

Spooks

an outrage,
for bass trombone, brass ensemble and percussion (2006/07 — ca 15'30")

Elgar HOWARTH (*1935)

Prelude (entrance music for soloist)

Off-stage

The score is written for Solo bass-tb., Percussion 1, and Solo parts. It begins with an "Off-stage" section. The Solo bass-tb. part starts with a "Quite long" note, followed by a "slow gliss." leading to a "p" dynamic. The Percussion 1 part features "susp. cym." and "very soft timp. stick" with a series of rhythmic patterns. The Solo part includes various dynamics and markings: "poco f", "mf", "gliss.", "più veloce", "steady", "p", "lento", "tentative, nervous", "bend", "steady", "fast vibrato", "flutterz.", "pp creepy", "mf", "allarg.", "monsterish", "Moderato", "ten", "allarg.", "gliss.", "Attacca (Monster music)", "susp. cymb. solo", "very soft timp. stick", and "susp. cym.".

I - Monster Music

4/4 **Vivo (excessively staccato tutti)**
solo trombone enter on stage wait for soloist to arrive **Molto meno mosso**

Trumpet 1 (C) bend f mp p 3

Trumpet 2 (C) bend f mp p 3

Trumpet 3 (C) bend f mp p 3

Trumpet 4 (C) bend f mp p 3

Horn 1 (F) rip gliss. sfz sfz sfz sfz sfz sfz $sub p$

Horn 2 (F) rip gliss. sfz sfz sfz sfz sfz sfz $sub p$

Horn 3 (F) rip gliss. sfz sfz sfz sfz sfz sfz $sub p$

Horn 4 (F) rip gliss. sfz sfz sfz sfz sfz sfz $sub p$

4/4 **Vivo (excessively staccato tutti)** **Molto meno mosso**

Trombone 1 bend f mp p 3

Trombone 2 bend f mp p 3

Bass tromb. bend f mp p 3

Ten. tuba sfz sfz sfz sfz $sub p$

Bass tuba 1 sfz sfz sfz sfz $sub p$

Bass tuba 2 sfz sfz sfz sfz $sub p$

4/4 **Vivo (excessively staccato tutti)** **Molto meno mosso**

Timpani gliss (up and down) p mf

Percussion 1 vibraphone balance p ff

Percussion 2 marimba p ff

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A

4 *growl* **5/4** Allegro moderato ♩ = 96 **3/4**

Solo *gliss.* *mf*

flz ord. *f mp p*

flz ord. *f mp p*

flz ord. *f mp p*

flz ord. *f mp p*

Tp. 1

Tp. 2

Tp. 3

Tp. 4

Hn. 1 *f*

Hn. 2 *f*

Hn. 3 *f*

Hn. 4 *f*

A

5/4 Allegro moderato ♩ = 96 **3/4**

flz *f mp p*

flz *f mp p*

flz *f mp p*

Tb. 1

Tb. 2

B. tb. *f mp p*

T-tu. *f*

Tu. 1 *f*

Tu. 2 *f*

5/4 Allegro moderato ♩ = 96 **3/4**

Timp. *f*

p < poco

p < poco

p < poco

susp. cymb. hard timp. stick *sfz secco (crude)*

Perc. 1

Perc. 2

7

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

Solo

mf p

h.o.b. (hand over bell)

h.o.b./open

h.o.b. (hand over bell)

h.o.b./open

h.o.b. (hand over bell)

h.o.b./open

h.o.b. (hand over bell)

h.o.b./open

Hn. 4

h.o.b. (hand over bell)

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

Tb. 1

h.o.b.

Tb. 2

h.o.b.

B. tb.

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

high timp. any pitch - hard stick

sfz

→ medium woodblock reversed S. dr. stick → hi hat

sfz sfz

med. conga hard felt stick

high sizzle cym. same stick

Bass dr. wooden stick

sfz sfz f

Solo *sfz* *p* *f*

Musical notation for the Solo part, starting with a dynamic of *sfz*, followed by a triplet of eighth notes, then a dynamic of *p*, and ending with a dynamic of *f*.

Tr. 1
Tr. 2
Tr. 3
Tr. 4

Four staves for Trumpets 1 through 4, all of which are empty, indicating that the trumpets are silent for this section.

Hn. 1
Hn. 2
Hn. 3
Hn. 4

sfz *ff*

Four staves for Horns 1 through 4. Each staff begins with a dynamic of *sfz* and a trill. The parts for Horns 1, 2, and 3 end with a dynamic of *ff* and a trill. The part for Horn 4 ends with a dynamic of *ff* and a trill.

T-tu.
Tu. 1
Tu. 2

sfz *ff*

Three staves for Tuba parts: Tuba (T-tu.), Tuba 1 (Tu. 1), and Tuba 2 (Tu. 2). Each staff begins with a dynamic of *sfz*. The parts for Tuba 1 and Tuba 2 end with a dynamic of *ff* and a trill.

Timp.
Perc. 1
Perc. 2

wooden stick → timp. stick ord.
p
medium conga wooden stick susp. cym. wood stick Rattle
p *mf*
(B. dr.) wooden stick Snare dr. → slacken bass drum
p

Three staves for Percussion: Timpani (Timp.), Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2). The Timp. part starts with a dynamic of *p* and includes instructions for using a wooden stick, then a timpani stick, and finally ordinals. The Perc. 1 part starts with a dynamic of *p* and includes instructions for using a medium conga and a suspended cymbal with a wooden stick, ending with a dynamic of *mf* and a rattle. The Perc. 2 part starts with a dynamic of *p* and includes instructions for using a bass drum and a snare drum, with a note to slacken the bass drum.

B

Solo

harmon (tube extended)
ff blare
 harmon (tube extended)
ff blare
 harmon (tube extended)
ff blare
 harmon (tube extended)
ff blare

Hn. 1
 Hn. 2
 Hn. 3
 Hn. 4

T-tu.
 Tu. 1
 Tu. 2

B

Timp.

Perc. 1
ff
 large guero S.dr. stick *f* < *sfz*
 hi hat reverse S.dr. stick *sfz*
 medium conga hard felt stick *f*

Perc. 2
 B.dr. slack, bad sound
mf < *sf*

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For Alex

II - Ghost

3/4 Spooky ♩ = 72 -80

Solo bass-tb. *p*

3/4 Spooky ♩ = 72 -80

Trombone 1 join into whispering effect

Trombone 2 join into whispering effect

Bass tromb. join into whispering effect

Ten. tuba join percussion in whispering effect

Bass tuba 1 join percussion in whispering effect

Bass tuba 2 join percussion in whispering effect

3/4 Spooky ♩ = 72 -80
intermittant incoherent whispering: many syllables: growing in intensity

Timpani *pp*

Percussion 1 intermittant incoherent whispering: many syllables: growing in intensity
pp

Percussion 2 intermittant incoherent whispering: many syllables: growing in intensity
pp

8 (quick)

Solo

3 *cresc* 3

(quick rhythmic figure)
harmon (stem in)

mp (balance with horns)
harmon (stem in)

mp (balance with horns)
harmon (stem in)

mp (balance with horns)
harmon (stem in)

mp (balance with horns)

Hn. 1 *p* (match dynamic) *cresc*

Hn. 2 *p* (match dynamic) *cresc*

Hn. 3 *p* (match dynamic) *cresc*

Hn. 4 *p* (match dynamic) *cresc*

Tb. 1 getting progressively louder

Tb. 2 getting progressively louder

B. tb. getting progressively louder

T-tu. getting progressively louder

Tu. 1 getting progressively louder

Tu. 2 getting progressively louder

Timp. getting progressively louder

Perc. 1 getting progressively louder

Perc. 2 getting progressively louder

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Solo *poco f* *cresc* *f* *dim*

Trp. 1 *mf* *cresc* *f* *dim*

Trp. 2 *mf* *cresc* *f* *dim*

Trp. 3 *mf* *cresc* *f* *dim*

Trp. 4 *mf* *cresc* *f* *dim*

Hn. 1 *mf* *cresc* *f* *dim*

Hn. 2 *mf* *cresc* *f* *dim*

Hn. 3 *mf* *cresc* *f* *dim*

Hn. 4 *mf* *cresc* *f* *dim*

Tb. 1 loudest, but still whispered

Tb. 2 loudest, but still whispered

B. tb. loudest, but still whispered

T-tu. loudest, but still whispered

Tu. 1 loudest, but still whispered

Tu. 2 loudest, but still whispered

Timp. loudest, but still whispered

Perc. 1 loudest, but still whispered

Perc. 2 loudest, but still whispered

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A
17

Solo *mf marc.*

Trp. 1 *mf* open *cresc*

Trp. 2 *mf* open

Trp. 3 *mf* open *cresc*

Trp. 4 *mf* open

Hn. 1 *mf* *cresc*

Hn. 2 *mf* *cresc*

Hn. 3 *mf* *cresc*

Hn. 4 *mf* *cresc*

Tb. 1 *mf* *cresc*

Tb. 2 *mf* *cresc*

B. tb. *mf* *cresc*

T-tu. *mf* *cresc*

Tu. 1 *mf* *cresc*

Tu. 2 *mf* *cresc*

Perc. 2 **A** door knocker *p* (the ghost knocks on the door) *cresc*

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21 *no vibrato* *no vibr.* **B**

Solo *f* *dim* *p*

Trp. 1 *poco f* *dim* *cresc*

Trp. 2 *mf* *cresc*

Trp. 3 *poco f* *dim* *cresc*

Trp. 4 *mf* *cresc*

Hn. 1 *poco f* *dim* *cresc* *p*

Hn. 2 *poco f* *dim* *cresc* *p*

Hn. 3 *poco f* *dim* *cresc* *p*

Hn. 4 *poco f* *dim* *cresc* *p*

Tb. 1 *p*

Tb. 2 *p*

B. tb. *p*

T-tu. *poco f* *dim*

Tu. 1 *poco f* *dim*

Tu. 2 *poco f* *dim*

Perc. 2 *getting impatient* *mf rat-at-at* *p* **B**

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For Rebecca

III - Mischief

5/8 Allegro **4/4** **Meno mosso Allegro** **2/4** **7/8 Meno mosso** **2/4** **4/4**

Solo bass-tb. *poco f*

Flugelhorn *mf* *mp dolce*

Horn 1 (F) *mf* *mp dolce*

Horn 2 (F) *mf* *mp dolce*

Horn 3 (F) *mf* *mp dolce*

Horn 4 (F) *mf* *mp dolce*

Ten. tuba **5/8 Allegro** **4/4** *open* **Meno mosso Allegro** **2/4** **7/8 Meno mosso** **2/4** **4/4** *mf* *mp dolce*

8 **4/4 Allegro** **2/4** **4/4** **2/4** **7/8 Meno mosso** **2/4** **4/4**

Solo *mp*

Flg. (4) *poco f*

Hn. 1 *poco f*

Hn. 2 *poco f*

Hn. 3 *poco f*

Hn. 4 *poco f*

T-tu. **4/4 Allegro** **2/4** **4/4** **2/4** **7/8 Meno mosso** **2/4** **4/4** *poco f*

14 **4/4** Allegro **80** **4/4** Meno mosso **4/4**

Solo *poco f*

Flg. (4) *mf* *mp*

Hn. 1 *mf* *mp*

Hn. 2 *mf* *mp*

Hn. 3 *mf* *mp*

Hn. 4 *mf* *mp*

T-tu. **4/4** Allegro **80** **4/4** Meno mosso **4/4**

mf *mp*

18 **4/4** Allegro ♩ = 116 **A** **2/2** ♩ = 80

Solo *poco, giocoso*

Tp. 1 *mf* st. mute

Tp. 2 *mf* st. mute

Tp. 3 *mf* st. mute

Flg. (4) *mf* *f*

Allegro ♩ = 116 **A** **2/2** ♩ = 80

Tb. 1 *mf* *f* st. mute

Tb. 2 *mf* *f* st. mute

B. tb. *mf* st. mute

accel.

B
 2/2 ♩ = 80

Solo

Tp. 1

Tp. 2

Tp. 3

Fig. (4)

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tb. 1

Tb. 2

B. tb.

T-tu.

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accel.

B
 2/2 ♩ = 80

f

mf

mf

mf

29 **3/2** **Molto meno mosso** ♩ = 120 **4/4** *poco allarg.* **molto ten** **molto ten**

Solo *mf* > *p*

Flg. (4) *open* *f* *f*

Hn. 1 *f* *f*

Hn. 2 *f* *f*

Hn. 3 *f* *f*

Hn. 4 *f* *f*

T-tu. **3/2** **Molto meno mosso** ♩ = 120 **4/4** *poco allarg.* *f* *f*

35 **C** **Subito vivo** **Allegro moderato** **2/4** **G.P.** **D** **4/4** **Subito allegro** **2/4**

Solo *poco f giocoso* *p*

Tp. 1 *open* *mf*

Tp. 2 *open* *mf*

Tp. 3 *open* *mf*

C **Subito vivo** **Allegro moderato** **2/4** **G.P.** **D** **4/4** **Subito allegro** **2/4**

Tb. 1 *open* *mf*

Tb. 2 *open* *mf*

B. tb. *open* *mf*

40 **2/4** **4/4** **2/4** **4/4** **2/4** **4/4**

Solo *p*

Timp. **2/4** **4/4** **2/4** **4/4** **2/4** **4/4**

47 **E** $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ **6**

Solo *mf* *p*

Tp. 1 *mf* *f* *sim.* *mp* *mp*

Tp. 2 *mf* *f* *sim.* *mp* *mp*

Tp. 3 *mf* *f* *sim.* *mp* *mp*

Flg. (4) *mf* *f* *sim.* *mp* *mp*

Hn. 1 *mf* *f* *sim.* *mp*

Hn. 2 *mf* *f* *sim.* *mp*

Hn. 3 *mf* *f* *sim.* *mp*

Hn. 4 *mf* *f* *sim.* *mp*

E $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ **6**

Tb. 1 *mf* *f* *sim.* *mp*

Tb. 2 *mf* *f* *sim.* *mp*

B. tb. *mf* *f* *sim.* *mp*

T-tu. *mf* *f* *sim.* *mp*

Tu. 1 *mf* *f* *sim.* *mp*

Tu. 2 *mf* *f* *sim.* *mp*

E $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ **6**

Timp. *poco f*

Perc. 1 *ff* hand claps *sim.*

Perc. 2 *ff* hand claps *sim.*

For Barnaby

IV - W.W.W.

6 Vivo ♩ = 130
8

Solo bass-tb.

Trumpet 1 (C) metal st. mute
mf *dim.*

Trumpet 2 (C) Trumpet in C
harmon mute (tube in) *poco f (to balance)* *dim.*

Trumpet 4 (C) harmon (tube in) *poco f (to balance)* *dim.*

Horn 1 (F) *mf* *dim.*

Horn 2 (F) *mf*

Horn 3 (F) *mf* *dim.*

Horn 4 (F) *mf*

6 Vivo ♩ = 130
8

Trombone 1 hard attacks *mp* *dim.*

Trombone 2 hard attacks *mp* *dim.*

Bass tromb. hard attacks *mp* *dim.*

Ten. tuba hard attacks *mp* *dim.*

Bass tuba 1 hard attacks *mp*

Bass tuba 2 hard attacks *mp*

6 Vivo ♩ = 130
8 birch twigs

Percussion 1 *mf*

Percussion 2 bells *mf*

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A

Solo *p molto stacc*

Tr. 1 *p*

Tr. 2 *mp balance*

Piccolo trumpet in B \flat (open) *p molto stacc.*

Tr. 3 *p molto stacc.*

Tr. 4 *mp balance*

Hn. 1 *p*

Hn. 2 *mp*

Hn. 3 *p*

Hn. 4 *mp*

A

Tb. 1 *p*

Tb. 2 *mp* *p*

B. tb. *p*

T-tu. *p*

Tu. 1 *p*

Tu. 2 *p*

A

Perc. 1 *p*

Perc. 2

Solo

Tr. 1 → open

Tr. 2 open ten

P-trp 3

Tr. 4 open ten

Hn. 1 ten

Hn. 2

Hn. 3

Hn. 4 ten

Tb. 1

Tb. 2 ten

B. tb. ten

T-tu. ten

Tu. 1

Tu. 2

Perc. 1 [2] [2] [2] [2]

Perc. 2

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B Marcato

Solo

Trumpet 1 (Tp. 1), Trumpet 2 (Tp. 2), Percussion Trumpet 3 (P-tp 3), and Trumpet 4 (Tp. 4) staves. The music features a strong *f* dynamic and includes four-measure rests indicated by a bracket with the number 4.

Horn 1 (Hn. 1), Horn 2 (Hn. 2), Horn 3 (Hn. 3), and Horn 4 (Hn. 4) staves. The music features a strong *f* dynamic and includes accents and slurs.

B Marcato

Trumpet 1 (Tb. 1), Trumpet 2 (Tb. 2), and Bass Trumpet (B. tb.) staves. The music features a strong *sfz* dynamic and includes two-measure rests indicated by a bracket with the number 2.

Tuba 1 (Tu. 1) and Tuba 2 (Tu. 2) staves. The music features a strong *sfz* dynamic and includes two-measure rests indicated by a bracket with the number 2.

B Marcato

Percussion 1 (Perc. 1) and Percussion 2 (Perc. 2) staves. Percussion 1 features a strong *f* dynamic, and Percussion 2 includes a slur.

30 C

Solo *mf*

Tp. 1 *mp*

Tp. 2 *mp*

P-tp 3

Tp. 4 *mp*

Hn. 1 *mp*

Hn. 2 *mp*

Hn. 3 *mp*

Hn. 4 *mp*

Tb. 1 *sfz* C *mp*

Tb. 2 *sfz* *mp*

B. tb. *sfz* *mp*

T-tu. *f* *mp*

Tu. 1 *f* *mp*

Tu. 2 *f* *mp*

Perc. 1 *f* C



Elgar Howarth

Elgar Howarth studied music at Manchester University and the Royal Manchester College of Music, where his first study was composition. His conducting career began in the early 1970s and since then he has appeared regularly with all the leading orchestras of Great Britain, both in the concert hall and in the recording studio. He has appeared at major festivals abroad - mostly in Europe - and toured Japan with the London Sinfonietta, an orchestra he has conducted regularly in the UK and abroad from the beginning of his career. His operatic achievements cover a wide repertoire and include world premieres and productions in Stockholm, Hamburg, Paris and London.

In 1997 he won the Olivier award for "Outstanding Achievement in Opera". He retains an interest in composing especially, as a former trumpet player (and former member of the Philip Jones Brass Ensemble), for brass instruments.

5 FANFARES FOR PMJ

At London Brass's request I have composed these pieces especially for their "in memoriam Philip Mark Jones" concert given in 2001 in London.

The Fanfare is the traditional brass cliché. Philip would have found (as I do myself) an irony in my choice of this form, since his style was 'anti-fanfare', anti-military, and even anti-traditional, being lyrical elegant, poised and entirely personal, sometimes in a rather quirky way.

I have thus tried to say something personal - and perhaps quirky - in these five short movements, in memory of the most remarkable personality I ever met in the brass fraternity, and my greatest friend.

Elgar Howarth

Elgar Howarth a étudié la musique à l'Université de Manchester ainsi qu'au Royal Manchester College of Music, où sa branche principale fut la composition. Sa carrière de chef s'est dessinée dès les années 1970. Depuis, il a régulièrement dirigé les grands orchestres de Grande Bretagne en concert et pour des enregistrements. Il dirige également dans les grands festivals internationaux (principalement en Europe) et fit une tournée au Japon avec la London Sinfonietta, un orchestre avec lequel il collabore depuis ses débuts. Sa maîtrise de l'opéra comprend un large répertoire mais également des premières mondiales à Stockholm, Hambourg, Paris et Londres. En 1997 il remporta le Prix Olivier pour ses «réalisations exceptionnelles dans le domaine de l'opéra». Il continue néanmoins à composer, spécialement pour les instruments de cuivre, du fait de sa carrière initiale de trompettiste et d'ancien membre du Philip Jones Brass Ensemble.

5 FANFARES FOR PMJ

C'est à la demande du London Brass que j'ai composé ces pièces, tout particulièrement pour le concert «in memoriam Philip Mark Jones» qu'ils ont donné en 2001 à Londres.

La Fanfare est le cliché traditionnel des cuivres. Philip aurait trouvé (tout comme moi) de l'ironie dans le choix de cette forme, son style ayant plutôt été «anti-fanfare», anti-militaire et même anti-traditionnel. Gentleman posé, d'un lyrisme élégant, c'était une forte personnalité, parfois même assez capricieuse.

Dans ces cinq pièces brèves, j'ai donc tenté d'écrire quelque chose de personnel - peut-être même de capricieux - en souvenir du personnage le plus remarquable jamais rencontré dans le monde fraternel des cuivres et qui était en plus mon meilleur ami.

Elgar Howarth

Elgar Howarth studierte Musik an der Manchester University und dem Royal Manchester College of Music, wo sein Hauptfach Komposition war. Seine Dirigenten-Karriere begann in den frühen 1970er Jahren und seitdem tritt er regelmäßig mit den führenden Orchestern Grossbritanniens auf, in Konzertsälen sowie in Aufnahme-studios und an den grossen Festivals im Ausland - hauptsächlich in Europa - machte Tourneen in Japan mit der London Sinfonietta, einem Orchester, mit dem er in UK und im Ausland seit seiner Gründung spielt. Seine Opern-Tätigkeit deckt ein breites Repertoire mit u.a. Welturaufführungen und Produktionen in Stockholm, Hamburg, Paris und London.

1997 gewann er den Olivier Award für "Outstanding Achievement in Opera". Elgar Howarth komponiert gerne - als ehemaliger Trompeter und Mitglied des Philip Jones Brass Ensembles - speziell für Blechblasinstrumente.

5 FANFARES FOR PMJ

Im Auftrag des London Brass habe ich diese Fanfares komponiert, im Besonderen für dessen Konzert "in memoriam Philip Mark Jones", im Jahre 2001 in London.

Fanfare ist traditionelles Brass Cliché. Philip (so auch ich) hätte Ironie in meiner Formwahl gespürt, sein Stil war ja 'anti-Fanfare', anti-Militär und sogar anti-traditionell, lyrisch elegant, gelassen und sehr persönlich, manchmal ziemlich kapriziös.

Ich wollte mit diesen fünf kurzen Sätzen einfach etwas Persönliches aussagen - und vielleicht Kapriziöses - im Gedenken an diese höchst prägende Persönlichkeit der ich je im Blechbläserkreis begegnet bin und an meinen grössten Freund.

Elgar Howarth