

for BBC Concert Orchestra

RUMBLE TO THE PAST

PURCELL REVISITED

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Instrumentation:

2 Flutes (1 doubling Piccolo)

2 Oboes

2 Clarinets in Bb

2 Bassoons

Glockenspiel (doubling Bass Drum and Cymbal)

Celesta

Harp

10 Violins 1

8 Violins 2

6 Violas

6 Violoncellos

4 Doublebasses

Full Score in C

Duration: c. 4.5 mins

Rumble to the Past is derived wholly from Purcell's Rondeau from Abdelazer Suite. The piece was answering the challenge from BBC Concert Orchestra's talent search for postgraduate students across UK : Baroque Remixed Project on November 2012 to re-compose Purcell's Rondeau into a fresh new work.

The piece was being selected as one of two final pieces to be performed in Baroque Remixed Concert by the panel after a day workshop with BBC Concert Orchestra and Charles Hazlewood conducting the workshop at BBC Maida Vale Studios in January 2013 from 5 shortlisted composers.

It was then performed in Baroque Remixed Concert at the Roundhouse, London at March 11, 2013 by BBC Concert Orchestra conducted by Charles Hazlewood and live-broadcasted by BBC Radio 3 online.

The inspiration behind the work is the concept of taking the listeners on a journey to the past through a time machine. At points of destination listeners would experience that recognisable elements are displaced, distorted or inverted.

The material of this work is based upon the exploitation of the "A" theme from Rondeau's tune. The first 8 bars are fragmented and re-molded through augmentation, diminution, inversion, modulation, and canon. The original ground bass is employed in the introduction and ending of this work with a relentless canon articulated by the harp, celeste and glockenspiel.

This creates an atmospheric opening, which gradually unfolds.

Tremolo sul-ponticello strings create a blurry façade initiating the journey on the time machine.

Their crescendo to the loudest part of the composition, expresses the point of arrival in the time destination.

Rumble to the Past Purcell Revisited

Dreamy
Moderato ♩ = 72

A

Flute 1

Flute 2

2 Oboes

2 Clarinets in Bb

2 Bassoons

Percussion 1

Celesta

Harp

p espress. *mp*

Dreamy
Moderato ♩ = 72

A

Violin I *pp* sul pont.

Violin II *pp* sul pont.

Viola *pp* sul pont.

Violoncello

Double Bass

9

Fl. 1 *mp espress.*

Fl. 2 *p*

Ob. *p*

Cl. 1. *mp espress.* *mp espress.*

Bsn. *p*

Glock. Glockenspiel *p*

Cel. *mp*

Hp.

Vln. I

Vln. II *div.*

Vla.

Vc. *sul pont.* *pp* *mp* *div.* *3*

Db. *pizz.* *mf* *arco sul pont.*

17

Fl. 1

Fl. 2

Ob.

Cl. *a2*

Bsn.

Glock.

Cel.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

pp

The musical score for measures 17-22 includes the following parts: Flute 1 (Fl. 1) with a melodic line of quarter notes; Flute 2 (Fl. 2) with a rhythmic pattern of eighth notes and sixteenth notes; Oboe (Ob.) with a melodic line and a *pp* dynamic marking; Clarinet (Cl.) with a melodic line and a *a2* marking; Bassoon (Bsn.) with a melodic line; Glockenspiel (Glock.) with a rhythmic pattern; Cello (Cel.) and Double Bass (Db.) with a rhythmic pattern; and Harp (Hp.) with a melodic line. The string parts (Vln. I, Vln. II, Vla., Vc., Db.) are marked with a dash, indicating they are silent in this section.

23 **B**

Fl. 1 *poco a poco cresc.*

Fl. 2 *mf*

Ob. *mf*

Cl.

Bsn. *mf*

Glock.

Cel.

Hp.

Vln. I *mf* *p* *poco a poco cresc.*

Vln. II *mf* *p* *poco a poco cresc.* *div.*

Vla. *mf* *p* *pizz.* *arco*

Vc. *mp* *cresc.* *mf* *cresc.* *unis., pizz.*

Db. *mp* *cresc.* *mf* *cresc.* *pizz.*

Fl. 1

Fl. 2

Ob.

Cl.

Bsn.

Glock.

Cel.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

f

mp

pizz.

arco

div.

33 **C** Più mosso

Fl. 1 *p* *cresc.*

Fl. 2 To Picc.

Ob. *p* *cresc.*

Cl. *p* *cresc.*

Bsn. *p* *cresc.*

Glock. To B. D. and Cym.

Cel.

Hp.

C Più mosso

Vln. I nat. *ppp* *p*

Vln. II nat. *ppp* *p*

Vla. nat. *ppp* *p*

Vc. arco *f* nat. *ppp* *p*

Db. arco *ppp* *p*

10 **poco accel.** $\text{♩} = 80$

37

Fl. I *mf* *p*

Picc. *mf* *p* To Fl.

Ob. *mf* *p*

Cl. *mf* *p*

Bsn. *mf* *p* *mp maestoso*

B. D. Bass Drum *f* Cymbal *f* To Glock.

Cel. (l.v.) *sfz.*

Hp. (l.v.) *sfz.*

poco accel. $\text{♩} = 80$ sul tasto

Vln. I *fp* *p*

Vln. II *fp* unis. sul tasto *p*

Vla. *fp*

Vc. *fp*

Db. *fp*

45 **D**

Fl. I

Picc.

Ob.

Cl.

Bsn.

Glock.

Cel.

Hp.

D unis. nat. *p*

Vln. I

nat. *p*

Vln. II

pizz. *mp*

Vla.

pizz. *mp*

Vc.

pizz. *mp*

Db.

51

Fl.1
Picc.
Ob.
Cl.
Bsn. *al*
pp

Glock.

Cel.

Hp.

Vln. I *a4*
pp subito

Vln. II *a4*
pp subito

Vla. *a2*
pp subito

Vc. *a2*
pp subito

Db. *a1*
pp subito

56 **E**

Fl. 1 *p*

Fl. 2 *p*

Ob. *p*

Cl. *p*

Bsn. *p* a2

Glock.

Cel. *mp*

Hp.

Vln. I *ppp*

Vln. II *ppp*

Vla. *ppp*

Vc. *ppp*

Db. *ppp*

Detailed description: This page of a musical score covers measures 56 to 60. It features a woodwind section with Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.), a Percussion section with Glockenspiel (Glock.), and a Keyboard section with Celeste (Cel.) and Harp (Hp.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score is in a key with one flat and a 4/4 time signature. A rehearsal mark 'E' is placed at the beginning of measure 56. Dynamics include piano (*p*), mezzo-piano (*mp*), and pianissimo (*ppp*). The woodwinds play melodic lines, with the bassoon featuring a second octave (*a2*) in measure 60. The strings provide a rhythmic accompaniment with various textures, including sixteenth-note patterns in the violins and cellos.

61

Fl. 1 *f* *pp*

Fl. 2

Ob.

Cl. *pp*

Bsn.

Glock. *pp*

Cel.

Hp. *pp*

Vln. I

Vln. II

Vla.

Vc.

Db.

64

Fl. 1

Fl. 2

Ob.

Cl.

Bsn.

Glock.

Cel.

p

poco rit.

l.v.

Hp.

ppp

poco rit.

l.v.

Vln. I

Vln. II

Vla.

Vc.

Db.