

COLIN MATTHEWS

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CORTÈGE

(1988)

FOR ORCHESTRA

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FABER *ff* MUSIC

*Cortège* was commissioned by the David Cohen Family Charitable Trust  
for the Orchestra of the Royal Opera House, Covent Garden,  
who gave the first performances under Bernard Haitink  
on 17 & 18 February 1989

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Duration: c.19 minutes

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# ORCHESTRA

3 Flutes (2=Piccolo 1, 3=Alto & Piccolo 2)

2 Oboes

2 Clarinets in B $\flat$  (2=E $\flat$ , 3=Bass)

2 Bassoons

Contrabassoon

4 Horns in F

3 Trumpets in B $\flat$

3 Trombones

Tuba

Timpani

Percussion (3 players)

3 Bass Drums, tuned to different pitches \*

3 Tenor Drums

3 Tam-tams (1=36", 2=30", 3=24")

3 Suspended Cymbals

1 pair Cymbals

Sizzle Cymbal

2 Wood Chimes

Vibraslap \*\*

2 Log Drums (large)

Lujon

Maraca (large)

Glockenspiel

Crotales



Handbells



Tubular Bells



2 Harps

Strings (minimum 12.10.8.8.6 – at least two basses with 5 strings  
or extensions (if possible tuned to B))

\* bass drums as spacially separated as possible

\*\* it is essential that the Vibraslap has a long decay in *pp*; if a suitable instrument is not available then a fishing-rod reel must be substituted.

## String divisions

It is essential that the multiple string divisions in bar 2ff and bar 209ff are organised differently according to the available string strength. The divisions given below are by player, from front to back, for i) strings 16-14-10-10-8 and ii) 14-12-8-8-6

Violin 1 div a 6	i) 2-2-3-3-3-3	ii) 2-2-3-3-2-2
Violin 2 div a 5	4-3-3-2-2	3-2-3-2-2
Violas div a 3	3-4-3	2-3-2
Cellos div a 4	2-3-3-2	2-2-2-2
Basses div a 5	2-2-2-1-1	2-1-1-1-1

All other divisions are at the discretion of the players. *Divisi a 2* indicates division at the desk throughout.

Transposing instruments are transposed

Orchestral parts available on hire

The title *Cortège* does not imply a funeral march, but rather a measured processional in which the colours are predominantly sombre and the mood dark and often menacing. One of the most important elements of the work is the sequence of minor triads heard at the outset and dominating the latter part of the work: these do not have a conventional harmonic function, but are a background which is suddenly thrown into stark relief to become the foreground.

I am immensely grateful to David Cohen for enabling me to write this work, and would like to acknowledge the invaluable and altruistic support which he has given to all the arts.

C.M.

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for Janet and Claude Wilson

# CORTÈGE

Colin Matthews

Grave  $\downarrow$  42c

The score is arranged in systems for various instruments:

- Flutes 1,2,3**: Treble clef, starting with a *pp* dynamic.
- Oboes 1,2**: Treble clef, starting with a *p* dynamic.
- Clarinets 1,2 in B $\flat$** : Bass clef, starting with a *pp* dynamic.
- Bass Clarinet in B $\flat$** : Bass clef, starting with a *p* dynamic.
- Bassoons 1,2**: Bass clef, starting with a *pp* dynamic.
- Contrabassoon**: Bass clef, starting with a *pp* dynamic.
- Horns 1, 3 in F** and **2, 4**: Treble clef, starting with a *p* dynamic.
- Trumpets 1,2,3 in B $\flat$** : Treble clef, starting with a *p* dynamic and *con sord. (cup)*.
- Trombones 1,2**: Bass clef, starting with a *pp* dynamic.
- Trombone 3 Bass Tuba**: Bass clef, starting with a *p* dynamic and *bells raised*.
- Timpani**: Bass clef, starting with *muffled*.
- Percussion**: Three staves (1, 2, 3) for **BASS DRUM**, starting with *muffled (but not damped)*.
- Harp 1**: Treble clef, starting with *B $\flat$  C D E $\flat$  F G $\flat$  A* and *(lowest string C)*.
- Harp 2**: Treble clef, starting with *B $\flat$  C D E $\flat$  F G $\flat$  A* and *(lowest string C)*.
- Violins 1 con sord.**: Treble clef, starting with *div. a 6* and *senza vib.*.
- Violins 2 con sord.**: Treble clef, starting with *div. a 5\** and *senza vib.*.
- Violas con sord.**: Treble clef, starting with *div. a 3\** and *senza vib.*.
- Cellos con sord.**: Bass clef, starting with *div. a 3* and *senza vib.*.
- Basses**: Bass clef, starting with *5 players* and *the rest, pizz.*.

Performance instructions include *gliss.*, *mf*, *dim.*, *pp*, *ppp*, *mf*, *p*, *f*, *univ. pizz.*, *arco*, *IV*, and *f sempre*.

\* see performance note  
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A

Fl. 1, 2, 3

Cl. 1, 2

Bass Cl.

Bsn. 1, 2

Cbn.

Hn. 1, 3

Hn. 2, 4

Tpt. 1, 2, 3 con sord.

Tbn. 1, 2

Tbn. 3

Btb.

Timp.

Perc. 1 B.D.

Perc. 2 TAMTAM 2 TAMTAM 1 B.D.

Perc. 3 B.D.

Hp. 1

Hp. 2

Vln. 1 con sord.

Vln. 2 con sord.

Vla. con sord.

Vic. con sord.

5 players

Cb.

the rest

*loc*

*ff*

*mf*

*mp*

*p*

*pp*

*f*

*mf*

*mp*

*p*

*pp*

*div. a 2*

*div. a 4 p senza vib.*

*4 players*

*(the rest)*

*(pizz.)*

*vib.*

*senza vib.*

\* NB The fermatas (bars 7, 13, 19 etc.) should be of varying length.

A

12

Fl. 1,2,3

Ctr. 1,2

Bass Ctr.

Bsn. 1,2

Cbsn.

1,3 (a2)

Hr.

2,4 (a2)

Tpr. 1,2,3 con sord.

con sord. (straight)

1,2 (a2)

Tbn.

3

Brb.

Timp.

1 B.D. timp. sticks soft sticks p TENOR DRUM muffled

2 B.D. T.T.1 (B.D.)

3 B.D. timp. sticks TENOR DRUM muffled p poco

Hp. 1 D# Eb

Hp. 2 C

Vln. 1 con sord.

2 back desks very little vib.

Vln. 2 con sord. div. a 4 p senza vib.

Vla. con sord.

2 back desks = very little vib.

Vlc. con sord.

unis. unis.

4 players Cb. div. a 2

the rest (pizz.) arco

\*if only 8 violas, then 3 players only





22

1 Fl. (2) *p* 3 to Alto Fl.

2,3

Cit. 1,2 *p*

Bass Cl. *p*

Bsn. 1,2 *p*

Cbsn. *p*

1,3 Hn. *f* *p* *a2*

2,4 *a2* *p*

Tpt. 1,2,3 con sord. *pp* *mf* *pp* *pp*

1,2 Tbn. *f* *p* *a2* *a2*

3 *f* *p*

Btb. *f* *p*

Timp *f* *p*

1 Perc. 8.D. *mf* *mf* *mf* *mf* *p* *p* *p* *p*

2 8.D. timp. sticks T.D. muffled T.T. 1 (B.D.) *p* *p* *p* *p*

3 T.D. *mf* *mf* *mf* *mf* *p* *p* *p* *p*

Hp. 1 *mp* (non arpegg.) Ch ER Gt A1

Hp. 2 Ch D1 F3 A1

Vin. 1 con sord. 2 desks (div.) *f* senza vib. *p* (senza vib.) add vib. *mf*

Vin. 2 con sord. 2 desks (div.) *f* senza vib. *p* (senza vib.) add vib. *mf*

Vla. con sord. 1st half *f* senza vib. *p* add vib. *mf*

Vic. con sord. *f* *p* *mf*

4 players *mf* (div. a 4) *f*

Cb. *mf* (pizz.) *f*

the rest *mf* *f*

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**D**

39

Fl. 1 *mf* *vib.*

Fl. 2 *mf* *vib.*

Alto Fl. *mf*

Ob. 1, 2 *mf*

E♭ Clt. *mf*

Clt. 1 *ppp*

Clt. 3 *ppp*

Tpt. 1 *mf dolce* *senza sord.*

Tpt. 2 *mf dolce* *senza sord.*

Tpt. 3 *mf dolce* *senza sord.*

Timp. *p*

LOG DRUM *soft sticks*

Perc. 2 TAMTAM 3 *ppp*

VIBRASLAP\* *ppp*

LUIJON\*\* *ppp*

soft sticks *p*

Hrp. 1 *mf* *loco* *D# E# F#*

Hrp. 2 *f* *loco* *D# F# G#* *F#*

Vln. 1 *con sord.* *(p)*

Vln. 2 *con sord.* *(p)*

Vla. *con sord.* *ppp* *div.* *lento* *mf* *lento* *mf*

Vic. *con sord.* *div. a 2* *mf (harm.)* *pizz.* *mf (harm.)*

Cb. 6 players *ppp*

**D**

\* or fishing-rod reel: see orchestra list.  
 \*\* Lujon: the notation does not imply the use of two pitches only—the choice of pitches is left to the player.

