

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

*freely (slow and generally quiet) \**

*poco accel.....*

*poco accel.....*

\*  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. I  
*mf*

Ob. I  
*mf*

Cl. I

Bsn. I  
*mf*

Hn. I  
*mf*

A. Fl.

C. A.

B. Cl.

Bsn. II

Hn. II

**(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*  
Hn.II *ppp* con sord.

## II - Litany

$\text{♩} = \text{ca. } 100$

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

*mp*

*ff*

*f*

*p*

*p* *f*

*p* *f* *>* *mf*

\* 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. I  
Ob. I  
Cl. I  
Bsn. I  
Hn. I  
A. Fl.  
C. A.  
B. Cl.  
Bsn. II  
Hn. II

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

*senza sord.*

**D** *attacca*

Fl.

Ob.I

Cl.I

Bsn.I

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

A. Fl.

C. A. *poco accel.* . . . *a tempo* *take oboe*

B. Cl.

Bsn.II

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

①  $\text{♩} = \text{ca. } 100$  7

Fl. *mp* *mf* *mp* *f*

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

Fl. *mp* *f* *ff* *fff*

Ob.I *ppp* *ff*

A. Fl. *mp* *f* *ff* *fff*

Ob.II *ppp* *ff*

oboe



Ⓔ

Ob.I *mp* *f*

Ob.II *f*

no break before  
cl. entry ↓

end trill about here, as  
unobtrusively as possible ↓

Ob.I *tr* (b.e)  
*mf* *p* *mf* *cont. dim./cresc. ad lib.*

Ob.II *freely* *mp* *pp* *ff* *p* *fff* *rall.* Ob.



ⓕ (♩ = ca. 100)

Cl. I *ff* *f*

B. Cl. *ff* *f* *p < f* *molto*



*attacca Refrain*

**Refrain** - use two of the three sections ( **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**

$\text{♩} = \text{ca. } 140$

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

*ff*

*pp* *f*

*pp* *f* 7:8

*pp* *f* 3:2

*mf* *p*

*mf* *p*

*pp* *f* 6:4 5:4

*mf* *p*

*mf* *p*

*mf* *p*

*mf* *p*

(meno legato)

Fl. I  
mf  $5:4$  pp

Ob. I  
mf pp

Cl. I  
mf pp

Bsn. I  
 $p$   $fff$

Hn. I  
 $p$   $fff$

A. Fl.  
mf  $7:8$  pp

Ob. II  
mf pp  
take cor anglais if going to CODA

B. Cl.  
 $p$   $fff$   
take clarinet if going to ②

Bsn. II  
 $p$   $fff$

Hn. II  
 $p$   $fff$

to B C ② ③ or CODA →

**B**

about 8 seconds

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

*accel.*

*p*

*ff*

*accel.*

*p*

*ff*

*accel.*

*p*

*ff*

*accel.*

*p*

*ff*

*accel.*

*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*

*fff* *molto* *poco* *mp*

*fff* *molto* *poco* *mp*

*fff* *molto* *poco* *mp*

*fff* *molto* *poco* *mp*

*fff* *molto* *poco* *mp*

take cor anglais  
if going to CODA

take clarinet  
if going to ②

to A C ② ③ or CODA →

**C**

♩ = 120 - 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

*p*

*mf*

*mp*

15

8

Fl. 15/8 10/4

Ob.I 15/8 10/4

Cl.I 15/8 10/4

Bsn.I 15/8 10/4

Hn.I 15/8 10/4

A. Fl. 15/8 10/4

Ob.II 15/8 10/4

B. Cl. 15/8 10/4

Bsn.II 15/8 10/4

Hn.II 15/8 10/4

*p* < *fp* *ff subito* *fff*

*p* < *fp* *ff subito* *fff*

*p* < *fp* *ff subito* *fff*

*p* < *fp* *ff subito* *fff*

*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 →





Fl. *mp*

Ob.I

Cl.I *as fast as possible* ( ) *(a tempo)* *mf* *nat.*

Bsn.I *ppp* *mf* *mp* *p* *mf* *mp*

Hn.I *pp* *ppp* *pp* *ppp* *p*

A. Fl. *mp* 3

Ob.II

Cl.II *sfp* *mp* *(a tempo)* *nat.* *p* *pp*

Bsn.II *mp*

Hn.II *mf* *mp*

as fast as possible (a tempo)

3

Fl. I

Ob. I

Cl. I

Bsn. I

Hn. I

ppp

ppp

pp

p

mp

mp

pp

mp

mf

f

ff

mp

p

as fast as possible (a tempo)

poco

A. Fl.

Ob. II

Cl. II

Bsn. II

Hn. II

p

ppp

ppp

mf

ppp

G

H

Fl. I

Ob. I

Cl. I

Bsn. I

Hn. I

A. Fl.

Ob. II

Cl. II

Bsn. II

Hn. II

*mp* *mf* *p* *ff* *f* *mf* *mp*

*mp* *ppp* *mf* *pp* *ppp* *p* *mp* *ff* *p*

*pp* *ppp* *mf* *pp* *ppp* *p* *mp* *mf*

*mp* *sempre e molto legato*

4:3

Fl. *f* *p* *f* *p* *ff* *mp*

Ob.I

Cl.I

Bsn.I *f* *mf* *ff*

Hn.I *mp* *mf*

A. Fl. *6:4*

Ob.II

Cl.II

Bsn.II *p* *mp* *f* *mf* *mp* *p* *mf* *mp*

Hn.II *f* *p* *ff* *mp* *p* *ff* *f* *p*

Detailed description: This page of a musical score features a woodwind and brass section. The Flute I part has a melodic line with dynamic markings *f*, *p*, *f*, *p*, *ff*, and *mp*, including a triplet in the second measure. The Bassoon I part has a simple melodic line with dynamics *f*, *mf*, and *ff*. The Horn I part has a long note with dynamics *mp* and *mf*. The Alto Flute part has a melodic line with a *6:4* ratio and a triplet. The Bassoon II part has a rhythmic pattern with dynamics *p*, *mp*, *f*, *mf*, *mp*, *p*, *mf*, and *mp*. The Horn II part has a rhythmic pattern with dynamics *f*, *p*, *ff*, *mp*, *p*, *ff*, *f*, and *p*. The Oboe and Clarinet parts are mostly silent, indicated by rests.

Fl. *as fast as possible* *ff* *fff*

Ob.I

Cl.I

Bsn.I *p* *f*

Hn.I *f* *pp*

A. Fl. *as fast as possible* *ff* *fff*

Ob.II

Cl.II

Bsn.II *f* *ff* *mf*

Hn.II *mp mp* *mf* *p*

flutes to have finished by here

clarinets independently of other insts. from here

as fast as possible

as fast as possible

take bass clarinet

niente

Fl. I

Ob. I

Cl. I

Bsn. I

Hn. I

A. Fl.

Ob. II

Cl. II

Bsn. II

Hn. II

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

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

*f* *p* *pp*

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

Ob.I

Cl.I

Bsn.I

Hn.I

Ob.II

Bsn.II

Hn.II

*molto*

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

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

*mp* *p*

*mf* *mp*

Detailed description: This page of a musical score contains seven staves for woodwind instruments. The top two staves, Ob. I and Cl. I, are mostly empty, with a 'molto' marking above the Cl. I staff. The Bsn. I and Hn. I staves have complex melodic lines with various dynamics: Bsn. I starts with *pp*, *f*, *mf*, *pp*, *p*, *mf*, and *mp*; Hn. I starts with *pp*, *f*, *p*, *pp*, *f*, and *ff*. The bottom three staves, Ob. II, Bsn. II, and Hn. II, have simpler parts with dynamics *mp*, *p*, *mf*, and *mp*. The score concludes with a double bar line and a 3/5 time signature.

Ⓚ

Ob.I

Bsn.I

Hn.I

Ob.II

Bsn.II

Hn.II

*ppp* *fff* *f*

*f* *mf* *mp*

*mp* *fff* *mf*

*ppp* *fff* *f*

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

*p* *pp* *pp* *p*

Detailed description: This page of a musical score, numbered 24, features a circled 'K' at the top center. It contains six staves for woodwind instruments: Ob.I, Bsn.I, Hn.I, Ob.II, Bsn.II, and Hn.II. The first three staves (Ob.I, Bsn.I, Hn.I) are grouped together with a brace on the left. The second three staves (Ob.II, Bsn.II, Hn.II) are also grouped with a brace on the left. The score includes various dynamic markings such as *ppp*, *fff*, *f*, *mp*, *mf*, *p*, and *pp*. There are also crescendo and decrescendo hairpins. The notation includes slurs, ties, and rests. The Hn.II staff uses a bass clef and a treble clef interchangeably. The Bsn.II staff has a 13/8 time signature.



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*

Detailed description: This page of a musical score features six staves for woodwind instruments: Ob.I, Bsn.I, Hn.I, Ob.II, Bsn.II, and Hn.II. The notation includes various note values, rests, and dynamic markings such as *f*, *mf*, *fff*, *ff*, *mp*, and *pp*. The woodwinds are playing in a key with one sharp (F#) and a common time signature. The score is divided into two systems, with the first system containing the first three staves and the second system containing the remaining three. The dynamics vary significantly across the staves and measures, indicating a complex and expressive musical passage.

Ob.I  
*freely*  
*mp* *f* *ff*

Bsn.I  
*mp* *mf*

Hn.I  
*f* *mf* *ff* *fff*

Ob.II  
*freely, with oboe I*  
*tr*  
*mp* *f*

Bsn.II  
*mf mp fff ff mp fff mf f*

Hn.II  
*mf mp fff mf mp f*

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

Ob.I

*mf* *slow*

Bsn.I

Hn.I

*attacca Refrain,*  
*then* ③

Ob.II

(tr) *etc. as before* *end trill as in* ①

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

♩ = 110-120

Bassoon I  
*mp* — *mf* — *pp* — *f* etc.

Horn I in F  
*mf* < *f* > *p* > *pp* < *mp* > *p* — *pp* — *f* etc.

Bass Clarinet  
*mp* — *f* — *pp* — *pp* < *p* etc.

Bassoon II  
*f* — *mf* — *p* — *mp* etc.

Horn II in F  
*mf* — *mp*



Bsn.I  
*p* — *pp* — *p* *pp* *mp*

Hn.I  
*p* — *pp* — *mp*

B. Cl.  
*p* — *p* *f* — *mp* — *pp*

Bsn.II  
*pp* — *p* — *pp*

Hn.II  
 — etc. *pp* — *p*

Musical score for the first system, featuring five staves: Bsn.I, Hn.I, B. Cl., Bsn.II, and Hn.II. The score includes dynamic markings such as *p*, *mf*, *f*, *mp*, *pp*, and *p*.



Musical score for the second system, featuring five staves: Bsn.I, Hn.I, B. Cl., Bsn.II, and Hn.II. The score includes dynamic markings such as *mp*, *f*, *p*, *pp*, *f*, *mf*, *mp*, *mf*, *mf*, *mp*, *mf*, *p*, *mp*, *pp*, *p*, *f*, *mf*, and *mp*.

**(L)**

Bsn. I  
*p* *pp* *pp*

Hn. I  
*mp* *f* *p*

B. Cl.  
*f* *p* *pp* *mp* *p* *pp* *f* *p* *pp*

Bsn. II  
*mf* *p* *f* *mp* *pp* *pp* *pp* *p*

Hn. II  
*f* *pp* *pp* *p* *p* *p* *f* *mp*

*attacca Refrain,  
 then Coda*

Bsn. I  
*f* *mp* *p*

Hn. I  
*mf* *mf* *p*

B. Cl.  
*mp* *mf* *p*

Bsn. II  
*p* *mp* *f* *p*

Hn. II  
*pp* *mf* *mf* *p*

**Coda** *long*

♩ = ca. 100

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

*(with cor anglais)*

*freely*

*poco accel, a tempo*

*p* *f* *p* *f*

(M)

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

*fzpp* *ff* *mp* *p* *f* *f* *p*

Detailed description: This is a page of a musical score for woodwinds and brass instruments. The page is numbered 32 in the top left corner. At the top center, there is a circled letter 'M'. The score is organized into two systems. The first system includes Flute (Fl.), Oboe I (Ob.I), Clarinet I (Cl.I), Bassoon I (Bsn.I), and Horn I (Hn.I). The second system includes Alto Flute (A. Fl.), Cor Anglais (C. A.), Bass Clarinet (B. Cl.), Bassoon II (Bsn.II), and Horn II (Hn.II). The key signature is one sharp (F#) and the time signature is 5/8. The Flute part has a dynamic marking of *p* that increases to *f*. The Bassoon I part has a dynamic marking of *fzpp* that increases to *ff*. The Bass Clarinet part has a dynamic marking of *f* that decreases to *p*. The score features various musical notations including rests, notes, slurs, and dynamic markings.



The image shows a page of a musical score for woodwinds and brass instruments. The score is divided into two systems. The top system includes Flute (Fl.), Oboe I (Ob.I), Clarinet I (Cl.I), Bassoon I (Bsn.I), and Horn I (Hn.I). The bottom system includes Alto Flute (A. Fl.), Clarinet Alto (C. A.), Bassoon II (Bsn.II), and Horn II (Hn.II). The time signature changes from 11/8 to 4/4. Performance instructions include *rall.*, *a tempo*, *con sord.*, and *attacca III*. Dynamics range from *pp* to *ff*. The Oboe I part features a melodic line with dynamics *f* and *ff*. The Clarinet Alto part has dynamics *mf* and *f*. The Bassoon II part has dynamics *p*, *f*, and *mf*. The Horn I and II parts are marked *pp* and include a *con sord.* instruction.

### III - Recessional



• = ca 15 (as in I: Introit)

Flute  
*mf*

Oboe I  
*mf*

Clarinet I in B $\flat$   
*mf*

Bassoon I  
*mf*

Horn I in F  
*mf* senza sord.

Alto Flute

Cor Anglais

Bass Clarinet

Bassoon II

Horn II in F

Detailed description: This page contains the musical score for the woodwind and brass sections of a piece titled 'III - Recessional'. The score is arranged in a system of staves. The first five staves are for Flute, Oboe I, Clarinet I in B-flat, Bassoon I, and Horn I in F. The Flute, Oboe I, Clarinet I, and Bassoon I parts begin with a dynamic marking of *mf*. The Horn I part begins with *mf* and the instruction 'senza sord.'. The remaining five staves (Alto Flute, Cor Anglais, Bass Clarinet, Bassoon II, and Horn II in F) are mostly empty, with a few notes and rests. A circled 'N' symbol is located at the top left of the page, and a note below it indicates that a dot (•) represents a ca. 15-measure rest, as in the Introit of the first movement.

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*

