SWALLOW,

EGG,

CHRYSANTHEMUM

Bob Pritchard
1992
(revised 1995)

Swallow, Egg, Chrysanthemum

The title of this work refers to symbols from Greek, Western and Asian cultures. All of the symbols are associated with life, death, or resurrection, and over the course of the piece the interaction of the piano with the orchestra creates a metaphor for the journey of the human soul through the three states of "existence". Each of the three contiguous movements carries the name of one of the symbols, whose physical aspects influence the internal form of the movement. In terms of larger forms, the work contains coexisting two- and three- part structures, which operate at the temporal, textural and timbral levels. At the temporal level, "Swallow" is balanced by "Egg" and "Chrysanthemum", and this balance is aided by a blurring of the boundary between the last two movements.

The harmonic language of the work is based in part on the use of cyclical, reductional permutations of pitch collections, which are themselves derived from a master pitch group. Twelve harmonic areas are created using this technique, and over the course of the work each of them is touched upon, with certain areas being of greater importance.

Foreshadowing has been used in the form of the work as a unifying device and is present at the micro and macro levels. The form of the Introduction can be mapped onto the first two movements, and onto the piece as a whole. In the last movement a process of postshadowing occurs, whereby earlier material is reinterpreted and transformed in a summation of the work. These techniques of fore and postshadowing result in the work unfolding from the introduction, and then enfolding during the final passages.

In Memoriam

G.A.R.

B.M.P.

G. & F.S.

Instrumentation

2 Flutes

2 Oboes

2 Bb Clarinets

2 Bassoons

4 Horns

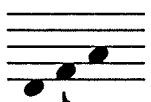
2 Trumpets

3 Trombones

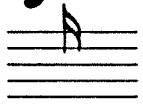
Percussion — **Vibraphone, Xylophone, Marimba, Glockenspiel,**

Tam Tam, Tambourine, Jawbone, Bass Drum,

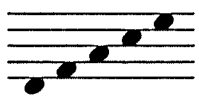
Roto Toms



Woodblock



Temple Blocks



Piano

Strings: — **Minimum of 6,6,4,4,3**

SWALLOW, EGG, CHRYSANTHEMUM

for piano and orchestra

Bob Pritchard 1992
(revised 1995)

Introduction

♩ = 44 - 48

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn. 1 2

I II Hrns.

III IV

Trpt. I II

Trb. I II

Trb. III

Glock. l.v.

Perc. I

Vibes (Slow) l.v.

Perc. II

Roto Toms

l.v.

♩ = 44 - 48

Pno.

l.v.

l.v.

♩ = 44 - 48

1,2 Vln. I

3,4

5,6

1,2 Vln. II

3,4

5,6

Vla.

V.c.

D.b.

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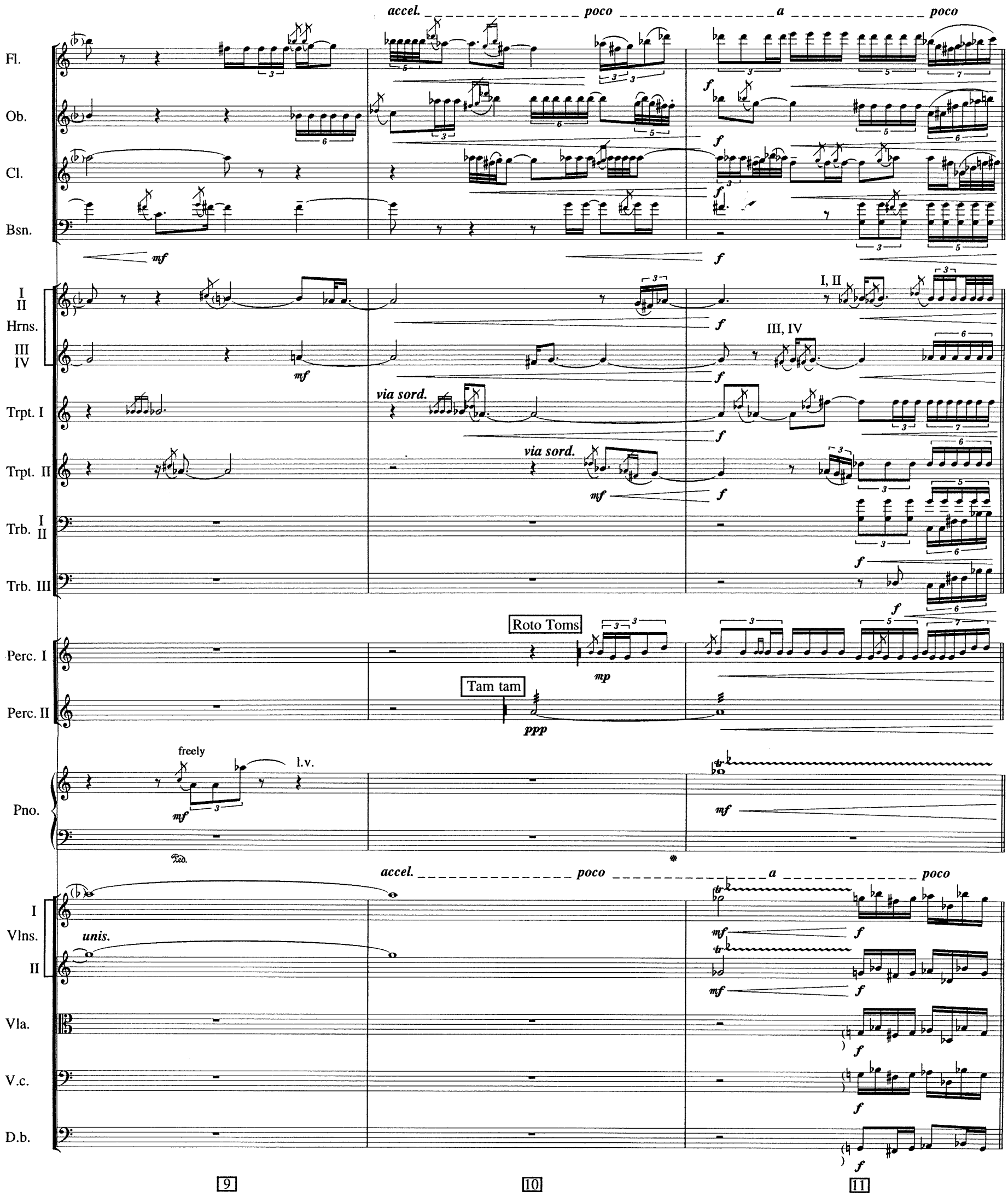
SOCAN

Fl.
Ob.
Cl.
Bsn.
1°
p
I *con sord.*
I
II
Hrns.
III *con sord.*
III
IV
mp
Trpt. I
Trpt. II
Trb. I
II
Trb. III
gliss.
driving forwards
ff
Perc. I
Perc. II
pp
Pno.
l.v.
1,2
Vln. I
3,4
5,6
unis.
sul pont.
Vln. II
Vla.
V.c.
D.b.
pizz. as fast as possible
3
4
5
6

Fl.
Ob.
Cl.
Bsn.
I II Hrns.
III IV
Trpt. I
Trpt. II
Trb. I II
Trb. III
Perc. I
Perc. II
Pno.
1,2 Vln. I
3,4
5,6
1,2 Vln. II
3,4
5,6

1° mf mp
via sord. I III
Glock. l.v.
ord. unis., ord. unis.

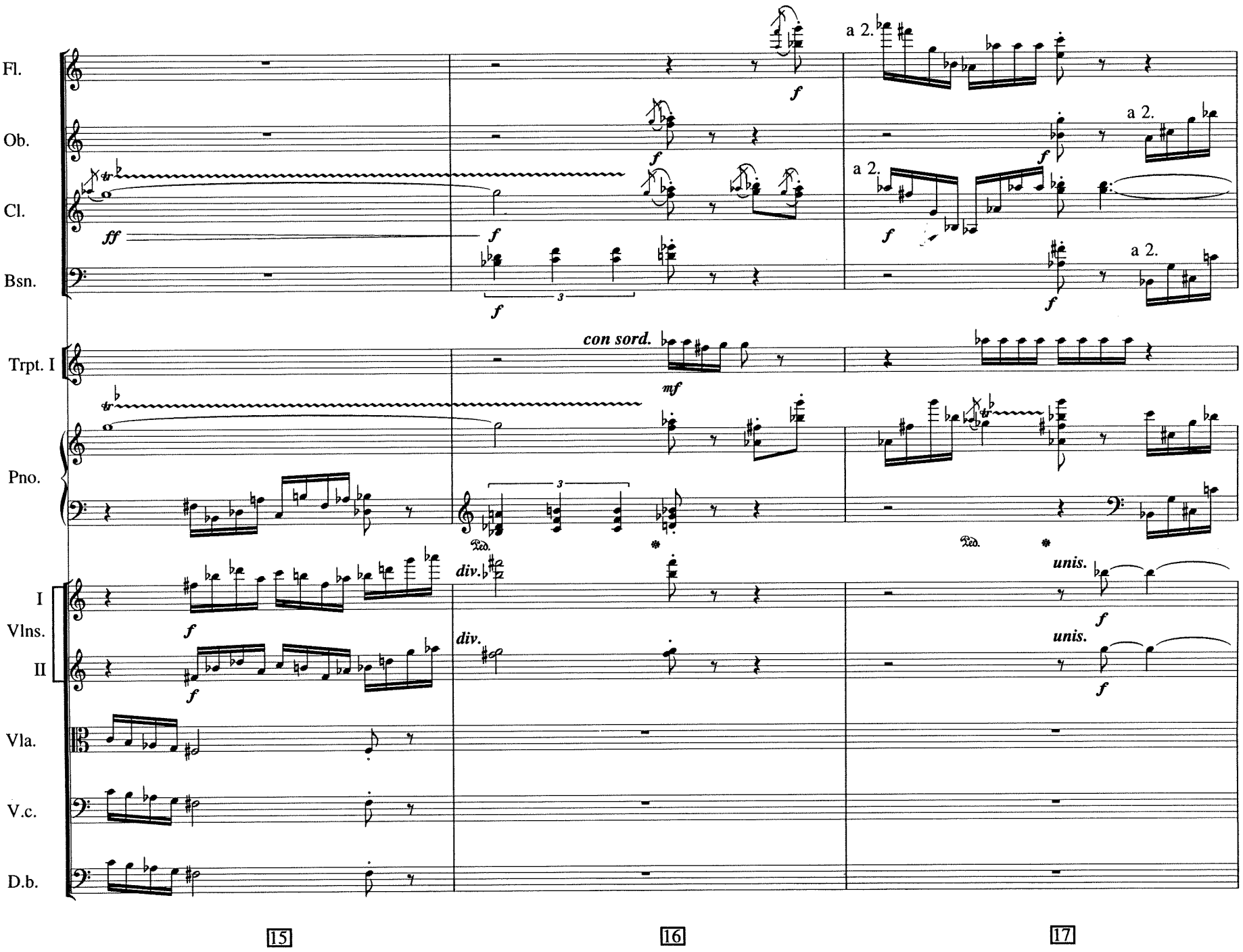
7 8

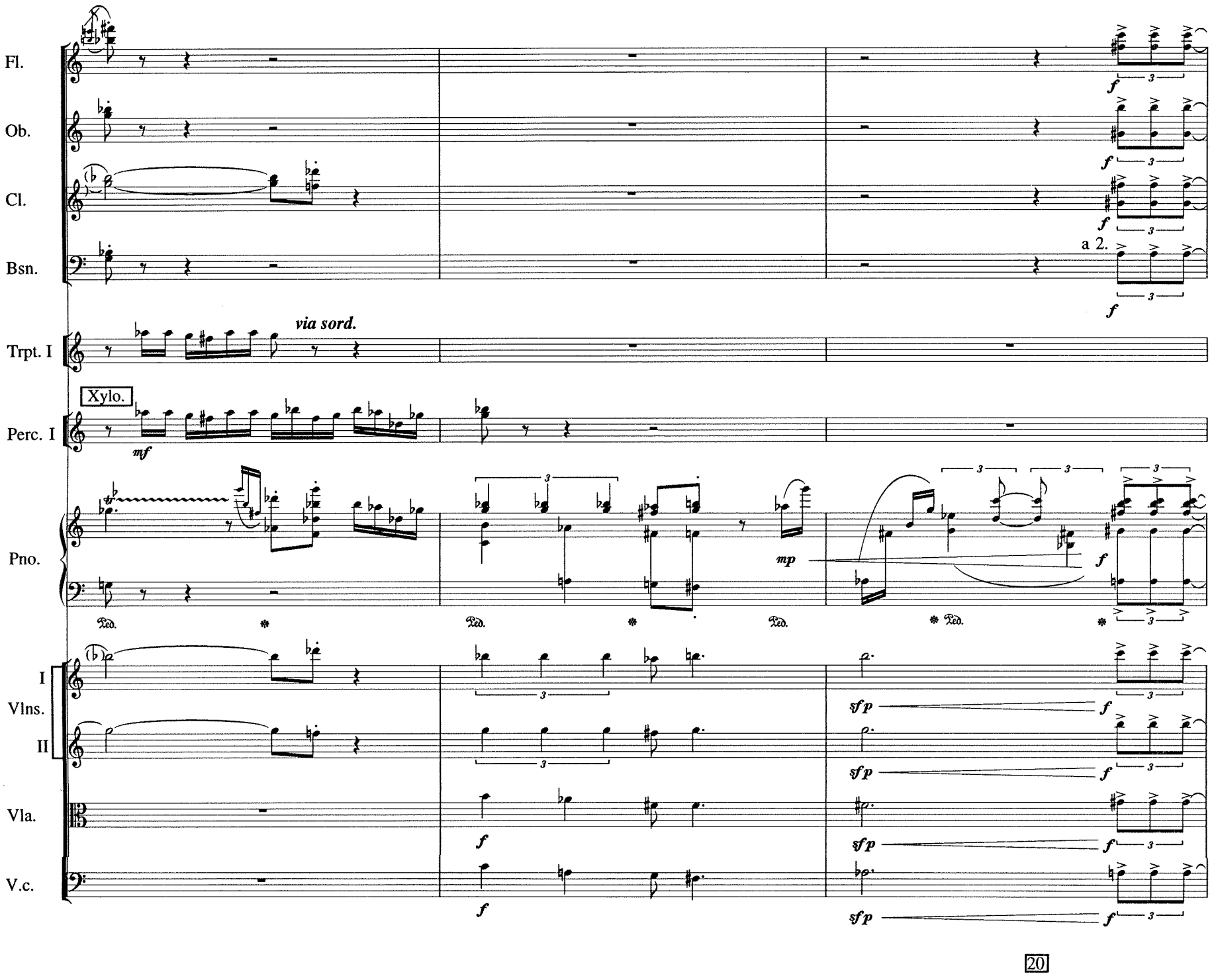

accel.
poco
a
poco
Fl.
Ob.
Cl.
Bsn.
mf
f
I
II
Hrns.
III
IV
I, II
III, IV
via sord.
Trpt. I
Trpt. II
Trb. I
II
Trb. III
Roto Toms
mp
Tam tam
ppp
Perc. I
Perc. II
freely
l.v.
Pno.
Ped.
unis.
I
Vlns.
II
Vla.
V.c.
D.b.
9
10
11

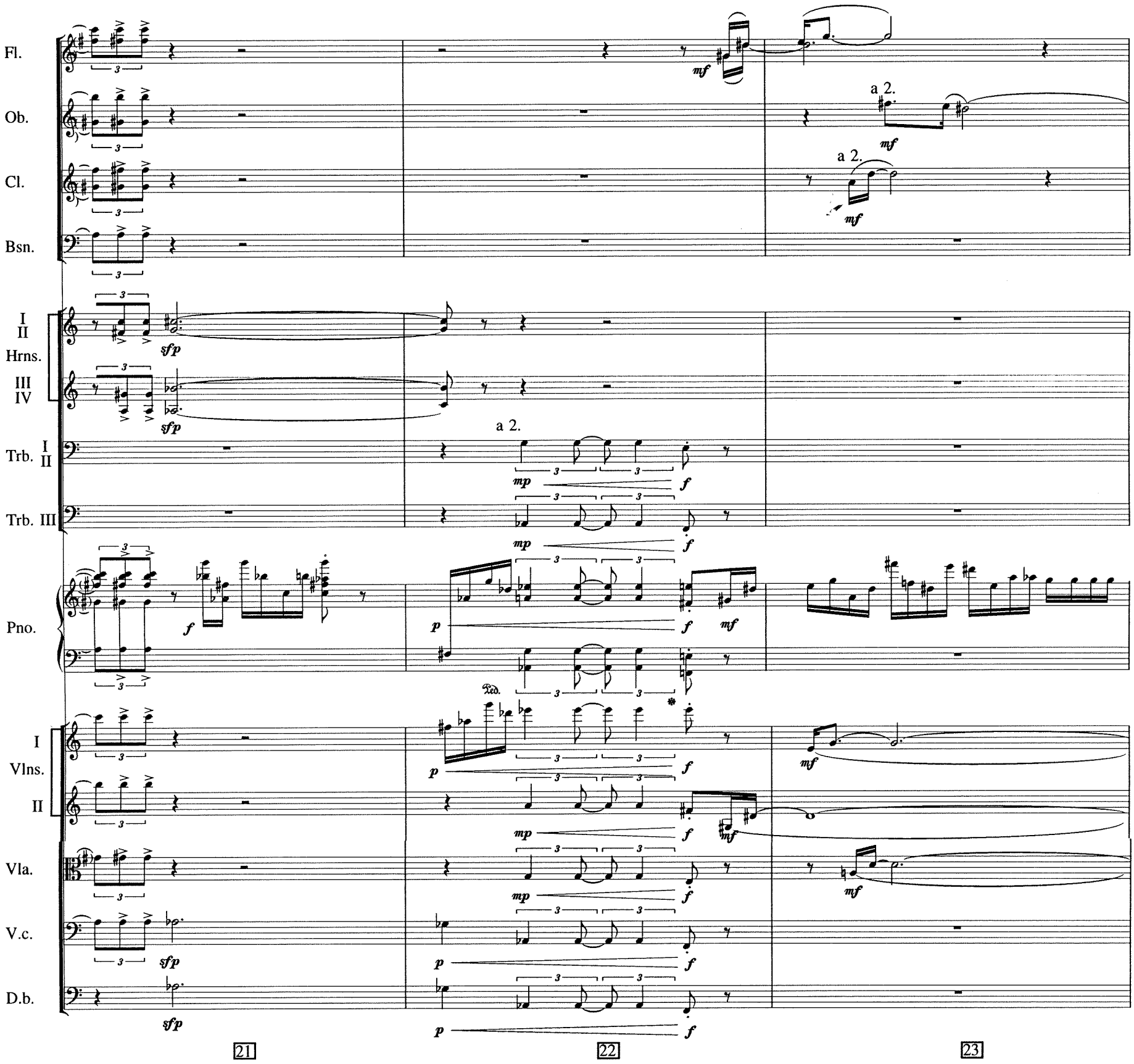
A ***Swallow***

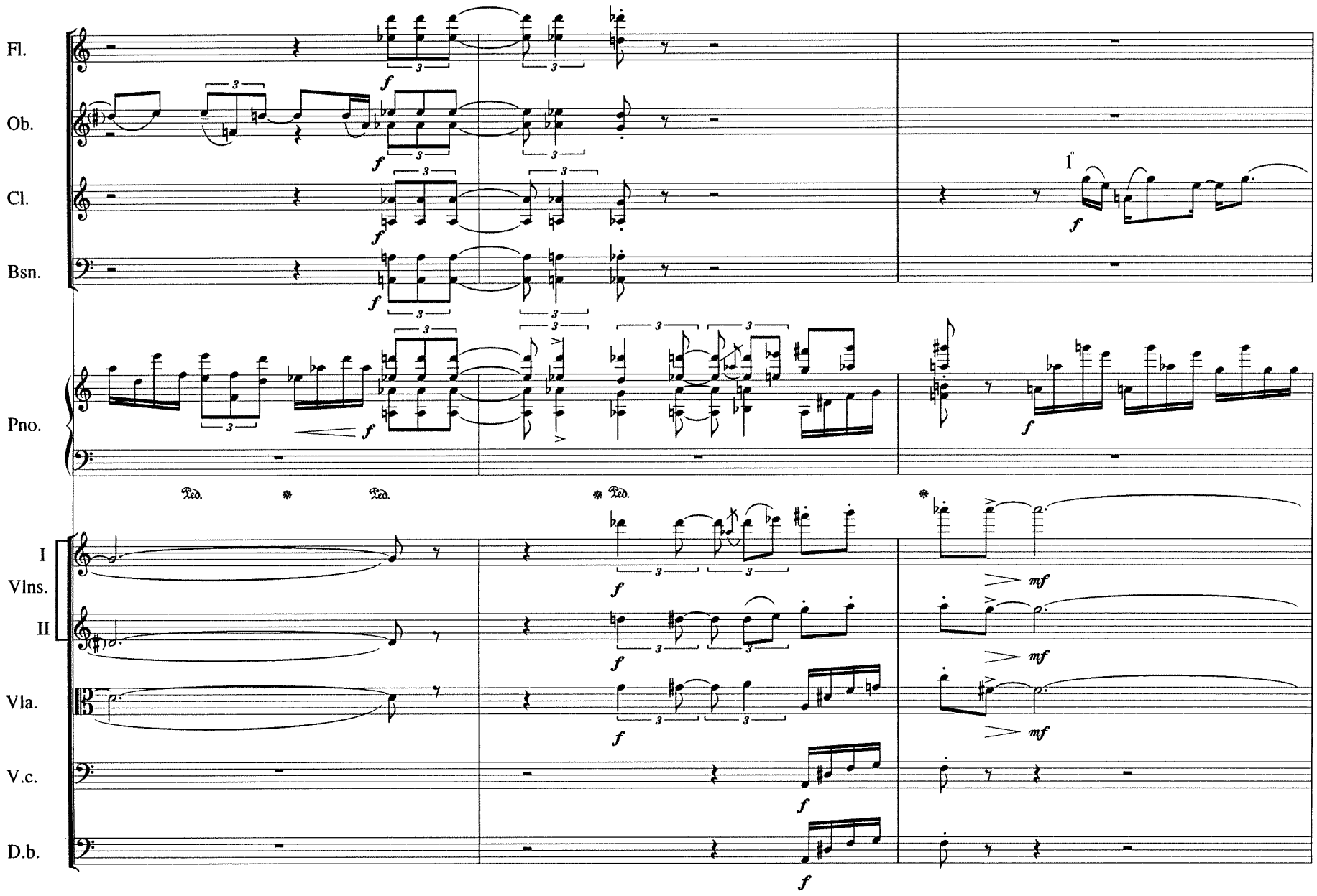
♩ = 104 - 110

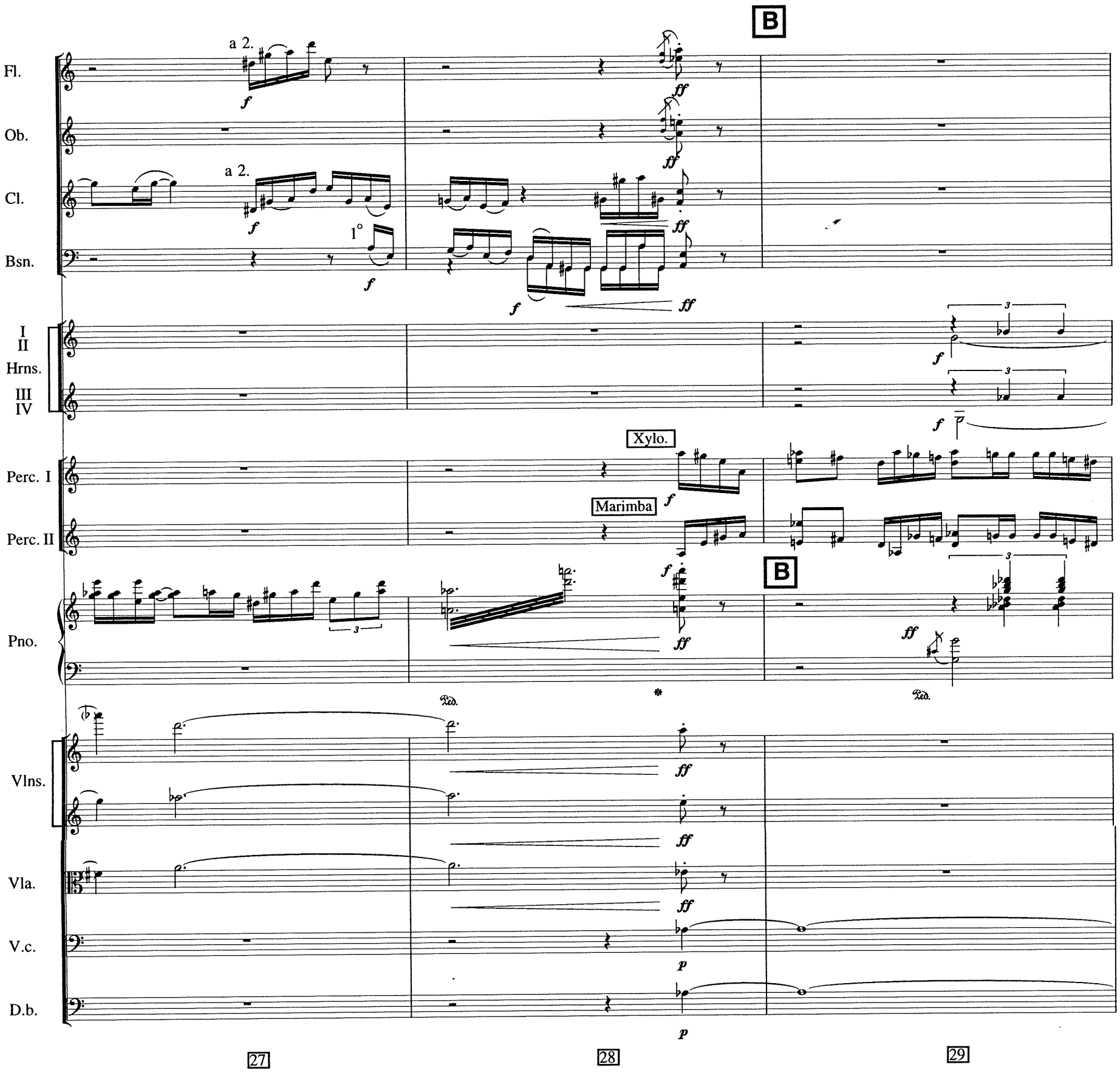
Fl.
Ob.
Cl.
Bsn.
I II Hrns.
III IV
Trpt. I
Trpt. II
Trb. I II
Trb. III
Perc. I
Perc. II
Pno.
I Vlns. II
Vla.
V.c.
D.b.

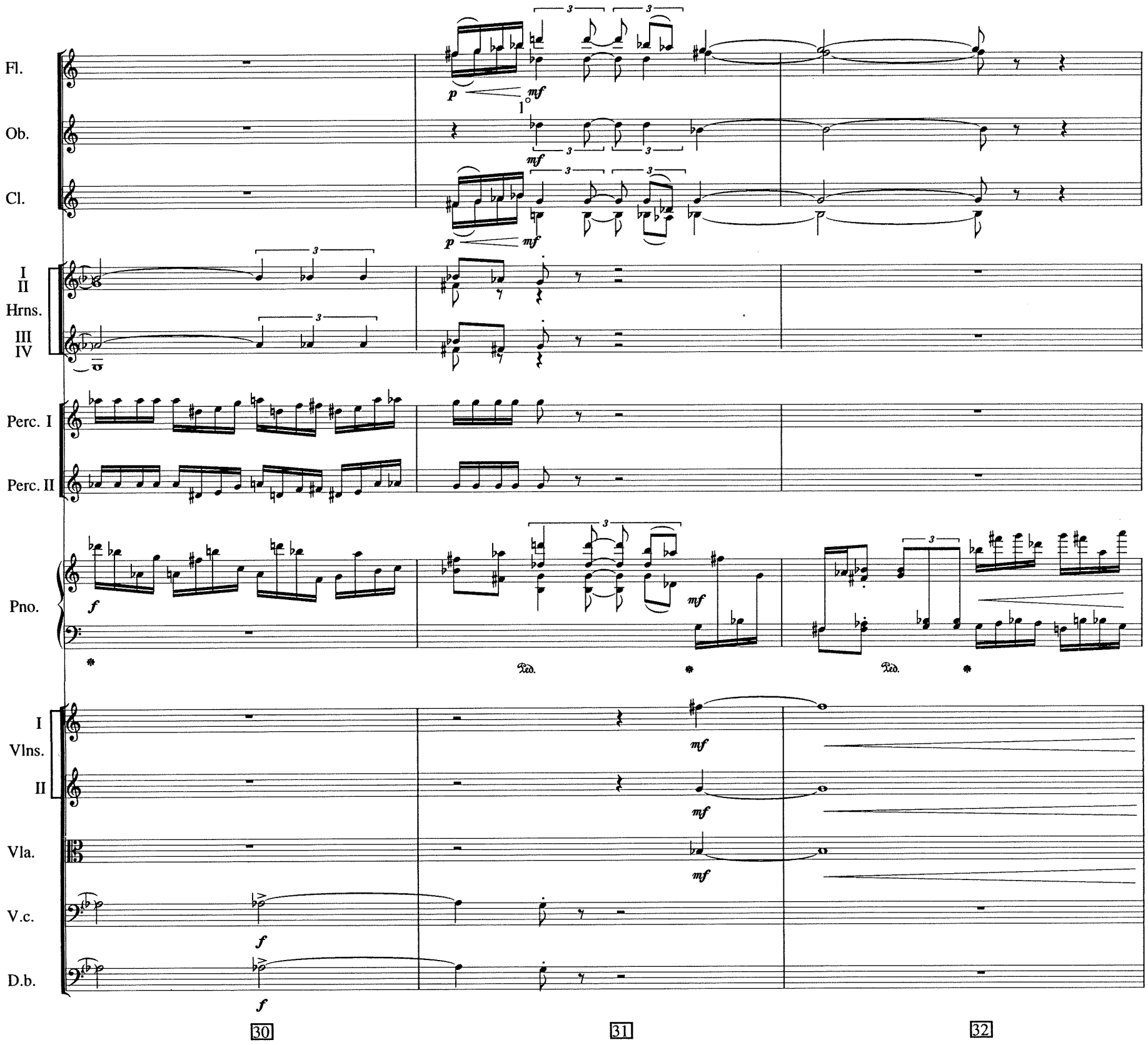

Fl.
Ob.
Cl.
Bsn.
Trpt. I
Pno.
I
Vlns.
II
Vla.
V.c.
D.b.
a 2.
con sord.
div.
unis.
15
16
17


Fl.
Ob.
Cl.
Bsn.
a 2.
Trpt. I
via sord.
Xylo.
Perc. I
mf
Pno.
mp
Ped.
I
Vlns.
II
Vla.
V.c.
sfp
18
19
20


Fl.
Ob.
Cl.
Bsn.
I II Hrns.
III IV
Trb. I II
Trb. III
Pno.
I Vlns. II
Vla.
V.c.
D.b.
a 2.
a 2.
a 2.
21
22
23


Fl.
Ob.
Cl.
Bsn.
Pno.
I
Vlns.
II
Vla.
V.c.
D.b.
1.
Ped.
Ped.
Ped.
f
mf
24
25
26


B
Fl.
Ob.
Cl.
Bsn.
a 2.
a 2.
1°
I
II
Hrns.
III
IV
Xylo.
Marimba
Perc. I
Perc. II
Pno.
Vlns.
Vla.
V.c.
D.b.
Ped.
Ped.
27
28
29


Fl.
Ob.
Cl.
I
II
Hrns.
III
IV
Perc. I
Perc. II
Pno.
I
Vlns.
II
Vla.
V.c.
D.b.
p
mf
f
Ped.
30
31
32

Fl.
Ob.
Cl.
Bsn.
I II Hrns.
III IV
Trpt. I
Trpt. II
Trb. I II
Trb. III
Perc. I
Perc. II
Pno.
I Vlns. II
Vla.
V.c.

Xylo.
Marimba

33 34 35

Fl.

Ob.

Bsn.

a 2.

I
II
Hrns.

III
IV

Trpt. I

Trpt. II

Trb. I
II

Trb. III

Perc. I

Xylo.

Pno.

Ped.

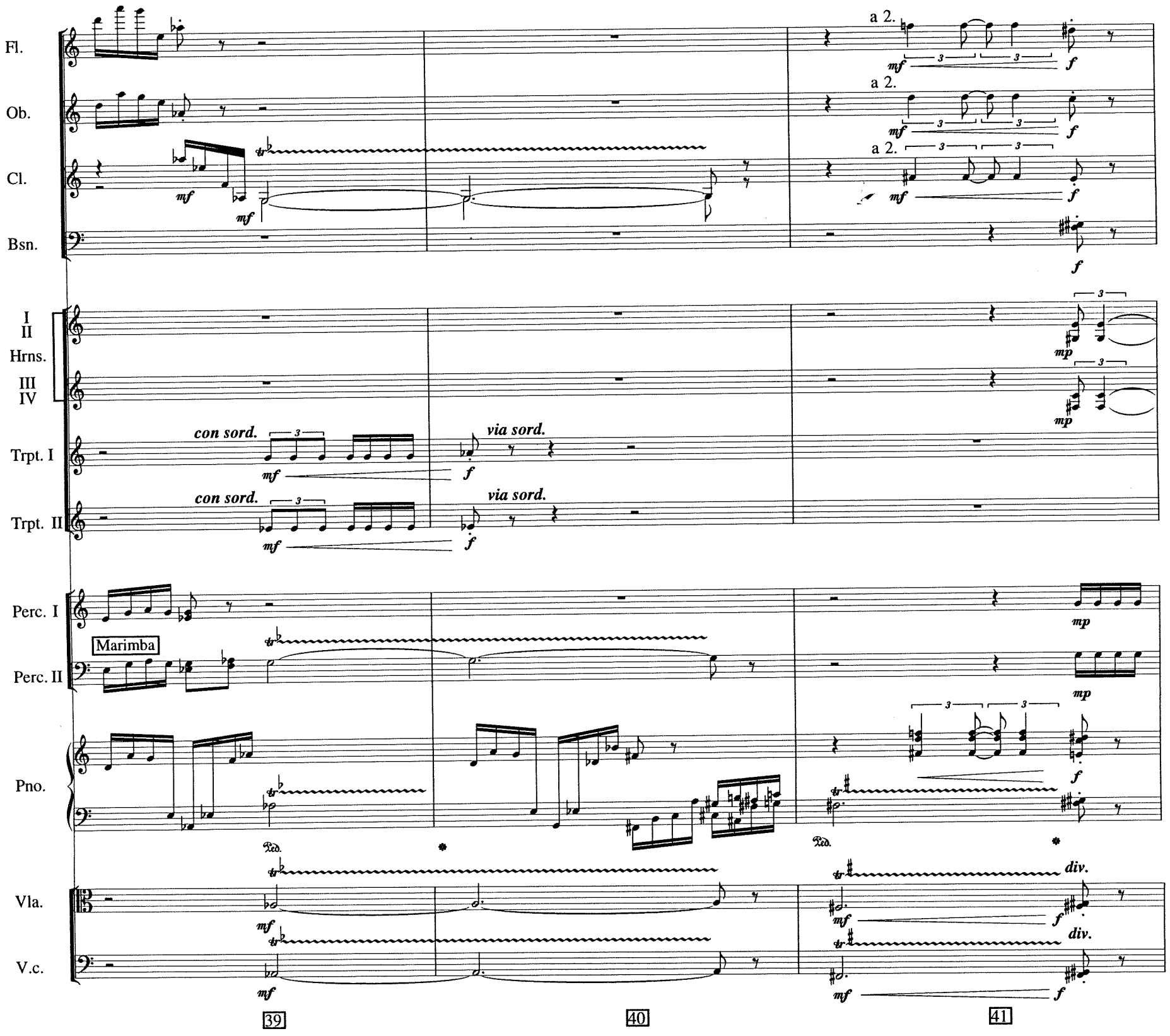
I
Vlns.
II

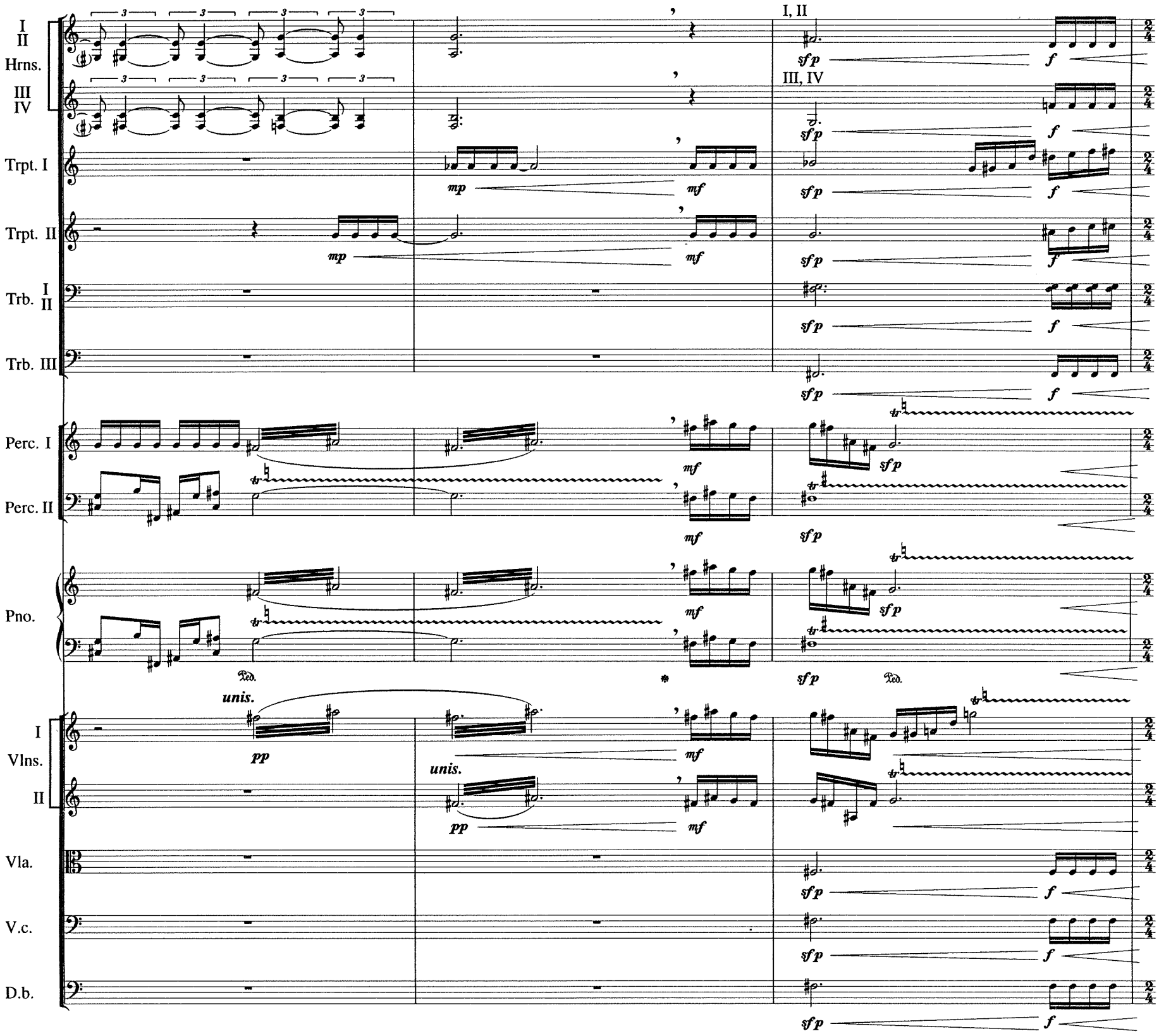
Vla.

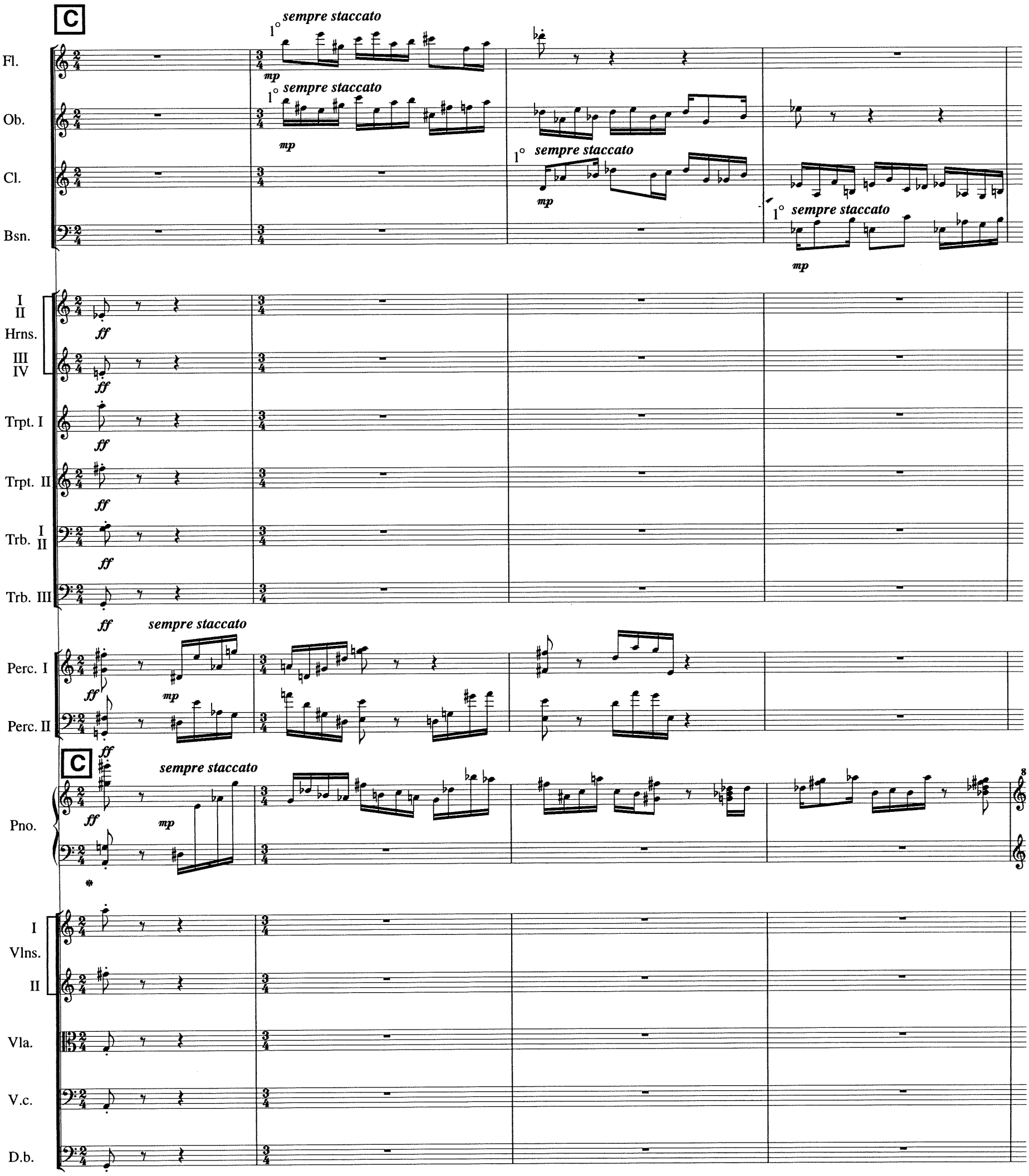
V.c.

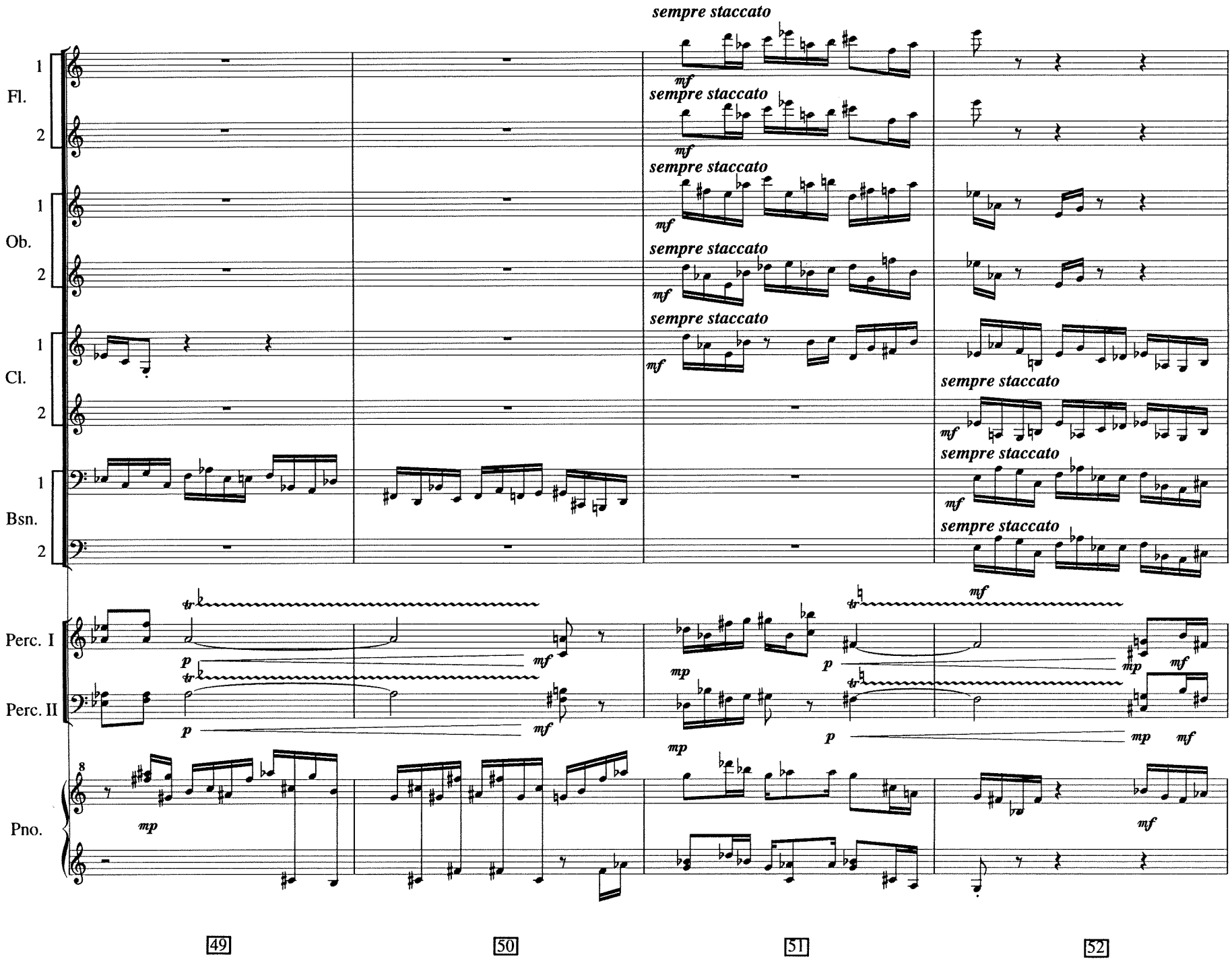
D.b.

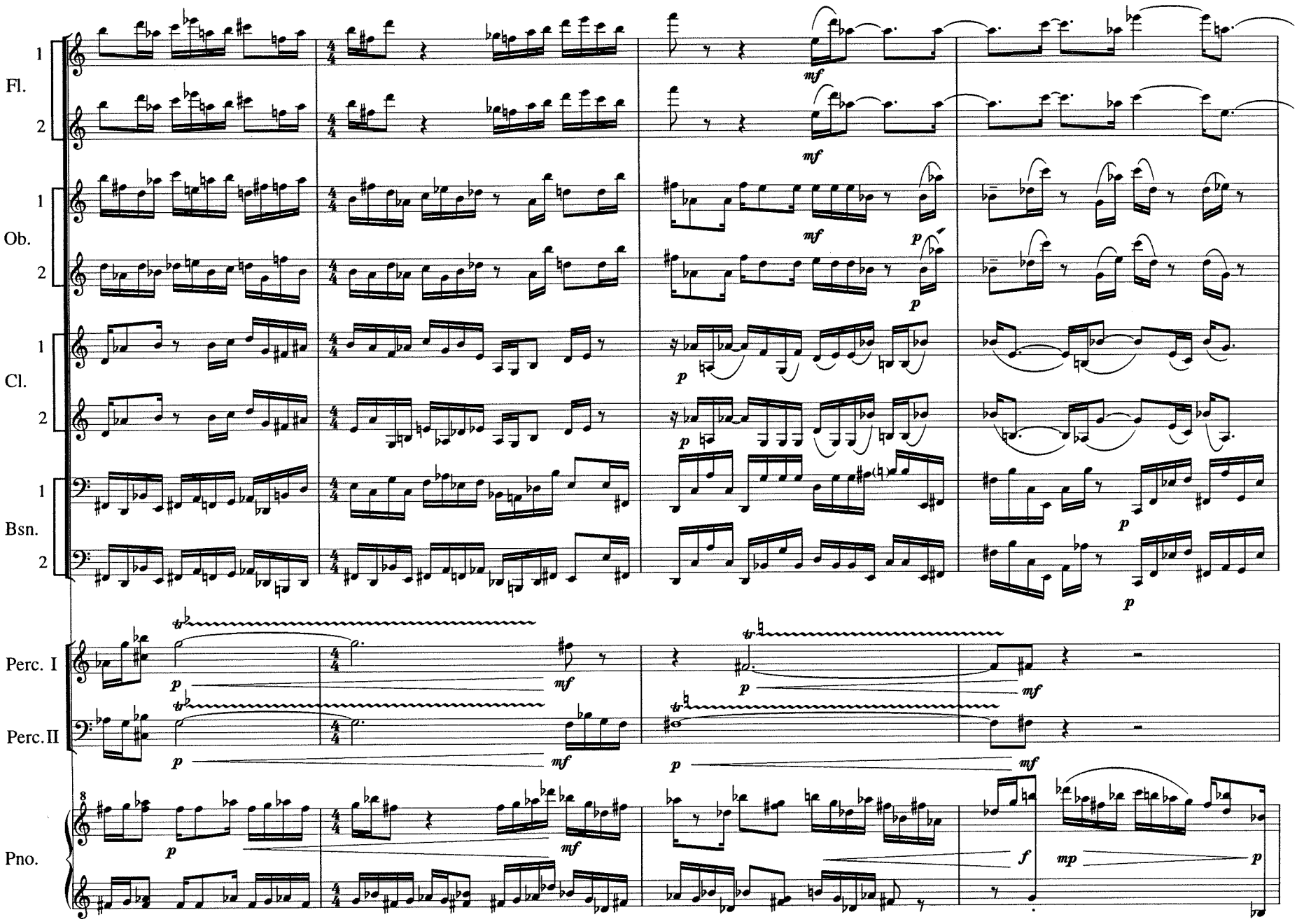
36 37 38


Fl.
Ob.
Cl.
Bsn.
a 2.
a 2.
a 2.
mf
f
I
II
Hrns.
III
IV
mp
Trpt. I
Trpt. II
con sord.
via sord.
Perc. I
Perc. II
Marimba
Pno.
Vla.
V.c.
div.
39
40
41


I
II
Hrns.
III
IV
I, II
III, IV
Trpt. I
Trpt. II
I
II
Trb.
Trb. III
Perc. I
Perc. II
Pno.
I
Vlns.
II
Vla.
V.c.
D.b.
sfp
f
mp
mf
pp
unis.
Ped.
42
43
44


C
Fl.
Ob.
Cl.
Bsn.
1° sempre staccato
mp
I II Hrns.
III IV
ff
Trpt. I
Trpt. II
Trb. I II
Trb. III
Perc. I
Perc. II
sempre staccato
Pno.
I Vlns.
II
Vla.
V.c.
D.b.
45
46
47
48


Fl.
Ob.
Cl.
Bsn.
Perc. I
Perc. II
Pno.
sempre staccato
mf
p
mp
49
50
51
52


Fl.
Ob.
Cl.
Bsn.
Perc. I
Perc.II
Pno.
53
54
55
56

Fl. 1 2
Ob. 1 2
Cl. 1 2
Bsn. 1 2
Pno.
Vln. I

57 58 59 60

D

Fl. Ob. Cl. Bsn. Pno. Vlns. I II Vla. V.c.

61 62 63 64

Pno.

I Vlns. II

Vla.

V.c.

D.b.

65 66 67 68

Pno.

I Vlns. II

Vla.

V.c.

D.b.

69 70 71 72

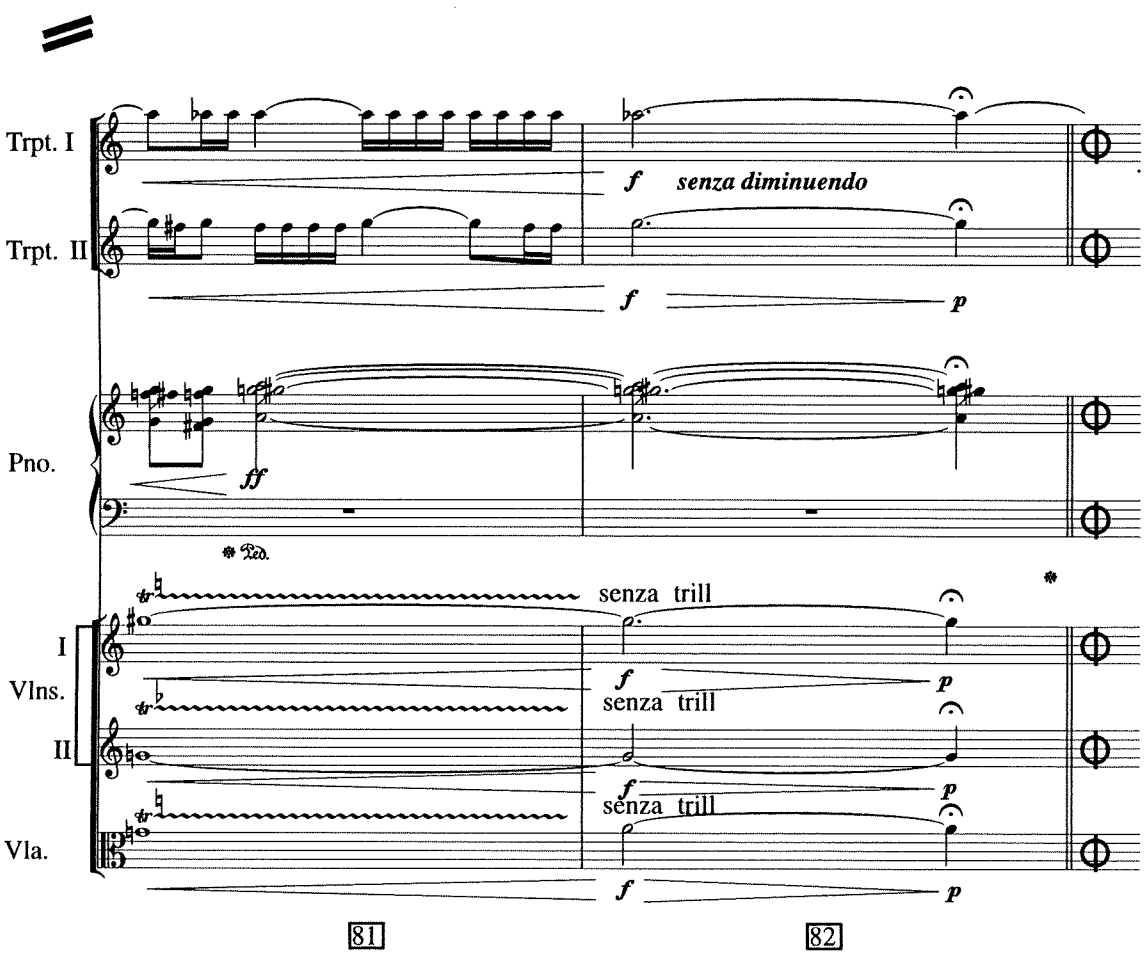
Pno.

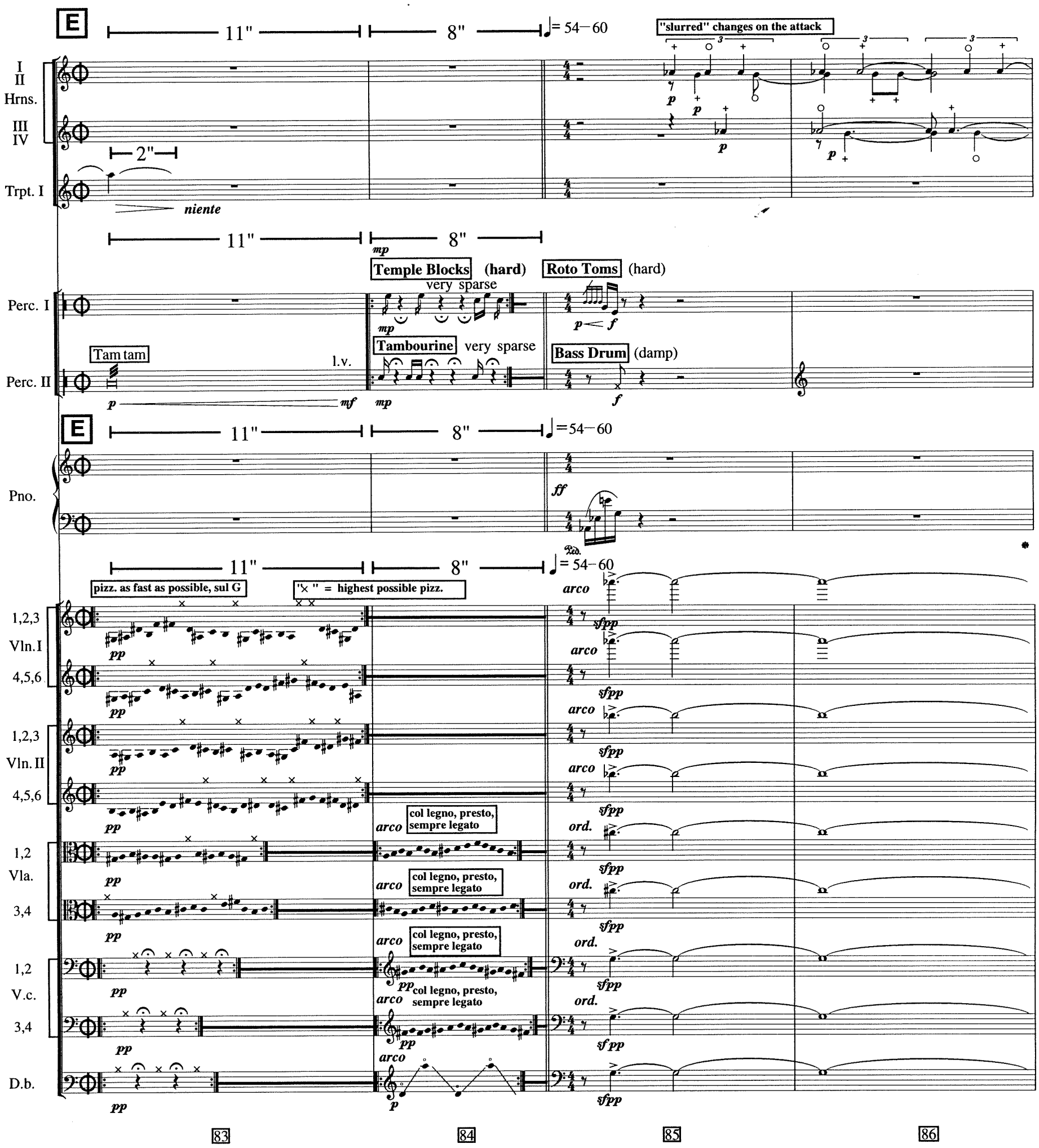
Vlns.

Vla.

73 74 75 76

Trpt. I
Trpt. II
Pno.
I
Vlns.
II
Vla.
V.c.
D.b.
con sord.
mp
mf
con sord.
mp
mf
f
Ped.
div.
mf
mf
mf
mp
p
mp
77
78
79
80


Trpt. I
Trpt. II
Pno.
I
Vlns.
II
Vla.
f senza diminuendo
f
p
ff
Ped.
senza trill
f
p
senza trill
f
p
senza trill
f
p
f
p
81
82


E
11"
8"
♩= 54–60
"slurred" changes on the attack
I
II
Hrns.
III
IV
2"
Trpt. I
niente
mp
Temple Blocks (hard)
very sparse
Roto Toms (hard)
Perc. I
Tam tam
l.v.
Tambourine very sparse
Bass Drum (damp)
Perc. II
Pno.
ff
Ped.
pizz. as fast as possible, sul G
"× " = highest possible pizz.
arco
1,2,3
Vln.I
4,5,6
Vln. II
col legno, presto, sempre legato
ord.
1,2
Vla.
3,4
V.c.
D.b.
83
84
85
86

Fl.
Cl.
Bsn.
I II Hrns.
III IV
Trpt. I
Trpt. II
Trb. I II
Trb. III
Perc. I
Perc. II
1,2,3 Vln.
4,5,6
1,2,3 Vln.
4,5,6
1,2 Vla.
3,4
1,2 V.c.
3,4
D.b.

1° mp pp
con sord. a 2.
Roto Toms (hard)
Wood Block & Temple Blocks (hard)
t.b. w.b.
l.v.
Vibes (slow)
Tam tam
Ped.
pizz. as fast as possible, sul G
pizz. as fast as possible, sul G
pizz. as fast as possible, sul G
pizz. as fast as possible, sul G
col legno, andante, sempre legato
col legno, andante, sempre legato
col legno, andante, sempre legato
col legno, andante, sempre legato
col legno, andante

N.B. All repeated sections are played non-ensemble.

87 88 89

Fl. 1 2
Ob. 1 2
Cl. 1 2
I II Hrns. III IV
"slurred" changes
Roto Toms
Perc. I
Perc. II
Jawbone
l.v.
Pno.
1,2,3 Vln.I 4,5,6
1,2,3 Vln. II 4,5,6
1,2 Vla. 3,4
1,2 V.c. 3,4
D.b.
pizz. as fast as possible
sul pont., ma poco a poco ord.
gliss.
Ped.

90 91 92

Fl. 1 2
Ob. 1 2
Cl. 1 2
Bsn. 1 2
I II Hrns. III IV
Trpt. I
Trpt. II
Perc. II
Pno.
1,2,3 Vln.I 4,5,6
1,2,3 Vln.II 4,5,6
1,2 Vla. 3,4
1,2 V.c. 3,4
D.b.

pp mp p f

Vibes (slow)

Ped.

l.v.

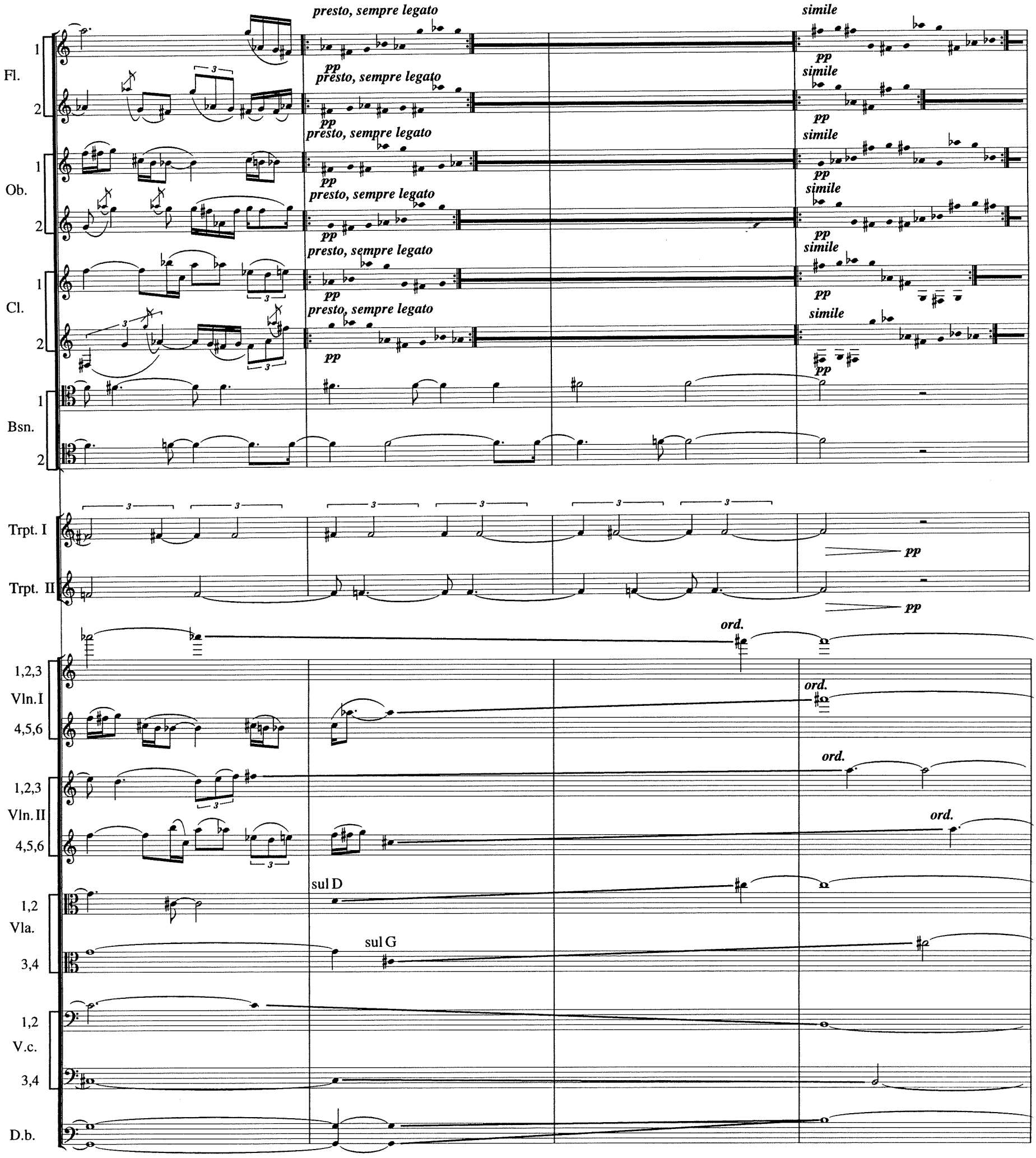
con sord.

sul pont.

sul G

div.

93 94 95


Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Trpt. I
Trpt. II
1,2,3 Vln.I 4,5,6
1,2,3 Vln. II 4,5,6
1,2 Vla. 3,4
1,2 V.c. 3,4
D.b.
presto, sempre legato
pp
simile
ord.
sul D
sul G

Fl. 1 2
Ob. 1 2
Cl. 1 2
Bsn. 1 2
I Hrns. II III IV
Trpt. I
Trpt. II
Trb. I II
Trb. III
Perc. I
Perc. II
Pno.
Vln. I
Vln. II
Vla.
V.c.
D.b.

simile
con sord.
a 2.
Roto Toms
Vibes
(slow)
l.v.
All players reattack once during bar

100 101 102 103

F

fast, irregular rhythms, but always staccato

legato, a little slower, and steadily

1 Bsn. 2

I Hrns.

II

III

IV

Trpt. I

Trpt. II

Trb. I II

Trb. III

Xylo.

Perc. I

Marimba

Perc. II

F

Pno.

Vln. I

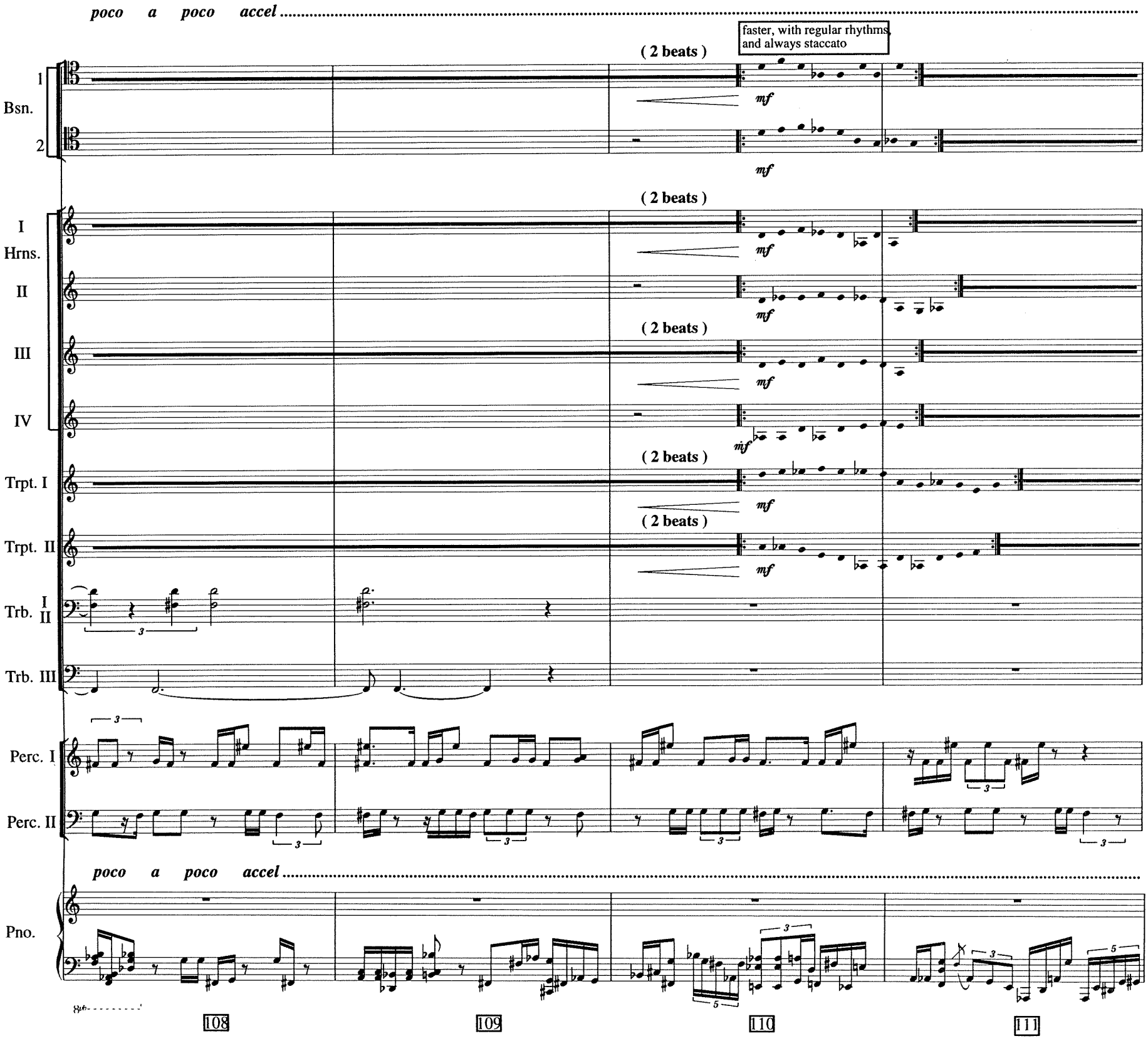
Vln. II

Vla.

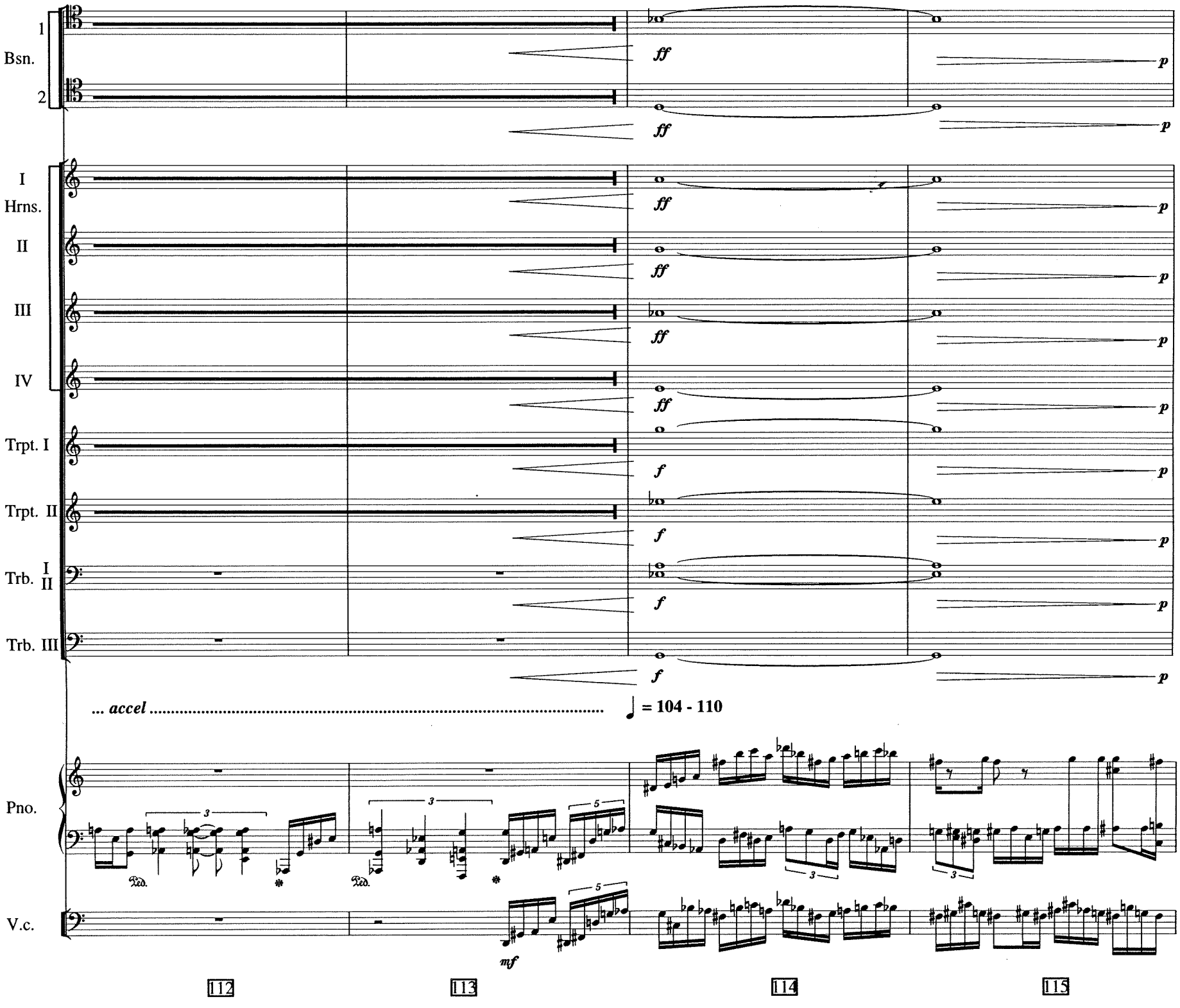
V.c.

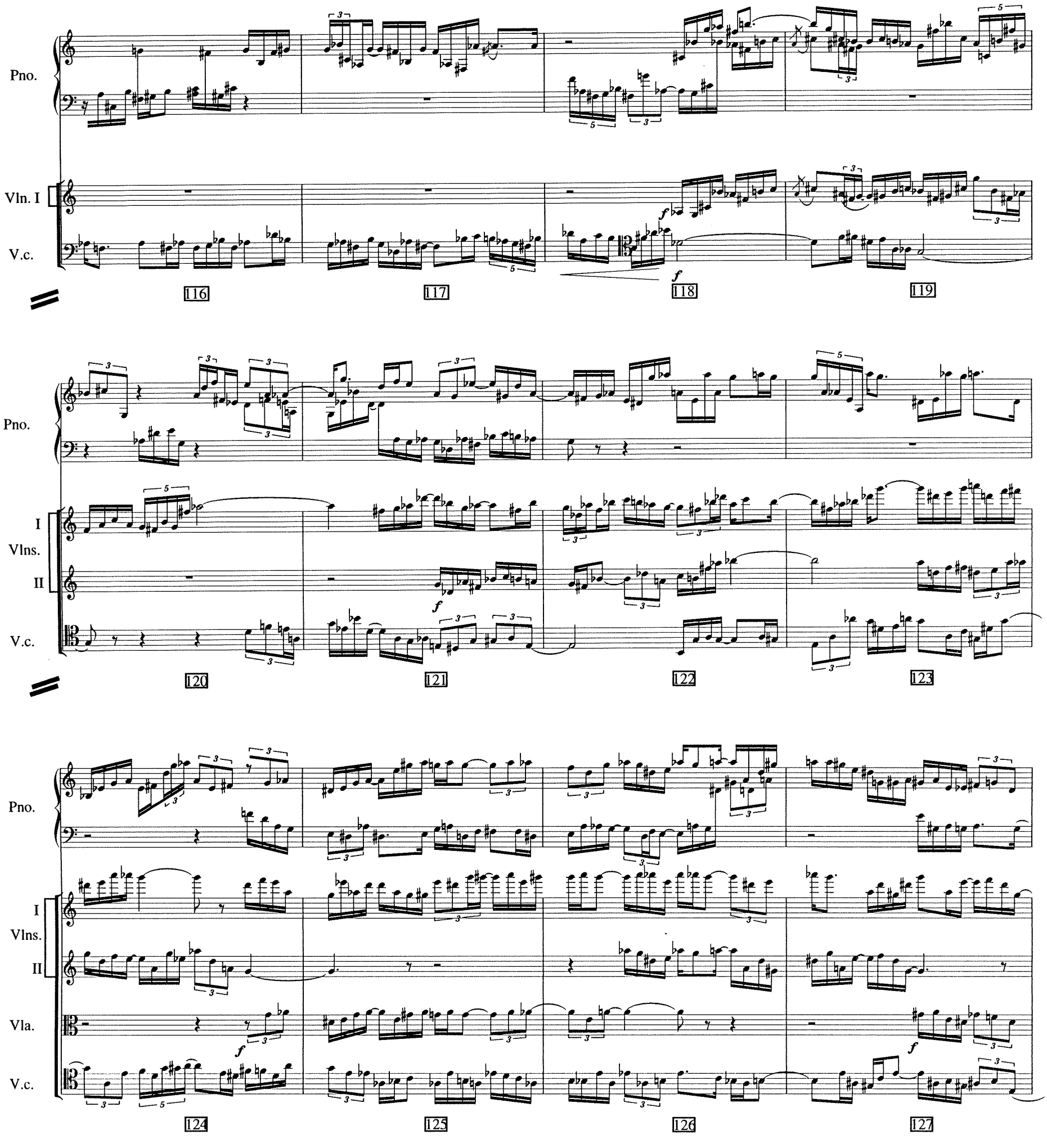
D.b.

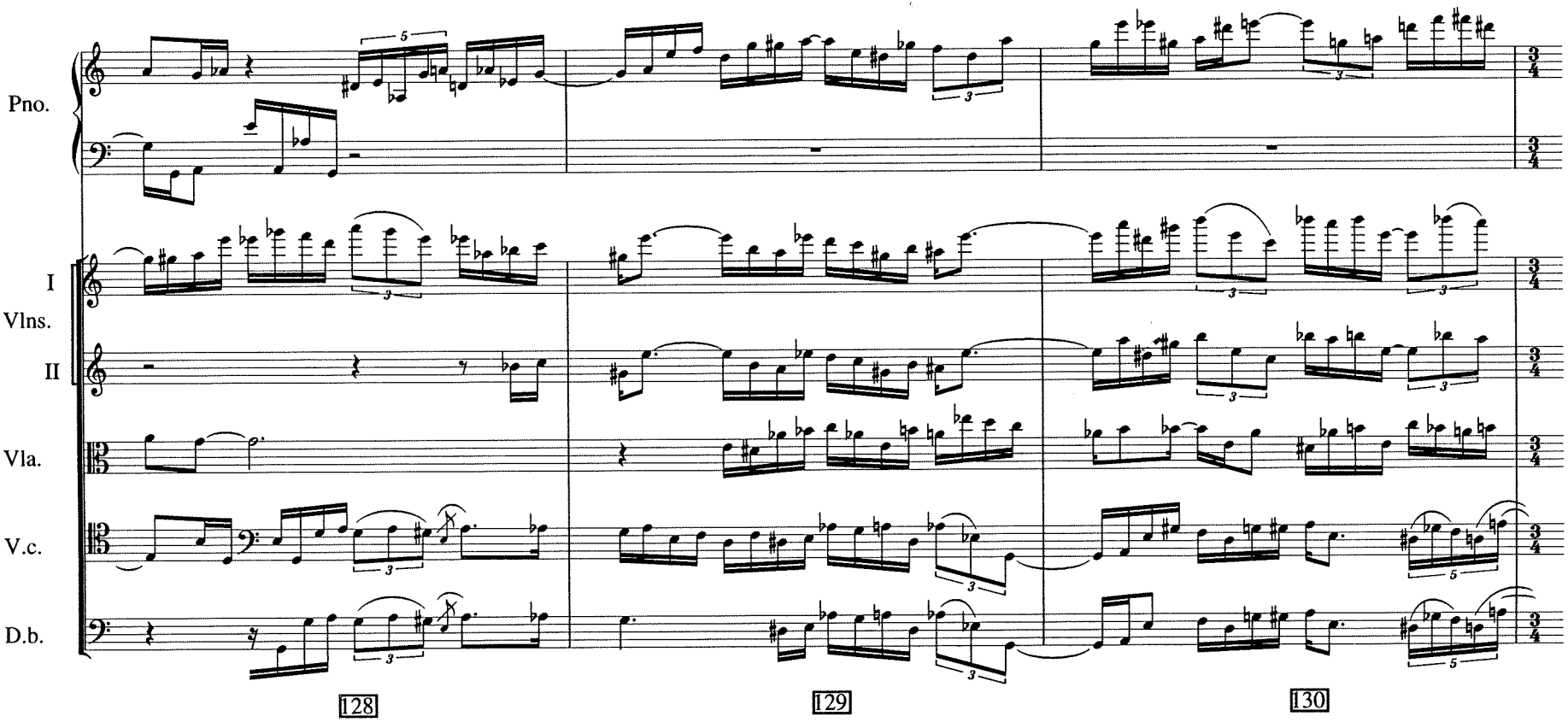
104 105 106 107

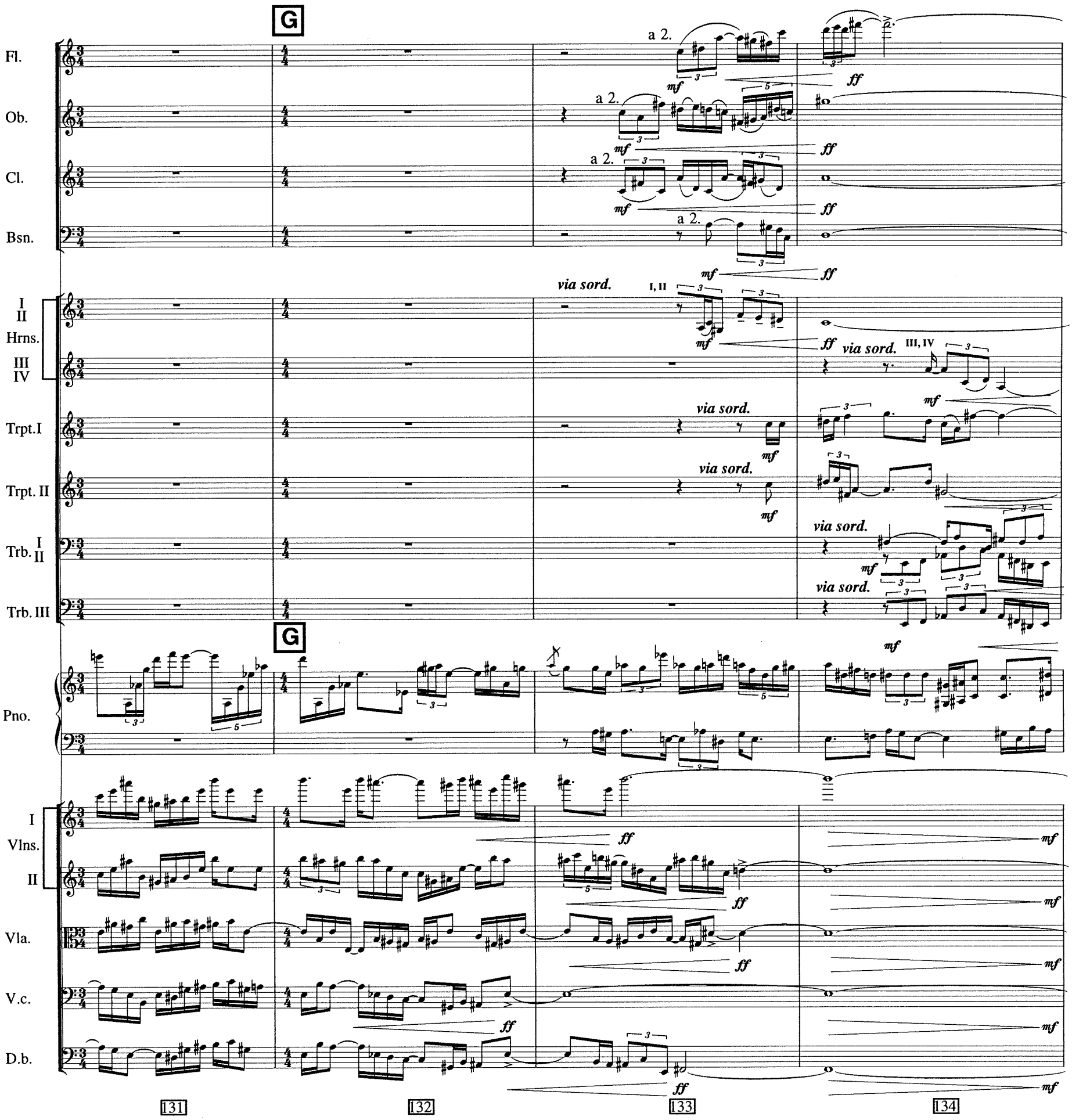

poco a poco accel
faster, with regular rhythms and always staccato
(2 beats)
1
Bsn.
2
mf
I
Hrns.
II
III
IV
Trpt. I
Trpt. II
Trb. I II
Trb. III
Perc. I
Perc. II
Pno.
8va
108
109
110
111

... *accel* ..... ♩ = 104 - 110




Pno.
Vln. I
V.c.
116
117
118
119
Pno.
I
Vlns.
II
V.c.
120
121
122
123
Pno.
I
Vlns.
II
Vla.
V.c.
124
125
126
127

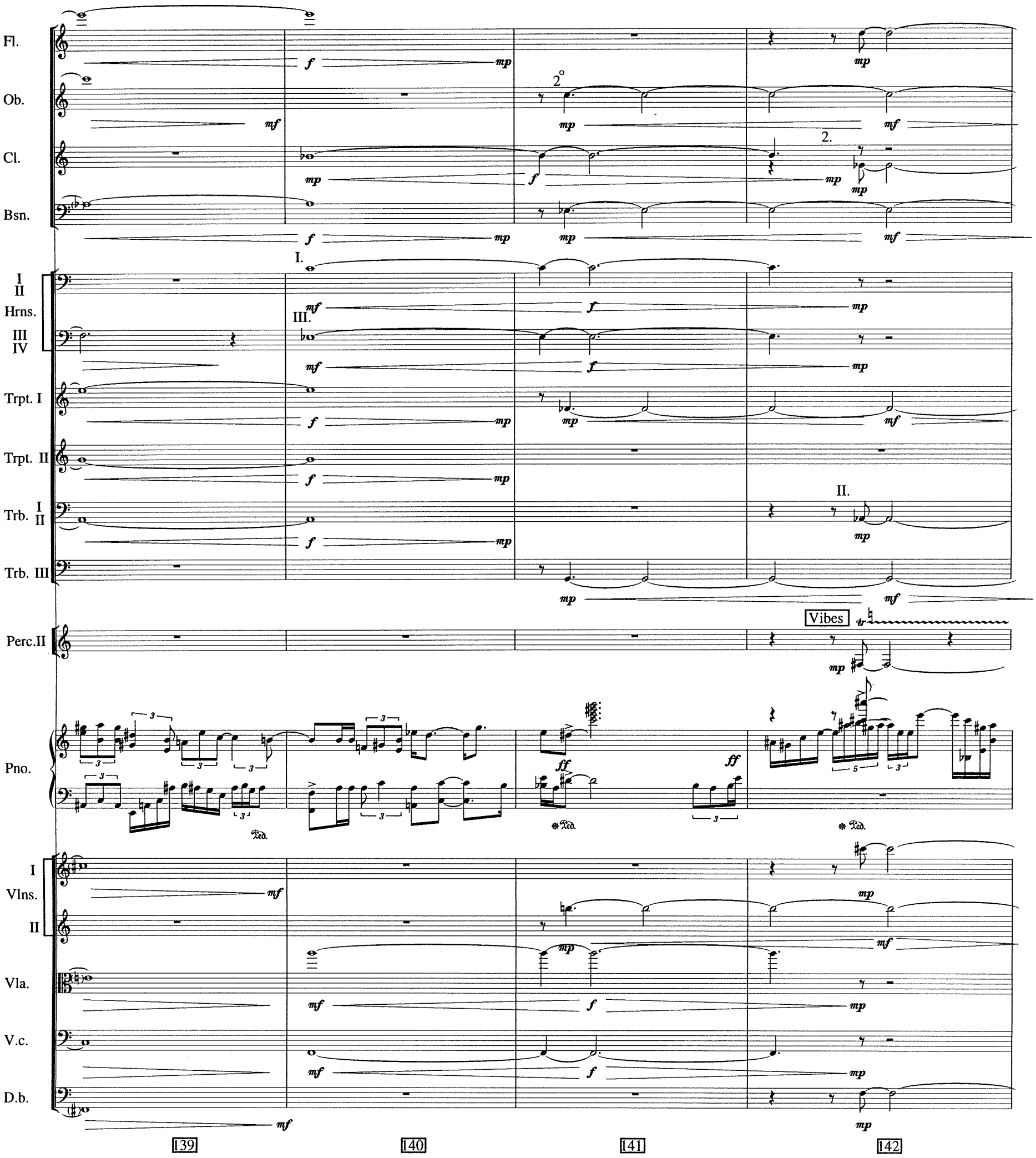

Pno.
I
Vlns.
II
Vla.
V.c.
D.b.
128
129
130

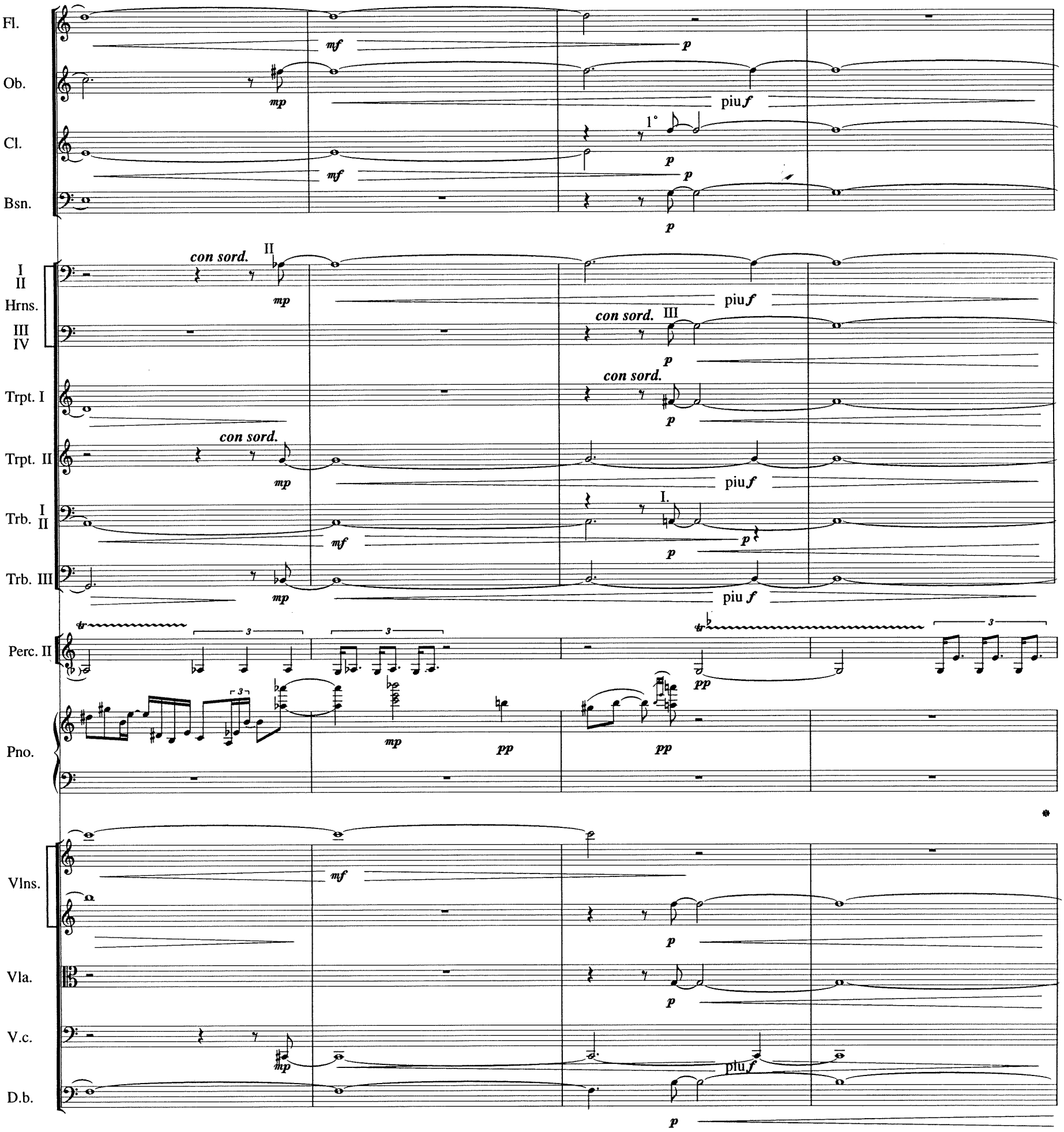

G
Fl.
Ob.
Cl.
Bsn.
a 2.
mf
ff
I
II
Hrns.
III
IV
via sord.
I, II
III, IV
Trpt.I
Trpt. II
Trb. I
II
Trb. III
Pno.
I
Vlns.
II
Vla.
V.c.
D.b.
131
132
133
134

Fl.
Ob.
Cl.
Bsn.
I II Hrns.
III IV
Trpt. I
Trpt. II
Trb. I II
Trb. III
Pno.
Vlns.
Vla.
V.c.
D.b.

a 2.
1.
I.
II.
III
IV
freely, across the beat

135 136 137 138


Fl.
Ob.
Cl.
Bsn.
I
II
Hrns.
III
IV
Trpt. I
Trpt. II
I
II
Trb.
Trb. III
Perc.II
Pno.
I
Vlns.
II
Vla.
V.c.
D.b.
I.
III.
II.
2°
2.
Vibes
Ped.
139
140
141
142


Fl.
Ob.
Cl.
Bsn.
I
II
Hrns.
III
IV
Trpt. I
Trpt. II
Trb. I
II
Trb. III
Perc. II
Pno.
Vlns.
Vla.
V.c.
D.b.
mf
mp
p
pp
piu f
con sord.
1°
I.
II
III
tr
3
143
144
145
146

rit.

Fl. 1 2 — Ob. 1 2 — Cl. 1 2 — Bsn. 1 2

pp p mp

con sord. via sord.

I Hrns. II — III — IV — Trpt. I — Trpt. II — Trb. I — Trb. II — Trb. III

pp p mp ppp

l.v.

Perc. II

con sord. via sord.

I Vlns. II — Vla. — V.c. — D.b.

pp p mp

rit.

147 148 149 150 151 152 153 154 155 156

H *Egg*

♩ = 48 - 54

Pno.

D.b.

157 158 159 160 161 162 163 164 165 166

Pno.

V.c.

D.b.

167 168 169 170 171

Pno.

Vlns.II 4,5,6

Vla.

V.c.

D.b.

172 173 174 175 176 177

Pno.

Vlns.I 4,5,6

1,2,3 Vlns. II 4,5,6

Vla.

V.c.

D.b.

178 179 180

Pno.

1,2,3 Vlns. I

4,5,6

1,2,3 Vlns. II

4,5,6

Vla.

V.c.

D.b.

181 182 183 184

Pno.

Solo Vln.

1,2,3 Vlns. I

4,5,6

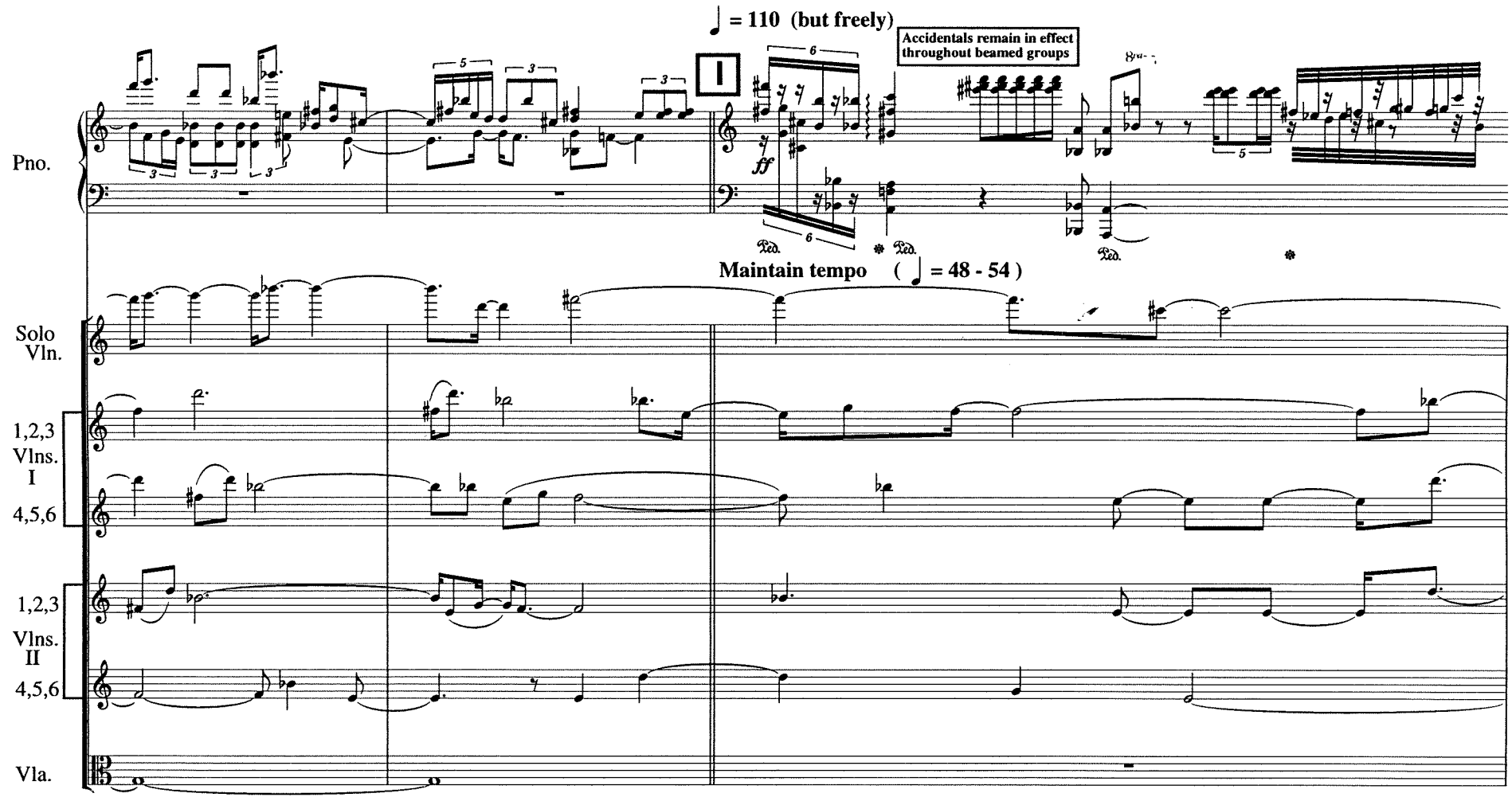
1,2,3 Vlns. II

4,5,6

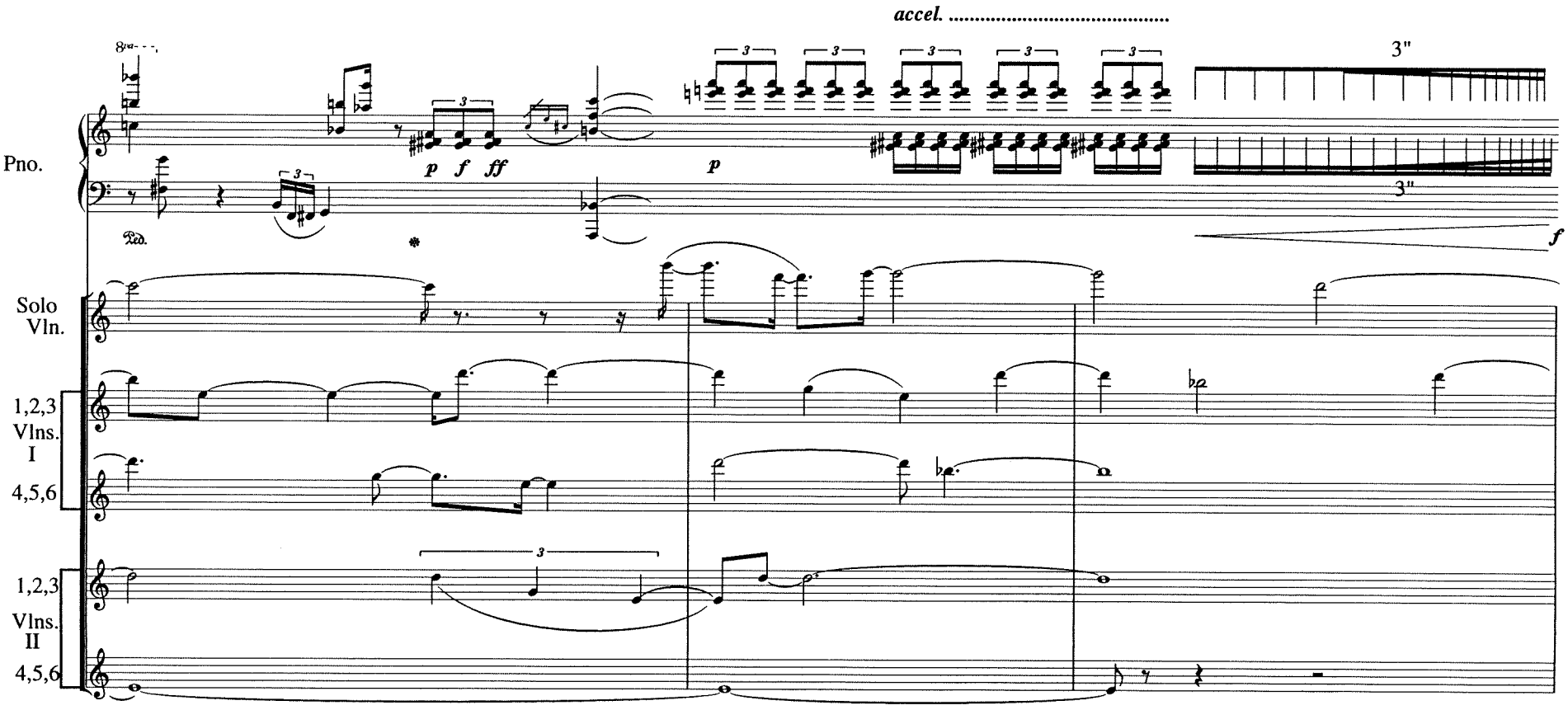
Vla.

V.c.

185 186 187 188 189



190 191 192



193 194 195

5"

l.v.

2"

♩ = 80

poco a poco accel. .....

Pno.

ff

l.v.

f

Sostenuto

lunga

Solo Vln.

neinte

1,2,3 Vlns. I

4,5,6

Vlns. II 1,2,3

196 197 198

accel. .....

A Tempo

♩ = 80

2"

15 ma

Accidentals for single notes only

(accel. .....)

Pno.

f

ff

ff

p

199

A Tempo

♩ = 80

Pno.

steadily, sempre pp

mf

f mp

Pno.

mf

f p

pp

f

pp

f

J

poco a poco accel. .....

Pno.

8va

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

8va

Ped. Ped.

accel. ... *accel. ...*

Pno.

mf *f* *ff* 2"

Ped. Ped.

♩ = 90 - 95 *always building in intensity*

m.s. m.d.

Pno.

repeat rapidly, any order

Ped. Ped.

Pno.

ff

Ped. Ped. Ped. Ped.

accel. ..... molto rit.

Pno.

repeat rapidly, any order, two beats

repeat rapidly, any order two beats

ff

K *Chrysanthemum*

♩ = 100 - 110

(tempo changes for piano only)

accel. ..... rit. .... **A Tempo**

accel. ..... rit. ..... **A Tempo**

repeat rapidly, any order

Pno.

200 201 202

♩ = 100 - 110

1,2 Vln. I

3,4

5,6

1,2 Vln. II

3,4

5,6

1,2 Vla.

3,4

1,2 V.c.

3,4

D.b.

arco. *3 pizz., 4 arco* *5 pizz., 6 arco* *1 pizz., 2 arco*

mf *ff* *f* *fff*

200 201 202

Fl.
Cl.
Pno.
1,2 Vln. I 3,4
5,6
1,2 Vln. II 3,4
5,6
1,2 Vla. 3,4
1,2 V.c. 3,4
D.b.

203 204

Fl.
Ob.
Cl.
Bsn.
Trpt. I
Trpt. II
Trb. I II
Trb. III
Pno.
1,2 Vln. I 3,4 5,6
1,2 Vln. II 3,4 5,6
1,2 Vla. 3,4
1,2 V.c. 3,4
D.b.

1° a 2. 2° con sord. repeat rapidly, any order

205 206

Fl.
Ob.
Cl.
Bsn.
Trpt. I
Trpt. II
Trb. I II
Trb. III
Perc. I
Perc. II
Pno.
1,2 Vln. I 3,4
5,6
1,2 Vln. II 3,4
5,6
1 Vla. 2
1 V.c. 2
D.b.

L

mf mp p pp f ff

con sord.

I.

Glock. Xylo. Vibes

repeat rapidly, any order

(unis. e arco)

tr

Ped.

207 208 209

Fl.
Ob.
Cl.
Bsn.
I II Hrns.
III IV
Trpt. I
Trpt. II
Trb. I II
Trb. III
Perc. II
Pno.
I Vln. II
Vla.
V.c.
D.b.

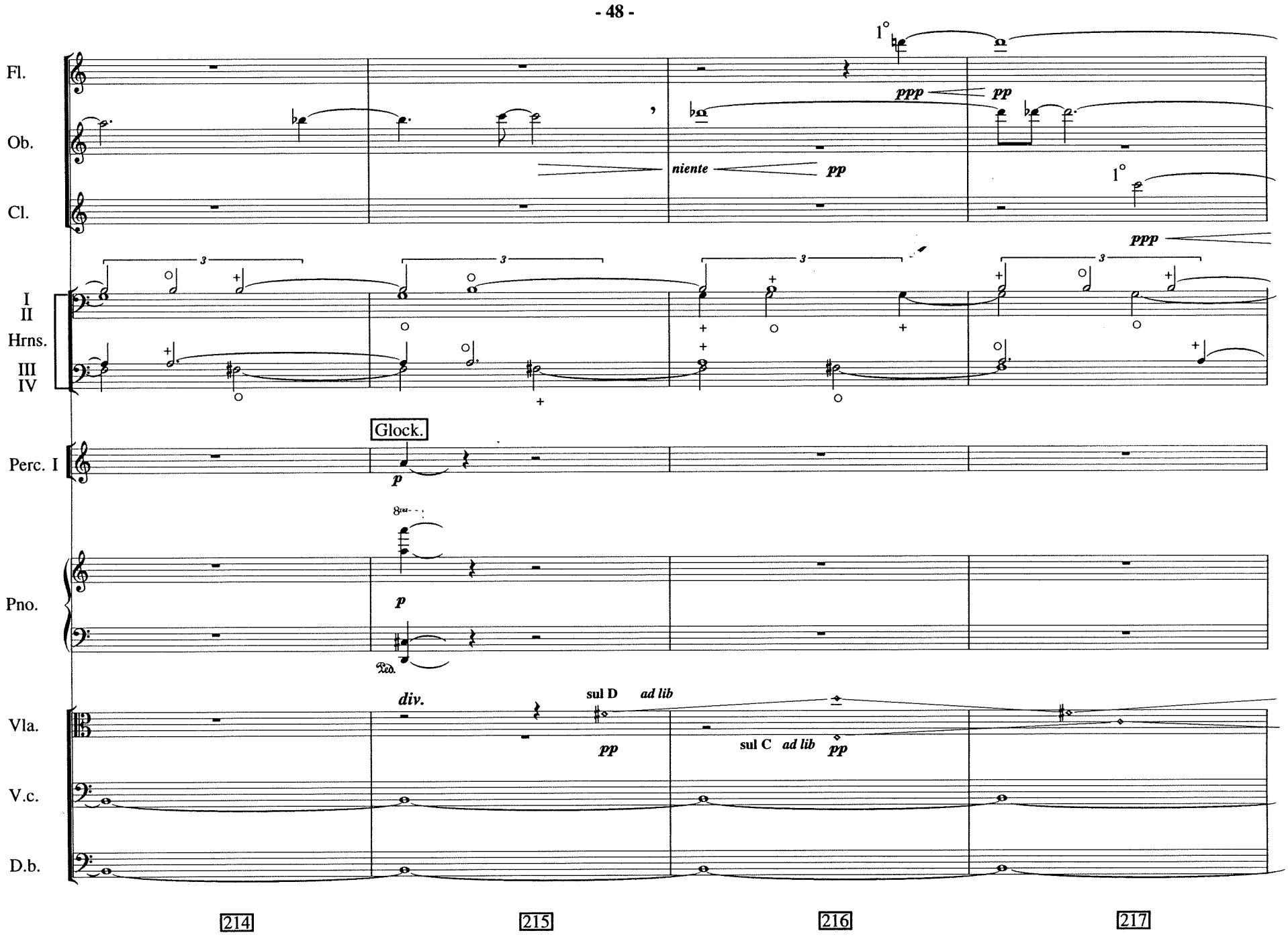
slurred changes on the attack

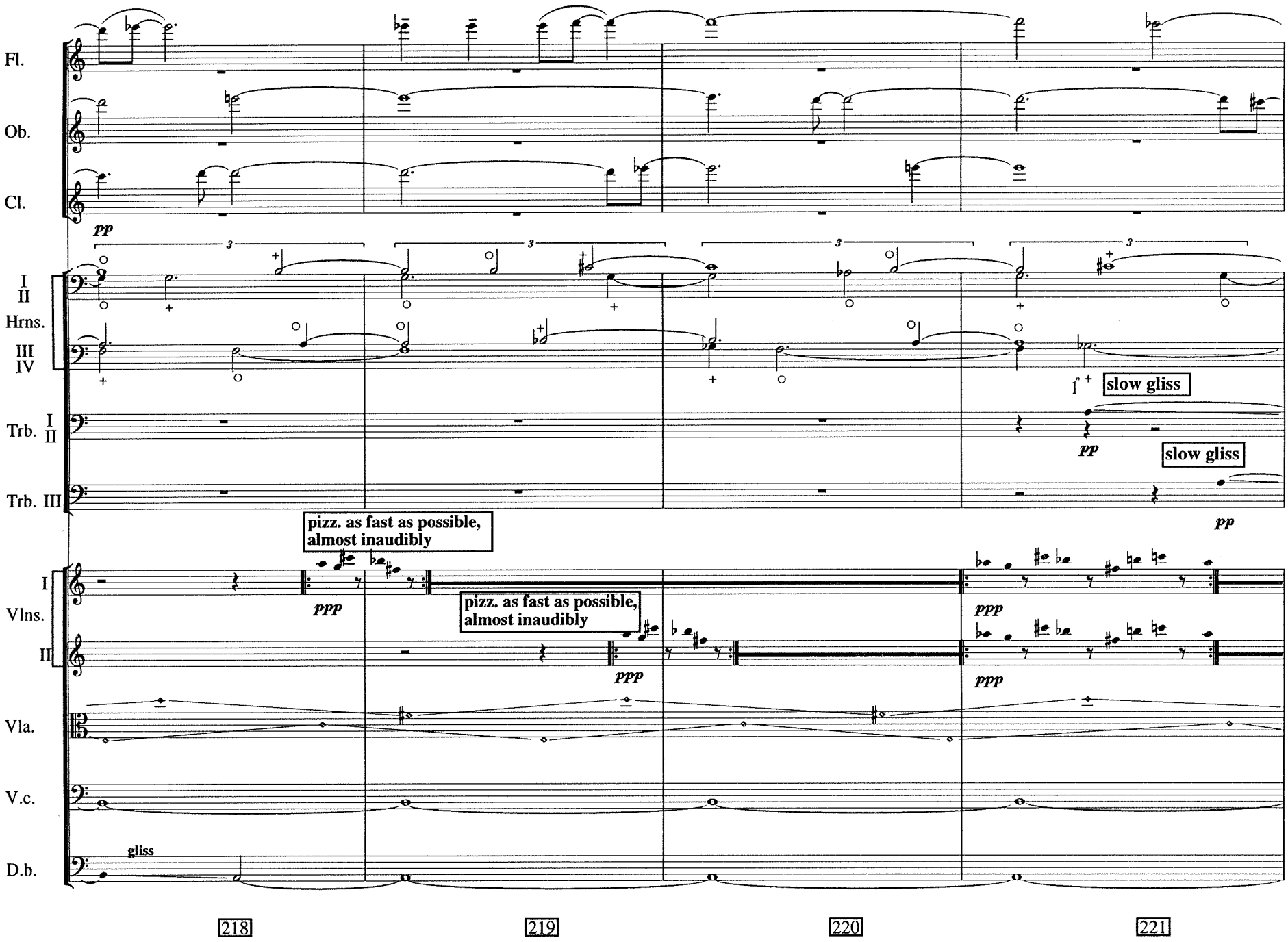
Vibes l.v.

repeat rapidly, any order

cresc.

solo pp


Fl.
Ob.
Cl.
I
II
Hrns.
III
IV
Perc. I
Pno.
Vla.
V.c.
D.b.
1°
ppp
pp
niente
pp
1°
ppp
3
3
3
3
Glock.
p
8va
p
Ped.
div.
sul D
ad lib
pp
sul C
ad lib
pp
214
215
216
217


Fl.
Ob.
Cl.
pp
I
II
Hrns.
III
IV
Trb. I
II
Trb. III
slow gliss
pp
slow gliss
pp
pizz. as fast as possible, almost inaudibly
I
Vlns.
II
ppp
pizz. as fast as possible, almost inaudibly
ppp
ppp
ppp
Vla.
V.c.
D.b.
gliss
218
219
220
221

Fl.
Ob.
Cl.
Bsn.
I II Hrns. III IV
Trpt. I
Trpt. II
Trb. I II
Trb. III
Perc. I
Pno.
I Vlns. II
Vla.
V.c.
D.b.

M

f

pp

(ord.)

via sord.

pp slow gliss

Xylo.

arco

ppp

222 223 224 225

Fl.
Ob.
Cl.
Bsn.
I II Hrns.
III IV
Trpt. I
Trpt. II
Trb. I II
Trb. III
Perc. I
Perc. II
Pno.
I Vlns. II
Vla.
V.c.
D.b.

a 2.
con sord.
Bass Drum (damped)

226 227 228 229

N

1°

1 Fl. 2 Ob. 1 Cl. 2 Bsn. 1 2

mp mf f

I II Hrns. III IV

a 2.

via sord.

Trpt. I Trpt. II Trb. I II Trb. III

Perc. I Perc. II

Marimba

Vibes

Pno.

Ped. * Ped.

l.v.

I II Vlns. Vla. V.c. D.b.

sf p

tr

230 231 232 233

Fl. 1 2
Ob.
Cl. 1 2
Bsn.
Hrns. I II III IV
Trpt. I
Trpt. II
Trb. I II
Trb. III
Perc. I
Perc. II
Pno.
Vlns. I II
Vla.
V.c.
D.b.

Bass Drum (damped)

l.v.

div.

unis.

234 235 236 237

Fl.
Ob.
Cl.
Bsn.
I II Hrns.
III IV
Trpt. I
Trpt. II
Trb. I II
Trb. III
Perc. I
Perc. II
Pno.
I Vlns. II
Vla.
V.c.
D.b.

a 2.
Xylo.
Tam tam
mf
Ped.

238 239 240

rit. ..... ♩ = 80

Fl. ff mf

Ob. ff mf

Cl. ff

Bsn. ff

I II Hrns. ff f

III IV ff f

Trpt. I ff f

Trpt. II ff f

Trb. I II ff mf

Trb. III ff mf

Perc. I ff

Perc. II l.v. f

Glock.

Vibes (slow motor) p mp

Pno. ff

accidentals apply only to current note

mp

rit. ..... ♩ = 80

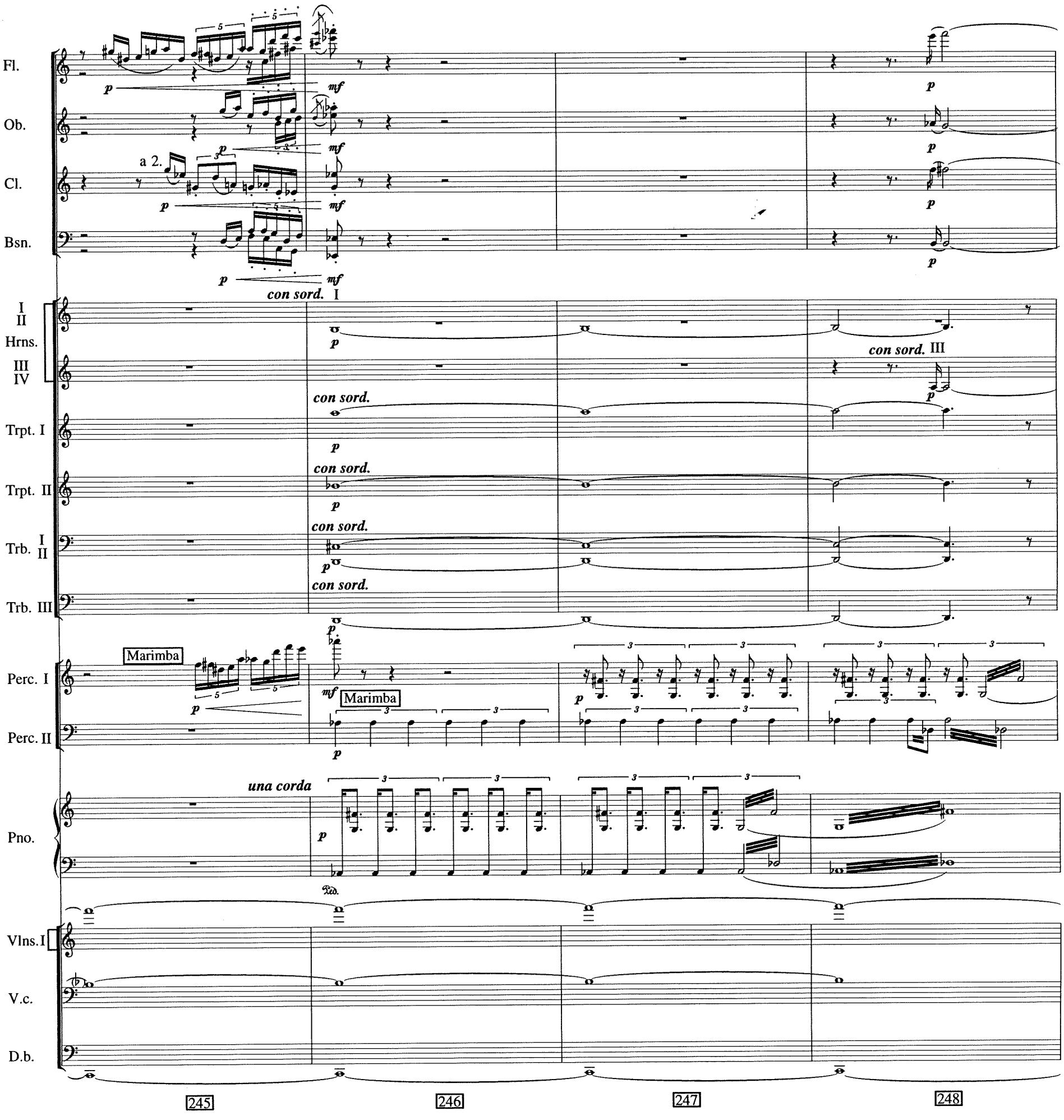
I Vlns. II ff pp

Vla. ff

V.c. ff pp

D.b. ff pp

241 242 243 244


Fl.
Ob.
Cl.
Bsn.
a 2.
con sord. I
I II Hrns.
III IV
con sord. III
Trpt. I
Trpt. II
Trb. I II
Trb. III
Marimba
Perc. I
Perc. II
una corda
Pno.
Vlns.I
V.c.
D.b.
245
246
247
248

Fl.
Ob.
Cl.
Bsn.
I II Hrns. III IV
Trb. I II
Trb. III
Perc. I
Perc. II
Pno.
I Vlns. II
Vla.
V.c.
D.b.

249 250 251 252

Fl.
Ob.
Cl.
Bsn.
I
Hrns.
II
III
IV
Trpt. I
Trpt. II
I
Trb. II
Trb. III
Perc. I
Perc. II
Pno.
I
Vlns.
II
Vla.
V.c.
D.b.

a 2.
a 2.
via sord.
via sord.
via sord.
sempre p
sempre p
sempre p
Ped.
253
254
255
256

Fl.
Ob.
Cl.
Bsn.
I II Hrns.
III IV
Trpt. I
Trpt. II
Trb. I II
Trb. III
Perc. I
Perc. II
Pno.
I Vlns.
II
Vla.
V.c.
D.b.

sempre p

via sord.

257 258 259 260

Fl.
Ob.
Cl.
Bsn.
I
Hrns.
II
III
IV
Trpt. I
Trpt. II
I
Trb. II
Trb. III
Perc. I
Perc. II
Pno.
I
Vlns.
II
Vla.
V.c.
D.b.

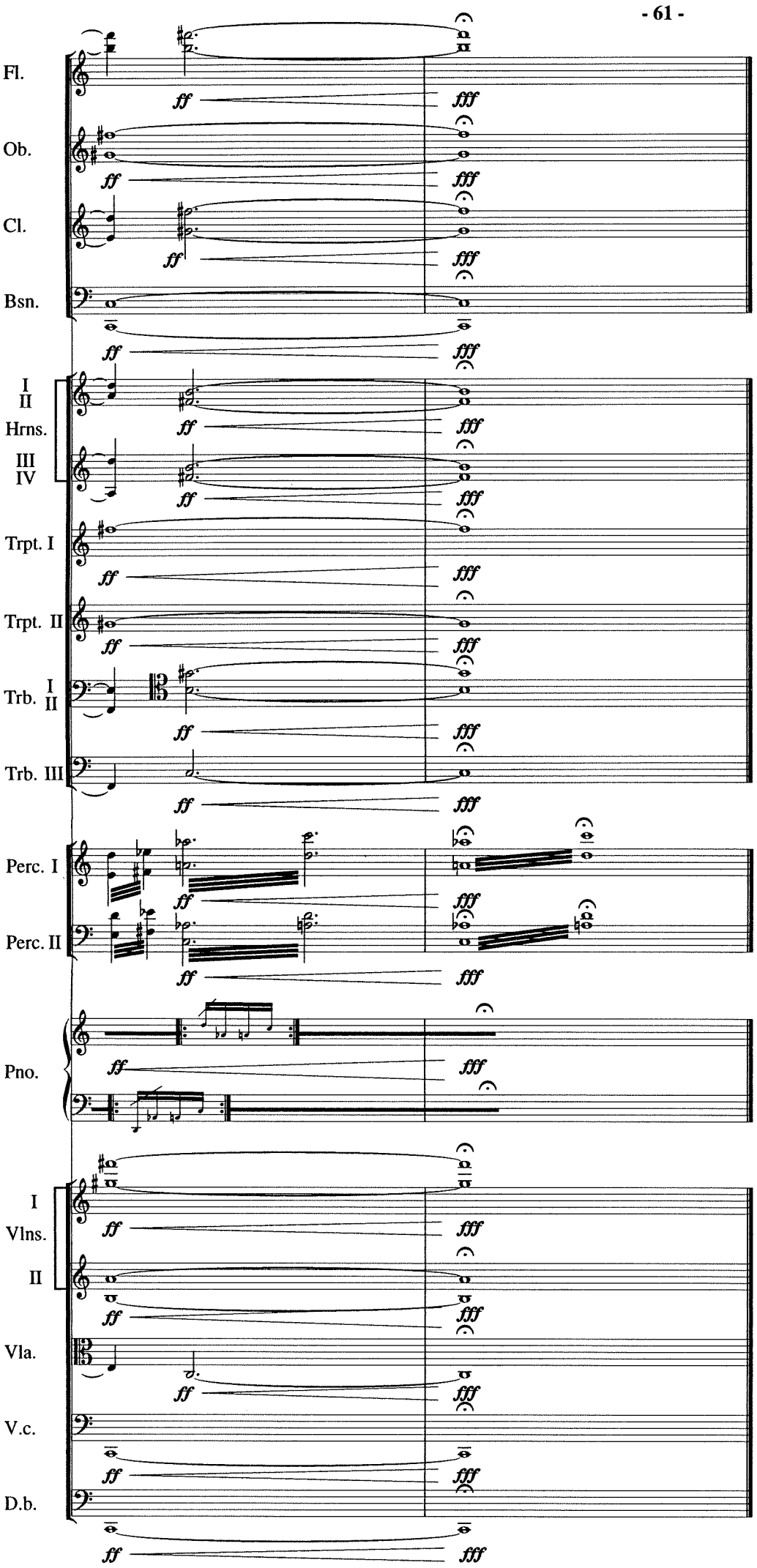
I

repeat rapidly, any order

div.

unis.

261 262 263 264


Fl.
Ob.
Cl.
Bsn.
I
II
Hrns.
III
IV
Trpt. I
Trpt. II
Trb. I
II
Trb. III
Perc. I
Perc. II
Pno.
I
Vlns.
II
Vla.
V.c.
D.b.
ff
fff
265
266