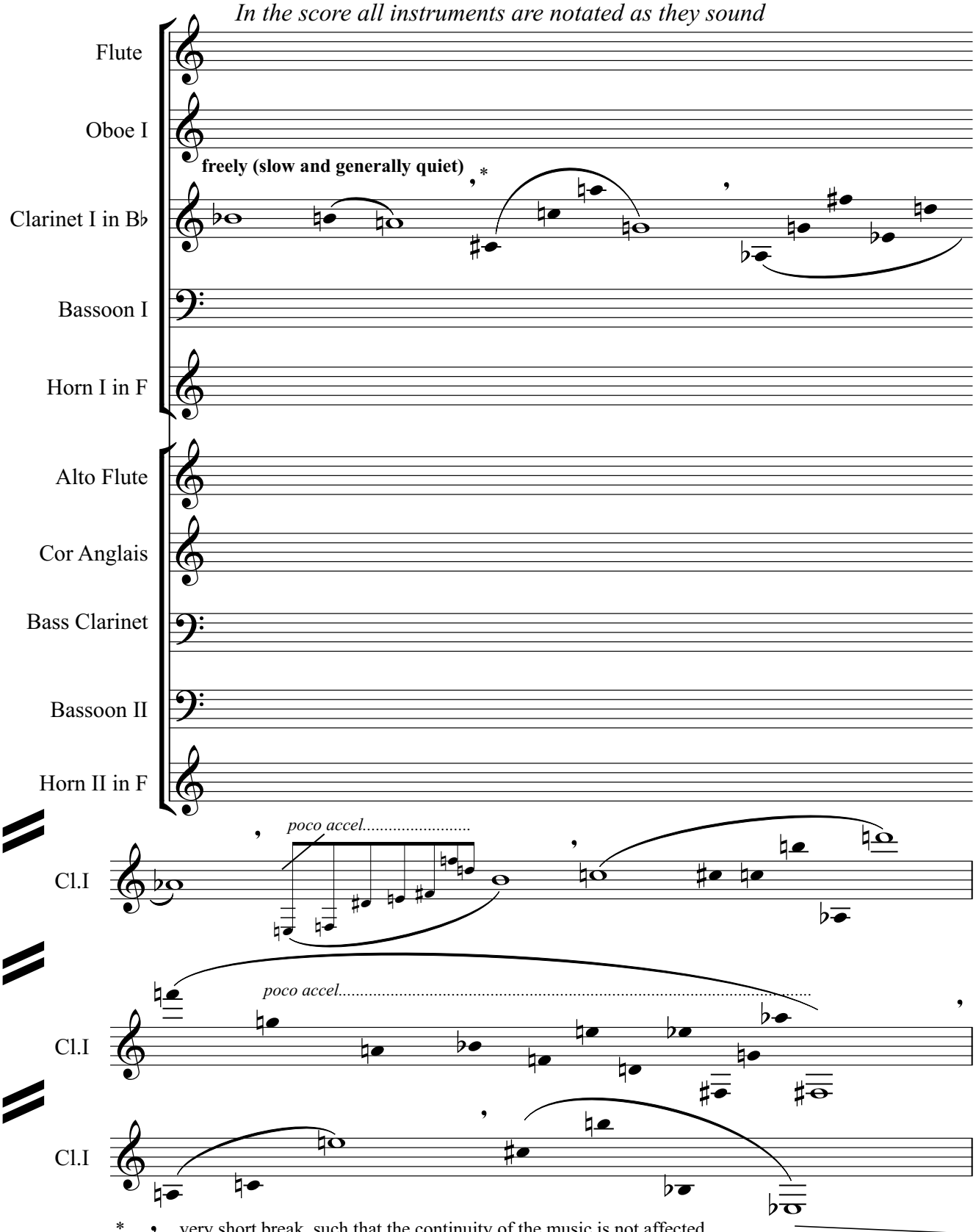
for the Portia Wind Ensemble

Antiphonies

Patrick Harrex

I - Introit

In the score all instruments are notated as they sound



* very short break, such that the continuity of the music is not affected

short pause (unless otherwise indicated)

long pause

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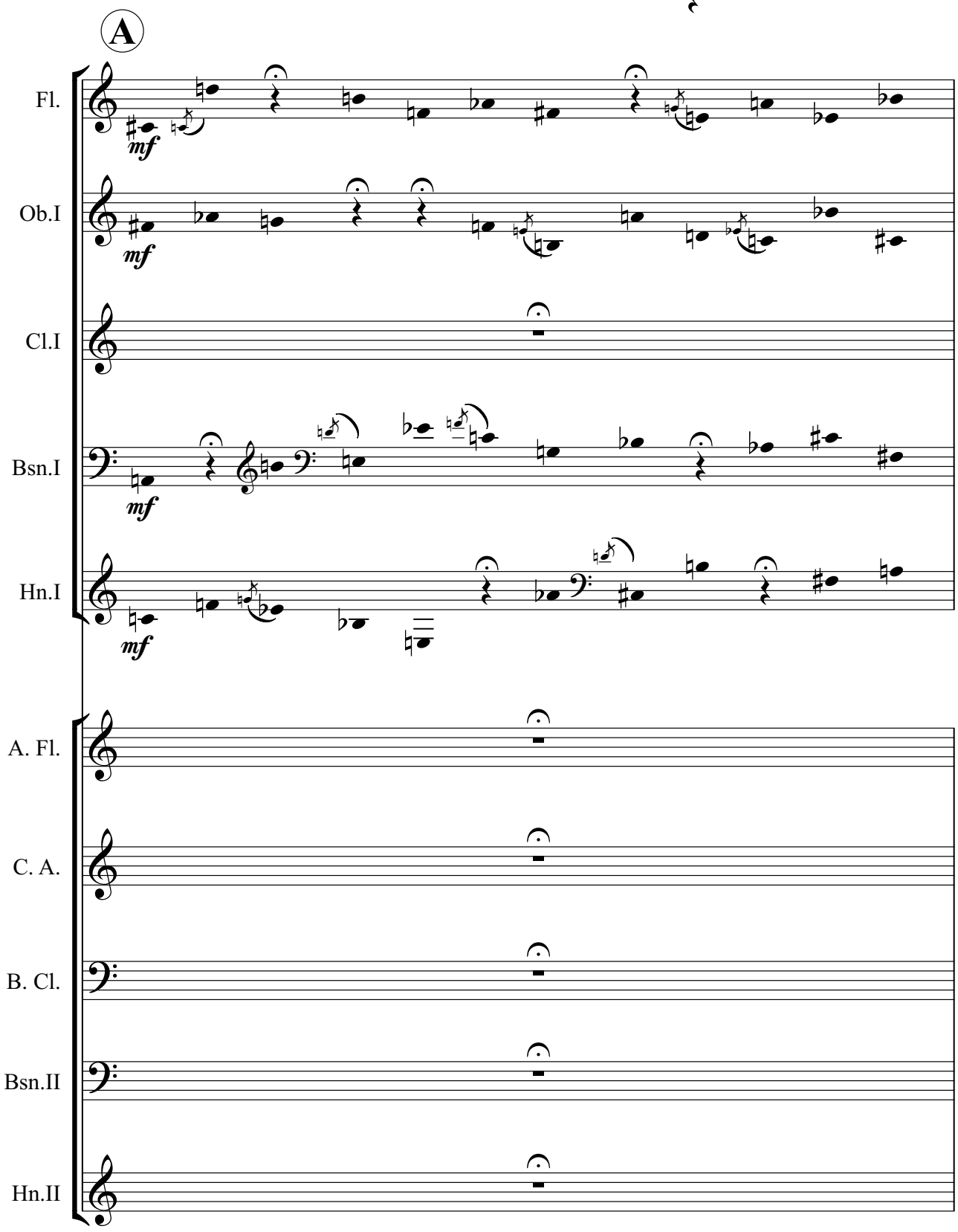
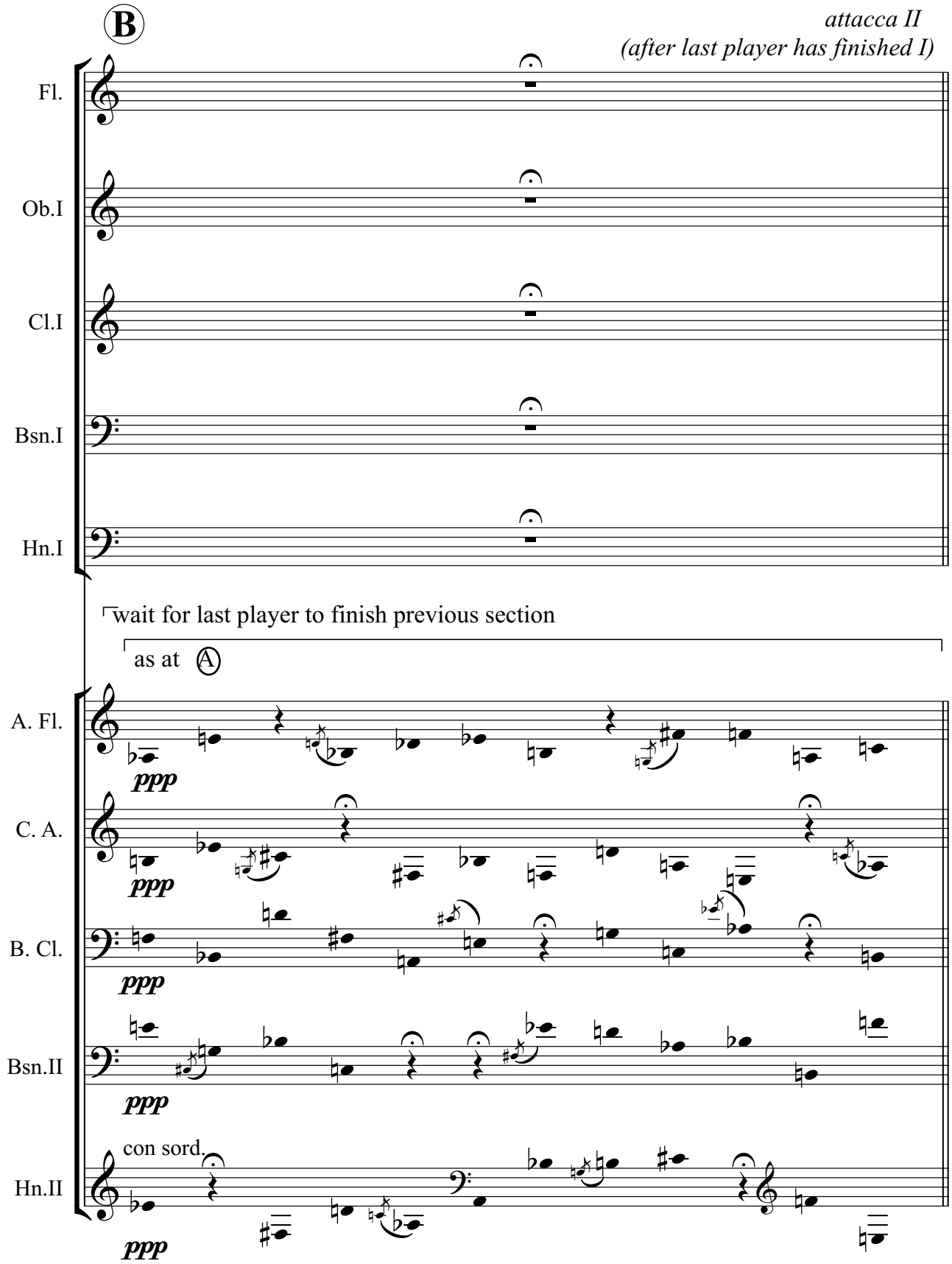
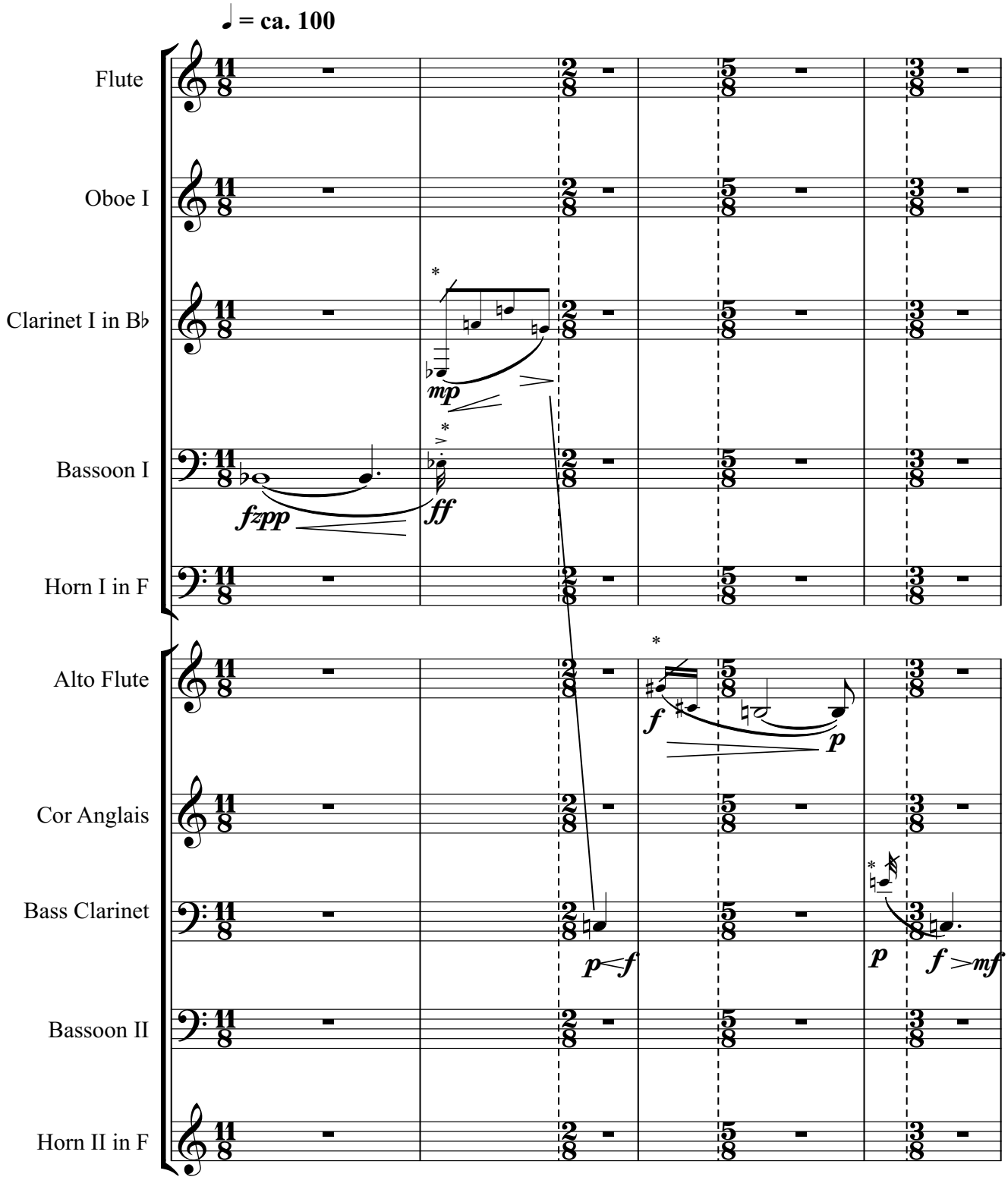
♩ = ca. 15, but each player should adopt an independent tempo within which the durations of notes may vary, i.e. instruments do not necessarily move togther. Grace notes always fairly slow. Very smooth with minimal attack. 𝄻 = 1 beat's rest with pause

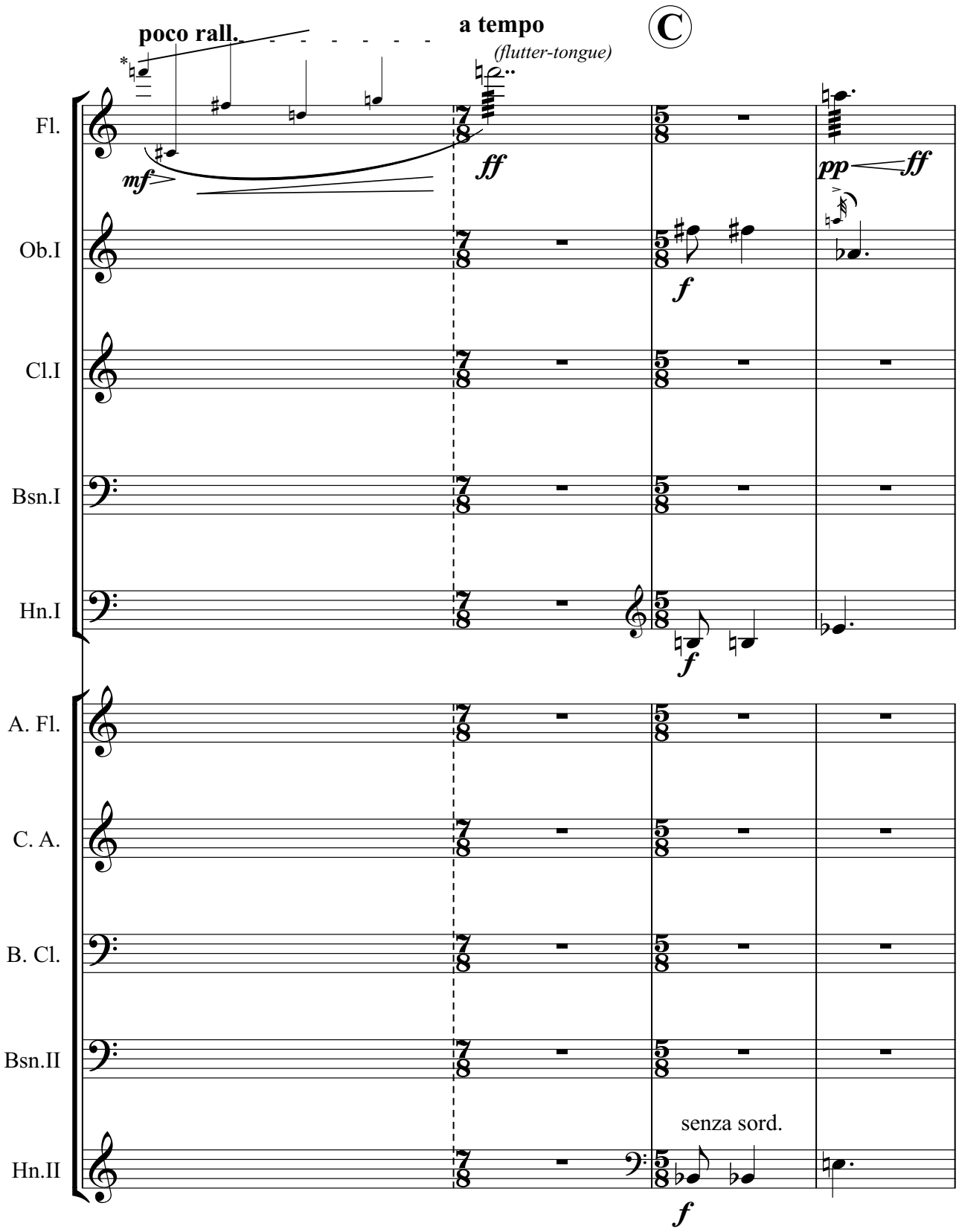


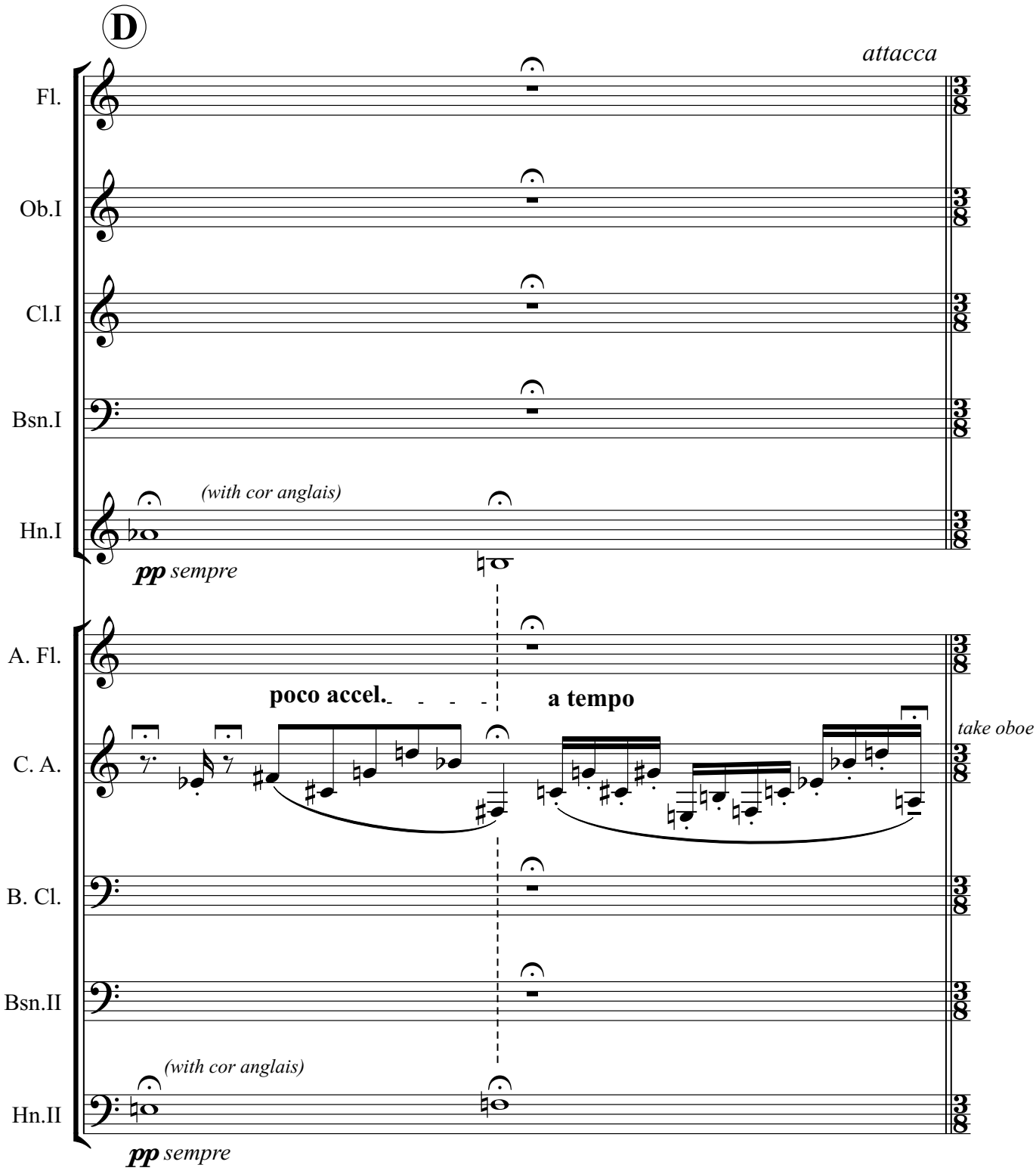

B
attacca II
(after last player has finished I)
Fl.
Ob.I
Cl.I
Bsn.I
Hn.I
wait for last player to finish previous section
as at A
A. Fl.
ppp
C. A.
ppp
B. Cl.
ppp
Bsn.II
ppp
con sord.
Hn.II
ppp

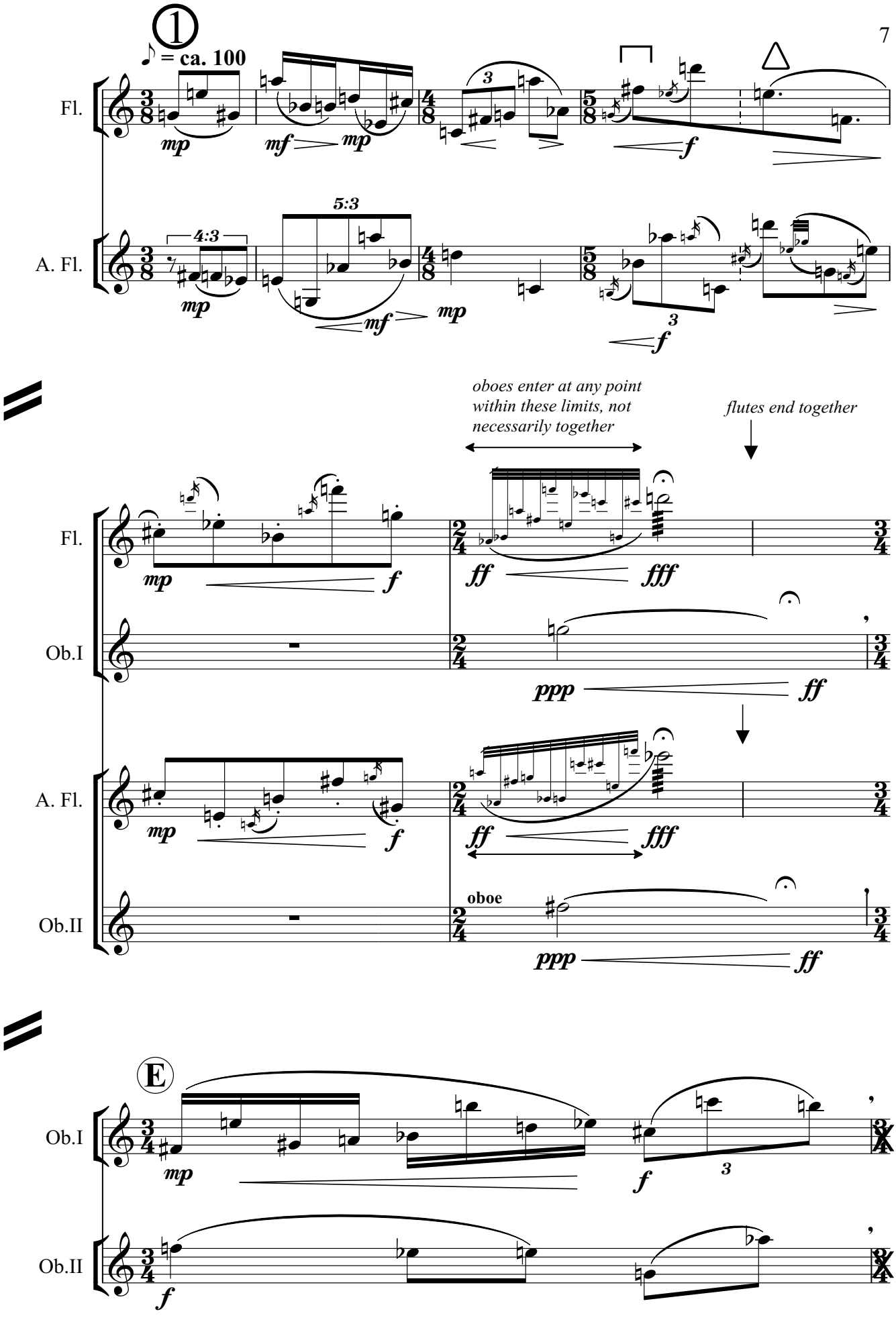
II - Litany

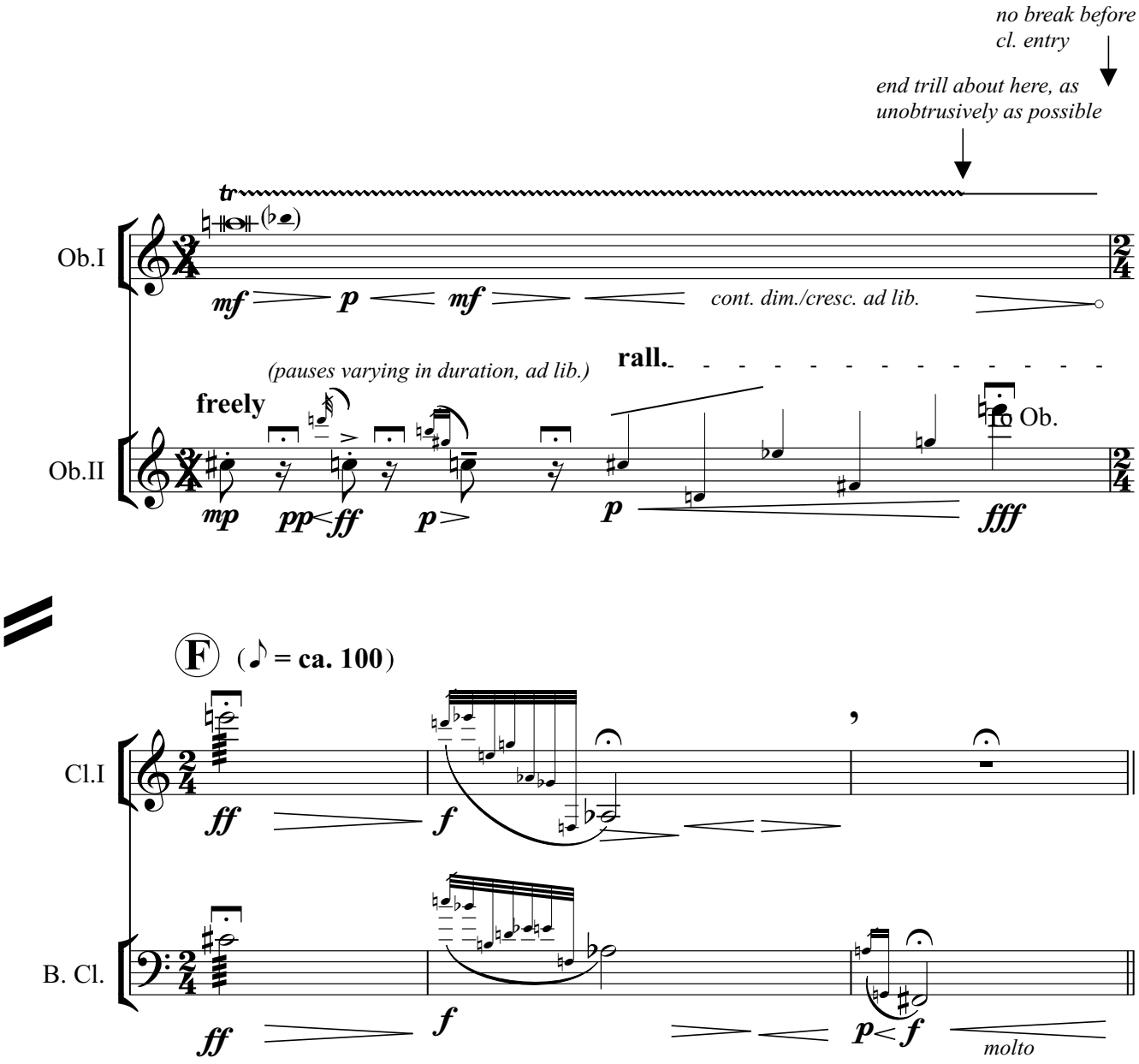


* the durations of the small (grace) notes, although not in a given tempo, should be approximately related, e.g. ♪ = 2x 𝅘𝅥𝅯,


poco rall.
a tempo
(flutter-tongue)
C
Fl.
Ob.I
Cl.I
Bsn.I
Hn.I
A. Fl.
C. A.
B. Cl.
Bsn.II
Hn.II
senza sord.

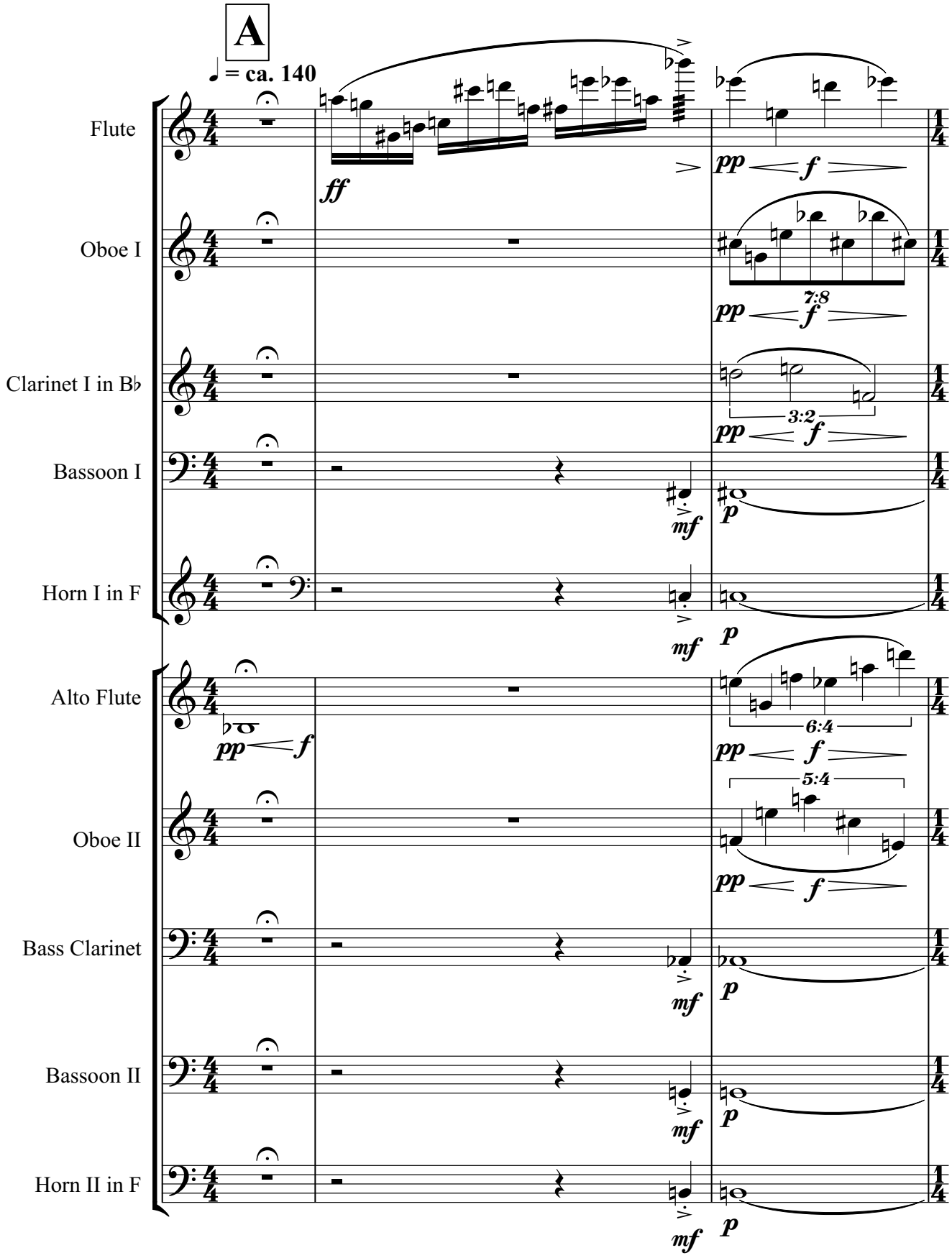

D
attacca
Fl.
Ob.I
Cl.I
Bsn.I
Hn.I
(with cor anglais)
pp sempre
A. Fl.
poco accel.
a tempo
C. A.
take oboe
B. Cl.
Bsn.II
(with cor anglais)
Hn.II
pp sempre

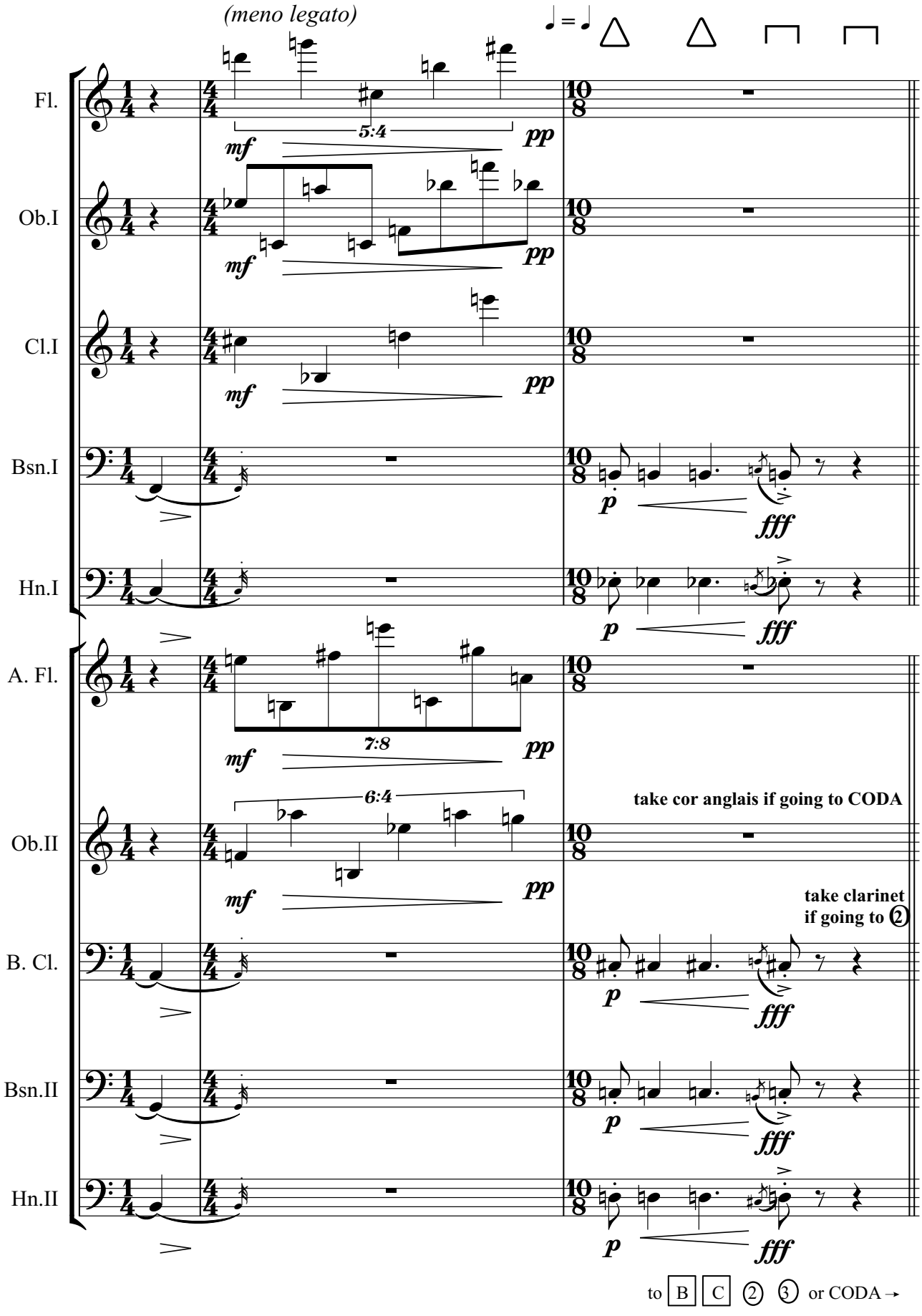

1
♪ = ca. 100
Fl.
A. Fl.
mp
mf
mp
f
4:3
5:3
3
oboes enter at any point within these limits, not necessarily together
flutes end together
Ob.I
Ob.II
ff
fff
ppp
oboe
E

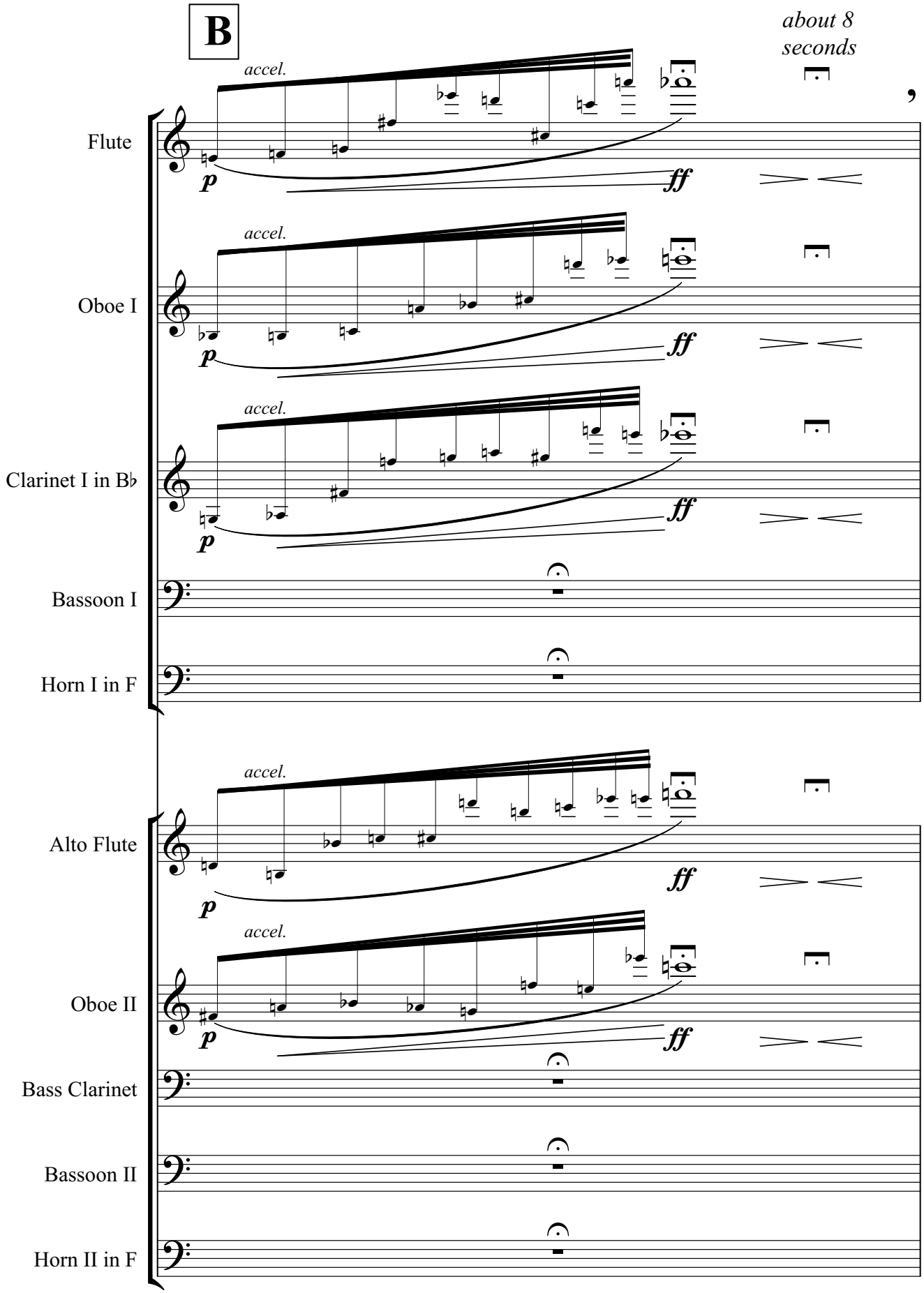

no break before
cl. entry
end trill about here, as
unobtrusively as possible
tr
Ob.I
mf
p
mf
cont. dim./cresc. ad lib.
(pauses varying in duration, ad lib.)
rall.
freely
Ob.II
mp
pp
ff
p
p
fff
to Ob.
F
(♪ = ca. 100)
Cl.I
ff
f
B. Cl.
ff
f
p
f
molto

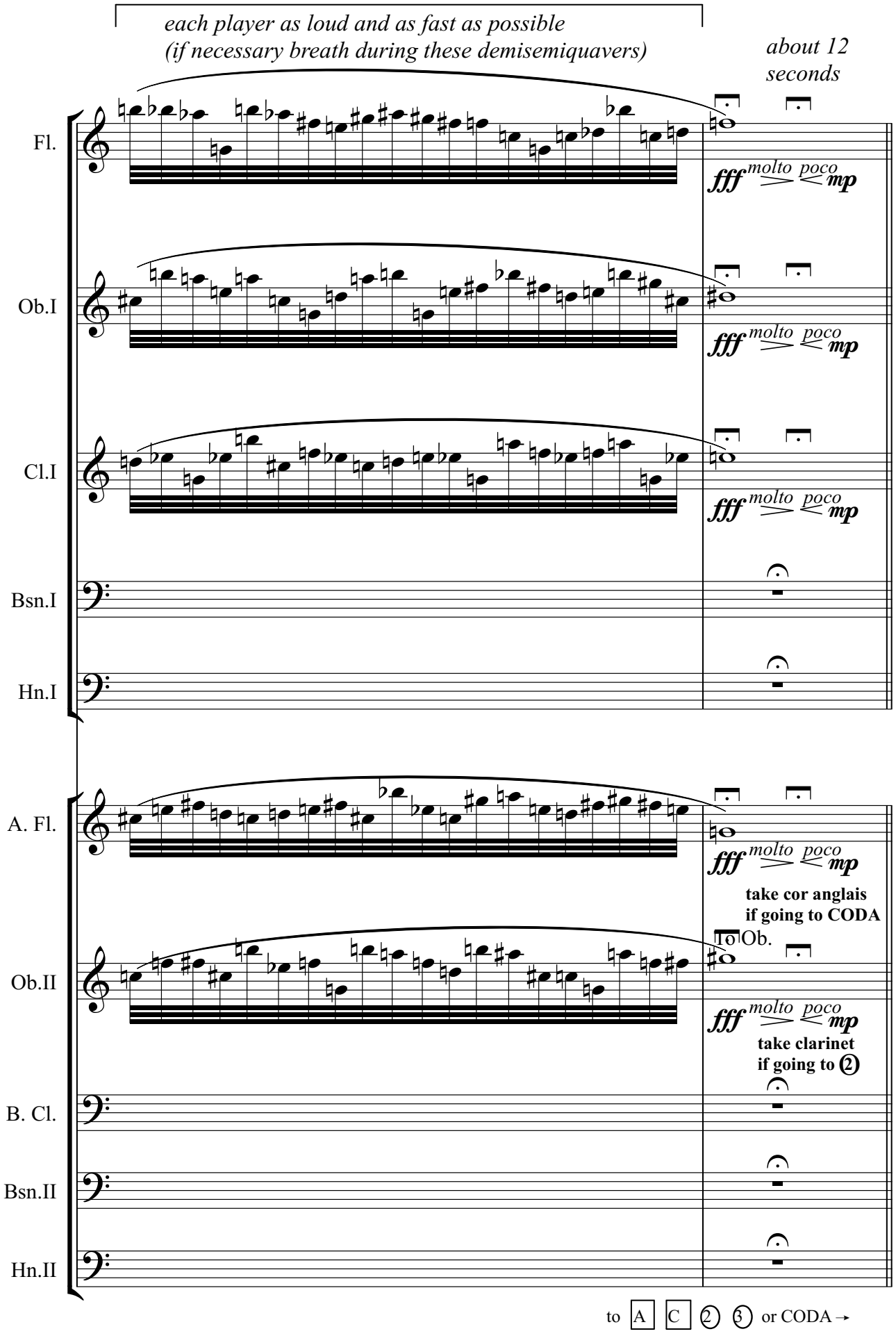
attacca Refrain

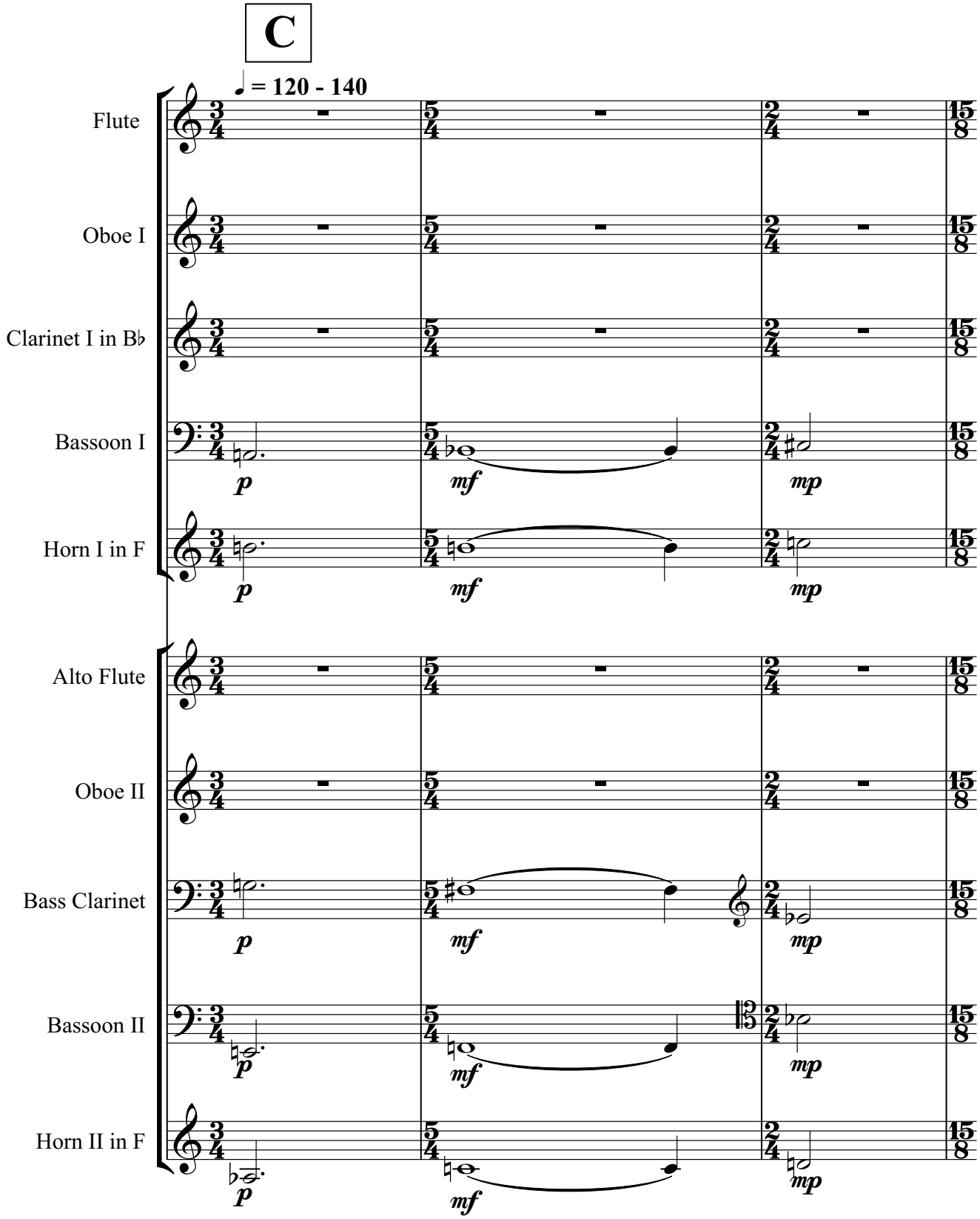
Refrain - use two of the three sectons (A B C) for each Refrain.
Each section must be used twice during the performance, but may not be repeated in one Refrain. N.B. there are 6 possibilities: AB, AC, BA, BC, CA, CB

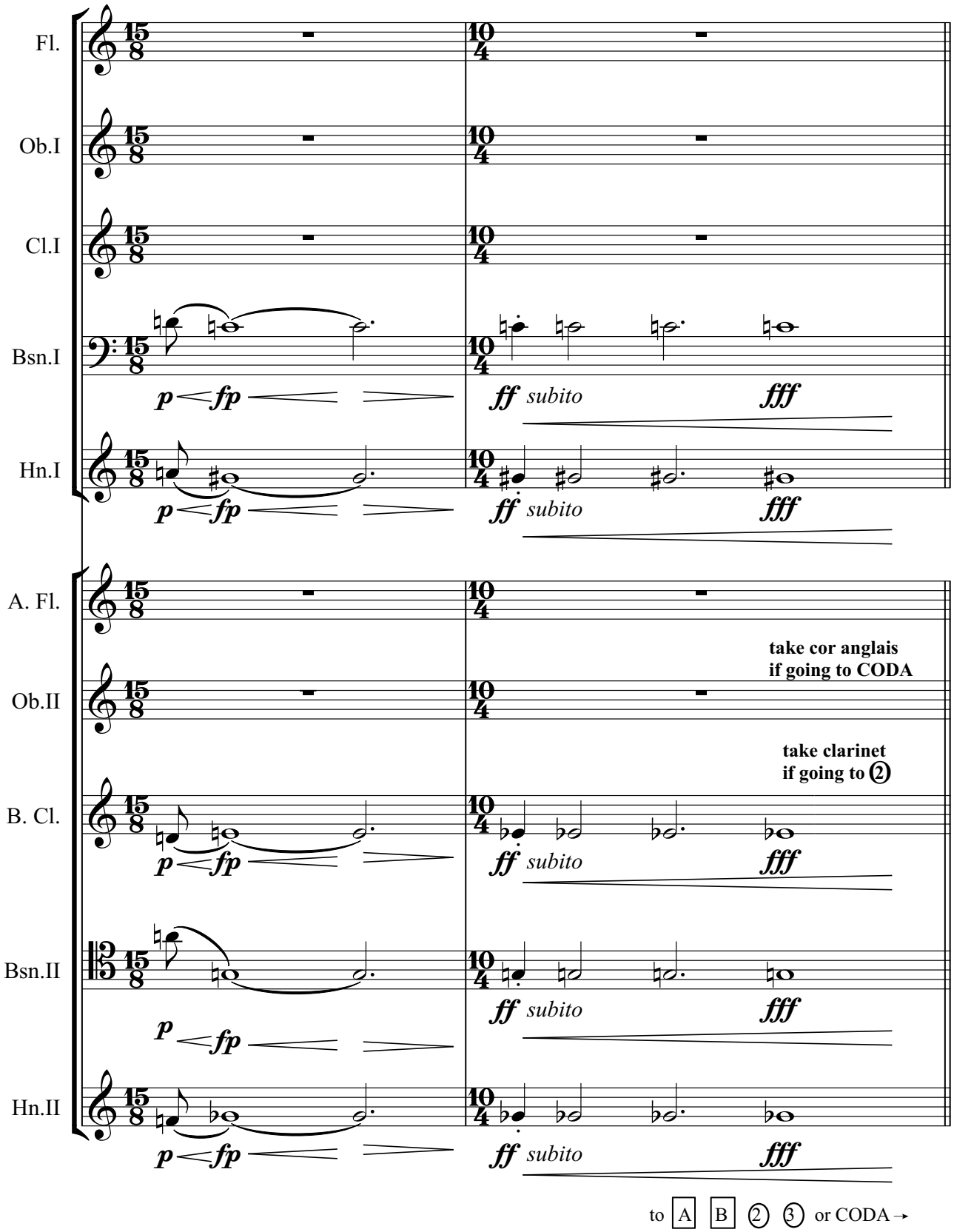


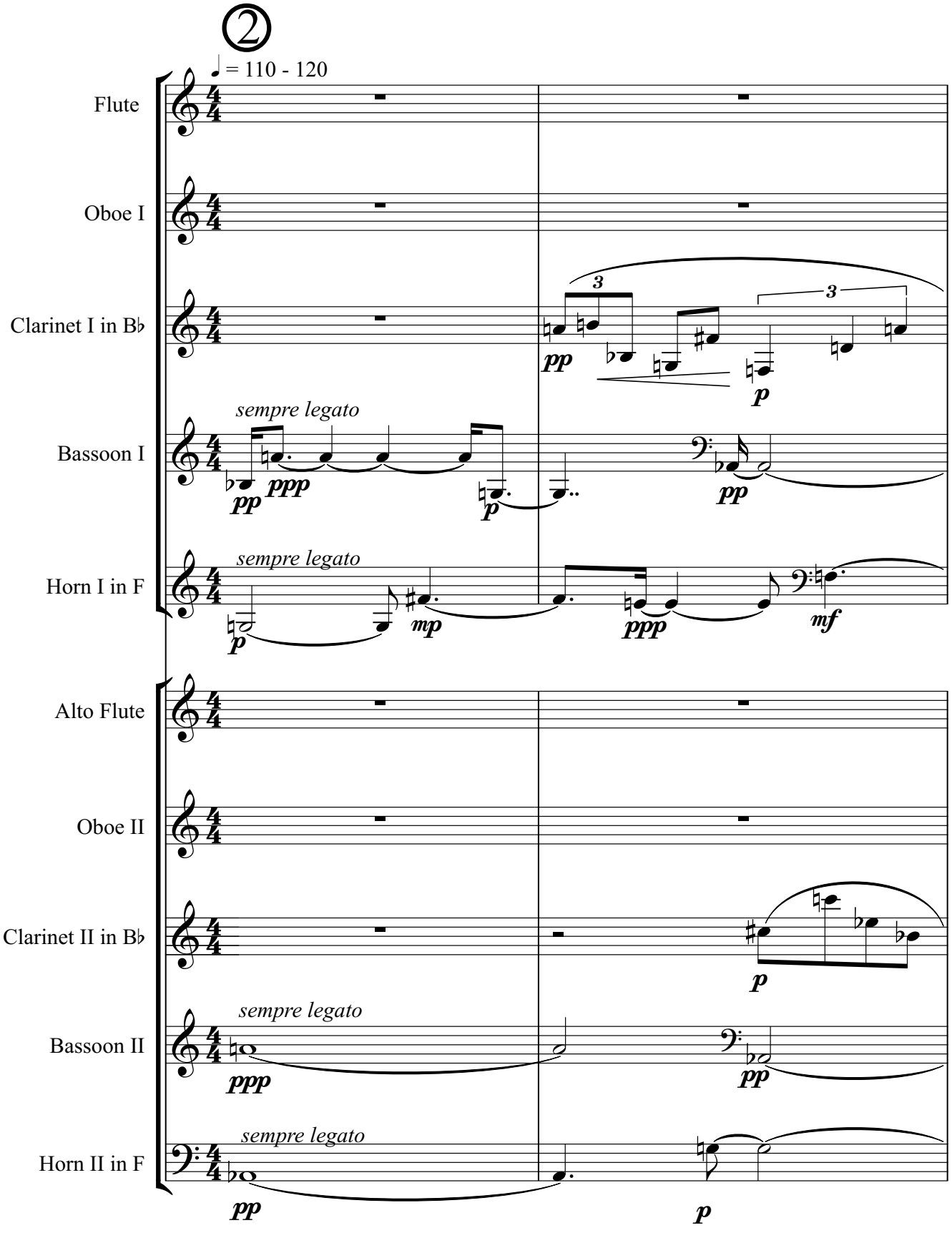

(meno legato)
♩ = ♩
Fl.
Ob.I
Cl.I
Bsn.I
Hn.I
A. Fl.
Ob.II
B. Cl.
Bsn.II
Hn.II
5:4
7:8
6:4
mf
pp
p
fff
take cor anglais if going to CODA
take clarinet if going to ②
to B C ② ③ or CODA →

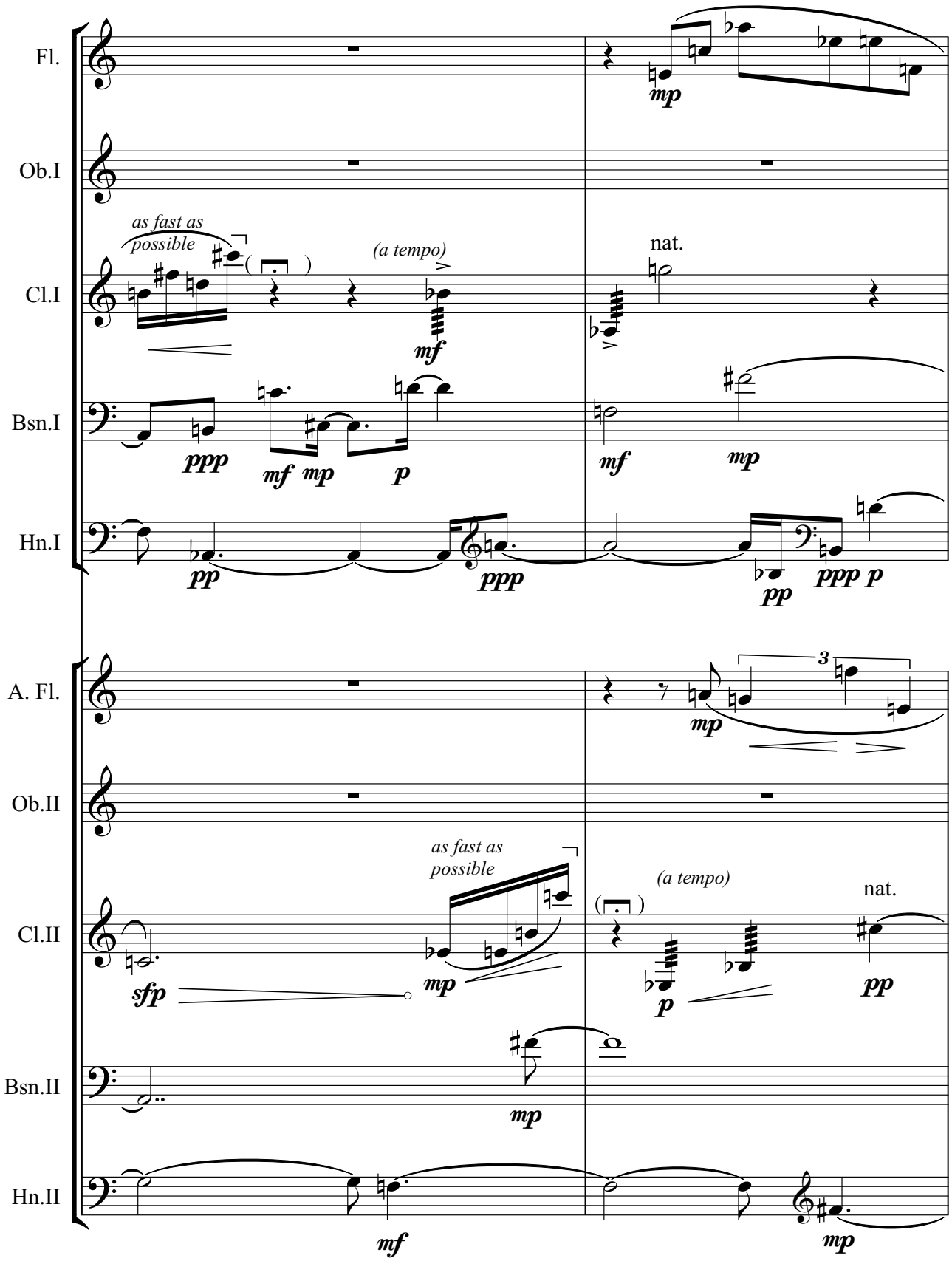

B
about 8 seconds
accel.
Flute
Oboe I
Clarinet I in B♭
Bassoon I
Horn I in F
Alto Flute
Oboe II
Bass Clarinet
Bassoon II
Horn II in F
p
ff

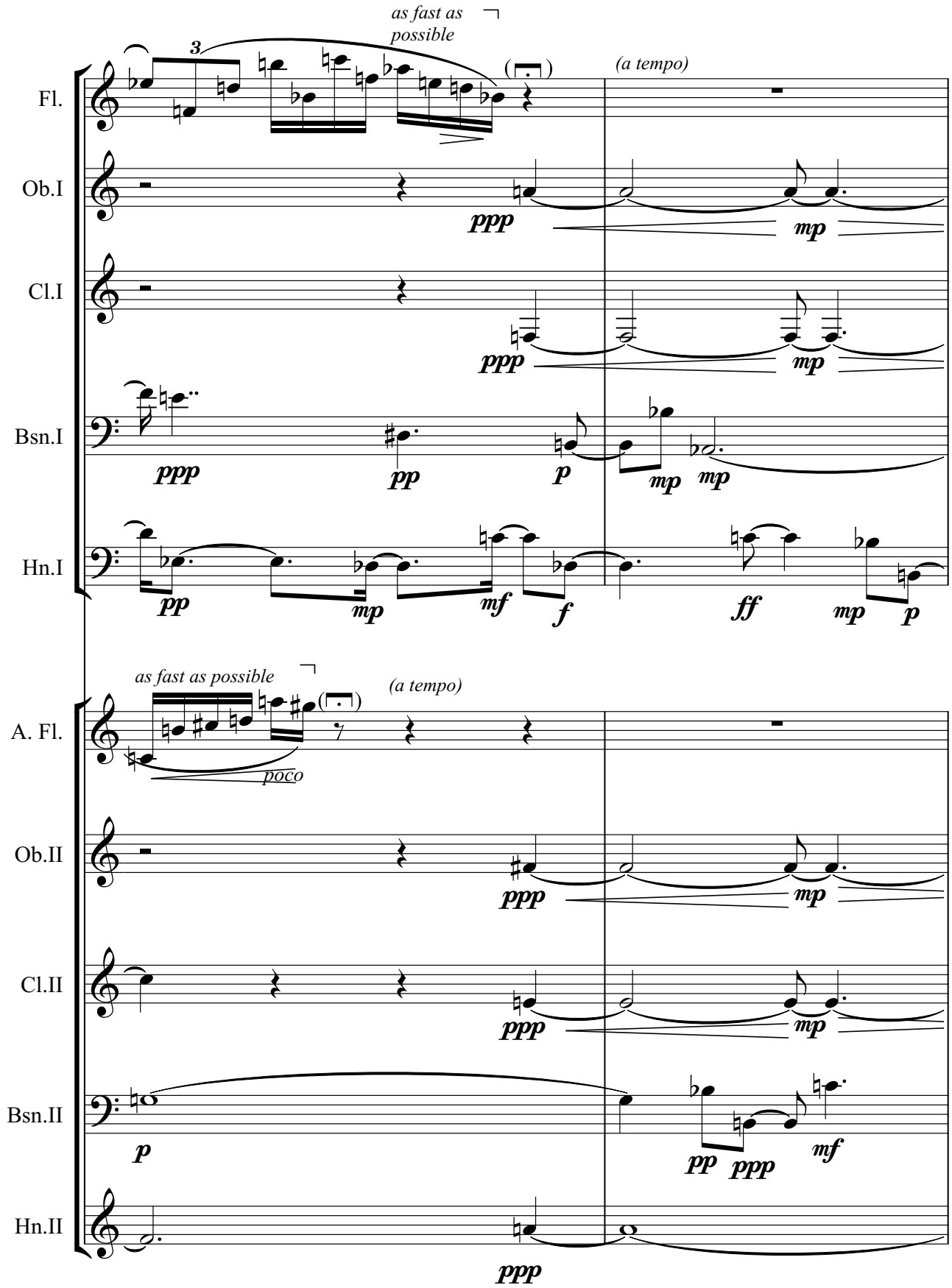

each player as loud and as fast as possible
(if necessary breath during these demisemiquavers)
about 12 seconds
Fl.
Ob.I
Cl.I
Bsn.I
Hn.I
A. Fl.
Ob.II
B. Cl.
Bsn.II
Hn.II
fff molto poco mp
take cor anglais if going to CODA
to Ob.
take clarinet if going to 2
to A C 2 3 or CODA →

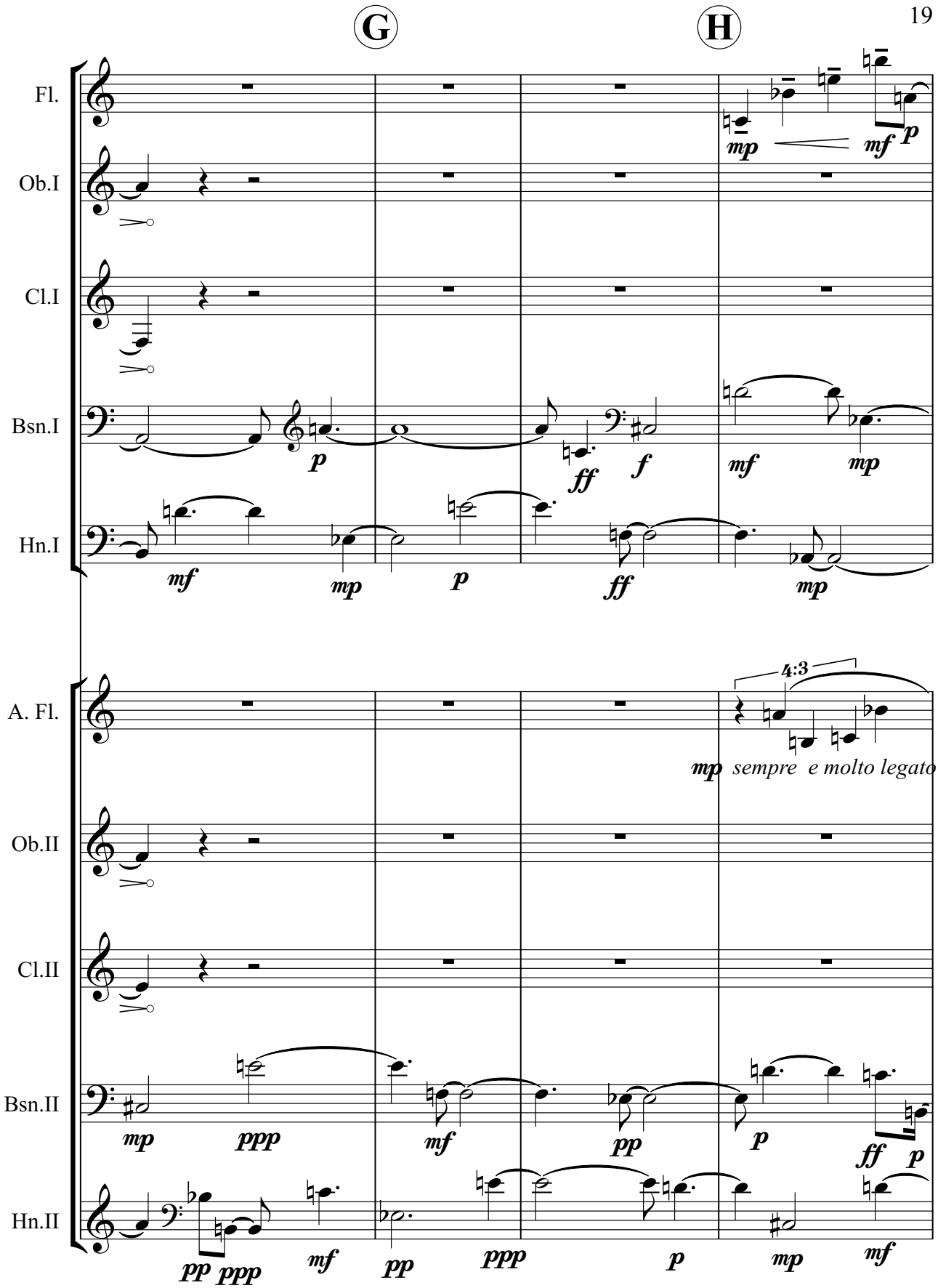

C
♩ = 120 - 140
Flute
Oboe I
Clarinet I in B♭
Bassoon I
Horn I in F
Alto Flute
Oboe II
Bass Clarinet
Bassoon II
Horn II in F
p
mf
mp

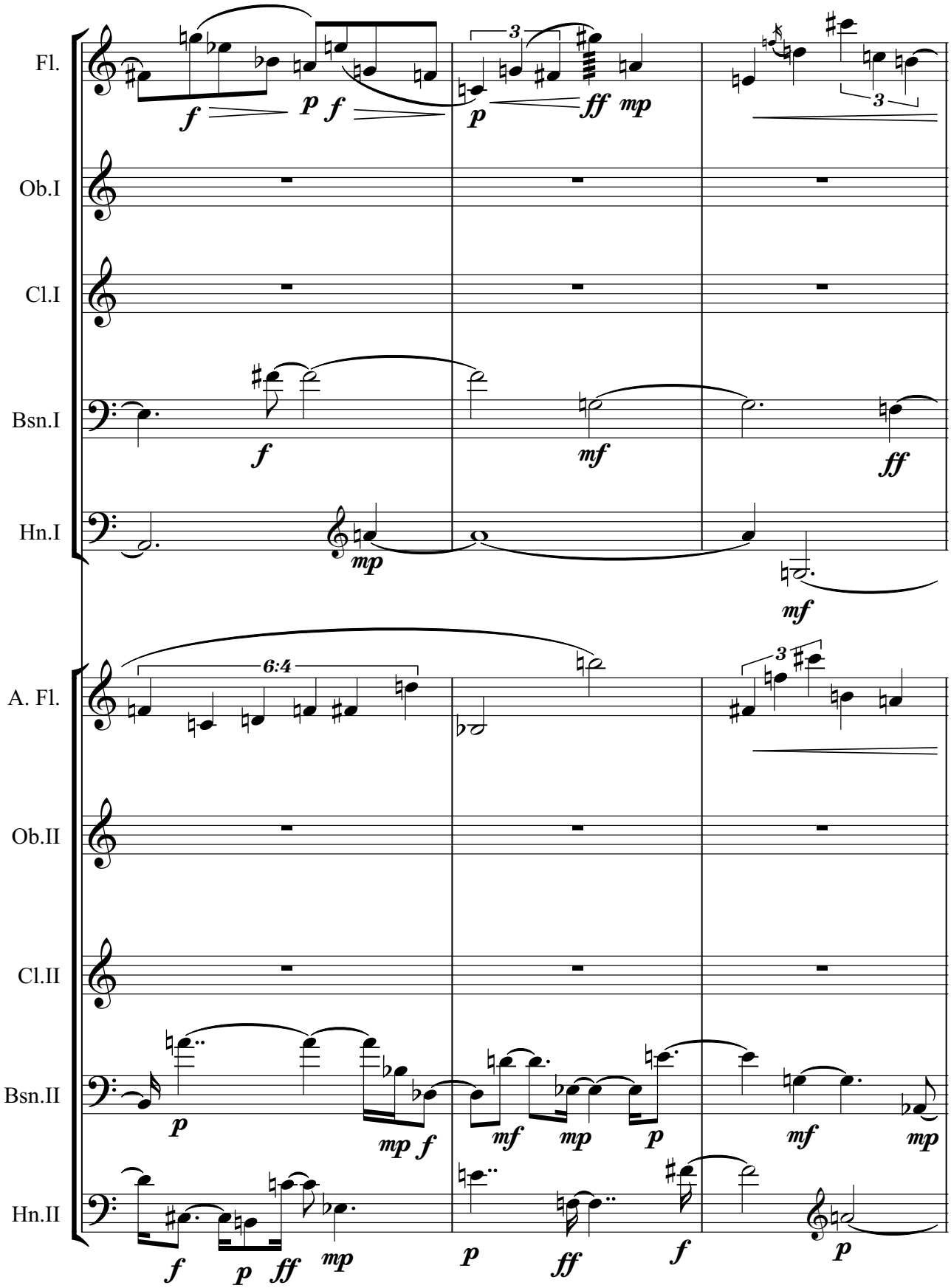

Fl.
Ob.I
Cl.I
Bsn.I
Hn.I
A. Fl.
Ob.II
B. Cl.
Bsn.II
Hn.II
p fp
ff subito
fff
take cor anglais
if going to CODA
take clarinet
if going to ②
to A B ② ③ or CODA →

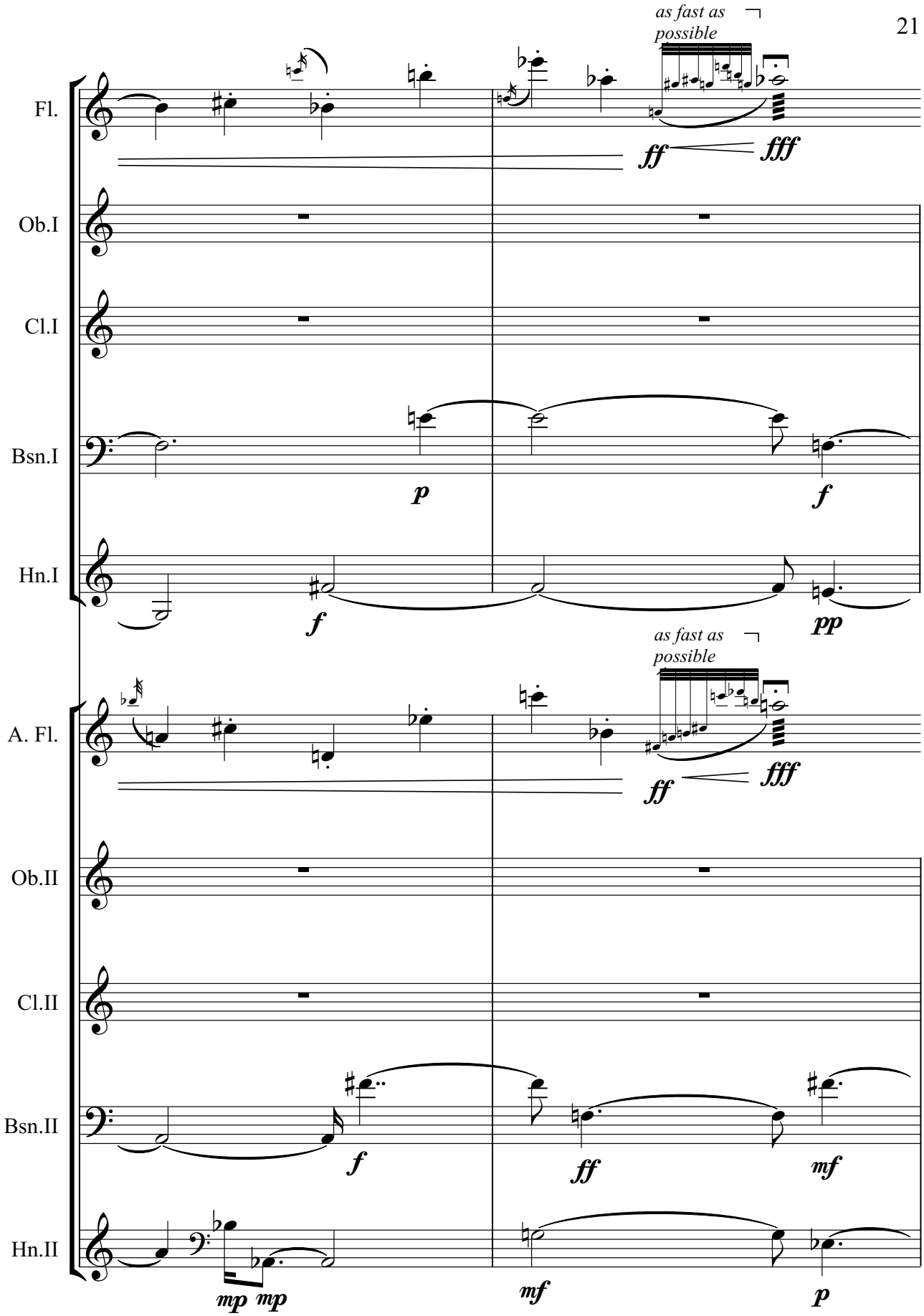

②
♩ = 110 - 120
Flute
Oboe I
Clarinet I in B♭
Bassoon I
Horn I in F
Alto Flute
Oboe II
Clarinet II in B♭
Bassoon II
Horn II in F
sempre legato
sempre legato
sempre legato
sempre legato
3
3
pp
ppp
p
pp
p
mp
ppp
mf
p
ppp
pp
pp
p

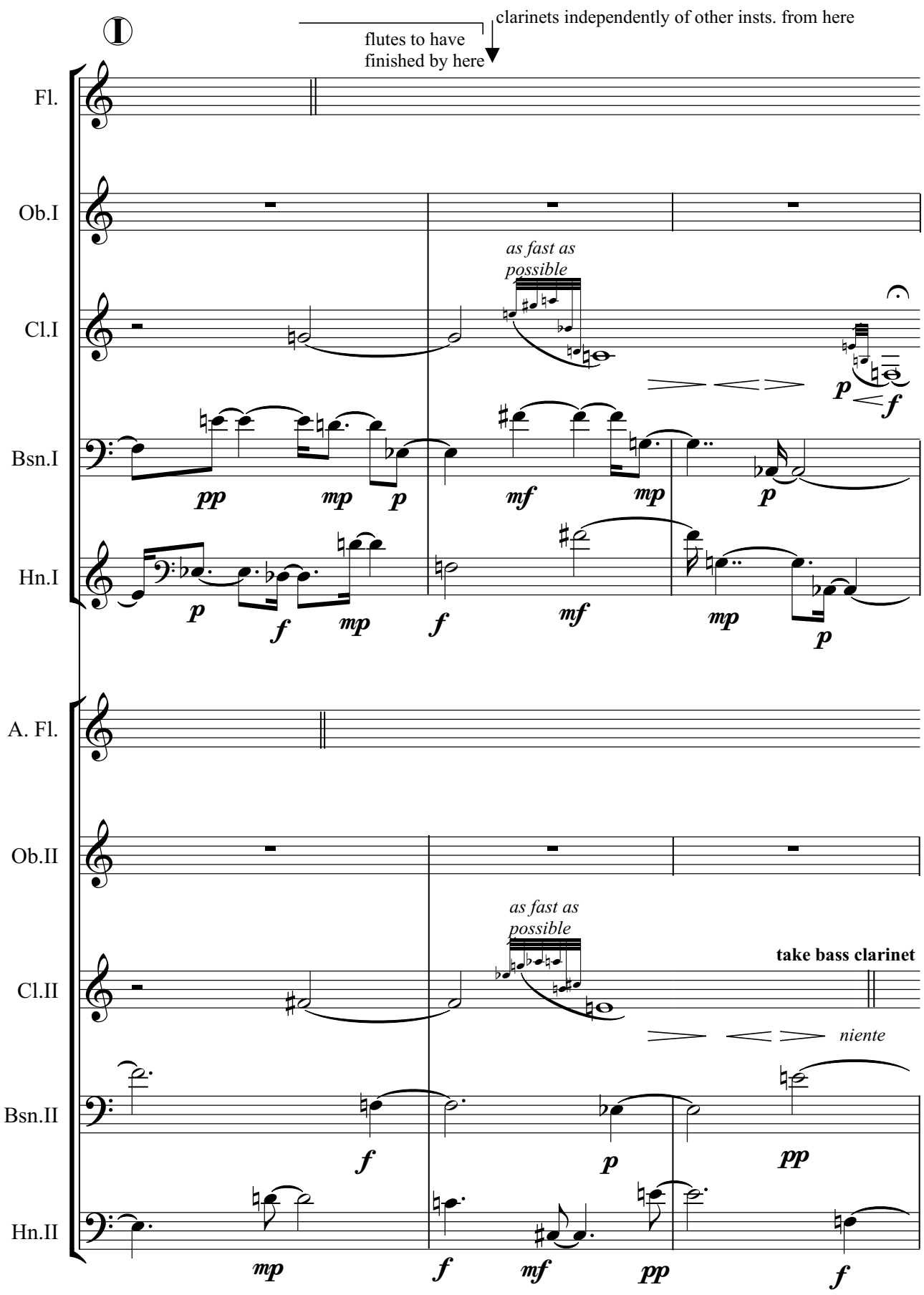

Fl.
Ob.I
Cl.I
Bsn.I
Hn.I
A. Fl.
Ob.II
Cl.II
Bsn.II
Hn.II
as fast as possible
(a tempo)
nat.
as fast as possible
(a tempo)
nat.
3

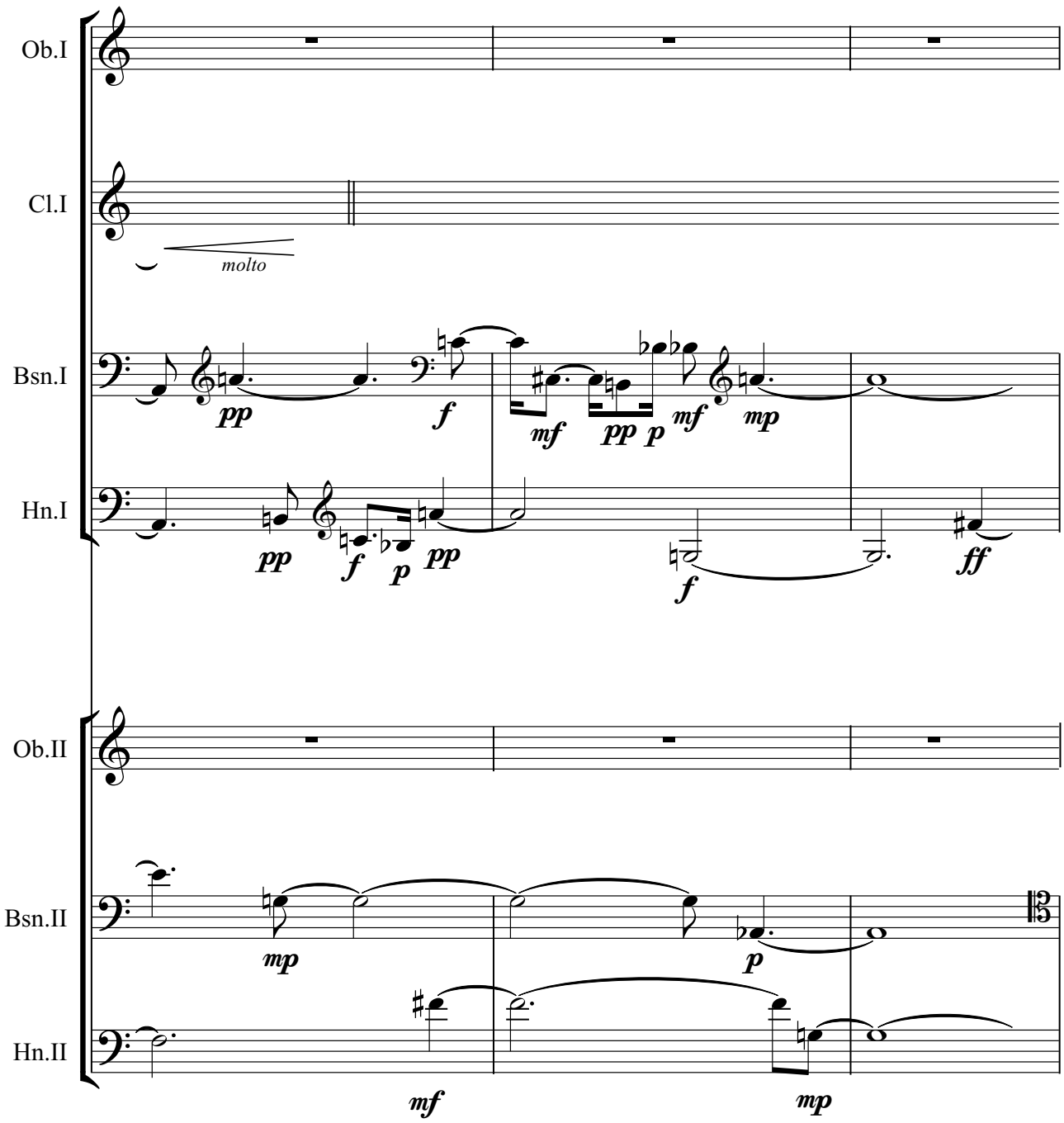

as fast as possible
(a tempo)
Fl.
Ob.I
Cl.I
Bsn.I
Hn.I
as fast as possible
poco
(a tempo)
A. Fl.
Ob.II
Cl.II
Bsn.II
Hn.II

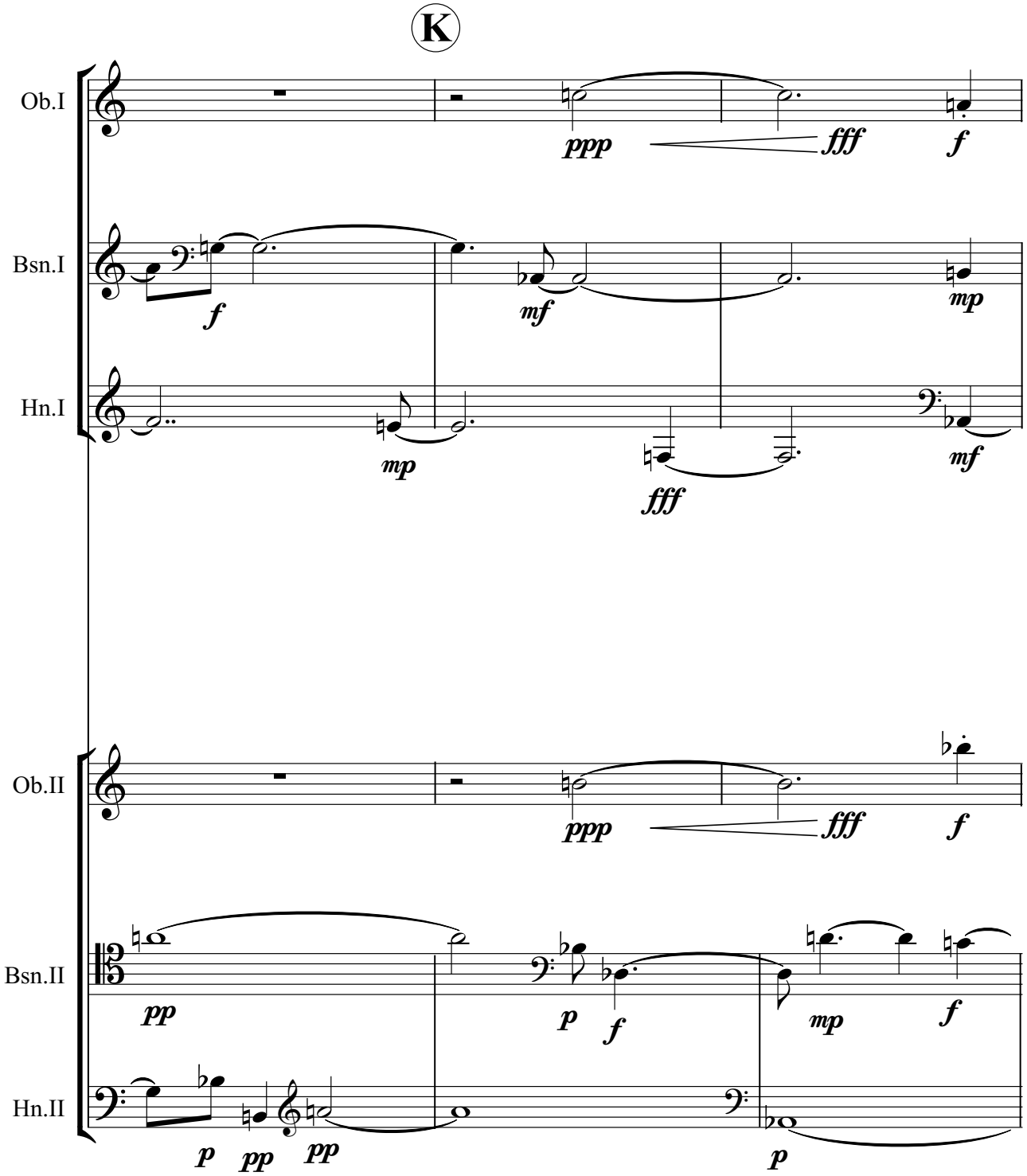

G
H
Fl.
Ob.I
Cl.I
Bsn.I
Hn.I
A. Fl.
Ob.II
Cl.II
Bsn.II
Hn.II
4:3
mp sempre e molto legato

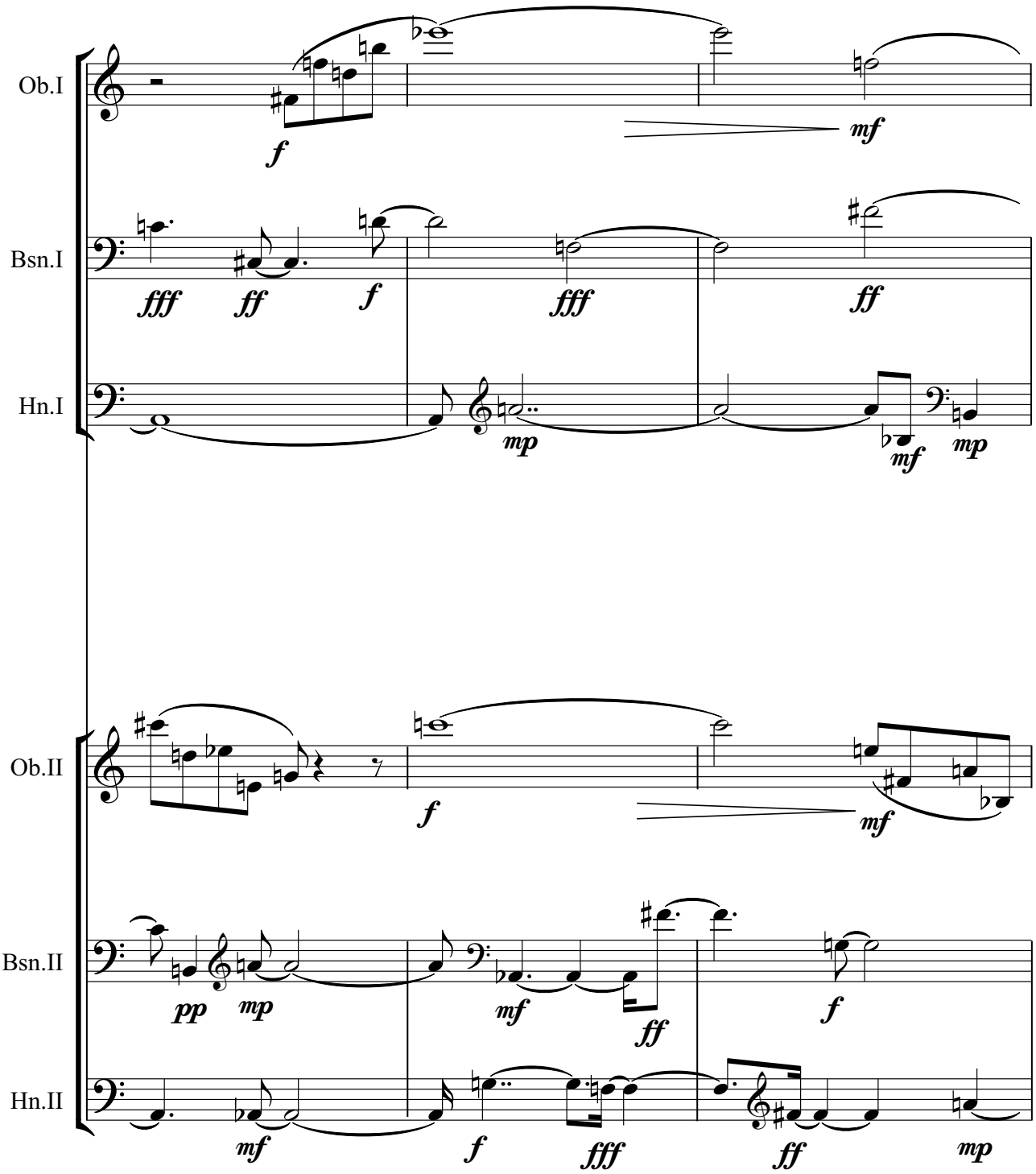

Fl.
Ob.I
Cl.I
Bsn.I
Hn.I
A. Fl.
Ob.II
Cl.II
Bsn.II
Hn.II
6:4
3
3
3

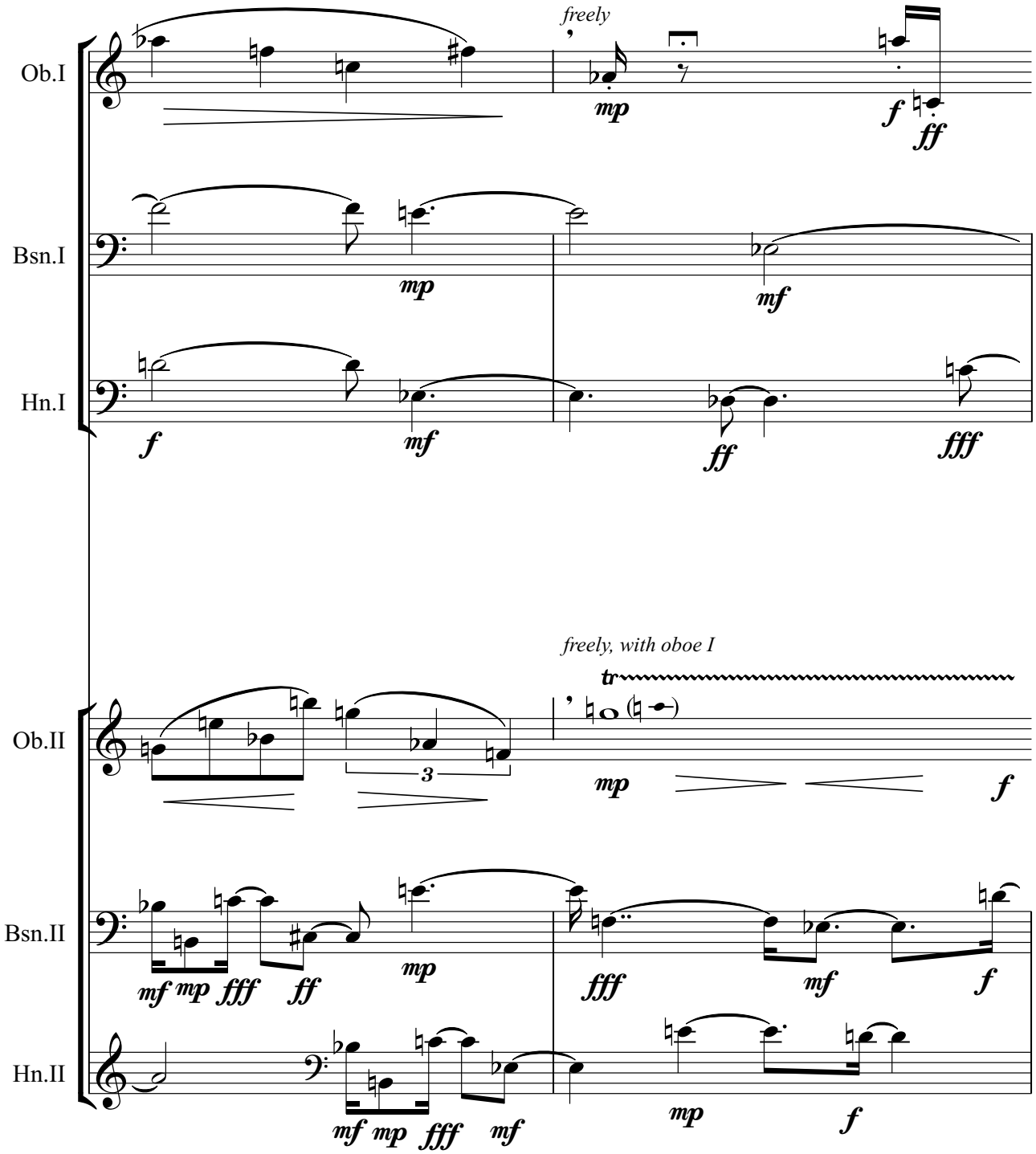

as fast as possible
Fl.
ff
fff
Ob.I
Cl.I
Bsn.I
p
f
Hn.I
f
pp
as fast as possible
A. Fl.
ff
fff
Ob.II
Cl.II
Bsn.II
f
ff
mf
Hn.II
mp mp
mf
p

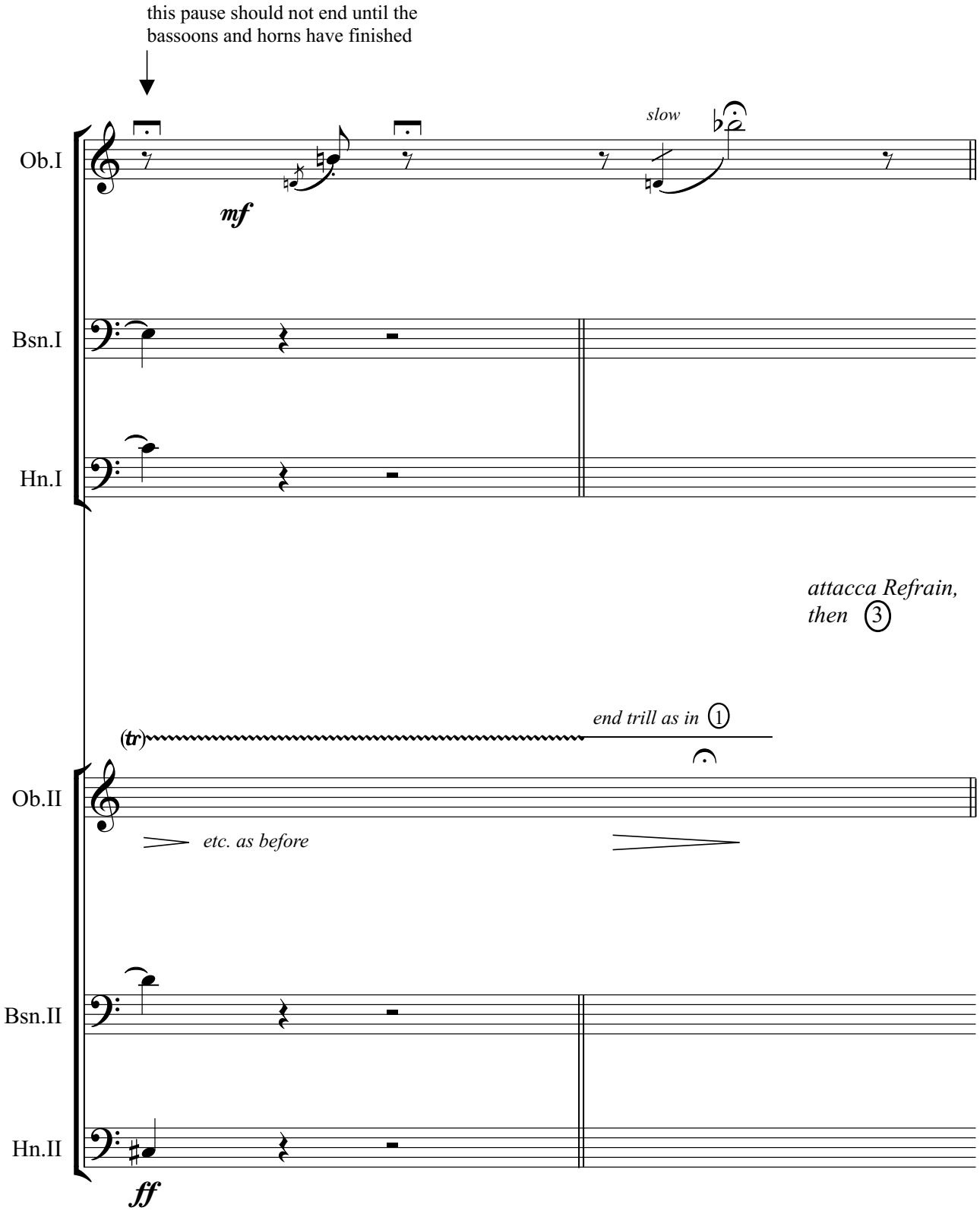

I
flutes to have
finished by here
clarinets independently of other insts. from here
Fl.
Ob.I
as fast as
possible
Cl.I
Bsn.I
Hn.I
A. Fl.
Ob.II
as fast as
possible
take bass clarinet
Cl.II
niente
Bsn.II
Hn.II


Ob.I
Cl.I
molto
Bsn.I
Hn.I
Ob.II
Bsn.II
Hn.II
pp
f
mf
pp
p
mf
mp
pp
f
p
pp
f
ff
mp
p
mf
mp


K
Ob.I
Bsn.I
Hn.I
Ob.II
Bsn.II
Hn.II
ppp
fff
f
mf
mp
pp
p

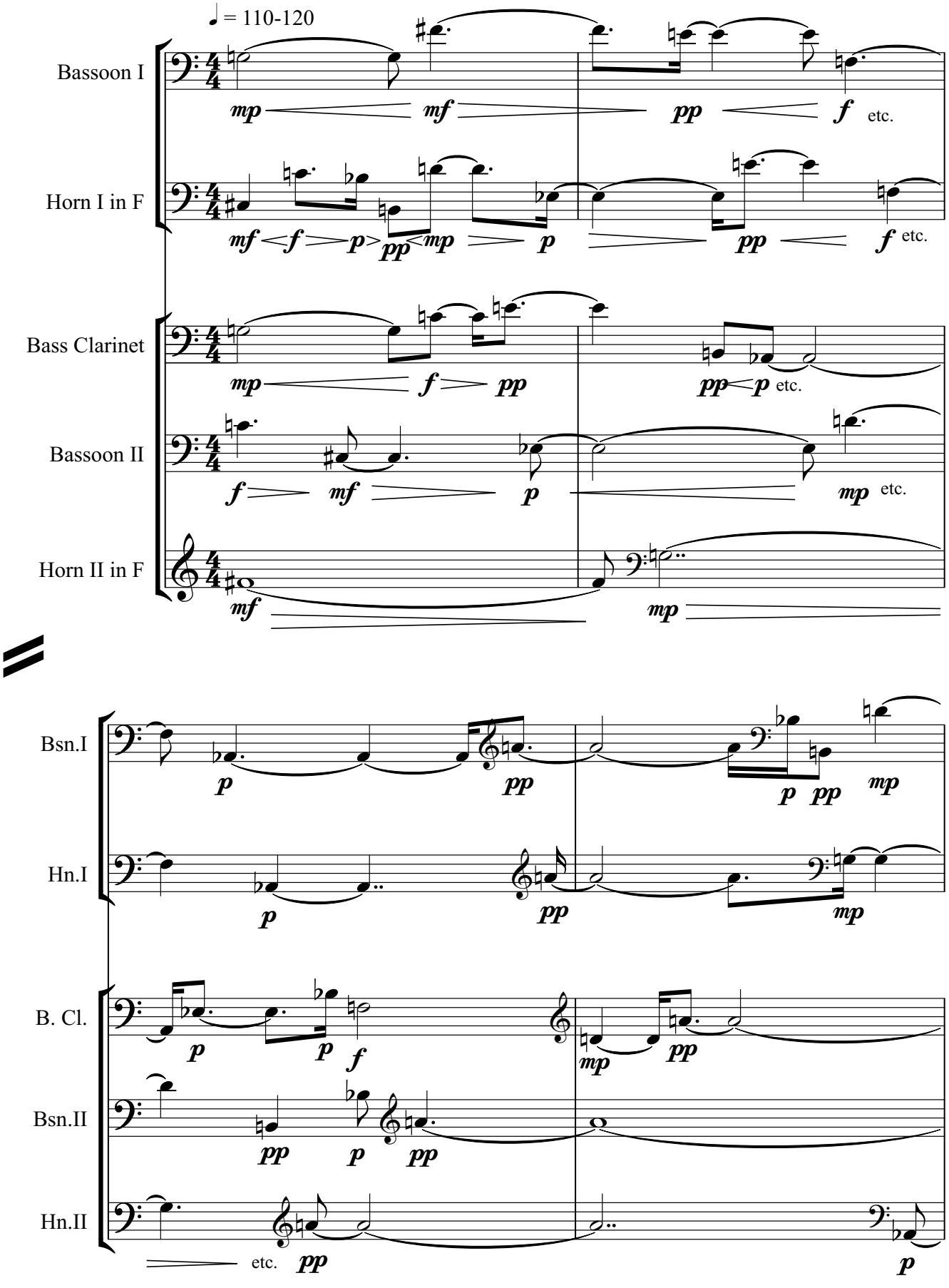

Ob.I
Bsn.I
Hn.I
Ob.II
Bsn.II
Hn.II
f
mf
fff
ff
f
fff
ff
mp
mf
mp
f
mf
pp
mp
mf
ff
f
mf
f
fff
ff
mp

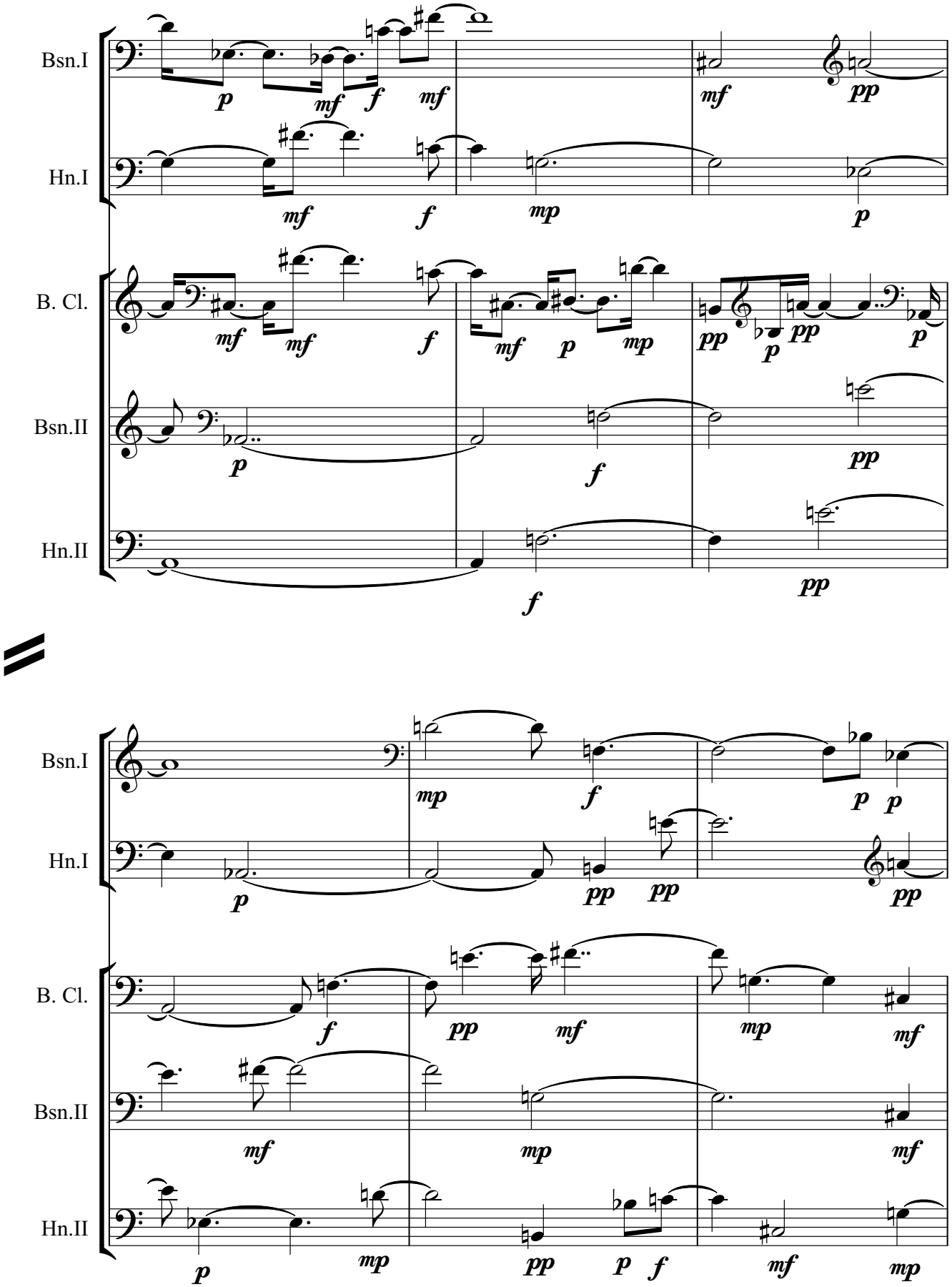

freely
Ob.I
Bsn.I
Hn.I
freely, with oboe I
Ob.II
Bsn.II
Hn.II

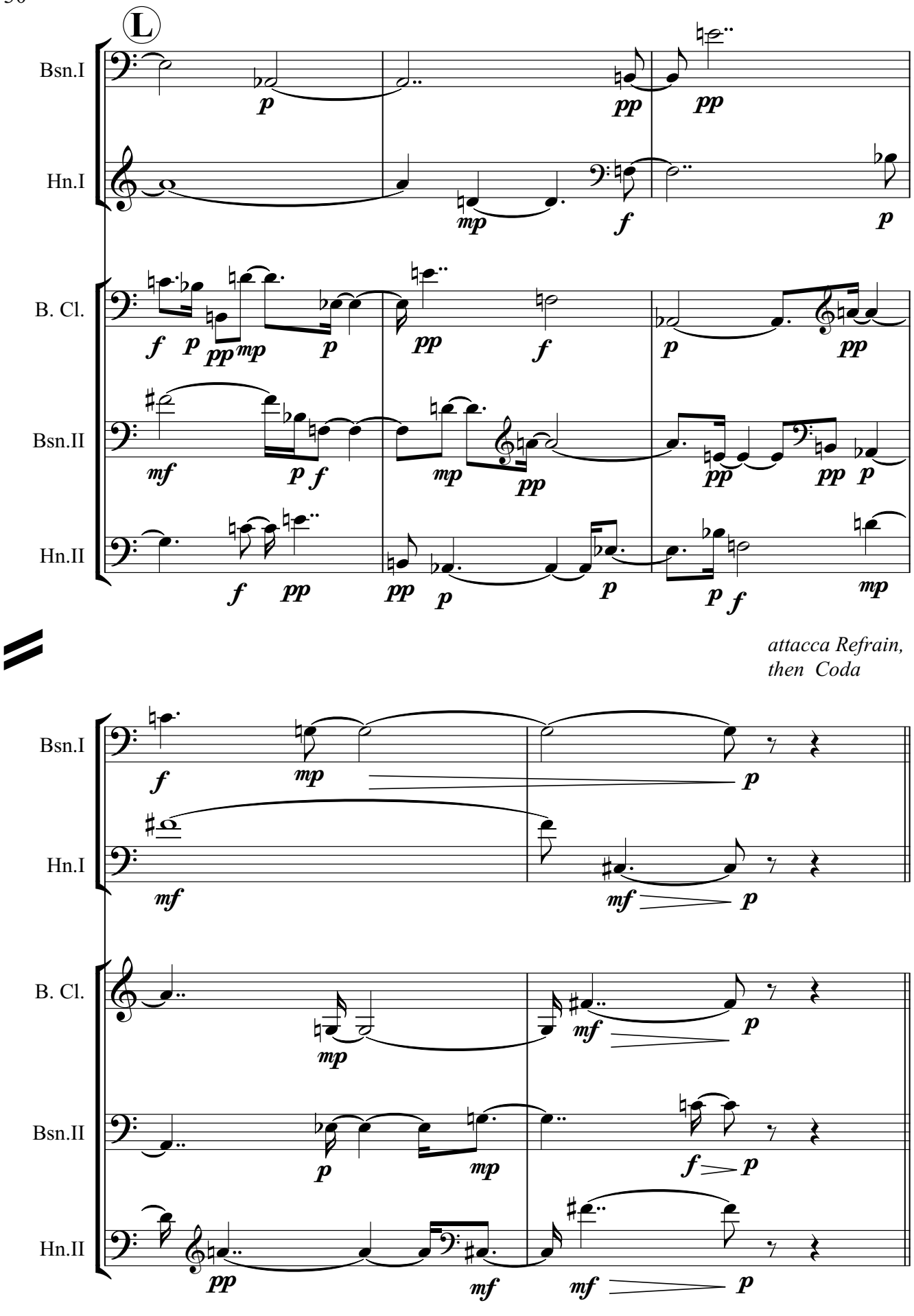

this pause should not end until the
bassoons and horns have finished
slow
Ob.I
mf
Bsn.I
Hn.I
attacca Refrain,
then 3
end trill as in 1
(tr)
Ob.II
etc. as before
Bsn.II
Hn.II
ff

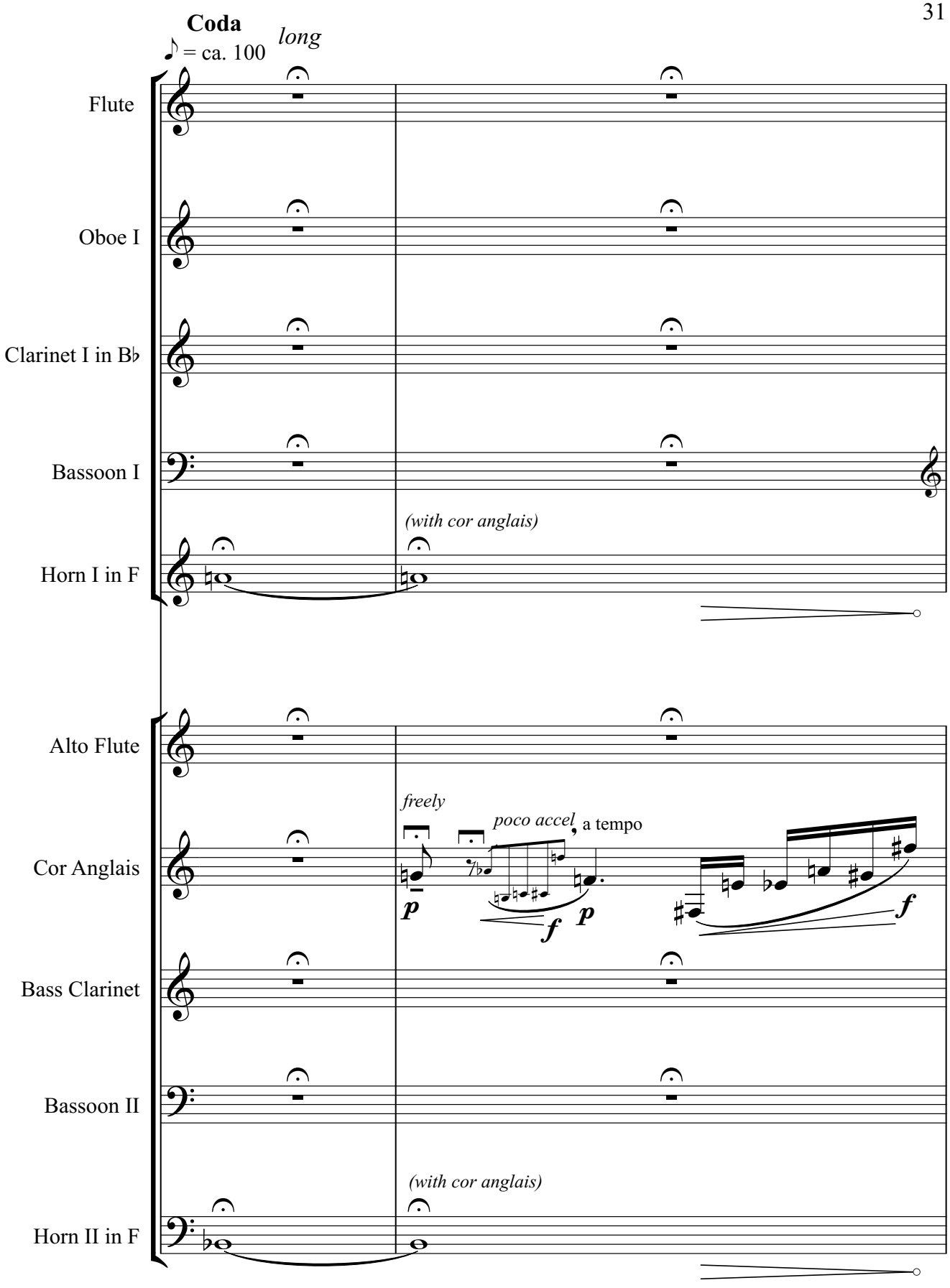
all instruments using a minimum of attack; always make a diminuendo or crescendo in the direction of the next dynamic marking. Breaths, when required, should be taken immediately before very quiet notes

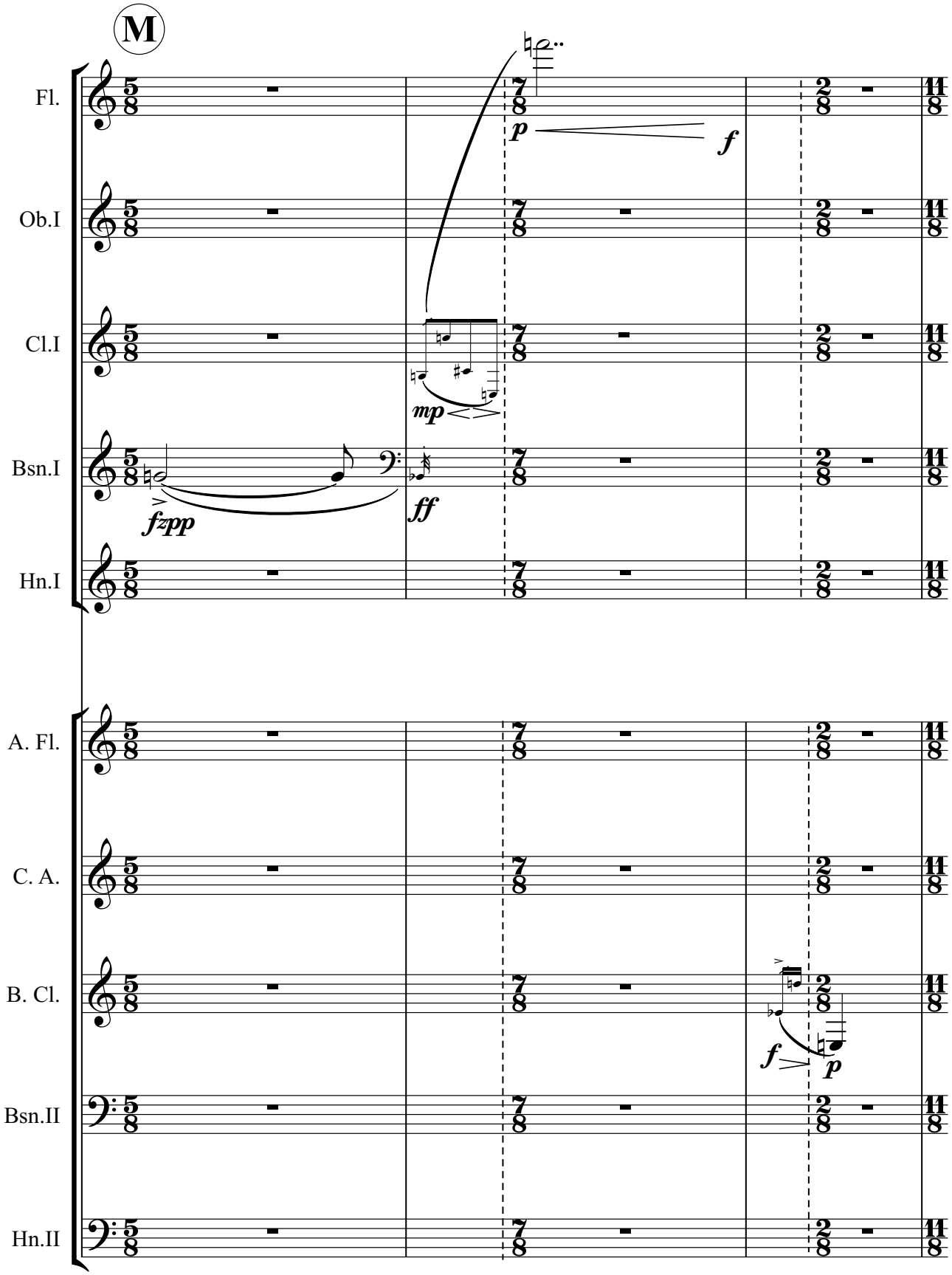
③

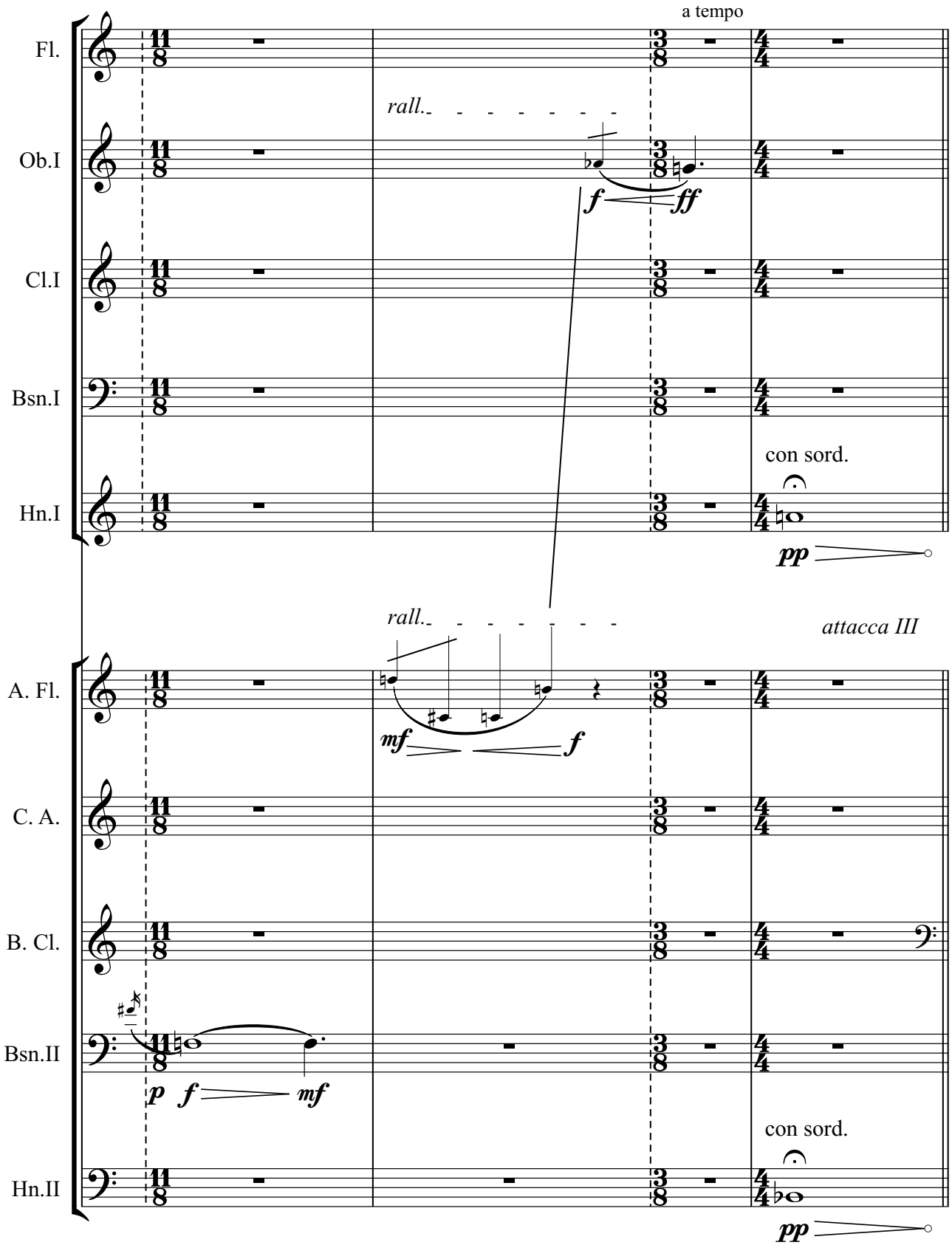


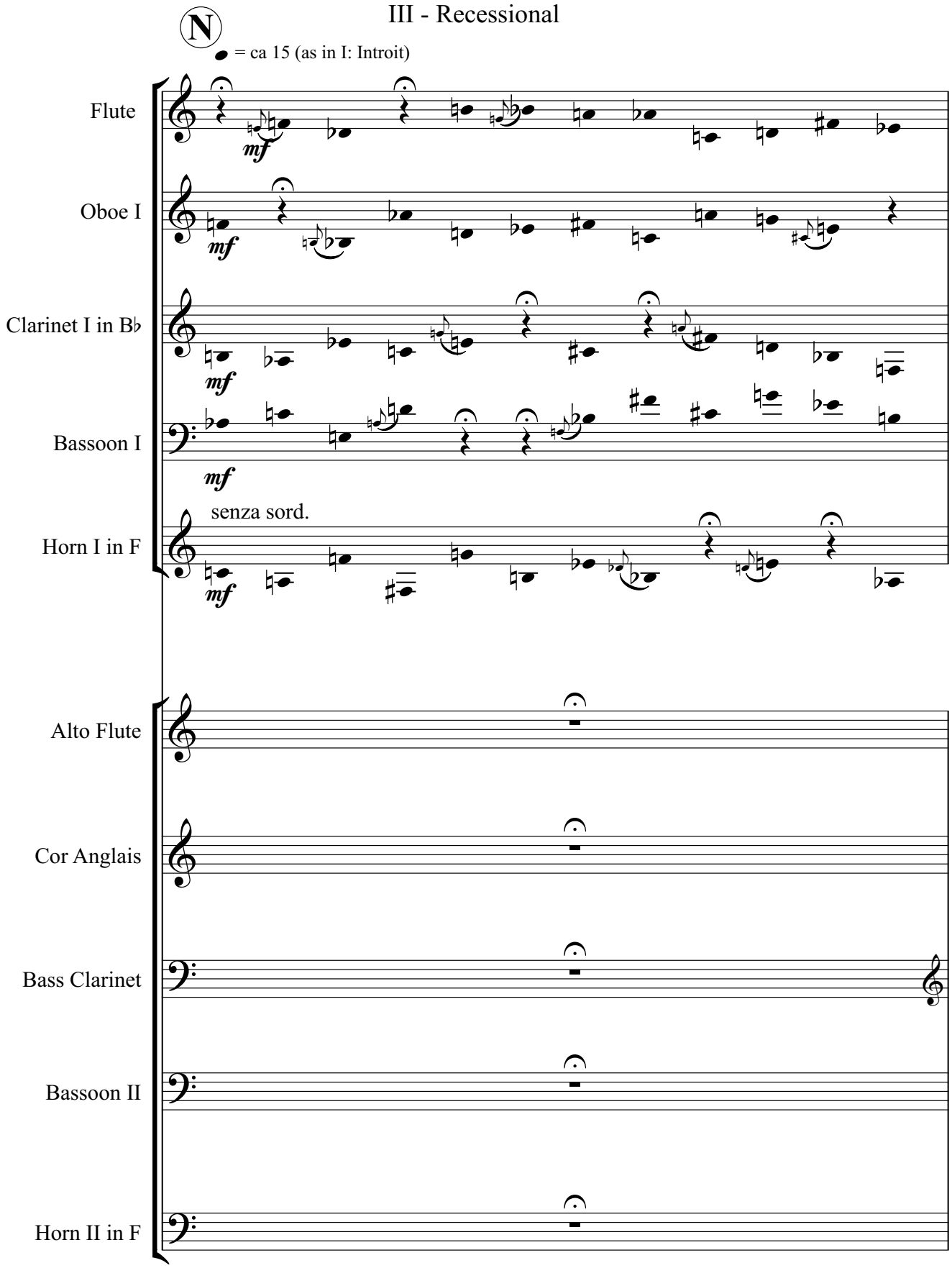

Bsn.I
Hn.I
B. Cl.
Bsn.II
Hn.II
Bsn.I
Hn.I
B. Cl.
Bsn.II
Hn.II

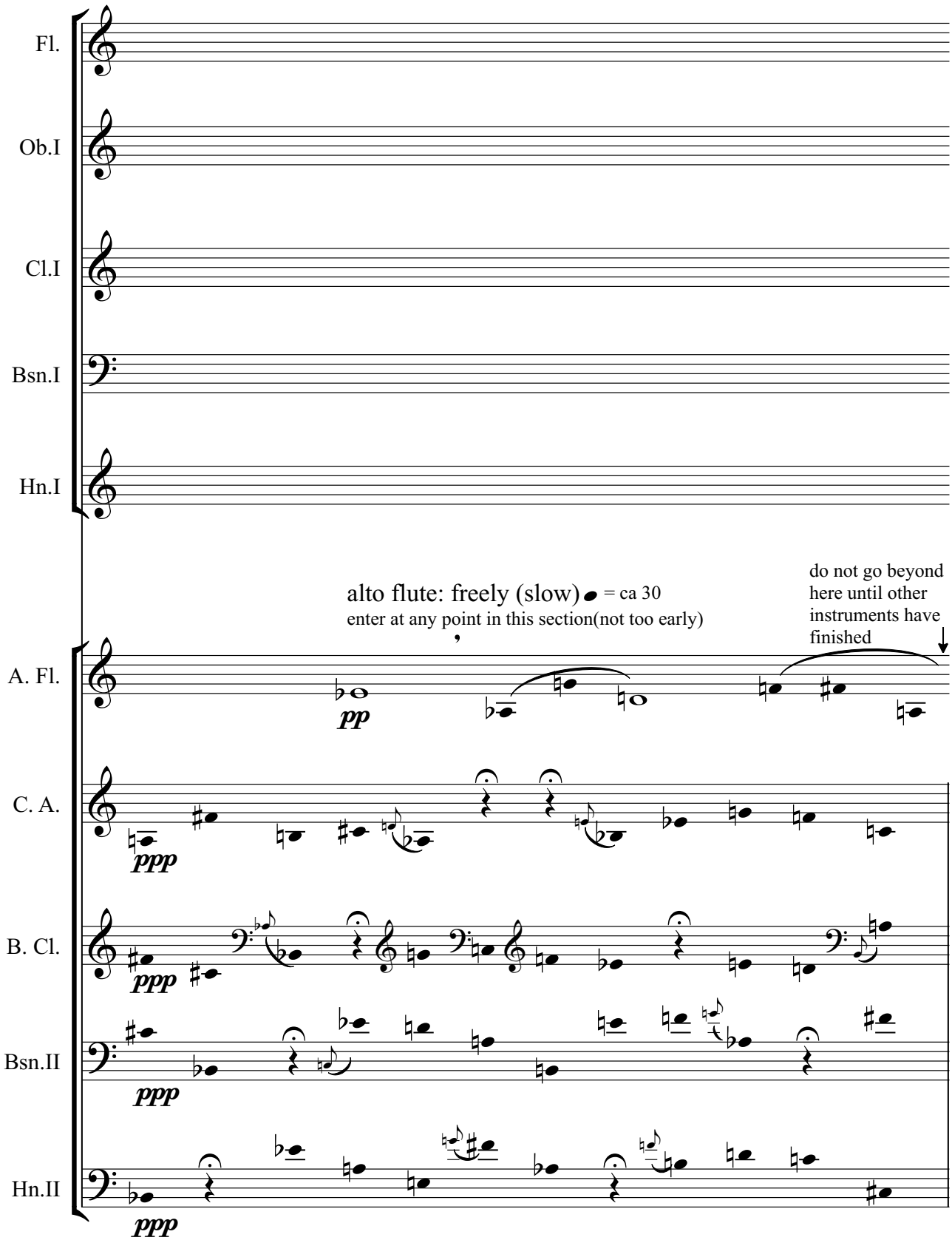

L
Bsn.I
Hn.I
B. Cl.
Bsn.II
Hn.II
attacca Refrain,
then Coda

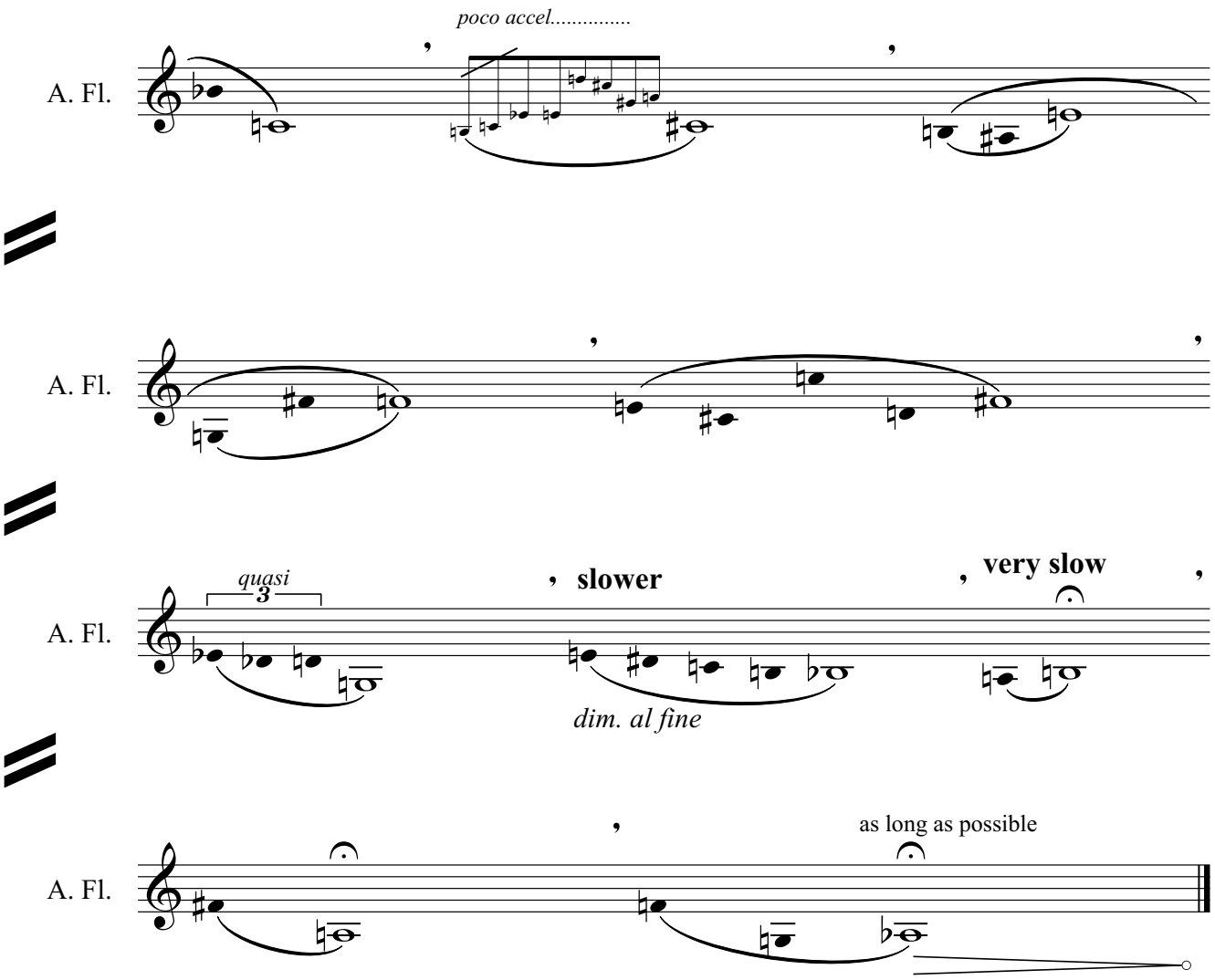

Coda
♪ = ca. 100
long
Flute
Oboe I
Clarinet I in B♭
Bassoon I
(with cor anglais)
Horn I in F
Alto Flute
freely
poco accel, a tempo
Cor Anglais
p
f
p
f
Bass Clarinet
Bassoon II
(with cor anglais)
Horn II in F


M
Fl.
Ob.I
Cl.I
Bsn.I
Hn.I
A. Fl.
C. A.
B. Cl.
Bsn.II
Hn.II
p
f
mp
fzpp
ff
f
p


a tempo
Fl.
rall.
Ob.I
f
ff
Cl.I
Bsn.I
con sord.
Hn.I
pp
rall.
attacca III
A. Fl.
mf
f
C. A.
B. Cl.
Bsn.II
p
f
mf
con sord.
Hn.II
pp


III - Recessional
N
= ca 15 (as in I: Introit)
Flute
Oboe I
Clarinet I in B♭
Bassoon I
Horn I in F
senza sord.
Alto Flute
Cor Anglais
Bass Clarinet
Bassoon II
Horn II in F
mf


Fl.
Ob.I
Cl.I
Bsn.I
Hn.I
alto flute: freely (slow) = ca 30
enter at any point in this section(not too early)
do not go beyond here until other instruments have finished
A. Fl.
C. A.
B. Cl.
Bsn.II
Hn.II
pp
ppp
ppp
ppp
ppp


poco accel.....
A. Fl.
A. Fl.
quasi
3
slower
very slow
dim. al fine
A. Fl.
as long as possible
A. Fl.