Solo 3.1 (in C)

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.

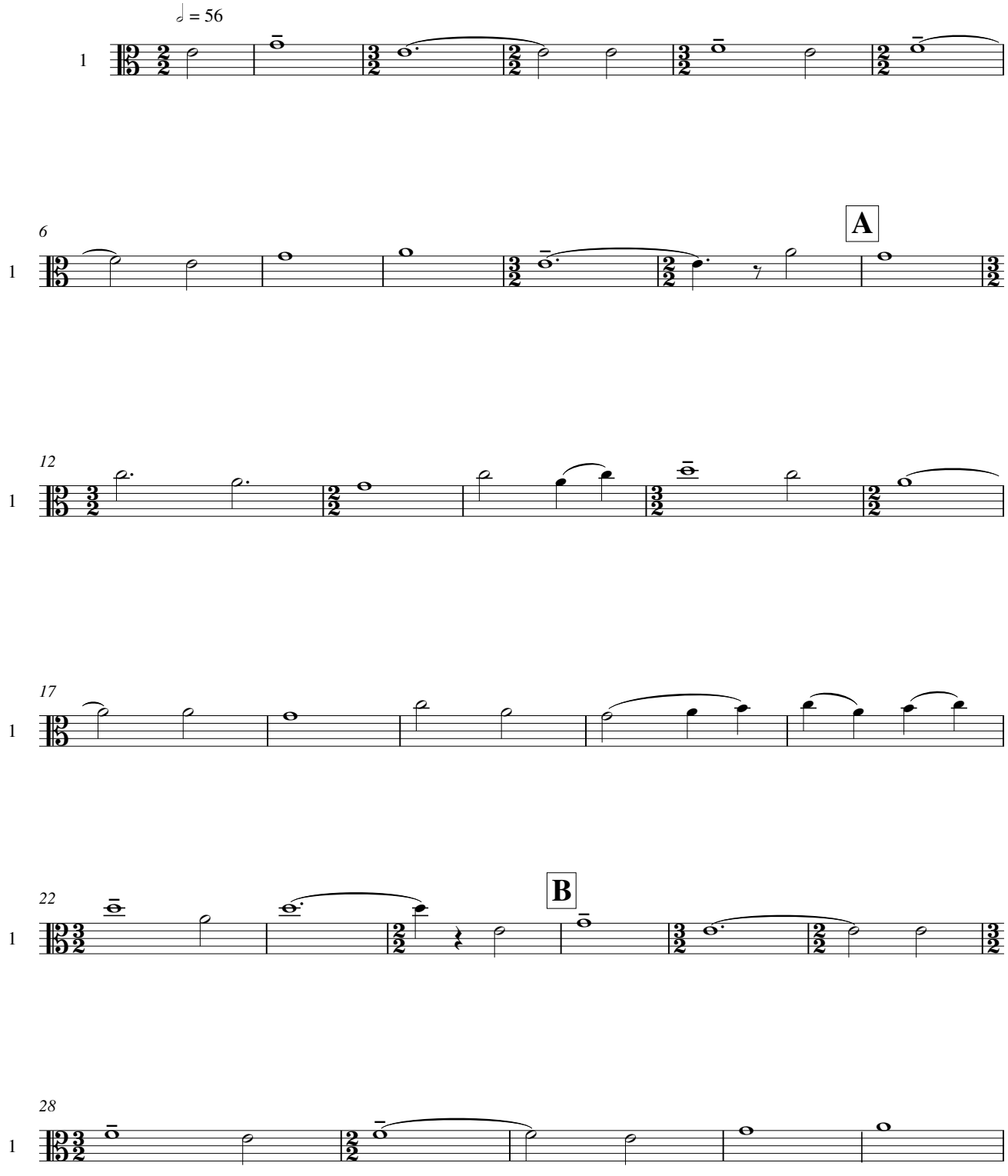
Until bar 85, the soloists play in independent tempi, and should not be coordinated with each other or with the main ensemble, including in the sections at bars 68-84 where they play at the same approximate tempo as each other. The arrows that appear from bar 36 onwards indicate cues; the conductor should 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 1 that are needed for cueing purposes (in bars 79-84). Both of these lines are given in small font, and only the main line, marked Solo 3, 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.

Autumn Chorale

EDWARD NESBIT



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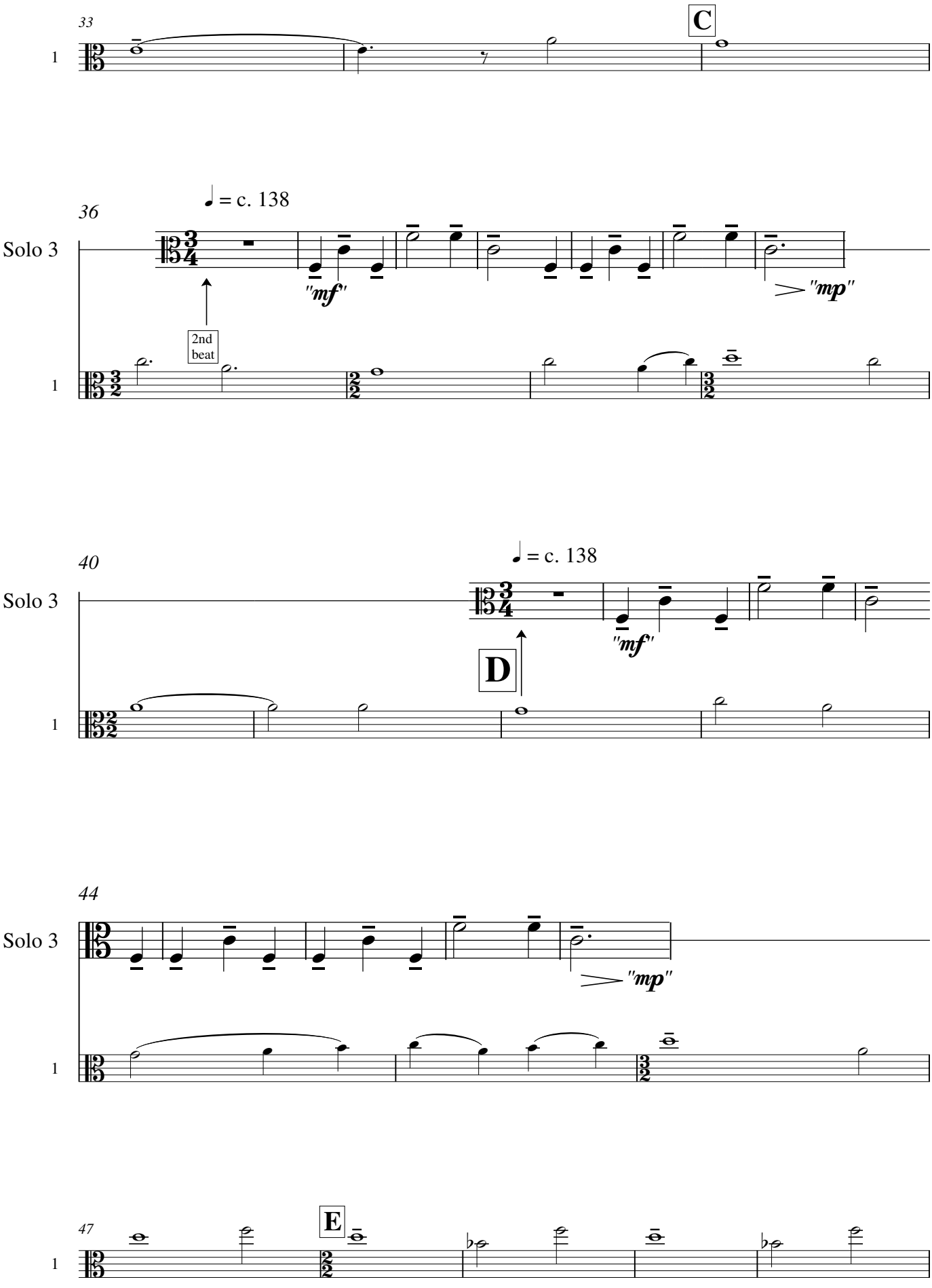
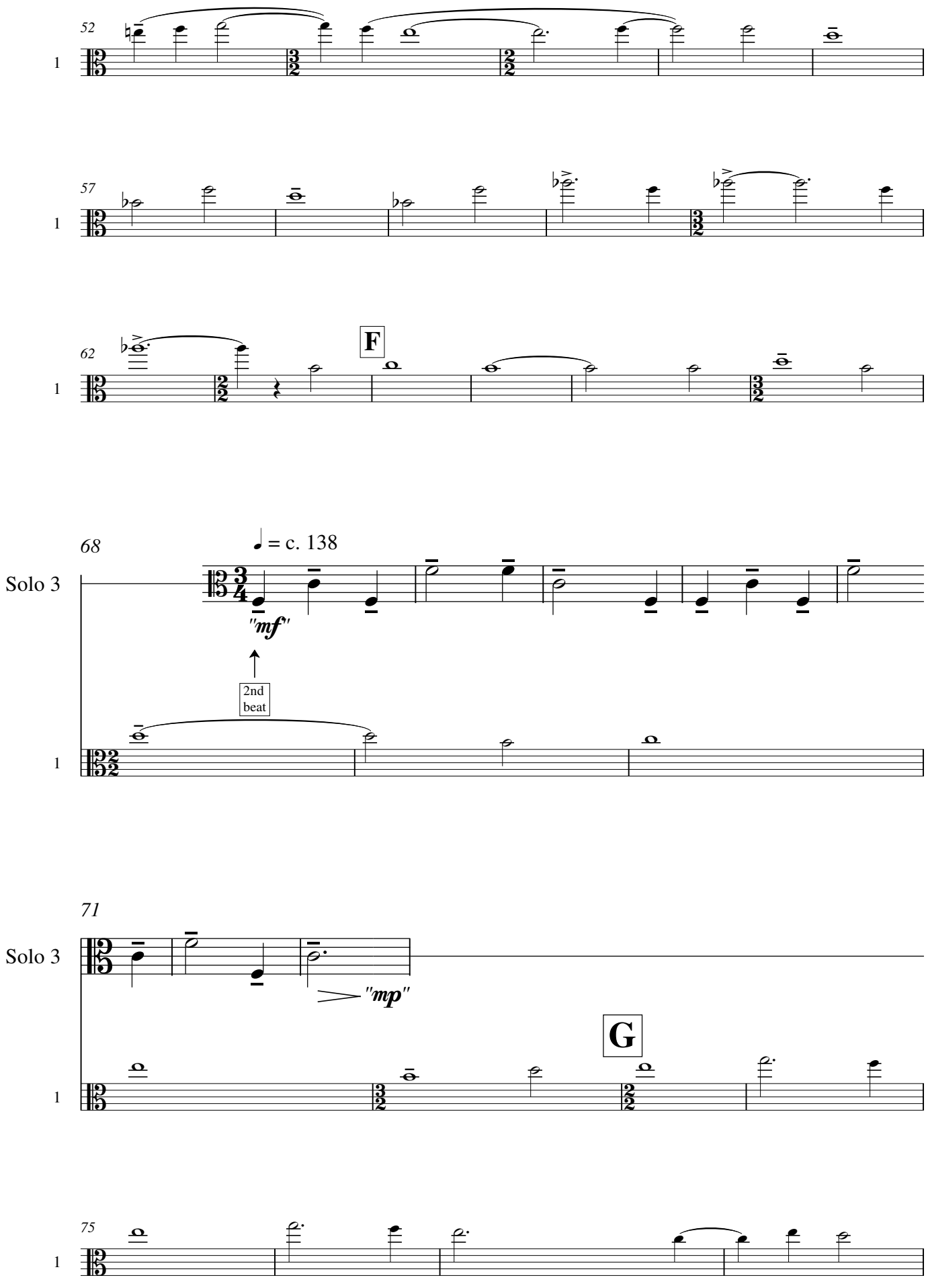
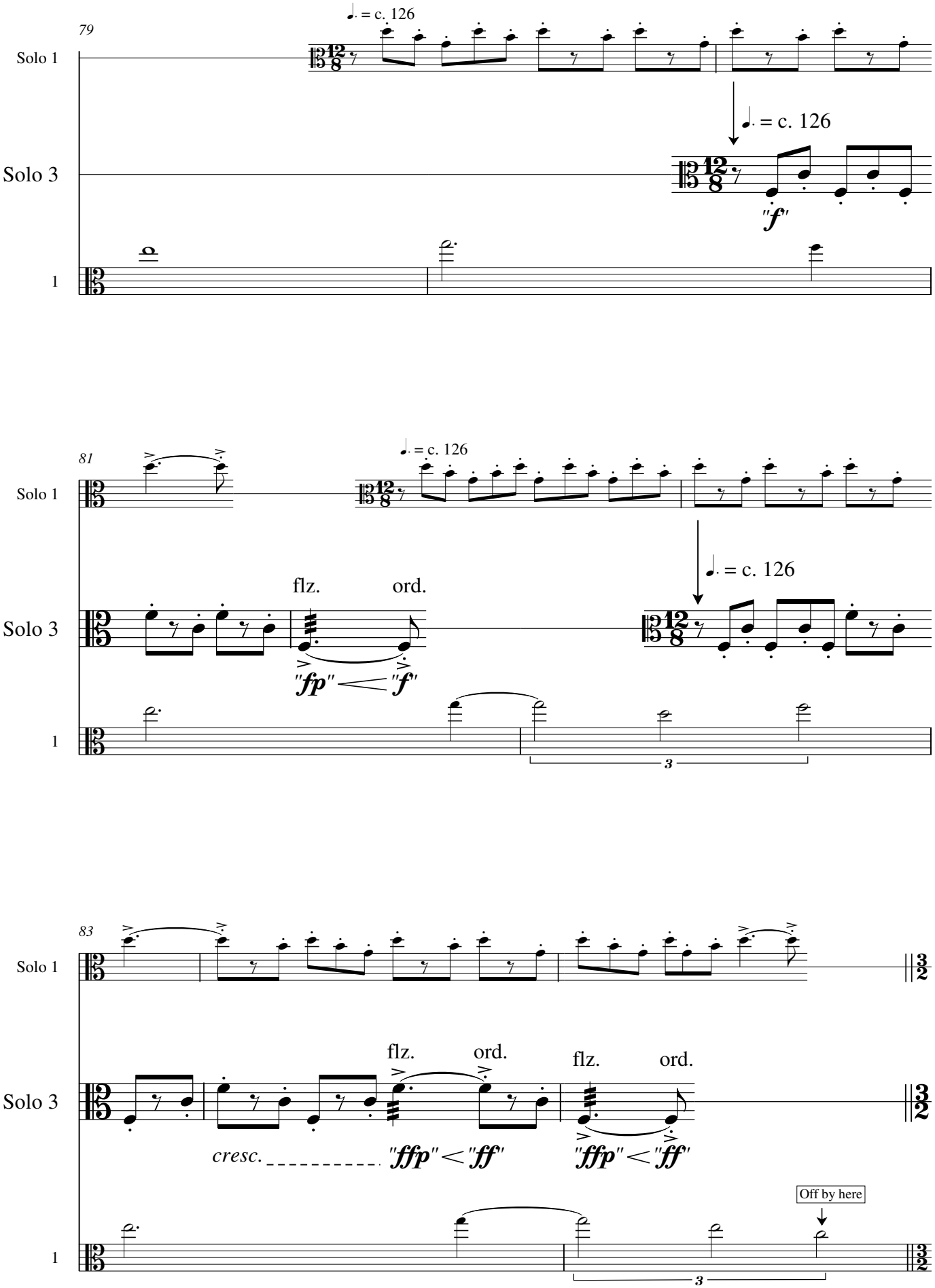

33
C
1
36
♩ = c. 138
Solo 3
"mf"
"mp"
2nd beat
1
40
♩ = c. 138
Solo 3
"mf"
D
1
44
Solo 3
"mp"
1
47
E
1


52
1
57
1
62
F
1
68
= c. 138
Solo 3
"mf"
2nd
beat
1
71
Solo 3
"mp"
G
1
75
1


79
Solo 1
♩. = c. 126
Solo 3
♩. = c. 126
"f"
1
81
Solo 1
♩. = c. 126
flz.
ord.
Solo 3
♩. = c. 126
"fp" < "f"
1
3
83
Solo 1
Solo 3
flz.
ord.
flz.
ord.
cresc.
"ffp" < "ff"
"ffp" < "ff"
Off by here
1
3

H

85 **TUTTI:** 𝅗𝅥 = 56

Solo 3

2

"f" "mp"

92 **I**

Solo 3

"f" "mp" "f" "mp" "f" "mp"

97

Solo 3

"f" "mp" "f" "mp"

103 **J**

Solo 3

"ff" "mf" "ff" "mf" "ff"

108

Solo 3

"mf" "ff" "mf" "ff" "mf"

112

Solo 3

"ff" "mf" "sffz" "f" "sffz"

114

K

Solo 3

4

"f" "sffz" "f" "sffz" "f" p sfffz

121

Solo 3

2 4