

Christopher Beardsley

Septimal

for Oboe, French Horn, Harp and Cello

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SEPTIMAL
for Oboe, French Horn, Harp and Cello

**WINNER OF THE QUARTET SECTION IN THE
CLASSIC CD COMPOSING COMPETITION 1998**

Duration: c20 minutes

Note to performers: The untimed passages of the third movement should be performed *ad libitum*, following the cues denoted by arrows in the score.

The score is written in C.

14

Ob.

Hn

Hp

Vc.

19

Ob.

Hn

Hp

Vc.

24

Ob.

Hn

Hp

Vc.

43

Ob. *p* *mf* *f* stop

Hn *p* *mf* *f*

Hp *p* *mp* *f*

Vc. *p* *mp* *mf* *f* sul pont.

48

Ob. **Poco rit.** **A tempo (♩=92)**

Hn *f* *mp* *p* *p* open stop open

Hp *p* *p* harm.

Vc. *p* *p* *p* nat.

52

Ob. *sf* stop

Hn *mf* stop

Hp *p* *f* *p* C# G#

Vc. *f* *p* pizz. arco

57

Ob. *poco* *p* *poco* *p*

Hn

Hp

Vc. *poco* *p*

60

Ob. *mf* *p* *p*

Hn *p*

Hp *mf* *p*

Vc. *mf* *p*

63

Ob. *p* *mf*

Hn *mf*

Hp *mf*

Vc. *mf*

66

Ob.

Hn

Hp

Vc.

69

Ob.

Hn

Hp

Vc.

72

Very slow

A tempo (♩=92)

Ob.

Hn

Hp

Vc.

76

Ob. *p* *mp* *p*

Hn *mp* *p*

Hp *mp* *p* G# Bb

Vc. *mp* *p*

Detailed description: This system covers measures 76 to 79. The music is in 3/4 time, with a key signature of one sharp (F#). The measures are divided into four groups by bar lines. The first group (measures 76-77) has a 3/4 time signature. The second group (measures 78-79) has a 2/4 time signature. The third group (measures 80-81) has a 3/4 time signature. The fourth group (measures 82-83) has a 4/4 time signature. The fifth group (measures 84-85) has a 3/4 time signature. The instruments are Oboe (Ob.), Horn (Hn.), Harp (Hp.), and Violoncello (Vc.). Dynamics range from piano (*p*) to mezzo-piano (*mp*). The Harp part includes a chord change from G# to Bb between measures 82 and 83.

80

Ob. *mp*

Hn

Hp

Vc.

Detailed description: This system covers measures 80 to 83. The music is in 3/4 time, with a key signature of one sharp (F#). The measures are divided into four groups by bar lines. The first group (measures 80-81) has a 3/4 time signature. The second group (measures 82-83) has a 2/4 time signature. The third group (measures 84-85) has a 3/4 time signature. The fourth group (measures 86-87) has a 2/4 time signature. The fifth group (measures 88-89) has a 3/4 time signature. The instruments are Oboe (Ob.), Horn (Hn.), Harp (Hp.), and Violoncello (Vc.). Dynamics range from mezzo-piano (*mp*).

84

Ob. *mf* *mf* *f*

Hn *mf* *f*

Hp *mf* Db Eb Fb Gb Ab Bb *mf* *f*

Vc. *mf* *f* nat.

Detailed description: This system covers measures 84 to 87. The music is in 3/4 time, with a key signature of one sharp (F#). The measures are divided into four groups by bar lines. The first group (measures 84-85) has a 3/4 time signature. The second group (measures 86-87) has a 2/4 time signature. The third group (measures 88-89) has a 3/4 time signature. The fourth group (measures 90-91) has a 5/8 time signature. The instruments are Oboe (Ob.), Horn (Hn.), Harp (Hp.), and Violoncello (Vc.). Dynamics range from mezzo-forte (*mf*) to forte (*f*). The Harp part includes a chord change from Db to Bb between measures 86 and 87. The Violoncello part includes a natural sign (*nat.*) above the first measure of the fourth group.

10 ($\leftarrow \text{♪} = \text{♪} \rightarrow$, sempre)

88 (3+2)

Ob.
Hn
Hp
Vc.

91 (3+2)

Ob.
Hn
Hp
Vc.

94 (3+2)

Ob.
Hn
Hp
Vc.

98

Ob. *mf* *p*

Hn *mf* *p*

Hp *mf* *p*

Vc. *mf* *p*

103

Ob. *sub f* *f* *p* *mf*

Hn *sub f* *p* *p*

Hp *sub f* près de la table *p* près de la table *p* près de la table

Vc. *sub f* *p*

108 **Poco rit.** -----> **G.P** **A tempo** (♩=92)

Ob. **G.P**

Hn **G.P**

Hp *nat.* **G.P** *f* **fiery** *f*

Vc. *pizz.* *p* **G.P** *arco* *p* *gently* *p*

114

Ob. *f*

Hn *f*

Hp *mp*
Db Eb Fb Ab Bb

Vc. *f* *f*

119

Ob. *p* *f*

Hn *f*

Hp *p* *f* *p*
F# Eb F# A#

Vc. *f* *f*

124

Ob. *p flowing* *f* *p*

Hn *p*

Hp *p* *f* *p flowing*
C# D# D# G# B# D#

Vc. *p gently* *f forcefully* *p gently*

128

Ob. *p flowing*

Hn

Hp
Eb Eb D# A# C# D# Eb F# G# A# Bb

Vc. *p flowing*

131

Ob.

Hn

Hp
p Eb *p*

Vc.

134

Ob. *p* *f* *p* *mf* *p*

Hn *f* *p* *mf* *p*

Hp
C# F# B# G# *f* C# *p*

Vc. *poco marcato* *f* *sub p* *mf* *p*

138

Ob. *mf* *p* *f*

Hn *f*

Hp *mf* *p* *f* F# Bb

Vc. *f* *forcefully* *mf* *p* *f* *snap pizz.* *f* *arco* *f*

142

Ob. *f* *p* *flowing* *p* *sempre*

Hn *p* *flowing* *p* *sempre*

Hp G# Bb

Vc. *p* *sempre, flowing*

146

Ob.

Hn *p* *sempre*

Hp *p* *sempre, flowing* G# C# Eb

Vc.

149

Ob. *p*

Hn *p*

Hp *p*

Vc. *p*

154

Ob. *p* *mf*

Hn *p* *mf*

Hp *p* *mf*

Vc. *p* *mf*

161

Ob. *f* *molto* *p* *f* *molto*

Hn *f*

Hp *f* *p* *sempre p*

Vc. *f* *p* *sub f*

166

Ob. *p* *pp* con sord., like an echo

Hn *pp*

Hp *sempre p* C# G# Bb *pp* C#

Vc. *p* *sub f* *p*

171

Ob. *f* *p* *pp* like an echo

Hn *pp*

Hp *sempre p* *p* *sempre p* C# D# A# B#

Vc. *sub f* *p* *sub f*

175

Poco rit. -----> A tempo (♩=92)

Ob. *p* *f*

Hn *p*

Hp *p* F# D# G# A# *p* B#

Vc. *p* *f* forcefully

179

Ob. *f*

Hn

Hp *mf light*

Vc. *f* gliss. *sub p* arco *f*

Detailed description: This system covers measures 179 to 183. The time signature changes from 2/4 to 3/4 and back to 2/4. The Oboe (Ob.) part starts with a rest in 2/4, then enters in 3/4 with a forte (*f*) dynamic. The Horn (Hn) part has rests throughout. The Harp (Hp) part features a melodic line with a *mf light* dynamic and includes a triplet in measure 182. The Violoncello (Vc.) part has rests in 2/4, then enters in 3/4 with a forte (*f*) dynamic, playing a glissando, followed by a pizzicato (*pizz.*) section with a *sub p* dynamic, and finally an arco section with a forte (*f*) dynamic and a triplet in measure 183.

184

Ob. *p light* senza sord. *poco a poco cresc.*

Hn *p* *poco a poco cresc.*

Hp C♯ F♯ B♭ *p light* *poco a poco cresc.*

Vc. snap pizz. arco *p light* *poco a poco cresc.*

Detailed description: This system covers measures 184 to 187. The time signature is 3/4. The Oboe (Ob.) part starts with a rest, then enters with a *p light* dynamic and 'senza sord.' instruction, followed by a *poco a poco cresc.* instruction. The Horn (Hn) part has a rest, then enters with a *p* dynamic and a *poco a poco cresc.* instruction. The Harp (Hp) part has a rest, then enters with a *p light* dynamic and a *poco a poco cresc.* instruction. The Violoncello (Vc.) part starts with a rest, then enters with a *p light* dynamic and a *poco a poco cresc.* instruction, including a 'snap pizz.' instruction in measure 184 and an 'arco' instruction in measure 185.

188

Ob. *mf* *sempre cresc.*

Hn *mf* *sempre cresc.*

Hp *mf* *sempre cresc.*

Vc. *mf* *sempre cresc.*

Detailed description: This system covers measures 188 to 191. The time signature is 3/4. The Oboe (Ob.) part starts with a rest, then enters with a *mf* dynamic and a *sempre cresc.* instruction. The Horn (Hn) part has a rest, then enters with a *mf* dynamic and a *sempre cresc.* instruction. The Harp (Hp) part starts with a rest, then enters with a *mf* dynamic and a *sempre cresc.* instruction. The Violoncello (Vc.) part starts with a rest, then enters with a *mf* dynamic and a *sempre cresc.* instruction.

191

Ob. *f*

Hn *f* *p* *f*

Hp *f* *f*

Vc. *f* *p* *f*

195

Ob. *f* *f*

Hn *f* *f*

Hp *f* *f* *f* *f*

Vc. *f* *f* (non trem.)

199

Ob. *Poco rit.*

Hn *p distant* *f*

Hp *près de la table* *ff brittle* *Bb* *ff*

Vc. *sul pont.* *mfp* *snap pizz.* *ff*

II

Slowly (♩=c96)

Oboe

Horn in F

Harp
C♯ D♯ E♯ F♯
G♯ A♯ B♯

Violoncello

p *p* *p*

5

Ob.

Hn

Hp

Vc.

Rit.----->

p *p* *p*

8

A tempo (♩=c96)

Ob.

Hn

Hp

Vc.

G♯ B♯

p *p* *p*

11

Ob. *mp*

Hn *p mp*

Hp *mp*

Vc. *mp*

14

Ob. *mf mp*

Hn *mf mp*

Hp *mf mp* C# A# B#

Vc. *mf mp*

17

Oboe: grace notes on the beat

Poco rit.

Ob. *mp p*

Hn *mp p*

Hp *mp p* G# D# A# Cb

Vc. *mp p* pizz.

20 *A tempo* (♩=c96)

Ob.

Hn

Hp

Vc.

23 *like an echo*

Ob.

Hn

Hp

Vc.

26 *like an echo*

Oboe: grace notes on the beat

Ob.

Hn

Hp

Vc.

Poco rit. → A tempo (♩=c96)

29

Ob.

Hn

Hp

Vc.

32

Ob.

Hn

Hp

Vc.

35

Ob.

Hn

Hp

Vc.

38

Ob. *mf p p p p mp*

Hn *mf p p mp*

Hp *mf p* G# B1 *p mp*

Vc. *mf p p gliss p mp*

42

Ob. *p p stop*

Hn *p p*

Hp bisbigliando *p*

Vc. *p gliss sul tasto trem. 4*

45

Ob.

Hn *open*

Hp G# Bb

Vc. *3 4*

47

Ob. *mf* *p* *mf* *p*

Hn *mf* *p* *mf* *p*

Hp *p* *mf*

Vc. *mf* *sempre p*

50

Ob. *p* *p*

Hn *p*

Hp *p* *bisbigliando*

Vc. *p* *nat. (non trem)* *pizz.*

54

Poco rit. -----> A tempo (♩=c96)

Ob. *p*

Hn *p*

Hp *p* C# Eb Eb Bb

Vc. *arco* *p*

58

Ob. *p*

Hn

Hp *p* C# G# D# A# B#

Vc. =4

60

Ob. *p*

Hn *p*

Hp *p* C# C# D# G# A# B#

Vc. *p*

63

Ob. *p*

Hn *p*

Hp *p* G# Bb Eb G# F# F#

Vc. *p*

66

Ob.

Hn

Hp

Vc.

Musical score for measures 66-69. The score is for four staves: Oboe (Ob.), Horn (Hn.), Piano (Hp.), and Violoncello (Vc.). The key signature has one sharp (F#) and the time signature is 3/4. The Oboe part starts with a rest, then plays a melodic line starting on G4, marked *p*. The Horn part plays a melodic line starting on G4, marked *p*. The Piano part has a complex accompaniment with chords and arpeggios, marked *p*. The Violoncello part has a complex accompaniment with chords and arpeggios, marked *p*. Chords are labeled: C# and Eb.

70

Ob.

Hn

Hp

Vc.

Musical score for measures 70-72. The score is for four staves: Oboe (Ob.), Horn (Hn.), Piano (Hp.), and Violoncello (Vc.). The key signature has one sharp (F#) and the time signature is 2/4. The Oboe part plays a complex accompaniment with chords and arpeggios, marked *p*. The Horn part plays a melodic line starting on G4, marked *p*. The Piano part has a complex accompaniment with chords and arpeggios, marked *p*. The Violoncello part has a complex accompaniment with chords and arpeggios, marked *p*. Chords are labeled: C# D# F# A#.

73

Ob.

Hn

Hp

Vc.

Musical score for measures 73-76. The score is for four staves: Oboe (Ob.), Horn (Hn.), Piano (Hp.), and Violoncello (Vc.). The key signature has one sharp (F#) and the time signature is 2/4. The Oboe part plays a melodic line starting on G4, marked *mp*. The Horn part plays a melodic line starting on G4, marked *mp*. The Piano part has a complex accompaniment with chords and arpeggios, marked *mp*. The Violoncello part has a complex accompaniment with chords and arpeggios, marked *mp*. Chords are labeled: Db and D#.

76

Ob. *mf* *mf* *f*

Hn *mf* *f*

Hp *mf* *f*

Vc. *mf* *f*

C#

Detailed description: This system covers measures 76, 77, and 78. The Oboe part starts with a rest in measure 76, then plays a half note in 77 and a quarter note in 78. The Horn part plays a half note in 76 and a quarter note in 78. The Harp part features a complex rhythmic pattern of eighth notes in 76 and 77, followed by a half note in 78. The Violoncello part plays a rhythmic pattern of eighth notes throughout. Dynamics range from mezzo-forte (mf) to forte (f).

79

Ob. *ff*

Hn *ff*

Hp *ff*

Vc. *ff*

D# G#

C#

Detailed description: This system covers measures 79 and 80. The Oboe part has a trill in 79 and a triplet in 80. The Horn part has a trill in 79 and a half note in 80. The Harp part has a complex rhythmic pattern in 79 and a half note in 80. The Violoncello part has a rhythmic pattern in 79 and a half note in 80. Dynamics are marked fortissimo (ff). Chord changes are indicated as D# G# and C#.

81

Ob. *sempre ff*

Hn *sempre ff*

Hp *sempre ff*

Vc. *sempre ff*

G# A# C# D# B#

Detailed description: This system covers measures 81, 82, and 83. The Oboe part has a trill in 81 and a triplet in 82. The Horn part has a trill in 81 and a half note in 83. The Harp part has a complex rhythmic pattern in 81 and a half note in 83. The Violoncello part has a rhythmic pattern in 81 and a half note in 83. Dynamics are marked sempre fortissimo (sempre ff). Chord changes are indicated as G# A# and C# D# B#.

83

Ob. *tr* *tr* *Rit.*

Hn (no trill) *sempre ff* *ff*

Hp *B \flat* *ff*

Vc. *ff* *ff* 3 3 3 3

86

Ob. *p* *mp* *p* *mp* *p* *p* *A tempo* (♩=c96)

Hn

Hp *ff* *p* *D \sharp*

Vc. *ff*

91

Ob.

Hn *p*

Hp *p*

Vc. *p*

93

Ob. *p*

Hn *p*

Hp *p*

Vc. *p* pizz.

Rit. -----> A tempo (♩=c96)

96

Ob. *mf* *p* *p*

Hn *mf* *p* *p*

Hp *mf* *p* *p*

Vc. *mf* *p* *p* arco

101

Ob. *p* niente

Hn *p* niente

Hp *p*

Vc. *p* niente

Distant and cold (♩=c60)

III

Oboe *ad lib.* *pp*

Horn in F *ad lib.* *pp*

Harp C# D# E# F# G# A# Bb *bisbigliando* *pp*

Violoncello *sul pont.* *pp*

Ob. *A1* *short* *p* *A2*

Hn *short* *p*

Hp

Vc *p*

Ob. *B1* *B2* *short* *p* *B3*

Hn *p* *short* *p*

Hp *p* *bisbigliando gliss slowly*

Vc *p*

Ob. *poco a poco cresc.*

Hn *poco a poco cresc.*

Hp *bisbigliando*
p

Vc

Ob. *mf* *short* *p* *9* *tr* *9*

Hn *gliss.* *mf* *p* *poco*

Hp *bisbigliando gliss* *slowly* *p*

Vc *nat.* *tr* *p*

C1 **C2** **C3** **C4** **C5**

Repeat four times after the start of the oboe demisemiquavers

Ob. *p* *12*

Hn *tr* *p*

Hp *slow gliss*

Vc. *p* *poco*

D1 **D2** **D3** **D4**

After cue finish phrase then stop

After cue finish phrase then stop

After cue finish phrase then stop

After cue finish phrase then stop

E Slow and reflective (♩.=c60)

Ob.

Hn

Hp *p* ad lib.

Vc. no vibrato

sempre p e sempre senza espressione

F

G

Ob.

Hn

Hp *p* B♭

Vc. *p warmer* *poco p* *p*

H

H


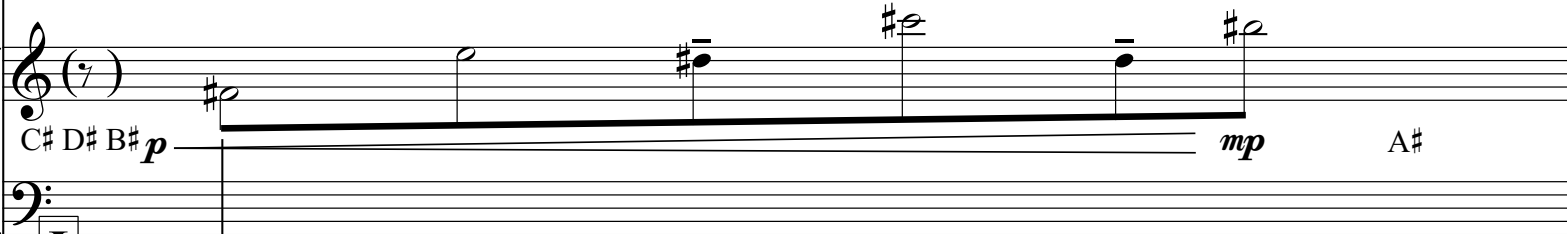

Ob.

Hn

Hp *p mp p mp p*

Vc. *poco* *p* *p* *p* *p*

I

Ob. 
Hn 
Hp 
Vc. 

J

Ob. 
Hn 
Hp 
Vc. 

K

L

Ob. 
Hn 
Hp 
Vc. 

M

Ob. *sempre p*

Hn *sempre p*

Hp *p* C \sharp B \flat F \sharp

Vc. *poco p*

N

O

Ob. *sempre p*

Hn *sempre p*

Hp *sempre p* E \flat F \sharp

Vc. *mp mf mp mf p*

P

Always growing in intensity

Ob.

Hn

Hp *B \sharp*

Vc. **P**

Q

Ob. *mp* *mf*

Hn *mp* *mf*

Hp *D# E#*

Vc. *mp* *mf*

R

Poco accel.

Ob. *f marcato*

Hn *f marcato*

Hp *C# D# f*

Vc. *f marcato*

S

T

U

Fast, with a sense of urgency (♩=120-144)

Ob.

Hn *stop* *open* *p* *p* *p* *mf*

Hp

Vc. *snap pizz.* *arco* *snap pizz.* *arco* *snap pizz.* *snap pizz.* *arco* *f* *p* *f* *f*

V

Ob.

Hn

Hp

Vc.

W

Ob.

Hn

Hp

Vc.

X

Ob.

Hn

Hp

Vc.

Ob.

Hn

Hp

Vc.

BB1 **BB2** **BB3**

Distant and cold (♩=c60)
ad lib.

Ob.

Hn

Hp

Vc.

bisbigliando

spicc.

poco

CC1 **CC2** **CC3** **DD1** **DD2**

Ob.

Hn

Hp

Vc.

spicc.

poco

EE1 EE2

EE3 EE4

Ob. *p* *Slow* (♩=c48) *p* *p* *p*

Hn *p* *p* *p* *p*

Hp *p* bisbigliando gliss slowly *p*

Vc *p* spicc. *poco*

FF1 FF2

Ob. (♩=c60) *p fluid* *poco* Repeat five times, then move to next phrase

Hn (♩=c60) *p* *poco* *tr*

Vc *p* *poco*

GG

Ob. *p* *poco* After cue, finish phrase then stop

Hp *p* Ped gliss *p* Ped gliss *p* Ped gliss

Stop immediately when cued

♩ = approx 2 seconds

HH

Sustained, like a chorale (♩.=c60)

Ob. *sempre p*

Hn *sempre p*

Hp *p* C♯ D♯ A♯ G♯

Vc. *p* *sempre p*

II**JJ**

Ob.

Hn

Hp G♯ C♯ D♯ G♯ C♯ B♭

Vc. **II** **JJ**

KK**LL**

Ob.

Hn

Hp D♯ G♯ A♯ B♯ C♯ D♯ A♯ C♯ D♯ E♭ G♯ A♭ B♭

Vc. **KK** **LL**

40 **MM** **NN** **OO**
Fast (♩=120-144)

Ob. *pp* *p* *f*

Hn. *pp* *p* *p* *f* *f*

Hp. *pp* *p* *f*

Vc. *pp* *sf* *p*

2

Ob. *p*

Hn. *sf*

Hp. *f* *sf* *p*

Vc. *p* *pizz.*

Ob. *p* *p* *sf* *sempre sf sf sf*

Hn. *sf* *p* *sf* *sf* *p*

Hp. *p* *p* *sf* *sf*

Vc. *arcs* *f* *p* *sub p* *sf* *pizz.* *sf* *sf*

5

Ob. *sf sf sf sf sf sf p sf p sf*

Hn *sf sf sf sf sf p sf p sf p sf p*

Hp *D \sharp E \flat sf sf sf sf sf*

Vc. *sf sf arco f sf sf p sf*

11

Ob. *p sf sempre p p* **PP**

Hn *sf p sf sempre p p*

Hp *F \sharp G \flat p p* **PP**

Vc. *p sf sempre p p*

Ob. *p f p*

Hn *p f p*

Hp *p mf f p*

Vc. *p f p*

QQ

Ob. *mf* *p* *mf*

Hn *p* *mf*

Hp *p* *mf*
C# A# B#

Vc. *pizz.*

RR

Ob. *mf* *f* *mf* *pp* *f*

Hn *mf* *f* *mf* *pp* *f*

Hp *f* *mf* *f* *mf light*
D# G# B# C# F# A# Bb

Vc. *mf* *f* *mf* *arco* *pp* *f*

RR

SS

Ob. *ff* *f* *ff*

Hn *ff* *f*

Hp *ff*

Vc. *ff* *pizz.* *f*

TT

Ob.

Hn

Hp

Vc.

f *f* *f* *f*

arco *gliss.* *gliss.*

F# A#

Detailed description: This system of music covers measures 43 through 47. The Oboe (Ob.) and Horn (Hn) parts feature melodic lines with accents and dynamics ranging from forte (*f*) to piano (*p*). The Harp (Hp) part includes a trill in measure 45, marked with a box labeled 'TT', and a chord change to F# A# in measure 46. The Violoncello (Vc.) part begins with an *arco* marking and includes glissando passages in measures 44 and 45, also marked with a box labeled 'TT'. The piece concludes with a triplet of notes in measure 47.

UU

Ob.

Hn

Hp

Vc.

p *p* *p*

f *f* *f* *p*

p

Detailed description: This system covers measures 48 through 52. The Oboe (Ob.) part has a melodic line with accents and dynamics from piano (*p*) to forte (*f*). The Horn (Hn) part features a melodic line with accents and dynamics from piano (*p*) to forte (*f*). The Harp (Hp) part is mostly silent, with a few notes in measure 51. The Violoncello (Vc.) part plays a rhythmic pattern of eighth notes, with dynamics from forte (*f*) to piano (*p*). A box labeled 'UU' is placed over the Vc. part in measure 51. The piece ends with a final melodic flourish in measure 52.

VV

Ob.

Hn

Hp

Vc.

p *p* *p* *p*

p *p* *p* *p*

p *p* *p* *p*

pizz.

A# Bb B#

Detailed description: This system covers measures 53 through 57. The Oboe (Ob.) part features triplet markings and dynamics from piano (*p*) to forte (*f*). The Horn (Hn) part has a melodic line with accents and dynamics from piano (*p*) to forte (*f*). The Harp (Hp) part includes a trill in measure 54, marked with a box labeled 'VV', and chord changes to A# in measure 53, Bb in measure 55, and B# in measure 56. The Violoncello (Vc.) part plays a rhythmic pattern of eighth notes, with dynamics from piano (*p*) to forte (*f*). A *pizz.* marking is present in measure 56. The piece concludes with a final melodic flourish in measure 57.

Ob. *p* *mp* *mf*

Hn *p* *mp* *mf*

Hp *p* *mp* *mf*
C \sharp C \sharp G \sharp G \sharp F \flat

Vc. *mp* *mf*

Ob. *f* *f* *f* **WW**

Hn *f* *f* *f*

Hp *f* *f* *f*
F \sharp C \sharp B \flat

Vc. *f* *f* *f* **WW**
arco

Ob. *f* *ff*

Hn *f* *ff*

Hp *f* *ff*
loco gliss.

Vc. *f* *ff*