

Full Score

Three Roses

for orchestra

Richard Whalley

Three Roses

written for the London Symphony Orchestra through the LSO Discovery Panufnik Young Composers Scheme, supported by the Helen Hamlyn Trust

Instrumentation:

3 Flutes (3rd doubling Piccolo)

3 Oboes (3rd doubling Cor Anglais)

3 Clarinets in Bb (3rd doubling Bass Clarinet)

2 Bassoons + 1 Contra Bassoon

4 Horns in F

3 Trumpets in Bb

3 Trombones

Timpani

Percussion 2 players:

1. Xylophone, Temple Blocks, Tenor Drum, Suspended Cymbal

2. Claves, Bass Drum, Vibraslap

Violin I (14 players)

Violin II (12 players)

Viola (10 players)

Cello (8 players)

Double Bass (6 players)

The percussion parts require the usual sticks for the respective instruments.

The wind multiphonics are taken from the following sources:

- Bass Clarinet: Philip Rehfeldt *New Directions for Clarinet*, Scarecrow Press; Revised Edition (1994)
- Oboe: Nora Post *Multiphonics for the Oboe*, Interface, 10:2 (1981), p129
- Bassoon: Leslie Ross *Multiphonics for Modern Bassoon*, <http://www.leslieross.net/multies5T.html> (accessed 6th Nov 2013)

Transposed Score

Duration: c. 3½ mins

Programme note

In 2009, I was lucky enough to stumble upon a Cy Twombly exhibit in the Art Institute of Chicago, and was struck by a huge canvas by Twombly, entitled 'The Rose II'. This image consists of three immense flowers, clearly created quickly with great energy, complete with dripping paint. It was impossible to ignore the physicality of the act of painting, and to me the suggestion of the fleetingness of creation. It is as if the drips are starting to erase the original image, making it a memory, yet creating new patterns that partially submerge the original. I was also very struck by the impact of the flowers themselves: not pretty in the conventional sense, but bold, powerful, almost vulgar in how vivid they were.

The musical analogies for me were too strong to ignore: I had to find a way to express this musically. The orchestra is perfectly suited to 'painting in sound', with big brush strokes, vibrant colours and the smearing effect of downward gravity transforming the image as it evolves. It is fascinating that objects appear so different when viewed from afar (drawing attention to the shape) and from close-up (where we experience the texture). The idea here is that the listener should feel sucked inside the flowers as the piece evolves, and as this happens overwhelmed by their powerful scent and vibrant colours.

Three Roses

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4/4 Steady, ♩ = 100

Flute 1,2,3 fl. 3 to picc

Oboe 1,2,3

Clarinet in B♭ 1,2

Bass Clarinet in B♭

Bassoon 1,2

Contrabassoon

Horn in F 1,2,3,4

Trumpet in B♭ 1,2,3

Trombone 1,2,3

Tuba

Timpani

Percussion 1 XYLOPHONE

Percussion 2

Harp

4/4 Steady, ♩ = 100

Violin I

Violin 2

Viola

Violoncello

Double Bass

A

10

Picc.

Fl. 1,2

Ob. 1,2,3

Cl. 1,2

B. Cl.

Bn. 1,2

Hn. 2,4

Timp.

Perc. I (Xylo)

Vn. I

desks 1,2

desks 3,4

desk 5

desks 6,7

desk 1

desk 2

desk 3

Vn. 2

desk 4

desk 5

desk 6

Va.

1

2

3

4

5

Vc.

1

2

3

4

Db.

musical notation with dynamics (ff, f, mf, p, fp, mp, pp), articulations (gliss., arco, pizz., div.), and performance instructions (univ., con vib., poco vib., molto espress., molto vib., nat., scratch, IV div., unis., pizz., div., arco, p, f, mf, fp, mp, pp, molto espress., molto vib.).

2/4 4/4

4B
4 PICCOLO

Picc. *ff* *p* *ff* *p* *ff* *p* *mf* *p* *mf* *p* *mf*

Fl. 1.2 *ff* *p* *ff* *p* *ff* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p*

Ob. 1.2 *ff* *p* *ff* *p* *ff* *p* *mf* *p* *mf* *p* *mf* *a2*

Ob. 3 *ff* *p* *ff* *p* *ff* *p* *p* *mf* *p* *mf* *ff* *p*

Cl. 1.2 *ff* *p* *ff* *p* *mf* *p* *mf* *p* *mf*

Bn. 1.2 *ff* *p*

Cbn. *mf* *mf* *f*

Timp. *pp* *mf* *pp* *gliss.*

Perc. 1 HIGH, LOW TEMPLE BLOCKS *p* *mf* *p* *f* TENOR DRUM

Perc. 2 CLAVES *ff* *mf* *f*

Vn. 1 *ff* *ffp* *ffp* *slow bow*

Vn. 2 *ff* *ffp* *ffp* *slow bow*

Va. desks 1,2,3 *senza vib.* *div.* *fp* *slow bow* *fp*

Va. desks 4,5 *senza vib.* *div.* *fp* *slow bow* *fp*

Vc. desk 1 *senza vib.* *div.* *fp* *slow bow* *f*

Vc. desk 2 *senza vib.* *div.* *fp* *slow bow* *f*

Vc. desk 3 *senza vib.* *div.* *fp* *fp* *slow bow* *f*

Vc. desk 4 *senza vib.* *div.* *fp* *fp* *slow bow* *f*

C

Fl. 1.2 *f* *p* *p* *f* *f* *p* *f*

Ob. 1.2 *p* *mf* *mf* *p* *f* *f* *p* *f* *p* *f* *p*

Ob. 3 *ff* *p* *ff* *p* *p* *ff* *f* *p* *f* *p*

Cl. 1.2 *mf* *p* *mf* *mf* *p* *f* *f* *p* *f* *p* *ff*

B. Cl. *f* *p* *f* *p* *ff*

Bn. 1.2 *ff* *p* *ff* *p* *mf* *f* *f* *p*

Cbn. *mf* *mf* *f* *p*

Hn. 1.3 *mf* *p* *f* *mf* *p* *ff* *mf* *p* *f*

Hn. 2.4 *mf* *p* *f* *mf* *p* *f*

Tp. 1.2 *mf* *p* *f* *mf* *p* *f* *mf* *p* *f*

Tba. *mf* *ff* *mf* *mf* *mf* *fp* *fp*

Timp. *p* *f* *gliss.*

Perc. 1 (T blks) *mp* *f* (T Dr) *mf* *ff*

Perc. 2 (Claves) *ff*

C
always slow bow, gradually increase pressure

Vn. 1 *poco a poco cresc.*
always slow bow, gradually increase pressure

Vn. 2 *poco a poco cresc.*
always slow bow, gradually increase pressure

Va. *1,2,3* *f* *p* *poco a poco cresc.*
div by desk. always slow bow, gradually increase pressure

4,5 *f* *p* *poco a poco cresc.*
div by desk. always slow bow, gradually increase pressure

Vc. *1* *p* *poco a poco cresc.* *f* *p* always slow bow, gradually increase pressure

2 *p* *f* *p* always slow bow, gradually increase pressure

3 *p* *f* *p* *poco a poco cresc.* *f* *p* always slow bow, gradually increase pressure

4 *ff* *p* *f* *p* *poco a poco cresc.* *f* *p* always slow bow, gradually increase pressure

Db. *desk 1* arco senza vib. *ff* *p* slow bow

desk 2 arco *ff*

desk 3 arco senza vib. slow bow *f* *mp*

4/4

E

Picc. *ff* *a2.* *sub. p*

Fl. 1, 2 *ff* *sub. p*

Ob. 1, 2 *ff* *sub. p*

Cl. 1, 2 *ff* *sub. p*

B. Cl. *ff* *sub. p*

Bn. 1, 2 *fp* *fff*

Cbn. *fp* *fff*

Hn. 1 *light staccato* *p* *mf* *p* *flz.* *p* *mp* *f*

Hn. 2 *light staccato* *p* *mf* *p* *flz.* *p* *mp* *f*

Hn. 3 *light staccato* *p* *mf* *p* *flz.* *p* *mp* *f*

Hn. 4 *light staccato* *p* *mf* *p* *flz.* *p* *mp* *f*

Tp. 1 *light staccato* *p* *mf* *p* *flz.* *p* *mp* *f*

Tp. 2 *light staccato* *p* *mf* *p* *flz.* *p* *mp* *f*

Tp. 3 *light staccato* *p* *mf* *p* *flz.* *p* *mp* *f*

Tb. 1 *p* *mf* *p* *mp* *f > p*

Tb. 2 *p* *mf* *p* *mp* *f > p*

Tb. 3 *p* *mf* *p* *mp* *f > p*

Tba. *f* *mfp*

Perc. 1 *(Cym)* *p < f* *p* *f*

Perc. 2 *(B D)* *z* *z* *z* *z* *z*

4/4

E

Vn. 1 *scratch tone* *mf*

Vn. 2 *scratch tone* *mf*

Va. *Desks 1-3* *scratch tone* *mf*

Va. *Desks 4-5* *scratch tone* *mf*

Vc. *Desks 1-2, div.* *scratch tone* *mf*

Vc. *Desks 3-4, div.* *scratch tone* *mf*

Db. *mf*

38 (breathe where necessary)

3/4 4/4 3/4 4/4

Picc. *ff* *ffp* *fff*

Fl. I, 2 (breathe where necessary) *ff* *ffp* *fff*

Ob. I, 2 (breathe where necessary) *ff* *ffp* *fff*

Cl. I, 2 (breathe where necessary) *ff* *ffp* *fff*

B. Cl. (breathe where necessary) *ff* *ffp* *fff*

Bn. I, 2 *fp* *fff*

Cbn. *fp* *fff*

Hn. 1 *p* *p* *mp* *f* *p* *mf* *ff* *p* *mf* *fff* (non flz.)

Hn. 2 *p* *p* *mp* *f* *p* *mf* *ff* *p* *mf* *fff*

Hn. 3 *p* *p* *mp* *f* *p* *mf* *ff* *p* *mf* *fff*

Hn. 4 *p* *p* *mp* *f* *p* *mf* *ff* *p* *mf* *fff*

Tp. 1 *p* *p* *mp* *f* *p* *mf* *ff* *p* *mf* *fff* (non flz.)

Tp. 2 *p* *p* *mp* *f* *p* *mf* *ff* *p* *mf* *fff*

Tp. 3 *p* *p* *mp* *f* *p* *mf* *ff* *p* *mf* *fff*

Tb. 1 *p* *mp* *f* *p* *mf* *ff* *p* *mf* *ff* *p* *f* *fff* (non flz.)

Tb. 2 *p* *mp* *f* *p* *mf* *ff* *p* *mf* *ff* *p* *f* *fff*

Tb. 3 *p* *mp* *f* *p* *mf* *ff* *p* *mf* *ff* *p* *f* *fff*

Tba. *ff*

Perc. 1 *p* *ff* *p* **XYLOPHONE** *p*

Perc. 2 *pp* *fff*

Vn. 1 *nat.* (increase bow speed) *ff* 3/4 4/4 3/4 4/4

Vn. 2 *> p nat.* (increase bow speed) *ff*

Va. *> p nat., molto vib.* (increase bow speed) *ff*

Vc. *> p nat., molto vib.* (increase bow speed) *ff*

Db. *> p* *ff* *sub. p* *ff*

45 Picc. to fl. 3 **3F** **4** More expansive, ♩ = 69 c. 10 secs. **4/4** **3/4**

Picc. *fff*

Ob. 1 c. 10 secs. (senza vib.) *p* *f* *p*

C. A. **COR ANGLAIS** solo: molto espress. *mf* c. 10 secs. (no breath) (senza vib.) *f*

Hn. 1.3 c. 10 secs. 3. *pp*

Hn. 2.4 4. c. 10 secs. *pp* 2. *pp*

Tp. 1 *fff* c. 10 secs.

Tp. 2 *fff* c. 10 secs.

Tp. 3 *fff* c. 10 secs.

Perc. 1 (Xylo) *fff* c. 10 secs.

Perc. 2 c. 10 secs. **VIBRASLAP** *mf*

Hp. c. 10 secs. (no buzz) *ff* pedal buzz buzz

53 **1G** **3** **4** molto espress. *f* *p* *f* *p*

Ob. 1 *f* *p* *f* *p*

Ob. 2 molto espress. *p* *f* *p*

C. A. *f* *mf* *p* *f*

Cl. 1 molto espress. *p* *f*

Cl. 2 molto espress. *p* *f*

Bn. 1 molto espress. *p* *f* *p*

Bn. 2 molto espress. *p* *f* *p*

Hn. 1.3 1. *pp*

Hn. 2.4

Tp. 1 molto espress. harmon: stem in *p* *f* *p*

Tp. 2 molto espress. harmon: stem in *p* *f* *p*

Perc. 2

Hp. buzz *ff* buzz