

Vixen
(A - vixen - A)

for orchestra

Preview File Only
Vic Hoyland

University of York Music Press

ISMN M 57020 180 8

Vixen is dedicated to Bill Colleran and Milli Gervasi. Milli lives in Abbey Road: a certain pop group produced an album of that name in 1969, which, by the way, is the year when my career as a composer began.

You might label me, if you needed to, a very late romantic modernist, certainly not a post-modernist. So there are no overt references to The Beatles, nor, for that matter, to the music of Debussy, Messiaen, Mahler, Berio, Boulez, or Stockhausen, nor to the music of Persia or India. I am seeking to create a 'coming together' of differing experiences and different worlds, rather than offering a showy, knowing display of various worlds in collision.

So:

From *Come together* I have drawn on the repetitions of small units and fast percussive patten.

From *I want you come* 'duiuis' and the brassy 'love is old, love is new'.

From *Here comes the sun*: only the title.

From *You never give me* I am given falling thirds and '1234567 All good children go to Heaven'.

From *Here comes the sun king* and *Once there was a way to get back homeward* ('Boy, you're goin' to carry that weight a long time') come key thoughts for a late modernist. From the music I have drawn the prominent use of solo trumpet and the structural device of inserting material from elsewhere in the album.

And so, and despite the complicated notes that follow on from this introduction, 'in the end', *Vixen* is a love-song (another *Jeux-thème*) and a poetic exploration, in sound, of our sun in its many and diverse aspects.

Why *Vixen*? That's easy. Some time ago I wrote a piece for the Endymion Ensemble which I called *Fox* (after a painting by Braque). The new piece explored much further the musical potential of *Fox*, so I chose a title that would relate the two pieces.

Vixen requires more in the way of explanation. I am alluding to Avicenna or, as I met him first, Ibn Sina. Or rather, I met his mind, for Abu Ali Al-Husayn Ibn Abd Ahan Ibn Sina was an early medieval Persian scholar of genius (b. 980 in Bukhara, d. 1037 in Hamadan). He wrote two hundred and twenty treatises, famously the *Kanun-Al-Shifa* (a book on healing, translated into Latin in the 12th century), which proved to be a medical authority for centuries; and, for me, the *Kitab-Al-Shifa*, which contains speculative writings on music – in particular, rhythm.

I am not striving to be an orientalist, nor am I intent on 'stealing' the sounds and colours of what Debussy called exotic musics. I am engaged by medieval Arabic speculation about music and find Ibn Sina astonishing and challenging. France, not England, has long been eager to study aspects of middle-eastern culture, including music. For relevant materials I had to go to Paris, to both the Pompidou Centre and the Centre for the Arab World: I found Baron d'Erlanger's French translations of Arabic treatises on music – six hefty volumes – at the Pompidou Centre.

The *New Grove Dictionary of Music and Musicians* dismisses Avicenna's writings on music as over-complicated and of no significant influence. This is simply not true. Ibn Sina – philosopher, mathematician, medic and musician – flourished in the 10th century. He wrote his great book on mathematics which was translated at Mantua in the 1400s. He was given a westernised name, Avicenna, and his writings were influential in Europe for a further one hundred years.

Part III of his book on mathematics deals with music: it was not translated at that time in Mantua but had to wait for d'Erlanger's volumes to be published in 1970 (almost one thousand years after conception). The Arabs, following the Greeks, understood music to be a mathematical science, so were much preoccupied with the measuring of time through rhythm (both conjunct and disjunct) and with the various patterns that might go together to form ever larger cycles of time.

Much in advance of the Europeans, the Arabs had a very clear notation of circles and dots to define rhythm in music, and it was left to Baron d'Erlanger, in the 20th century, to reveal to westerners the riches, complexities and depths of thinking in Arabic music. The Centre for the Arab World (a splendid modern structure close to the Sorbonne and the River Seine) provided me with further stimulus. The design of this building suggested, to me, new ways of realising ancient principles and concepts in Arab culture which relate to the play of light. This building is framed in fine steel: all the walls, inner and outer, are glass, and no part of the building is hidden from view.

Then comes the sun.

The whole façade, on the inside of the building, has a network of shapes in sheet metal which, as 'gobos' in theatre lighting produce patterned light, change shape and form ever-changing patterns. These metal objects move with the light/heat intensity of the sun as it moves in its great cycles of time. Depending on how the light penetrates this façade, each frame of glass will reveal distinct but related patterns constantly, but virtually imperceptibly, on the move. Such a simple but new, potent idea gave me the clue as to how I might proceed.

So my piece explores framed yet open structures, rhythmic cycles, conjunct and disjunct elements and patterns which turn, transform or spin round. The thirty-four minute duration of *Vixen* divides into five segments, each one lasting *circa* six minutes.

- I explores continuity, conjunct patterning and regular cycles.
- II is the opposite: segmented, broken fragments which sound only to evaporate. However, linear and circular refrain elements assert themselves and generate the potential for continuity.
- III is continuity forged out of fragments, becoming an ever stronger solid object.
- IV is the expressive heart of the piece. Long, conjunct lines breathe in expansive rhythmic cycles.
- V conjunct rhythmic patterns are pitted against ever more disjunct structures. In a whirl of activity I wish to create the sense that anything new could happen at any moment.

This work was completed at Bellagio (Como) during a Rockefeller residency at the Villa Serbelloni. At five in the afternoon bells ring out across the lakes and mountains – I did not forget this.

INSTRUMENTATION:

- 1 Piccolo
- 2 Flutes (2° doubling alto)
- 2 Oboes
- 1 Cor Anglais
- 2 B flat Clarinets
- 1 Bass Clarinet
- 2 Bassoons
- 1 Contrabassoon
- 4 Horns
- 4 C Trumpets
- 2 Tenor Trombones
- 1 Bass Trombone
- 1 Tuba
- 6-8 Percussionists: layout, IV . I . II . III *
- (t.tams, gongs, + susp. cymb. are shared : IV with I, II with III).
- I: Crotales, Marimba II: Glock, Marimba III/IV Vibraphone
- 2 Harps
- Strings
- Score: written in C

1st performance : Cheltenham Festival 1997, BBC Symphony Orchestra.

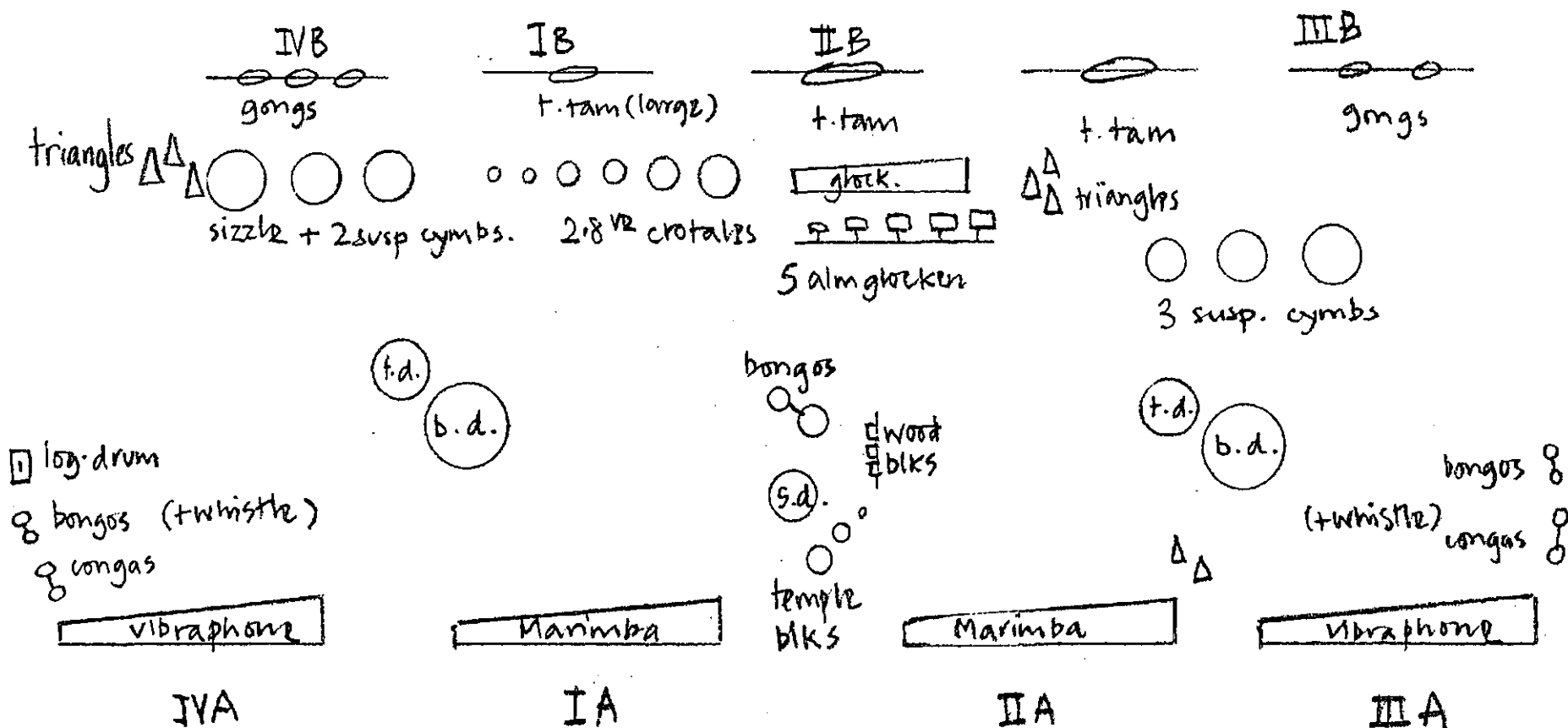
BBC (Radio 3) Commission.

As part of a Rockefeller Foundation Residency, this work was completed at the Villa Serbelloni, Bellaggio, Lake Como.

Commissioned by the BBC for performance by the BBC Symphony Orchestra at the Cheltenham International Festival of Music 1997.

Duration 34'-36'

* suggested percussion-layout for 8 players:



VIXEN

VIG HOYLAND

* \square ?
LVNGA

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The musical score is written for a large orchestra. The instruments listed on the left are: Piccolo/Fl., 2 Flute/alt., 2 Oboe, C. Anglos, 2 B♭ Clar., Bass Clar., 2 Bassoon, Contrabass, 4 Horns, 4 Trpts in C, Ten. Tromb., Baritone Tromb., 4 Percussion, 2 Harps, Violins, Viola, Cello, and Contrabass. The score includes various musical notations such as dynamics (f, mf, ff, p, mp, mp+), articulation (acc., stacc., marc.), and performance instructions like 'as is (pass.)' and 'div. a3'. There are also tempo markings like '♩ = 60' and '♩ = 80'. A large 'Preview Only' watermark is visible across the center of the page.

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* The LVNGA pause should be long enough to suggest that the introductory bars are, in fact, a false start. The horn-blower brains at (A)

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(A)

4/4 = 60

picc
fl.
ob.
c.a.
clar.
base clar.
bsn.
cbsn.

SORD.
1
3
horns

SORD.
1
2
trpts

Sorb.
1
2
horns
bass
truba

Crot.
1
2
perc.
3
vib.
MOTRON (FAST)
vib.
4

1
2
harp

(12)
div. 4
Vln 1
div. 4
Vln 2
div. 4
Vla
div. 4
Vcllo
div. 4
C-b.

* If 'fz' is problematic on the reed instruments, flz
then play 'normal'; enough texture/noise is produced by flutes/clarinets to cover the ensemble
& assist. noise mumble. is to be achieved

(B)

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picc. *C. Flute*
 fl. *C. Flute*
 ob.
 c-a.
 clar.
 bass cl.
 Bsn.
 Cbass.

1 3
 2 4
 1 2
 3 4
 1 2
 3 4

Hrn
 Trpts
 Tromp
 Bass Tromp

1
 2
 3
 4

perc. vib.
 vib.
 hps.
 2

1
 2
 1
 2

Vin.
 Vle.
 Celi.
 C-b.

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C Fl.
 C Fl. / Alto
 Ob.
 C. a.
 Clar.
 Bass
 Bsn.
 Cbsn.

Musical notation for woodwinds with dynamic markings: *mp*, *mf*, *fz*, *legatissimo*, *rit*, *Alto*.

1
 3
 Hrn
 2
 4
 1
 2
 3
 4
 Trpt.
 1
 2
 3
 4
 Trbn.
 1
 2
 3
 4
 B. Trbn.
 Tuba

Musical notation for brass with dynamic markings: *mf*, *fz*, *mp*.

1
 2
 Perc.
 3
 4
 Vib.
 1
 2
 3
 4
 Vib.

Musical notation for percussion and vibraphone with dynamic markings: *pp*, *fz*, *mp*.

1
 2
 Hrp.
 1
 2
 3
 4
 Harp

Musical notation for harp with dynamic markings: *mf*, *fz*, *mp*.

1
 2
 Vla.
 1
 2
 3
 4
 Cello
 1
 2
 3
 4
 Cb.

Musical notation for strings with dynamic markings: *fz*, *mp*, *fz*.

3/8 [4/4]

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C1

Cfl.
Cfl. Alto
Cb 1/2
C.a.
Clar (Solo)
bass
Bsn
Contra

1/3
hms
2/4
1/2
trpts
3/4
trbn
trba

perc
1
2
3
4

1
2
hrps

1
2
vln
via
cello
cb.

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Clf.
Clf. A/B
oboe
C-a.
clar.
bass
bass
contra

1 3
horns
2 4
1 2
trpns
3 4
trbn
trbn

1
2
perc.
3
4

1
hps
2

1
Vin
2
via
'cello
c-b.

picc.
 Cl. alto
 oboe
 c. a.
 clar.
 2nd Bass
 bass
 contra

1/3
 horns
 2/4
 1/2
 trpts
 3/4
 horns
 tuba

1st vln (crochets)
 2nd vln
 3rd vln
 4th vln

1
 2
 wps

1
 2
 Vln
 Vla
 cello
 c-b

Preview File Only

D

Musical score for woodwinds and strings:

- Flute (fl.):** Solo 10, dynamic markings include *f*, *mp*, *fz*.
- Oboe (ob.):** dynamic markings include *mp*.
- Clarinet 1 (clar. 1^o):** dynamic markings include *fz*, *mp*.
- Clarinet 2 (clar. 2^o):** dynamic markings include *f*, *mp*.
- Bassoon (bsn.):** dynamic markings include *mp*.
- Contra Bass (c. b.):** dynamic markings include *fz*, *mp*.

3 3 2
4 8 4

Musical score for brass instruments:

- Horns 1 & 3 (Horns 1/3):** dynamic markings include *fz*, *mp*.
- Horns 2 & 4 (Horns 2/4):** dynamic markings include *fz*, *mp*.
- Trumpets 1 & 2 (trpts 1/2):** dynamic markings include *fz*, *mp*.
- Trumpets 3 & 4 (trpts 3/4):** dynamic markings include *fz*, *mp*.
- Trombones (trbn):**
- Baritone & Tuba (bar + tuba):**

(perc. through percussion)

Musical score for percussion and other instruments:

- Contra Bass (c. b.):** dynamic markings include *fz*, *mp*.
- Glockenspiel (glock.):** dynamic markings include *fz*, *mp*.
- Snare Drum (perc.):** dynamic markings include *fz*, *mp*.
- Vibraphone 1 & 2 (vib. 1/2):** dynamic markings include *fz*, *mp*.

Musical score for harp:

- Harp 1 & 2 (harp 1/2):** dynamic markings include *fz*, *mp*.

(Vfist)

Musical score for strings:

- Violins 1 & 2 (vln. 1/2):** dynamic markings include *p*, *mp*, *fz*, *mp*.
- Violas (vln. 2):** dynamic markings include *p*, *mp*, *fz*, *mp*.
- Cello (c. b.):** dynamic markings include *mp*, *fz*, *mp*.
- Double Bass (c. b.):** dynamic markings include *mp*, *fz*, *mp*.

Picc.
 C.F.
 ob.
 C-a.
 Clar.
 + Bass
 Bsn.
 Contra.

1 3
 Hrms
 2 4
 1 2
 Hpts
 3 4
 Horns
 Htrn

cr.
 1
 gl.
 2
 Perc.
 3
 vib.
 4

1
 Hps
 2

1
 Vln
 2
 Vle
 Cello
 C-b.

Musical score for a full orchestra. The score includes parts for woodwinds (Piccolo, Cor Anglais, Oboe, Clarinet, Bassoon, Bass Clarinet, Contrabassoon), brass (Horn, Trumpet, Trombone, Trumpet, Trombone, Horn, Trumpet, Trombone), strings (Violin, Viola, Cello, Double Bass), and percussion (Cymbal, Gong, Snare Drum, Vibraphone). The score features various musical notations including dynamics (ppp, mp, mf, sfz, sf, p, f), articulation (accents, slurs), and performance instructions (Solo: bass, pizz. trem., sfz lv.). A large blue watermark "Preview Only" is overlaid diagonally across the center of the page.

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Picc. —

C.H. —

oboz —

Cl. a. —

clar. —

bass (mf) — mp — p —

bsn1 —

contra —

5 8 4

3
trps 2 4

1 2
trps 3 4 (legato) *fz* 3:2

trps —

trbn —

gongs 1 —

alm. 2 —

perc. 3 — 4 —

1
trps 2 —

1 2
vln. —

vle. —

cello —

c.b. —

ARCO div. ARCO

fz

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picc.

fl.

ob.

c. cl.

clar.

bass.

b. sn.

contra.

1 3
Hrn

2 4

1 2
trpts

3 4

trns

+ trbn

Preview File Only

1

2

prc.

3

4

1

hrps

2

(E#F#G#A#/B#C#D#)

(E#F#G#A#/B#C#D#)

1. tim (edge) sf mp

2. tim mp

ly. half-dampen

ly.

ly.

ly.

ly.

ly.

ly.

ly.

1

2

violin

viola

cello

c. b.

V

mp

p

V

mp

p

V

mp

p

V

mp

p

V

mp

p

II

*
↻ (3-5 times)

picc.
Cfl. + Alto
Oboe
C. a.
clar.
b. clar.
bassoon
corona

3/4
4/8
4/4
1/2
trpts
3/4
SORD
BASS
truba

snare
perc.
bassoon
longas
1
trp
2

1
Vn.
2
Vla.
cello
c-b.

* the sign signifies endless repetition, though for performance I suggest, twice, 2 to 5 times.

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pic.

CH
Mto

ob.

C. a.

clar

bass

bar.

conv.

3
4+

1
3

hns.

2
4

1
2

tpt.

3
4

trm.

+trm.

Preview File Only

1

2

perc.

3

4

ch

1.

harp

2.

1.

Vln.

2.

Vle.

trm.

C. b.

F

↔ (5-7 times)

pic.
fl.
oboe
c.a.
clar.
bass
bar.
contra.

solo
mp

p
mp

1/3
trms
2/4
1/2
trps
3/4
trm.
trm.

p
mp
ifmp

3/4 (1-80)
4/8 (1-80)
4/4 (1-80)

only on the final repeat

1
2
perc.
3
4

ifmp
ifmp

p ped. ad lib.

bongos / congas
chands)

1
2

ifmp
ifmp

[Ab] trm.
[G#Ab] p trm.
[E#G#] p trm.
[E#G#]

(bow sul tasto, al punto.)

1
2

spicc.
spicc.

ifmp
ifmp

gliss.
gliss.

pizz.
pizz.

barbar.

* in general, re-articulate the pizz./gliss every phrase if it is not strong enough to be just audible.

Musical score for woodwinds and strings. Instruments listed on the left: Picc., Fl., Oboe, Cor. 1 & 2, Bassoon, Contrabassoon, Bass, Tenor, and Trombone. The score includes dynamic markings such as *mp* and *p*, and articulation marks like accents and slurs. A *mf* marking is also present in the Clarinet part.

2 4
4 4

Musical score for percussion and harp. Instruments listed on the left: 1/3 Hms, 2/4, 1/2, 3/4, Hrn, and Vbn. The percussion part includes a snare drum (S) and a bass drum (B). The harp part includes a harp (Harp).

Preview File Only

Musical score for strings. Instruments listed on the left: 1/5 Scrimas, 1/5 Glock., Perc., and Vib. The score includes dynamic markings such as *mp* and *p*, and articulation marks like accents and slurs.

Musical score for harp. Instruments listed on the left: 1 Hrp and 2 Hrp. The score includes dynamic markings such as *mp* and *p*, and articulation marks like accents and slurs.

Musical score for strings. Instruments listed on the left: 1 Vn, 2 Vn, Vlb, Cello, and Cb. The score includes dynamic markings such as *mp* and *p*, and articulation marks like accents and slurs. Performance instructions include *ARCO NORM.*, *ARCO div.*, *div.*, and *giss.*

G2

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picc. fl. ob. c.a. clar. bass bar. contra

* $\frac{3}{4}$ $\frac{3}{8}$ $\frac{1}{4}$ = 60 5 $\frac{5}{4}$

trpns. trpts. trbn. truba.

1. 2. 3. 4. perc.

1. 2. trps.

1. 2. vr. vr. cello c-b.

* in first a $\frac{3}{4}$ + $\frac{3}{8}$ bar (to allow time for the trpt. 9)

picc.
fl.
ob.
c.a.
clar.
bass
bass
trp

1 3
trms
2 4
1 2
trps
3 4
trms
trbn

1
2
perc.
3
4

1
2
trps

1
2
vln.
vle.
cello
c.b.

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The image displays a page of a musical score for an orchestra and strings. The page is numbered 22 in the top left corner and has a circled 'H' in the top right corner. The score is arranged in a standard orchestral format with staves for various instruments listed on the left: Piccolo (picc.), Flute (Fl.), Oboe (ob.), Clarinet (C-A), Clarinet (Clar.), Bassoon (3or Bass), Bassoon (bsn), Contrabass (contra), Horns (1, 2, 3, 4), Trumpets (1, 2, 3, 4), Percussion (perc.), Violins (1, 2), Viola (Vla), Cello (cello), and Double Bass (c-b.).

The score includes a variety of musical notations and performance instructions. Dynamic markings such as *mp* (mezzo-piano), *mf* (mezzo-forte), *pp* (pianissimo), and *p* (piano) are used throughout. Performance instructions include *legato* (smooth), *pizz.* (pizzicato), *motor on*, *motor off*, *3-2* (fingerings), *tr* (trills), *trz* (trills), *trp* (trills), *trb* (trills), *trc* (trills), *trd* (trills), *trf* (trills), *trg* (trills), *trh* (trills), *tri* (trills), *trj* (trills), *trk* (trills), *trl* (trills), *trm* (trills), *trn* (trills), *tro* (trills), *trp* (trills), *trq* (trills), *trr* (trills), *trs* (trills), *trt* (trills), *tru* (trills), *trv* (trills), *trw* (trills), *trx* (trills), *try* (trills), *trz* (trills), *tr4* (trills), *tr5* (trills), *tr6* (trills), *tr7* (trills), *tr8* (trills), *tr9* (trills), *tr0* (trills). There are also tempo markings like *♩ = 60* and *♩ = 68*.

A large, diagonal watermark reading "Preview File Only" is overlaid across the center of the page. At the bottom left, there is a logo for "PANOPUS SCORE SYSTEM ©". At the bottom right, the text "Order Ref. No. 12704" is visible.