

Edward Nesbit

Autumn Chorale

AUTUMN CHORALE

EDWARD NESBIT

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The first performance of *Autumn Chorale* was given by CoMA London, conducted by Matthew Hardy, at King's Place, London, on 5th July 2020.

Duration c. 5'

Score in C

PERFORMANCE NOTES

Autumn Chorale is an open score work which can be played by any combination of instruments. The four main parts, numbered 1-4, are arranged in order of tessitura, with part 1 being the highest and part 4 the lowest. In addition to the four main parts, there are four soloists, also numbered 1-4 and ordered from highest to lowest. These solo parts require a higher level of technical facility than the main, 'tutti' parts. The solo parts should ideally be played by brass instruments, although may alternatively be played by woodwind or even string instruments; if they are played by string instruments then the fluttertonguing should be replaced by tremolo.

Part 1 of the ensemble may be played an octave higher, and part 4 of the ensemble may be played an octave lower; all other parts should be played at the pitch notated in the score.

The main ensemble should perform from the stage in the normal way. The four soloists should be placed as distantly from the stage as possible, and as distantly from each other as possible. Depending on the performance space, they may be visible or invisible to the audience; they will, however, need to be able to see the conductor.

Until bar 85, the soloists play in independent tempi, and should not be coordinated with each other or with the main ensemble, including in the sections at bars 68-84 where they play at the same approximate tempo as each other. The arrows that appear from bar 25 onwards indicate cues; the conductor should cue the relevant soloist at these points, after which the soloist should play their line without reference to the conductor. The one exception to this is at bars 75-84, where, after the initial entrance of solo 2, the soloists take their cues from other solo lines rather than from the conductor, as indicated in the score; then, if any of the soloists are still playing by the third triplet minim beat of bar 84, they should stop on the next dotted crotchet beat of their phrase, playing a staccato quaver on that beat. The conductor should give a cue to stop on the third triplet minim of bar 84. From bar 85 onwards, all players, including soloists, should be coordinated and should follow the conductor's beat.

The dynamics in all four solo parts are written in inverted commas. These dynamics denote the volume at which the music should be played; it is expected, however, that due to the soloists' physical distance from the audience the resulting dynamic will be somewhat quieter than written, and the main ensemble's part should at no point be rendered inaudible.

PROGRAMME NOTE

Autumn Chorale was written in response to a commission from CoMA to write a piece exploring the climate crisis that currently threatens our existence. I was initially uncertain as to how to approach this brief, wrestling with the age-old question of how and to what extent instrumental music can be 'about' anything at all. I was, however, keen to make the link a tangible one, and one that was written into the notes in some sense, rather than being simply (and arbitrarily?) asserted by the title and the programme note.

I decided to make this connection by separating the performers spatially. Throughout the history of Western Art Music, from the cowbells of Mahler's 6th Symphony to the horn calls of Julian Anderson's *Imagin'd Corners*, spatial effects have been used to simulate the vast natural landscapes.

In *Autumn Chorale*, four soloists are placed off-stage around the concert hall, and play a variety of hunting calls to evoke the natural landscape. Onstage, the rest of the ensemble play a melancholy chorale, drawing on the religious and therefore funereal connotations of the chorale genre, and mourning a world that seems to be disappearing before our eyes.

EDWARD NESBIT

Edward Nesbit's works have been performed widely in the UK and abroad by ensembles including London Sinfonietta, London Symphony Orchestra and Mahler Chamber Orchestra. He is Lecturer in Composition at King's College London. *Autumn Chorale* is his first work for CoMA.

Autumn Chorale

EDWARD NESBIT

$\text{♩} = 56$

Musical score for measures 1-7. The score is in 3/2 time and consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature has one flat (B-flat). The tempo is marked as quarter note = 56. The dynamics are *p* (piano) for measures 1-2 and *poco* (poco) for measures 3-7. The music features a steady bass line and a more melodic upper line.



8 A

Musical score for measures 8-14. The score is in 3/2 time and consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature has one flat (B-flat). The dynamics are *mp* (mezzo-piano) for measures 8-9, *p* (piano) for measures 10-11, and *mp* (mezzo-piano) for measures 12-14. The music features a steady bass line and a more melodic upper line. A section marker 'A' is placed above measure 8. A triplet of eighth notes is present in measure 10.



15

Musical score for measures 15-19. The score is in 3/2 time and consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature has one flat (B-flat). The dynamics are *mf* (mezzo-forte) for measures 15-16, *p* (piano) for measures 17-18, and *mp* (mezzo-piano) for measures 19. The music features a steady bass line and a more melodic upper line. A triplet of eighth notes is present in measure 18.

AUTUMN CHORALE

2

22

♩ = c. 92

Solo 1

B ↑ *f* *fp* < *f* *fp* < *f*

1 *f* *p p*

2 *f* *p p*

3 *f* *p p*

4 *f* *p p*

28

♩ = c. 92

Solo 1

f *fp* < *f* *fp* < *f*

Solo 2

♩ = c. 126

f *fp* < *f* *fp* < *f* flz. ord.

1 *poco* > < *poco*

2 *poco* > < *poco*

3 *poco* > < *poco*

4 *poco* > < *poco*

33

♩ = c. 138

Solo 3

mf > *mp*

C

2nd beat

1 *mp* *p p* < *mp* > *p* *mp* *mf*

2 *mp* *p p* < *mp* > *p* *mp* *mf*

3 *mp* *p p* < *mp* > *p* *mp* *mf*

4 *mp* *p p* < *mp* > *p* *mp* *mf*

AUTUMN CHORALE

40 $\text{♩} = \text{c. } 92$

Solo 1 $\text{♩} = \text{c. } 138$

Solo 3

D

1 $p < mp > p$ mp mf

2 $p < mp > p$ mp mf 3

3 $p < mp > p$ mp mf 3

4 $p < mp > p$ mp mf

E

47

1 $f < poco >$ $poco >$ $molto f$

2 $f < poco >$ $poco >$ $molto f$ 3

3 $f < poco >$ $poco >$ $molto f$

4 $f < poco >$ $poco >$ $molto f$

54

1 $pium f$ $poco >$ $molto f$

2 $pium f$ $poco >$ $molto f$ 3

3 $pium f$ $poco >$ $molto f$

4 $pium f$ $poco >$ $molto f$

AUTUMN CHORALE

4

62 $\text{♩} = c. 92$

Solo 1

F

f *fp* < *f* *fp* *f*

1 *ff* *p* *pp* *poco*

2 *ff* *p* *pp* *poco*

3 *ff* *p* *pp* *poco*

4 *ff* *p*

68 $\text{♩} = c. 138$

Solo 2

mf *mp*

Solo 3

$\text{♩} = c. 138$

mf *mp*

2nd beat

1 *poco* *mp* *p*

2 *poco* *mp* *p*

3 *poco* *mp* *p*

4

73 $\text{♩} = c. 126$

Solo 1

$\text{♩} = c. 126$

G

f

1 *mp* *p* *mp* *p*

2 *mp* *p* *mp* *p*

3 *mp* *p* *mp* *p*

4

AUTUMN CHORALE

76

Solo 1

Solo 2

1

2

3

4

flz. ord.

fp *f*

fp *f*

mp *p*

mp *p*

mp *p*

p

79

Solo 1

Solo 2

Solo 3

1

2

3

4

f

f

flz. ord.

fp *f*

f

mp

mp

mp

mp

mp

mp

f

mp

$\text{♩} = \text{c. } 126$

$\text{♩} = \text{c. } 126$

$\text{♩} = \text{c. } 126$

AUTUMN CHORALE

6

81

$\text{♩} = \text{c. } 126$

Solo 1 *fp* *f*

Solo 2 $\text{♩} = \text{c. } 126$ *f* flz. ord. *fp* *f*

Solo 3 flz. ord. *fp* *f* $\text{♩} = \text{c. } 126$

1 *mf*

2 *mf*

3 *mf*

4 *mf*

83

$\text{♩} = \text{c. } 126$

Solo 1 *fp* *f* *cresc.* *ffp* *ff*

Solo 2 *f* *cresc.* flz. ord. *ffp* *ff*

Solo 3 *cresc.* flz. ord. *ffp* *ff* flz. ord. *ffp* *ff*

All soloists off by here

1 *poco f*

2 *poco f*

3 *poco f*

4 *poco f*

AUTUMN CHORALE

H

85 TUTTI: ♩ = 56

Solo 1

Solo 2

1

2

3

4



I

Solo 1

Solo 2

Solo 3

Solo 4

1

2

3

4

AUTUMN CHORALE

8

95

Solo 1

Solo 2

Solo 3

Solo 4

1

2

3

4

101

J

Solo 1

Solo 2

Solo 3

Solo 4

1

2

3

4

AUTUMN CHORALE

106

Solo 1

Solo 2

Solo 3

Solo 4

ff *mf* *ff* *mf*

ff *mf* *ff* *mf*

ff *mf* *ff* *mf*

ff *mf* *ff* *mf*

1

2

3

4

ff-f *ff-f* *ff-f* *più f*

ff-f *ff-f* *ff-f* *più f*

ff-f *ff-f* *ff-f* *più f*

ff-f *ff-f* *ff-f* *più f*

111

Solo 1

Solo 2

Solo 3

Solo 4

ff *mf* *ff* *mf* *sffz* *f* *sffz* *f* *sffz* *f* *sffz*

ff *mf* *ff* *mf* *sffz* *f* *sffz* *f* *sffz* *f* *sffz*

ff *mf* *ff* *mf* *sffz* *f* *sffz* *f* *sffz* *f* *sffz*

ff *mf* *ff* *mf* *sffz* *f* *sffz* *f* *sffz* *f* *sffz*

1

2

3

4

ff *sffz* *sffz* *sffz* *sffz*

ff *sffz* *sffz* *sffz* *sffz*

ff *sffz* *sffz* *sffz* *sffz*

ff *sffz* *sffz* *sffz* *sffz*

AUTUMN CHORALE

10

115

Solo 1

Solo 2

Solo 3

Solo 4

K

1

2

3

4

f *p* *fffz*

fffz *pp*

fffz *pp*

fffz *pp*

fffz *pp*



121

1

2

3

4

poco *poco* *pp*

poco *poco* *pp*

poco *poco* *pp*

poco *poco* *pp*