

MALCOLM ARNOLD

Peterloo

overture for orchestra

Op. 97

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of the first meeting of the Trades Union Congress
in Manchester in June 1868

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PETERLOO is the derisive name given to an incident on 16 August 1819, in St Peter's Fields, Manchester, when an orderly crowd of some 8,000 people met to hear a speech on political reform. On the orders of the magistrates they were interrupted by the Yeomanry, attempting to seize the banners they carried, and to arrest their speaker, Henry Hunt. Cavalry were sent in, and eleven people were killed and four hundred injured in the ensuing panic.

This overture attempts to portray these happenings musically, but after a lament for the killed and injured, it ends in triumph, in the firm belief that all those who have suffered and died in the cause of unity amongst mankind will not have done so in vain.

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ORCHESTRA

1 Piccolo
2 Flutes
2 Oboes
2 Clarinets in B \flat
2 Bassoons

4 Horns in F
3 Trumpets in B \flat
3 Trombones
1 Tuba

Timpani (1 player)
Percussion (4 players)

Harp

Strings

Orchestral parts are available from the publishers

Duration : 9 $\frac{1}{2}$ minutes

The first performance of *Peterloo* was given by the Royal Philharmonic Orchestra, conducted by the composer on 7 June 1968, at the Royal Festival Hall

PETERLOO

MALCOLM ARNOLD

Andante con moto (♩ = 72)

PICCOLO
pp

FLUTES
pp

OBOES

CLARINETS (B♭)

BASSOONS
pp
p
mp
p

TENOR TROMBONES
p *ma sonoramente*
mp
p

BASS TROMBONE
p *ma sonoramente*
mp
p

TUBA
p *ma sonoramente*
mp
p

TIMPANI (G, D, E)
pp
pp
mp

PERCUSSION
1
2
3
4
pp
pp
mp
mp
Tantam
Bass drum

HARP
pp
mp
p

VIOLINS
1
2
p *nobile*
mp
p

VIOLAS
p *nobile*
mp
p

CELLOS
pp
p *nobile*
mp
p

BASSES
pp
p
mp
p

A

Picc.
Flts. 1 2
Obs. 1 2
Clts. 1 2
Bsns. 1

Musical score for woodwinds. The Bassoon part (Bsns. 1) features a melodic line with a slur and a dynamic marking of *mp*. There are also some *acc2* markings above the staff.

Hns. 1 3 4
Tpts. 1 3
Tbns. 1 2
B.Tbn.
Tuba

Musical score for brass instruments. The Trombone (Tbns. 1 2) and Tuba parts feature sustained notes with slurs. The Baritone Trombone (B.Tbn.) and Tuba parts have a melodic line with a slur.

A

Timp.
Perc. 1 2 3 4

Musical score for percussion. The Timpani (Timp.) part has a dynamic marking of *pp* and a trill (*tr*) at the end. The Percussion (Perc.) parts 1, 2, 3, and 4 are mostly silent, with part 4 having a *pp* dynamic and a trill (*tr*) at the end.

A

Hp.
Vlins. 1 2
Vlas.
Vcls.
Dbs.

Musical score for strings. The Harp (Hp.) part has a dynamic marking of *mp* and includes chordal markings like *C#* and *C# D#*. The Violins (Vlins. 1 2) and Viola (Vlas.) parts have melodic lines with slurs. The Violoncello (Vcls.) and Double Bass (Dbs.) parts have a rhythmic accompaniment with a dynamic marking of *(p.)*.

Picc. *p noble*

Flts. 1 *p noble*

Obs. 1 *p noble*

Clts. 1 (a2)

Bsns. 1 (a2) *f*

Hrs. 1 *f*

3/4

Tpts. 1 *f*

3

Tsns. 1 *f*

2/2

B.Tbn. *f*

Tuba *f*

Timp. *f* *pp*

D to Bb, G to E

Perc. 1

2

3

4 (B. Dr.) *f* *pp*

Hp. *mf* *mp*

Vlins. 1 *f*

2 *f*

Vlas. *f*

Vcls. *f*

Dbs. *f* *(p)*

B

Picc.
 Flts. 1
 Obs. 1
 Clts. 1
 Bass. 1

Hns.
 Tpts.
 Tbns.
 B.Tbn.
 Tuba

B

Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Perc. 4

B

Hr.
 Vins. 1
 Vins. 2
 Vlas.
 Vcls.
 Dbs.

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C

Picc. *p*

Flts. 1/2

Obs. 1/2

Cfts. 1/2

Bsns. 1/2 *p sempre*

Hns. 1/2 (1°)

Hns. 3/4

Tpts. 1/2

Tpts. 3

Tbns. 1/2 *p sempre ma sonoramente*

B.Ybn. *p sempre ma sonoramente*

Tuba *p sempre ma sonoramente*

Timp. *p sempre ma sonoramente*

Perc. 1

Perc. 2

Perc. 3

Perc. 4

C

Hp. *mp*

C

Vlms. 1 *sempre p nobile*

Vlms. 2 *sempre p nobile*

Vlas. *sempre p nobile*

Vcls. *sempre p nobile*

Dbs. *p sempre*

Picc.
Flts. 1
Obs. 1
Clts. 1
Bsns. 1 (az)

Hns. 1
3
4

Tpts. 1
3

Tbns. 1
2

B. Tbn.

Tuba

Timp.

1 Side drum
2
3 Side drum
4 pp A. ac.

Hrp. c# c1#4

1 Vlns.
2

Vlas.

Vcls.

Obs. (p.)

Picc.
Flts. 1/2
Obs. 1/2
Clts. 1/2
Bsns. 1/2

Hns. 1/2, 3/4
Tpts. 1/2, 3
Trns. 1/2
B.Tbn.
Tuba.

Temp.
1
2
3
4

(S.dr.)
mp
mf
f

Hp.

Vlms. 1, 2
Vlas.
Vcls.
Obs.

Picc.

Flts. 1/2

Obs. 1/2

Clts. 1/2

Bsns. 1/2

Hns. 1/2, 3/4

Tpts. 1/2, 3

Tbns. 1/2

B.Tbn.

Tuba

Timp.

Perc. 1, 2, 3, 4

Hp.

Vlms. 1, 2

Vlas.

Vcls.

Dbs.

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Picc. $\frac{1}{2}$
Flts. $\frac{1}{2}$
Obs. $\frac{1}{2}$
Clts. $\frac{1}{2}$
Bsns. $\frac{1}{2}$

This section of the score includes parts for Piccolo (Picc.), Flutes (Flts.), Oboes (Obs.), Clarinets (Clts.), and Bassoons (Bsns.). The woodwinds have long, sustained notes with slurs and accents. The brass instruments (Bsns.) have a few notes, including a prominent one with a dynamic marking of *ff*.

Hrs. $\frac{1}{2}$
3
4
Tpts. $\frac{1}{2}$
3
Tbns. $\frac{1}{2}$
B.Tbn. $\frac{1}{2}$
Tuba

This section includes parts for Horns (Hrs.), Trumpets (Tpts.), Trombones (Tbns.), and Baritone/Tuba (B.Tbn./Tuba). The Horns and Trumpets have long, sustained notes. The Trombones and Baritone/Tuba have rhythmic patterns of eighth notes starting in the third measure, with dynamic markings of *mf*.

Timp. $\frac{1}{2}$
(s.dr.)
1
2
Perc. $\frac{1}{2}$
(s.dr.)
3
(b.dr.)
4

This section includes parts for Timpani (Timp.) and Percussion (Perc.). The Timpani part has a rhythmic pattern of eighth notes with a dynamic marking of *mf*. The Percussion part includes snare drum (s.dr.) and bass drum (b.dr.) parts, both with rhythmic patterns of eighth notes.

Hp.

This section is for the Harp (Hp.), which is currently blank.

Vlins. 1
2
Vlas.
Vcls.
Obs.

This section includes parts for Violins (Vlins.), Violas (Vlas.), Cellos (Vcls.), and Double Basses (Obs.). All these parts are currently blank.

F

Picc.
Flts. 2
Obs. 2
Clts. 2
Bsns. 2

Loco b

Hns. 1/2, 3/4
Tpts. 1/2, 3
Tbns. 1/2
B. Tbn.
Tuba

F

Timp.
1 (s.dr.)
2
3 (s.dr.)
4 (s.dr.)
Perc.

F

Hr.
1
2
Vins.
Vlas.
Vcls.
Dbs.

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