

Night Music

Jack Parton

2017

This music is a response to a particular production of Shakespeare's *A Midsummer Night's Dream*, the first I'd ever seen in which Oberon and Titania and the rest of the fairy world are portrayed, I felt far more fittingly, as capricious, arrogant, belligerant creatures for whom the intrusion of these mortals into their woods was cause for aggression. This feels truer to an older sense: fairies in Shakespeare's day were forest creatures to be taken seriously, capable of tremendous deviousness, often in the name of caprice, on those who come upon them. The woods are meant to be a frightening place where it might not be unheard of to find one's self magically transformed and as often as not for the far worse than for the better, and where the lovers flee to escape each other. It was refreshing to see Puck be genuinely astonished when Oberon asks him to anoint a mortal's eyes to assist a lady love, and even then still expects some entertaining mischief and is understandably perplexed when Oberon scolds him for mangling the assignment. The woods are not meant to be romanticized, although that is the final outcome of the play; they are meant to present a "darkest hour" scenario, a terror and tribulation, from which the lovers emerge transformed and confirmed.

Hence NIGHT MUSIC is an impression of those denizens of the Athenian woods.

An initial version of this work was pushed to completion for entry into the 2011 Barlow Competition, which asked the composer to demonstrate skills writing for winds, and particularly for a woodwind quintet, as the grand prize was to be a commission for a new such quintet. I am far from the only composer to find that particular ensemble challenging to maneuver and to balance; however, as demonstrated by such works as Poulenc's Sextet and septets by Stanford and Parry, the addition of just one instrument can even out the sonic hiccups of the quintet. I experimented with this some years ago with a sextet I'd written in student days: being a tubist myself I added a tuba to a standard wind quintet with rather good success. My own theory is that the instruments with the most secure overtone series are in the middle of the ensemble, the horn and especially the oboe; part of the difficulty of maintaining a quintet's intonation is that upper instruments will tend to anchor to the bass to maintain intonation, and the bassoon is not the easiest of bass instruments to tune to. The tuba, having a somewhat richer selection of overtones, provides a much more solid bass for the ensemble. It is true it will require a tubist of some delicacy to play this, but one should bear in mind that the tuba is a remarkably agile instrument, and capable of great gentleness as well as some power; it also with the horn provides the "brass section" for the work. Piano was an easy and obvious foil for all the sustaining wind instruments, providing percussion, contrast, and sparkle. Using the English horn in lieu of an oboe darkens the tone a bit, but it's the use of the alto clarinet in E flat which I think may set this work aside (in perhaps a few senses, alas). Like the English horn the substitution loses the instrument very little range at the top; the alto clarinet easily has most of the same clarino range as the B flat with much the same tone quality, but has an additional fifth of chalumeau at the bottom of its range which has far more of that wonderful chocolaty sound of the bass clarinet. It's as agile an instrument as any of its brethren, and may well be the most unjustly neglected instrument in the family.

Duration: approx. 12 minutes.

Night Music

JACK PARTON

2017

I. Chaconne $\text{♩} = \text{ca. } 66$

Flute

English Horn

Alto Clarinet in E♭

Bassoon

Horn in F

Tuba *con sord.*
pp legato

Piano *pp* *pp*

Fl.

Eng. Hn.

Alto Cl.

Bsn. *p*

Hn.

Tba.

Pno. *p* *mp* *p*

Night Music

17

Fl.

Eng. Hn.

Alto Cl.

Bsn.

Hn.

Tba.

Pno.

con sord.

p

mp

24

Fl.

Eng. Hn.

Alto Cl.

Bsn.

Hn.

Tba.

Pno.

mp cresc.

cresc.

cresc. *poco stacc.*

mf

cresc.

mp

cresc.

Night Music

5

29

Fl.

Eng. Hn.

Alto Cl.

Bsn.

Hn.

Tba.

Pno.

mf cresc.

f

f

f

mf poco marc.

34

Fl.

Eng. Hn.

Alto Cl.

Bsn.

Hn.

Tba.

Pno.

f

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

3/3

3/3

3/3

Night Music

Musical score for "Night Music" showing two systems of music.

Instrumentation: Flute (Fl.), English Horn (Eng. Hn.), Alto Clarinet (Alto Cl.), Bassoon (Bsn.), Horn (Hn.), Trombone (Tba.), and Piano (Pno.).

Measure 40:

- Flute: Slurs over three measures, dynamic *f*.
- English Horn: Slurs over three measures.
- Alto Clarinet: Slurs over three measures, dynamic *f*.
- Bassoon: Slurs over three measures, dynamic *f*.
- Horn: Slurs over three measures, dynamic *f*.
- Trombone: Slurs over three measures.
- Piano: Measures 40-43. Dynamics: *f*, *sf*. Pedal (Ped.) at the bottom.

Measure 44:

- Flute: Slurs over three measures, dynamic *ff*.
- English Horn: Slurs over three measures, dynamic *ff*.
- Alto Clarinet: Slurs over three measures, dynamic *ff*.
- Bassoon: Slurs over three measures, dynamic *ff*.
- Horn: Slurs over three measures, dynamic *ff*.
- Trombone: Slurs over three measures.
- Piano: Measures 44-47. Dynamics: *ff*, *sf*. Pedal (Ped.) at the bottom, 8va (8^{vb}) indicated.

Night Music

7

48

Fl.
Eng. Hn.
Alto Cl.
Bsn.
Hn.
Tba.
Pno.

f

f

f

f

f

sf *f*

Ped.

51

Fl.
Eng. Hn.
Alto Cl.
Bsn.
Hn.
Tba.
Pno.

dim.

dim. *3*

dim.

dim.

dim.

dim.

3

8va

Night Music

55

Fl.

Eng. Hn.

Alto Cl.

Bsn.

Hn.

Tba.

Pno.

con sord.

p

mp

3

p

60

Fl.

Eng. Hn.

Alto Cl.

Bsn.

Hn.

Tba.

Pno.

mp

p

mp

p

p

senza sord.

p

p

pp

69

Fl.

pp

Eng. Hn.

pp

mp

Alto Cl.

pp

mp

Bsn.

pp

mp

Hn.

pp

mp

Tba.

-

Pno.

p

pp

ppp

ritard

II. Scherzo $\text{♩} = \text{ca. } 102$

Fl.

-

sff

sf

Eng. Hn.

-

sff

sf

dim.

Alto Cl.

-

sff

sf

dim.

Bsn.

-

sff

sf

dim.

Hn.

-

sff

sf

dim.

Tba.

p

ff

dim.

Pno.

p

dim.

#

dim.

Night Music

83

Fl.
Eng. Hn.
Alto Cl.
Bsn.
Hn.
Tba.
Pno.

p *f* *Ped.*

f *f* *f*

87

Fl.
Eng. Hn.
Alto Cl.
Bsn.
Hn.
Tba.
Pno.

p *f* *Ped.*

f *f* *f*

91

This section of the score covers measures 91 through 97. It features six staves: Flute, English Horn, Alto Clarinet, Bassoon, Horn, and Double Bass. The Flute, English Horn, and Alto Clarinet play eighth-note patterns primarily consisting of grace notes and rests. The Bassoon provides harmonic support with sustained notes and eighth-note patterns. The Horn and Double Bass provide rhythmic and harmonic foundation. Measure 97 concludes with a double bar line.

98

This section of the score covers measures 98 through 104. It features the same six staves. The English Horn and Alto Clarinet play eighth-note patterns with grace notes. The Bassoon and Piano provide harmonic support. Measures 103 and 104 feature sustained notes from the Bassoon and Piano, respectively, while the other instruments remain relatively quiet.

Night Music

103

Fl. *mp*

Eng. Hn.

Alto Cl.

Bsn. *mf*

Hn.

Tba.

Pno. *mf*

mp

====

108

Fl. *cresc*

Eng. Hn. *cresc*

Alto Cl. *cresc*

Bsn. *cresc*

Hn. *mp cresc.*

Tba. *p cresc.*

Pno.

Night Music

13

113

Fl. *mf*

Eng. Hn. *f*

Alto Cl. *mf*

Bsn. *mf* *f*

Hn. *mf* *f*

Tba. *mf* *f*

Pno. *mf* *f* *sf*

Leg.

====

118

Fl. - *ff*

Eng. Hn. *ff sub.*

Alto Cl. *ff sub.*

Bsn. *ff sub.*

Hn. *ff sub.*

Tba. *ff sub.*

Pno. *ff* *ff* *mf* *Leg.*

8va

Night Music

Trio $\text{d} = 56$

Fl.

Eng. Hn.

Alto Cl.

Bsn.

Hn.

Tba.

Pno.

$f \longrightarrow sf$

ff

p

p

p

$f \longrightarrow sf$

ff

p

p

$f \longrightarrow sf$

ff

p

p

$f \longrightarrow sff$

ff

p

p

8^{th}

Ped.

Fl.

Eng. Hn.

Alto Cl.

Bsn.

Hn.

Tba.

Pno.

2

p

p

p

p

p

p

p

p

8^{th}

senza ped.

133

Fl.

Eng. Hn.

Alto Cl.

Bsn.

Hn.

Tba.

Pno. *p* cresc. *cresc.* Ped.

138

Fl.

Eng. Hn.

Alto Cl.

Bsn.

Hn.

Tba.

Pno. *f* Ped. senza ped.

Tempo 10 ($\text{♩} = \text{ca. } 102$)

Night Music

141

Fl.
Eng. Hn.
Alto Cl.
Bsn.
Hn.
Tba.
Pno.

ff *sf* *sf* *sf* *sf* *sf* *p* *f*
sf *sf* *sf* *sf* *sf* *sf* *f*
ff *sf* *sf* *sf* *sf* *sf* *f*
ff *dim.* *p* *f* *ff*
ff *ff* *ff* *ff* *ff* *ff*

146

Fl.
Eng. Hn.
Alto Cl.
Bsn.
Hn.
Tba.
Pno.

mp *ff* *ff* *ff* *ff* *ff*
ff *ff* *ff* *ff* *ff* *ff*

150

Fl.

Eng. Hn.

Alto Cl.

Bsn.

Hn.

Tba.

Pno.

156

Fl.

Eng. Hn.

Alto Cl.

Bsn.

Hn.

Tba.

Pno.

Night Music

162

Fl. *mp*

Eng. Hn.

Alto Cl.

Bsn. *mp*

Hn.

Tba.

Pno. *mp*

167

Fl. *mf*

Eng. Hn. *mf*

Alto Cl. *mf*

Bsn. *mf*

Hn. *mp*

Tba.

Pno. *mf*

cresc.

cresc.

cresc.

mf cresc.

mp cresc.

cresc.

172

Fl.

Eng. Hn.

Alto Cl.

Bsn.

Hn.

Tba.

Pno.

Fl.

Eng. Hn.

Alto Cl.

Bsn.

Hn.

Tba.

Pno.

====

Night Music

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff sub.

ff sub.

ff sub.

ff sub.

ff sub.

ff sub.

sfp

sff

ff

ff

This musical score page contains two staves of music. The top staff begins at measure 172 and includes parts for Flute (Fl.), English Horn (Eng. Hn.), Alto Clarinet (Alto Cl.), Bassoon (Bsn.), Horn (Hn.), Double Bass (Tba.), and Piano (Pno.). The bottom staff begins at measure 176 and also includes parts for Flute, English Horn, Alto Clarinet, Bassoon, Horn, Double Bass, and Piano. The score features various dynamics such as fortissimo (ff), pianississimo (pp), and sforzando (sf). Measure 172 starts with ff for the ensemble. Measure 176 starts with pp for the ensemble. Subsequent measures show dynamic changes including ff, ff sub., sfp, and sff.

Night Music

180

Fl.

Eng. Hn.

Alto Cl.

Bsn.

Hn.

Tba.

Pno.

185 III. Nocturne $\text{♩} = \text{ca. } 86$

Fl.

Eng. Hn.

Alto Cl.

Bsn.

Hn.

Tba.

Pno.

Night Music

21

188

This musical score page shows six staves of music. The top four staves (Flute, English Horn, Alto Clarinet, Bassoon) have sustained notes with grace marks. The bottom two staves (Horn, Double Bass) are silent. The piano staff at the bottom has eighth-note chords. Measure 188 ends with a double bar line.

Fl.
Eng. Hn.
Alto Cl.
Bsn.

Hn.
Tba.

Pno.

191

This musical score page shows six staves of music. The top four staves (Flute, English Horn, Alto Clarinet, Bassoon) have sustained notes with grace marks. The bottom two staves (Horn, Double Bass) are silent. The piano staff at the bottom has eighth-note chords.

Fl.
Eng. Hn.
Alto Cl.
Bsn.

Hn.
Tba.

Pno.

Night Music

194

Fl.
Eng. Hn.
Alto Cl.
Bsn.
Hn.
Tba.
Pno.

This section contains three staves of music for Flute, English Horn, Alto Clarinet, Bassoon, Horn, Double Bass, and Piano. Measures 194 and 195 show sustained notes with grace notes. Measure 196 features eighth-note patterns in the bassoon and piano. The piano part includes dynamic markings f , p , and pp .

197

Fl.
Eng. Hn.
Alto Cl.
Bsn.
Hn.
Tba.
Pno.

This section contains three staves of music for Flute, English Horn, Alto Clarinet, Bassoon, Horn, Double Bass, and Piano. Measures 197 and 198 show sustained notes with grace notes. Measure 199 begins with a piano dynamic cresc. poco . The piano part includes dynamic markings p and pp .

Night Music

23

200

Fl.

Eng. Hn.

Alto Cl.

Bsn.

Hn.

Tba.

Pno.

203

Fl.

Eng. Hn.

Alto Cl.

Bsn.

Hn.

Tba.

Pno.

poco marcato

pp

con sord.

pp

con sord.

pp

cresc.

Λ

Night Music

206

Fl.

Eng. Hn.

Alto Cl.

Bsn.

Hn.

Tba.

Pno.

mp

This musical score page contains six staves of music. The top four staves are woodwind instruments: Flute (Fl.), English Horn (Eng. Hn.), Alto Clarinet (Alto Cl.), and Bassoon (Bsn.). The bottom two staves are brass instruments: Horn (Hn.) and Double Bass (Tba.). The piano part is on the far right, indicated by a brace under the first three staves. Measure 206 begins with sustained notes from the woodwinds and bassoon, followed by a dynamic marking 'mp' and more sustained notes. Measures 207-208 show sustained notes with grace notes above them. Measure 209 starts with sustained notes and ends with eighth-note patterns in the woodwind and brass sections, while the piano continues its eighth-note pattern.

209

Fl.

Eng. Hn.

Alto Cl.

Bsn.

Hn.

Tba.

Pno.

This continuation of the musical score page shows the progression of the piece. The woodwind and brass sections continue their sustained note patterns, while the piano maintains its eighth-note eighth-note pattern. The score is identical to the previous page, with the piano part providing harmonic support through its rhythmic patterns.

212

Fl.
Eng. Hn.
Alto Cl.
Bsn.
Hn.
Tba.
Pno.

This section contains three staves of music for Flute, English Horn, Alto Clarinet, Bassoon, Horn, Double Bass, and Piano. The piano part features sixteenth-note patterns. Measures 212 and 213 show sustained notes with grace notes. Measure 214 shows eighth-note patterns.

215

Fl.
Eng. Hn.
Alto Cl.
Bsn.
Hn.
Tba.
Pno.

This section contains four staves of music for Flute, English Horn, Alto Clarinet, Bassoon, Horn, Double Bass, and Piano. The piano part features sixteenth-note patterns. Dynamics include **p** (piano), **mf** (mezzo-forte), and **marcato**. Measures 215 and 216 show sustained notes with grace notes. Measure 217 shows eighth-note patterns.

Night Music

217

Fl.

Eng. Hn.

Alto Cl.

Bsn.

Hn.

Tba.

Pno.

220

Fl.

Eng. Hn.

Alto Cl.

Bsn.

Hn.

Tba.

Pno.

223

Fl.

Eng. Hn.

Alto Cl.

Bsn.

Hn.

Tba.

Pno.

226

Fl.

Eng. Hn.

Alto Cl.

Bsn.

Hn.

Tba.

Pno.

Night Music

229

Fl.
Eng. Hn.
Alto Cl.
Bsn.
Hn.
Tba.
Pno.

This section shows six staves of musical notation. The first four staves (Flute, English Horn, Alto Clarinet, Bassoon) have sustained notes with grace notes. The fifth staff (Horn) has a sustained note with a fermata. The sixth staff (Tromba) has sustained notes. The piano part consists of eighth-note chords. Measure 230 begins with sustained notes from the woodwind section and eighth-note chords from the piano. Measures 231 and 232 show more sustained notes and eighth-note chords, with dynamic markings *p* and *pp*.

232

Fl.
Eng. Hn.
Alto Cl.
Bsn.
Hn.
Tba.
Pno.

This section continues the musical score. The first four staves have sustained notes. The fifth staff (Horn) has a dynamic *pp*. The sixth staff (Tromba) has sustained notes with a dynamic *p*. The piano part includes dynamics *pp*, *senza sord.*, and *cresc.*. Measure 234 concludes with a dynamic *p* and a bassoon solo instruction (*Ped.*).

236

Fl. *cresc.*

Eng. Hn. *cresc.*

Alto Cl. *cresc.*

Bsn. *cresc.*

Hn. *cresc.*

Tba. *cresc.*

Pno. *f* *ff*

241

Fl. *ffp cresc.*

Eng. Hn. *cresc.*

Alto Cl. *cresc.*

Bsn. *cresc.*

Hn. *cresc.*

Tba. *cresc.*

Pno. *p cresc.* *8va cresc.*

Night Music

244

Fl. (tr) ff f ffp cresc.

Eng. Hn. ff ffp cresc.

Alto Cl. ff ffp cresc.

Bsn. ff ffp cresc.

Hn. ff ffp cresc.

Tba. ff ffp cresc.

(8) ff ffp cresc.

Pno. ff ff mf cresc.

ped.

247

Fl. (tr) ff f ffp cresc.

Eng. Hn. ff ffp cresc.

Alto Cl. ff ffp cresc.

Bsn. ff ffp cresc.

Hn. ff ffp cresc.

Tba. ff ffp cresc.

(8) ff ffp cresc.

Pno. ff ff mf cresc.

ped.

Night Music

250 (tr) ~~~~~

Fl. ff sfp f 3 3

Eng. Hn. ff sfp f

Alto Cl. ff sfp f

Bsn. ff sfp f

Hn. ff sfp f

Tba. ff sfp f

(8) ff sfp f

Pno. ff sfp f

IV. Cortège ♩ = 88

253

Fl. - - - -

Eng. Hn. f - - - -

Alto Cl. 2/4 mp - - - -

Bsn. 2/4 mp ff - - - -

Hn. 2/4 ff + p - - - -

Tba. 2/4 mp ff - - - -

Pno. 2/4 mp - - - -

Night Music

258

Fl.

Eng. Hn.

Alto Cl.

Bsn.

Hn.

Tba.

Pno.

cresc.

p

cresc.

mp

cresc.

264

Fl.

Eng. Hn.

Alto Cl.

Bsn.

Hn.

Tba.

Pno.

f

f

f

f

f

f

Poco.

Night Music

33

269

Fl.
Eng. Hn.
Alto Cl.
Bsn.
Hn.
Tba.
Pno.

mf
f
mf
mf

====

274

Fl.
Eng. Hn.
Alto Cl.
Bsn.
Hn.
Tba.
Pno.

cresc.
cresc.
f
cresc.
f cresc.
cresc.
f cresc.
Ped.

Night Music

278

Fl.
Eng. Hn.
Alto Cl.
Bsn.
Hn.
Tba.
Pno.

282

Fl.
Eng. Hn.
Alto Cl.
Bsn.
Hn.
Tba.
Pno.

287

Fl.
Eng. Hn.
Alto Cl.
Bsn.
Hn.
Tba.
Pno.

dim.
mp dim.
dim.

291

Fl.
Eng. Hn.
Alto Cl.
Bsn.
Hn.
Tba.
Pno.

p
tr
mp
p
p
f
f
p

Night Music

296

Fl.

Eng. Hn.

Alto Cl.

Bsn.

Hn.

Tba.

Pno.

302

Fl.

Eng. Hn.

Alto Cl.

Bsn.

Hn.

Tba.

Pno.

Night Music

37

307

Night Music

Fl.

Eng. Hn.

Alto Cl.

Bsn.

Hn.

Tba.

Pno.

cresc.

cresc.

cresc.

cresc.

cresc.

Lento

312

Fl.

Eng. Hn.

Alto Cl.

Bsn.

Hn.

Tba.

Pno.

ff

ff

ff

ff

ff

ff

Night Music

317

Night Music

Fl.

Eng. Hn.

Alto Cl.

Bsn.

Hn.

Tba.

Pno.

321

Fl.

Eng. Hn.

Alto Cl.

Bsn.

Hn.

Tba.

Pno.

326

This section of the score covers measures 326 through 330. The instrumentation includes Flute, English Horn, Alto Clarinet, Bassoon, Horn, Double Bass, and Piano. Measures 326-330 show the following dynamics and markings:

- Measures 326-327: Flute, English Horn, Alto Clarinet, Bassoon, Horn, Double Bass, and Piano play eighth-note patterns. The Bassoon has dynamic *mf*. The Alto Clarinet has dynamic *mf*.
- Measure 328: The Bassoon has dynamic *mf*. The Double Bass has dynamic *mf*.
- Measures 329-330: The Bassoon has dynamic *mf*. The Double Bass has dynamic *mp*.

331

This section of the score covers measures 331 through 335. The instrumentation includes Flute, English Horn, Alto Clarinet, Bassoon, Horn, Double Bass, and Piano. Measures 331-334 show the following dynamics and markings:

- Measures 331-334: The Bassoon has dynamic *cresc.* The Double Bass has dynamic *cresc.*

Measure 335 shows the following dynamics and markings:

- Measure 335: The Bassoon has dynamic *cresc.* The Double Bass has dynamic *cresc.*

Night Music

336

Fl.

Eng. Hn.

Alto Cl.

Bsn.

Hn.

Tba.

Pno.

fltz.

sffz *sff* *sff*

sff *sff* *sff*

sf *sff* *sff* *sff*

sf *sff* *sff* *sff* *f* — *p*

fltz.

sffz

pp

sf *sff* *sff* *sff*

sff *sff* *sff* *p*

343

Fl.

Eng. Hn.

Alto Cl.

Bsn.

Hn.

Tba.

Pno.

p

348

This musical score page shows measures 348 through 355. The instrumentation includes Flute (Fl.), English Horn (Eng. Hn.), Alto Clarinet (Alto Cl.), Bassoon (Bsn.), Horn (Hn.), Trombone (Tba.), and Piano (Pno.). Measure 348 starts with sustained notes from Flute, English Horn, Alto Clarinet, and Bassoon. The piano has a sustained note. Measures 349-350 show various dynamics like *sffz*, *sf*, *sff*, *sf*, *mp*, and *ff*. Measure 351 features a sustained note from the piano. Measures 352-353 show sustained notes from Flute, English Horn, Alto Clarinet, and Bassoon. Measure 354 concludes with sustained notes from Flute, English Horn, Alto Clarinet, and Bassoon.

355

This continuation of the musical score covers measures 355 through 362. The instrumentation remains the same: Flute, English Horn, Alto Clarinet, Bassoon, Horn, Trombone, and Piano. The score follows a similar pattern of sustained notes and dynamic markings like *sffz*, *ff*, *sff*, *f*, *ff*, and *sff*. The piano part consists of sustained notes throughout the entire section.

Night Music

360

Fl.

Eng. Hn.

Alto Cl.

Bsn.

Hn.

Tba.

Pno.

Night Music

365

Fl.

Eng. Hn.

Alto Cl.

Bsn.

Hn.

Tba.

Pno.

ff

ff

ff

ff

ff

ff

ff marcato

371

Fl.

Eng. Hn.

Alto Cl.

Bsn.

Hn.

Tba.

Pno.

cresc.

cresc.

376

Fl.

Eng. Hn.

Alto Cl.

Bsn.

Hn.

Tba.

Pno.

fff

fff

fff

fff

ff

ff

ff

ff

ff

ff

ff

ff

p

Night Music

381

Fl.

Eng. Hn.

Alto Cl.

Bsn.

Hn. *cresc.*

Tba. *cresc.*

Pno. *cresc.* *fff*

386

Fl.

Eng. Hn.

Alto Cl.

Bsn.

Hn.

Tba.

Pno. *sf* *sff*