

THOMAS ADÈS

...but all shall be well

for large orchestra

Op.10

(1993)

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... *but all shall be well* was commissioned by Cambridge University Music Society to celebrate their 150th anniversary with support from the Donald Wort CUMS Sesquicentenary Prize

The first performance was given by CUMS First Orchestra conducted by Stephen Cleobury in Ely Cathedral on 12 March 1994.
The first professional performance was given by the Tokyo Metropolitan Symphony Orchestra conducted by Oliver Knussen at the Suntory Hall, Tokyo, on 7 October 1994

... *but all shall be well* is recorded by the City of Birmingham Symphony Orchestra conducted by the composer on EMI Classics (CD) 'Asyla' 7243 5 56818 2 9.
This recording was nominated for the 1999 Mercury Music Prize.

Duration: c.10 minutes

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ORCHESTRA


3 flutes (= piccolos)
3 oboes (III = cor anglais, I+II = cor anglais *ad lib.*)
3 clarinets in B \flat (II = E \flat clarinet, III = bass clarinet)
3 bassoons (III = contrabassoon)

6 horns in F
3 trumpets in B \flat (I = cornet in B \flat *ad lib.*)
2 tenor trombones
bass trombone
tuba

percussion (6 players)


1. 3 triangles, sandpaper blocks

2. 3 triangles, sandpaper blocks
bass drum (shared with player 3)

3. 2 antique cymbals: 
maracas
bass drum

4. glockenspiel
temple block
vibraslap (shared with player 5)

5. vibraphone, tam-tam, vibraslap

6. timpani including  (or rototom *ad lib.*)
guero

celesta

piano

harp

strings (large complement preferred)

The score is notated in C

Orchestral parts available on hire from the publishers

REDUCED ORCHESTRA VERSION

A version for reduced orchestra is available on hire from the publishers. This version uses 4 horns (rather than 6), 4 percussion (rather than 6), piano doubling celesta (rather than two keyboard players). The first performance of the reduced version was given on tour by the Hallé Orchestra conducted by Kent Nagano in Osaka, Japan on 11 June 1996.

PERFORMANCE NOTES

Bassoons are muted with a cloth; the contrabassoon places a horn mute in the end of the bell.

Percussion players 1 & 2 should be placed antiphonally, as far apart as possible.

*Sin is Behovely, but
All shall be well, and
All manner of thing shall be well.*

From 'Little Gidding' by T. S. Eliot (after Julian of Norwich)
reprinted by courtesy of Faber & Faber, taken from *Four Quartets*

Preview File Only

to the memory of Remy Ades (1915-1993)

...but all shall be well

THOMAS ADÈS

♩ = 88-92

3 Flutes
3 Oboes
2 Clarinets in B♭
Bass Clarinet in B♭
2 Bassoons
Contrabassoon

6 Horns in F
3 Trumpets in B♭
2 Tenor Trombones
Bass Trombone
Tuba

1 3 Triangles *l.v. sempre*
2 3 Triangles *l.v. sempre*
Percussion
3 Antique cymbals SOLO *l.v.*
4 Glockenspiel *pp cantabile*

Celesta

Piano *15^o*
pp marc. *pp* *p* *mp*
And sempre al [A]

Harp *top string tuned to C♯*
mp cantabile

♩ = 88-92

Violin I
Violin II
Viola
Violoncello
Double bass

B

19

Fl. 1. 2. 2.3. a 2. 2.

Ob. 1. 2. 2.3. a 2.

Cl. 1. 2. 2.3. a 2.

B. Cl. 1. 2. 2.3. a 2.

Bsn. 1. 2. 2.3. a 2.

Cbsn. 1. 2. 2.3. a 2.

Hn. 1. 3. a 2. 2.4. a 2.

Tpt. 1. 3. a 2. 2.4. a 2.

Ten. Tbn. cup mute p mp pp ppp

1 3 Triangles ppp

2 3 Triangles ppp

3 Perc. Antique cymbals SOLO p marc. sim. l.v.

4 Glockenspiel pp

Cel. mf

Pno. mf

Hp. mf

B

Vln. I solo mf sempre unis. sul tasto > pp

altri ppp

Vln. II solo mf sempre unis. sul tasto > pp

altri ppp

Vla. solo mf sempre unis. sul tasto > pp

altri ppp

Vc. solo mf sempre unis. sul tasto > pp

altri div. mp mf pp

Db. solo l solo p mf ppp

ppp

C

(1.) 28

Fl. (1.) *ppp* *f* *pp* *ppp*

Fl. (2.) *ppp* 2.3. *f* *pp* *pp* 2. *ppp* *ppp*

Ob. 1.2. 3. *f* *ppp* to C.A. *pp*

Cl. *ppp* *mf* *pp* *f* *ppp*

B. Cl. *p* *f* *mf* *p* *ppp*

Bsn. *p* *f* *pp* *ppp* to Bsn. 3

Cbsn. *p* *pp* *ppp*

Hr. 1. *ppp* 3.7. *ppp* 2. *ppp* 4. *ppp* 5. *ppp* 6. *ppp*

Tpt. (cup mutes) *pp* a 2. *pp*

Ten. Tbn. senza sord. SOLI *pp* *mf* *p* *pp*

B. Tbn. straight mute *pp*

1. 3 Triangles *ppp*

2. 3 Triangles *ppp*

Perc. 3. Antique cymbals *ppp* SOLO *ppp*

4. Glockenspiel *p marc.* *mf*

5. Vibraphone *pp* *mf*

6. Timpani *pesante* *pp*

Cel. *f* *p* *pp* *mf* *poco f*

Pno. *loca* *ppp* *mf* *poco f*

Hp. *loca* *pp* *mf*

so. Vln. I div. (sul tasto) *ppp* *f* *p* *pp*

altri Vln. I *ppp* *molto* *mf* *pp*

so. Vln. II *mf* *ppp* *f* *p* *pp*

altri Vln. II *pp*

so. Vcl. *mf* *ppp* *f* *p* *pp*

altri Vcl. div. ord. 5 soli: 1.2. *p* *ff* *pp* tutti (unis.) *pp*

3.4.5. *p* *ff*

so. Vc. (div.) *pp* *ppp*

altri Vc. *mf* *pp* *pp* *ppp*

Db. tutti *mf* *pp*

Preview File Only

D

36

Fl.

1. *pp* *p* *p*

2.3. *ppp* *f*

Ob.

(1.) *ppp* *pp* *mf > pp* *pp*

2. *pp* *ppp* *pp* *mf > pp* *pp*

Cl.

pp *mf > ppp* *pp* *mf* *ppp*

Bsn.

1. *pp* *f*

2. *pp* *f*

Hr.

2.4. *pp* *mf*

Tpt.

1.2. a 2 (cup mutes) *pp* *mf*

pp *mf*

1 3 Triangles *ppp* *p* *ppp*

2 3 Triangles *ppp* *p* *pp* *mp* *ppp sub.*

3 Perc. Antique cymbals *mf* *mp* *mf marc.*

4 Glockenspiel *p* *mp* *p* *mf marc.*

Cel.

p *ff* *p* *mf marc.* *f* *mf* *p*

Pno.

(8) *p* *mf* *p* *mf* *p* *pp* *p*

Hp.

(8) *p* *f* *p* *mf* *p* *mf*

D

Vln. I

(div. sul tasto) *pp* *mp* *ppp* *pp* *mf* *(div.) pizz.*

altri *pp* *mp* *ppp* *pp* *mf* *(sul tasto)*

Vln. II

solo *pp* *pp* *ppp* *pp* *mf* *(sul tasto)*

altri (div. sul tasto) 2 back desks div. *pp* *mf* *ppp* *ppp* *tutti (div.)*

Vcl.

altri *ppp* *pp* *div. sul tasto*

Vc.

solo *ppp* *pp* *pp*

altri

Db.

