

Gareth Moorcraft

Alternative views from history

for recorder, viola da gamba, lute
and mixed ensemble

(2021)

Full score

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ABOUT THE WORK:

Alternative views from history is a series of arrangements, transcriptions, and free 'recompositions' based on Medieval, Renaissance and Baroque models. Sometimes the original works are clearly referenced on the musical surface; at other times, materials are fragmented and distorted, treated almost like sketches of my own.

Mov. 1 freely develops melodies composed by troubadour Berenguier de Palazol and trobairitz Comtessa de Dia.

Mov. 2 is mostly freely composed, but towards its end references and develops an anonymous tune called 'A Toy' from the Fitzwilliam Virginal Book.

Mov. 3 begins as a direct arrangement of Dowland's song *Praise Blindness, Eyes*. The material is passed between the historical and modern parts of the ensemble, before a stretched and distorted version leads the music into a very different soundworld.

Mov. 4 combines and develops sections from Monteverdi's *Orfeo* (primarily *Possente spirito*, and *Tu es morta*). The Paetzold contrabass recorder is used to mimic, exaggerate and distort the tendencies of vocal delivery in Monteverdi's style.

Mov. 5 takes materials from three tunes in John Playford's *The English Dancing Master*. The materials are processed through a new series of compositional rules, creating short circular melodies which are arranged in a symmetrical form.

Finally, mov. 6 is a distortion of the melody from Johannes Ockeghem's *Deo Gratias* (originally a canon for 36 voices). The material is still presented as a canon, but it now appears in different keys and tempos simultaneously. An isorhythm allows the parts to gradually fall out of sync and fade away.

In performance, particular care should be taken to integrate and balance the dynamics and 'presence' of the historical instruments and the 'modern' ensemble. This will typically involve modern instruments interpreting their dynamics at a slightly lower level.

Instrumentation

Recorder (alto, tenor, bass, contrabass (Paetzold))
Viola da Gamba
Theorbo, Renaissance Lute

Flute (+alto)
Clarinet in Bb (+ bass clarinet)

Percussion (1 player)
Vibraphone (bow required)
Xylophone
Floor tom (low)
Susp. cymbal (crash or splash preferred)
Medium or large gong
Tambourine (pref. no skin, mounted on stand)
Rainstick
Bongo
Hi-hats

Celesta + synthesiser (amplified)
Harp

Violin
Double bass (w. C extension)

NOTES:

Recorder instructions / key for Paetzold Contrabass (mov. 4)

+ = key slap

x notehead = sputato

o = slight overblow (not too much)

Wavy line = ordinary (quick) vibrato, to be distinguished from the rhythmicised, exaggerated vib. effect which is fully notated with specific rhythms and accents.

General

Three-stroke trem. = unmeasured

^ = short pause

⦿ = standard pause

▬ = long pause

In mov. 4, the recorder soloist leads and all rhythms are approximate in *senza misura* sections (indicated by an X time sig.). Cue points are shown in the score with downwards arrows and the continuo / ensemble chords in solo sections are shown as cues in the parts. Accel. and rall. instructions apply only to recorder and are local instructions relevant only to the phrase/gesture to which they're attached (i.e. return to original tempo after each instruction)

Score is notated in C with usual octave conventions for Db, Celesta, Xyl, crotales and bass recorder.

DURATION: ca. 20 mins

Alternative views from history

1. Prologue

SCORE IN C

Gareth Moorcraft 2021

Simple, delicate $\text{♩} = \text{ca. } 40$

Bass Recorder
solo (ancient sound, slightly airy)

p warm

Viola de Gamba

p warm
(support recorder)

sim. (gentle swell on each note)

Renaissance Lute

warm, resonant l.v.
(match dynamic of the others)

marc.



B. Rec.

espr.
(a little more soloistic!)

a little more...
(support recorder)

Viola da Gamba

a little more...
(support recorder)

Lute

a little more...
(support recorder)

marc.

Pushing forwards pochiss. stretto (Viola da Gamba leads)

A Flowing, a little faster $\text{♩} = \text{ca. } 44$

12

B. Rec. *leak more air*
p in the background (less than lute)

Viola da Gamba *ppp*
solo senza rigore
poco f espr. legato

Lute *solo senza rigore*
f (l.v. poss.) quasi 'campanella'
(l.v.)
(viol solo joins)

Cl. *pp*

Vib. **Vibraphone (motor off)**
bowed
(resultant dynamic: p)

Hp. *p sonore (l.v.)*

Vln. *pp dolce*
mf pp
mf
pp

Db. *pp*
mf
pp
mf

B A tempo, bolder than the beginning ♩=44

On downbeats, start grace notes on the beat.
Elsewhere in the recorder line, gracenotes ad lib.

solo
(as in the beginning, slightly airy, 'ancient' tone)

17

B. Rec.

Viola da Gamba

Lute

Hp.

Vln.

f (non troppo)
cantabile

bowing sim.

mf (non troppo) warm
small swell on each note, as before
balance with Lute/Rec.

f fuller sound (l.v.)

p l.v.
supporting lute



21

B. Rec.

Viola da Gamba

Lute

Hp.



24

B. Rec.

Viola da Gamba

Lute

Hp.

26

C

B. Rec. *p lighter*

Viola da Gamba *p*

Lute *marc.* *solo* *f l.v. poss. quasi campanella* *senza rigore* *sim.*

A. Fl. *pp dolce* (in the background, lute and viol take lead part)

Cl. *pp dolciss.* *poco* *in the background, gently echoing solo parts*

Vib. bowed *p*

Hp. *p l.v. supporting lute* *sim.* *Top stave: poco p.d.l.t. brittle sound*

Vln. *pp* *mf* *pp*

Db. *pp* *mf* *pp* *mf*

31

B. Rec.

Viola da Gamba

*solo
senza rigore*

*poco f espr.
legato*

Lute

A. Fl.

Cl.

Vib.

Hp.

p dolce

Vln.

Db.

D solo (ord.)

36

B. Rec. *ff* bold cantabile
more than before

Viola da Gamba *poco f* (sonore)
always supporting recorder

(bowing sim.)

Lute *f* poss. sonore

A. Fl. grace notes on the beat (with Cl.)
p warm < poco > *sim.* small swell in each note

Cl. grace notes on the beat (with A. fl.)
p warm < poco > *sim.* small swell in each note

Vib. *mf* l.v.

Hp. (still poco p.d.l.t.)
mf (non troppo, leggero)
blend with lute and viol

Db. dynamics and bowing sim. until Reh. mark E
p < *mf* (l.v.)

39

B. Rec.

Viola da Gamba

Lute

A. Fl.

Cl.

Vib.

Hp.

Db.

This musical score page contains seven staves for measures 39, 40, and 41. The instruments and their parts are as follows:

- B. Rec. (Bass Recorder):** Features a complex melodic line with triplets and quintuplets across all three measures.
- Viola da Gamba:** Provides a harmonic accompaniment with sustained notes and some rhythmic movement.
- Lute:** Plays a simple harmonic accompaniment with chords and single notes.
- A. Fl. (Alto Flute) and Cl. (Clarinete):** Both play a simple melodic line consisting of eighth notes.
- Vib. (Vibrafone):** The staff is empty, indicating no part for this instrument in these measures.
- Hp. (Harpe):** Provides a harmonic accompaniment with chords and some rhythmic movement.
- Db. (Contrabaixo):** Provides a harmonic accompaniment with sustained notes and some rhythmic movement.

pochiss. rall.
(relax slightly into Reh. E)

E **Tempo 1** ♩=ca. 40
Flowing, a little slower

B. Rec.
42
poco dim.
lighter

Viola da Gamba
poco dim.
lighter
p

Lute
poco dim.
lighter
f Lv. poss. quasi campanella
solo senza rigore

A. Fl.
poco
p
p warm *poco*

Cl.
poco
p
pp

Vib.
p

Hp.
poco dim.
p (match Rec.)
p sonore (l.v.)

Vln.
p
mf p

Db.
mp
p
p sonore

(less for last two)

poco rall.

47 Take alto recorder

B. Rec.

Viola da Gamba

Lute

A. Fl.

Cl.

Vib.

Hp.

Vln.

Db.

solo senza rigore

poco f espr. legato

pp

p

pp

p

pp

pp

mf

pp

pp *dolciss.*

(niente)

52

Viola da Gamba

relaxed

p legg. (still)

Lute

relaxed

p legg. Take Theorbo

A. Fl.

Hp.

Vln.

2. Anonymous Toy

Quick, mechanical, playful (♩ = ca.132)

Alto Recorder
flz.
ff sempre
punchy, chirping!

Viola da Gamba
sff > p
< f p
3 poco sf
sff > p

Theorbo
f (poss.) l.v.
sim.

A. Fl.
Airy sound
Percussive articulation
mostly air
ffp >
fp >
ord.
f (match rec.)
percussive, airy
(mimic sputato sound of rec.)
f secco
sim. 3

Cl.
f
mf (poco) bell like
mf
f
mf

Vibraphone (motor off)
With mallet
mf
Ped.

Perc.
Susp. cym. (small crash/splash)
quick scrape, middle to edge
w. back/handle of wirebrush
f l.v.
All with hot rods:
(Cym.) Bongo
p < mf (legg.)

Cel.
[Optional: Also hold F#5 on synth unil bar 16]
f l.v.
(Grace notes before beat)
l.v. sempre

Hp.
f l.v. sempre

Vln.
(lots of bow - throw the sound)
fff marc.
bright
sim. sempre
fp >
fff

Db.
fp < f
sf
pp < f
sf