

Phislyas

For Small Ensemble

Score

James Albany Hoyle

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(2016)

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Phislyas was commissioned by the Richmond Concert Society as part of the Mary Ryan Richmond Concert Society Composition Award.

It was first performed by Ensemble Adesso
at St Mary the Virgin Church, Twickenham on the 12th of July, 2016.

Duration c. 17 minutes

Instrumentation

Flute (= Piccolo, Bass Flute)

Bass Clarinet

Violin

Cello

The score is notated at sounding pitch, except:

Piccolo sounds one octave higher
Bass Flute sounds one octave lower

Performance Directions

" *ff* " = Dynamics in inverted commas denote a performed dynamic, though the resultant dynamic may be significantly quieter according to the given technique.

Ord. = Ordinary point of contact

ST = Sul Tasto

SP = Sul Ponticello

♯ = 1/4 tone sharp

♯♯ = 3/4 tone sharp

♭ = 1/4 tone flat

♭♭ = 3/4 tone flat

'Air Noise' indicates a pitchless noise sound, though the specified pitch should be fingered nonetheless.

Accidentals apply throughout the bar.

Some cautionary accidentals have been added to aid reading.

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Phislyas

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1. General Prologue: Ockeghem's *Missa Prolationum*

Gently Flowing, ♩ = 50 - 60

Flute

Bass Clarinet in B $\flat$

Violin

Cello

pp *p* *pp*

pp *p* *pp*

p *pp* *mp* *p* *pp*

pp *p* *pp*

Fl.

B. Cl.

Vln.

Vc.

p *pp* *mp*

p *pp* *mp*

p *pp* *ppp* *pp* *ppp* *pp* *p*

p *pp* *pp* *mp*

10

Fl.

B. Cl.

Vln.

Vc.

pp *p* *pp* *mp* *p*

pp *mp* *p* *pp*

pp *pp* *ppp* *pp* *p* *pp*

pp *p* *mp* *p* *mp* *p*

14

Fl.

B. Cl.

Vln.

Vc.

mp *pp* *p* *pp*

mp *pp* *p* *pp*

mp *p* *pp* *p* *mp* *pp*

f *mp* *pp* *p* *pp*

To Picc.

SP

A

With motion, ♩ = 92 - 100

18

Fl.

B. Cl.

Vln.

Vc.

p silky

Pizz.

mf *pp* *p*

24

Fl.

B. Cl.

Vln.

Vc.

Piccolo

fp

mf *p* *mp* *pp* *p*

Arco

fp

mf *p* *mp* *p* *p*

29

Picc.

B. Cl.

Vln.

Vc.

pp *pp* *mp* *p*

pp *mp* *p*

34 **B**

Picc. *p* *tr* *(•) (•)*

B. Cl. *p*

Vln. *p* *harm. gliss.*

Vc. *p* *p*

39

Picc. *fp*

B. Cl. *mp*

Vln. *SP* *fp*

Vc. *mp* *p*

44 **C**

Picc. *p*

B. Cl. *pp*

Vln. *fp* *pp* *Poco SP, Flautando*

Vc. *pp*

49

Picc.

B. Cl.

Vln.

Vc.

pp

(Let ring)

pp

Arco

p

55

Picc.

B. Cl.

Vln.

Vc.

pp

(Let ring)

pp

60

Picc.

B. Cl.

Vln.

Vc.

p

Slap Tongue

p

pp

pp

To B. Fl.

66

Picc. *pp*

B. Cl. *pp* (ST) *pp*

Vln. *p* *pp*

Vc. (LH Pizz) *pp*

71 **E**

Picc.

B. Cl.

Vln. Poco SP *ppp, brittle* SP Poco SP *ppp, brittle* SP Poco SP

Vc. Poco SP *ppp, brittle* Molto SP SP *ppp* || Poco SP

77

Picc.

B. Cl.

Vln. *ppp* Molto SP Poco SP

Vc. Molto SP LH Half-Pressure Poco SP *ppp*

82

Picc.

B. Cl.

Vln.

Vc.

Molto SP → SP

LH Half-Pressure

Poco SP

Molto SP → Molto ST

p *pp* *ppp*

→ Molto SP

→ Poco SP

p *pp* *ppp*

F

Bass Flute

Very breathy tone

88

B. Fl.

B. Cl.

Vln.

Vc.

ppp, sotto voce

p, cantabile

ST, Flautando

ppp, sotto voce

ST, Flautando

ppp, sotto voce

p

94

B. Fl.

B. Cl.

Vln.

Vc.

mp *p* *mp* *p*

99

B. Fl. Air Noise

B. Cl. Air Noise

Vln. ON Bridge

Vc. ON Bridge

G Tempo I, ♩ = 50 - 60

105

B. Fl. Ord.
 p *mp* *p*

B. Cl. Ord.
 p *mp* *p*

Vln. Ord.
 p *mp* *mp* *p*

Vc. Pizz
 p *mp* *p*

110

B. Fl. 8
 mf *p* *p*

B. Cl. 8
 p *mp*

Vln. 8
 mp *p* *mp*

Vc. 8
 p *mp* *p*

113

B. Fl. *mp* *p* *mp*

B. Cl. *p* *p*

Vln. *p* *mp* *p* *mp* *p*

Vc. *p* *mp* *p*

116

B. Fl. *p* *mp* *p* *p* *mp* *p*

B. Cl. *mf* *p* *mp* *p* *mp* *p*

Vln. *mf* *p* *mp* *mp* *p*

Vc. *mf* *p* *mp* *p*

120

B. Fl. *mp* *mp* *mf* *p*

B. Cl. *mp* *p* *mf* *p*

Vln. *mf* *p*

Vc. *mf* *p*

2. The Canon's Prologue

"Whan I hadde longe avysed me,
I deemed hym som chanoun for to be."

Meditative, ♩ = 50

124 Ord. → Air Noise Breathy → Ord. → Breathy → Air Noise

Bass Flute

Bass Clarinet in B $\flat$

127 Breathy → Ord. ✓

B. Fl.

130 → Air Noise

B. Fl.

132

B. Fl.

135 Breathy → Ord.

B. Fl.

B. Cl.

138

B. Fl.

f *mf* *p* *mf*

Slap Tongue

B. Cl.

f *pp* *mf* *pp* *p* *p*

140

B. Fl.

p *mf* *p* *mp* *p*

B. Cl.

pp *fp* *pp*

142

B. Fl.

mf *p* *3* *f* *pp*

Breathy → Ord.

B. Cl.

p *f* *3* *pp*

144

B. Fl.

p *mf* *pp*

B. Cl.

p *mf* *pp*

3. The Sea Captain's Tale

"Ne phislyas, ne termes queinte of lawe,
Ther is but litel Latyn in my mawe!"

Flowing, ♩ = 112

146

Bass Clarinet in B $\flat$

Violin

Cello

Pizz III

Arco, Poco SP

harm. gliss.

(Let Ring)

pp p pp

3 3 3 3 3 3 3 3

149

B. Cl.

Vln.

Vc.

3 3 3 3 3 3 3 3

153

B. Cl.

Vln.

Vc.

3 3 3 3 3 3 3 3

J

p pp

I II

157

B. Cl. *p* *pp* *pp*

Vln.

Vc. I II I II

161

B. Cl. *pp*

Vln. *pp*

Vc. *pp*

K

165

B. Cl. *pp* *p* *pp*

Vln.

Vc. *p* *pp*

169

B. Cl.

Vln.

Vc.

pp *p* *pp*

173

B. Cl.

Vln.

Vc.

mp *pp* *pp* *mp* *p*

L

177

B. Cl.

Vln.

Vc.

pp *mf* *pp* *f* *p*

181

B. Cl.

pp *mf*

Vln.

fp *fp* *fp* *fp* *fp* *fp* *fp*

Vc.

pp *mf* *pp*

M

185

B. Cl.

p *p*

Vln.

fp *fp* *fp* *fp* *fp* *fp* *fp* *fp* *fp* *fp*

Vc.

fp *fp* *mf* *pp* *fp* *fp* *fp* *fp* *fp* *fp* *fp*

189

B. Cl.

pp *p*

Vln.

fp *fp* *fp* *fp* *fp* *fp* *fp* *fp* *fp* *fp* *fp*

Vc.

fp *fp* *fp* *fp* *fp* *fp* *fp* *fp* *fp* *fp* *fp*

4. The Tale of Sir Topaz

"And I yow telle in good certayn,
He hadde a semely nose."

Spritely, ♩ = 160

193 **Piccolo** *f* *sfz* flz.

Violin *f*

Cello *f*, aggressive *sfz* *sim.*

Pizz (Bow down)

3

accel. (♩ = 200) Suddenly held back, ♩ = 120 accel.

197 **Picc.**

Vln. *Sul G*

Vc.

3

N Tempo I,
♩ = 160

202 **Picc.** *sfz* *sfz*

Vln.

Vc. *sfz* *sfz*

207

Picc. *sfz*

Vln.

Vc. *sfz*

Measures 207-210. Piccolo (Picc.) has a trill on G5 marked *sfz*. Violin (Vln.) and Violoncello (Vc.) have rests. Measures 208-210 show melodic lines for Picc. and Vln. with various accidentals and dynamics.

211

Picc. *sfz*

Vln.

Vc. *sfz*

Measures 211-214. Piccolo (Picc.) has a melodic line with a trill on G5, marked *sfz*. Violin (Vln.) and Violoncello (Vc.) have rests. Measures 212-214 show melodic lines for Picc. and Vln. with various accidentals and dynamics.

215

Picc.

Vln. *Sul G*

Vc.

Measures 215-218. Piccolo (Picc.), Violin (Vln.), and Violoncello (Vc.) all have melodic lines with triplets. Vln. is marked *Sul G*. Measures 216-218 show melodic lines for Picc. and Vln. with various accidentals and dynamics.

Suddenly held back,
♩ = 120 accel.

(♩ = 132)

219

Picc. *sfz*

Vln. *sfz*

Vc. *sfz*

(♩ = 200)

P Suddenly held back,
♩ = 120 accel.

223

Picc. *mf* — *ff*

Vln. *mf* — *ff*

Vc. *mf* — *ff*

Tempo I,
♩ = 160

Suddenly held back,
♩ = 120 accel.

Tempo I,
♩ = 160

228

Picc. *sfz* — *mf* — *ff* — *sfz* — *ff* — *sfz*

Vln. *mf* — *ff*

Vc. *sfz* — *mf* — *ff* — *sfz* — *ff* — *sfz*

Q accel.

234

Picc. *f*

Vln. *f*

Vc. *f*

(♩ = 180)

238

Picc.

Vln.

Vc.

(♩ = 200) Suddenly held back,
♩ = 120 accel.

242

Picc. *ff* *f*

Vln. *ff* *ff* *f*

Vc. *ff* *ff* *f*

Tempo I,
♩ = 160 molto rit.

246

Picc. *ff*

Vln. *ff*

Vc. *ff*

R a Tempo

250

Picc. *ff* *sfz* *sfz*

Vln. *ff* *Sul G* *sfz*

Vc. *ff* *sfz* *sfz* *sfz*

255

Picc. *sfz*

Vln.

Vc.

Attacca

5. The Host's Retort

"By god, quod he, for pleylnly, at a word,
That drasty rymyng is nat worth a toord!"

Violent, ♩ = 132

259

Piccolo

Bass Clarinet in B $\flat$

Violin

Cello

Growling

Ord.

Pizz

ff

ff

ff

264

Picc.

B. Cl.

Vln.

Vc.

S

268

Picc.

B. Cl.

Vln.

Vc.

Arco

ff

LH Pizz
+
Pick up bow

(Pizz)

273

Picc.

B. Cl.

Vln.

Vc.

Arco, Poco SP

Col Legno Battuto

p *ff* *ff* *p* *ff*

3 5

277

Picc. *f*

B. Cl. *ff* *ff* *ff* *p* *f* *p* $\leq$

Vln. *ff* *ff* *p* *ff*

Vc. *ff* *p* $\leq$ *ff* *ff* *p* *f* $\leq$ *p*

T

282

Picc. *f*

B. Cl. *ff* *p* $\leq$ *ff* *f* $\leq$ *ff*

Vln. *f* $\leq$ *p* *p* $\leq$ *ff* *p* $\leq$ *ff* *ff* Col Legno Battuto

Vc. *p* $\leq$ *ff*

291

Picc.

B. Cl.

Vln.

Vc.

p *ff* *p* *ff* *ff* *p*

5 3 5

295

Picc.

B. Cl.

Vln.

Vc.

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

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

6. Intermezzo

Meditative, ♩ = 50

299

Flute

ppp

pp

Bass Clarinet in B $\flat$

ppp

pp > ppp

Violin

Muted, ST → Poco SP → ST

ppp

Cello

Muted, S.T.

ST → SP

ppp

pp

303

Fl.

pp

ppp

mp

pp

B. Cl.

pppp (echo tone)

ppp

Vln.

SP

p

ppp

pp

mp

ppp

Vc.

On Bridge (Air Noise)

Pizz.

mp

Arco, ST

V

306

Fl. *p* *ppp* *pp* *p*

B. Cl. *pppp* *pp* *pppp* (Timbre Trill)

Vln. *p* *ppp* *ST*

Vc. Pizz *mp* Arco, SP *Molto SP* Pizz *mp*

309

Fl. *pp* *p* *p*

B. Cl. *pppp* *p* *pp* *fp* *pppp* Split Tone

Vln. *p* *pp* *mf* *f* *ppp* *mf* Poco SP *SP*

Vc. Arco, *Molto SP* Pizz *p* *mf* *ppp* *p* *fp* *ppp* *mf* Arco, *Molto SP*

W

312

Fl.

B. Cl.

Vln.

Vc.

ST → SP (III) → ST → SP

Arco, ST → SP

Pizz

Arco, SP

Pizz

Arco

p *pp* *pppp* *mf*

315

Fl.

B. Cl.

Vln.

Vc.

Molto SP

Poco SP

Pizz

p *pp* *pppp* *mf* *mp*

318

Fl.

B. Cl.

Vln.

Vc.

mp

pppp

fp

pp

Molto SP → SP

→ Molto SP

→ Poco SP

mf

f

X

320 To B. Fl.

Fl.

B. Cl.

Vln.

Vc.

p

pp

pp

Molto SP → Poco SP → Molto SP → On bridge

ST →

Arco, Poco SP

p

pp

ppp

p

pp

mp

pp

322

Fl.

B. Cl.

Vln.

Vc.

Poco ST → Molto SP

p *fp* *pp* *mp* *pp*

Y

324

Bass Flute

(Air noise)

B. Fl.

B. Cl.

Vln.

Vc.

fp *pp* *mp* *p* *mf* *p* *f* *p*

pp

fp *pp* *p*

Pizz *f* *mf* *mf*

Molto SP

Poco SP

326

B. Fl. *f* *p* *f* *p*

B. Cl.

Vln. *Molto SP* *Poco SP*

Vc.

329

B. Fl. *f* *p* *mp* *mf* *p*

B. Cl. *mp*

Vln. *On Bridge (Air Noise)* *ST* *SP* *p*

Vc.

Z

332

B. Fl.

mp

p

p

B. Cl.

p

Vln.

Vc.

334

B. Fl.

p

B. Cl.

p

Vln.

Vc.

p

AA

337

B. Fl.

p *mp* *mp*

(tr)

B. Cl.

Vln.

Vc.

339

B. Fl.

mf *mp* *mf*

B. Cl.

Vln.

Vc.

341

B. Fl.

B. Cl.

Vln.

Vc.

Arco, SP

Molto SP

f

mp

p

pp

p

mp

fp

fp

BB

343

B. Fl.

B. Cl.

Vln.

Vc.

mp

p

pp

p

p

6

Molto SP

Theatrical, ♩ = 132

* Vln., b.355, Play with an extremely fast bow speed, immediately lifting the LH finger as soon as the note sounds, allowing it to ring on.

357

Picc.

B. Cl.

Vln.

Vc.

Arco Scratch Tone

Arco

Split Tone

fff

p *fff*

fff

p *ff*

fff

p *fff*

361

Picc.

B. Cl.

Vln.

Vc.

DD

Riccochet

Gliss.

f

ff

p

fff

f

ff

p

364

Picc.

B. Cl.

Vln.

Vc.

fff

fff

fff

Split Tone

p *fff*

f

p *ff*

fff

fff

f

p

harm. gliss.

367

Picc.

B. Cl.

Vln.

Vc.

ff

f *fff*

f *fff*

fff

f

pp *p*

fff

f

p

harm. gliss.

18
14

8. The Miller's Tale

"And al above ther lay a gay sautrie,
On which he made a-nyghtes melodie
So swetely that all the chambre rong."

Calm, ♩ = 50

367 Bass Flute

Bass Flute

Bass Clarinet in B $\flat$

Violin

Cello

Pizz with plectrum
(Let ring always)

pppp, echo tone

p *pp* *pp* *mp*

p *ppp*

EE

371

B. Fl.

B. Cl.

Vln.

Vc.

pppp

pppp

p *mp* *pp* *p* *mp*

ppp *pp* *p* *pp* *mp* *pp*

374

FF

B. Fl.

B. Cl.

Vln.

Vc.

p *mp* *p* *mp* *p* *mp* *pp*

p *mp* *pp* *mp* *pp* *mp* *mp*

375

376

377

B. Fl.

B. Cl.

Vln.

Vc.

pp *ppp* *pp*

pp *mp* *mf* *mp* *p* *mf* *p*

pp *p* *pp* *p* *pp* *p*

378

379

380

380

B. Fl.

B. Cl.

Vln.

Vc.

pp

p

p

ppp

p

pp

mp

mf

p

mp

mp

mf

383

B. Fl.

B. Cl.

Vln.

Vc.

GG

Jolly, ♩ = 132

pp

pp

Arco, Muted

p

pp

mp

386

B. Fl.

B. Cl.

Vln.

Vc.

HH

Tempo I, ♩ = 50

389

B. Fl.

B. Cl.

Vln.

Vc.

393

B. Fl.

B. Cl.

Vln.

Vc.

Jolly, $\text{♩} = 132$

To Picc.

pp

mf

Unmuted

ff

p *mp* *mf* *p*

397

B. Fl.

B. Cl.

Vln.

Vc.

fff

Arco

400

B. Fl.

B. Cl.

Vln.

Vc.

JJ

fff

sfz

fff

Pizz

Arco

gliss.

404

B. Fl.

B. Cl.

Vln.

Vc.

f

fff

p

fff

Pizz

sfz

KK

407 Piccolo

Picc.

f *fff*

B. Cl.

Split Tone

fff

f *fff*

Vln.

f *fff*

Vc.

Arco, Riccochet

f *fff*

410

Picc.

sffz

B. Cl.

Vln.

fff

Vc.

Pizz

sffz

This tale is doon, and God save al the rowtel!