

JULIAN ANDERSON

Alhambra Fantasy

FOR SIXTEEN PLAYERS

(1999–2000)

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FABER *f* MUSIC

INSTRUMENTATION


Flute (doubling Piccolo)
Oboe
Clarinet in B \flat (doubling Bass Clarinet)
Bassoon (doubling Contrabassoon)

Horn in F
Trumpet
Trombone

Percussion (2 players)


Player 1

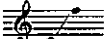
Side drum, Whip, Sleigh bells (large), Clashed cymbals, 2 Anvils (medium, low),
2 Cowbells (medium, large), 4 Congas (medium-high, medium, low, very low),
3 Gongs (medium, low, very low), 2 Tam-tams (large, very large),

Tabla 

Player 2

Vibraphone, Handle castanets, Clashed cymbals, Chinese cymbal,
Almglocken \dagger , Tenor drum, Bass drum (medium size),
Dustbin, large metal (c. 1–1.3 metres high and c.65cm in diameter, with a corrugated
circumference; it should have a sonorous, metallic resonance)

2 Rin \ddagger 

Tubular bells 

\dagger Almglocken: cluster of cowbells of many different sizes (with metal clappers attached
inside); as used in Mahler's Sixth Symphony.

\ddagger Rin: Japanese cup-shaped brass bell, very resonant, with precise pitch. A vibraphone with
pedal depressed, or off, may be substituted.

Piano (doubling Celesta)

Harp

2 Violins

Viola

Cello

Double bass

The Score is in C

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

PROGRAMME NOTE

Alhambra Fantasy is scored for sixteen players and is a celebration of the art and architecture of the Alhambra Palace in Granada, Spain. I am concerned with the splendour of the Palace itself, its place in the landscape and its relevance to the complex and turbulent history of this 'Moorish' region of Spain.

The two parts of work, sharply contrasted, relate to two different facets of the Alhambra. The first part, rough and energetic, is related to the building of the Palace itself and is dominated by sounds of hammering and banging on all manner of percussion. Innumerable short motifs are counterpointed and juxtaposed in the manner of a mosaic. The second part, perhaps evoking the beautiful landscape of the Vega, is slow and lyrical, connecting the motifs into long, flowing melodies. This is not programme music, however, and I would rather leave listeners to form their own images from the turbulent contrasts evident in the music.

Alhambra Fantasy was commissioned by the London Sinfonietta, who gave its first performance in February 2000 conducted by Oliver Knussen. It is dedicated to the memory of the French composer Gérard Grisey.

J.A.

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in memoriam Gérard Grisey

Alhambra Fantasy

for sixteen players

JULIAN ANDERSON

Allegro molto (♩ = 150)

G.P.

Flute

Oboe

Clarinet

Bassoon

Horn

Trumpet

Trombone

Percussion 1

Percussion 2

Harp

Piano

Allegro molto (♩ = 150)

G.P.

Violin I

Violin II

Viola

Violoncello

Double bass

A

Fl.
8
3
f *p* *mf* *mp* *p*
mp *p* *mp* *p* *p*

Ob.

Cl.
mp *p*
p *f sf* *sf p*

Bsn.
3 3 3
f *p* *mf* *p*

Hr.

Tpt.

Tbn.

Perc. 1
Tabla with hands
<f *p* *<f* to Anvil

Hp.
l.v.
f sf secco

Pno.
mf

Vln I
A
mf *sf*

Vln II
mf *sf*

Vla.

Vc.

Db.

B

13

Fl. *pp* *f* *mp* *ff* *fff* *f*

Ob. *f* *ff* *fff* *f* *f*

Cl. *f* *f* *f* *f* *f*

Bsn. *mp* *ff* *f* *f*

Hn. (con sord.) *mp* *f* *fp* *fp*

Tpt. *p legg.* *fp* *fp* *fp*

Tbn. *mp* *f* *fp* *fp* con sord.

Perc. 1 Anvil (med.) *p* *cresc.* *mf* *f* *ff* *f* *mp* Tabla

Perc. 2 Bass Drum *ff secco*

Hp. *f* *ff secco* A4 E4 *f*

Pno. *f* *ff* *f* una corda

Vln I arco *mf* *p* pizz. *f* *f*

Vln II arco *mp* *pp* pizz. *f* *f*

Vla. pizz. *f* *f* *ff*

Vc. pizz. *f* *f* *ff*

Db. pizz. *ff secco*

B

19

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt. con sord.

Tbn. con sord.

Perc. 1 (Tabla)

Perc. 2 (B.D.)

Hp.

Pno.

Vln I

Vln II

Vla.

Vc.

Db.

f, *mf*, *ff*, *sf*, *secco*, *p*, *tre corde*, *pizz.*

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Detailed description: This page of a musical score covers measures 19 through 23. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt. con sord.), Trombone (Tbn. con sord.), Percussion 1 (Tabla), Percussion 2 (B.D.), Harp (Hp.), Piano (Pno.), Violin I (Vln I), Violin II (Vln II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score features various musical notations such as triplets, slurs, and dynamic markings. A large blue watermark 'Preview File Only' is oriented diagonally across the center of the page.

C

24

Fl. *mf* *p* *p* *f* *p* *ff*

Ob. *ff* *ff* *p* *f* *p* *ff*

Cl. *ff* *ff* *f* *mp* *f* *p* *ff*

Bsn. *mf* *p* *mp* *mf* *poco*

Hn. *f* *mp* *mp* *mf* *poco*

Tpt. con sord. *p* *f* *p* *mf* *5* *poco*

Tbn. *senza sord.* *mp* *mf* *poco*

Perc. 1 (Tabla) *f* to Anvil

Perc. 2 (B.D.) *mp* *mf* *mp* *mf*

Harp *D4 Ab* *ff* *poco* *Fb* *ff*

Piano *ff* *f* *f*

Vln I *f* *ff* *ff* *f*

Vln II *f* (IV) *ff* *ff* *f*

Vla. *f* *ff* *ff*

Vc. *f* *ff*

Db. *f* *ff*

C

D

29

Fl. *<fff*

Ob. *<fff*

Cl. *<fff* *ff* *fff* *f* *ff* *f* *f* *ff* *f* *ff* *p*

Bsn. *ff* *mf* *fff* *f* *ff* *f* *f* *ff*

Hrn. *f* *mf* *ff* *f* *mf* *quasi ff*

Tpt. *senza sord.* *f* *ff* *f* *mf* *quasi ff* *f ma dolce* *ff*

Tbn. *f* *ff* *f* *mf* *quasi ff*

Perc. 1 (B.D.) Anvil *f non troppo*

Perc. 2 *f non troppo*

Hp. *ff* *ff* *ff secco* *ff* *ff* *ff* *ff* *ff secco*

Pno. *mf* *ff* *ff*

Vln I *ff* *ff* *ff* *f*

Vln II *ff* *ff* *ff* *f*

Vla. *ff* *ff* *ff*

Vc. *ff* *ff* *ff*

Db. *ff* *ff*

D

E

34

Fl. *ff* *mf* *ff* *mf* *ff* *5* *sost.* *p* *mf* *sf*

Ob. *p* *ff* *5* *sost.* *p* *mf* *sf*

Cl. *ff* *mf* *ff* *mf* *ff* *5* *sost.* *p* *mf* *sf*

Bsn. *mf* *f* *mf* *ff* *p* *mf*

Hn. *mf* *f* *mf* *f* *ff* *p*

Tpt. *p* *ff* *p*

Tbn. *mf*

Perc. 2 (B.D.) *mf* *f* *mf* *f*

Hp. *ff* *f* *ff* *f* Ch Bb Eb

Pno. *mf* *f* *ff* *5* *ff*

Vln I *ff*

Vln II *f* *ff* *ff*

Vla. *f* *ff* *ff*

Vc. *ff*

Db. *ff*

E

F

This page of a musical score contains staves for various instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). The brass section includes Horn (Hn.), Trumpet (Tpt.), and Trombone (Tbn.). Percussion includes Anvil (Perc. 1) and B.D. (Perc. 2). Other instruments include Harp (Hp), Piano (Pno), Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vc.), and Double Bass (Db.). The score features dynamic markings such as *f*, *fff*, *ff*, *sf*, and *più f*. It also includes performance instructions like *arco*, *mart.*, and *pizz.*. Musical notations include triplets and slurs. A large blue watermark 'Preview File Only' is oriented diagonally across the center of the page.

45

Fl. *ff* *fff* *ff* *fff* *fff*

Ob. *ff* *fff* *ff* *fff* *fff*

Cl. *ff* *più ff* *ff* *ff* *ff*

Bsn *fff* *ff* *ff* *ff* *ff*

Hn *ff* *ff non troppo*

Tpt *f* *f* *più f* *ff* *f* *p*

Tbn *f* *ff* *ff* *ff non troppo*

Perc. 1 2 Anvils *mf* *f* *ff* *ff*

Perc. 2 (B.D.) *f* *ff* *f*

Hp *Bb G# A#* *fff* *Bb Eb* *ff secco* *D#*

Pno *ff* *ff* *ff* *ff*

Vln I arco *ff* *fff* *ff* *sff energico sff* *pizz.* *f* *ff*

Vln II arco *ff* *fff* *ff* *sff energico sff* *pizz.* *f* *ff*

Vla arco *ff* *sff energico sff* *pizz.* *ff*

Vc arco *ff* *pizz.* *ff*

Db (pizz.) *ff secco* *ff secco* *ff*

G

50

Fl. *f* *ff* *p scorrevole*

Ob. *f* *ff*

Cl. *f* *ff* *p scorrevole*

Bsn. *ff* *f* *pp scorrevole*

Hn. *ff* *p* *gliss.*

Tpt. *ff* *f* *ff* *mf*

Tbn. *f* *ff*

Dustbin (large, metal - struck with a hard stick)

Perc. 2 (B.D.) *f*

Hp. *ff* *fff* C♯ B♭

Pno. *ff*

G

Vln I *arco* *mf* *ff* *f* *sf* *sf*

Vln II *arco* *ff* *mf* *ff* *f* *sf* *sf*

Vla. *arco* *ff* *mf* *ff* *f* *sf* *sf*

Vc. *arco* *ff* *mf*

Db.

54

Fl.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc. 2

Hp

Pno

Vln I

Vln II

Vla.

Vc.

f *pp* *ppp* *mf* *ff* *fff* *fff (sub.)*

p sempre *gliss.* *mf* *fff*

(pp) *fff*

pp *mf* *pp* *fff*

pp *mf* *pp* *fff*

(legato possibile) *pp* *mf* *pp* *fff (sub.)*

fff

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[H]

58

Fl. *fff* *ff* *ff* *mf*

Ob. *fff* *ff* *ff* *mf ff*

Cl. *fff* *ff* *ff* *ff*

Bsn. *f* *ff* *mf* *ff*

Hn. *f* *ff* *mf*

Tpt. *p* *f* *ff* *ff* *f*

Tbn. *f*

Perc. 1 2 Anvils take wooden stick with l.h., keep hammer in r.h. for anvils *ff* *ff*

(Dustbin)

Perc. 2 (B.D.) *ff* *mf*

Hp. F# *fff* D# *ff* l.v.

Pno. *ff* *ff* *ff*

Vln I *ff* *sf sf sf* *fff* *sf sf sf*

Vln II *ff* *sf sf sf* *fff* *sf sf sf*

Vla. *ff* *sf sf sf* *fff* *sf sf sf*

Vc. *ff* *sf sf sf* *fff* *sf sf sf*

[H]

62

Fl. *fff* 3 3 3 3 *fff* *fff*

Ob. *fff* *fff* *fff*

Cl. *fff* *ff* *fff*

Bsn. *fff*

Hn. *molto f* *ff* *ff* *ff*

Tpt. solo *molto f* 5:4 *ff* *poco* *molto f* *ff* *f*

Tbn. *molto f* *ff*

Perc. 1 (2 Anvils) hammer *ff* *f*

Perc. 2 (Dustbin) (B.D.) *ff*

Pno. 5:4 *fff*

Vln I *fff* *f* *f* *f* *fff*

Vln II *fff* *f* *f* *f* *fff*

Vla. *fff* *f* *f* *f* *fff* *sf* (*fff*)

Vc. *fff* *f*

Db. *ff*

I

66

Fl. *mf* *ff*

Ob. *mf* *ff*

Cl. *mf* *ff*

Bsn. *mf* *ff*

Hn. *p* *ff* *f*

Tpt. *f* *(sub.) f* *ff* *p* *ff*

Tbn. *p* *ff* *f*

Perc. 1 (Anvils) *ff* *f* *ff*

(Cowbells)

Perc. 2 (Dustbin) *ff* *secco* *ff* *mp* *mf*

(B.D.)

Pno. *fff* *ff uguale*

Ped. III

I

Vln I *f* *p* *fff* *fff*

Vln II *f* *p* *fff* *fff*

Vla. *fff* *f* *p* *fff* *fff*

Vc. *p* *fff* *ff*

70 3+2

Fl. 3 *fff*

Ob. *ff* 3 *fff*

Cl. *ff* *fff* 3

Bsn. *ff* *fff* *ff* 3

Hr. *fff* *ff sf* *f* *ff* 3

Tpt. *f* *fff* *f* *ff* 3

Tbn. *ff* *ff sf* 3

Perc. 1 (Anvils) *ff* *ff*

Perc. 2 (Cowbells) *ff*

(Dustbin) *trum*

(B.D.) *mf* *f* *mf* *ff*

Pno. *ff* 3

Vln I *sf* *sf* *fff giubiloso* 3+2 3

Vln II *sf* *sf* *fff giubiloso* 3

Vla. *sf* *sf* *fff giubiloso* 3

Vc. *fff giubiloso* *fff*

J

75

3+2

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc. 1
(Anvils)

(Cowbells)

Perc. 2
(Dustbin)

(B.D.)

Pno

Vln I

Vln II

Vla

Vc.

fff

ff

ff

f

fff

ff

ff

fff

ff

ff

J

3+2

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