

Tom Armstrong.

“The Chief Inspector of Holes.”

1994

piano, violin, clarinet and
narrator

Preview File Only

"The Chief Inspector of Holes" is a setting of the poem, 'My Father', by Ted Hughes.

This piece was written for my Father, Michael Armstrong, on the occasion of his sixtieth birthday.

The work is based on an original tune composed by him to accompany a favourite book of mine when I was about five years old.



Instrumentation

Violin

Clarinet in B^b (sounding a major second lower than written)

Piano

Narrator

Performance notes

Accidentals last throughout the bar, except in unmeasured sections where they apply only to the pitches they precede.

The narrator should speak the text in a natural speech rhythm and tempo, although the latter will depend to a degree on the length of the accompanying music. Exact co-ordination with the ensemble as regards the beginning and ending of text is not necessary. The positioning of text over the music is to act as a guide, particularly to points of entry. When exact co-ordination is required this is indicated by vertical arrows.

Duration: 7 minutes

To Dad-with all my love.

The Chief Inspector of Holes. Tom Armstrong 1994.

l=c.66

Narr. | Some fathers work at the office, others work at the store,

p furtive

Violin

Clarinet (B♭)
ds major (d lower)
P furtive

Piano

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Narr. | Some operate great cranes and build up skyscrapers galore, Some work in canning factories counting green peas into

Violin

Clarinet (B♭)

Piano

p

8va bassa

sim

Narr. | cans, some drive all night in huge and thundering removal vans.

Violin

Clarinet (B♭)

Piano

cresc.

cresc.

sim

cresc.

(8va)

Narr. | 7.

Vln. (f)

Cl. (B^b) (f)

Pno. (f)

(8va)

(A) Sostenuto

Narr. | 10. ff mf

Vln. (ff) (mf) (ff)

Cl. (B^b) (ff) (mf) (ff)

Pno. (ff) (mf) (ff) (mf) (ff) (ff) (ff) (ff)

(8va)

(A) Sostenuto

8va 7

mf

8va 1

Narr. | 14. f mp

Vh. f mp

Cl. (B^b) f mp

Pno. f mp mp mp

8va 7

8va 1

But mine has the strangest job of the lot. My Father's the Chief Inspector of - what? O don't tell the mice, don't tell the moles,

Narr. 18.

Vln. $\text{♩} = \text{c.}60$ pp (repeat irregularly)

Cl. (B \flat) $\text{♩} = \text{c.}56$ $p < mp > p$ (repeat irregularly)

Pno. $\text{♩} = \text{c.}66$ ppp (repeat irregularly)

change ped each repetition

Ⓑ
Fuga a quattro voci $\text{♩} = \text{c.}96$

Narr. My Father's the Chief Inspector of HOLES.

Vln. (complete if still playing)

Cl. (B \flat) mf Fuga a quattro voci $\text{♩} = \text{c.}96$

Pno. (complete if still playing)

Narr. 20.

Vln.

Cl. (B \flat) mp p pochiss.

Pno. 20.

Narr. 25 mp

Vln. *pochiss.*

Cl. (B^b) *espress.*

Pno. 25

Narr. 30

Vln. *espress.* *cresc.*

Cl. (B^b) *cresc.*

Pno. 30 *mf clear*

©

Narr. 35 mf

Vln. mp

Cl. (B^b) mf

Pno. 35

* This and similar extra bars throughout are to facilitate page-turns. The point of re-entry on the following page is indicated by].

Narr. | 40

Vln. *mf*

Cl. (B \flat)

Pno. *cresc.* *f*

Narr. | 44

Vln. *decresc.*

Cl. (B \flat) *mp*

Pno. *decresc.*

Narr. | 48

Vln. *mf* *cresc.*

Cl. (B \flat) *mf* *cresc.*

Pno. *mp* *cresc.*

(D)

Narr. *f* *mp*

Vln. 53

Cl.(B^b)

Pno. *f* *mf*

Narr. *f*

Vln. 58

Cl.(B^b) *mf espress.*

Pno. 58 *f*

Narr. *p*

Vln. 62

Cl.(B^b) *p*

Pno. 62 *mf*

(7)

66 *p*

Vln.

Cl. (B^b)

Pno.

espress.

70 *mf*

Vln.

Cl. (B^b)

Pno.

mf espressivo legato

(E)

74 *espress.*

Vln.

Cl. (B^b)

Pno.

prof

espress.

Narr.

78

Vln.

Cl. (B^b)

mf ritmico

p

Pno

Narr.

82 (3+4)

Vln.

Cl. (B^b)

V.S.

Pno.

82 (3+4)

cresc.

V.S.

(F)

Narr. |

Vln. 83 (3+2) *f dancing*

Cl. (B \flat) (3+2) *f dancing*

Pno. 83 (3+2) *sub. mf*

Narr. |

Vln. 88

Cl. (B \flat)

Pno. 88

Narr. |

Vln. 93 *sub mf*

Cl. (B \flat) *sub mf*

Pno. 93 *f dancing*

(10)

Narr. *f* *mp*

Vln.

Cl. (B^b) *f* *mp*

Pno. *f* dancing

Narr. *103*

Vln.

Cl. (B^b)

Pno. *103* V.S.

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(G)

Narr. | 104

Vln. *f*

Cl. (B \flat) *sempre stacc*

Pno. *mf*

(G)

Narr. | 110

Vln. *ff*

Cl. (B \flat) *ff*

Pno. *f*

(3+2+3)

(H)

Narr. | 115

Vln. *ff marcato*

Cl. (B \flat) *f*

Pno. *ff*

8va

8va-bassa

(12)

Narr. | 120

Vln. | 120

Cl(B^b) | 120

Pno. | 120
(8va sempre)
(8va bassa sempre)

sim

Narr. | 124

Vln. | 124

Cl(B^b) | 124

Pno. | 124

sim

Narr. | 127

Vln. | 127

Cl(B^b) | 127

Pno. | 127

Narr. 131

Vln.

Cl. (B \flat)

Pno.

Narr. 134

Vln.

Cl. (B \flat)

Pno.

Ⓘ *allargando* ($\text{♩} = c. 84$)

Narr. 137

Vln.

Cl. (B \flat)

Pno.

Ⓘ *allargando* ($\text{♩} = c. 84$)

loco

ff

loco

vivo

Narr. | 144

Vln.

Cl. (B^b)

Pno.

Allegro (♩ = c. 144)

mf

mf

Narr. | It's a work of the highest importance because you never

Vln. | 144 f3

Cl. (B^b) | (A) (B) (C) (D) (Free permutation of A, B, C, D to create continuous, irregular rhythm)

Pno. | 144 f3

f3 mp

Allegro (♩ = c. 144)

f3

Narr. | know what's in a hole, what fearful thing is creeping from below.

Vln. | (A) f3:mp (B) (C) (D) (Free permutation of A, B, C, D to create continuous rhythm)

Cl. (B^b) | f3

Pno. | f3

f3

f3 mp

f3

Narr. | Perhaps it's a hole to the ocean and will soon gush water in tons.

Vln.

Cl. (B^b) (ad lib as before)

Pno.

f3 ↓

f3 ↓

f3 ↓

f3 ↓

f3 mp

① ②

Narr. | Or maybe it leads to a vast cave full of gold and skeletons.

Vln.

Cl. (B^b)

Pno.

(Free permutation of A, B, C, D to create continuous rhythm. Omit chord on all repeats)

① ②

V.S.

V.S.

V.S.

Narr. |

Vln.

Cl. (B^b)

Pno.

(J)

♩ = 88 (vln. and cl. only)

Narr. |

Vln. *f3*

Cl. (B^b) *f3*

Pno. *f3*

145

PPP gentle

liberamente

sub pp

(Continue permutations on F sharp)

sub pp

Ped each chord.

(J)

Narr. |

Vln. 149

Cl. (B^b)

Pno. 149

♩ = 144

Though a hole might

pp veiled

sul f. a. s. to

pp veiled

pp veloce

change each repeat

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Narr. | seem to have nothing but dirt in, somebody's simply got to make certain.

Vln. —————

Cl. (B^b) —————

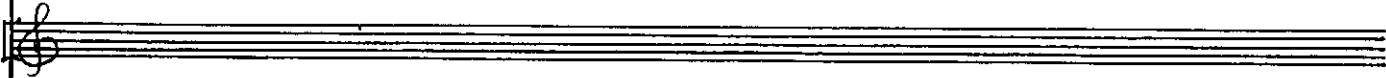
Pno. —————

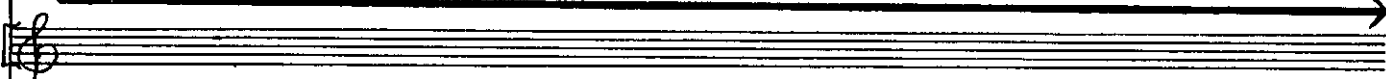
(repeat irregularly. Do not attempt to synchronise with piano)

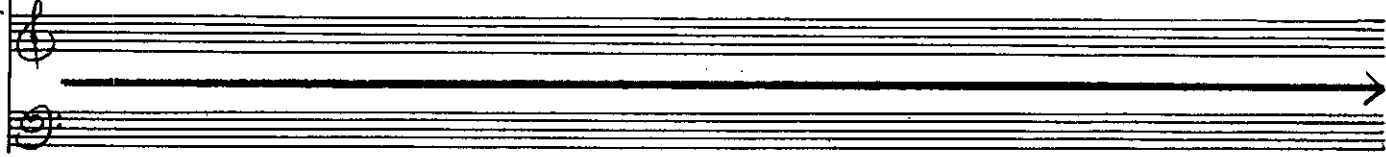
(repeat irregularly. Do not attempt to synchronise with vln. and cl.)

(17)

Narr. | Caves in the mountain, clefts in the wall, My Father has to inspect them all.

Vln. 

Cl. (B^b) 

Pno 

I

 V.S.

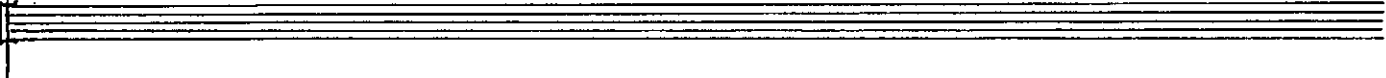
 V.S.

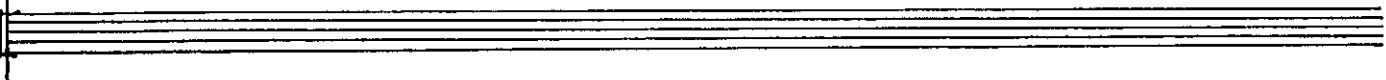
 V.S.

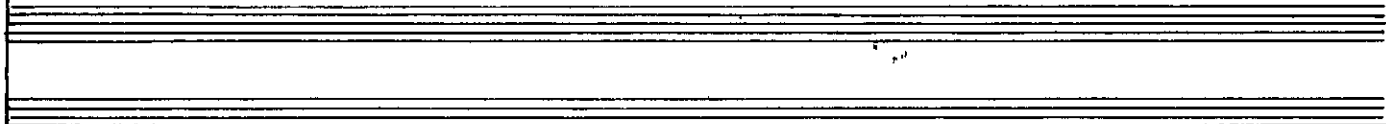
V.S.

Preview File Only

I







(K)

(♩ = 144)

Narr. |

150

Vln. *f*

Cl. (B \flat) *f*

Pno. *f* col. r.h.

Narr. |

155

Vln.

Cl. (B \flat)

Pno. 155

Narr. |

160

Vln.

Cl. (B \flat)

Pno. 160

Narr.

164

Vln.

Cl. (B \flat)

Pno.

Musical score for measures 164-167. The score includes parts for Narrator (empty), Violin (Vln.), Clarinet in B-flat (Cl. (B \flat)), and Piano (Pno.). The piano part is written in grand staff notation. The key signature has one sharp (F#) and the time signature is 7/4. The music features various note values, rests, and dynamic markings such as accents (>) and slurs.

Narr.

168

Vln.

Cl. (B \flat)

Pno.

Musical score for measures 168-175. The score includes parts for Narrator (empty), Violin (Vln.), Clarinet in B-flat (Cl. (B \flat)), and Piano (Pno.). The piano part is written in grand staff notation. The key signature has one sharp (F#) and the time signature is 7/4. The music features various note values, rests, and dynamic markings such as accents (>) and slurs. A 'col rit.' marking is present in the piano part.

Narr.

172

Vln.

Cl. (B \flat)

Pno.

Musical score for measures 176-179. The score includes parts for Narrator (empty), Violin (Vln.), Clarinet in B-flat (Cl. (B \flat)), and Piano (Pno.). The piano part is written in grand staff notation. The key signature has one sharp (F#) and the time signature is 7/4. The music features various note values, rests, and dynamic markings such as accents (>) and slurs. A 'col rit.' marking is present in the piano part.

Narr. 176

Vln.

Cl. (B \flat)

Pno.

Ⓛ

Narr. 179

Vln.

Cl. (B \flat)

Pno.

ff sempre stacc

Narr. 182

Vln.

Cl. (B \flat)

Pno.

185

185

Vln.

Cl. (B \flat)

Pno

V.S.

V.S.

V.S.

Narr.

Vln.

Cl. (B \flat)

Pno

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Narr. 183 *ff*

Vln.

Cl. (B^b)

Pno.

Narr. 192

Vln. *sub p*

Cl. (B^b)

Pno. 192 *sub p*

(M)

Narr. 195 That crack in the road look

Vln.

Cl. (B^b)

Pno. 195

harmless. My Father knows it's not. The world may be breaking

199

Vln.

Cl. (B^b)

Pno.

in two and starting at that spot. Or maybe the world is a great

203

Vln.

Cl. (B^b)

Pno.

cresc.

cresc.

cresc.

egg and we live on the shell, And it's just beginning to split and hatch

207

Vln.

Cl. (B^b)

Pno.

mf

f

cresc

mf

f-mf

cresc

Narr. | you simply cannot tell.

211

Vln.

Cl.(B^b)

Pno.

ff

ff mf cresc.

(N)

Narr. | If you see a crack,

215

Vln.

Cl.(B^b)

Pno.

Shouted

f

ff

ff

(N)

Narr. | run to the phone, run! My Father will know just what's to be done

219

Vln.

Cl.(B^b)

Pno.

f

arr. A rumbling hole, a silent hole, My Father will soon have it

223

Fl. (B^b)

no.

arr. under control.

227

Fl. (B^b)

no.

mf cresc

V.S.



Narr.

ff *ecstatico!*

230

Vln.

Cl. (B \flat)

Pno.

Narr.

234

Vln.

Cl. (B \flat)

Pno.

Narr.

238

Vln.

Cl. (B \flat)

Pno.

arr. Vln. Cl. (B \flat) no.

242

242

3

3

3

arr. Vln. Cl. (B \flat) no.

246

246

3

3

3

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arr. Vln. Cl. (B \flat) no.

249

249

3

3

con tutta forza

V.S.

V.S.

V.S.

(P)

1, *istesso tempo*

Narr. Keeping a check on all these holes he hurries from morning to night.

251 *8va*
Vln. *p quasi meccanico*
Cl. (B \flat) *p quasi meccanico*
Pno. *p cantabile espressivo*
con ped.

Narr. There might be sounds of marching in one or an eye shining bright

253 (*8va sempre*)
Vln. *8va sempre*
Cl. (B \flat)
Pno.

Narr. A tentacle came groping from a hole

256
Vln.
Cl. (B \flat)
Pno.

Narr. | that belonged to a mouse, A floor collapsed and Chinamen

258

Vln.

Cl. (B \flat)

no.

Narr. | swarmed up into the house.

260

Vln.

Cl. (B \flat)

no.

Narr. |

262

Vln.

Cl. (B \flat)

no.

Norr. 264 *cresc.* (mp)

Vln. *cresc.* (mp)

Cl. (B \flat) *cresc.* (mp)

Pno. *cresc.* (mp)

Norr. 266 (mf)

Vln. (mf)

Cl. (B \flat) (mf)

Pno. (mf)

266 (mf)

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Norr. 268 (f)

Vln. (f)

Cl. (B \flat) (f)

Pno. (f) ff

268 (f) ff

Vln. 268 (loco) V.S. off

Cl. (B \flat) ff loco pp

A Holes an unpredictable thing -

Q

Narr. | A Hole's an unpredictable thing -

270

Vln. *pp*

Cl. (B \flat) *pp*

270

no. *pp*

off

Narr. | Nobody knows what a hole might bring.

272

Vln. *ff* *pp*

Cl. (B \flat) *pp*

272

no. *ff* *pp*

off

Preview File Only

Narr. |

274

Vln. *ff* *pp*

Cl. (B \flat) *ff* *pp*

274

no. *ff* *pp*

off

(off on 'Caves')
V.S.

(off on 'Caves')
V.S.

(off on 'Caves')

32

Narr. Caves in the mountain, clefts in the wall,

My

276 ↓

Vln. *ff*

Cl. (B^b) *ff*

Pno. *ff*

Narr. Father has to inspect them all.

278 *pp* 1. 2. *cresc.* 3. 4.

Vln. *pp*

Cl. (B^b) *pp*

Pno.

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Narr. 282 *ff* short medium non dim.

Vln. *ff*

Cl. (B^b) *ff*

Pno. *ff* short medium non dim.