

Full Score

Andrew Toovey

Acrobats

Programme Note:

Acrobats was commissioned by CoMA for the 1995 residential summer school at Bretton Hall, and lasts about 10 minutes. It is scored for three groups of mixed woodwind and brass players, but a new version has been made available in 'Open Score' format, and it is possible in this format to incorporate string instruments, including violins, violas, cellos, double bass, guitar, harp, etc. The work is dedicated to sculptor John Davies, and the first performance by CoMA was conducted by Simon Foxley on August 11th 1995 at Bretton Hall, Wakefield.

The idea for Acrobats comes directly from a group of human figures John Davies has made since the early '80s which are on ladders, swings, rope, trapeze, and he sees as something of a human circus, life's circus. At first I wrote many musical ideas which I felt captured the movement and life of these magnificent figures. It suddenly struck me that I had been looking at them in a rather obvious way, imagining actual movement rather than a captured moment, movement or gesture. The patina of painted skin texture also seemed to suggest their immobile state. Once I had 'looked' in a different way my own work dramatically changed. I thought about making my music clear and ritualistic. Rather than simply creating a music for these figures to dance to I made music that I hope mirrors their intensity.

Performance Note:

Three instrumental groups are used. A and B each have four parts (numbered 1-8 in the score), and are conducted. I imagine woodwind and brass mixed between these two groups. Group C is set out on two pages with a type of missed mobile collection of melodic fragments for three high instruments (possibly fl/ob/clar), and is not conducted, except to indicate when to start and stop. The three performers are to put on a 'version' of these fragments together, making them overlap, echo, etc. This music begins the work, and is used in the central section, adding short outbursts to the existing texture. Some special separation between the three groups would be ideal. An ideal scoring would possibly be a mixture of the following:

Group A: 1 = Picc/Fl/Eb/Bb Clar. 2 = ob/clar/trpt. 3 and 4 clar/sax.

Group B: Should have three instruments per part.

5 = 2 fl + 1 ob. 6 = 2 clar + 1 sax. 7 = horn + 2 bsns. 8 = 2 tbn + tuba.

There are many other approaches, depending on available instruments. I would also welcome the use of Eb and Bb instruments on part 1 using non transposed parts to further add other notes to the part as a kind of over-tone.

for John Davies on his 49th Birthday

Acrobats

Group C (3 instruments)

Andrew Toovey 1995

Conductor will indicate to begin. Play your own combination of the following melodic fragments. Silence is an important part of the process. Do not make the fragments one long melody. Make your version at least two minutes long. Instrumentalists in Group C can be placed around the concert hall like one might a fanfare.

$\text{♩} = \text{c.}60$ Moderate tempo never more than *mf* with inflections cresc. and dim. ad lib. and slurs ad lib.

The sheet music contains 18 melodic fragments arranged in four rows of four. Each fragment is a single-line staff in treble clef. Measure numbers are present above some fragments. Measure 1 consists of six eighth notes followed by a sixteenth-note rest. Measures 2-3 show sixteenth-note patterns with grace notes and slurs. Measures 4-5 feature eighth-note patterns with grace notes and slurs. Measures 6-7 show eighth-note patterns with grace notes and slurs. Measures 8-9 show eighth-note patterns with grace notes and slurs. Measures 10-11 show eighth-note patterns with grace notes and slurs. Measures 12-13 show eighth-note patterns with grace notes and slurs. Measures 14-15 show eighth-note patterns with grace notes and slurs. Measures 16-17 show eighth-note patterns with grace notes and slurs. Measures 18-19 show eighth-note patterns with grace notes and slurs.

The musical score contains 15 measures of music for a single melodic line. The key signature is one sharp (F#). The time signature is common time (indicated by 'C'). The clef is treble clef ('G'). Measure 1: Starts with a quarter note followed by an eighth note with a sixteenth-note stroke. Measure 2: Starts with a quarter note followed by an eighth note with a sixteenth-note stroke. Measure 3: Starts with a quarter note followed by an eighth note with a sixteenth-note stroke. Measure 4: Starts with a quarter note followed by an eighth note with a sixteenth-note stroke. Measure 5: Starts with a quarter note followed by an eighth note with a sixteenth-note stroke. Measure 6: Starts with a quarter note followed by an eighth note with a sixteenth-note stroke. Measure 7: Starts with a quarter note followed by an eighth note with a sixteenth-note stroke. Measure 8: Starts with a quarter note followed by an eighth note with a sixteenth-note stroke. Measure 9: Starts with a quarter note followed by an eighth note with a sixteenth-note stroke. Measure 10: Starts with a quarter note followed by an eighth note with a sixteenth-note stroke. Measure 11: Starts with a quarter note followed by an eighth note with a sixteenth-note stroke. Measure 12: Starts with a quarter note followed by an eighth note with a sixteenth-note stroke. Measure 13: Starts with a quarter note followed by an eighth note with a sixteenth-note stroke. Measure 14: Starts with a quarter note followed by an eighth note with a sixteenth-note stroke. Measure 15: Starts with a quarter note followed by an eighth note with a sixteenth-note stroke.

Acrobats

Andrew Toovey

A. $\text{♩} = \text{c.60}$

Part 1 in C

Part 2 in C

Part 3 in C

Part 4 in C

Part 5 in C

Part 6 in C

Part 7 in C

Part 8 in C

ff

ff

ff

ff



Pt.1 C

Pt.2 C

Pt.5 C

Pt.6 C

ff

ff

ff

ff

3

Pt.1 C

Pt.2 C

Pt.5 C

Pt.6 C

7

5

5

5

5

=

10

Pt.1 C

Pt.2 C

Pt.5 C

Pt.6 C

5

5

5

5

5

=

13

Pt.1 C

Pt.2 C

Pt.5 C

Pt.6 C

5

5

5

5

5

16 , 4

Pt.1 C

Pt.2 C

Pt.5 C

Pt.6 C

==

20

Pt.1 C

Pt.2 C

Pt.5 C

Pt.6 C

==

24

Pt.1 C

Pt.2 C

Pt.5 C

Pt.6 C

5

27

Pt.1 C

Pt.2 C

Pt.5 C

Pt.6 C

Group C to add 7 fragments during pages 6-10 only

6

B Slightly Slower $\text{♩} = \text{c.53}$ grace notes are to be fitted always before the beat. Notes chosen at random

31

Pt.1 C

Pt.2 C

Pt.3 C

Pt.4 C

Pt.5 C

Pt.6 C

Pt.7 C

Pt.8 C

p *sim.*

p *sim.*

p *sim.*

p *sim.*

35

Pt.1 C

Pt.2 C

Pt.3 C

Pt.4 C

Pt.5 C

Pt.6 C

Pt.7 C

Pt.8 C

p *sim.*

p *sim.*

7

39

Pt.1 C

Pt.2 C

Pt.3 C

Pt.4 C

Pt.5 C

Pt.6 C

Pt.7 C

Pt.8 C

=

44

Pt.1 C

Pt.2 C

Pt.3 C

Pt.4 C

Pt.5 C

Pt.6 C

Pt.7 C

Pt.8 C

48

Pt.1 C

Pt.2 C

Pt.3 C

Pt.4 C

Pt.5 C

Pt.6 C

Pt.7 C

Pt.8 C

This musical score page contains eight staves, each labeled Pt.1 C through Pt.8 C. The music is in common time (indicated by '4'). Measures 48 through 50 are shown. Measure 48 starts with a dotted half note followed by a quarter note. Measures 49 and 50 feature complex rhythmic patterns with eighth and sixteenth notes, often grouped by vertical bar lines. Measure 50 concludes with a series of eighth-note chords. Measure 51 begins with a dotted half note followed by a quarter note.



54

Pt.1 C

Pt.2 C

Pt.3 C

Pt.4 C

Pt.5 C

Pt.6 C

Pt.7 C

Pt.8 C

This musical score page continues the sequence from the previous page. Measures 54 through 56 are shown. Measure 54 begins with a dotted half note followed by a quarter note. Measures 55 and 56 feature eighth-note patterns with grace notes and slurs. Measure 56 concludes with a series of eighth-note chords. Measure 57 begins with a dotted half note followed by a quarter note.

9

58

Pt.1 C

Pt.2 C

Pt.3 C

Pt.4 C

Pt.5 C

Pt.6 C

Pt.7 C

Pt.8 C

63

Pt.1 C

Pt.2 C

Pt.3 C

Pt.4 C

Pt.5 C

Pt.6 C

Pt.7 C

Pt.8 C

10

68

Pt.1 C
Pt.2 C
Pt.3 C
Pt.4 C
Pt.5 C
Pt.6 C
Pt.7 C
Pt.8 C

73

Pt.1 C
Pt.2 C
Pt.3 C
Pt.4 C
Pt.5 C
Pt.6 C
Pt.7 C
Pt.8 C

11

79

Pt.1 C

Pt.2 C

Pt.3 C

Pt.4 C

Pt.5 C

Pt.6 C

Pt.7 C

Pt.8 C

pp

!!

!!

!!

!!

!!

!!

!!

!!

*Not too slowly - plaintively
All parts *ppp*! As if whispered!*

12

85 **C** = 75

Pt.1 C

ppp!

Pt.2 C

ppp!

Pt.3 C

ppp!

Pt.4 C

ppp!

Pt.5 C

ppp!

Pt.6 C

ppp!

Pt.7 C

ppp!

Pt.8 C

ppp!

=

This section of the musical score consists of eight staves, each representing a different part labeled Pt.1 C through Pt.8 C. The music is in common time and key C. The dynamic instruction is *ppp*. Measures 85-87 feature six staves of eighth-note patterns with grace notes and slurs. Measure 88 shows sustained notes.

89

Pt.1 C

Pt.2 C

Pt.3 C

Pt.4 C

Pt.5 C

Pt.6 C

Pt.7 C

Pt.8 C

This section of the musical score consists of eight staves, each representing a different part labeled Pt.1 C through Pt.8 C. The music is in common time and key C. The dynamic instruction is *ppp*. The parts play eighth-note patterns with grace notes and slurs.

13

93

Pt.1 C

Pt.2 C

Pt.3 C

Pt.4 C

Pt.5 C

Pt.6 C

Pt.7 C

Pt.8 C

(breath when needed!)

97

Pt.1 C

Pt.2 C

Pt.3 C

Pt.4 C

Pt.5 C

Pt.6 C

Pt.7 C

Pt.8 C

101

Pt.1 C

Pt.2 C

Pt.3 C

Pt.4 C

Pt.5 C

Pt.6 C

Pt.7 C

Pt.8 C

3 3 3 3 3 3 3 3

105

Pt.1 C

Pt.2 C

Pt.3 C

Pt.4 C

Pt.5 C

Pt.6 C

Pt.7 C

Pt.8 C

3 3 3 3 3 3 3 3

5 3 3 3 3 3 3 3

15

109

Pt.1 C

Pt.2 C

Pt.3 C

Pt.4 C

Pt.5 C

Pt.6 C

Pt.7 C

Pt.8 C

113

Pt.1 C

Pt.2 C

Pt.3 C

Pt.4 C

Pt.5 C

Pt.6 C

Pt.7 C

Pt.8 C

117

Pt.1 C

Pt.2 C

Pt.3 C

Pt.4 C

Pt.5 C

Pt.6 C

Pt.7 C

Pt.8 C

=

121

Pt.1 C

Pt.2 C

Pt.3 C

Pt.4 C

Pt.5 C

Pt.6 C

Pt.7 C

Pt.8 C

=

17

125

Pt.1 C

Pt.2 C

Pt.3 C

Pt.4 C

Pt.5 C

Pt.6 C

Pt.7 C

Pt.8 C

This musical score page shows eight staves (Pt.1 C to Pt.8 C) for a piece starting at measure 125. The music consists of eighth-note patterns. Measure 125 starts with two groups of three eighth notes each, followed by a single eighth note. Measures 126 and 127 continue this pattern, with measure 127 concluding with a single eighth note. Measure 128 begins with a single eighth note, followed by two groups of three eighth notes each, and ends with a single eighth note.

128

Pt.1 C

Pt.2 C

Pt.3 C

Pt.4 C

Pt.5 C

Pt.6 C

Pt.7 C

Pt.8 C

This musical score page shows the continuation of the piece from measure 128. The music follows a similar pattern of eighth-note groups. Measure 128 starts with a single eighth note, followed by two groups of three eighth notes each, and ends with a single eighth note. Measures 129 and 130 continue this pattern, with measure 130 concluding with a single eighth note. Measure 131 begins with a single eighth note, followed by two groups of three eighth notes each, and ends with a single eighth note.

132

Pt.1 C
Pt.2 C
Pt.3 C
Pt.4 C
Pt.5 C
Pt.6 C
Pt.7 C
Pt.8 C

(b) $\overline{\sigma}$ $\overline{\sigma}$ $\overline{\sigma}$ $\overline{\sigma}$

==

136

Pt.1 C
Pt.2 C
Pt.3 C
Pt.4 C
Pt.5 C
Pt.6 C
Pt.7 C
Pt.8 C

$\overline{\sigma}$ $\overline{\sigma}$ $\overline{\sigma}$ $\overline{\sigma}$

19

139

Pt.1 C

Pt.2 C

Pt.3 C

Pt.4 C

Pt.5 C

Pt.6 C

Pt.7 C

Pt.8 C

=

142

Pt.1 C

Pt.2 C

Pt.3 C

Pt.4 C

Pt.5 C

Pt.6 C

Pt.7 C

Pt.8 C

145

Pt.1 C
Pt.2 C
Pt.3 C
Pt.4 C
Pt.5 C
Pt.6 C
Pt.7 C
Pt.8 C

set on Sibelius, June 2016
by Gregory Rose