

Jonathan Harvey  
*Valley of Aosta*

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(1988)

*for thirteen players*

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FABER *ff* MUSIC

## INSTRUMENTATION

flute (= piccolo)  
oboe (= cor anglais)  
soprano saxophone  
trumpet

percussion (1 player):

3 suspended cymbals: fairly small sizzle cymbal,  
medium and large cymbals  
small gong  
2 bongos  
2 congas  
fairly large tom-tom  
2 wood blocks: small and very small  
whip  
marimba  
vibraphone  
glockenspiel

2 Yamaha DX7 II synthesizers (1 player)

2 harps

piano

2 violins

viola

cello

Instrumental parts available on hire

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*Valley of Aosta* was commissioned by Radio France for L'itinéraire. The first performance was given by L'itinéraire conducted by Denis Cohen at Radio France on 7 March 1989

*Valley of Aosta* is recorded by the Ensemble Musique Nouvelle conducted by Georges-Elie Octors on Ricercar RIC 073052 (CD)

Duration: 14 minutes

## PERFORMANCE NOTES

Each DX7 II Yamaha synthesizer requires a sustain pedal, (and a volume pedal ad lib). One keyboard is tuned a quarter-tone sharp. Place one keyboard above the other, like organ manuals. Speakers may be fairly near to the player, and their levels are best controlled from a mixer in the auditorium. Check that the MIDI note on/off (MIDI 1 button) is set to 'all'.

VOICE MODE: SINGLE  
PERFORMANCE: OFF  
PANs: OFF

Voices can be loaded from a DX7 II FD floppy disk, or from an Atari computer (see below) with the *Steinberg DX/TX Synthworks* programme. BANK NEW-A is loaded to the normally-pitched DX7, BANK NEW-B to the quarter-tone sharp DX7. Alternatively, both BANKS may be loaded to both synthesizers and BANK NEW-B selected on the sharper synthesizer with the 33-64 button. Check, for instance, that Voice 3 is Warm Stg A in the normally-pitched DX7 and Whisper A in the quarter-tone sharp DX7.

The voices are available from the composer or Faber Music.

An Atari 1040ST computer is required to play (via MIDI connection) three sequences:

Connect the Atari MIDI OUT to the MIDI IN of the normally-pitched DX7. Set this to receive on MIDI CH.1. Take the MIDI THRU of this DX7 and connect it to the MIDI IN of the quarter-tone sharp DX7. Set this to receive on MIDI CH.2.

Load PRO-24 programme with the disk provided. Play the sequences in this order:




1 JDH  
later 2 TWO  
later 3 THREE

For each sequence make sure that the beginning is selected (press  $\emptyset$ ), then start by pressing ENTER (or use the mouse). Stop at the end of the sequence by pressing the Space Bar. An assistant is advisable for this task.

The disk is available from the composer or Faber Music. Updatings of these technical arrangements will be made available in the future as necessary.

The second harp is tuned a quarter-tone sharp

Keyboard clusters:

White note  Black note  Chromatic 

Arpeggiandos are always to be played before the beat

Accidentals carry through the bar

↑ = raise the pitch by a quarter-tone

↓ = lower the pitch by a quarter-tone

▲ = highest possible note

 = accelerando through group

 = rallentando through group

## PROGRAMME NOTE

This work was commissioned by the Parisian group L'Itinéraire. A French commission evokes certain cultural perspectives in an English composer's heart: a sense of living-in-colour which, at its best, dissolves subject-object duality as idea and colour unite, and thematicism melts into psychic flow. Such a music could represent an ideal consciousness released from *pragya pradh* – the 'mistake of the intellect' wherein the intellect discriminates between objects so obsessively it forgets they are only given structure by the intellect itself. The parallel with French painting is clear too.

The work responds to these cultural perspectives, but it drew on Turner rather than Monet or Cézanne. Turner's *Valley of Aosta: Snowstorm, Avalanche and Thunderstorm* (1836) has no discernible figures or objects; it is an explosion of energy and diffracted light. Like it, my music is constantly shifting and has few firm outlines. Often the harmony is not stated by sustained lines but by short points of sound: it is atomised, pulverised, with light shining through.

The ensemble uses related colours which shift frequently: saxophone relates to trumpet in its high register, cor anglais in its low register; two harps (tuned a quarter-tone apart) relate to two synthesizers (also tuned a quarter-tone apart) in their 'plucked' timbres, and so on.

There are three computer-driven sequences for the synthesizers. In the last of these the rapid succession of pitches whirls fragments from earlier in the piece along in a kind of spray, eventually dissolving all distinct shape.

J.H.

To John Carewe  
**VALLEY OF AOSTA**  
for thirteen players

JONATHAN HARVEY

1 2 3

Flute

Cor anglais

Soprano Saxophone

Trumpet

Percussion  
Medium cymbal  
*pp* *cresc.* *dim.*

DX7  
 $\frac{1}{2}$  tone sharp  
Voice ①  
*depress silently and hold with pedal (volume at zero)*

DX7  
Voice ①  
*depress silently and hold with pedal (volume at zero)*

Harp 1

Harp 2.  
 $\frac{1}{2}$  tone sharp

Piano

1 2 3

Violin 1  
*sul pont.*

Violin 2  
*sul pont. p*  
*gliss.*

Viola  
*sul pont. p*

Violoncello  
*sul pont. p*  
*gliss.*

♩ = 50

2

Fl.

Cor a.

Sax.

Tpt.

Perc. Med. cym. Large cymbal

DX7↑ volume: *ppp* *dim.* *pp* *cresc.* *ff*

DX7 volume: *ppp* *ff*

Hp. 1

Hp. 2↑

Pno.

Preview File Only

♩ = 50

Vln. 1

Vln. 2

Vla.

Vcl.

*f* *gliss.* *mp* *5:4* *col legno* *mp* *5*

*f* *gliss.* *mp* *5:4* *col legno* *mp* *5*

*f* *mp* *5:4* *col legno* *mp* *5*

*f* *mp* *5:4* *col legno* *mp* *5*

♩ = 72

4

Fl. *flz.*  
*p* *molto ff* *f* *mp*

Cor a.  
*p* *flz.* *molto ff* *f* *mp*

Sax.  
*p* *con sord.* *molto ff* *f* *mp*

Tpt.  
*p* *molto ff* *hard sticks*

Perc.  
*mf* *Marimba* *f* *Vibraphone* *mf*

DX7↑

DX7

Hp. 1  
*sfz*

Hp. 2↑  
*sfz*

Pno.  
*mf*

PREVIEW FILE ONLY

♩ = 72

Vln. 1  
*pizz.* *arco* *vib. molto*  
*mf* *mf*

Vln. 2  
*arco nat.* *pizz.* *arco*  
*mf* *mf*

Vla.  
*arco nat.*  
*sf* *mp* *f* *mp*

Vcl.  
*arco nat.*  
*sf* *mp* *f* *mp*

8

Fl. *mf* *sf* *p* *mf* *s*

Cor a. *mf* *mf* *s*

Sax. *mf* *sf* *p* *mf* *s*

Tpt.

Perc. Vib. *mf* *f*

Hp. 1 *mf*

Hp. 2 ↑ *f* table

Pno.

Vln. 1 *mp* *p* *p* *f* *nat.* *p* *p* *f*

Vln. 2 *pizz. p* *f* *arco* *p* *p* *f*

Vla. *ff* *p* *p* *f*

Vcl. *mp* *ff* *p* *p* *f*

*sul pont.*

*nat.*

*pizz. p*

*arco*

*ff*

*p*

*f*

*mp*

*ff*

*p*

*p*

*f*







This musical score page features ten staves for various instruments. The Flute (Fl.) staff begins at measure 16 with a 5:6 melodic line, marked with dynamics *f*, *mp*, *p*, *ff*, and *fff*, and includes a *flz. tr.* (flute trill) section. The Cor Anglais (Cor a.) staff has dynamics *pp*, *p*, and *f*. The Saxophone (Sax.) staff is mostly silent. The Double Basses (DX7) and Piano (Pno.) staves show rhythmic accompaniment with dynamics *sf* and *p*. The Horns (Hp. 1 and Hp. 2) and Violins (Vln. 1 and Vln. 2) staves have dynamics *sf* and *pp*. The Viola (Vla.) and Violoncello (Vcl.) staves include dynamics *sfz*, *p*, *mp*, and *arco*. The score includes various musical notations such as triplets, quintuplets, and trills, along with performance instructions like *sul pont.* and *sub.*



20

Fl.

Cor a.

Sax.

DX7 ↑ *f*  $\frac{1}{2}$  Mod. W *ff* Mod. W off

DX7

Hp. 1 *ff* (loco) *arraché* *ff* table

Hp. 2 ↑ *p* *mp* *ff* (loco)

Pno. *s* *mp* *s* *p*

Vln. 1

Vln. 2

Vla. *s* *nat.* *s* *vib. molto* *sfp* *sf*

Vcl. *sfp* *sul pont.* *sfp* *ff* *sf* *ff*

23

Perc.

DX7 ↑

③ *ppp* chromatic  
Mod w. up fully, move Pitch Bend slightly all the time

DX7

③ *ppp*

Hp. 1

normale

*ff*

*pp*

Hp. 2 ↑

*ff*

*pp*

Pno.

*ff p* silently depress

*pp*

*pp*

Vln. 1

Vln. 2

Vla.

Vcl.

Preview file only

(25)

Perc.

DX7 ↑

DX7

Hp. 1

Hp. 2 ↑

Pno.

Vln. 1

Vln. 2

Vla.

Vcl.

(♩ = 60)

pp

f

pp

(♩ = 60)

(Bva) - - -

gva - - -

b2. (→)

l.v.

b2 (b2)

gva - - -

(25) Congas

Perc.

DX7 ↑

DX7

Hp. 1

Hp. 2 ↑

Pno.

Vln. 1

Vln. 2

Vla.

Vcl.

*sf*

*f*

*short tr*

*gva*

*sfp*

*sf*

*gva*

*pp*

*pp*

*sul pont.*

*sul pont.*



♩ = 80

26

Tomtom

Perc. *sf pp*

DX7 ↑ *p* Pitch Bend

DX7 *ff* *p* Pitch Bend [subtle interplay with ↑DX7:beating, etc.]

Hp. 1 *ff* *fff* *norm. mp* *gliss.*

8va - table

Hp. 2 ↑ *ff* *fff* *norm. mp* *gliss.*

8va - table

Pno. *ff* *mp* *fff* *ppp* *mf* *p*

8va - 15va

♩ = 80

Vln. 1 *ff* sul pont.

Vln. 2 *ff* sul pont.

Vla. *ff* sul pont.

Vcl. *ff* sul pont.

♩ = 44

accel. - - - - -

30

Fl.

Cor a.

Sax.

Perc.

T-tom

Gong

*ppp* = *p*

*mp*

DX7 ↑

DX7

Mod. W → full

④ *mf*

Hp. 1

*mp* table

*f*

norm. *f*

*b*8va

loco

Hp. 2 ↑

*mp* table

*f*

norm. *f*

*b*8va

loco

Pno.

*p*

*f*

*mf*

*b*8va

loco

♩ = 44

accel. - - - - -

Vln. 1

Vln. 2

Vla.

Vcl.

nat.

*sfz* *pp*

*f*

nat.

*mf*

3 nat. 3

3 *sfz* *pp* *tr*

nat.

7:4

*f*

*p*

*ff*



38

Fl. *ffp cresc.*

Cor a. *ffp cresc.*

Sax. *ffp cresc.*

Tpt. *p cresc. senza sord.* *short* *soloistic*

Perc. *p* *fff* *l.v.* *mp* *f* *T-tom* *Congas* *f* *ff*

DX7 ↑ *sf*

DX7 *sf*

Hp. 1 *gva* *cresc.* *fff*

Hp. 2 ↑ *cresc.* *fff* *rapid gliss.*

Pno. *fff* *(loco)* *gva* *gva* *gva* *gva*

Vln. 1 *ffp cresc.* *sul pont.* *fff*

Vln. 2 *ffp cresc.* *sul pont.* *fff*

Vla. *ffp cresc. sep. bows* *fff*

Vcl. *ffp cresc.* *fff*

*Preview File Only*



accel. - - - - -

44

Fl. *sfp* *sfmf* *sf* *f* *ff*

Cor a. *sfp* *sfmf* *sf* *f* *ff*

Sax. *sfp* *sfmf* *sf* *f* *ff*

Tpt. *f*

Parc. *f*

DX 7↑

DX 7

Hp. 1 *f* *gva*

Hp. 2↑ *f* *gva*

Pno. *sf* *sf* *sf* *pp* *cresc.* *gva*

accel. - - - - -

Vln. 1 *nat.* *sfp* *sf* *fff* *gva*

Vln. 2 *nat.* *sfp* *sf* *fff* *gva*

Vla. *sfp* *sfp* *sfp* *sf* *fff* *gva*

Vcl. *sfp* *sfp* *sfp* *sf* *fff* *gva*



55

Fl.

Cor a.

Sax.

Tpt.

Perc. Mar. freely  $\text{♩} = c. 120$

DX7 ↑

DX7

Hp. 1

Hp. 2 ↑

Pno.  $\text{ff}$   $\text{sfz}$   $\text{f cresc.}$  8va ↓

Vln. 1

Vln. 2

Vla.

Vcl.

$\text{♩} = 120$   $\text{♩} = 80$  accel. ----- ( $\text{♩} = 160$ ) -----

The musical score is written for a symphony orchestra. It begins with a tempo of 120 beats per minute (♩ = 120) and a key signature of one sharp (F#). The score is divided into three measures. The first measure is marked with a tempo of 80 (♩ = 80). The second measure is marked with a tempo of 80 (♩ = 80). The third measure is marked with a tempo of 160 (♩ = 160) and is preceded by the instruction 'accel.'. The score includes parts for Flute (Fl.), Cor Anglais (Cor a.), Saxophone (Sax.), Trumpet (Tpt.), Percussion (Perc.) with Maracas (Mar.), DX7 synthesizer (DX7), Harp 1 (Hp. 1), Harp 2 (Hp. 2), Piano (Pno.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vcl.). The score is marked with various dynamics (ff, sfz, f, cresc., accel.) and includes a large blue watermark reading 'Preview File Only'.





(60)

Fl.

Cor a.

Sax.

Tpt. *con sord.*

Perc. *Vib.*

DX7 ↑

DX7

Hp. 1

Hp. 2 ↑

Pno.

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♩ = 216

Vln. 1 *sul pont.*

Vln. 2 *f sul pont.*

Vla. *f sul pont.*

Vcl. *f sul pont.*