DAVID BEDFORD

SEXTET FOR WIND AND PIANO

INSTRUMENTATION: Flute, Oboe, Clarinet in B^b, Horn in F, Bassoon, Piano.

PROGRAMME NOTE

This piece was commissioned by Gordonstoun School for their Senior Chamber Group with the assistance of funds from the Scottish Arts Council.

After the Piano has established a 4 bar repeated ostinato ground-bass pattern, the other instruments enter one at a time (the Flute, Oboe and Clarinet play in unison to begin with, and are regarded as one entity) and build up their own individual 4 bar themes a phrase at a time. This continues until all are playing their complete themes.

This idea recurs throughout the piece in different keys. These recurrences are interrupted by solo cadenzas, in this order:

1. Bassoon.
2. Horn.

Both of these cadenzas are amplifications and variations of phrases from the instruments' own initial 4 bar theme.

3. Flute, Oboe, Clarinet.

Since these three were regarded as one entity in the opening section, they play their cadenzas simultaneously, in the form of a trio, with a great deal of imitative, canonic writing.

4. Piano (which follows the above without a break).

The pianist starts with the 4 bar ostinato phrase from the beginning of the piece, but soon starts to play different "wrong" chords in the right hand (though still chords of the seventh, on which the whole piece is based). The other players interrupt with successively longer sections of their original themes, but (almost as though in retaliation) the pianist's right-hand chords become even more unrelated to the left-hand. Finally, however, the pianist takes the hint, as it were, and the piece ends with the music with which it began.

Nearly all the chords throughout are chords of the 7th (with a major 3rd and a minor 7th). In traditional harmony these are known as dominant 7ths. In this piece, however, none of these chords fulfil their traditional function and lead to a final chord. The piece therefore has an unresolved, unfinished feel. Because of this, and because the music at the end is the same as that at the beginning, it is possible to regard the piece as unending, circular, and it can be performed straight through twice or as many times as is felt desirable.

In this performance, the piece will be performed * , and will last for about * minutes

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* *Insert whatever has been decided. A once-through performance lasts about 12'40". If the piece is played more than once return to the beginning at the end of Bar 293. In other words Bar 294 = Bar 1 (retain the wind chord). It is worth considering having two sets of players, the second set to take over without a break for the repeat performance, the first set to resume for the third and so on. Since the restart point is about 40" from the "end", each extra play through adds 12' to the playing time.*

Dedicated to Michael Appleford, also John and Mary Nicholson and all my friends at Gordonstoun

David Bedford 1981

Preview File Only

BRITISH MUSIC INFORMATION CENTRE,
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Allegro ♩ = c 120

Flt

Ob

Clt
(actual notes)

Hrn
(actual notes)

Bsn

Pno

File Only

Preview

5

f

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UE 16450 L

9

Flt

Ob

Clt

Hrn

Bsn

Pno

File Only

Preview

13

Flt

Ob

Clt

Hrn

f

Bsn

Pno

17

Flt

Ob

Clt

Hrn

Bsn

f

File Only

Preview

21

Flt

Ob

Clt

Hrn

Bsn

Pno

25

Flt

Ob

Clt

Hrn

Bsn

Pno

File Only

Preview

29

Flt

Ob

Clt

Hrn

Bsn

Pno

33

Flt

Ob

Clt

Hrn

Bsn

Pno

File Only

Preview

37

Flt

Ob

Clt

Hrn

Bsn

Pno

41

Flt

Ob

Clt

Hrn

Bsn

Pno

File Only

Preview

45

Flt

Ob

Clt

Hrn

Bsn

Pno

49

Flt

Ob

Clt

Hrn

Bsn

Pno

File Only

Preview

53

Flt

Ob

Clt

Hrn

Bsn

Pno

57

Flt

Ob

Clt

Hrn

Bsn

Pno

File Only

Preview

ff

61

Flt

Ob

Clt

Hrn

Bsn

Pno

65

Flt

Ob

Clt

Hrn

Bsn

Pno

File Only

Preview

69

mp

Bsn

f

Pno

as short as possible, see NOTE

depress silently

Ped up

NOTE-As soon as pedal is up, see which hammers have come up for the silently depressed chord. Then: pedal down again for ♩=92 bar, glissando of about an octave across the strings inside the piano (with the back of the hand) for one beat, making sure the depressed notes are included. At the end of the bar, release the pedal and the silently depressed notes will sound.

♩=92 74

Bsn

PP

mf

1 beat gliss

Pno

mf

Ped down

up

(down)

80

Bsn

mf

RIT - - - - - - - - - ♩=72

85

Bsn

Dim - - - - - - - P

Pno

P

90

Bsn

Dim . . . . . PP

♩=92

See note p9

1 beat gliss

mf

Pno

silent

ped up down up

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95

As fast as possible.

96

Bsn

pp cresc

(down)

97

(fast as possible)

98

Bsn

♩= 92

ff

1 beat gliss

pp

silent

ped up down up (down)

Bsn

Cresc . .

ff

signal to others

(small)

Preview File Only

Tempo 1 ♩= 120

99

Flt

Ob

Clt

Hrn

Bsn

Pno

f

103

Flt

Ob

Clt

Hrn

Bsn

Pno

File Only

Preview

107

Flt

Ob

Clt

Hrn

Bsn

Pno

f

111

Flt

Ob

Clt

Hrn

Bsn

Pno

115

Flt

Ob

Clt

Hrn

Bsn

Pno

File Only
Preview

119

Flt

Ob

Clt

Hrn

Bsn

Pno

File Only

Preview

123

Flt

Ob

Clt

Hrn

Bsn

Pno

ff

127

Flt

Ob

Clt

Hrn

Bsn

Pno

File Only

Preview

131

Flt

Ob

Clt

Hrn

Bsn

Pno

Play into piano with bell as close to the strings as possible. Have separate page of music already on a stand in a convenient position.

135 Horn player go to Piano ♩ = 72

Hrn

Pno

f ff

silent

P

8va

loco

ped up

N.B. Bass clef notes are played, Treble clef notes depressed silently

140

Hrn

Pno

(silent) (silent)

P P

ped down up down up

145

Hrn

Pno

(silent)

P

down up

150

Hrn

Pno

UP DOWN

Preview File Only