Intoxicating Orchids

for saxophone, harpsichord and ensemble

Richard Whalley

Intoxicating Orchids

for Rebecca Miller and the New Professionals Orchestra
with John Barker, sax

Instrumentation

Flute (doubling Piccolo)
Clarinet in Bb
Bass Clarinet

Solo Saxophone (soprano / alto)

Percussion (1 player)
(marimba, claves, guiro, 3 susp cymbals,
vibraslap, rainstick, whip, sizzle cymbal)

Harpsichord

2 Violins
2 Violas
2 Celli
Double Bass

Suggested Layout

Score in C

Total Duration: c. 25 mins

(i) Stanhopea – page 1

(ii) Acineta – page 4

(iii) Encyclia – page 11

(iv) Gongora – page 25

(v) Ceologyne – page 39

(vi) Stanhopea – Page 49

Performing instructions

- Each movement depicts the scent of a different type of orchid, and should have its own distinct character.

- *Stanhopea* (mvt 1) is a duet for saxophone and harpsichord (with a small contribution from the clarinet), and is unconducted. This movement should be rehearsed independently from the ensemble.

- In *Gongora* (mvt 4) the wind (unconducted) work independently from the rest of the ensemble, which is conducted. For co-ordination purposes a reduction of the ensemble's music is given in the wind parts, aligned as the music should fit together. It is highly recommended that the sax, piccolo and bass clarinet players get together for a sectional to work on bars 96 to the end prior to the first rehearsal.

The clarinet solo is at the same tempo as the ensemble, just metred differently. The saxophonist is the only player who has to deal with the metric modulation in bar 58, after which he or she plays at 1_ times the speed of the rest of the ensemble. Following the next metric modulation (bar 95) the wind play once more at the same tempo as the ensemble. For a brief period here they are conducted (bars 96 – 100), but after that they are, once again independent, but co-ordinated with each other. Towards the very end (bar 131) the ensemble gets some of its cues from the wind.

It is fine for the wind to play this movement with some flexibility, especially in order to make room for grace-notes, and it does not matter if they are not *exactly* co-ordinated with the ensemble as written BUT it is important that the basic tempo remains as written and that they stay close. There is some lee-way given by the pauses in bars 54 and 94, but not a lot.

- In the rest of the piece the wind work together with the conductor in the traditional sense.

- Please note that *Gongora*, *Ceologyne* and the final *Stanhopea* run without a break.

- Saxophone multiphonics are taken from Daniel Kientzy, Les Sons Multiples aux Saxophones, Editions Salabert, Paris 1982. Bass clarinet multiphonic is taken from Henri Bok / Eugen Wendel, Nouvelles Techniques de la Clarinette Basse, Editions Salabert, Paris (1989). These are suggested fingerings only, and if something else works better that's fine.

Programme note

In the summer of 2003 I was fortunate to have the opportunity to spend a month composing at the La Mortella gardens on the Italian island of Ischia. This is where William Walton lived, and whilst he composed his wife, Lady Susana created a wonderful tropical garden built into a volcanic cliff face. Whilst there I became addicted to the scent of the Acineta Superba orchid. The scent had me utterly intrigued: how could a smell be so complex, so difficult to fathom, so intoxicating? And this got me thinking about parallels with music…

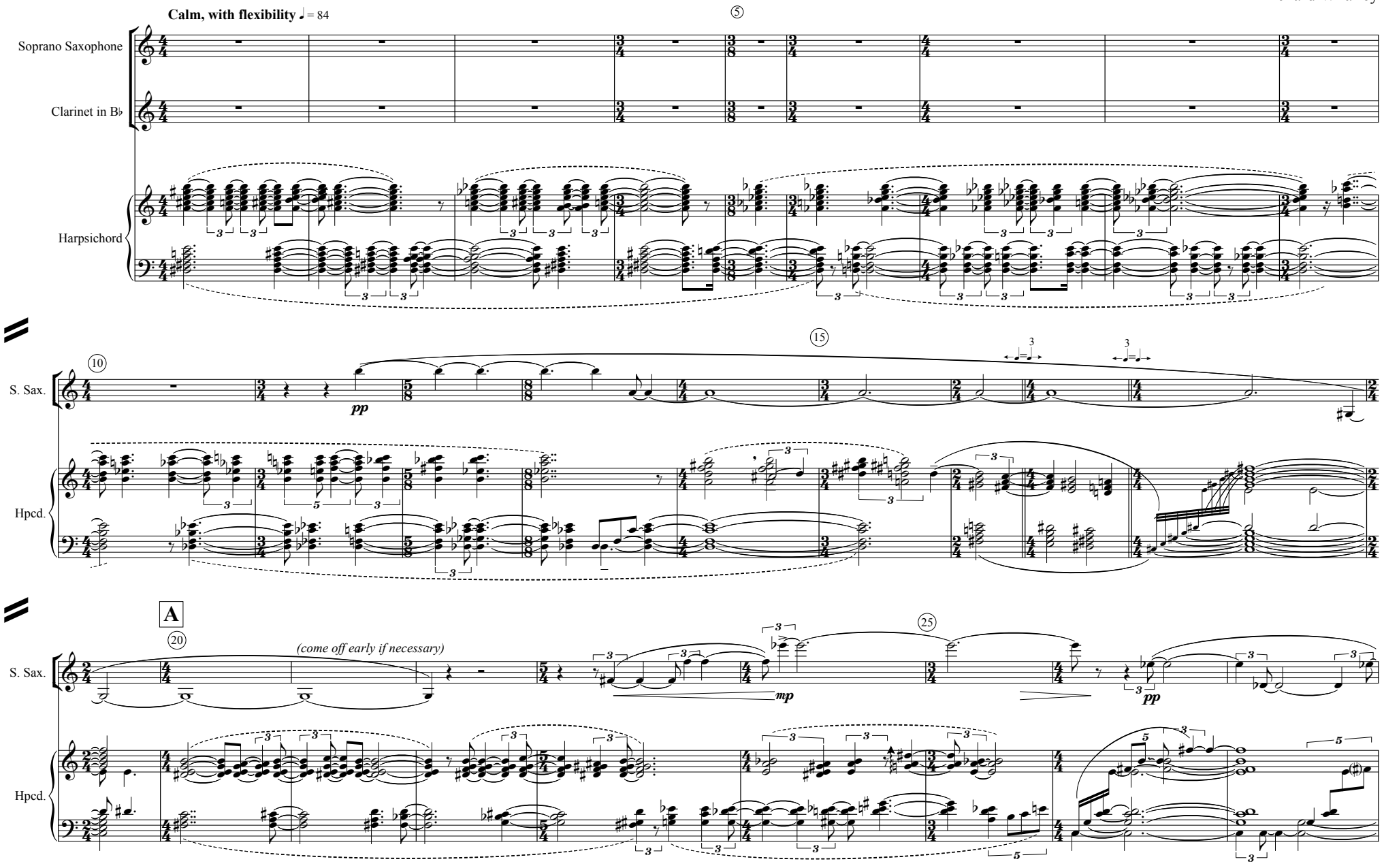
Each movement is inspired by the scent of a different orchid – for which I am grateful to the staff at Kew Gardens, who took me behind the scenes to sniff a selection of their more scented orchids. It was very important to me to get the sound-world of this piece right, and the unusual blend of saxophone and harpsichord fascinated me: the two instruments seem to belong to different worlds, and both have the ability to define the sound of a piece, so their combination offers endless possibilities. Although the movements are very different, there are certain parallels: a preoccupation with very long melodies, with repetition of the same material in varying contexts, and with jazzy harmony based on stacked thirds.

Richard Whalley (07931 742817)

April 2007

(i)Stanhopea

Richard Whalley



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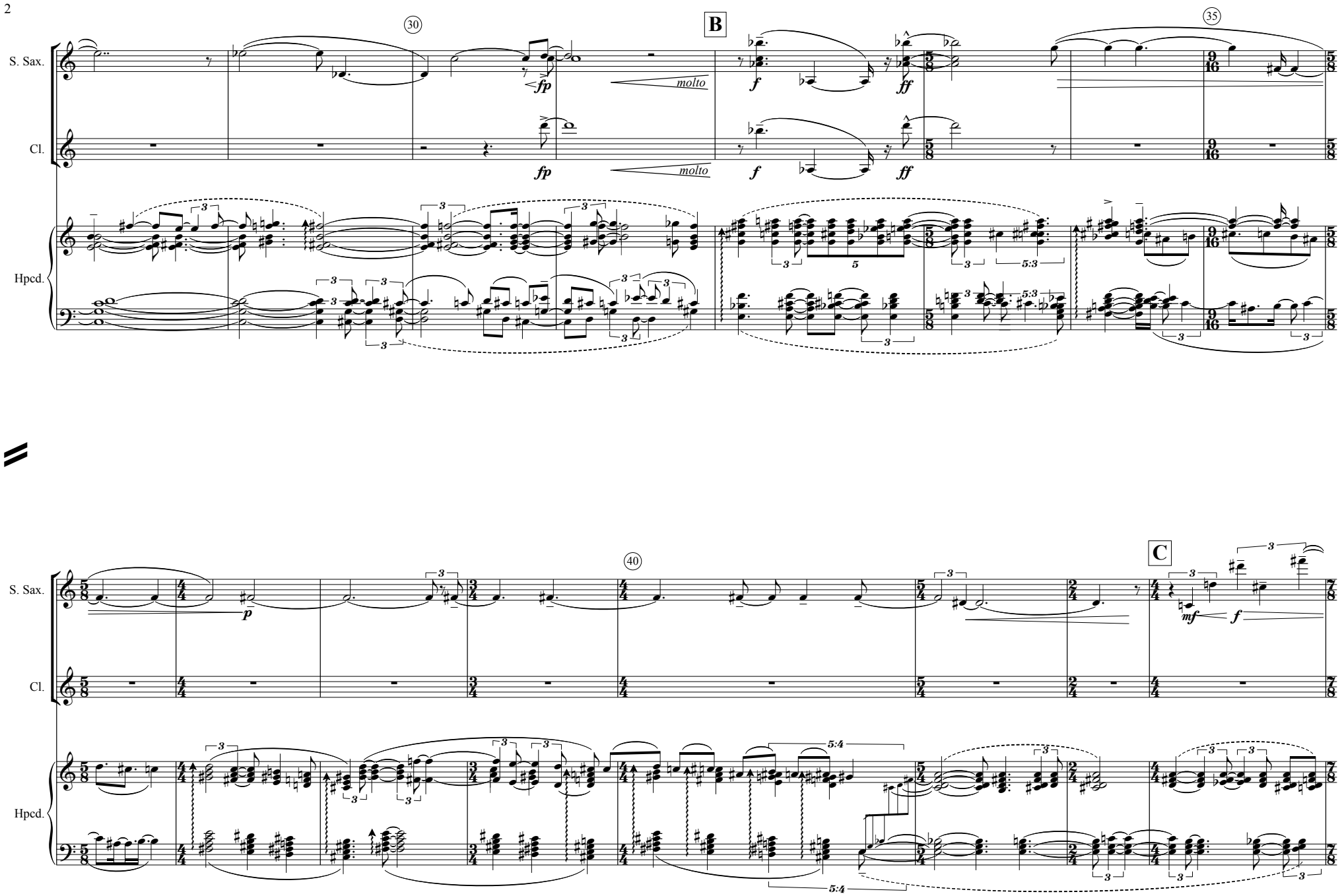
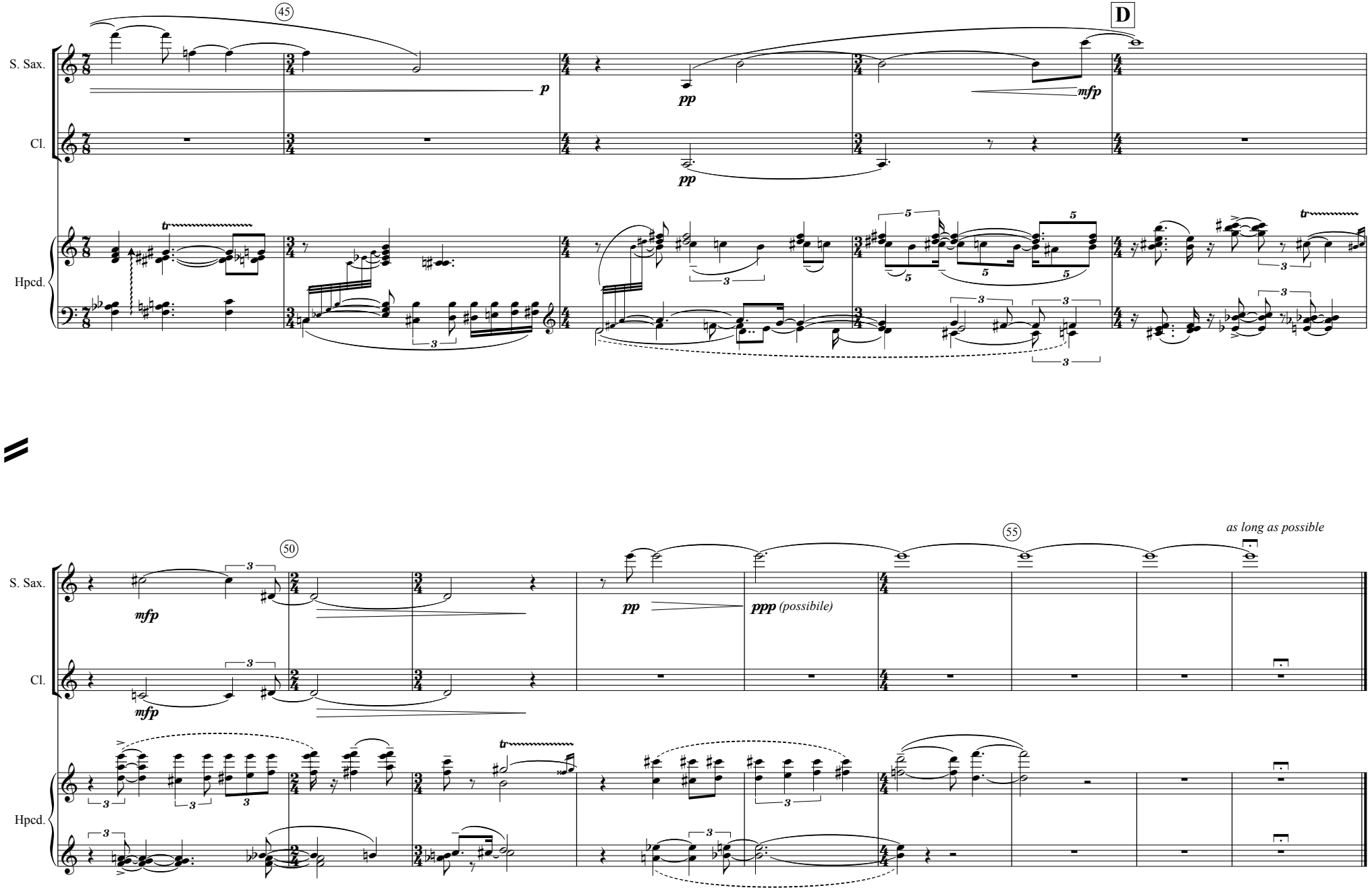
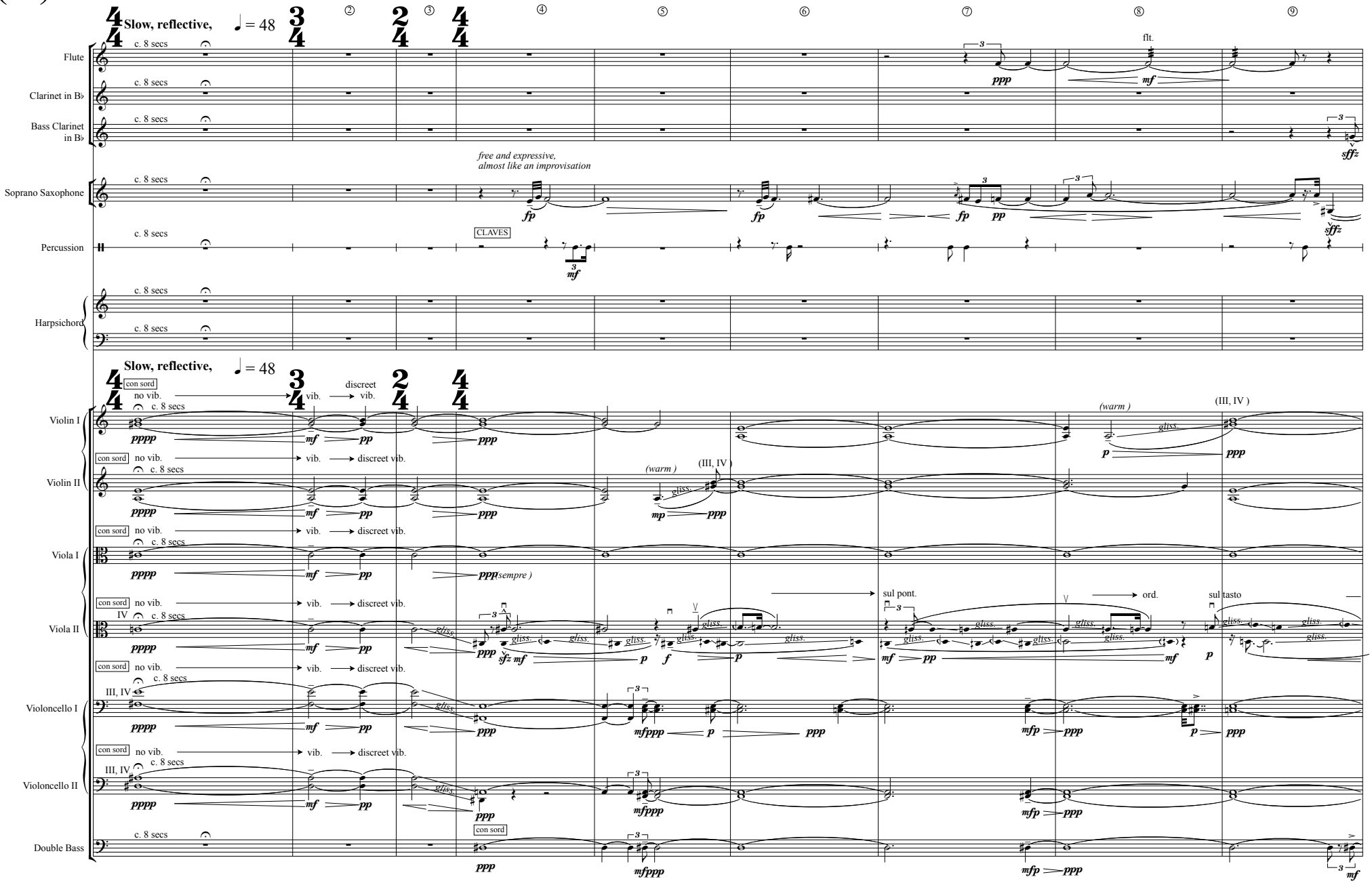

30
B
35
S. Sax.
Cl.
Hpcd.
fp
molto
f
ff
40
C
p
mf


45
D
S. Sax.
Cl.
Hpcd.
p
pp
mfp
50
55
as long as possible
ppp (possibile)

(ii)Acineta



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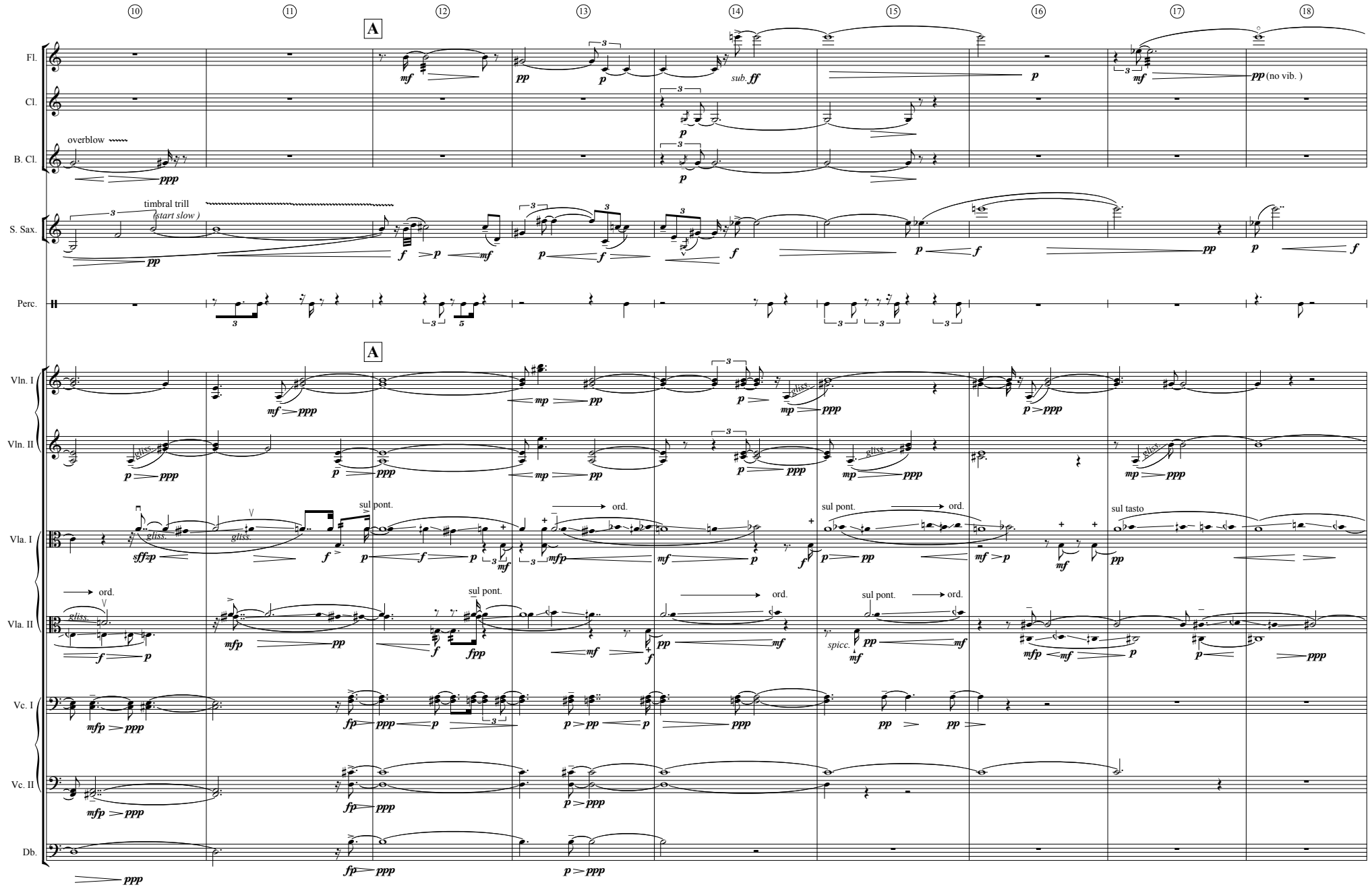
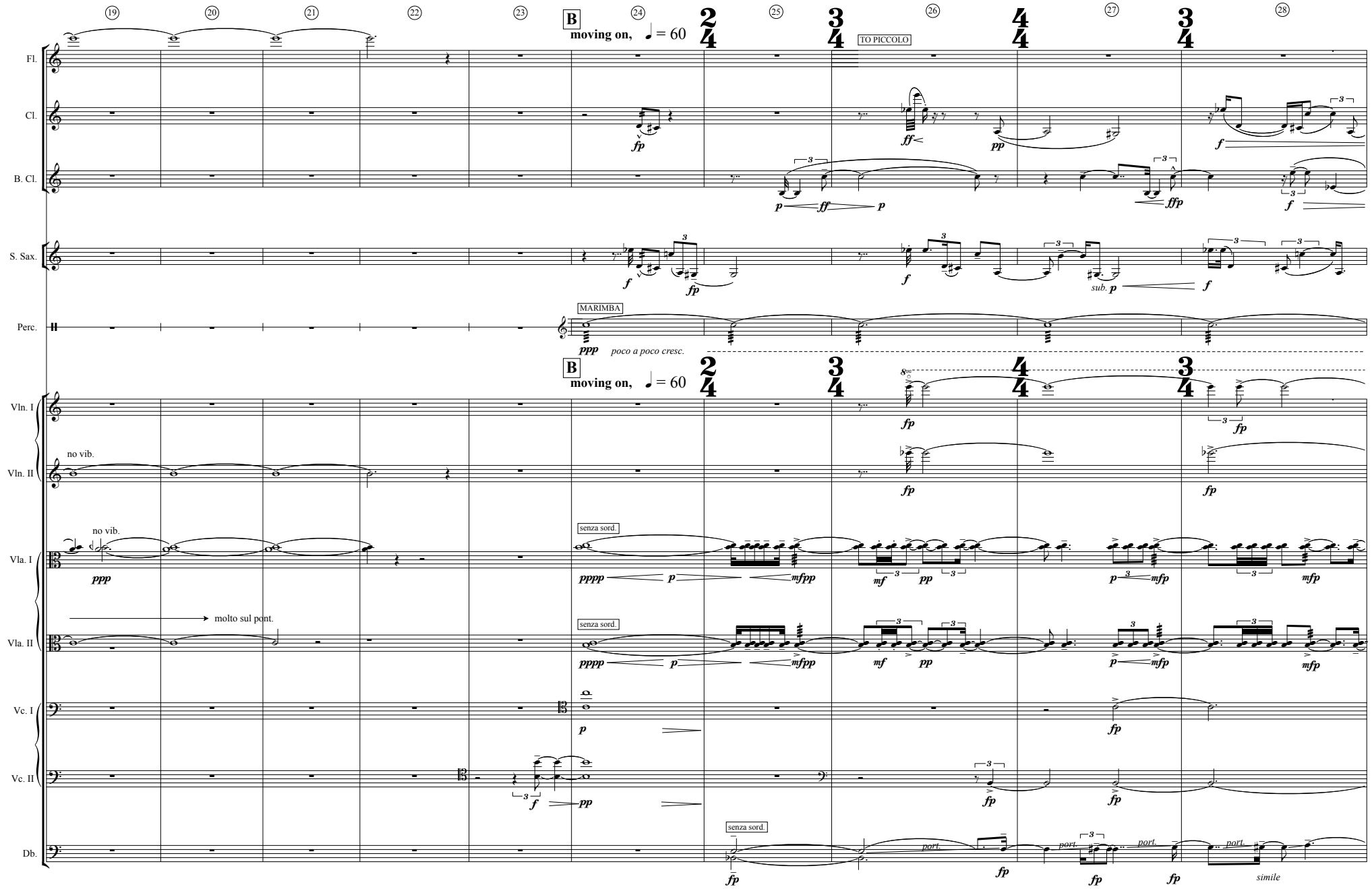
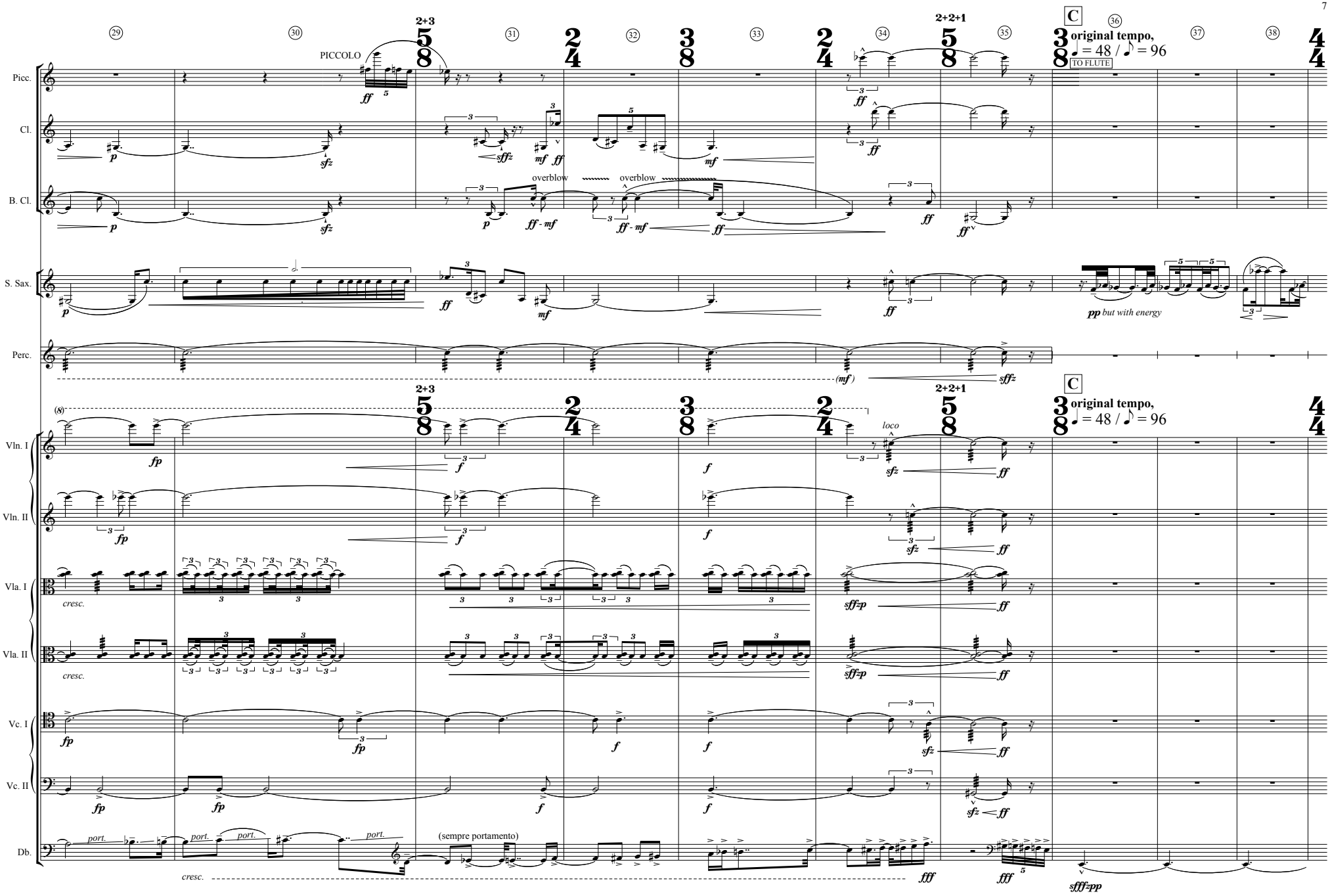
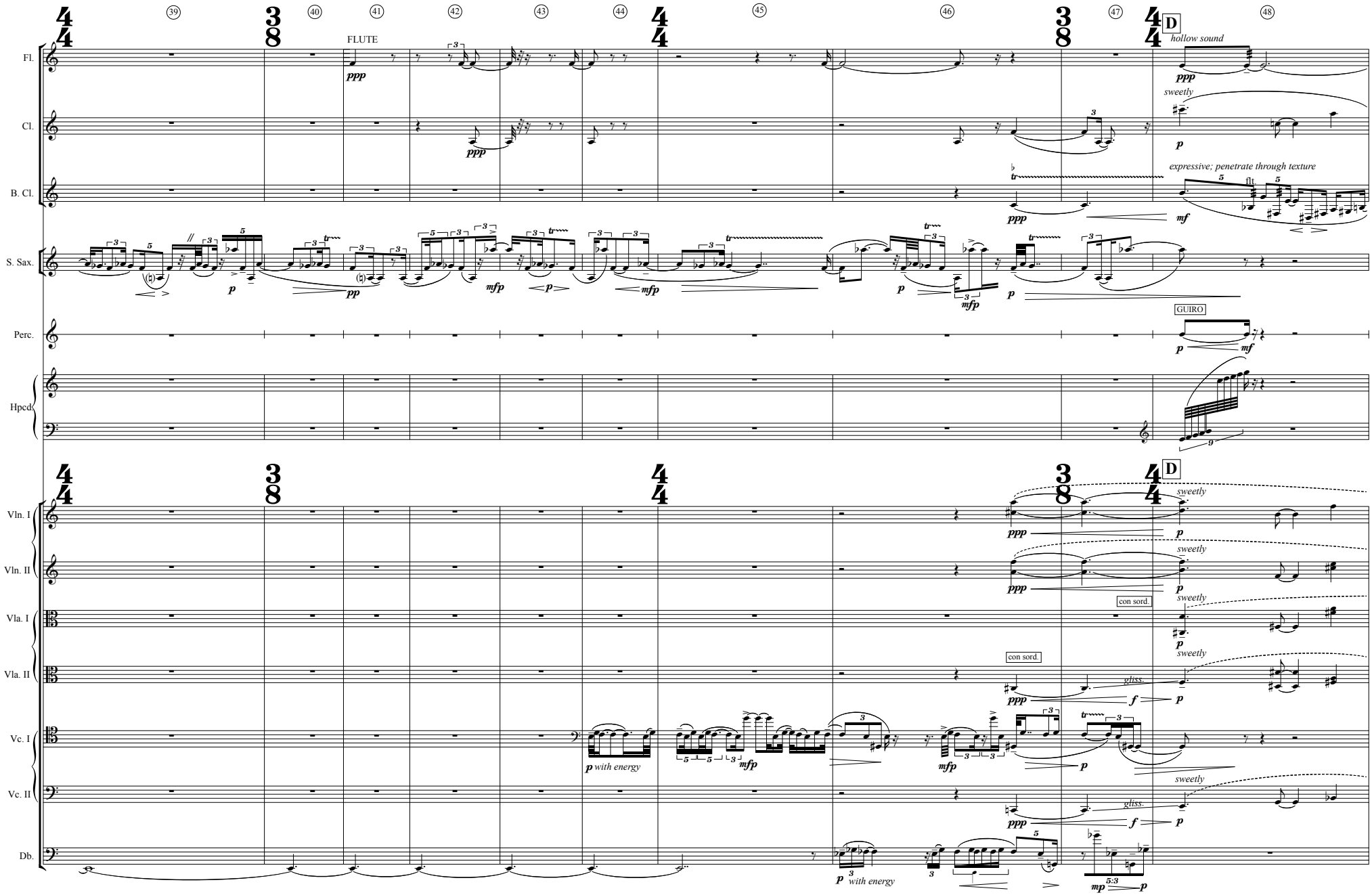
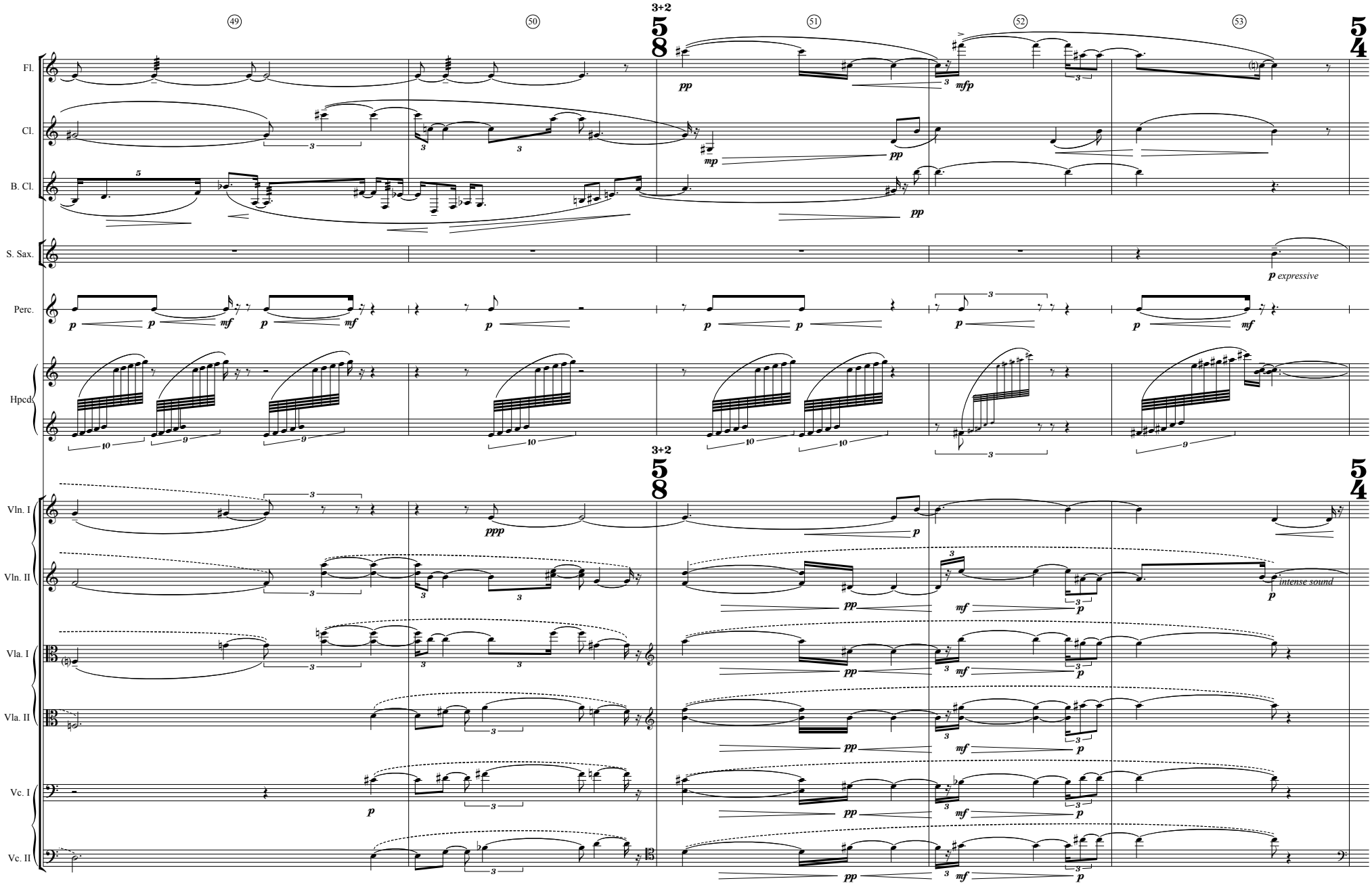
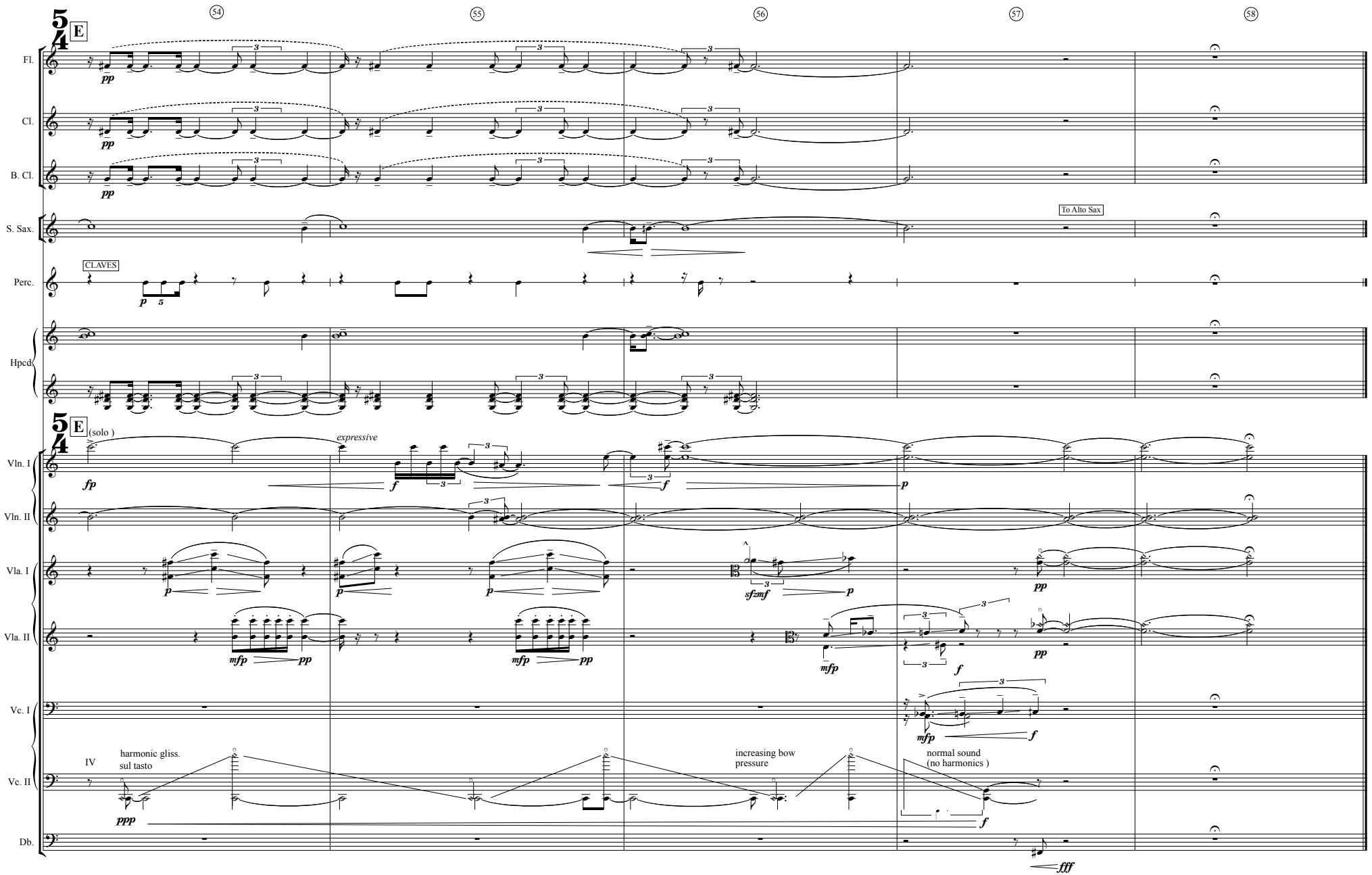

10
11
12
13
14
15
16
17
18
A
Fl.
Cl.
B. Cl.
overblow
S. Sax.
timbral trill
(start slow)
Perc.
Vln. I
Vln. II
Vla. I
Vla. II
Vc. I
Vc. II
Db.
sub. ff
(no vib.)
gliss.
sul pont.
ord.
sul tasto
spicc.


19
20
21
22
23
B
moving on, ♩ = 60
24
25
26
27
28
TO PICCOLO
Fl.
Cl.
B. Cl.
S. Sax.
Perc.
MARIMBA
poco a poco cresc.
Vln. I
Vln. II
Vla. I
Vla. II
Vc. I
Vc. II
Db.
no vib.
senza sord.
molto sul pont.
port.
sub.
simile

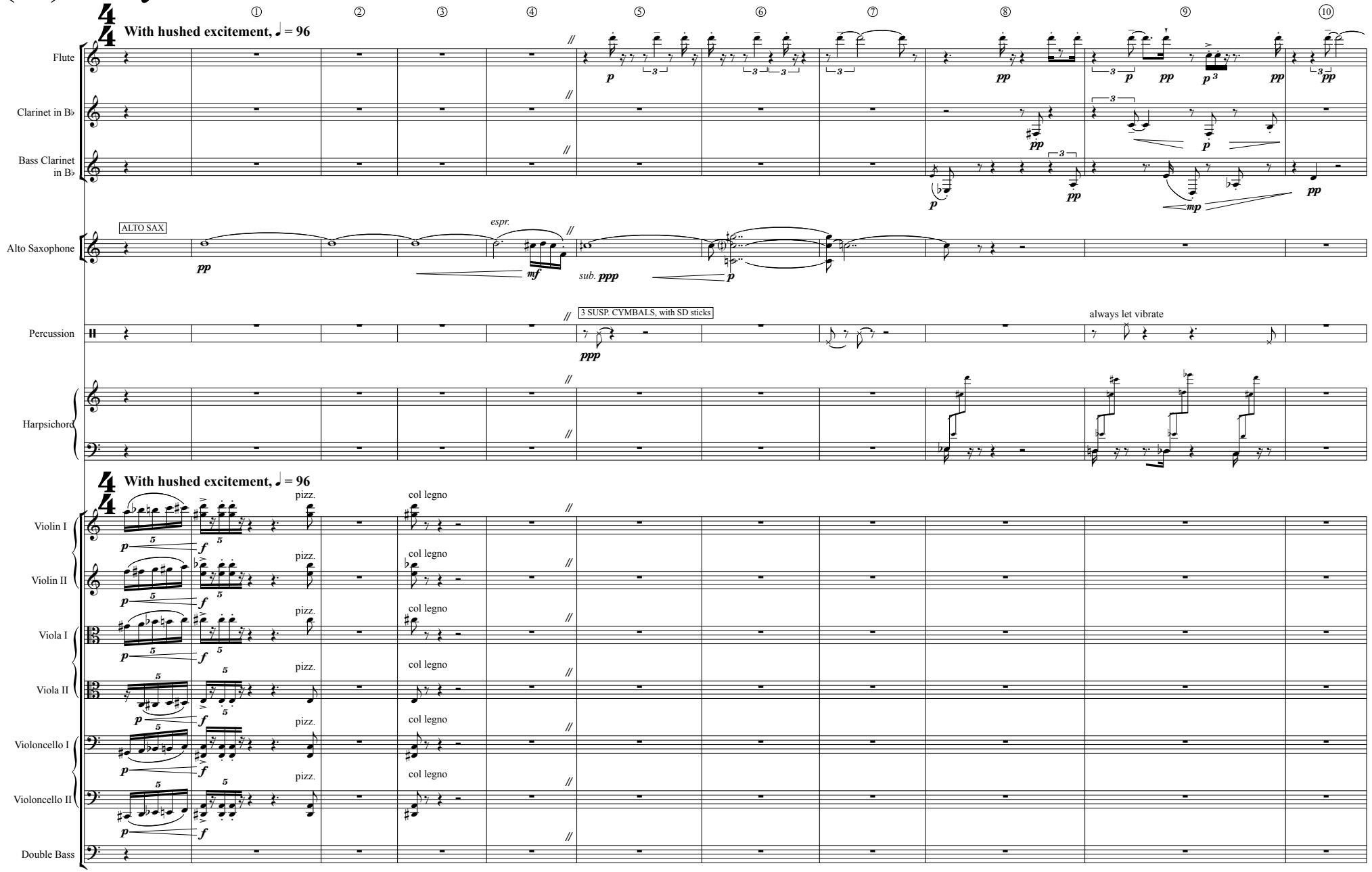

29
30
2+3
5/8
31
2/4
32
3/8
33
2/4
34
2+2+1
5/8
35
C
3/8
original tempo,
♩ = 48 / ♪ = 96
TO FLUTE
36
37
38
4/4
Picc.
Cl.
B. Cl.
S. Sax.
Perc.
Vln. I
Vln. II
Vla. I
Vla. II
Vc. I
Vc. II
Db.
PICCOLO
overblow
overblow
pp but with energy
loco
(sempre portamento)
port.
cresc.


39
40
41
42
43
44
45
46
47
48
FLUTE
D
hollow sound
sweetly
expressive; penetrate through texture
GUIRO
con sord.
gliss.
with energy
Fl.
Cl.
B. Cl.
S. Sax.
Perc.
Hpcd.
Vln. I
Vln. II
Vla. I
Vla. II
Vc. I
Vc. II
Db.


49
50
3+2
5
8
51
52
53
5
4
Fl.
Cl.
B. Cl.
S. Sax.
Perc.
Hpcd.
Vln. I
Vln. II
Vla. I
Vla. II
Vc. I
Vc. II
pp
mfp
mp
p expressive
mf
ppp
intense sound


54
55
56
57
58
E
Fl.
Cl.
B. Cl.
S. Sax.
To Alto Sax
Perc.
CLAVES
Hpcd.
E
(solo)
expressive
Vln. I
Vln. II
Vla. I
Vla. II
Vc. I
Vc. II
Db.
IV
harmonic gliss.
sul tasto
increasing bow
pressure
normal sound
(no harmonics)

(iii) Encyclia



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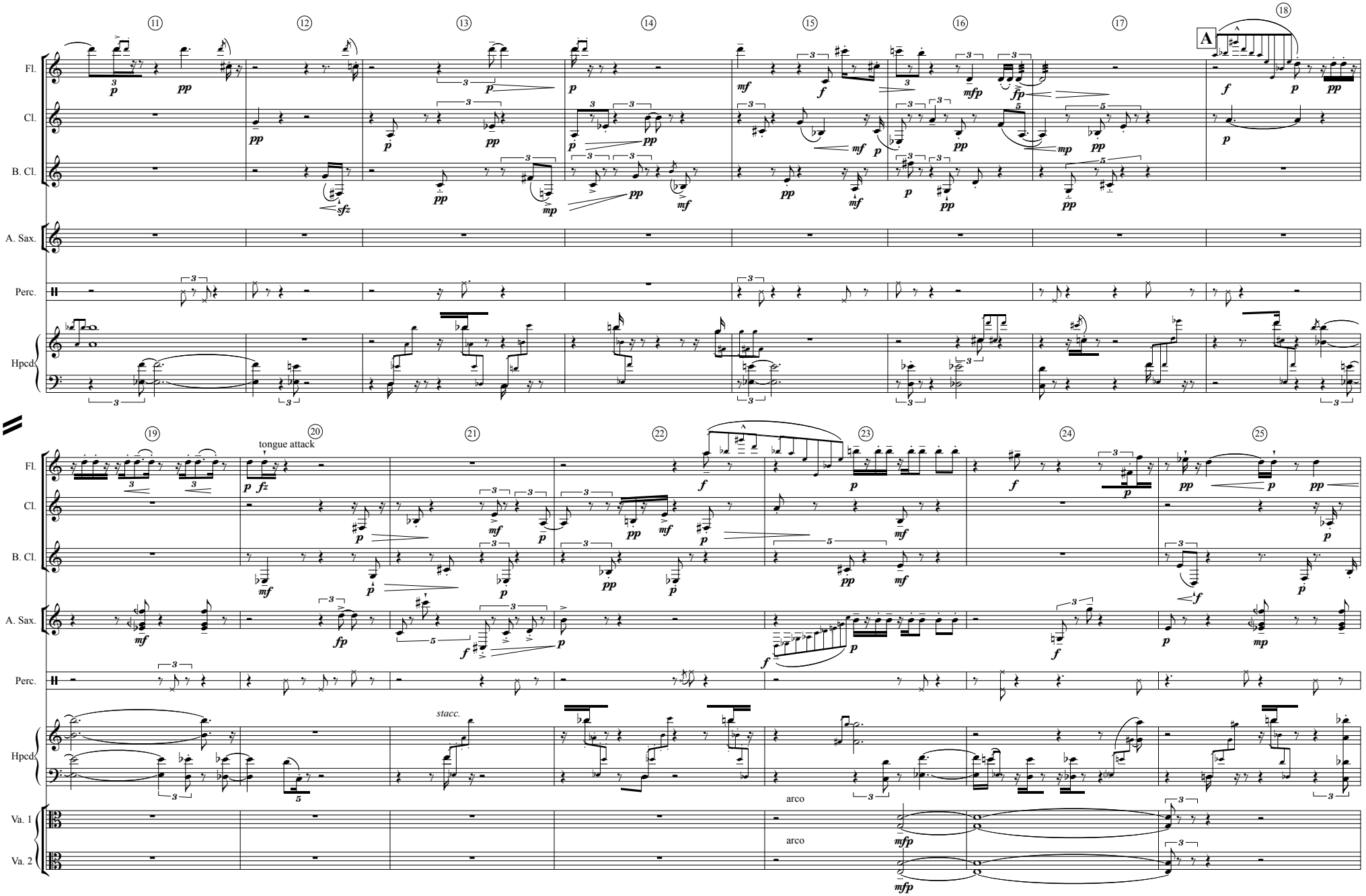
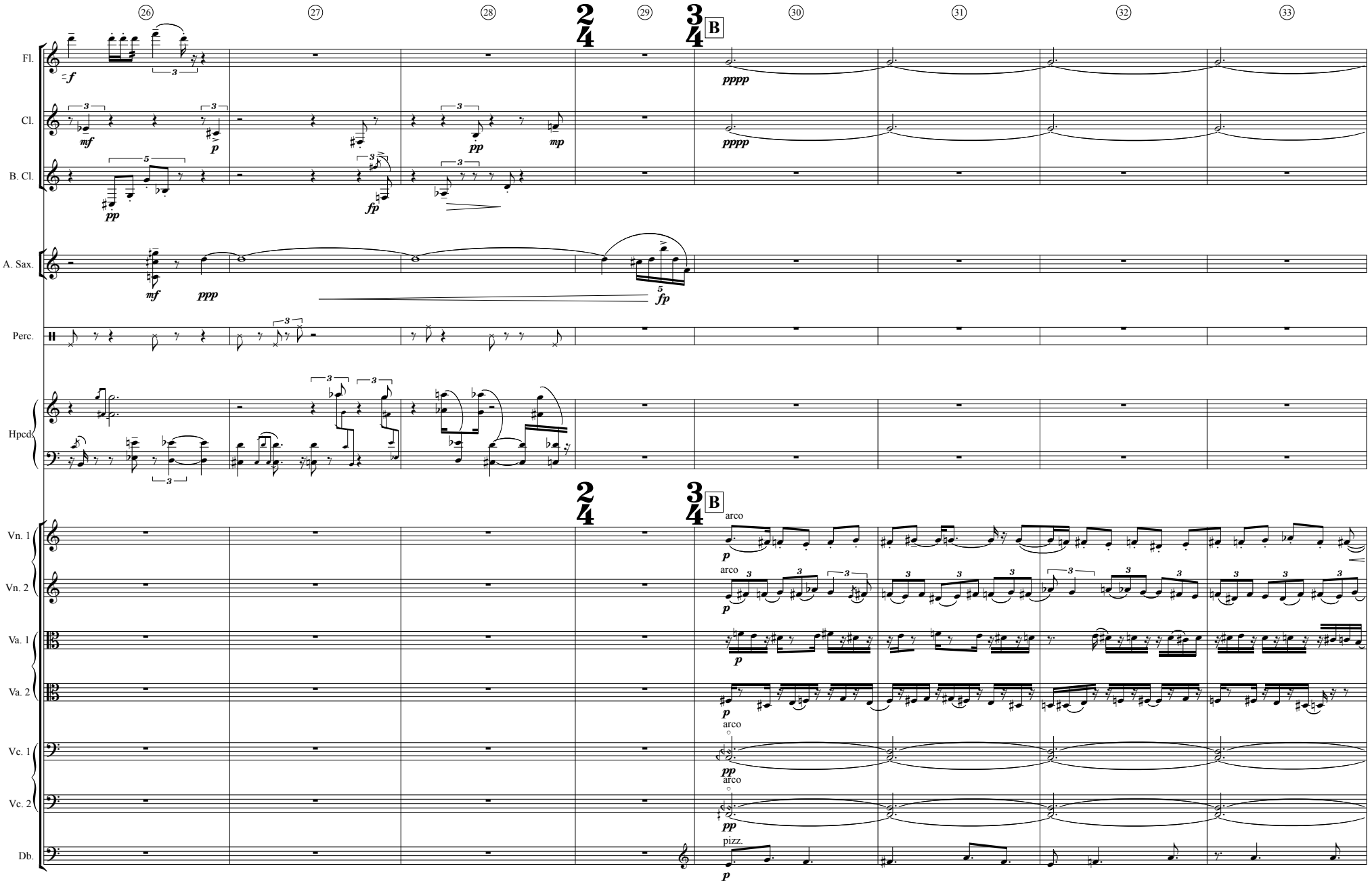
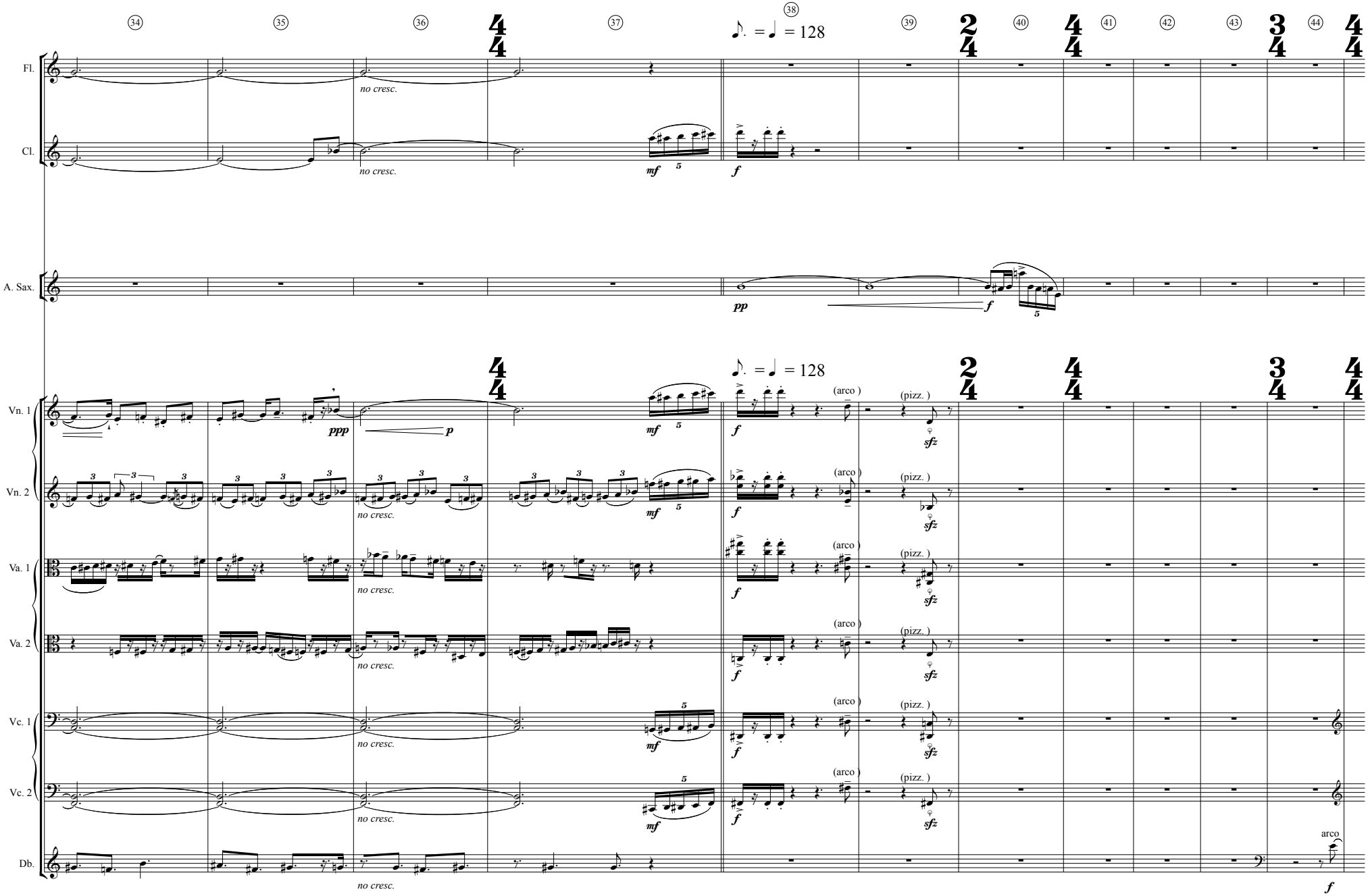
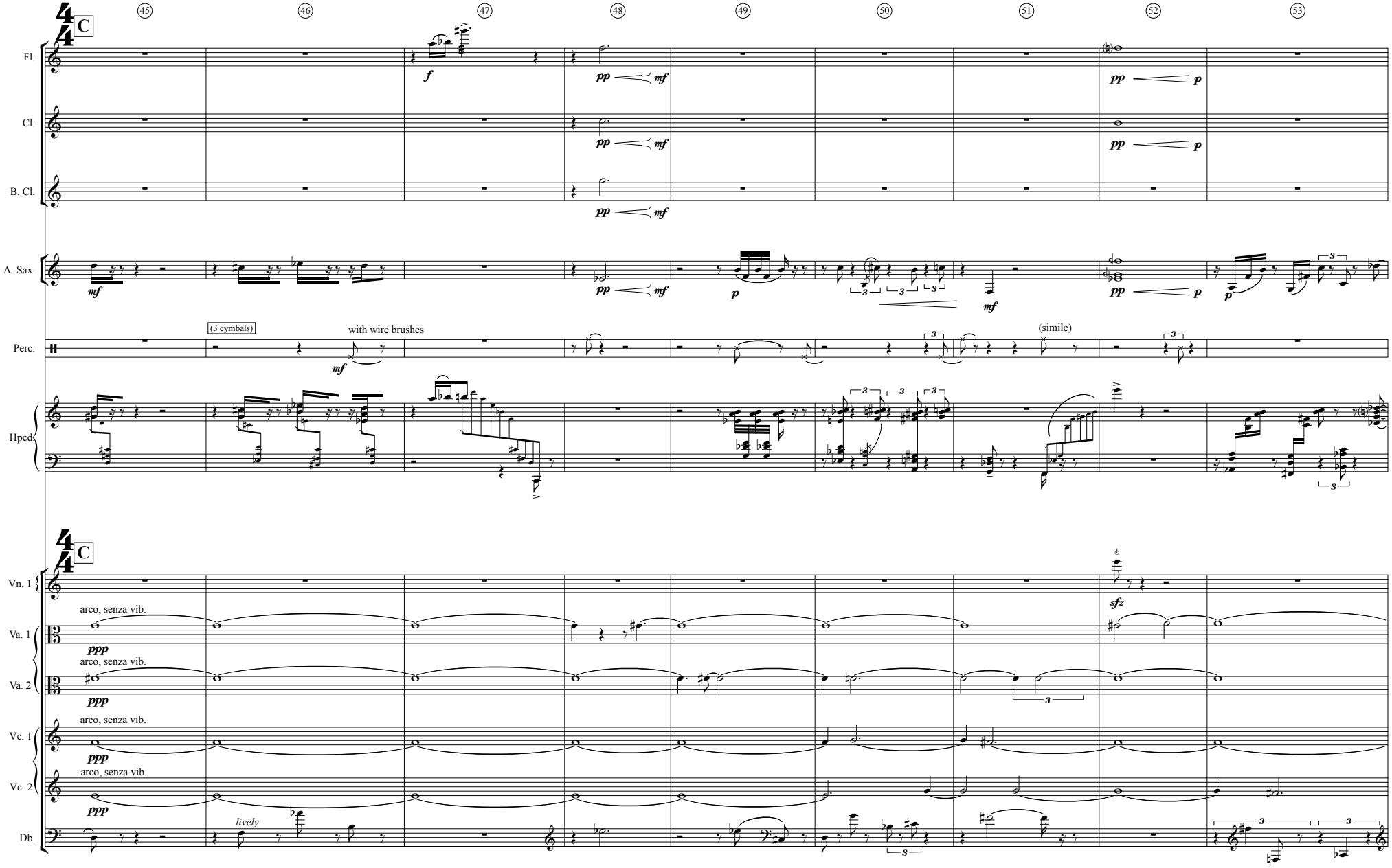
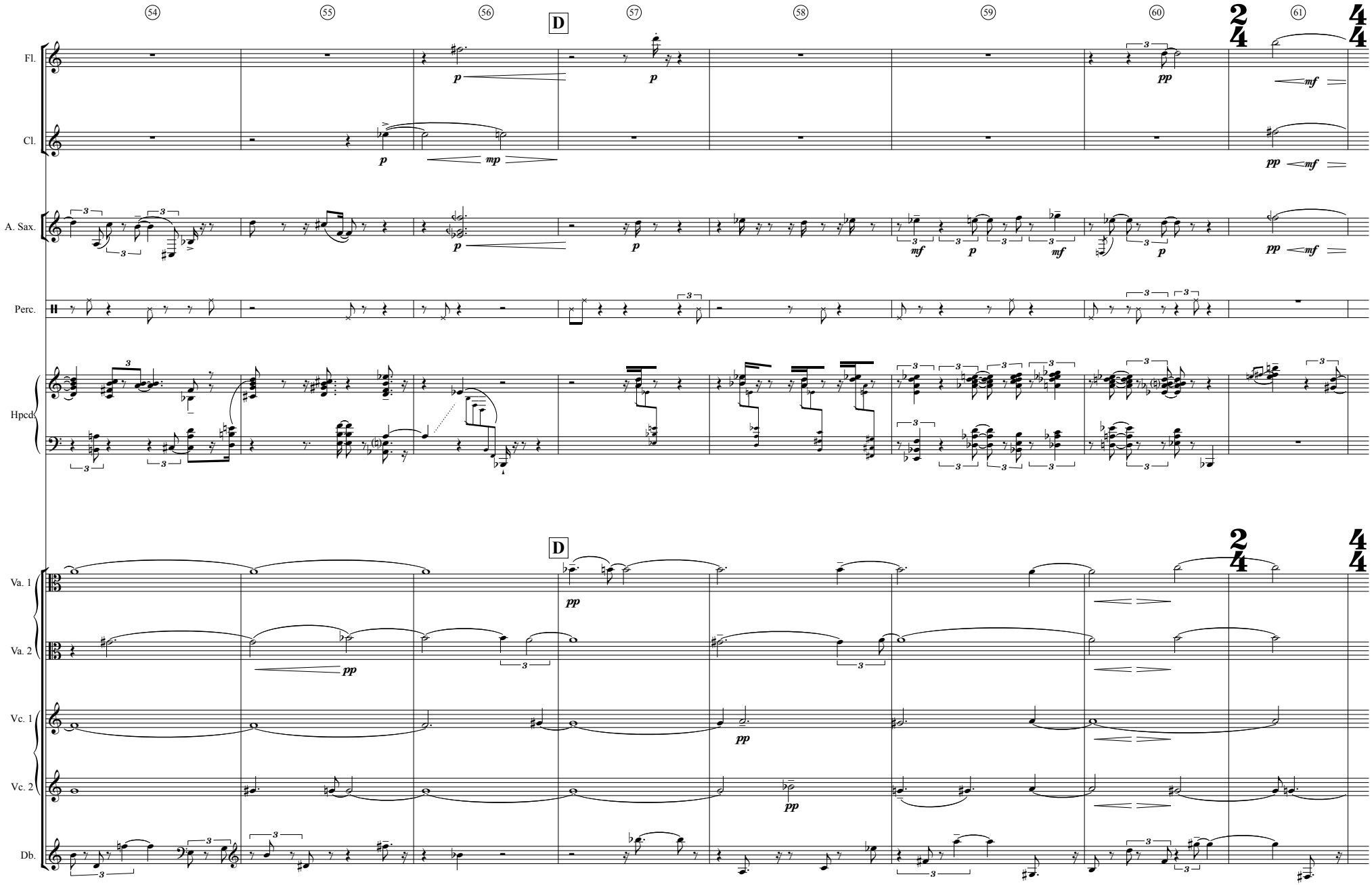
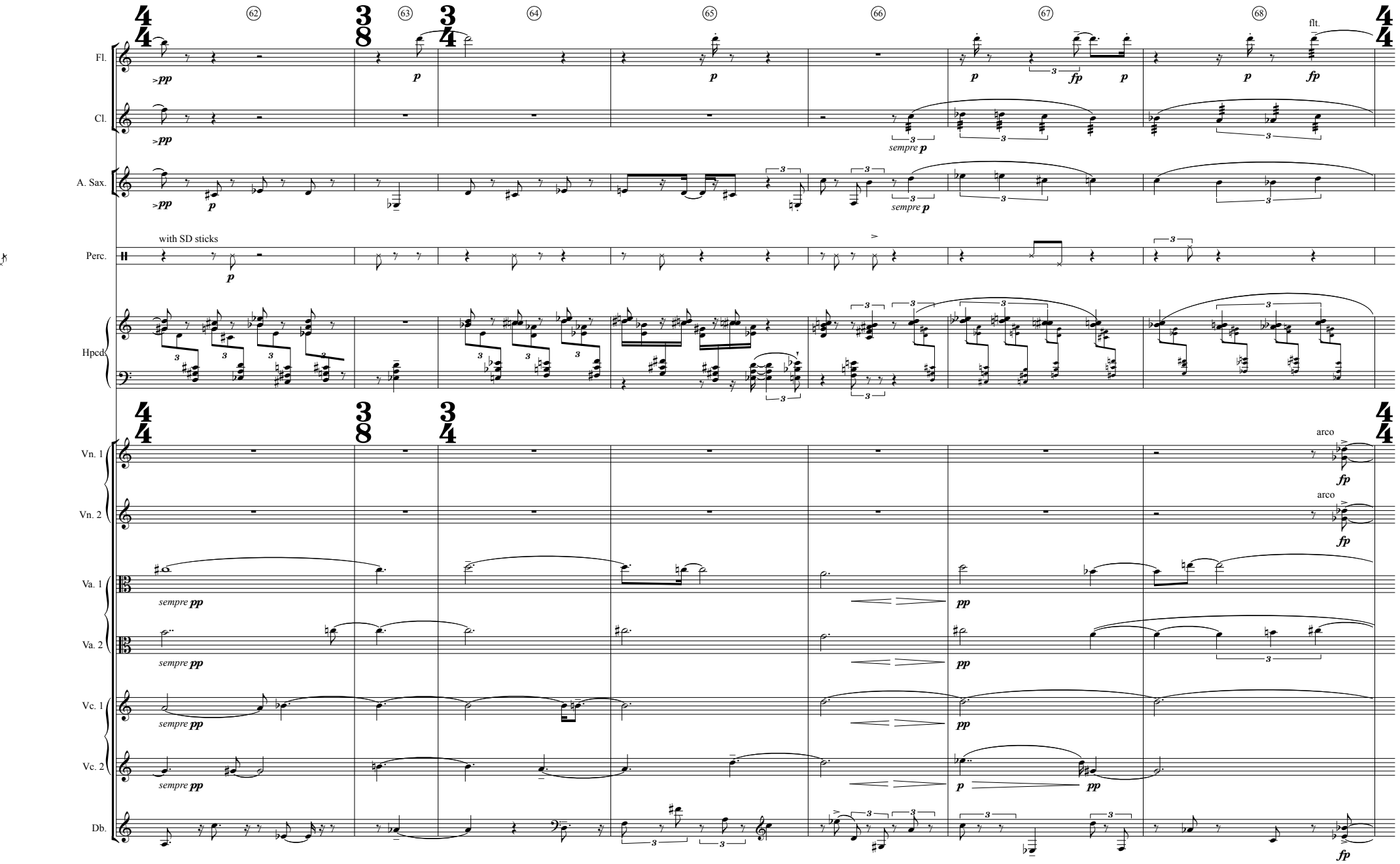

11
12
13
14
15
16
17
18
A
Fl.
Cl.
B. Cl.
A. Sax.
Perc.
Hpcd.
19
20
21
22
23
24
25
tongue attack
stacc.
arco
arco
Va. 1
Va. 2

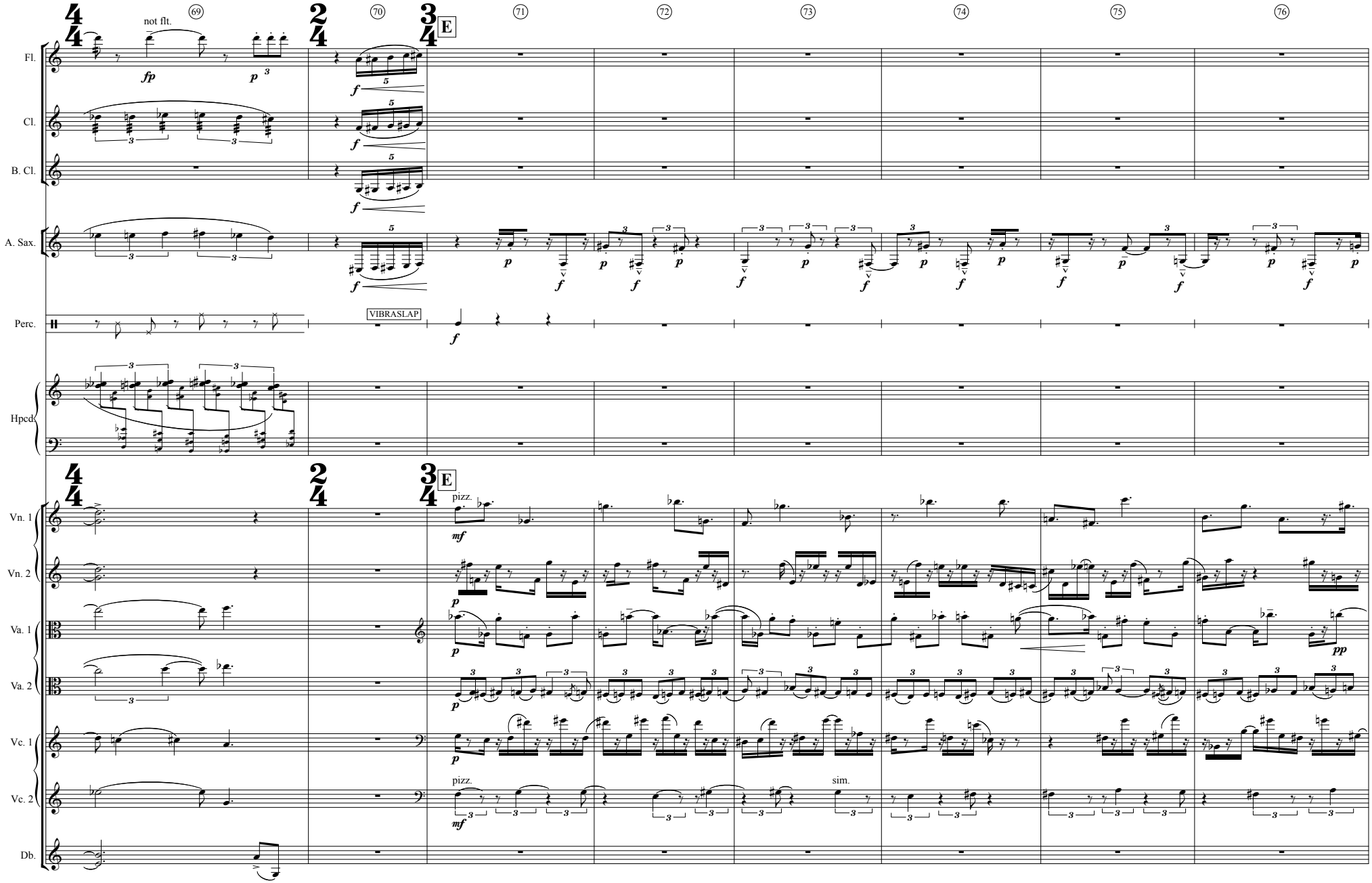

26
27
28
29
30
31
32
33
2/4
3/4
B
Fl.
Cl.
B. Cl.
A. Sax.
Perc.
Hpcd.
Vn. 1
Vn. 2
Va. 1
Va. 2
Vc. 1
Vc. 2
Db.
arco
pizz.

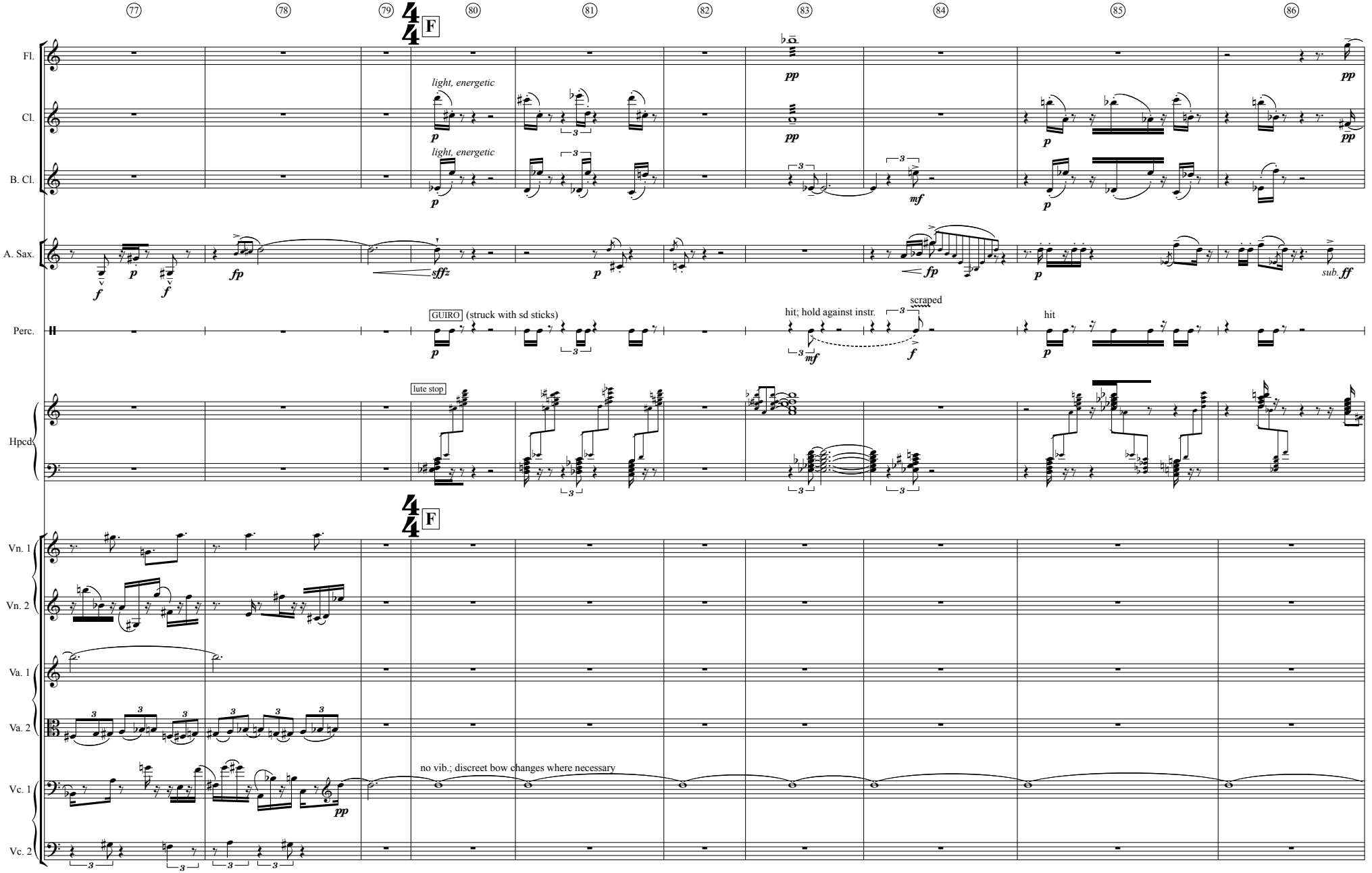

34
35
36
37
38
39
40
41
42
43
44
♪. = ♩ = 128
Fl.
Cl.
A. Sax.
Vn. 1
Vn. 2
Va. 1
Va. 2
Vc. 1
Vc. 2
Db.
no cresc.
ppp
p
mf
f
pp
sfz
(arco)
(pizz.)
arco

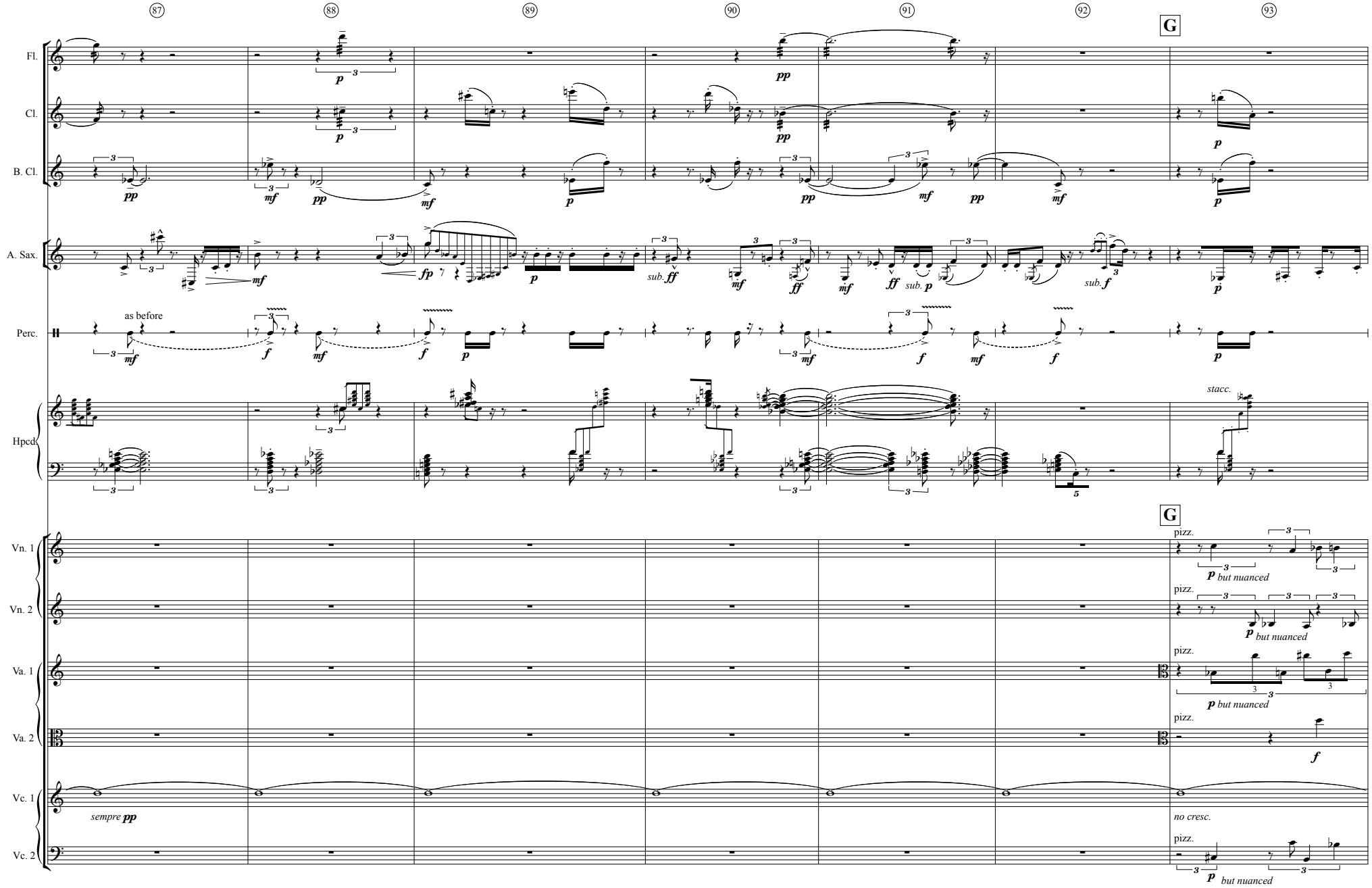

45
46
47
48
49
50
51
52
53
C
Fl.
Cl.
B. Cl.
A. Sax.
Perc.
Hpcd.
(3 cymbals)
with wire brushes
(simile)
Vn. 1
Va. 1
Va. 2
Vc. 1
Vc. 2
Db.
arco, senza vib.
lively

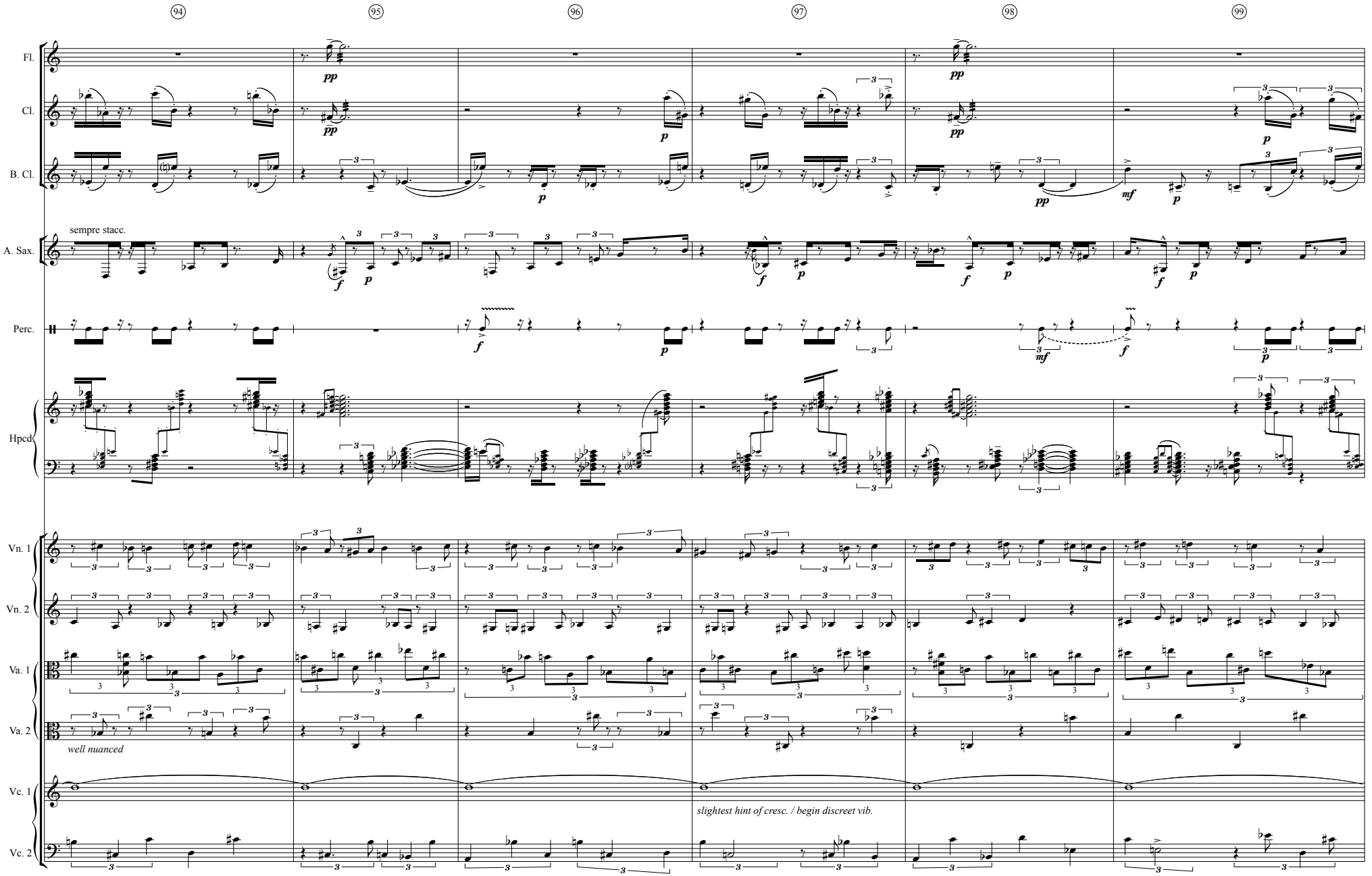

54
55
56
D
57
58
59
60
2/4
61
4/4
Fl.
Cl.
A. Sax.
Perc.
Hpcd.
Va. 1
Va. 2
Vc. 1
Vc. 2
Db.
p
mp
mf
pp

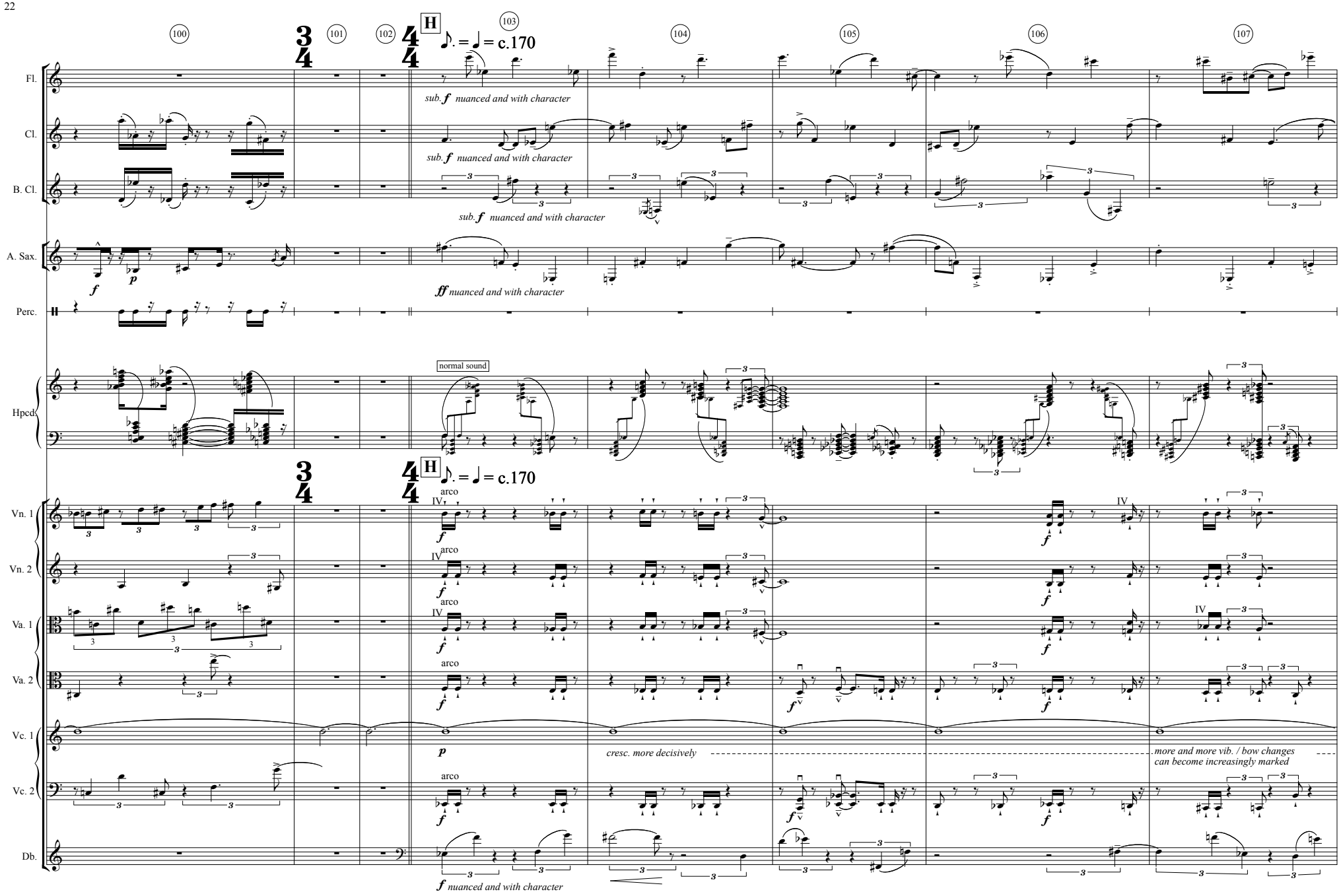

62
63
64
65
66
67
68
Fl.
Cl.
A. Sax.
Perc.
Hpcd
Vn. 1
Vn. 2
Va. 1
Va. 2
Vc. 1
Vc. 2
Db.
flt.
with SD sticks
sempre p
sempre pp
arco
fp
pp

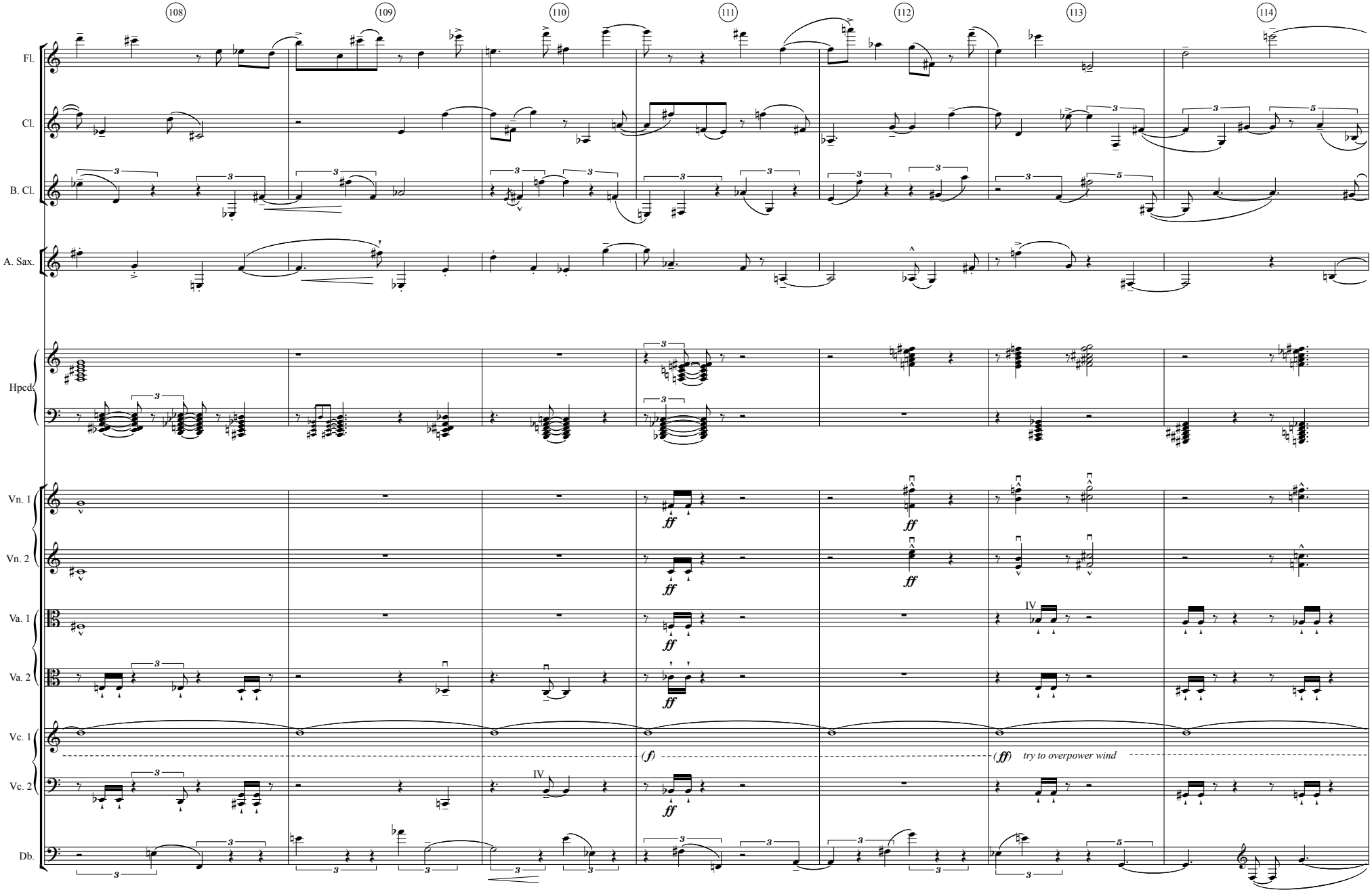

69
70
71
72
73
74
75
76
E
not flt.
Fl.
Cl.
B. Cl.
A. Sax.
Perc.
VIBRASLAP
Hpcd.
Vn. 1
Vn. 2
Va. 1
Va. 2
Vc. 1
Vc. 2
Db.
pizz.
sim.

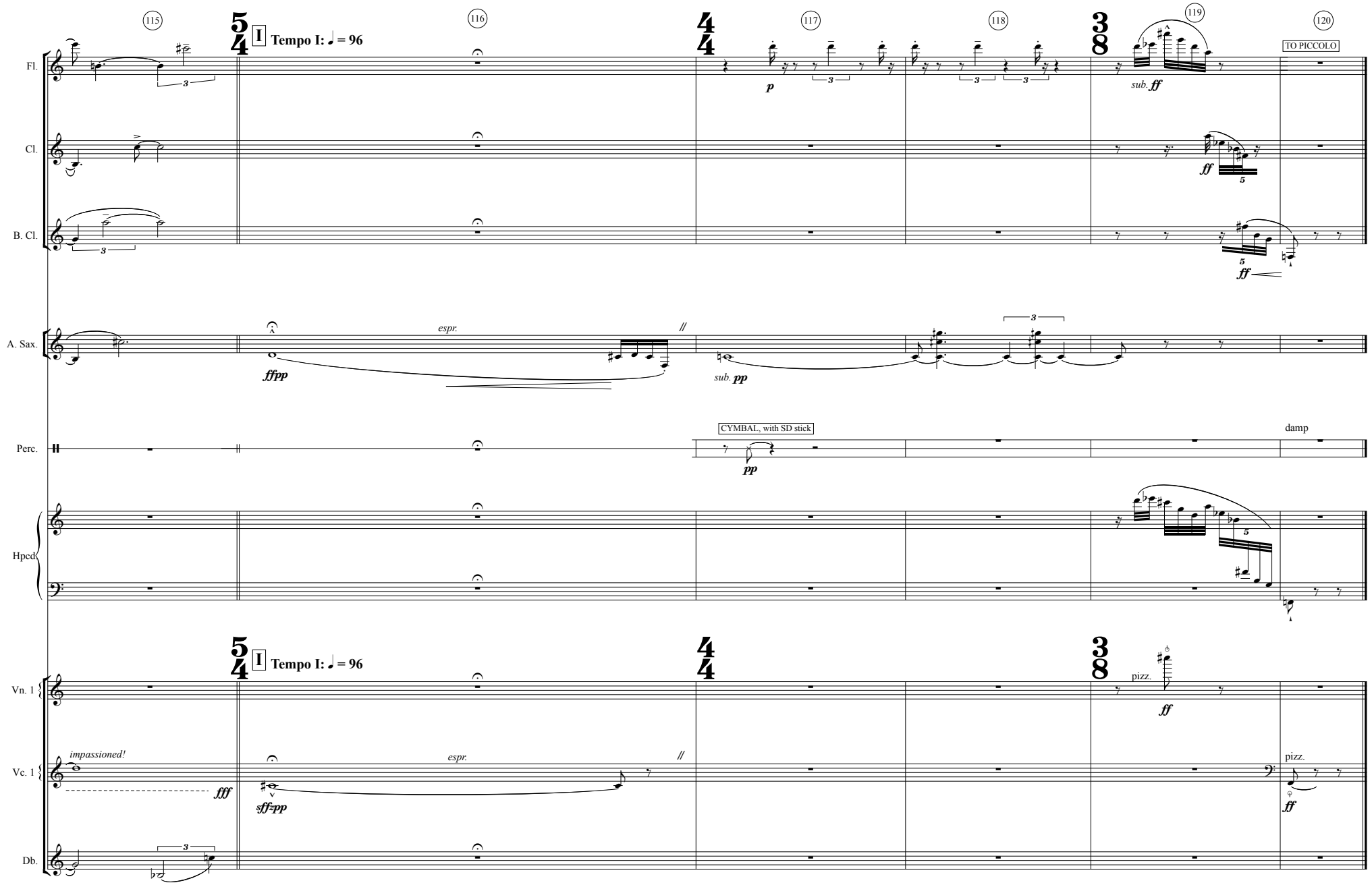

77
78
79
80
81
82
83
84
85
86
F
Fl.
Cl.
B. Cl.
A. Sax.
Perc.
Hpcd.
Vn. 1
Vn. 2
Va. 1
Va. 2
Vc. 1
Vc. 2
light, energetic
light, energetic
GUIRO (struck with sd sticks)
lute stop
hit; hold against instr.
scraped
hit
sub. ff
no vib.; discreet bow changes where necessary


87
88
89
90
91
92
G
93
Fl.
Cl.
B. Cl.
A. Sax.
Perc.
Hpcd.
Vn. 1
Vn. 2
Va. 1
Va. 2
Vc. 1
Vc. 2
as before
sempre pp
sub. ff
sub. p
sub. f
stacc.
pizz.
but nuanced
no cresc.

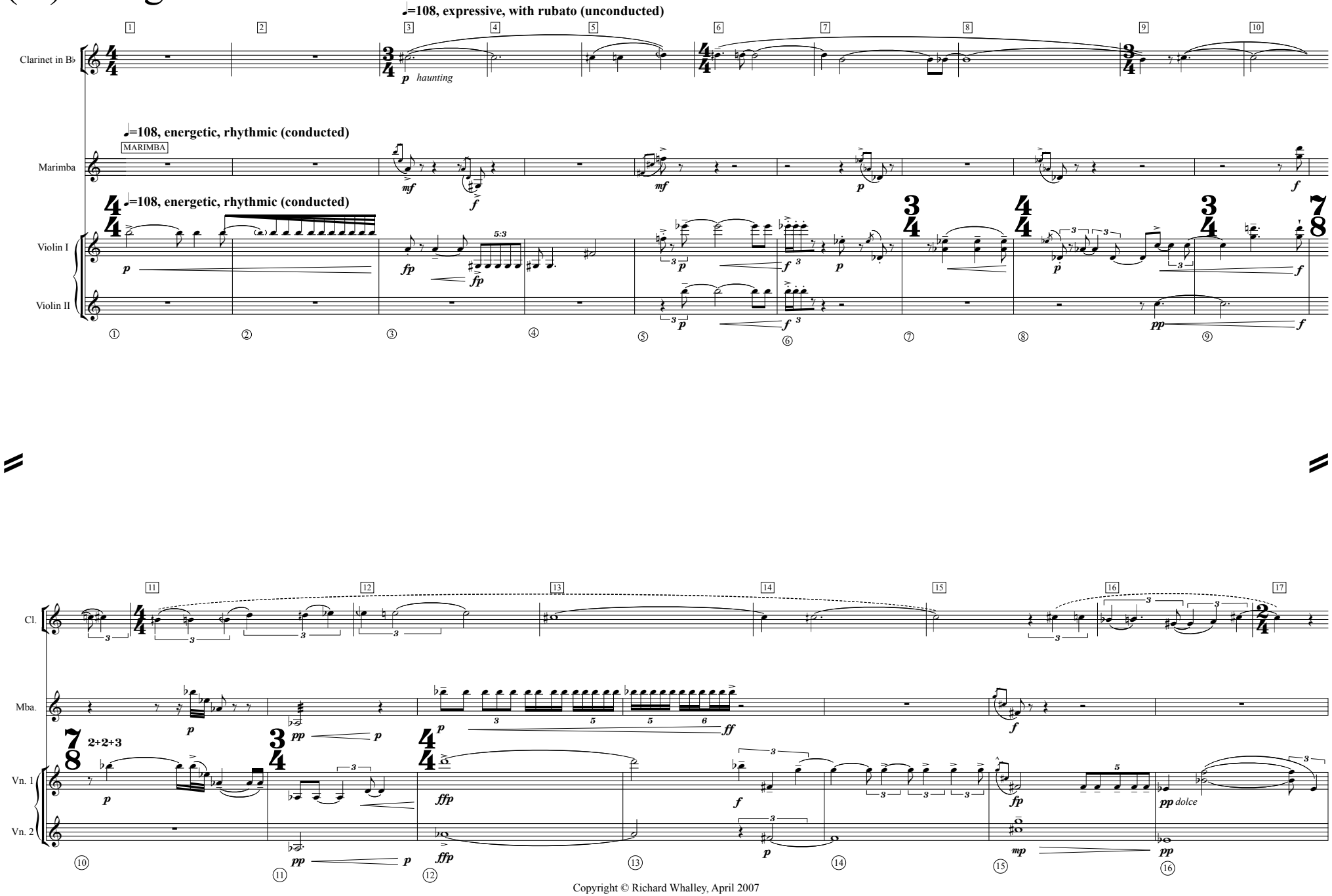

94
95
96
97
98
99
Fl.
Cl.
B. Cl.
A. Sax.
sempre stacc.
Perc.
Hpcd
Vn. 1
Vn. 2
Va. 1
Va. 2
well nuanced
Vc. 1
slightest hint of cresc. / begin discreet vib.
Vc. 2


100
101
102
103
104
105
106
107
H
♪. = ♩ = c.170
Fl.
Cl.
B. Cl.
A. Sax.
Perc.
Hpcd
Vn. 1
Vn. 2
Va. 1
Va. 2
Vc. 1
Vc. 2
Db.
sub. f nuanced and with character
ff nuanced and with character
normal sound
arco
IV
cresc. more decisively
more and more vib. / bow changes
can become increasingly marked


108
109
110
111
112
113
114
Fl.
Cl.
B. Cl.
A. Sax.
Hpcd.
Vn. 1
Vn. 2
Va. 1
Va. 2
Vc. 1
Vc. 2
Db.
ff
(f)
(ff) try to overpower wind
IV


115
116
117
118
119
120
Tempo I: ♩ = 96
TO PICCOLO
Fl.
Cl.
B. Cl.
A. Sax.
Perc.
Hpcd.
Vn. 1
Vc. 1
Db.
p
sub. ff
ff
espr.
ffpp
sub. pp
CYMBAL, with SD stick
pp
damp
pizz.
impassioned!
fff
sff=pp

(iv) Gongora



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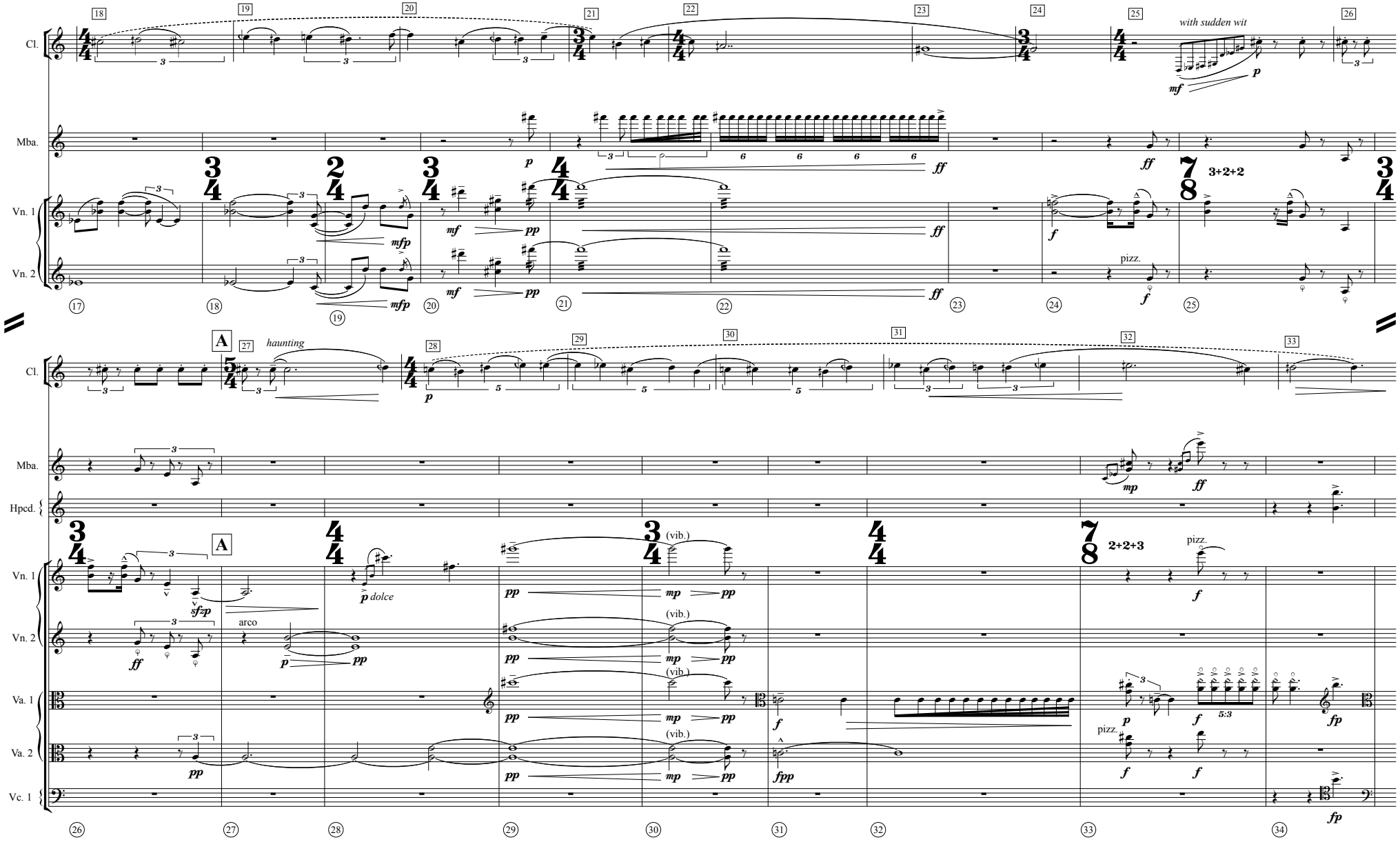
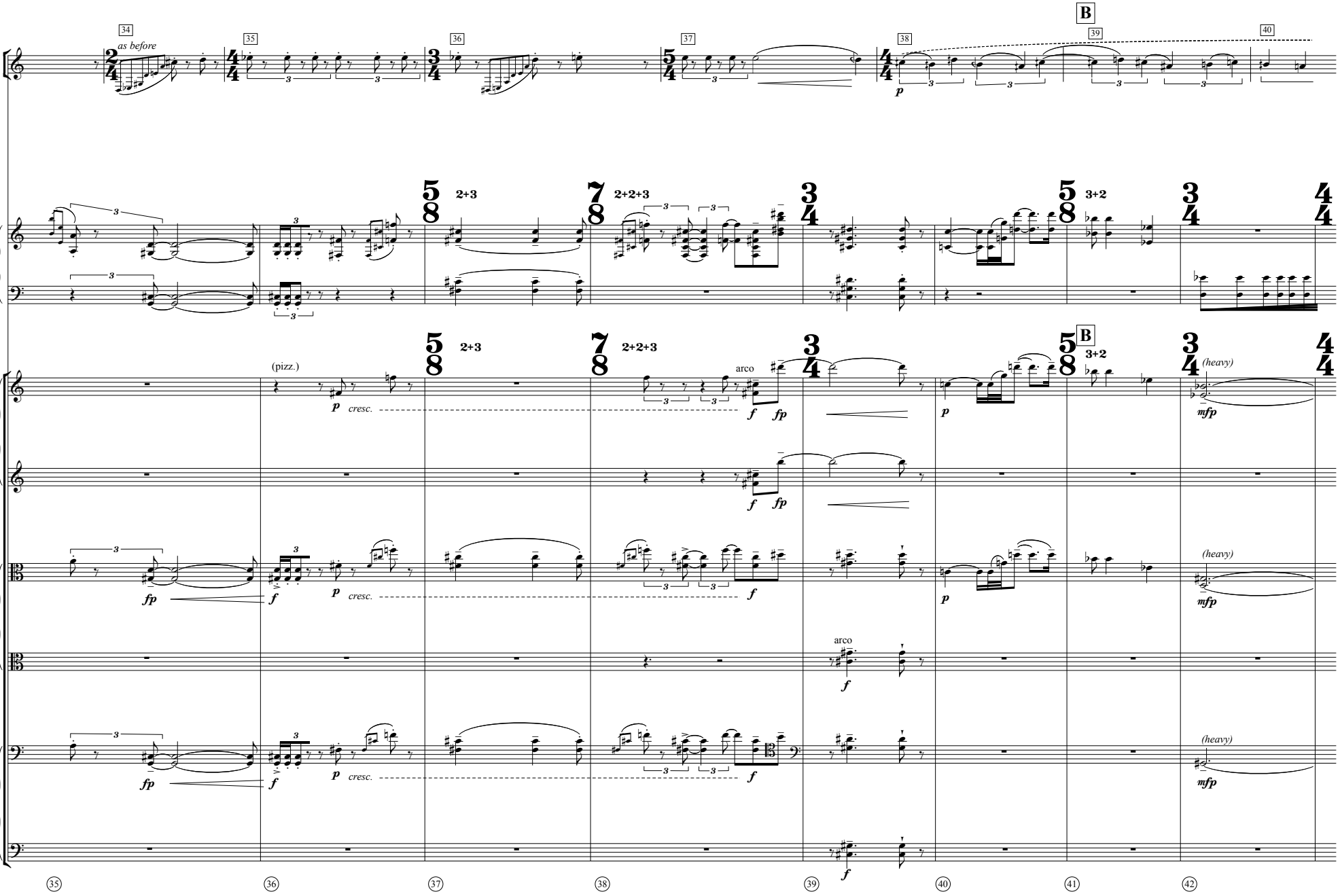
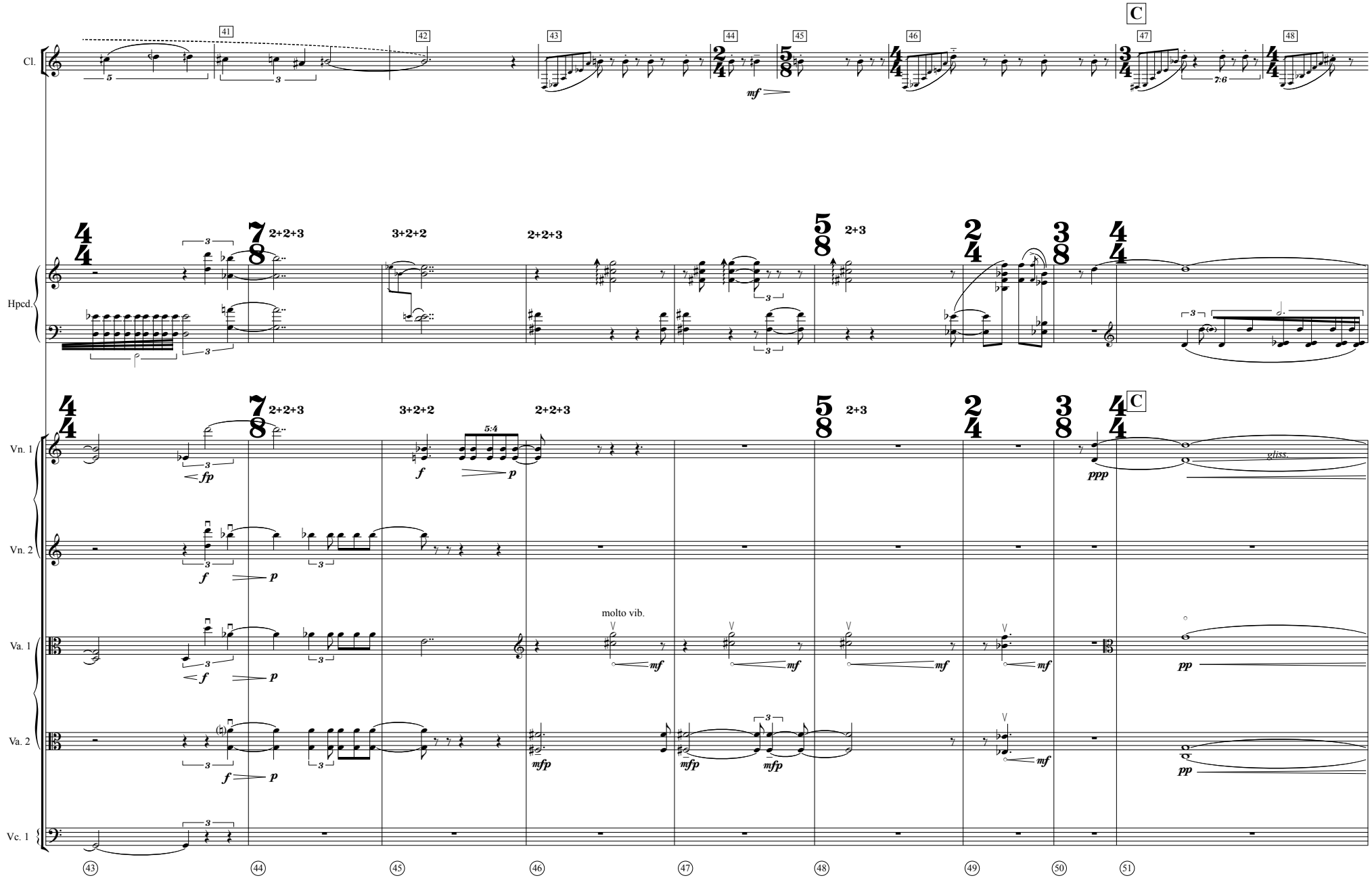
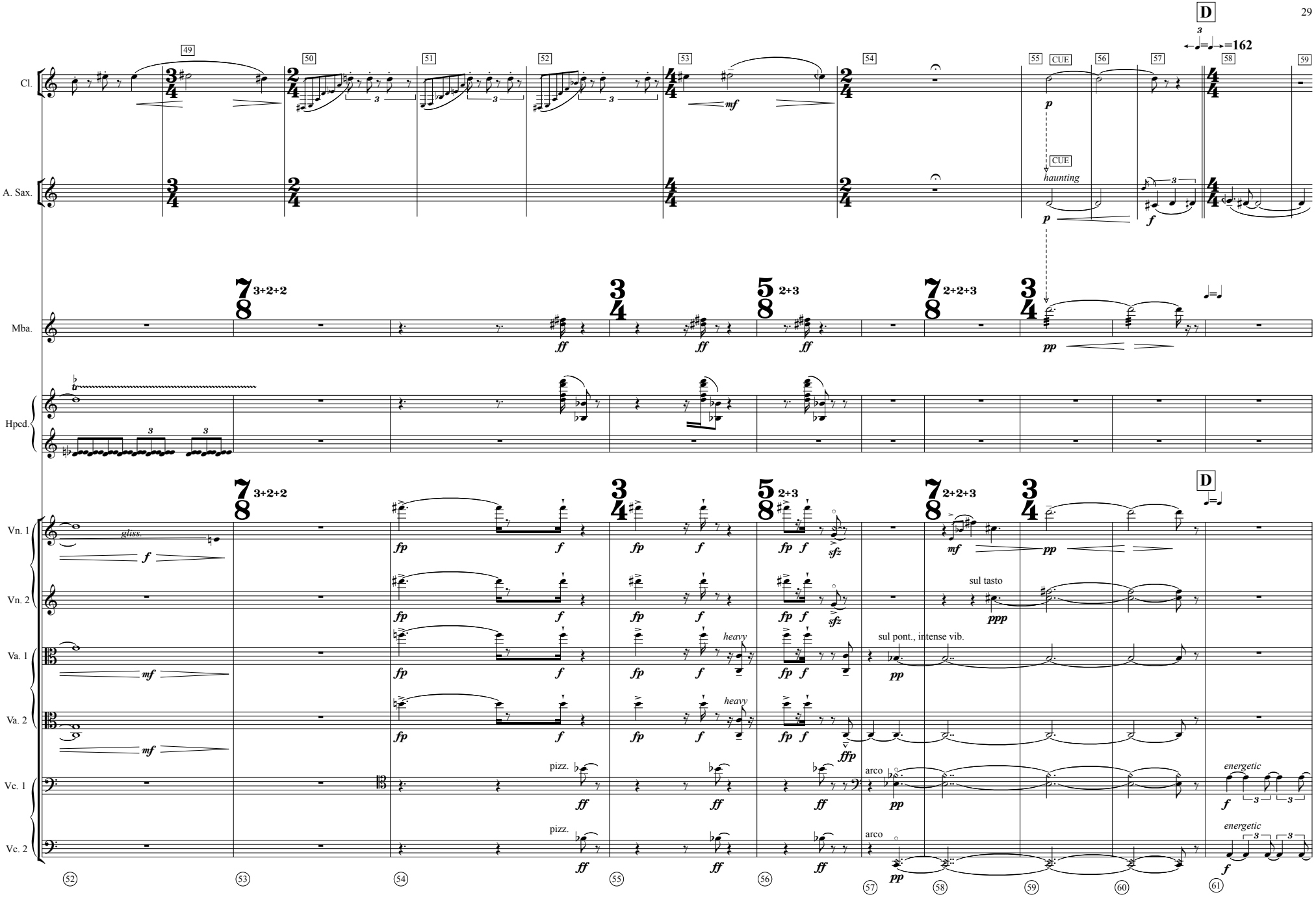
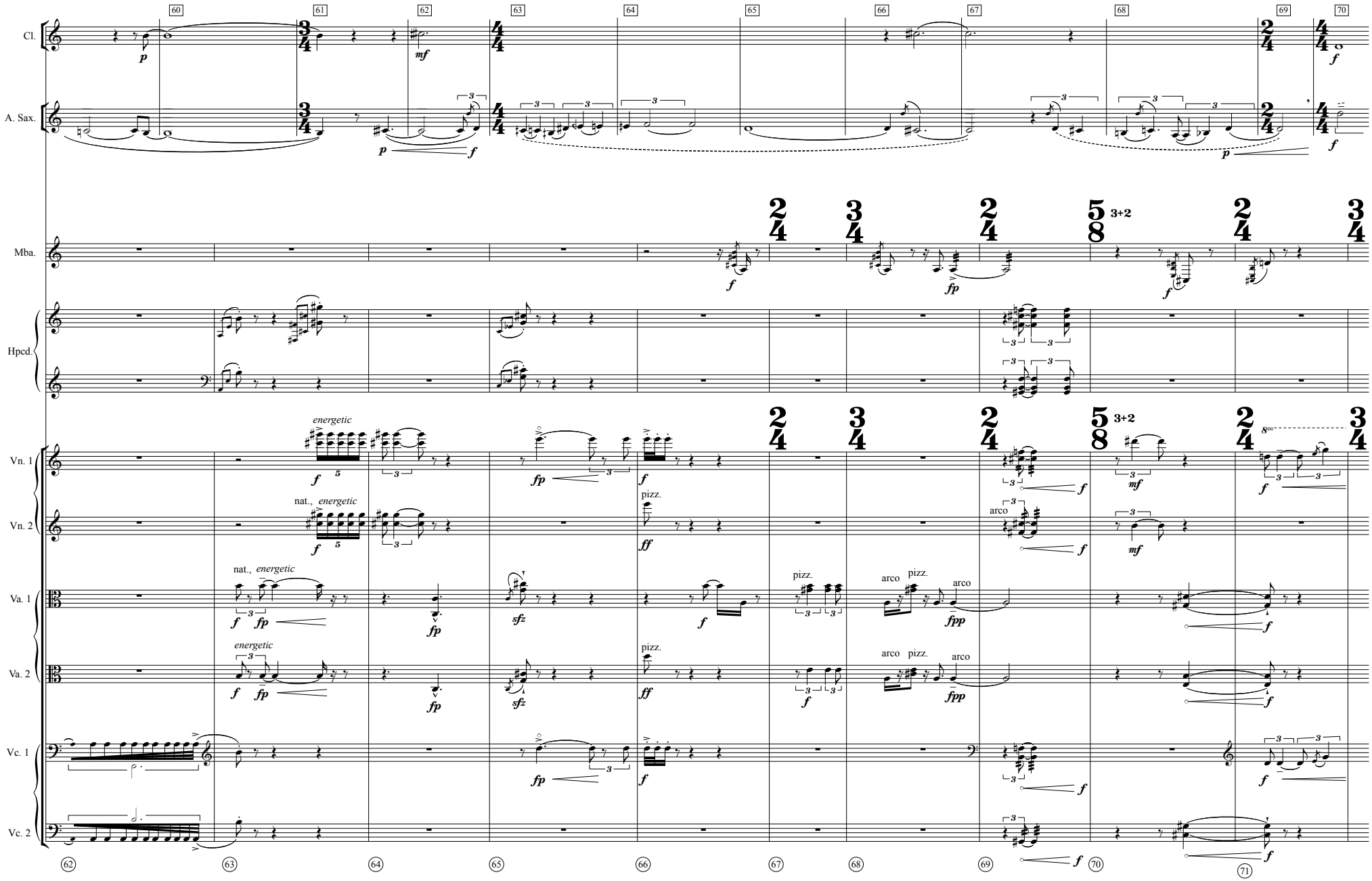
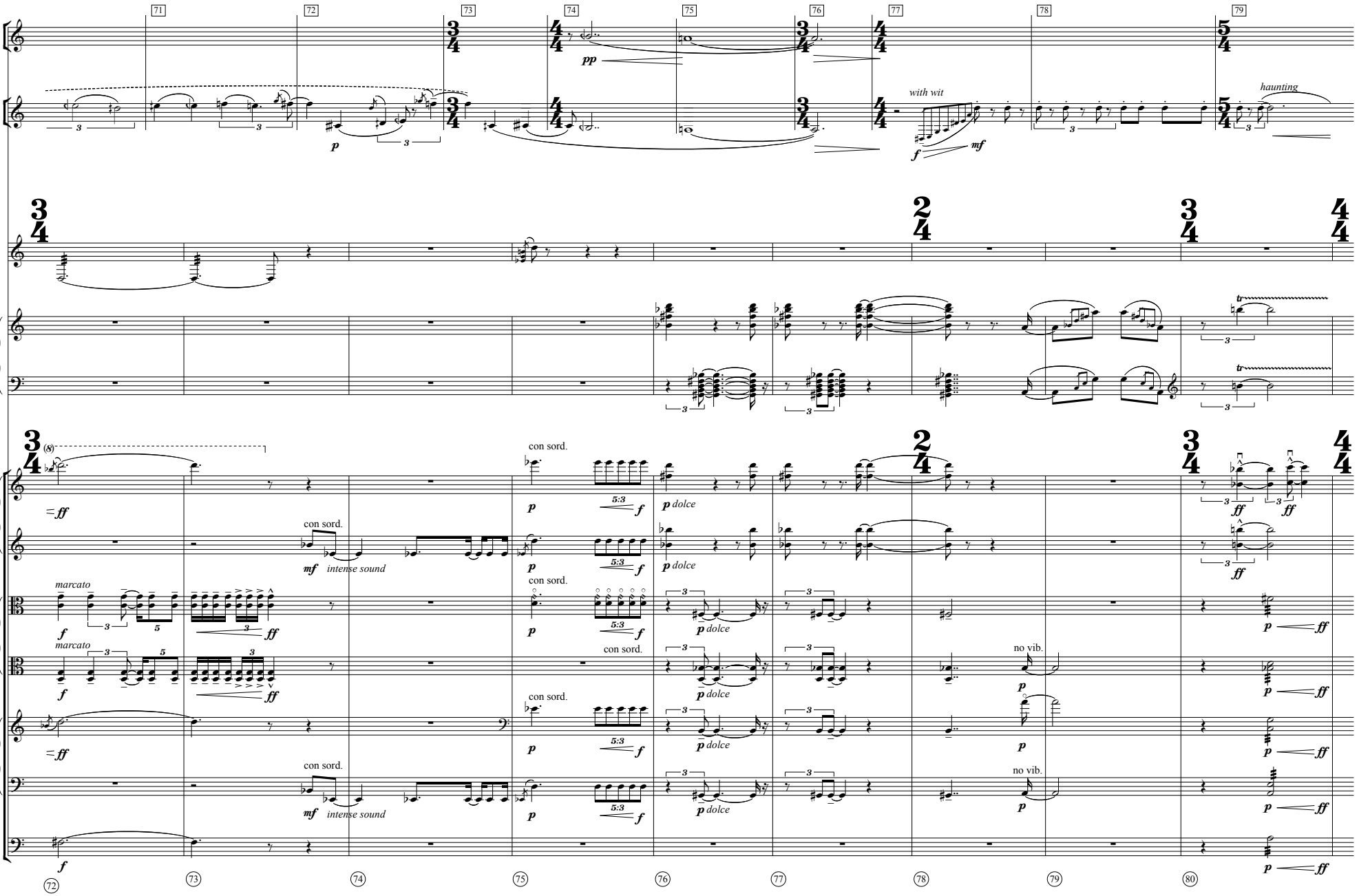

Cl.
Mba.
Vn. 1
Vn. 2
with sudden wit
3+2+2
pizz.
A
haunting
Hpcd.
Va. 1
Va. 2
Vc. 1
dolce
arco
(vib.)
2+2+3
5:3

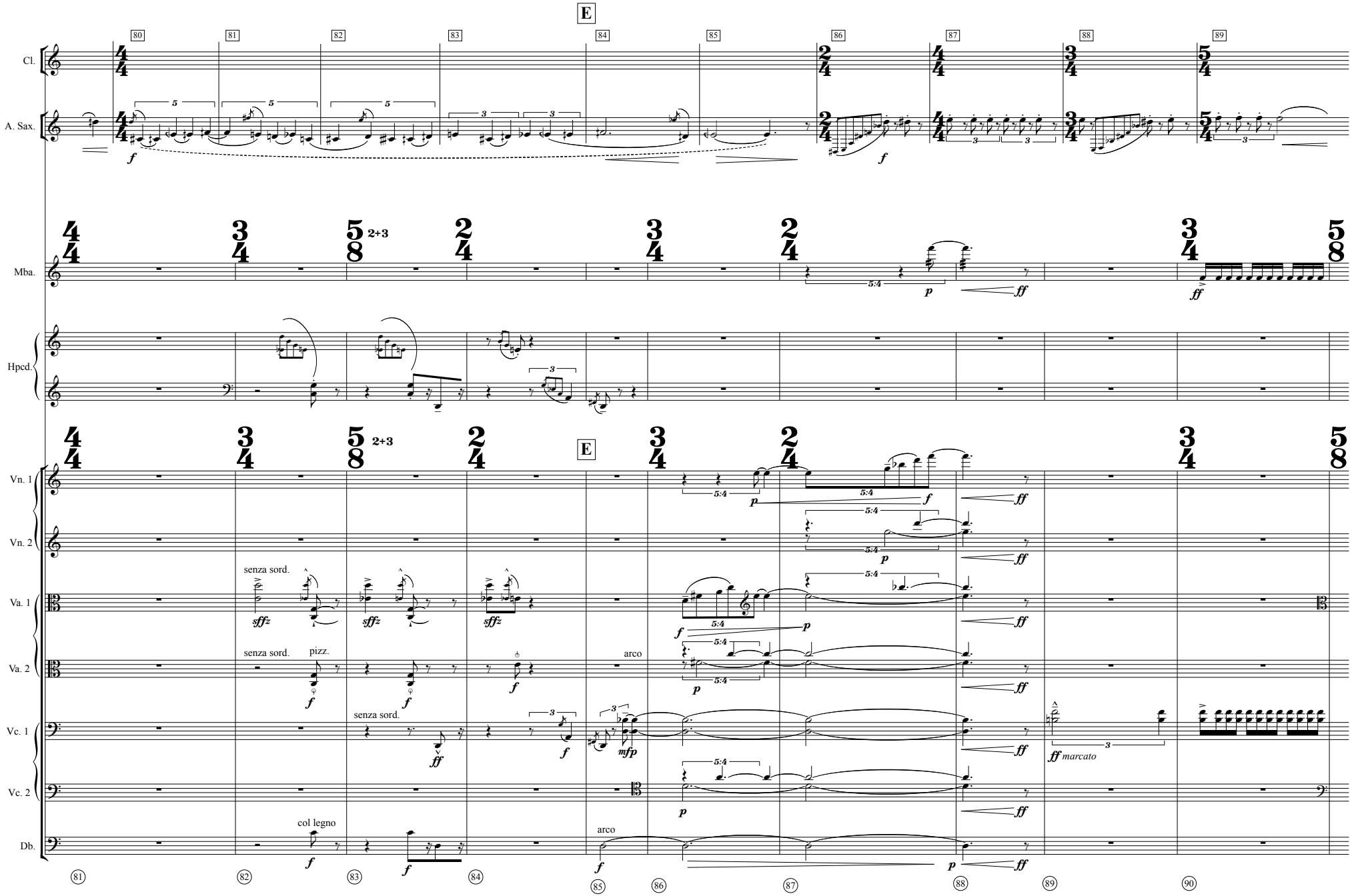

Cl.
Hpcd.
Vn. 1
Vn. 2
Va. 1
Va. 2
Vc. 1
Vc. 2
as before
B
2+3
2+2+3
3+2
(pizz.)
arco
cresc.
(heavy)
35
36
37
38
39
40
41
42

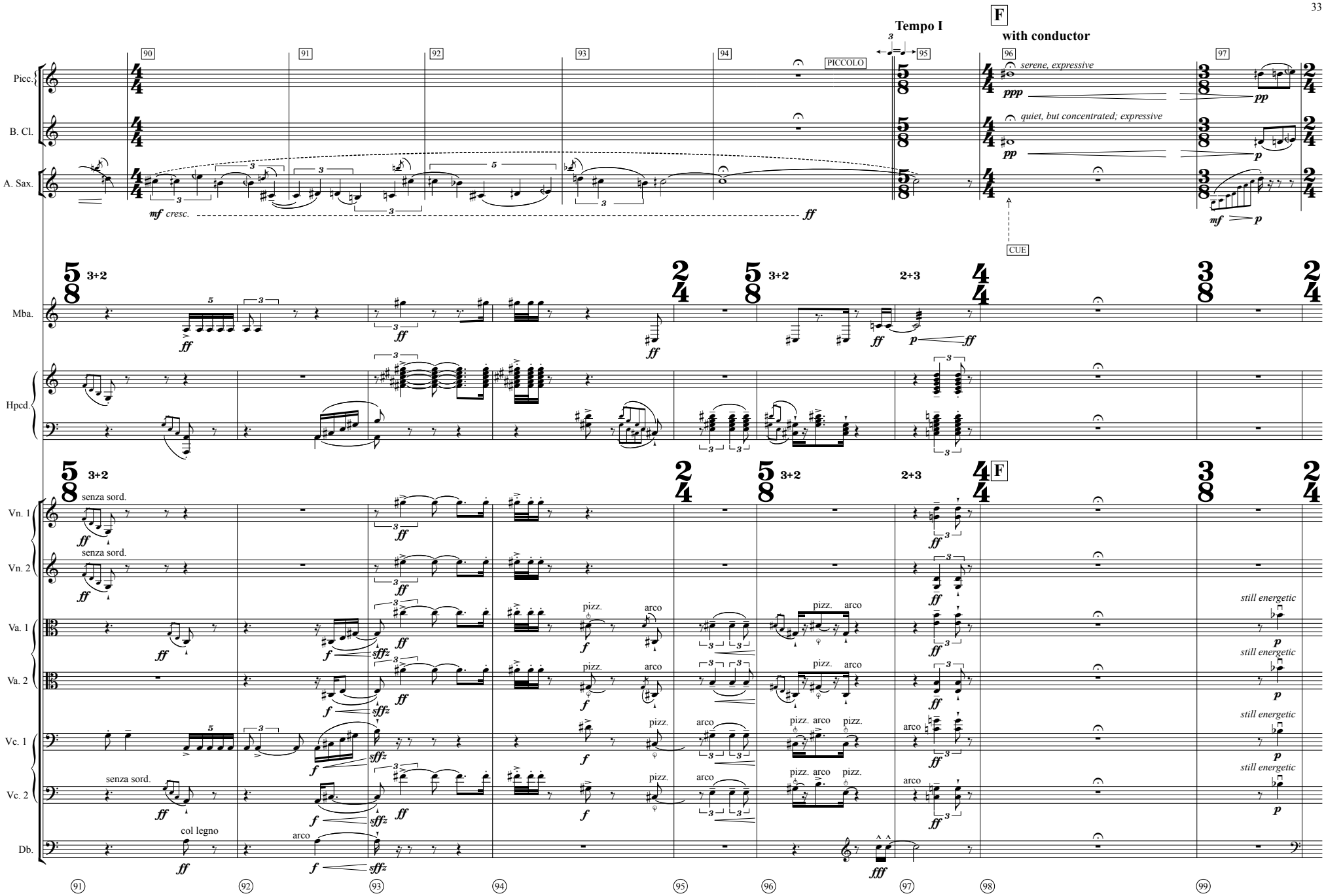

C
Cl.
Hpcd.
Vn. 1
Vn. 2
Va. 1
Va. 2
Vc. 1
molto vib.
gliss.
2+2+3
3+2+2
2+3
5:4
7:6
fp
f
p
mf
mfp
ppp
pp
43
44
45
46
47
48
49
50
51

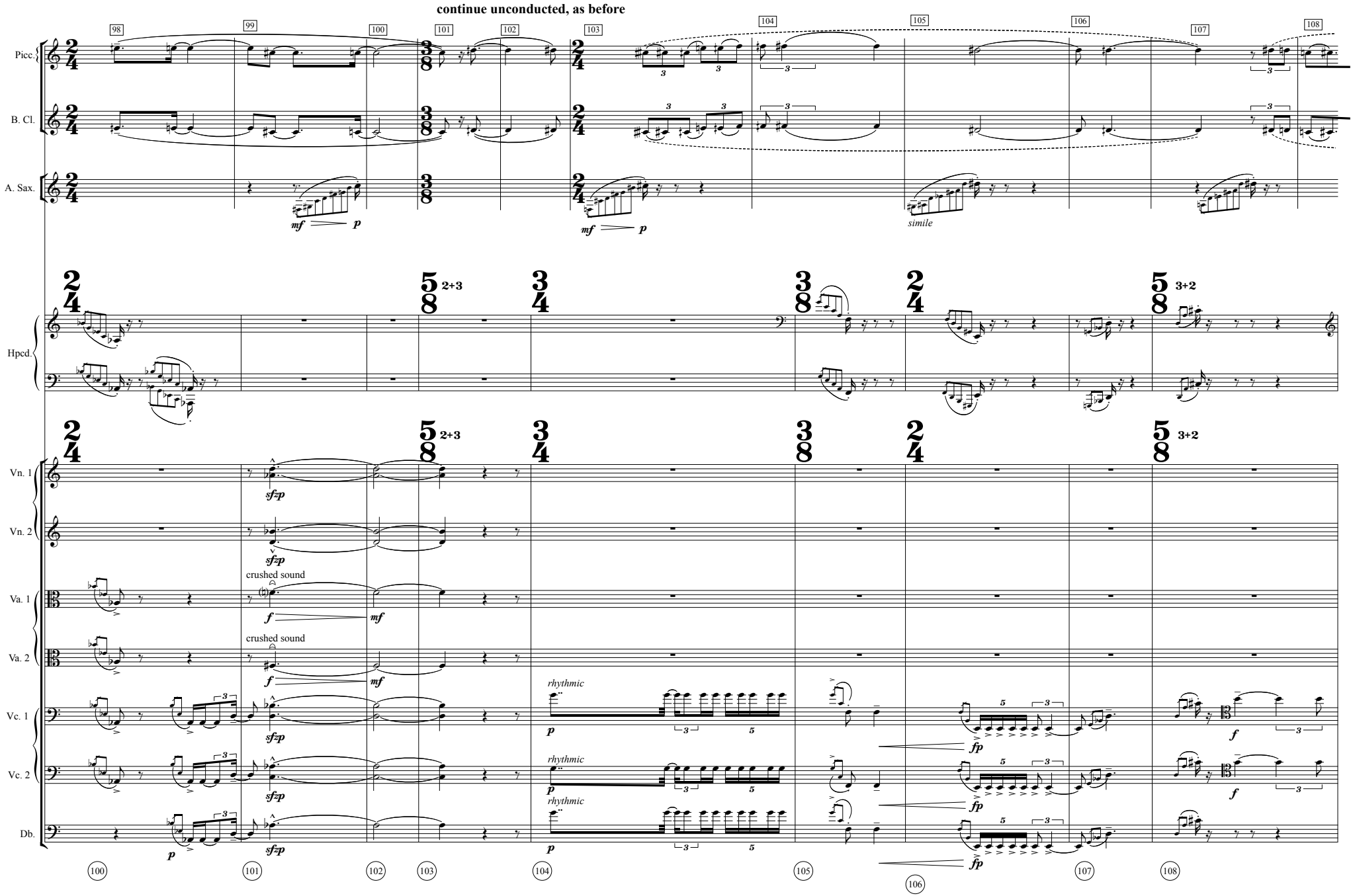

D
♩=162
Cl.
A. Sax.
Mba.
Hpcd.
Vn. 1
Vn. 2
Va. 1
Va. 2
Vc. 1
Vc. 2
CUE
haunting
3+2+2
2+3
2+2+3
gliss.
heavy
sul tasto
sul pont., intense vib.
pizz.
arco
energetic

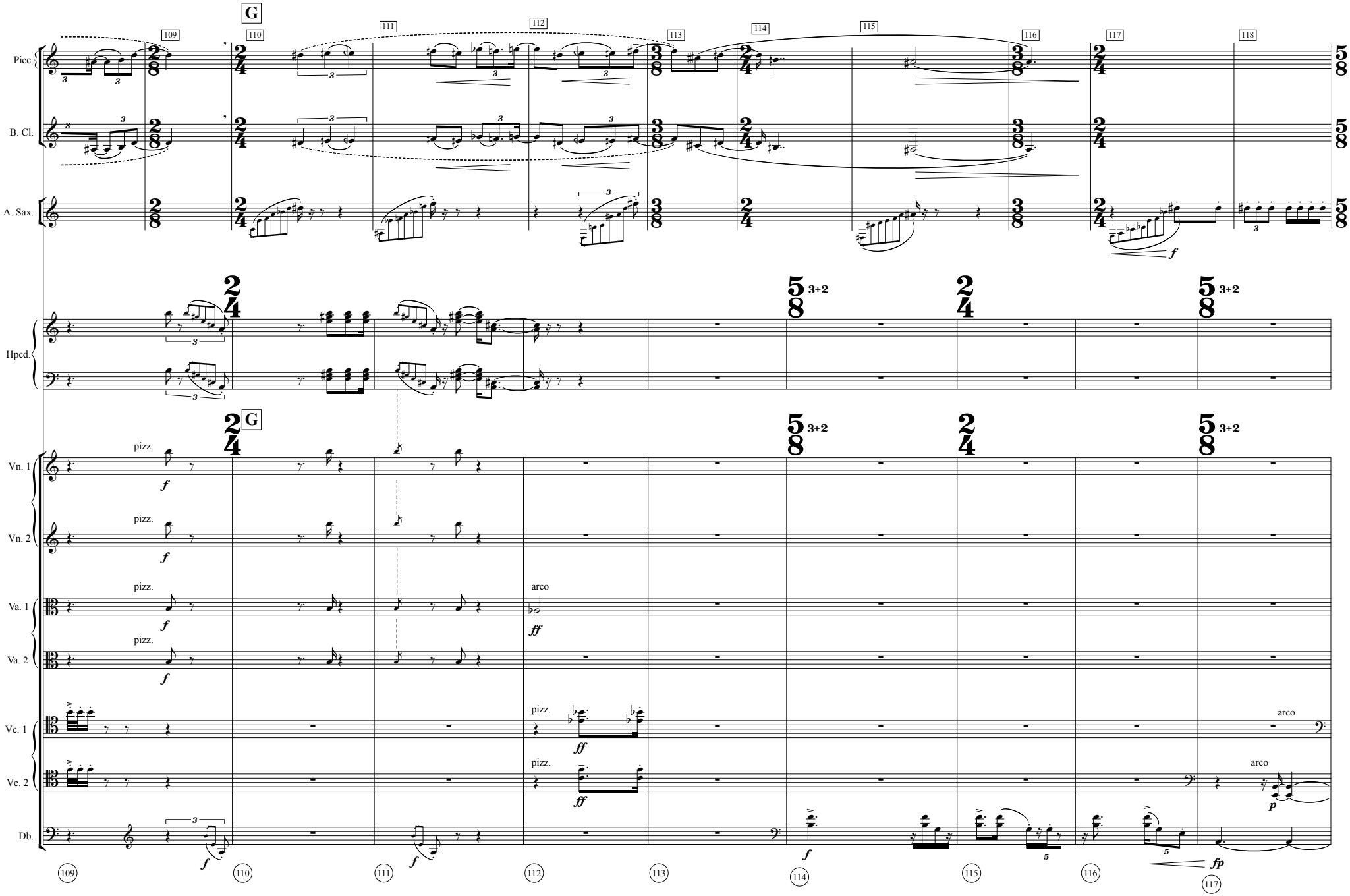

Cl.
A. Sax.
Mba.
Hpcd.
Vn. 1
Vn. 2
Va. 1
Va. 2
Vc. 1
Vc. 2
energetic
nat., energetic
pizz.
arco
3+2
8va

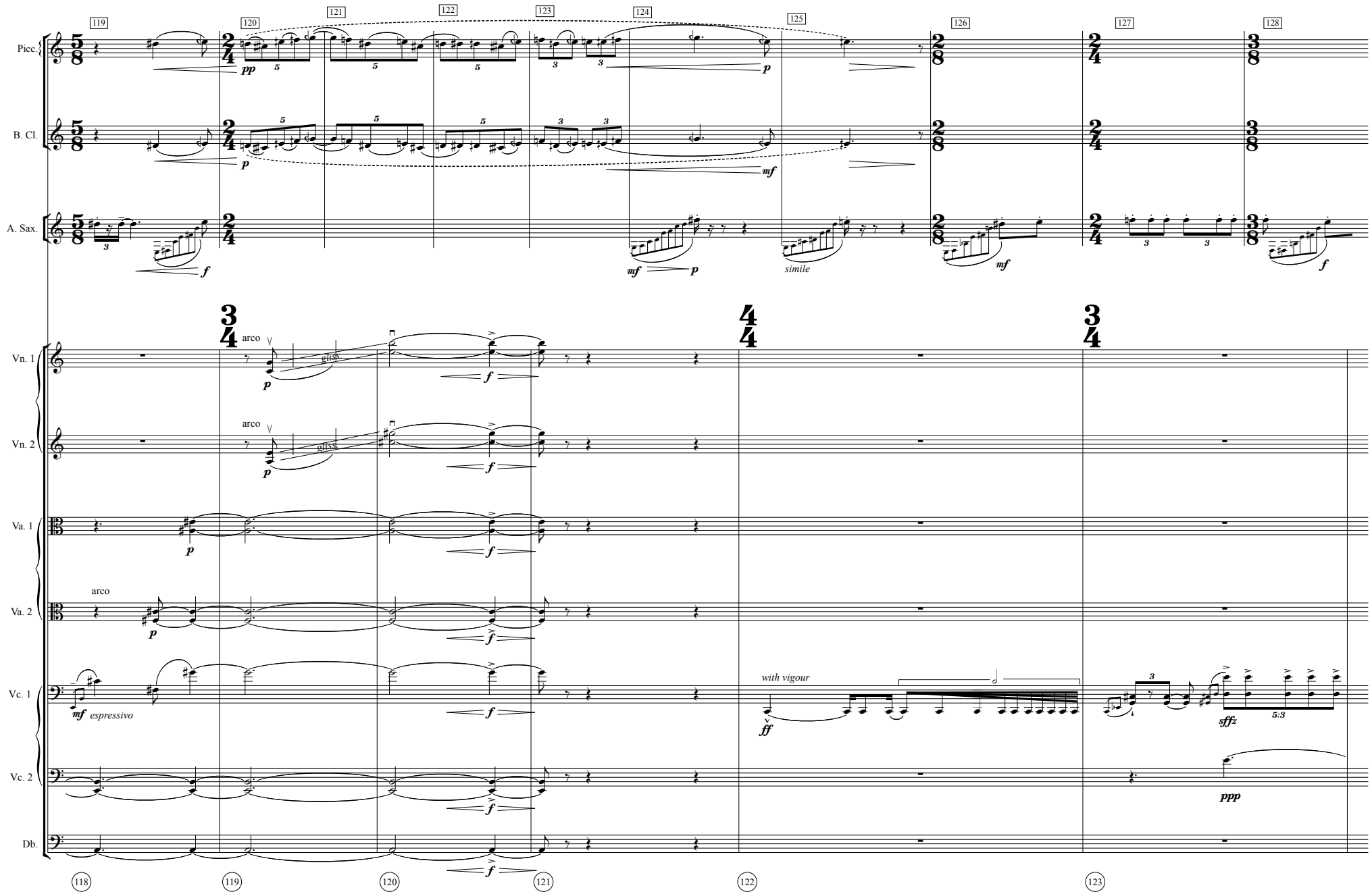

Cl.
A. Sax.
Mba.
Hpcd.
Vn. 1
Vn. 2
Va. 1
Va. 2
Vc. 1
Vc. 2
Db.
71
72
73
74
75
76
77
78
79
80
pp
with wit
haunting
marcato
con sord.
intense sound
dolce
no vib.

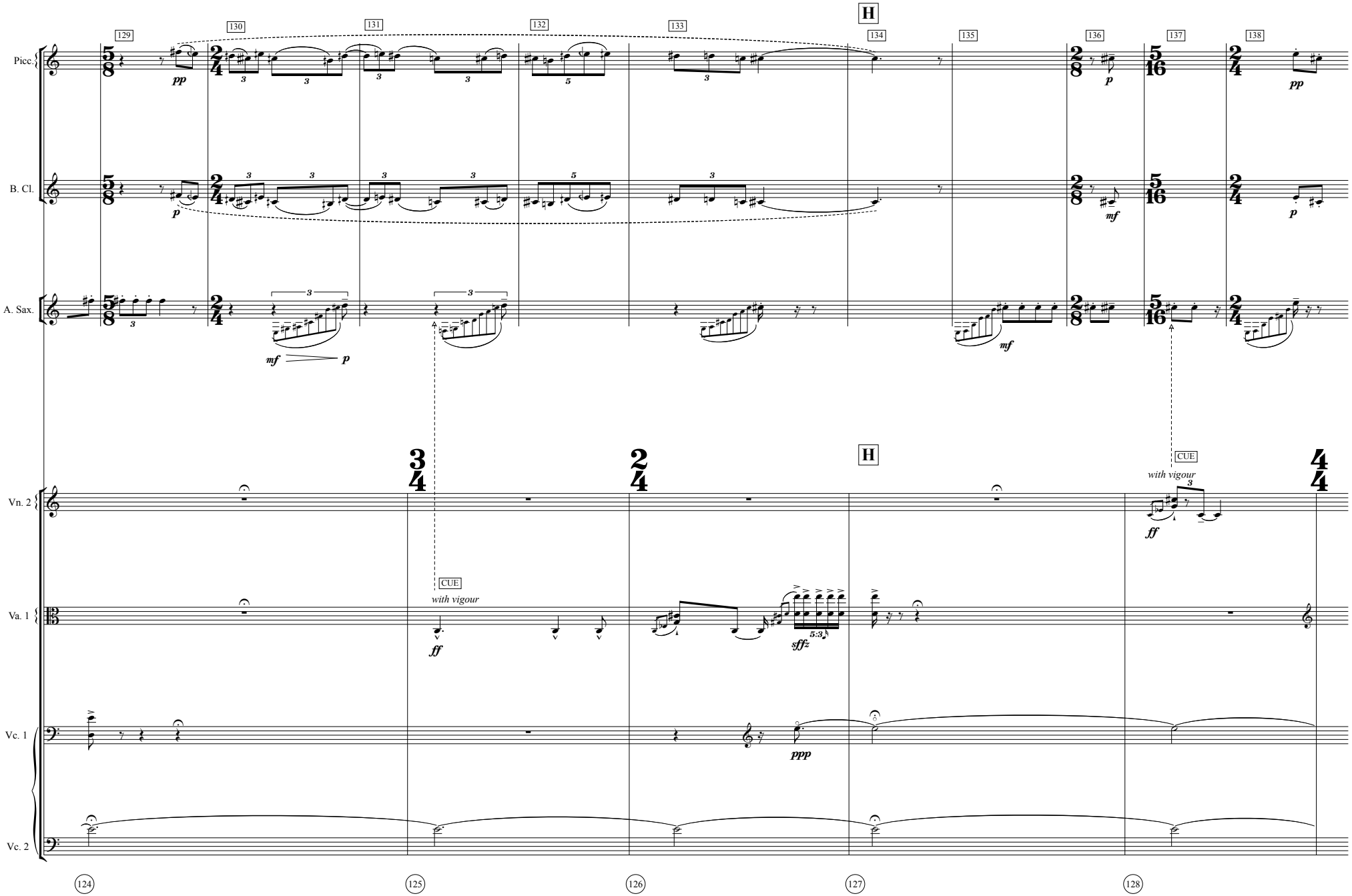

E
Cl.
A. Sax.
Mba.
Hpcd.
Vn. 1
Vn. 2
Va. 1
Va. 2
Vc. 1
Vc. 2
Db.
senza sord.
pizz.
arco
col legno
marcato

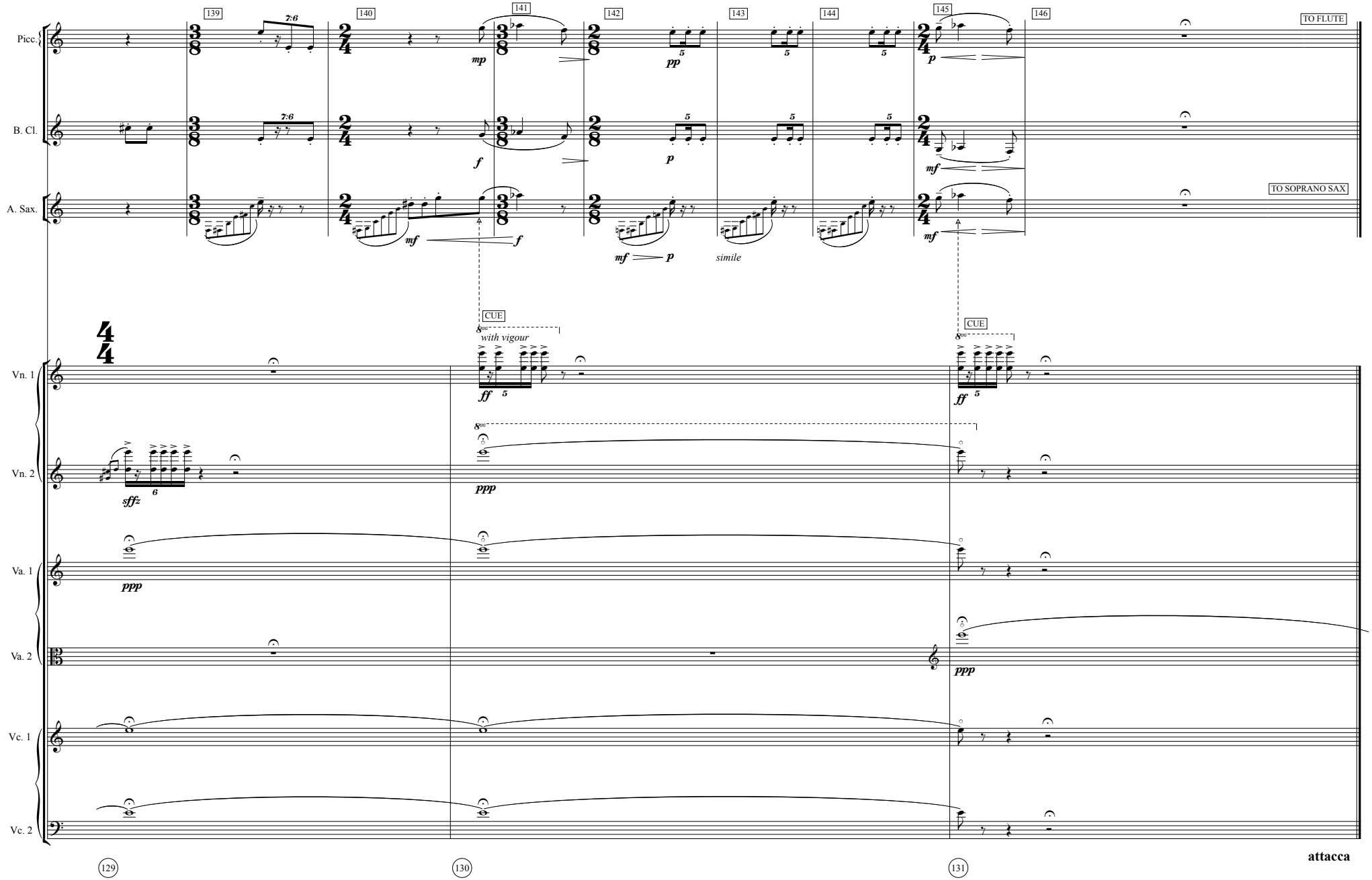

Tempo I
F
with conductor
PICCOLO
CUE
Picc.
B. Cl.
A. Sax.
Mba.
Hpcd.
Vn. 1
Vn. 2
Va. 1
Va. 2
Vc. 1
Vc. 2
Db.
senza sord.
col legno
arco
pizz.
serene, expressive
quiet, but concentrated; expressive
still energetic
mf cresc.
3+2
2+3


continue unconducted, as before
98
99
100
101
102
103
104
105
106
107
108
Picc.
B. Cl.
A. Sax.
mf
p
simile
Hpcd.
2+3
3+2
Vn. 1
Vn. 2
Va. 1
Va. 2
Vc. 1
Vc. 2
Db.
sfzp
crushed sound
f
mf
rhythmic
fp
100
101
102
103
104
105
106
107
108

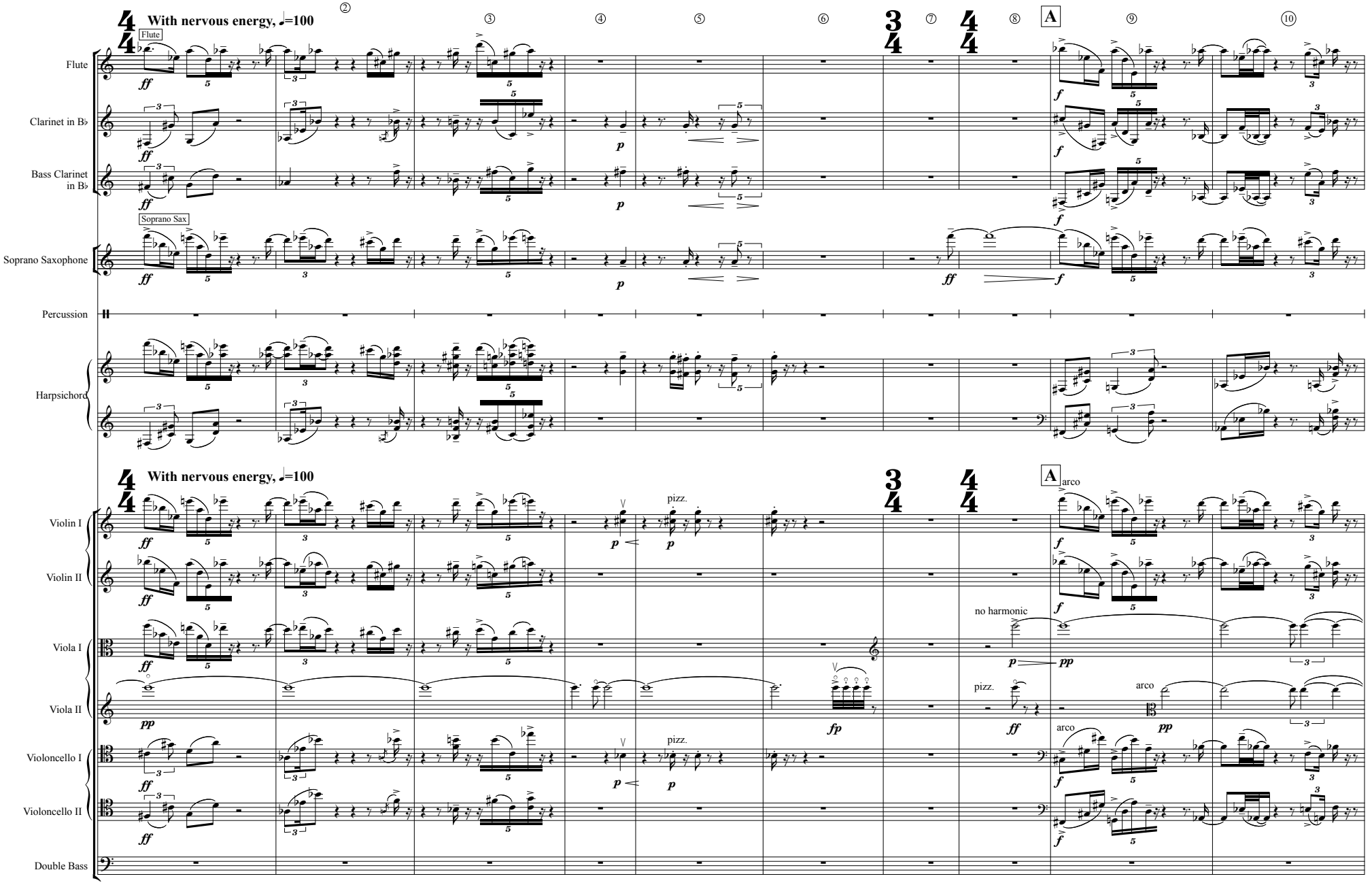

G
109
110
111
112
113
114
115
116
117
118
Picc.
B. Cl.
A. Sax.
Hpcd.
Vn. 1
Vn. 2
Va. 1
Va. 2
Vc. 1
Vc. 2
Db.
pizz.
arco
3+2
f
ff
fp
109
110
111
112
113
114
115
116
117


119
120
121
122
123
124
125
126
127
128
Picc.
B. Cl.
A. Sax.
Vn. 1
Vn. 2
Va. 1
Va. 2
Vc. 1
Vc. 2
Db.
arco
gliss.
espressivo
with vigour
simile
118
119
120
121
122
123


H
129
130
131
132
133
134
135
136
137
138
Picc.
B. Cl.
A. Sax.
Vn. 2
Va. 1
Vc. 1
Vc. 2
CUE
with vigour
124
125
126
127
128


Picc.
B. Cl.
A. Sax.
Vn. 1
Vn. 2
Va. 1
Va. 2
Vc. 1
Vc. 2
139
140
141
142
143
144
145
146
TO FLUTE
TO SOPRANO SAX
CUE
CUE
with vigour
simile
attacca
129
130
131

(v) Ceologyne



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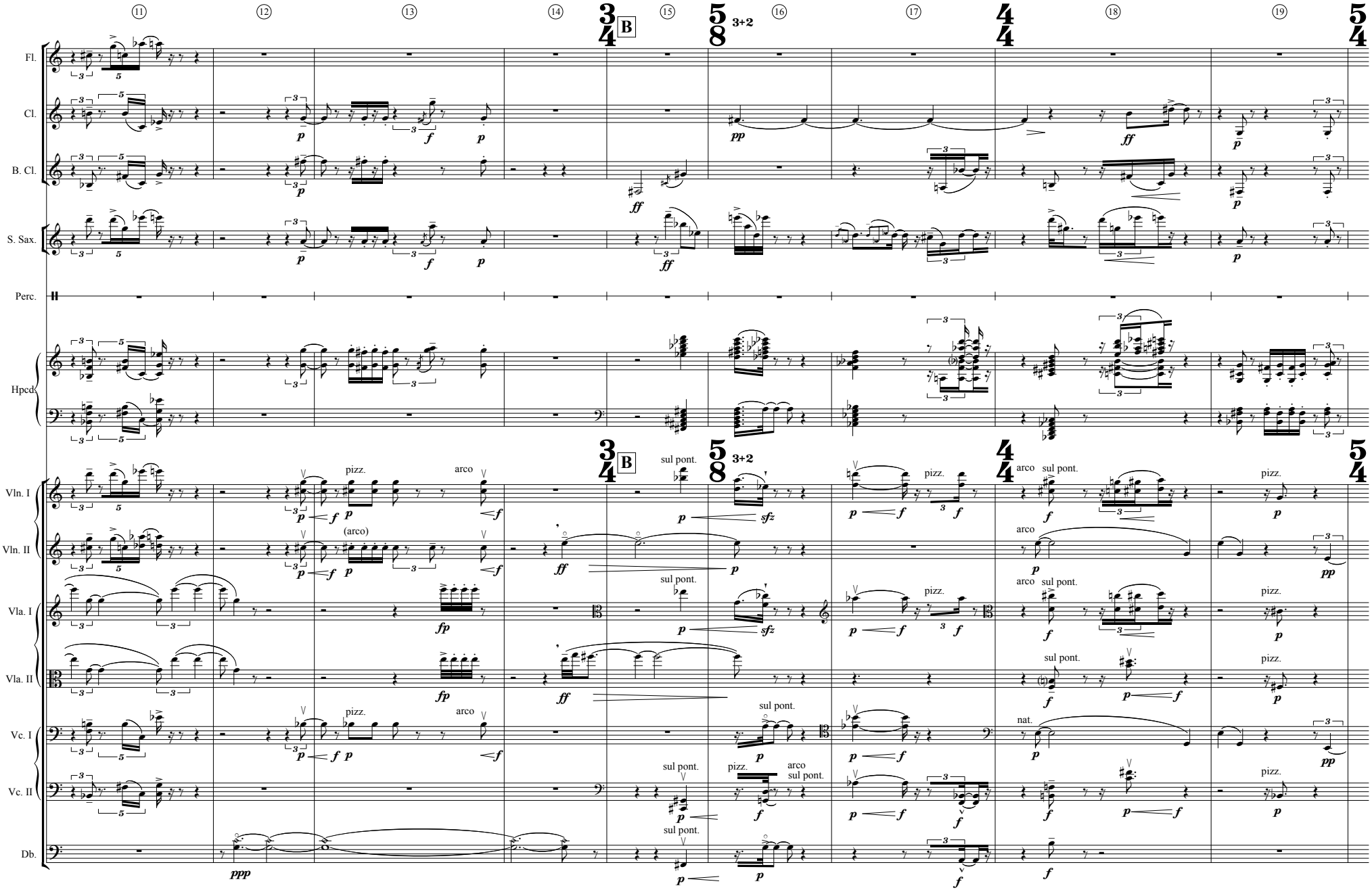
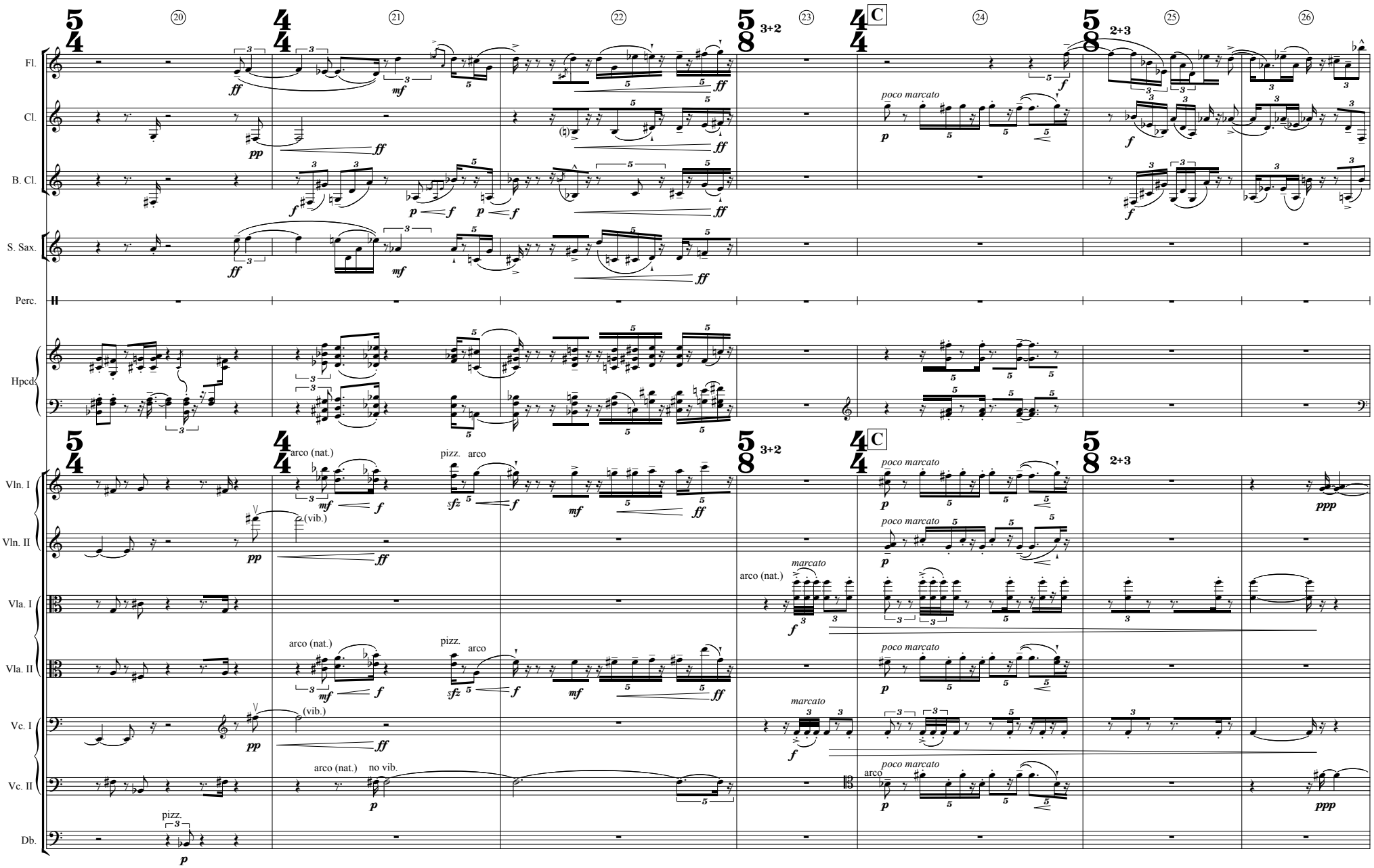
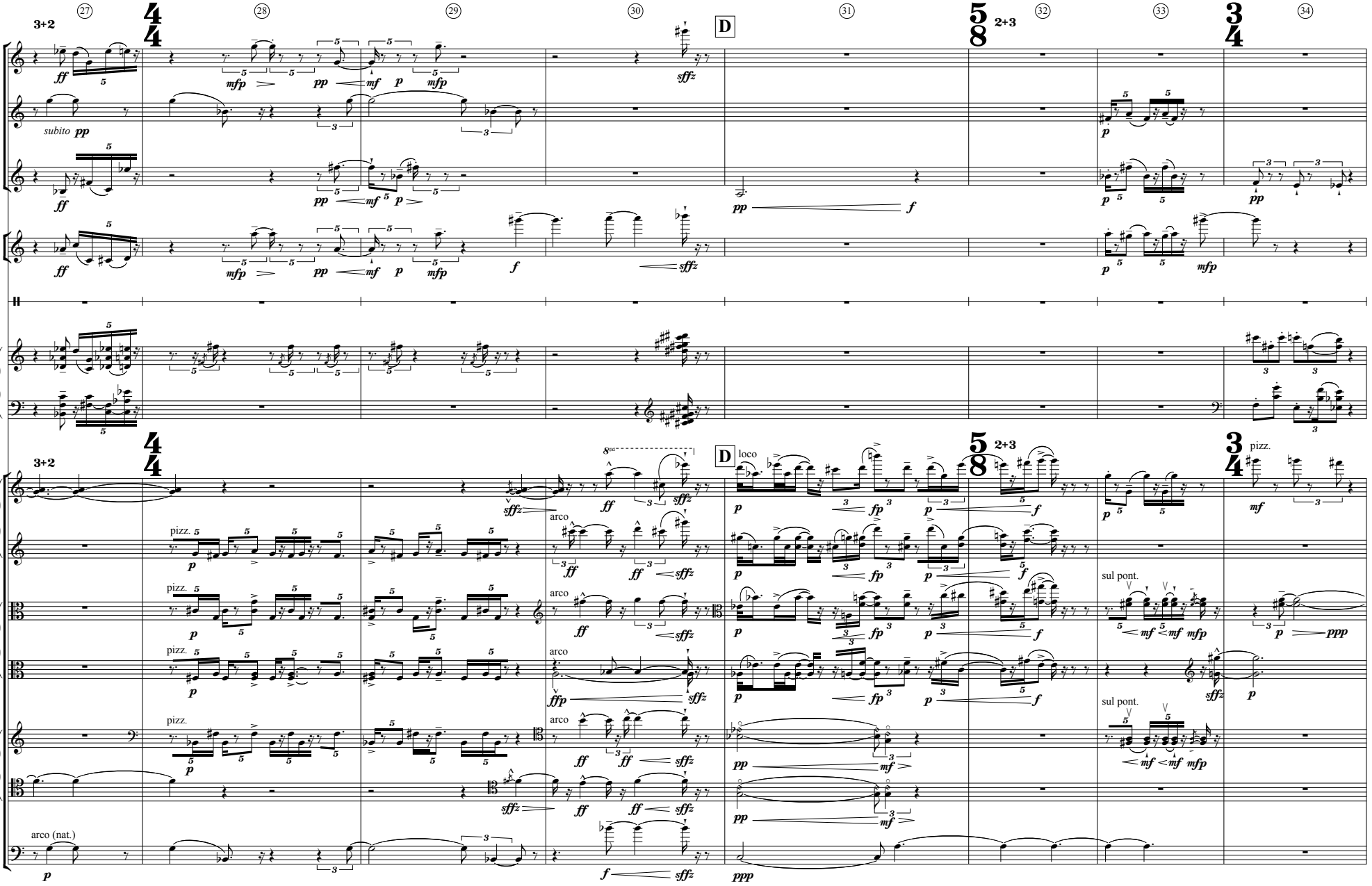
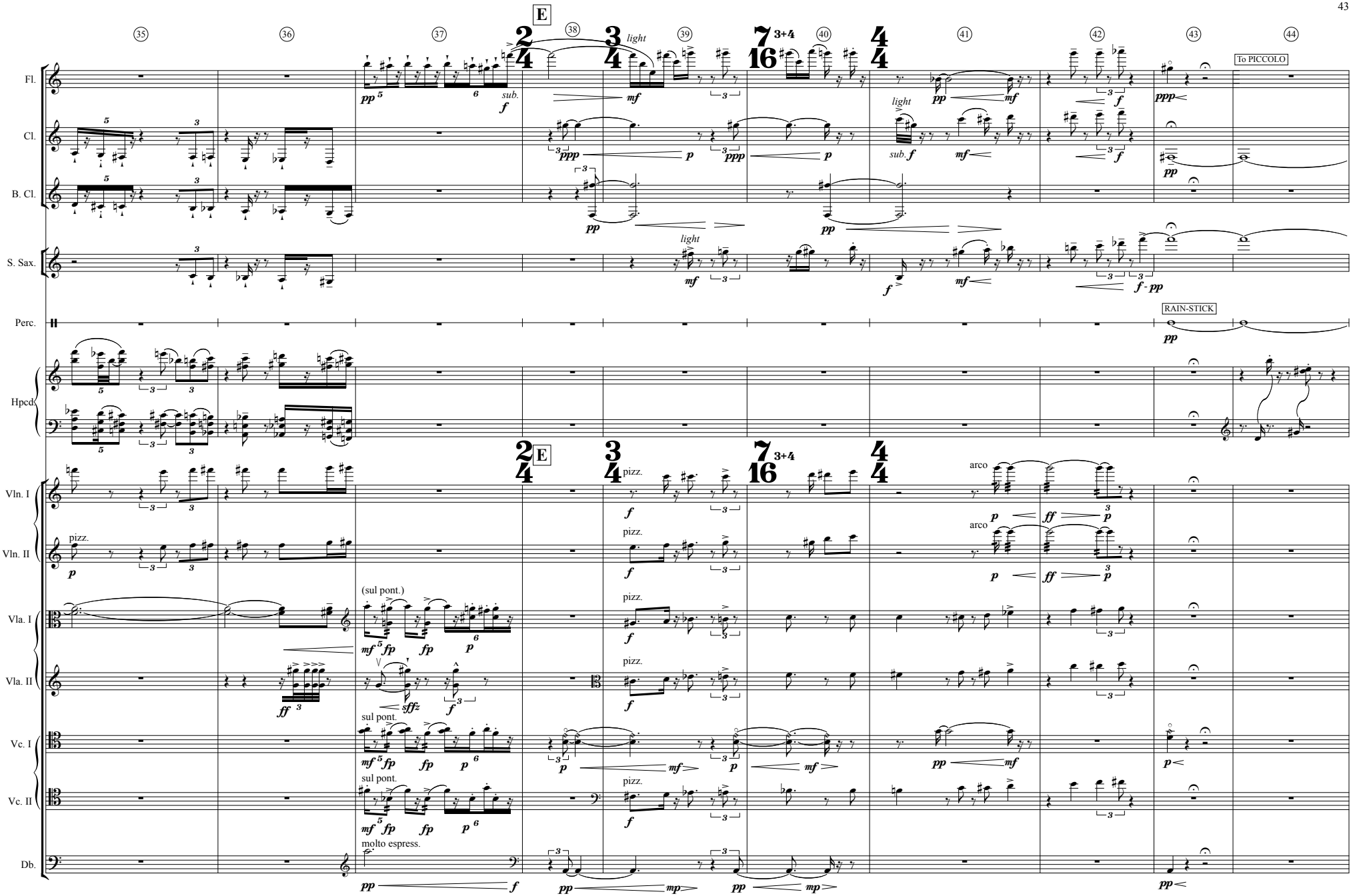
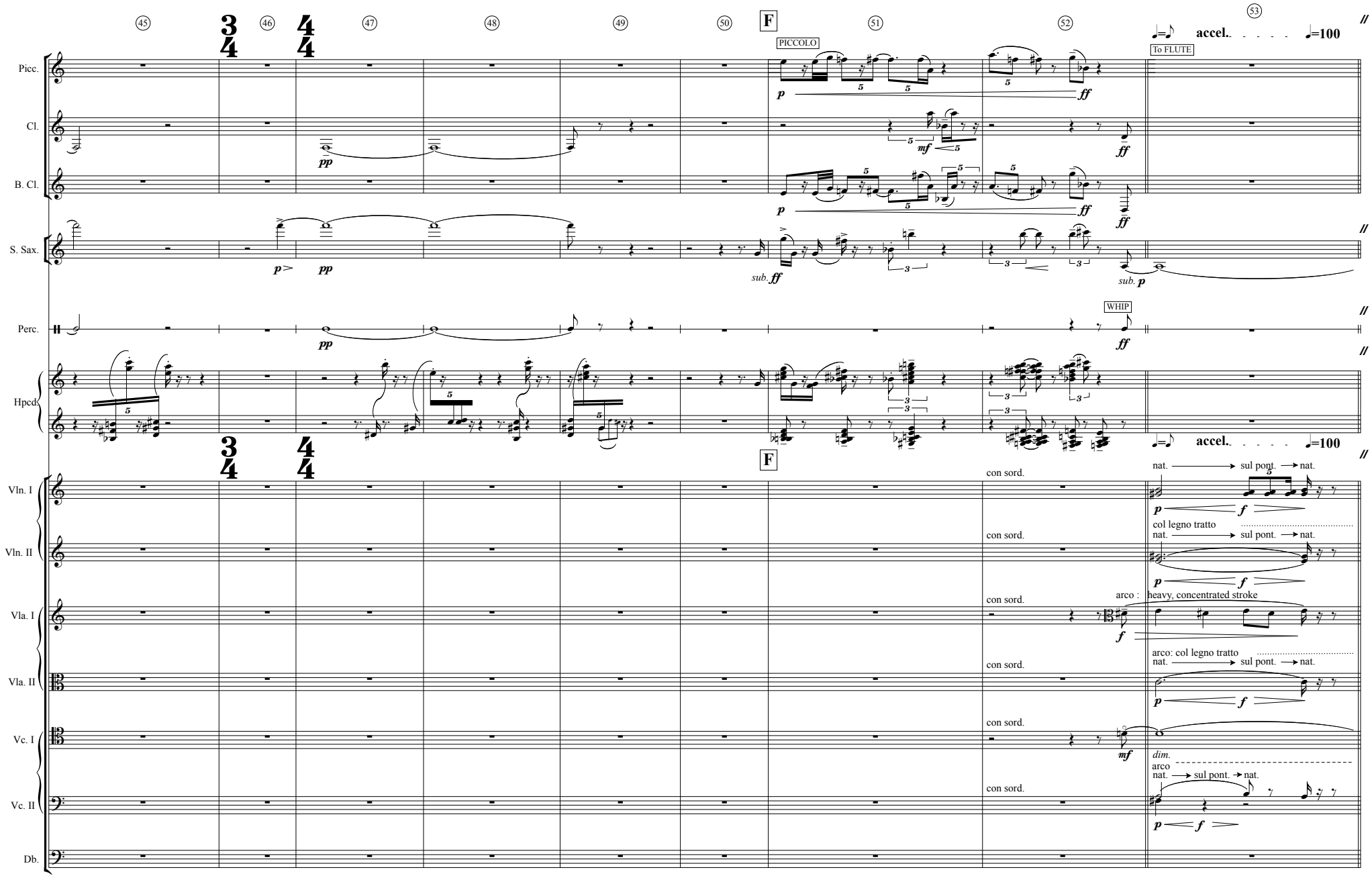
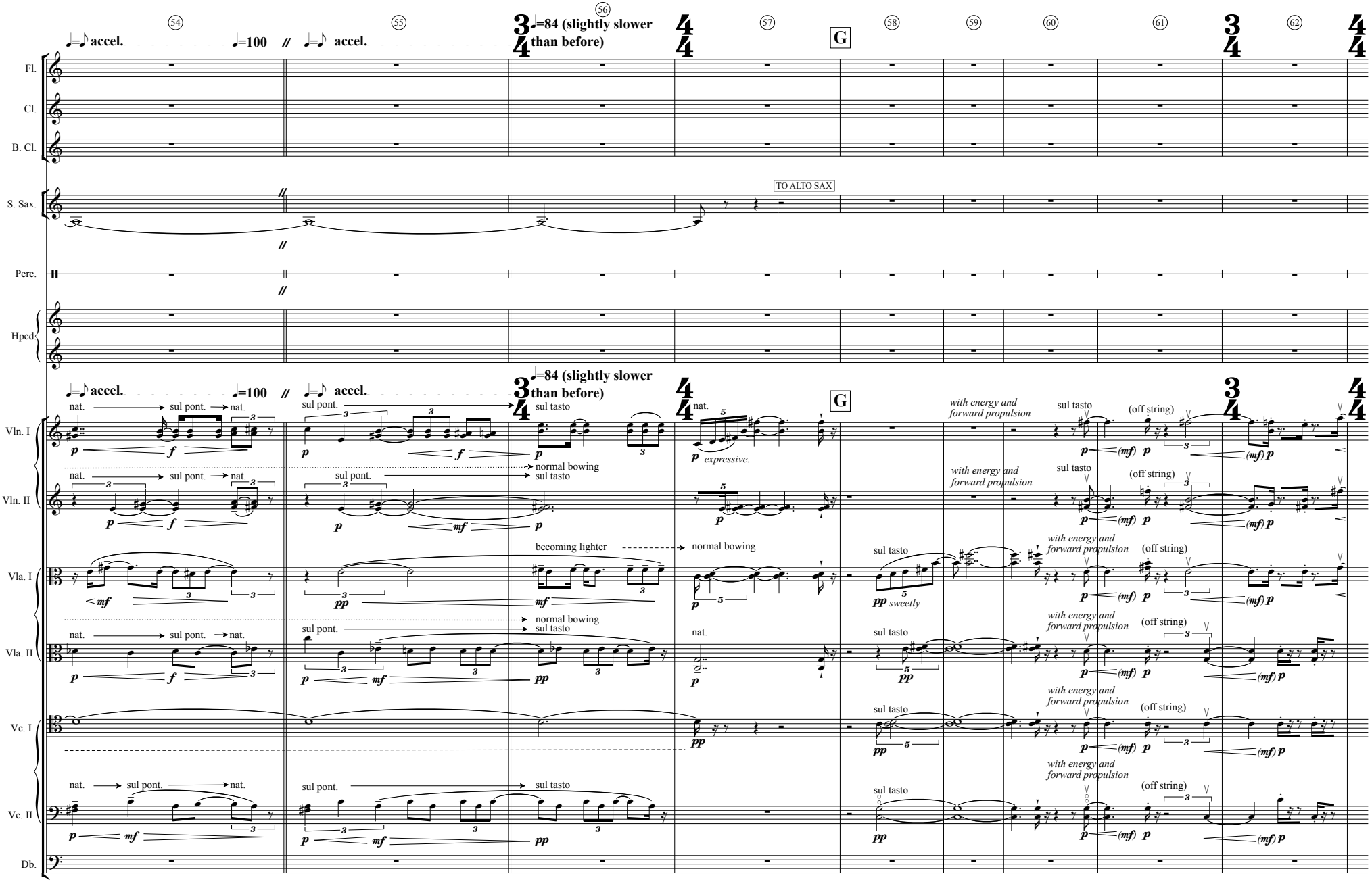

11
12
13
14
3/4 B
15
5/8 3+2
16
17
4/4
18
19
5/4
Fl.
Cl.
B. Cl.
S. Sax.
Perc.
Hpcd.
Vln. I
Vln. II
Vla. I
Vla. II
Vc. I
Vc. II
Db.
pizz.
arco
(arco)
sul pont.
nat.


20
21
22
23
24
25
26
Fl.
Cl.
B. Cl.
S. Sax.
Perc.
Hpcd.
Vln. I
Vln. II
Vla. I
Vla. II
Vc. I
Vc. II
Db.
3+2
2+3
C
poco marcato
marcato
arco (nat.)
pizz.
arco
(vib.)
no vib.


Fl.
Cl.
B. Cl.
S. Sax.
Perc.
Hpcd.
Vln. I
Vln. II
Vla. I
Vla. II
Vc. I
Vc. II
Db.
D
loco
pizz.
arco
arco (nat.)
sul pont.
subito pp
3+2
2+3


E
light
sub.
To PICCOLO
RAIN-STICK
pizz.
arco
(sul pont.)
sul pont.
molto espress.
Fl.
Cl.
B. Cl.
S. Sax.
Perc.
Hpcd.
Vln. I
Vln. II
Vla. I
Vla. II
Vc. I
Vc. II
Db.


45
46
47
48
49
50
F
51
52
53
accel.
♩=100
PICCOLO
To FLUTE
WHIP
Picc.
Cl.
B. Cl.
S. Sax.
Perc.
Hpcd.
Vln. I
Vln. II
Vla. I
Vla. II
Vc. I
Vc. II
Db.
con sord.
nat. → sul pont. → nat.
col legno tratto
arco : heavy, concentrated stroke
arco: col legno tratto
dim.
arco
sub. ff
sub. p


54
55
56
57
58
59
60
61
62
G
♩=♪ accel. ♩=100
♩=♪ accel. ♩=84 (slightly slower than before)
TO ALTO SAX
Fl.
Cl.
B. Cl.
S. Sax.
Perc.
Hpcd.
Vln. I
Vln. II
Vla. I
Vla. II
Vc. I
Vc. II
Db.
nat.
sul pont.
sul tasto
normal bowing
becoming lighter
expressive.
sweetly
with energy and forward propulsion
(off string)