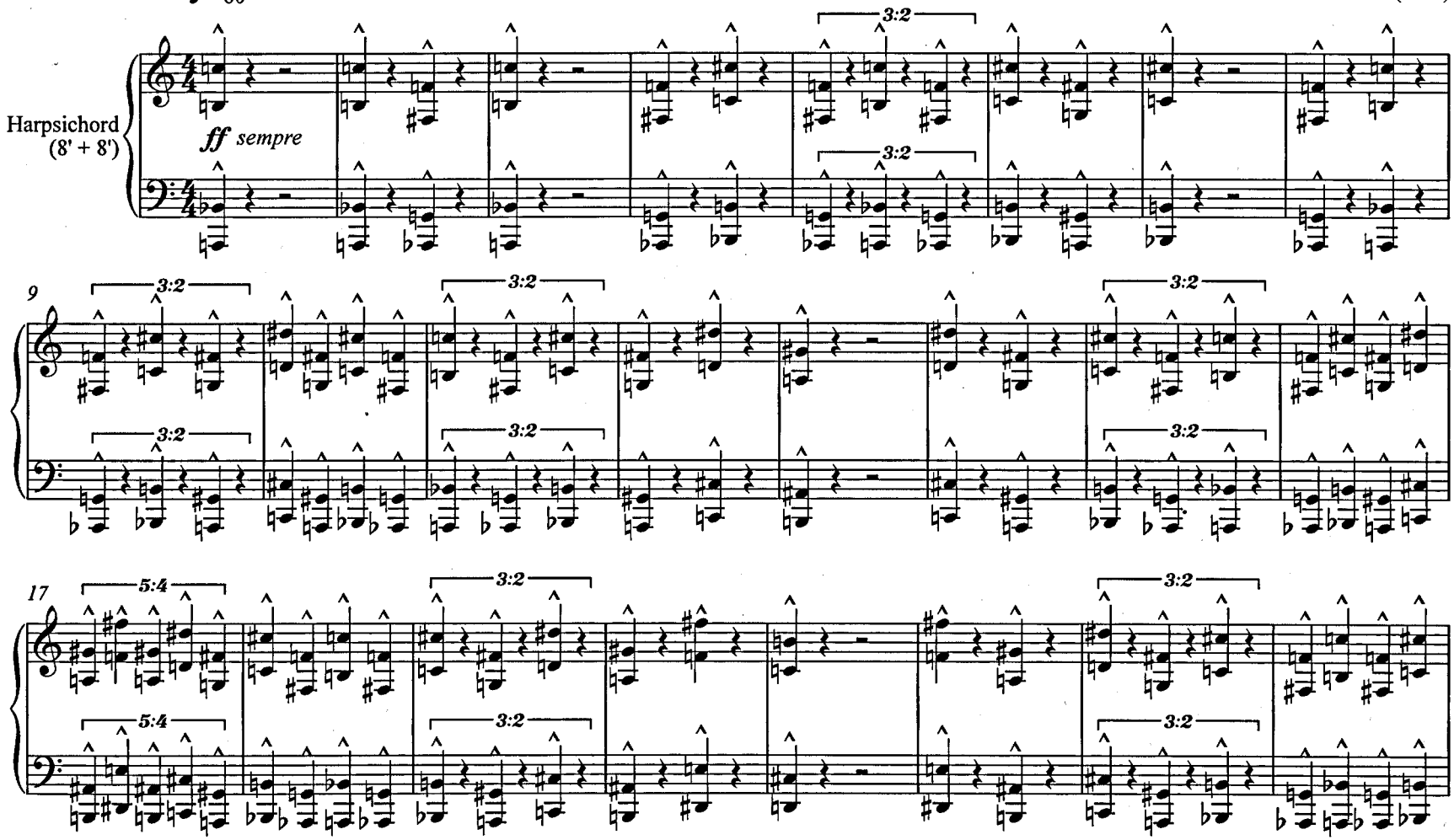
Duration: c. 5 minutes

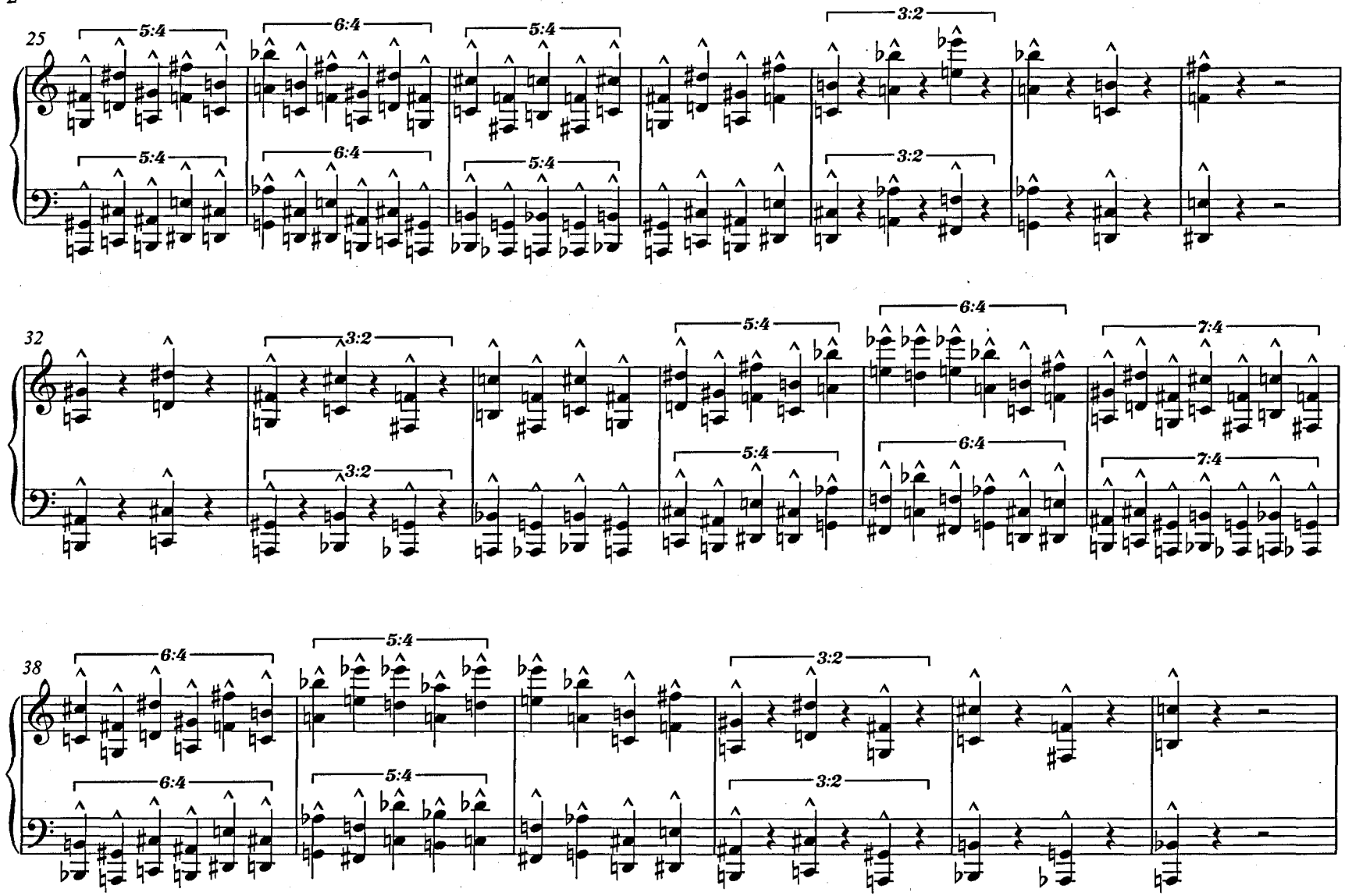
Heavy Toccata

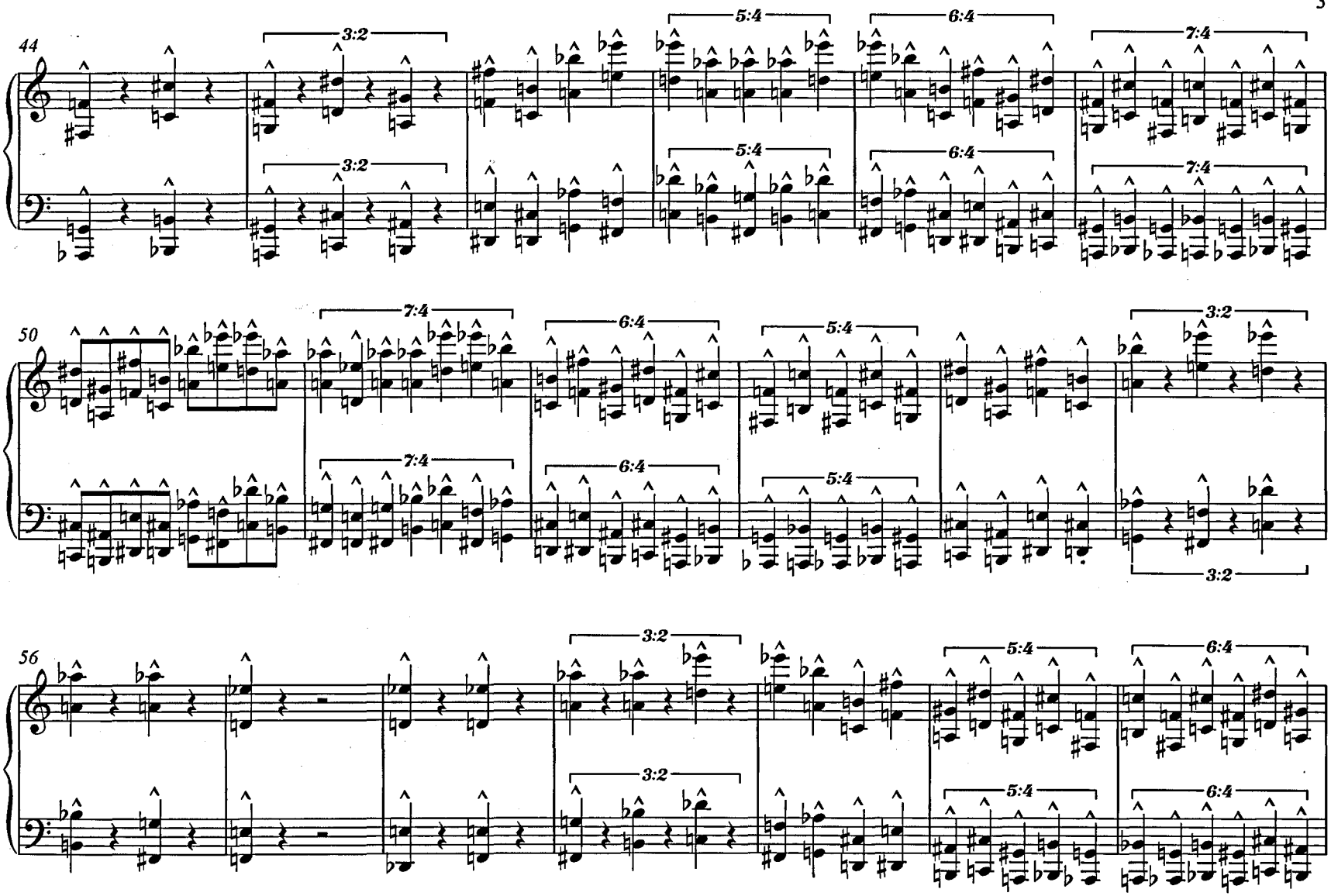
Aggressively

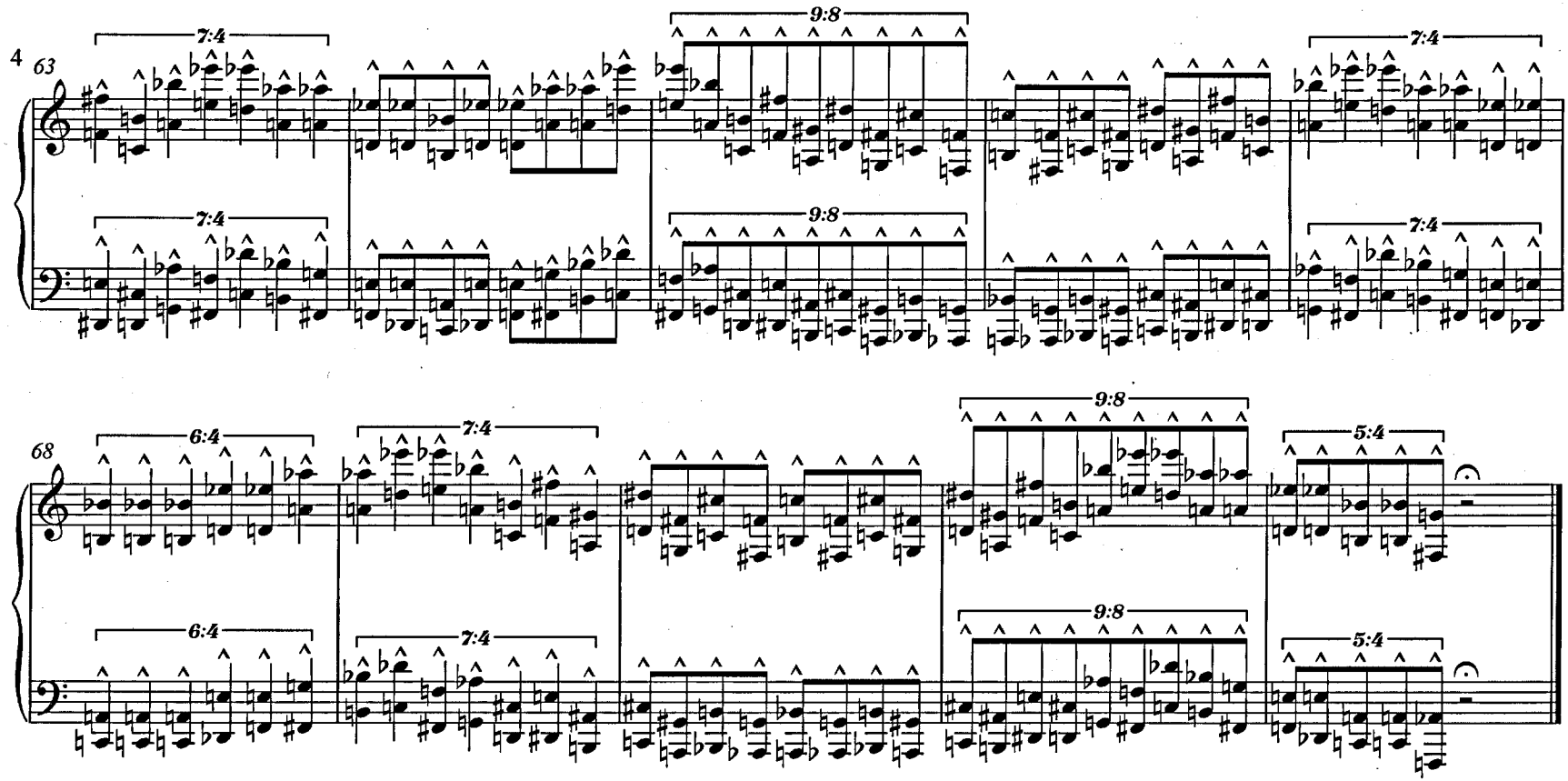
♩ = 60

Louis Johnson
(2011)




25
5:4
6:4
5:4
3:2
32
3:2
5:4
6:4
7:4
38
6:4
5:4
3:2


44
3:2
3:2
5:4
5:4
6:4
6:4
7:4
7:4
50
7:4
7:4
6:4
6:4
5:4
5:4
3:2
3:2
56
3:2
3:2
5:4
5:4
6:4
6:4


4
63
7:4
9:8
7:4
68
6:4
7:4
9:8
5:4

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)

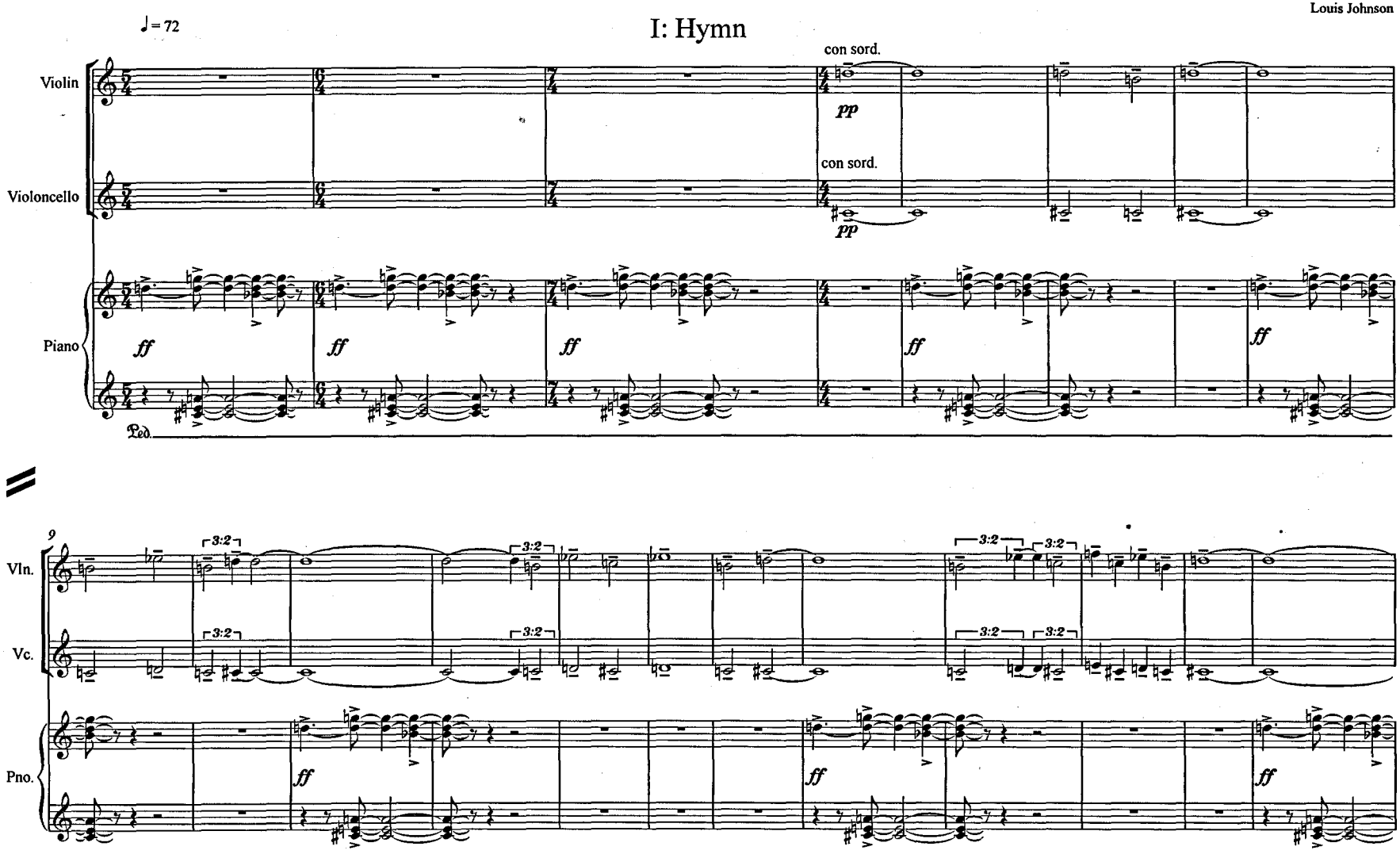
Triptych for Piano Trio: Schubert's Kiss was composed as an entry for the 8th International Competition "Franz Schubert and Modern Music" at the University of Music and Performing Arts, Graz. In three movements, the work is based around a quotation from the climactic moment in the lied *Gretchen am Spinnrade*, 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 over whelmed, 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.

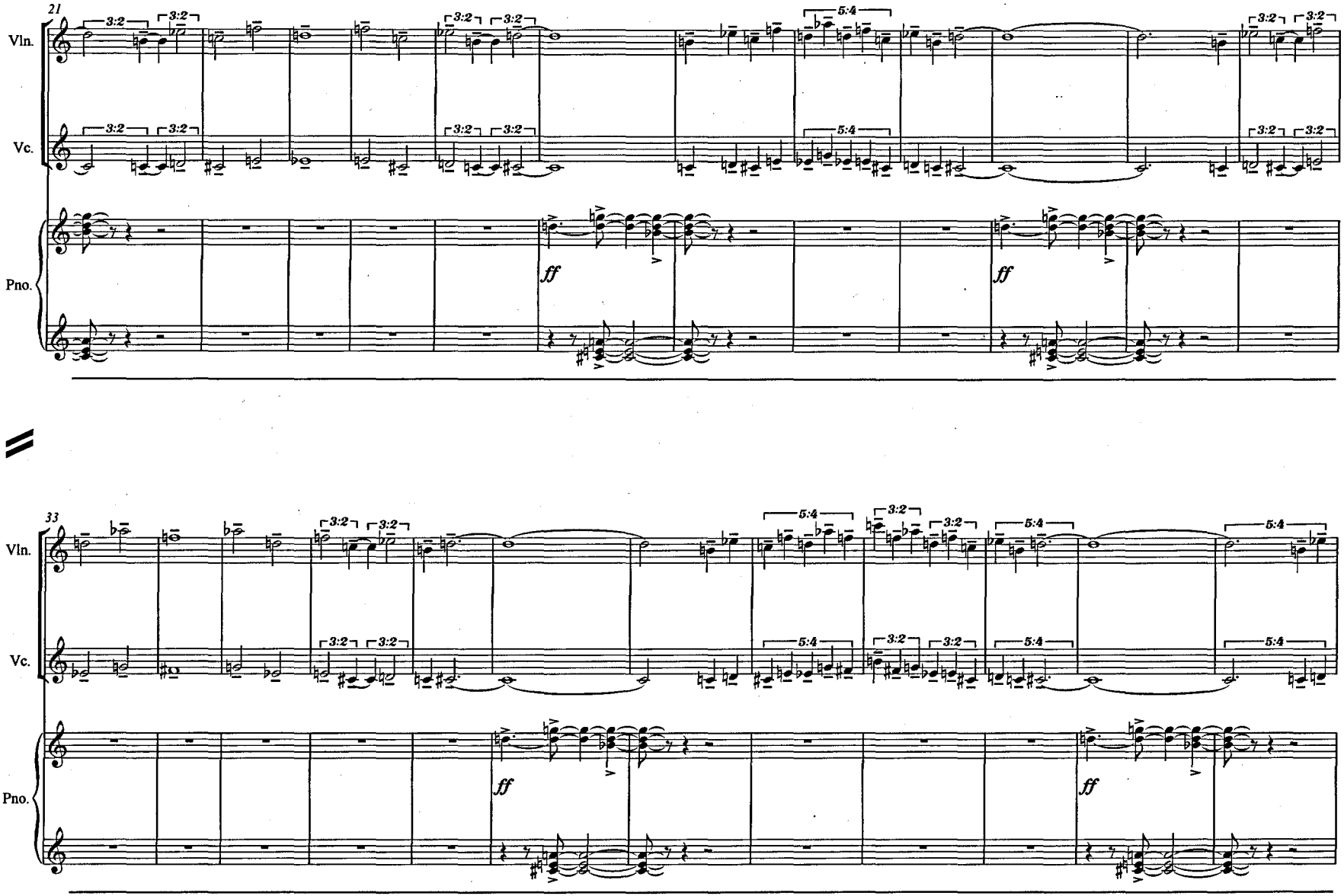
Total duration: c. 18 minutes

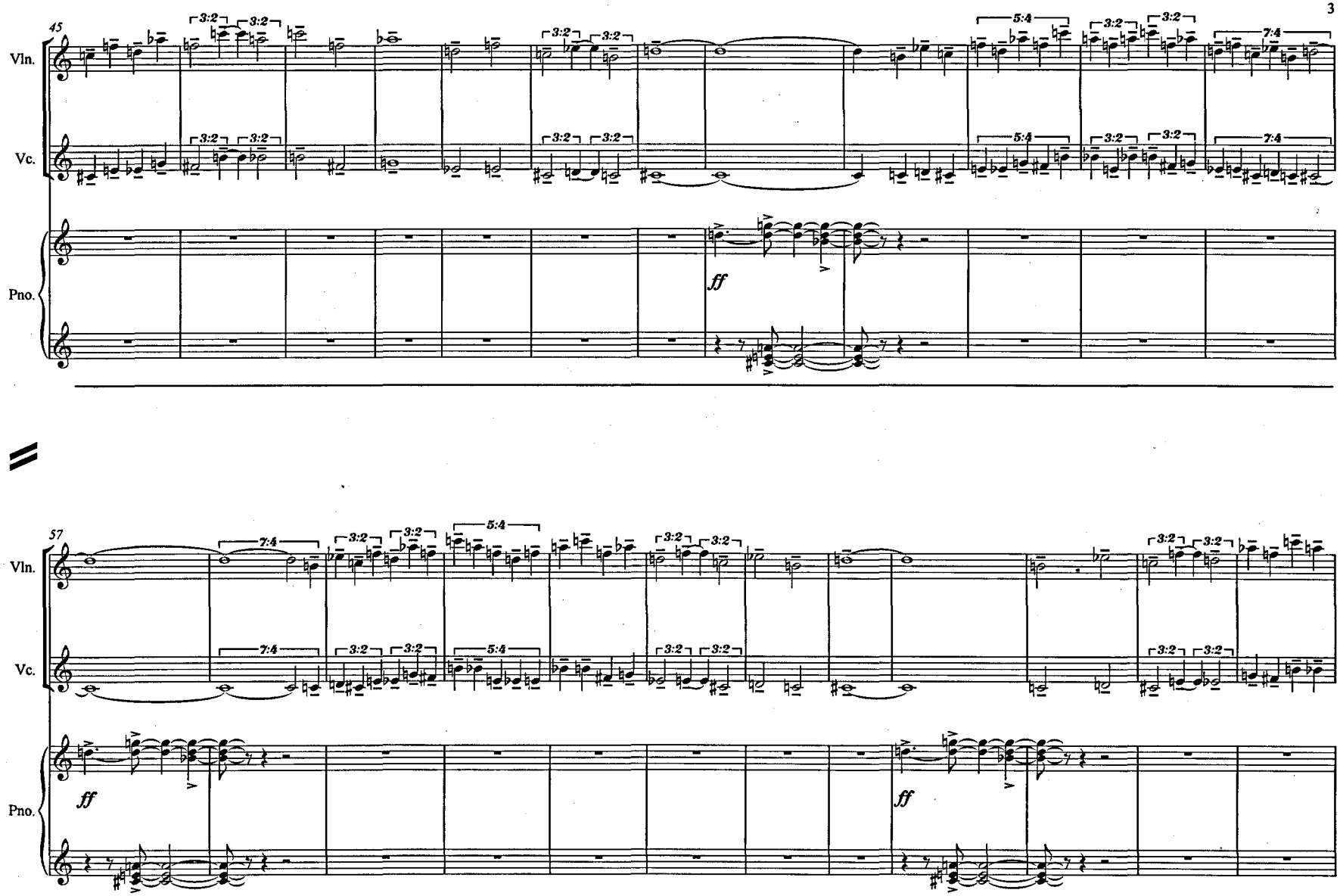
Triptych for Piano Trio: Schubert's Kiss

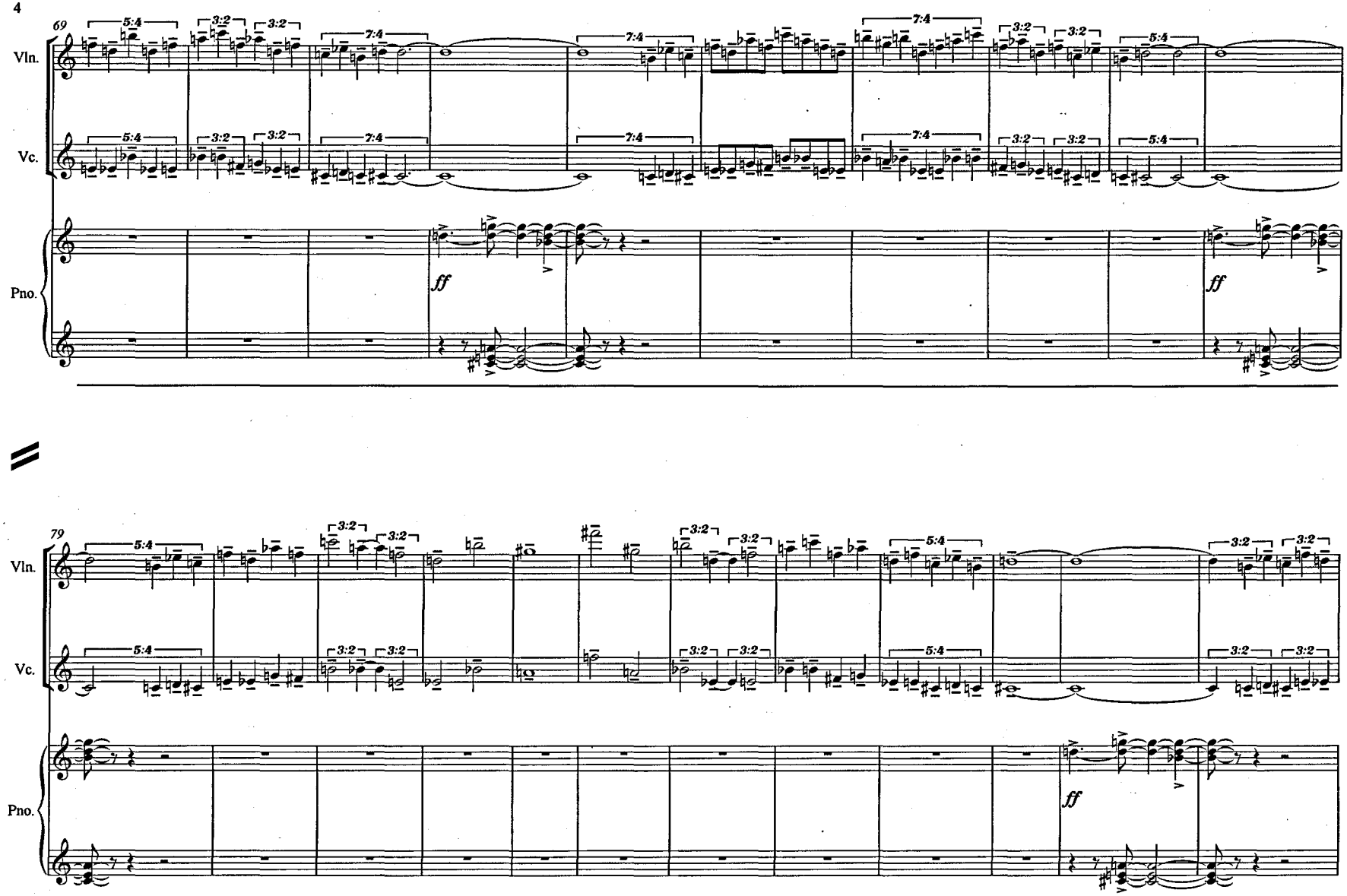
Louis Johnson

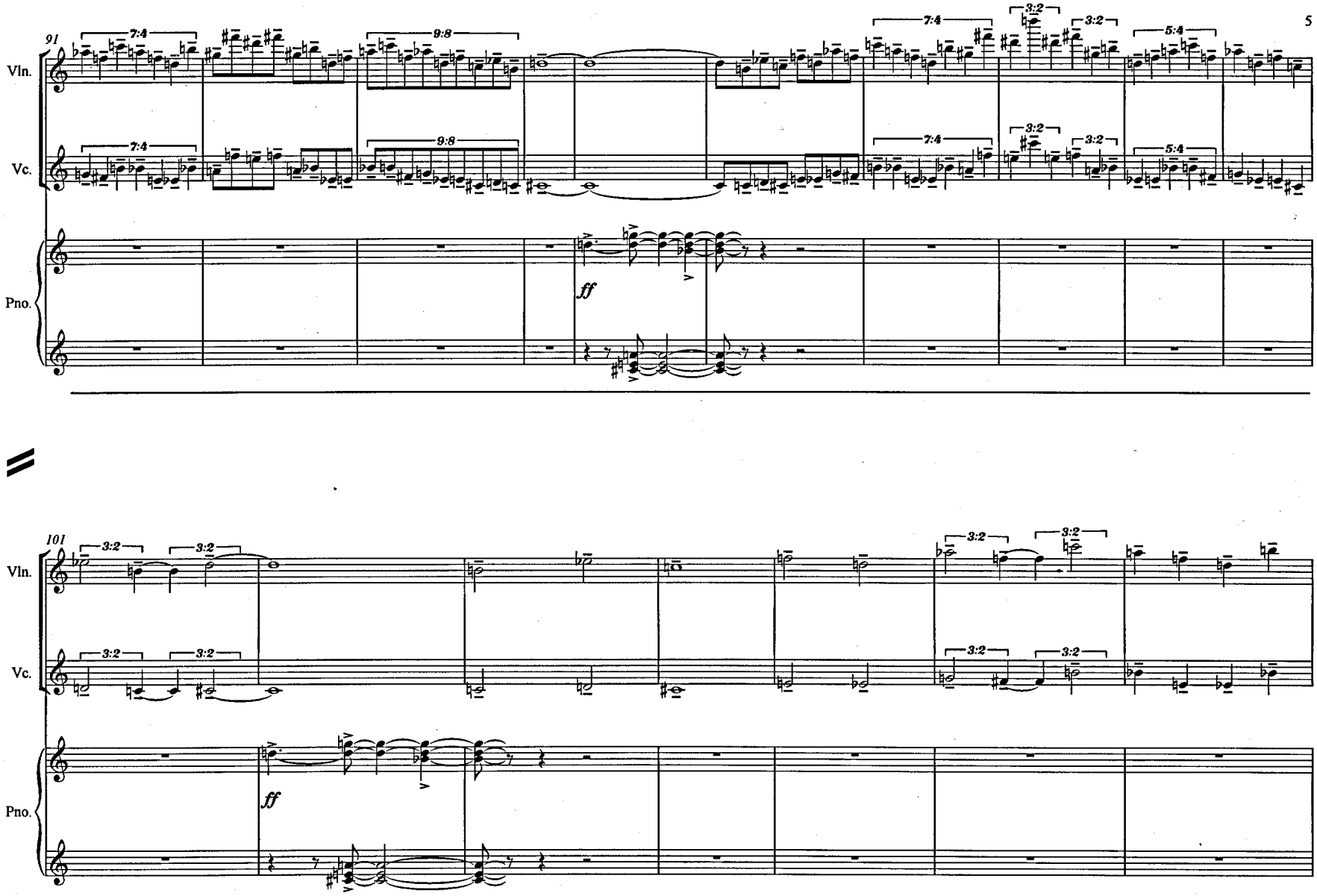
I: Hymn

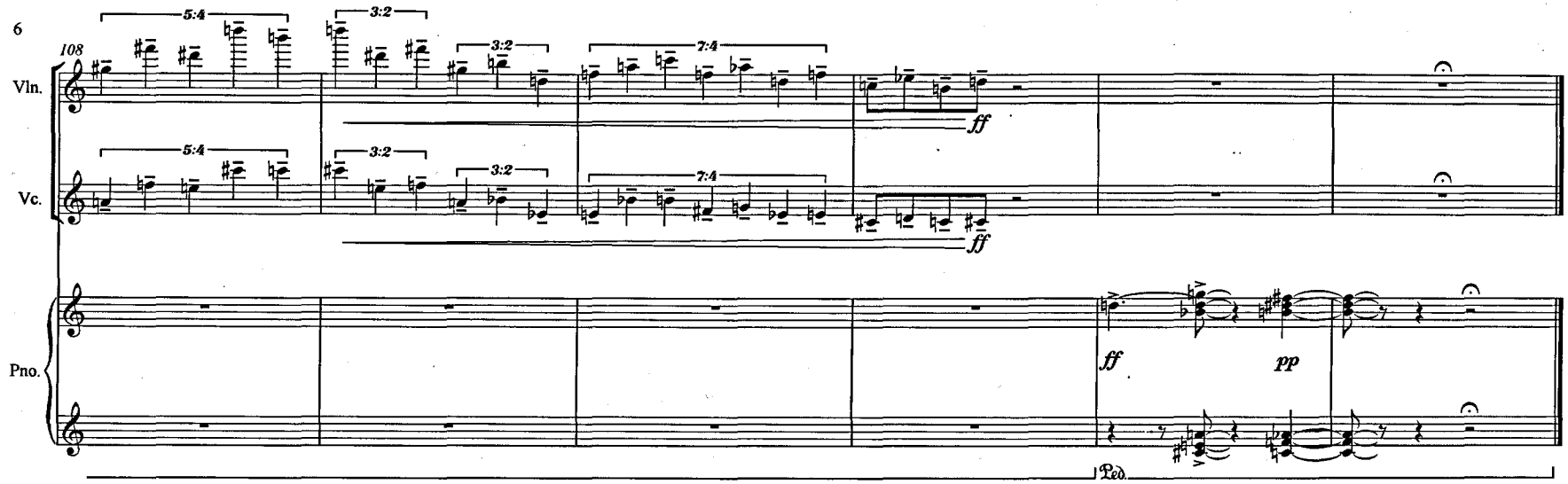



21
Vln.
Vc.
Pno.
3:2
5:4
ff
33
Vln.
Vc.
Pno.
3:2
5:4
ff

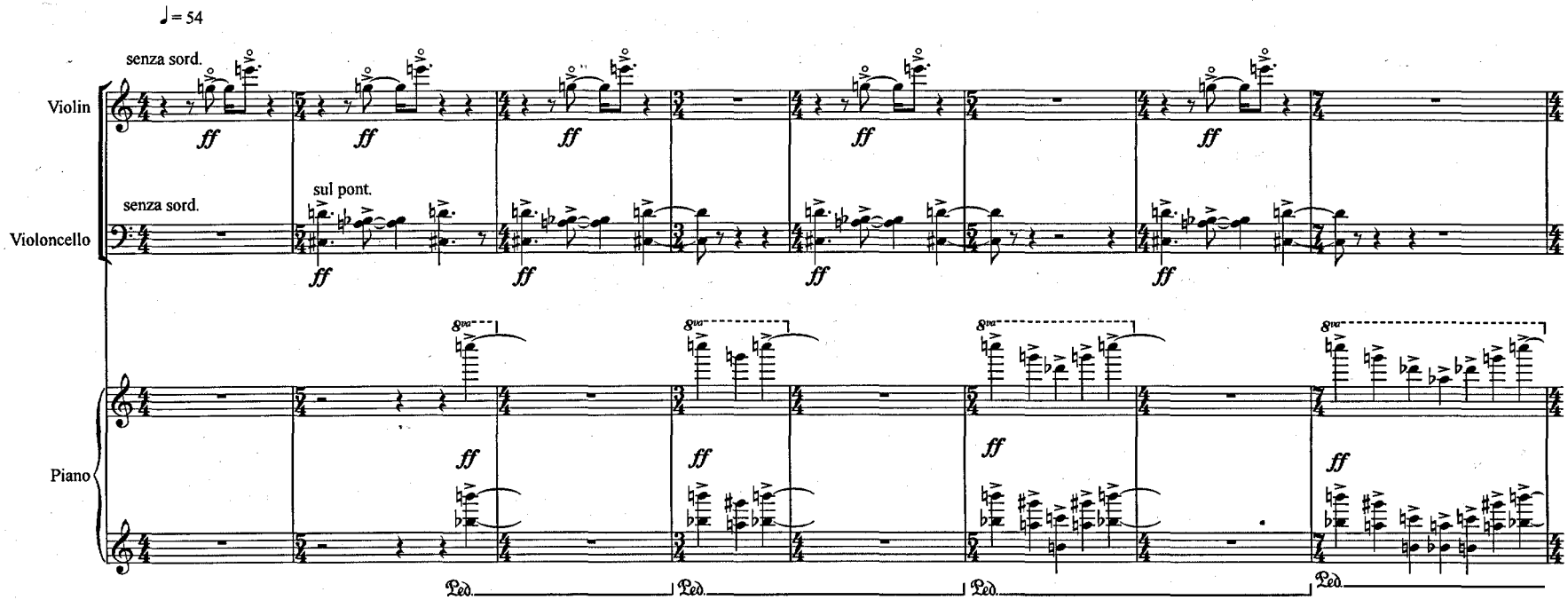

45
Vln.
Vc.
Pno.
3:2
5:4
7:4
ff
57
Vln.
Vc.
Pno.
7:4
3:2
5:4
ff

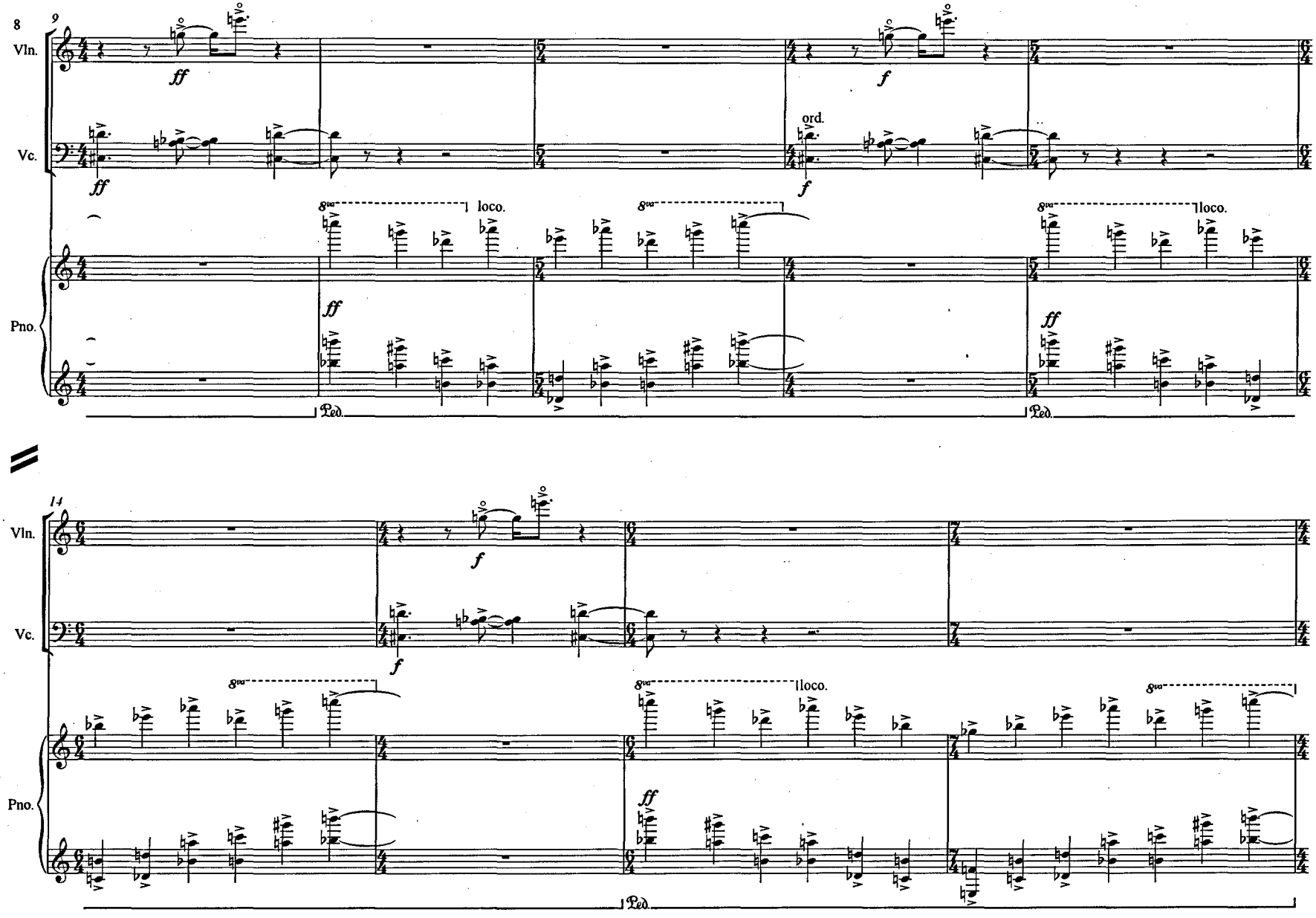

69
Vln.
Vc.
Pno.
5:4
3:2
7:4
ff
79
Vln.
Vc.
Pno.
5:4
3:2
ff

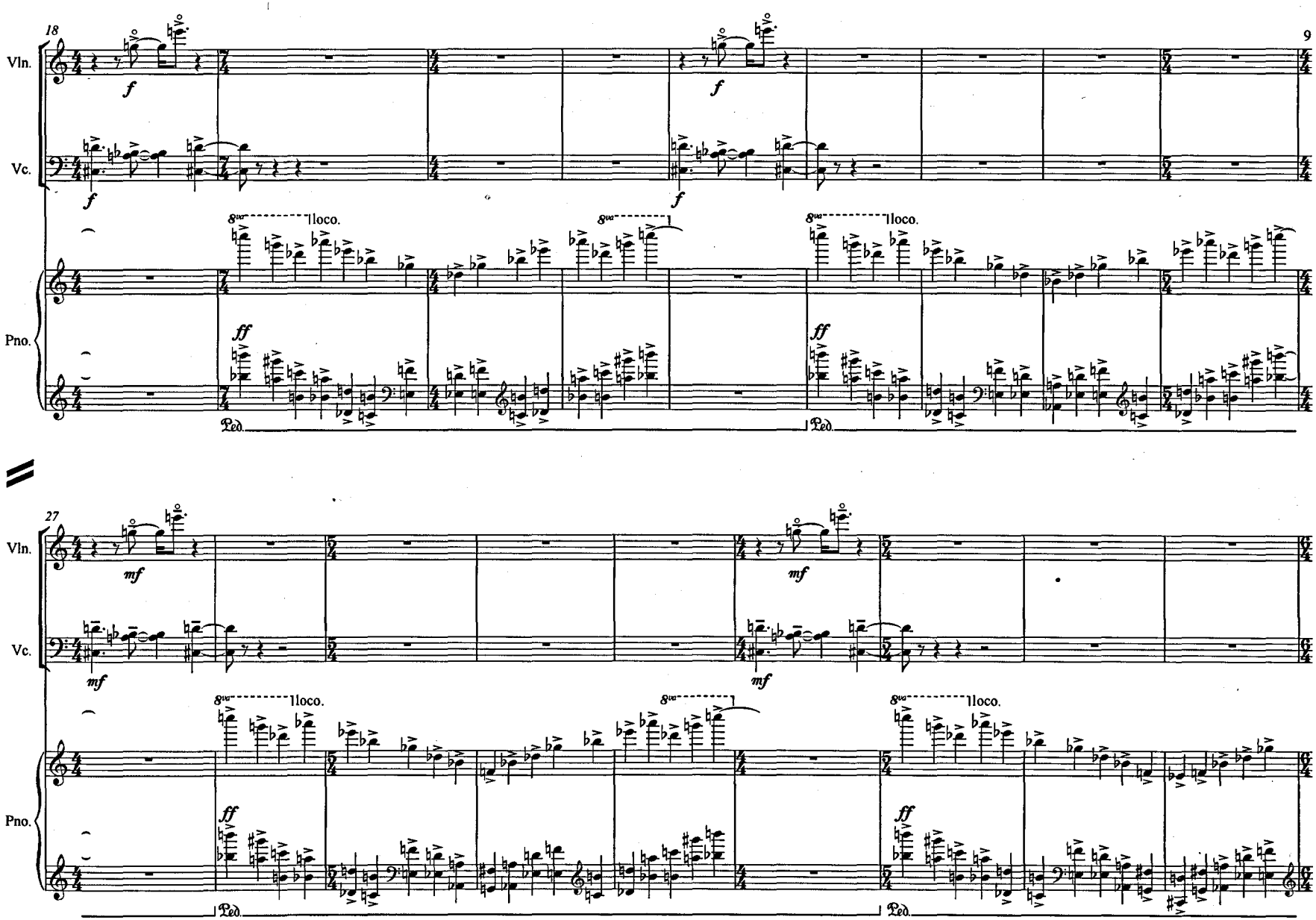

91
Vln.
Vc.
Pno.
7:4
9:8
3:2
5:4
ff
101
Vln.
Vc.
Pno.
3:2
ff

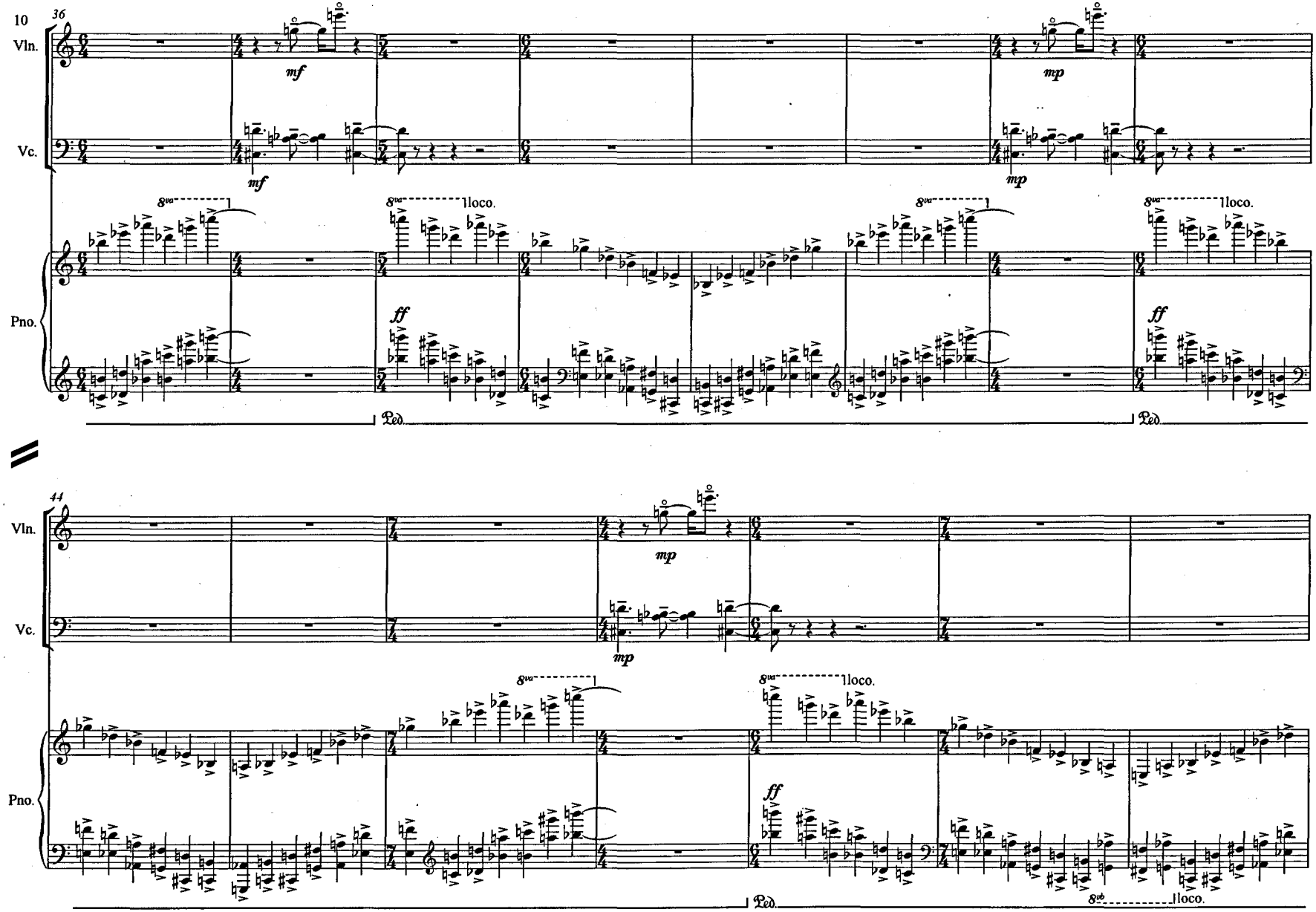

6
108
Vln.
Vc.
Pno.
5:4
3:2
3:2
7:4
ff
5:4
3:2
3:2
7:4
ff
ff
pp
Ped.

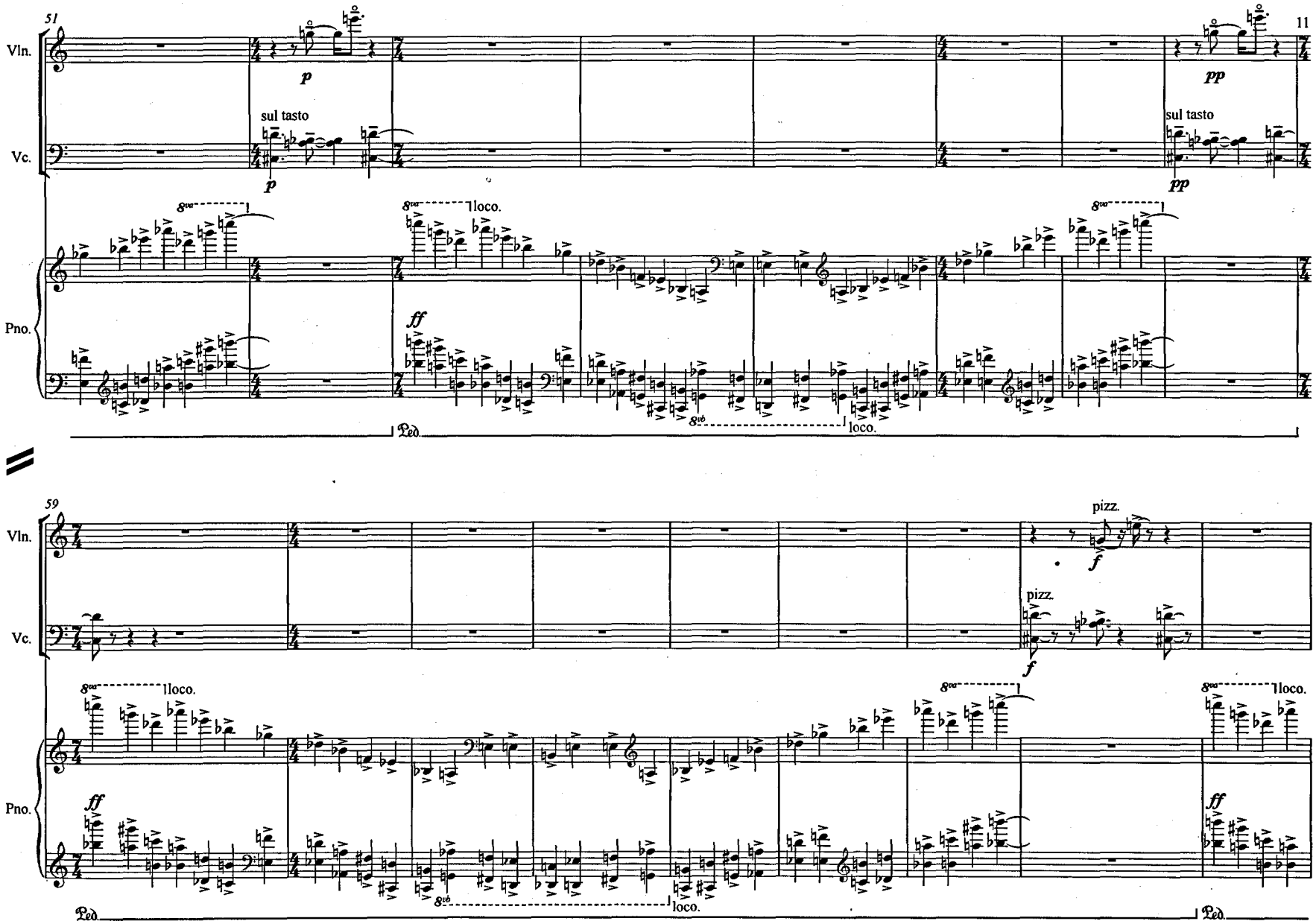
II: Dirge

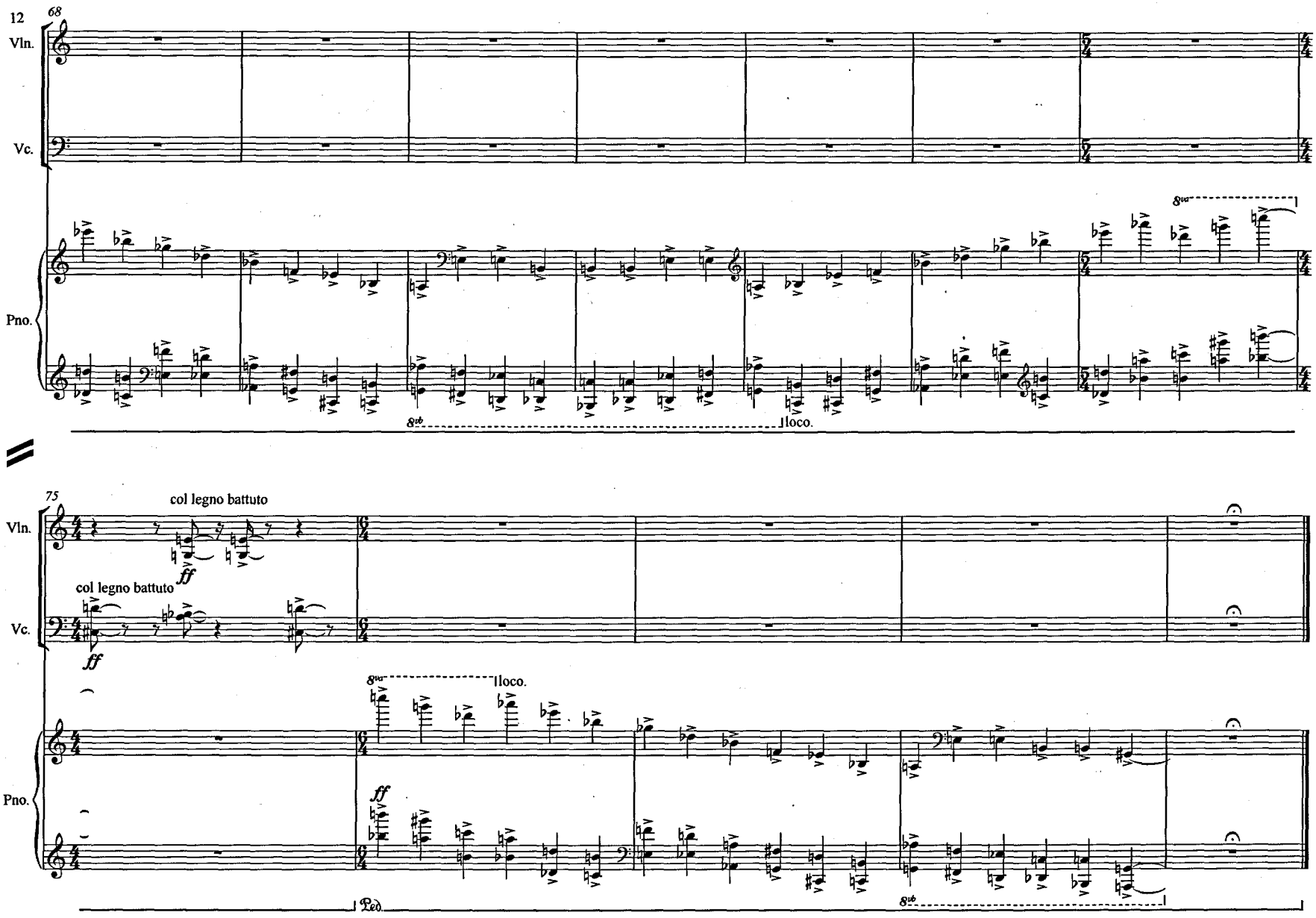

♩ = 54
Violin
senza sord.
ff
Violoncello
senza sord.
sul pont.
ff
Piano
8va
Ped.

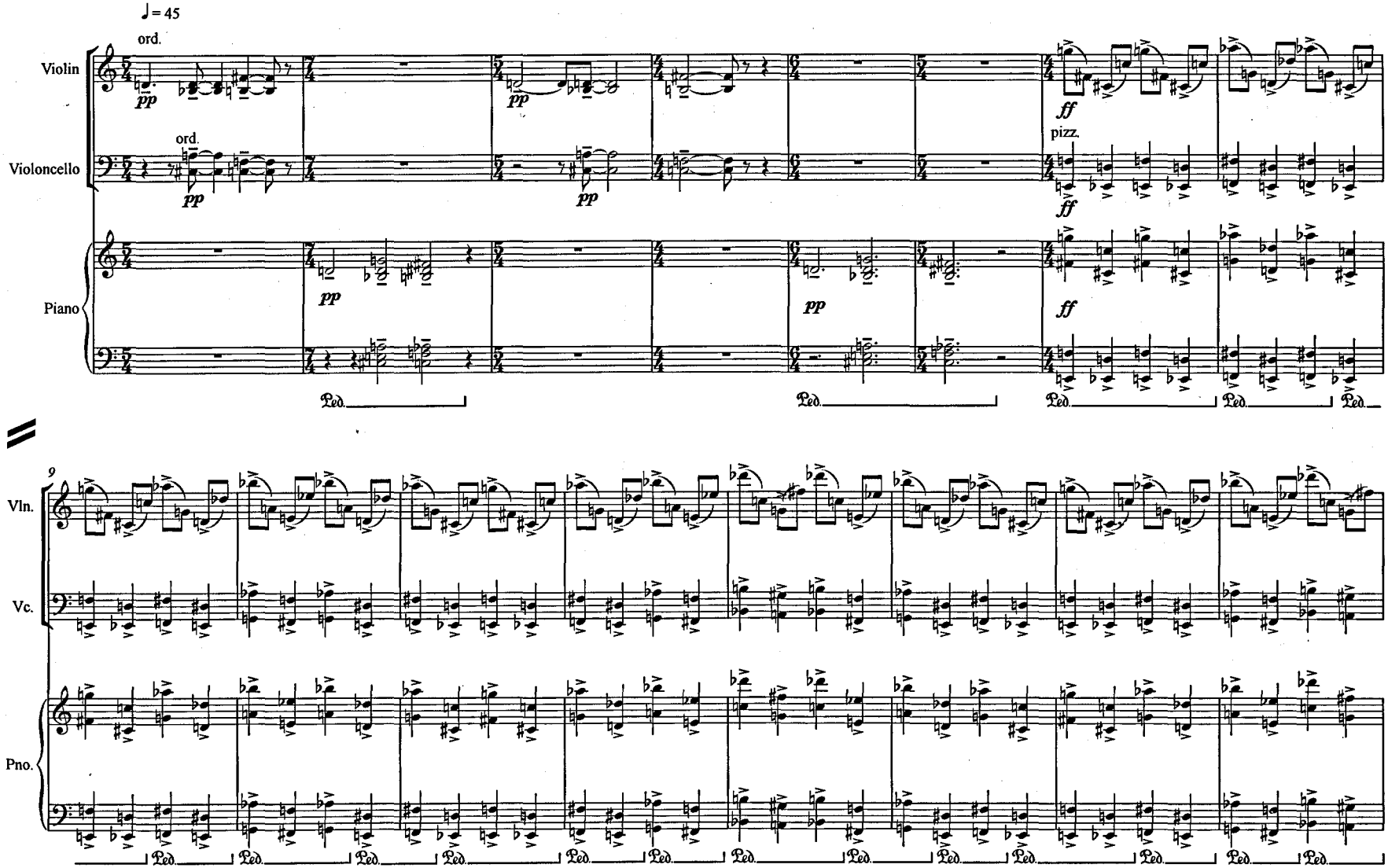

8
9
Vln.
Vc.
Pno.
ff
f
ord.
8va
loco.
Ped.
14

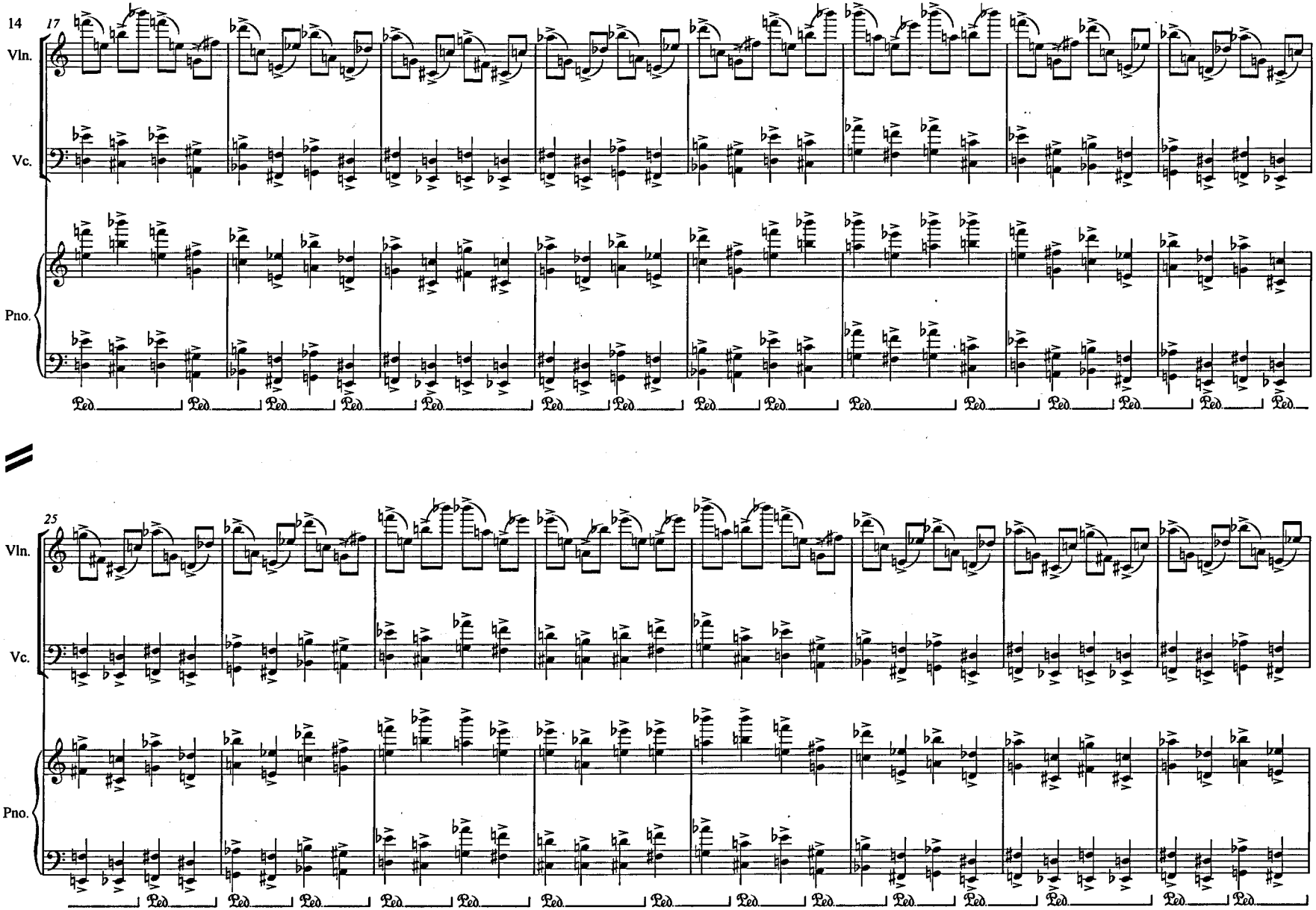

18
Vln.
Vc.
Pno.
f
8va
loco.
ff
Ped.
27
mf

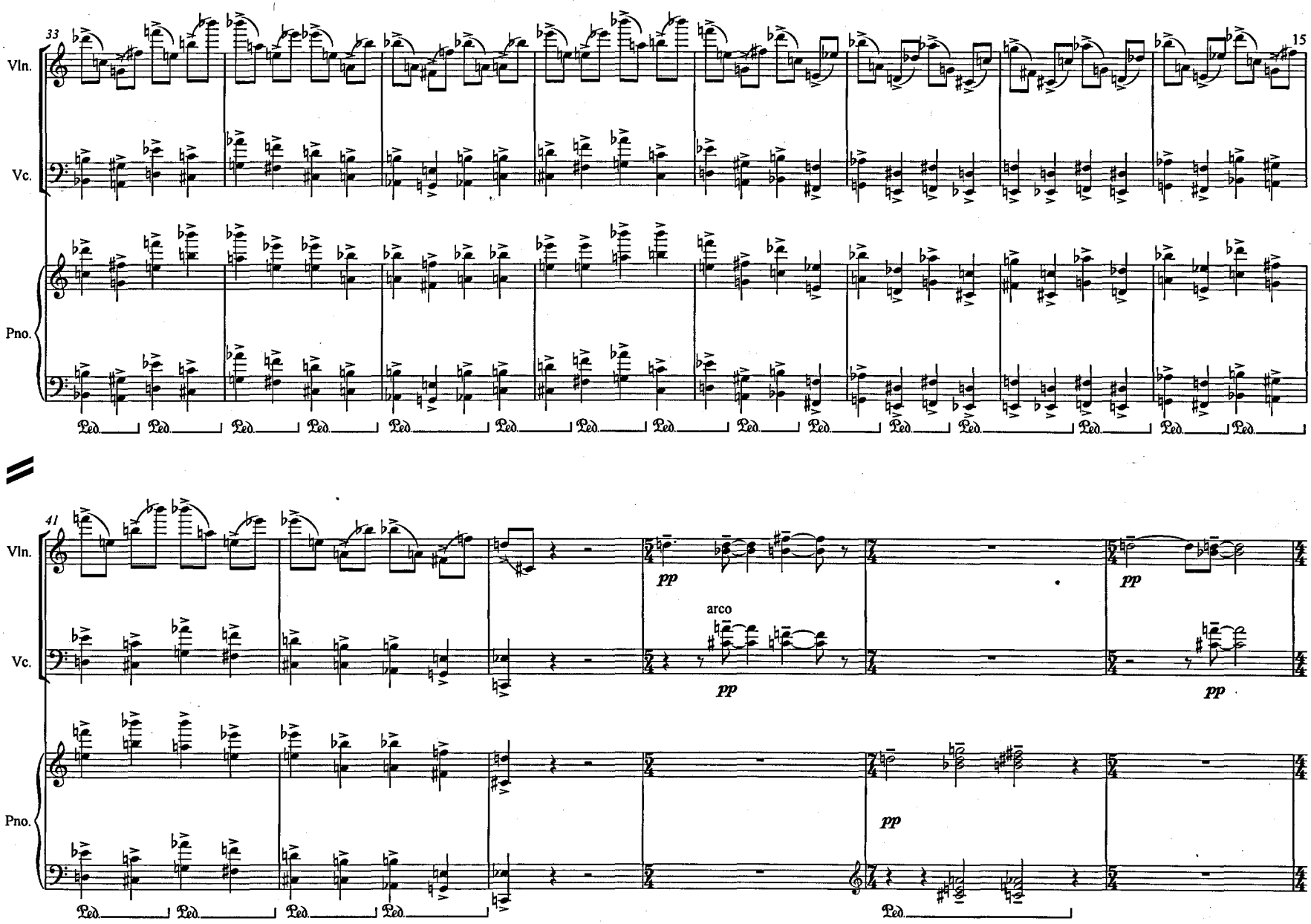

10
36
Vln.
Vc.
Pno.
mf
mf
mp
mp
8va
loco.
ff
ff
Ped.
Ped.
44
Vln.
Vc.
Pno.
mp
mp
8va
loco.
ff
Ped.
8vb
loco.

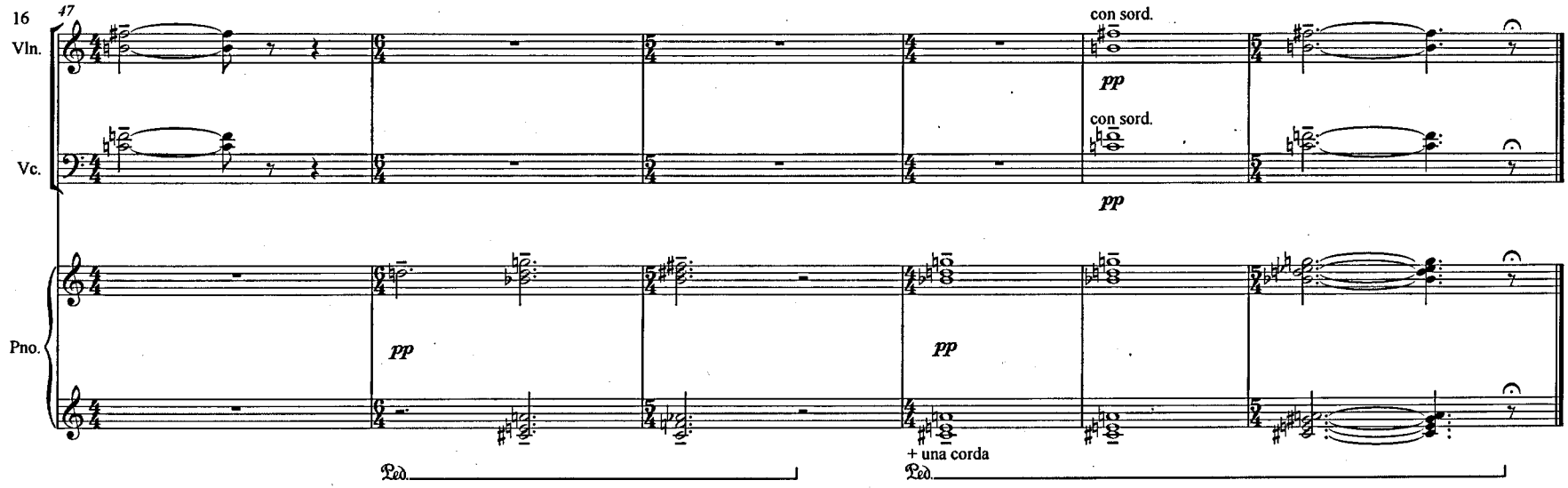

51
11
Vln.
Vc.
Pno.
p
pp
sul tasto
ff
8va
loco.
Ped.
59
pizz.
f


68
Vln.
Vc.
Pno.
8va
8vb
loco.
75
col legno battuto
ff
col legno battuto
ff
8va
loco.
ff
Ped.
8vb


♩= 45
ord.
Violin
Violoncello
Piano
pp
ff
pizz.
Ped.
9
Vln.
Vc.
Pno.


14
17
Vln.
Vc.
Pno.
Ped.
25
Vln.
Vc.
Pno.
Ped.


33
15
Vln.
Vc.
Pno.
Ped.
41
pp
arco
pp
pp
pp
pp
Vln.
Vc.
Pno.
Ped.


16
47
Vln.
Vc.
Pno.
con sord.
pp
con sord.
pp
pp
pp
+ una corda
Ped.
Ped.

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
1Tenor 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?

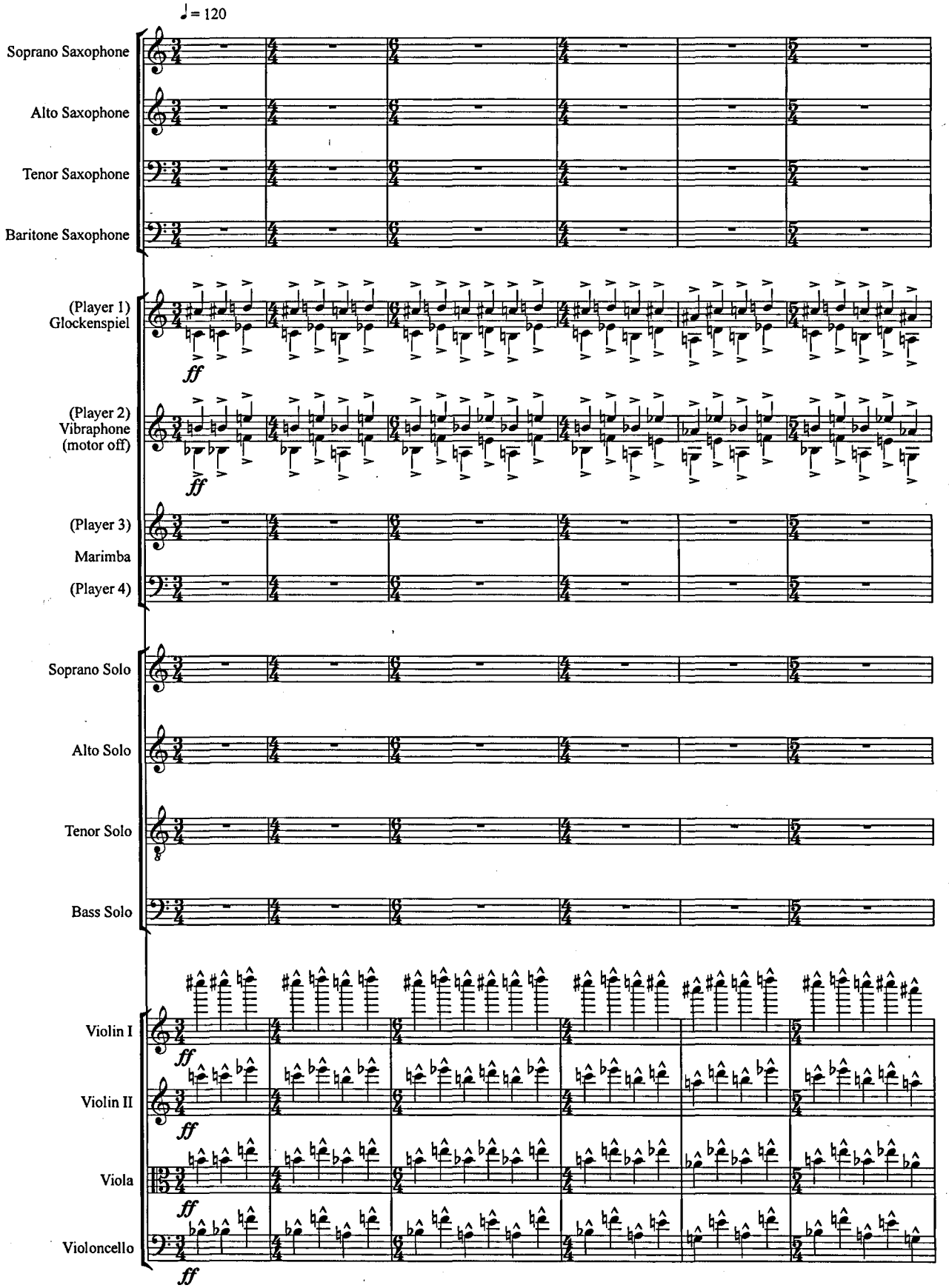
Taken from the King James Bible, Luke – Chapter 6: Verse 39

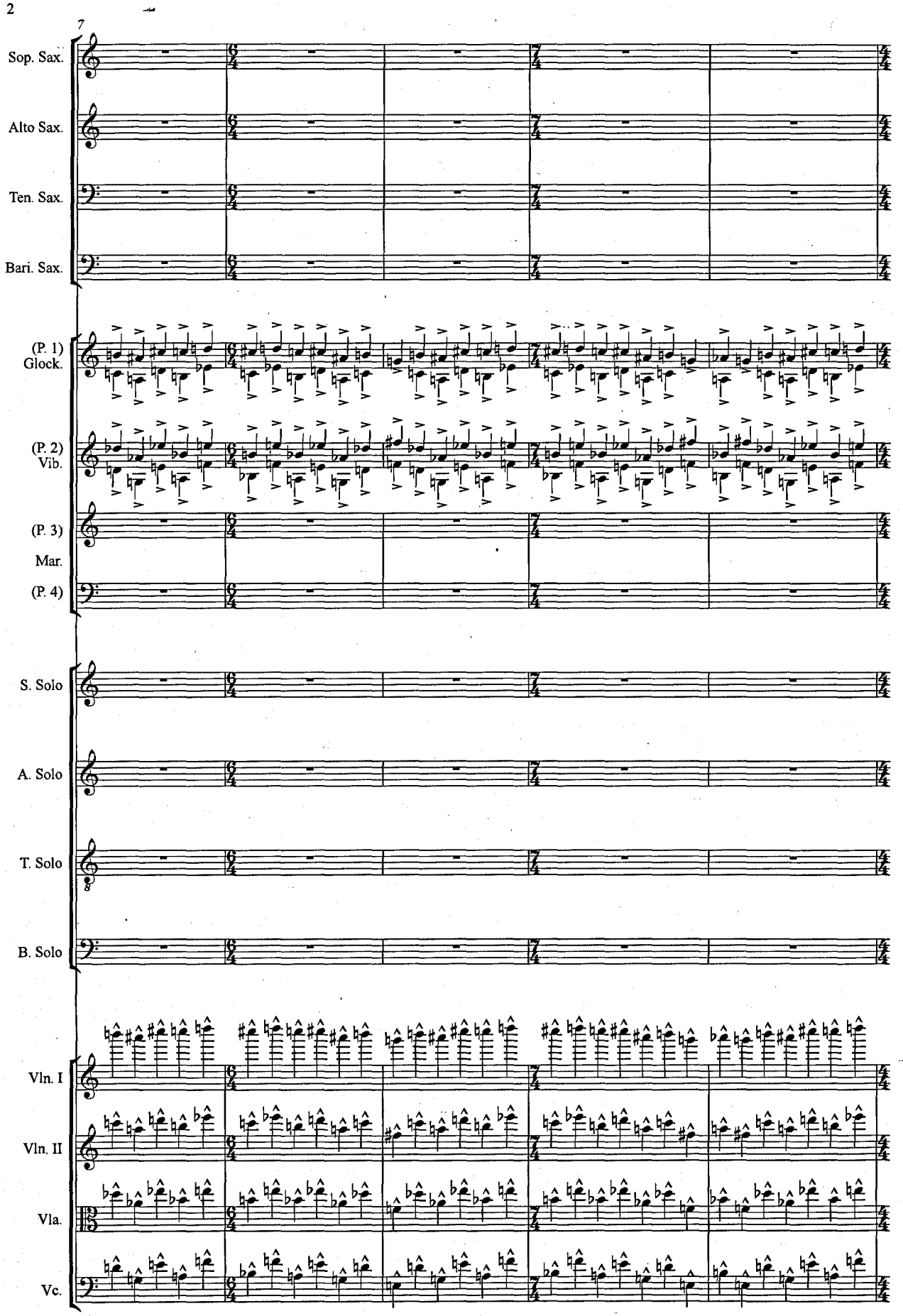
Duration: c. 11 minutes

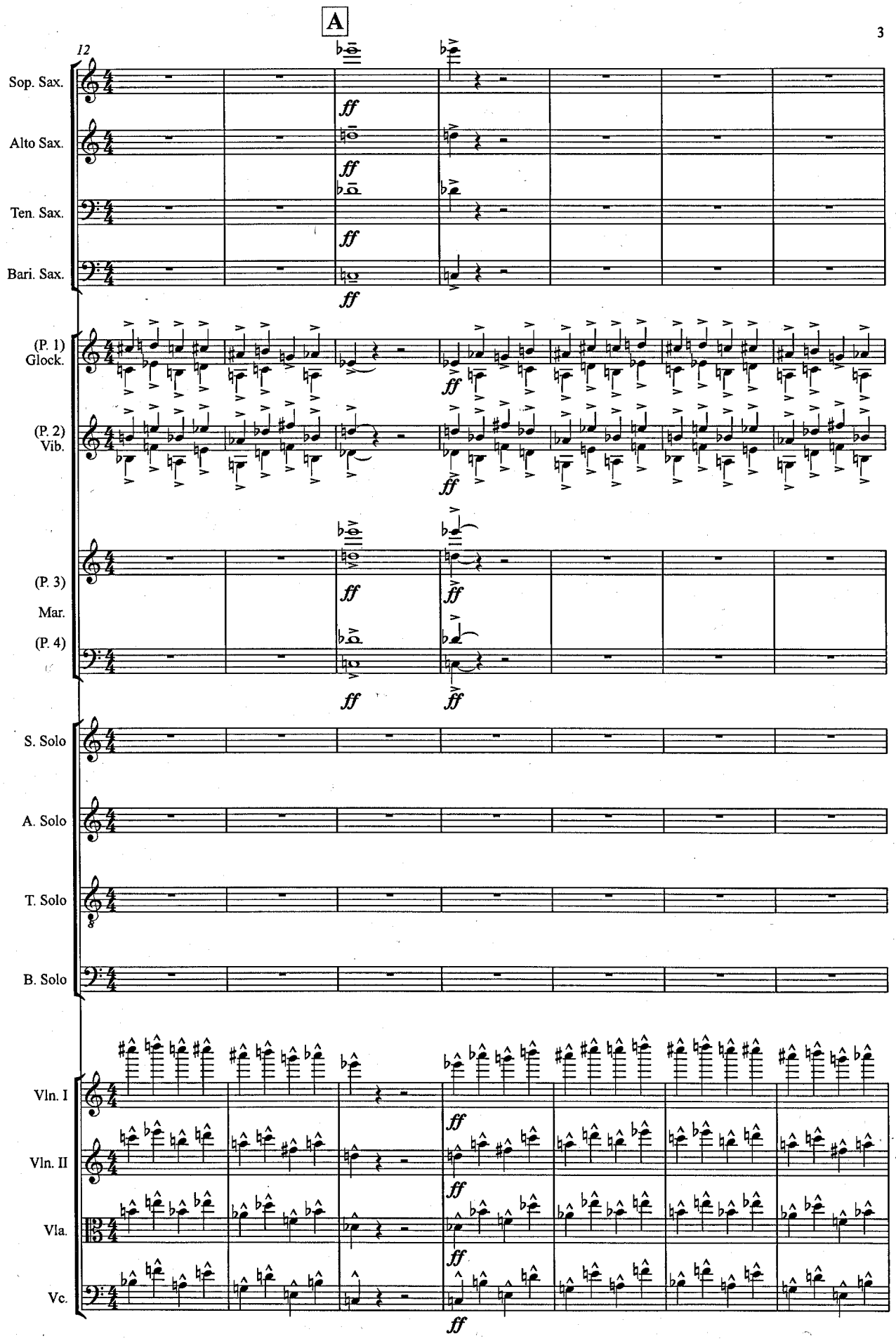
The Parable of the Blind
(Processional Chorale for Four Quartets after Pieter Bruegel the Elder)

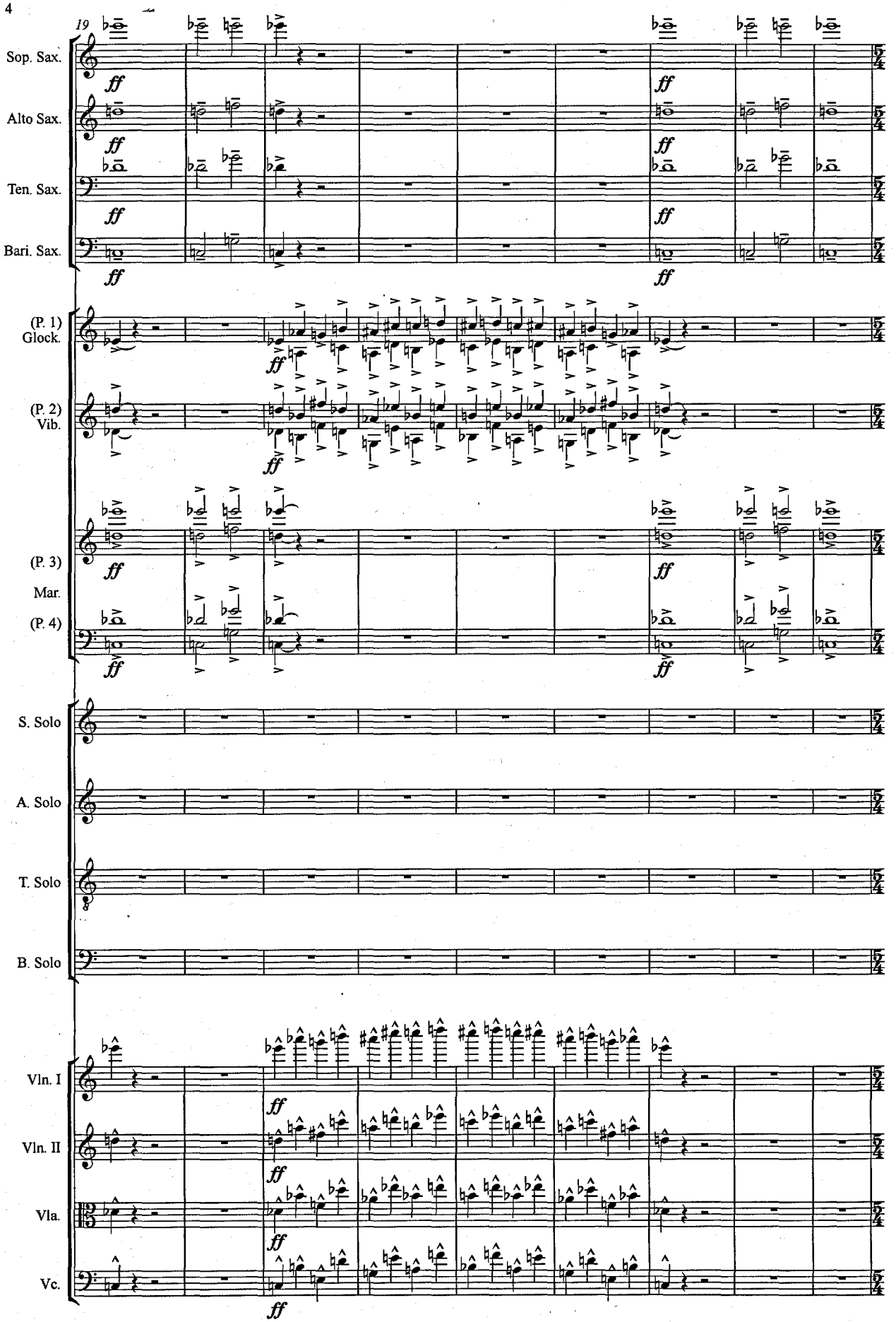
Score in C

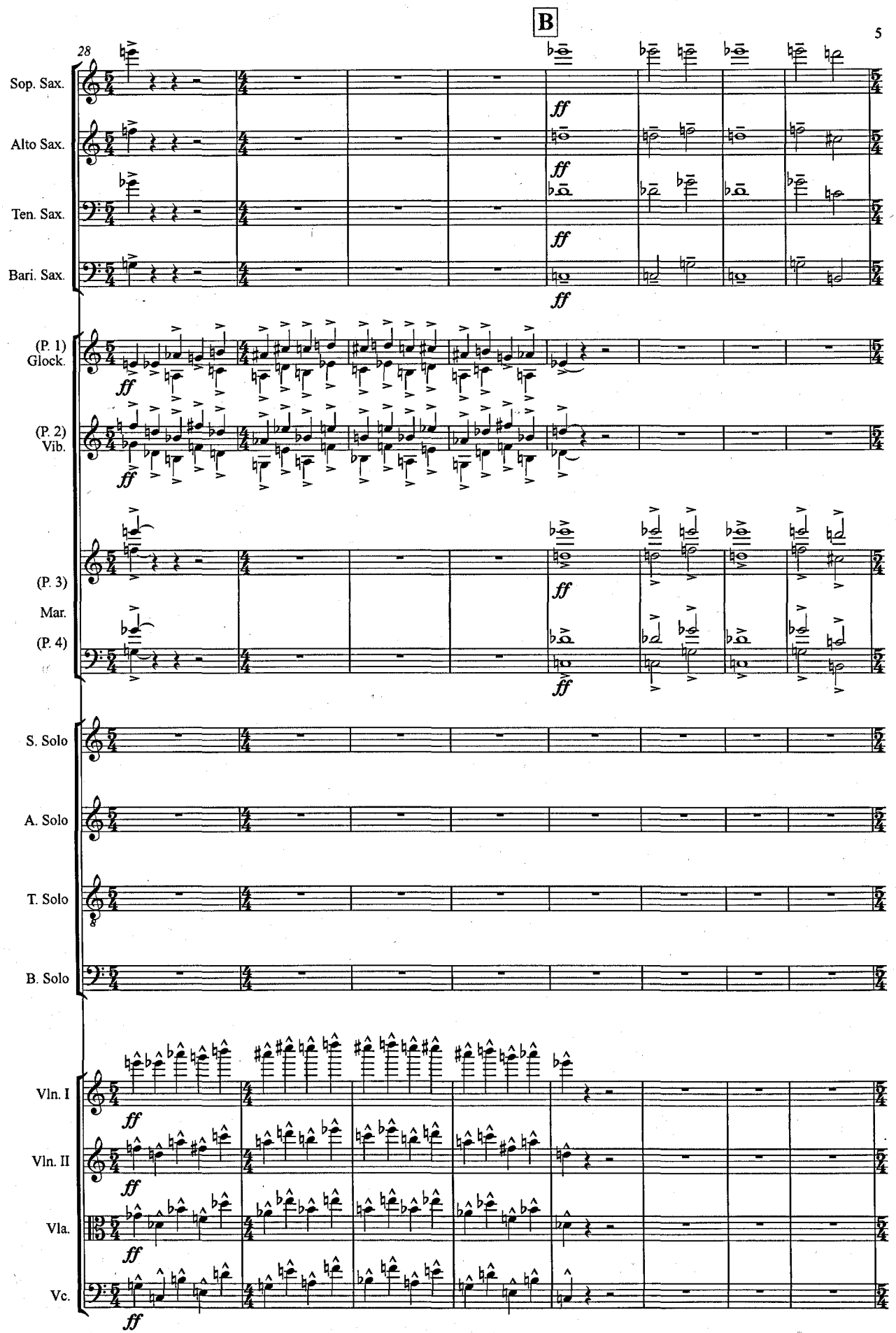
Louis Johnson

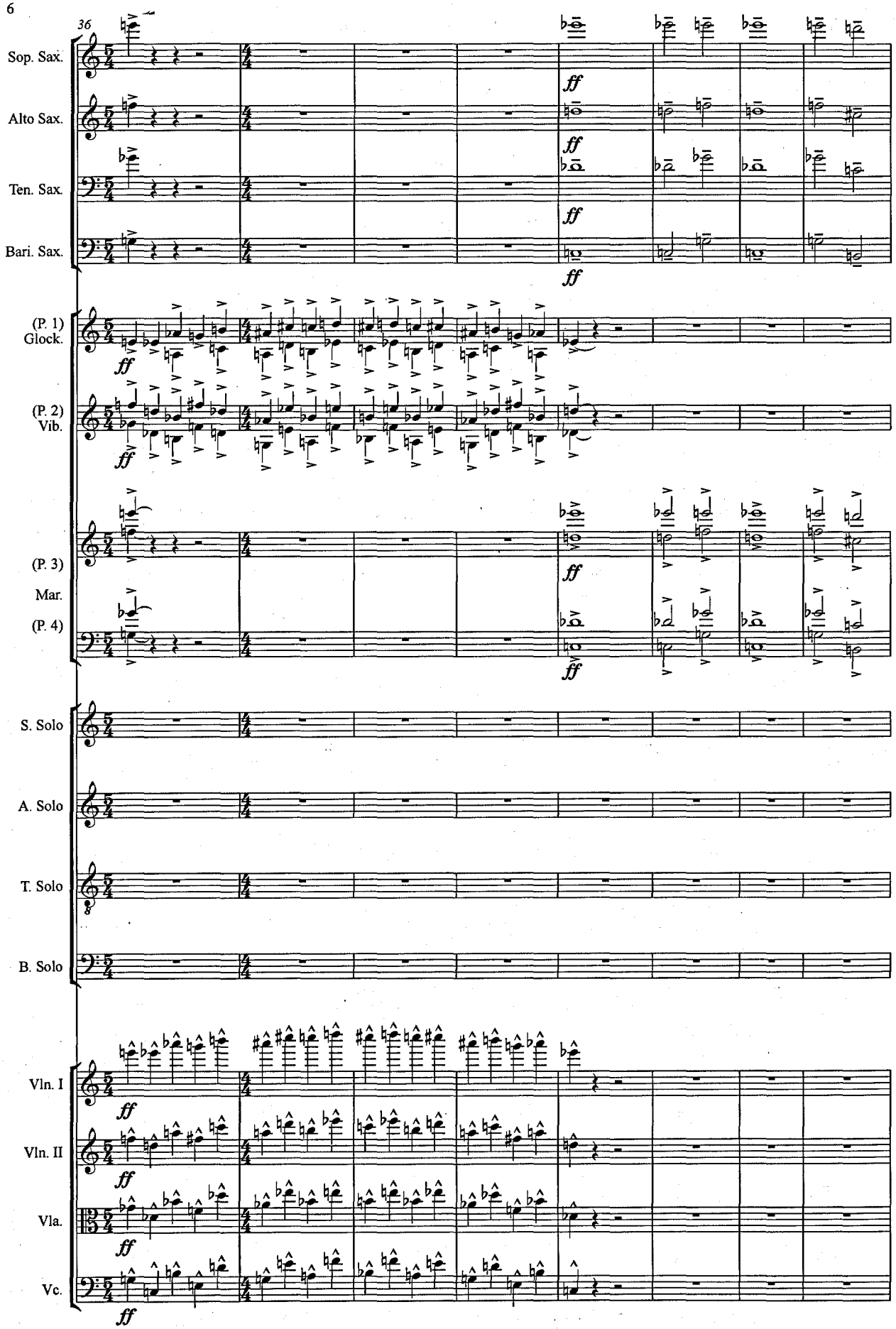


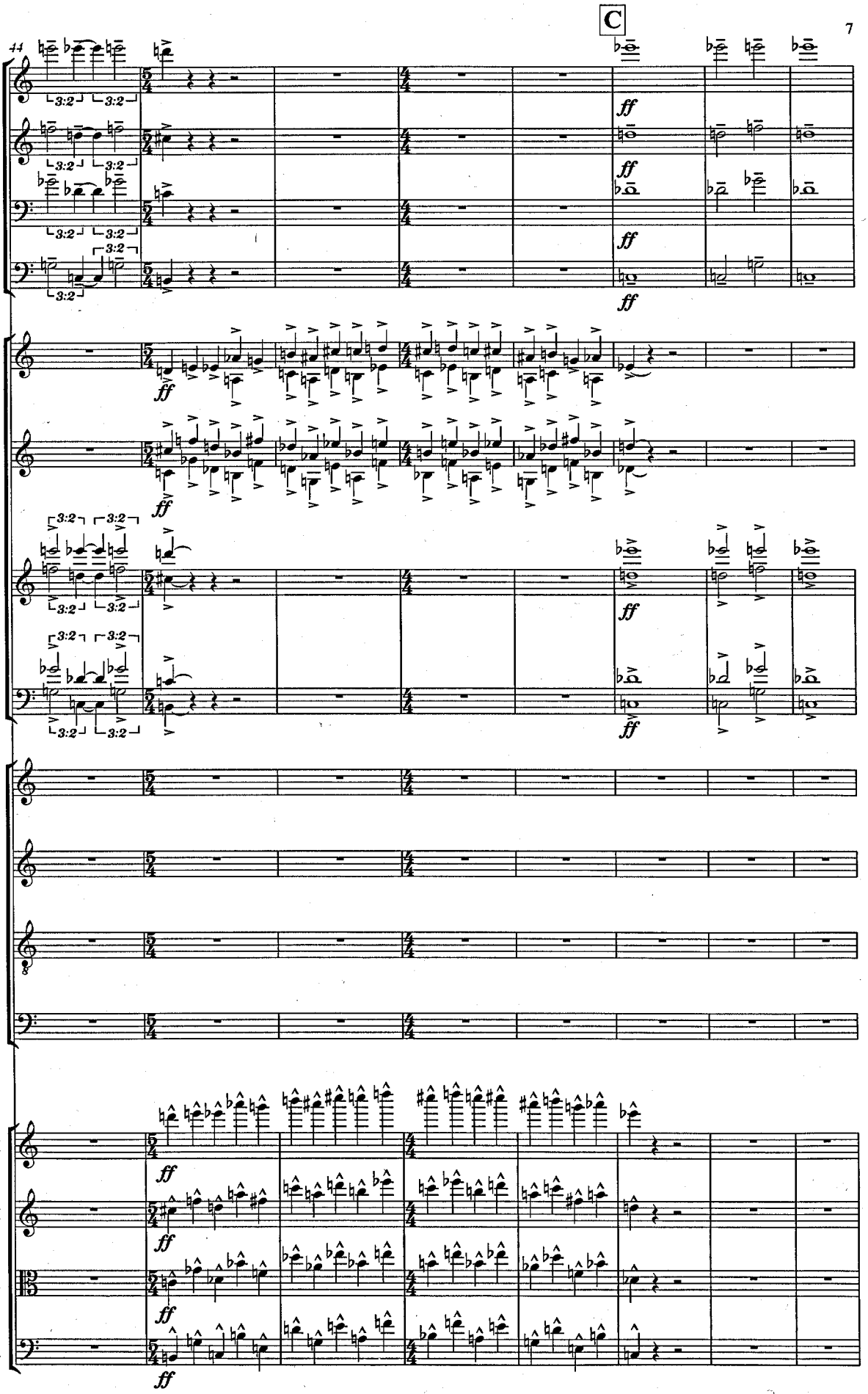

7
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
(P. 1)
Glock.
(P. 2)
Vib.
(P. 3)
Mar.
(P. 4)
S. Solo
A. Solo
T. Solo
8
B. Solo
Vln. I
Vln. II
Vla.
Vc.

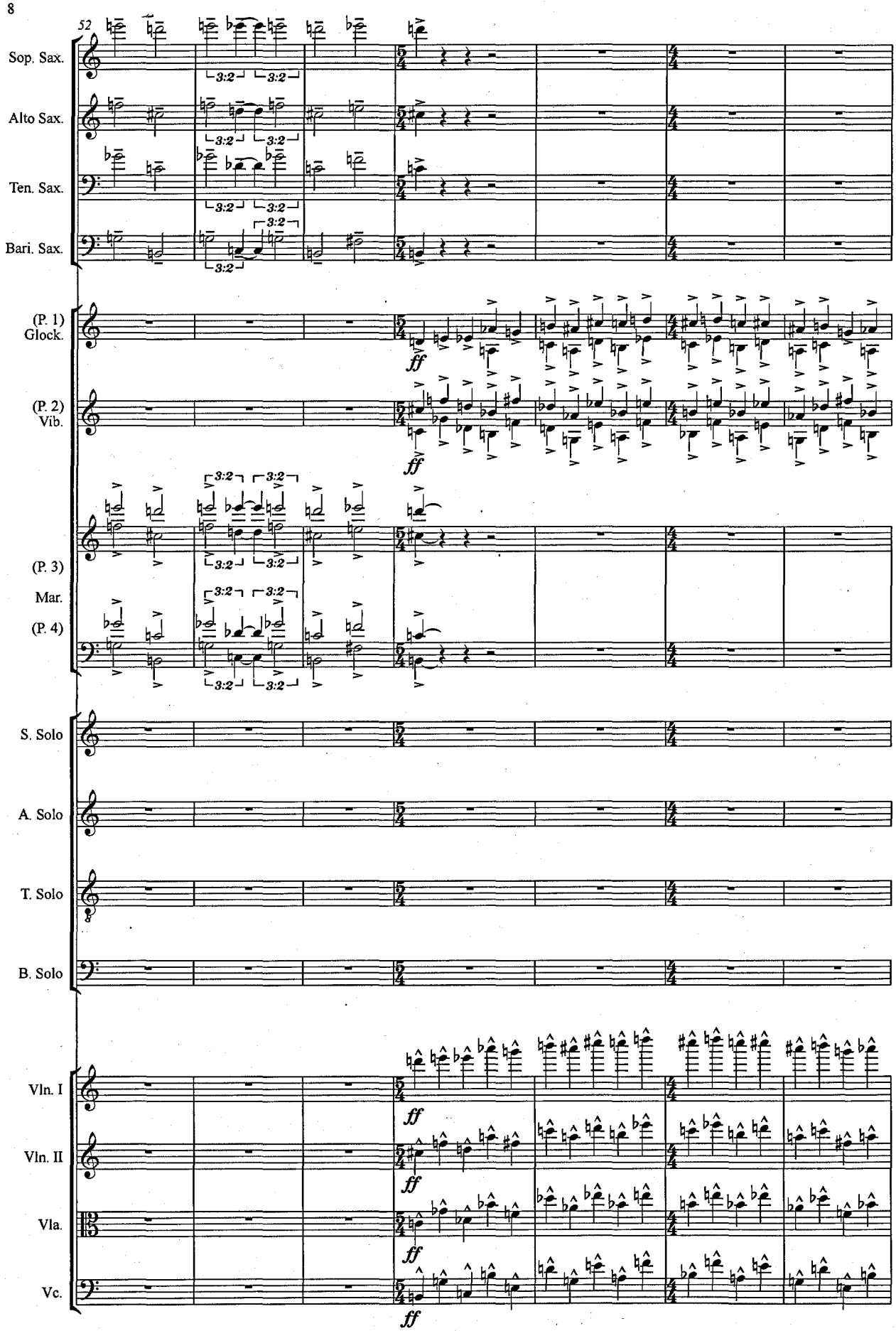

A
12
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
(P. 1) Glock.
(P. 2) Vib.
(P. 3) Mar.
(P. 4)
S. Solo
A. Solo
T. Solo
B. Solo
Vln. I
Vln. II
Vla.
Vc.
ff

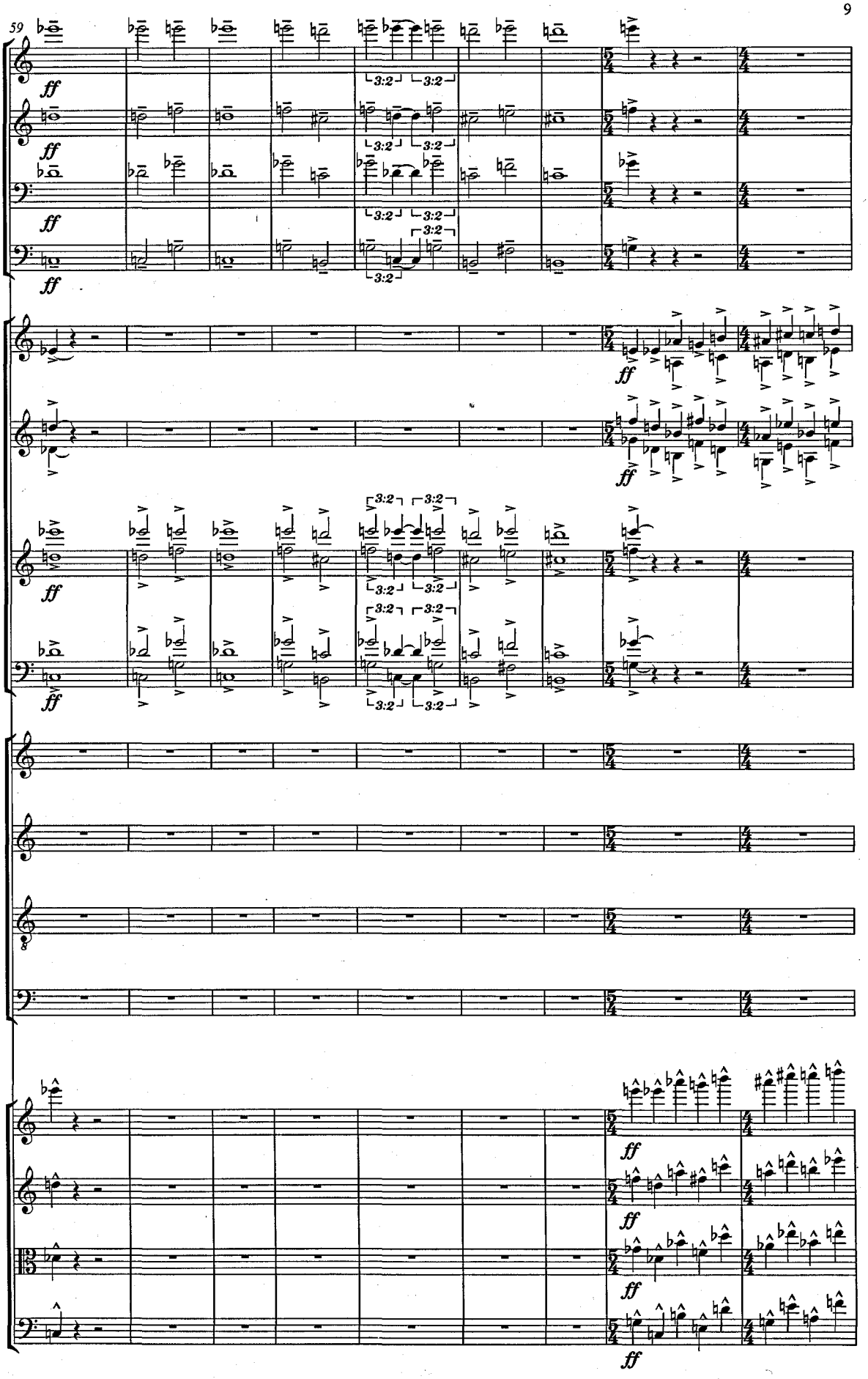

19
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
(P. 1) Glock.
(P. 2) Vib.
(P. 3) Mar.
(P. 4)
S. Solo
A. Solo
T. Solo
B. Solo
Vln. I
Vln. II
Vla.
Vc.
ff

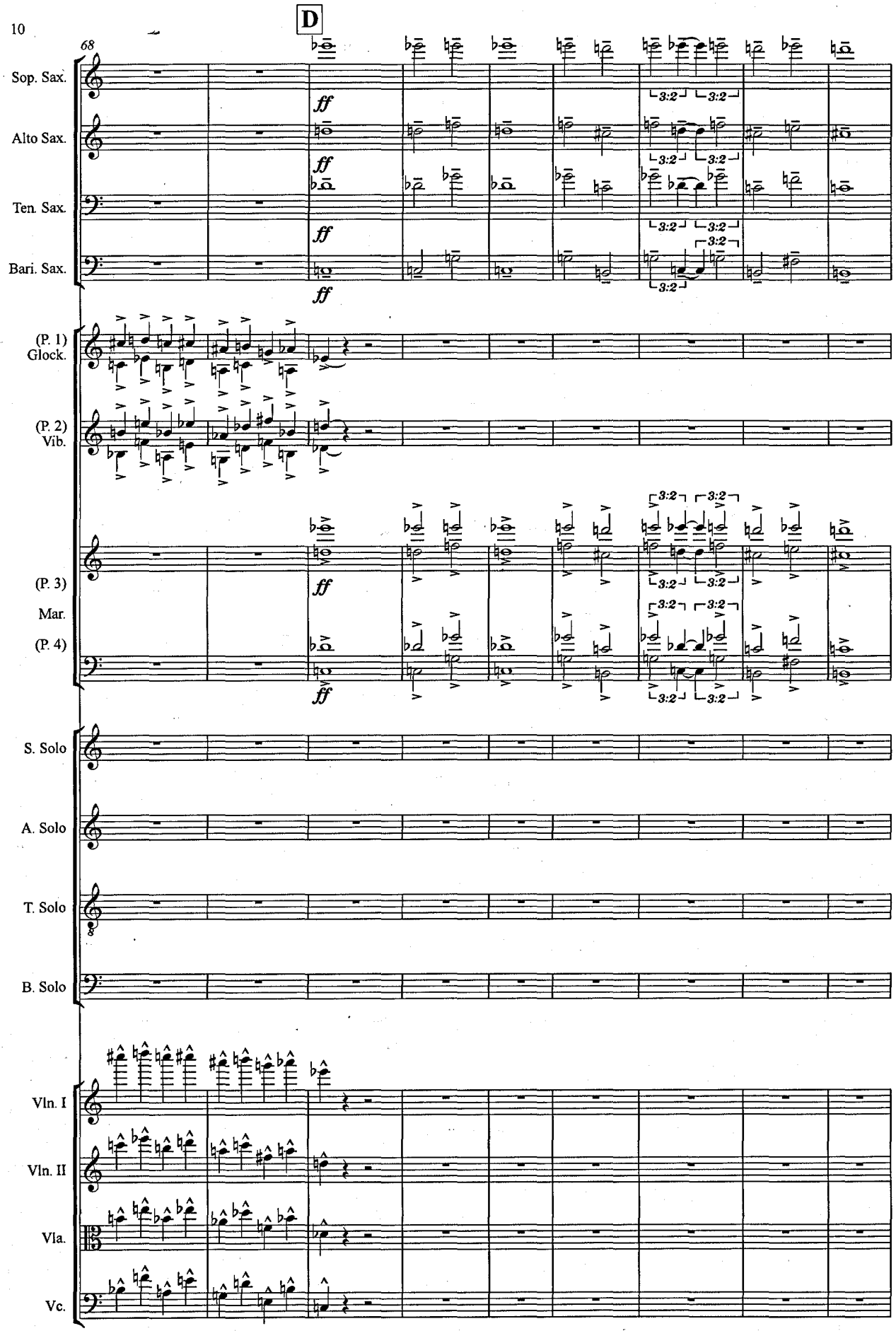

B
28
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
(P. 1) Glock.
(P. 2) Vib.
(P. 3) Mar.
(P. 4)
S. Solo
A. Solo
T. Solo
B. Solo
Vln. I
Vln. II
Vla.
Vc.
ff

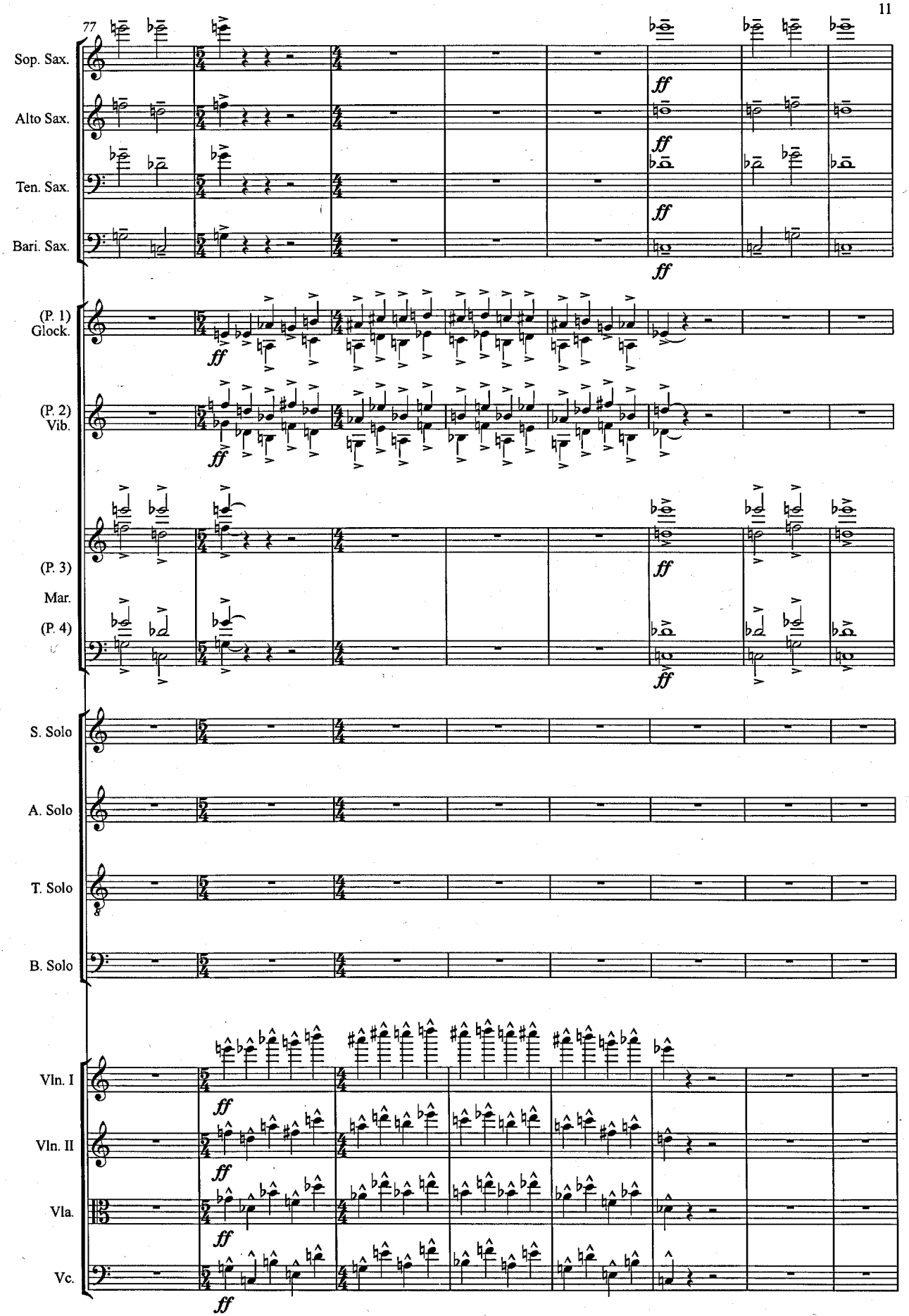

36
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
(P. 1) Glock.
(P. 2) Vib.
(P. 3) Mar.
(P. 4)
S. Solo
A. Solo
T. Solo
B. Solo
Vln. I
Vln. II
Vla.
Vc.
ff

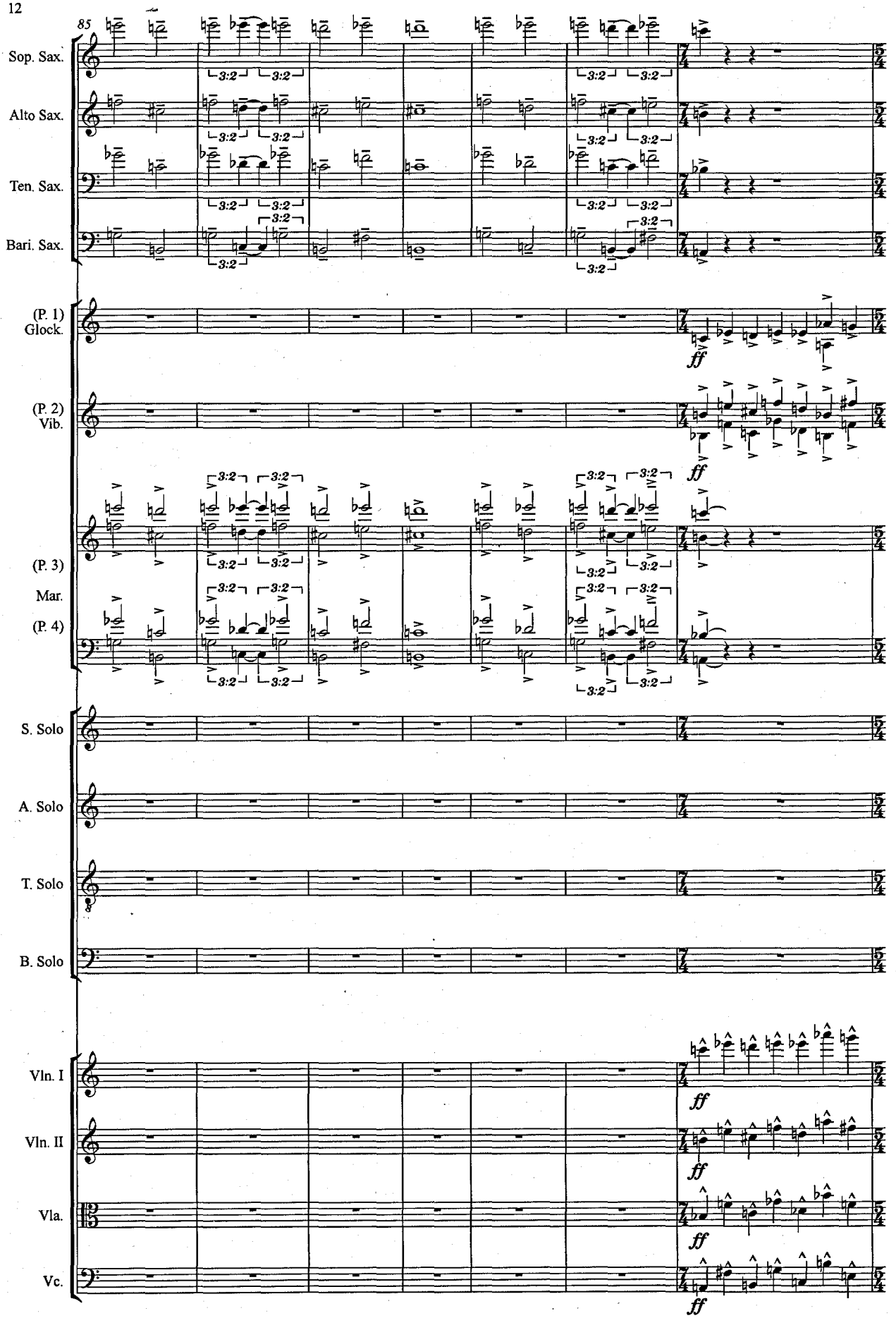

C
44
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
(P. 1) Glock.
(P. 2) Vib.
(P. 3) Mar.
(P. 4)
S. Solo
A. Solo
T. Solo
B. Solo
Vln. I
Vln. II
Vla.
Vc.
ff
3:2

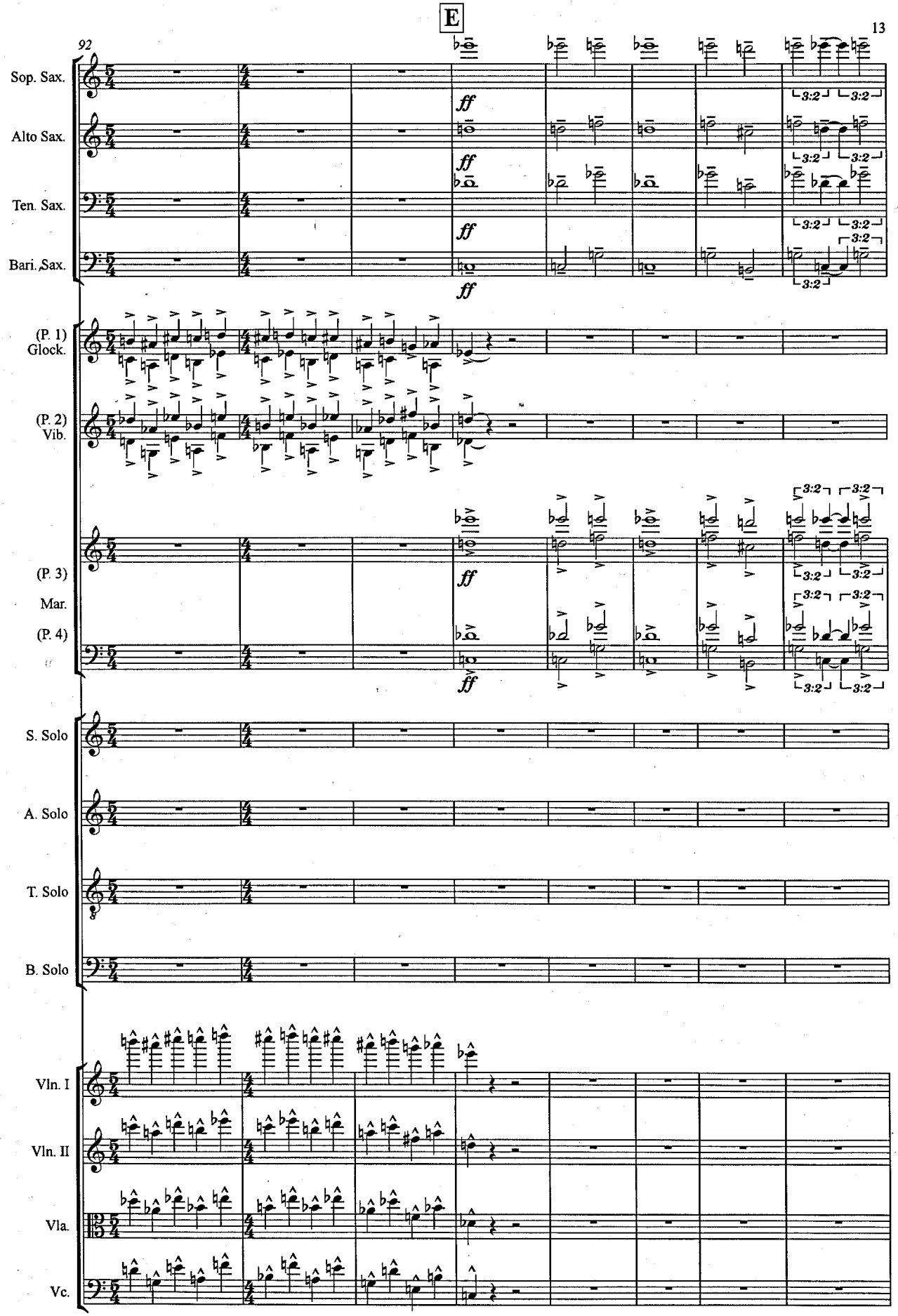

52
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
(P. 1) Glock.
(P. 2) Vib.
(P. 3) Mar.
(P. 4)
S. Solo
A. Solo
T. Solo
B. Solo
Vln. I
Vln. II
Vla.
Vc.
3:2
ff

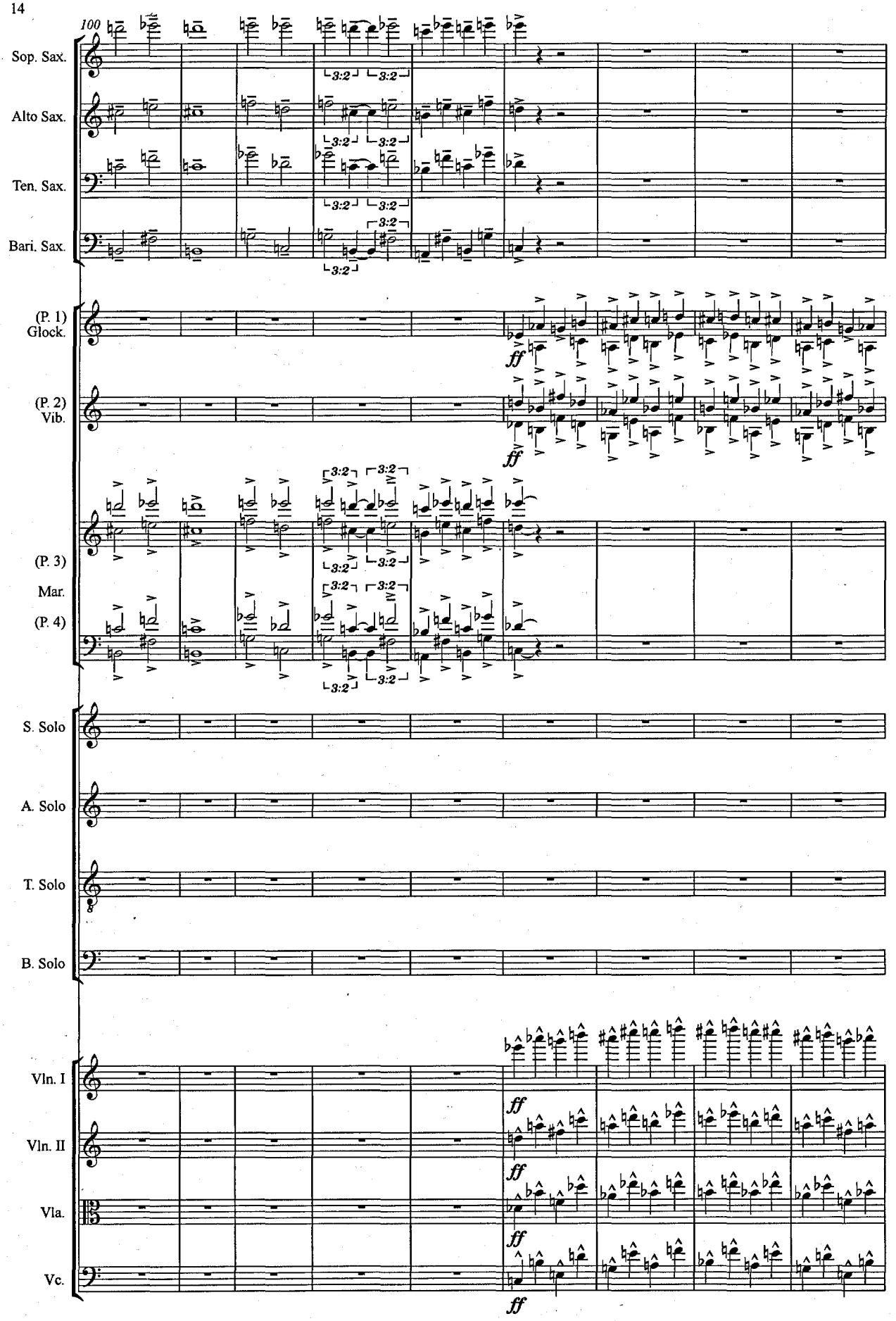

59
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
(P. 1) Glock.
(P. 2) Vib.
(P. 3) Mar.
(P. 4)
S. Solo
A. Solo
T. Solo
B. Solo
Vln. I
Vln. II
Vla.
Vc.
ff
3:2

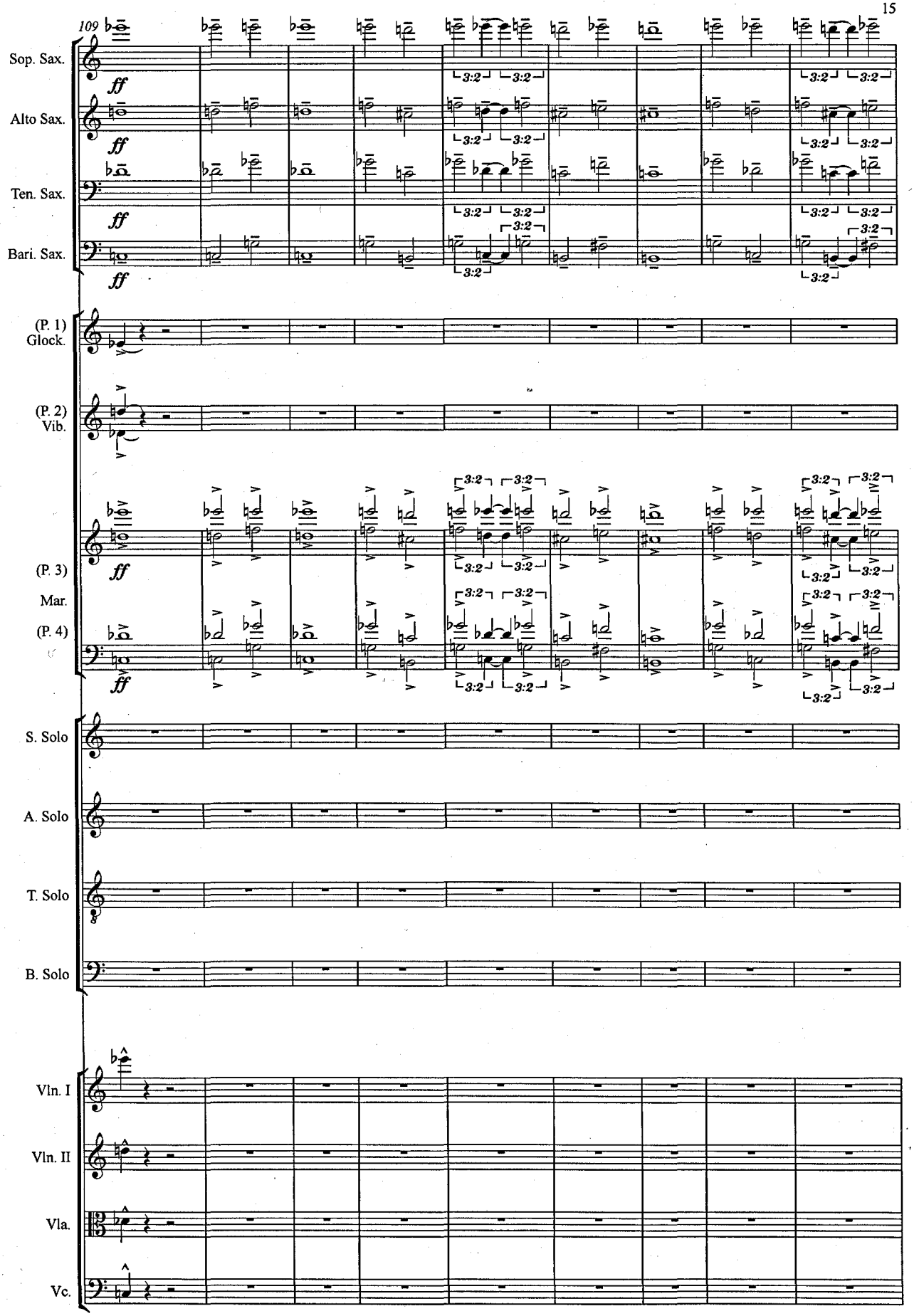

D
68
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
(P. 1) Glock.
(P. 2) Vib.
(P. 3) Mar.
(P. 4)
S. Solo
A. Solo
T. Solo
B. Solo
Vln. I
Vln. II
Vla.
Vc.
ff
3:2

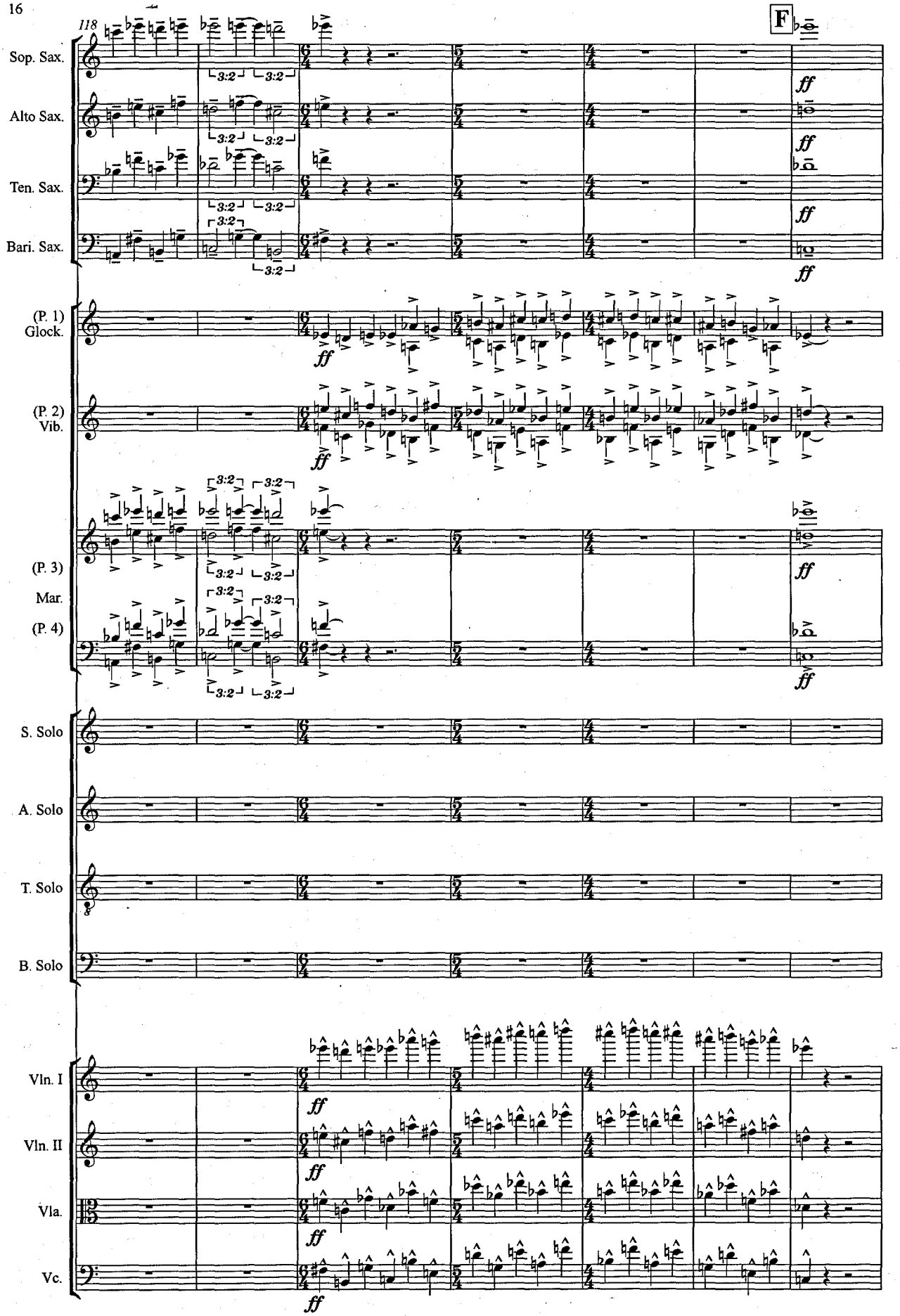

77
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
(P. 1) Glock.
(P. 2) Vib.
(P. 3) Mar.
(P. 4)
S. Solo
A. Solo
T. Solo
B. Solo
Vln. I
Vln. II
Vla.
Vc.
ff

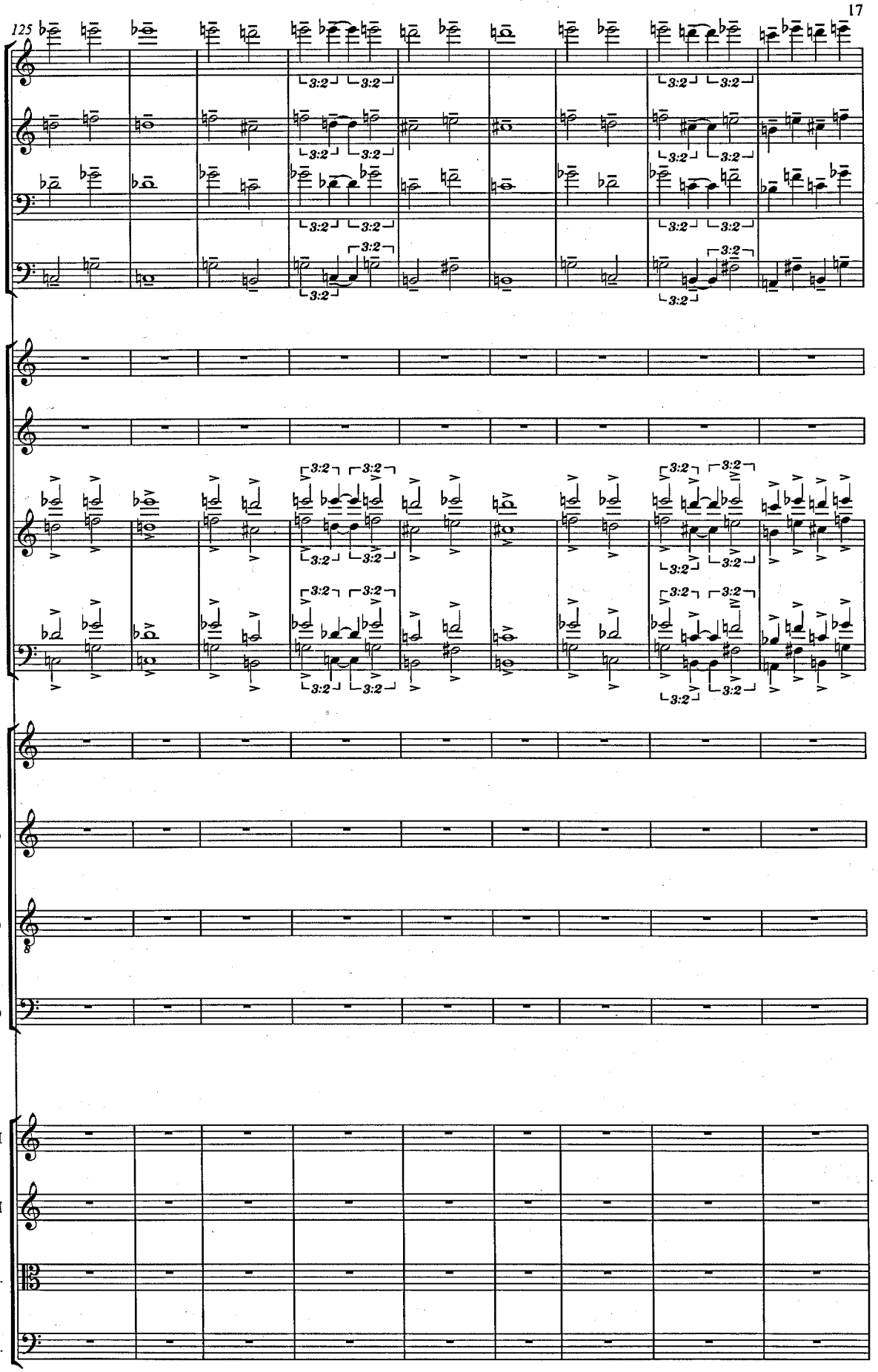

85
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
(P. 1) Glock.
(P. 2) Vib.
(P. 3) Mar.
(P. 4)
S. Solo
A. Solo
T. Solo
B. Solo
Vln. I
Vln. II
Vla.
Vc.
3:2
ff

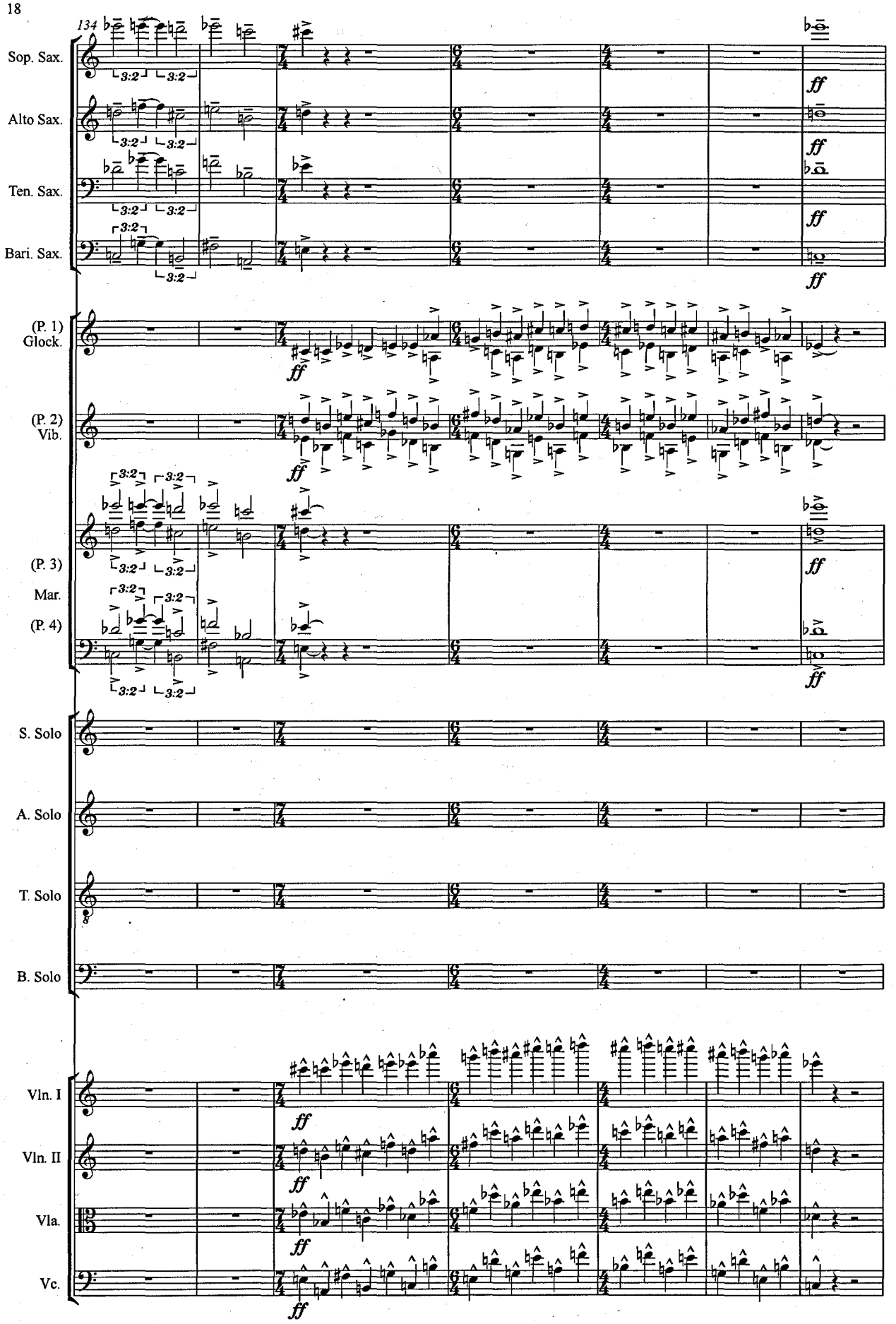

E
92
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
(P. 1) Glock.
(P. 2) Vib.
(P. 3) Mar.
(P. 4)
S. Solo
A. Solo
T. Solo
B. Solo
Vln. I
Vln. II
Vla.
Vc.
ff
3:2

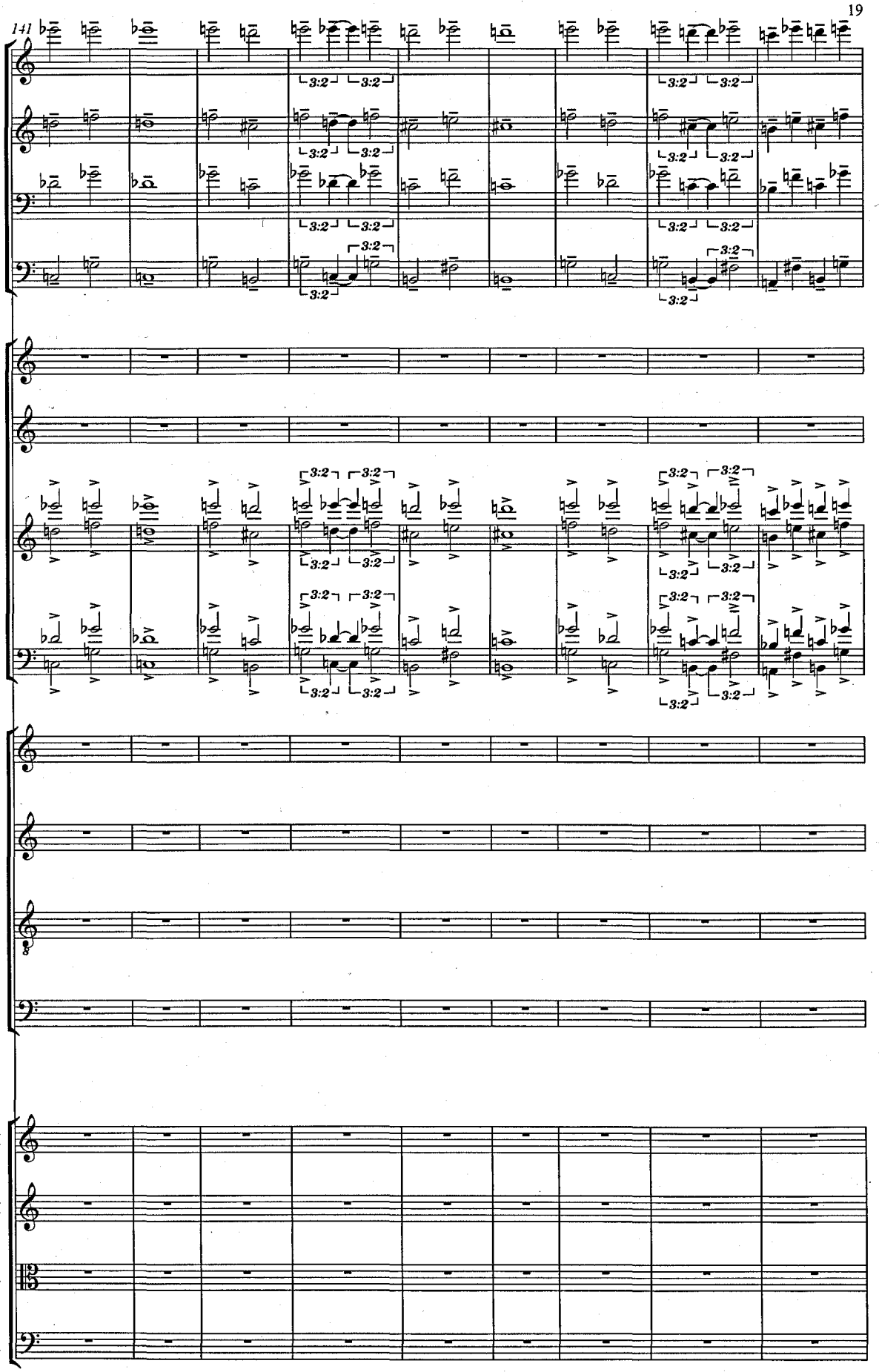

100
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
(P. 1)
Glock.
(P. 2)
Vib.
(P. 3)
Mar.
(P. 4)
S. Solo
A. Solo
T. Solo
B. Solo
Vln. I
Vln. II
Vla.
Vc.
3:2
ff

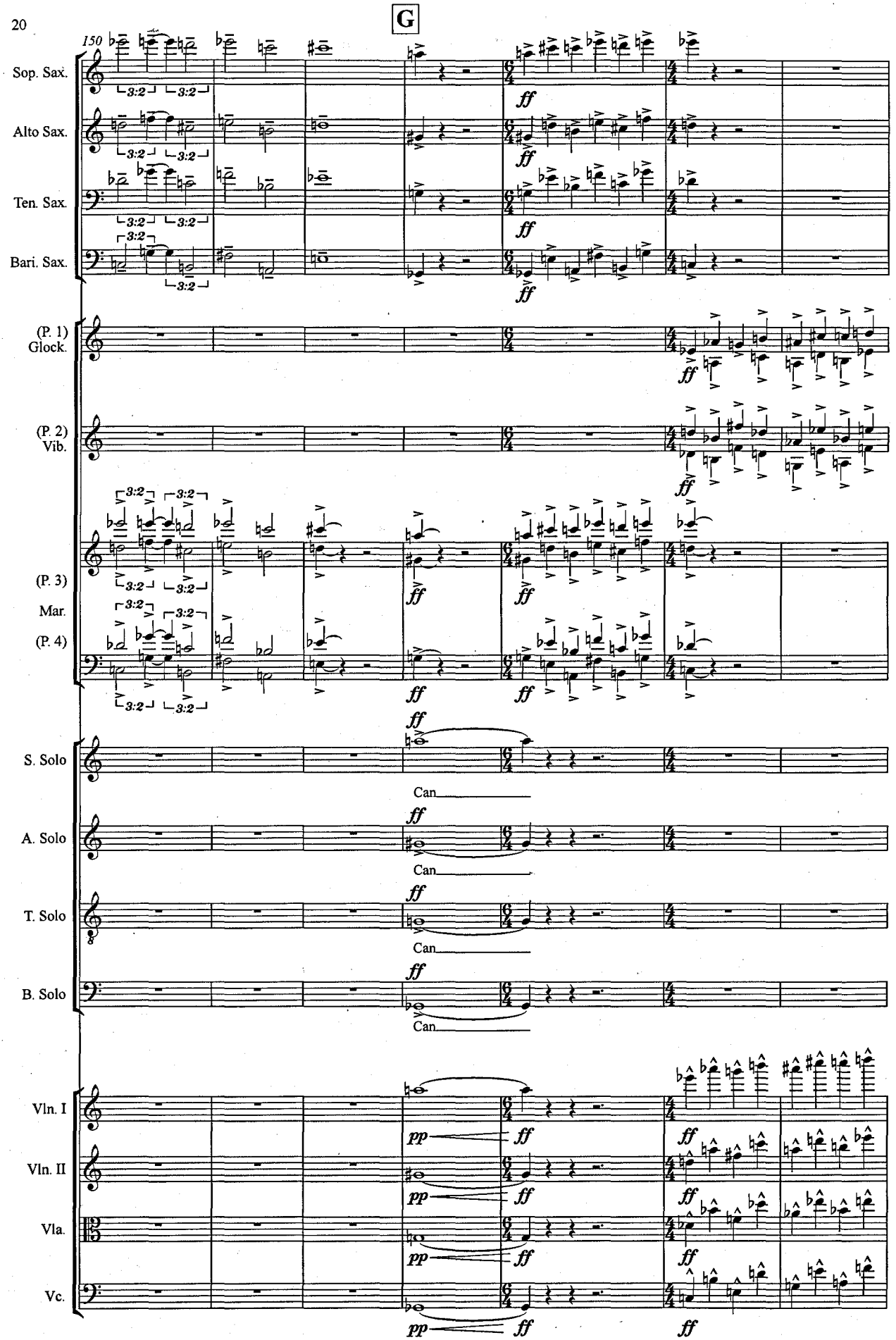

109
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
ff
3:2
(P. 1)
Glock.
(P. 2)
Vib.
(P. 3)
Mar.
(P. 4)
S. Solo
A. Solo
T. Solo
B. Solo
Vln. I
Vln. II
Vla.
Vc.

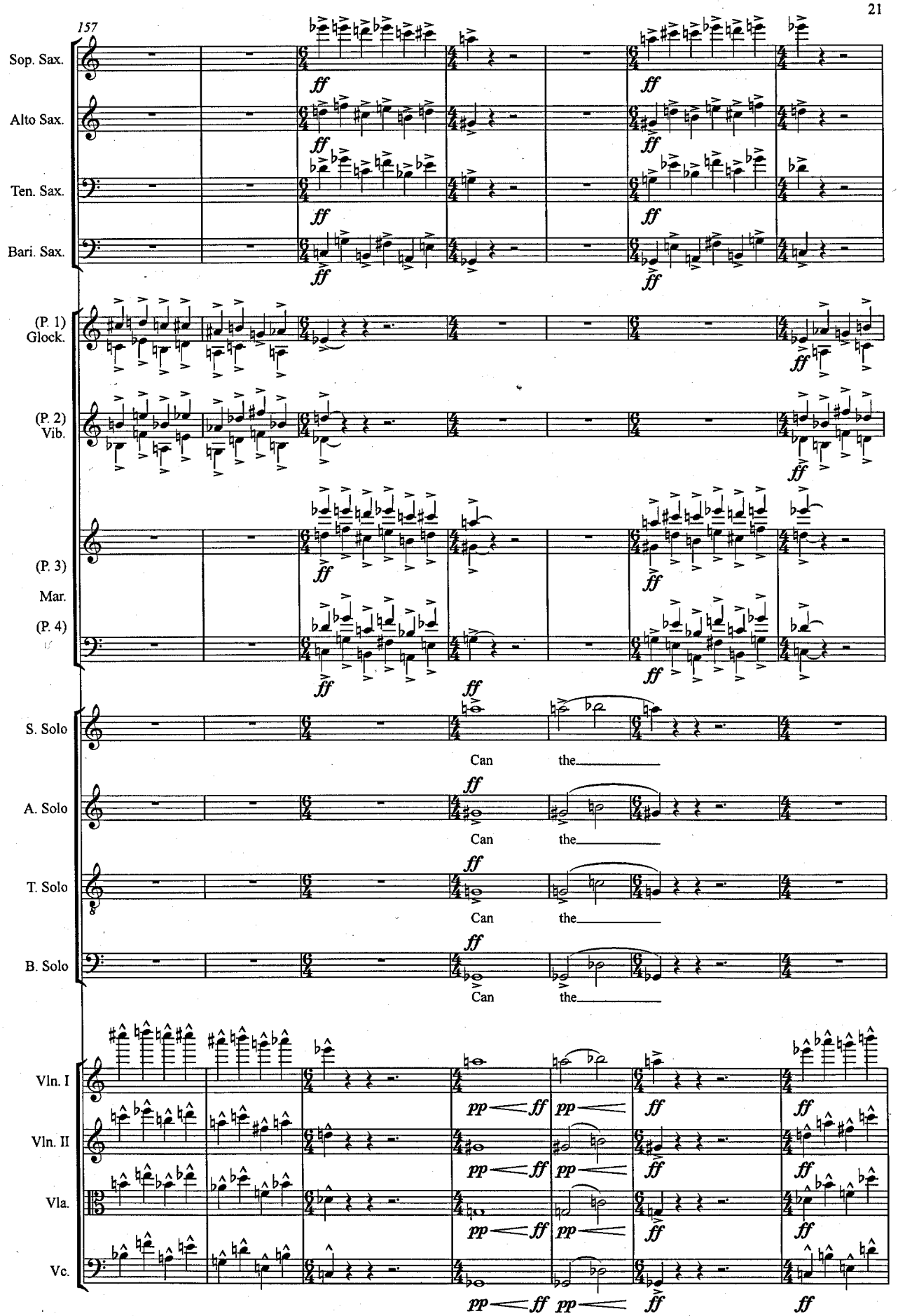

118
F
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
(P. 1) Glock.
(P. 2) Vib.
(P. 3) Mar.
(P. 4)
S. Solo
A. Solo
T. Solo
B. Solo
Vln. I
Vln. II
Vla.
Vc.
ff
3:2

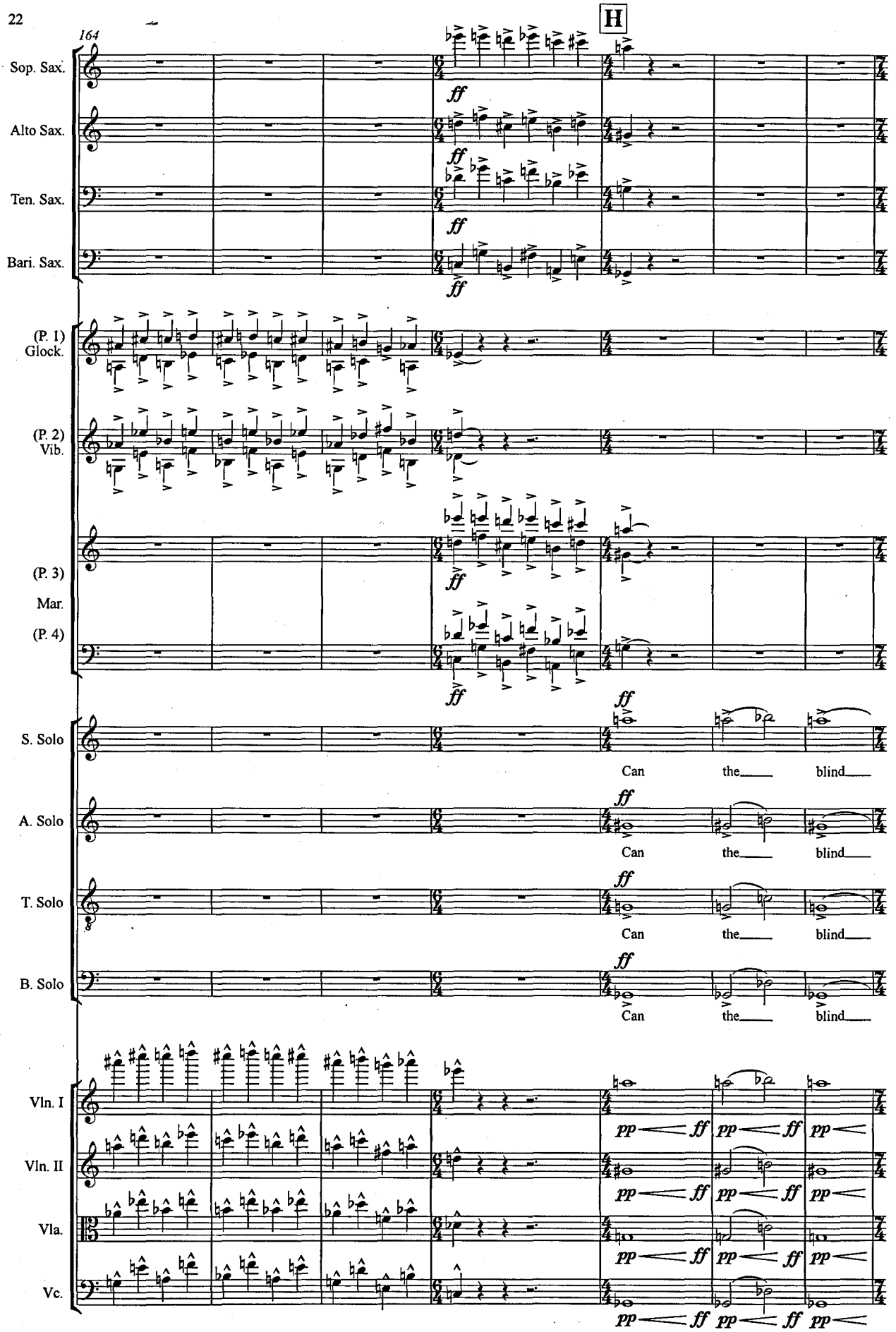

125
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
(P. 1) Glock.
(P. 2) Vib.
(P. 3) Mar.
(P. 4)
S. Solo
A. Solo
T. Solo
B. Solo
Vln. I
Vln. II
Vla.
Vc.

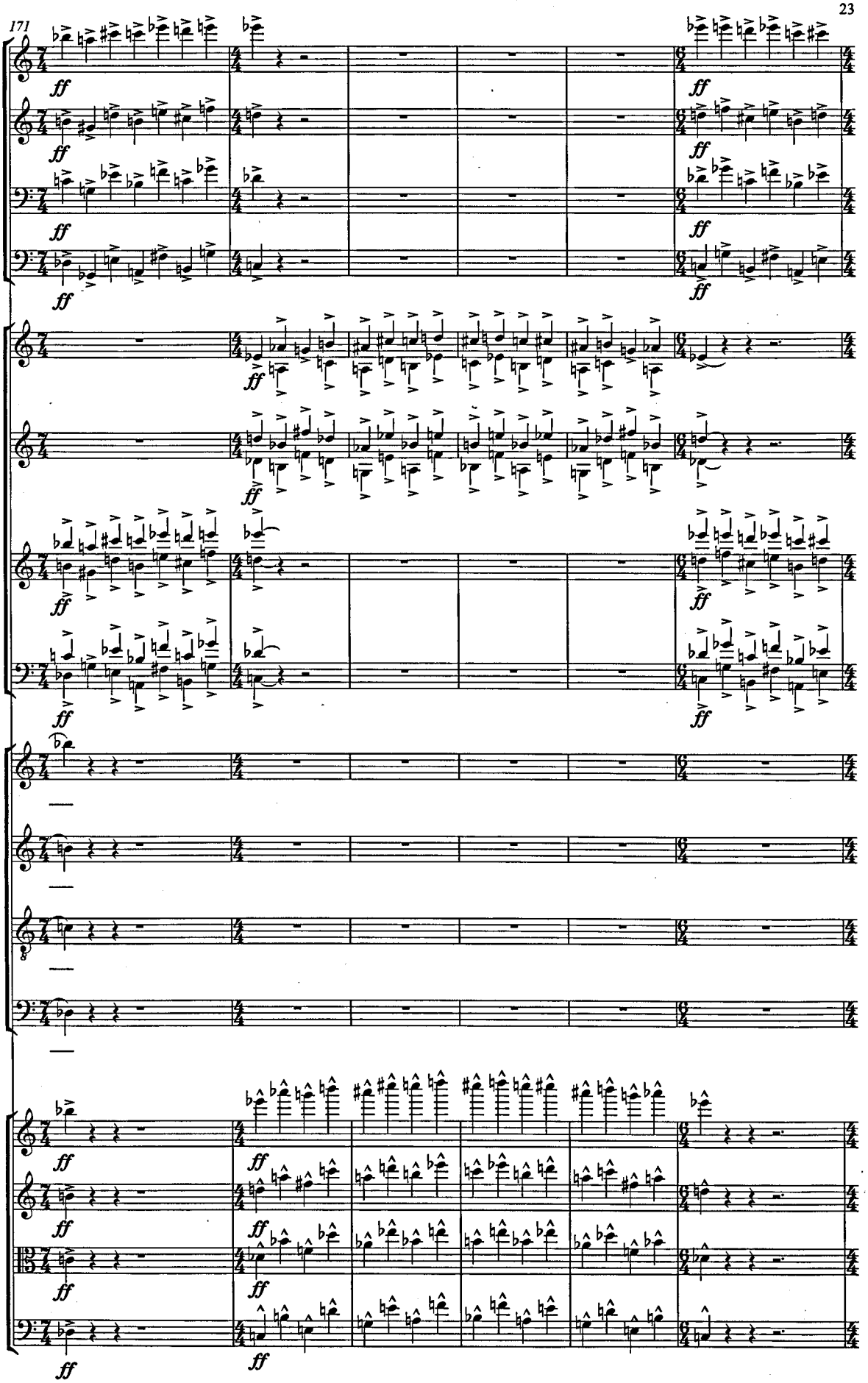

134
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
(P. 1) Glock.
(P. 2) Vib.
(P. 3) Mar.
(P. 4)
S. Solo
A. Solo
T. Solo
B. Solo
Vln. I
Vln. II
Vla.
Vc.
3:2
ff

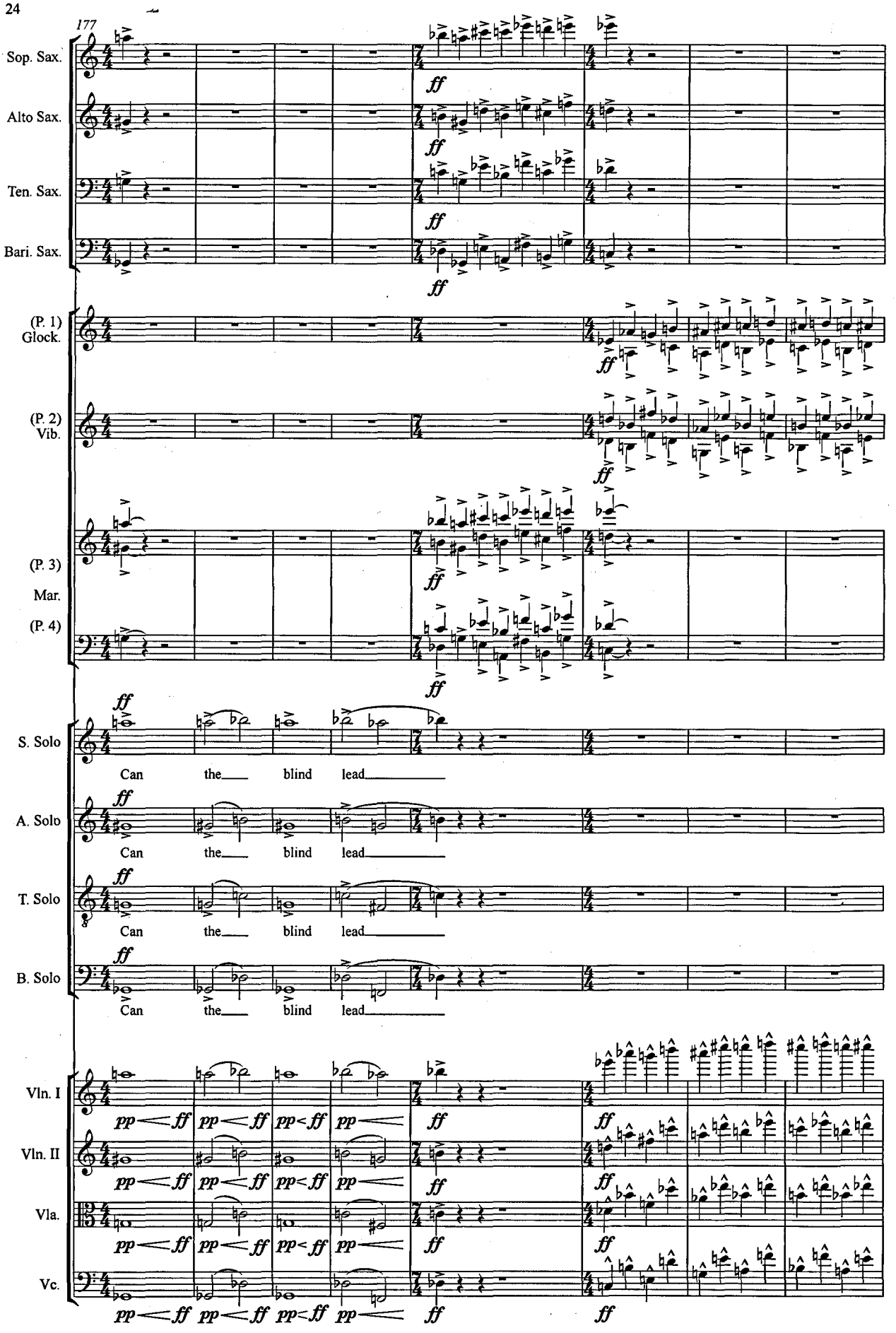

141
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
(P. 1) Glock.
(P. 2) Vib.
(P. 3) Mar.
(P. 4)
S. Solo
A. Solo
T. Solo
B. Solo
Vln. I
Vln. II
Vla.
Vc.

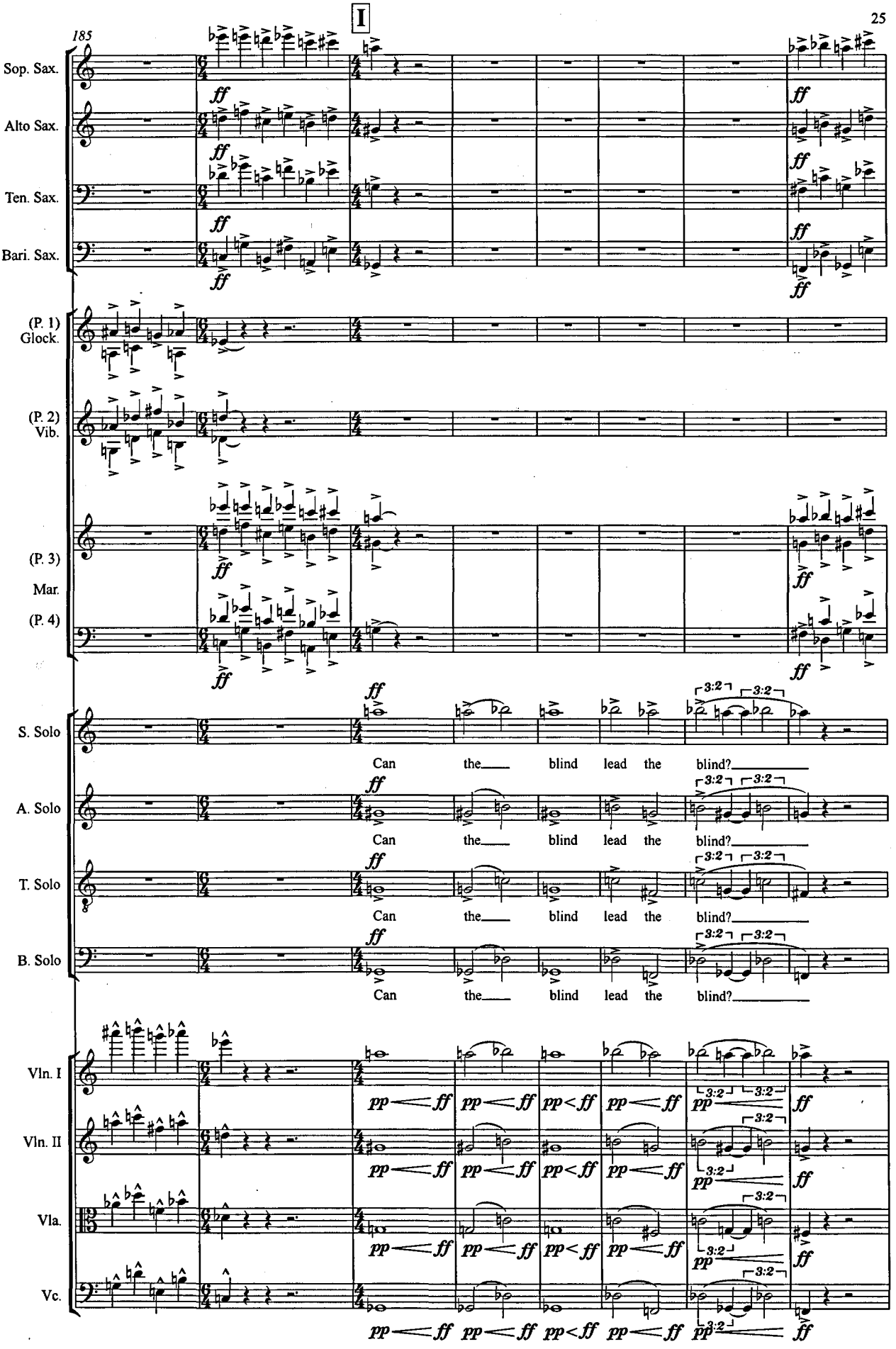

G
150
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
(P. 1) Glock.
(P. 2) Vib.
(P. 3) Mar.
(P. 4)
S. Solo
A. Solo
T. Solo
B. Solo
Vln. I
Vln. II
Vla.
Vc.
3:2
ff
pp
Can

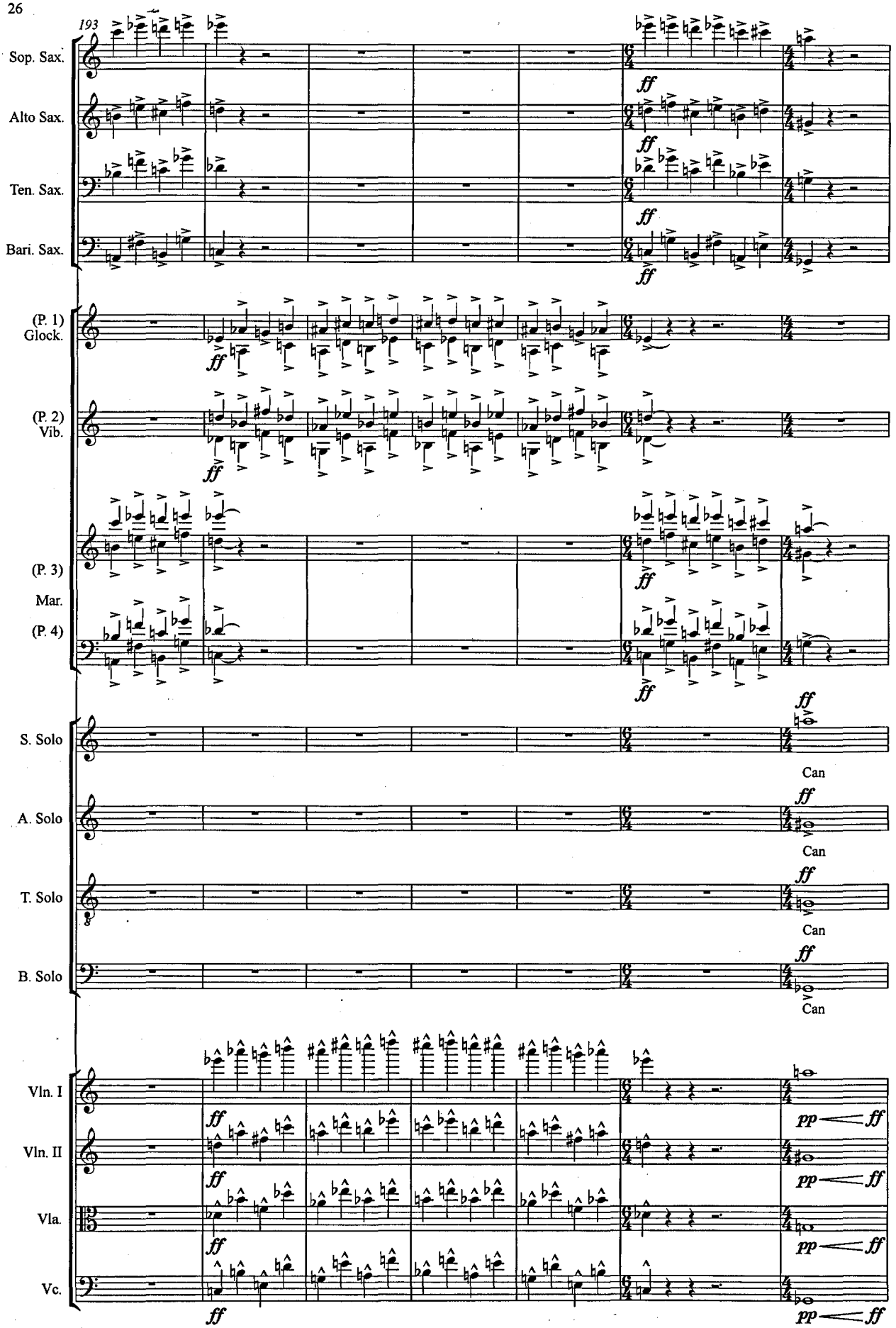

157
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
(P. 1) Glock.
(P. 2) Vib.
(P. 3) Mar.
(P. 4)
S. Solo
A. Solo
T. Solo
B. Solo
Vln. I
Vln. II
Vla.
Vc.
ff
pp
Can
the

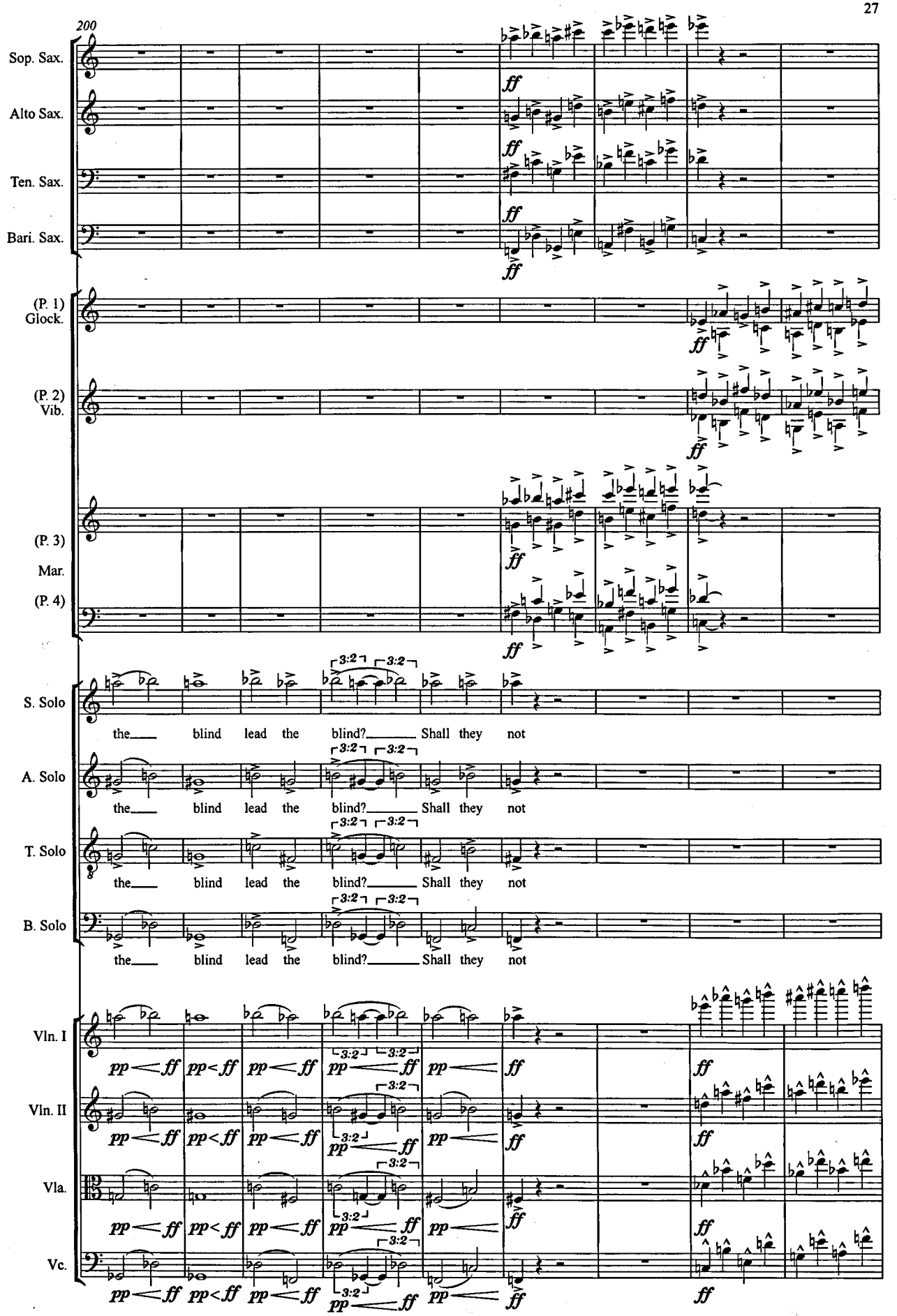

164
H
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
(P. 1) Glock.
(P. 2) Vib.
(P. 3) Mar.
(P. 4)
S. Solo
A. Solo
T. Solo
B. Solo
Vln. I
Vln. II
Vla.
Vc.
ff
Can the blind
pp ff

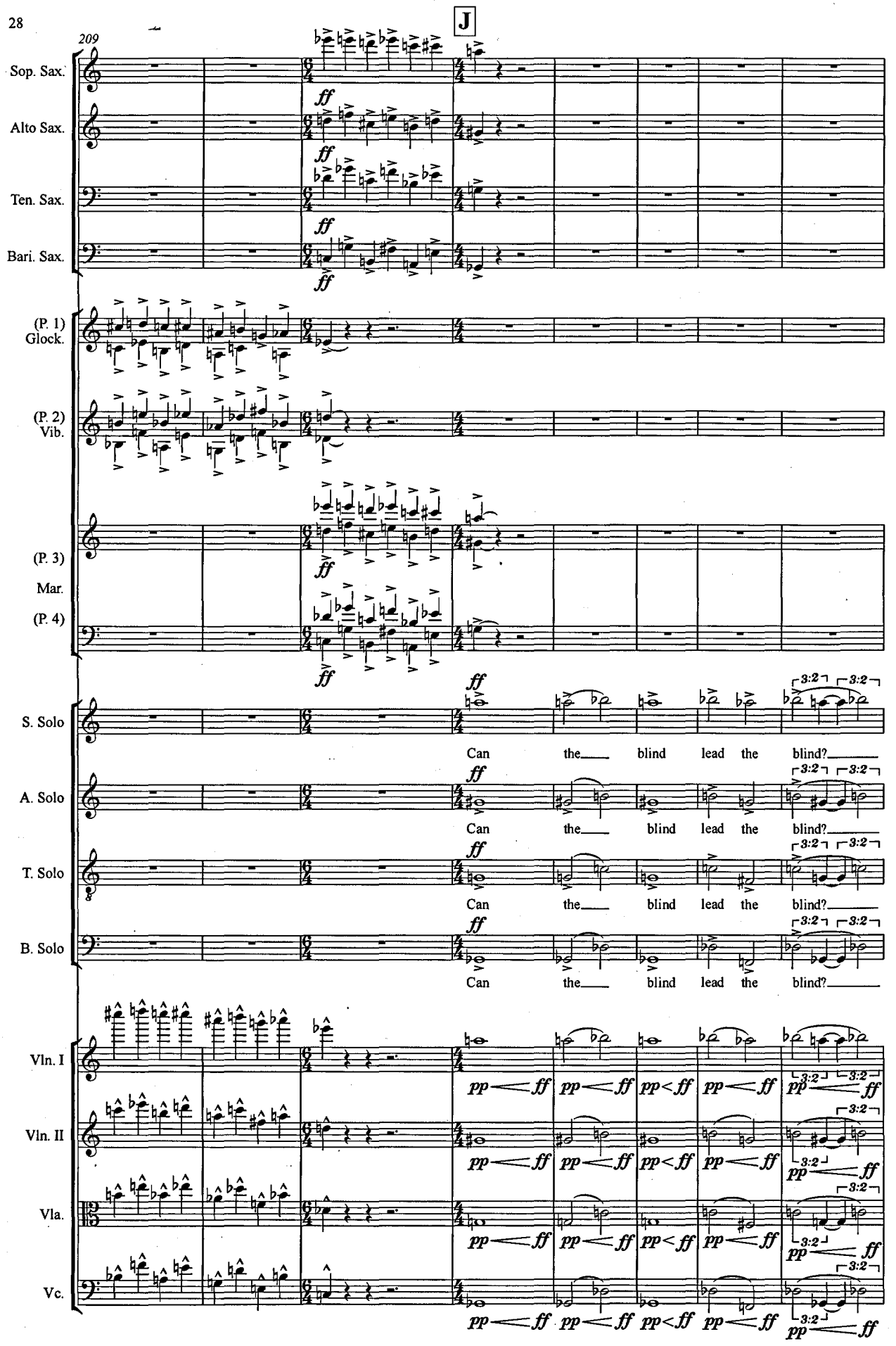

171
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
(P. 1) Glock.
(P. 2) Vib.
(P. 3) Mar.
(P. 4)
S. Solo
A. Solo
T. Solo
B. Solo
Vln. I
Vln. II
Vla.
Vc.
ff

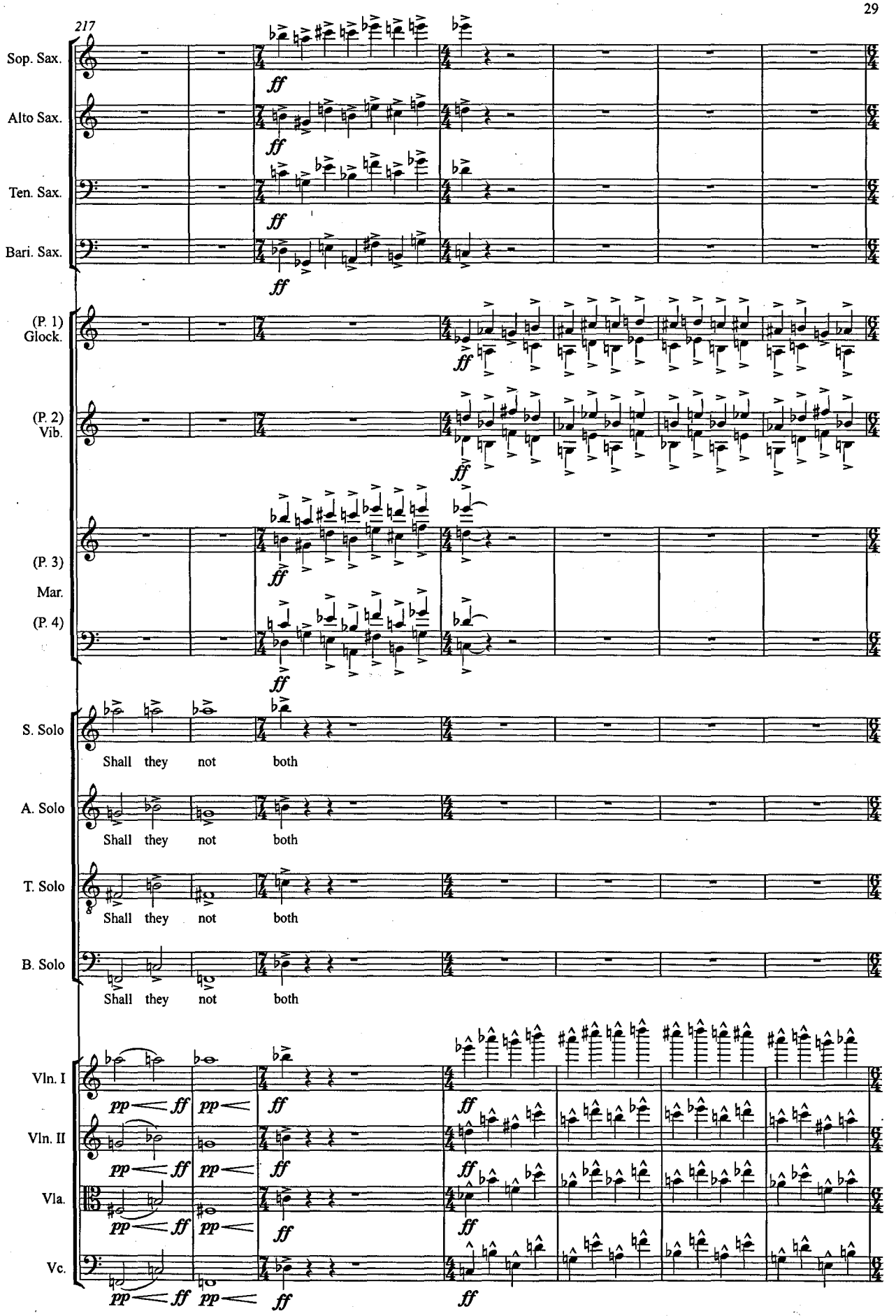

177
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
(P. 1) Glock.
(P. 2) Vib.
(P. 3) Mar.
(P. 4)
S. Solo
A. Solo
T. Solo
B. Solo
Vln. I
Vln. II
Vla.
Vc.
ff
pp < ff
Can the blind lead

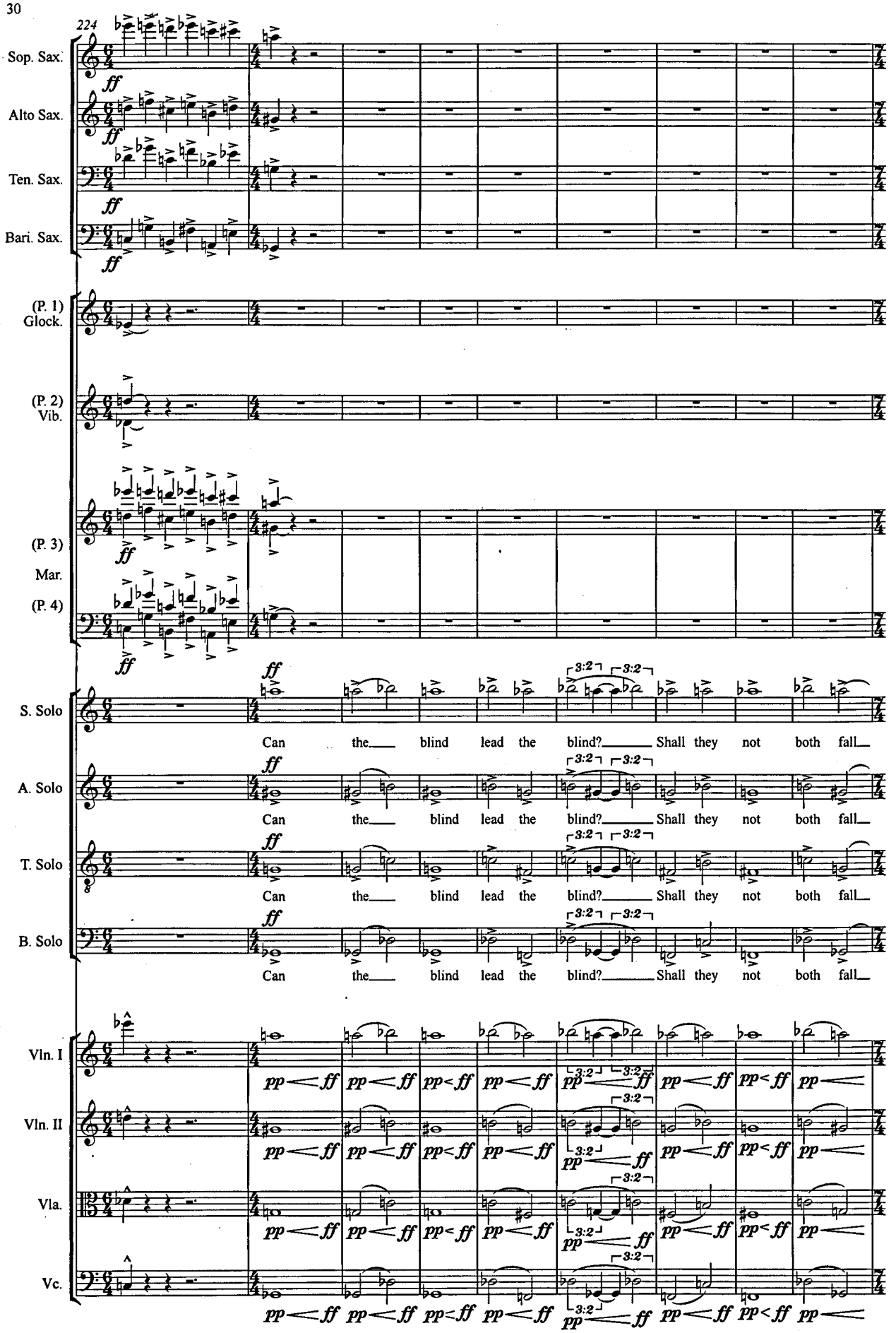

I
185
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
(P. 1) Glock.
(P. 2) Vib.
(P. 3) Mar.
(P. 4)
S. Solo
A. Solo
T. Solo
B. Solo
Vln. I
Vln. II
Vla.
Vc.
ff
pp < ff
3:2
Can the blind lead the blind?

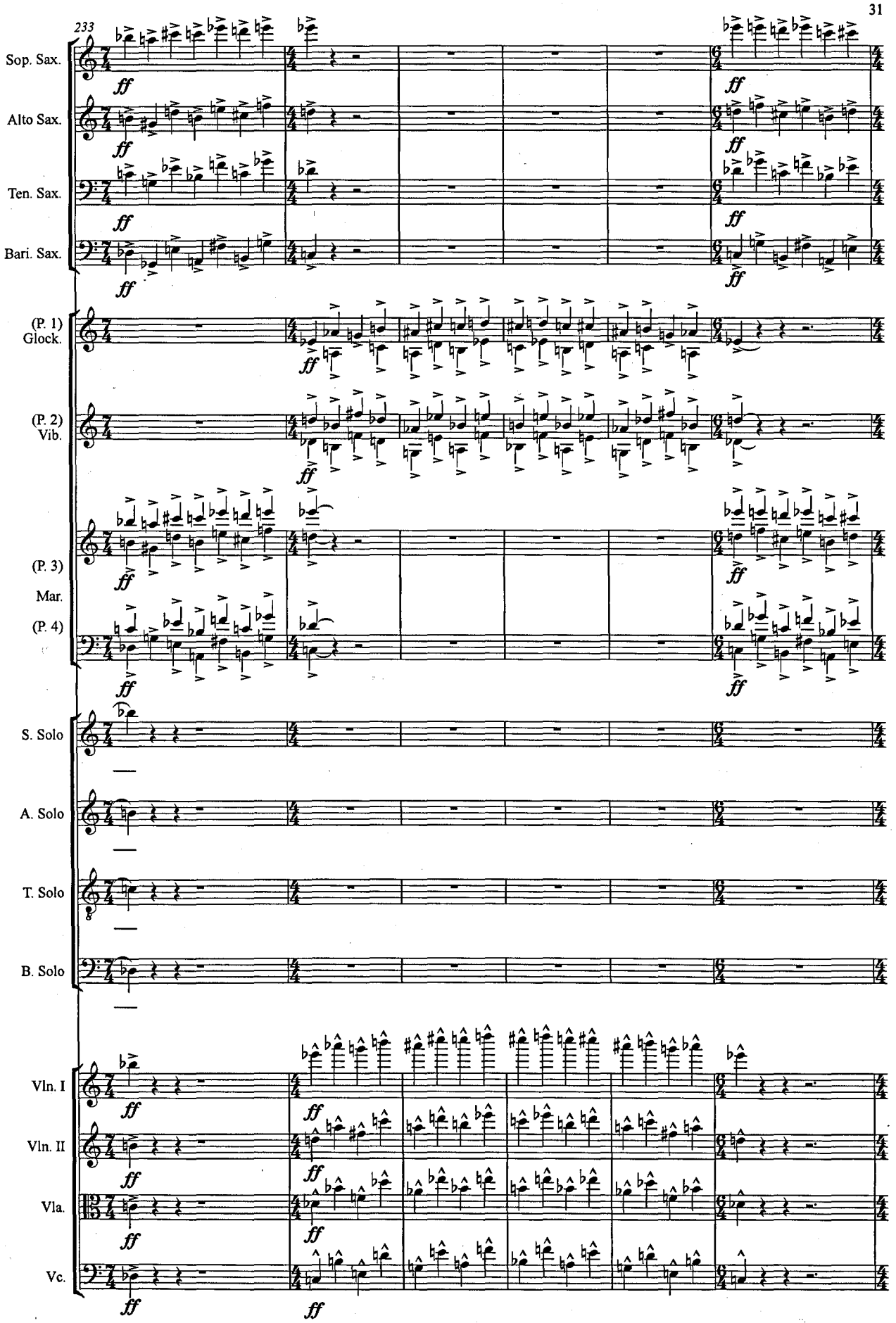

193
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
(P. 1) Glock.
(P. 2) Vib.
(P. 3) Mar.
(P. 4)
S. Solo
A. Solo
T. Solo
B. Solo
Vln. I
Vln. II
Vla.
Vc.
ff
pp
Can

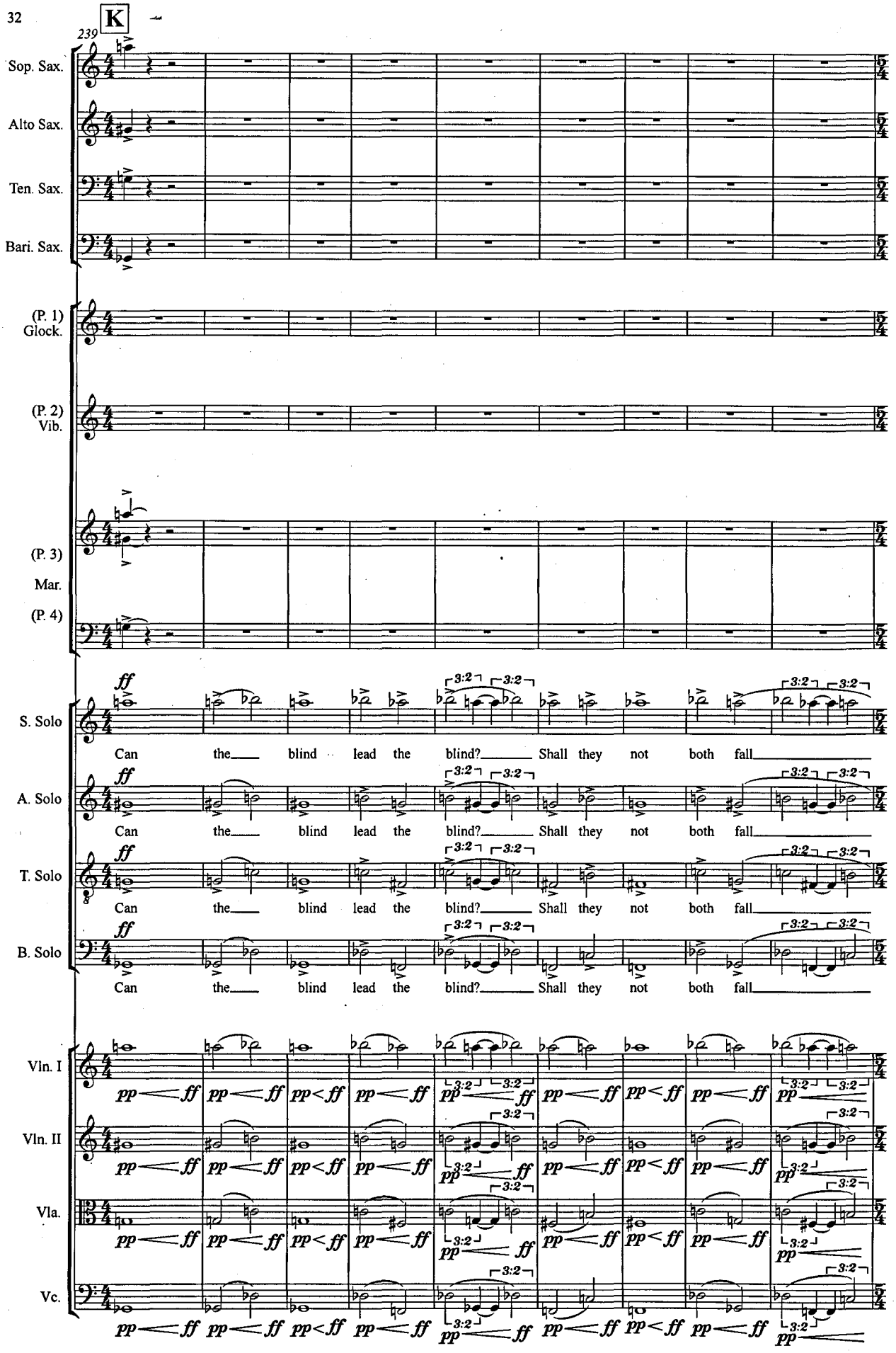

200
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
(P. 1) Glock.
(P. 2) Vib.
(P. 3) Mar.
(P. 4)
S. Solo
A. Solo
T. Solo
B. Solo
Vln. I
Vln. II
Vla.
Vc.
the blind lead the blind? Shall they not
ff
pp < ff
3:2


J
209
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.
ff
Can the blind lead the blind?
3:2
pp < ff


217
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
Shall they not both
Vln. I
Vln. II
Vla.
Vc.
ff
pp


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.
ff
pp < ff
3:2
Can the blind lead the blind? Shall they not both fall


233
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.
ff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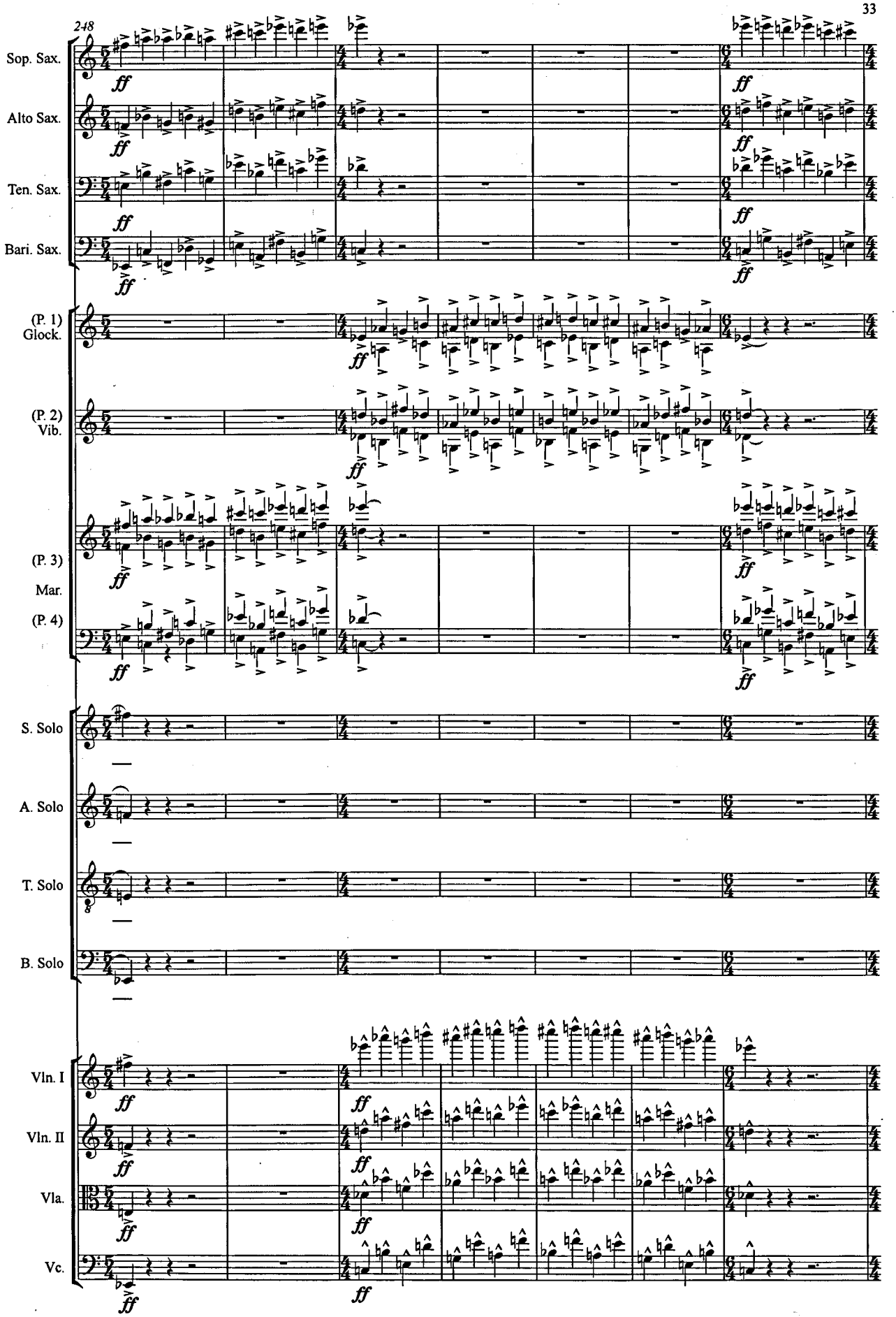
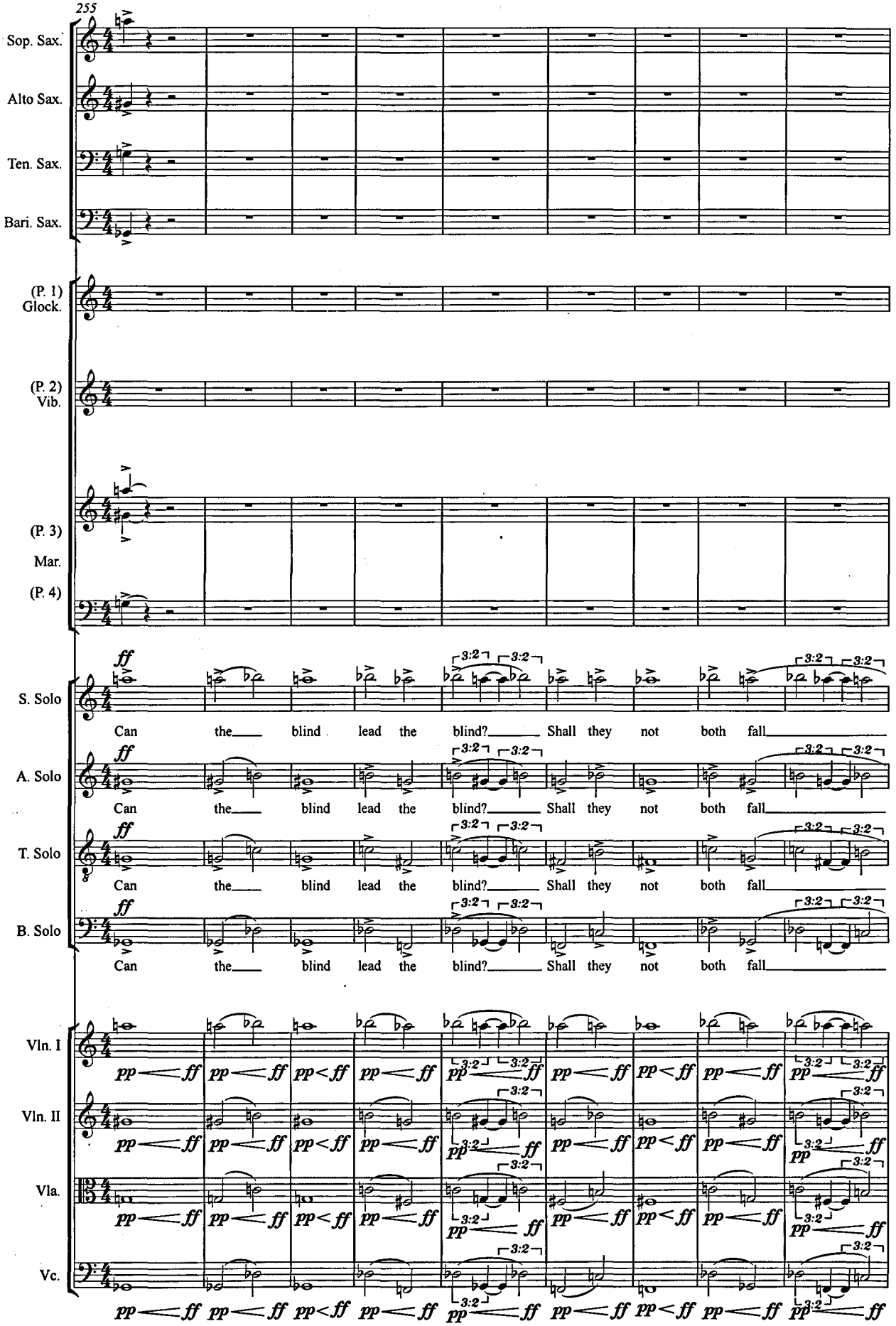
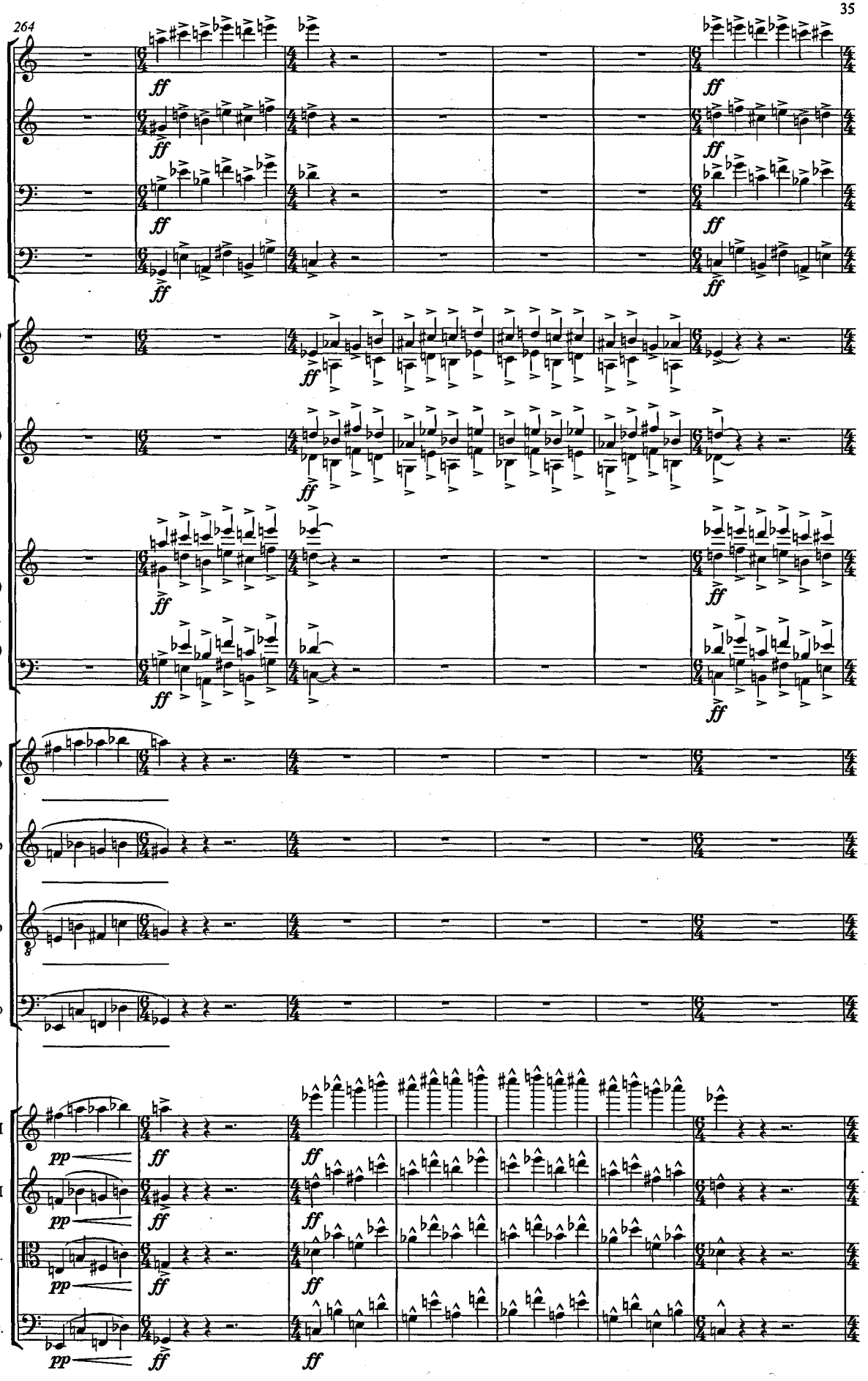
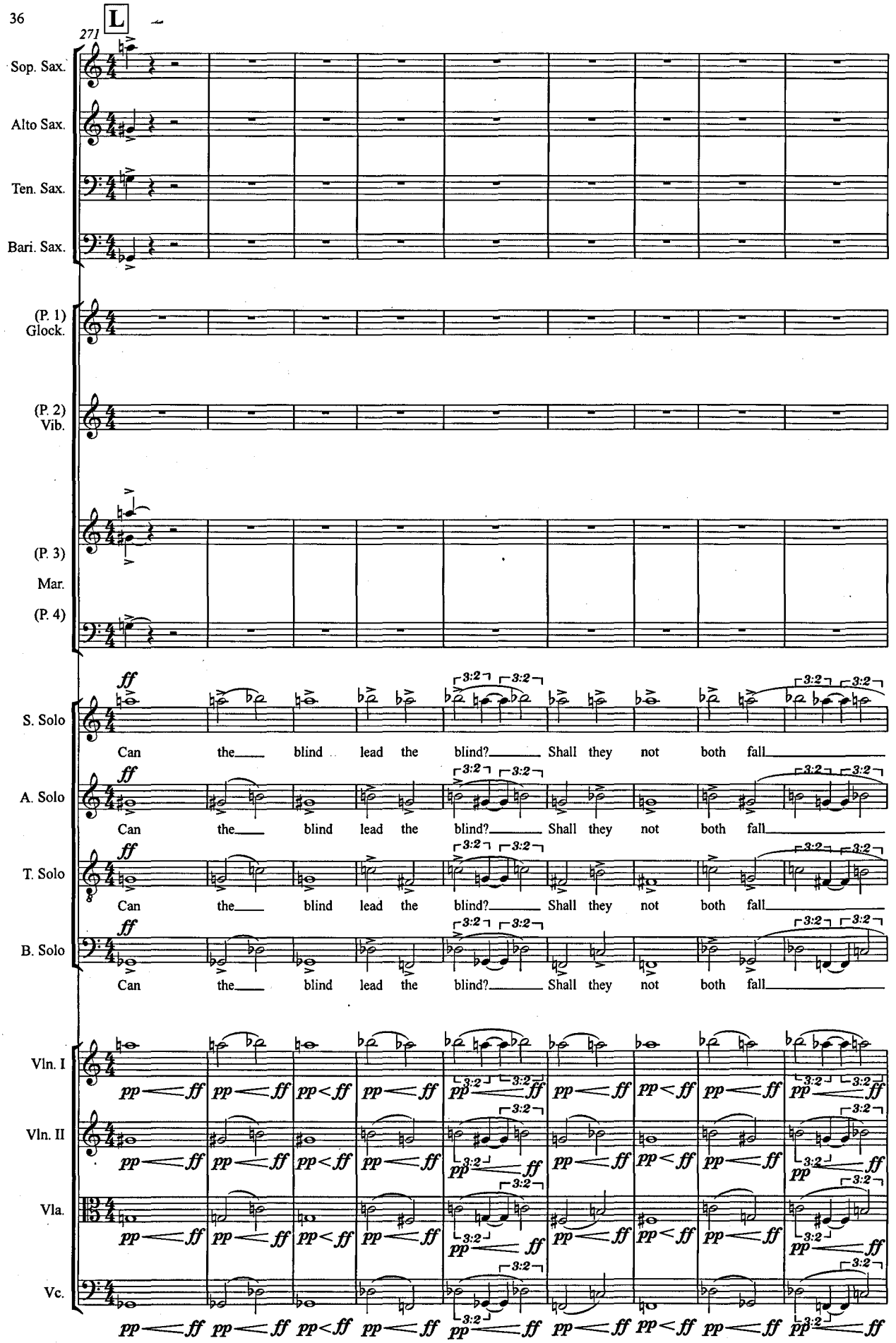
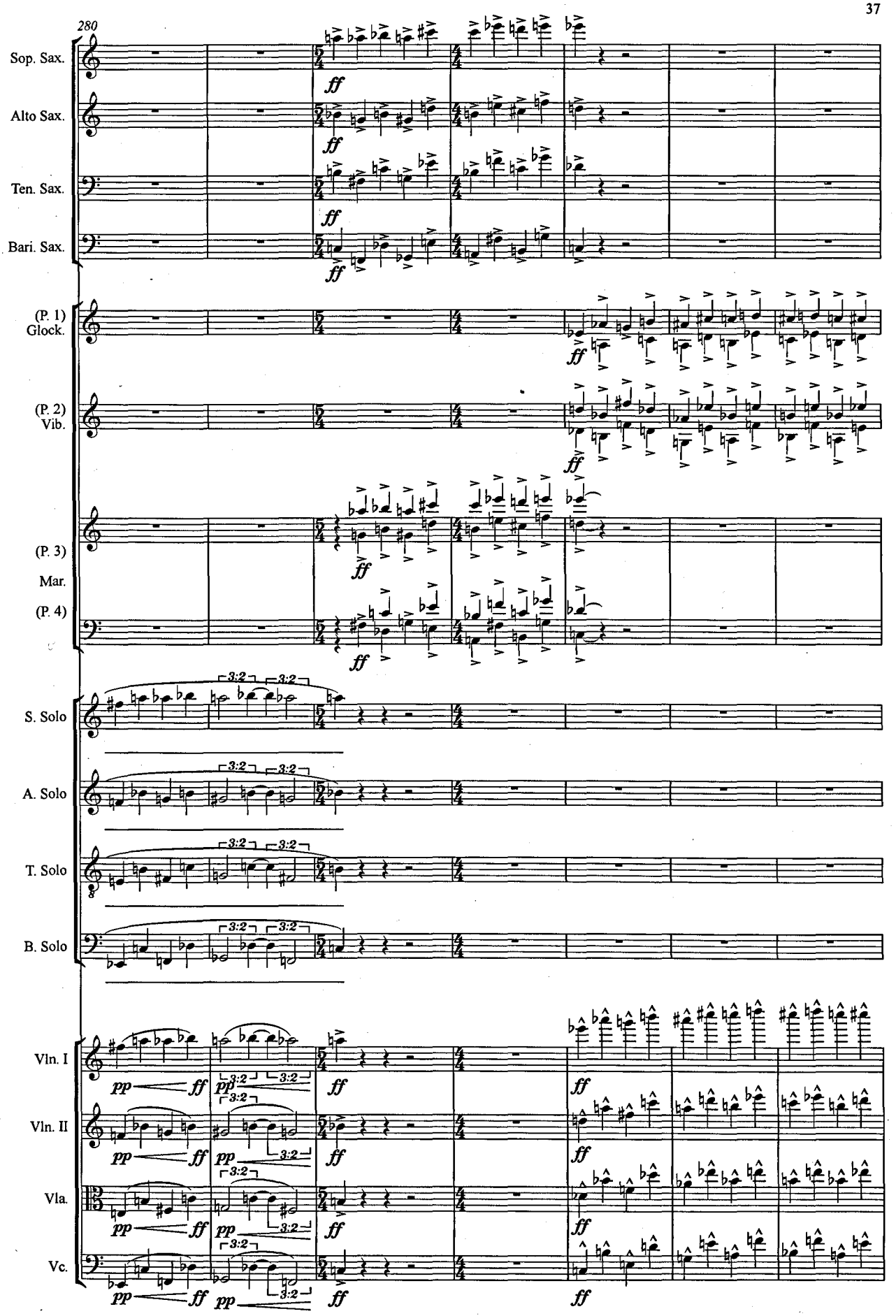
239
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
(P. 1) Glock.
(P. 2) Vib.
(P. 3) Mar.
(P. 4)
S. Solo
A. Solo
T. Solo
B. Solo
Vln. I
Vln. II
Vla.
Vc.
ff
pp < ff
3:2
Can the blind lead the blind? Shall they not both fall

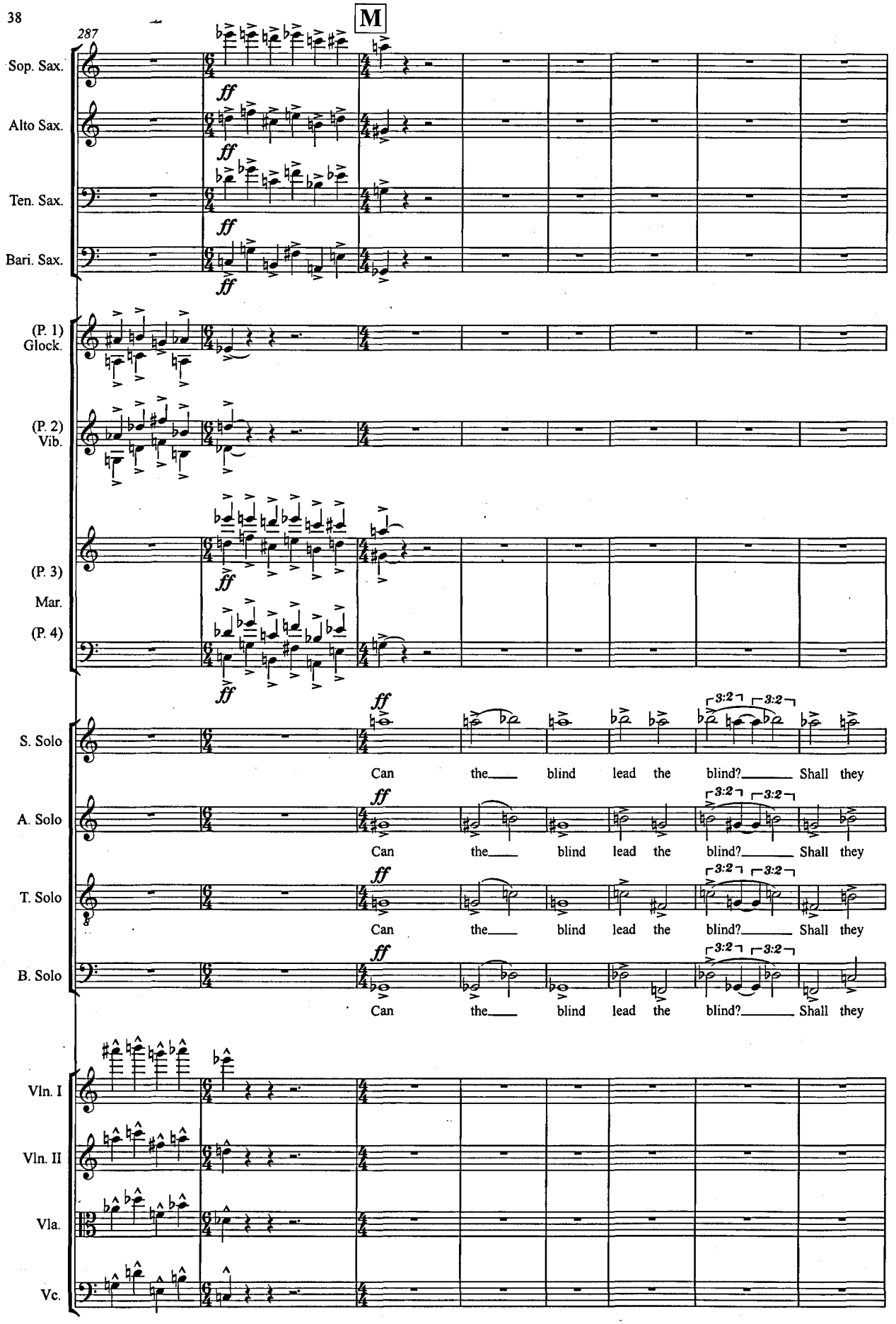

248
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
(P. 1) Glock.
(P. 2) Vib.
(P. 3) Mar.
(P. 4)
S. Solo
A. Solo
T. Solo
B. Solo
Vln. I
Vln. II
Vla.
Vc.
ff

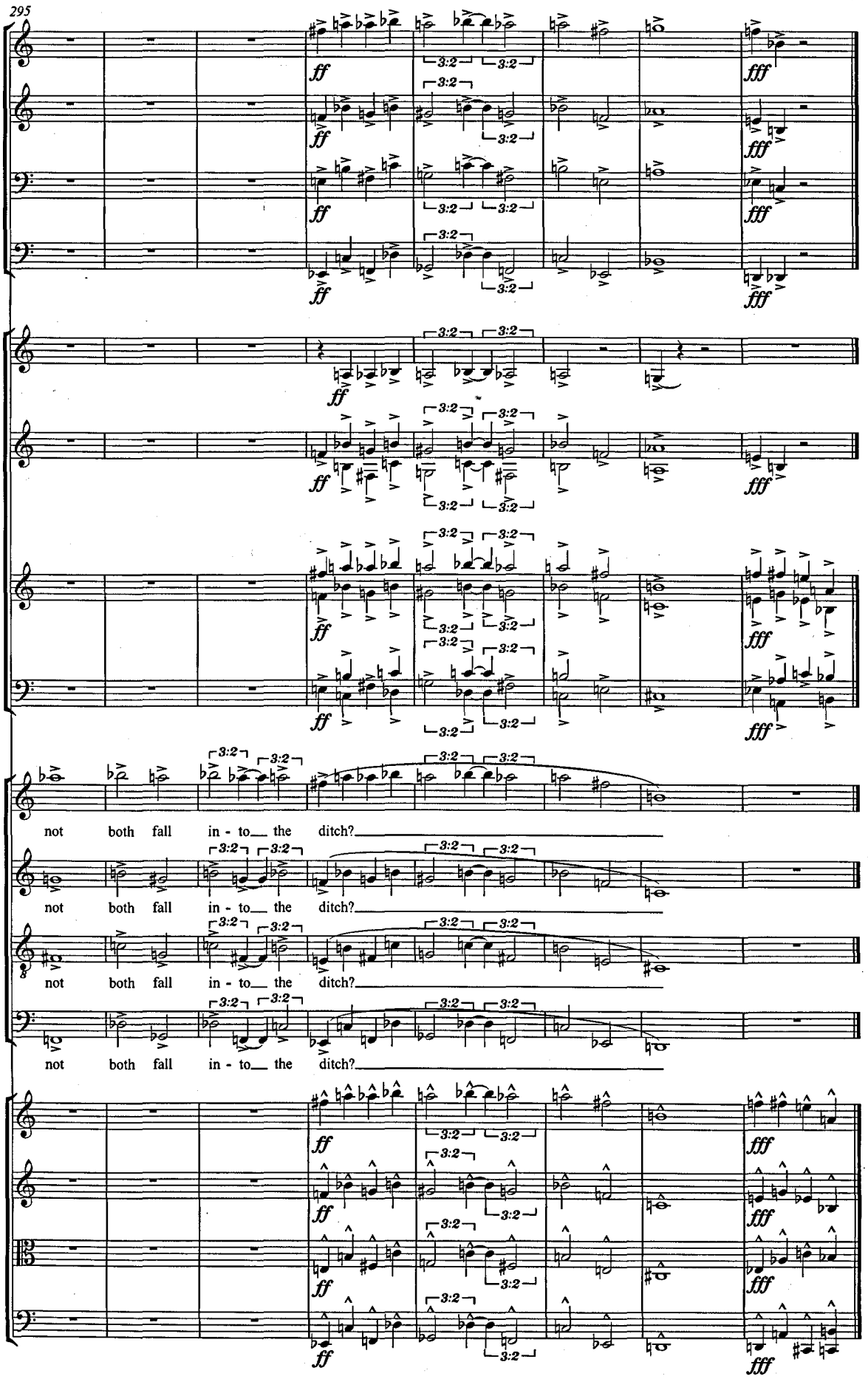

255
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
(P. 1) Glock.
(P. 2) Vib.
(P. 3) Mar.
(P. 4)
S. Solo
A. Solo
T. Solo
B. Solo
Vln. I
Vln. II
Vla.
Vc.
ff
Can the blind lead the blind? Shall they not both fall
3:2
pp < ff


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.
ff
pp


L
271
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.
ff
Can the blind lead the blind? Shall they not both fall
3:2
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.
ff
pp
3:2


287
M
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.
ff
Can the blind lead the blind? Shall they
3:2


295
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.
ff
fff
3:2
not both fall in - to the ditch?