

Tom Armstrong.

Morning Sketch

for  
string orchestra

Preview File Only

BRITISH MUSIC INFORMATION CENTRE,  
10, Stratford Place, London, W.1

Morning Sketch  
for  
string orchestra

Four 1<sup>st</sup> vlms  
Three 2<sup>nd</sup> vlms  
Two vlas  
Two vlcs  
One cb

Numbers shown are the minimum

Duration c. 3½ mins

Morning Sketch was composed for the opening concert of the 1999 Isleworth Festival. It was first performed on 10<sup>th</sup> May at Syon House by Stringfactory, conducted by Nik Pendlebury.

The piece is cast in three brief movements:

- I Peaceful slumbers
- II Alarms
- III Bathroom Dance

# Morning Sketch

Tom Armstrong.

## I: Peaceful Slumbers

Adagio (♩=c.88)

Musical score for measures 1-4 of 'Peaceful Slumbers'. The score is for five instruments: Violin I, Violin II, Viola, Violoncello, and Contrabass. The key signature is two sharps (F# and C#) and the time signature is 4/4. The tempo is Adagio (♩=c.88). The dynamics are marked 'p' (piano) and 'pizz' (pizzicato). The Violin I part has a 'p' dynamic marking. The Violin II, Viola, and Violoncello parts have 'p' dynamic markings. The Contrabass part has 'pizz' and 'p' dynamic markings. A large blue watermark 'Preview File Only' is overlaid diagonally across the score.

Musical score for measures 5-8 of 'Peaceful Slumbers'. The score is for five instruments: Violin I, Violin II, Viola, Violoncello, and Contrabass. The key signature is two sharps (F# and C#) and the time signature is 4/4. The tempo is Adagio (♩=c.88). The dynamics are marked 'p' (piano) and 'pp' (pianissimo). The Violin I part has a 'p' dynamic marking. The Violin II, Viola, and Violoncello parts have 'p' dynamic markings. The Contrabass part has 'pp' dynamic markings. A large blue watermark 'Preview File Only' is overlaid diagonally across the score.

riten....

9.

Musical score for measures 9-11, featuring five staves: Vln I, Vln II, Vla, Vlc, and Cb. The key signature is two sharps (F# and C#) and the time signature is 3/4. The score includes various musical notations such as notes, rests, and slurs. Dynamic markings include *pp* (pianissimo) with hairpins. A double bar line is present at the end of measure 11.

II: Alaraxis

Allegro misterioso (♩ = c.120)

Musical score for measures 1-4, featuring four staves: Vln I, Vln II, Cb (sounding pitch), and a fourth staff. The key signature is two sharps (F# and C#) and the time signature is 3/4. The score includes various musical notations such as notes, rests, and slurs. Dynamic markings include *p* (piano) and *arco*. A large blue watermark "Preview File Only" is overlaid diagonally across the score.

(A)

5.

1. Violin I (Vln I) part, measures 5-8. Measure 5: Rest. Measure 6: Rest. Measure 7:  $\text{b}^{\flat}$  notes, *p*. Measure 8:  $\text{b}^{\flat}$  notes.

2. Violin II (Vln II) part, measures 5-8. Measure 5:  $\sharp$  notes. Measure 6:  $\sharp$  notes. Measure 7:  $\sharp$  notes. Measure 8:  $\sharp$  notes.

3. Viola part, measures 5-8. Measure 5:  $\sharp$  notes. Measure 6:  $\sharp$  notes. Measure 7:  $\sharp$  notes. Measure 8:  $\sharp$  notes.

4. Violoncello (Cb) part, measures 5-8. Measure 5:  $\sharp$  notes. Measure 6:  $\sharp$  notes. Measure 7:  $\sharp$  notes. Measure 8:  $\sharp$  notes.

9.

1. Violin I (Vln I) part, measures 9-12. Measure 9: Rest. Measure 10: Rest. Measure 11:  $\sharp$  notes, *p*. Measure 12:  $\sharp$  notes.

2. Violin II (Vln II) part, measures 9-12. Measure 9:  $\text{b}^{\flat}$  notes. Measure 10:  $\text{b}^{\flat}$  notes. Measure 11:  $\text{b}^{\flat}$  notes. Measure 12:  $\text{b}^{\flat}$  notes.

3. Viola part, measures 9-12. Measure 9:  $\sharp$  notes. Measure 10:  $\sharp$  notes. Measure 11:  $\sharp$  notes. Measure 12:  $\sharp$  notes.

4. Violoncello (Cb) part, measures 9-12. Measure 9:  $\sharp$  notes. Measure 10:  $\sharp$  notes. Measure 11:  $\sharp$  notes. Measure 12:  $\sharp$  notes.

(B)

13.

1  
2  
3  
4  
Vln I  
Vln II  
Vla  
Vlc  
Cb

mp < mf  
mp  
mp < mf  
mp  
p  
cresc.  
mf  
sub p  
pp cresc.  
pp cresc.  
mf  
sub p  
ppp  
mf  
sub p  
ppp  
cresc.  
mf  
sub p

1  
2  
3  
4  
Vln I  
Vln II  
Cb

p  
sub p  
p  
cresc.

©

21.

Handwritten musical score for measures 21-24. The score includes staves for Violin I (Vln I), Violin II (Vln II), Viola (Via), Violoncello (Vcl), and Contrabass (Cb). The music features complex rhythmic patterns with many sixteenth notes and slurs. Dynamic markings include *p*, *mp cresc.*, *mf*, *pp cresc.*, and *f*. Performance instructions such as *(div)* and *cresc.* are present. A large blue watermark "Preview File Only" is overlaid diagonally across the score.

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\* Vln I and II AD LIB

25

Handwritten musical score for measures 25-28. The score includes staves for Violin I (Vln I), Violin II (Vln II), Viola (Via), Violoncello (Vcl), and Contrabass (Cb). The music continues with complex rhythmic patterns. Dynamic markings include *f*, *ff sempre*, *arco*, *non div*, *div*, and *gliss*. Performance instructions such as *ff* and *gliss* are present.

29

V. I (div. 2)

Vin I (div. 2)

Vla

Vlc

Cb

gliss

gliss

gliss

gliss

ff

Increase bow pressure...

33

Vin I

Vin II

Vla

Vlc

Cb

scratch tone

fff

scratch tone

fff

scratch tone

fff

scratch tone

fff

scratch tone

fff

attacca.

**\* AD LIBITUM SECTION**  
 Groups of semiquavers in tempo; length of gap is ad lib but must gradually increase. The number of semiquaver groups played is also ad lib. Players should make no attempt to co-ordinate. The result should produce a gradual disintegration in the violins



# III: Bathroom Dance

(Concertino for Two Violins)

Allegro vivace (♩ = c.152)

The first system of the musical score features five staves: Vln I, Vln II, Vla, Vlc, and Cb. The key signature is D major (two sharps) and the time signature is 6/8. The Vln I and Vln II parts begin with a whole rest in the first measure, followed by a series of eighth notes in the second measure. The Vla part starts with a quarter note in the first measure, followed by eighth notes. The Vlc and Cb parts play a steady eighth-note accompaniment. Dynamics include a forte (f) marking in the second measure of the Vln I part and another in the Cb part.

The second system of the musical score continues the piece, starting with a measure number '7.' above the Vln I staff. It features the same five staves as the first system. The Vln I and Vln II parts continue with eighth-note patterns. The Vla part has a 'v n' marking above it. The Vlc and Cb parts maintain their accompaniment. A large blue watermark 'Preview File Only' is oriented diagonally across the center of the page.

(E)

13.

SOLO

Musical score for measures 13-18. The score is for a string ensemble consisting of Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vlc), and Contrabasso (Cb). The key signature is two sharps (F# and C#) and the time signature is 2/4. The first two measures (13-14) feature a solo for the Violin II, marked with a forte (f) dynamic. The Violin I, Viola, Violoncello, and Contrabasso parts provide accompaniment. The score ends with a double bar line and repeat dots.

19.

TUTTI

Musical score for measures 19-24. The score is for a string ensemble consisting of Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vlc), and Contrabasso (Cb). The key signature is two sharps (F# and C#) and the time signature is 2/4. The score begins with a double bar line and repeat dots. The word "TUTTI" is written above the Violin I and Violin II staves in measure 19, indicating the start of a tutti section. The Viola part has a fermata in measure 20. The score ends with a double bar line and repeat dots.

(F)

SOLO

24.

Violin I, Violin II, Viola, Violoncello, and Contrabass staves for measures 24-29. Includes dynamics (mf, f) and a 'SOLO!' marking.

30.

Violin I solo, Violin II solo, and Clarinet staves for measures 30-35. Includes dynamics (mf, f) and a 'SOLO!' marking.

(G)

36. *f* *mf* *f* *mf* *f*

*vln I* *tutti* *pizz* *arco.*

*vln II* *tutti* *pizz* *arco*

*Vla.* *pizz* *arco v n*

*Vlc.* *mf* *f*

*Cb.* *mf* *f*

42.

*vln I*

*vln II*

*vla.* *v n*

*vlc.*

*Cb.*

(H)

43

solò

Vln I

tutti

solò

Vln II

tutti

Vla

Vcl

Cb

*P cresc poco a poco*  
punta d'arco  
PP

*p cresc poco a poco*  
punta d'arco  
PP

*punta d'arco*  
PP

*div a 2*  
*punta d'arco*  
PP

54

solò

Vln I

tutti

solò

Vln II

tutti

Vla

Vcl

*(poco prof)*  
*(mp)*

*poco*  
*poco prof*  
*p*

*(poco prof)*  
*(mp)*

*poco*  
*poco prof*  
*p*

*poco*  
*poco prof*  
*p*

*pp*  
*poco*  
*poco prof*  
*poco prof*  
*p*

punta d'arco

(J)

60.

solo Vln I (poco piuf) (mf)

tutti Vln I (poco) (poco piuf) (poco) (mp)

solo Vln II (poco piuf) (mf)

tutti Vln II (poco) (poco piuf) (poco) (mp)

Vla (poco) (poco piuf) (poco) (mp)

Vlc (p) (poco piuf) (poco piuf) (mp)

66.

solo Vln I (poco piuf) (f) piu cresc

tutti Vln I (poco) (poco piuf) (poco) (mf) (f)

solo Vln II (poco piuf) (f) piu cresc

tutti Vln II (poco) (poco piuf) (poco) (mf)

Vla (poco) (poco piuf) (poco) (mf)

Vlc (mp) (poco piuf) (poco piuf) (mp)

(K)

72.

solo Vln I *ff* *mf deciso*

tutti Vln I *f* *p leggero*

solo Vln II *ff* *mf deciso*

tutti Vln II *f* *p leggero*

Vla *f subp*

Vlc *f subp*

Cb *p*

78.

solo Vln I *f* *mf*

tutti Vln I *mf* *p*

solo Vln II *f* *mf*

tutti Vln II *mf* *p*

Vla *mf* *p*

Vlc *mf* *p*

Cb *mf* *p*

(L)

83

Solo Vln I: *f*, *f*, *mf*

Tutti Vln I: *mf*, *p*, *mf*

Solo Vln II: *f*, *f*, *mf*

Tutti Vln II: *mf*, *p*, *mf*

Vla: *mf*, *p*

Vlc: *mf*, *p*

Cb: *mf*, *p*

87 *b p.*

Solo Vln I: *f*, *piuf*, *f*, *f*

Tutti Vln I: *mp*, *p*, *p cresc*

Solo Vln II: *f*, *piuf*

Tutti Vln II: *mf*, *p*, *p cresc*

Vla: *mf*, *p cresc.*

Vlc: *mf*, *p cresc.*

Cb: *mf*, *p cresc.*



(M)

94

Solo Vln I

tutti Vln I

Solo Vln II

tutti Vln II

Vla

Vlc

Cb

ff

99

Vln I

Vln II

Vla

Vlc

Cb

(N)

105.

Vln I *mp cresc* *div* *ff*

Vln II *divo?* *sub p cresc* *ff*

Vla *sub p cresc*

Vlc *sub p cresc*

Cb *sub p cresc*

111.

Vln I *ff* *ff3p* *fff*

Vln II *ff* *ff3p* *fff*

Vla *ff* *ff3p* *fff*

Vlc *ff* *ff3p* *fff*

Cb *ff* *ff3p* *fff*

*unis*

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