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MOZART

FOR STRING ORCHESTRA

DURATION 5 MINUTES

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BY THE STRING SECTION OF THE BBC SYMPHONY ORCHESTRA

ORCHESTRA CONDUCTED BY SIMON JOLY

It seems usual, when writing a homage to a fellow composer, to incorporate either hidden or blatant music quotations from the composer concerned - a 'clueing-in' process rather like the obvious brush-stroke of the early abstract expressionist painters, showing the hand-made quality of the work. Such a technique can provide an easy way-in to the portrait of a musician, or in the case of a painter, the method of showing via technique, a human touch.

In the gradual 'cleaning-up' process (as seen in the art of Newman, Reinhardt or from another standpoint Riley), the hand becomes hidden so that the paintings take on a quality beyond the artist's immediate physical contact. The clueing-in has to an extent vanished: what is left are objects of often monumental beauty, which in no obvious way show how they were made.

My MOZART makes no attempt to tell you about Mozart's music or character. It is a homage in abstract - a celebration (as odd as it seems) of the art of making (Mozart excelled in this!), which continues in a world where it often seems senseless. Just as the American artist Rauschenberg said when reluctantly beginning his first work in lithography 'It seems strange in the late twentieth century to be drawing on stones' - so to writing music. And yet this very act is fundamental to my life.

MOZART is my way of making, because when all is said and done, a Newman, Reinhardt or Riley, however bleak some of their work may be, communicates the fundamental essence of each artist's will and need to make things. Mozart in his short life (at twenty-nine I would only have six years to go!) is perhaps the prime composer in the art of creating. My MOZART is wilful, relentless, and in the latter part of the work rather mournful. The piece will after all be first heard on the day of Mozart's death - a reminder of our mortality.

Mozart

1.

For String Orchestra

Andrew Toovey
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Sounding fast and hectic. ($\text{I} = \text{c. 76}$)

System 1:

- Dynamic: fff!
- Tempo: $\text{I} = \text{c. 76}$
- Text: Always the dominant sound in the texture.
- Text: Non Div. Sul Pont.
- Text: fff! Non Div. Sul Pont.
- Text: fff! (wide range glissando).
- Text: Snap pizz.
- Text: fff! off

System 2:

- Dynamic: fff!
- Text: fff!
- Text: fff!
- Text: Snap Pizz.
- Text: fff!
- Text: Snap Pizz.
- Text: fff!

This page contains six staves of handwritten musical notation for a string quartet. The notation is highly detailed, including various dynamics such as *Nat.*, *Sim.*, *fff!*, and *ffff!*, and time signatures like 6:4, 5:4, and 3:2. Performance instructions include *Sul Pont.*, *Arco*, *Snap Pizz.*, and *Non Div.*. The music is divided into measures by vertical bar lines and includes several rehearsal marks (e.g., 10, IV, V). The notation uses standard musical symbols like quarter and eighth notes, with specific markings for each string part (Violin 1, Violin 2, Viola, Cello).

Handwritten musical score for string instruments, page 3.

The score consists of six staves of music, divided into measures by vertical bar lines. The time signature varies between 5:4 and 6:4. Key signatures include major and minor keys with various sharps and flats. The music includes dynamic markings such as *Sul Pont.*, *Nat.*, *Arco*, *(full bows)*, and *(SFP!)*. Performance instructions like "heavy accents" and "very heavy accents" are also present. Measure 20 is explicitly labeled at the top right.

Measure 1: *Sul Pont.* 6:4, 6:4, 6:4, 6:4, 6:4, 6:4. Measure 2: *Sul Pont.* 5:4, 5:4, 5:4, 5:4, 5:4, 5:4. Measure 3: *(Nat. Very heavy accents.)* (indicated by a bracket over the first four measures of the next staff). Measure 4: *Arco* 5:4, 5:4, 5:4, 5:4, 5:4, 5:4. Measure 5: *Nat.* 6:4, 6:4, 6:4, 6:4, 6:4, 6:4. Measure 6: *Nat.* 5:4, 5:4, 5:4, 5:4, 5:4, 5:4. Measure 7: *Sul Pont.* 5:4, 5:4, 5:4, 5:4, 5:4, 5:4. Measure 8: *(full bows)* 5:4, 5:4, 5:4, 5:4, 5:4, 5:4. Measure 9: *(full bows)* 5:4, 5:4, 5:4, 5:4, 5:4, 5:4. Measure 10: *(full bows)* 5:4, 5:4, 5:4, 5:4, 5:4, 5:4.

f.
 110 V
 6:4 6:4 6:4 6:4
 5:4 5:4 5:4 5:4
 (full bows)
 Nat.
 (full bows)
 6:4
 5:4
 fff!
 5:4
 fff!

30 V
 6:4 6:4 6:4 6:4
 5:4 5:4 5:4 5:4
 Sub Pnt.
 6:4 6:4
 5:4 5:4
 6:4 6:4 6:4 6:4
 5:4 5:4 5:4 5:4
 5:4

4

Nat.

(full bows)

Nat.

(full bows)

Snap Pizz.

Independently, fitting notes freely over whole bar.

Snap Pizz.

Independently, fitting notes freely over whole bar.

40

Sul Pont.

Sul Pont.

18/0

20/0

12/0

14/0

6.

1111φV

Nat. 6:4 6:4

Sim. 5:4 5:4 5:4

(full bows)

Arco IV

ffff! Snap Pizz. 5:4 5:4

1111φV

6:4 6:4

(full bows)

5:4 5:4

(full bows)

Div. 6:4 6:4 6:4

ffff! (Non trem. - bowing ad lib.)

Arco 5:4 5:4 5:4 5:4

ffff! (Non trem. - bowing ad lib.)

Handwritten musical score page 7, featuring six staves of music. The score includes dynamic markings such as pp , f , fff , and p , and time signatures including 6:4, 5:4, and 3:4. Performance instructions like "Sul Pont.", "Nat. 0.65", and "P.122." are present. A large bracket covers the first two staves with the instruction "Hold for 10^{II} (New tempo) 3:4". The score concludes with a final dynamic marking of f .

fff!
** Small glissando, approx. a 3rd.

* retake bows often and with great intensity.

8. Slower - mournful.
 * ($d = c. 48$).

Muted. Div. Non Vibrato. →

f

Muted. Arco.

p (Light accents)

f bowing ad lib.

60

* as before retake bows to keep intensity, only on long notes.

** The viola part, divided into six parts are all to be played as artificial harmonics stopped at the 4th above the written note. The part therefore sounds two octaves higher than written.

Handwritten musical score for a string quartet (Violin 1, Violin 2, Viola, Cello) and piano. The score consists of two systems of music, each with four measures. The key signature changes frequently, and the time signature varies between 6:4, 5:4, and common time. The score includes dynamic markings, articulation marks (e.g., accents), and performance instructions (e.g., Sul pont.).

Measure 1:

- Violin 1:** Measures 1-4. Key signature: B-flat major (two flats). Measure 1: 6:4. Measure 2: 5:4. Measure 3: 6:4. Measure 4: 5:4. Dynamics: f , p .
- Violin 2:** Measures 1-4. Key signature: B-flat major (two flats). Measure 1: 6:4. Measure 2: 5:4. Measure 3: 6:4. Measure 4: 5:4. Dynamics: f , p .
- Viola:** Measures 1-4. Key signature: B-flat major (two flats). Measure 1: 6:4. Measure 2: 5:4. Measure 3: 6:4. Measure 4: 5:4. Dynamics: f , p .
- Cello:** Measures 1-4. Key signature: B-flat major (two flats). Measure 1: 6:4. Measure 2: 5:4. Measure 3: 6:4. Measure 4: 5:4. Dynamics: f , p .
- Piano:** Measures 1-4. Key signature: B-flat major (two flats). Measure 1: 6:4. Measure 2: 5:4. Measure 3: 6:4. Measure 4: 5:4. Dynamics: f , p .

Measure 2:

- Violin 1:** Measures 5-8. Key signature: B-flat major (two flats). Measure 5: 6:4. Measure 6: 5:4. Measure 7: 6:4. Measure 8: 5:4. Dynamics: f , p . Articulation: accents.
- Violin 2:** Measures 5-8. Key signature: B-flat major (two flats). Measure 5: 6:4. Measure 6: 5:4. Measure 7: 6:4. Measure 8: 5:4. Dynamics: f , p . Articulation: accents.
- Viola:** Measures 5-8. Key signature: B-flat major (two flats). Measure 5: 6:4. Measure 6: 5:4. Measure 7: 6:4. Measure 8: 5:4. Dynamics: f , p . Articulation: accents.
- Cello:** Measures 5-8. Key signature: B-flat major (two flats). Measure 5: 6:4. Measure 6: 5:4. Measure 7: 6:4. Measure 8: 5:4. Dynamics: f , p . Articulation: accents.
- Piano:** Measures 5-8. Key signature: B-flat major (two flats). Measure 5: 6:4. Measure 6: 5:4. Measure 7: 6:4. Measure 8: 5:4. Dynamics: f , p . Articulation: accents.

Measure 3:

- Violin 1:** Measures 9-12. Key signature: B-flat major (two flats). Measure 9: 6:4. Measure 10: 5:4. Measure 11: 6:4. Measure 12: 5:4. Dynamics: f , p . Articulation: accents.
- Violin 2:** Measures 9-12. Key signature: B-flat major (two flats). Measure 9: 6:4. Measure 10: 5:4. Measure 11: 6:4. Measure 12: 5:4. Dynamics: f , p . Articulation: accents.
- Viola:** Measures 9-12. Key signature: B-flat major (two flats). Measure 9: 6:4. Measure 10: 5:4. Measure 11: 6:4. Measure 12: 5:4. Dynamics: f , p . Articulation: accents.
- Cello:** Measures 9-12. Key signature: B-flat major (two flats). Measure 9: 6:4. Measure 10: 5:4. Measure 11: 6:4. Measure 12: 5:4. Dynamics: f , p . Articulation: accents.
- Piano:** Measures 9-12. Key signature: B-flat major (two flats). Measure 9: 6:4. Measure 10: 5:4. Measure 11: 6:4. Measure 12: 5:4. Dynamics: f , p . Articulation: accents.

Measure 4:

- Violin 1:** Measures 13-16. Key signature: B-flat major (two flats). Measure 13: 6:4. Measure 14: 5:4. Measure 15: 6:4. Measure 16: 5:4. Dynamics: f , p . Articulation: accents.
- Violin 2:** Measures 13-16. Key signature: B-flat major (two flats). Measure 13: 6:4. Measure 14: 5:4. Measure 15: 6:4. Measure 16: 5:4. Dynamics: f , p . Articulation: accents.
- Viola:** Measures 13-16. Key signature: B-flat major (two flats). Measure 13: 6:4. Measure 14: 5:4. Measure 15: 6:4. Measure 16: 5:4. Dynamics: f , p . Articulation: accents.
- Cello:** Measures 13-16. Key signature: B-flat major (two flats). Measure 13: 6:4. Measure 14: 5:4. Measure 15: 6:4. Measure 16: 5:4. Dynamics: f , p . Articulation: accents.
- Piano:** Measures 13-16. Key signature: B-flat major (two flats). Measure 13: 6:4. Measure 14: 5:4. Measure 15: 6:4. Measure 16: 5:4. Dynamics: f , p . Articulation: accents.

Handwritten musical score for four staves, page 10. The score consists of four systems of music, each with a different key signature and time signature.

- Staff 1:** Key signature of B-flat major (two flats). Time signature changes from 6:4 to 5:4. Measures show various note heads and rests, with some notes having horizontal stems extending to the right.
- Staff 2:** Key signature of A major (no sharps or flats). Time signature changes from 6:4 to 5:4. Measures show various note heads and rests, with some notes having horizontal stems extending to the right.
- Staff 3:** Key signature of E major (no sharps or flats). Time signature changes from 6:4 to 5:4. Measures show various note heads and rests, with some notes having horizontal stems extending to the right.
- Staff 4:** Key signature of C major (no sharps or flats). Time signature changes from 6:4 to 5:4. Measures show various note heads and rests, with some notes having horizontal stems extending to the right.

The score is written on five-line staff paper with vertical bar lines separating measures. Some measures begin with a vertical bar line on the left side of the staff. Measure numbers are present above the staff in the first system. The score is divided into systems by large vertical lines between the staves.

80

All gradually take note off.

Non Div. bowing ad lib.

6:4

6:4

6:4

5:4

5:4

pp

Non Div. bowing ad lib.

5:4

5:4

5:4

pp

A handwritten musical score page, numbered 11 in the top right corner. The score is organized into four systems, each consisting of two staves. The top staff of each system features a treble clef, a key signature of one sharp (F#), and a common time signature (C). The bottom staff features a bass clef and a common time signature (C). Various musical markings are present throughout the score, including dynamic instructions like 'ff' (fortissimo), 'fff' (fortississimo), and 'Mute off', as well as performance techniques such as slurs, grace notes, and fingerings. Measure numbers 1 through 16 are indicated above the staves. The score concludes with a final dynamic instruction '!' at the end of the last measure.

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