Full Score

Andrew Toovey

Acrobats

Programme Note:

Acrobats was commissioned by CoMA for the 1995 residential summer school at Bretton Hall, and lasts about 10 minutes. It is scored for three groups of mixed woodwind and brass players, but a new version has been made available in 'Open Score' format, and it is possible in this format to incorporate string instruments, including violins, violas, cellos, double bass, guitar, harp, etc. The work is dedicated to sculptor John Davies, and the first performance by CoMA was conducted by Simon Foxley on August 11th 1995 at Bretton Hall, Wakefield.

The idea for Acrobats comes directly from a group of human figures John Davies has made since the early '80s which are on ladders, swings, rope, trapeze, and he sees as something of a human circus, life's circus. At first I wrote many musical ideas which I felt captured the movement and life of these magnificent figures. It suddenly struck me that I had been looking at them in a rather obvious way, imagining actual movement rather than a captured moment, movement or gesture. The patina of painted skin texture also seemed to suggest their immobile state. Once I had 'looked' in a different way my own work dramatically changed. I thought about making my music clear and ritualistic. Rather than simply creating a music for these figures to dance to I made music that I hope mirrors their intensity.

Performance Note:

Three instrumental groups are used. A and B each have four parts (numbered 1-8 in the score), and are conducted. I imagine woodwind and brass mixed between these two groups. Group C is set out on two pages with a type of missed mobile collection of melodic fragments for three high instruments (possibly fl/ob/clar), and is not conducted, except to indicate when to start and stop. The three performers are to put on a 'version' of these fragments together, making them overlap, echo, etc. This music begins the work, and is used in the central section, adding short outbursts to the existing texture. Some special separation between the three groups would be ideal. An ideal scoring would possibly be a mixture of the following:

Group A: 1 = Picc/Fl/Eb/Bb Clar. 2 = ob/clar/trpt. 3 and 4 clar/sax.

Group B: Should have three instruments per part.

5 = 2 fl + 1 ob. 6 = 2 clar + 1 sax. 7 = horn + 2 bsns. 8 = 2 tbn + tuba.

There are many other approaches, depending on available instruments.
I would also welcome the use of Eb and Bb instruments on part 1 using non transposed parts to further add other notes to the part as a kind of over-tone.

for John Davies on his 49th Birthday

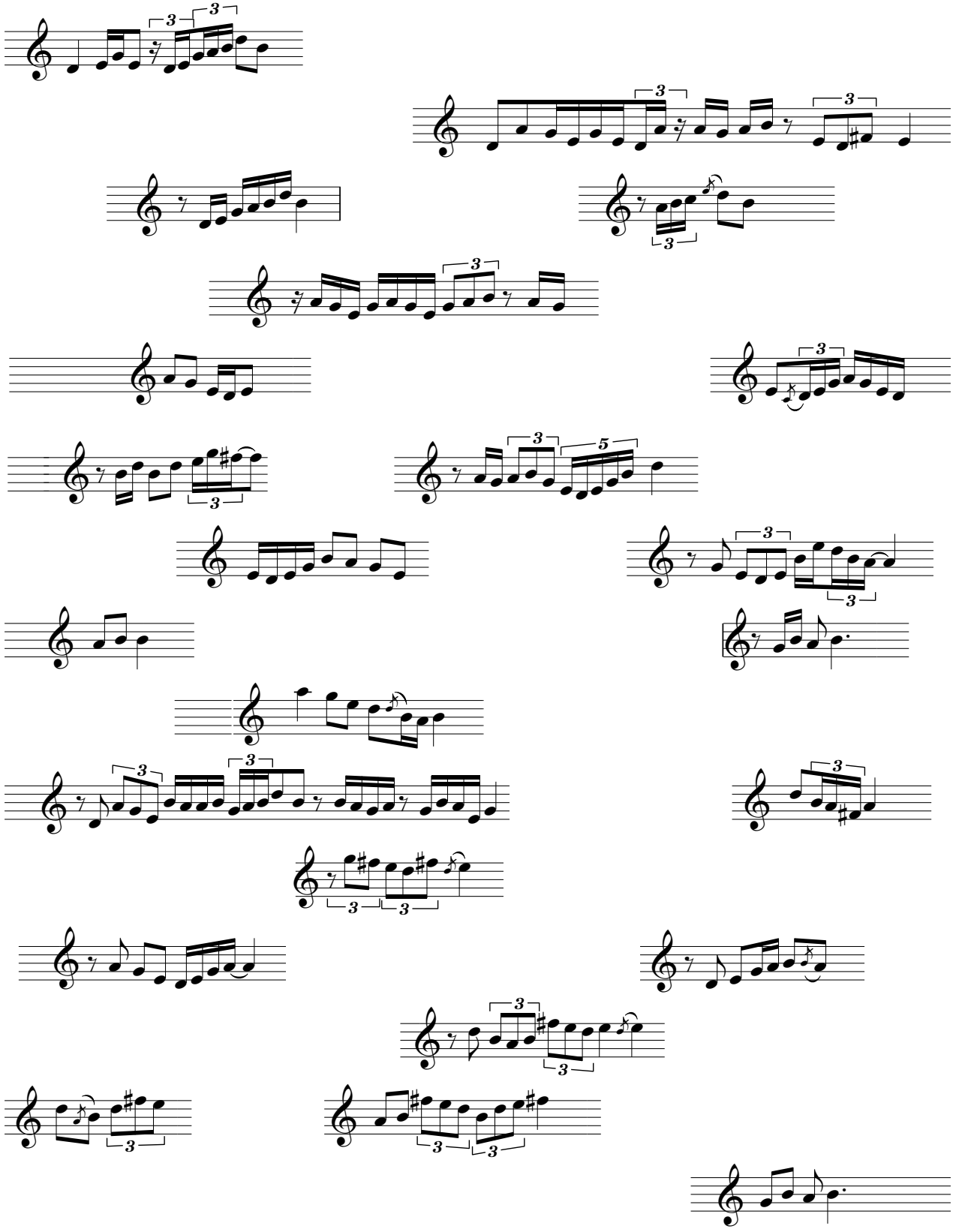
Acrobats

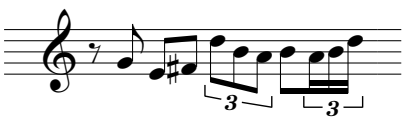
Group C (3 instruments)

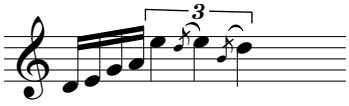
Andrew Toovey 1995

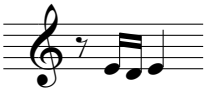
Conductor will indicate to begin. Play your own combination of the following melodic fragments. Silence is an important part of the porocess. Do not make the fragments one long melody. Make your version at least two minutes long. Instrumentalists in Group C can be placed around the concert hall like one might a fanfare.

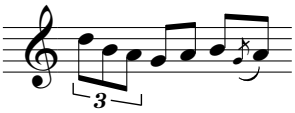
♩ = c.60 Moderate tempo never more than *mf* with inflections cresc. and dim. ad lib. and slurs ad lib.

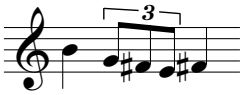


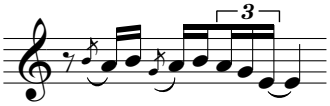


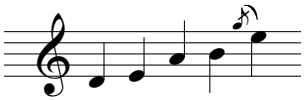


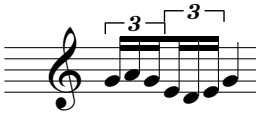


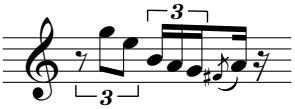


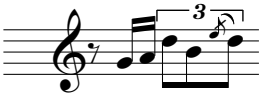


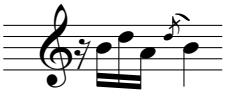


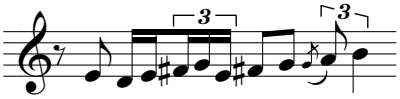


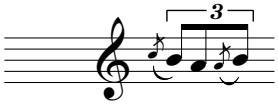


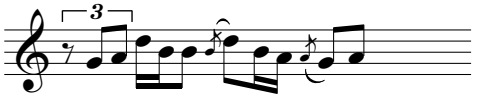


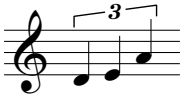


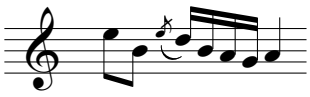


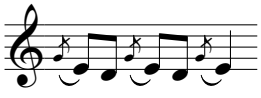


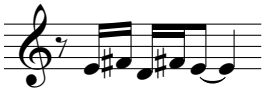


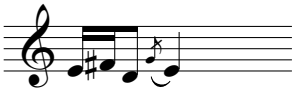












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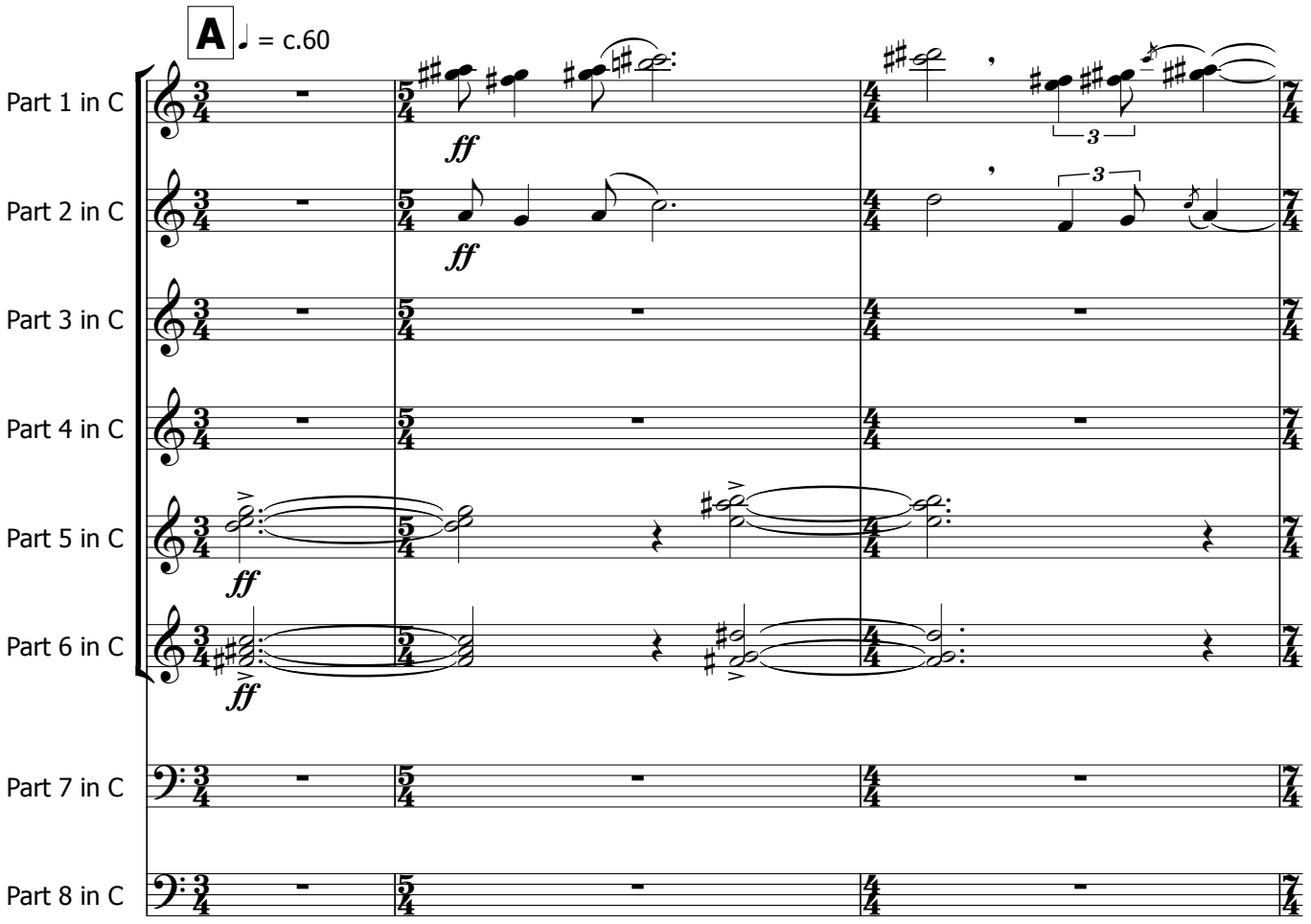
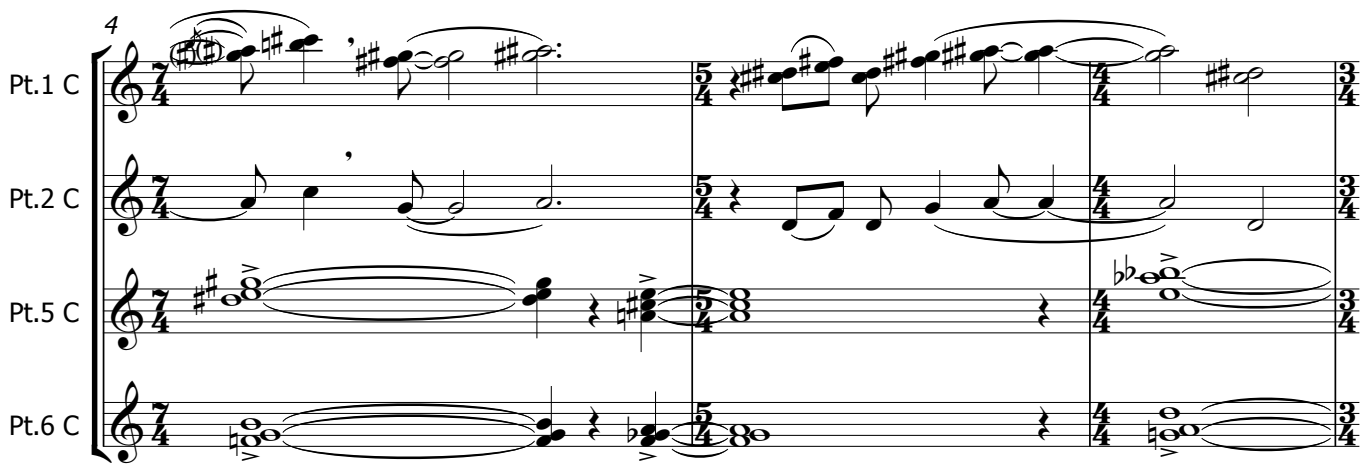
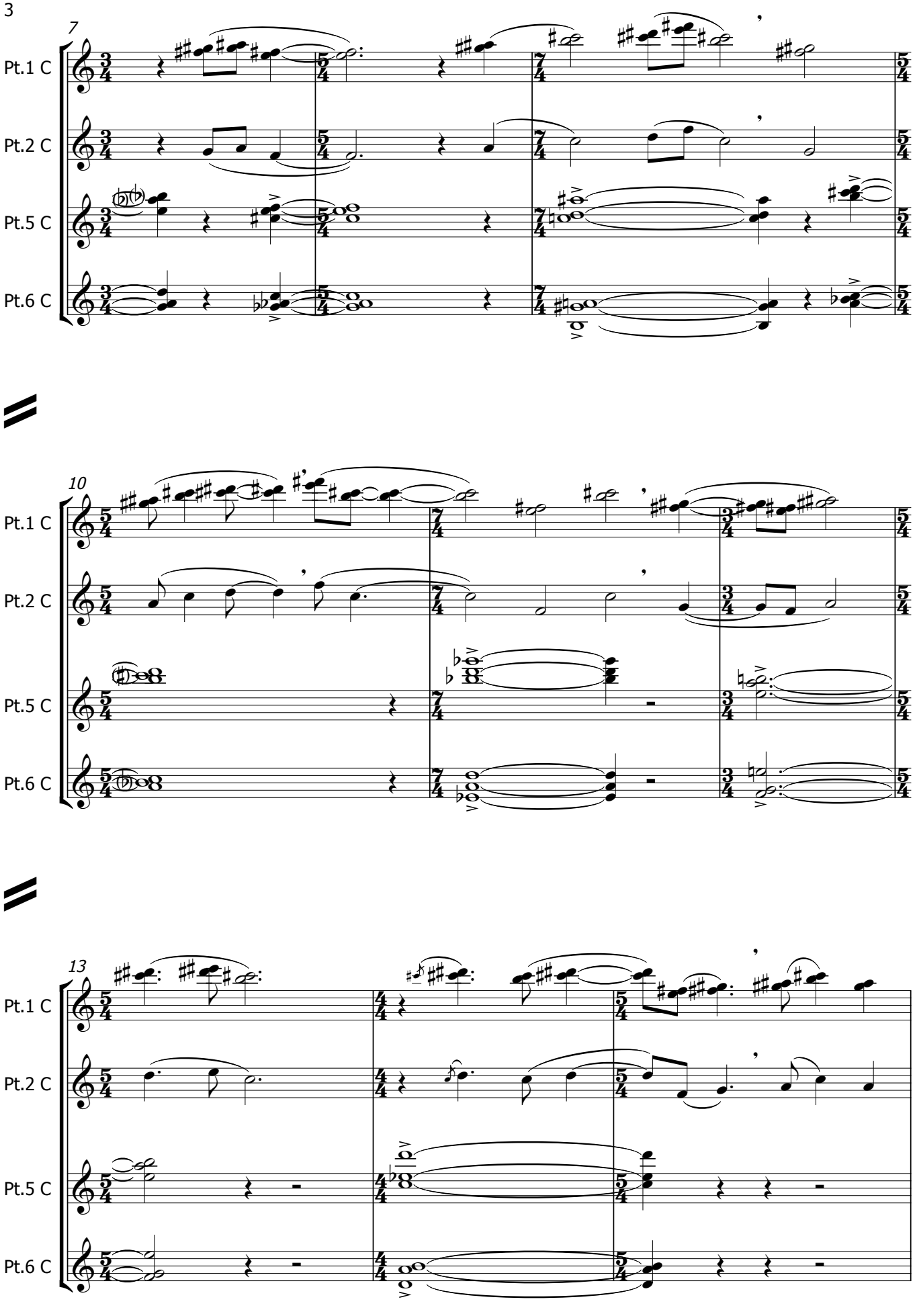
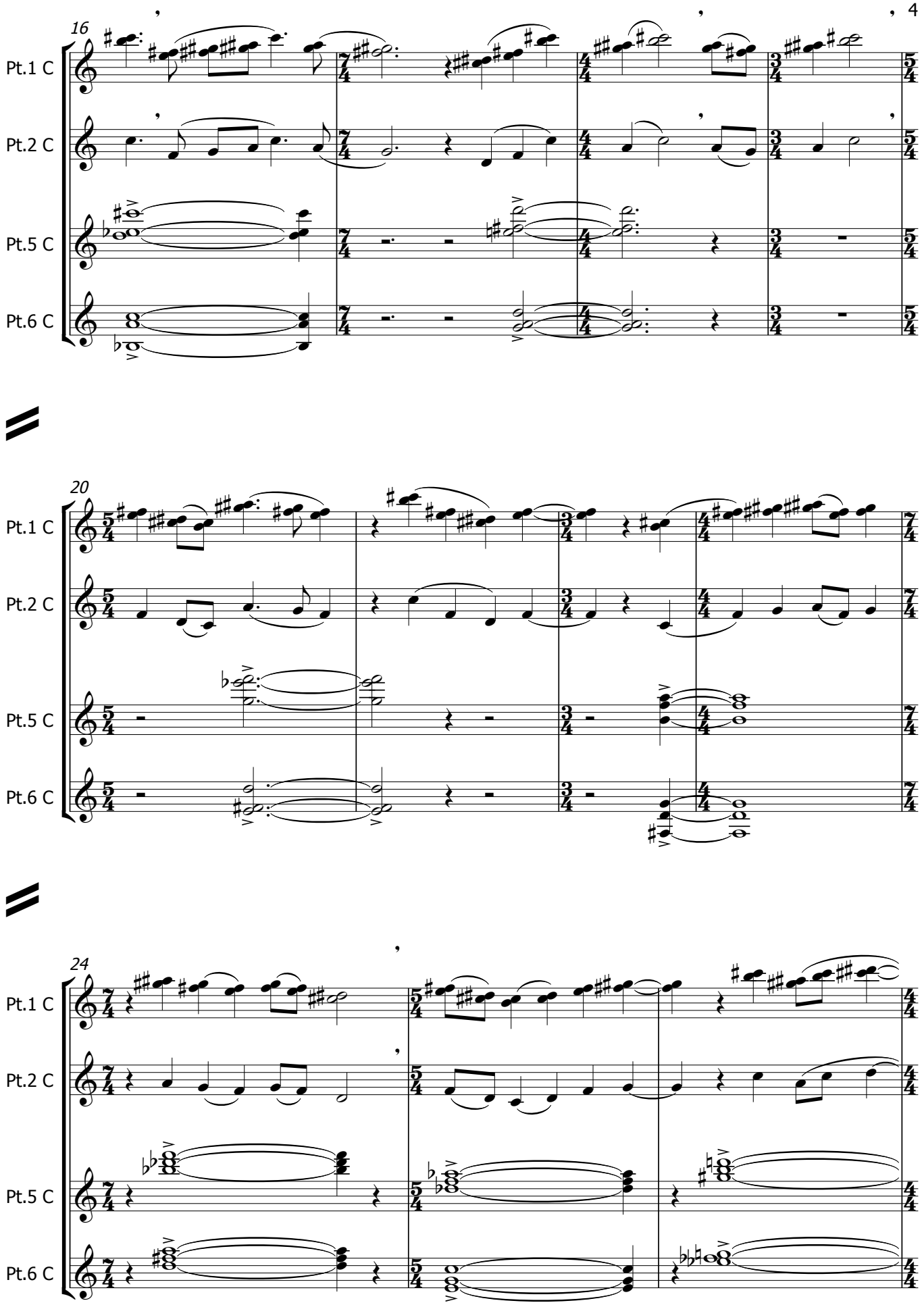
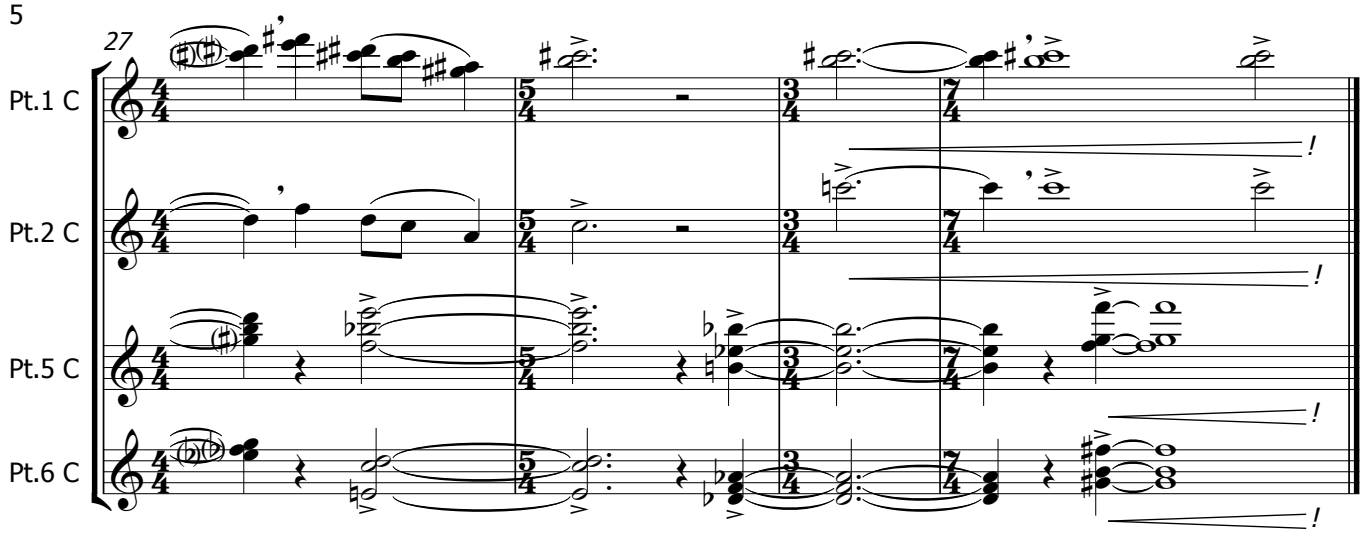




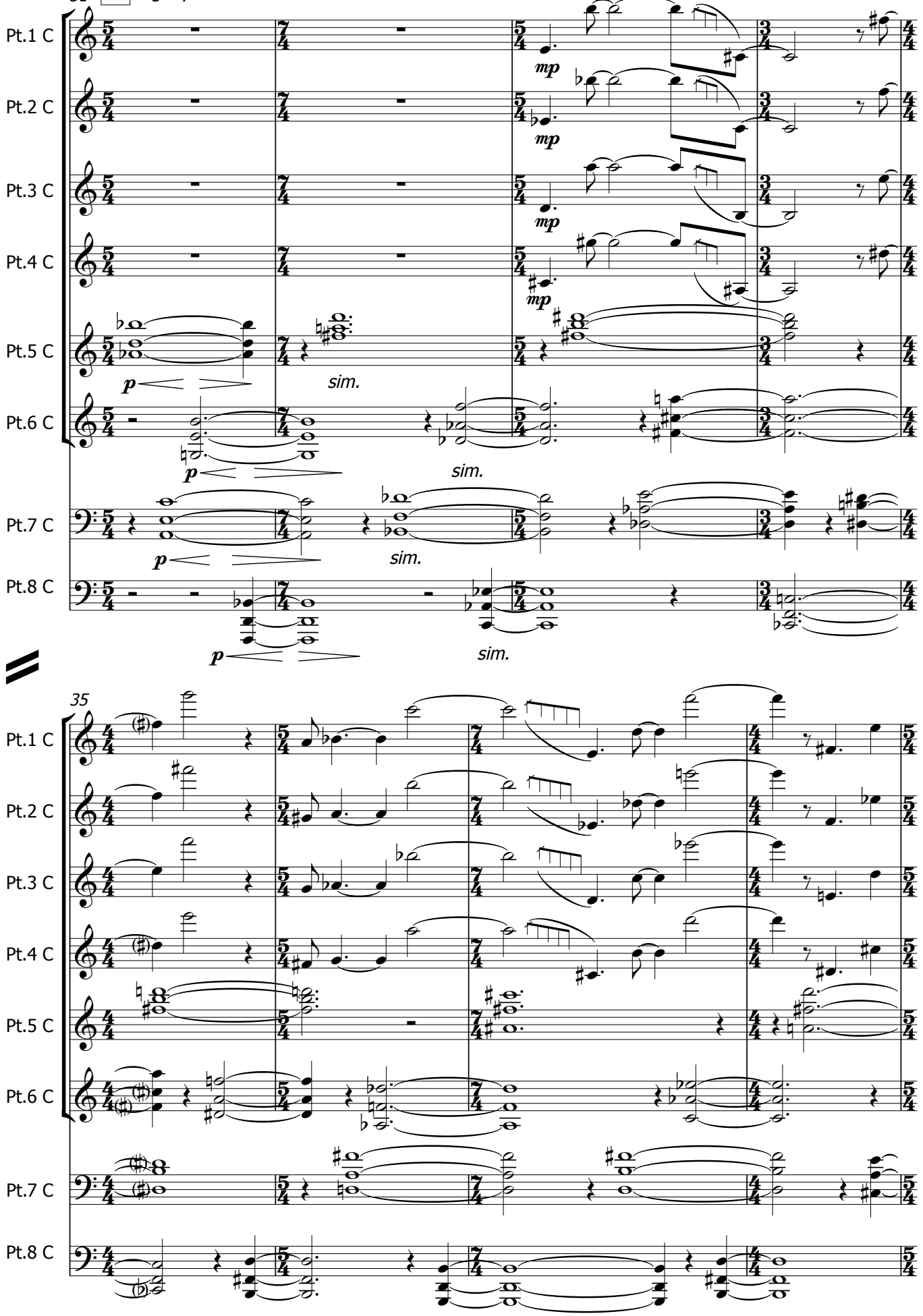

7
Pt.1 C
Pt.2 C
Pt.5 C
Pt.6 C
10
Pt.1 C
Pt.2 C
Pt.5 C
Pt.6 C
13
Pt.1 C
Pt.2 C
Pt.5 C
Pt.6 C

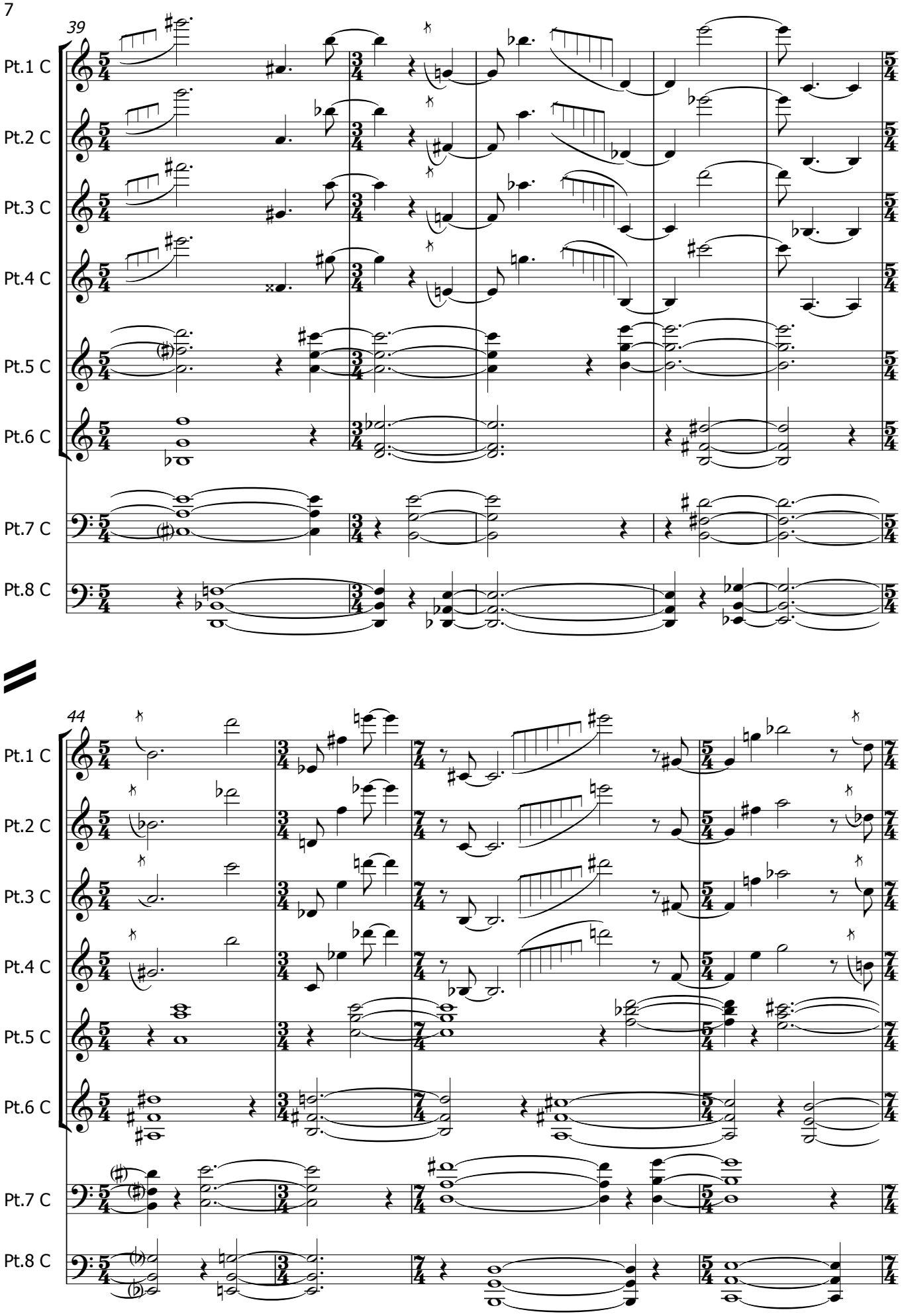

16
Pt.1 C
Pt.2 C
Pt.5 C
Pt.6 C
20
Pt.1 C
Pt.2 C
Pt.5 C
Pt.6 C
24
Pt.1 C
Pt.2 C
Pt.5 C
Pt.6 C

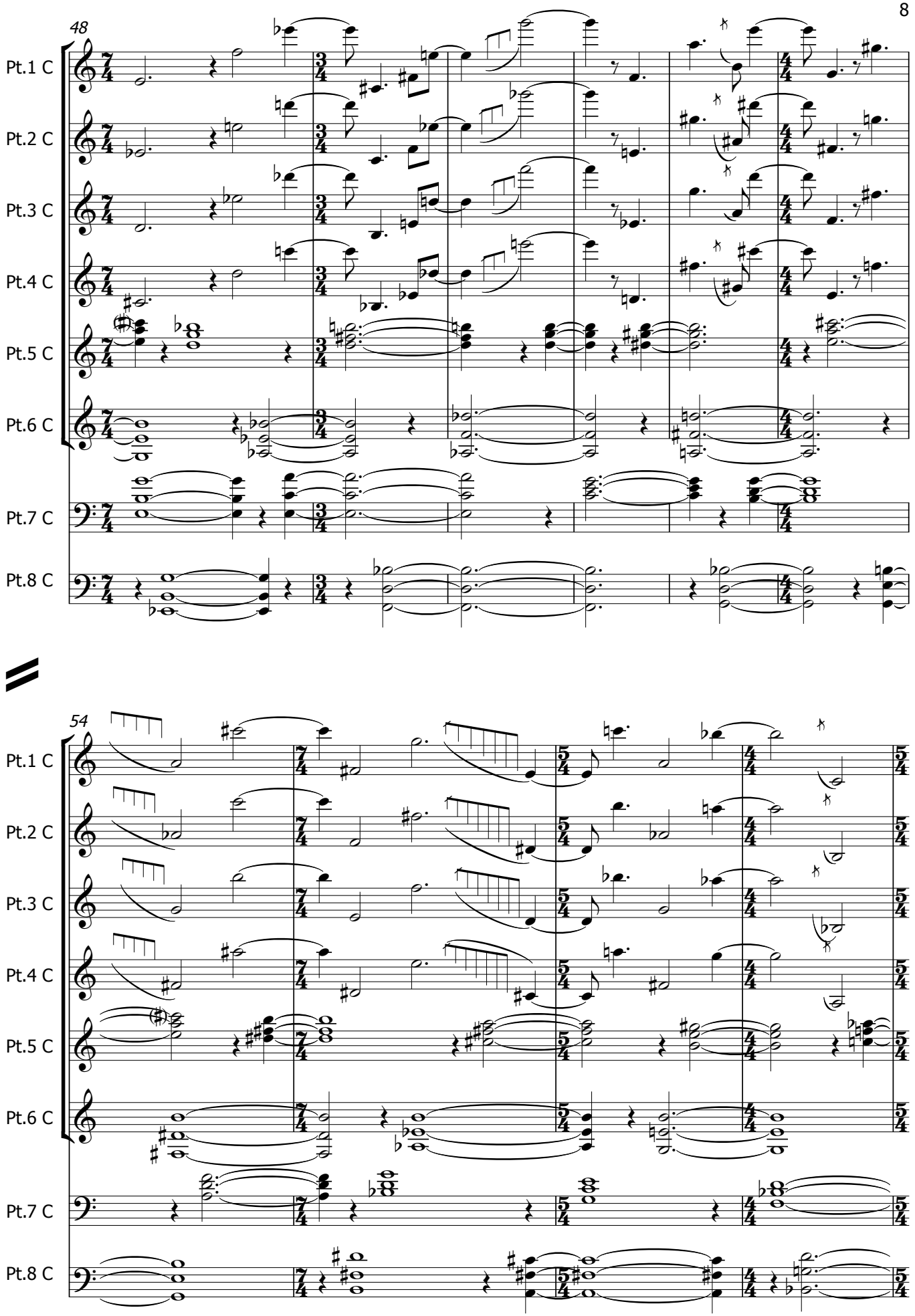

27
Pt.1 C
Pt.2 C
Pt.5 C
Pt.6 C

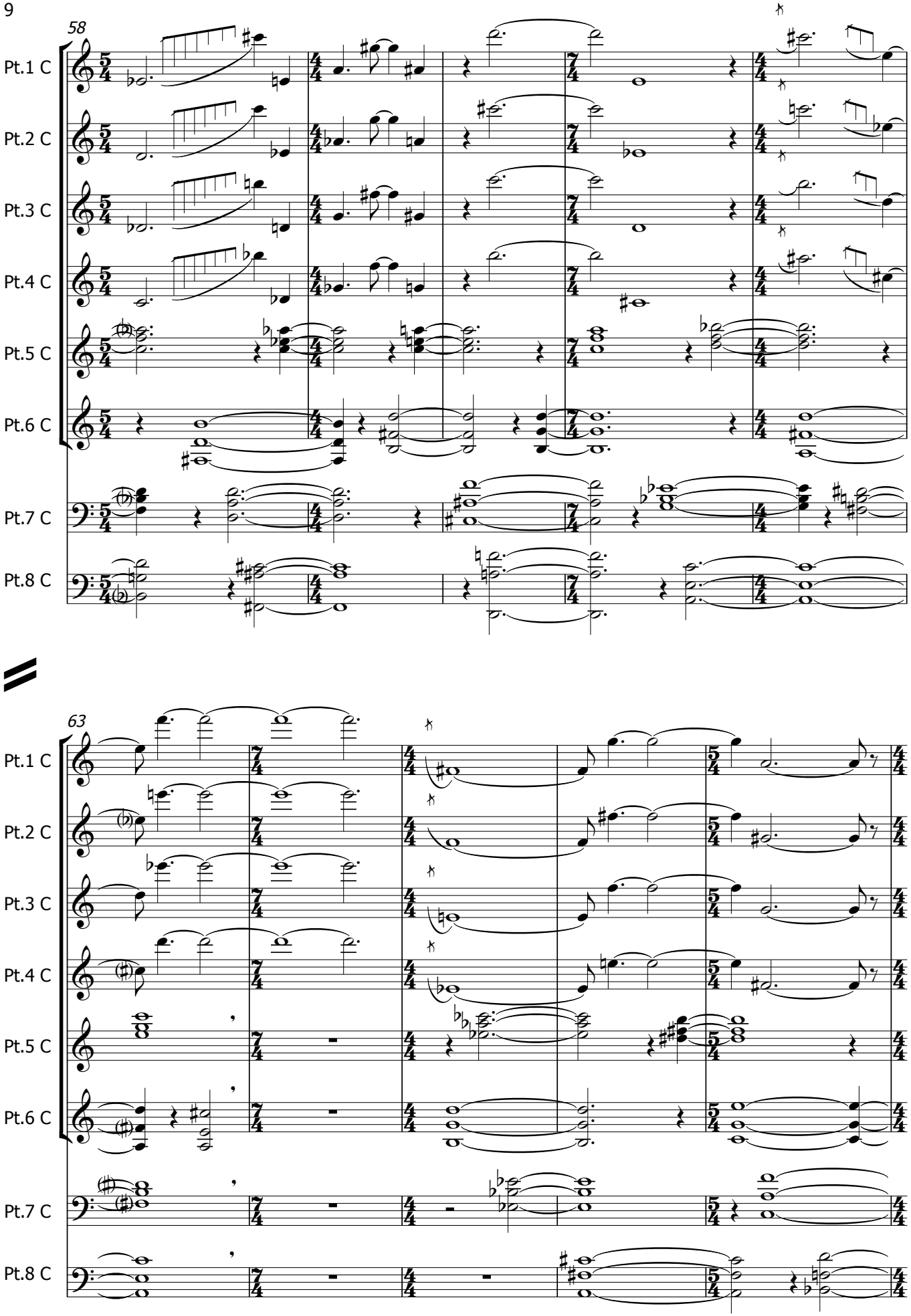
Group C to add 7 fragments during pages 6-10 only

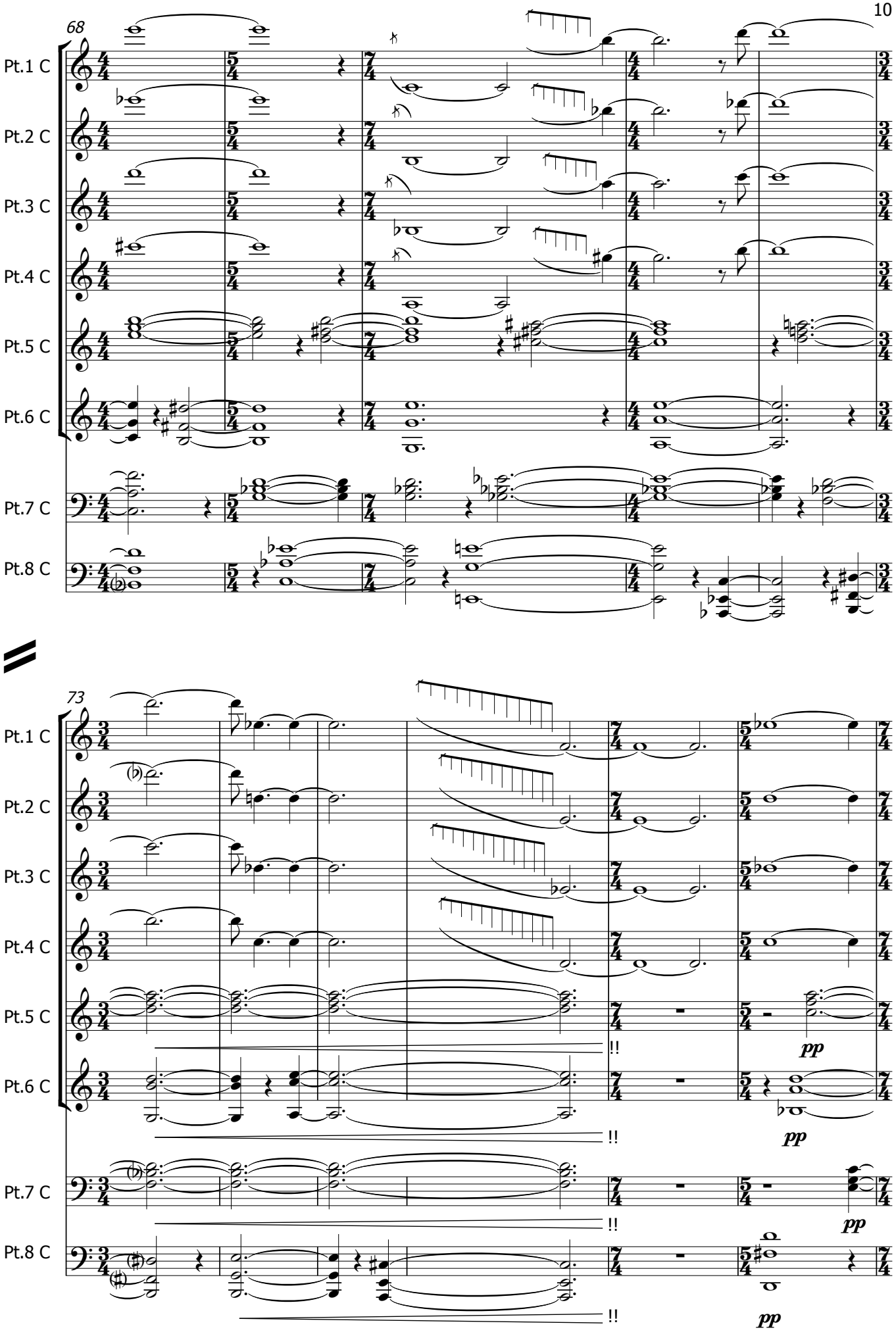
B Slightly Slower ♩ = c.53 grace notes are to be fitted always before the beat. Notes chosen at random

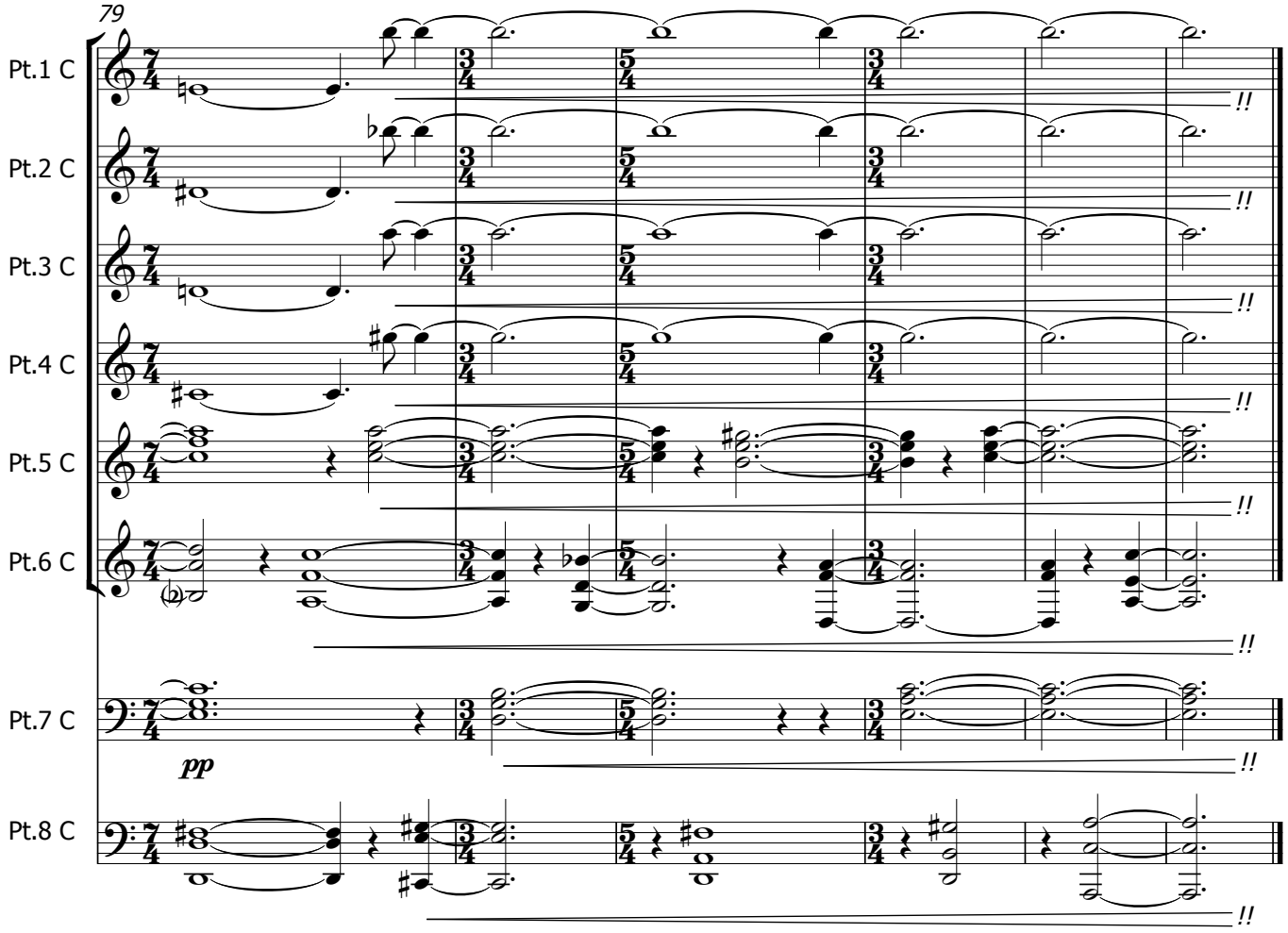



39
Pt.1 C
Pt.2 C
Pt.3 C
Pt.4 C
Pt.5 C
Pt.6 C
Pt.7 C
Pt.8 C
44
Pt.1 C
Pt.2 C
Pt.3 C
Pt.4 C
Pt.5 C
Pt.6 C
Pt.7 C
Pt.8 C

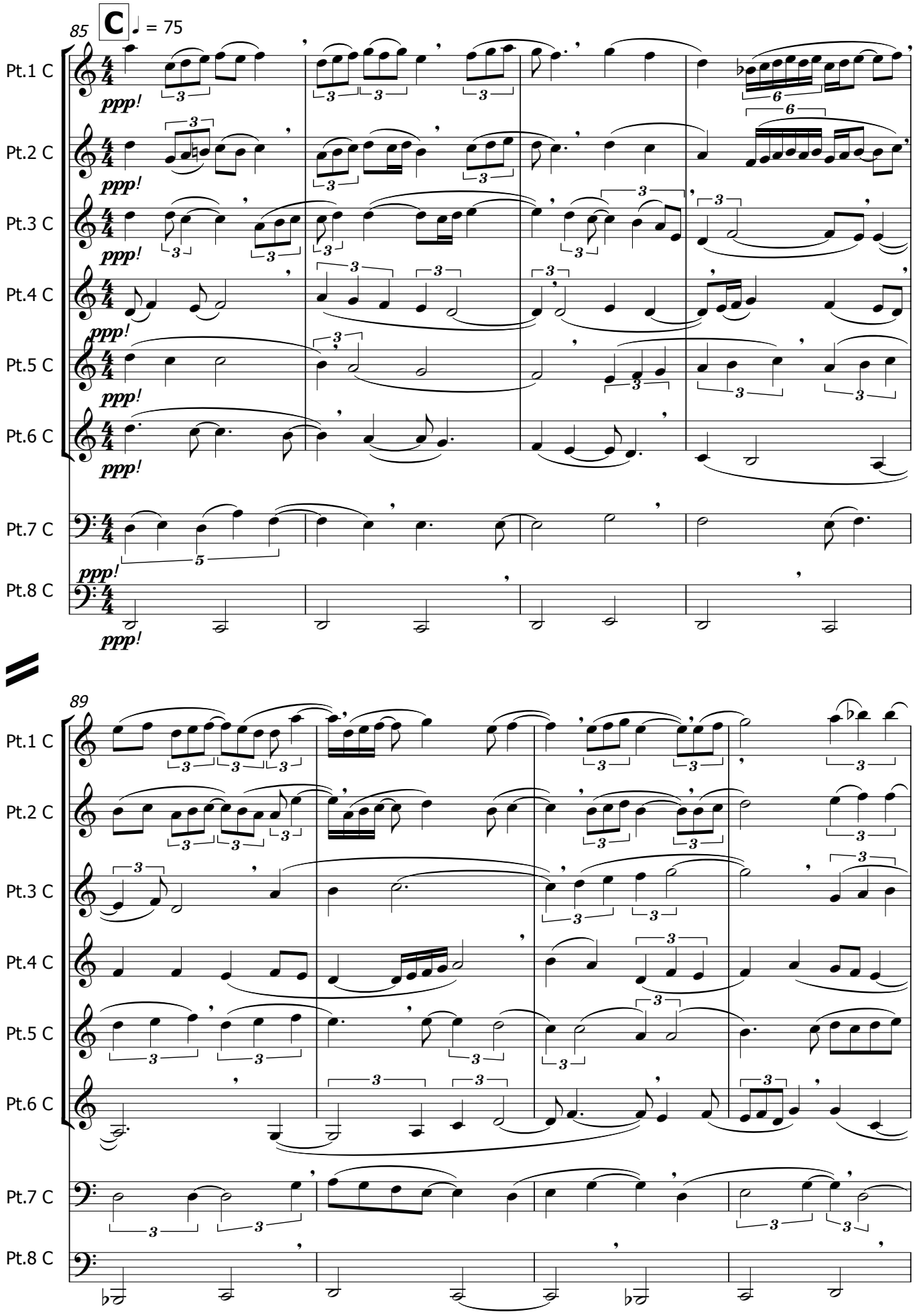

48
Pt.1 C
Pt.2 C
Pt.3 C
Pt.4 C
Pt.5 C
Pt.6 C
Pt.7 C
Pt.8 C
54
Pt.1 C
Pt.2 C
Pt.3 C
Pt.4 C
Pt.5 C
Pt.6 C
Pt.7 C
Pt.8 C

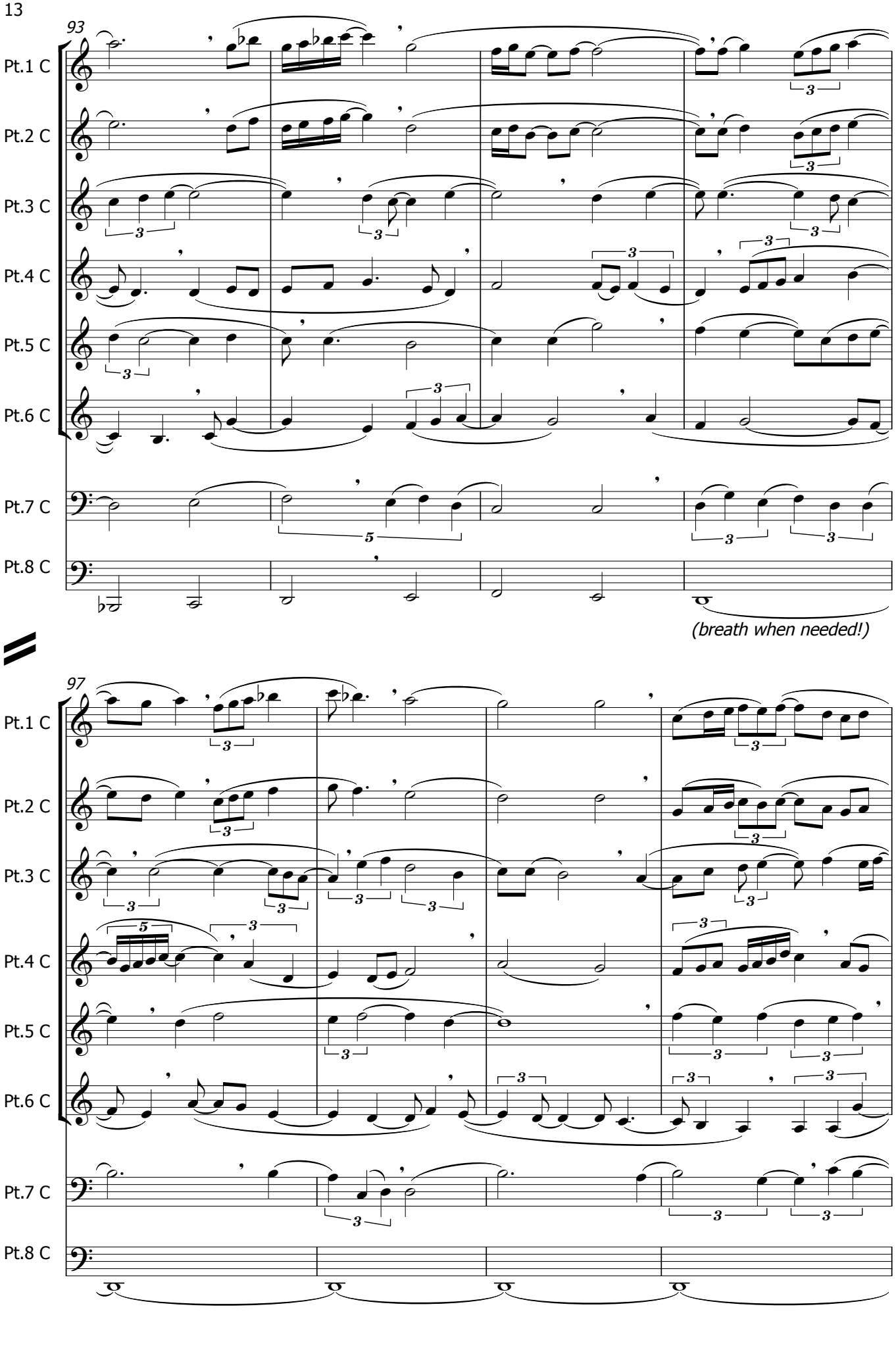

58
Pt.1 C
Pt.2 C
Pt.3 C
Pt.4 C
Pt.5 C
Pt.6 C
Pt.7 C
Pt.8 C
63
Pt.1 C
Pt.2 C
Pt.3 C
Pt.4 C
Pt.5 C
Pt.6 C
Pt.7 C
Pt.8 C

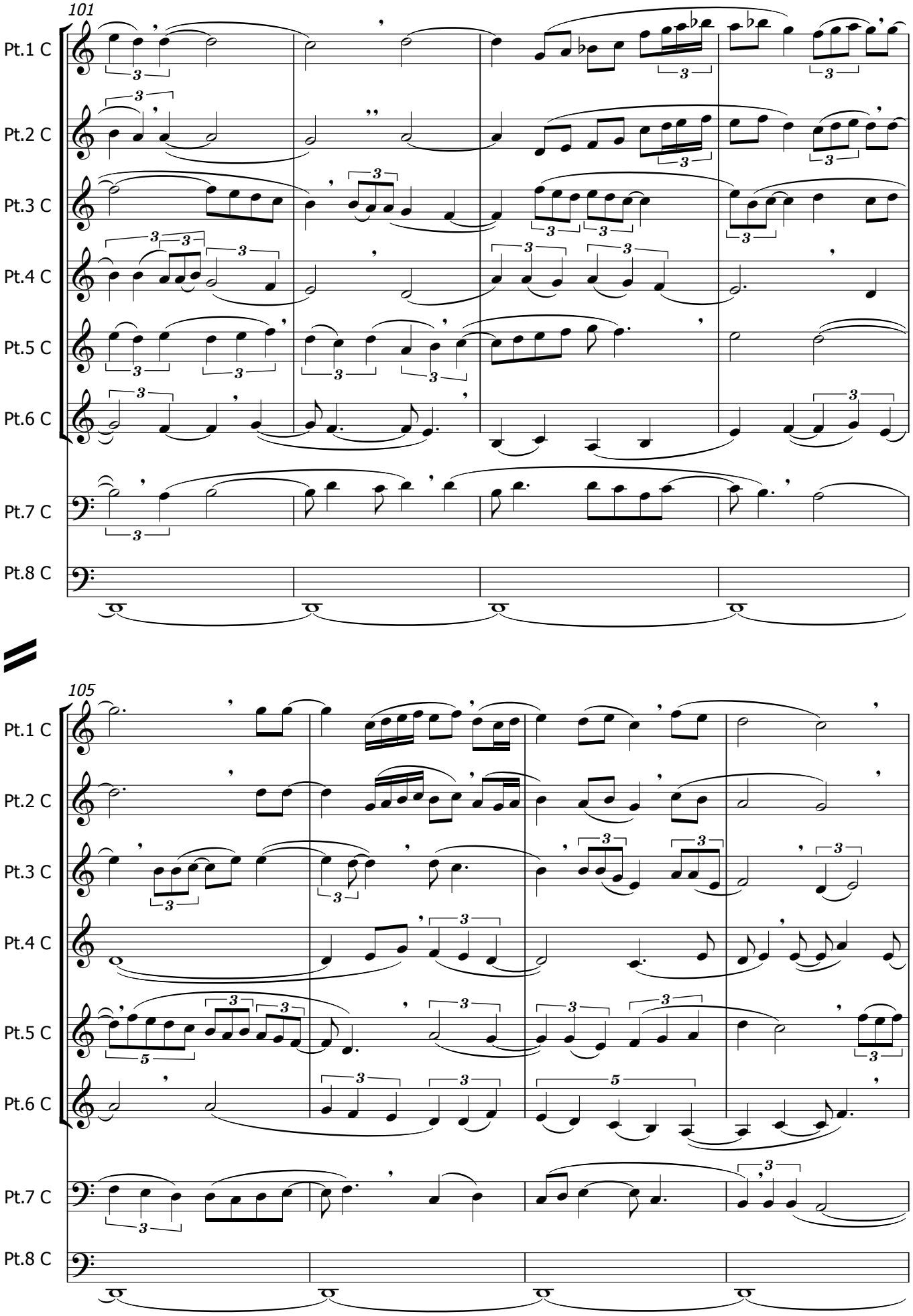

68
Pt.1 C
Pt.2 C
Pt.3 C
Pt.4 C
Pt.5 C
Pt.6 C
Pt.7 C
Pt.8 C
73
Pt.1 C
Pt.2 C
Pt.3 C
Pt.4 C
Pt.5 C
Pt.6 C
Pt.7 C
Pt.8 C
!!
!!
!!
!!
pp
pp
pp
pp

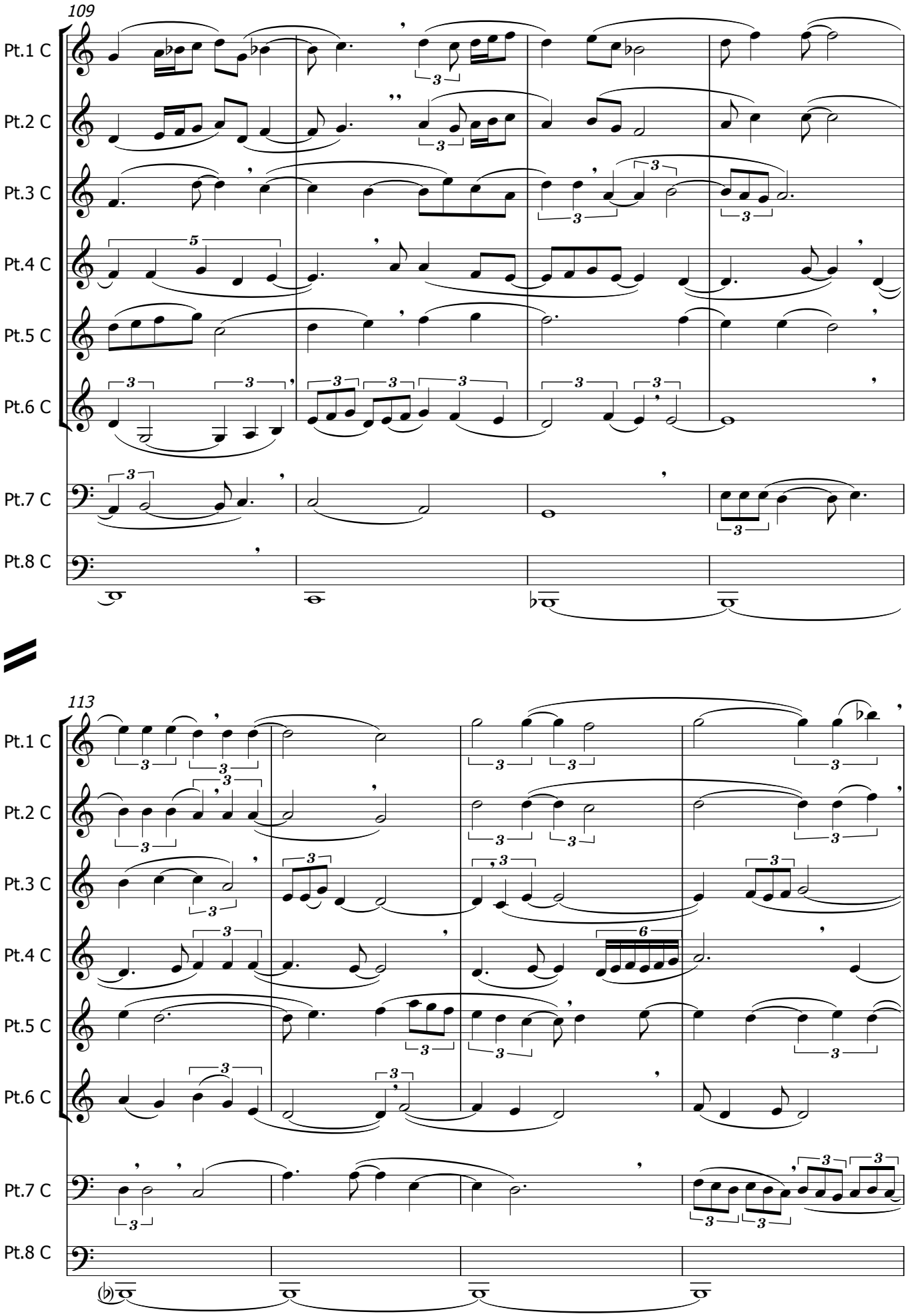

79
Pt.1 C
Pt.2 C
Pt.3 C
Pt.4 C
Pt.5 C
Pt.6 C
Pt.7 C
Pt.8 C
pp

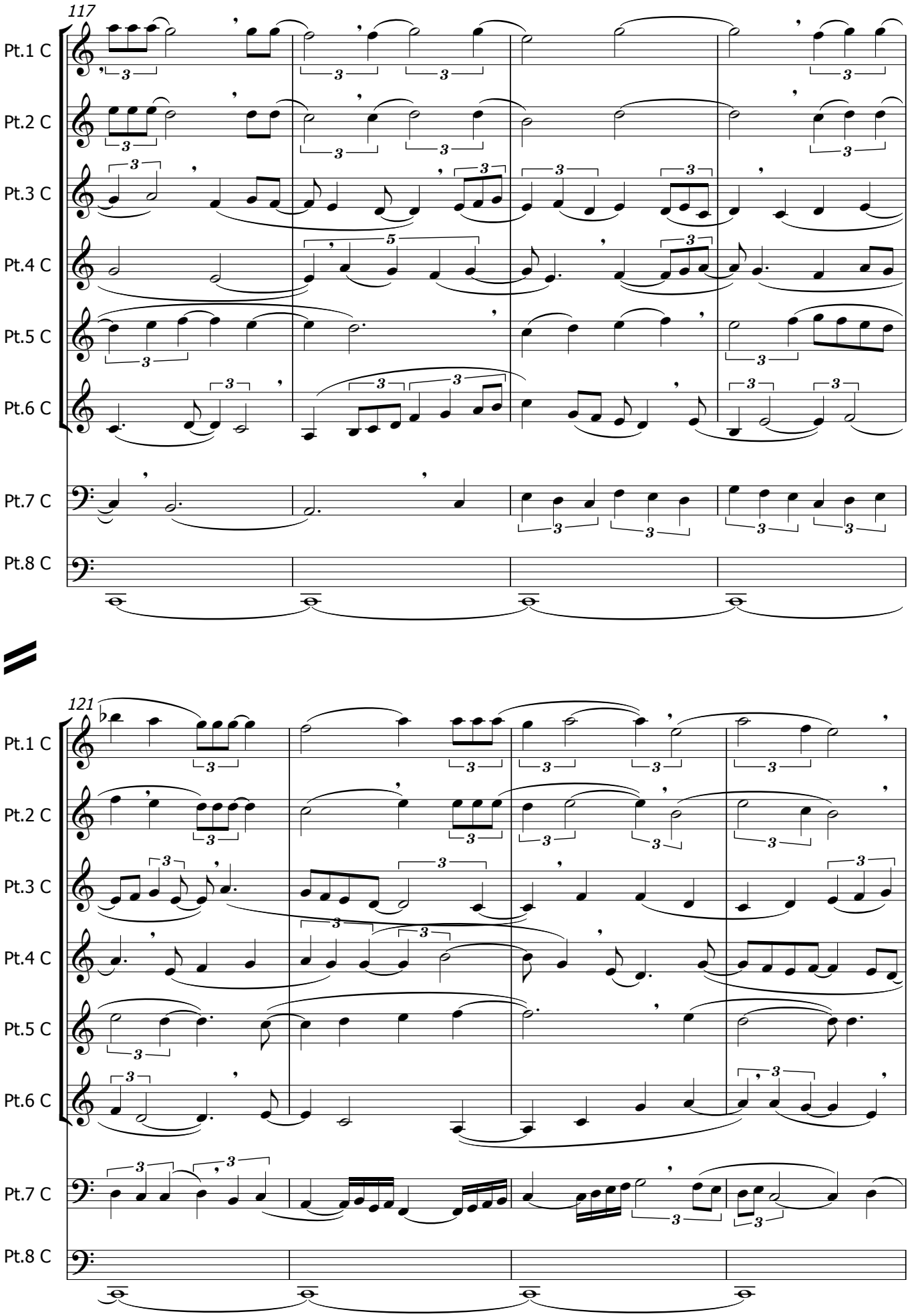
Not too slowly - plaintively
All parts ppp! As if whispered!

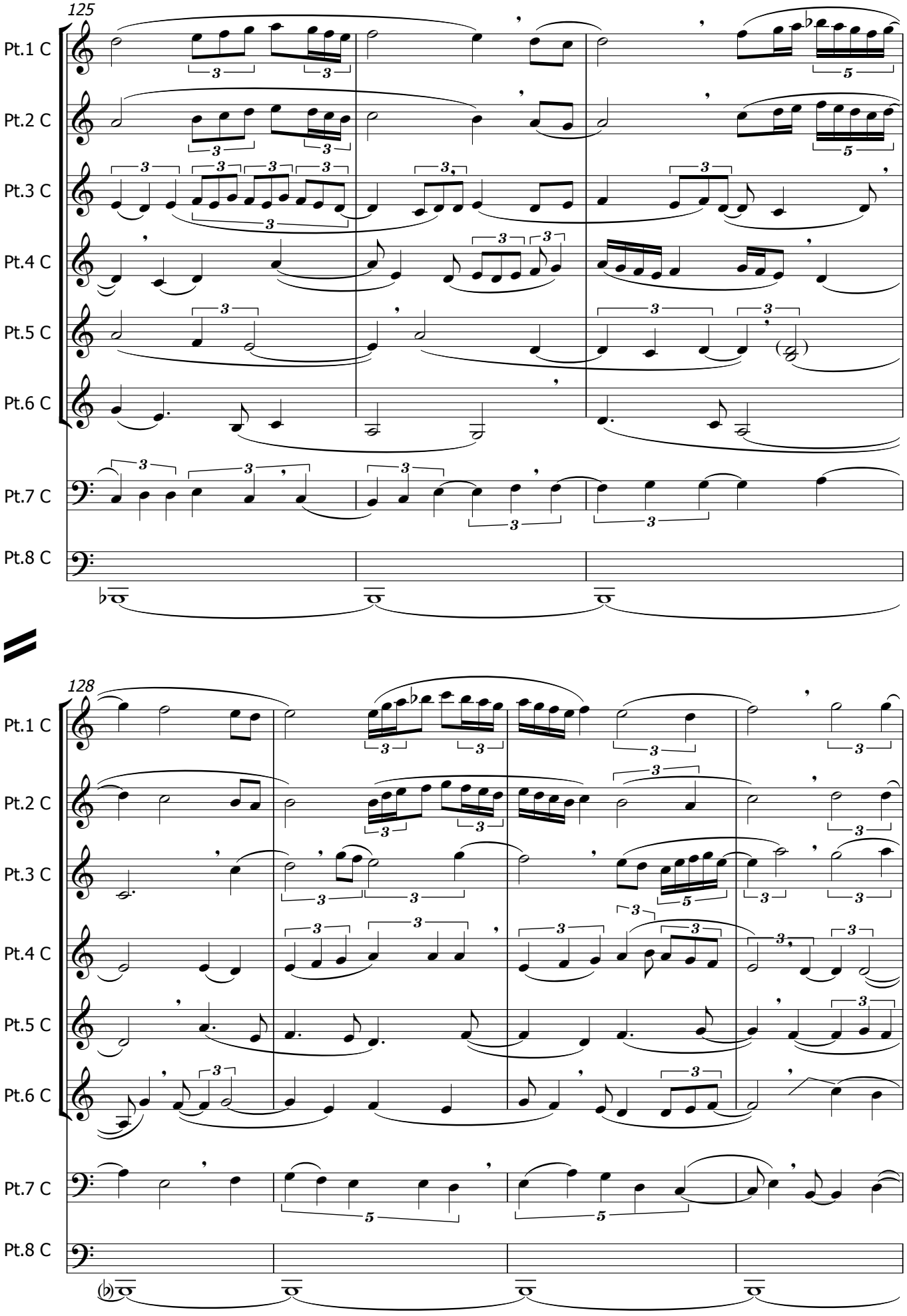


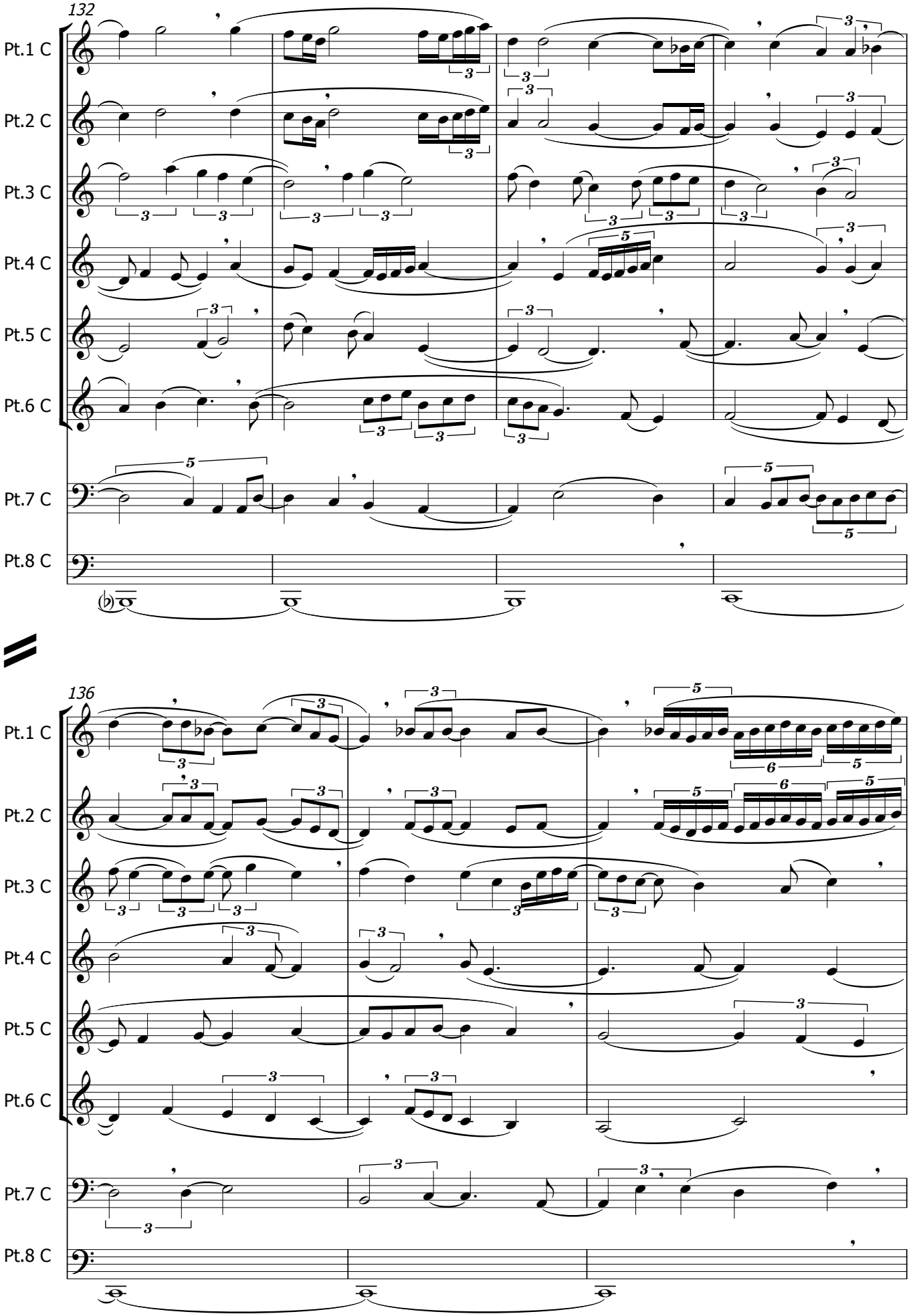

93
Pt.1 C
Pt.2 C
Pt.3 C
Pt.4 C
Pt.5 C
Pt.6 C
Pt.7 C
Pt.8 C
(breath when needed!)
97
Pt.1 C
Pt.2 C
Pt.3 C
Pt.4 C
Pt.5 C
Pt.6 C
Pt.7 C
Pt.8 C

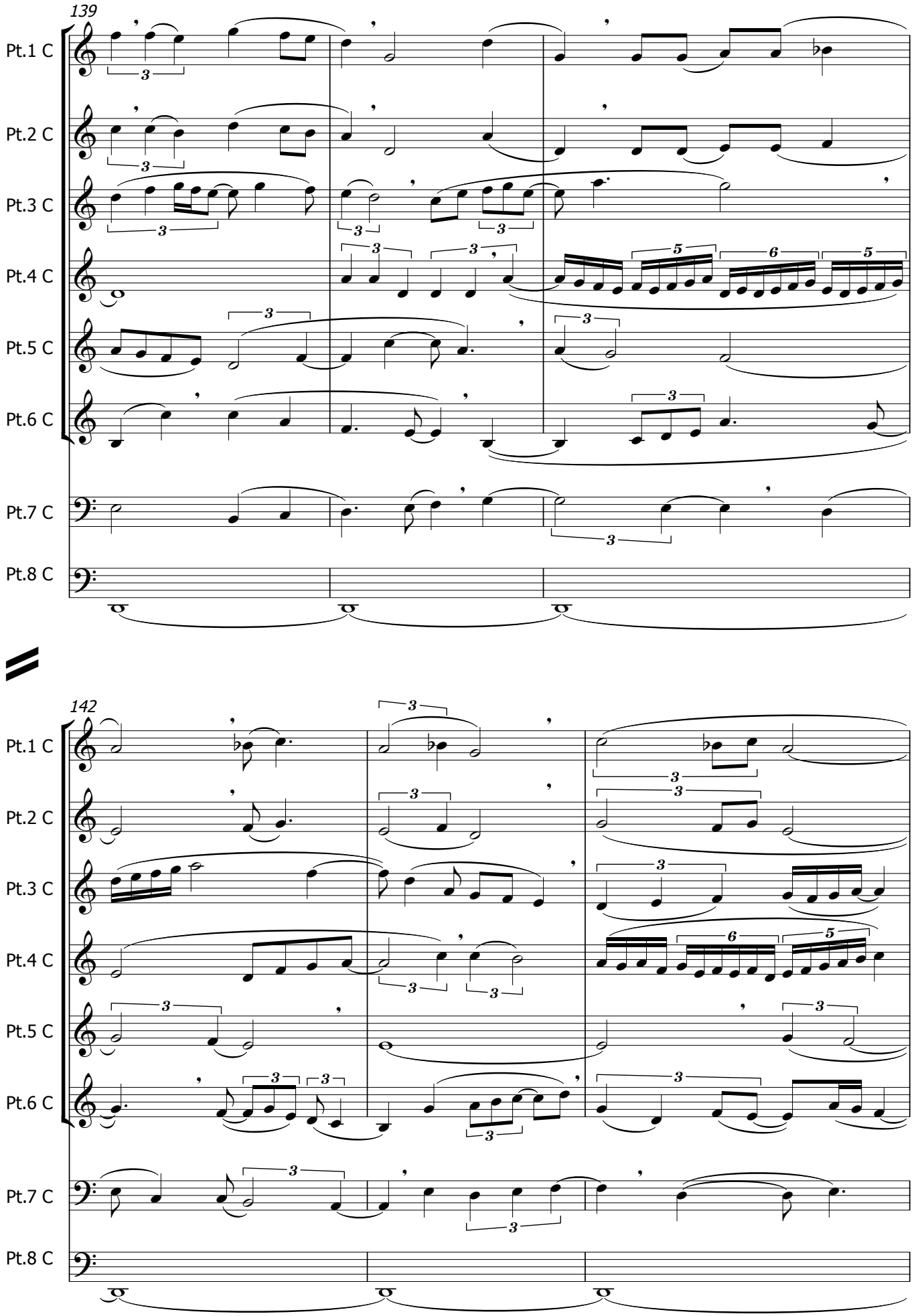

101
Pt.1 C
Pt.2 C
Pt.3 C
Pt.4 C
Pt.5 C
Pt.6 C
Pt.7 C
Pt.8 C
105
Pt.1 C
Pt.2 C
Pt.3 C
Pt.4 C
Pt.5 C
Pt.6 C
Pt.7 C
Pt.8 C

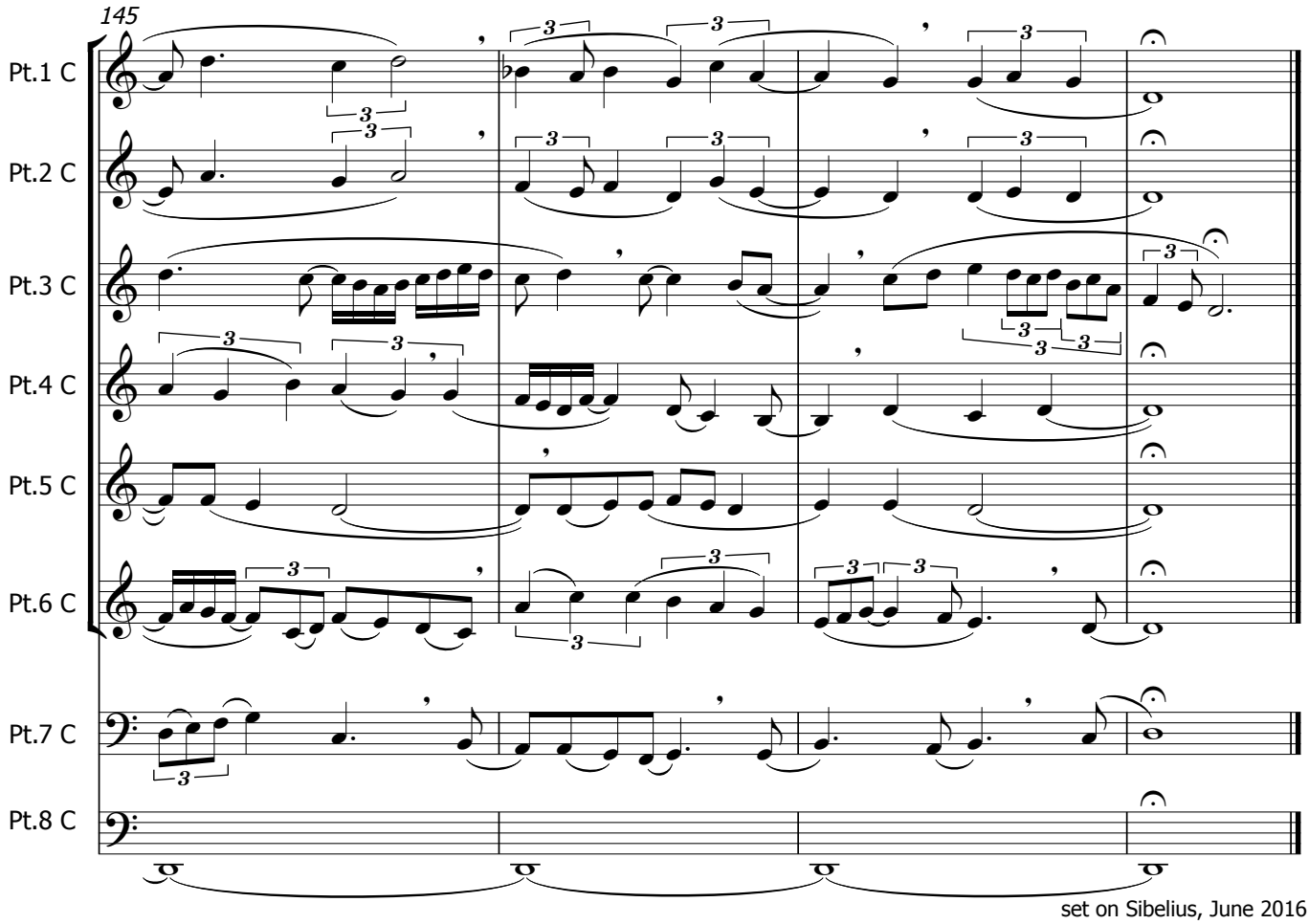

109
Pt.1 C
Pt.2 C
Pt.3 C
Pt.4 C
Pt.5 C
Pt.6 C
Pt.7 C
Pt.8 C
113
Pt.1 C
Pt.2 C
Pt.3 C
Pt.4 C
Pt.5 C
Pt.6 C
Pt.7 C
Pt.8 C


117
Pt.1 C
Pt.2 C
Pt.3 C
Pt.4 C
Pt.5 C
Pt.6 C
Pt.7 C
Pt.8 C
121
Pt.1 C
Pt.2 C
Pt.3 C
Pt.4 C
Pt.5 C
Pt.6 C
Pt.7 C
Pt.8 C


125
Pt.1 C
Pt.2 C
Pt.3 C
Pt.4 C
Pt.5 C
Pt.6 C
Pt.7 C
Pt.8 C
128
Pt.1 C
Pt.2 C
Pt.3 C
Pt.4 C
Pt.5 C
Pt.6 C
Pt.7 C
Pt.8 C


132
Pt.1 C
Pt.2 C
Pt.3 C
Pt.4 C
Pt.5 C
Pt.6 C
Pt.7 C
Pt.8 C
136
Pt.1 C
Pt.2 C
Pt.3 C
Pt.4 C
Pt.5 C
Pt.6 C
Pt.7 C
Pt.8 C


139
Pt.1 C
Pt.2 C
Pt.3 C
Pt.4 C
Pt.5 C
Pt.6 C
Pt.7 C
Pt.8 C
142
Pt.1 C
Pt.2 C
Pt.3 C
Pt.4 C
Pt.5 C
Pt.6 C
Pt.7 C
Pt.8 C



set on Sibelius, June 2016
by Gregory Rose