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Douglas Boyce

Tethys

a concertino for violin and ensemble

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Notes on the Work

The many violent foldings of the Tertiary era took place at the expense of this very ancient Mediterranean, much larger than the present one. All the mountains, from the Baetic Cordillera to the Rif, the Atlas, the Alps and the Apennines, the Balkans, the Taurus and the Caucasus, were heaved up out of the ancient sea. They reduced its area, raising from the great sea bed not only sedimentary rocks-sands, clays, sandstones, thick layers of limestone-but also deeply buried primitive rocks. The mountains surrounding, strangling, barricading and compartmentalizing the long Mediterranean coastline are the flesh and bones of the ancestral Tethys. Everywhere the sea water has left traces of its slow labour. The sedimentary limestones outside Cairo, "so fine-grained and of such milky whiteness that they allow the sculptor's chisel to give the sensation of volume by working to a depth of only a few millimetres"; the great slabs of coraline limestone from which the megalithic temples in Malta were built; the stone of Segovia which is easier to work when wet; the limestone of the Latomies (the huge quarries of Syracuse); the Istrian stones of Venice and many other rock formations in Greece, Italy and Sicily-all these came from the sea bed.

Fernand Braudel
"Memory and The Mediterranean"

"Statues so thoroughly shattered that out of the debris a new work of art is born: a naked foot unforgettably resting on a stone; a candid hand; a bent knee which contains all the speed of the footrace; a torso which has no face to prevent us from loving it ...a profile in which beauty survives with a complete absence of human or divine anecdote"

Margerite Yourcenar,
"That mighty sculptor, time"

Tethys is a peculiar figure in the mythic structure of her position in the mythic structures Antiquity; sister and consort of Oceanus, she reorders stars and constellations, and gives birth to rivers and lakes as well as the sea nymphs. Yet she never inspired the development of any cult or practice of worship. A forgotten member of the elder divinities, she remains as an often invisible yet extraordinarily powerful presence– like the forces of deep time, she is slippery, omnipresent and often invisible within the human timeframe. In our modern, she presides over new matters and regions but remains linked to deep time and the transcendent; she is the metonymic (and matronymic) of one of Saturn's moons and her name is the name given to the sea that existed between the continents of Gondwana and Laurasia during much of the Mesozoic era.

The Tethys Sea, over its aeons years of existence was site of both the constructive and ruinous forces of nature and time. it was the site of the evolution of the whale, and the origin of the modern Mediterranean. Its fragments can be found in the floors of the Mediterranean, Black, Caspian, and Aral seas. Geologic time is always undermining the order of the present, but it is also the means by which new orders are composed.

This resonates with my interest in the special role that a soloist can have on the unfolding of a piece, but also the relationships between performers, and the sense of the performance space experienced by the audience. In *Tethys* the soloist couples and decouples from three distinct groupings of instruments, pushing and pulling harmonies and motives, but also forming connections which pull the music across the space of the performance.

The work was written for violinist Miranda Cuckson, and counter)induction.

Spatial Organization and Notation

The work's instrumentation is organized into three groupings, as well as the soloist. Group 1 (Flute, Clarinet/Bass Clarinet, Bassoon), Group 2 (Horn, Piano), Group 3 (Viola, Cello, Bass). The three groups should be separated as far as is reasonable to maintain high performance level. The soloist and conductor should be towards the center of the performance space, or its stage.

In open pulse sections, care should be taken by conductors and performers to maintain energy and speed. Several points in the score indicate for elements to enter early. This should be understood as 'very early', while the standard should be 'early.' Precision is not the primary goal. Energy and dynamism is.

Score in C.

Tethys

for Miranda Cuckson

Douglas Boyce

1

Aggressive
♩ = 120

♩ = ♪³
♩ = 80

♪³ = ♩
♩ = 120

Violin

Flute

Clarinet in B♭
slap tongue

Bassoon

Horn in F

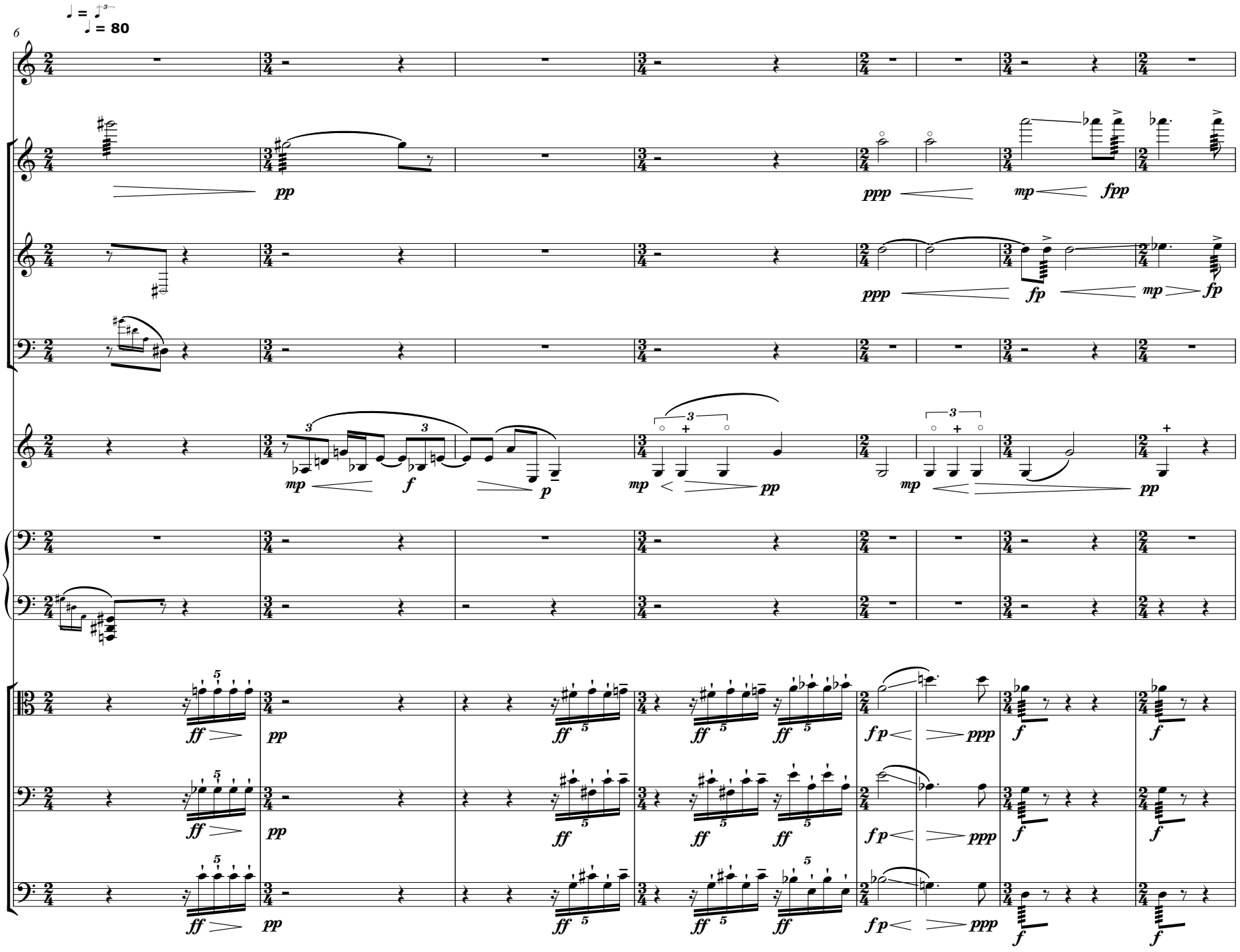
Piano

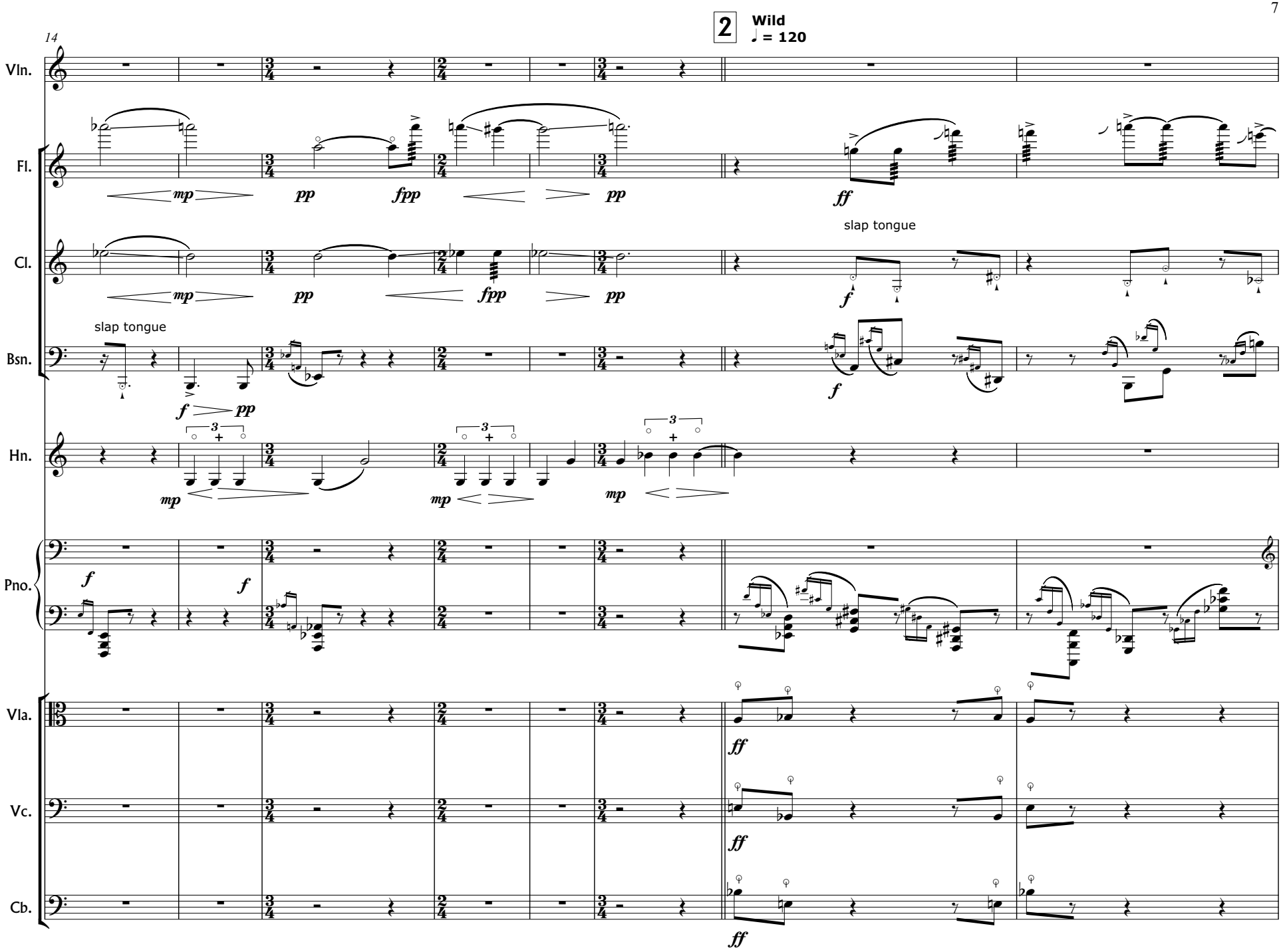
Viola
arco
sul pont

Violoncello
arco
sul pont

Contrabass
pizz
arco
sul pont

(cc)


♩ = ♪³
♩ = 80
6
Vln.
Fl.
Cl.
Bsn.
Hn.
Pno.
Vla.
Vc.
Cb.
pp
ppp
mp
fpp
fp
f
p
ff
fp
ppp


14
2
Wild
♩ = 120
Vln.
Fl.
Cl.
Bsn.
Hn.
Pno.
Vla.
Vc.
Cb.
slap tongue
slap tongue
mp
pp
fpp
ff
f
3

♩ = ♩³

♩ = 80

22

Vln.

Fl.

pp

n

Cl.

f

Bsn.

Hn.

mp

f

p

p

f

Pno.

Vla.

f

Vc.

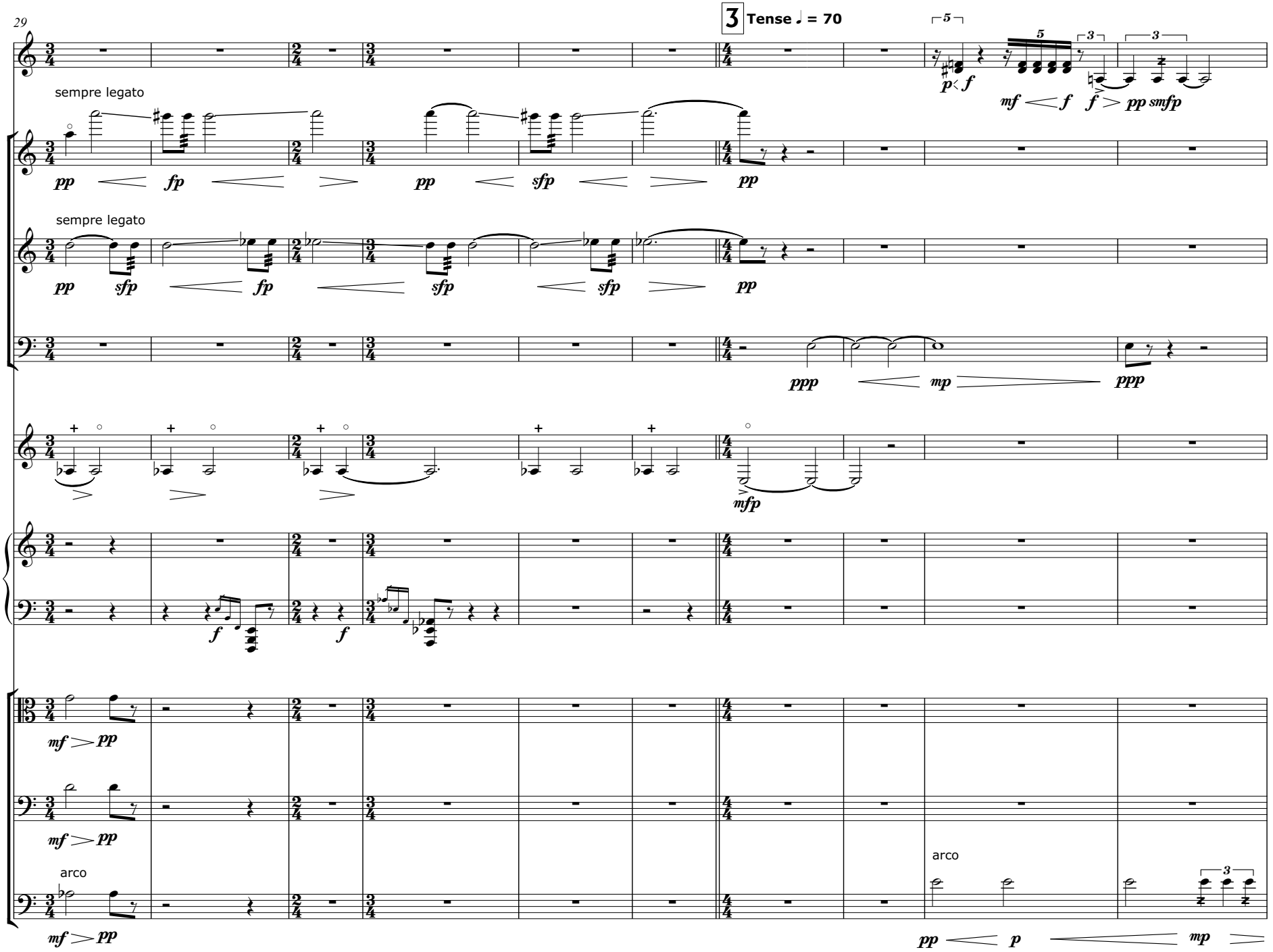
arco

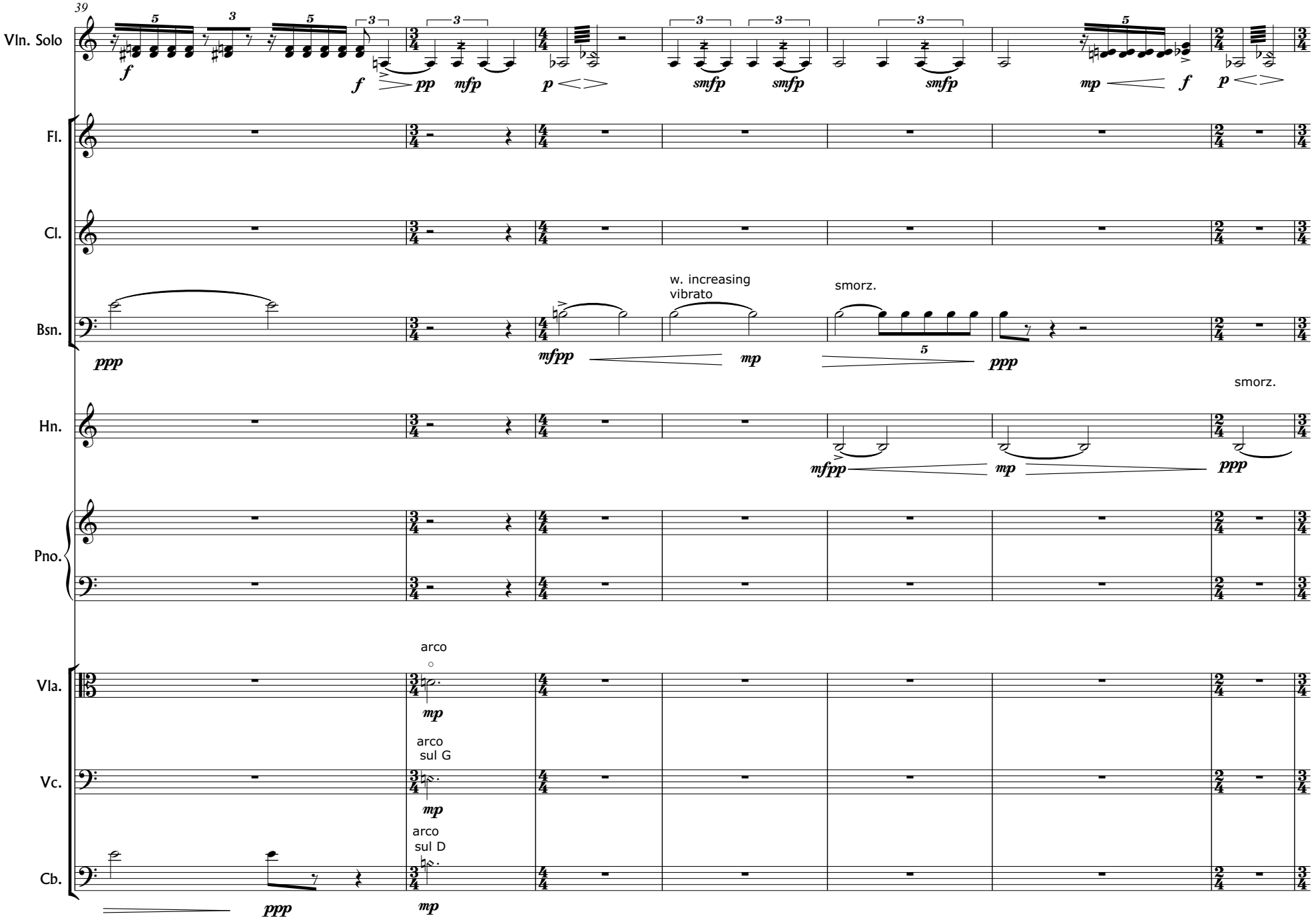
f

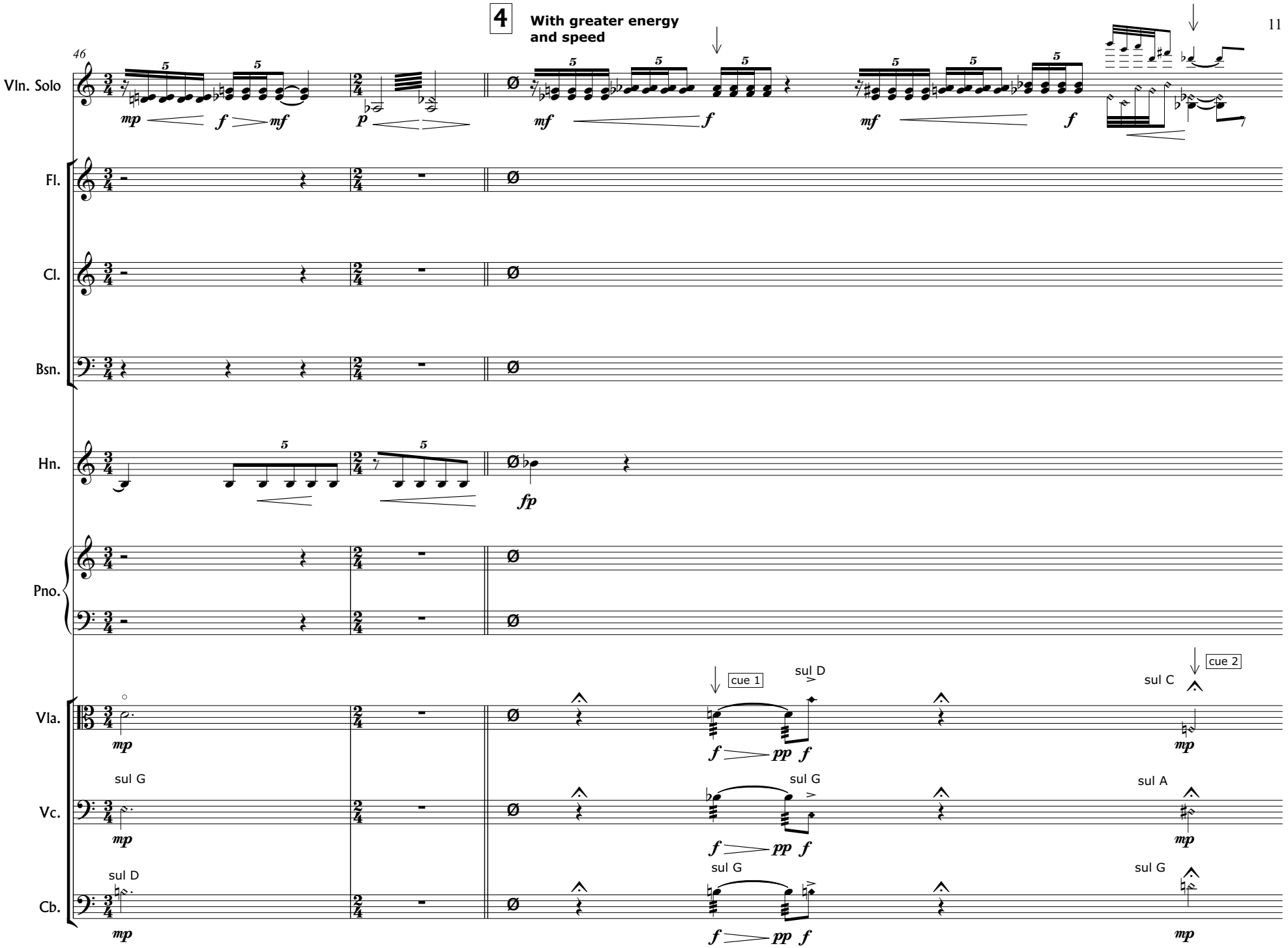
p

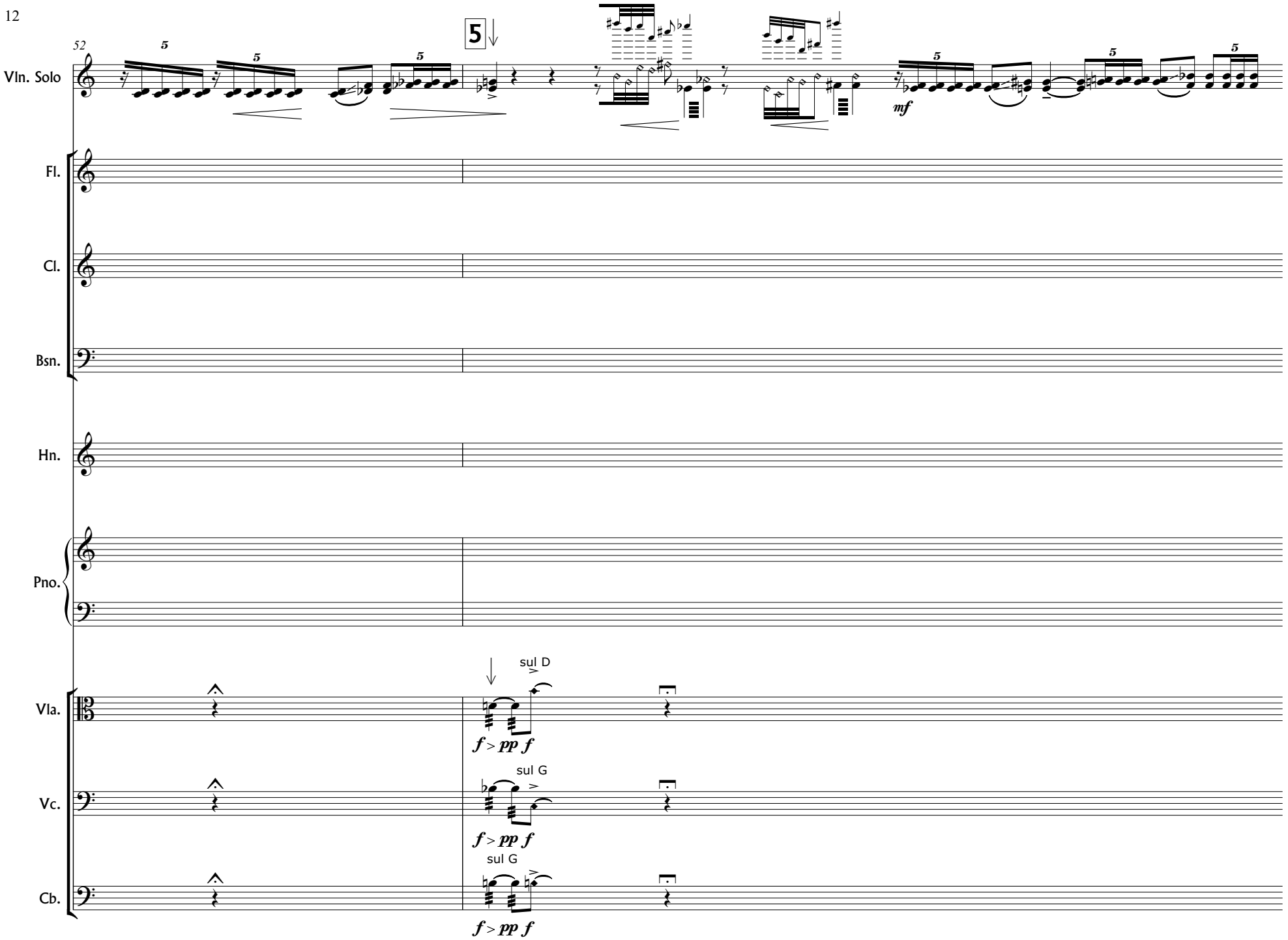
Cb.

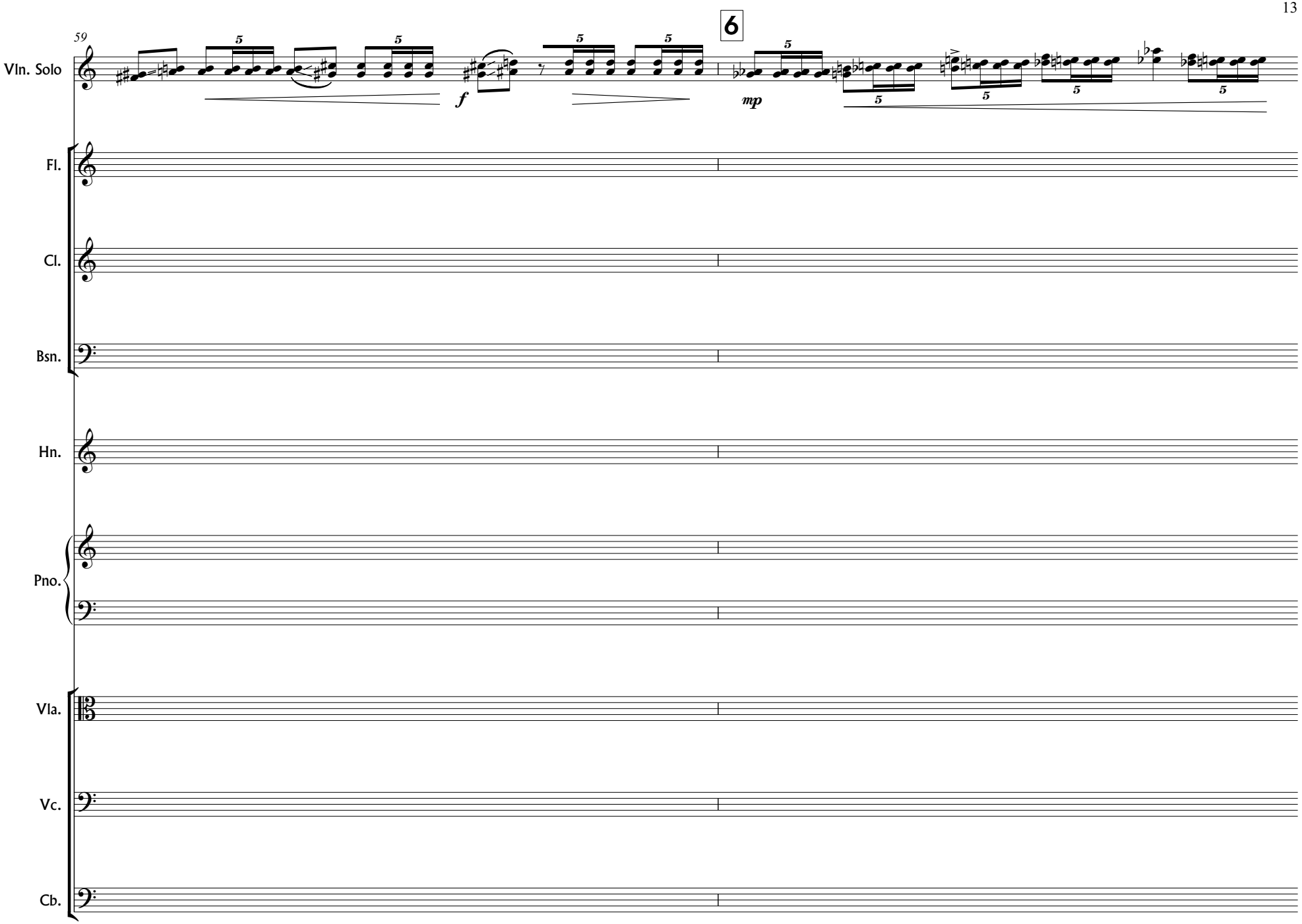
f

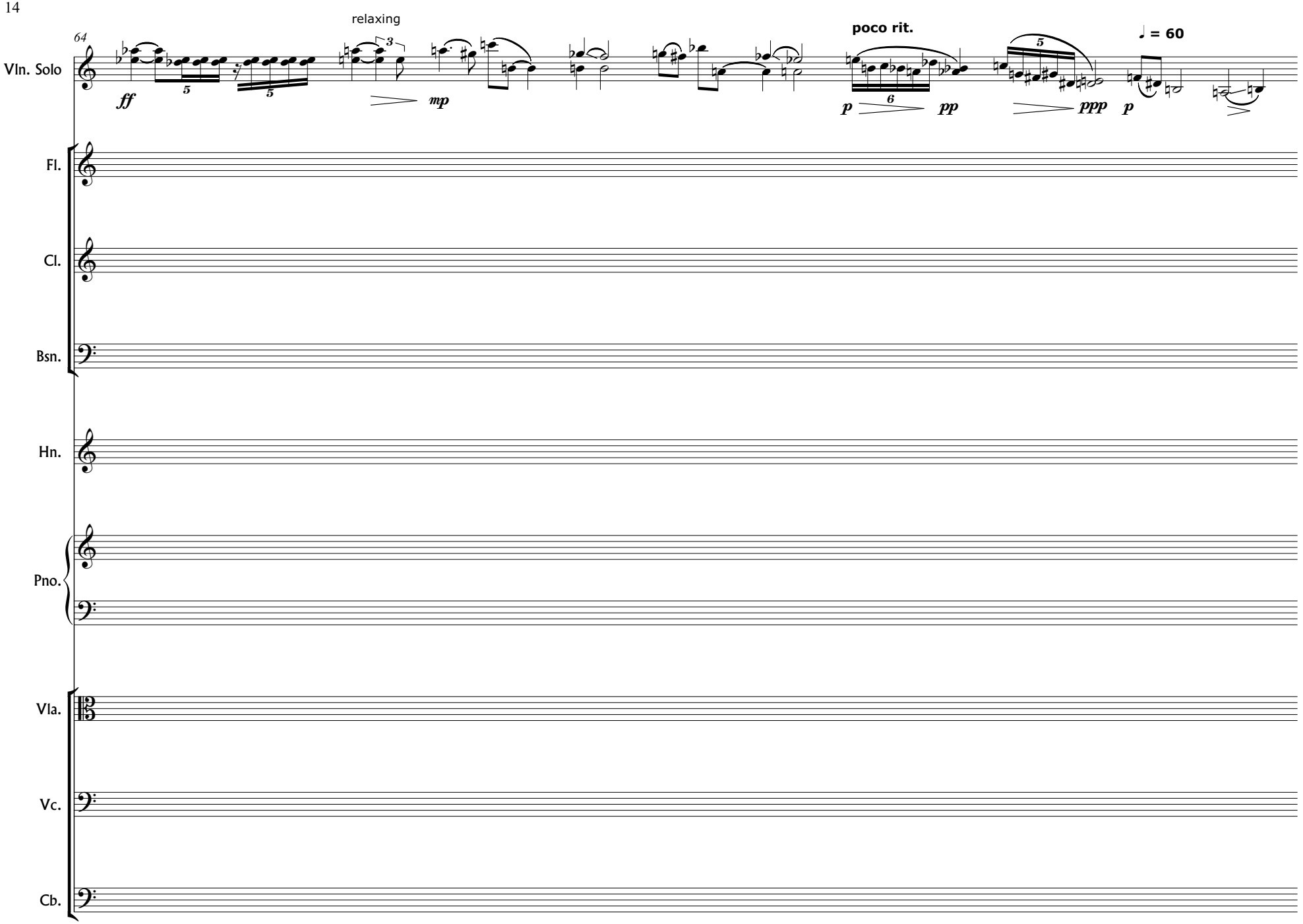

29
3 Tense ♩ = 70
Vln.
sempre legato
Fl.
sempre legato
Cl.
Bsn.
Hn.
Pno.
Vla.
Vc.
arco
Cb.
arco


39
Vln. Solo
Fl.
Cl.
Bsn.
Hn.
Pno.
Vla.
Vc.
Cb.
w. increasing vibrato
smorz.
smorz.
arco
arco sul G
arco sul D


4
With greater energy and speed
46
Vln. Solo
Fl.
Cl.
Bsn.
Hn.
Pno.
Vla.
Vc.
Cb.
cue 1
cue 2
sul D
sul C
sul G
sul A


52
5
Vln. Solo
mf
Fl.
Cl.
Bsn.
Hn.
Pno.
Vla.
sul D
f > pp f
Vc.
sul G
f > pp f
Cb.
sul G
f > pp f


59
6
Vln. Solo
Fl.
Cl.
Bsn.
Hn.
Pno.
Vla.
Vc.
Cb.
f
mp


64
relaxing
poco rit.
♩ = 60
Vln. Solo
Fl.
Cl.
Bsn.
Hn.
Pno.
Vla.
Vc.
Cb.

74

7

8

♩ = 90
Moving forward ♩ = 80

Vln. Solo

Fl.

Cl.

Bsn.

Hn.

Pno.

Vla.

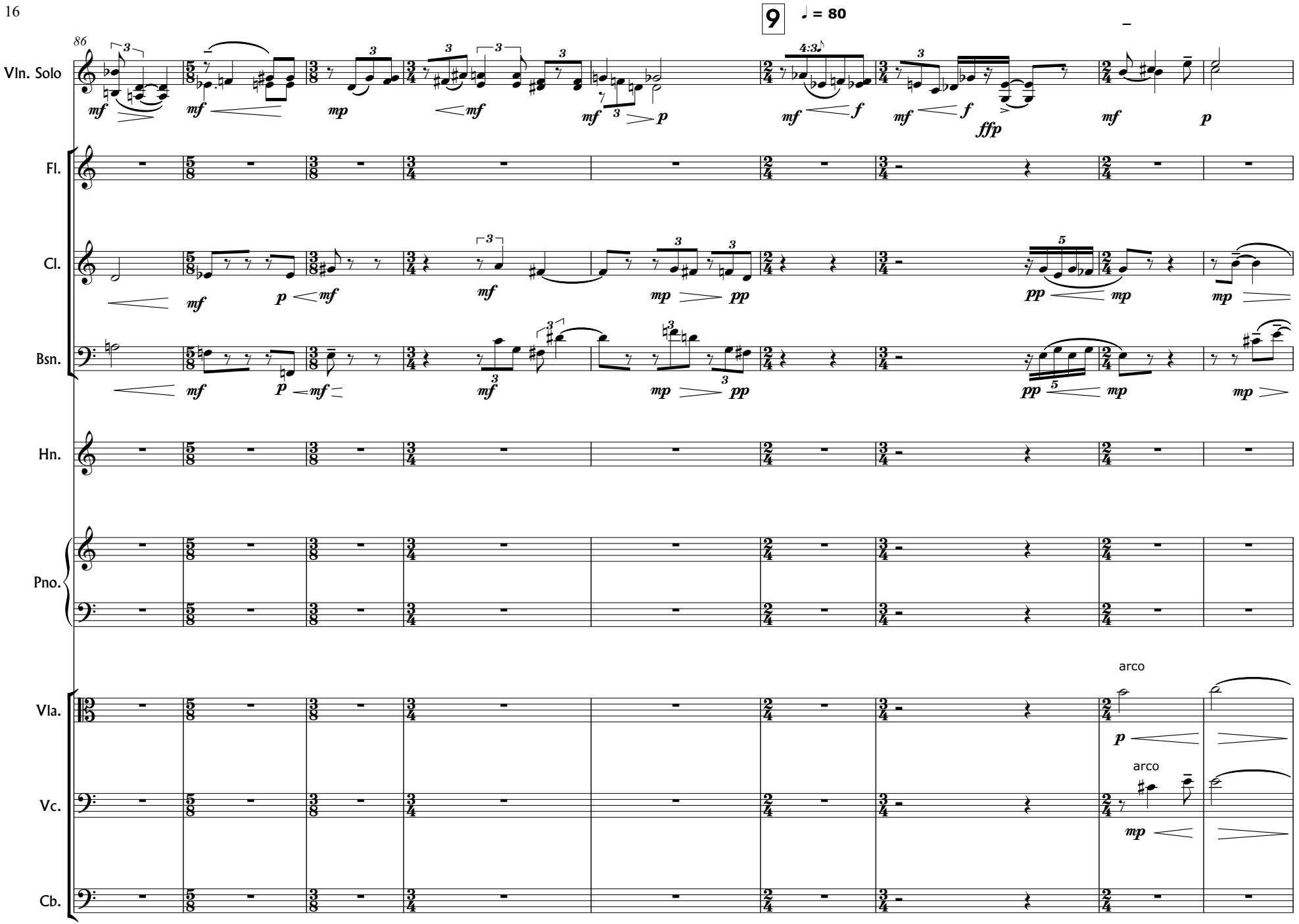
Vc.

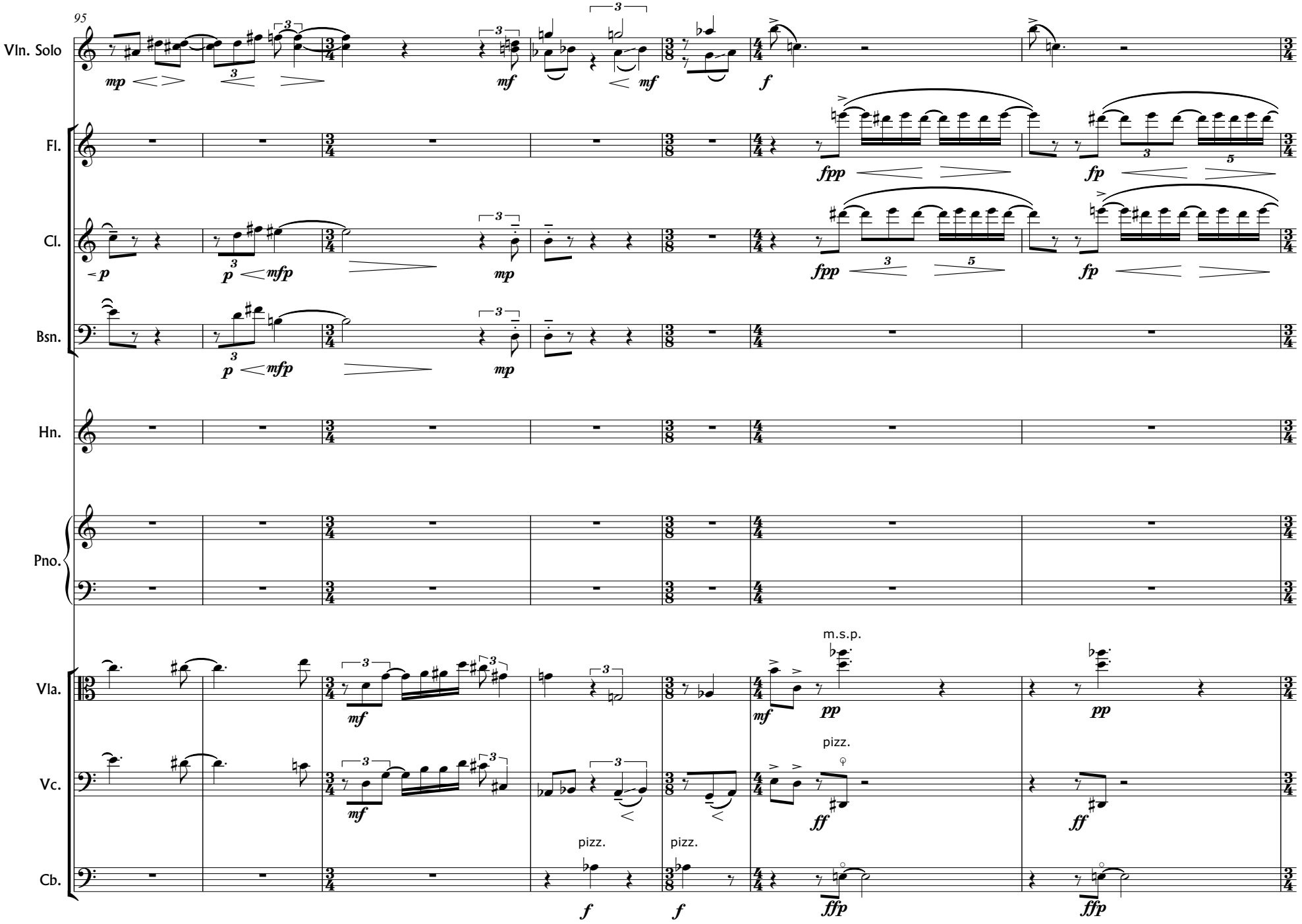
Cb.

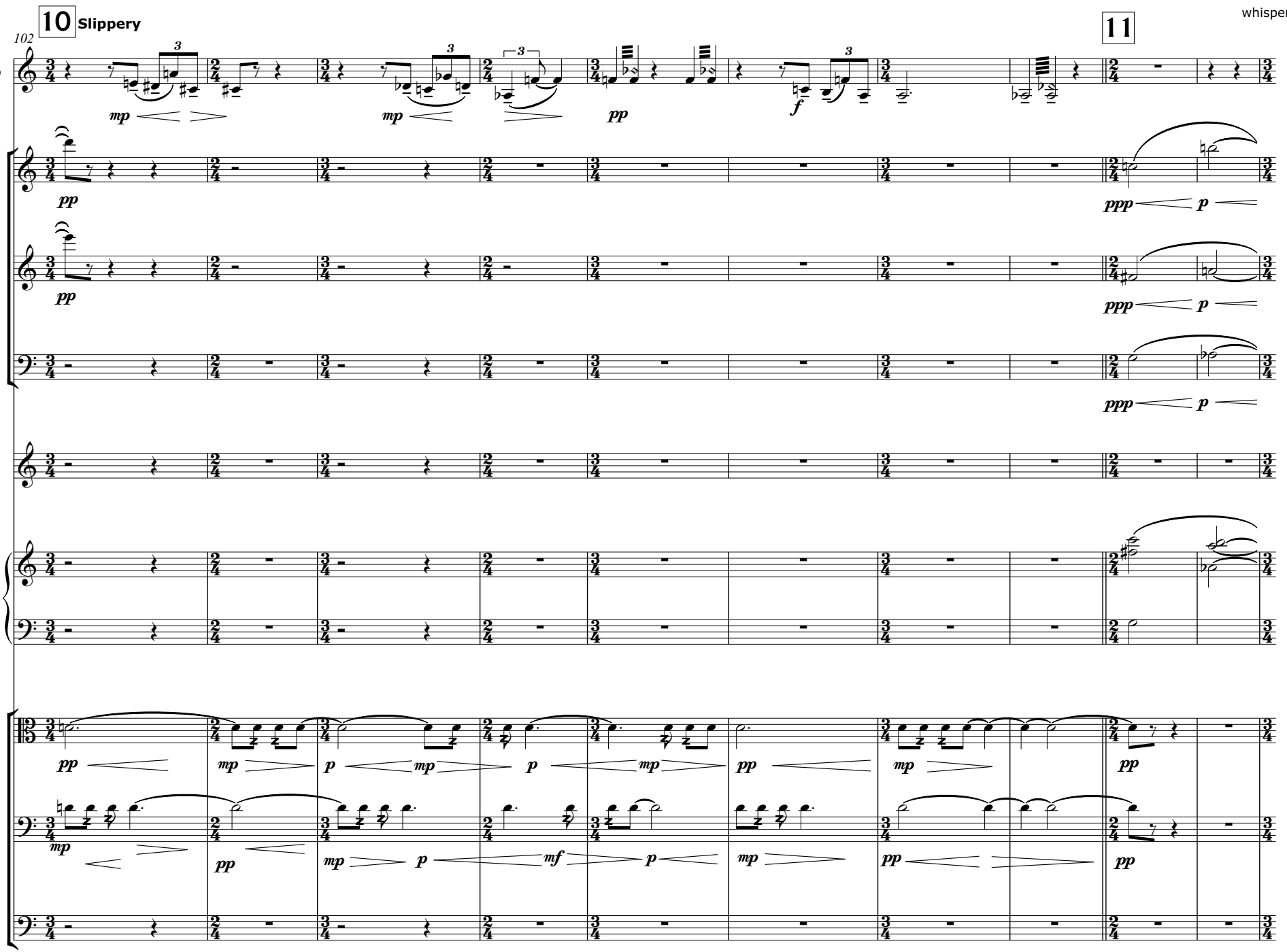
m.s.p

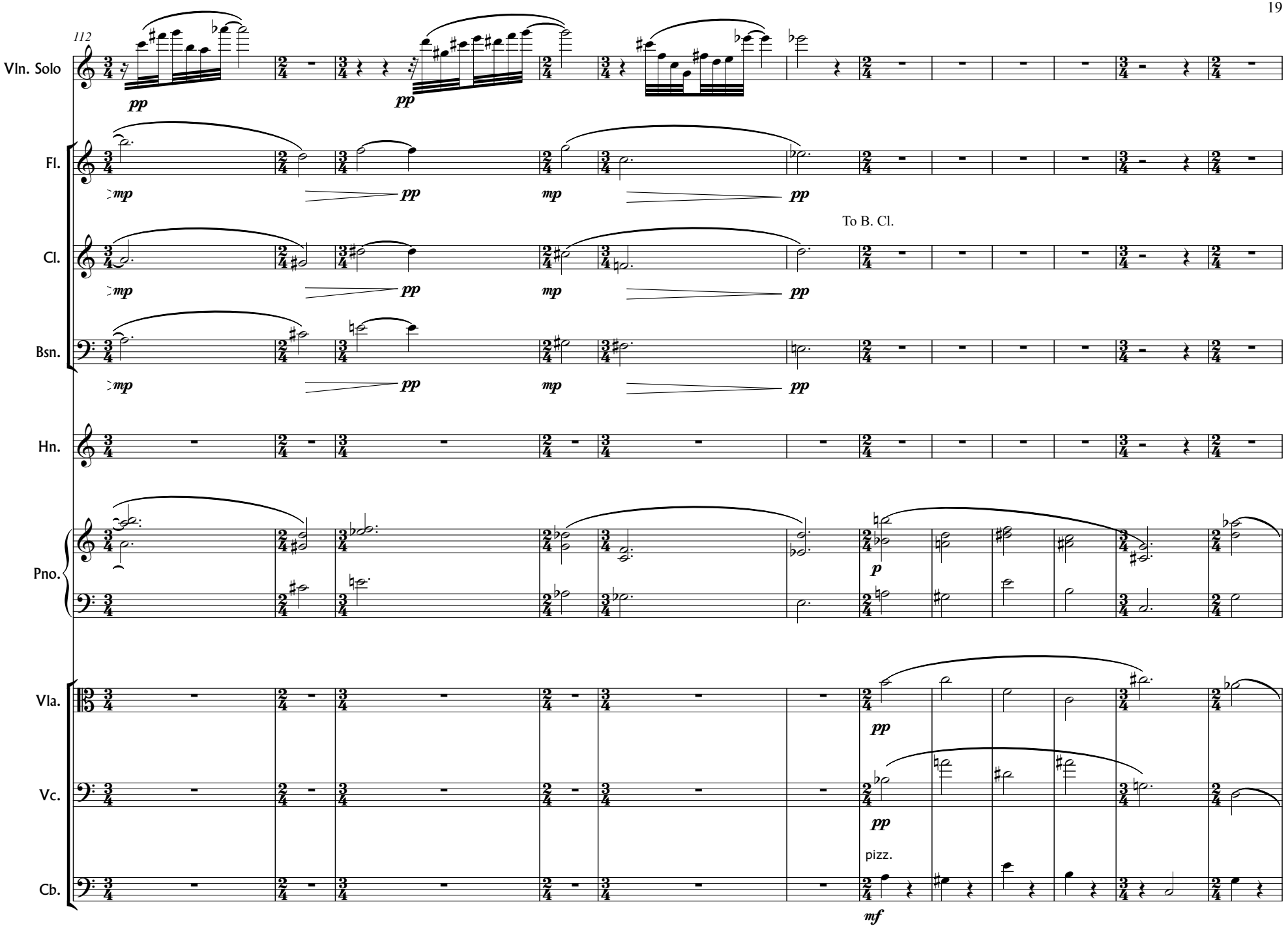
arco

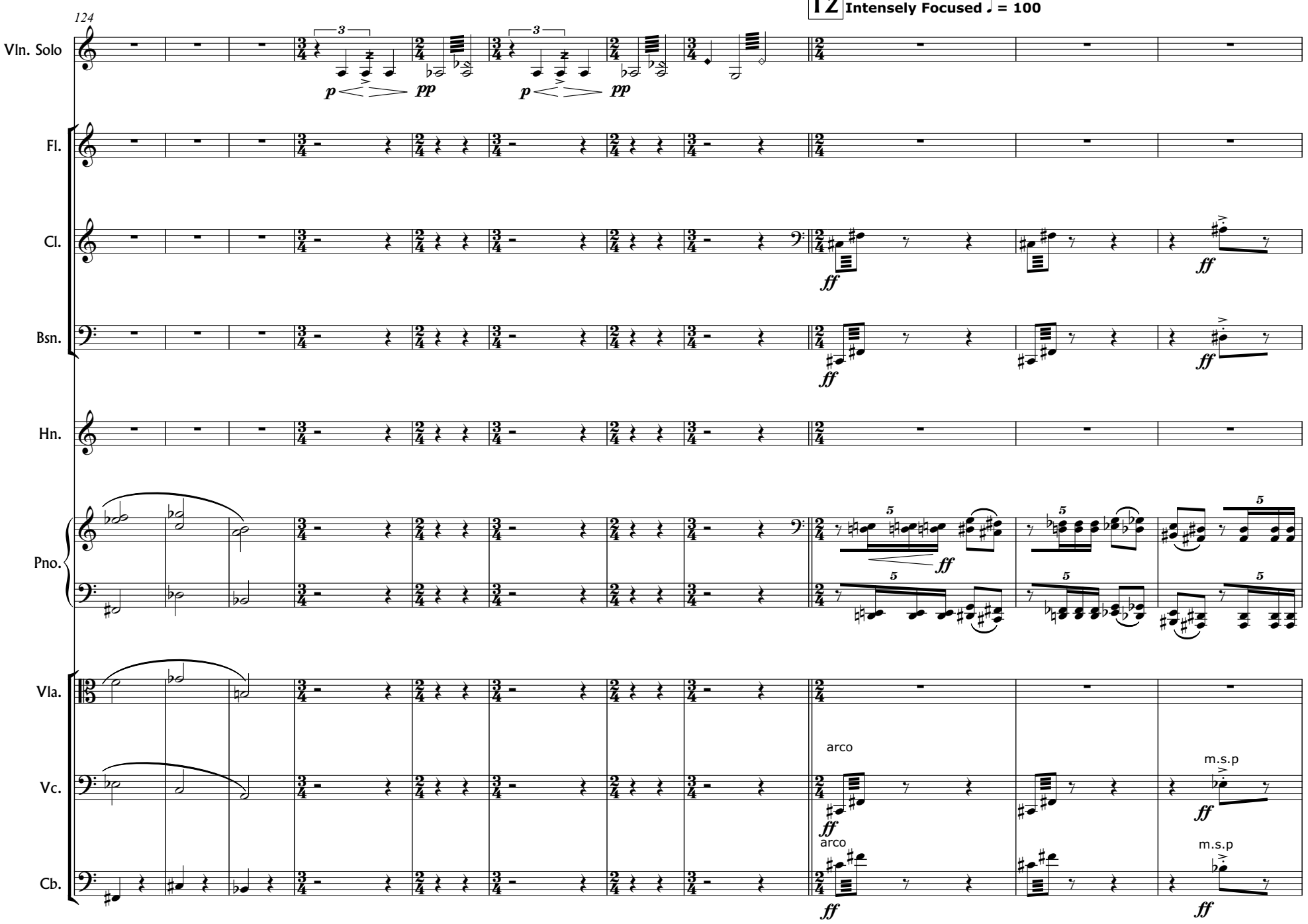
pizz.


9
♩ = 80
86
Vln. Solo
Fl.
Cl.
Bsn.
Hn.
Pno.
Vla.
Vc.
Cb.
arco
arco


95
Vln. Solo
Fl.
Cl.
Bsn.
Hn.
Pno.
Vla.
Vc.
Cb.
mp
mf
f
fpp
fp
p
mfp
pp
ff
ffp
m.s.p.
pizz.


10 Slippery
102
11
whispering
Vln. Solo
Fl.
Cl.
Bsn.
Hn.
Pno.
Vla.
Vc.
Cb.


112
Vln. Solo
Fl.
Cl.
Bsn.
Hn.
Pno.
Vla.
Vc.
Cb.
pp
mp
To B. Cl.
p
pizz.
mf


12
Intensely Focused ♩ = 100
124
Vln. Solo
Fl.
Cl.
Bsn.
Hn.
Pno.
Vla.
Vc.
Cb.
arco
arco
m.s.p
m.s.p

13 poco a poco accel

135

Vln. Solo

Fl.

B. Cl.

Bsn.

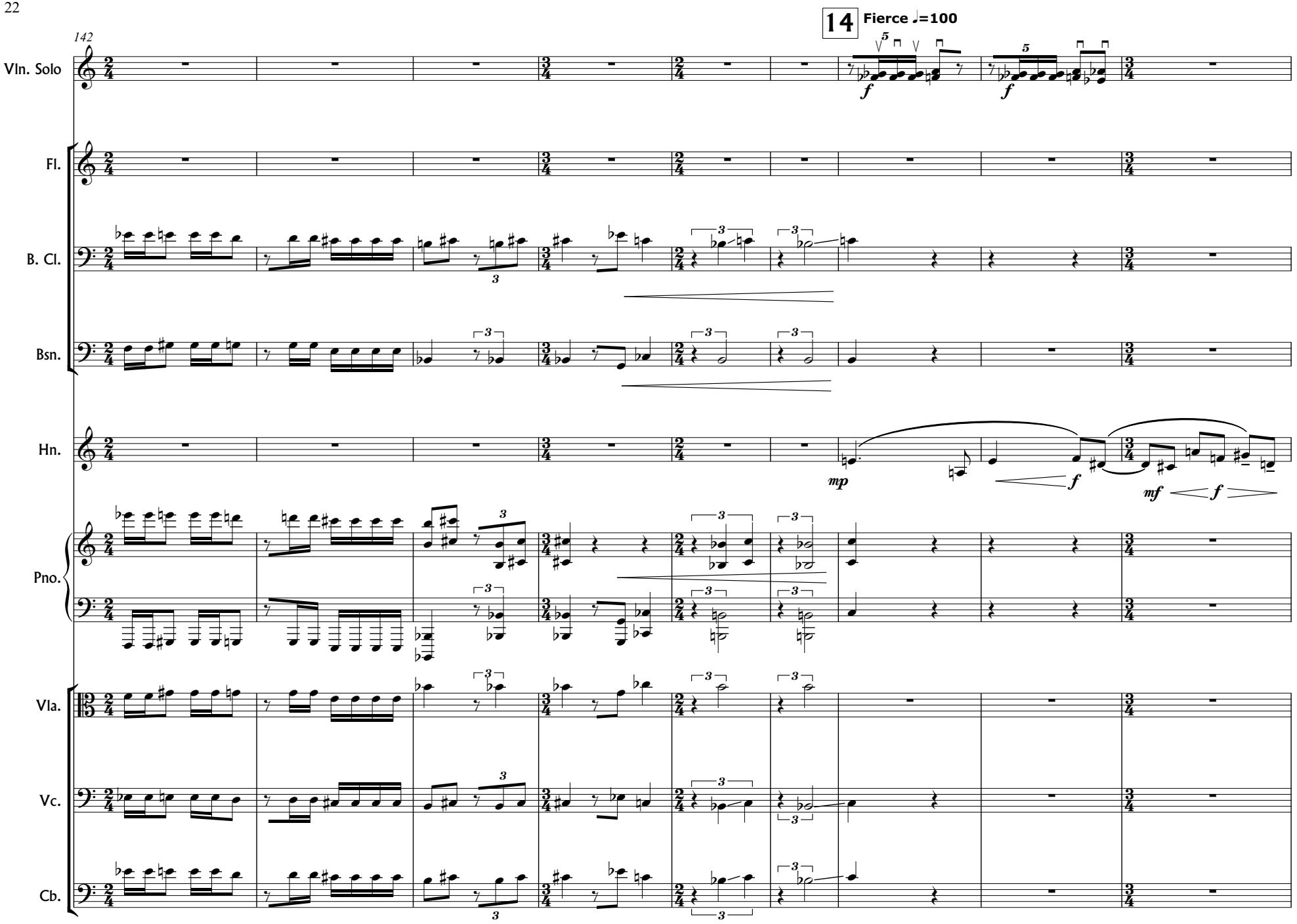
Hn.

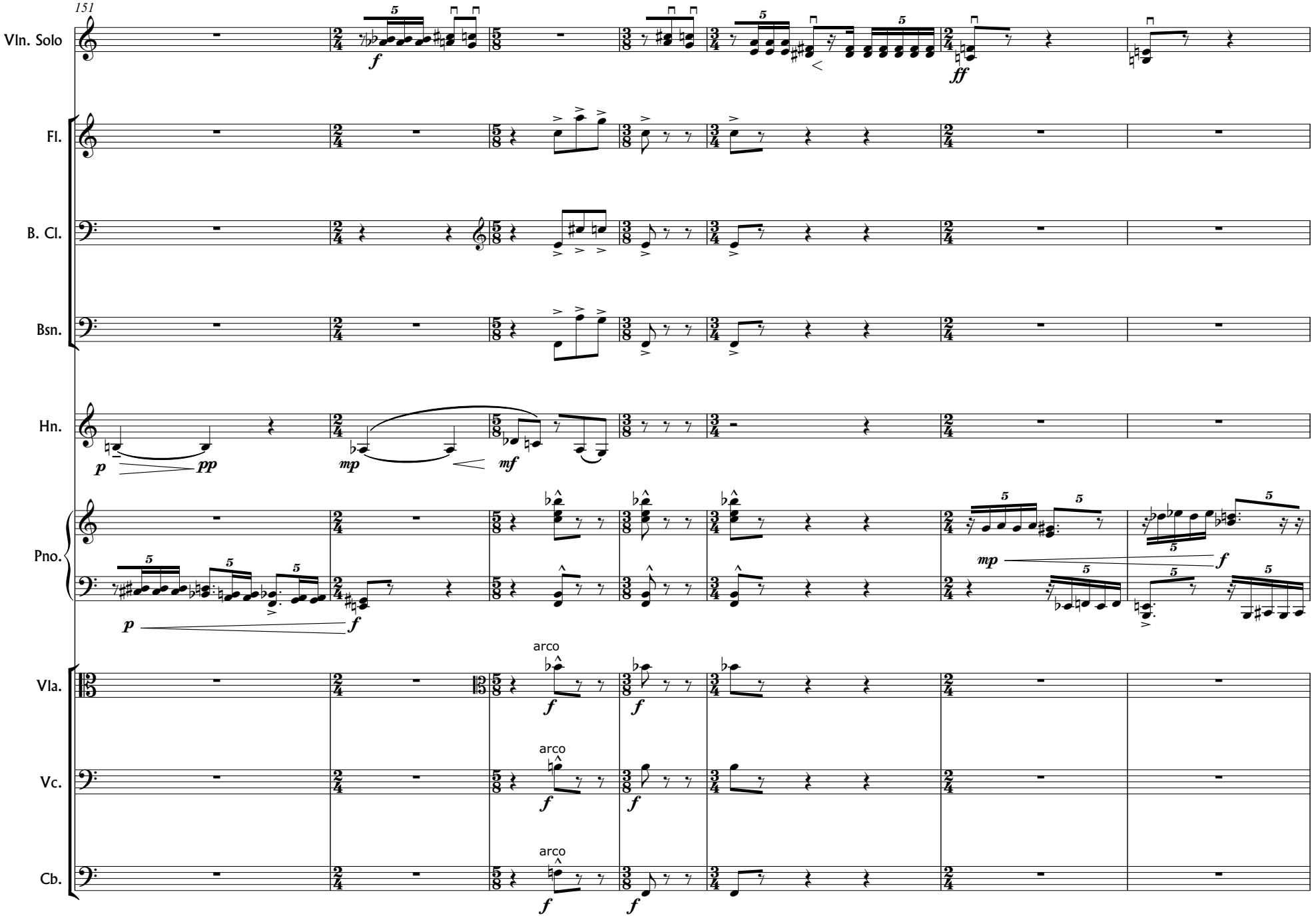
Pno.

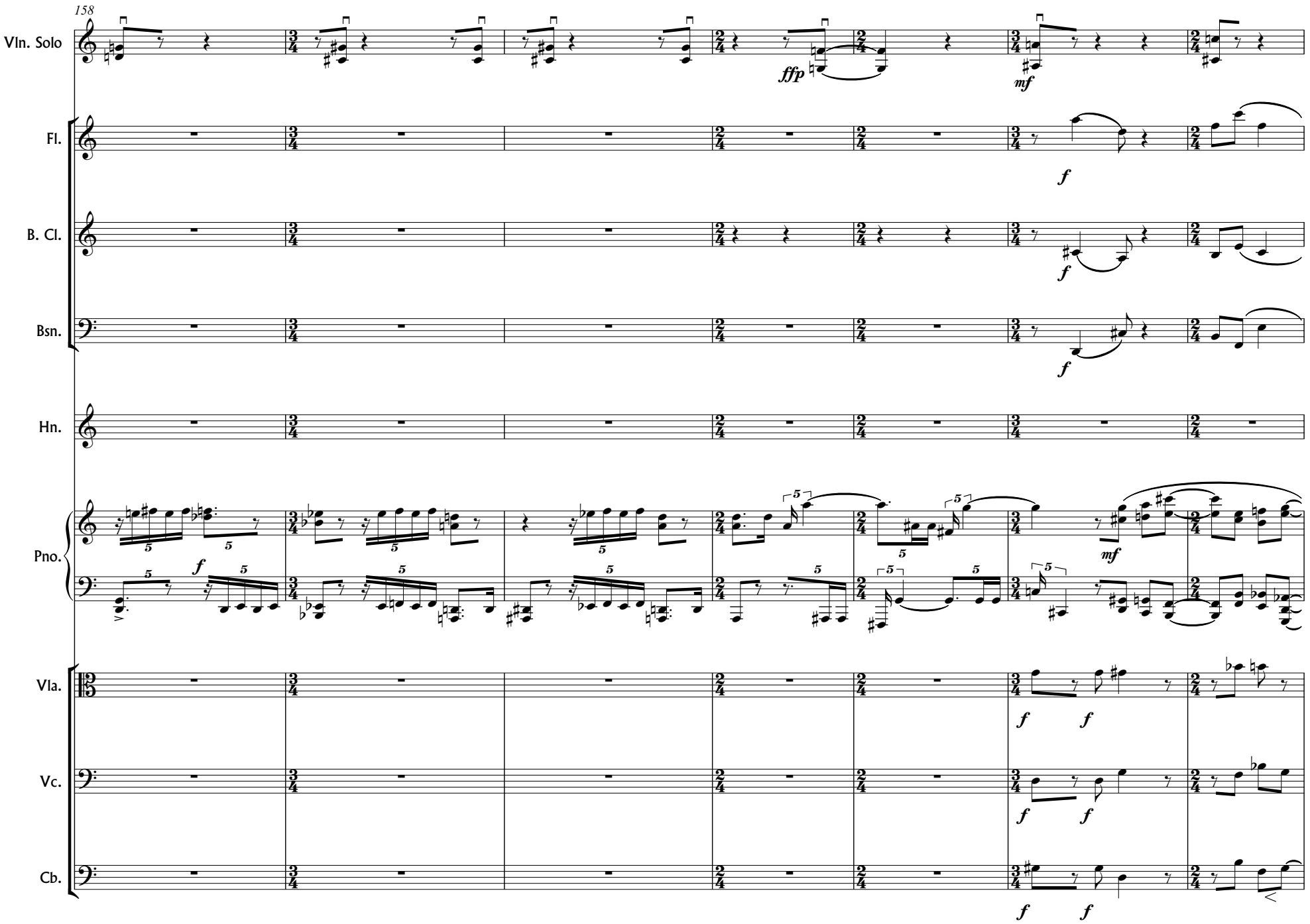
Vla.

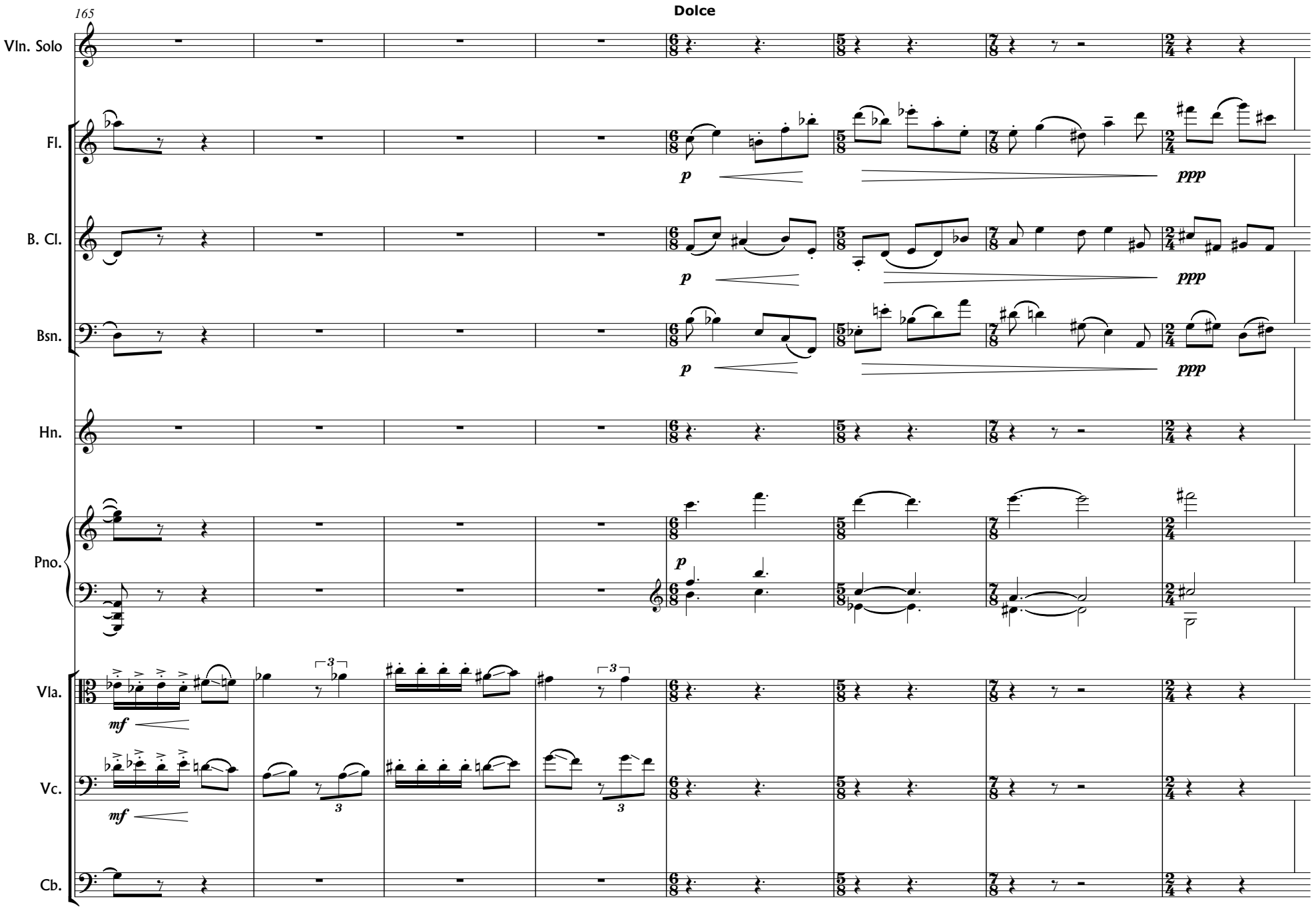
Vc.

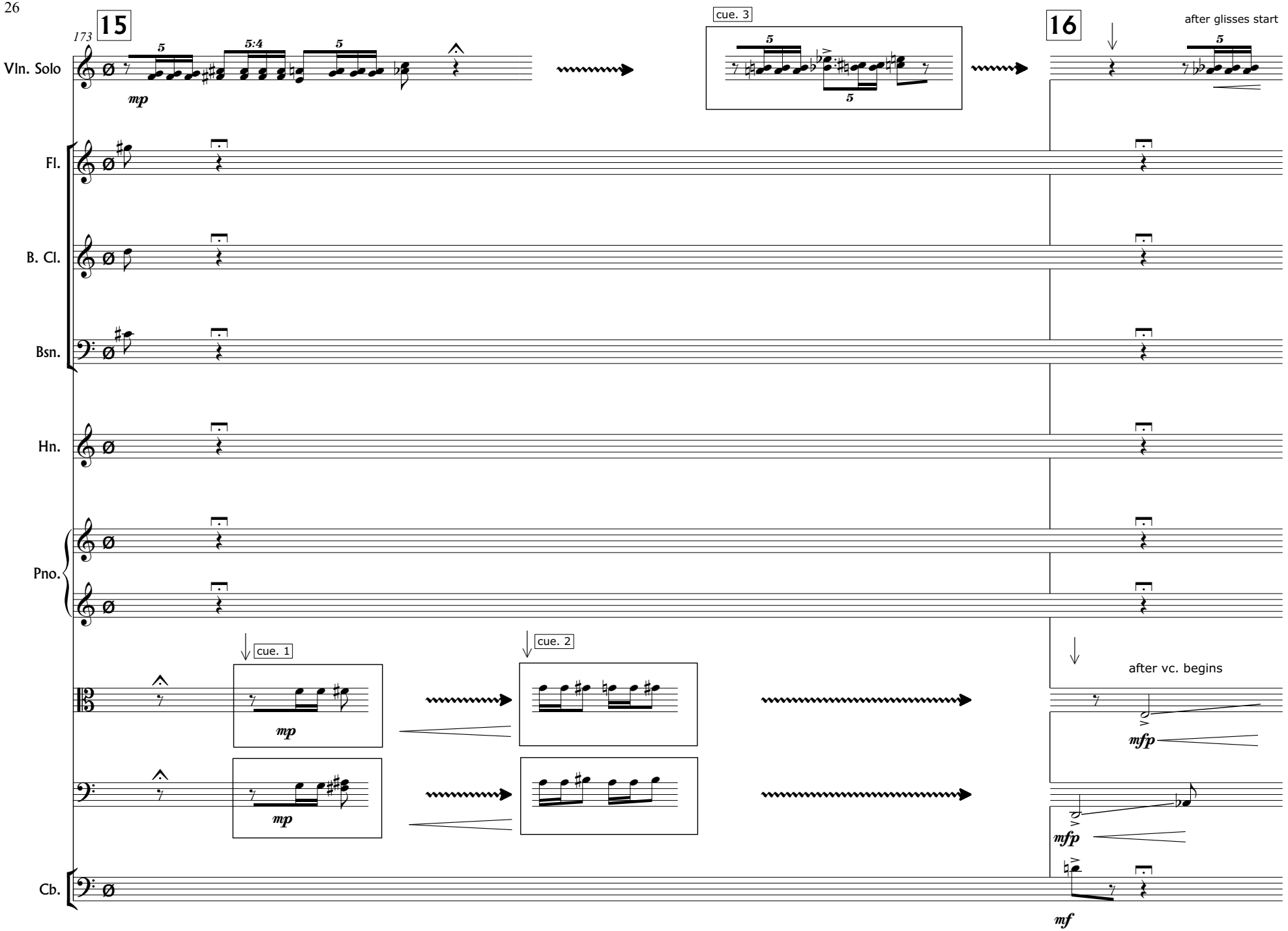
Cb.

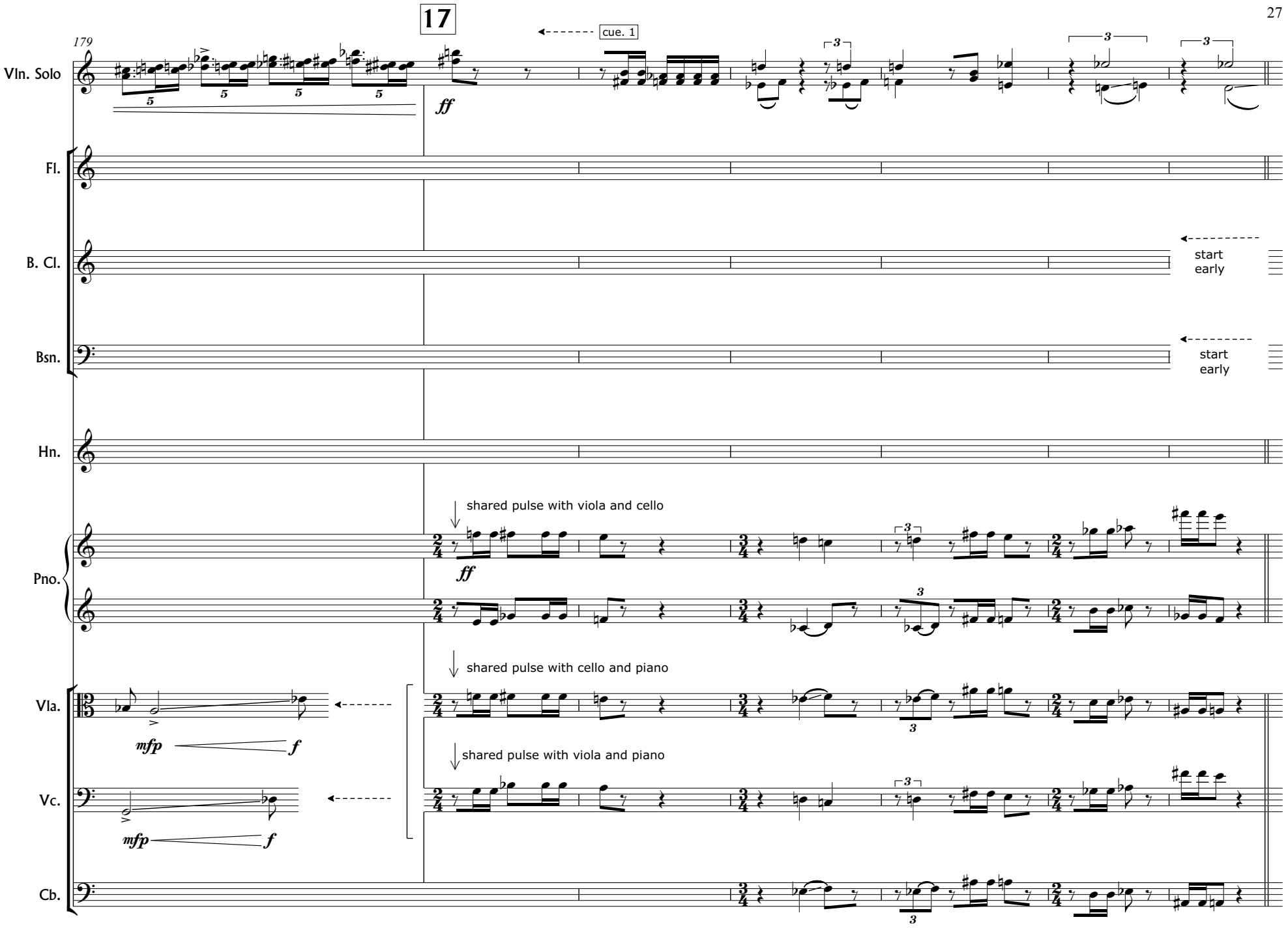

14
Fierce ♩=100
142
Vln. Solo
Fl.
B. Cl.
Bsn.
Hn.
Pno.
Vla.
Vc.
Cb.
f
mp
mf

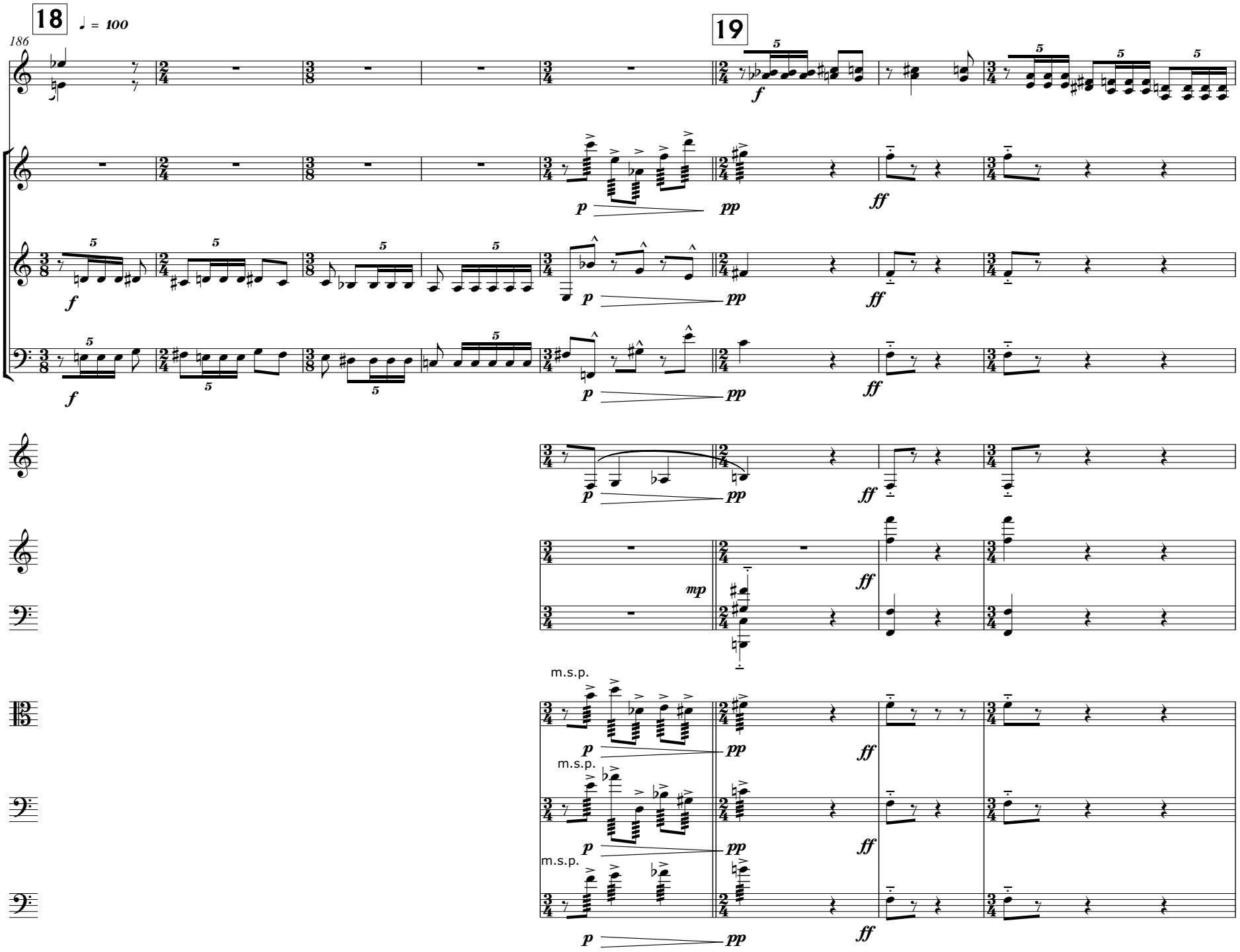

151
Vln. Solo
Fl.
B. Cl.
Bsn.
Hn.
Pno.
Vla.
Vc.
Cb.
arco
arco
arco

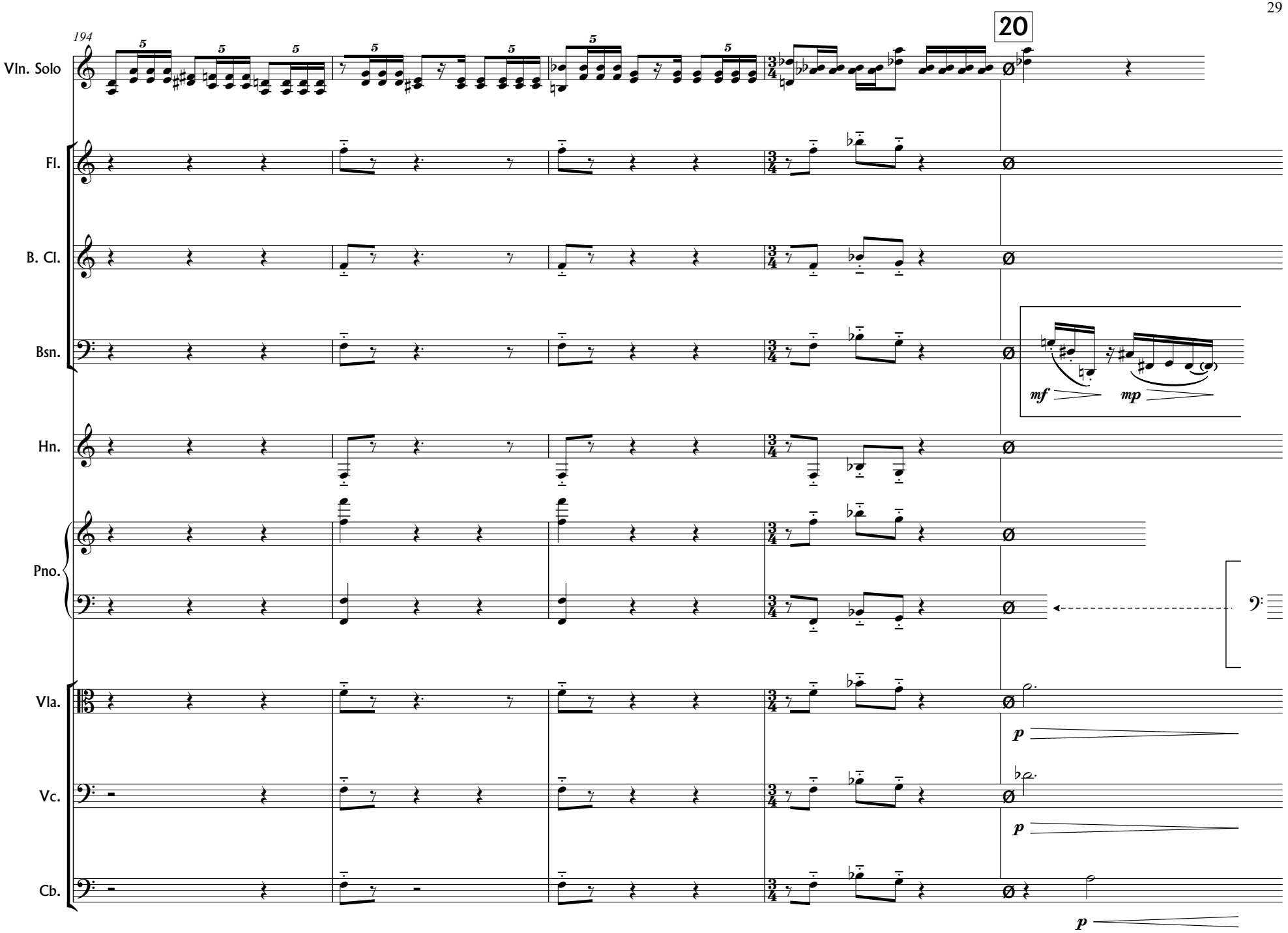

158
Vln. Solo
ffp
mf
Fl.
f
B. Cl.
f
Bsn.
f
Hn.
Pno.
f
mf
Vla.
f f
Vc.
f f
Cb.
f f

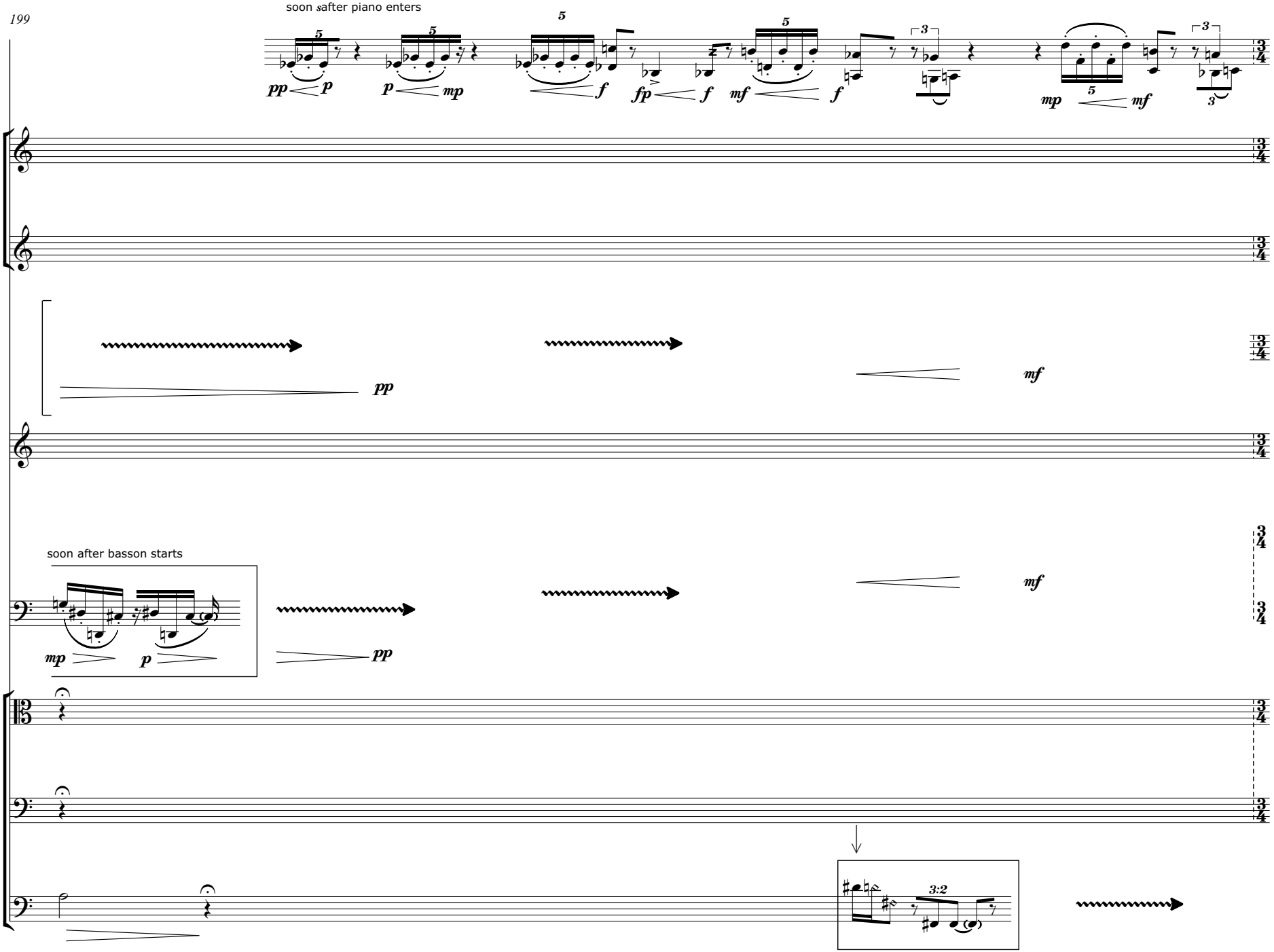

165
Dolce
Vln. Solo
Fl.
B. Cl.
Bsn.
Hn.
Pno.
Vla.
Vc.
Cb.
p
ppp
mf
3

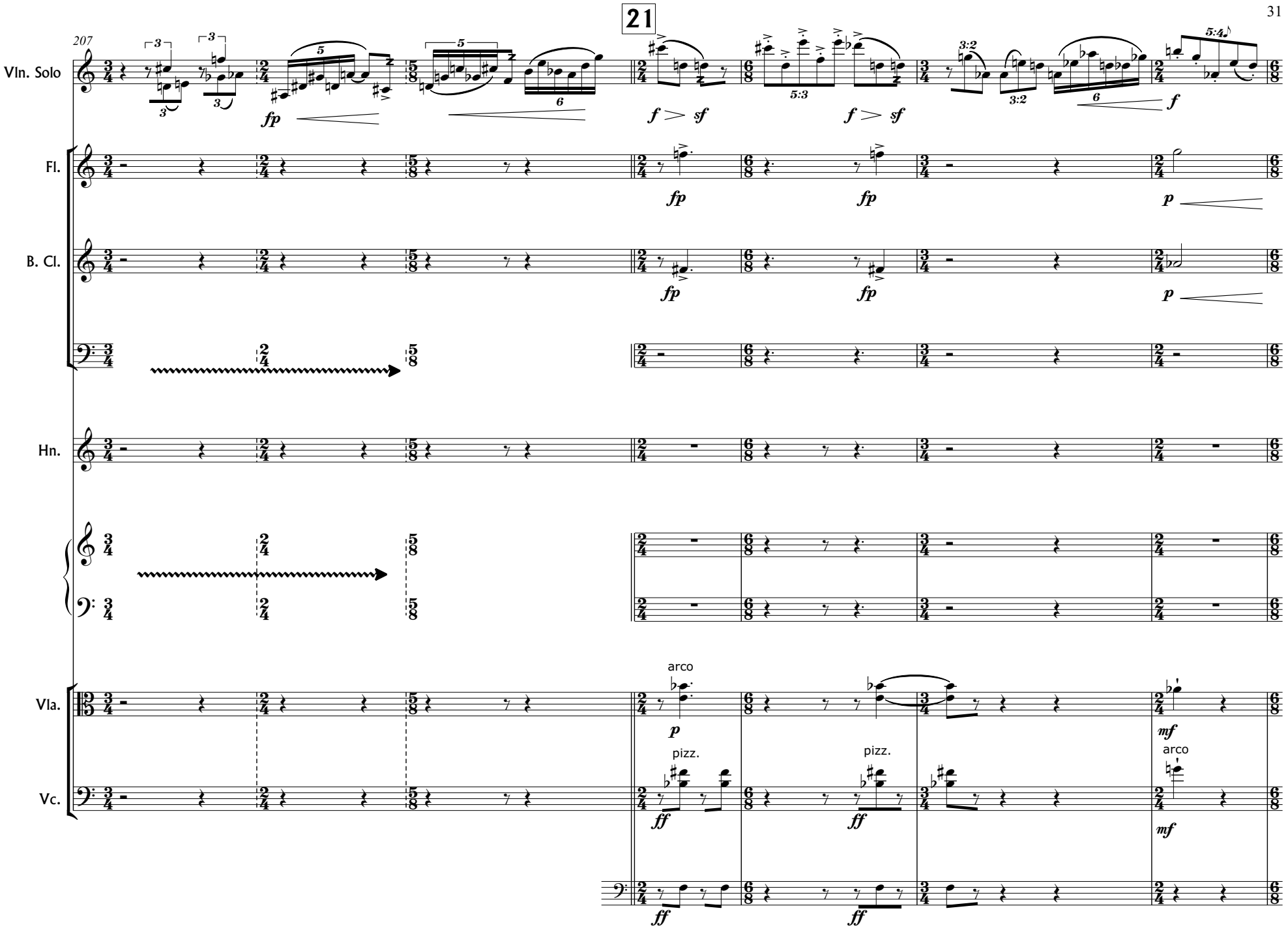

173
15
16
Vln. Solo
Fl.
B. Cl.
Bsn.
Hn.
Pno.
Cb.
mp
5
5:4
cue. 3
after glisses start
cue. 1
cue. 2
after vc. begins
mfp
mf

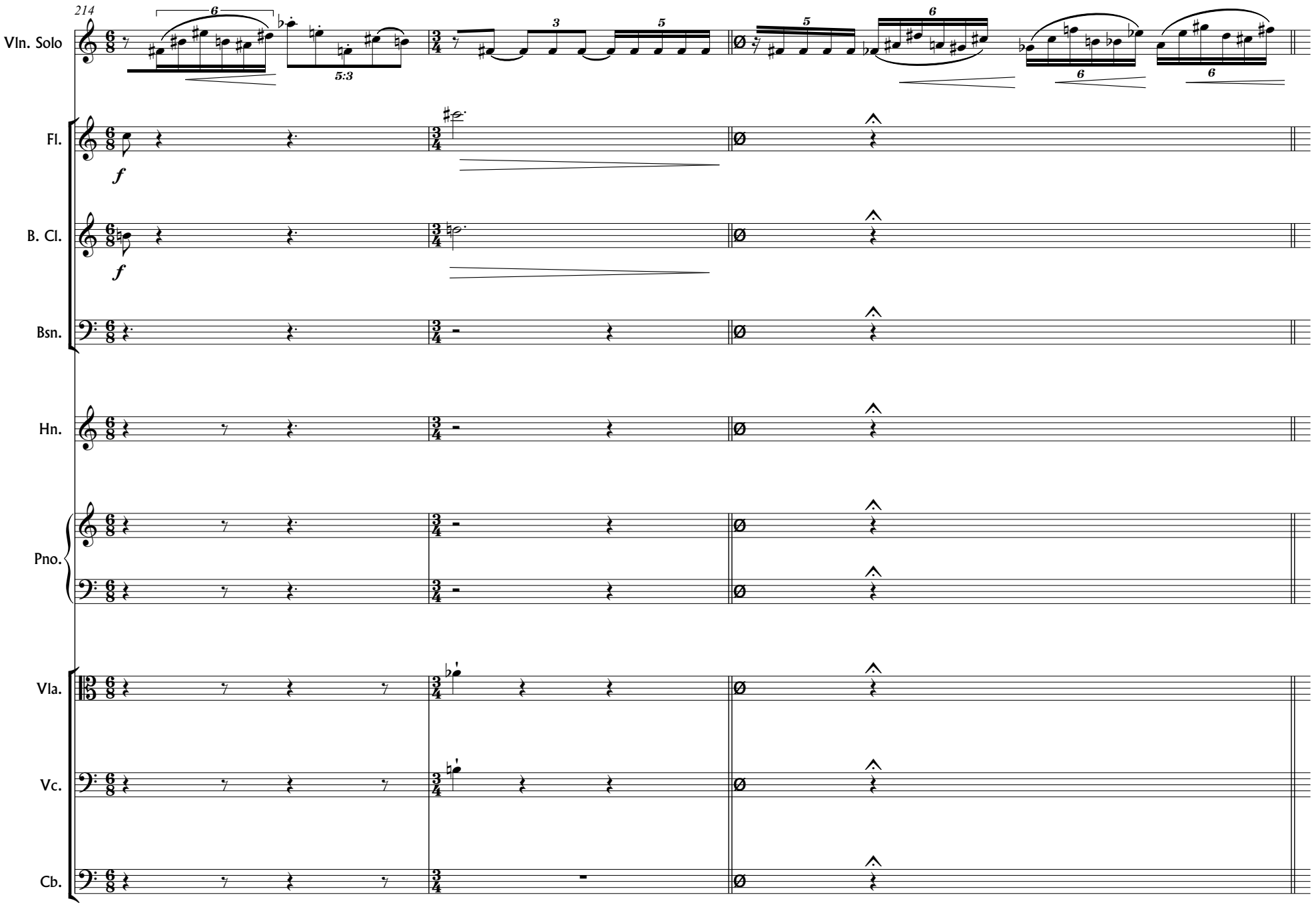

17
179
Vln. Solo
cue. 1
ff
Fl.
B. Cl.
start early
Bsn.
start early
Hn.
shared pulse with viola and cello
Pno.
ff
shared pulse with cello and piano
Vla.
mfp
f
shared pulse with viola and piano
Vc.
mfp
f
Cb.


18
♩ = 100
186
19
Vln. Solo
Fl.
B. Cl.
Bsn.
m.s.p.
m.s.p.
m.s.p.


194
20
Vln. Solo
Fl.
B. Cl.
Bsn.
Hn.
Pno.
Vla.
Vc.
Cb.
mf
mp
p
p
p


199
soon after piano enters
Fl.
B. Cl.
Hn.
soon after basson starts
Vla.
Vc.
Cb.
3:2


21
207
Vln. Solo
Fl.
B. Cl.
Hn.
Vla.
Vc.
fp
f > sf
p
mf
ff
arco
pizz.
5:3
3:2
5:4


214
Vln. Solo
Fl.
B. Cl.
Bsn.
Hn.
Pno.
Vla.
Vc.
Cb.

22 **Holding Back ♩ = 80**

218

Vln. Solo

Fl.

B. Cl.

Clarinet in B♭

Bsn.

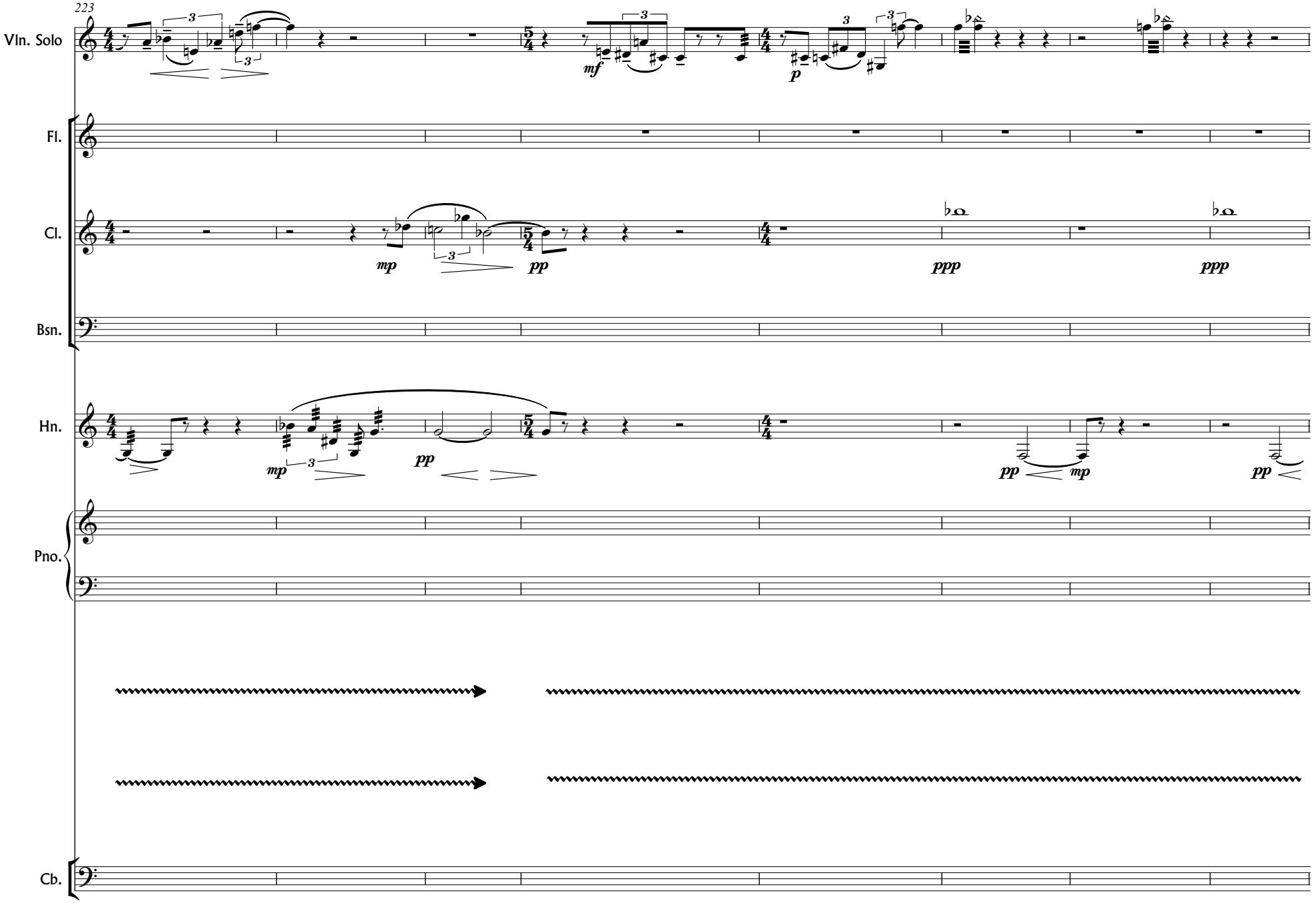
Hn.

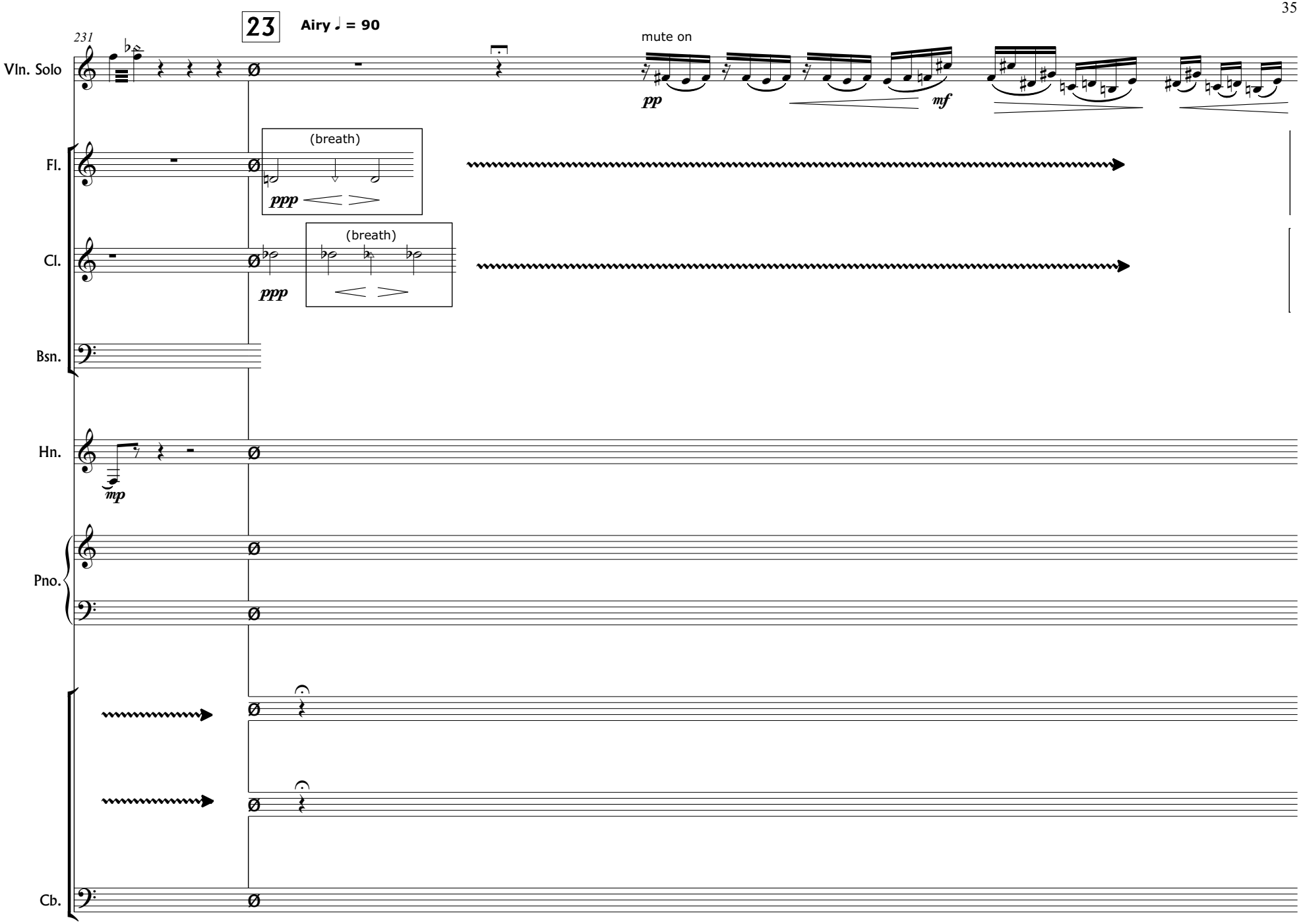
Pno.

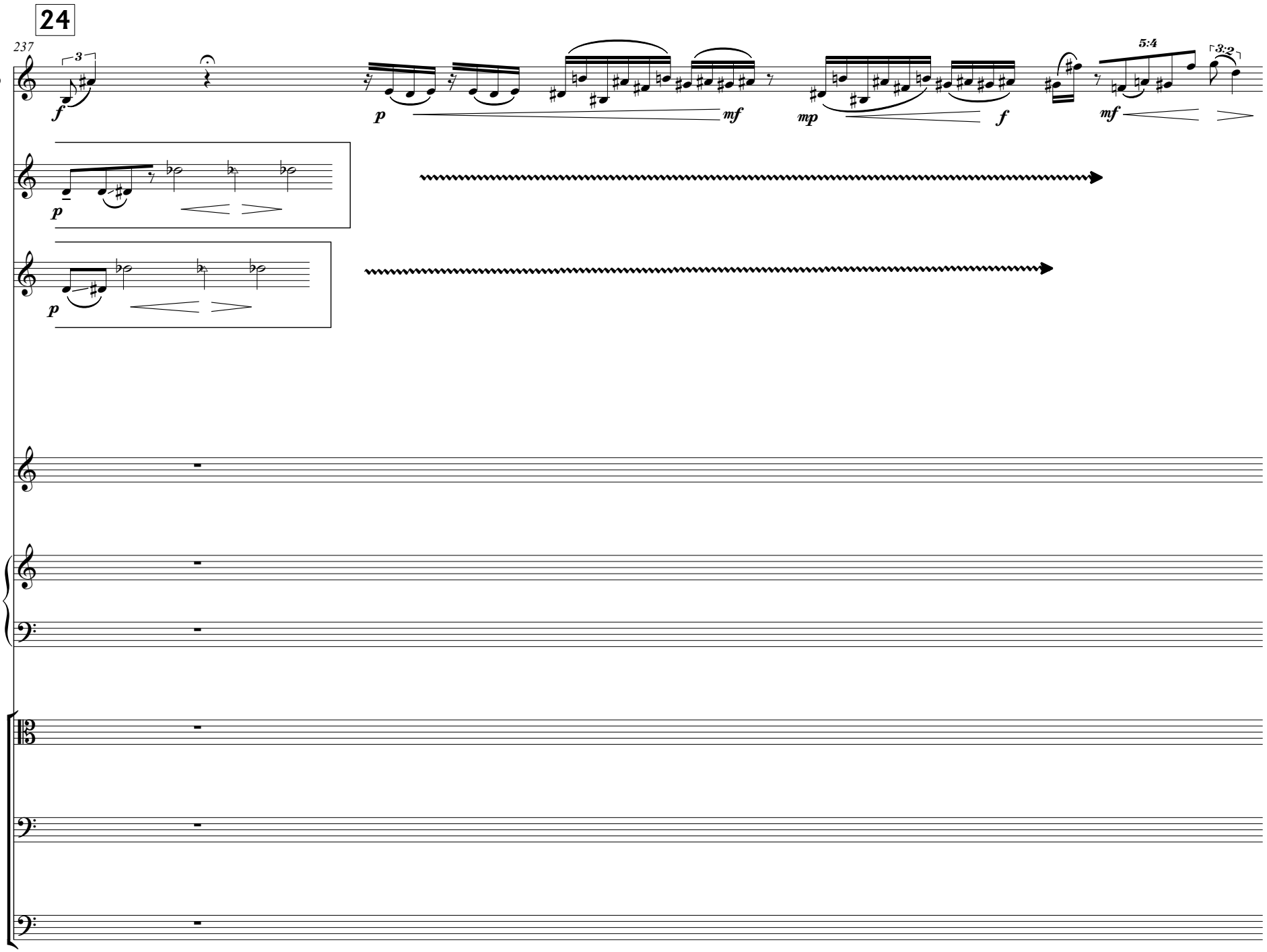
arco

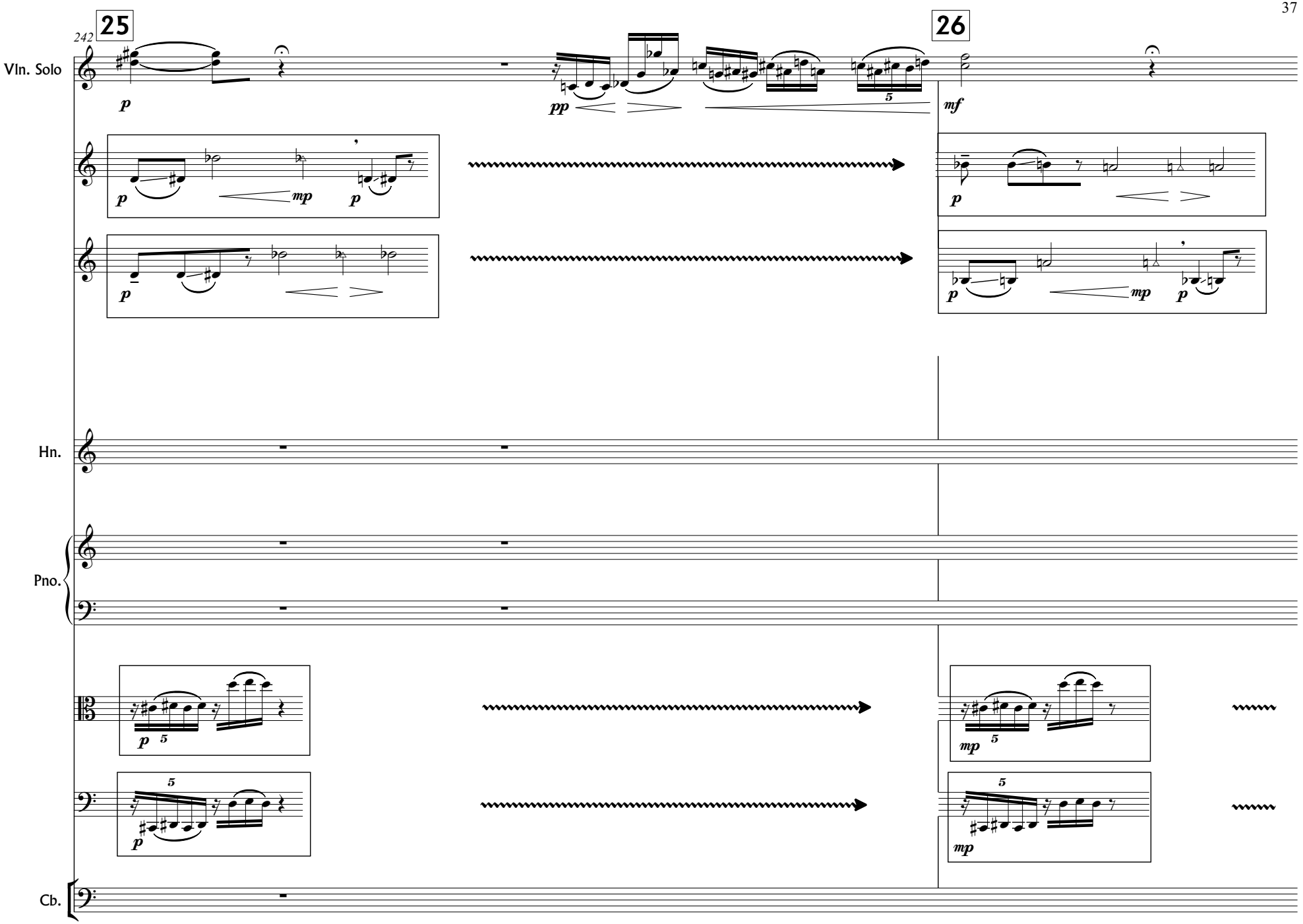
arco

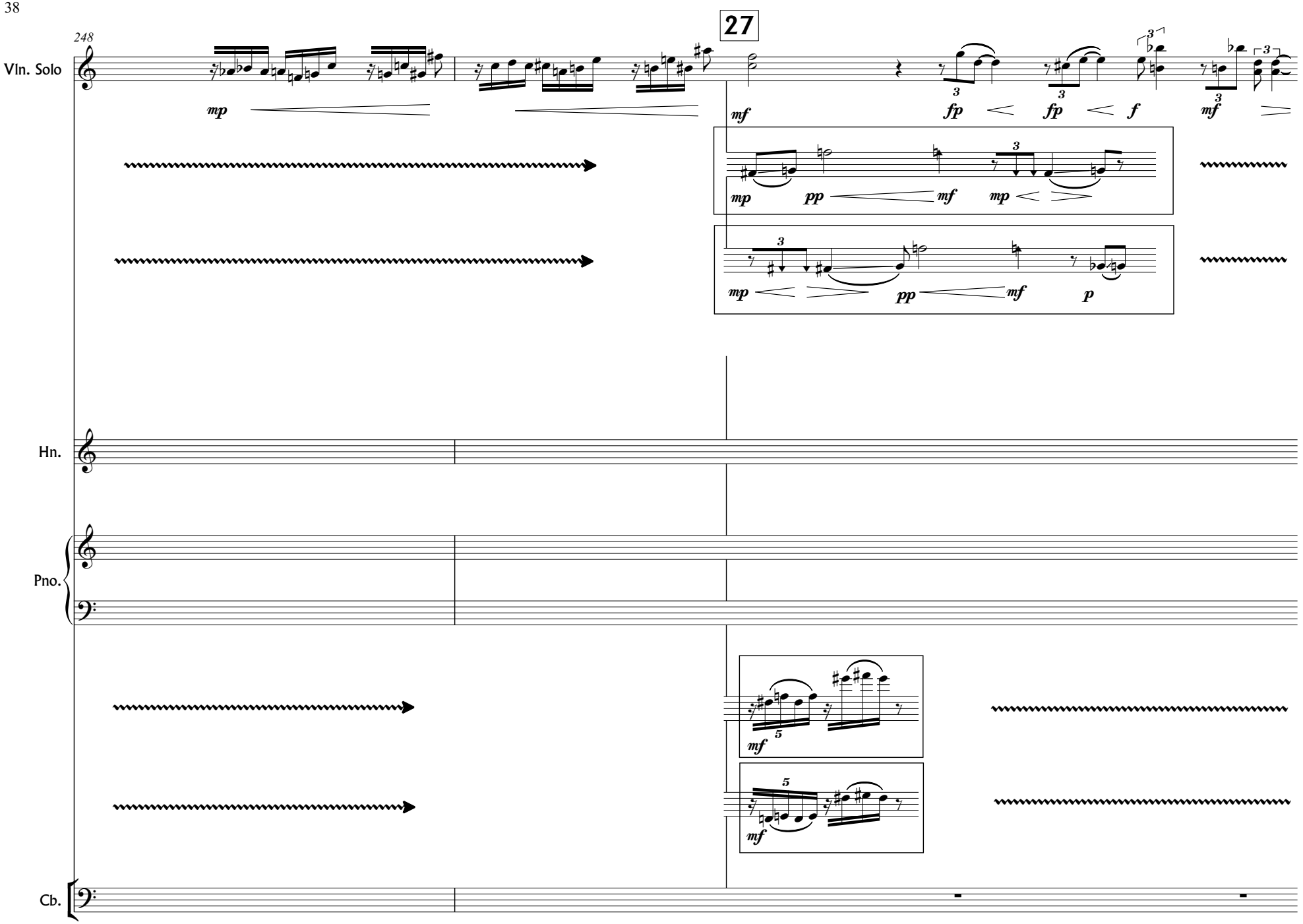
Cb.

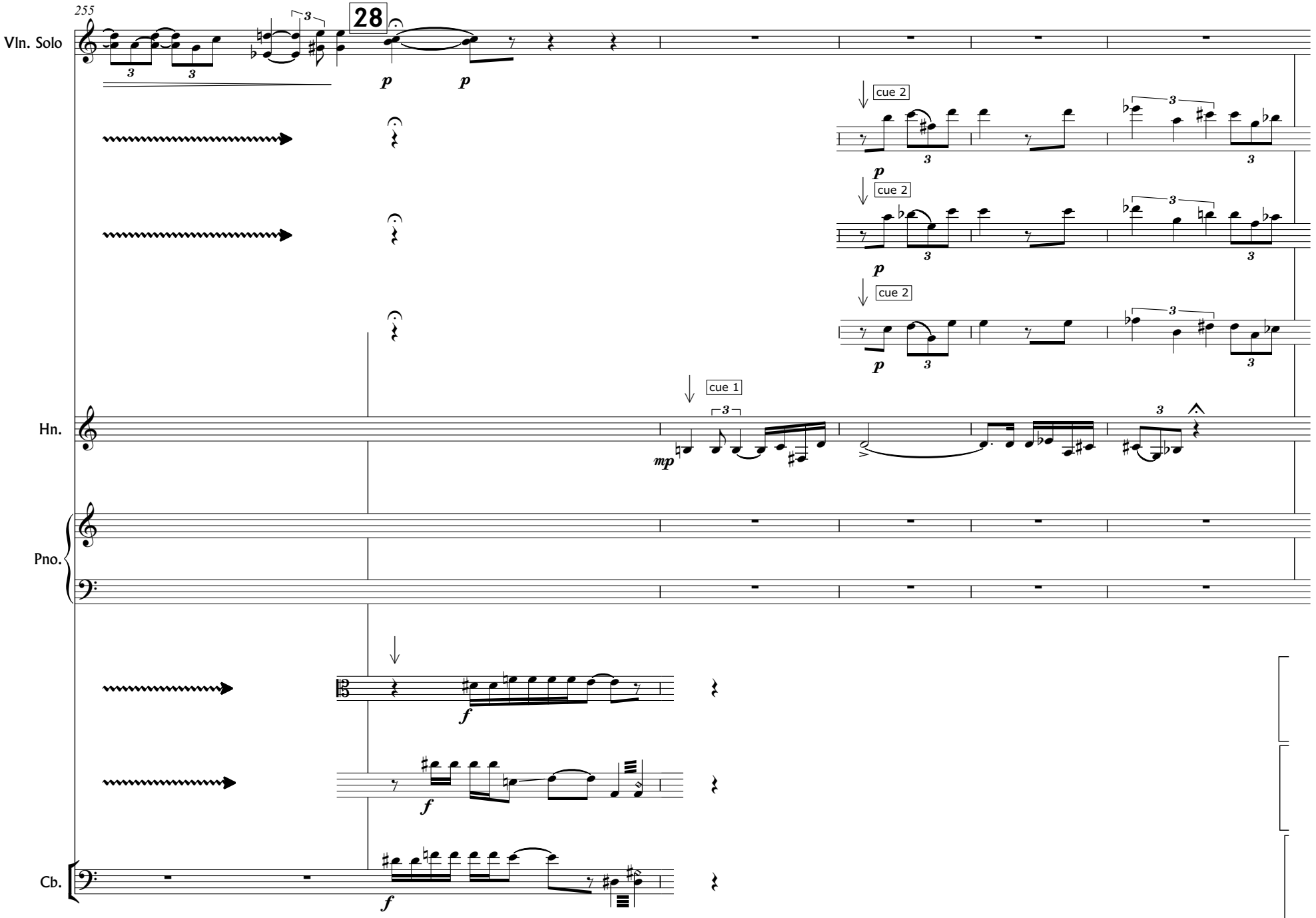

223
Vln. Solo
Fl.
Cl.
Bsn.
Hn.
Pno.
Cb.
mf
p
mp
pp
ppp
ppp
mp
pp
pp
mp
pp

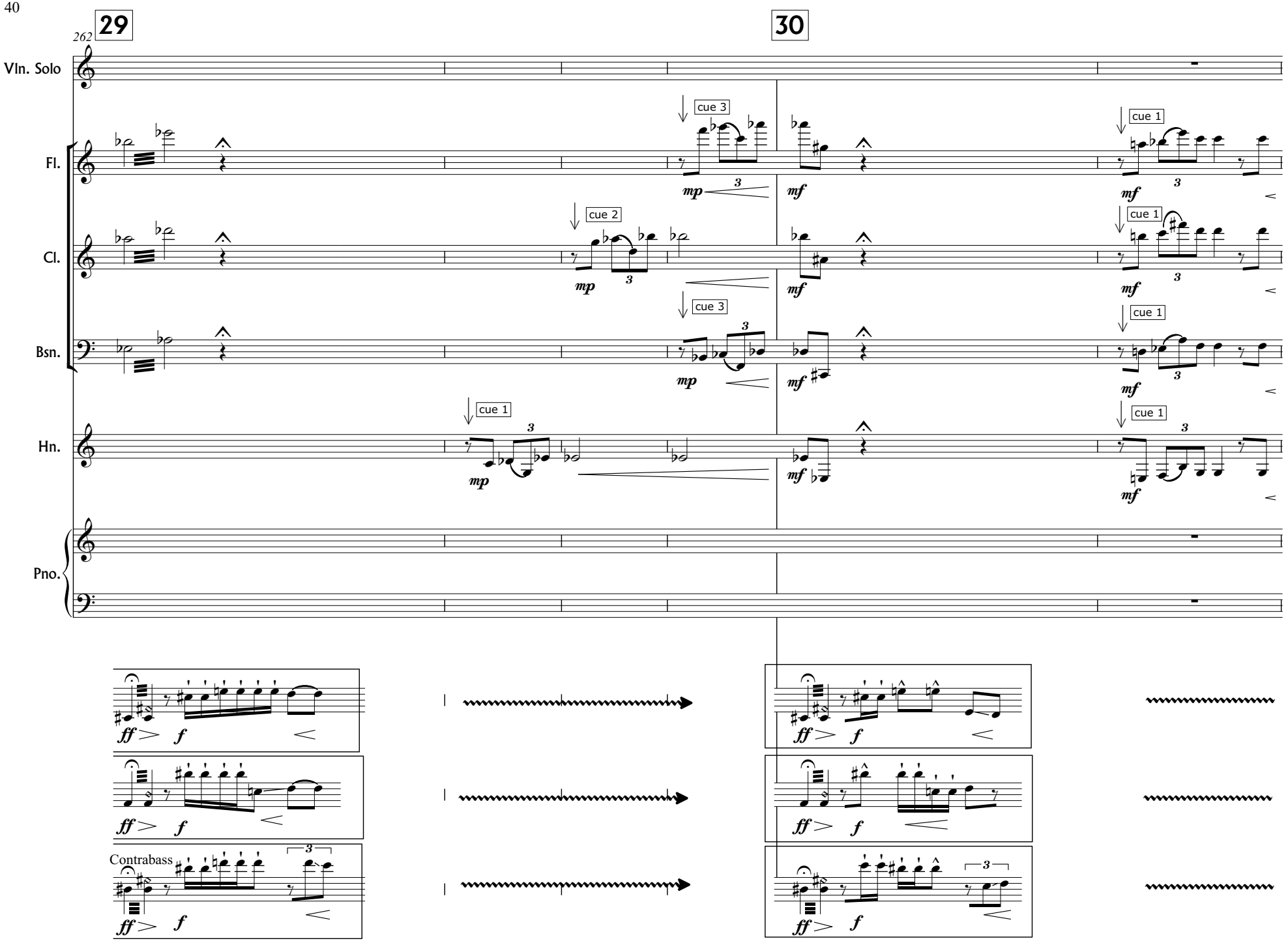

23
Airy ♩ = 90
231
Vln. Solo
mute on
pp
mf
Fl.
(breath)
ppp
Cl.
(breath)
ppp
Bsn.
Hn.
mp
Pno.
Cb.

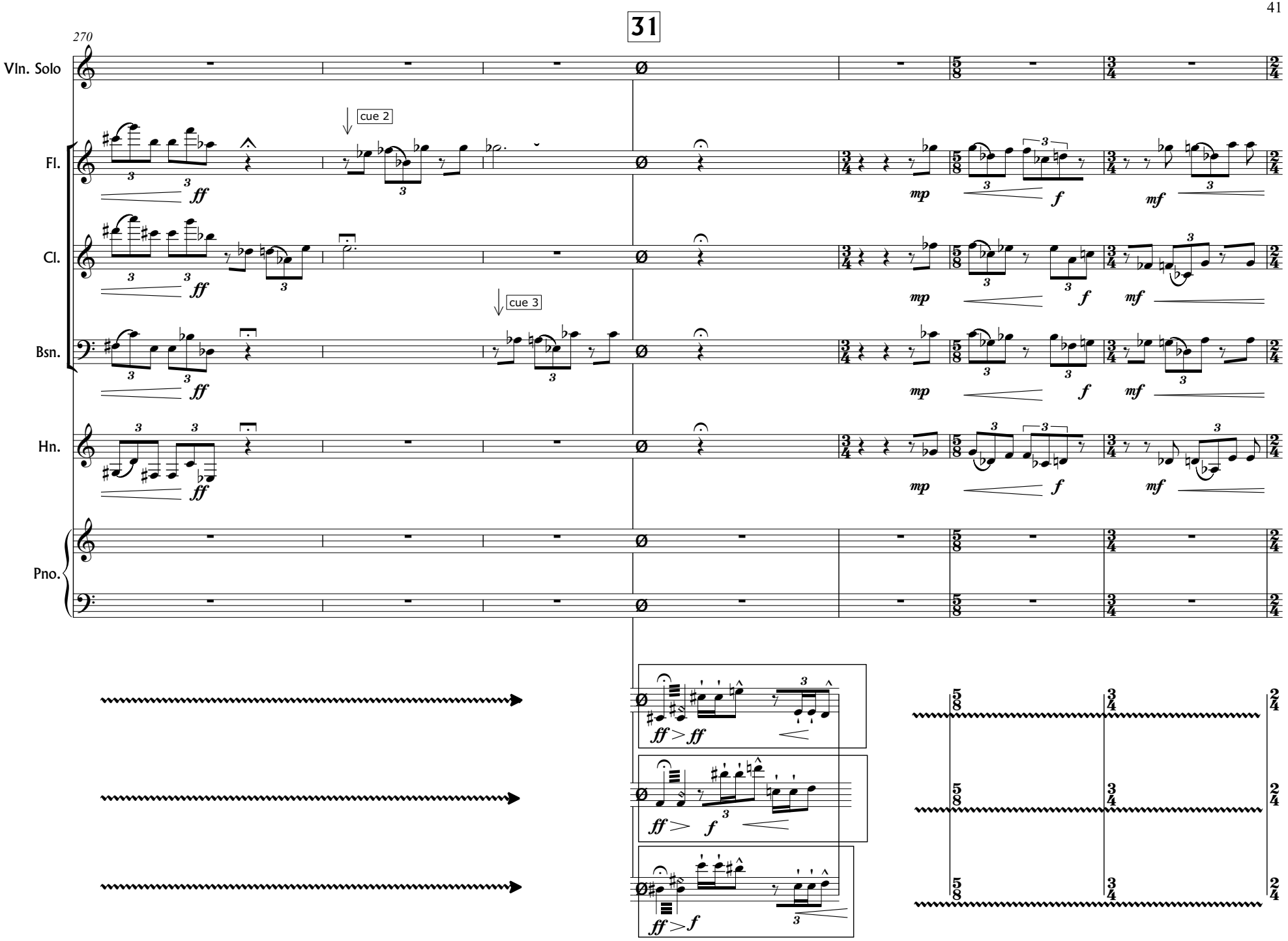

24
237
Vln. Solo
Hn.
Pno.
Vla.
Vc.
Cb.
f
p
mf
mp
f
mf
3
5:4
3:2

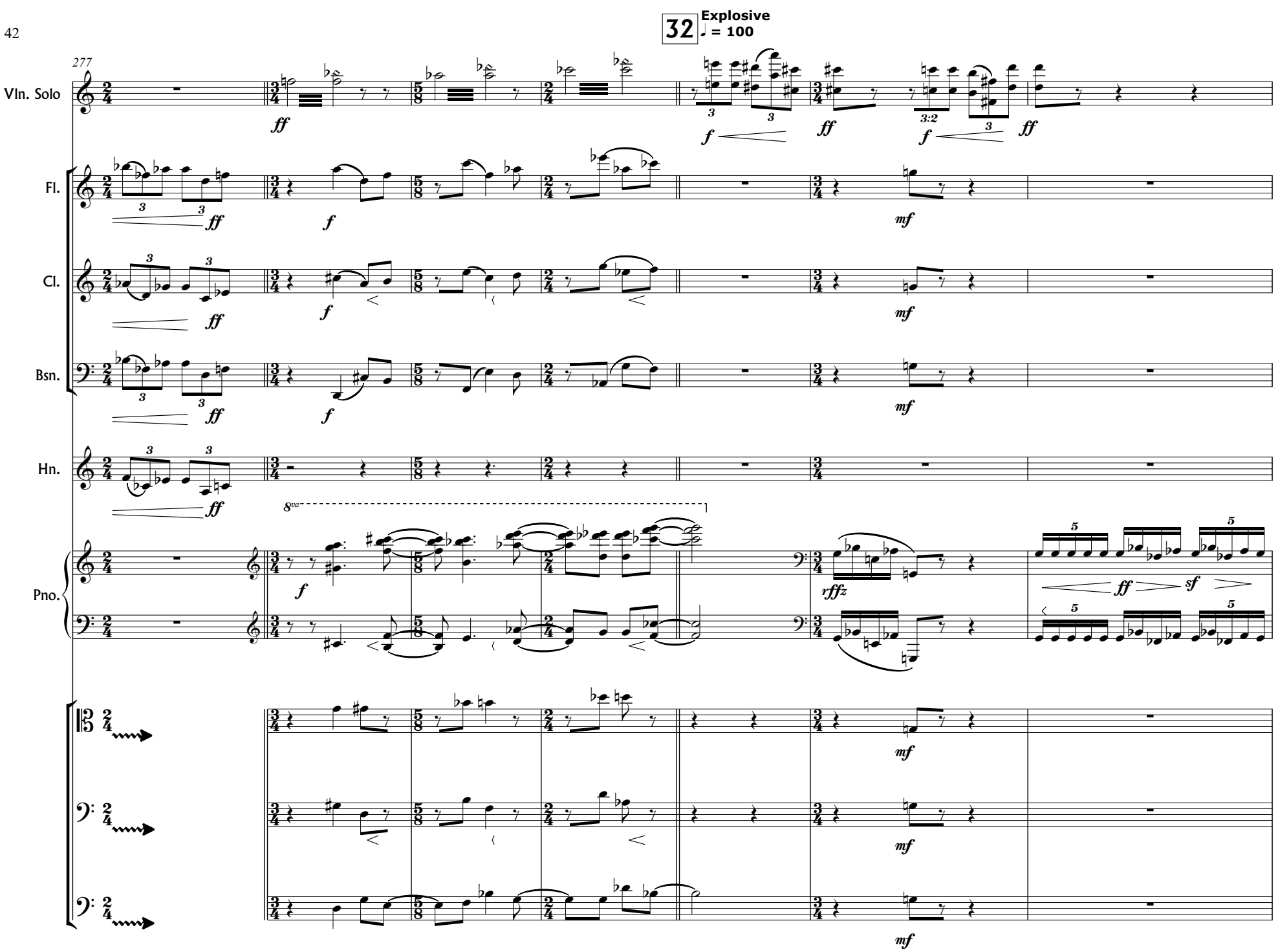

242
25
26
Vln. Solo
Hn.
Pno.
Cb.
p
pp
mf
mp
5

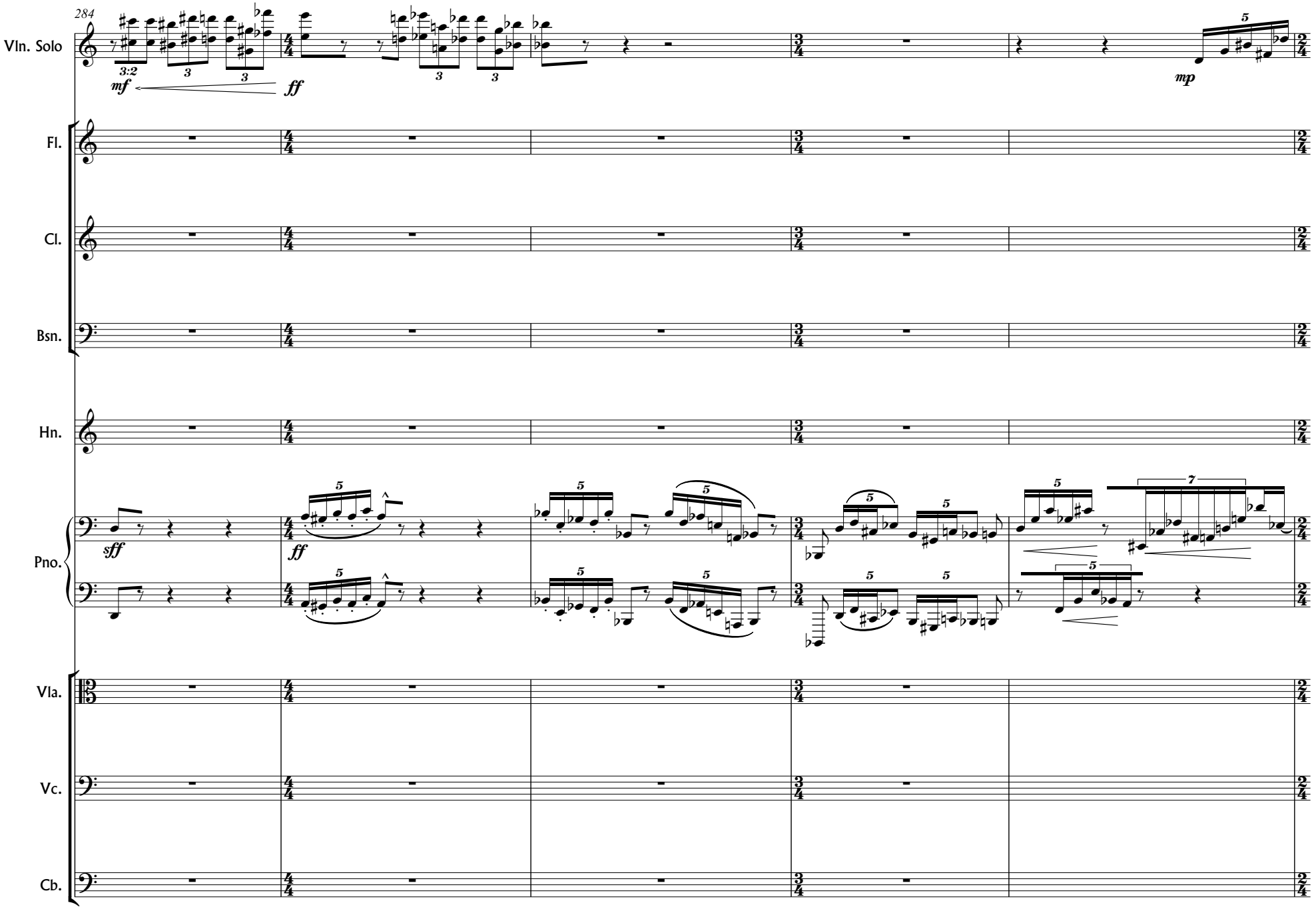

248
27
Vln. Solo
Hn.
Pno.
Cb.
mp
mf
fp
fp
f
mf
mp
pp
mf
mp
mp
pp
mf
p
mf
mf

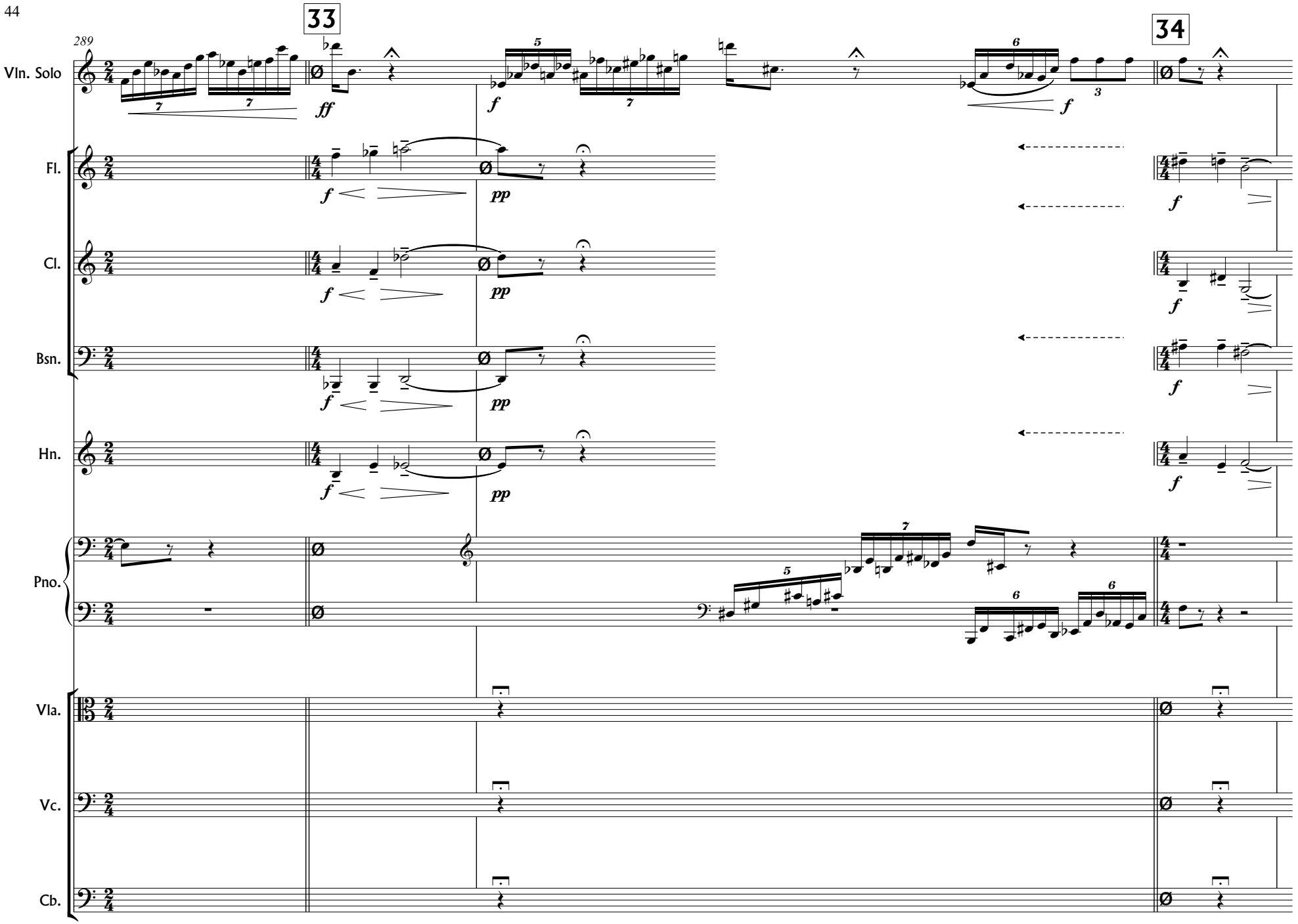

255
28
Vln. Solo
Hn.
Pno.
Cb.
cue 1
cue 2
cue 2
cue 2
p
p
p
p
p
mp
f
f
f

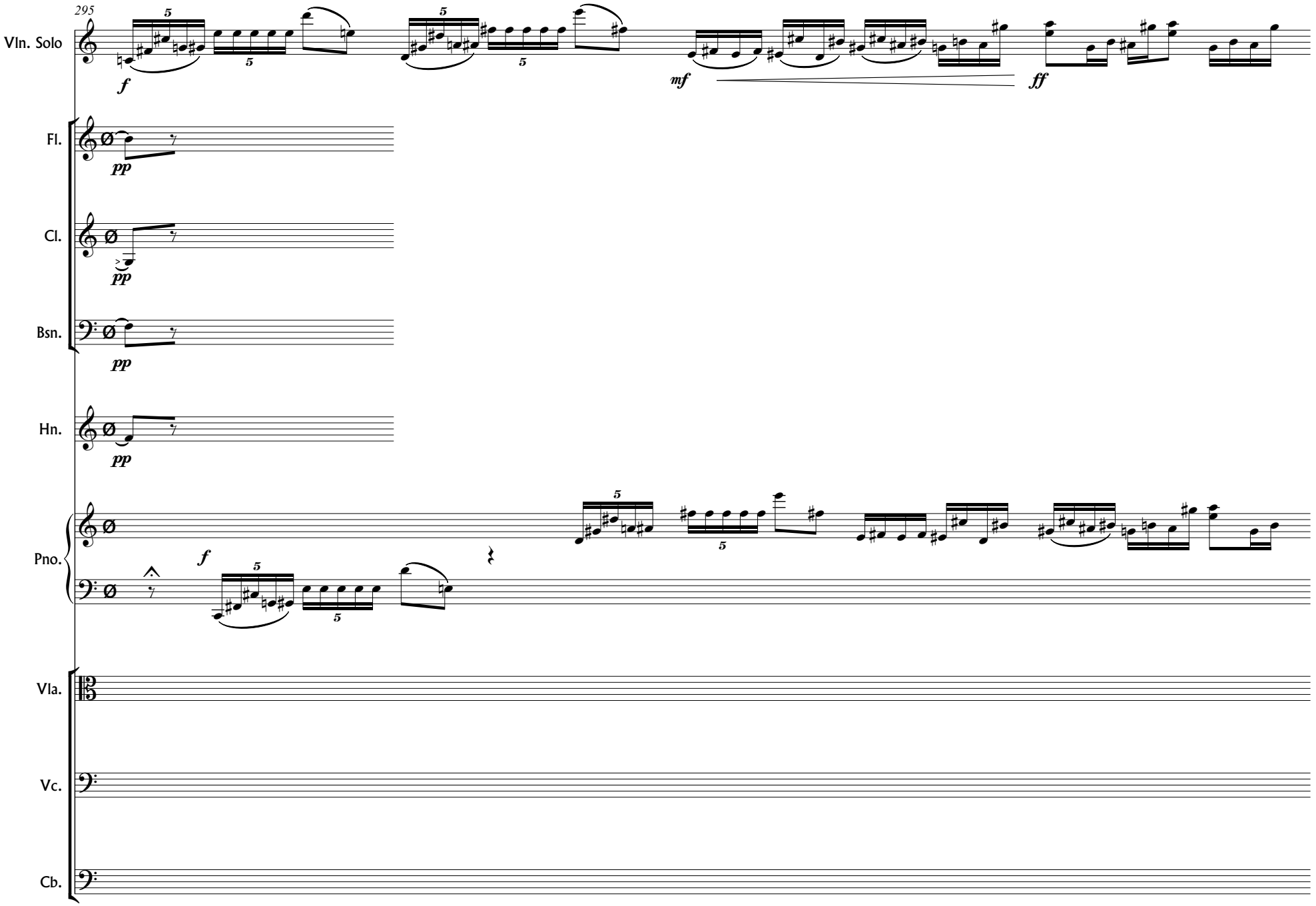

29
30
262
Vln. Solo
Fl.
Cl.
Bsn.
Hn.
Pno.
cue 1
cue 2
cue 3
mp
mf
ff
f
Contrabass
3

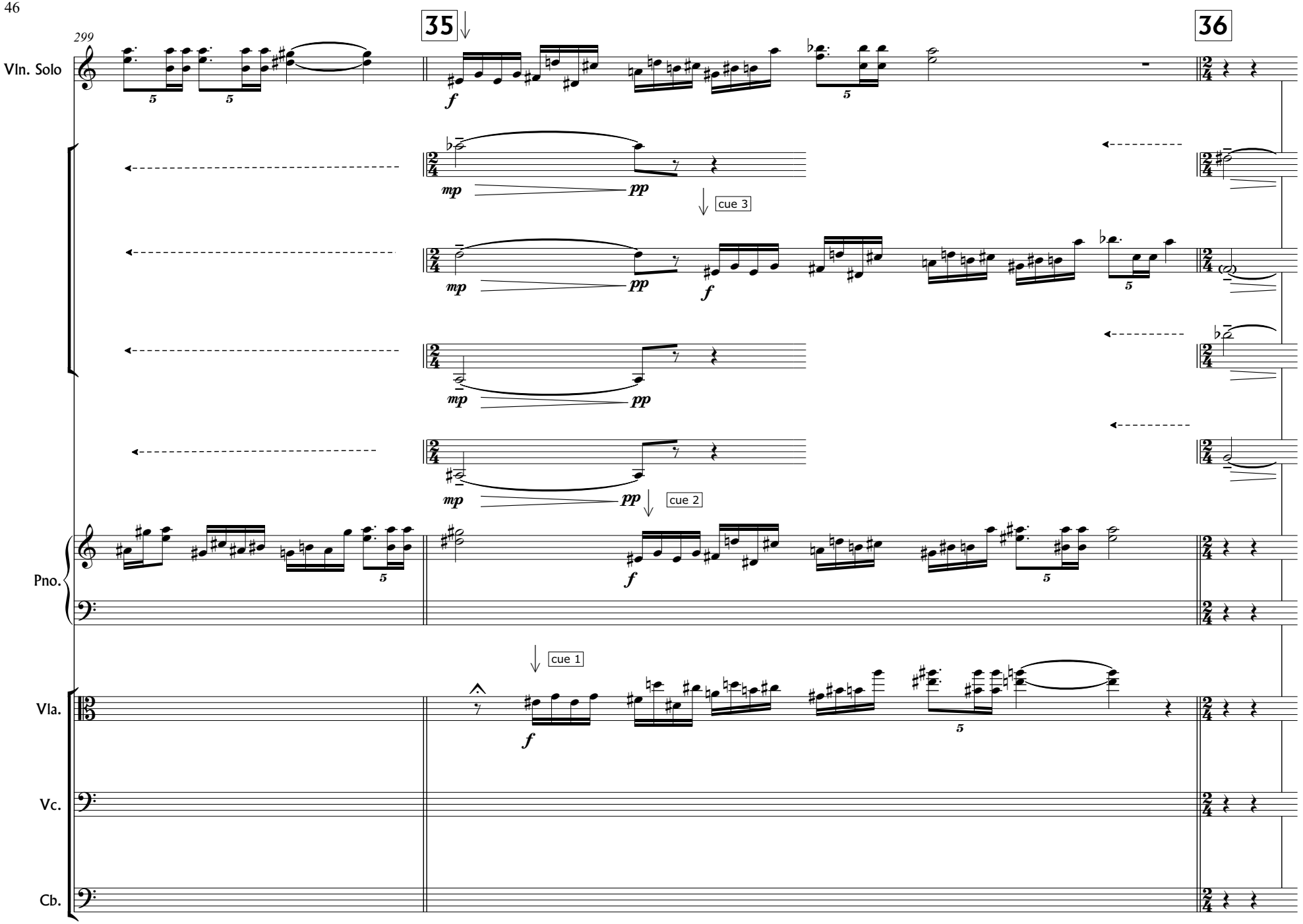

31
270
Vln. Solo
Fl.
Cl.
Bsn.
Hn.
Pno.
cue 2
cue 3
ff
mp
f
mf
ff > ff
ff > f
ff > f

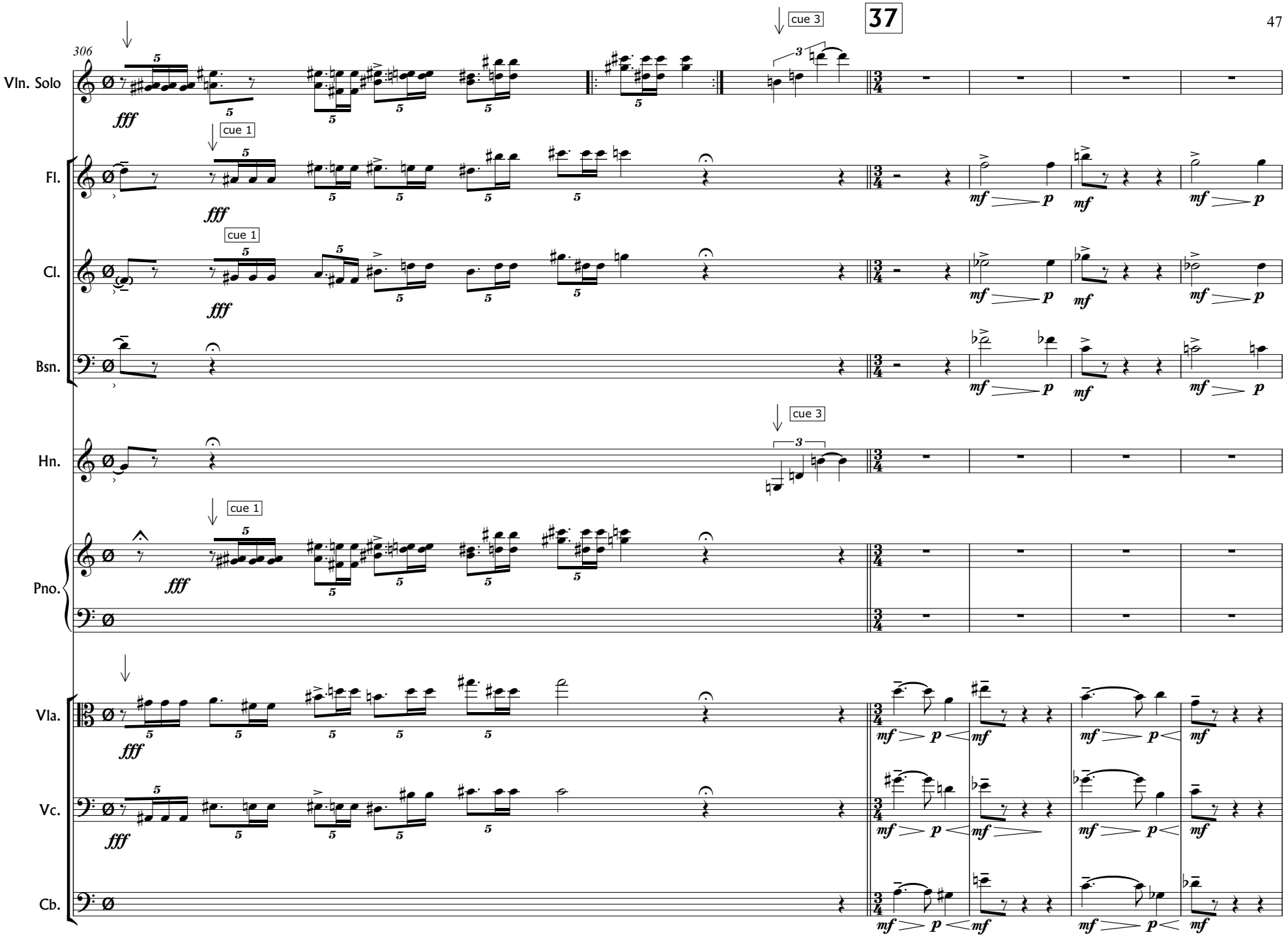

32
Explosive
♩ = 100
277
Vln. Solo
Fl.
Cl.
Bsn.
Hn.
Pno.
ff
f
mf
rfffz
sf
8va

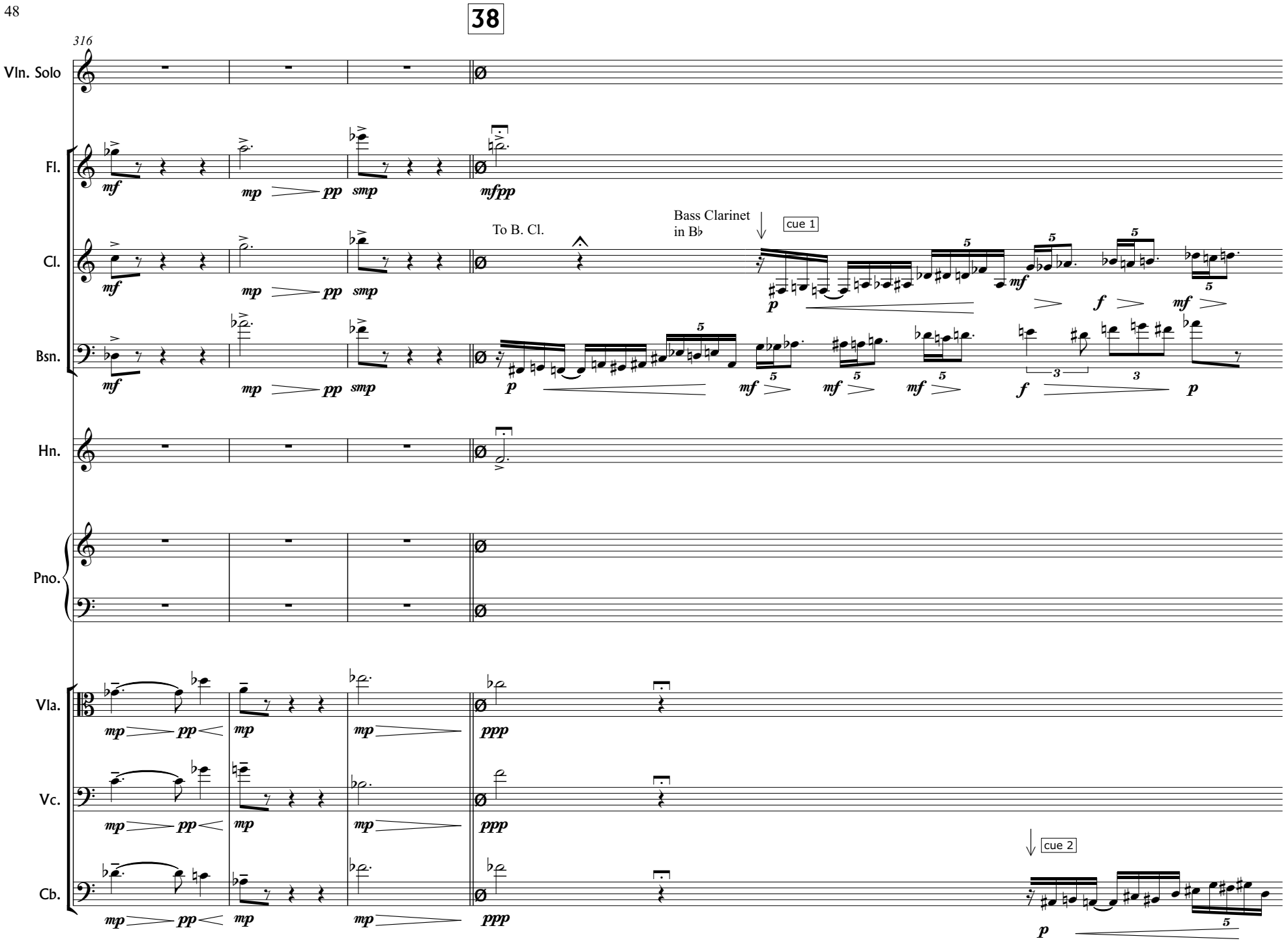

284
Vln. Solo
Fl.
Cl.
Bsn.
Hn.
Pno.
Vla.
Vc.
Cb.
mf
ff
mp
sff


289
33
34
Vln. Solo
Fl.
Cl.
Bsn.
Hn.
Pno.
Vla.
Vc.
Cb.
ff
f
pp


295
Vln. Solo
Fl.
Cl.
Bsn.
Hn.
Pno.
Vla.
Vc.
Cb.
f
mf
ff
pp
5


299
35
36
Vln. Solo
Pno.
Vla.
Vc.
Cb.
cue 3
cue 2
cue 1


37
306
Vln. Solo
Fl.
Cl.
Bsn.
Hn.
Pno.
Vla.
Vc.
Cb.
cue 1
cue 3
fff
mf
p


38
316
Vln. Solo
Fl.
Cl.
Bsn.
Hn.
Pno.
Vla.
Vc.
Cb.
To B. Cl.
Bass Clarinet in B♭
cue 1
cue 2

poco rit.

322

Vln. Solo

Fl.

B. Cl.

Bsn.

Hn.

Pno.

Vla.

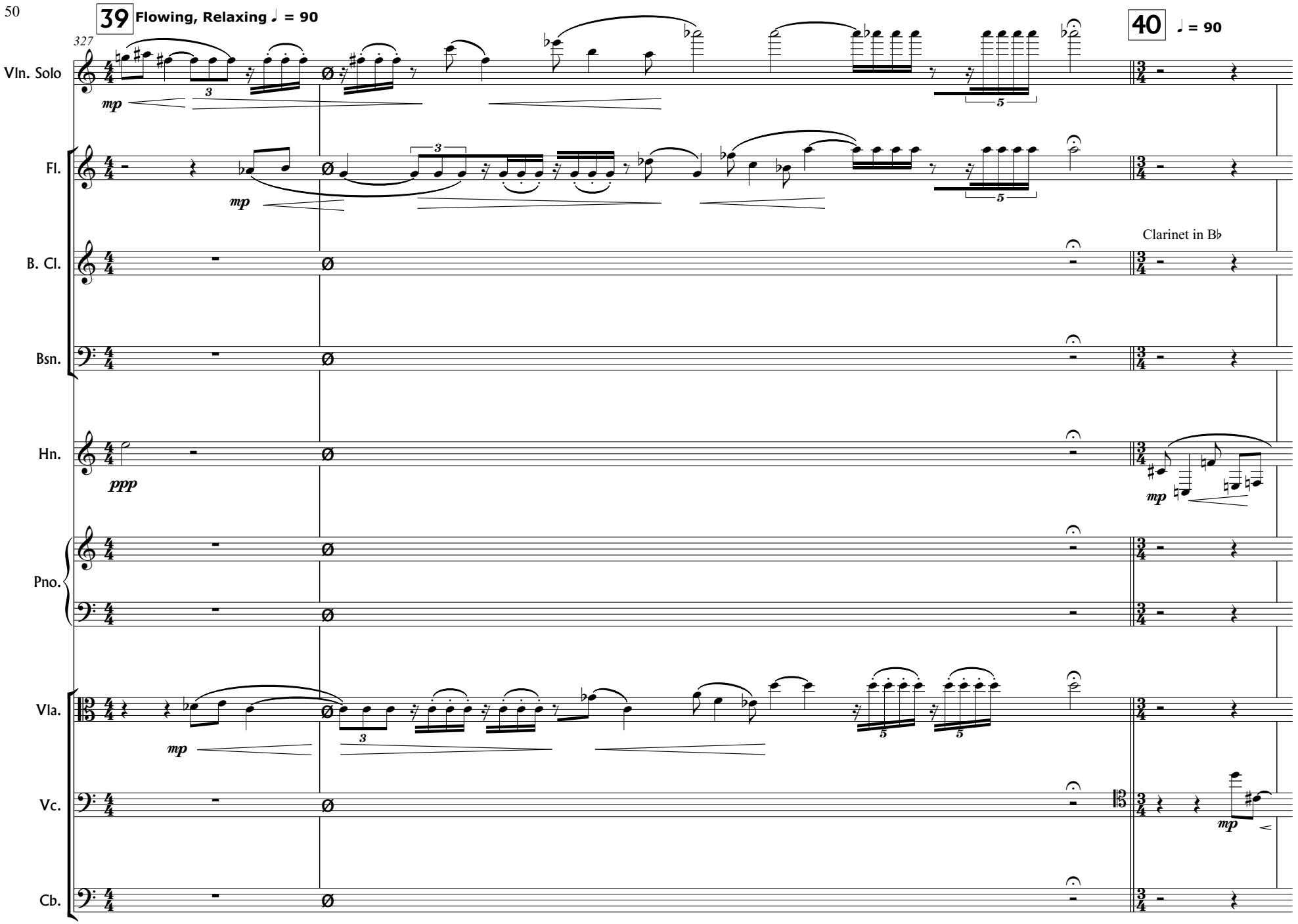
Vc.

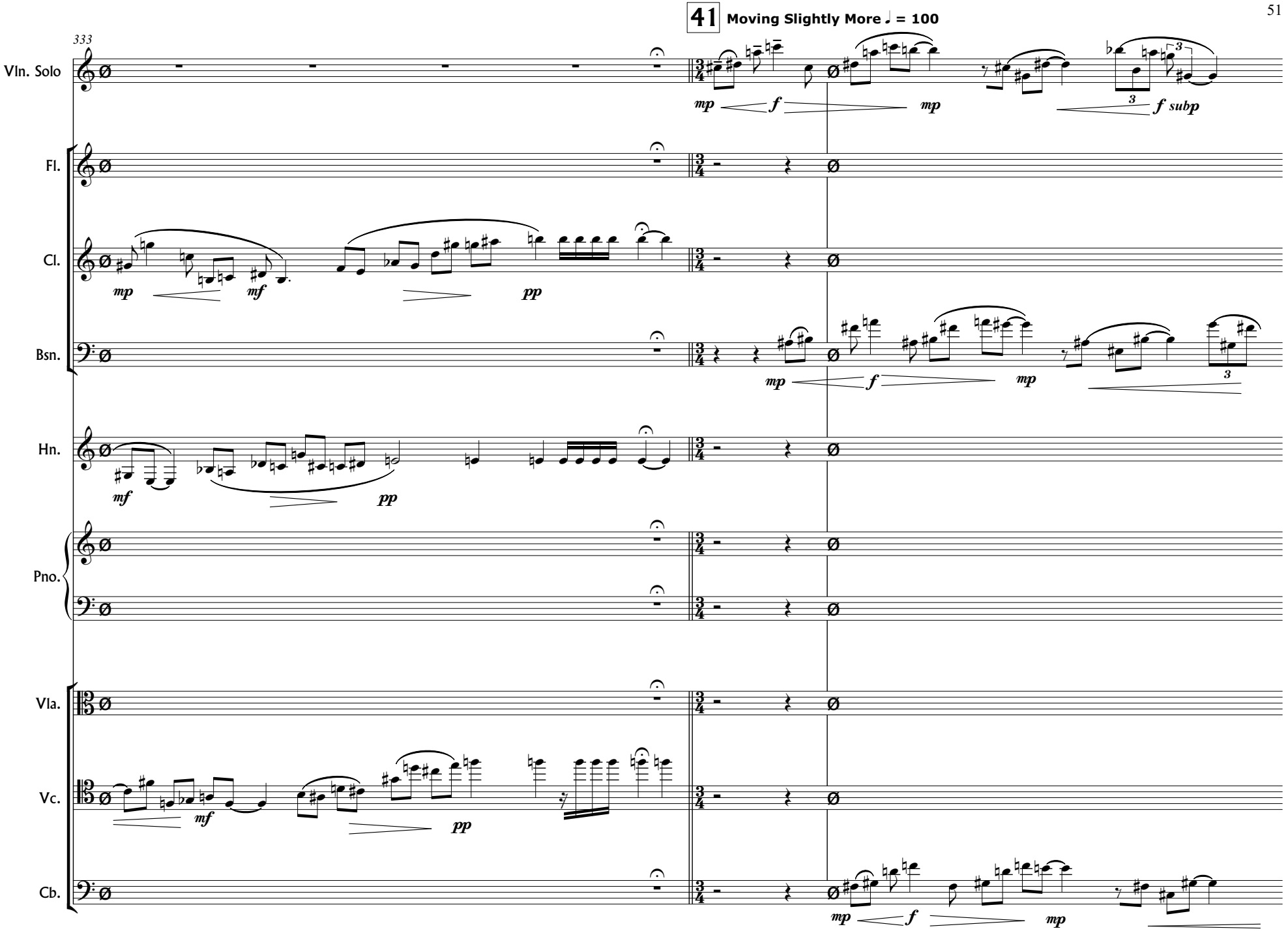
Cb.

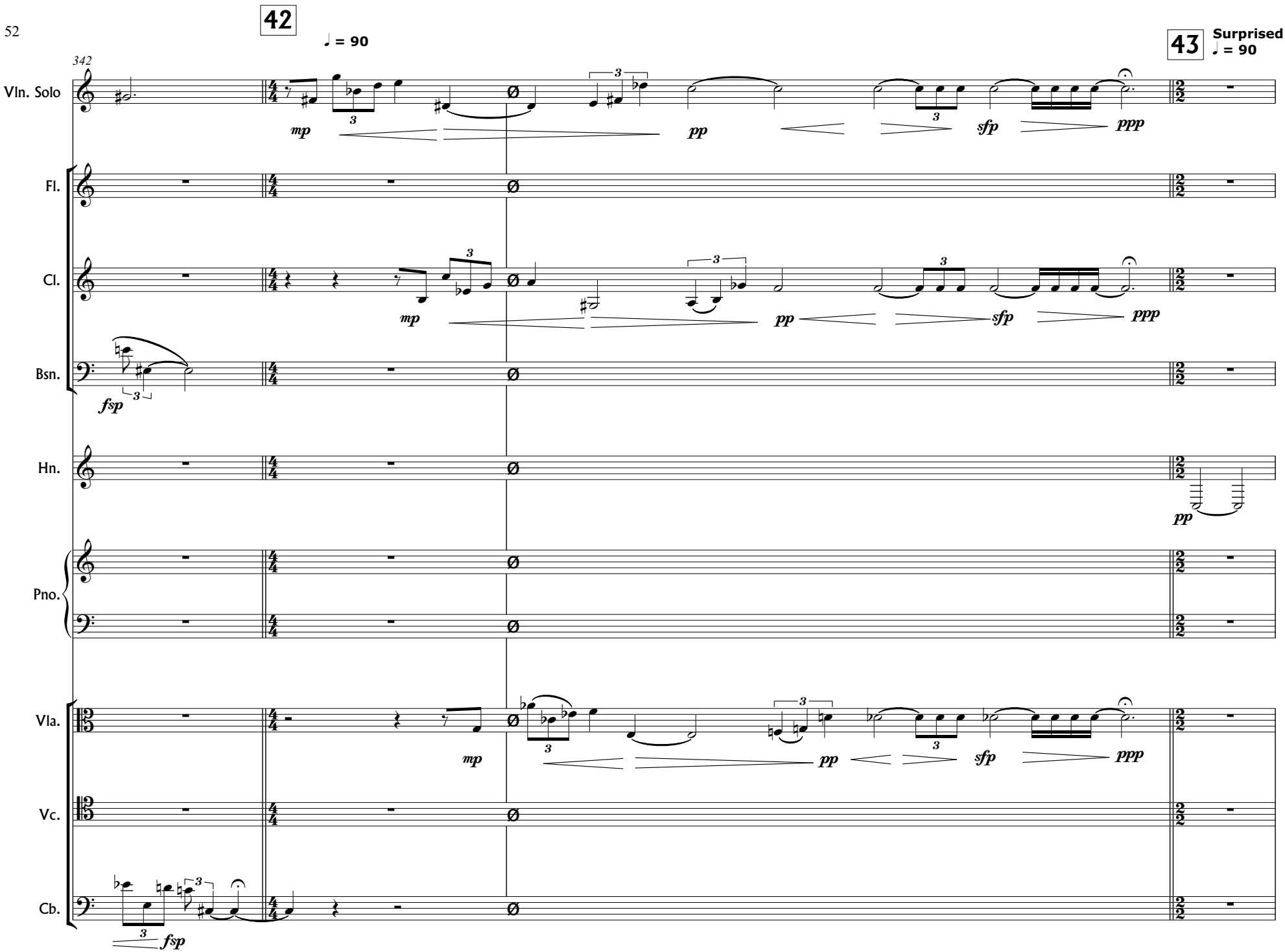
cue 5

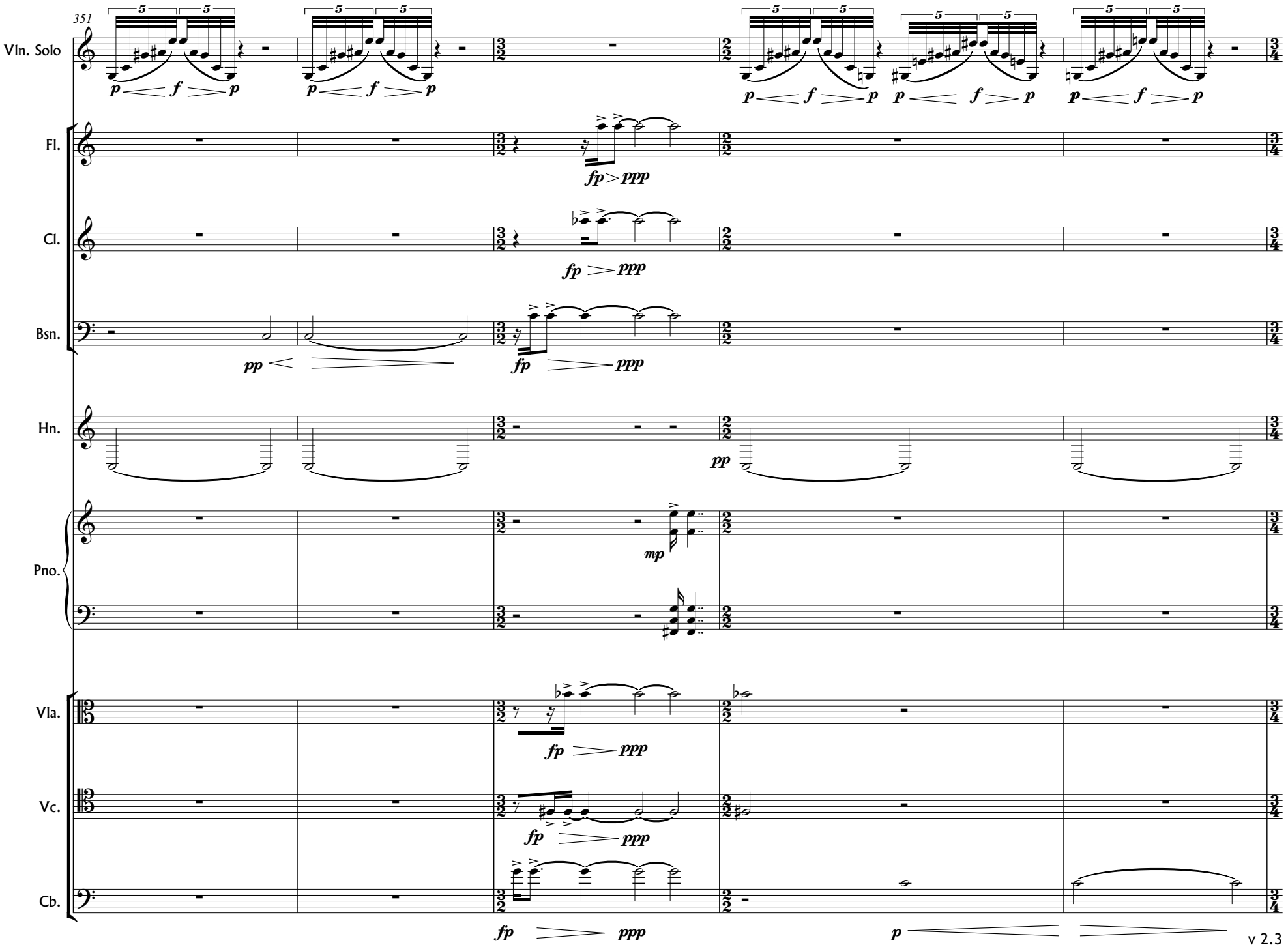
cue 4

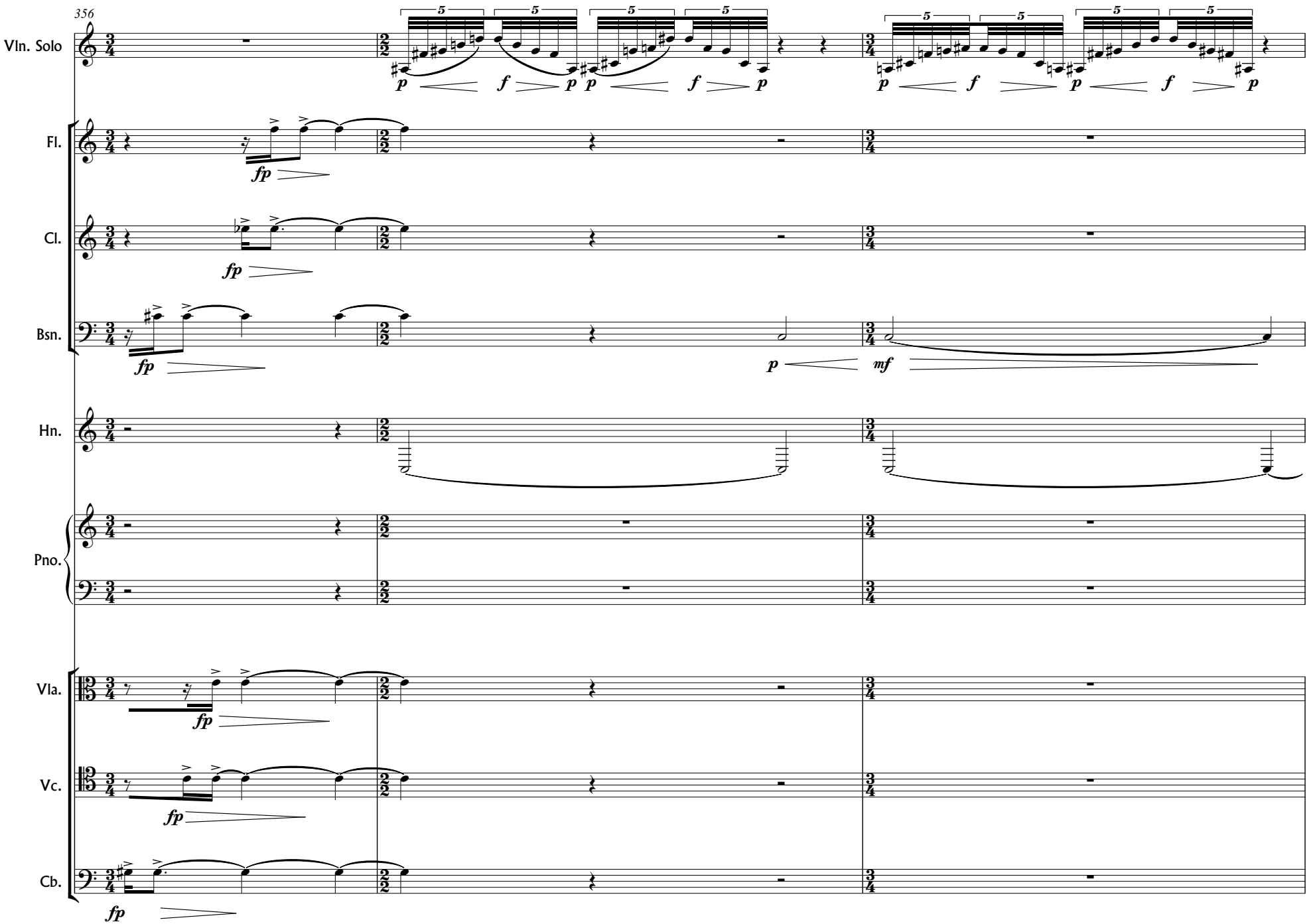
cue 3

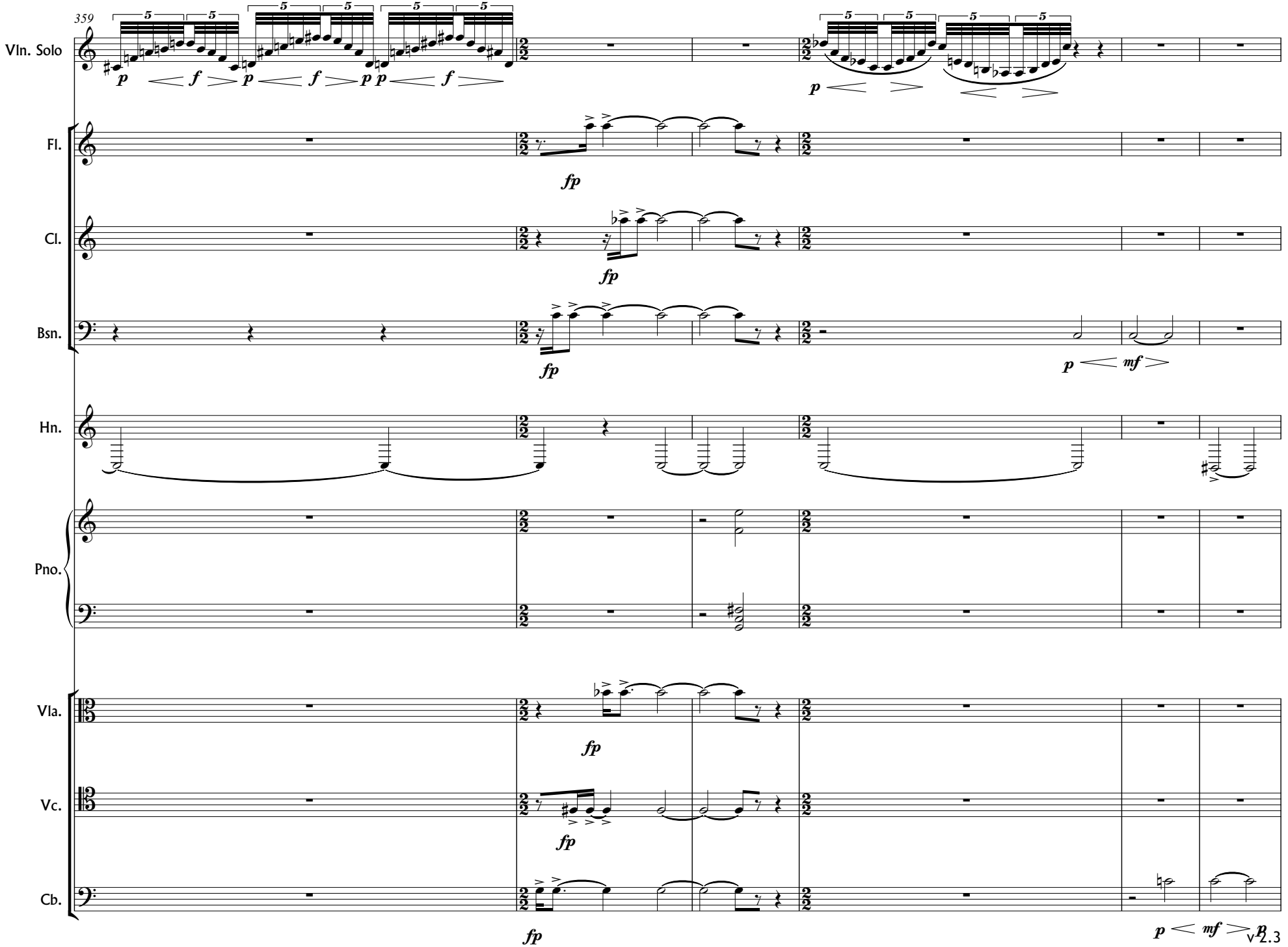

39
Flowing, Relaxing ♩ = 90
327
40
♩ = 90
Vln. Solo
Fl.
B. Cl.
Clarinet in B♭
Bsn.
Hn.
Pno.
Vla.
Vc.
Cb.
mp
ppp

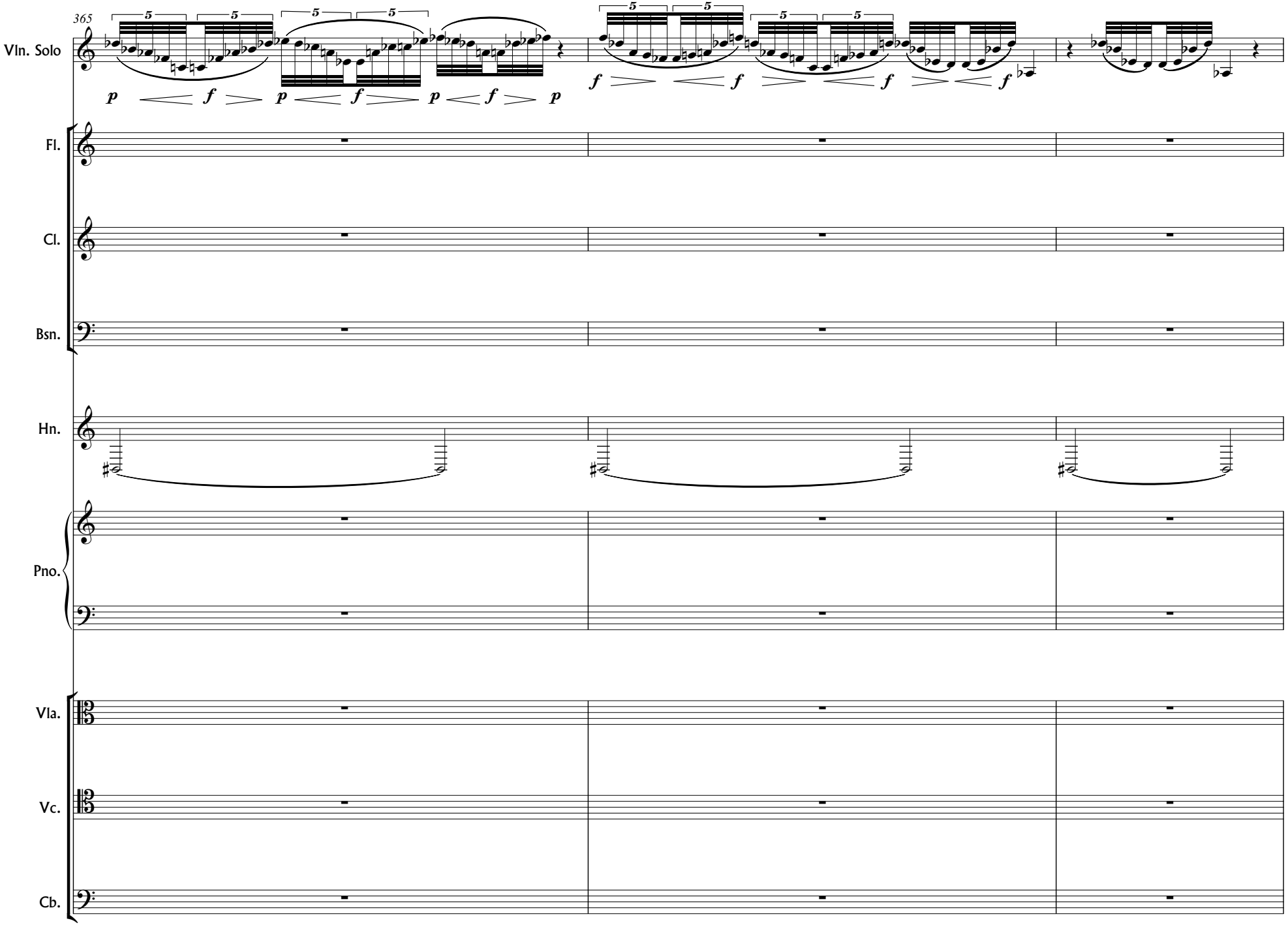

41
Moving Slightly More ♩ = 100
333
Vln. Solo
Fl.
Cl.
Bsn.
Hn.
Pno.
Vla.
Vc.
Cb.
mp
f
mp
f subp
mf
pp

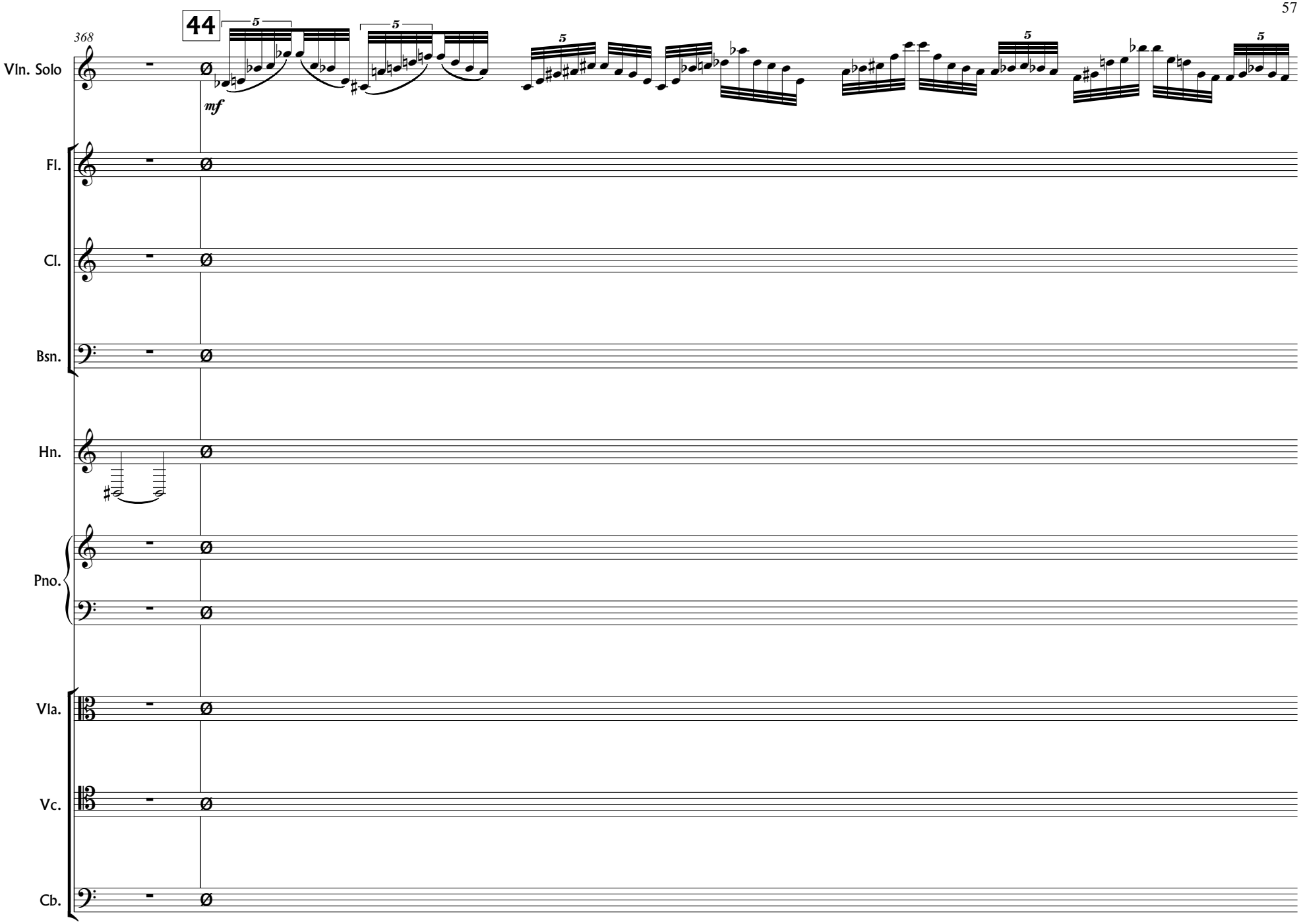

42
♩ = 90
43
Surprised
♩ = 90
342
Vln. Solo
Fl.
Cl.
Bsn.
Hn.
Pno.
Vla.
Vc.
Cb.
mp
pp
sfp
ppp
fsp

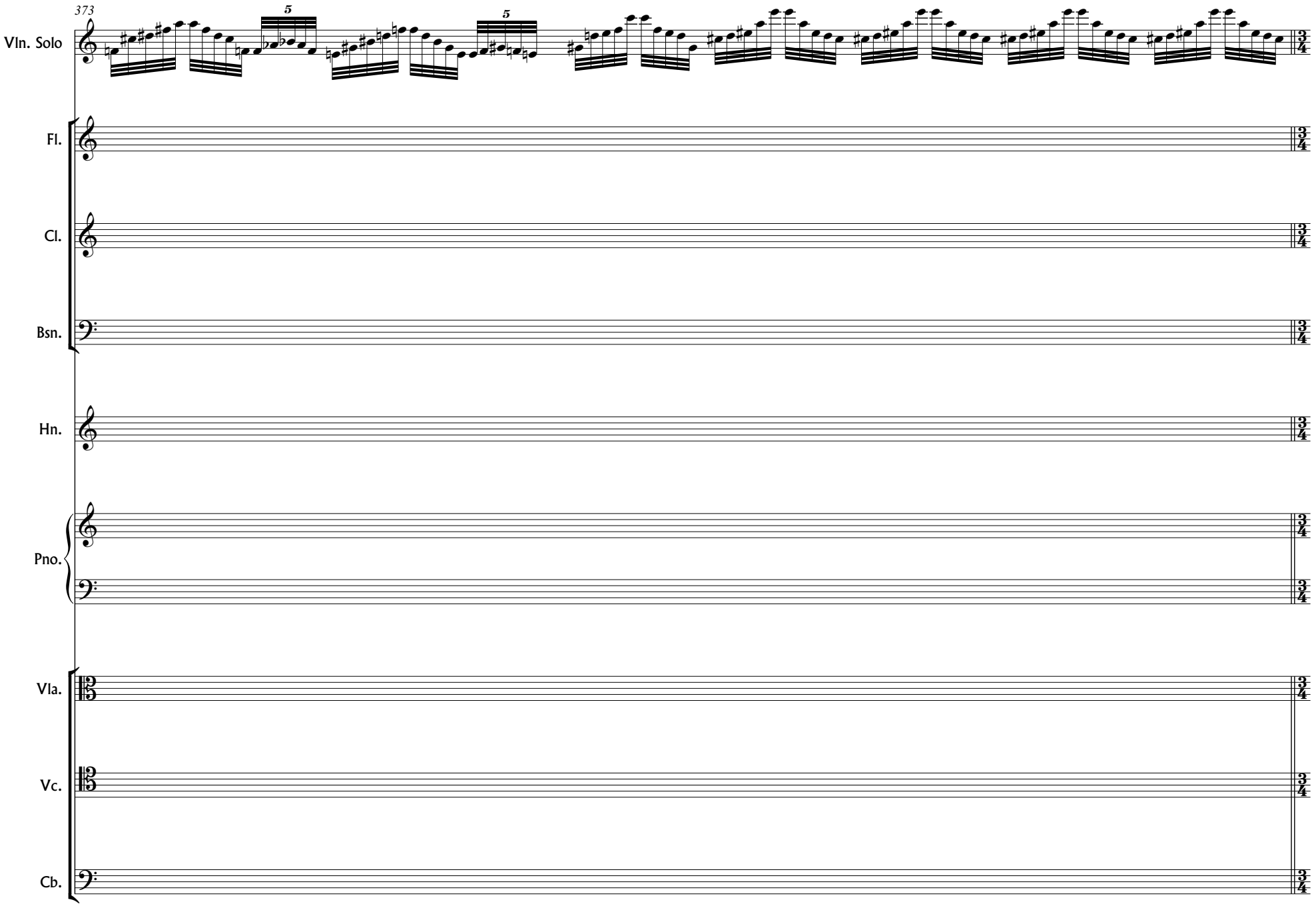

351
Vln. Solo
Fl.
Cl.
Bsn.
Hn.
Pno.
Vla.
Vc.
Cb.
p f p
fp ppp
pp
mp
p


356
Vln. Solo
Fl.
Cl.
Bsn.
Hn.
Pno.
Vla.
Vc.
Cb.


359
Vln. Solo
Fl.
Cl.
Bsn.
Hn.
Pno.
Vla.
Vc.
Cb.
p f p f p p f
p
fp
mf
2.3


365
Vln. Solo
Fl.
Cl.
Bsn.
Hn.
Pno.
Vla.
Vc.
Cb.


44
368
Vln. Solo
mf
Fl.
Cl.
Bsn.
Hn.
Pno.
Vla.
Vc.
Cb.


373
Vln. Solo
Fl.
Cl.
Bsn.
Hn.
Pno.
Vla.
Vc.
Cb.

45 **Cthonic, weighty ♩ = 100**

380

Vln. Solo

Fl.

Cl.

Bsn.

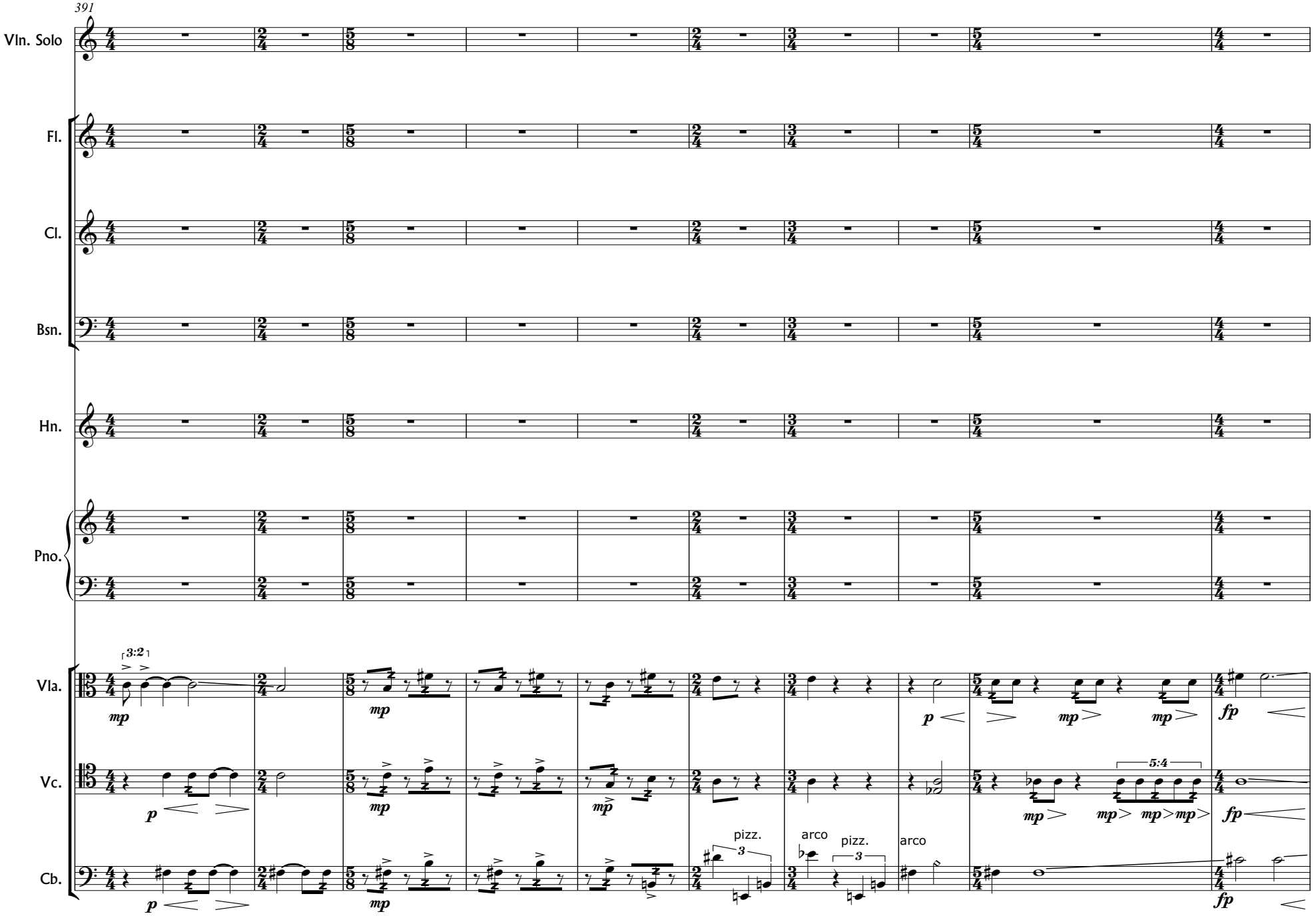
Hn.

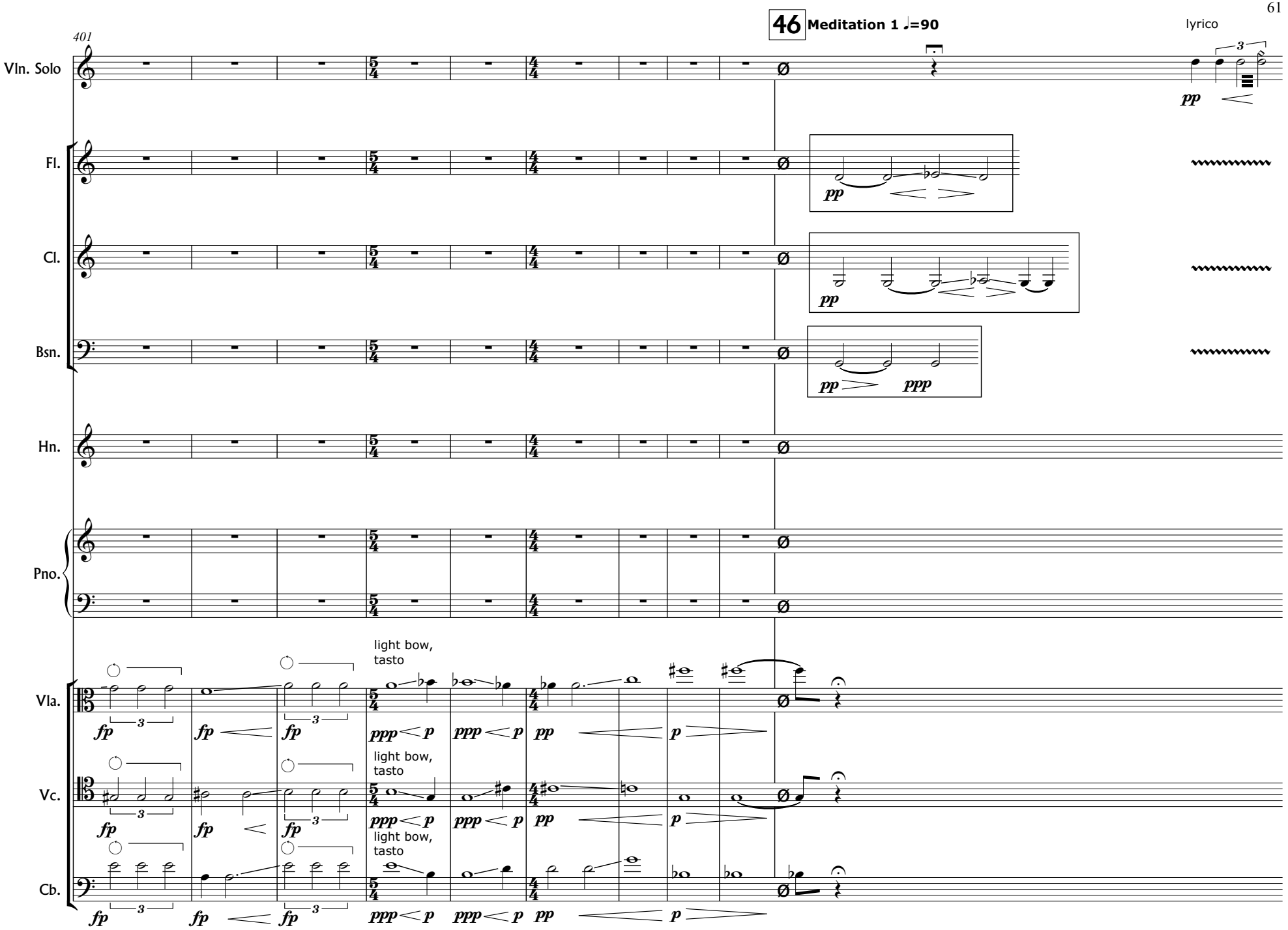
Pno.

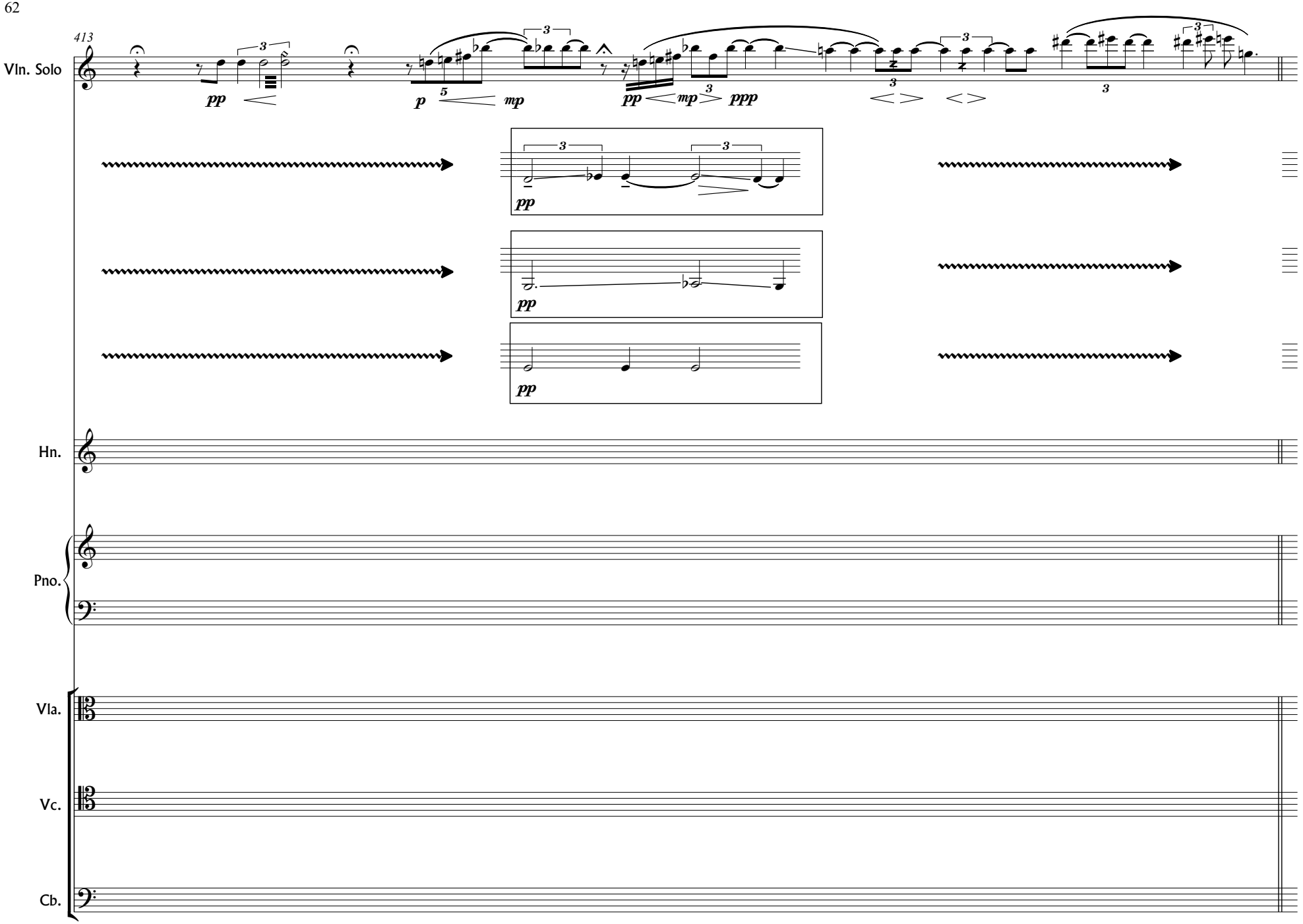
Vla.

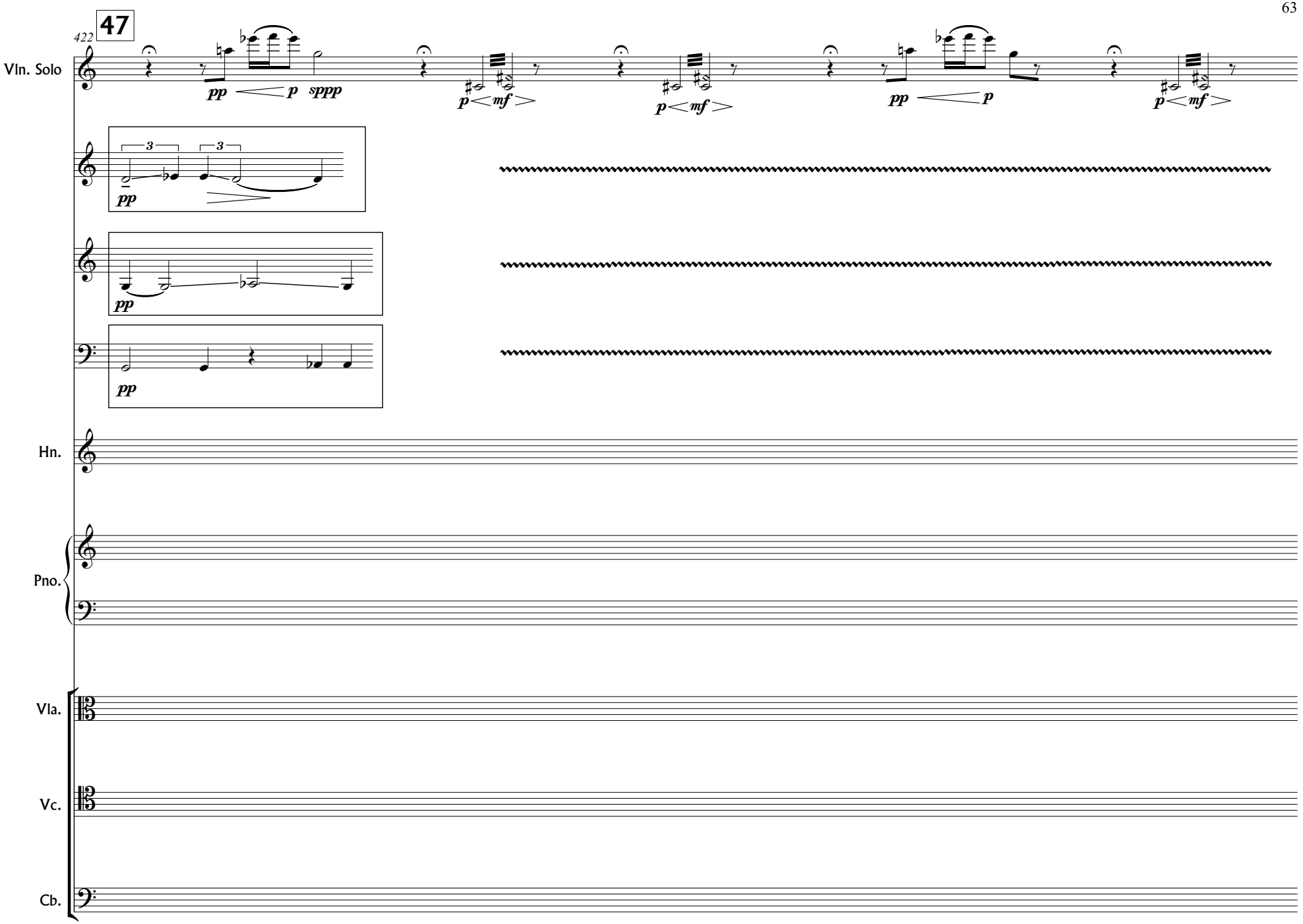
Vc.

Cb.


391
Vln. Solo
Fl.
Cl.
Bsn.
Hn.
Pno.
Vla.
Vc.
Cb.
3:2
mp
p
fp
5:4
pizz.
arco
pizz.
arco


46 Meditation 1 ♩=90
401
lyrico
Vln. Solo
Fl.
Cl.
Bsn.
Hn.
Pno.
Vla.
Vc.
Cb.
light bow, tasto
light bow, tasto
light bow, tasto


413
Vln. Solo
Hn.
Pno.
Vla.
Vc.
Cb.
pp
p
mp
ppp


47
422
Vln. Solo
pp
p
sppp
p
mf
p
mf
pp
p
p
mf
3
3
pp
pp
pp
Hn.
Pno.
Vla.
Vc.
Cb.

48 **Meditation 2**

428

Vln. Solo

pp p pp mp ppp p mp ppp mp ppp simile

Hn.

Pno.

Vla.

Vc.

Cb.

435

49 Slower

50 Meditation 3

Vln. Solo

Hn.

Pno.

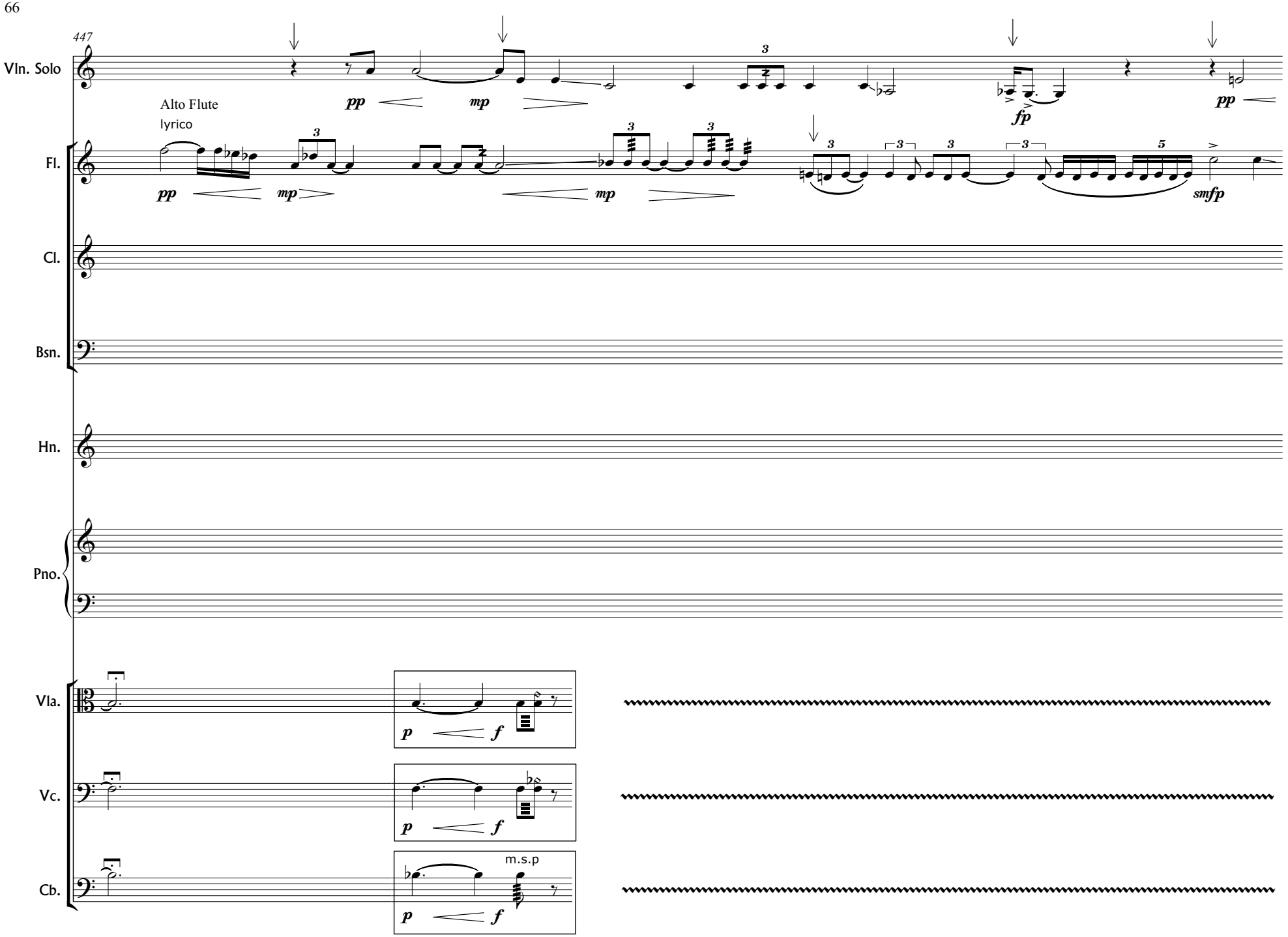
Vla.

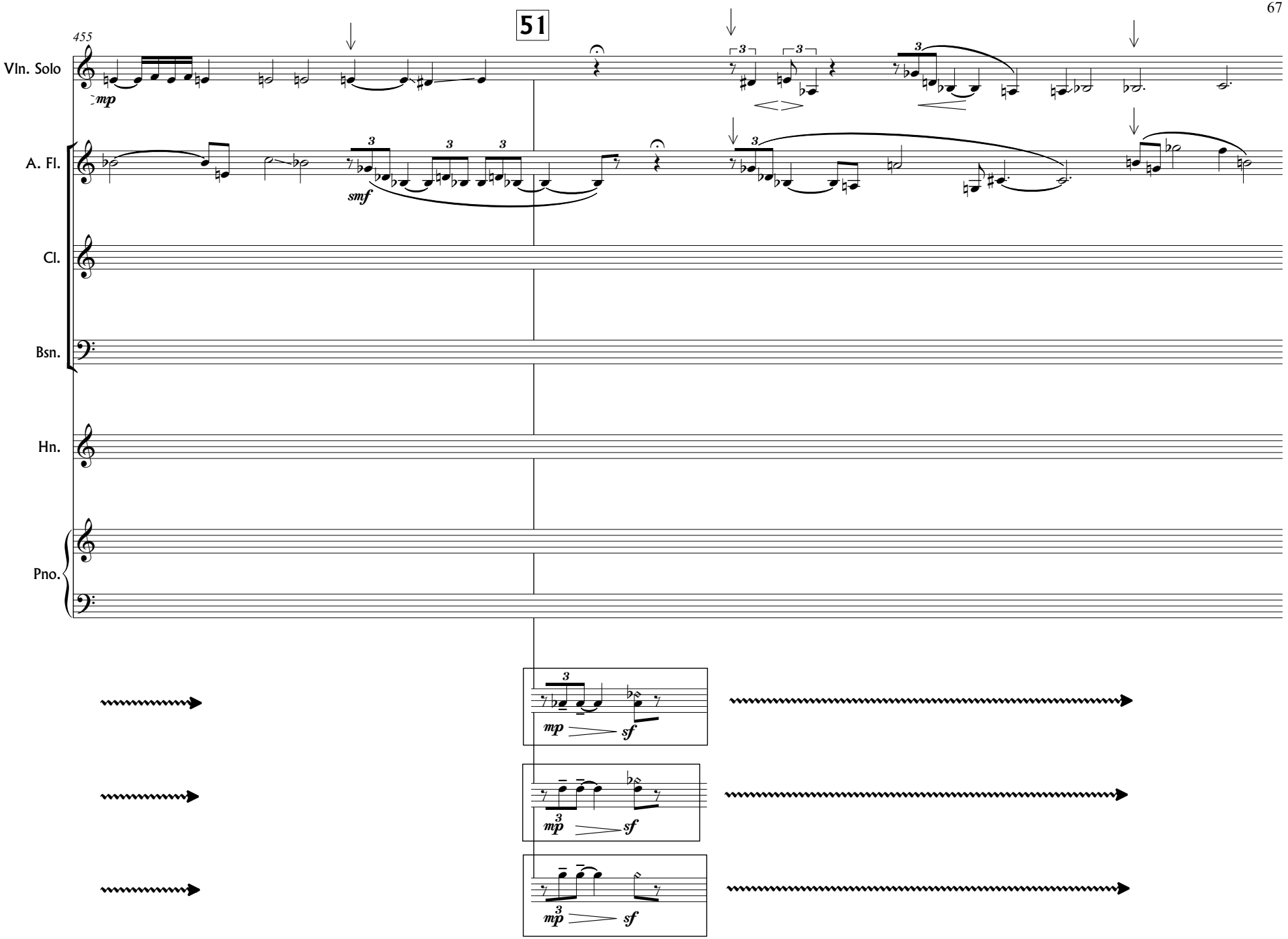
Vc.

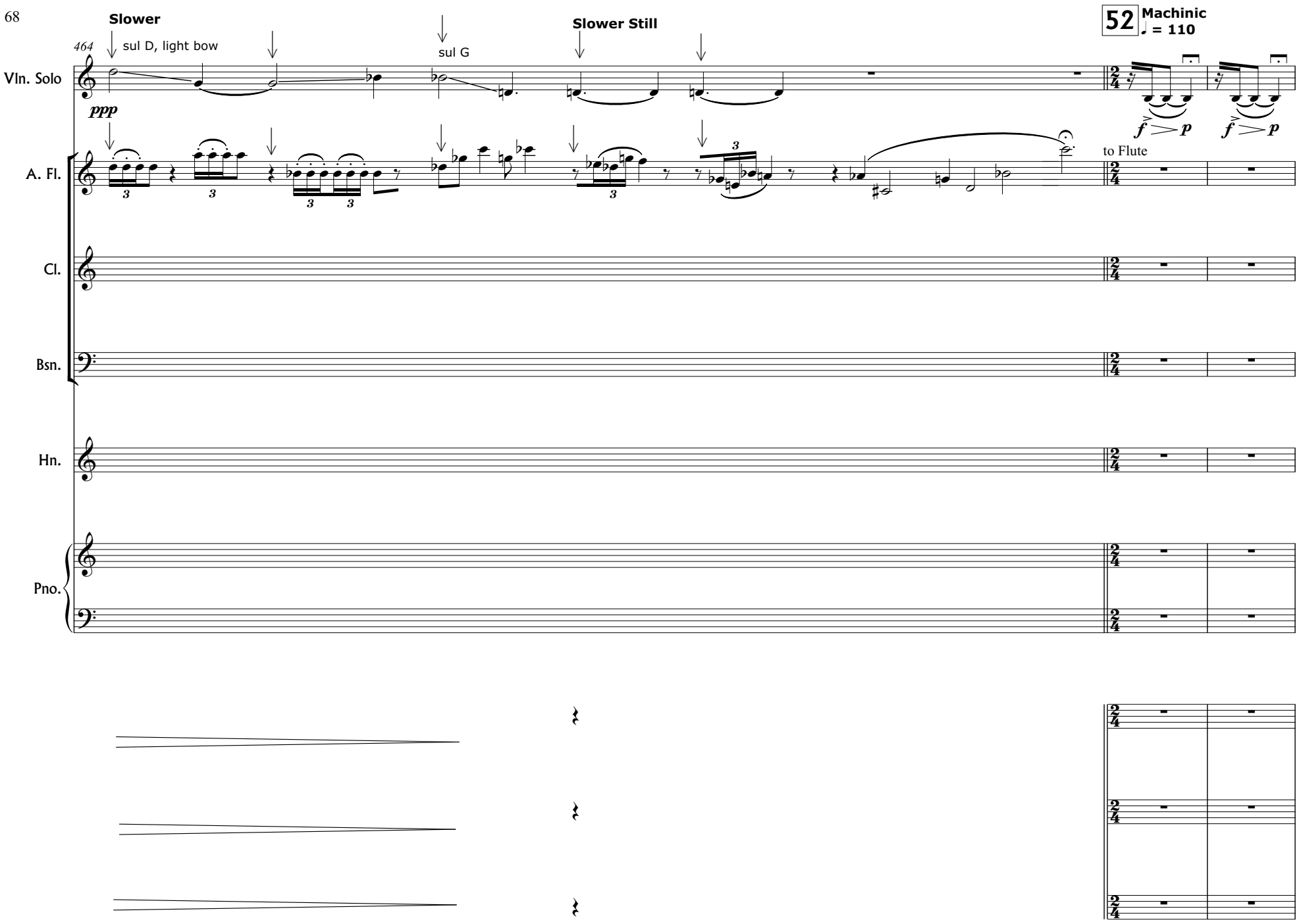
Cb.

espressivo

molto sul tasto


447
Vln. Solo
Alto Flute
lyrico
Fl.
Cl.
Bsn.
Hn.
Pno.
Vla.
Vc.
Cb.
m.s.p


51
455
Vln. Solo
A. Fl.
Cl.
Bsn.
Hn.
Pno.
mp
smf
mp
sf
mp
sf
mp
sf


Slower
sul D, light bow
464
sul G
Slower Still
52
Machinic
♩ = 110
Vln. Solo
ppp
A. Fl.
to Flute
Cl.
Bsn.
Hn.
Pno.

53

474

Vln. Solo

Fl.

Cl.

Bsn.

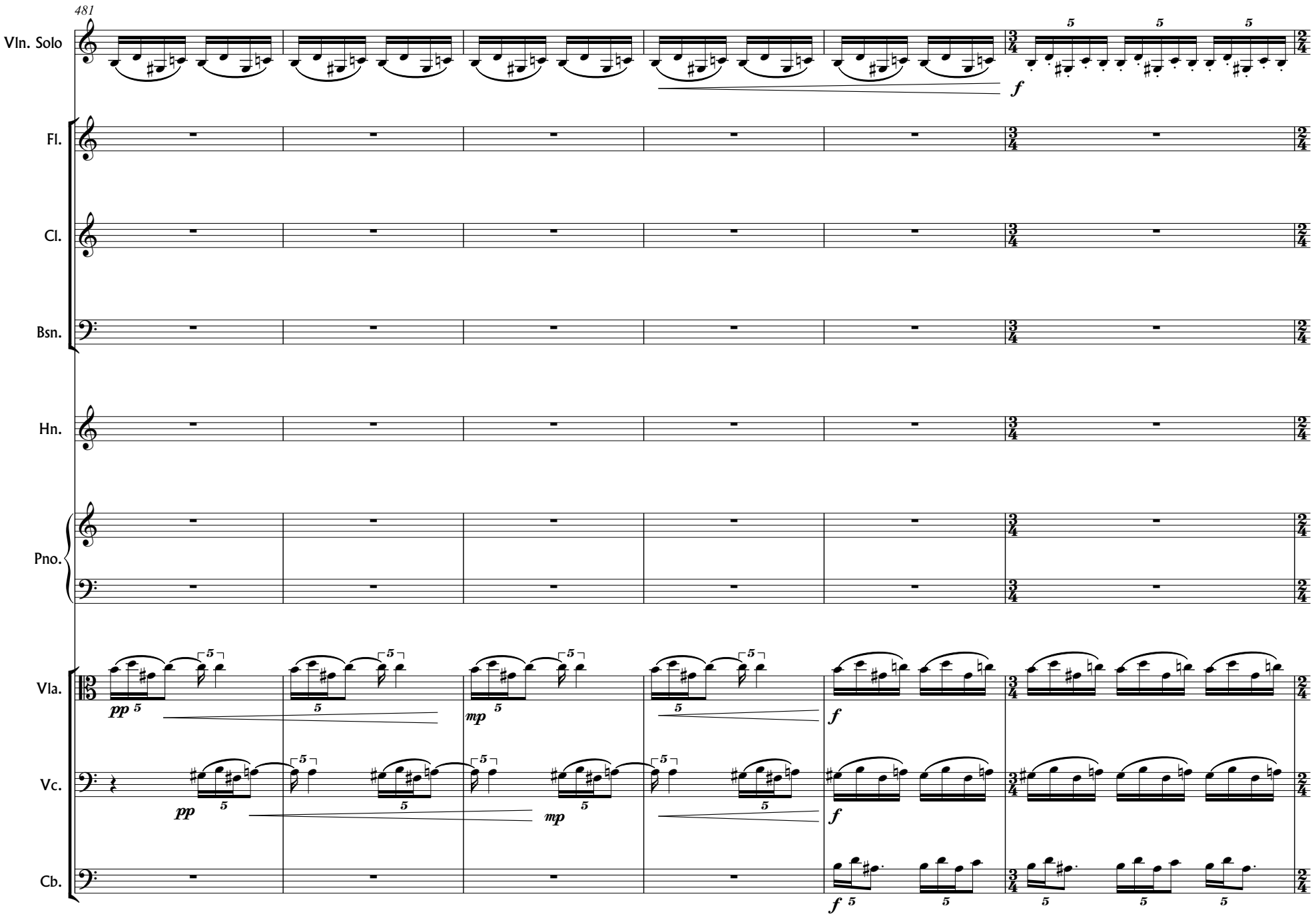
Hn.

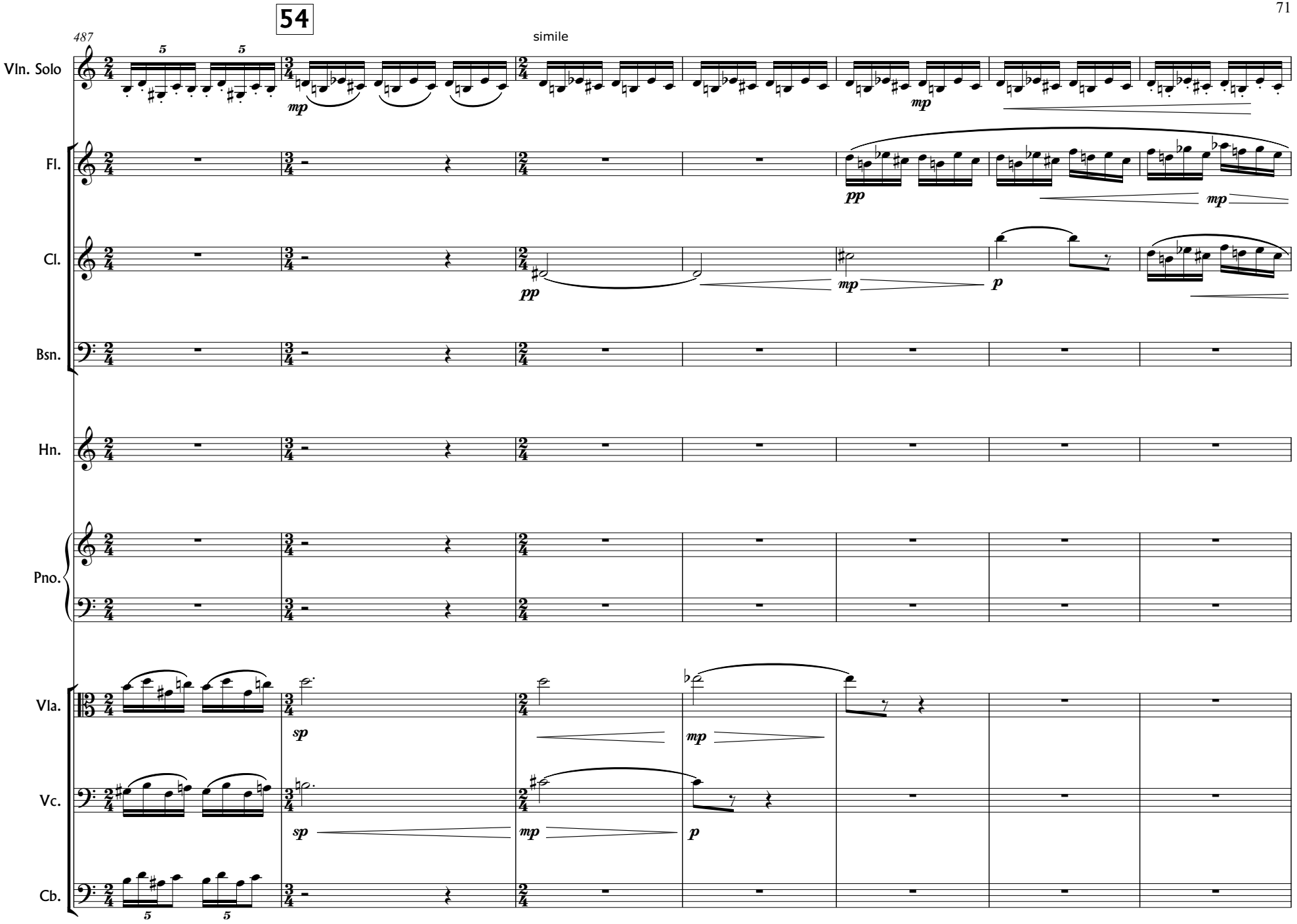
Pno.

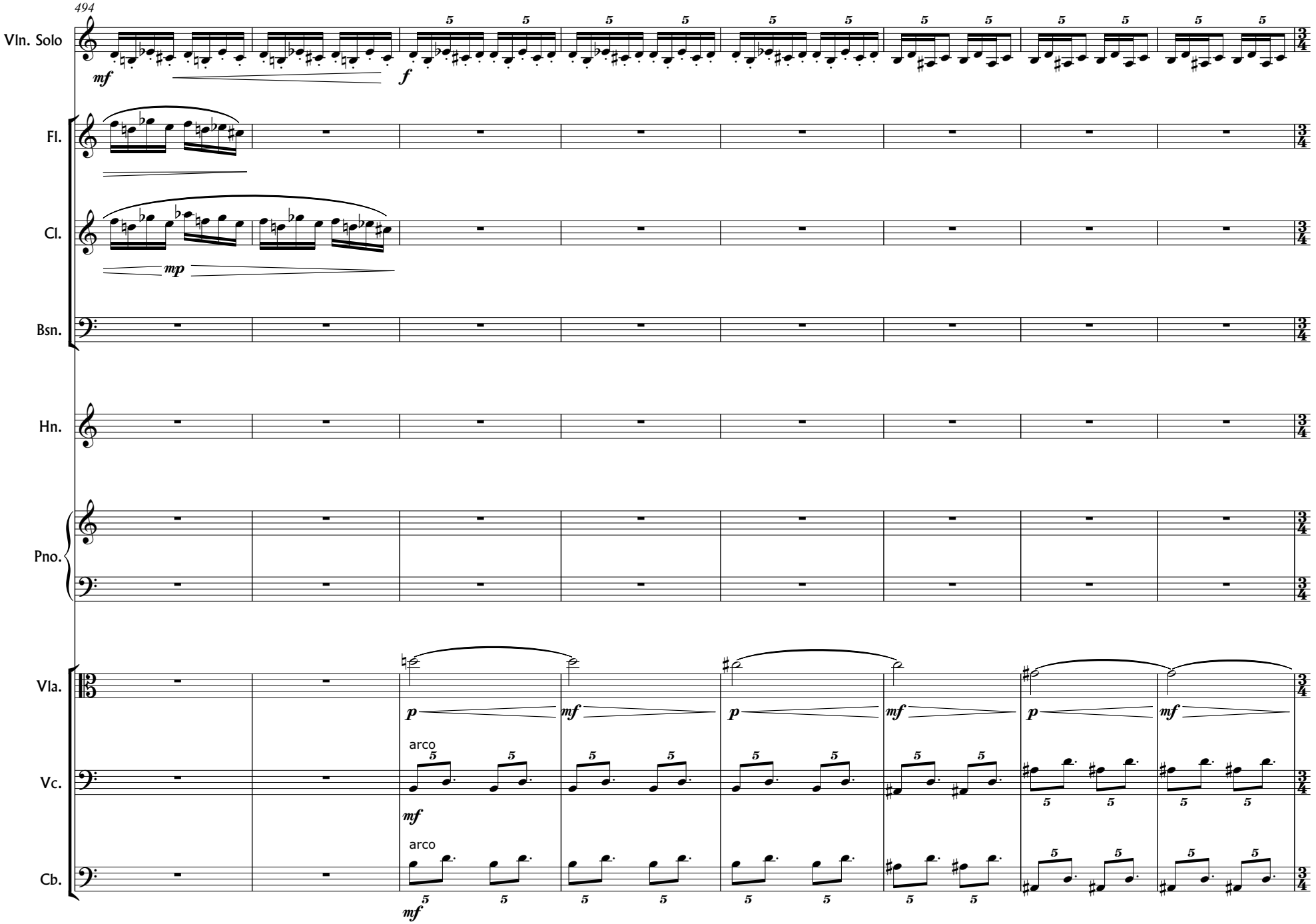
Vla.

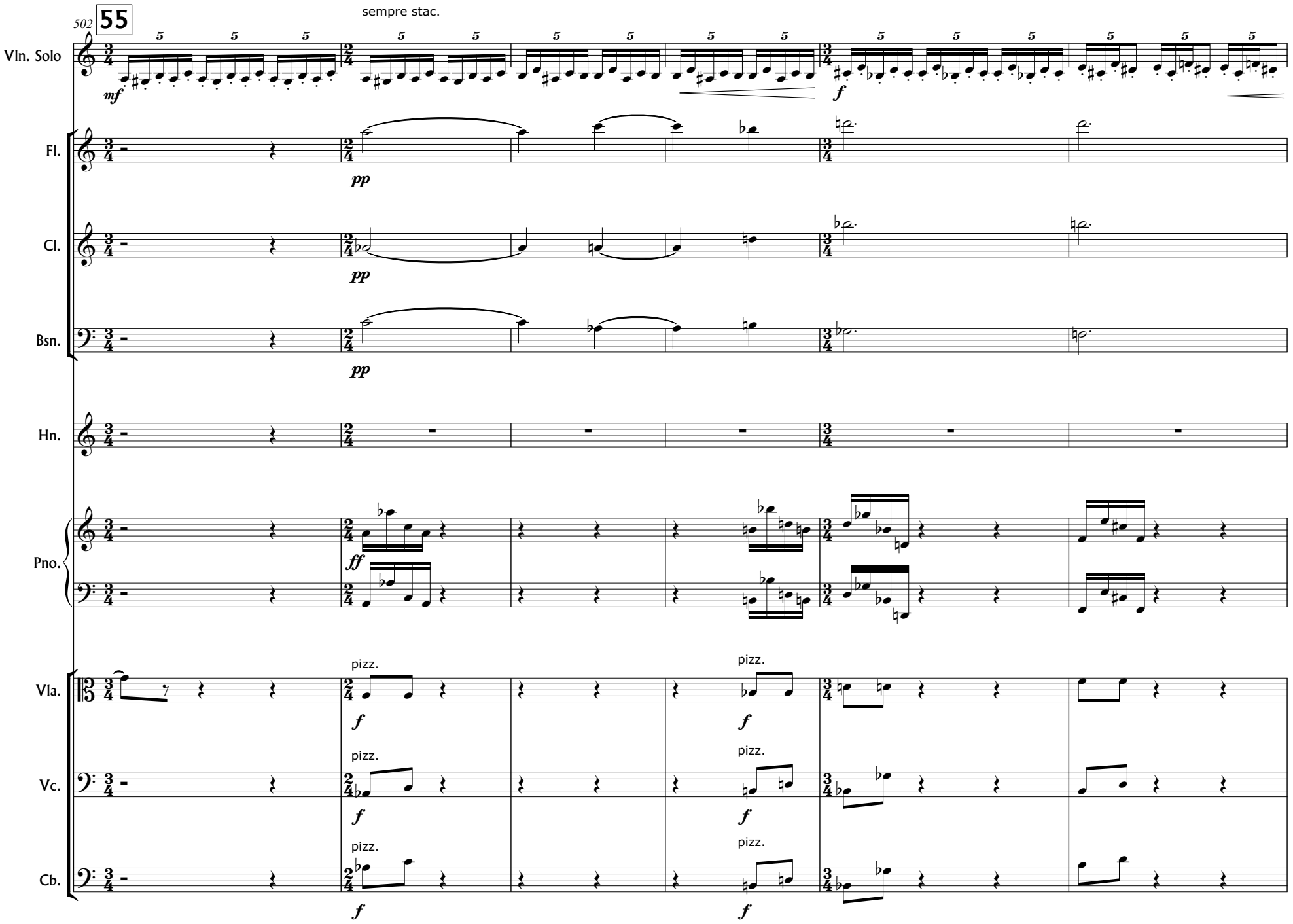
Vc.

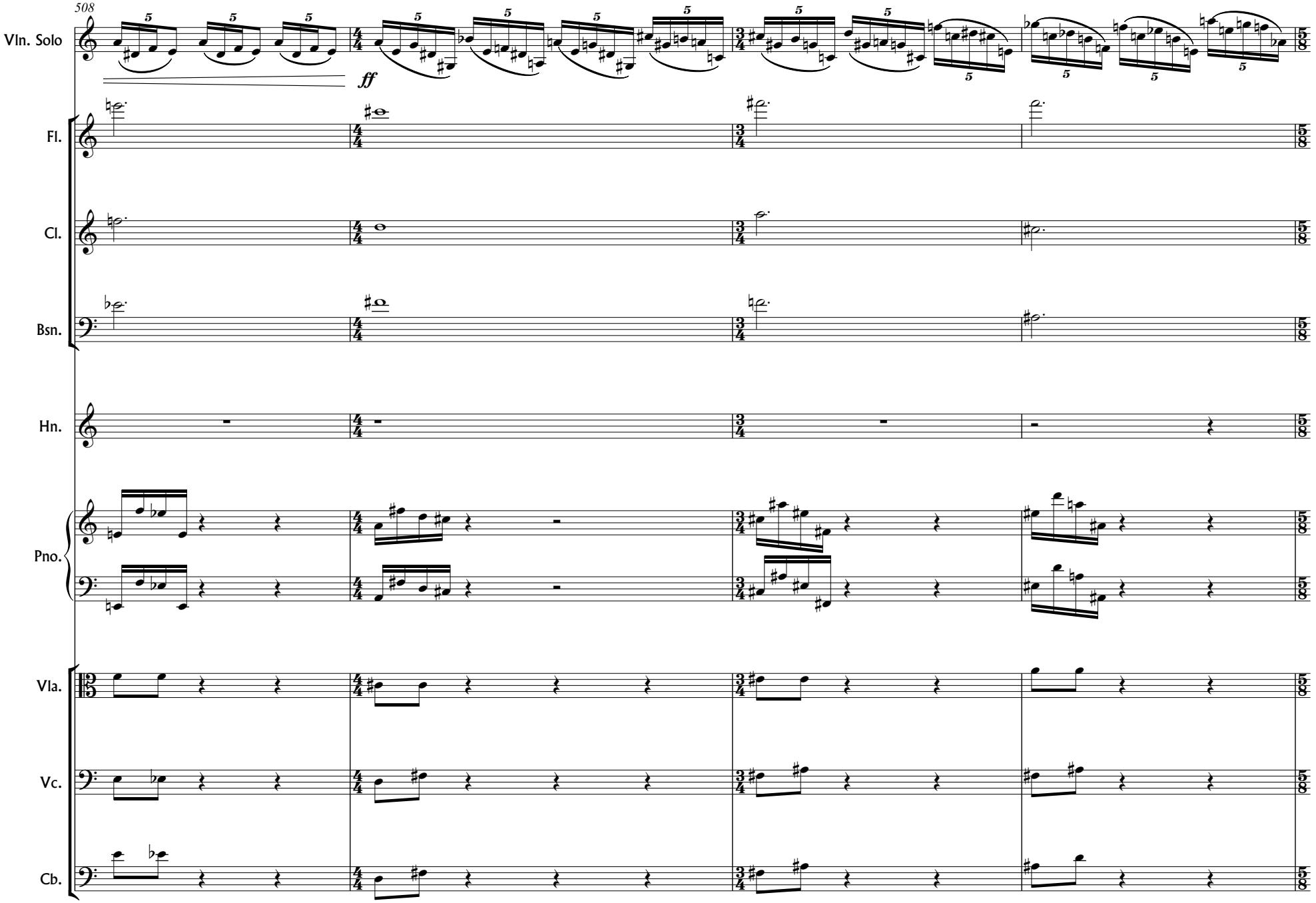
Cb.


481
Vln. Solo
Fl.
Cl.
Bsn.
Hn.
Pno.
Vla.
Vc.
Cb.
pp
mp
f


54
487
simile
Vln. Solo
Fl.
Cl.
Bsn.
Hn.
Pno.
Vla.
Vc.
Cb.
mp
pp
p
sp


494
Vln. Solo
Fl.
Cl.
Bsn.
Hn.
Pno.
Vla.
Vc.
Cb.
arco
arco


502
55
sempre stac.
Vln. Solo
Fl.
Cl.
Bsn.
Hn.
Pno.
Vla.
Vc.
Cb.
mf
pp
ff
f
pizz.


508
Vln. Solo
ff
Fl.
Cl.
Bsn.
Hn.
Pno.
Vla.
Vc.
Cb.

512

56

Vln. Solo

Fl.

Cl.

Bsn.

Hn.

Pno.

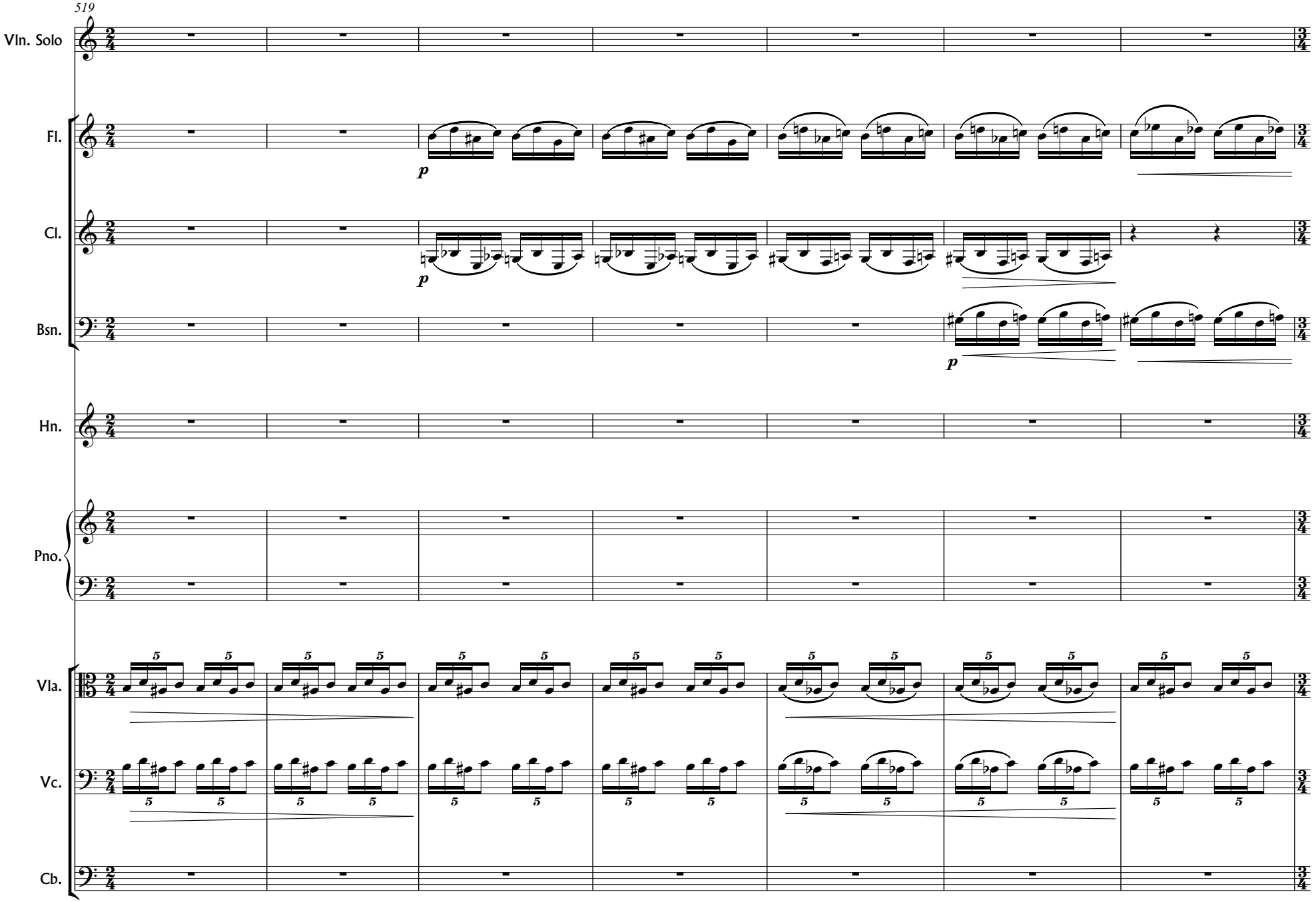
Vla.

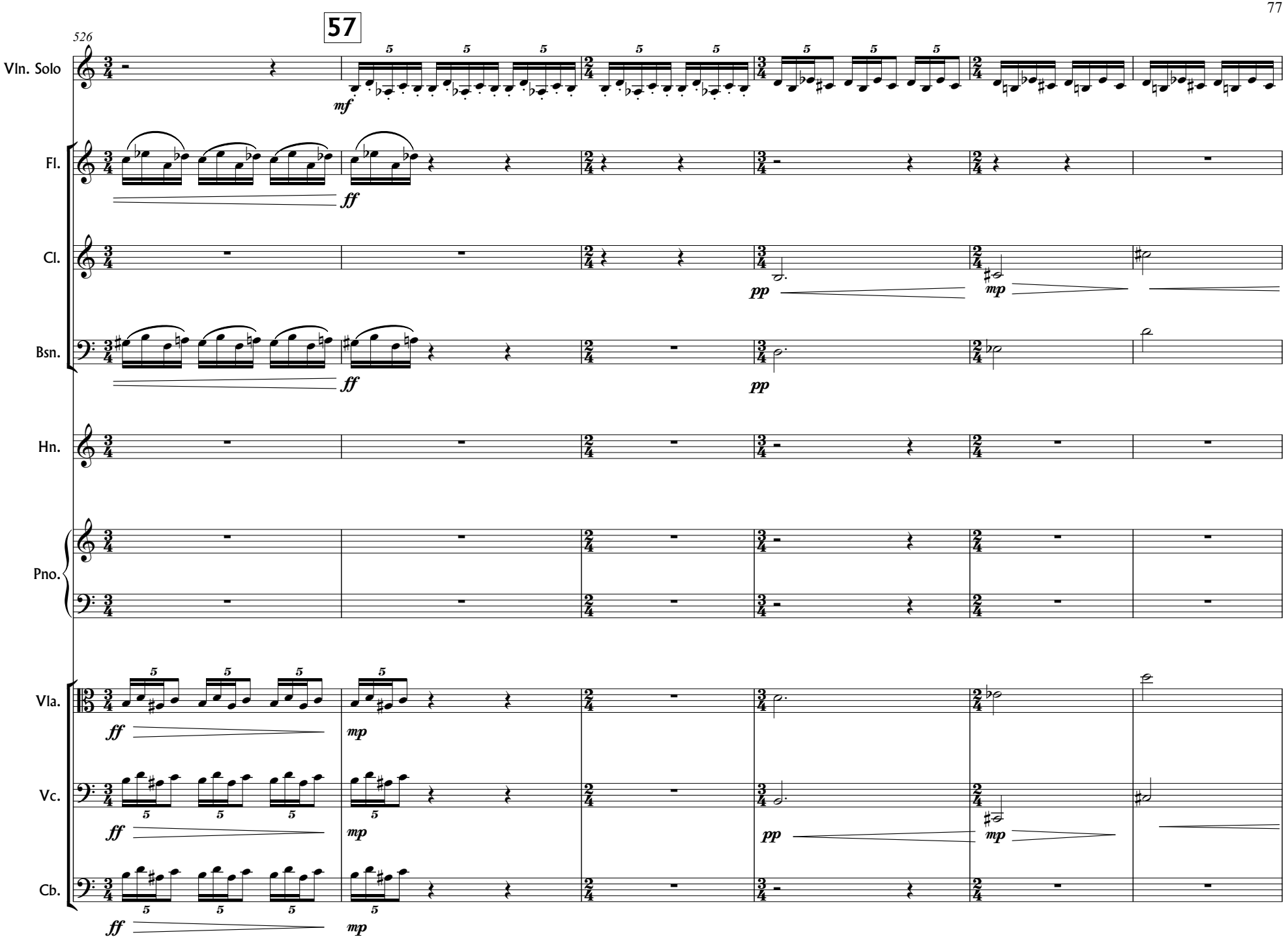
Vc.

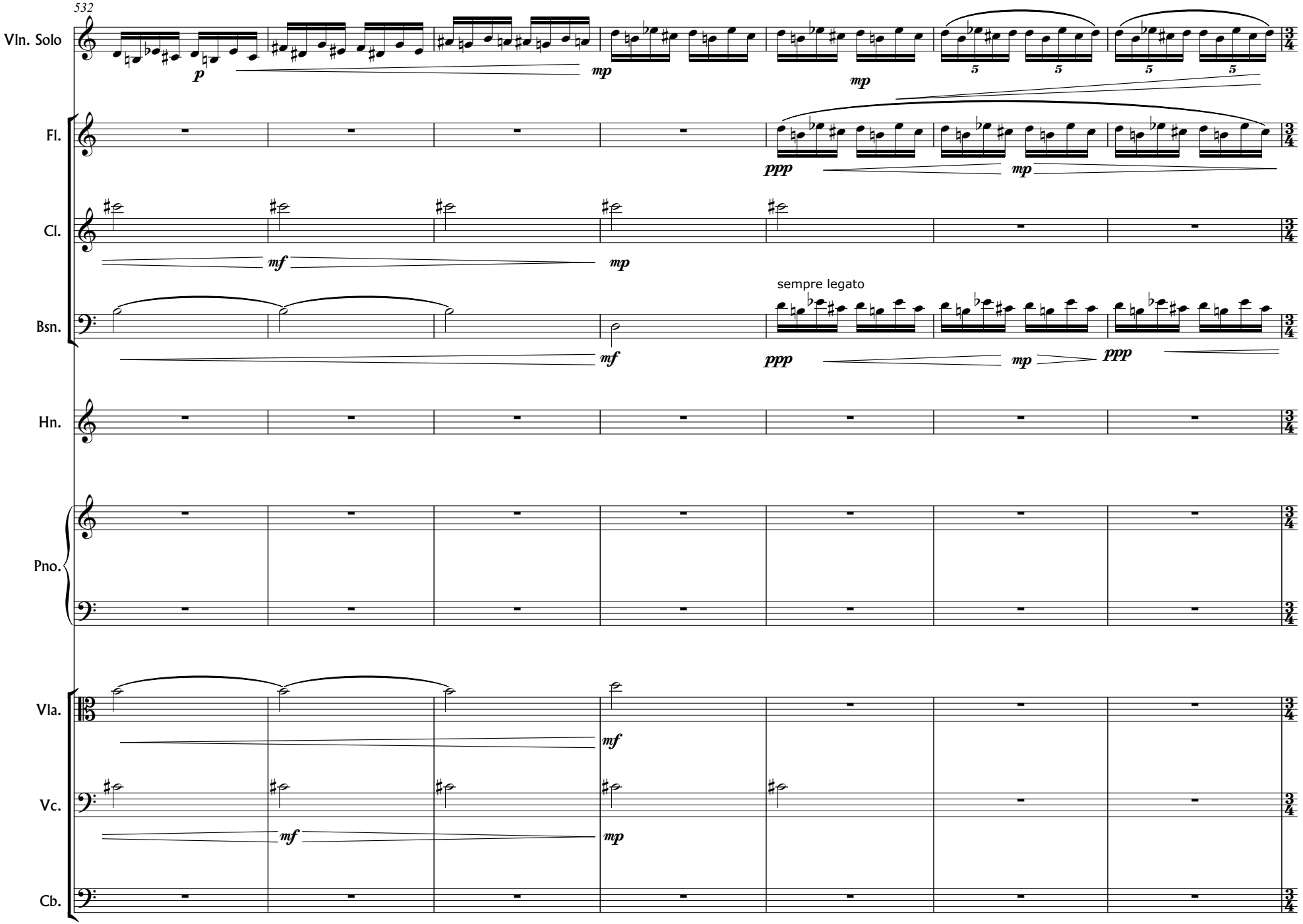
Cb.

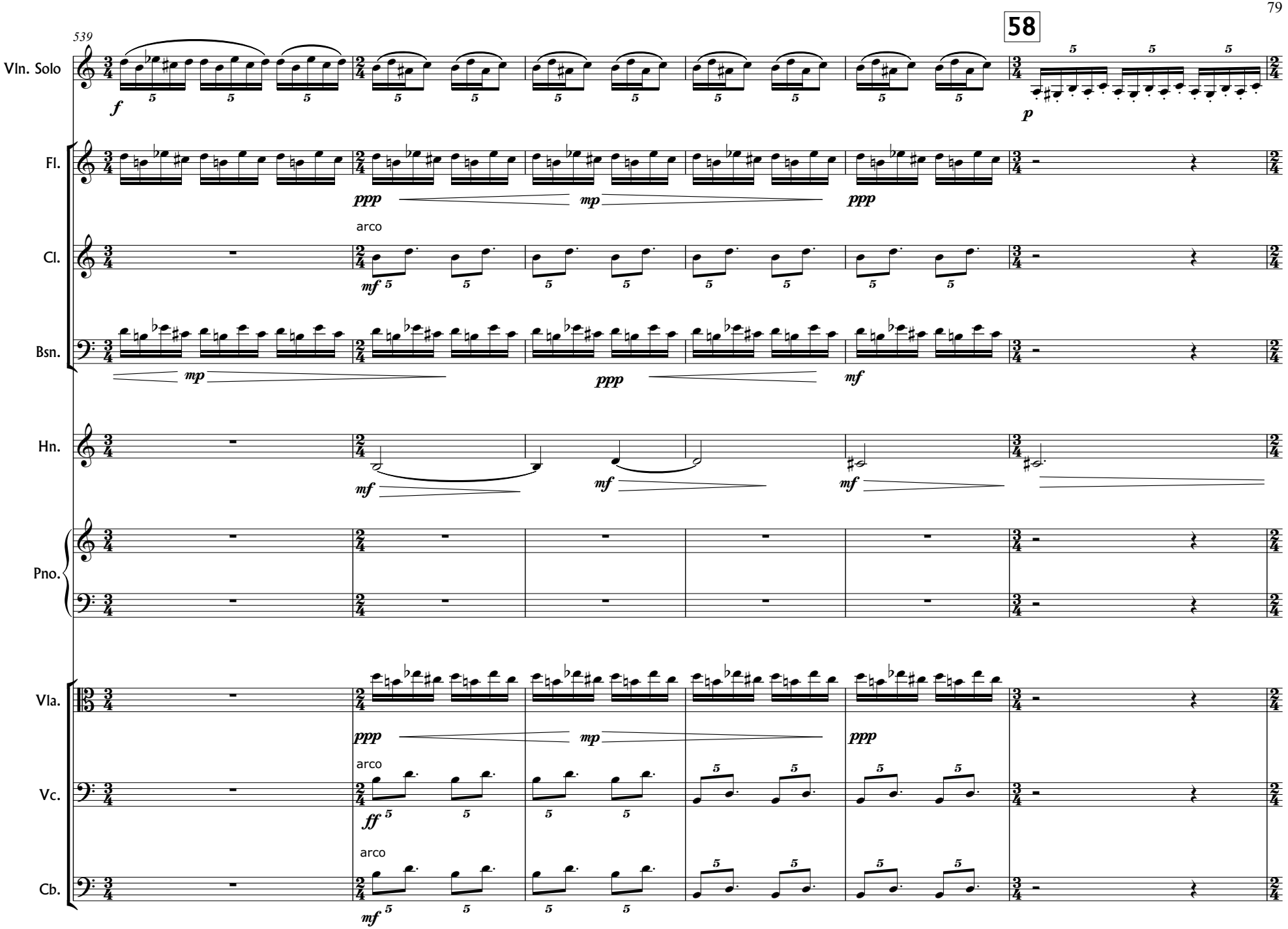
arco

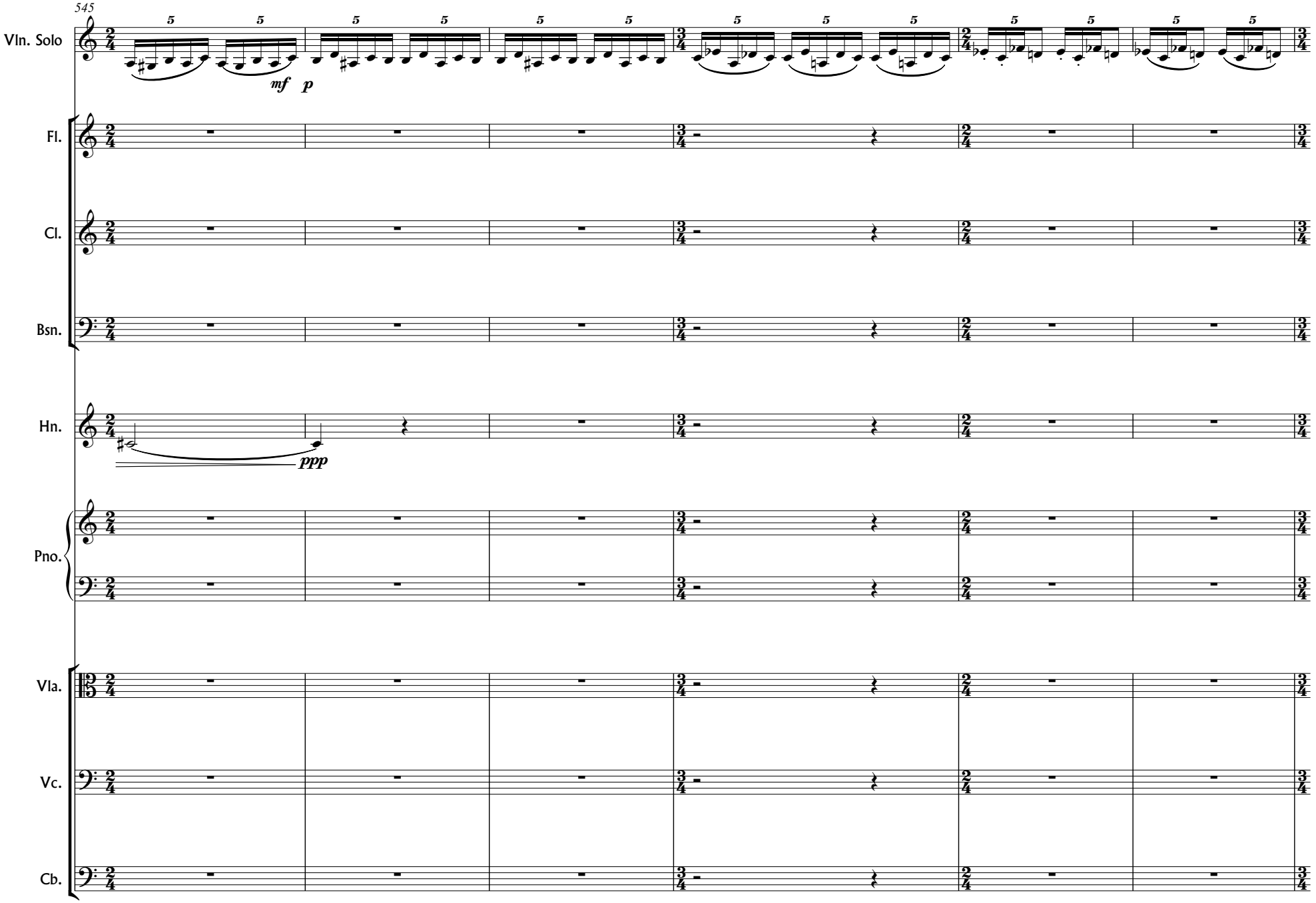
arco

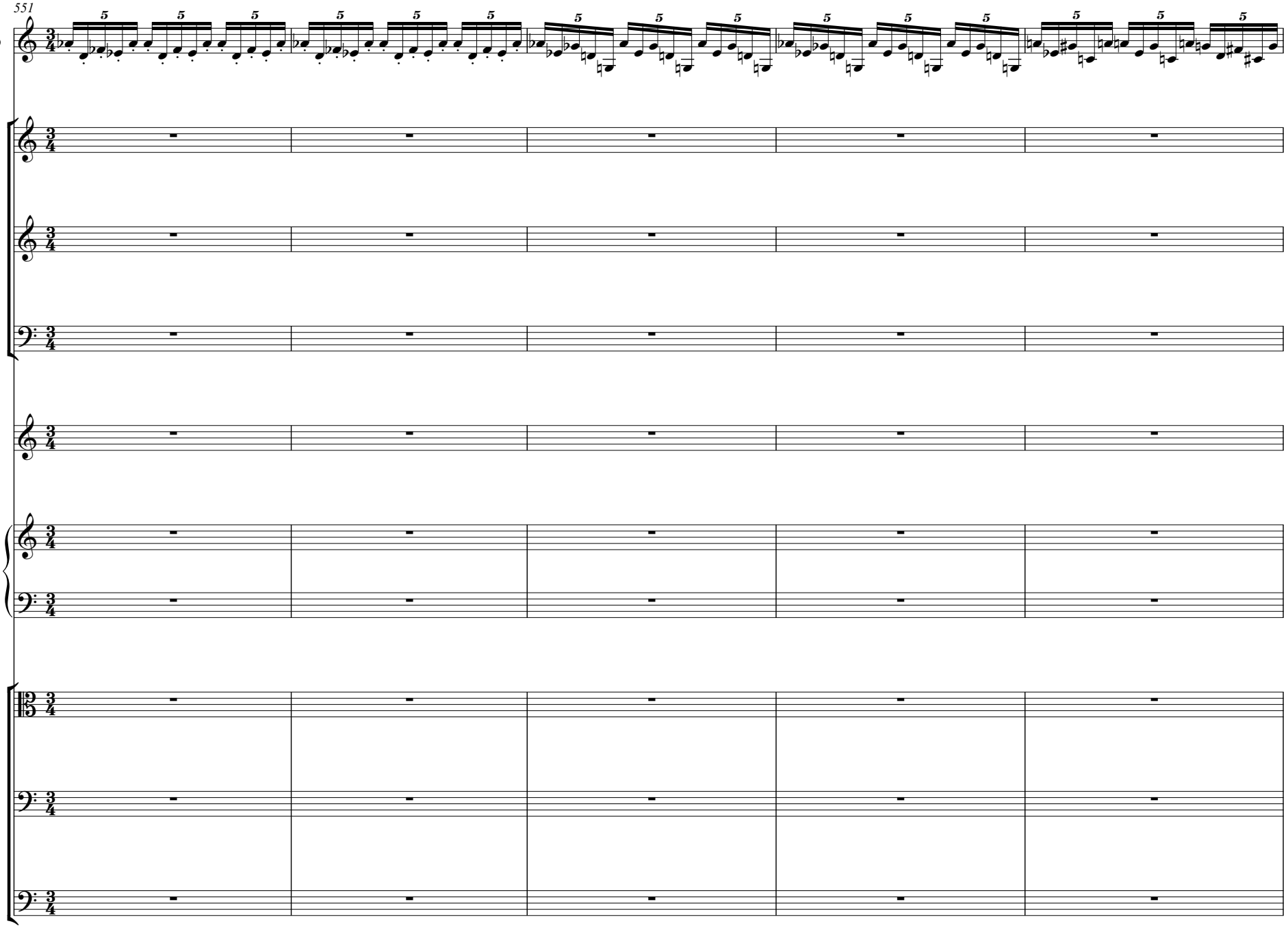

519
Vln. Solo
Fl.
Cl.
Bsn.
Hn.
Pno.
Vla.
Vc.
Cb.
p
p
p

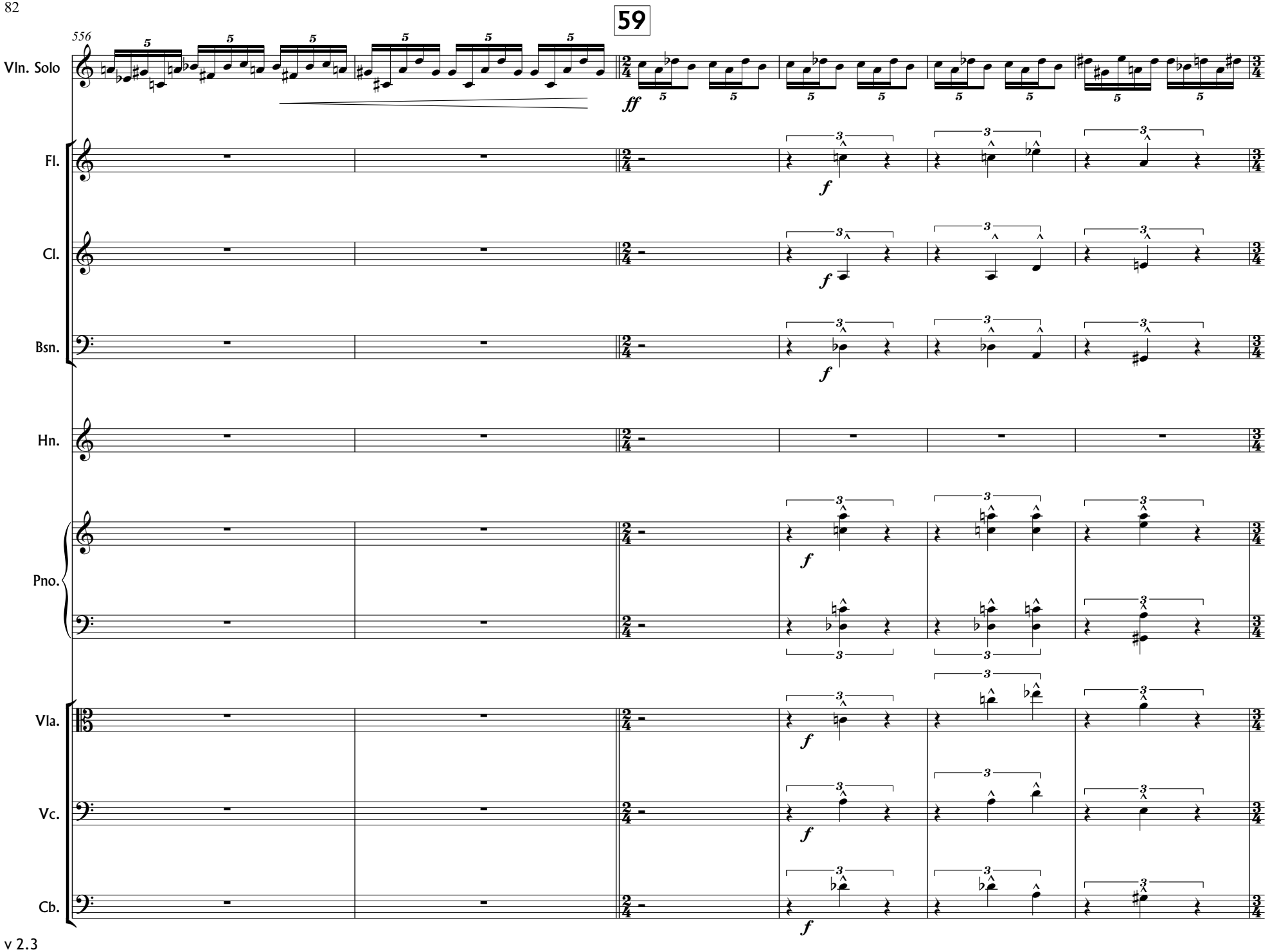

57
526
Vln. Solo
Fl.
Cl.
Bsn.
Hn.
Pno.
Vla.
Vc.
Cb.
mf
ff
pp
mp

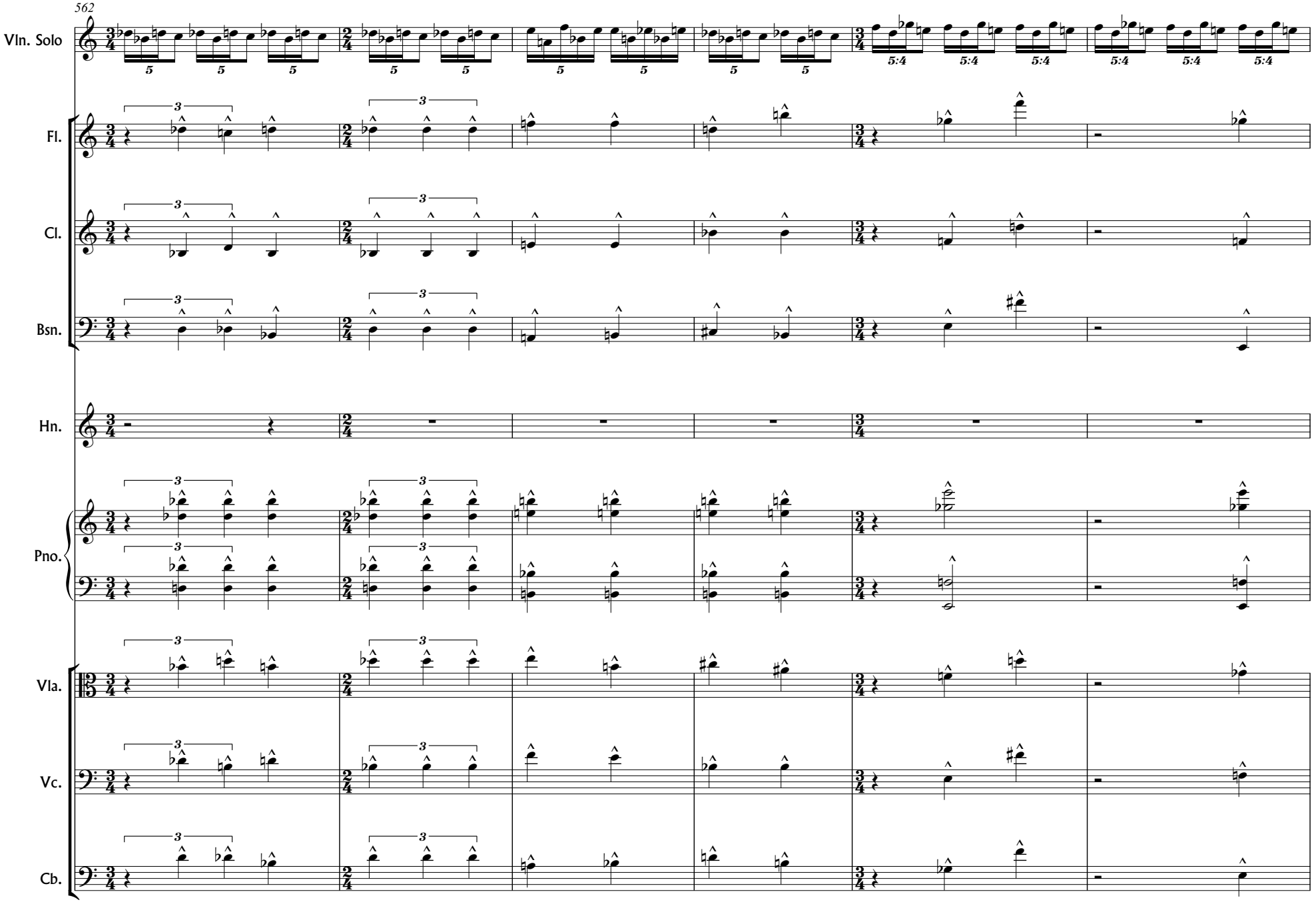

532
Vln. Solo
Fl.
Cl.
Bsn.
Hn.
Pno.
Vla.
Vc.
Cb.
sempre legato

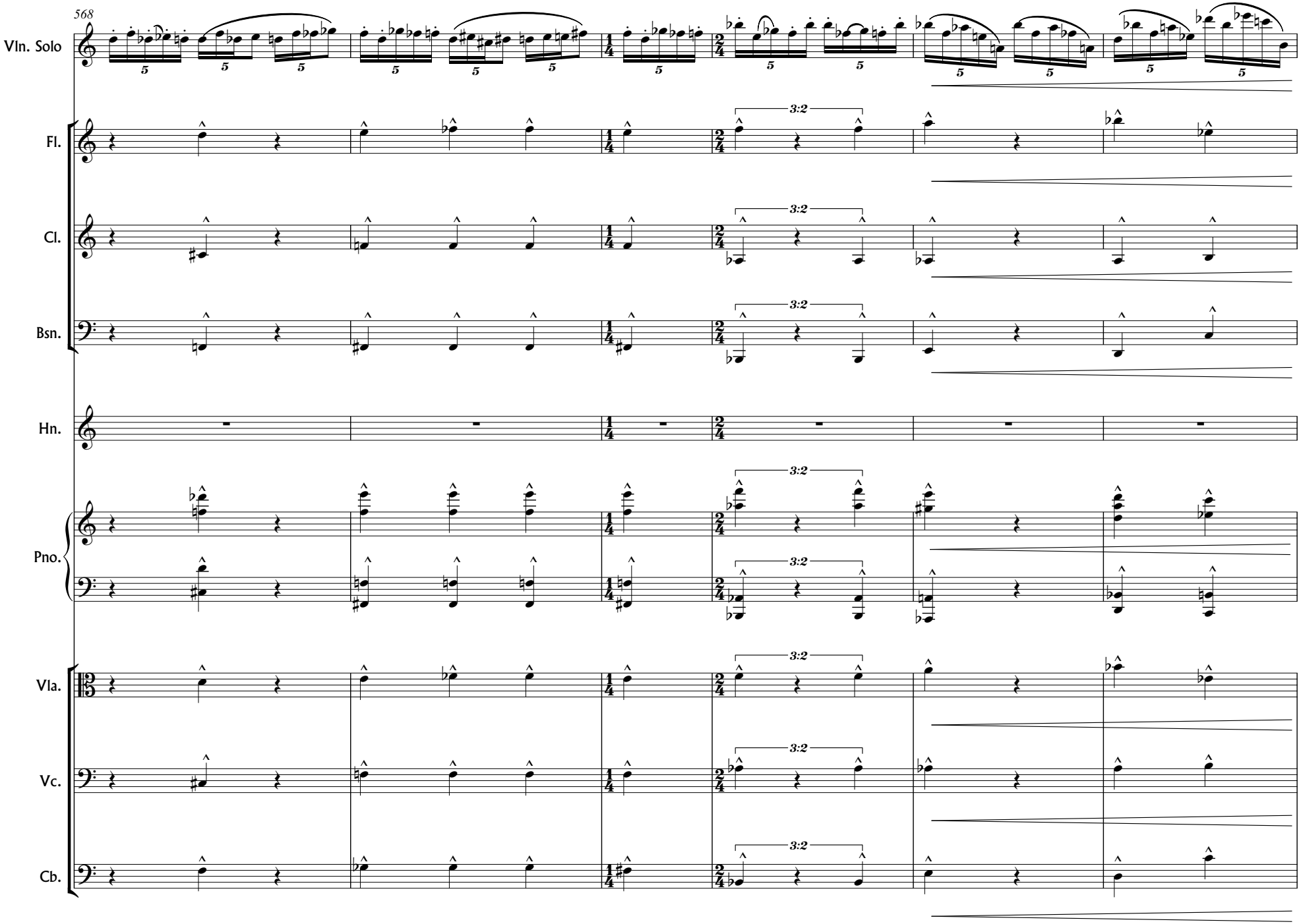

58
539
Vln. Solo
Fl.
Cl.
Bsn.
Hn.
Pno.
Vla.
Vc.
Cb.
arco
arco
arco

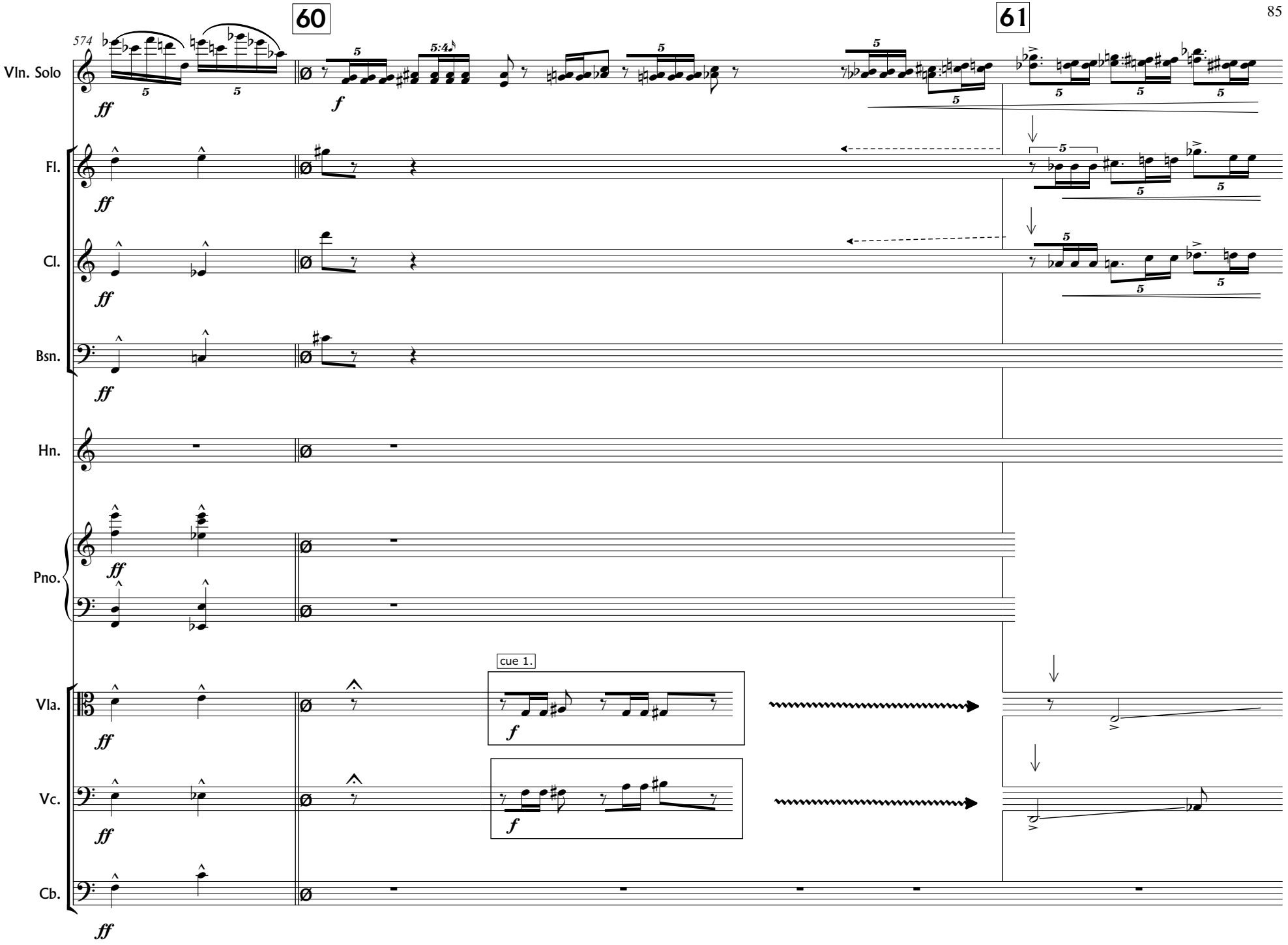

545
Vln. Solo
mf
p
Fl.
Cl.
Bsn.
Hn.
ppp
Pno.
Vla.
Vc.
Cb.

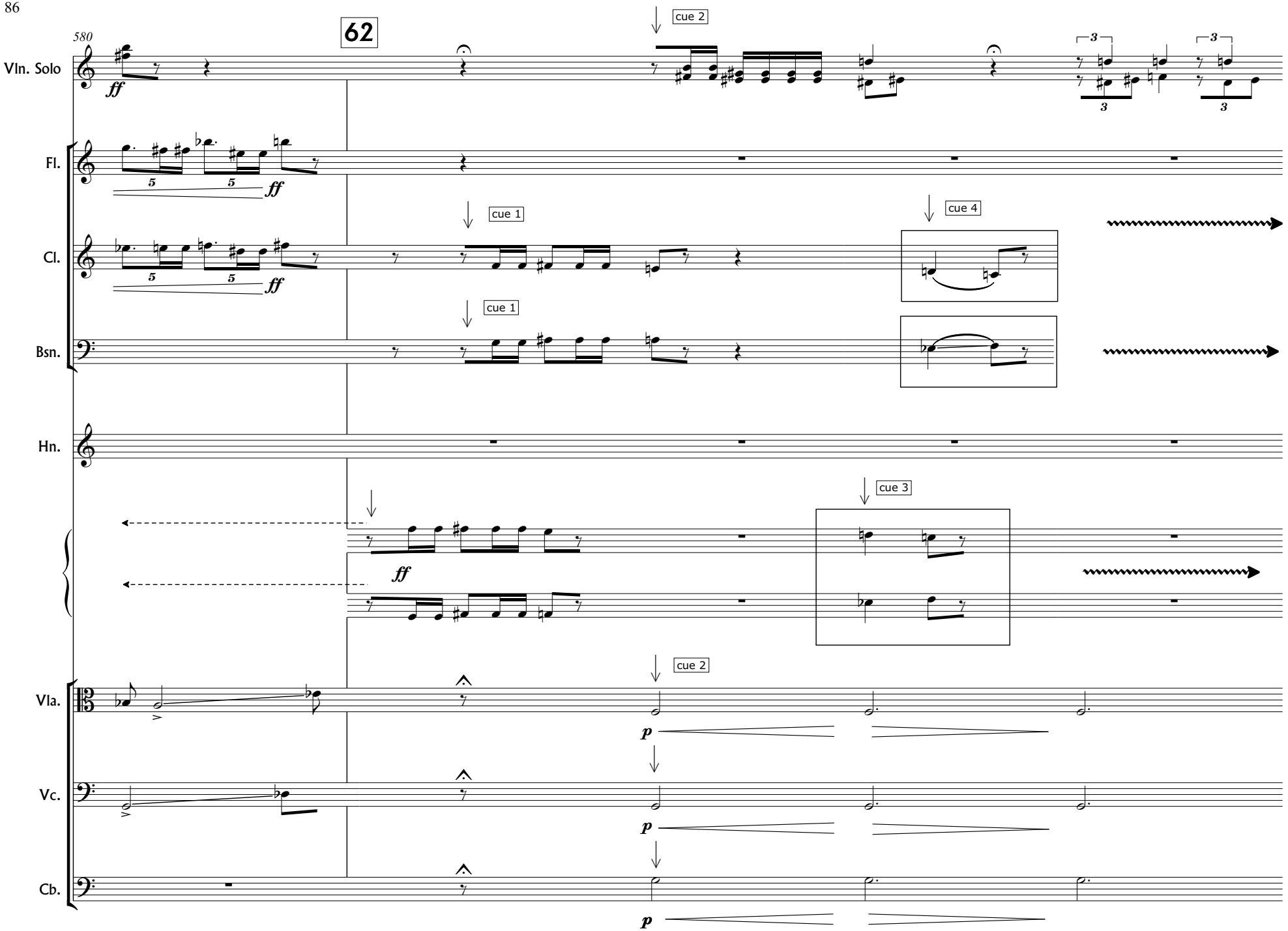

551
Vln. Solo
Fl.
Cl.
Bsn.
Hn.
Pno.
Vla.
Vc.
Cb.

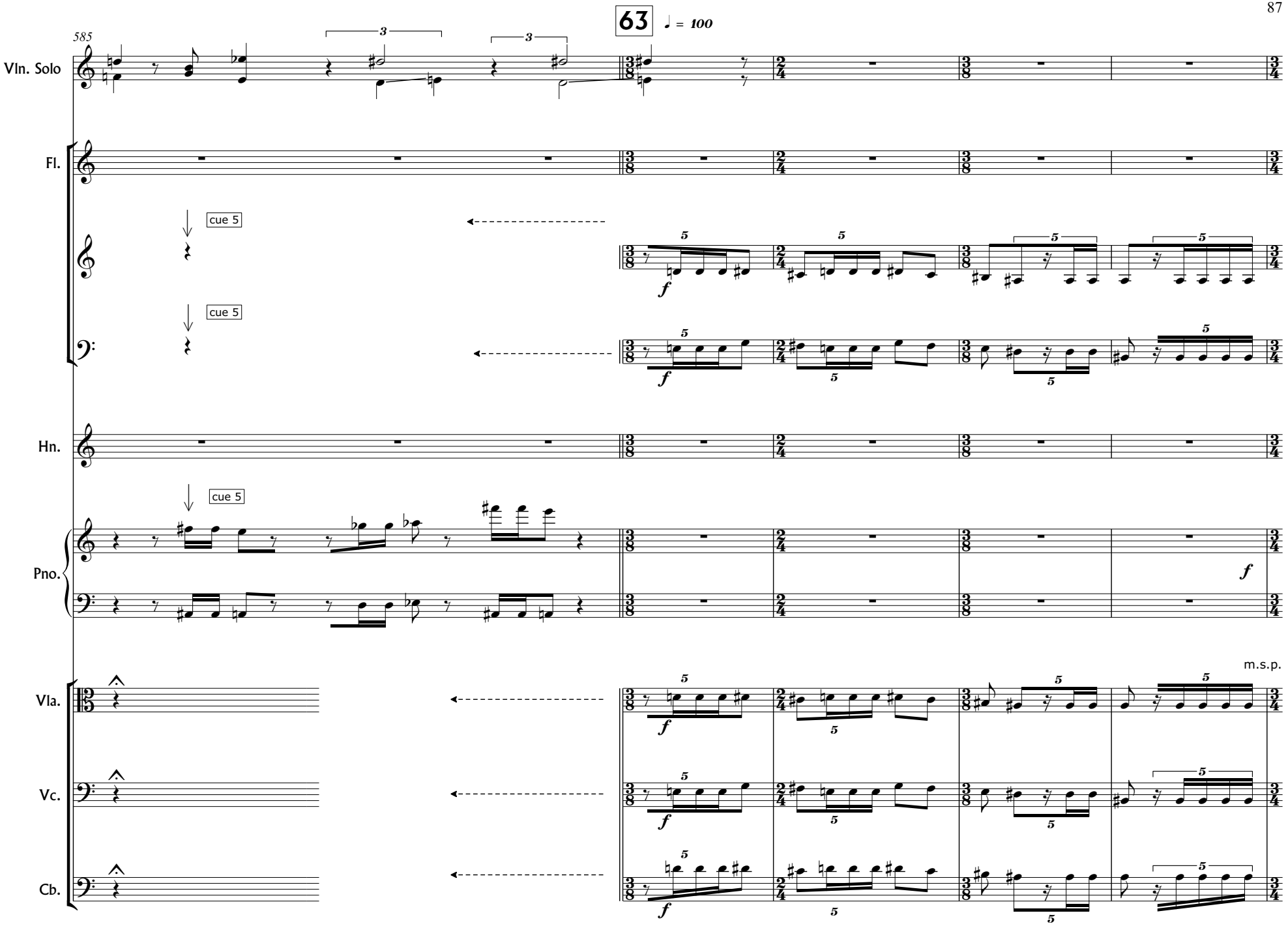

59
556
Vln. Solo
Fl.
Cl.
Bsn.
Hn.
Pno.
Vla.
Vc.
Cb.
ff
f

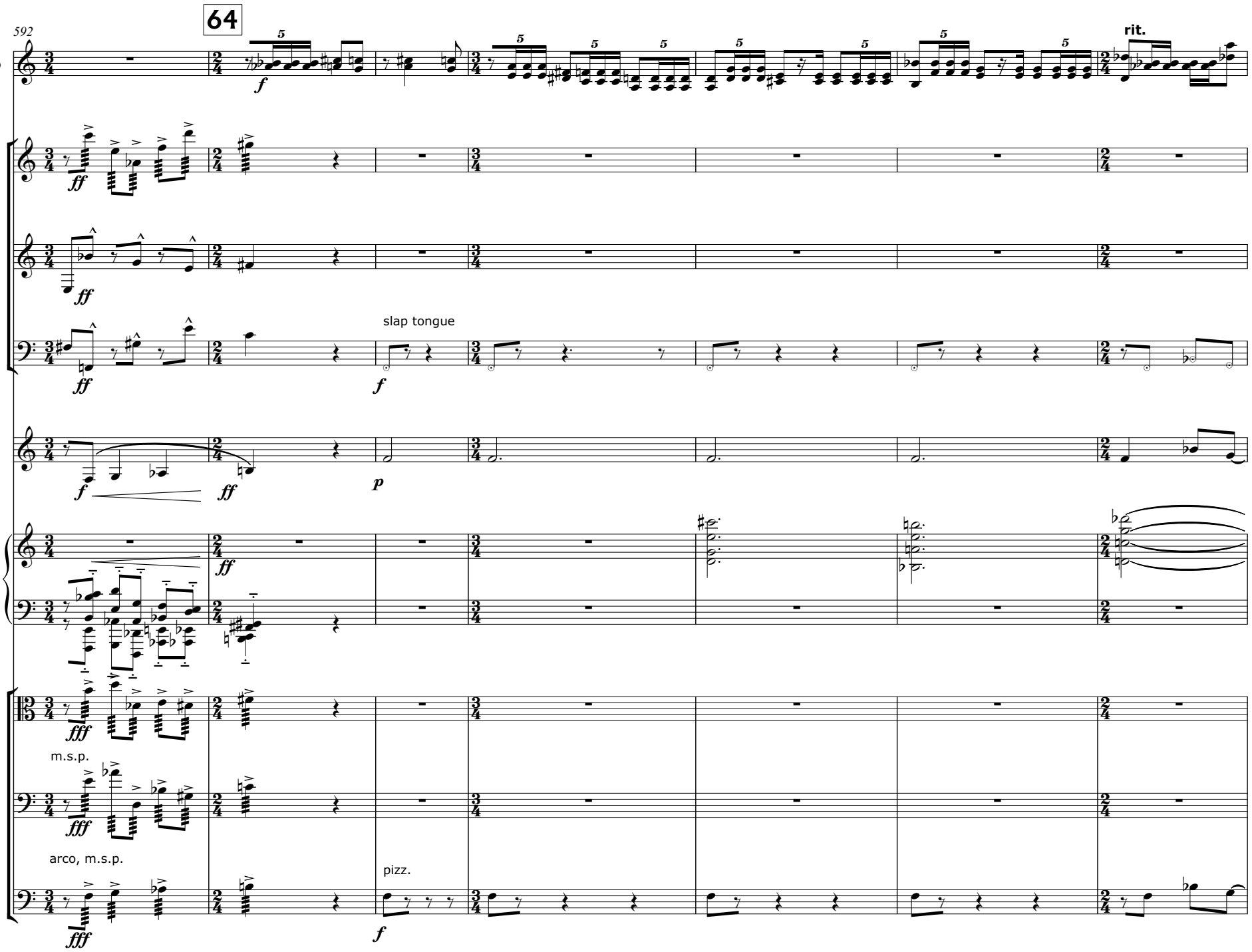

562
Vln. Solo
Fl.
Cl.
Bsn.
Hn.
Pno.
Vla.
Vc.
Cb.

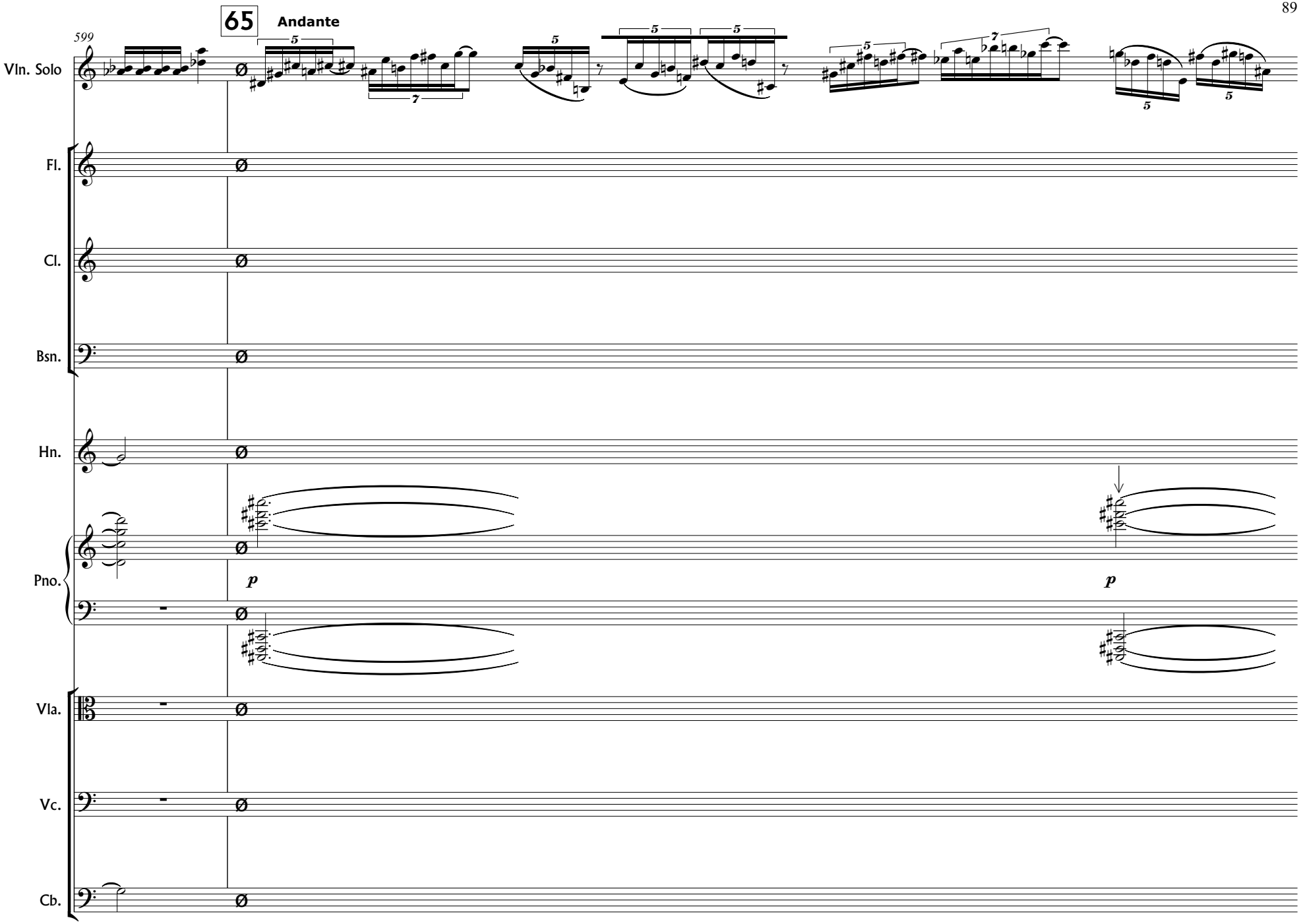

568
Vln. Solo
Fl.
Cl.
Bsn.
Hn.
Pno.
Vla.
Vc.
Cb.
3:2

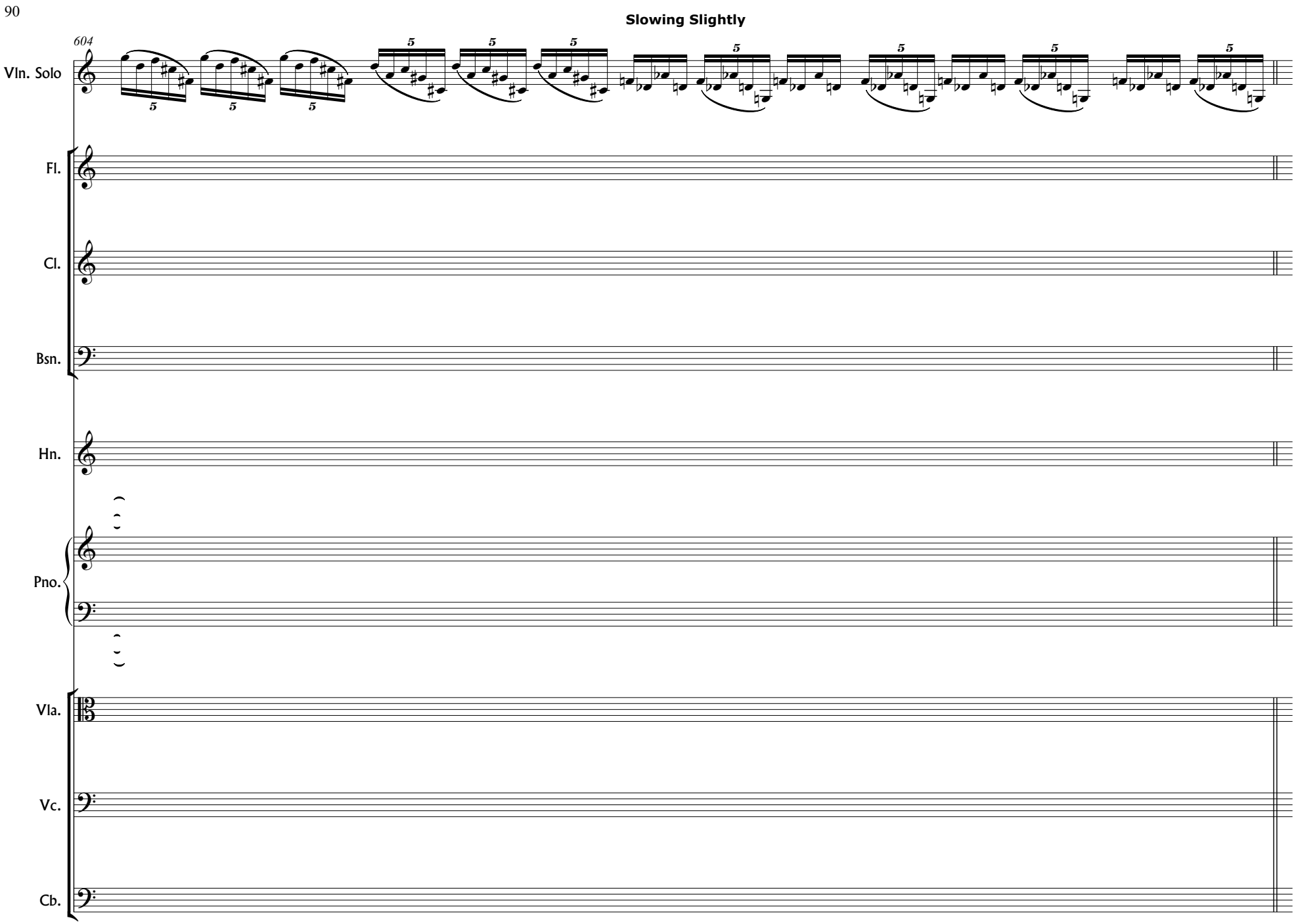

60
61
574
Vln. Solo
Fl.
Cl.
Bsn.
Hn.
Pno.
Vla.
Vc.
Cb.
cue 1.
ff
f

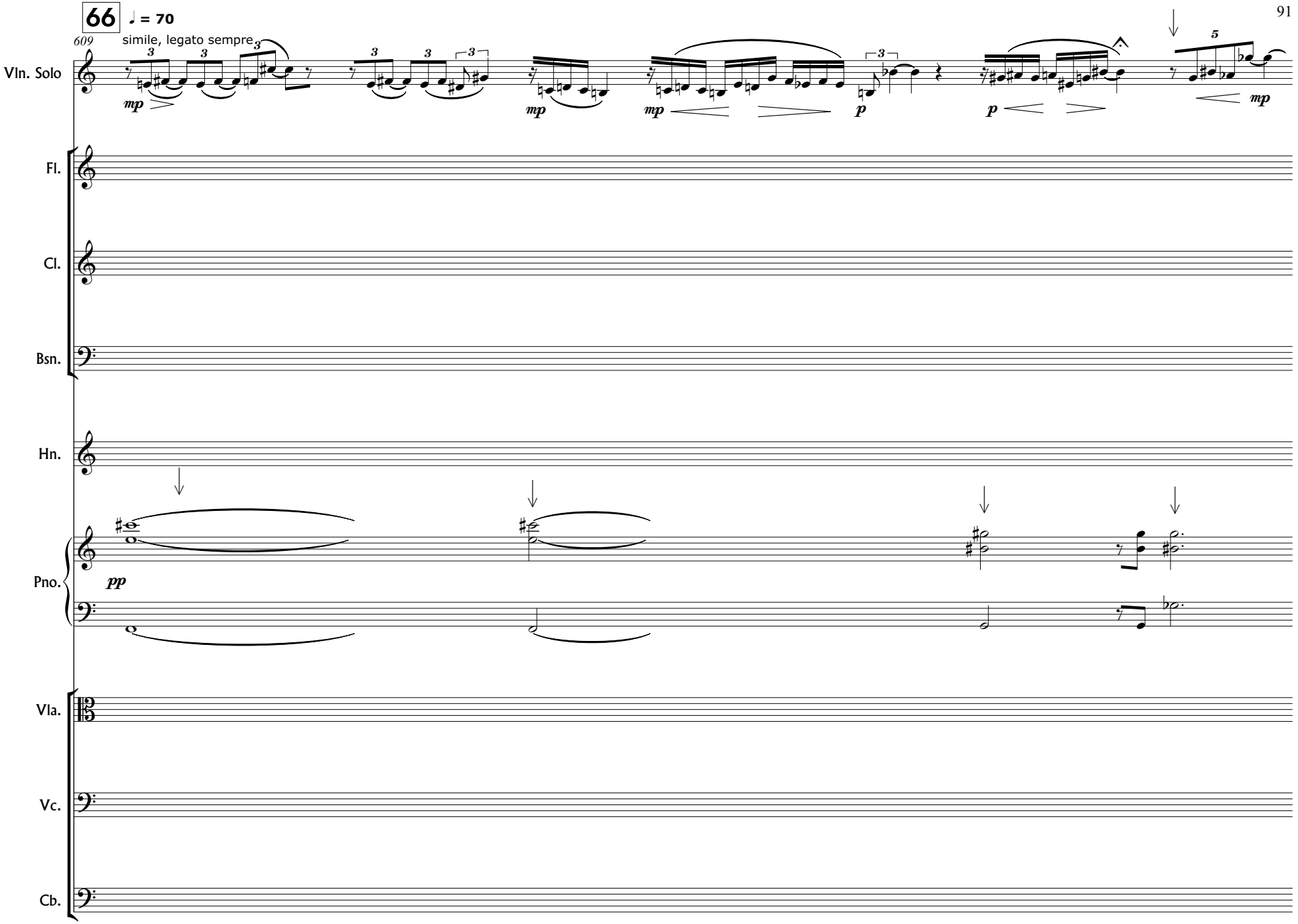

580
62
Vln. Solo
Fl.
Cl.
Bsn.
Hn.
Vla.
Vc.
Cb.
cue 1
cue 2
cue 3
cue 4
ff
p

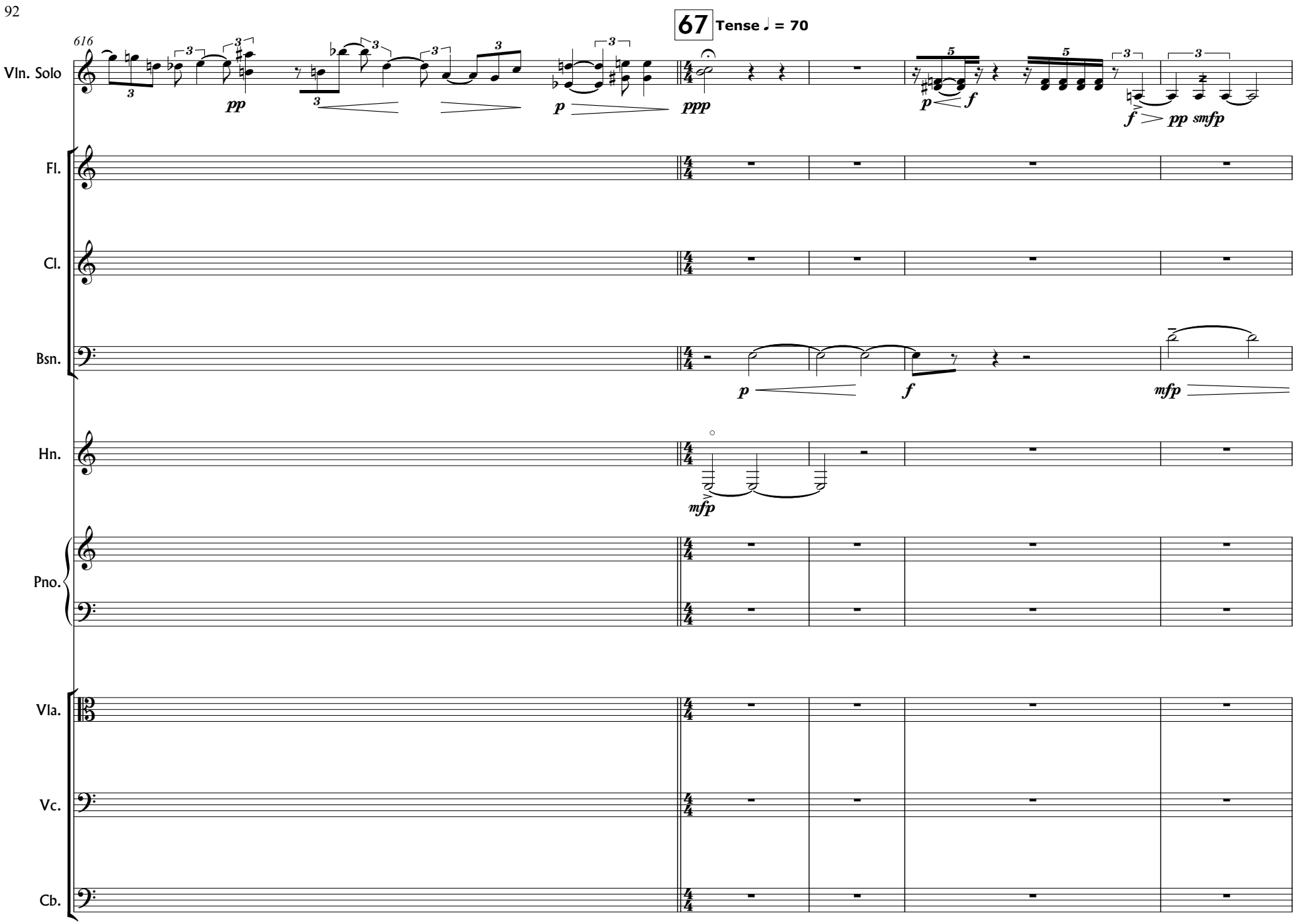

63
♩ = 100
585
Vln. Solo
Fl.
cue 5
cue 5
Hn.
cue 5
Pno.
m.s.p.
Vla.
Vc.
Cb.

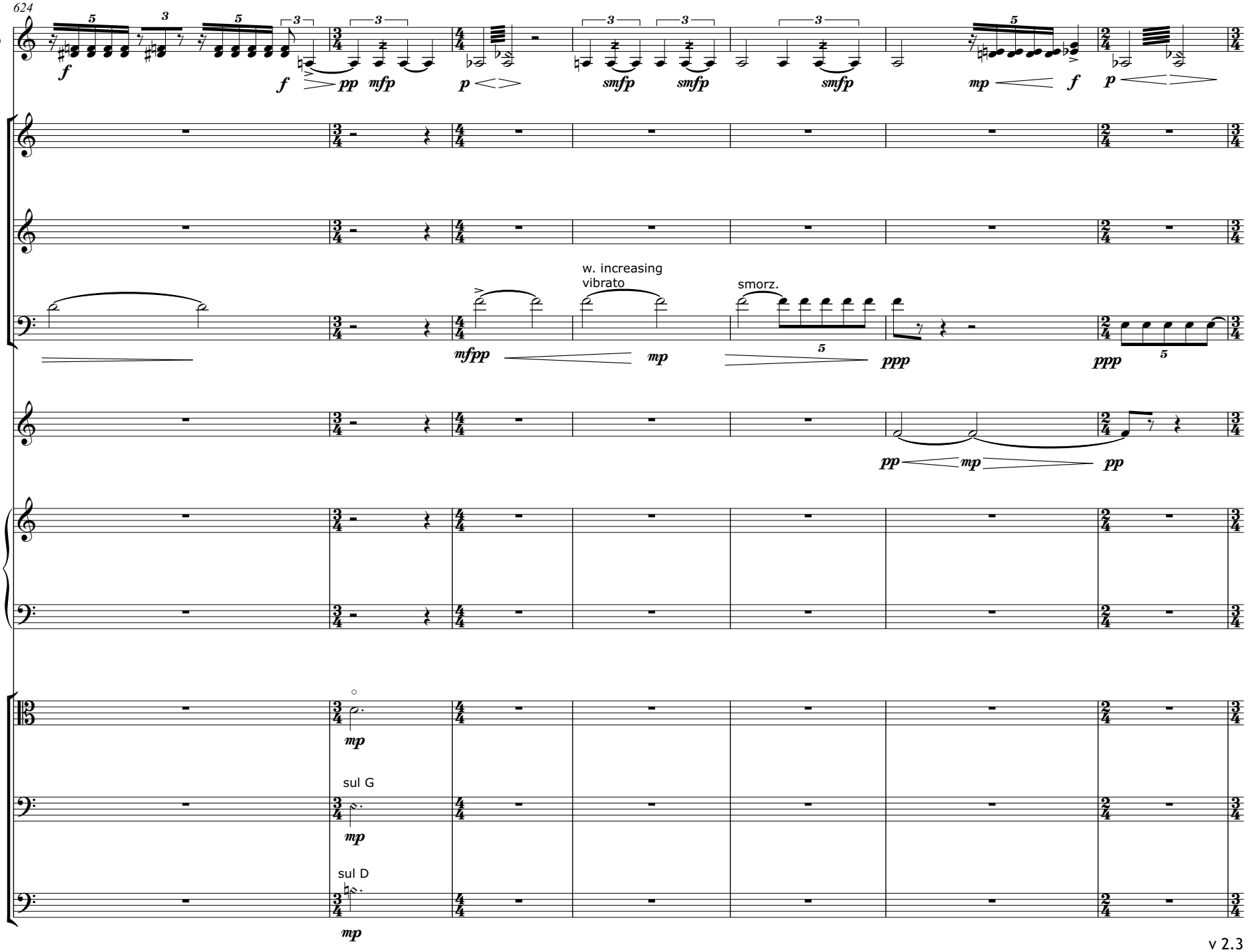

64
592
Vln. Solo
Fl.
Cl.
Bsn.
Hn.
Pno.
Vla.
Vc.
Cb.
rit.
slap tongue
m.s.p.
arco, m.s.p.
pizz.

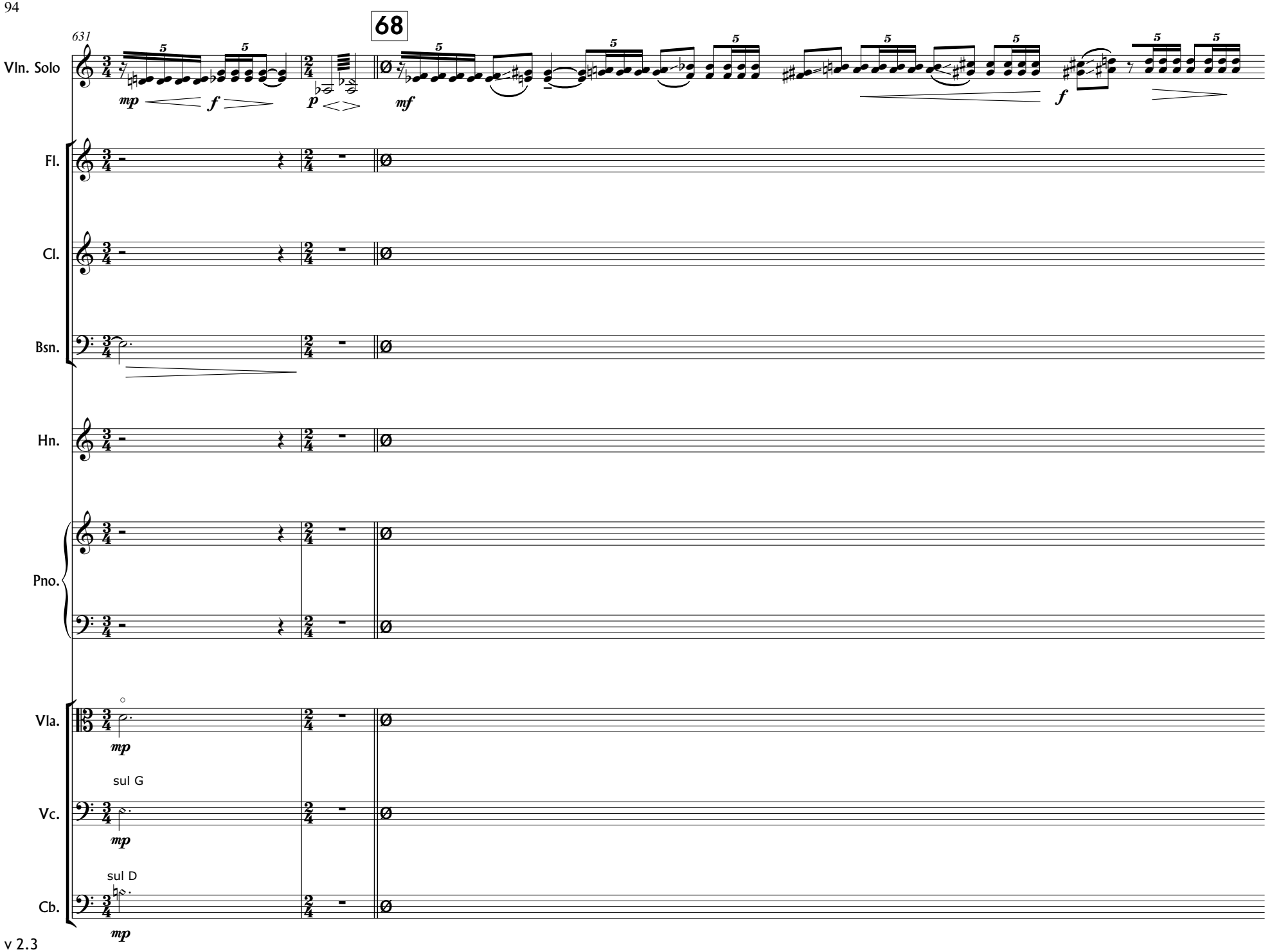

599
65
Andante
Vln. Solo
Fl.
Cl.
Bsn.
Hn.
Pno.
Vla.
Vc.
Cb.
p
p


Slowing Slightly
604
Vln. Solo
Fl.
Cl.
Bsn.
Hn.
Pno.
Vla.
Vc.
Cb.

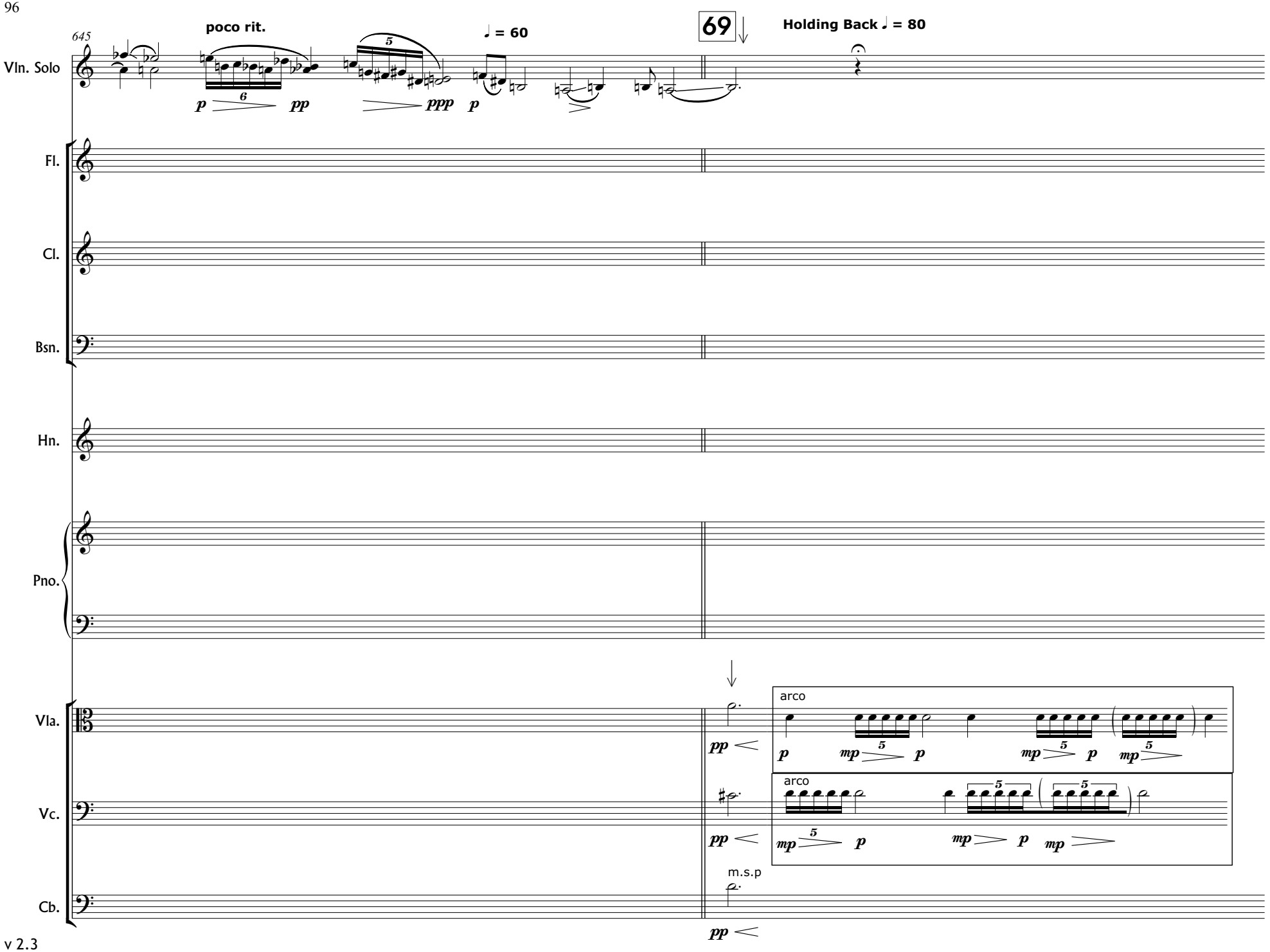

66
♩ = 70
609
simile, legato sempre
Vln. Solo
Fl.
Cl.
Bsn.
Hn.
Pno.
Vla.
Vc.
Cb.
mp
mp
mp
p
p
mp
pp

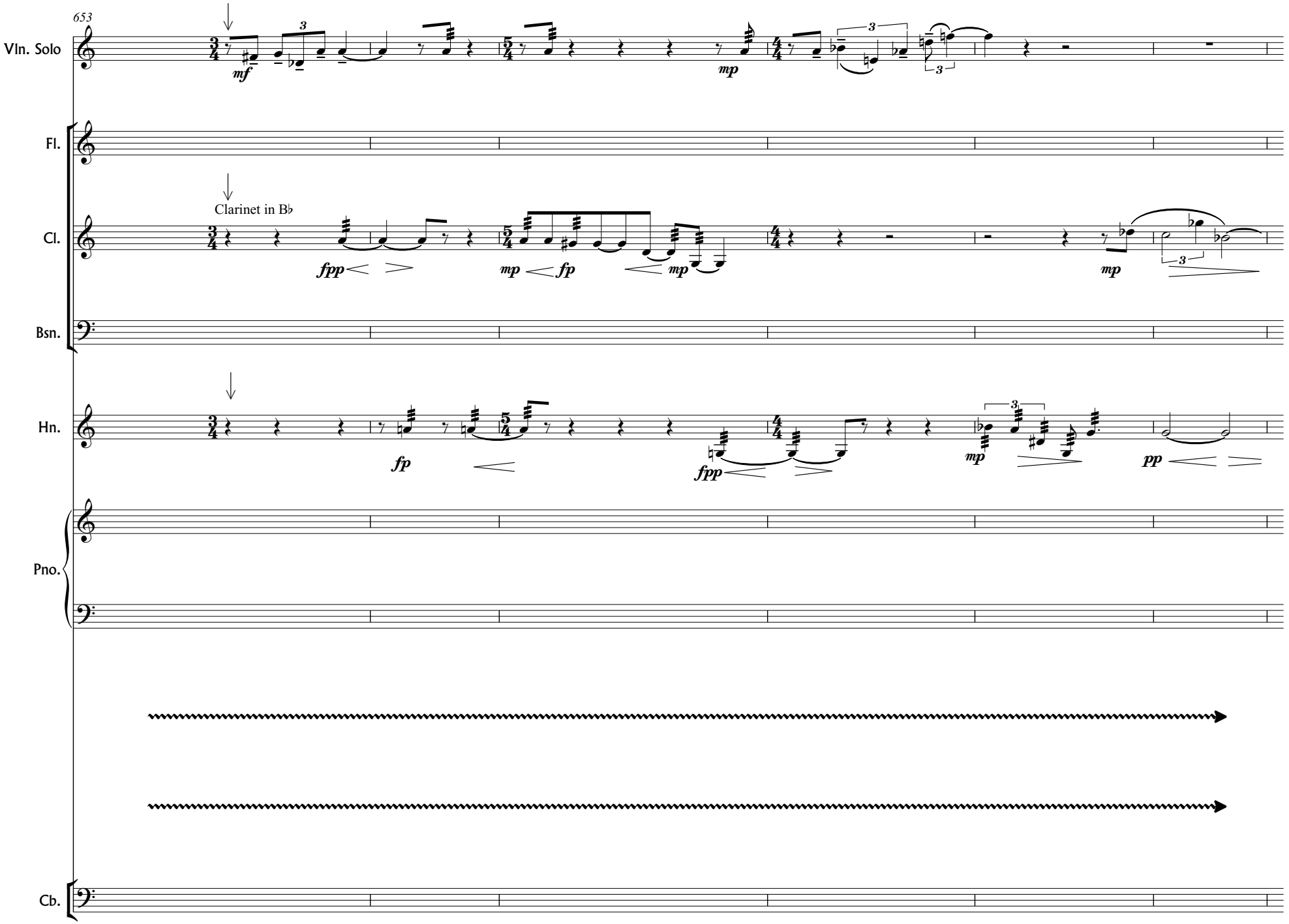

67
Tense ♩ = 70
616
Vln. Solo
Fl.
Cl.
Bsn.
Hn.
Pno.
Vla.
Vc.
Cb.
pp
p
ppp
f
pp
smfp
mfp

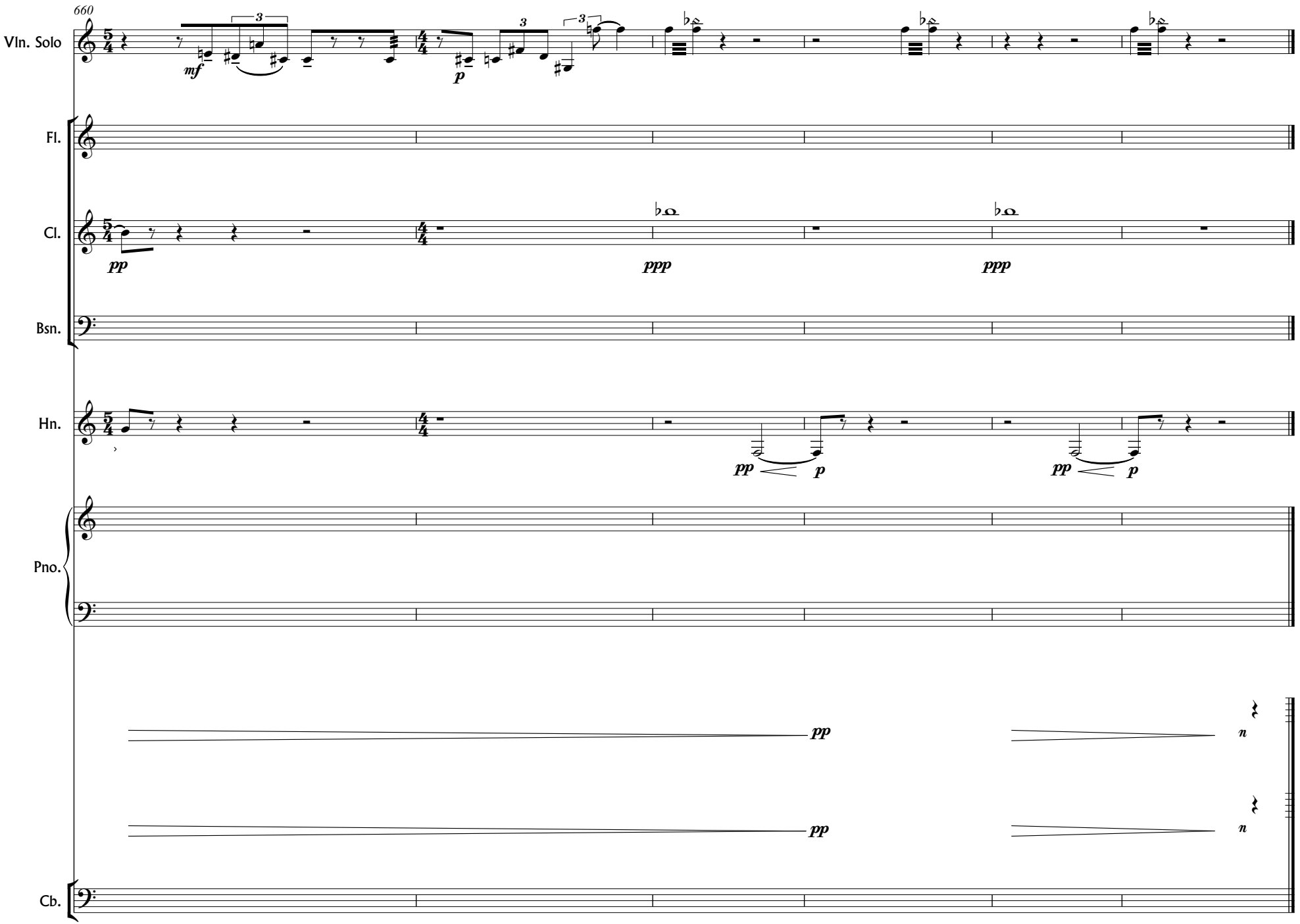

624
Vln. Solo
Fl.
Cl.
Bsn.
Hn.
Pno.
Vla.
Vc.
Cb.
w. increasing vibrato
smorz.
sul G
sul D


631
68
Vln. Solo
Fl.
Cl.
Bsn.
Hn.
Pno.
Vla.
Vc.
Cb.
sul G
sul D
mp
f
p
mf

637
Vln. Solo
Fl.
Cl.
Bsn.
Hn.
Pno.
Vla.
Vc.
Cb.
f
mp


645
poco rit.
♩ = 60
69
Holding Back ♩ = 80
Vln. Solo
Fl.
Cl.
Bsn.
Hn.
Pno.
Vla.
Vc.
Cb.
arco
arco
m.s.p


653
Vln. Solo
Fl.
Clarinet in B♭
Cl.
Bsn.
Hn.
Pno.
Cb.
mf
mp
fpp
mp
fp
mp
mp
fp
fpp
mp
pp


660
Vln. Solo
Fl.
Cl.
Bsn.
Hn.
Pno.
Cb.
mf
p
pp
ppp
n