

ANDREW TOOVEY

WINTER SOLSTICE (1984, REV. 1988)

Duration 16'

Seven settings of Nonsense poems (by Toovey)
for voice and seven instrumentalists.

FP(rev.ver.): 8 May 1988 Brighton Festival.

Elise Lorraine with Ixion conducted by
Michael Finnissy.

Solo M-1(=picc, afl).1(=corA).1.0-0.0.0.0-
perc(1)-vln.vla.vlc.

Dedicated to John Winter

The score is transposed so that the clarinet is in Bb,
and the alto flute sounds a 4th lower than written.

Winter Solstice was written in my final year (around January - March period) as an undergraduate in 1984. It was revised for a smaller ensemble of seven instruments and voice in 1988 for Ixion's first set of concerts at the Brighton Festival. It is the earliest of my published works and an example of my ongoing interest in various folk-musics, small linking structures and a love for delicate, weaving textures. It also pre-dates my knowledge of work by either Feldman or Finnissy, and shows my primal interest in certain compositional attitudes that also exist within their work, for instance Finnissy's use and love for all kinds of folk-musics, or Feldman's interest in creating a 'mood' in the sense of emotional aura.

The title is from the screenprint by Barbara Hepworth. Winter Solstice is cast in the form of seven settings of Nonsense poems, surrounded by short instrumental interludes and a prelude to begin the work. An extended 'intermezzo' for alto flute, oboe, clarinet, drum, viola and cello forms the centre of the piece. The poems have no intrinsic meaning and are in an imaginary language, in which the listener can conjure up a possible narrative.

The work, except in rare instances is hushed and distant, the voice although a main focus, should never dominate. A delicate hue of shifting colours should predominate. Winter Solstice is dedicated to John Winter, who taught me to teach at the Institute of Education, London University.

Andrew Toovey

Instrumentation:

flute/piccolo/alto flute
oboe/cor anglais
clarinet (Bb)
percussion (one player):
 vibraphone, glockenspiel,
 suspended cymbal (bowed and hit),
 bongos and claves.
high male or female voice
violin
viola
cello

2.

$\text{♩} = c.60$ B

Handwritten musical score for a symphony orchestra and voice. The score is divided into systems for Flute (Fl.), Cor Anglais (Cor Ang.), Clarinet (Clar.), Percussion (Perc.), Voice, Violin (Vln.), Viola (Vla.), and Cello/Double Bass (Vc.).

Flute (Fl.): Starts with *Non Vib.* and *Vib.* markings. Dynamics range from *pp* to *sf*. Includes a measure marked "10" with a *Non Vib.* instruction.

Cor Anglais (Cor Ang.): Dynamics range from *pp* to *sf*.

Clarinet (Clar.): Dynamics range from *pp* to *sf*.

Percussion (Perc.): Includes a section marked "Motor off" and a repeat sign with the instruction "Repeat regardless of general tempo." Dynamics range from *pp* to *sf*.

Voice: Lyrics: "ka-ro ni - re do lo me - ar sha - i - o ne". Dynamics range from *mp* to *f*.

Violin (Vln.): Includes a section marked "muted." and "light arpeggio on other side of bridge." Dynamics range from *pp* to *f*.

Viola (Vla.): Includes a section marked "Flaut." and "light arpeggio on other side of bridge." Dynamics range from *pp* to *f*.

Cello/Double Bass (Vc.): Includes a section marked "bounce bow freely." Dynamics range from *pp* to *sf*.

The score features various musical notations including triplets, slurs, and dynamic hairpins.

15 C 20

Fl. *p mp sfp mp mp p mp mp pp*
gradually rit. independently

Cor Ang. *(mp) p mp mp p*
gradually accel. independently

Clar. *p mp sfp mp mp pp*

Perc. *p mf*
Constant pulse, not with the rest of the ensemble

Voice
 ei - a no - - ae bo - di ar ti ya - - li - de be kha - ne le no ti no ru kha - ne le no ti no ru

Vln. *mp pp mf mf*
Gradually rit. independently.

Vla. *mp p mp mp mp*
gradually accel. independently.

Vc. *mp mf mf*

Handwritten notes: *8/d*, *Chias.*, *5:4*, *7:8*, *5:3*, *5:4*

4.

Fl. *Rit.* *to Piccolo.*

Cor Ang. *pp*

Clar. *Rit.* *mp*

Perc. *mp*

Voice

Vln. *p*

Vla. *p*

Vc. *f*

to Piccolo.

to Oboe.

Clarinet Interlude.

\square ($\text{♩} = c. 44$)

Solo

freely.

freely.

Suspended Cymbal - bowed.

$\text{♩} = c. 50$ \square

(Piccolo)

(Oboe)

Distant.

30

pp

ppp! (*breath ad. lib.*)

ppp!

p *mf* *p* *mf*

mp

Tu-su ru-ta-na ra do ni-ri - tu-a ru bu ni no ya-

thin tone, scratchy. Non Vib.

pp *Non Vib. Thin tone.*

(muted)

ppp (*change bow imperceptably.*)

Non Vib. Thin tone.

(muted) *Sul Pont.* *nat.*

ppp *Vary pitch, not more than a minor third either way.* *sfp* *ppp*

35

Picc. *6:4*

ob. *5:4*

Clar. *5:4*

Perc. *p* *f* *p* *Freely* *Rit.*

Voice
yo - no ra ri te mi zo ma - - ni ti de da ra - -

Vln.

Vla.

Vc. *mp* *ppp* *mp* *pp* *4:3*

change Drone with slurs.

to Flute.

to Cor Anglais.

to Claves.

Cello Interlude.

♩ = c. 60

Cello

45

F. *mp* *sf* *p*

Cor. Ang. *mp*

Clar. *mp* *rit.* to Vibraphone.

Perc. *rit.*

Voice. *ma* *re-nu-mo*

Vln. Stop with Viola *Arpeggio.*

Vla. *Arco* *pp*

Vc. *Arco* *p* *p*

[H]

Percussion Interlude.
(Vibraphone and Glockenspiel)

Vibs. motor on. *mf* *f* *ppp*

Glock. *pp* *mf* *pp*

pp *f* *pp*

(Echo) *pp* *mp*

to Sus. Cym.

$\text{♩} = c. 52$

I 50 55 5x's.

pp *mp* *p* *mp* *mp* *p*

ppp (thin tone). Breath ad. lib. (5x's.)

pp *mp* *pp* *p* *mp* *pp* *mp* *pp* *p* 5x's.

Small Sus. Cym. hit. brittle sound. to Vibs.

pp (with voice).
Low and breathy. *mp* Chant-like. *>* Very high harmonic type yelp. *>*

Hi do lo na ta fa lu ri ra ru fa di si sa tu gi ra bu ie a ma nu cu li la lu lo ra ri a

p *p*

L.H. Ribb Arco Non Vib. Sim. 5x's.

pp *pp*

10.

Interlude.

$\text{♩} = \text{c. } 60$ Not too slow.

m

Handwritten musical score for Interlude, featuring staves for A. Fl., Ob., Clar., Perc., Vla., and Cello. The score includes dynamic markings (pp, mp, p, mf, f, ff), articulation (Non Vib., Vib.), and performance instructions (UNIS.).

Instrumentation and Dynamics:

- A. Fl.:** Starts with *pp*, *mp*, *p*, *ff*, *p*, *mf*, *mp*, *p*, *mf*, *p*, *f*, *mp*, *p*, *f*, *f*.
- Ob.:** Starts with *pp*, *mp*, *p*, *ppp!*, *p*, *pp*, *ppp!*, *f*.
- Clar.:** Starts with *pp*, *sf*, *f*, *p*, *pp*, *mp*, *p*, *mp*, *f*, *ppp!*, *mp*, *f*.
- Perc.:** Starts with *pp*, *mp*, *p*, *mf*, *p*, *mp*, *mp*, *mf*, *p*, *mf*, *f*, *mf*, *f*.
- Vla.:** Starts with *mp*, *pp*, *mp*, *f*, *mf*, *f*, *ff*, *f*.
- Cello:** Starts with *mp*, *pp*, *mp*, *f*, *mf*, *f*, *ff*, *f*.

Performance Instructions: UNIS. (Unison) is marked at the end of several staves.

Articulation: Non Vib. (Non-Vibrato) and Vib. (Vibrato) are indicated for the flute.

Other markings: Fingerings (e.g., 5:4, 5, 3, 3:2, 7:8, 6, 3), slurs, and accents are used throughout the score.

N

75

O

A. Fl.

Ob.

Clar.

Perc.

Vla.

Vc.

Handwritten musical score for woodwinds, percussion, and strings. The score is divided into systems for A. Fl., Ob., Clar., Perc., Vla., and Vc. It includes various musical notations such as notes, rests, dynamics (p, mf, f, pp, mp, sfz), articulation (accents, slurs), and performance instructions like 'trun' and 'trun trun'. There are also some boxed letters 'N' and 'O' and the number '75'.

80

A.F. *p* *mf* *mp* *p* *mf* *pp* *mf* *p* *f* *pp* *mf* *pp* *p* *mf* *f* *UNIS.*

Ob. *pp* *ppp!* (Constantly hushed, whispered). *6:4* *6:4* *6:4* *6:4* *5:3* *UNIS.*

Clar. *mp* *mp* *p* *f* *ppp!* *mp* *mf* *pp* *5:4* *mp* *pp* *f* *UNIS.*

Perc. *f* *mf* *sf* *f* *p* *sf* *sf* *mp* *p* *sf* *mp* *mf* *p* *mp* *f* *fp* *fp* *fp* *UNIS.*

Vla. *f* *p* *p* *mf* *f* *f* *f* *f* *f* *f* *mf* *f* *Sul. Pont.* *Nat.*

Vc. *f* *p* *p* *mf* *f* *f* *f* *f* *f* *f* *mf* *f* *Sul. Pont.* *Nat.*

P

85 90

A. Fl. Q

Ob.

Clar.

Perc.

Vla.

Vc.

Detailed description of the musical score: The score is a page of handwritten musical notation for a symphony orchestra. It consists of six systems of staves. The first system is for the Flute (A. Fl.), which includes a circled 'Q' above it. The second system is for the Oboe (Ob.). The third system is for the Clarinet (Clar.). The fourth system is for Percussion (Perc.), featuring rhythmic patterns and dynamics. The fifth system is for the Viola (Vla.), and the sixth system is for the Violin (Vc.). The notation includes various note values, rests, and dynamic markings such as *pp*, *p*, *mp*, *mf*, *f*, and *ff*. There are also performance instructions like '11/d' and '7:6 Δ'. Measure numbers 85 and 90 are marked at the top. The score is written in a clear, legible hand.

to Piccolo.

A. Fl. *mp* *pp* *mp* *pp* *mf*

Ob. *floating, hushed.* *ppp! (constant).* *6:4* *6:4* *6:4* *6:4* *3:2* *to Cor Anglais.*

Clar. *mf* *pp* *ppp!* *Freely.* *pp*

Perc. *mp* *p* *mp* *mp* *mp* *to Claves.*

Voice. *(♩ = c. 60) mp* *ye*

Vla. *f* *f* *f* *mf* *pp* *bounce bow freely.*

Vc. *f* *f* *f* *mf* *pp* *bounce bow freely.*

Detailed description of the musical score: The score is written for seven parts: A. Fl., Ob., Clar., Perc., Voice, Vla., and Vc. The music is in a key with one flat (B-flat major or D minor) and a 6/4 time signature. The A. Fl. part starts with a triplet of eighth notes and includes dynamics *mp*, *pp*, *mp*, *pp*, and *mf*. The Ob. part is marked *floating, hushed.* and *ppp! (constant)*, with a *6:4* tempo marking. The Clar. part includes dynamics *mf*, *pp*, and *ppp!*, with a *Freely.* instruction. The Perc. part features a rhythmic pattern of eighth notes with dynamics *mp*, *p*, *mp*, *mp*, and *mp*. The Voice part has a tempo marking *(♩ = c. 60)* and the word *ye*. The Vla. and Vc. parts start with a forte *f* dynamic and include a *bounce bow freely.* instruction. The score is divided into measures by vertical bar lines, with some measures containing rests. The page number 14 is in the top left, and 95 is in the top right.

R

Voice

me - re do - lu gi - la lu lae ra me - ko

=

ka - ra ki - mu - fi de - a ma -

=

da ku - - ko - - li - - ni - - ai

=

yo - na ya - mo - no yo hi

=

a (a) - ko - - ne - no - - a -

3:21

molto Vib.

$\text{♩} = \text{c. } 60$

S

15

Picc.

pp *ppp!*

Cor Ang.

pp *ppp!*

Clar.

p *pp* *ppp!*

Perc.

pp *mp*

Voice.

Sa - su - hi - ni me - ra mu - a - ri za - ma mi ku - ka

Not muted.

Strings follow vocal line, but only in general contour. (the parts have the vocal line).

Vln.

mp

Vla.

mp Not muted.

Vc.

mp Not muted.

(Grace notes on the beat)

Picc.
 Cor Ang.
 Clar.
 Perc.
 Voice
 Vln.
 Vla.
 Vc.

mo - ma - fo do la la gi gu - go
 me 3 - no - - oo - la fu - sa gu - ha so ku - ri

ppp!
 pp
 ppp!
 p
 ppp!
 p
 pp
 ppp!
 pp
 mp

Flute Interlude.

to Flute.

Picc

Cor Ang.

Clar.

Vibraphone.

Perc.

Voice

a (a) - gu - - za - ya - - ma - re

Vln.

Vla.

Vc.

ppp!

ppp!

ppp!

pp

3:21

molto vib.

Pizz. Arp. resonant.

(mp)

5:4

f

mp

f

5

fp

mf

5:4

p

mf

sfz

p

ppp!

3:21

mp

mf

mp

5:4

3:21

Slight pause.

p

mf

ppp!

V

Fl. *sf*

Cor Ang. *sf*

Clar. *sf*

Perc. *p* *pp* 115

Voice. *pp* 120 *f* 125

Vo. *mf* *mp* *f*

Vc. *sf*

Violin *Pizz. sf* *Arco.*

Viola *mf*

Violoncello *sf*

bo ta la lu - re ru - to la - ti fu - go ya tu la do tu ru re - te la - re bo - la - te - a tu - me - re ra ta - ru

7/8 4/8 5/8 4/8 1/8

Andrew Toovey
1988.