

ADRIAN SUTTON

Concerto for violin and orchestra

FULL SCORE



PROGRAMME NOTE

The inspiration for this concerto came in several guises. When living in Brighton, Adrian remembers staring in wonder at seagulls that appeared to be hanging stock still in the sky, hovering on a thermal current. The same image impressed him years later while on holiday on the South African coast, staying with friends whose house overlooked the vast expanse of False Bay. He began thinking how he might musically describe the world from the gull's point of view.

Another prompt came from his former agent Claire Baughan, who suggested he might consider writing a work that could act as a companion piece to *The Lark Ascending* by Vaughan Williams, a tone poem for violin and orchestra that has long been a favourite with British audiences.

The final piece of the puzzle came when, several years ago and rather randomly, I gave Adrian a copy of *Jonathan Livingston Seagull* by Richard Bach and suggested its themes would work well set to music. A cult classic from the seventies, the story tells of how Jonathan the gull is rejected from his flock, finds a mentor, learns about forgiveness and love, and achieves transcendence through the perfection of his flight.

Adrian's concerto picks up on some of those themes and the overall shape of the story, while not being tied to any of its detail. Where Vaughan William's lark soars over the earth, so the gull will over the ocean.

There are three movements through-composed into one journey, with the gull our guide on the violin throughout.

The gull's travels start by circling over an ocean panorama, with a soft figure in muted strings and harp suggesting a gentle seesaw of thermal currents. The wide descending intervals of this motif immediately give a sense of space and freedom and of a bird content in flight. The rhythms tighten into 'Scottish snaps' as the gull tries out more challenging moves: steep banks, nose dives and quick slips of direction. As the orchestra begins to battle against this display, so the gull responds with a defiant solo, a lyrical cadenza.

After the solo, the thermals return and the gull is left to fly high and alone, contemplating the sky and what might lie beyond. This is the second movement. A quiet accompaniment sustains the flight from below, with the violin finding its highest reaches. The harmonies shift and pose questions, but a calm pervades.

The final movement is an assertion of power and energy. The gull is transfigured, pure spirit and light, and flies untrammelled while the seas and wind seethe below. It is an exercise in perpetual motion, of keeping the music aloft throughout, surprising at every turn.

There is an invitation to hear in the music a reflection of Adrian's own personality and journey: keeping going despite adversity, celebrating life in the now, seizing the day — and in so doing, finding release.

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Instrumentation

2 Flutes (2nd dbl. Piccolo)
2 Oboes (2nd dbl. Cor Anglais)
2 Clarinets in A
2 Bassoons

4 Horns in F
2 Trumpets in C
2 Tenor trombones
Bass trombone

Percussion (2 players):
Bass drum, snare drum, cymbals,
suspended cymbal

Timpani

Harp

Violin solo

Strings min. 12.10.8.6.4

Duration: ca. 25 mins

This is a transposing score

This work was first performed at the Queen Elizabeth Hall on London's Southbank by Fenella Humphreys and the Royal Philharmonic Orchestra directed by Michael Seal.

A recording of this work is available on the Chandos label, catalog CHAN 20349

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For Matthew

Concerto for violin and orchestra

ADRIAN SUTTON

1. Thermals

Dream-like, oceanic ♩ = 76

Flute 1

Piccolo

Oboe 1

Cor Anglais

Clarinet in A 1.2

Bassoon 1.2

Horn in F 1.2

Horn in F 3.4

Trumpet in C 1.2

Trombone 1.2

Bass Trombone

Timpani

Suspended Cymbal

Harp

Solo Violin

Violin I

Violin II

Viola

Violoncello

Double Bass

2.

ppp

4.

ppp

pp

p dolce

Dream-like, oceanic ♩ = 76

flautando con sord.

ppp

2 desks flautando con sord.

ppp poco

pp poco

pizz.

pp

sim.

sim.

sim.

7

Fl. 1

Picc.

Ob. 1

C. A.

Cl. in A 1.2

Bsn 1.2

Hn in F 1.2

Hn in F 3.4

Tpt in C 1.2

Tbn. 1.2

B. Tbn.

Timp.

Sus. Cym.

Hp

S. Vln

Vln I

Vln II

Vla

Vc.

D. B.

4.

pp

pp

pp espress *poco*

pp espress *poco*

mp

tutti

9

gliss.

[illegible]

pp

25 **2** Poco meno mosso (♩ = 70)

Fl. 1

Picc.

Ob. 1

C. A.

Cl. in A 1.2

Bsn 1.2

Hn in F 1.2

Hn in F 3.4

Tpt in C 1.2

Tbn. 1.2

B. Tbn.

Timp.

Sus. Cym.

Hp

S. Vln

2 Poco meno mosso (♩ = 70)

Vln I

Vln II

Vla

Vc.

D. B.

pp espress

pp

pp cantabile

pizz.

pp

unis.

pizz.

pp

31

pochiss. rit. 3 a tempo

Fl. 1

Picc.

Ob. 1

C. A.

Cl. in A 1.2

Bsn 1.2

Hn in F 1.2

Hn in F 3.4

Tpt in C 1.2

Tbn. 1.2

B. Tbn.

Timp.

Sus. Cym.

Hp

S. Vln

Vln I

Vln II

Vla

Vc.

D. B.

2.

ppp

1.

p

tr

8va

pochiss. rit.

p *dolciss.* *a tempo*

3 *div.*

ppp *div.*

pp cantabile

arco

pp espress

pp *flautando*

ppp

37

4

Fl. 1

Picc.

Ob. 1

C. A.

Cl. in A 1.2

Bsn 1.2

Hn in F 1.2

Hn in F 3.4

Tpt in C 1.2

Tbn. 1.2

B. Tbn.

Timp.

Sus. Cym.

Hp

S. Vln

Vln I

Vln II

1

Vla

2

Vc.

D. B.

1.

p *espress*

pp

pp

pp

pp

p

mf *largamente*

mp

mp

mp

senza sord.

senza sord.

senza sord.

senza sord.

arco

This musical score page contains measures 43 through 47 of a symphony. The instrumentation includes woodwinds (Flute 1, Piccolo, Oboe 1, Cor Anglais, Clarinet in A 1 & 2, Bassoon 1 & 2), brasses (Horn in F 1 & 2, Horn in F 3 & 4, Trumpet in C 1 & 2, Trombone 1 & 2, Baritone/Trombone), percussion (Timpani, Suspended Cymbal), strings (Violin I, Violin II, Viola, Violoncello, Double Bass), and Harp. Measure 43 features a piano introduction by the woodwinds and bassoon, while the harp plays a continuous arpeggiated figure. Measures 44-46 show the entry of the strings and brasses, with dynamic markings ranging from fortissimo (f) to pianissimo (pp). Measure 47 concludes with a crescendo marking. The score is written in standard musical notation with various articulations such as accents, slurs, and breath marks.

5	Grazioso $\text{♩} = 96$
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55

Fl. 1

Picc.

Ob. 1.2

Cl. in A 1.2

Bsn 1.2

Hn in F 1.2

Hn in F 3.4

Tpt in C 1.2

Tbn. 1.2

B. Tbn.

Timp.

Sus. Cym.

Hp

S. Vln

Vln I

Vln II

Vla

Vc.

D. B.

[illegible]

67

poco rit

7 a tempo

Fl. 1.2

Ob. 1.2

Cl. in A 1.2

Bsn 1.2

Hn in F 1.2

Hn in F 3.4

Tpt in C 1.2

Tbn. 1.2

B. Tbn.

Timp.

Sus. Cym.

Hp

S. Vln

Vln I

Vln II

Vla

Vc.

D. B.

pp

p

mp

pp

p

pp

p

pp

pizz.

p

pp

pizz.

p

pp

div.

75

8

Fl. 1.2

Ob. 1.2

Cl. in A 1.2

Bsn 1.2

Hn in F 1.2

Hn in F 3.4

Tpt in C 1.2

Tbn. 1.2

B. Tbn.

Timp.

Sus. Cym.

Hp

S. Vln

Vln I

Vln II

Vla

Vc.

D. B.

8

83
83

Fl. 1.2

Ob. 1.2

Cl. in A 1.2

Bsn 1.2

Hn in F 1.2

Hn in F 3.4

Tpt in C 1.2

Tbn. 1.2

B. Tbn.

Timp.

Sus. Cym.

Hp

S. Vln

Vln I

Vln II

Vla

Vc.

D. B.

f

p

sff

mf

pp

pp

div a 3, senza vib.

91 Vivace ♩ = 100

Fl. 1

Fl. 2

Ob. 1.2

Cl. in A 1.2

Bsn. 1.2

Hn in F 1.2

Hn in F 3.4

Tpt in C 1.2

Tbn. 1.2

B. Tbn.

Timp.

Sn. Dr.

Hp

S. Vln

9 Vivace ♩ = 100

Vln I

Vln II

Vla

Vc.

D. B.

[illegible]

99

Fl. 1

Picc.

Ob. 1.2

Cl. in A 1.2

Bsn. 1.2

Hn in F 1.2

Hn in F 3.4

Tpt in C 1.2

Tbn. 1.2

B. Tbn.

Timp.

Sn. Dr.

Hp

S. Vln

Vln I

Vln II

Vla

Vc.

D. B.

100

101

105

Fl. 1

Picc.

Ob. 1.2

Cl. in A 1.2

Bsn 1.2

Hn in F 1.2

Hn in F 3.4

Tpt in C 1.2

Tbn. 1.2

B. Tbn.

Timp.

Sn. Dr.

Hp

S. Vln

Vln I

Vln II

Vla

Vc.

D. B.

109

Fl. 1 *f* *ff*

Picc. *f*

Ob. 1.2 1. *pp*

Cl. in A 1.2 2. *pp* 1. *pp*

Bsn 1.2 a 2 *f* 1. *pp*

Hn in F 1.2 *p* *mf* *ppp*

Hn in F 3.4 *p* *mf* *ppp* 3.

Tpt in C 1.2 senza sord. *p* *mf*

Tbn. 1.2 *pp* *mf*

B. Tbn. *pp* *mf*

Timp. *p* *f*

Sn. Dr.

Hp

S. Vln *ff*

Vln I *f* *ff*

Vln II *f* *ff*

1. *f* *fpp*

Vla 2. *f* *fpp*

1. *f* *fpp*

Vc. 2. *f* *fpp*

D. B. *mf* *pp* pizz.

11

[illegible]

126

Fl. 1

Picc.

Ob. 1

C. A.

Cl. in A 1.2

Bsn 1.2

Hn in F 1.2

Hn in F 3.4

Tpt in C 1.2

Tbn. 1.2

B. Tbn.

Timp.

Sus. Cym.

Hp

S. Vln

Vln I

Vln II

Vla

Vc.

D. B.

130

Fl. 1

Picc.

Ob. 1

C. A.

Cl. in A 1.2

Bsn. 1.2

Hn in F 1.2

Hn in F 3.4

Tpt in C 1.2

Tbn. 1.2

B. Tbn.

Timp.

Sn. Dr.

Hp

S. Vln

Vln I

Vln II

Vla

Vc.

D. B.

13

pp

mp

pp

sf

sf

pp

sf

con sord.

pp

p

mf

sf

div. pizz.

pp

div. pizz.

pp

div.

p

pizz.

mf

pizz.

mf

arco

pp

arco

pp

arco

p

pizz.

pp

134

Fl. 1

Picc.

Ob. 1

C. A.

Cl. in A 1.2

Bsn 1.2

Hn in F 1.2

Hn in F 3.4

Tpt in C 1.2

Tbn. 1.2

B. Tbn.

Timp.

Sn. Dr.

Hp

S. Vln

Vln I

Vln II

Vla

Vc.

D. B.

14

138

Fl. 1.2

Ob. 1

C. A.

Cl. in A 1.2

Bsn 1.2

Hn in F 1.2

Hn in F 3.4

Tpt in C 1.2

Tbn. 1.2

B. Tbn.

Timp.

Sn. Dr.

Hp

S. Vln

14

Vln I

Vln II

Vla

Vc.

D. B.

138

p *mf* *p* *mf*

p *mf* *p* *mf*

p *mf* *p* *mf*

p *mf* *p* *mf*

p *mf* *p* *mf*

aperto

3. aperto 4.

4. aperto

f *ff* *f*

f *mf* *mf* *mf*

mf

1. 142

Fl. 1.2 *pp*

Ob. 1

C. A.

Cl. in A 1.2 *pp*

Bsn 1.2 *sf*

Hn in F 1.2 1. *pp* *espress*

Hn in F 3.4

Tpt in C 1.2

Tbn. 1.2 1. *mp*

B. Tbn.

Timp.

Sn. Dr.

Hp *p*

S. Vln

Vln I

Vln II *div. a 3* *pp*

Vla *pp*

Vc. *p* *espress*

D. B. *pizz.* *mp*

[illegible]

152

16

Fl. 1

Picc.

f

f

Ob. 1.2

f

f

Cl. in A 1.2

2.

mp

1.

f

Bsn 1.2

mf

mp

f

Hn in F 1.2

p

mf

Hn in F 3.4

3.

p

mf

Tpt in C 1.2

p

mf

Tbn. 1.2

p

mf

B. Tbn.

p

mf

Timp.

mf

Sn. Dr.

Hp

S. Vln

ff

Vln I

p

sf

fpp

Vln II

p

sf

fpp

Vla

p

sf

fpp

Vc.

p

fpp

D. B.

p

sf

158

17

Fl. 1

Picc.

Ob. 1.2

Cl. in A 1.2

Bsn 1.2

Hn in F 1.2

Hn in F 3.4

Tpt in C 1.2

Tbn. 1.2

B. Tbn.

Timp.

Sn. Dr.

Hp

S. Vln

Vln I

Vln II

Vla

Vc.

D. B.

Fl.

1. colla parte

mp

2. p

1. mp

mf

mp

sf

gliss.

fpp

sfpp

p

fpp

sfpp

[illegible]

18

171

Fl. 1.2 *f*

Ob. 1.2 *f*

Cl. in A 1.2 *f*

Bsn 1.2 *f*

Hn in F 1.2 *mf* *p*

Hn in F 3.4 *mf* *p* a 2

Tpt in C 1.2 *mf* *p* a 2

Tbn. 1.2 *mf* *p*

B. Tbn. *mf* *p*

Timp. *f*

B. Dr. *mf*

Sus. Cym. *f*

Hp

S. Vln

18

Vln I

Vln II

Vla

Vc.

D. B. *ff*

a 2

177

Fl. 1.2

Ob. 1.2

Cl. in A 1.2

Bsn 1.2

Hn in F 1.2

Hn in F 3.4

Tpt in C 1.2

Tbn. 1.2

B. Tbn.

Timp.

B. Dr.

Sus. Cym.

Hp

S. Vln

Vln I

Vln II

Vla

Vc.

D. B.

183

Fl. 1.2 *ff* *a 2*

Ob. 1.2 *ff* *a 2*

Cl. in A 1.2 *ff* *a 2*

Bsn 1.2 *f* *a 2*

Hn in F 1.2 *fp*

Hn in F 3.4 *fp*

Tpt in C 1.2 *mf-p* *sf-mp*

Tbn. 1.2 *mf-p* *sf-mp*

B. Tbn. *mf-p* *sf-mp*

Timp. *mp* *f*

B. Dr. *p* *mf*

Sus. Cym.

Hp *f* *gliss.*

S. Vln

Vln I *con fuoco* *ff*

Vln II *con fuoco* *ff*

Vla *sf* *ff*

Vc. *ff*

D. B. *sf*

19

19

[illegible]

20

195 *(cadenza)*

Fl. 1.2 *sf*

Ob. 1.2 *sf*

Cl. in A 1.2 *sf*

Bsn 1.2 *sf*

Hn in F 1.2 *sf*

Hn in F 3.4 *sf*

Tpt in C 1.2 *sf*

Tbn. 1.2 *sf*

B. Tbn. *sf*

Timp. *sf* *pp*

Cl. Cym. *ff* secco

Sn. Dr. *f*

Hp

S. Vln *cadenza ad lib.* *ff* *sf* *sf* *sf* *sf* *sf*

20 *(cadenza)*

Vln I *sf*

Vln II *sf*

Vla *sf*

Vc. *sf*

D. B. *sf*