INTERSECTING INFLUENCES: FINDING COMPOSITIONAL UNITY ACROSS DIFFERENT MUSICAL SPACES

Volume 2 of 2: Portfolio of Scores

By Timothy Johnston

Presented in fulfilment of the requirements for the degree of Doctor of Philosophy in Music (Composition) at Cardiff University School of Music, 2023

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Approximate durations given

List of Included Recordings/Media

1. Facebook Snapshots (studio/acousmatic recording, produced by Timothy Johnston)
2. Gone (live concert recording, performed by Tom Clough, Elizabeth May, Nancy Johnson, and Inbar Vernia at Ty Cerdd, Cardiff, 23rd April 2023)
3. Contredanse (studio recording, performed by Joanna Cackett)
4. Bright-Shadow (studio recording, performed by Grégoire Blanc and Timothy Johnston)
5. Hob (studio recording, performed by George Barton)
6. The Bat, the Cormorant & the Bramble Bush (workshop recording, performed by The Hermes Experiment at the University of Plymouth, 6th January 2022)
7. Imagined Engines (studio recording, performed and produced by Timothy Johnston)
8. Nocturne (studio recording, performed by Rob Harbron)
9. Trio (workshop recording, performed by The Riot Ensemble)
10. John Thomas Rejigged (studio recording, performed by Patrick Rimes, Shirley Smart, Rob Harbron, and Timothy Johnston)

APPENDIX

Remaining tracks from *Green Grow the Rushes* (studio album, performed by Fay Hield, Patrick Rimes, Rob Harbron, Shirley Smart, and Timothy Johnston)

i. Scarborough Fair
ii. Green Grow the Rushes
iii. Y Sguthan
iv. Stormalong

A. Facebook Snapshots (Massive patch)

B. Imagined Engines (complete short film)

Timothy Johnston

Facebook Snapshots

for Native Instruments' Massive & fixed media

Required equipment:
Native Instruments' Massive (on a suitable host computer, preferably with Play/Pause fuctions keys)
Audio playback software (such as VideoLan's VLC)
MIDI keyboard controller with pichbend and aftertouch capability
MIDI sustain pedal
MIDI control faders/encoders (at least 11) Audio interface or equivalent for amplification during live performance

Macros and MIDI controls: default MIDI assignment

Macros [starting position at bar 1] - 0% fader down, 100% fader up
Macro 1 (cc74): Envelope 3 attack & release [100%]
Macro 2 (cc71): Noise oscillator amplitude [0%]
Macro 3 (cc91): Oscillator 1 wavetable position [0%]
Macro 4 (cc93): Oscillator 1 amplitude* [100%]
Macro 5 (cc73): FX (Reverb & delay dry/wet, modulation oscillator amplitude [for Osc3]) [0%]
Macro 6 (cc72): Oscillator 2 amplitude* [100%]
Macro 7 (cc05): Oscillator 3 wavetable position [0%]
Macro 8 (cc84): Oscillator 3 amplitude* [100%]

**due to their use as sidechain modulation, oscillator amplitude macros are inverted (eg 100% = min. value, 0% = max. value); instructions in the score refer to dynamic value, therefore 'Osc1 to 0%' calls for the fader to be raised to its maximum value.*

Interpretation of dynamic markings (in relation to MIDI CC):
niente = to/from 0%
pp = 15%
p = 25%
mp = 35%
mf = 50%
f = 75%
ff = 100%
unless otherwise stipulated (eg when marked with niente), oscillators should be placed at 100%, and dynamic markings should be applied to the master output.

PROGRAMME NOTE:
This piece sets three short poems to a musical accompaniment, each text written by friends of the composer, and first posted online. The music playfully evokes the experience of looking through a Facebook feed; Short snapshots of seemingly unrelated material are juxtaposed together, but which we can all relate to seeing on social media: something beautiful, something personal, and something (inevitably) about cats.
The piece uses a single patch for Massive, a classic software wavetable synthesiser, and fixed media of the three poems recited by their original authors.

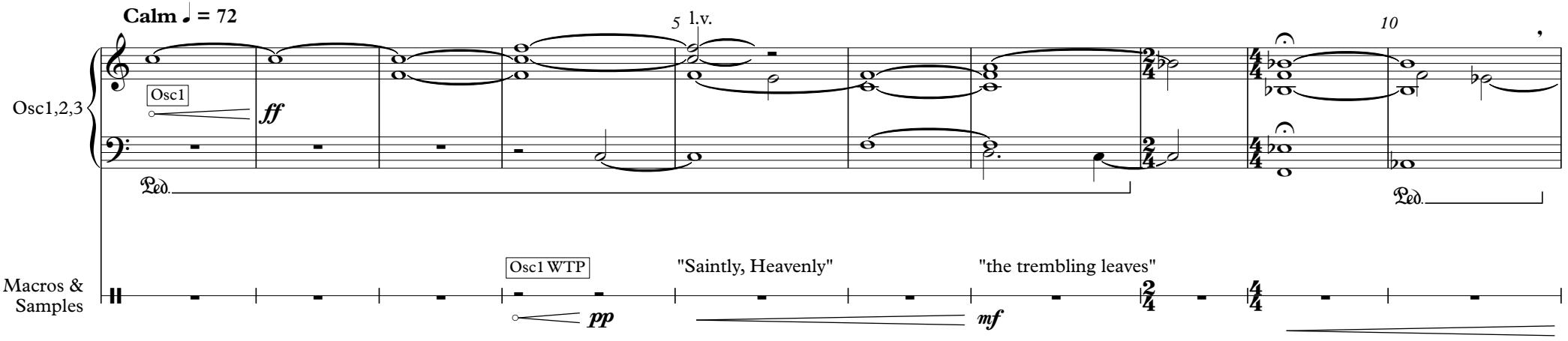
Approx. duration: 3:30
Music © Timothy Johnston
Text 1 © William Christofides
Text 2&3 © Matthew Colclough

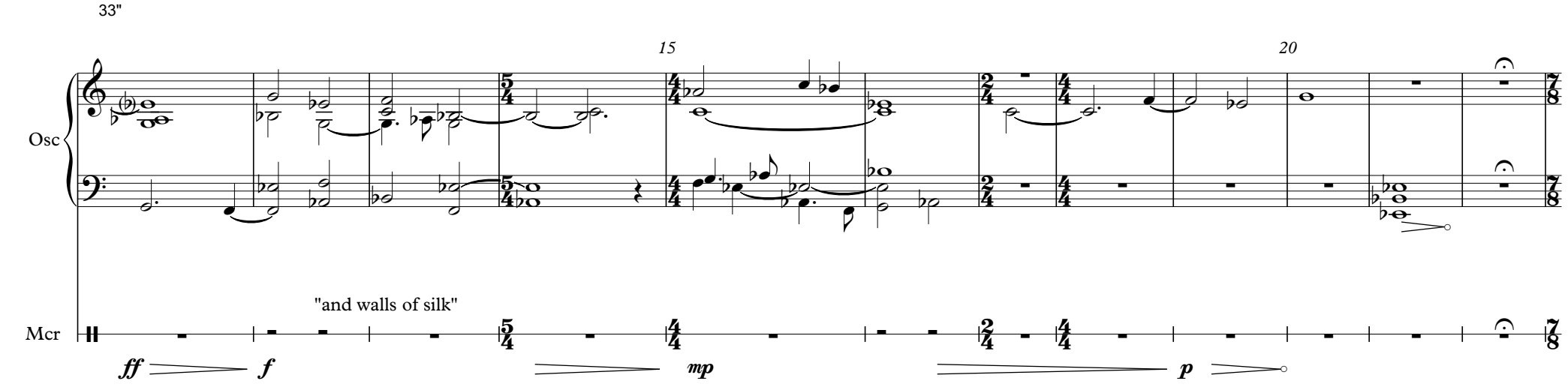
Facebook Snapshots

for Native Instruments' Massive
and fixed media

Texts posted and performed by
William Christofides & Matthew Colclough

Timothy Johnston
Autumn 2019





1'12"

Pulse to be taken from delay (♩ = 100)

25

30

Osc

Mcr

Osc1 0%
Osc2 100%
FX 100%

"The cat..."

Osc1

ff

1'28"

Osc1

Osc2

Osc1

PB ˇ

35

ff

f

Osc

Mcr

Osc2 0%

"Her stare intent"

Osc1 0%
Osc2 100%

"Her thoughts"

Osc1 75%
Osc2 0%

Osc1 0%
Osc2 100%

1'46"

40

PB ˇ

Osc

Mcr

"While she weighs..."

Osc1 70%
Osc2 0%

1'59"

45 **Slightly faster than before (♩ = 76)**

50

Osc

Osc3

l.v.

Ped.

Mcr

Attack to 70%
Osc1&2 0%
Osc 3 100%

"December"

Filter 50%

"A quiet road"

Osc3 WTP

mf

Env3 A/R

ff *f*

Noise

mp *p* *mf*

2'31"

55

60

Osc

Master output

f

mf

Ped.

Mcr

Osc3 WT

mf

Env3 A/R 75%

FX & WT3

"a puddle"

"he trudged"

2'54"

Noise

mf

65

Osc

Ped.

"and as his shoe..."

Osc1 amp

ff

Osc1 amp

Noise (do not re-sound note)

Mcr

Env3 A/R 75%

mf

Osc1 WTP

Env3 A/R

ff

l.v.

5

Timothy Johnston

Gone

for baritone, flute, viola & harp

FULL TEXT:

Release it!
Send up voices raw with grief.
Shriek! Lament.
Roar until ear drums burst,
for God has a cruel and vindictive face
and is turned against me.

Shrieking, wailing,
the lament of defeat
the clang and din for our drowned dead
as a city mourns her lost sons.

It was the Ionians
and their armoured ships!
That stole men's lives
and turned the tide,
slicing across the night-dark sea
to the unhappy, blood-dark shore.

Warlords!
Generals!
They have gone.
Commanders!
Marshalls!
nothing now but names
Leaders, Captains,
all that led the Persian host are gone
Thousands upon thousands
gone.

from *Persians*, by Kaite O'Reilly (based on the Greek tragedy by Aeschylus)

Approx. duration: 7:00

Written for Harry Fradley & the Arista Trio, in the 2019/20 Ty Cerdd CoDI Text Programme.

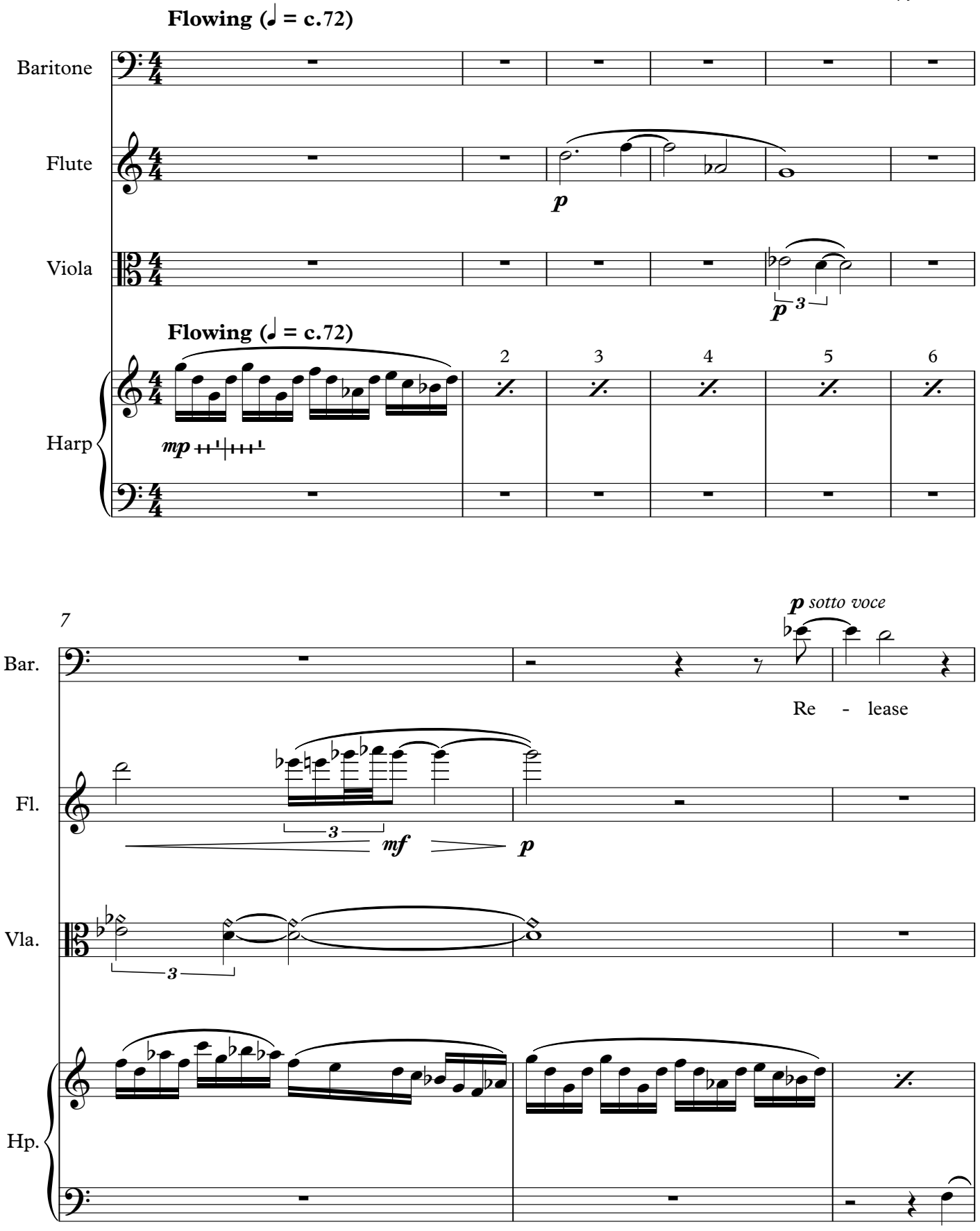
Music © Timothy Johnston

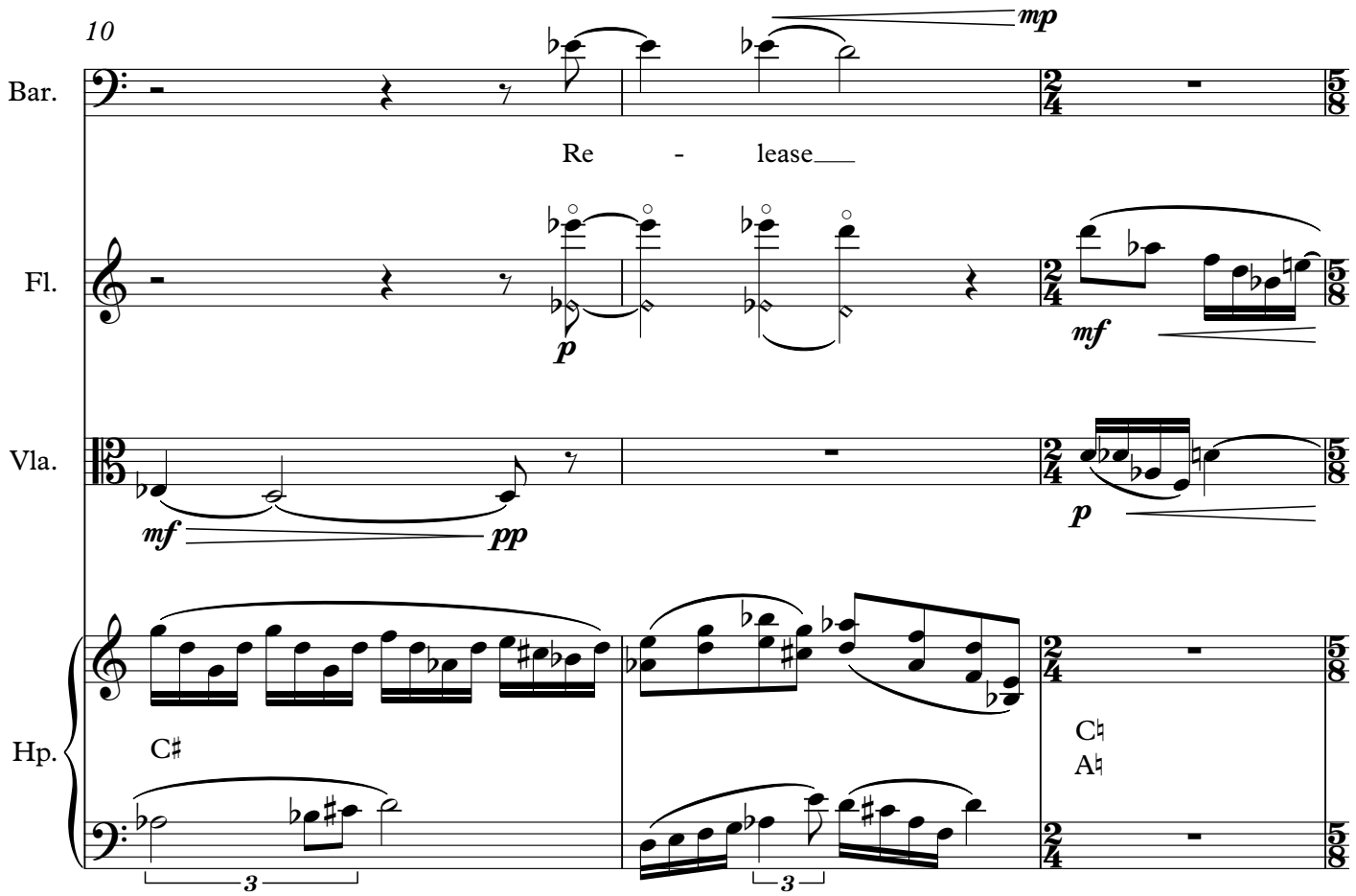
Gone

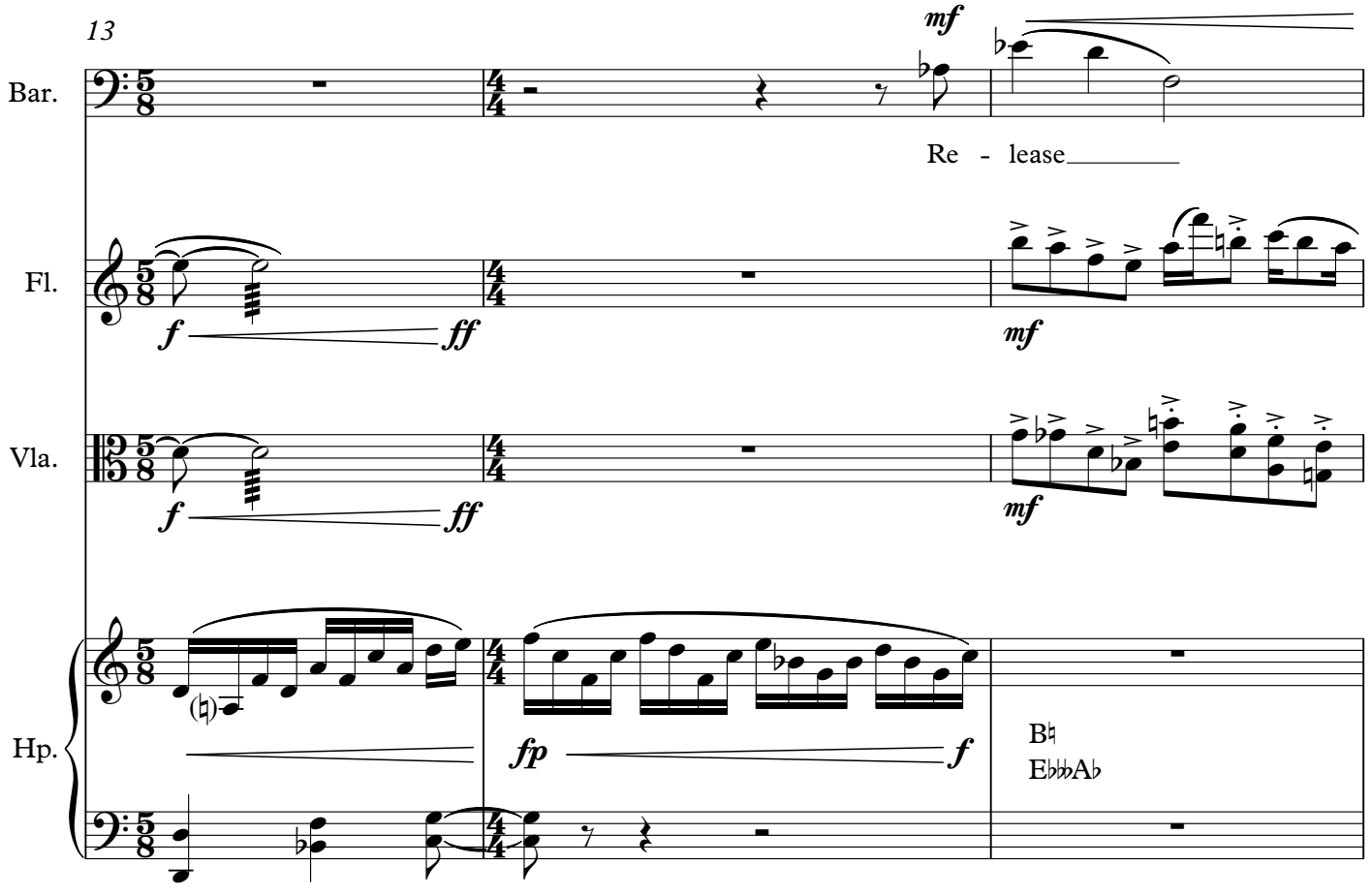
for CoDI Text 2019/20

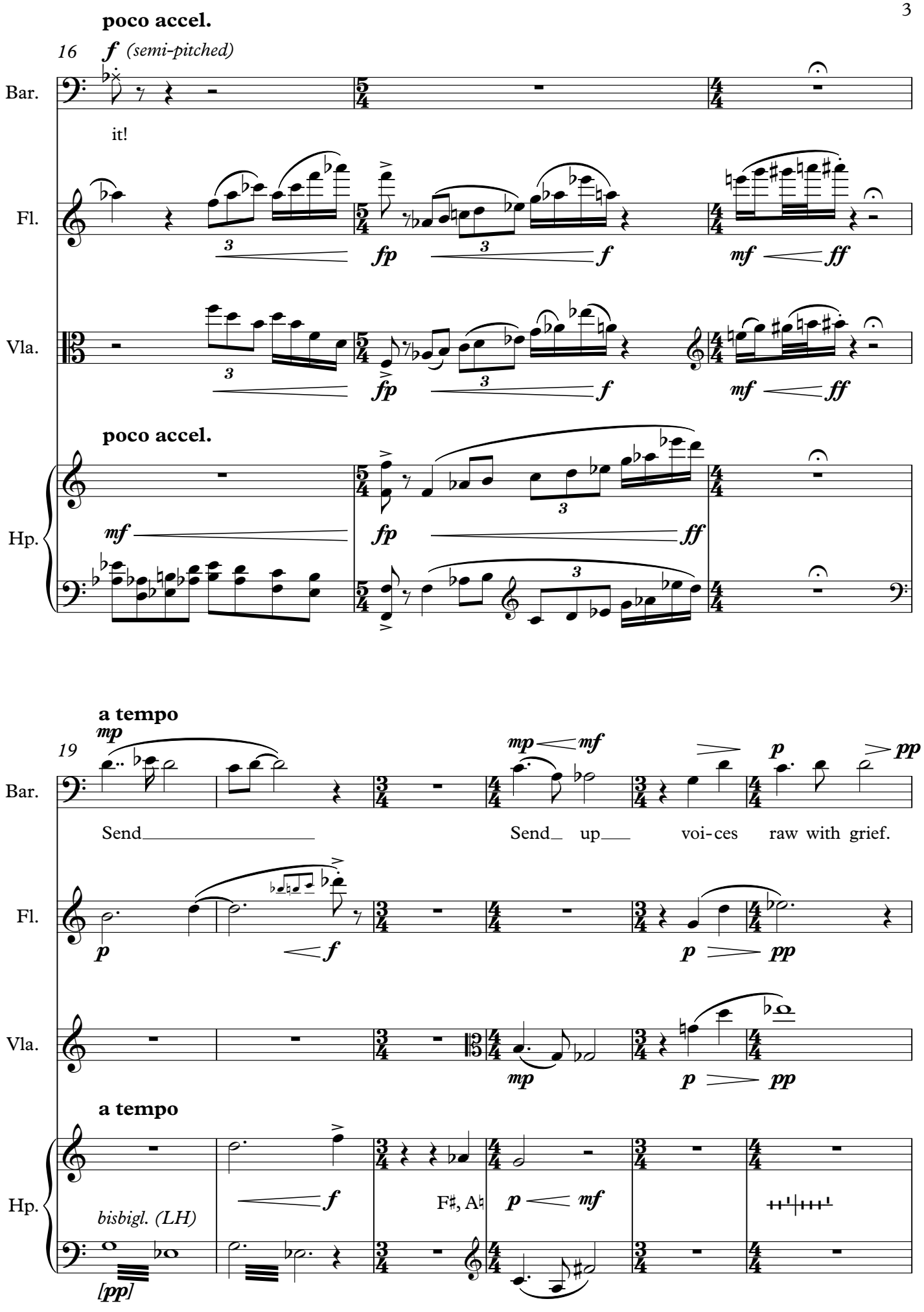
Text by Kaite O'Reilly
from *Persians*

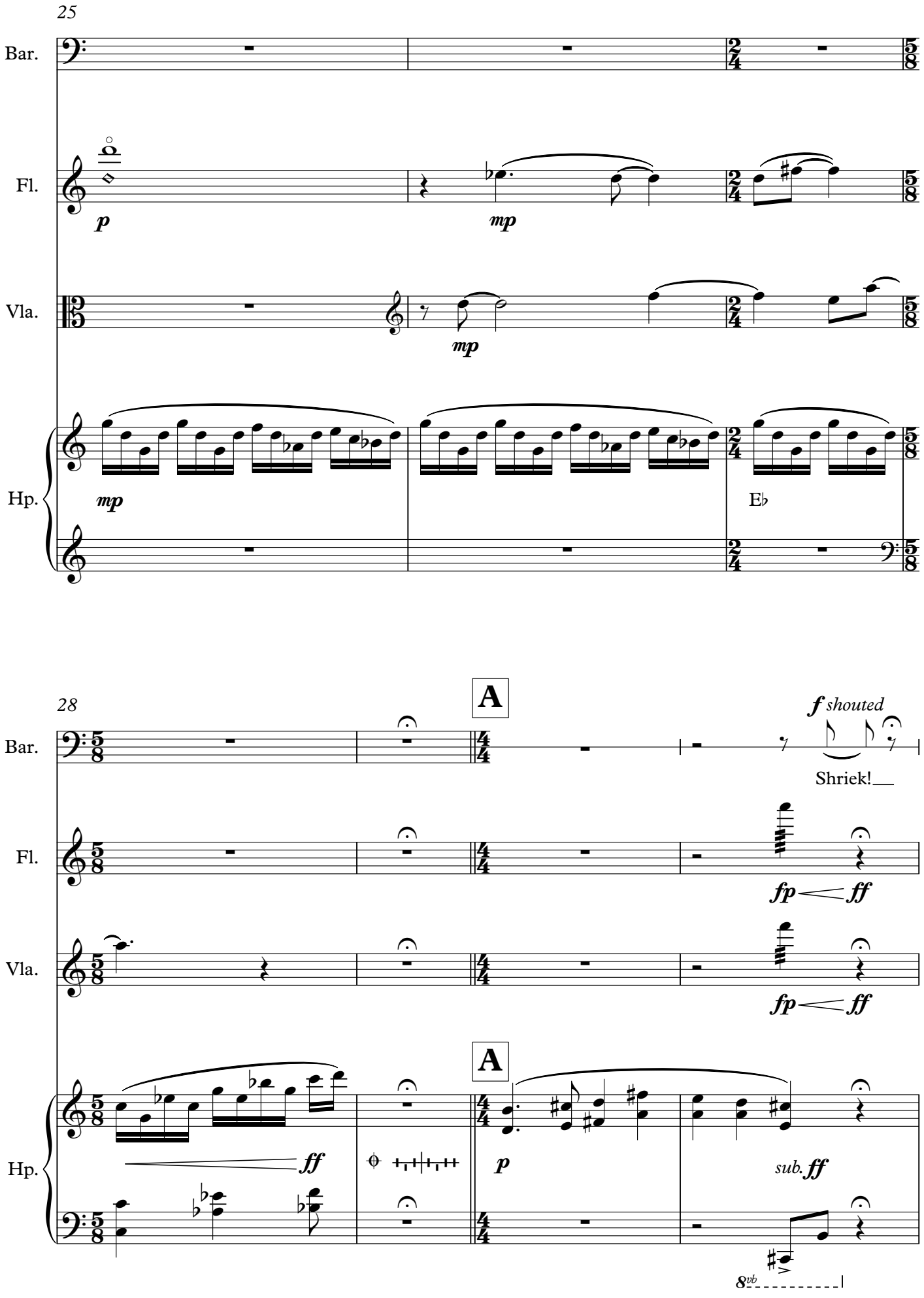
Timothy Johnston

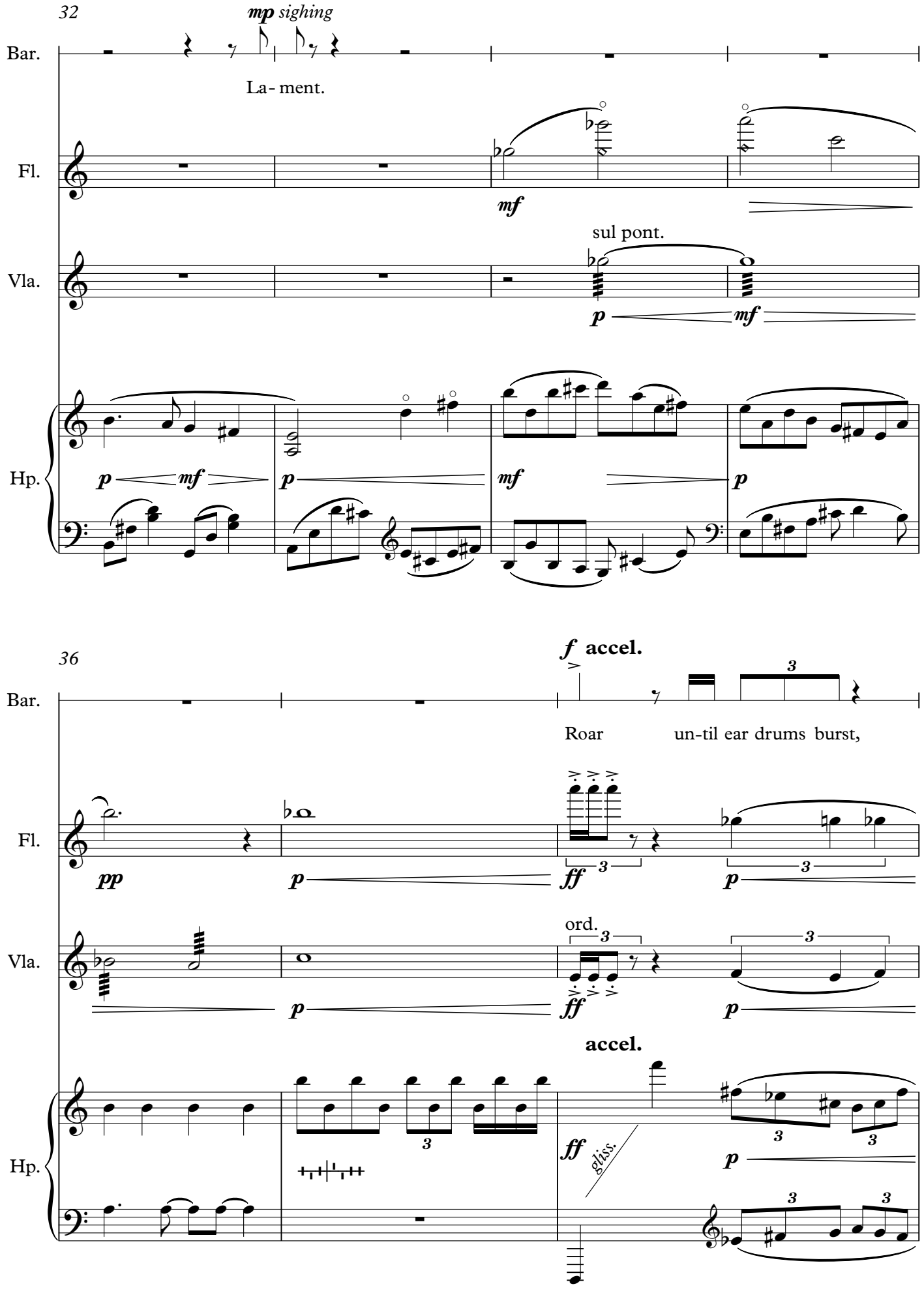


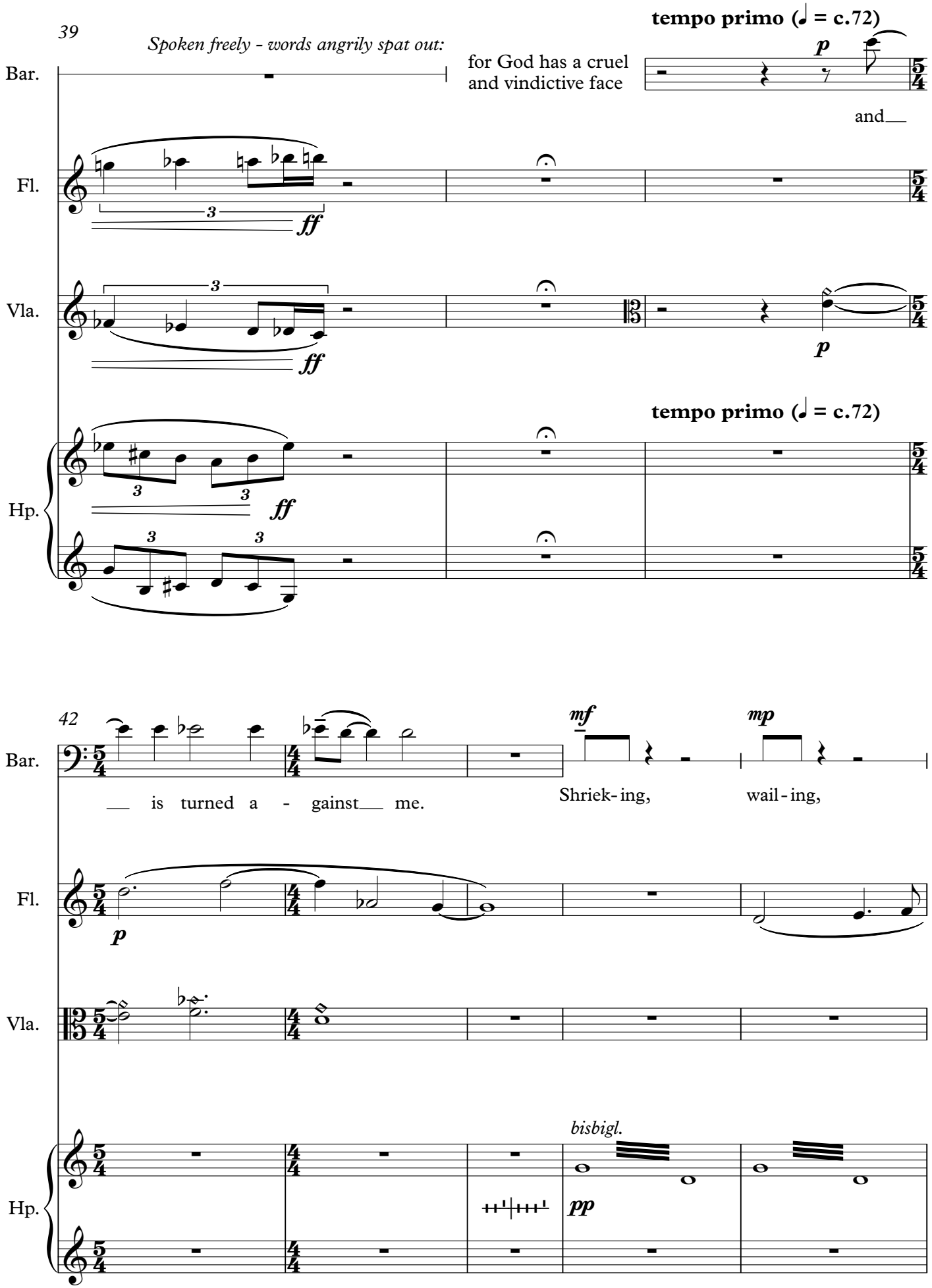

10
Bar.
mp
Re - lease
Fl.
p
mf
Vla.
mf
pp
p
Hp.
C♯
C♮
A♮
3
3

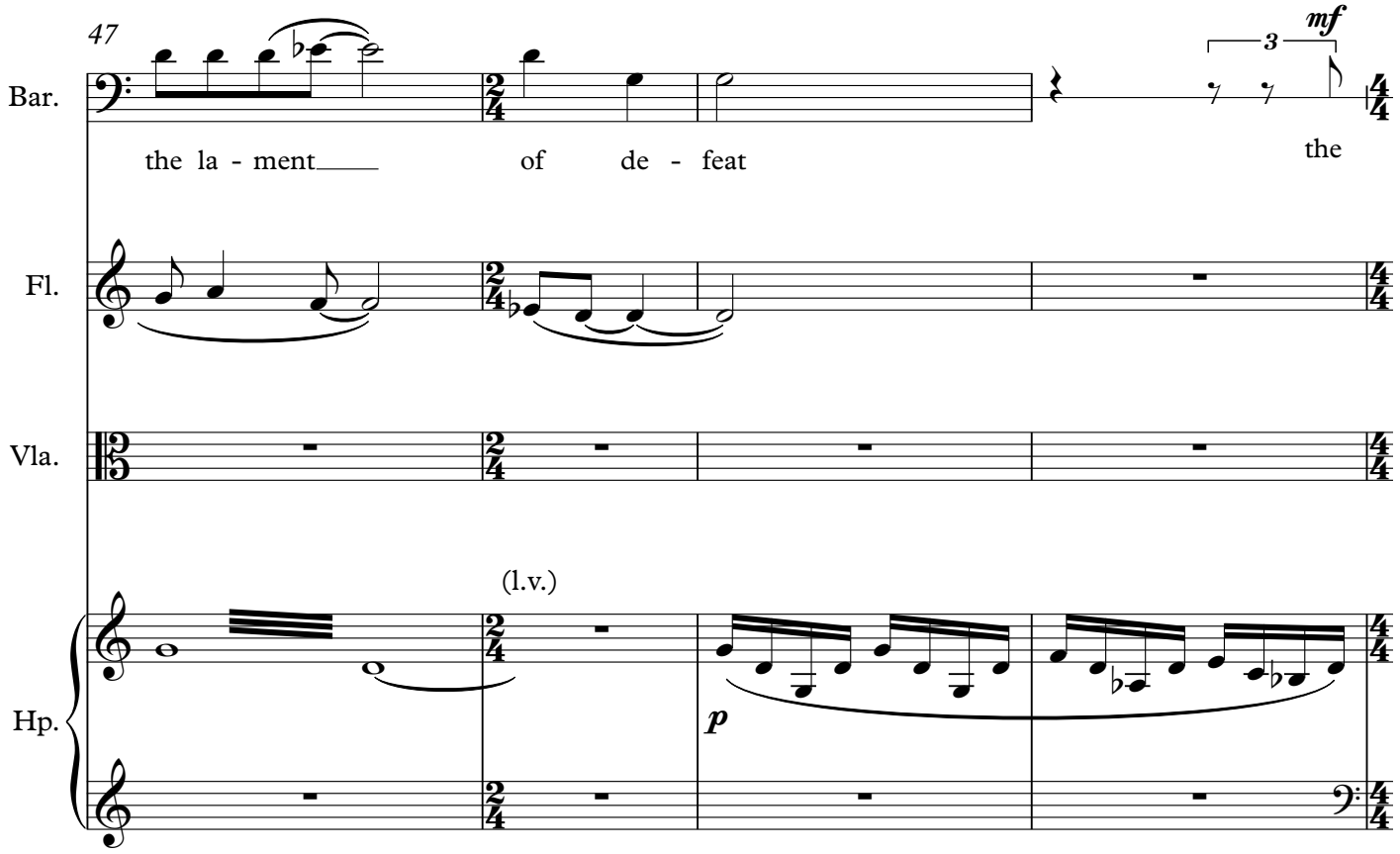

13
Bar.
mf
Re - lease
Fl.
f
ff
mf
Vla.
f
ff
mf
Hp.
fp
f
B♮
E♭♭A♭

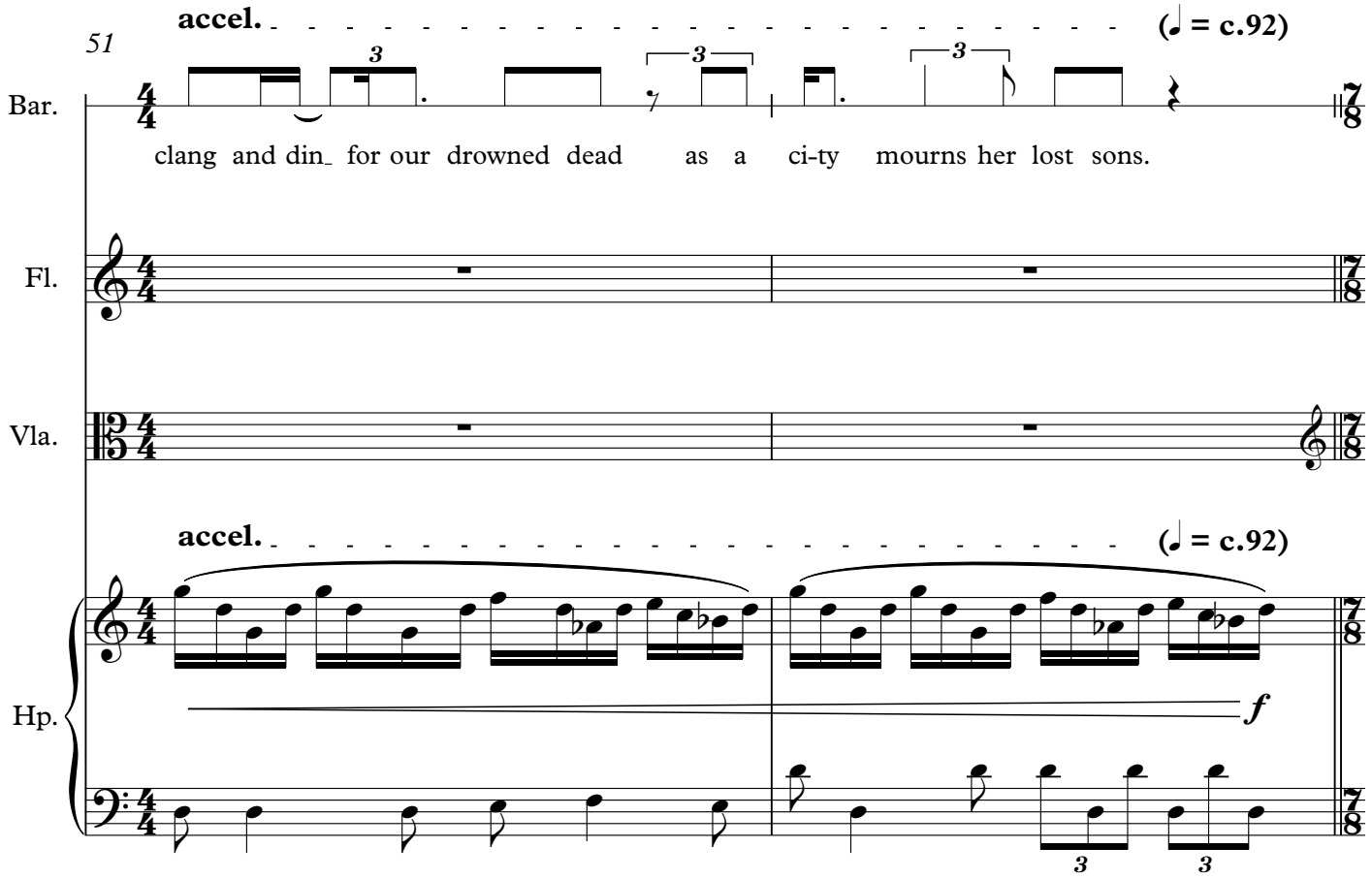

poco accel.
16
f (semi-pitched)
Bar.
it!
Fl.
Vla.
poco accel.
Hp.
a tempo
19
mp
mp mf
p
pp
Send
Send up voi-ces raw with grief.
f
mf
ff
bisbigl. (LH)
F♯, A♮
[pp]

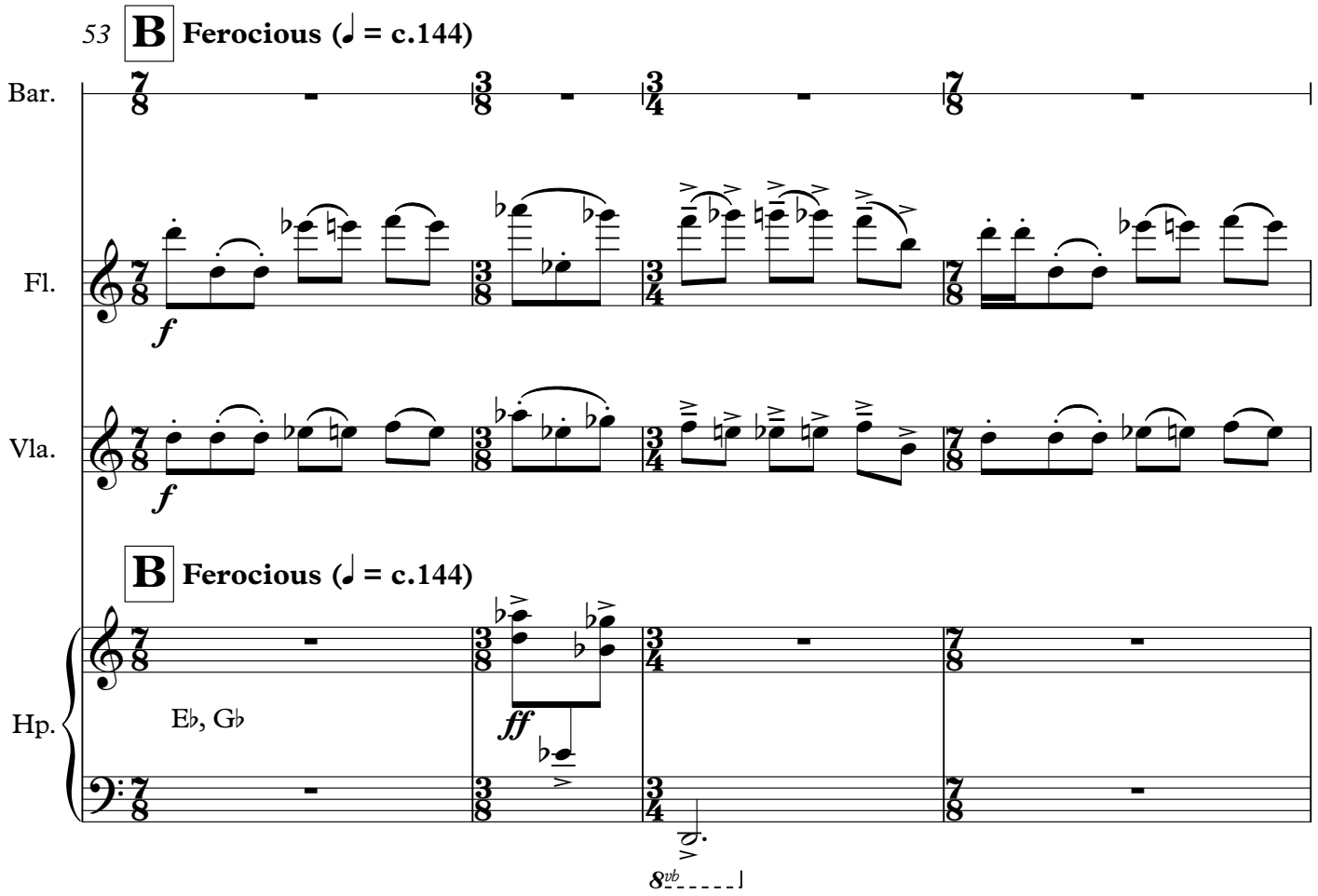

25
Bar.
Fl.
Vla.
Hp.
p
mp
mp
mp
E♭
28
A
A
f shouted
Shriek!
fp
ff
fp
ff
ff
p
sub. ff
8vb

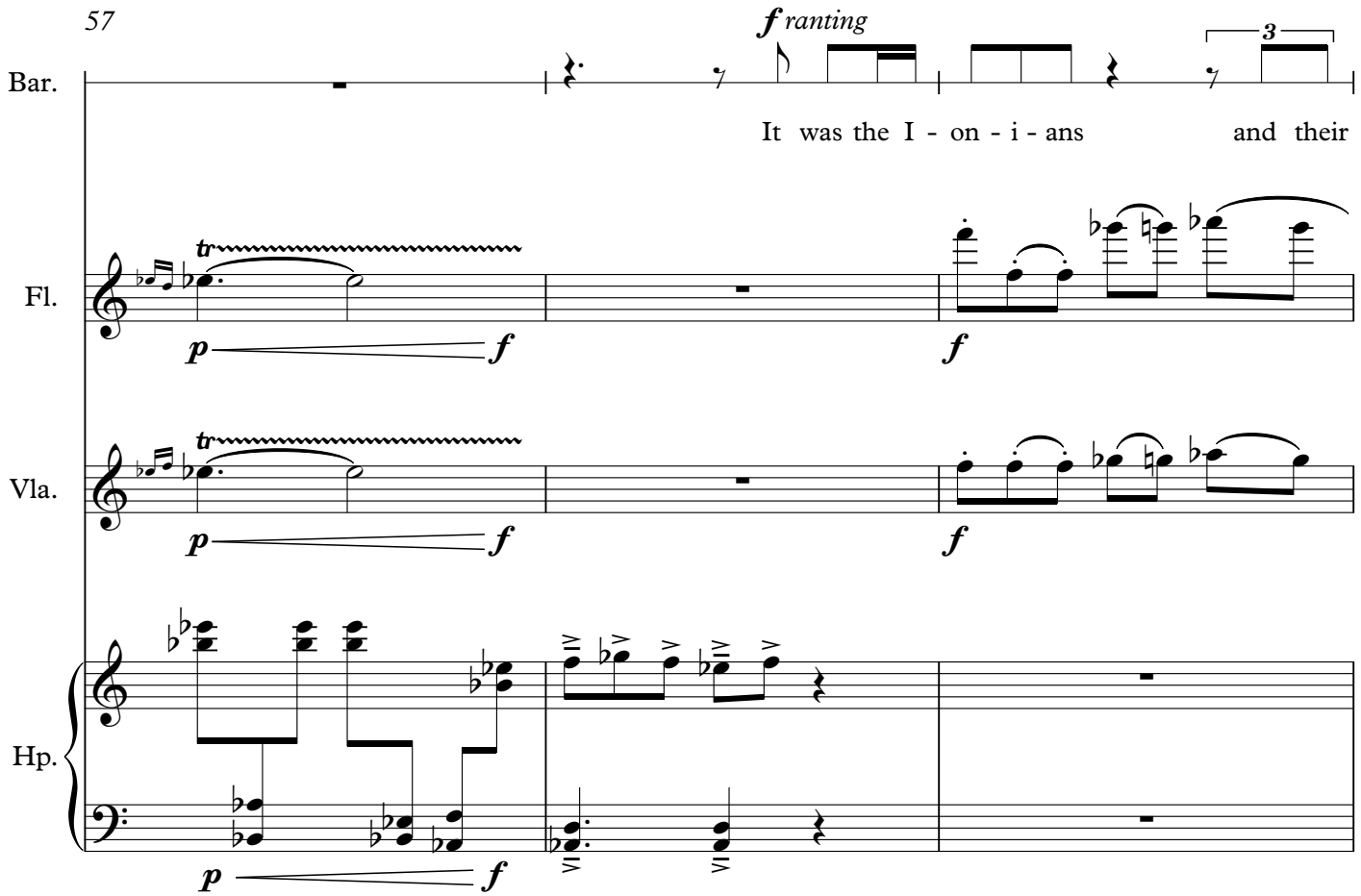

32
mp sighing
Bar.
La- ment.
Fl.
mf
sul pont.
Vla.
p
mf
Hp.
p
mf
mf
p
36
f accel.
Bar.
Roar
un-til ear drums burst,
Fl.
pp
p
ff
p
ord.
Vla.
p
ff
p
accel.
Hp.
ff
gliss.
p

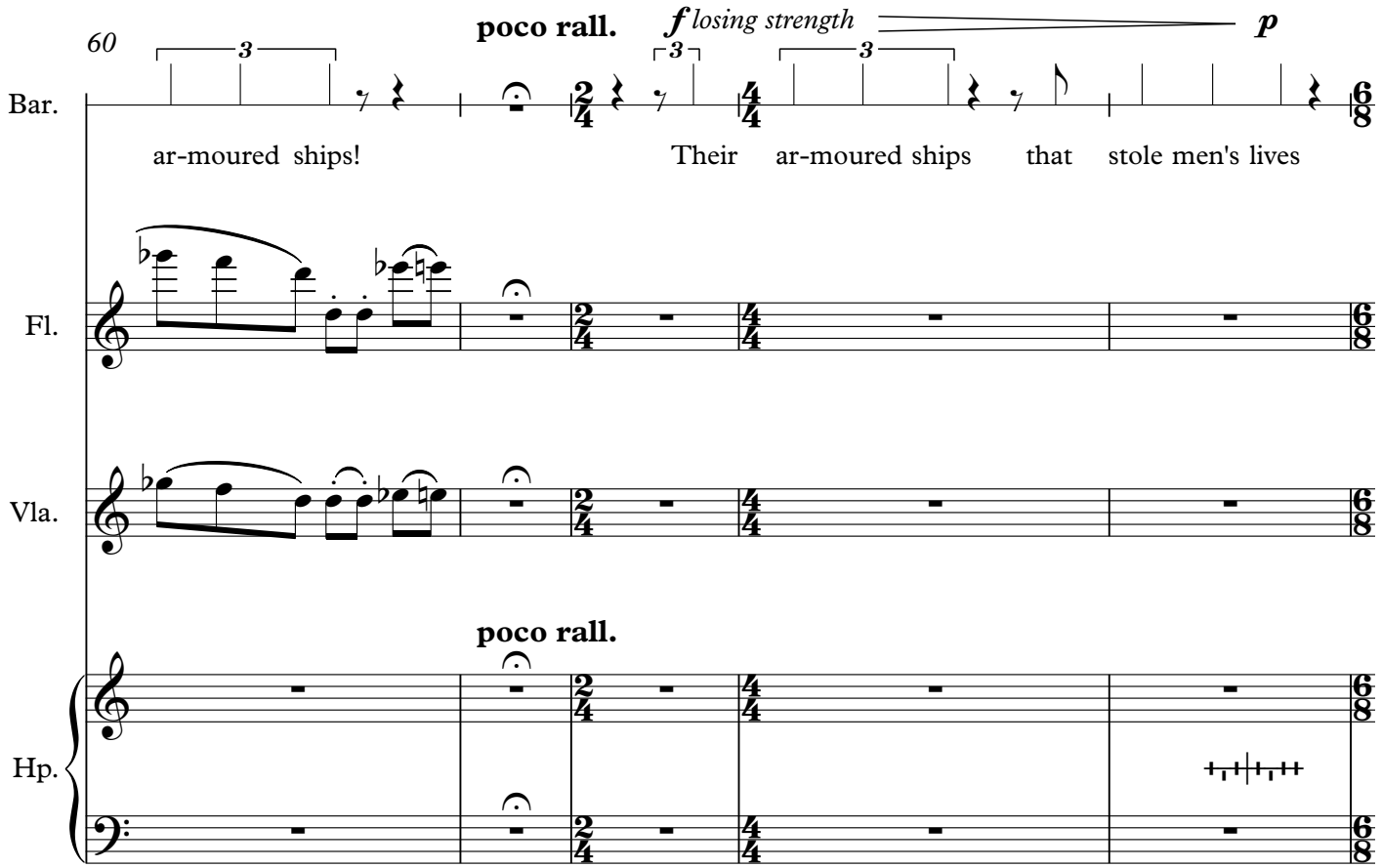

39
Spoken freely - words angrily spat out:
for God has a cruel
and vindictive face
tempo primo (♩ = c.72)
and
Bar.
Fl.
Vla.
Hp.
tempo primo (♩ = c.72)
42
is turned a - gainst me.
Shriek-ing,
wail-ing,
bisbigl.

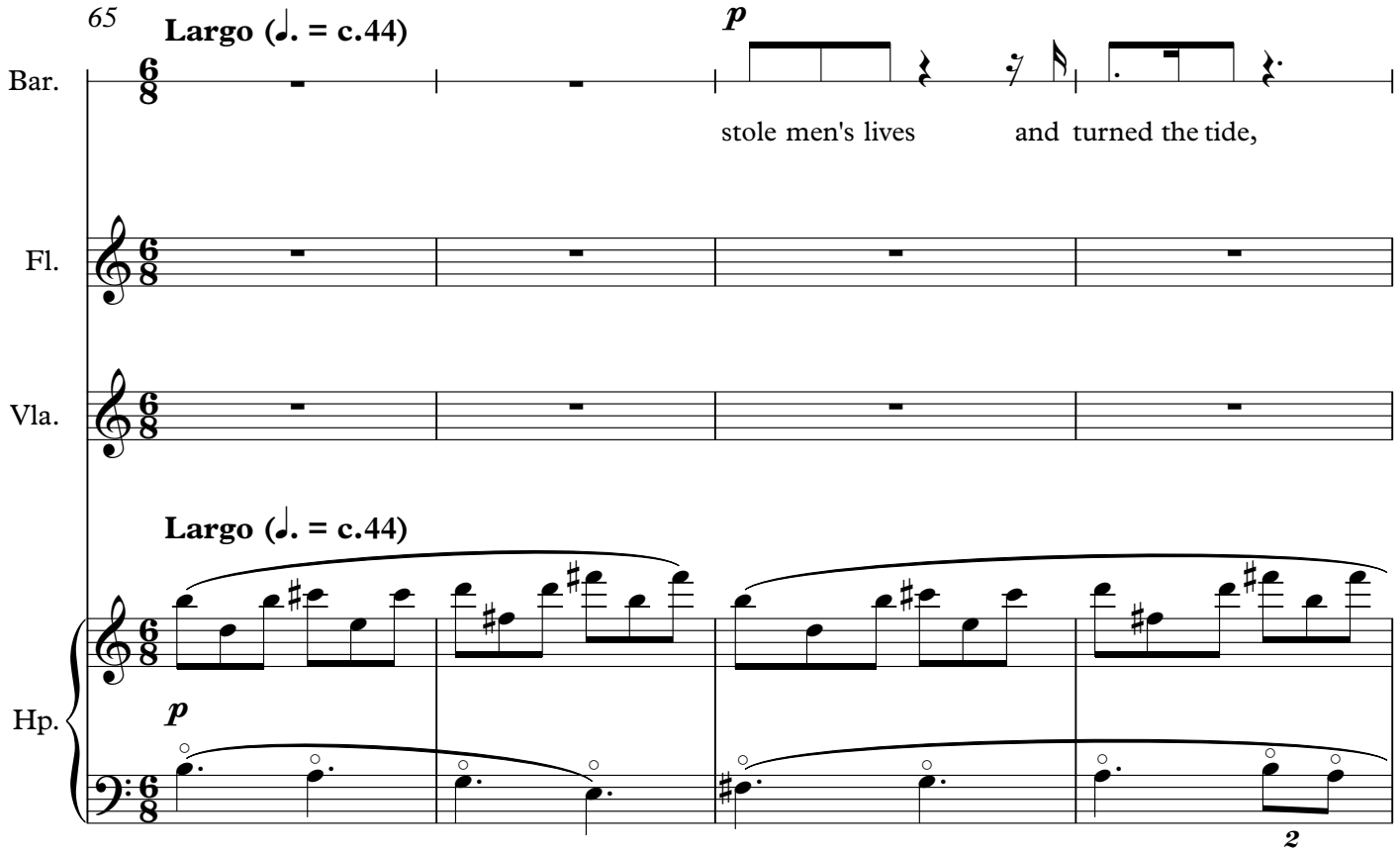

47
Bar.
the la - ment of de - feat
mf
3
the
Fl.
Vla.
(l.v.)
Hp.
p

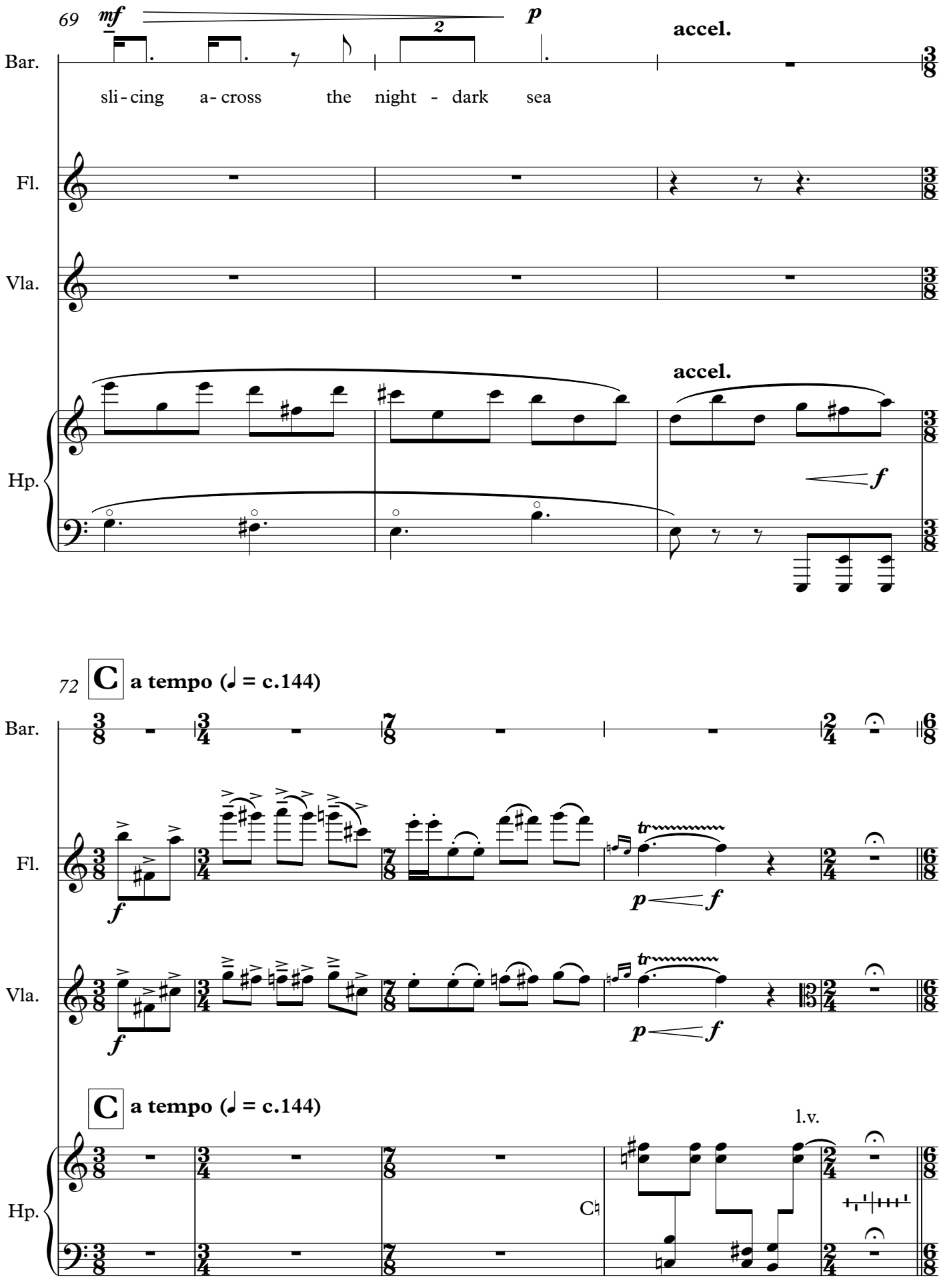

accel.
(♩ = c.92)
51
Bar.
3
clang and din for our drowned dead as a ci-ty mourns her lost sons.
Fl.
Vla.
accel.
(♩ = c.92)
Hp.
f


53
B
Ferocious (♩ = c.144)
Bar.
Fl.
Vla.
Hp.
E♭, G♭
8vb

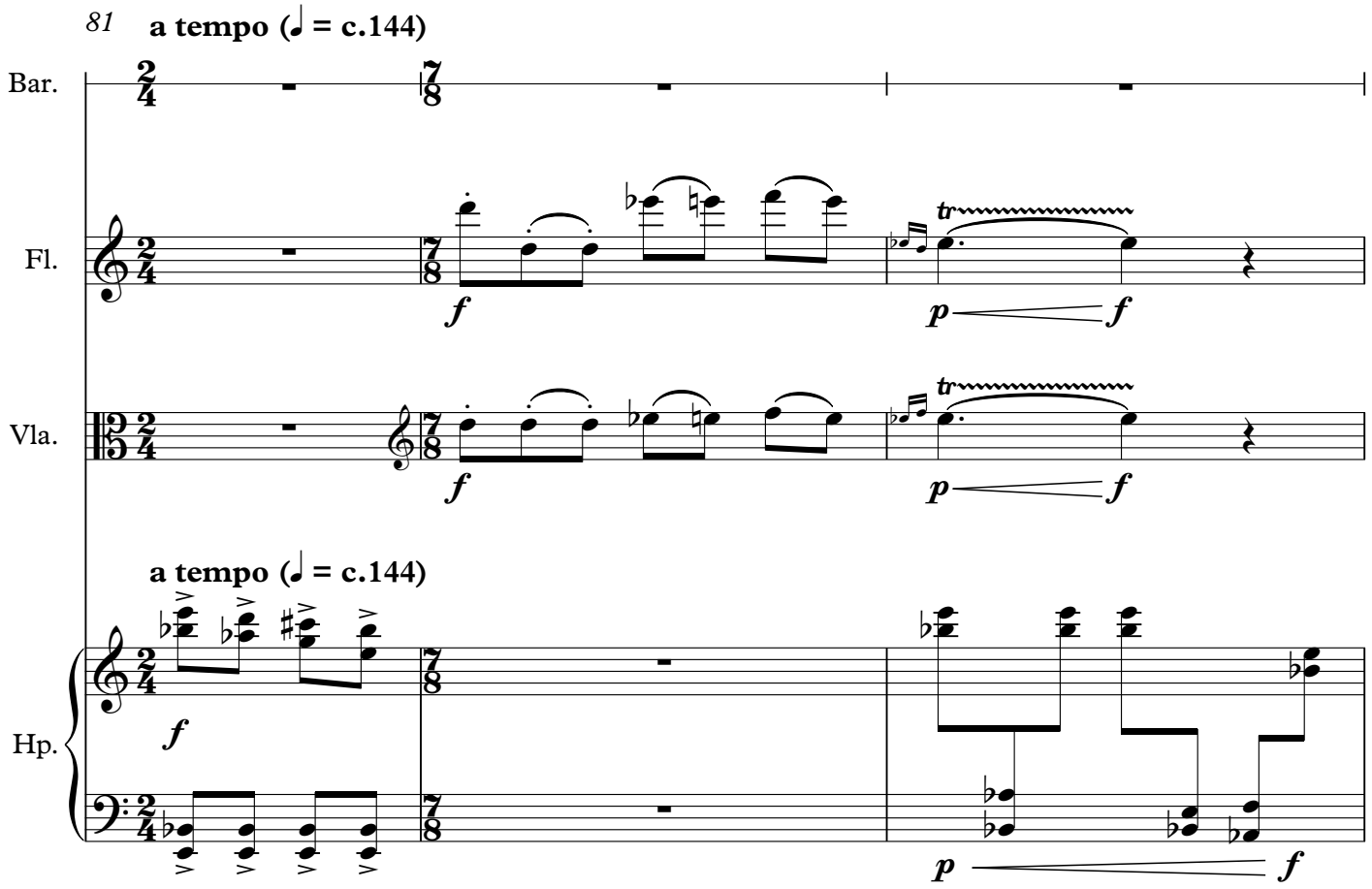

57
f ranting
3
Bar.
It was the I - on - i - ans and their
Fl.
Vla.
Hp.

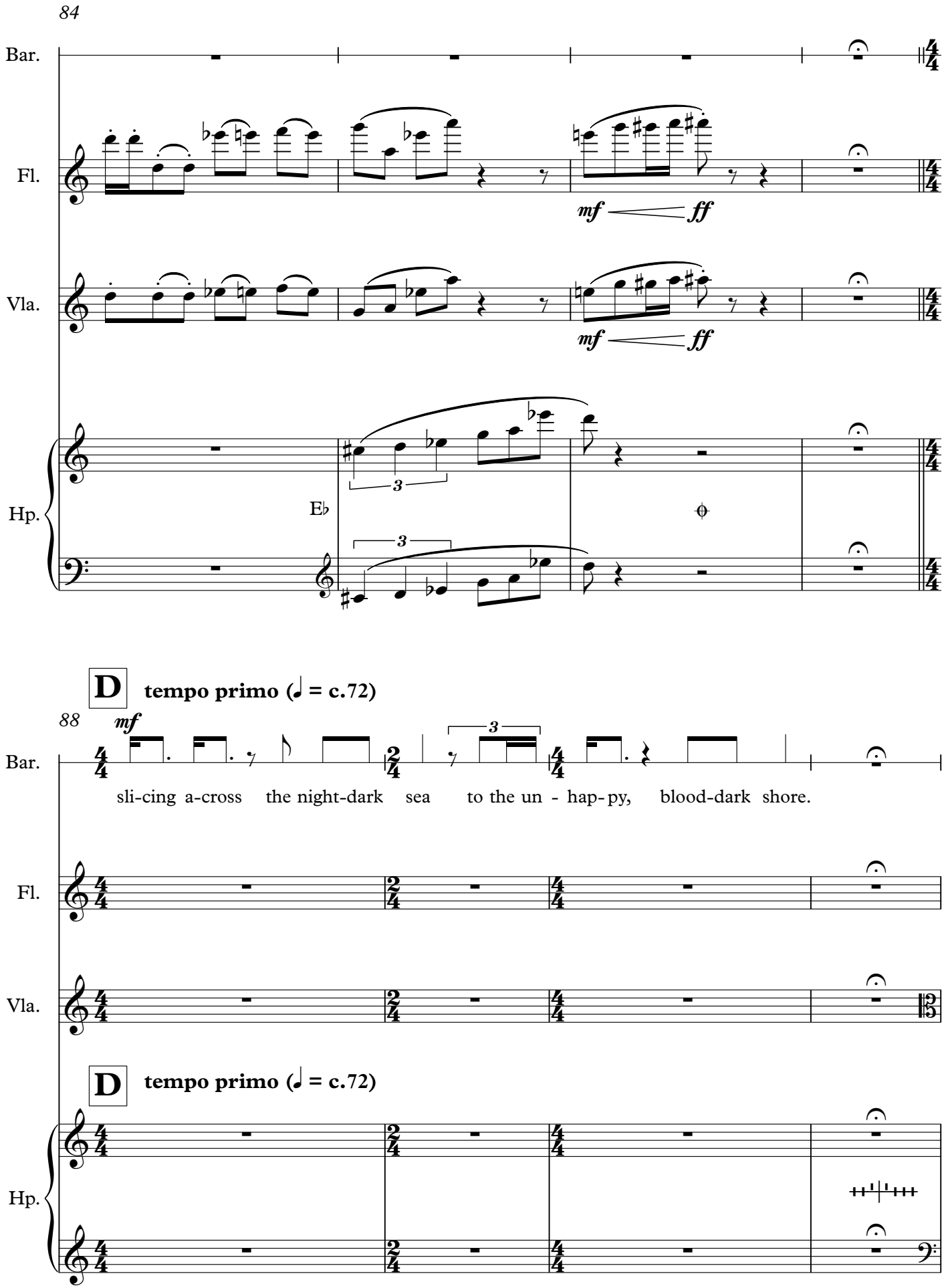

60
poco rall.
f losing strength
p
Bar.
ar-moured ships!
Their ar-moured ships that stole men's lives
Fl.
Vla.
poco rall.
Hp.


65
Largo (♩. = c.44)
p
Bar.
stole men's lives and turned the tide,
Fl.
Vla.
Largo (♩. = c.44)
Hp.
p
2


69
mf
2
p
accel.
Bar.
sli - cing a - cross the night - dark sea
Fl.
Vla.
accel.
Hp.
f
72
C
a tempo (♩ = c.144)
Bar.
Fl.
f
tr
p
f
Vla.
f
tr
p
f
C
a tempo (♩ = c.144)
l.v.
Hp.

77
Largo (♩. = c.44)
Bar.
Fl.
Vla.
Hp.
p
mp
Largo (♩. = c.44)
mp


81
a tempo (♩ = c.144)
Bar.
Fl.
Vla.
Hp.
f
tr
p
f
a tempo (♩ = c.144)
f
p
f


84
Bar.
Fl.
Vla.
Hp.
mf
ff
3
E♭
D
tempo primo (♩ = c.72)
88
mf
sli-cing a-cross the night-dark sea to the un - hap- py, blood-dark shore.

92

Bar.

Fl.

mp

mf

con sord.

Vla.

p

mf

Hp.

p

A♭

A♮

mf

98

poco rall.

Bar.

Fl.

p

Vla.

p

poco rall.

Hp.

p

E♮

3

3

Lyrical (♩ = c.60)

103

mf *spoken freely:*

Bar. Warlords! Generals!

Fl. ***pp***

Vla. ***p*** *cantabile espress.*

Lyrical (♩ = c.60)

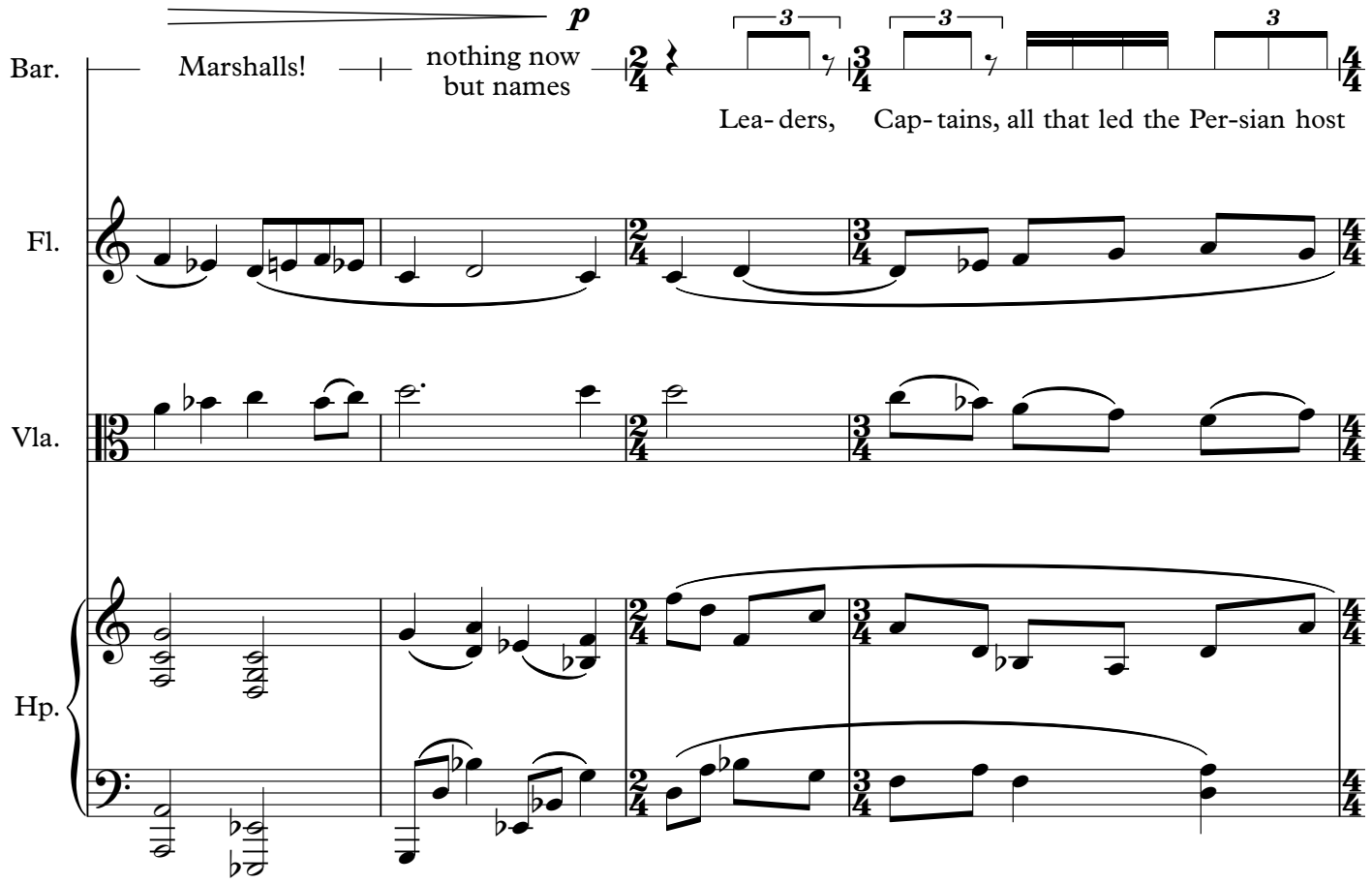
Hp. ***pp*** *sotto voce* E♭

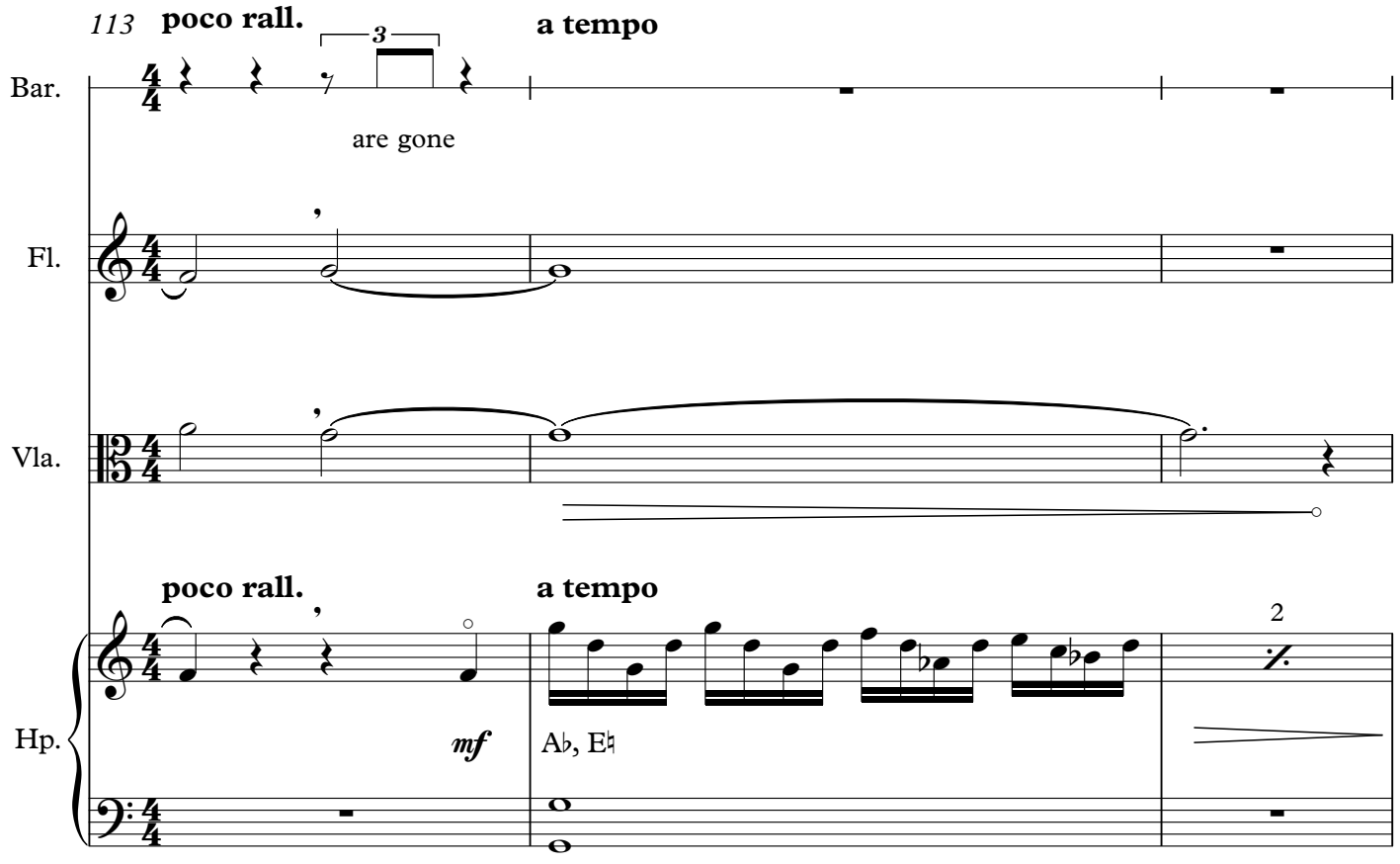
Bar. They have gone. Commanders!

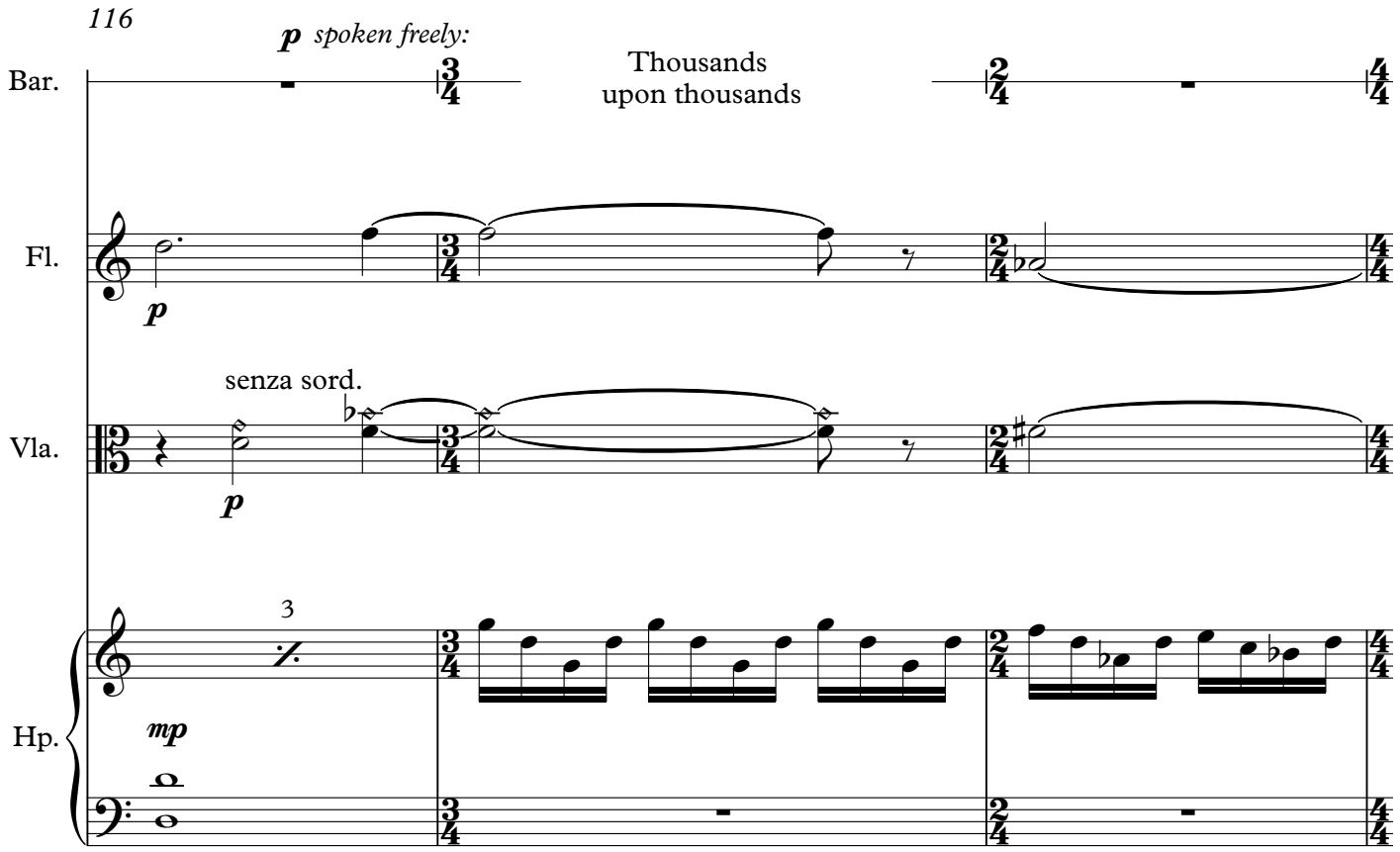
Fl.

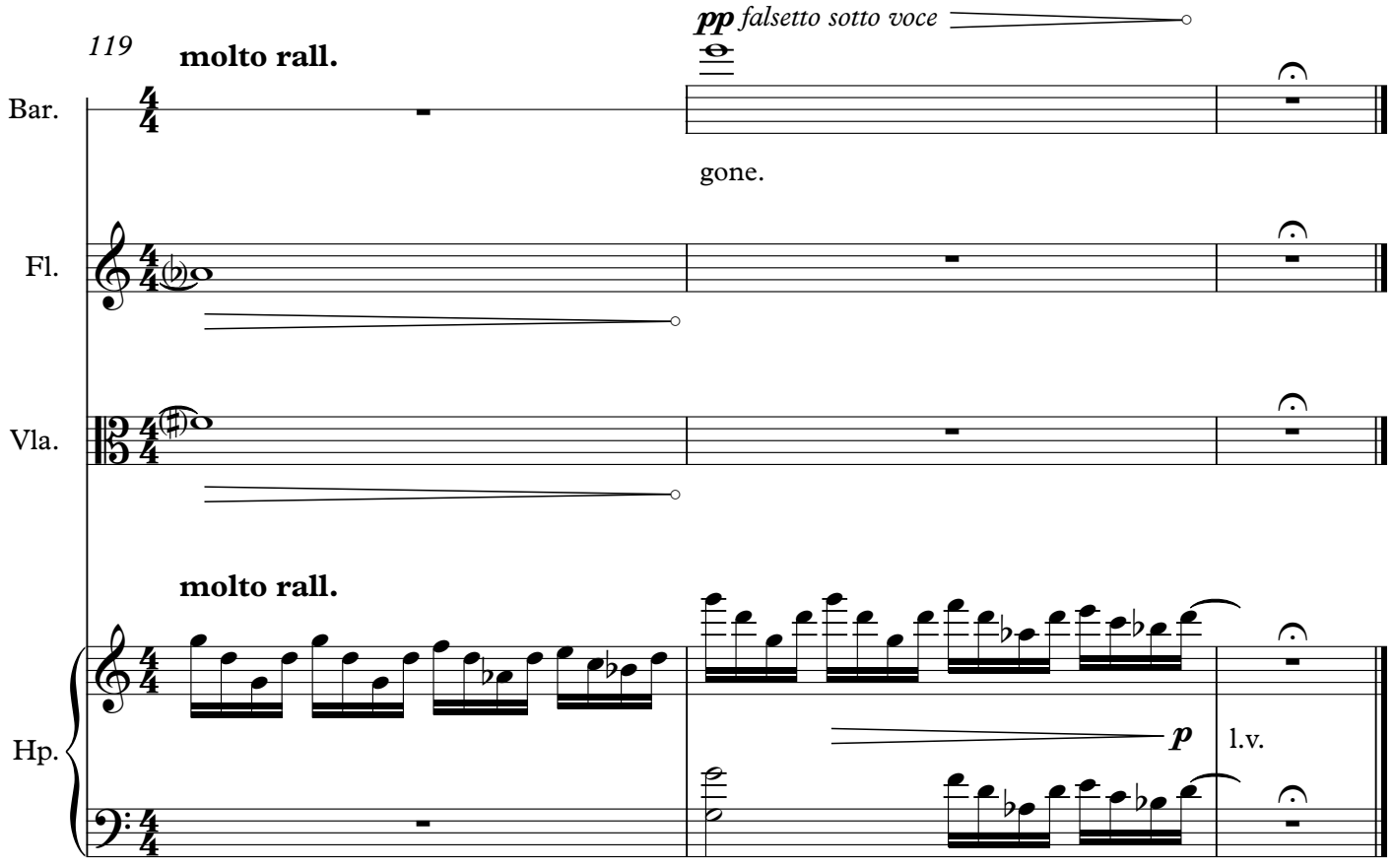
Vla.

Hp.


p
Bar.
Marshalls!
nothing now
but names
Lea- ders, Cap- tains, all that led the Per-sian host
Fl.
Vla.
Hp.


113
poco rall.
a tempo
Bar.
are gone
Fl.
Vla.
poco rall.
a tempo
2
Hp.
mf
A♭, E♮


116
p spoken freely:
Bar.
Thousands
upon thousands
Fl.
p
senza sord.
Vla.
p
3
Hp.
mp


119
molto rall.
pp falsetto sotto voce
Bar.
gone.
Fl.
Vla.
molto rall.
Hp.
p
l.v.

Timothy Johnston

Discovering Ghosts

for soprano, bass clarinet, viola, cello & harp

FULL TEXT:

Of course ghosts exist
There is too much evidence to deny it
See here, they leave their mark

Have you never been woken by that presence in the middle of the night and left feeling ill at ease?
Have you never trembled in the locked inner room?
The whole cosmos flees, and only that presence remains
Theirs is a terrible intimacy
A horrible, enthralling confrontation
For their visitations we dread and long

Oh, the sweet stabbing anguish
The raging of the blood
Last night I heard that whisper in my sleep
The soft touch of the fingers left me undone

I crumbled before the intangible presence
Earth felt the wound
I departed to the entrails of the deep
For one enduring moment my psyche vanished
A moment of utter Division and Anguish

Yes, of course ghosts exist
We each carry with us our haunted bodies

Approx. duration: 7:30

Clarinet multiphonics courtesy of heatherroche.net – exact fingerings provided on individual clarinet part.

Music © Timothy Johnston
Text © William Christofides

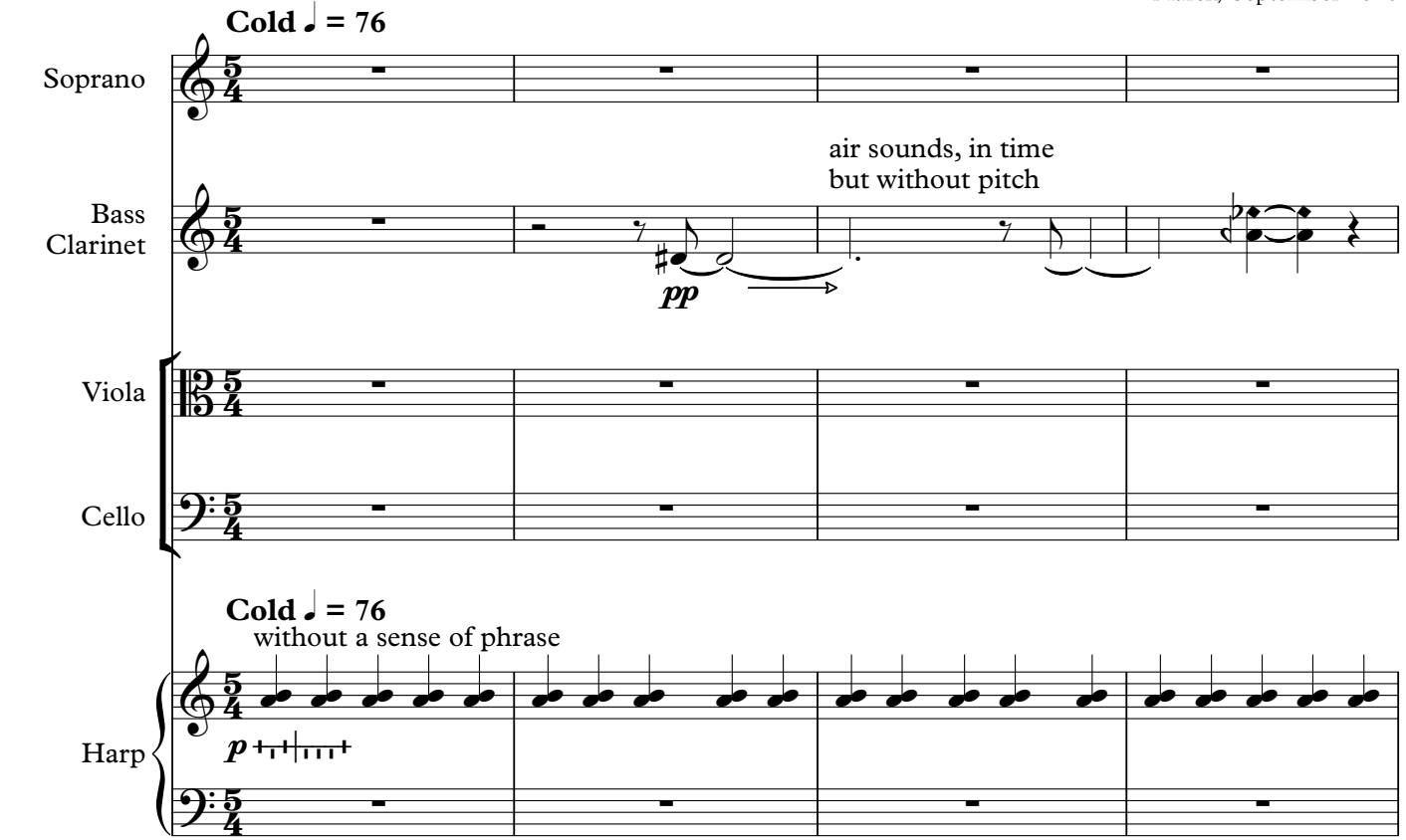
Discovering Ghosts

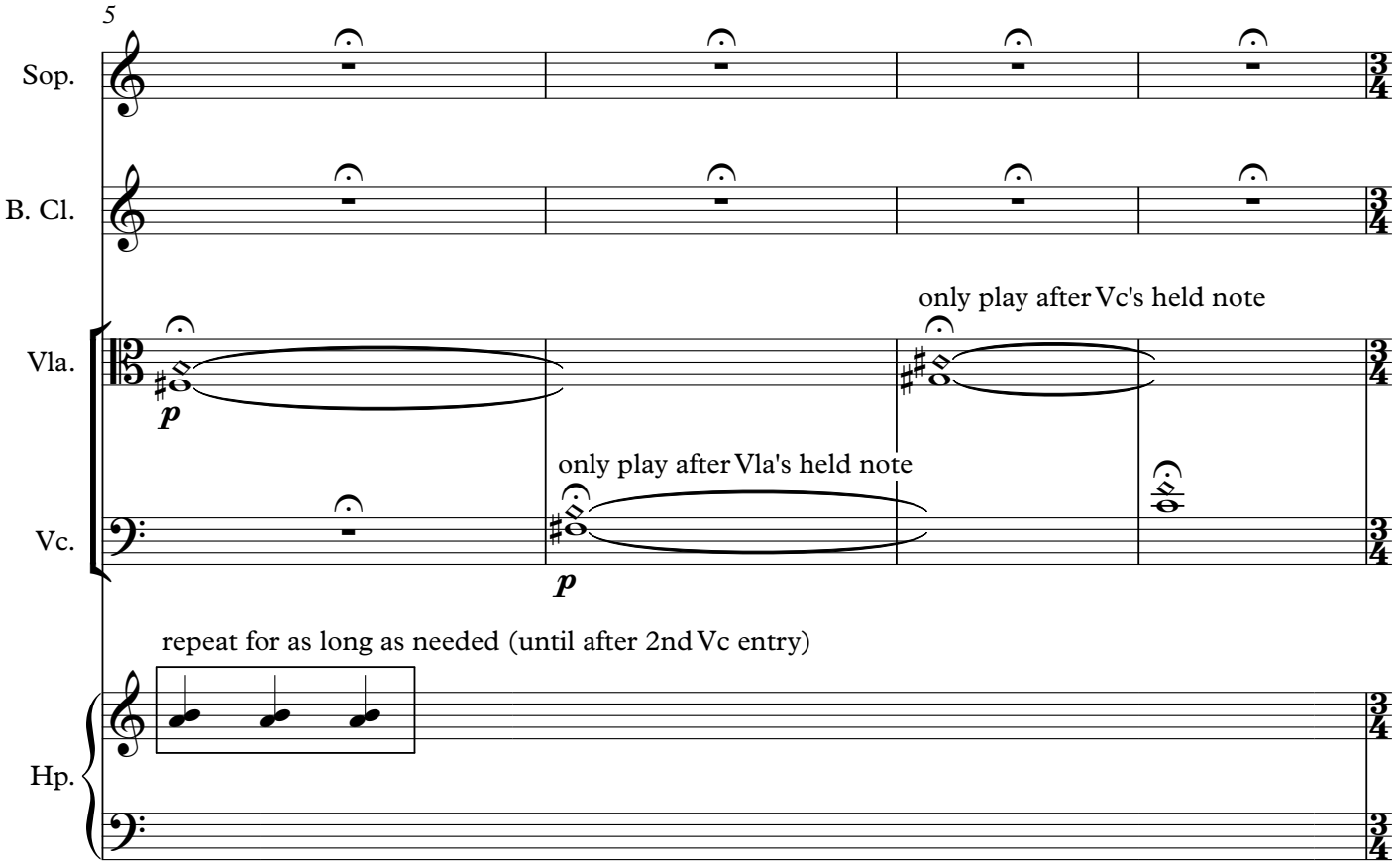
for the Riot Ensemble

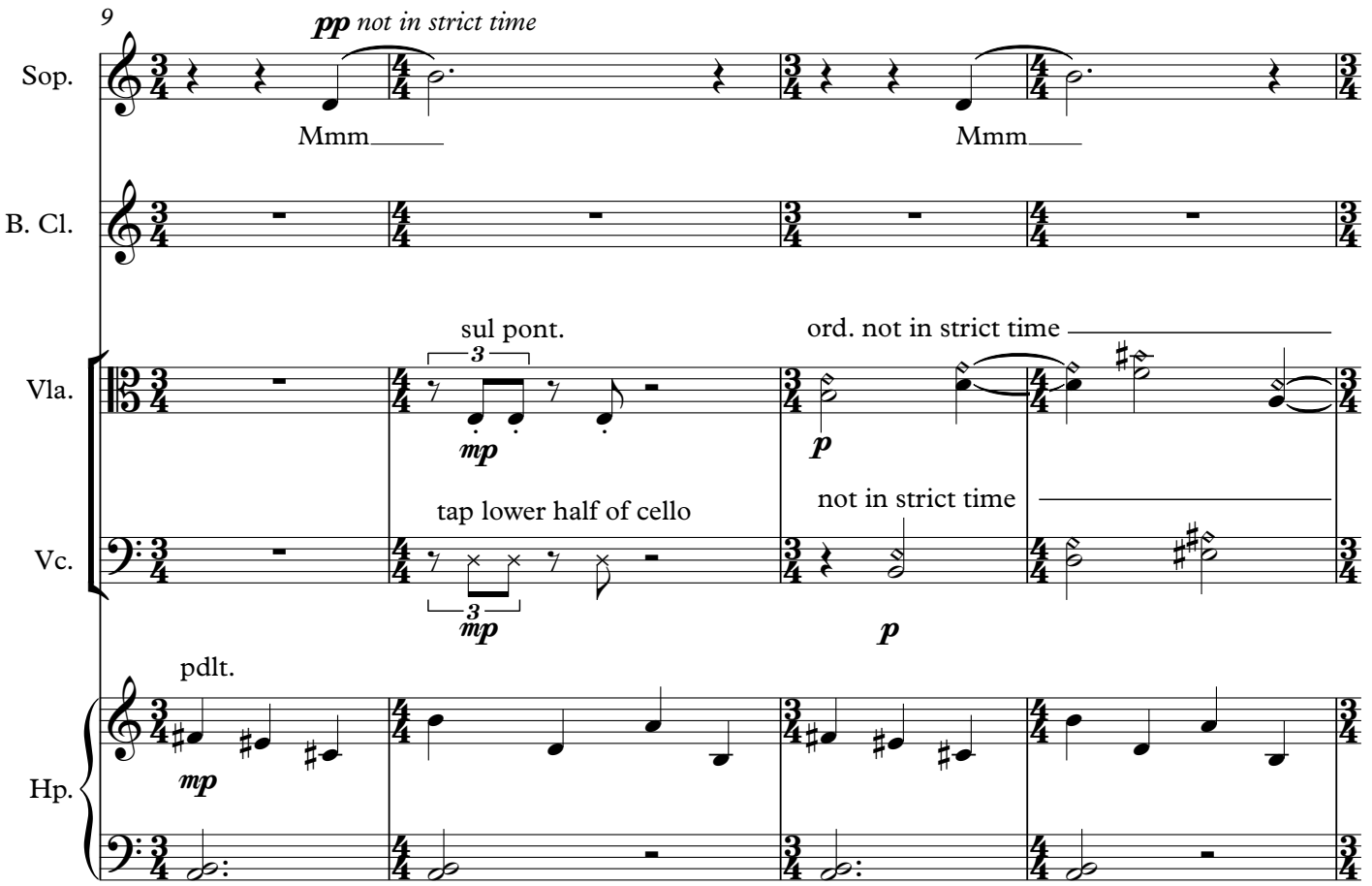
Text by William Christofides
lucentdreaming.com

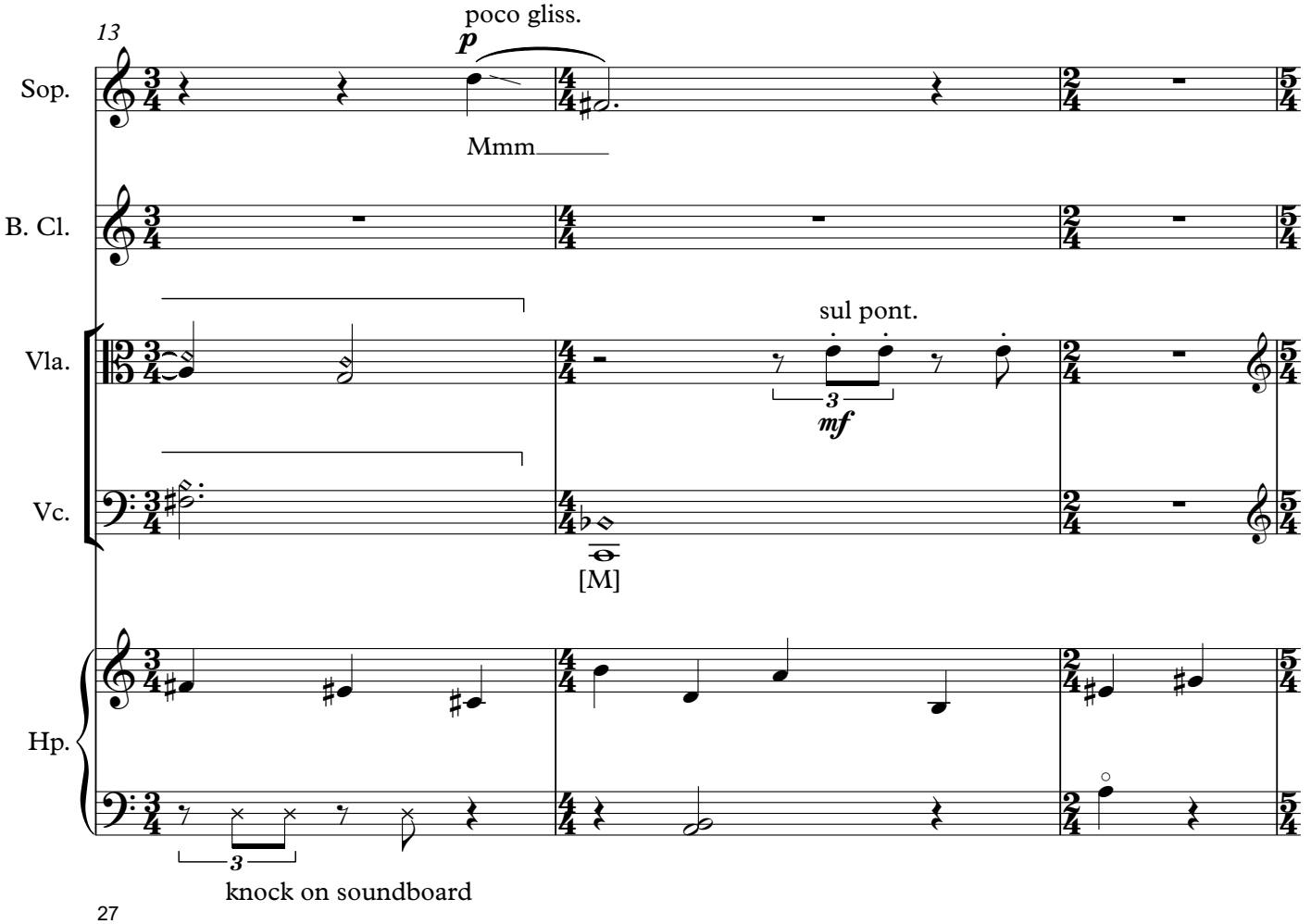
Timothy Johnston
March/September 2020

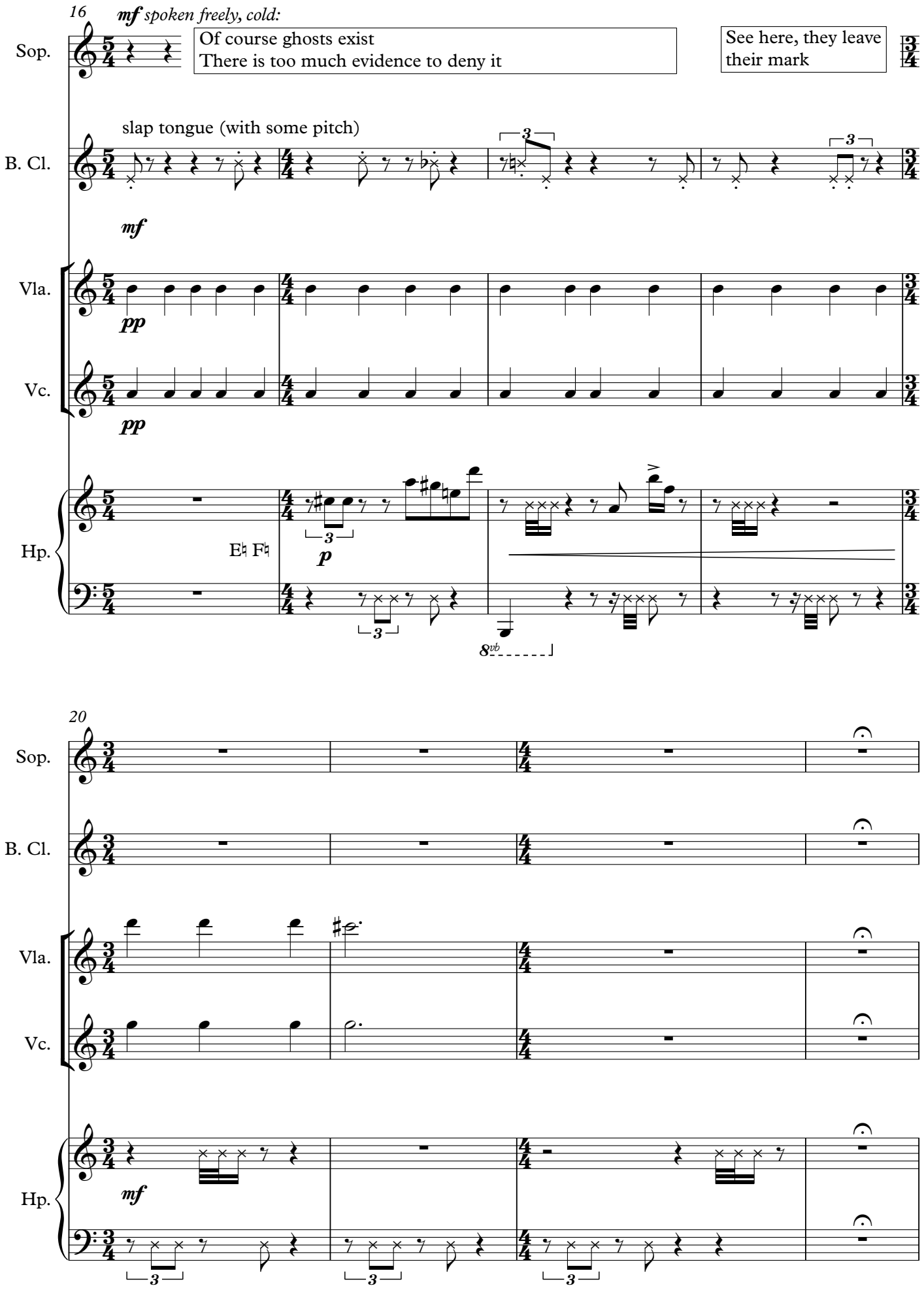
Score in transposition

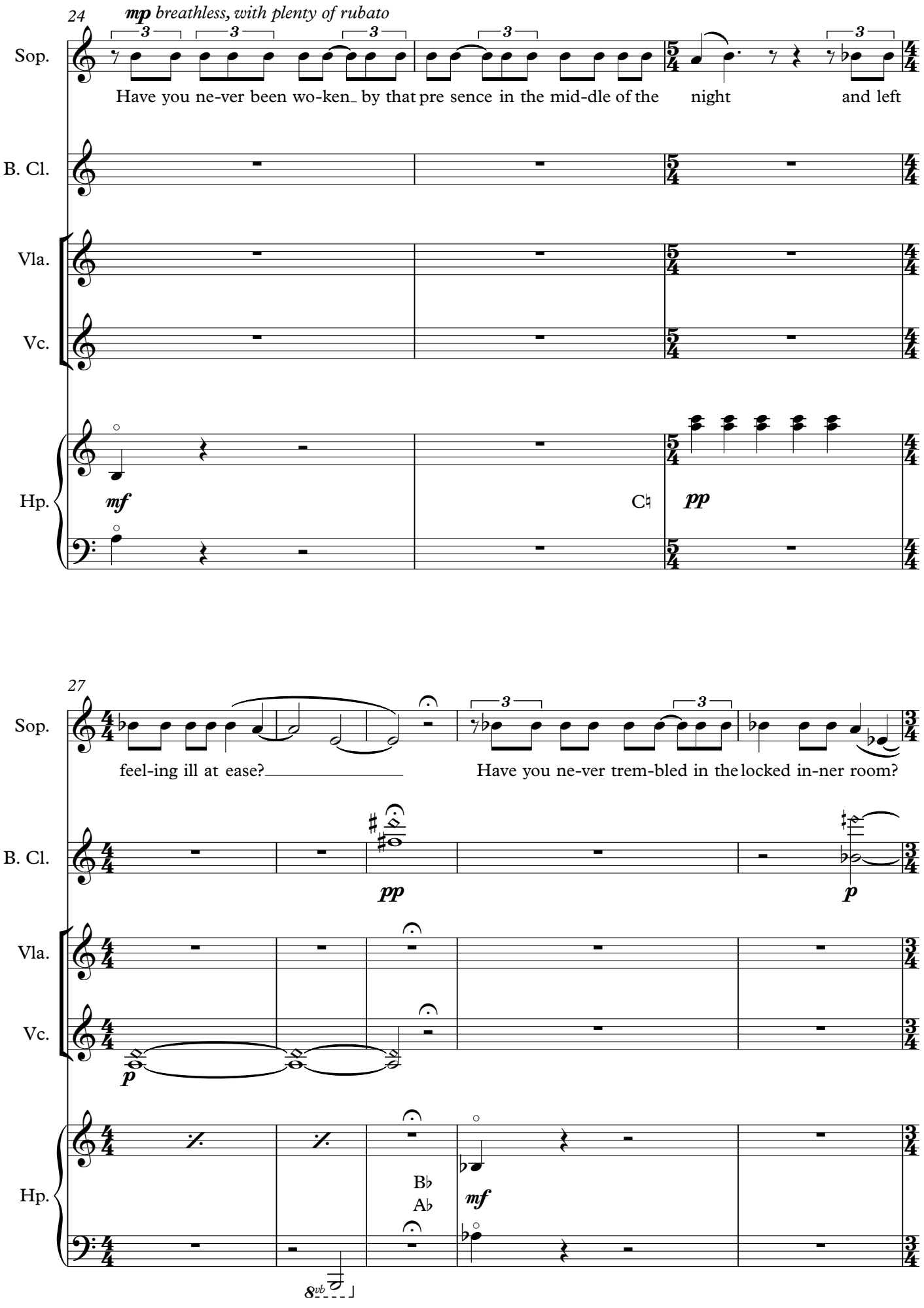


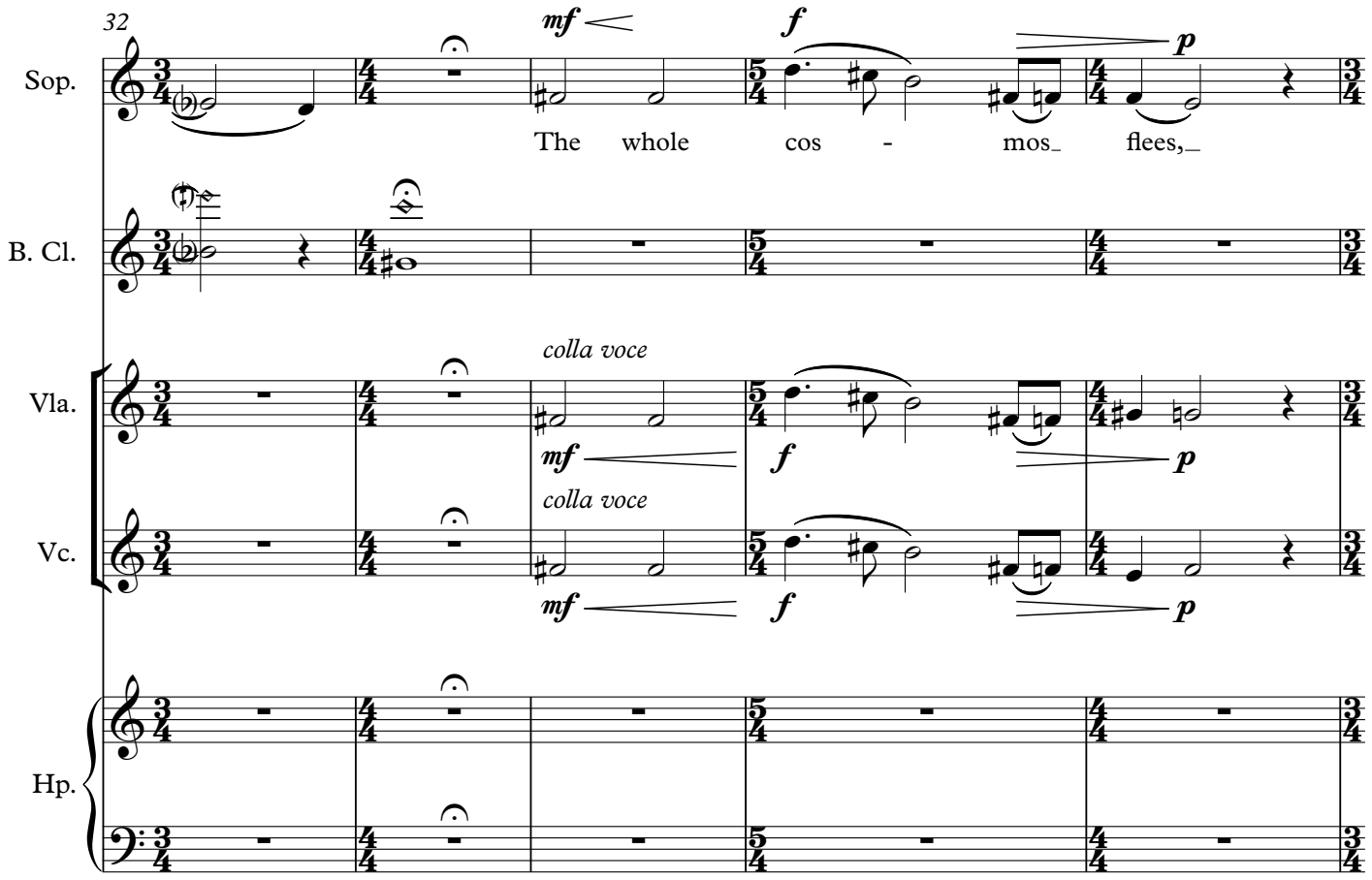


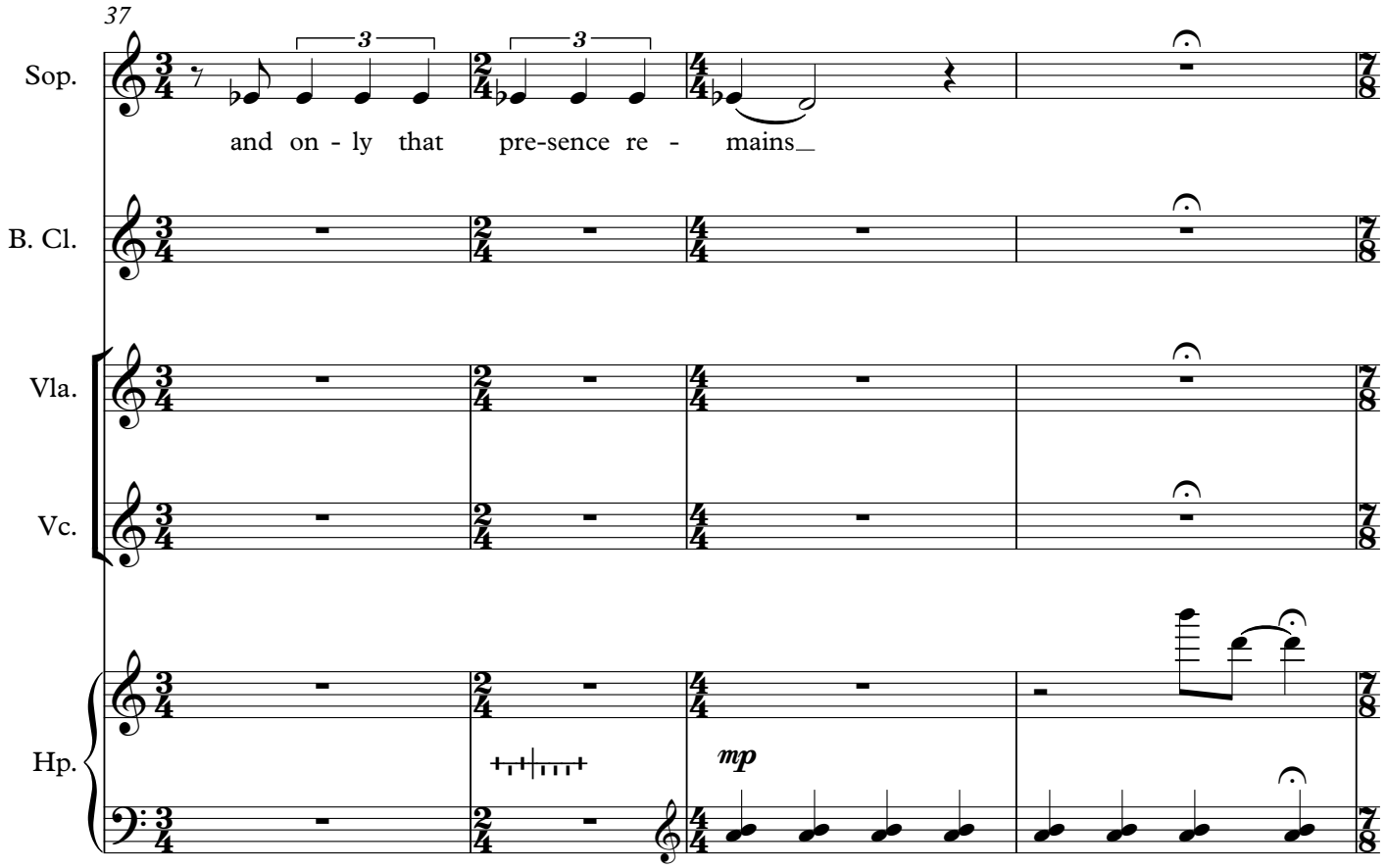

9
pp not in strict time
Sop.
Mmm
Mmm
B. Cl.
sul pont.
ord. not in strict time
Vla.
mp
p
tap lower half of cello
not in strict time
Vc.
mp
p
pdlt.
Hp.
mp

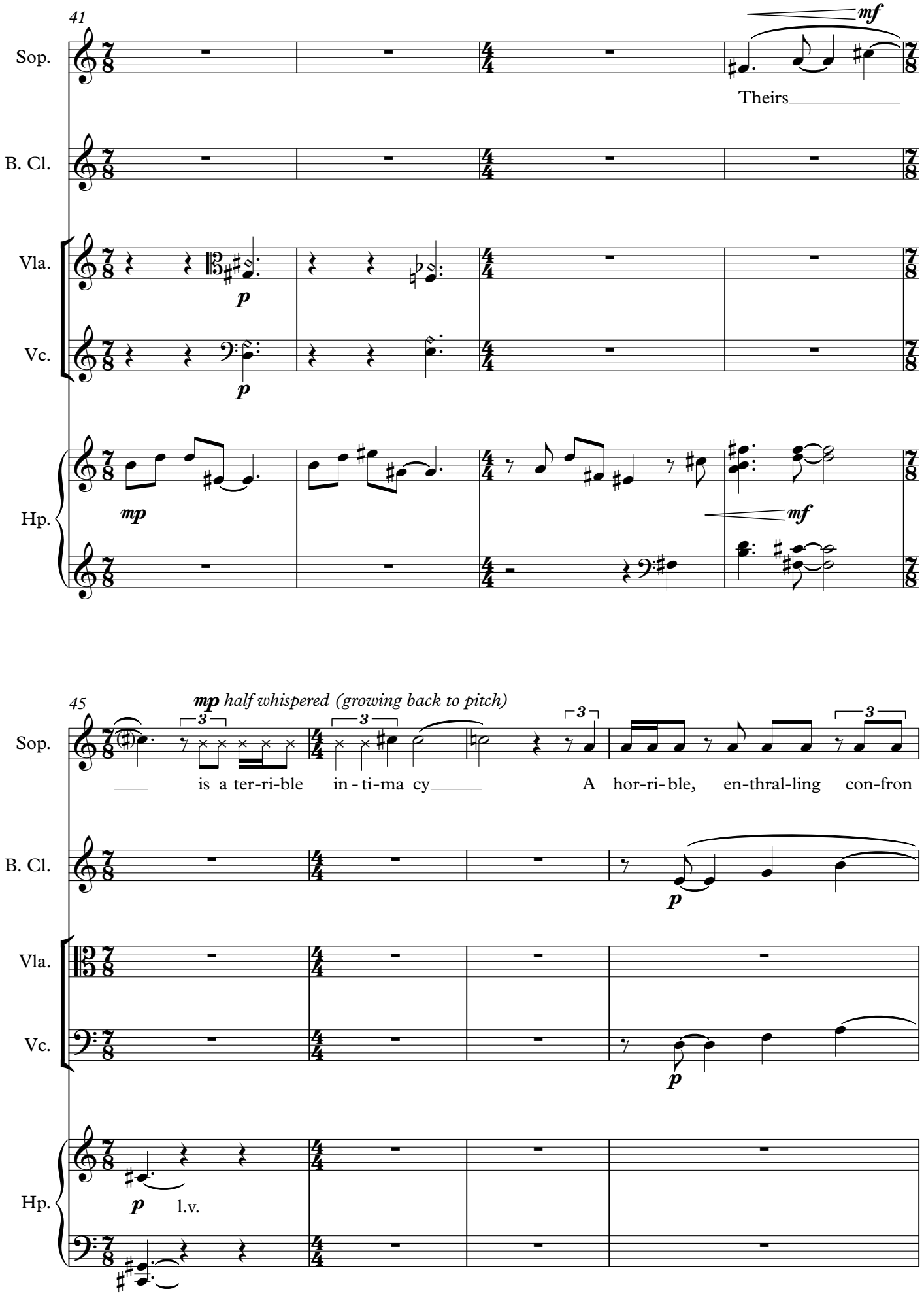

13
poco gliss.
p
Sop.
Mmm
B. Cl.
sul pont.
Vla.
mf
Vc.
[M]
Hp.
knock on soundboard

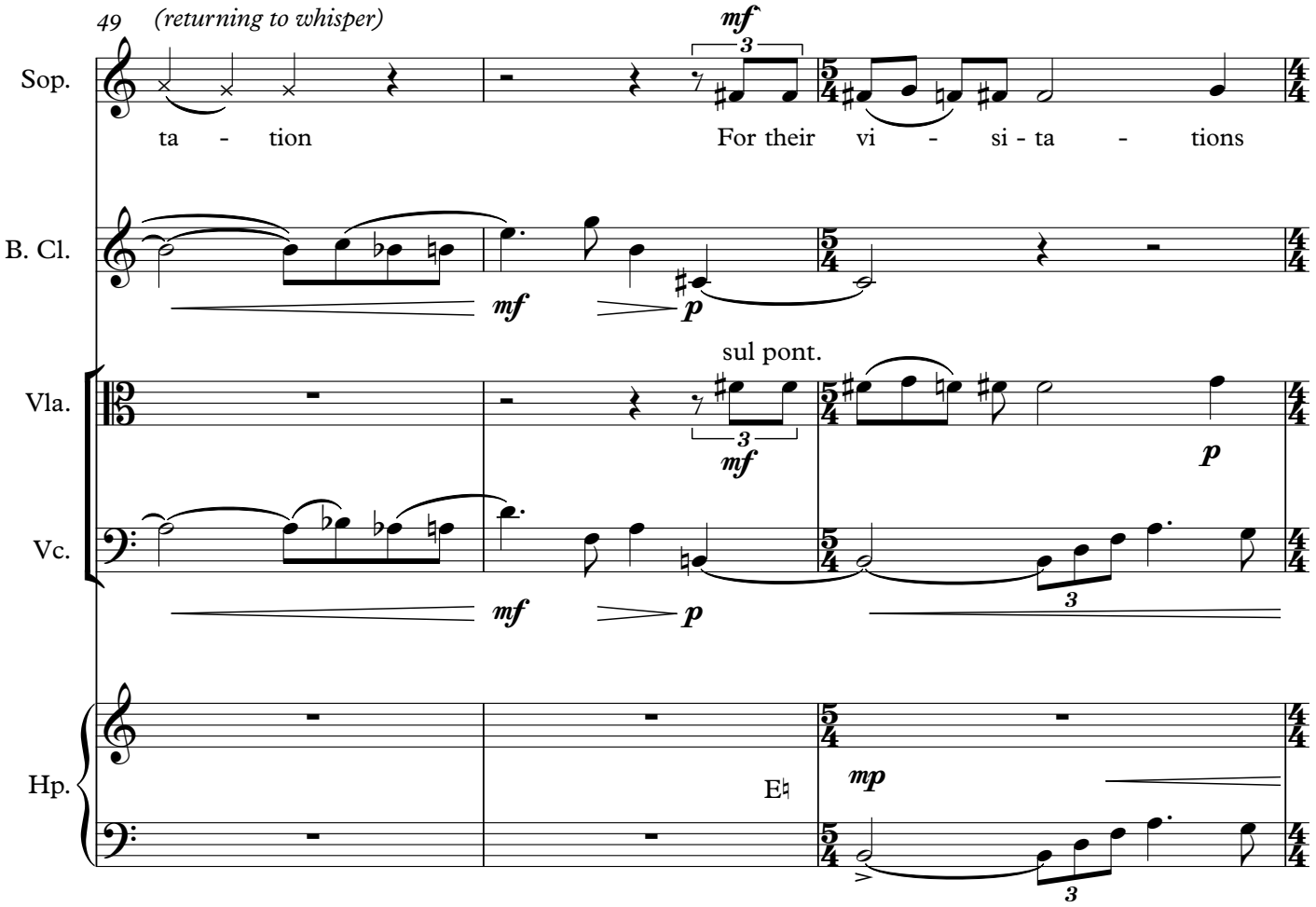

16
mf spoken freely, cold:
Sop.
Of course ghosts exist
There is too much evidence to deny it
See here, they leave
their mark
slap tongue (with some pitch)
B. Cl.
mf
Vla.
pp
Vc.
pp
Hp.
E♮ F♮
p
8vb
20
Sop.
B. Cl.
Vla.
Vc.
Hp.
mf

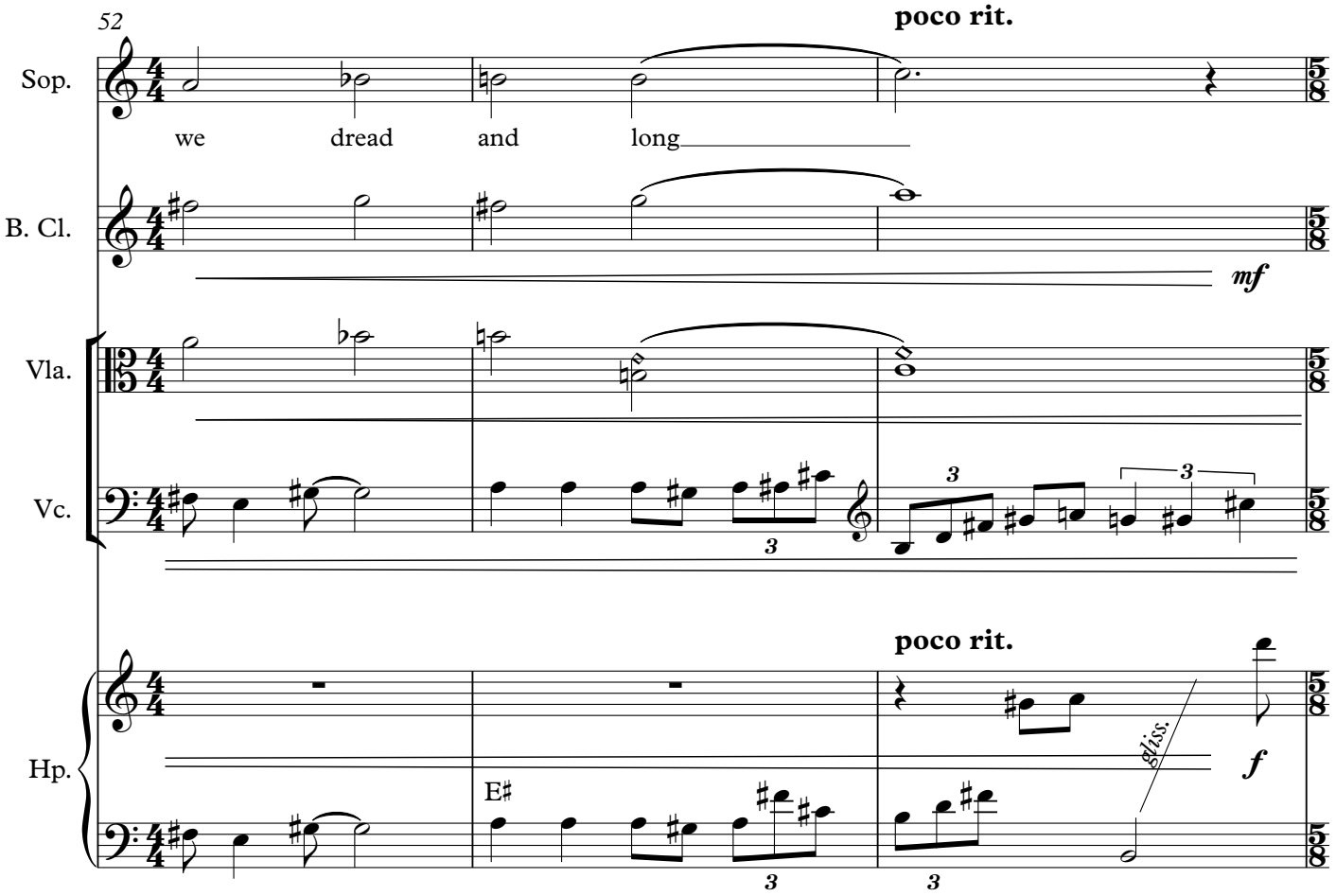

24
mp breathless, with plenty of rubato
Sop.
Have you ne-ver been wo-ken_ by that pre sence in the mid-dle of the night and left
B. Cl.
Vla.
Vc.
Hp.
mf
Cl.
pp
27
Sop.
feel-ing ill at ease?
Have you ne-ver trem-bled in the locked in-ner room?
B. Cl.
pp
p
Vla.
Vc.
p
Hp.
B♭
A♭
mf
8vb

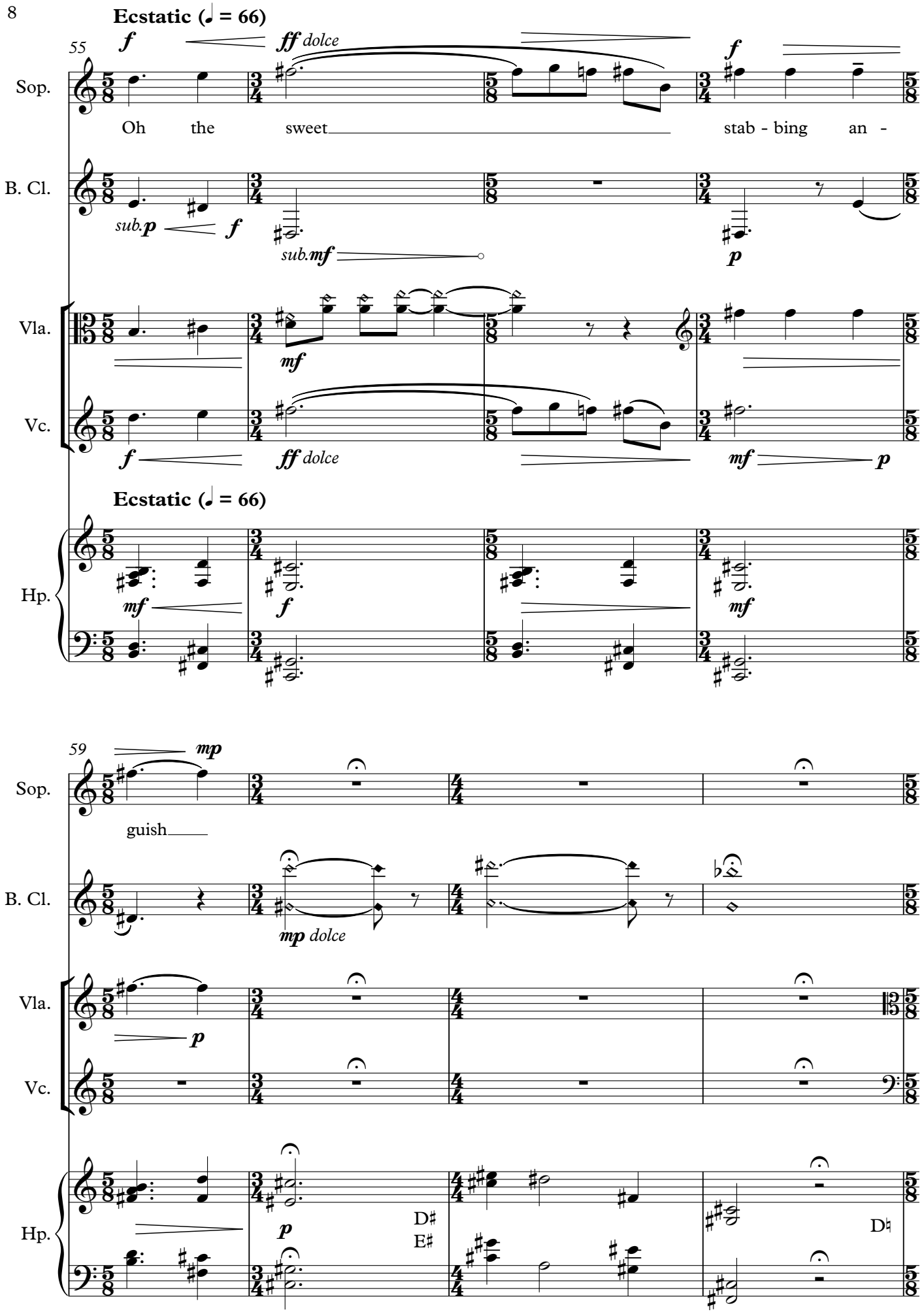

32
Sop.
B. Cl.
Vla.
Vc.
Hp.
mf
f
p
The whole cos - mos_ flees,_
colla voce
mf
f
p
colla voce
mf
f
p

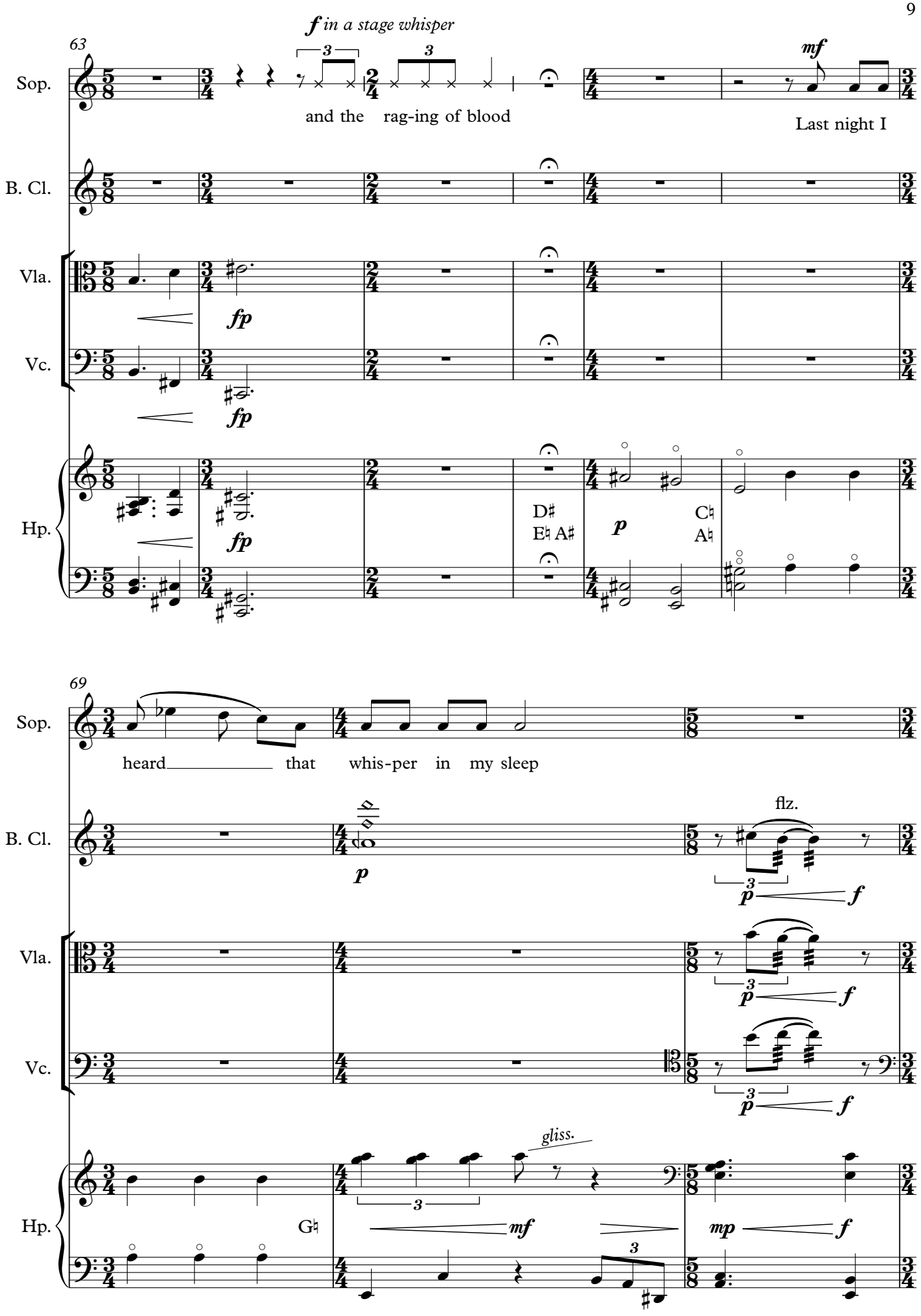

37
Sop.
B. Cl.
Vla.
Vc.
Hp.
3
3
and on - ly that pre-sence re - mains_
mp

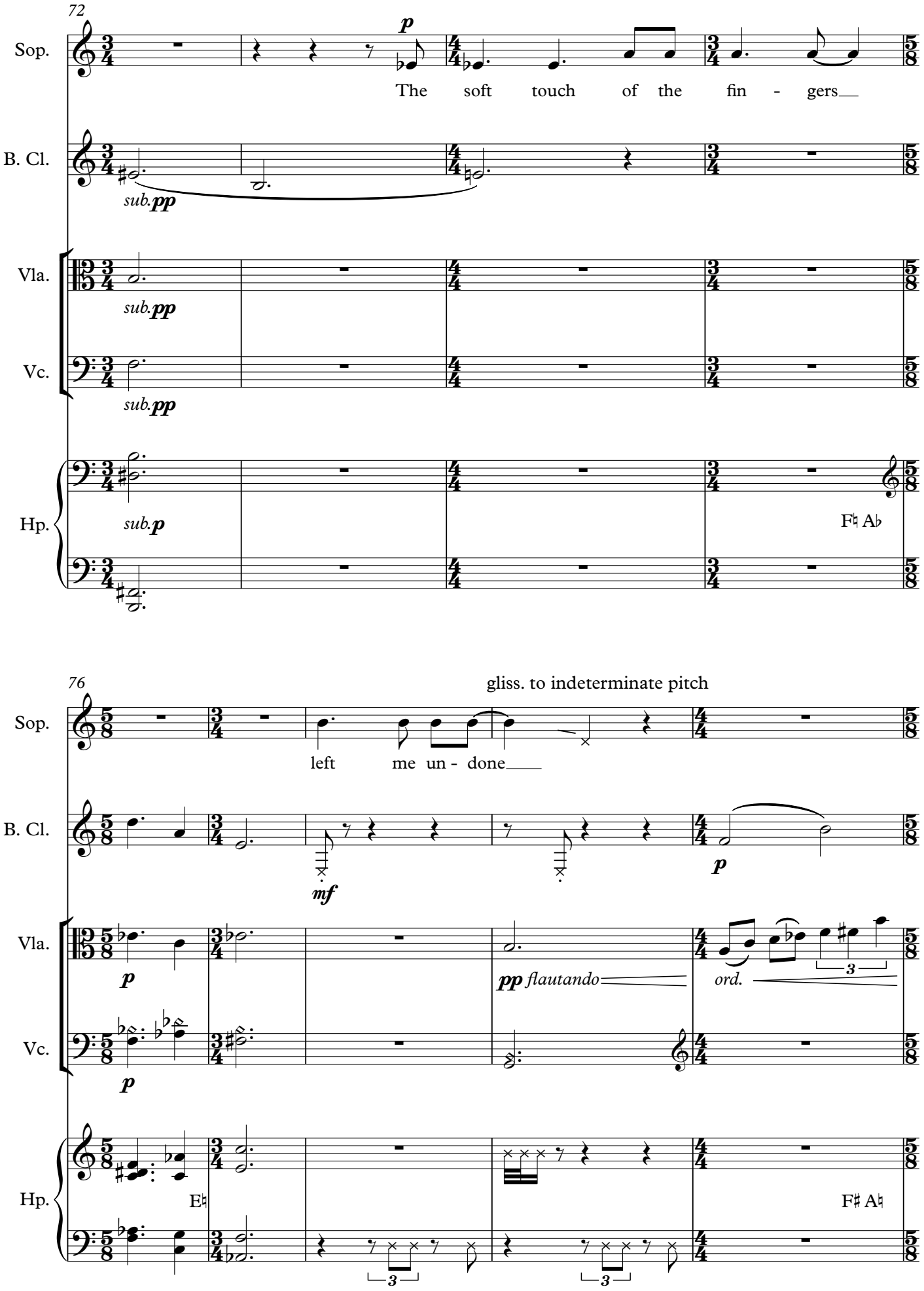

41
Sop.
B. Cl.
Vla.
Vc.
Hp.
mf
Theirs
p
p
mp
mf
45
mp half whispered (growing back to pitch)
3
3
3
3
is a ter-ri-ble in-ti-ma cy
A hor-ri-ble, en-thral-ling con-fron
p
p
p l.v.

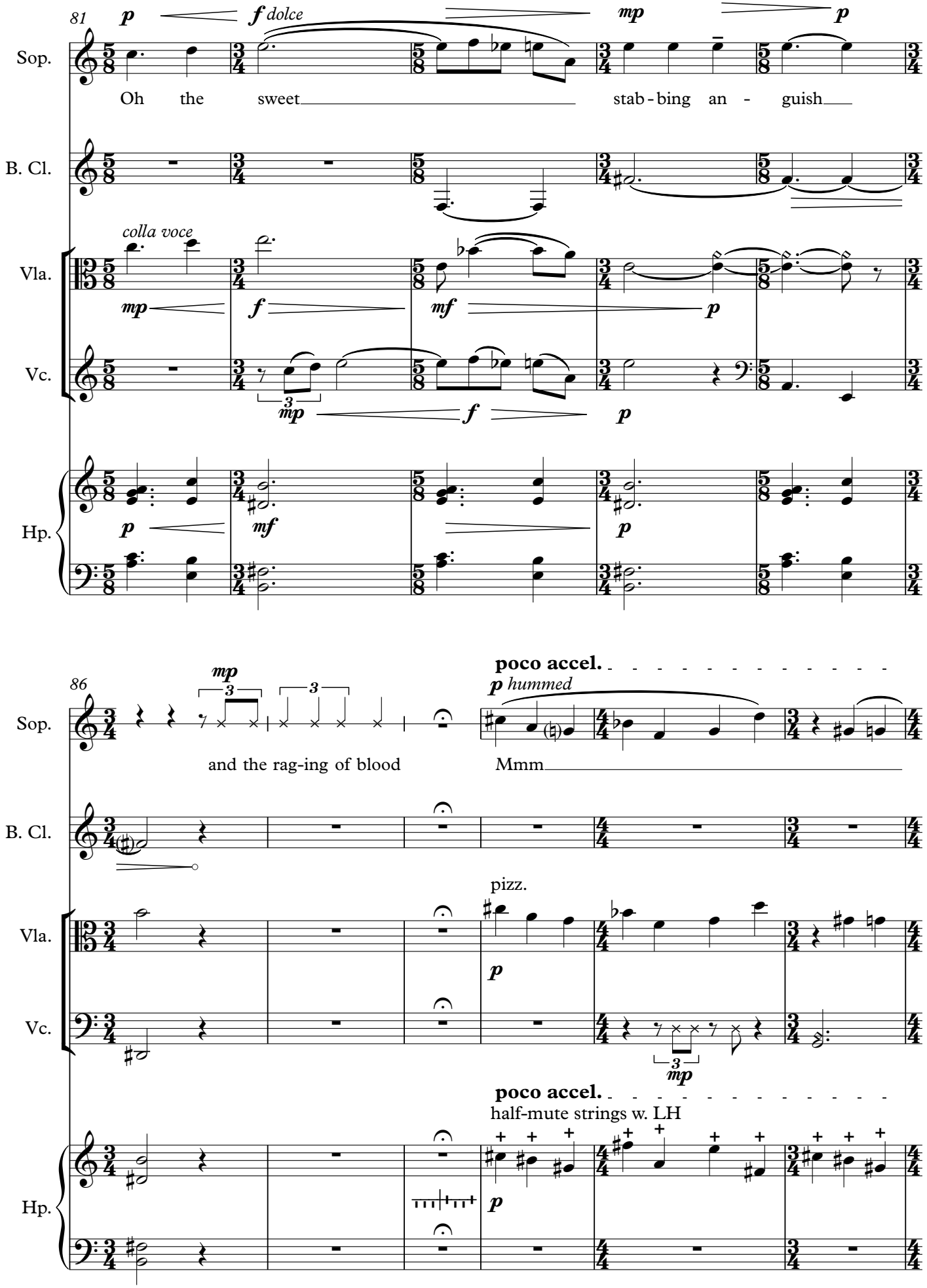

49
(returning to whisper)
mf
Sop.
ta - tion
For their vi - si - ta - tions
B. Cl.
mf
p
sul pont.
Vla.
Vc.
mf
p
Hp.
E♮
mp

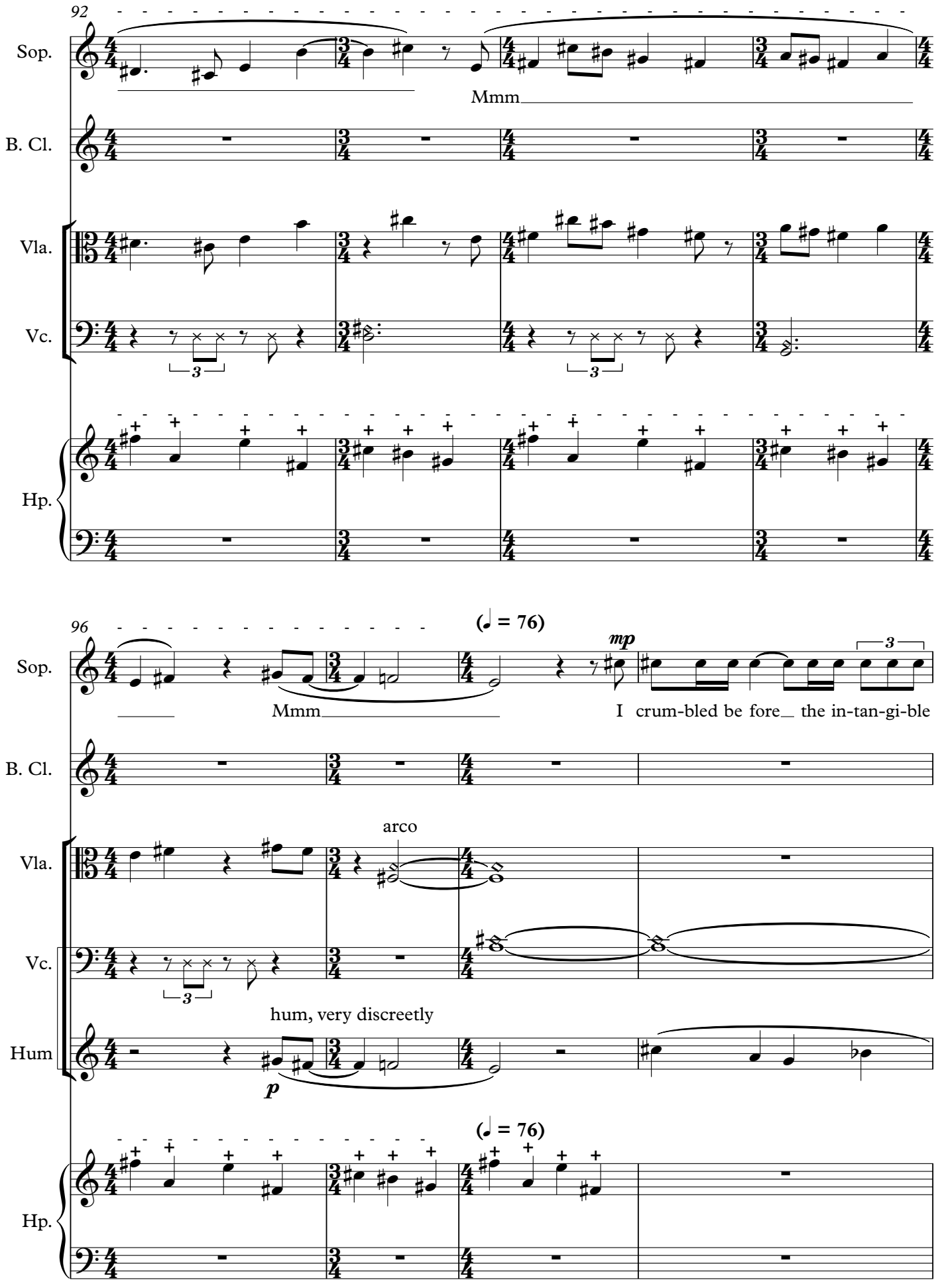

52
poco rit.
Sop.
we dread and long
B. Cl.
mf
Vla.
Vc.
poco rit.
Hp.
E♯
gliss.
f

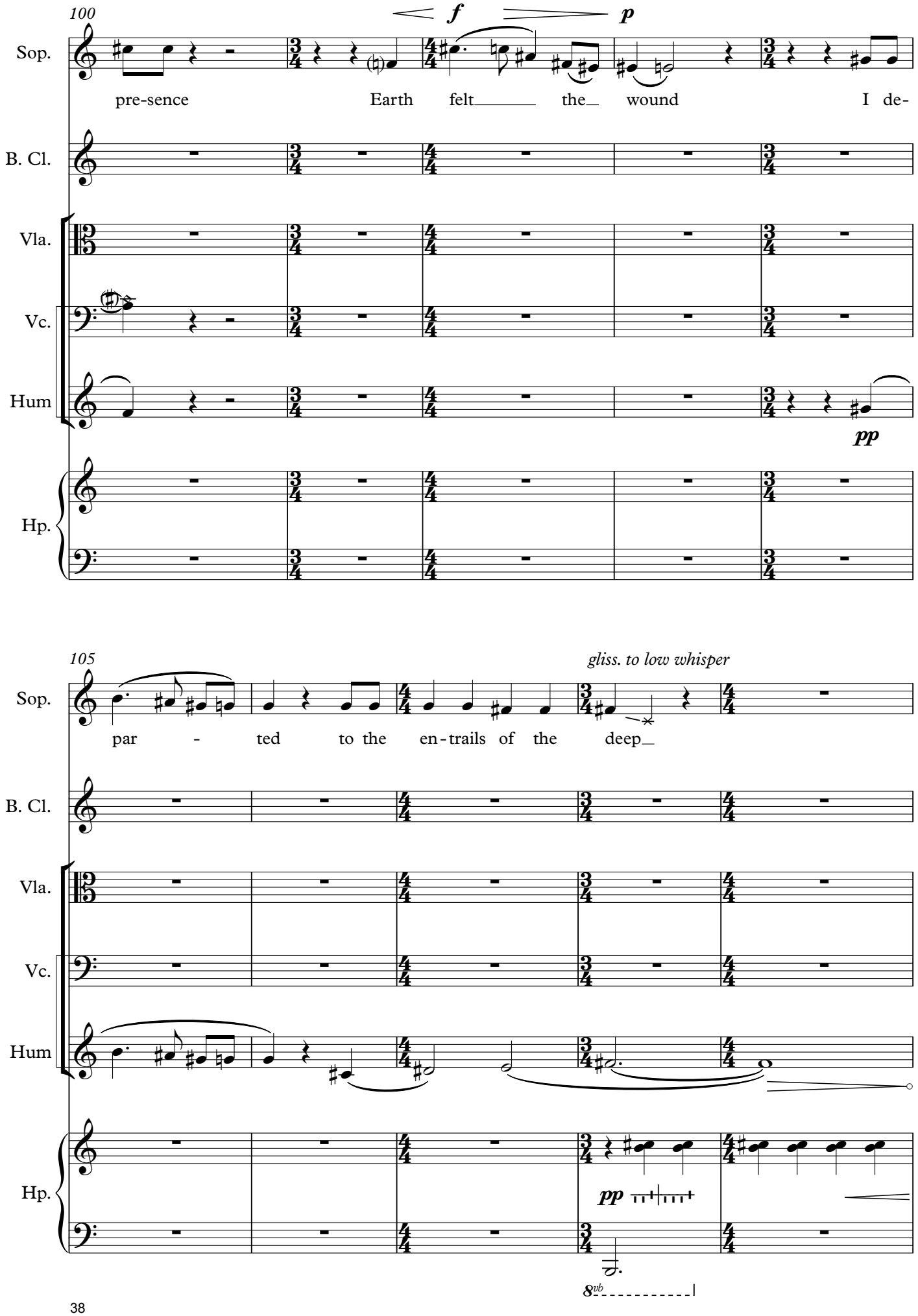

Ecstatic (♩ = 66)
55
Sop.
B. Cl.
Vla.
Vc.
Hp.
Oh the sweet stab - bing an -
Ecstatic (♩ = 66)
59
guish
D♯
E♯
D♮

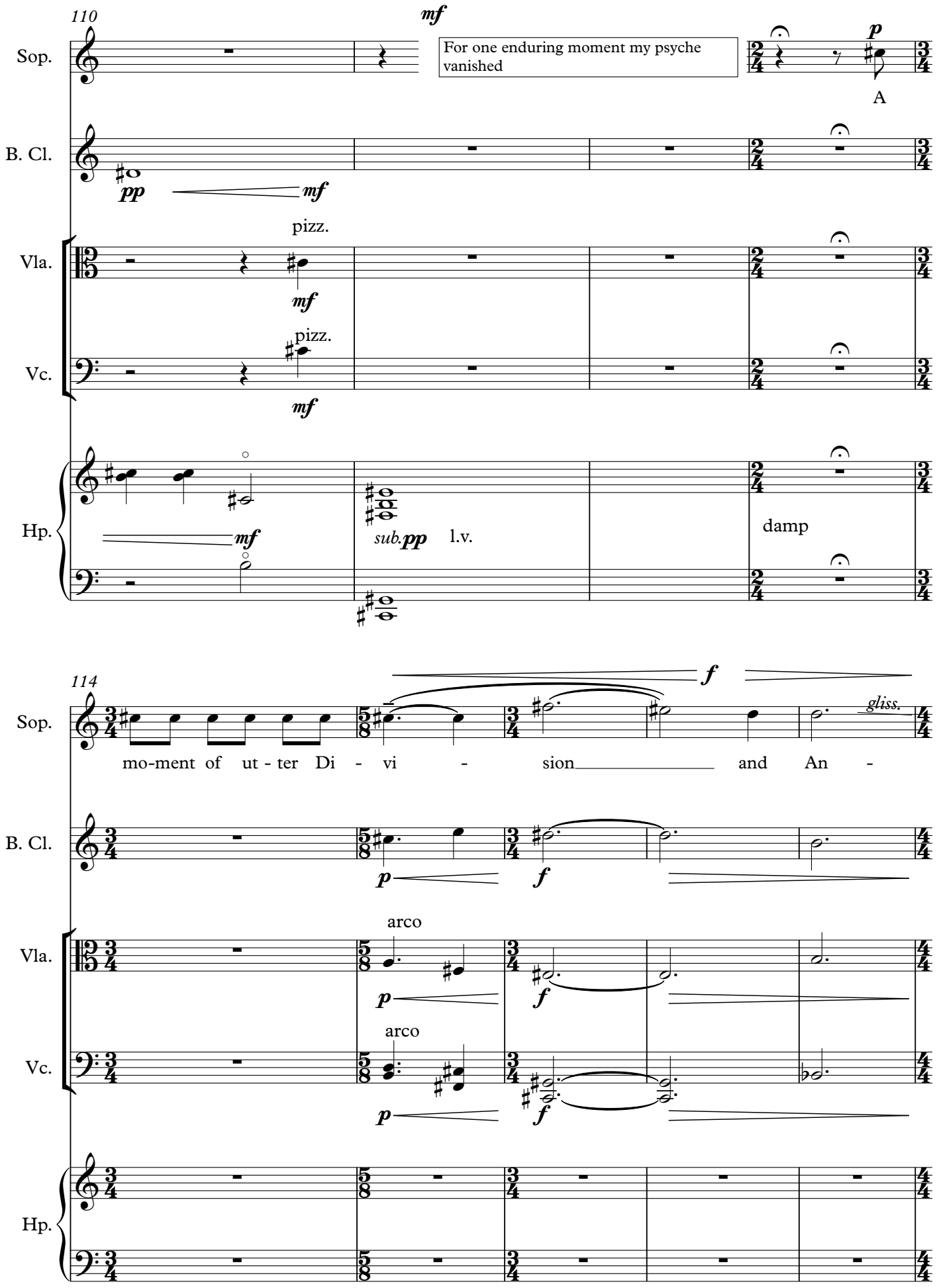

63
f in a stage whisper
Sop.
and the rag-ing of blood
mf
Last night I
B. Cl.
Vla.
fp
Vc.
fp
Hp.
fp
D♯
E♮ A♯
p
C♮
A♮
69
Sop.
heard that whis-per in my sleep
B. Cl.
p
flz.
p
f
Vla.
p
f
Vc.
p
f
gliss.
Hp.
G♮
mf
mp
f

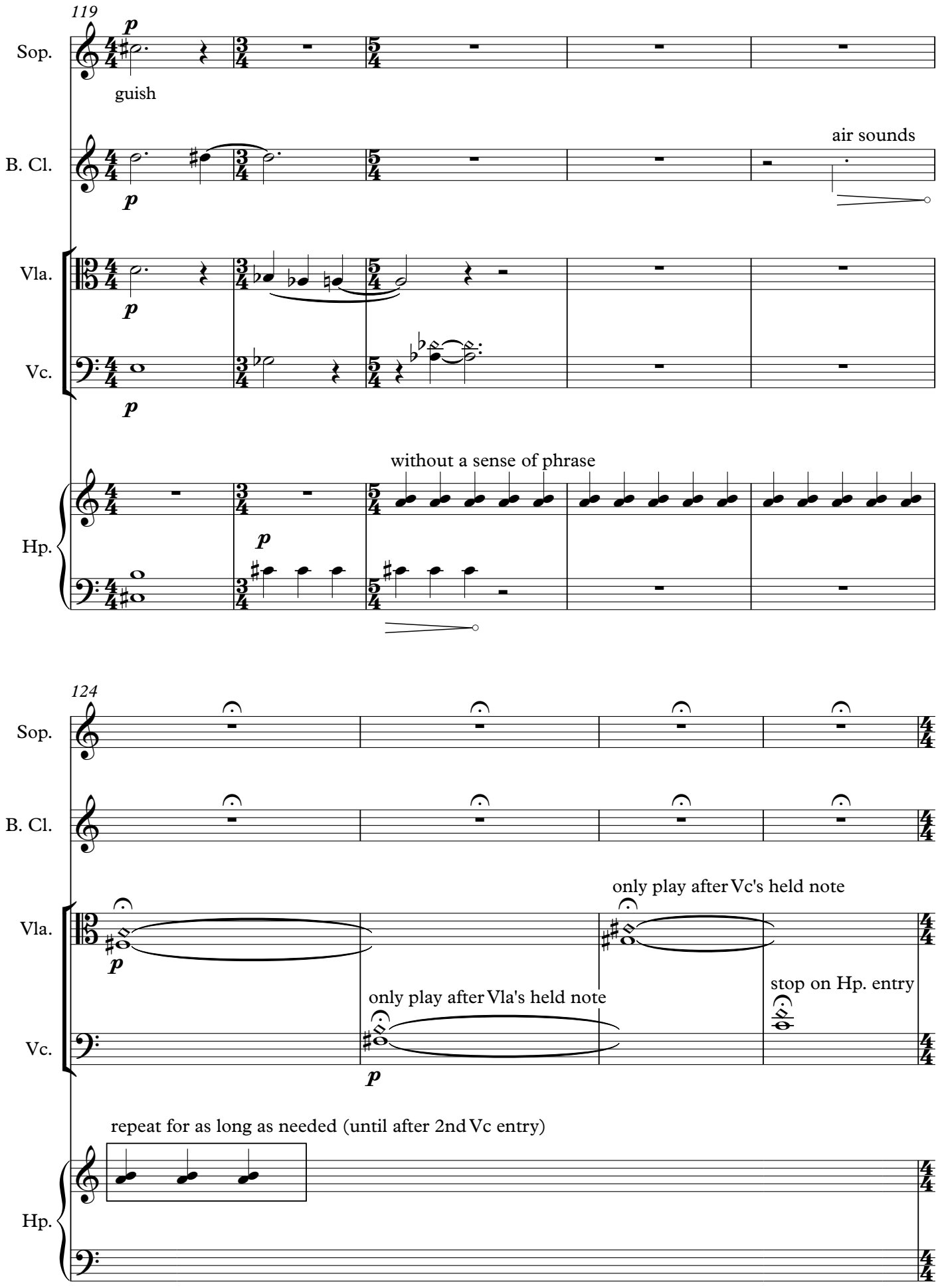

72
Sop.
p
The soft touch of the fin - gers
B. Cl.
sub. pp
Vla.
sub. pp
Vc.
sub. pp
Hp.
sub. p
F♮ A♭
76
gliss. to indeterminate pitch
Sop.
left me un - done
B. Cl.
mf
p
Vla.
p
pp flautando
ord.
3
Vc.
p
Hp.
E♮
F♯ A♮
3
3

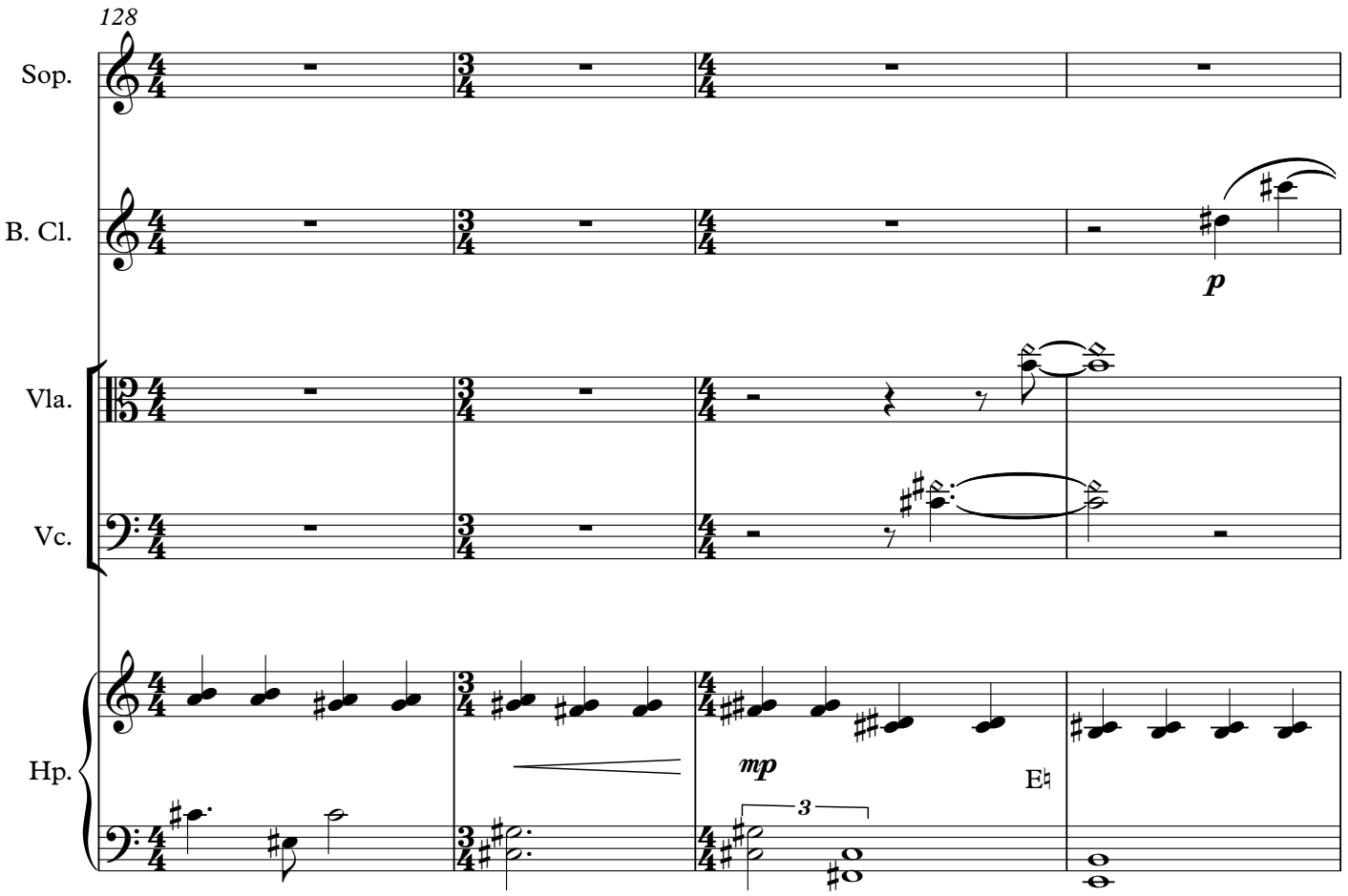

81
Sop.
B. Cl.
Vla.
Vc.
Hp.
p
f dolce
mp
p
Oh the sweet stab - bing an - guish
colla voce
mp
f
mf
p
3
mp
f
p
mf
p
86
mp
3
3
and the rag-ing of blood
poco accel.
p hummed
Mmm
pizz.
p
3
mp
poco accel.
half-mute strings w. LH
p

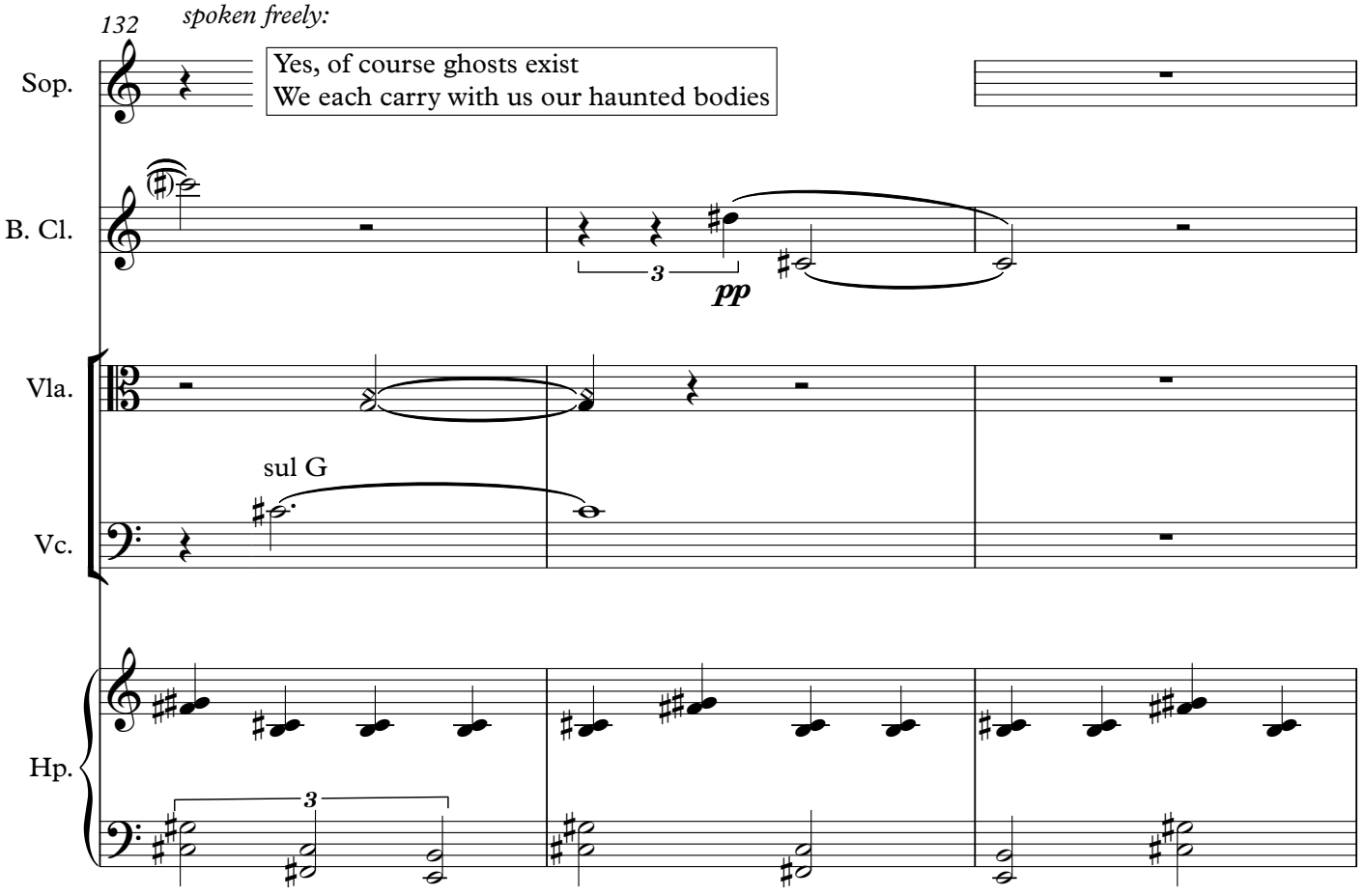

92
Sop.
Mmm
B. Cl.
Vla.
Vc.
Hp.
96
(♩ = 76)
mp
Sop.
Mmm
I crum-bled be fore the in-tan-gi-ble
B. Cl.
arco
Vla.
Vc.
hum, very discreetly
Hum
p
(♩ = 76)
Hp.

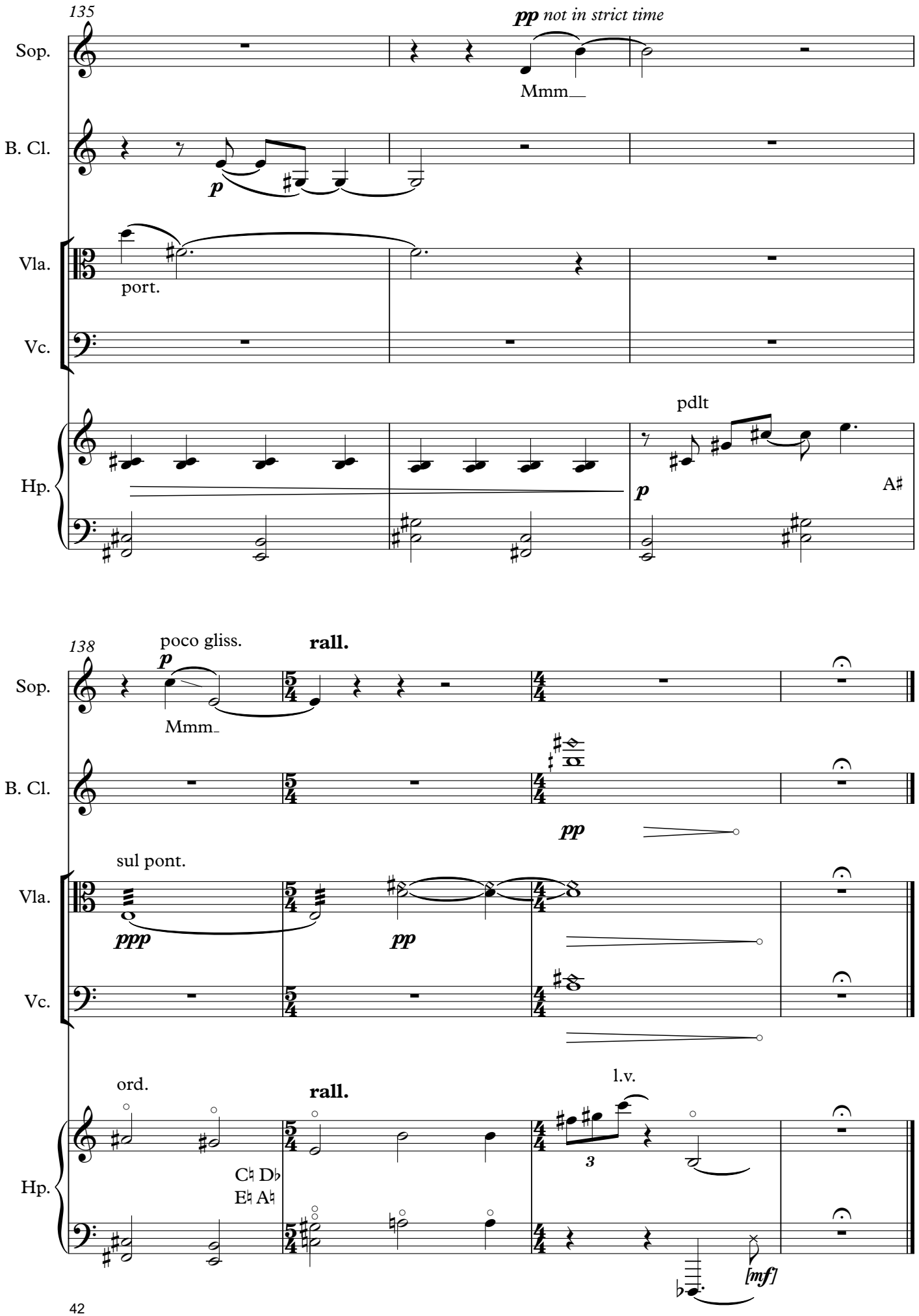

100
f
p
Sop.
pre-sence
Earth
felt
the
wound
I de-
B. Cl.
Vla.
Vc.
Hum
pp
Hp.
105
gliss. to low whisper
Sop.
par
-
ted
to the
en-trails of the
deep
B. Cl.
Vla.
Vc.
Hum
Hp.
pp
8vb


110
Sop.
B. Cl.
Vla.
Vc.
Hp.
mf
For one enduring moment my psyche vanished
p
A
pp
mf
pizz.
mf
pizz.
mf
mf
sub.pp
l.v.
damp
114
f
gliss.
mo-ment of ut - ter Di - vi - sion and An -
p
f
arco
p
f
arco
p
f


119
Sop.
guish
B. Cl.
air sounds
Vla.
Vc.
Hp.
without a sense of phrase
124
Sop.
B. Cl.
Vla.
only play after Vc's held note
Vc.
only play after Vla's held note
stop on Hp. entry
Hp.
repeat for as long as needed (until after 2nd Vc entry)


128
Sop.
B. Cl.
Vla.
Vc.
Hp.
p
mp
3
E♮


132
spoken freely:
Sop.
Yes, of course ghosts exist
We each carry with us our haunted bodies
B. Cl.
3
pp
Vla.
sul G
Vc.
Hp.
3


135
pp not in strict time
Sop.
Mmm
B. Cl.
p
Vla.
port.
Vc.
pdlt
Hp.
p
A♯
138
poco gliss.
p
rall.
Sop.
Mmm
B. Cl.
pp
sul pont.
Vla.
ppp
pp
Vc.
ord.
rall.
l.v.
Hp.
C♮ D♭
E♮ A♮
3
[mf]

Timothy Johnston

Contredanse

for solo bassoon

Performance notes:

Standard fermatas (including GP bars) should last approximately 4 seconds.

Hard, triangle fermatas are shorter, in the manner of a greatly exaggerated tenuto.

Square noteheads denote a staccato, aggressively tongued note that does not speak, where the sound is produced without the reed crowing; similar to 'helicopter tonguing' but where only a single sound is produced.

Multiphonics should be chosen which are resonant and speak readily, and which should emphasise the pitch written in the standard notehead in each chord. The fingerings supplied are for a guide only, and the performer is welcome to experiment with other multiphonics as desired (within the specified pitch effect).

Figures courtesy of www.leslieross.net/multiphonics.html

Approx. duration: 3:30

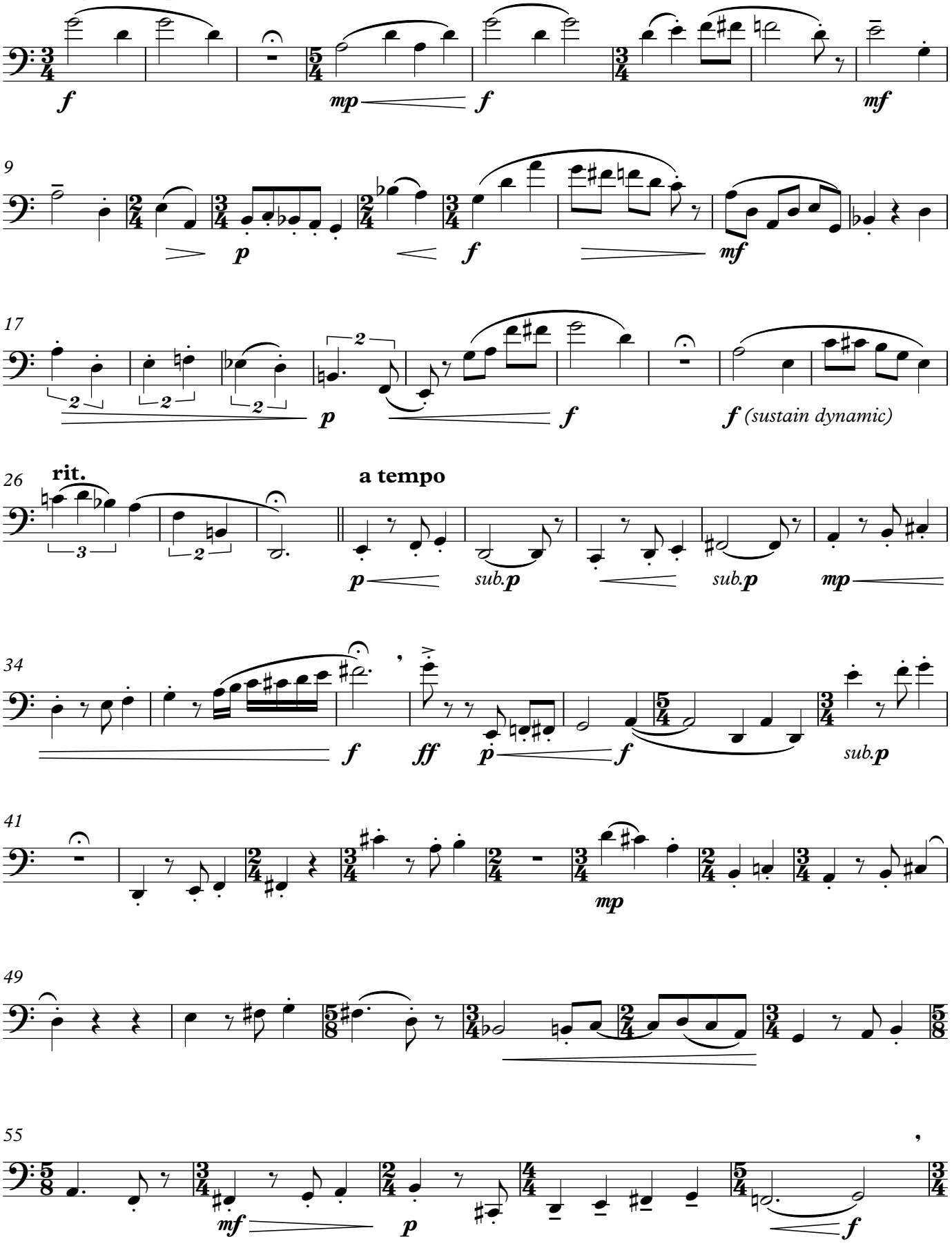
© Timothy Johnston

Contredanse

for solo bassoon

Timothy Johnston
April 2020

Bright and playful ♩. = c.76



60

mp

67

3

f

rit.

p

73

f

mp dolce

2

capricious (♩ = 116)

p

f

p

81

f

p

mf

pp

mf

90

molto accel.

sub.p

97

very fast (𝅗𝅥. = c.88), but molto rubato

103

molto rit.

ff

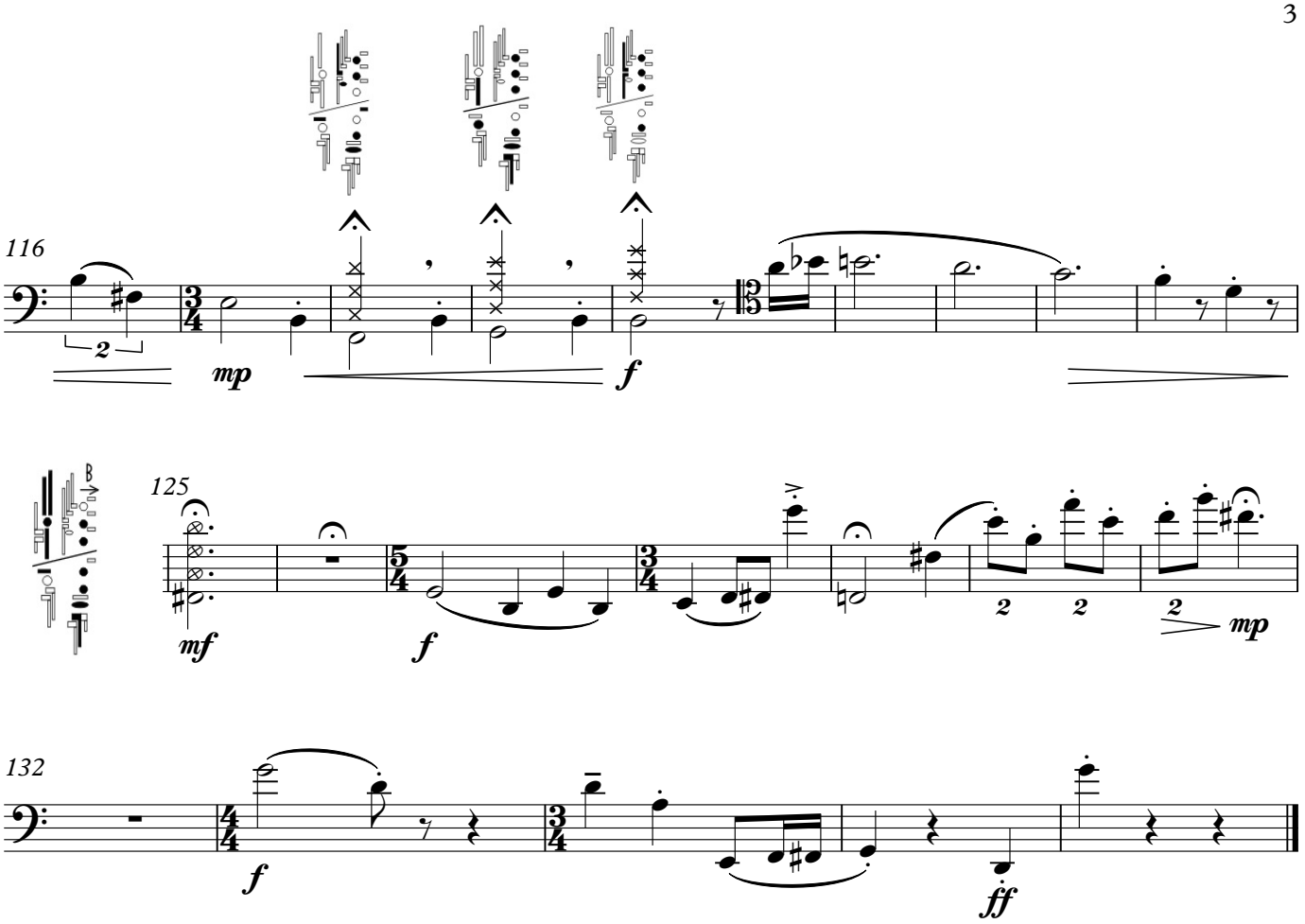
mf

110

tempo primo (𝅗𝅥. = 76)

f

2


116
mp
f
125
mf
f
2
2
2
mp
132
f
ff

Timothy Johnston

Bright-Shadow

a fairy tale for Theremin & two pianos

PROGRAMME NOTE

The term 'bright-shadow' is used by folklorist James Roy King to refer to the 'transcendental region' of myth and folk tale, 'a world that embraces searches and quests, secret doors and casement windows, poverty and wealth, puddles and lamps, twilight and dawn'.

Inspired by several folk and fairy tales, the structure of the music is primarily based on the legend of King Herla, as found in Walter Map's 12th century *De nugis curialium* [Courtier's Trifles], a compendium of wry satire and tall tales. The story describes the meeting of Herla, 'a king of the most ancient Britons', with the fairy king who, dancing in the forest, invites him to his wedding in the Otherworld. To his detriment, Herla forgets his agreement and, when the time comes, he is whisked away unprepared. After apparently surviving the fairy wedding (the dangers of dancing with fairies is a common theme throughout much of British folklore), Herla returns only to find that centuries have passed in his absence, his kingdom is long-forgotten, and that he and his knights are forced to ride on neither dead nor alive.

Herla's sedate, kingly theme is stated in E on piano, before the music journeys to F# for his supernatural meeting in the forest (a liminal space between human civilisation and the Bright-Shadow realm in, as it transpires, a liminal tone centre). After the shock wears off, Herla's theme pushes the 'fairy music' away and, in a short developmental passage, distracts itself hurrying through various tone centres apparently on its way back to E. However, the 'Bright-Shadow' theme suddenly returns, dragging the music into the Otherworld and an irresistible wild dance, where time stands still in a stifling G tonal hegemony. Finally escaping the dance, the familiar musical landscape of the opening returns, but changed and more unstable. Herla's own theme tries to re-establish itself in the piano but remains caught in G, and quickly disintegrates into chromatic ambiguity in the Otherworldly theremin.

Approximate duration of performance: 7 minutes.

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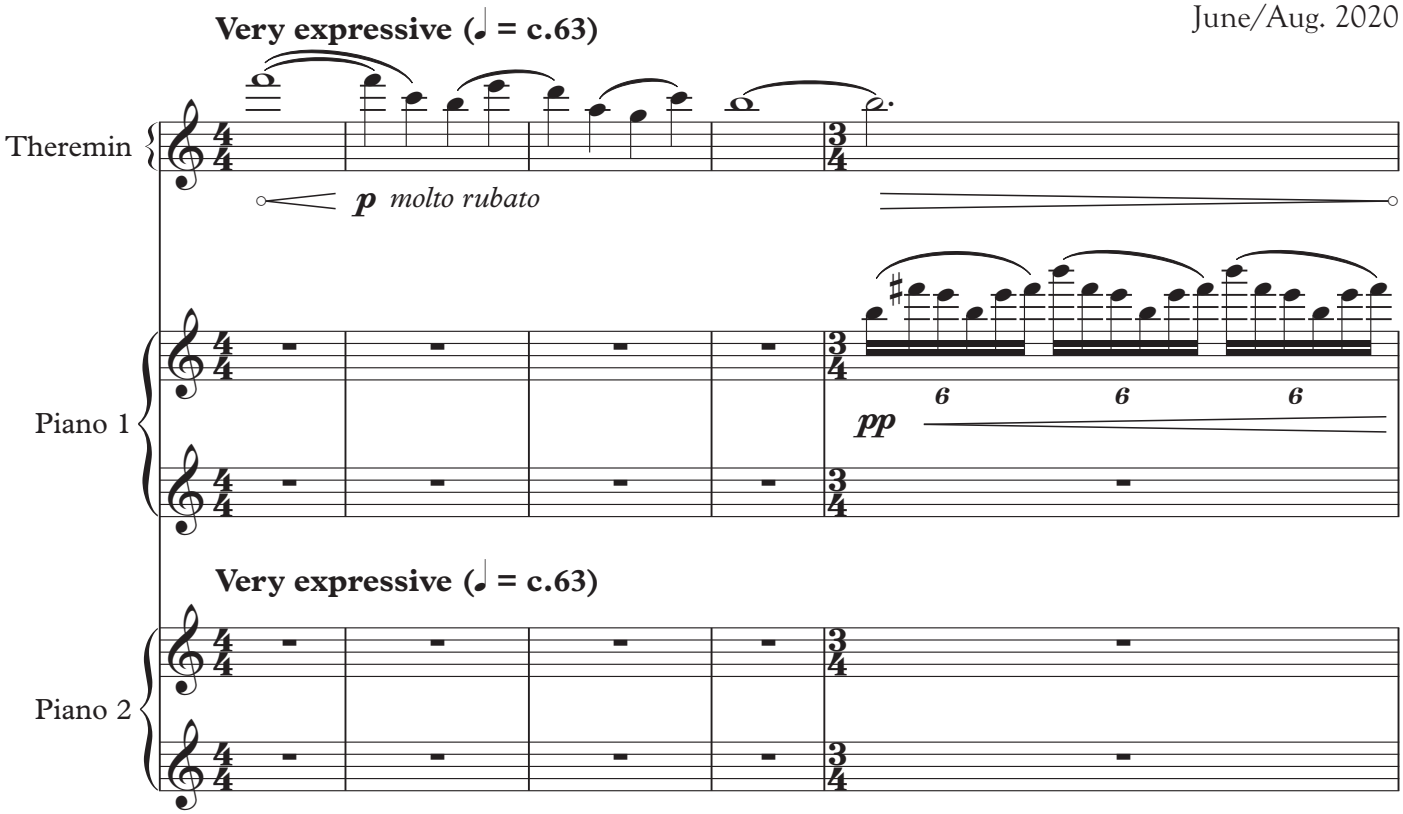
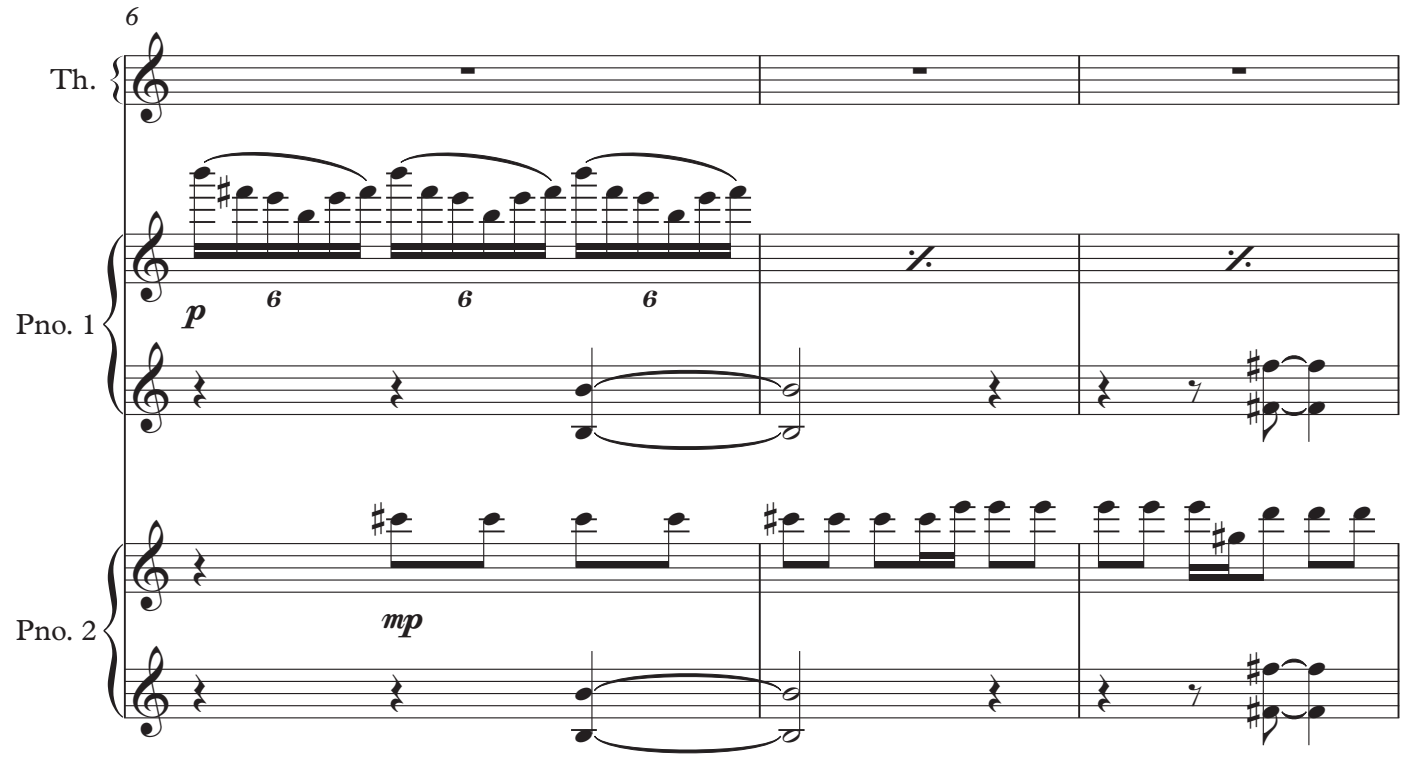
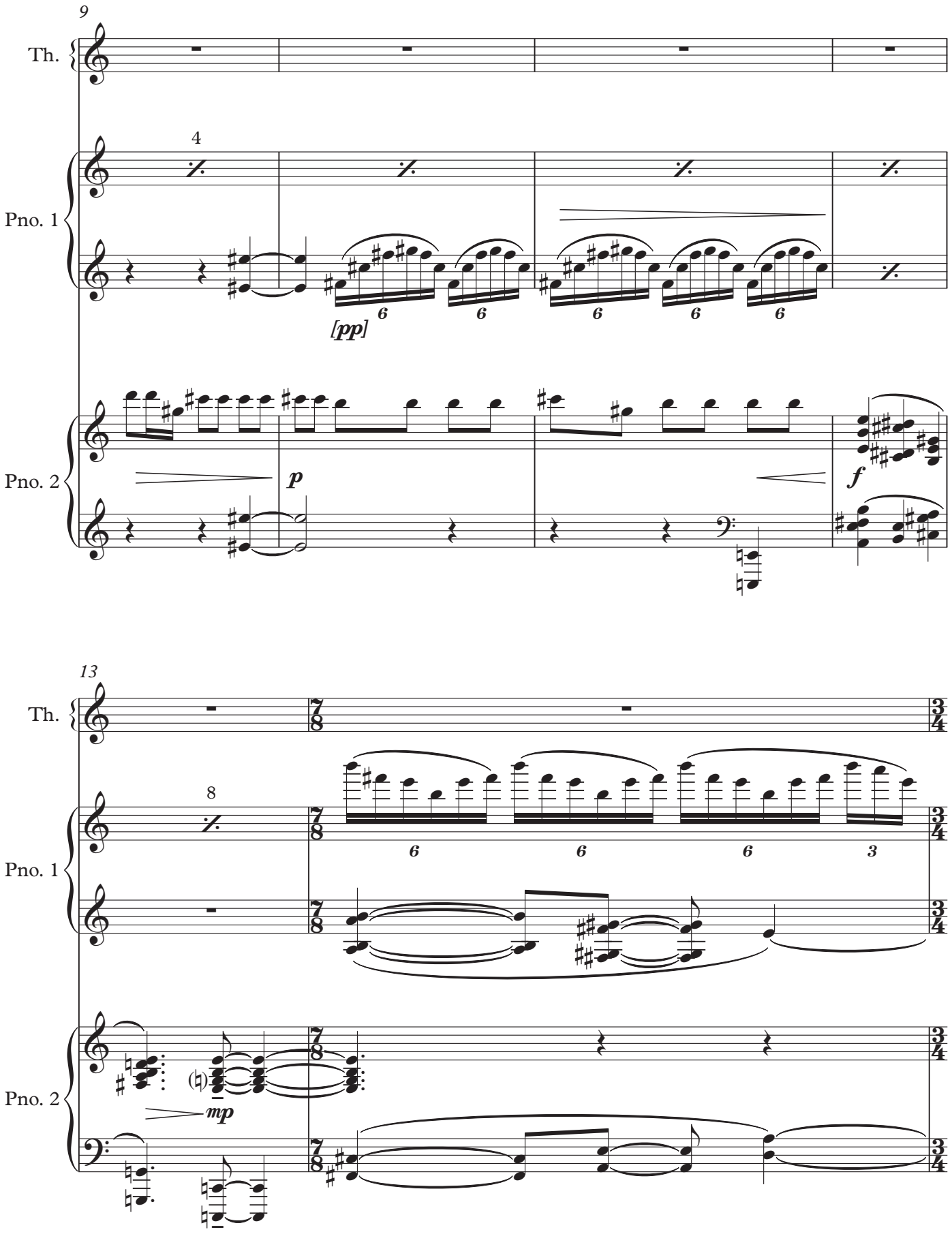
Bright-Shadow

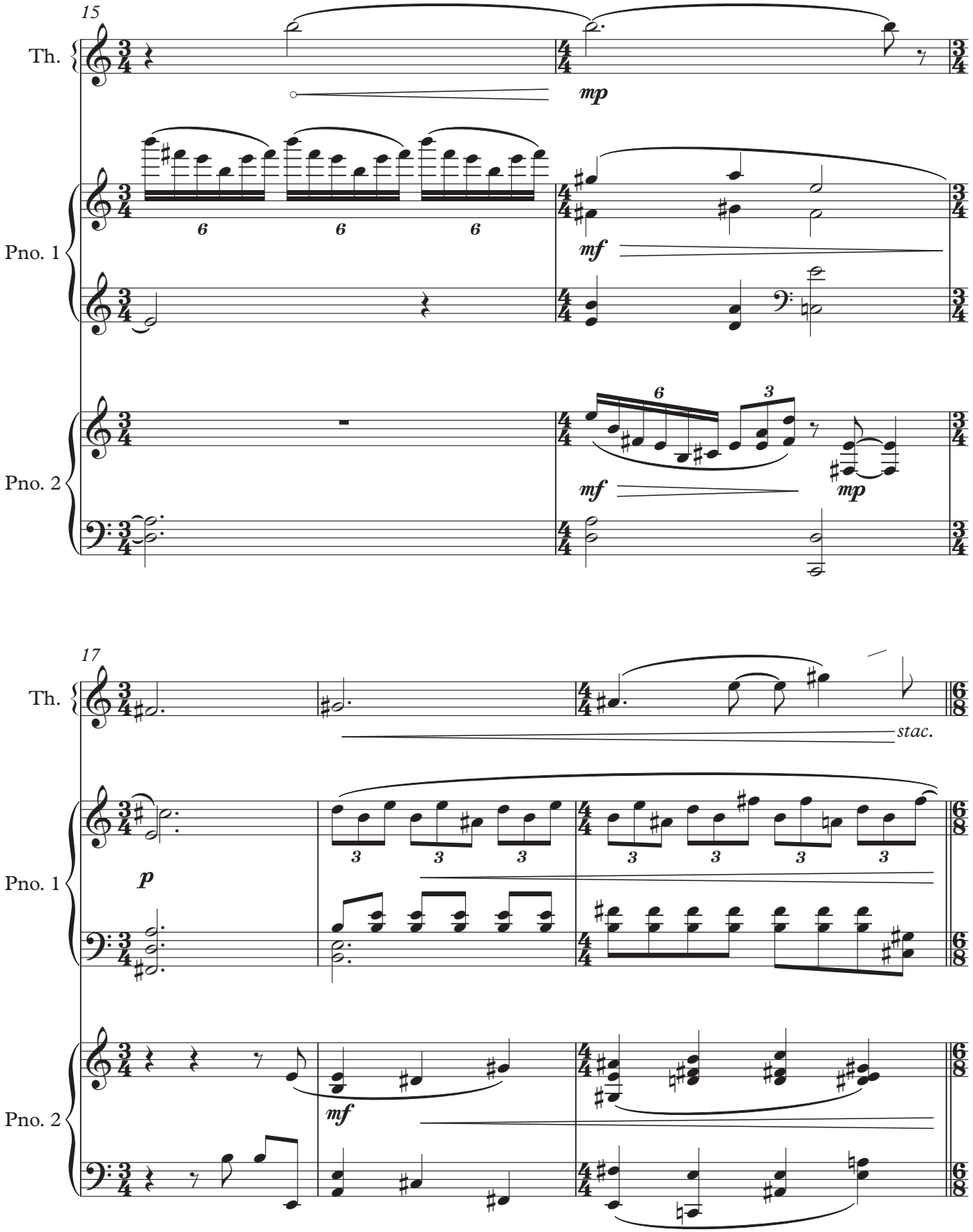
a fairy tale for theremin and two pianos

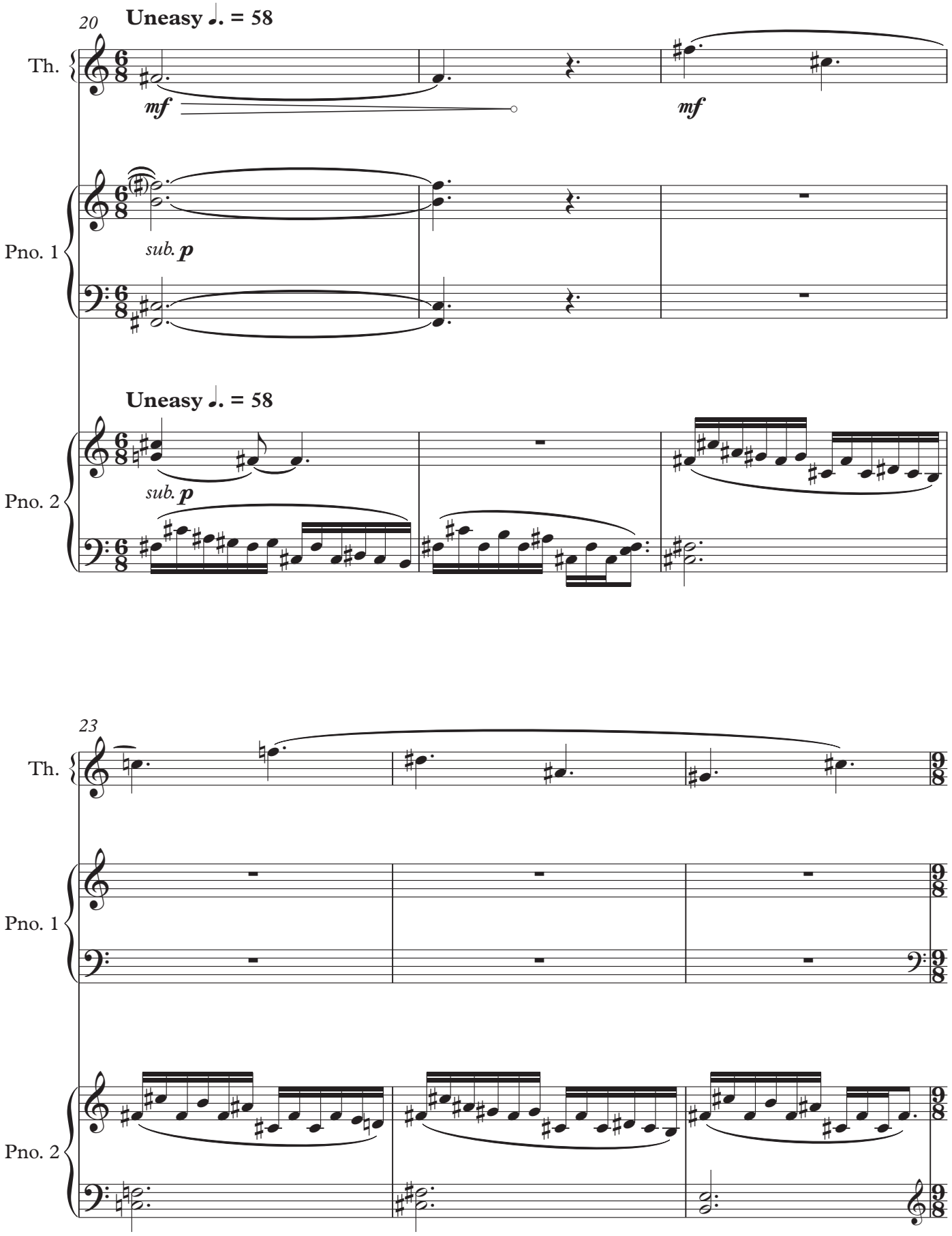
Timothy Johnston
June/Aug. 2020

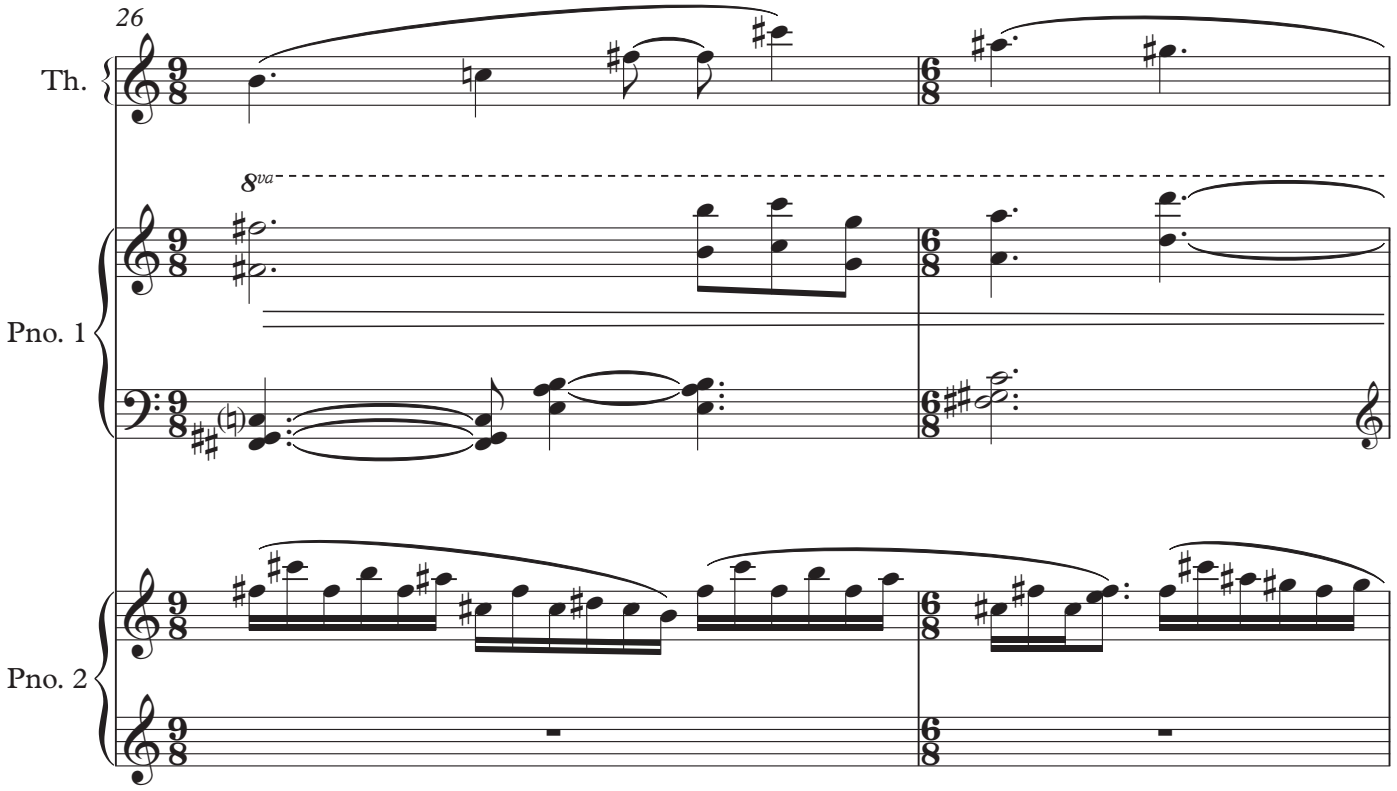


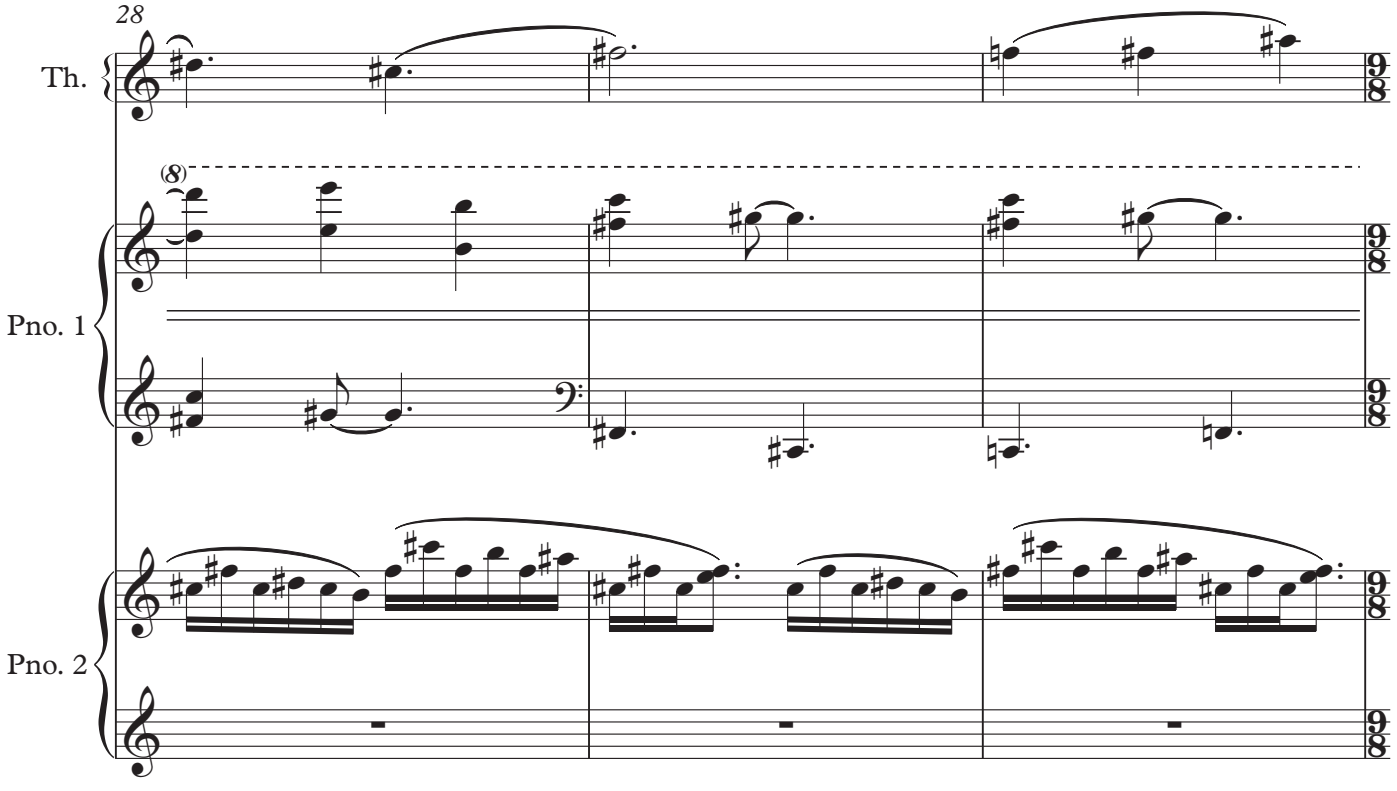


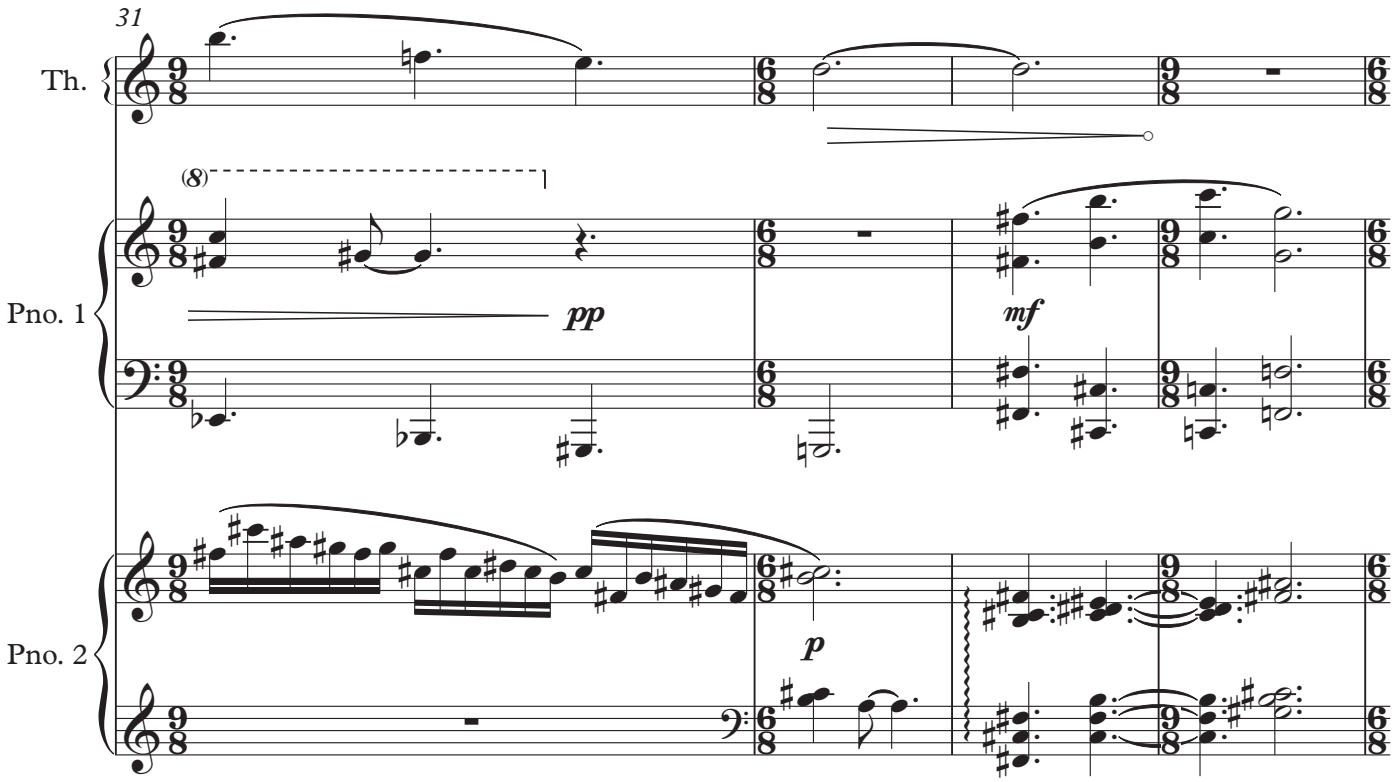

9
Th.
4
Pno. 1
[pp]
Pno. 2
p
f
13
Th.
8
Pno. 1
Pno. 2
mp

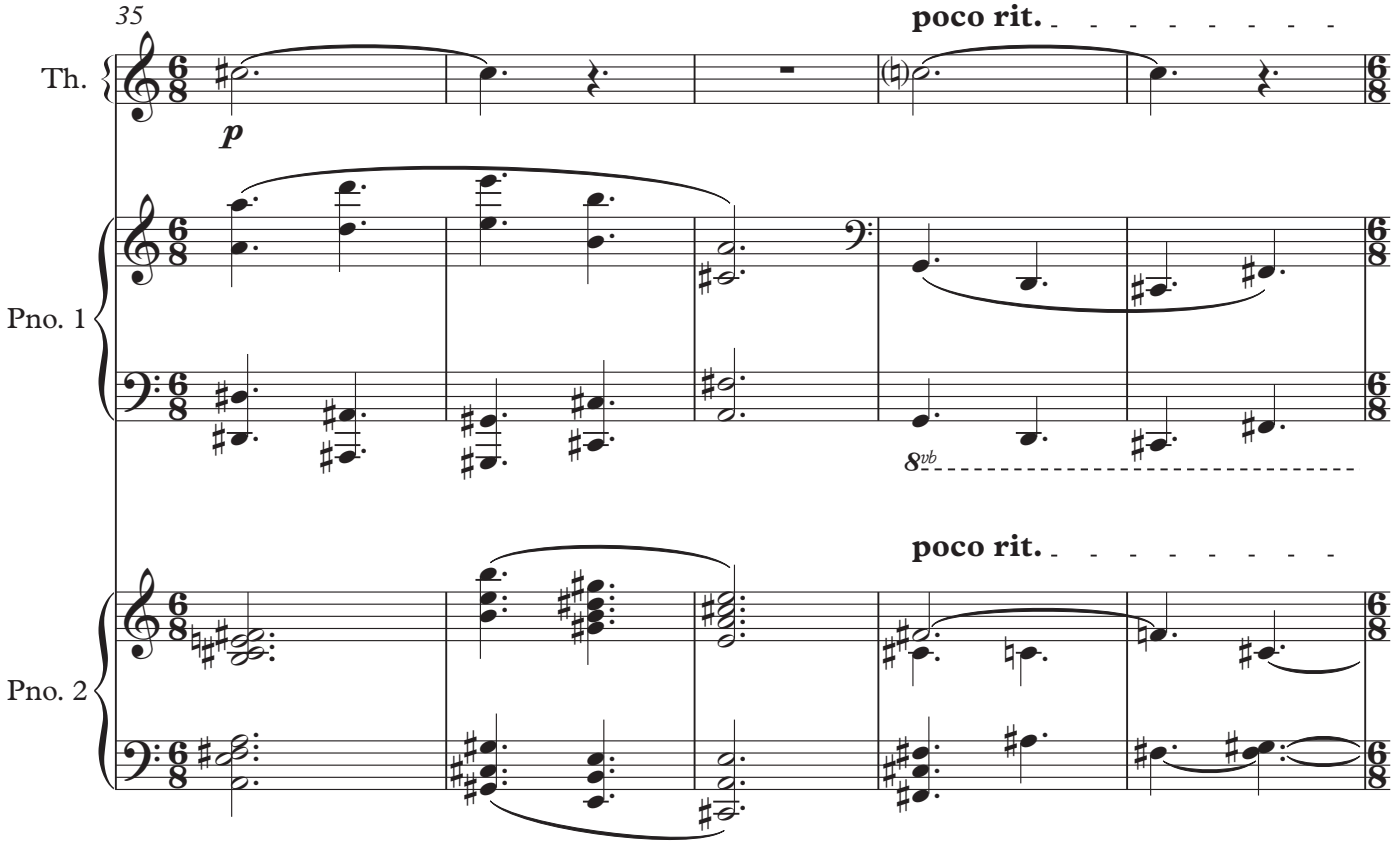

15
Th.
mp
Pno. 1
6
6
6
mf
Pno. 2
6
3
mf
mp
17
Th.
stac.
Pno. 1
p
3
3
3
3
3
3
3
Pno. 2
mf

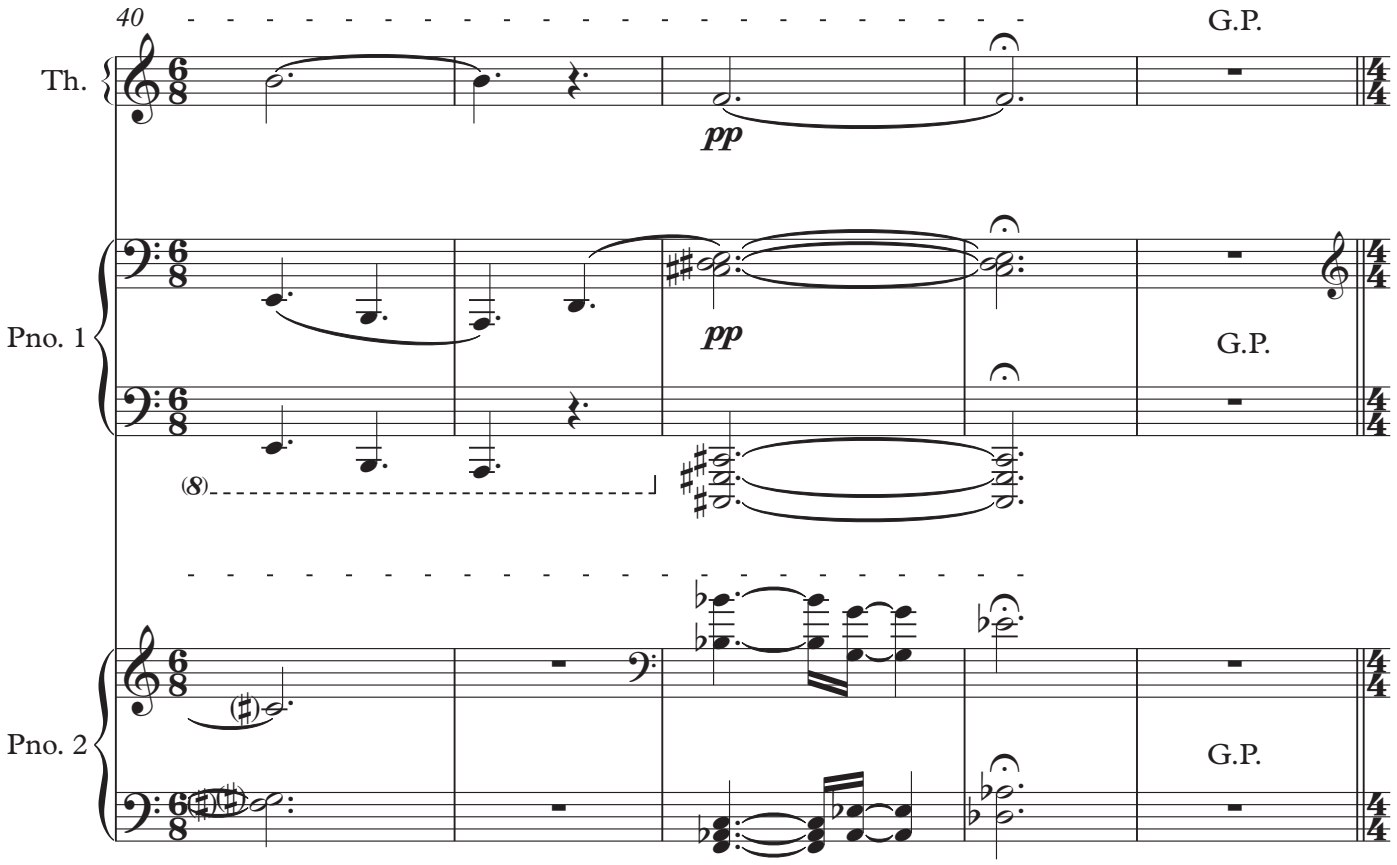

20
Uneasy ♩. = 58
Th.
mf
mf
Pno. 1
sub. p
Uneasy ♩. = 58
Pno. 2
sub. p
23
Th.
Pno. 1
Pno. 2

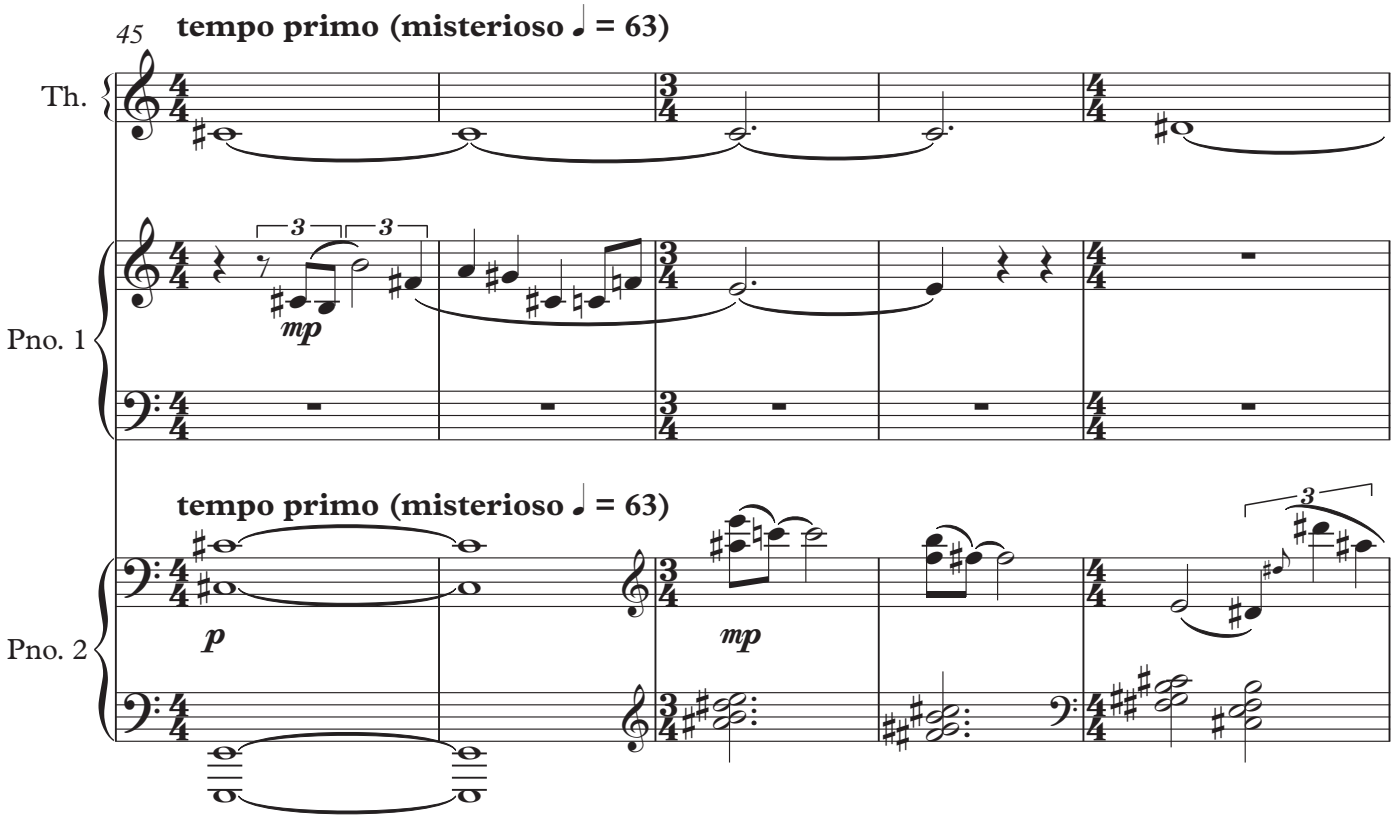

26
Th.
8va
Pno. 1
Pno. 2

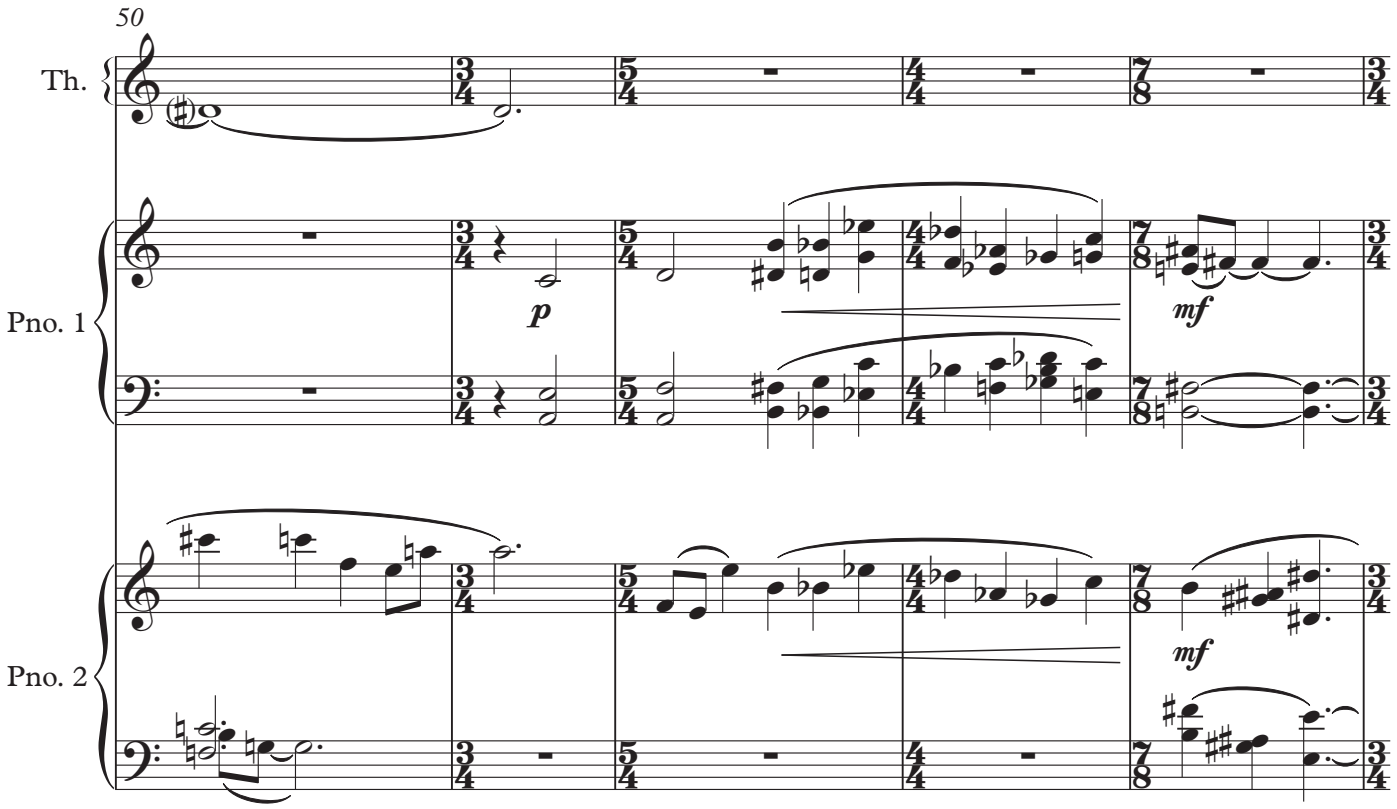

28
Th.
(8)
Pno. 1
Pno. 2

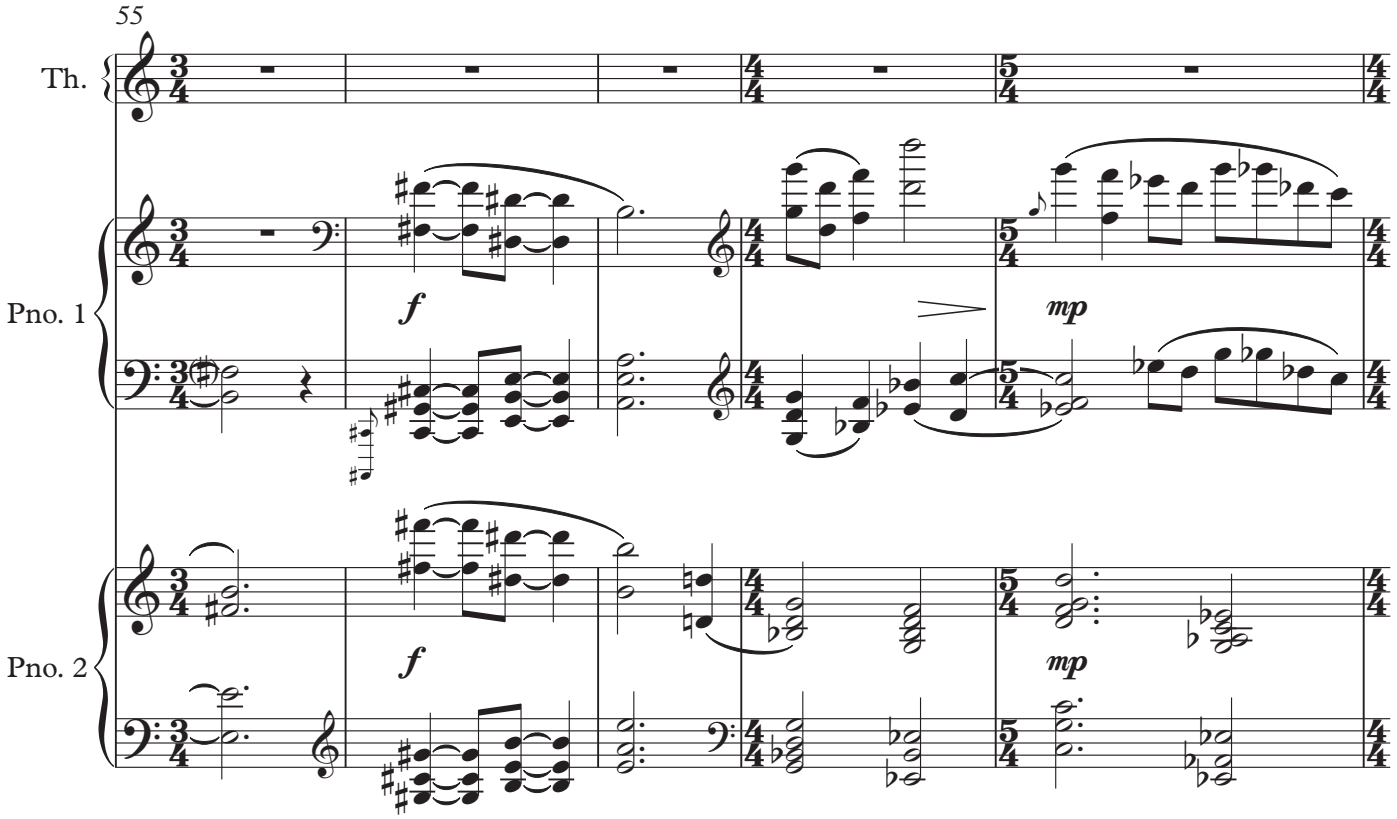

31
Th.
(8)
Pno. 1
pp
mf
Pno. 2
p

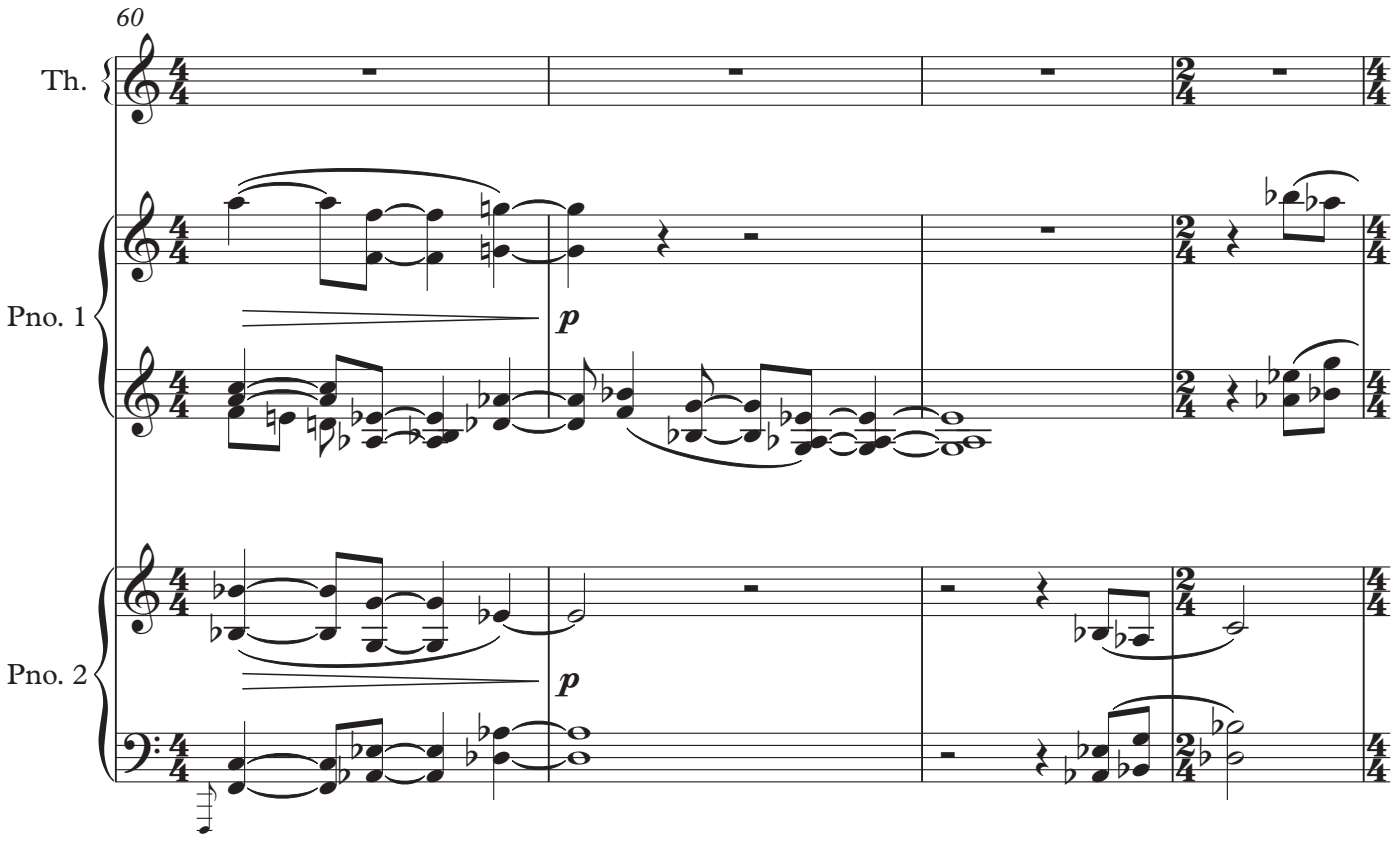

35
poco rit.
Th.
p
Pno. 1
8vb
poco rit.
Pno. 2

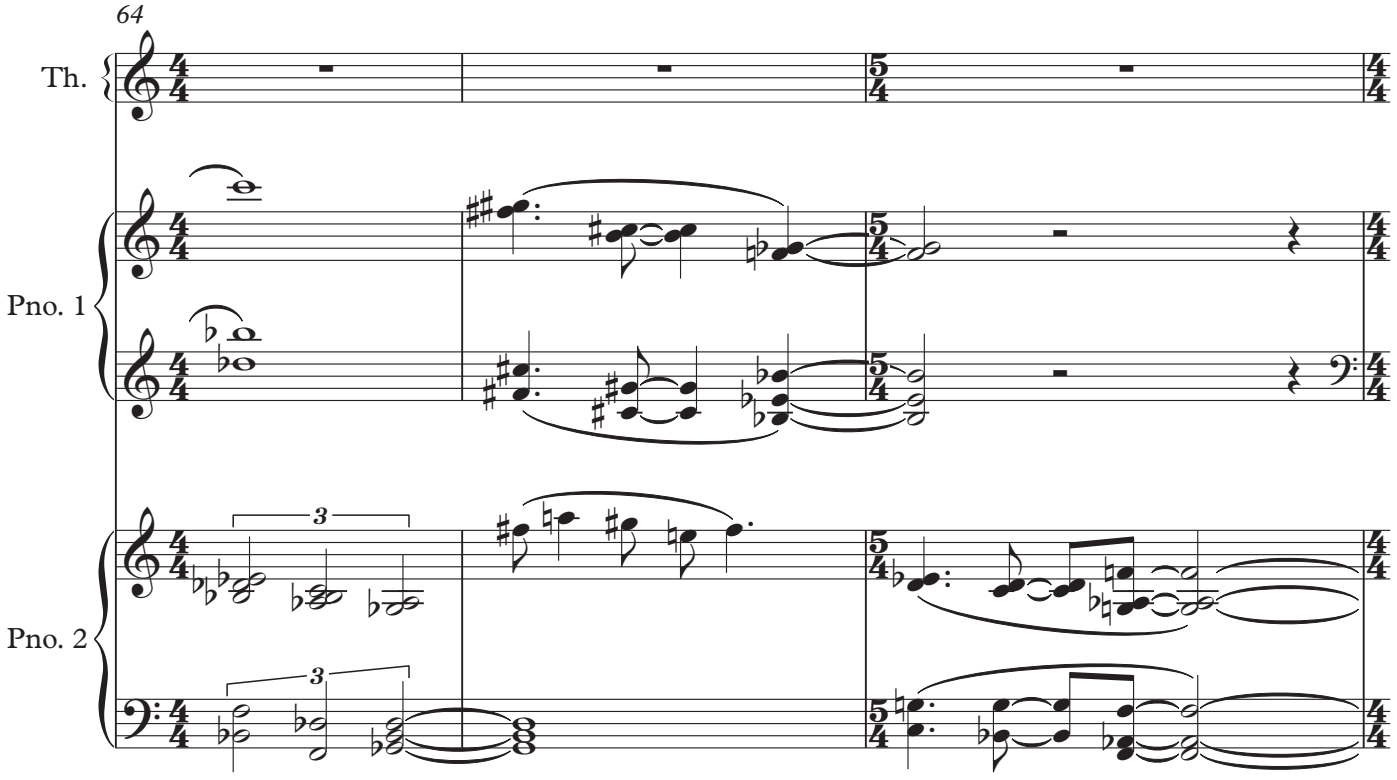

40
G.P.
Th.
pp
Pno. 1
pp
G.P.
(8)
Pno. 2
G.P.

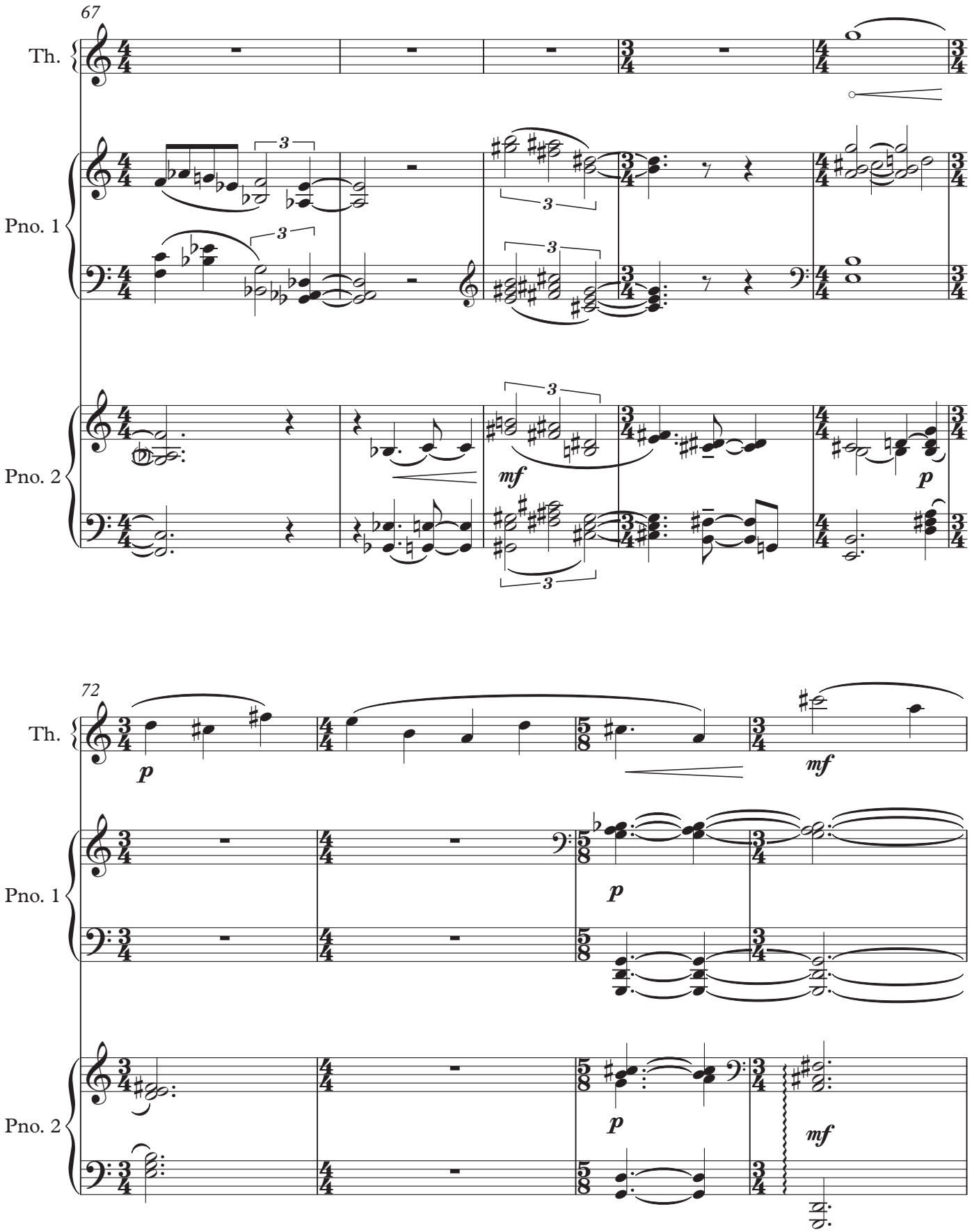

45
tempo primo (misterioso ♩ = 63)
Th.
3
3
mp
Pno. 1
tempo primo (misterioso ♩ = 63)
p
mp
3
Pno. 2

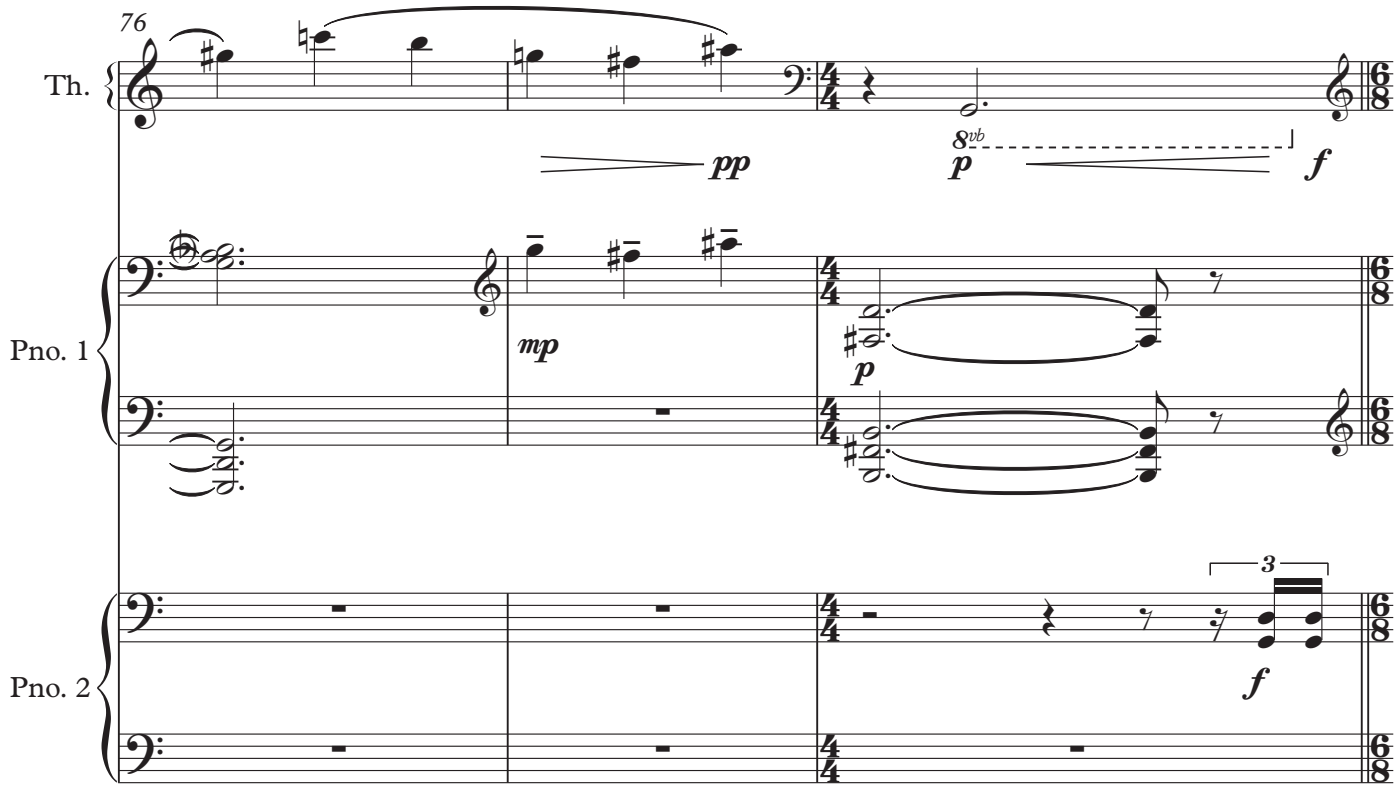

50
Th.
Pno. 1
Pno. 2
p
mf
mf

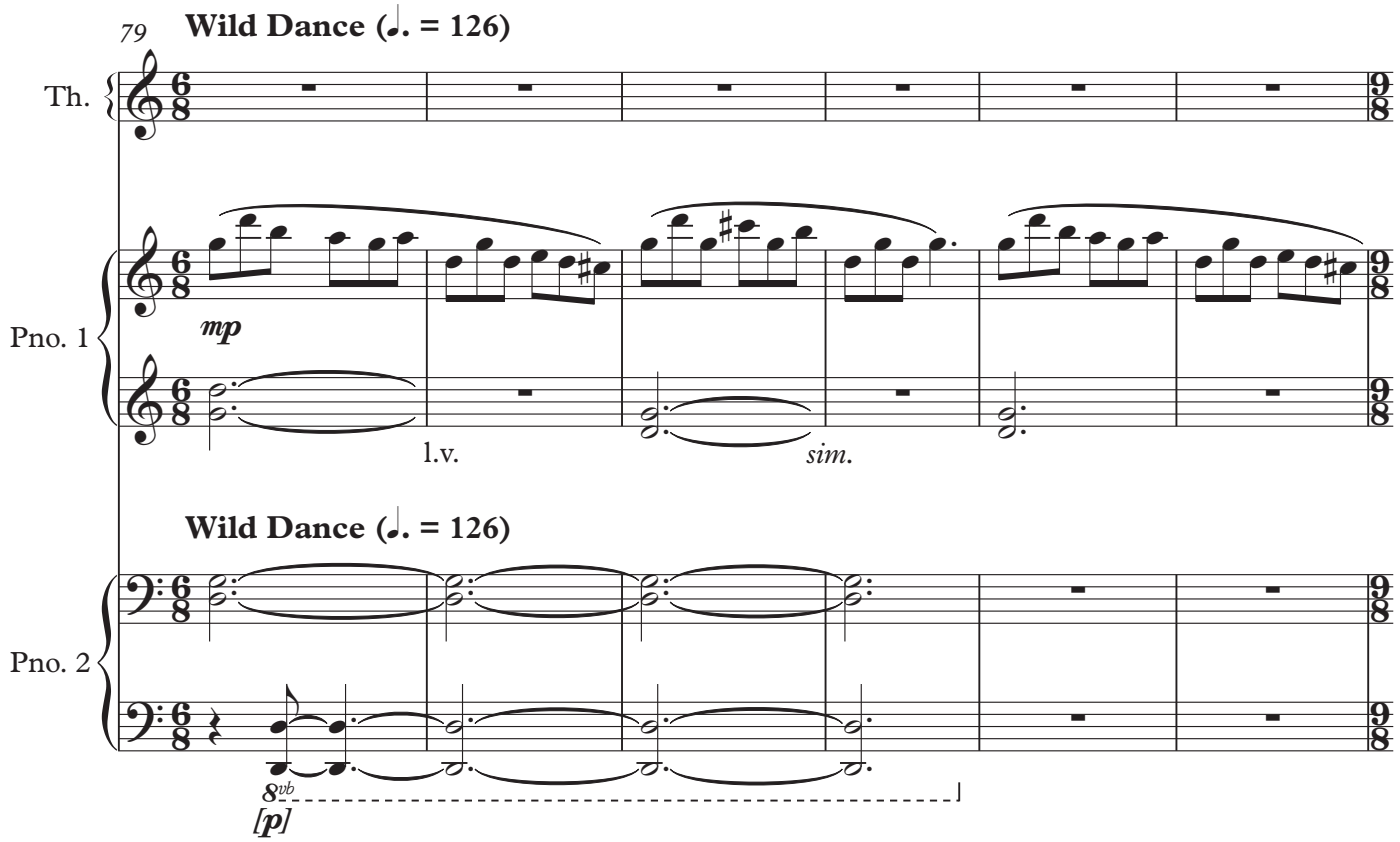

55
Th.
Pno. 1
Pno. 2
f
mp
f
mp

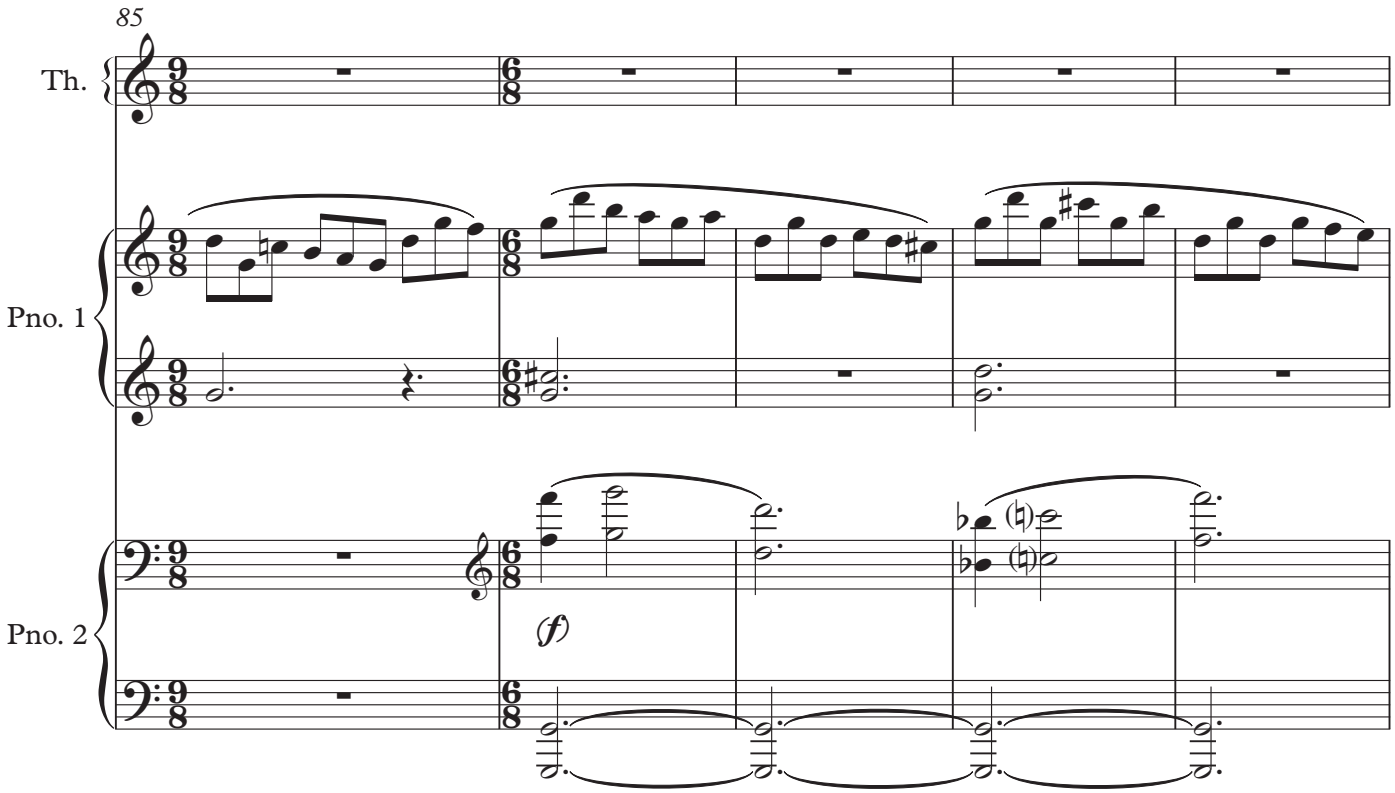

60
Th.
Pno. 1
Pno. 2
p
p

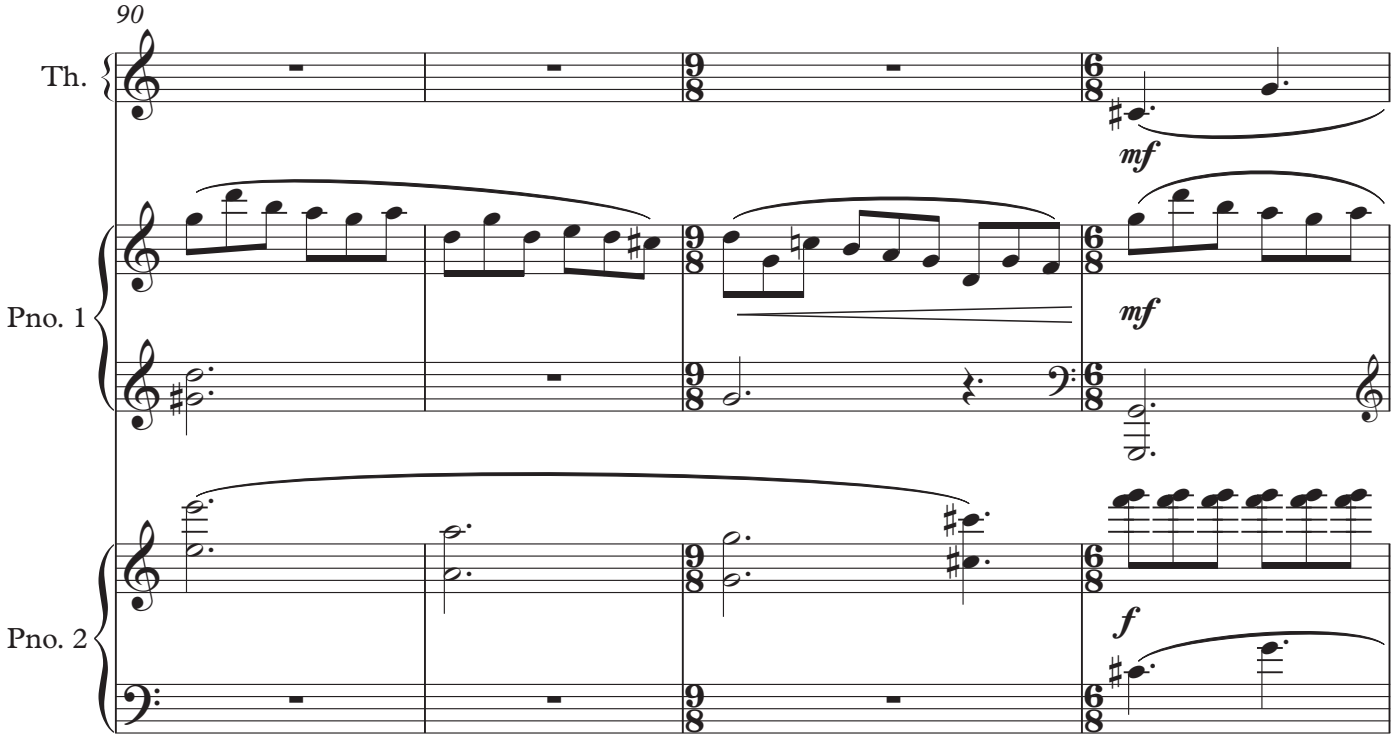

64
Th.
Pno. 1
Pno. 2
3
3

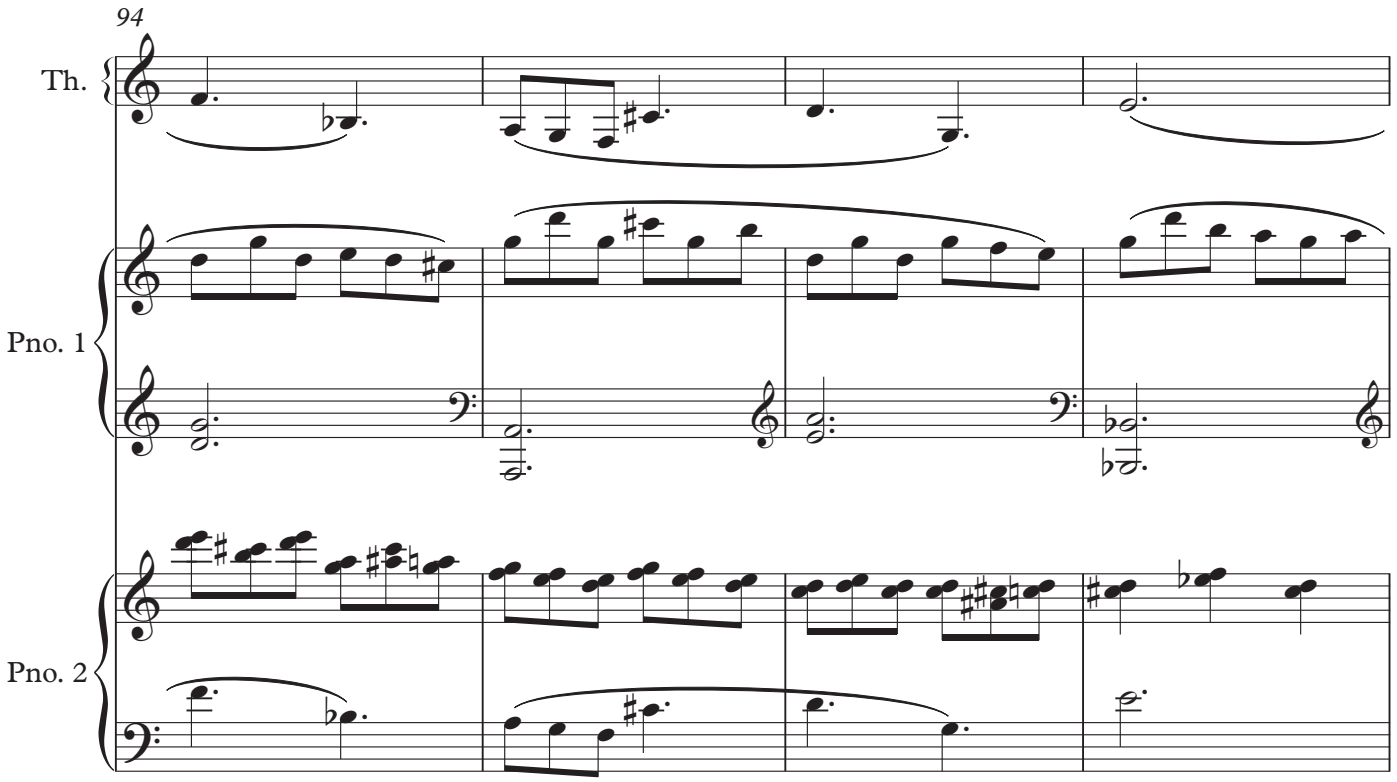

67
Th.
Pno. 1
Pno. 2
3
mf
p
72
Th.
Pno. 1
Pno. 2
p
mf

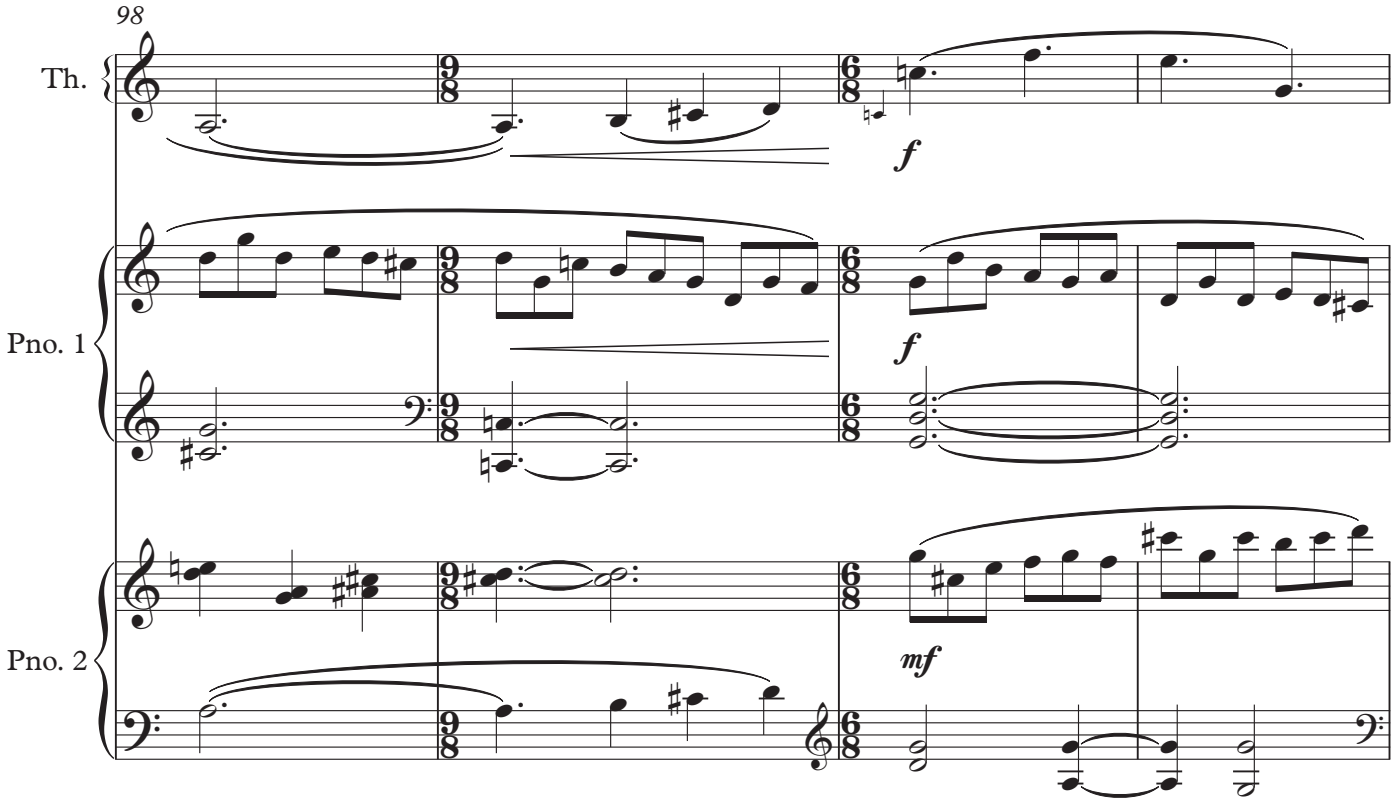

76
Th.
pp
8vb
p
f
Pno. 1
mp
p
Pno. 2
3
f

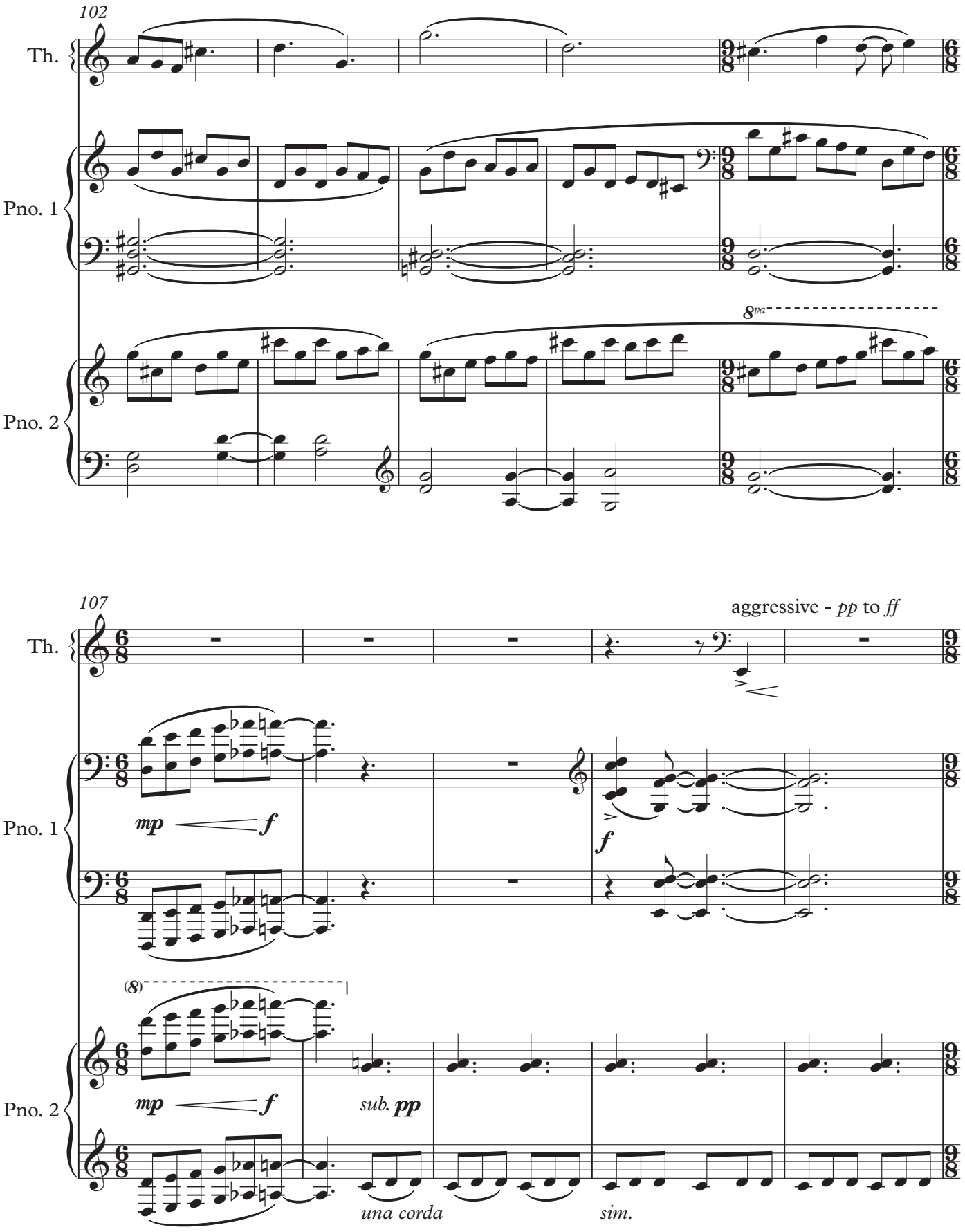

79
Wild Dance (♩. = 126)
Th.
Pno. 1
mp
l.v.
sim.
Wild Dance (♩. = 126)
Pno. 2
8vb
[p]

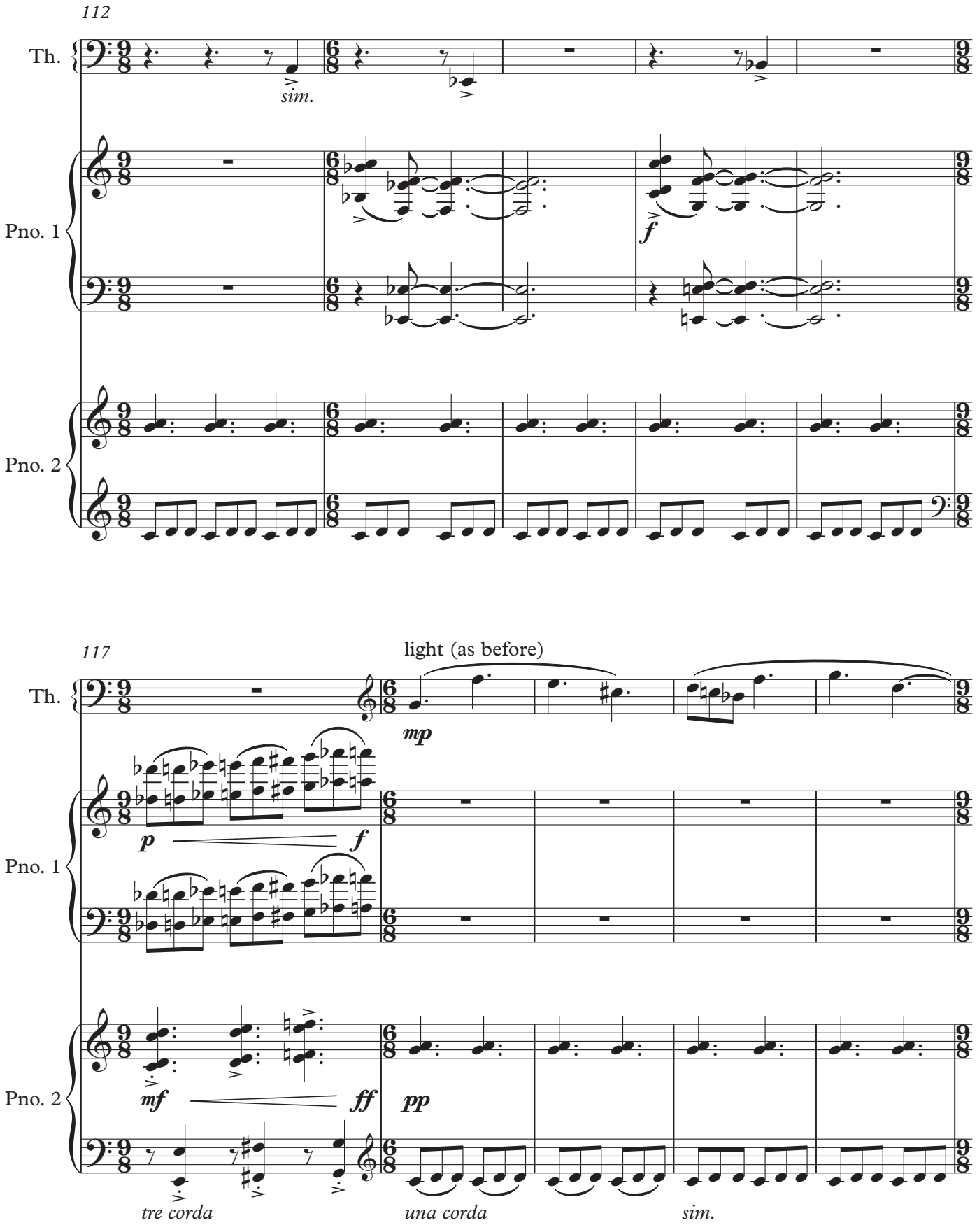

85
Th.
Pno. 1
Pno. 2
(f)

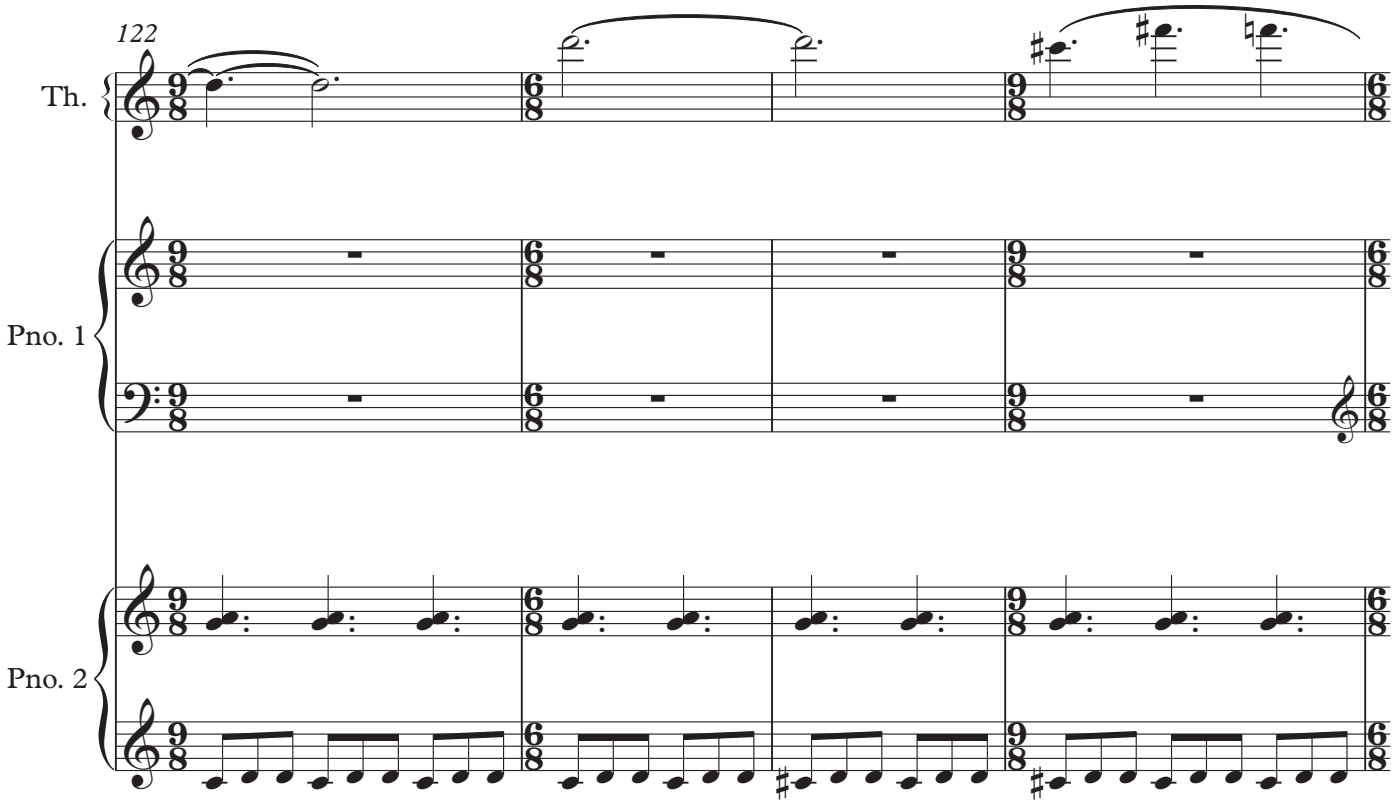

90
Th.
Pno. 1
Pno. 2
mf
mf
f

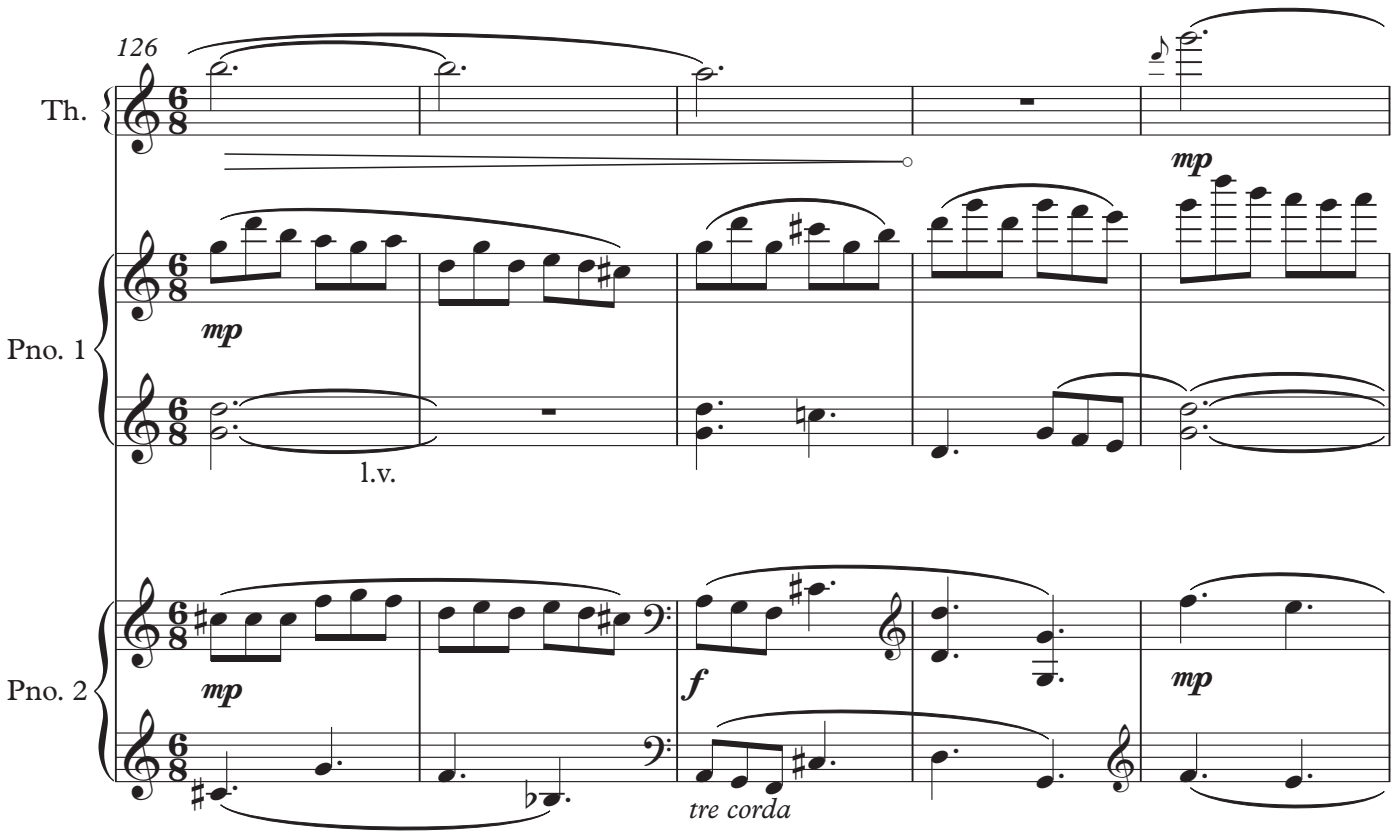

94
Th.
Pno. 1
Pno. 2

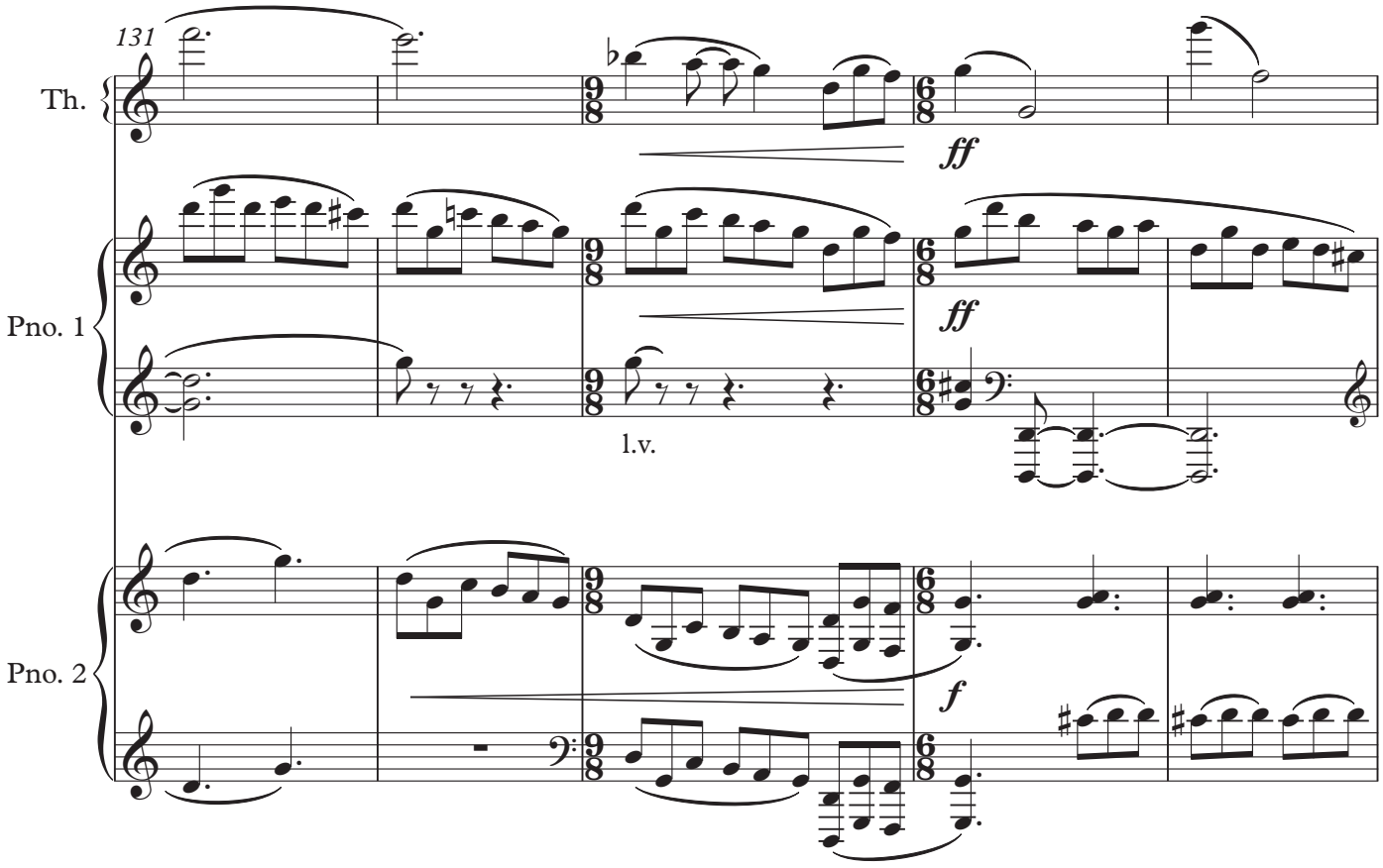

98
Th.
Pno. 1
Pno. 2
f
f
mf

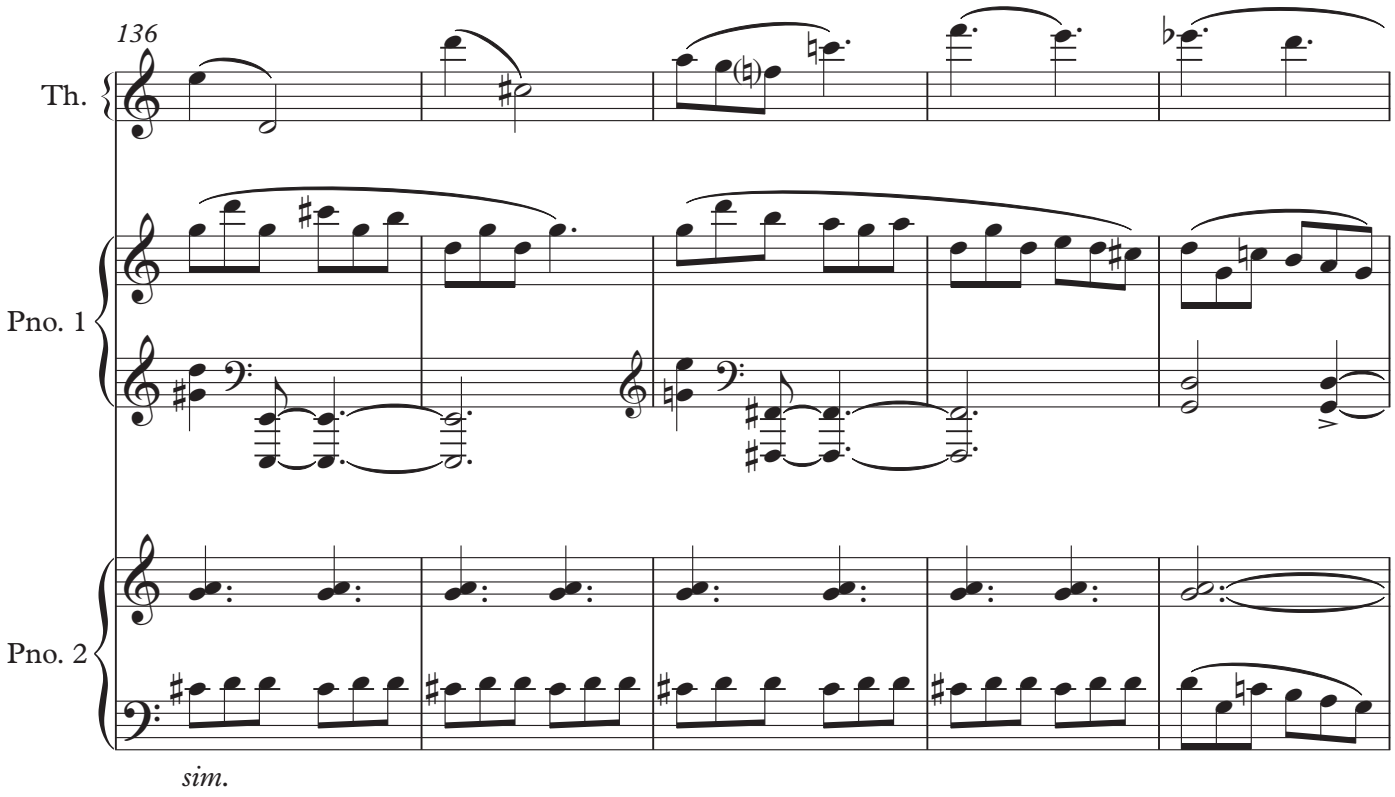

102
Th.
Pno. 1
Pno. 2
8va
107
aggressive - pp to ff
mp
f
(8)
sub. pp
una corda
sim.

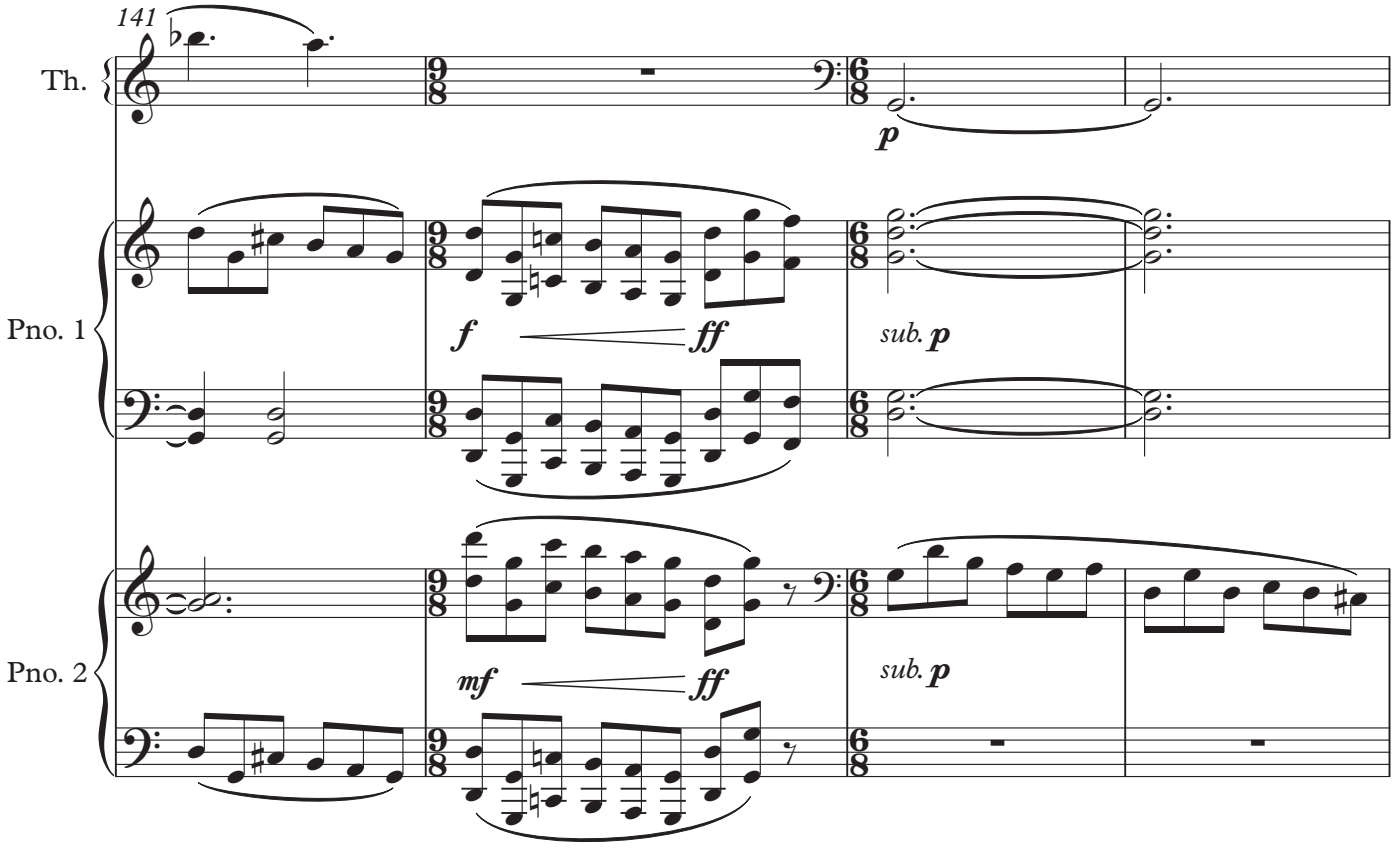

112
Th.
sim.
Pno. 1
f
Pno. 2
117
light (as before)
Th.
mp
Pno. 1
p
f
Pno. 2
mf
ff
pp
tre corda
una corda
sim.

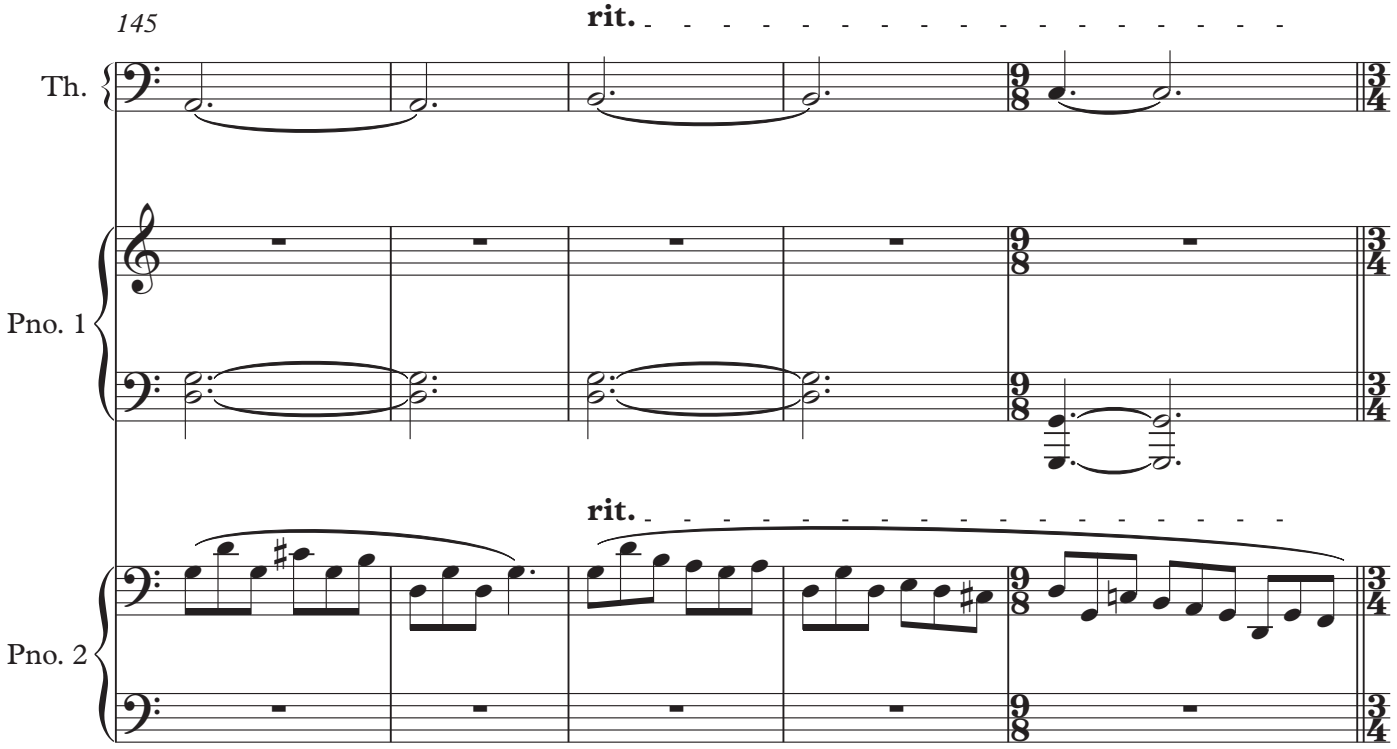

122
Th.
Pno. 1
Pno. 2

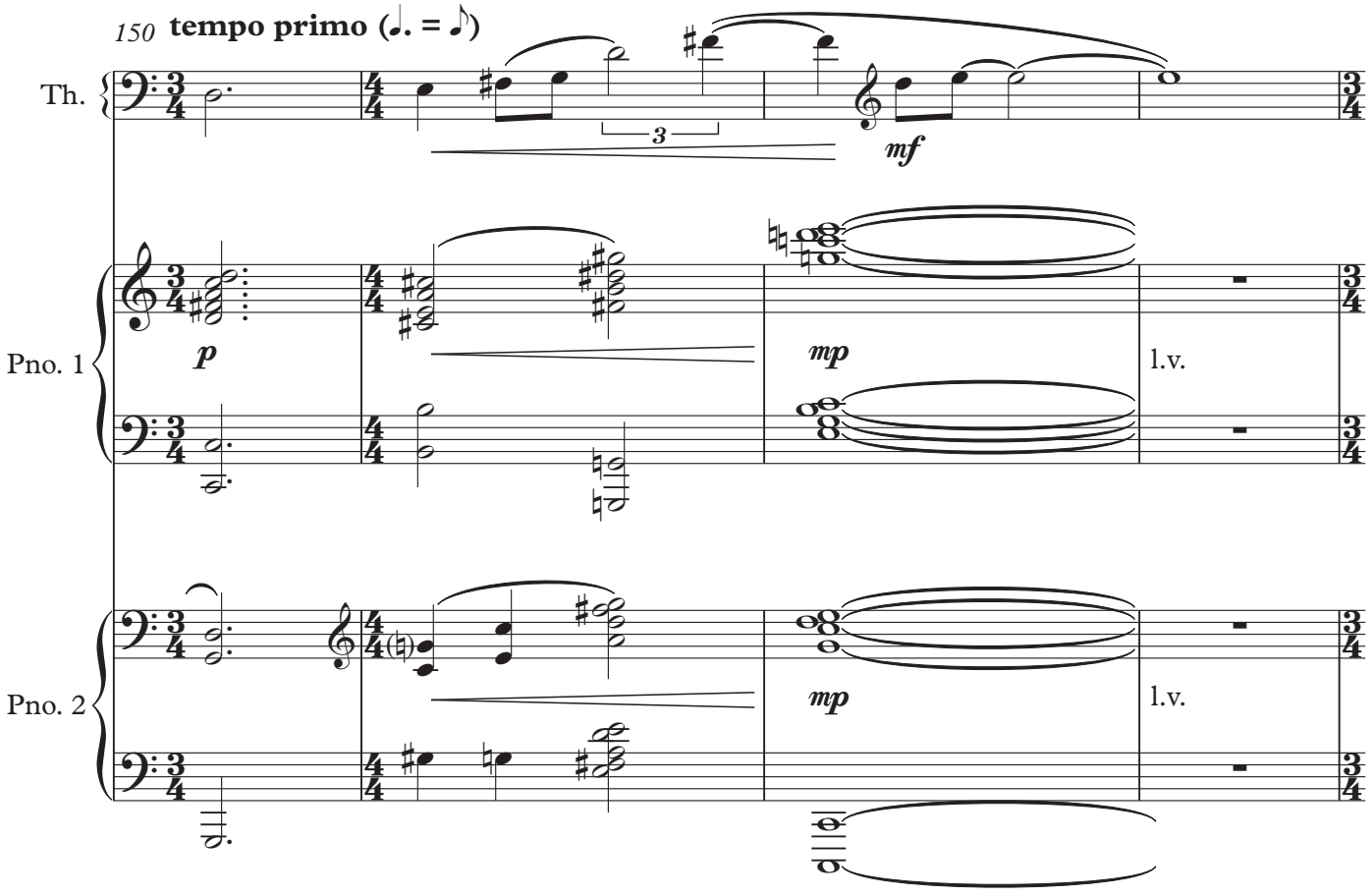

126
Th.
mp
Pno. 1
mp
l.v.
Pno. 2
mp
f
tre corda
mp

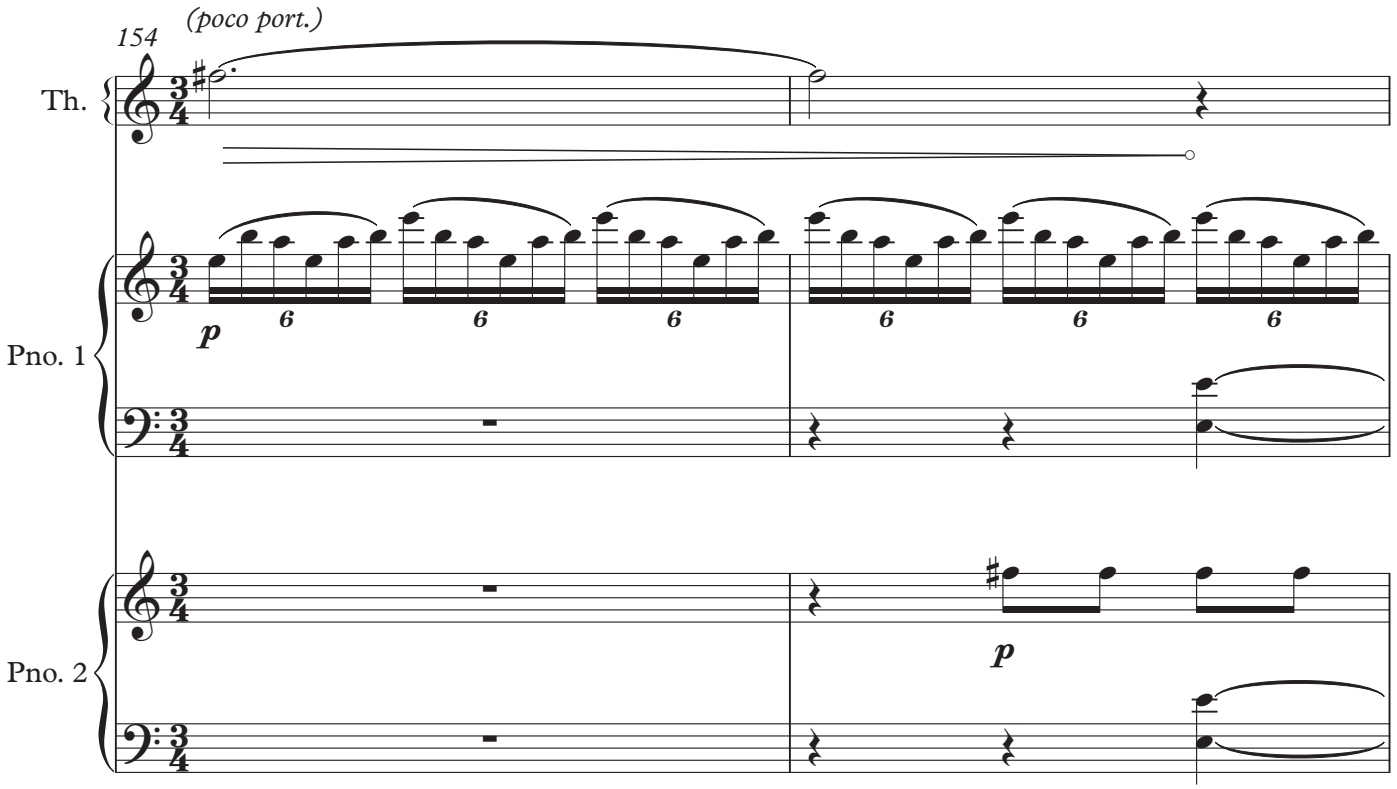

131
Th.
ff
Pno. 1
ff
l.v.
Pno. 2
f

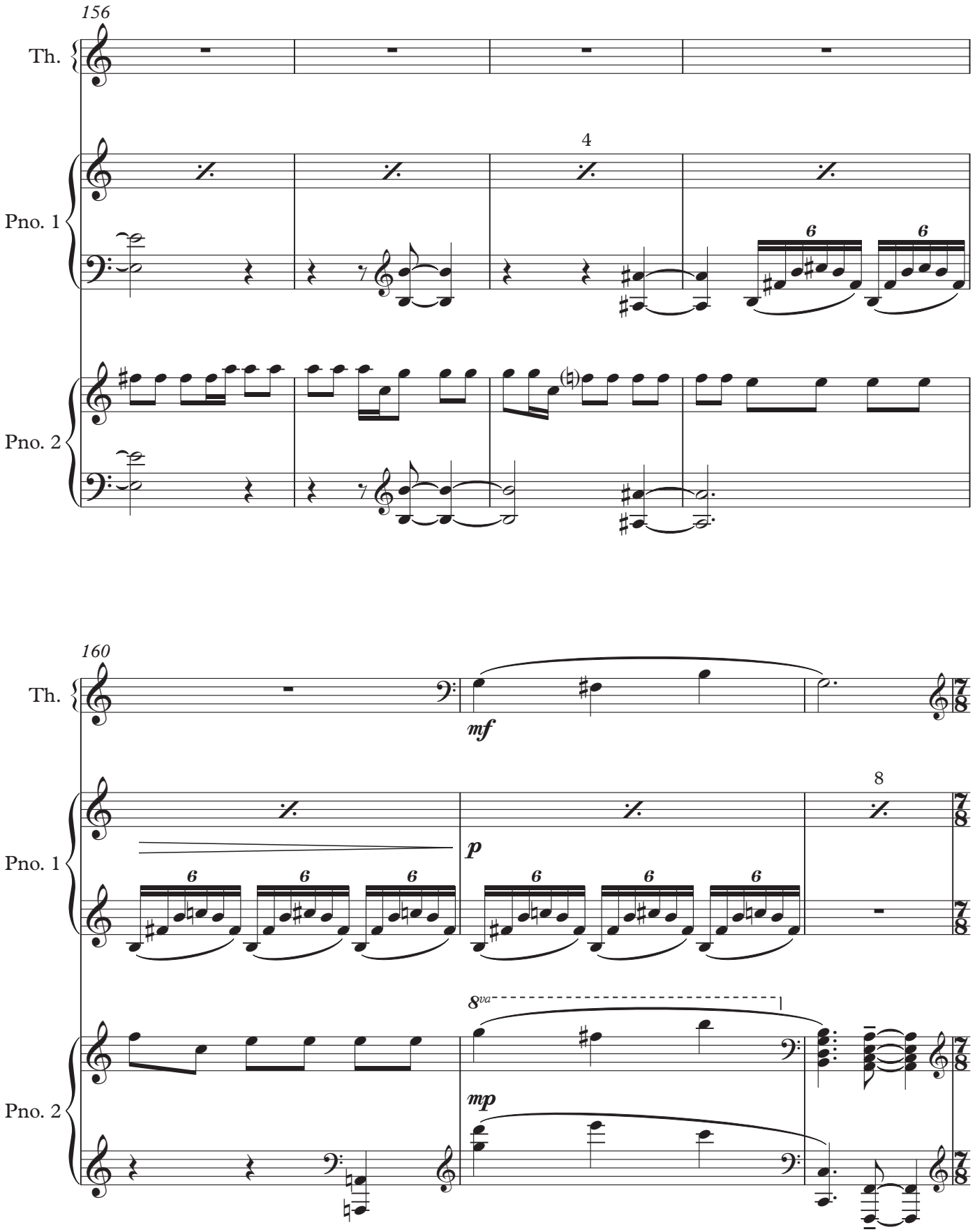

136
Th.
Pno. 1
Pno. 2
sim.

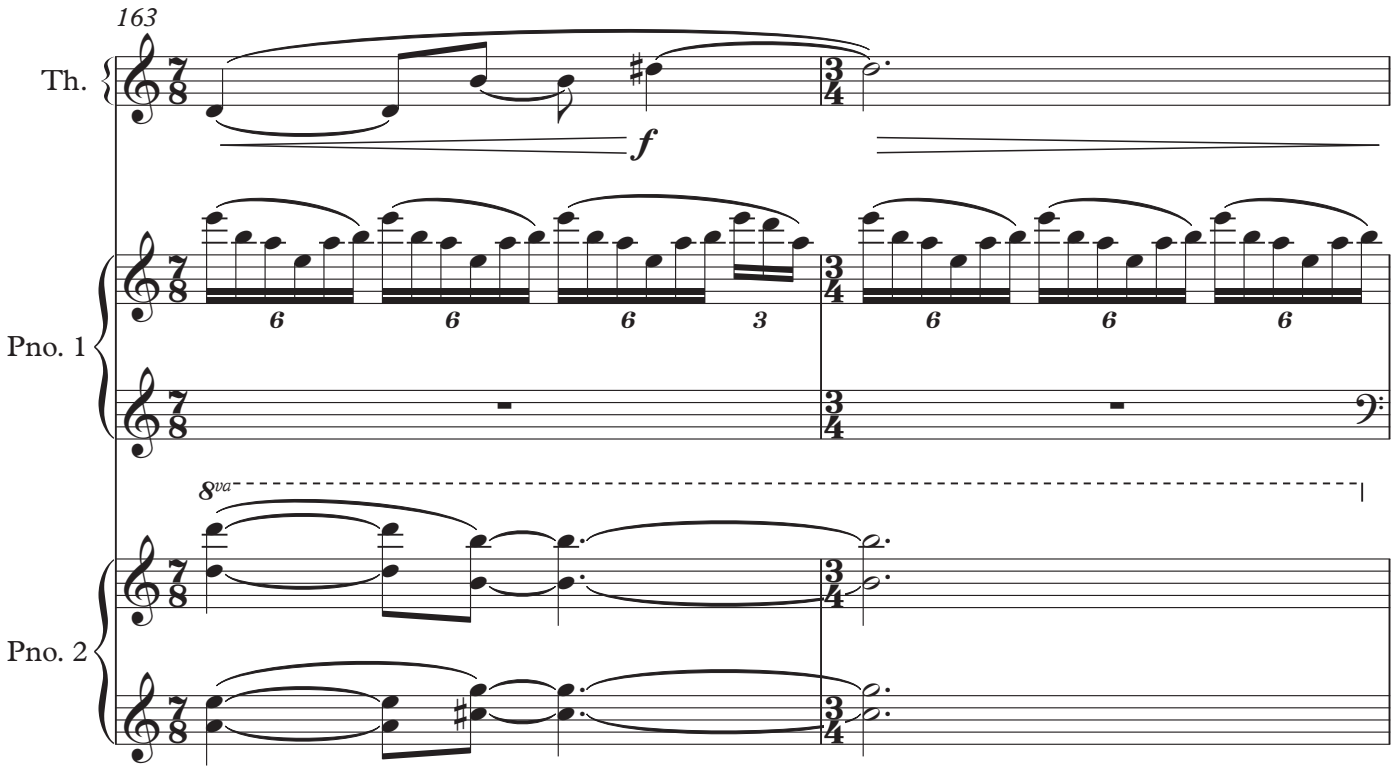

141
Th.
Pno. 1
Pno. 2
p
f
ff
sub. p
mf
ff
sub. p

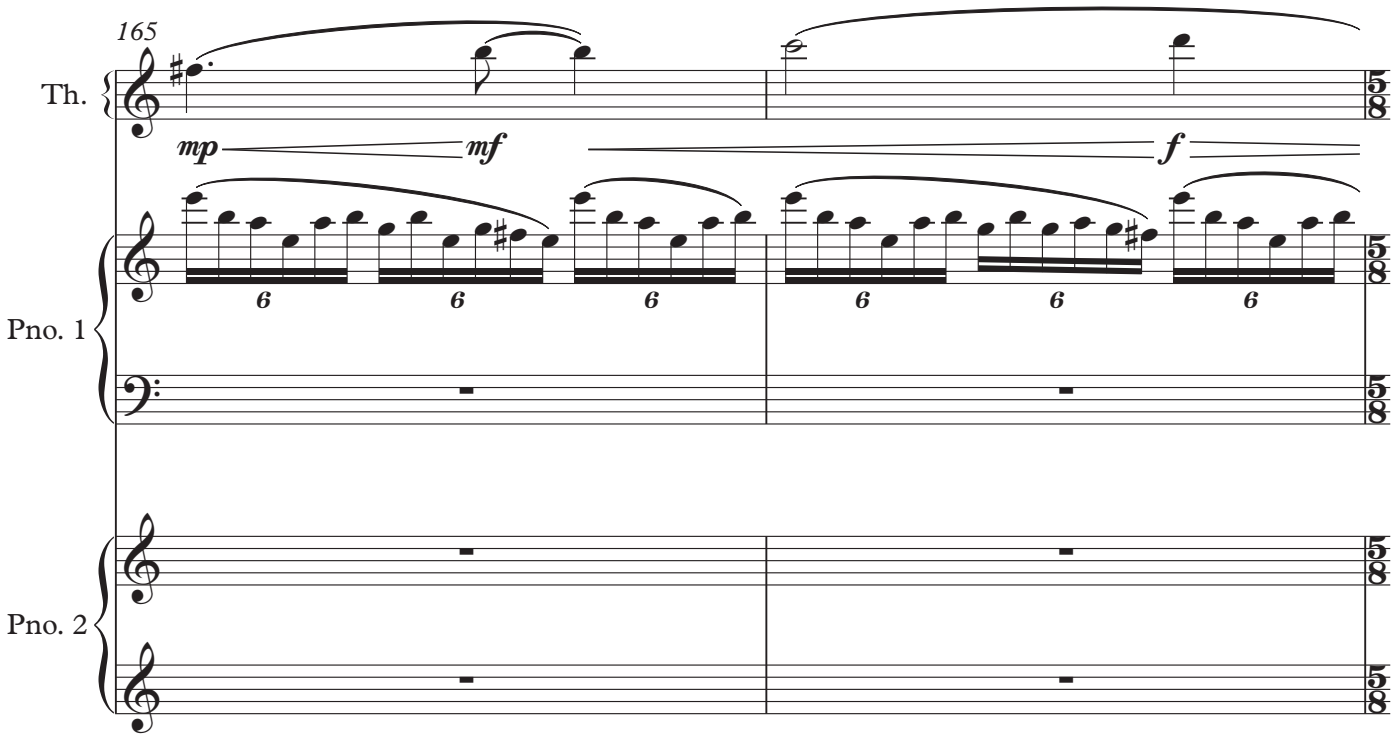

145
rit.
Th.
Pno. 1
rit.
Pno. 2

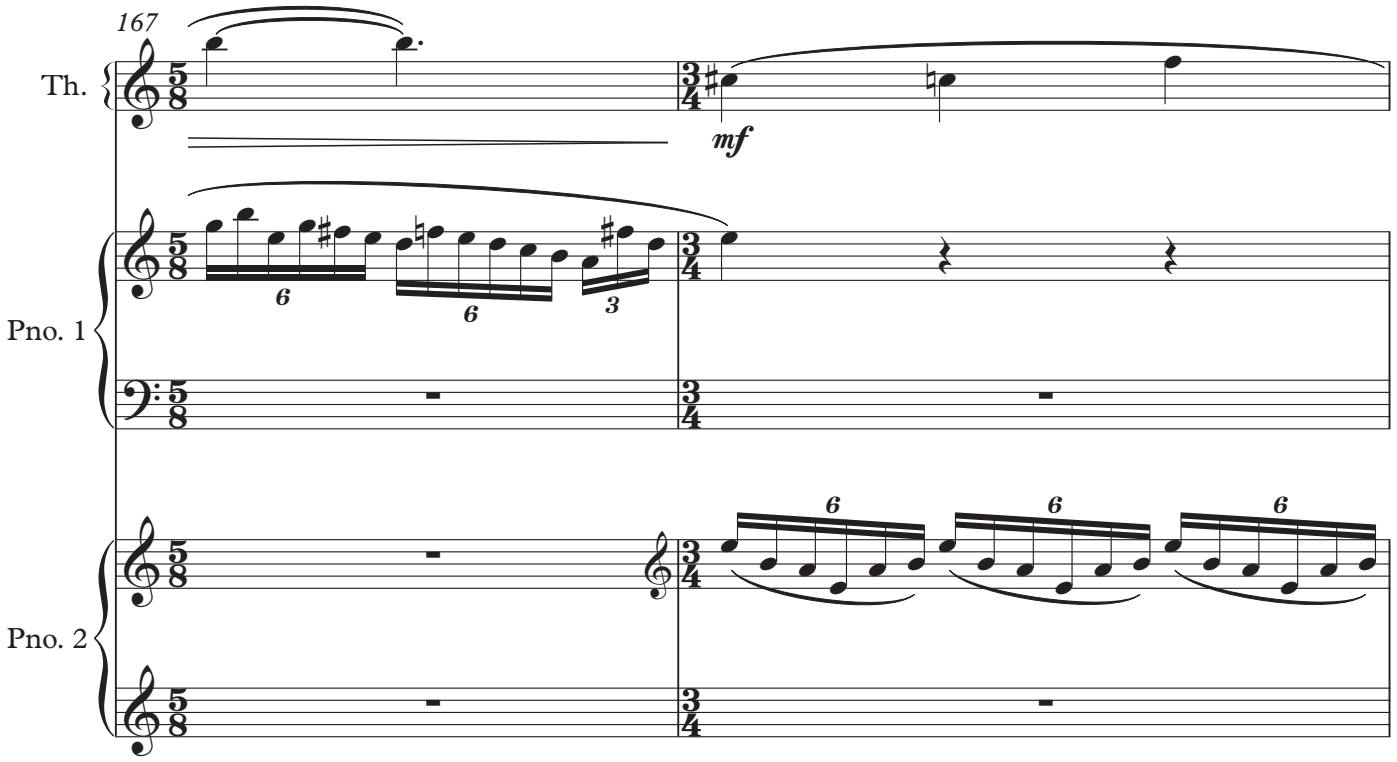

150
tempo primo (♩. = ♪)
Th.
3
mf
Pno. 1
p
mp
l.v.
Pno. 2
mp
l.v.

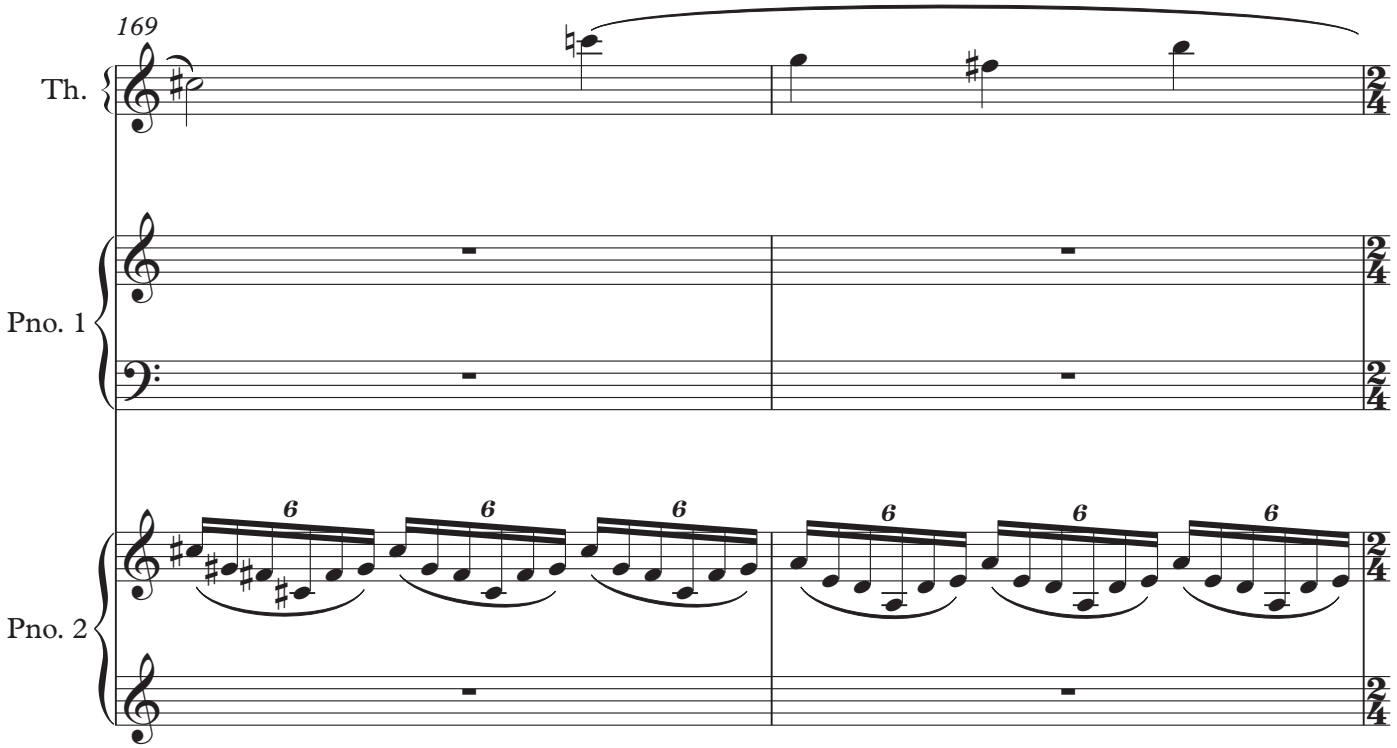

154
(poco port.)
Th.
Pno. 1
p
6
6
6
6
6
6
Pno. 2
p

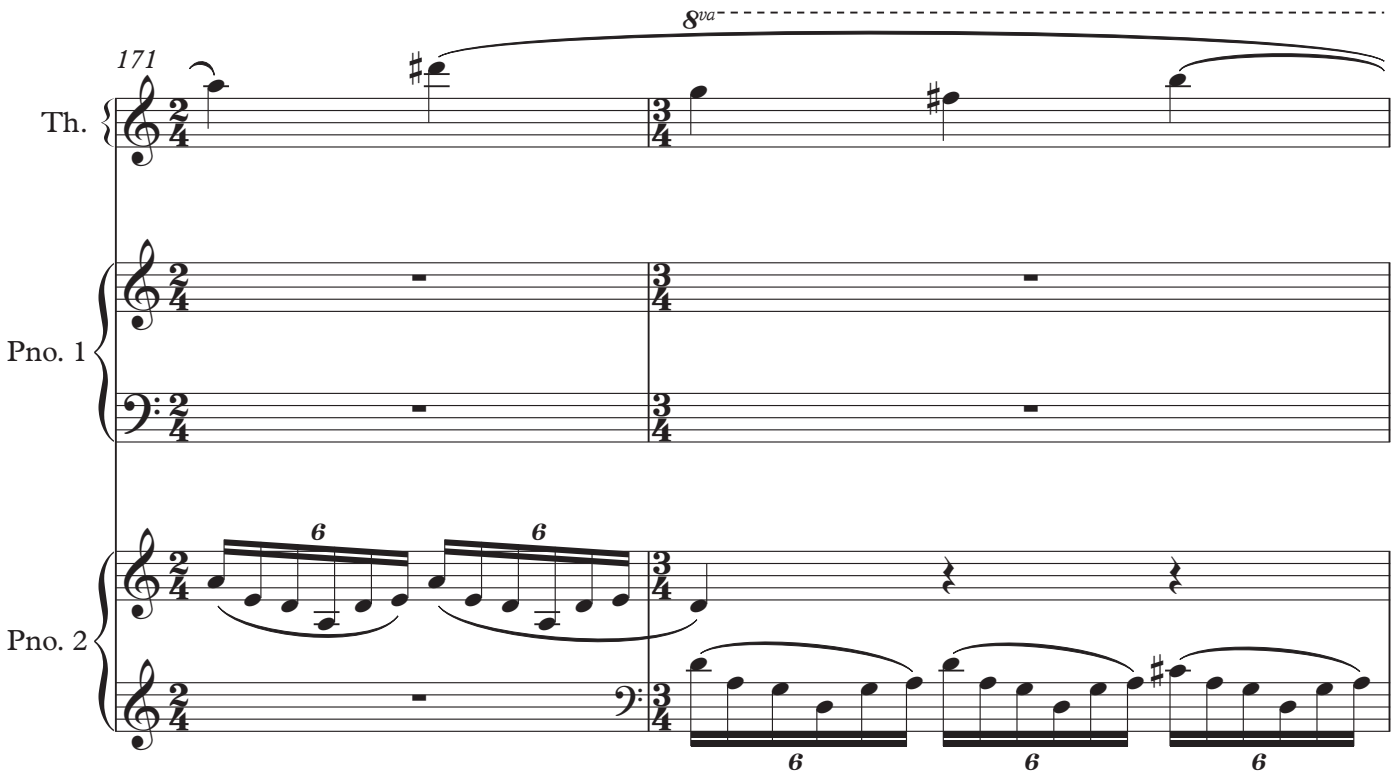

156
Th.
4
Pno. 1
Pno. 2
160
Th.
mf
8
Pno. 1
p
8va
Pno. 2
mp

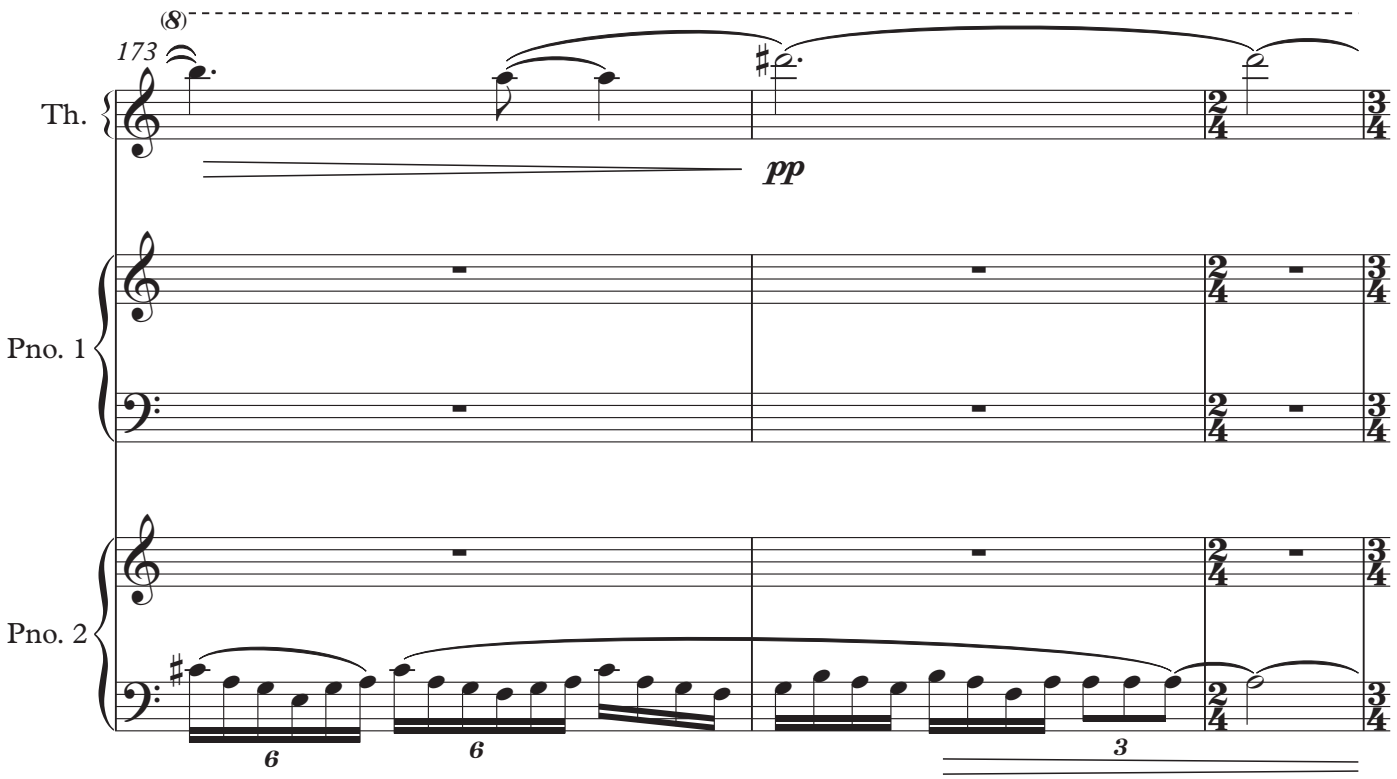

163
Th.
Pno. 1
Pno. 2
f
8va

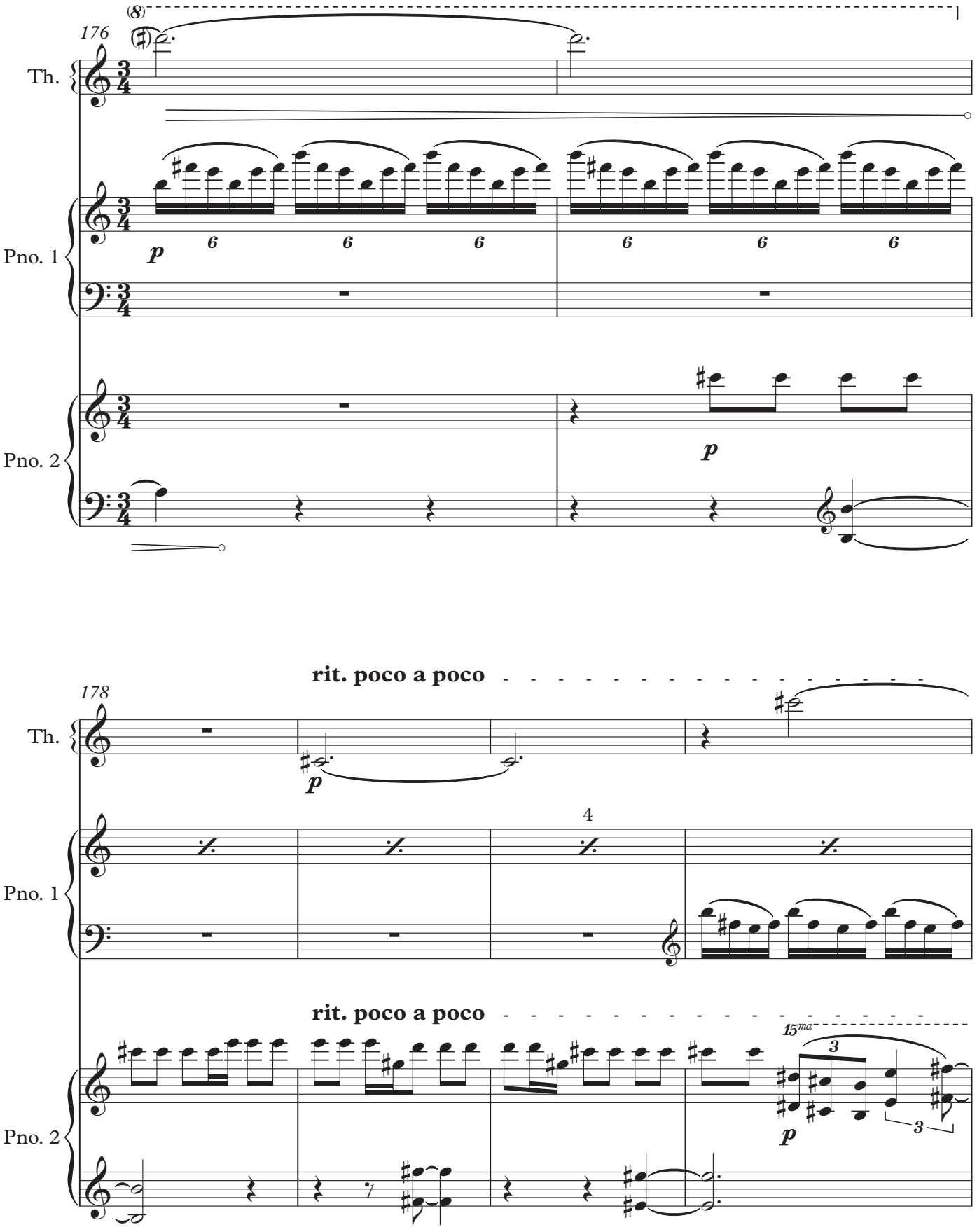

165
Th.
Pno. 1
Pno. 2
mp
mf
f

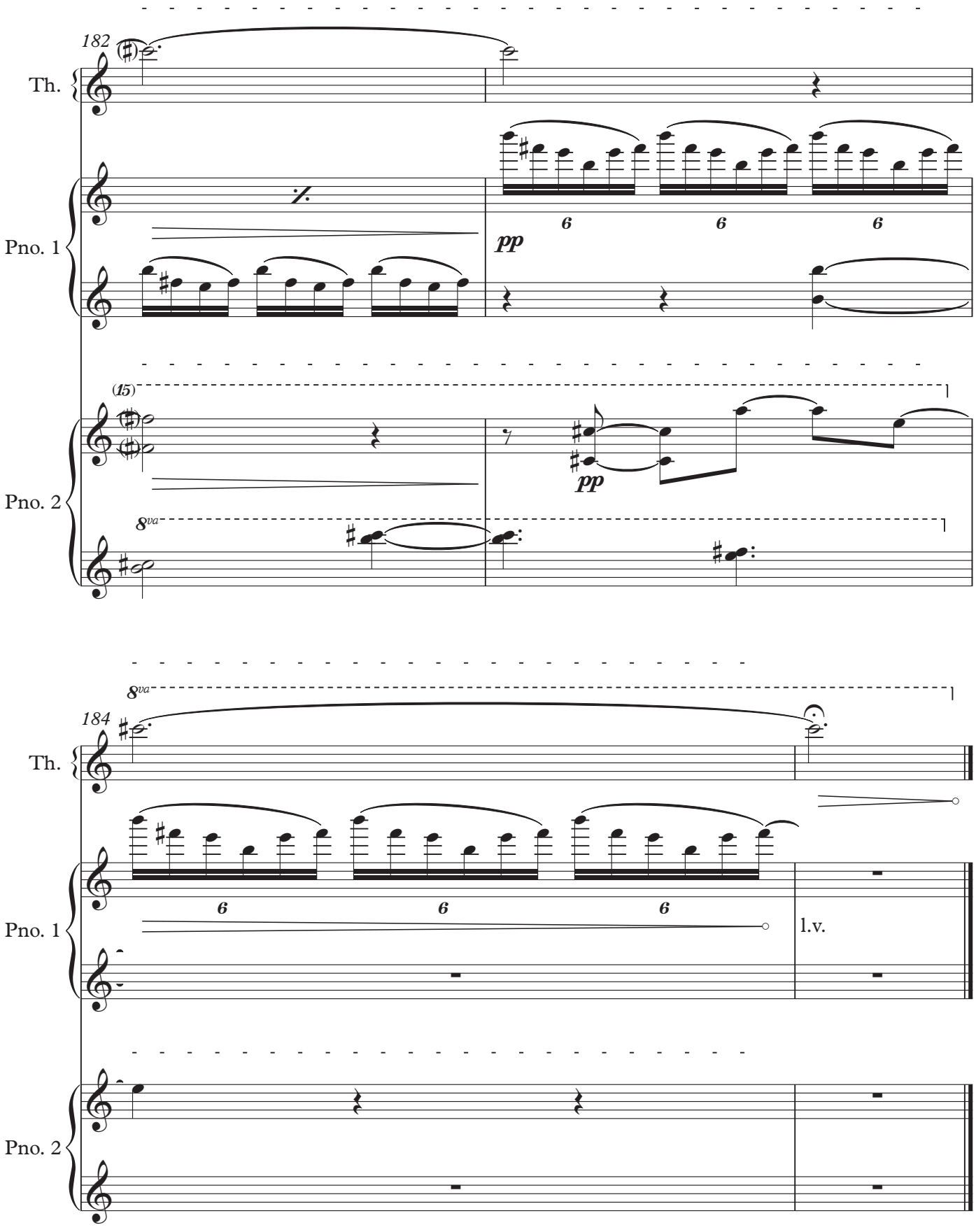

167
Th.
mf
Pno. 1
Pno. 2


169
Th.
Pno. 1
Pno. 2


8va
171
Th.
Pno. 1
Pno. 2
6
6
6
6
6


(8)
173
Th.
pp
Pno. 1
Pno. 2
6
6
3


176
Th.
Pno. 1
Pno. 2
p
rit. poco a poco
178
4
15ma


182
Th.
Pno. 1
pp
6
6
6
(15)
Pno. 2
pp
8va
8va
184
Th.
Pno. 1
6
6
6
l.v.
Pno. 2

Timothy Johnston

Sinfonietta

for orchestra and English concertina

to Rob Harbron

PROGRAMME NOTE

i: Stick Dance

- A boisterous stick dance, based on a traditional tune performed by William Kimber in the early 20th century, pits the orchestra against the solo concertina. The two play back and forth, between a highly stylised reinvention of the tune, and a simple harmonisation of the original melody.

ii: Passacaglia

- This melancholy slow movement explores the sonorous potential of the concertina, set against a background of soft orchestral textures.

iii: Scherzo

- Motifs from the first movement return to close the piece in a mischievous scherzo & trio, as the music bustles through a whistle-stop tour of different transpositions in search of a suitable finale.

Approx. duration: 12:00

Instrumentation

2 Flutes (1 doubling piccolo)
2 Oboes (1 doubling cor anglais)
2 B♭ Clarinets (1 doubling bass clarinet)
2 Bassoons

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

Percussion (3 players)
Bass Drum, Celeste, Cymbals, Snare Drum, Timpani, Woodblock, Xylophone

Tenor-Treble English Concertina

Harp
Strings

© Timothy Johnston

Sinfonietta

for orchestra and concertina

i - Stick Dance

Score in transposition

Timothy Johnston
September 2020

Presto, with joy (♩ = c.168)

Flutes
Oboes
B♭ Clarinets
Bassoons
F Horn 1&3
F Horn 2&4
B♭ Trumpets
Trombones
B.Tbn. & Tuba
Timpani
Bass Drum (P1)
Percussion 2
Concertina
Violin 1
Violin 2
Viola
Violoncello
Double Bass

9

Fl.

Ob.

Cl.

Bsn.

Hn. 1&3

Hn. 2&4

Tpt.

Tbn.

B.T & Tba.

Timp.

B. D.

Perc. 2

Cont.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

1.

19

Fl.
Ob.
Cl.
Bsn.
Hn. 1&3
Hn. 2&4
Tpt.
Tbn.
B.T & Tba.
Timp.
B. D.
Perc. 2
Cont.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

a 2

p *f*

mp

27

Fl.
Ob.
Cl.
Bsn.
Hn. 1&3
Hn. 2&4
Tpt.
Tbn.
B.T & Tba.
Timp.
B. D.
Perc. 2
Cont.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

ff ffp f mf

pizz.

34

Fl.

Ob.

Cl.

Bsn.

Hn. 1&3

Hn. 2&4

Tpt.

Tbn.

B.T & Tba.

Timp.

B. D.

Perc. 2

Cont.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

f

f

p *mf*

p *mf*

pizz.

pizz.

40

A

Fl.
Ob.
Cl.
Bsn.
Hn. 1&3
Hn. 2&4
Tpt.
Tbn.
B.T & Tba.
Timp.
B. D.
Perc. 2
Cont.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

f
p — *mf*
ff
ffp
arco

47

poco rit.

Fl.

Ob.

Cl.

Bsn.

Hn. 1&3

Hn. 2&4

Tpt.

Tbn.

B.T & Tba.

Timp.

B. D.

To S. D.

Perc. 2

Cymbals

Cont.

Vln. 1

poco rit.

Vln. 2

Vla.

Vc.

Db.

pizz.

pizz.

f

56

1.

Allegro (𝅗𝅥 = c.76)

Fl.

Ob.

Cl.

Bsn.

Hn. 1&3

Hn. 2&4

Tpt.

Tbn.

B.T & Tba.

Timp.

B. D.

Cym.

Cont.

Allegro (𝅗𝅥 = c.76)

Vln. 1

Vln. 2

Vla.

Vc.

Db.

64

Fl.

Ob.

1.

a 2

Cl.

Bsn.

Hn. 1&3

Hn. 2&4

Tpt.

Tbn.

B.T & Tba.

Timp.

B. D.

Snare Drum (snares off)

Cym.

Cont.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

arco

71

tempo primo (♩ = c.168)

Fl.

Ob.

Cl.

Bsn.

Hn. 1&3

Hn. 2&4

Tpt.

Tbn.

B.T & Tba.

Timp.

f

S. D.

with snares

p *f*

To B. D.

Bass Drum

Cym.

Cont.

Vln. 1

f

Vln. 2

f

Vla.

f

Vc.

f

Db.

f

80

Fl.

Ob.

Cl.

Bsn.

Hn. 1&3

Hn. 2&4

Tpt.

Tbn.

B.T & Tba.

Timp.

S. D.

B. D.

To W.B.

Cont.

mf

Vln. 1

Vln. 2

Vla.

Vc.

Db.

89

B **Allegro (♩. = c.104)**

Fl.
Ob.
Cl.
Bsn.
Hn. 1&3
Hn. 2&4
Tpt.
Tbn.
B.T & Tba.
Timp.
S. D.
B. D.
Cont.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

1. *mf*

97

Fl.

Ob.

Cl.

Bsn.

Hn. 1&3

Hn. 2&4

Tpt.

1.

Tbn.

B.T & Tba.

Timp.

S. D.

B. D.

Cont.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

mp

mf

div.

105

Fl.

Ob.

Cl.

a 1

f

Bsn.

a 2

f

Hn. 1&3

Hn. 2&4

Tpt.

Tbn.

B.T & Tba.

Timp.

S. D.

mp

B. D.

Cont.

Vln. 1

Vln. 2

Vla.

f

Vc.

f

Db.

113

poco accel.

Fl.

Ob.

Cl.

Bsn.

Hn. 1&3

Hn. 2&4

Tpt.

Tbn.

B.T & Tba.

Timp.

S. D.

B. D.

Woodblock

To Cym.

mf

p

Cont.

mf

poco accel.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

mp

122

Fl.

Ob.

Cl.

a 2

Bsn.

Hn. 1&3

Hn. 2&4

Tpt.

Tbn.

B.T & Tba.

Timp.

mf *f*

S. D.

To B. D.

mf

Bass Drum

Perc.

Cymbals

mf

Cont.

Vln. 1

mf *f*

Vln. 2

mf *f*

Vla.

mf *f*

Vc.

mf *f*

Db.

mf *f*

130

C **Allegro** (𝅗𝅥 = c.76)

Fl.

Ob.

Cl.

Bsn.

Hn. 1&3

Hn. 2&4

Tpt.

Tbn.

B.T & Tba.

Timp.

B. D.

Cym.

Cont.

C **Allegro** (𝅗𝅥 = c.76)

Vln. 1

Vln. 2

Vla.

Vc.

Db.

a 2

f *mf* *mp*

137

Fl.
Ob.
Cl.
Bsn.
Hn. 1&3
Hn. 2&4
Tpt.
Tbn.
B.T & Tba.
Timp.
B. D.
Cym.
Cont.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

mp
f
mf
p
pizz.

145

1. **Lento**

D **tempo primo (♩ = c.168)**

Fl.

Ob.

Cl.

Bsn.

Hn. 1&3

Hn. 2&4

Tpt.

Tbn.

B.T & Tba.

Timp.

B. D.

Cym.

To S. D.

Cont.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Lento

D

solo

mf < *f*

p

mp

155

a 2

Fl.

Ob.

Cl.

Bsn.

Hn. 1&3

Hn. 2&4

Tpt.

Tbn.

B.T & Tba.

Timp.

B. D.

Cym.

Cont.

Vln. 1

Vln. 2

Vla.

Vc.

arco

Db.

163

Fl.
Ob.
Cl.
Bsn.
Hn. 1&3
Hn. 2&4
Tpt.
Tbn.
B.T & Tba.
Timp.
B. D.
Cym.
Cont.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

171

Fl.

Ob.

Cl.

Bsn.

Hn. 1&3

Hn. 2&4

Tpt.

Tbn.

B.T & Tba.

Timp.

B. D.

Cym.

Cont.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

a 2

176

Fl.
Ob.
Cl.
Bsn.
Hn. 1&3
Hn. 2&4
Tpt.
Tbn.
B.T & Tba.
Timp.
B. D.
S. D.
Cont.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

a 2

Snare Drum

pizz.

ii - Passacaglia

Adagio (♩ = c.63)

Flutes
Oboes
B♭ Clarinets
Bassoons
F Horn 1&3
F Horn 2&4
B♭ Trumpets
Trombones
B.Tbn. & Tuba
Celeste
Concertina
Harp

Adagio (♩ = c.63)

Violin 1
Violin 2
Viola
Violoncello
Double Bass

A

Fl.

Ob.

Cl.

Bsn.

Hn. 1&3

Hn. 2&4

Tpt.

Tbn.

B.T & Tba.

Cel.

Cont.

Hp.

A

Vln. 1

Vln. 2

Vla.

Vc.

Db.

a 2

mp

1.

p

div.

17

Fl.

Ob.

Cl.

Bsn.

a 2

Hn. 1&3

Hn. 2&4

Tpt.

Tbn.

B.T & Tba.

Cel.

Cont.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

pizz.

arco

con sord.

f

mf

25

1.

Fl.

Ob.

Cl.

Bsn.

Hn. 1&3

Hn. 2&4

Tpt.

Tbn.

B.T & Tba.

Cel.

Cont.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

mf

p

f

pp

senza sord.

div.

arco

33

B

Fl.

Ob.

Cl.

Bsn.

Hn. 1&3

Hn. 2&4

Tpt.

Tbn.

B.T & Tba.

Cel.

Cont.

f

3

Hp.

mp

mf

B

con sord.

p

Vln. 1

Vln. 2

Vla.

Vc.

Db.

39

Picc.
Fl.
Ob.
Cl.
Bsn.
Hn. 1&3
Hn. 2&4
Tpt.
Tbn.
B.T & Tba.
Cel.
Cont.
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

p f p f f f mp 3 mp mf p mf p f p senza sord. senza sord. senza sord. senza sord. div.

47

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn. 1&3

Hn. 2&4

Tpt.

Tbn.

B.T & Tba.

Cel.

Cont.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

1.

a 2

a 2

senza sord.

56

C

Fl.
Ob.
C. A.
Cl.
Bsn.
Hn. 1&3
Hn. 2&4
Tpt.
Tbn.
B.T & Tba.
Cel.
Cont.
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

mf p f mp pp a 2 pizz. arco pizz., div. arco, div.

63

Fl.
Ob.
Cl.
Bsn.
Hn. 1&3
Hn. 2&4
Tpt.
Tbn.
B.T & Tba.
Cel.
Cont.
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

a 2

div. 3

67

poco rit.

Fl.
Ob.
Cl.
Bsn.
Hn. 1&3
Hn. 2&4
Tpt.
Tbn.
B.T & Tba.
Cel.
Cont.
Hp.

poco rit.

Vln. 1
Vln. 2
Vla.
Vc.
Db.

div. 4

70

a tempo

Fl.

Ob.

Cl.

Bsn.

Hn. 1&3

Hn. 2&4

Tpt.

Tbn.

B.T & Tba.

Cel.

Cont.

Hp.

a tempo

Vln. 1

Vln. 2

Vla.

Vc.

Db.

78

poco rall.

Fl.

Ob.

Cl.

Bsn.

Hn. 1&3

Hn. 2&4

Tpt.

Tbn.

B.T & Tba.

Cel.

Cont.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

1.

mp

pp

con sord.

poco rall.

pp sul tasto

iii - Scherzo

Presto, alla movement 1 (♩ = c.168)

Flutes
Oboes
B♭ Clarinets
Bassoons
F Horn 1&3
F Horn 2&4
B♭ Trumpets
Trombones
B.Tbn. & Tuba
Timpani
Bass Drum (P1)
Cymbals
Concertina
Harp
Violin 1
Violin 2
Viola
Violoncello
Double Bass

a 2

To Xyl.

Presto, alla movement 1 (♩ = c.168)

9

rit.

A Vivace (♩ = c.138)

Fl.

Ob.

Cl.

Bsn.

Hn. 1&3

Hn. 2&4

Tpt.

Tbn.

B.T & Tba.

Timp.

B. D.

Cym.

Cont.

f

Hp.

rit.

A Vivace (♩ = c.138)

Vln. 1

pizz.

mf

Vln. 2

pizz.

mf

Vla.

pizz.

mf

Vc.

pp

pizz.

mf

Db.

pizz.

mf

16

Fl.

Ob.

Cl.

Bsn.

Hn. 1&3

Hn. 2&4

Tpt.

Tbn.

B.T & Tba.

Timp.

B. D.

Cym.

Cont.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

a 2

f

1.

arco

20

Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn. 1&3
Hn. 2&4
Tpt.
Tbn.
B.T & Tba.
Timp.
B. D.
Cym.
Cont.
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

f
mp
mf
ff
div.

25

Fl.

Ob.

Cl.

Bsn.

Hn. 1&3

Hn. 2&4

Tpt.

Tbn.

B.T & Tba.

Timp.

B. D.

Cym.

Cont.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

mf fp fp mf fp mp fp

a 2

mf mp fp

tba. tba.

p fp mp p fp

Xylophone (soft mallets)

mf

33

Fl.

Ob.

Cl.

a 2

Bsn.

Hn. 1&3

Hn. 2&4

Tpt.

Tbn.

B.T & Tba.

Timp.

Xyl.

To S. D.

Cym.

Cont.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

pizz.

Db.

37

Fl.

Ob.

Cl.

Bsn.

Hn. 1&3

Hn. 2&4

Tpt.

Tbn.

B.T & Tba.

Timp.

Xyl.

Cym.

Cont.

Hp.

gliss.

Vln. 1

Vln. 2

Vla.

arco

Vc.

arco

Db.

B **Allegro (♩ = c.152)**

Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn. 1&3
Hn. 2&4
Tpt.
Tbn.
B.T & Tba.
Timp.
Xyl.
Cym.
Cont.
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

f

gliss.

B♮ B♭

47

Presto (♩ = c.168)

rit.

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn. 1&3

Hn. 2&4

Tpt.

Tbn.

B.T & Tba.

Timp.

Xyl.

Snare Drum

Cym.

Cont.

Hp.

Presto (♩ = c.168)

rit.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

55

C **Allegro (♩ = c.152)**

Fl.
Ob.
Cl.
Bsn.
Hn. 1&3
Hn. 2&4
Tpt.
Tbn.
B.T & Tba.
Timp.
S. D.
Cym.
Cont.
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

p *mf* > *p*

mf

a 2

con sord.

To Woodblock

mf *f*

F♯

67

Fl.
Ob.
Cl.
Bsn.
Hn. 1&3
Hn. 2&4
Tpt.
Tbn.
B.T & Tba.
Timp.
S. D.
Cym.
Cont.
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

p
Woodblock
mp
mf
mf *f* *p*
mf *f* *p*
div.
f
p

74

Fl.

Ob.

Cl.

Bsn.

Hn. 1&3

Hn. 2&4

Tpt.

Tbn.

B.T & Tba.

Timp.

W.B.

Cym.

Cont.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

senza sord.

á2

To S. D.

pizz.

81

accel.

Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn. 1&3
Hn. 2&4
Tpt.
Tbn.
B.T & Tba.
Timp.
W.B.
Cym.
Cont.
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

mp *mf* *f*

Snare Drum

To B. D.

arco

accel.

91

D **Presto (♩. = c.168)**

Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn. 1&3
Hn. 2&4
Tpt.
Tbn.
B.T & Tba.
Timp.
S. D.
Cym.
Cont.
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

ff *p* *ffp* *f*

To Xyl.

Bass Drum

98

Vivace (♩ = c.138)

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn. 1&3

Hn. 2&4

Tpt.

Tbn.

B.T & Tba.

Timp.

S. D.

B. D.

Cont.

f

Hp.

Vivace (♩ = c.138)

Vln. 1

pizz.

mf

Vln. 2

pizz.

mf

Vla.

pizz.

mf

Vc.

pizz.

mf

Db.

pizz.

mf

103

Picc.
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn. 1&3
Hn. 2&4
Tpt.
Tbn.
B.T & Tba.
Timp.
S. D.
B. D.
Cont.
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

fp sim.
f
mf
Xylophone
arco

109

Picc.
Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn. 1&3
Hn. 2&4
Tpt.
Tbn.
B.T & Tba.
Timp.
Xyl.
B. D.
Cont.
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

f *p* *mp*

arco

116

Picc.
Fl.
Ob.
Cl.
Bsn.
Hn. 1&3
Hn. 2&4
Tpt.
Tbn.
B.T & Tba.
Timp.
Xyl.
B. D.
Cont.
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

f
damp immediately
pizz.
mf

123

E

Picc.
Fl.
Ob.
Cl.
Bsn.
Hn. 1&3
Hn. 2&4
Tpt.
Tbn.
B.T & Tba.
Timp.
Xyl.
B. D.
Cont.
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

f
p
Woodblock
mp
arco

132

accel.

Presto (♩ = c.168)

Picc.
Fl.
Ob.
Cl.
Bsn.
Hn. 1&3
Hn. 2&4
Tpt.
Tbn.
B.T & Tba.
Timp.
Xyl.
W.B.
Cont.
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

a 2

arco

Bass Drum

Snare Drum

138

Picc.
Fl.
Ob.
Cl.
Bsn.
Hn. 1&3
Hn. 2&4
Tpt.
Tbn.
B.T & Tba.
Timp.
B. D.
S. D.
Cont.
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

Timothy Johnston

Five Airs for Ifor Ceri

for violin, cello & harp

Five Airs:

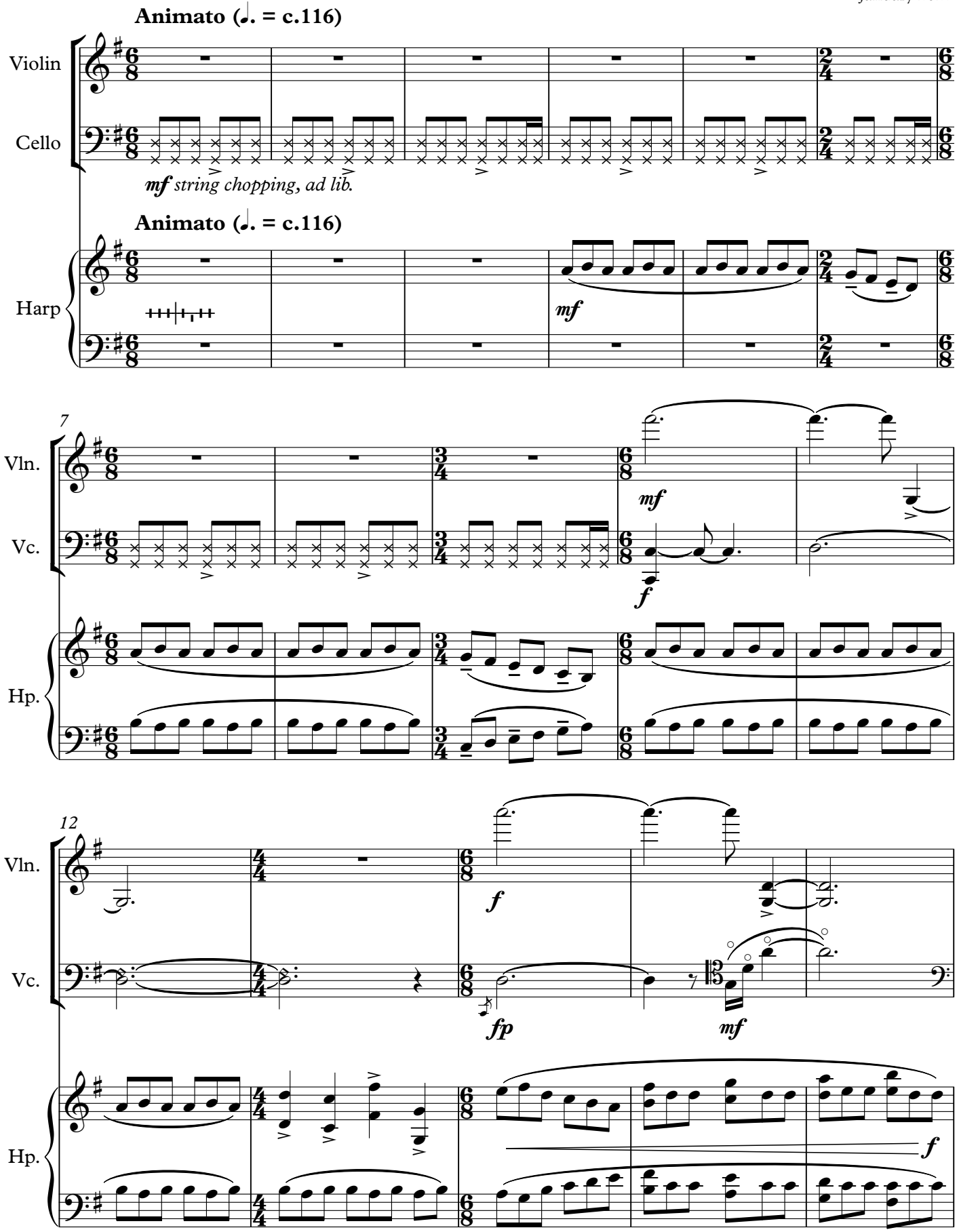
- Jig I (Mi Welais Rhyfeddod)
- Interlude I (Y Tri Tharawiad)
- Carol (Ffarwel Ned Puw)
- Interlude II (Ymadawiad y Brenin)
- Jig II (Y Saith Rhyfeddod)

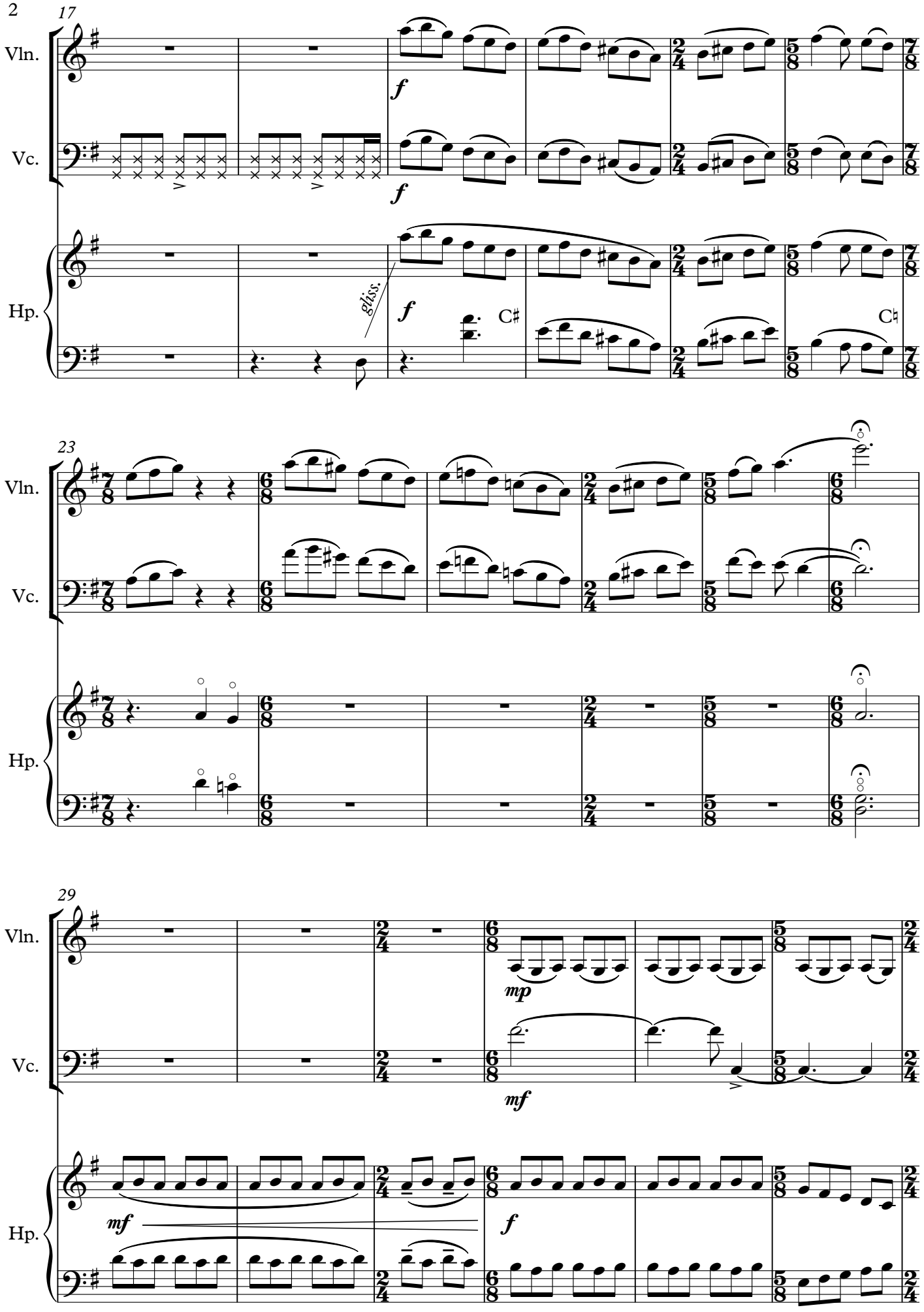
Approx. duration: 9:30

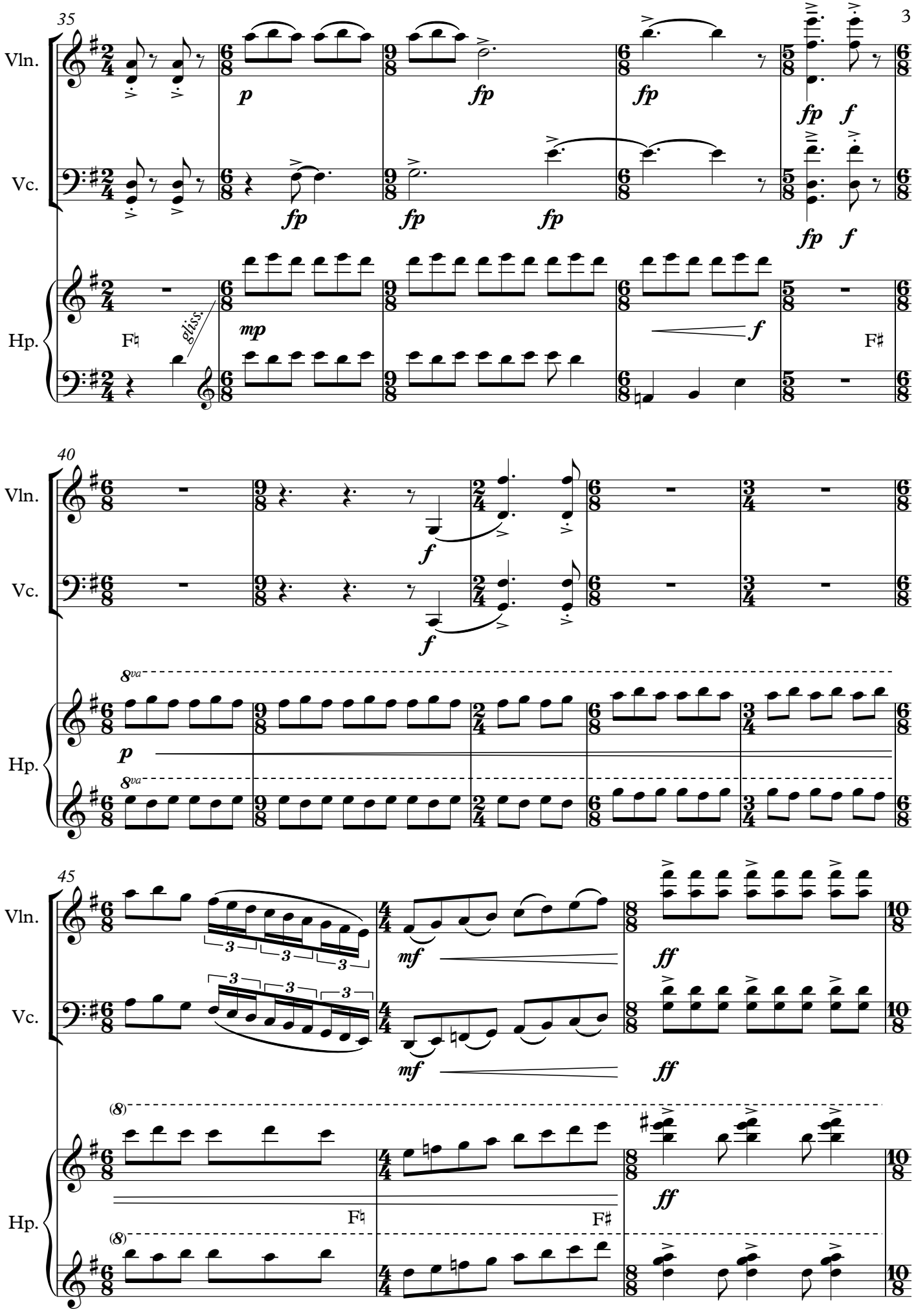
© Timothy Johnston

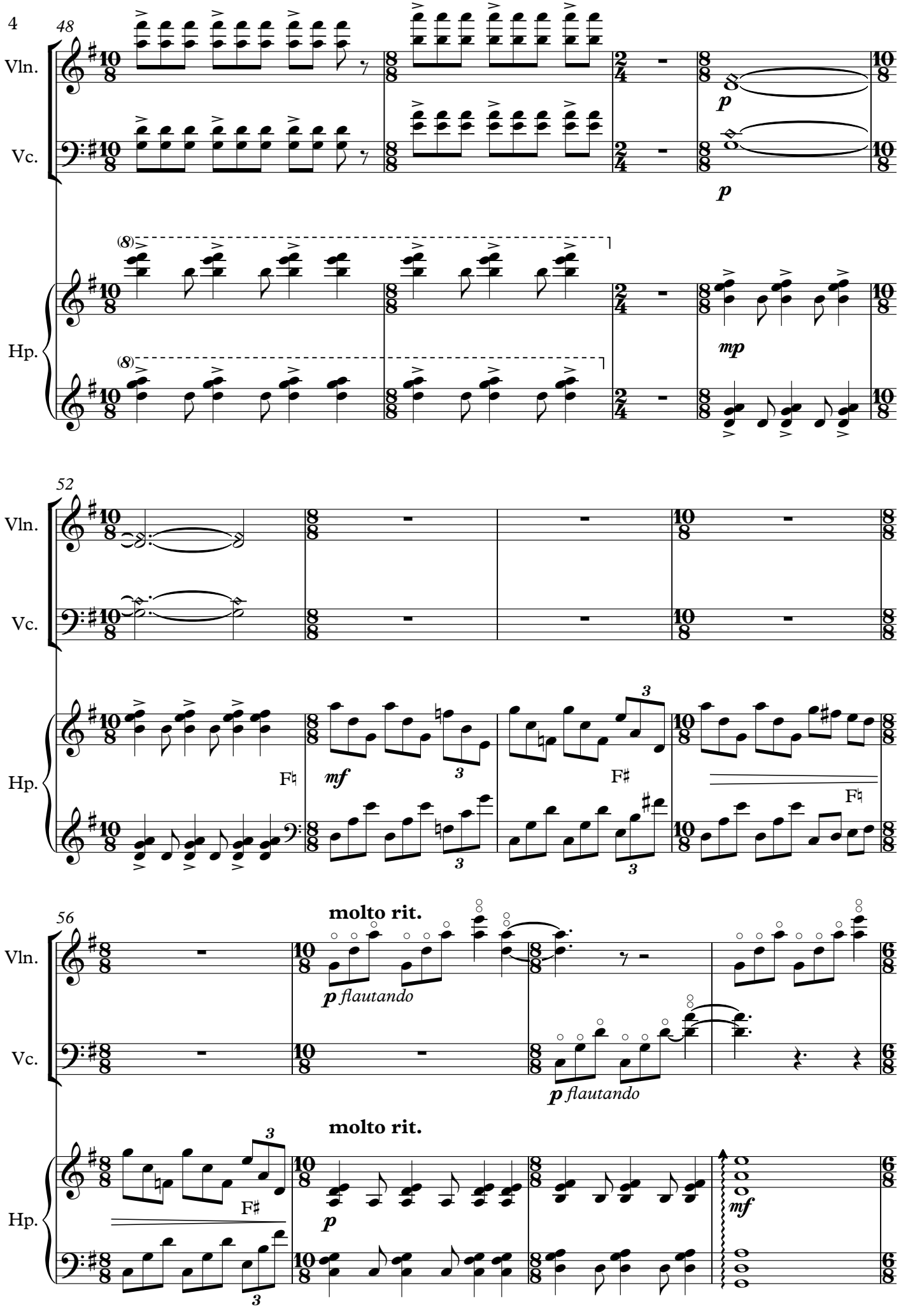
Jig I
(Mi Welais Rhyfeddod)

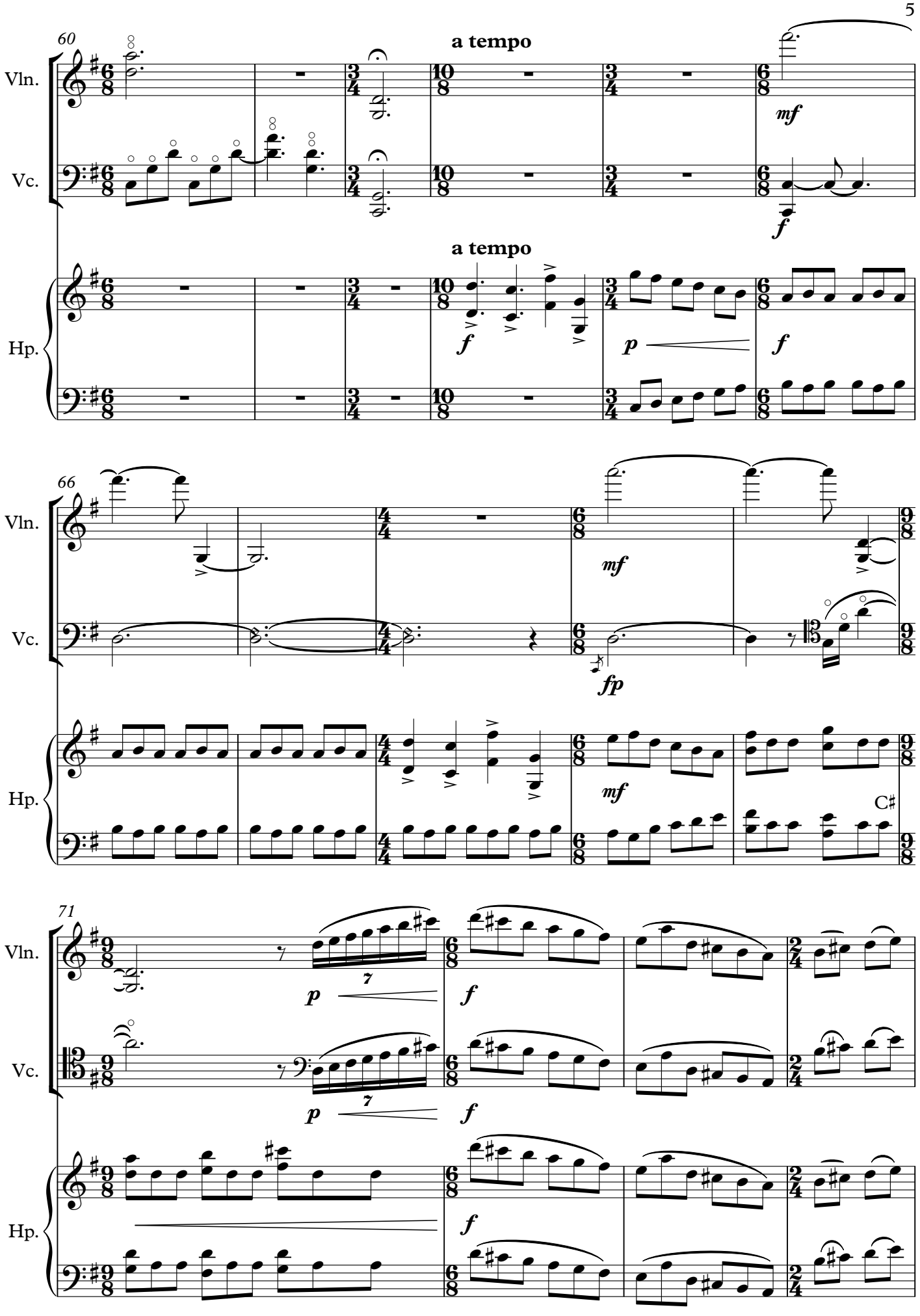
Timothy Johnston
January 2021

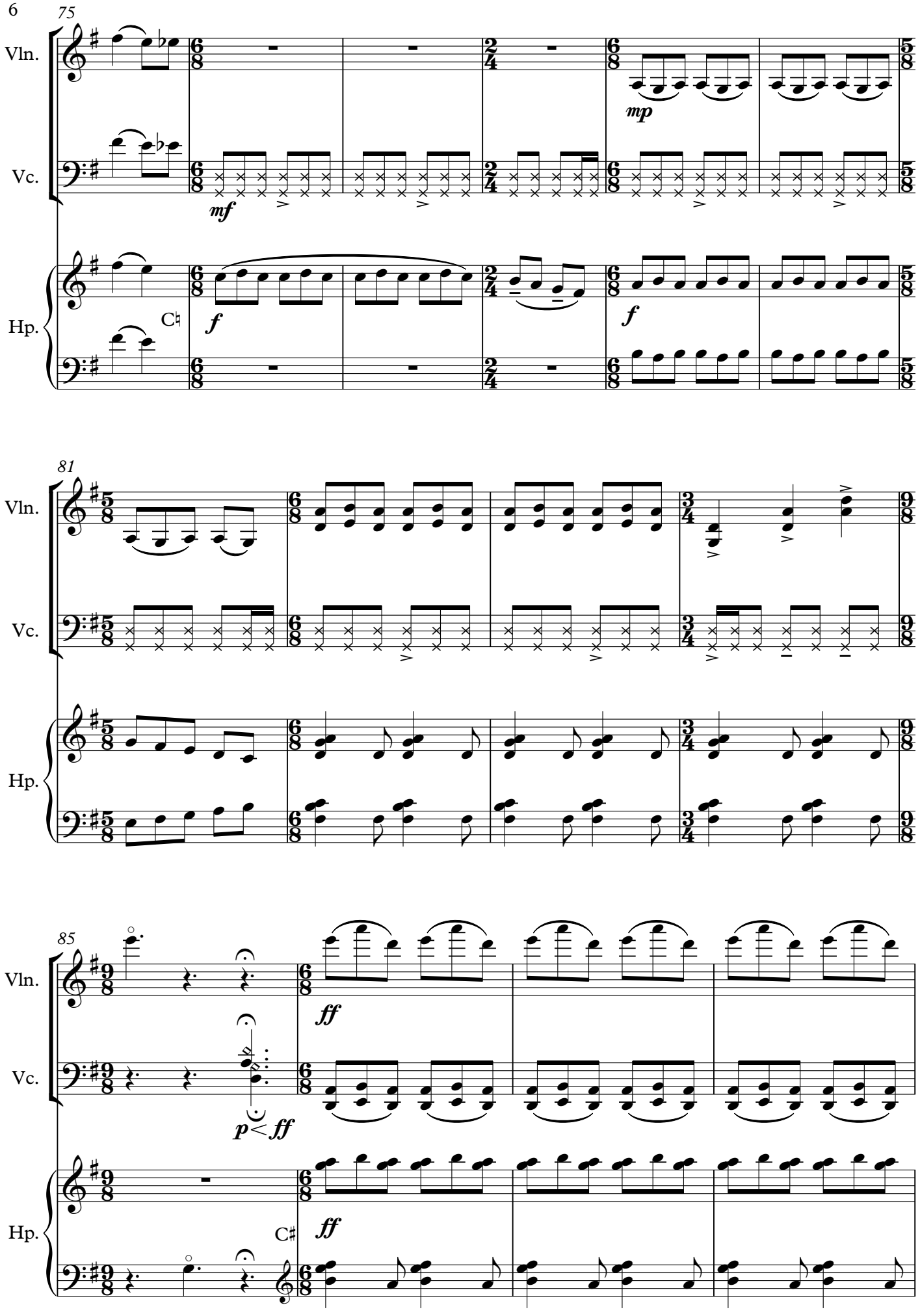


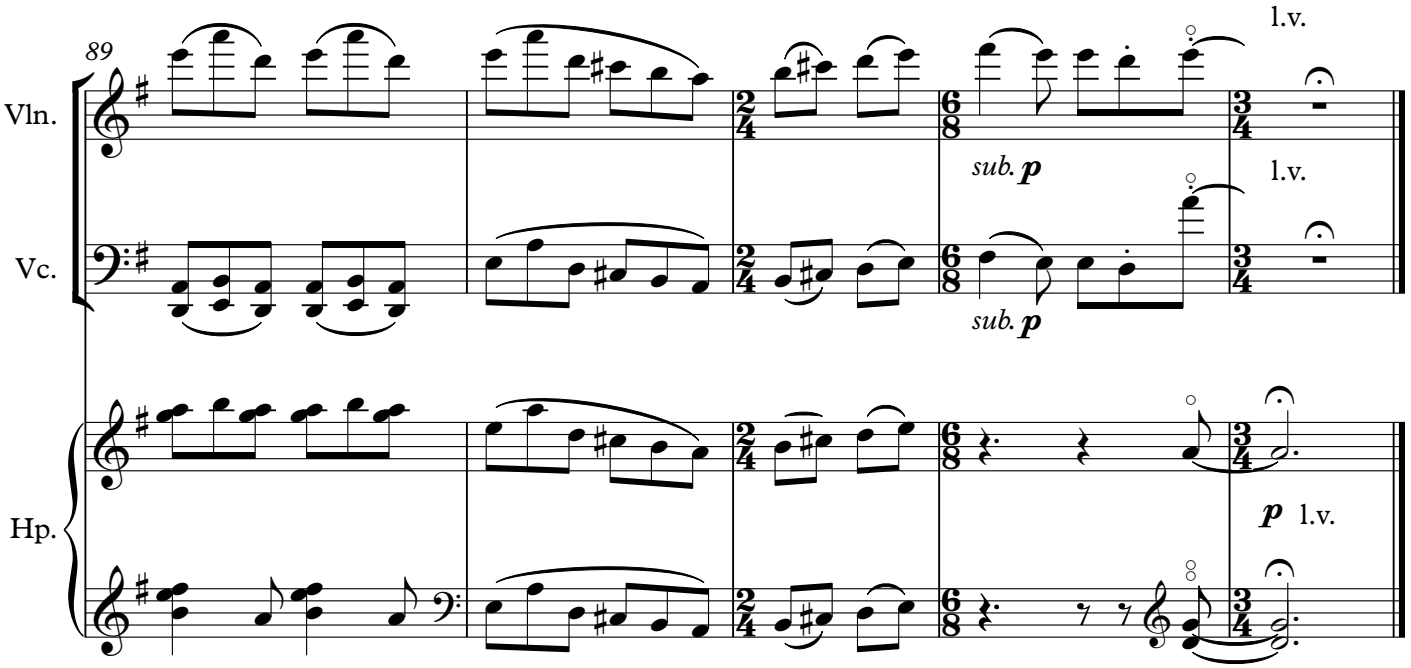

17
Vln.
Vc.
Hp.
f
gliss.
C♯
C♮
23
29
mp
mf


35
Vln.
Vc.
Hp.
p
fp
f
mp
gliss.
F♮
F♯
40
8va
45
mf
ff
(8)


48
Vln.
Vc.
Hp.
(8)
p
mp
52
F♮
mf
F♯
3
56
molto rit.
p flautando
molto rit.
p
mf

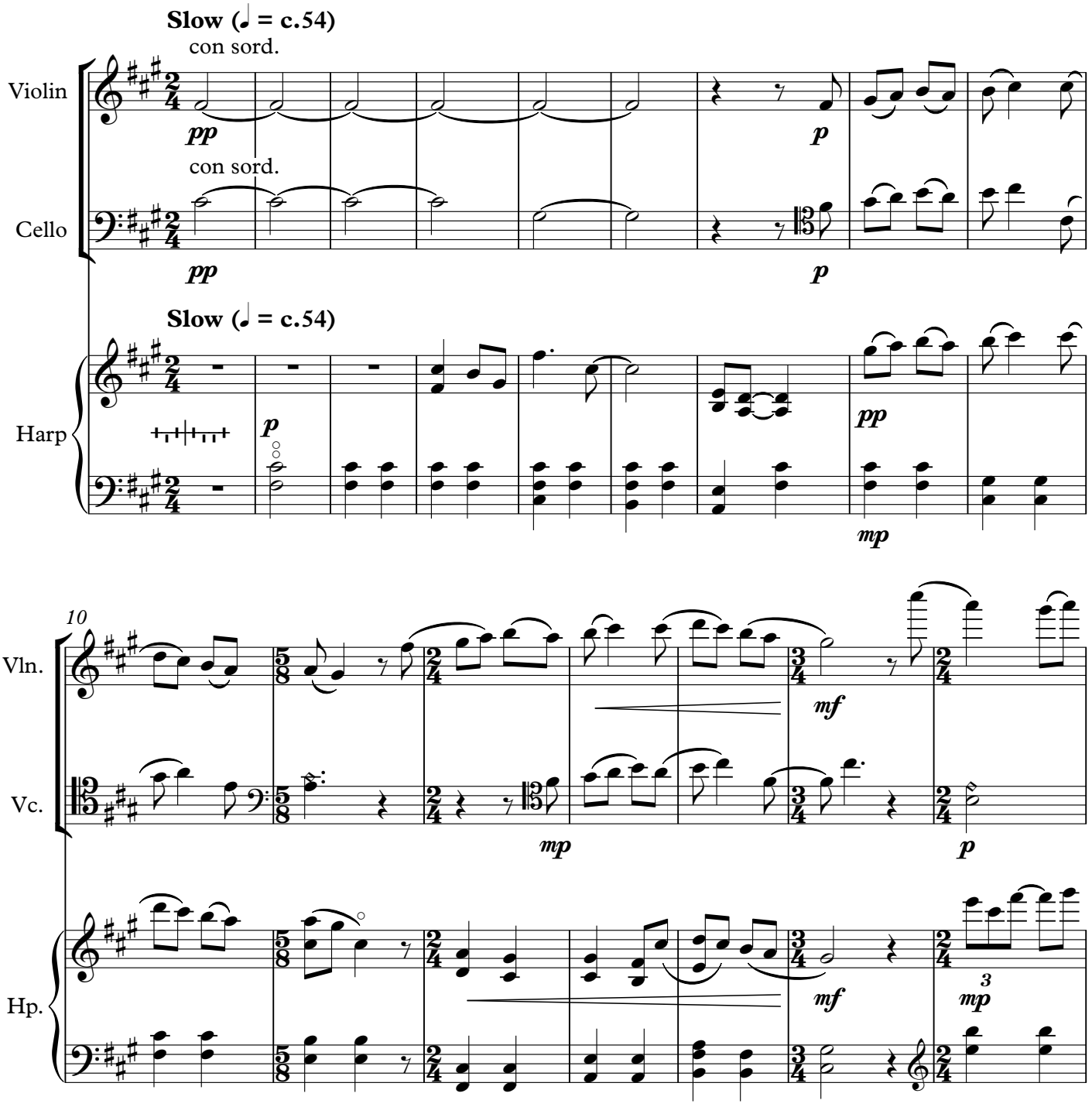

60
a tempo
Vln.
Vc.
mf
f
a tempo
Hp.
f
p
f
66
Vln.
Vc.
mf
fp
Hp.
mf
C♯
71
Vln.
Vc.
p
7
f
p
7
f
Hp.
f

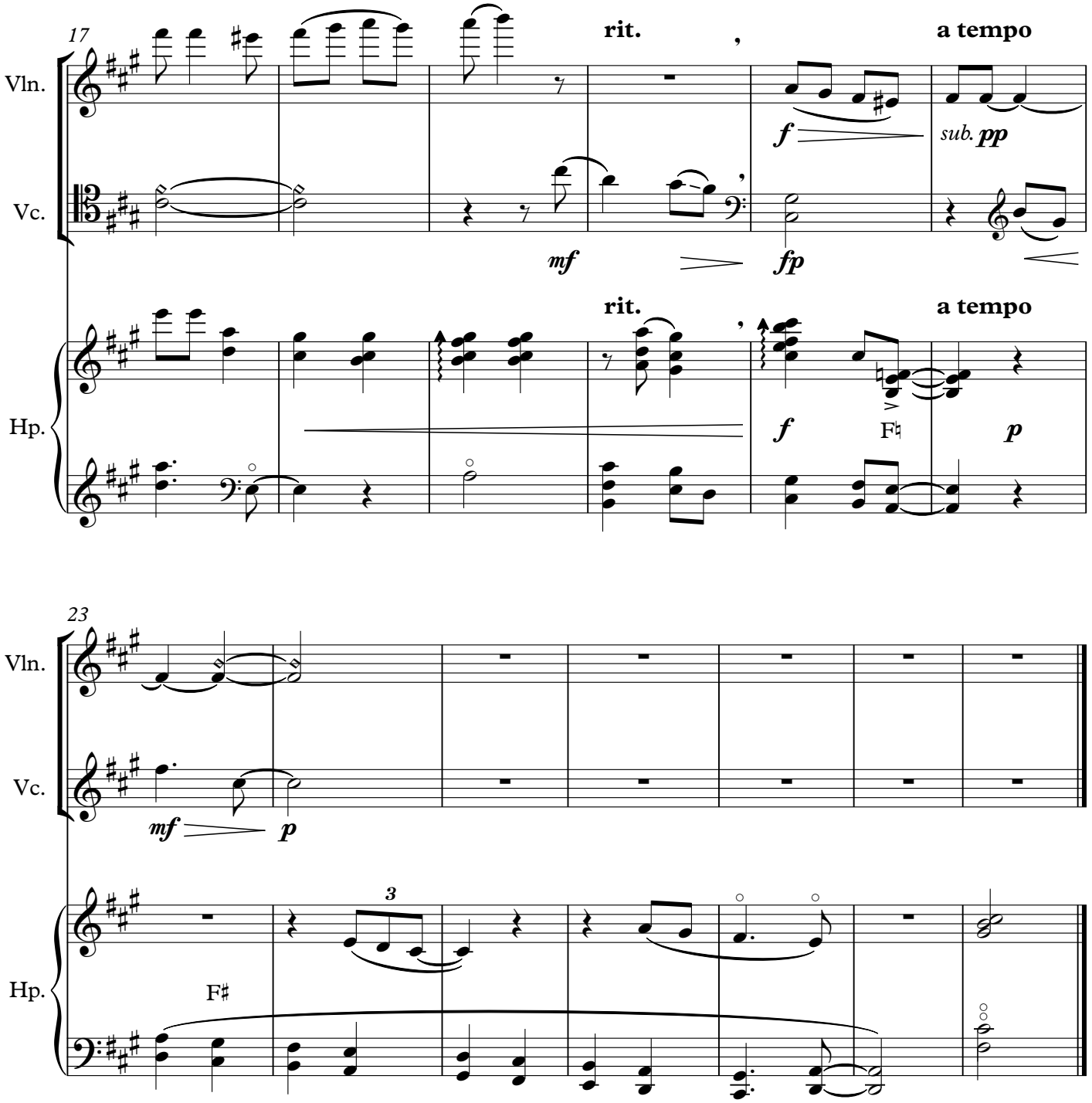

75
Vln.
Vc.
Hp.
mf
mp
f
f
81
Vln.
Vc.
Hp.
85
Vln.
Vc.
Hp.
ff
p < ff
ff


89
Vln.
Vc.
Hp.
l.v.
sub. p
l.v.
sub. p
p l.v.

Interlude I

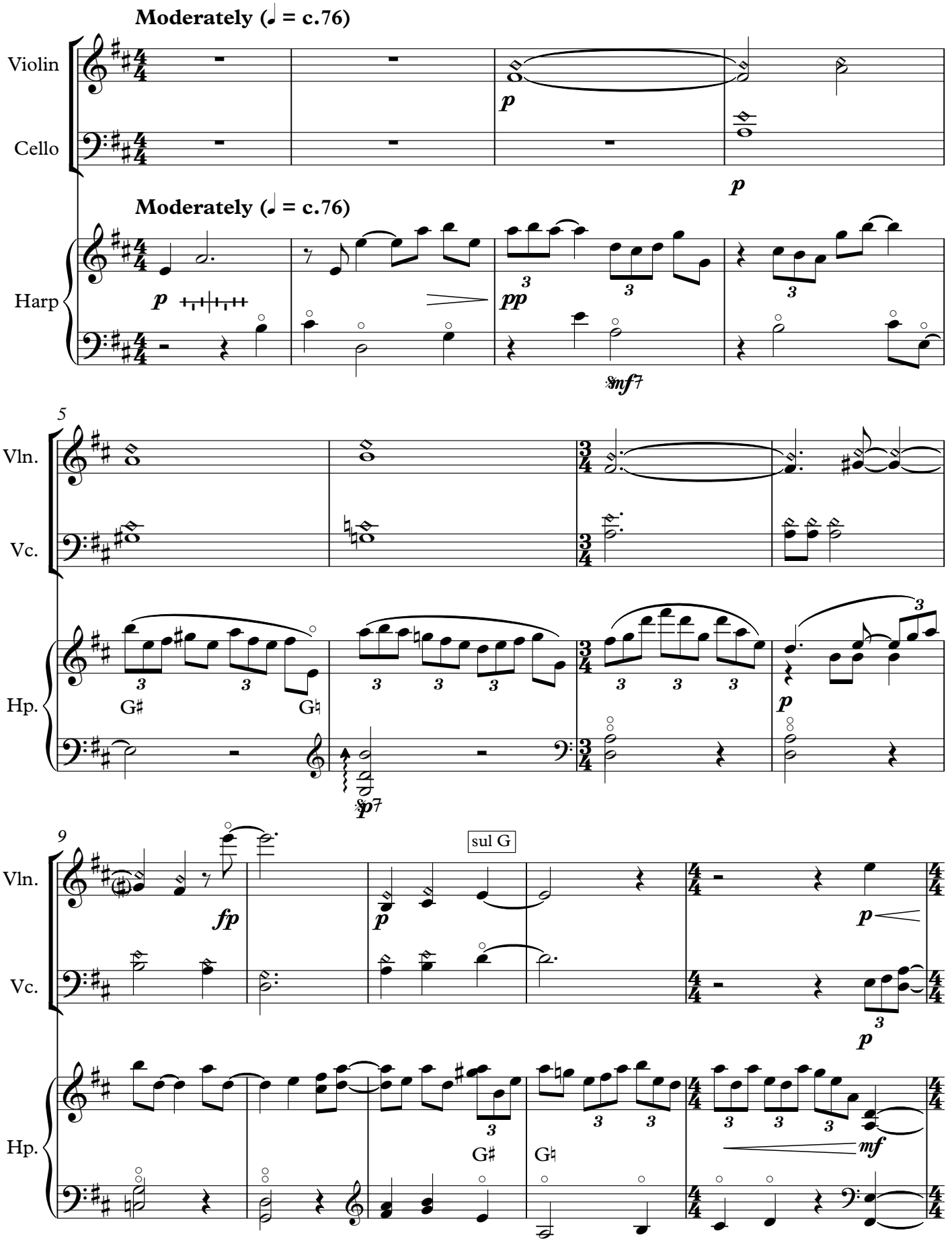
(Y Tri Tharawiad)

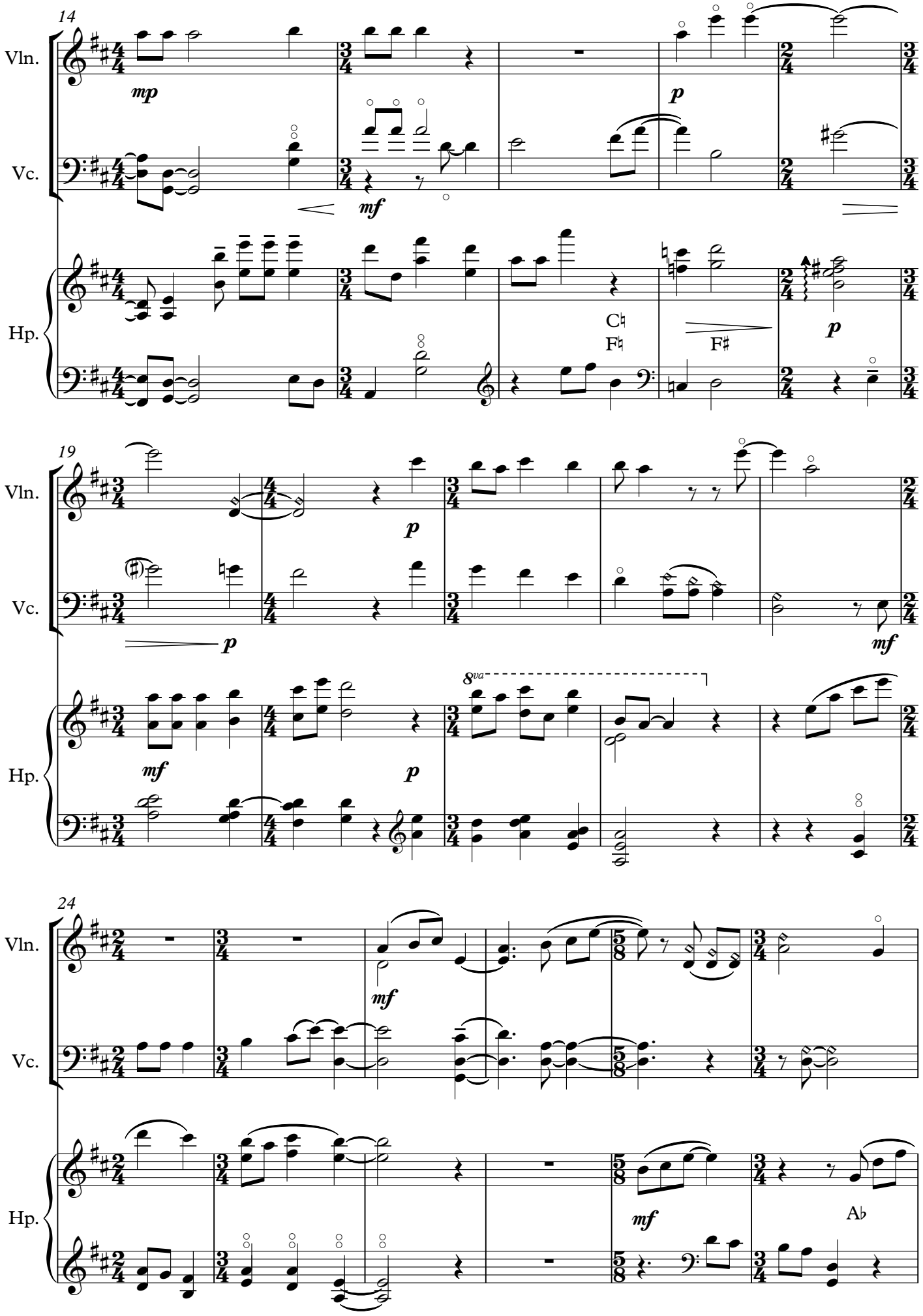


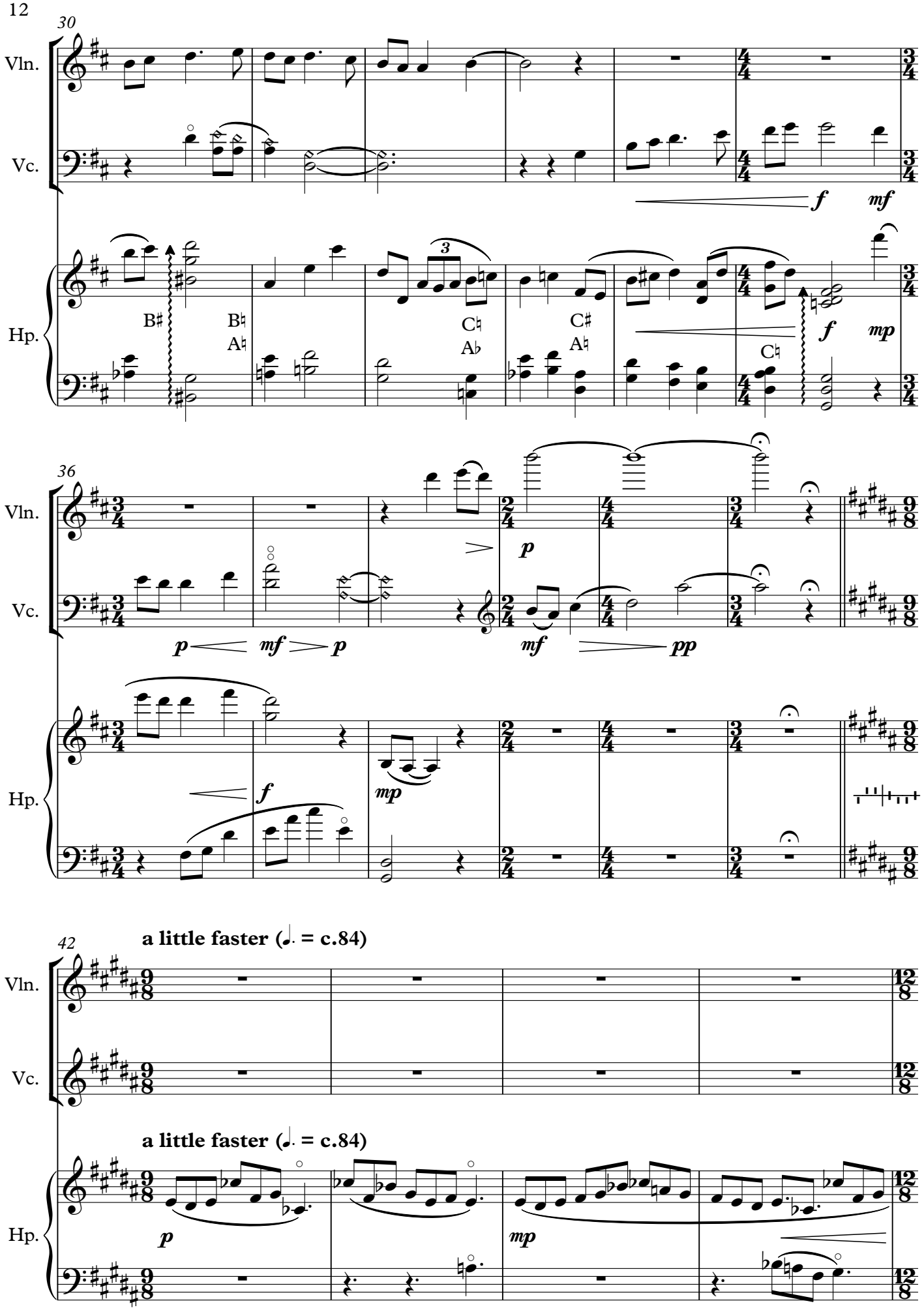

17
Vln.
Vc.
Hp.
rit.
a tempo
mf
fp
f
sub. pp
rit.
a tempo
f
F♮
p
23
Vln.
Vc.
Hp.
mf
p
3
F♯

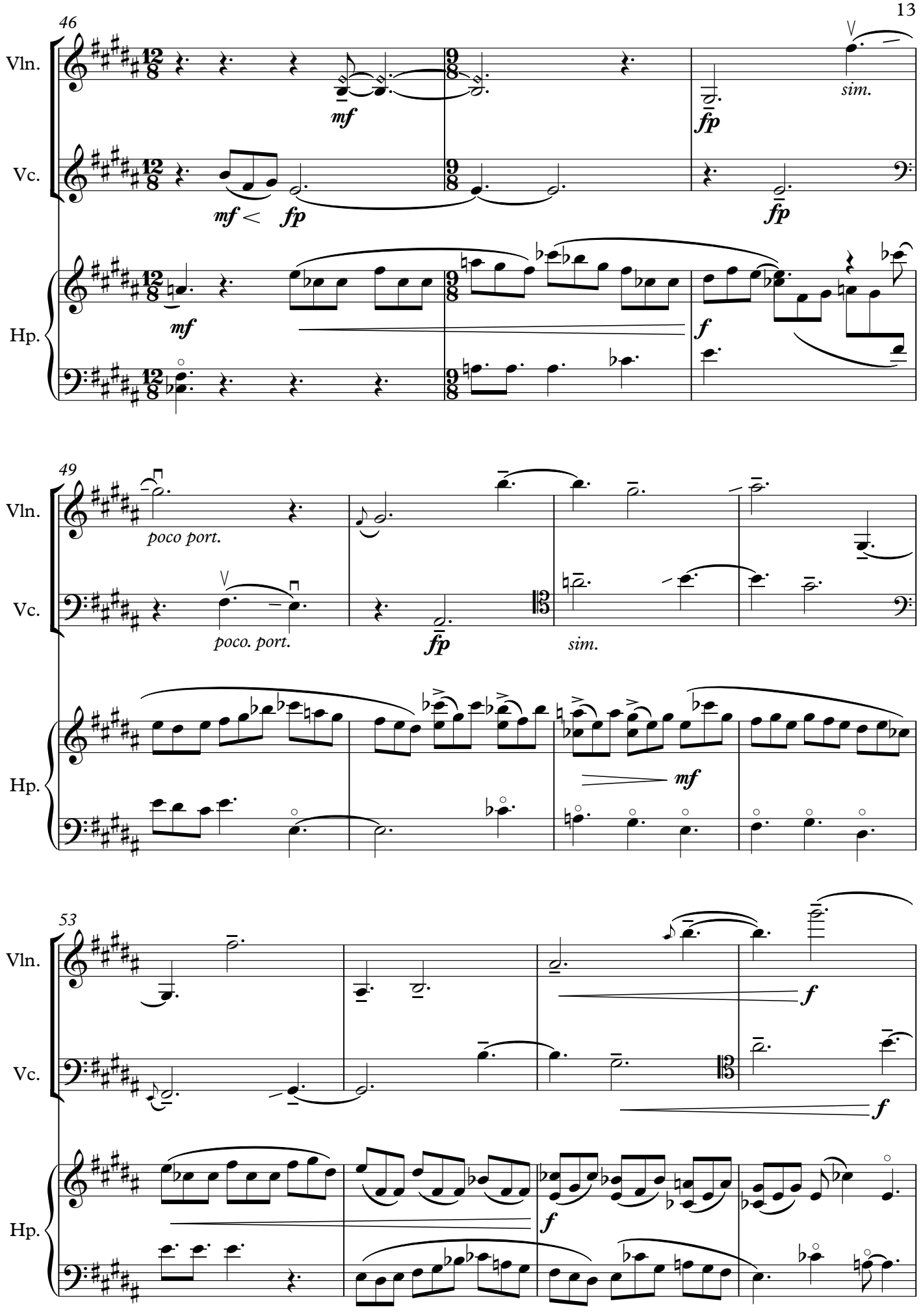
Carol

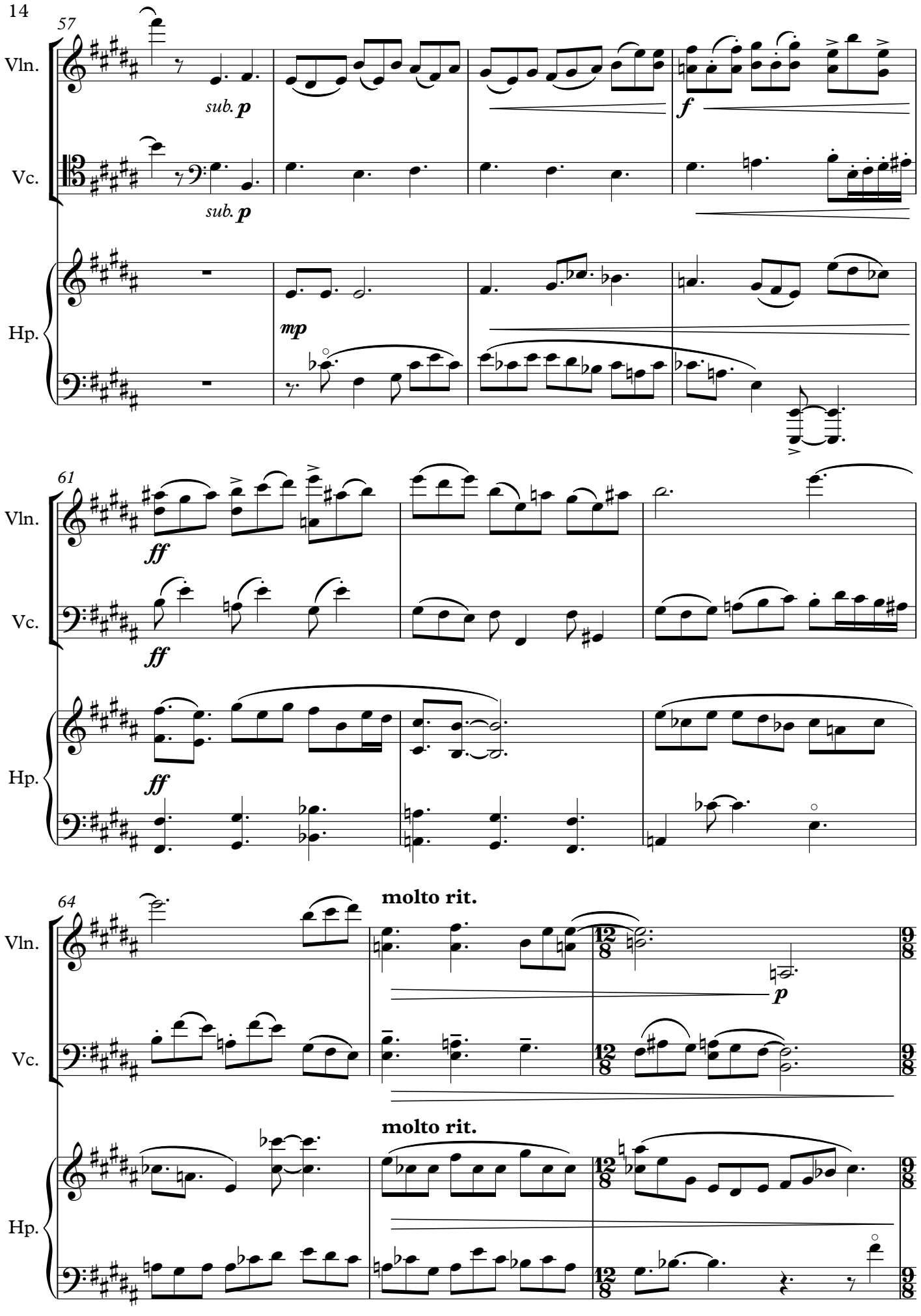
(Ffarwel Ned Puw)

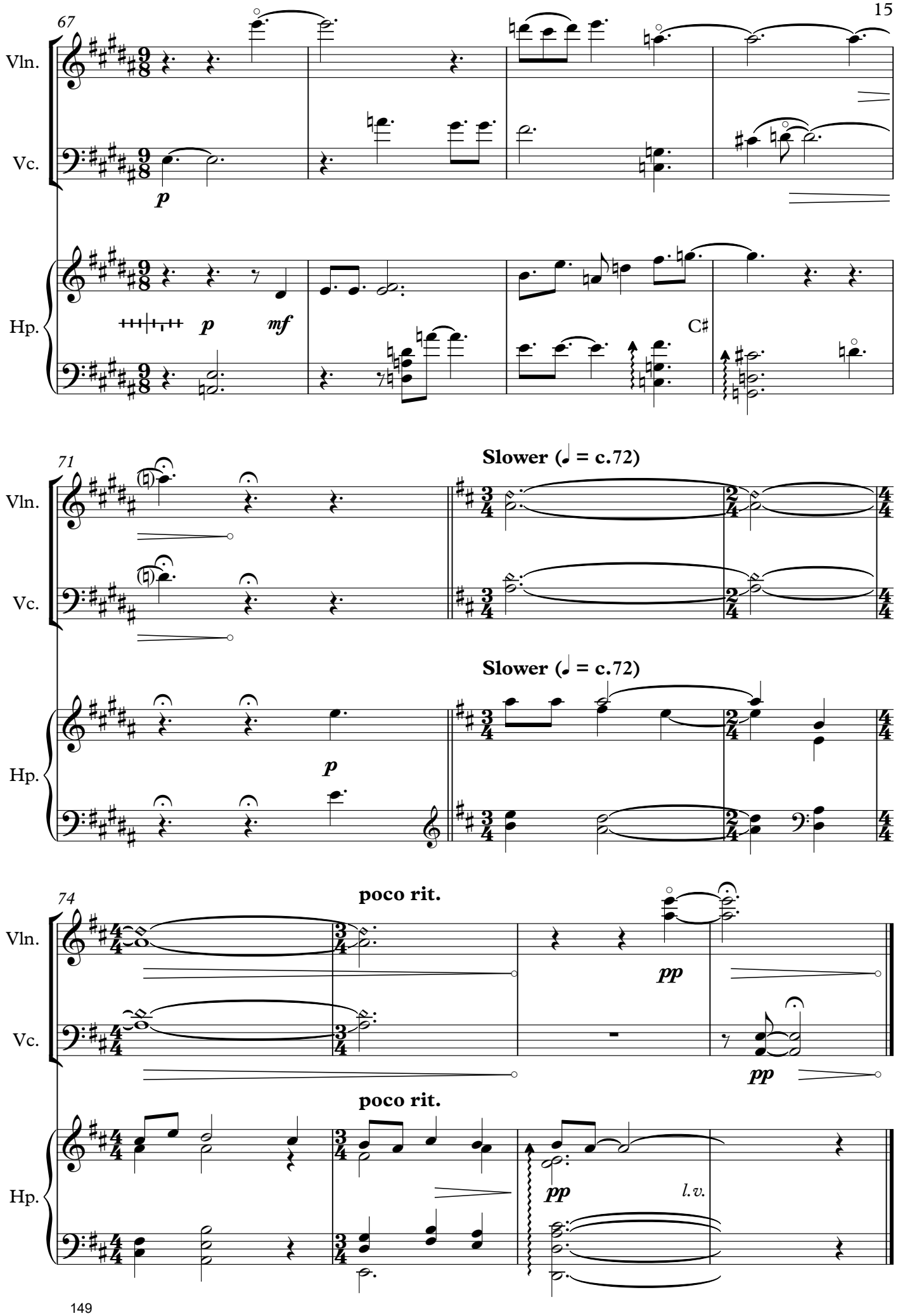



14
Vln.
Vc.
Hp.
mp
mf
p
C♮
F♮
F♯
19
8va
24
Ab

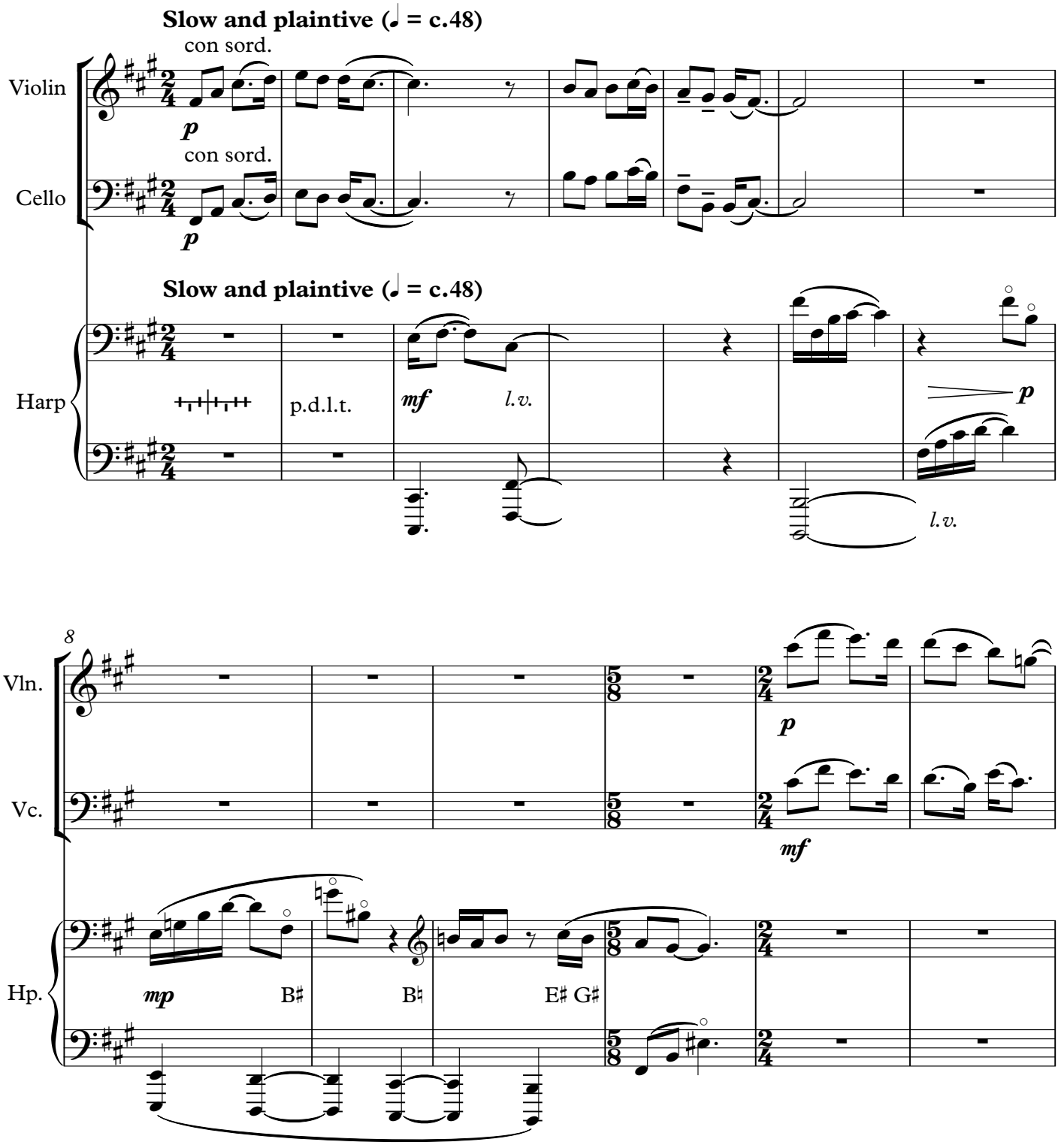

30
Vln.
Vc.
Hp.
B♯
B♮
A♮
C♮
A♭
C♯
A♮
C♮
f
mf
f
mp
36
Vln.
Vc.
Hp.
p
mf
p
p
mf
pp
f
mp
42
a little faster (♩. = c.84)
Vln.
Vc.
a little faster (♩. = c.84)
Hp.
p
mp

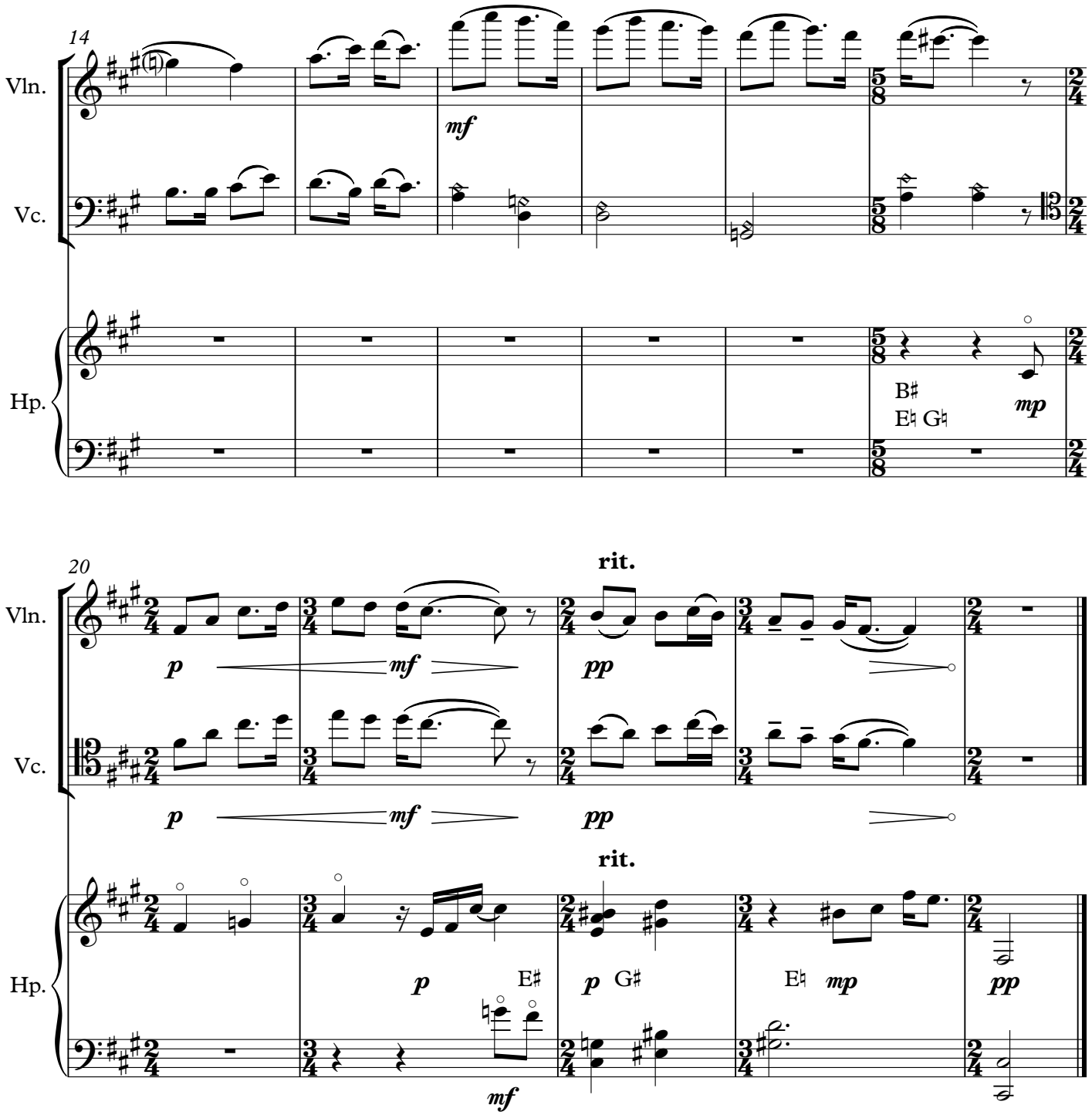

46
Vln.
Vc.
Hp.
mf
mf < fp
fp
sim.
fp
mf
f
49
poco port.
poco. port.
fp
sim.
mf
53
f
f
f


57
Vln.
sub. p
Vc.
sub. p
Hp.
mp
61
Vln.
ff
Vc.
ff
Hp.
ff
64
molto rit.
Vln.
p
Vc.
molto rit.
Hp.

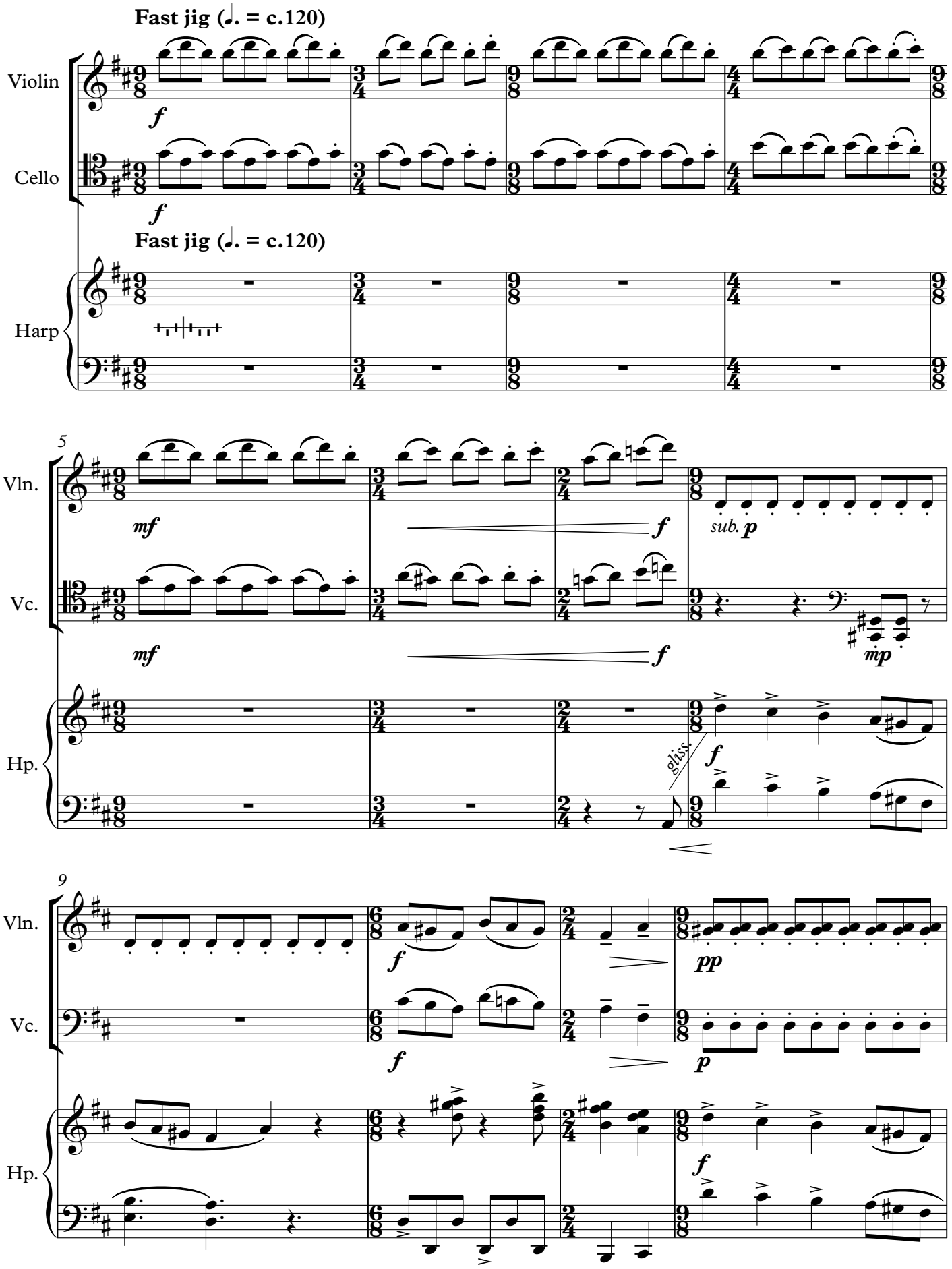

67
Vln.
Vc.
Hp.
p
p
mf
C♯
71
Slower (♩ = c.72)
Slower (♩ = c.72)
74
poco rit.
poco rit.
pp
pp
pp
l.v.

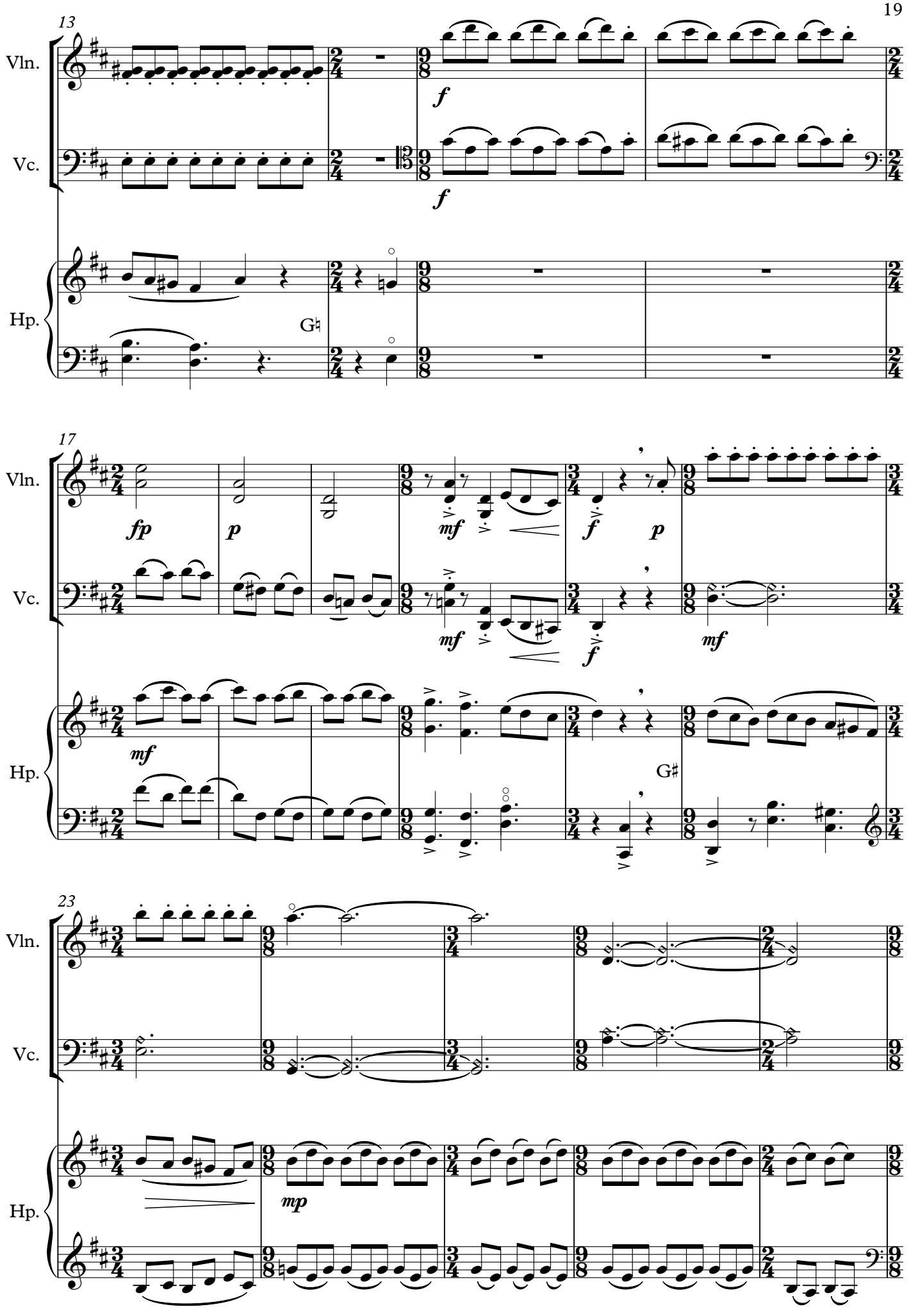
Interlude II
(Ymadawiad y Brenin)

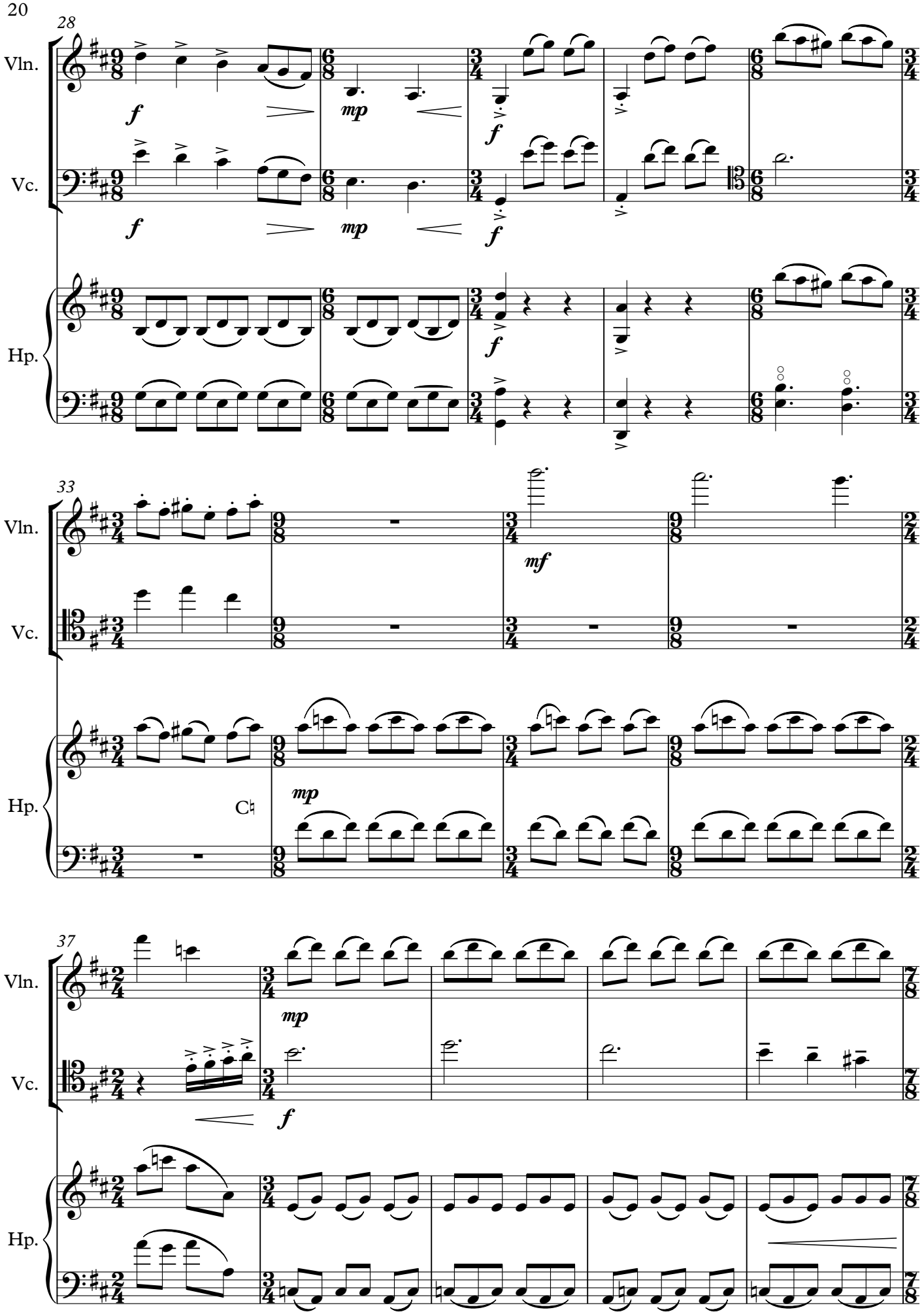


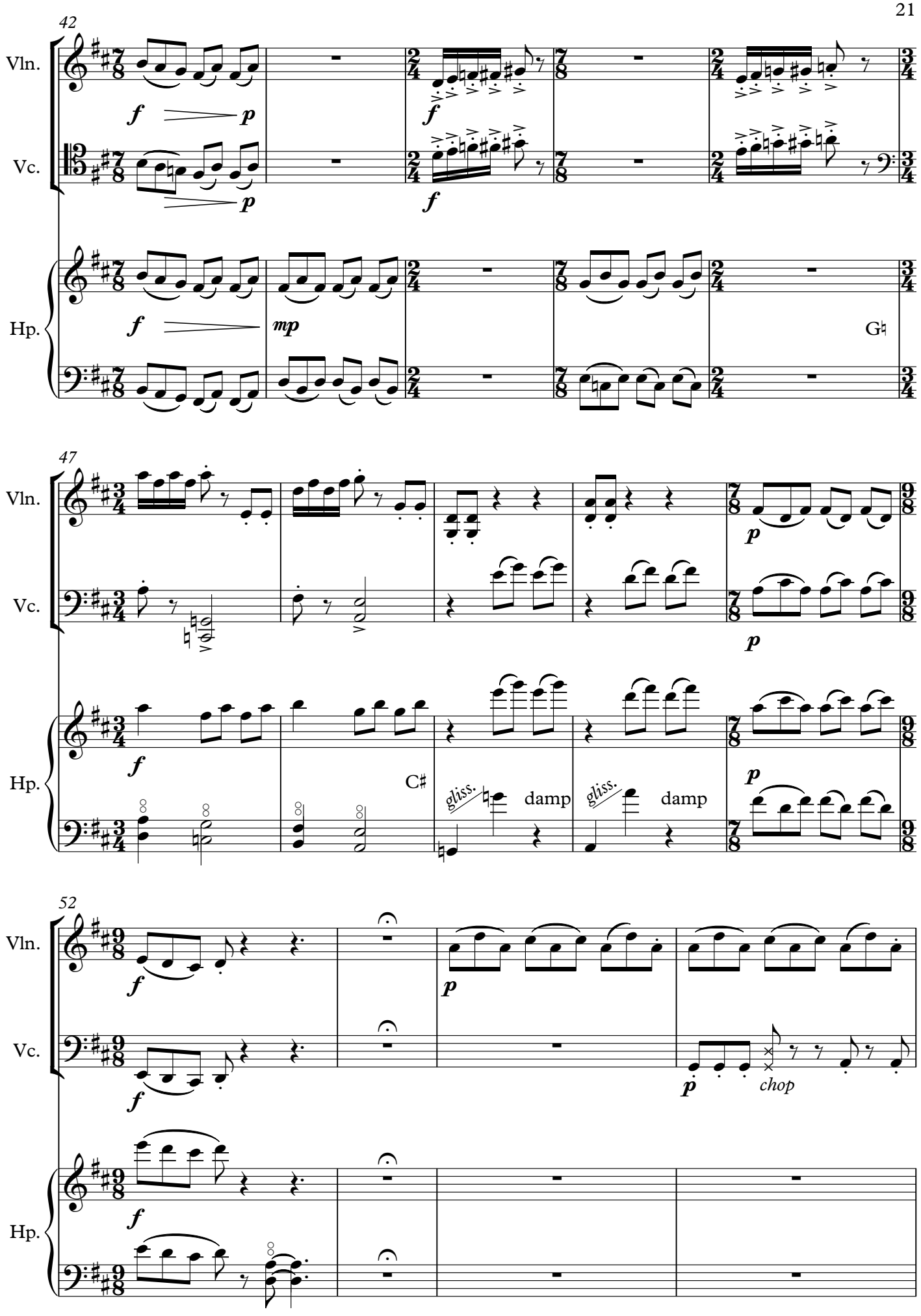

14
Vln.
Vc.
Hp.
mf
B♯
E♮ G♮
mp
20
rit.
p
mf
pp
rit.
p
E♯
p
G♯
E♮
mp
pp
mf

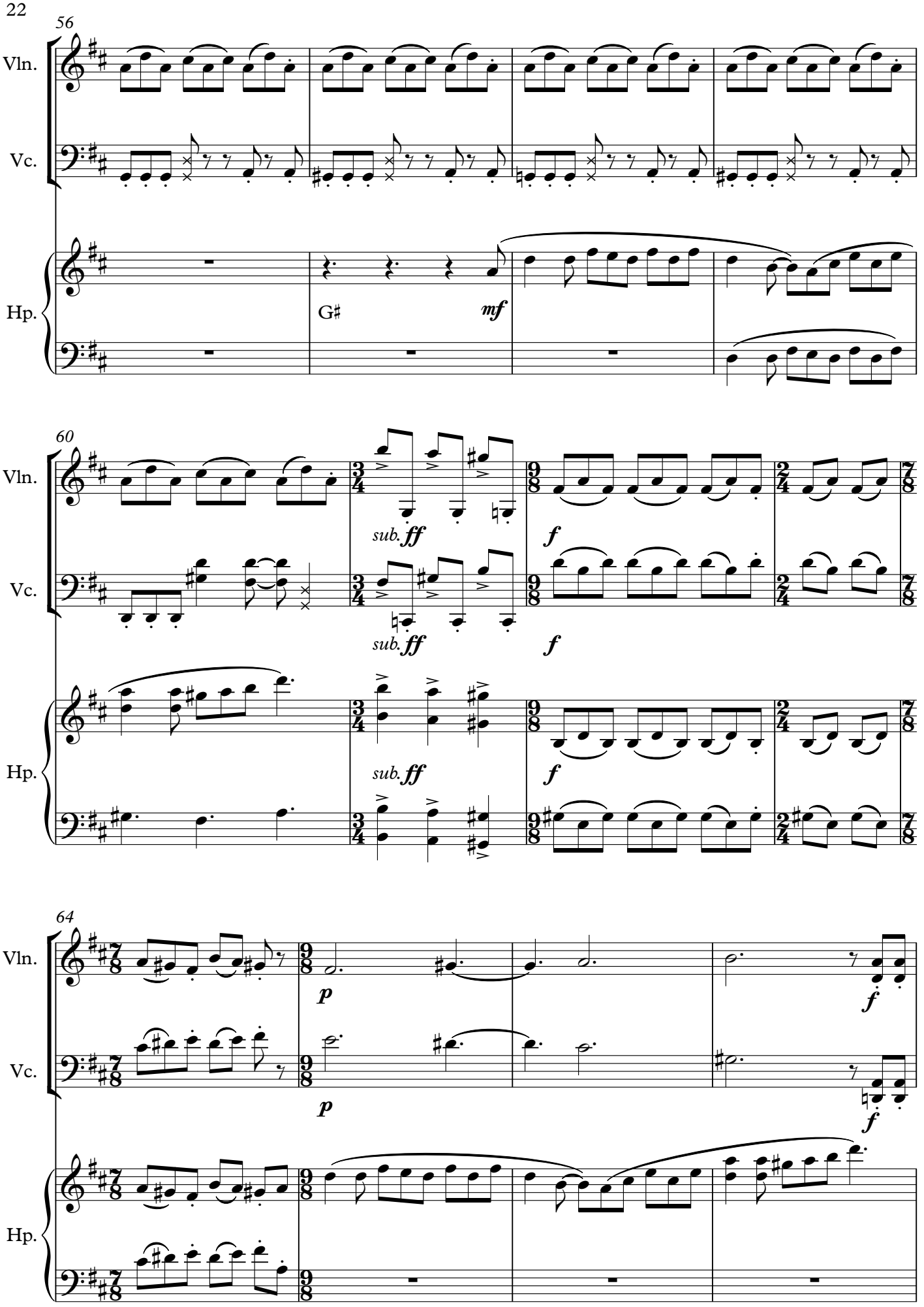
Jig II
(Y Saith Rhyfeddod)

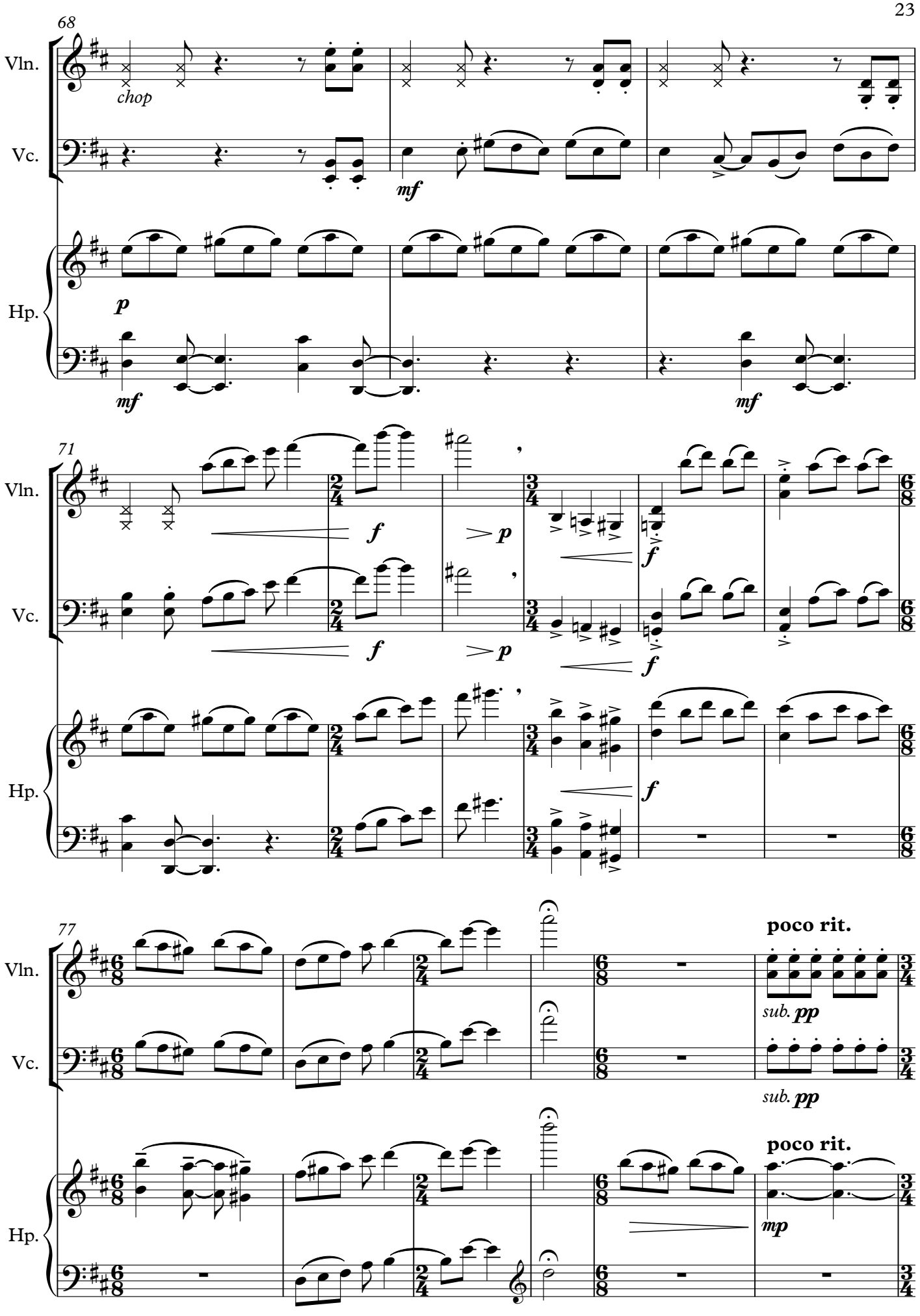


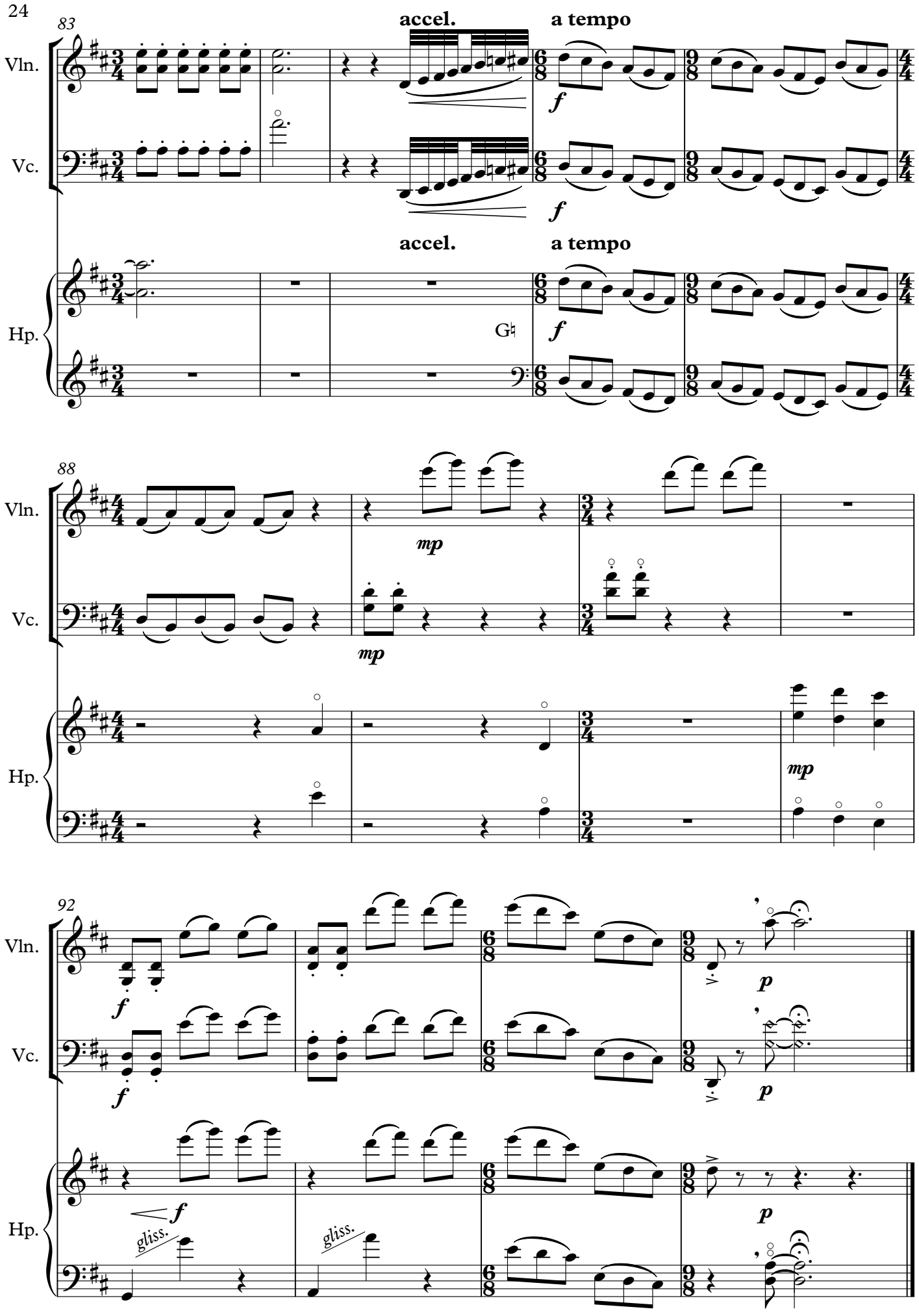

13
Vln.
Vc.
Hp.
f
f
G♮
17
Vln.
Vc.
Hp.
fp
p
mf
f
p
mf
f
mf
mf
G♯
23
Vln.
Vc.
Hp.
mp


28
Vln.
Vc.
Hp.
f
mp
f
33
mf
C♮
mp
37
mp
f


42
Vln.
Vc.
Hp.
f
p
mp
G♮
47
C♯
gliss.
damp
52
chop


56
Vln.
Vc.
Hp.
G♯
mf
60
sub. ff
f
64
p
f


68
Vln.
chop
Vc.
mf
Hp.
p
mf
mf
71
Vln.
f
p
f
Vc.
f
p
f
Hp.
f
77
Vln.
poco rit.
sub. pp
Vc.
sub. pp
poco rit.
Hp.
mp


83
accel.
a tempo
Vln.
Vc.
Hp.
f
88
mp
92
gliss.
p

Timothy Johnston

Hob

a fairy tale for solo marimba

PROGRAMME NOTE

"Thrift may go, bad luck may stay, I shall travel far away..."

The hob, or brownie, is a domestic sprite found throughout British folklore. Often encountered by a down-on-his luck farmer or homeowner, a hob works tirelessly to turn around its human companion's fortunes and for only minimal payment. However, arbitrary and capricious, these sprites habitually take offence at some perceived slight and abandon (and sometimes actively sabotage) the hapless human, leaving him or her no better off than before.

The music begins similarly luckless, unable to establish a coherent sense of line, or convert its own opening material (a sequence of diminished, augmented, and perfect fifths) into an accurate statement. With impish assistance, a feel of groove is established and the music moves into an exploration of the diminished and augmented, then perfect, intervals. However, just as it appeared without warning, so the music's source of power vanishes leaving it to slowly disintegrate back to exactly where it started.

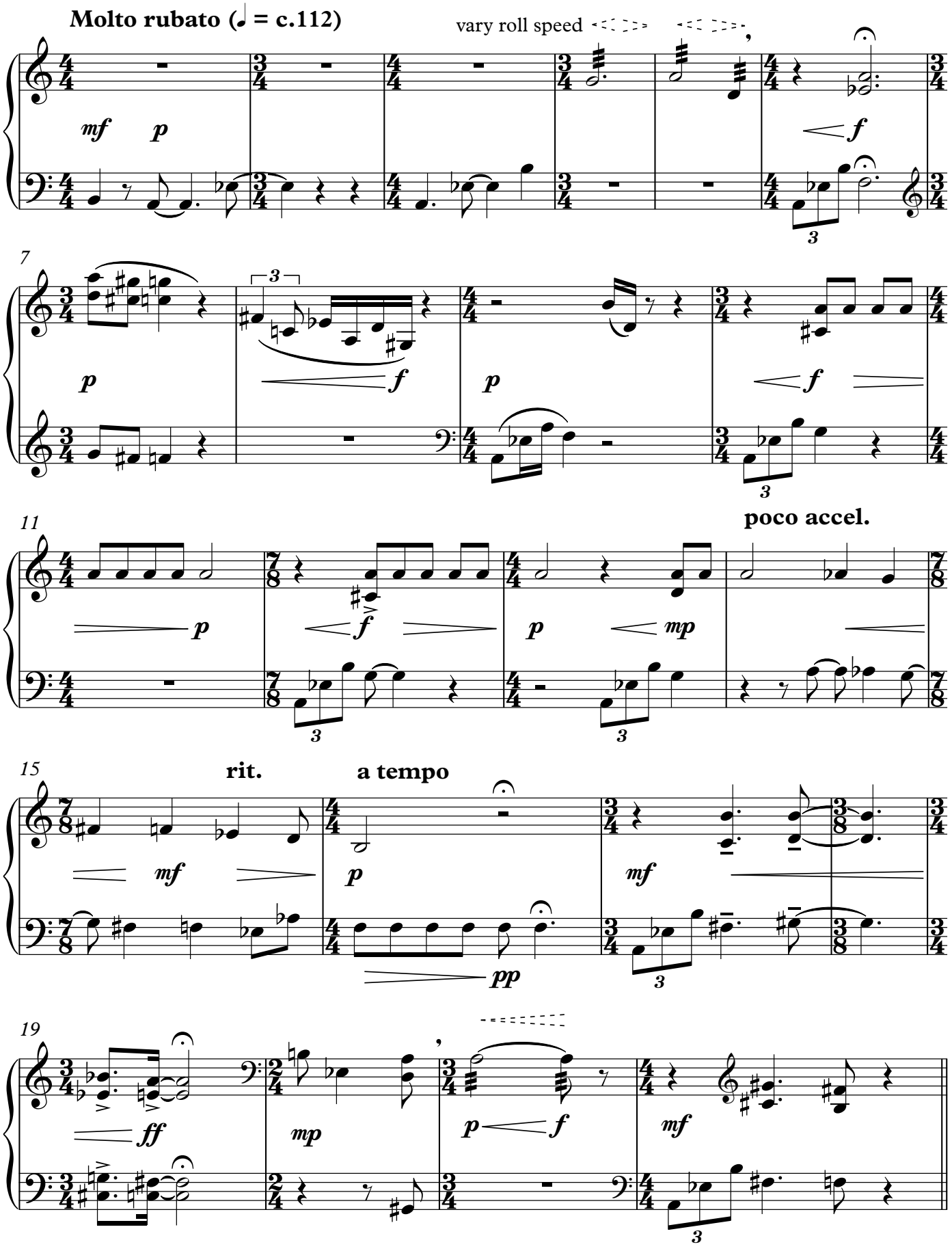
Approx. duration: 6:00

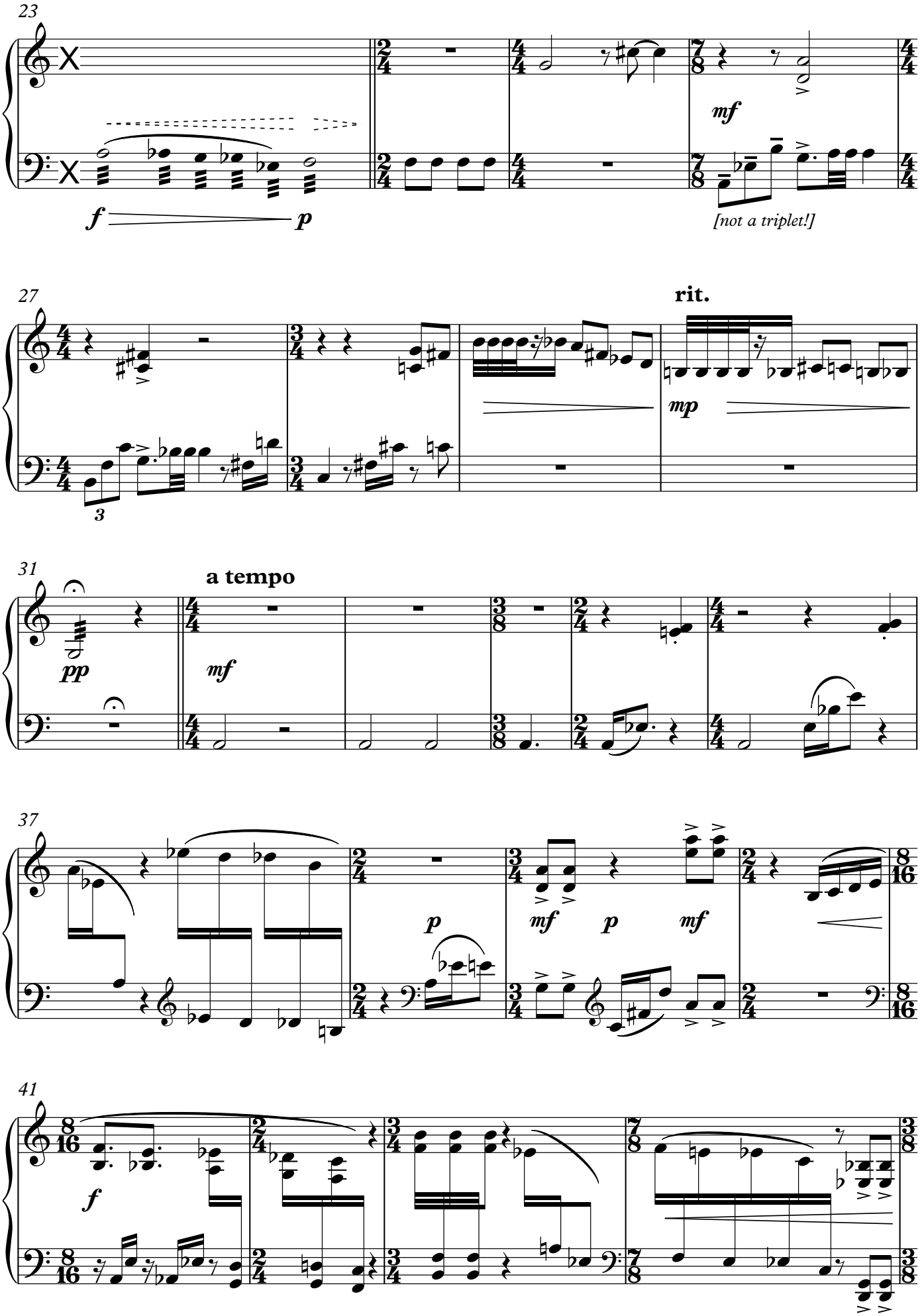
© Timothy Johnston

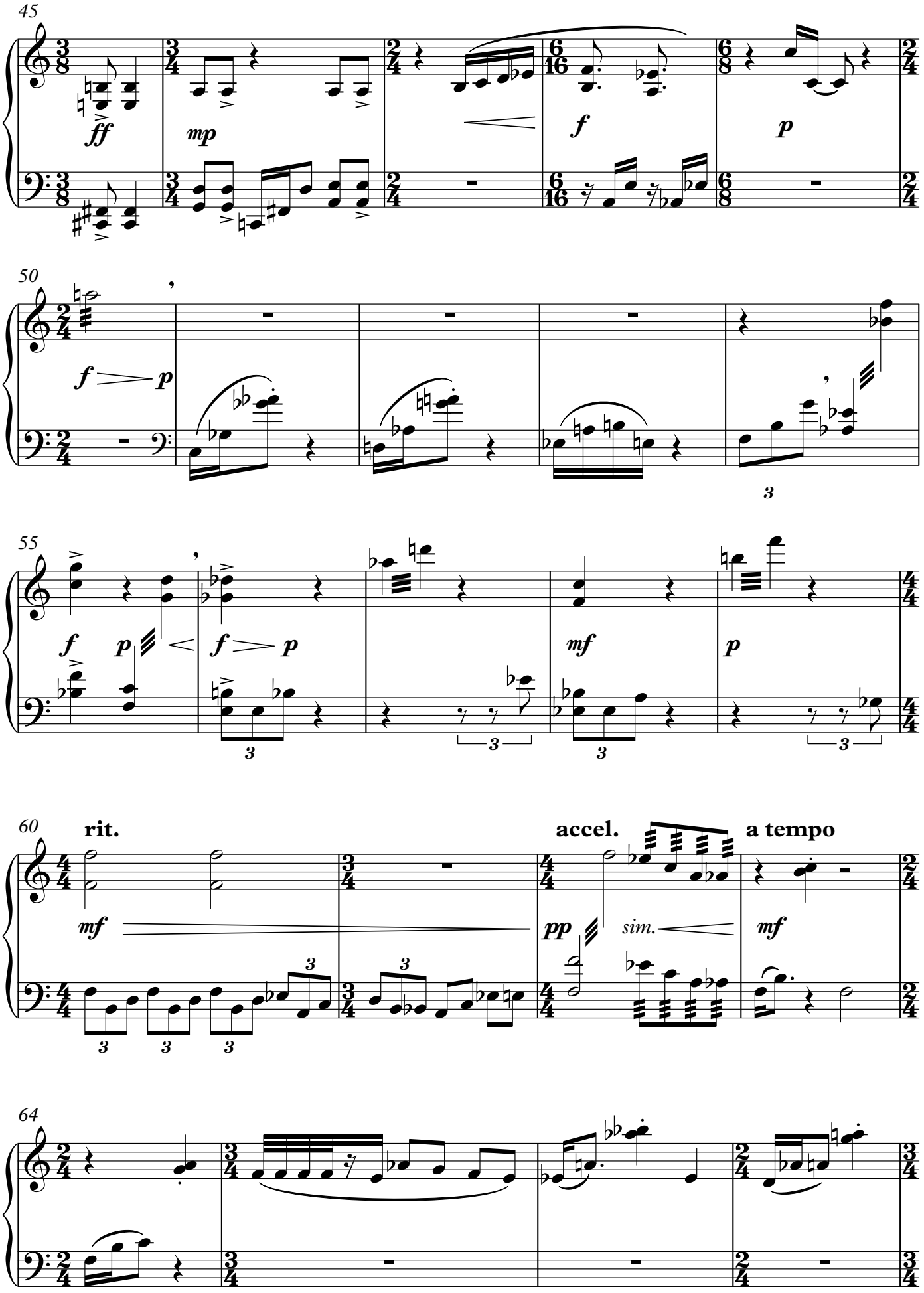
Hob

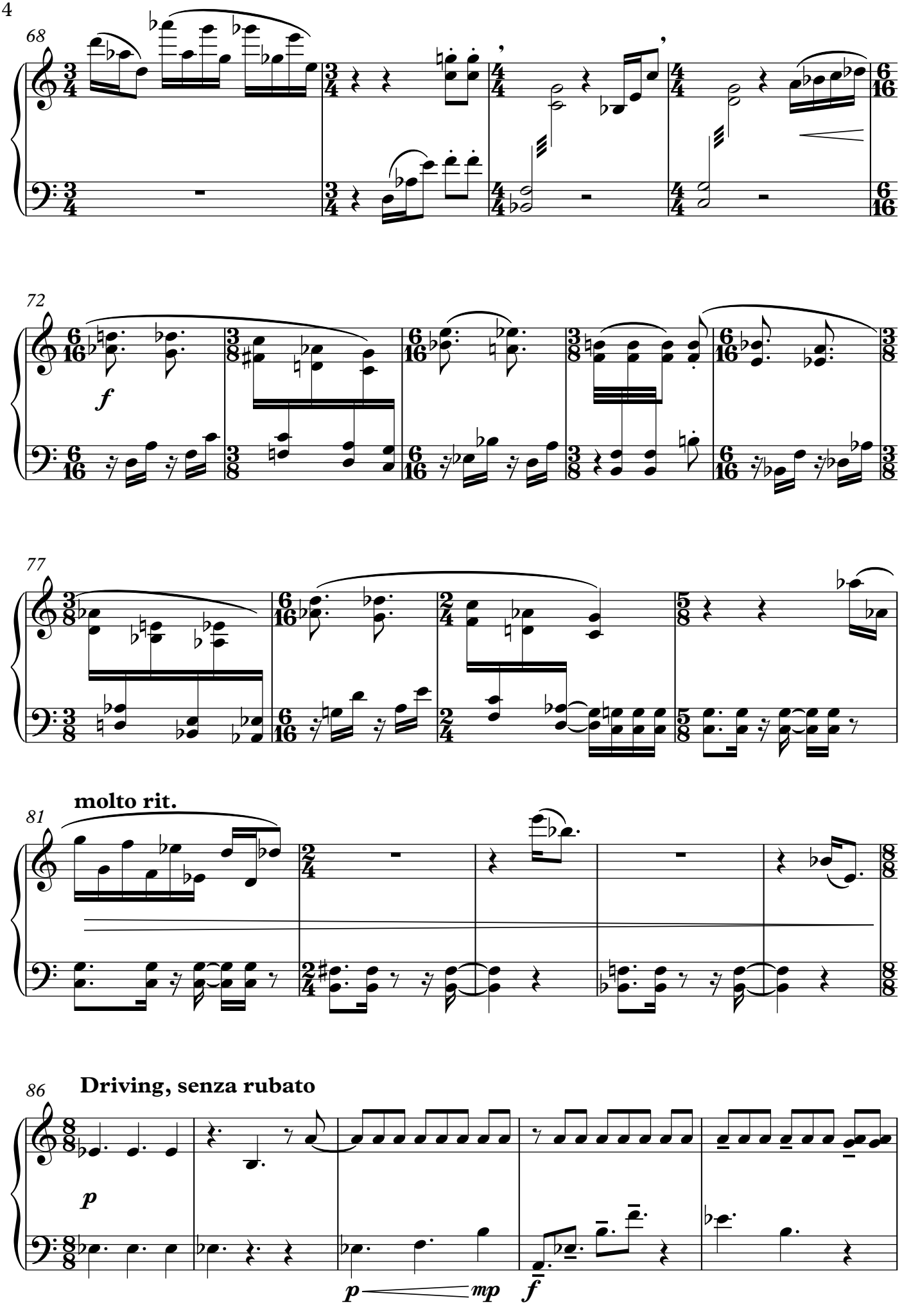
a fairy tale for five-octave marimba

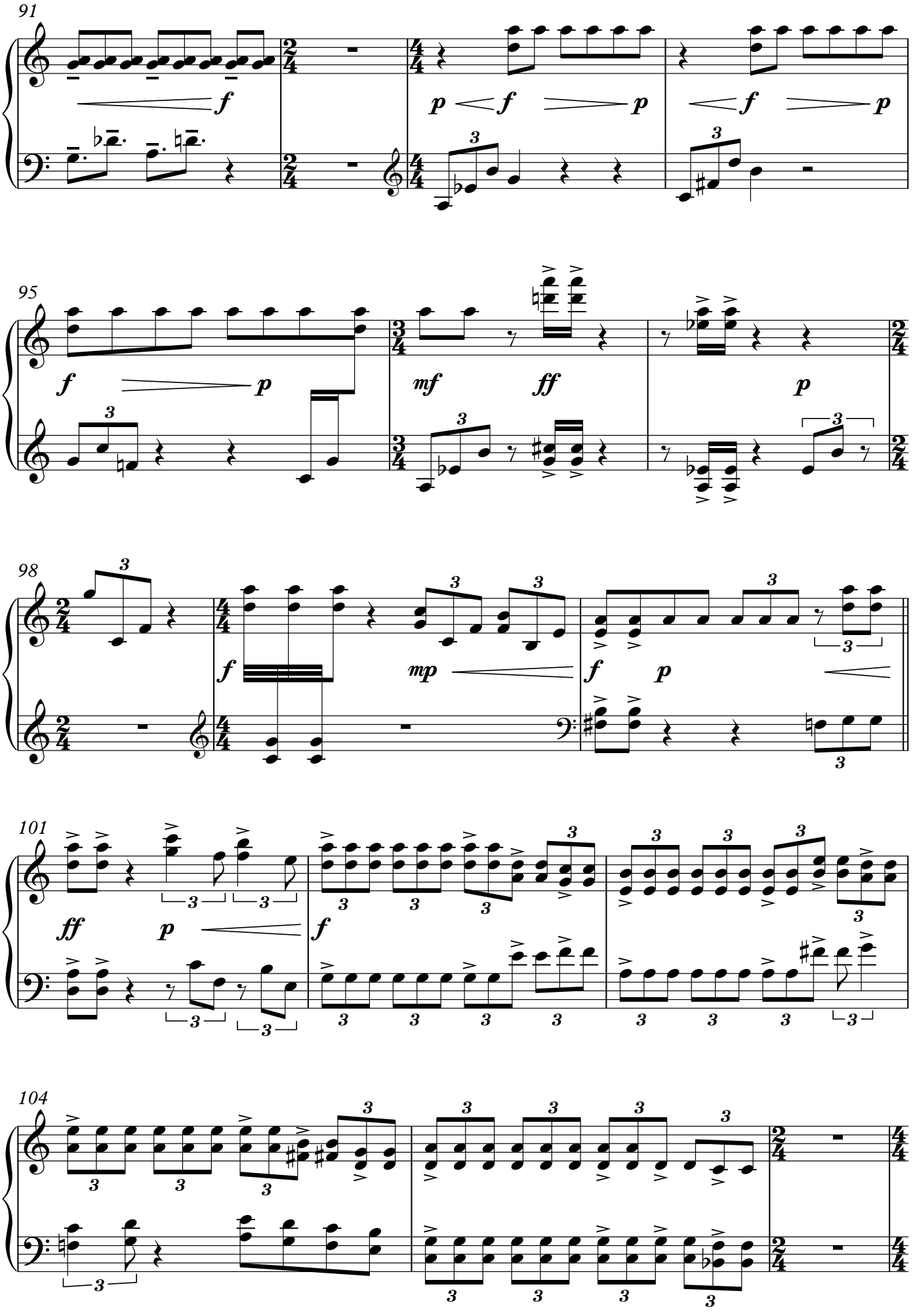
Timothy Johnston
Spring 2021

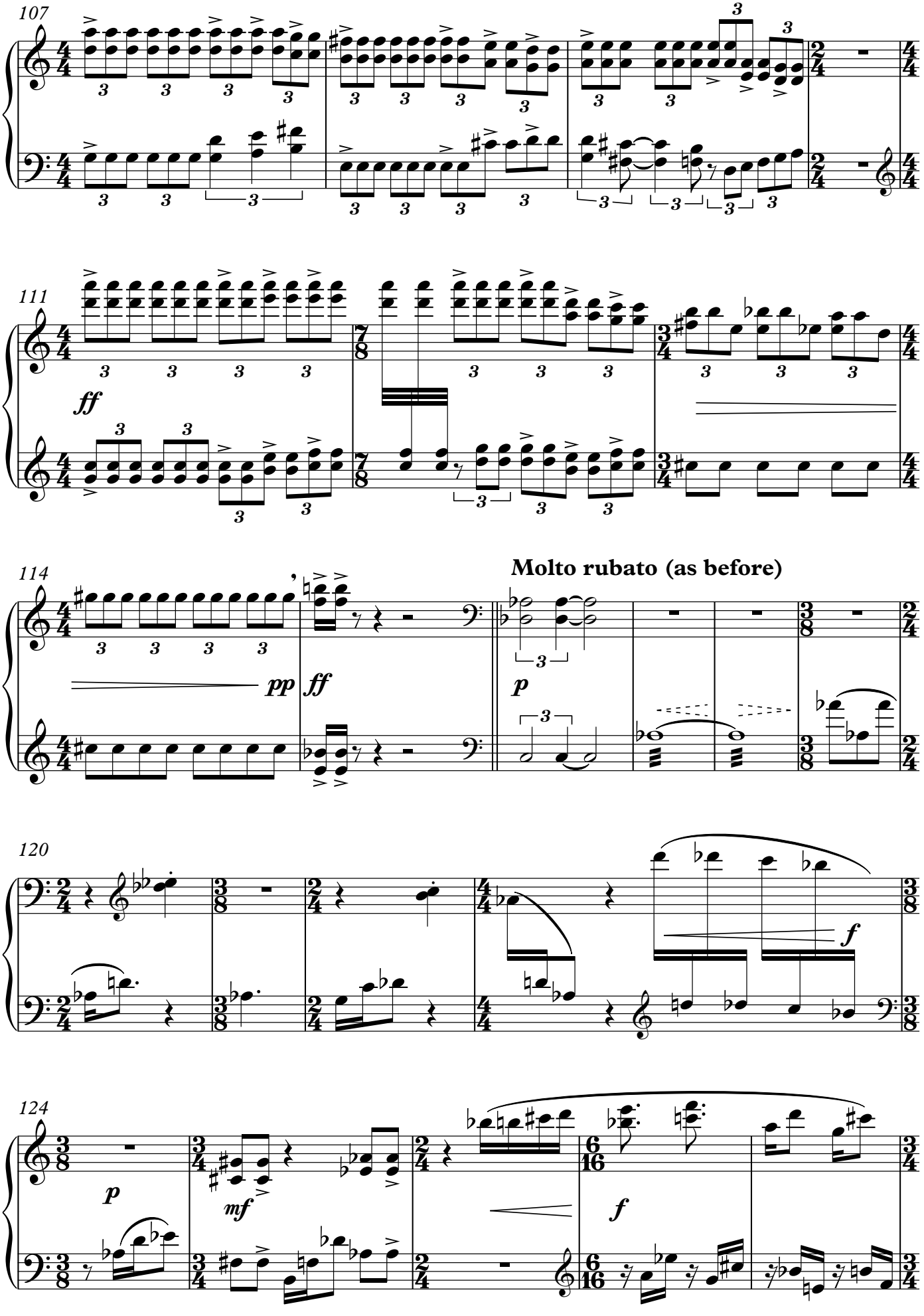


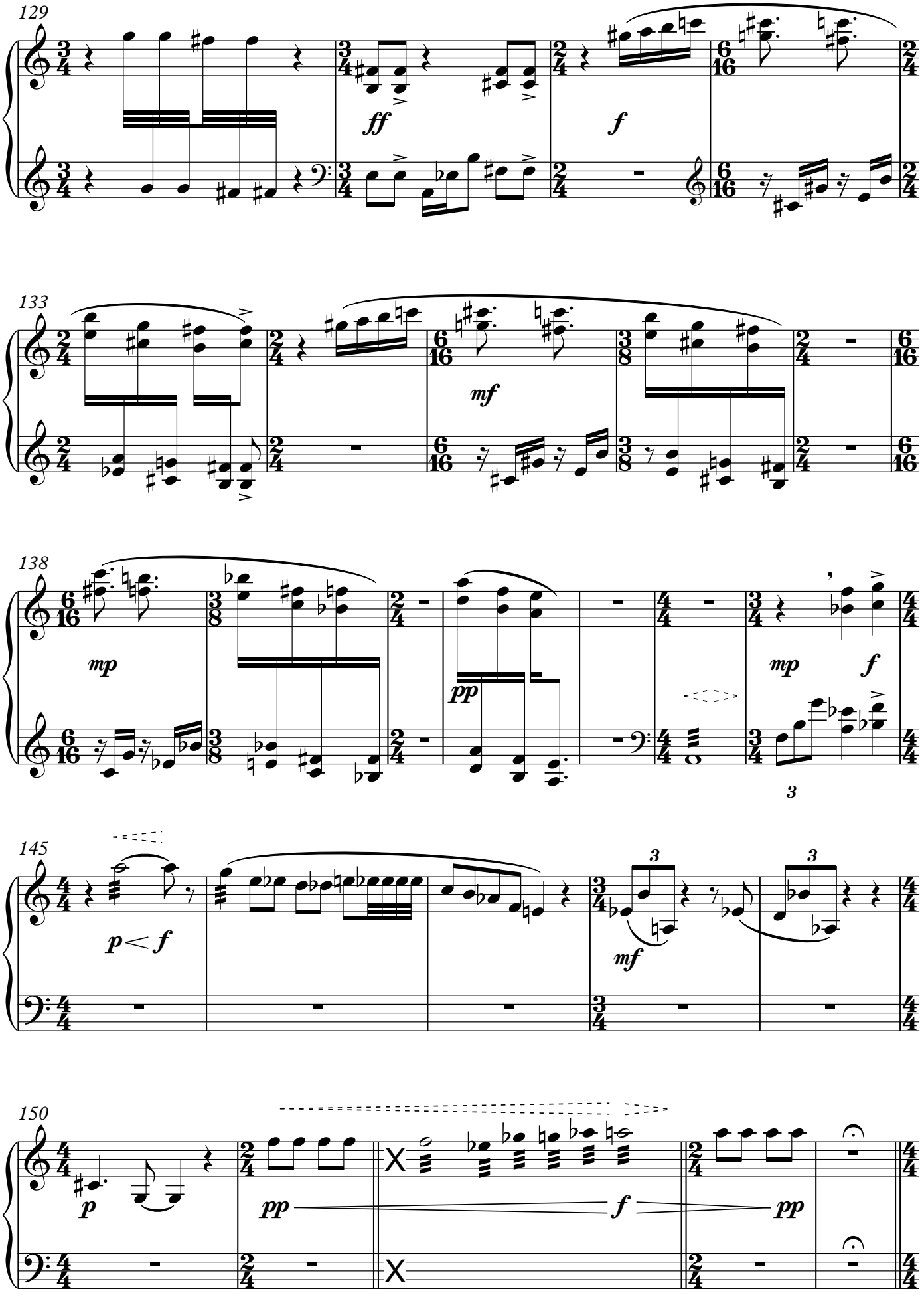

23
f
p
mf
[not a triplet!]
27
rit.
mp
3
31
a tempo
pp
mf
37
p
mf
p
mf
41
f

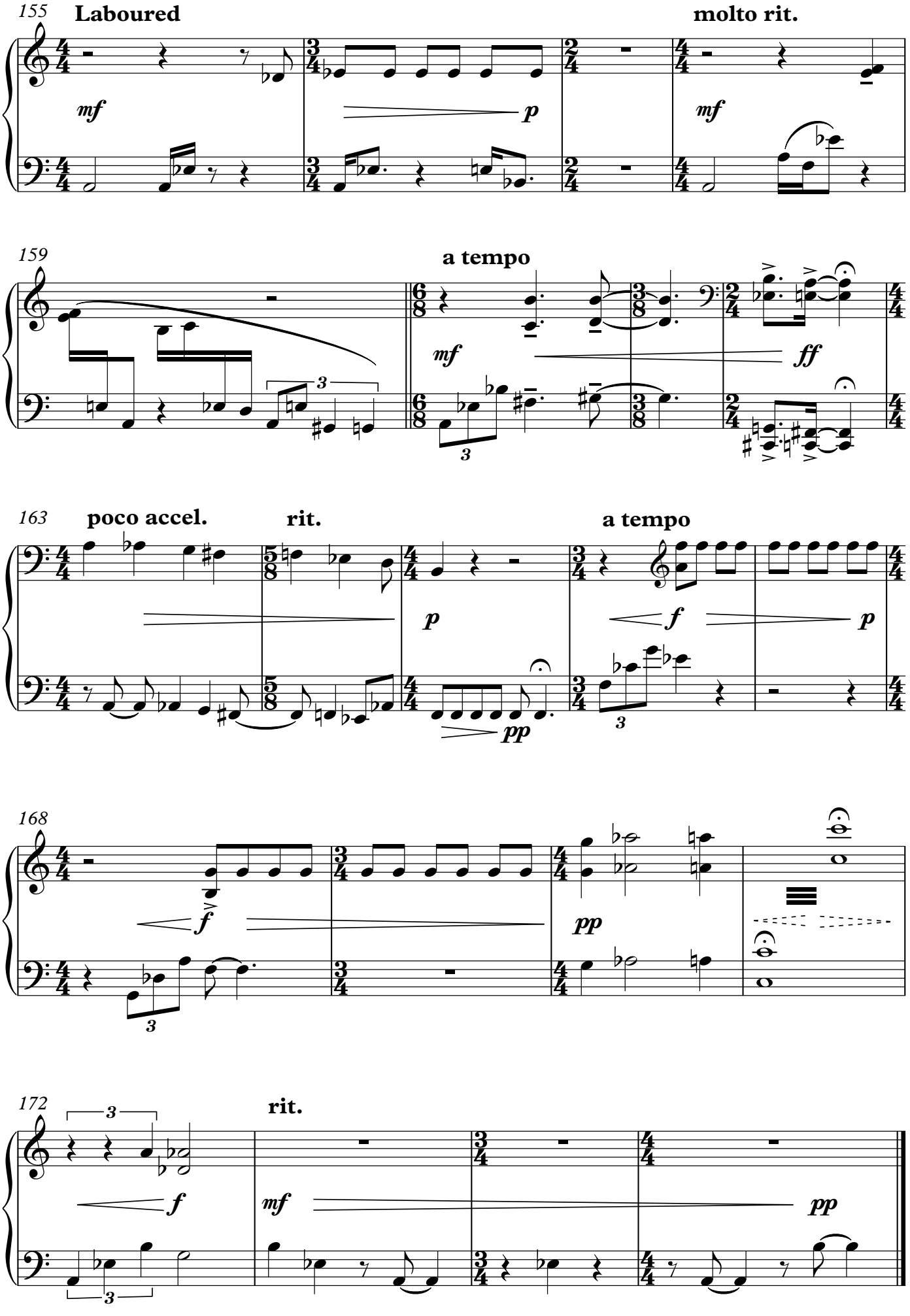

45
ff
mp
f
p
50
f p
55
f p
f p
mf
p
60
rit.
accel.
a tempo
mf
pp
sim.
mf
64


68
72
f
77
81
molto rit.
86
Driving, senza rubato
p
p
mp
f


91
95
98
101
104


107
111
ff
114
pp
ff
Molto rubato (as before)
p
120
f
124
p
mf
f


129
ff
f
133
mf
138
mp
pp
mp
f
3
145
p < f
mf
3
3
150
p
pp
f
pp


155
Laboured
molto rit.
mf
p
mf
159
a tempo
mf
ff
163
poco accel.
rit.
a tempo
p
f
p
pp
168
f
pp
172
rit.
f
mf
pp

Timothy Johnston

The Bat, the Cormorant & the Bramble Bush

an aetiology for soprano, clarinet, double bass & harp

FULL TEXT (AESOP'S FABLES):

A bat, a cormorant, and a bramble bush agreed to trade in business together.
The bat's adventure was in ready money, that she took up at interest;
the cormorant's in brass;
and the bramble's was in cloth.

They loaded their goods onto a ship and set sail.
But a storm blew up, and ship and goods alike were lost to the bottom of the sea!

The three sorry travellers made their way back to land.
...and ever since:

the bat never stirs abroad till night,
for fear of her creditors;

the cormorant is still sauntering by the seashore,
to see if he can find any of his brass cast up;

and the bramble bush lays hold of all the clothes he can reach,
in hope to light upon his own again.

Approx. duration: 4:15

First performed live by The Hermes Experiment, at the BFE/RMA Research Students' Conference, University of Plymouth 2022.

© Timothy Johnston

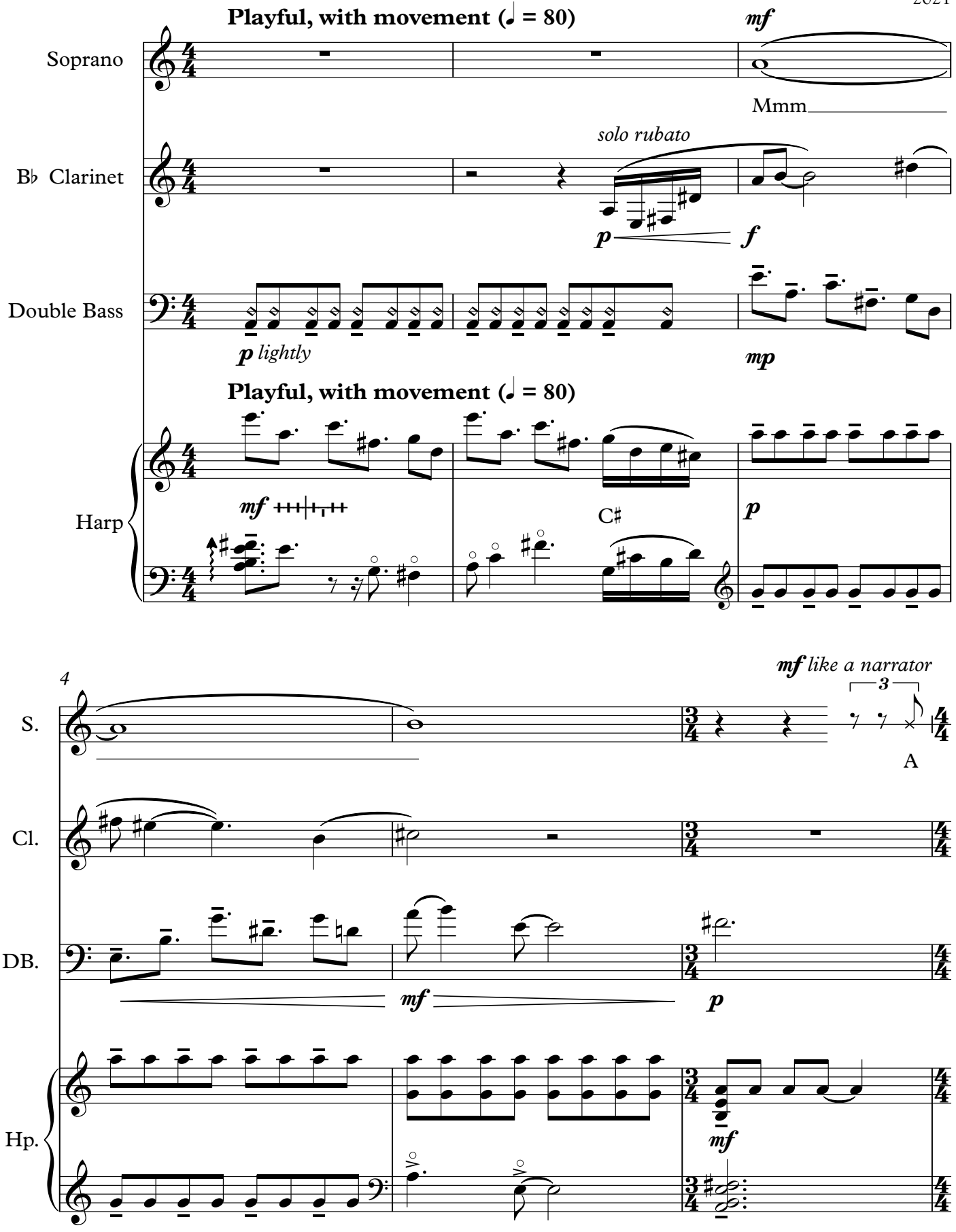
The Bat, the Cormorant & the Bramble Bush

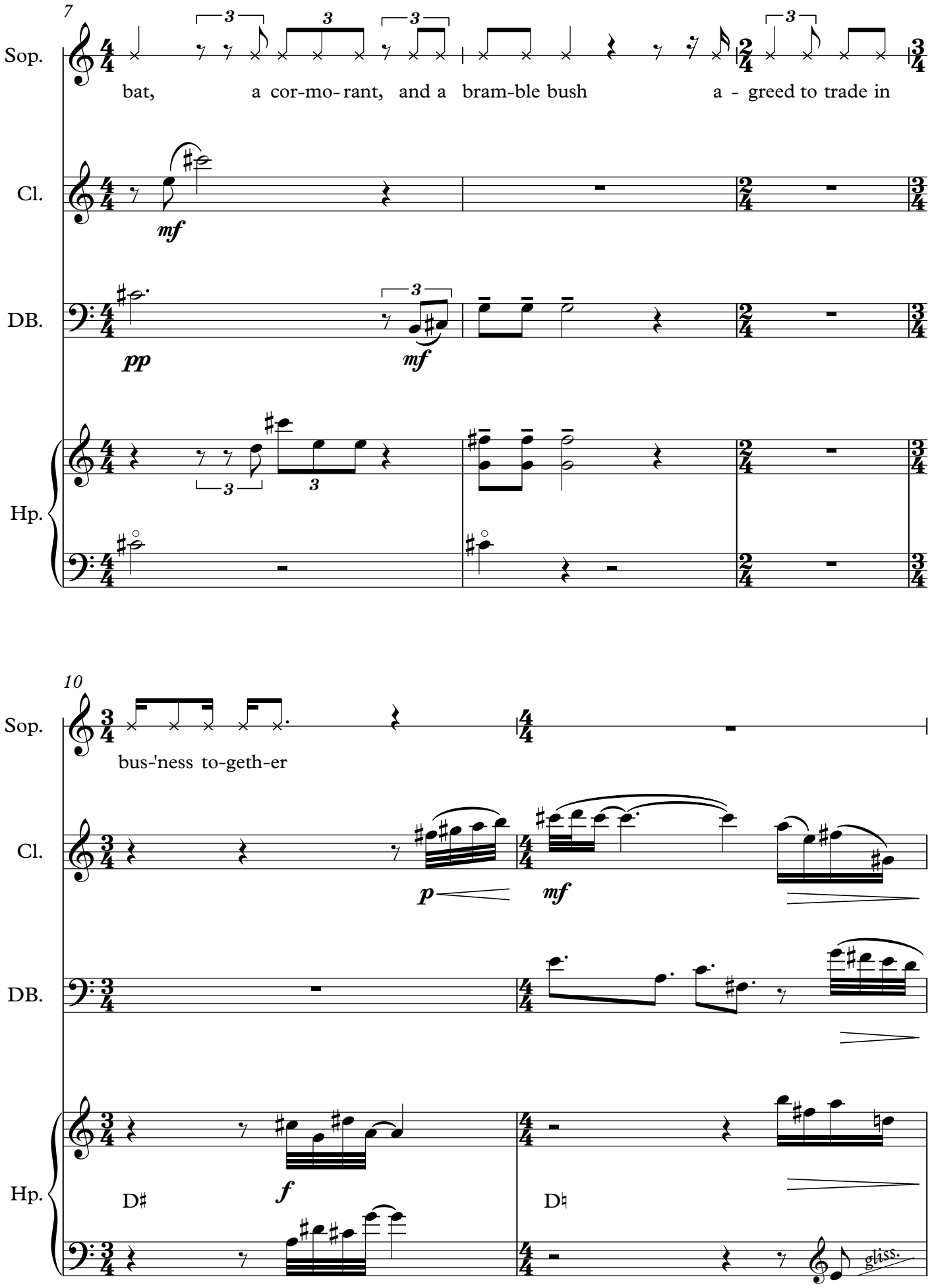
an aetiology

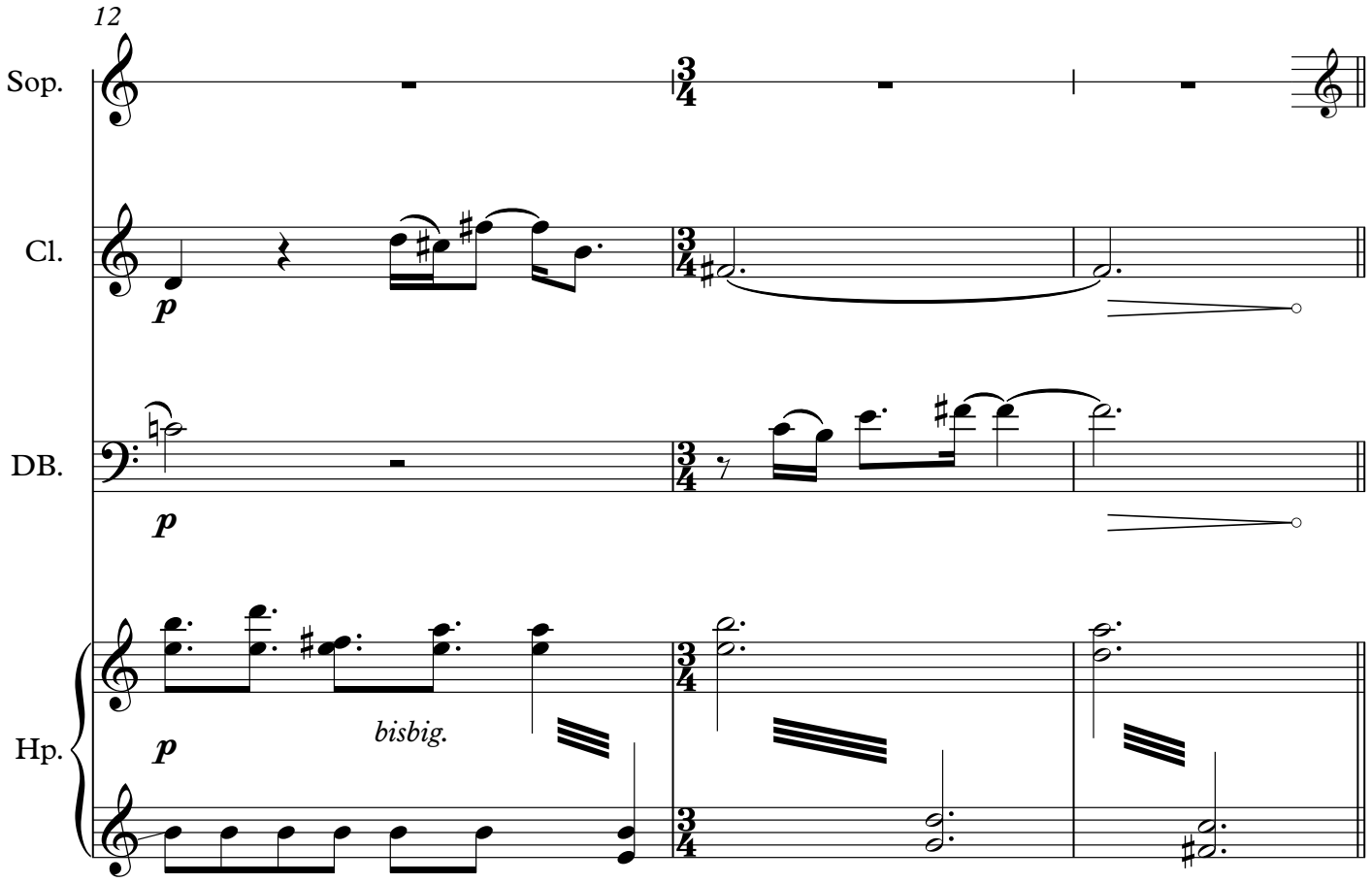
Score in transposition

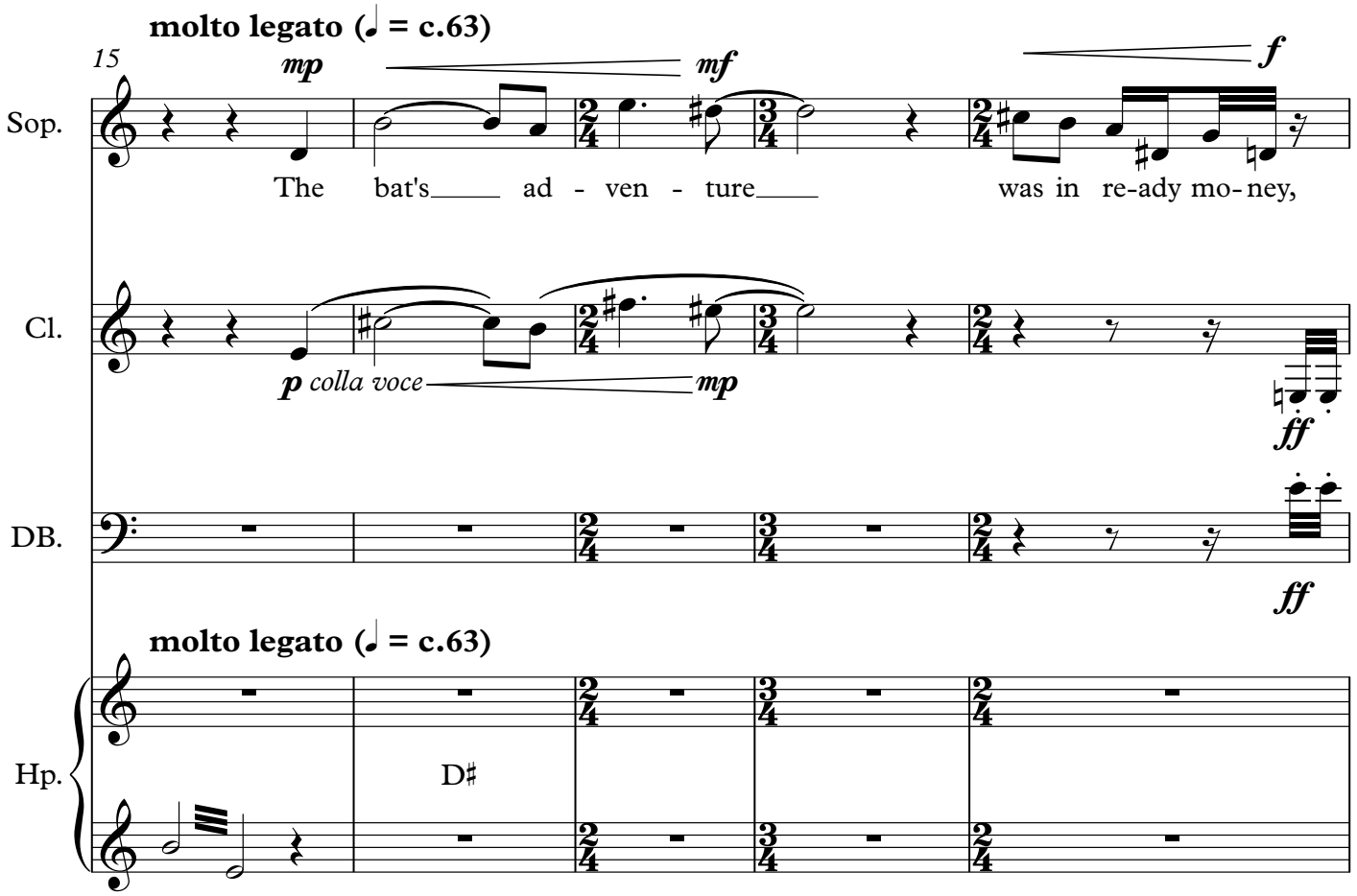
Text: based on Aesop's Fables

Timothy Johnston
2021




7
Sop.
bat, a cor-mo-rant, and a bram-ble bush a - greed to trade in
Cl.
mf
DB.
pp
mf
Hp.
10
Sop.
bus-'ness to-geth-er
Cl.
p
mf
DB.
Hp.
D♯
f
D♮
gliss.


12
Sop.
Cl.
DB.
Hp.
p
bisbig.


molto legato (♩ = c.63)
15
Sop.
Cl.
DB.
Hp.
mp
mf
f
The bat's ad - ven - ture was in re-ady mo-ney,
p colla voce
mp
ff
ff
molto legato (♩ = c.63)
D♯

20

mf casually

p legato

Sop. that she took up at int- 'rest; the cor-mo-rant's in brass and the

Cl. *mp colla voce* *pp*

DB. *mp colla voce* *pp*

Hp.

26

accel. **tempo I (♩ = 80)**

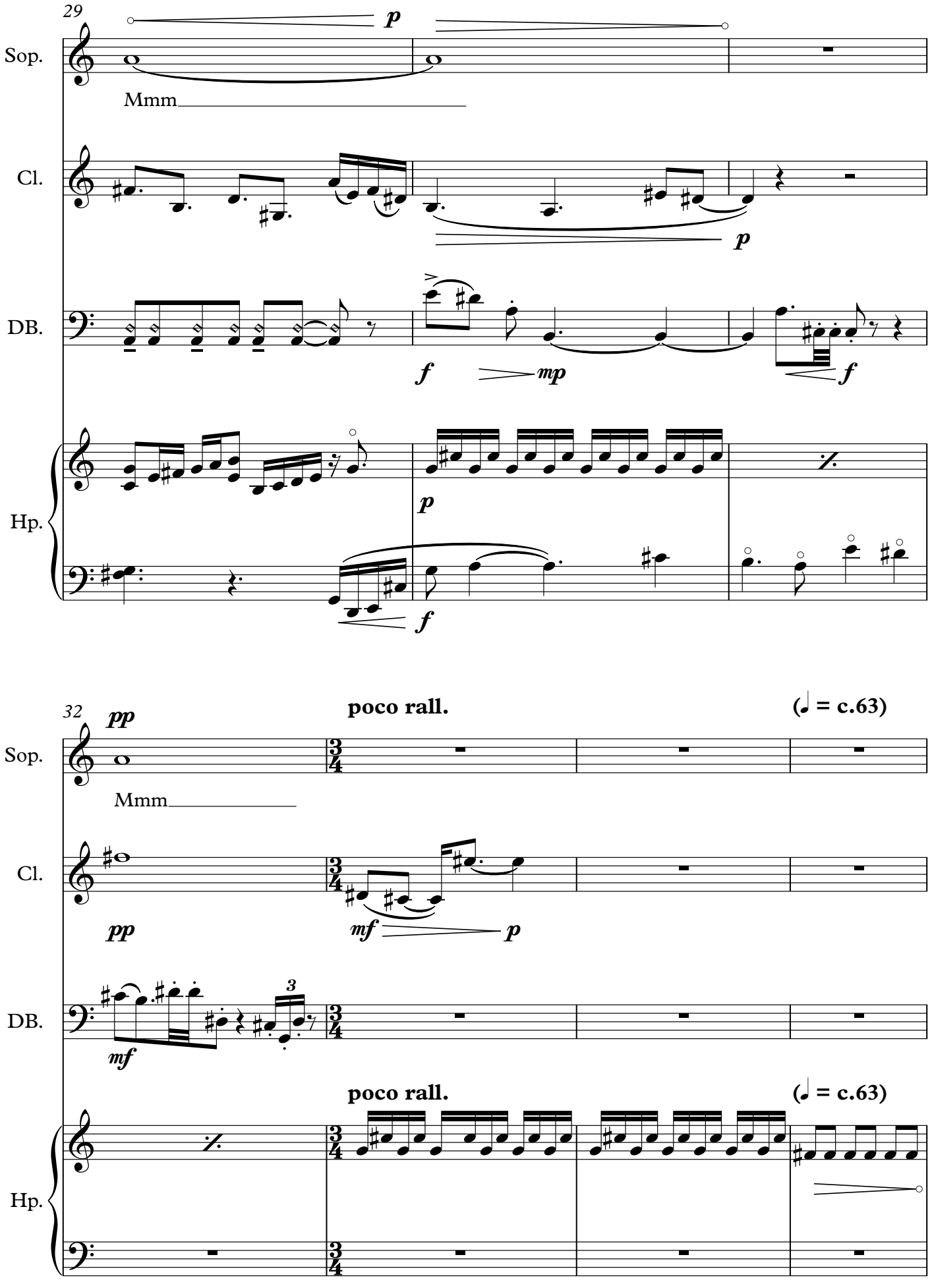
Sop. bram-ble's was in cloth.

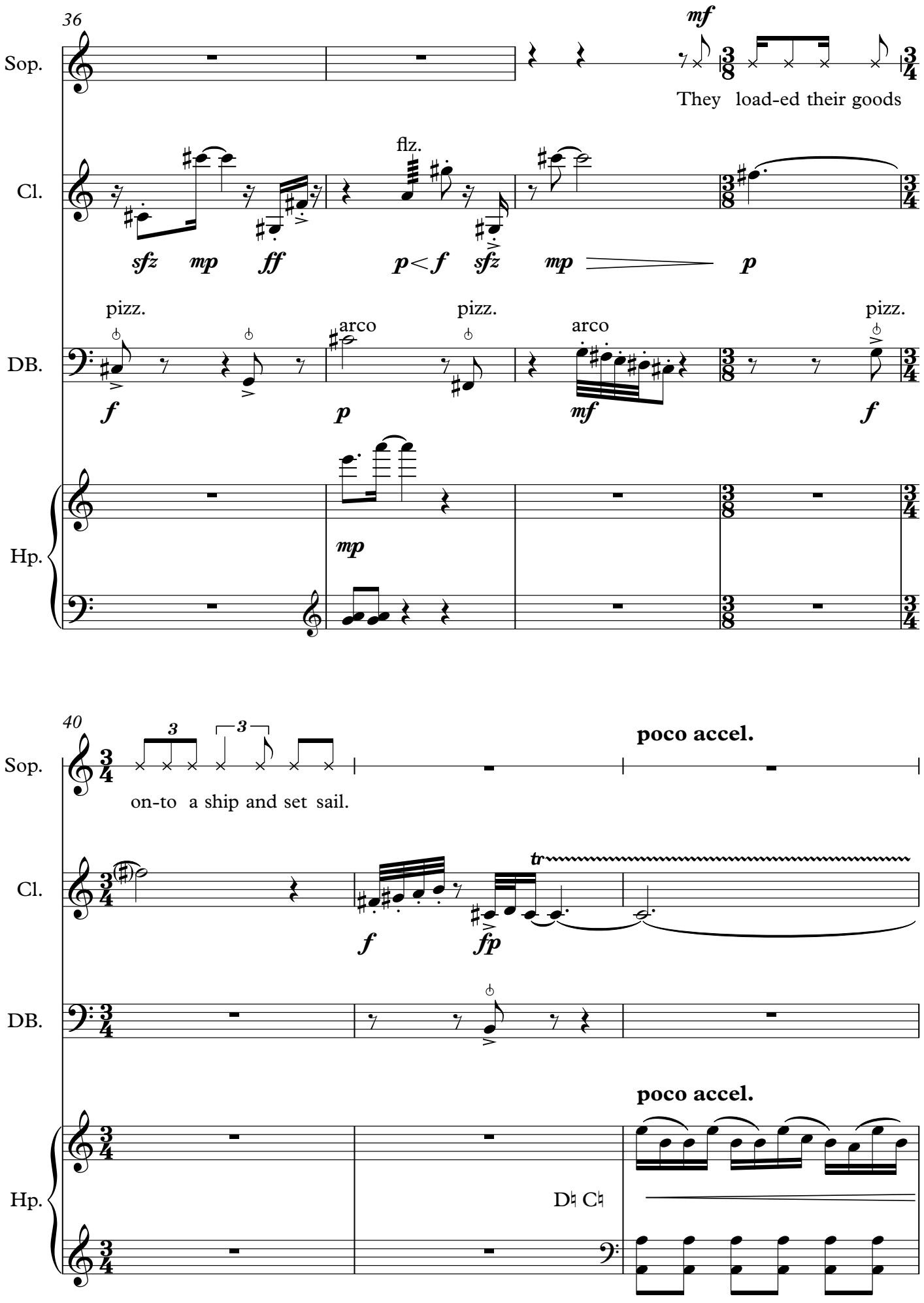
Cl. *pp* *mf*

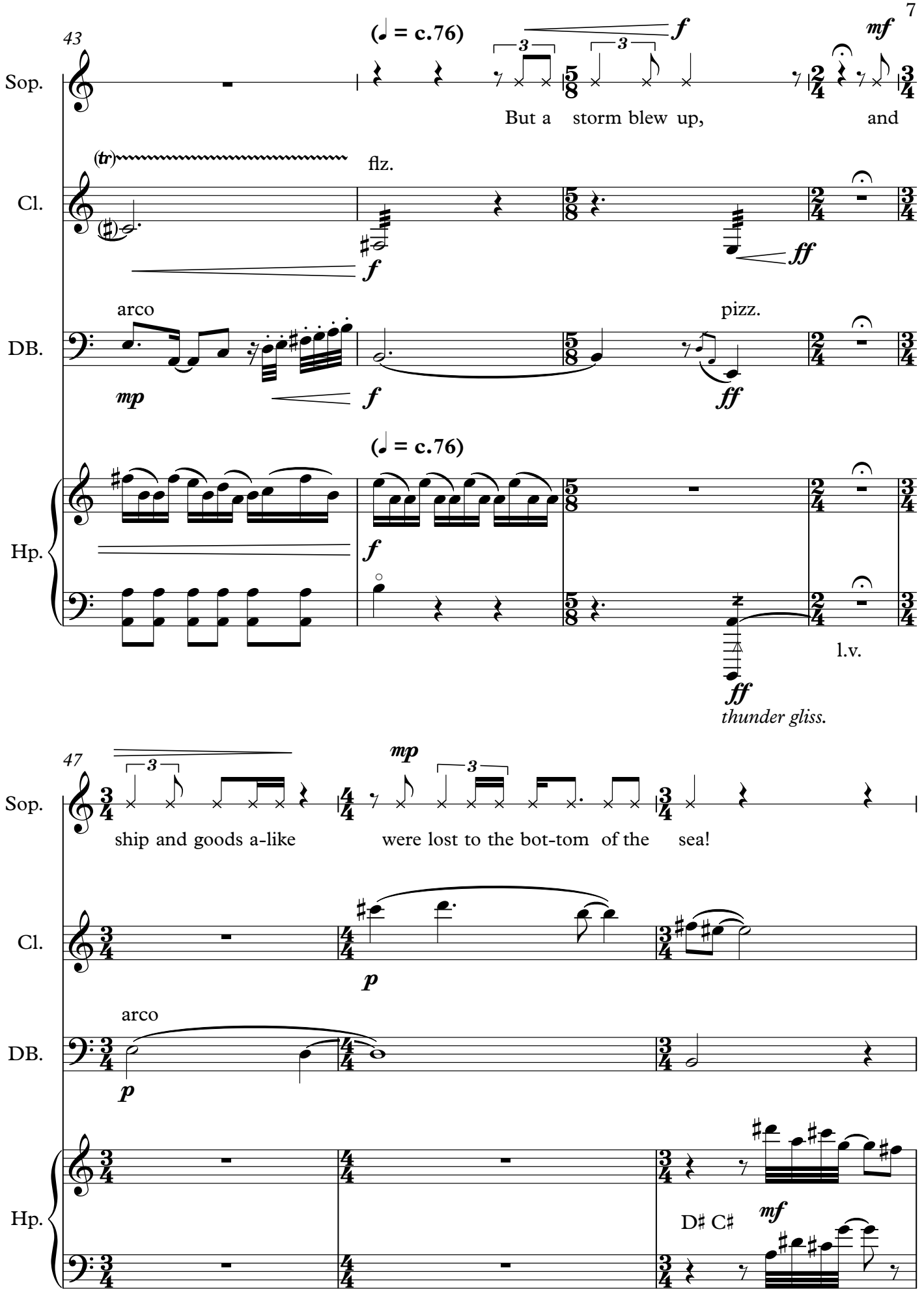
DB. *mp lightly*

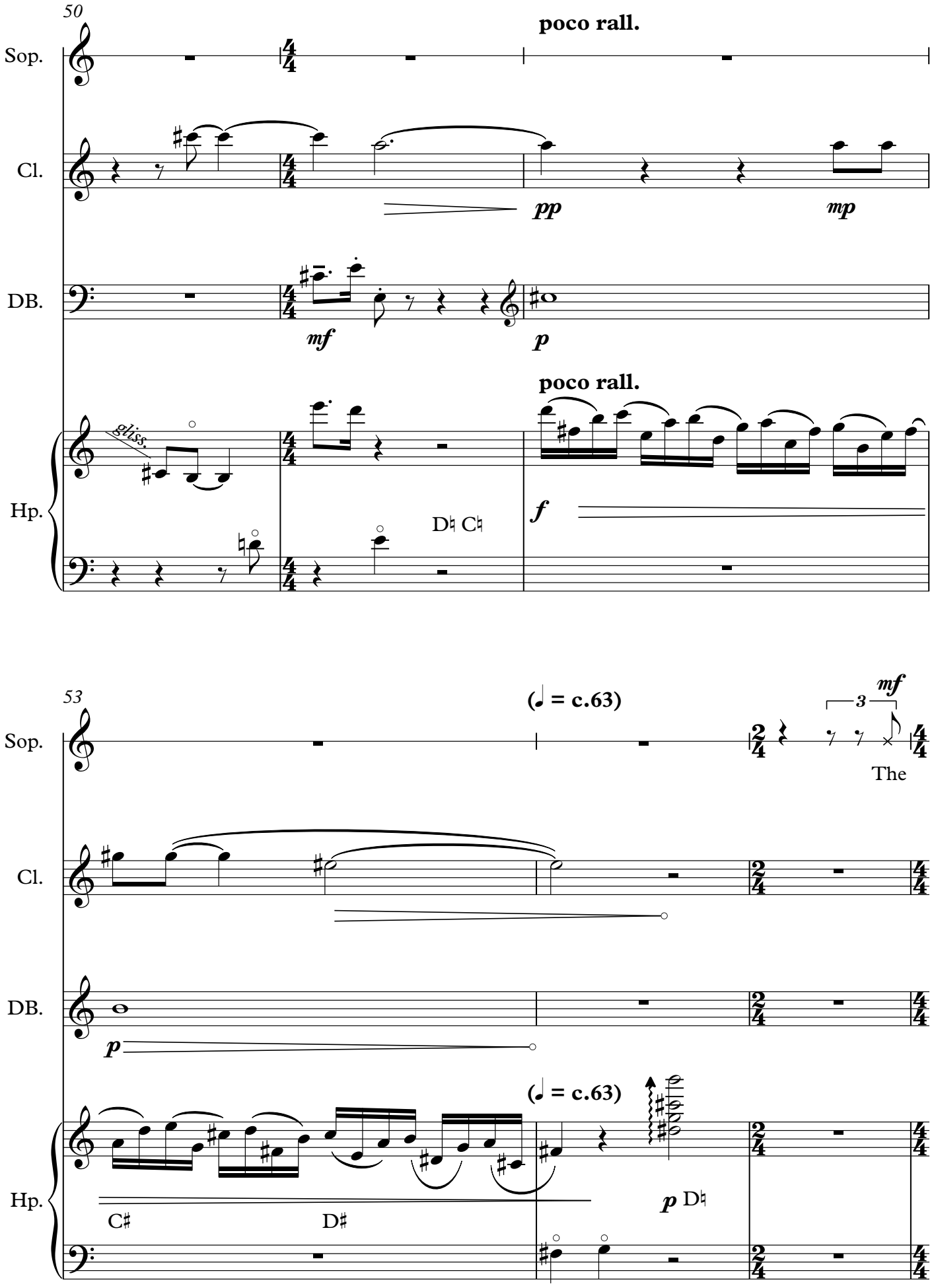
accel. **tempo I (♩ = 80)**

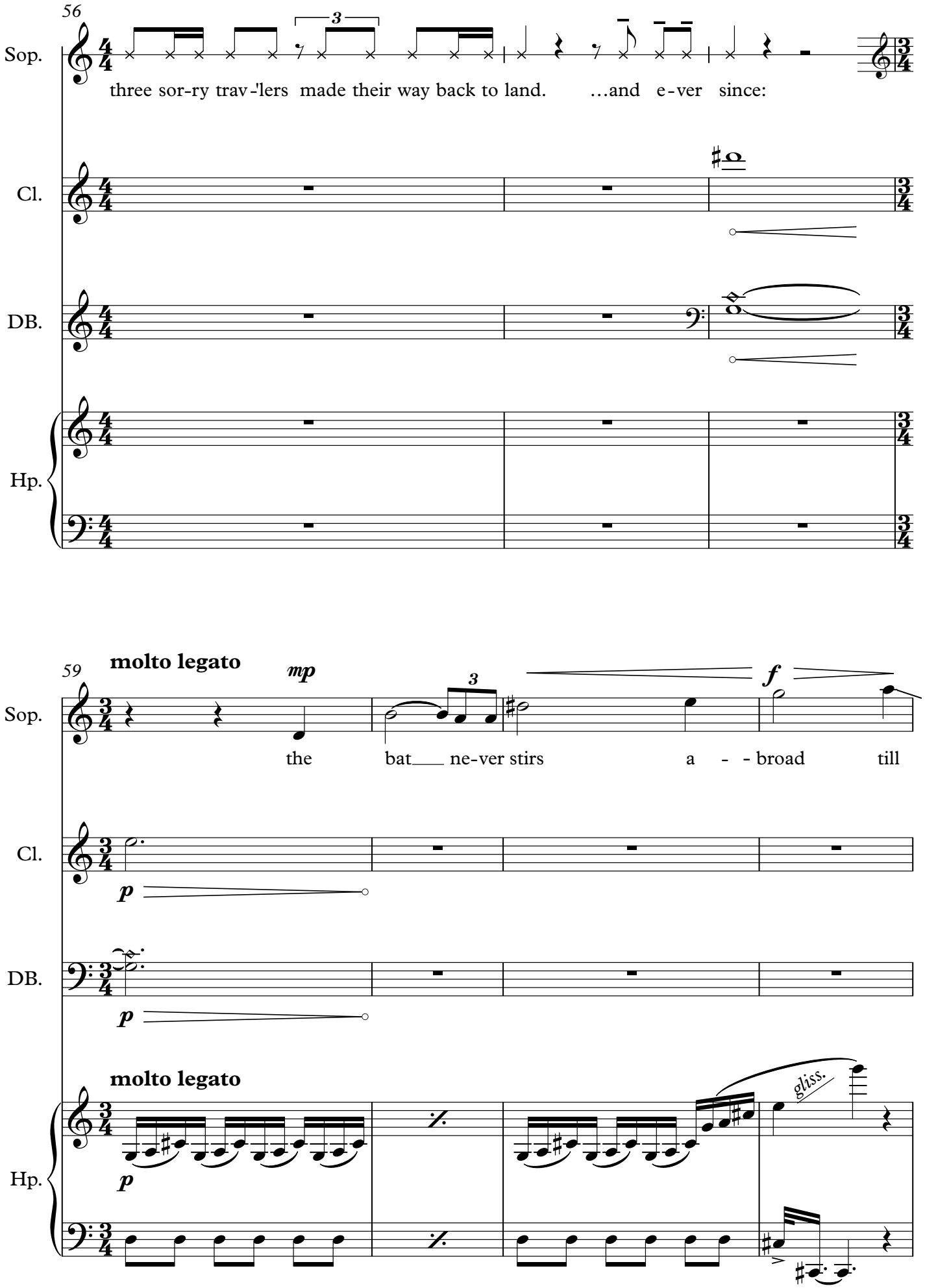
Hp. *mf* D♮


29
Sop.
Mmm
Cl.
DB.
Hp.
32
poco rall.
(♩ = c.63)
Sop.
Mmm
Cl.
DB.
Hp.
poco rall.
(♩ = c.63)


36
Sop.
mf
They load-ed their goods
Cl.
flz.
sfz mp ff p < f sfz mp p
DB.
pizz.
arco
pizz.
arco
pizz.
f p mf f
Hp.
mp
40
Sop.
3
3
poco accel.
on-to a ship and set sail.
Cl.
tr
f fp
DB.
Hp.
poco accel.
D♮ C♮


43
(♩ = c.76)
Sop.
But a storm blew up, and
Cl.
(tr)
flz.
DB.
arco
pizz.
Hp.
(♩ = c.76)
l.v.
thunder gliss.
47
Sop.
ship and goods a-like were lost to the bot-tom of the sea!
Cl.
DB.
arco
Hp.
D♯ C♯


50
poco rall.
Sop.
Cl.
pp
mp
DB.
mf
p
poco rall.
gliss.
Hp.
D♮ C♮
f
53
(♩ = c.63)
mf
3
Sop.
The
Cl.
DB.
p
(♩ = c.63)
Hp.
C♯
D♯
p D♮


56
Sop.
three sor-ry trav-'lers made their way back to land. …and e-ver since:
Cl.
DB.
Hp.
59
molto legato
mp
f
the bat___ ne-ver stirs a - - broad till
p
molto legato
gliss.

63

Sop. *mp* *mf (as if as an aside)* *mf*

night, for fear of her cred-i-tors; the corm-or-ant is still

Cl. *mp colla voce*

DB. *mp colla voce*

Hp. *mp colla voce*

67

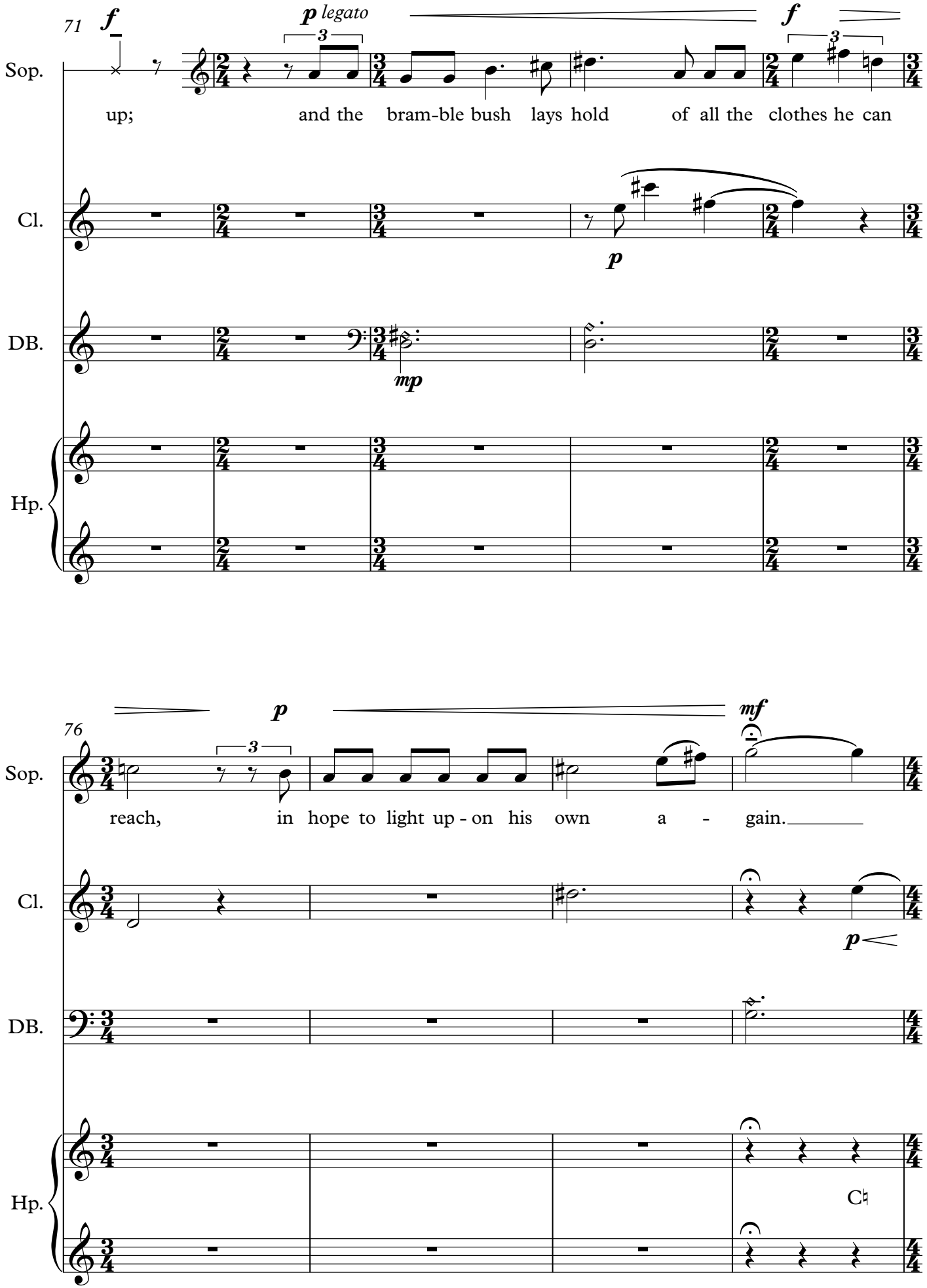
Sop. *f* *mp* *(returning to speaking)*

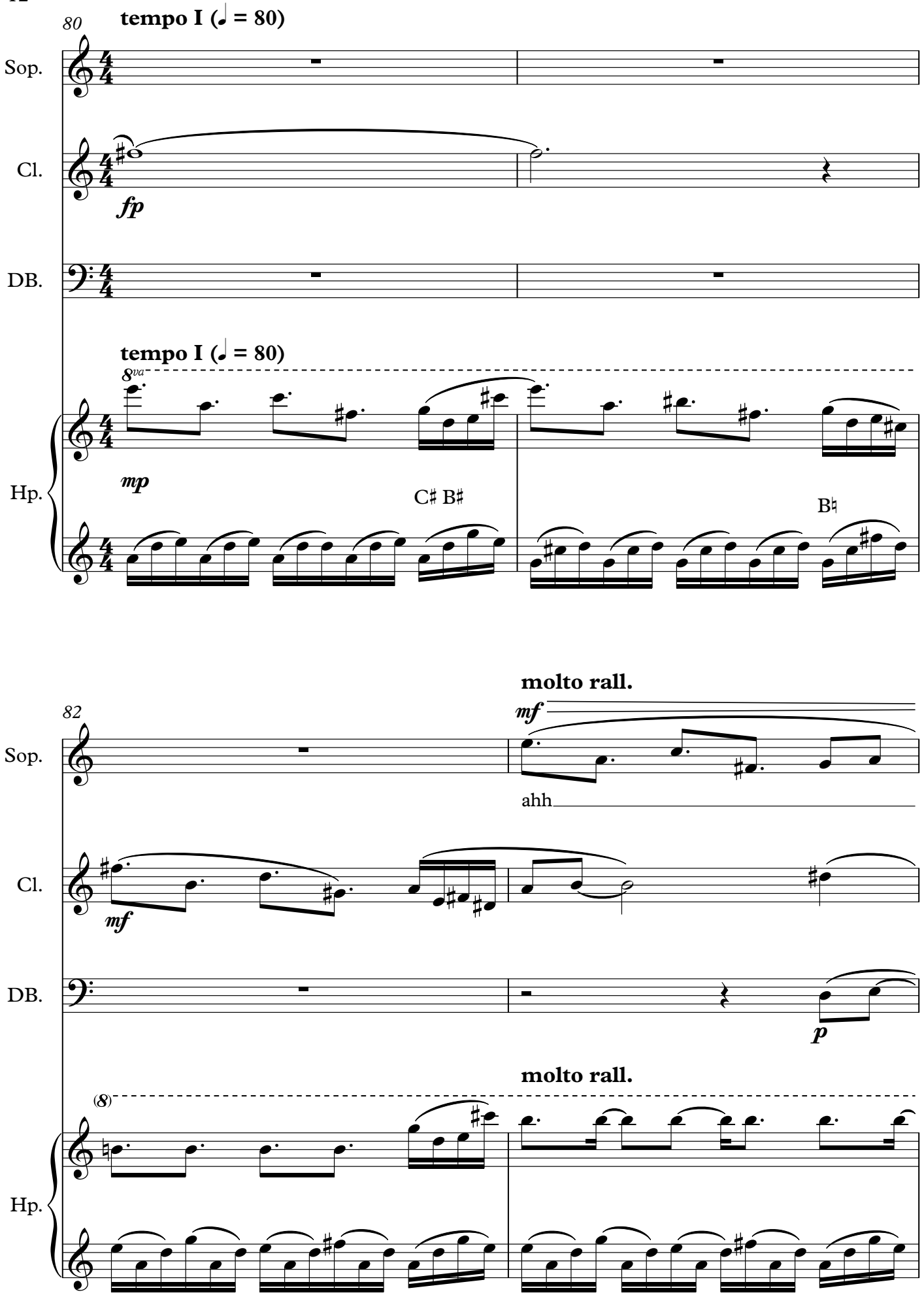
saun-ter-ing by the sea-shore, to see if he can find a-ny of his brass cast

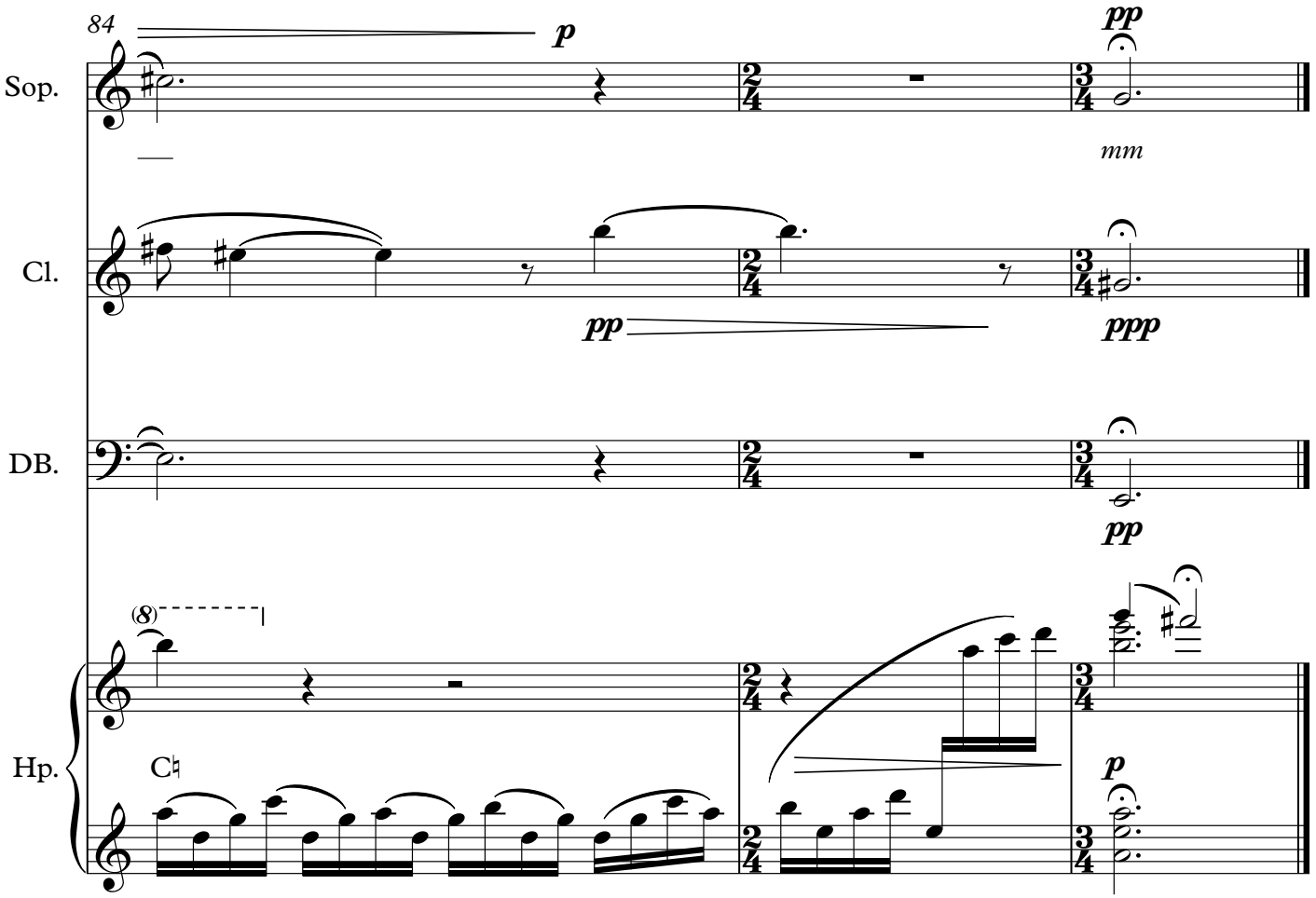
Cl. *mf*

DB. *mf*

Hp. *mf*


71
f
p legato
3
f
3
Sop.
up; and the bram-ble bush lays hold of all the clothes he can
Cl.
p
DB.
mp
Hp.
76
p
3
mf
Sop.
reach, in hope to light up - on his own a - gain.
Cl.
p
DB.
Hp.
C♮


80
tempo I (♩ = 80)
Sop.
Cl.
fp
DB.
tempo I (♩ = 80)
8va
mp
Hp.
C♯ B♯
B♮
molto rall.
82
mf
Sop.
ahh
Cl.
mf
DB.
p
molto rall.
(8)
Hp.


84
Sop.
Cl.
DB.
Hp.
p
pp
mm
pp
ppp
pp
(8)
C♮
p

Timothy Johnston

Imagined Engines

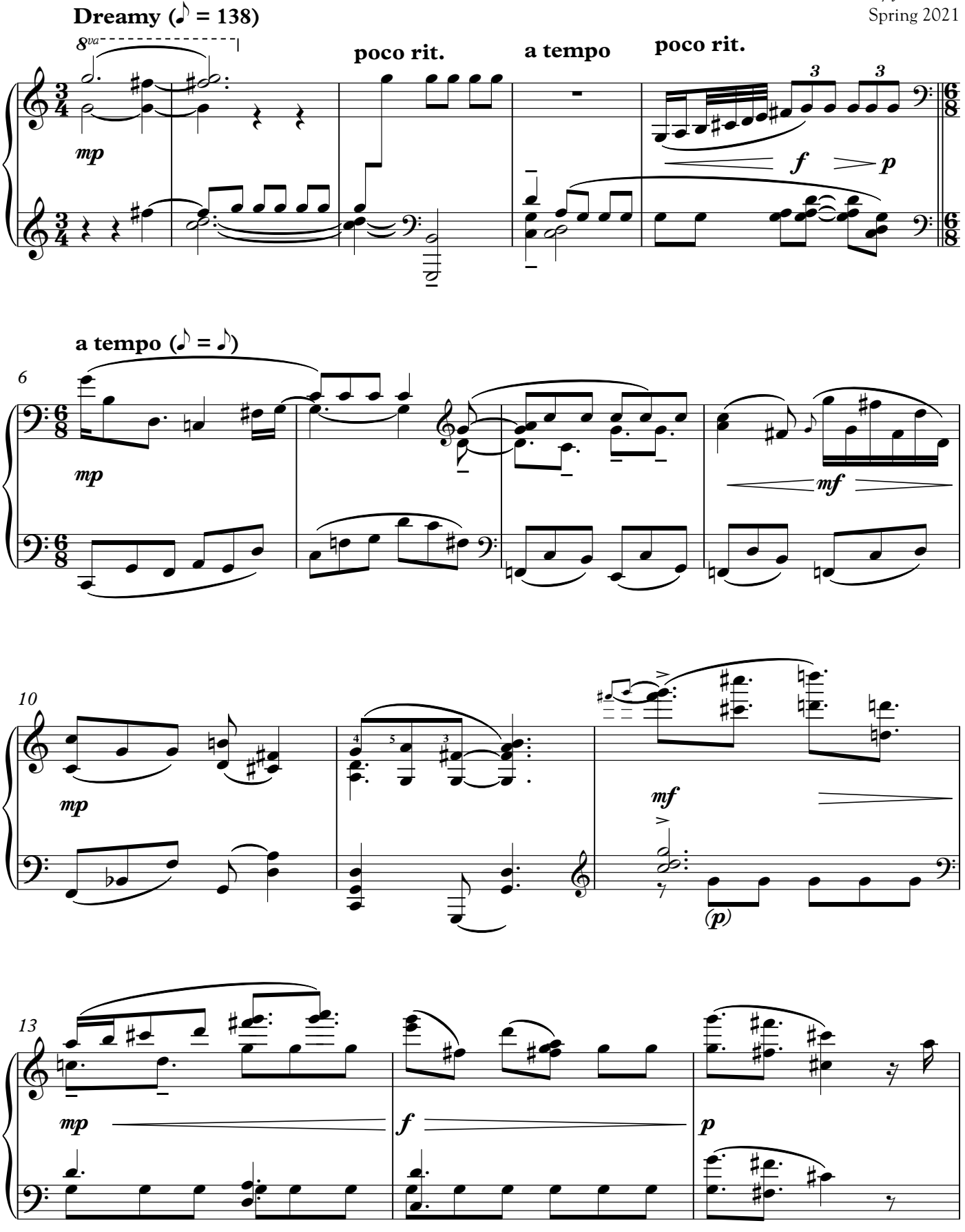
for solo piano, studio production & film

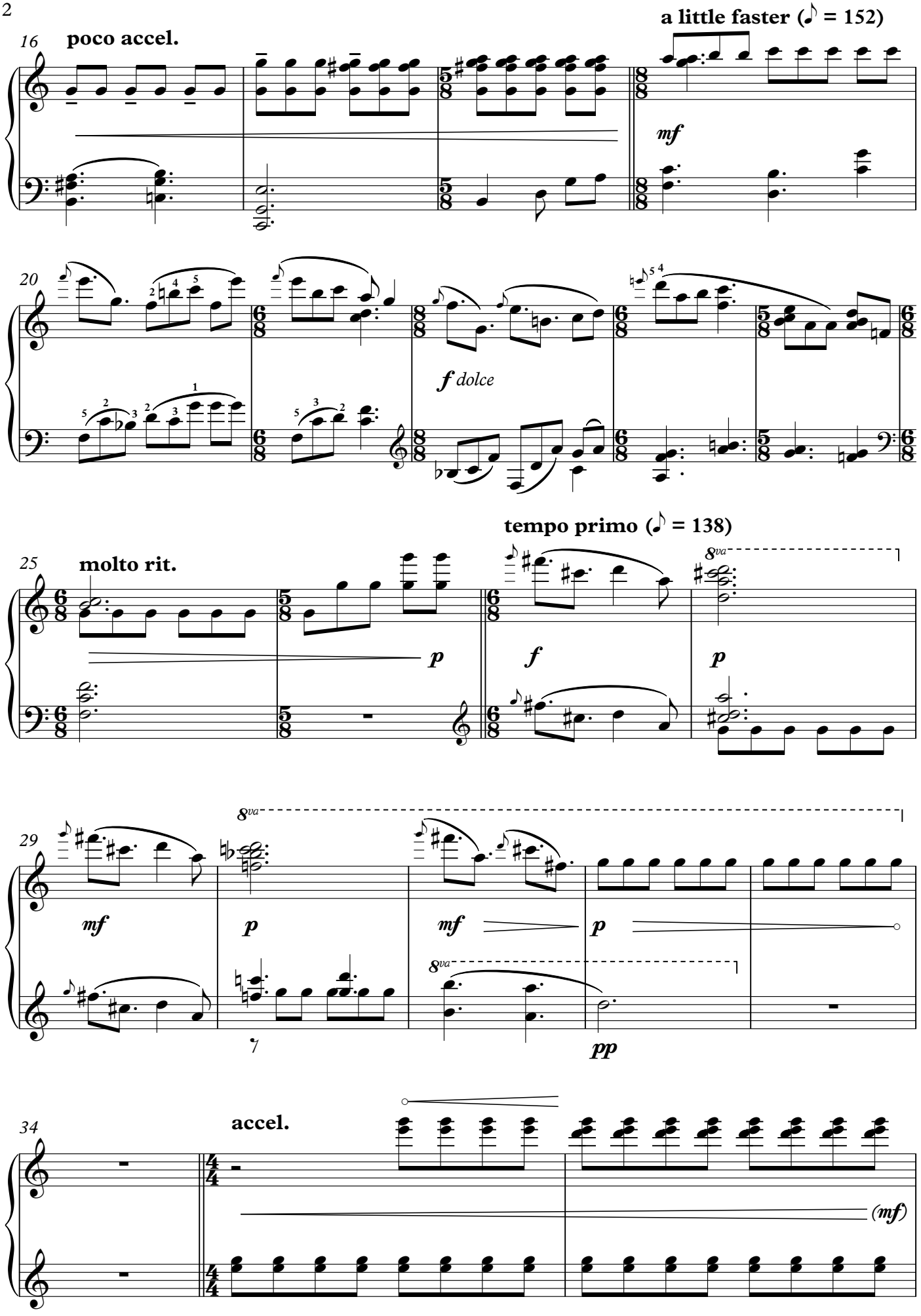
Approx. duration: 4:00

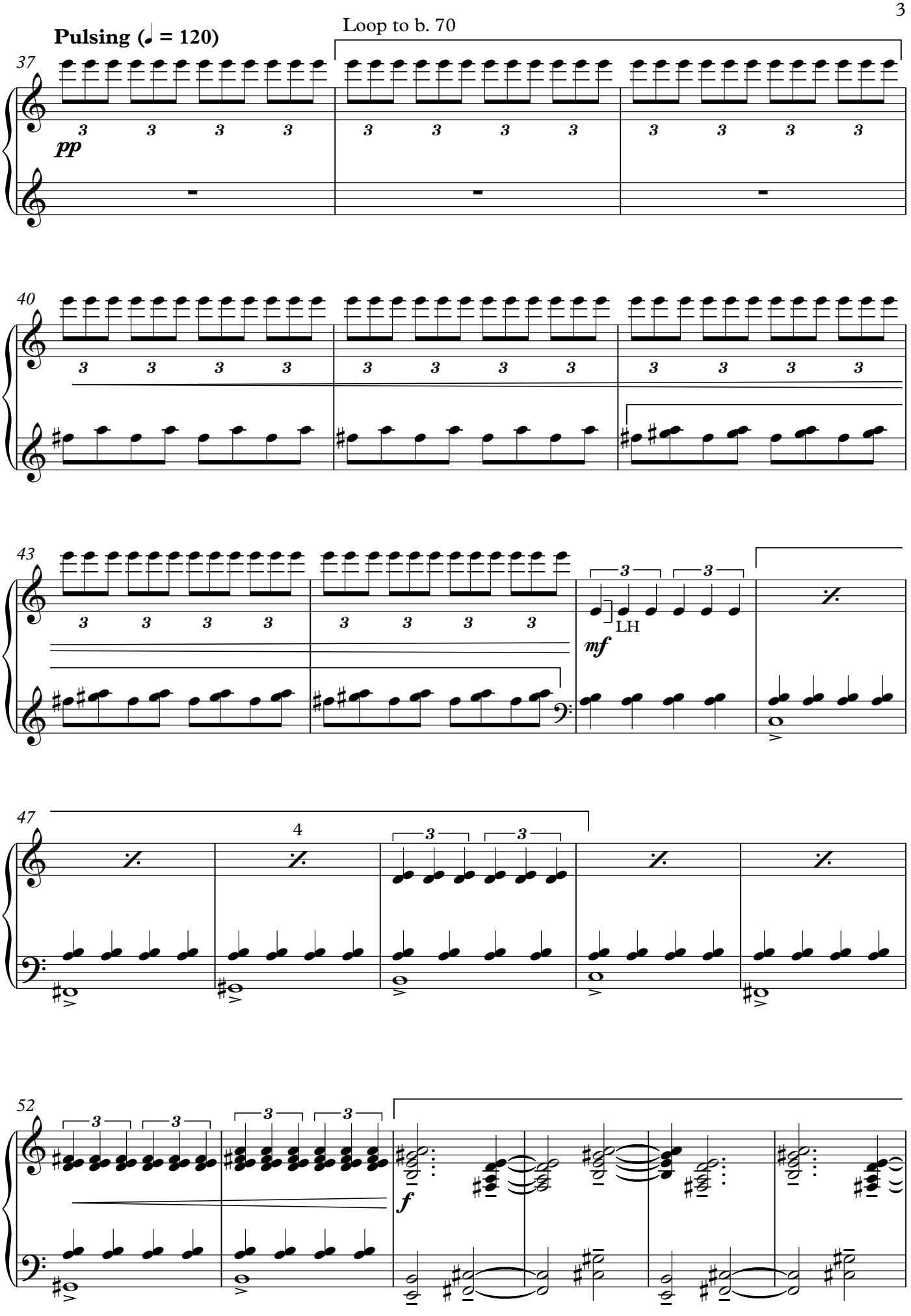
© Timothy Johnston

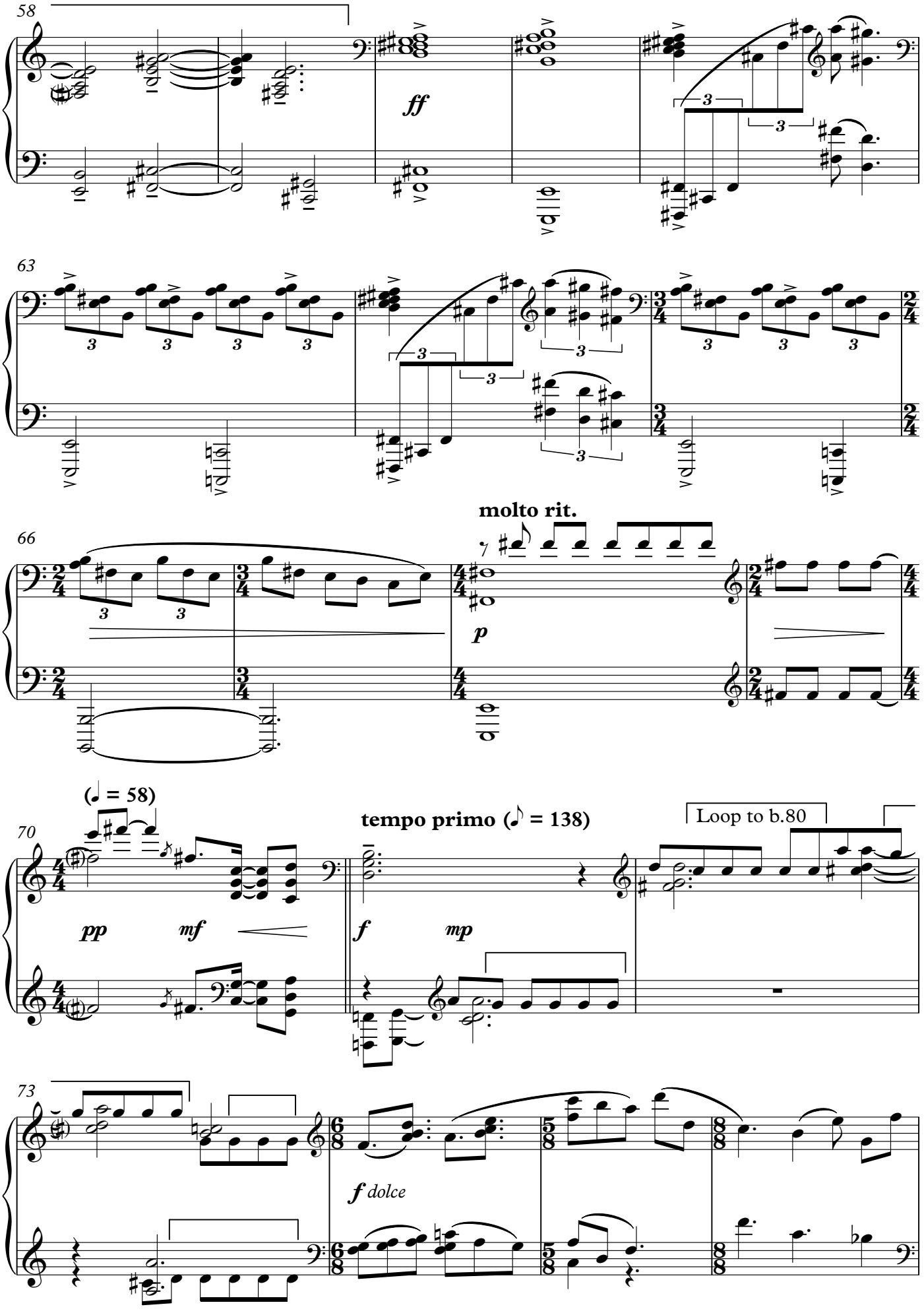
Imagined Engines

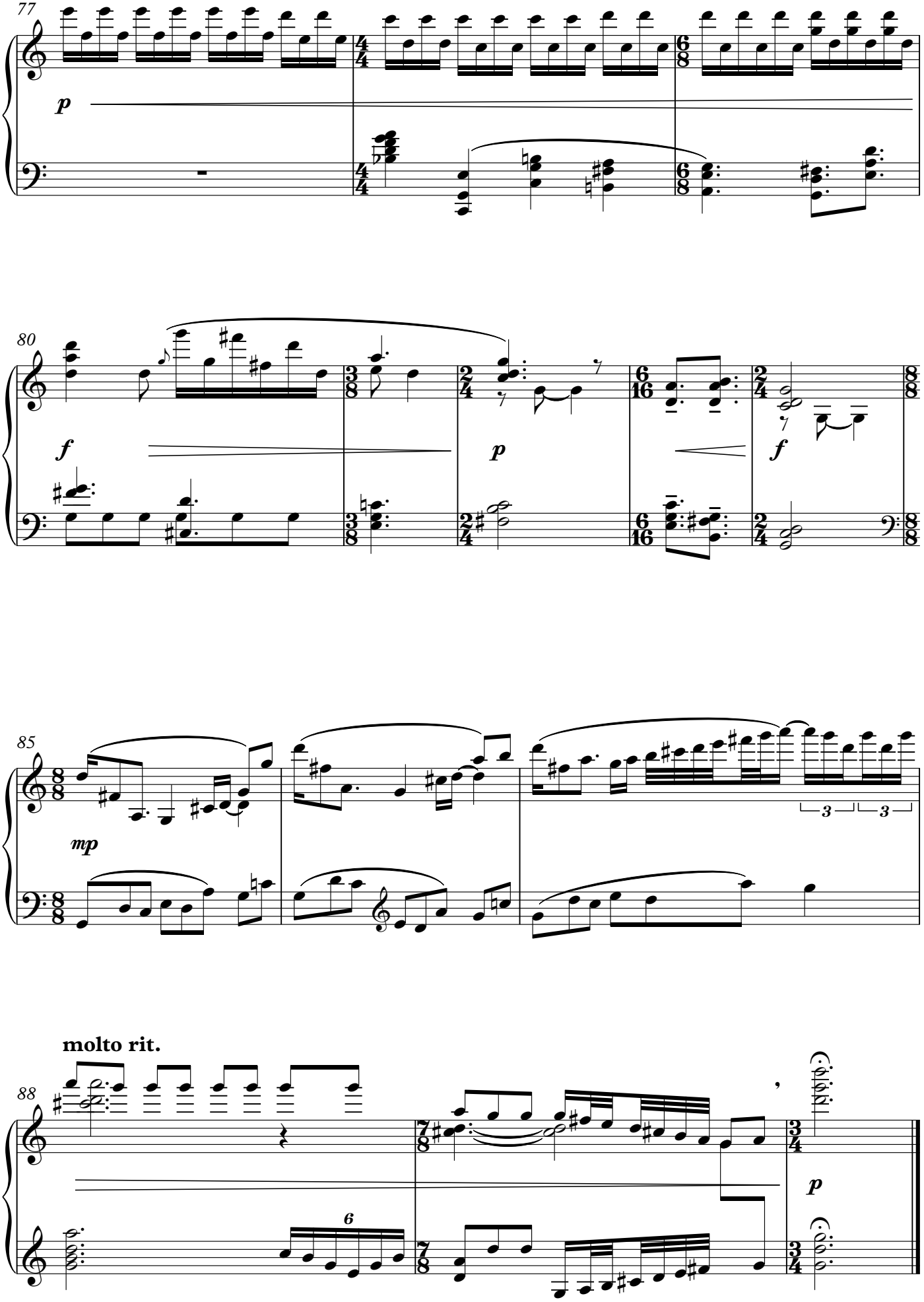
Timothy Johnston
Spring 2021




a little faster (♪ = 152)
16
poco accel.
mf
20
f dolce
tempo primo (♪ = 138)
25
molto rit.
p
f
p
8va
29
mf
p
mf
p
8va
pp
34
accel.
(mf)


Pulsing (♩ = 120)
Loop to b. 70
37
pp
40
43
LH
mf
47
4
52
f


58
ff
63
molto rit.
66
p
(♩ = 58)
70
pp
mf
tempo primo (♪ = 138)
f
mp
Loop to b.80
73
f dolce


77
p
80
f
p
f
85
mp
3
3
molto rit.
88
6
p

Timothy Johnston

Nocturne

for tenor-treble English concertina

to Rob Harbron

PROGRAMME NOTE

This short nocturne for English concertina explores the instrument's expressive range, inspired by both the intricate style of 19th century classical concertina repertoire, and the robust, chordal technique of later traditional music in the 20th and 21st centuries. The opening melody finds itself repeated three times, varying in ornamentation, tonal centre, and instrumental register, accompanied by modally inflected quintal harmony. A contrasting middle section focuses on timbre and register, with blurred chords and delicate internal melodic lines, before the main theme returns once again as the music slips gracefully into stillness.

Approx. duration: 6:30

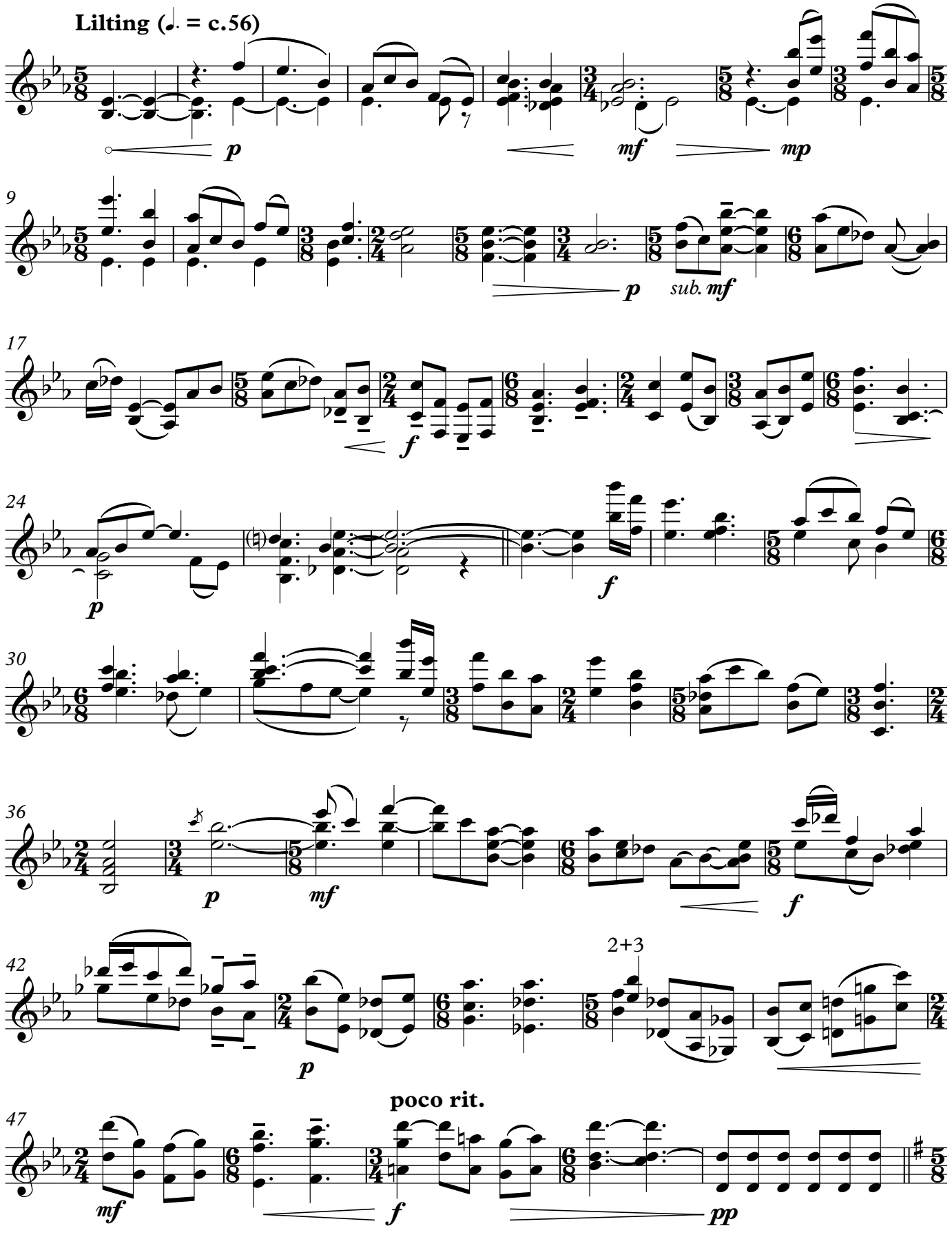
Nocturne was written in consultation with, and is dedicated to, Rob Harbron. It received its online premiere in December 2021, recorded in the Subscription Rooms, Stroud, United Kingdom.

© Timothy Johnston

Nocturne

for tenor-treble english concertina

Timothy Johnston
2021



© Timothy Johnston

molto legato, as if with a delay (♩. = c.52)

52

mf

tenuto sim.

57

p

f

62

pp

f

66

p

f

71

p

slightly faster (♩ = c.69)

77

f

p

mf

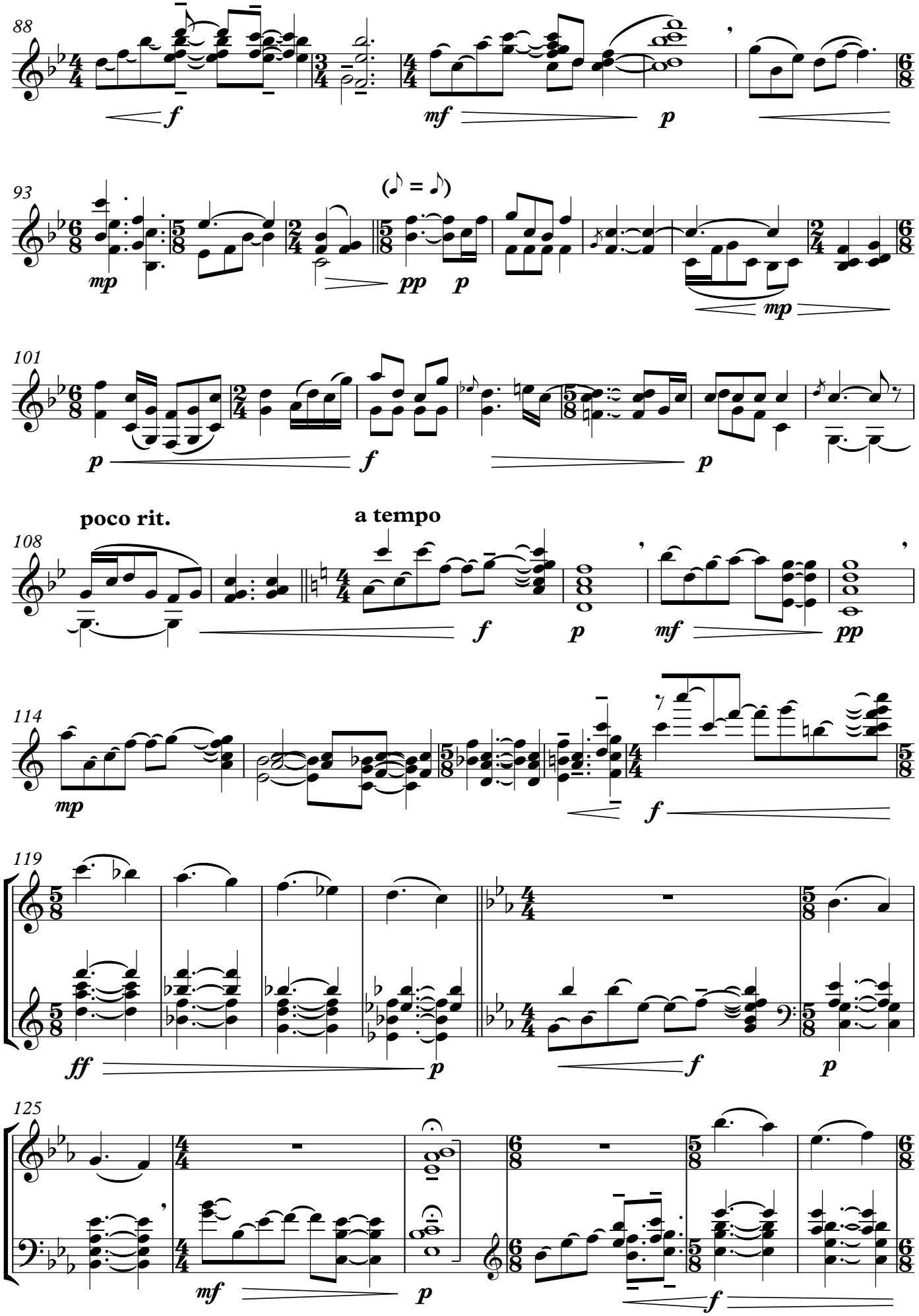
p

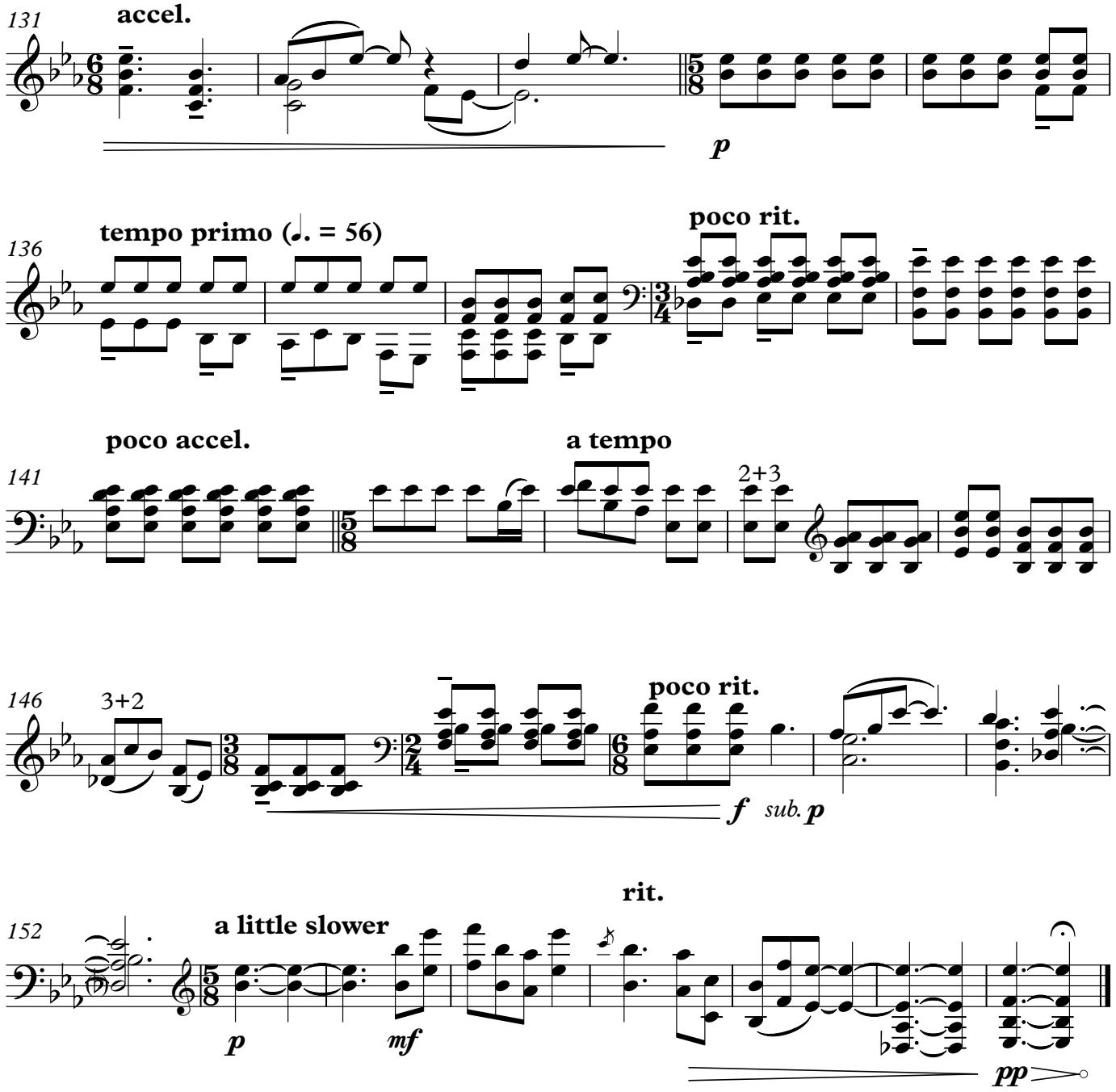
82

f

ff

mf


88
f
mf
p
93
(♪ = ♪)
mp
pp
p
mp
101
p
f
p
poco rit.
a tempo
108
f
p
mf
pp
114
mp
f
119
ff
p
f
p
125
mf
p
f


131
accel.
p
136
tempo primo (♩. = 56)
poco rit.
141
poco accel.
a tempo
2+3
146
3+2
poco rit.
f
sub. p
152
a little slower
rit.
p
mf
pp

Timothy Johnston

Trio

for B♭ clarinet, acoustic guitar & double bass

PROGRAMME NOTE

Guitar performance notes:

To be played on a steel string guitar in drop D tuning (DADGBE).

Harmonics with two notes should be played as multiphonics, with the top note sounding as the harmonic, and the lower open string ringing underneath it.

In free time passages, note values are a guide to relative duration, and not to be interpreted strictly in time. The dashed bar line denotes the start of the final gesture, for ease of synchronisation with the other ensemble members.

Approx. duration: 4:00

Clarinet multiphonics courtesy of heatherroche.net – exact fingerings provided on individual clarinet part.

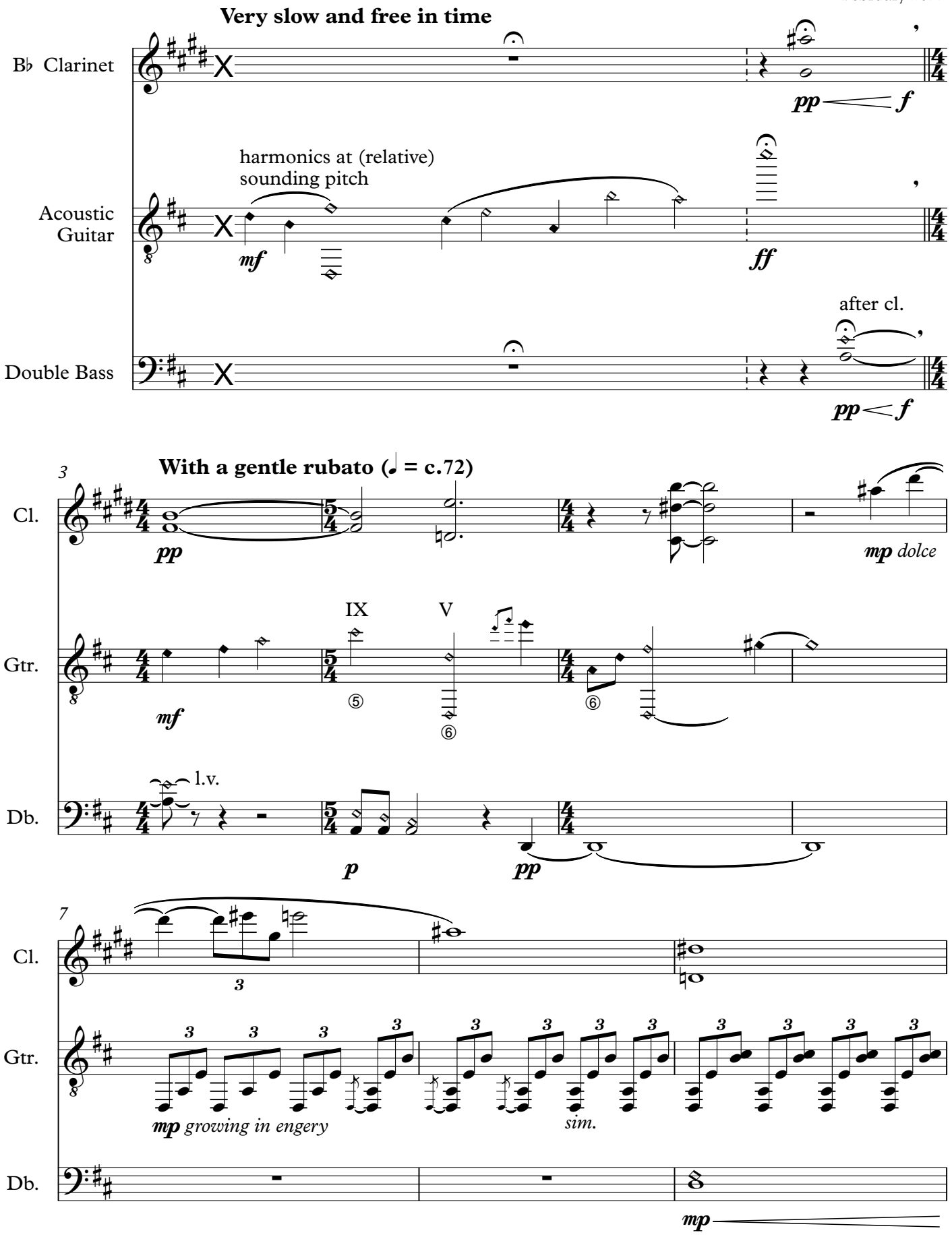
© Timothy Johnston

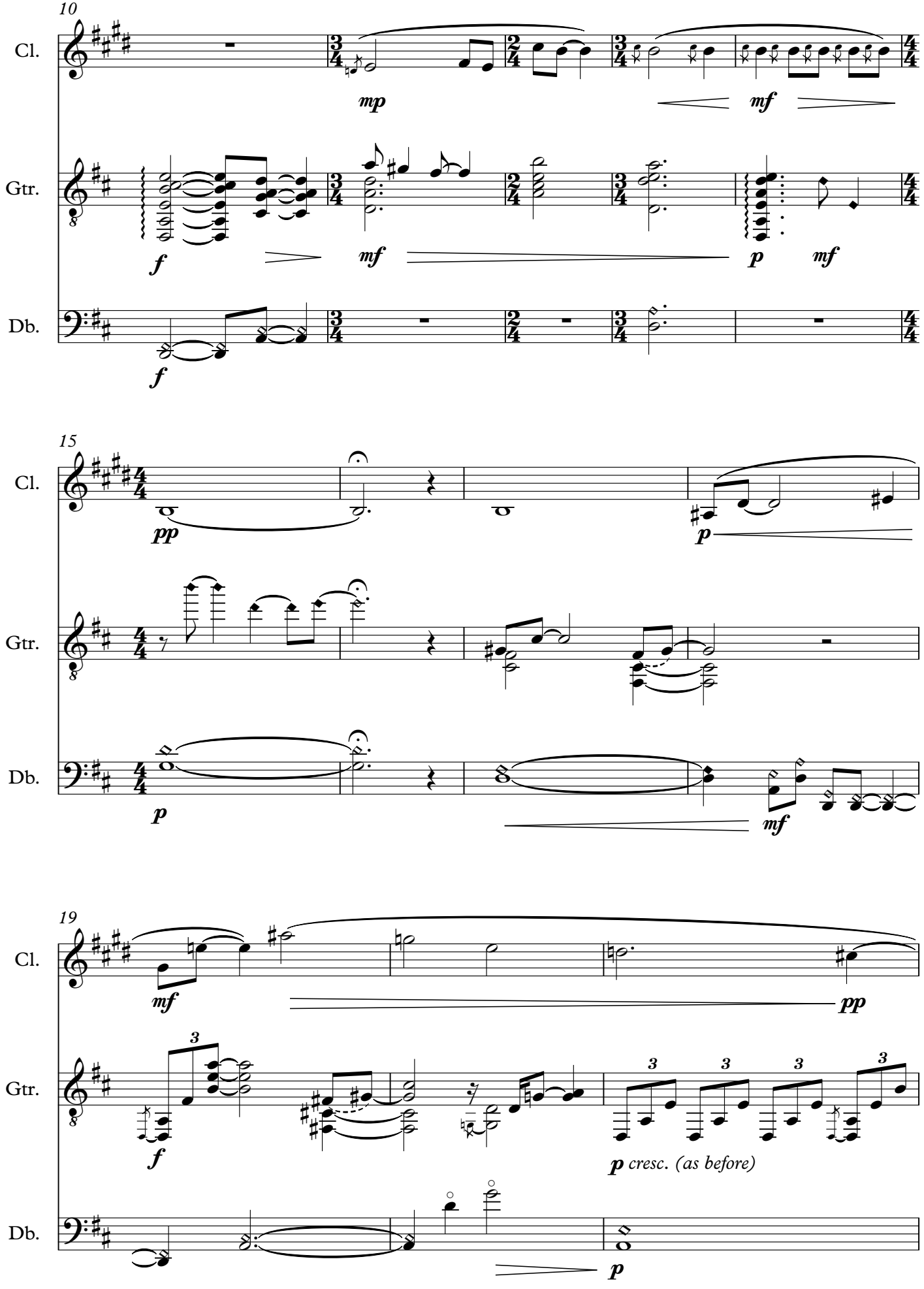
Trio

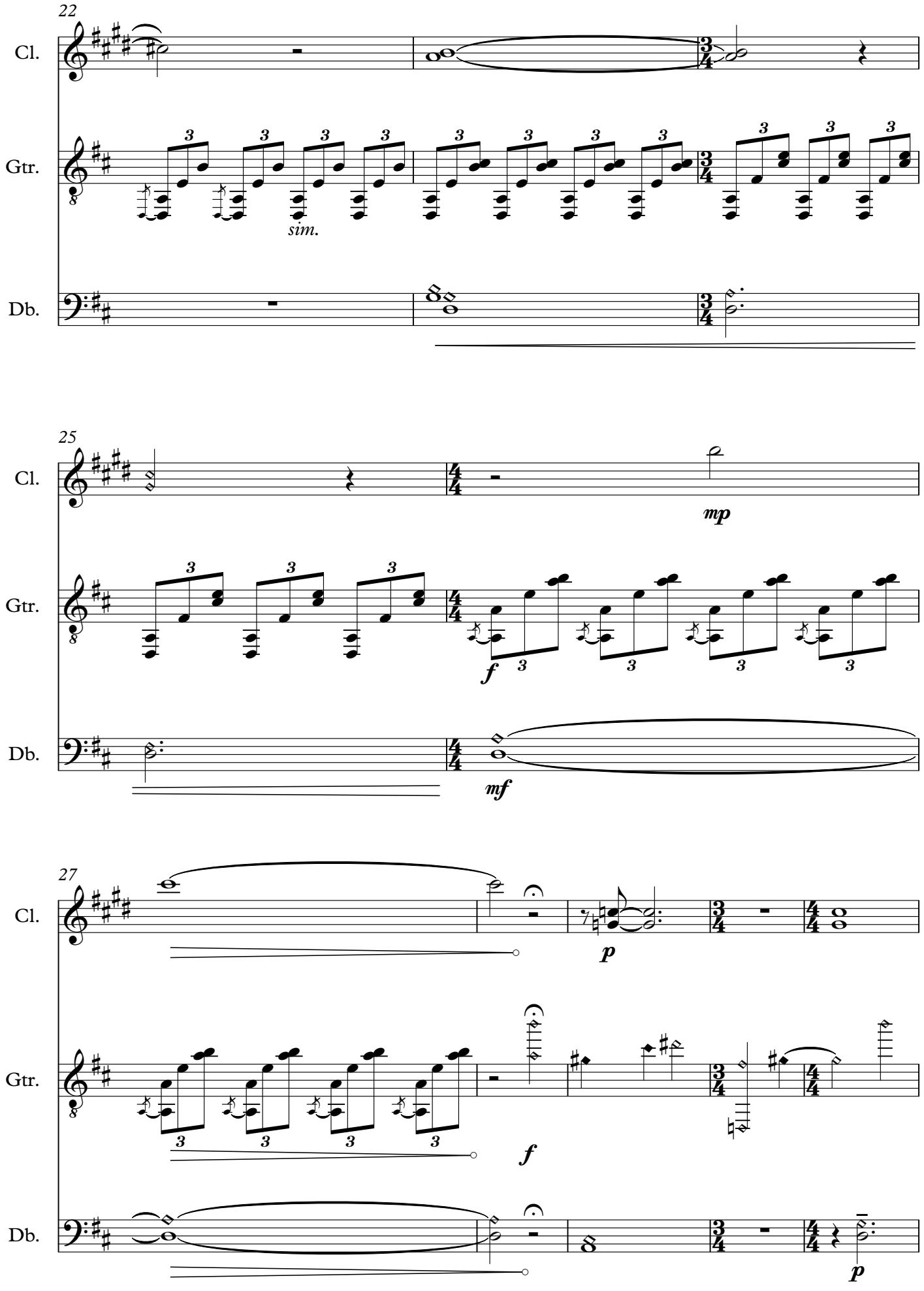
for B♭ clarinet, acoustic guitar, & double bass

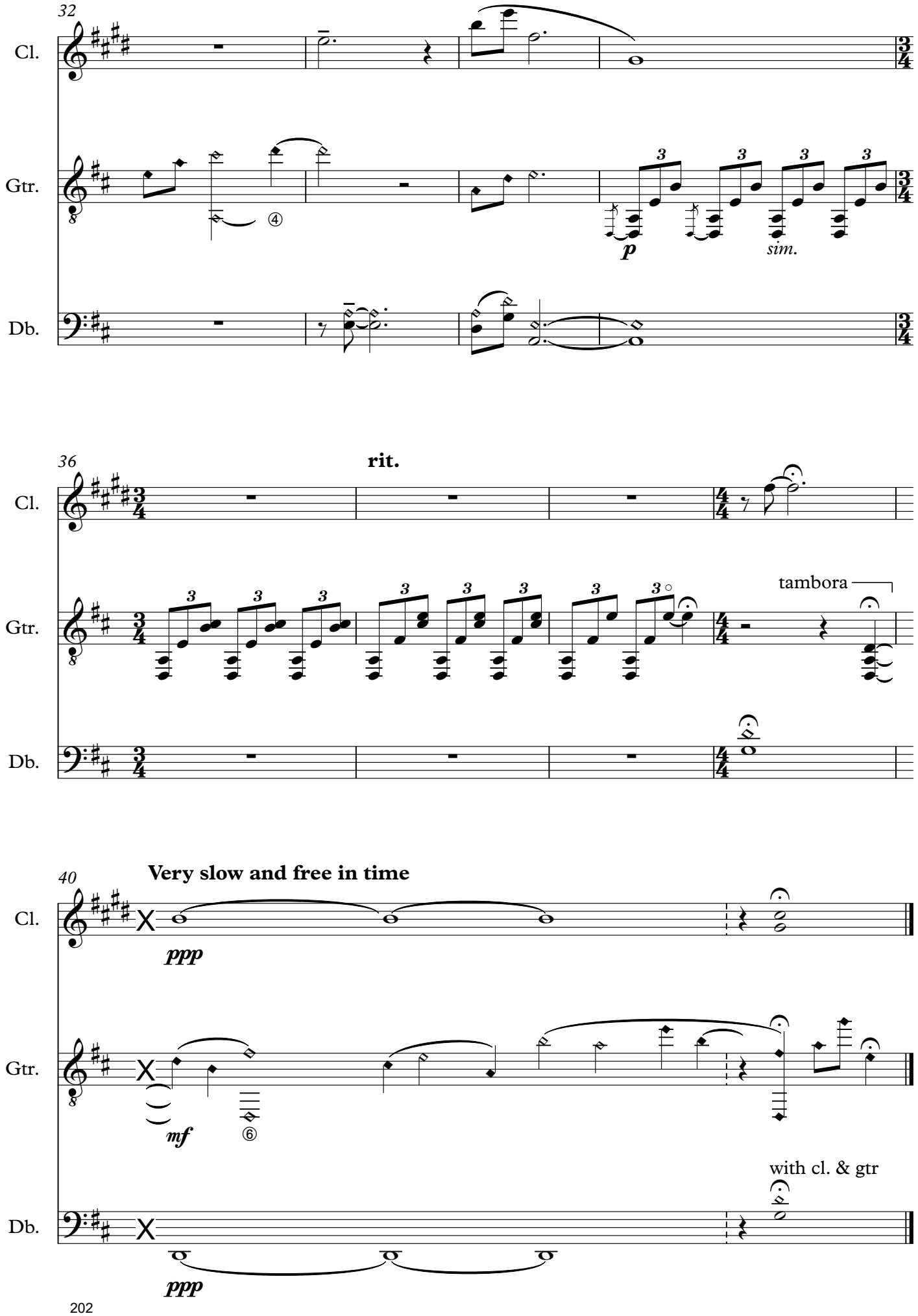
Score in transposition

Timothy Johnston
February 2022




10
Cl.
Gtr.
Db.
mp
mf
f
mf
p
mf
f
15
Cl.
Gtr.
Db.
pp
p
p
mf
19
Cl.
Gtr.
Db.
mf
pp
3
f
3
3
3
3
p cresc. (as before)
p


22
Cl.
Gtr.
Db.
sim.
25
Cl.
Gtr.
Db.
mp
f
mf
27
Cl.
Gtr.
Db.
p
f
p


32
Cl.
Gtr.
Db.
④
p
3
sim.
36
rit.
tambora
40
Very slow and free in time
ppp
mf
⑥
with cl. & gtr

Timothy Johnston

John Thomas Rejigged

for violin, cello, concertina & piano

Approx. duration: 9:15

© Timothy Johnston

John Thomas Rejigged

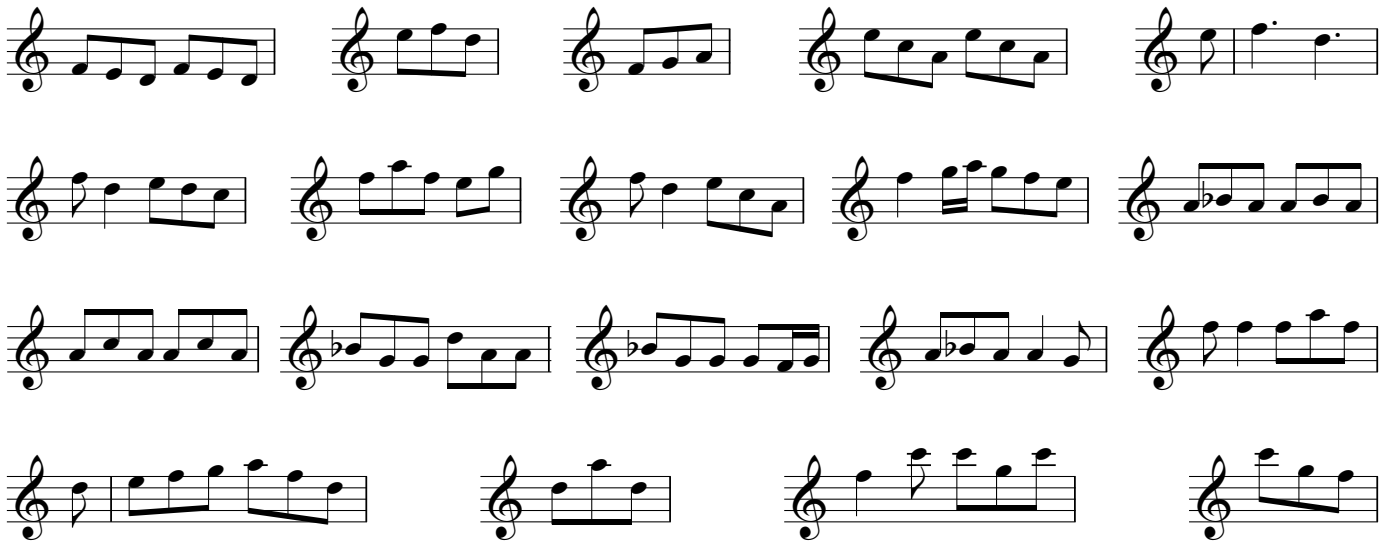
Each player should begin a section by playing some or all of the collection of cells, in any order they wish and at either/any of the provided transpositions. Cells may be played as few or as many times as desired, and in any order. All musicians should end a section playing in the transposition marked with an asterisk*. Where patterns occur, cells may be extrapolated in sequences etc. Free 'cell-based' textures should last approximately 1 minute, and a global quaver pulse should be held across the band.

At the conclusion of the full cell-based texture, one lead player should begin longer portions, and eventually two full statements of the original version of a given tune. The remaining players should initially maintain a cell-based accompanying texture, gradually falling into unison, or harmony, with the leader. All chord symbols denote the root of open fifths, not full triads.

This in turn gives way to at least one full ensemble statement of the tune in the 'shifted emphasis' version, before returning to the cell-based material for the next section.

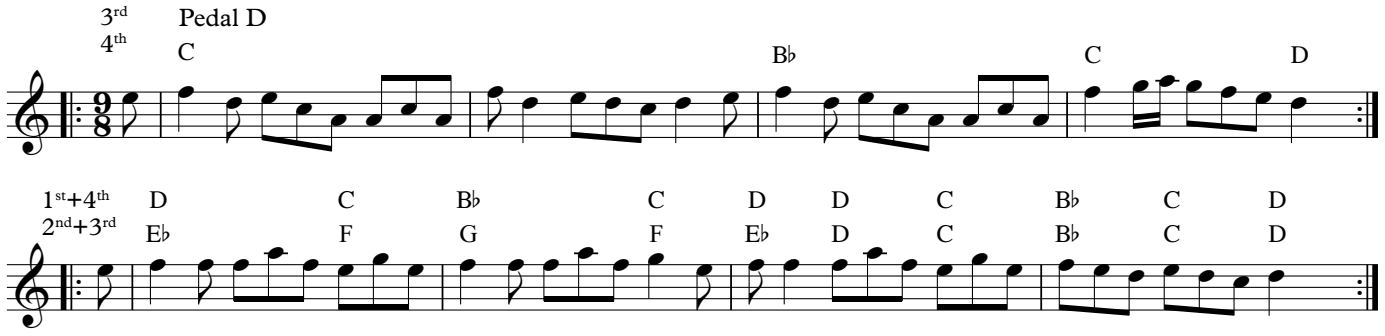
As fast as you dare! (𝅗𝅥. = c.112)

Common cells/components



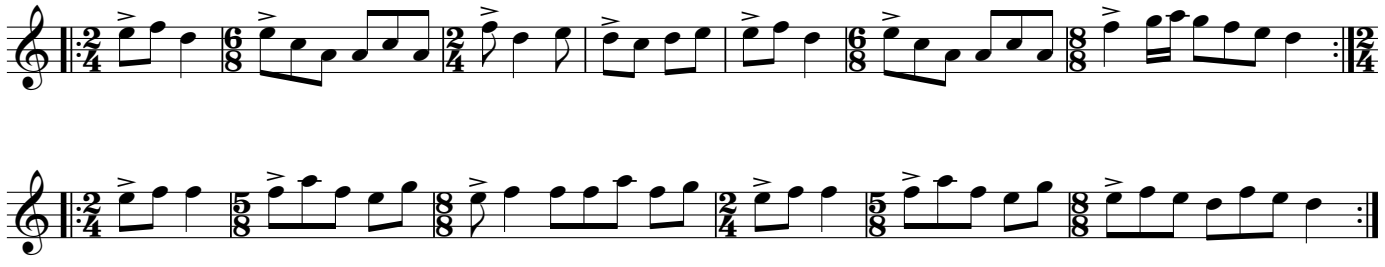
Led by: Rob

Kick the World Before Me (original tune)

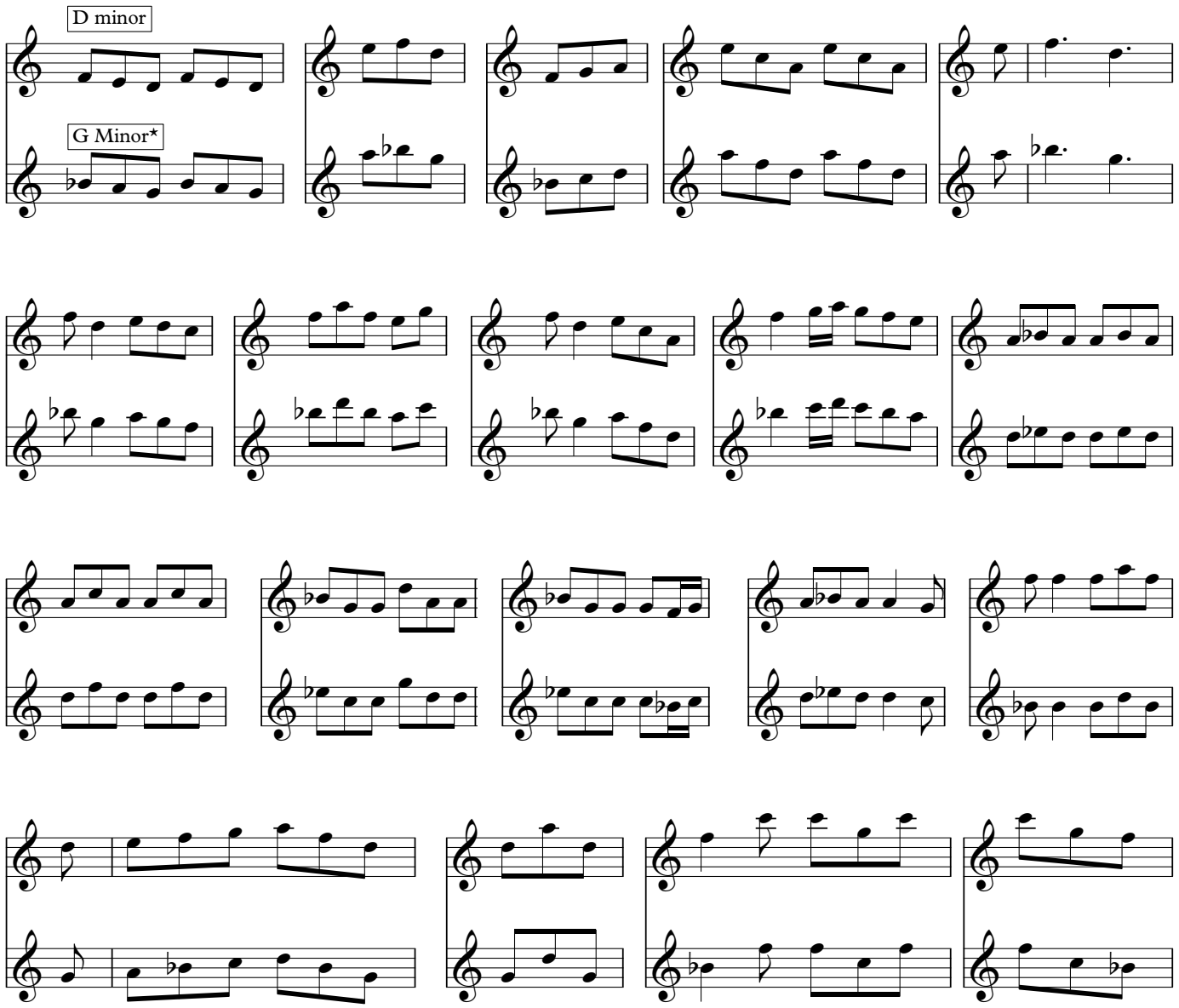


Kick the World Before Me (shifted emphasis)

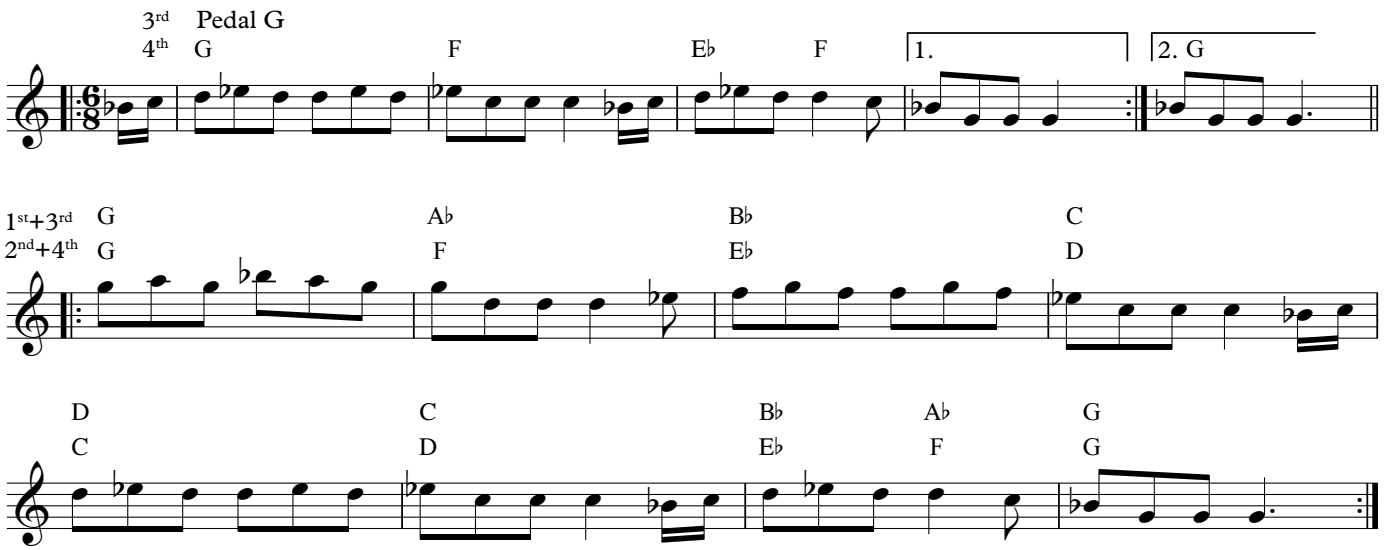
In octave unison



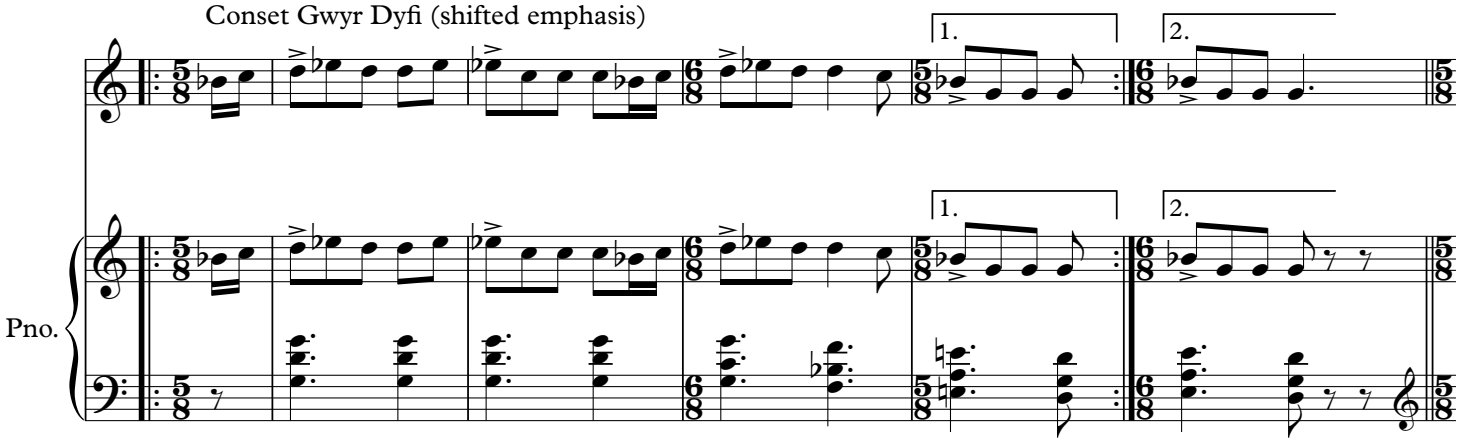
2

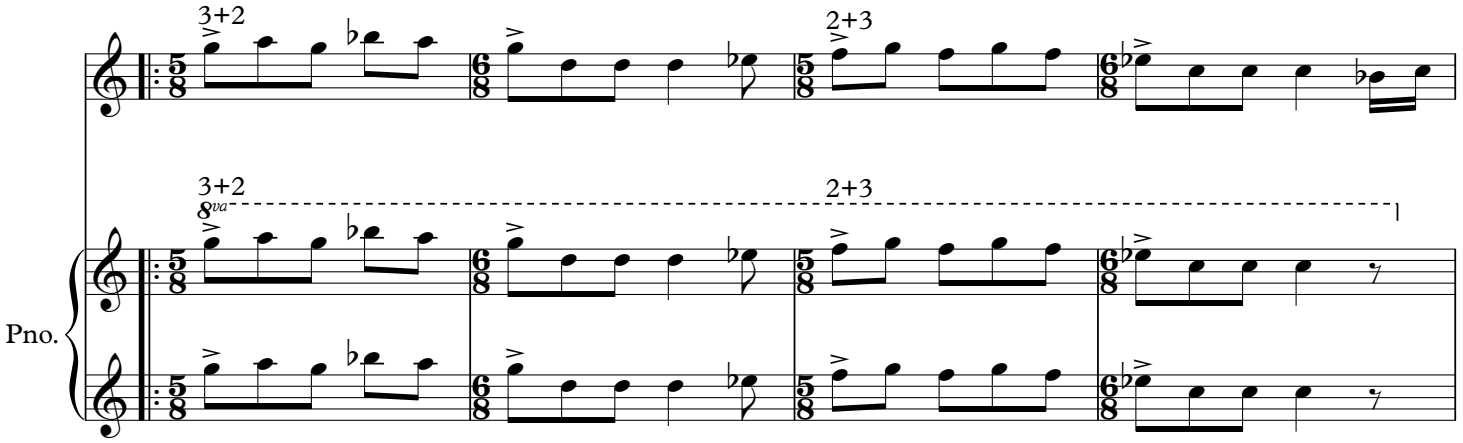


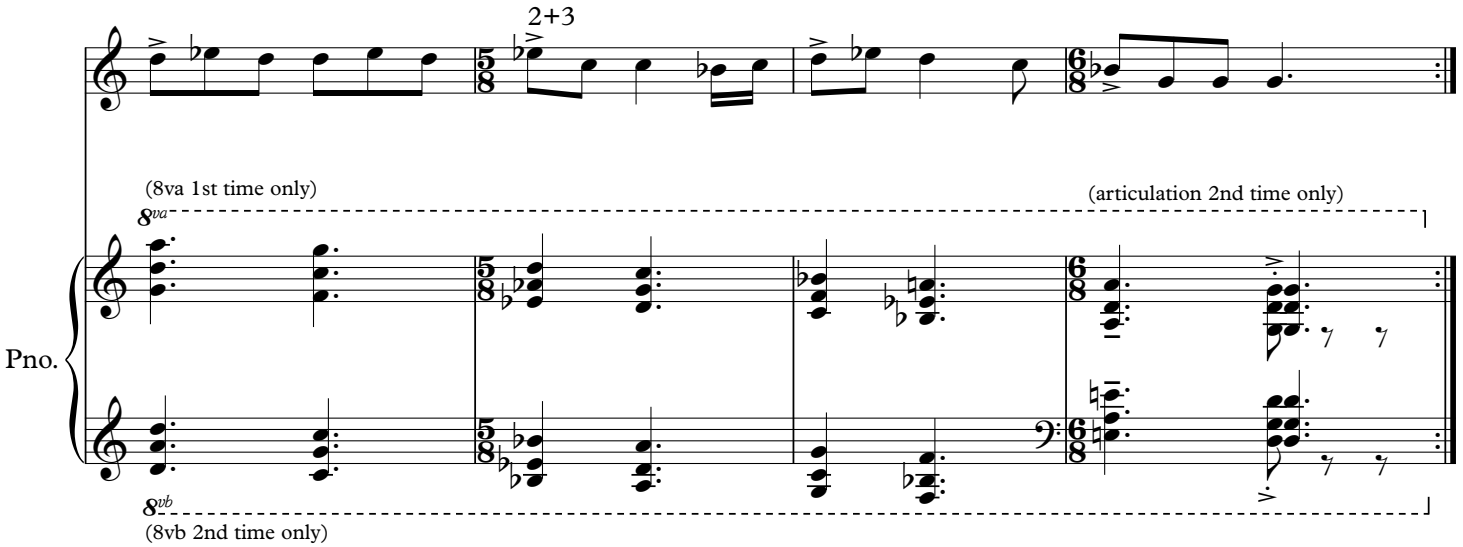
Led by: Patrick Conset Gwyr Dyfi (original tune)

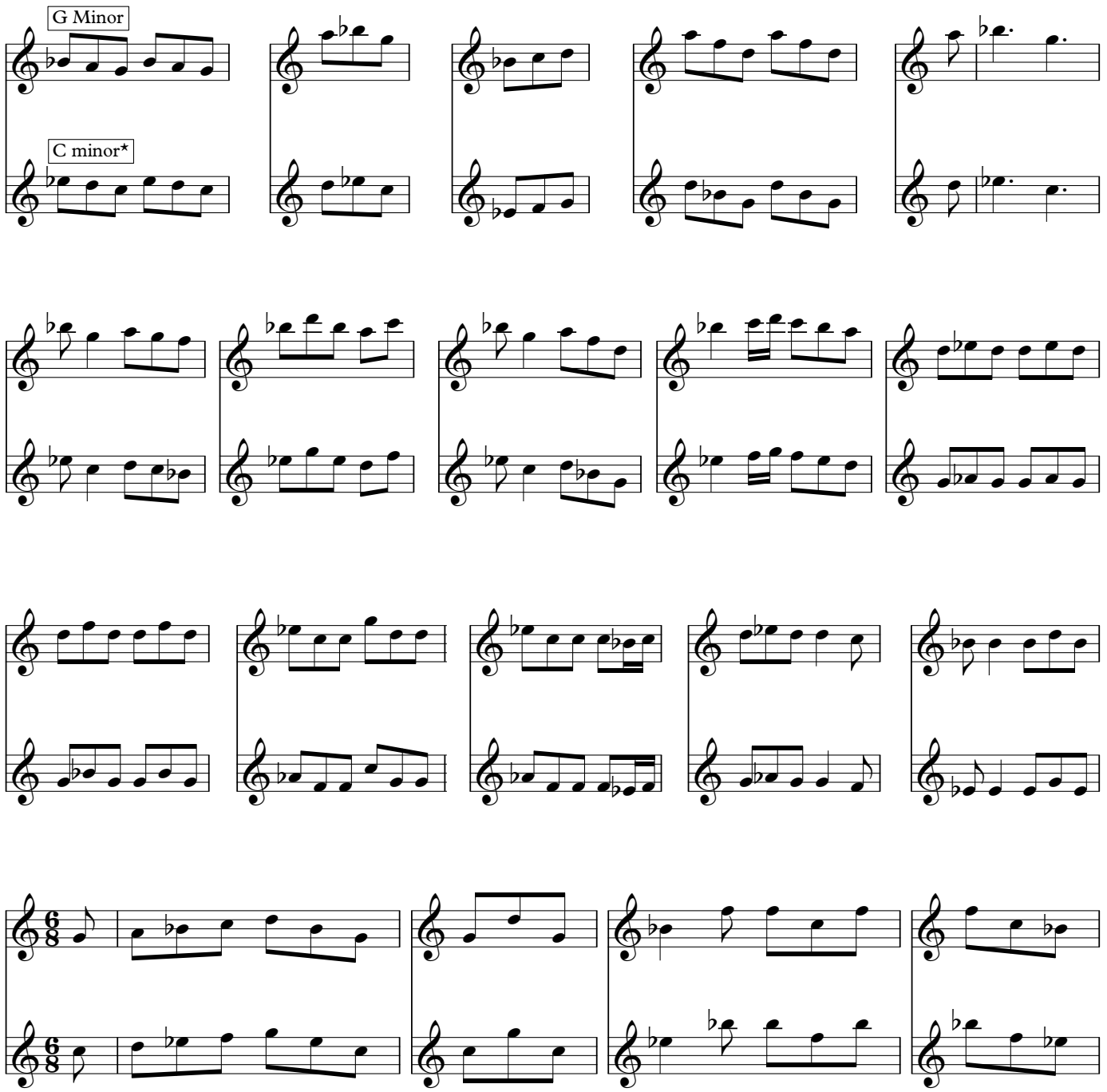


Conset Gwyr Dyfi (shifted emphasis)



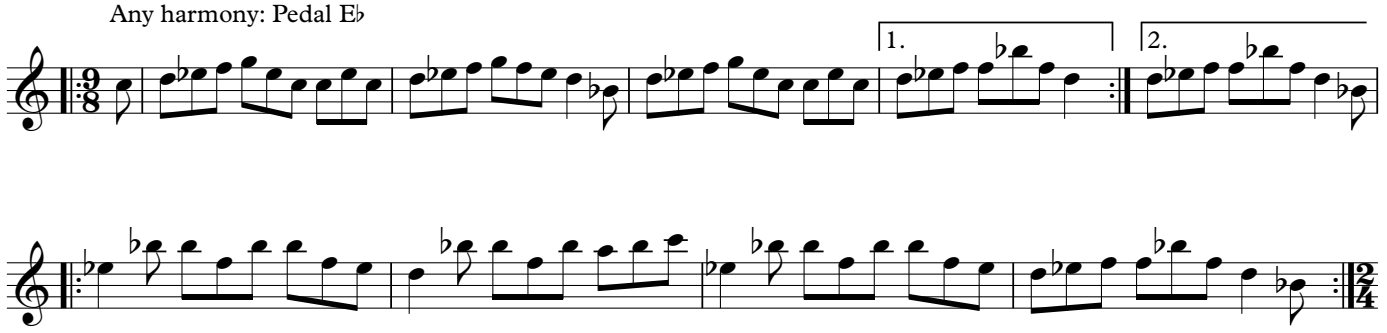






Led by: Shirley Y Facsen Felen (original tune)

Any harmony: Pedal E♭



Y Facsen Felen (shifted emphasis)

2+3

Pno.

1.

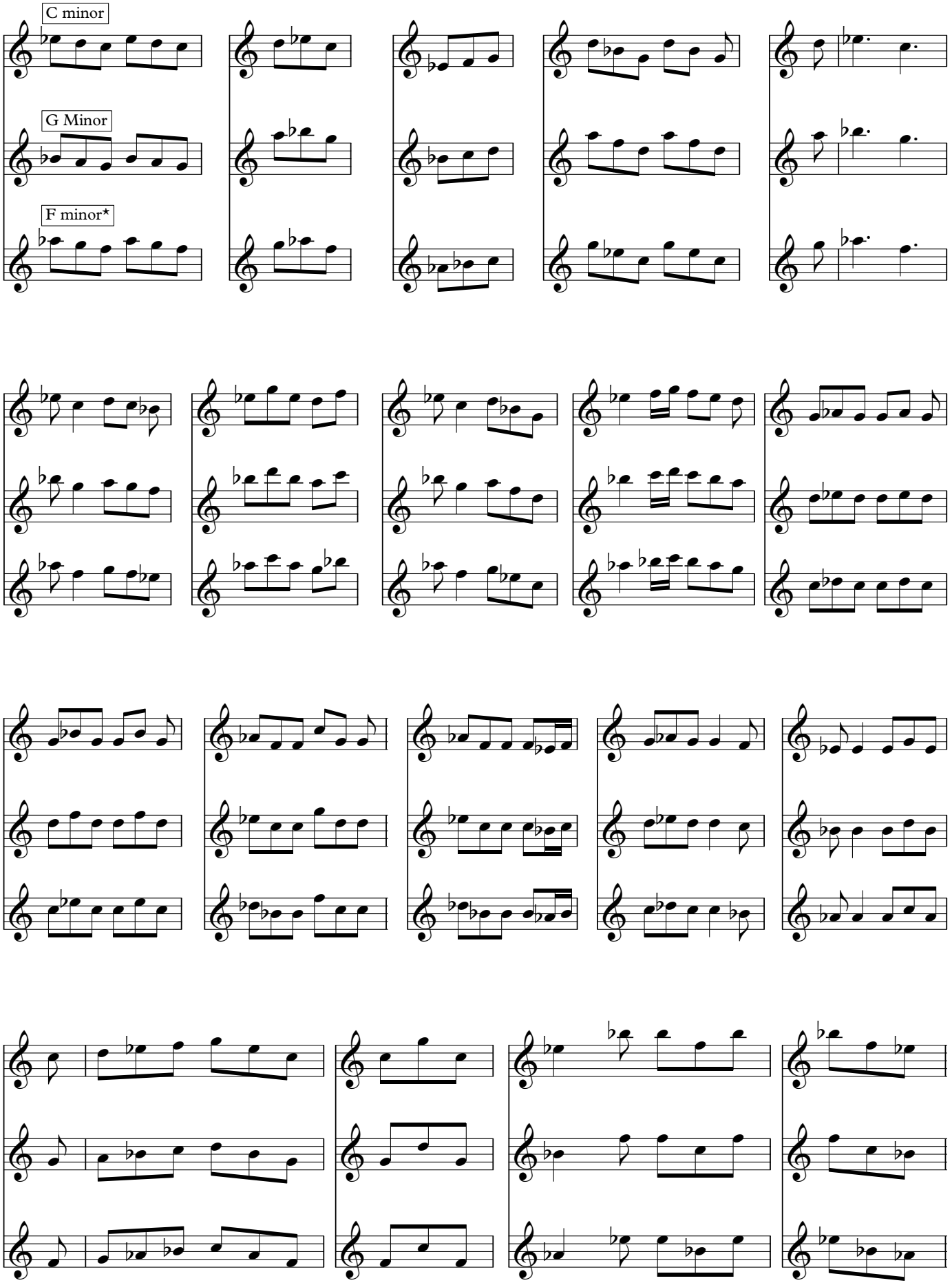
2.

Pno.

3+3+2

2+2+3

Pno.


C minor
G Minor
F minor*

APPENDIX:

Green Grow the Rushes

accompanying notes and remaining lead sheets

Green Grow the Rushes **lead sheets from final recording session 26-July-2022**

n.b. these lead sheets are not strict musical instructions and continued to evolve and be improvised around throughout the session (see Ch.5 discussion). Due to the improvisational nature of the creative process, not every melodic line, harmony, etc. is strictly adhered to in the finished recording, and so may differ from what is printed here. The audio masters should be taken as the primary artistic object resulting from this project, and these scores are included here as documents of the process for academic reference only.

The general preface also included below was from the basic starting materials sent out to the ensemble ahead of Workshop 1 in February 2022:

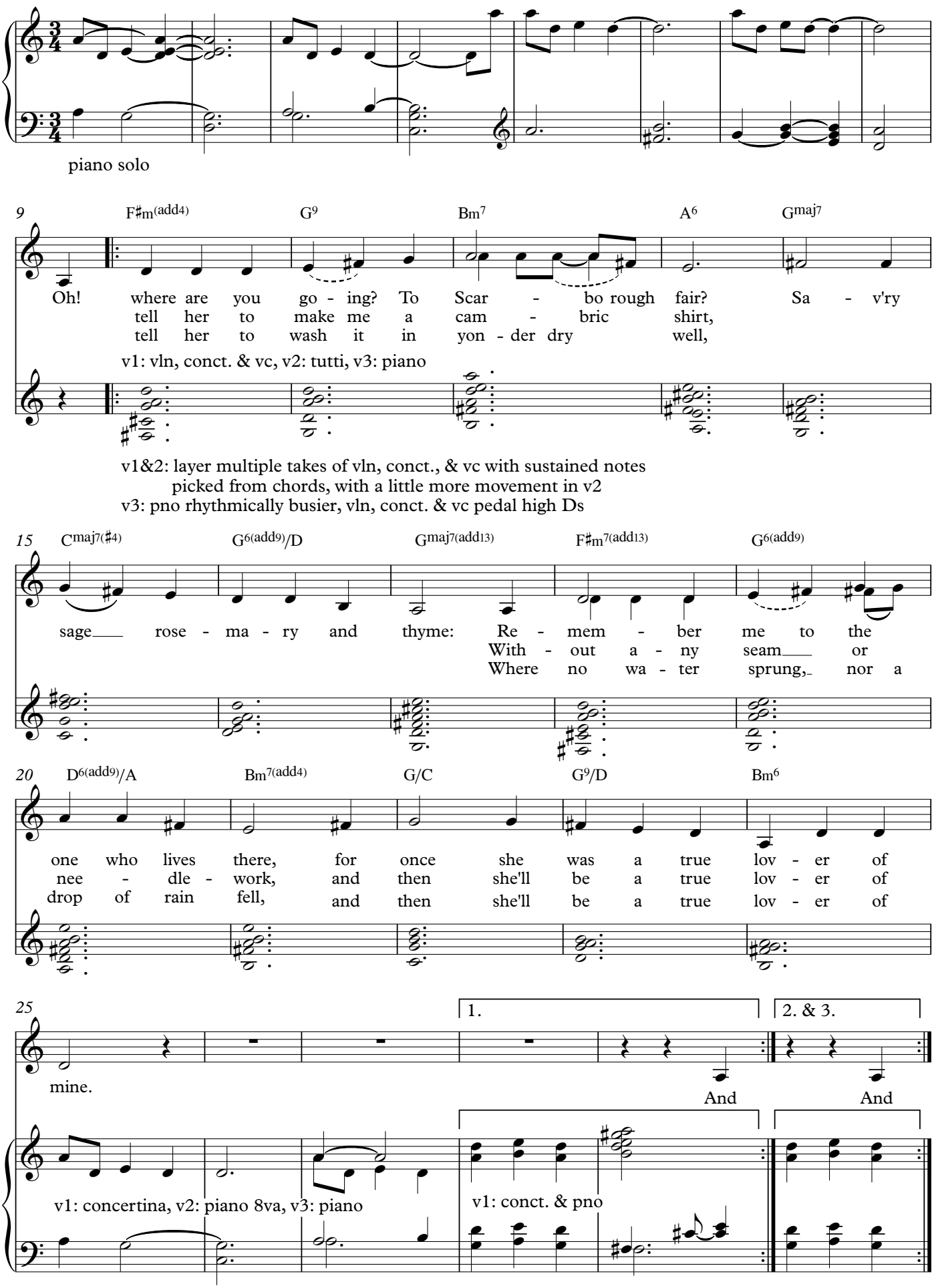
‘Set out below are a few introductory notes to my choice of repertoire, explaining my reasons for including them: either owing to a pre-existing attachment to a song, or newer discoveries that have interested me.

I consider these pieces to be musical starting points, ‘creative stimuli’ for the workshops, rather than something to be strictly adhered to. Whilst I love the work of those musicians who follow the route of historically informed performance, and present traditional music closer to how it was originally performed, I’m a great believer in wholeheartedly embracing traditional music’s continually evolving nature and taking it as inspiration for one’s own creative practice. My intent for this project is to create music derived from these materials, with an emphasis on re-composition and reinterpretation rather than necessarily straightforward arrangements or any “authentic” rendering of words or music.

Adapting melodic features and rhythms, adding more unconventional harmonies, and breaking down tunes into component fragments (a trick beloved by Bartok) all feature heavily in my previous work with traditional music. This is an approach that I hope can produce some interesting results with the material in these workshops.’

Scarborough Fair

Dreamlike, but not slow (♩ = 112)



Instrumental 1

29

violin

cello & conct.

(cont'd)

p

36

cello

42

violin

cello

conct.

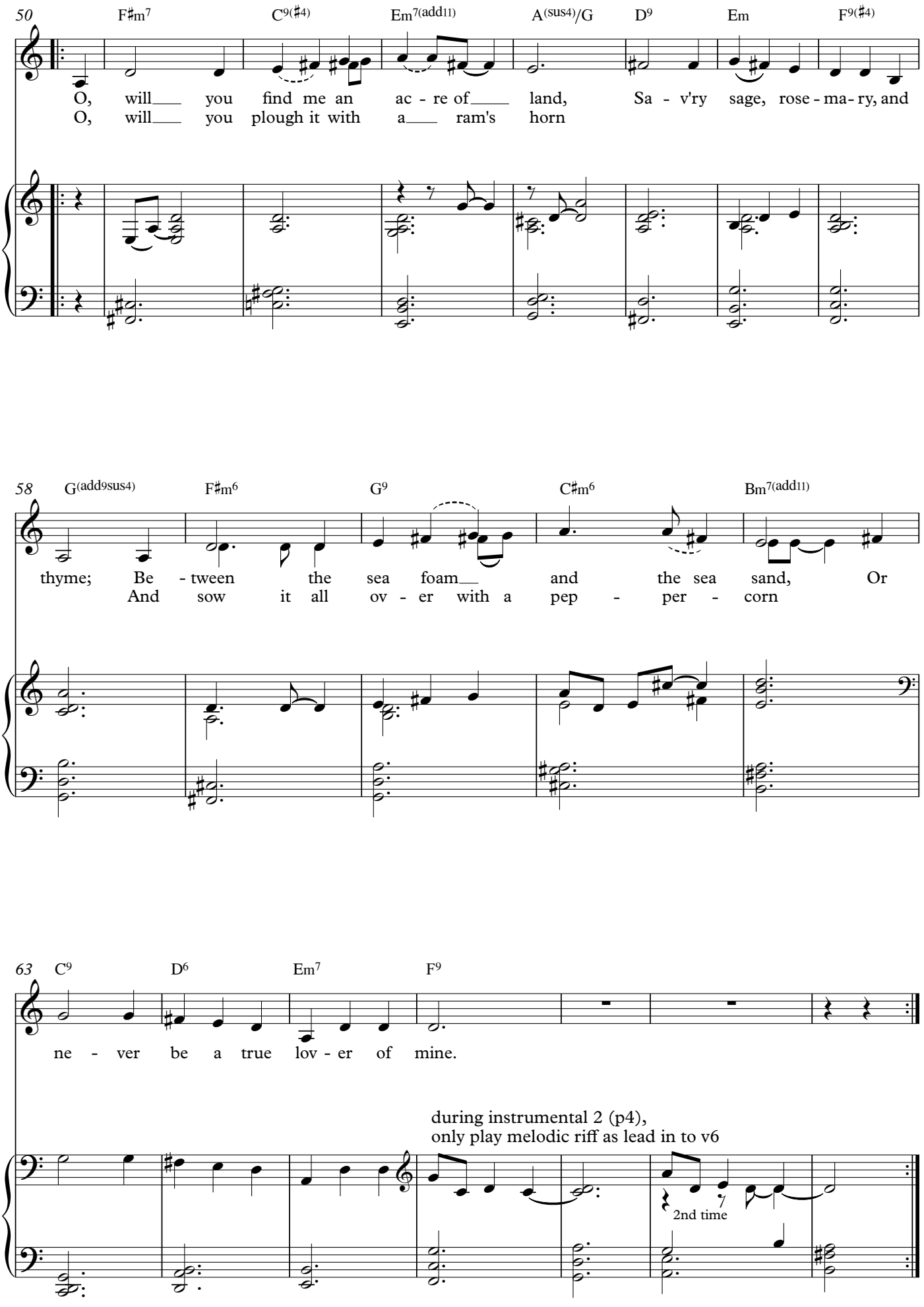
mf

p

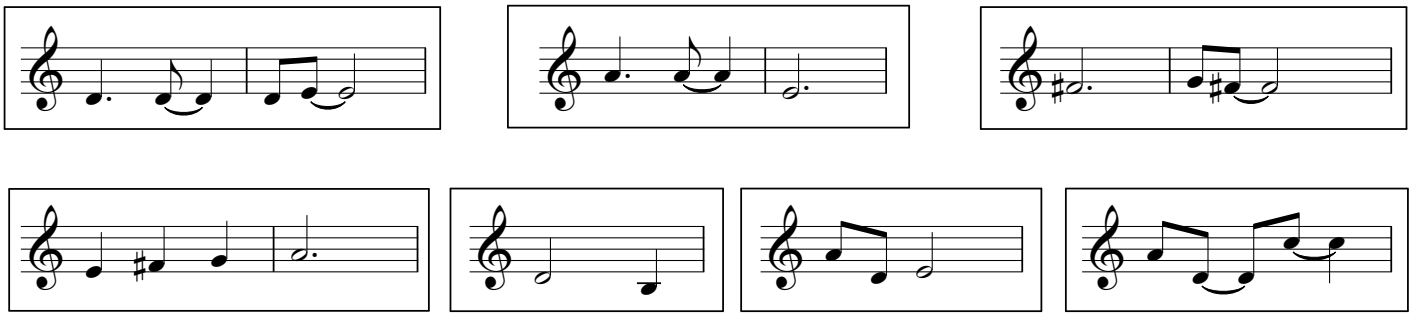
sub. ***p***

l.v.

Instr.: play in lower registers w. rich, resonant timbre



Instrumental 2
Play/improv. around cells, in any order and octave, building up texture
Piano repeats v4-5 harmony



Lead in: listen to piano for main riff
Conct. & pno only

70 Bm11/C♯ F6(add9)/C Em11/B E(add4)/A D(add4)/F♯

And when you have done and fin - ished your work, Sa - v'ry

76 C9/F Em7 F♯m11 Bm7 C9

sage, rose - ma - ry, and thyme; You may come to me for

81 Fmaj7 A(add4)/F♯ Em D(add4) C5(add6/9)

your cam - bric shirt, And then you shall be a true lov - er of

86 violin rit.

mine.

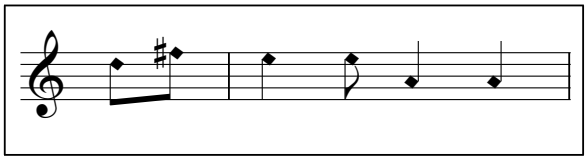
cello

piano solo rit.

concertina

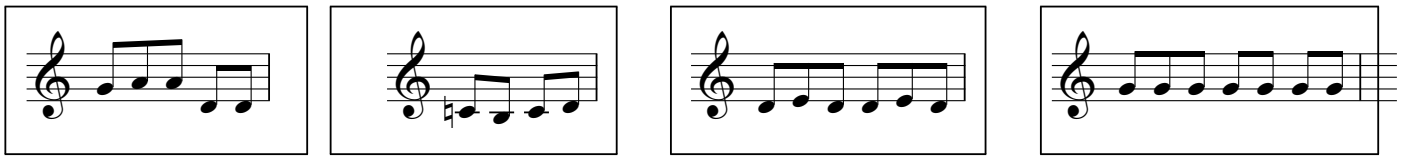
Green Grow the Rushes

Maintaining quaver pulse throughout (♩. = 144)

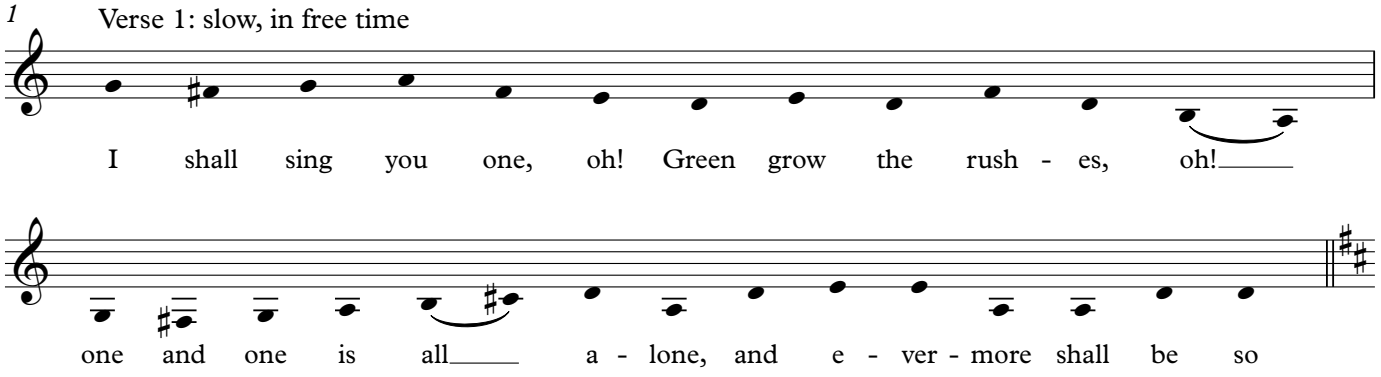


Guitar only: opens solo, then joined by ensemble (see below)

Ensemble play boxed cells freely to create phasing-like texture, sustained over verse 1

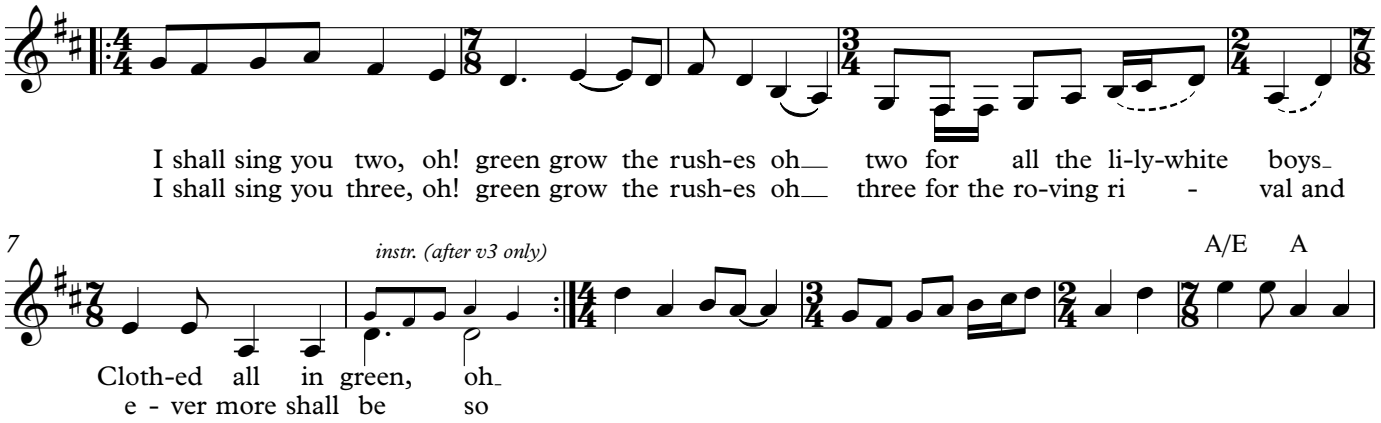


1 Verse 1: slow, in free time



Verse 2&3: still in free time but gradually finding groove
Instr.: phasing gradually replaced by in-tempo accomp. over pedal D or G

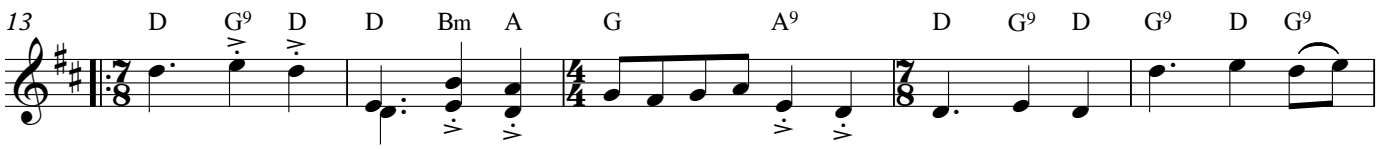
2



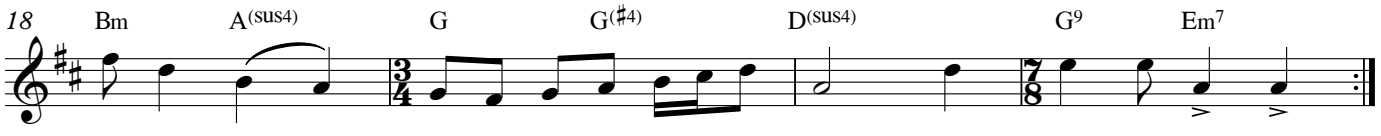
7 *instr. (after v3 only)* A/E A

Instrumental 1 Violin: freely ornamented, cello: pizz. bass line, conct. & guitar: rhythm section

13 D G9 D D Bm A G A9 D G9 D G9 D G9



18 Bm A(sus4) G G(♯4) D(sus4) G9 Em7



Ensemble: hitting full groove by v4

22 G A9 D A/C♯ Bm7 G9 G G(♯4) D(sus4)

I will sing you four, oh! green grow the rush-es oh— four for the Gos-pel ma - kers and
I will sing you five, oh! five for the sym-bol at your door and
I will sing you six, oh! six for the six proud wal - kers and

27 G9 Em7 D Em F♯m7 G9 G G(♯4) D(sus4) G9 A(sus4) (x3)
instr.

e-ver more shall be so *instr. transition*

33 D9 G9 A Bm G G(♯4) G9 Em7

vln & gtr only

Instrumental 2 Cello: arco

38 C D9 C Bm A Gmaj7 F♯m Em F♯m G9 C9 A9

44 G E7/A Bm7 G9 G D/F♯ G Em C D A E/G♯

49 F♯m D9 A Em G9 D/F♯ Em7 Bm G A

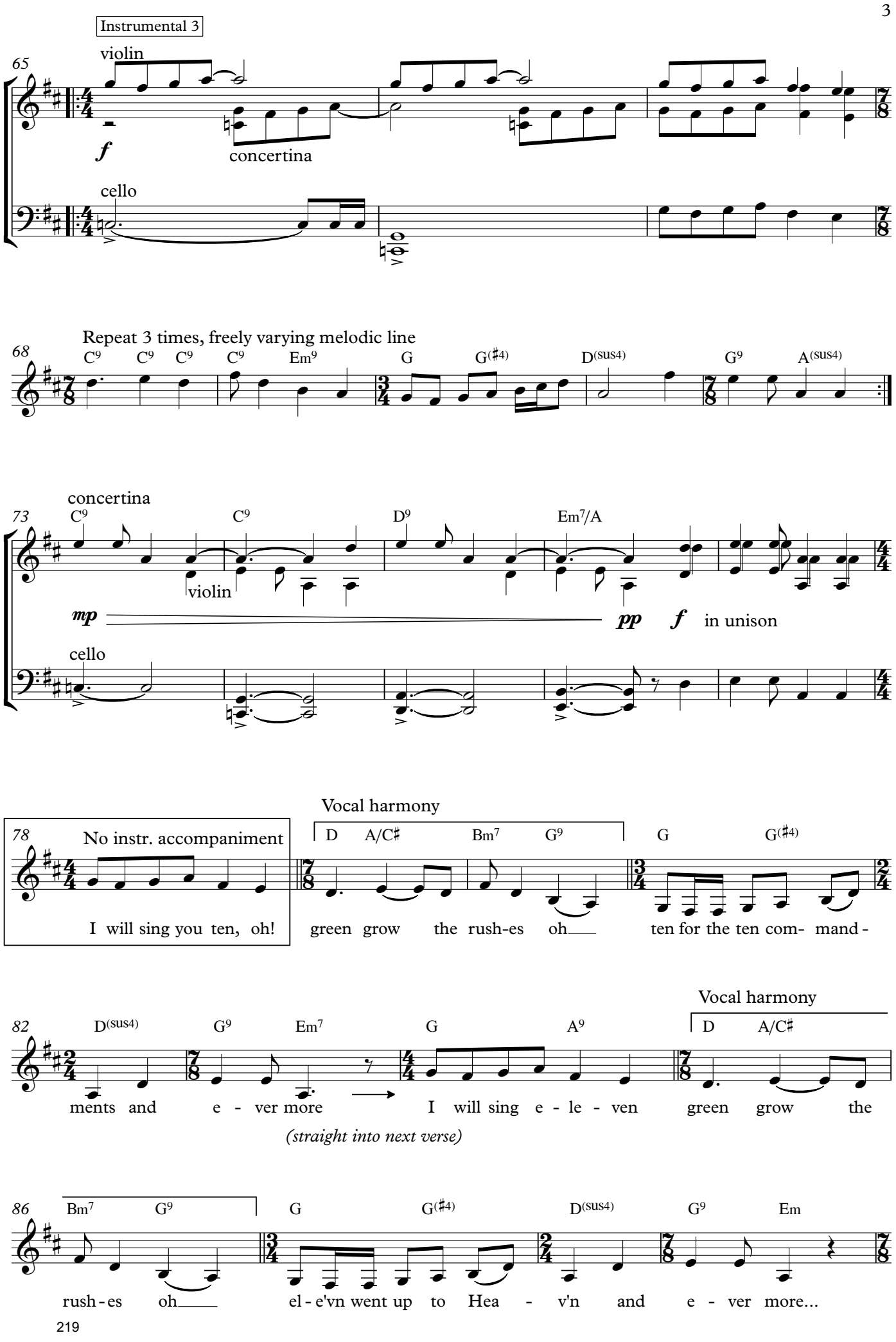
Cello: pizz. Vocal harmony

54 G A6 A D A/C♯ Bm7 G9 G G(♯4) D(sus4)

I will sing you se - ven green grow the rush-es oh— sev'n for the stars all in the sky and
I will sing you eight, oh! eight for the eight bold ran - gers and
I will sing you nine, oh! nine for the nine bright shi - ners and

59 G9 Em7 D Em F♯m7 G9 G G(♯4) D(sus4) G9 A(sus4) (x3)
instr.

e-ver more shall be so *instr. transition*


Instrumental 3
65
violin
f
concertina
cello
Repeat 3 times, freely varying melodic line
68
C9 C9 C9 C9 Em9 G G(♯4) D(sus4) G9 A(sus4)
concertina
73
C9 C9 D9 Em7/A
violin
mp
pp f in unison
cello
78
No instr. accompaniment
I will sing you ten, oh!
Vocal harmony
D A/C♯ Bm7 G9 G G(♯4)
green grow the rush-es oh
ten for the ten com- mand -
82
D(sus4) G9 Em7 G A9
ments and e - ver more
I will sing e - le - ven
Vocal harmony
D A/C♯
green grow the
(straight into next verse)
86
Bm7 G9 G G(♯4) D(sus4) G9 Em
rush - es oh
el - e'vn went up to Hea - v'n and e - ver more...

Instrumental 4

90 G E7/A Bm7 G9 G D/F♯ G Em C D A E/G♯

95 F♯m D9 A Em G9 D/F♯ Em9 Bm G A

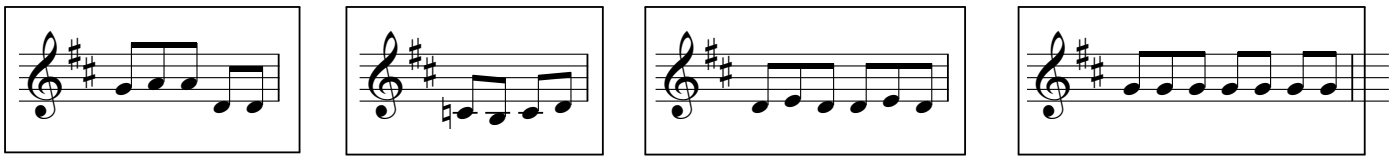
Ensemeble: pedal G, then begin to reintroduce phasing
Violin: follow melody

100

cello

104

Phasing fully reintroduced



Concertina: free improv. along melodic shape with voice
Phasing continues between vln. vc. & gtr

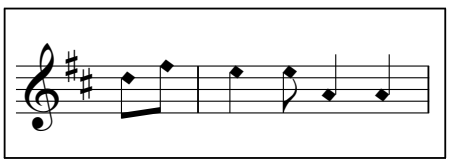
110

I shall sing you twelve, oh! Green grow the rush - es, oh!

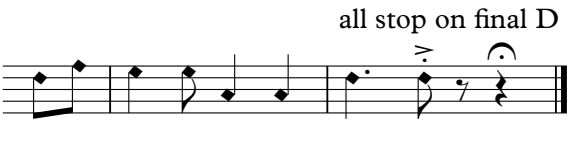
111

Twelve for the twelve a - pos - tles that e - ver - more shall be so

Phasing continuing (w. concertina) to gradual slow down and 'fade out'



Guitar only ending cell
(repeated around 3-4 times)



all stop on final D

Y Sguthan (The Wood Pigeon)

Playful (♩ = 96)

Violin solo (scordatura A♭-E♭-B♭-E♭)

3

Violin: freely ornament

Concertina: join with pedal high B♭-E♭4B♭

8

12

vln. & conct.: continue with simple harmonic accomp.

17

Patrick

E♭ B♭ E♭

Mi ad-rodd-af i - chwi bwt o stor - i Mi dri - af fynd yn drwst - an

21

B♭ E♭ A♭ E♭/G A♭6 A♭7 B9 E♭

Fay

tros-ti, Ond chwaith ni ddwed - af ond y gwir, Y gwir a saif, dim_ ond y gwir. It's of two

Concertina: transition to more melodic support

Cello: simple pizz. root notes/lower LH piano stave

26

E♭ B♭ E♭ B♭

young men of this pa - rish, They went to hunt one cold sta - ry night, One took his

30

E♭ A♭ B♭ E♭

Patrick

gun and the o-ther this dog, To be sure to catch their quar-ry al - right. Fe go-dodd

Piano: ♩ pedal E♭ rising on 8va over next 3 verses

Cello: arco, with more rhythm

34 E♭ B♭ E♭ B♭ Cm B♭ A♭

un i fy-ny ei ben, Fe we-lodd sgu than ar y pren: "Wel, cy-dia di yng ngwar y ci Rhag ofn id-do

40 B♭ E♭ Fay E♭ B♭

fynd o fy nga-fael I". He's cocked the han-dle and he's charged his gun, Took two steps

44 E♭ B♭ E♭ B♭/D A♭/C B♭

back for to get good aim, The o-ther shook at the foot of the tree, In fear that he'd soon shoot out his

49 E♭ E♭ B♭

brains. When the first shot rang like a clap of thun - der, The dog sprang

Patrick

Pan aeth yr er - gyd gyn - taf al - lan Mi oedd 'na

52 E♭ B♭ E♭ B♭/D

off swift as a hare, The young men fol - lowed swift there -

dw - rw me - gis ta - ran A rhe - deg wnaent I'r lle a'r

55 A♭/C B♭ E♭

af - ter, To stop the dog get - ting more than his share.

Instrumental 1

fan Rhag ofn i'r ci gael mwy na'i ran.

58 E♭/A♭ B♭(add9sus4) E♭/A♭ B♭(add9sus4) Cm11 B♭7(sus4) Fm7(sus4) Cm7

Instrumental 1

64 A♭6/E♭ E♭/A♭ B♭(sus4) E♭ E♭/A♭ B♭(add9sus4)

68 E♭/A♭ B♭(add9sus4) Cm11 B♭7(sus4) Fm7(sus4) Cm7 A♭6/E♭ E♭/A♭ B♭(sus4) E♭

pedal E♭ over next verse

Violin & cont. high pedal notes, cello: pizz. bass line

74 Patrick E♭ B♭ E♭ B♭

Pan ad - a - wsa-nt gyn-ta geg i cy Wei, ad-ref aet - hant hwy â hi, A go-fyn

79 E♭ B♭/D A♭/C B♭ E♭ Fay

wnaent i wraig y t[l] A wnâi ei chwc-io am ei phlu. When the wo-man

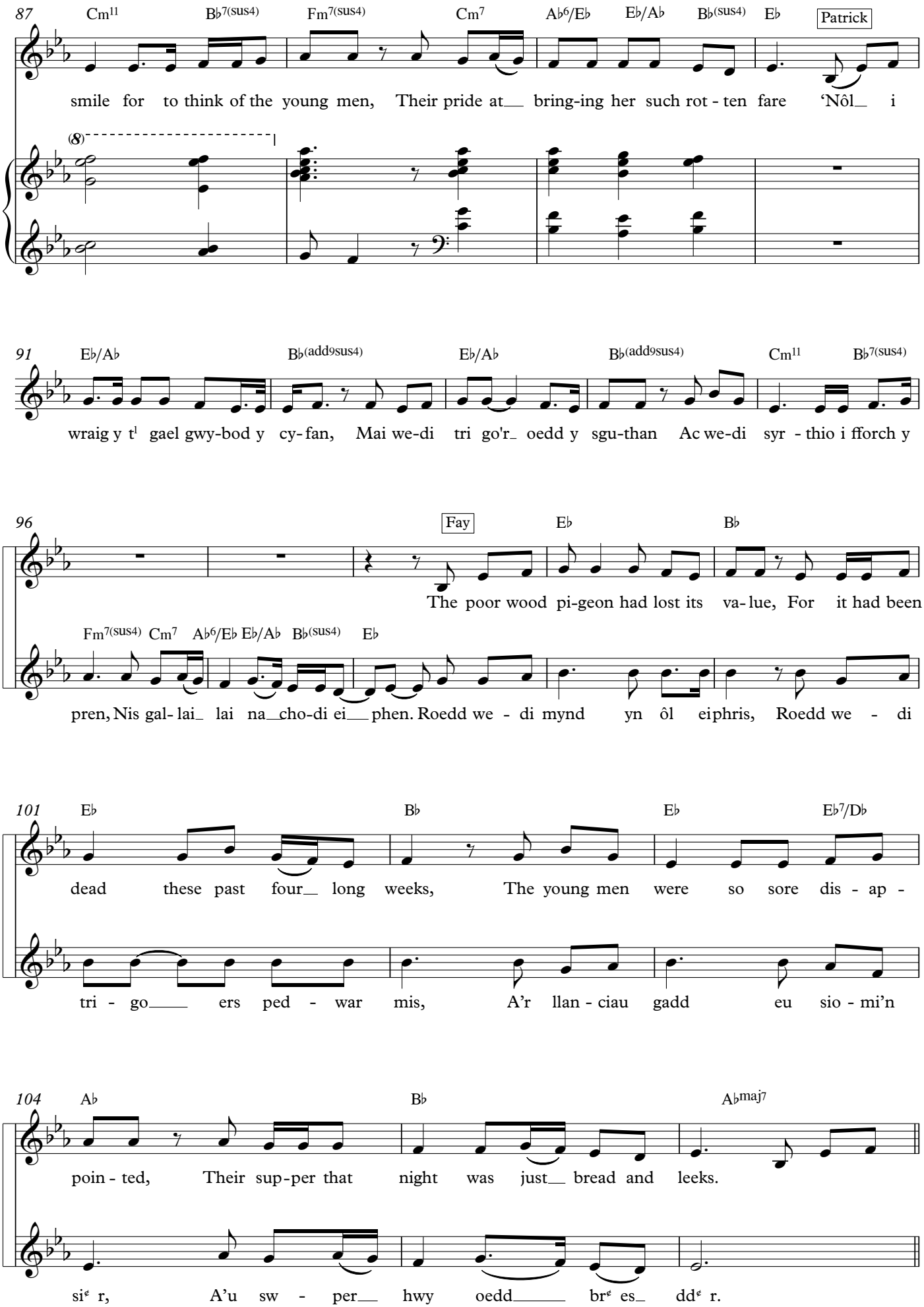
Violin & vc.: pizz.

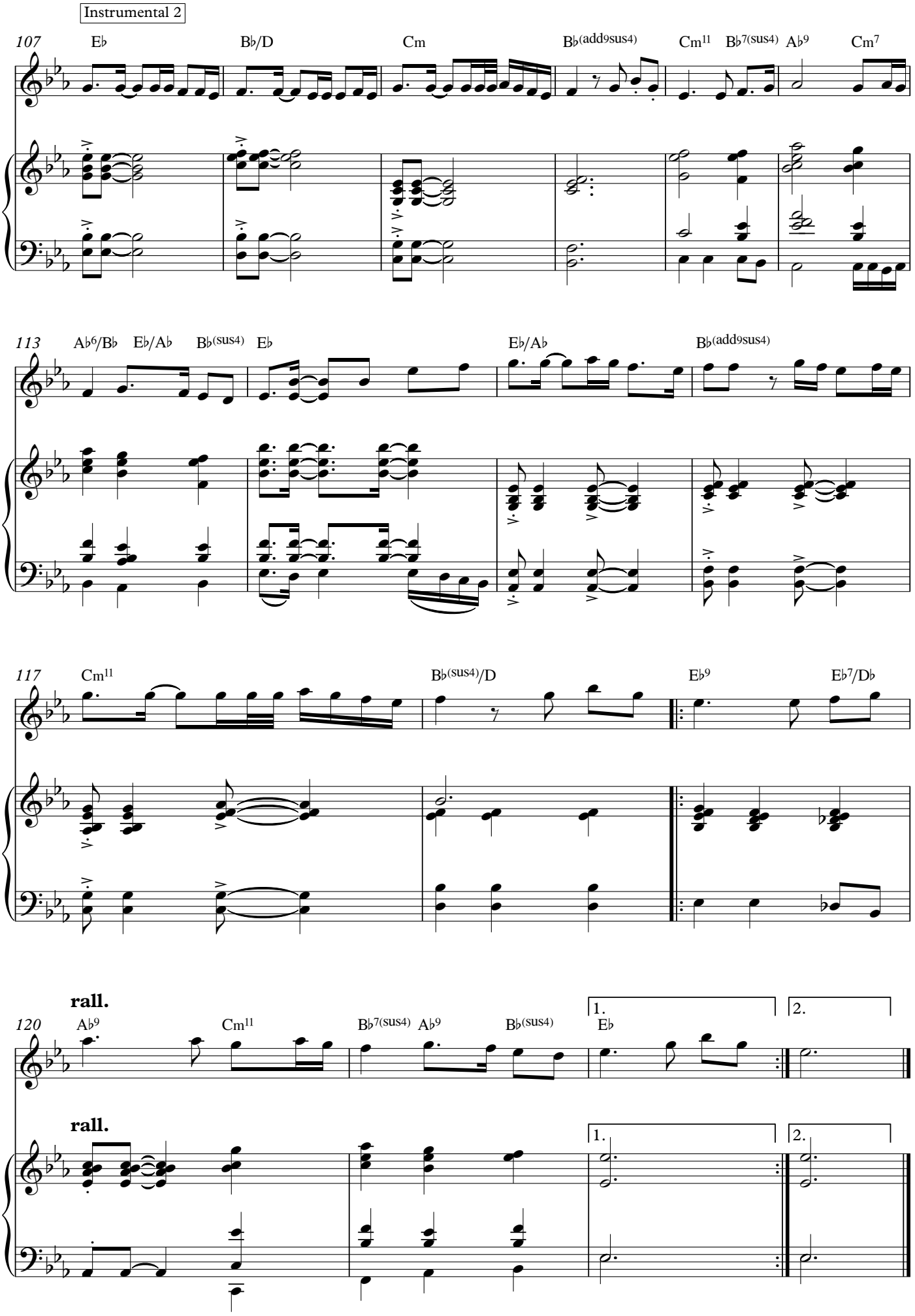
83 E♭/A♭ B♭(add9sus4) E♭/A♭ B♭(add9sus4)

took the bird and came to pluck it, A smell so vile rose to fill the air, It made her

8va

Cello: arco, sustained
No piano




Instrumental 2
107
E♭
B♭/D
Cm
B♭(add9sus4)
Cm11
B♭7(sus4)
A♭9
Cm7
113
A♭6/B♭
E♭/A♭
B♭(sus4)
E♭
E♭/A♭
B♭(add9sus4)
117
Cm11
B♭(sus4)/D
E♭9
E♭7/D♭
rall.
120
A♭9
Cm11
B♭7(sus4)
A♭9
B♭(sus4)
E♭
1.
2.
rall.
1.
2.

Stormalong

Gently (♩ = 96)

Piano solo

una corda

5

(normale)

vln, vc. & conct.: sustained high notes/harmonics

9

Storm - y's gone, that good old man, Way, hey storm - a-long Storm - y's gone, that

concertina

14

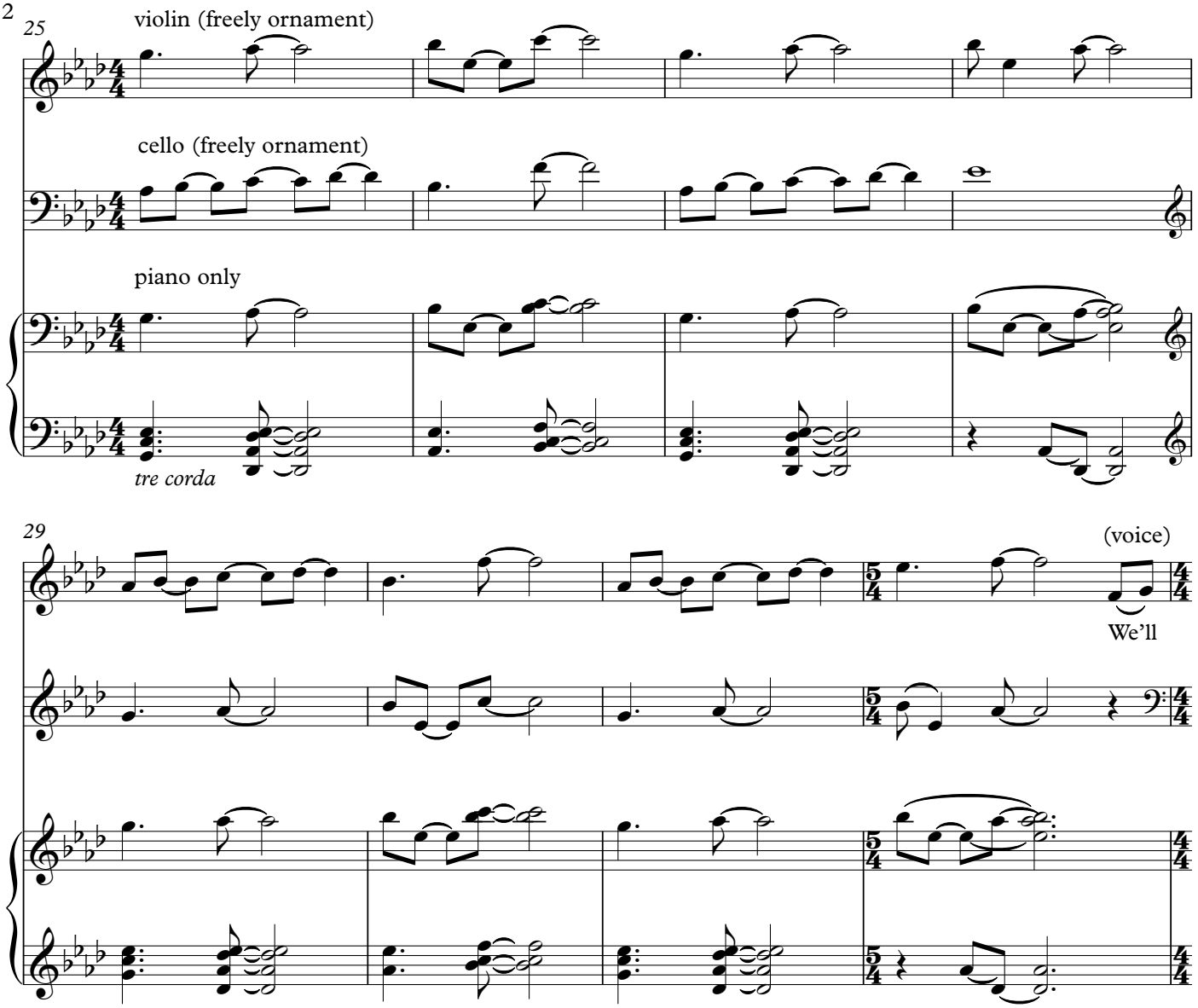
good old man; Way hey come storm-y John A good old skip-per to his crew; way, hey

cello

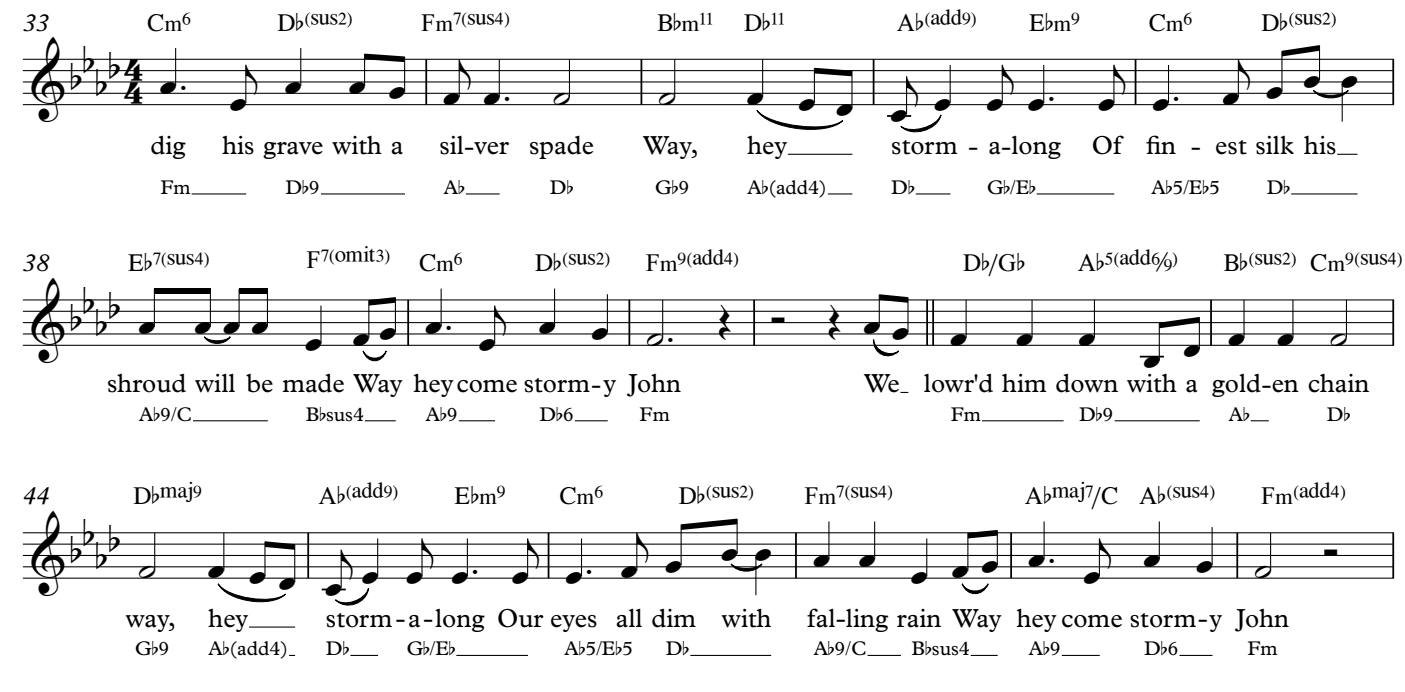
20

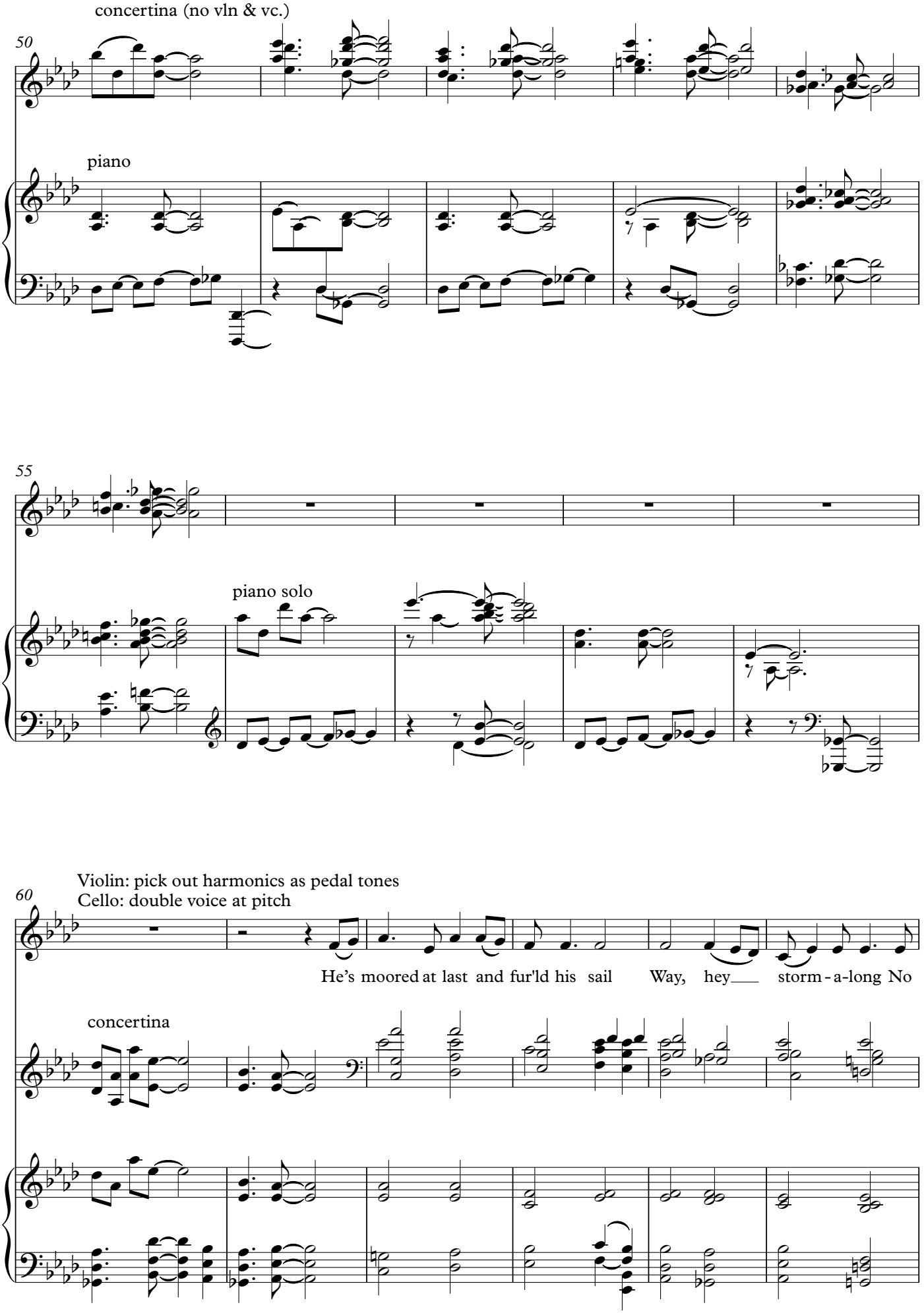
storm - a-long An a - ble sai-lor brave and true Way hey come storm - y John

(stop here)



Vln. vc. & conct.: hymn-like, in rhythmic unison w. voice, 4/4 feel
Piano (lower figures) in 3+3+2 cross rhythm




concertina (no vln & vc.)
50
piano
55
piano solo
Violin: pick out harmonics as pedal tones
Cello: double voice at pitch
60
He's moored at last and fur'ld his sail
Way, hey
storm - a-long No
concertina

66

dan - ger now from wreck or gale Way hey come storm-y John Old Storm he's heard the

71

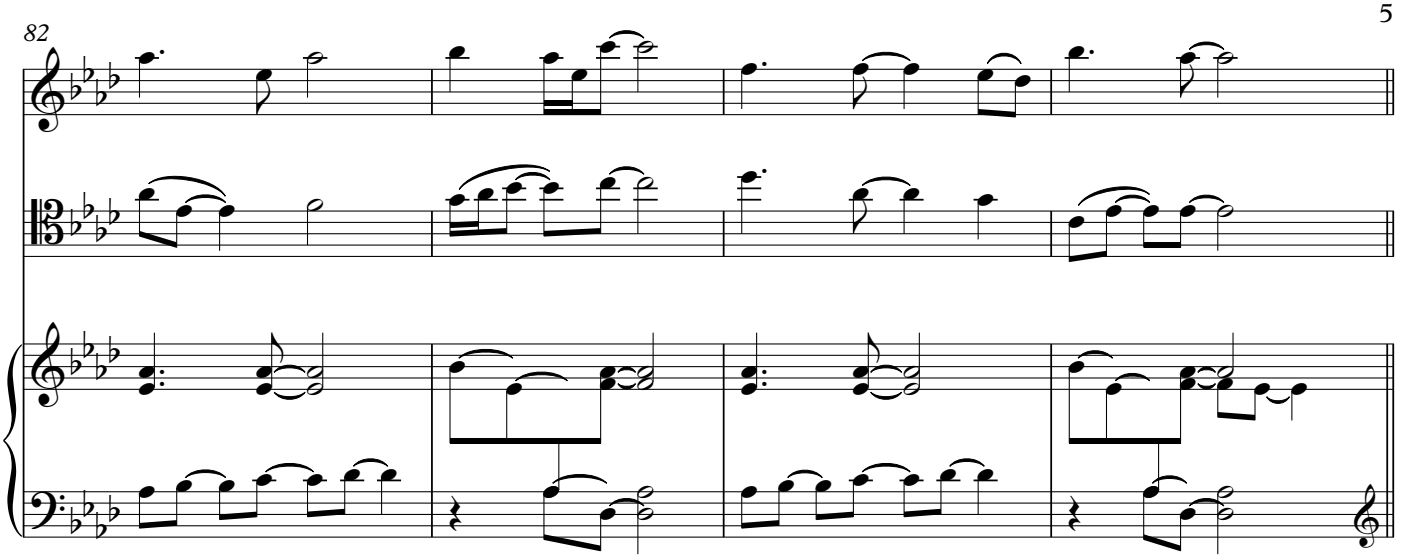
bu - gle call; way, hey storm - a-long So sing is dirge now, one and all! Way

76

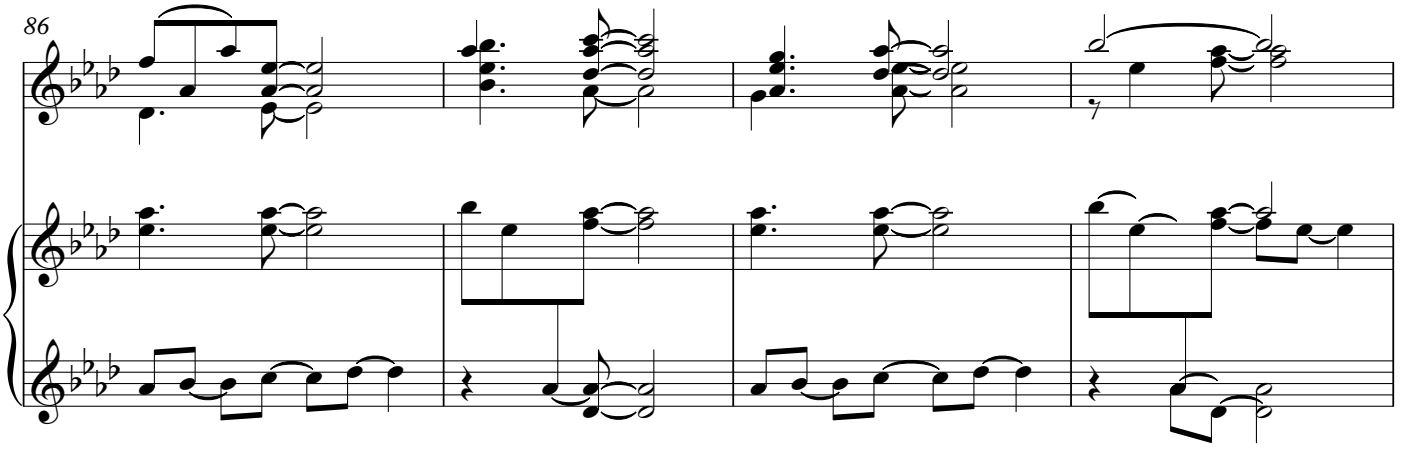
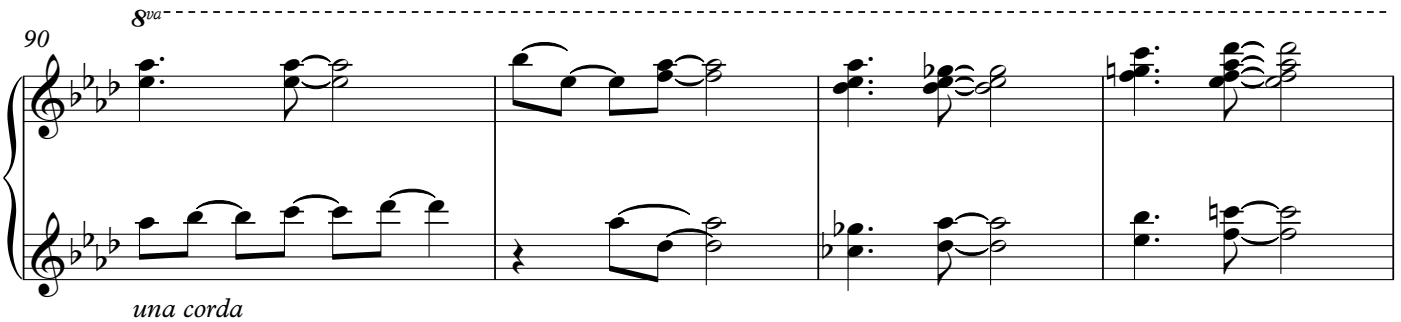
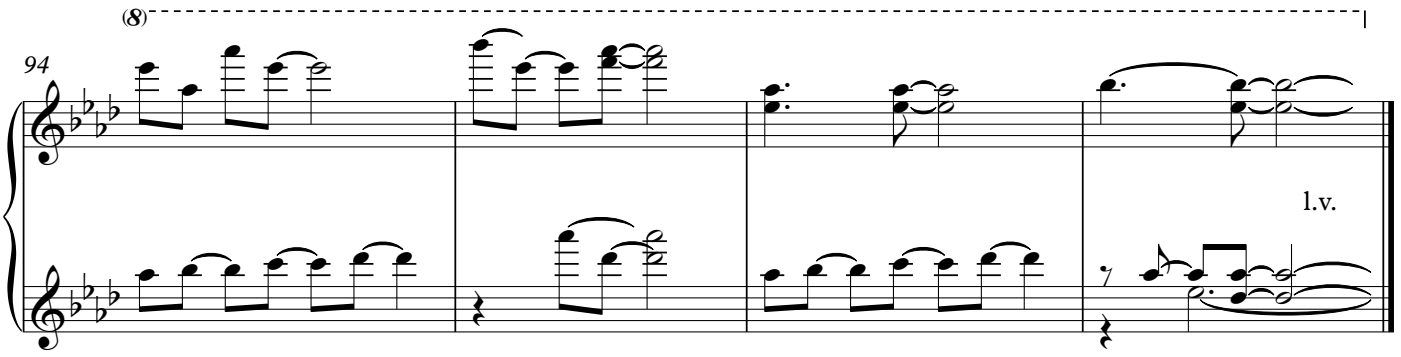
hey come storm-y John

violin

cello



concertina (no vln & vc.)



piano solo