

Solo 3.2, 3.3 (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 

6 

12 

17 

22 

28 

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2

33

1

C

Solo 3

36

$\text{♩} = \text{c. } 138$

2nd beat

"mf"

"mp"

1

Solo 3

40

$\text{♩} = \text{c. } 138$

"mf"

D

1

Solo 3

44

"mp"

1

47

1

E

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52

1

Musical staff 1, measures 52-56. Treble clef, key signature of one flat (B-flat). Measures 52-56 contain a melodic line with a long slur over measures 52-54 and another slur over measures 55-56. The time signature changes from 3/4 to 2/2 at measure 55.

57

1

Musical staff 1, measures 57-61. Treble clef, key signature of one flat. Measures 57-61 contain a melodic line with a slur over measures 60-61. The time signature changes from 2/2 to 3/4 at measure 60.

62

1

Musical staff 1, measures 62-67. Treble clef, key signature of one flat. Measure 62 starts with a slur over a half note. A box containing the letter 'F' is positioned above measure 63. The time signature changes from 3/4 to 2/2 at measure 65.

68

Solo 3

1

Musical staff Solo 3 and 1, measures 68-70. Solo 3 part (bass clef, 3/4 time) starts at measure 68 with a tempo marking of quarter note = c. 138. A box containing 'mf' is above measure 68, with an arrow pointing to the 2nd beat. The 1st part (treble clef, 2/2 time) continues from the previous system.

71

Solo 3

1

Musical staff Solo 3 and 1, measures 71-74. Solo 3 part (bass clef, 3/4 time) starts at measure 71 with a box containing 'mp' and an accent mark (>) above it. A box containing the letter 'G' is positioned above measure 73. The 1st part (treble clef, 2/2 time) continues from the previous system.

75

1

Musical staff 1, measures 75-79. Treble clef, key signature of one flat. Measures 75-79 contain a melodic line with a slur over measures 78-79. The time signature changes from 2/2 to 3/4 at measure 78.

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4

79

Solo 1

Solo 3

1

$\text{♩} = c. 126$

$\text{♩} = c. 126$

*f*

81

Solo 1

Solo 3

1

$\text{♩} = c. 126$

$\text{♩} = c. 126$

*flz.* *ord.*

*"fp" < "f"*

83

Solo 1

Solo 3

1

*flz.* *ord.*

*flz.* *ord.*

*cresc.* *"ffp" < "ff"* *"ffp" < "ff"*

Off by here

**H**

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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

Solo 3

> "f" "sffz" > "f" "sffz" > "f" p < sffz

**K**

4

121

Solo 3

2

4