

full score

christian drew

more lines and ballads

for chamber orchestra

2019

more lines and ballads

for chamber orchestra

winter 2018-19

duration: c. 6'

score in C

first workshop performance by London Symphony Orchestra and
Guildhall School Orchestral Artistry Players at Silk Street Music Hall, 4th March 2019

programme note

"*more lines and ballads* initially stemmed from a series of experiments that used the American folk song *Shenandoah* (as recorded by Tom Waits and Keith Richards) as a form of source material. After a long process of filtering and transformation through improvisation and re-notation, the soft, vague and blurry edges of the current work began to appear. The static, hazy lines and sliding, shifting ballads hold only a tangential relationship to the source, which in the end offered an oblique stepping stone to this version of the piece."

Flute
Alto Flute
2 Oboes (2nd dbl. Cor Anglais)
2 Clarinets in B \flat (2nd dbl. Bass Clarinet in B \flat)
2 Bassoons (2nd dbl. Contrabassoon)

2 Horns in F
2 Trumpets in B \flat
2 Trombones

Percussion (2 Players)
I: Vibraphone (+ 2 bass bows)
Timpani
Bass Drum
Tam-tam
Large Suspended Cymbal
II: Marimba (5 octave)
Tubular Bells (soft hammers/mallets)
Large Suspended Cymbal

Harp (with scordatura)

Piano

Strings (6.4.4.3.2)

performance notes

tuning

‡ slightly sharp quarter tones are used to show the slight raising or lowering of a pitch by an approximate interval less than 50 cents

♭ ♮ slightly flat

↑ ↓ raised/lowered by approximately 1/6th tone arrows are used to show the raising or lowering of a pitch by roughly a sixth of a tone, circa 27-33 cents

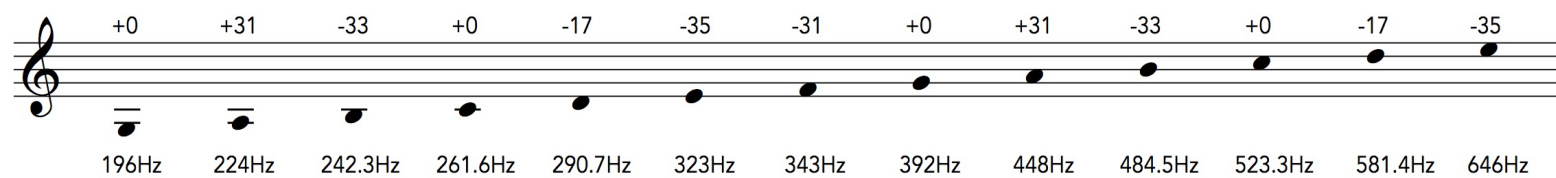
woodwind tuning

Where possible players should lip tones up/down in order to achieve the slight sharpening or flattening for microtones.

Note that any fragility in the production of tone or the intonation of pitch caused by low dynamics and microtonal tunings is acceptable within the soundworld of the work.

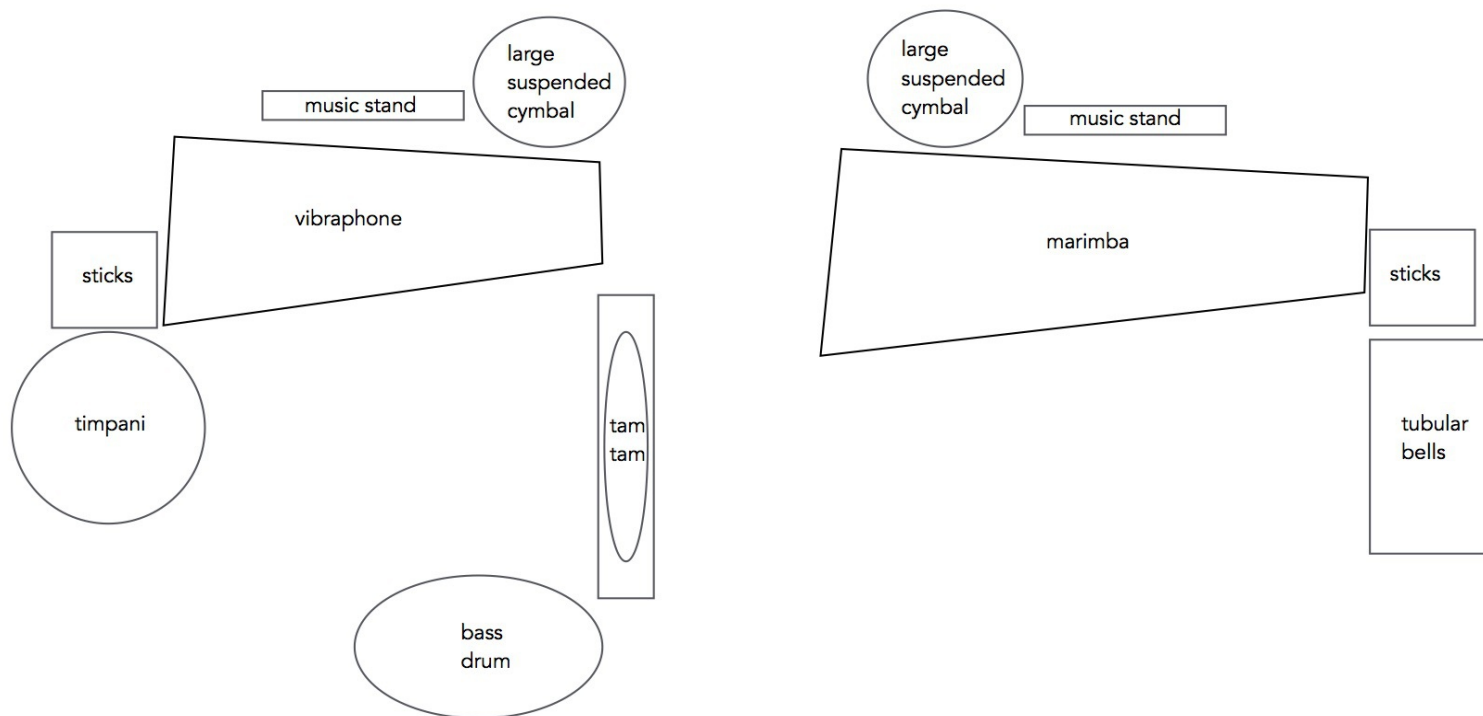
harp tuning

A scordatura is used in the harp that retunes 9 strings. The tuning is detailed below with all pedals in the ♯ position. Cent deviations from Equal Temperament are given above the staff and the frequency of the pitch in Hertz is given below.



percussion

In order to make changes of mallet and instrument possible it is advised that instruments are grouped in a circular arrangement surrounding each player. For example:



more lines and ballads

for chamber orchestra

♩ = c. 63

loose, blurry, not too refined
always legatissimo and non-vib.

christian drew

The score is divided into five measures with the following time signatures: 4/4, 5/4, 4/4, 2/4, and 5/4. The instruments and their parts are as follows:

- Flute:** Starts with a 4/4 time signature, then 5/4, 4/4, 2/4, and 5/4. Includes markings: "always non-vib.", "pp", "always non-vib.", "pp", "pp".
- Alto Flute:** Starts with a 4/4 time signature, then 5/4, 4/4, 2/4, and 5/4. Includes markings: "pp", "always non-vib.", "pp", "pp".
- Oboe:** Starts with a 4/4 time signature, then 5/4, 4/4, 2/4, and 5/4. Includes markings: "always non-vib.", "pp".
- Cor Anglais:** Starts with a 4/4 time signature, then 5/4, 4/4, 2/4, and 5/4. Includes markings: "Cor Anglais, always non-vib.", "pp".
- Clarinet in B♭ I:** Starts with a 4/4 time signature, then 5/4, 4/4, 2/4, and 5/4. Includes markings: "always non-vib.", "pp".
- Clarinet in B♭ II:** Starts with a 4/4 time signature, then 5/4, 4/4, 2/4, and 5/4. Includes markings: "always non-vib.", "pp".
- Bassoon I & II:** No musical notation.
- Horn in F I & II:** No musical notation.
- Trumpet in B♭ I & II:** No musical notation.
- Trombone I & II:** No musical notation.
- Percussion I:** Includes markings: "Vibraphone motor off soft mallets", "shadowing, not too much attack", "ppp", "depress sustain pedal throughout always L.V.", "3".
- Percussion II:** Includes markings: "Large Suspended Cymbal soft mallets", "ppp", "always L.V. as long as possible".
- Harp:** Includes markings: "E: F# G: A: D: C: B:", "[see scordatura]", "mp".
- Piano:** No musical notation.
- Violin I desk 1:** Starts with a 4/4 time signature, then 5/4, 4/4, 2/4, and 5/4. Includes markings: "solo, always non-vib., con sord.", "mp", "ppp".
- Violin I gli altri:** Starts with a 4/4 time signature, then 5/4, 4/4, 2/4, and 5/4. Includes markings: "always non-vib. long even bow strokes ad lib.", "p".
- Violin II solo:** Starts with a 4/4 time signature, then 5/4, 4/4, 2/4, and 5/4. Includes markings: "solo, always non-vib. con sord.", "mp".
- Violin II gli altri:** Starts with a 4/4 time signature, then 5/4, 4/4, 2/4, and 5/4. Includes markings: "always non-vib. long even bow strokes ad lib.", "p".
- Viola solo:** No musical notation.
- Viola gli altri:** Starts with a 4/4 time signature, then 5/4, 4/4, 2/4, and 5/4. Includes markings: "always non-vib. long even bow strokes ad lib.", "sul II", "p".
- Violoncello I, II, III:** No musical notation.
- Contrabass:** No musical notation.

6
Fl. *pp*
A. Fl. *pp*
Ob. I *pp*
C. A. *pp*
Cl. I *pp*
Cl. II *pp*
Bsn. I
Bsn. II
Hn. I
Hn. II
Vib. *pp*
Perc. L.V.
Hp. *F#*
Pno.
Vln. I desk 1 *mp*
Vln. I gli altri *pp*
Vln. II solo *mp*
Vln. II gli altri *p*
Vla. I solo *p*
Vla. I gli altri *mp*
Vc. I *mp*
Vc. II
Vc. III
Cb. I

3/4 4/4 5/4 4/4

sola, always non-vib., con sord.

sul IV r=2

10

4/4 **A** 5/4 3/4 4/4 3/4

Fl. *p* *pp* *p*

A. Fl. *p* *pp* *p*

Ob. I *p* *p* *p*

C. A. *p*

Cl. I *pp*

Cl. II *p*

Bsn. I always non-vib. *p*

Bsn. II always non-vib. *p*

Hn. I *ppp* *pp* *ppp*

Hn. II *ppp* *pp* *ppp*

Vib. *ppp* *pp* *ppp*

Mar. *mp*

Hp. *mp*

Pno.

Large Suspended Cymbal
soft mallets

4/4 **A** 5/4 3/4 4/4 3/4

Vln. I desk 1 *mp* *mp* *p* *mp* *p* *mf*

Vln. I gli altri *mp* *mp* *p* *p* *mp* *mf*

Vln. II solo *mp* *mp* *mp*

Vln. II gli altri

Vla. I solo *mp* *mp* *p* *mf* *mp*

Vla. I gli altri

Vc. I *p* *mp* *p* *mp*

Vc. II *mp*

Vc. III *mp*

always non-vib.
long even bow strokes ad lib.

always non-vib.
long even bow strokes ad lib.

14

3/4 4/4 5/4 4/4 3/4

Fl. *p*

A. Fl. *p*

Ob. I *p*

C. A. *p*

Cl. I *p*

Cl. II *p*

Bsn. I *p*

Bsn. II *p*

Hn. I *ppp*

Hn. II *pp*

Cym. *ppp*

Mar. *pppp* L.V.

Hp. *mp* E: F# A: B: Bb

Pno.

Vln. I desk 1 *mf*

Vln. I gli altri *p*

Vln. II desk 1 *mf*

Vln. II gli altri *mp*

Vla. I solo *mf*

Vla. gli altri *mp* 2 soli, unis

Vc. I *mf*

Vc. II *mp*

Vc. III *mp*

4

This page of a musical score covers measures 18 through 22. The score is arranged in a system with multiple staves for each instrument. Above the first five measures, the time signatures are indicated as 3/4, 4/4, 2/4, 3/4, 4/4, and 5/4. The instruments listed on the left include Flute (Fl.), Flute I (A. Fl.), Oboe I (Ob. I), Cor Anglais (C. A.), Clarinet I (Cl. I), Clarinet II (Cl. II), Bassoon I (Bsn. I), Bassoon II (Bsn. II), Horn I (Hn. I), Horn II (Hn. II), Cymbal (Cym.), and Maracas (Mar.). The string section includes Violin I (Vln. I) at desks 1 and 2, Violin II (Vln. II) at desk 1, Viola I solo (Vla. I solo), Viola (Vla. gli altri), Violoncello I (Vc. I), Violoncello II (Vc. II), and Violoncello III (Vc. III). The piano part (Hp.) is also present. The score features various musical notations such as triplets, slurs, and dynamic markings like *pp*, *p*, *mf*, and *mp*. Specific performance instructions include 'To B. Cl.' for the Clarinet II part and 'L.V.' for the Cymbal. The page number '5' is centered at the bottom.

23

5/4 **c** 4/4 3/4 4/4

Fl. *p* *p*³ *p*

A. Fl. *p* *p* *p*

Ob. I *p* *p* *p* *p*³

C. A. *p*

Cl. I *mp*

Cl. II *p*
Bass Clarinet in B \flat

Bsn. I *p*

Bsn. II *p*

Hr. I *ppp* *p* *ppp* *p*

Hr. II *ppp* *p* *ppp*

Tbn. I always non-vib. *p* *pp*

Tbn. II always non-vib. *p*

Timpani very slow, smooth gliss. soft mallets *ppp* *mp*

Mar. *mp*

Hp. *mp*

Pno. *pp*
pedal down always una corda always

Vln. I desk 1 *mf* *mf* *p mp* *mp* *mf* *p mf*

Vln. I desk 2 *mf* *mf* *p mp* *mp* *mf* *p mf*

Vln. II desk 1 *mf* *mf* *pp mp* *mp* *mf* *p mf*

Vln. II desk 2 *mf* *mp* *p mp* *mp* *mf* *p mp*

Vla. I solo *mf* *p mf* *mp* *pp mp* *pp mp* *mp* *mp*

Vla. gli altri *mp*

Vc. I *mf* *p mf* *mp* *pp mp* *pp mp* *mp* *mp*

Vc. II *mp*

Vc. III *mp*

Cb. I *mp* *mp*

IV
III solo, always non-vib. *mp*
II
I

27 **4/4** **5/4** **4/4**^D **3/4**

Fl. *p* *pp* *pp*

A. Fl. *p* *pp* *p* *pp*

Ob. I To Ob. *pp*

C. A.

Cl. I *pp* *pp* *pp*

To Cl. *pp* *pp*

B. Cl. *p*

Bsn. I *p* *pp*

Bsn. II *pp*

Hn. I **4/4** **5/4** **4/4** **3/4**

Hn. II *p*

Tpt. I *pp* bucket mute, always non-vib. *pp*

Tpt. II *pp* bucket mute, always non-vib. *pp*

Tbn. I

Tbn. II

Timp. L.V. *ppppp* *pp* *pp*

Mar. L.V. *pppp* *pp* [pedal down always, L.V.]

Hp. L.V. *p* *mp* *pp*

Pno.

4/4 **5/4** **4/4**^D **3/4**

Vln. I desk 1 *mp* *mf* *p* *mp* *pp* *pp* *p* *pp*

Vln. I desk 2 *mp* *pp* *pp* *pp* *p* *pp*

Vln. I desk 3 *mp* *pp* *pp* *pp* *p* *pp*

Vln. II desk 1 *mp* *mf* *p* *mp* *pp* *pp* *p* *pp*

Vln. II desk 2 *mp* *pp* *pp* *pp* *p* *pp*

Vla. I solo *mp* *mf* *p* *mp* *pp* *pp* *p* *pp*

Vla. gli altri

Vc. I *mp* *pp* *pp* *pp* *p* *pp*

Vc. II (III) (IV)

Vc. III

Cb. I *p*

Cb. II *p*

31

Fl.

A. Fl.

Cl. I

B. Cl.

Bsn. I

Bsn. II

Hn. I

Hn. II

Tpt. I

Tpt. II

Tbn. I

Tbn. II

Vib.

Tub. B.

Hp.

Pno.

Vln. I desk 1

Vln. I desk 2

Vln. I desk 3

Vln. II desk 1

Vln. II desk 2

Vla. I solo

Vla. gli altri

Vc. I

Vc. II

Vc. III

Cb. I

Cb. II

Clarinet in Bb

very soft unmeasured tremolo with soft mallets/hammers resonant, but with little audible attack

pedal down always, L.V.

always non-vib., con sord.

8

35

4/4 **E** 5/4 4/4 3/4

Fl. *p*

A. Fl. *p*

Ob. I

C. A.

Cl. I *p*

Cl. II *p*

Bsn. I *p*

Bsn. II *p*

Hn. I *ppp* *p*

Hn. II *ppp* *p*

Tpt. I *pp*

Tpt. II *pp*

Tbn. I *pp*

Tbn. II *pp*

Vib.

Tub. B.

Hp.

Pno. *pp*

Vln. I desk 1 *mp*

Vln. I desk 2 *mp*

Vln. I desk 3 *ppp*

Vln. II desk 1 *mp*

Vln. II desk 2 *mp*

Vla. I solo *mp*

Vla. gli altri *mp*

Vc. I *mp*

Vc. II *mp*

Vc. III *p*

Cb. I *pp*

Cb. II *pp*

pitch from Vln. I / Tbn. II

Oboe, pitch from Hn. II

div.

9

3/4 4/4 5/4 4/4

39 Fl. *pp*

A. Fl. *pp* *pp* *pp*

Ob. I *pp*

Ob. II *pp*

Cl. I *p* *pp* *pp* *ppp*

Cl. II *pp* *ppp* *ppp*

Bsn. I *pp*

Hn. I

Hn. II

Tpt. I *pp* *ppp* *ppp* *ppp*

Tpt. II *pp* *ppp* *ppp* *ppp* *ppp*

Vib.

Tub. B.

Hp.

Pno.

3/4 4/4 5/4 4/4

Vln. I desk 1 *p* *pp* *p* *p*

Vln. I desk 2 *pp* *p*

Vln. I desk 3 *ppp*

Vln. II desk 1 *p* *pp* *p* *pp*

Vln. II desk 2 *p*

Vla. I solo *p* *p* *p* *p*

Vla. gli altri

Vc. I *p* *p* *pp* *pp*

Vc. II

Cb. I

Detailed description: This page contains the musical score for page 10 of a symphony. It features 22 staves for various instruments. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and brass section (Trumpet, Trombone, Horn, Tuba, Snare Drum) are active, with dynamic markings ranging from *pp* to *ppp*. The string section (Violin I, Violin II, Viola, Violoncello, Contrabasso) is also present, with dynamic markings like *p* and *pp*. The score is divided into four measures with time signatures of 3/4, 4/4, 5/4, and 4/4. The first measure starts at measure 39. The page number 10 is centered at the bottom.

Musical score for a full orchestra, starting at rehearsal mark 43. The score is divided into four measures, each with a different time signature: 4/4, 5/4, 4/4, and 3/4. The instruments and parts are:

- Fl. (Flute) with a first ending bracket (4F)
- A. Fl. (Alto Flute)
- Ob. I & II (Oboes)
- Cl. I & II (Clarinets)
- Bsn. I & II (Bassoons)
- Tpt. I & II (Trumpets)
- Tbn. I & II (Tubas)
- Vib. (Vibraphone)
- Tub. B. (Tuba)
- Hp. (Harp)
- Pno. (Piano)
- Vln. I desk 1, 2, 3 (Violins I)
- Vln. II desk 1, 2 (Violins II)
- Vla. desk 1 & 2, gli altri (Violas)
- Vc. I & II (Violoncellos)
- Cb. I (Cello)

Dynamics include *pp*, *p*, *ppp*, and *L.V.*. There are numerous triplet markings (3) and first ending brackets (4F). The score concludes on page 11.

47

3/4 **G** 4/4 3/4

Fl. *pp* *pp* *pp*

A. Fl.

Ob. I *pp* *pp*

Ob. II *pp*

Cl. I *pp* *pp* To B. Cl.

Cl. II

Bsn. I

Bsn. II To Cbsn. *p*

Hn. I *ppp* *p*

Hn. II *ppp* *p*

Tpt. I *ppp* *p*

Tbn. I *pp*

Tbn. II *pp*

T.-t. Tam-tam soft beaters *pp*

Mar. Marimba *mp*

Pno. *pp*

3/4 **G** 4/4 3/4

Vln. I desk 1 *mp* *mp* *p* *p*

Vln. I desk 2 *mp* *mp* *ppp*

Vln. I desk 3 *ppp*

Vln. II desk 1 *mp* *p* *mp* *p*

Vln. II desk 2 *p* *mp* *mp* *p*

Vla. desk 1 *p* *mp* *mp* *mp* *mp*

Vla. desk 2 *mp* *

Vc. I *p* *mp* *mp* *p*

Vc. II *mp*

Vc. III *mp*

Cb. I *mp*

Cb. II *mp*

52

5/4 3/4 4/4 5/4

Fl. *ppp*

A. Fl. *pp*

Ob. I *pp*

Ob. II *pp*

Cl. I *pp*

Cl. II *pp*

Bsn. I

Hn. I

Hn. II

Tpt. I

Tbn. I *pp*

Tbn. II *pp*

T-t. L.V.

Mar.

Pno.

Bass Clarinet in B \flat
warm, round, blended

Bass Drum, soft beaters
ppp

Vln. I desk 1 *mp*

Vln. I desk 2 *mf*

Vln. I desk 3 *div.*

Vln. II desk 1 *mf*

Vln. II desk 2 *mp*

Vla. desk 1 *p*

Vla. desk 2 *mf*

Vc. I *p*

Vc. II

Vc. III

Cb. I

Cb. II

13

60

4/4 5/4 4/4

Fl. *pp* 3 *ppp* 3 *ppp*

A. Fl. *ppp*

Ob. I *pp* *ppp* *ppp*

Ob. II *pp* *ppp* *ppp*

Cl. I *pp* *ppp* *ppp* 3

B. Cl. *pp*

Bsn. I *pp*

Cbsn. *ppp*

Hn. I *ppp*

Hn. II *ppp*

Tbn. I *ppp*

Tbn. II *ppp*

B. D. *ppppp* L.V. *ppppp*

Mar. *ppppp*

Pno. *ppppp*

Vibraphone *ppppp* arco (2 bass bows) a haze of soft sine tones [pedal down always, L.V.]

Vin. I desk 1 *p* *mp* *p* *mp* *p* *mp*

Vin. I desk 2 *p* *mp* *mp* *p* *mp*

Vin. I desk 3 *ppppp*

Vin. II desk 1 *mp* *mp* *p* *p* *p*

Vin. II desk 2 *pp* *pp* *pp* *pp* *pp* sul tasto to end

Vla. desk 1 *mp* *mp* *p* *p* *p*

Vla. desk 2 *pp* *pp* *pp* *pp* *pp*

Vc. I *p* 3 *p* *p* *p* 3 *p*

Vc. II *pp* *pp* *pp* *pp* *pp*

Vc. III *pp* *pp* *pp* *pp* *pp*

Cb. I *pp* *pp* *pp* *pp* *pp*

Cb. II *pp* *pp* *pp* *pp* *pp*

J

15

64

4/4 2/4 4/4 3/4 4/4

Fl.

A. Fl.

Ob. I

Ob. II

Cl. I

B. Cl.

Bsn. I

Cbsn.

Vib.

Mar.

Hp.

Vln. I desk 1

Vln. I desk 2

Vln. I desk 3

Vln. II desk 1

Vln. II desk 2

Vla. desk 1

Vla. desk 2

Vc. I

Vc. II

Vc. III

Cb. I

Cb. II

pp³

ppp

pp

pp

sim. sempre

smorz.

p

mp

p

pp

mp

p

pp

mp

p

pp

smorz.

smorz.

smorz.

smorz.

IV III

p

smorz.

smorz.

16

69

4/4 **K**

Fl. *pp*

A. Fl. *pp*

Ob. I

Ob. II

Cl. I *pp*

B. Cl. Clarinet in B \flat *pp*

Bsn. I

Cbsn.

Vib. *pppp*

Mar. L.V. *pppp*

Hp. *mp*

E \sharp F \sharp G \sharp A \sharp
D \sharp C \sharp B \sharp

Vln. I desk 1 *pp*

Vln. I desk 2

Vln. I desk 3

Vln. II desk 1 *pp*

Vln. II desk 2

Vla. desk 1 *mp*

Vla. desk 2 *p*

Vc. I *mp*

Vc. II

Vc. III

Cb. I

Cb. II

4/4 **3**
4

4/4 **4**

5/4 **5**
4

4/4 **4**

3/4 **3**
4

4/4 **4**

5/4 **5**
4

73

5/4 4/4 5/4L 4/4

Fl. *ppp* *pp* *ppp* *pp*

A. Fl. *pp* *pp* *pp*

Ob. I

Ob. II

Cl. I *pp* *pp* *pp*

Cl. II *pp* *pp*

Bsn. I

Cbsn.

Tpt. I bucket mute *pp* *pp* *pp*

Vib.

Mar. Tubular Bells
soft hammers/mallets
ppp
always pedal down and L.V.

Hp. *pp*

Vln. I desk 1 *pp* *pp* *mp* *pp* *p*

Vln. I desk 2 *pp* *pp*

Vln. I desk 3 *p*

Vln. II desk 1 *mp* *mp* *p* *p* *mp* *pp* *p*

Vln. II desk 2 *pp*

Vla. desk 1 *mp* *mp* *p* *p* *mp* *pp* *p*

Vla. desk 2 *p*

Vc. I *pp* *pp* *pp*

Vc. II

Vc. III

Cb. I

5/4L

sul tasto
sul IV

77

4/4 5/4 4/4

Fl. *pp*

A. Fl. *pp*

Ob. I

Ob. II

Cl. I *pp*

Cl. II *pp*

Bsn. I

Cbsn.

Tpt. I *pp*

Vib. *senza dim.*

Tub. B. *senza dim.*

Hp. *damp*

Vln. I desk 1 *mp*

Vln. I desk 2 *p*

Vln. I desk 3 *senza dim.*

Vln. II desk 1 *mp*

Vln. II desk 2 *p*

Vla. desk 1 *mp*

Vla. desk 2 *senza dim.*

Vc. I *pp*

Vc. II

Vc. III

Cb. I