

Sauchiehall

Oliver Iredale Searle

Instrumentation:

Piccolo
 Flute 1,2
 Oboe 1,2
 Cor Anglais
 Clarinet in Bb 1,2
 Bass Clarinet in Bb
 Bassoon 1,2
 Contrabassoon

Horn 1,2,3,4
 Trumpet 1,2
 Trombone 1,2
 Bass Trombone
 Tuba

Percussion 1 – 3 toms/snare
 Percussion 2 – glockenspiel, vibraphone, bass drum

Strings

Duration – ca. 8 minutes

Score in C

For the RSNO

Oliver; Glasgow, 18/12/15

I moved to Glasgow in 2001, and since then, have witnessed the music scene flourish, and encountered a certain amount of backtracking and positive comments about the city from those who might have once questioned its outward image. I never expected to end up living here, but am continually amazed at the way in which it has fostered an ever-growing community of artists and musicians, who are proud to call this city their home.

Sauchiehall Street was always a mythical place when I was young, alive with stories of nights out and goings-on, delivered to me by older people on return to my home town. I remember on occasion passing through Glasgow (on a bus back from taking part in a sporting event when I was a young teenager), and looking out of the window in awe (and with some trepidation) at Sauchiehall Street on a Saturday night. The street has obviously had various heydays, high points and low points, but still seems to be a watchword for the city itself, regardless of its fortunes. It has an amazing history of events and the steady stream of people that have frequented it over time (and continue to do so) have left their mark in many ways.

This piece is a homage to the music of Sauchiehall Street and the RSNO. It is constructed from a number of musical references, which includes the following:

- A Reel melody (a reference to Scottish traditional music)
- A fragment of a song by Gustav Holst (*The Thought*; a homage to Holst, who used to play in the orchestra)
- A brass fanfare, based on the *Hallelujah Chorus* (the first piece of music performed by the orchestra)
- A rock drum rhythm and accompanying bass-line (a homage to the amount of rock and metal bands I have seen performing live in Glasgow)
- 1930s dance-band material (a reference to the number of dance halls and cinemas on Sauchiehall Street).
- A hymn tune (a reference to the now-gone churches that are a sadly lost part of Glasgow's heritage)
- A Buddhist melody (there is a Buddhist centre on Sauchiehall Street, which I have walked past for many years!)
- Orchestration in the style of Copland's *Corral Nocturne* (from *Rodeo*; he conducted the work with the orchestra in 1964)
- The 'Humming Chorus' from *Madam Butterfly* (the first production by Scottish Opera, which the orchestra performed in)

Sauchiehall

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♩ = ca.150, Euphoric

Piccolo

Flute 1 2 *pp*

Oboe 1 2 *pp*

Cor Anglais *pp*

Clarinet in B \flat 1 2 *p*

Bass Clarinet in B \flat *p*

Bassoon 1 2 *pp*

Contrabassoon

Horn in F 1 2 *mf* muted

Horn in F 3 4

Trumpet in B \flat 1 2 *mf* 1o. straight mute

Trombone 1 2

Bass Trombone

Tuba

Timpani

Toms/Snare (3 Toms/Snare Drum)

Bass Drum

Glockenspiel

Vibraphone *pp* *p*

Violin 1

Violin 2

Viola *pp* slightly detached

Violoncello

Double Bass

B

22

Picc. *mf*

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

C. A. *mf*

Cl. 1 *mf*

Cl. 2 *mf*

B. Cl. *mf*

Bsn. 1 *mf*

Bsn. 2 *mf*

Cbsn. *mf*

Ob. 2 *p*

C. A. *p*

Hn. 1 *a2, open mp*

Hn. 2 *a2, open mf*

Hn. 3 *a2, open mp*

Hn. 4 *a2, open mf*

Tpt. 1 *open mp*

Tpt. 2 *mf*

Tbn. 1 *a2 mp*

Tbn. 2 *mf*

B. Tbn. *mf*

Tba. *mf*

Timp. *mf*

T./Sn. *mp* *mf*

B. D. *mf*

Glock.

Vib. *p*

B

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. *mf*

Db. *mf*

29

Picc.
 Fl. 1
 2
 Ob. 1
 2
 C. A.
 Cl. 1
 2
 B. Cl.
 Bsn. 1
 2
 Cbsn.
 Hn. 1
 2
 3
 4
 Tpt. 1
 2
 Tbn. 1
 2
 B. Tbn.
 Tba.
 Timp.
 T./Sn.
 Vib.
 Vln. 1
 Vln. 2
 Vla.
 Vc.
 Db.

p
mf
f
p
mf
f
p
mf
f
mf
f
mf
f
f
mf
f

10.
 30.

To Glockenspiel

C

36

Picc. *mf*

Fl. 1
2 *mf*

Ob. 1
2 *mf*

C. A. *mf*

Cl. 1
2 *mf*

B. Cl. *mf*

Bsn. 1
2 *mf*

Cbsn. *mf*

Hn. 1
2 *mf*

Hn. 3
4 *mf*

Tpt. 1
2 *mf*

Tbn. 1
2 *mf*

B. Tbn. *mf*

Tba. *mf*

Timp. *mf*

T./Sn. *mf*

Glock.

C

Vln. 1

Vln. 2

Vla. *mf*

Vc. *mf*

Db. *mf*

D

54

Picc.

Fl. 1
2

Ob. 1
2

C. A.

Cl. 1
2

B. Cl.

Bsn. 1
2

Cbsn.

Hn. 1
2

Hn. 3
4

Tpt. 1
2

Tbn. 1
2

B. Tbn.

Tba.

Timp.

T./Sn.

Glock.

hymn-like
ppp
mp

sfz
mp

To Vibraphone

D

Vln. 1

Vln. 2

Vla.

Vc.

Db.

div.
mp

mp

mp

mp

hymn-like

Picc. *mf* *hymn-like*

Fl. 1 *mf* *hymn-like*

Fl. 2 *mf* *hymn-like*

Ob. 1 *mf* *hymn-like*

Ob. 2 *mf* *hymn-like*

C. A. *mf* *hymn-like*

Cl. 1 *mf* *hymn-like*

Cl. 2 *mf* *hymn-like*

B. Cl. *mf* *hymn-like*

Bsn. 1 *mf* *hymn-like*

Bsn. 2 *mf* *hymn-like*

Cbsn. *mf* *hymn-like*

Hn. 1 *mf* *hymn-like*

Hn. 2 *mf* *hymn-like*

Hn. 3 *mf* *hymn-like*

Hn. 4 *mf* *hymn-like*

Tpt. 1 *mf* *hymn-like*

Tpt. 2 *mf* *hymn-like*

Tbn. 1 *mf* *hymn-like*

Tbn. 2 *mf* *hymn-like*

B. Tbn. *mf* *hymn-like*

Tba. *mf* *hymn-like*

Timp. *mf*

T./Sn. *mf*

Vib. *mf*

Vln. 1 *mf* *f*

Vln. 2 *mf* *f*

Vla. *mf* *f*

Vc. *mf* *f*

Db. *mf* *f*

E

76

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

C. A. *f*

Cl. 1 *f*

Cl. 2 *f*

B. Cl. *f*

Bsn. 1 *f*

Bsn. 2 *f*

Cbsn. *f*

Hn. 1 *f*

Hn. 2 *f*

Hn. 3 *f*

Hn. 4 *f*

Tpt. 1 *f*

Tpt. 2 *f*

Tbn. 1 *f*

Tbn. 2 *f*

B. Tbn. *f*

Tba. *f*

Timp. *f*

T./Sn. *f*

Vib. *mf*

E

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vc. *mp*

Db. *mp*

F

87

Picc. *f*

Fl. 1 *p* *f* *a2*

Fl. 2 *f*

Ob. 1 *a2* *f* *a2*

Ob. 2 *f*

C. A. *f*

Cl. 1 *a2* *f* *a2*

Cl. 2 *p* *f*

B. Cl. *p*

Bsn. 1 *f*

Bsn. 2 *f*

Cbsn. *f*

Hn. 1 *a2* *f*

Hn. 2 *f*

Hn. 3 *a2* *f*

Hn. 4 *f*

Tpt. 1 *a2* *f*

Tpt. 2 *f*

Tbn. 1 *f*

Tbn. 2 *f*

B. Tbn. *f*

Tba. *f*

Timp. *p* *f*

T./Sn. *p* *mf* *f*

Glock. *f*

Vib. *To Glockenspiel*

F

Vln. 1 *p* *f*

Vln. 2 *p* *f*

Vla. *p* *f* *pizz.*

Vc. *p* *f* *pizz.*

Db. *p* *f* *pizz.*

94

Picc.

Fl. 1
2

Ob. 1
2

C. A.

Cl. 1
2

B. Cl.

Bsn. 1
2

Cbsn.

Hn. 1
2

Hn. 3
4

Tpt. 1
2

Tbn. 1
2

B. Tbn.

Tba.

Timp.

T./Sn.

Glock.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

f

G ♩ = ca.75, Secretly Proud

105

Picc. *mf*

Fl. 1 *p* *1o.* *p* *mf* *p*

Fl. 2

Ob. 1 *pp* *p* *mf*

Ob. 2

C. A. *pp* *p* *mf*

Cl. 1

Cl. 2 *p*

B. Cl. *p*

Bsn. 1 *pp* *p* *mf* *p*

Bsn. 2

Cbsn. *p*

Hn. 1 *pp* muted *mf* (muted) *p*

Hn. 2

Hn. 3 *pp*

Hn. 4

Tpt. 1 *pp* 1o. straight mute *mf*

Tpt. 2

Tbn. 1 *pp* 1o. straight mute *p*

Tbn. 2

B. Tbn. *pp* *p*

Tba. *pp* *p*

Timp.

T./Sn.

Vib. *p* *p* *p*

G ♩ = ca.75, Secretly Proud

Vln. 1

Vln. 2 *div.* *p*

Vla. *p* *pp* *pizz.* *p*

Vc. *pizz.* *pp* *pizz. arco* *pizz.* *p*

Db. *pizz.* *pp* *pizz. arco* *pizz. arco*

129 **H**

Picc. *pp*

Fl. 1 *pp*

Fl. 2 *pp*

Ob. 1

Ob. 2

C. A. *pp*

Cl. 1 *pp*

Cl. 2 *pp*

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Glock. *pp* To Vibraphone

Vib. *ppp*

H

Vln. 1 *pp*

Vln. 2 *pp*

Vln. 2 *pizz., div.* *pp*

Vln. 2 *p*

Vln. 2 *arco, div. a3* *pp*

Vla. (unis.) *pp*

Vla. *div.*

Vc. *pp*

Db. *pp*

137

Picc.

Fl. 1
2

Ob. 1
2

C. A.

Cl. 1
2

B. Cl.

Bsn. 1
2

Cbsn.

Hn. 1
2

Hn. 3
4

Tpt. 1
2

Tbn. 1
2

B. Tbn.

Tba.

Timp.

Vib.

I ♩ = ca.150, Euphoric

Vln. 1

Vln. 2

Vla.

Vc. div.

Db.

145

Picc.

1
2
Fl.

1
2
Ob.

C. A.

1
2
Cl.

B. Cl.

1
2
Bsn.

Cbsn.

1
2
Hn.

3
4
Hn.

1
2
Tpt.

1
2
Tbn.

B. Tbn.

Tba.

Timp.

T./Sn.

Vib.

(unis.)
Vln. 1

Vln. 2

Vla.

Vc.

Db.

straight mute

pp

p

p

p

J

151

Picc. *mp*

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1

Ob. 2 *mp*

C. A.

Cl. 1 *mp*

Cl. 2 *mp*

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1 *mp* 1o. muted

Hn. 2 *mp*

Hn. 3 *mp* 3o. muted

Hn. 4 *mp*

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

T./Sn.

Vib. *cresc.*

J

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vc.

Db.

This page contains the musical score for measures 158 through 163. The score is arranged in a standard orchestral format with multiple staves for each instrument. The instruments and their parts are as follows:

- Picc.**: Piccolo, measures 158-163.
- Fl. 1, 2**: Flutes, measures 158-163.
- Ob. 1, 2**: Oboes, measures 158-163.
- C. A.**: Clarinet in A, measures 158-163.
- Cl. 1, 2**: Clarinets in Bb, measures 158-163.
- B. Cl.**: Bass Clarinet, measures 158-163.
- Bsn. 1, 2**: Bassoons, measures 158-163.
- Cbsn.**: Contrabassoon, measures 158-163.
- Hn. 1, 2, 3, 4**: Horns, measures 158-163.
- Tpt. 1, 2**: Trumpets, measures 158-163. Part 1 is marked "1o. (muted)" and "mp".
- Tbn. 1, 2**: Trombones, measures 158-163.
- B. Tbn.**: Baritone Trombone, measures 158-163.
- Tba.**: Tuba, measures 158-163.
- Timp.**: Timpani, measures 158-163.
- T./Sn.**: Tom-toms/Snare, measures 158-163.
- Vib.**: Vibraphone, measures 158-163.
- Vln. 1, 2**: Violins, measures 158-163.
- Vla.**: Viola, measures 158-163.
- Vc.**: Violoncello, measures 158-163.
- Db.**: Double Bass, measures 158-163.

The score features various musical notations including dynamics such as *mf* (mezzo-forte) and *mp* (mezzo-piano), articulation marks like accents and slurs, and complex rhythmic patterns. The time signature changes from 4/4 to 3/4 and back to 4/4 throughout the measures.

165

Picc. *mf*

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

C. A. *mf*

Cl. 1 *mf*

Cl. 2 *mf*

B. Cl. *mf*

Bsn. 1 *mf*

Bsn. 2 *mf*

Cbsn. *mf*

Hn. 1 open *mf*

Hn. 2 *mf*

Hn. 3 open *mf*

Hn. 4 *mf*

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp. *mf*

T./Sn. *mf*

Vib.

Vln. 1

Vln. 2

Vla.

Vc. (unis.) *mf*

Db. *mf*

K

172

Picc. *f*

Fl. 1 *f* a2

Fl. 2 *f*

Ob. 1 *f* a2

Ob. 2 *f*

C. A. *f*

Cl. 1 *f* a2

Cl. 2 *f*

B. Cl. *f*

Bsn. 1 *f*

Bsn. 2 *f*

Cbsn. *f* *mf*

Hn. 1 *mf* a2

Hn. 2 *mf* a2

Hn. 3 *mf* a2

Hn. 4 *mf* a2

Tpt. 1 *mf* open

Tpt. 2 *mf*

Tbn. 1 *mf* 1o.

Tbn. 2 *mf*

B. Tbn. *mf*

Tba. *mf*

Timp. *f* *mf*

T./Sn. *f*

Vib. *f*

K

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

Db. *f*

L

189

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

C. A. *f*

Cl. 1 *f*

Cl. 2 *f*

B. Cl. *mf* punchy

Bsn. 1 *a2*

Bsn. 2 *mf* punchy

Cbsn. *mf* punchy

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba. *mf* punchy

Timp. *mf*

T./Sn. *mf*

Vib.

L

Vln. 1 (unis.)

Vln. 2 (unis.)

Vla. *mf* punchy

Vc. *mf* punchy

Db. *mf* punchy

196

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

C. A. *f*

Cl. 1 *f*

Cl. 2 *f*

B. Cl. *f*

Bsn. 1 *f*

Bsn. 2 *f*

Cbsn. *f*

Hn. 1 *mf*

Hn. 2 *mf*

Hn. 3 *mf*

Hn. 4 *mf*

Tpt. 1 *mf*

Tpt. 2 *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

B. Tbn. *mf*

Tba. *mf punchy*

Timp.

T./Sn. *mf*

Vib. *mf*

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

Db. *mf*

Picc. *pp*

Fl. 1 *pp*

Fl. 2 *pp*

Ob. 1 *pp*

Ob. 2 *pp*

C. A.

Cl. 1 *pp*

Cl. 2 *pp*

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1 *p*

Hn. 2 *p*

Hn. 3 *p*

Hn. 4 *p*

Tpt. 1 *p*

Tpt. 2 *p*

Tbn. 1 *p*

Tbn. 2 *p*

B. Tbn. *mf*

Tba. *p*

Timp.

T./Sn. *3*

Glock. *pp*

Vib. *To Glockenspiel*

Vln. 1 *pp*

Vln. 2

Vla.

Vc.

Db.

210

Picc.

Fl. 1
2

Ob. 1
2

C. A.

Cl. 1
2

B. Cl.

Bsn. 1
2

Cbsn.

Hn. 1
2

Hn. 3
4

Tpt. 1
2

Tbn. 1
2

B. Tbn.

Tba.

Timp.

T./Sn.

Glock.

Vln. 1
pp

Vln. 2
pp

Vla.

Vc.

Db.

To Bass Drum

f

f

Picc.

Fl. 1
2

Ob. 1
2

C. A.

Cl. 1
2

B. Cl.

Bsn. 1
2

Cbsn.

Hn. 1
2

Hn. 3
4

Tpt. 1
2

Tbn. 1
2

B. Tbn.

Tba.

Timp.

T./Sn.

B. D.

f

a2

mp legato; crescendo gradually,
as if appearing from a distance

mf crescendo gradually,
as if appearing from a distance

Vln. 1

Vln. 2

Vla.

Vc.

Db.

f

Picc.

1
2
Fl.

1
2
Ob.

C. A.

1
2
Cl.

B. Cl.

1
2
Bsn.

Cbsn.

1
2
Hn.

3
4
Hn.

1
2
Tpt.

1
2
Tbn.

B. Tbn.

Tba.

Timp.

T./Sn.

B. D.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

f

a2

mp legato; crescendo gradually, as if appearing from a distance

O

234

Picc.

Fl. 1
2

Ob. 1
2

C. A.

Cl. 1
2

B. Cl.

Bsn. 1
2

Cbsn.

Hn. 1
2

Hn. 3
4

Tpt. 1
2

Tbn. 1
2

B. Tbn.

Tba.

Timp.

T./Sn.

B. D.

*mp legato; crescendo gradually,
as if appearing from a distance*

*mp legato; crescendo gradually,
as if appearing from a distance*

mf

a2

*mp legato; crescendo gradually,
as if appearing from a distance*

3

O

Vln. 1

Vln. 2

Vla.

Vc.

Db.

250 **P** **Raucous**

Picc. *ff*

Fl. 1 2 *ff* a2

Ob. 1 2 *ff* a2

C. A. *ff*

Cl. 1 2 *ff* a2

B. Cl. *ff*

Bsn. 1 2 *ff*

Cbsn. *ff*

Hn. 1 2 *f*

Hn. 3 4 *f*

Tpt. 1 2 *f* a2

Tbn. 1 2 *f*

B. Tbn. *f*

Tba. *ff*

Timp. *ff*

T./Sn. *ff*

B. D.

P **Raucous**

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vc. *ff*

Db. *ff*

Picc.

Fl. 1
2

Ob. 1
2

C. A.

Cl. 1
2

B. Cl.

Bsn. 1
2

Cbsn.

Hn. 1
2

Hn. 3
4

Tpt. 1
2

Tbn. 1
2

B. Tbn.

Tba.

Timp.

T./Sn.

B. D.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

265

Picc. *mf* *ff*
 Fl. 1 *mf* *ff*
 Fl. 2 *mf* *ff*
 Ob. 1 *mf* *ff*
 Ob. 2 *mf* *ff*
 C. A. *mf* *ff*
 Cl. 1 *mf* *ff*
 Cl. 2 *mf* *ff*
 B. Cl. *sfz* *mf* *ff*
 Bsn. 1 *sfz* *mf* *ff*
 Bsn. 2 *sfz* *mf* *ff*
 Cbsn. *sfz* *mf* *ff*
 Hn. 1 *mf* *ff*
 Hn. 2 *mf* *ff*
 Hn. 3 *mf* *ff*
 Hn. 4 *mf* *ff*
 Tpt. 1 *mf* *ff*
 Tpt. 2 *mf* *ff*
 Tbn. 1 *mf* *ff*
 Tbn. 2 *mf* *ff*
 B. Tbn. *mf* *ff*
 Tba. *sfz* *mf* *ff*
 Timp. *mf* *ff*
 T./Sn. *mf* *ff*
 B. D. *f*
 Vln. 1 *mf* *ff*
 Vln. 2 *mf* *ff*
 Vla. *mf* *ff*
 Vc. *sfz* *mf* *ff*
 Db. *sfz* *mf* *ff*