

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.

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EDWARD NESBIT

$\text{♩} = 56$

1

Musical notation for measure 1: A single staff with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The measure contains a half note G2, a quarter note G2, and a quarter note G2.

6

1

Musical notation for measure 6: A single staff with a treble clef, a key signature of one flat, and a 3/4 time signature. The measure contains a half note G2, a quarter note G2, and a quarter note G2. A box labeled 'A' is positioned above the final quarter note.

12

1

Musical notation for measure 12: A single staff with a treble clef, a key signature of one flat, and a 3/4 time signature. The measure contains a half note G2, a quarter note G2, and a quarter note G2.

17

1

Musical notation for measure 17: A single staff with a treble clef, a key signature of one flat, and a 3/4 time signature. The measure contains a half note G2, a quarter note G2, and a quarter note G2.

22

1

Musical notation for measure 22: A single staff with a treble clef, a key signature of one flat, and a 3/4 time signature. The measure contains a half note G2, a quarter note G2, and a quarter note G2. A box labeled 'B' is positioned above the final quarter note.

28

1

Musical notation for measure 28: A single staff with a treble clef, a key signature of one flat, and a 3/4 time signature. The measure contains a half note G2, a quarter note G2, and a quarter note G2.

AUTUMN CHORALE: Solo 3.1 (in C)

2

33

1

C

Detailed description: This block shows the first staff of music for measure 33. It is a bass clef staff with a treble clef line. The key signature is one flat (B-flat). The measure contains a half note G2, a quarter rest, a quarter note G2, and a half note G2. A box labeled 'C' is positioned above the final G2 note.

Solo 3

36

$\text{♩} = \text{c. } 138$

1

2nd beat

"mf"

"mp"

Detailed description: This block contains two staves for measures 36-39. The top staff is for Solo 3 and the bottom staff is for the first part. The key signature is one flat. The time signature is 3/4. A tempo marking of quarter note = c. 138 is present. Measure 36 has a box labeled '2nd beat' pointing to the second measure. Dynamics include 'mf' and 'mp'. The Solo 3 part features a melodic line with slurs and accents.

Solo 3

40

$\text{♩} = \text{c. } 138$

1

D

"mf"

Detailed description: This block contains two staves for measures 40-43. The top staff is for Solo 3 and the bottom staff is for the first part. The key signature is one flat. The time signature is 3/4. A tempo marking of quarter note = c. 138 is present. Measure 41 has a box labeled 'D' pointing to the second measure. Dynamics include 'mf'. The Solo 3 part continues with a melodic line.

Solo 3

44

1

"mp"

Detailed description: This block contains two staves for measures 44-46. The top staff is for Solo 3 and the bottom staff is for the first part. The key signature is one flat. The time signature is 3/4. Dynamics include 'mp'. The Solo 3 part continues with a melodic line.

47

1

E

Detailed description: This block shows the first staff of music for measure 47. It is a bass clef staff with a treble clef line. The key signature is one flat. The measure contains a half note G2, a quarter rest, a quarter note G2, and a half note G2. A box labeled 'E' is positioned above the final G2 note.

AUTUMN CHORALE: Solo 3.1 (in C)

52

57

62

68

Solo 3

$\text{♩} = \text{c. } 138$

"mf"

2nd beat

71

Solo 3

"mp"

G

75

AUTUMN CHORALE: Solo 3.1 (in C)

4

79

Solo 1

Solo 3

1

$\text{♩} = \text{c. } 126$

$\text{♩} = \text{c. } 126$

p

f

81

Solo 1

Solo 3

1

$\text{♩} = \text{c. } 126$

$\text{♩} = \text{c. } 126$

flz. *ord.*

>fp *>f*

p

3

83

Solo 1

Solo 3

1

$\text{♩} = \text{c. } 126$

$\text{♩} = \text{c. } 126$

flz. *ord.* *flz.* *ord.*

cresc. *>ffp* *>ff* *>ffp* *>ff*

p

3

Off by here

H

AUTUMN CHORALE: Solo 3.1 (in C)

85 **TUTTI:** ♩ = 56

Solo 3

2

f \rightrightarrows *mp*

92 **I**

Solo 3

f \rightrightarrows *mp* *f* \rightrightarrows *mp* *f* $>$ *mp*

97

Solo 3

f $>$ *mp* *f* $>$ *mp*

103 **J**

Solo 3

ff \rightrightarrows *mf* *ff* \rightrightarrows *mf* *ff* \rightrightarrows

108

Solo 3

\rightrightarrows *mf* *ff* \rightrightarrows *mf* *ff* \rightrightarrows *mf*

112

Solo 3

ff \rightrightarrows *mf* *sffz* \rightrightarrows *f* *sffz* \rightrightarrows

114

Solo 3

f *sffz* $>$ *f* *sffz* $>$ *f* *p* \rightrightarrows *sffz* **K** 4

121

Solo 3

2 4