

Christopher Beardsley

Introduction, Nocturne and Aubade
(Stravinsky Sketches)

Sextet for
Flute, Clarinet, Piano,
Violin, Viola and Cello

Introduction, Nocturne and Aubade (Stravinsky Sketches) is based on several themes from Stravinsky's works. These consist of the famous chord from the "Augurs of Spring" section of "The Rite of Spring" which is heard at the outset, part of the theme from the "Sonata for Two Pianos" and, similarly, that from the third "Etude for Piano" Op.7. There are also various references to other works by Stravinsky.

As suggested by the title the work consists of three sections which follow each other without a break. A short introduction presents the main themes. This is followed by the slow "Nocturne" section which leads to the final "Aubade".

Instrumentation

Flute

Clarinet in B flat

Piano

Violin

Viola

Cello

The score is notated in C

Duration c9 minutes

First performed at the XIIth Festival del NED Ensemble in the Auditorium Celesti, Desenzano del Garda, Italy on the 13th May 2019 conducted by Andrea Manucci.

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1. Introduction

Largo (♩=40)

Flute
Clarinet in B \flat
Piano

legato mf cantabile

pp *legato mf cantabile*

slow

* All arpeggios to be played fairly slowly, except where stated

The score for the Introduction section features three staves: Flute, Clarinet in B \flat , and Piano. The Flute and Clarinet parts are marked *legato mf cantabile*. The Piano part begins with a *pp* dynamic and a *slow* tempo marking, also marked *legato mf cantabile*. The music is in 2/4 time, with a key signature of one flat (B \flat). The tempo is Largo, with a quarter note equal to 40 beats per minute. The score includes a first ending bracket for the Piano part, marked with a star and a first ending bracket.

Largo (♩=40)

Violin
Viola
Violoncello

The score for the string section consists of three staves: Violin, Viola, and Violoncello. All three parts are marked with a whole rest, indicating they are silent during this section. The tempo is Largo, with a quarter note equal to 40 beats per minute.

Andantino (♩=48)

Fl.
Cl.
Pno.

p

p

p

The score for the Andantino section features three staves: Flute, Clarinet, and Piano. The Flute and Clarinet parts are marked with a whole rest, indicating they are silent. The Piano part begins with a *p* dynamic and a *slow* tempo marking. The music is in 6/8 time, with a key signature of one flat (B \flat). The tempo is Andantino, with a quarter note equal to 48 beats per minute. The score includes a first ending bracket for the Piano part, marked with a star and a first ending bracket.

Andantino (♩=48)

Vln.
Vla.
Vc.

p

p

p

The score for the string section consists of three staves: Violin, Viola, and Violoncello. All three parts are marked with a *p* dynamic. The Violin part begins with a *3* marking. The music is in 6/8 time, with a key signature of one flat (B \flat). The tempo is Andantino, with a quarter note equal to 48 beats per minute.

8 **Largo** (♩=40) **Andantino** (♩=48)

Fl. **p**

Cl. **p**

Pno. **p**

Vln. **Largo** (♩=40) **Andantino** (♩=48)
legato mf cantabile **p**

Vla. **Largo** (♩=40) **Andantino** (♩=48)
legato mf cantabile **p**

Vc. **Largo** (♩=40) **Andantino** (♩=48)
legato mf cantabile

11 *attacca*

Fl. **mf**

Cl. **mf**

Pno. **pp**

Vln. **p** **mf**

Vla. **mf**

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

INA

2. Nocturne

14 **Slowly** (♩=c60)

Fl. *p*

Cl. *p*

Pno. *p*

Vln. *p*

Vla. *p*

Vc. *p*

Slowly (♩=c60)

23 **poco accel.**

Fl. *p*

Cl. *p*

Pno. *p*

Vln. *p*

Vla. *p*

Vc. *p*

poco accel.

30 (♩=c72) **poco accel.**

Fl. *p*

Cl. *p*

Pno. *p* *8va*

Vln. *poco accel.* *pizz.*

Vla. *p*

Vc. *p*

36

Fl. *p*

Cl. *p*

Pno. *8va*

Vln. *arco* *p*

Vla. *p*

Vc. *p*

41 **Moderato** (♩=c92)

Meno mosso (♩=c72)

Fl.

Cl.

Pno.

(loco)

pp *p* *mp* *pp flowing*

Ped.

Moderato (♩=c92)

Meno mosso (♩=c72)

Vln.

Vla.

Vc.

pp *p* *mp* *pp* *pp* *pp*

sul G, gliss.

sul G, gliss.

sul pont.

INA

47 **rit.**

Fl. *mp* *p*

Cl. *mp* *p*

Pno.

Vln. **rit.**

Vla.

Vc.

49 A tempo (♩=c72)

Fl. *pp*

Cl. *pp*

Pno. *pp* *p*

A tempo (♩=c72)

Vln. *p*

Vla. *p*

Vc. *p*

52

Fl. *pp*

Cl. *pp*

Pno. *pp*

Vln. *pp* sul tasto

Vla. sul tasto

Vc. *pp* sul tasto

57

Fl. *mf*

Cl. *mf*

Pno. *mf*

Vln. *mf* nat.

Vla. *mf*

Vc. *mf* nat.

61 **Slowly** (♩=c60)

Fl. *p* (tr)

Cl. *p*

Pno. *p*

Vln. *p* (tr) pizz.

Vla. *p*

Vc. *p* (tr) pizz.

65

Fl. *p* *mf*

Cl. *mp* *mf*

Pno.

Vln. *p* *mp* *p* *mf*

Vla. *pizz.* *p* *mf*

Vc. *p* *mp* *p* *mf*

69

Fl. *p* *rit.* *attacca*

Cl. *p*

Pno.

Vln. *rit.*

Vla.

Vc.

3. Aubade

L'istesso tempo (♩=c60)

73

Fl. *mf*

Cl. *mf*

Pno. *mf legato*

Vln. *mf* arco

Vla. *mf* (pizz.) 3 3 3 3 3 3 3 3 3 3

Vc. *mf* arco

77

Fl. *mf*

Cl. *mf*

Pno. (8) (loco) 3 3 3

Vln. (harm.)

Vla. arco 3 3 3 3 3 3 3 3 3 3

Vc. arco

81

Fl.
Cl.
Pno.
Vln.
Vla.
Vc.

85

Fl.
Cl.
Pno.
Vln.
Vla.
Vc.

90

Fl.

Cl.

Pno.

p poco stacc.

Vln.

Vla.

Vc.

mp

mp

mp

96

Fl.

Cl.

Pno.

mp

mp

Vln.

Vla.

Vc.

102

Fl. *mf*

Cl. *mf*

Pno. *mf legato*

Vln. *mf* *mf pizz.*

Vla. *mf* *mf³* 3 3 3

Vc. *mf* *mf*

107

Fl.

Cl.

Pno. (8)

Vln.

Vla. 3 3 3 3 3 3 3 3

Vc.

111

Fl.

Cl.

Pno.

Vln.

Vla.

Vc.

p

p

p

pizz.

p

pizz.

p

(8)

(loco)

V.S.

116

Fl.

Cl.

Pno.

Vln.

Vla.

Vc.

p poco stacc.

arco

arco

arco

122

Fl. *p*

Cl. *p*

Pno.

Vln.

Vla.

Vc.

128

Fl. *mf* *p* *p*

Cl. *mf*

Pno. *mf* *p*

Vln. *mf*

Vla. *mf* *pizz.* *p*

Vc. *mf* *p* *p*

135 rit. Slowly (♩=c60)

Fl.

Cl.

Pno.

rit. Slowly (♩=c60)

Vln.

Vla.

Vc.

143 rit. A tempo (♩=c60)

Fl.

Cl.

Pno.

rit. A tempo (♩=c60)

Vln.

Vla.

Vc.

151

Fl. *pp* *p* *mf*

Cl. *pp* *p* *mf*

Pno. *pp* *p* *mf*

Vln. *pp* *p* *mf*
sul tasto

Vla. *pp* *p* *mf*
sul tasto

Vc. *mf*

156

Fl. *mf* *f*

Cl. *f*

Pno. *f*

Vln. *f* pizz. (nat.)

Vla. *f* pizz. (nat.)

Vc. *mf* *f* *f* pizz.

161

Fl.

Cl.

Pno.

Vln.

Vla.

Vc.

f

(sempre f)

f

(sempre f)

f

(sempre f)

8vb

167

Fl.

Cl.

Pno.

Vln.

Vla.

Vc.

INA

p

(loco)

p

p

arco

p

pp

f

Scherzando (♩=c240), ♩ beat remains the same throughout)

172

Fl. *p*

Cl. *p*

Pno. *p*

Detailed description: This block contains the first system of the score, measures 172-178. It features three staves: Flute (Fl.), Clarinet (Cl.), and Piano (Pno.). The Flute part starts with a dynamic marking of *p* and has a measure rest at 173. The Clarinet part also starts with *p* and plays a rhythmic pattern of eighth notes. The Piano part has a *p* dynamic and features a complex texture with sixteenth-note runs in the right hand and eighth-note patterns in the left hand.

Scherzando (♩=c240), ♩ beat remains the same throughout)
(sempre pizz.)

Vln. *p*

Vla. *p*

Vc. *pizz.*
sub. p

Detailed description: This block contains the second system of the score, measures 172-178. It features three staves: Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The Violin and Viola parts are marked *p* and play a rhythmic pattern of eighth notes. The Violoncello part is marked *pizz.* and *sub. p*, playing a similar rhythmic pattern.

179

Fl. *p*

Cl. *p*

Pno. *p*

Vln. *p*

Vla. *p*

Vc. *p*

Detailed description: This block contains the third system of the score, measures 179-185. It features six staves: Flute (Fl.), Clarinet (Cl.), Piano (Pno.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The Flute part has a measure rest at 179. The Clarinet part has a *p* dynamic and plays a rhythmic pattern. The Piano part has a *p* dynamic and features a complex texture with sixteenth-note runs in the right hand and eighth-note patterns in the left hand. The Violin, Viola, and Violoncello parts are marked *p* and play a rhythmic pattern of eighth notes.

186

Fl. *p*

Cl. *p*

Pno. *p*

Vln. *p* arco

Vla. *p* arco

Vc. *p* arco

193

Fl. *p*

Cl. *p*

Pno. *p*

Vln. *p*

Vla. *p*

Vc. *p*

200

Fl. *f* *p*

Cl. *f* *mf*

Pno.

Vln. *f* *f*

Vla. *f*

Vc. *f*

207

Fl. *p* *rit.*

Cl. *p*

Pno. *p* *pp*

Vln. *pizz.* *arco* *p* *rit.* *pp*

Vla. *p*

Vc. *p*

Lively, rhythmic (♩=c120)

213

Fl. *f*

Cl. *f*

Pno. *f*

Lively, rhythmic (♩=c120)

Vln. *f*

Vla. *f*

Vc. *f*

217

Fl. *f*

Cl. *f*

Pno. *f*

Vln. *f*

Vla. *f*

Vc. *f*

222

Fl.

Cl.

Pno.

Vln.

Vla.

Vc.

Musical score for measures 222-224 in 4/4 time. The score includes parts for Flute (Fl.), Clarinet (Cl.), Piano (Pno.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). Measures 222 and 223 feature intricate sixteenth-note patterns in the woodwinds and strings, with triplets in the lower strings. Measure 224 concludes the section with a final chord.

225

Fl.

Cl.

Pno.

Vln.

Vla.

Vc.

Musical score for measures 225-228 in 3/4 time. The score includes parts for Flute (Fl.), Clarinet (Cl.), Piano (Pno.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). Measures 225 and 226 feature a change in tempo and mood with a new melodic line in the woodwinds. Measures 227 and 228 continue with sustained chords in the strings and woodwinds.

229

Fl.
Cl.
Pno. *f*
Vln.
Vla.
Vc.

Detailed description: This system of music covers measures 229 to 231. It features six staves: Flute (Fl.), Clarinet (Cl.), Piano (Pno.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The key signature has two flats (B-flat and E-flat). The piano part begins with a forte (*f*) dynamic and consists of dense chordal textures. The woodwinds and strings play melodic lines with various articulations and rests.

232

Fl.
Cl.
Pno. *mf*
Vln. *mf*
Vla. *mf*
Vc. *mf*

Detailed description: This system of music covers measures 232 to 235. The piano part transitions to a mezzo-forte (*mf*) dynamic. The woodwinds and strings continue with their melodic and harmonic parts, with some instruments playing more active lines in the later measures. The overall texture remains dense and expressive.

236

Fl.

Cl.

Pno. *f*

Vln. *f*

Vla. *f*

Vc. *f*

240

Fl.

Cl.

Pno.

Vln.

Vla.

Vc.

244

Fl.
Cl.
Pno.
Vln.
Vla.
Vc.

247

Fl.
Cl.
Pno.
Vln.
Vla.
Vc.

250

Fl. Cl. Pno. Vln. Vla. Vc.

This system of music covers measures 250 to 252. It features six staves: Flute (Fl.), Clarinet (Cl.), Piano (Pno.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The Flute and Clarinet parts have complex melodic lines with many accidentals. The Piano part consists of dense chordal textures in both hands. The Violin and Viola parts play simple harmonic lines, while the Violoncello part has a more active, rhythmic line. The key signature is three flats (B-flat, E-flat, A-flat).

253

Fl. Cl. Pno. Vln. Vla. Vc.

This system of music covers measures 253 to 255. It features the same six staves as the previous system. The Flute and Clarinet parts continue their melodic development. The Piano part maintains its dense chordal texture. The Violin and Viola parts play simple harmonic lines, while the Violoncello part has a more active, rhythmic line. The key signature is three flats (B-flat, E-flat, A-flat).

L'istesso tempo ← ♩ = ♩ →

256

Fl. *sub p*

Cl. *sub p*

Pno.

Vln. *sub p*

Vla. *sub p*

Vc. *sub p*

260

Fl. *mf*

Cl. *mf sempre cresc.*

Pno. *p* *mf sempre cresc.*

Vln. *mf sempre cresc.*

Vla. *mf sempre cresc.*

Vc. *mf sempre cresc.*

266

Fl. *mf sempre cresc.*

Cl.

Pno.

Vln.

Vla.

Vc.

272

Fl. *f* *ff molto dim.* *mp* *pp* *ff*

Cl. *f* *ff molto dim.* *mp* *pp* *ff*

Pno. *f* *fast ff* *pp* (non arp.)

Vln. *f* *ff molto dim.* *mp* *pp* *ff*

Vla. *f* *ff molto dim.* *mp* *pp* *ff*

Vc. *f* *ff molto dim.* *mp* *pp* *ff*