

Empty Fathoms

Alastair Stout

Empty Fathoms, written in September 1998, takes its inspiration from a passage of the poem *Orfeo: A Masque* by George Mackay Brown:

'The uncoiled line, baited, wandering deep. Orfeo and the fiddle and empty fathoms, Play a reel, man'
(From the book Northern Lights published by John Murray (Publishers) Ltd.)

I was interested in creating a work which followed a fishing line uncoiling through the cross section of an ocean - journeying from the unstable surface waters down to the sea bed. On its passage down, the line passes through different layers of sediment, converging tides, and entangles strange sea creatures until it finally reaches the sea bed and nestles amongst the rippling weeds...

The fishing line is depicted by a series of chords - first heard during the opening two bars of the harp. This chordal line, which begins tight and unaltered, uncoils through the ensemble and, 'wandering deep', explores the harmonies and melodies of which it is capable. There are also glimpses of folk tunes that interrupt the organic flow of material but which also become caught, 'baited' by the line and diffuse into the harmonic stream. Along the way spiralling rhythms, oscillating chord progressions and rotating structures (such as the similar gestures which begin and end the work) all parallel the powerful circular currents which surge through the oceans.

The work lasts 4 1/2 minutes

AS.

EMPTY FATHOMS

ALASTAIR STOUT

semplice suave ♩ = c.110 (♩ = ♩ throughout)

Musical score for *EMPTY FATHOMS* by ALASTAIR STOUT. The score consists of seven staves for Flute, Clarinet in B \flat , Harp, Violin I, Violin II, Viola, and Violoncello. The key signature changes between G major (two sharps) and C major (no sharps). The time signature is mostly 9/8. Dynamics include **p**, **mf**, **ff**, **pp**, and **ppp**. Performance instructions like "con sord. senza vib." and "lontano" are included. The score is in 9/8 time.

Flute

Clarinet in B \flat

Harp

Violin I

Violin II

Viola

Violoncello

semplice suave ♩ = c.110 (♩ = ♩ throughout)

p **mf** 3 **p** **mf**

ff **p** **mf** **p**

mp C \sharp F \sharp
G \sharp B \flat **mf** **mp**

con sord. senza vib. **#** **pp** (*lontano*)

con sord. senza vib. **pp** (*lontano*)

con sord. senza vib. **pp** (*lontano*)

con sord. senza vib. **pp** (*lontano*)

© COPYRIGHT, 1999, by ALASTAIR STOUT **pp** (*lontano*)

Musical score for orchestra, page 2, measures 3-5.

The score consists of eight staves:

- F1.** Flute I (G clef) plays eighth-note patterns with grace notes. Dynamics: **p**, **mp**, **mf**.
- Cl.** Clarinet (G clef) plays eighth-note patterns. Measure 3: dynamic **3**. Measure 4: dynamics **3** and **5**. Measure 5: dynamics **p** and **mp**.
- Hp.** Bassoon (F clef) plays eighth-note patterns. Measure 3: dynamic **mf**. Measure 4: dynamic **mp**.
- Vln I.** Violin I (G clef) plays eighth-note patterns. Measures 3-4: dynamic **f**. Measures 5: dynamics **mp** and **p**.
- Vln II.** Violin II (G clef) plays eighth-note patterns. Measures 3-4: dynamic **f**. Measures 5: dynamics **mp** and **p**.
- Vla.** Cello (C clef) plays eighth-note patterns. Measures 3-4: dynamic **f**. Measures 5: dynamics **mp** and **p**.
- Vc.** Double Bass (C clef) plays eighth-note patterns. Measures 3-4: dynamic **f**. Measures 5: dynamics **mp** and **p**.

Measure 3 starts with a forte dynamic (f). Measures 4 and 5 start with a piano dynamic (p).

flutter 3

5

F1. *p* 3 *mp* *mf* *mp*

Cl. *p*

Hp Gß *mf* 3 *f* 3 *mf* *f* = *mf*

Vln I senza sord. *ppp* *p*

Vln II senza sord. *ppp* *p*

Vla senza sord. *ppp* *p*

Vc. senza sord. *ppp* *p*

This musical score page contains two systems of music for an orchestra and woodwind quintet. The instruments listed are Flute 1, Clarinet, Bassoon (G bassoon), Bassoon 2, Bassoon 3, Violin I, Violin II, Viola, and Cello. The score includes dynamic markings such as *p*, *mp*, *mf*, *f*, and *ppp*. Articulation marks include '3' (tripling), 'flutter' (trill-like effect), and 'senza sord.' (without sordine). The first system features woodwind entries followed by a section for Flute 1, Clarinet, and Bassoon. The second system begins with Bassoon entries (G bassoon, Bassoon 2) followed by sections for Bassoon 1, Bassoon 2, and Bassoon 3. The strings (Violin I, Violin II, Viola, Cello) enter in the second system, starting with pizzicato strokes and then transitioning to sustained notes.

7

Fl.

Cl.

Hp

Vln I

Vln II

Vla

Vcl.

9

F1. *mp*

Cl. *mp*

3 *mf*

3 *mp*

Hp *mf*

3 *f*

ff

mf

Vln I

poco a poco espress.

mp *cresc. poco a poco*

Vln II

poco a poco espress.

mp *cresc. poco a poco*

Vla

poco a poco espress.

mp *cresc. poco a poco*

Vc.

poco a poco espress.

mp *cresc. poco a poco*

II

F1.

Cl.

Hp

Vln I

Vln II

Vla

Vc.

f

mf

mp

G \sharp

cresc. ...

ff

p

cresc. ...

ff

p

cresc. ...

ff

p

cresc. ...

ff

p

This musical score page contains eight staves of music for an orchestra. The instruments are Flute (F1.), Clarinet (Cl.), Bassoon (Horn, Hp), Violin I (Vln I), Violin II (Vln II), Cello (Vla), and Double Bass (Vc.). The score is divided into two main sections by a vertical bar line. The first section starts with a rest, followed by a dynamic 'f' and a crescendo instruction 'cresc. ...'. It then transitions to a dynamic 'ff' and ends with a dynamic 'p'. The second section begins with a dynamic 'ff' and ends with a dynamic 'p'. Various dynamics and performance instructions like 'mf', 'mp', and 'G#' are also present.

13

F1. *f* ff

Cl. *mf* *f* ff

Hp. *mf* ff G \flat A \flat ff

Vln I pizz. *p* ff arco *p* ff *f* ff

Vln II pizz. *p* ff arco *p* ff *f* ff

Vla. pizz. *p* ff arco *p* ff *f* ff

Vc. pizz. *p* ff arco *p* ff *f* ff

14

F1.

Cl.

Hp
A♭ G♯

Vln I

Vln II

Vla

Vc.

ff

mp

pp

sul pont.

mp

sul pont.

pp

15

F1.

Cl.

Hp

Vln I

Vln II

Vla

Vc.

cresc.

sul pont.

ord.

mf

f

mp

mf

ord.

mp

mf cresc.

5

3

7

3

5

7

3

mf cresc.

10

16

F1.

p ————— sffz

Cl.

p ————— sffz

Hb

ff F \flat G \flat A \flat *p* *mf* *p* *mp*

Vln I

ff *pp* *pppp* ————— *pp* ————— *ppp* *p* jetÈ

Vln II

ff *pp* *ppp* *p* jetÈ

Vla

ff *pp* *ppp* *p* jetÈ

Vc.

ff *pp* *ppp* *p* jetÈ

19

F1. *pp* *p* *3* *pp* *p* *3* *pp* *f* *pp*

Cl. Before beat *pp* *p* *pp* *f* *pp* *3*

Hp *mf* *3* *3* *3* *f* *3* *3*

Vln I *ord.* *jetÈ* *mp*

Vln II *ord.* *jetÈ* *mp*

Vla *ord.* *jetÈ* *mp*

Vc. *ord.* *jetÈ* *mp*

12

21

F1. *f p* *f mp*

Cl. *f p* *mp cresc.* *mf* *p f cresc.*

Hp *ff* *3* *C β G \flat A β* *mf* *A\flat*

Vln I *ord.* *p mf* *f sub. pp* *Jete* *Ord.* *mf* *5*

Vln II *ord.* *p mf* *<f ff sub. pp* *Jete* *Ord.* *mf* *5*

Vla *ord.* *p mf* *<f ff sub. pp* *Jete* *Ord.* *mf* *3 3*

Vc. *ord.* *p mf* *<f ff sub. pp* *Jete* *Ord.* *mf* *3 3*

23

F1.

Cl.

Hp

A \flat B \flat

E \flat

A \flat

Vln I

cresc.

Vln II

cresc.

Vla

Solo

p

ff

Vc.

cresc.

25

F1. *cresc.*

Cl. *cresc.*

Hp B \flat

Vln I *cresc.*

Vln II *cresc.*

Vla

Vc. *cresc.*

This musical score page shows a section for orchestra starting at measure 25. The instrumentation includes Flute (F1.), Clarinet (Cl.), Bassoon (Hp), Violin I (Vln I), Violin II (Vln II), Cello (Vla), and Double Bass (Vc.). The score features complex rhythmic patterns, primarily consisting of groups of five and three notes. Measure 25 begins with a crescendo for Flute and Clarinet, followed by a dynamic change. Bassoon has a prominent part with a B-flat note. Measures 26-27 show a transition with a mix of 3+3 measures and 3+8 measures. Measures 28-29 continue with similar patterns. Measures 30-31 feature a decrescendo. Measures 32-33 conclude with a final crescendo and dynamic fff. Measure 34 is partially visible at the bottom.

28

F1. *p* *mf* *tr* *tr* *tr* *tr* *tr* *f*

Cl. *pp* *mp* *tr* *tr* *tr* *tr* *tr* *f*

Hp *ff* E β F $\#$ G $\#$ *p* C $\#$ A β

Vln I *ff* *tr* *5* *3* *5* *3* *ff* *5*

Vln II *p* *ff* *tr* *5* *ff* *p* *ff* *5*

Vla *sul tasto, flautando* *p* *pp*

Vc.

This musical score page contains six staves of music for an orchestra. The instruments are Flute 1 (F1.), Clarinet (Cl.), Bassoon (Hb), Violin I (Vln I), Violin II (Vln II), Viola (Vla), and Cello (Vc.). The key signature changes between measures, including a section where the bassoon plays Eβ, F#, G#. Measures 28 and 29 are shown. Measure 28 starts with a dynamic of ff. The bassoon has a prominent role with various dynamics (p, mf, trills) and rhythmic patterns. Measure 29 begins with a dynamic of p and continues with ff. The violins play eighth-note patterns, and the viola provides harmonic support with sustained notes. The cello remains silent throughout both measures.

31

Fl. *mp* *cresc.* *mf* *ppp*

Cl. *mp* *cresc.* *mf* *mp* *f* *mp* *ppp*

Hp *mf* *<f* *mp*

Vln I *mp* *<mf* *3* *>mp* *mp* *cresc.* *mf*

Vln II *mf* *mp* *mp* *cresc.* *mf* *f*

Vla *sul pont.* *p* *mf* *ord.* *p* *sul pont.* *p* *mf*

Vcl. *sul pont.* *f* *p* *sul pont.* *p*

33

F1. *p*

Cl. *p*

Hp G β *mp* C β 5 E \flat *f* F β A \flat *mf* *ff*

Vln I *f* 5 *f* = *mp* < *f* *p* *f* *p* = *ff*

Vln II *p* = *f* *mp* < *f* *p* *f* *p* = *ff*

Vla *pp* *mp* = *ff* 5 *p* *f* *p* = *ff*

Vc. ord. *f* = *mp* < *f* *p* *f* *p* = *ff*

35

F1. *f* *ff* 6 3 *mf* *p* *tr* 6 8

Cl. *p* *ff* 5 *p* *mf* *p* *Sub.f* 6 8

Hp *f* *ff* *mp* 6 8

Vln I *f* *pp* *p* 5 3 6 8

Vln II *f* *p* *p* 5 3 6 8

Vla *f* *p* *p* 5 3 6 8

Vc. *sul pont.* *pp* *ord.* *sul pont.* 5 3 6 8

Solo 6 8

37

F1. (tr) $\frac{6}{8}$ \sharp \bullet pp

Cl. $\frac{6}{8}$ \flat ff 5 3 mf

Hp $\frac{6}{8}$ \flat mp

Vln I $\frac{6}{8}$ p ppp

Vln II $\frac{6}{8}$ ord. ppp \flat p

Vla $\frac{6}{8}$ sul pont. ord. mp

Vc. $\frac{6}{8}$ ord. mp

39

A musical score for orchestra, page 20, measure 39. The score includes parts for Flute I, Clarinet, Bassoon (Hp), Violin I, Violin II, Cello (Vla), and Double Bass (Vc.). The Flute and Clarinet play eighth-note patterns. The Bassoon has notes D♭, E, F♯, G♭, A♯. The Violins play sixteenth-note patterns. The Cellos and Double Bass play eighth-note patterns.

F1. Cl. Hp D♭ E F♯ G♭ A♯ Vln I Vln II Vla Vc.

41

F1. on beat

Cl.

on beat

ff 3 5 8

Hp *mp cresc.* (7 7 7) 5 8 *mf cresc.* ff 5 8

Vln I

Vln II 5 8 3 5 8

Vla 5 8 3 5 8

Vc. 5 8

21

This page of musical notation contains six staves of music for orchestra, spanning measures 41 through 21. The instruments are arranged vertically from top to bottom: Flute 1, Clarinet, Bassoon (with dynamics *mp cresc.*, *mf cresc.*, and *ff*), Violin I, Violin II, Cello, and Double Bass. Measure 41 features woodwind entries with grace notes and dynamic markings like ff and crescendos. Measures 21-22 show sustained notes and rhythmic patterns with accents and dynamic markings ff, mf cresc., and ff. Measure 21 concludes with a forte dynamic ff.

43

F1. 5 8 *fff*

Cl. 5 8 *fff*

Hp D β A \flat

Vln I 5 8 *fff* *ff marc.* *p < ff* *(ff)*

Vln II 5 8 *fff* *ff marc.* *p < ff* *(ff)*

Vla 5 8 *fff* *ff marc.* *p < ff* *(ff)*

Vc. 5 8 *fff* *ff marc.* *p < ff* *(ff)*

3 4 *8va* *fff* *8vb* *8va* *8vb*

46

Fl.

Cl.

Hb

(8) - - - 1

8va - - - 5

8vb - - - 8

8va - - - 4

8vb - - - 16

Vln I

p - - ff

f - - ff

f - - ff

Vln II

p - - ff

f - - ff

f - - ff

Vla

p - - ff

f - - ff

f - - ff

Vc.

p - - ff

f - - ff

f - - ff

49

Musical score for orchestra, page 24, measure 49. The score includes parts for Flute (Fl.), Clarinet (Cl.), Bassoon (Hp), Violin I (Vln I), Violin II (Vln II), Cello (Vla), and Double Bass (Vc.). The key signature changes between $\text{F} \#$, G , A , and $\text{B} \#$. The time signature changes between $\frac{5}{16}$, $\frac{3}{4}$, and $\frac{5}{16}$. Dynamics include mp , f , tr , mf , ff , mf , p , mp , mf , f , fff , $con sord.$, and f . Articulations include slurs, grace notes, and accents. Measure 49 consists of four measures of music.

Fl. $\text{F} \#$ 16
Cl. G 16
Hp A 16
Vln I $\text{B} \#$ 16
Vln II $\text{B} \#$ 16
Vla $\text{B} \#$ 16
Vc. $\text{B} \#$ 16

mp 5 f mp 3 mp mf f ff mf

p tr 3 mf ff mf

mp mf f

fff 3 f

fff 3 f

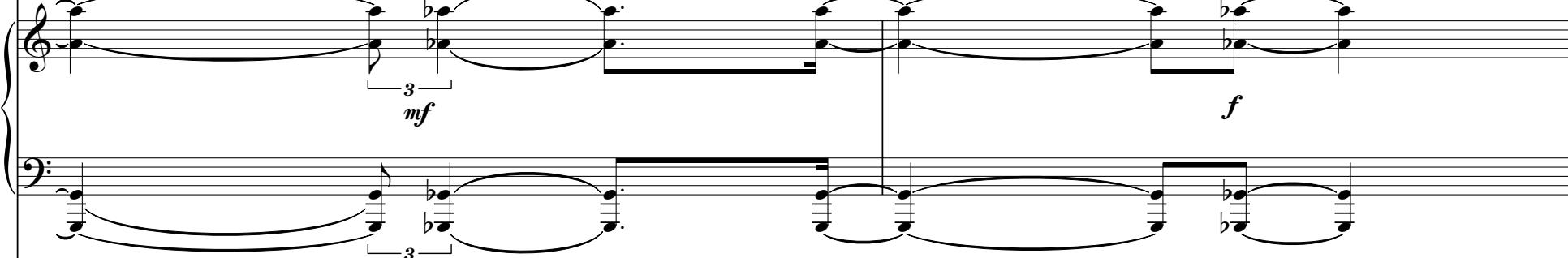
$con sord.$ f

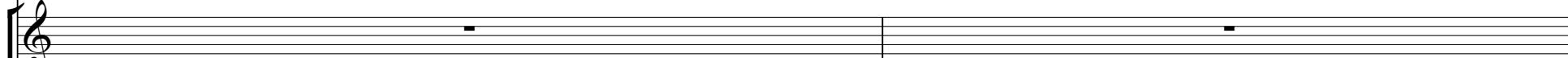
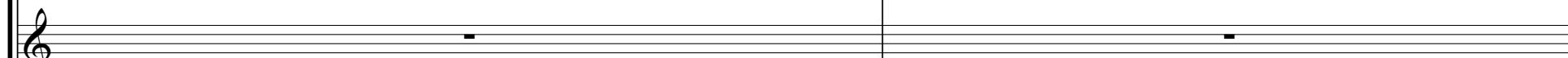
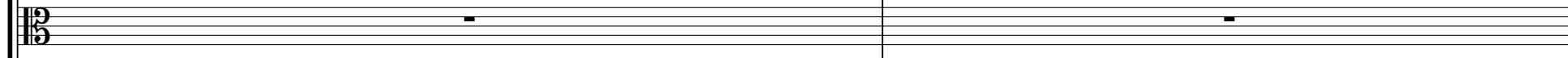
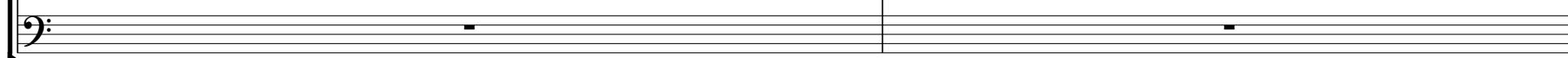
$con sord.$ f

$con sord.$ f

fff 3 f

52

F1. 
Cl. 
Hp 

Vln I 
Vln II 
Vla 
Vc. 

26

54

F1. *ff sempre*

Cl. *f*

Hp *ff*

G β A β

Vln I - senza vib. *p*

Vln II - senza vib. *p*

Vla - senza vib. *p*

Vc. - senza vib. *p*

This musical score page contains six staves for woodwind instruments: Flute 1 (F1.), Clarinet (Cl.), Bassoon (Horn, Hp), Violin I (Vln I), Violin II (Vln II), and Cello (Vc.). The key signature changes between measures, indicated by a bass clef with a flat sign and a bass clef with a sharp sign. Measure 54 starts with Flute 1 playing eighth-note patterns with dynamic *ff sempre*. The Clarinet follows with eighth-note patterns at *f*. The Bassoon enters with a sustained note at *ff*, followed by eighth-note patterns at *fff*. Measures 55-56 show the Bassoon continuing its eighth-note patterns. Measures 57-58 feature sustained notes from the Bassoon, with Violin I, Violin II, and Cello providing harmonic support at dynamic *p* with 'senza vib.' instructions. Measure 59 concludes with sustained notes from all instruments at dynamic *p*.

(senza rall.)

Fl.

Cl.

Hp

Vln I

Vln II

Vla

Vc.

* Poco

sempre **p**

* Poco

sempre **p**

* Poco

sempre **p**

sempre **p**

* Poco

*The épocoë accents should be made by pressing down harder with the bow, which, until the end, should never leave the strings.