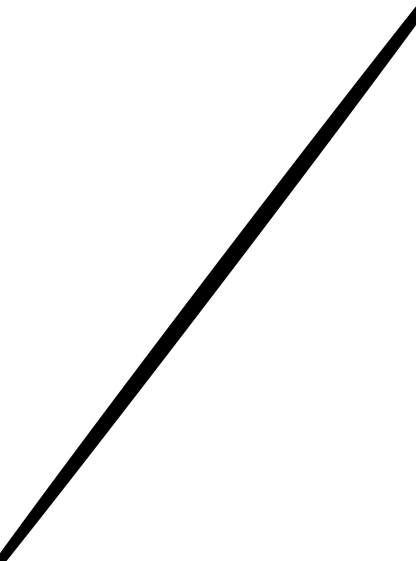
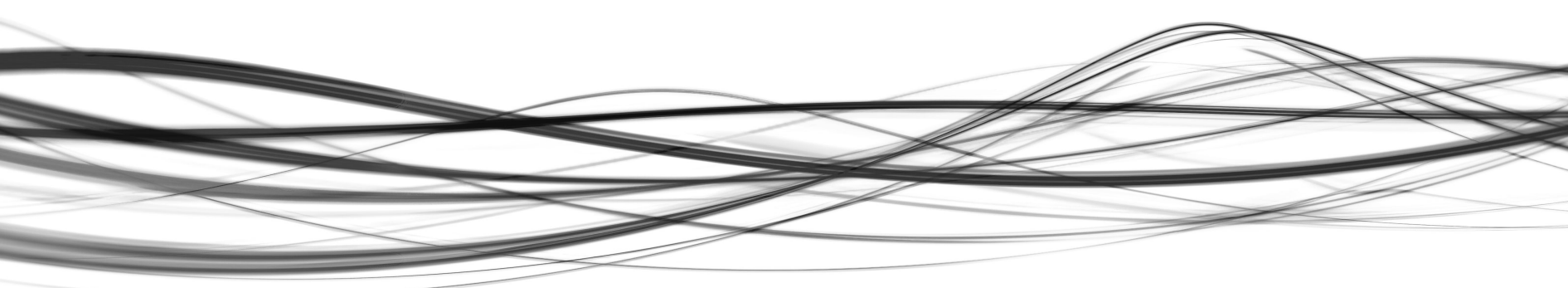




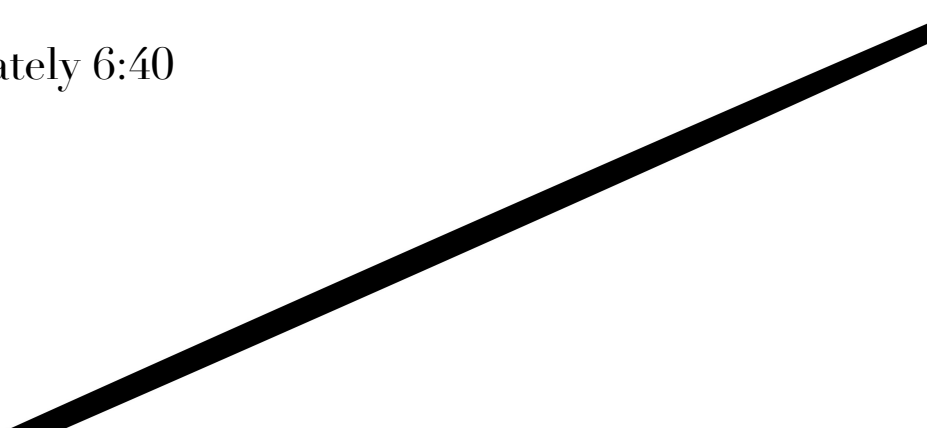
Christopher Holley

Tone Poem

For 21 players
(Large mixed ensemble)



Approximately 6:40



Transposing score

	Piccolo
	Flute
	Alto Flute
	Clarinet in B $\flat$
	Bass Clarinet in B $\flat$
	Bassoon
	Horn 1 in F (requires straight mute)
	Horn 2 in F (requires straight mute)
	Trumpet in B $\flat$ (requires cup mute)
	Bass Trombone (requires cup mute)
Two percussionists	Large tam-tam - with a medium-sized 'superball'
	Vibraphone - with medium and soft sticks, no vibrato
	Cymbal stack - 2 small to medium sized cymbals stacked on top of each other
	Xylophone - with a low C, one octave below written middle C
	Mark tree - with small chimes
	Bass drum - with brushes and large soft beaters
	Grand Piano
	Harp
One player per part	Violin 1 (requires col legno bowing)
	Violin 2 (requires col legno bowing)
	Viola 1 (requires col legno bowing)
	Viola 2 (requires col legno bowing)
	Cello 1
	Cello 2
	Double Bass

Programme note

This piece follows an abstract narrative. It begins with a thunderous, mysterious flash of vibrant light. Out of the dark, undulating and seemingly-permanent landscape, the principal theme is presented by the horn, exploring and searching as a distinct solo voice. At figure 'B', a pulsating dissonance tightens the focus and lures the theme as it stutters and stumbles, resisting the pulsating pitch until, at figure 'C', it succumbs, triggering a lurching, head-first plunge into a driving vortex. The uprooted theme intertwines with another version of itself, pre-echoes of the ethereal distant voices yet-to-come, and is accelerated through levels of partial breakthroughs until an explosive collapse leaves it utterly removed. The new celestial, ungrounded landscape reveals an ethereal chorale, curiously relating to the theme. The sound-world of pitches is far removed from the previous landscapes yet somehow like the other side of the same coin. From the moment of figure 'J' all collapses and melts away as we are plunged back into a new version of the opening landscape, yet with a new perspective.

Tone Poem

For 21 players

Christopher Holley

♩ = 60

A

Piccolo *fffz*
 Flute *slow vibrato*
 Alto Flute *overblow for harsh accent* *fffz* *slow vibrato* *p* *bend* *mp*
 Clarinet in B♭ *slow vibrato* *fffz* *p* *pp*
 Bass Clarinet *slow vibrato* *fffz* *p* *pp*
 Bassoon *bend* *fffz* *p* *pp*
 Horn 1 *straight mute* *fffz* *bend* *slow vibrato* *pp* *open, no vib.* *mp*
 Horn 2 *straight mute* *slow vibrato* *fffz* *p* *pp* *no vib.*
 Trumpet in B♭ *cup mute* *fffz*
 Bass Trombone *cup mute* (stay muted)
 Cymbal stack, tam-tam, vibraphone, mark tree *fffz* *cymbal stack with brushes* *slowly rub all over the tam-tam with a medium sized superball distant and varied but nothing too high pitched or sudden* *ff* *pp*
 Bass Drum, mark tree (shared) *bass drum with brushes* *rub brushes around the drum with some quiet variation rumbling, scraping* *ff* *pp*
 Piano *high chromatic cluster* *fffz* *8va* *pp* *8va* *pp*
 Harp *rapid gliss.* *fffz* *f (only)* *8va* *pp*
 Violin 1 *unspecific extreme high notes* *fffz*
 Violin 2 *unspecific extreme high notes* *fffz*
 Viola 1 *unspecific extreme high notes* *fffz* *pp* *mp* *pp*
 Viola 2 *snap pizz.* *regular pizz.* *arco* *sul tasto* *pp* *arco* *pp*
 Cello 1 *snap pizz.* *fffz* *p* *pp* *3*
 Cello 2 *sul tasto* *fffz* *p* *pp* *3*
 Double bass *fffz* *p* *ppp*

Tone Poem
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rall. accel. ♩ = 70

28

Picc. *mf*

Fl. nat. bend up as much as possible, smoothly
(mf) *p*

A. Fl. nat. bend up as much as possible, smoothly
(mf) *p*

Cl. nat. bend
(mf) *p*

B. Cl. nat. bend
p

Bsn. nat. lip bend down as much as possible
(mf) *p* *(mf)*

Hn. 1 *f* *p*

Hn. 2 *pp* *mp* open *pp* *mp*

Tpt. open lip bend down as far as possible

B. Tbn. *p* *mf*

Vib. (no cresc.)

B. D. soft beater *mp*

Pno. *pp* *mf* *pp* *mf*

Hp. *mp* rumbling and sickening
B# Eb Fb *8va*

Vln. 1 arco *ppp* *(mf)* *p* as high as possible on the A string *pp*

Vln. 2 arco *ppp* *(mf)* *p* *mp* high as possible on the D string *pp*

Vla. 1 arco *ppp* *(mf)* *p* high as possible staying on D string *pp*

Vla. 2 arco *ppp* *(mf)* *p* *f*

Vc. 1 arco *ppp* *(mf)* *p* *f*

Vc. 2 arco *pp* *(mf)* *p* *f*

Db. arco *p* *f*

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39 *poco accel.*

Picc.

Fl.

A. Fl.

Cl.

B. Cl.

Bsn.

Hn. 1

Hn. 2

Tpt.

B. Tbn.

Xyl.

B. D.

Pno.

Hp.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Db.

E

♩ = 76

43

Picc.

Fl.

A. Fl.

Cl.

B. Cl.

Bsn.

Hn. 1

Hn. 2

Tpt.

B. Tbn.

Xyl.

B. D.

Pno.

Hp.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Db.

* this semiquaver figure should be lightly articulated with full legnth notes, never staccato

47 **poco accel.**

Picc. *mf* *mp*

Fl. *mf*

A. Fl. *mf*

Cl. *mf*

B. Cl. *mf poco cresc.*

Bsn.

Hn. 1

Hn. 2 *mf poco legato*

Tpt. *mf legato* lip bend

B. Tbn. *mp* *p*

Xyl.

B. D. *mf* *p*

Pno.

poco accel.

Hp.

Vln. 1 *mf*

Vln. 2

Vla. 1 *p cresc.* continue rhythm but slide left hand

Vla. 2

Vc. 1 *f*

Vc. 2 *p cresc.*

Db. *mp*

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54

Picc.

Fl.

A. Fl.

Cl.

B. Cl.

Bsn.

Hn. 1

Hn. 2

Tpt.

B. Tbn.

Xyl.

B. D.

Pno.

Hp.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Db.

57

Picc. *f*

Fl. *mf*

A. Fl. *f*

Cl.

B. Cl.

Bsn.

Hn. 1

Hn. 2

Tpt.

B. Tbn.

Xyl.

B. D.

Pno.

Hp.

Vln. 1

Vln. 2 *f*

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Db.

G

59

Picc. *ff*

Fl.

A. Fl. *ff*

Cl.

B. Cl.

Bsn. *ff*

Hn. 1

Hn. 2

Tpt.

B. Tbn.

Xyl.

B. D.

Pno.

Hp.

Vln. 1

Vln. 2 *gradually press down L.H. to molto sul pont. nat.*

Vla. 1

Vla. 2

Vc. 1 *sul C ff*

Vc. 2 *ff*

Db. *ff*

62

accel.

Picc.

Fl.

A. Fl.

Cl.

B. Cl.

Bsn.

Hn. 1

Hn. 2

Tpt.

B. Tbn.

Xyl.

B. D.

Pno.

accel.

Hp.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

sul E

Db.

♩ = 50 Breakthrough! Suddenly ethereal and celestial

65

Picc.

Fl.

A. Fl.

Cl.

B. Cl.

Bsn.

Hn. 1

Hn. 2

Tpt.

B. Tbn.

Xyl.

B. D.

Pno.

Hp.

Vln. 1

Vln. 2

Via. 1

Via. 2

Vc. 1

Vc. 2

Db.

continue similar pattern, rising with approximate pitches

lip bend down

rapid gliss. to extreme high note

unspecific pitches

Mark tree - explosive but not too loud
Hit higher few chimes (don't drag through them)

Vibraphone
medium sticks
ppp (balanced with the strings)

Mark tree
Gently tap high chimes with fingers

play these pitches in random orders, with quite fast and irregular rhythms, like a wind chime in the wind

pp

ppp

pp

ppp

col legno tratto

f (as loud as possible while remaining tranquil)

col legno tratto

f (as loud as possible while remaining tranquil)

col legno tratto

f (as loud as possible while remaining tranquil)

col legno tratto

f (as loud as possible while remaining tranquil)

(top notes do not have to be pitched exactly)

harm. gliss.

pp

ppp

(top notes do not have to be pitched exactly)

harm. gliss.

pp

ppp

I

J

70

poco rall. molto accel.

Picc.

Fl.

A. Fl.

Cl.

B. Cl.

Bsn.

Hn. 1

Hn. 2

Tpt.

B. Tbn.

Vib.

M. tree

Pno.

Hp.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Db.

p

pp

pp poco legato

p

p > *pp* *p*

pp

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

to tam-tam

I.v.

poco rubato

pp cresc.

p

poco rall. *molto accel.*

p

0

V

0

V

0

V

0

V

5

5

5

5

5

5

5

5

K

83 non legato ♩ = 120 tempo I (♩ = 60)

Picc. mf

Fl. pp f

A. Fl. pp

Cl. pp

B. Cl. p ff ppp

Bsn. p ff ppp

Hn. 1 p mf p

Hn. 2 p mf

Tpt.

B. Tbn. mp f

Vib.

B. D. pp ff

Pno. ff una corda ppp Unmeasured tremolo between individual notes
Not too fast, like distant thunder

Hp. mf pp

Vln. 1 p f

Vln. 2 p f

Vla. 1

Vla. 2

Vc. 1 f mp pp dark rumbling

Vc. 2 pp mp pp dark rumbling

Db. pp mp pp dark rumbling

pizz. Continuously slide left hand down the D and A strings, plucking approximate pitches

pizz. Continuously slide left hand down the D string, plucking approximate pitches

poco cresc.