JULIAN ANDERSON

Diptych

(*Parades · Pavillons en l'air*)

FOR ORCHESTRA

(1989–1990)

Preview File Only

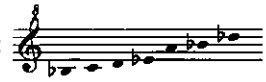
FABER MUSIC

ORCHESTRATION

3 Flutes (II=Piccolo, III=Piccolo & Alto Flute)
3 Oboes (III=Cor Anglais)
3 Clarinets in B♭ (III=Bass Clarinet)
3 Bassoons (III=Contrabassoon)

4 Horns in F
3 Trumpets in C
3 Trombones
Tuba

Timpani

Percussion (4 players)
1. crotales, tubular bells, small suspended cymbal, very small suspended cymbal, large tam-tam
2. vibraphone, 5 temple blocks, snare drum, sizzle cymbal, guiro
3. 3 triangles, large ratchet, bass drum, handbells: 
4. pair of large cymbals, large suspended cymbal, referee's whistle, 2 small electric bells, whip, large tam-tam (shared with 1)

Harp
Piano (=Celesta)

Strings

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The Score is in C

Orchestral parts available for hire from the publishers
A larger-sized conductor's score is available for hire on request from the publishers

PERFORMANCE NOTES

 fade in
 fade out
⌜ ⌝ Principal parts in the texture, to be played in relief

In 'Pavillons en l'air' the tempo should be very flexible and may fluctuate fairly freely with the rise and fall of the music.

NOTATION

𝄲 ¼-tone sharp
♯ ¾-tone sharp
𝄳 ¼-tone flat
𝄰 and 𝄰♭ in horns indicate the uncorrected tuning of natural harmonics.

PROGRAMME NOTE

The idea of composing a large-scale orchestral work in two sharply contrasted parts came to me in 1988 (it arose out of a suggestion from my then teacher John Lambert). *Diptych* was my first orchestral piece; it was sketched in 1989 and completed in 1990. At that time it bore the descriptive title of *Dark Night*, but on reflection I substituted the more abstract title, as the work is not in any way programmatic. The piece is the first of a group of related works, including *Seadrift*, *Tiramisù* and *Khorovod*, all composed between 1989 and 1995, and which explored various techniques of melodic writing, heterophony, mode and harmony. Common, also, to all these pieces was an influence of the folk musics of Scotland, Ireland and Eastern Europe. *Diptych*, however, bears much less trace of this influence than the others. Overall, the work traces a gradual slowing of harmonic rhythm from the extreme swiftness of the opening through the calm, smooth unfolding of the second part to the balance of near stasis at the conclusion.

'Parades', the first part, is abruptly discontinuous, fantastical, almost surreal in its wild contrasts. Extremely swift, fleeting figures irregularly coalesce into a dense polyphony which deploys the resources of the full orchestra in a sequence of violent climaxes. The surrealist atmosphere is emphasized by the use of a number of unorthodox percussion instruments, including rattles, ratchets and two electric bells. The last of these climaxes disperses suddenly into the second part.

'Pavillons en l'air' uses the same musical ideas of 'Parades' to very different ends. Everything that was formerly discontinuous is now connected into a continuous whole, which moves smoothly and continuously in a single musical curve. After the climax featuring horns, trumpets and trombones playing with their bells in the air (hence the subtitle), the music unwinds into a long, passacaglia-like passage in which a melodic shape first adumbrated in 'Parades' is stated more and more clearly in the winds. Finally, against a drone D in the strings, this melody is stated in its simplest possible shape and the work closes.

Diptych is dedicated to Per Nørgård.

J.A.

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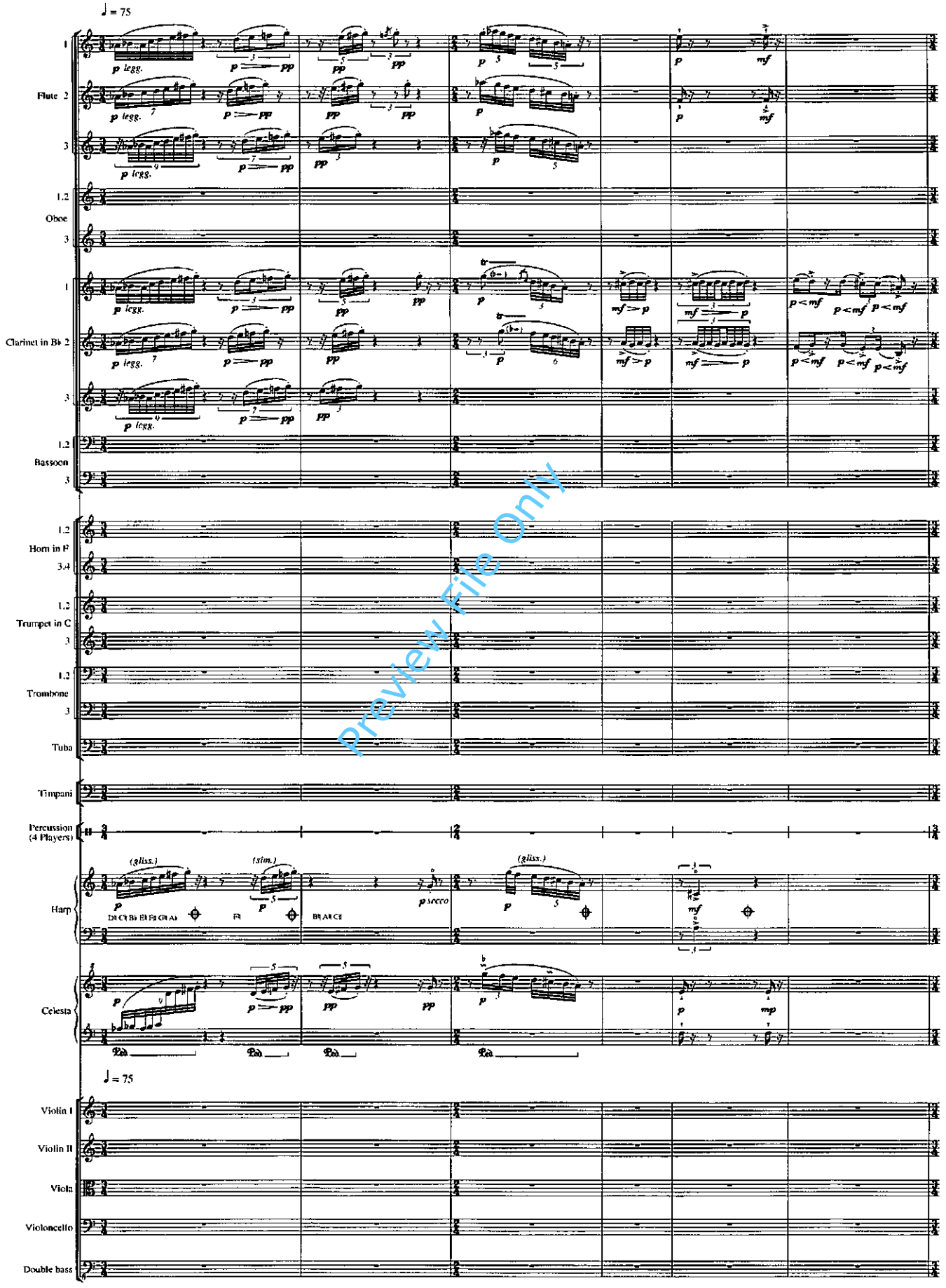
for Per Nørgård

DIPTYCH

Parades

JULIAN ANDERSON



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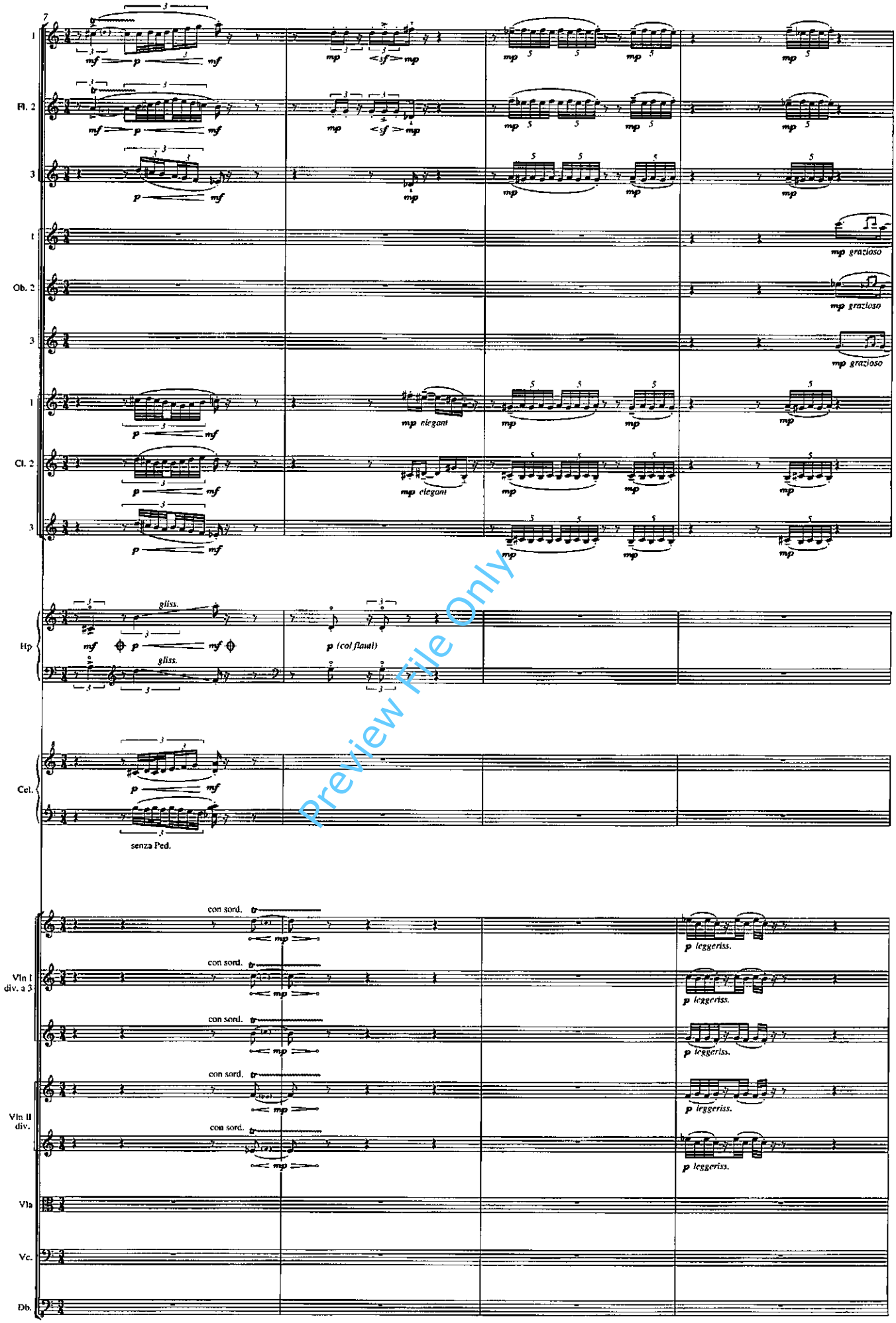

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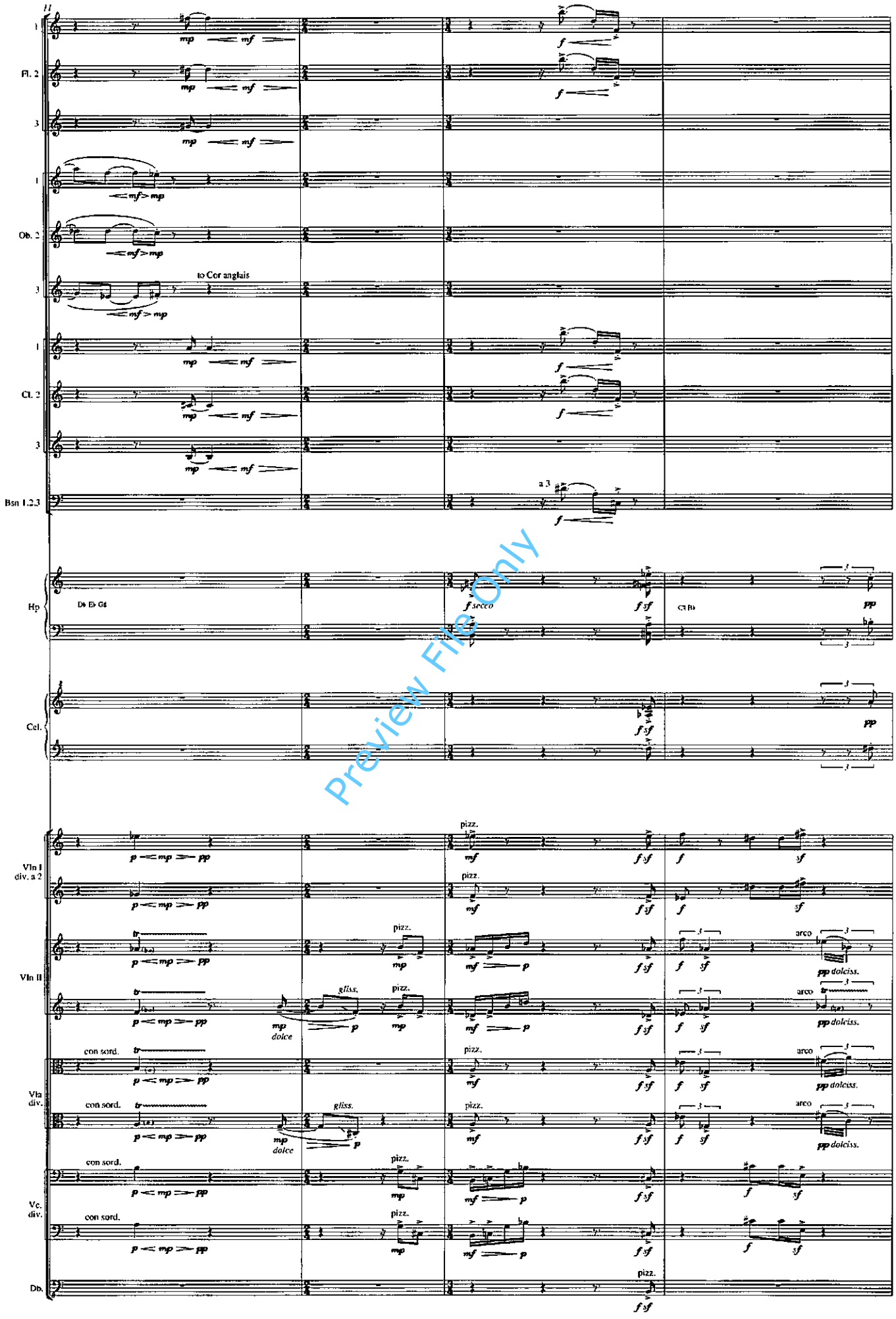
11
1
Fl. 2
3
1
Ob. 2
to Cor anglais
3
1
Cl. 2
3
Bsn 1,2,3
a 3
Hp
D♭ E♭ G♭
f secco
C♭ B♭
Cel.
Vln I div. a 2
Vln II
Vla div.
Vc. div.
Db.
con sord.
pizz.
arco
gliss.
mp dolce
pp dolciss.
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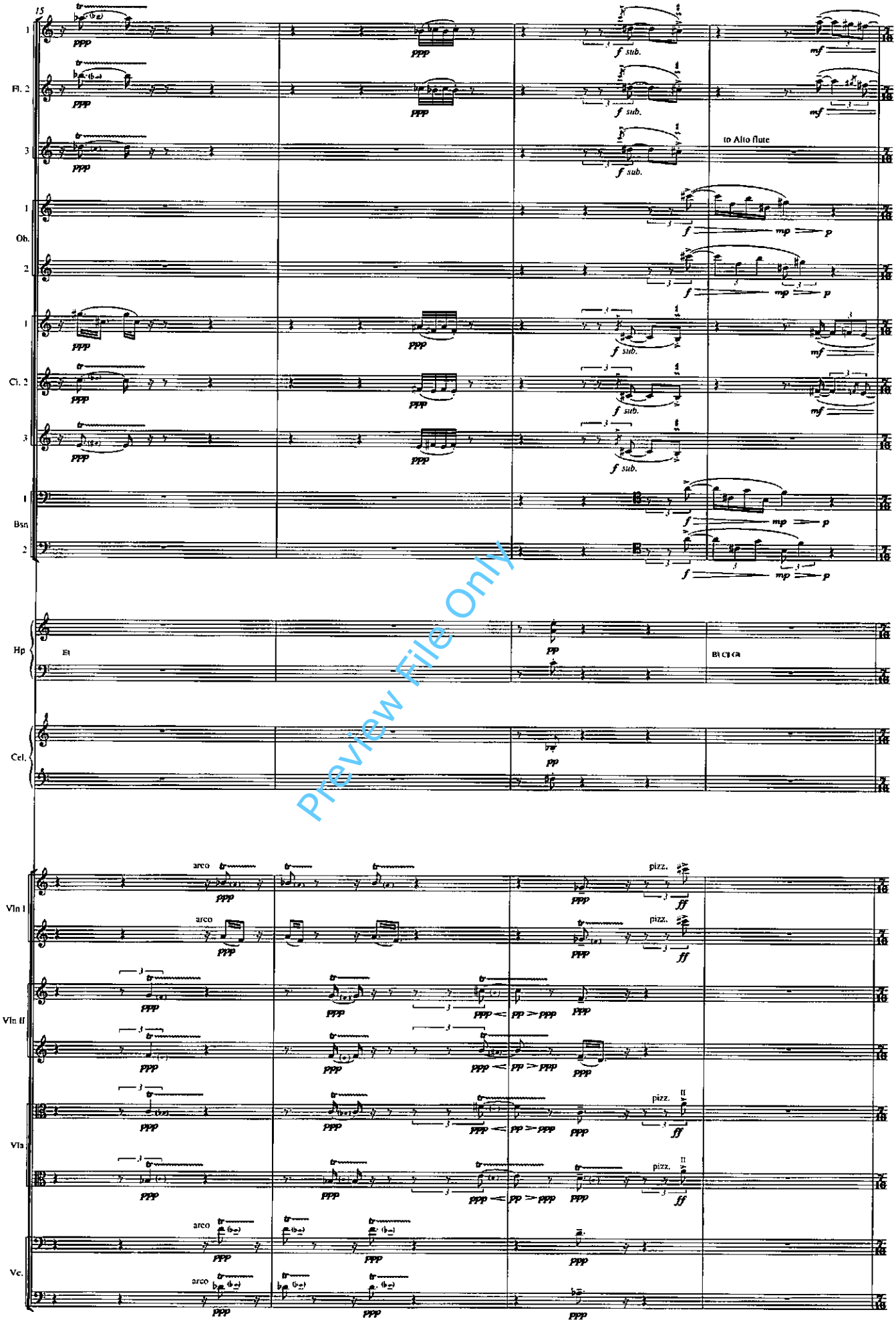

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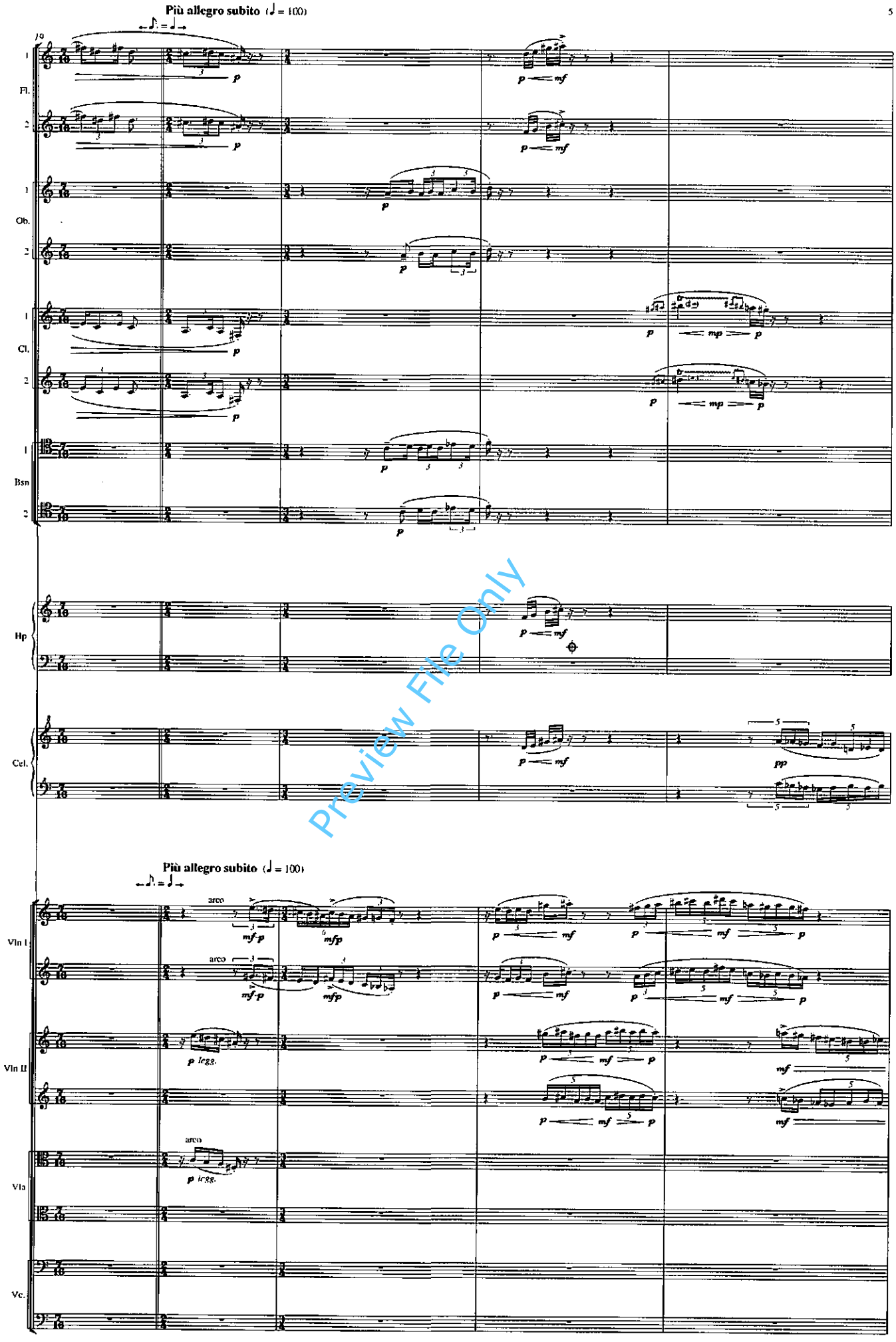
Più allegro subito (♩. = ♩)
19
Fl.
Ob.
Cl.
Bsn
Hp
Cel.
Più allegro subito (♩. = ♩)
Vln I
Vln II
Vla
Vc.
arco
legg.
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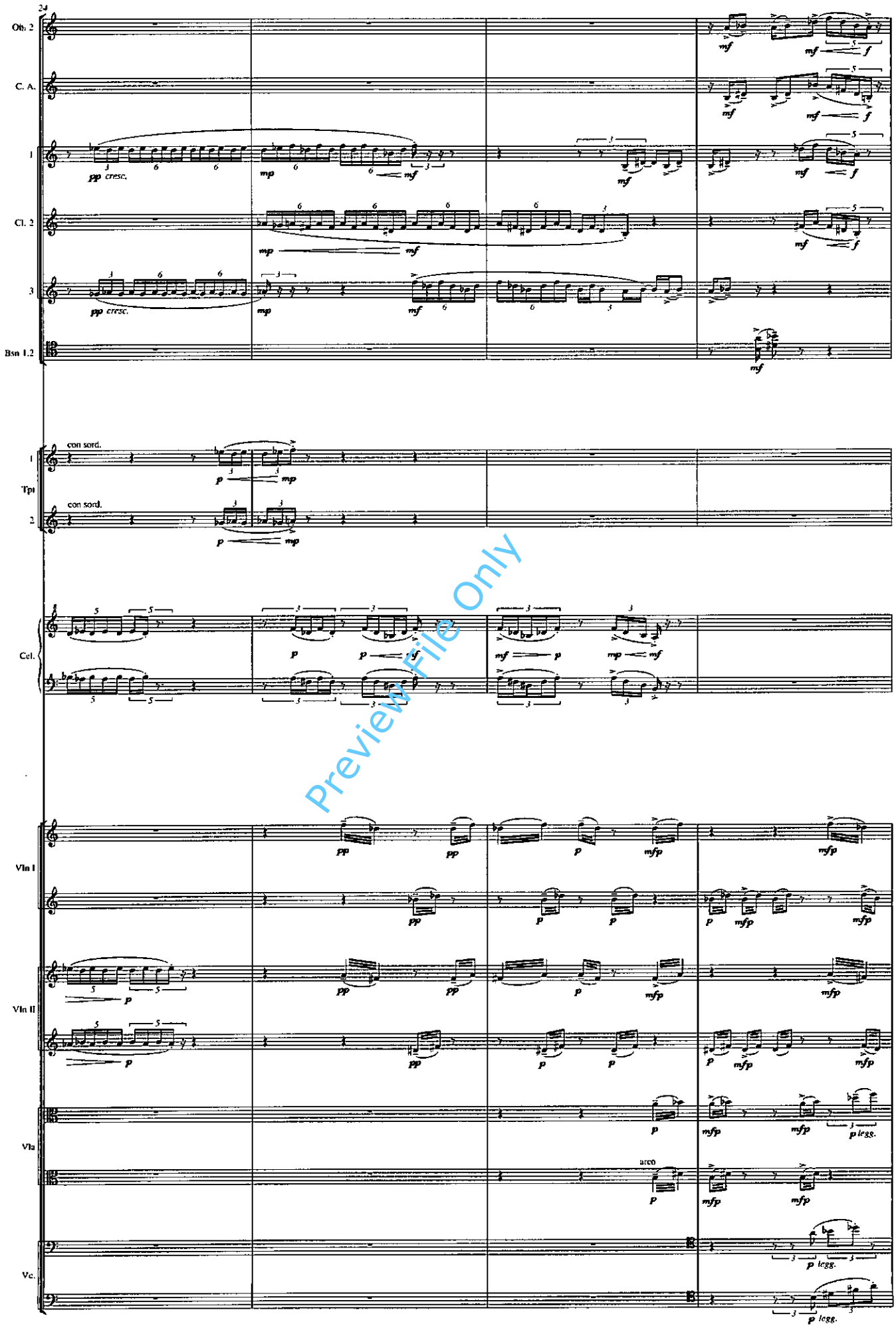

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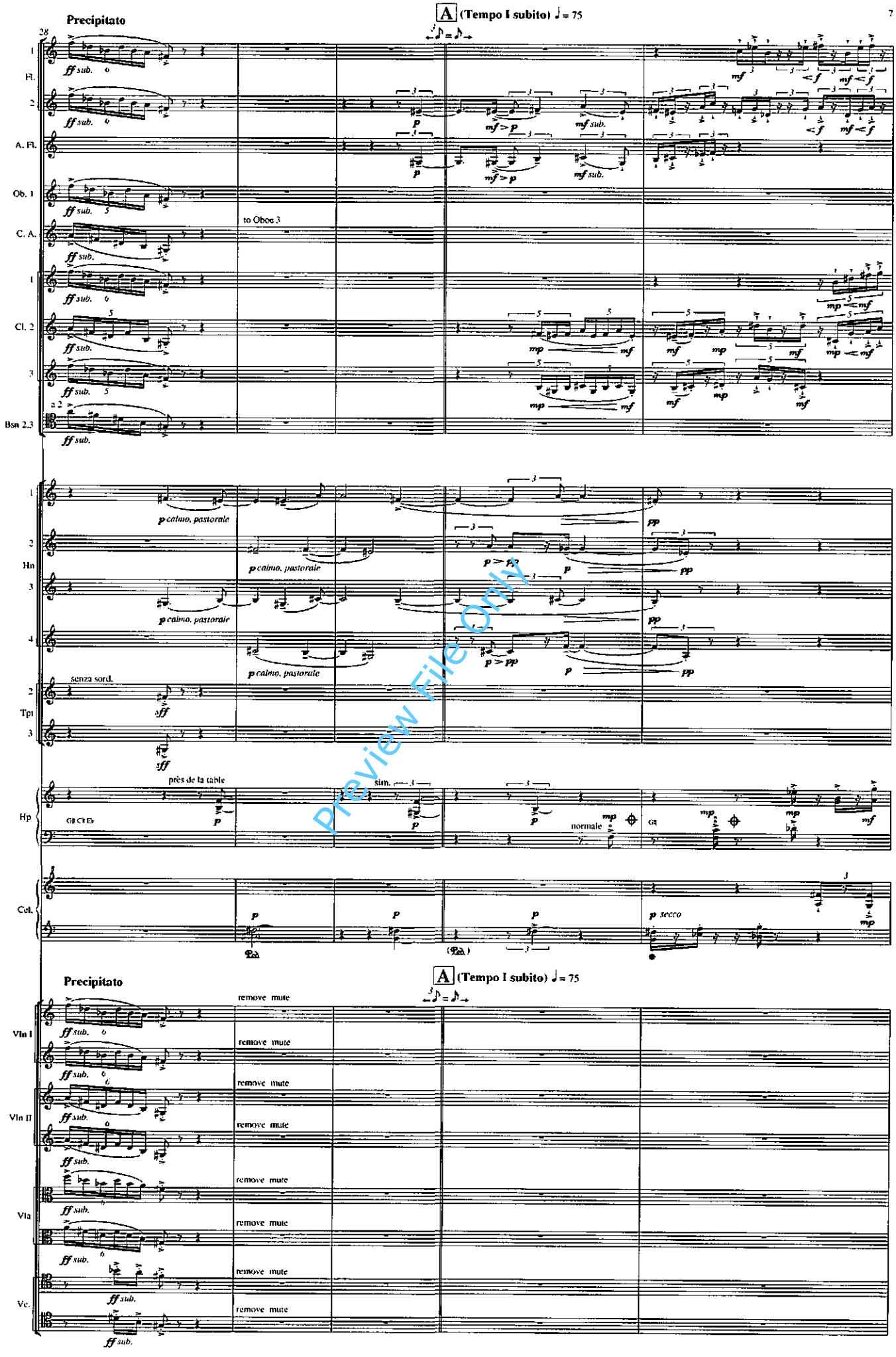

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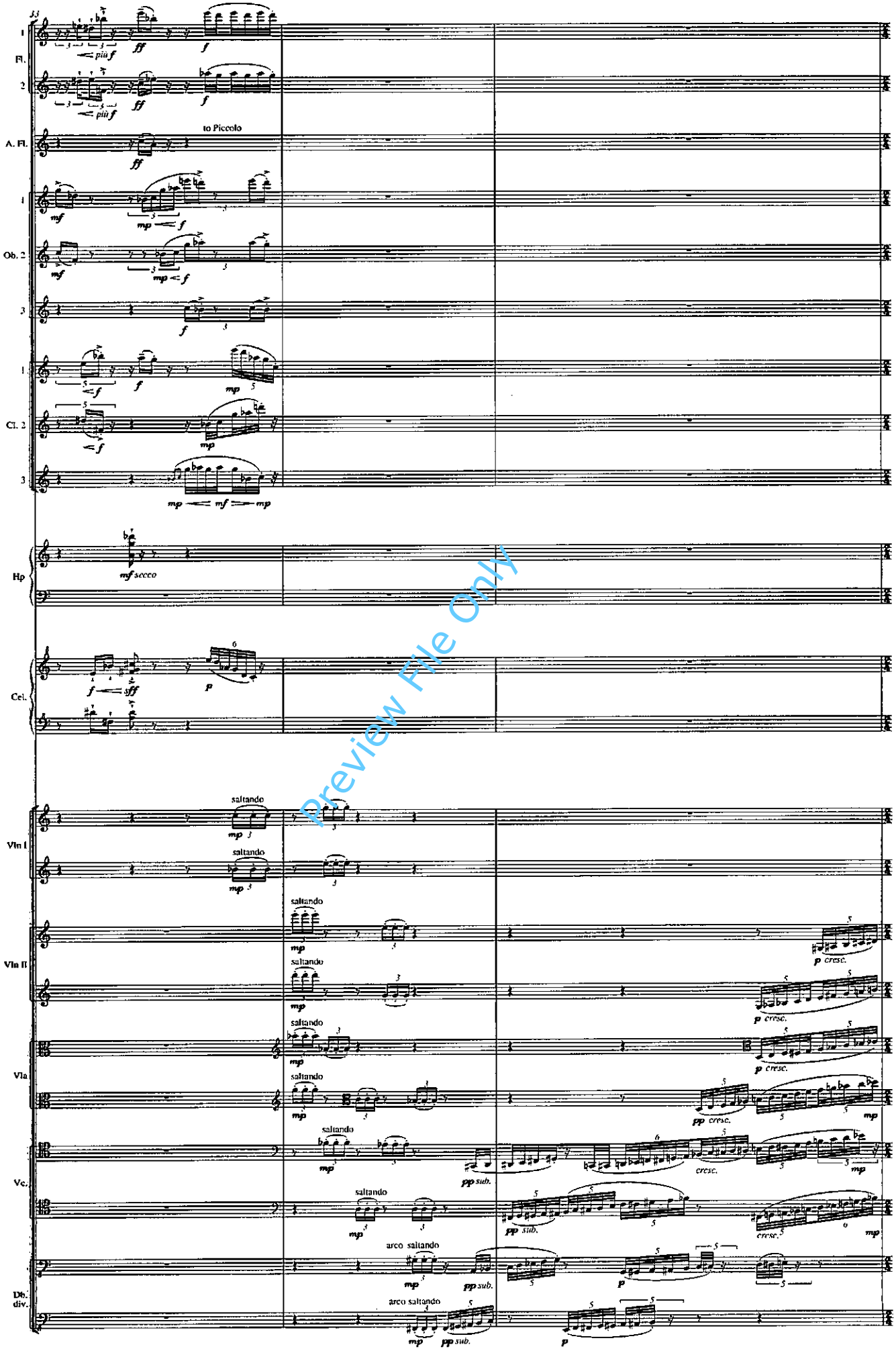
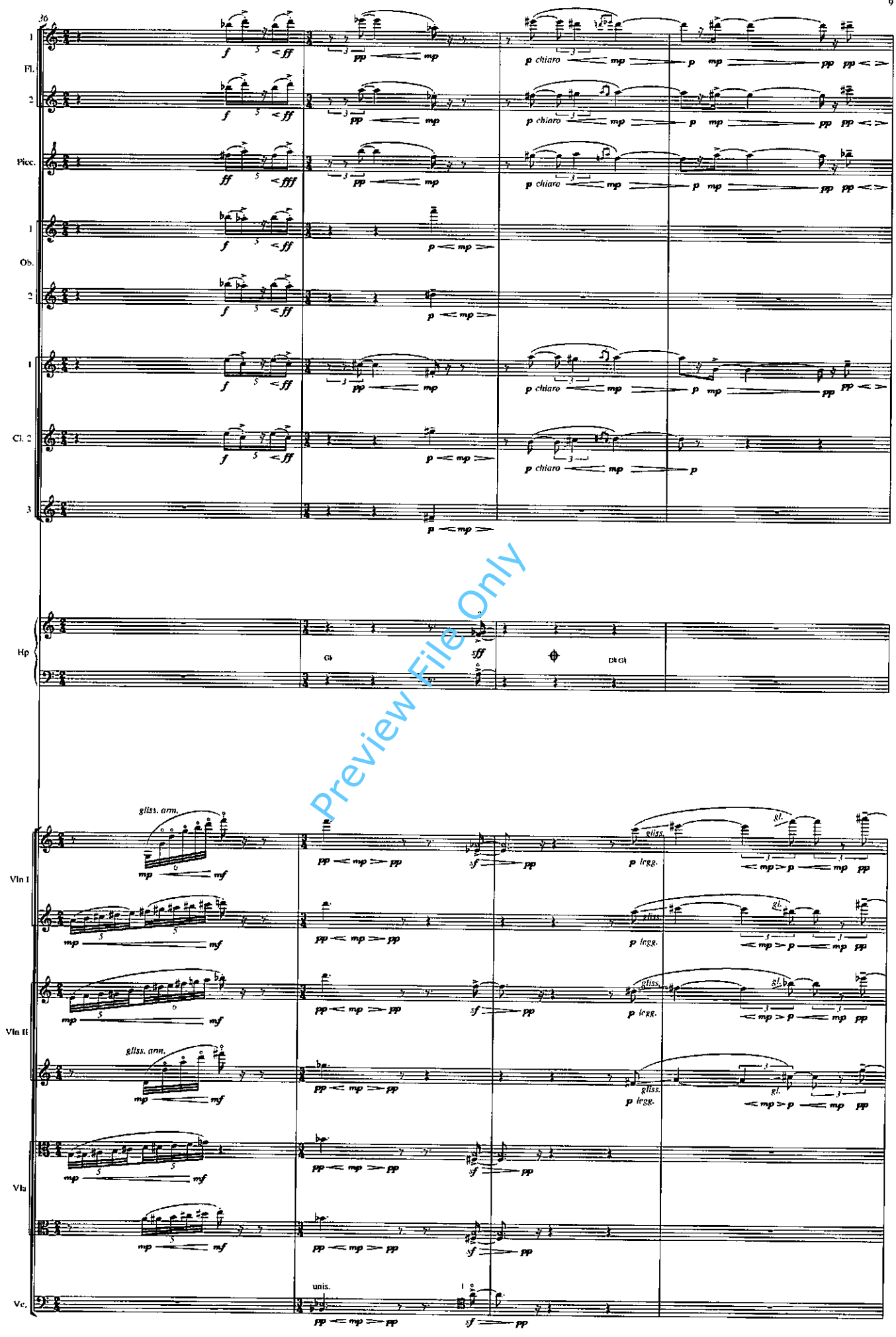

33
Fl. 1
Fl. 2
A. Fl.
to Piccolo
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Hp
Cel.
Vln I
Vln II
Vla
Vc.
Db.
div.
saltando
arco saltando
Preview File Only


36
Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Cl. 3
Hp
Vln I
Vln II
Vla
Vc.
gliss. arm.
unis.
Gb
Db Gb
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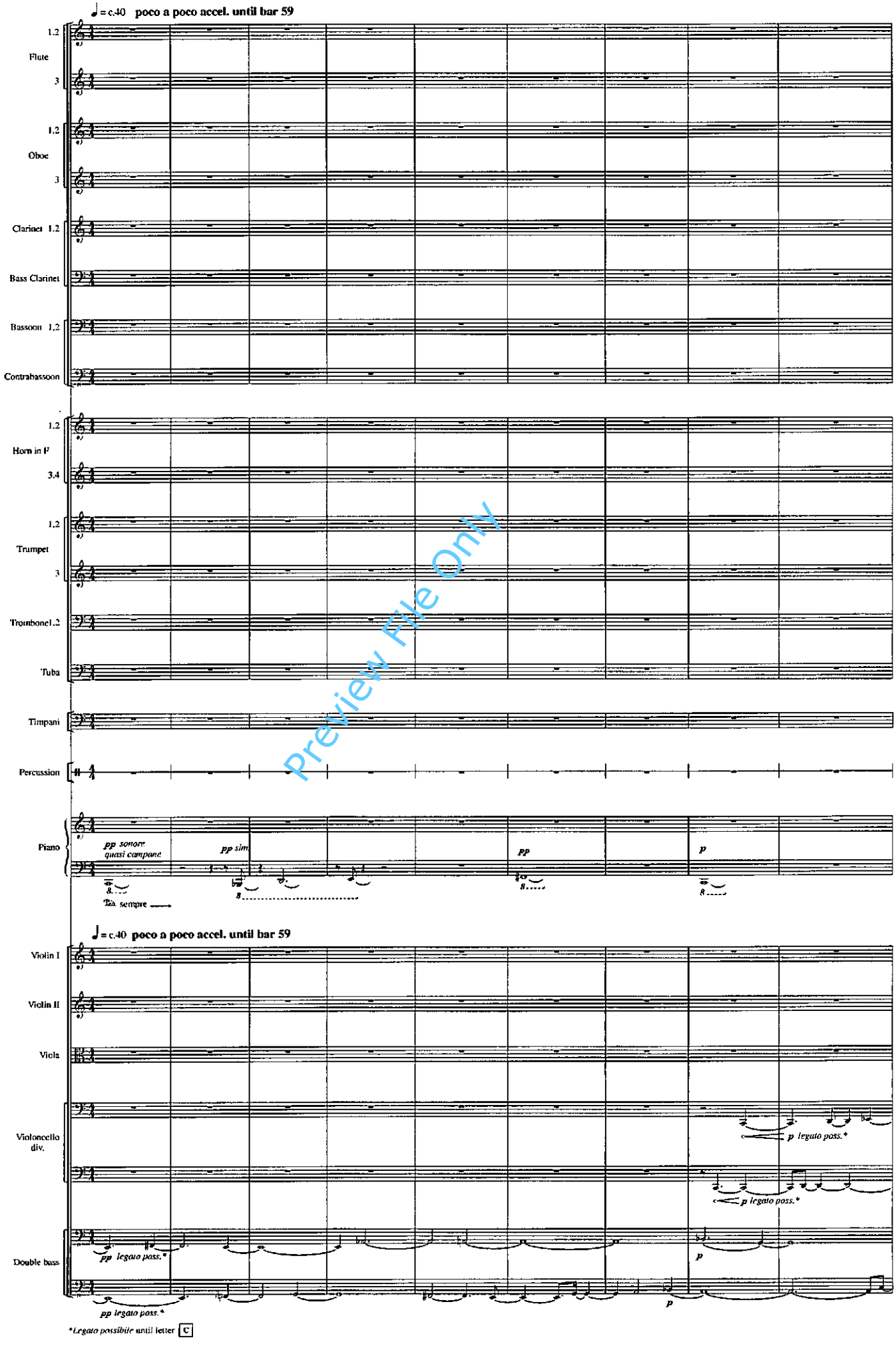
Pavillons en l'air



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10

A

to Clarinet

B. Cl.

Bsn I

Cbsn

pp mp pp

p cresc.

mp cresc.

p

Hn 1

2

Hn 3

4

P cresc.

p

p cresc.

p

p

mp

Tbn. I

Tba

use trigger

mf sonore pp

mf sonore pp

p

3

Perc. Bass drum

4 Tam-tam

mf

mp

Pno

p

mp sim.

Tba sempre

A

Vln II div.

Vla div.

Vc.

Db.

pp cresc.

pp cresc.

p legato poss.*

p legato poss.*

cresc.

cresc.

div.

cresc.

div.

cresc.

cresc.

cresc.

*Legato possibile until letter C

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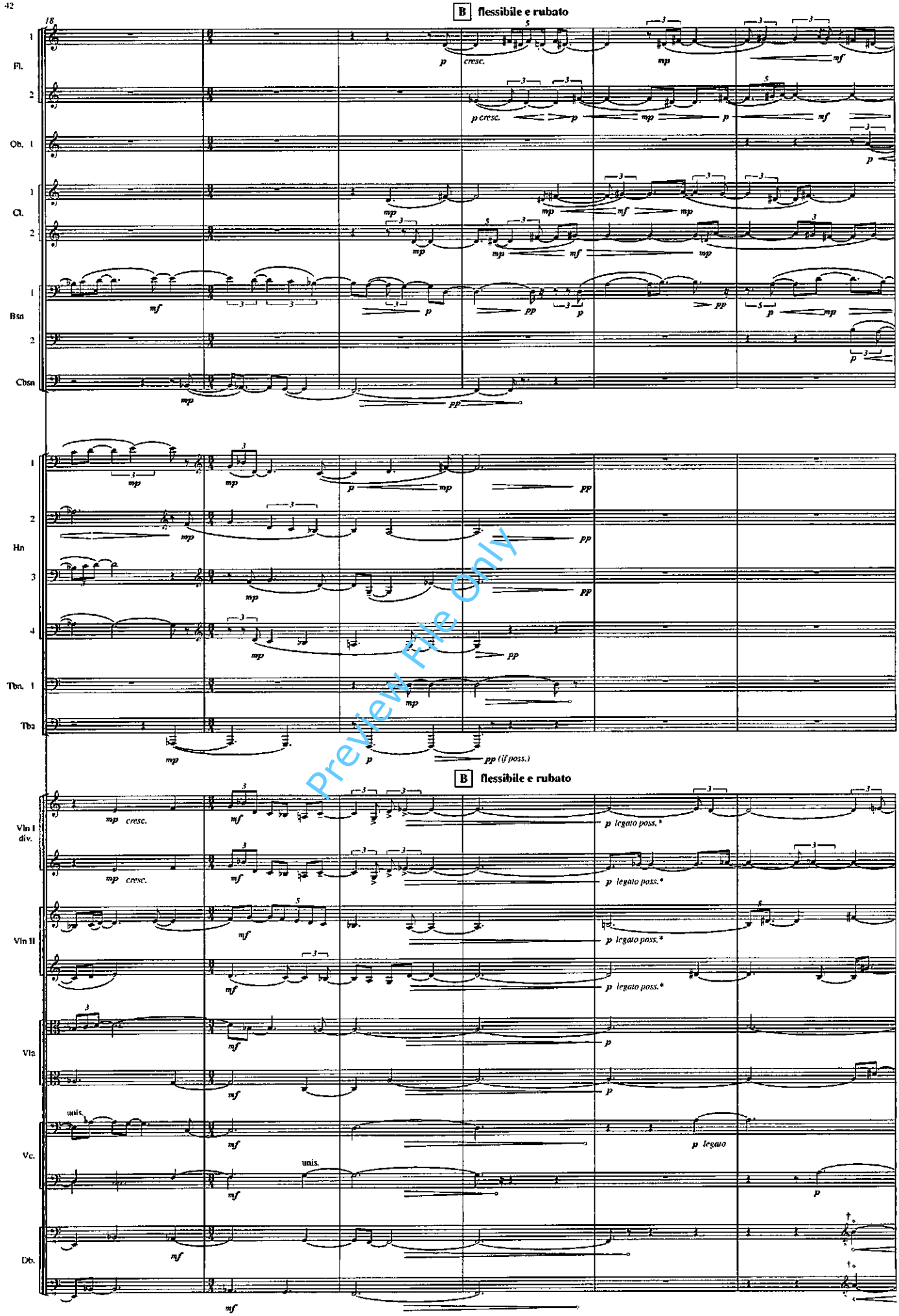

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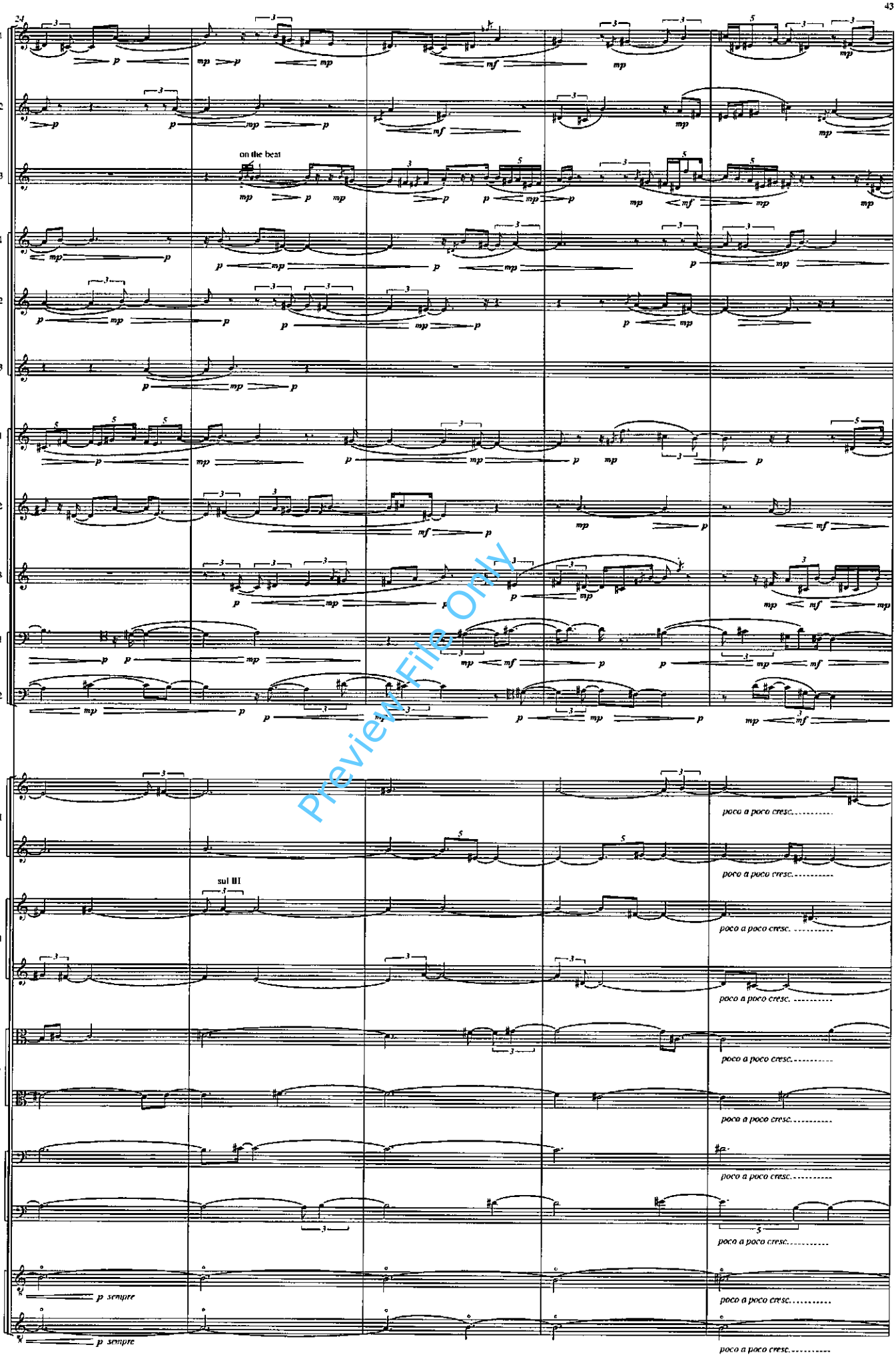
legato possibile until letter C

†Double bass harmonics sound an octave lower than written. The choice of natural or artificial harmonics is left up to the player


24
Fl. 1
Fl. 2
Fl. 3
on the beat
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
Cl. 3
Bsn 1
Bsn 2
Vln I
Vln II
sul III
Vla
Vc.
Db.
p sempre
poco a poco cresc.
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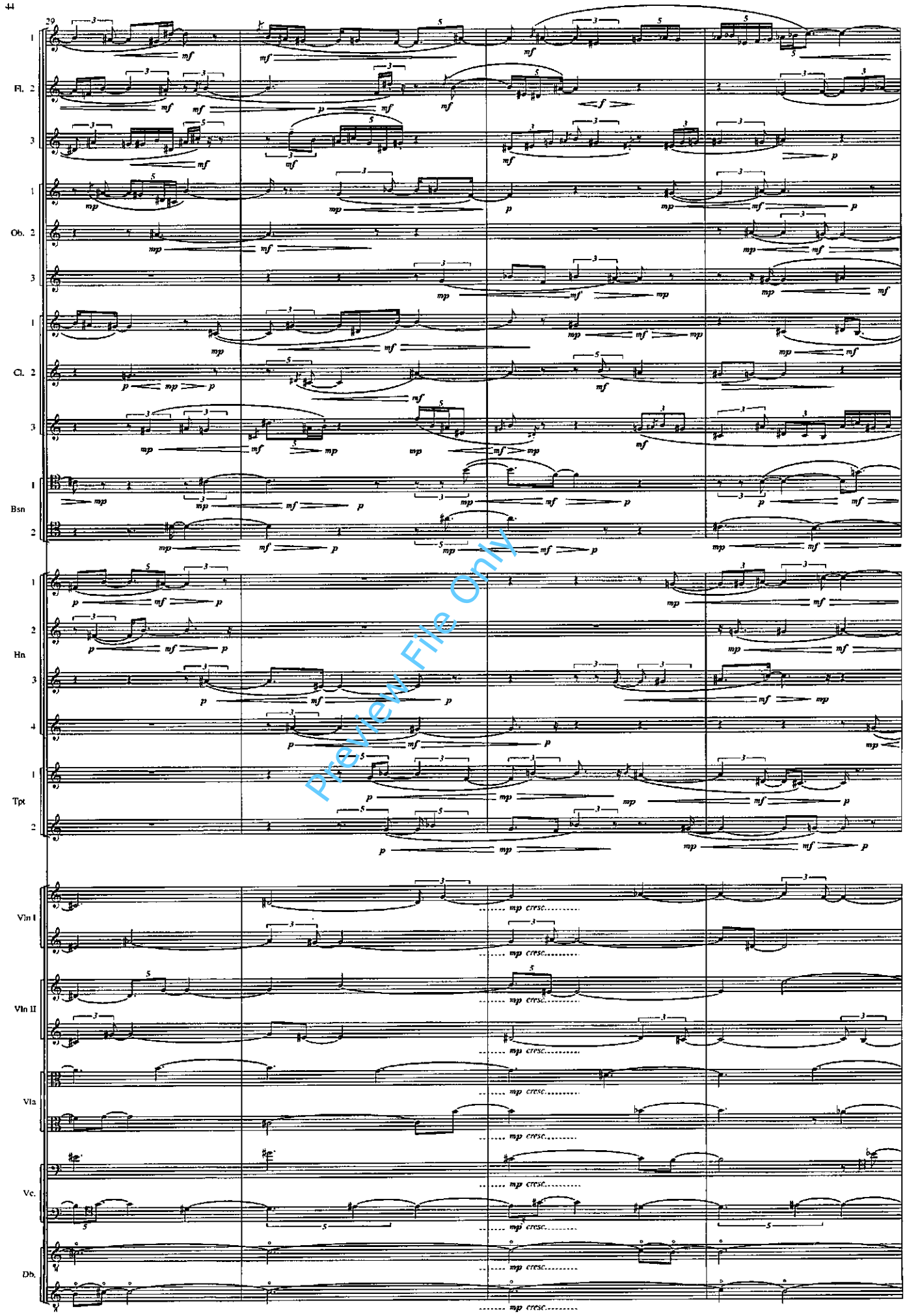

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