

Solo 3.7 (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

♩ = 56

1

6

A

13

20

24

B

28

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2

33

1



Solo 3

36

$\text{♩} = \text{c. } 138$

"mf"

> "mp"

2nd beat

1



Solo 3

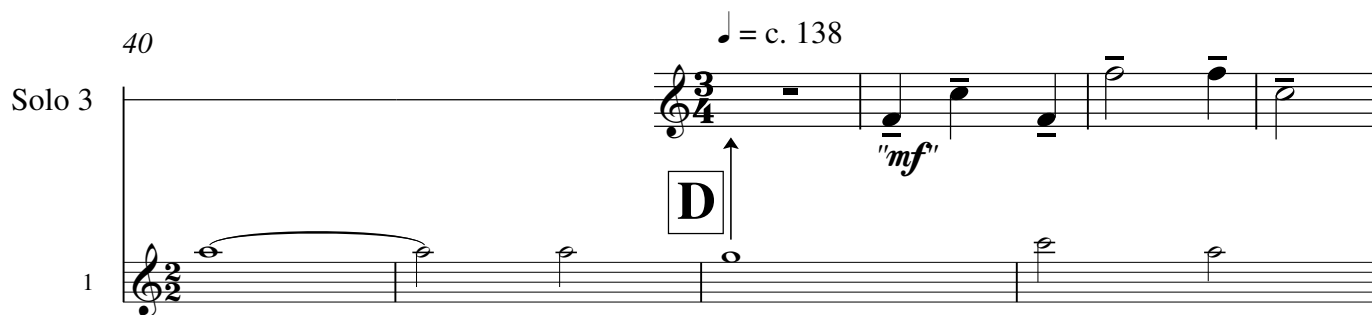
40

$\text{♩} = \text{c. } 138$

"mf"

D

1



Solo 3

44

> "mp"

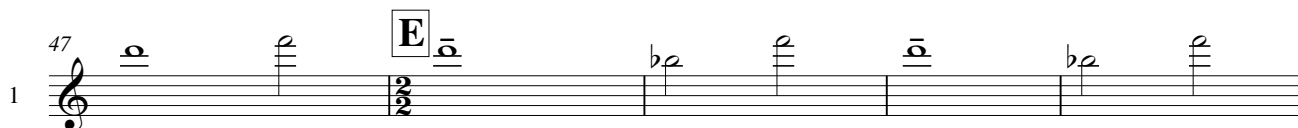
1



47

1

E



AUTUMN CHORALE: Solo 3.7 (in C)

52

1

Musical staff 1, measures 52-58. Treble clef, 3/4 time signature. Measures 52-58 contain a series of chords and notes, with a large slur spanning from measure 52 to 58. The notes are: 52 (F4, A4, C5), 53 (F4, A4, C5), 54 (F4, A4, C5), 55 (F4, A4, C5), 56 (F4, A4, C5), 57 (F4, A4, C5), 58 (F4, A4, C5).

59

1

Musical staff 1, measures 59-62. Treble clef, 3/4 time signature. Measures 59-62 contain a series of chords and notes, with a large slur spanning from measure 59 to 62. The notes are: 59 (F4, A4, C5), 60 (F4, A4, C5), 61 (F4, A4, C5), 62 (F4, A4, C5).

63

1

Musical staff 1, measures 63-67. Treble clef, 3/4 time signature. Measure 63 starts with a box containing the letter 'F'. Measures 63-67 contain a series of chords and notes, with a large slur spanning from measure 63 to 67. The notes are: 63 (F4, A4, C5), 64 (F4, A4, C5), 65 (F4, A4, C5), 66 (F4, A4, C5), 67 (F4, A4, C5).

68

Solo 3

♩ = c. 138

1

Musical staff Solo 3, measures 68-70. Treble clef, 3/4 time signature. Measure 68 starts with a box containing the letter 'F'. The tempo marking is ♩ = c. 138. The dynamic marking is *mf*. A box labeled '2nd beat' points to the second beat of measure 68. Measures 68-70 contain a series of notes, with a large slur spanning from measure 68 to 70. The notes are: 68 (F4, A4, C5), 69 (F4, A4, C5), 70 (F4, A4, C5).

71

Solo 3

1

Musical staff Solo 3, measures 71-74. Treble clef, 3/4 time signature. Measure 71 starts with a box containing the letter 'G'. The dynamic marking is *mp*. Measures 71-74 contain a series of notes, with a large slur spanning from measure 71 to 74. The notes are: 71 (F4, A4, C5), 72 (F4, A4, C5), 73 (F4, A4, C5), 74 (F4, A4, C5).

75

1

Musical staff 1, measures 75-78. Treble clef, 3/4 time signature. Measures 75-78 contain a series of chords and notes, with a large slur spanning from measure 75 to 78. The notes are: 75 (F4, A4, C5), 76 (F4, A4, C5), 77 (F4, A4, C5), 78 (F4, A4, C5).

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4

79

Solo 1

Solo 3

1

$\text{♩} = \text{c. } 126$

$\text{♩} = \text{c. } 126$

*f*

81

Solo 1

Solo 3

1

$\text{♩} = \text{c. } 126$

$\text{♩} = \text{c. } 126$

flz. ord.

*fp* < *f*

3

83

Solo 1

Solo 3

1

*cresc.* ----- *ffp* < *ff* *ffp* < *ff*

flz. ord. flz. ord.

Off by here

3

**H**

AUTUMN CHORALE: Solo 3.7 (in C)

85 **TUTTI:** ♩ = 56

Solo 3

**I**

Solo 3

Solo 3

**J**

Solo 3

Solo 3

Solo 3

**K**

Solo 3

Solo 3