

Above the Stars

For Chamber Orchestra

Score in C

Aileen Sweeney

(2020)



Aileen
Sweeney

Instrumentation

Above the Stars is scored for chamber orchestra, including these instruments:

2 Flutes (2nd doubling piccolo)
2 Oboes (2nd doubling cor anglais)
Clarinet 1
Bass clarinet
2 Bassoon (2nd doubling contrabassoon)

2 Horns (practice mutes required)
2 Trumpets (harmon mutes required)
2 Trombones (harmon mutes required)
1 Tuba

Percussion 1 (suspended cymbal, triangle and vibraphone. Double bass bow required.)
Percussion 2 (crotales, suspended cymbal, bass drum and marimba. Sizzler beads and double bass bow required.)
Piano (doubling celeste)
Harp

3 Violin I
2 Violin II
2 Violas
2 Cellos
2 Double basses

Programme Note

2020 sees the 250th anniversary of Beethoven's birth. It is also the year that the UK left the European Union. *Ode to Joy* from Beethoven's 9th symphony has been used as a European anthem since 1972. It expresses the ideals of a united Europe: freedom, peace and solidarity.

In 2017, members of the Scottish National Party whistled and then sang the Ode to Joy theme during a vote at The House of Commons in protest against Brexit. The theme has now become something of an anti-brexit anthem. Numerous musicians have gathered in Westminster's Parliament Square to play the melody in protest.

"Scotland's 62% vote to remain in the EU counted for nothing. Far from being an equal partner at Westminster, Scotland's voice is listened to only if it chimes with that of the UK majority. If it does not, we are outvoted and ignored." – Nicola Sturgeon

Above the Stars is a snippet of text taken from the English translation of *Ode to Joy*. It nods to the 12 stars of the European flag, the number 12 being the symbol of perfection and entirety.

Written as part of The London Philharmonic Orchestra's Young Composers' Scheme 2019/20 for the London Philharmonic Orchestra, Foyle Future Firsts and conductor James MacMillan.

Duration

c. 7-8 minutes.

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Performance Directions

General:

A strathspey is a Scottish dance tune which is characterised by the "Scotch Snap" rhythmic feature (short notes before dotted notes.) Though played at a slower pace, it is similar to a reel and has a very strong pulse. In traditional playing, the scotch snap is emphasised for expression. The strathspey was originally written for fiddle and is named after the Strathspey region in the Highlands of Scotland.

"Hauptstimme" and "Nebemstimme" markings are used to show the echo effect created in the opening section between different instruments. It is also used to show what voices should be heard most prominently within busier textures.

H[^] - shows a primary voice.

N[^] - shows a secondary voice.

Woodwind:

Timbral trills are notated with a trill sign to the same note bracketed, meaning that the player should find an alternative fingering for the note and trill between the two resulting in microtonal differences.

All lip falls should be played using embouchure/breath as opposed to using fingerings to create a glissando effect.

Slap Tongue has been abbreviated to S.T.

Cross head notation shows that an unpitched air sound should be played. A higher sounding air pitch should be made if possible.

Brass:

Cross head notation shows that an unpitched air sound should be played. A higher sounding air pitch should be made if possible.

Percussion:

Cross head notation for the suspended cymbal shows that it should be scraped.

Cross head notation in tuned percussion shows that it should be played using a double bass bow.

Harp:

Harmonics are written to show the string the harmonic should be played on with it to sound an octave higher. The arpeggiated figures at Letter E onwards should be played freely throughout the bar with rubato though not straying too far from the semiquaver speed.

Piano:

Cross head notation at Letter A shows that the notes are to be "strummed" on the strings inside the piano using the fingers. In preparation for the strumming of the chord, the chord must be played silently and held down with the sostenuto pedal before the chord can be "strummed."

Strings:

Sul Tasto: S.T

Sul Pont: S.P

Directional Arrows: Move smoothly from one technique to another.

Tremolando are not measured and they are notated in a way to show the general fluctuation in speed. Please note the S.P tremolando are faster than S.T.

Glissandi should be played for the full duration of the given note so that microtonal differences can be heard.

Free bowing can be used in long held notes.

Above the Stars

Like a strathspey
♩ = 55-60

for The London Philharmonic Orchestra and Foyle Future Firsts

Aileen Sweeney (b. 1994)

The score is divided into two systems, each with a 6/4 time signature. The first system includes Piccolo, Oboe 1, Bass Clarinet in Bb, Bassoon 1, Bassoon 2, Percussion 1 (Suspended Cymbal, Triangle), Percussion 2 (Crotales), Harp, and Celeste. The second system includes Violin 1 (a, b, c), Violin 2 (a, b), Viola 1, Viola 2, Violoncello 1, Violoncello 2, and Contrabass (section). The score features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *pp*, *f*, *ff*, *p*, *mf*, and *mp*. Performance instructions include *Sempre L.V.*, *Non Vib.*, and *Normal Vib.*. The piece concludes with a *ff* dynamic marking.

Fl. 1 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$
Picc.
Ob. 1
C. A.
Cl. 1
B. Cl.
Bsn. 1
Bsn. 2
Tpt. 1
Tbn. 1
Tbn. 2
Perc. 1
Perc. 2
Hp.
Vln. 1 (a)
Vln. 1 (b)
Vln. 1 (c)
Vln. 2 (a)
Vln. 2 (b)
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.

pp
pp \leftarrow *p*
Norm.
mp
H
mf
mf
f
Harmon Mute (Stem Removed)
pp \leftarrow *p*
Harmon Mute (Stem Removed)
pp \leftarrow *p*
mf
f
Suspended Cymbal
mf
mf
mf
ff
 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$
H
mf
Normal Vib.
N
mf
Normal Vib.
N
mf
H
mf
H
mf
arco
mf
f

11 $\frac{3}{4}$ $\frac{4}{4}$

Fl. 1 *pp*

Picc. *pp*

Ob. 1 *p*

Cl. 1 *pp*

B. Cl. S.T. *pp* Norm. *p*

Bsn. 1

Bsn. 2

Hn. 1 Practice Mute *pp* Remove Mute

Hn. 2 Practice Mute *p*

Tbn. 1 (Muted) *p*

Perc. 1 Triangle *f*

Perc. 2 *f*

Hp. *f*

Cel. *f*

Vln. 1 (a) *ff* *pp*

Vln. 1 (b) *ff* *pp*

Vln. 1 (c) *ff* *pp*

Vln. 2 (a) *ff* Normal Vib. *mf*

Vln. 2 (b) *ff* Normal Vib. *mf*

Vla. 1 *ff* Normal Vib. *mf*

Vla. 2 *ff*

Vc. 1 *ff* H *mf*

Vc. 2 *ff* N *mf*

Cb. *ff*

A

Fl. 1

Picc.

Ob. 1

Cl. 1

B. Cl.

Bsn. 1

Bsn. 2

Hn. 2

Tbn. 1

Tba.

Perc. 1

Perc. 2

Hp.

Cel.

3/4 3/8 5/4 3/4 4/4

pp

mf

f

ff

p

mp

N

S.T.

To Obsn.

(Remove Mute)

Suspended Cymbal

Triangle

To Vib.

Vibraphone. Bowed. L.V.

Bowed. L.V.

A

Vln. 1 (a)

Vln. 1 (b)

Vln. 1 (c)

Vln. 2 (a)

Vln. 2 (b)

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

3/4 3/8 5/4 3/4 4/4

f

ff

p

mp

N

H

Non Vib.

Subtly rock between quarter tone sharp/flat to create unsettling feel.

arco

Divisi.

ppp

26

Fl. 1

Ob. 1

C. A.

Cl. 1

B. Cl.

Bsn. 1

Cbsn.

3/4

3/8

3/4

N

f

N

mp

p

N

mp

mf

pp

H

f

N

mp

Perc. 1

Perc. 2

Hp.

Cel.

Simile

To Cym.

mf

mf

Vln. 1 (a)

Vln. 1 (b)

Vln. 1 (c)

Vln. 2 (a)

Vln. 2 (b)

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

3/4

3/8

3/4

N

mp

p

N

mf

N

mp

Harm. Gliss.

pp

Harm. Gliss.

pp

N

mf

mp

p

pp

Harm. Gliss.

pp

N

pp

mf

mp

H

f

N

p

H

f

N

mf

Harm. Gliss.

pp

N

p

H

f

N

p

Harm. Gliss.

pp

B
4/4

3/4

2/4

B. Cl. *mf* 3

Bsn. 1 *mf* 3

Perc. 1 *mp* Suspended Cymbal

Hp. *pp* Bisbigliando. Shimmering Effect.

B
4/4

3/4

2/4

Vln. 1 (a) *pp* *f* H

Vln. 1 (b) *pp* Sul Pont. Shimmering Effect.

Vln. 1 (c) *pp* Sul Pont. Shimmering Effect.

Vln. 2 (a) *pp* *f* H

Vln. 2 (b) *pp* Sul Pont. Shimmering Effect.

Vla. 1 *pp* *f* H

Vla. 2 *p* *mp* *mf* *f* H

Vc. 1 *p* *mp* *mf* *f* *mf* 3

Vc. 2 *pp* Sul Pont. Shimmering Effect. *mf* 3

Cb.

34 **4/4** **5/4** **2/4** N

Fl. 1 *mf* *mp* H *mf*

Picc. *mf* *mp* *mf*

Ob. 1 *mf* *mp*

C. A. *mf* *mp*

Cl. 1 *mf* *mp*

B. Cl. *f* *mp*

Bsn. 1 *f* *mp*

Cbsn. *mf* *mp*

Hn. 1 N Open *mf*

Hn. 2 H Open *f*

Tpt. 1 N (Muted) *mf*

Tpt. 2 H (Harmon Mute (Stem Removed)) *f*

Tbn. 1 Open. *mf* *mp*

Tbn. 2 *mf* *mp*

Tba. *mf* *mp*

Perc. 1 *f* To Vib.

Perc. 2 *f* *mf*

Hp. *f* *mf*

Cel. *f* *mf*

Vln. 1 (a) **4/4** **5/4** **2/4** *fff* *f* *mf*

Vln. 1 (b) Norm. *f* *mf*

Vln. 1 (c) Norm. *f* *mf*

Vln. 2 (a) *fff* *f* *mf* H *f*

Vln. 2 (b) Norm. *f* *mf* N *f*

Vla. 1 *ff* *mf*

Vla. 2 *ff* *mf*

Vc. 1 *f* *mf*

Vc. 2 Norm. *f* *mf*

Cb. *f* *mf*

Pages have been removed from this perusal score. If you would like to see the full score, feel free to get in touch on aileensweeney5@gmail.com