

# OCTOBER TUNE

*for Chamber Ensemble*

DANIEL FARDON

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2017

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*First performed by the London Symphony Orchestra Chamber Ensemble,  
LSO St Luke's, 27th May 2017, as part of the LSO SoundHub Scheme*

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## INSTRUMENTATION

Flute (doubling Piccolo)

Bass Clarinet in Bb

Percussion: *Glockenspiel, Vibraphone*

Piano

Violin

Cello

*Approx. 5'30"*

CONDUCTOR'S SCORE IN C

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$\text{♩} = 62$   
**Unravelling**

Piccolo  
*mp* fragmented

Bass Clarinet in B $\flat$   
(with pno)  
*p* calm

Glockenspiel  
(with picc.)  
*mp* l.v. (always)

Piano  
(with b.cl.)  
*p* bell-like  
Pedal with chord changes  
Una Corda  $\wedge$ (sim.)

$\text{♩} = 62$   
**Unravelling**

Violin

Violoncello

Musical score for measures 4-6. The score is for Piccolo (Picc.), Bass Clarinet (B. Cl.), Glockenspiel (Glock.), Piano (Pno.), Violin (Vln.), and Violoncello (Vc.). The key signature is one sharp (F#) and the time signature is 7/16. Measure 4 starts with a 3-measure rest for Picc., B. Cl., and Glock. Picc. enters in measure 5 with a triplet of eighth notes. B. Cl. has a half note in measure 4 and a half note in measure 5. Glock. has a triplet of eighth notes in measure 5. Pno. has a complex chordal accompaniment. Vln. and Vc. are silent.



Musical score for measures 7-9. The score is for Piccolo (Picc.), Bass Clarinet (B. Cl.), Glockenspiel (Glock.), Piano (Pno.), Violin (Vln.), and Violoncello (Vc.). The key signature is one sharp (F#) and the time signature is 7/16. Measure 7 starts with a 5-measure rest for Picc. and a 3-measure rest for B. Cl. Picc. enters in measure 8 with a triplet of eighth notes. B. Cl. has a half note in measure 7 and a half note in measure 8. Glock. has a triplet of eighth notes in measure 8. Pno. has a complex chordal accompaniment. Vln. and Vc. are silent. A section marker 'A' is placed above measure 9. The dynamic marking *mf* is present in measures 8 and 9. The instruction *poco a poco cresc.* is written below the Picc. and Glock. staves.



3

10

Picc.

B. Cl.

Glock.

Pno.

Vln.

Vc.

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12

Picc.

B. Cl.

Glock.

Pno.

Vln.

Vc.

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14

Picc. *poco a poco cresc.*

B. Cl. *poco a poco cresc.*

Glock. *poco a poco cresc.*

Pno. *poco a poco cresc.*

Vln. *poco a poco cresc.*

Vc.

5 3 3 5

4



**B** Intensifying

16

Picc. *f*

B. Cl. *mf*

Glock. *f*

Pno. *mf* *sonorous, rich*

Vln. *f*

Vc. *f* *fragmented*

8<sup>th</sup> Tre Corda

3 5 3 3 3 3

5

18

Picc.

B. Cl.

Glock.

Pno.

Vln.

Vc.

20

Picc.

B. Cl.

Glock.

Pno.

Vln.

Vc.

**C**  $\text{♩} = 56$   
Retracted, calm

To Fl.

*ffz*

*ffp* emerging *mp*

To Vib.

*ff*

*ff* (l.v.)

*ffp* glassy, still

*ffp* glassy, still

*non. vib.*

*non. vib.*

22 **Flute** 6

Fl. *emerging* *p* *mp*

B. Cl. *mp*

Vib. **Vibraphone**  
Motor on *p* *glistening* *mp* (keep sustained)

Pno. *p* *glistening* (loco) *mp* (mordents on the beat) (keep sustained)

Vln. *mp*

Vc. *mp*

28

Fl. *poco a poco cresc.* *p* *mp* *(sim.)*

B. Cl. *poco a poco cresc.* *p* *mp* *(sim.)*

Vib. *p* *mp* *(l.v.) sim.* *p* *mp*

Pno. *p* *mp* *(l.v.) sim.* *p* *mp*

Vln. *mp*

Vc. *mp*

33

Fl.

B. Cl.

Vib.

Pno.

Vln.

Vc.

*p* *mf* *mp*

15<sup>ma</sup> 8<sup>va</sup> 8<sup>vb</sup>



37

Fl.

B. Cl.

Vib.

Pno.

Vln.

Vc.

*mp* delicate, emerging

poco a poco cresc. grad. introduce vib.

D accel. . . . .

E ♩ = 62 (A Tempo)  
Moving forward

Fl. *mf*

B. Cl. *mf*

Vib. *p* *f* *p* *Bowed (l.v.)*

Pno. *mf* *f* *mf* *f 8<sup>vb</sup>* *8<sup>vb</sup>*

Vln. *mf* *f* *norm. vib.*

Vc. *mf* *f* *norm. vib.*

D

♩ = 62 (A Tempo)  
norm. vib.

Fl. *f* *accel. . . . .* *To Picc.*

B. Cl. *f*

Vib. *f* *p* *f* *p* *f* *p* *f* *p* *(l.v. sim.)*

Pno. *f* *mf* *f* *ff* *8<sup>vb</sup>* *8<sup>vb</sup>* *8<sup>vb</sup>* *8<sup>vb</sup>* *8<sup>vb</sup>* *8<sup>vb</sup>* *(keep sustained)*

Vln. *f* *norm. vib.*

Vc. *f* *norm. vib.*

♩ = 72 Reflective

9 48 Piccolo

Picc. *f* poco a poco cresc.

B. Cl.

Vib. *f* *p* *f* *p* *f*

Pno. *f* *mf* (trill) *sfz*

♩ = 72 Reflective

Vln. poco a poco cresc.

Vc. poco a poco cresc.



**F** Assertive, direct (beat all /8 bars in quavers)

Picc. *ff* lively!

B. Cl. *mf* *f* *ff* muscular

Vib. *p* *ff* (dampen as soon as possible)

Pno. *ff* lively! *light pedalling*

**F** Assertive, direct (beat all /8 bars in quavers)

Vln. *ff* muscular

Vc. *ff* muscular

55 10

Picc.

B. Cl.

Vib.

Pno.

Vln.

Vc.

To Glock.



58

Picc.

B. Cl.

Glock.

Pno.

Vln.

Vc.

Glockenspiel

*ff*



11

Musical score for measures 61-63. The score is for six instruments: Piccolo (Picc.), Bass Clarinet (B. Cl.), Glockenspiel (Glock.), Piano (Pno.), Violin (Vln.), and Violoncello (Vc.). The music is in 4/4 time and features complex rhythmic patterns with triplets and quintuplets. The Piccolo and Glockenspiel parts are highly active, while the Bass Clarinet and Piano parts provide a more rhythmic foundation. The Violin and Violoncello parts are more melodic and supportive.



Musical score for measures 64-66. The score is for six instruments: Piccolo (Picc.), Bass Clarinet (B. Cl.), Glockenspiel (Glock.), Piano (Pno.), Violin (Vln.), and Violoncello (Vc.). The music is in 3/8 time and features complex rhythmic patterns with triplets and quintuplets. The Piccolo and Glockenspiel parts are highly active, while the Bass Clarinet and Piano parts provide a more rhythmic foundation. The Violin and Violoncello parts are more melodic and supportive.

67

Picc.

B. Cl.

Glock.

Pno.

Vln.

Vc.

12

70

Picc.

B. Cl.

Glock.

Pno.

Vln.

Vc.

rall. - (♩ = c. 40)

ffz

dwindling

p

15<sup>ma</sup>

8<sup>va</sup>

ffz

ffz

ffz