

*lennox
berkeley*

*introduction
and allegro*

*for
double bass
and piano*

yorke edition

For Rodney Slatford

double bass

Commissioned with the aid of a grant from the Arts Council of Great Britain

introduction and allegro for double bass and piano

Duration: 7 minutes ca.

Lennox Berkeley

Andante (♩ = 60)

6 *sfz* \rightarrow *p* *poco* \leftarrow *mf* *cresc.*

11 *f* *p*

16 3 3

20 *p* *mf* *mf*

25 *f* 3 3 *dim.* *mf*

28 *trem. sul pont.* *sul pont.* *mp*

31 *poco*

36 *p sul A* *f secco* **Allegro**

42 (♩ = 66) *pizz.* *arco* *e marcato* (*f*) *p*

47 *f*

52 *sempre f*

56 *dim.*

61 *p* *pizz.*

66

71 *arco* *f*

76 *cresc.* *più f*

81 *rit.*

89 *p*

94

99 *cresc.* *f*

104 *ff* *dim.* *p*

Un poco meno vivo (♩. = 60)

110 *p ma marcato* *f*

115 *ff*

123 *f* *f*

128 *f*

133

137 *mf*

142 *f*

146

150 *rit.* *Andante* *ff* *sfz* *sfz*

154 *mf* *p* *Allegro*

158 *mf*

164 *p* *pizz.*

Tempo I (♩ = 66)

editor's note

Sir Lennox Berkeley's eightieth birthday celebrations in 1983 were marked by a renewed interest in the music of one of Britain's most distinguished composers. Born in Oxford and graduating from Merton College in French, Old French and Philology, it was not until 1927 that a meeting with Ravel led to serious musical studies in Paris with Nadia Boulanger and a life-long friendship with Francis Poulenc.

Returning to London in 1935, he met Benjamin Britten whom he became closely associated for many years. He worked for the BBC from 1942-45 and was Professor at the Royal Academy of Music in London from 1946-68. He was awarded the CBE in 1957 and was knighted in 1974.

Introduction and Allegro for double bass and piano (Op.80) was written in the summer of 1971 for Rodney Slatford and Clifford Lee and was commissioned with the aid of a grant from The Arts Council of Great Britain. It was first performed in London later that year and was first broadcast from the Aldeburgh Festival by Rodney Slatford and Clifford Lee in 1976.

Rodney Slatford
London 1983

anmerkung des herausgebers

Die Festlichkeiten aus Anlass des achtzigsten Geburtstags von Sir Lennox Berkeley im Jahre 1983 erweckten ein erneutes Interesse an der Musik dieses Komponisten, der zu den bedeutendsten in Grossbritannien zählt. In Oxford geboren, studierte Lennox Berkeley dort und bestand seine Abschlussprüfung in altem und neuem Französisch, sowie in Philologie. Erst eine Begegnung mit Ravel im Jahre 1927 hatte zur Folge, dass er sich ernsthaft dem Musikstudium als Schüler von Nadia Boulanger in Paris widmete, wo er auch eine lebenslange Freundschaft mit Francis Poulenc schloss.

Als Lennox Berkeley 1935 nach London zurückkehrte, begegnete er Benjamin Britten, mit dem er durch viele Jahre in Verbindung stand. 1942-45 arbeitete er für die British Broadcasting Corporation, und von 1946 bis 1968 lehrte er als Professor an der Royal Academy of Music in London. 1957 wurde ihm das OBE (Order of the British Empire) verliehen, und 1974 wurde er in den Ritterstand erhoben.

Die Komposition *Introduction and Allegro for double bass and piano (Op.80)* stammt aus dem Sommer 1971 und wurde im Auftrag, mit Beihilfe des Arts Council of Great Britain, für Rodney Slatford und Clifford Lee geschrieben. Die Erstaufführung fand noch im gleichen im London Jahre statt, und das Werk wurde erstmalig, ausgeführt von Rodney Slatford und Clifford Lee, 1976 im Rahmen der Aldeburgh Festspiele übertragen.

Rodney Slatford
London 1983

For Rodney Slatford

piano

Commissioned with the aid of a grant from the Arts Council of Great Britain

introduction and allegro for double bass and piano

Duration: 7 minutes ca.

Lennox Berkeley

Andante (♩ = 60)

Double Bass

Piano

The musical score is written for Double Bass and Piano in 4/4 time. It begins with a tempo marking of 'Andante' at 60 beats per minute. The Double Bass part starts with a *sfz* (sforzando) dynamic, followed by a *p* (piano) dynamic, and then a *poco* (poco) dynamic. The Piano part starts with a *f* (forte) dynamic, followed by a *dim.* (diminuendo) dynamic. The score includes various performance markings such as *cresc.* (crescendo), *p* (piano), and *f* (forte). There are also dynamic hairpins and accents throughout the piece. The score is divided into systems, with measures 4, 8, and 12 marked at the beginning of their respective systems.

15

Musical score for measures 15-18. Bass clef, 4/4 time. Features a melodic line in the bass with triplets and a treble clef accompaniment. Dynamics include *mf* and *p*.

19

Musical score for measures 19-21. Bass clef, 4/4 time. Features a melodic line in the bass with triplets and a treble clef accompaniment. Dynamics include *mf* and *p*.

22

Musical score for measures 22-24. Bass clef, 4/4 time. Features a melodic line in the bass with triplets and a treble clef accompaniment. Dynamics include *mf* and *p*.

25

Musical score for measures 25-27. Bass clef, 4/4 time. Features a melodic line in the bass with triplets and a treble clef accompaniment. Dynamics include *f*, *dim.*, and *mf*.

28

Musical score for measures 28-30. Bass clef, 4/4 time. Features a melodic line in the bass with triplets and a treble clef accompaniment. Dynamics include *mp*, *p*, and *espress.*

31

p sempre

35

poco

p sul A

38

pp

Coda

Allegro

f secco

42

Allegro (♩. = 68)

e marcato

pizz. (f)

f

46

arco

p subito

50

f *f* *cantabile*

This system contains measures 50, 51, and 52. The bass line starts with a forte (*f*) dynamic and features a rhythmic pattern of eighth notes. The treble line has a forte (*f*) dynamic and includes a *cantabile* section with sustained chords. The bass line continues with a forte (*f*) dynamic.

53

sempre f *mf*

This system contains measures 53, 54, and 55. The bass line is marked *sempre f* (always forte) and features a melodic line with slurs. The treble line has a mezzo-forte (*mf*) dynamic and includes a melodic line with slurs. The bass line continues with a mezzo-forte (*mf*) dynamic.

56

This system contains measures 56, 57, and 58. The bass line features a melodic line with slurs. The treble line has a mezzo-forte (*mf*) dynamic and includes a melodic line with slurs. The bass line continues with a mezzo-forte (*mf*) dynamic.

60

dim. *p* *dim.* *p*

This system contains measures 60, 61, and 62. The bass line features a melodic line with slurs and a dynamic change from *dim.* to *p*. The treble line has a mezzo-forte (*mf*) dynamic and includes a melodic line with slurs. The bass line continues with a mezzo-forte (*mf*) dynamic.

63

pizz. *f* *p*

This system contains measures 63, 64, and 65. The bass line starts with a *pizz.* (pizzicato) marking and a forte (*f*) dynamic. The treble line has a forte (*f*) dynamic and includes a melodic line with slurs. The bass line continues with a piano (*p*) dynamic.

66

70

74

78

82

Un poco meno vivo (♩. = 60)

86

legato > rit. > p

91

96

cresc. cresc.

101

f

105

ff dim. dim. mf p

110

p ma marcato

p dolce

114

f

ff

118

marcato

122

f

mf

p

126

f

pp cresc.

f

Tempo I (♩ = 66)

129

Musical score for measures 129-133. The system includes a grand staff with piano (p) and mezzo-forte (mf) dynamics.

134

Musical score for measures 134-137. The system includes a grand staff with piano (p) and mezzo-forte (mf) dynamics.

138

Musical score for measures 138-142. The system includes a grand staff with mezzo-forte (mf) and forte (f) dynamics.

143

Musical score for measures 143-147. The system includes a grand staff with forte (f) and mezzo-forte (mf) dynamics, and a "con ped." marking.

148

Musical score for measures 148-152. The system includes a grand staff with forte (ff) dynamics and "rit." markings.

Andante

152

sfz sfz mf

Allegro

155

p

159

f cresc.

162

mf p

165

p pizz.

8