ANDREW TOOVEY

MOZART

FOR STRING ORCHESTRA

DURATION 5 MINUTES

COMMISSIONED BY THE BBC FOR THE MOZART CELEBRATIONS

FIRST PERFORMANCE AND BROADCAST 5 DECEMBER 1991

BY THE STRING SECTION OF THE BBC SYMPHONY ORCHESTRA

ORCHESTRA CONDUCTED BY SIMON JOLY

It seems usual, when writing a homage to a fellow composer, to incorporate either hidden or blatant music quotations from the composer concerned - a 'clueing-in' process rather like the obvious brush-stroke of the early abstract expressionist painters, showing the hand-made quality of the work. Such a technique can provide an easy way-in to the portrait of a musician, or in the case of a painter, the method of showing via technique, a human touch.

In the gradual 'cleaning-up' process (as seen in the art of Newman, Reinhardt or from another standpoint Riley), the hand becomes hidden so that the paintings take on a quality beyond the artist's immediate physical contact. The clueing-in has to an extent vanished: what is left are objects of often monumental beauty, which in no obvious way show how they were made.

My MOZART makes no attempt to tell you about Mozart's music or character. It is a homage in abstract - a celebration (as odd as it seems) of the art of making (Mozart excelled in this!), which continues in a world where it often seems senseless. Just as the American artist Rauschenberg said when reluctantly beginning his first work in lithography 'It seems strange in the late twentieth century to be drawing on stones' - so to writing music. And yet this very act is fundamental to my life.

MOZART is my way of making, because when all is said and done, a Newman, Reinhardt or Riley, however bleak some of their work may be, communicates the fundamental essence of each artist's will and need to make things. Mozart in his short life (at twenty-nine I would only have six years to go!) is perhaps the prime composer in the art of creating. My MOZART is wilful, relentless, and in the latter part of the work rather mournful. The piece will after all be first heard on the day of Mozart's death - a reminder of our mortality.

Mozart

For String Orchestra

Andrew Toovey
July 1991

Sounding fast and hectic. (♩ = c. 76)

fff! (Always the dominant sound in the texture). **

fff! Non Div. Sul Ponit.

fff! Non Div. Sul Ponit.

IV (wide range glissando).

fff! 3:2

Snap pizz.

fff! 3:2

Snap Pizz.

fff!

Snap Pizz.

fff!

fff!

fff!

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* Retake bows independently of each other, keeping great intensity.
** All accents very heavy.

2.

10

Nat. Sim.

Sul Pont.

Nat. Sim.

Sul Pont.

Arco

Arco

IV

Snap Pizz.

Nat.

(full bows)

Non Div.

Arco

Snap Pizz.

20

Sul Pont.

6:4 6:4 6:4 6:4 6:4 6:4 6:4 6:4

Sul Pont.

5:4 5:4 5:4 5:4 5:4 5:4 5:4 5:4

(Nat. Very heavy accents).

(fff!)

Arco

5:4 5:4

(fff!)

Nat.

6:4 6:4

(full bows)

Sul Pont.

6:4 6:4 6:4 6:4

Nat.

5:4 5:4

(full bows)

Sul Pont.

5:4 5:4 5:4 5:4

(full bows)

5:4 5:4

4.

6:4 6:4 6:4 6:4 6:4 6:4

Nat. (IV etc.)

6:4

(full bows)

5:4 5:4 5:4 5:4 5:4 5:4

Nat.

5:4

(full bows)

6:4

fff!

5:4

fff!

30

6:4

Sul Pont.

6:4 6:4

Sul Pont.

5:4 5:4 5:4

6:4 6:4 6:4

5:4 5:4 5:4

6:4 6:4 6:4 6:4 Nat. 5:4

(full bows)

5:4 5:4 5:4 5:4 5:4 Nat. 6:4

(full bows)

Snap Pizz. Independently, fitting notes freely over whole bar.

fff! 17/0

Snap Pizz. Independently, fitting notes freely over whole bar.

fff! 10/0

40

5:4 5:4 Sul Ponț. 6:4 6:4 6:4 6:4

6:4 6:4 Sul Ponț. 5:4 5:4 5:4 5:4

18/0 21/0

12/0 14/0

6.

Nat. Sim.

6:4 6:4 6:4 6:4 3:2 3:2

(full bows)

Nat. Sim.

5:4 5:4 5:4 5:4

(full bows)

Arco

5:4 5:4

Snap Pizz.

5:4 5:4

6:4 6:4 6:4 6:4

(full bows)

5:4 5:4 5:4 5:4

(full bows)

Div.

6:4 6:4 6:4

fff (Non trem. – bowing ad lib.)

Arco

5:4 5:4 5:4

fff (Non trem. – bowing ad lib.)

30

Sul Pont.

Sul Pont.

Nat.

Gliss.

Hold for 10" (New tempo)

ff

Nat.

Glis.

sfff!

Pizz.

sfff!

** Small glissando, approx. a 3rd.

* retake bows often and with great intensity.

8. Slower - mournful.

* (♩ = c.48).

60

(ff)

f

Muted. Div. Non Vibrato. →

mp

a 6

f bowing ad lib.

Muted. Div.

p (Light accents)

Muted. Arco.

(Light accents)

p

* as before retake bows to keep intensity, only on long notes.

** ◊ The viola part, divided into six parts are all to be played as artificial harmonics stopped at the 4th above the written note. The part therefore sounds two octaves higher than written.

6:4 6:4

5:4 5:4

Sul Pont.

6:4 6:4

Sul Pont.

5:4 5:4

70

6:4 6:4

Nat.

6:4

Nat.

5:4 5:4

6:4 6:4 6:4 6:4

5:4 5:4

80

All gradually take mute off.

Non Div. bowing ad lib.

6:4 6:4 6:4

pp

Non Div. bowing ad lib.

5:4 5:4 5:4

pp

mute off

mute off

Non Div.

Andrew Toovey
July 1991
London