

HaO

Nocturne

Andrew Hugill

NOCTURNE

by Andrew Hugill

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as part of 'The Fairest Isle' (year of British Music, 1995)

Dedicated to Philip Grange

Scored for 2 Pianos and Percussion

BRITISH MUSIC INFORMATION CENTRE
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"And he believed that above all there are only hallucinations, or perceptions, and that there are neither nights nor days, and that life is continuous; yet that one would never be aware of its continuity, nor even that life exists, without these pendulum movements; and life is primarily verified by the beating of the heart."
(Alfred Jarry, *Days and Nights*)

Percussion

Tuned Tam-Tams (E flat, A, F sharp)*

Vibraphone

Talking Drum

Pedal Timpani

Mdira (Thumb piano)* [diamond noteheads indicate approximate pitches only]

Balafon (African Gourd xylophone)*

Hand Bells (suspended type, chromatic, 1.5 octaves)

Burmese Gong (F sharp)*

Dobachi (Japanese temple bowls) (D, F, B flat, C)*

* = tunings either non-tempered or approximate.

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♩ = 60 DAY

Tuned Tam-Tams heavy beater *mp*

Percussion

Piano I

pp *ff*

Piano II

mf Drag fingernail slowly the length of the string

Perc.

pp *ff* l.v.

II

(Sub) - -

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9

Perc.

I

II

f

15th

pp *ff*

ff hard rubber beater on string

medium yarn *f* marimba beater

8^{vb}-1

14

Perc.

I

II

17

Perc.

I

II

ff

ff

sweep hands back and forth across strings

ff

8^{vb}-1

21

Perc.

I

II

p

pp

(8^{vb})

25

Perc. *p*

I 25 *pizz.* *mp*

II 25 *medium yarn* *pp*

29

Perc. *p*

I 29

II 29 *p*

33

Perc. *p* (l.v.)

I 33

II 33 *mp*

A 36 $\text{♩} = 180_+$ **NIGHT** Vibes

Perc. *hard yarn* *ppp* *pp* *p*

I 36 *ppp*

II 36 $\text{♩} = 180_+$

Perc. 40

I 40

II 40

Perc. 48

I 48

II 48

Perc. 44

I 44

II 44

Perc. 52

I 52

II 52

56 Perc. *pp* *p*

56 *Sua* *pp* *pp*

56 II

64 Perc. *pp* *mp*

64 *Sua* *pp* *mp*

64 I

64 II

60 Perc.

60 I

60 II

68 Perc.

68 *Sua* *ppp* *pp*

68 I

68 II *p* *8^{bb}*

Perc. 72 *p* *sed.*

I 72

II 72

Perc. 76 *

I 76 *8va*

II 76 *ppp* *p* *pp*

Perc. 80 *sed.* *mp* *

I 80

II 80

Perc. 84 *pp* *p*

I 84 *pp* *8va*

II 84 *ppp*

Perc. 88 *p* *mf*

I 88

II 88 *mp* *pp*

Perc. 92 *p* *mp* *ped.*

I 92

II 92 *Sua*

Perc. 96 *

I 96 *poco*

II 96 *pp* *p* *Sub*

Perc. 100 *mp*

I 100 *Sua* *pp* *cresc.*

II 100 *Sua* *mp*

Perc. 104 *f*

I 104 *mp*

II 104 *mp*

Perc. 108 *f*

I 108

II 108 *ff*

Perc. 112 *mf*

I 112 *p* *mf*

II 112 *mf*

Perc. 116 *piu f* *f* *ff* *mf*

I 116 *mf*

II 116 *p* *mf*

Perc. 120 *f* *Red* *

I 120

II 120

Perc. 124 *p*

I 124 *p*

II 124 *p*

Perc. 128 *mf*

I 128 *mf*

II 128

Perc. 132 *f*

I 132 *f*

II 132 *f*

Preview File Only

Perc. 136

I 136

II 136 *8va*

Perc. 140

I 140

II 140

Perc. 144

I 144 *mf*

II 144

Perc. 148

I 148

II 148 *mf*

152

Perc.

mp

I

152

152

II

152

156

Perc.

mp

I

156

156

II

156

160

Perc.

f

I

160

160

II

160

164

Perc.

Sva

I

164

164

II

164

168 Perc. *mf*

(Sua)

I 168

II 168 *dim.*

172 Perc.

(Sua)

I 172

II 172

176 Perc. *mf*

f

I 176 *p*

II 176 *pp*

180 Perc.

p

(Sua)

I 180

II 180

184

Perc.

I

II

188

Perc.

I

II

184

184

p

cresc.

f

pp

mf

pp

Sub

192

Perc.

I

II

196

Perc.

I

II

192

192

p

pp

ff

pp

Sub

196

mp

f

196

p

mp

f

mp

200 Perc. *f*

I 200 *p*

II 200 *f* *mp*

204 Perc.

I 204 *cresc.* *ff*

II 204 *p*

208 Perc.

I 208 *p* *cresc.*

II 208 *f* *mf*

212 Perc.

I 212 *ff* *p* *cresc.*

II 212 *p*

216

Perc.

ff

I

216

ff

216

II

216

8^{va}

cresc.

216

220

Perc.

220

I

220

ff

220

II

220

f

cresc.

ff

dim.

224

Perc.

f

8^{va}

I

224

f

224

II

224

228

Perc.

cresc.

8^{va}

I

228

228

II

228

f

232 Perc. *v*

I 232 *v*

II 232 *8va*

236 Perc. *ff*

I 236

II 236

240 Perc. *v* *rit.*

I 240 *ff* *rit.*

II 240 *rit.*

244 Perc. **B** *♩ = 144* **DAY**

I 244 *ff*

II 244 *ff*

248 Perc. *Sva -*

248 I *Sva -*

248 II *Sva -*

252 Perc. Talking-drum Pedal Timp. *ff* *gliss*

252 I *Sva -*

252 II *Sva -*

256 Perc. *Sva -*

256 I *Sva -*

256 II *Sva -*

260 Perc. *Sva -*

260 I *Sva -*

260 II *Sva -*

264 Perc. 

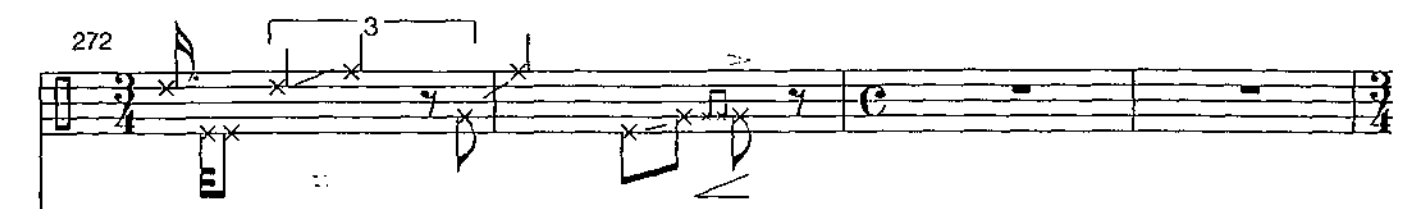
264 I 

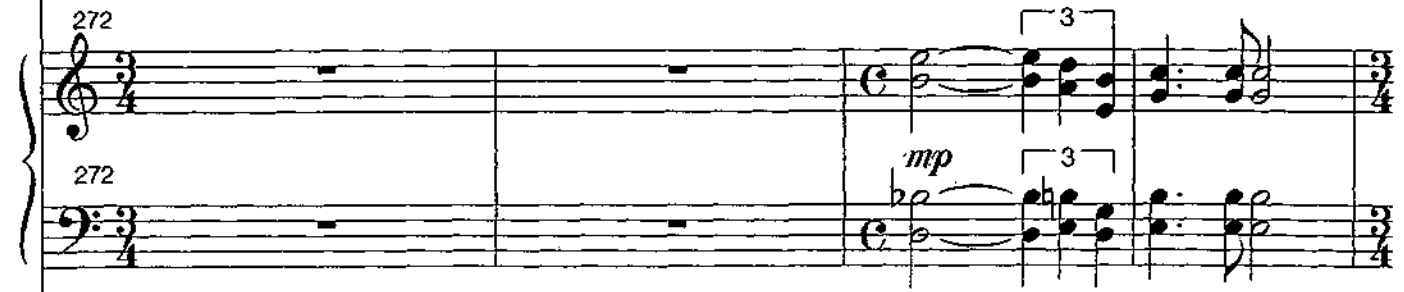
264 II 

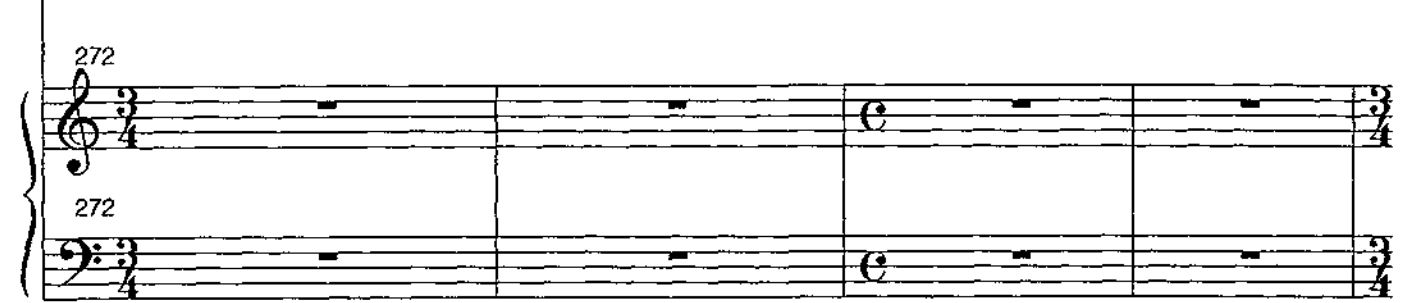
268 Perc. 

268 I 

268 II 

272 Perc. 

272 I 

272 II 

276 Perc. 

276 I 

276 II 

280

Perc.

I

II

284

Perc.

I

II

288

Perc.

I

II

292

Perc.

I

II

296

Perc.

I

II

300

Perc.

I

II

C Mdira on Pedal Timp.

304 $\text{♩} = 60$ *explore harmonics* *l.v. sempre*

Perc.

I

II

depress keys silently and strum fingernail across strings over roughly an octave. Slowly each time, in the direction shown

pp *p* *pizz.* *p*

Ped.

308

Perc.

I

II

pizz. *p*

** Ped.*

312 Perc. *15^{ma}*

I 312

II 312

316 Perc.

I 316 *pizz.*

II 316 *sim.*

320 Perc.

I 320

II 320

324 Perc.

I 324 *pizz.*

II 324

Perc. 328

I 328

II 328

Perc. 331 **D** *Free Time* *Improvise freely* *To Balafon*

I 331 *Free Time*

331 *pp* (durations of notes vary between 3-8 secs.)

pizz sempre

II 331 *Free Time*

E

Perc. 332 *f* *urgent* **Balafon**

I 332

II 332

Perc. 335

I 335

II 335

338 Perc. 

I 

II 

341 Perc. 

I 

II 

344 Perc. 

I 

II 

(execute harmonics on string one octave lower than indicated sounding pitch)

347 Perc. 

I 

II 

Perc. 350

I 350

II 350

Detailed description: This system covers measures 350 to 352. The Percussion part (Perc.) features a rhythmic pattern of eighth notes with a descending melodic line. The first piano part (I) has a similar eighth-note pattern with a different melodic contour. The second piano part (II) is silent, indicated by whole rests on both staves.

Perc. 353

I 353

II 353

Detailed description: This system covers measures 353 to 355. The Percussion part continues with the eighth-note pattern. The first piano part (I) continues with its eighth-note pattern. The second piano part (II) remains silent with whole rests.

Perc. 356

I 356

II 356

Detailed description: This system covers measures 356 to 358. The Percussion part continues with the eighth-note pattern. The first piano part (I) continues with its eighth-note pattern. The second piano part (II) remains silent with whole rests.

Perc. 359

I 359

II 359

Detailed description: This system covers measures 359 to 361. The Percussion part continues with the eighth-note pattern. The first piano part (I) continues with its eighth-note pattern. The second piano part (II) remains silent with whole rests.

Perc. 362

I 362

II 362

Perc. 365

I 365

II 365

Perc. 367

I 367

II 367

f *mf*

15^{ma}

Perc. 369

I 369

II 369

Perc. 371

I 371

II 371

Perc. 373

I 373

II 373

Perc. 375

I 375

II 375

Perc. 377

I 377

II 377

15^{ma}

Perc. 379

I 379

II 379

Perc. 381

I 381

II 381

Perc. 383

I 383

II 383

Perc. 385

I 385

II 385

loco

Perc. 387

I 387

II 387

Perc. 389

I 389

II 389

Perc. 391

I 391

II 391

Perc. 393

I 393

II 393

Perc. 395

I 395

Detailed description: This system contains the first two measures of music on page 56. The Percussion part (top) features a rhythmic pattern of eighth notes with a descending melodic line. The Piano I part (middle) has a similar rhythmic pattern. The Piano II part (bottom) consists of a complex sixteenth-note texture with many beamed notes and slurs.

395

II 395

Detailed description: This system shows the Piano II part for measures 395 and 396. It features a dense texture of sixteenth notes with frequent beaming and slurs, creating a complex rhythmic and melodic pattern.

Perc. 397

I 397

Detailed description: This system contains the next two measures of music. The Percussion part continues with the eighth-note pattern. The Piano I part follows a similar rhythmic structure. The Piano II part continues with its intricate sixteenth-note texture.

397

II 397

Detailed description: This system shows the Piano II part for measures 397 and 398. The texture remains dense with many beamed sixteenth notes and slurs.

Perc. 399 *cresc.*

I 399 *cresc.*

Detailed description: This system contains the first two measures of music on page 57. The Percussion part has a rhythmic pattern similar to page 56. The Piano I part also has a similar pattern. The Piano II part (bottom) features a complex sixteenth-note texture. A 'cresc.' (crescendo) marking is present above the Percussion and Piano I staves.

399 *cresc.*

II 399 *cresc.*

Detailed description: This system shows the Piano II part for measures 399 and 400. The texture is dense with sixteenth notes and slurs. A 'cresc.' marking is present above the staff.

Perc. 401

I 401

Detailed description: This system contains the next two measures of music. The Percussion part continues with the eighth-note pattern. The Piano I part follows a similar rhythmic structure. The Piano II part continues with its intricate sixteenth-note texture.

401

II 401

Detailed description: This system shows the Piano II part for measures 401 and 402. The texture remains dense with many beamed sixteenth notes and slurs.

403 Perc. *ff*

403 I *ff*

403 II *ff* *15 ma*

405 Perc. *mf* *ff*

405 I *mf* *ff*

405 II *mf* *ff*

407 Perc. *f*

407 I *f*

407 II *p* *f*

409 Perc.

409 I

409 II *f*

411 *p* *cresc.*

Perc.

I

II

413 *ff* *f* *dim.*

Perc.

I

II

413 *ff* *f* *dim.*

415 *p*

Perc.

I

II

417 *Very Slow*

Perc.

I

II

417 *Very Slow* *ppp* *pp legato* *pppp*

una corda *Ped.* *Sub* *Sub* *

417 *pp* *Very Slow*

una corda

418

rc.

I

418 *pp sim.*

5

418 *pp*

418 *pp*

tr(b)

tr(b)

8va

8va

*

419

rc.

I

419 *sim.*

5

419 *pp*

419 *pp*

8va

8va

3

420

rc.

I

420

420

420 *pp*

(8va)

15ma

14

421

rc.

I

421 *pp*

421 *pp*

421 *pp*

Hand Bells

pp

p

pp

p

Sub

422 *l.v. sempre*

rc.

I

422 *pp*

8_{va}

II

422

423

rc.

8_{va}

I

423 *p* *pp*

8_{va} (bottom note only)

II

423 *p* *p*

3 5

424

rc.

(8_{va})

I

424

3 3 3 3

II

424

3

425

rc.

(8_{va}) *pp*

I

425 *pp*

3

8_{va}

II

425 *pp* *p*

3

426

rc. *p* *8va*

I *ppp*

II *5*

426 (Sub)

427

rc. *(8va)*

I *5*

II *5*

427

428

rc.

I *5*

II *ppp* *7*

428

428 *8va*

429

rc. *8va*

I *p* *3*

II *pp* *5*

429

429 *8va*

430 *trc.*
 (8va)
 430 3
 I
 430
 430
 II
 (8vb)
 430 3
 430 3

431 *trc.*
 (8va)
 431 7
lv.
 I
 431 *p*
 431
 II
 431 3

432 *trc.*
rit.
 432 *8va*
rit.
 432 *ppp*
dim.
 5
 3
 I
 432 *p*
 5
rit.
 II
 432
 8vb
a tempo

433 *trc.*
 15 *ma*
 433 6 3 6 3 6 3 6 3
 I
 433 *pp*
ppp
 II
 433 *p*
 5 3

Preview File Only

434

src.

I

II

Musical score for measures 434-435, first system. The strings (src.) part is silent. Violin I (I) has sixteenth-note passages with fingerings 6, 3, and 6. Violin II (II) has a single note in measure 434, marked *p*.

435

src.

I

II

Musical score for measures 435-436, second system. The strings (src.) part is silent. Violin I (I) has sixteenth-note passages with fingerings 6, 3, 6, 6, 3, 6, 6. Violin II (II) has a triplet in measure 435 and a quintuplet in measure 436.

436 *pp*

src.

I

II

Musical score for measures 436-437, third system. The strings (src.) part has a single note in measure 436, marked *pp*. Violin I (I) has sixteenth-note passages with an *8va* marking. Violin II (II) has a single note in measure 436.

437

src.

I

II

Musical score for measures 437-438, fourth system. The strings (src.) part has a single note in measure 437, marked *pp*. Violin I (I) has a triplet in measure 437 with *tr* and *tr(b)* markings. Violin II (II) has a triplet in measure 437 with *tr* and *tr* markings, and a single note in measure 438.

438

trc.

I

438 *p* *ppp*

6 17

(8va)

II

438 *p*

(8vb)

439

trc.

I

439 *pp* *sim.*

3 3 3

8va

II

439

440

trc.

I

440 3 3

8va

II

440 *p*

441

trc.

(8va)

I

441 6 3

II

441 *ppp* 4 5 5

3

circular rim rub

Dobachi (Temple Bells)

442 *p*
(8^{va})
15^{ma}

442 13 *pppp*

442

442

G

Burmese Gong

443 *pp l.v. sempre*

443

443

443

ppp legato e sonore

443

con Ped.

444 *p l.v. sempre*

444 *ppp legato e sonore*

444 *con Ped.*

444

445 *circular rim rub*

445

445

445

445

446

trc.

I

II

447 *stopped*

trc.

I

II

448

trc.

I

II

rit.

449

trc.

I

II

ppp *pp*

Sub.
Sva.

450

rc.

450

I

450

dim.

pppp

(8vb)

450 *15^{ma}*

450

II

3

dim.

451

rc.

Free Time (vary lengths of gaps between sounds)

451

I

l.v. a niente

451

II

pppp

l.v. a niente

*

452

rc.

• = stopped note

452

I

452

II

452

453

rc.

453

I

453

II

453

454

rc.

I

II

455

rc.

I

II

456

rc.

I

II

457

rc.

I

II