

*Commissioned by the Nash Ensemble  
with funds provided in part by the London Arts Board*

**JULIAN ANDERSON**

*Poetry nearing Silence*

*Divertimento after Tom Phillips  
for seven instruments*

(1997)

**Duration: c 14 minutes**

**Faber Music Ltd**  
3 Queen Square  
London  
WC1N 3AU

*For Oliver Rivers*

**INSTRUMENTATION**

flute (doubling piccolo + alto flute)  
clarinet in Bb (doubling bass clarinet)  
harp  
violin 1 (doubling small triangle)  
violin 2 (doubling small ratchet + large triangle)  
viola  
cello

Score in C

**MOVEMENTS**

1. Muse in rocks or pebbles or clouds or foliage  
*whole ensemble*
2. Know Vienna ...  
*alto flute, bass clarinet, harp, strings*
3. My future as the star in a film of my room  
*whole ensemble*
4. Poetry nearing silence  
*flute, off-stage clarinet, harp, violin 1, viola, cello*
5. Lashing in Italy  
*string quartet*
6. in Bohemia, screwing (homage to L.J.)  
*whole ensemble*
7. in Carpathia, you cared for new things  
*whole ensemble*
8. tall rain rattled over Paris  
*whole ensemble*

The titles are taken from *The Heart of a Humument* by Tom Phillips  
c Talford Press 1985 used by kind permission of the artist

1: Muse in rocks or pebbles or clouds or foliage

$\text{♩} = 150, \text{Preciso}$   
( $\text{♩} = 75$ )

Fl. *f p<sup>3</sup>* *mf dolce* *p mf p*

Cl. *f p* *mf dolce* *p mf p*

Hp. *fff* *lv. sempre f* *mf* *l.v.* *f*

Vlns. *pizz.* *arco* *f p<sup>3</sup>* *mf p mf p* *mp mf espr.*

Vla. *pizz.* *arco* *f p<sup>3</sup>* *mf p mf p* *mp espr. mp*

Vc. *pizz.* *arco* *f p<sup>3</sup>* *mf p mf p* *mp espr. mp*

[rocks pebbles clouds fo-lyage]

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⊗ Harp chords never arpeggiated.

A

Handwritten musical score for a symphony orchestra, measures 1-4. The score includes parts for Flute (Fl.), Clarinet (Cl.), Horns (Hb.), Violins (Vns.), Violas (Vla.), and Violoncello (Vc.).

**Flute (Fl.):** Treble clef, 4/4 time. Notes: G4 (accented), A4 (accented), B4 (accented), C5 (accented). Dynamics: *f*, *f*, *p, legg.* (with triplet of G4, A4, B4).

**Clarinet (Cl.):** Treble clef, 4/4 time. Notes: G4 (accented), A4 (accented), B4 (accented), C5 (accented). Dynamics: *f*, *f*, *p, legg.* (with triplet of G4, A4, B4).

**Horns (Hb.):** Two staves. Treble clef (top), Bass clef (bottom). Notes: G4 (accented), A4 (accented), B4 (accented), C5 (accented). Dynamics: *f*, *f*, *f*. Includes a *D#* marking.

**Violins (Vns.):** Two staves. Treble clef (top), Bass clef (bottom). Notes: G4 (accented), A4 (accented), B4 (accented), C5 (accented). Dynamics: *f*, *f*, *f*. Includes markings: *pizz.*, *(ord.)*, *arco*, *salt.*, *3*, *jété*, *salt.*, *mf*.

**Violas (Vla.):** Treble clef. Notes: G4 (accented), A4 (accented), B4 (accented), C5 (accented). Dynamics: *f*, *f*, *f*. Includes markings: *pizz.*, *(ord.)*, *arco*, *salt.*, *3*, *jété*, *mf*.

**Violoncello (Vc.):** Bass clef. Notes: G4 (accented), A4 (accented), B4 (accented), C5 (accented). Dynamics: *f*, *f*, *f*. Includes markings: *pizz.*, *(ord.)*, *arco*, *salt.*, *3*, *jété*, *mf*.

[etc.]

# 10. Il.: - Know Vienna...

**E** ♩ = 45, *esitanto*  
*ma preciso*

Alto Fl. *pp*, *mp*, *pp*, *pp*, *pp*  
*dolce (a bit breathy)*

Bass Cl.

Harp

Violin I *Sord.*, *pp*, *p*, *pp*, *p*, *pp*, *mp*, *p*, *pp*

Violin 2 + Viola *Sord.*, *Sord.*, *unis. III*, *sempre*, *pp*, *dolce*, *mp*, *p*, *pp*, *mp*, *p*, *pp*

Cello

\* The alto flute and viola parts are sometimes pitched rather high. Any slight mis-tunings or distortions of tone-colour which result from this are intentional. Alto flute, violins and viola always in the foreground; bass cl., harp and cello always background.

A. Fl. *pp*, *mp*, *pp*, *pp*, *mp*, *pp*, *pp*, *p*

B. Cl.

Harp

Vln. I *ppp*, *pp*, *p*, *mp*, *pp*, *pp*, *mp*, *pp*, *pp*

Vln. 2 /  
Via. *mp*, *pp*, *ppp*, *mp*, *pp*, *ppp*, *ppp*, *czesc. ....*, *p*

Vc.

iii : my future as the star in a film of my room

**I**

♩ = 70

Fl. *mf* *ff* *f* *mp* *fp* *<mf>* *p*

Cl. *mf* *ff* *mf* *mp* *fp* *<mf>* *p*

Harp *D4 C4 B♭ / E♭ F# G4 A♭* *ff* *ecco* *f* *mp* *D♭, A4* *f l.v.*

Vn.1 *pizz* *f* *ff* *f* *mp* *mp* *f* *p*

Vn.2: **RATCHET** (small) *quite long* *turn handle quite slowly and very evenly until penultimate bar of movement* *etc., till bar*

Viola *pizz.* *f* *ff* *f* *mp* *mp* *f* *p*

Vc. *(pizz)* *f* *ff* *f* *mp* *mp* *f* *p*

⊗ If a ratchet capable of a true 'pp' cannot be found, substitute a fishing reel.



← ♩ = ♩ →, ♩ = 140, Allegro scuro

Fl. *mf* *f*

Cl. *mf* *f* *flegg.*

Harp

Vn.1 *mp* *mp* *p* *mp*

(Vn.2 ratchet-continues)  
Vla. *mp* *mp* *p* *mp*

Vc. *flegg.*

⊗ Fl./Cl.: in 1 breath if possible; if not, breathe at the (9) sign.

Fl. *mf*

Cl. *sf* *mf*

Harp *C# f-sf* *f-sf*

Vn.1 *p* *mp* *mf* *mf* *mp*

(Vn.2 ratchet-continues)  
Vla. *p* *mp* *mf* *mf* *mp*

Vc. *sf*

IV: Poetry nearing Silence [homage to sb]

**P** Almost Motionless ( $\downarrow = 112$ )

Fl. 

$D^b C^b B^b / E^4 F^4 G^b A^b$

Hp. 

Vla. 

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# V: Lashing in Italy

Allegro molto (♩ = 140)

Vln. 2 *c.l. batt.*  
*p, stacc.* *poco sf* *sim.* *poco sf*

Vla. *c.l. batt.*  
*p, stacc.* *poco sf*

Vc. *c.l. batt.*  
*p, stacc.* *poco sf*

Vln. 2 *(bombe)*  
*sf* *sf* *sf* *sf* *sf* *sf cresc.* *sf* *f* *pizz.*

Vla. *sf* *sf* *sf* *sf cresc.* *f* *sf*

Vc. *sf* *sf* *sf* *sf cresc.* *f* *sf*

*as before*

*arco norm.*

Vln. 2 *ff, ruidoso, ost.*

Vla. *arco norm.* *ff, ruidoso, ost.*

Vc. *arco norm.* *ff, ruidoso, ost.*

Vln. 2 *5* *8* *1/2 c.l. batt.* *3* *bombe* *dim.*

Vla. *5* *8* *1/2 c.l. batt.* *3* *mp, ritmico* *cresc.*

Vc. *5* *8* *1/2 c.l. batt.* *3* *mp, ritmico* *cresc.*

\*  $\frac{1}{2}$  c.l. batt. - turn bow sideways so that there is a mixture of wood and hair on the string.

Presto

$\leftarrow d. = d \rightarrow (=93)$

Vns. 1  $p:33$  *secco*  $\text{ff}$

Vns. 2  $p:33$  *secco*  $\text{ff}$

Vla.  $p:33$  *secco*  $\text{ff}$

Vc.  $p:33$  *secco*  $\text{ff}$  (*ritacca*)

$\text{Vi:}$  AA

In Bohemia, screwing (homage to L.J.)

Presto  $(d=93)$  each note sharply accented  $(d=d)$

Clarinet

Harp

$D\# C\# B\# / E\# F\# G\# A\#$

$(d=d)$

$(d=d)$

Vns.

Vla.

Vc.

Fl.

Cl.

Hr.

Vns. 1

Vns. 2

Vla.

Vc.

*arco*

*ff, brutale e secco*

*dim.*

*E4*

*D4*

*(pizz.)*

*ff, brutale e secco*

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BB

The image shows a handwritten musical score on a page numbered 36. The score is written on a grand staff consisting of a treble clef and a bass clef. The music is in a key with one sharp (F#) and a common time signature (C). The score is divided into four measures. The first measure contains a treble clef, a whole note chord (F#4, A4, C5), and a half note chord (F#4, A4). The second measure contains a whole note chord (F#4, A4, C5) and a half note chord (F#4, A4). The third measure contains a whole note chord (F#4, A4, C5) and a half note chord (F#4, A4). The fourth measure contains a whole note chord (F#4, A4, C5) and a half note chord (F#4, A4). There are various annotations, including a 'p' (piano) dynamic marking, a 'p' (piano) dynamic marking, and a 'p' (piano) dynamic marking. A large blue watermark 'Preview File Only' is overlaid on the score. The page number '36' is written in the top left corner. A box containing the letters 'BB' is located in the upper right area of the page.

Vii:—  
in Carpathia, you cared for  
new things  
**HH**  
Lento (♩=58)

Fl.

Cl.

Harp

Vns.

Va.

Ve.

*ff, stacc, furioso*

*ff*

*attacca*

take Piccolo

*ff* *L.v.*

*mf*

*fp*

*attacca*

Cl.

Harp

Vns. 1   
 Vns. 2

Va.

Vc.

Annotations: *Pizz.*, *arco*, *IV sul pont.*, *gliss. armonici naturali*, *pp*, *mp*, *ff*, *arco IV sul pont.*, *gliss. armonici naturali*, *pp*, *sff*

**II**

Annotations: *Sim. sul III*, *pp*, *mf*, *pp*, *mf*, *to Triangle (low)*, *III, sul pont. gliss. armonici naturali*, *pp*, *Pizz. > r*, *arco senza vib.*, *pp*, *mf*, *sim. (sul pont.)*, *p.*, *mf*

VIII:- fall rain rattled over Paris

PP

♩ = 60 Dejectedly, mechanically

A.F.

Cl.

Hp.

Vns.

Vla.

Vc.

3/4

7/8

3/4

3 D# C# Bb / E# F# G# A#  
4 norm.

7/8

3/4

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ppp

mf

ppp

pp

ppp

c.l. batt.

ppp

c.l. batt.

ppp

(c.l. batt.) 5

p

(c.l. batt.) 5

p#

ppizz.

pizz.

mf sub. pp

ppp

p

3/8

7/8

3/4