

Andrew Thomas

Journeys to Recover the Future

for ensemble

(2013)

Commissioned by Kettle's Yard, Cambridge.

The first performance was given by Chroma at Kettle's Yard on the 26th January 2014.

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Computer notated by the composer.

‘Futures not achieved are only branches of the past: dead branches.’

“*Journeys to relive your past?*” was the Khan’s question at this point, a question which could also have been formulated: “*Journeys to recover your future? .*”.

Italo Calvino, *Invisible Cities*

Instrumentation

Flute doubling Piccolo

Bass Clarinet in B^b doubling Clarinet in B^b

Piano

Percussion (one player):

Vibraphone (hard sticks, two bows)

Medium and Small Suspended Cymbals (hard sticks, drum sticks, plastic beaters)

Tubular Bells (wooden mallets, wire brushes)

Violin

Violoncello

Performance Notes

The score is notated in C with all instruments written at sounding pitch except the piccolo which sounds one octave higher than written.

The percussion part includes the use of plastic beaters. These should be the cheap, bendy type found in many schools that will produce a weak, tinny sound when used on a cymbal. The cymbals specified are ‘small’ and ‘medium’. The small cymbal will ideally be a ‘splash’ cymbal. The performer is at liberty to use Chinese cymbals if they so wish.

In order to allow the Tubular Bells to continue to resonate after the player leaves the instrument a weight to hold down the sustain pedal is required. This can be put in place before the piece begins but must be removed by bar 208 (the percussionist’s part suggests a suitable moment to do this).

It is desirable that the percussion instruments should be set up in close proximity so that the player does not move far during the performance. A suggested layout would be with the two cymbals in front of the vibraphone (to the left) so they are playable from the same position as the vibraphone and the Tubular Bells to the right of the vibraphone.

DURATION: c. 10'30"

to Richard Causton

Journeys to Recover the Future

Andrew Thomas

 $\text{♩} = \text{c. 84}$, laid back but with a rigid undercurrent

Flute/Piccolo Flute solo 5
mf energico e espress.
 Bass Clarinet in B \flat / Clarinet in B \flat
f agitato

Piano
f agitato

Vibraphone
 hard sticks, motor off
f agitato

Percussion
f agitato

Violin
f agitato

Violoncello
f agitato

Fl. (trill thumb) 5
 B. Cl.
 Pno. 8va
fp
 Vib. *fp*
 Vln. *fp*
 Vc. I II
poco sul pont.

f *mf* *3*
f *mp leggiero*
fp *fp*
f *mp leggiero*
f *p*
sffz

3
 IV III
p
 (arco)
gliss.

* Apart from where specifically marked the sustain pedal may be used ad lib.

□ △ **A**

Fl. (trill 2nd trill key)
5 sub. **p** f

B. Cl. 5 2 2 2 2
p f mf < f

Pno. 3 2 2 2 2
f mf < f

Vib. 3 2 2 2 2
p f

Vln. (IV) (III) III IV □ △
gliss. p pp f sul pont. tr pizz.
Vc. gliss. f mf scherzando legg. mp
(arco) V p

Fl. (trill thumb)
sfp f

B. Cl. f mf > mp

Pno. 3 2 2 2 2
p legg. mf < f mf mp

Vib. 3 2 2 2 2
p mf mf mp chiaro
Ped. ad lib.

Vln. jeté III IV □ △ poco sul pont.
sffz(—) arco 5 f f p
Vc. poco sul pont. pos. nat. furioso 6 mf scherzando p

16

Fl. *mf*

B. Cl. *mf* *molto sub. p*

Pno. *mf*

Vib. *p* *l.v.*

Vln. *jeté* *III* *II* *III (non harm.)*

Vc. *mf* *(—)* *pp* *mp* *p* *mp*

trill thumb 3

2ed.

21

Fl. *f* **B** *f* *f* *mp tender*

B. Cl. *(poss.)* *f pesante*

Pno. *f* *pesante* *5*

Vib. *mf* *f brillante* *3* *poco sul pont.*

Vln. *mf-p* *3* *5* *jeté* *III* *mf scherzando* *col legno battuto*

Vc. *p* *f* *sffz* *(—)* *sffz* *sffz*

with a little pressure

2ed.

B

24

Fl. R. G \sharp
Btr. ()

B. Cl. *pp poss.* *f ritmico*

Pno. *mp calmo* *f ritmico* *mf* *p*
Qd.

Vib. *mp calmo* *f* *mf* *Qd. ad lib.*

Vln. *arco* *p calmo* *pizz.*
arco with pressure *jete gliss.* *f harmonic gliss. I etc.*

Vc. *pp* *sffz* (*—*) *mf*

27

Fl. *ff sub. ⁵mf f > mp*

B. Cl. *ff secco*

Pno. *f* *ff secco* *p meccanico ma un poco scherzando*

Vib. *f* To Medium Cymbal *non l.v.* Medium Cymbal with non mallet end of vib. stick *pp*

Vln. *ff pizz.* *p meccanico ma un poco scherzando*

Vc. *mf* *3* *sffz*

C

C

30 (non trem.)

Fl.

B. Cl.

Pno.

Cym. To Vibraphone with hard sticks (pos. nat.) To Medium Cymbal

Vln.

Vc.

mp > < mp

loco

mp delicato

p sim.

Vibraphone

mp delicato

p sim.

34

Fl.

B. Cl.

Pno.

Cym. Medium Cymbal with non mallet end of vib. stick (take drum stick in hand) *pp* *ff* (poss.)

Vln.

Vc.

sub. p

p *f* *sffz*

arco

p *f* *sffz*

6

D Explosive

Fl. *f*

B. Cl. *f*

Pno. *f*

Cym. with drum stick *mf secco* near the bell *ff non secco*

D Explosive

Vln. *sfp*

Vc. *sfp*

40

Fl. *mp*

B. Cl. solo *mf quasi 'pompous' ma leggiero* *f* *mf* *f* *mf*

Pno.

Cym. *4* *3*

Vln.

Vc.

42

Fl. *non dim.*

B. Cl. *sub. p* *mf*

E

Pno.

Cym. { *(with drumstick) pos. nat.* *pp*

Vln.

Vc.

E

47

Fl. *non dim.*

B. Cl. *sub. mf* *f* *sub. p*

Pno.

Cym. { *pp*

Vln.

Vc.

50

Fl.

B. Cl. *mf*

Pno. *p meccanico ma un poco scherzando*

Cym.

Vln. *p meccanico ma un poco scherzando*

Vc.

52

Fl.

B. Cl.

Pno. *mf*

Cym.

Vln. *(8)*

Vc.

Fl.

B. Cl.

Pno.

Cym.

Vln.

Vc.

55

sub p

pp

mf

mp

f

sub. mp

f

mp

<f>

mp

p

(8)

mf secco

pp non secco

3

4

3

4

3

4

3

4

3

4

F Poco meno mosso ($\downarrow = \text{c. 78}$)

58

Fl.

B. Cl.

Pno.

Cym.

8va

p

mf

p < mf

sub.p

pp

3

5

5

3

F Poco meno mosso ($\downarrow = \text{c. 78}$)

Vln.

Vc.

8va

pp

61

Fl.

B. Cl.

Pno.

Cym.

Vln.

Vc.

p *mp* *sub.p*

p secco *pp non secco*

8va

64

Fl.

B. Cl.

Pno.

Cym.

Vln.

Vc.

molto legg.

p secco *pp non secco*

8va

67

Fl.

B. Cl.

To Clarinet in Bb

Pno.

Cym.

Vln.

Vc.

pp

8va *loco*

pp secco

pp non secco

G.P

G.P

G.P

G.P

G.P

G ♩ = c. 52, maestoso, quasi marcia funebre with a hint of Boogie Woogie!

71

Fl.

B. Cl.

Pno.

mf *not too muddy*

8va *ad lib.*

To Vibraphone, hard sticks

Cym.

G.P

G.P

G.P

G.P

G.P

G ♩ = c. 52, maestoso, quasi marcia funebre with a hint of Boogie Woogie!

Vln.

Vc.

G.P

G.P

75

Fl. G.P.

B. Cl. G.P.

Pno. G.P.

Cym. G.P.

Vln. G.P.

Vc. solo, sul G
mf
molto express

II III

sul G

79

Fl.

B. Cl.

Pno.

Cym.

Vln. II III

Vc. sul G
gliss.

I II

83

accel.

H = 78, Luminoso ma spectrale

Fl. - 5 - 8 - Piccolo senza vib.

B. Cl. - 5 - 8 - Clarinet in B♭

Pno. - 3 - 5 - 8va f brillante

Vibraphone hard sticks 3 6 8va f brillante 8va

Cym. - 5 - 8 - 8va 8va

Vln. - 5 - 8 - 8va

Vc. - 5 - 8 - lots of bow ff sfp

86

Picc. - 8 - 3 - 8va

Cl. - 8 - 3 - pp 3 p senza express.

Pno. - 3 - mf <f mp

Vib. - 3 - 3 mfp <f mf mp take wooden mallet and plastic beaters

Vln. - 3 - 8va con sord., senza vib. loco

Vc. - 8va pp

90

Picc.

Cl.

Pno.

Vib.

Vln.

Vc.

To Tubular Bells
with wooden mallets

Tubular Bells

p

*Ped.**

G.P

G.P

G.P

G.P

*Tubular bells: Pedal should be fixed down so the sound continues to vibrate after the player leaves the instrument.

I ♩ = c. 52, maestoso, quasi marcia funebre with a hint of Boogie Woogie!

96

Picc.

Cl.

To Bass Clarinet in Bb

Pno.

mf not too muddy

Ped. ad lib.

To Small Cymbal

Small Cymbal
wooden mallet

mp secco

Tub. B.

*with non mallet end
of plastic beater*

pp non secco

I ♩ = c. 52, maestoso, quasi marcia funebre with a hint of Boogie Woogie!

senza sord.

Vln.

Vc.

sul G

II

III

mf

f

molto espress.

100

Picc. - - - - 2 - 4 - - - 3
 Cl. - - - - 2 - 4 - - - 3
 Bass Clarinet in B \flat (γ) *'like laughter'*
 Pno. *fp* *f*
 Pno. 3 3 5 3
mf 5 3
 Cym. with wooden mallet 3 3
mp *mp secco* with plastic beater (sim.) 3
mp *mf*
 Vln. sul G II III
 Vc. *mf* *f* *f* *mp* *f*

104

Picc. - - - - 2 - 4 - - - 2
 B. Cl. (γ) To Clarinet in Bb
 B. Cl. *fp* *f* *'like laughter'*
 Pno. 3 3 5 3 5 3 5 3
 Pno. 3 3 5 3 5 3 5 3
 Cym. with wooden mallet 3 3
mp secco with plastic beater (sim.) 3 3
mp secco with wooden mallet 3 3
 Vln. sul G I II gliss. gliss. 3 3 3 3
 Vc. *mf* *f* *f* *f* *con intesita* *ff*

accel.

J ♩ = 39, poco flessibile, expansive

not too much vib.

107

Picc.
B. Cl.
Pno.
Cym.
Vln.
Vc.

accel.

J ♩ = 39, poco flessibile, expansive
not too much vib.

(plastic, sim.) (wooden)
Tubular Bells
with wooden mallet

mf mp mf secco — f
accel.

poco sul pont.
pp p
IV poco — molto — sub. p

pp lontano

111

Picc.
B. Cl.
Pno.
Tub. B.
Vln.
Vc.

p semplice mp p
Clarinet in B♭
p semplice mp p
poco espress.

p
poco espress.

pp semplice p pp p
I II III
pp p pp
(II)

116

Picc. *mf*

Cl. *p* *mf*

Pno. *G.P.*

Tub. B. *mp* *G.P.*

Vln. III IV (III) *mf* *G.P.* *K*

Vc. III IV *mf* *G.P.*

121

Picc. *mp* *p* *mf* *f*

Cl. *p* *mp* *p* *mf* *f*

Pno. *(C)* *(C)*

Tub. B. *mp* To Vibraphone (soft and hard mallets) *pp* *ad lib.* *f*

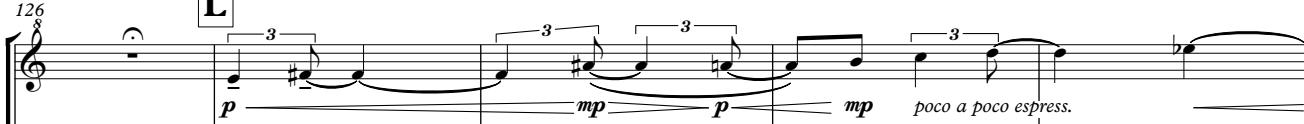
Vln. *pp* *p* *mf* *f*

Vc. *pp* *mf* *mp* *f*

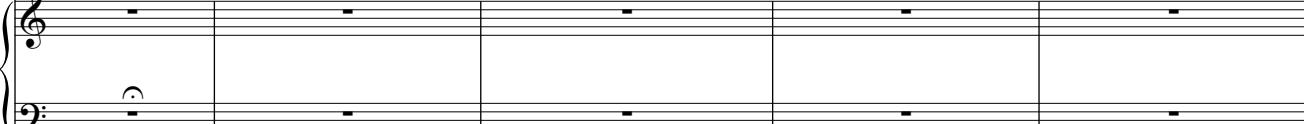
Vibraphone soft mallets *(C)*

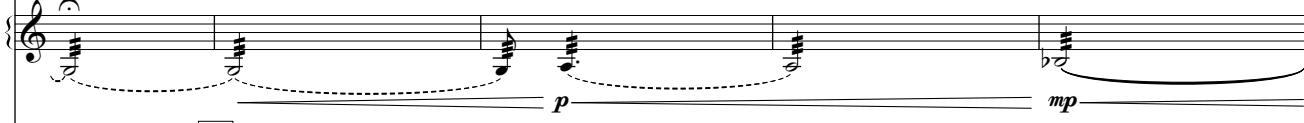
126

L

Picc. 

Cl. 

Pno. 

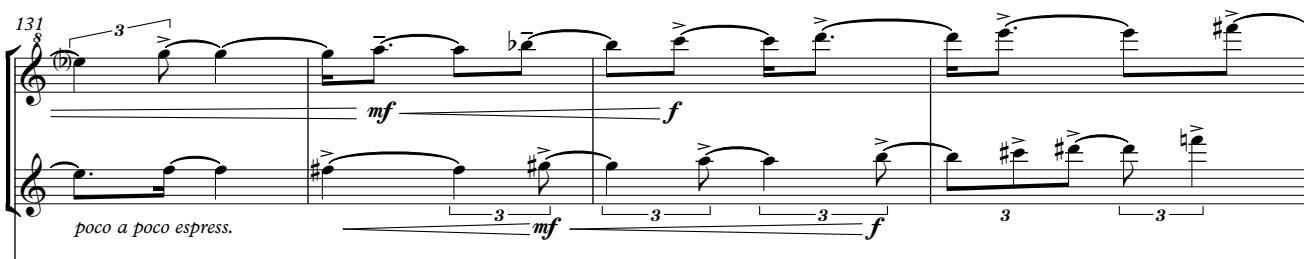
Vib. 

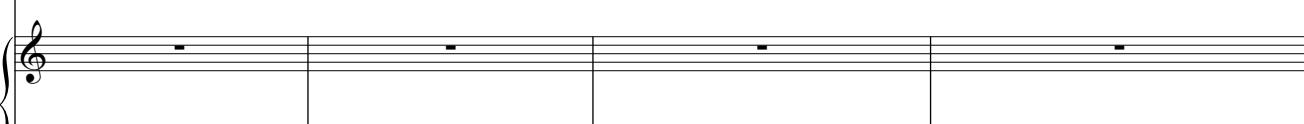
L

Vln. 

Vc. 

131

Picc. 

Cl. 

Pno. 

Vib. 

Vln. 

Vc. 

M ♩ = 78

135 Picc. Cl. Pno. Vib. Vln. Vc.

mf cantando 3 *f*

f lumenoso 6 *mf* 6

*Reed ad lib.**
with hard sticks *sempre l.v.*

f lumenoso *mf* *Reed ad lib.**

mf cantando 3 *f*

*Vibraphone and Piano: Pedal freely, the texture should be vibrant, bright and translucent. Do not allow the sound to become too blurred.

M ♩ = 78

140 Picc. Cl. Pno. Vib. Vln. Vc.

3 *mf* *pp* *mf giocoso* *mp*

mf 3 *f* *pp*

mp 5 *f* *mf*

mp *f* *mf*

mf 3 *mf*

mf 3 *mf*

mf 3 *mf*

f cantando

145

Picc. *p* *mf-p*

Cl.

Pno. *mp* *ff* *f* *mf*

Vib. *f* *mp* *3*

Vln. *mf*

Vc. *mp* *f* *3-mp*

N

150

Picc. *p* *mp* *giocoso*

Cl.

Pno. *p* *mp*

Vib. *f* *5* *mf* *sfp* *f*

Vln. *f*

Vc. *3*

155

O Jubilant

Picc. *p*

Cl. *mf*

Pno. *f* *ff* *f* *ff* *mf*

Vib. *ff* *mf*

O Jubilant

Vln. *p* *molto* *sfz* *poco sul pont.* *mf* *pos. nat.*

Vc. *p* *ff* *f* *molto cantando*

160

Picc. *mp* *mf*

Cl. *p*

Pno. *f* *ff* *f*

Vib. *f* *mf* *ff*

Vln. *p* *mf* *f* *dim.*

Vc. *mf* *ff* *f*

165

P

Picc.

Cl.

Pno.

Vib.

Vln.

Vc.

170

Picc.

Cl.

Pno.

Vib.

Vln.

Vc.

Q

175

Picc.

Cl.

Pno.

Vib.

Vln.

Vc.

23

Q

mf *molto cantando* *3* *f non dim.*
poco sul pont.

180

Picc.

Cl.

Pno.

Vib.

Vln.

Vc.

sul pont. *pos nat.* *poco sul pont.*

185

Picc. *mf* — *f*⁵

Cl. *f* — *mf*

Pno. *f* — *mf* — *f* — *ff* — *f*

Vib. *mf* — *mp* — *mf* — *f* — *mf*

Vln.

Vc. → *sul pont.* — *pos. nat.* — *ffp* — *ffp* — *ffp*

189

Allargando

Picc. — — — — *mf* marcato —

Cl. *5* — *5* — *3* — *3* — *3* — *3* — *ff*

Pno. *ff* — *f* marcato —

Vib. *3* — *3* — *3* — *f* — *ff*

Vln. — — — — *fp* — *fp* —

Vc. — — — — *ffp* — *ffp* — *ffp* — *ffp* — *ffp* —

R ♩ = c. 52, con intensità

194

Picc. *f appass.* — *ff*

Cl. *f*

Pno. *fff*

(Ped.) → (Ped.) lift pedal gradually

Vib. *ff* take bows and remove pedal weight from tubular bells

Vln. *ff appass.*

Vc. *ff appass.* — *f*

198

To Flute

Picc. *f senza dim.*

Cl.

Pno. *poco a poco pesante*

1/2 Ped. — lift pedal gradually —

Vib. (Ped.)

Vln. *f senza dim.*

Vc. — *pp ff*

senza dim. — *pp ff*

202

S Poco meno mosso

Picc. Flute senza vib. *pp*

Cl. *pp*

To Bass Clarinet

Pno. *p dolce* *p*

Vib. arco *pp* *ff poss.*

To Tubular Bells, take wire brushes

Vln. *S* Poco meno mosso (con sord.) senza vib. *pp* sempre senza espress.

Vc. *pp*

207

 $\downarrow = \text{c. 78, Inquieto}$

Fl. *p* *mf*

Cl. *p* *mf*

Pno. *mp* molto legg. *mf* *p*

Tubular Bells
with wire brushes, play on the side upright pillar of the instrument to create a metallic, non pitched sound.

Vib. *p*

Vln. $\downarrow = \text{c. 78, Inquieto}$

Vc.

210

Fl. sim.

B. Cl.

Pno.

Tub. B.

Vln. sim.

Vc.

pizz.

pizz. ord.

f

213

Fl.

B. Cl.

Pno.

Tub. B.

Vln.

Vc.

pp

p

mp

p

mp

p

mp

Jeté

mp

216

Fl.

B. Cl.

Pno.

Tub. B.

Vln.

Vc.

T

G.P.

pizz. ord.

Jeté

mp

G.P.

G.P.

T

mp (—)

219

Fl.

B. Cl.

Pno.

Tub. B.

Vln.

Vc.

mp — *molto* — *sub. mp*

f

p

mp — *mf*

sub. f

mp

p

C

ffz

222

Fl.

B. Cl.

Pno.

Tub. B.

Vln.

Vc.

226

U

Fl.

B. Cl.

Pno.

Tub. B.

Vln.

Vc.

30

229

Fl.

B. Cl.

Pno. *pp*

Tub. B.

Vln.

Vc. *Jeté* *gliss.* *pp* (*—*)