

James Moriarty

Windows

for Orchestra

*Commissioned for the London Symphony Orchestra through the LSO Discovery
Panufnik Composers Scheme, supported by the Helen Hamlyn Trust.*

Instrumentation

3 Flutes
2 Oboes
Cor Anglais
Clarinet in A
Clarinet in B \flat (doubling Clarinet in E \flat)
Bass Clarinet in B \flat
2 Bassoons
Contrabassoon

2 Horns in F
3 Trumpets in B \flat
2 Tenor Trombones
1 Bass Trombone
Tuba

Timpani
Bass Drum

Harp
Piano

Strings 14.12.10.8.6

Score in C

duration c. 6'

Performance notes:

- Tied staccato notes in the woodwind designate a lightness of phrase ending, but are not to be rearticulated.
- The two horn parts are intended to be performed by the 2nd and 4th horns of the orchestra.
- It is recommended that, when divisions greater than 'a 2' are encountered, the strings divide by desk, except for on the few occasions where the density of the division makes this impossible e.g. Vcl. at Reh. D
- When the first desk part is marked '1 solo', the inside player on the first desk should play the highest notes of the 'Gli altri' part e.g. at Reh. I

Programme Note:

The symphony orchestra is a large canvas. Yet in this piece I had to write within a small frame. This tension brought about the idea of composing a piece that acted like a window in to a much longer piece; a longer piece that does not exist, but could be envisaged. Extending this idea, I became interested in writing a piece that was itself the result of layering different pieces on top of one another; creating a musical mosaic in which every element interacted with every other, whilst retaining its own identity.

This piece was the result.

All of the materials are stratified through orchestration. The woodwind only ever play together, the strings only ever play together, and the horns, tuba, timpani, and bass drum only ever play with the double basses, to name a few examples. These materials are constantly developing, emerging and receding to steal the scene, only to give it away again.

Looking through a window one is able to scrutinise the view. You can observe both tiny, fascinating details and broad panoramas. The ability to do both is perhaps the result of the window's framing of the scene: you can only imagine what might be beyond this scene, and that makes your own view of it all the more special. I have always loved looking out of the window. This piece attempts to create a musical equivalent for that experience.

for the LSO
Windows

James Moriarty

4/4 ♩ = 80 **A** ♩ = 120 **rit.**

Flute
Oboe
Cor Anglais
Clarinet in A
Clarinet in B \flat
Bass Clarinet in B \flat
Bassoon
Contrabassoon
Horn in F
Trumpet in B \flat
Trombone
Bass Trombone
Tuba
Timpani
Bass Drum
Harp
Piano
Vln. I
Gli altri
Vln. II
Gli altri
Vla.
Gli altri
Vcl.
Gli altri
Double Bass

cantabile sempre
p *f* *mp* *fp* *f* *sfz* *pp*
1. *2.* *3.* *4.* *5.*
tr.
con sord.
soft sticks
pp *p* *f*
l.v. *p* *mp* *f*
p *ppp*
div. con sord. senza vib. *ppp*
unis. senza sord. vib. normale *p* *p* *p* *f*
div. senza sord. vib. normale *f*
div. senza sord. vib. normale *f*
p *ppp*
div. con sord. senza vib. *ppp*
div. con sord. senza vib. *ppp*
div. con sord. senza vib. *ppp*
pp *ppp*
div. con sord. senza vib. *ppp*
senza sord. vib. normale *p* *p* *p* *f* *mf*
unis. senza sord. vib. normale *p* *p* *p* *f* *mf*
p *ppp* *p* *ppp*

B ♩ = 80

accel. **C** ♩ = 120

Fl. *p* *f* *mp* *p* *f* *p* *fp* *f* *sfz* *pp*
cantabile sempre

Ob. *p* *f* *mp* *p* *f* *p* *fp* *f* *sfz* *pp*
cantabile sempre

Cl. *p* *f* *mp* *p* *f* *p* *fp* *f* *sfz* *pp*

Cl. *p* *f* *mp* *p* *f* *p* *fp* *f* *sfz* *pp*

Bsn. *p* *f* *mp* *p* *f* *p* *fp* *f* *sfz* *pp*

Hn. *p* *f* *pp*

Tba. *p* *f* *pp*

B ♩ = 80

accel. **C** ♩ = 120

Timp. *p*

B. D. *p*

Hp. *p* *l.v.*

Pno. *f*

B ♩ = 80

accel. **C** ♩ = 120

Vln. I 1st desk *senza vib.* *fp* *ppp* *div.* *pp* *1 solo vib. normale* *f* *p sempre, delicato*

Vln. I 2nd desk *senza vib.* *fp* *ppp* *pp*

Vln. I Gli altri *div. a 3 senza vib.* *fp* *ppp* *pp*

Vln. II 1st desk *unis. senza vib.* *fp* *ppp* *pp* *1 solo vib. normale* *f* *p sempre, delicato*

Vln. II 2nd desk *unis. senza vib.* *fp* *ppp* *pp*

Vln. II Gli altri *div. a 3 senza vib.* *fp* *ppp* *pp*

Vla. 1st desk *unis. senza sord. (senza vib.)* *fp* *ppp* *div.* *pp* *vib. normale* *f* *1 solo* *p sempre, delicato*

Vla. 2nd desk *unis. senza sord. (senza vib.)* *fp* *ppp* *pp* *(unis.)* *f*

Vla. Gli altri *div. a 3 senza sord. (senza vib.)* *fp* *ppp* *pp* *div. a 2*

Vcl. 1st desk *ppp* *div. senza vib.* *pp* *1 solo vib. normale* *f* *p sempre, delicato*

Vcl. 2nd desk *ppp* *pp* *senza vib.*

Vcl. Gli altri *ppp* *pp* *div. senza vib.*

Db. *f* *p*

D

25

Fl. *ff* *fp* *ff* *p* *f*

Ob. *ff* *fp* *ff* *p*

C. A. *ff* *fp* *ff* *p* *f* *cantabile sempre*

Cl. *ff* *fp* *ff* *pp* *f* *p*

Cl. *ff* *fp* *ff*

B. Cl. *ff* *fp* *ff*

Bsn. *ff* *fp* *ff* *pp* *f*

Cbsn. *ff* *fp* *ff*

Hn. *senza sord.* *p* *ppp* *p* *ppp* *f* *p*

Tba. *ppp* *p* *ppp* *f* *pp*

Timp. *mf* *pp* *D*

B. D. *p*

Hp. *+++* *f* *lv.*

Vln. I 1st desk *p* *univ. vib. normale* *f* *p < ff* *f* *div.*

Vln. I 2nd desk *p* *(univ.) vib. normale* *f* *p < ff* *f* *div.*

Vln. I Gli altri *p* *univ. vib. normale* *f* *p < ff* *f* *div. a 4*

Vln. II 1st desk *p* *univ. vib. normale* *f* *p < ff* *f* *div.*

Vln. II 2nd desk *p* *univ. vib. normale* *f* *p < ff* *f* *div.*

Vln. II Gli altri *p* *univ. vib. normale* *f* *p < ff* *f* *div. a 4*

Vla. 1st desk *mf* *univ. vib. normale* *p < fp* *< ff* *f* *div.*

Vla. 2nd desk *p* *univ. vib. normale* *p < fp* *< ff* *f* *div.*

Vla. Gli altri *p* *univ. vib. normale* *p < fp* *< ff* *f* *div. a 4*

Vcl. 1st desk *f* *univ. vib. normale* *p* *f* *p < ff* *f* *div.*

Vcl. 2nd desk *p* *(univ.) vib. normale* *p* *f* *p < ff* *f* *div.*

Vcl. Gli altri *p* *univ. vib. normale* *p* *f* *p < ff* *f* *div. a 4*

Db. div. a 3 *f* *p* *f* *fp* *fp* *fp*

accel. E Meno mosso ♩ = 80

Fl. *p* *f* *p* *f*

Ob. *f*

C. A. *f* *p* *f* *p*

Cl. *f* *p* *fp* *f* *mp* *f*

Bsn. *p* *f* *p* *f* *p*

Hn.

accel. E Meno mosso ♩ = 80

Hp. *p*

Pno. *f*

accel. E Meno mosso ♩ = 80

Vln. I *pp* *f* *p* *f* *p* *f* *p*

Gli altri *pp* *f* *p* *f* *p*

Vln. II *pp* *f* *p* *f* *ff* *f* *p*

Gli altri *pp* *f* *p* *f* *p*

Vla. *pp* *mf* *f* *p* *f* *p*

Gli altri *pp* *mf* *f* *p*

Vcl. *pp* *f* *p* *f* *p*

Gli altri *pp* *f* *p* *f* *p*

Db.

rit. . . . ♩ = 60

accel.

51

Fl. *p* *f* *f* *fp* *ff*

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

C. A. *p* *f* *fp* *ff*

Cl. *p* *f* *fp* *ff*

Cl. *p* *fp* *fp* *ff* to Cl. in E_b

B. Cl. *f* *p* *f* *ff*

Bsn. *f* *p* *ff*

Cbsn. *p* *f* *p* *ff* *cantabile sempre*

Hn. *f* *pp*

Tpts. *p maestoso* *f* *p*

Tbn. *p maestoso* *ff*

B. Tbn. *p maestoso*

Tba. *p* *ppp* *p*

rit. . . . ♩ = 60

accel.

Timp. *p*

Hp.

rit. . . . ♩ = 60

accel.

Vln. I Tutti *p* *p* *p* *f*

Vln. II Tutti *p* *p* *p* *f*

Vla. Tutti *p* *p* *p* *f*

Vcl. Tutti *p* *p* *p* *f*

Db. *f*

G

♩ = 120

62

Fl.

Ob.

C. A.

E♭ Cl.

Cl.

B. Cl.

Bsn.

Cbsn.

cantabile sempre

cantabile sempre

Cl. in E♭

cantabile sempre

pp, *ff*, *p*, *f*, *fp*, *sfz*

Tpts.

Tbn.

B. Tbn.

Tba.

straight mute

straight mute

straight mute

pp, *ff*, *p*, *sfz*

G

♩ = 120

Timp.

Db.

ppp, *p*

69

Fl.

Ob.

C. A.

E♭ Cl.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

Tpts.

Tba.

Timp.

B. D.

Db.

H

H

senza sord.

H

This musical score page (numbered 69) features a variety of instruments: Flute (Fl.), Oboe (Ob.), Clarinet in A (C. A.), Clarinet in E-flat (E♭ Cl.), Clarinet in C (Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Contrabassoon (Cbsn.), Horn (Hn.), Trumpets (Tpts.), Trombone (Tba.), Timpani (Timp.), Bass Drum (B. D.), and Double Bass (Db.). The score is written in a single system with multiple staves. It includes dynamic markings such as *f*, *pp*, *ffp*, *ff*, *p*, and *sfz*. Performance instructions include accents, slurs, and breath marks. A rehearsal mark 'H' is present at the top right and bottom right of the page. The Double Bass part includes the instruction 'senza sord.' (without mutes). The score shows complex melodic lines with many slurs and dynamic changes across the measures.

I

77

Fl.

Ob.

C. A.

E♭ Cl.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

Tpts.

Timp.

B. D.

Vln. I

Gli altri

Vln. II

Gli altri

Vla.

Gli altri

Vcl.

Gli altri

Db.

f *f* *ff* *ffp* *fff* *p* *f* *fp* *f* *fff* *pp* *mf* *pp* *p* *f* *energico* *p misterioso* *f* *energico* *p misterioso* *f* *energico* *p misterioso* *f* *energico* *p misterioso*

to Cl. in B♭

I

I

Hn.

Tpts.

Timp.

B. D.

Vln. I

Gli altri

Vln. II

Gli altri

Vla.

Gli altri

Vcl.

Gli altri

Db.

pp *pp* *f* *pp* *mf* *pp* *p* *f* *energico* *p misterioso* *f* *energico* *p misterioso* *f* *energico* *p misterioso* *f* *energico* *p misterioso*

1 solo arco senza sord.

div. a 6 arco con sord.

1 solo arco senza sord.

div. a 5 arco con sord.

1 solo arco senza sord.

div. a 4 arco con sord.

1 solo arco senza sord.

div. a 3 arco con sord.

109

L

Fl. *f cantabile*

Ob. *p*

Cl. *p* *f*

Bsn. *f cantabile* *p*

Hn. *p* *con sord.*

Tpts. *p*

Tba. *pp*

Timp. *pp*

Vln. I Tutti *L*

Vln. II Tutti

Vla. Tutti

Vcl. Tutti

Db.

117

M

Fl. *p* *rit.* *long*

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

Cl. *p*

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

Hn. *f* *p*

Tbn. *pp* *f*

B. Tbn. *pp* *f*

Pno. *p* *rit.* *long*

Vln. I Tutti *M* *p* *div.* *rit.* *long*

Vln. II Tutti *p* *div.*

Vla. Tutti *p* *div.*

Vcl. Tutti *p* *div.*

Db. *f* *pp* *f*

N

126 ♩ = 60

Hn. *a 2 con sord.*
p *ppp*

senza sord.
mf *pp* *mf*

Tpts. *mf* *pp* *mf*

Tbn. *mf* *pp* *mf*

B. Tbn. *mf* *pp* *mf*

Tba. *p* *mf*

N

♩ = 60

Timp. *pp*

B. D. *p*

Hp. *f*

Pno. *f*

N

♩ = 60

Tutti Outside players

Vln. I *div. a 7 arco con sord.* *p intenso* *ff*

Tutti Inside players

Vln. II *div. a 6 arco con sord.* *p intenso* *ff*

Tutti Outside players

Vla. *div. a 5 arco con sord.* *p intenso* *ff*

Tutti Inside players

Vcl. *div. a 4 arco con sord.* *p intenso* *ff*

Tutti Inside players

Db. *> p*

0

♩ = 120

137

Fl. *a2* *f*

Ob. *a2* *p* *f*

Cl. 1. *p* *f*

Cl. 2. Cl. in Bb *p* *f*

Bsn. *a2* *p* *f*

Hn. *p* *f*

Tpts. *pp* *mf*

Tbn. *pp* *mf* *pp*

B. Tbn. *pp* *mf* *pp*

Tba. *p* *ppp*

0

♩ = 120

Timp. *p*

B. D. *p*

Hp. *f* *pp* *l.v.*

Pno. *f* *pp*

0

♩ = 120

Tutti Outside players *ff* *p* *ff* *p* *ppp*

Vln. I *ff* *p* *ff* *p* *ppp*

Tutti Inside players *ff* *p* *ff* *p* *ppp*

Vln. II *ff* *p* *ff* *p* *ppp*

Tutti Outside players *ff* *p* *ff* *p* *ppp*

Vla. *ff* *p* *ff* *p* *ppp*

Tutti Inside players *ff* *p* *ff* *p* *ppp*

Vcl. *ff* *p* *ff* *p* *ppp*

Tutti Inside players *ff* *p* *ff* *p* *ppp*

Db. *ff* *p* *ff* *p* *ppp*

univ. senza vib. *p* *ppp*