

Septet

Jeremy Gil

Septet

for flute, clarinet, horn, harpsichord/piano, violin, viola, and violoncello

Commission

commissioned by the Greater Harrisburg Foundation
in celebration of the 10th anniversary of the Joseph L. and Vivian E. Steele Fund Scholarship

Premiere

7 June 1998 at the Rose Lehrman Arts Center, Harrisburg, PA
by winners of the Joseph L. and Vivian E. Steele Fund Scholarship
and members of the Harrisburg Symphony Orchestra, Jeremy Gill, conductor

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Instrumentation

flute
clarinet in B-flat
horn in F

harpsichord (doubling piano)

violin
viola
violoncello

Duration

approximately 12 minutes

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SEPTET

Transposed Score

I. RESOLUTE

Jeremy Gill
(1998)

$\text{♩} = 108$

Flute

Clarinet in B \flat

Horn in F

Harpsichord

Violin

Viola

Violoncello



6

Fl.

Cl.

Hn.

Hpsd

Vln

Vla

Vc.

Musical score for measures 12-16. The score is for a woodwind and string ensemble. The instruments are Flute (Fl.), Clarinet (Cl.), Horn (Hn.), Harpsichord (Hpsd), Violin (Vln), Viola (Vla), and Violoncello (Vc.). The time signature changes from 3/4 to 7/8, then to 5/4, 4/4, and finally 5/4. The key signature has one flat (B-flat). The woodwinds and strings play a rhythmic pattern of eighth notes, with the woodwinds marked *f* and the strings marked *pizz.* and *f*. The harpsichord part is mostly rests.



Musical score for measures 17-21. The score is for a woodwind and string ensemble. The instruments are Flute (Fl.), Clarinet (Cl.), Horn (Hn.), Harpsichord (Hpsd), Violin (Vln), Viola (Vla), and Violoncello (Vc.). The time signature changes from 5/4 to 3/4, then to 2/4. The key signature has one flat (B-flat). The woodwinds and strings play a rhythmic pattern of eighth notes, with the woodwinds marked *f* and the strings marked *f*. The harpsichord part has a *ff* marking and a tempo marking of $\text{♩} = 162$.

22

Fl.

Cl.

Hn

Hpsd

Vln

Vla

Vc.



27

Fl.

Cl.

Hn

Hpsd

Vln

Vla

Vc.

(pizz.)

mf

(pizz.)

mf

31

Fl.

Cl.

Hn

Hpsd

Vln

Vla

Vc.

mf

mf

mf

pizz.

mf



36

Fl.

Cl.

Hn

Hpsd

Vln

Vla

Vc.

sfz

sfz

arco

gliss.

f

f

f

mf

non legato

40

Fl.

Cl.

Hn

Hpsd

Vln

Vla

Vc.

pizz.

arco

mf

f



44

Fl.

Cl.

Hn

Hpsd

Vln

Vla

Vc.

pizz.

arco

mf

f

p cresc.

Musical score for measures 49-53. The score includes parts for Flute (Fl.), Clarinet (Cl.), Horn (Hn.), Harpsichord (Hpsd), Violin (Vln), Viola (Vla), and Violoncello (Vc.). The key signature has one flat (B-flat), and the time signature is 3/4. The Flute and Clarinet parts feature melodic lines with dynamic markings of *mp cresc.* and *f*. The Harpsichord part has a complex rhythmic pattern. The Violin and Viola parts include *pizz.* and *arco* markings. The Violoncello part has a simple bass line.



Musical score for measures 54-58. The score includes parts for Flute (Fl.), Clarinet (Cl.), Horn (Hn.), Harpsichord (Hpsd), Violin (Vln), Viola (Vla), and Violoncello (Vc.). The key signature has one flat (B-flat), and the time signature is 3/4. The Flute and Clarinet parts feature melodic lines with dynamic markings of *f* and *ff*. The Horn part has a melodic line with *ff* marking. The Harpsichord part has a complex rhythmic pattern with sixteenth notes and sixteenth rests. The Violin and Viola parts include *sub. p cresc. molto* and *f* markings. The Violoncello part has a simple bass line with *arco* marking. A tempo marking $\leftarrow \text{♩} = \text{♩} \rightarrow (\text{♩} = 108)$ is present above the Flute and Clarinet staves.

57

Fl. *f*

Cl. *f*

Hn

Hpsd

Vln *ff*

Vla *ff*

Vc. *ff*

pizz. arco

pizz. arco



II. FANTASIA

$\text{♩} = 80$

59

Fl. *ff non dim.*

Cl. *ff* *p* *ff*

Hn *ff*

Hpsd *ff*

Vln *ff non dim.*

Vla *fp* *ff p*

Vc. *fp* *ff p*

63

Fl. *ff non dim.* *ff*

Cl. *ff*

Hn *ff* *fff*

Hpsd

Vln *ff non dim.* *ff*

Vla *p* *ff*

Vc. *p* *ff*



68 $\text{♩} = 54$

Fl. *p*

Cl. *p*

Hn *p non espr.*

Hpsd *pp*

Vln *pp*

Vla *pp* 6 6

Vc. *pp* 6 6

① from here until the end of the second movement, the horn should play only natural harmonics, allowing the natural tendencies of the notes (whether sharp or flat) to obtain

71

Fl.

Cl.

Hn

Hpsd

Vln

Vla

Vc.

6

6

6

Detailed description: This system of musical notation covers measures 71, 72, and 73. The Flute (Fl.) and Clarinet (Cl.) parts are mostly silent, with some notes in measure 71. The Horn (Hn) part features a melodic line with slurs and accents. The Harpsichord (Hpsd) part consists of two staves with rhythmic patterns. The Violin (Vln) and Viola (Vla) parts play a similar melodic line with slurs and accents. The Violoncello (Vc.) part is silent. The number '6' is written below the first three notes of the Vln and Vla parts in measures 72 and 73.



74

Fl.

Cl.

Hn

Hpsd

Vln

Vla

Vc.

6

6

6

6

Detailed description: This system of musical notation covers measures 74, 75, and 76. The Flute (Fl.) and Clarinet (Cl.) parts are mostly silent, with some notes in measure 74. The Horn (Hn) part continues its melodic line. The Harpsichord (Hpsd) part continues its rhythmic patterns. The Violin (Vln) and Viola (Vla) parts play a similar melodic line with slurs and accents. The Violoncello (Vc.) part is silent. The number '6' is written below the first three notes of the Vln and Vla parts in measures 75 and 76.

77

Fl. *accel.*
tr

Cl. *fp cresc.*
tr
fp cresc.

Hn

Hpsd

Vln *accel.*

Vla

Vc. *mp*
solo
3

79

Fl. *ff non dim.*
5

Cl. *ff*
ff
ff
mp
3

Hn

Hpsd *ff*

Vln *ff non dim.*
ff non dim.
pp
8^{va}

Vla *f*
f
ff
pp 6

Vc. *f*
f
ff
mp

$\text{♩} = 80$ $\text{♩} = 54$

83

Fl. *mp*

Cl.

Hn

Hpsd *pp*

Vln *8va*

Vla

Vc.

86

Fl.

Cl.

Hn

Hpsd

Vln *8va*

Vla

Vc.

88

Fl. *pp*

Cl. *pp*

Hn

Hpsd

Vln

Vla

Vc. *pp*



90

Fl.

Cl.

Hn

Hpsd *to piano*

Vln *p*

Vla *p*

Vc. *pp*

8va

I

II

pp

solo

mf

3

3

III. POEM

93 $\text{♩} = 48$

Fl.

Cl.

Hn

Pno

Vln $\text{♩} = 48$ con sord. *p*

Vla con sord. *p*

Vc. con sord. *p*



100

Fl.

Cl.

Hn

Pno

Vln *poco* *p*

Vla *poco* *p*

Vc. *poco* *p*

mf

107

Fl.

Cl.

Hn

Pno

Vln

Vla

Vc.

mf

mf

poco

poco

poco



115

Fl.

Cl.

Hn

Pno

Vln

Vla

Vc.

mf

più f

mf

mp

piano:

p

slow

dim. a niente

dim. a niente

dim. a niente

IV. PAS DE DEUX

122 ♩ = 60

Fl. *mp*

Cl.

Hn.

Pno. *p* *pp* *p*

Vln.

Vla.

Vc.

♩ = 60



131

Fl. *mp*

Cl. *mp*

Hn.

Pno. *p* *mp* *p* *pp*

Vln.

Vla.

Vc.

137 **un poco più mosso**

Fl. *mp*

Cl. *dim.* *mp*

Hn *pp* *poco*

Pno

Vln *p* *senza sord. sul tasto* **un poco più mosso**

Vla *p* *senza sord. sul tasto*

Vc. *p* *senza sord. sul tasto*



142 **Tempo Primo**

Fl. *tr.* *pp* *mp*

Cl. *pp* *mp*

Hn *poco* *pp*

Pno

Vln *mp* **Tempo Primo norm.**

Vla *pp*

Vc. *norm.* *mp*

146

Fl. *mf*

Cl. *mf*

Hn

Pno *pp* *mf* *p*

Vln

Vla

Vc.



150

Fl. *dim.*

Cl. *dim.*

Hn *p*

Pno

Vln *dim.* *rit. e morendo*

Vla *norm.* *p*

Vc. *dim.*

153 *11*

Fl. *p* *mf* *pp*

Cl. *p* *mp* *pp*

Hn

Pno

Vln

Vla

Vc.



154

Fl.

Cl.

Hn *con sord.* *pp*

Pno *slow 8va* *p*

Vln *con sord.* *pp*

Vla *con sord.* *pp*

Vc. *con sord.* *pp*

v. DANCE

Flute

Clarinet in B \flat

Violin

Viola

$\text{♩} = 108$

f

f

senza sord.



Fl.

Cl.

Vln

Vla

6

f

senza sord.



Fl.

Cl.

Vln

Vla

11

15

Fl.

Cl.

Hn

Hpsd

Vln

Vla

Vc.

sord.

mf

harpichord:

f

senza sord., pizz.

mf



19

Fl.

Cl.

Hn

Hpsd

Vln

Vla

Vc.

24

Fl. *mp*

Cl. *mp*

Hn *mp*

Hpsd *to piano*

Vln *f*

Vla *f*

Vc. *f*



31

Fl. *mf*

Cl. *mf*

Hn *mf* senza sord. *dim.*

Pno *piano:*

Vln

Vla *gliss.*

Vc. *mf* (pizz.)

38

Fl. *mf*

Cl. *mf*

Hn *cresc.*

Pno

Vln *gliss.* *pizz.* *mf*

Vla

Vc. *arco* *mf cresc.*



45

Fl. *ff* *meno* *ff* *meno*

Cl. *ff* *meno* *ff* *meno*

Hn *gliss.*

Pno *fff*

Vln *arco* *ff* *meno* *ff* *meno*

Vla *ff* *meno* *ff* *meno*

Vc. *ff* *meno* *ff* *meno*

51

Fl. *più*

Cl. *più*

Hn

Pno *fff*

to harpsichord

(8)-----

Vln *più* *mp*

Vla *più* *mp*

Vc. *più*



57

Fl. *mp*

Cl. *mp*

Hn

Hpsd

Vln

Vla

Vc.

62

Fl.

Cl.

Hn

Hpsd

Vln

Vla

Vc.

sub f

mf

harpsichord:

f



67

Fl.

Cl.

Hn

Hpsd

Vln

Vla

Vc.

sord.

mf

mf

pizz.

mf

72 $\text{♩} = 54$

Fl. *non dim.*

Cl. *non dim.*

Hn *non dim.* *p*

Hpsd

Vln *non dim.*

Vla *p* arco

Vc. *non dim.* *p*

78 $\text{♩} = 108$ $\text{♩} = 54$

Fl. *p* *mp*

Cl. *p*

Hn *mp*

Hpsd to piano

Vln *p* *mp*

Vla *p*

Vc.

84

Fl. $\text{♩} = 108$ $\text{♩} = 54$

Cl. *p* *p*

Hn

Pno piano: *p* *pp* *8vb*

Vln $\text{♩} = 108$ *p* *flaut.* $\text{♩} = 54$

Vla *p*

Vc. *p*



90

Fl. $\text{♩} = 108$

Cl. *mf*

Hn

Pno *pp* *p* *p* *(8)*

Vln $\text{♩} = 108$ *mf* *pizz.*

Vla *mp* *mp*

Vc.

95

Fl. *mp* *mf*

Cl. *mp* *mf*

Hn *mf* senza sord.

Pno *mp* *p*

Vln *mp* arco *mf*

Vla

Vc. pizz. *mf*



102

Fl. *mf*

Cl. *mf*

Hn *dim.*

Pno

Vln gliss. *mf*

Vla gliss. *mf* pizz.

Vc.

107

Fl.

Cl.

Hn

Pno

Vln

Vla

Vc.

cresc.

arco

cresc.



113

Fl.

Cl.

Hn

Pno

Vln

Vla

Vc.

ff

meno

ff

meno

più

gliss.

fff

fff

fff

fff

8^{va}

Ped.

arco

ff

meno

ff

meno

più

ff

meno

più

ff

meno

più

119

Fl. *fff*

Cl. *fff*

Hn *gliss.*

Pno *fff* *fff* *fff*

Vln *ff*

Vla *ff*

Vc. *ff*

Ped. *

3 *6*



123

Fl. *cresc.* *fff*

Cl. *cresc.* *fff*

Hn *gliss.* *fff*

Pno *fff*

Vln *fff*

Vla *fff*

Vc. *fff*

Ped. *

3 *6* *8vb*