

Solo 1.2 (in B flat)

# Edward Nesbit

## Autumn Chorale

### PERFORMANCE NOTES

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; 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.

This part shows the complete top line of the ensemble up until bar 85 (marked 1) as well as the extracts of Solo 2 that are needed for cueing purposes (in bars 75-82). Both of these lines are given in small font, and only the main line, marked Solo 1, should be played.

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.

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EDWARD NESBIT

♩ = 56

1

6

13

19

♩ = c. 92

24

Solo 1

1

♩ = c. 92

28

Solo 1

1

31

Solo 1

1

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33 C

38 D

43  $\text{♩} = \text{c. } 92$

Solo 1

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

47 E

53

57

62  $\text{♩} = \text{c. } 92$

Solo 1

*f* *fp* <

65

Solo 1

*f* *fp* ————— *f*

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3

68

1

Musical staff 1, measures 68-71. Treble clef, 3/2 time signature. Measure 68: whole note G4. Measure 69: whole note A4. Measure 70: whole note Bb4. Measure 71: whole note C5.

72

1

Musical staff 1, measures 72-74. Treble clef, 3/2 time signature. Measure 72: whole note G4. Measure 73: whole note A4. Measure 74: whole note Bb4. A box containing the letter 'G' is positioned above measure 73.

75

Solo 1

Solo 2

1

Musical staves for Solo 1 and Solo 2, measures 75-76. Treble clef, 12/8 time signature. Tempo marking: ♩ = c. 126. Measure 75: Solo 1 has a half note G4 with a forte 'f' dynamic. Solo 2 has a half note G4. Measure 76: Solo 1 has a half note A4 with a forte 'f' dynamic. Solo 2 has a half note A4. A first staff (labeled '1') has a whole note G4.

76

Solo 1

Solo 2

1

Musical staves for Solo 1 and Solo 2, measures 76-78. Treble clef, 12/8 time signature. Tempo marking: ♩ = c. 126. Measure 76: Solo 1 has a half note A4 with a forte 'f' dynamic. Solo 2 has a half note A4. Measure 77: Solo 1 has a half note Bb4 with a forte 'f' dynamic. Solo 2 has a half note Bb4. Measure 78: Solo 1 has a half note C5 with a forte 'f' dynamic. Solo 2 has a half note C5. A first staff (labeled '1') has a whole note G4.

79

Solo 1

Solo 2

1

Musical staves for Solo 1 and Solo 2, measures 79-81. Treble clef, 12/8 time signature. Tempo marking: ♩ = c. 126. Measure 79: Solo 1 has a half note Bb4 with a forte 'f' dynamic. Solo 2 has a half note Bb4. Measure 80: Solo 1 has a half note C5 with a forte 'f' dynamic. Solo 2 has a half note C5. Measure 81: Solo 1 has a half note D5 with a forte 'f' dynamic. Solo 2 has a half note D5. A first staff (labeled '1') has a whole note G4.

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81

Solo 1  $\text{♩} = \text{c. } 126$   
"fp" < "f"  
"f"

Solo 2  $\text{♩} = \text{c. } 126$

1

83

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

Off by here

1

**H**

85 **TUTTI:**  $\text{♩} = 56$

Solo 1  
"f" > "p" "f" > "p" "f" > "p"

**I**

89

Solo 1  
"f" > "mp" "f" > "mp" "f" > "mp"

94

Solo 1  
"f" > "mp" "f" > "mp" "f" > "mp"

98

Solo 1  
"mp" "f" > "mp"

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5

103 **J**

Solo 1

*>ff* ————— *"mf"* *>ff* ————— *"mf"*

107

Solo 1

*>ff* ————— *"mf"* *>ff* ————— *"mf"*

111

Solo 1

*>ff* > *"mf"* *>ff* > *"mf"* *"sfz"* > *"f"* *"sfz"* =

114

Solo 1

> *"f"* *"sfz"* > *"f"* *"sfz"* > *"f"* *p* < *sfz*

117 **K**

Solo 1

4 2 4