

Concert Overture
“Towards a New Age”

Scored for Symphony Orchestra

Andrew Downes

Commissioned by the Institution of Mechanical Engineers
in celebration of the 150th anniversary of its foundation,
for first performance on 28th January 1997 in Symphony Hall, Birmingham,
by the Royal Philharmonic Orchestra, conducted by Andrew Constantine.

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ANDREW DOWNES: CONCERT OVERTURE: "TOWARDS A NEW AGE" Opus 60 (1996)

Duration 7'

This Overture, scored for full symphony orchestra, was commissioned by the Institution of Mechanical Engineers in celebration of the 150th anniversary of its foundation.

It was first performed on January 28th 1997 in Symphony Hall, Birmingham, by the Royal Philharmonic Orchestra, conducted by Andrew Constantine. As a result of the success of this work, Andrew Downes was awarded a commemorative gold medal for his "outstanding contribution" to the anniversary celebrations of the Institution of Mechanical Engineers.

'...the overture flickers into life like a willing machine, broad chorales soaring proudly over energetic rhythms.'

THE BIRMINGHAM POST

'...an incredible score. Among its many qualities is a marvellous understanding and control of the orchestra. The music is very loud and dramatic at times and almost unbearably exciting and yet the texture of the writing is absolutely faultless.'

Dr David Wright - MUSICWEB

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ISMNs (M) 57019 111 6 (full score)

(M) 57019 112 3 (orchestral parts)

Andrew Downes - Concert Overture: 'Towards a New Age' Opus 60

Programme note

Taking his inspiration from the world of the mechanical engineers and also from our closeness to the new millennium, Andrew Downes has created an overture which is full of echoes of machines and at the same time optimism for the new age to come. The overture juxtaposes many humanistic elements - strongly defined vocalistic, melodic and harmonic writing and passionately emotional climaxes - with the clear regularity of machine-like rhythm.

The overture opens with pizzicato 'cellos and double basses playing one note repeated intermittently, giving a feeling of great expectation. They are very soon answered by a plainsong-like tune played on flutes. This melody has strong elements of the mixolydian mode (equivalent to a scale running from G to G on the white notes of the piano). The tune consists of 4 phrases, each of which is developed throughout the work.

The opening tune evolves into an exciting accompaniment with a variety of counter themes (all developed from the opening phrases) to an augmented version of the melody on trumpets. The mood gradually becomes more rhythmic. Trombones and horns 'butt in' with a domineering punctuation to it all. They are answered by strident melodic passage on unison strings. The brass is then joined in syncopation by wind and percussion; and the dialogue continues and becomes more passionate until it reaches a 'chorale', played first by the brass with a high frenzied chant in the strings, then by the woodwind with the strings playing the same chorale melody in counterpoint. A strident version of the opening pizzicato on cellos and basses returns at the same time, and the brass and percussion take over the frenzied chant. The strings, in a broad sweep of harmony, carry this section to a beautiful and highly emotional climax, while woodwind in unison play a soaring and plaintive descant above.

There follows a rhythmical passage featuring marimba, to introduce and accompany a 'foot tapping' section introduced on violins and answered on wind. As it progresses, one has the feeling that the 'machines' are in full motion. Horns, violas and cellos seem to take on the roll of large 'pistons'. Themes and counter-themes create at the same time a great feeling of jubilation.

Cellos and basses then re-introduce the opening, together with a return of the dominating punctuation, this time calmer and on woodwind, accompanying the augmented version of the main theme on trumpets, trombones and horns in three part counterpoint. A peaceful phrase on high strings calms the mood, but only very briefly, for there is a build up of excitement and a strong machine-like impetus to carry the overture towards even more heightened passion in a return to the 'chorale', which is higher in pitch and dynamics than it was the first time.

The excitement continues with a strongly defined syncopated pizzicato introduction on strings to a jubilant chant on woodwind in African-style harmony. These two elements then continue to dominate in different parts of the orchestra ending with a climax on strings and piccolo.

The opening pizzicato motif comes back with cellos and basses alternating with timpani and the introduction of a bell, which heralds a very poignant passage featuring string soloists playing the phrases of the opening.

The coda is the African-style chant going all round the orchestra in great jubilation, while the percussion keeps the machine's pistons moving to the final chord.

Cynthia Downes

Concert Overture "Towards a New Age"

Scored for Symphony Orchestra

Commissioned by the Institution of Mechanical Engineers in celebration of the 150th anniversary of its foundation. First performance to take place on January 28th 1997 at Symphony Hall, Birmingham, by the Royal Philharmonic Orchestra.

Andrew Downes

Andante Moderato
♩ = c80

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Flutes 1/2
- Flute 3 and Piccolo
- Oboes 1/2
- Clarinets 1/2 in B \flat
- Bassoons 1/2
- Contrabassoon
- Horns 1/2 in F
- Horns 3/4 in F
- Trumpets 1/2 in B \flat
- Trombones 1/2
- Bass Trombone
- Tuba
- Timpani
- Percussion
- Violins I
- Violins II
- Viola
- Violoncello
- Double bass

Key performance markings include *mp* (mezzo-piano) for the flute parts, *pizz.* (pizzicato) for the strings, and *p* (piano) for the double bass. The score includes dynamic markings such as *a2*, *5b*, and *b* across various staves. A large blue watermark "Preview File Only" is oriented diagonally across the center of the page.

FL.1/2

FL.3/Pc

Ob.1/2

Cl.1/2

Bsn1/2

Cbsn

Hn1/2

Hn3/4

Tpt1/2

Tbn.1/2

B. Tbn.

Tba

Timp.

Marimba

Vln I

Vln II

Vla

Vc.

Db.

p

pp

ppp

p

p

10

Preview File Only

Fl. 1/2

Fl. 3/Pc

Ob. 1/2

Cl. 1/2

Bsn. 1/2

Cbsn.

Hn. 1/2

Hn. 3/4

Tpt. 1/2

Tbn. 1/2

B. Tbn.

Tba.

Timp.

Marimba

Glock.

Vln. I

Vln. II

Vla.

Vc.

Db.

p

a2

p

p

p

p

p

p

pp

pizz.

pp

p

cresc.

pp

pp

pp

3

15

Fl. 1/2

Fl. 3/Pc *take piccolo*

Ob. 1/2

Cl. 1/2

Bsn. 1/2

Cbsn

Hn. 1/2

Hn. 3/4

Tpt. 1/2 *a2*
p cresc mf cresc f

Tbn. 1/2

B. Tbn.

Tba

Timp. *mp mf f ff*

Glock.

Vln. I *mp cresc mf cresc f ff*

Vln. II *leg. mp cresc mf cresc f*

Vla. *leg. mp cresc mf cresc f*

Vc.

Db. *pizz. ff*

20

Fl. I/2 *ff* *a2b* *b*

Fl. 3/Pc *ff* *piccolo* *b* *a* *b*

Ob. I/2 *ff* *a2b*

Cl. I/2 *ff* *a2*

Bsn. I/2 *ff*

Cbsn. *ff*

Hrn. I/2 *ff*

Hrn. 3/4 *ff*

Tpt. I/2 *ff*

Tbn. I/2 *ff*

B. Tbn. *ff*

Tba. *ff*

Timp.

S. D. *ff*

Vln. I *leg.* *fff*

Vln. II *leg.* *fff*

Vla. *leg.* *fff*

Vc. *arco* *leg.* *fff*

Db. *ff*

FL1/2
FL3/Pc
Ob.1/2
Cl.1/2
Bsn1/2
Cbsn
Hni1/2
Hn3/4
Tpt1/2
Tbn.1/2
B. Tbn.
Tba
Timp.
S. D.
Vln I
Vln II
Vla
Vc.
Db.

ff *crescendo poco - a - poco*
ff *crescendo poco - a - poco*
f cresc *ff* *cresc*
f cresc *ff* *cresc*
f cresc *ff* *cresc*
f cresc *ff* *cresc*
f cresc *ff* *cresc*
leg. *fff* *leg.*
fff *leg.*
fff *leg.*
fff *leg.*
fff *(pizz.)*
f cresc *ff* *cresc*

6

Fl.1/2 *cresc* *fff* *crescendo poco a poco* *ffff* 25
 Fl.3/Pc *cresc* *fff* *crescendo poco a poco* *ffff*
 Ob.1/2 *fff* *crescendo poco a poco* *ffff*
 Cl.1/2 *cresc* *fff* *crescendo poco a poco* *ffff*
 Bsn1/2 *fff* *cresc* *fff*
 Cbsn *fff* *cresc* *fff*
 Hn1/2 *ffff* a2
 Hn3/4 *ffff* a2
 Tpt1/2 *ffff*
 Tbn.1/2 *ffff*
 B. Tbn. *ffff*
 Tba *ffff*
 Timp. *ffff*
 S. D. *fff* *cresc* *fff*
 Cym. *ff* always allow cymbals to resonate freely unless damp indicated *ffff*
 Tub. B. *ffff*
 Vln I *cresc* *ffff*
 Vln II *cresc* *ffff*
 Vla *cresc* *ffff*
 Vc. *cresc* *ffff*
 Db. *fff* *cresc* *ffff*

Fl.1/2 *ffff* *a2* *b2* *30*
 Fl.3/Pc *ffff*
 Ob.1/2 *ffff* *a2*
 Cl.1/2 *ffff*
 Bsn1/2
 Cbsn
 Hn1/2 *a2*
 Hn3/4 *a2*
 Tpt1/2
 Tbn.1/2 *ffff*
 B. Tbn. *ffff*
 Tba *ffff*
 Timp.
 Cym.
 Tub. B.
 Vln I *divisi* *ffff* *leg. b2* *ffff*
 Vln II *divisi* *ffff* *leg.* *ffff*
 Vla *divisi* *ffff* *leg.* *ffff*
 Vc. *ffff* *pizz.*
 Db. *ffff* *pizz.* *ffff*

FL1/2 *very broad*
fff

FL3/Pc *very broad*
fff

Ob.1/2 *very broad*
fff

Cl.1/2 *very broad*
fff

Bsn1/2 *fff*

Cbsn

Hn1/2 *fff*

Hn3/4 *fff*

Tpt1/2 *fff*

Tbn.1/2 *fff*

B. Tbn. *fff*

Tba *fff*

Timp. *fff*

Cym. *fff*

Vln I *divisi* *molto leg. e appass.*
fff

Vln II *divisi* *molto leg. e appass.*
fff

Vla *divisi* *molto leg. e appass.*
fff

Vc. *divisi* *molto leg. e appass.*
fff

Db. *fff*

Preview File Only

Musical score for orchestra and woodwinds, featuring parts for Flute 1, Flute 3, Oboe, Clarinet, Bassoon, Horns, Trumpets, Trombones, Tuba, Timpani, Marimba, Violins, Viola, Violoncello, and Double Bass. Includes dynamics like *ff*, *fff*, and markings like solo 1 and solo 2.

40

Fl. 1/2

Fl. 3 / Pc

Ob. 1/2

Cl. 1/2

Bsn. 1/2

Cbsn.

Hrn. 1/2

Hrn. 3/4

Tpt. 1/2

Tbn. 1/2

B. Tbn.

Tba.

Timp.

Marimba

Vln. I

Vln. II

Vla.

Vc.

Db.

ff

fff

leg.

solo 2

solo 1

solo 2

flute 3

Preview File Only

Fl.1/2 45 *ff*

Fl.3/Pc *f*

Ob.1/2 *f*

Cl.1/2 *f*

Bsn1/2

Cbsn

Hn1/2 *f*

Hn3/4 *f* a2

Tpt1/2 solo 1 solo 2 *f cresc* *ff* a2

Tbn.1/2

B. Tbn. *f*

Tba *f*

Timp. *f*

S. D. *p cresc* *mp*

Marimba

Vln I *leg.*

Vln II *f leg.*

Via *f leg.*

Vc. *f leg.*

Db. *f*

Fl. 1/2 *ff* *a2* *50*
 Fl. 3/Pc *ff* take piccolo
 Ob. 1/2 *f* *ff* *a2*
 Cl. 1/2 *f* *ff* *a2*
 Bsn 1/2 *ff* *a2*
 Cbsn *ff*
 Hn 1/2 *ff* *a2*
 Hn 3/4 *ff* *a2*
 Tpt 1/2 *f*
 Tbn. 1/2 *ff* solo I
 B. Tbn. *ff*
 Tba *ff*
 Timp. *ff*
 S. D. *ff*
 Cym. *ff*
 Marimba *ff*
 Vln I *ff*
 Vln II *ff*
 Vla *ff*
 Vc. *ff*
 Db. *pizz.* *ff* *ff*

Fl.1/2 *ff*

Fl.3/Pc piccolo *ff*

Ob.1/2

CL.1/2 *a2 ff*

Bsn1/2

Cbsn

Hn1/2

Hn3/4 *a2 ff*

Tpt1/2 *ff*

Tbn.1/2 *ff*

B. Tbn. *ff*

Tba *ff*

Timp.

S. D. *ff*

Cym. *ff* *divisi*

Vln I *ff*

Vln II *ff*

Vla *ff*

Vc. *ff*

Db. *ff*

Fl.1/2 *ff*

Fl.3/Pc

Ob.1/2 *ff*

Cl.1/2 *ff*

Bsn1/2 *a2 ff ff*

Cbsn *ff ff*

Hn1/2 *a2 ff*

Hn3/4 *ff*

Tpt1/2 *ff*

Tbn.1/2

B. Tbn.

Tbn.

Timp. *ff fff* (play both drums)

S. D.

Cym.

Vln I *ff*

Vln II *ff*

Vla *ff*

Vc. *ff*

Db. *arco ff*

55

Preview File Only

FL.1/2
fff *a2*

FL.3/Pc
fff take flute 3

Ob.1/2
fff *a2* *P*

CL.1/2
fff *P*

Bsn1/2

Cbsn

Hn1/2

Hn3/4

Tpt1/2

Tbn.1/2

B. Tbn.

Tba

Timp.

Vln I
ff cresc. *fff*

Vln II
ff cresc. *fff*

Vla
ff cresc. *fff*

Vc.
ff cresc. *fff* *pizz.* *subito p pizz.*

Db.
subito p

16

60

Fl.1/2

Fl.3 /Pc

Ob.1/2

Cl.1/2

Bsn1/2

Cbsn

Hn1/2

Hn3/4

Tpt1/2

Tbn.1/2

B. Tbn.

Tba

Timp.

Vln I

Vln II

Vla

Vc.

Db.

with poignancy solo 1

p

flute 3

p

with poignancy solo 1

p

with poignancy solo 1

p

with poignancy solo 1

p

solo

p

solo

p

solo

p

pizz.

p

pizz.

p

Fl. 1/2 *mf* a2 b 65

Fl. 3/Pc *mf* take piccolo

Ob. 1/2 *mf* a2 f cresc

Cl. 1/2 *f* a2 b cresc

Bsn 1/2 *f* a2 b cresc

Cbsn

Hn 1/2 *mp*

Hn 3/4 *mp*

Tpt 1/2

Tbn 1/2 *p*

B. Tbn *p*

Tbn *p*

Timp. *p*

S. D. *p*

Marimba *mp*

Vln I *tutti leg.* *mf* *f cresc*

Vln II *tutti leg.* *mf* *f cresc*

Vla *tutti leg.* *mf* *f cresc*

Vc. *f* *arco leg.* *f cresc*

Db. *f* *f cresc*

FL1/2

FL3/Pc

Ob.1/2

Cl.1/2

Bsn1/2

Cbsn

Hn1/2

Hn3/4

Tpt1/2

Tbn.1/2

B. Tbn.

Tba

Timp.

Cym.

Tub. B.

Vln I

Vln II

Vla

Vc.

Db.

ff

ffff

cresc

leg.

arco

leg.

ffff

75

Fl. 1/2 *very broad*
fff
a2 b b b b

Fl. 3 / Pc *very broad*
fff
b b b b b

Ob. 1/2 *very broad*
fff
a2 b b b b

Cl. 1/2 *fff*
a2 b

Bsn 1/2

Cbsn

Hrn 1/2 *fff*

Hrn 3/4 *fff*

Tpt 1/2 *fff*
very broad
a2

Tbn. 1/2 *fff*

B. Tbn. *fff*

Tba *fff*

Timp. *fff*

B. D. *fff*

Cym. *fff*

Vin I *molto leg. e appassion.*
fff
divisi b b b b b b

Vin II *molto leg. e appassion.*
fff
divisi b b b b b b

Vla *molto leg. e appassion.*
fff
divisi b b b b b b

Vc. *molto leg. e appassion.*
fff
arco
divisi b b b b b b

Db. *fff*

Fl. 1/2

Fl. 3/Pc

Ob. 1/2

Cl. 1/2

Bsn. 1/2

Cbsn

Hn. 1/2

Hn. 3/4

Tpt. 1/2

Tbn. 1/2

B. Tbn.

Tba

Timp.

S. D.

B. D.

Cym.

Vln I

Vln II

Vla

Vc.

Db.

molto appassionato *fff*

fff *very broad*

fff *very broad*

fff *very broad*

fff *very broad*

fff *very broad*

fff *very broad*

fff

fff

fff

fff

fff *pizz.*

fff *pizz.*

fff *pizz.*

fff *pizz.*

fff *pizz.*

fff *pizz.*

molto leg. e appassion. arco

fff

Fl.1/2 *ffff*

Fl.3/Pc *ffff*

Ob.1/2 *ffff*

Cl.1/2 *ffff*

Bsn1/2 *ffff*

Cbsn

Hn1/2 *ffff* solo 2

Hn3/4 *ffff*

Tpt1/2 *ffff*

Tbn.1/2

B. Tbn.

Tba

Timp.

S. D. *ffff*

B. D. *ffff*

Cym. *ffff*

Vln I *ffff* pizz.

Vln II *ffff* pizz.

Vla *ffff* pizz.

Vc. *ffff* pizz.

Db. *ffff* pizz.

This image shows a page of a musical score, likely for a symphony, featuring a variety of instruments. The score is marked with **ffff** (fortississimo) throughout, indicating a very loud dynamic. The instruments listed on the left include:

- Fl. 1/2
- Fl. 3/Pc
- Ob. 1/2
- Cl. 1/2
- Bsn 1/2
- Cbsn
- Hrn 1/2
- Hrn 3/4
- Tpt 1/2
- Tbn. 1/2
- B. Tbn.
- Tba
- Timp.
- S. D.
- B. D.
- Cym.
- Vln I
- Vln II
- Vla
- Vc.
- Db.

The score includes various musical notations such as clefs, time signatures, and dynamic markings. A large blue watermark reading "PREVIEW FILE ONLY" is overlaid diagonally across the page. The page number "26" is visible at the bottom center.

Fl. 1/2
Fl. 3 / Pc
Ob. 1/2
Cl. 1/2
Bsn 1/2
Cbsn
Hn 1/2
Hn 3/4
Tpt 1/2
Tbn. 1/2
B. Tbn.
Tba
Timp.
B. D.
Cym.
Tub. B.
Vln I
Vln II
Vla
Vc.
Db.

subito
p
subito
pp
allow to resonate
freely
subito
mp
legato
solo
legato
solo
p
p legato
solo
p
pizz.
p
pizz.
p

105

Fl.1/2 *p*

Fl.3/Pc

Ob.1/2

Cl.1/2 *p* solo 1

Bsn1/2

Cbsn

Hn1/2

Hn3/4

Tpt1/2 *p* solo 1

Tbn.1/2 *p*

B. Tbn.

Tba

Timp.

B. D.

Cym.

Tub. B.

Vln I *pp* legato *p* legato *pp*

Vln II *pp* tutti pizz. *p* solo arco legato *pp* tutti pizz.

Vla *pp* *p* *pp*

Vc.

Db.

Preview File Only

This musical score page, numbered 110, contains the following parts and markings:

- Fl. 1/2:** Flute 1/2 part.
- Fl. 3/Pc:** Flute 3/ Piccolo part, marked *solo I*.
- Ob. 1/2:** Oboe 1/2 part, marked *p* and *ppp*.
- Cl. 1/2:** Clarinet 1/2 part, marked *p* and *ppp*.
- Bsn. 1/2:** Bassoon 1/2 part, marked *p* and *ppp*.
- Cbsn:** Contrabassoon part.
- Hr. 1/2:** Horn 1/2 part, marked *solo I*, *p*, and *ppp*.
- Hr. 3/4:** Horn 3/4 part.
- Tpt. 1/2:** Trumpet 1/2 part, marked *solo I*, *p*, and *ppp*.
- Tbn. 1/2:** Trombone 1/2 part.
- B. Tbn.:** Baritone Trombone part.
- Tba:** Tuba part.
- Timp.:** Timpani part.
- S. D.:** Snare Drum part, marked *subito ffff*.
- B. D.:** Bass Drum part, marked *subito ffff*.
- Cym.:** Cymbal part, marked *subito ffff*.
- Tub. B.:** Tubular Bell part, marked *subito ffff*.
- Vln I:** Violin I part, marked *legato*, *p*, *(solo)*, *ppp*, *pizz.*, and *tutti*.
- Vln II:** Violin II part, marked *legato*, *p*, *(solo)*, *ppp*, *pizz.*, and *tutti*.
- Vla:** Viola part, marked *legato*, *solo arco*, *p*, *ppp*, *pizz.*, and *tutti*.
- Vc.:** Violoncello part, marked *subito ffff*, *pizz.*, and *tutti*.
- Db.:** Double Bass part, marked *subito ffff*, *pizz.*, and *tutti*.

Preview File Only

115

FL.1/2 *fff* *a2*

FL.3/Pc *fff*

Ob.1/2 *fff* *a2*

Cl.1/2 *fff* *a2*

Bsn1/2

Cbsn *fff*

Hn1/2 *fff* *a2*

Hn3/4 *fff* *a2*

Tpt1/2 *fff*

Tbn.1/2 *fff*

B. Tbn. *fff*

Tba *fff*

Timp. *fff*

S. D. *fff*

B. D. *fff*

Cym. *fff*

Vln I *fff* *arco* *divisi*

Vln II *fff* *arco* *divisi*

Vla *fff* *arco* *divisi*

Vc. *fff* *arco* *divisi*

Db. *fff* *arco*

Fl. 1/2
Fl. 3/Pc
Ob. 1/2
Cl. 1/2
Bsn. 1/2
Cbsn.
Hn. 1/2
Hn. 3/4
Tpt. 1/2
Tbn. 1/2
B. Tbn.
Tba.
Timp.
S. D.
B. D.
Cym.
Vln I
Vln II
Vla.
Vc.
Db.

ffff
ffff
a2
ffff
ffff
ffff
ffff
ffff
ffff
ffff
ffff
ffff
ffff
ffff
ffff
ffff
ffff
ffff
ffff
ffff
ffff
ffff
ffff
ffff
ffff
pizz.
ffff

33

This page of an orchestral score, numbered 33, features a variety of instruments. The woodwind section includes Flutes 1/2 and 3/Piccolo, Oboe 1/2, Clarinet 1/2, Bassoon 1/2, Contrabassoon, Horns 1/2 and 3/4, Trumpets 1/2, Trombones 1/2, Baritone Trombone, and Tuba. The percussion section consists of Timpani, Snare Drum, Bass Drum, and Cymbals. The string section includes Violins I and II, Viola, Violoncello, and Double Bass. The score is written in 4/4 time and includes dynamic markings such as *ffff* and *pizz.* (pizzicato). A large blue watermark reading "Preview File Only" is oriented diagonally across the center of the page.

