Scenes from a Far-away Land

by

François de Villiers

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Oasis Purple: Pretoria

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Tone poem for Orchestra 1 - 31

Composer's notes

Scenes from a Far-away Land:

Tone poem for Orchestra (Opus 10)

In 2011 the composer felt that it had become necessary for him to start writing for the orchestra; previously he had composed chamber music. He embarked upon another composition, entitled Elegy, but due to technical difficulties in the orchestration, it was temporarily set aside. An earlier piano piece, named Samoa, merited the use of multiple instruments and was thus considered suitable for orchestration. The instrumentation is for single winds, two horns, timpani and strings.

Section A presents the first subject, developed from one musical phrase. In section B the second subject is shown, which is based on the first subject. Section C is a canon. In the next section a variation of both subjects is presented. Section E is written in a synthetic harmony based on the tonic of C; the scale is: C-Db-Eb-F#-G-A#-B, containing a diminished second, an augmented fourth (tri-tone) and an augmented sixth interval. These are all intentionally dissonant intervals. The next four bars are written in C major, but were originally presented in their enharmonic equivalents as a joke. Section G also uses a synthetic harmony, as follows, C#-D-E#-F#-G-Ab-Bb, this chord containing three augmented and three

diminished intervals; the melody is based on the second subject. This is followed by a section in "C minor", but with the fourth degree of the scale sharpened to F#, which is again an augmented fourth interval. This is followed by Section H in C major, modulating to the A minor key, with two independent melodic lines. Another canon in three voices follows in Section I. There is a vigorous march in section J, followed by the recapulation of both subjects in the last two sections, now in the key of C minor. Due to the way in which the subjects were developed from one musical phrase, the composition is unified.

The work is not programmatic, but seeks to evoke the exoticism and differences that one experiences when confronted with a far-away land .

Notes for the performers

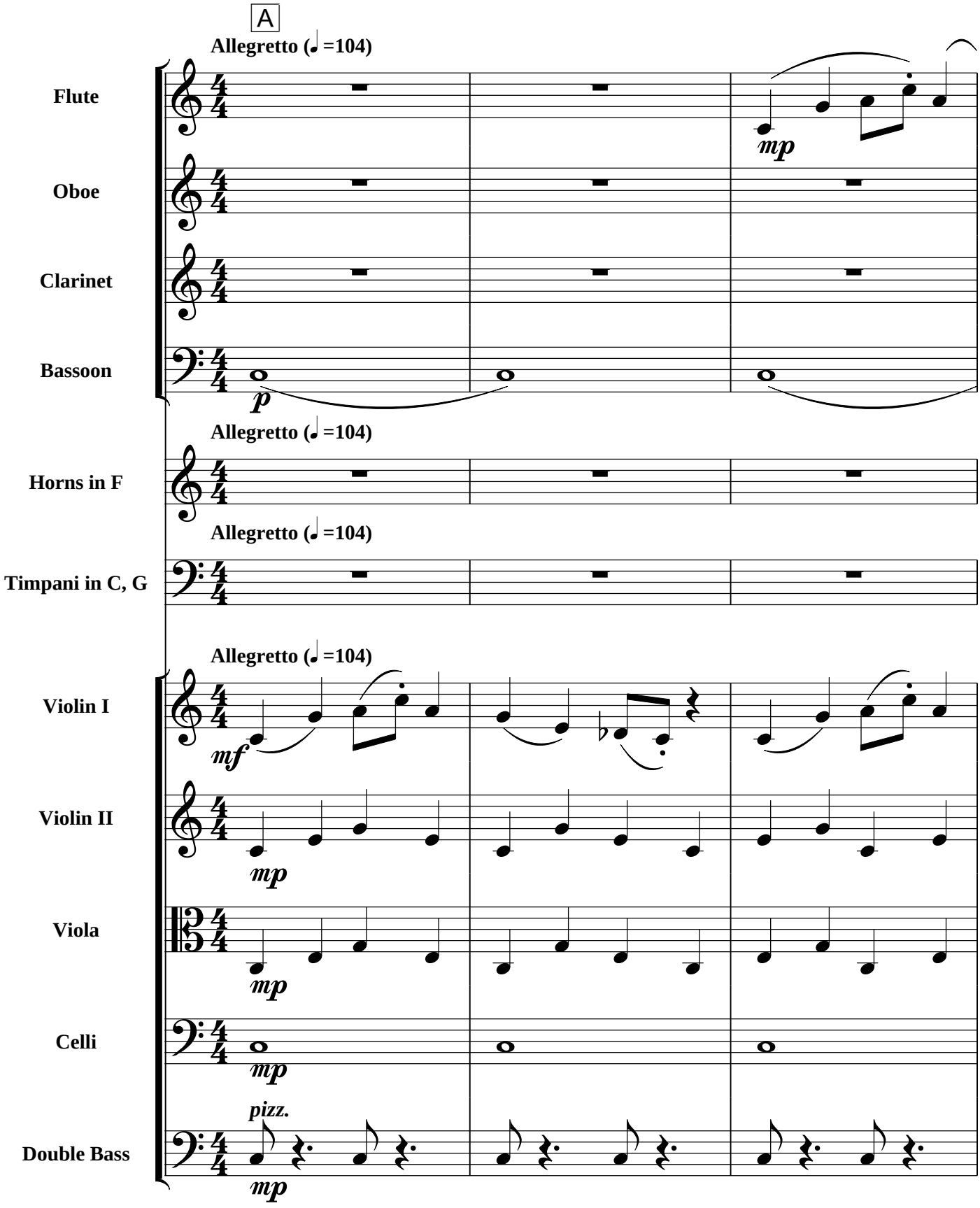
Accidentals apply conventionally, i.e. only to the current bar and register.
Courtesy accidentals are kept to a minimum; generally only where cross relations occur.
Tempi need not be strictly observed.

Dr. François P R de Villiers, Pretoria, May 2015.

Scenes from a Far-away Land

Score notated in C

François de Villiers



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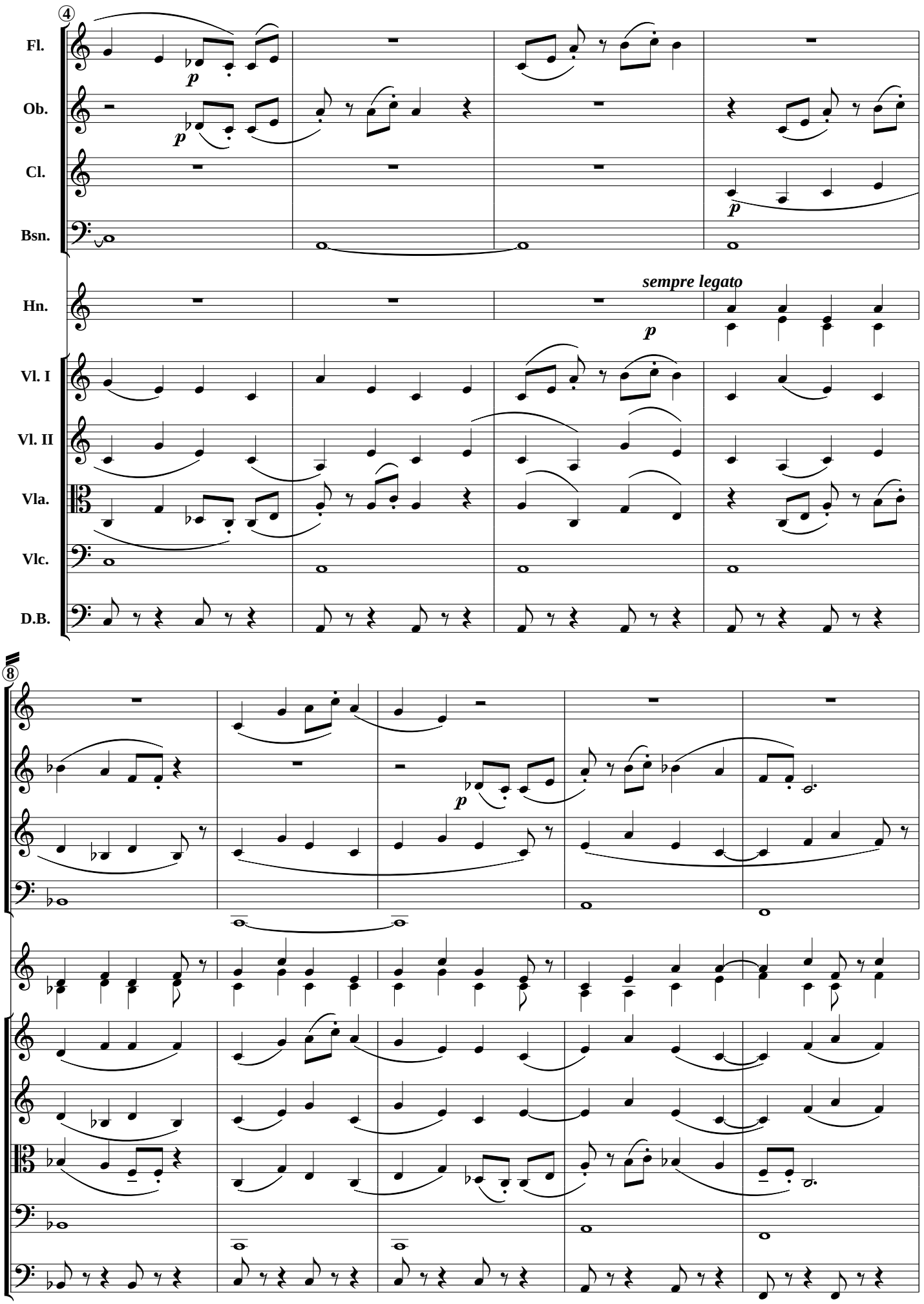
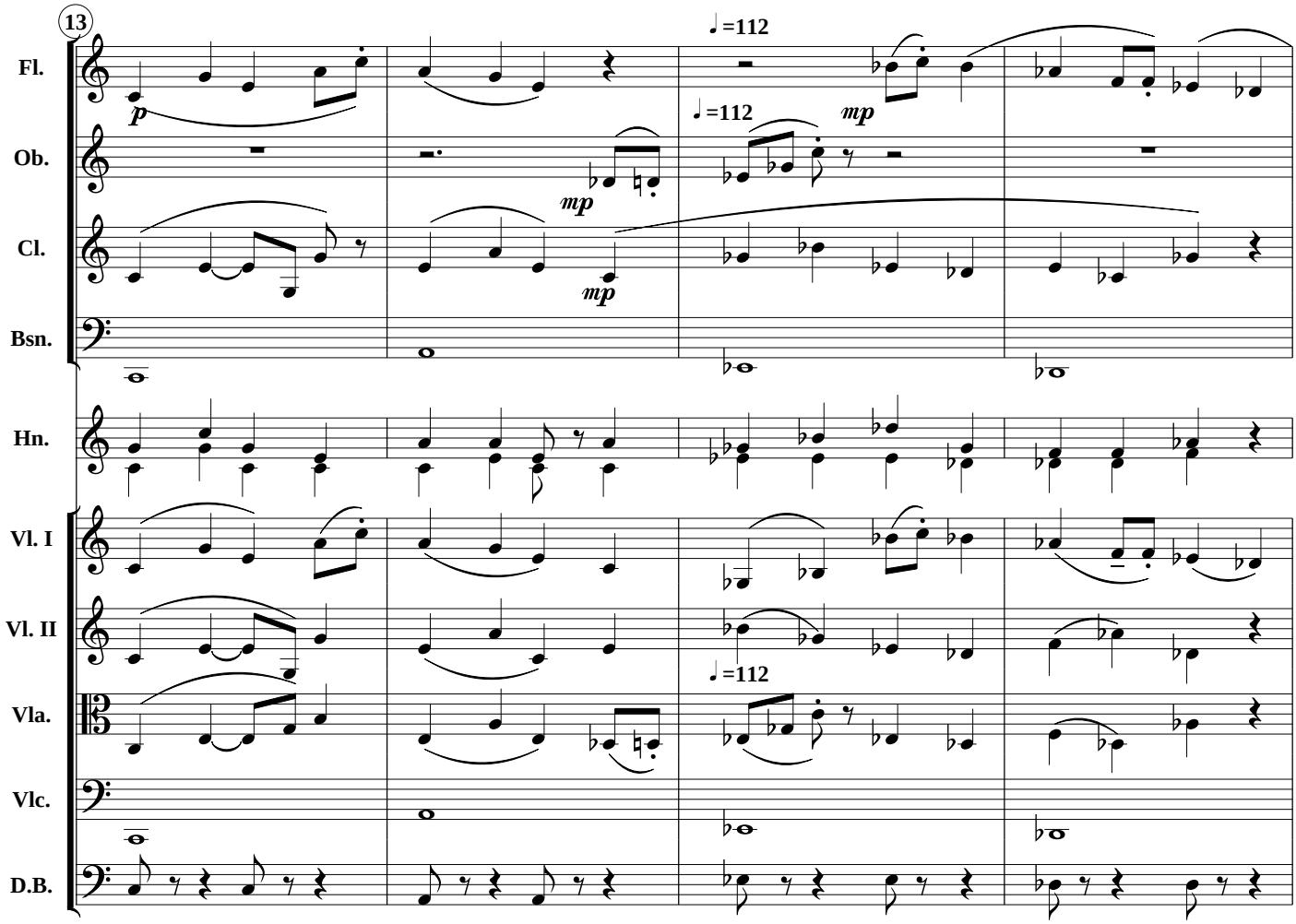
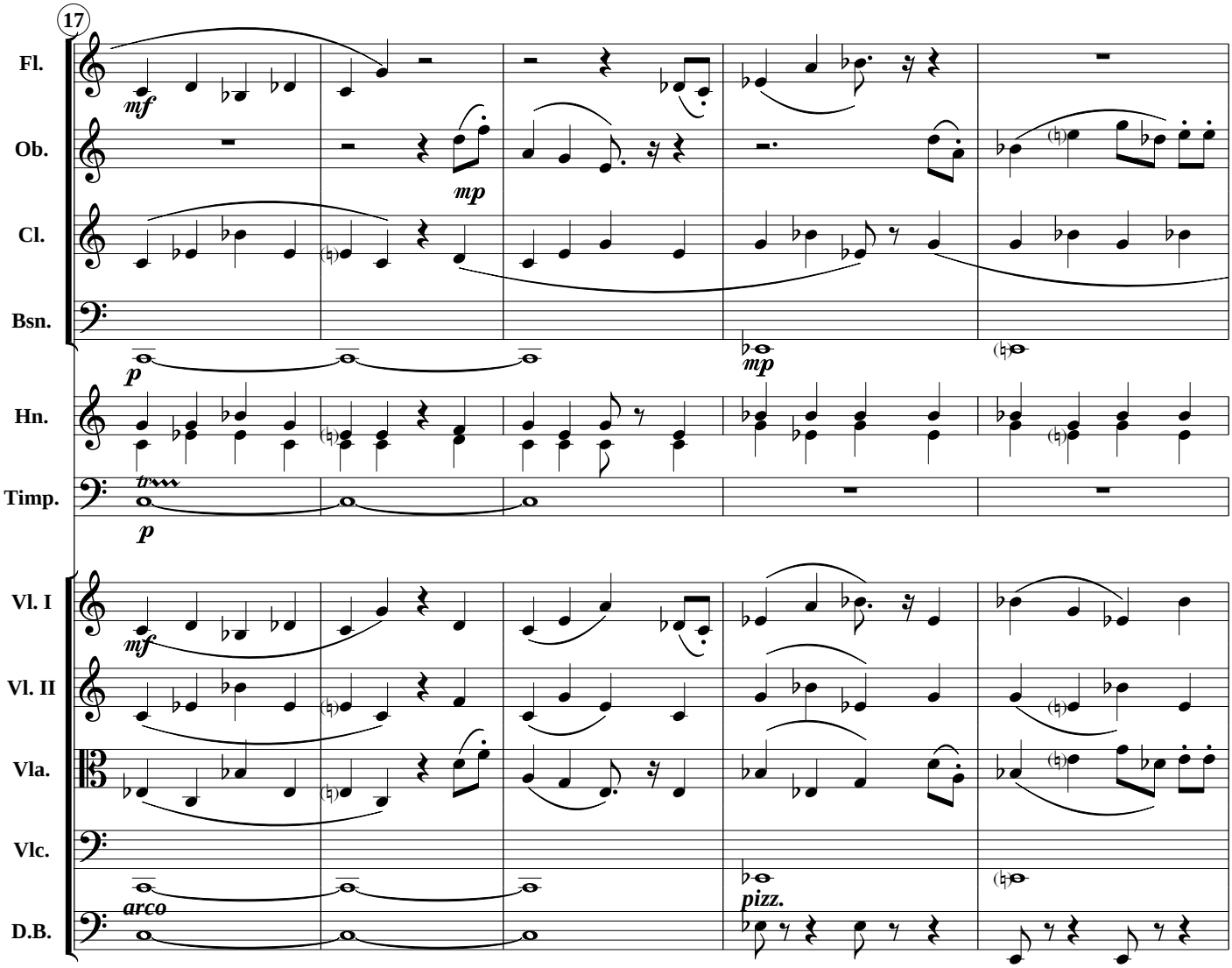
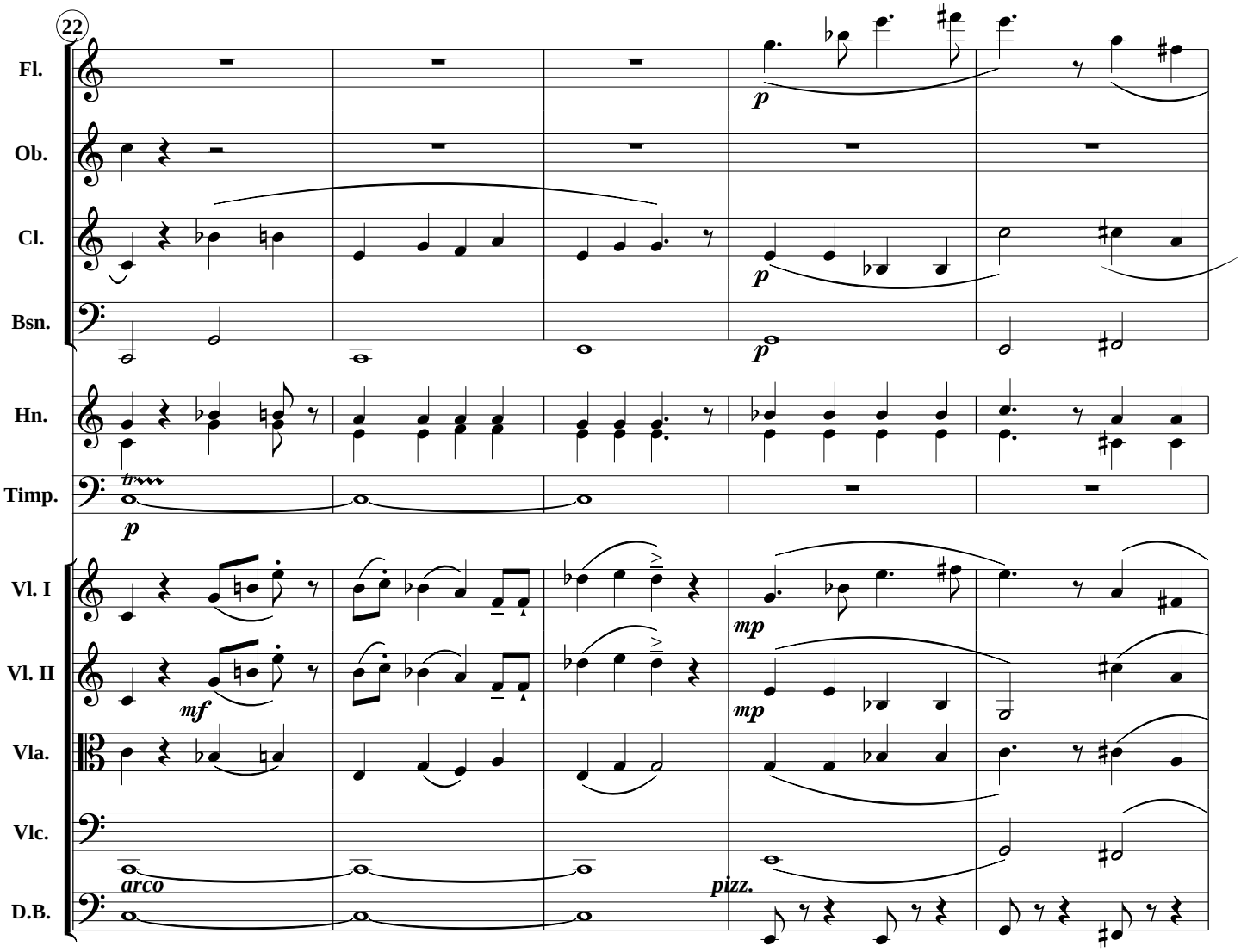
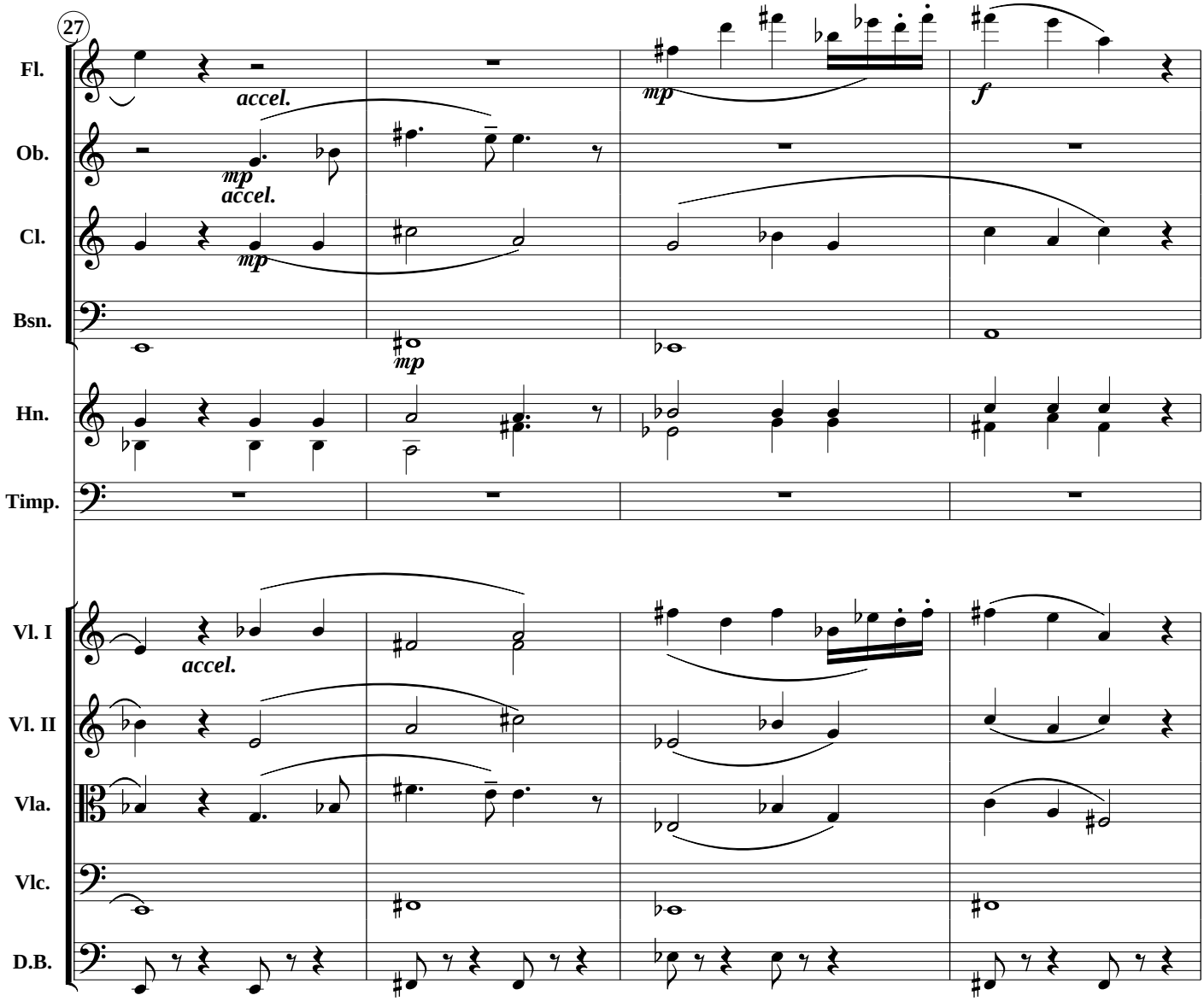
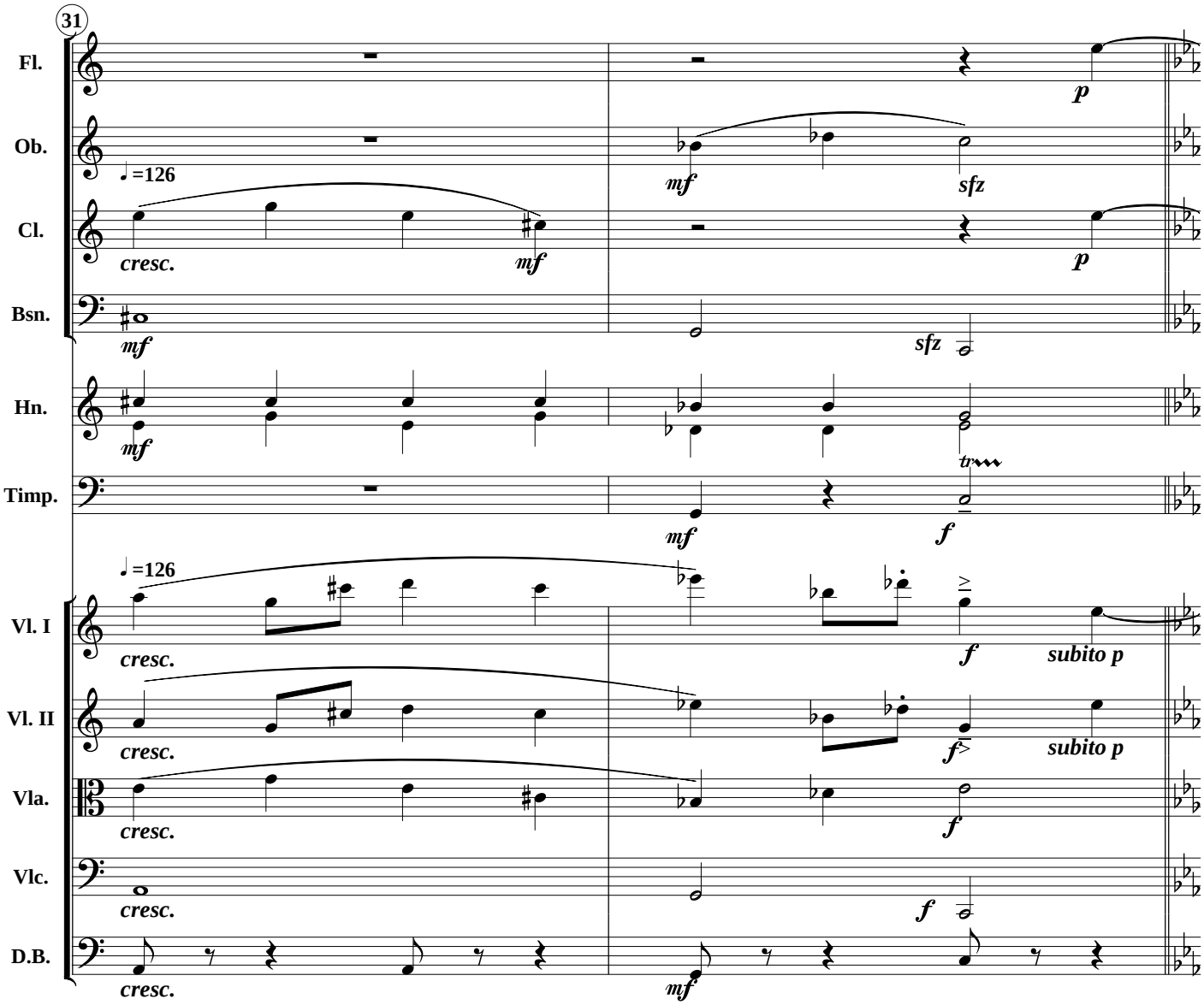

4
Fl.
Ob.
Cl.
Bsn.
Hn.
sempre legato
Vl. I
Vl. II
Vla.
Vlc.
D.B.
p
8

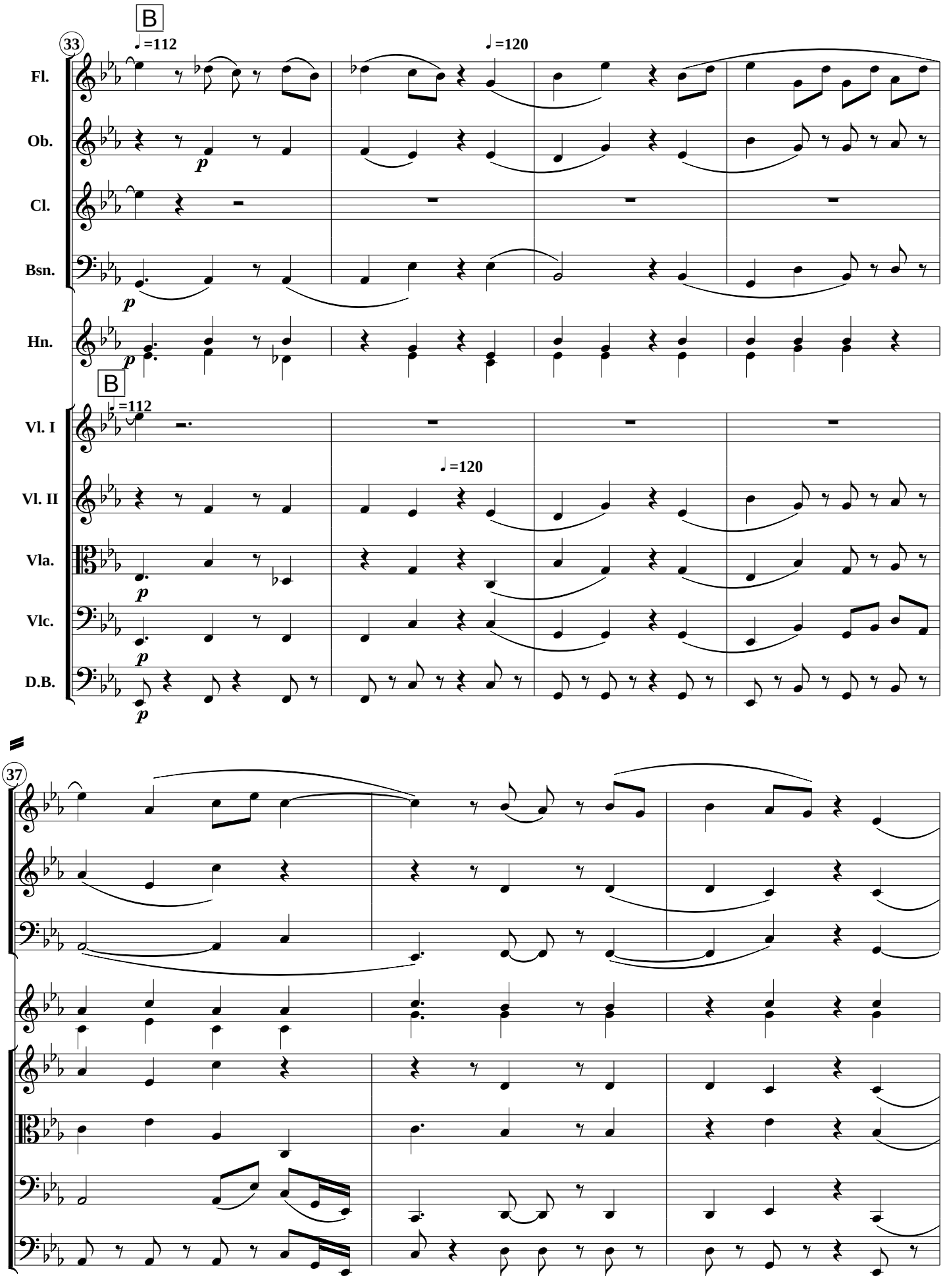

13
Fl.
Ob.
Cl.
Bsn.
Hn.
Vl. I
Vl. II
Vla.
Vlc.
D.B.
p
mp
mp
mp
♩=112
♩=112
♩=112

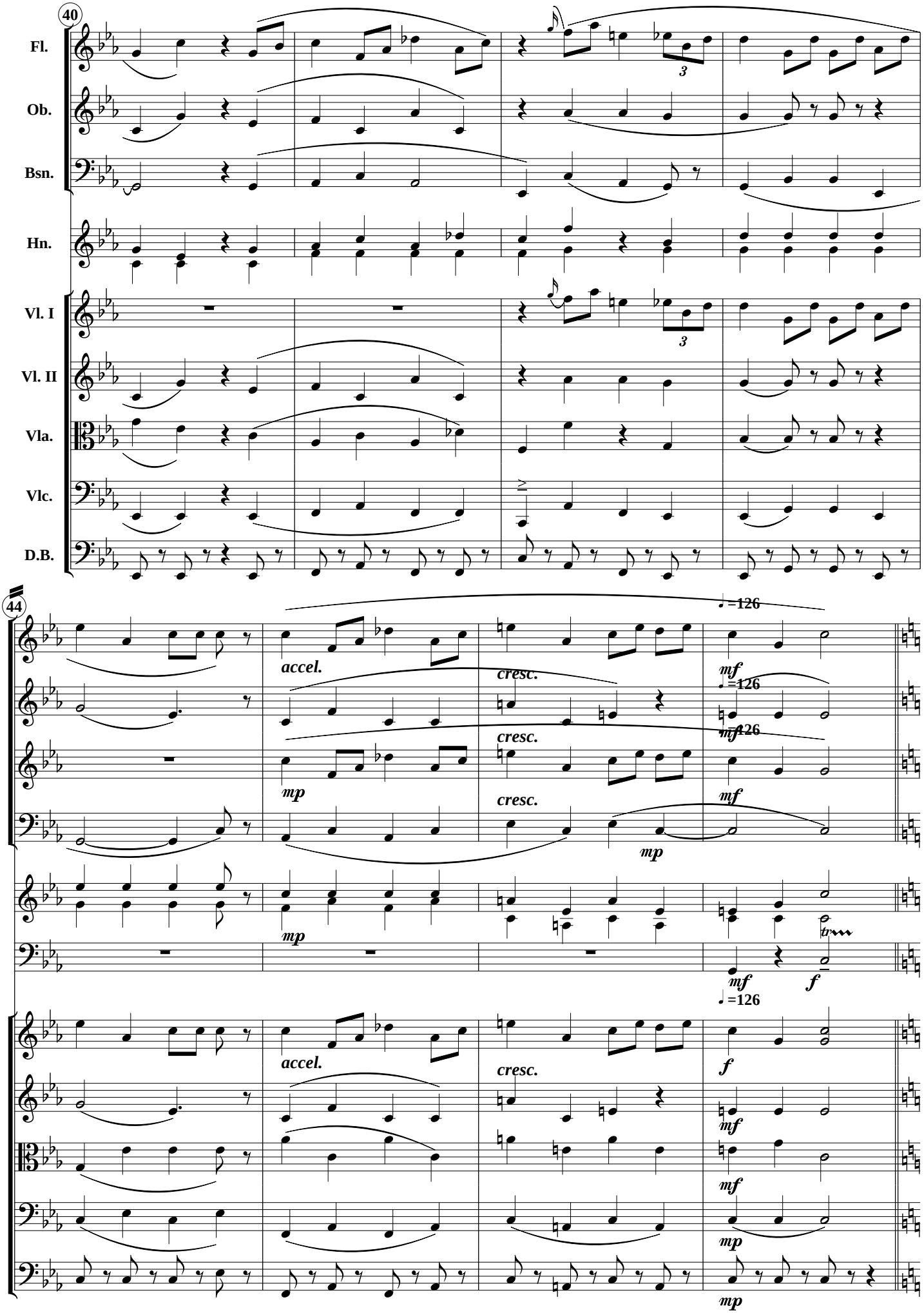

17
Fl.
Ob.
Cl.
Bsn.
Hn.
Timp.
Vl. I
Vl. II
Vla.
Vlc.
D.B.
mf
mp
p
mp
tr
p
mf
arco
pizz.

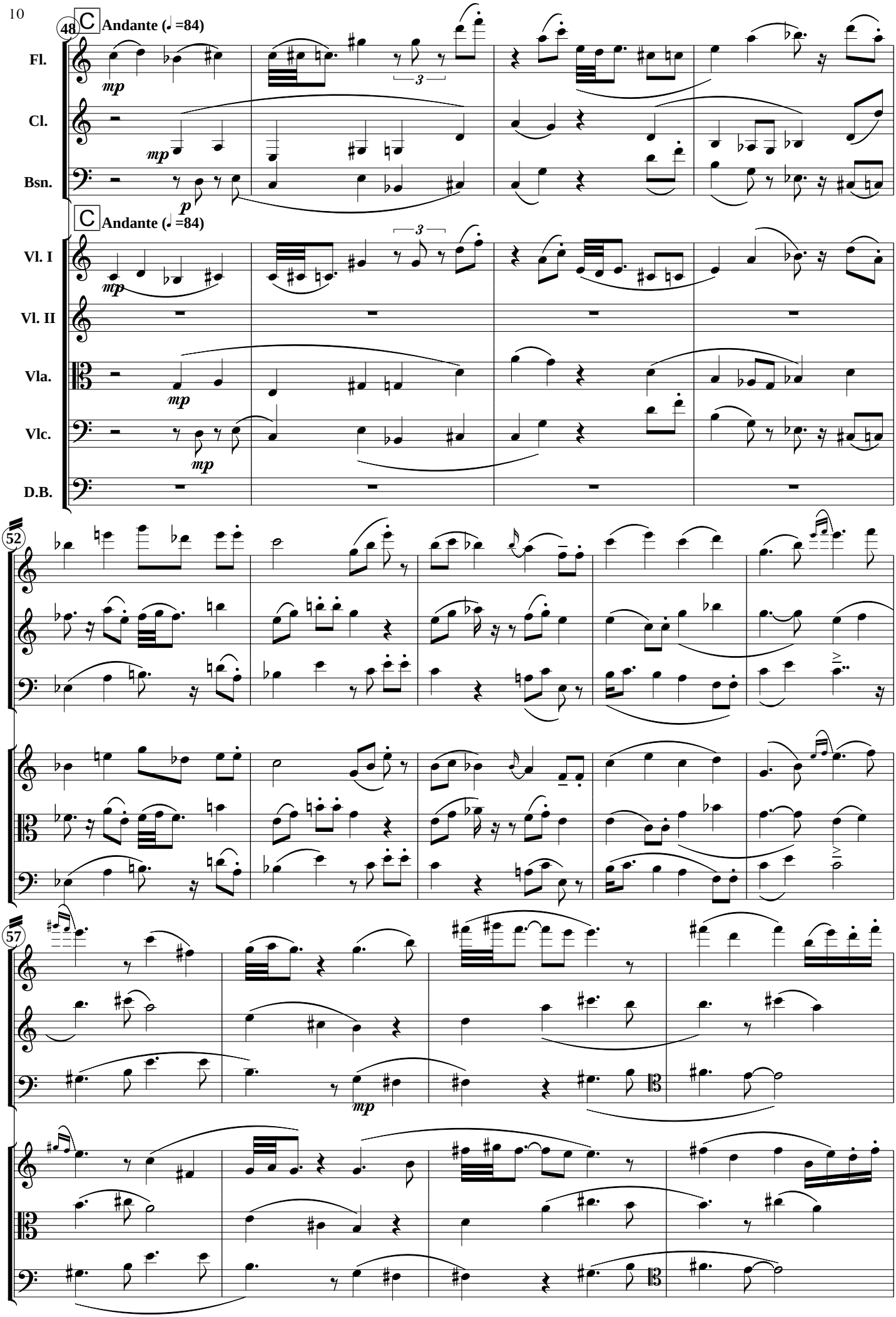

22
Fl.
Ob.
Cl.
Bsn.
Hn.
Timp.
Vl. I
Vl. II
Vla.
Vlc.
D.B.
p
p
p
p
mf
mp
mp
arco
pizz.

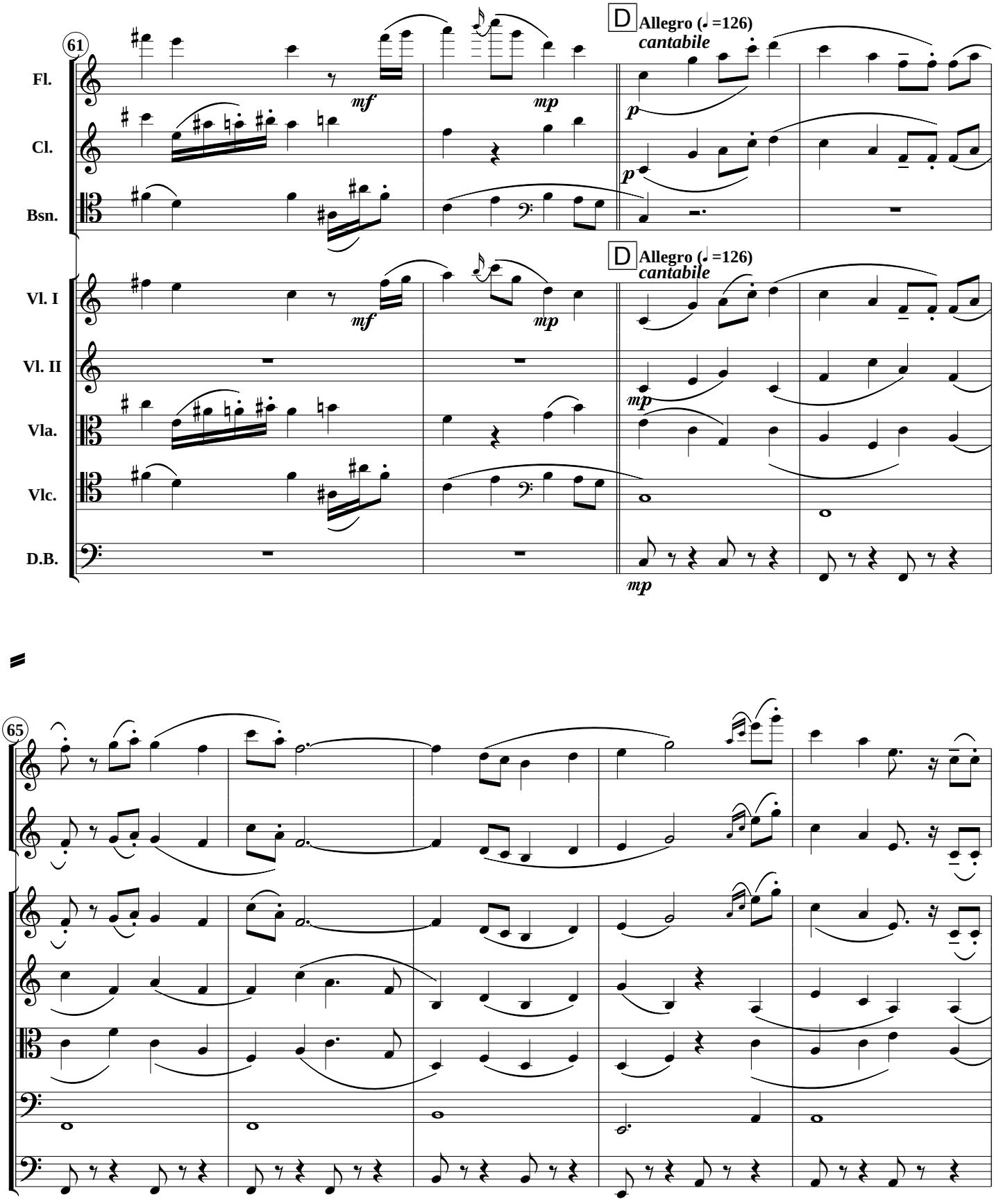

27
Fl.
Ob.
Cl.
Bsn.
Hn.
Timp.
Vl. I
Vl. II
Vla.
Vlc.
D.B.
accel.
mp
accel.
mp
mp
mp
f
accel.

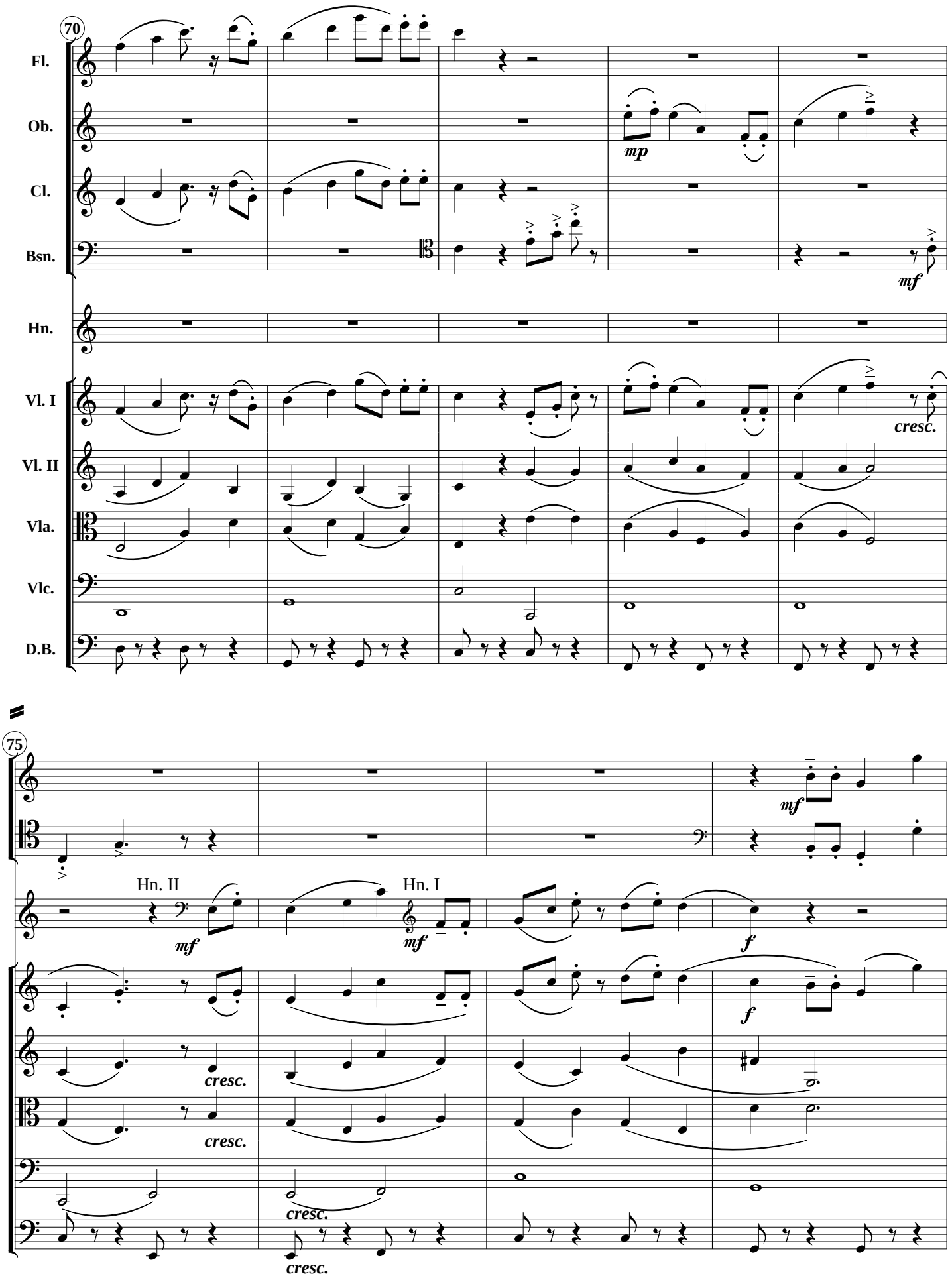

31
Fl.
Ob.
Cl.
Bsn.
Hn.
Timp.
Vl. I
Vl. II
Vla.
Vlc.
D.B.
♩=126
cresc.
mf
sfz
p
tr
f
subito p

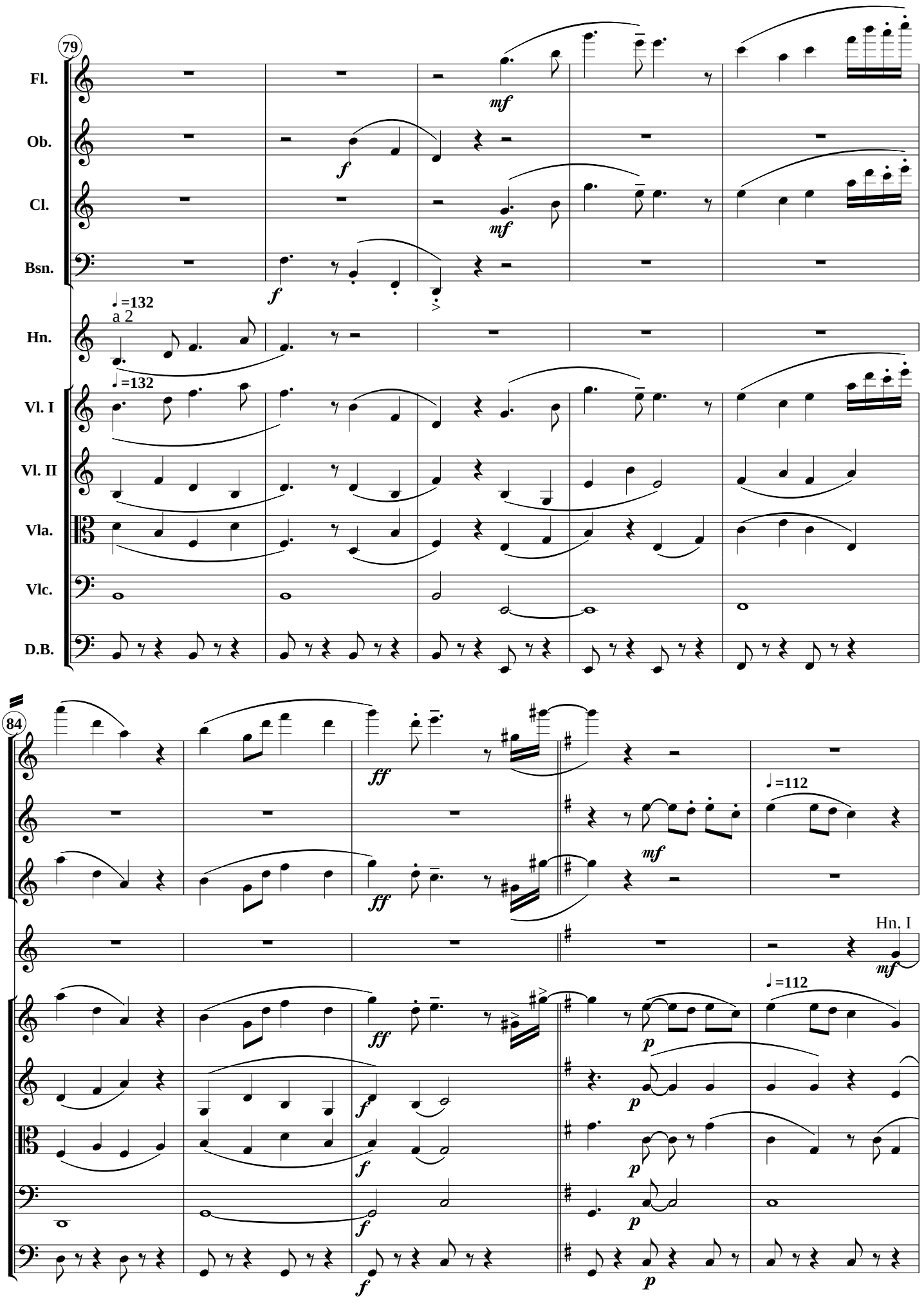

B
33
♩=112
♩=120
Fl.
Ob.
Cl.
Bsn.
Hn.
B
♩=112
Vl. I
♩=120
Vl. II
Vla.
Vlc.
D.B.
p
37

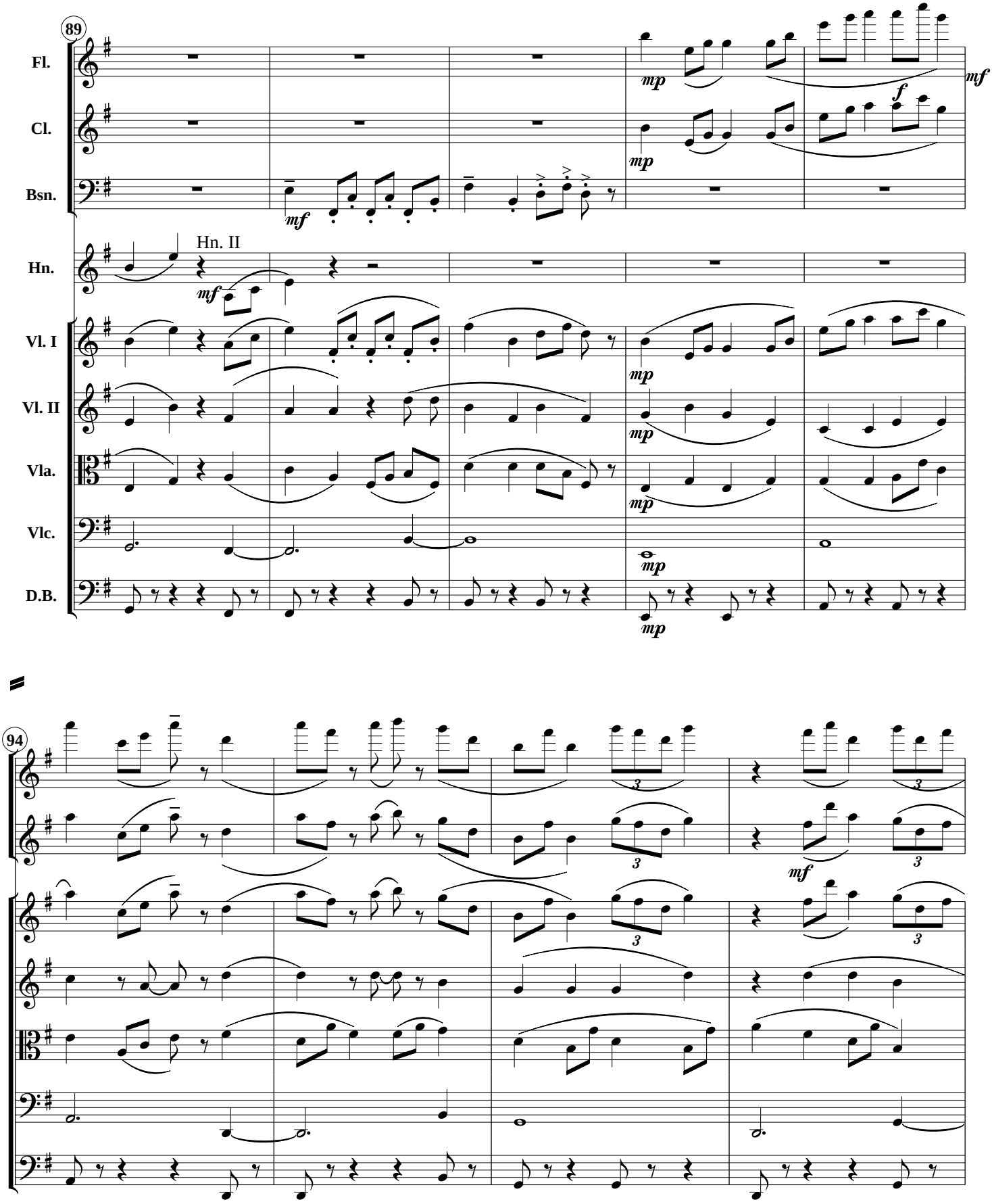

40
Fl.
Ob.
Bsn.
Hn.
Vl. I
Vl. II
Vla.
Vlc.
D.B.
3
44
accel.
cresc.
mp
mf
♩=126
f
tr

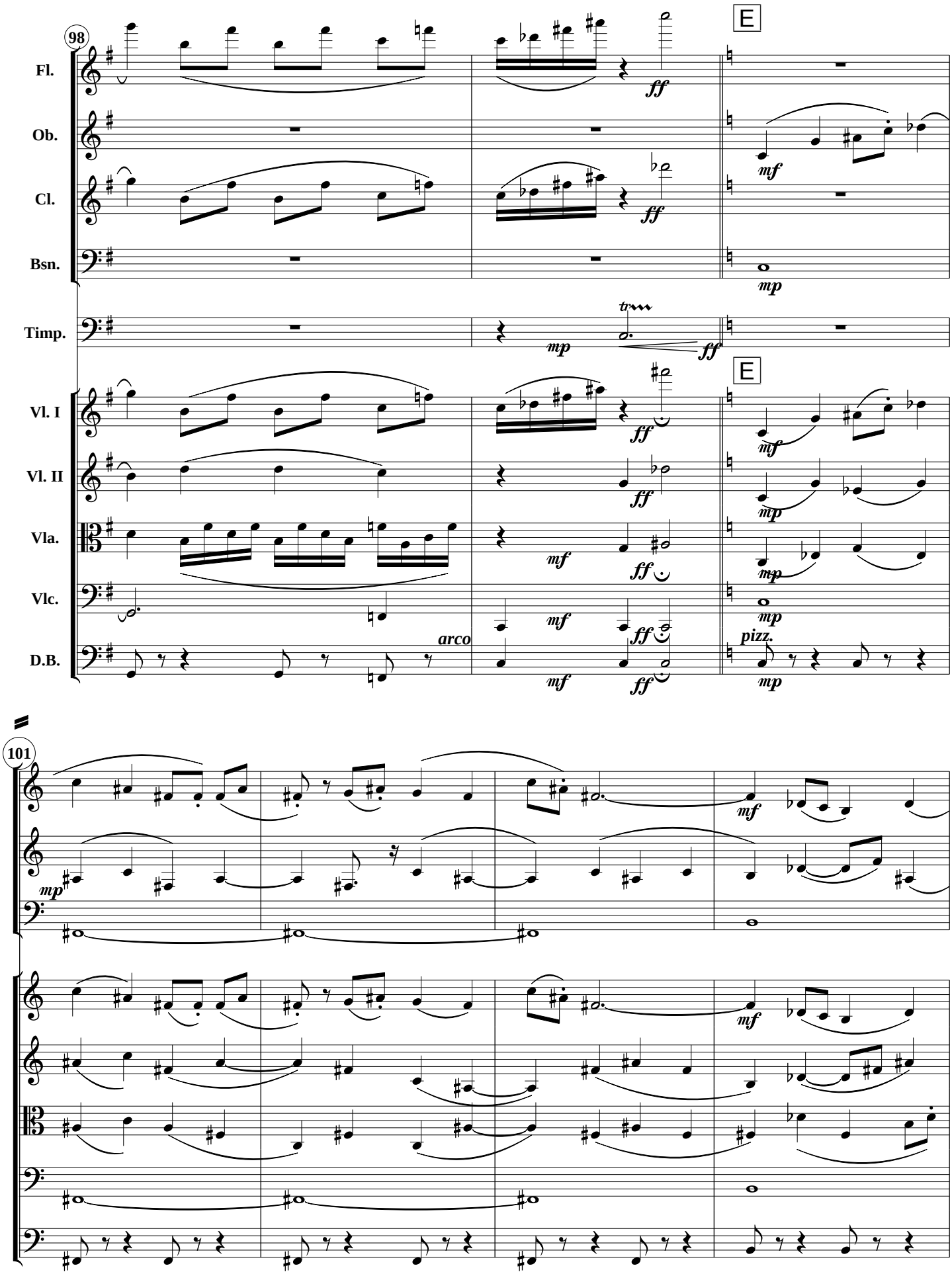

48
C Andante (♩ =84)
Fl.
Cl.
Bsn.
C Andante (♩ =84)
Vl. I
Vl. II
Vla.
Vlc.
D.B.
52
57

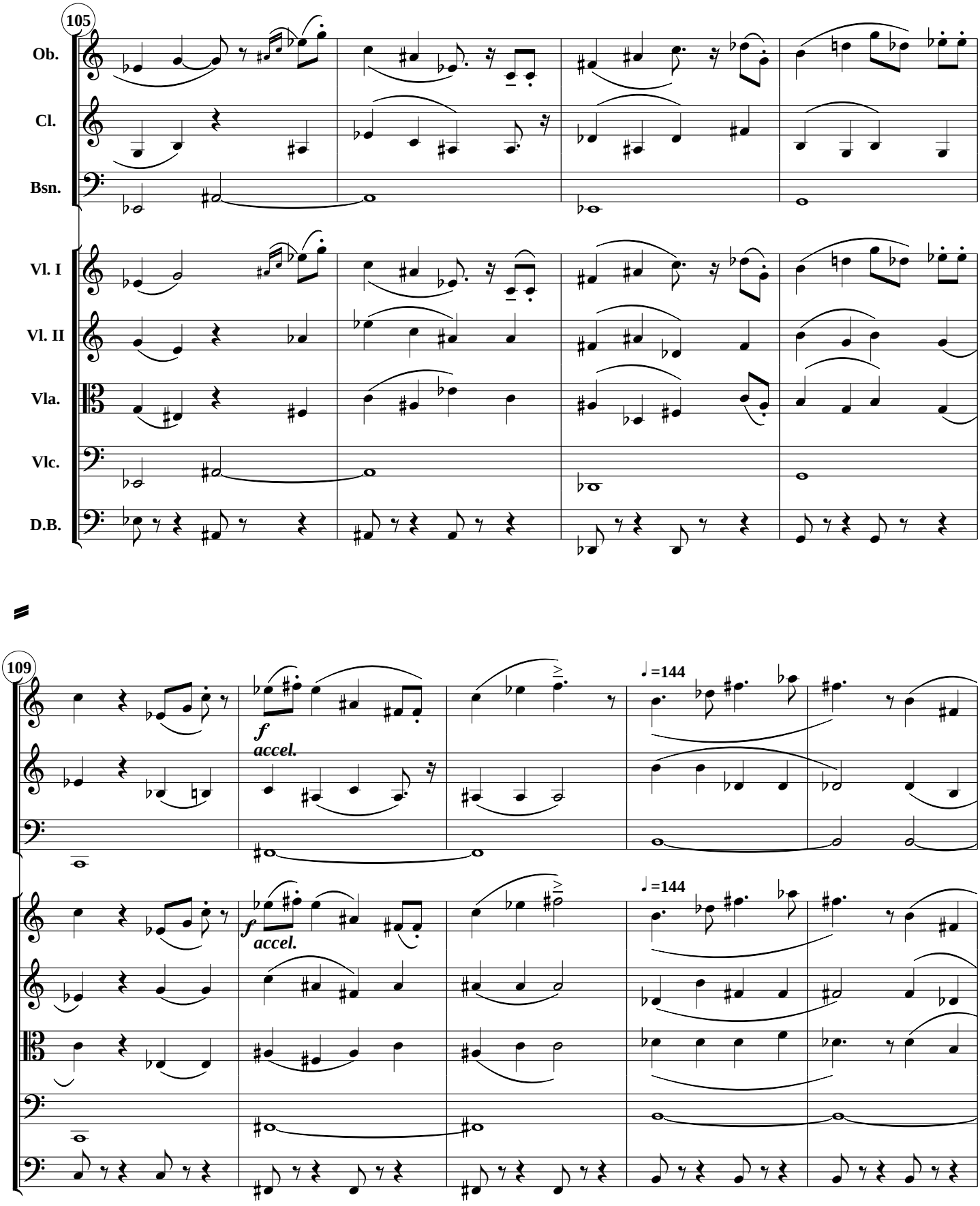

61
Fl.
Cl.
Bsn.
Vl. I
Vl. II
Vla.
Vlc.
D.B.
D Allegro (♩ =126)
cantabile
mf
mp
p
65

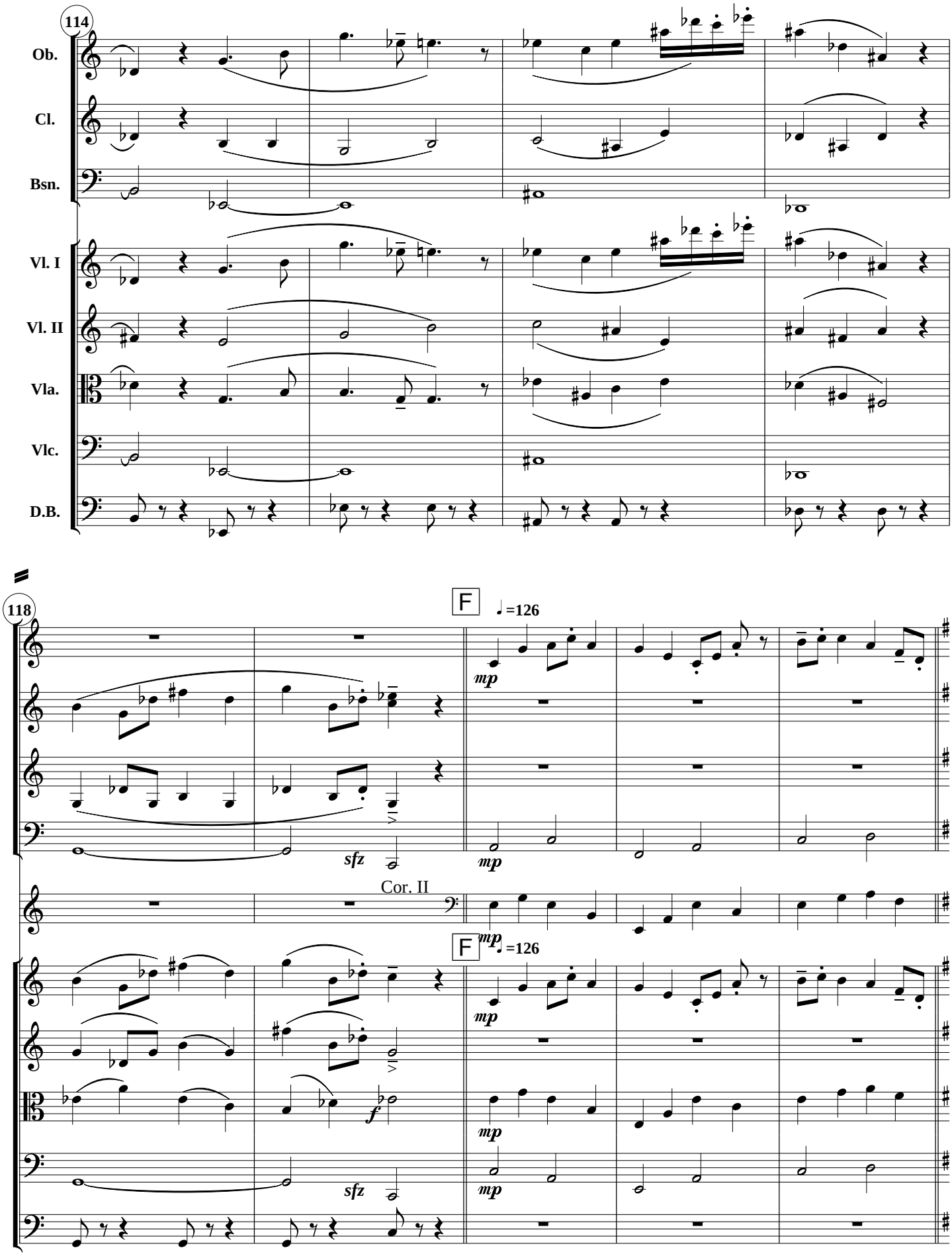

70
Fl.
Ob.
Cl.
Bsn.
Hn.
Vl. I
Vl. II
Vla.
Vlc.
D.B.
mp
mf
cresc.
75
Hn. II
Hn. I
mf
f
cresc.

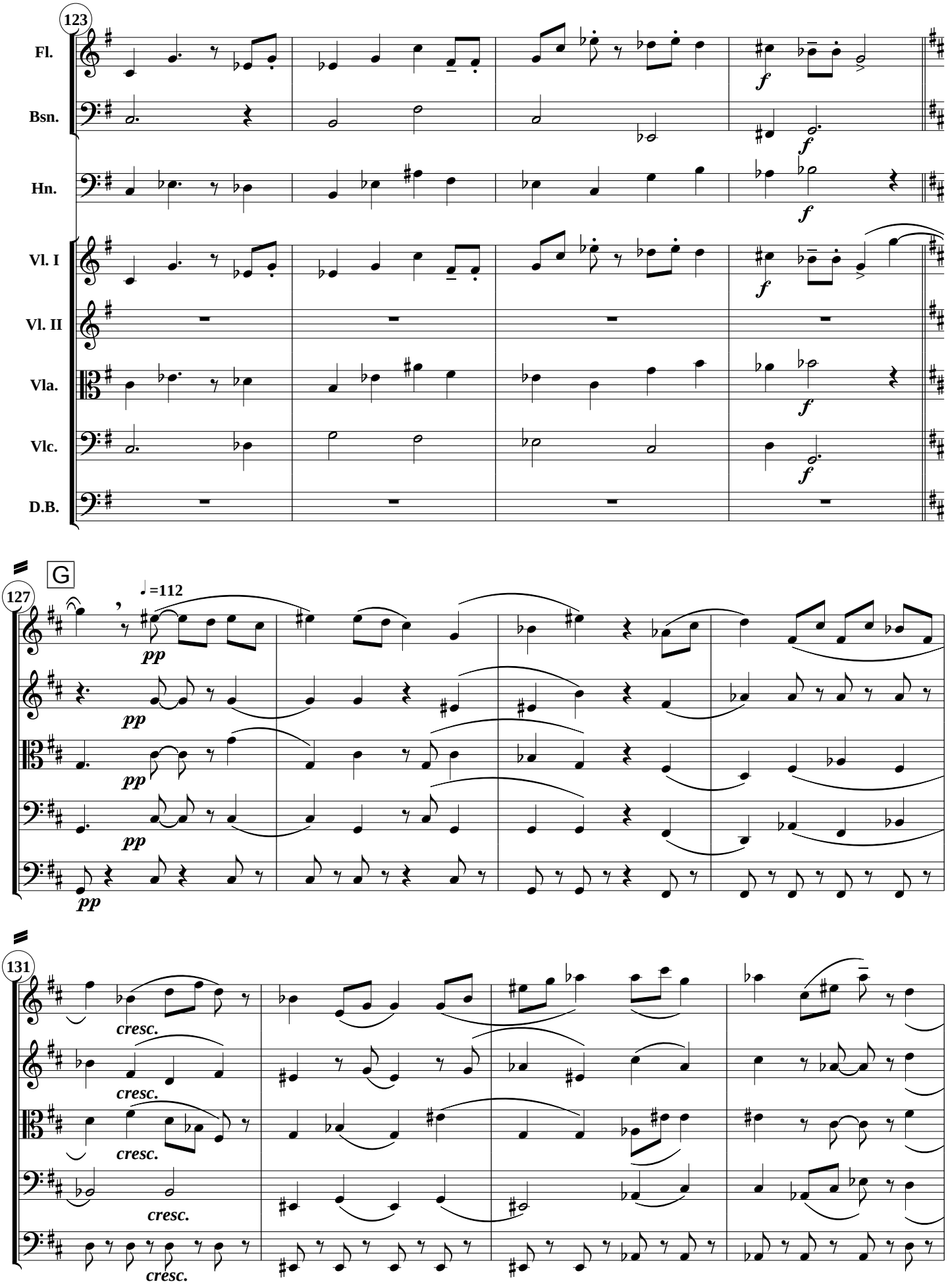

79
Fl.
Ob.
Cl.
Bsn.
Hn.
Vl. I
Vl. II
Vla.
Vlc.
D.B.
♩=132
a 2
♩=132
84
♩=112
Hn. I
♩=112

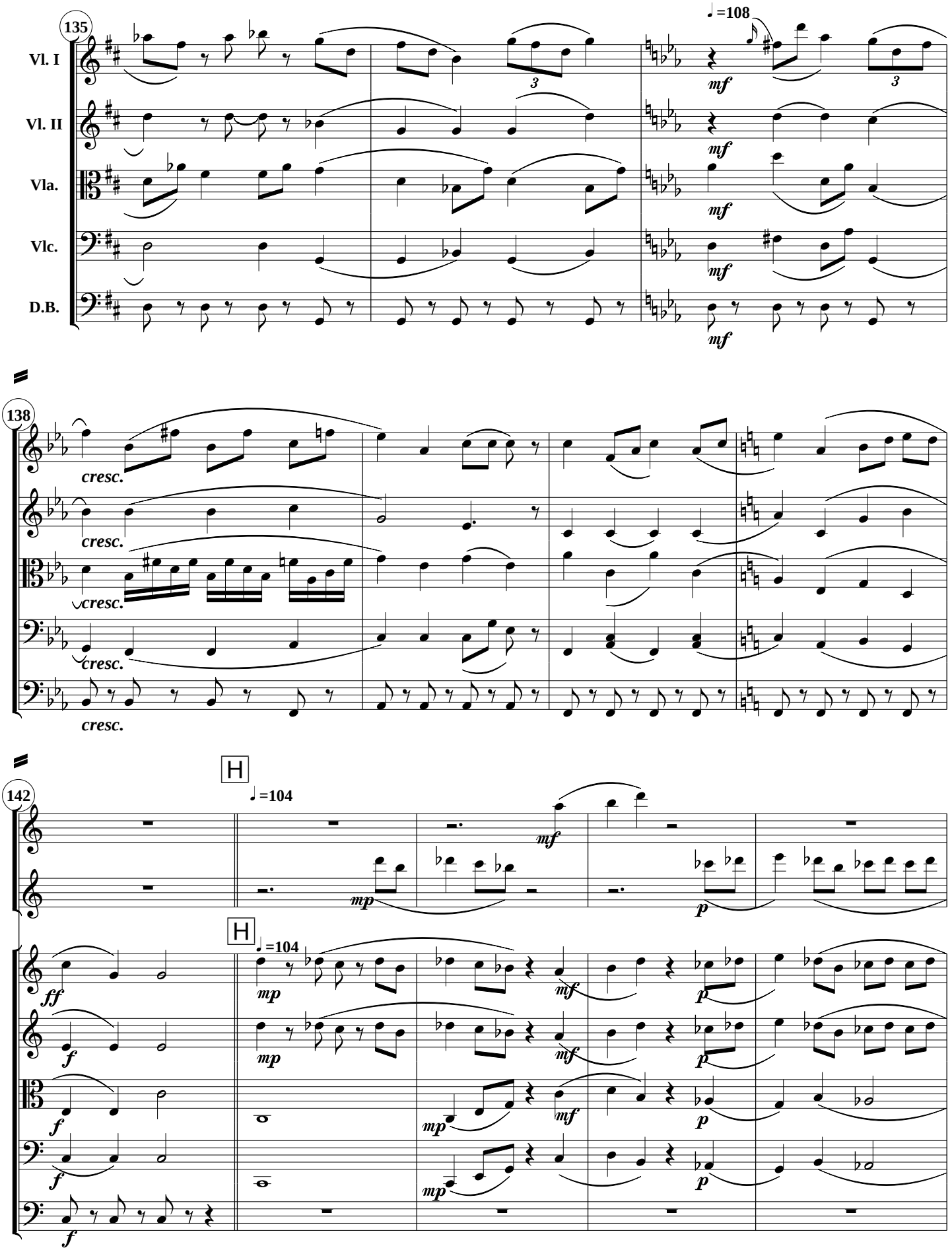

89
Fl.
Cl.
Bsn.
Hn.
Hn. II
Vl. I
Vl. II
Vla.
Vlc.
D.B.
mf
mp
f
94

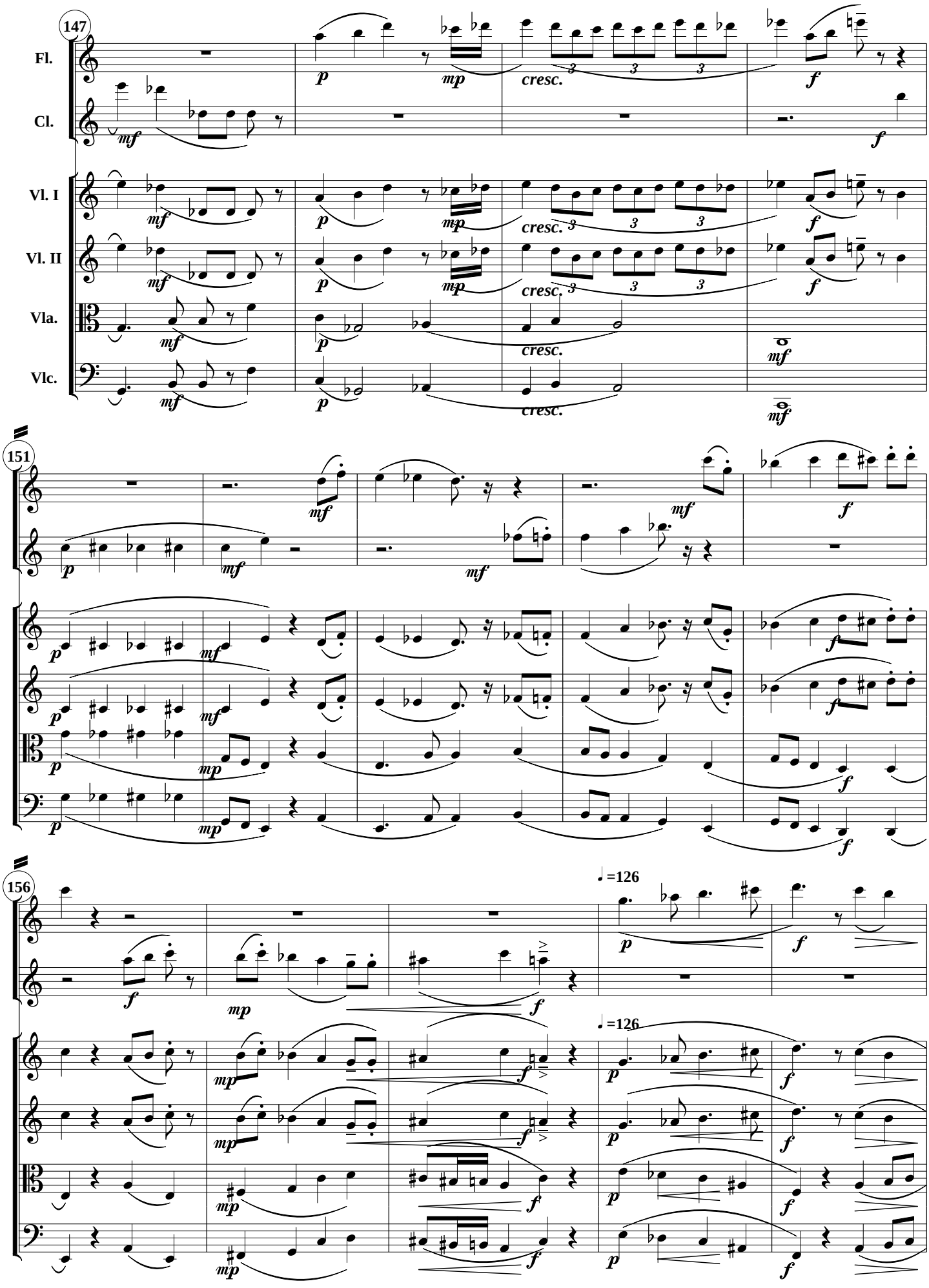

98
E
Fl.
Ob.
Cl.
Bsn.
Timp.
Vl. I
Vl. II
Vla.
Vlc.
D.B.
arco
pizz.
101

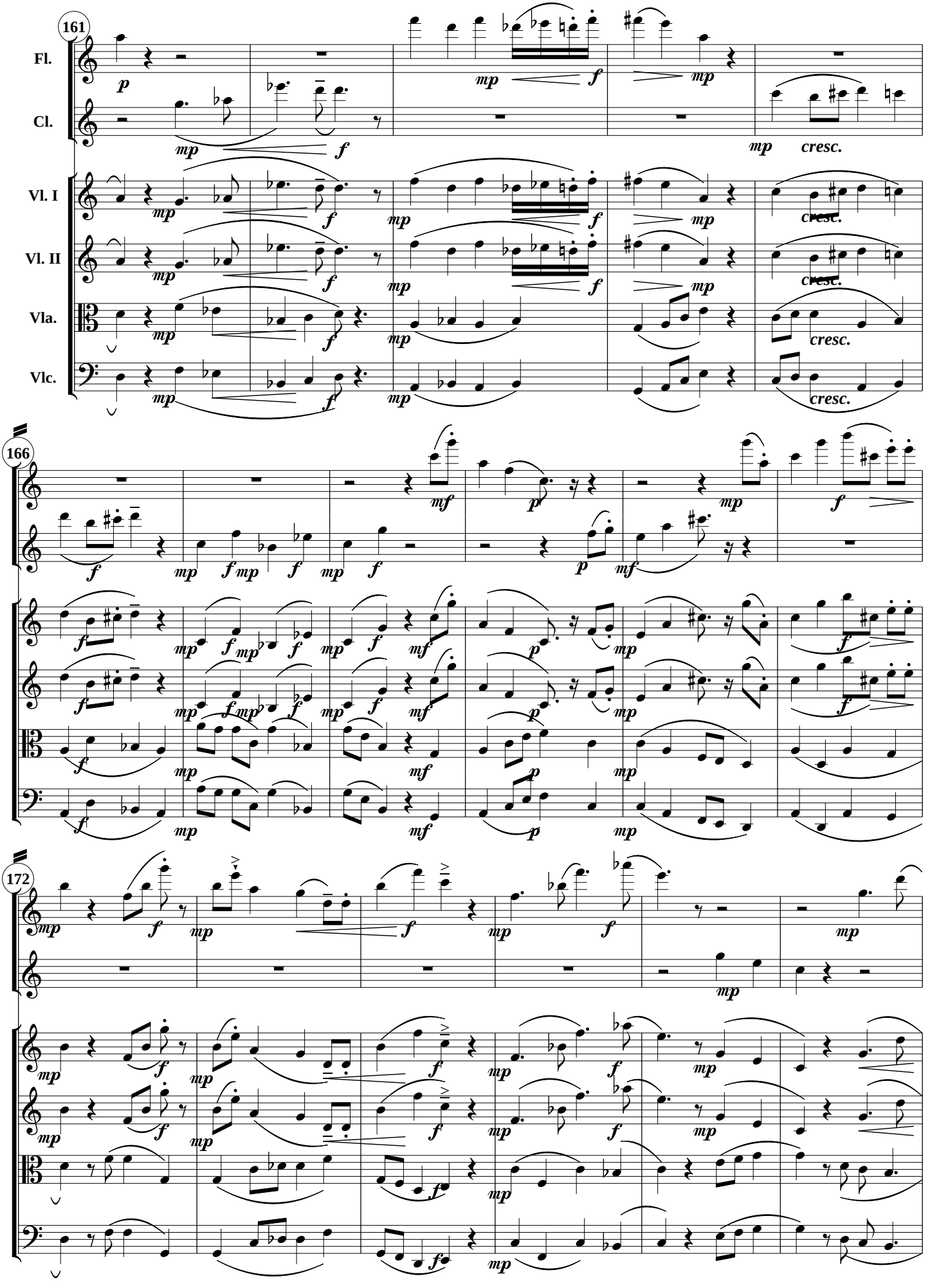

105
Ob.
Cl.
Bsn.
Vl. I
Vl. II
Vla.
Vlc.
D.B.
109
f
accel.
♩=144
f
accel.
♩=144

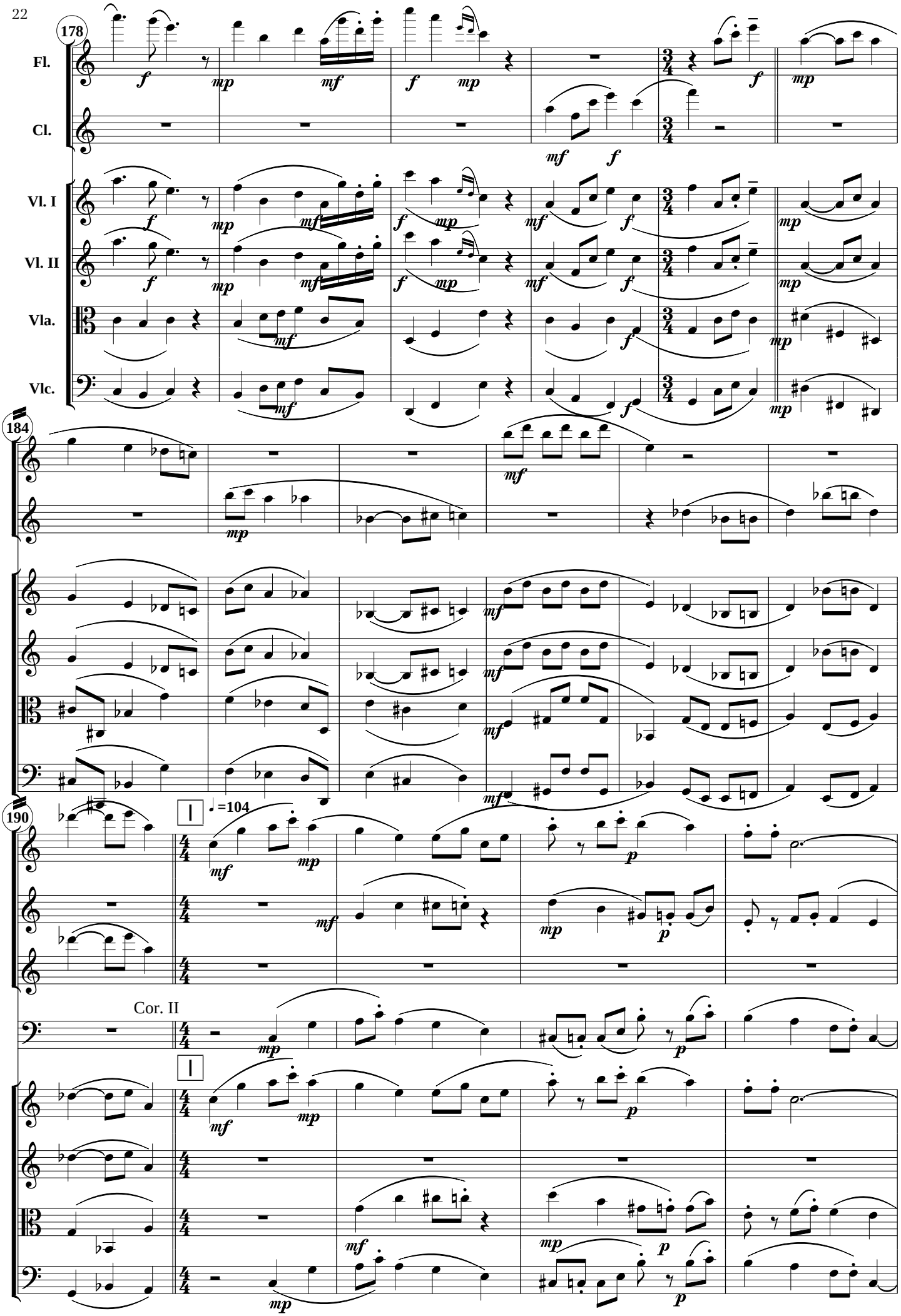

114
Ob.
Cl.
Bsn.
Vl. I
Vl. II
Vla.
Vlc.
D.B.
118
F
♩=126
mp
sfz
Cor. II
f

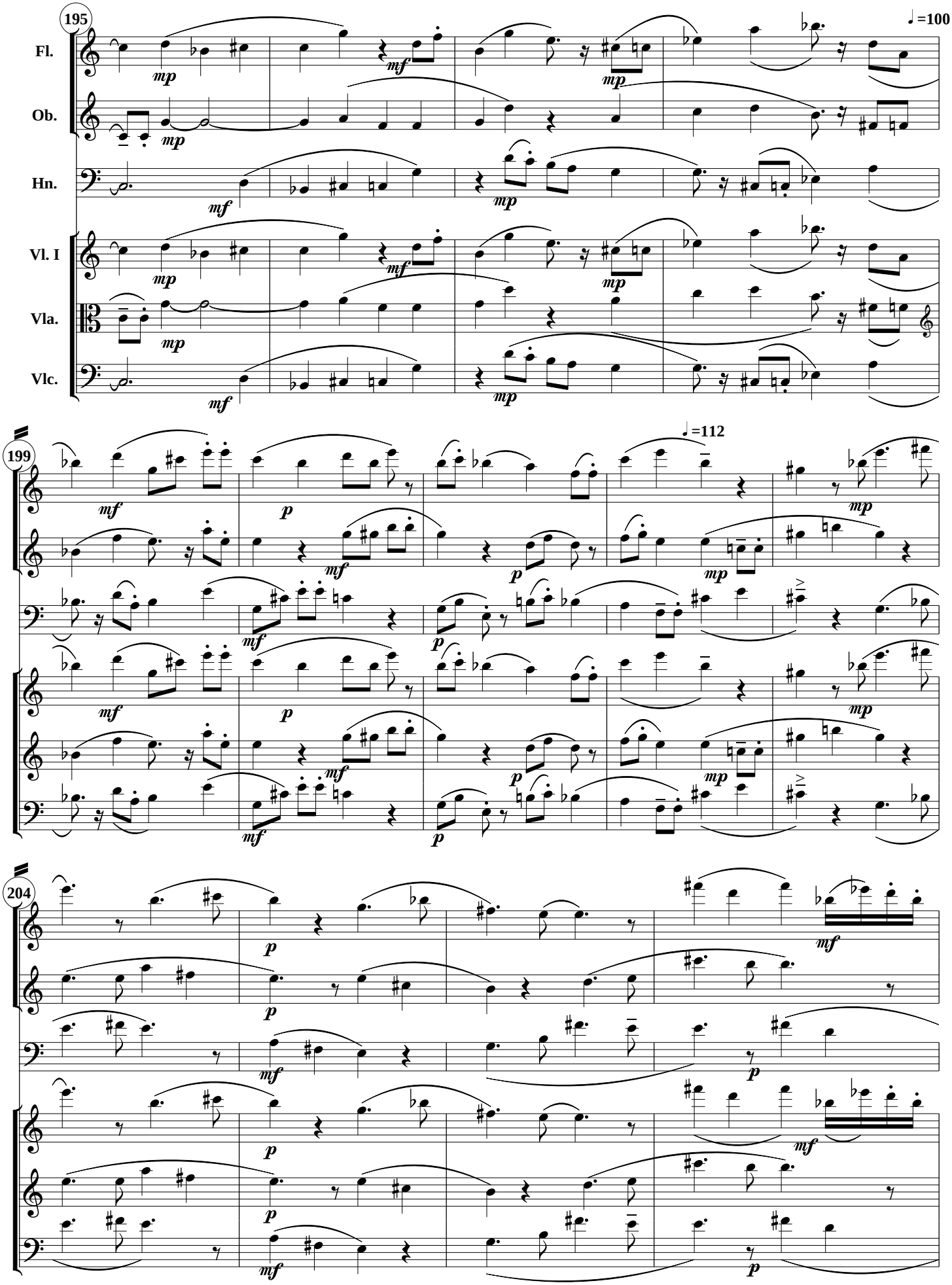

123
Fl.
Bsn.
Hn.
Vl. I
Vl. II
Vla.
Vlc.
D.B.
f
G
127
♩=112
pp
131
cresc.

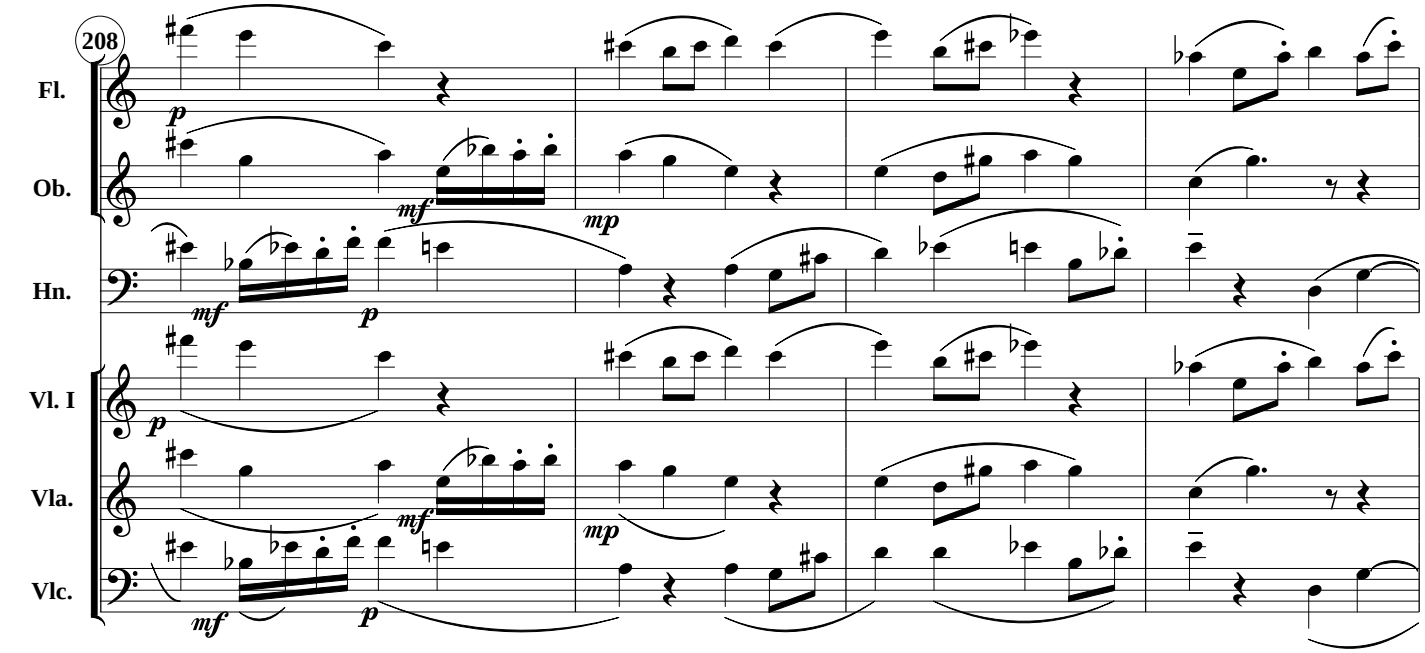

135
Vl. I
Vl. II
Vla.
Vlc.
D.B.
♩=108
mf
3
138
cresc.
142
H
♩=104
mp
mf
p
ff
f

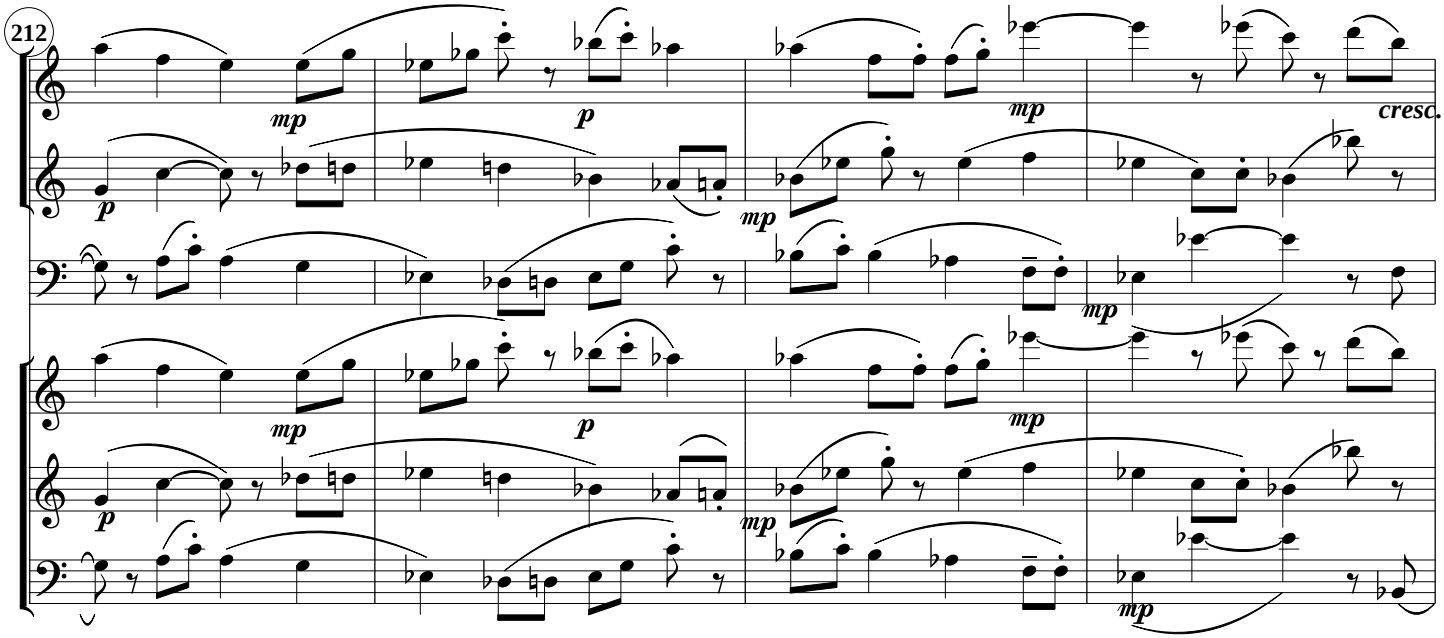

147
Fl.
Cl.
Vl. I
Vl. II
Vla.
Vlc.
151
156
♩=126
♩=126

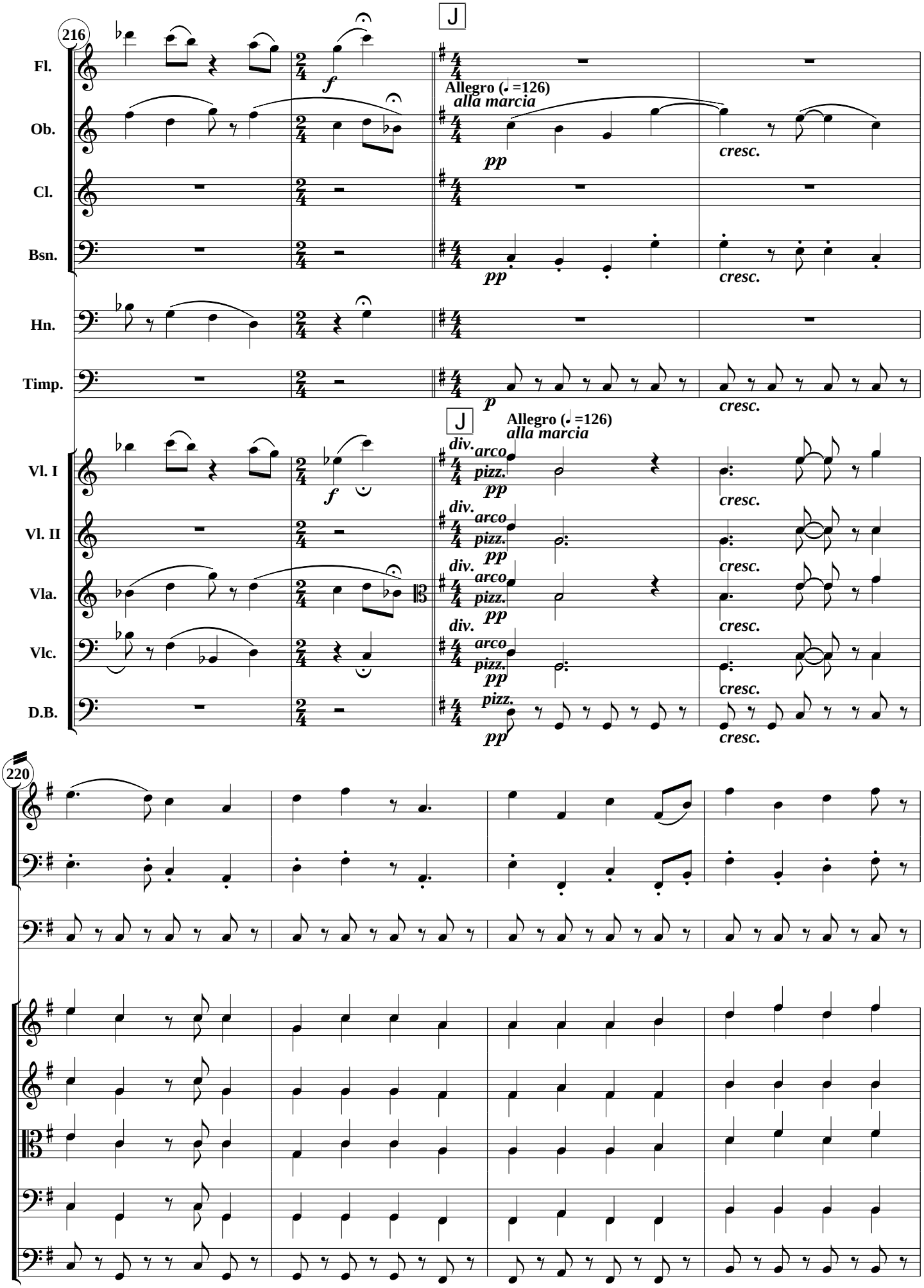

161
Fl.
Cl.
Vl. I
Vl. II
Vla.
Vlc.
cresc.
166
172

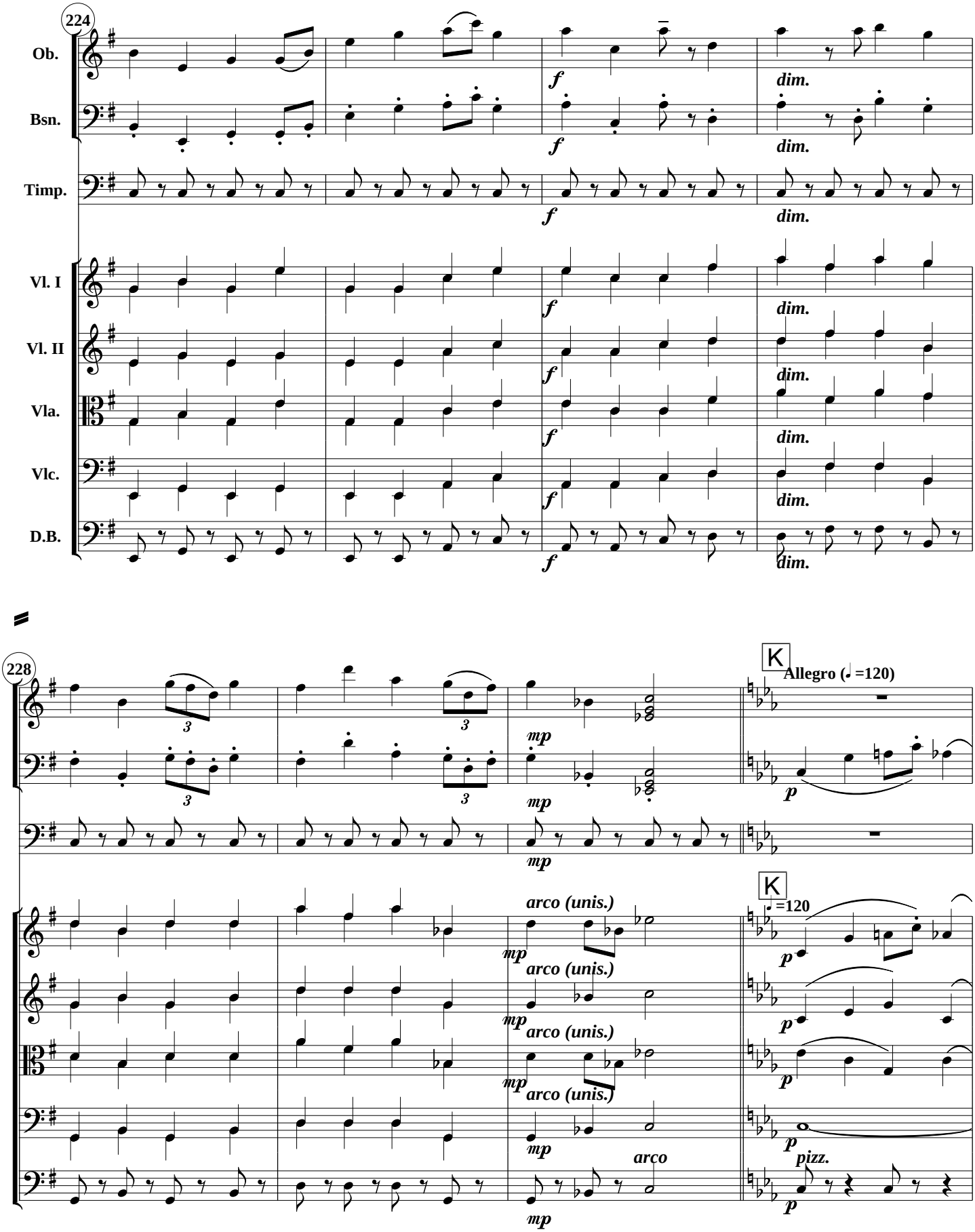

178
Fl.
Cl.
Vl. I
Vl. II
Vla.
Vlc.
184
190
I
♩=104
Cor. II

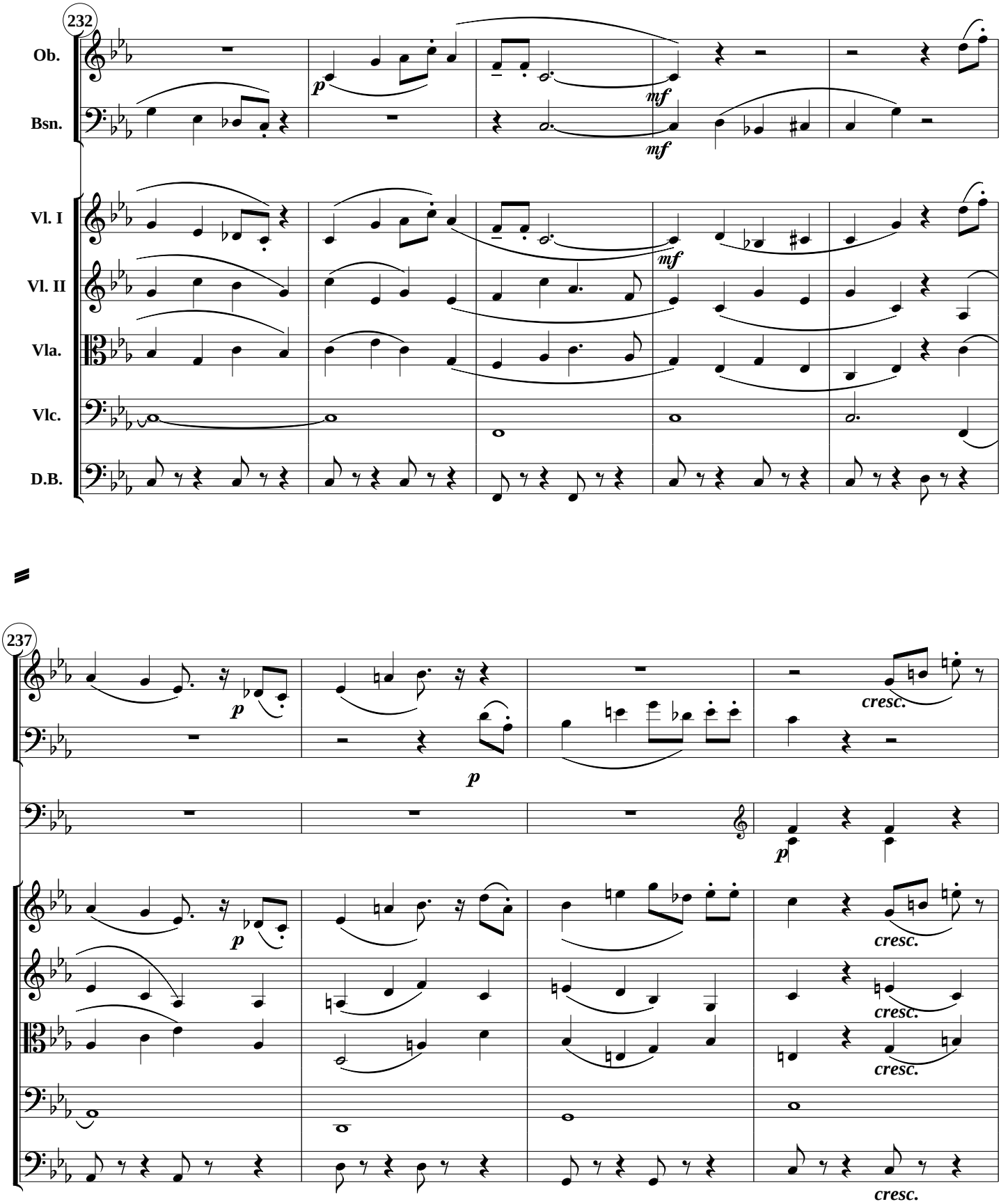

195
♩=100
Fl.
Ob.
Hn.
Vl. I
Vla.
Vlc.
mp
mf
199
♩=112
204
p

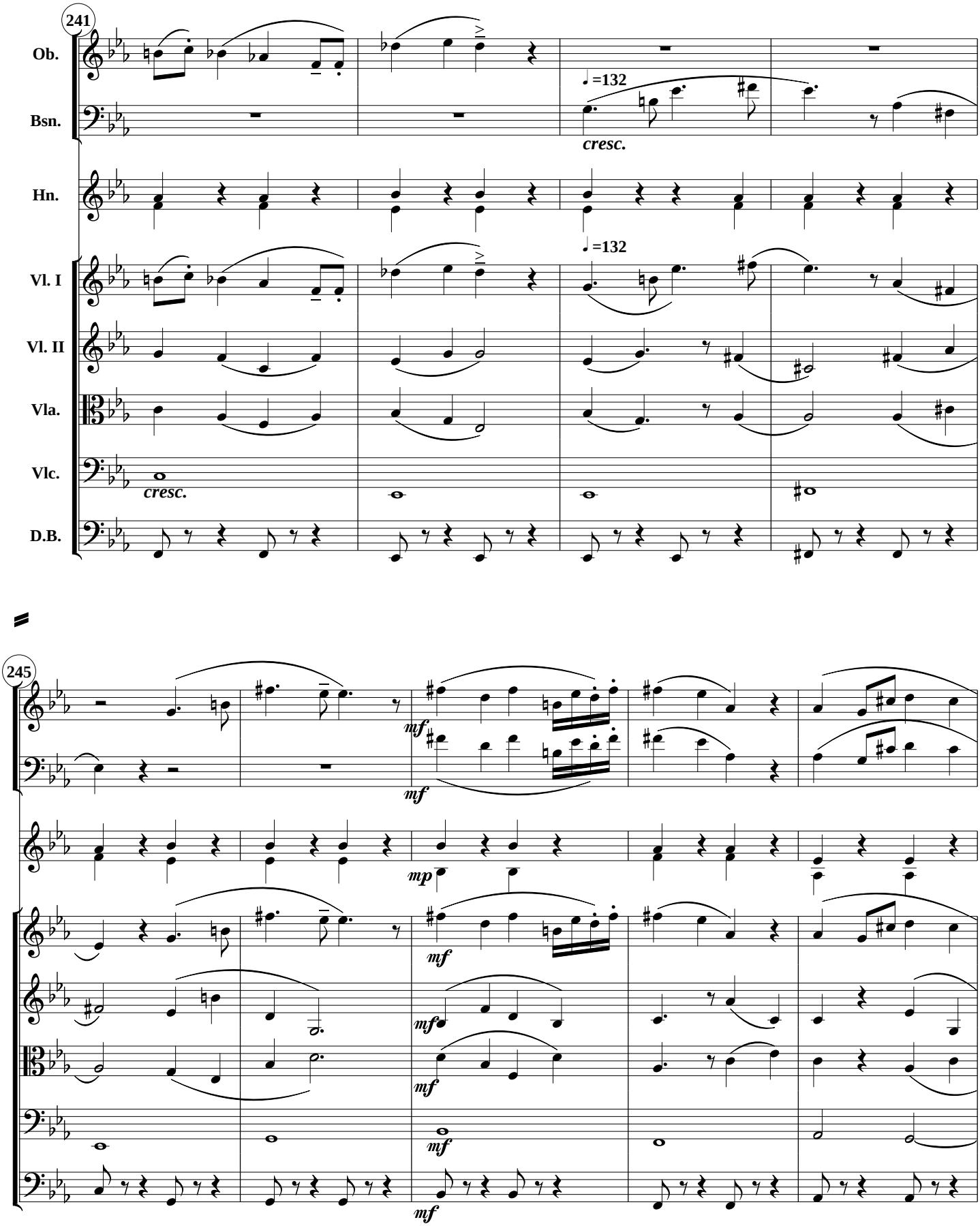

208
Fl.
Ob.
Hn.
Vl. I
Vla.
Vlc.
p
mf
mp

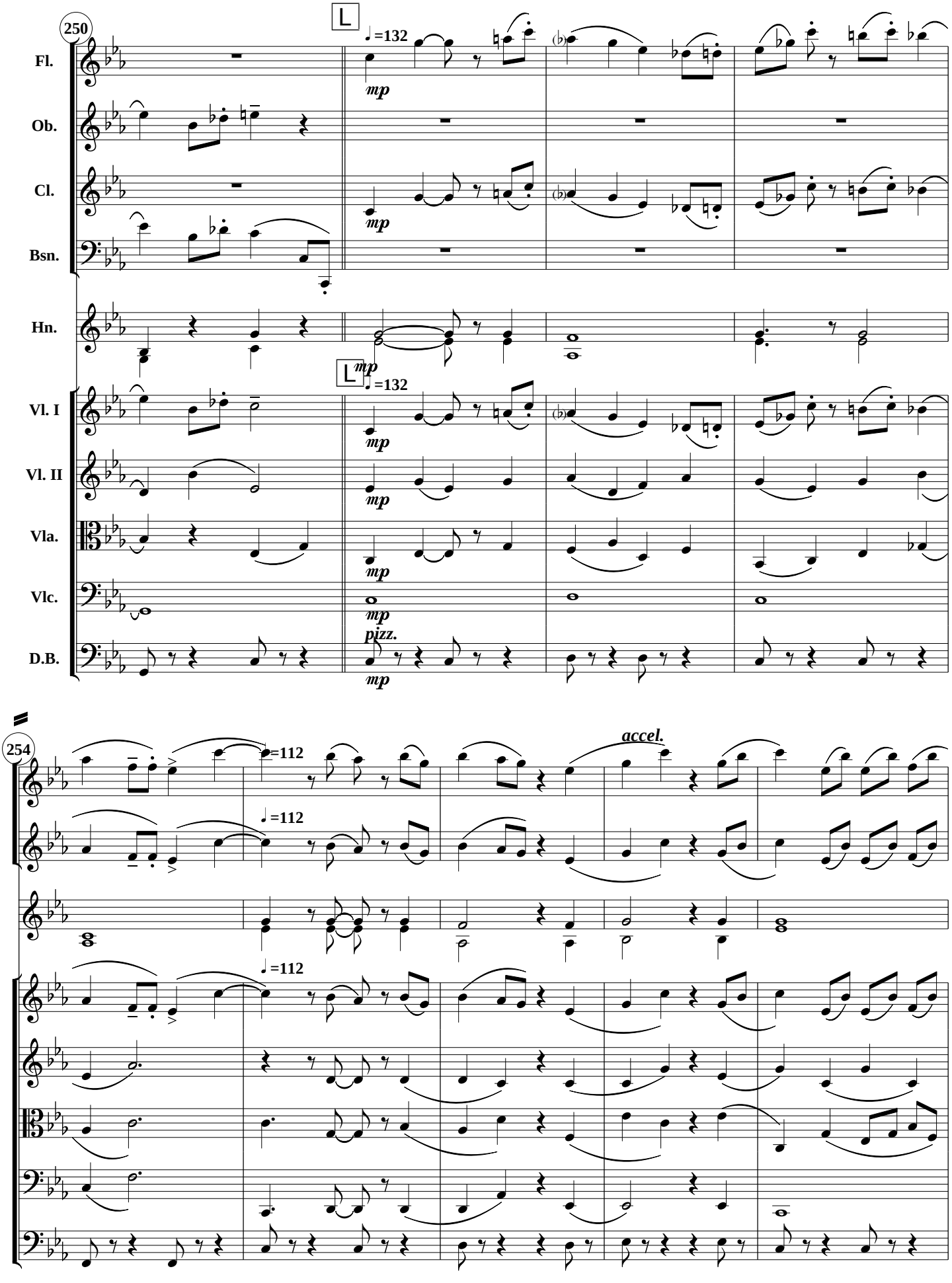

212
mp
p
cresc.

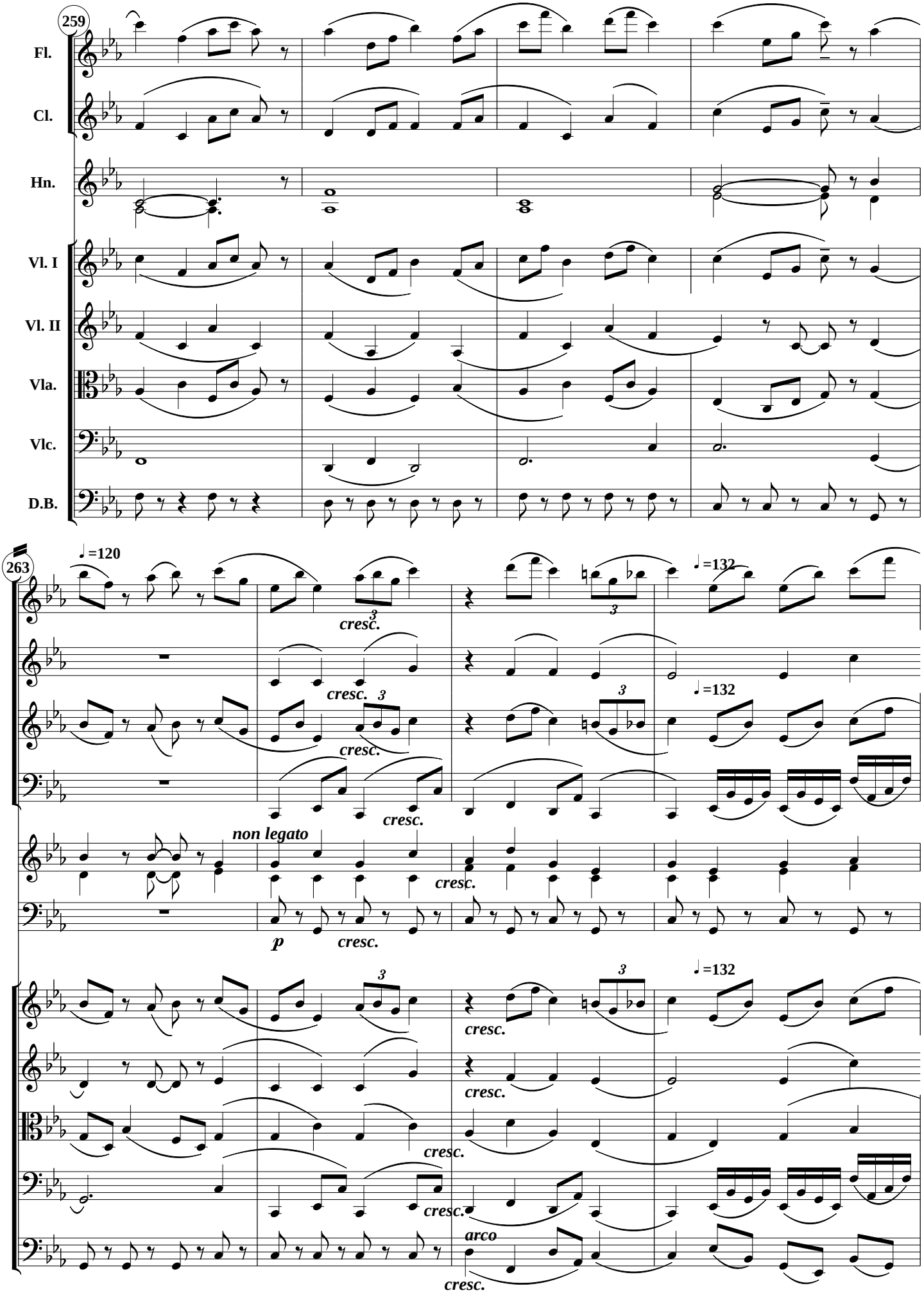

216
J
Fl.
Ob.
Cl.
Bsn.
Hn.
Timp.
Vl. I
Vl. II
Vla.
Vlc.
D.B.
f
Allegro (♩.=126)
alla marcia
pp
cresc.
p
div.
arco
pizz.
220

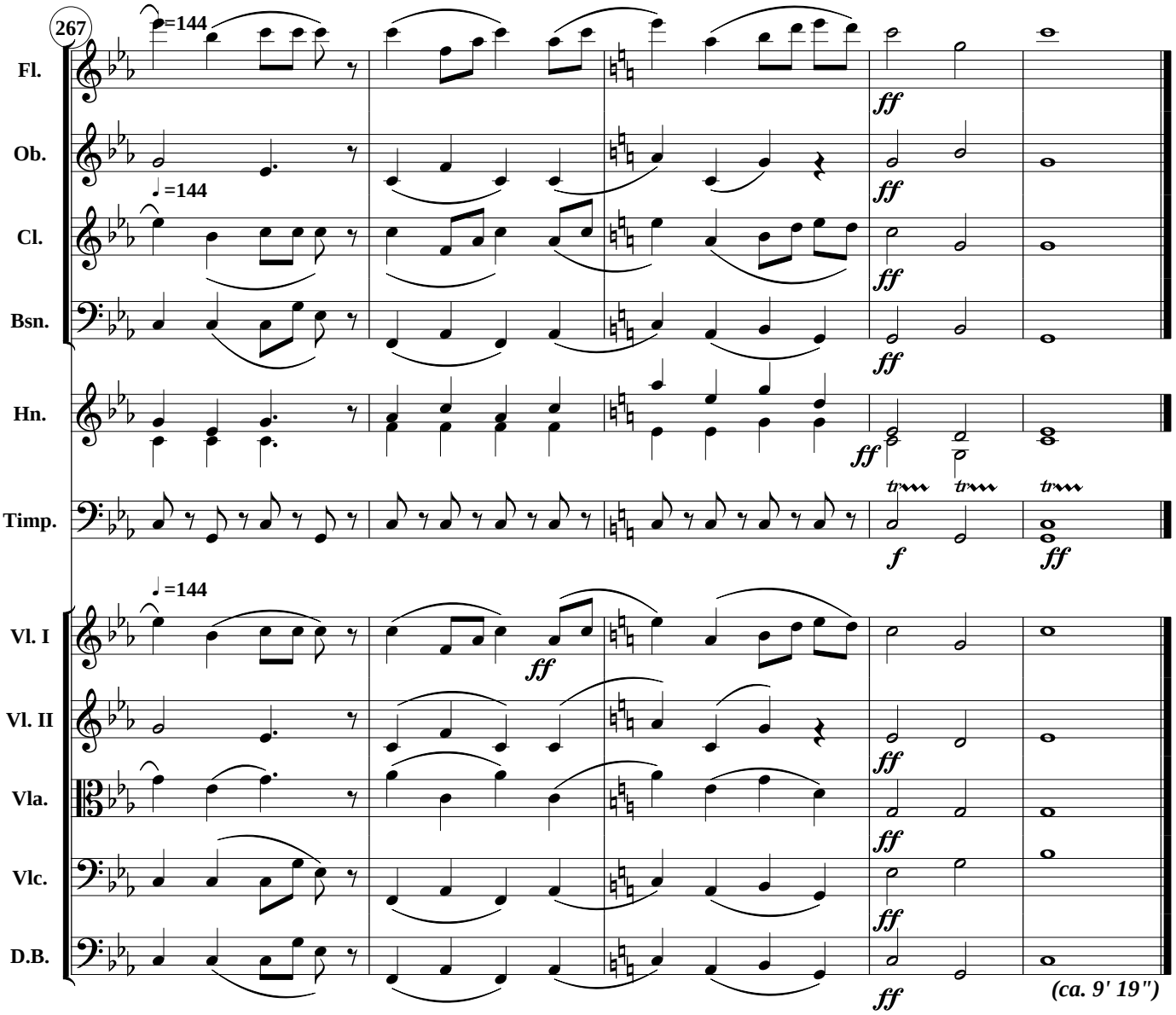

224
Ob.
Bsn.
Timp.
Vl. I
Vl. II
Vla.
Vlc.
D.B.
f
dim.
228
K
Allegro (♩ =120)
mp
p
arco (unis.)
arco
pizz.
♩ =120


232
Ob.
Bsn.
Vl. I
Vl. II
Vla.
Vlc.
D.B.
p
mf
mf
mf
237
p
p
cresc.
p
cresc.
cresc.
cresc.
cresc.


241
Ob.
Bsn.
Hn.
Vl. I
Vl. II
Vla.
Vlc.
D.B.
♩=132
cresc.
245
mf
mp


250
Fl.
Ob.
Cl.
Bsn.
Hn.
Vl. I
Vl. II
Vla.
Vlc.
D.B.
=132
mp
pizz.
254
=112
accel.


259
Fl.
Cl.
Hn.
Vl. I
Vl. II
Vla.
Vlc.
D.B.
263
♩=120
cresc.
♩=132
non legato
p
arco


267
♩=144
Fl.
Ob.
Cl.
Bsn.
Hn.
Timp.
Vl. I
Vl. II
Vla.
Vlc.
D.B.
ff
f
tr
(ca. 9' 19")