

JULIAN ANDERSON

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# Khorovod

FOR FIFTEEN PLAYERS

(1989/94)

SCORE

FABER *ff* MUSIC

## INSTRUMENTATION

Flute (doubling piccolo)

Oboe

Clarinet in B $\flat$

Bassoon (doubling Contrabassoon)

Horn in F

Trumpet

Trombone

Percussion (2 players)

*Player 1:* Marimba (shared with 2), Crotales (2 octave chromatic set), Tubular bells, 2 Triangles (small and large), 3 Suspended cymbals (small, medium and large), Large suspended Chinese cymbal, Tam-tam, Bass drum, Bongos (pair)\*, 3 Congas, 2 Tumbas, 2 Tom toms, Maracas (pair), Vibraslap, Anvil (large - or metal bar)

*Player 2:* Marimba, Vibraphone, Tim-tam, Side drum, Pedal bass drum, 5 Temple blocks, Whip, Guiro, Sleigh bells, Referee's whistle

Piano (doubling Celesta)

2 Violins

Viola

Cello

Doublebass

\* Bongos, congas, tumbas and tom toms form a continuous scale from smallest bongo to largest tom tom.

Instrumental parts available on hire from the publishers

Score in C

## PERFORMANCE NOTES

- ♯ = ¼ tone sharp
- ˘ = weak, unaccented beat
- ˆ = strong, accented beat (should sound like a downbeat)

Much of the piece is based around the superimposition of different metres in several tempi simultaneously; in order to make this feature clearly audible accented notes should be emphasised. In the following passages all the parts are of equal importance: Bars 1-34, 82(end)-86, 296-304, 355-403

Accidentals apply throughout the bar; they are sometimes repeated for clarity. The instrumental parts contain all accidentals except for immediately repeated notes to aid reading.

JA

## PROGRAMME NOTE

The title is the Russian for 'round dance' and refers to a category of melodies celebratory in character, whose most obvious feature is their limitation to a small group of pitches (often just three or four) which are cycled round and round in ever-varied rhythms. Although *Khorovod* does not quote any Russian, Turkish, Romanian or Lithuanian melodies of this type, about twenty of them were used as models for melodic writing in the piece. *Khorovod* is primarily melodic; most of the harmony results from sustaining notes of the melody, or from sustaining its harmonics. These subsequently form the basis of new melodies, and so the process continues.

*Khorovod* avoids transitions, consisting in the main of a sequence of dances at various tempos shunted against one another; they are also frequently superimposed at different speeds and metres, so that the texture is often multi-layered. As the composing progressed, references to other folk traditions popped up increasingly, and thus the final result incorporates references to Spanish folk music and some material closer to home.

The seven main sections of the piece form a tonal arc, moving away from and back to C, the home note of the piece. The main idea of the work was to build up a series of complex unpredictable textures out of the simplest and most familiar musical material - octaves, diatonic scales and triads.

*Khorovod* is dedicated to Oliver Knussen.

JA

for Oliver Knussen  
**Khorovod**  
for fifteen players

Julian Anderson

Gioviàle, con anima  $\text{♩} = 75$

The score is arranged in systems. The first system includes Piccolo, Oboe, Clarinet in Bb, Bassoon, Horn in F, Trumpet, and Trombone. The second system includes Percussion 1 (Tubular Bells, Crotales, T. Bells) and Percussion 2 (Whip, Guiro). The third system is for Piano. The fourth system includes Violin I, Violin II, Viola, Cello, and Double bass. Dynamics include *fff*, *ff*, *sf*, and *f*. Performance instructions include *l.v.*, *l.v. sempre*, and *2da sempre*. A large blue watermark 'Preview File Only' is overlaid on the score.

Gioviàle, con anima  $\text{♩} = 75$

5

Picc. *sf*

Ob. *sf*

Cl. *(fff sempre)* *sf*

Bsn. *sf*

Hn. *sf*

Tpt. *sf*

Tbn. *sf*

Perc. 1 **Crot.** *fff* **T. Bells** *ff*

Perc. 2 **Whip** *fff* **Guiro** *fff*

Pf. *(Ed. sempre)* *sf*

Vln. I

Vln. II

Vla.

Vc.

Db. *sim. sempre* *sf*

*Preview File Only*

Picc. *ff* *fff* *f* *ff* *fff*

Ob. *f* *f* (*fff*)

Cl. *sf*

Bsn. *sf*

Hn. *f* *f*

Tpt. *sf* *sf*

Tbn. *sf* *sf* *sf* *sf*

Perc. 1 **Crot.** *fff* *fff*

Perc. 2 **Whip** *sf* *fff*

**Guiro**

Pf. *sf* *sf* *sf* *ff*

(Red. sempre)

Vln. I

Vln. II

Vla.

Vc.

Db. *sf* *sf*

Musical score for measures 13-16, featuring various instruments and dynamics. The score includes parts for Piccolo, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Percussion (T. Bells, Whip, Guiro, Crotales), Piano, Violin I, Violin II, Viola, Violoncello, and Double Bass. Dynamics range from *f* to *fff*. A large "Preview File Only" watermark is overlaid on the score.

**Measures 13-16:**

- Picc.**: *ff*, *f* → *ff*, *ff*
- Ob.**: *fff*, *ff*, *f*, *ff*
- Cl.**: *ff*, *ff*
- Bsn.**: *f*, *ff*
- Hn.**: *f*
- Tpt.**: *f*
- Tbn.**: *f*
- Perc. 1** (T. Bells): *ff*
- Perc. 2** (Whip, Guiro): *f*
- Pf.**: *ff*, *ff*, *fff*
- Db.**: *f*

**A**  
Molto ritmico

17

Picc. *fff ff* *ff* *fff di nuovo*

Ob. *ff* *più ff* *fff di nuovo*

Cl. *ff* *sf sf* *fff di nuovo*

Bsn. *fff di nuovo*

Hn. *più ff*

Tpt. *ff* *più ff*

Tbn. *più ff*

Crot. T. Bells

Perc. 1 *fff*

Perc. 2 *fff sf* *fff* *sf sf* *fff ff sf*

Whip

Guiro

Pf. *fff*

(Pia)

**A**  
Molto ritmico

8 (naturale)

Vln. I *pp* *fff*

Vln. II *fff*

Vla. *fff*

Vc. *fff*

Db. *sostenuto* *fff*

\* Dynamics in " " indicate the force with which a note is played, regardless of its resultant volume or the overall balance.



21

Picc.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc. 1  
Maracas (pair)  
mf f f ff p ff

Perc. 2  
Guiro  
ff f meno f mf fff sub. mf ff p

Pf.

Vln. I  
(8) molto p fff sim. p fff p fff p fff p

Vln. II  
fff poss. sempre p fff (nat.) p

Vla.

Vc.

Db.

fff p fff p mf f ff fff

25

Picc. *ff* *ffp* *ff*

Ob. *ff* *ff*

Cl. *ff* *ffp* *ff*

Ban. *ff* *ffp* *ff*

Hn. *p* *ff* *p* *ff* *p* *ff*

Tpt. *p* *ff* *p* *ff* *p* *ff*

Tbn. *p* *ff* *p* *ff* *p* *ff*

Perc. 1 **Maracas** *p* *ff* *ff* *mf* *ff* *p* *ff* *ff* *mf* *ff*

Perc. 2 **Sleigh Bells (large)** *mf. resc.* *f* *ff* *piu ff*

Pf.

Vln. I *fff* *p fff* *p fff* *p fff*

Vln. II *fff* *fff*

Vla. *fff*

Vc. *p* *fff* *fffp*

Db. *pp* *fff*

29

Picc. *ff* *p* *ff*

Ob. *ff* *ff con gioia*

Cl. *ff* *ff*

Bsn. *ff poss.* *f* *mf*

Hn. *f* *piu f* *ff* *f*

Tpt. *p* *f* *ff* *ff*

Tbn. *mf*

Perc. 1 [Maracas] *mp* *f* *fff*

Perc. 2 [Sl. Bells] *f* *ff* *piu ff*

Pf.

Vln. I *p fff* *p fff* *p fff* *p fff* *p fff* *p fff*

Vln. II *sim.*

Vla. *sim.*

Vc. *fff* *fffp* *fff* *fffp*

Db. *mf* *molto fff*

33

Picc. *to Flute*

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc. 1

Perc. 2

Pf.

Vln. I

Vln. II

Vla.

Vc.

Db.

*molto dim.*

*p*

*sub. p*

*fff*

*sub. p*

*sub. p*

*fff*

**T. Bells** *l.v.* *pp dolce* *sim.*

**Vibraphone** (medium sticks) (motor on - fast) *ppp legg.* *ped. sempre* *ppp*

**5 Temple Blocks** (Vibe sticks) *pp < mp pp mp*

*p* *ppp legg. poss.* *ppp legg. sempre*

*ped. sempre una corda*

*punta d'arco* *p fff* *ppp legg.*

*punta d'arco* *ppp legg.*

*punta d'arco* *ppp legg.*

*punta d'arco* *fff ffp* *fff ppp legg.*

*I<sup>o</sup>* *II<sup>o</sup>* *I<sup>o</sup>*

**B**

38 Flute

Fl. *pp dolce*

Ob. SOLO (with Hn.) *pp* *mp sost.*

Cl. *pp dolce* SOLO (with Hn.) *p* *mp* *pp*

Bsn. *pp dolce* *pp*

Hn. SOLO (with Cl.) *p* *mp* *pp* *pp* *mp*

Tpt.

Tbn.

**T. Bells**

Perc. 1 *pp dolce*

Vibes

Perc. 2 *ppp* *pp* *mp* *pp* *mp* *pp* *pp* *pp* *pp*

T. Bells

Pf. *(Edo sempre)*

**B**

Vln. I *sim.*

Vln. II *ppp legg.*

Vla. *sim.*

Vc. *ppp legg.*

Db. *ppp*

44 *quasi*

Fl. *(accomp.)* *p* *mf* SOLO

Ob. *pp* *pp* *mf dolce* SOLO

Cl. *SOLO* *p* *mp sost.* *ppp* *p* *mp* *pp*

Bsn. *SOLO* *p* *mp sost.* *ppp* *pp*

Hn. *p* *p* *SOLO* *mp* *mf dolce*

Tpt. *straight mute* *ppp* *velvet mute*

Tbn. *straight mute* *p*

Perc. 1 *T. Bells* *pp dolce*

Perc. 2 *T. Bells* *ppp! (sempre)* *pppp!* *pp legg. (poco scherzando)*

Pf. *pp* *pp legg. (poco scherzando)*

Vln. I *poco cresc.*

Vln. II *poco cresc.*

Vla. *poco cresc.*

Vc. *poco cresc.*

Db. *poco cresc.* *pp*

Musical score for orchestra and piano, measures 49-54. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Piano (Pf.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

Measures 49-54 are marked with a tempo of  $\text{♩} = \text{♩}$ . The score includes various dynamics and performance instructions:

- Fl.: *mp*, *mf*, *mp*
- Ob.: *mp*, *mf*
- Cl.: *mp chiaro*, *p*, *mf*, SOLO
- Bsn.: *mp chiaro*, *p*, *mf*, SOLO
- Hn.: *pp*
- Tpt.: (velvet mute), *pp*
- Tbn.: (straight mute), *pp*
- Perc. 1 (T. Bells): *pp dolce*
- Perc. 2 (T. Bells): *p*, *mp*
- Pf.: *mp*, (2a), senza Ped.
- Vln. I: *pp*
- Vln. II: *pp*
- Vla.: *pp*
- Vc.: *pp*
- Db.: *pp*

A large diagonal watermark "Preview File Only" is present across the score.

molto leggero sempre

54

Fl. *sf sf dim. pp p*

Ob. SOLO (with Hn.) *mp mfz mfz sf sf*

Cl. *mp p mp*

Bsn. *mp p mp*

Hn. SOLO (with Ob.) *mp mfz mfz sf sf*

Tpt.

Tbn.

Perc. 1 Vibes *l.v.*

Perc. 2 T.Blks *p mp mf sempre*

Pf. *mp p sempre*

molto leggero sempre

Vln. I *p pizz. arco pizz. arco*

Vln. II *p pizz. arco p arco p pizz. arco*

Vla. *p p p sempre*

Vc. *p pizz. arco*

Db. *V V V*



sempre molto  
legg. ma poco a  
poco cresc.

59

Fl. *sf* *p accomp.* *p* *mp*

Ob. *sf* *f*

Cl. *f* *mf ritmico* *mf* *mp* *mf*

Bsn. *mf ritmico* *mf* *mp* *mf*

Hn. *sf* *f*

Tpt.

Tbn.

Perc. 1 T. Blks

Perc. 2

Pf. *mp* *p* *mp sempre, molto legg.*

Vln. I *mp* *arco* *mp* *mp*

Vln. II *mp* *p* *mp* *p* *mp* *pp* *pizz.* *mp* *mp*

Vla. *mp* *p* *mp* *p* *mp* *pp* *mp* *mp* *mp* *pp* *mp*

Vc. *pizz.* *arco* *pizz.* *arco* *pp* *p* *pp* *mp* *mp* *pp*

Db. *p < mp* *p* *mp* *mp* *pp* *pp* *mp*

sempre molto  
legg. ma poco a  
poco cresc. pizz.

C

64

Fl. *sf* *sf* *mp* *sf in mp* *sf*

Ob. *pp* *mf chiaro* *mf* *p*

Cl. *mp* (SOLO) *mf*

Bsn. *mp* (SOLO) *mf*

Hn. *pp* *mf chiaro* *mf* *p* (velvet mute)

Tpt. *p*

Tbn.

Perc. 1 *pp legg.* **Crot.** soft plastic sticks 1.v.

Perc. 2

Pf. *mf* *mp*

C

Vln. I *pp* *mp* *mp legg.* *mp* *mp* *sf* *mp* *mp* *sf*

Vln. II *mp legg.* *mp* *sf* *sf* *p*

Vla. *sf mp* *sf* *mp* *sf mp* *sf mp* *sf* *sf*

Vc. *mp* *pp* *mp* *pp* *mp* *p* *mp* *sf* *mp* *sf* *mp*

Db. *pp* *mp* *pp* *mp* *pp* *mp* *p* *mp*

70

Fl. *f mp sf mp sf mp mf f*

Ob. *mp accomp. sf mp sf mp mp cresc. mf*

Cl. *sf sf sfp sf sf mp cresc. mp sf*

Bsn. *sf sf sfp sf sf mp mf*

Hn. *mp sf p sf sf*

Tpt. *mp sf f ritmico*

Tbn. *(straight mute) f ritmico*

Perc. 1 **Crot.** *hard (metal) sticks l.v. f f p f*

Perc. 2 **Vibes** *motor off l.v. f (Ped.) f ff*

Pf. *mp mf f f ff*  
*Rel sempre tre corde*

Vln. I *III arco f p senza vib., hard molto f*

Vln. II *(pizz.) sf sf sf mf mfsf arco sfp arco, senza vib., hard molto f*

Vla. *II arco f p f p mf sf mp mf mf molto f*

Vc. *mf sf mf p mf mp mf sf (f) sf mf*

Db. *mf sf mf*

\* f Indicates the entry of successive duos which must be very clear. Maintain dynamic subsequently, regardless of context.

75

to Piccolo

Piccolo

Fl.

mf

f

f

mf

ff

f

Ob.

mf

f

f

mf

ff

f

Cl.

mf

mp

mp poco a poco cresc.

mf cresc.

f

Bsn. to Contrabassoon

Hn.

sf

sf

Tpt.

<sf

sf

<sf

<sf

<sf

ff

f

ff

fff

Tbn.

<sf

sf

<sf

<sf

<sf

ff

f

ff

fff

Perc. 1

Crot.

p

mf

p

ff

p

fff

l.v.

Perc. 2

Vibes

f echo

piu ff

fff

Pf.

f echo

piu ff

fff

(Ped sempre)

Vln. I

sf

sf

sf

sf

ff

ff

ff

fff

Vln. II

f

p

f

ff

p

Vla.

sf

sf

sf

sf

ff

ff

ff

fff

ff

f

stacc., rivedo

Vc.

f

f

ff

f

f

ff

f

ff

f

stacc., rivedo

Db.

f

\* see note on previous page

Molto preciso e ritmico

79

Picc. *f f f f f f ff ff*

Ob. *f f f f f f ff ff*

Cl. *f*

C.Bn. Contrabassoon *f f f f sempre*

Hn. *f*

Tpr. without mute *ff giubiloso*

Tbn. *p fff* without mute *ff giubiloso*

Perc. 1 T. Bells *1.v. sempre ff giubiloso*

Vibes

Perc. 2 T. Bells *ff* SOLO *ff fff*

Pf. *ff* (2da. sempre)

Molto preciso e ritmico

Vln. I *pizz. f*

Vln. II *f cresc. ff*

Vla. *f f f f f f ff ff ff ff ff*

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

Db. *ff ff ff f*

82

Picc. *ff* *ff stridente* *f* *f* *ff* *fff*

Ob. *ff* *ff stridente* *f* *f* *ff* *fff*

Cl. *cresc.* *ff* *più cresc.* *fff* *fff marcatis.* *ff* 'smear' gliss. wild!

C.Bn. *ff* *ff sempre*

Hn. *cresc.* *ff* *più cresc.* *fff* *fff*

Tpt. *fff*

Tbn. *più ff marcatis.* *cresc.* *fff*

Perc. 1 T. Bells

Perc. 2 Vibes *fff* l.v.

Pf. *fff* l.v. *fff* *f* *fff* black key gliss. white key gliss.

Vin. I *f* *arco* *ff* *ff* *fff* *ff furioso*

Vin. II *f* *cresc.* *ff* *ff* *pizz.* *ff* *arco* *ff furioso*

Vla. *ff sempre staccatis.* *f* *f* *f* *f* *fff* *cresc.*

Vc. *ff sempre staccatis.* *f* *f* *f* *f* *fff* *cresc.*

Db. *cresc.* *ff* *fff* *ff*

Preview File Only

molto accel

85

Picc. *fff brillante*

Ob. *ffff* *fff brillante*

Cl. *gliss.* *fff* *fff brillante* *fff brillante*

C.Bn. *fff*

Hn. *fff* *fff brillante* *fff* *fff* *whoop!*

Tpt. *fff* *ff*

Tbn. *fff* *pp* *fff*

Perc. 1  
 2 Triangle sticks centre edge centre edge centre edge  
 3 Suspended Cymbals  
 Chinese Cymbal *mf* *fff* l.v.

Perc. 2  
 Whip *fff*  
 Side Drum *p* *fff*

Pf. *fff martellato* *senza Ped.*

Vln. I *fff* *fff*

Vln. II *fff* *fff*

Vla. *fff* *fff* *fff*

Vc. *fff* *fff cresc.*

Db. *fff ff* *ff* *ff* *ff* *attacca*

molto accel

**D**

87 **Presto brutale** (♩ = 80, not slower): **grotesque and violent** (in 1) (♩ = 100, not slower)

Picc.  
Ob.  
Cl.  
C.Bn.  
Hn.  
Tpt.  
Tbn.

Perc. 1  
Perc. 2  
Pf.

3 Sus. Cyms. hard Vibe sticks  
Ch. Cym.  
S.D. rimshot  
Pedal Bass Drum

**D**

**Presto brutale** (♩ = 80, not slower): **grotesque and violent** (in 1) (♩ = 100, not slower)

Vln. I  
Vln. II  
Vla.  
Vc.  
Db.

\*Viola: ♯ about 1/4-tone sharper than violins

Note for the conductor: The percussion and low instrumental punctuations should cut through the melody on violins/viola and they should be dynamically reduced to accommodate it.