

all isles excelling

alastair stout

Instrumentation (Score in C)

Bass Clarinet
Celesta
Violin
Violoncello

Note:

The score is in C. However, the celesta sounds one octave higher than written. The violin and violoncello both require normal and metal practice mutes.

Duration: c.5 minutes

all isles excelling was commissioned by Contemporary Consort (with funds provided by the Royal College of Music), who gave the first performance in the Purcell Room, London, on the 7th January 2002, as part of the Park Lane Group New Year Series.

The inspiration for the work came from two sources: the song Fairest Isle from King Arthur by Henry Purcell and the book Cash, the autobiography of Johnny Cash.

for Simon Bainbridge in 2002

all isles excelling

ALASTAIR STOUT

Airy ($\bullet = 60$)

Bass Clarinet

p *>pp* *p*

8

Celesta

8

con sord. (normal mute)

Violin

con sord. (normal mute)

Violoncello

5

B. Cl.

mp

mf

sim.

mp

mf

con sord.

pp senza vib.

con sord.

pp senza vib.

2

9

B. Cl.

Cel.

Vln (pp)

Vc. (pp)

13

B. Cl.

Cel.

Vln -mf p (sempre senza vib.)

Vc. -mf p (sempre senza vib.)

15

B. Cl.

B. Cl.

Cel.

Vln

Vc.

sul A
(\bullet)

pp

p

sul E
(\bullet)

sul A
(\bullet)

p

p

18

B. Cl.

B. Cl.

Cel.

Vln

Vc.

p

mp

mf

p

mp

mp

pp

f

pp

p

pizz.

senza sord.

3

mp express.

A

22

B. Cl.

senza sord.

Vln

Vc.

mf *f* *mf* *mp* *mf* *f*

24

B. Cl.

pizz.

mf *f* *mf* *mp*
espress.

arco, sul pont.

arco

mf *mp*

ff *mp* *sfz* *mf* *mp*

27

B. Cl.

Cel.

Vln

poco
sul pont.

nat.

pizz.

Vc.

p *mp* *nat.* *p* *pizz.*

mp *mf*

30

B. Cl.

Cel.

Vln

f

mf > *mp* *p*

Vc.

mp *p*

B

33

B. Cl. Cel. Vln. Vc.

Vln. Vc.

8

2

2

arco pizz.

35

B. Cl. Cel.

Vln. Vc.

pizz.

38

B. Cl.

Cel.

Vln arco pizz. arco pizz. arco pizz. arco

Vc. \overbrace{p}

C

41

B. Cl.

Cel.

Vln sul D (arco) f p pp

(pizz)

Vc.

45

B. Cl.

Cel.

Vln

Vc.

pp < *mp* — *mf* — *sonore.* — *p*

48

B. Cl.

Cel.

Vln

Vc.

p

mp

mf

sul A

(pizz)

D

9

52

B. Cl.

B. Cl. $\frac{3}{4}$ | $\frac{5}{4}$ | $\frac{4}{4}$ | $\frac{4}{4}$

Cel. $\frac{3}{4}$ | $\frac{5}{4}$ | $\frac{4}{4}$ | $\frac{4}{4}$

Vln $\frac{3}{4}$ | $\frac{5}{4}$ | $\frac{4}{4}$ | $\frac{4}{4}$

Vc. $\frac{3}{4}$ | $\frac{5}{4}$ | $\frac{4}{4}$ | $\frac{4}{4}$

(arco)

pp p mf f

(pizz.)

p mp

55

B. Cl.

B. Cl. $\frac{3}{4}$ | $\frac{4}{4}$ | $\frac{4}{4}$ | $\frac{4}{4}$

Cel. $\frac{3}{4}$ | $\frac{4}{4}$ | $\frac{4}{4}$ | $\frac{4}{4}$

Vln $\frac{3}{4}$ | $\frac{4}{4}$ | $\frac{4}{4}$ | $\frac{4}{4}$

Vc. $\frac{3}{4}$ | $\frac{4}{4}$ | $\frac{4}{4}$ | $\frac{4}{4}$

f p pp p mp

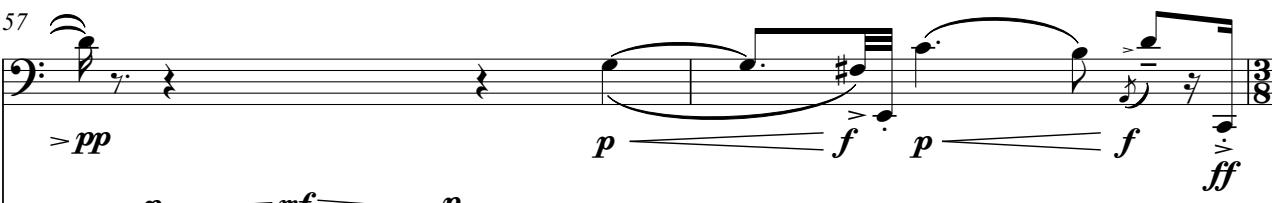
pizz. mf

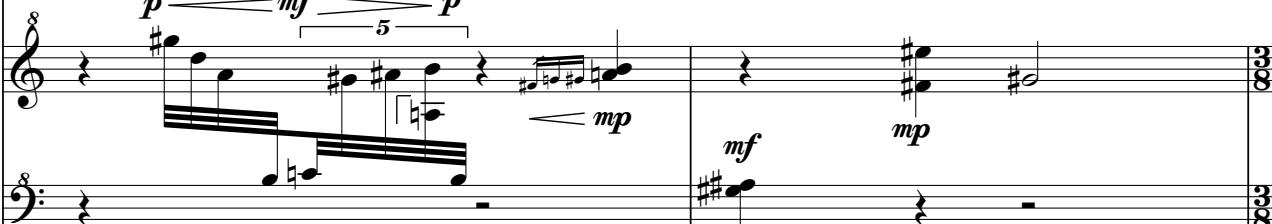
arco p f pp

arco ff 3 mp

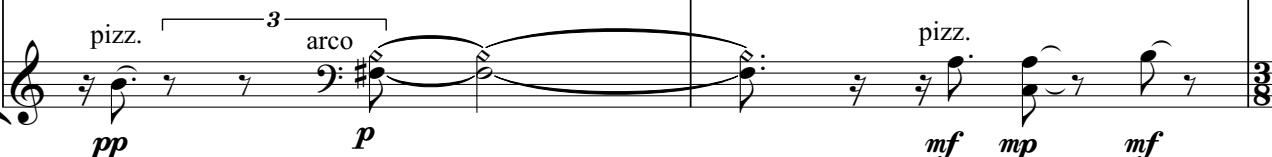
10

57

B. Cl. 

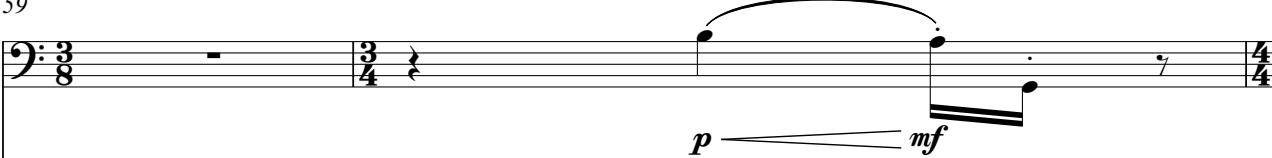
Cel. 

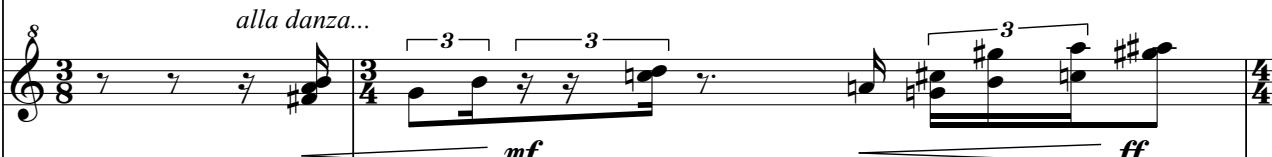
Vln 

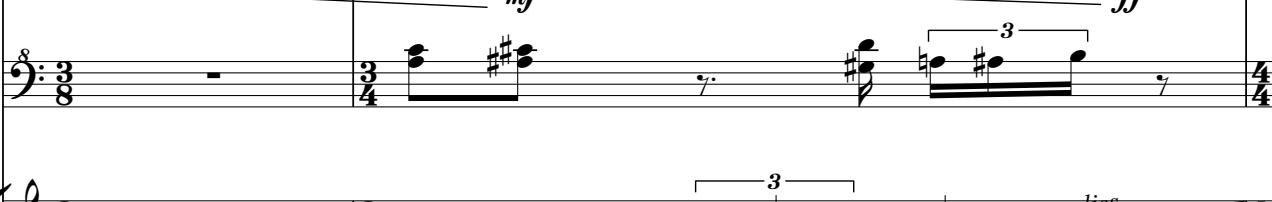
Vc. 

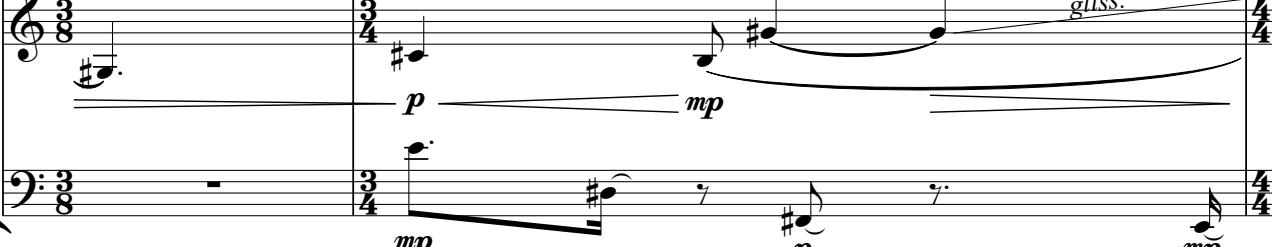
(♩ = ♪)

59

B. Cl. 

Cel. 

Vln 

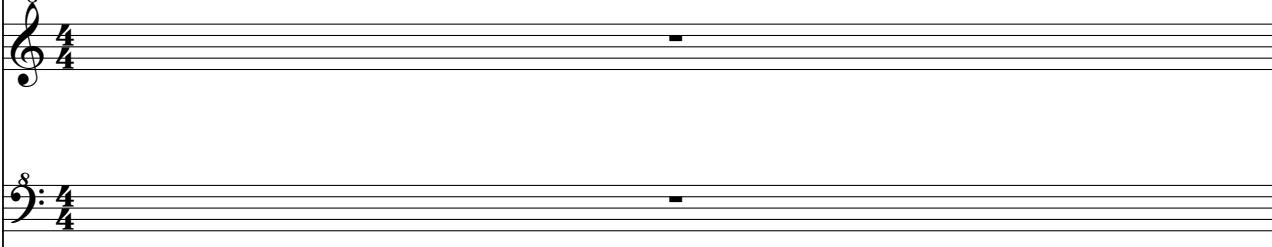
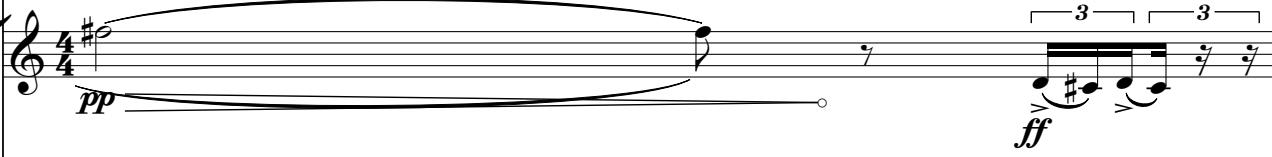
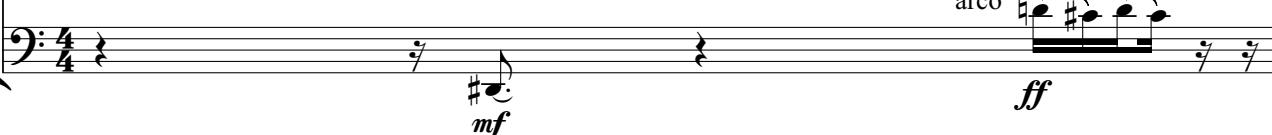
Vc. 

alla danza...

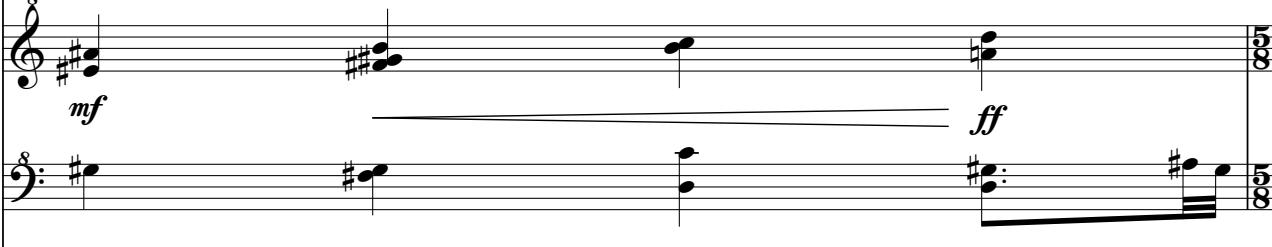
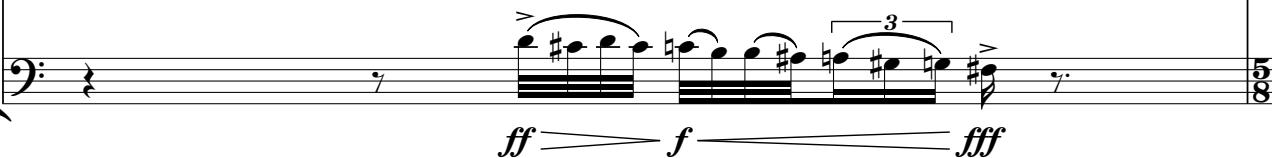
E

11

61

B. Cl. 
Cel. 
Vln. 
Vc. 

62

B. Cl. 
Cel. 
Vln. 
Vc. 

(2.3)

B. Cl.

moaning...

con sord. (metal practice mute)

con sord. (metal practice mute)

B. Cl.

(con sord.)

(con sord.)

F

13

66

B. Cl.

Cel.

Vln

Vc.

pp senza vib.

pizz.

arco

pp

69

B. Cl.

Cel.

Vln

Vc.

sul A

pizz. *arco*

p

pizz.

sul A

arco

pp

p

73

B. Cl.

G

B. Cl. *mf* *p* *f*

Cel. *mf* < *f* *p*

Vln *f* *pizz.* *arco*

Vc. < *mp*

76

B. Cl. *z mp* *sffz* *p*

Cel. *mp* *p* *mp*

Vln *sul A* *D* *mp*

Vc. *f* *p* *mp*

(2.3)

80 (2.3) (2.3)

B. Cl.

Cel.

Vln *pp semper*

Vc.

October 2001
Shetland