UNIVERSITY OF SUSSEX

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SUBMISSION FOR THE DEGREE OF PHD IN MUSICAL COMPOSITION

Portfolio of Compositions

Part 3 of 6

VELVET REVOLUTION

for large ensemble


September 2017
I hereby declare that this portfolio of compositions has not been and will not be submitted, in whole or in part, to another University for the award of any other degree.

Signed:
Velvet Revolution

INSTRUMENTATION (16 players)

1 Flute
1 Cor Anglais in F
1 Bass Clarinet in B♭
1 Soprano Saxophone in B♭
1 Contrabassoon
1 Horn in F
1 Trumpet in C
1 Trombone
1 Percussionist: Marimba, Vibraphone, Glockenspiel, Tam-Tam
1 Harp
1 Accordion
2 Violins
1 Viola
1 Cello
1 Double Bass

NOTES:

-The score is at concert pitch, with the usual octave transpositions for contrabassoon, double bass and glockenspiel.
-The double bass should have either an extension to low C or a fifth string.
-Percussion mallet specifications are only suggestions.

DURATION: c.9'25"

PERCUSSION SPECIFICATIONS:

Marimba range: from A to c4, i.e. 4 1/4 octaves.

Possible layout:

In the suggested layout given below, those instruments used successively in the score are placed adjacently. This layout could work either from left to right, or from right to left. The quickest change-overs are between Vibraphone and Glockenspiel (9 seconds) and between Marimba and Vibraphone (9 seconds).

Glockenspiel Vibraphone Marimba Tam-Tam
Velvet Revolution

\( \text{Barnaby Hollington} \)

\[ \text{\( \frac{3}{4} \)} \]

\[ \text{\( \frac{5}{8} \)} \]

\( \text{Flute} \)

\( \text{Cor Anglais} \)

\( \text{Bass Clarinet in Bb} \)

\( \text{Soprano Saxophone} \)

\( \text{Contrabassoon} \)

\( \text{Horn in F} \)

\( \text{Trumpet in C} \)

\( \text{Trombone} \)

\( \text{Marimba} \)

\( \text{Harp} \)

\[ \text{\( \frac{3}{4} \)} \]

\[ \text{\( \frac{5}{8} \)} \]

\( \text{Violin 1} \)

\( \text{Violin 2} \)

\( \text{Viola} \)

\( \text{Violoncello} \)

\( \text{Double Bass} \)

\( \text{medium yarn mallets (2)} \)

\( \text{*Trombone: keep straight mute on throughout, except where indicated} \)
NB: If playing a 5-string bass (rather than a low C extension), bars 41-50 can be played down an octave.
a little softer than Violin 1 and Viola over the next 5 bars
B. Cl.  
S. Sax.  
Chsn.  
Hn.  
Mar.  
Hp.  
Accord.  
Vln. 1  
Vln. 2  
Vla.  
Vc.  
Db.  

\( \text{pizz.} \)
\[ \frac{3}{4} \quad \frac{3}{4} \quad \text{poco meno mosso} \]

\[ \frac{3}{4} \quad \frac{2}{4} \quad \text{poco meno mosso} \]
tempo primo (ancora meno mosso)

\[ \text{\(\frac{5}{8} \)} \quad \text{\(= 120 \)} \quad \text{\(\Delta \)} \quad \text{\(\frac{4}{4} \)} \]

Fl.

C. A.

B. Cl.

S. Sax.

Chsn.

Hn.

C Tpt.

Tbn.

Mar.

Hp.

Accord.

Vla. 1

Vla. 2

Vla.

Vc.

Db.
20

beat in 4
(normal)

\(\frac{4}{4}\)
beat in 4
(normal)

beat in 3

Vln. 2
Vln. 1
B. Cl.
Cbsn.
Tbn.
Vla.
Vib.
Hn.
Fl.

beat in 4
(normal)

beat in 3

Vla. 1
Vla. 2
Vla.
Vc.
Db.

straight mute

sempre B.S.
\[ \text{Tempo: } \frac{4}{4} \text{ poco meno mosso} \]

\[ \text{Meter: } 12/8 \]

\[ \text{Duration: } \frac{4}{4} \text{ poco meno mosso} \]

\[ \text{Tempo: } J = 126 \]
9/8 4/4 ancora meno mosso (tempo primo)
\( \frac{9}{8} = 120 \)}
ancora poco meno mosso

\( \text{\textit{ancora poco meno mosso}} \)

\( \text{\textit{ancora poco meno mosso}} \)

\( \frac{3}{4} \quad \text{= 116} \)

\( \frac{2}{4} \)
ancor\ a poco meno mosso

\[ \text{\textit{ancor\ a poco meno mosso}} \]

\[ \text{\textit{ancor\ a poco meno mosso}} \]

\[ \text{\textit{ancor\ a poco meno mosso}} \]

\[ \text{\textit{ancor\ a poco meno mosso}} \]

\[ \text{\textit{ancor\ a poco meno mosso}} \]

\[ \text{\textit{ancor\ a poco meno mosso}} \]