

# Qibti

for orchestra

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## *Qibti*

When completing *Vixen* at Bellagio (Como) I visited an exhibition of Egyptian Coptic fabrics in Como, much intrigued by the fact that Morton Feldman had written his major orchestral work *Coptic Light* in response to such patterned materials.

I was confounded by the intricate, miniscule and detailed patterning still vibrant in these antique fabrics and puzzled as to how such a culture emerged out of the mindset of ancient Egypt which we think of as monumental, cosmic and intended to endure. Out of my curiosity and a 'reading' of the Egyptian *Book of Coming Forth By Day* comes *Qibti*.

The piece is a twenty-five minute plus single span movement, and consists of twenty-one parts (some very short, others of considerable duration). The Egyptian texts lead the Dead through a specific sequence of Doors and Transformations until all that remains is the tiniest spec, sometimes depicted as a little bird, which is enabled to quit the tomb.

I completed *Qibti* in Florence and while working, still, on the various drafts etc. with Paul Roberts (Berio's devoted assistant), Luciano Berio died.

I must thank Professor Ken Dowden, Head of the School of Humanities at the University of Birmingham for allowing me extended leave in order that I might complete this work free from academic duties.

I'm grateful to the Egyptian Copts living in Warwickshire and to Usef Fayek who invited me to attend Mass (Four hours long!) at their little church at Hampton-in-Arden. He was enthusiastic and shared with me many details and aspects of the liturgy.

The work is dedicated to Joe Walton.

Vic Hoyland  
June 2003

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## Instrumentation

Piccolo  
2 Flutes (2nd doubling Alto Flute)  
2 Oboes  
Cor Anglais  
2 Clarinets in B $\flat$  (both doubling Clarinet in E $\flat$ )  
Bass Clarinet  
2 Bassoons  
Double Bassoon

4 Horns in F (each player uses a Trombone bucket mute, and has a set of 5 Triangles – see p. 64)  
4 Trumpets in C  
2 Tenor Trombones  
Bass Trombone  
Tuba

### Percussion (4 players)

- i) 3 Suspended Cymbals, Vibraphone, Glockenspiel, Xylophone, 5 Triangles, 2 Large Tambourines
- ii) 3 Suspended Cymbals, Vibraphone, Marimba, Glockenspiel, 5 Triangles
- iii) 3 Suspended Cymbals, 5 Triangles, Vibraphone, Glockenspiel, Xylophone, 2 Large Tambourines
- iv) 3 Suspended Cymbals, Claves, Glockenspiel, Vibraphone, Marimba

Electric Keyboard (Preferably a Panasonic SX-NP10. To use various and combined sounds: Vibraphone, Harpsichord, Grand Piano and Pipe Organ)  
2 Harps

Strings (12,12,10,8,8)

Duration: just over 25 minutes

The score is notated at pitch. The Piccolo sounds 1 octave higher than written, Double Bassoon and Doublebasses 1 octave lower.

**Commissioned by the British Broadcasting Corporation for the BBC Symphony Orchestra for the BBC series of concerts at the Barbican.**

1st performance: December 18, 2003 conducted by Sir Andrew Davis

## Orchestral layout

	Perc. 1	Elec. Keyb.	Perc. 3	
		Tbn. 1, 2	B. Tbn. Tuba	
Perc. 2	Hn. 4, 3, 2, 1	Tpt. 1, 2, 3, 4		Perc. 4
	B. Cl. Cl. 1, 2	Bsn. 1, 2	D. Bsn.	
	Picc. Fl. 1, 2	Ob. 1, 2	C. Ang.	
Harp 1				Harp 2
Doublebass 1-4	Cellos	Violas		Doublebass 5-8
	Violin I	Violin II		

N.B. Percussion 1-4, Electric Keyboard and the 2 Harps form one large arc.

# Qibṭi

for orchestra (2002–2003)

Vic Hoyland

(\*1945)

4/4 ♩ = 60

2/4

4/4 **A**

The score is divided into two systems. The first system includes Piccolo, Flute (1 & 2), Oboe (1 & 2), Cor Anglais, Clarinet (1 & 2), Bass Clarinet, Bassoon (1 & 2), Double Bassoon, Horn (1, 2, 3, 4), Trumpet (1, 2, 3, 4), Trombone (1, 2), Bass Trombone, Tuba, Percussion (3 Susp. cymb., 3 Susp. cymb., 3 Susp. cymb., 3 Susp. cymb.), Electric Keyboard, Harp 1, and Harp 2. The second system includes Violin I (12), Violin II (12), Viola (10), Violoncello (8), and Doublebass (8). The score features various dynamics (fff, f, mfz, mp, p), articulations (searing, searing pont., loco), and performance instructions (Vibr. motor on fast, 5 Trgl., Claves, (suono 8), (thumbs)).

4/4 ♩ = 60

2/4

4/4 **A**

\*) Ossia one octave lower if not tenable

\*\*\*) Use Trombone bucket mutes (clean tone with no change of pitch)





18

Picc. *estatico* *fff*

Fl. 1 *a 2* *mp* *fff*

Fl. 2 *mp* *fff*

Ob. 1 *a 2* *mp*

Ob. 2 *mp*

C. Ang. *ff*

Cl. 1 *mp* *fff*

Cl. 2 *mp* *fff*

Bsn. 1 *ff*

Bsn. 2 *ff*

Hn. 1 *ff* *poss.* *mp*

Hn. 2 *ff* *poss.* *mp*

Hn. 3 *ff* *poss.* *mp*

Hn. 4 *ff* *poss.* *mp*

Tpt. 1 *sord. (straight)* *ff* *poss.*

Tpt. 2 *ff* *poss.*

(Vibr.) *fff* *poss.*

Perc. 1 *estatico* *fff*

Perc. 2 *fff*

Perc. 3 *Glock. fast* *fff*

Perc. 4 *Glock. fast* *fff*

Elec. Keyb. *estatico* *fff* *poss.*

Harp 1 (C $\sharp$ )(E $\flat$ ) (C $\sharp$ )(E $\flat$ )(F $\sharp$ )(B $\sharp$ )

Harp 2 (loco) (C $\sharp$ )(C $\sharp$ )

Desks 1-3 (div. a 6) *gliss.* *div. 3+3* *div. a 2*

Vln. I (div. 3+3) *div. a 6* *gliss.* *fff* *mp*

Desks 4-6 (div. a 6) *gliss.* *fff* *mp*

Vln. II (div. a 6) *gliss.* *fff* *mp*

Vln. II (div. a 4) *div. a 2* *mp*

Vla. (div. a 3) *div. a 2* *fff* *gliss.* *mp*

Desk 1 (div.) *fff* *gliss.*

Vc. (div. 3+3) *div. a 2* *gliss.* *fff*

Desks 2-4 *fff*

D. b. *fff*

\*) Vary fingering. Irregular, as fast as possible





28

C. Ang.

Cl. 1  
2

Bsn. 1  
2

Hn. 1 3°  
2 4°  
3  
4

Tpt. 1  
2  
3  
4

Perc. 1 (Vibr.)  
2 (Vibr.)  
3 (Vibr.)  
4 (Vibr.)

Elec. Keyb.

Harp 1 (Gb)

Harp 2

Vln. I tutti div. a 3 *espressivo*  
3 soli ①  
tutti div. a 3

Vln. II (Desks 4-6) *IV<sub>0</sub>*  
+ Desks 1-3 *IV<sub>0</sub>*  
Desks 1-3

Vla. 'echo'  
div.

Vc. div. a 2

*mp* *mf* *p* *mp* *mf* *p* *p* *mp* *pp*

*mp* *mf* *p* *mp* *mf* *p*

*p* *mp* *pp* *p*

*mp* *mf* *p*

*mp* *mf* *p* *a 2* *a 2* *p*

*mp* *mf* *p*

*mp* *mf* *p* *f* *ff* *f*

*mp* *p*

*mp* *mf* *mp* *p*

*mp* *mf* *p* *mp* *mf* *p* *poco a poco cresc.*

*mp* *mf* *p* *mp* *mf* *p* *ff* *ff* *f*

*mp* *mf* *p* *mp* *mf* *p* *mp* *mf* *p*

① ②

①

②



41

Fl. 1 2 *pp*

Ob. 1 2 *p*

C. Ang. *p*

Cl. 1 2 *pp* *p* *mp* *p* *mf* *f*

B. Cl. *pp* *p* *mf* *f*

Bsn. 1 2 *1°* *2°* *mf* *f*

D. Bsn. *mf* *p*

Hn. 1 3 4 *a 2* *p* *mp* *mf* *p*

Perc. 1 2 3 4 (Vibr.) *mf*

Harp 1 (D $\flat$ )

Harp 2 (C $\flat$ ) (D $\flat$ )

Vln. I div. *mf* *f* *p* *f* *div.*

Vln. II (div.) *mf* *f* *div. a 4* *f*

Vla. (div.) *mf* *f*

Vc. div. Desks 1-2 *mf* *f* *un.* Desks 3-4 *mf* *mp*

D. b. *mf* *f* *mf* *mp*

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**B2**

47

Picc.

Fl. 1  
2

Ob. 1  
2

C. Ang.

Cl. 1  
2

Bsn. 1  
2

Tpt. 1  
2  
3  
4

(Vibr.)

Perc. 1  
2  
4

Susp. cymb. arco l.v.  
*ff poss.*

[Vibes & Grand Piano & Reverb.]  
l.v. a niente

Harp 1  
Harp 2

**B2**

1, 2, 3, 4 soli

Desks 1-2

Vln. I

Desks 3-6

Vln. II

Vla.

Vc.

D. b.

**B2**

\*) Encircled noteheads = main melodic pitches. (*f sempre*)







5/8 4/4 3/4 4/4 5/8 3/4 7/8

Picc. 71

Fl. 1 2

Cl. 1 2

Tpt. 1 2 3 4

(Vibr.) 1

Perc. 3

Elec. Keyb.

Harp 2

5/8 4/4 3/4 4/4 5/8 3/4 7/8

Vin. I

Vin. II

Vla.

Vc.

D. b.

5/8 4/4 3/4 4/4 5/8 3/4 7/8

UYMP



7/8 5/4 5/8 4/4 **D**

Picc. *pp*

Fl. 1 *a 2*

Fl. 2

Cl. 1 *a 2*

Cl. 2 *ppp*

Hn. 1 (sord.) *mf* *p*

Hn. 3

Tpt. 1 *a 2*

Tpt. 2 *a 2* *via sord.*

Tpt. 3 *a 2*

Tpt. 4 *mf* *ppp*

Glock. *l.v.*

(Vibr.)

Perc. 1 *mp* *senza ba*

Perc. 2 *Mar.* *mp*

Perc. 3 *Glock. l.v.* (Vibr.)

Elec. Keyb. [Grand Piano] *mp*

7/8 5/4 5/8 4/4 **D**

Vin. I div. a 2 *mp* *div.*

Vin. II div. a 2 *mp* *div.*

Vla. *mp* *div.*

Vc. *mp*

D. b. *mp* *players 5, 6, 7, 8*

7/8 5/4 5/8 4/4 **D**

D2

87

Picc. *f* *mfz-f* *mfz-f* *mfz-f* *mfz-f* *mfz-f* *mfz-f* *mfz-f*

Fl. 1 *f* *mfz-f* *mfz-f* *mfz-f* *mfz-f* *mfz-f* *mfz-f* *mfz-f*

Fl. 2 *f* *mfz-f* *mfz-f* *mfz-f* *mfz-f* *mfz-f* *mfz-f* *mfz-f*

Ob. 1 *f* *mfz-f* *mfz-f* *mfz-f* *mfz-f* *mfz-f* *mfz-f* *mfz-f*

Ob. 2 *f* *mfz-f* *mfz-f* *mfz-f* *mfz-f* *mfz-f* *mfz-f* *mfz-f*

C. Ang. *f* *mfz-f* *mfz-f* *mfz-f* *mfz-f* *mfz-f* *mfz-f* *mfz-f*

Cl. 1 *mp* *f* *mfz-f* *mfz-f* *mfz-f* *mfz-f* *mfz-f* *mfz-f*

Cl. 2 *mp* *f* *mfz-f* *mfz-f* *mfz-f* *mfz-f* *mfz-f* *mfz-f*

B. Cl. *mp* *f* *mfz-f* *mfz-f* *mfz-f* *mfz-f* *mfz-f* *mfz-f*

Bsn. 1 *f* *mfz-f* *mfz-f* *mfz-f* *mfz-f* *mfz-f* *mfz-f* *mfz-f*

Bsn. 2 *f* *mfz-f* *mfz-f* *mfz-f* *mfz-f* *mfz-f* *mfz-f* *mfz-f*

Hn. 1 *senza sord.* *f* *mfz-f* *mfz-f* *mfz-f* *mfz-f* *mfz-f* *mfz-f*

Hn. 2 *senza sord.* *f* *mfz-f* *mfz-f* *mfz-f* *mfz-f* *mfz-f* *mfz-f*

Hn. 3 *senza sord.* *f* *mfz-f* *mfz-f* *mfz-f* *mfz-f* *mfz-f* *mfz-f*

Hn. 4 *senza sord.* *f* *mfz-f* *mfz-f* *mfz-f* *mfz-f* *mfz-f* *mfz-f*

Tpt. 1 *senza sord.* *f* *mfz-f* *mfz-f* *mfz-f* *mfz-f* *mfz-f* *mfz-f*

Tpt. 2 *senza sord.* *f* *mfz-f* *mfz-f* *mfz-f* *mfz-f* *mfz-f* *mfz-f*

Tpt. 3 *senza sord.* *f* *mfz-f* *mfz-f* *mfz-f* *mfz-f* *mfz-f* *mfz-f*

Tpt. 4 *senza sord.* *f* *mfz-f* *mfz-f* *mfz-f* *mfz-f* *mfz-f* *mfz-f*

Tbn. 1 *f* *mfz-f* *mfz-f* *mfz-f* *mfz-f* *mfz-f* *mfz-f* *mfz-f*

Tbn. 2 *f* *mfz-f* *mfz-f* *mfz-f* *mfz-f* *mfz-f* *mfz-f* *mfz-f*

B. Tbn. *f* *mfz-f* *mfz-f* *mfz-f* *mfz-f* *mfz-f* *mfz-f* *mfz-f*

Tuba *f* *mfz-f* *mfz-f* *mfz-f* *mfz-f* *mfz-f* *mfz-f* *mfz-f*

Perc. 1 (Vibr.) *f* *mfz-f* *mfz-f* *mfz-f* *mfz-f* *mfz-f* *mfz-f* *mfz-f*

Perc. 2 (Mar.) *f* *mfz-f* *mfz-f* *mfz-f* *mfz-f* *mfz-f* *mfz-f* *mfz-f*

Perc. 3 (Vibr.) *mp* *f* *mfz-f* *mfz-f* *mfz-f* *mfz-f* *mfz-f* *mfz-f*

Perc. 4 (Mar.) *mp* *f* *mfz-f* *mfz-f* *mfz-f* *mfz-f* *mfz-f* *mfz-f*

Elec. Keyb. *mp* *f* *mfz-f* *mfz-f* *mfz-f* *mfz-f* *mfz-f* *mfz-f*

Harp 1 & 2 *f* *mfz-f* *mfz-f* *mfz-f* *mfz-f* *mfz-f* *mfz-f* *mfz-f*

Vln. I *mp* *f* *mfz-f* *mfz-f* *mfz-f* *mfz-f* *mfz-f* *mfz-f*

Vln. I div. a 2 *mp* *f* *mfz-f* *mfz-f* *mfz-f* *mfz-f* *mfz-f* *mfz-f*

Vln. II *mp* *f* *mfz-f* *mfz-f* *mfz-f* *mfz-f* *mfz-f* *mfz-f*

Vln. II div. a 2 *mp* *f* *mfz-f* *mfz-f* *mfz-f* *mfz-f* *mfz-f* *mfz-f*

Vla. *mp* *f* *mfz-f* *mfz-f* *mfz-f* *mfz-f* *mfz-f* *mfz-f*

Vc. *mp* *f* *mfz-f* *mfz-f* *mfz-f* *mfz-f* *mfz-f* *mfz-f*

D. b. Desks 3-4 *mp* *f* *mfz-f* *mfz-f* *mfz-f* *mfz-f* *mfz-f* *mfz-f*

D2

D2

\*) Tutti: alternative dynamic *mp + mfz-mp*



101

Picc. *estatico*

Fl. 1 *fff estatico a 2<sup>a</sup>*

Fl. 2 *fff*

Cl. 1 *estatico*

Cl. 2 *fff*

Hn. 1 *mp*

Hn. 2 *mp*

Hn. 3 *fff*

Hn. 4 *fff*

Tpt. 1 *fff*

Tpt. 2 *fff*

Tpt. 3 *fff*

Tpt. 4 *fff*

Tbn. 1 *mp*

Tbn. 2 *fff*

B. Tbn. *mp*

Tuba *mp*

Perc. 1 (Xyl.) *estatico*

Perc. 2 (Mar.) *fff*

Perc. 3 (Glock.) *fff*

Perc. 4 (Glock.) *fff*

Elec. Keyb. [Vibes & Hpschd.] *estatico*

Vln. I *fff* pont. *y fast* div. a 4

Vln. II *fff* pont. *y sim.* div. a 3 *y fast*

Vla. *fff* div. a 3

Vc. *fff* div. a 3

3  
4





120

Picc.

Fl. 1  
2

Cl. 1  
2

Tpt. 1  
2  
3  
4

Perc. 1  
2  
3  
4

Harp 1  
Harp 2

Desks 4-5  
Vln. I  
Desk 6

Desks 4-5  
Vln. II  
Desk 6

Vla.  
Vc.  
D. b.

4/4 3/8 2/4 3/4 5/8 2/4 4/4 5/8 5/4

1<sup>st</sup>  
pp ————— ff  
pp  
3<sup>rd</sup>  
pp sempre

(Vibr.) i.v.  
p

(Glock.)  
p

Vibr.  
p

Glock.  
p

p

p

sul tasto  
pp  
sul tasto  
pp  
sul tasto  
pp  
div.  
sul tasto  
pp

4/4 3/8 2/4 3/4 5/8 2/4 4/4 5/8 5/4

4/4 3/8 2/4 3/4 5/8 2/4 4/4 5/8 5/4

UYMP

129

5/4 5/8 **F2** 3/4 2/4 3/4 2/4 5/8 3/8 3/4 5/8

Picc.

Fl. 1 2

Cl. 1 2

Tpt. 1 2 3 4

Perc. 1 (Vibr.) *p*

Perc. 2 (Glock.) *p*

Perc. 3 (Vibr.) *p*

Perc. 4 (Glock.) *p* ossia Vibr.

Elec. Keyb. [Vibes] *p*

Harp 1 (Cb) (Db) (Eb) (F#) (Ab)

Harp 2 (Db) *p*

5/4 5/8 **F2** 3/4 2/4 3/4 2/4 5/8 3/8 3/4 5/8

Desks 4-5

Vin. I (div.) *pp* sul tasto div.

Desk 6 *pp* sul tasto

Desks 4-5 *pp* sul tasto

Vin. II *pp* sul tasto

Desk 6 *pp* sul tasto

Vla.

Vc.

D. b.

5/4 5/8 **F2** 3/4 2/4 3/4 2/4 5/8 3/8 3/4 5/8

UYMP







5/4

G 4/4 = 90

154

Picc.

Fl. 1  
2

Ob. 1  
2

C. Ang.

Bsn. 1  
2

D. Bsn.

Hn. 1  
3  
2  
4

Tpt. 3  
4

B. Tbn.

Tuba

Perc. 1 Xyl. Vibr. l.v.

Perc. 2 (Mar.) Vibr. l.v.

Perc. 3 (Vibr.) l.v.

Perc. 4 (Vibr.)

Elec. Keyb. [Grand Piano]

Harp 1 l.v. (Eb) (F#) (Gb)

Harp 2 l.v. (Eb) (Gb)

5/4

G 4/4 = 90

Full bodied, but not too loud!

Vln. I (div.) pp

Vln. II (div.) pp un.

Vla. (div.) pp

Vc. div. a 3 div. a 2

D. b. div. un.

5/4

G 4/4 = 90

160

Ob. 1 2° 1° *mf* *f* *espr.* 2° 1° *mf* 1°

C. Ang. *f* *mp* *mf* *mf* *f* *ff* *mf* *f* *mp*

Bsn. 1 2° *f* *mf* *mf* *f* *p* 2° *mf* *f* *p*

D. Bsn. *mf* *f* *mp* *mf* *f* *mp*

Hn. 1 3° *mf* *f* *mf* *mp* 3° 3° *mf* *f* *mp* 3°

2 4° *mf* *f* *mf* *mp* 4° 4° *mf* *f* *mp* 4°

Tpt. 1 2° *mf* *f* *p* 2° *mf* *f* *p*

3 4° *f* *mp* 3° *f* *mp*

Tbn. 1 2° *mf* *f* *p* 2° *mf* *f* *p*

(Vibr.)

Perc. 1 *mf* *ff* *mf* *ff*

2 *mf* *f* *ff* *ff*

3 *mf* *f* *mf* *f*

4 *f* *ff*

Elec. Keyb.

Harp 1 *mf*

Vln. II (7) *div.* un. (7) *div.*

Vla. (div.) (7) (7)

Vc. (div.) (7) *un.* *div.* (7)

D. b. *div. a 3* (7) *un.* *div.* *div. a 3* (7) *div. a 2* un. *div.*

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G2

Ob. 1  
2

C. Ang.

Hn. 1  
3  
2  
4

Tpt. 1  
2  
3  
4

Tbn. 1  
2

B. Tbn.

Tuba

(Vibr.)  
1  
2  
3  
4

Perc. 1  
2  
3  
4

Elec. Keyb.

Harp 1

Harp 2

Vln. I div.

Vln. II (div.)

Vla. (div.)

Vc. (div.)

D. b. (div.)

167

1<sup>o</sup> *mf* *f* *mp* 1<sup>o</sup>

3<sup>o</sup> *f* *mp* 3<sup>o</sup> *mf* *f* *ff* *ff* 3<sup>o</sup> *ff* *ff*

2<sup>o</sup> *mf* *f* 2<sup>o</sup> *mf* *f* *ff* 2<sup>o</sup> *ff* *ff*

4<sup>o</sup> *f* *mp* 4<sup>o</sup> *mf* *f* *ff* 4<sup>o</sup> *ff* *ff*

*poco a poco cresc.* (*ff*)

un. div.

un.

div.

ff

G2

G2



**G3**

Ob. 1 2

C. Ang.

Bsn. 1 2

Hn. 1 2 3 4

Tpt. 3 4

Tbn. 1 2

Perc. 1 (Vibr.)

Perc. 2 (Vibr.)

Perc. 3 (Vibr.)

Perc. 4 (Vibr.)

Elec. Keyb.

**G3**

Vln. I div.

Vln. II div.

Vla.

Vc.

D. b.

**G3**

