

Near the Western Necropolis

for mezzo-soprano and chamber orchestra

*Commissioned by The Anvil with funds provided by Southern Arts.
First performance given by the London Mozart Players
at The Anvil on April 21st 1999.*

Texts by Martin Mooney

Music by Ian Wilson

Instrumentation:

flute (dbl. piccolo)

oboe

clarinet in B flat (dbl. bass clarinet)

bassoon

horn in F

trumpet in B flat

*1 percussionist (sandpaper blocks, triangle, glockenspiel,
bass (floor) tom-tom, G sharp tubular bell,
guiro, tam-tam, flexitone, claves,
tenor drum, finger cymbals, cabasa)*

2 violins

viola

cello

double bass

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"This train is fast to East Croydon. Which means
that East Croydon is this train's first stop."

ian wilson

♩ = 90

Flute *mp*

Oboe *mp*

Clarinet in B \flat *mp*

Bassoon *mp*

Horn in F *p*

Sandpaper blocks *p*

Mezzo-soprano *mp*
This train, this train will move.

Violin I *mp*

Violin II *mp*

Viola *mp*

Violoncello *pizz mp*

Double bass *pizz mp*

10

Fl. *mp*

Ob.

Cl. *mp*

Bsn

Hn

Tri.

S Blocks *p*

M-S. *mp*
off and continue in motion, until East Croydon

Vln I

Vln II

Vla

Vc. *mp*

Db. *mp*

15

Fl.

Ob.

Cl.

Bsn

Hn

S Blocks

M-S.

Vln I

Vln II

Vla

Vc.

Db.

mp

6

6

3

p

6

6

3

3

Its doors will stay stubbornly closed and no one will board or alight from this train till it reaches

20

Fl.

Ob.

Cl.

Bsn

Hn

Tri.

S Blocks

M-S.

Vln I

Vln II

Vla

Vc.

Db.

mp

mp

p

3

3

3

East Croydon Which means that the count, the tally, the total number of passengers and railway staff a-board this train.

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Fl. 25

Ob.

Cl. *mp*

Bsn. *mp*

Hn. *p*

Tri.

S Blocks

M.S. *mp* *p* *mp*

Vln I

Vln II

Vla.

Vc. *mp*

Db. *mp*

will not dim-in - ish or in - crease un-til arr-i - val at East Croydon

Fl. 35

Ob.

Cl. *mp*

Bsn. *mp*

Hn. *p*

S Blocks

M.S. *mp* *p* *mp*

Vln I

Vln II

Vla.

Vc.

Db.

It foll - ows then that a-ny rise or fall in num-bers on this train that's not acc-oun-terd

Fl. *mp*

Ob. *mp*

Cl. *mp*

Bsn *mp*

Hn

S Blocks

M.S. *mp*

Vln I

Vln II

Vla

Vc.

Db.

for by sim-ple birth or death a-board this train will be mir-a-cu-lous will be mir-a-cu-lous or

40

Fl. *p*

Ob. *p*

Cl. *p*

Bsn

Hn *p*

Tri.

S Blocks

M.S. *p*

Vln I

Vln II *pizz. p*

Vla *pizz. p*

Vc. *mp*

Db. *mp*

crim-in-al crim-in-al and ought to be re-port-ed at East Croy-don And

45

Fl. *p* *mp* 3

Ob.

Cl.

Bsn. *p* *mp* 3

Hn.

Tri.

S Blocks

M.S. *mp* 3 3 3
 should this train be empty on arrival at East Croydon the world may well have ended have

Vln I *p pizz* *arco pizz*

Vln II *p* *arco pizz*

Vla. *arco* *pizz*

Vc. *p*

Db. *p*

Fl. 55 *p* 60

Ob.

Cl.

Bsn. 3 5

Hn. *mf*

Tri. *p* *p*

S Blocks *p*

M.S. *p* *mf*
 ended or the laws of physics flawed beyond repair In which event this train may not be stopping anywhere

Vln I *arco* *mp*

Vln II *arco* *mp*

Vla. *arco* *mp*

Vc. *arco* *pizz*

Db.

to Piccolo

Musical score for orchestra and strings, measures 65-70. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Snare Drum (S. Blocks), Mallets (M.S.), Violin I (Vln I), Violin II (Vln II), Viola (Via), Violoncello (Vc.), and Double Bass (Db.). The music is in 4/4 time and features a variety of dynamics including *mp* (mezzo-piano) and *p* (piano). The Flute, Oboe, and Clarinet parts have melodic lines with slurs and accents. The Snare Drum part features a rhythmic pattern of eighth notes. The Violin I and II parts play a rhythmic accompaniment of eighth notes. The Viola, Violoncello, and Double Bass parts provide harmonic support with sustained notes and rhythmic patterns. The score concludes with a double bar line and repeat signs.

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II
Intermezzo: ice

$\text{♩} = 60$

Picc. p 70

Ob. p

Cl. p

Bsn. p

Hn. p con sord.

Tpt. p con sord.

Glock. p

M.S. mp 75

When mor-phine con-sti-pates him a neighbour tells him ice will free his bowels His wife feeds

$\text{♩} = 60$

Vln I p con sord.

Vln II p con sord.

Vla. p con sord.

Vc. arco p con sord.

Db. arco p con sord.

Picc. p 80

Ob.

Cl.

Bsn.

Hn.

Tpt.

Glock.

M.S. mp 85

ice-cubes one by one in-side him till at last he squeezes out a ti-ny, blood-dark frozen stool ice, mostly,—though his bel-ly feels as though it's hard-pressed snow, a rock

Vln I

Vln II

Vla.

Vc.

Db.

85 90

Picc.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Glock.

M.S.

of pack - ice fro - zen to his spine. A - no - ther pa - tient at the hos - pice tells him

Vln I

Vln II

Vla

Vc.

Db.

95

Picc. to Flute

Ob.

Cl. to Bs. cl.

Bsn.

Hn.

Tpt.

Glock.

M.S.

"If it was - n't for the call of na - ture some of us would ne - ver walk a - gain"

Vln I

Vln II

Vla

Vc.

Db.

III
"Stand well clear of the edge of Platform Two. The next train will not be stopping at East Croydon."

J = 64

100

Fl.

Ob.

Bsn.

B. Cl.

Hn.

Tpt.

Bass (floor) tom-tom

M.S.

f

f (*omit notes to breathe where necessary*)

f senza sord.

f senza sord.

hard yarn sticks

p *f* *f* *mf*

f

We flinch. We flinch.

J = 64

Vln I

Vln II

Vla.

Vc.

Db.

f senza sord.

f senza sord.

f senza sord.

f senza sord.

arco *f senza sord.*

105

Fl.

Ob.

Bsn.

B. Cl.

Hn.

Tpt.

Bass (floor) tom-tom

M.S.

p *mf* *mp* *mf* *mp*

or turn turn our backs as hun-dreds of tonnes and

Vln I

Vln II

Vla.

Vc.

Db.

Fl.

Ob.

Bsn

B. Cl.

Hn

Tpt

Bass (floor) tom-tom

M.S.

souls go hurt - - - ling past us fas-ter than our wet-ter eyes can fol - - -

Vln I

Vln II

Vla

Vc.

Db.

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Fl.

Ob.

Bsn

B. Cl.

Hn

Tpt

Bass (floor) tom-tom

M.S.

low Our teeth chatter, hair gets in our mouths clothes flatten themselves a - gainst our bo -

Vln I

Vln II

Vla

Vc.

Db.

125

Fl. *pp*

Ob. *pp*

Bsn. *pp*

B. Cl. *pp*

Hn. *p* *poco*

Tpt. *p* *con sord. poco*

Bass (floor) tom-tom

M-S. *mp* *poco*

Greasy pig-eons brave the slip-stream plant gnarled

Vln I

Vln II

Vla.

Vc. *pizz p*

Db. *pizz p*

Fl. *pp*

Ob. *pp*

Bsn.

B. Cl. *pp*

Hn. *p*

Tpt. *p*

Bass (floor) tom-tom

M-S. *poco*

claws be-tween the lines test the tre-mor in the gra-vel peck at bro-ken stone

Vln I

Vln II

Vla.

Vc.

Db.

Musical score for orchestra and woodwinds, measures 29-32. The score includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Bass Clarinet (B. Cl.), Horn (Hn.), Trumpet (Tpt.), Bass (floor) tom-tom, M.S., Violin I (Vln I), Violin II (Vln II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

Measure 29: Flute (Fl.) has a dynamic marking of *pp*. Horn (Hn.) and Trumpet (Tpt.) have a dynamic marking of *pp*. Bass (floor) tom-tom has a dynamic marking of *mf*. M.S. has a dynamic marking of *mf*. Violin I (Vln I) and Violin II (Vln II) have a dynamic marking of *mf*. Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.) have a dynamic marking of *mf*.

Measure 30: Flute (Fl.) has a dynamic marking of *pp*. Horn (Hn.) and Trumpet (Tpt.) have a dynamic marking of *pp*. Bass (floor) tom-tom has a dynamic marking of *mf*. M.S. has a dynamic marking of *mf*. Violin I (Vln I) and Violin II (Vln II) have a dynamic marking of *mf*. Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.) have a dynamic marking of *mf*.

Measure 31: Flute (Fl.) has a dynamic marking of *pp*. Horn (Hn.) and Trumpet (Tpt.) have a dynamic marking of *pp*. Bass (floor) tom-tom has a dynamic marking of *mf*. M.S. has a dynamic marking of *mf*. Violin I (Vln I) and Violin II (Vln II) have a dynamic marking of *mf*. Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.) have a dynamic marking of *mf*.

Measure 32: Flute (Fl.) has a dynamic marking of *pp*. Horn (Hn.) and Trumpet (Tpt.) have a dynamic marking of *pp*. Bass (floor) tom-tom has a dynamic marking of *mf*. M.S. has a dynamic marking of *mf*. Violin I (Vln I) and Violin II (Vln II) have a dynamic marking of *mf*. Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.) have a dynamic marking of *mf*.

Additional markings: "N. 30" is written above the Flute staff. "to Clarinet" is written below the Bass Clarinet staff. "pp" is written below the Horn and Trumpet staves. "mf" is written below the Bass (floor) tom-tom, M.S., Violin I, Violin II, Viola, Violoncello, and Double Bass staves.

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"This service will be delayed for a short while.
This is due to an object on the track."

♩ = 56

Fl. *p* 135 140

Ob. *p*

Cl. *p*

Bsn. *p*

Hn. *p*

Tub. B. *p*

M.S. *mp* 3 5 3 3
It's not the yel-low mass of the Rail-track stone blower sid-lined near

Vc. *p* arco 5 3 3 3

♩ = 56

Fl. 145

Ob.

Cl.

Bsn.

Hn.

Tub. B.

M.S. 3 5 3 3
the in-ven-ted vil-lage Maid-en-bower not a sus-pect parcel

Vc.

Db. *pizz. mp*

Fl.

Ob.

Cl.

Bsn.

Hn.

Tub. B.

M.S. 3 3
or a dumped corpse on-ly the buck-led bird-cage of a shop-ping trol-ly

Vc.

Db.

150 155

Fl.

Ob.

Cl.

Bsn

Hn

Tpt

Tub. B.

M.S.

Vc.

Stopped for ten minutes we can't help wonder where we are and if we've been here for e

pizz. *arco*

poco

160 165

Fl.

Ob.

Cl.

Bsn

Hn

Tub. B.

M.S.

Vc.

Db.

ver. The coarse grass, bracken and sap - lings on either side light - starved, oil - stained, au - tum nal will not slide down.

pizz.

170

Fl.

Ob.

Cl.

Bsn

Hn

Tpt

Tub. B.

M.S.

Vc.

mp senza sord.

to swallow us We are hi - jacked by the ba - nal and the

mp

Musical score for measures 175-180. The score includes staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Tub. B., M.S. (Mezzo-Soprano), and Violoncello (Vc.). The M.S. part includes the lyrics: "snag is con - tag - ious sprea - - ding back to all the stations we have swept through till a queue of trains waits".

Musical score for measures 185-190. The score includes staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Tub. B., M.S. (Mezzo-Soprano), and Violoncello (Vc.). The M.S. part includes the lyrics: "(please let them wait) un - til we move a - gain".

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