

(3rd sonata for piano)

for orchestra

Jocelyn Campbell

Instrumentation:

2 flutes

2 Oboes

Clarinet in B \flat

Bass Clarinet in B \flat

Bassoon

Contrabassoon

2 Horns in F

2 Trumpets in B \flat

Timpani

Strings: 8, 6, 4, 4, 2

The score is written in C. with the usual octave transpositions

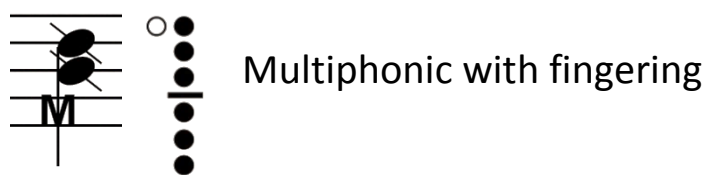
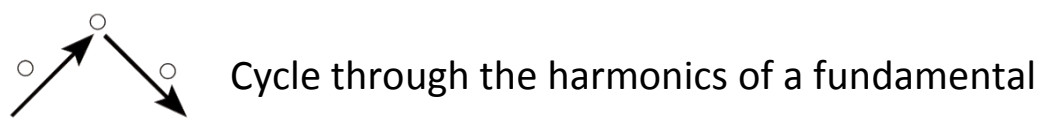
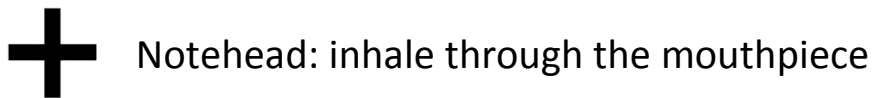
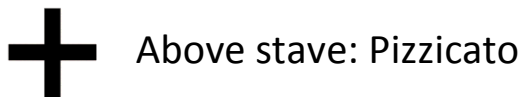
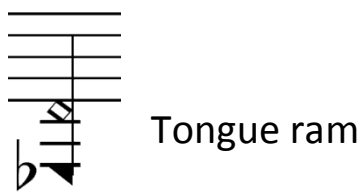
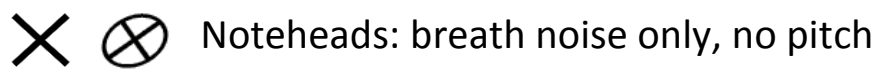
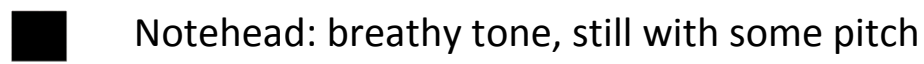
Duration: c. 7-8 minutes

Performance notes:

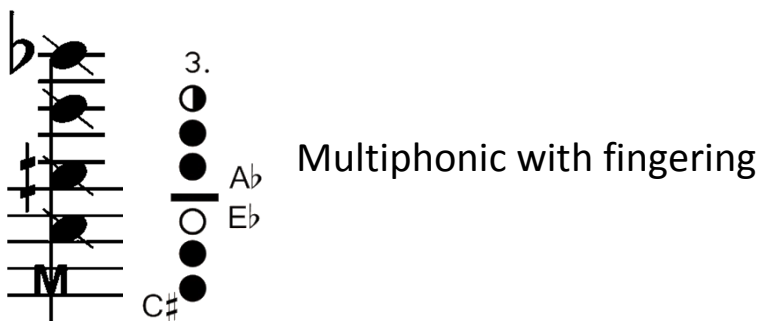
General




Flute

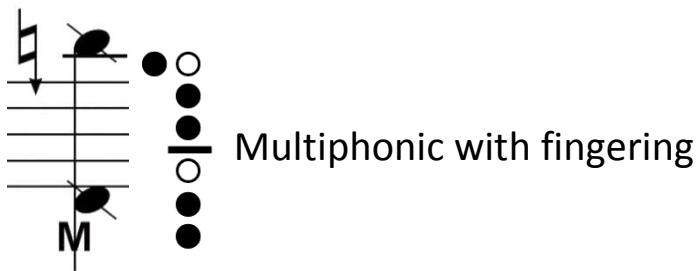


Oboe




Clarinet

 Notehead: Slap tongue





Timpani

 Notehead: dampen the skin of the drum with one hand whilst striking with the other

Strings

Senza vibrato sempre

 Notehead: muted touch point; similar to a harmonic touch point, but using two fingers placed vertically on the string at the approximate point given in order to mute the vast majority of pitched resonances from the string and produce a combination of white noise and very unstable harmonic protrusions

 Notehead: partial scratch tone, bow with excessive pressure but still retaining some of the written pitch

Harmonics: some harmonics are intended to sound unstable and inconsistent; touch points of a m.3rd, m.7th, M.9th will sound unstable and fragile, whereas touch points of a m.2nd will sound close to white noise

Notes on the Piece:

(3rd sonata for piano) for orchestra is derived from Mozart's 3rd sonata for piano K. 281. I wanted to compose a piece in which all (or nearly all) of the musical materials were derived from an existing source, but fragmented and distorted in a way which would make their presence only glancingly felt. I chose the third sonata for its sturdy and quintessentially Mozartian harmony, but also its peculiar gestures and flourishes that I felt could be distorted and modulated into a wholly different musical language.

The harmonic language is derived from the sonata's 2nd movement *Andante Amoroso*; with this I wanted to slow down, stretch and overlay the harmony of this movement to become a 'fabric' on which the piece is based from start to finish. I transcribed all of the individual chords of the movement with all auxiliary notes intact and gave this material initially to the strings (with occasional assistance from the wind and brass). Each chord blends into the next so that dissonances are accentuated and cadences are blurred. I hope that the effect is something like a constant and internally moving yet harmonically saturated drone in the key of Eb major. Over this 'drone' I then began augmenting and orchestrating protrusions of Mozartian materials that are based on the melodies, rhythms and gestures found throughout the sonata. Many of these are distorted beyond recognition; however the most prominent and intact examples are the opening melody of the first movement, and the waltz-like triplet rhythms of the final movement.

I consider almost all of the musical materials fundamentally derived from Mozart's sonata, but the processes that govern their deconstruction, distortion and reassembly stem from my developing compositional interests and idioms.

4/4 ♩=80

3/4

Flutes 1, 2
 Oboes 1, 2
 Clarinet in B \flat
 Bass Clarinet in B \flat
 Bassoon
 Contrabassoon
 Horn in F 1, 2
 Trumpet in B \flat 1, 2
 Timpani

ppp < *p* > *ppp*
ppp < *p* > *ppp*
ppp < *p* > *ppp*
ppp < *p* > *ppp*
ppp < *p* > *ppp*
 harmon mutes with stems
ppp < *p* > *ppp*
 soft sticks throughout
 quasi-lontano coperto
ppp dampened with hand (extremely quiet throughout)
pppp

(pizz.)
 + + + + +
 p
 (tongue ram)
 p

4/4 ♩=80

3/4

Violin I 1-4
 Violin I 5-8
 Violin II 1-3
 Violin II 4-6
 Viola 1-2
 Viola 3-4
 Violoncello
 Contrabass

pp sostenuto
pp sostenuto
sostenuto pp
sostenuto pp
sostenuto pp
pp sostenuto
pp sostenuto
pp sostenuto
pp sostenuto
pp sostenuto
pp
pp
pp
pp
pp
 div. *pp*
 div. pizz. *ppp*
 arco *pp*

A

3
4

2
4

3
4

4
4

7

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Cbsn.

Tpt.

Timp.

A

3
4

2
4

3
4

4
4

Vln. I

Vln. II

Vla.

Vc.

Cb.

Musical score for the second page of a symphony, featuring woodwinds, strings, and percussion. The score is divided into two systems, each starting with a section marker 'A' and a time signature change.

Woodwinds:

- Flutes (Fl.):** Play a five-measure quintuplet in the second measure of the first system, marked *ppp* and *pp*. They then play a triplet in the final measure of the first system, marked *ppp* and *pp*.
- Oboe (Ob.):** Similar to the flutes, playing a triplet in the final measure of the first system, marked *ppp* and *pp*.
- Clarinets (Cl.):** Play a triplet in the final measure of the first system, marked *ppp* and *pp*.
- Bass Clarinet (B. Cl.):** Play a half note in the first measure, marked *ppp*, and a half note in the second measure, marked *pp*.
- Bassoon (Bsn.):** Play a half note in the first measure, marked *ppp*, and a half note in the second measure, marked *pp*.
- Contrabassoon (Cbsn.):** Play a half note in the first measure, marked *ppp*, and a half note in the second measure, marked *pp*.
- Trumpet (Tpt.):** Play a triplet in the first measure of the first system, marked *ppp*, and a triplet in the second measure, marked *mf*. They then play a triplet in the final measure of the first system, marked *pp*.
- Timpani (Timp.):** Play a triplet in the final measure of the first system, marked *ppp*.

Strings:

- Violins I (Vln. I):** Play a half note in the first measure, marked *pp*, and a half note in the second measure, marked *pp*.
- Violins II (Vln. II):** Play a half note in the first measure, marked *pp*, and a half note in the second measure, marked *pp*.
- Viola (Vla.):** Play a half note in the first measure, marked *pp*, and a half note in the second measure, marked *pp*.
- Violoncello (Vc.):** Play a half note in the first measure, marked *pp*, and a half note in the second measure, marked *pp*.
- Double Bass (Cb.):** Play a half note in the first measure, marked *pp*, and a half note in the second measure, marked *pp*.

Percussion:

- Timpani (Timp.):** Play a triplet in the final measure of the first system, marked *ppp*.

The score includes various performance instructions such as *ppp*, *pp*, *mf*, and *pp*, as well as dynamic markings and articulation symbols like accents and slurs.

12 B 3

Fl. *ppp* *mp* *mp* *mf* *ppp*

Ob. *ppp* *mp* *mp* *mf* *ppp*

Cl. *ppp* *mf* *ppp*

B. Cl. *ppp* *mf* *ppp*

Bsn. *ppp*

Cbsn. *ppp*

Hn. *ppp* *mf* *ppp*

Timp. *pppp*

Vln. I *p* *p* *p* *p*

Vln. II *p* *p* *p*

Vla. *p* *p* *p*

Vc. *mp* *pp*

Cb. *ppp* *p*

ppp *div. pizz.* *1. solo arco*

1. solo *ord.* *sempre sul A*

sul pont. *ord.* *ord.* *ord.* *ord.* *ord.*

This musical score page features the following instruments and parts:

- Flute (Fl.):** Part 1 (top staff) with triplets and dynamics *p*, *ppp*, and *p*. Part 2 (middle staff) with *ppp* and *p*.
- Oboe (Ob.):** Part 1 (top staff) with triplets and dynamics *p*, *ppp*, and *p*.
- Clarinet (Cl.):** Part 1 (top staff) with triplets and dynamics *p*, *ppp*, and *p*.
- Bass Clarinet (B. Cl.):** Part 1 (top staff) with triplets and dynamics *p*, *ppp*, and *p*.
- Bassoon (Bsn.):** Part 1 (top staff) with triplets and dynamics *p*, *ppp*, and *p*. Part 2 (middle staff) with *ppp* and *p*.
- Horn (Hn.):** Part 1 (top staff) with triplets and dynamics *p*, *ppp*, and *p*. Part 2 (middle staff) with *ppp* and *p*.
- Trumpet (Tpt.):** Part 1 (top staff) with triplets and dynamics *ppp*, *p*, *ppp*, *mf*, and *pp*. Part 2 (middle staff) with *ppp* and *mf*.
- Trombone (Tbn.):** Part 1 (top staff) with triplets and dynamics *ppp*, *p*, *ppp*, and *mf*. Part 2 (middle staff) with *ppp* and *mf*.
- Timpani (Timp.):** Part 1 (top staff) with *ppp*. Part 2 (middle staff) with *ppp*.
- Violin I (Vln. I):** Part 1 (top staff) with *ppp*, *p*, and *pp*. Part 2 (middle staff) with *pp*. Part 3 (bottom staff) with *pp*.
- Violin II (Vln. II):** Part 1 (top staff) with *p*. Part 2 (middle staff) with *p*. Part 3 (bottom staff) with *p*.
- Viola (Vla.):** Part 1 (top staff) with *p*. Part 2 (middle staff) with *p*.
- Violoncello (Vc.):** Part 1 (top staff) with *p*. Part 2 (middle staff) with *p*.
- Contrabass (Cb.):** Part 1 (top staff) with triplets and dynamics *ppp* and *p*. Part 2 (middle staff) with *p*.

Additional markings include "sempre sul E" for the Viola part, "1. solo" for the Violin I part, and "div. 1-3", "4-6", "7-8" for the Violin I and II parts. Performance instructions like "harmon mute with stem" and "gliss." are also present.

Fl.

B. Cl.

Bsn.

Cbsn.

Tpt.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

mp

p

ppp

slap tongue

(harmon mutes)

sul. D

div.

pizz.

27 *breathy tone* *toneless (breath only)*

Fl.

breathy tone *toneless (breath only)*

Ob.

ppp

pp

ppp

Cl.

ppp

pp

ppp

B. Cl.

ppp

mf

p

Bsn.

ppp

mp

ppp

Hn.

toneless (breath only)
a2

pp

nat. +

ppp

p

ppp

Tpt.

toneless (breath only)
a2

pp

pp

Timp.

pppp

Vln. I

gliss.

pp

sul pont.

ord.

pp

Vln. II

(1-3)

gliss.

pp

sul pont.

div. 1-2

3-4

5-6

ord.

pp

Vla.

pp

pp

sul pont.

sul pont.

Vc.

sul pont.

pp

ord.

Cb.

a2 arco

pp

sul pont.

32

D

5 4 4

Fl.

Cl.

B. Cl.

Tpt.

D

5 4 4

Vln. I

Vln. II

Vla.

Vc.

Cb.

sul pont.

ord.

pp

ppp

E

5
8

4
4

Fl. *ppp* *pp* *p* *pp* *p*
nat.
B. Cl. *ppp* *pp* *p* *pp* *p*
nat.
Cbsn. *pp* *ppp*

Hn. *pp* *p* *pp*
a2
Tpt. *pp* *p* *pp*
a2
Timp. *pp* *ppp* *pp*

E

5
8

4
4

Vln. I 1. solo *pp* *p* *pp* *p* *molto sul. pont*
div. 1-4
5-8
sul. A
Vln. II *div. 1-3* *p* *molto sul. pont*
4-6 *p* *molto sul. pont*
Vla. *ord.* *3* *p* *molto sul. pont*
ord. *div. 3* *4* *p* *molto sul. pont*
Vc. *p* *(sul. D, G)*
Cb. *ord.* *3* *p*

F

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

Tpt.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

con sord.
(mute with a cloth in the bell)

nat.

pp

p

pp possible

gliss.

pp

pppp

gliss.

bow the bridge

div. 1-3
4-6

ord.

pp

pp

pp

pp

gliss.

gliss.

gliss.

gliss.

unis. sempre sul C
pizz.

pp

p

pp

arco (non div.)

sempre sul D
pizz.

p

pp

div. arco

6

4
4

5

47

Cl. *tr*

B. Cl. *p ppp p ppp p ppp mp ppp*

Bsn. *p ppp p ppp p ppp mp ppp*

Cbsn. *p ppp p ppp p ppp mp ppp*

Hn. *p ppp p ppp p ppp mp ppp*
 harmon mute
 with stem +

Tpt. *ppp*
 harmon mute
 with stem +

Timp. *pp ppp*
gliss.

6

4
4

5

1. solo poco sul pont. sempre sul A

tr tr tr tr tr tr tr tr

ppp p ppp

1. solo poco sul pont. sempre sul D

ppp p ppp

1. solo poco sul pont. sempre sul G

ppp p ppp

Vln. I *tutti div. 3 pp*

Vln. II *tutti div. 3 pp*

Vla. *tutti div. 3 pp*

Vc. *p ppp p ppp p ppp mp ppp*

Cb. *p ppp p ppp p ppp mp ppp*

G

5 5 5

□

△

3 4

4 4

52

Fl. *ppp* *ppp* *ppp*

Ob. *ppp* *pp* *ppp*

Cl. *pp* *pp* *ppp*

B. Cl. *ppp*

Bsn. *ppp* *pp*

Tpt. *f* *mp*

Timp. *pppp*

G

5 5 5

□

△

3 4

4 4

Vln. I *pp* *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

H

Fl. *pp* *ppp* *mf* *p*

Ob. *pp* *ppp* *mf* *ppp*

Cl. *pp* *ppp* *ppp*

B. Cl. *pp* *ppp* *ppp*

Bsn. *ppp* *ppp*

Cbsn. *ppp*

Hn. *ppp* *pp* *ppp*

Tpt. (harmon mute) *ppp* *mf*

Timp. *ppp* *pppp*

H

Vln. I *pp*

Vln. II *pp*

Vla. *pp* *pp*

Vc. *pp* *pp*

sul D, A

1-2

3-4

div. $\frac{3}{4}$

I
3
4

4
4³

62

Fl. *mf*

Ob. *mf*

Cl. *p*

B. Cl. *p*

Bsn. *p*

Cbsn. *p*

Tpt. *ppp*

Timp. *ppp*

I
3
4

4
4

Vln. I *p* sul pont. ord. 3

Vln. II *p* sul pont. unis. ord. div. a2 3

Vla. *p* sul pont. unis. 3-4 ord. unis. 3

Vc. *p* sul pont. ord. 3

Cb. *p* arco sul pont. a2 ord. 3

ppp

4
4

67

Fl. *pp* *ppp* *p* *ppp*

Ob. *ppp*

Cl. *ppp* *ppp*

B. Cl. *ppp* *ppp*

Bsn. *ppp*

Cbsn. *ppp*

Hn. *p* *ppp* *p* *ppp* *nat.*

Tpt. *ppp* *p* *ppp* *p* *ppp* *nat.*

(harmon mute)

(harmon mute)

4
4

Vln. I *pp* *ppp* *p*

Vln. II *pp* *ppp* *p*

Vla. *pp* *ppp* *p*

Vc. *pp* *ppp* *p*

Cb. *pp* *ppp* *p*

molto sul pont. → bow the bridge

Fl. *mp* *ppp*

Ob. *ppp* *p*

Cl. *mp* *ppp* *ppp* *p*

B. Cl. *mp* *ppp*

Bsn. *ppp* *p*

Hn. *mp* *ppp* *ppp* *p*

Tpt. *mp* *ppp* *ppp* *p*

Timp. *ppp* *pppp*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

K 1. solo sempre sul A
poco sul pont.

Vln. I

Vln. II

Vla.

Vc.

Cb.

tutti unis.

div.

3-4

pizz a2

L

92

Fl. *mp* *mp* *mp* *mp*

Cl. *mp* *mp* *mp* *mp* *mp* *ppp*

Timp. *pp* *pppp*

L

Vln. I *p* *p* *Sul D* *p*

Vln. II *p*

Vla. *unis. 1-2* *p*

Vc. *p*

Cb. *div.* *p* *p*

M

97

Ob.

Cl.

Cbsn.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp *mf* *mp*

mp *mf* *mp*

mp *ppp*

(sord.)

p *mf* *p* *mf*

M

1. solo

sempre sul A

ppp *p* *ppp*

p

3

unis. 1-6

sempre sul D

gliss.

ppp *p* *ppp*

1-2

div. {

3-4

5-6

sempre sul G

unis. 1-4

gliss.

ppp *p*

div. 1 2

p

unis. 1-2

div. 3 4

p

p *a2* *p*

p

Fl. *mp* *<mf>* *<mf>* *<mf>* *<mf>*

Ob. *mp* *mf* *mp* *mp* *mp*

Cl. *mp* *mf* *mp* *mp* *mp*

Cbsn. *mp* *mp* *mp* *mp* *ppp*

Tpt. *p* *f* *p* *p* *f*

Timp. *ppp* *pppp* *pppp* *pppp* *pppp*

Tpt. practice mutes *p* *f* *p* *p* *f*

Timp. *ppp* *pppp* *pppp* *pppp* *pppp*

Vln. I *p* *p* *ppp* *p* *p*

Vln. II *p* *p* *p* *p* *p*

Vla. *ppp* *p* *p* *p* *p*

Vc. *p* *p* *p* *p* *p*

Cb. *p* *p* *p* *p* *ppp*

1. solo *ppp* *p* *p* *p* *ppp*

107

Cl.

B. Cl.

Bsn.

Cbsn.

Tpt.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ppp

pp

p

mf

p

"p"

"p" < "f" > "p"

trill

ppp

div.

1-2

3-4

5-8

3

p

3

p

p

3

p

p

p

3

p

3

p

3

p

ppp

p

ppp

p

O

112

Fl. *pp*

Cl. *mp* *ppp*

Tpt. *p* *f* *p*

Timp. *ppp* *pp* *ppp*

Vln. I *p* *pp*

Vln. II *p*

Vla. *p* *p*

Vc. *p* *p* *pp*

Cb. *ppp* *p* *ppp* *p* *ppp*

1-2
3-4

(sul E, A)

(5-8) sul A

tutti unis.

sul D

sul D

24 117

Fl. *pp* *pp* *pp* *mf*

Ob. *mp* *mf* *mp*

Hn. *mf*

Tpt. *ff* *p* *mf*

Timp. *ppp* *pppp*

P

Vln. I *ppp*

Vln. II *pp* *ppp*

Vla. *p* *pp* *ppp*

Vc. *pp* *ppp*

Cb. *p* *ppp* *p* *ppp*

P

2. sul E

3
4

122

Fl. *mf*

Ob. *mp* *mf* *mp*

Cl. *ppp* *mp* *ppp*

Hn. *mf*

Tpt. *mf*

3
4

Vln. I *mp* *ppp*

Vln. II *mp* *ppp*

Vla. *mp* *ppp*

Vc. *mp* *ppp*

Cb. *mp* *ppp*

4
4

3
4

4
4

Fl. *a2* *<mf>*

Ob. *<mf>*

Cl. *<mf>*

B. Cl. *<mf>*

Bsn. *<mf>*

Hn. *a2 ± <mf>*

Tpt. *<mf>*

Vln. I *mp ppp mp ppp mp ppp mp ppp*

Vln. II *mp ppp mp ppp mp ppp mp ppp*

Vla. *ppp mp ppp mp ppp*

Vc. *mp ppp mp ppp mp ppp*

Cb. *mp ppp*

gliss.

4
4

Q

27

132

Fl. *mf* *mf* *mf* *mf*

Ob. *mf* *mf* *mf* *mf*

Cl. *mf* *mf* *mf* *mf*

B. Cl. *mf* *mf* *mf* *mf*

Bsn. *mf* *mf* *mf* *mf*

Cbsn. *mf* *mf* *mf* *mf* senza sord.

Hn. *mf* *mf* *mf* *mf*

Tpt. *mf* *mf* *ppp* *p*

Timp. *mf* *mf* *ppp* *p*

4
4

Q

Vln. I *mp* *gliss.* *gliss.* *mf* div. 1-4 5-8

Vln. II *mp* *gliss.* *gliss.* *gliss.*

Vla. *mp* *gliss.* *gliss.* *gliss.*

Vc. *mp* *gliss.* *gliss.* *gliss.*

Cb. *mp* *gliss.* *gliss.* *gliss.*

mp

28 137

Fl. *<mf>*

Ob. *<mf>*

Cl. *<mf>*

B. Cl. *<mf>*

Bsn. *<mf>*

Hn. *<mf>*

Tpt. *mp* *mf*

Timp. *<mp>*

Vln. I *pppp - pp* *cresc./dim. ad. lib.* tutti freely gliss on harmonics in the extreme upper register

Vln. II *gliss.* *<mf>* *<mf>* *pppp - pp* *cresc./dim. ad. lib.* tutti freely gliss on harmonics in the extreme upper register

Vla. *gliss.* *<mf>* *<mf>* *<mf>* *<mf>* molto sul pont. ord.

Vc. *sul pont.* *<mf>* *<mf>* *<mf>* *<mf>* molto sul pont. ord.

Cb. *gliss.* *<mf>* *<mf>* *<mf>* *<mf>* molto sul pont.

Fl. *<mf>* *<mf>* *<mf>* *mf*

Ob. *<mf>* *<mf>* *<mf>* *mf*

Cl. *<mf>* *<mf>* *<mf>* *mf*

B. Cl. *<mf>* *<mf>*

Bsn. *<mf>*

Cbsn. *<mf>*

Hn. *<mf>* *mf*

Tpt. *f* *mf* *mp*

Timp. *<mp>* *<mp>*

Vln. I

Vln. II

Vla. *sul pont.* *ord.* *<mf>* *<mf>* *<mf>*

Vc. *sul pont.* *ord.* *<mf>* *<mf>* *div. 1* *2* *<mf>*

Cb. *sul pont.* *ord.* *<mf>* *<mf>* *<mf>*

R

30 147

Fl. *mf*

Ob. *p* *mf*

Cl. *mf*

B. Cl. *mf*

Bsn. *mf*

Hn. *mf*

Tpt. *mf* *mp* *p*

Timp. *mp* *gliss* *pppp - ppp cresc./dim. ad. lib.*

R

Vln. I

Vln. II

Vla. *mf* *mf* *mf* *mf*

Vc. *mf* *mf* *mf* *mf*

Cb. *mf* *mf* *mf* *mf*

sul pont. *sul tasto. partial scratch tone*

unis. 1-2 sul pont.

Fl. *p* *<mf>*

Ob. *p* *<mf>*

Cl. *p* *<mf>*

B. Cl. *p* *<mf>* *<p>* *<p>*

Bsn. *p* *<p>* *<p>*

Cbsn. *<p>* *<p>*

Hn. *<mf>* *<p>* *<p>*

Tpt. *pp* *pp*

Timp.

Vln. I

Vln. II

Vla. *pizz.* *arco* *<mp>* *ppp* *ppp*

Vc. *p* *<mp>* *<p>* *<p>*

Cb. *pizz.* *arco* *<mp>* *<p>* *<p>*

(with trumpets)
sul pont. *ppp*

div. 1
2

