

for the Portia Wind Ensemble

Antiphonies

Patrick Harrex

I - Introit

In the score all instruments are notated as they sound

Flute

Oboe I

Clarinet I in B \flat

Bassoon I

Horn I in F

Alto Flute

Cor Anglais

Bass Clarinet

Bassoon II

Horn II in F

Cl.I

Cl.I

Cl.I

* very short break, such that the continuity of the music is not affected
 short pause (unless otherwise indicated)
 long pause

• = 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 together. Grace notes always fairly slow. Very smooth with minimal attack.  = 1 beat's rest with pause

(A)



Fl.

Ob.I

Cl.I

Bsn.I

Hn.I

A. Fl.

C. A.

B. Cl.

Bsn.II

Hn.II

(B)

attacca II
(after last player has finished I)

F1.
Ob.I
Cl.I
Bsn.I
Hn.I

wait for last player to finish previous section

as at (A)

A. Fl.
C. A.
B. Cl.
Bsn.II
Hn.II

ppp

ppp

ppp

con sord.

ppp

II - Litany

$\text{♩} = \text{ca. } 100$

Flute

Oboe I

Clarinet I in B♭

Bassoon I

Horn I in F

Alto Flute

Cor Anglais

Bass Clarinet

Bassoon II

Horn II in F

* the durations of the small (grace) notes, although not in a given tempo, should be approximately related, e.g. $\text{♩} = 2x \text{♪}$,

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

ff

f

pp *ff*

f

senza sord.

f

(D)

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

Hn.II (with cor anglais) *pp sempre*

attacca

1

= ca. 100

F1. *mp* *mf* *mp*

A. Fl. *mp* *mf* *mp*

7

5:3

4:3

f

f

oboes enter at any point
within these limits, not
necessarily together

flutes end together

Fl. *mp* *f*

Ob.I

2 4 3 4

ff *fff*

ppp *ff*

A. Fl. *mp* *f*

2 4 3 4

ff *fff*

oboe

2 4 3 4

ppp *ff*

E

Ob.I *mp*

3 4 3 4

f 3

Ob.II *f*

3 4 3 4

no break before
cl. entry

↓

end trill about here, as
unobtrusively as possible

↓

Ob.I *tr.* $\frac{2}{4}$

mf — *p* — *mf* — *cont. dim./cresc. ad lib.*

Ob.II *freely* *pauses varying in duration, ad lib.* *rall.*

mp *pp* < *ff* *p* >

fff



(F) ($\text{\textit{d}} = \text{ca. } 100$)

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

A

= ca. 140

Flute

Oboe I

Clarinet I in B \flat

Bassoon I

Horn I in F

Alto Flute

Oboe II

Bass Clarinet

Bassoon II

Horn II in F

(meno legato)

Fl. Ob.I Cl.I Bsn.I Hn.I A. Fl. Ob.II B. Cl. Bsn.II Hn.II

mf *pp*

mf *pp*

mf *pp*

p *fff*

p *fff*

take cor anglais if going to CODA

take clarinet if going to ②

p *fff*

p *fff*

p *fff*

to B C ② ③ or CODA →

B

accel.

p

ff

about 8 seconds

,

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

The musical score consists of ten staves, each representing a different instrument or voice. From top to bottom, the instruments are: Flute, Oboe I, Clarinet I in B♭, Bassoon I, Horn I in F, Alto Flute, Oboe II, Bass Clarinet, Bassoon II, and Horn II in F. Each staff begins with a dynamic of *p* (pianissimo) and an instruction to accelerate (*accel.*). The notes are eighth-note patterns that rise in pitch and density over time. At a specific point, each staff reaches a dynamic of *ff* (fortissimo). Following this, there is a measure of silence indicated by a large bracket above the staff, followed by a fermata. The entire section is labeled "about 8 seconds". The score concludes with a final fermata and a comma at the end of the line.

*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

fff molto poco mp

fff molto poco mp

*take cor anglais
if going to CODA*

To Ob.

*fff molto poco mp
take clarinet
if going to ②*

to A C ② ③ or CODA →

C

$\text{♩} = 120 - 140$

The musical score consists of nine staves, each representing a different instrument or voice. The instruments listed from top to bottom are: Flute, Oboe I, Clarinet I in B♭, Bassoon I, Horn I in F, Alto Flute, Oboe II, Bass Clarinet, and Bassoon II. Each staff has a unique key signature and time signature. The first three staves (Flute, Oboe I, Clarinet I) have a treble clef, a key signature of one sharp, and a common time (indicated by a '3' over a '4'). The next three staves (Bassoon I, Horn I, Alto Flute) have a bass clef, a key signature of one sharp, and a common time. The last three staves (Oboe II, Bass Clarinet, Bassoon II) have a treble clef, a key signature of one sharp, and a common time. The music is divided into measures by vertical bar lines. In each measure, all instruments play eighth notes. Measure 1 starts with a rest for the first three staves. Measures 2 through 4 show the instruments playing eighth notes. Measure 5 starts with a rest for the first three staves. Measures 6 through 8 show the instruments playing eighth notes. Measure 9 starts with a rest for the first three staves. Measures 10 through 12 show the instruments playing eighth notes. Measure 13 starts with a rest for the first three staves. Measures 14 through 16 show the instruments playing eighth notes. Measure 17 starts with a rest for the first three staves. Measures 18 through 20 show the instruments playing eighth notes. Measure 21 starts with a rest for the first three staves. Measures 22 through 24 show the instruments playing eighth notes. Measure 25 starts with a rest for the first three staves. Measures 26 through 28 show the instruments playing eighth notes. Measure 29 starts with a rest for the first three staves. Measures 30 through 32 show the instruments playing eighth notes. Measure 33 starts with a rest for the first three staves. Measures 34 through 36 show the instruments playing eighth notes. Measure 37 starts with a rest for the first three staves. Measures 38 through 40 show the instruments playing eighth notes. Measure 41 starts with a rest for the first three staves. Measures 42 through 44 show the instruments playing eighth notes. Measure 45 starts with a rest for the first three staves. Measures 46 through 48 show the instruments playing eighth notes. Measure 49 starts with a rest for the first three staves. Measures 50 through 52 show the instruments playing eighth notes. Measure 53 starts with a rest for the first three staves. Measures 54 through 56 show the instruments playing eighth notes. Measure 57 starts with a rest for the first three staves. Measures 58 through 60 show the instruments playing eighth notes. Measure 61 starts with a rest for the first three staves. Measures 62 through 64 show the instruments playing eighth notes. Measure 65 starts with a rest for the first three staves. Measures 66 through 68 show the instruments playing eighth notes. Measure 69 starts with a rest for the first three staves. Measures 70 through 72 show the instruments playing eighth notes. Measure 73 starts with a rest for the first three staves. Measures 74 through 76 show the instruments playing eighth notes. Measure 77 starts with a rest for the first three staves. Measures 78 through 80 show the instruments playing eighth notes. Measure 81 starts with a rest for the first three staves. Measures 82 through 84 show the instruments playing eighth notes. Measure 85 starts with a rest for the first three staves. Measures 86 through 88 show the instruments playing eighth notes. Measure 89 starts with a rest for the first three staves. Measures 90 through 92 show the instruments playing eighth notes. Measure 93 starts with a rest for the first three staves. Measures 94 through 96 show the instruments playing eighth notes. Measure 97 starts with a rest for the first three staves. Measures 98 through 100 show the instruments playing eighth notes.

Fl. 15/8 - 10/4

Ob.I 15/8 - 10/4

Cl.I 15/8 - 10/4

Bsn.I 15/8 - 10/4 *p < fp ff subito fff*

Hn.I 15/8 - 10/4 *p < fp ff subito fff*

A. Fl. 15/8 - 10/4

Ob.II 15/8 - 10/4 *take cor anglais if going to CODA*

B. Cl. 15/8 - 10/4 *take clarinet if going to (2)*

Bsn.II 15/8 - 10/4 *p < fp ff subito fff*

Hn.II 15/8 - 10/4 *p < fp ff subito fff*

to A B ② ③ or CODA →

(2)

$\text{♩} = 110 - 120$

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

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.

mf

ppp *mf* *mp* *p*

mf *mp*

pp *ppp* *p*

mp

sfp

mp

p

pp

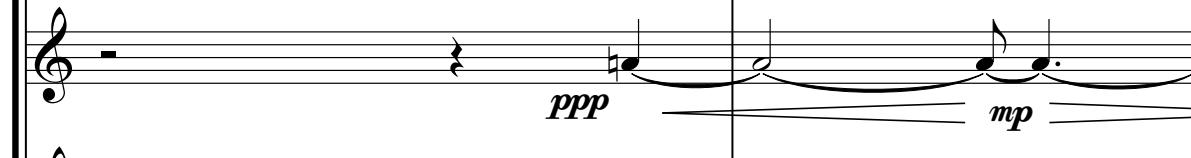
mp

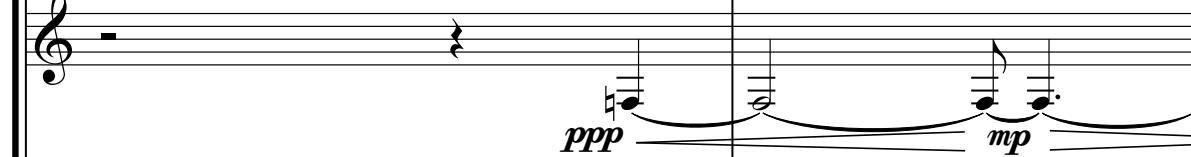
mf

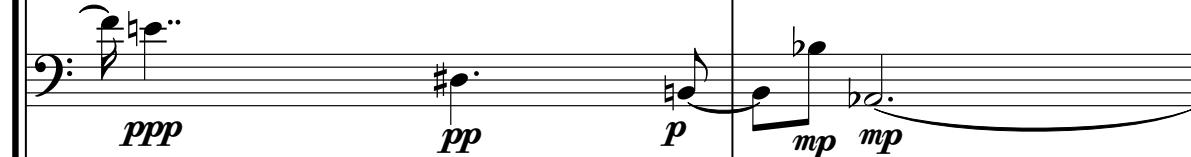
mp

as fast as possible

F1. 

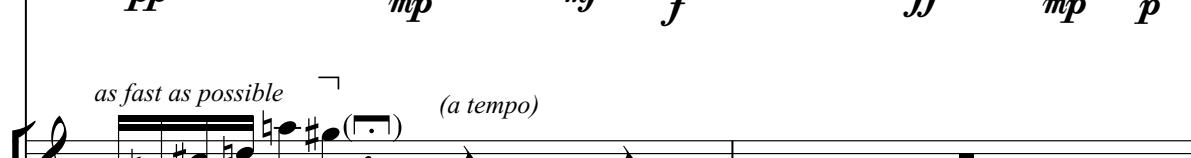
Ob.I 

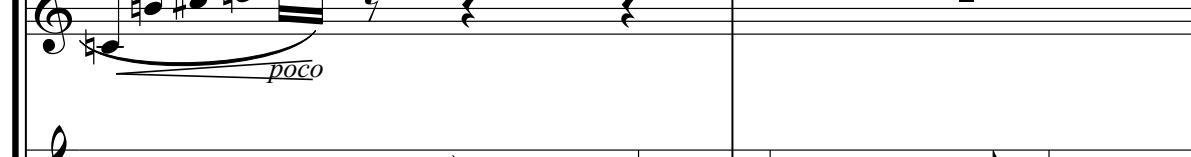
Cl.I 

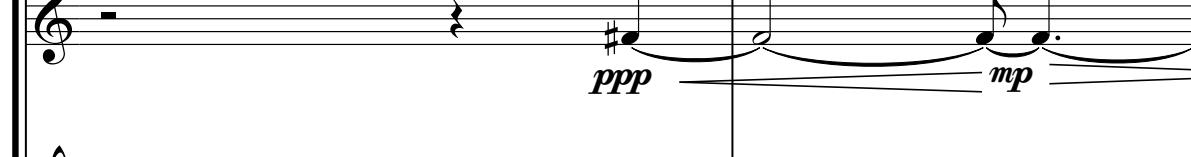
Bsn.I 

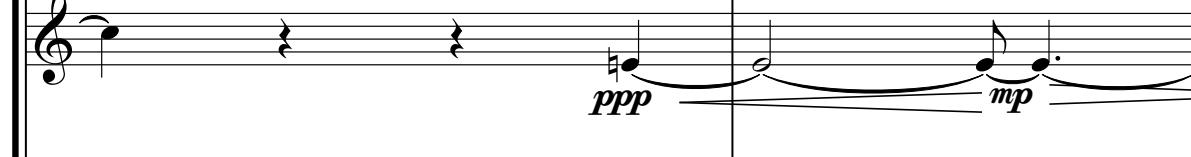
Hn.I 

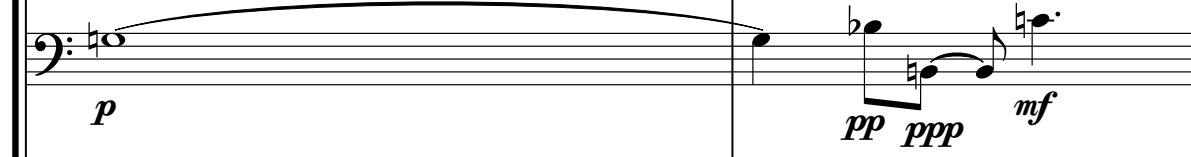
as fast as possible

A. Fl. 

Ob.II 

Cl.II 

Bsn.II 

Hn.II 

(G)

(H)

19

Fl.

Ob.I

Cl.I

Bsn.I

Hn.I

Measure G: Flute rests. Oboe I plays a short melodic line. Clarinet I rests. Bassoon I enters with a melodic line at *p*. Horn I enters at *mf*.

Measure H: Bassoon I continues at *ff*. Horn I continues at *f*. Bassoon I continues at *mf*. Horn I continues at *mp*.

A. Fl.

Ob.II

Cl.II

Bsn.II

Hn.II

Measure G: Alto Flute rests. Oboe II rests. Clarinet II rests. Bassoon II rests. Horn II rests.

Measure H: Bassoon II enters at *mp*, followed by *ppp*. Horn II enters at *mf*, followed by *pp*. Bassoon II continues at *pp*, followed by *p*. Horn II continues at *p*, followed by *ff* and *p*.

4:3 measure: Alto Flute enters at *mp* *sempre e molto legato*.

Fl.

Ob.I

Cl.I

Bsn.I

Hn.I

A. Fl.

Ob.II

Cl.II

Bsn.II

Hn.II

f *p* *ff* *mp*

f

mf

ff

6:4

p *mp* *ff* *f*

p *ff* *p* *ff* *f*

p *ff* *mp*

p *ff* *mp*

p

Fl.

Ob.I

Cl.I

Bsn.I

Hn.I

A. Fl.

Ob.II

Cl.II

Bsn.II

Hn.II

Flute I: Playing eighth-note patterns with dynamic changes from **ff** to **fff**.

Oboe I: Playing sustained notes.

Clarinet I: Playing sustained notes.

Bassoon I: Playing sustained notes with dynamics **p** and **f**.

Horn I: Playing sustained notes with dynamics **f**, **pp**, and a performance instruction *as fast as possible*.

Alto Flute: Playing eighth-note patterns with dynamic changes from **ff** to **fff**.

Oboe II: Playing sustained notes.

Clarinet II: Playing sustained notes.

Bassoon II: Playing sustained notes with dynamics **f**, **ff**, and **mf**.

Horn II: Playing sustained notes with dynamics **mp**, **mp**, **mf**, and **p**.

(I)

flutes to have
finished by here

clarinets independently of other insts. from here

Fl.

Ob.I

Cl.I

Bsn.I

Hn.I

A. Fl.

Ob.II

Cl.II

Bsn.II

Hn.II

as fast as possible

take bass clarinet

niente

Musical score for orchestra, page 23. The score includes staves for Ob.I, Cl.I, Bsn.I, Hn.I, Ob.II, Bsn.II, and Hn.II.

The music consists of two systems:

- System 1:** Starts with a dynamic of *molto*. The instrumentation includes Bsn.I and Hn.I. The dynamics are *pp*, *f*, *mf*, *pp*, *p*, *mf*, *mp*.
- System 2:** Starts with a dynamic of *ff*. The instrumentation includes Bsn.II and Hn.II. The dynamics are *mp*, *p*, *mf*, *mp*.

(K)

Musical score for orchestra section K, featuring six parts:

- Ob.I**: Treble clef, G major. Notes: - (rest), - (rest), $\sharp\bullet$, $\circ\cdot$, $\sharp\bullet$. Dynamics: ppp , fff , f .
- Bsn.I**: Treble clef, G major. Notes: f , $\sharp\bullet$, $\circ\cdot$, mf , $\sharp\bullet$, mp .
- Hn.I**: Treble clef, G major. Notes: $\circ\cdot$, $\sharp\bullet$, $\circ\cdot$, mp , $\sharp\bullet$, $\circ\cdot$, fff , mf .
- Ob.II**: Treble clef, G major. Notes: - (rest), - (rest), $\sharp\bullet$, $\circ\cdot$, $\sharp\bullet$. Dynamics: ppp , fff , f .
- Bsn.II**: Bass clef, C major. Notes: pp , f , p , f , mp , f .
- Hn.II**: Bass clef, C major. Notes: p , pp , pp , p .

Ob.I

Bsn.I

Hn.I

Ob.II

Bsn.II

Hn.II

f

fff *ff* *f* *fff* *ff*

mp *mf* *mp*

f

mf

pp *mp* *mf* *ff* *f*

mf *f* *ffff* *ff* *ff* *mp*

Ob.I Bsn.I Hn.I

freely

mp *ff*

mp *mf*

f *mf* *ff* *fff*

Ob.II Bsn.II Hn.II

freely, with oboe I

tr

3 *mp* *f*

mf *mp* *ffff* *ff*

mp *ffff* *mf* *f*

mf *mp* *ffff* *mf*

mp *f*

this pause should not end until the bassoons and horns have finished

Ob.I *mf*

Bsn.I

Hn.I

Ob.II *(tr)*

Bsn.II

Hn.II *ff*

slow

*attacca Refrain,
then ③*

etc. as before

end trill as in ①

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)

J = 110-120

Bassoon I

Horn I in F

Bass Clarinet

Bassoon II

Horn II in F



Bsn.I

Hn.I

B. Cl.

Bsn.II

Hn.II

Musical score for Bassoon I, Horn I, Bassoon II, and Bassoon II. The score consists of four staves. Bassoon I starts with a melodic line in B-flat major, transitioning to G major. Horn I provides harmonic support. Bassoon II and Bassoon III provide harmonic support, with Bassoon III entering later. Dynamics range from piano (p) to forte (f).



Musical score for brass instruments (Bsn.I, Hn.I, B. Cl., Bsn.II, Hn.II) showing measures 11-12. The score includes dynamics (mp, f, pp, mf, p) and performance instructions (e.g., slurs, grace notes). Measure 11 ends with a forte dynamic (f) and measure 12 begins with a piano dynamic (p).

(L)

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

p *pp* *pp*
mp *f* *p*
f p pp mp *p* *pp* *f* *p* *pp*
mf *p f* *mp* *pp* *pp pp p*
f pp *pp p* *p* *p f* *mp*

=
*attacca Refrain,
then Coda*

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

f *mp* *p*
mf *mf p*
mp *mf p*
p mp *f=p*
pp mf pp p

Coda $\text{♪} = \text{ca. } 100$ *long*

Flute

Oboe I

Clarinet I in B♭

Bassoon I

Horn I in F

(with cor anglais)

Alto Flute

Cor Anglais

freely

poco accel, a tempo

p

f

Bass Clarinet

Bassoon II

Horn II in F

(with cor anglais)

The musical score consists of ten staves, each representing a different instrument or voice. The instruments listed from top to bottom are: Flute, Oboe I, Clarinet I in B♭, Bassoon I, Horn I in F, Alto Flute, Cor Anglais, Bass Clarinet, Bassoon II, and Horn II in F. The score is divided into two measures by vertical bar lines. In the first measure, all instruments play sustained notes with fermatas. In the second measure, the instruments play grace notes above the main notes. The Cor Anglais part has a melodic line with dynamic markings: *p*, *f*, *poco accel, a tempo*, and *freely*. The Bassoon I part has a sustained note with a fermata. The Horn I part has a sustained note with a fermata. The Alto Flute part has a sustained note with a fermata. The Horn II part has a sustained note with a fermata. The Bassoon II part has a sustained note with a fermata. The Flute, Oboe I, Clarinet I, Bassoon I, Horn I, Alto Flute, Cor Anglais, Bass Clarinet, and Horn II parts all have grace notes above them.

M

Fl.

Ob.I

Cl.I

Bsn.I

Hn.I

A. Fl.

C. A.

B. Cl.

Bsn.II

Hn.II

III - Recessional

(N)

• = ca 15 (as in I: Introit)

Flute

Oboe I

Clarinet I in B♭

Bassoon I

Horn I in F
mf
senza sord.

Alto Flute

Cor Anglais

Bass Clarinet

Bassoon II

Horn II in F

The musical score consists of ten staves. The first five staves represent the main ensemble: Flute, Oboe I, Clarinet I in B♭, Bassoon I, and Horn I in F. The Flute, Oboe I, and Clarinet I staves begin with dynamic *mf*. The Bassoon I staff begins with *mf*. The Horn I staff is marked *mf* and *senza sord.*. The remaining five staves represent solo or supporting parts: Alto Flute, Cor Anglais, Bass Clarinet, Bassoon II, and Horn II in F. These parts are currently silent, indicated by blank staves.

Fl.

Ob.I

Cl.I

Bsn.I

Hn.I

alto flute: freely (slow) $\bullet = \text{ca } 30$
enter at any point in this section(not too early)

A. Fl.

C. A.

B. Cl.

Bsn.II

Hn.II

do not go beyond here until other instruments have finished

poco accel.....

A. Fl.

=

A. Fl.

=

A. Fl.

=

A. Fl.