Score **Martyn Harry**

Exercise Book

music for running

2014-2016

Commissioned by Reading 2016 Year of Culture with funding from Arts Council England, the John Fell Foundation and the Higher Education Innovation Fund. 'Exercise Book' received its world premiere that constitutes its publication at Palmer's Park, Reading, on Saturday 30th January 2016. Parts of the piece were carried live by the Andrew Peach radio programme (BBC Radio Berkshire) and there were filmed reports of the event on ITV Meridian Television's news programmes. Three extracts of the piece, 'Threshold', 'Sumer is' and 'Auditorium' received their own separate premiere at the 2015 M@SH Marathon, Jacqueline Du Pré Music Building, Oxford, on Friday 29th January 2015, and the 'Exercise Book' album has been more recently released by Sforzando Records on Spotify.

Martyn Harry
Exercise Book (2014-2016)

Exercise Book was commissioned by Reading 2016 Year of Culture with funds from Arts Council England for its launch event on Saturday 30th January 2016: a 5k park run in Palmers Park, Reading that was 'composed' by me in close collaboration with specialist running event organizer, Race Solutions. Participants downloaded the 'Exercise Book' tracks before the run, and listened to them on headphones as they took part. Sometimes they chose to stick to certain tracks, but in other cases they played through a sequence of different tracks following the order of the album.

The course for the run started on the track of the athletic stadium of Palmers Park and moved to a circuit created by Race Solutions in the park. Each part of the run had its own sustained, at times immersive musical 'environments' that the runners could pass through as they navigated the course.

Spectators were sitting in the stadium of Palmers Park, watching the runners as they came in and out of the stadium. Because the spectators could not hear the running tracks, the musical environment within the stadium was composed with this audience in mind out of the following elements: an electroacoustic tape called 'Auditorium' to be played over large speakers; a saxophone ensemble that framed the event by playing music to start the run and for the concluding awards ceremony; other musicians within the ceremony engaging with the 'Auditorium' tape and sometimes playing tunes in the manner of the brass bands associated with England football and cricket sporting events; and 'carnival' instruments such as the vuvuzela. The spectators were encouraged to contribute crowd noise with 'Applause' cards. Race solutions provided groups of 'clappers' whose main job were to encourage the runners as they entered the stadium, but whose timed interventions also contributed to the aesthetic experience of 'Exercise Book', as shown by the score here.

Compositionally, 'Exercise Book' consists of three independent sounding layers heard concurrently during the course of the event. They were created separately through the following score materials published here:

1) The eight audio tracks intended for running, presented here along with the CD liner notes explaining how to use them which has been released with the complete album by Sforzando Records on Spotify. Of these tracks, two ('Threshold', 'Sumer is') were performed live in Reading and are submitted here as scores, along with the three other notated works that make up the album ('Twist', 'Grace', 'Violin'). Note, too, that the 'Sumer is icumen in' tribute was composed as part of the commission, due the piece's provenance in the Reading Rota manuscript held at Reading Abbey.

2) The scores for the 'Park music' and 'Stadium music' ensembles, presented alongside the overall sound environmental compositional plan for the event, which was based on statistical analysis of the positioning of different groups of runners at different run times.

3) The score materials used to create the choral music for the 'Auditorium' tape. This was recorded by Schola Cantorum, conducted by Jamie Burton, in November 2015, with 'Auditorium' receiving its own separate premiere at the 2015 M@SH Marathon, Jacqueline Du Pré Music Building, Oxford, on Friday 29th January 2015.

Scores **Martyn Harry**

Exercise Book

music for running

2014-2016

CD Album (liner notes and performing scores)

My tracks and how to run with them

I am Martyn Harry and it gives me great pleasure to welcome you to my playlist of running tracks, EXERCISE BOOK, which has been commissioned by Reading 2016 Year of Culture.

EXERCISE BOOK is a set of eight tracks that are specially composed to accompany physical exercise. Seven tracks are composed in the characteristic tempos (beats per minute) that most people run to. An eighth track, VIOLIN, is a musical meditation intended to accompany the warm-down after the run.

The first thing you should be aware of is that EXERCISE BOOK is a genuinely groundbreaking project, given my background as a classical composer. Inevitably some of the tracks may be in a different style to music you already know, yet I hope you will find that you will be able to mould the selection here to fit your own experience both in terms of your musical taste and in terms of your running needs.

Everyone hears music differently, nevertheless I thought it would be helpful for me to give some guidance as to how to start listening to EXERCISE BOOK. For instance, you can take two approaches to selecting your track. You can either seek out the track that fits your 'own' running tempo. Or you might find that the soundworld of a particular track appeals to you for motivational reasons even though you might not actually find that you are running to its beat. Either way, I'd recommend that you listen to the opening of each track before you set out on your first run.

The eight tracks also have very different characters. Generally, for people who are trying to put a new exercise regime in place, I would start with "Threshold", "Twist", "Grace" and "Sumer Is", and build up to "Mortal Coil" and "Apocalypso" as fitness improves. "Force Majeure" is a fast, motivational piece for those who want a track lasting twenty minutes.

THRESHOLD [slow, gentle] This track is my anthem to running, rather in the spirit of Vangelis's "Chariot of Fires". When I composed it, I literally imagined the large group of runners I once saw at the beginning of the Great North Run and attempted to convey that incredible sense of anticipation we all felt before the start. Accordingly, the music starts softly and gently at the beginning, and builds to a big, hymn-like climax at which point the run could start. This is the way I feel the emotional spirit of this piece. On the other hand, the whole track is composed in a tempo to which you could easily jog comfortably. [148 bpm]

TWIST [slow-medium, immersive] You might be interested to read that this is the track that most closely approximates to my own favoured running tempo, and this is also many of my friends' favourite piece. "Twist" features the wonderful playing of Christian Forshaw and Martin France, and has an exotic, ambient, immersive feel, underscored by an enticing rhythmic beat. [153 bpm]

GRACE [medium, warm-hearted] Imagine getting up at first light for an early morning run. "Grace" has a sense of light and inner glow. It starts slowly but builds to a medium running tempo halfway through. [156 bpm]

SUMER IS [medium, jocular] This is a very special piece that owes its origins to the fact that EXERCISE BOOK has been commissioned for Reading: it is based on one of the world's most famous musical manuscripts from the 13th century that used to belong to Reading Abbey. The original piece, "Summer is coming in, Sing, Cuckoo!" was composed in the form of a round, and this is reflected in the circling repetitions of motives in my piece. It's mainly humorous in tone. [160 bpm]

MORTAL COIL [fast, strict and rigorous] "Mortal Coil" is the first of the pieces that are intended for fast, intense running. The running beat is established by the drum kit in the opening bars and is sustained by the percussion throughout. The piano music is viscerally exciting and motoric. The piece keeps on building to climactic points and refreshes itself by starting a new section. The piece has a surprising, bell-like end which I am particularly fond of. [166 bpm]

FORCE MAJEURE [very fast, vaguely cool as in psychedelic funk] "Force Majeure" is actually set to a slightly faster tempo than "Mortal Coil" but its longer duration means that the spirit of the music is far less intense. Perhaps this is also a reflection of the fact that it ha been inspired by the electric organs and keyboard sounds of the sixties. Whereas "Mortal Coil" focuses on one type of sound throughout, "Force Majeure" takes its slightly cheesy groove on an unexpected journey. Halfway through the track, the tempo quickens slightly. The final five minutes are immersive in quality, suggesting for me the point in your run when you feel completely in the zone! [172 bpm and beyond]

APOCALYPSO [very fast, seriously hardcore, for experts only!] This is a "calypso" for the Apocalypse, and is to be run absolutely full-tilt for its full nine minutes; so this piece is seriously hardcore musically and physically, but a lot of fun! I'm starting training for it now! [198 bpm]

VIOLIN [warm-down, meditative] The music for solo violin is a massive contrast to the rest of the playlist. Whereas the other tracks are characterized by a clear rhythmic beat, here the playing is much more fluid. Nevertheless, you'll notice that there are suggestions of some of the pieces in this track (with the feeling of reflecting upon the running experience you have just had as you warm down).

FINALLY it has given me a lot of pleasure to collaborate with the inspirational artists from classical music and other genres on creating these pieces. I do hope you enjoy what you find here. And, above all, –

Happy Running!

Martyn Harry

Score

Martyn Harry

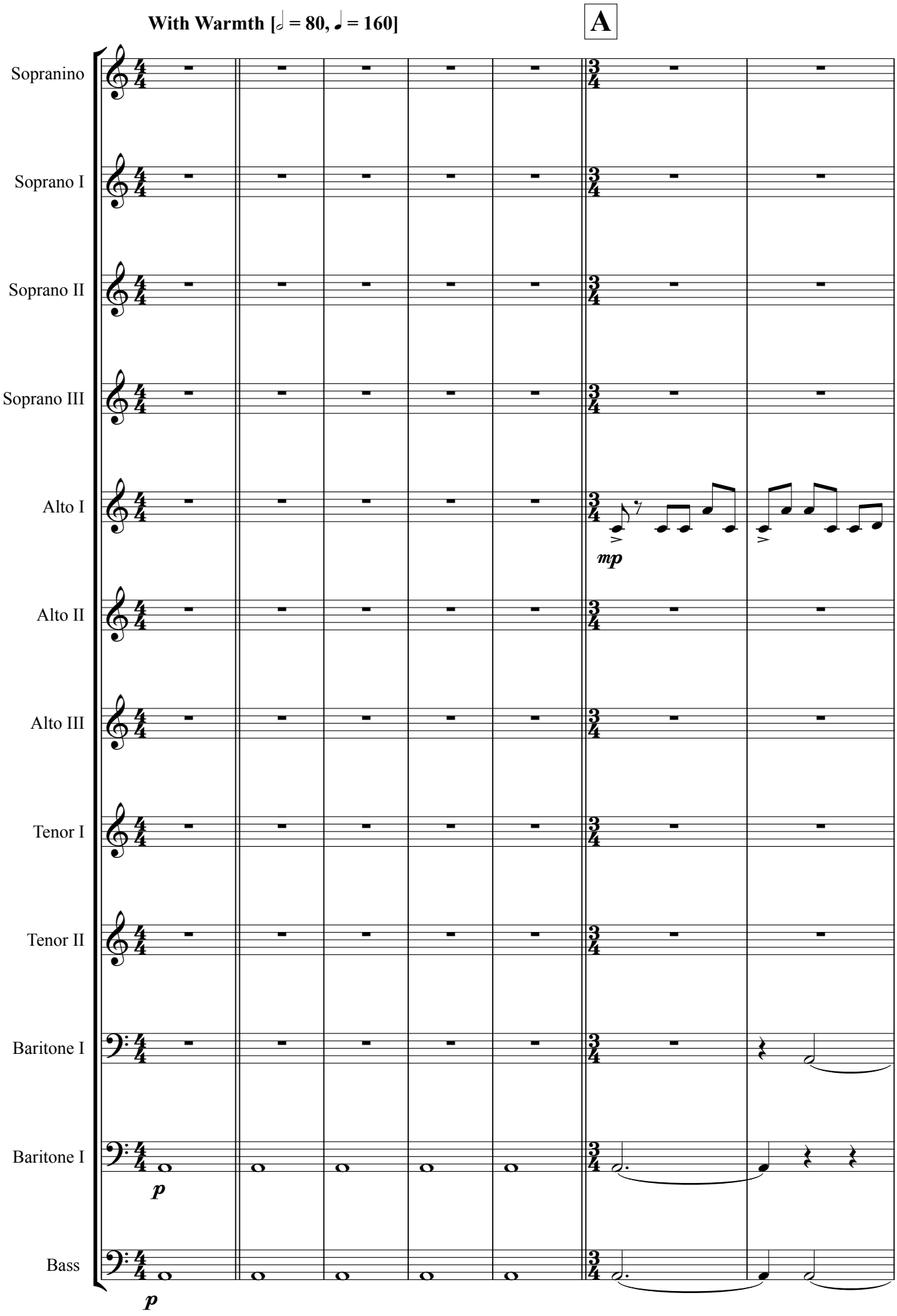
Threshold

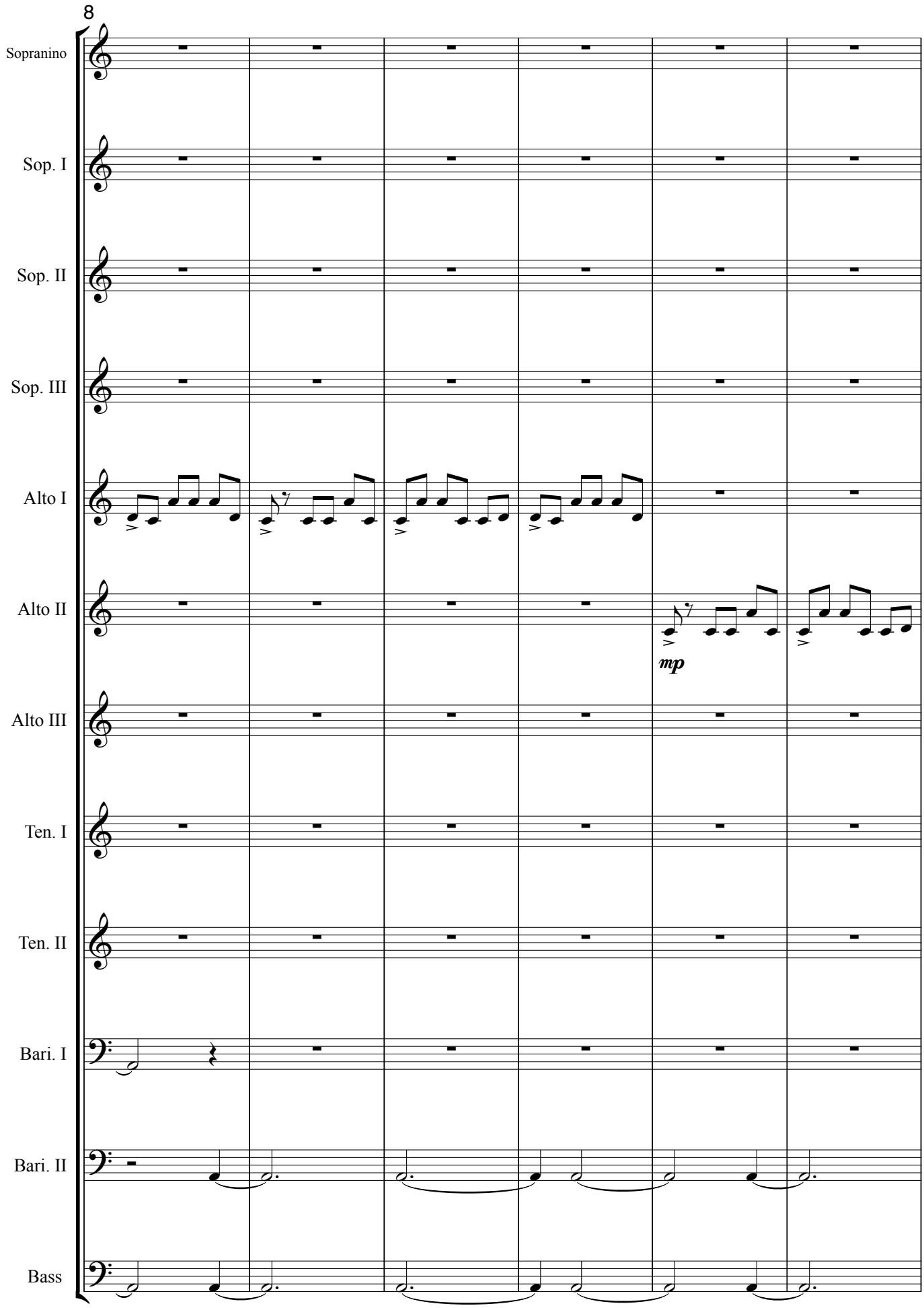
from EXERCISE BOOK
(2014-16)

Threshold

from "EXERCISE BOOK"

Martyn Harry

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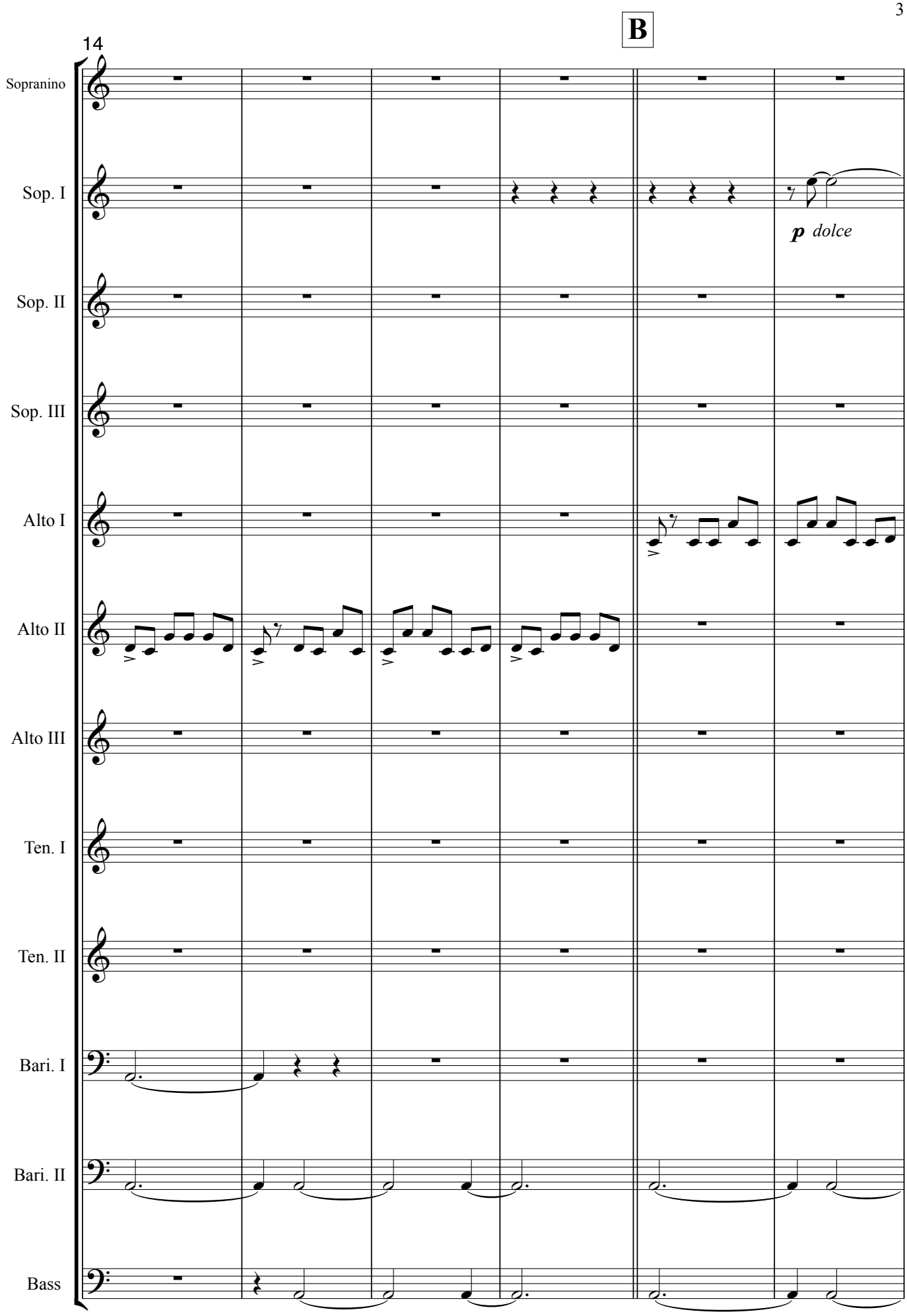
Sop. II
Sop. III
Alto I
Alto II
mp
Alto III
Ten. I
Ten. II
Bari. I
Bari. II
Bass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Alto II
Alto III
Ten. I
Ten. II
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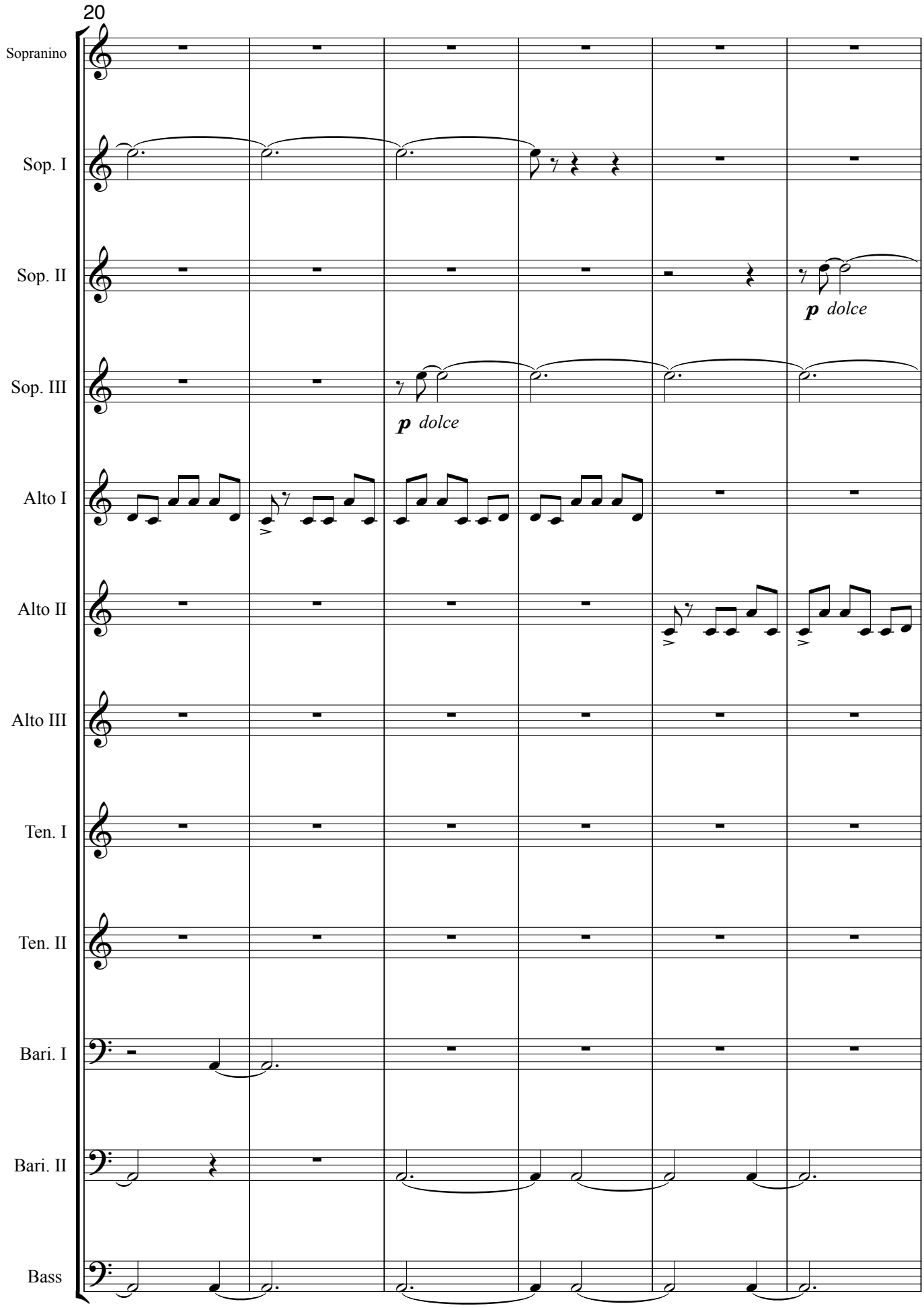
Bari. II
Bass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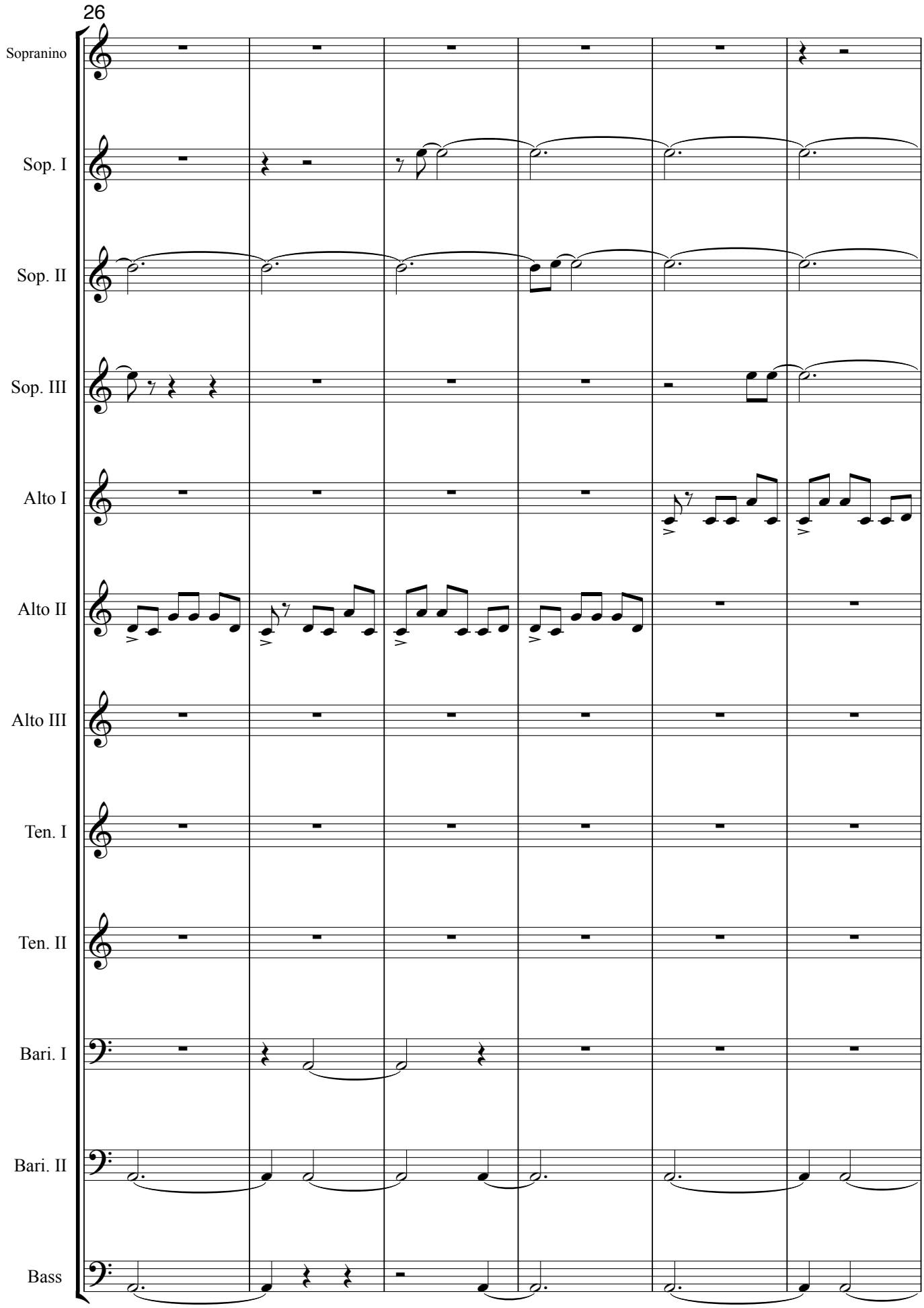
p dolce
Sop. III
p dolce
Alto I
Alto II
Alto III
Ten. I
Ten. II
Bari. I
Bari. II
Bass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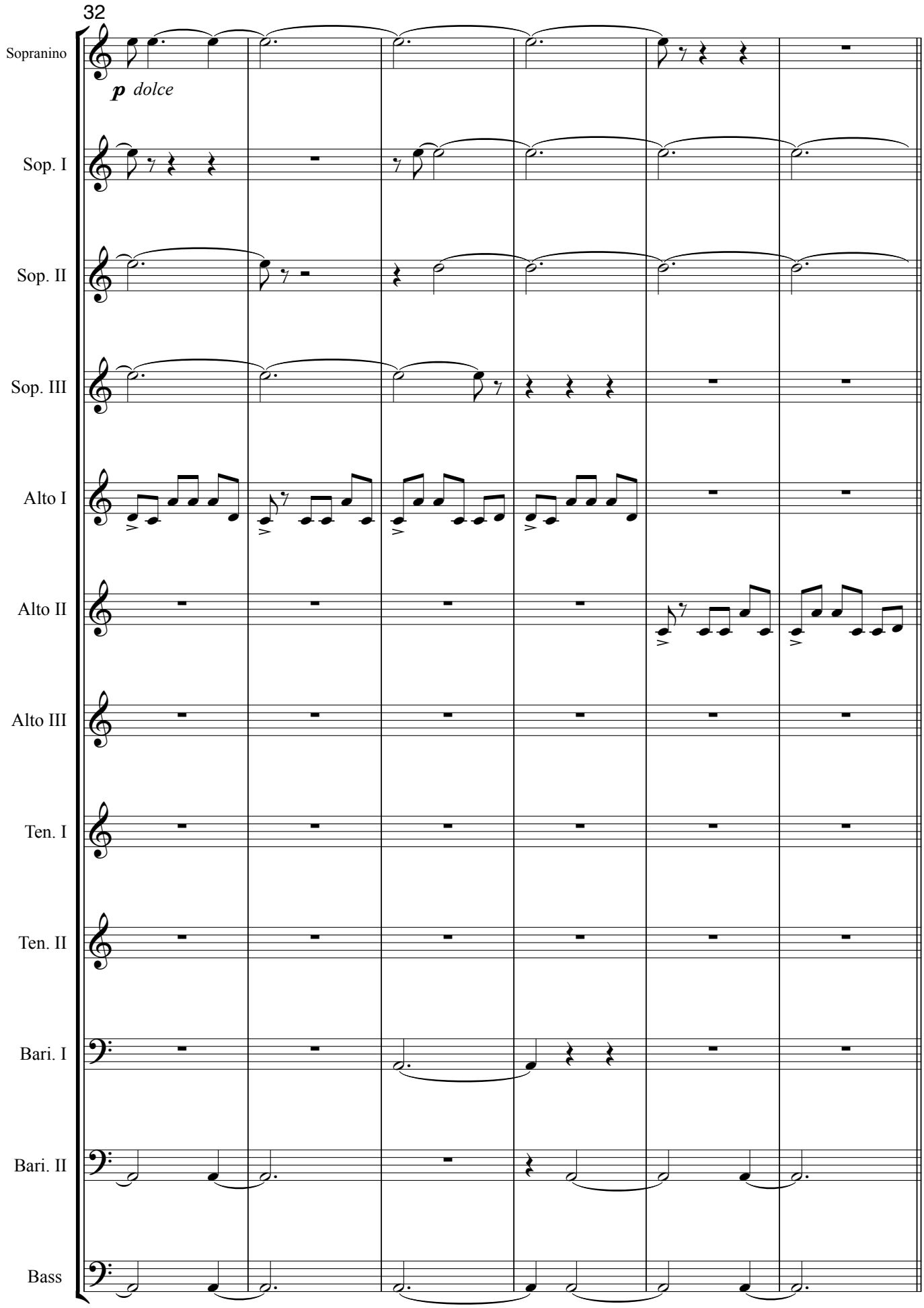
Alto II
Alto III
Ten. I
Ten. II
Bari. I
Bari. II
Bass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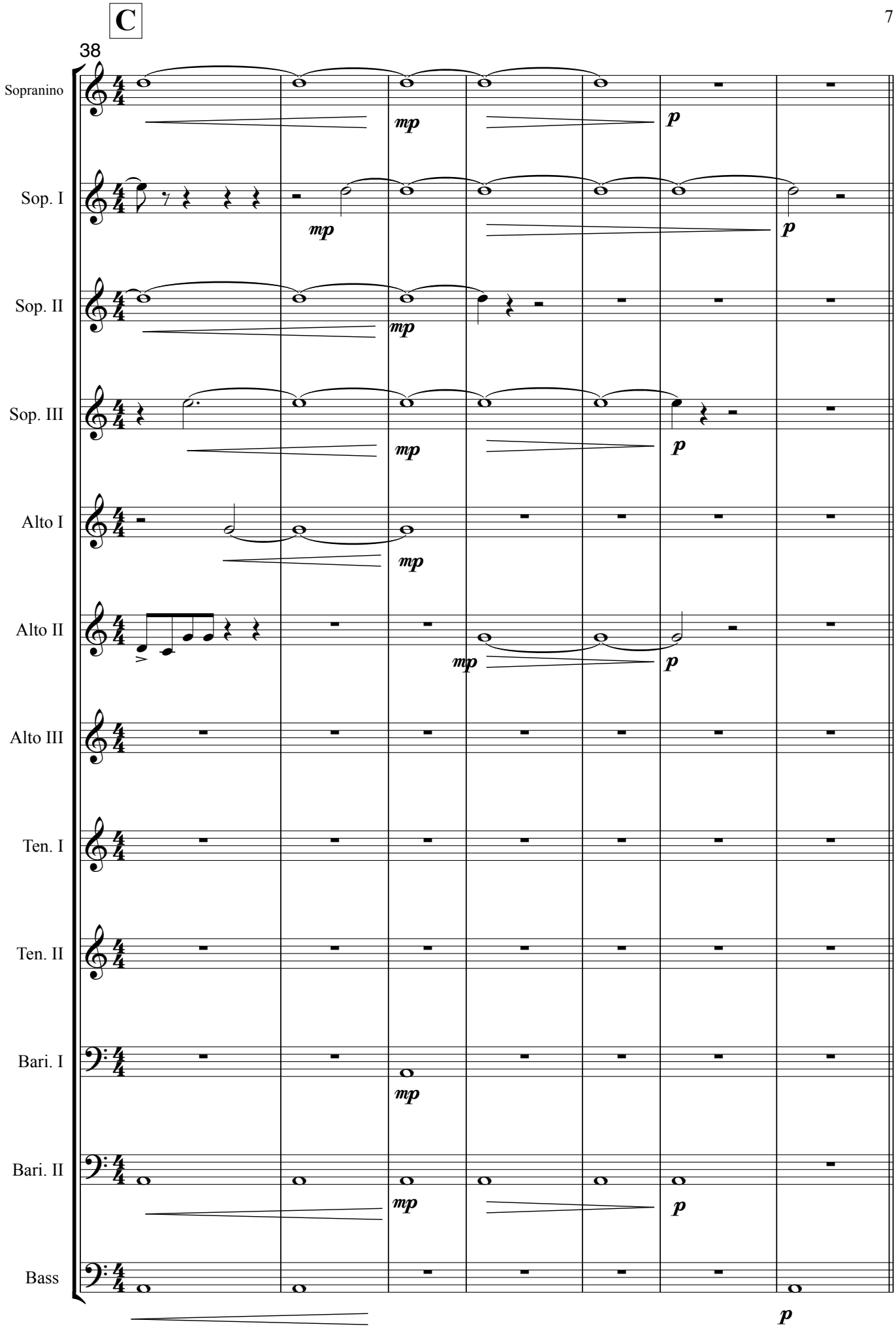
Alto I
Alto II
Alto III
Ten. I
Ten. II
Bari. I
Bari. II
Bass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Sop. I
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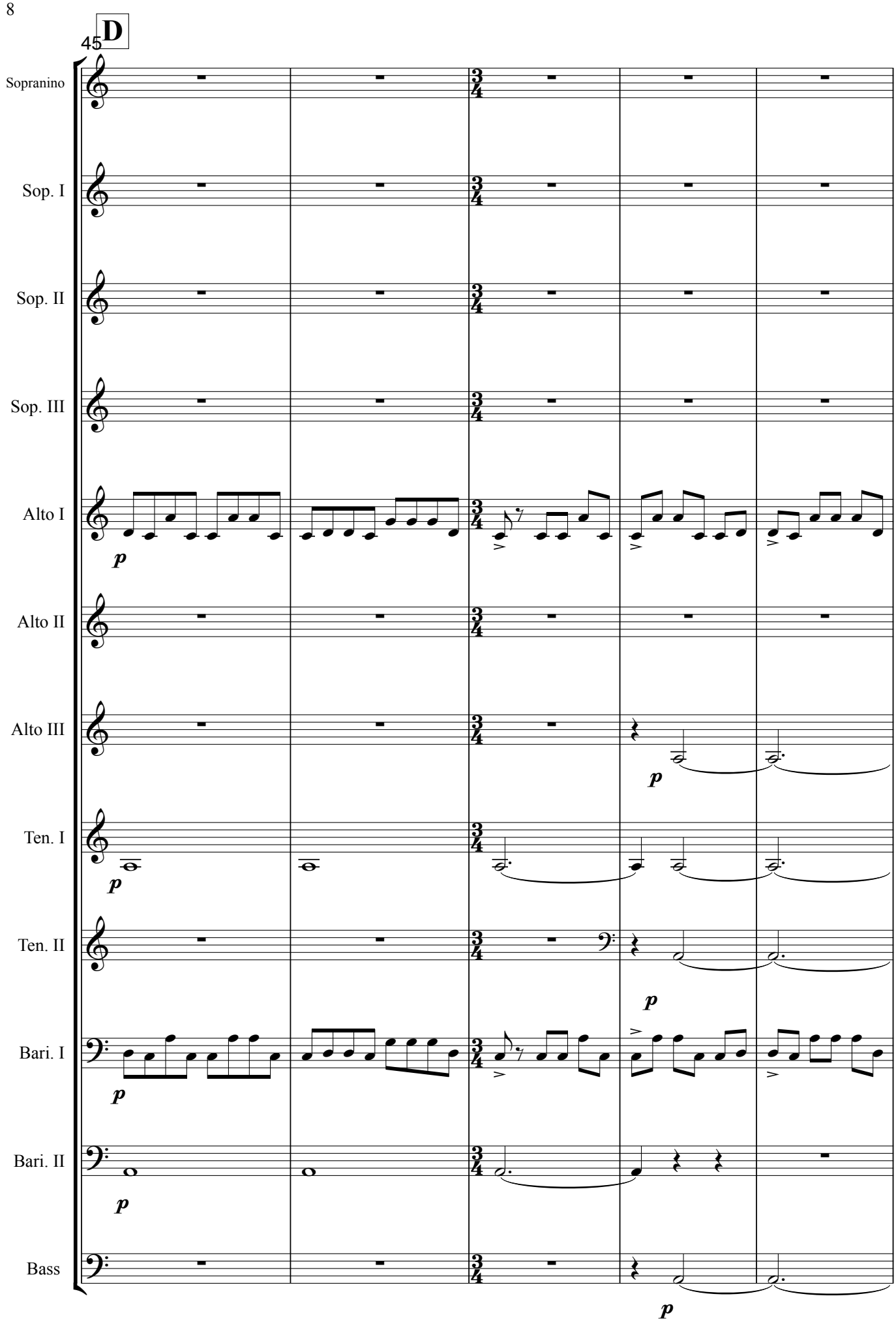
Alto I
Alto II
Alto III
Ten. I
Ten. II
Bari. I
Bari. II
Bass
mp
p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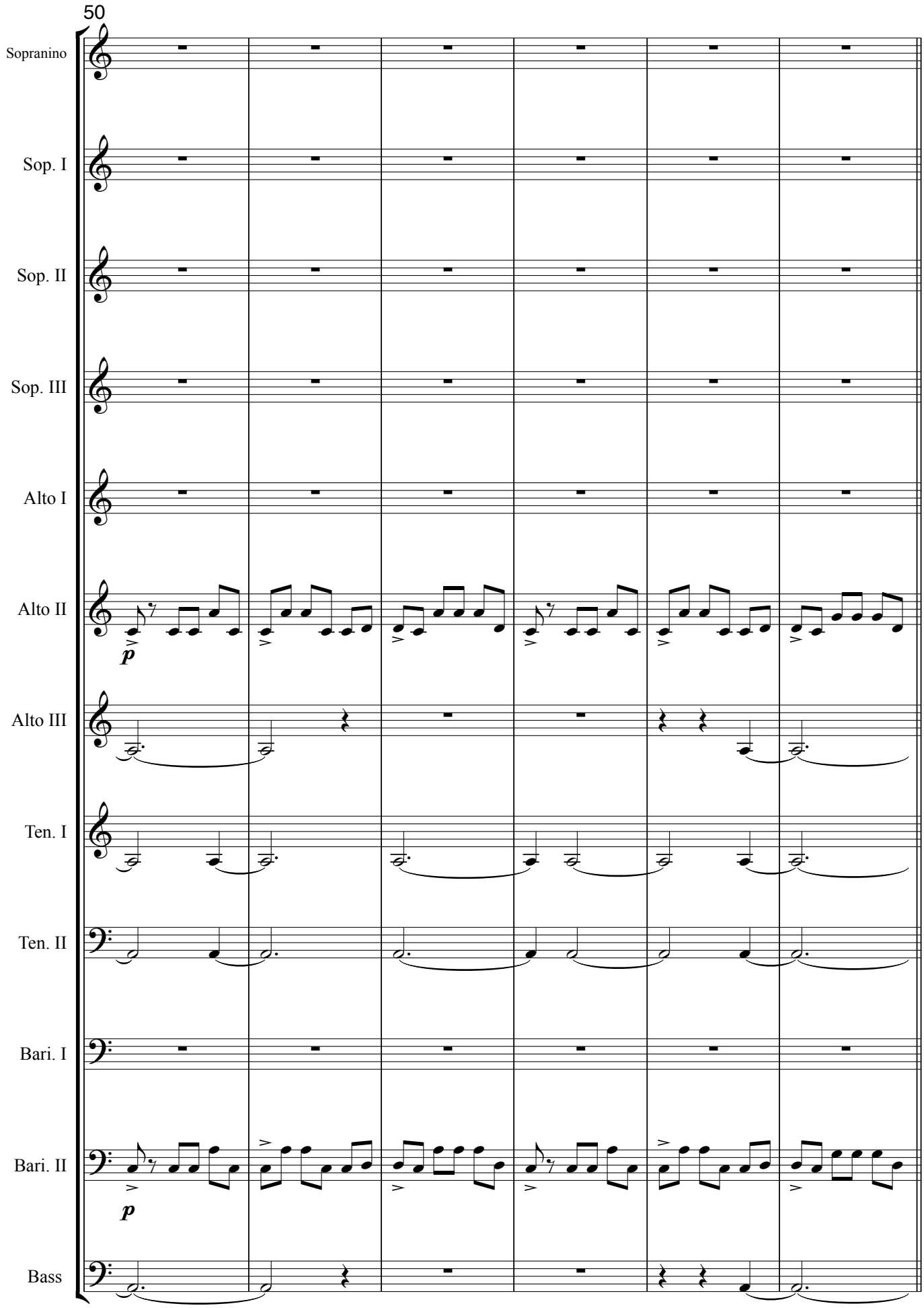
D
Sopranino
Sop. I
Sop. II
Sop. III
Alto I
Alto II
Alto III
Ten. I
Ten. II
Bari. I
Bari. II
Bass
p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Sop. I
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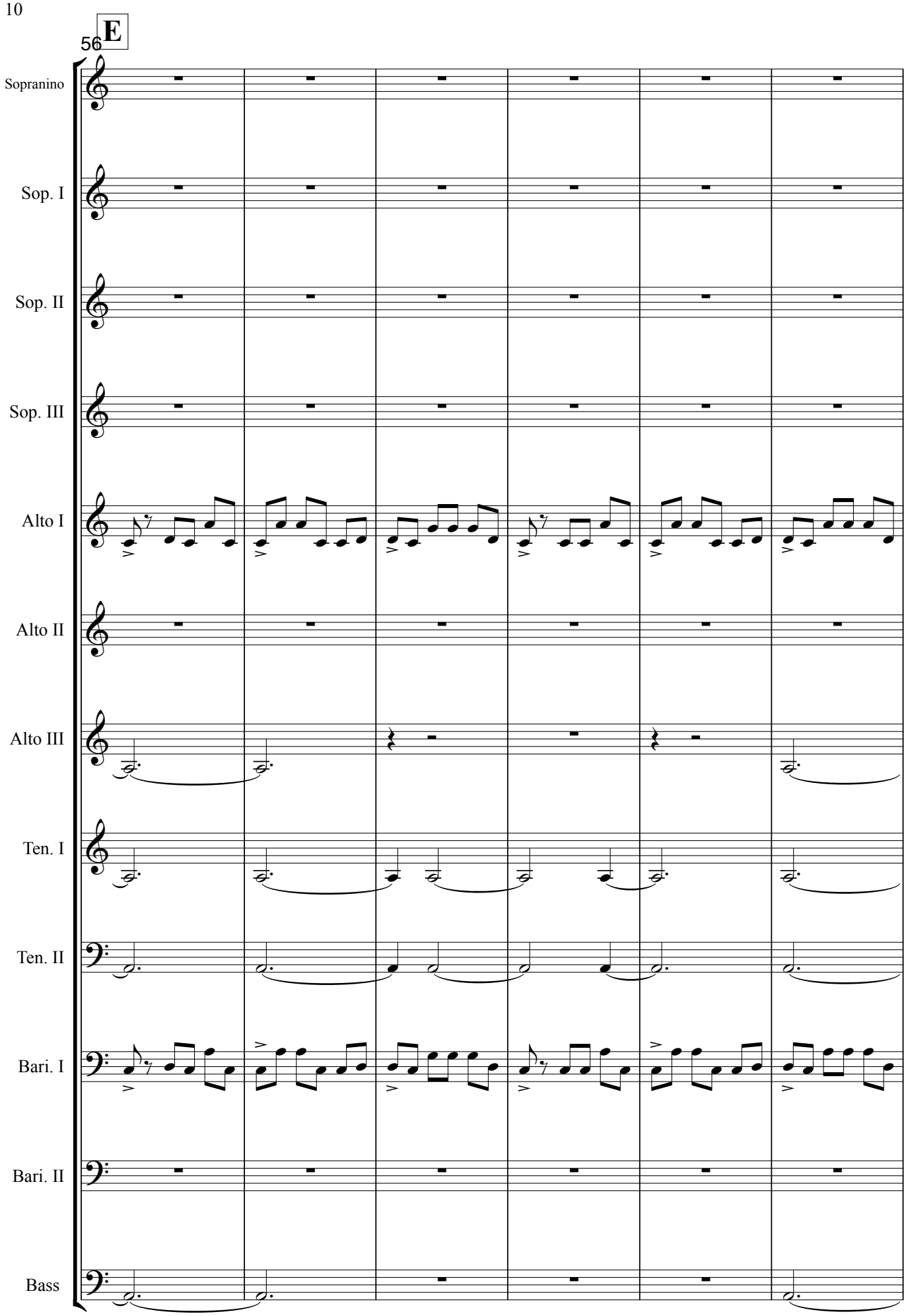
Alto I
Alto II
Alto III
Ten. I
Ten. II
Bari. I
Bari. II
Bass
p
p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E
Sopranino
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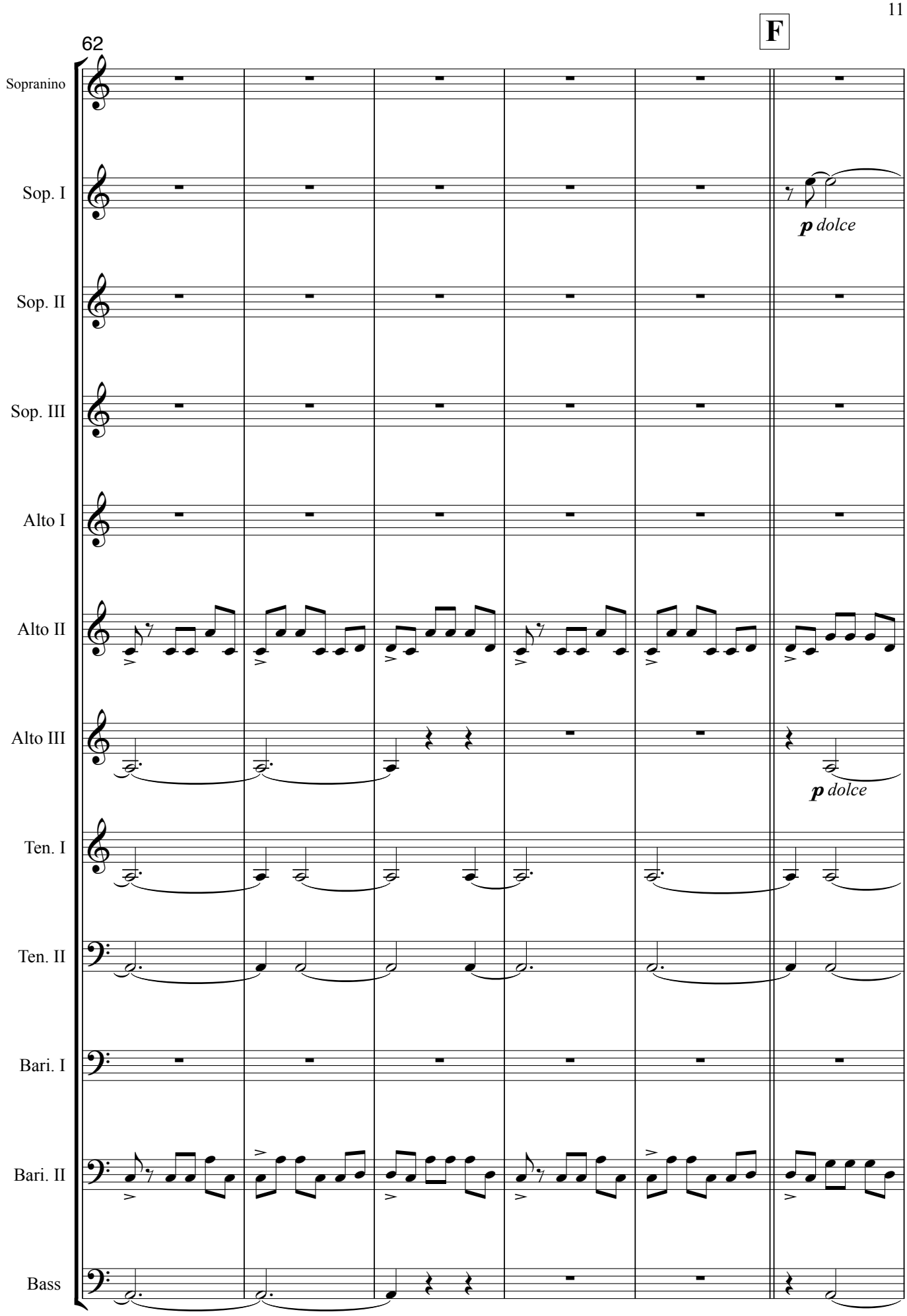
Sop. III
Alto I
Alto II
Alto III
Ten. I
Ten. II
Bari. I
Bari. II
Bass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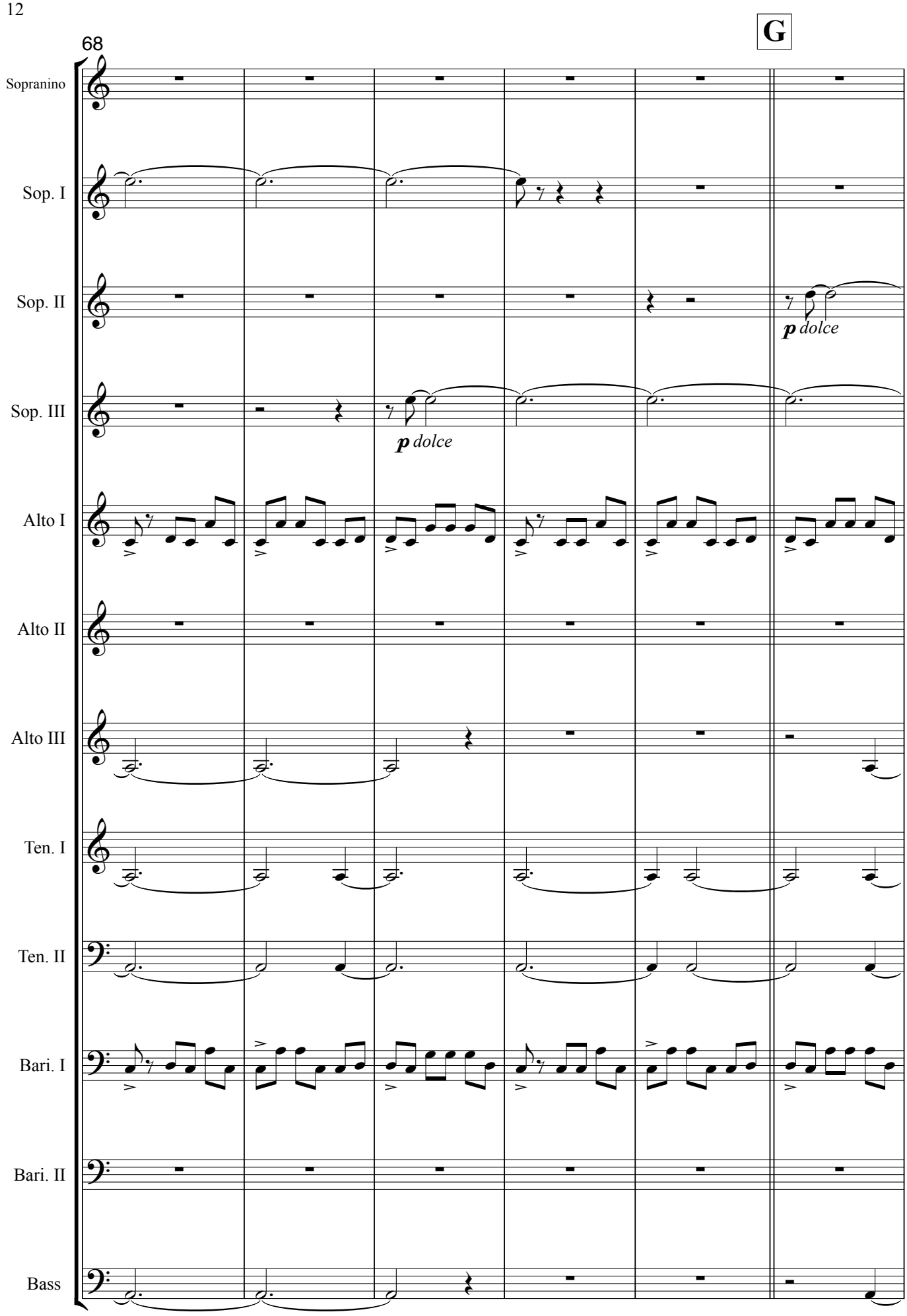
Sopranino
Sop. I
p dolce
Sop. II
Sop. III
Alto I
Alto II
Alto III
p dolce
Ten. I
Ten. II
Bari. I
Bari. II
Bass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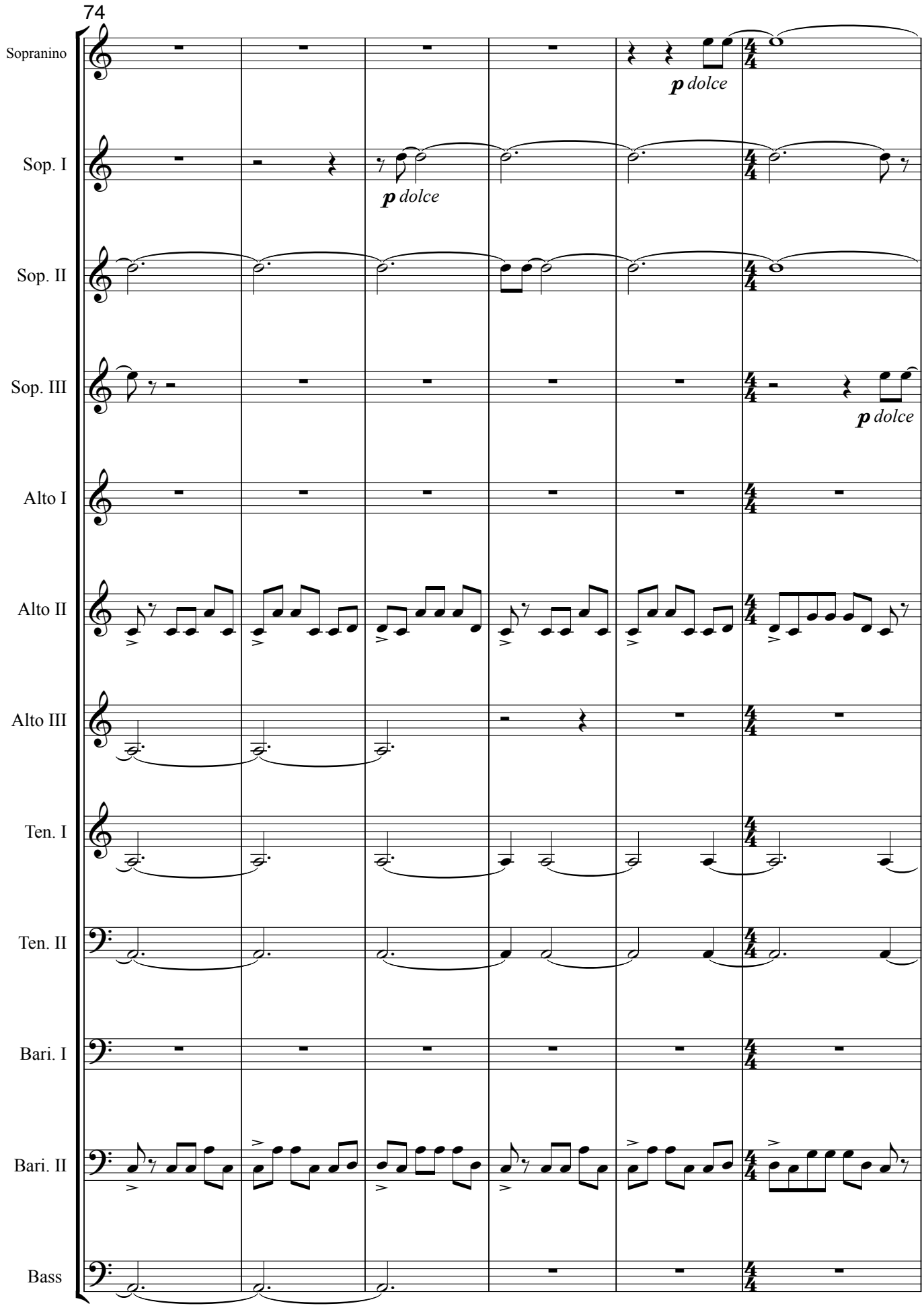
G
Sopranino
Sop. I
Sop. II
p dolce
Sop. III
p dolce
Alto I
Alto II
Alto III
Ten. I
Ten. II
Bari. I
Bari. II
Bass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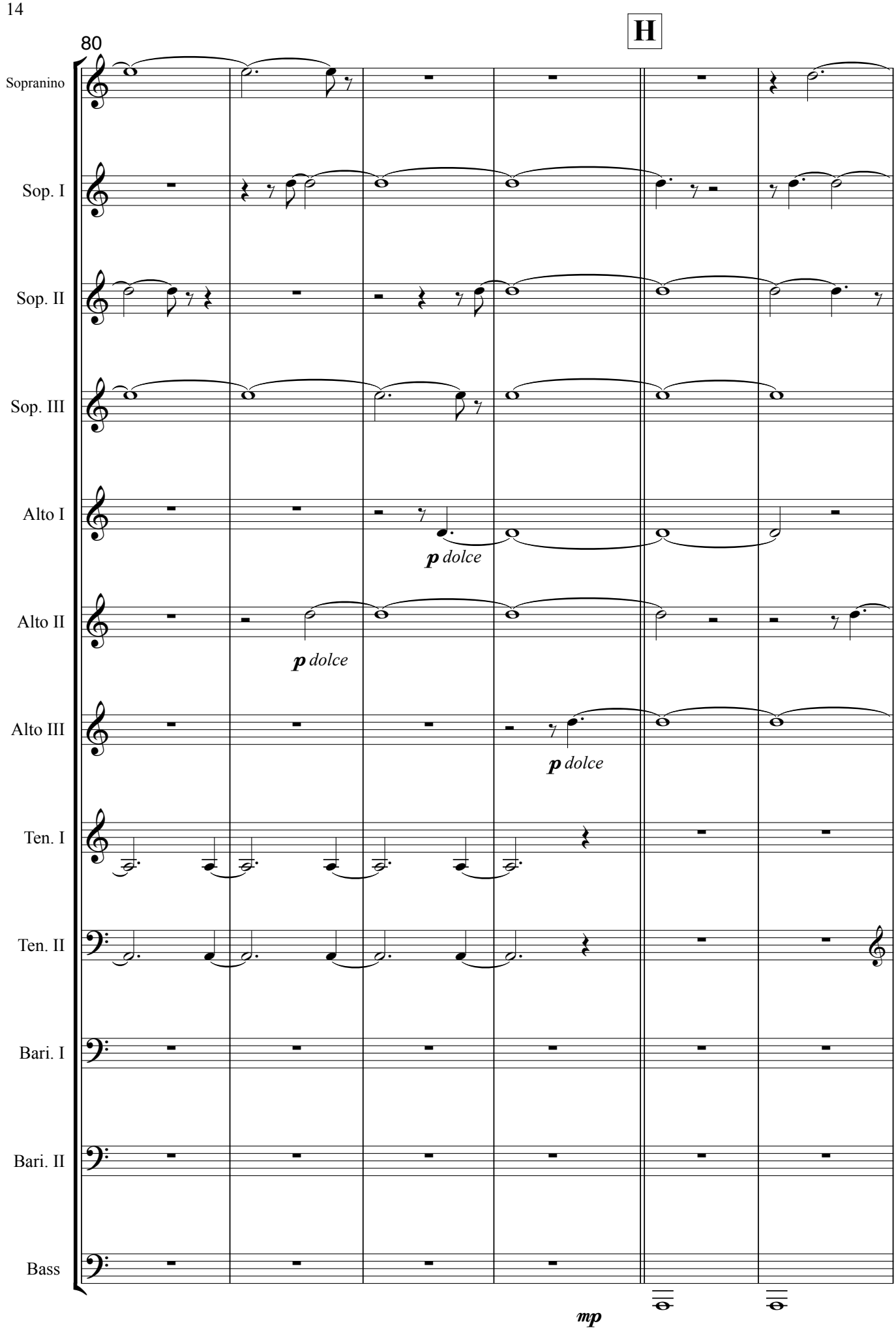
Sopranino
Sop. I
Sop. II
Sop. III
Alto I
Alto II
Alto III
Ten. I
Ten. II
Bari. I
Bari. II
Bass
p dolce
p dolce
p dolce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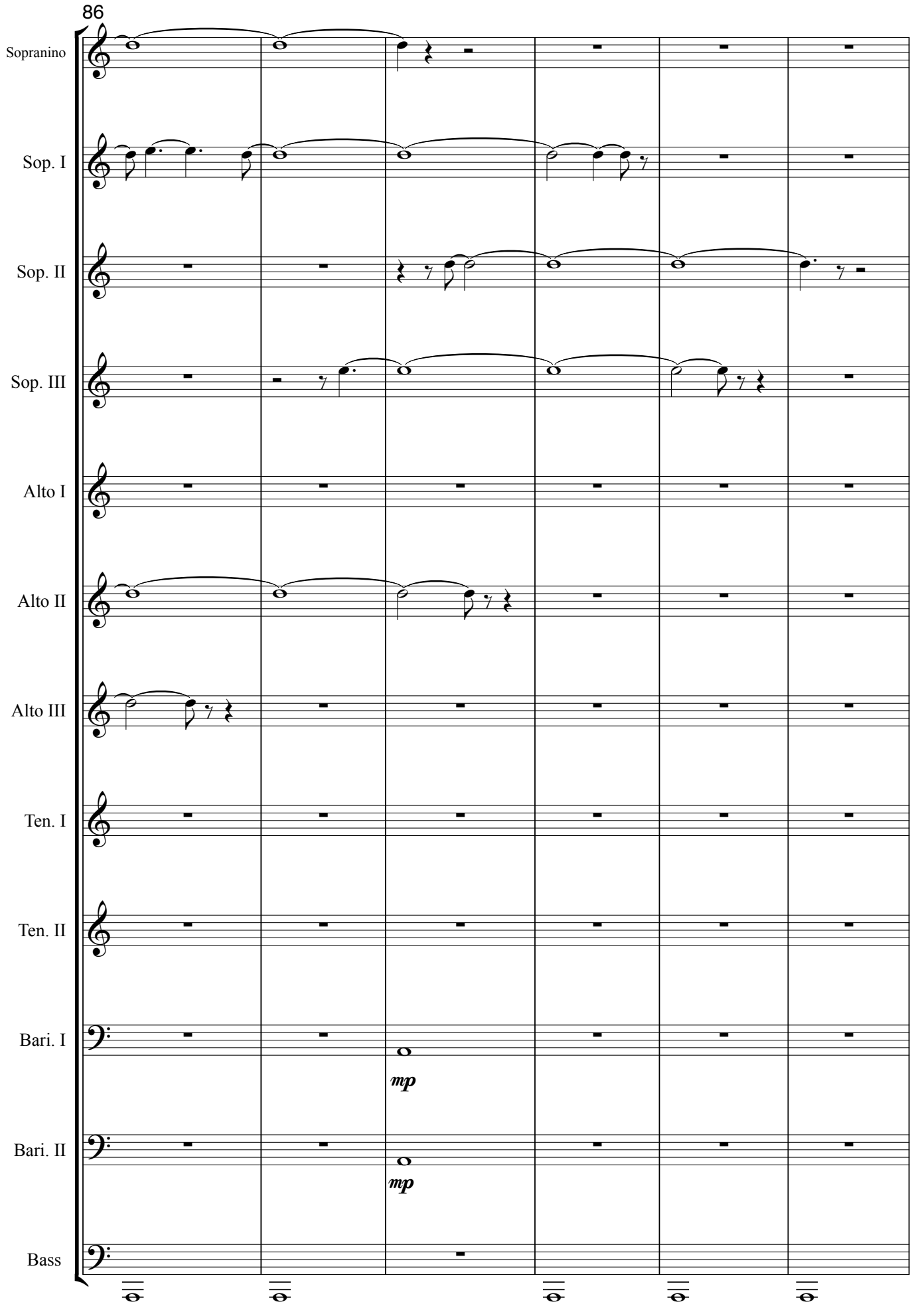
H
Sopranino
Sop. I
Sop. II
Sop. III
Alto I
Alto II
Alto III
Ten. I
Ten. II
Bari. I
Bari. II
Bass
p dolce
p dolce
p dolce
mp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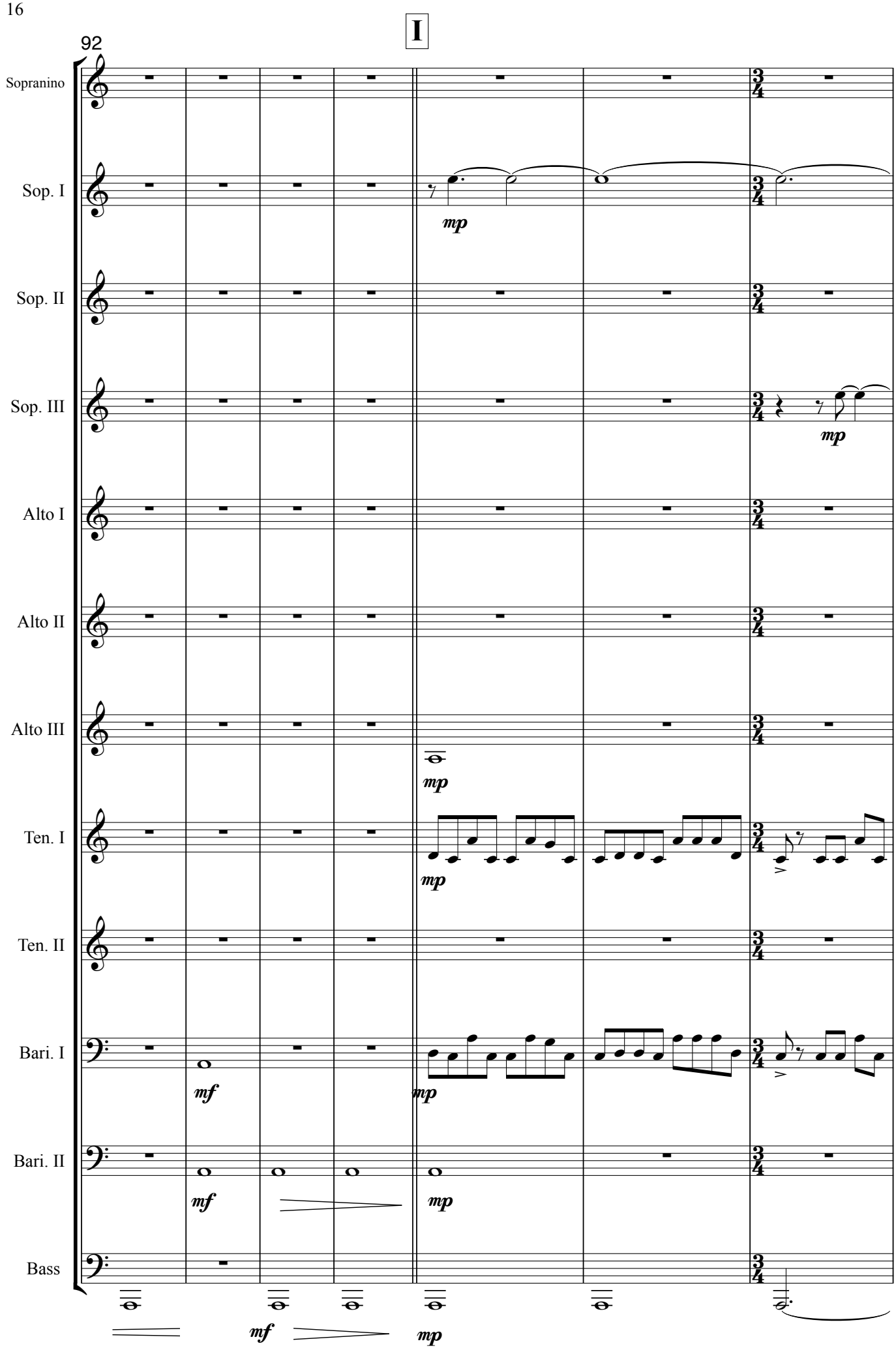
Sopranino
Sop. I
Sop. II
Sop. III
Alto I
Alto II
Alto III
Ten. I
Ten. II
Bari. I
mp
Bari. II
mp
Bass


I
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Sop. I
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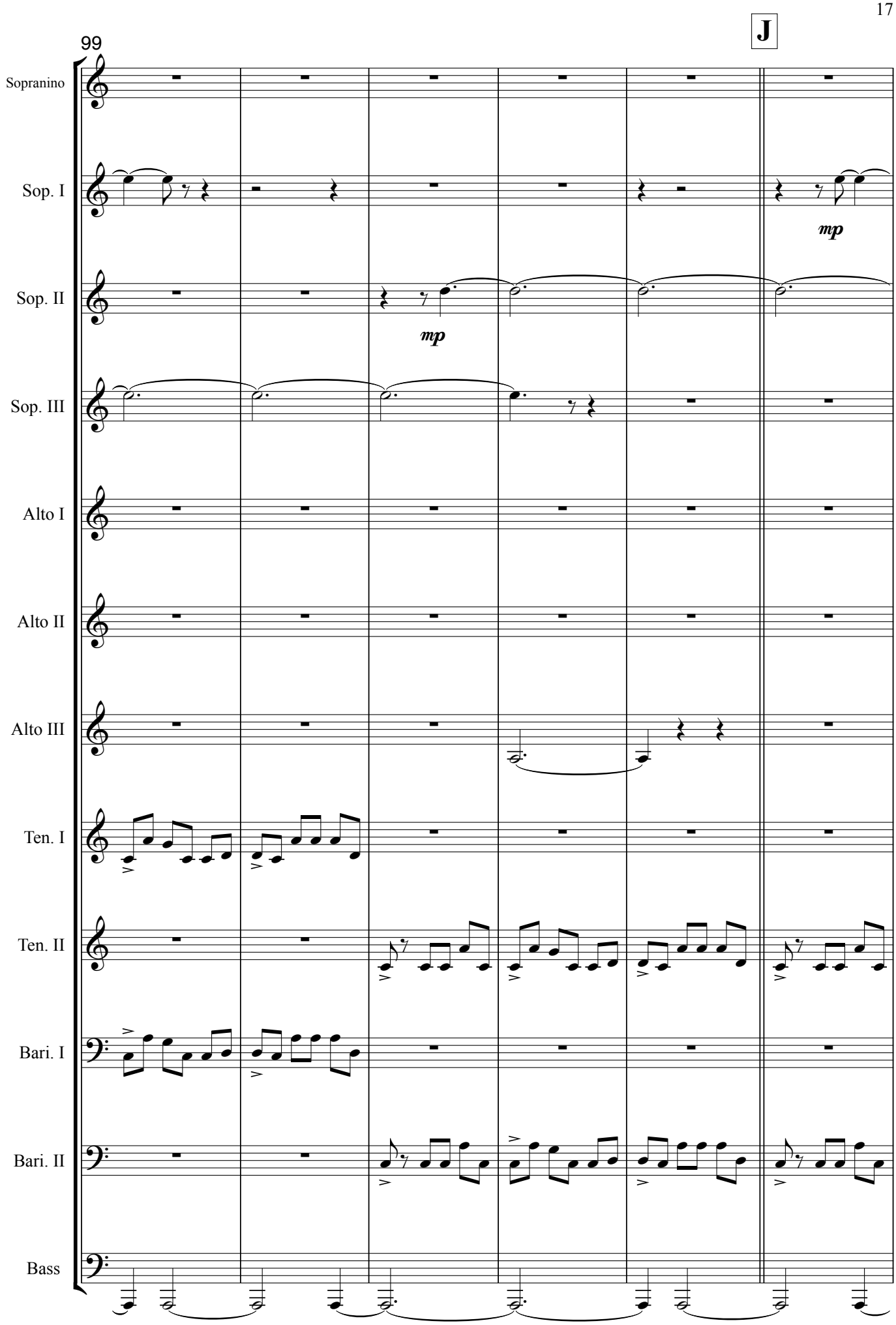
Alto I
Alto II
Alto III
Ten. I
Ten. II
Bari. I
Bari. II
Bass
mp
mf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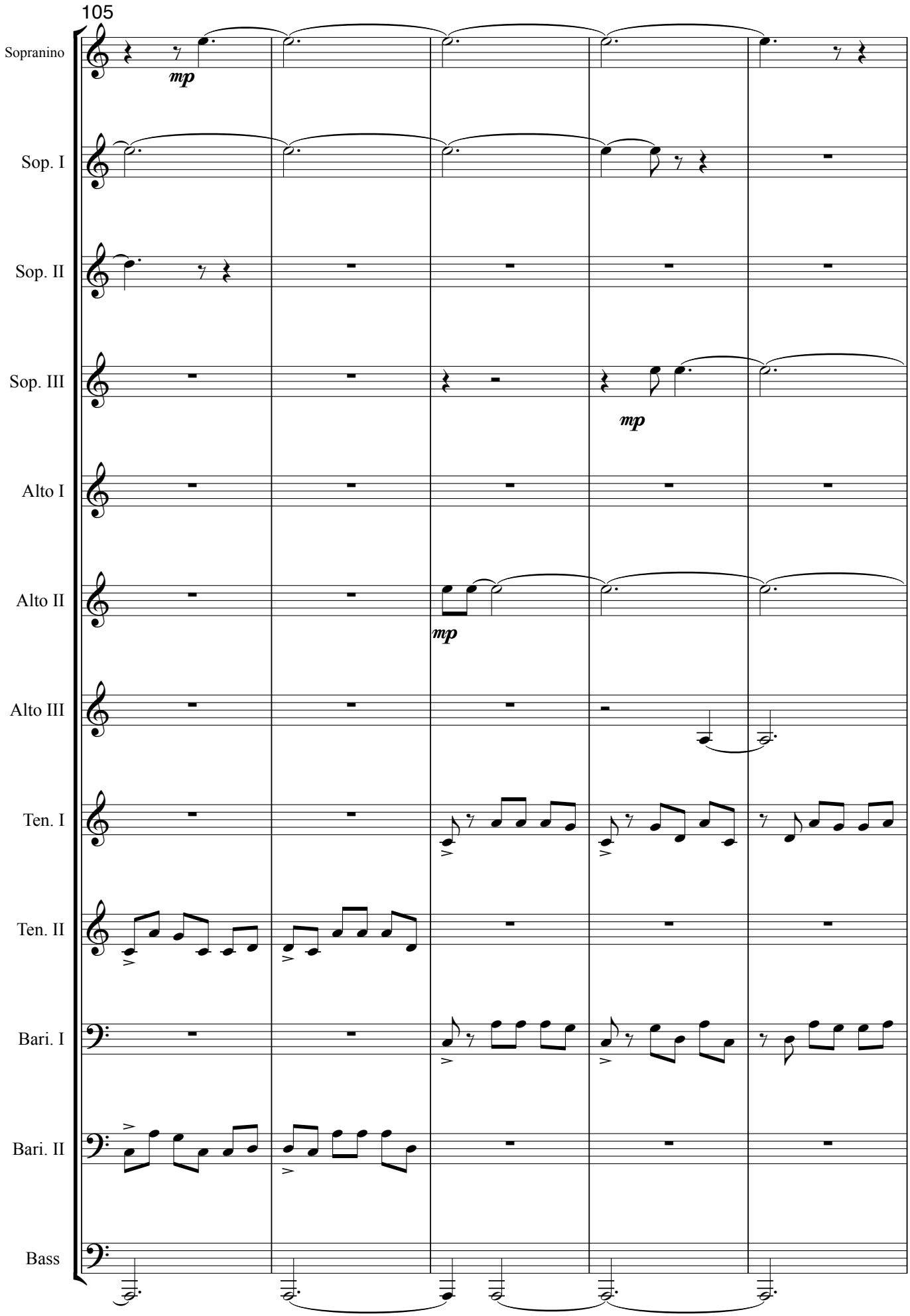
mp
Sop. III
Alto I
Alto II
Alto III
Ten. I
Ten. II
Bari. I
Bari. II
Bass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Sopranino
mp
Sop. I
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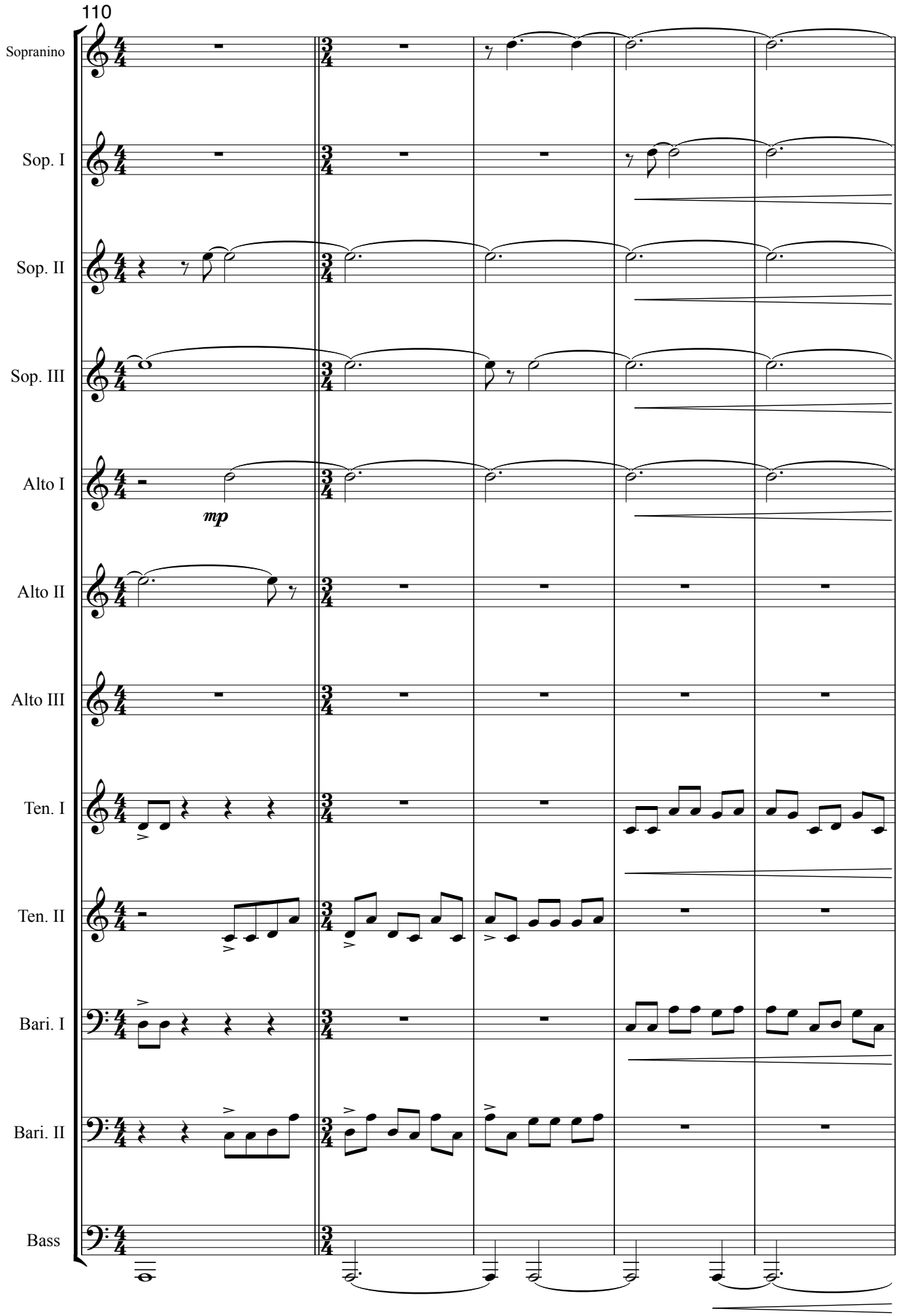
mp
Alto I
Alto II
mp
Alto III
Ten. I
Ten. II
Bari. I
Bari. II
Bass

K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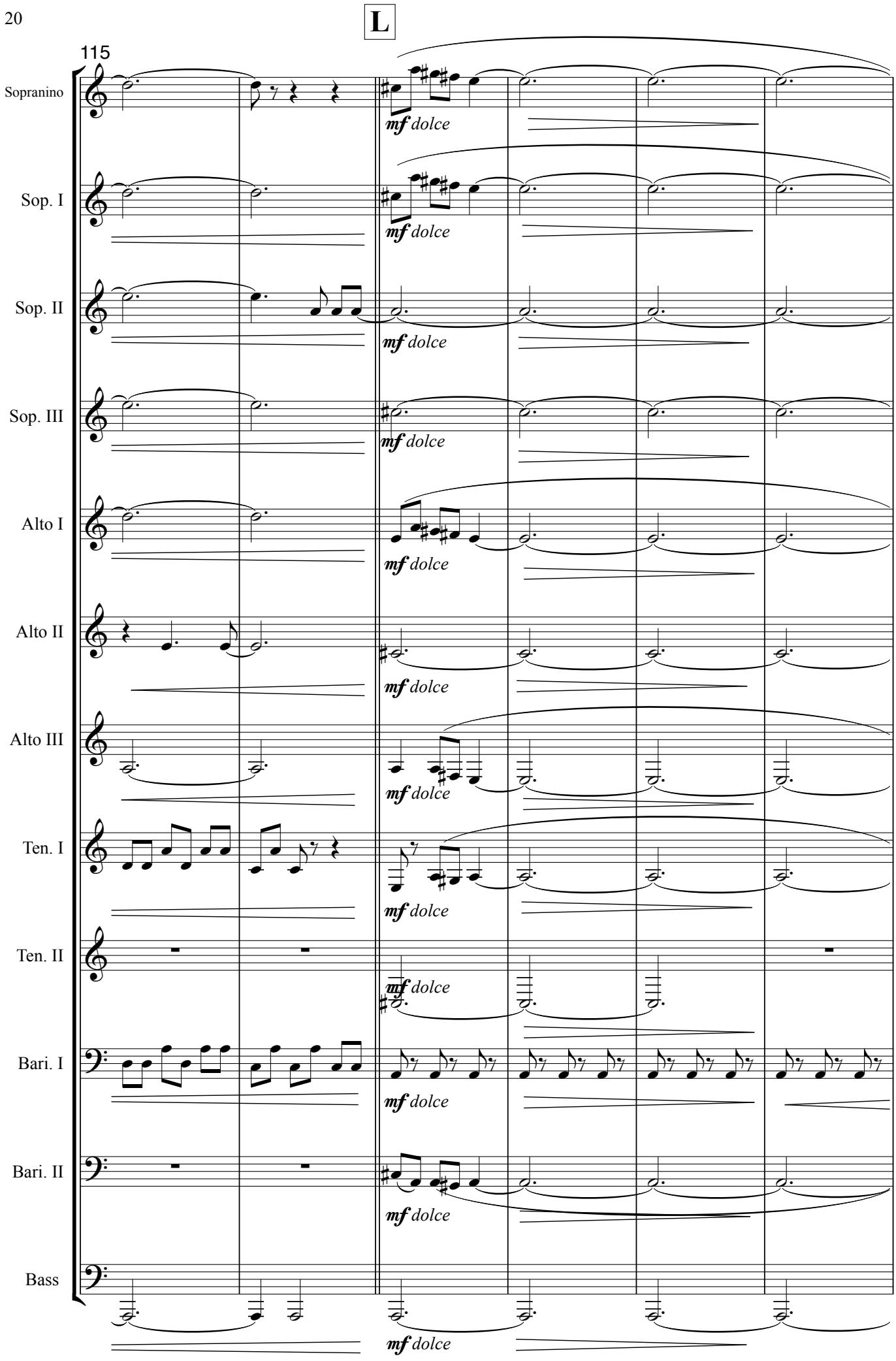
Alto II
Alto III
Ten. I
Ten. II
Bari. I
Bari. II
Bass


L
115
Sopranino
Sop. I
Sop. II
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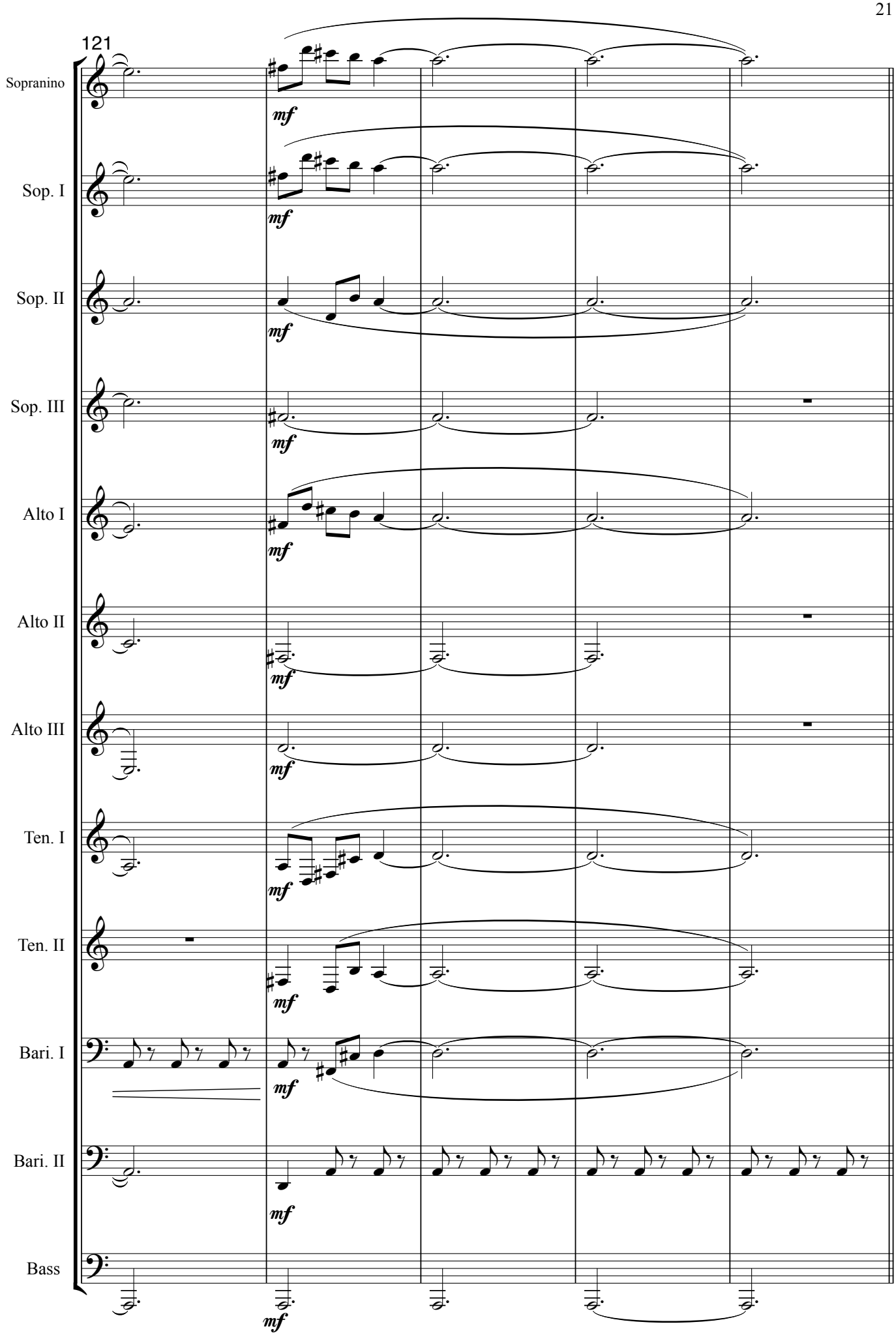
Alto I
Alto II
Alto III
Ten. I
Ten. II
Bari. I
Bari. II
Bass
mf dolce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Alto I
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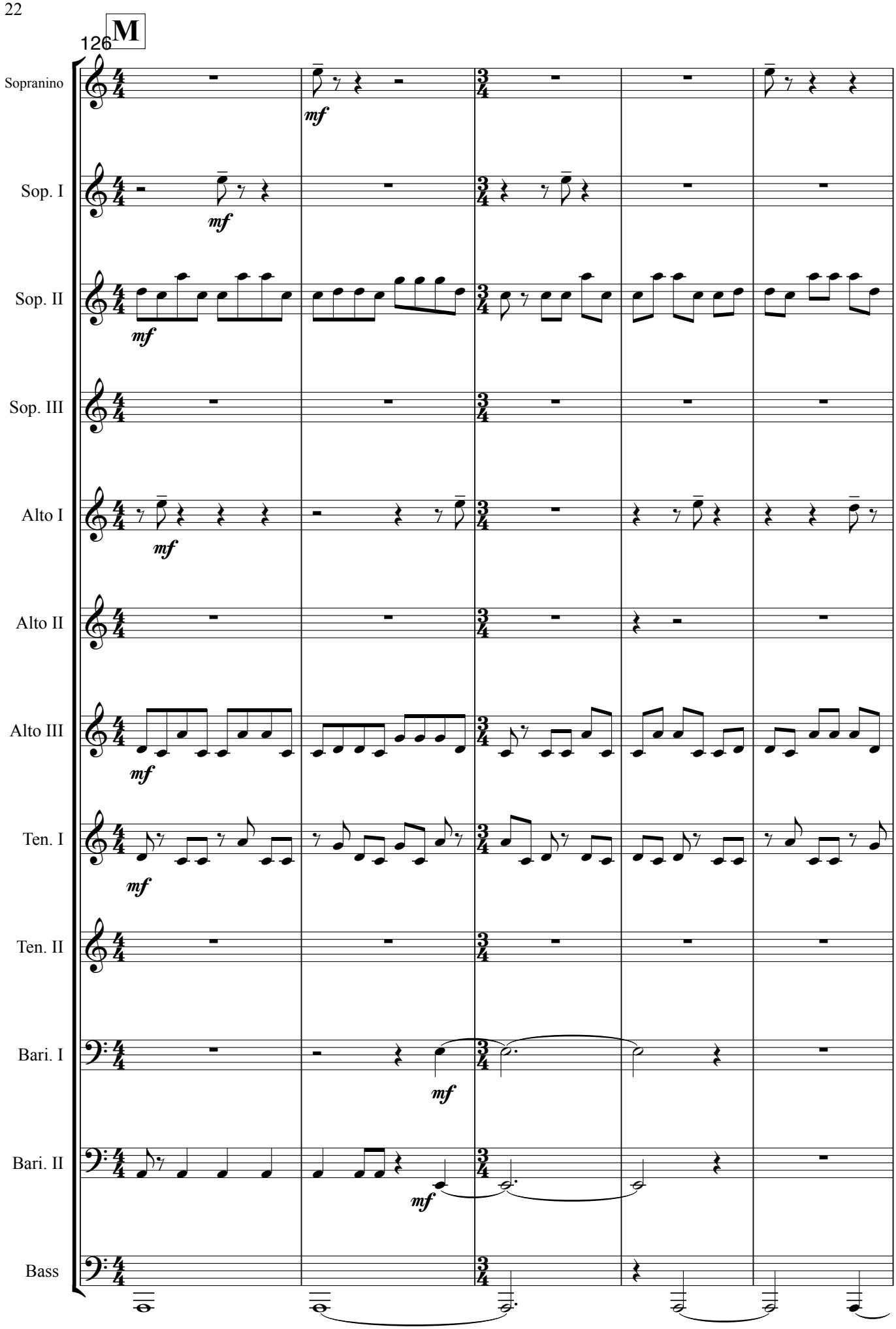
Alto III
Ten. I
Ten. II
Bari. I
Bari. II
Bass
mf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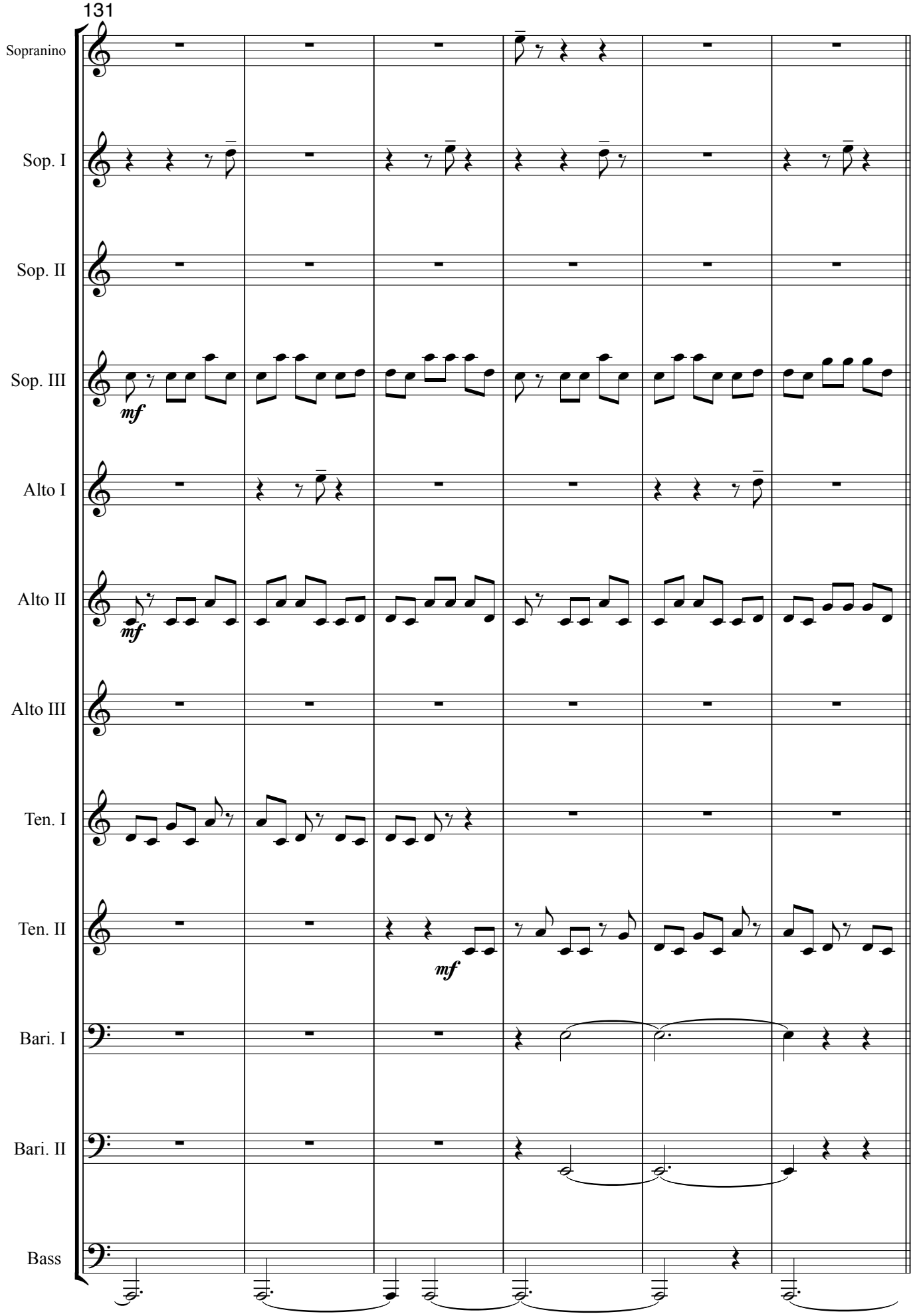
Alto III
Ten. I
Ten. II
Bari. I
Bari. II
Bass
mf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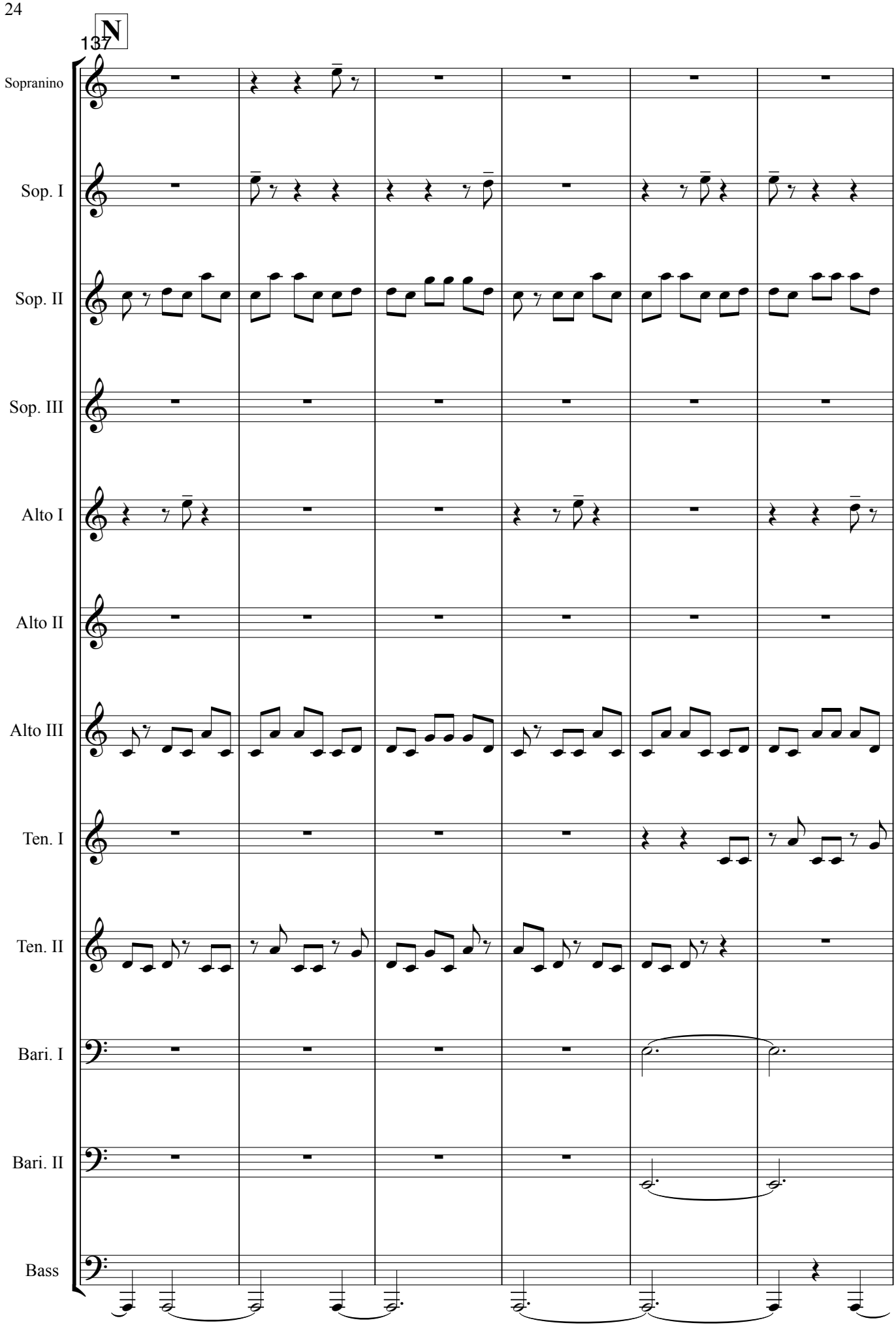
Alto I
Alto II
mf
Alto III
Ten. I
Ten. II
mf
Bari. I
Bari. II
Bass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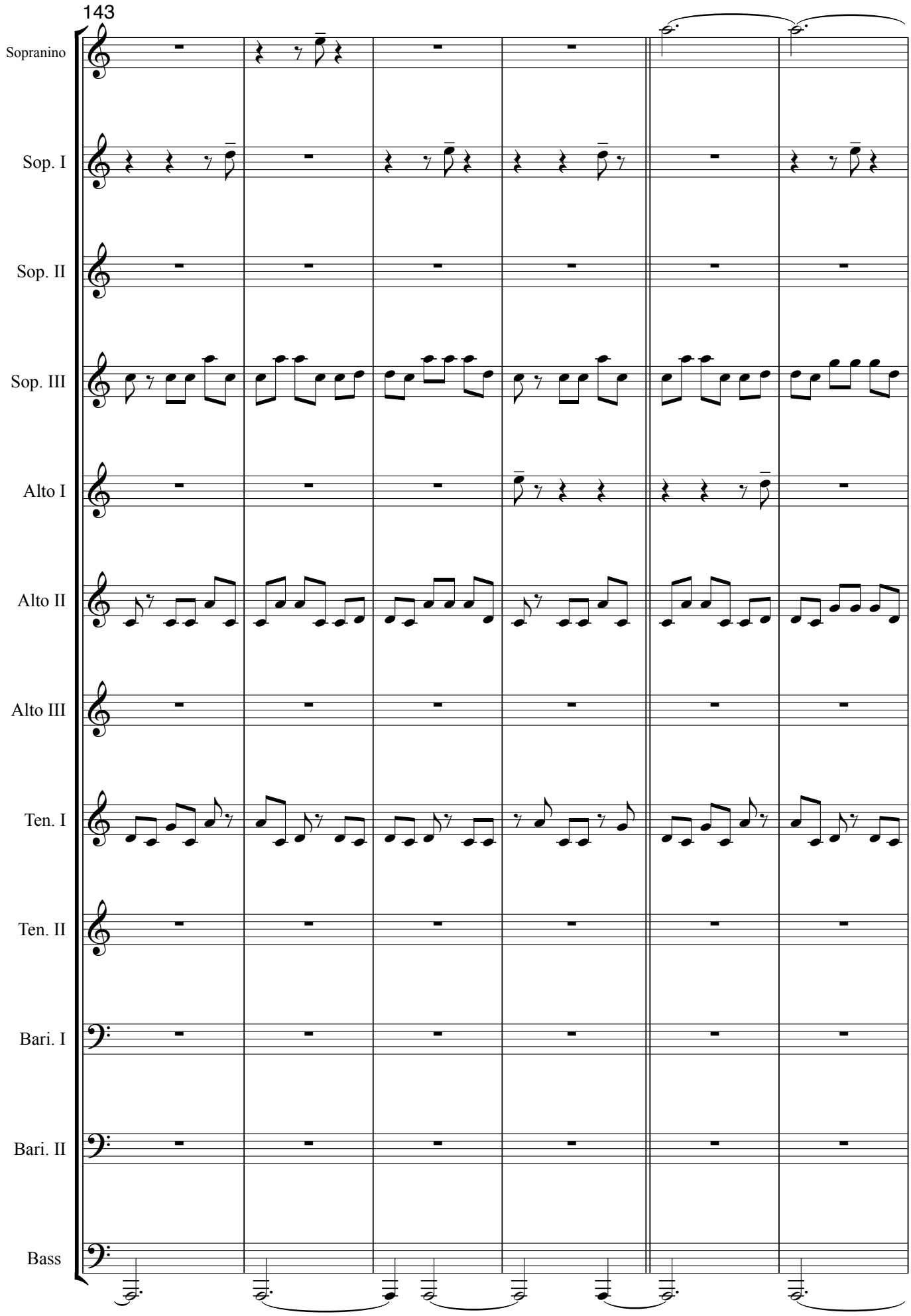
Alto III
Ten. I
Ten. II
Bari. I
Bari. II
Bass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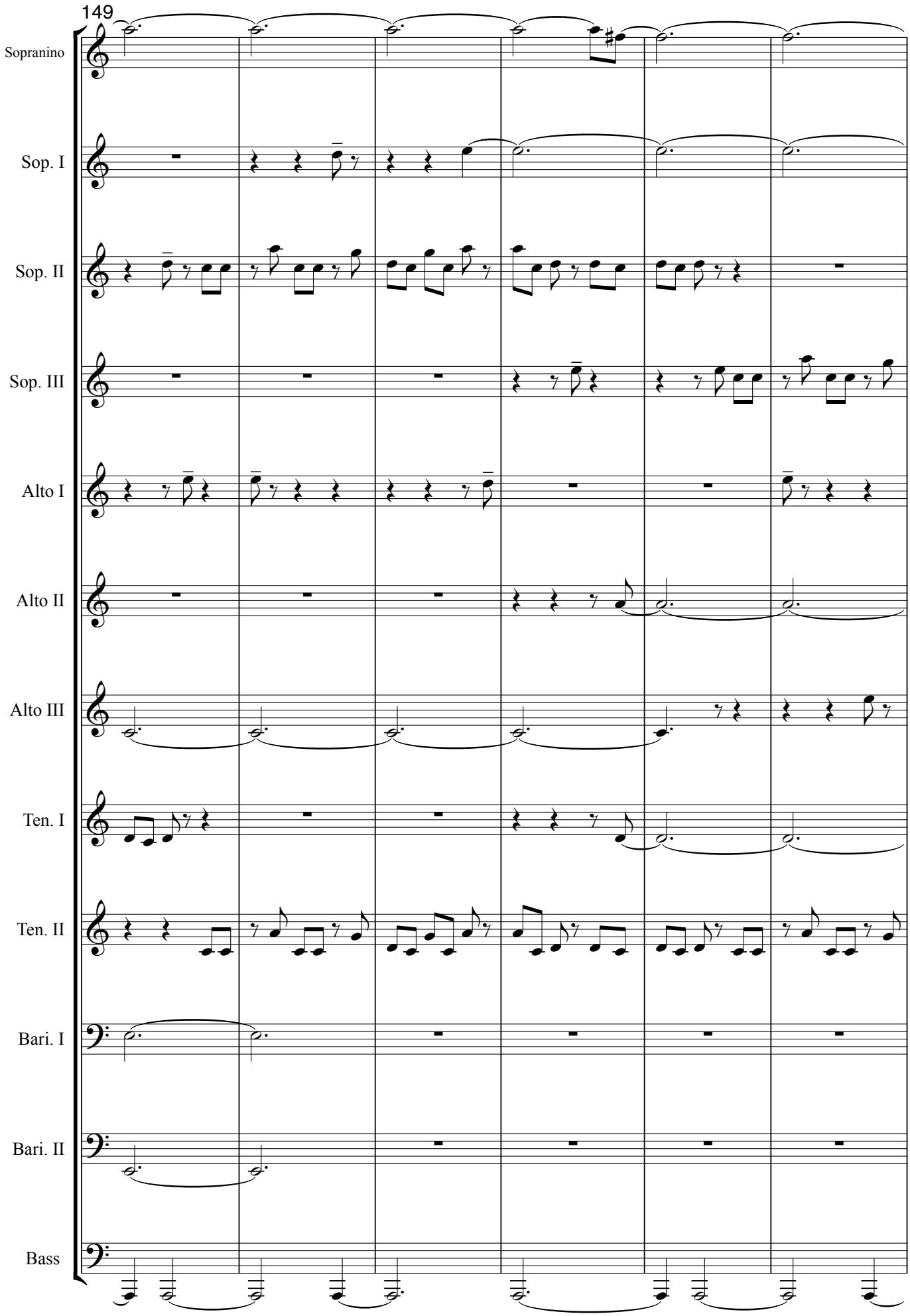
Ten. II
Bari. I
Bari. II
Bass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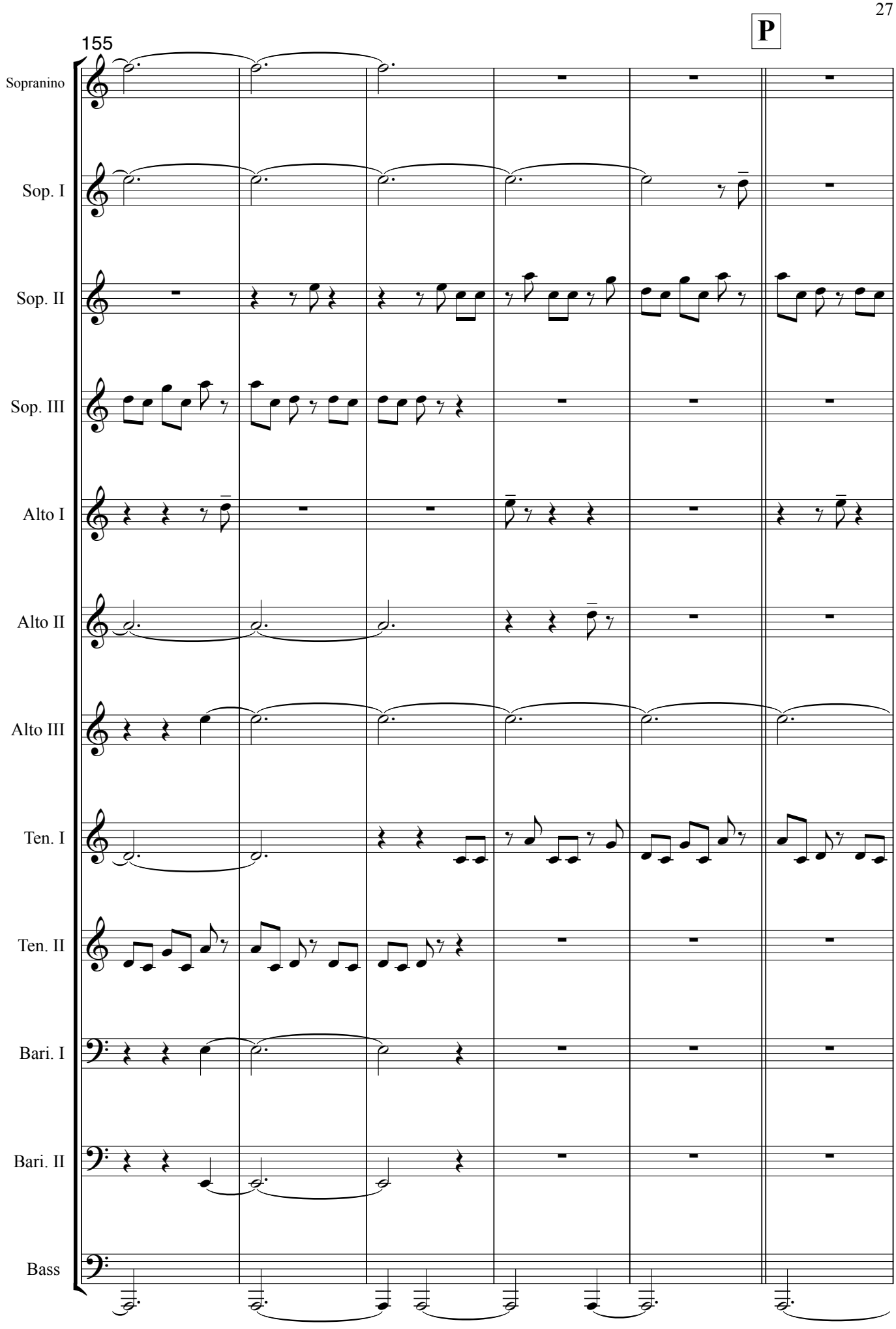
Alto II
Alto III
Ten. I
Ten. II
Bari. I
Bari. II
Bass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P
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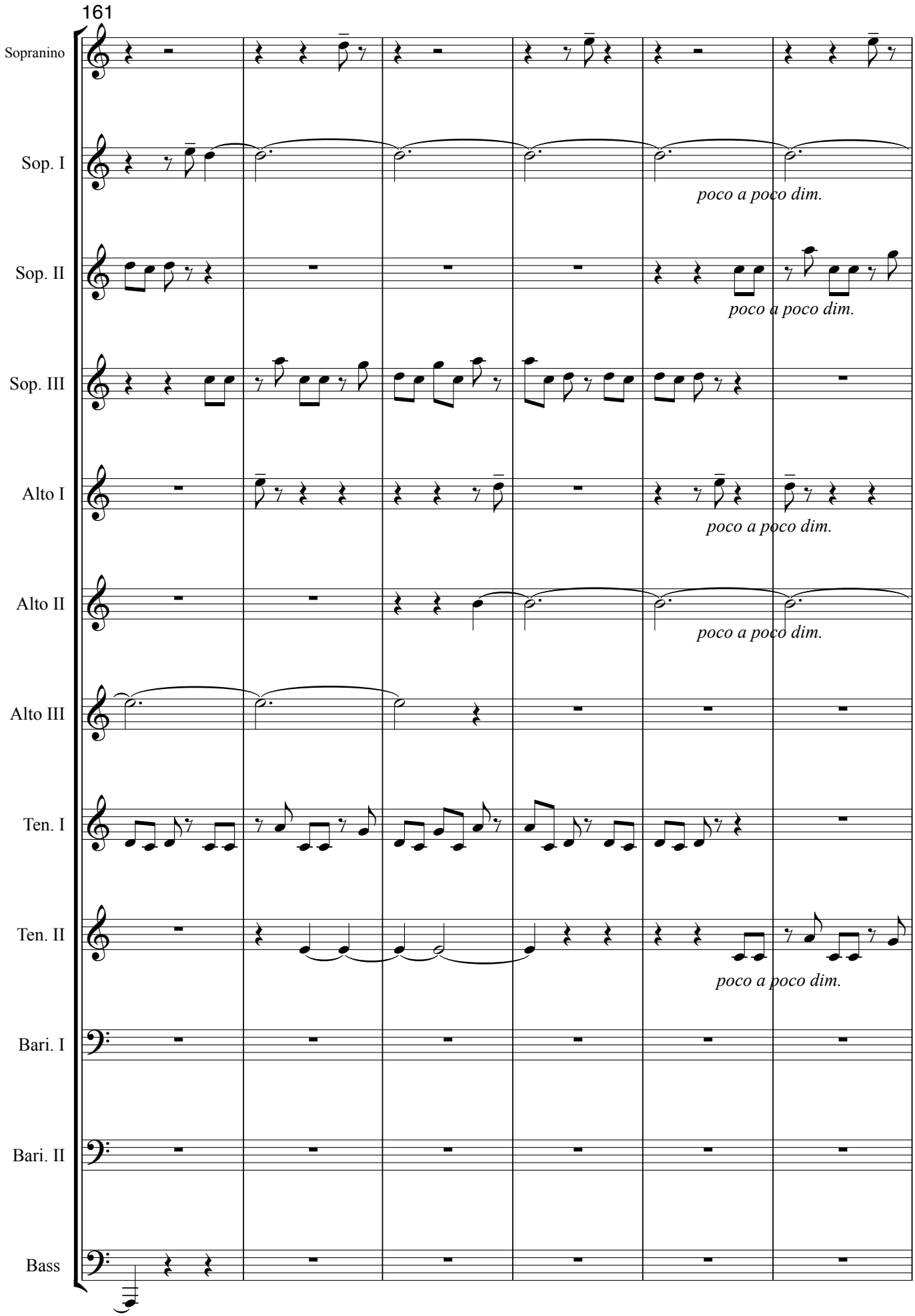
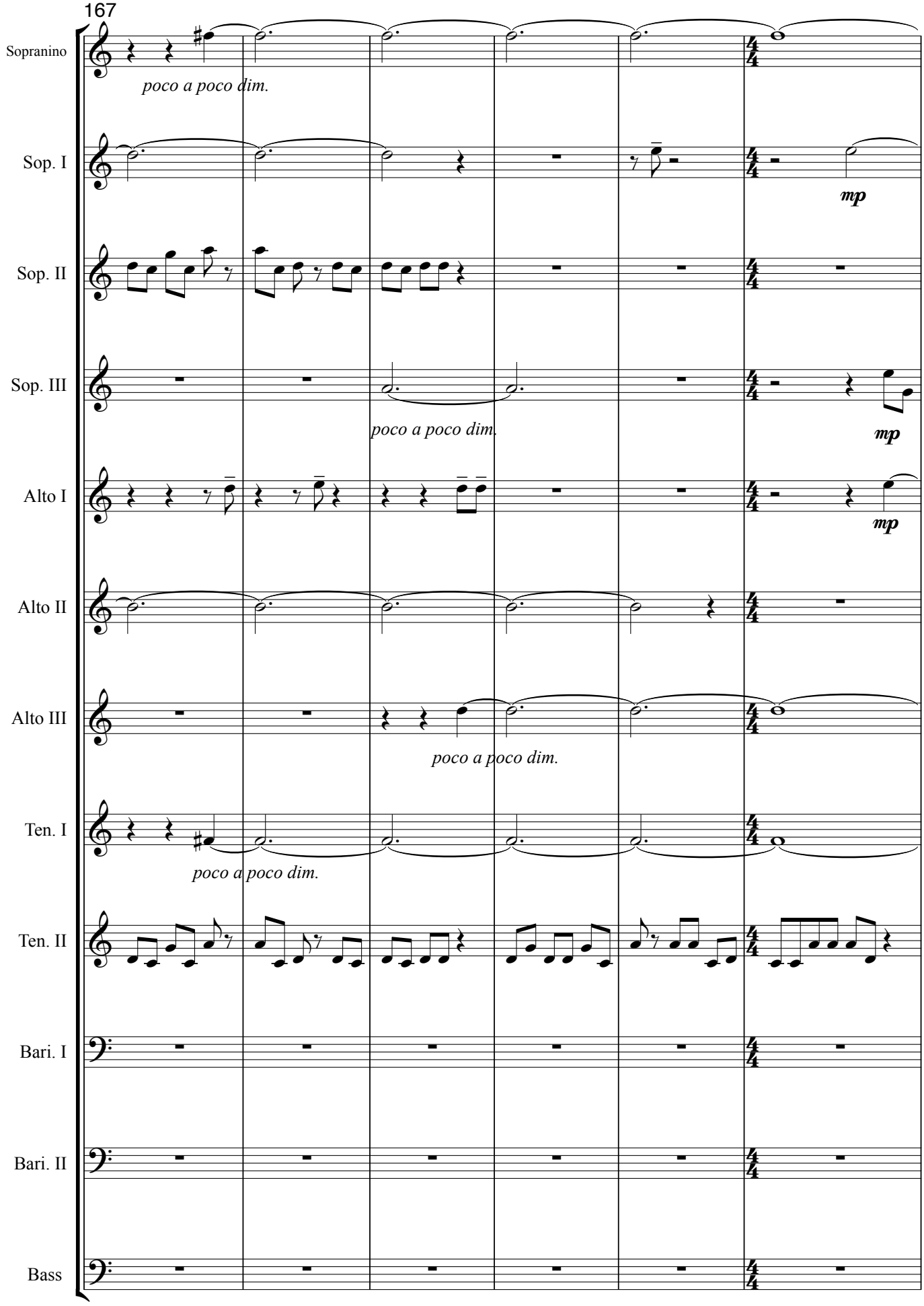
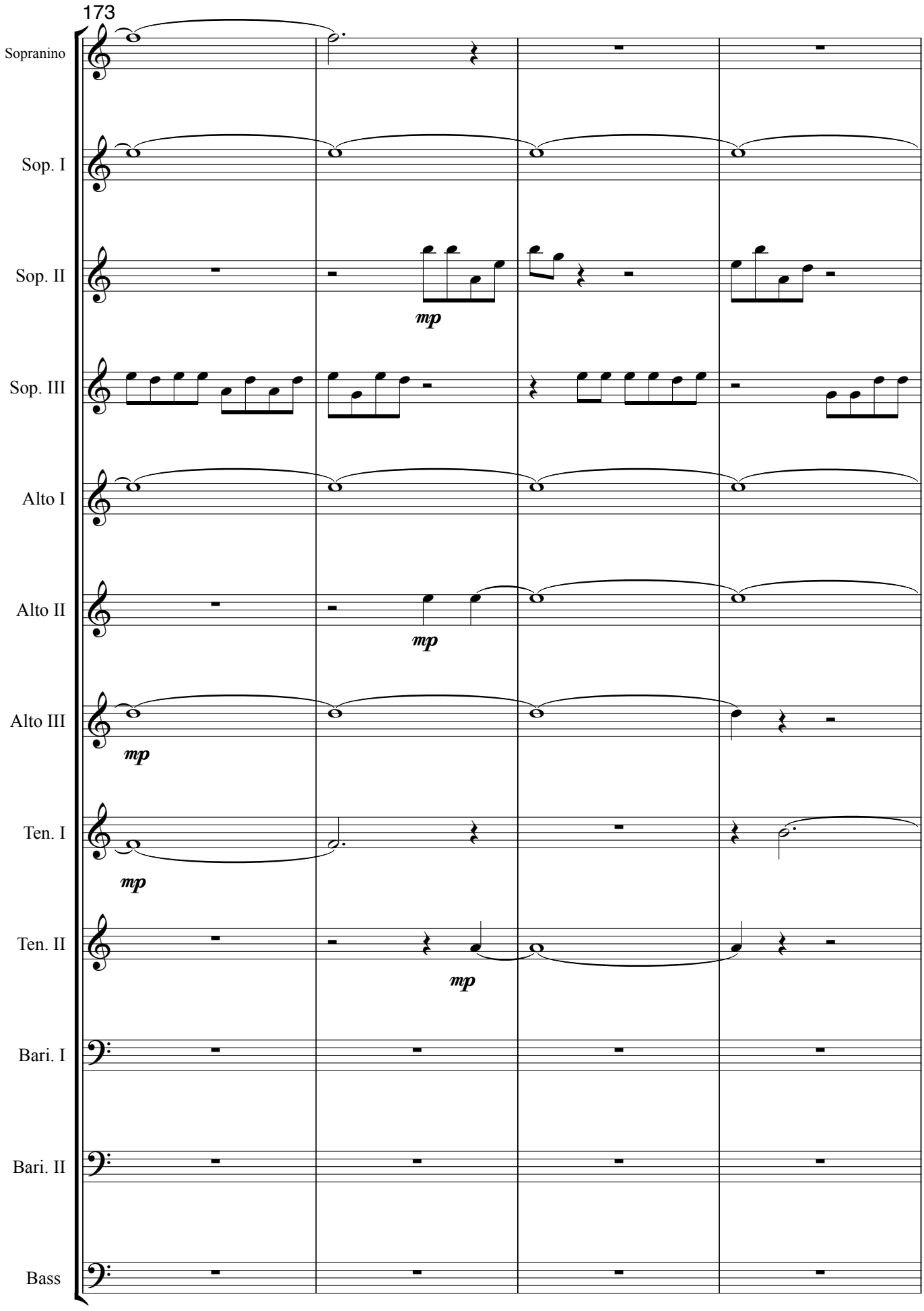
Sop. II
Sop. III
Alto I
Alto II
Alto III
Ten. I
Ten. II
Bari. I
Bari. II
Bass


161
Sopranino
Sop. I
poco a poco dim.
Sop. II
poco a poco dim.
Sop. III
Alto I
poco a poco dim.
Alto II
poco a poco dim.
Alto III
Ten. I
Ten. II
poco a poco dim.
Bari. I
Bari. II
Bass

Q

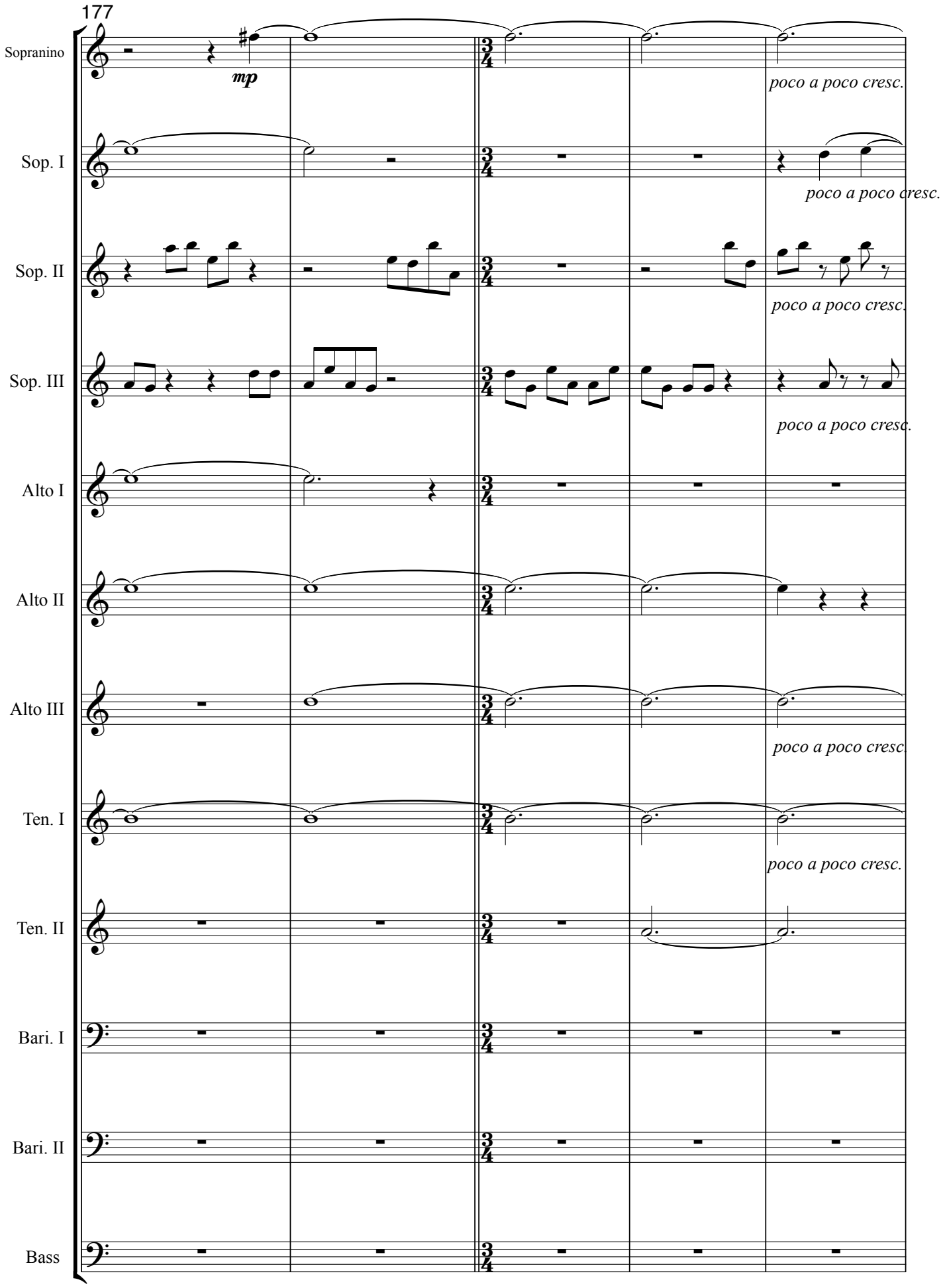
167

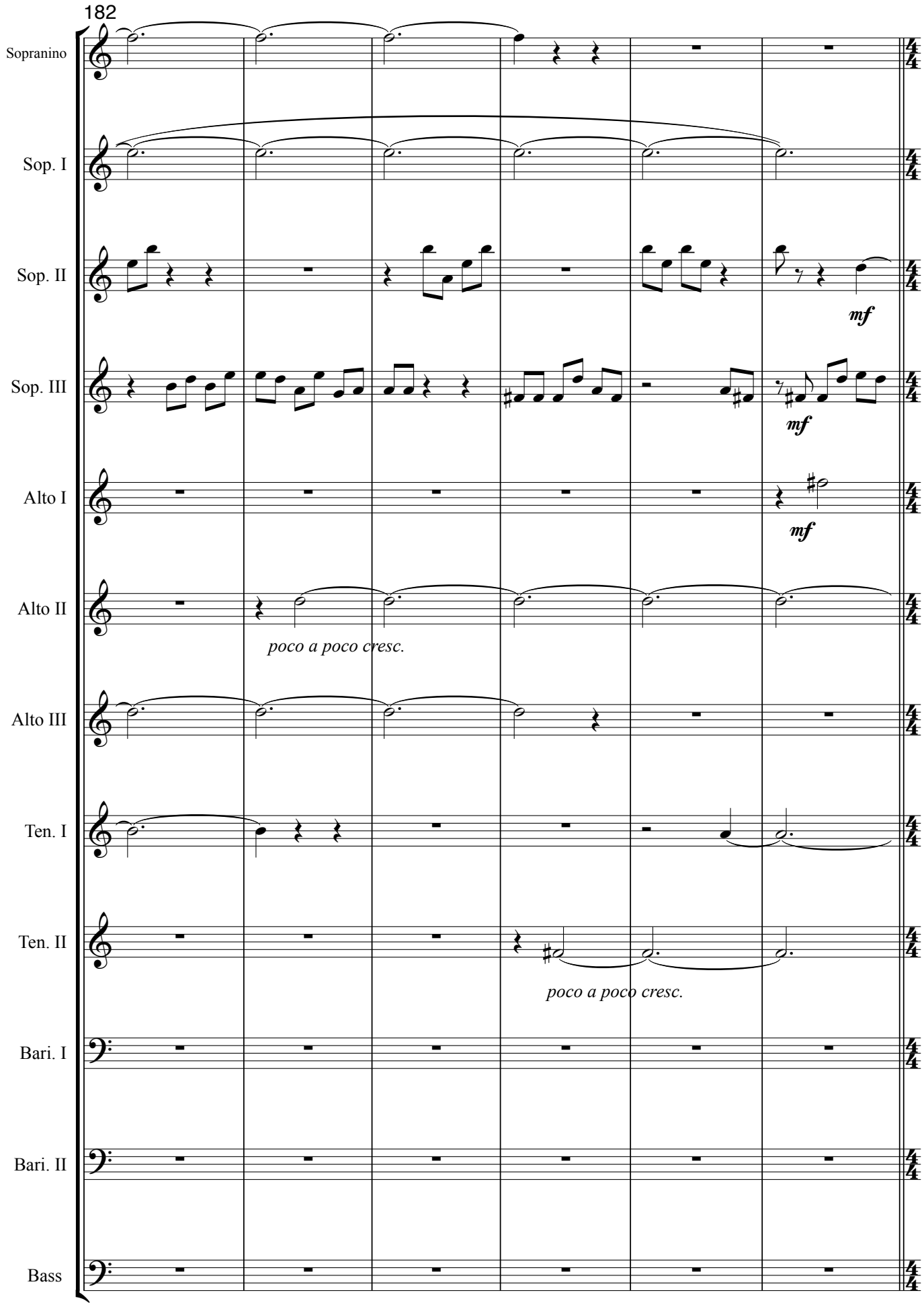

Sopranino
poco a poco dim.
Sop. I
mp
Sop. II
Sop. III
poco a poco dim.
mp
Alto I
mp
Alto II
Alto III
poco a poco dim.
Ten. I
poco a poco dim.
Ten. II
Bari. I
Bari. II
Bass

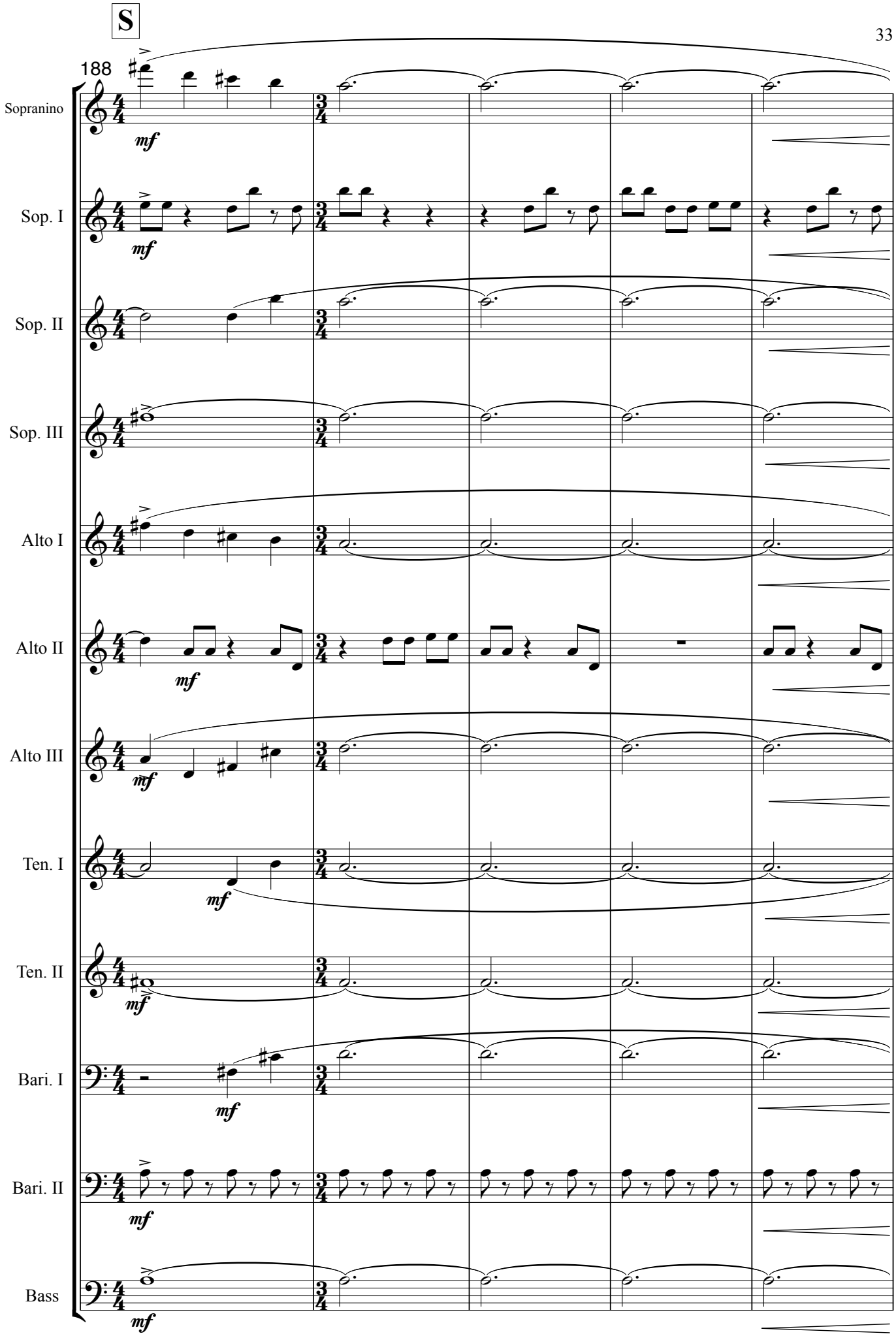

173
Sopranino
Sop. I
Sop. II
mp
Sop. III
Alto I
Alto II
mp
Alto III
mp
Ten. I
mp
Ten. II
mp
Bari. I
Bari. II
Bass

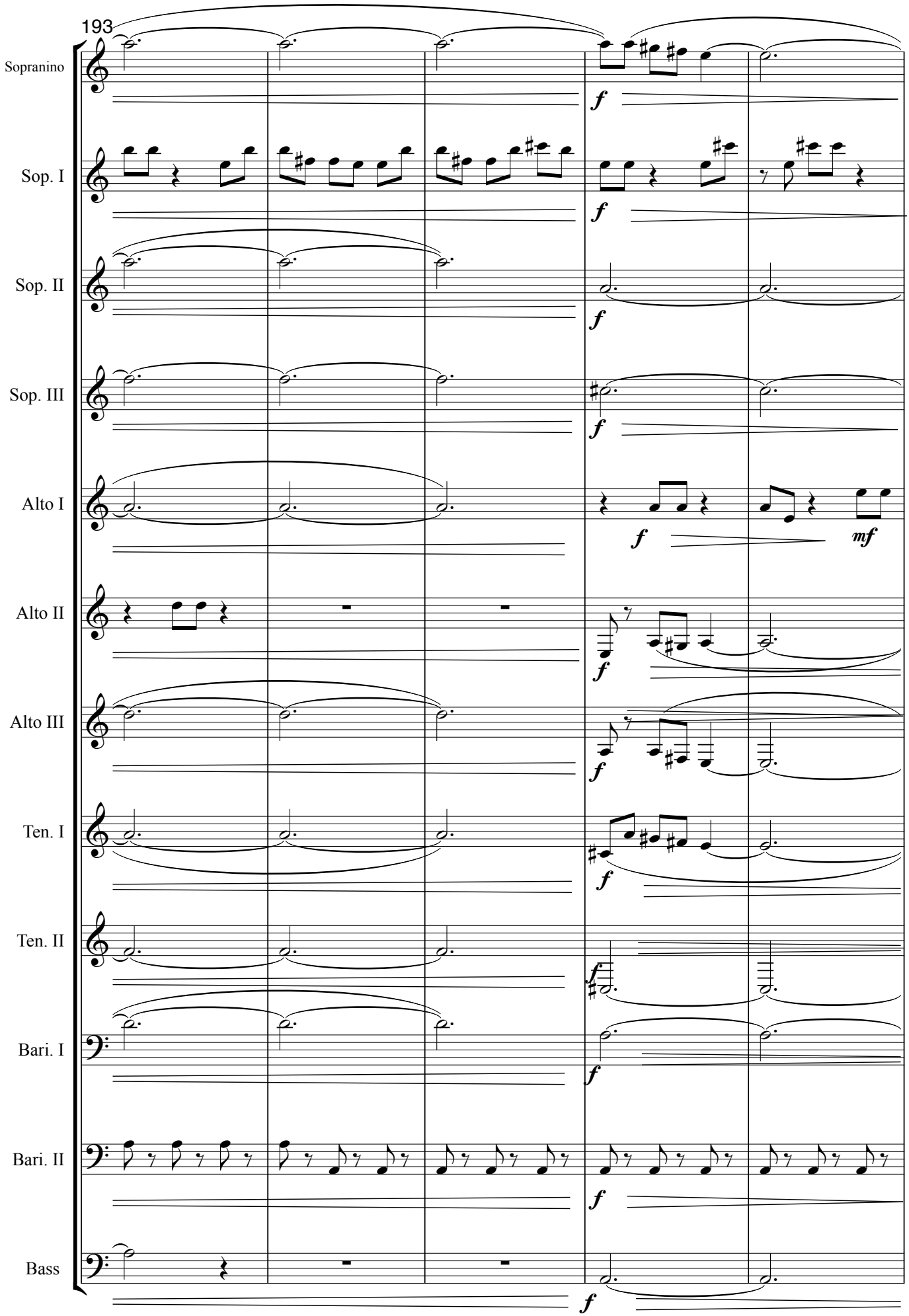
R

177


Sopranino
mp
poco a poco cresc.
Sop. I
poco a poco cresc.
Sop. II
poco a poco cresc.
Sop. III
poco a poco cresc.
Alto I
Alto II
Alto III
poco a poco cresc.
Ten. I
poco a poco cresc.
Ten. II
Bari. I
Bari. II
Bass

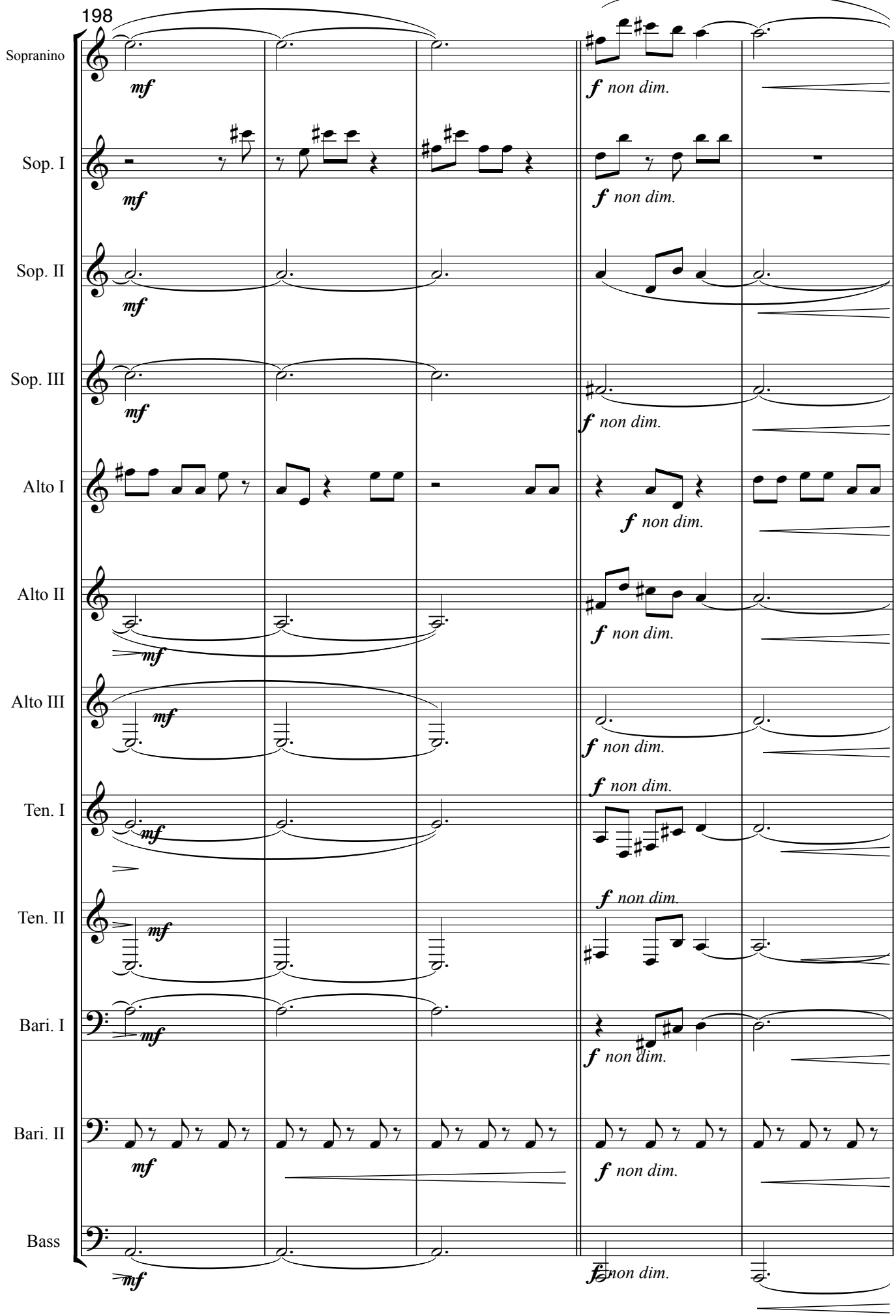

182
Sopranino
Sop. I
Sop. II
mf
Sop. III
mf
Alto I
mf
Alto II
poco a poco cresc.
Alto III
Ten. I
Ten. II
poco a poco cresc.
Bari. I
Bari. II
Bass

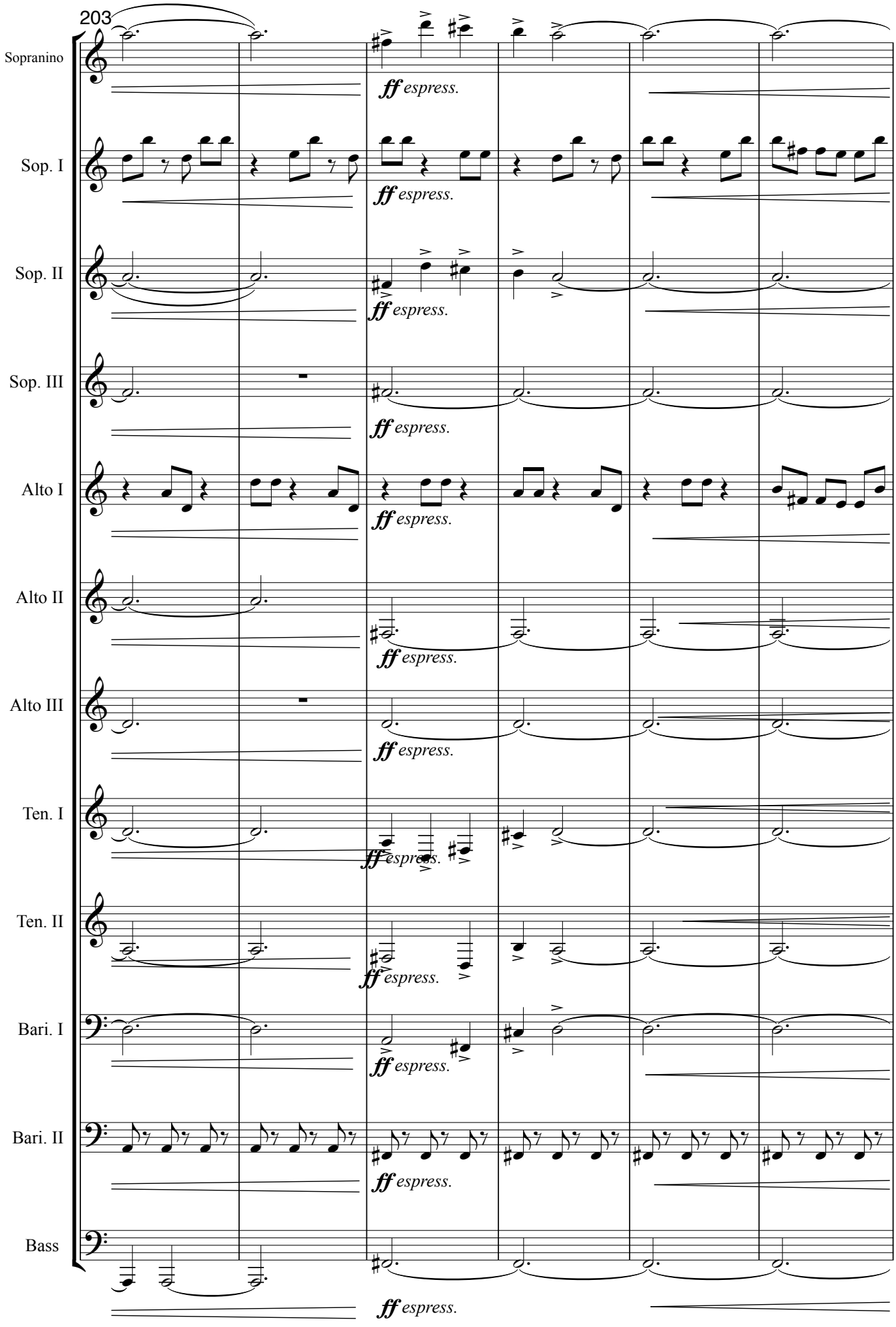

S
188
Sopranino
Sop. I
Sop. II
Sop. III
Alto I
Alto II
Alto III
Ten. I
Ten. II
Bari. I
Bari. II
Bass
mf

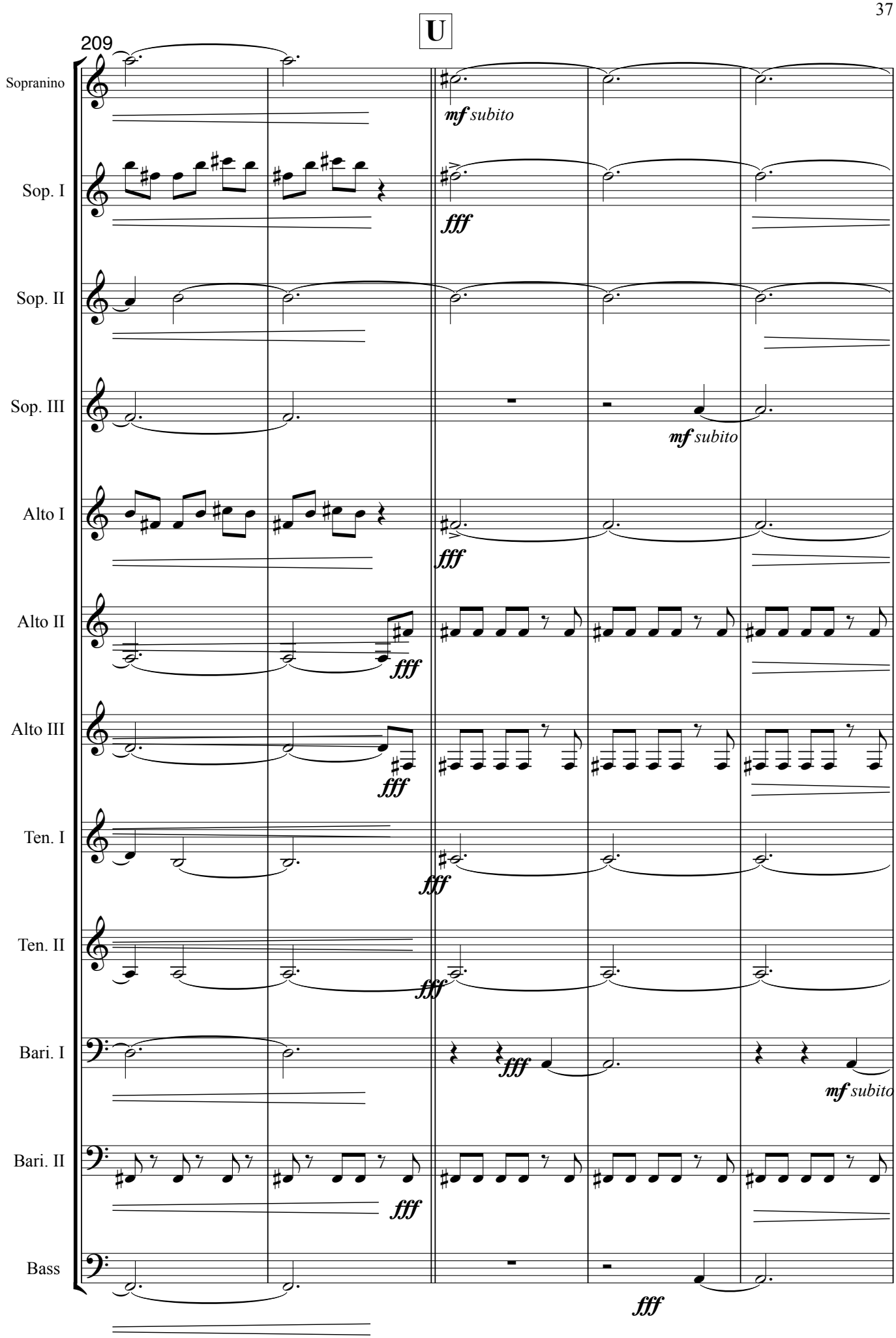

193
Sopranino
Sop. I
Sop. II
Sop. III
Alto I
Alto II
Alto III
Ten. I
Ten. II
Bari. I
Bari. II
Bass
f
mf

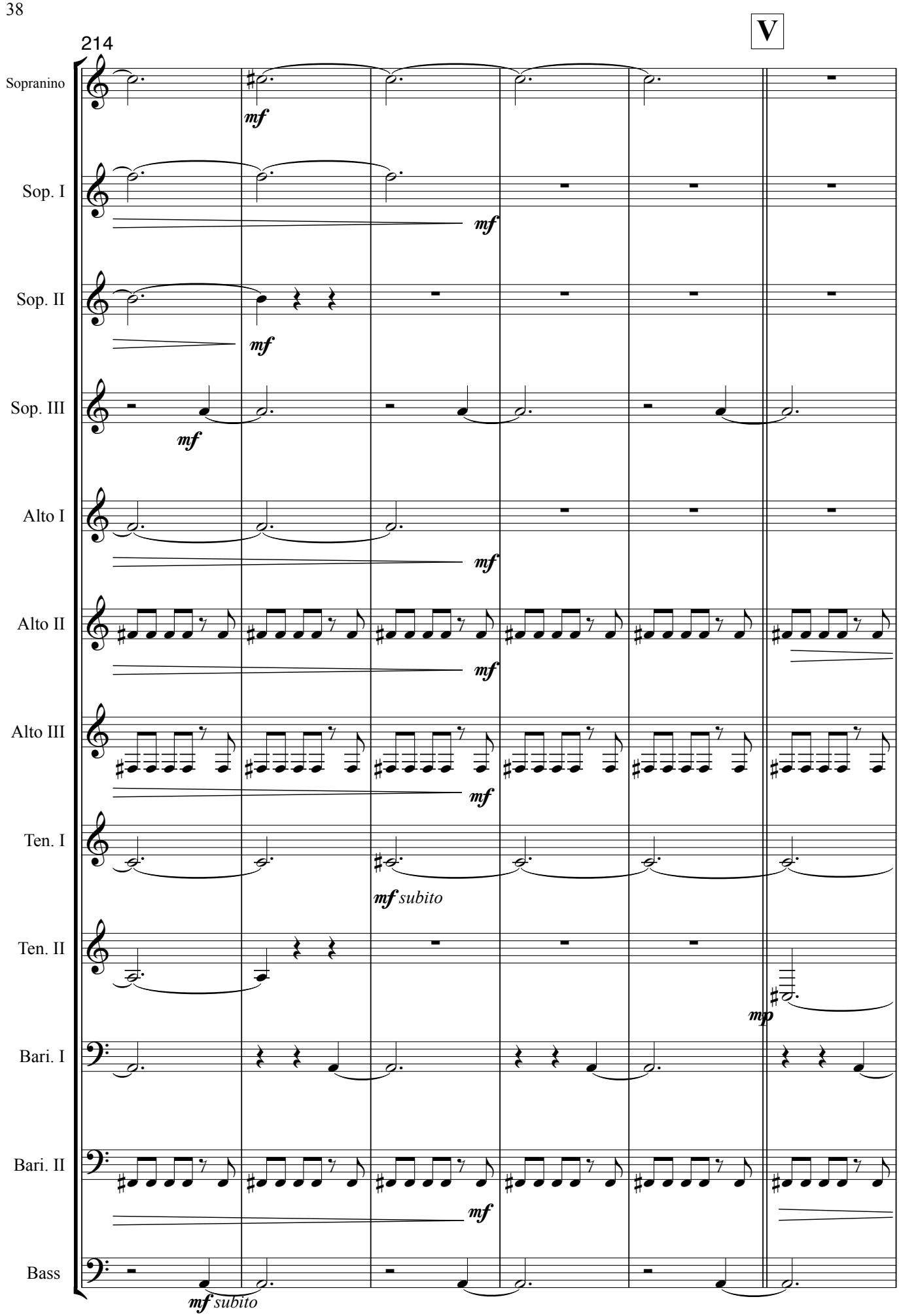
T

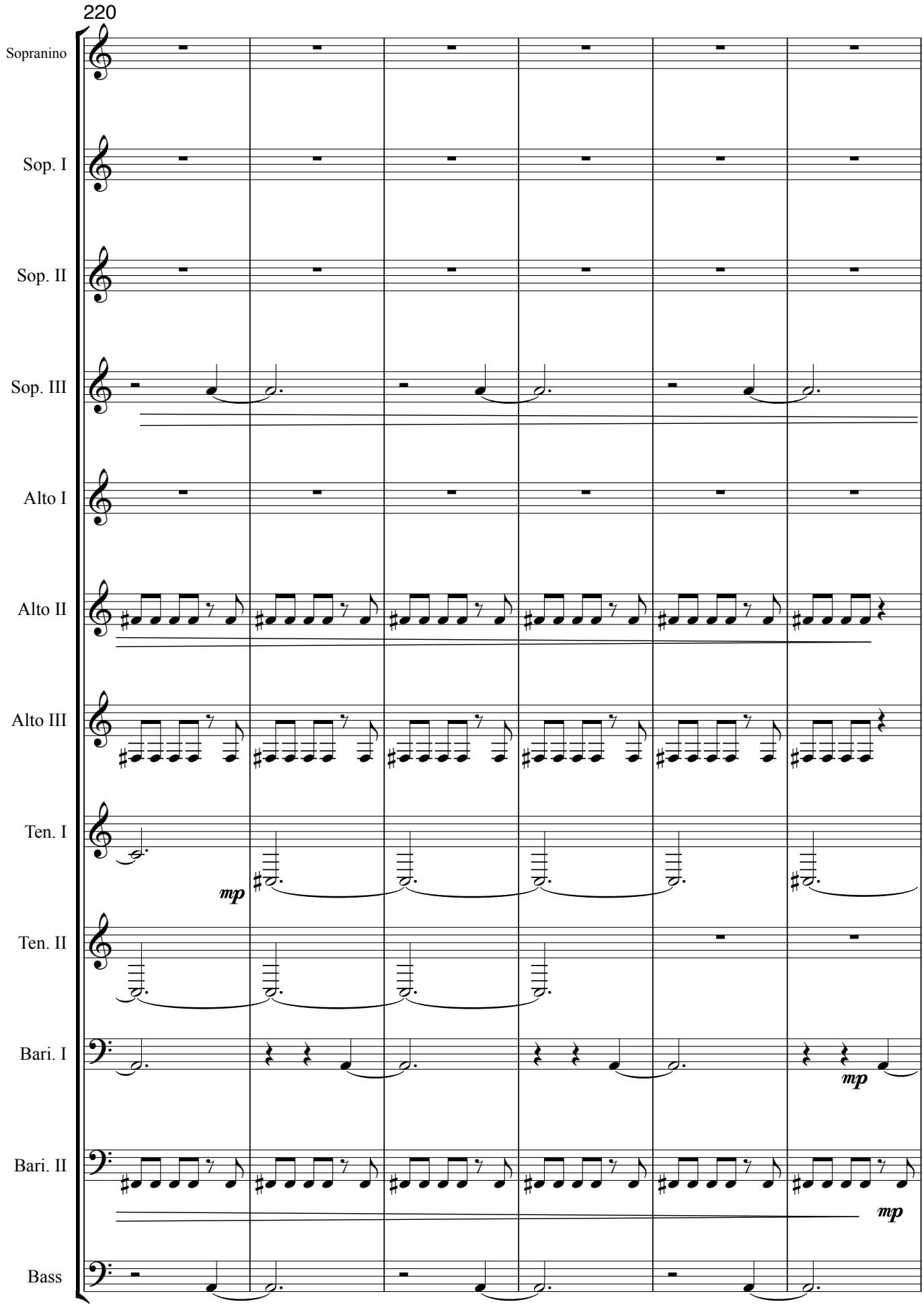
198

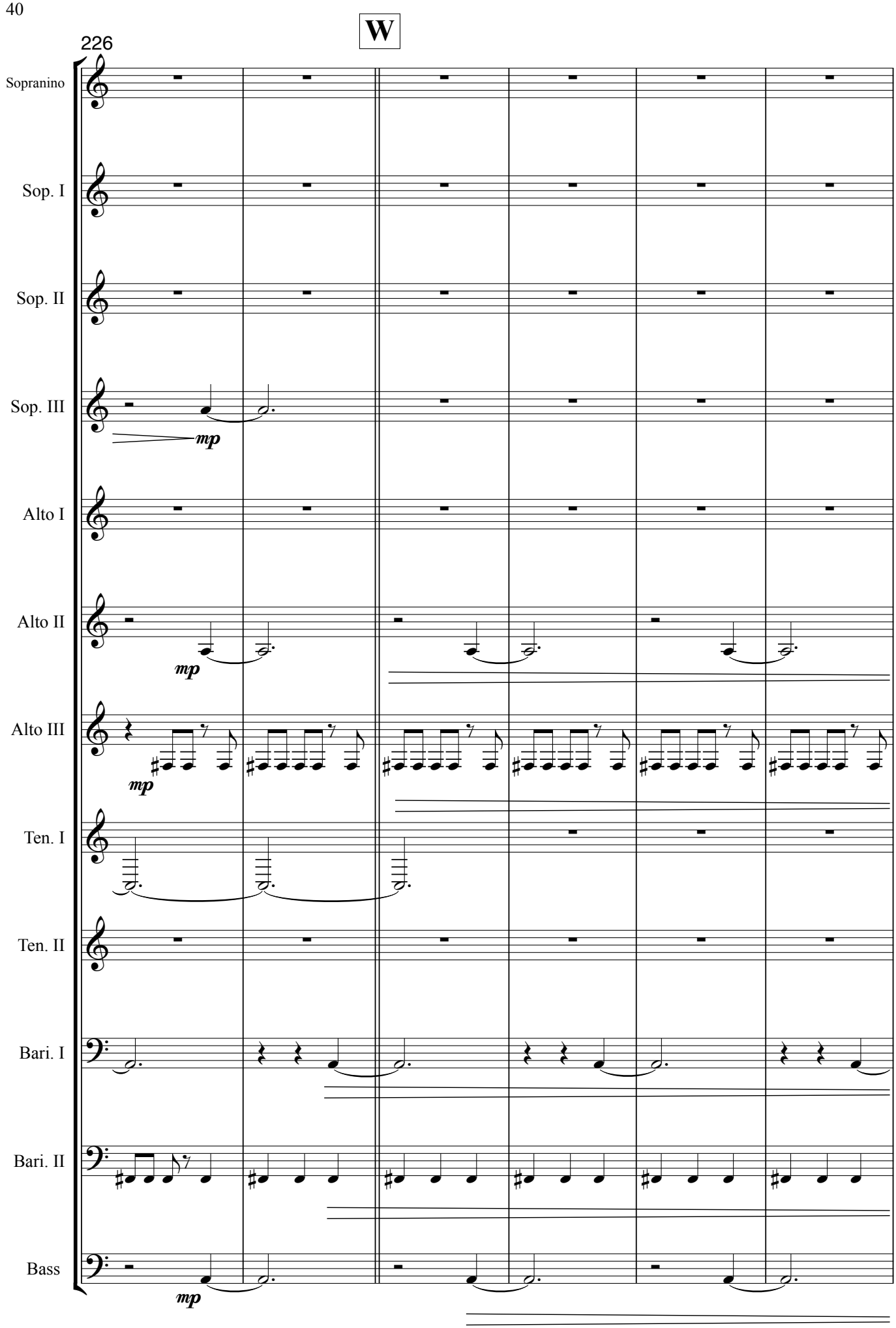

Sopranino
Sop. I
Sop. II
Sop. III
Alto I
Alto II
Alto III
Ten. I
Ten. II
Bari. I
Bari. II
Bass
mf
f non dim.


203
Sopranino
Sop. I
Sop. II
Sop. III
Alto I
Alto II
Alto III
Ten. I
Ten. II
Bari. I
Bari. II
Bass
ff espress.


U
209
Sopranino
Sop. I
Sop. II
Sop. III
Alto I
Alto II
Alto III
Ten. I
Ten. II
Bari. I
Bari. II
Bass
mf subito
fff

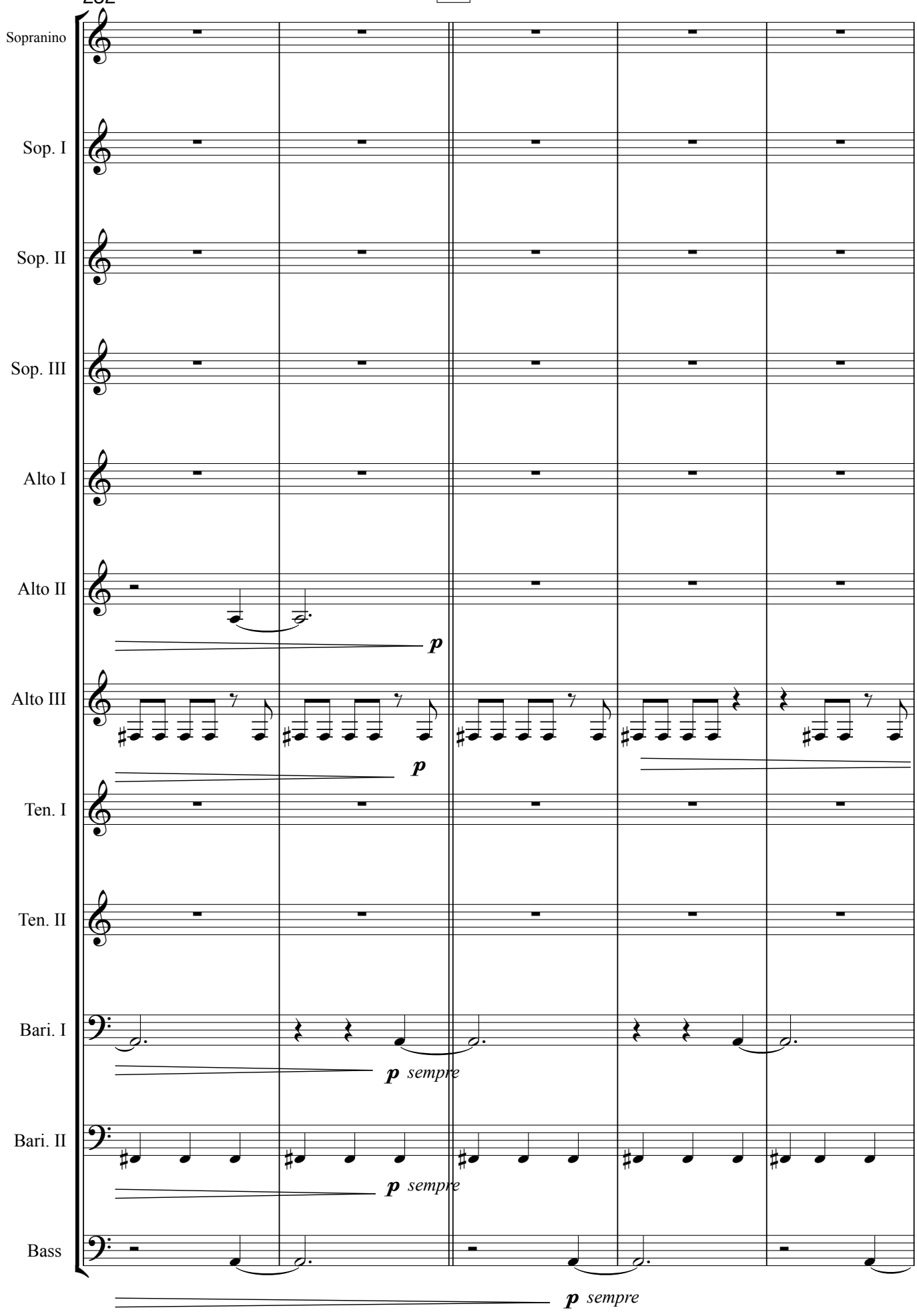

214
V
Sopranino
Sop. I
Sop. II
Sop. III
Alto I
Alto II
Alto III
Ten. I
Ten. II
Bari. I
Bari. II
Bass
mf
mf subito
mp

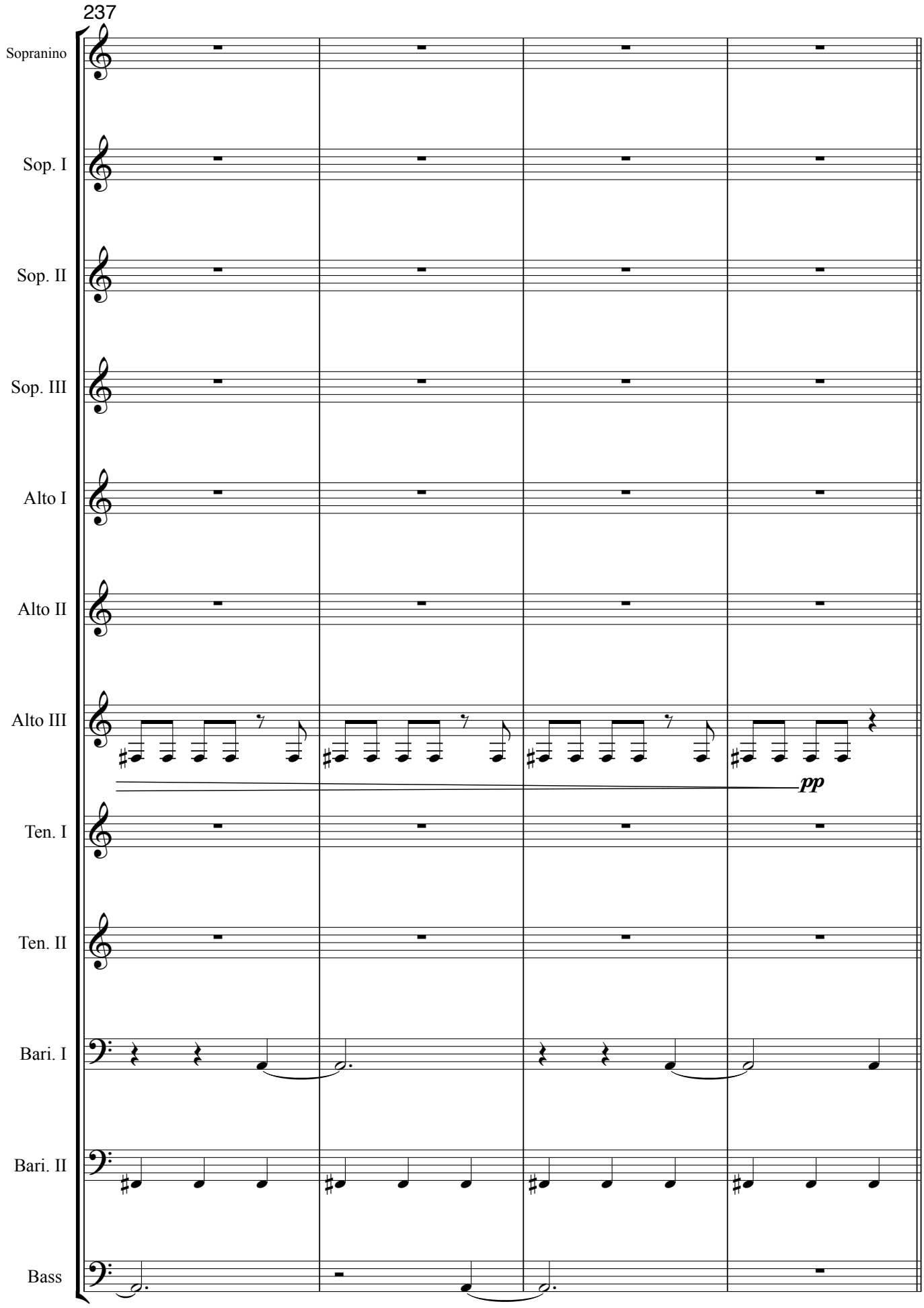

220
Sopranino
Sop. I
Sop. II
Sop. III
Alto I
Alto II
Alto III
Ten. I
mp
Ten. II
Bari. I
mp
Bari. II
mp
Bass


W
226
Sopranino
Sop. I
Sop. II
Sop. III
Alto I
Alto II
Alto III
Ten. I
Ten. II
Bari. I
Bari. II
Bass
mp
mp
mp
mp

X

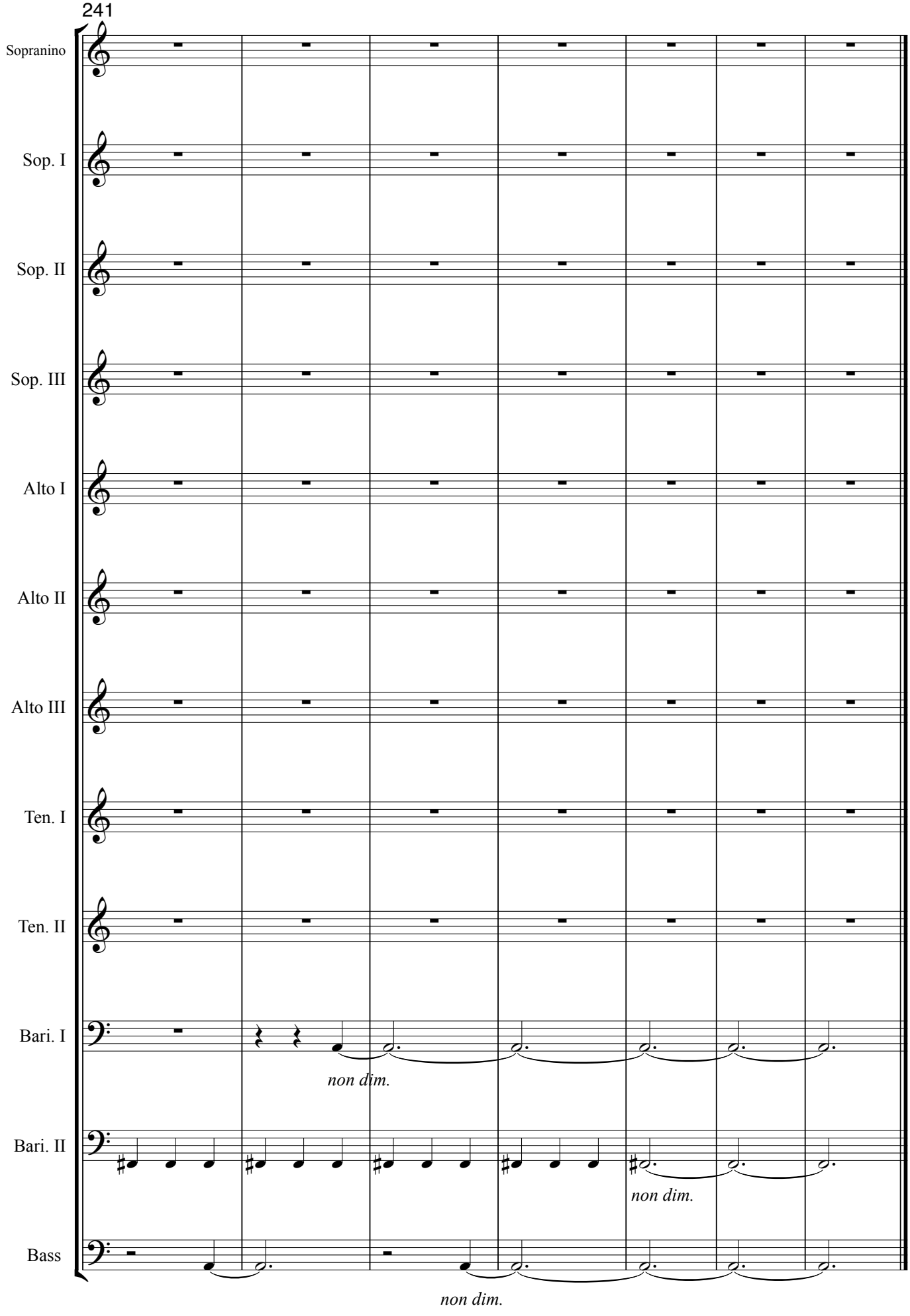
232


Sopranino
Sop. I
Sop. II
Sop. III
Alto I
Alto II
Alto III
Ten. I
Ten. II
Bari. I
Bari. II
Bass
p
p
p sempre
p sempre
p sempre


237
Sopranino
Sop. I
Sop. II
Sop. III
Alto I
Alto II
Alto III
pp
Ten. I
Ten. II
Bari. I
Bari. II
Bass

Y

241


Sopranino
Sop. I
Sop. II
Sop. III
Alto I
Alto II
Alto III
Ten. I
Ten. II
Bari. I
non dim.
Bari. II
non dim.
Bass
non dim.

Martyn Harry

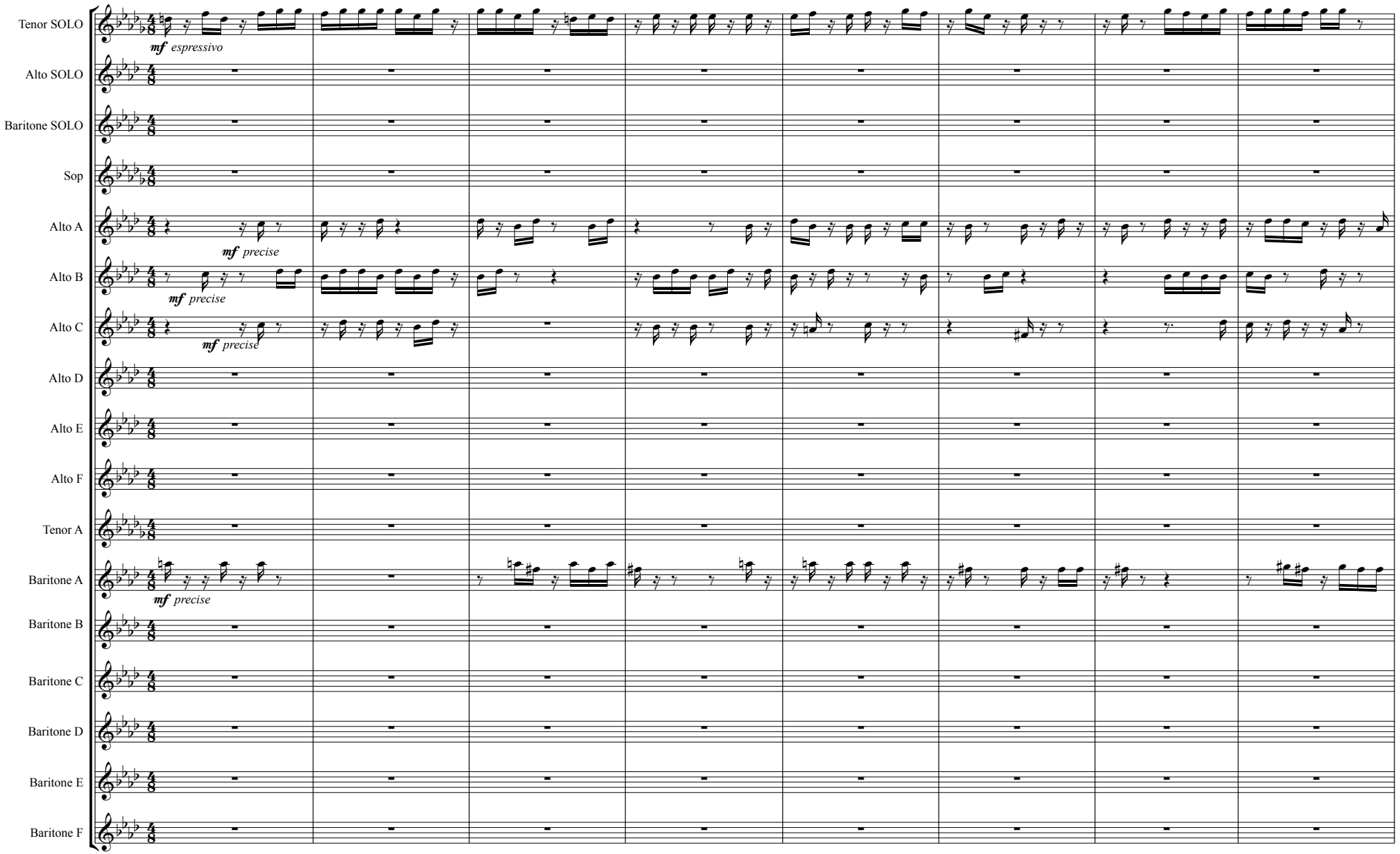
Twist

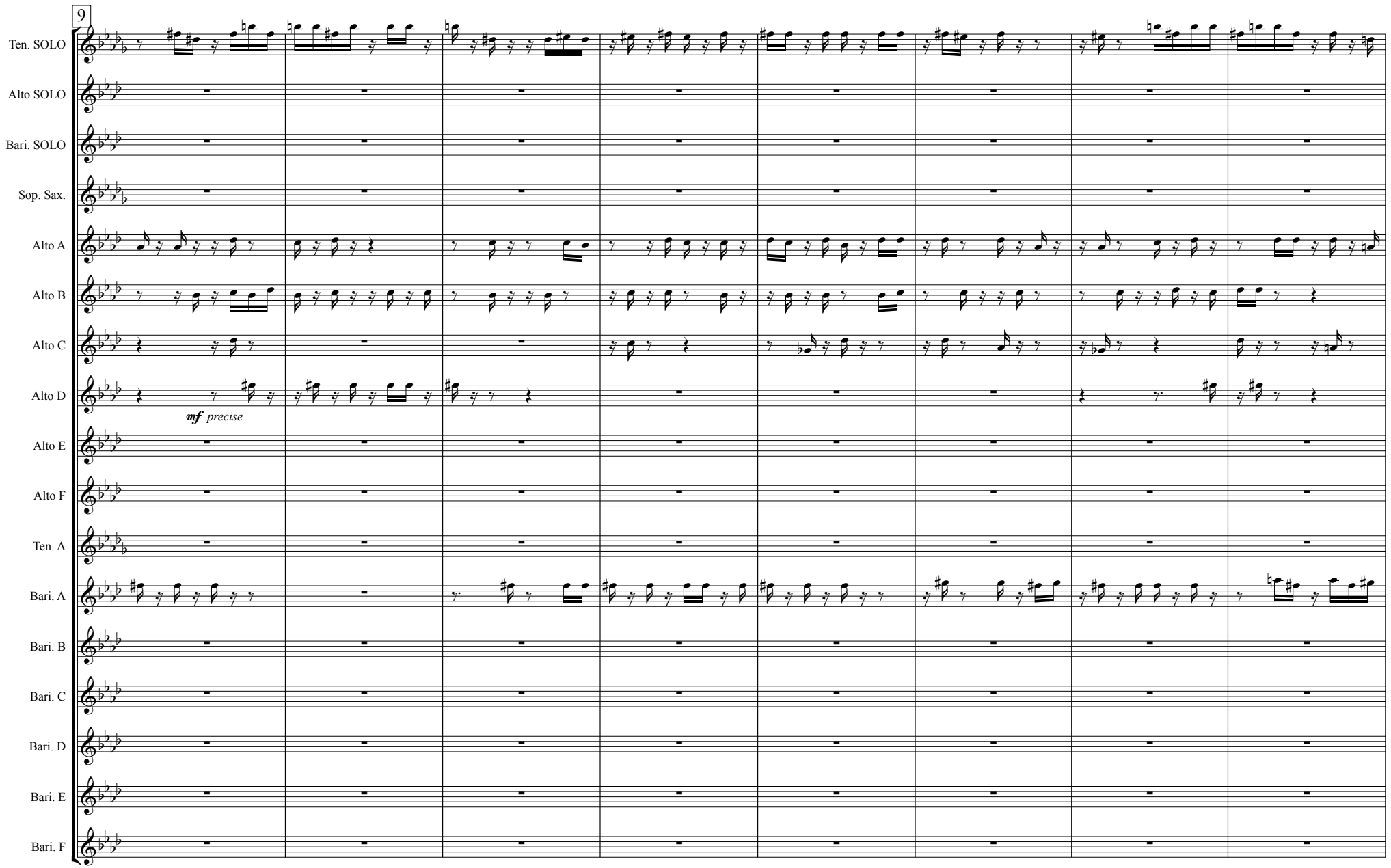
from EXERCISE BOOK
(2014-16)

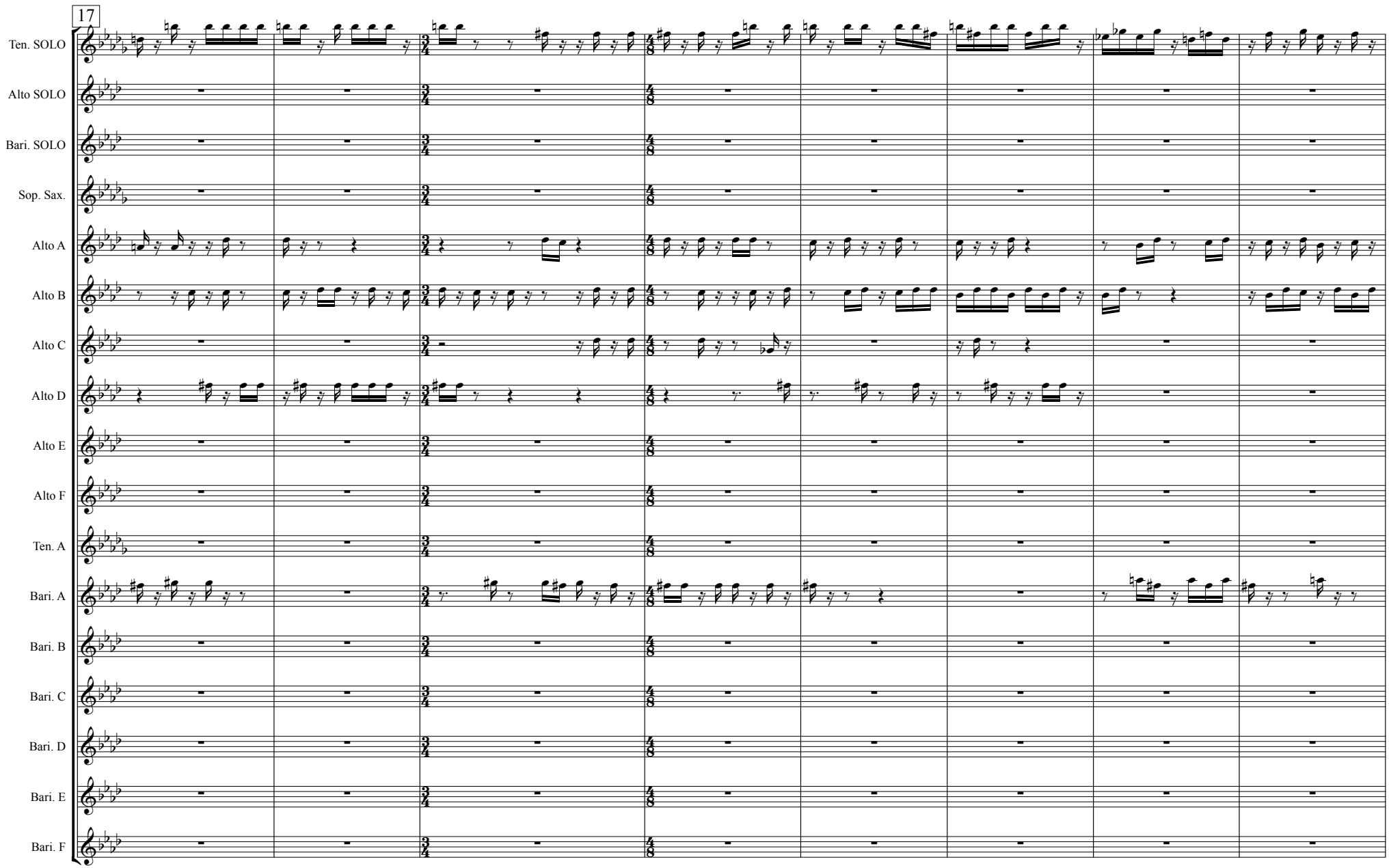
Twist

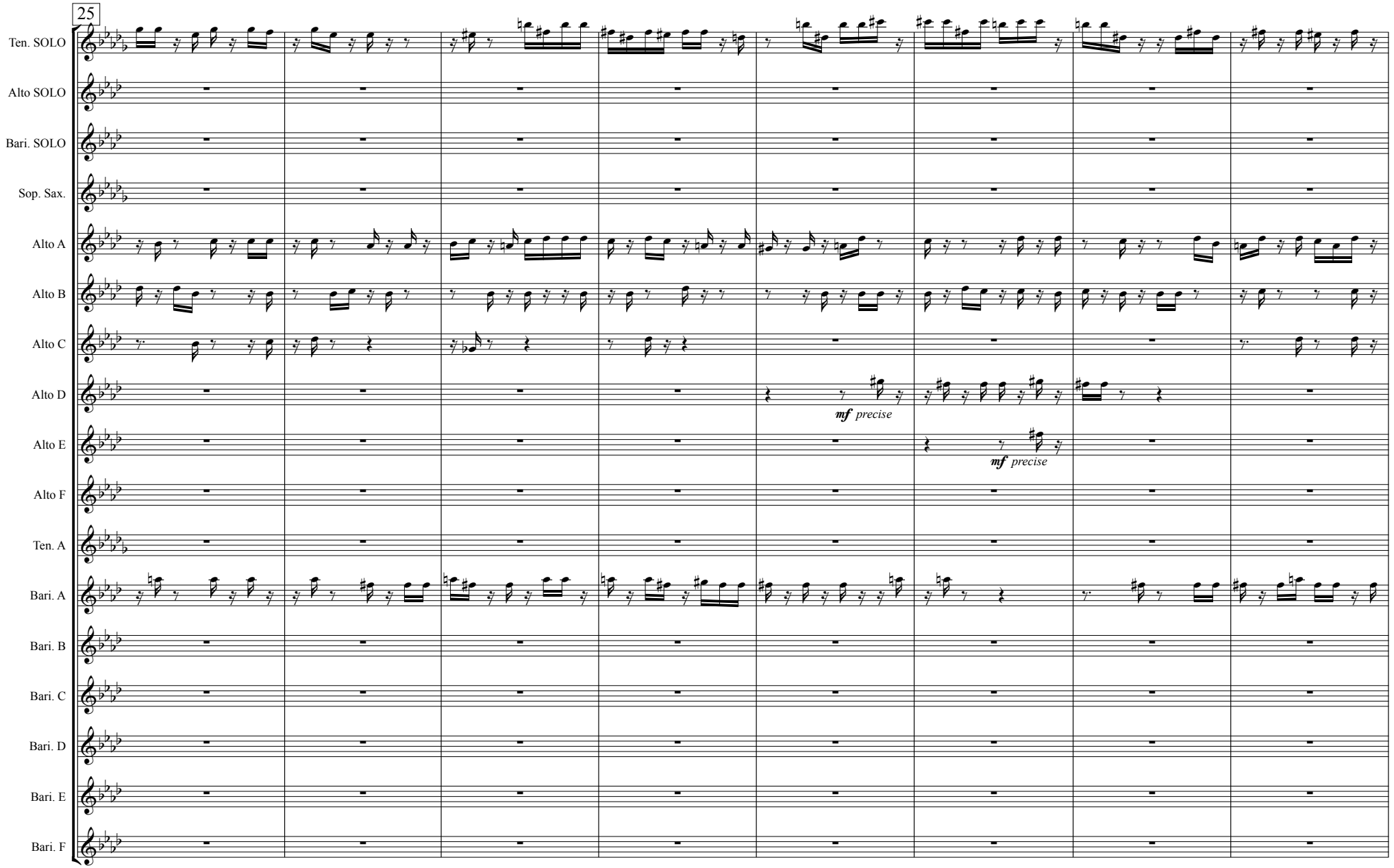
Martyn Harry

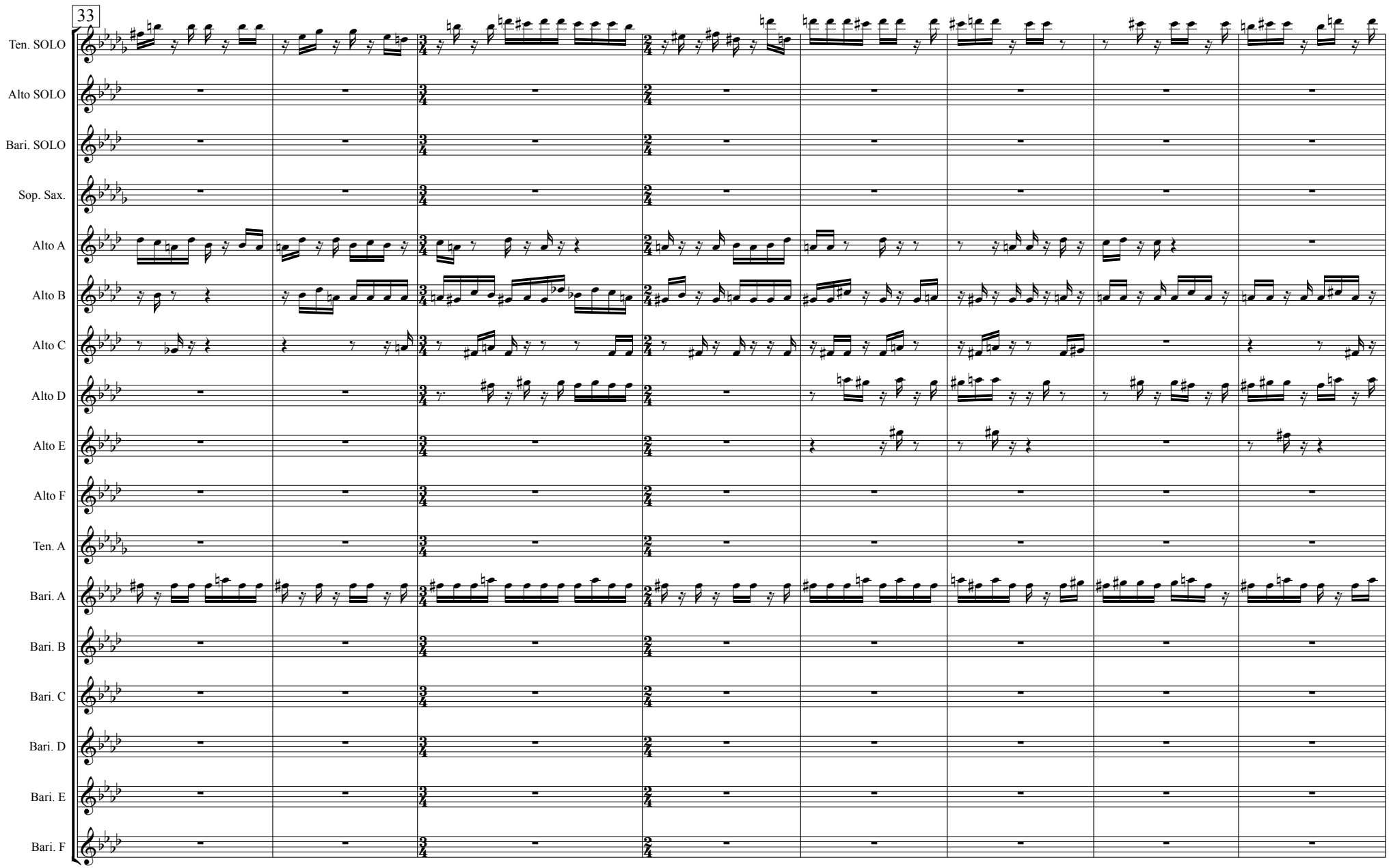
Jocular [♪ = 154, ♩ = 77]

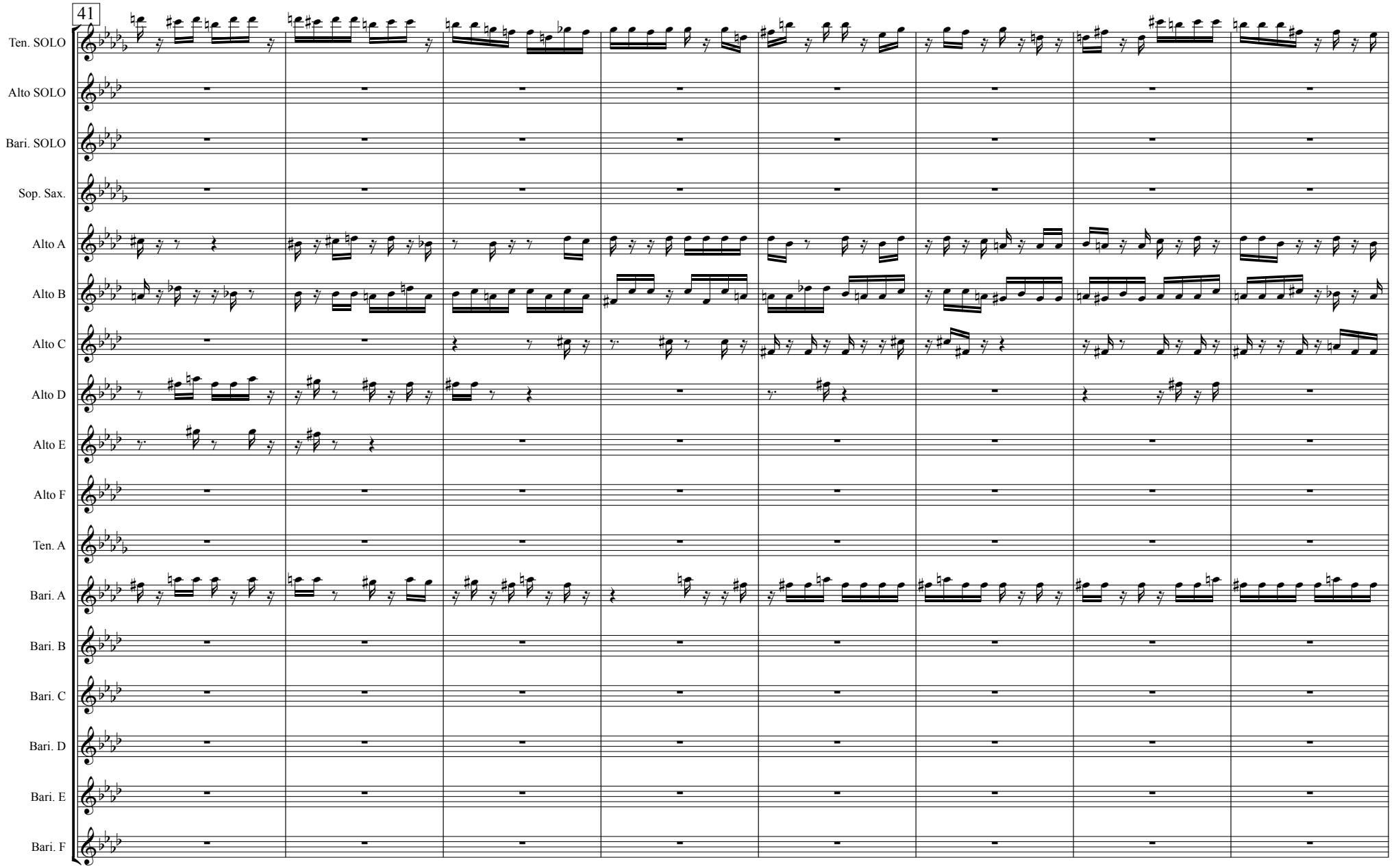


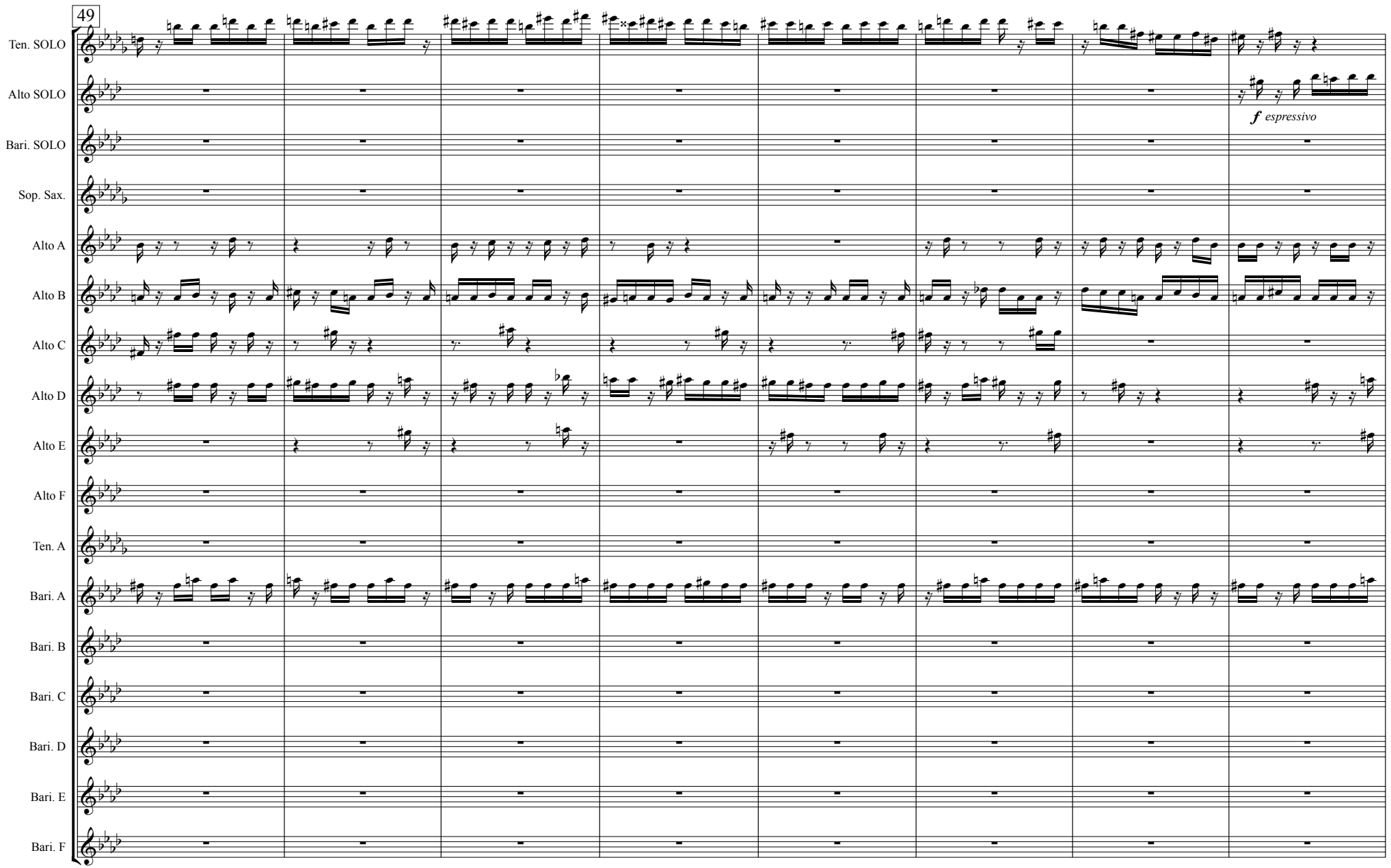

9
Ten. SOLO
Alto SOLO
Bari. SOLO
Sop. Sax.
Alto A
Alto B
Alto C
Alto D
mf precise
Alto E
Alto F
Ten. A
Bari. A
Bari. B
Bari. C
Bari. D
Bari. E
Bari. F

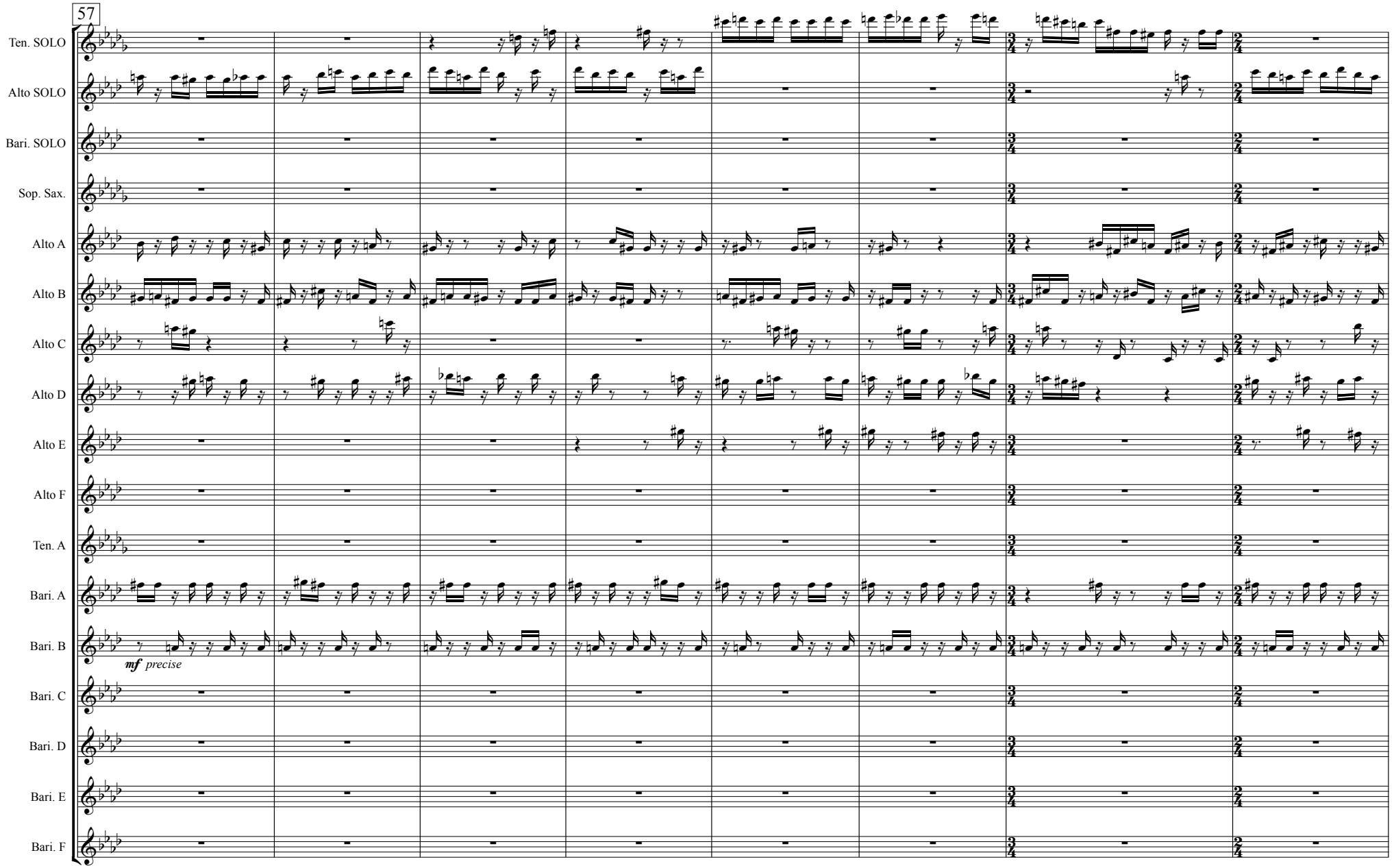

17
Ten. SOLO
Alto SOLO
Bari. SOLO
Sop. Sax.
Alto A
Alto B
Alto C
Alto D
Alto E
Alto F
Ten. A
Bari. A
Bari. B
Bari. C
Bari. D
Bari. E
Bari. F

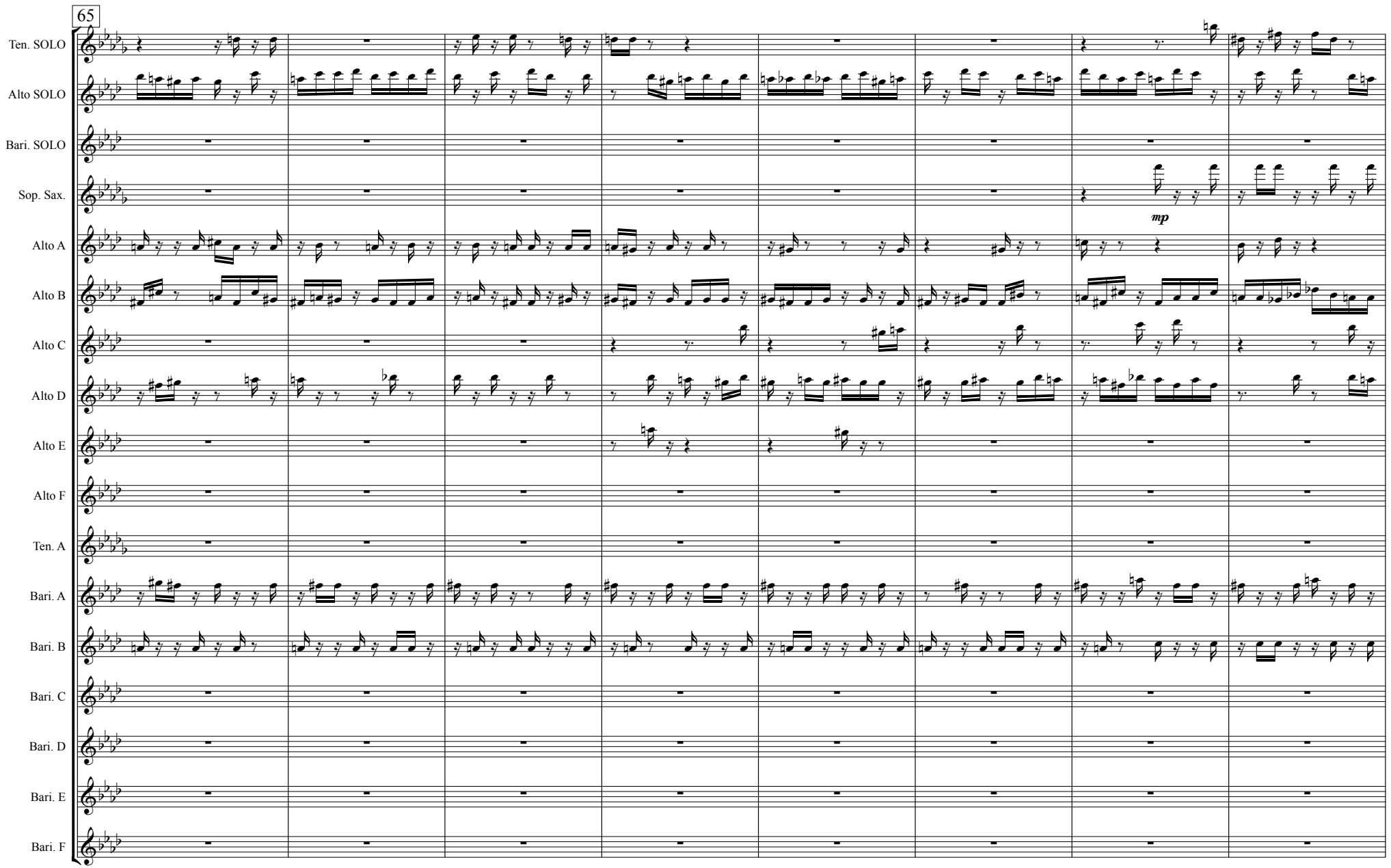

25
Ten. SOLO
Alto SOLO
Bari. SOLO
Sop. Sax.
Alto A
Alto B
Alto C
Alto D
Alto E
Alto F
Ten. A
Bari. A
Bari. B
Bari. C
Bari. D
Bari. E
Bari. F
mf precise
mf precise

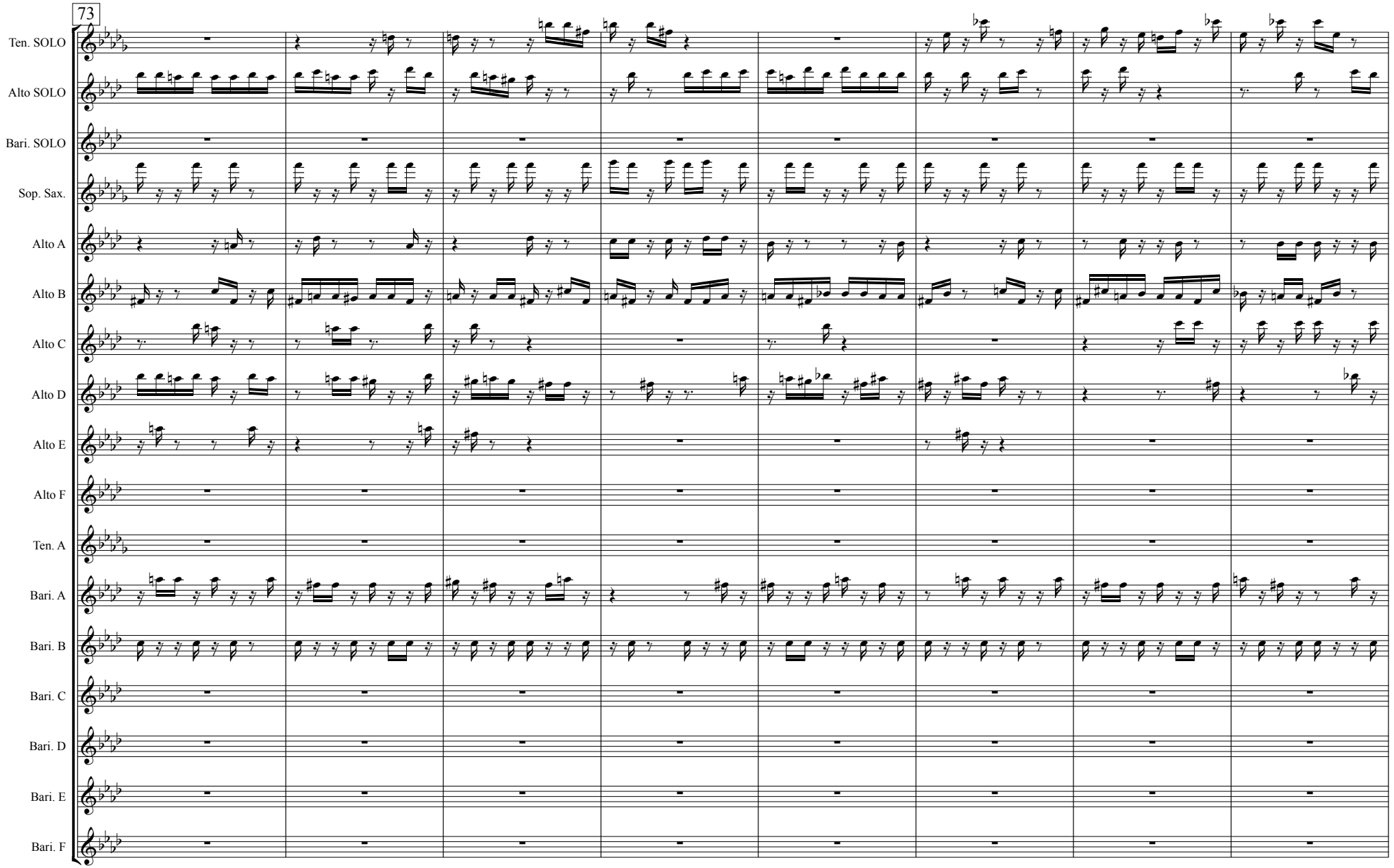

33
Ten. SOLO
Alto SOLO
Bari. SOLO
Sop. Sax.
Alto A
Alto B
Alto C
Alto D
Alto E
Alto F
Ten. A
Bari. A
Bari. B
Bari. C
Bari. D
Bari. E
Bari. F

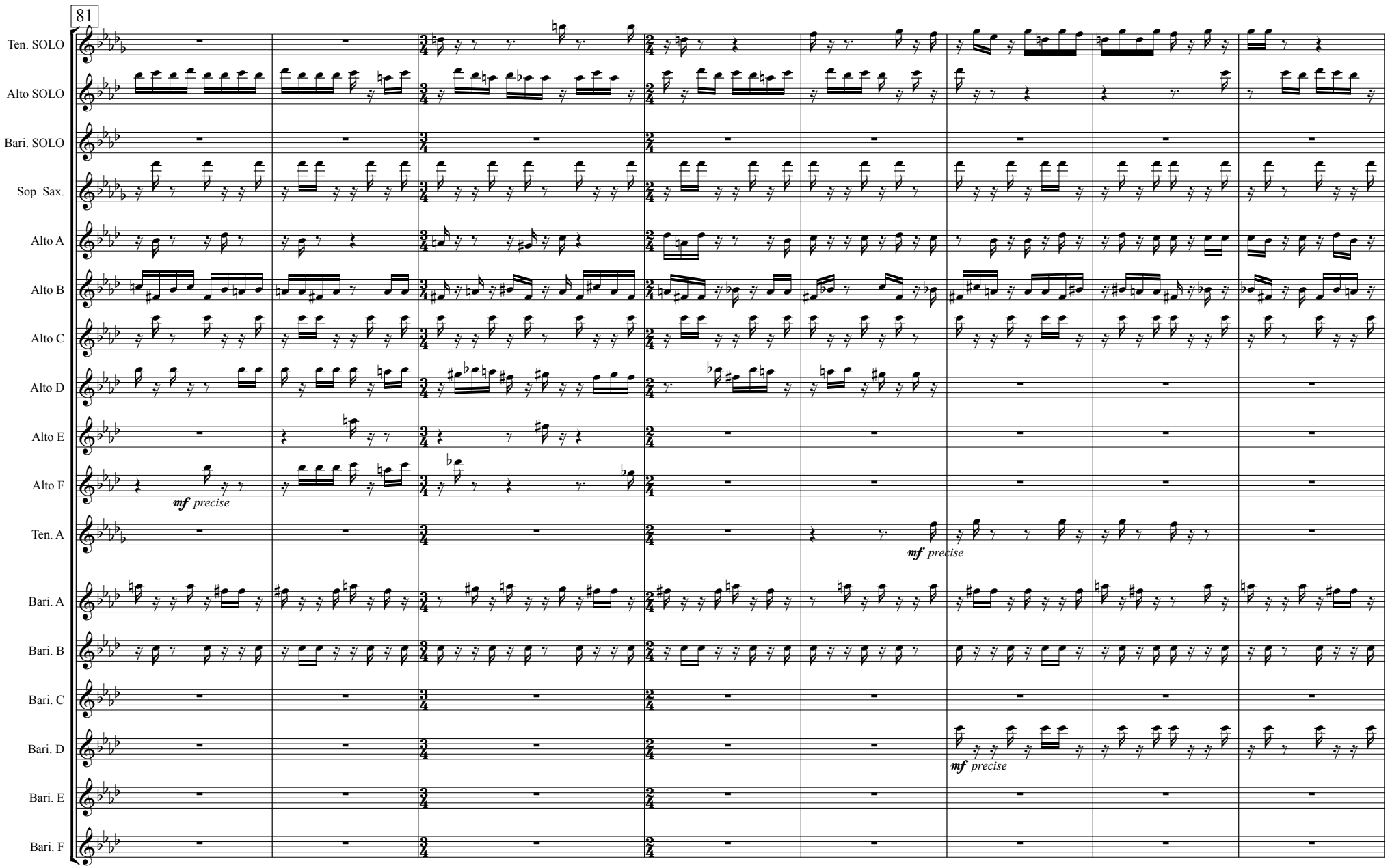

41
Ten. SOLO
Alto SOLO
Bari. SOLO
Sop. Sax.
Alto A
Alto B
Alto C
Alto D
Alto E
Alto F
Ten. A
Bari. A
Bari. B
Bari. C
Bari. D
Bari. E
Bari. F

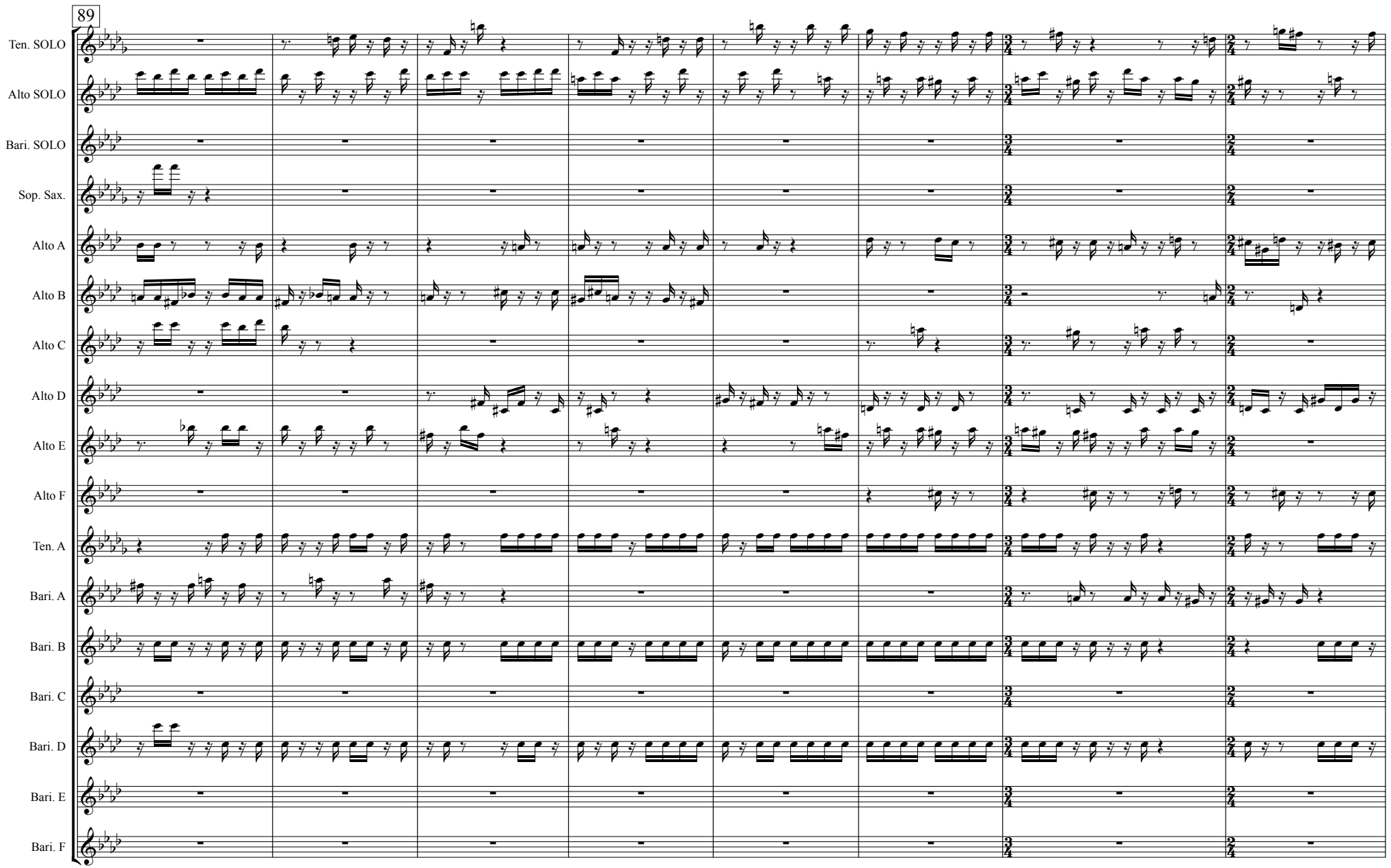

49
Ten. SOLO
Alto SOLO
Bari. SOLO
Sop. Sax.
Alto A
Alto B
Alto C
Alto D
Alto E
Alto F
Ten. A
Bari. A
Bari. B
Bari. C
Bari. D
Bari. E
Bari. F
f espressivo

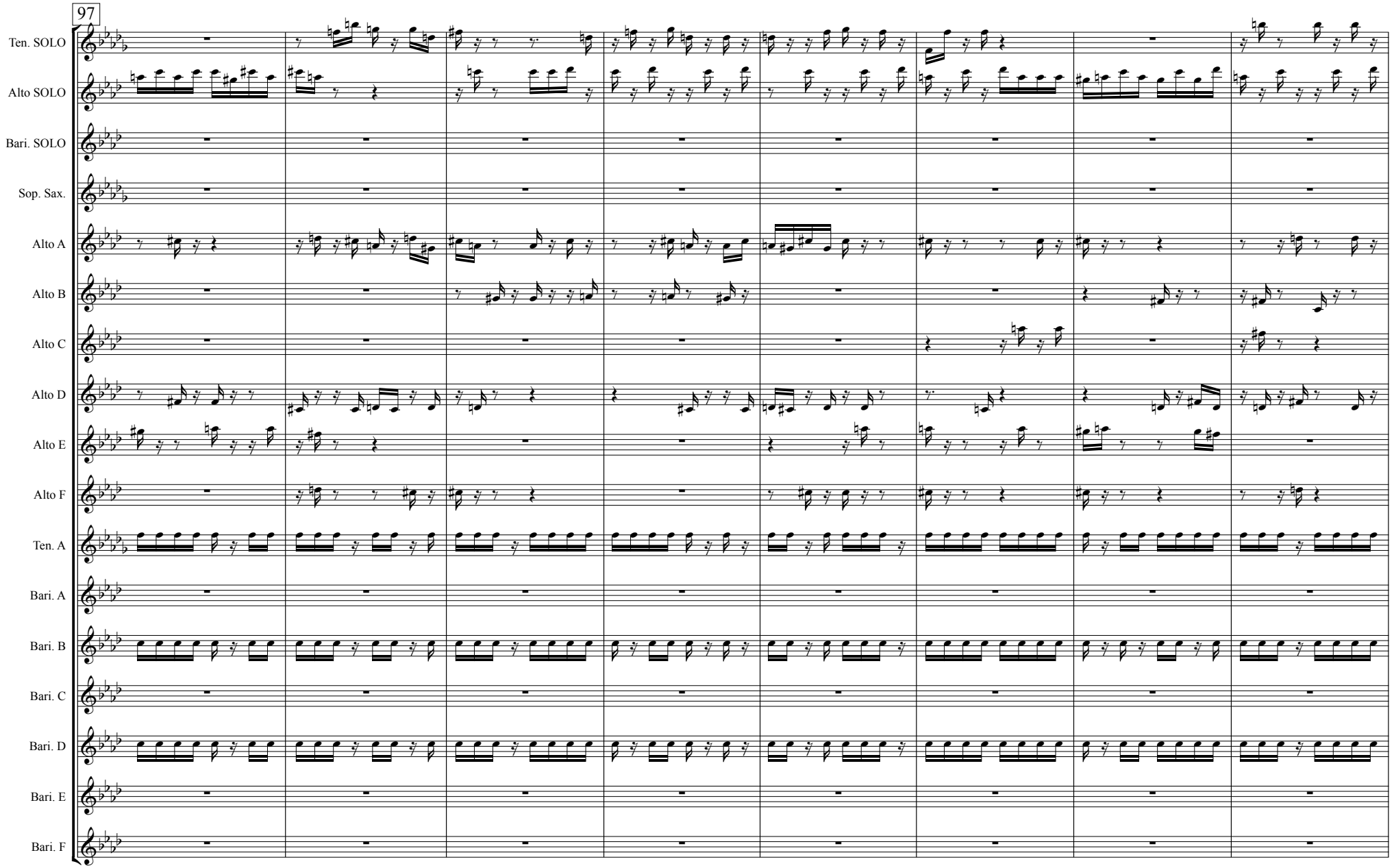

57
Ten. SOLO
Alto SOLO
Bari. SOLO
Sop. Sax.
Alto A
Alto B
Alto C
Alto D
Alto E
Alto F
Ten. A
Bari. A
Bari. B
mf precise
Bari. C
Bari. D
Bari. E
Bari. F

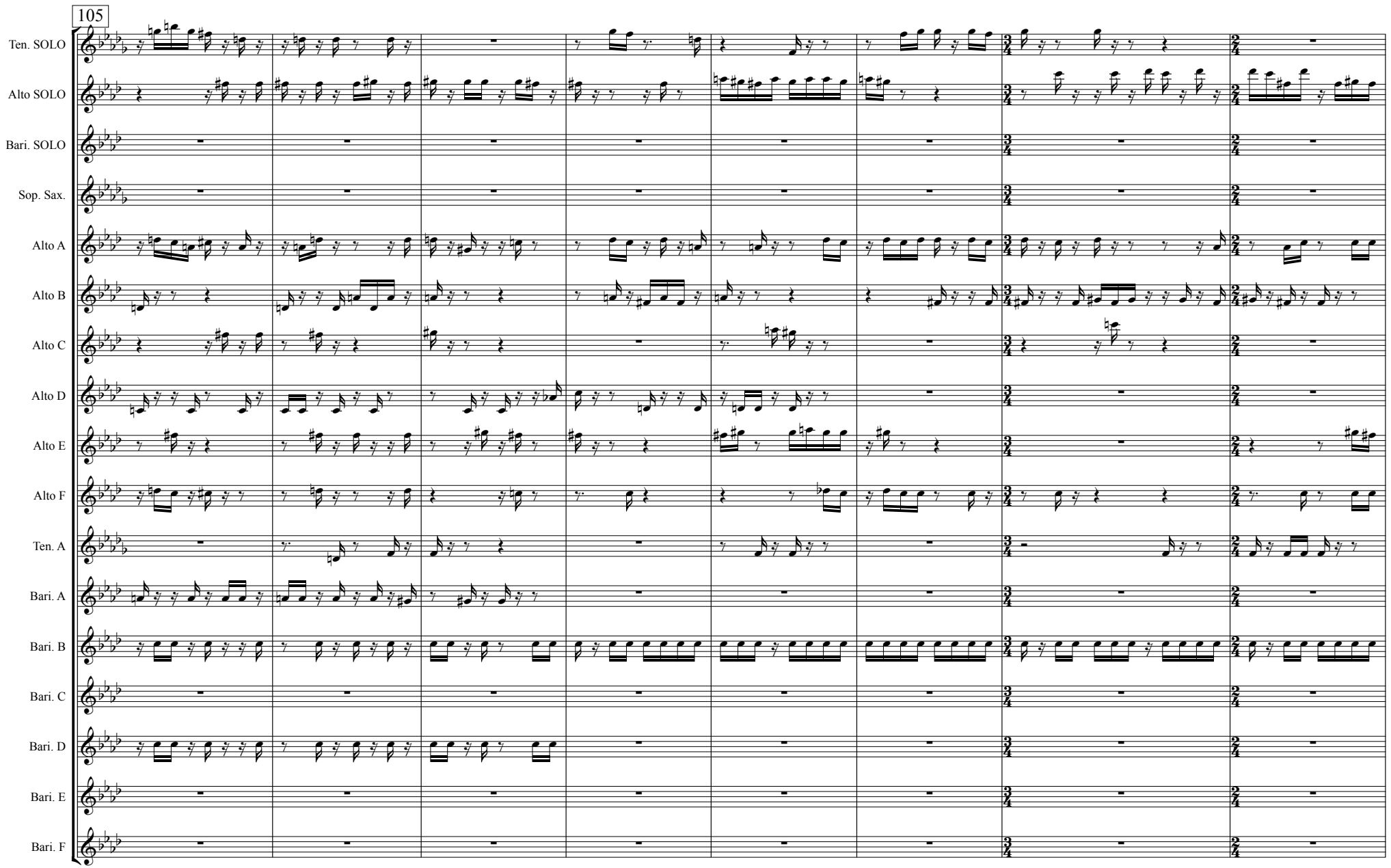

65
Ten. SOLO
Alto SOLO
Bari. SOLO
Sop. Sax.
mp
Alto A
Alto B
Alto C
Alto D
Alto E
Alto F
Ten. A
Bari. A
Bari. B
Bari. C
Bari. D
Bari. E
Bari. F

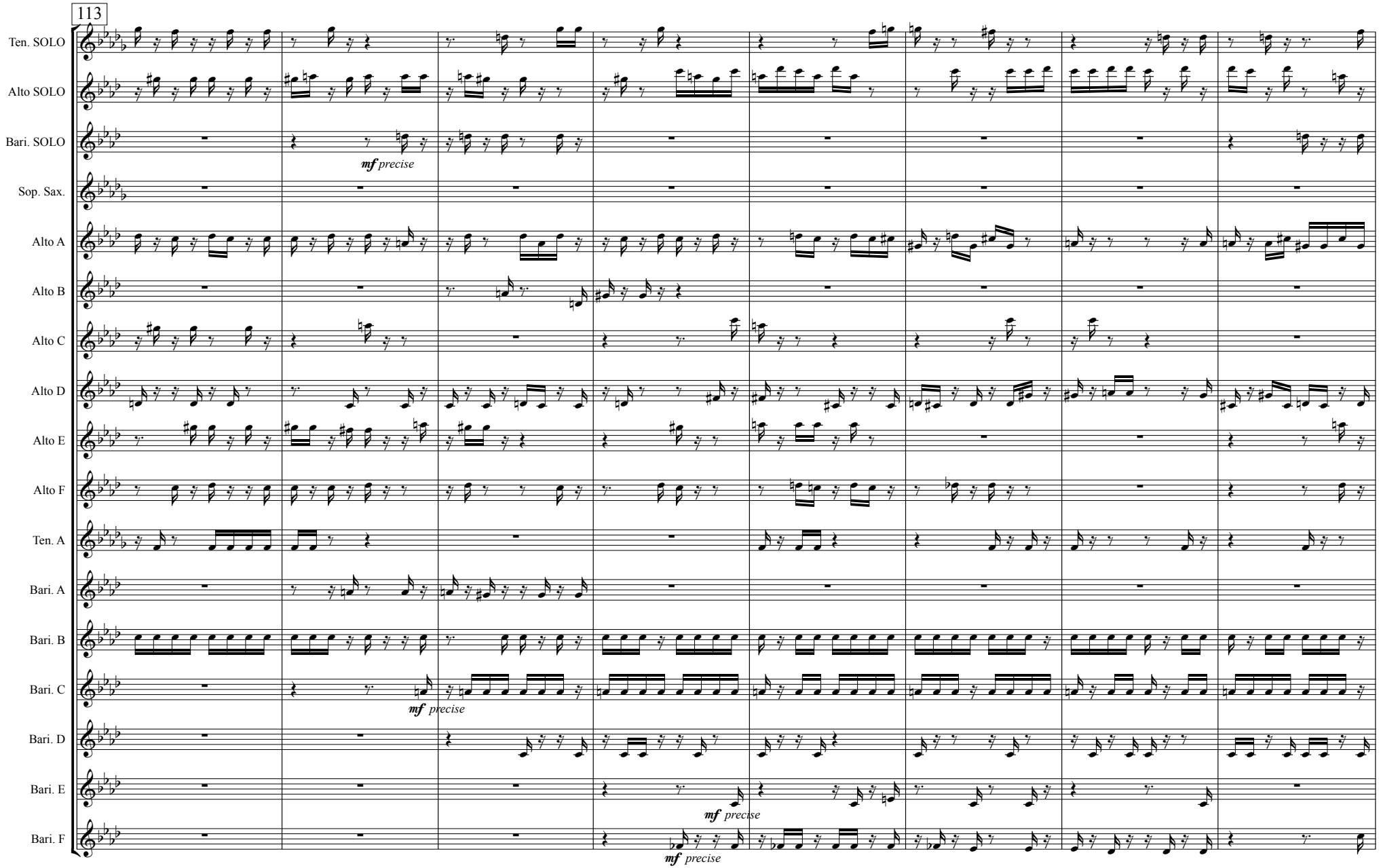

73
Ten. SOLO
Alto SOLO
Bari. SOLO
Sop. Sax.
Alto A
Alto B
Alto C
Alto D
Alto E
Alto F
Ten. A
Bari. A
Bari. B
Bari. C
Bari. D
Bari. E
Bari. F

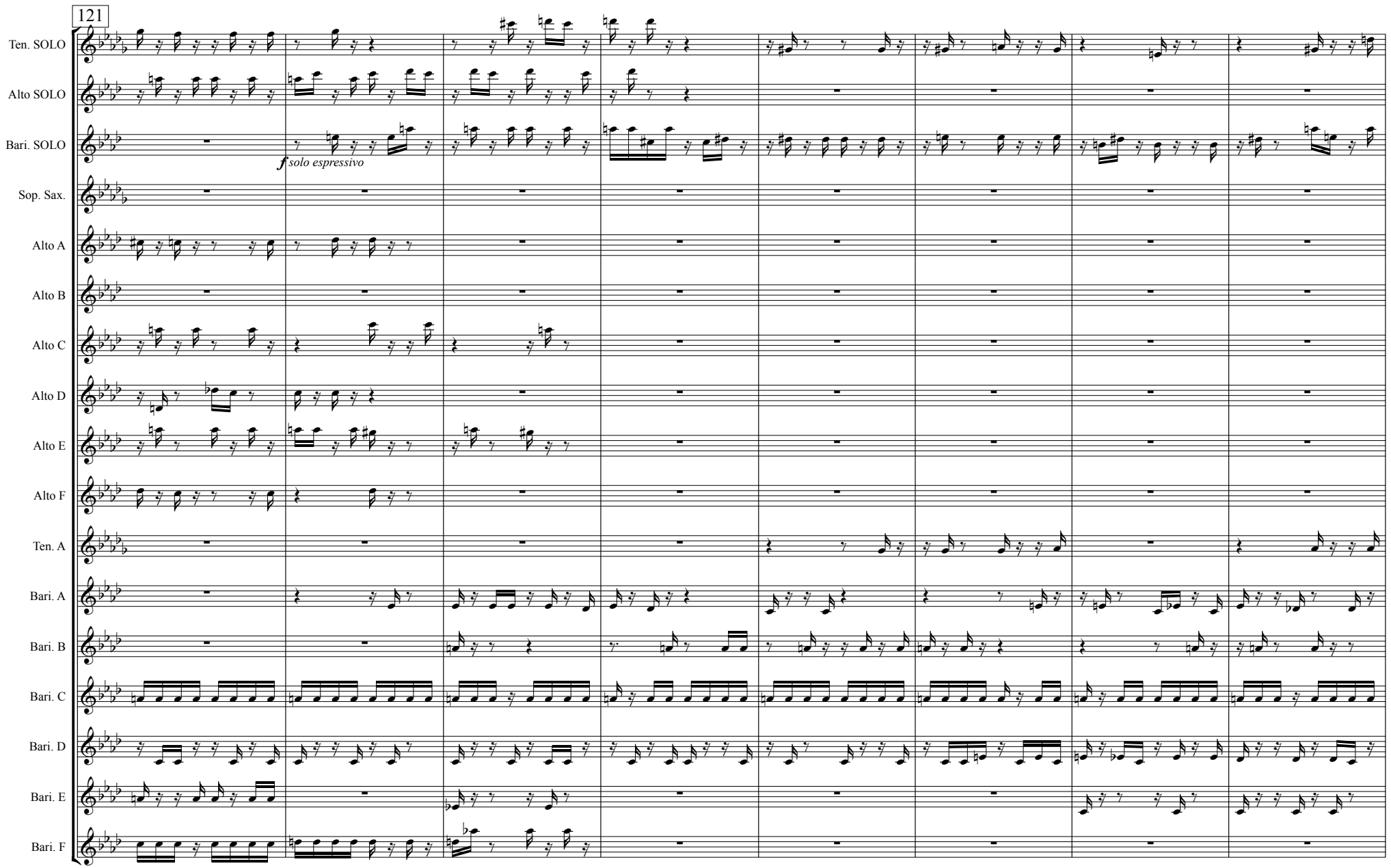

81
Ten. SOLO
Alto SOLO
Bari. SOLO
Sop. Sax.
Alto A
Alto B
Alto C
Alto D
Alto E
Alto F
mf precise
Ten. A
mf precise
Bari. A
Bari. B
Bari. C
Bari. D
mf precise
Bari. E
Bari. F

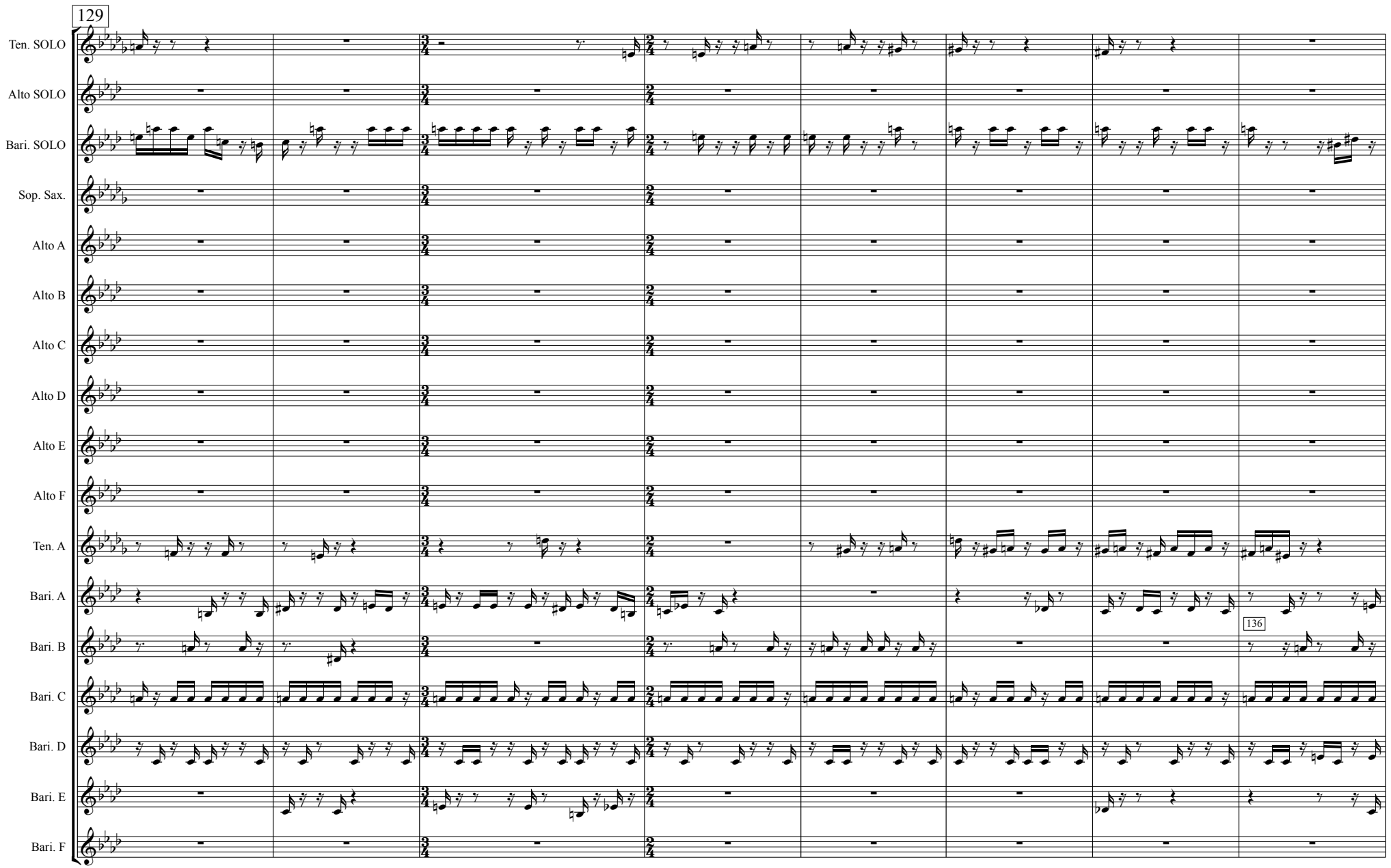

89
Ten. SOLO
Alto SOLO
Bari. SOLO
Sop. Sax.
Alto A
Alto B
Alto C
Alto D
Alto E
Alto F
Ten. A
Bari. A
Bari. B
Bari. C
Bari. D
Bari. E
Bari. F

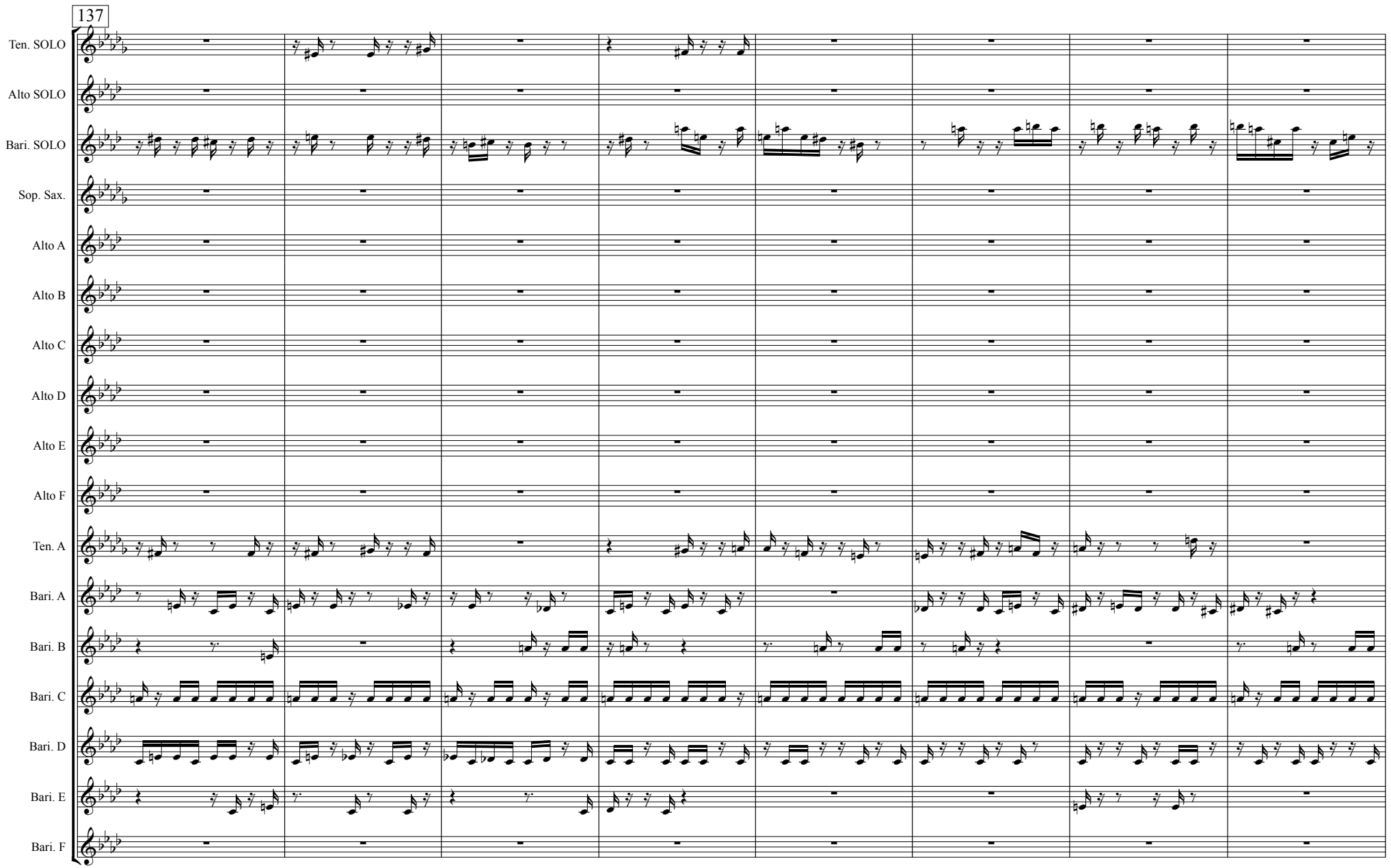

97
Ten. SOLO
Alto SOLO
Bari. SOLO
Sop. Sax.
Alto A
Alto B
Alto C
Alto D
Alto E
Alto F
Ten. A
Bari. A
Bari. B
Bari. C
Bari. D
Bari. E
Bari. F

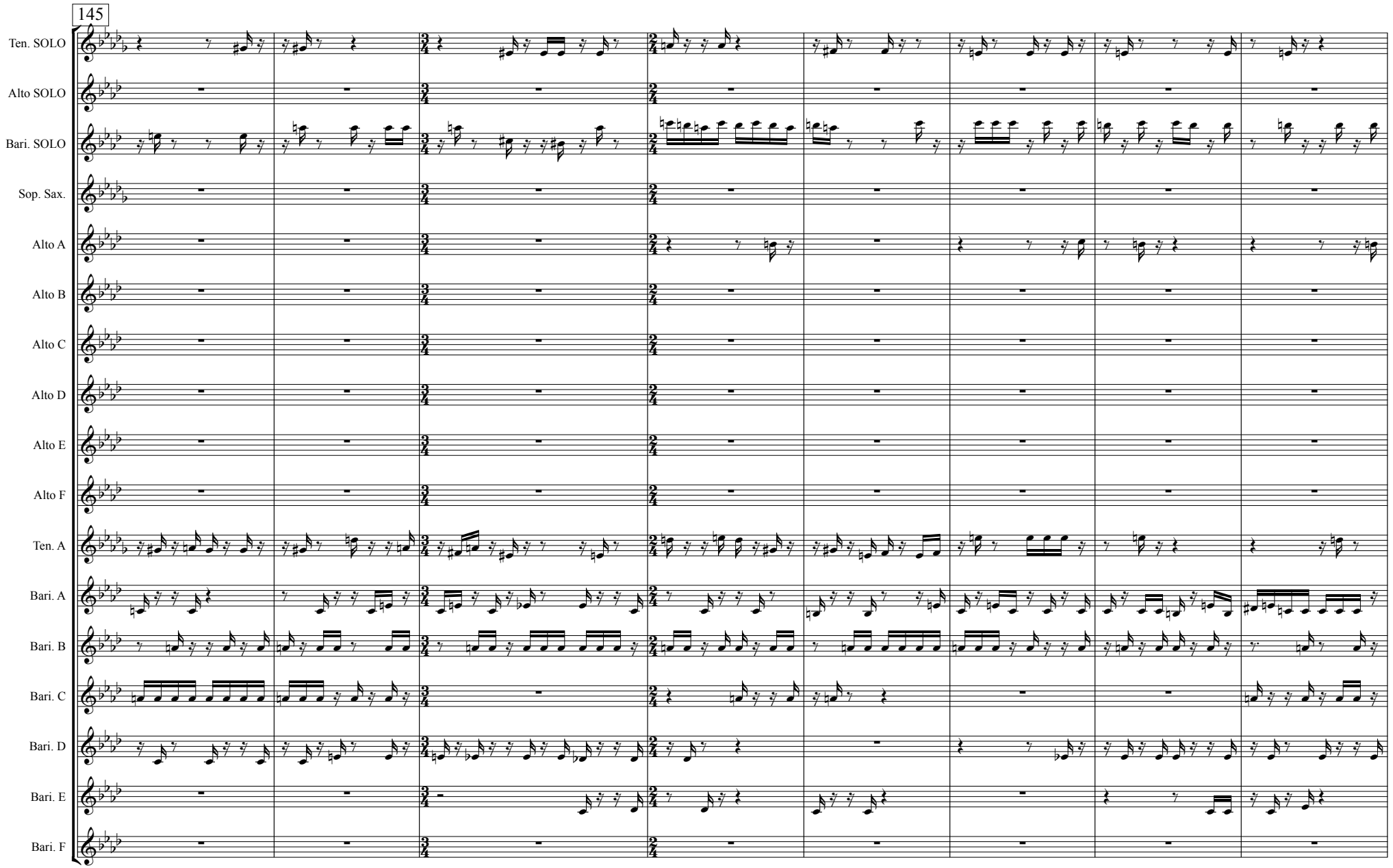

105
Ten. SOLO
Alto SOLO
Bari. SOLO
Sop. Sax.
Alto A
Alto B
Alto C
Alto D
Alto E
Alto F
Ten. A
Bari. A
Bari. B
Bari. C
Bari. D
Bari. E
Bari. F

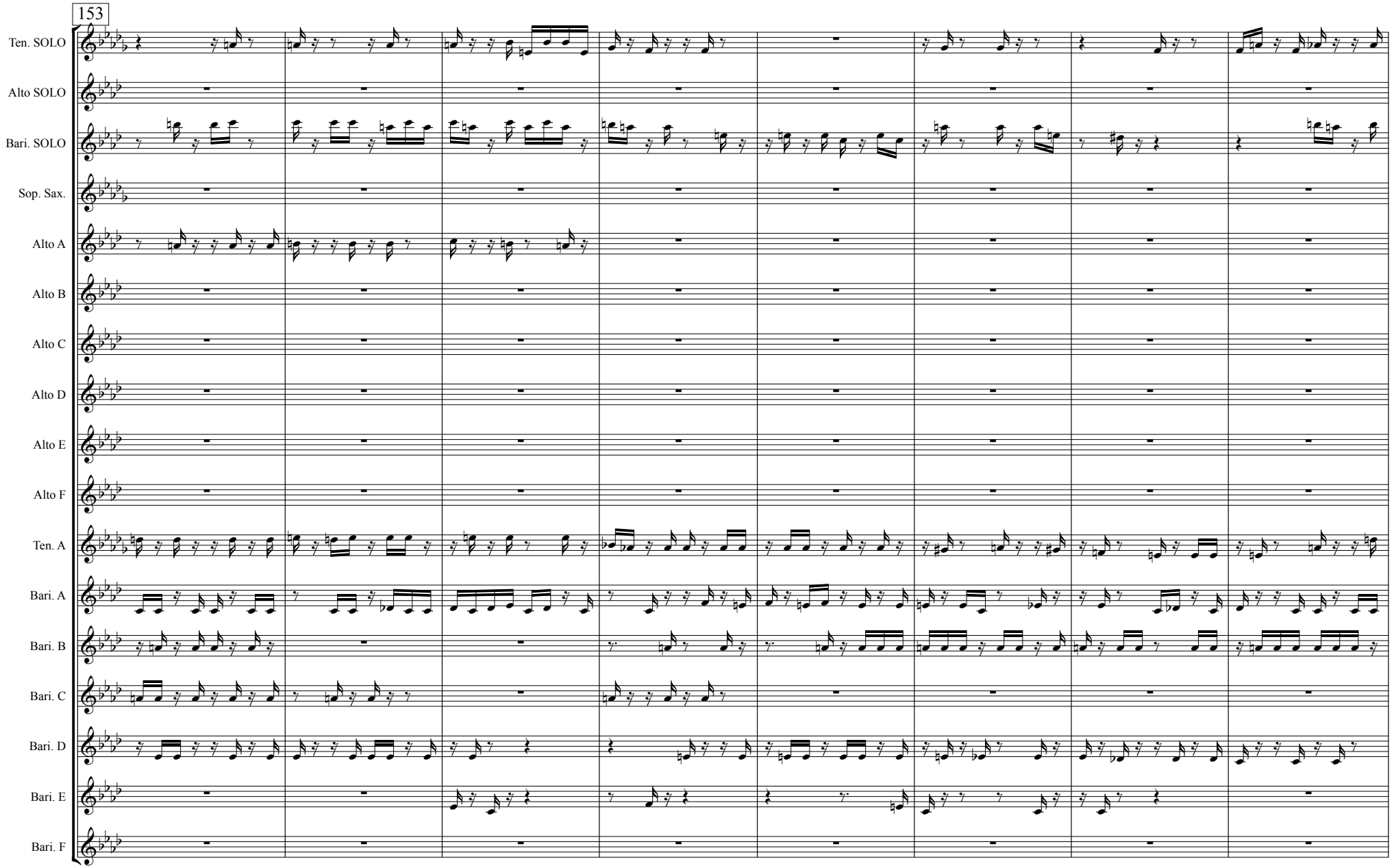

113
Ten. SOLO
Alto SOLO
Bari. SOLO
mf precise
Sop. Sax.
Alto A
Alto B
Alto C
Alto D
Alto E
Alto F
Ten. A
Bari. A
Bari. B
Bari. C
mf precise
Bari. D
Bari. E
mf precise
Bari. F
mf precise

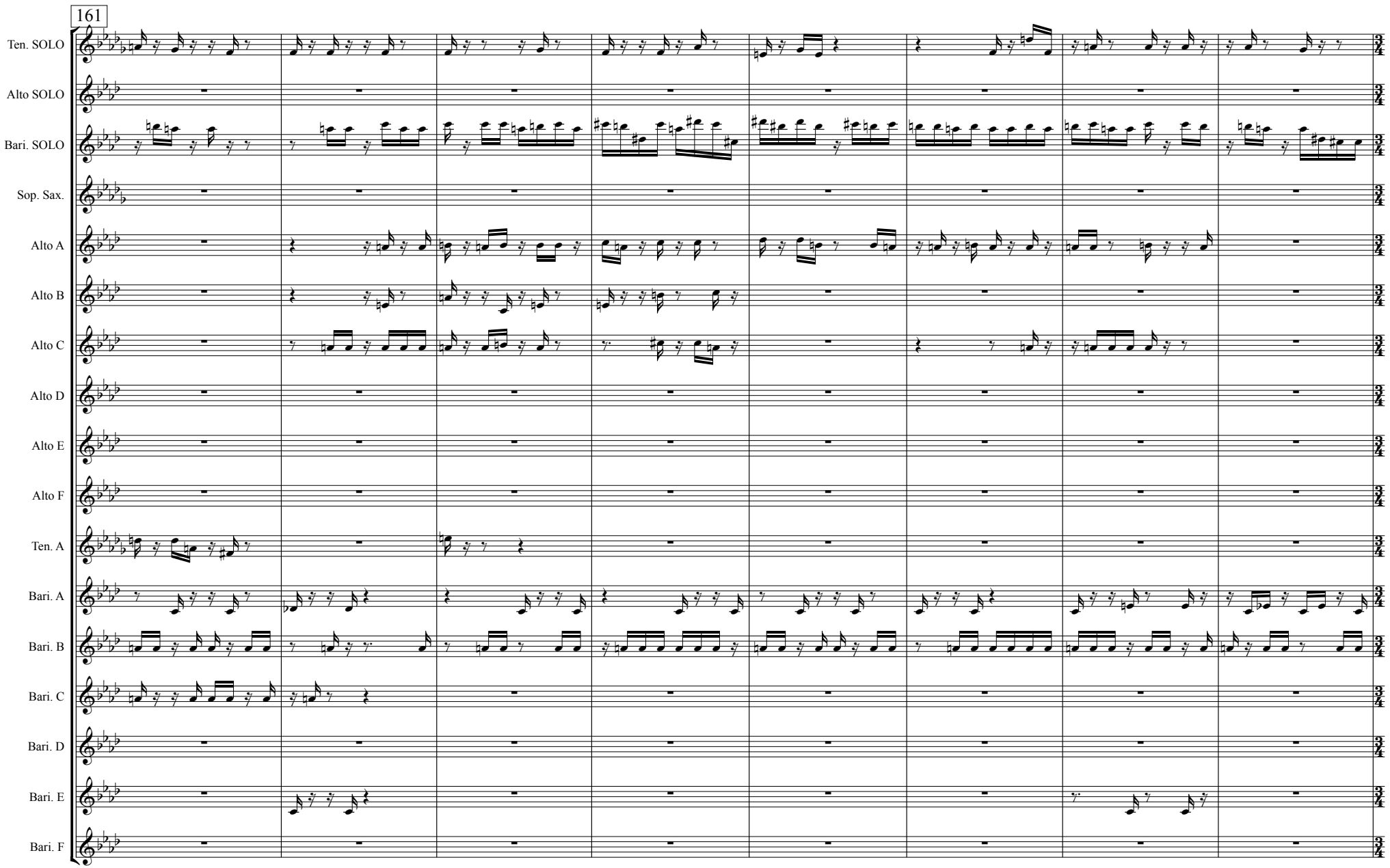

121
Ten. SOLO
Alto SOLO
Bari. SOLO
Sop. Sax.
Alto A
Alto B
Alto C
Alto D
Alto E
Alto F
Ten. A
Bari. A
Bari. B
Bari. C
Bari. D
Bari. E
Bari. F
f solo espressivo

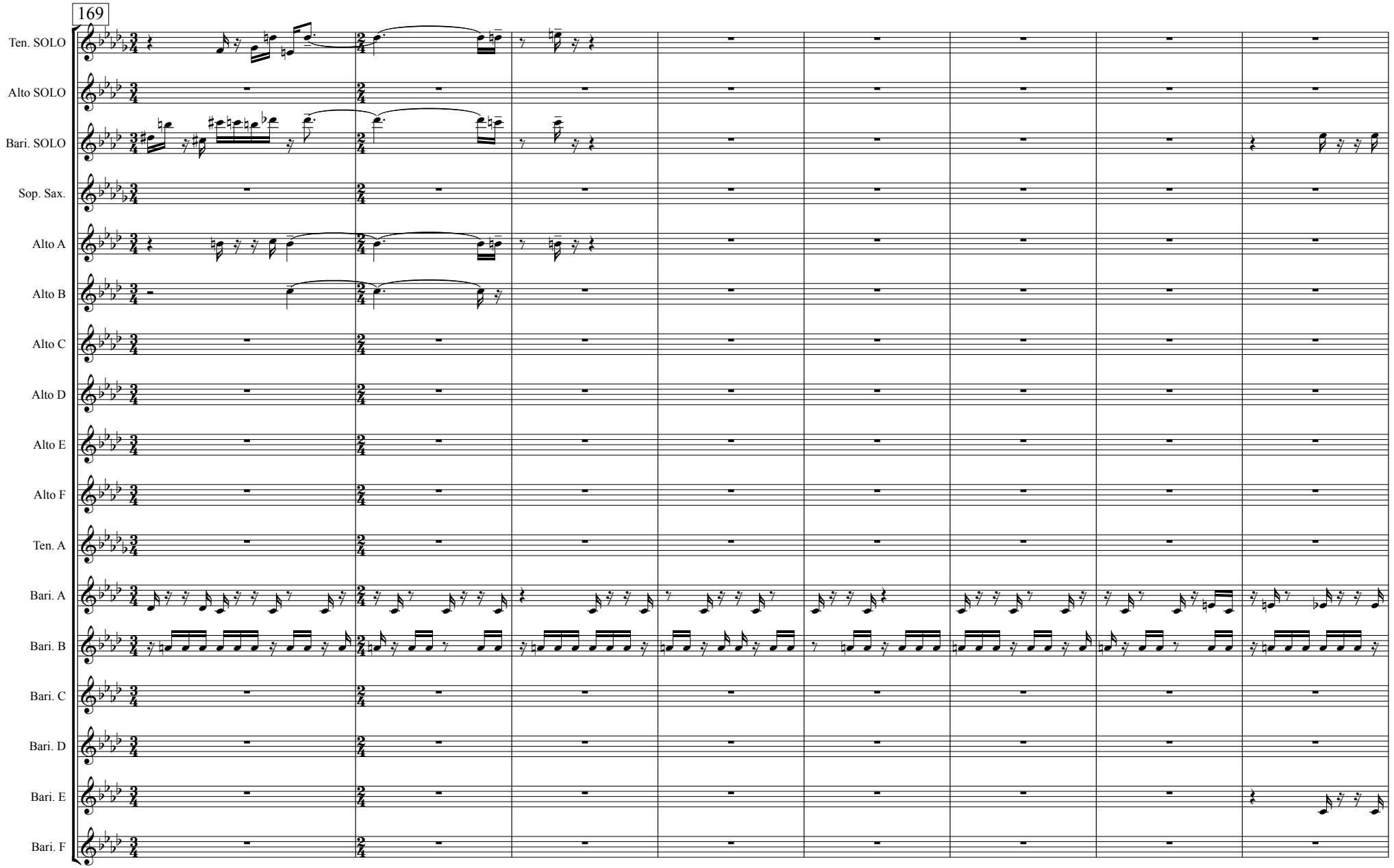

129
Ten. SOLO
Alto SOLO
Bari. SOLO
Sop. Sax.
Alto A
Alto B
Alto C
Alto D
Alto E
Alto F
Ten. A
Bari. A
Bari. B
Bari. C
Bari. D
Bari. E
Bari. F
136

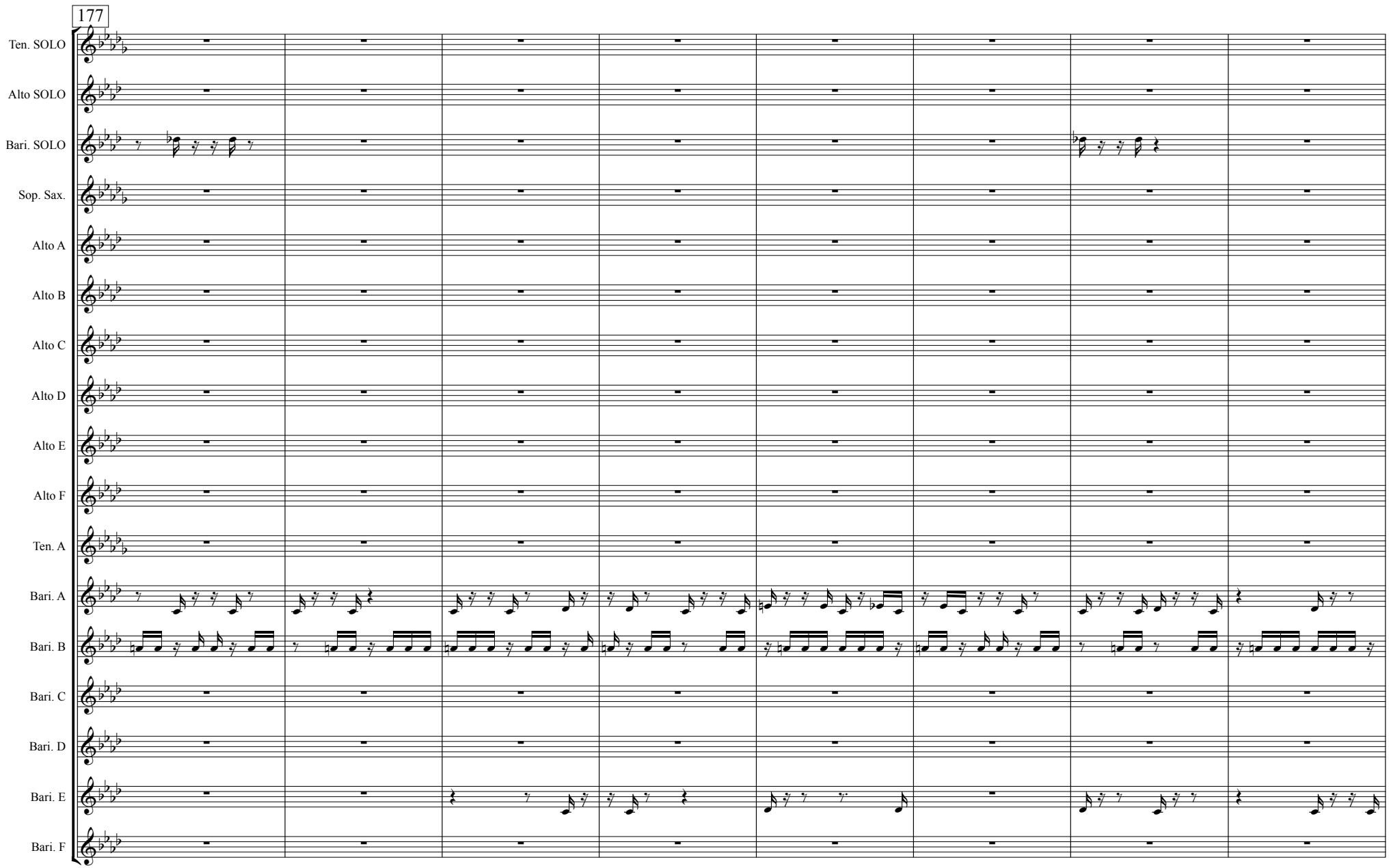

137
Ten. SOLO
Alto SOLO
Bari. SOLO
Sop. Sax.
Alto A
Alto B
Alto C
Alto D
Alto E
Alto F
Ten. A
Bari. A
Bari. B
Bari. C
Bari. D
Bari. E
Bari. F

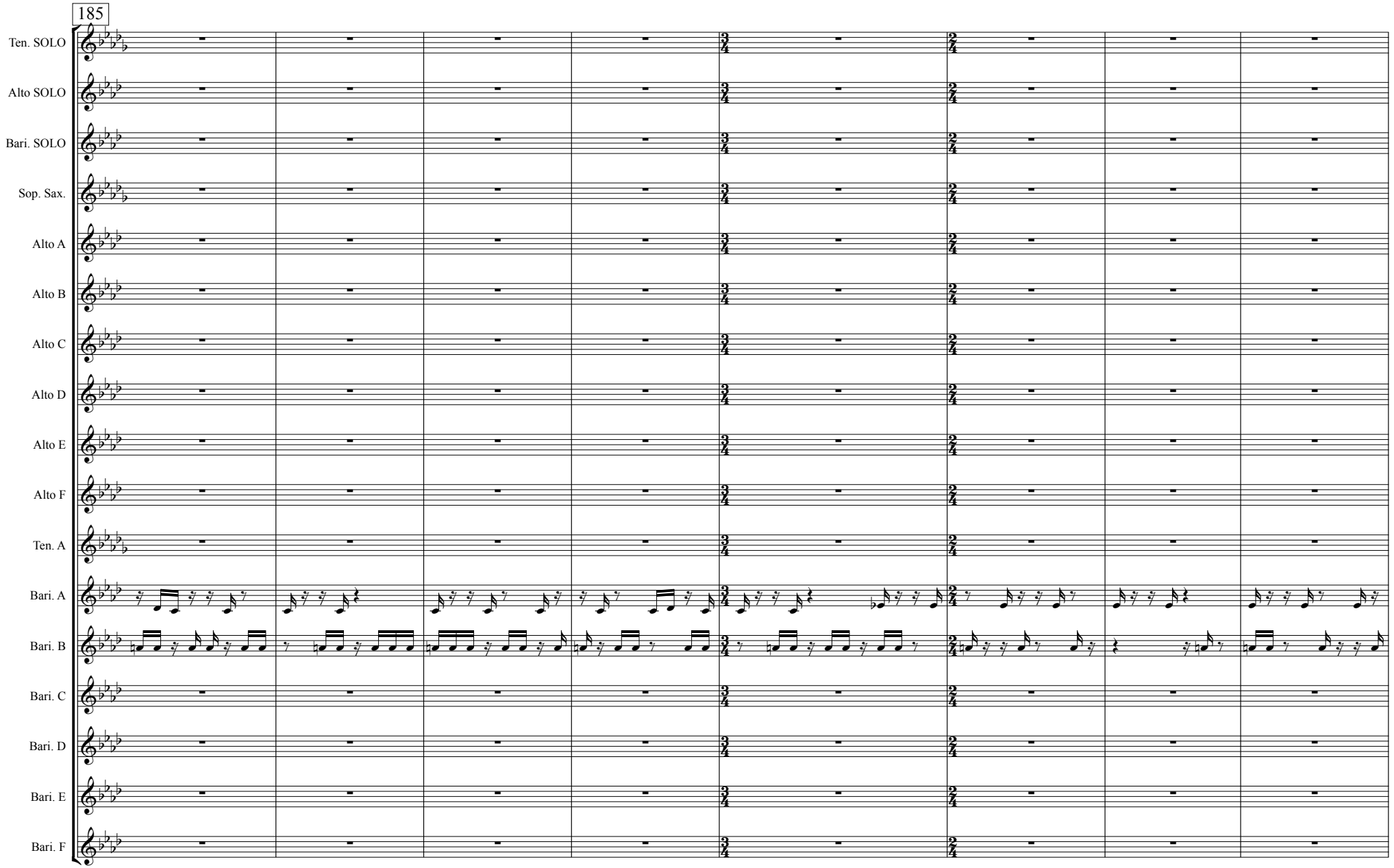

145
Ten. SOLO
Alto SOLO
Bari. SOLO
Sop. Sax.
Alto A
Alto B
Alto C
Alto D
Alto E
Alto F
Ten. A
Bari. A
Bari. B
Bari. C
Bari. D
Bari. E
Bari. F

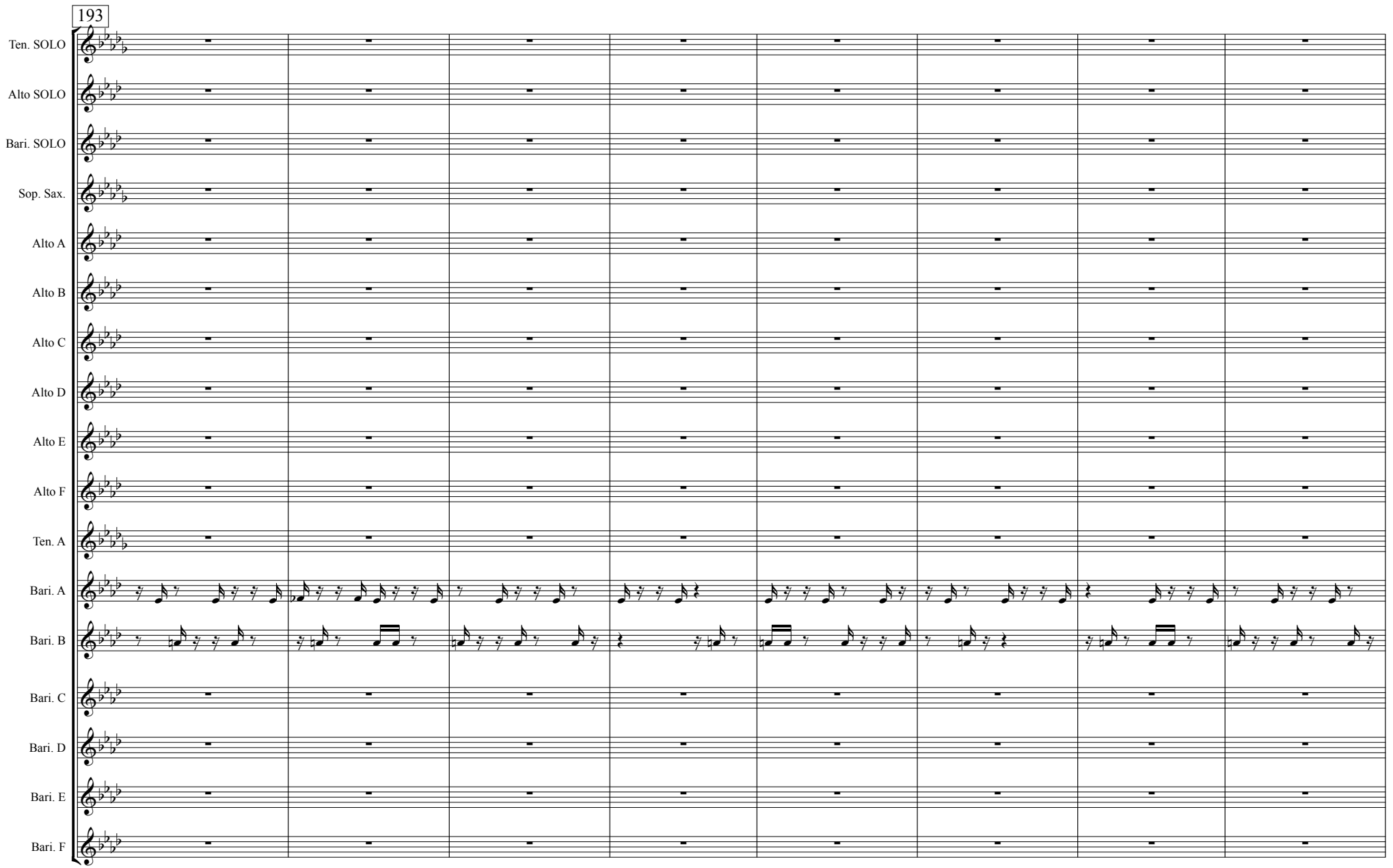

153
Ten. SOLO
Alto SOLO
Bari. SOLO
Sop. Sax.
Alto A
Alto B
Alto C
Alto D
Alto E
Alto F
Ten. A
Bari. A
Bari. B
Bari. C
Bari. D
Bari. E
Bari. F

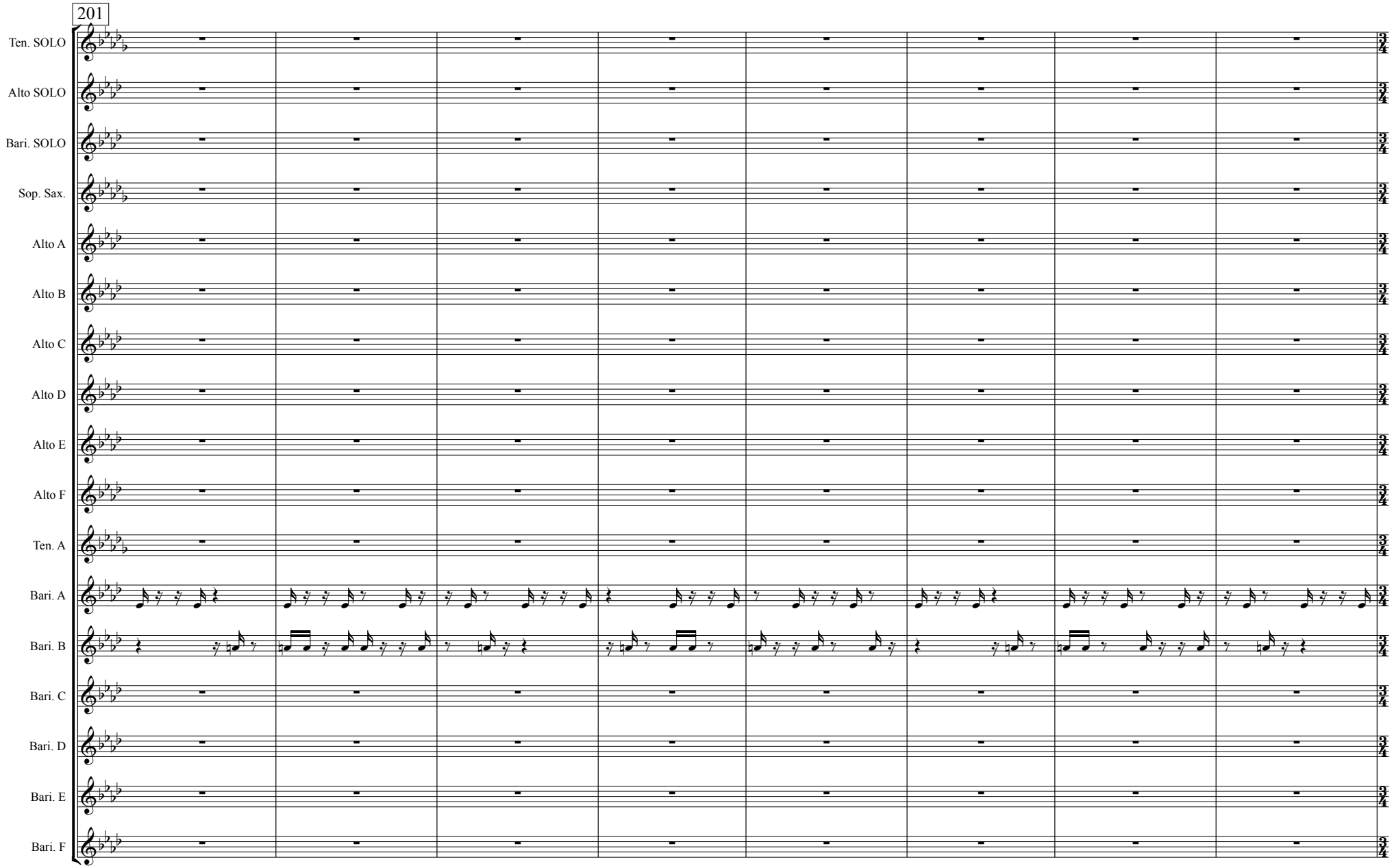

161
Ten. SOLO
Alto SOLO
Bari. SOLO
Sop. Sax.
Alto A
Alto B
Alto C
Alto D
Alto E
Alto F
Ten. A
Bari. A
Bari. B
Bari. C
Bari. D
Bari. E
Bari. F

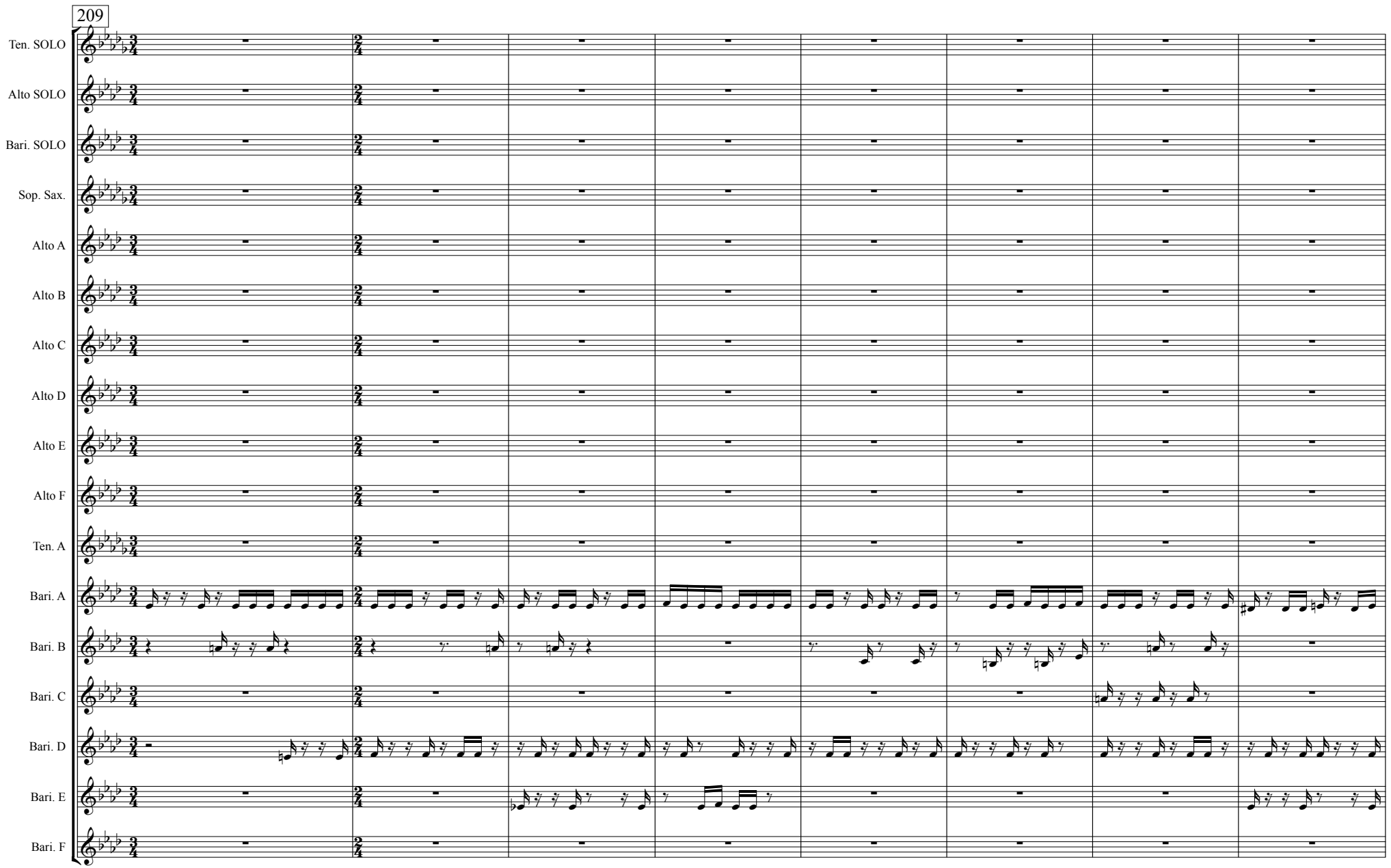

169
Ten. SOLO
Alto SOLO
Bari. SOLO
Sop. Sax.
Alto A
Alto B
Alto C
Alto D
Alto E
Alto F
Ten. A
Bari. A
Bari. B
Bari. C
Bari. D
Bari. E
Bari. F

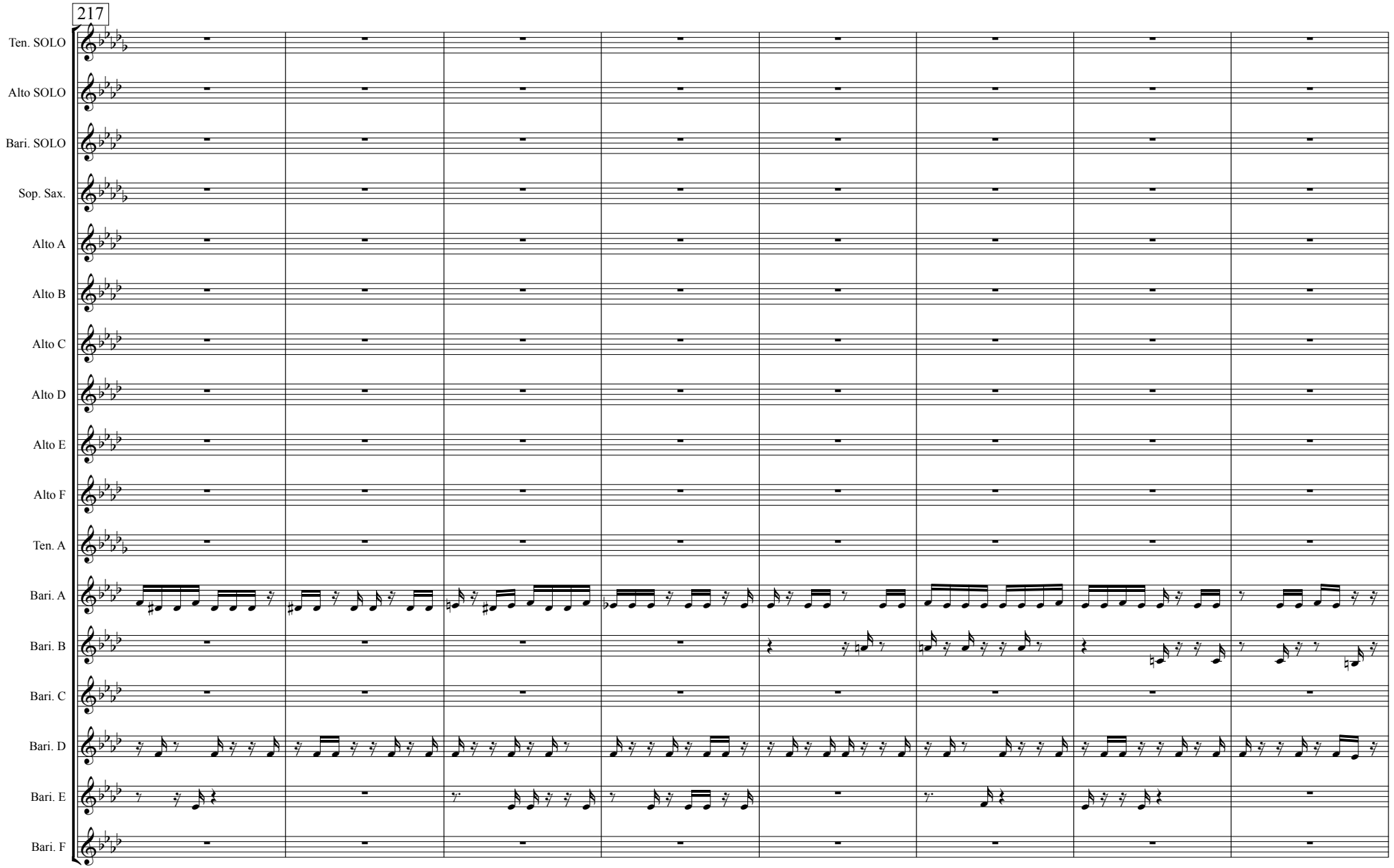

177
Ten. SOLO
Alto SOLO
Bari. SOLO
Sop. Sax.
Alto A
Alto B
Alto C
Alto D
Alto E
Alto F
Ten. A
Bari. A
Bari. B
Bari. C
Bari. D
Bari. E
Bari. F

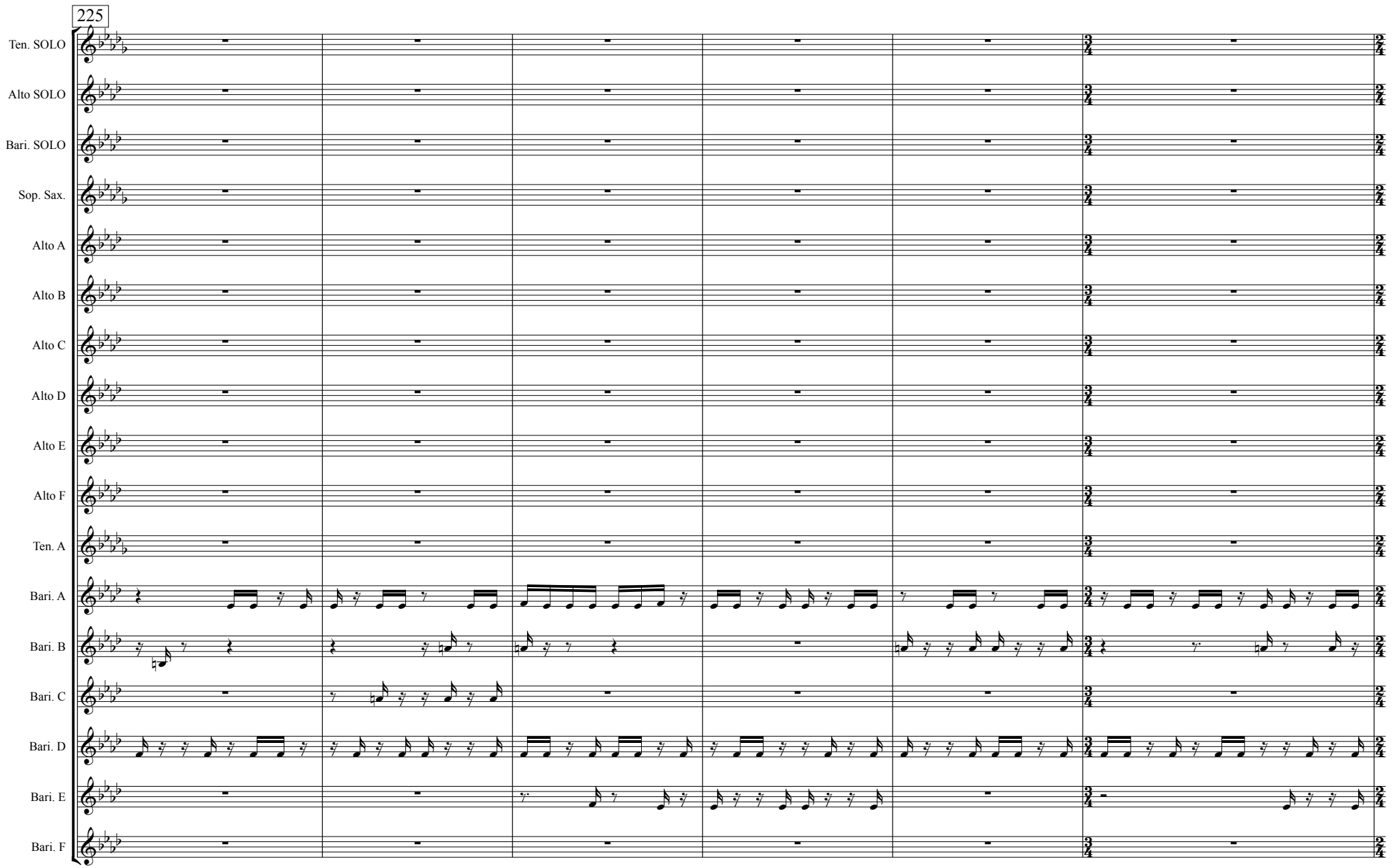

185
Ten. SOLO
Alto SOLO
Bari. SOLO
Sop. Sax.
Alto A
Alto B
Alto C
Alto D
Alto E
Alto F
Ten. A
Bari. A
Bari. B
Bari. C
Bari. D
Bari. E
Bari. F

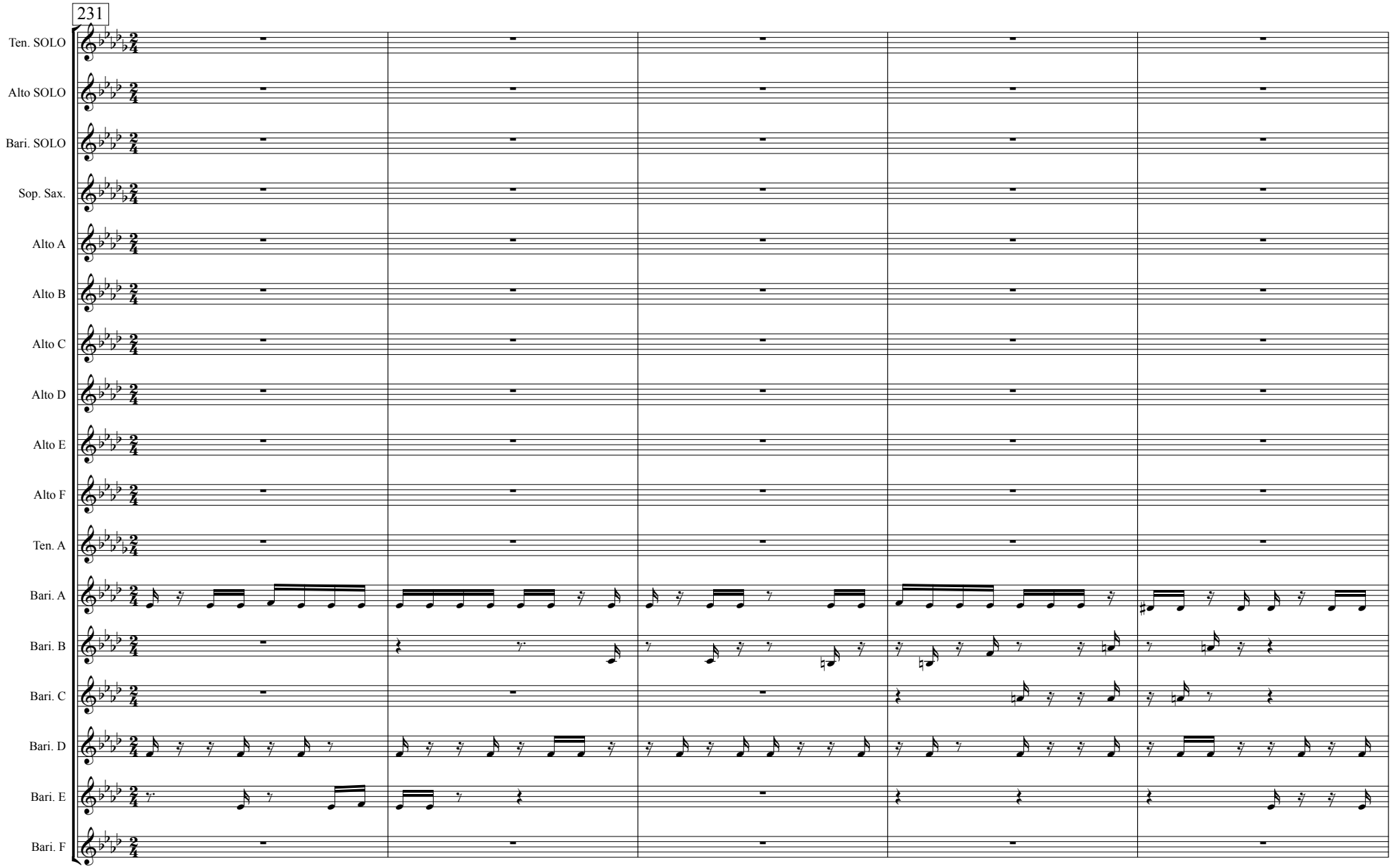

193
Ten. SOLO
Alto SOLO
Bari. SOLO
Sop. Sax.
Alto A
Alto B
Alto C
Alto D
Alto E
Alto F
Ten. A
Bari. A
Bari. B
Bari. C
Bari. D
Bari. E
Bari. F

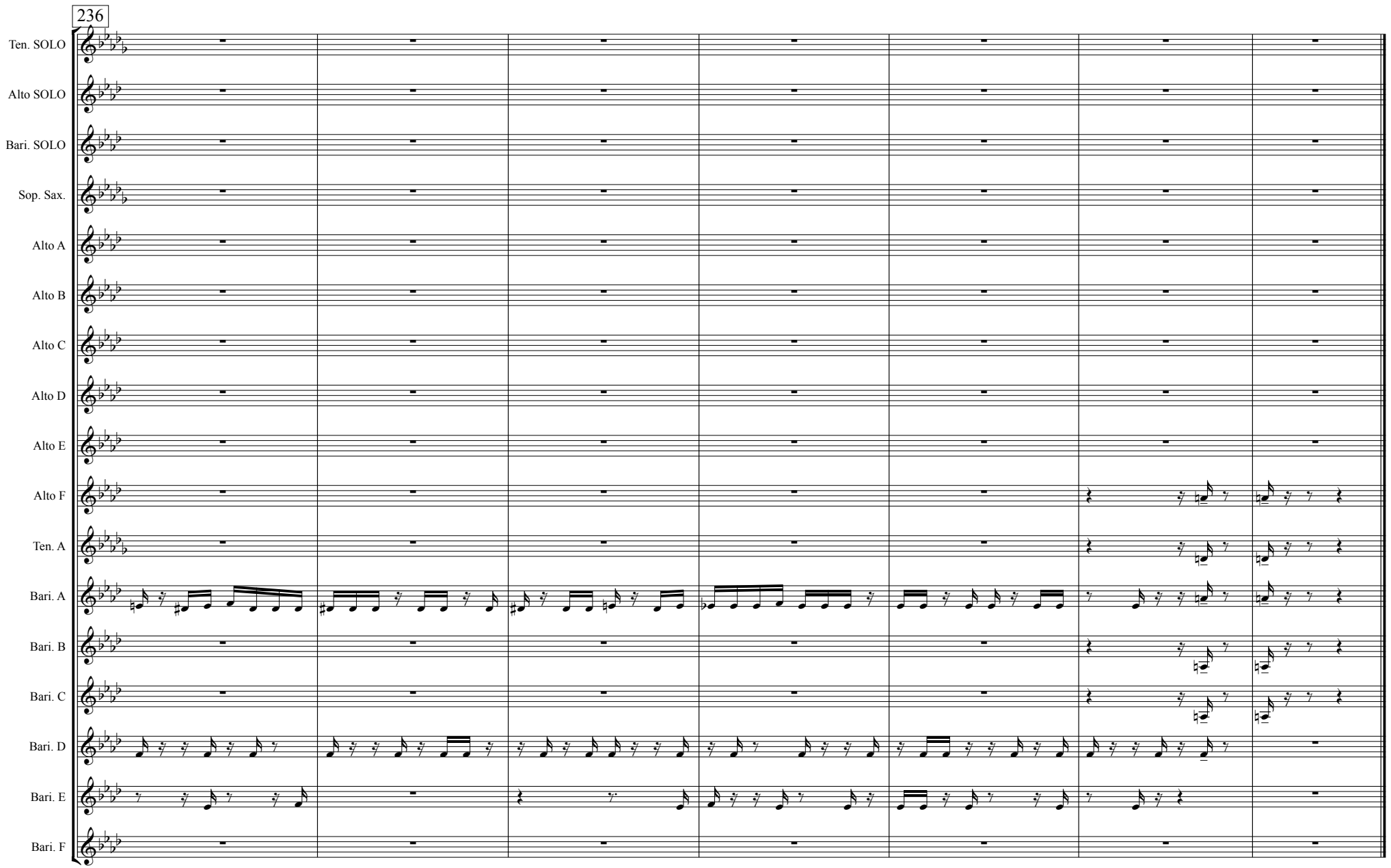

201
Ten. SOLO
Alto SOLO
Bari. SOLO
Sop. Sax.
Alto A
Alto B
Alto C
Alto D
Alto E
Alto F
Ten. A
Bari. A
Bari. B
Bari. C
Bari. D
Bari. E
Bari. F


209
Ten. SOLO
Alto SOLO
Bari. SOLO
Sop. Sax.
Alto A
Alto B
Alto C
Alto D
Alto E
Alto F
Ten. A
Bari. A
Bari. B
Bari. C
Bari. D
Bari. E
Bari. F


217
Ten. SOLO
Alto SOLO
Bari. SOLO
Sop. Sax.
Alto A
Alto B
Alto C
Alto D
Alto E
Alto F
Ten. A
Bari. A
Bari. B
Bari. C
Bari. D
Bari. E
Bari. F


225
Ten. SOLO
Alto SOLO
Bari. SOLO
Sop. Sax.
Alto A
Alto B
Alto C
Alto D
Alto E
Alto F
Ten. A
Bari. A
Bari. B
Bari. C
Bari. D
Bari. E
Bari. F


231
Ten. SOLO
Alto SOLO
Bari. SOLO
Sop. Sax.
Alto A
Alto B
Alto C
Alto D
Alto E
Alto F
Ten. A
Bari. A
Bari. B
Bari. C
Bari. D
Bari. E
Bari. F


236
Ten. SOLO
Alto SOLO
Bari. SOLO
Sop. Sax.
Alto A
Alto B
Alto C
Alto D
Alto E
Alto F
Ten. A
Bari. A
Bari. B
Bari. C
Bari. D
Bari. E
Bari. F

Martyn Harry

Grace

from EXERCISE BOOK
(2014-16)

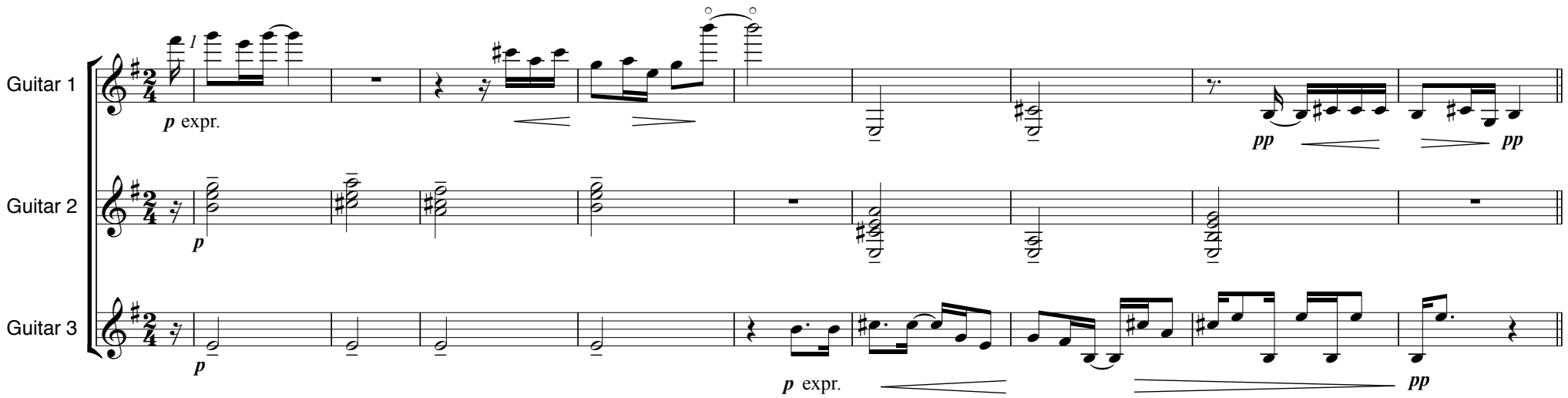
Score

Martyn Harry

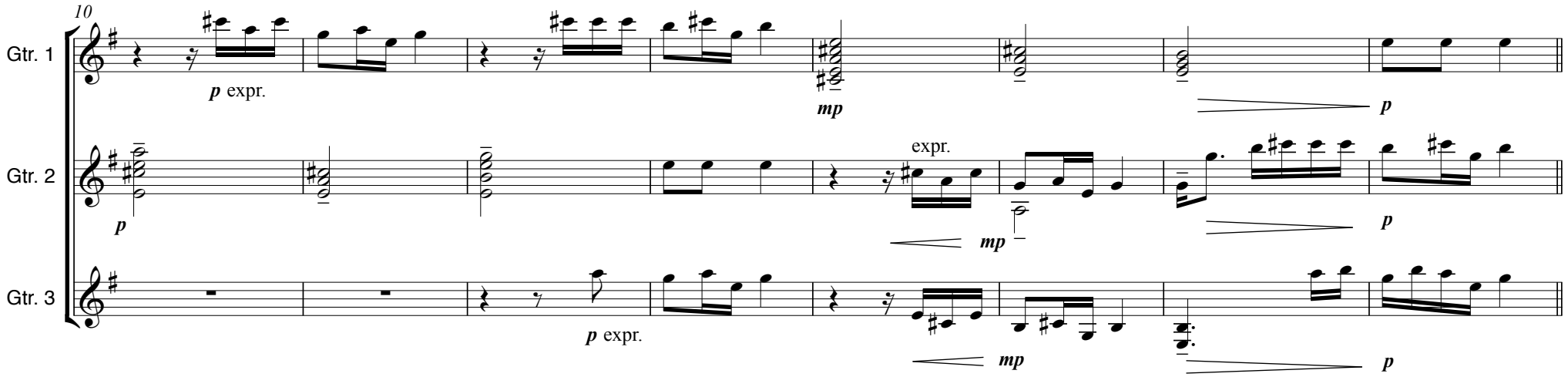
Grace

for three guitars (2007)

Largo Tranquillo [♩ = 44-48]



Poco a poco accelerando [♩ = 54]



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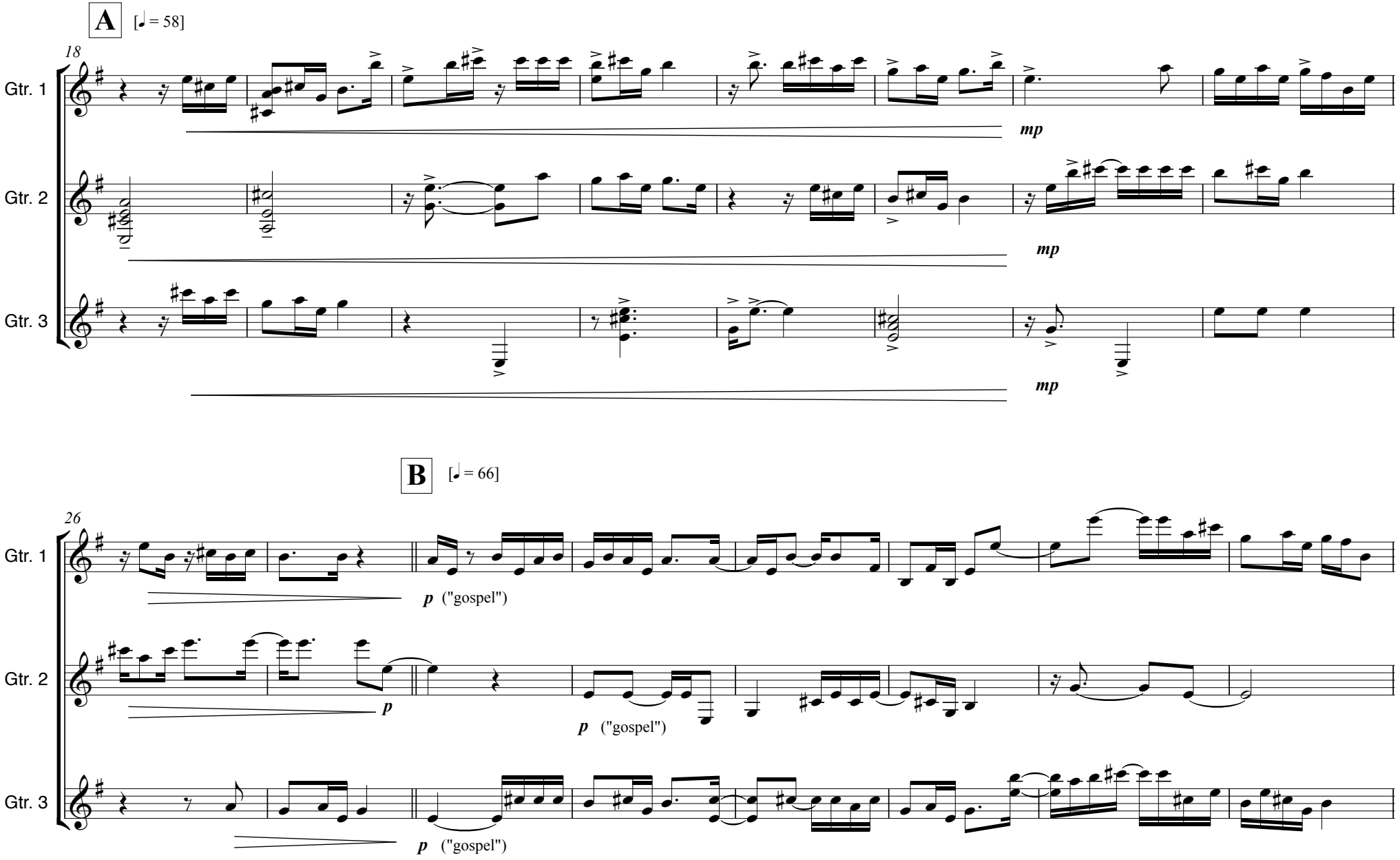

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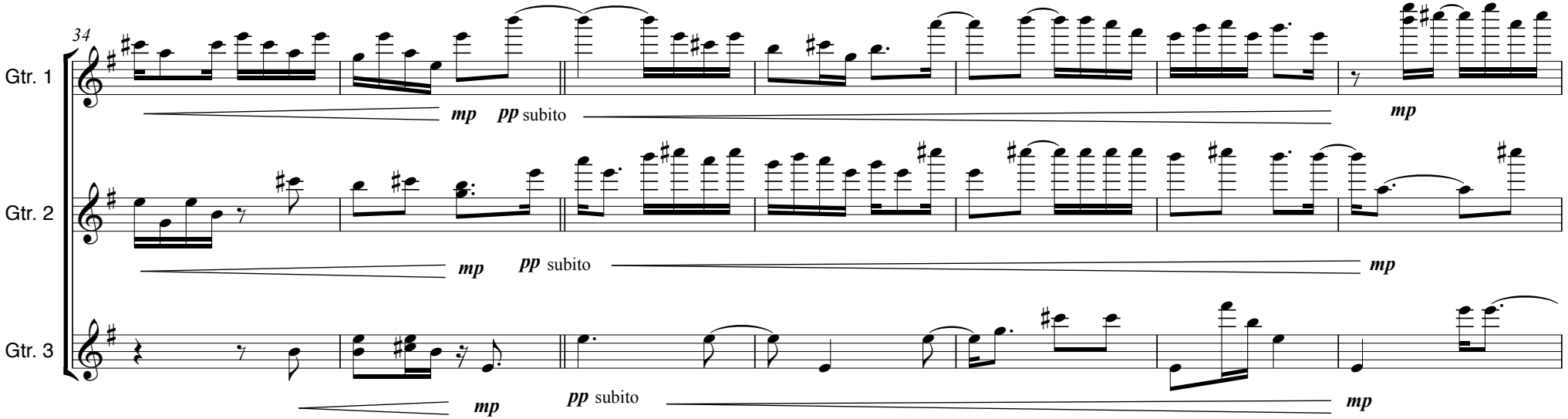
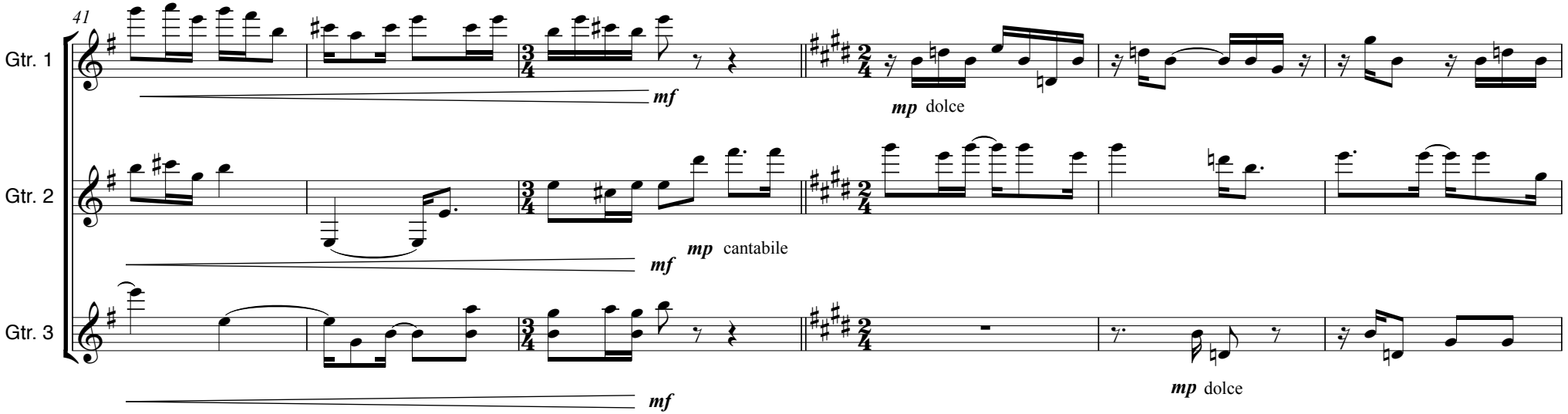
C [♩. = 72]



D **Andantino** [♩. = 78]



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E

47

Gtr. 1

Gtr. 2

Gtr. 3

54

Gtr. 1

Gtr. 2

Gtr. 3

expr.

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F

59

Gtr. 1

Gtr. 2

Gtr. 3

mf

mp cantabile

mp dolce

65

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G

71

Gtr. 1

Gtr. 2

Gtr. 3

77

Gtr. 1

mf intensivo

Gtr. 2

mf intensivo

Gtr. 3

mf intensivo

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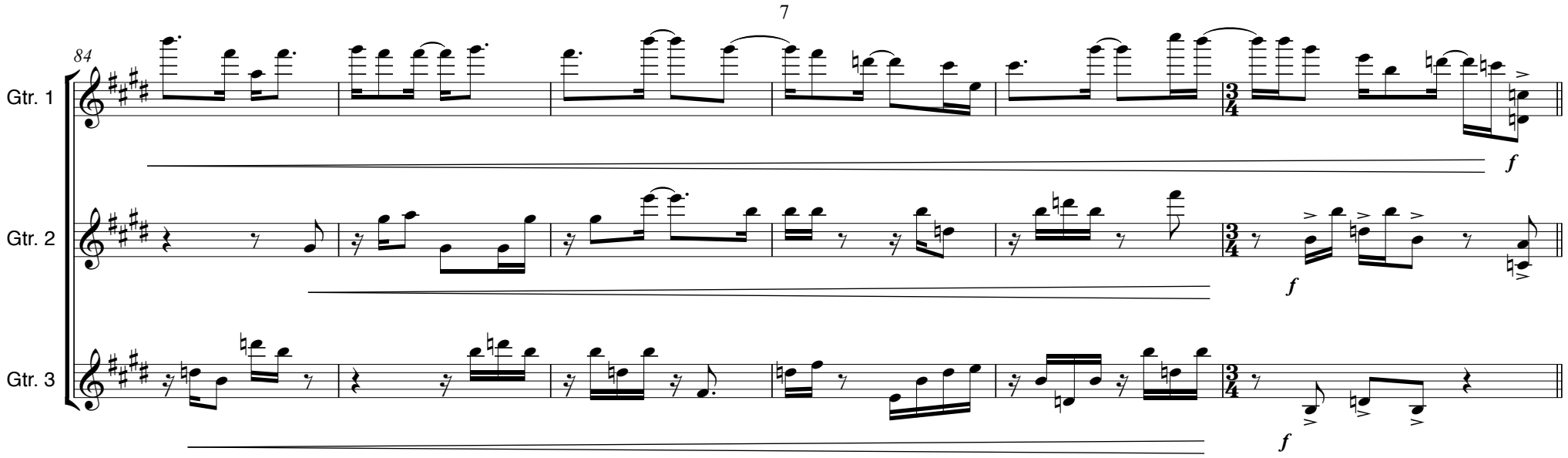
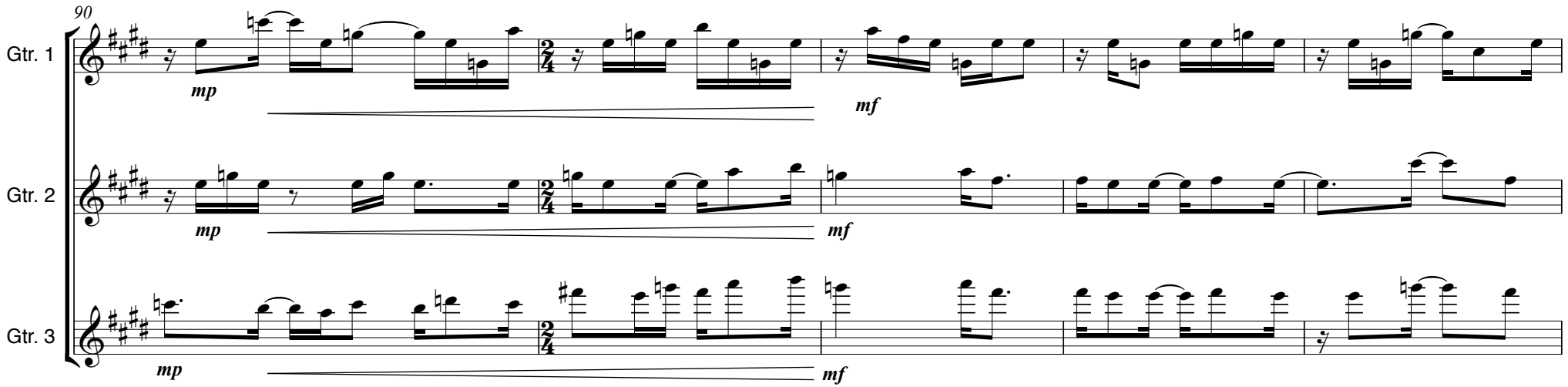


H



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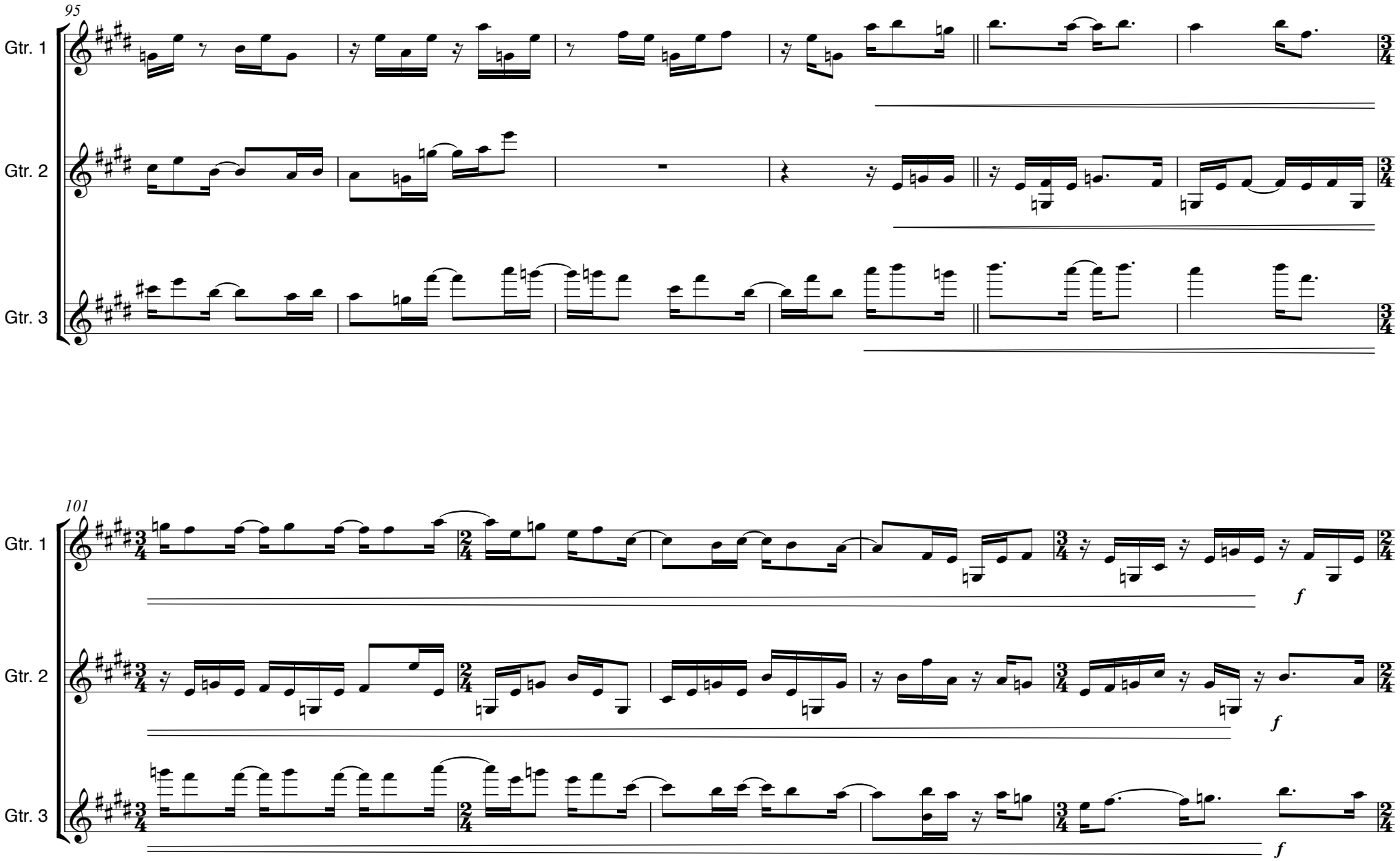
I



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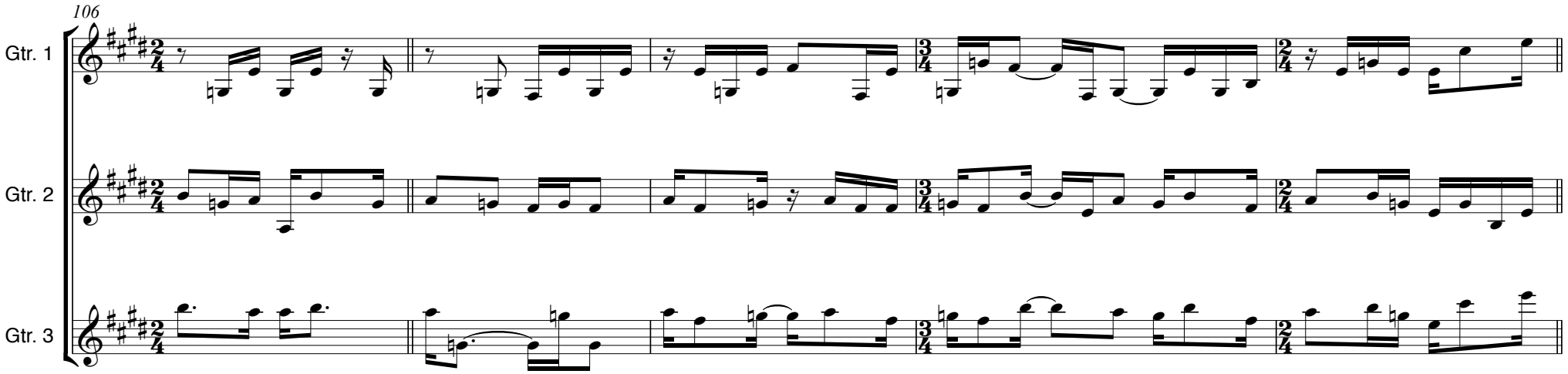
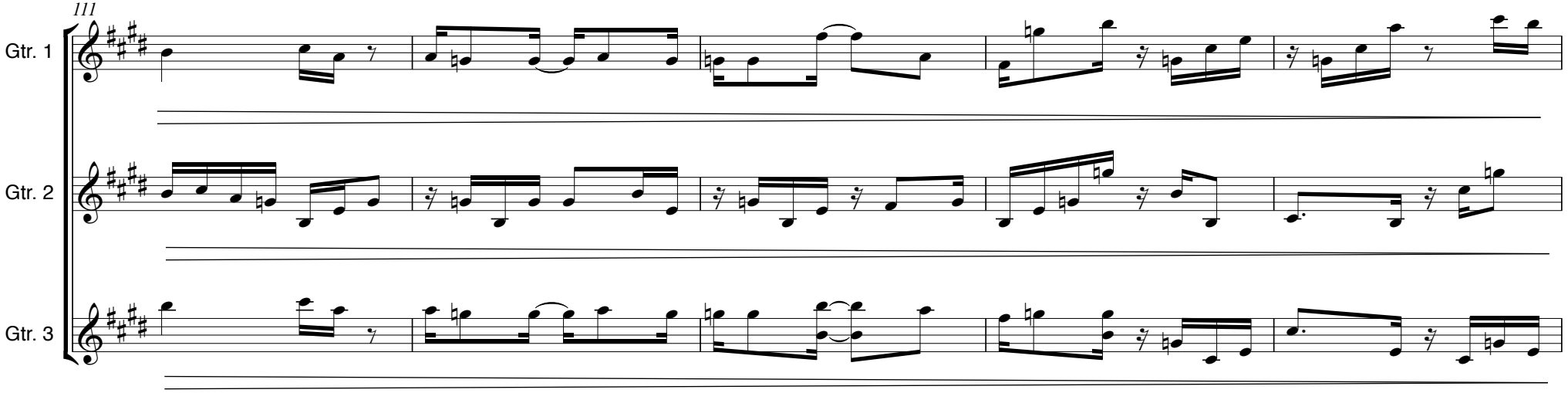


J



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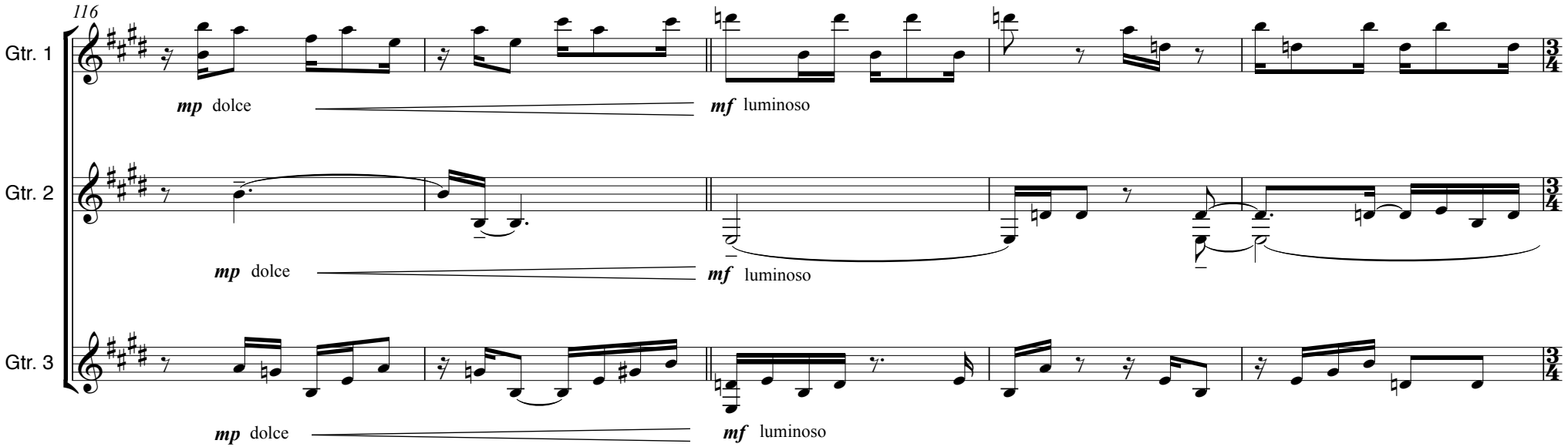
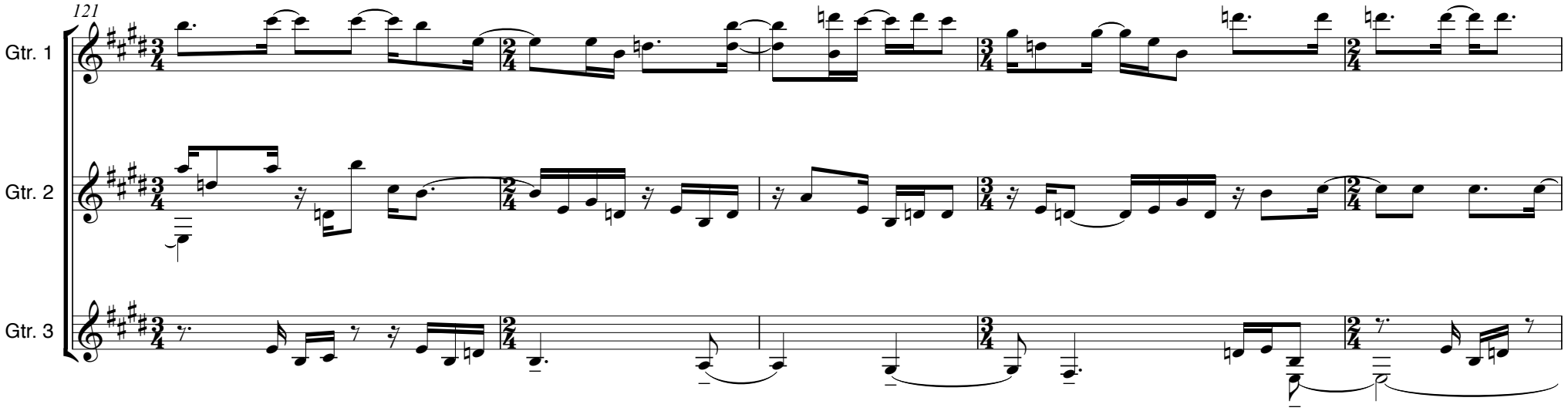
K





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L

126

Gtr. 1

Gtr. 2

Gtr. 3

f

f

f

131

Gtr. 1

Gtr. 2

Gtr. 3

mf

mf

mf

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M

136

Gtr. 1

Gtr. 2

Gtr. 3

mp

mp

mp

141

Gtr. 1

Gtr. 2

Gtr. 3

mf

mf

mf

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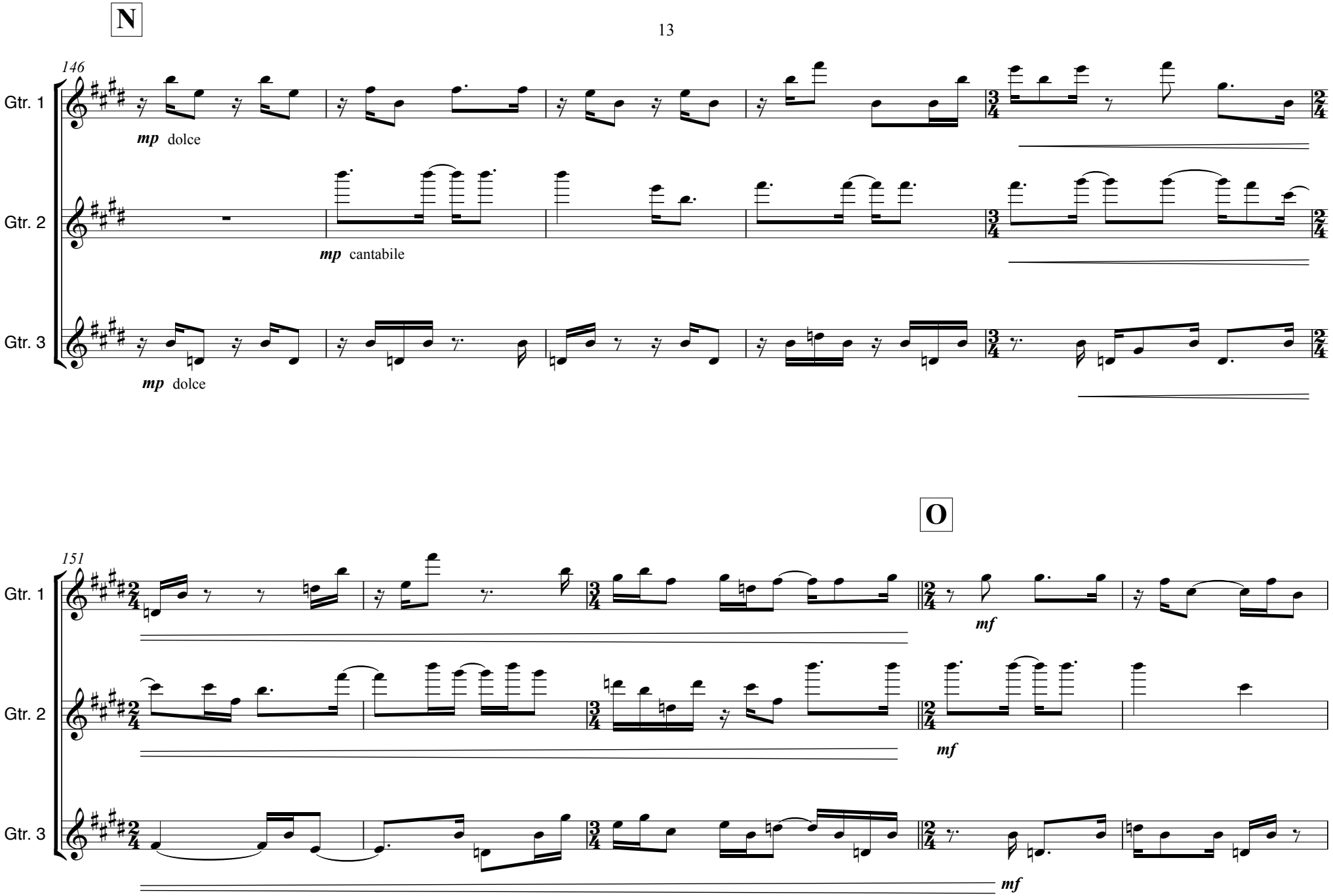

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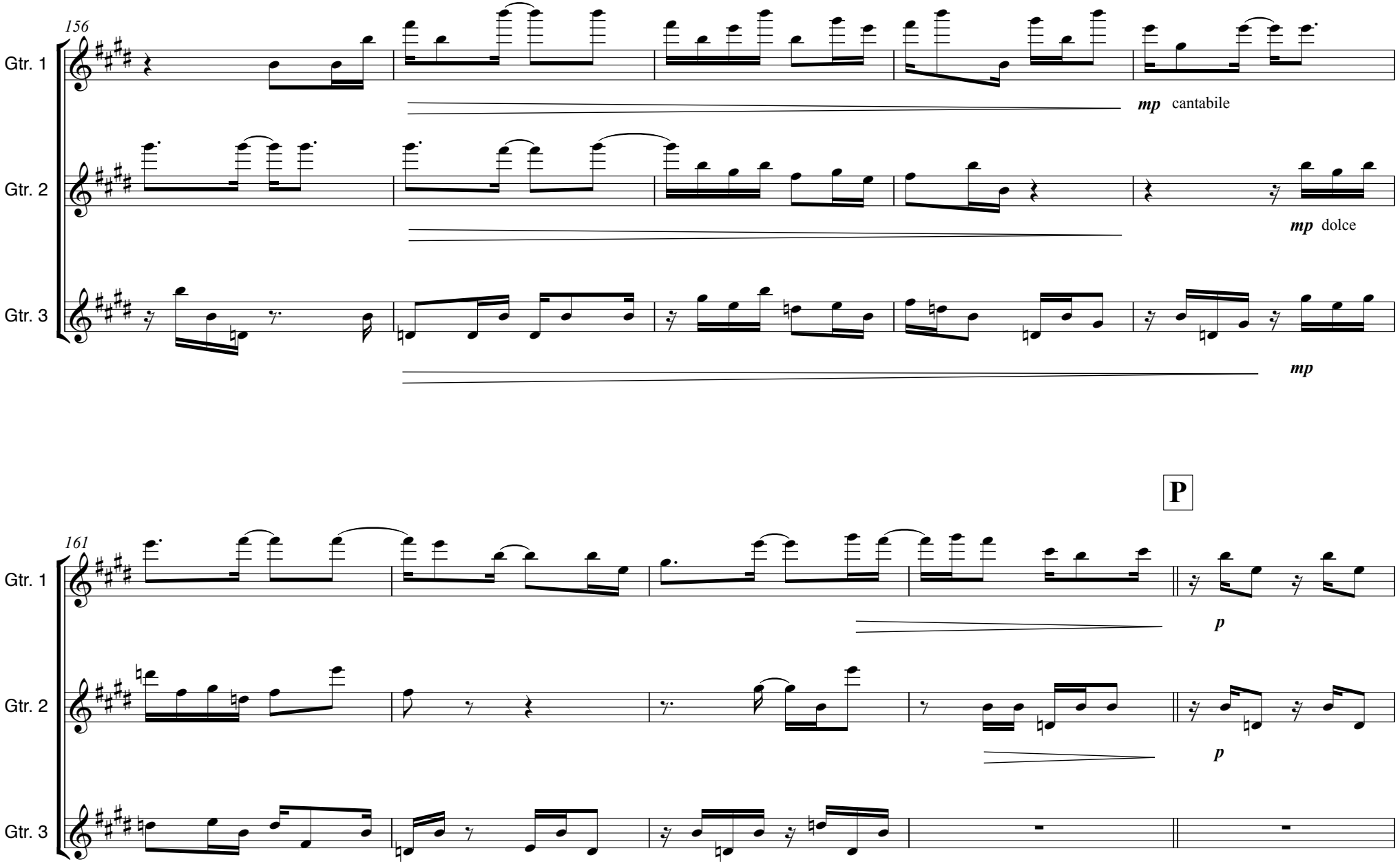

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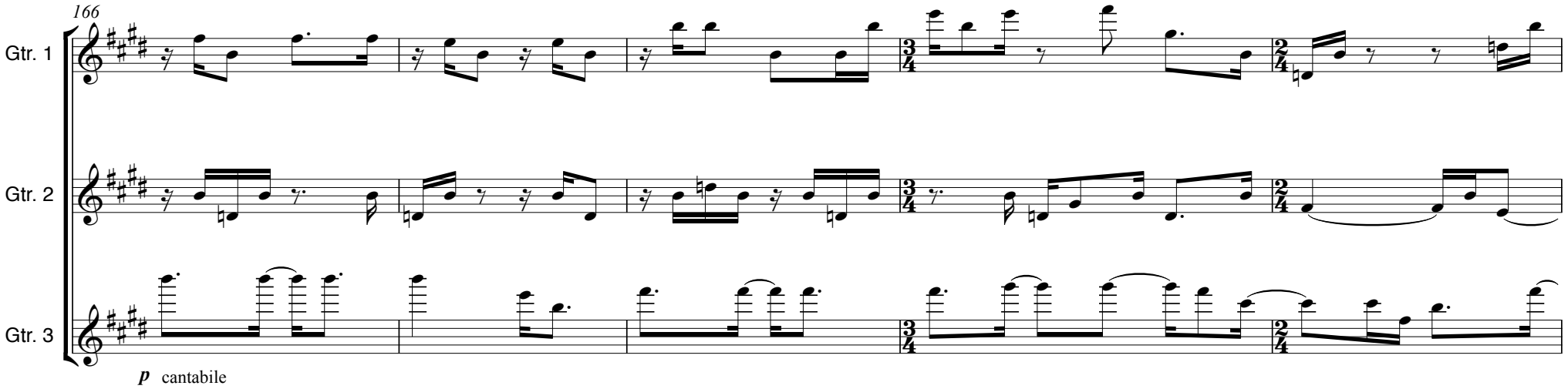
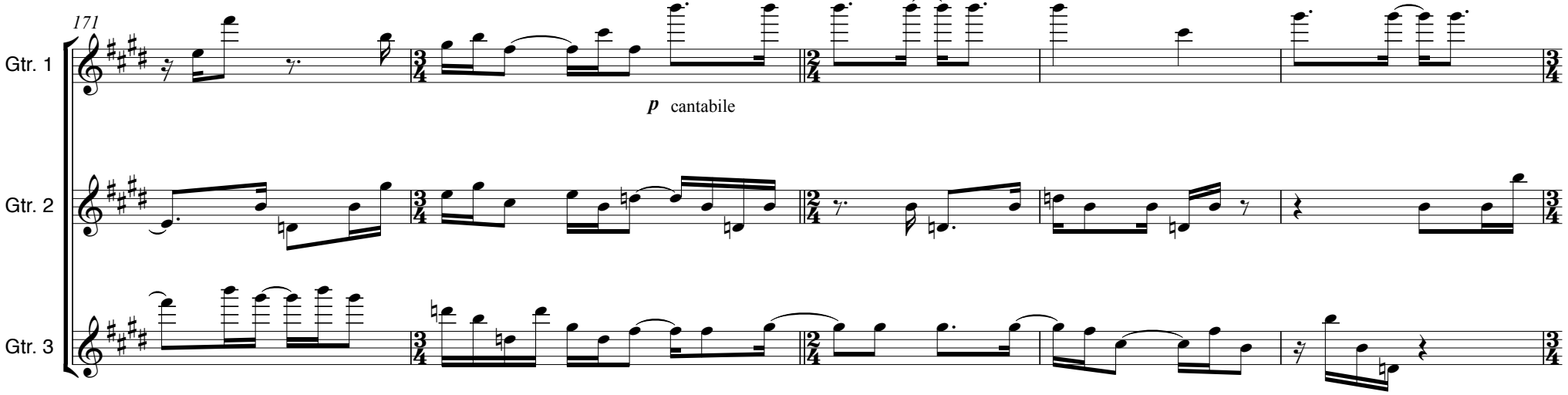
Poco a poco rallentando



Q



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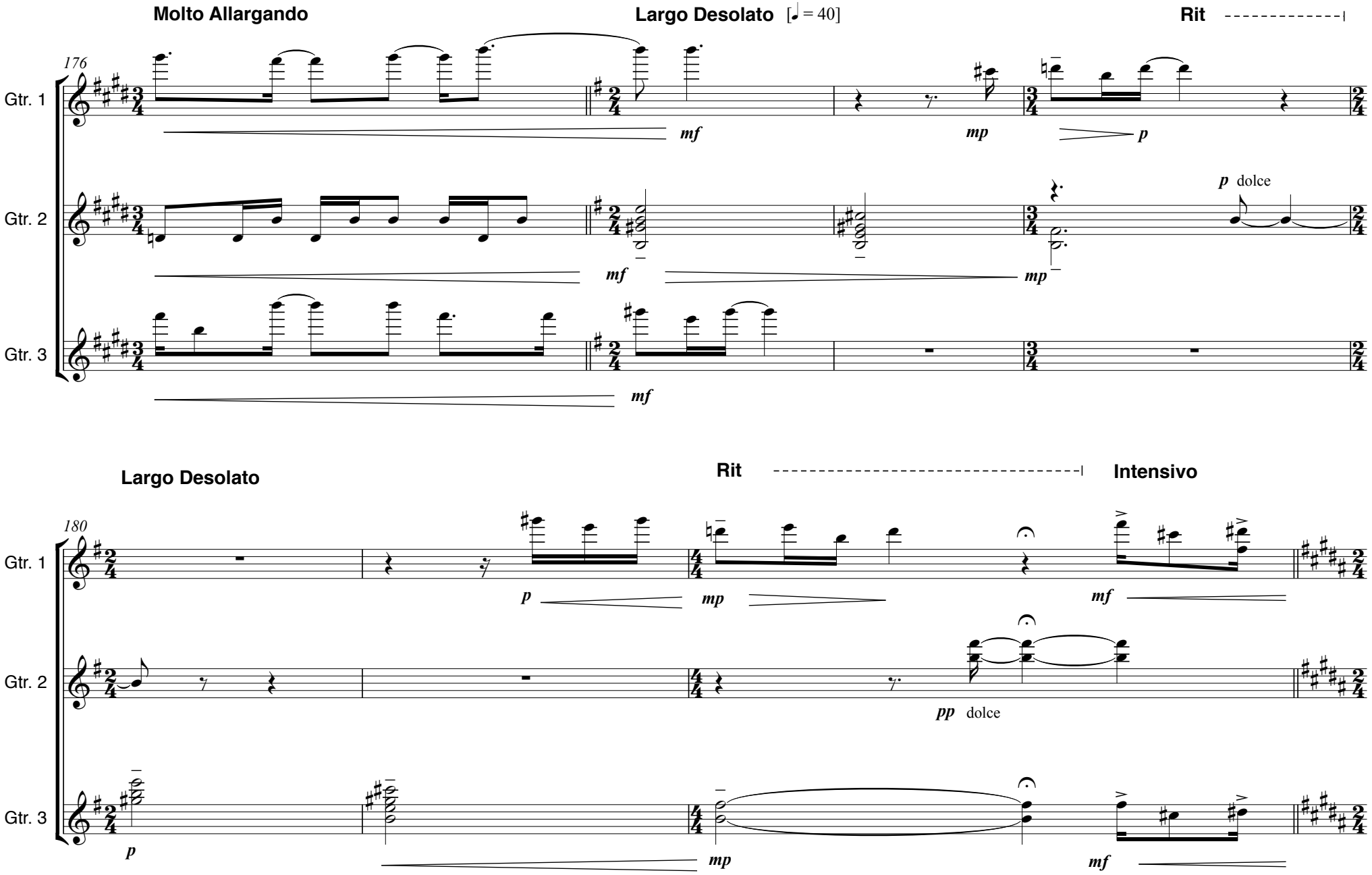

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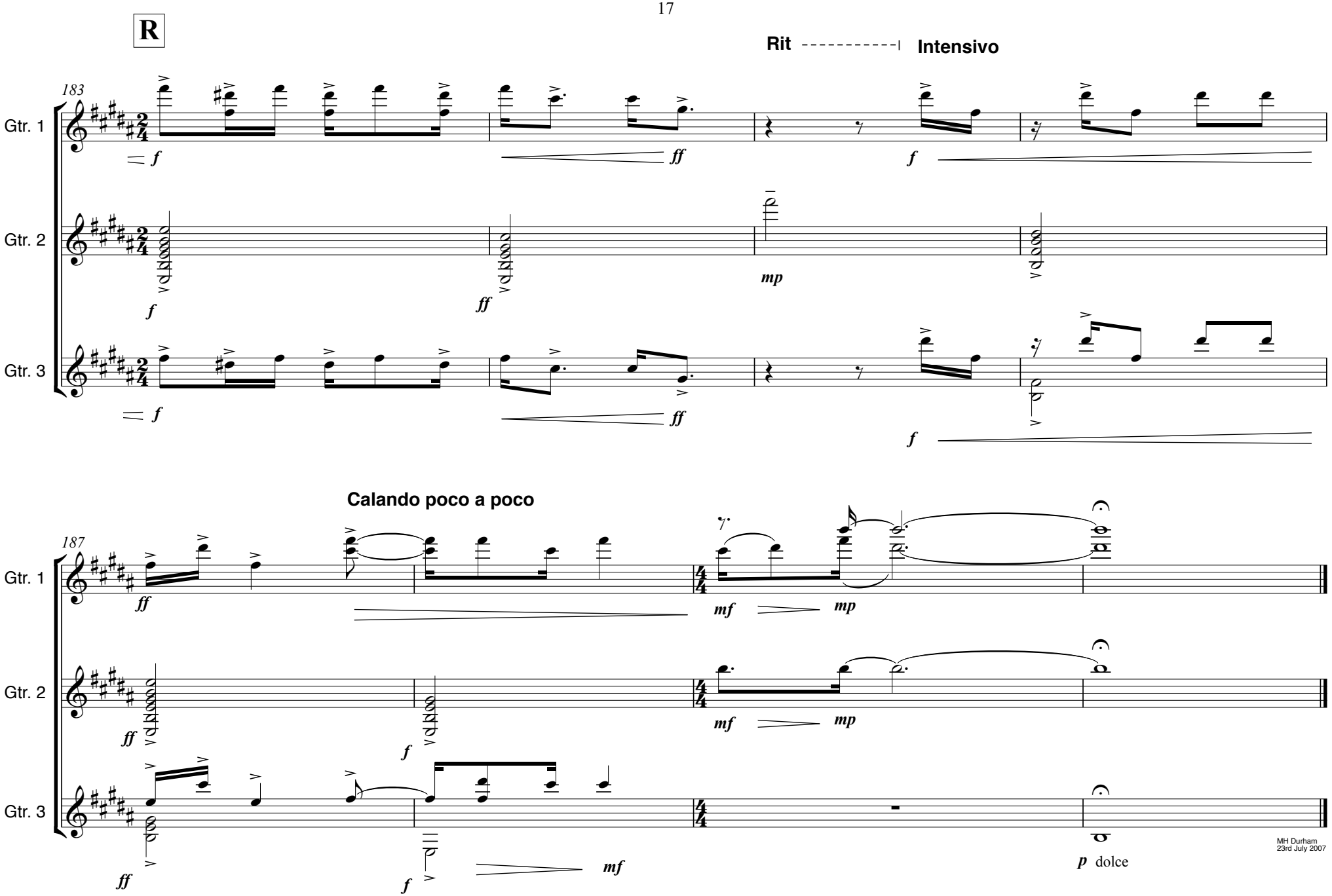

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Score

Martyn Harry

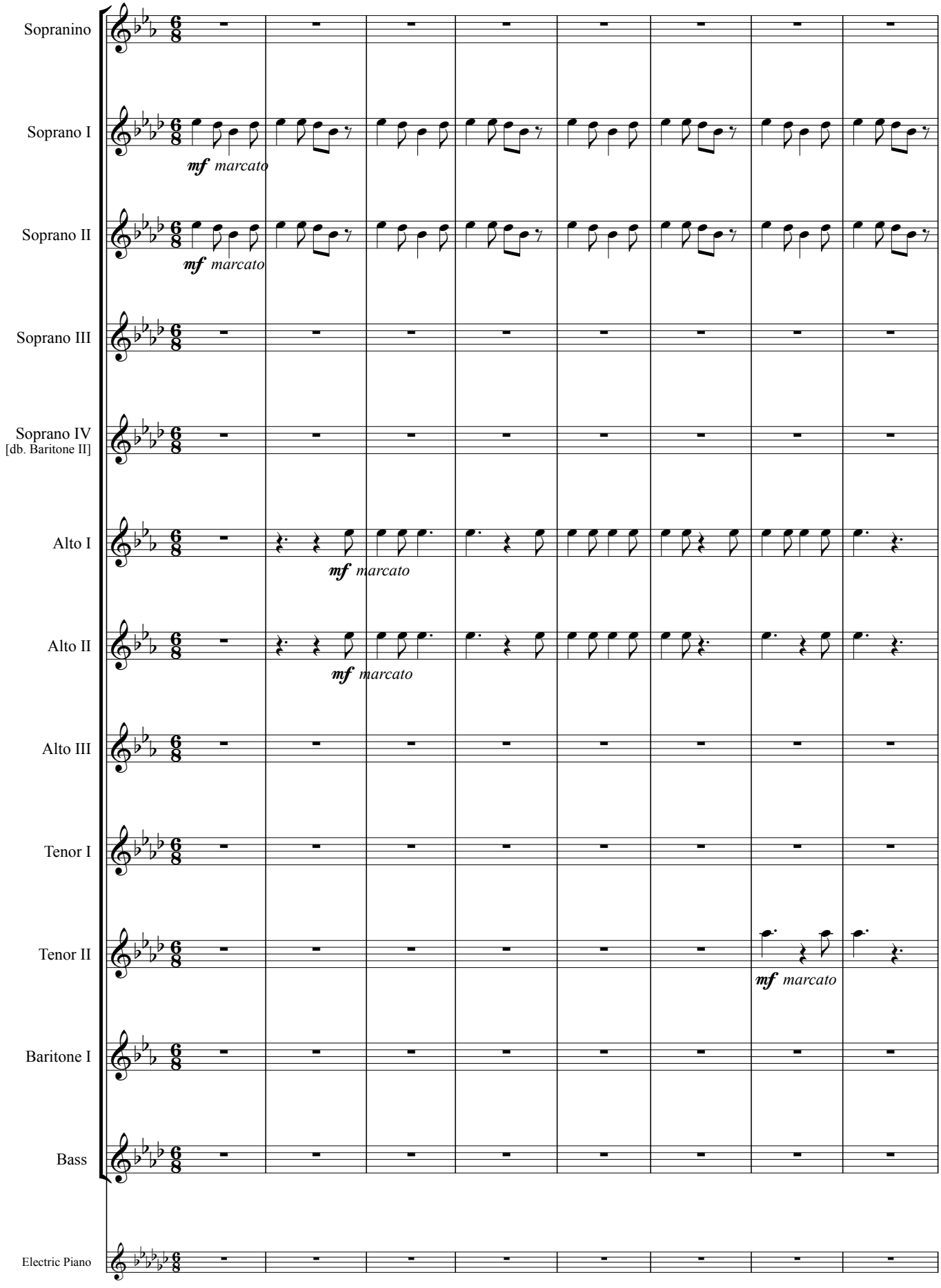
Sumer Is

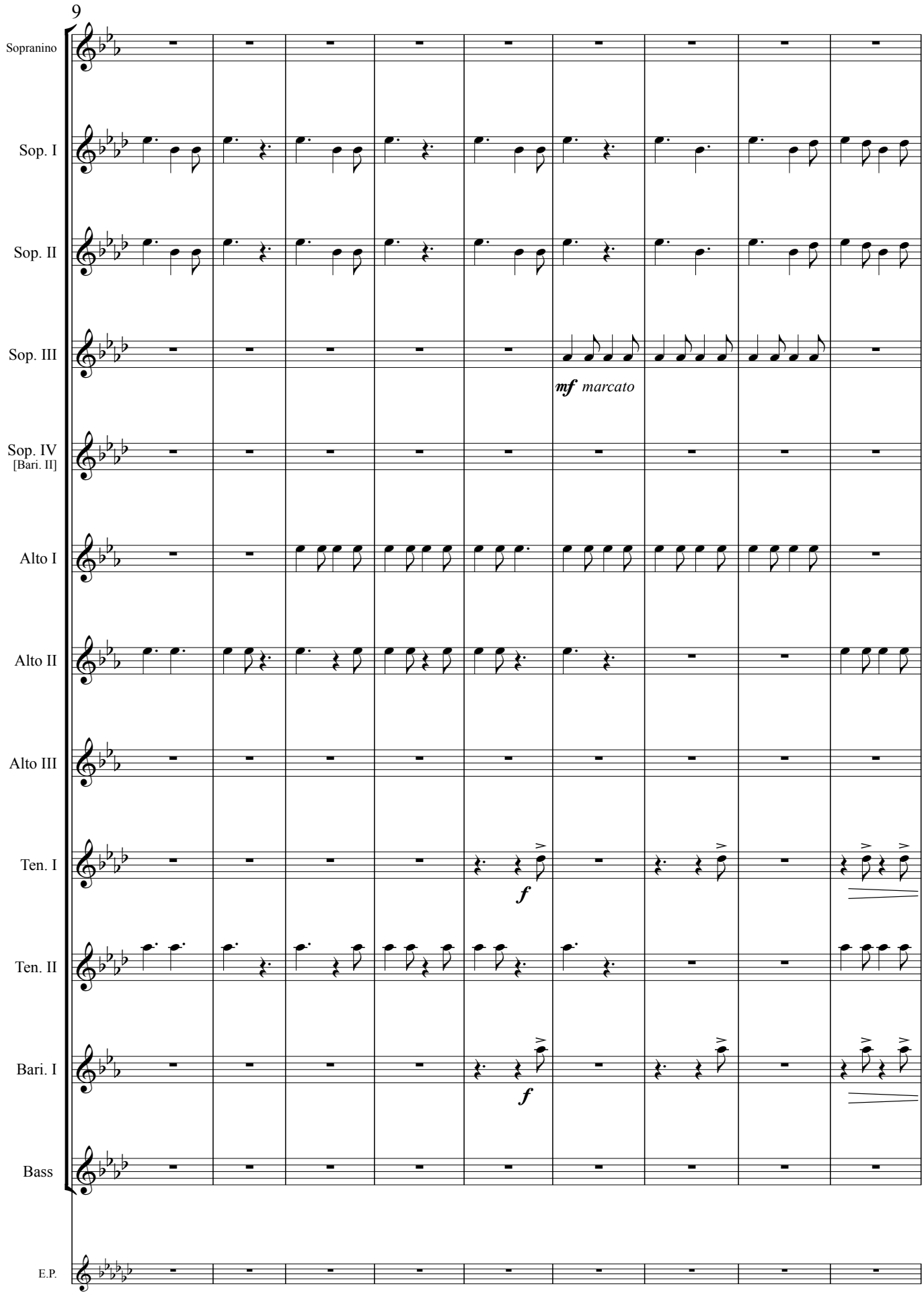
from EXERCISE BOOK
(2014-16)

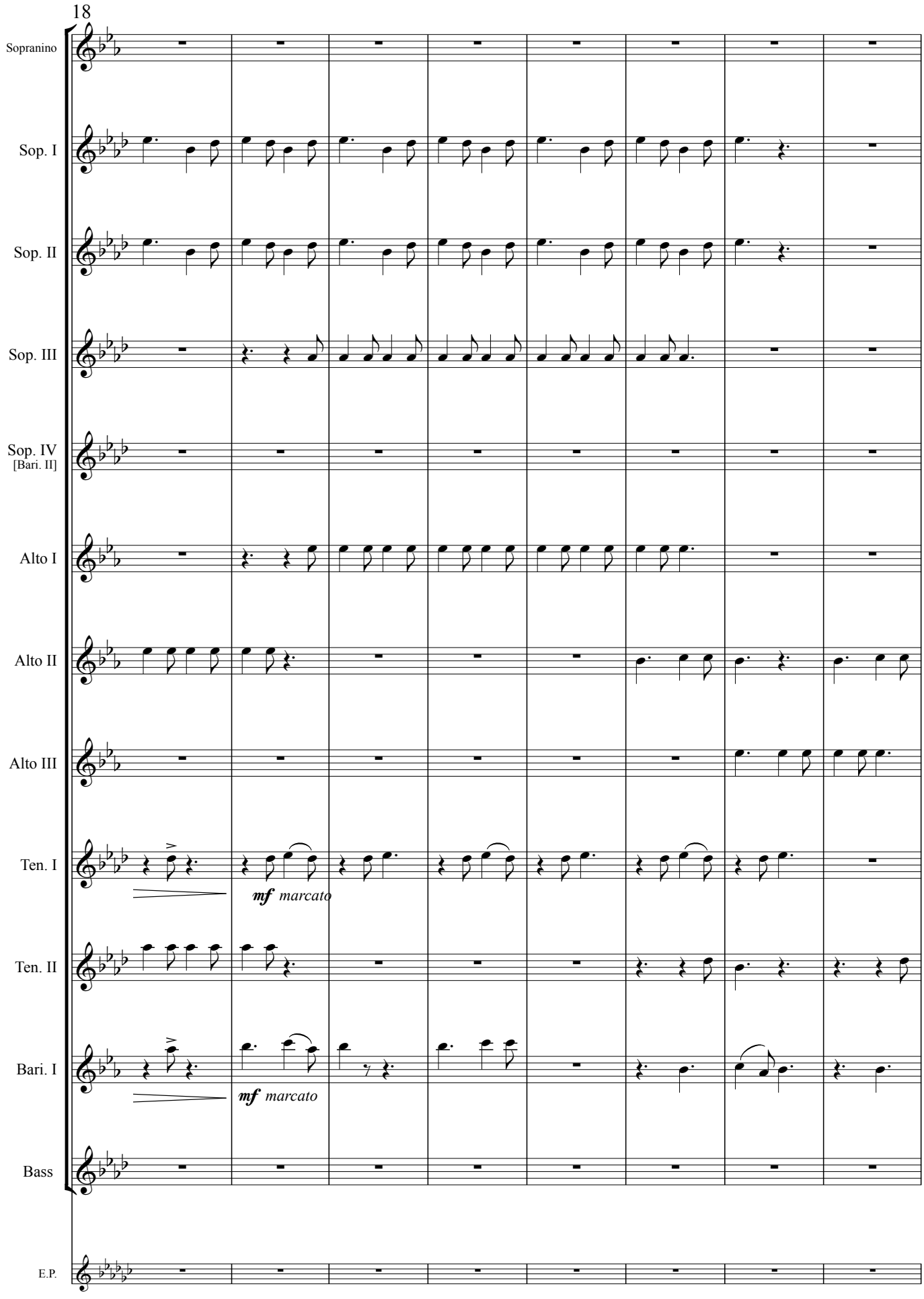
Martyn Harry

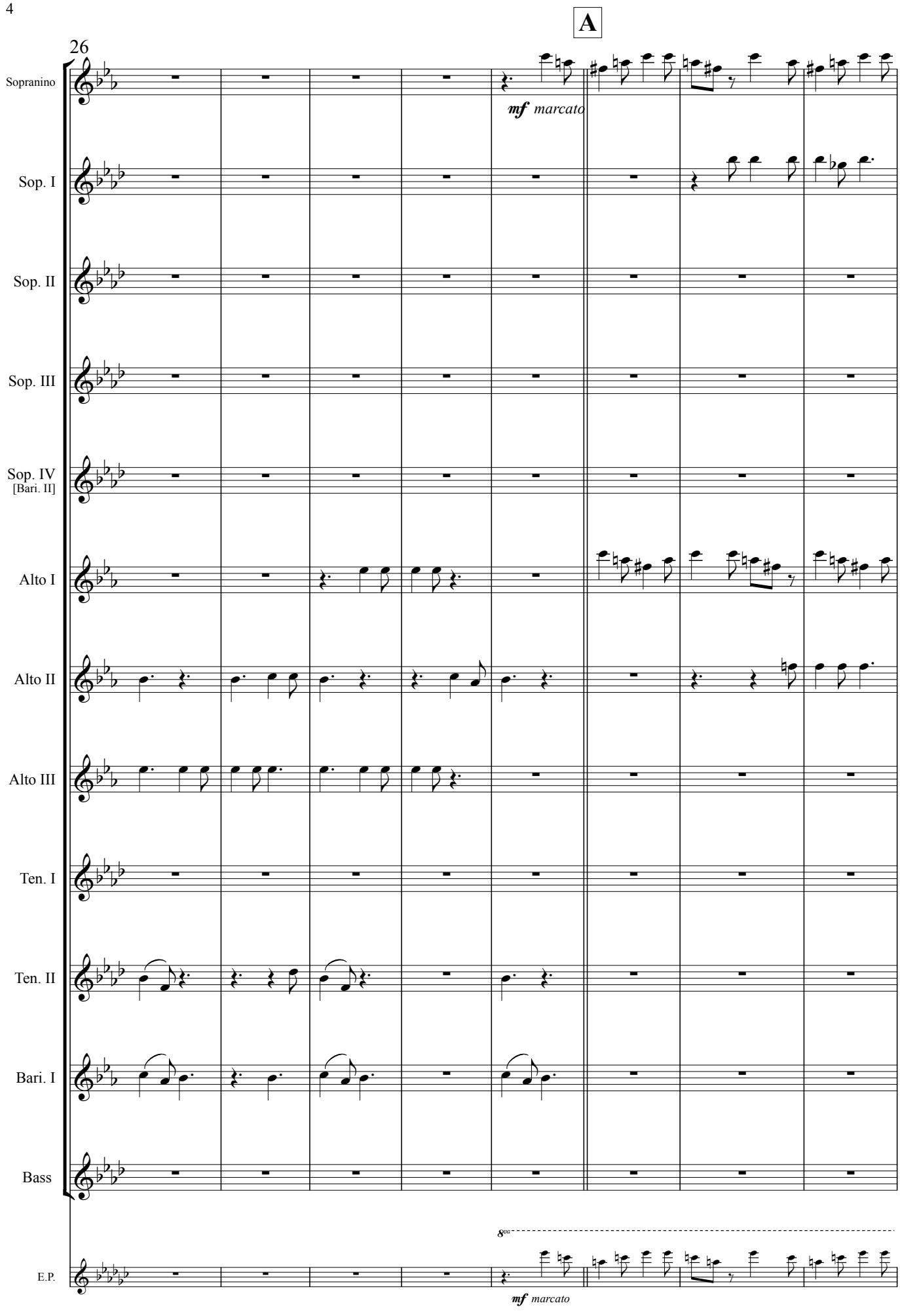
Sumer Is

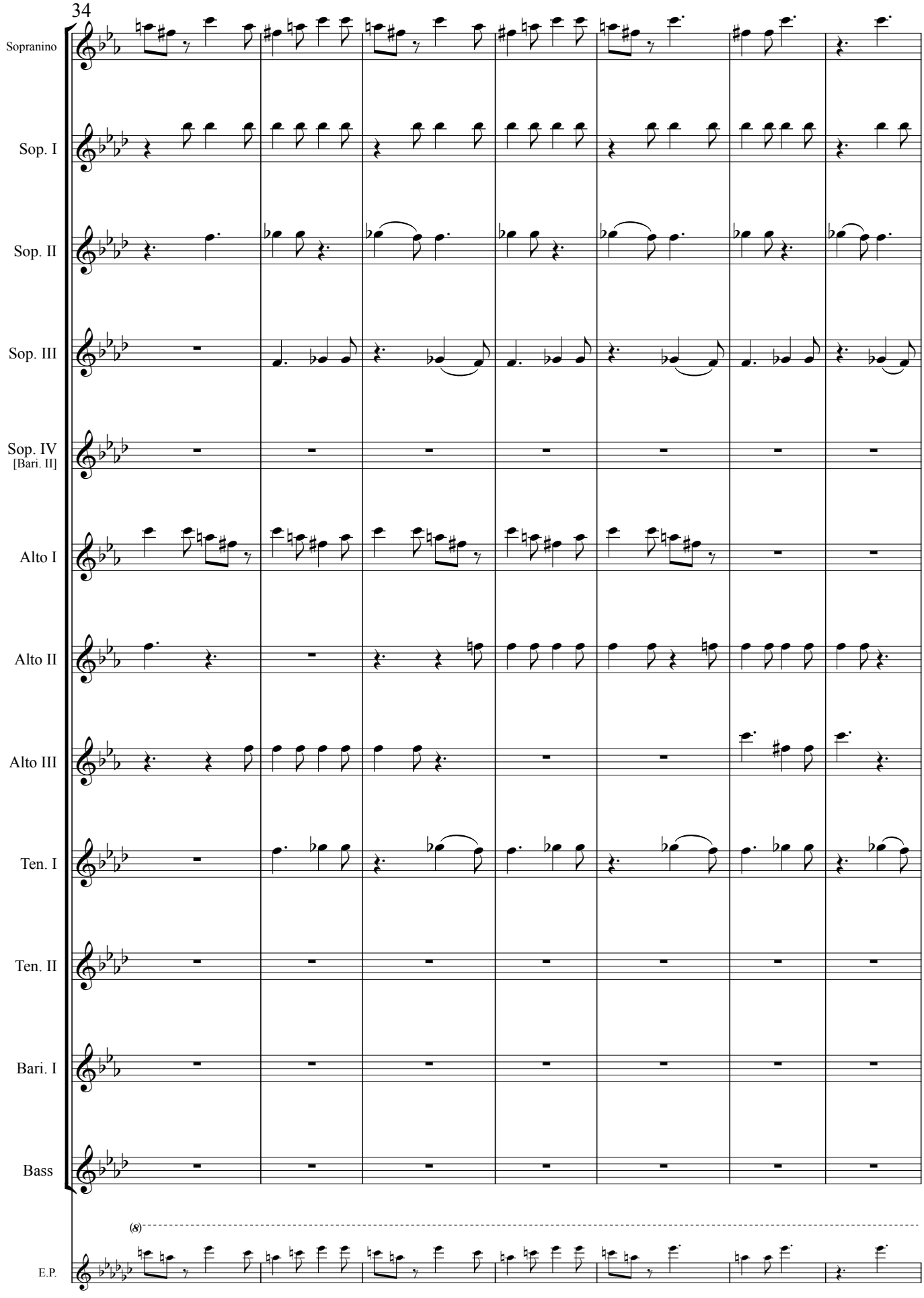
Vivo [♩. = 160]

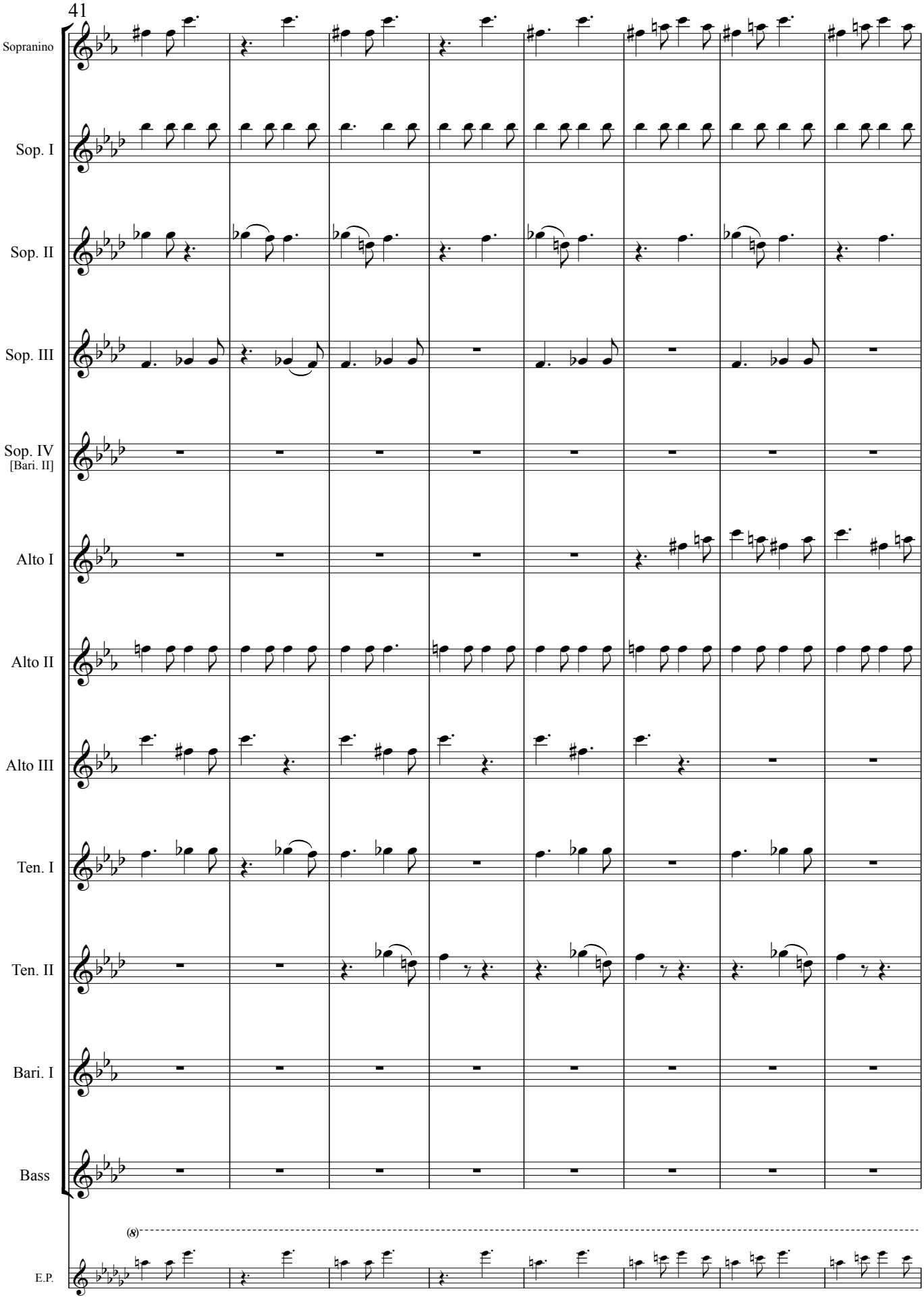


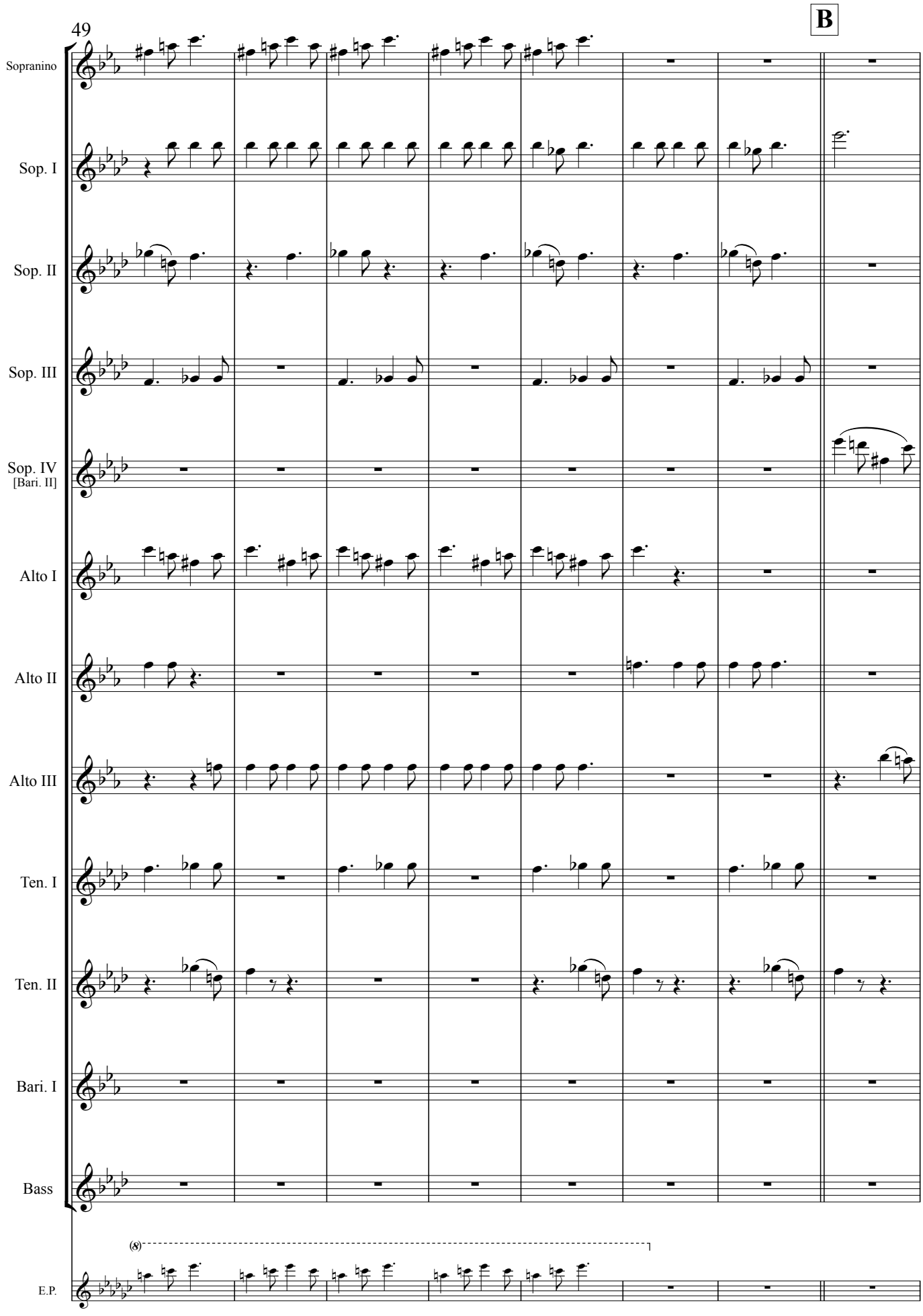

9
Sopranino
Sop. I
Sop. II
Sop. III
mf marcato
Sop. IV
[Bari. II]
Alto I
Alto II
Alto III
Ten. I
f
Ten. II
Bari. I
f
Bass
E.P.

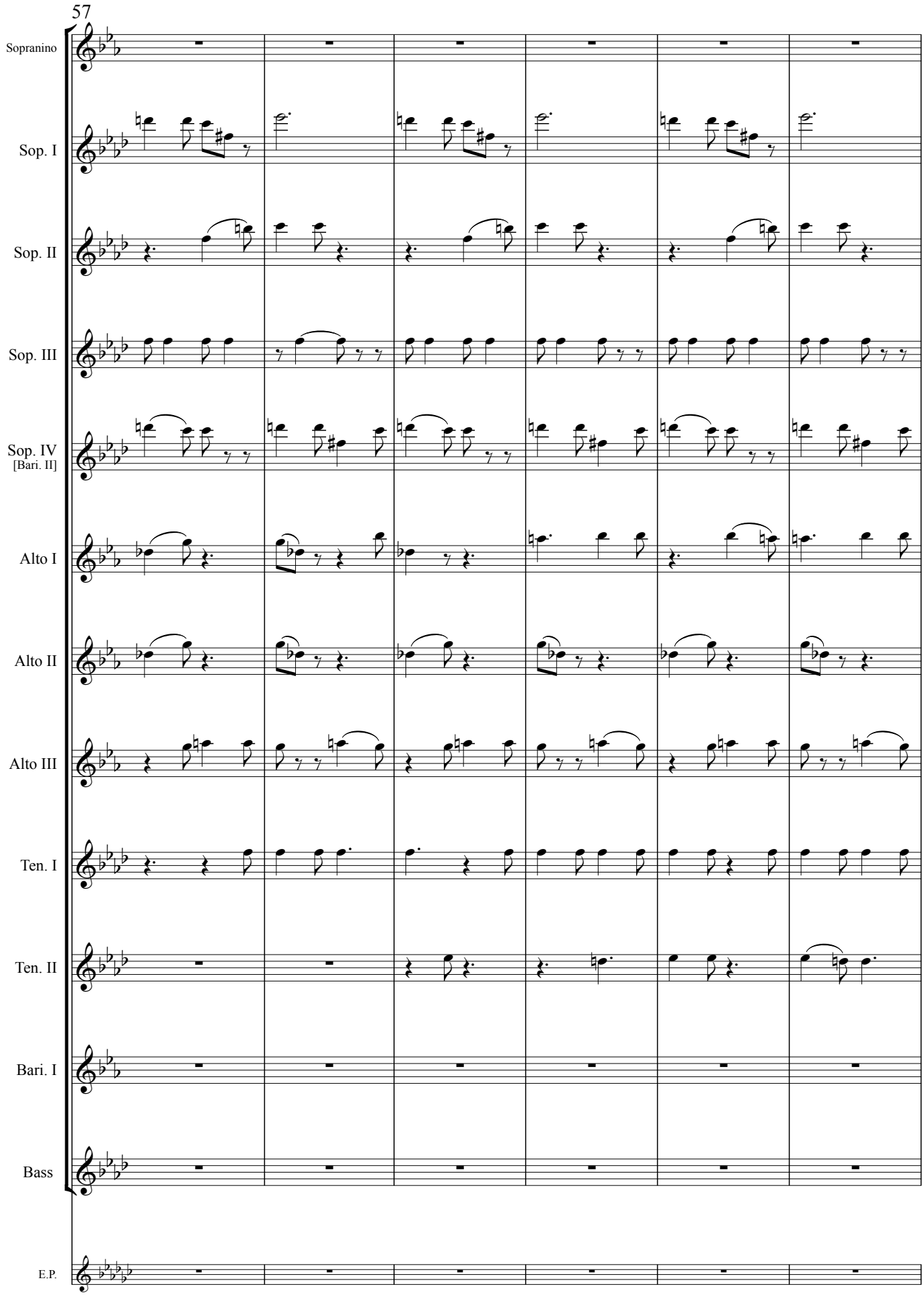

18
Sopranino
Sop. I
Sop. II
Sop. III
Sop. IV
[Bari. II]
Alto I
Alto II
Alto III
Ten. I
mf marcato
Ten. II
Bari. I
mf marcato
Bass
E.P.

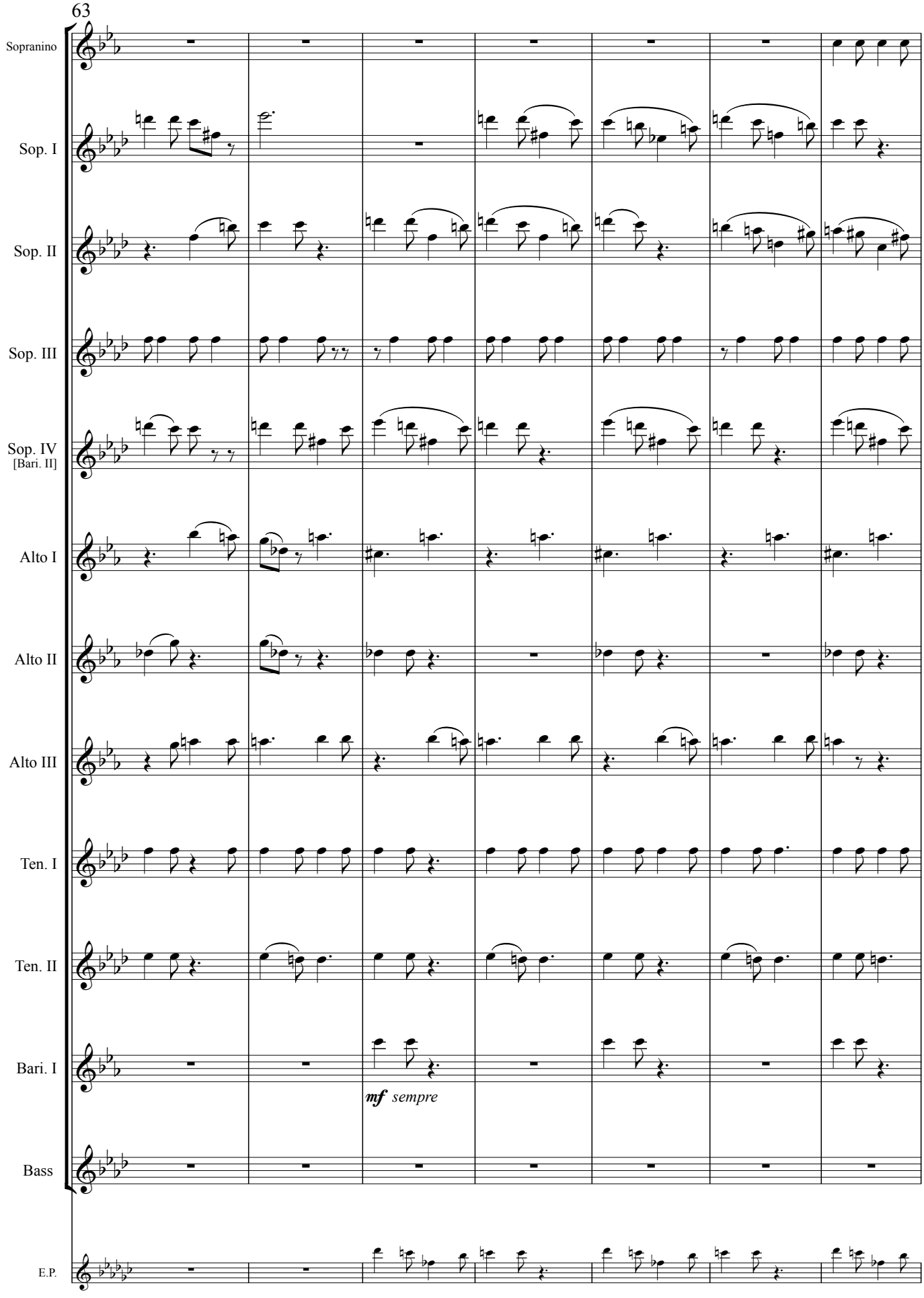

A
26
Sopranino
mf marcato
Sop. I
Sop. II
Sop. III
Sop. IV
[Bari. II]
Alto I
Alto II
Alto III
Ten. I
Ten. II
Bari. I
Bass
8va
E.P.
mf marcato

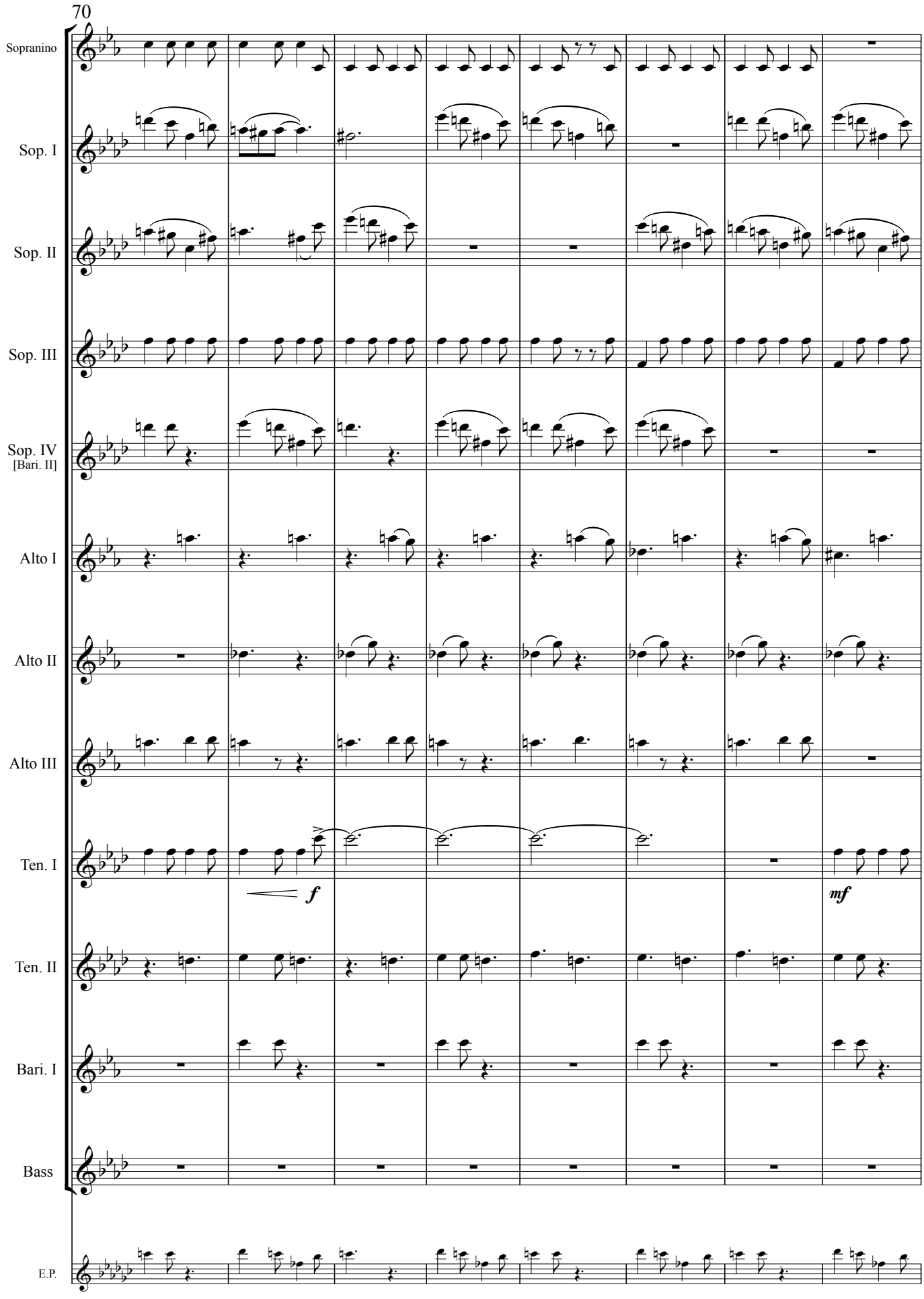

34
Sopranino
Sop. I
Sop. II
Sop. III
Sop. IV
[Bari. II]
Alto I
Alto II
Alto III
Ten. I
Ten. II
Bari. I
Bass
(8)
E.P.

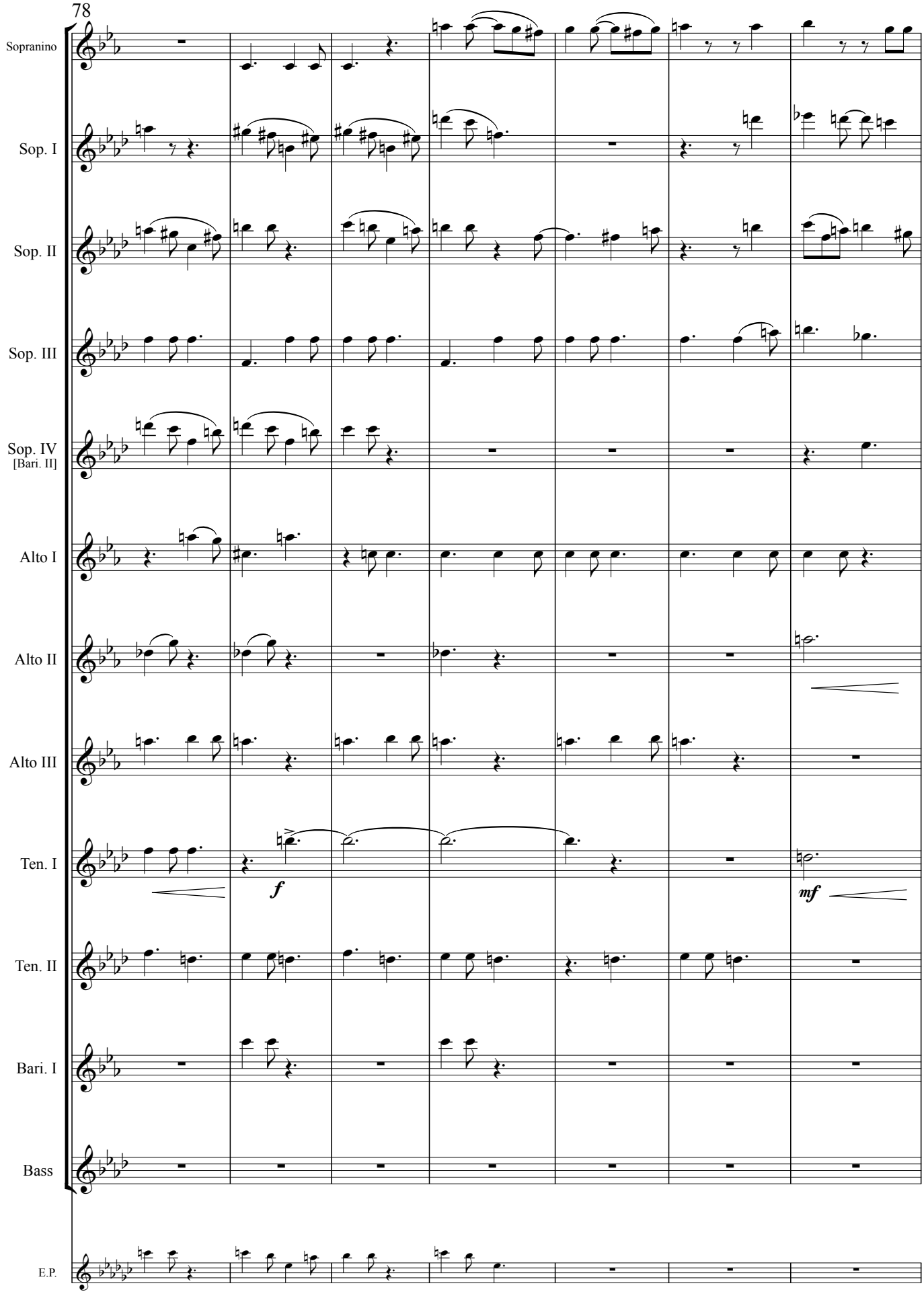

41
Sopranino
Sop. I
Sop. II
Sop. III
Sop. IV
[Bari. II]
Alto I
Alto II
Alto III
Ten. I
Ten. II
Bari. I
Bass
(8)
E.P.

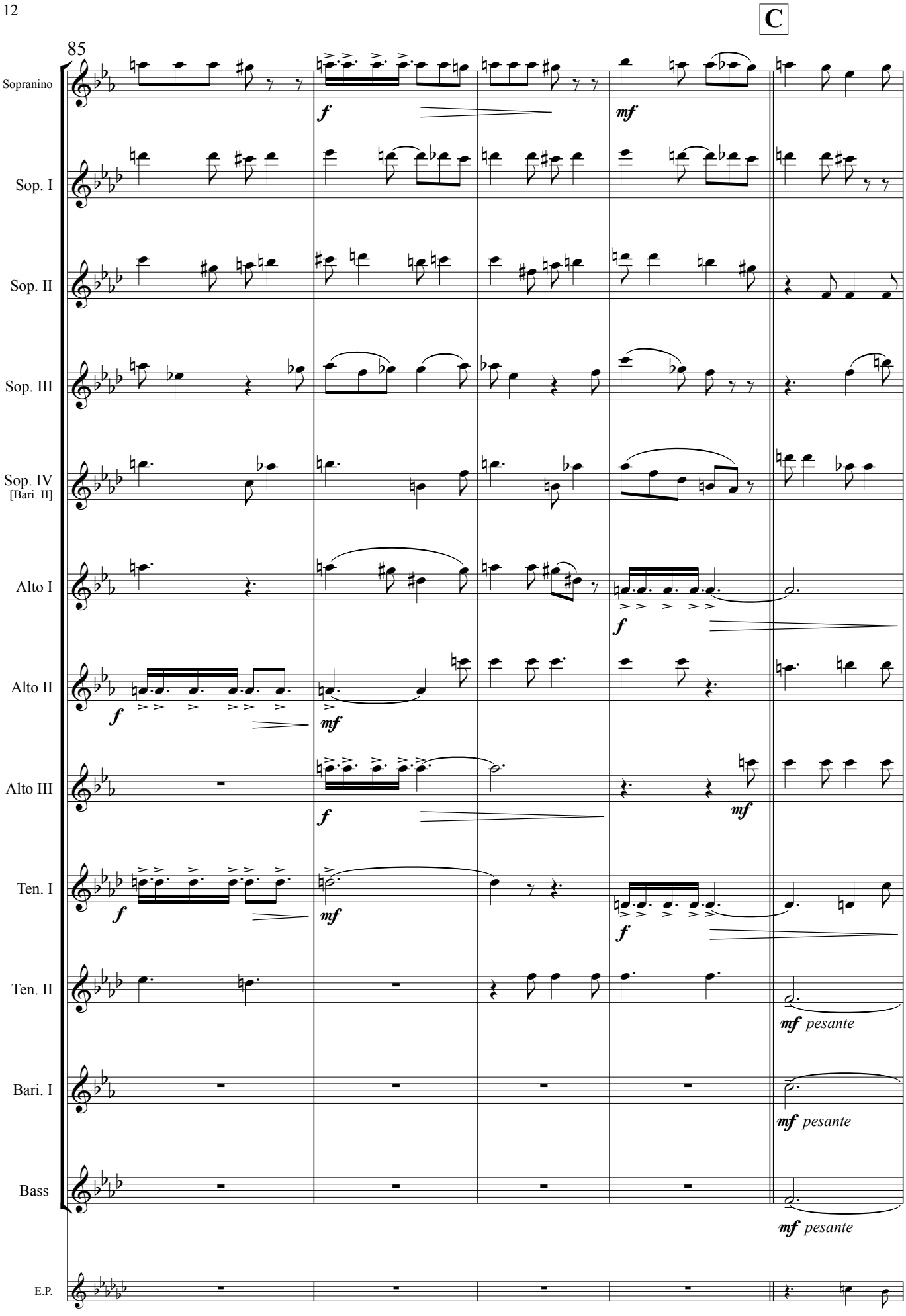

49
B
Sopranino
Sop. I
Sop. II
Sop. III
Sop. IV
[Bari. II]
Alto I
Alto II
Alto III
Ten. I
Ten. II
Bari. I
Bass
(8)
E.P.

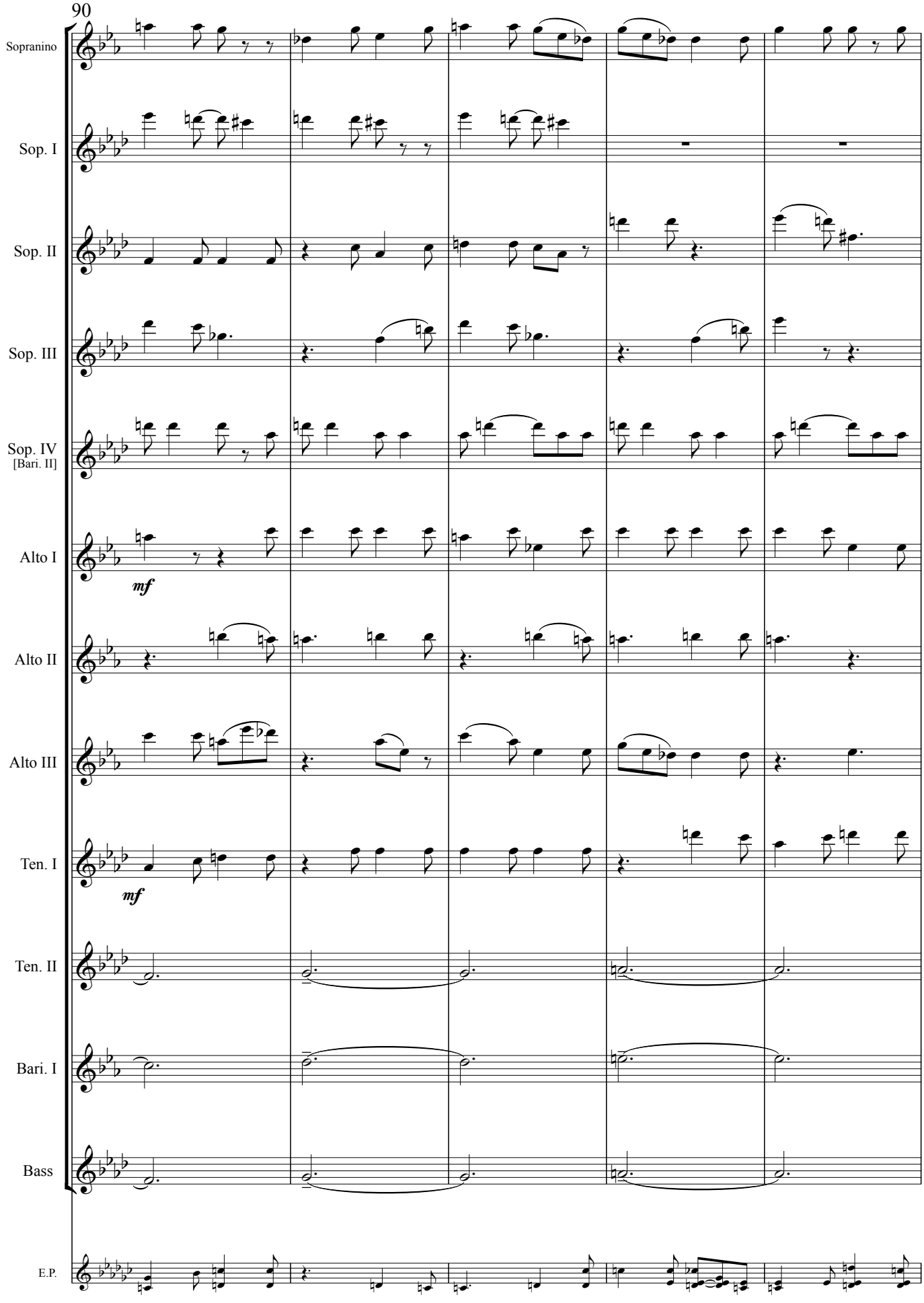

57
Sopranino
Sop. I
Sop. II
Sop. III
Sop. IV
[Bari. II]
Alto I
Alto II
Alto III
Ten. I
Ten. II
Bari. I
Bass
E.P.

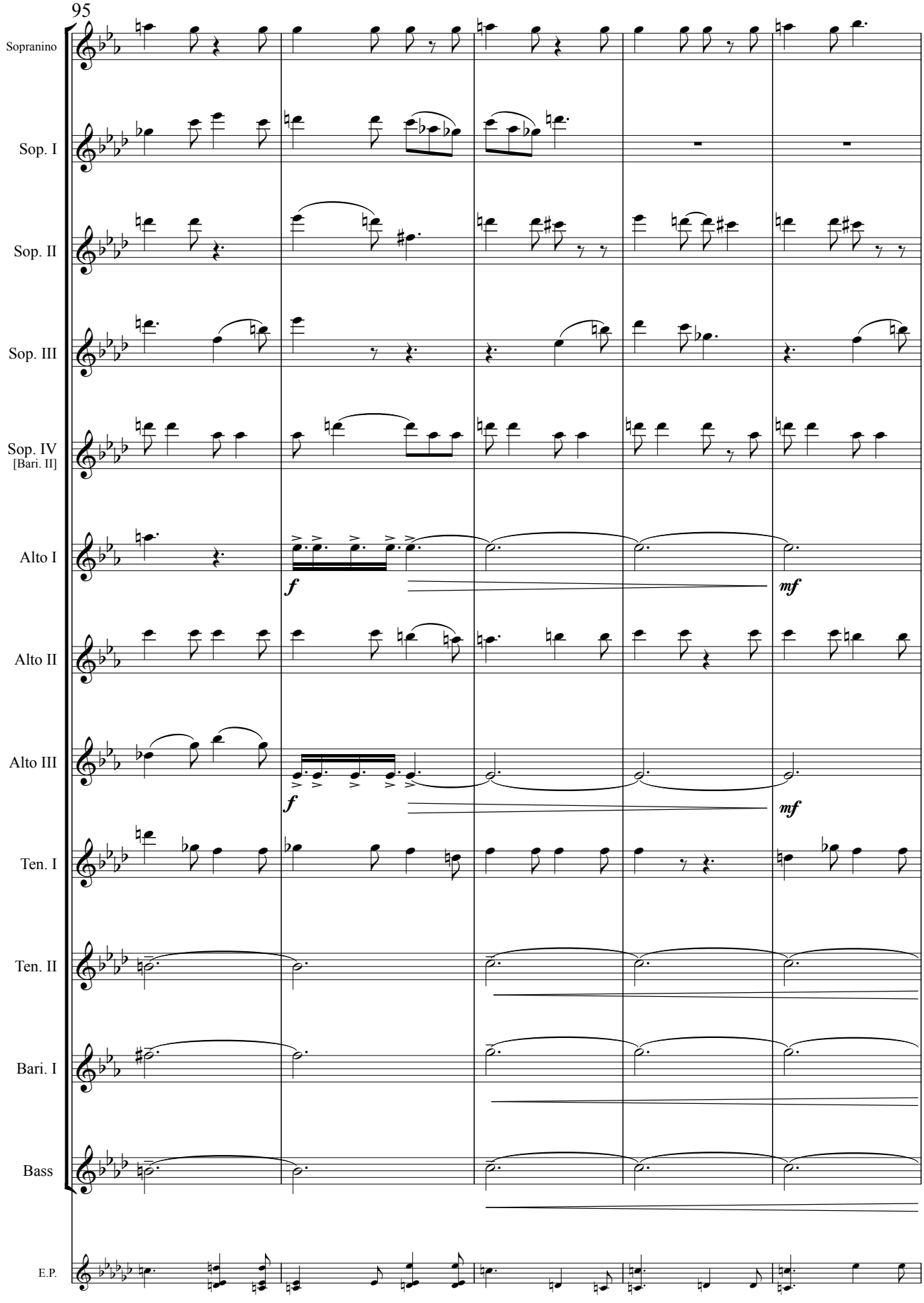

63
Sopranino
Sop. I
Sop. II
Sop. III
Sop. IV
[Bari. II]
Alto I
Alto II
Alto III
Ten. I
Ten. II
Bari. I
Bass
E.P.
mf sempre

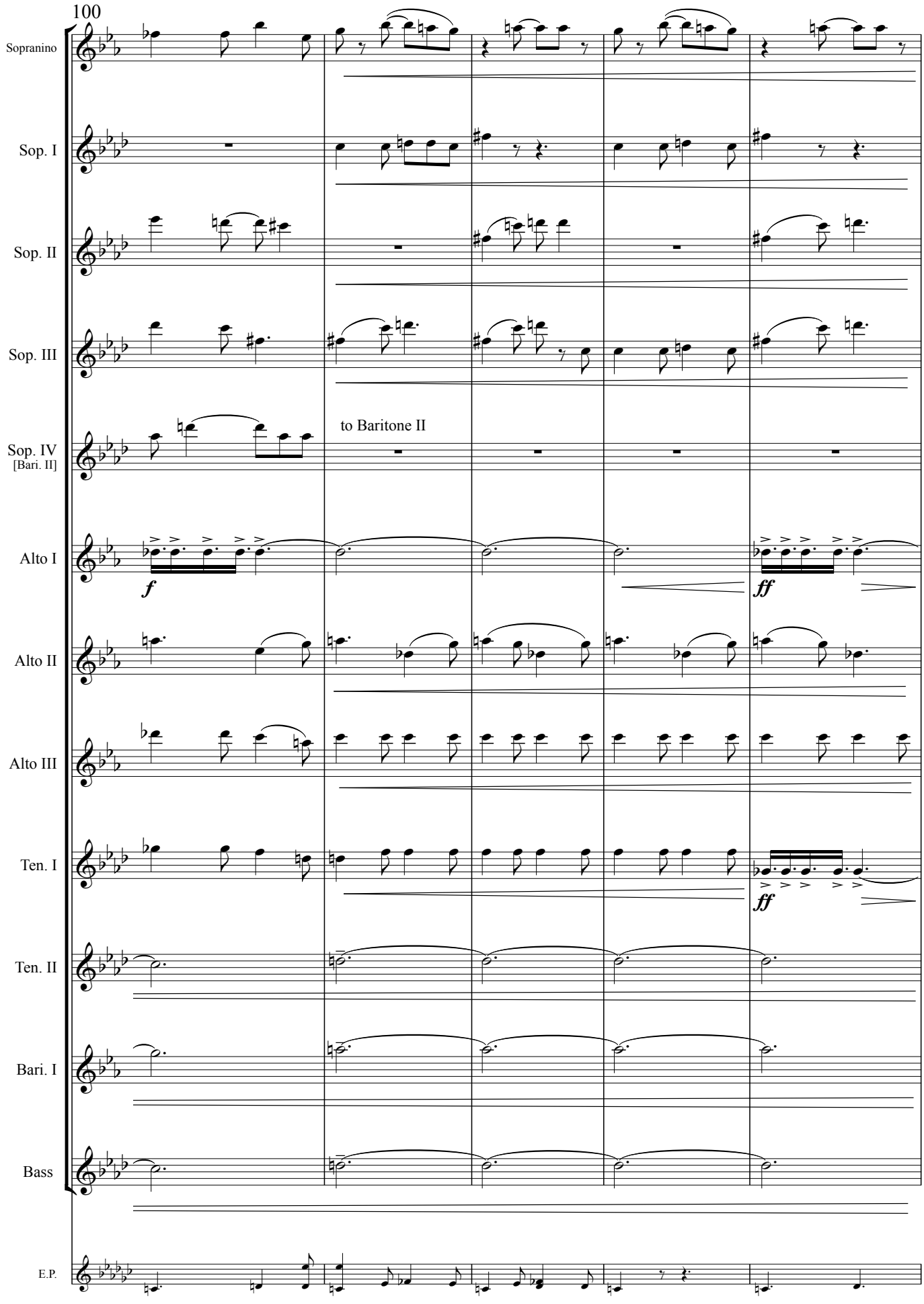

70
Sopranino
Sop. I
Sop. II
Sop. III
Sop. IV
[Bari. II]
Alto I
Alto II
Alto III
Ten. I
Ten. II
Bari. I
Bass
E.P.
f
mf

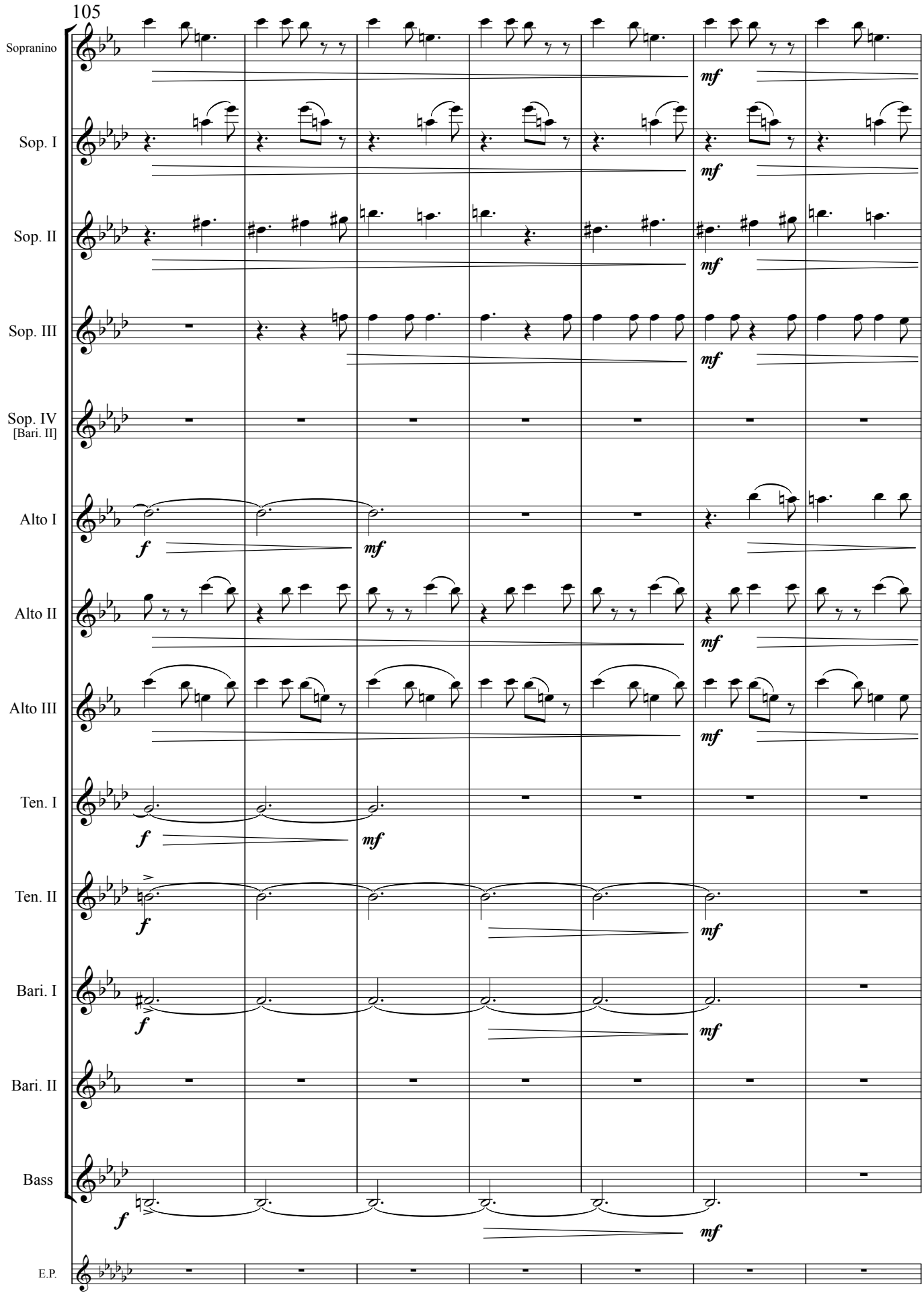

78
Sopranino
Sop. I
Sop. II
Sop. III
Sop. IV
[Bari. II]
Alto I
Alto II
Alto III
Ten. I
Ten. II
Bari. I
Bass
E.P.
f
mf

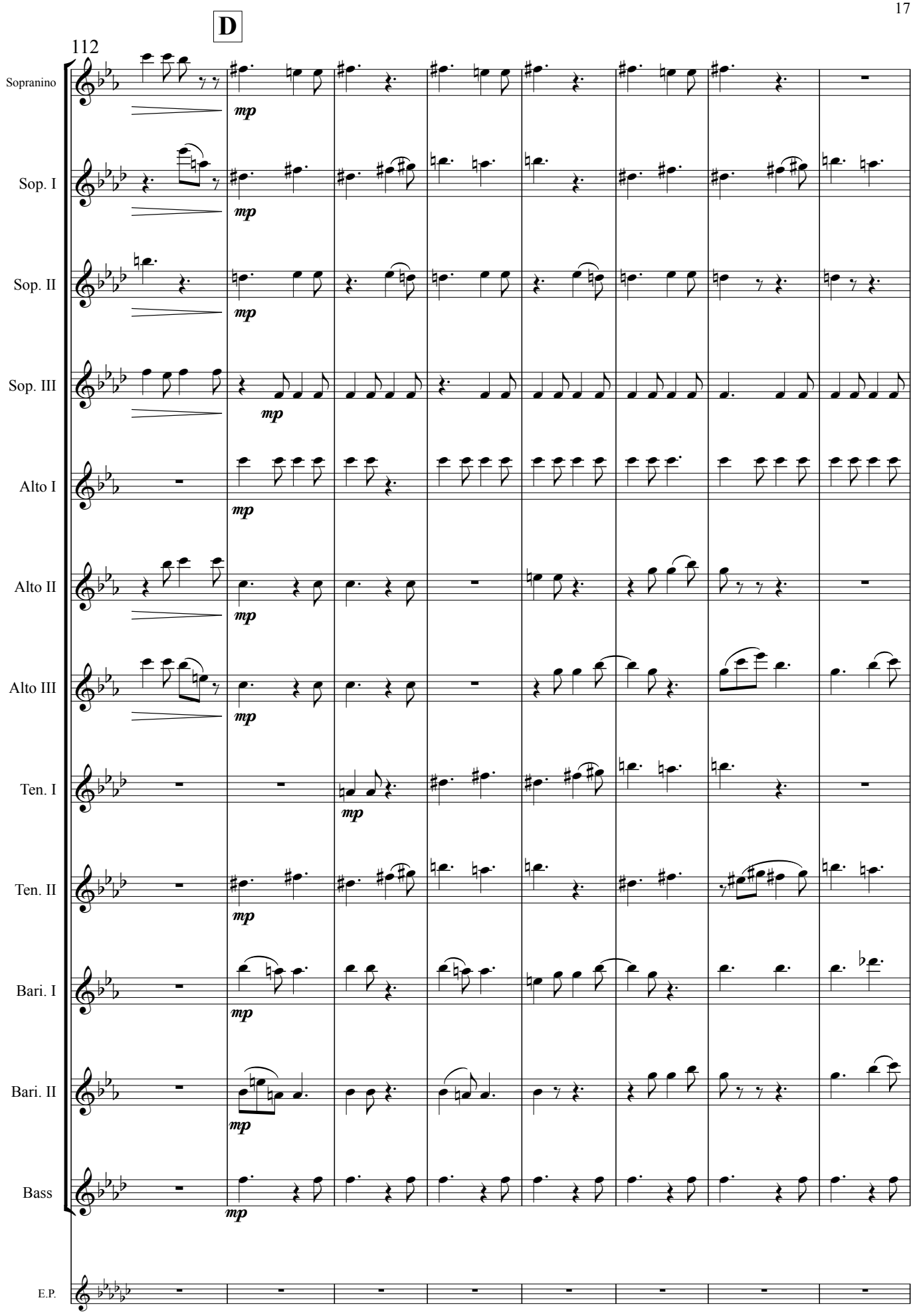

C
85
Sopranino
Sop. I
Sop. II
Sop. III
Sop. IV
[Bari. II]
Alto I
Alto II
Alto III
Ten. I
Ten. II
Bari. I
Bass
E.P.
f
mf
mf pesante

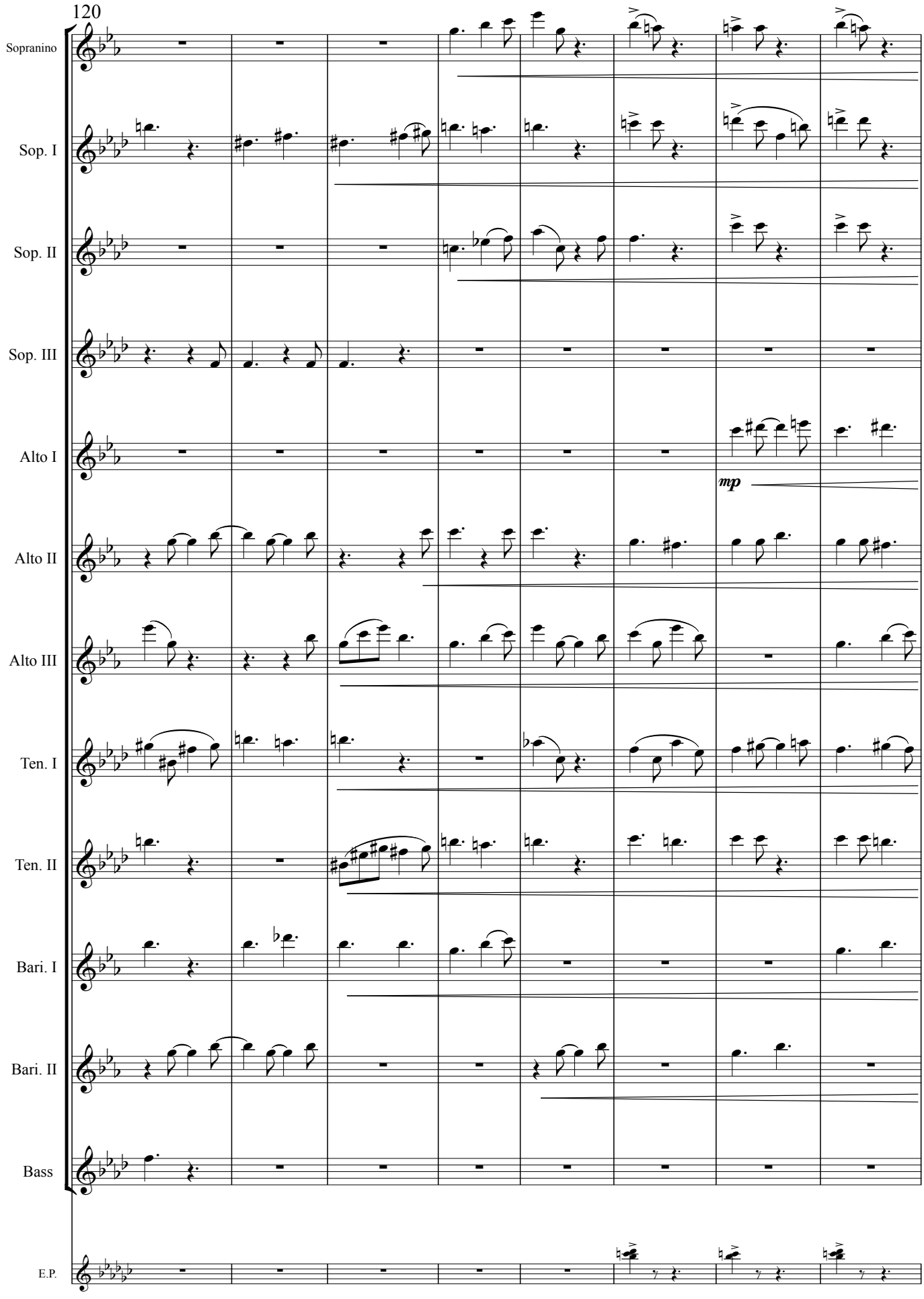

90
Sopranino
Sop. I
Sop. II
Sop. III
Sop. IV
[Bari. II]
Alto I
mf
Alto II
Alto III
Ten. I
mf
Ten. II
Bari. I
Bass
E.P.

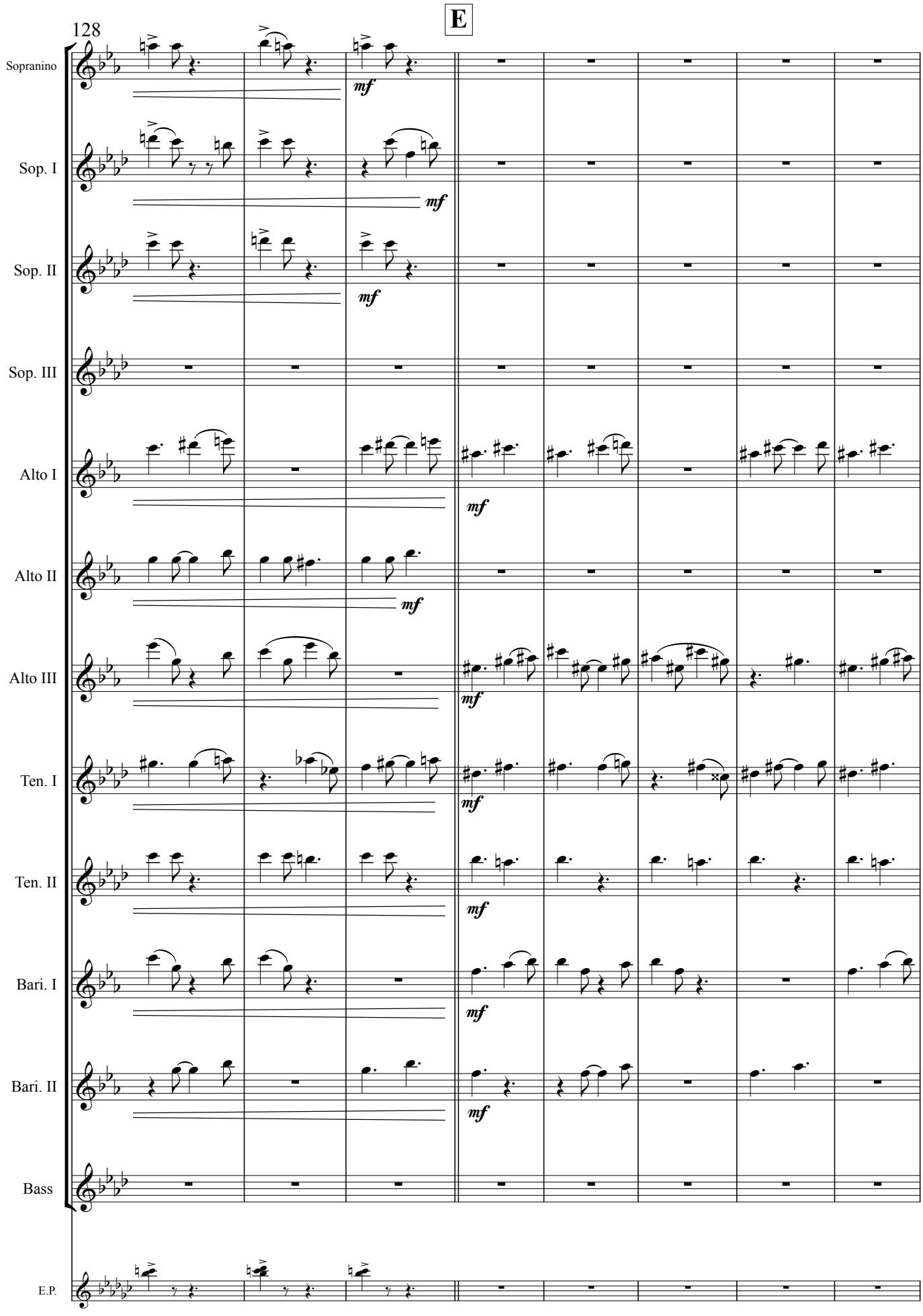

95
Sopranino
Sop. I
Sop. II
Sop. III
Sop. IV
[Bari. II]
Alto I
Alto II
Alto III
Ten. I
Ten. II
Bari. I
Bass
E.P.
f
mf
f
mf

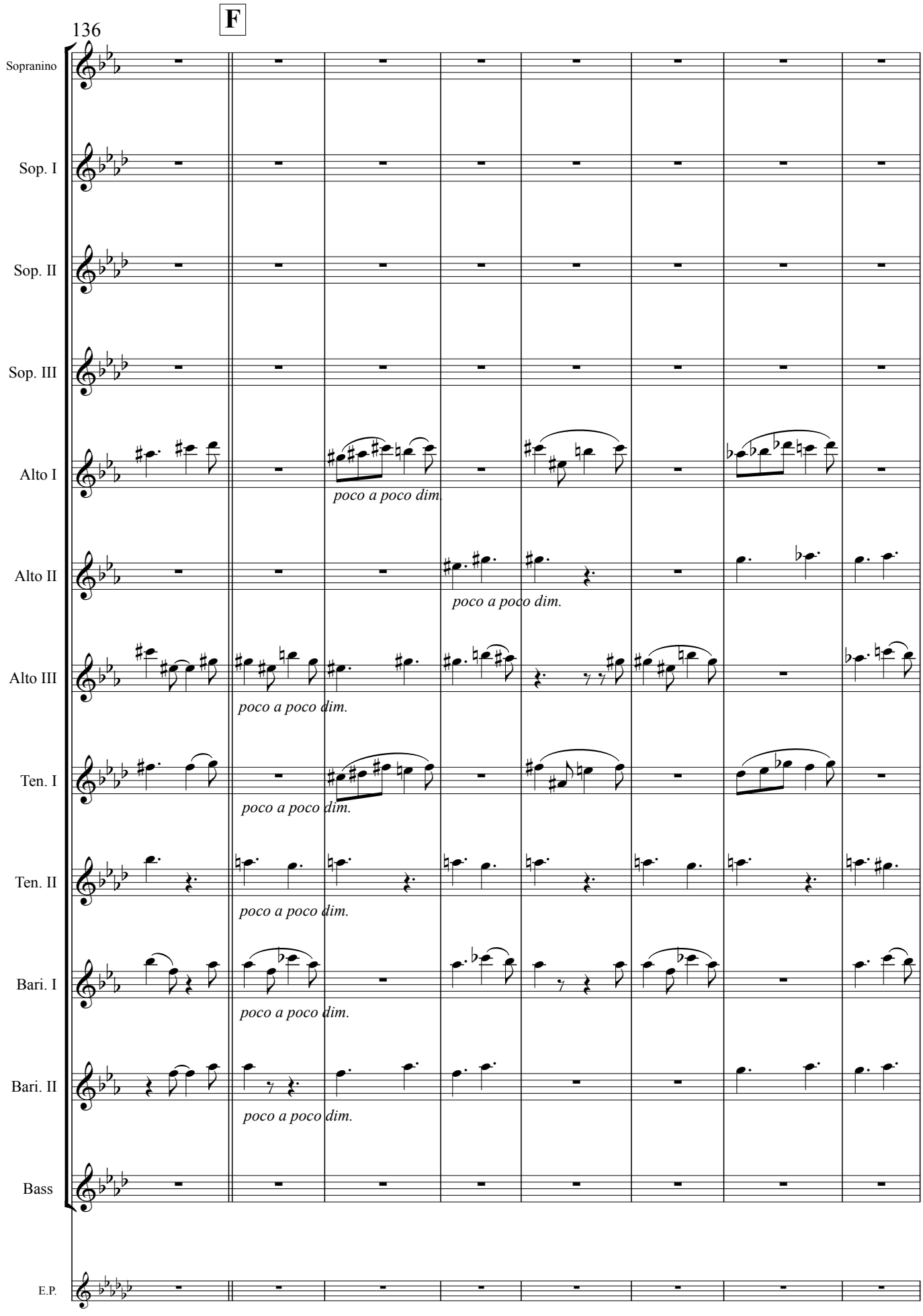

100
Sopranino
Sop. I
Sop. II
Sop. III
Sop. IV
[Bari. II]
to Baritone II
Alto I
f
ff
Alto II
Alto III
Ten. I
ff
Ten. II
Bari. I
Bass
E.P.


105
Sopranino
Sop. I
Sop. II
Sop. III
Sop. IV
[Bari. II]
Alto I
Alto II
Alto III
Ten. I
Ten. II
Bari. I
Bari. II
Bass
E.P.
f
mf


D
112
Sopranino
Sop. I
Sop. II
Sop. III
Alto I
Alto II
Alto III
Ten. I
Ten. II
Bari. I
Bari. II
Bass
E.P.
mp

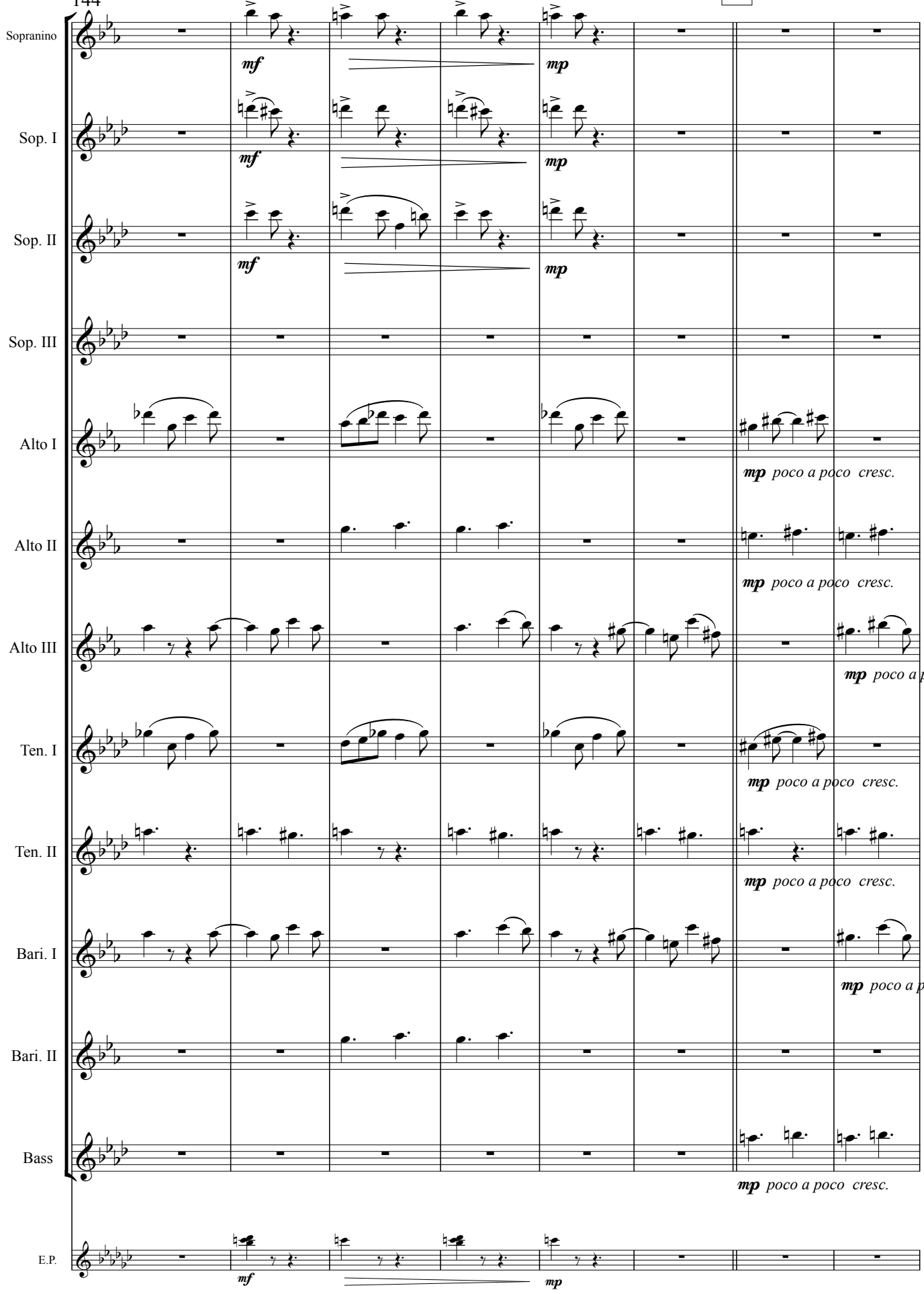

120
Sopranino
Sop. I
Sop. II
Sop. III
Alto I
mp
Alto II
Alto III
Ten. I
Ten. II
Bari. I
Bari. II
Bass
E.P.

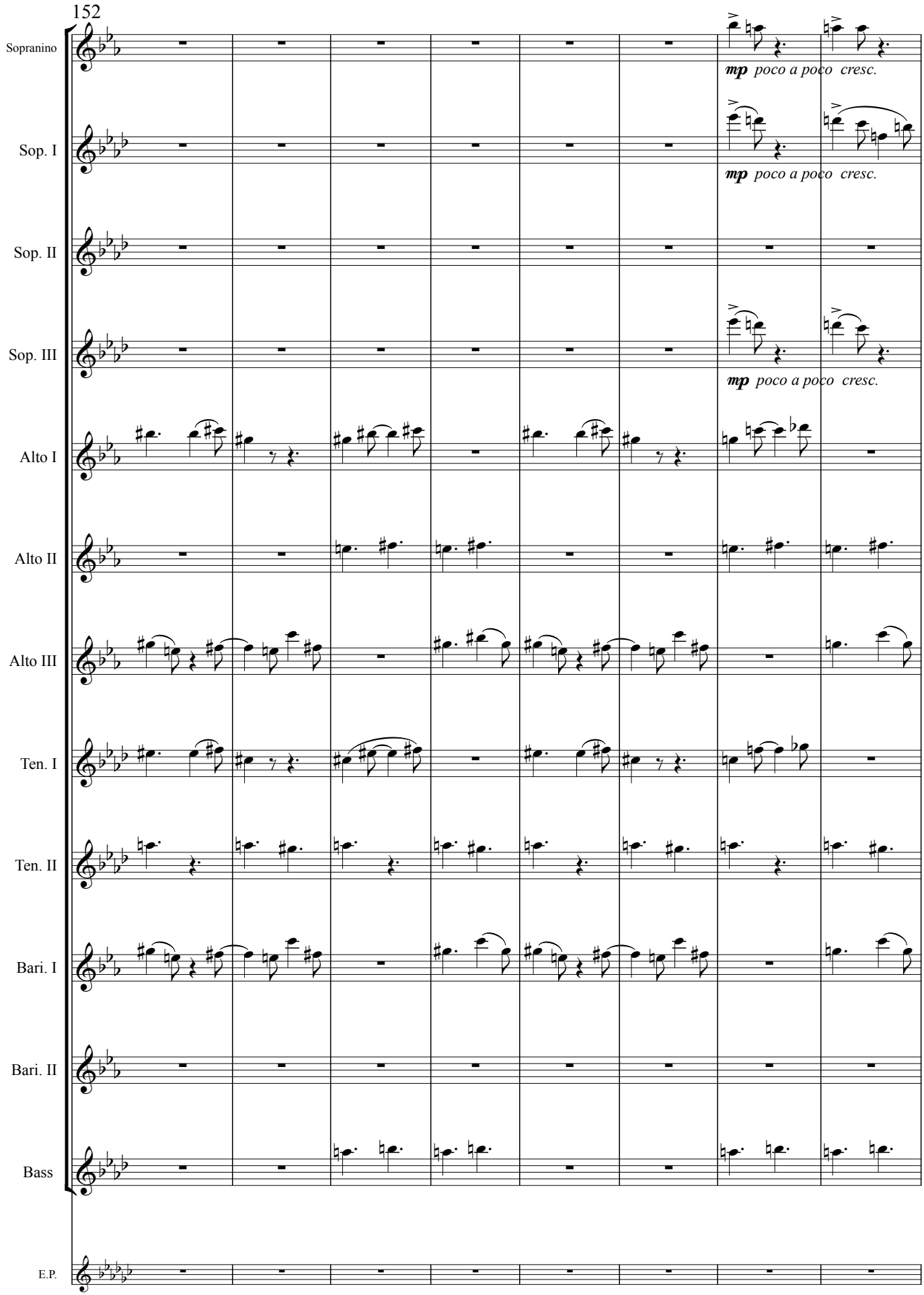

E
128
Sopranino
Sop. I
Sop. II
Sop. III
Alto I
Alto II
Alto III
Ten. I
Ten. II
Bari. I
Bari. II
Bass
E.P.
mf

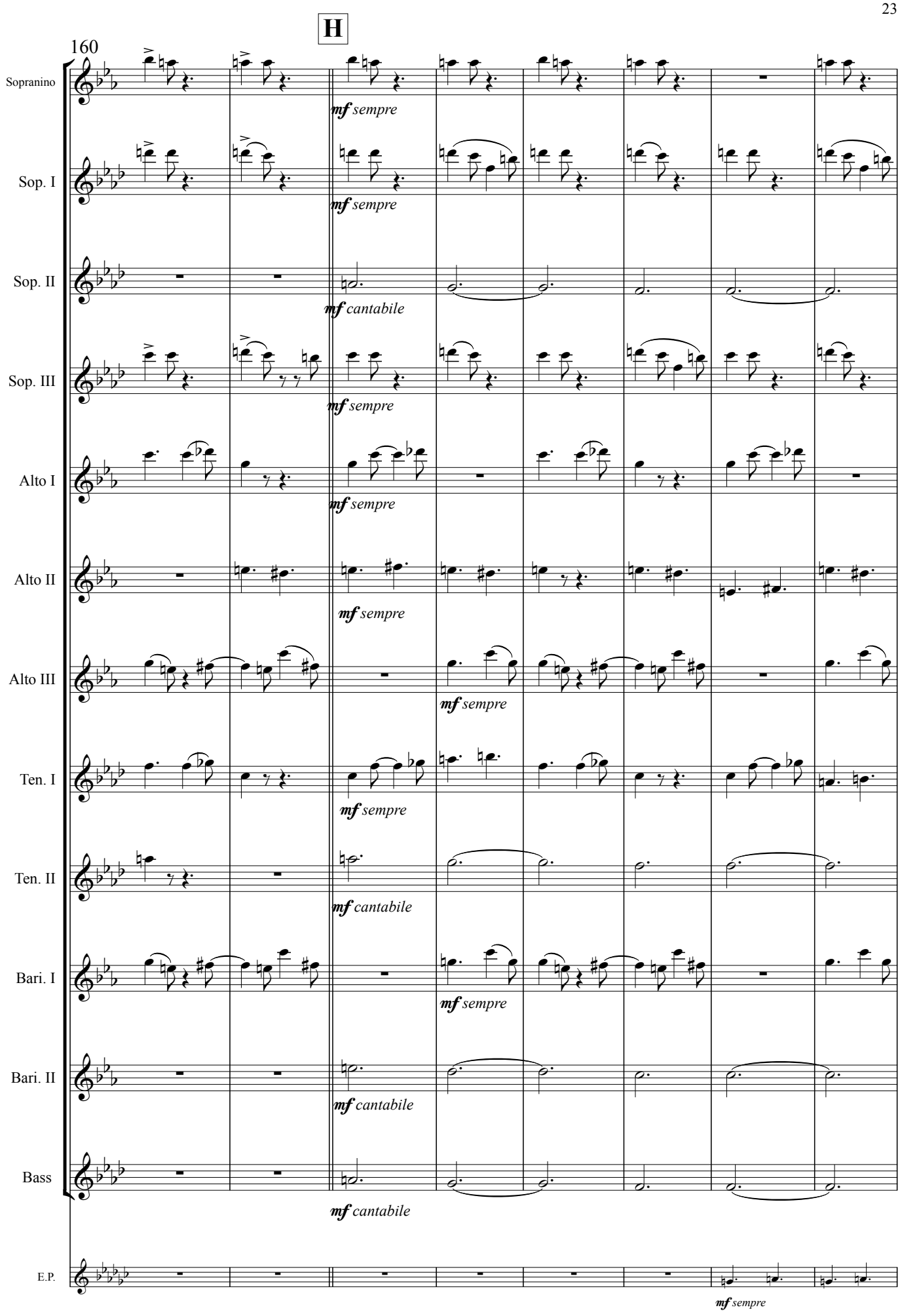

136
F
Sopranino
Sop. I
Sop. II
Sop. III
Alto I
Alto II
Alto III
Ten. I
Ten. II
Bari. I
Bari. II
Bass
E.P.
poco a poco dim.
poco a poco dim.
poco a poco dim.
poco a poco dim.
poco a poco dim.
poco a poco dim.
poco a poco dim.

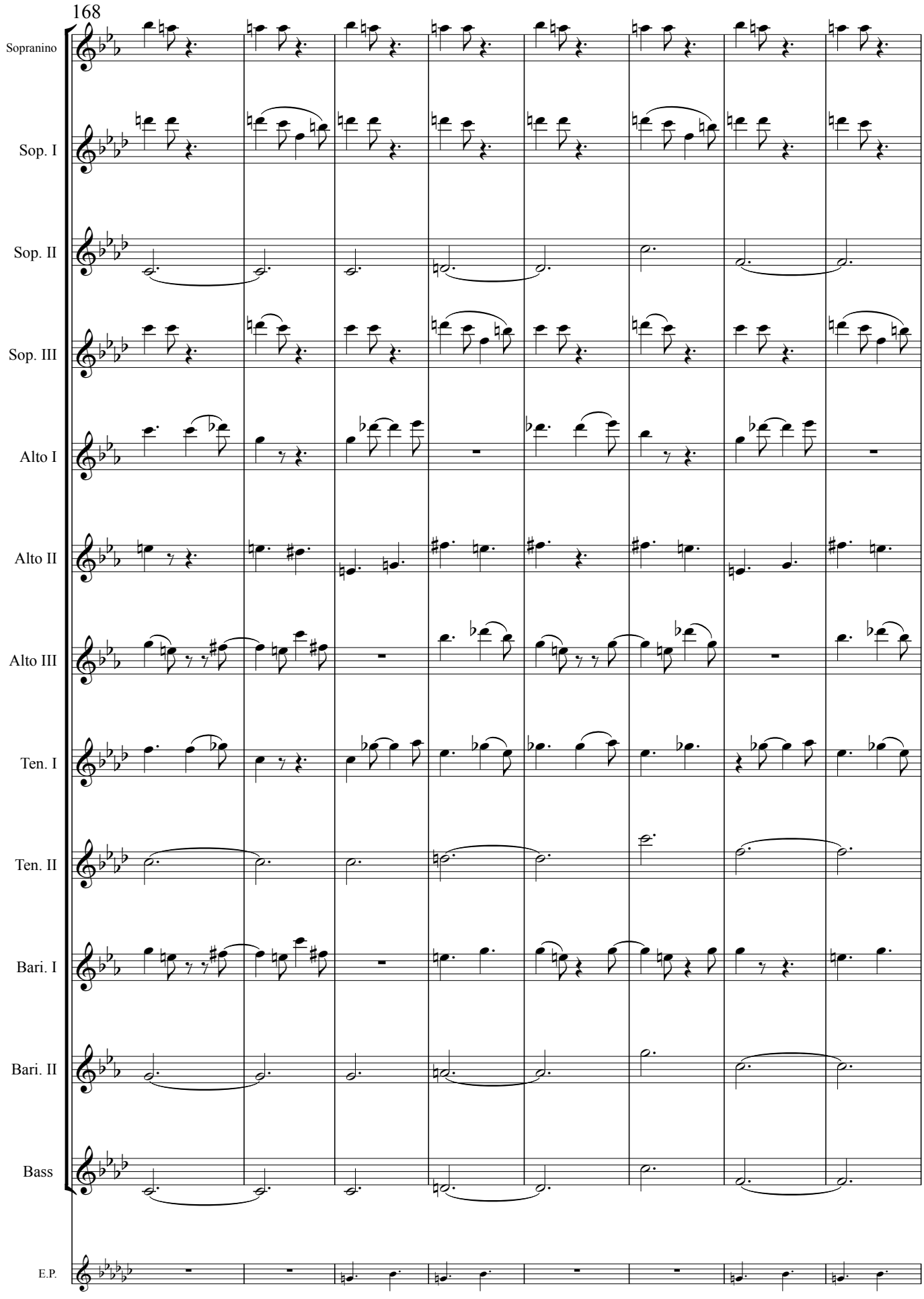
144

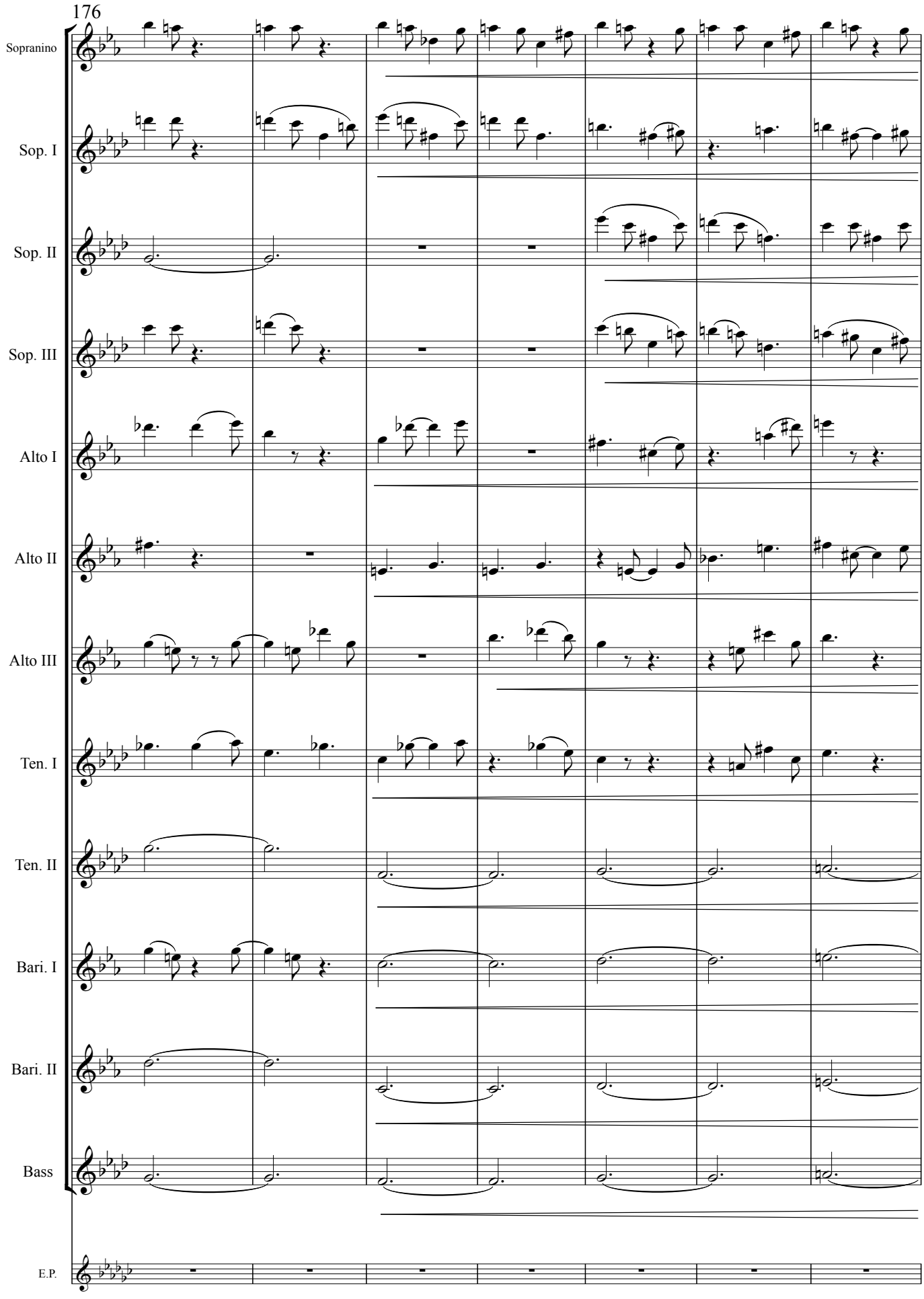
G

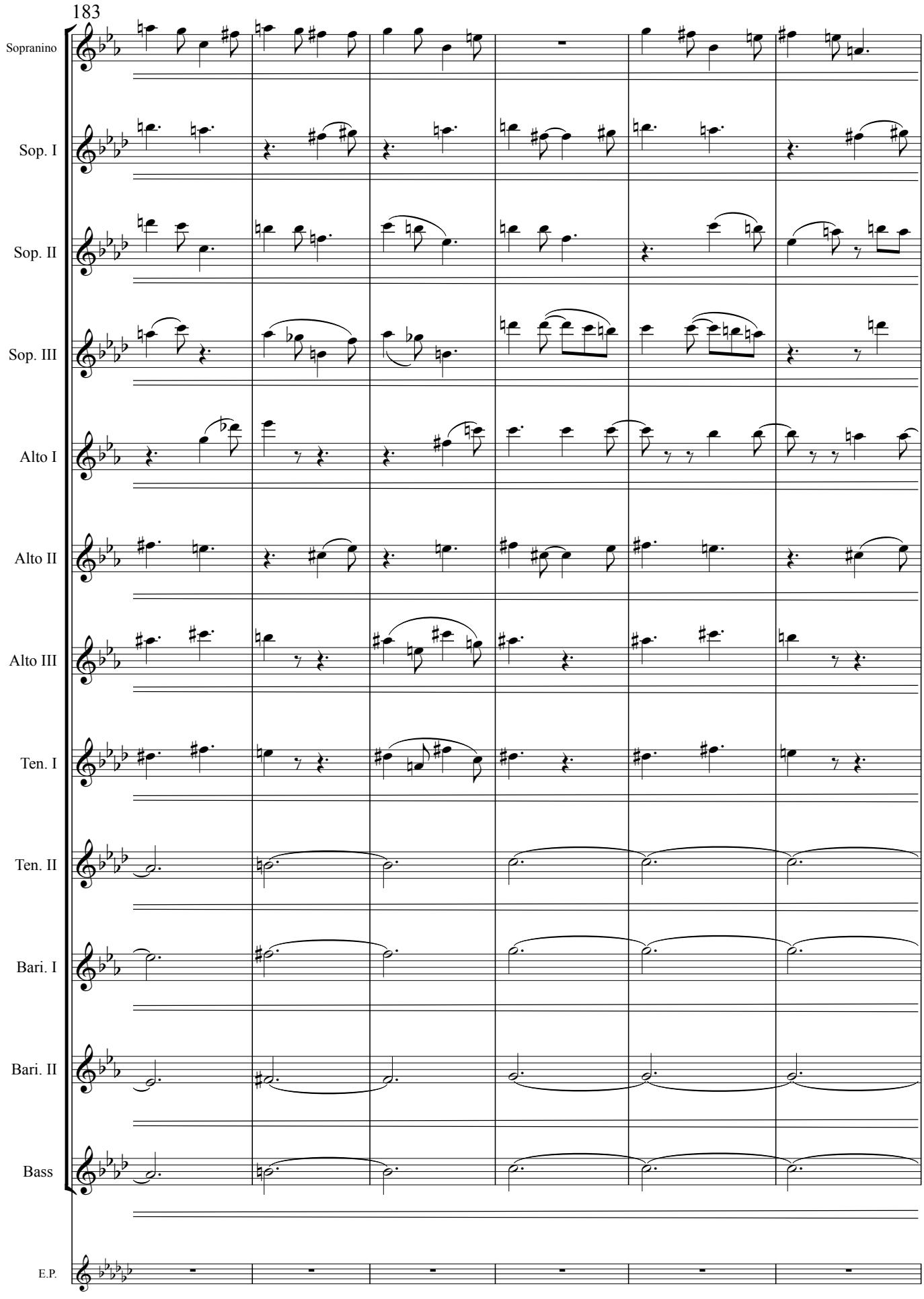

Sopranino
Sop. I
Sop. II
Sop. III
Alto I
Alto II
Alto III
Ten. I
Ten. II
Bari. I
Bari. II
Bass
E.P.
mf
mp
mp poco a poco cresc.

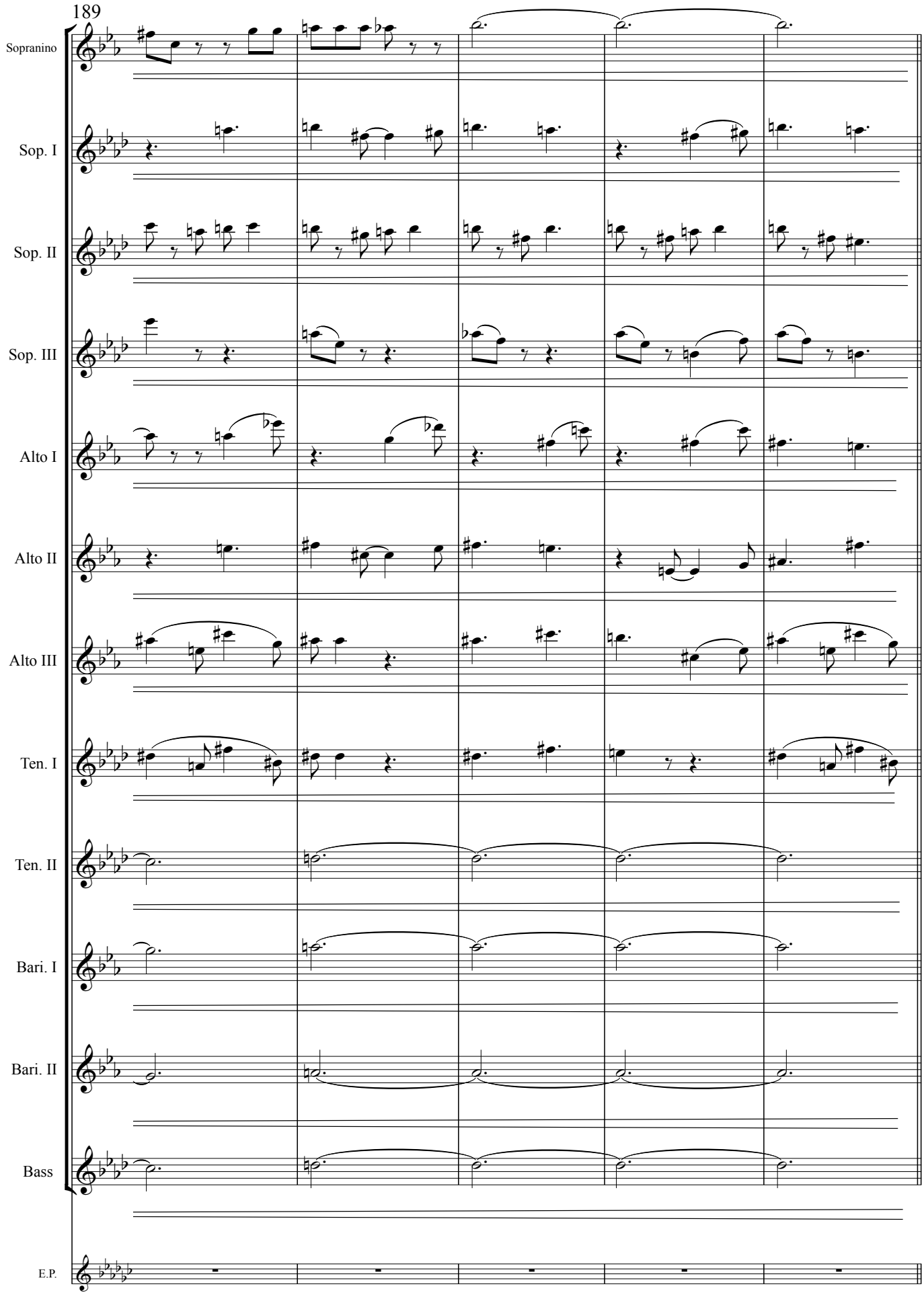

152
Sopranino
mp poco a poco cresc.
Sop. I
mp poco a poco cresc.
Sop. II
Sop. III
mp poco a poco cresc.
Alto I
Alto II
Alto III
Ten. I
Ten. II
Bari. I
Bari. II
Bass
E.P.

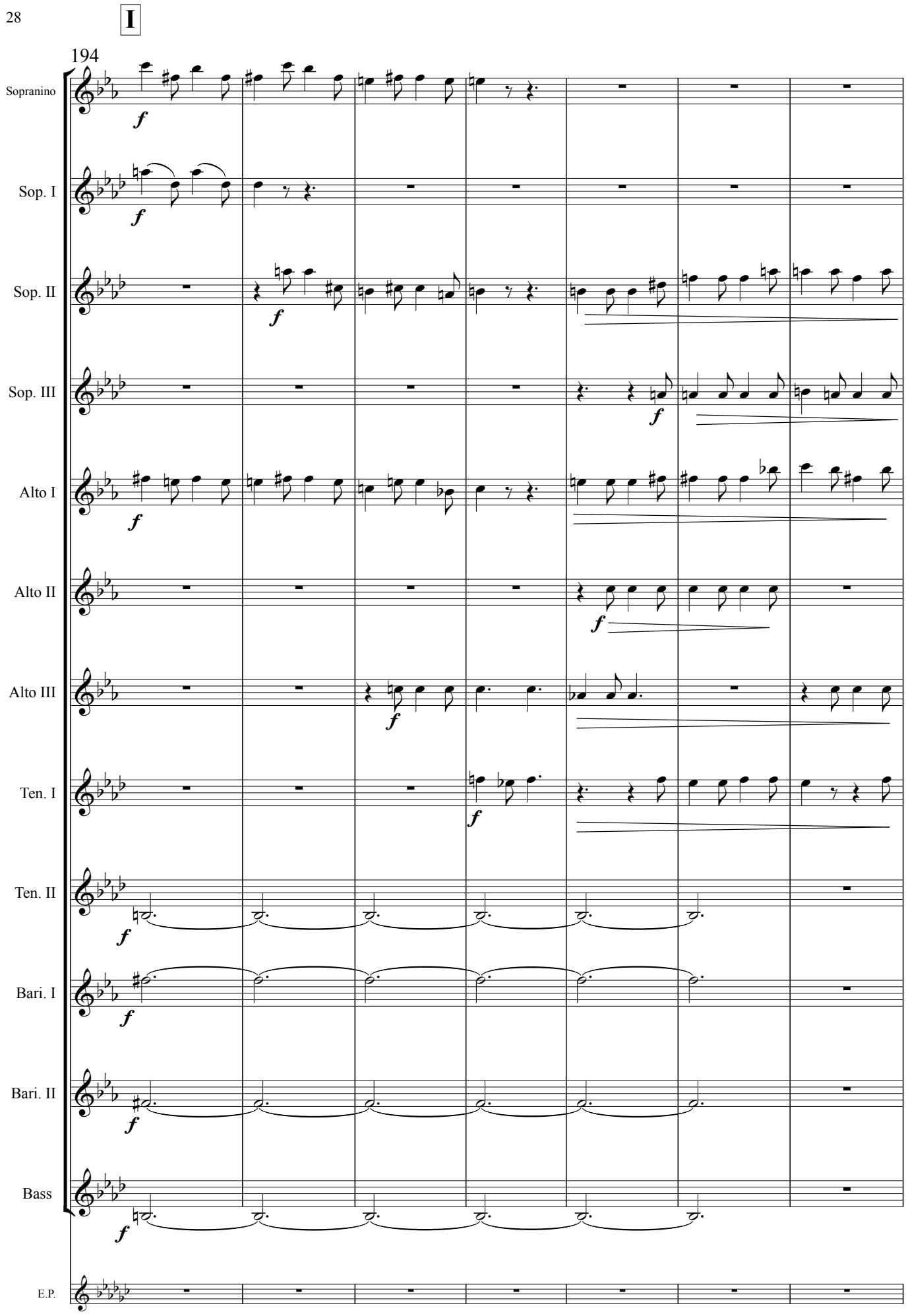

H
160
Sopranino
Sop. I
Sop. II
Sop. III
Alto I
Alto II
Alto III
Ten. I
Ten. II
Bari. I
Bari. II
Bass
E.P.
mf sempre
mf cantabile

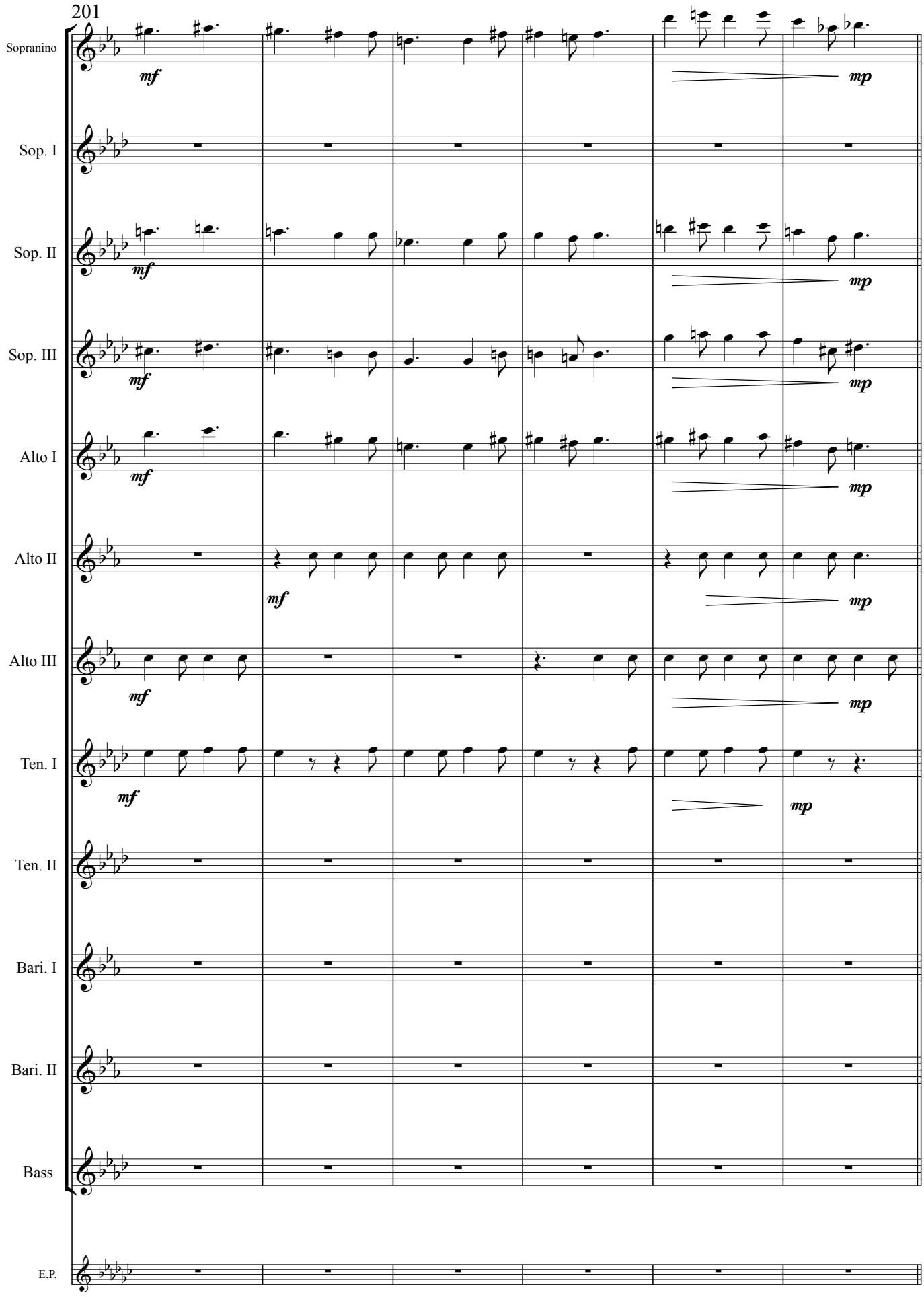

168
Sopranino
Sop. I
Sop. II
Sop. III
Alto I
Alto II
Alto III
Ten. I
Ten. II
Bari. I
Bari. II
Bass
E.P.

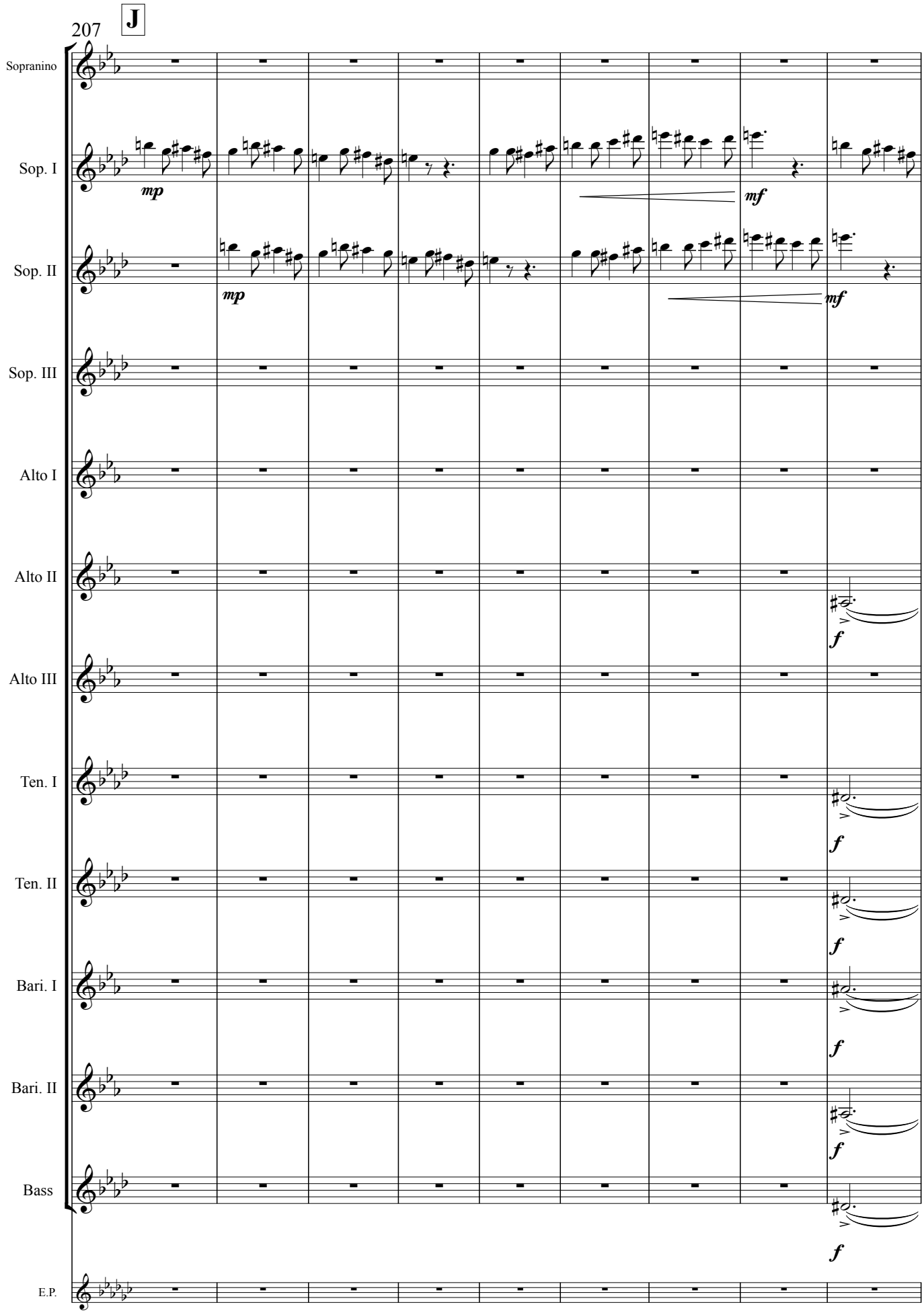

176
Sopranino
Sop. I
Sop. II
Sop. III
Alto I
Alto II
Alto III
Ten. I
Ten. II
Bari. I
Bari. II
Bass
E.P.

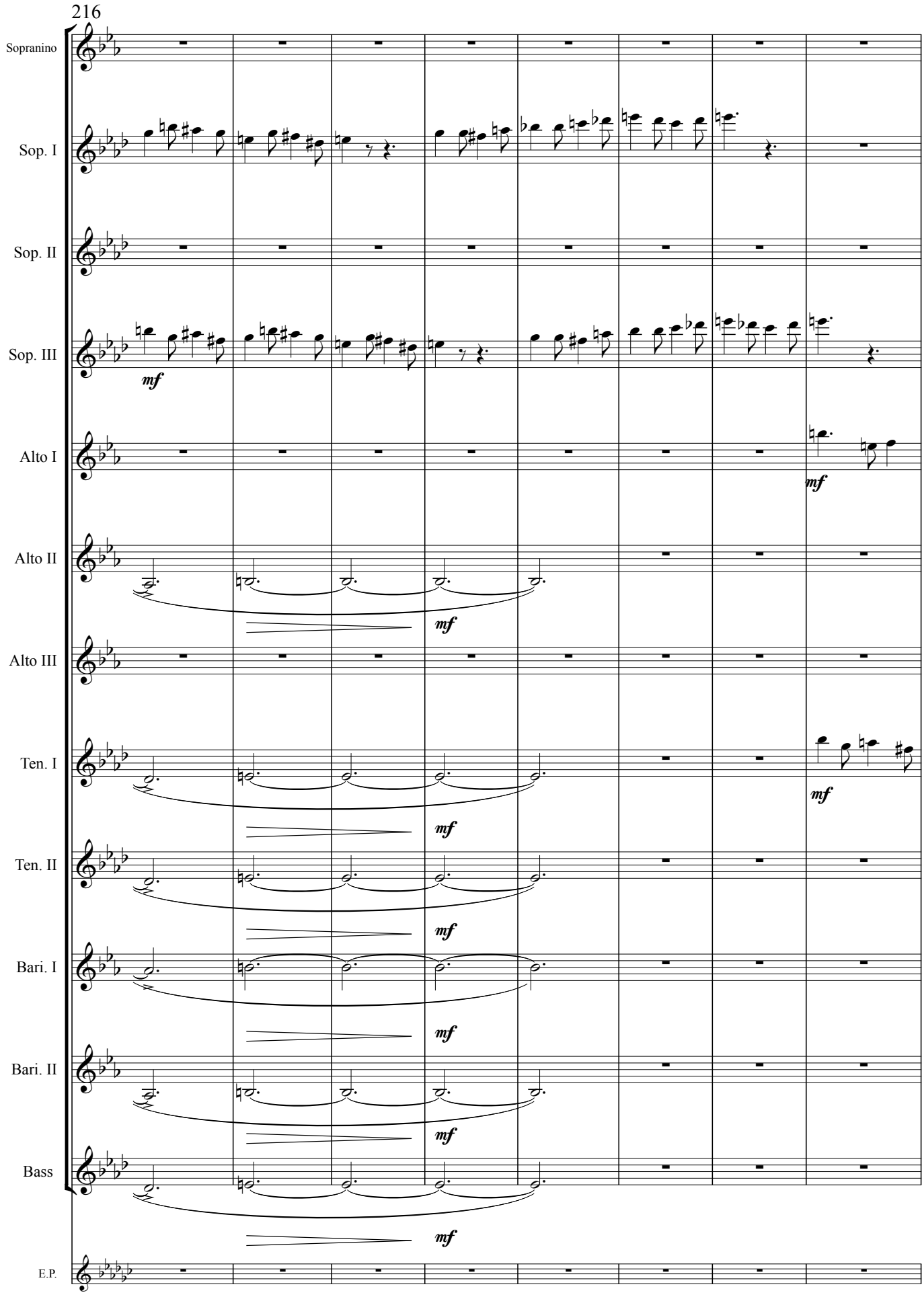

183
Sopranino
Sop. I
Sop. II
Sop. III
Alto I
Alto II
Alto III
Ten. I
Ten. II
Bari. I
Bari. II
Bass
E.P.

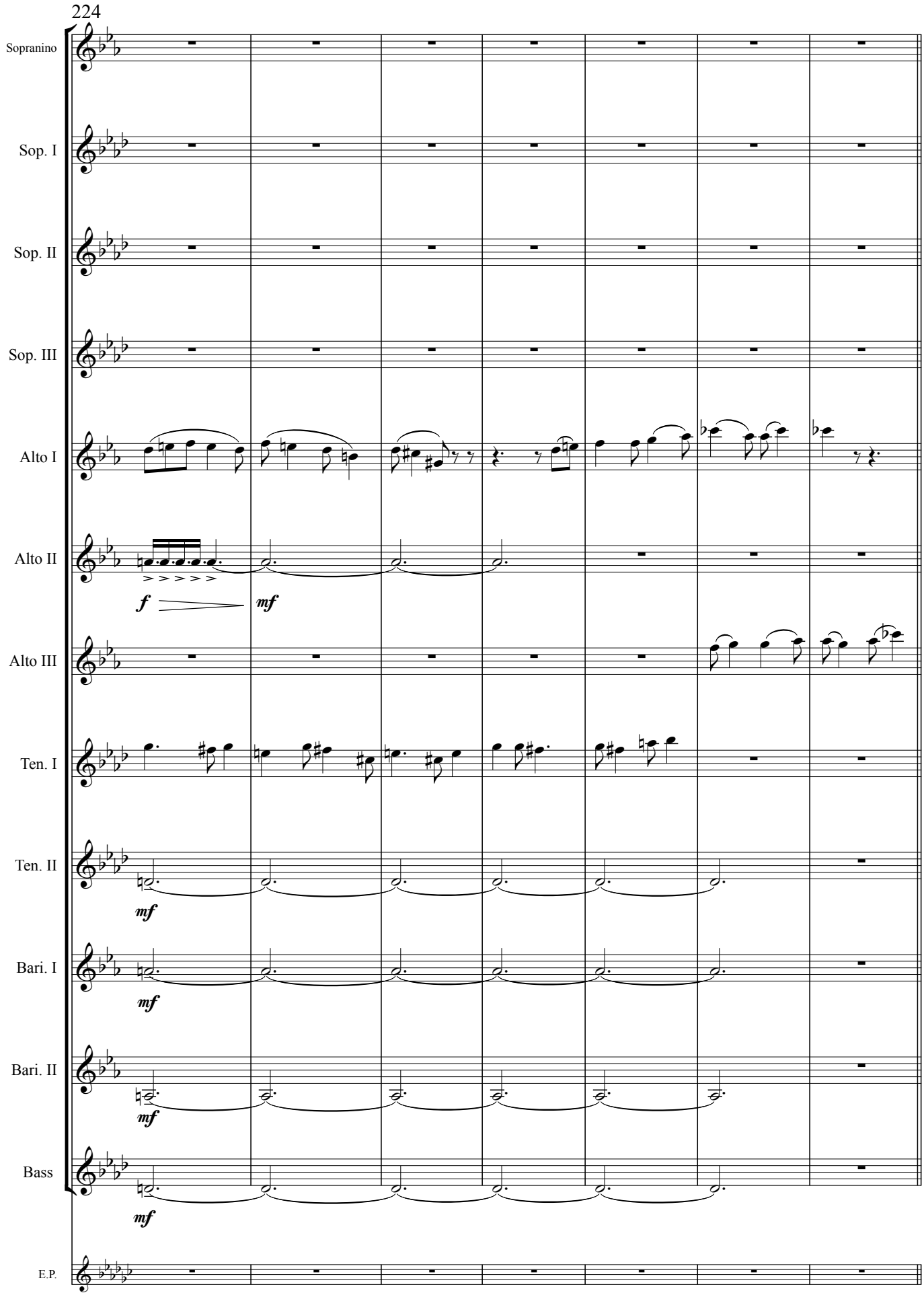

189
Sopranino
Sop. I
Sop. II
Sop. III
Alto I
Alto II
Alto III
Ten. I
Ten. II
Bari. I
Bari. II
Bass
E.P.

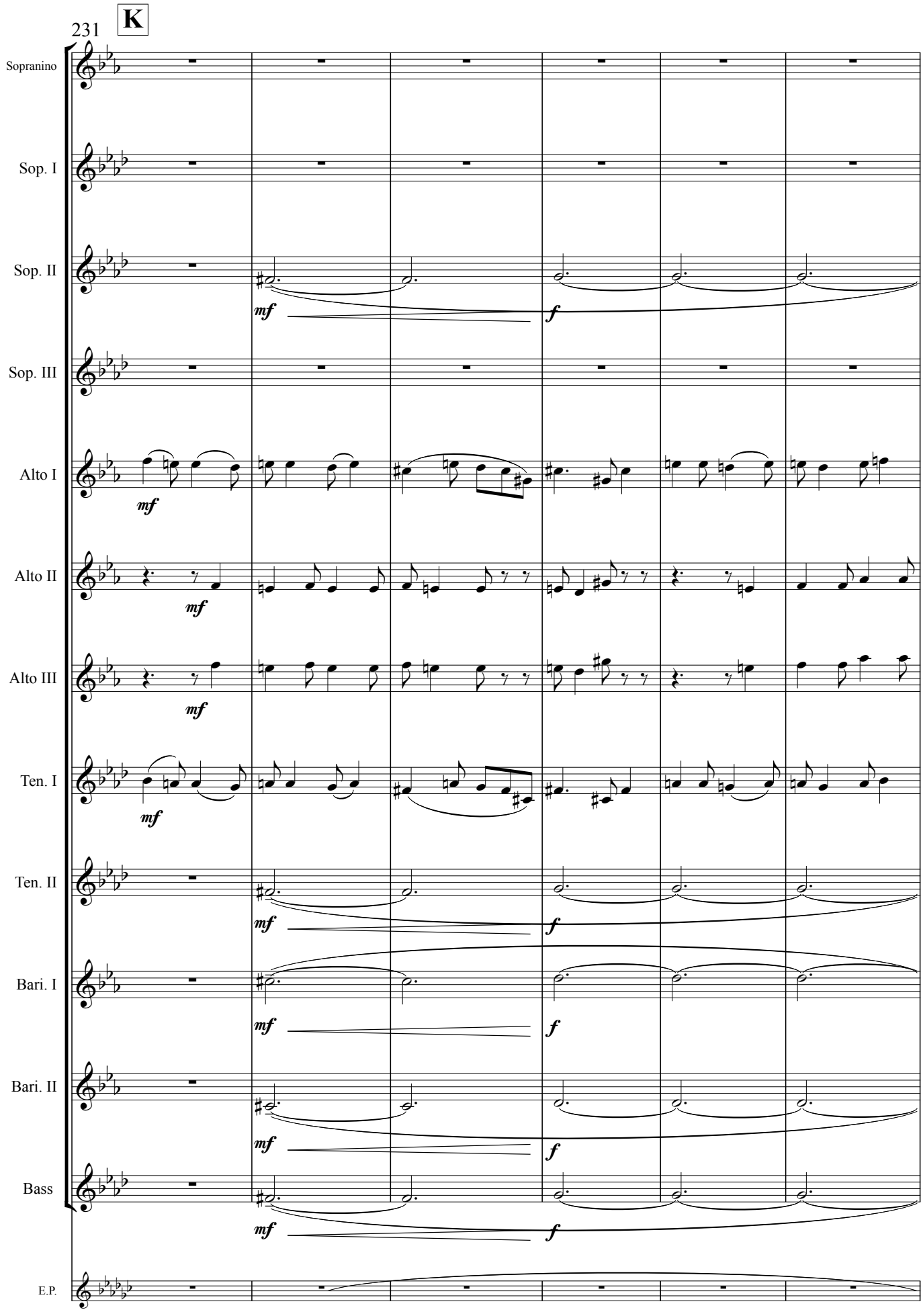

I
194
Sopranino
Sop. I
Sop. II
Sop. III
Alto I
Alto II
Alto III
Ten. I
Ten. II
Bari. I
Bari. II
Bass
E.P.
f

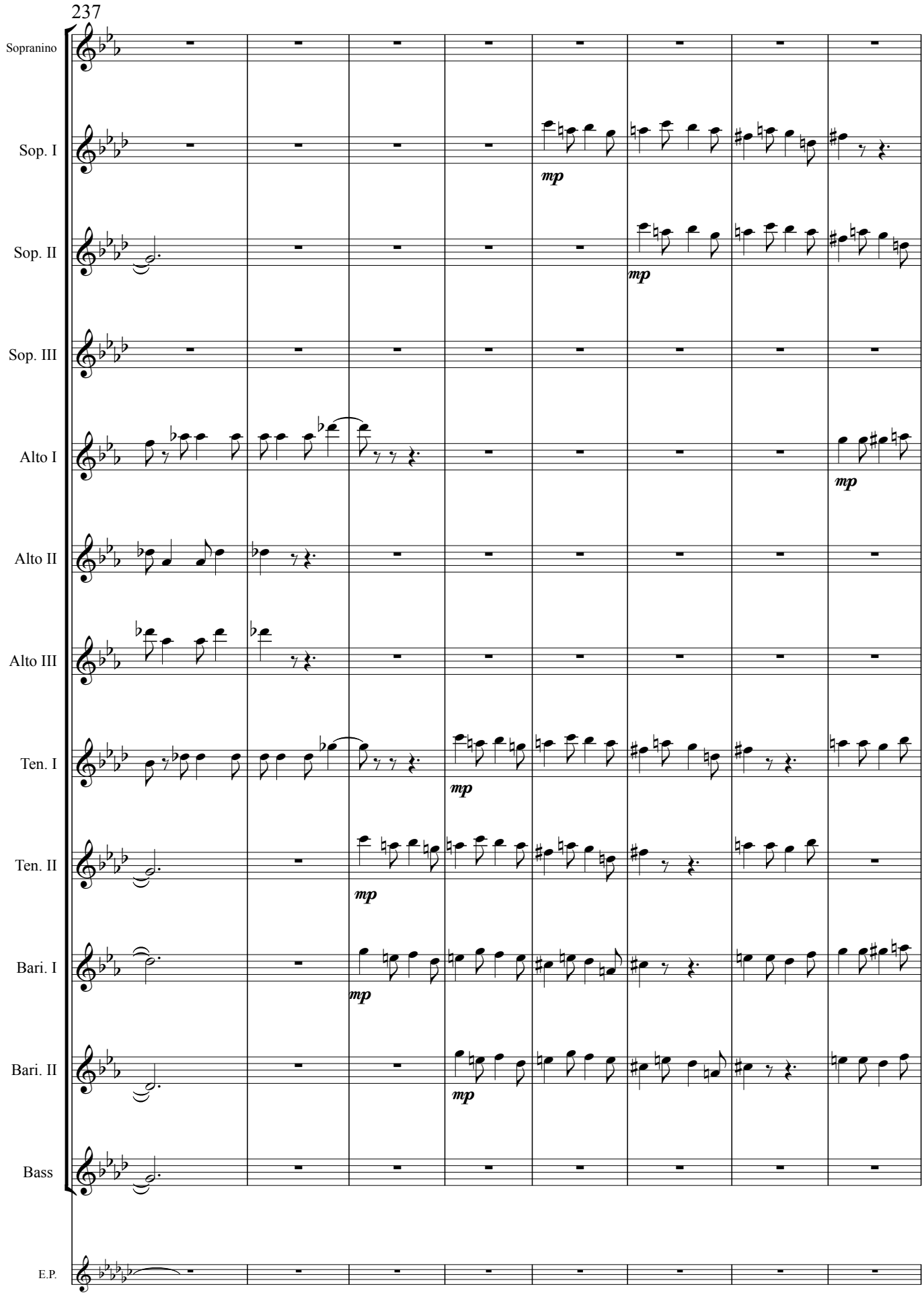

201
Sopranino
Sop. I
Sop. II
Sop. III
Alto I
Alto II
Alto III
Ten. I
Ten. II
Bari. I
Bari. II
Bass
E.P.
mf
mp

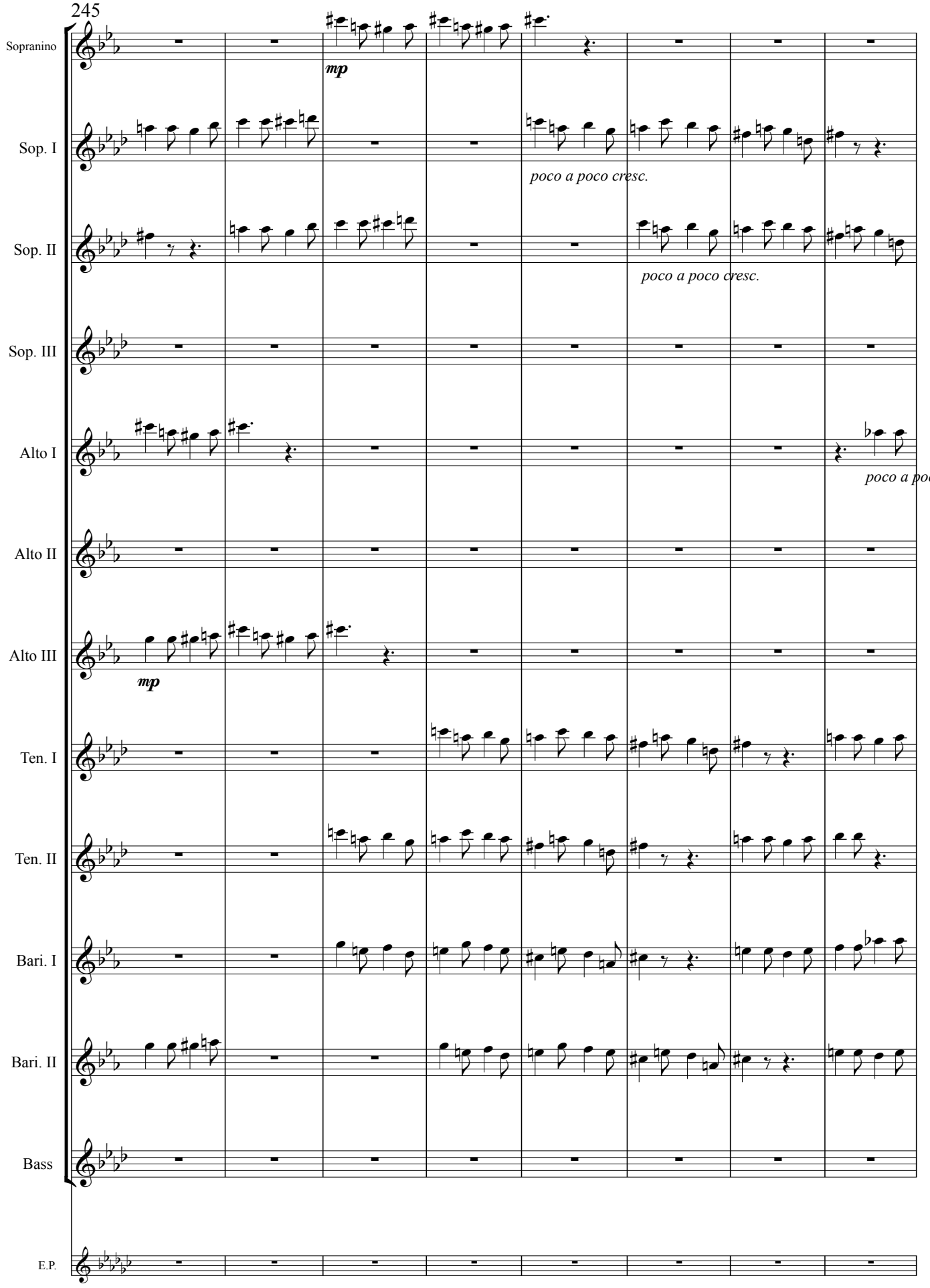

207
J
Sopranino
Sop. I
Sop. II
Sop. III
Alto I
Alto II
Alto III
Ten. I
Ten. II
Bari. I
Bari. II
Bass
E.P.
mp
mf
f

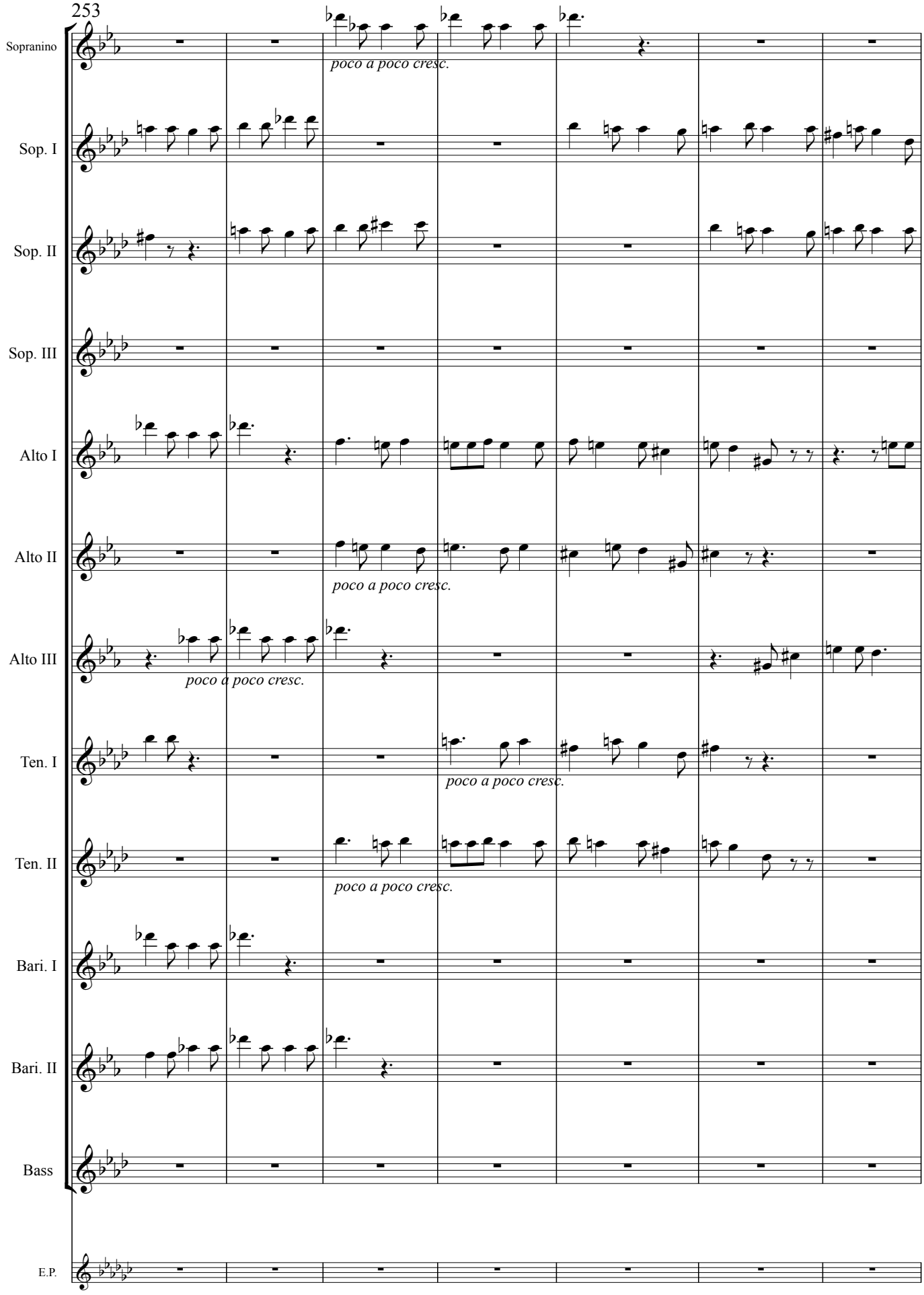

216
Sopranino
Sop. I
Sop. II
Sop. III
Alto I
Alto II
Alto III
Ten. I
Ten. II
Bari. I
Bari. II
Bass
E.P.
mf

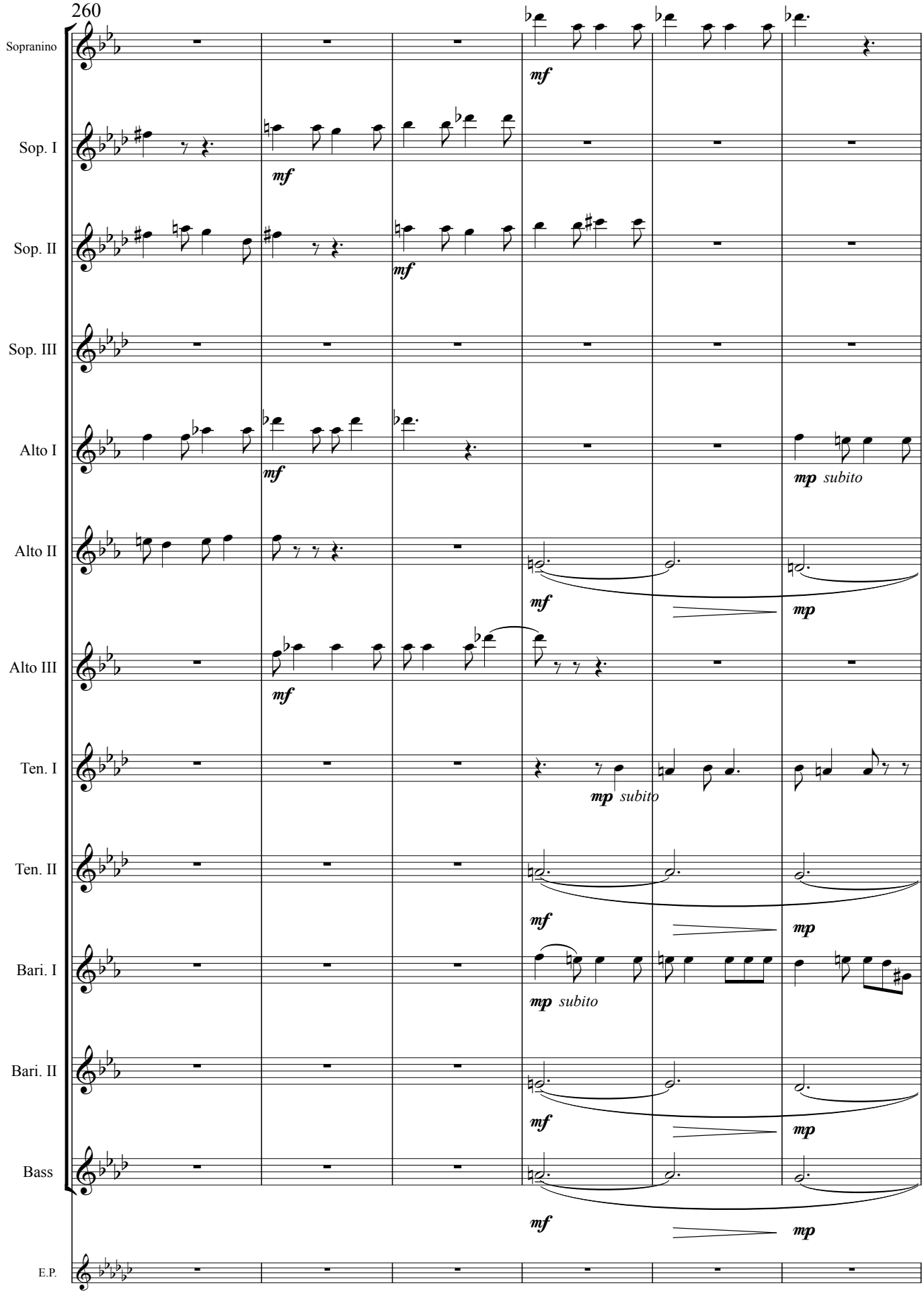

224
Sopranino
Sop. I
Sop. II
Sop. III
Alto I
Alto II
Alto III
Ten. I
Ten. II
Bari. I
Bari. II
Bass
E.P.
f
mf
mf
mf
mf
mf

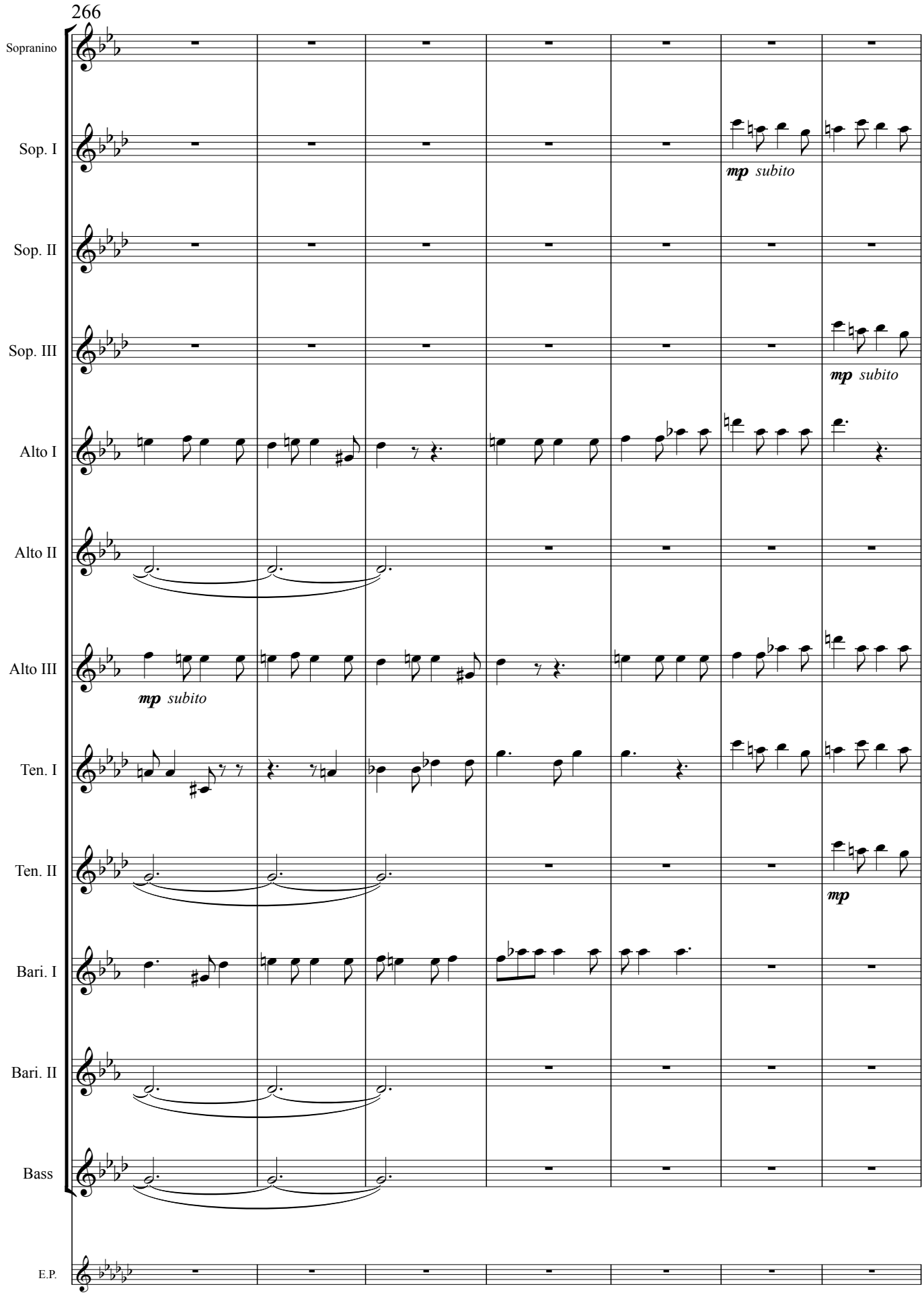

231
K
Sopranino
Sop. I
Sop. II
Sop. III
Alto I
Alto II
Alto III
Ten. I
Ten. II
Bari. I
Bari. II
Bass
E.P.
mf
f

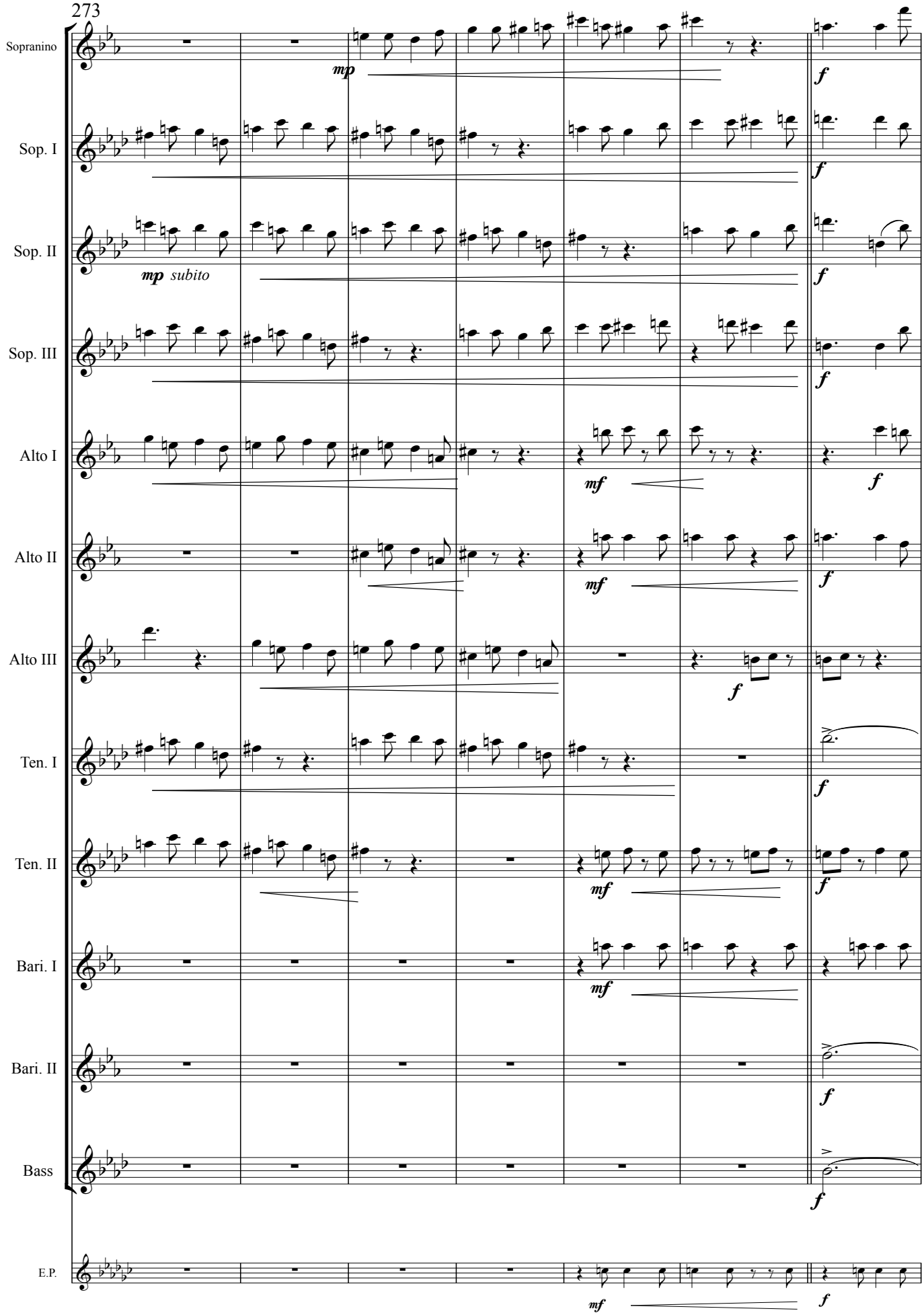

237
Sopranino
Sop. I
Sop. II
Sop. III
Alto I
Alto II
Alto III
Ten. I
Ten. II
Bari. I
Bari. II
Bass
E.P.
mp

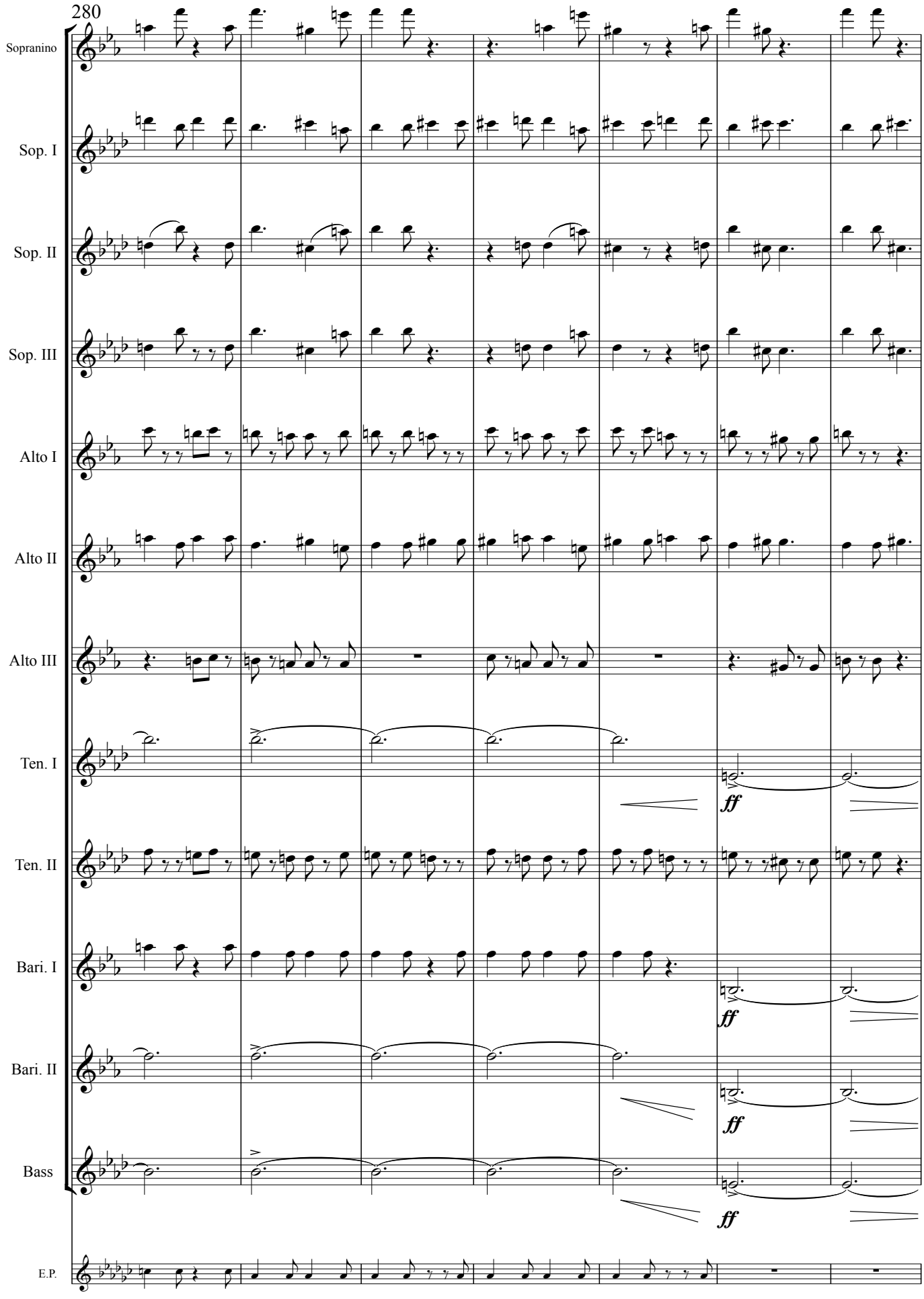

245
Sopranino
Sop. I
Sop. II
Sop. III
Alto I
Alto II
Alto III
Ten. I
Ten. II
Bari. I
Bari. II
Bass
E.P.
mp
mp
poco a poco cresc.
poco a poco cresc.
poco a poco cresc.

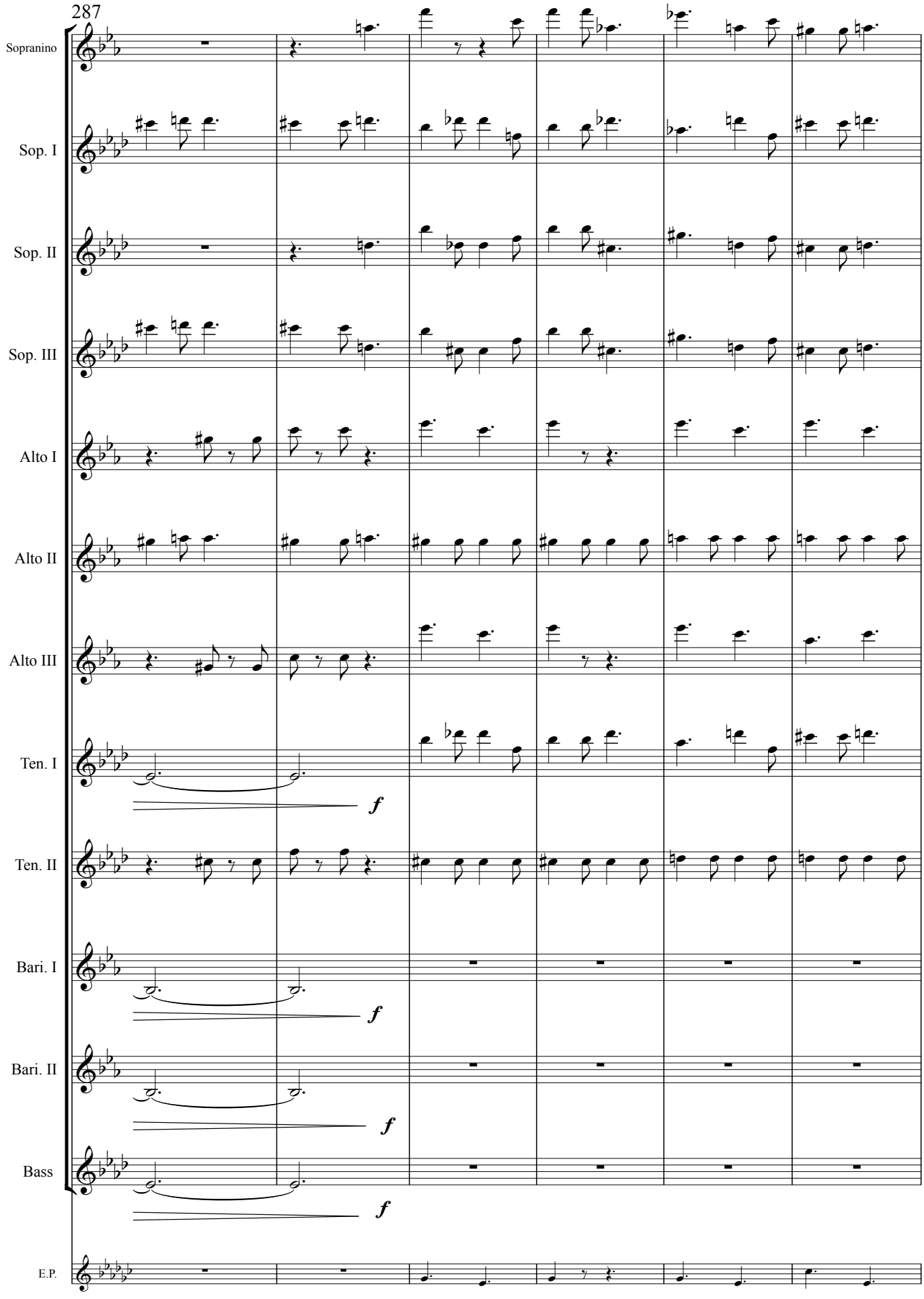

253
Sopranino
poco a poco cresc.
Sop. I
Sop. II
Sop. III
Alto I
Alto II
poco a poco cresc.
Alto III
poco a poco cresc.
Ten. I
poco a poco cresc.
Ten. II
poco a poco cresc.
Bari. I
Bari. II
Bass
E.P.

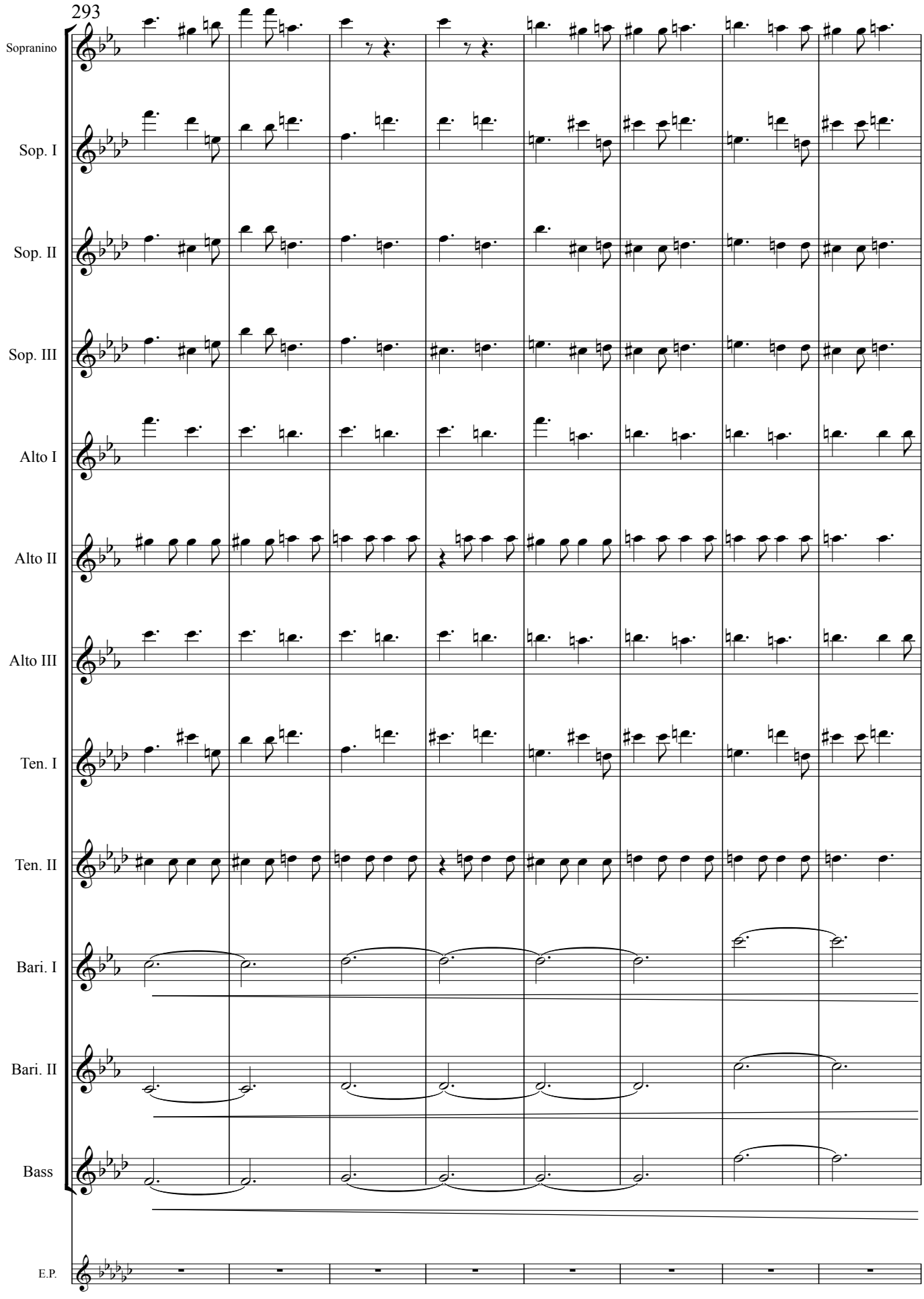

260
Sopranino
Sop. I
Sop. II
Sop. III
Alto I
Alto II
Alto III
Ten. I
Ten. II
Bari. I
Bari. II
Bass
E.P.
mf
mp subito
mp

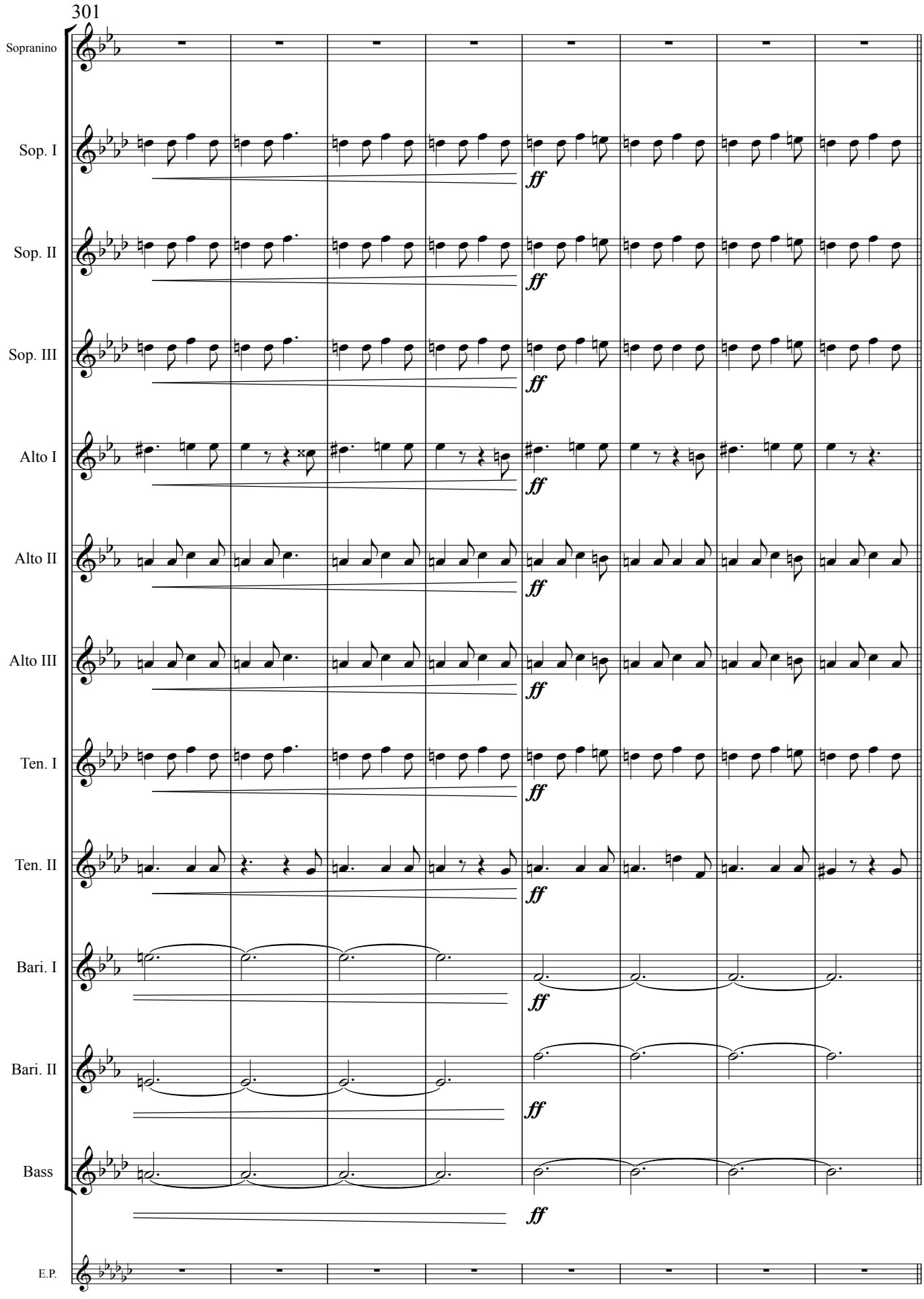

266
Sopranino
Sop. I
mp subito
Sop. II
Sop. III
mp subito
Alto I
Alto II
Alto III
mp subito
Ten. I
Ten. II
mp
Bari. I
Bari. II
Bass
E.P.

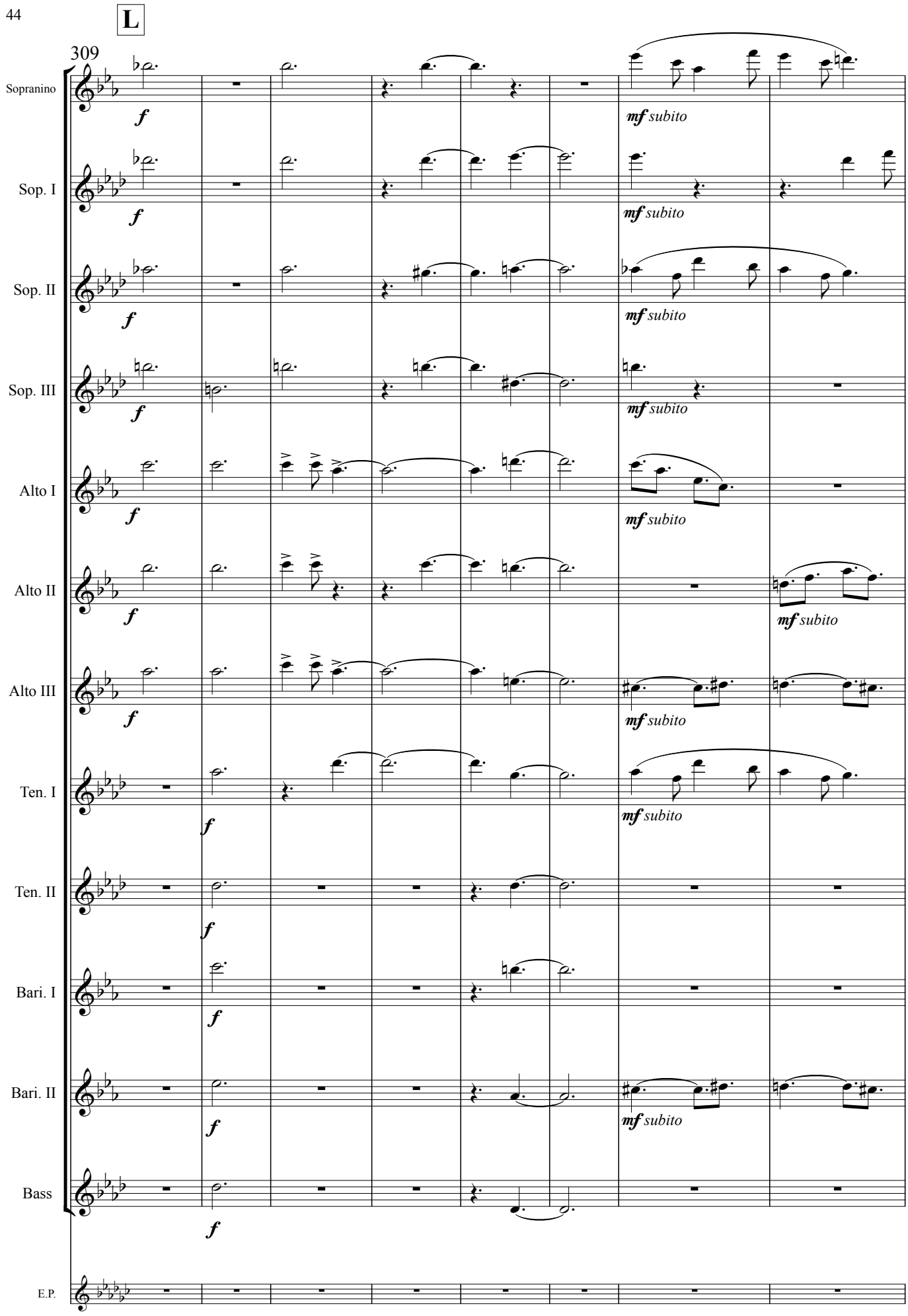

273
Sopranino
Sop. I
Sop. II
Sop. III
Alto I
Alto II
Alto III
Ten. I
Ten. II
Bari. I
Bari. II
Bass
E.P.
mp
mp subito
mf
f


280
Sopranino
Sop. I
Sop. II
Sop. III
Alto I
Alto II
Alto III
Ten. I
Ten. II
Bari. I
Bari. II
Bass
E.P.
ff
ff
ff
ff


287
Sopranino
Sop. I
Sop. II
Sop. III
Alto I
Alto II
Alto III
Ten. I
Ten. II
Bari. I
Bari. II
Bass
E.P.
f
f
f
f


293
Sopranino
Sop. I
Sop. II
Sop. III
Alto I
Alto II
Alto III
Ten. I
Ten. II
Bari. I
Bari. II
Bass
E.P.


301
Sopranino
Sop. I
Sop. II
Sop. III
Alto I
Alto II
Alto III
Ten. I
Ten. II
Bari. I
Bari. II
Bass
E.P.
ff

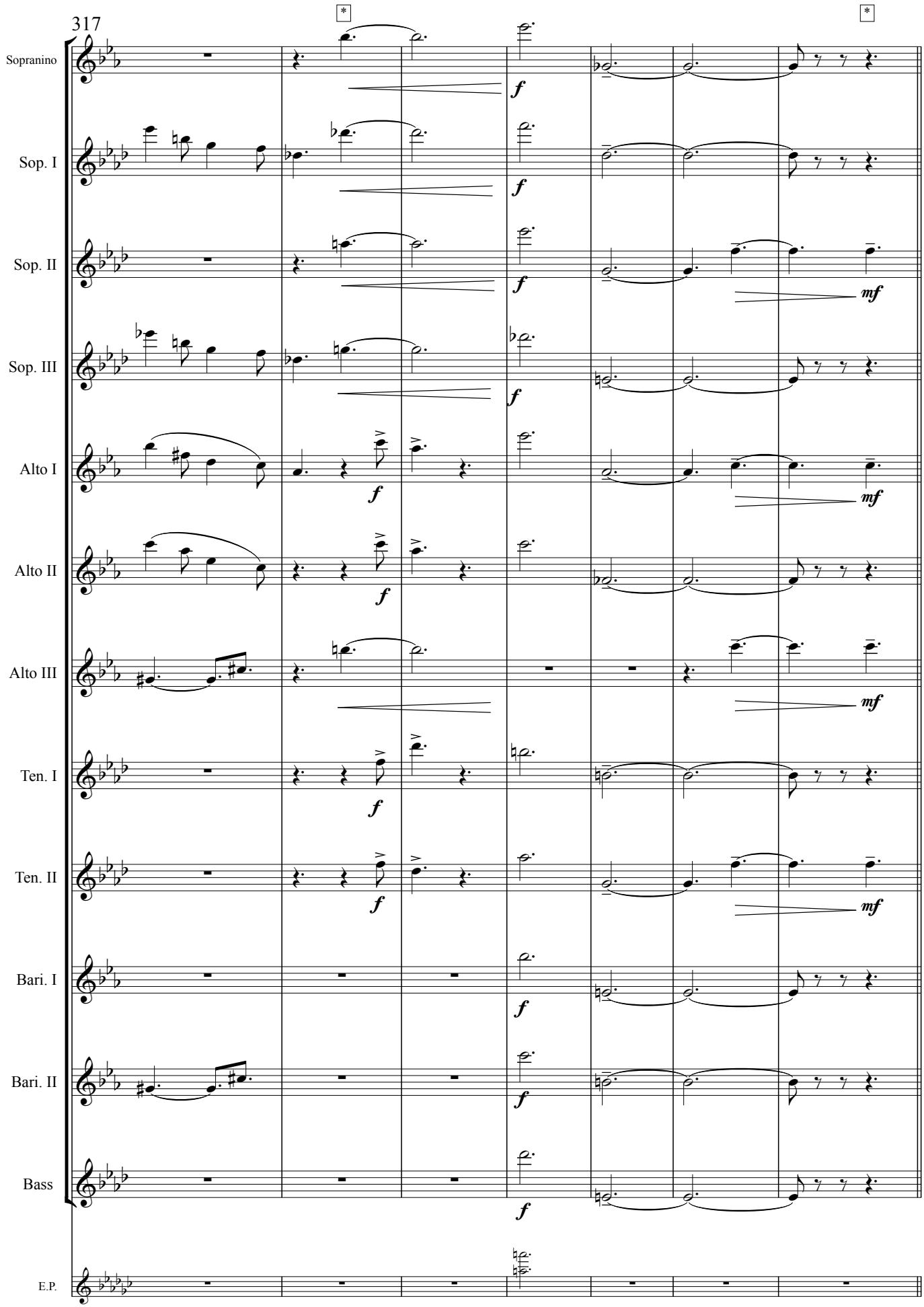

L
309
Sopranino
Sop. I
Sop. II
Sop. III
Alto I
Alto II
Alto III
Ten. I
Ten. II
Bari. I
Bari. II
Bass
E.P.
f
mf subito

CLICK
♩. = 152

RIT TO

♩. = 132

317



M

NEW TEMPO

♩. = 172

324

*

Sopranino

Sop. I

mp subito

Sop. II

mp

Sop. III

mp subito

Alto I

mp

Alto II

mp subito

Alto III

mp subito

Ten. I

mp subito

Ten. II

mp subito

Bari. I

mp

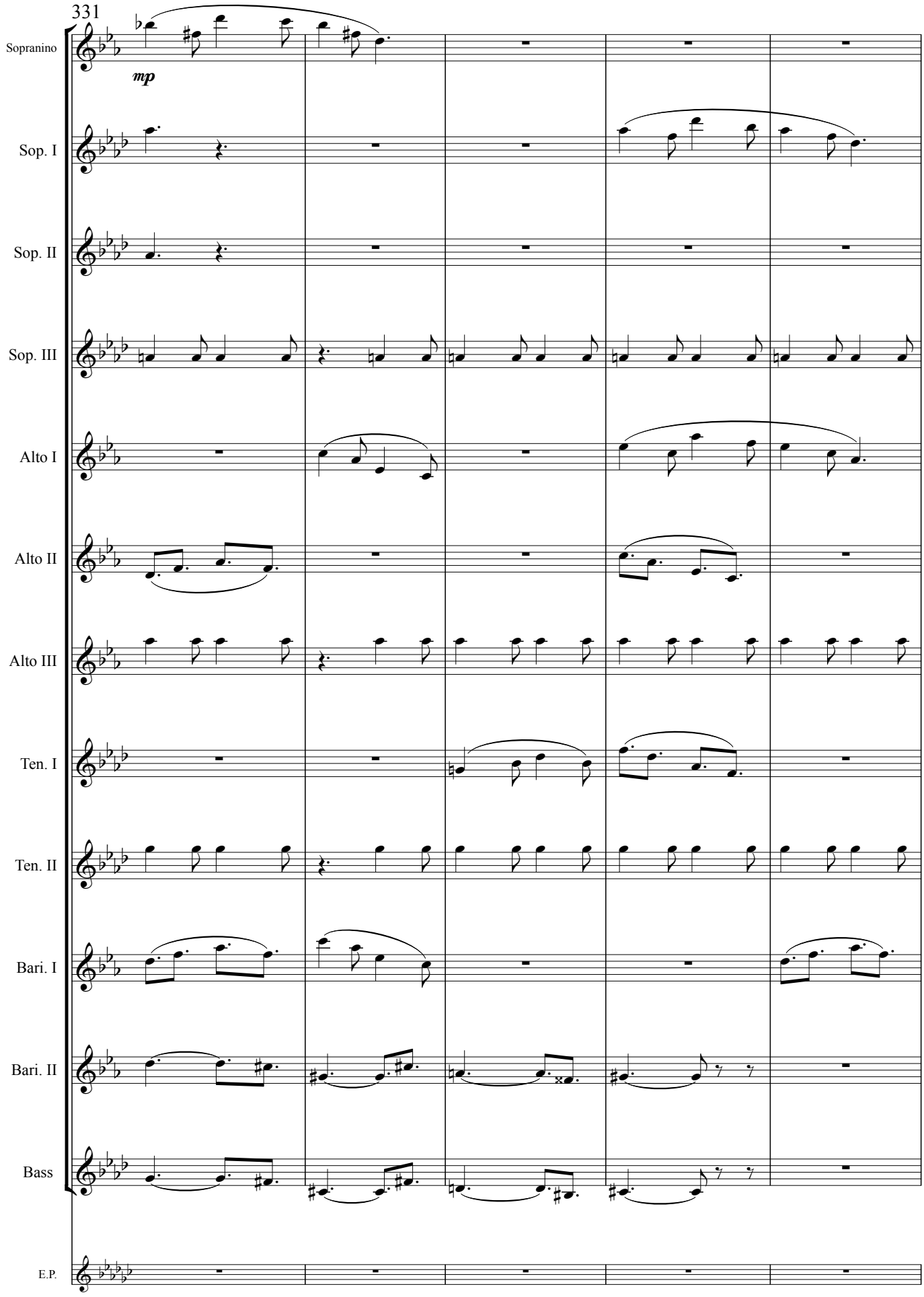
Bari. II

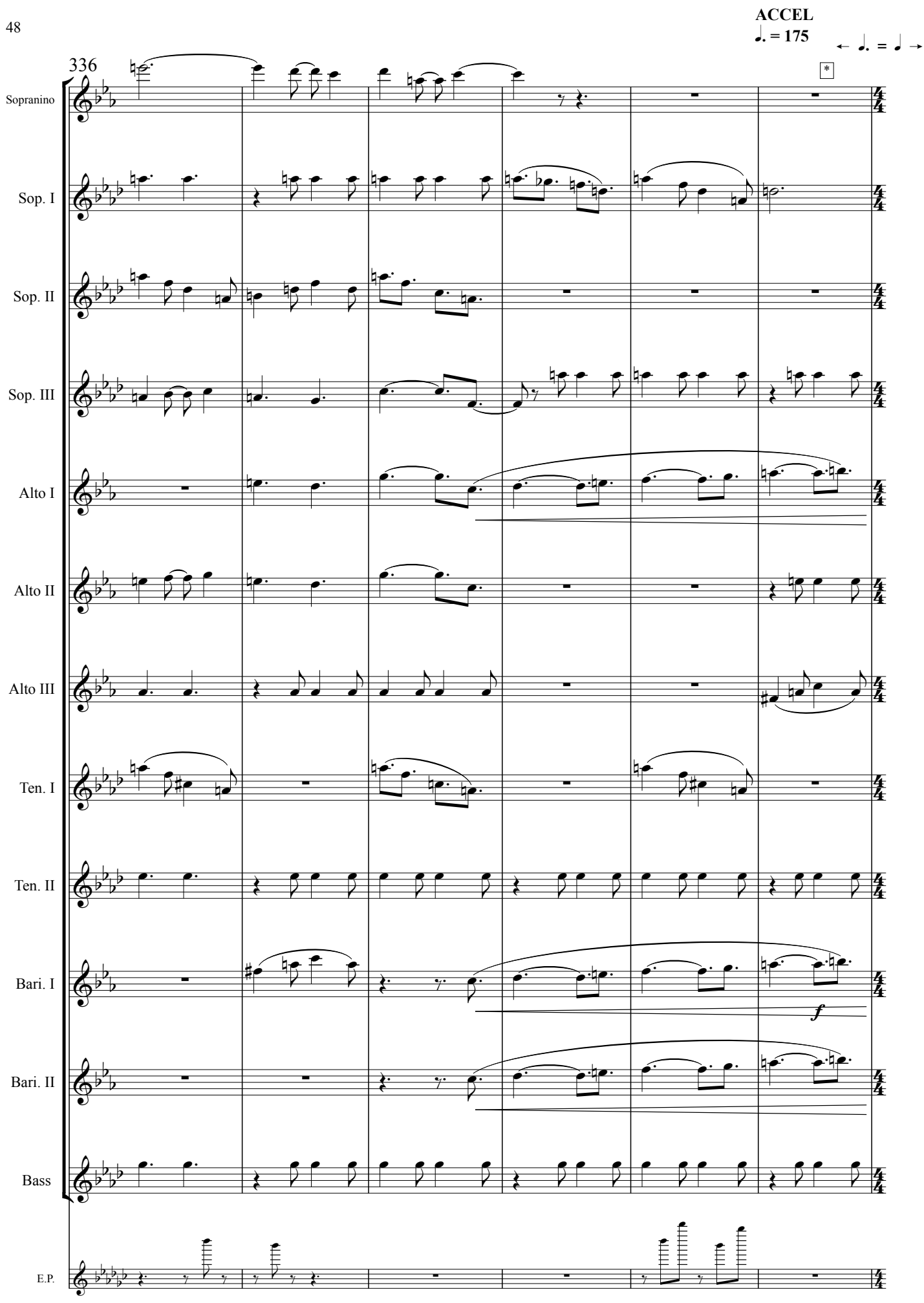
mp

Bass

mp subito

E.P.


331
Sopranino
mp
Sop. I
Sop. II
Sop. III
Alto I
Alto II
Alto III
Ten. I
Ten. II
Bari. I
Bari. II
Bass
E.P.


ACCEL
♩. = 175
← ♩. = ♩ →
336
*
Sopranino
Sop. I
Sop. II
Sop. III
Alto I
Alto II
Alto III
Ten. I
Ten. II
Bari. I
Bari. II
Bass
E.P.
f

N

FASTER

♩ = 180

342

Sopranino

Sop. I

mp sempre

Sop. II

mp sempre

Sop. III

mp sempre

Alto I

f

mp

Alto II

mp sempre

Alto III

f

mf

Ten. I

mp sempre

Ten. II

mp

Bari. I

f

mp

Bari. II

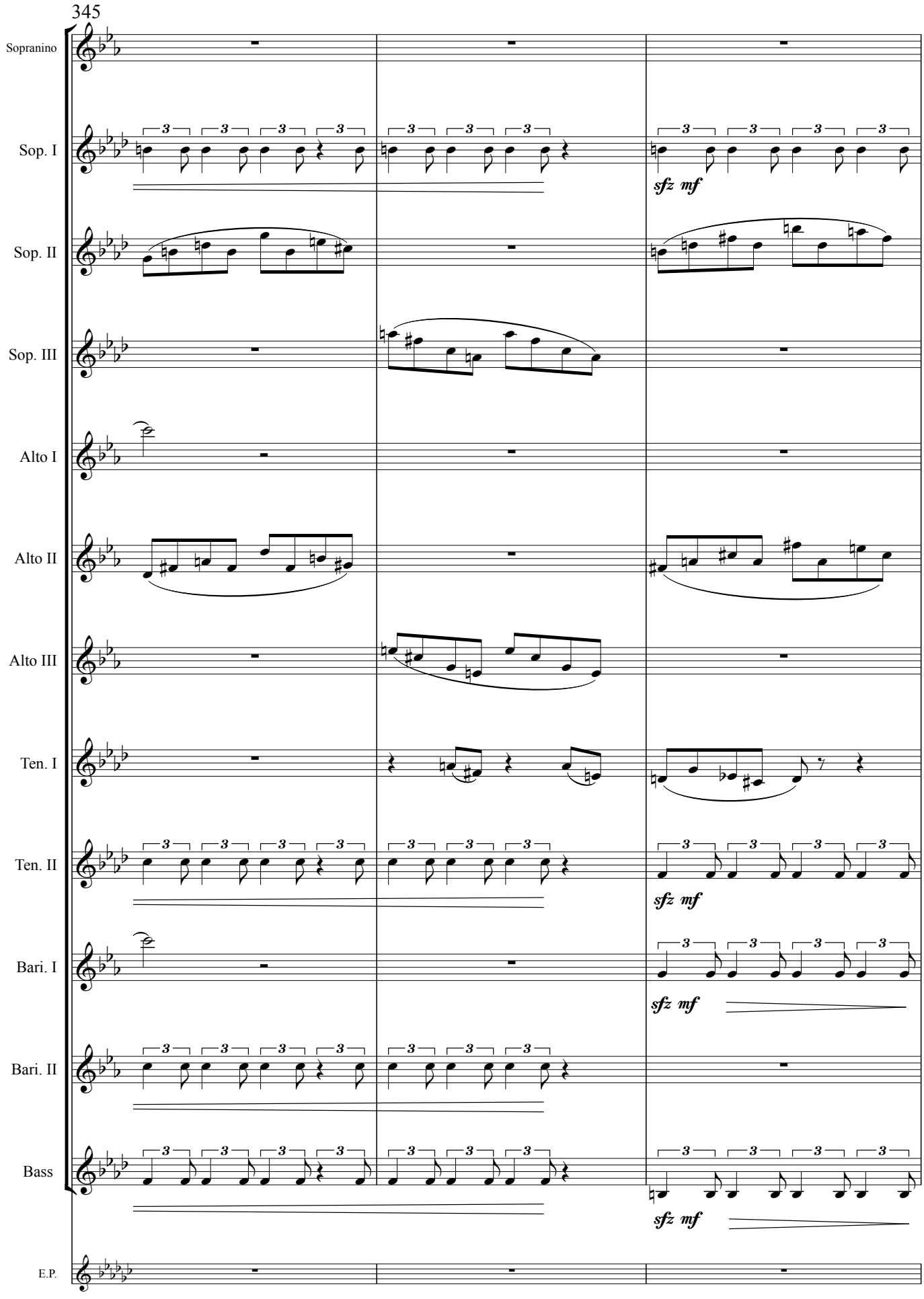
f

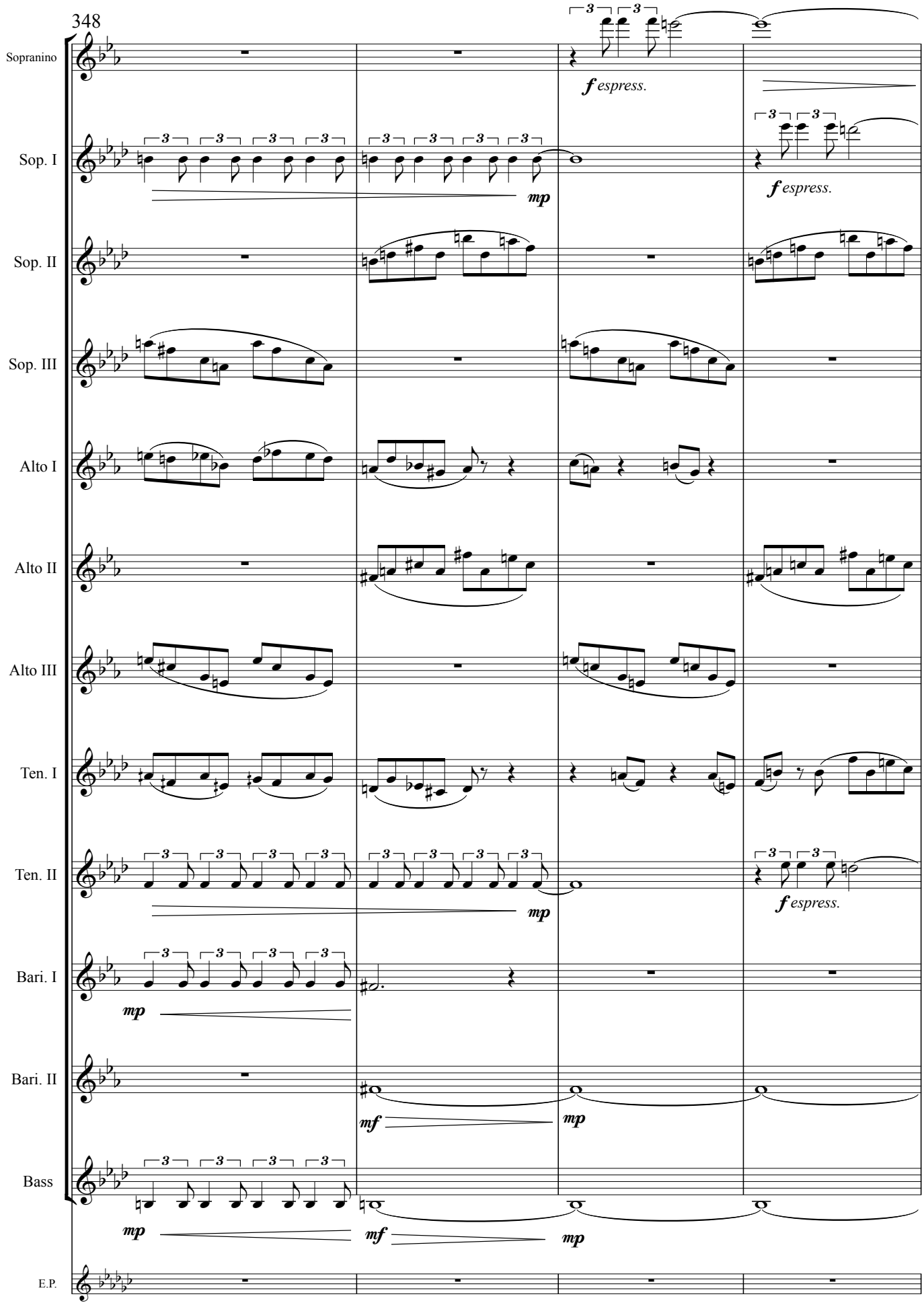
mp

Bass

mp

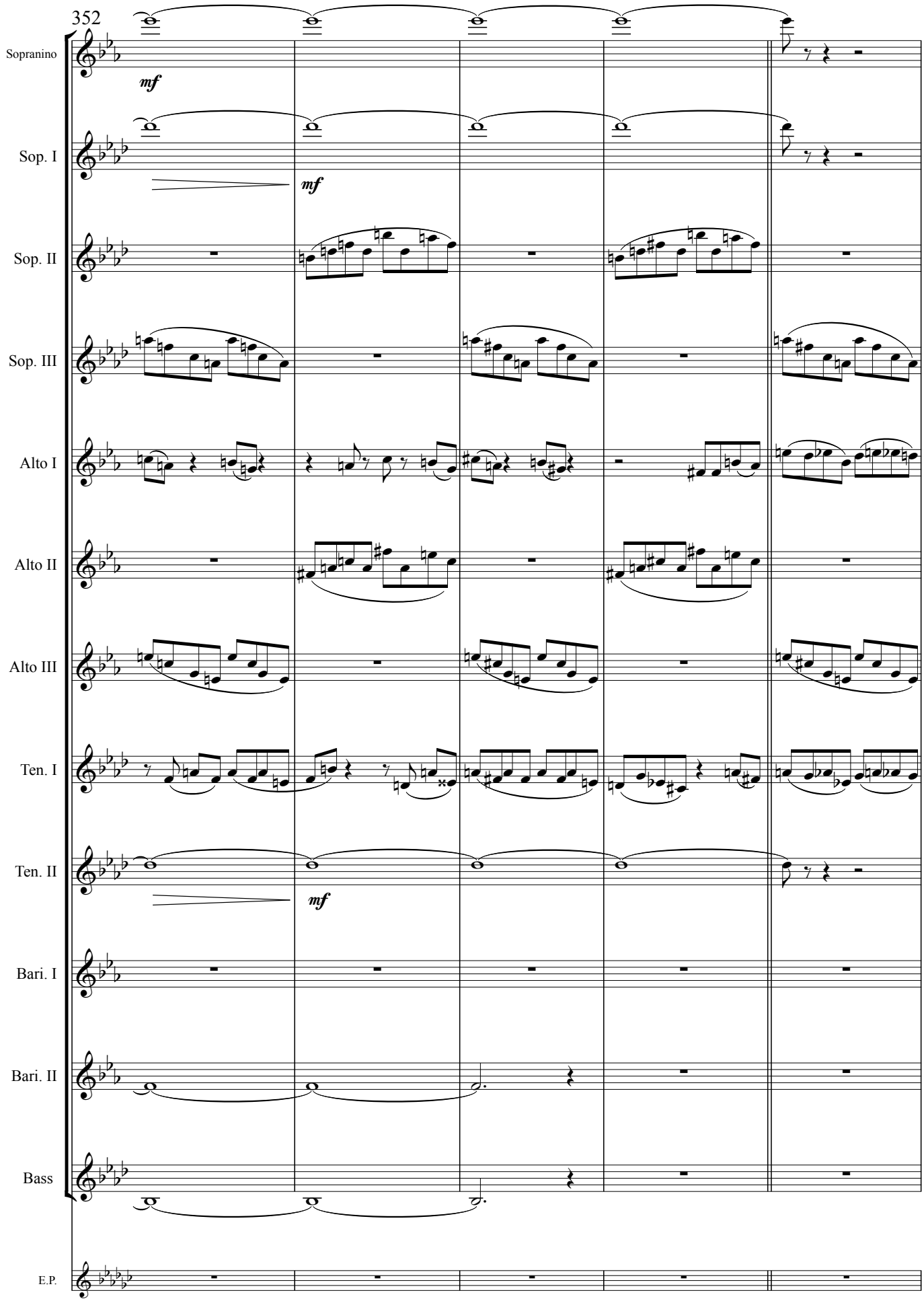
E.P.

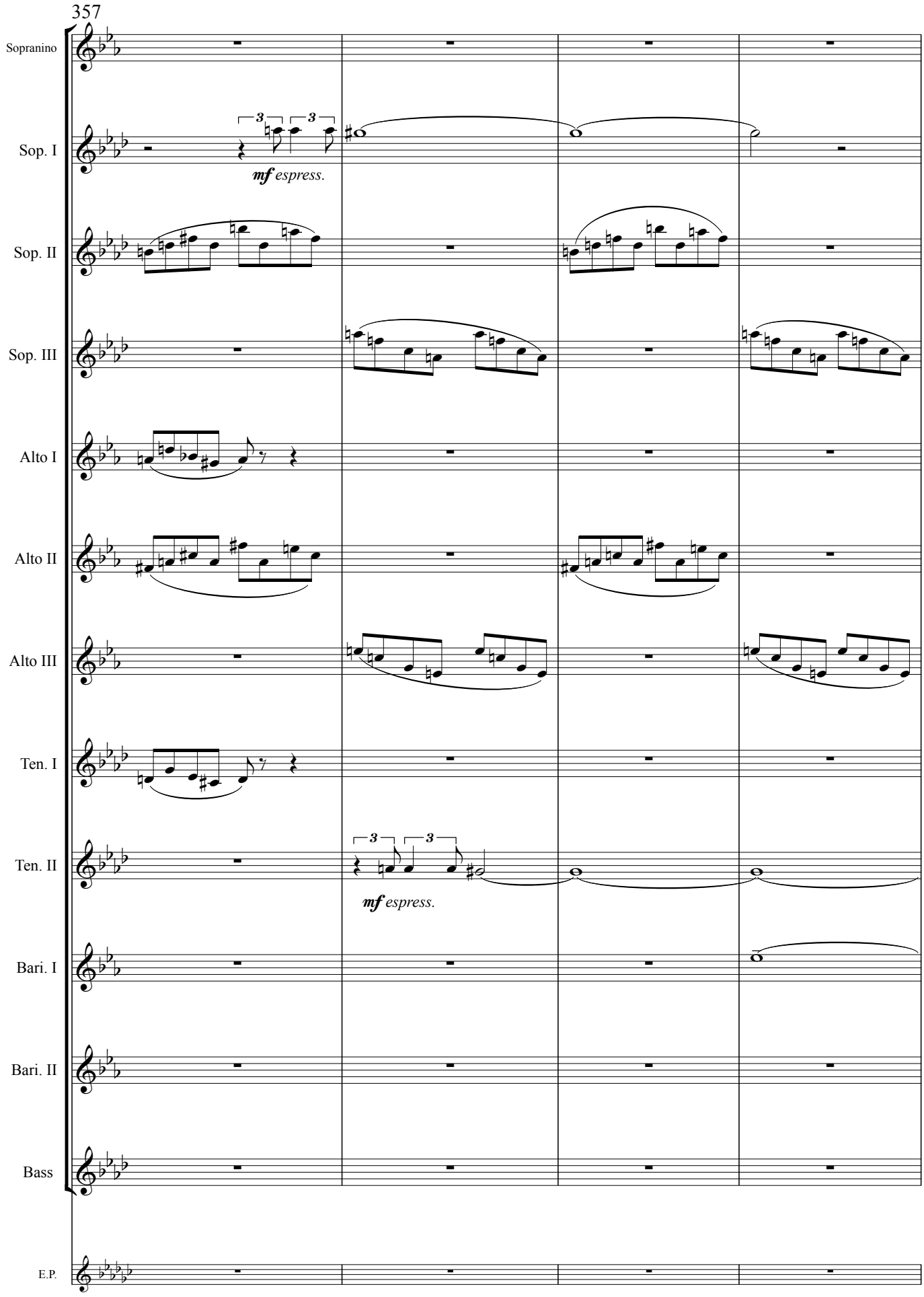

345
Sopranino
Sop. I
Sop. II
Sop. III
Alto I
Alto II
Alto III
Ten. I
Ten. II
Bari. I
Bari. II
Bass
E.P.
sfz mf
sfz mf
sfz mf
sfz mf


348
Sopranino
Sop. I
Sop. II
Sop. III
Alto I
Alto II
Alto III
Ten. I
Ten. II
Bari. I
Bari. II
Bass
E.P.
f espress.
mp
mf

O

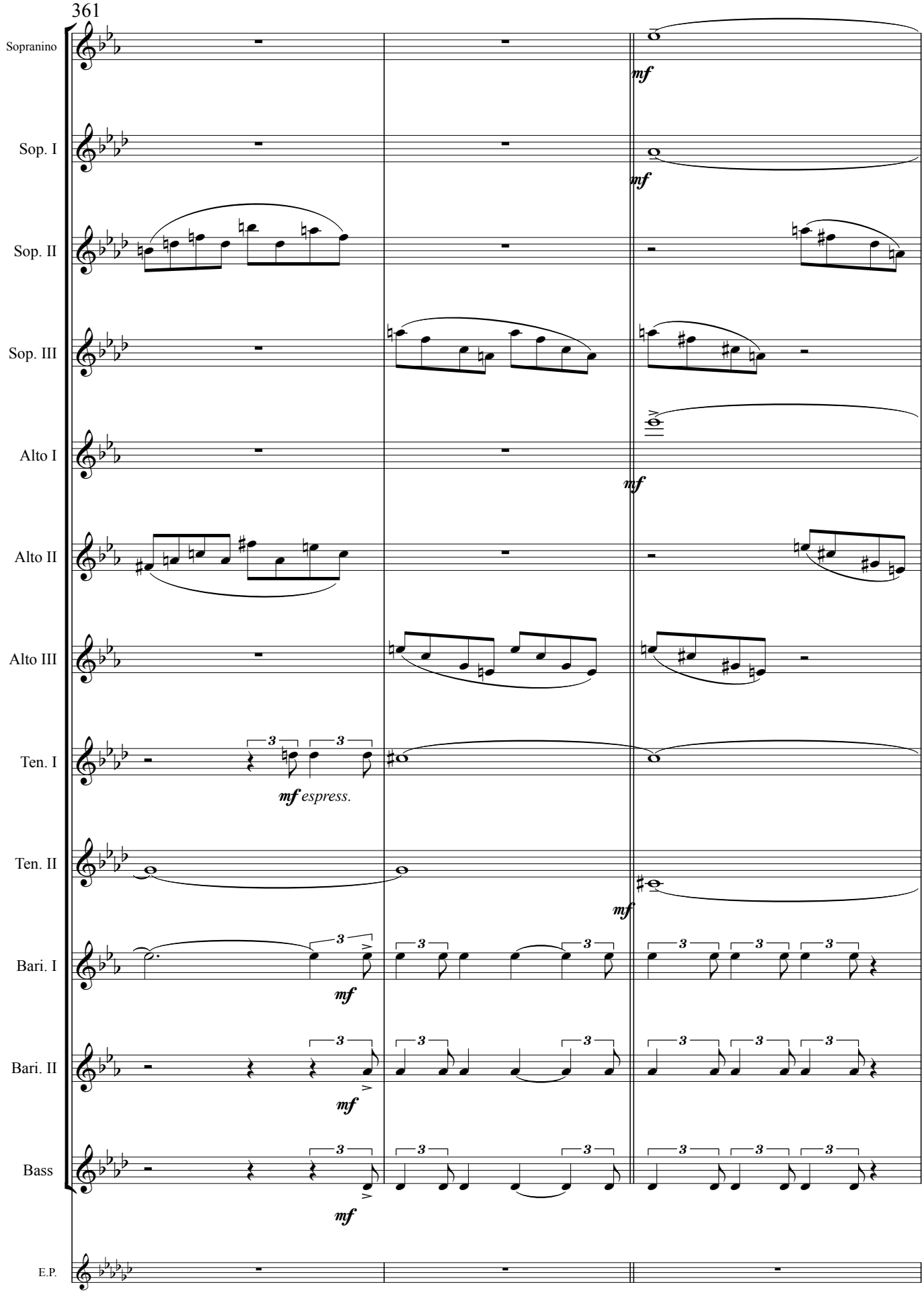
352

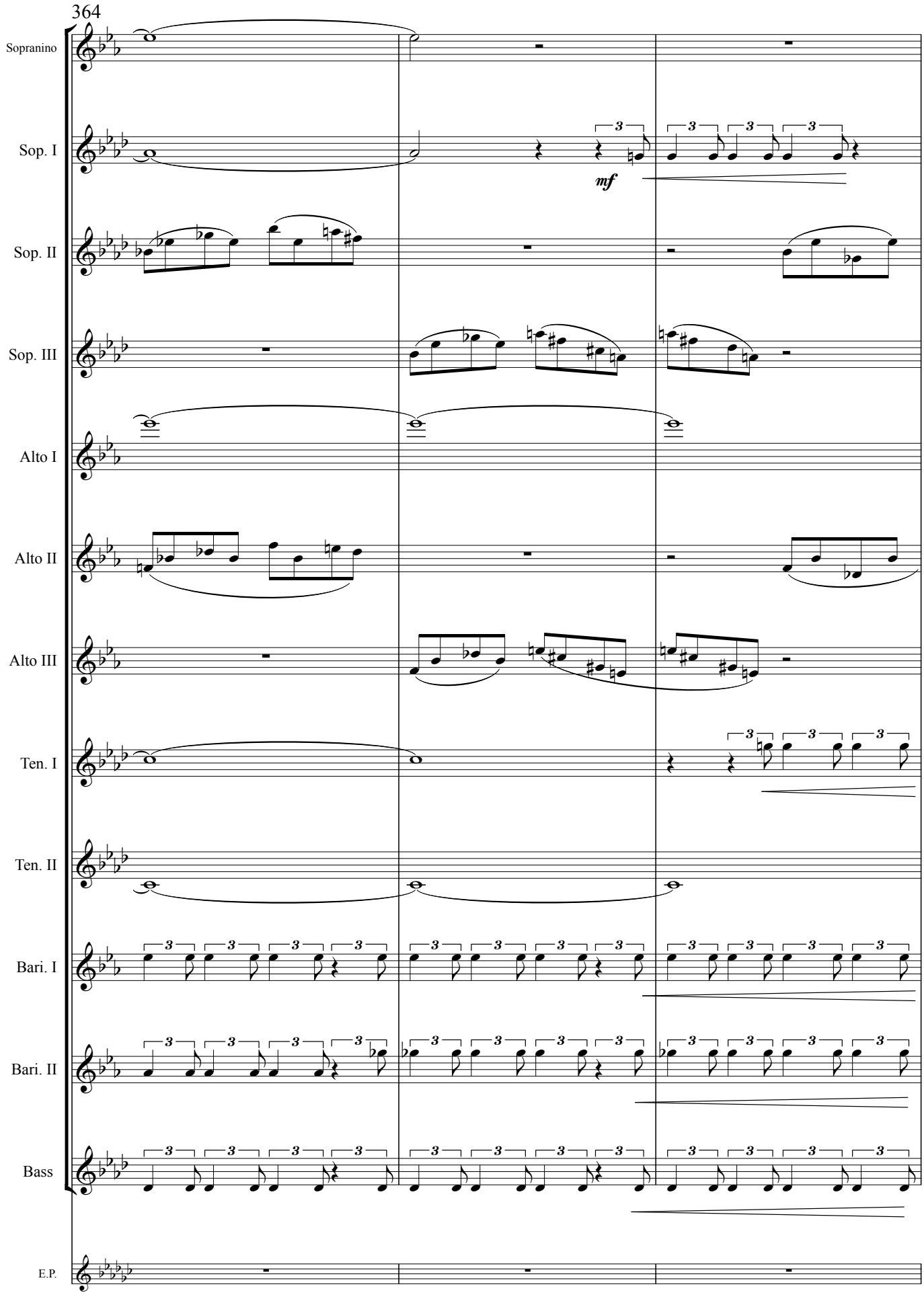

Sopranino
mf
Sop. I
mf
Sop. II
Sop. III
Alto I
Alto II
Alto III
Ten. I
Ten. II
mf
Bari. I
Bari. II
Bass
E.P.

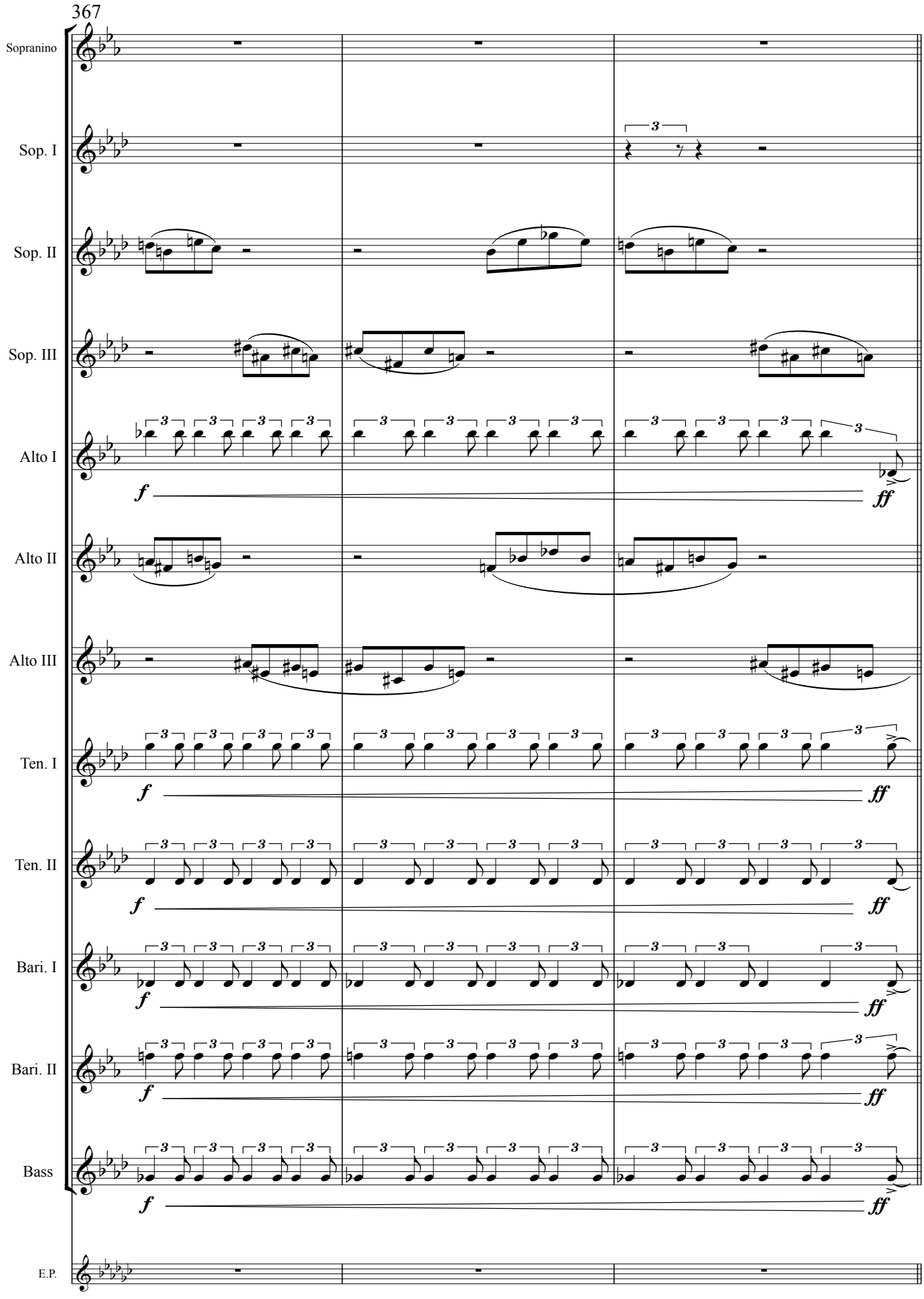

357
Sopranino
Sop. I
mf espress.
Sop. II
Sop. III
Alto I
Alto II
Alto III
Ten. I
Ten. II
mf espress.
Bari. I
Bari. II
Bass
E.P.

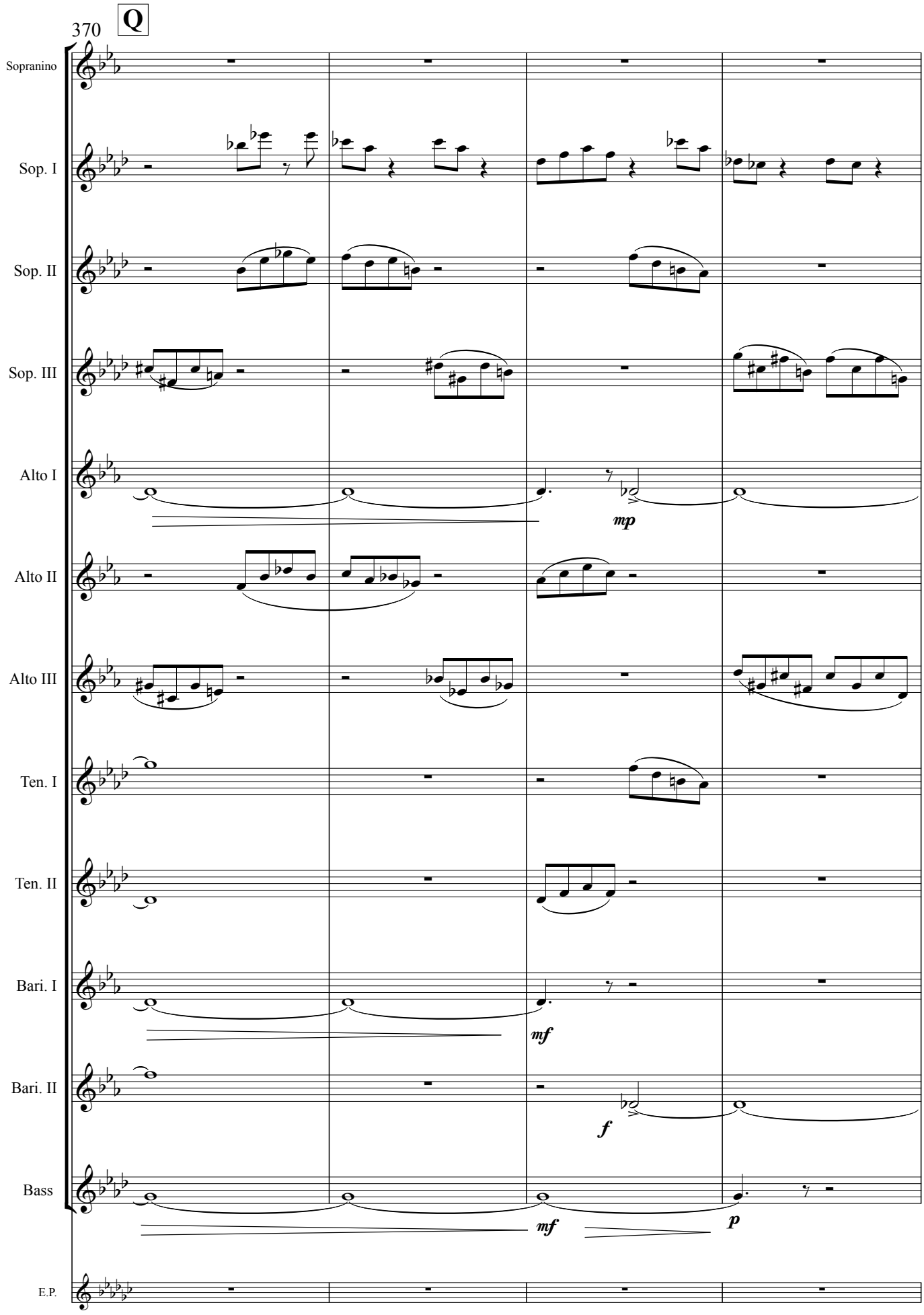
P

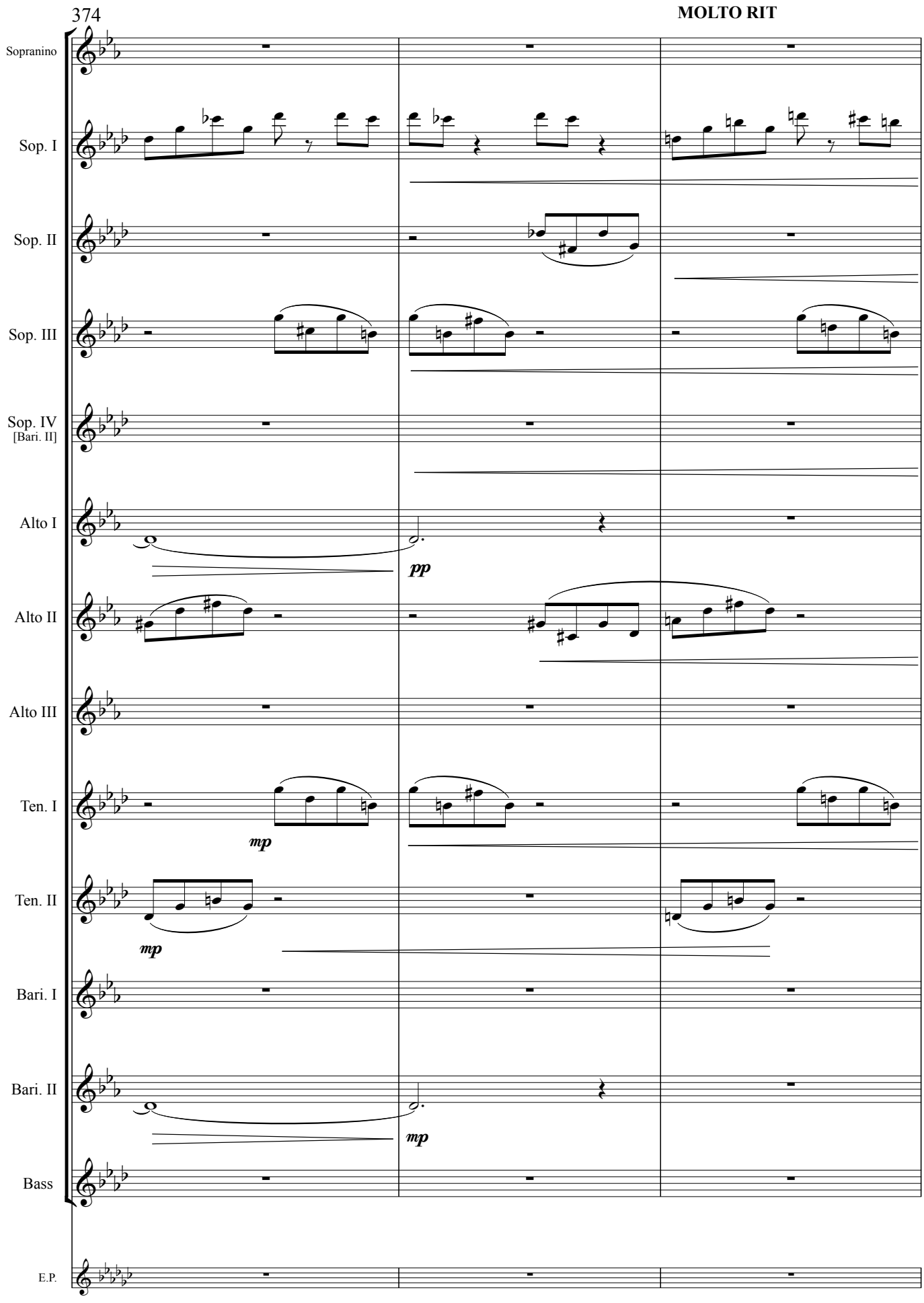
361

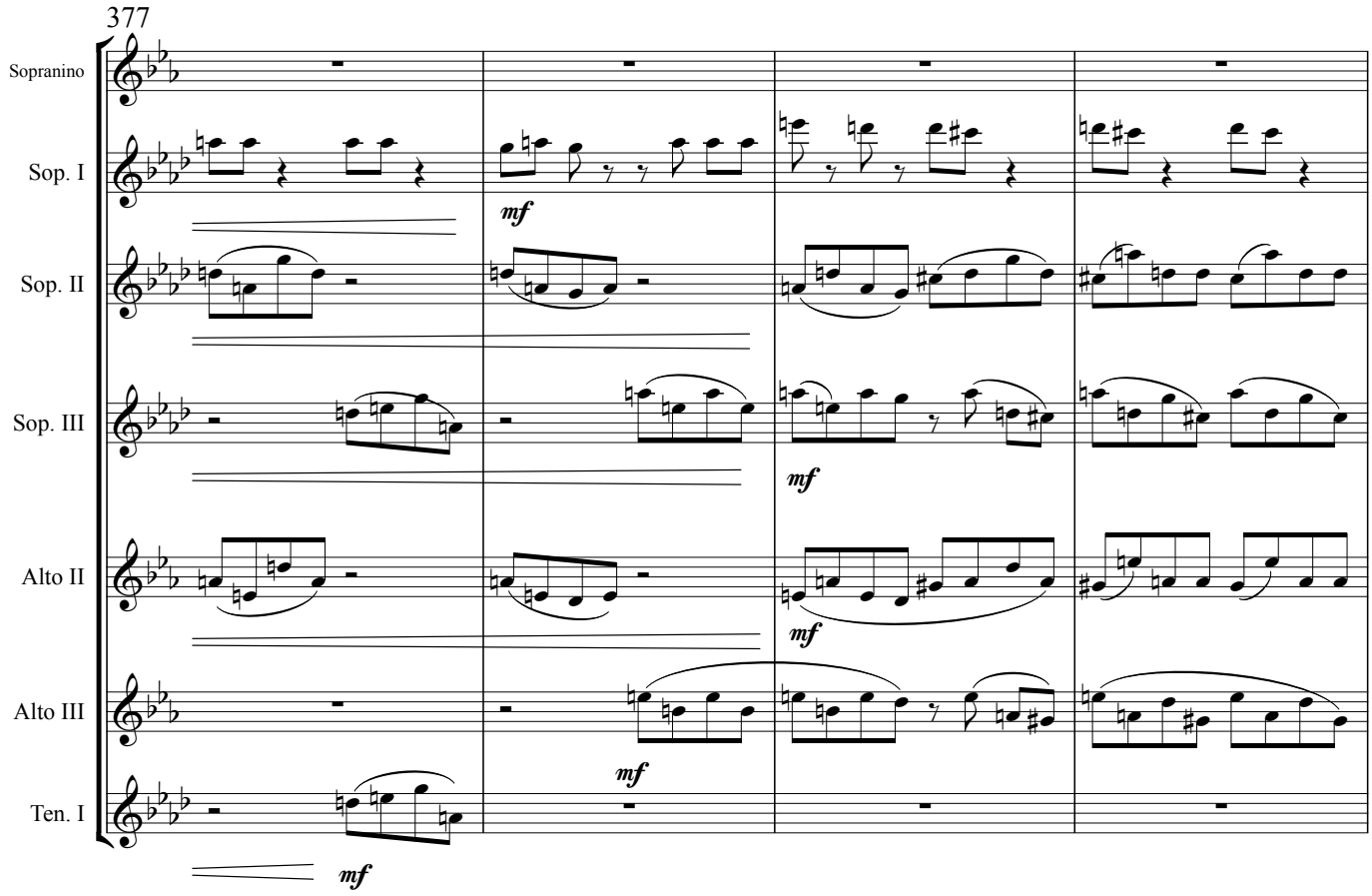

Sopranino
Sop. I
Sop. II
Sop. III
Alto I
Alto II
Alto III
Ten. I
Ten. II
Bari. I
Bari. II
Bass
E.P.
mf
mf espress.

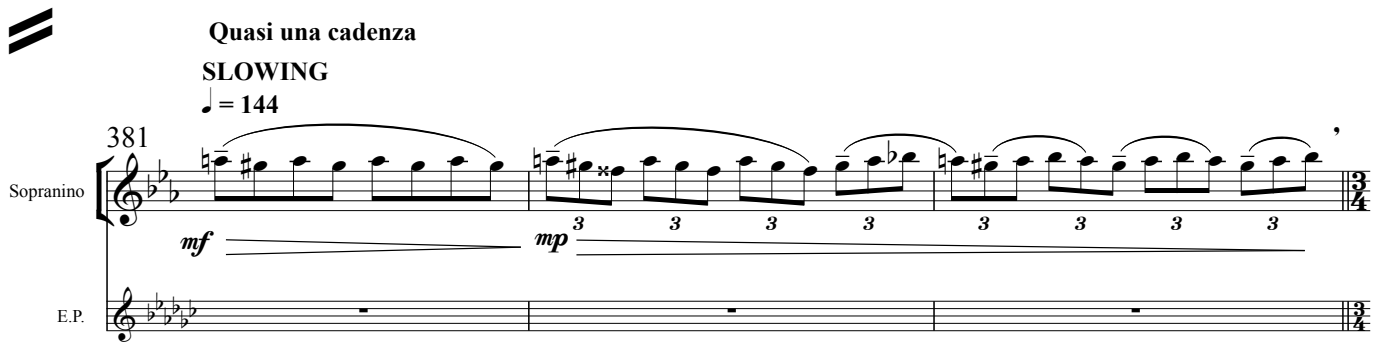

364
Sopranino
Sop. I
mf
Sop. II
Sop. III
Alto I
Alto II
Alto III
Ten. I
Ten. II
Bari. I
Bari. II
Bass
E.P.

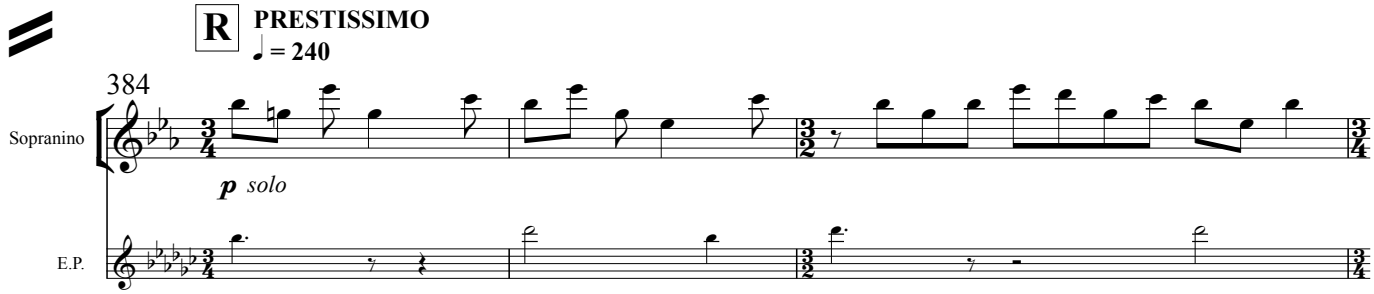

367
Sopranino
Sop. I
Sop. II
Sop. III
Alto I
Alto II
Alto III
Ten. I
Ten. II
Bari. I
Bari. II
Bass
E.P.
f
ff

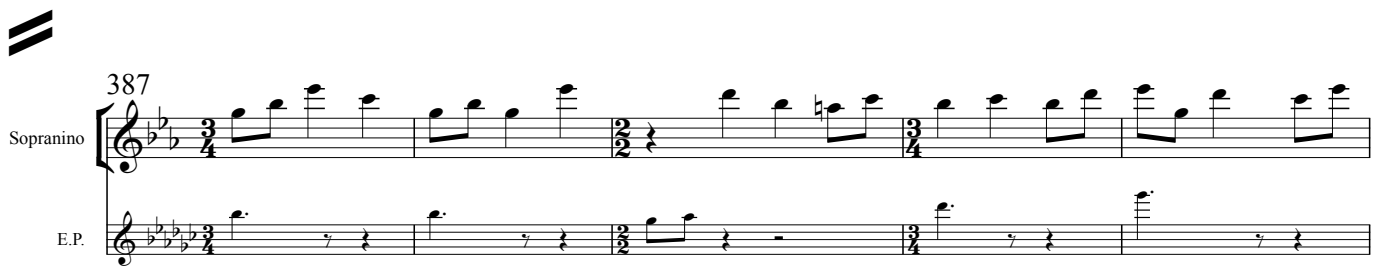

370
Q
Sopranino
Sop. I
Sop. II
Sop. III
Alto I
Alto II
Alto III
Ten. I
Ten. II
Bari. I
Bari. II
Bass
E.P.
mp
mf
f
mf
p

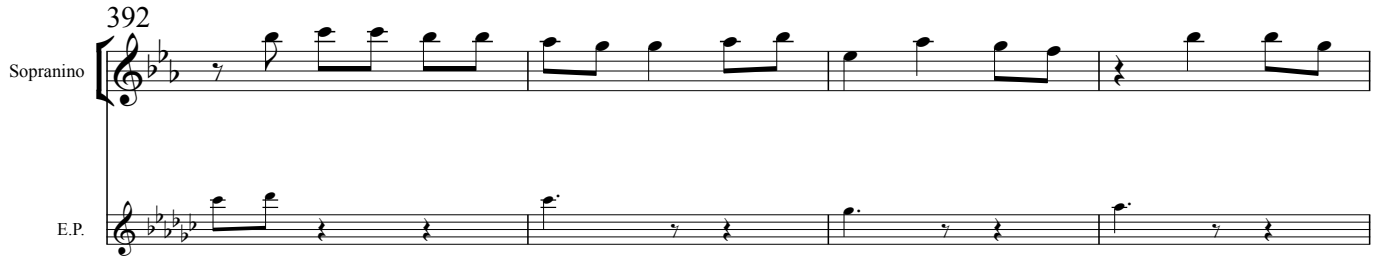

374
MOLTO RIT
Sopranino
Sop. I
Sop. II
Sop. III
Sop. IV
[Bari. II]
Alto I
Alto II
Alto III
Ten. I
Ten. II
Bari. I
Bari. II
Bass
E.P.
pp
mp
mp
mp

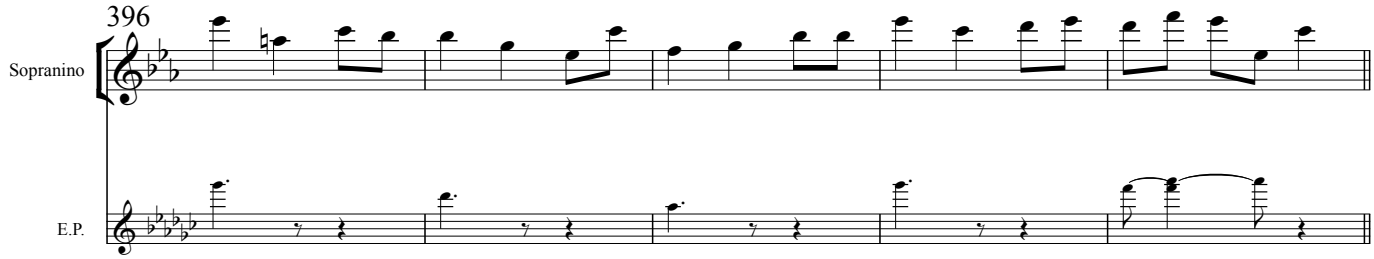

377
Sopranino
Sop. I
Sop. II
Sop. III
Alto II
Alto III
Ten. I
mf

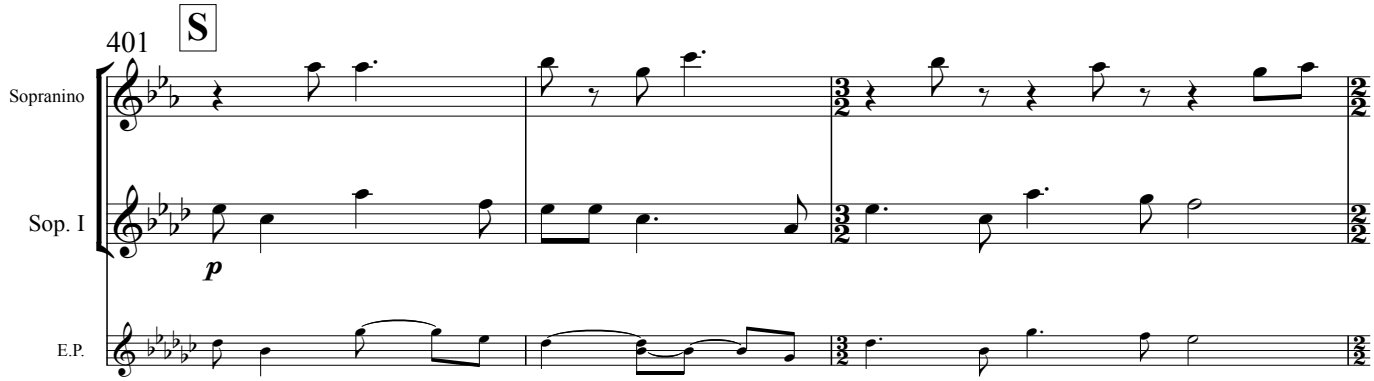

Quasi una cadenza
SLOWING
♩ = 144
381
Sopranino
E.P.
mf
mp

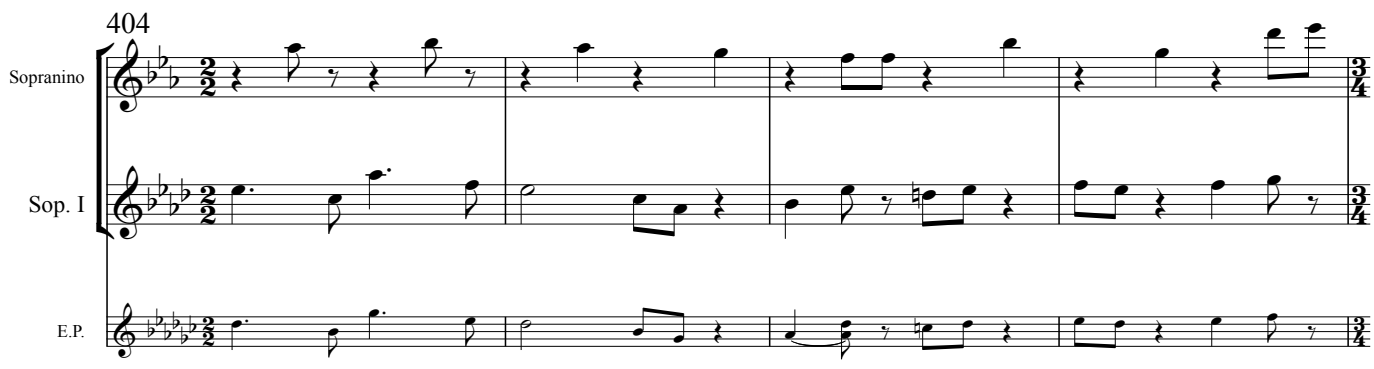

R
PRESTISSIMO
♩ = 240
384
Sopranino
E.P.
p solo

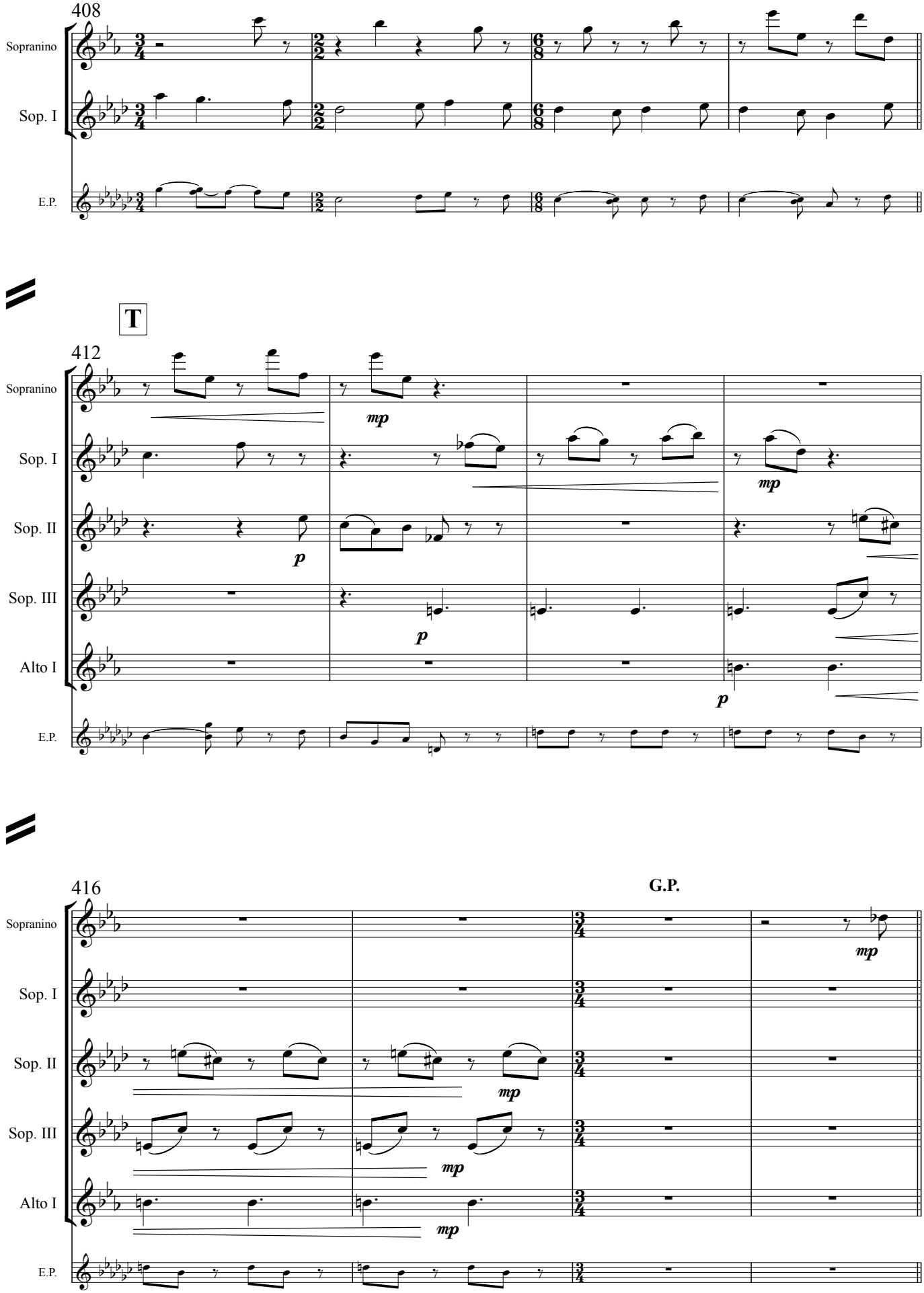

387
Sopranino
E.P.

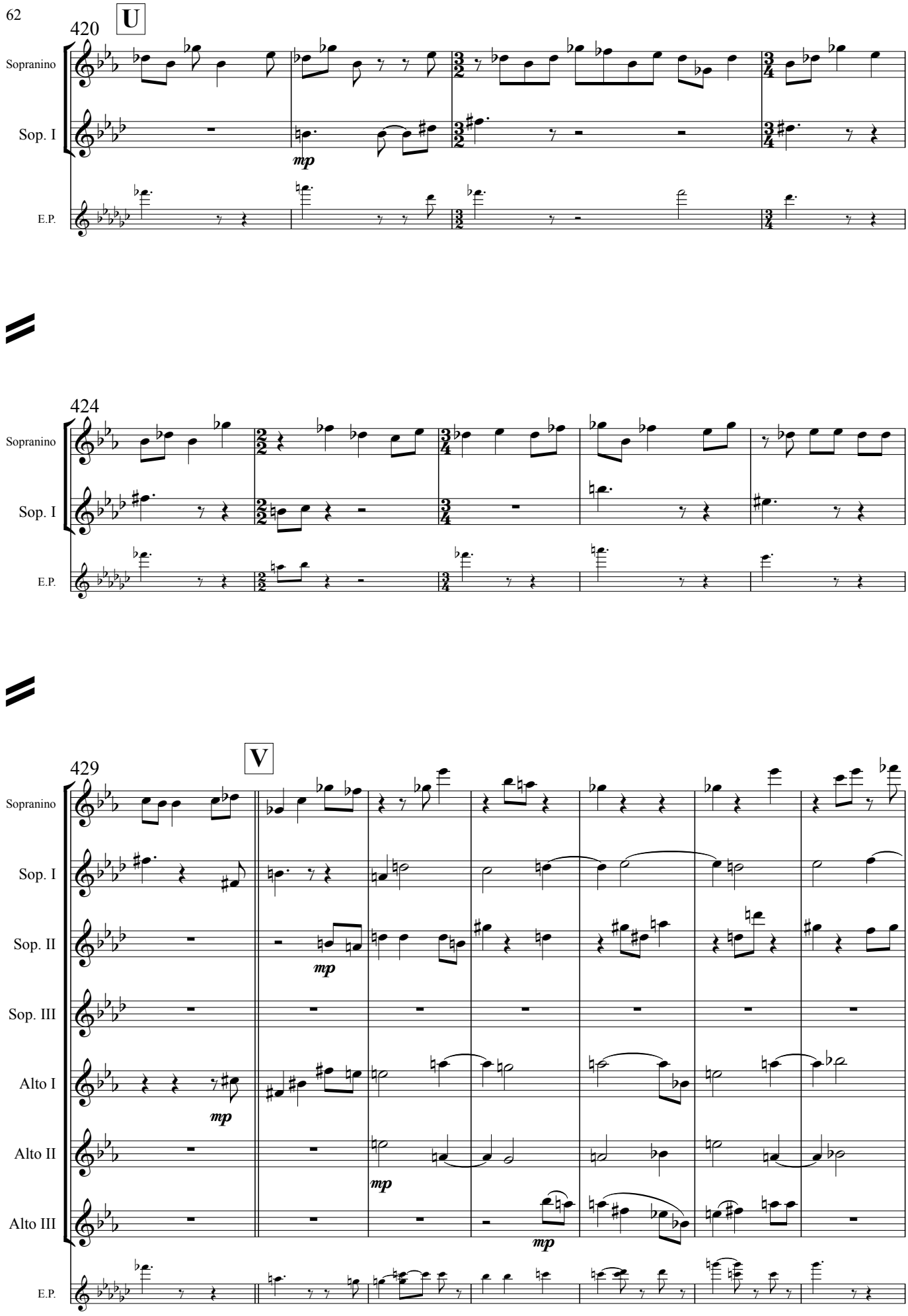

392
Sopranino
E.P.


396
Sopranino
E.P.


401
S
Sopranino
Sop. I
p
E.P.

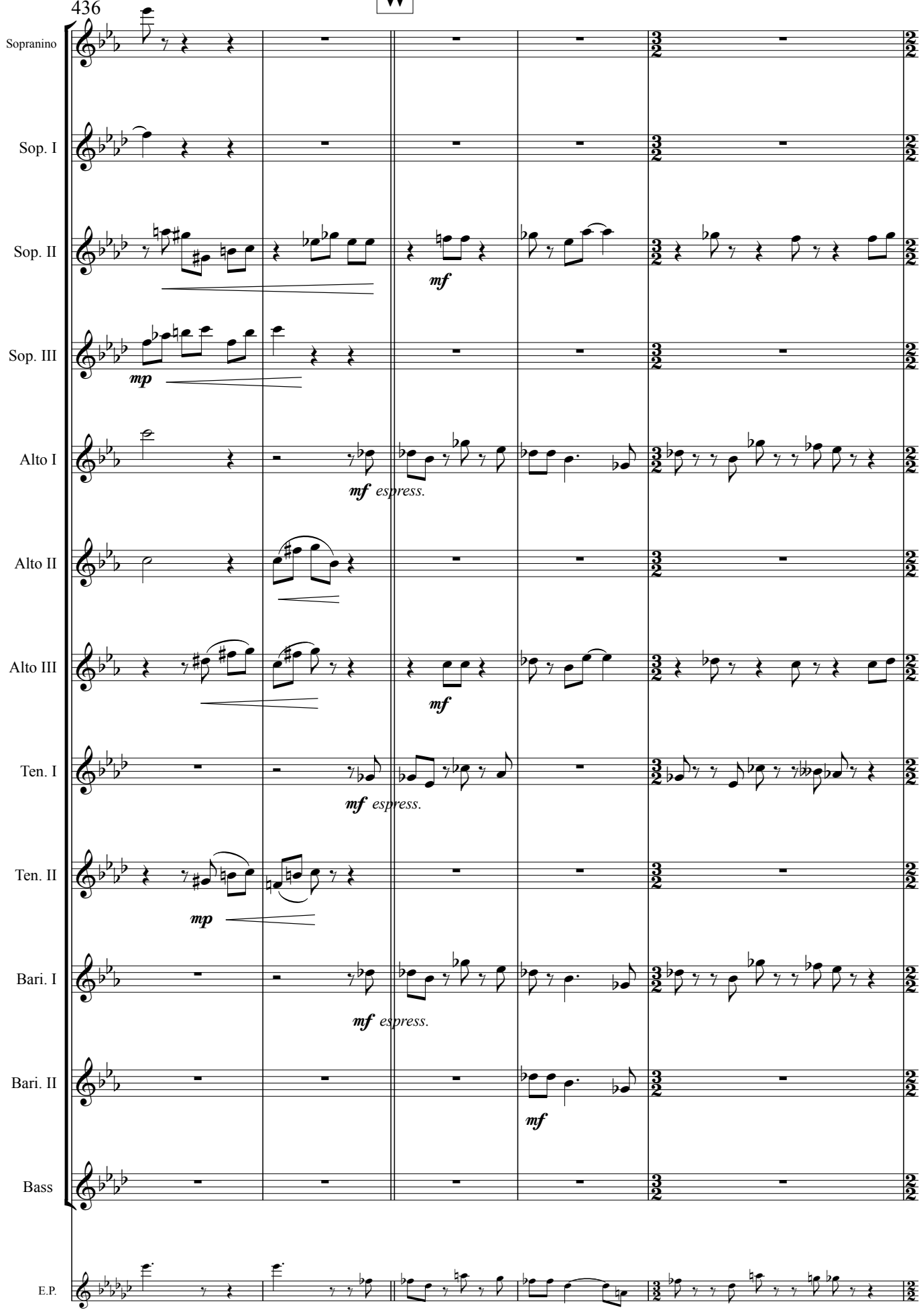

404
Sopranino
Sop. I
E.P.

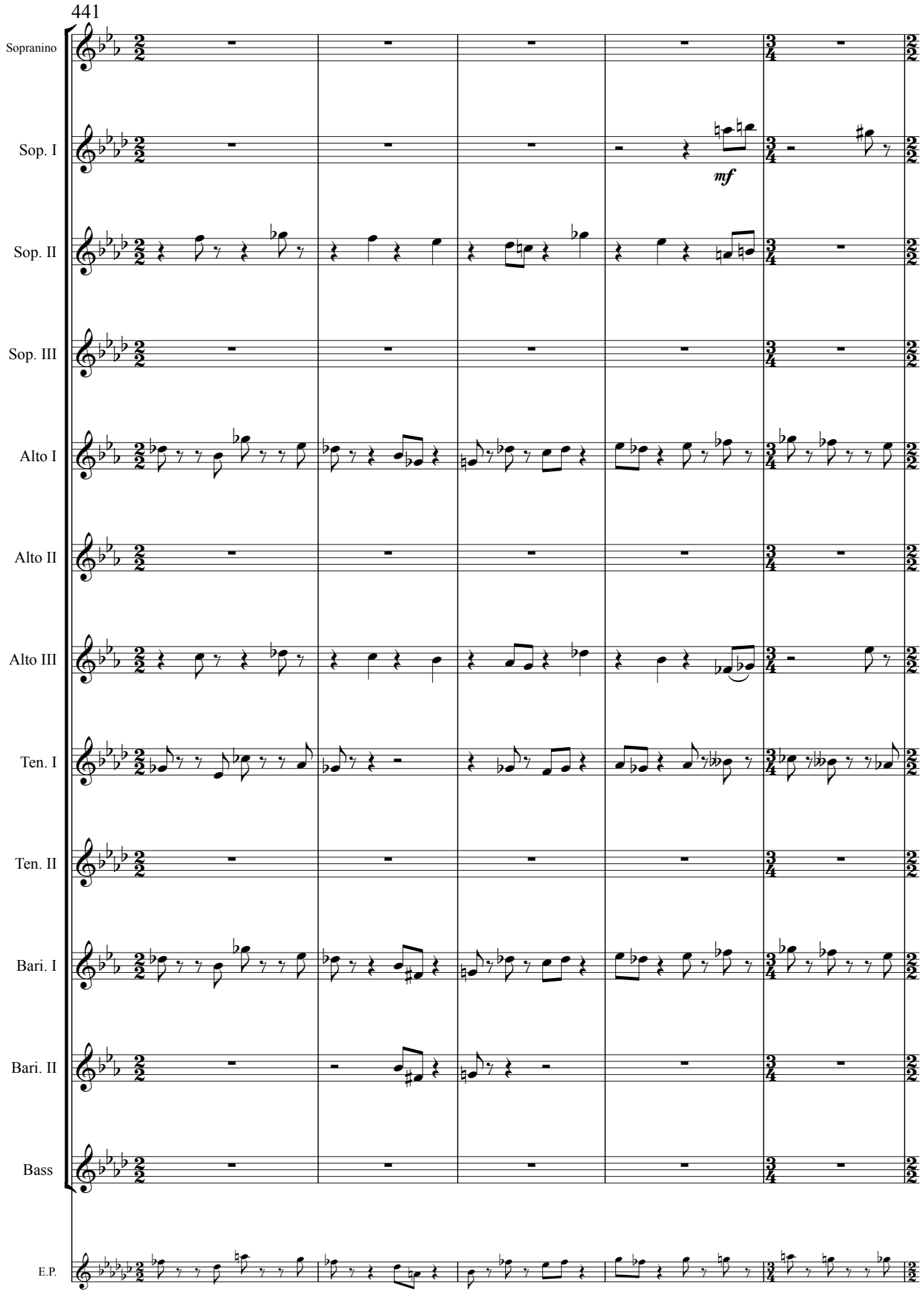

408
Sopranino
Sop. I
E.P.
T
412
Sopranino
Sop. I
Sop. II
Sop. III
Alto I
E.P.
mp
p
416
G.P.
Sopranino
Sop. I
Sop. II
Sop. III
Alto I
E.P.
mp

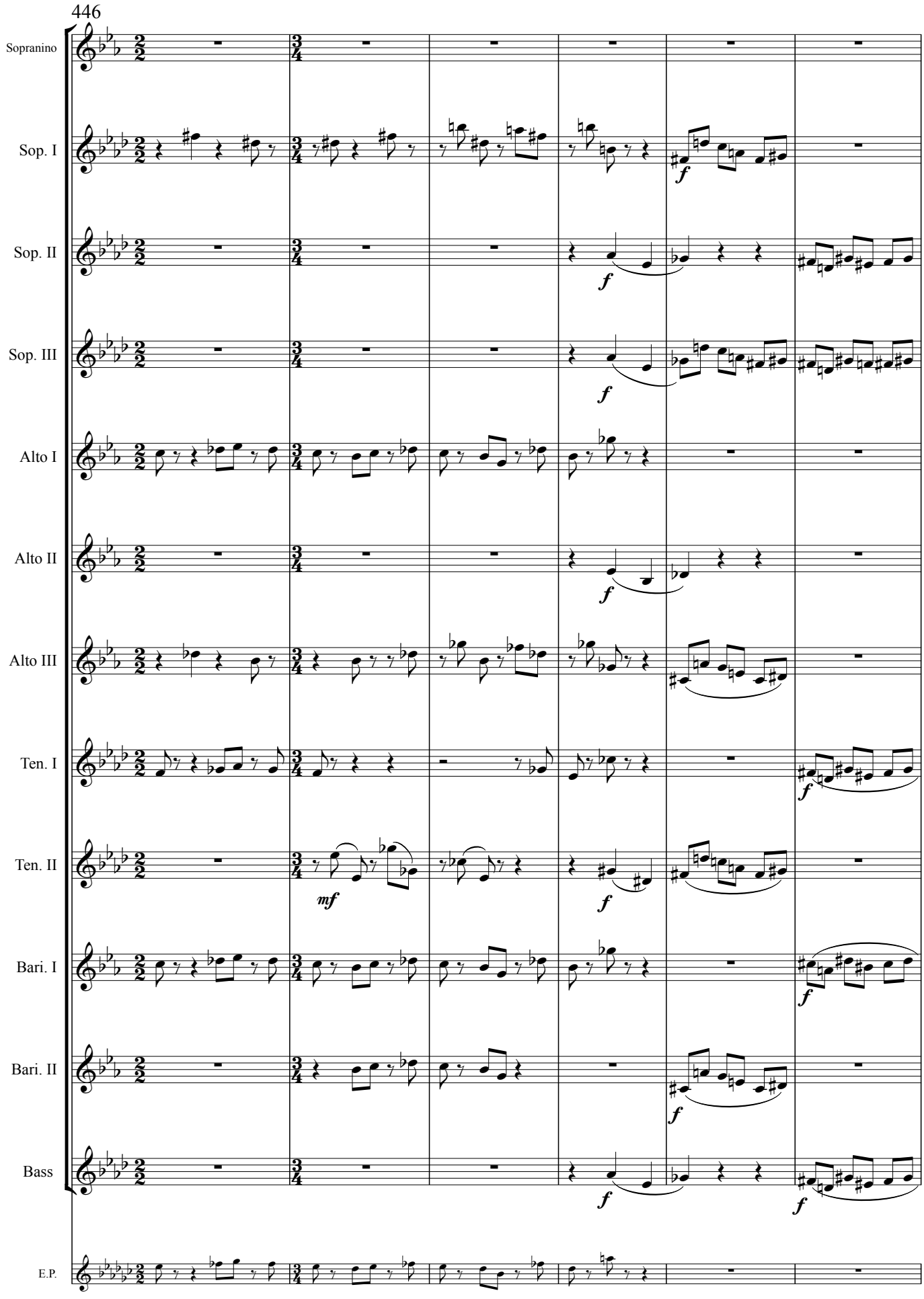

420
U
Sopranino
Sop. I
E.P.
mp
424
Sopranino
Sop. I
E.P.
429
V
Sopranino
Sop. I
Sop. II
Sop. III
Alto I
Alto II
Alto III
E.P.
mp
mp
mp
mp

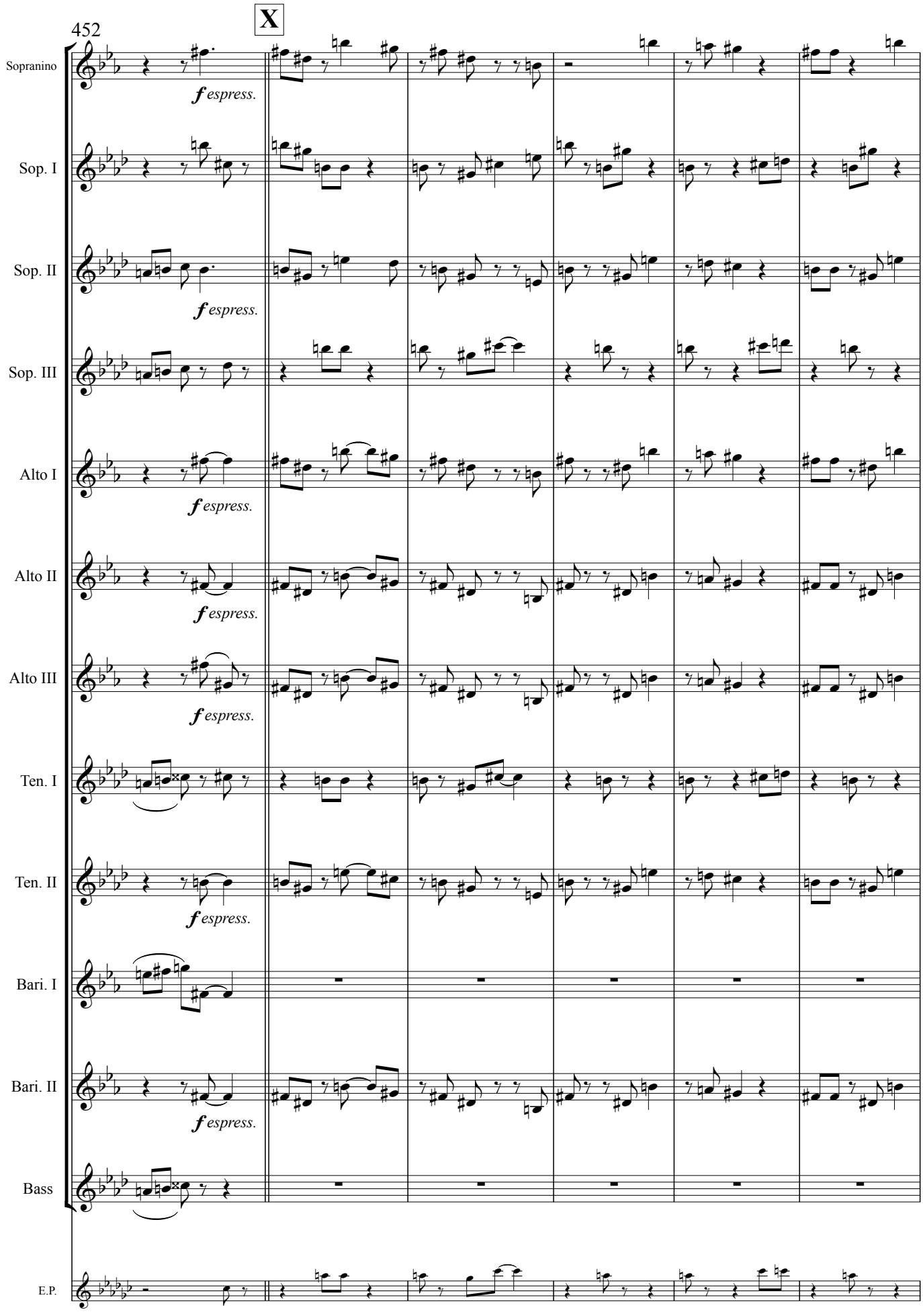
W

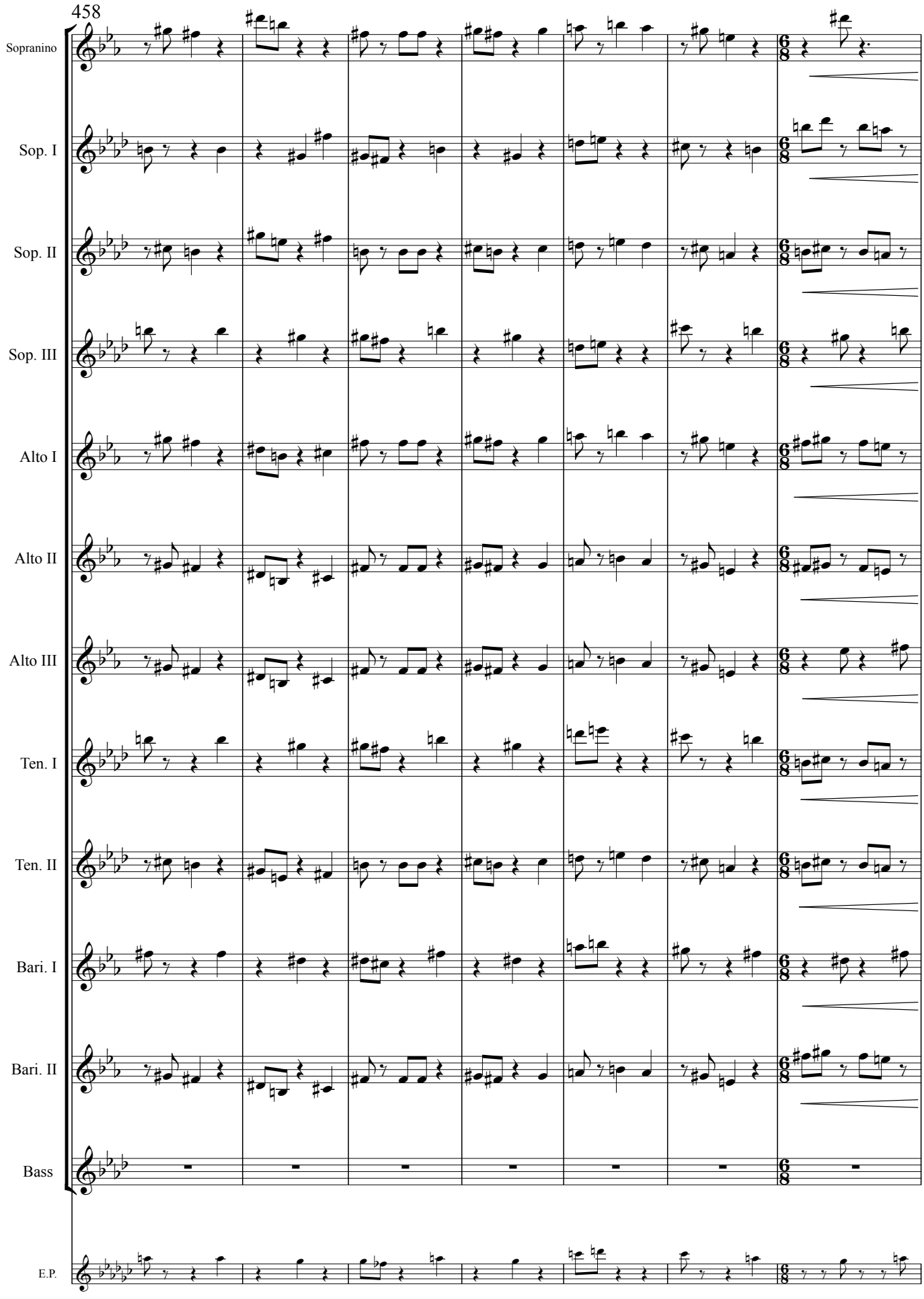
436


Sopranino
Sop. I
Sop. II
Sop. III
Alto I
Alto II
Alto III
Ten. I
Ten. II
Bari. I
Bari. II
Bass
E.P.
mf
mp
mf espress.
mf espress.
mp
mf espress.
mf


441
Sopranino
Sop. I
mf
Sop. II
Sop. III
Alto I
Alto II
Alto III
Ten. I
Ten. II
Bari. I
Bari. II
Bass
E.P.

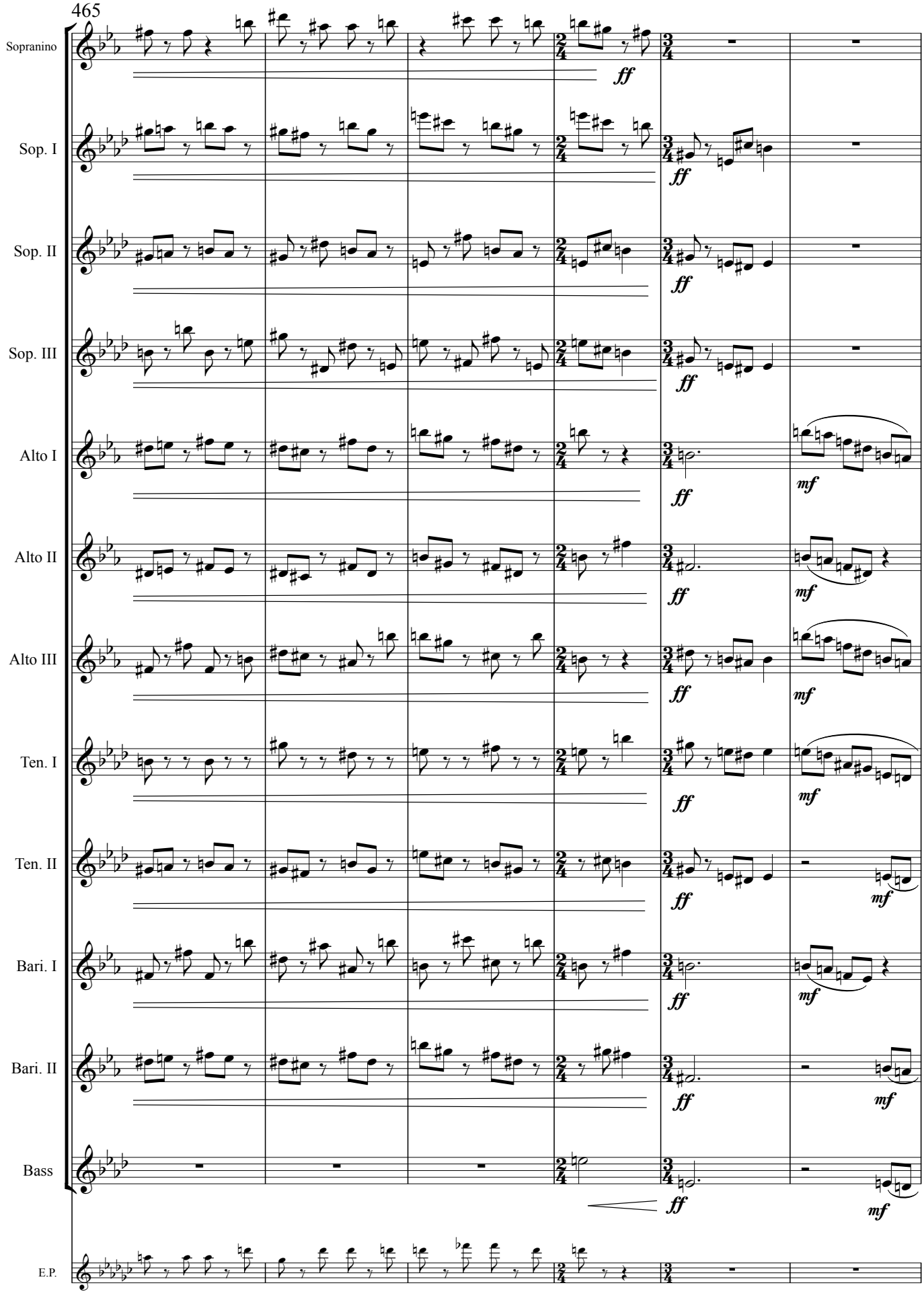

446
Sopranino
Sop. I
Sop. II
Sop. III
Alto I
Alto II
Alto III
Ten. I
Ten. II
Bari. I
Bari. II
Bass
E.P.
f
mf


X
452
Sopranino
Sop. I
Sop. II
Sop. III
Alto I
Alto II
Alto III
Ten. I
Ten. II
Bari. I
Bari. II
Bass
E.P.
f espress.


458
Sopranino
Sop. I
Sop. II
Sop. III
Alto I
Alto II
Alto III
Ten. I
Ten. II
Bari. I
Bari. II
Bass
E.P.

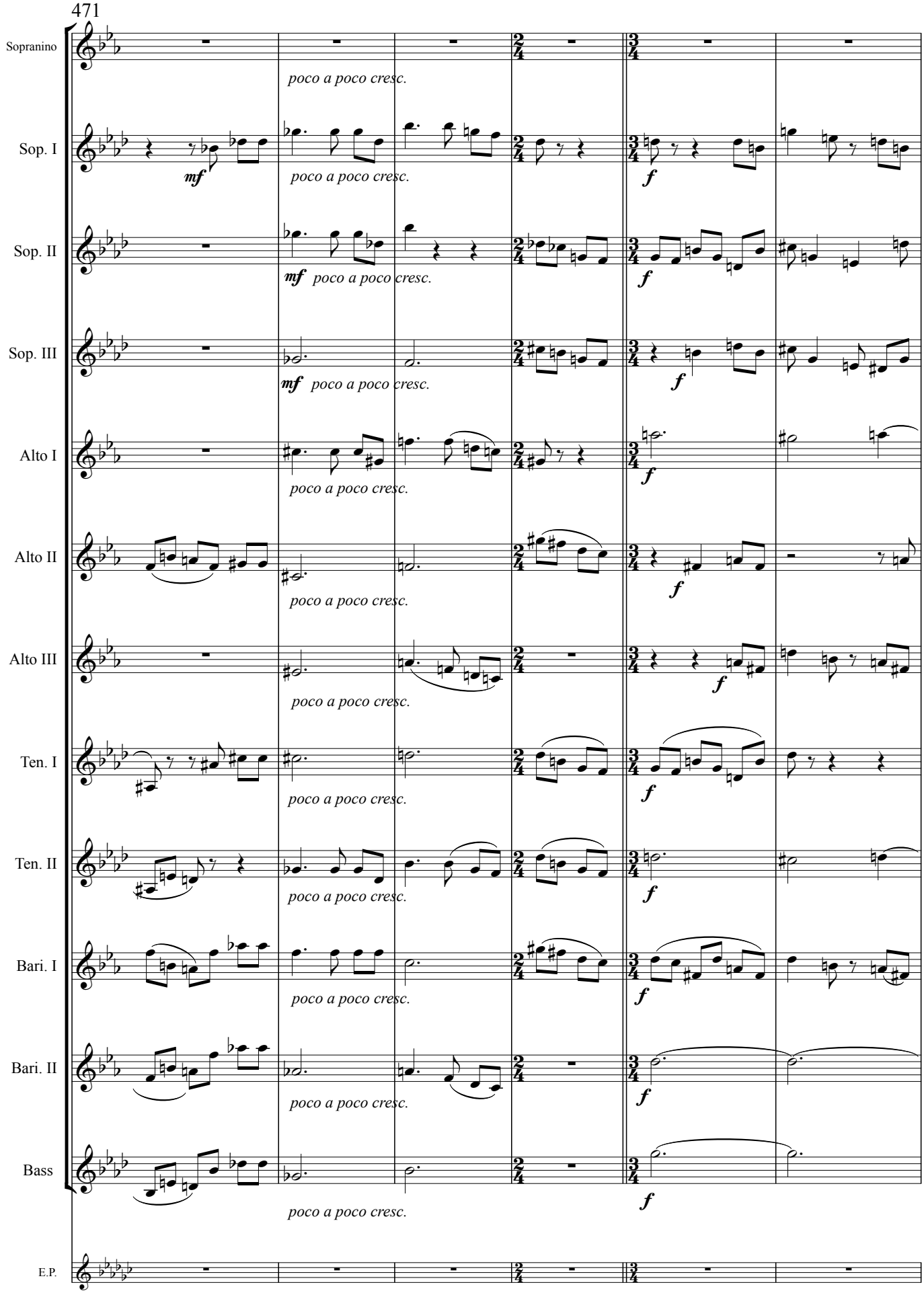
SLOWER

♩ = 220


465
Sopranino
Sop. I
Sop. II
Sop. III
Alto I
Alto II
Alto III
Ten. I
Ten. II
Bari. I
Bari. II
Bass
E.P.
ff
mf

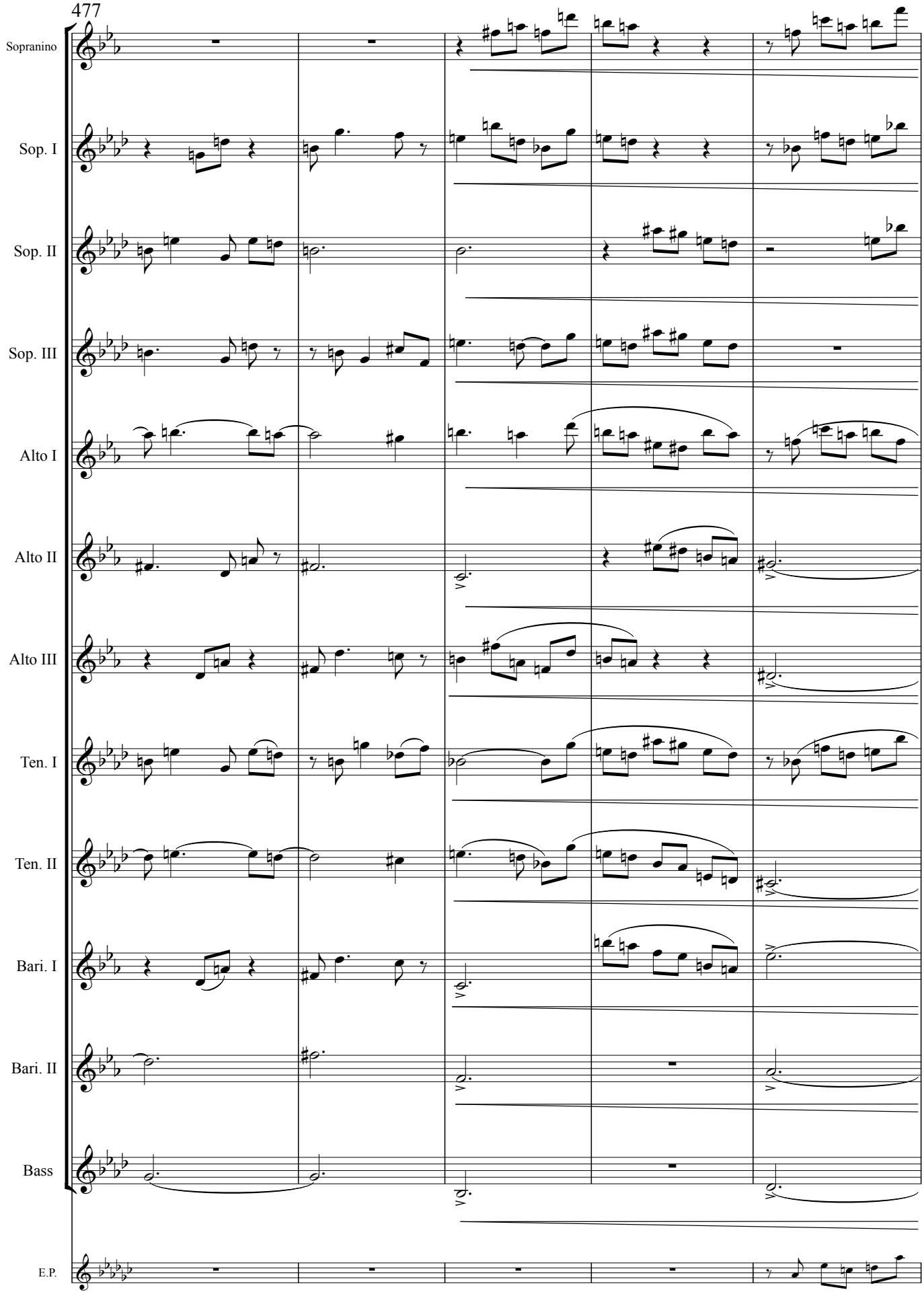
Y

471


Sopranino
Sop. I
Sop. II
Sop. III
Alto I
Alto II
Alto III
Ten. I
Ten. II
Bari. I
Bari. II
Bass
E.P.
mf
f
poco a poco cresc.

MOLTO ALLARGANDO FROM
♩ = 218

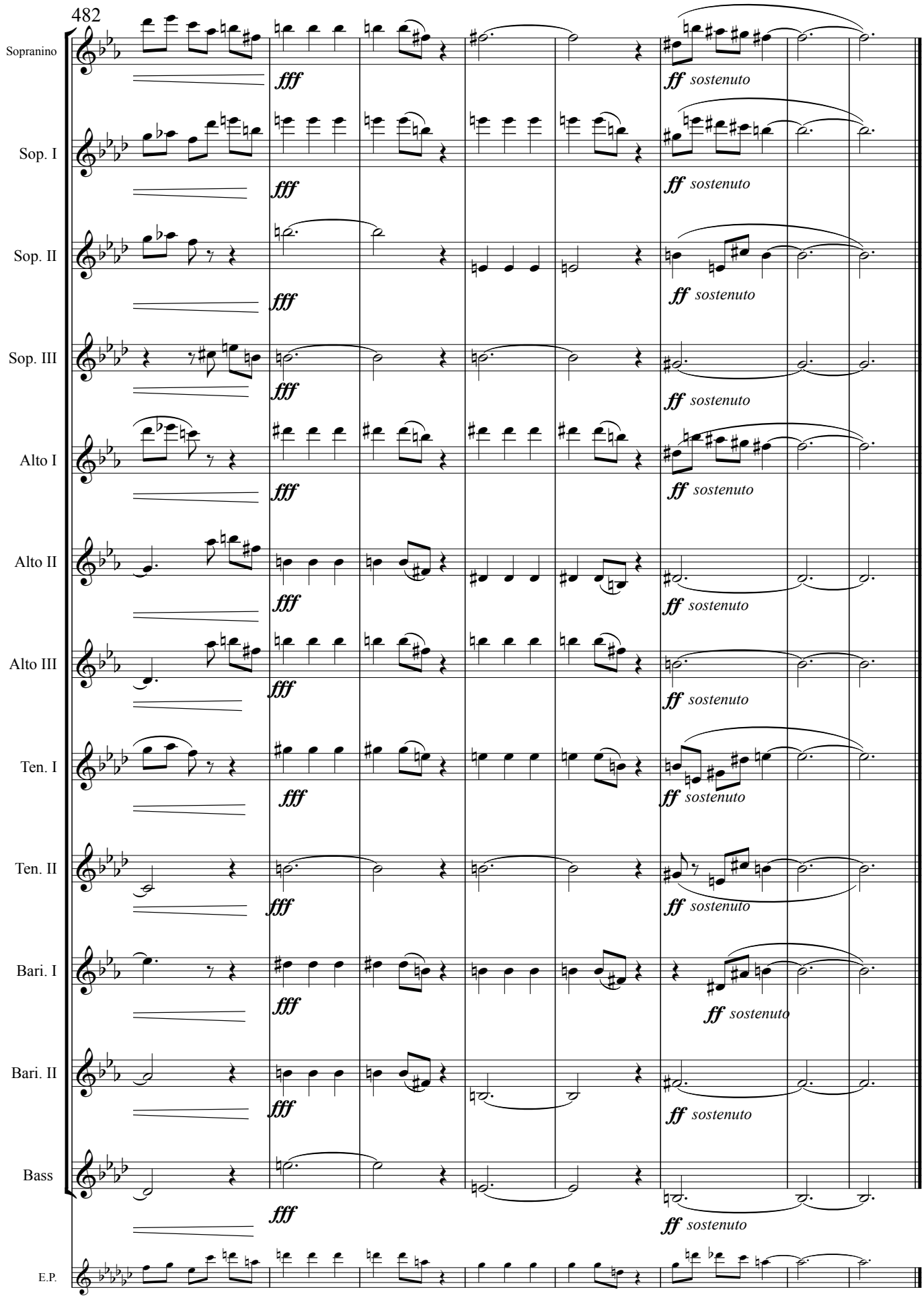
477



482

♩ = 160

SLOW
CLICK



Score

Martyn Harry

Violin

from EXERCISE BOOK
(2014-16)

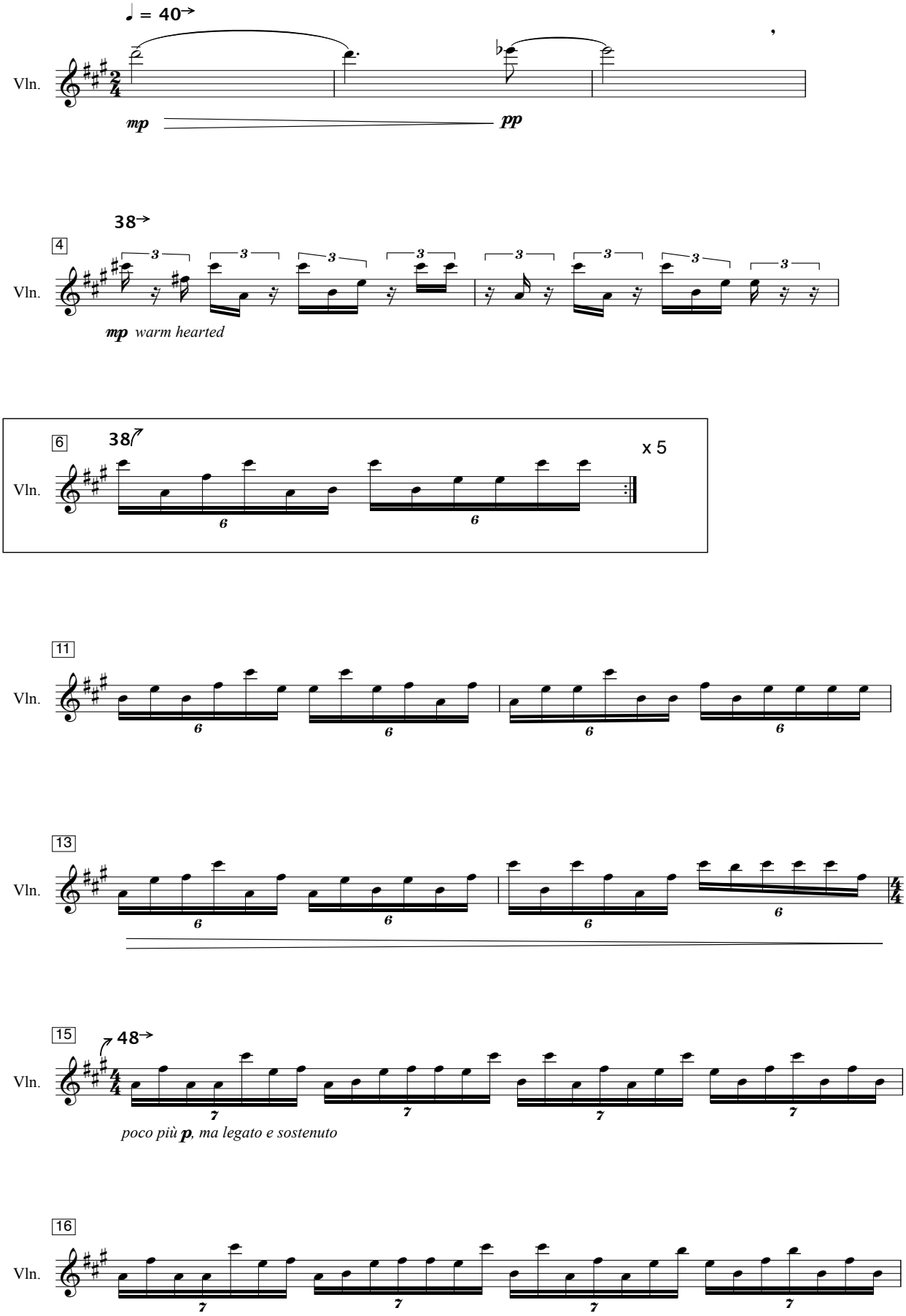
NB an edited version of this piece was recorded for the Exercise Book albun

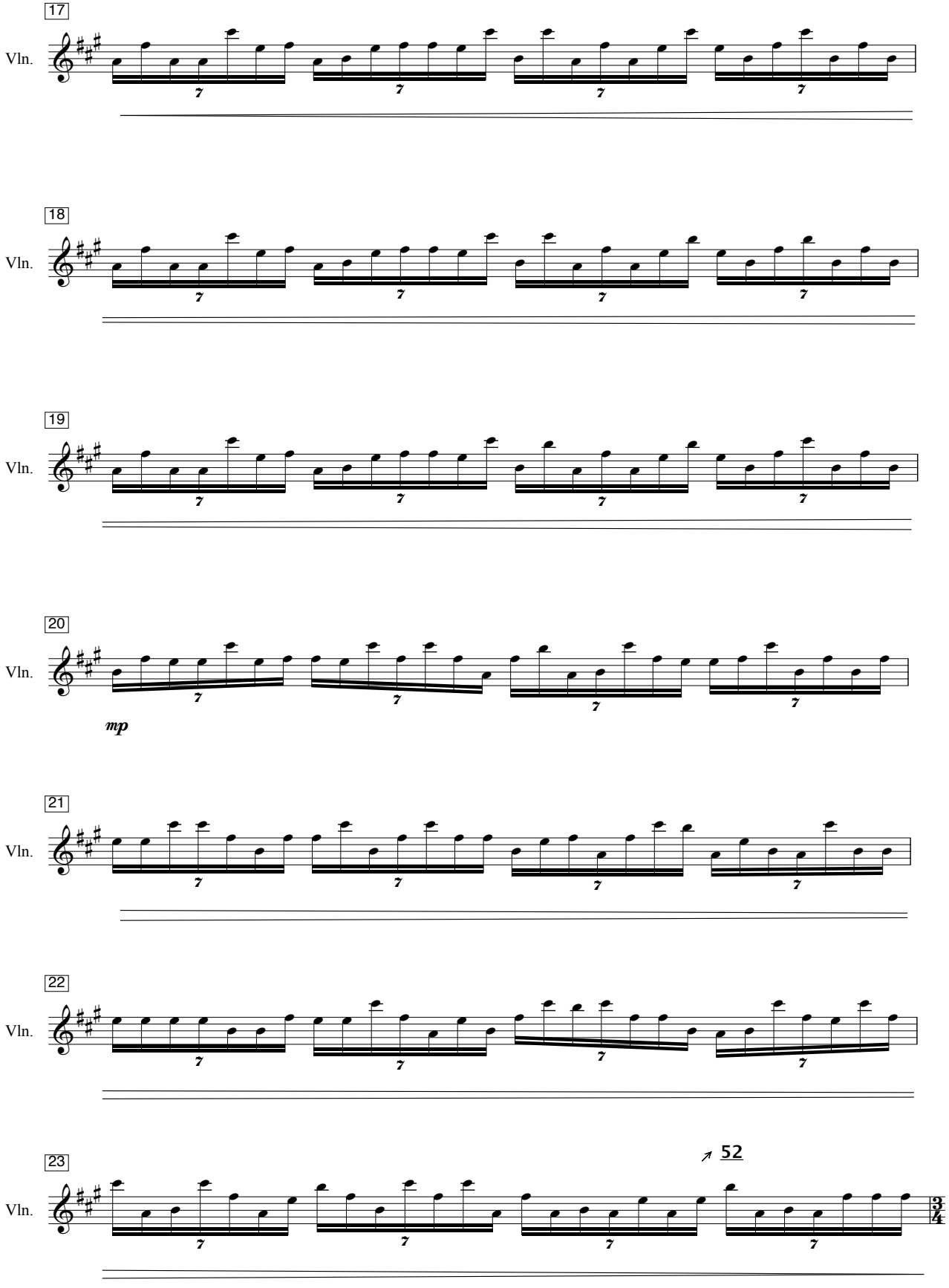
Solo Violin

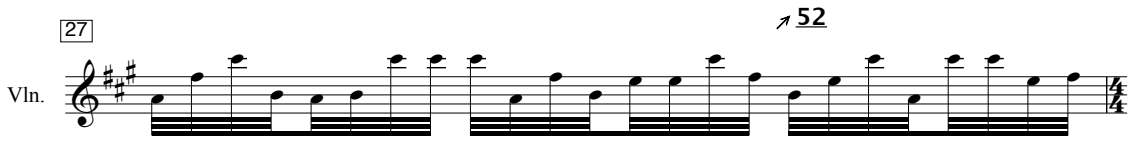
Martyn Harry

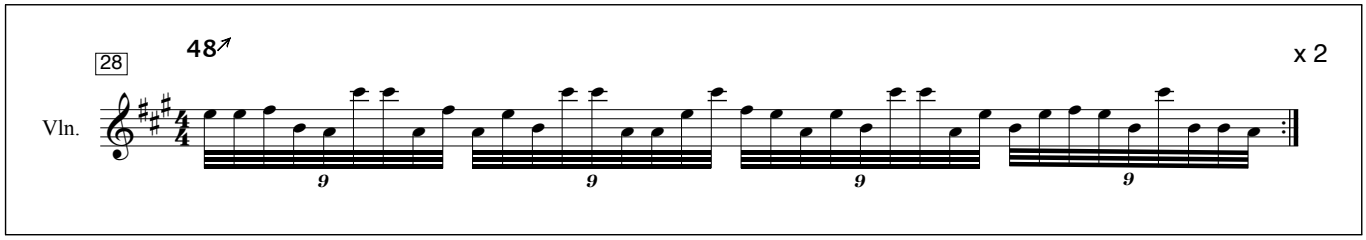
Violin (2015)

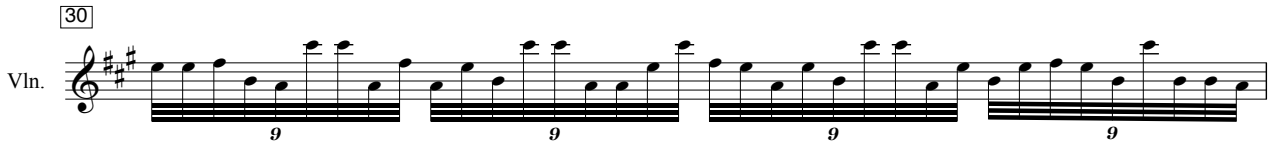
from "Exercise Book"

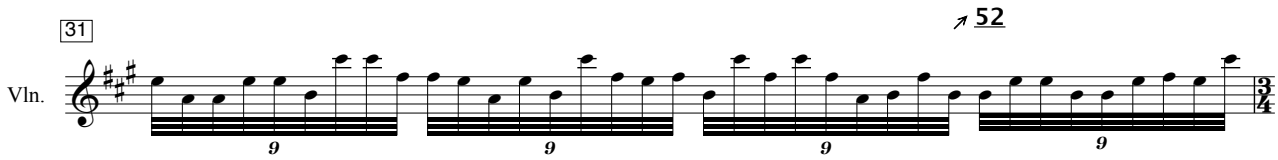


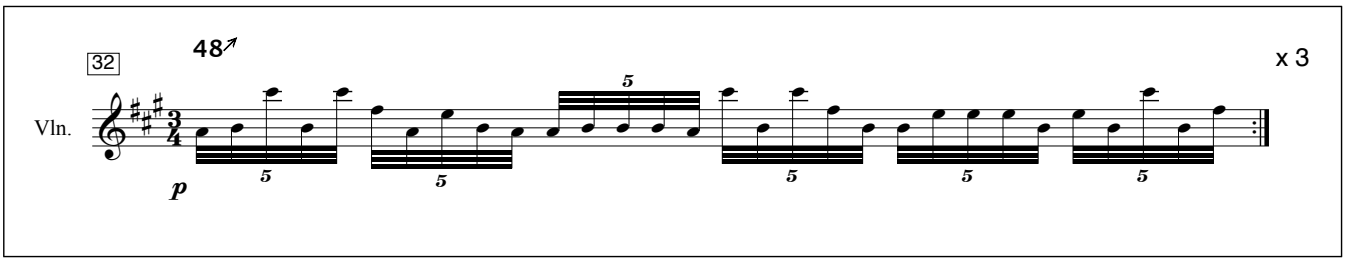

17
Vln.
18
Vln.
19
Vln.
20
Vln.
mp
21
Vln.
22
Vln.
23
Vln.
52
24
48
Vln.
x 3
poco più p, leggiero

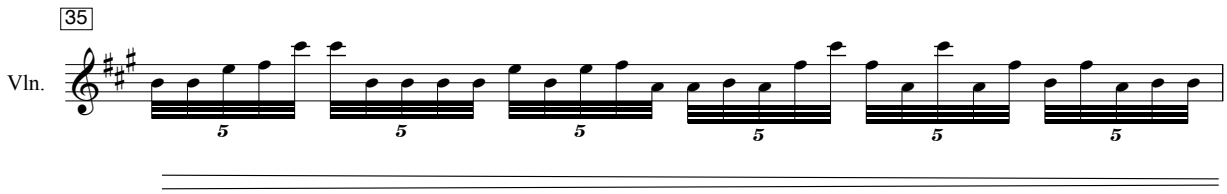

27
52
Vln.

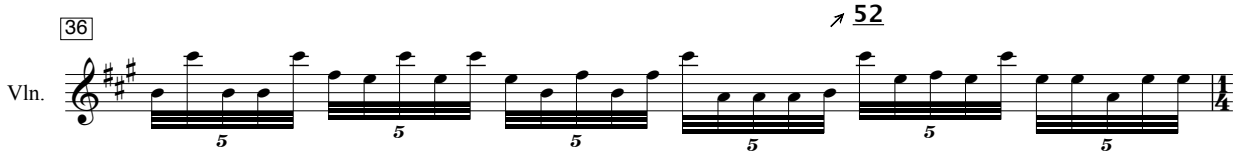

28
48
x 2
Vln.

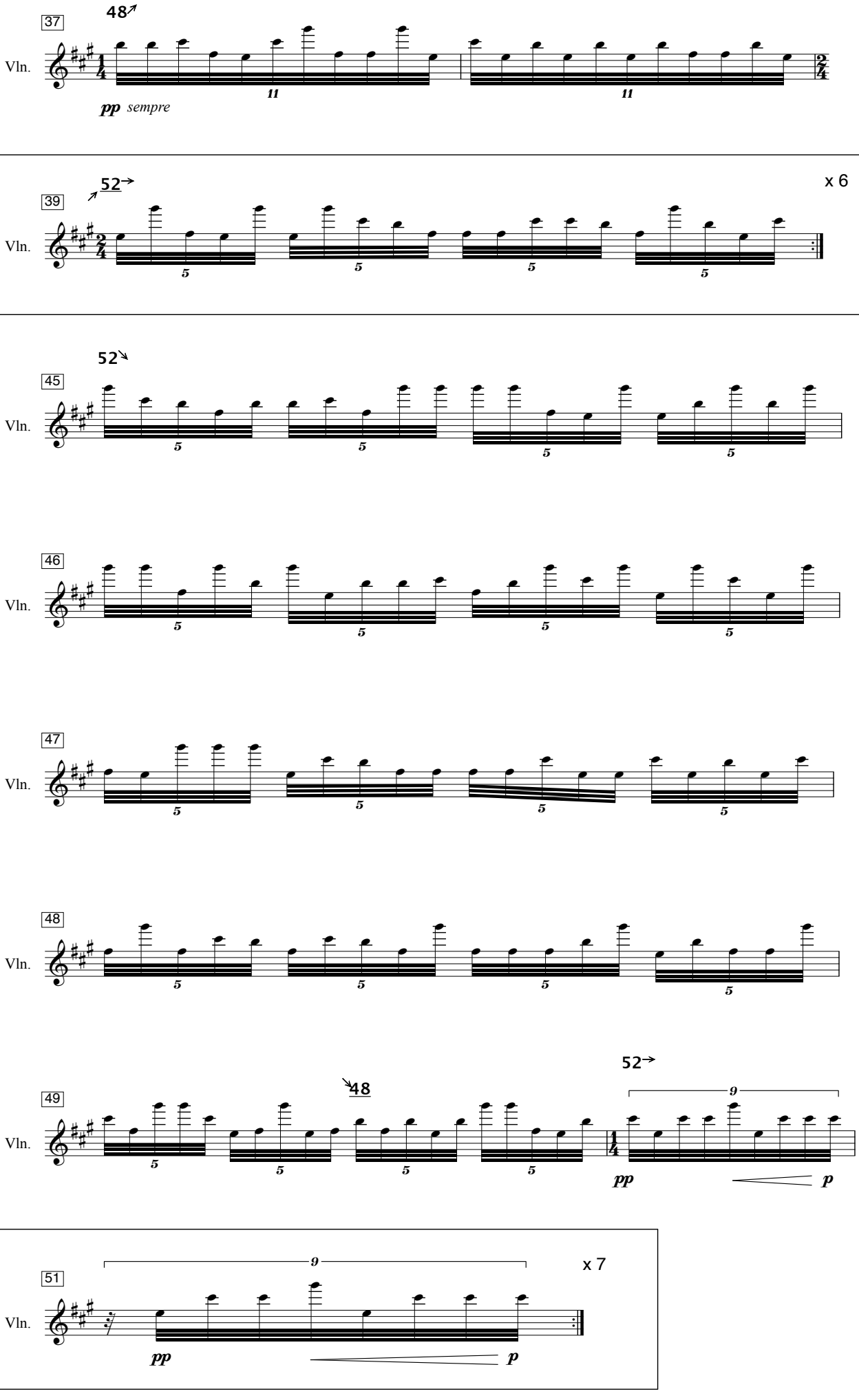

30
Vln.
poco a poco diminuendo

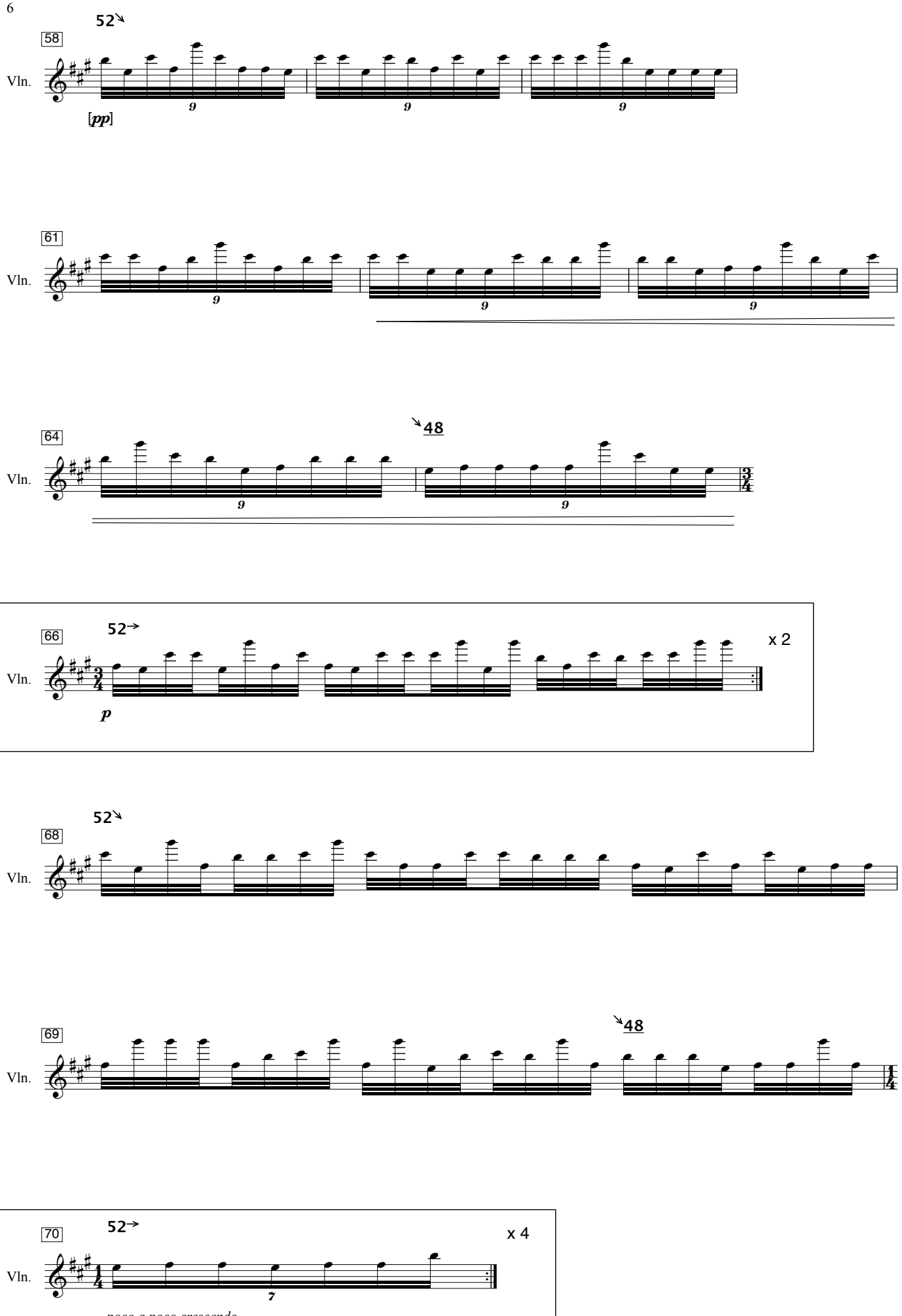

31
52
Vln.

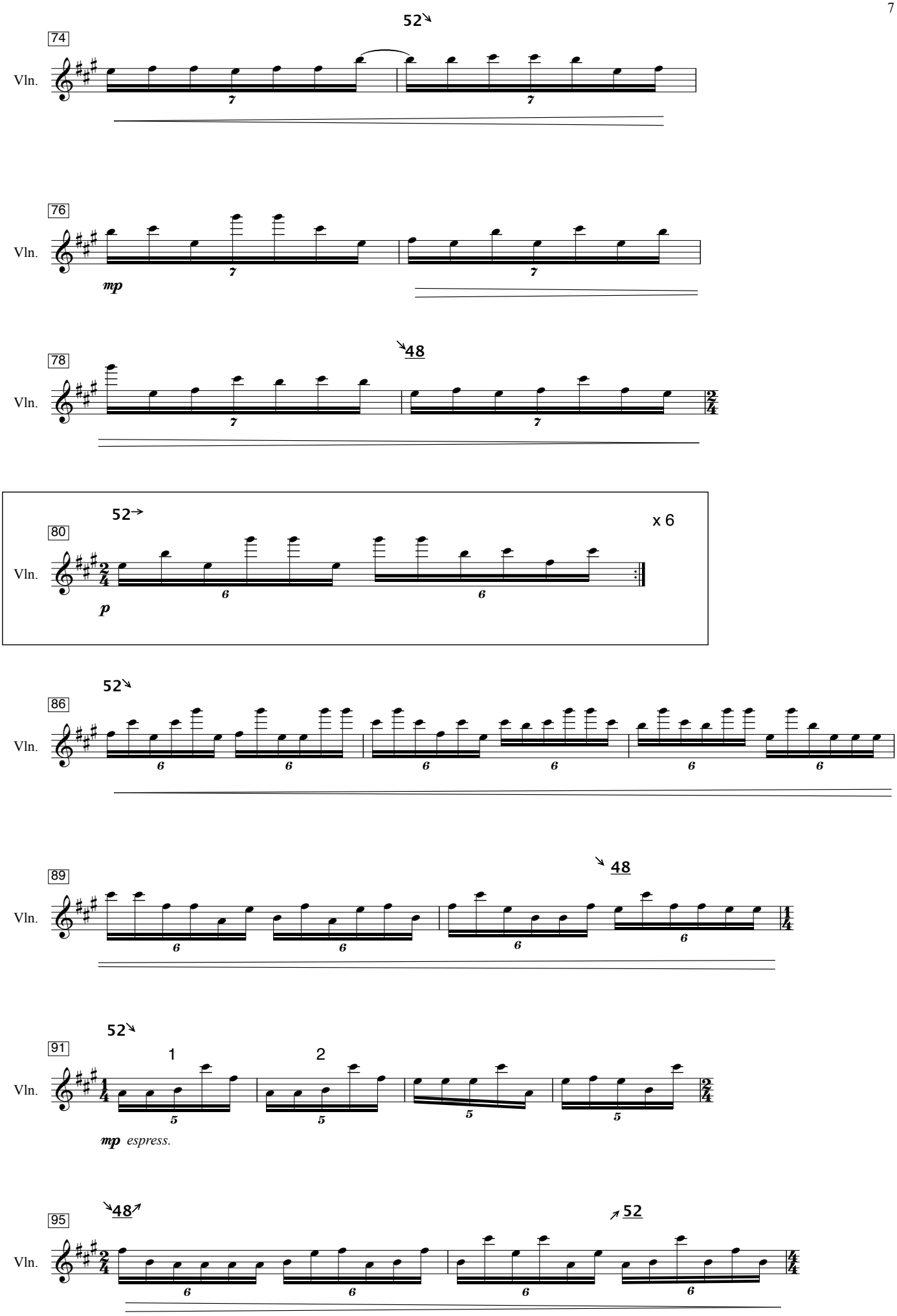

32
48
x 3
Vln.
p


35
Vln.


36
52
Vln.


37
48
Vln.
pp sempre
11
11
39
52
x 6
Vln.
5
45
52
Vln.
46
Vln.
47
Vln.
48
Vln.
49
48
52
9
Vln.
pp
p
51
9
x 7
Vln.
pp
p


52
58
Vln.
[pp]
61
Vln.
48
64
Vln.
52
66
Vln.
x 2
p
52
68
Vln.
48
69
Vln.
52
70
Vln.
x 4
poco a poco crescendo

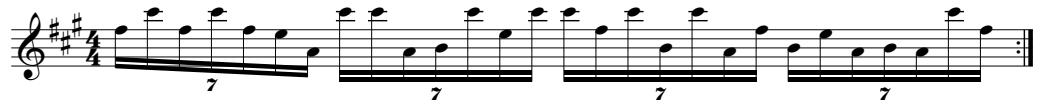

52
74
Vln.
76
Vln.
mp
48
78
Vln.
52
x 6
80
Vln.
p
52
86
Vln.
48
89
Vln.
52
91
1
2
Vln.
mp espress.
48
52
95
Vln.

97

52→

x 5

Vln.

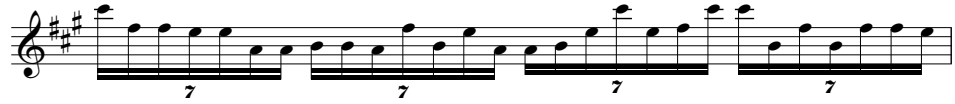


poco più ***p*** *espress., poco a poco diminuendo*

102

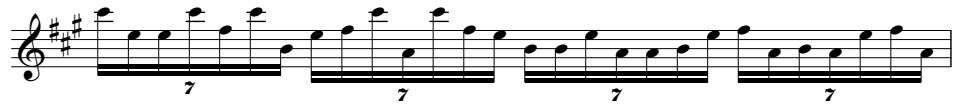
52↘

Vln.



103

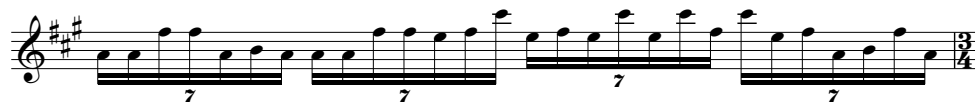
Vln.



104

↘ 48

Vln.

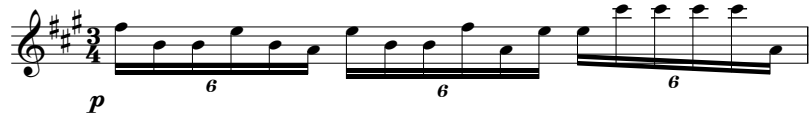


105

52→

x 6

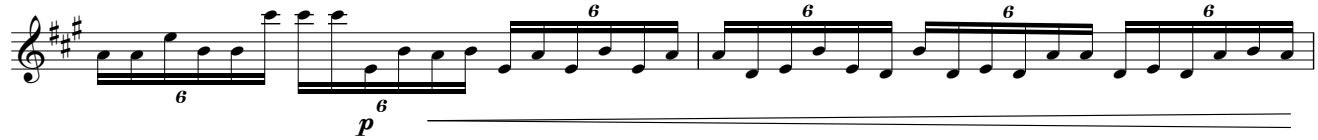
Vln.



111

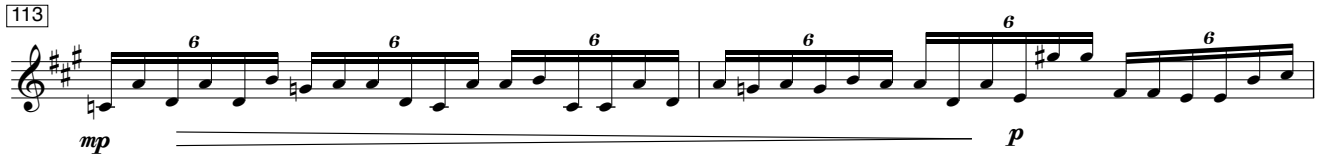
52↘

Vln.



113

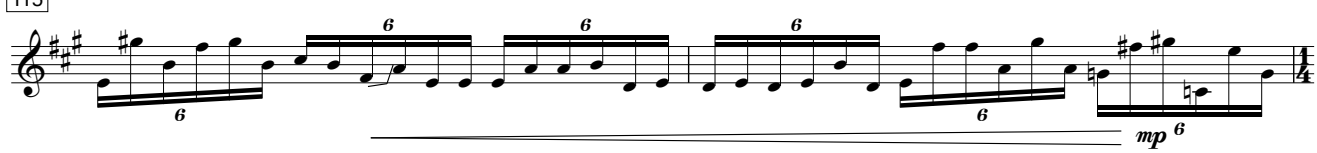
Vln.

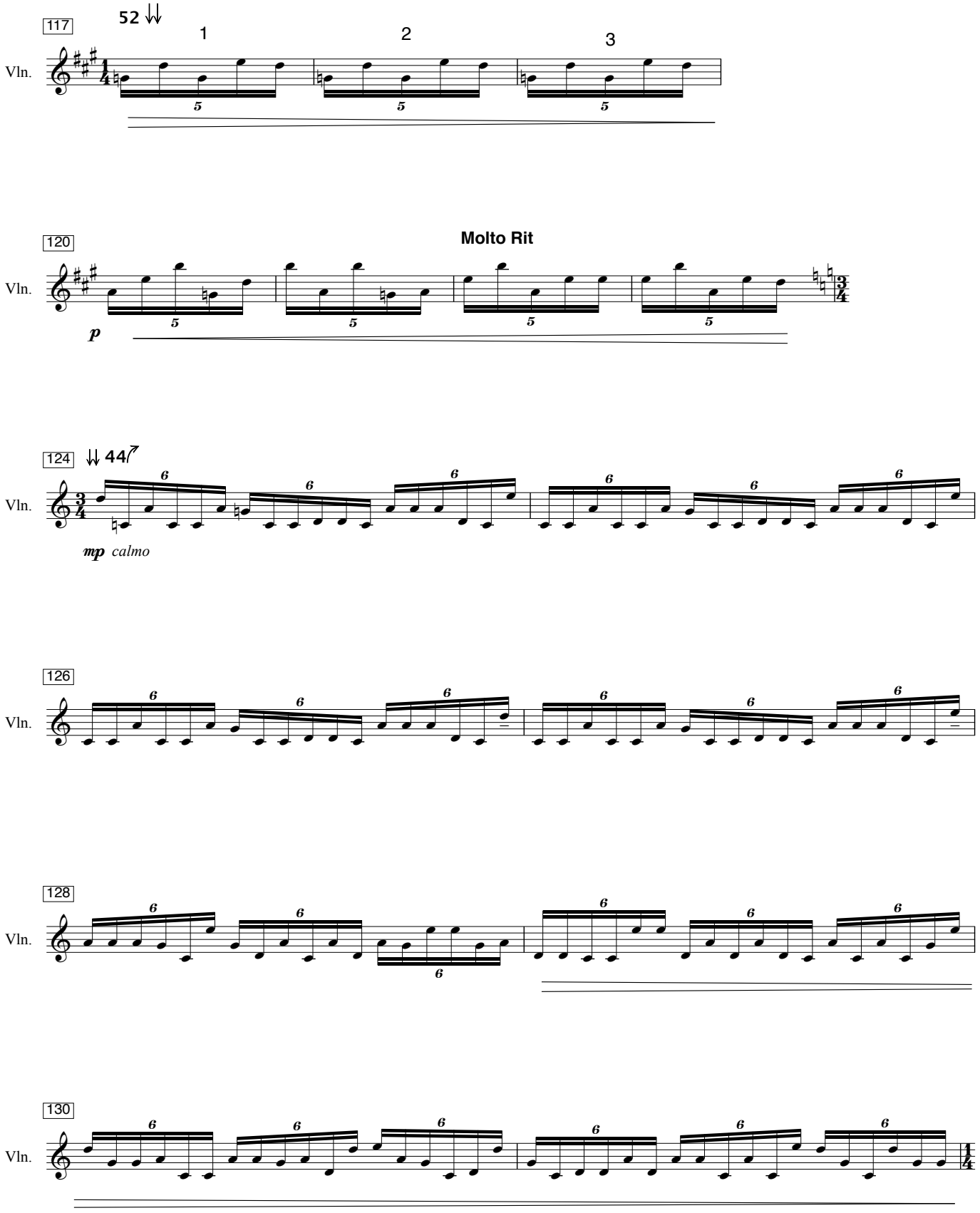


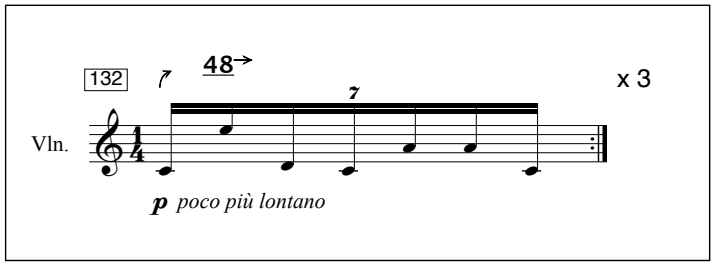
115

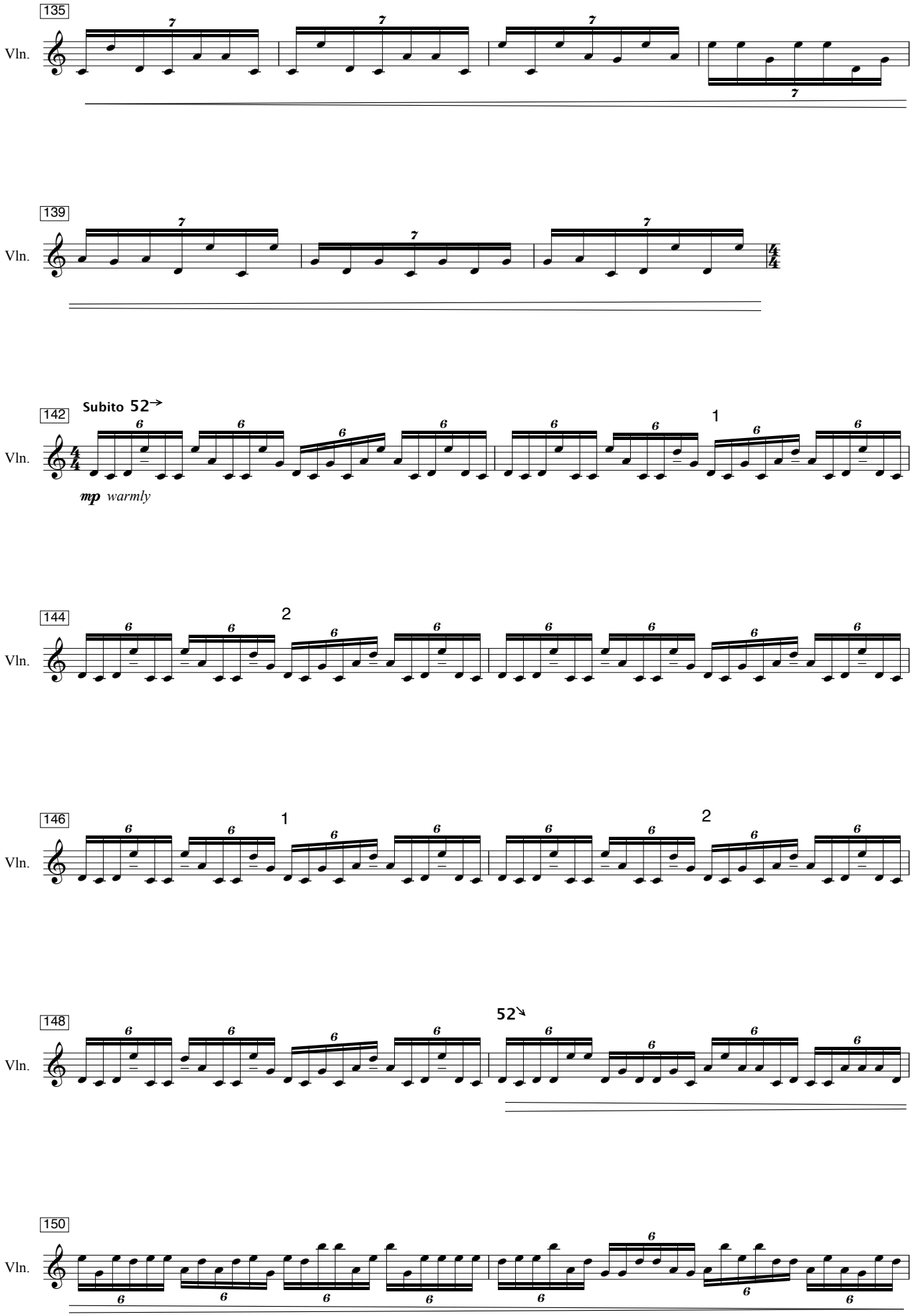
↘ 48

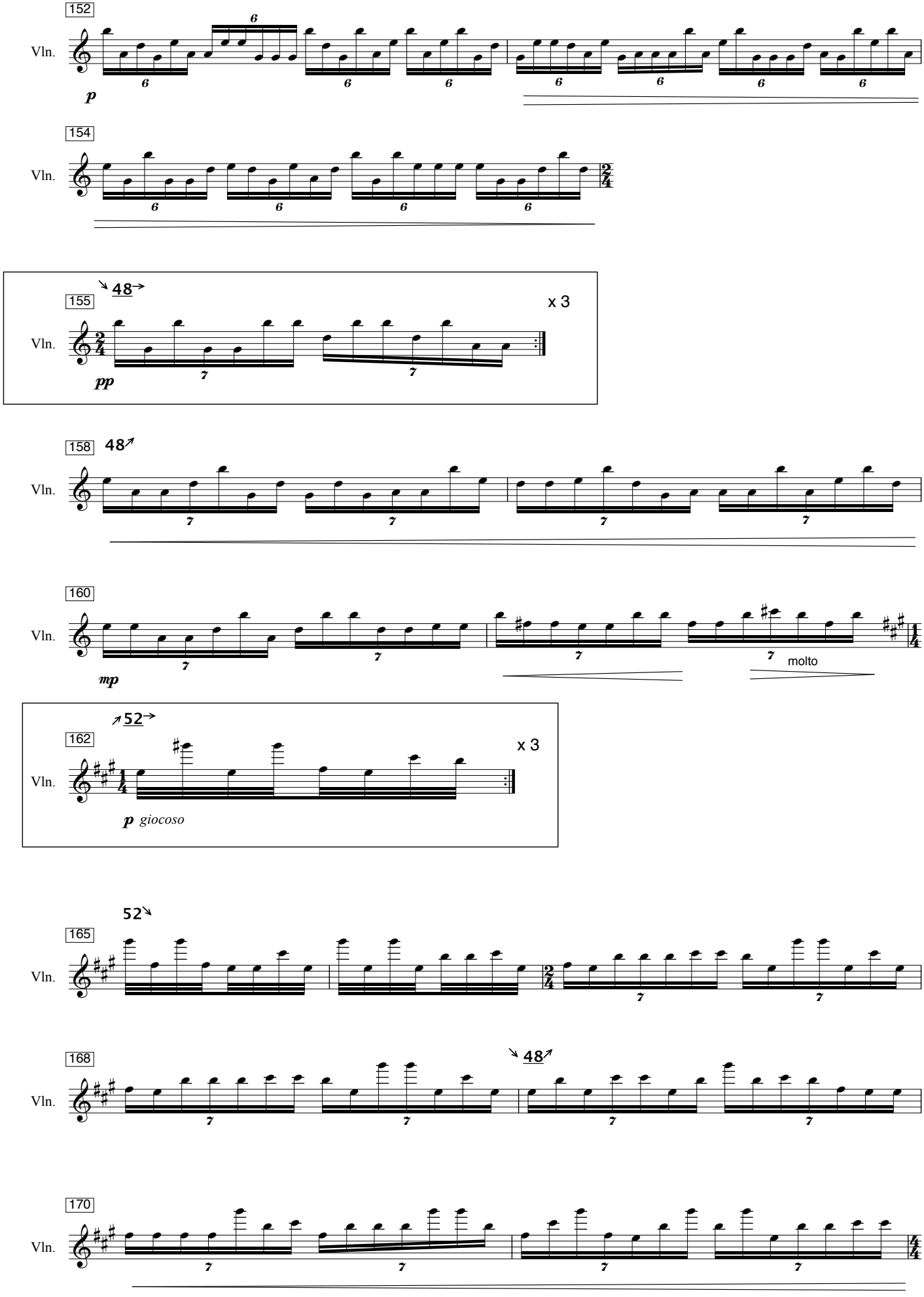
Vln.

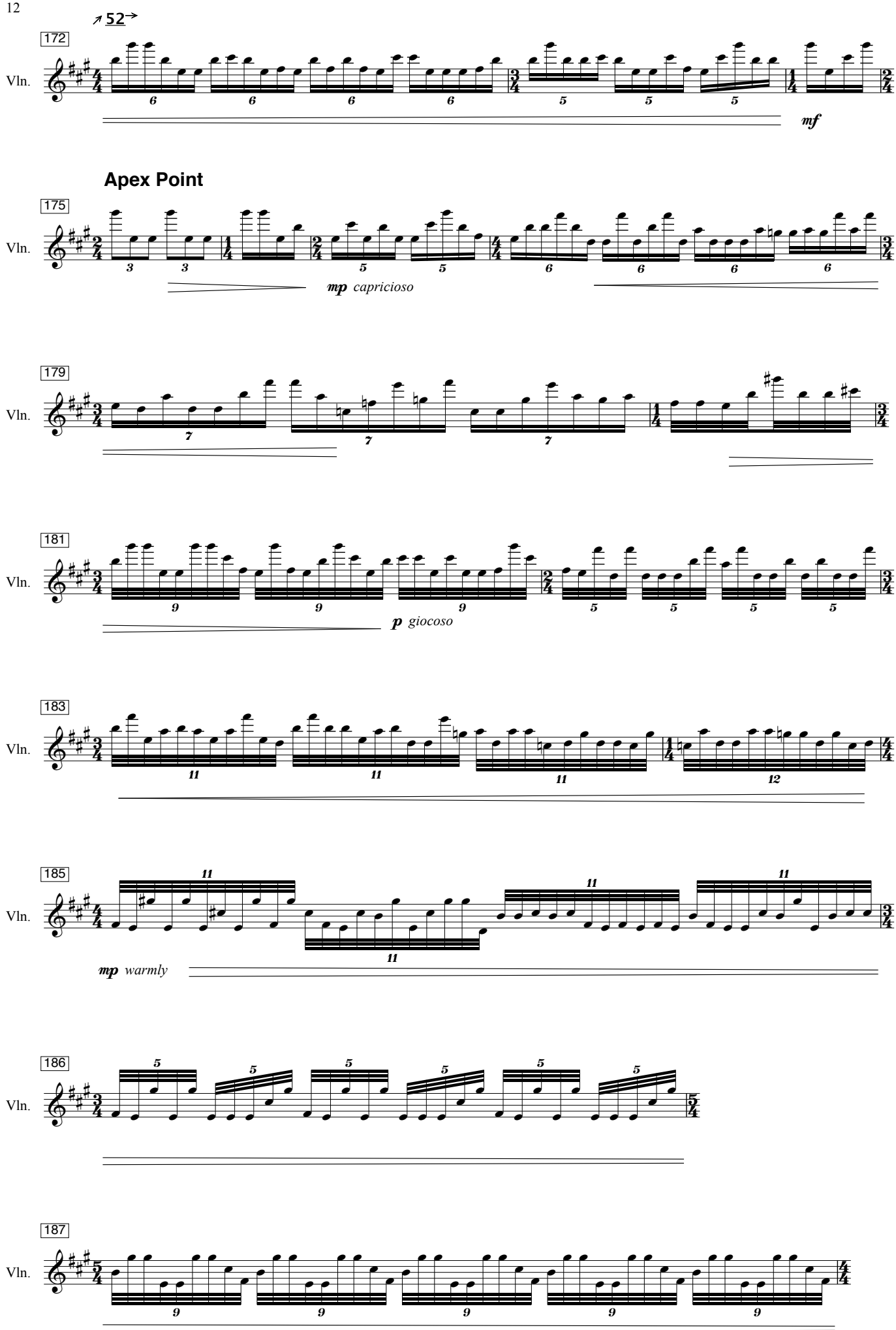


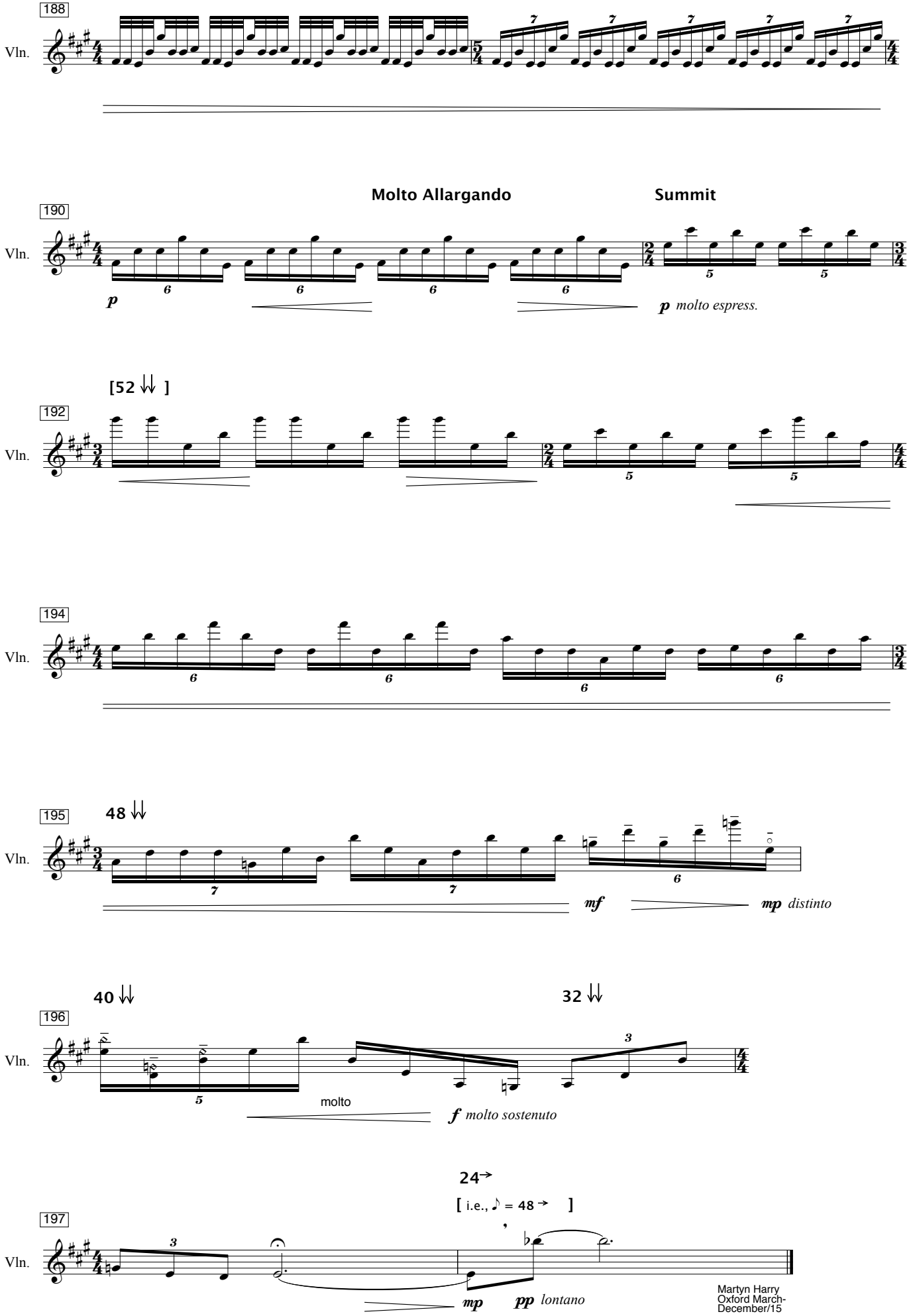

117
52
1
2
3
Vln.
120
Molto Rit
Vln.
p
124
44
Vln.
mp calmo
126
Vln.
128
Vln.
130
Vln.


132
48
x 3
Vln.
p poco più lontano


135
Vln.
139
Vln.
142
Subito 52→
Vln.
mp warmly
1
144
Vln.
2
146
Vln.
1
2
148
Vln.
52↘
150
Vln.


152
Vln.
p
154
Vln.
155
48
x 3
Vln.
pp
158
48
Vln.
160
Vln.
mp
molto
52
162
x 3
Vln.
p giocoso
52
165
Vln.
168
48
Vln.
170
Vln.


52
172
Vln.
mf
Apex Point
175
Vln.
mp capricioso
179
Vln.
181
Vln.
p giocoso
183
Vln.
185
Vln.
mp warmly
186
Vln.
187
Vln.

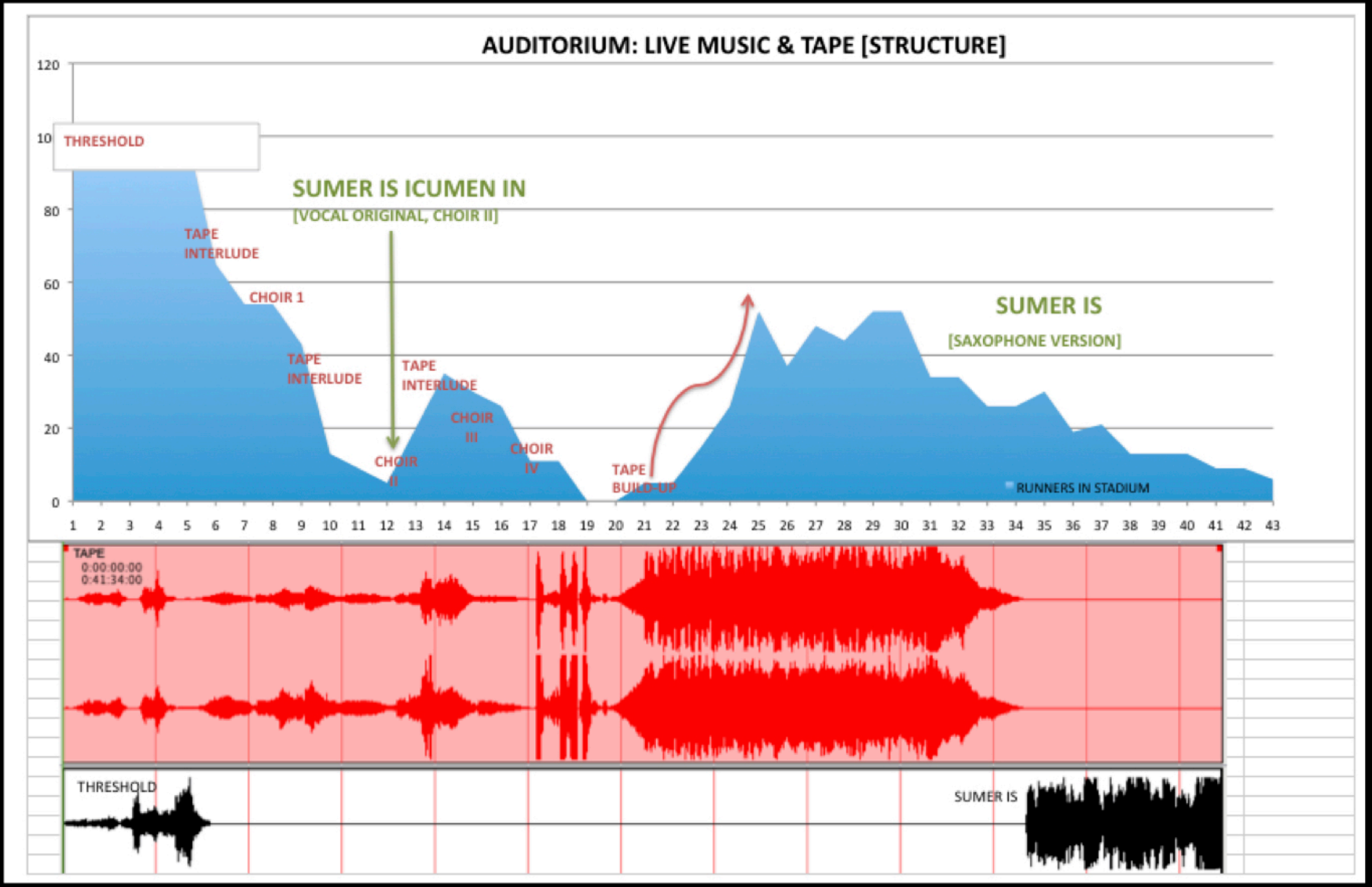

188
Vln.
190
Molto Allargando
Summit
p
p molto espress.
[52 ⇓]
192
194
195
48 ⇓
mf
mp distinto
40 ⇓
32 ⇓
196
molto
f molto sostenuto
24→
[i.e., ♪ = 48 →]
197
mp
pp lontano
Martyn Harry
Oxford March-
December/15

Sound Environment Map

for the 5k run of EXERCISE BOOK
(2014-16)

This was performed on 30th January 2016 at Palmer's Park, Reading.

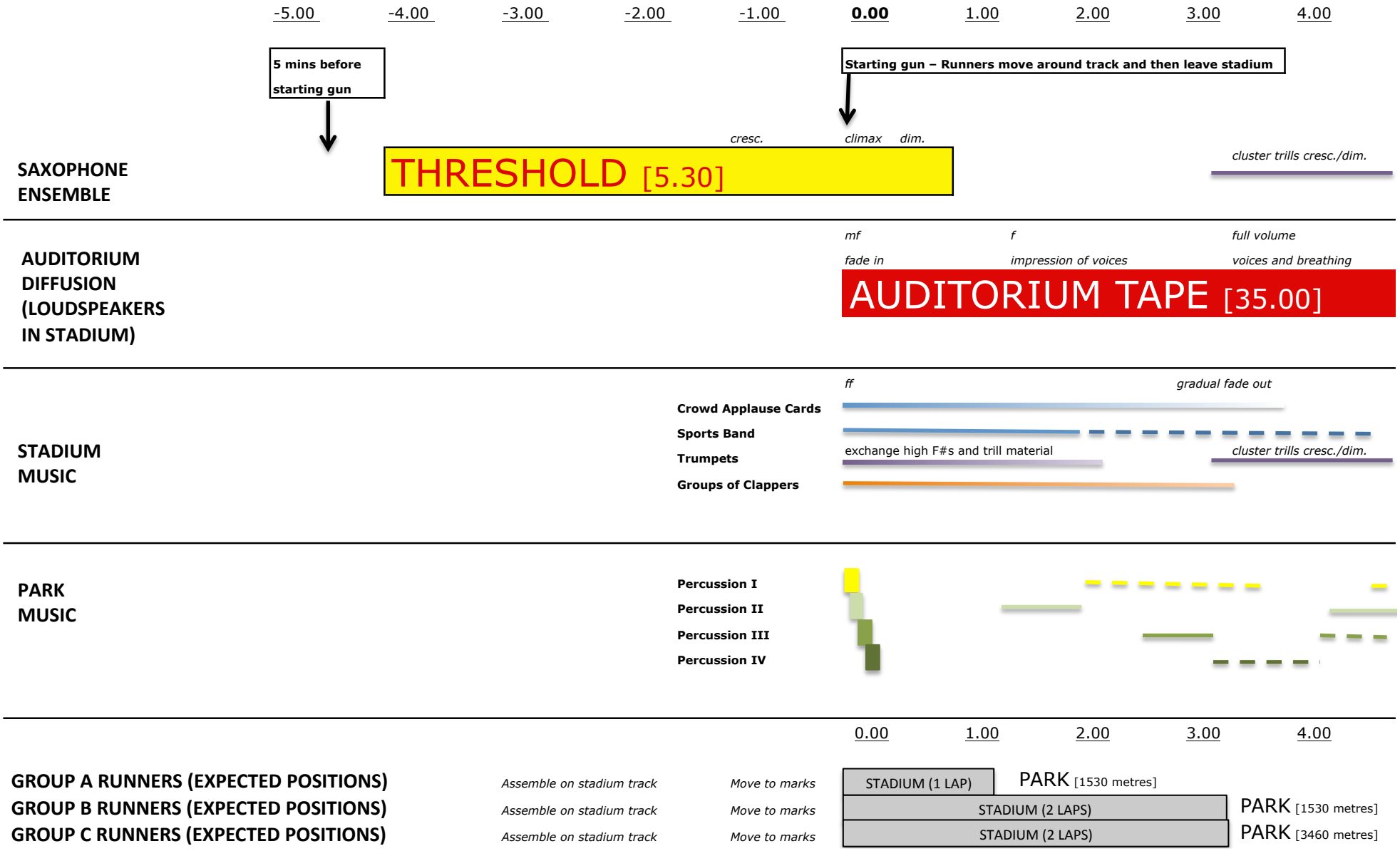
The Exercise Book Event



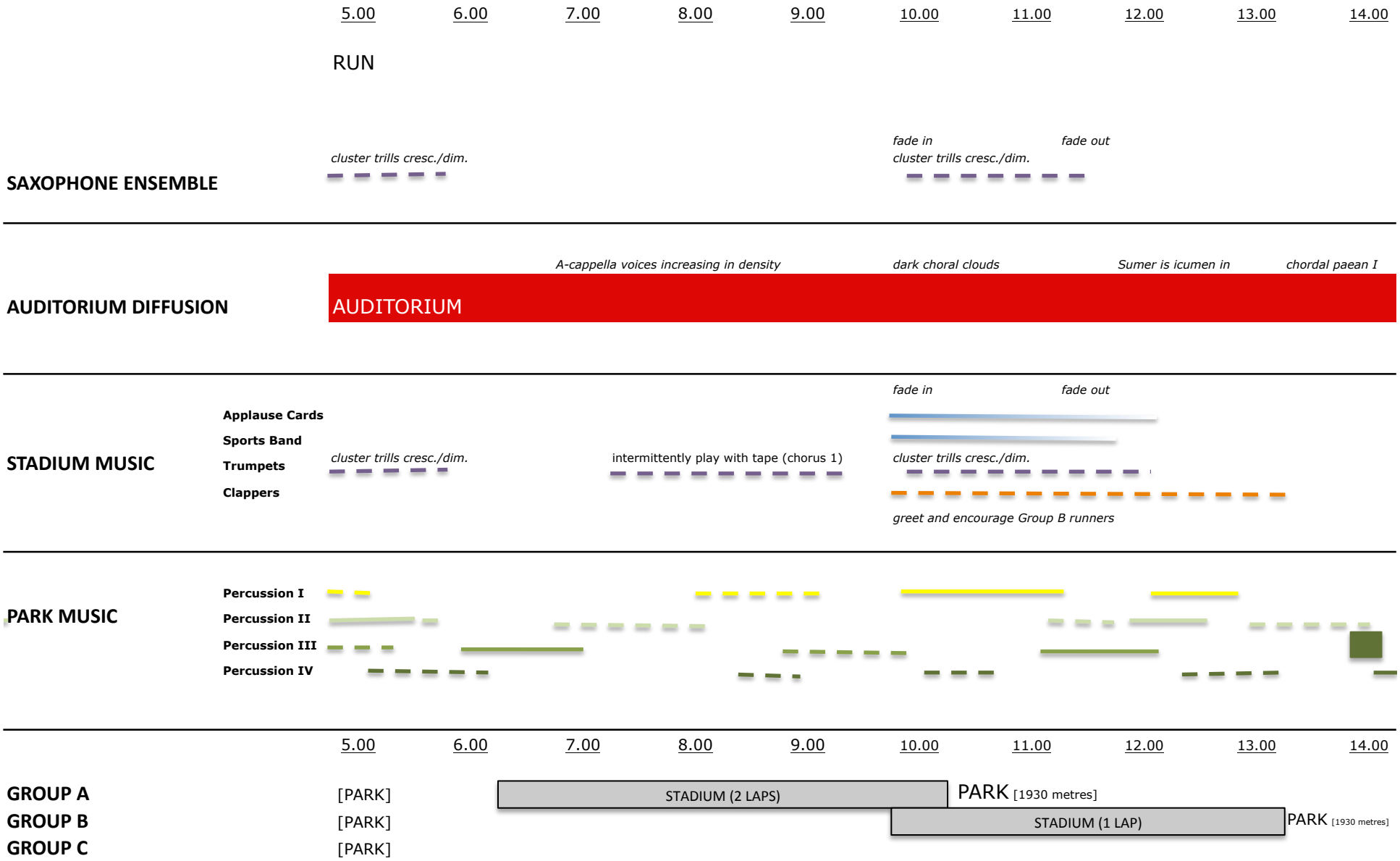
The Course

Exersise Book 5K
lap 1
lap 2
2
4K
2K
3
start/finish
marquee
start of 2nd lap
3K
1
lead runners
join back markers
1400m
4
5
1K

EXERCISE BOOK PARK RUN (READING)
SOUND ENVIRONMENT OVERVIEW page 1



EXERCISE BOOK PARK RUN (READING)
SOUND ENVIRONMENT OVERVIEW page 2



EXERCISE BOOK PARK RUN (READING)
SOUND ENVIRONMENT OVERVIEW page 3

15.00 16.00 17.00 18.00 19.00 20.00 21.00 22.00 23.00

RUN

SAXOPHONE ENSEMBLE

fade in *mf* *fade out*

cluster trills cresc./dim.

AUDITORIUM DIFFUSION

empty stadium music *"Auditorium" a-cappella* *chordal paean II* *gradual build-up with runners reaching finishing 'epiphanies' individually*

AUDITORIUM

STADIUM MUSIC

Applause Cards
Sports Band
Trumpets
Clappers

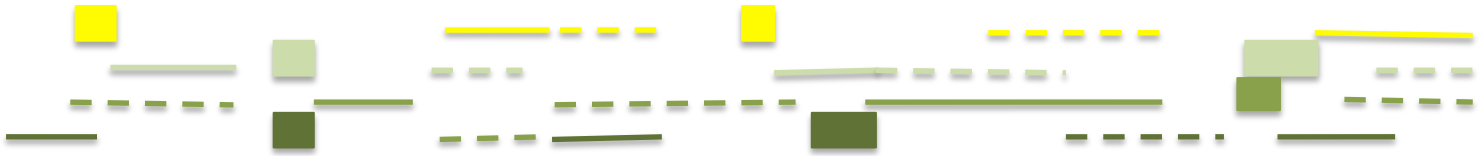
sudden applause then fade out *fade in applause then fade out*

intermittently play with tape 'paean'

greet and encourage Group C and B runners

PARK MUSIC

Percussion I
Percussion II
Percussion III
Percussion IV



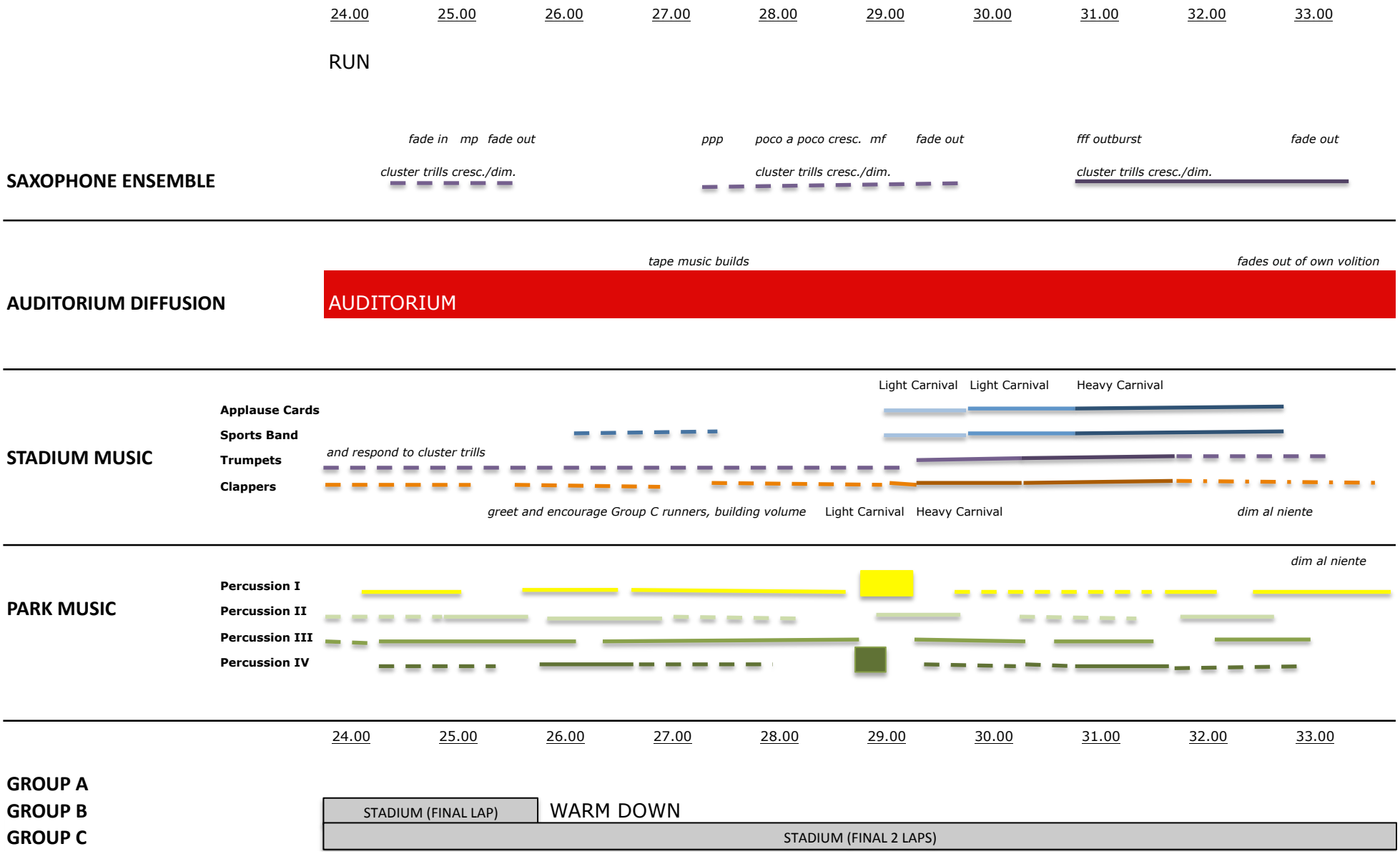
15.00 16.00 17.00 18.00 19.00 20.00 21.00 22.00 23.00

GROUP A [PARK] STADIUM (FINAL LAP) WARM DOWN

GROUP B [PARK] STADIUM (FINAL LAP)

GROUP C [PARK] STADIUM (FINAL 2 LAPS)

EXERCISE BOOK PARK RUN (READING)
SOUND ENVIRONMENT OVERVIEW page 4



EXERCISE BOOK PARK RUN (READING)
SOUND ENVIRONMENT OVERVIEW page 5

34.00 35.00 36.00 37.00 38.00 39.00 40.00 41.00 42.00 43.00

MEDALS CEREMONY 1

SAXOPHONE ENSEMBLE SUMER IS ICUMEN IN [7.00] THRESHOLD

AUDITORIUM DIFFUSION *a niente*

STADIUM MUSIC
Applause Cards
Sports Band
Trumpets
Clappers

PARK MUSIC
Percussion I
Percussion II
Percussion III
Percussion IV

34.00 35.00 36.00 37.00 38.00 39.00 40.00 41.00 42.00 43.00

GROUP A **PARTICIPATE IN MEDALS CEREMONY 1**
GROUP B **PARTICIPATE IN MEDALS CEREMONY 1**
GROUP C STADIUM (FINAL 2 LAPS) WARM DOWN

EXERCISE BOOK PARK RUN (READING)
SOUND ENVIRONMENT OVERVIEW page 6

44.00 45.00 46.00 47.00 48.00 49.00 50.00 51.00 52.00

MEDALS CEREMONY 2

SAXOPHONE ENSEMBLE [5.30] SUMER IS ICUMEN IN [7.00]

AUDITORIUM DIFFUSION **PARTICIPATE IN MEDALS CEREMONY 2**

STADIUM MUSIC **PARTICIPATE IN MEDALS CEREMONY 2**

PARK MUSIC **PARTICIPATE IN MEDALS CEREMONY 2**

GROUP A
GROUP B

PARTICIPATE IN MEDALS CEREMONY 2

Stadium Music

for the 5k run of EXERCISE BOOK
(2014-16)

This was performed on 30th January 2016 at Palmer's Park, Reading.

RUNNERS	SAXOPHONE ENSEMBLE	APPLAUSE CARDS	SPORTS BAND	TRUMPETS	GROUPS OF CLAPPERS
Navigating course, moving between park and stadium	*In Tent (Centre of Stadium)*	*Several signalers in front of different audience groups*	*In stand with vuvuzelas, horns, whistles, music instruments for famous sporting tunes*	*Antiphonally placed on either side of running track*	*Grouped at different parts of track, one close to where runners emerge from park*
RUNNERS COLLECT ON RUNNING TRACK	**Play THRESHOLD**	–	–	–	
RUNNERS MOVE TO STARTING POSITIONS		START STOPWATCH WHEN RUNNERS START RUNNING	START STOPWATCH WHEN RUNNERS START RUNNING	START STOPWATCH WHEN RUNNERS START RUNNING	START STOPWATCH WHEN RUNNERS START RUNNING
0.00 STARTING GUN IN STADIUM (GROUP A LEAVES IMMEDIATELY AFTER 1 LAP, GROUPS B & C DO 2 LAPS)	**CLIMAX OF THRESHOLD** (Carry on playing rest of piece)	0.00 WAVES OF APPLAUSE ACROSS STADIUM (very loud)	0.00 LIGHT CARNIVAL	0.00 Long high F#s passing between two trumpets, alternating with trill/tremolo material	0.00 Encourage group B and C runners by clapping along in their running tempi
	PIECE SHOULD END AROUND 1.00	DIM. AFTER 1.55	DIM. AFTER 1.03	DIM. AFTER 1.27	
		2.10 APPLAUSE PASSES ANTIPHONALLY BETWEEN GROUPS, STILL FADING	2.10 LIGHT CARNIVAL BECOMES INTERMITTENT	2.27 **STOP**	Becomes less as runners begin to leave the stadium.
	3.22 SUSTAINED TRILLS AND TREMOLI, INCREASING IN VOLUME AND NUMBER OF INSTRUMENTS			3.22 TRILLS AND TREMOLI, IN SUPPORT OF SAXES	AT LATEST BY 3.30 **STOP**
		3.54 **STOP**	4.49 **STOP**		

RUNNERS	SAXOPHONE ENSEMBLE	APPLAUSE CARDS	SPORTS BAND	TRUMPETS	GROUPS OF CLAPPERS
	5.00 TRILLS & TREMOLI BECOME INTERMITTENT, FADING OUT	*Silent*	*Silent*	5.00 TRILLS & TREMOLI NOW INTERMITTENT, FADING OUT	*Silent*
6.00-7.00 VERY FEW RUNNERS LEFT IN STADIUM	6.06 **STOP**			6.06 **STOP**	
7.00-10.00 GROUP A RUNNERS ENTER STADIUM AND DO 2 LAPS				7.25 PLAY WITH TAPE	
				8.17 **STOP**	
GROUP A RUNNERS START TO LEAVE					
10.00-12.00 GROUP B RUNNERS BEGIN TO ENTER STADIUM AND DO 1 LAP	10.37 FADE IN OF TRILLS & TREMOLI (INTERMITTENT BURSTS)	10.30 WAVES OF APPLAUSE ACROSS STADIUM START TO FADE IN	10.30 LIGHT CARNIVAL STARTS TO FADE IN	10.37 FADE IN OF TRILLS & TREMOLI (INTERMITTENT BURSTS)	10.30 Greet and encourage group B and C runners by clapping along
	11.45 FADE OUT	12.00 MOVING TO INDIVIDUAL AUDIENCE GROUPS EXCHANGING APPLAUSE, FADING OUT	12.08 LIGHT CARNIVAL FADES OUT	12.15 FADE OUT	11.45 Intermittent bursts of clapping and encouragement, stopping with final runner
FROM 12.00 GROUP B RUNNERS LEAVE	12.08 **STOP**	12.47 **STOP**	12.29 **STOP**	12.36 **STOP**	By 13.00 latest **STOP**

RUNNERS	SAXOPHONE ENSEMBLE	APPLAUSE CARDS	SPORTS BAND	TRUMPETS	GROUPS OF CLAPPERS
13.30-16.00 STADIUM TRACK SHOULD BE EMPTY	*Silent*	*Silent*	*Silent*	*Silent*	*Silent*
AFTER 15.40 INDIVIDUAL GROUP A RUNNERS RETURN TO STADIUM TO RUN THEIR FINAL LAPS					
GROUP A RUNNERS START TO CROSS THE FINISHING LINE FROM AROUND 17.30, THEY CARRY ON DOING THIS UNTIL 20.50					
AFTER 18.40 INDIVIDUAL GROUP C RUNNERS RETURN AND RUN THEIR FINAL TWO LAPS IN THE STADIUM		19.19 SUDDEN UNEXPECTED LOUD BURST OF APPLAUSE, WITH A GRADUAL FADE OUT STARTING AT 19.50			19.00 Intermittently greet and give encouragement to group B and C runners when they enter stadium by clapping along to their running beats
		20.33 **STOP**			20.21 **STOP**

RUNNERS	SAXOPHONE ENSEMBLE	APPLAUSE CARDS	SPORTS BAND	TRUMPETS	GROUPS OF CLAPPERS
AFTER 20.40 INDIVIDUAL GROUP B RUNNERS START TO RETURN TO STADIUM AND RUN THEIR FINAL LAP ↓	*Silent*	21.10 GRADUALLY FADE IN APPLAUSE, WITH A GRADUAL FADE OUT STARTING AT 22.08	*Silent*	*Silent*	20.45 Intermittently greet and give encouragement to group B and C runners when they enter stadium by clapping along to their running beats
	22.00 FADE IN OF TRILLS & TREMOLI (INTERMITTENT BURSTS), AND THEN GRADUALLY FADING OUT AFTER REACHING *mf* AT 22.48	22.43 **STOP**		22.00 INTERMITTENTLY PLAY ALONG IN SUPPORT OF TAPE 'CHORDAL PAEAN' UNTIL 29.30, ADD SOME TRILLS & TREMOLI IN RESPONSE TO BUILD-UPS OF SAX ENSEMBLE	22.03 **STOP**
GROUP B & C RUNNERS START TO CROSS THE FINISHING LINE FROM AROUND 24.00, CARRYING ON DOING THIS UNTIL END OF RUN ↓	23.36 **STOP**			↓	23.30 Intermittently greet and give encouragement to group B and C runners when they enter stadium by clapping along to their running beats
	24.37 FADE IN OF TRILLS & TREMOLI (INTERMITTENT BURSTS), AND THEN GRADUALLY FADING OUT AFTER REACHING *mp* AT 25.22				25.23 **STOP**
	25.41 **STOP**				25.49 Intermittently greet B and C runners when they enter stadium

RUNNERS	SAXOPHONE ENSEMBLE	APPLAUSE CARDS	SPORTS BAND	TRUMPETS	GROUPS OF CLAPPERS
26.00 GROUP A & B RUNNERS WARM DOWN AND GET READY FOR MEDAL CEREMONY 1	*Silent*	*Silent*	26.18 Poignantly lost, desolate sporting tune played intermittently by solo instrument, interacting with tape music and trumpets, fading gradually at 27.17		
					27.06 **STOP**
	27.30 STARTING AT *ppp* DYNAMIC FADE IN OF TRILLS & TREMOLI (INTERMITTENT BURSTS)		27.35 **STOP**		27.38 Intermittently greet B and C runners when they enter stadium
	ATTAIN *forte* AT 29.23 AND THEN GRADUALLY FADE AS OTHER SOUNDS TAKE OVER	29.15 BUILD-UP OF APPLAUSE AND LIGHT CARNIVAL SOUNDS	29.15 BUILD-UP OF LIGHT CARNIVAL		29.15 BUILD-UP OF LIGHT CARNIVAL
	30.00 **STOP**			29.30 JOIN BUILD-UP OF APPLAUSE AND LIGHT CARNIVAL SOUNDS	
				30.30 HEAVY CARNIVAL	**30.30 HEAVY CARNIVAL**
	31.00 SUDDEN OUTBURST OF SUSTAINED *fff* TRILLS AND TREMOLI WITH INTERMITTENT SWELLS	**31.00 HEAVY CARNIVAL UNTIL 33.00**	**31.00 HEAVY CARNIVAL UNTIL 33.00**		
	33.00 START OF GRADUAL FADE OUT	33.00 **STOP**	33.00 **STOP**	**33.00 CARNIVAL NOW ONLY IN INTERMITTENT BURSTS**	**33.00 CARNIVAL NOW ONLY IN INTERMITTENT BURSTS**
	33.34 **STOP**			33.21 **STOP**	33.46 **STOP**

RUNNERS	SAXOPHONE ENSEMBLE	APPLAUSE CARDS	SPORTS BAND	TRUMPETS	GROUPS OF CLAPPERS
34.00 FADE-OUT OF AUDITORIUM TAPE	*Silent*	*Silent*	*Silent*	*Silent*	*Silent*
34.30 MEDAL CEREMONY 1, ATTENDED BY GROUP A AND GROUP B RUNNERS	**34.30 Play SUMER IS** **(accompanying MEDAL CEREMONY 1)**				
42.00 GROUP C RUNNERS DO WARMDOWN AND PREPARE FOR MEDAL CEREMONY 2	**42.00 Play THRESHOLD** **(accompanying warm down of Group C runners and movement of musicians to centre of track)**	MOVE TO CENTRE OF TRACK FOR AWARD CEREMONY	MOVE TO CENTRE OF TRACK FOR AWARD CEREMONY	MOVE TO CENTRE OF TRACK FOR AWARD CEREMONY	MOVE TO CENTRE OF TRACK FOR AWARD CEREMONY
47.00 MEDAL CEREMONY 2, ATTENDED BY GROUP C RUNNERS, AND MUSICIANS	**47.00 Play SUMER IS** **(accompanying MEDAL CEREMONY 2)**	RECEIVE MEDAL AS PART OF MEDAL CEREMONY 2	RECEIVE MEDAL AS PART OF MEDAL CEREMONY 2	RECEIVE MEDAL AS PART OF MEDAL CEREMONY 2	RECEIVE MEDAL AS PART OF MEDAL CEREMONY 2
55.00 END OF RUNNING EVENT	55.00 END OF RUNNING EVENT	55.00 END OF RUNNING EVENT	55.00 END OF RUNNING EVENT	55.00 END OF RUNNING EVENT	55.00 END OF RUNNING EVENT

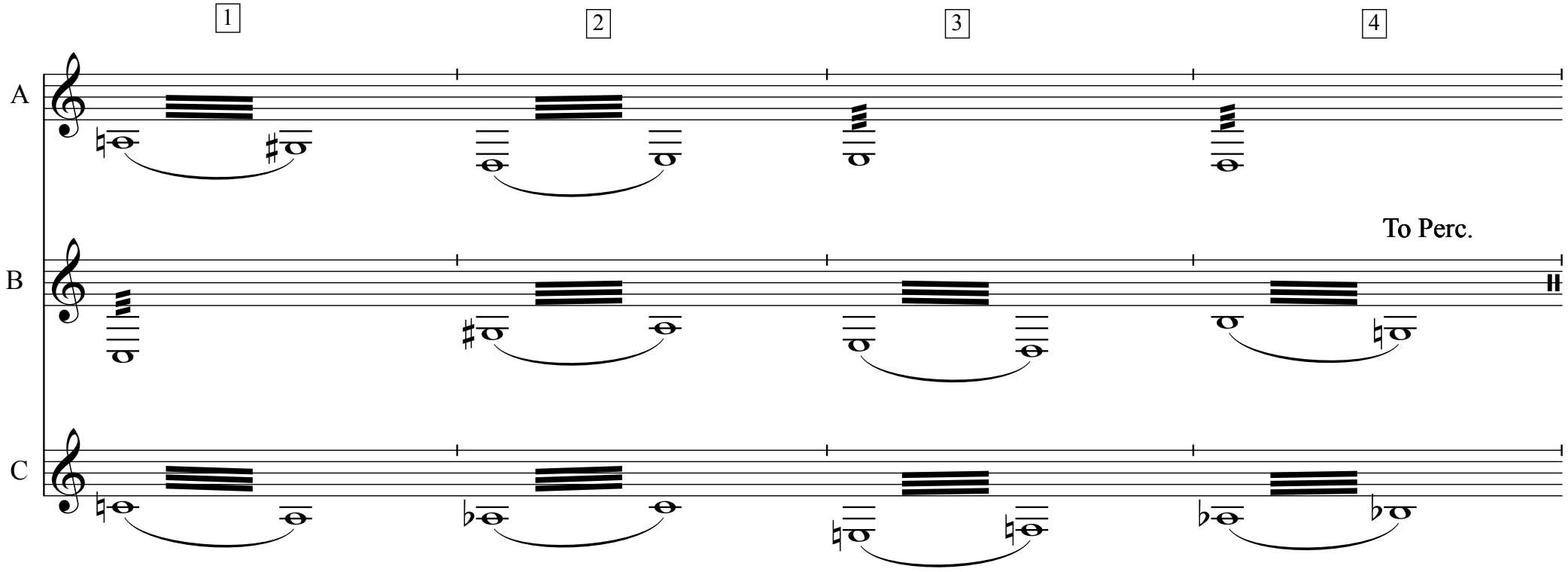
Martyn Harry
Reading 01/16

Trumpet I
Trumpet 2

Auditorium
Trill and Tremolo Material for Devised Playing
Trumpets in Bb (Part)

Martyn Harry

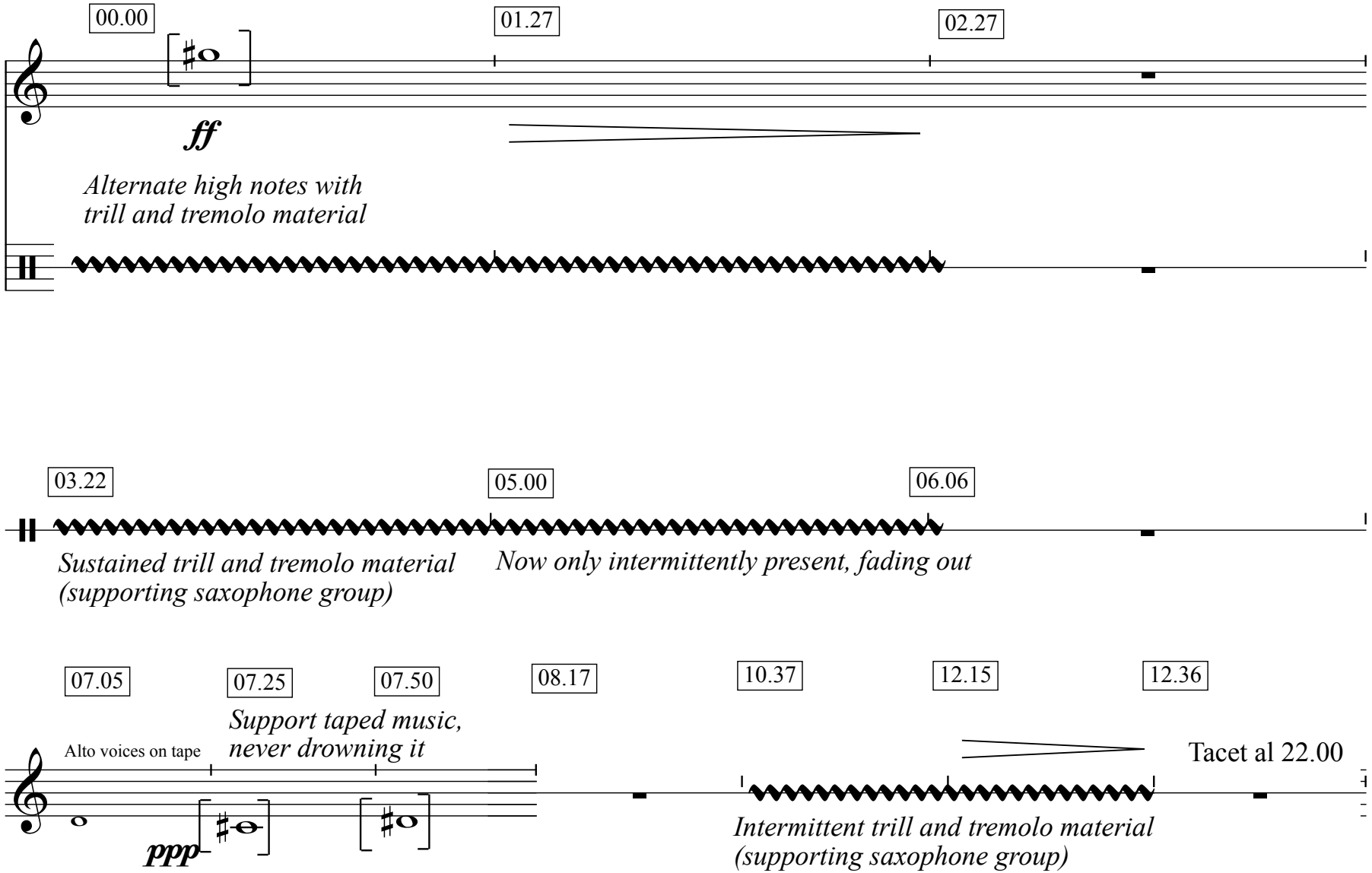
At the appropriate times on the stopwatch start play the following tremoli and trill starting with A1 or A2, and then gradually moving to other parts of the matrix.
Each bar should last between 8 and 14 seconds long and be separated by a pauses (depending on context, of between 3 and 20 seconds).
It should start softly, crescendo to a dynamic suitable for blending with the saxophone sonority and then fall away again independently of the other players.
Each tremolo and trill should be expressive and slightly lazy in quality (i.e., not aggressive and *meccanico*).
A1 and A2 should normally be present in the texture. If you are playing the same material as other players, then make sure to crescendo and diminuendo in different places.



Trumpet I
Trumpet 2

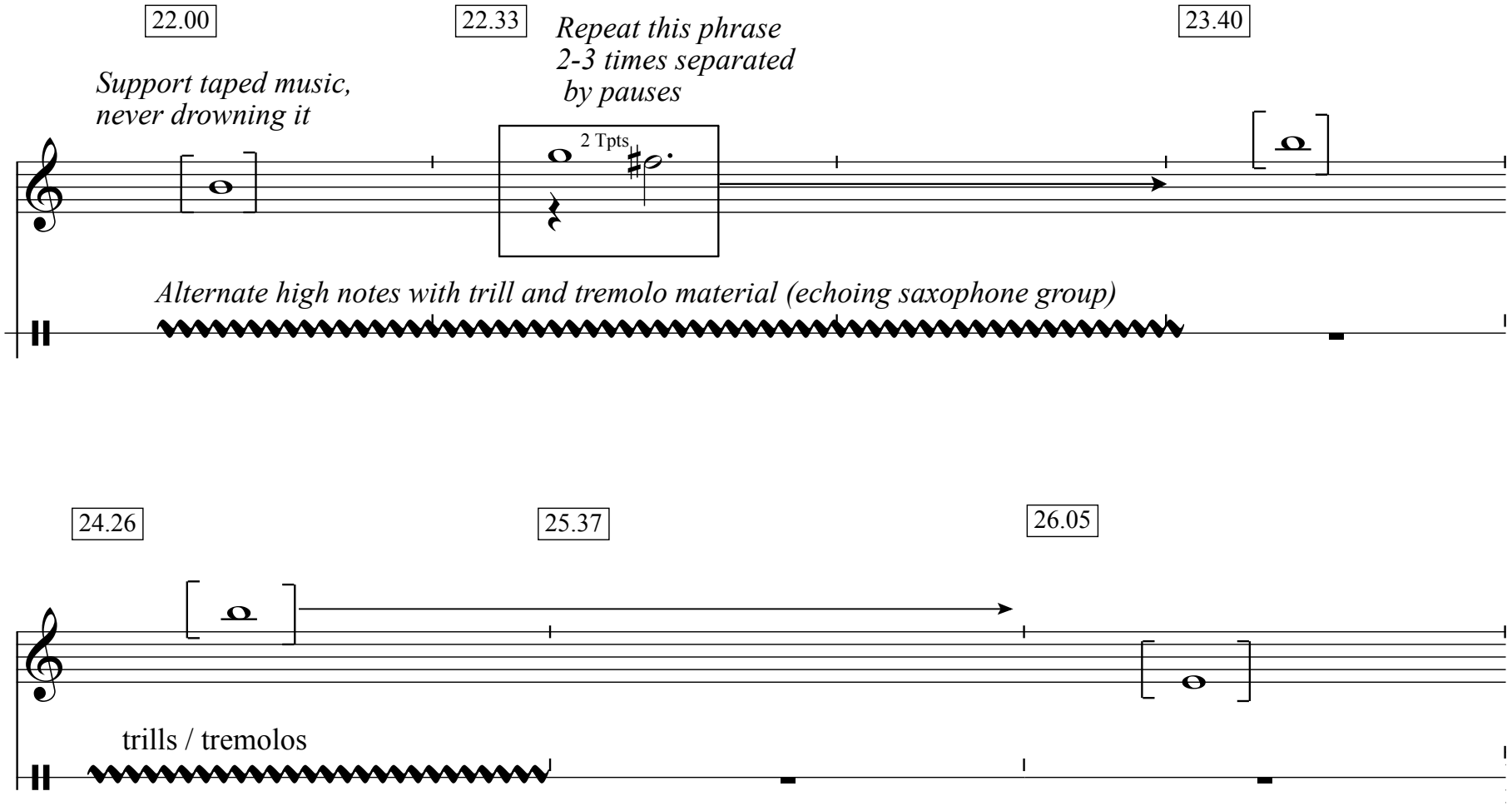
Auditorium 0.00-22.00
Devised Playing Score
Trumpets in Bb (Part)

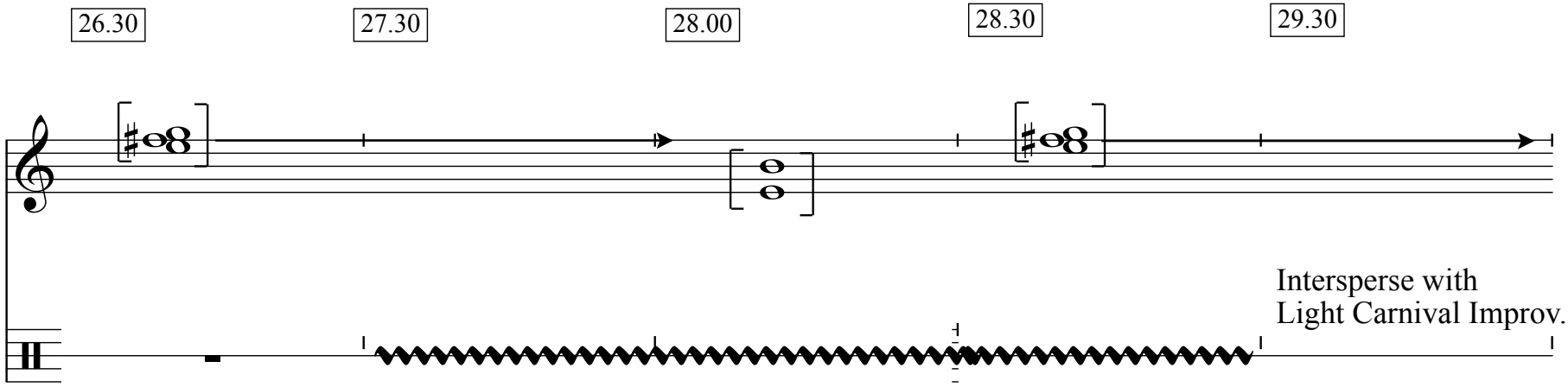
Martyn Harry

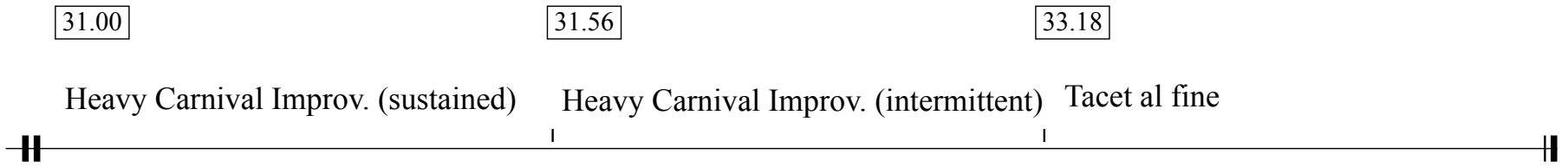


Martyn Harry

Auditorium 22.00-End
Paean II Material for Devised Playing
Trumpets in Bb (Part)




26.30
27.30
28.00
28.30
29.30
Intersperse with
Light Carnival Improv.

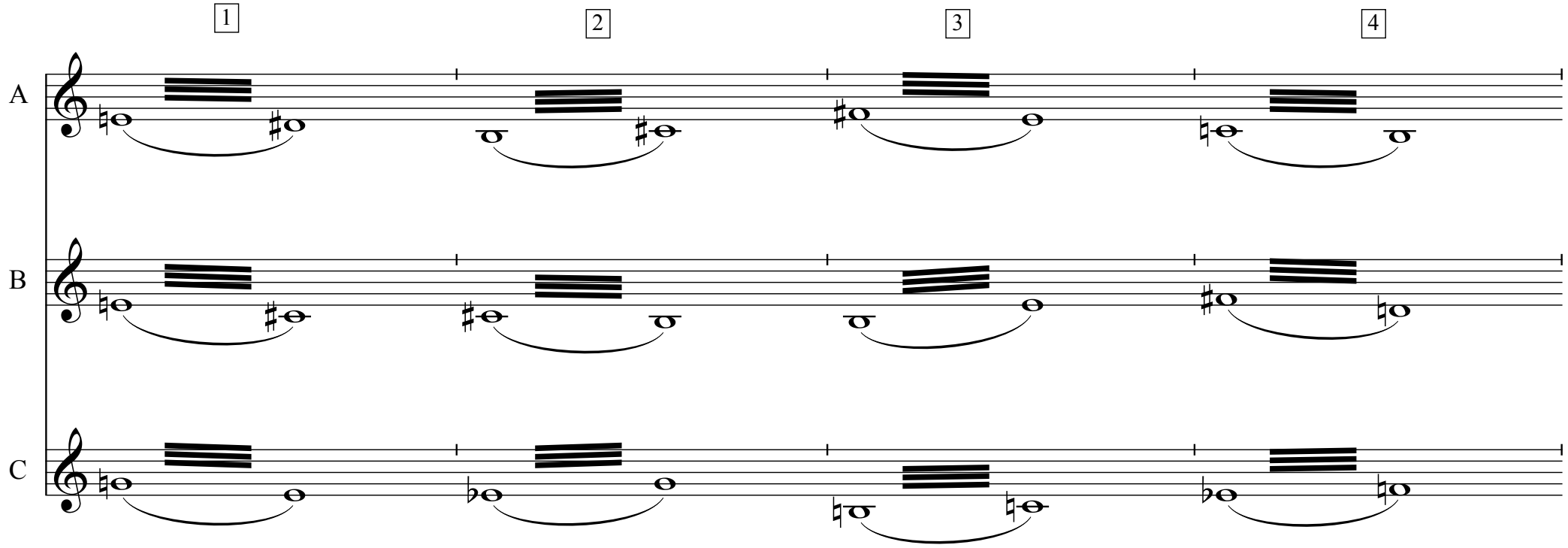

31.00
31.56
33.18
Heavy Carnival Improv. (sustained)
Heavy Carnival Improv. (intermittent)
Tacet al fine

Alto Sax 1
Alto Sax 2
Alto Sax 3
Alto Sax 4 (Sop I)

Auditorium
Devising Score
Alto Sax in Eb

Martyn Harry

At the conductor's cue start play the following tremoli and trill starting with A1 or A2, and then gradually moving to other parts of the matrix.
Each bar should last between 8 and 14 seconds long and be separated by a pauses (depending on context, of between 3 and 20 seconds).
Each tremolo and trill should be expressive and slightly lazy in quality (i.e., not aggressive and *meccanico*).
It should start softly, crescendo to a dynamic given by the conductor and then fall away again.
Depending on what the conductor's hand signals you should play either independently of the rest of the ensemble or together with other players.
A1 and A2 should normally be present in the texture. If you are playing the same material as other players, then make sure to crescendo and diminuendo in different places.

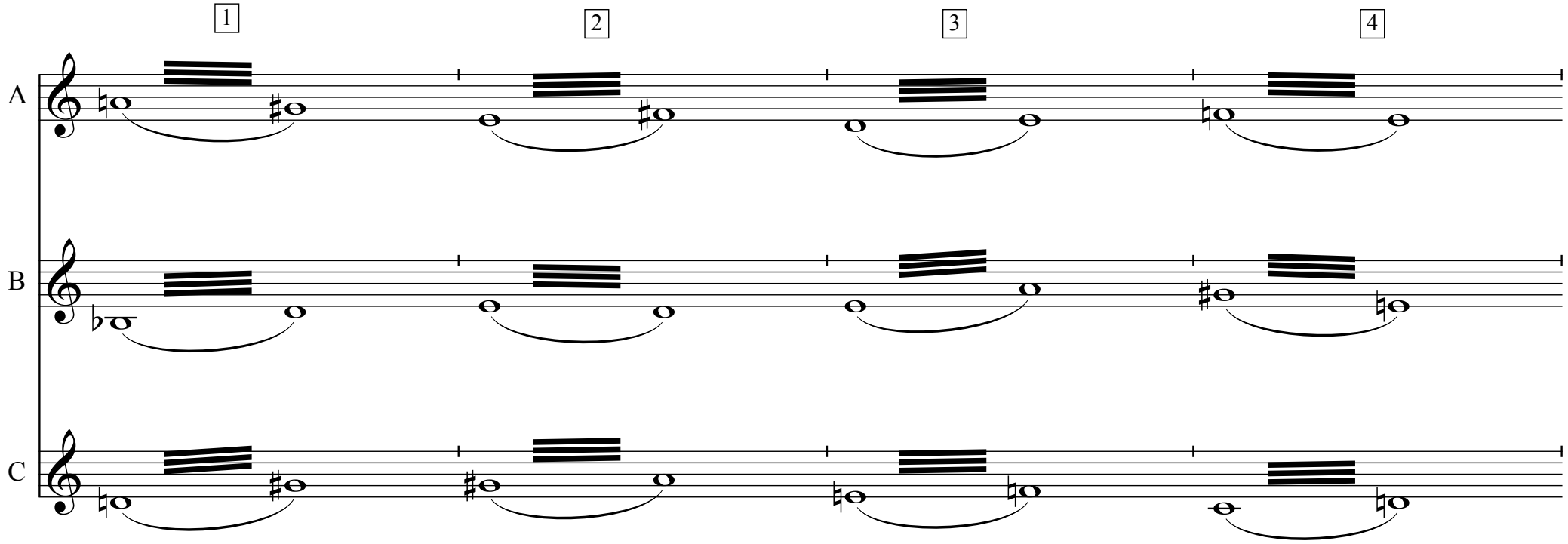


Tenor Sax 1
Tenor Sax 2
Tenor Sax 3 (Sop 2)
Tenor Sax 4 (Sop 3)

Auditorium
Devising Score
Tenor Sax in Bb

Martyn Harry

At the conductor's cue start play the following tremoli and trill starting with A1 or A2, and then gradually moving to other parts of the matrix.
Each bar should last between 8 and 14 seconds long and be separated by a pauses (depending on context, of between 3 and 20 seconds).
Each tremolo and trill should be expressive and slightly lazy in quality (i.e., not aggressive and *meccanico*). `
It should start softly, crescendo to a dynamic given by the conductor and then fall away again.
Depending on what the conductor's hand signals you should play either independently of the rest of the ensemble or together with other players.
A1 and A2 should normally be present in the texture. If you are playing the same material as other players, then make sure to crescendo and diminuendo in different places.

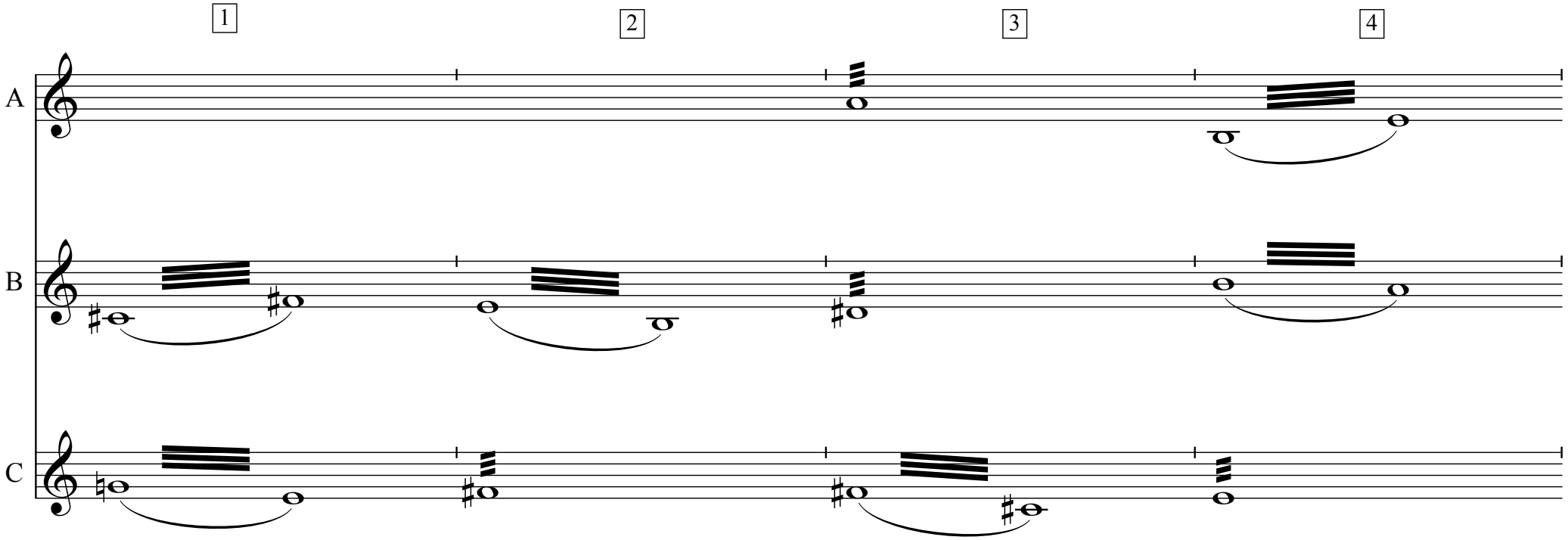


Baritone Sax 1
Baritone Sax 2

Auditorium
Devising Score
Baritone Sax in Eb

Martyn Harry

At the conductor's cue start play the following tremoli and trill starting with B1 or B2, and then gradually moving to other parts of the matrix.
Each bar should last between 8 and 14 seconds long and be separated by a pauses (depending on context, of between 3 and 20 seconds).
Each tremolo and trill should be expressive and slightly lazy in quality (i.e., not aggressive and *meccanico*). `
It should start softly, crescendo to a dynamic given by the conductor and then fall away again.
Depending on what the conductor's hand signals you should play either independently of the rest of the ensemble or together with other players.
If you are playing the same material as other players, then make sure to crescendo and diminuendo in different places.

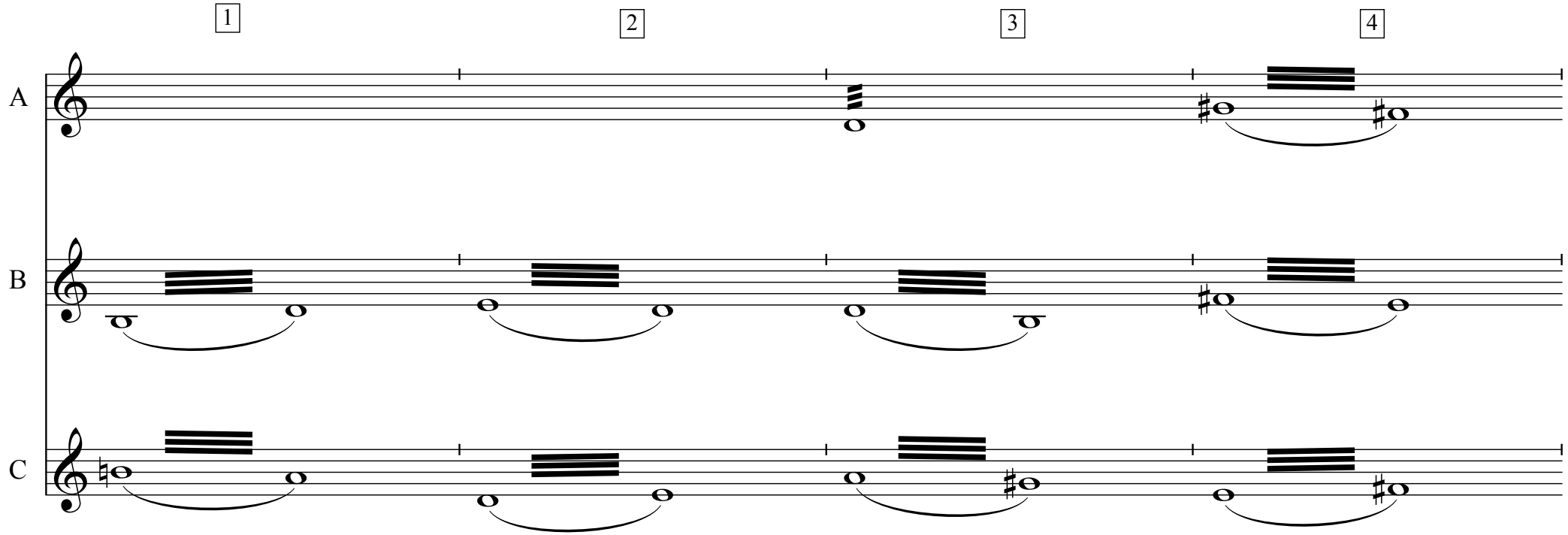


Bass Sax

Auditorium
Devising Score
Bass Sax in Bb

Martyn Harry

At the conductor's cue start play the following tremoli and trill starting with B1 or B2, and then gradually moving to other parts of the matrix.
Each bar should last between 8 and 14 seconds long and be separated by a pauses (depending on context, of between 3 and 20 seconds).
Each tremolo and trill should be expressive and slightly lazy in quality (i.e., not aggressive and *meccanico*). `
It should start softly, crescendo to a dynamic given by the conductor and then fall away again.
Depending on what the conductor's hand signals you should play either independently of the rest of the ensemble or together with other players.
If you are playing the same material as other players, then make sure to crescendo and diminuendo in different places.



Park Music

for the 5k run of EXERCISE BOOK
(2014-16)

This was performed on 30th January 2016 at Palmer's Park, Reading.

RUNNERS	PERCUSSION I	PERCUSSION II	PERCUSSION III	PERCUSSION IV
Navigating course, moving between park and stadium	**Suspended Cymbals, Conch Shell, Djembe**	**Doumbek, Clash Cymbals, Conch Shell, Waterphone**	**Tam-Tam, Gong, Doumbek, Ratchet**	**Octabans / Roto Toms, Ratchet, Djembe**
0.00 STARTING GUN IN STADIUM	0.00 FIRST SIGNAL THAN SILENCE	0.00 FIRST SIGNAL IN RESPONSE TO PERCUSSION I THEN SILENCE	0.00 FIRST SIGNAL IN RESPONSE TO PERCUSSION II THEN SILENCE	0.00 FIRST SIGNAL IN RESPONSE TO PERCUSSION III THEN SILENCE
1.20 GROUP A RUNNERS ENTER PARK		1.26 SUSTAINED		
	2.12 INTERMITTENT	2.10 STOP	2.46 SUSTAINED	
FROM 3.30 GROUP B & C RUNNERS ENTER PARK	3.46 STOP		3.19 STOP	3.24 INTERMITTENT
	4.53 INTERMITTENT	4.28 SUSTAINED	4.22 INTERMITTENT	4.14 STOP
	5.24 STOP	5.43 INTERMITTENT	5.28 STOP	5.26 INTERMITTENT
		6.04 STOP	6.12 SUSTAINED	6.20 STOP
FROM 6.30 GROUP A RUNNERS LEAVE PARK		7.05 INTERMITTENT	7.14 STOP	
	8.14 INTERMITTENT	8.23 STOP		8.37 INTERMITTENT
FROM 9.30 GROUP A RUNNERS RE-ENTER PARK	9.24 STOP		09.01 INTERMITTENT	9.10 STOP
FROM 10.15 GROUP B RUNNERS LEAVE PARK	10.05 SUSTAINED		10.08 STOP	10.16 INTERMITTENT
	11.33 STOP	11.26 INTERMITTENT	11.19 SUSTAINED	10.52 STOP
FROM 12.00 GROUP B RUNNERS RE-ENTER PARK	12.19 SUSTAINED	12.03 SUSTAINED	12.21 STOP	12.35 INTERMITTENT
	13.06 STOP	12.49 STOP		13.26 STOP

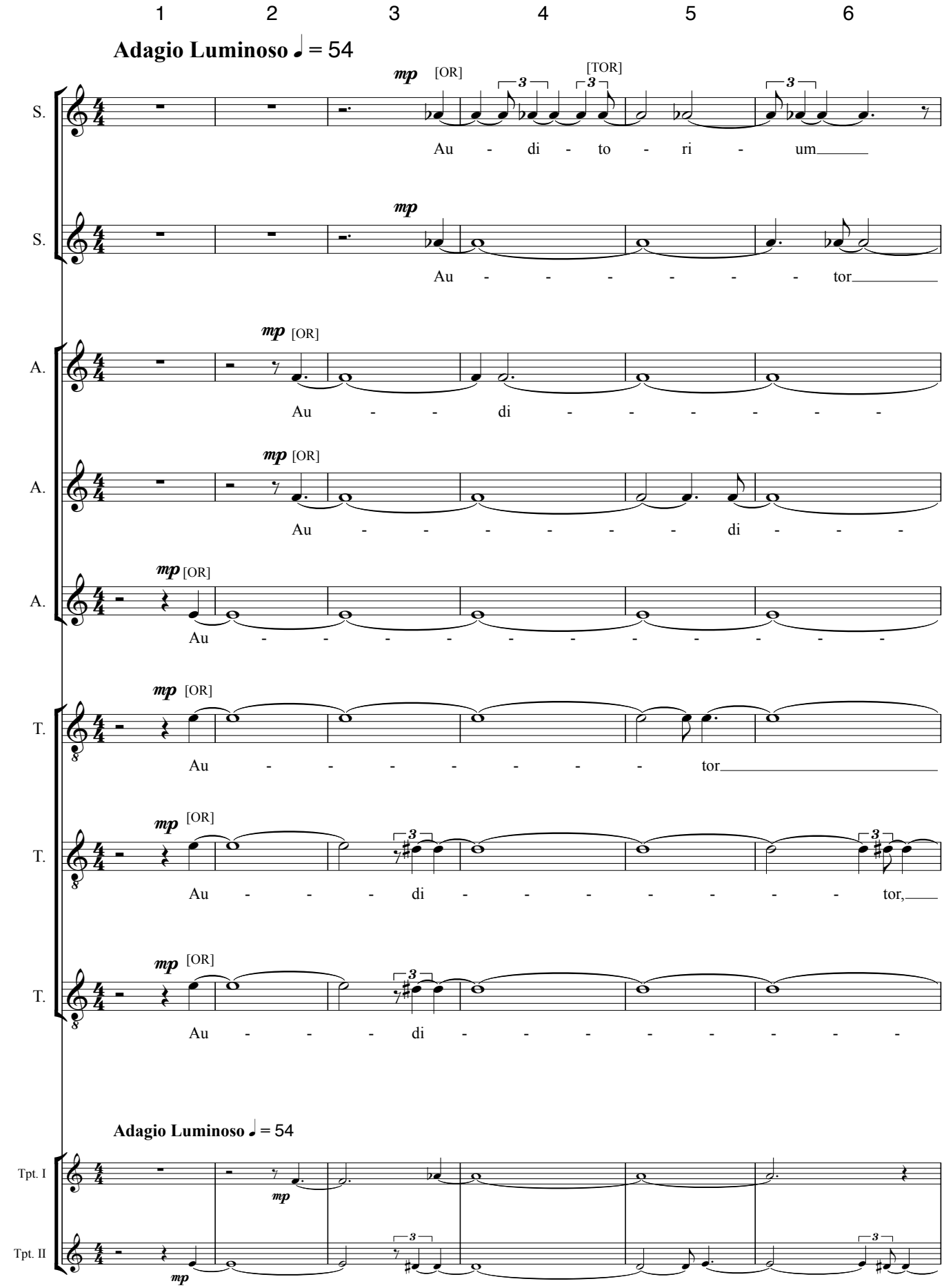
RUNNERS	PERCUSSION I	PERCUSSION II	PERCUSSION III	PERCUSSION IV
Navigating course, moving between park and stadium	**Suspended Cymbals, Conch Shell, Djembe**	**Doumbek, Clash Cymbals, Conch Shell, Waterphone**	**Tam-Tam, Gong, Doumbek, Ratchet**	**Octabans / Roto Toms, Ratchet, Djembe**
		13.09 INTERMITTENT		
	14.57 **SEND LOUD SIGNAL TO PERCUSSION II THEN STOP AT THEIR ENTRY !!!**	14.21 STOP	14.07 **SEND LOUD SIGNAL TO PERCUSSION IV THEN STOP AT THEIR ENTRY !!!**	14.22 ANSWER PERCUSSION III (SUSTAINED)
FROM 16.06 GROUP A RUNNERS LEAVE PARK FOR SECOND & FINAL TIME		15.10 ANSWER PERCUSSION II (SUSTAINED)	14.56 INTERMITTENT	15.09 STOP
		16.01 STOP	15.58 STOP	
		16.15 **SEND LOUD SIGNAL TO PERUCSSION III THEN STOP AT THEIR ENTRY !!!**	16.30 ANSWER PERCUSSION II & IV (SUSTAINED)	16.15 **SEND LOUD SIGNAL TO PERUCSSION III THEN STOP AT THEIR ENTRY !!!**
	17.21 SUSTAINED	17.18 INTERMITTENT	17.09 STOP	17.18 INTERMITTENT
	18.02 INTERMITTENT	17.47 STOP	18.03 INTERMITTENT	18.04 SUSTAINED
	18.41 STOP			18.43 STOP
FROM 18.54 FASTEST GROUP C RUNNERS LEAVE PARK FOR FIRST & FINAL TIME	19.14 **SEND LOUD SIGNAL TO PERCUSSION II THEN STOP AT THEIR ENTRY !!!**	19.27 ANSWER PERCUSSION II (SUSTAINED)	19.34 STOP	19.45 **SEND LOUD SIGNAL TO PERUCSSION III THEN STOP AT THEIR ENTRY !!!**
FROM 20.40 GROUP B RUNNERS LEAVE PARK FOR SECOND & FINAL TIME	20.49 INTERMITTENT	20.07 INTERMITTENT	20.05 ANSWER PERCUSSION IV (SUSTAINED)	
	21.59 STOP	21.11 STOP	21.56 STOP	21.22 INTERMITTENT

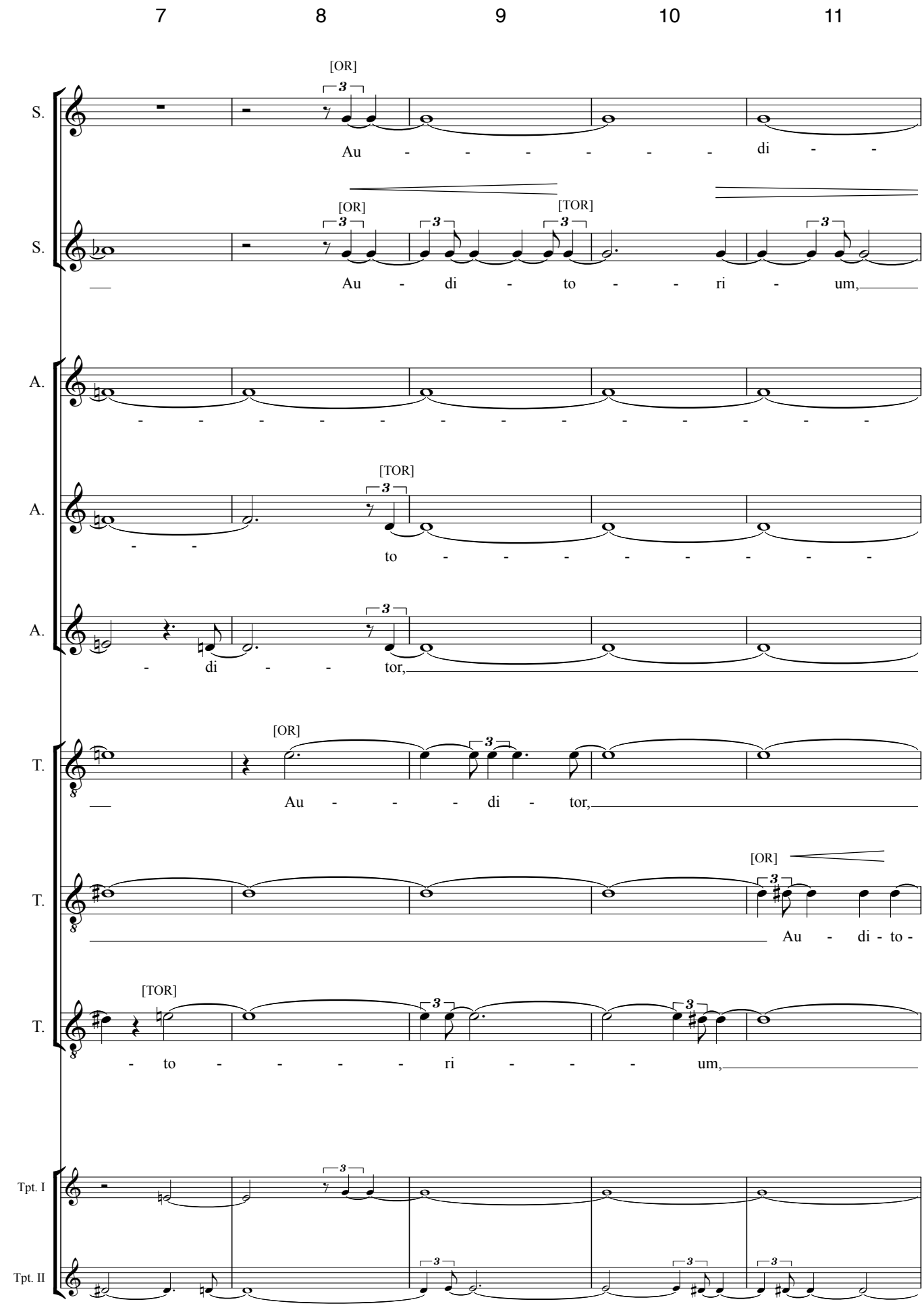
RUNNERS	PERCUSSION I	PERCUSSION II	PERCUSSION III	PERCUSSION IV
Navigating course, moving between park and stadium	**Suspended Cymbals, Conch Shell, Djembe**	**Doumbek, Clash Cymbals, Conch Shell, Waterphone**	**Tam-Tam, Gong, Doumbek, Ratchet**	**Octabans / Roto Toms, Ratchet, Djembe**
		22.31 **SEND LOUD SIGNAL TO PERCUSSION I THEN STOP AT THEIR ENTRY !!!**	22.25 **SEND LOUD SIGNAL TO PERCUSSION IV THEN STOP AT THEIR ENTRY !!!**	22.21 STOP
	22.58 ANSWER PERCUSSION I (SUSTAINED)	23.18 INTERMITTENT	23.09 INTERMITTENT	22.44 ANSWER PERCUSSION III (SUSTAINED)
	23.54 STOP			23.27 STOP
	24.23 SUSTAINED ***mf-f***	25.06 SUSTAINED ***mf-f***	24.29 SUSTAINED ***mf-f***	24.30 INTERMITTENT
	25.17 STOP	25.58 STOP	26.19 STOP	25.36 STOP
	25.50 SUSTAINED ***f-ff***	26.07 SUSTAINED ***mf-fff***	26.34 SUSTAINED ***mf-ffff***	26.01 SUSTAINED ***pp-ffff***
	26.43 STOP			
	26.50 SUSTAINED ***mf-ffff***			26.53 INTERMITTENT (DIMINUENDO POCO A POCO AL NIENTE)
	27.45 DIMINUENDO POCO A POCO AL NIENTE (STILL SUSTAINED)	27.17 INTERMITTENT (DIMINUENDO POCO A POCO AL NIENTE)	27.28 DIMINUENDO POCO A POCO AL NIENTE (STILL SUSTAINED)	)
FROM 28.00 SLOWEST GROUP C RUNNERS LEAVE PARK FOR FIRST AND FINAL TIME	28.49 **STOP**	28.23 **STOP**	28.57 **STOP**	28.11 **STOP**
	LEAVE PERCUSSION SET-UP WITH MINDER AND WALK TO STADIUM	LEAVE PERCUSSION SET-UP WITH MINDER AND WALK TO STADIUM	LEAVE PERCUSSION SET-UP WITH MINDER AND WALK TO STADIUM	LEAVE PERCUSSION SET-UP WITH MINDER AND WALK TO STADIUM
47.00 CONCLUSION OF 'EXERCISE BOOK' PARK RUN EVENT	**COLLECT MEDAL AT MEDAL CEREMONY 2 IN STADIUM**	**COLLECT MEDAL AT MEDAL CEREMONY 2 IN STADIUM**	**COLLECT MEDAL AT MEDAL CEREMONY 2 IN STADIUM**	**COLLECT MEDAL AT MEDAL CEREMONY 2 IN STADIUMIN STADIUM**

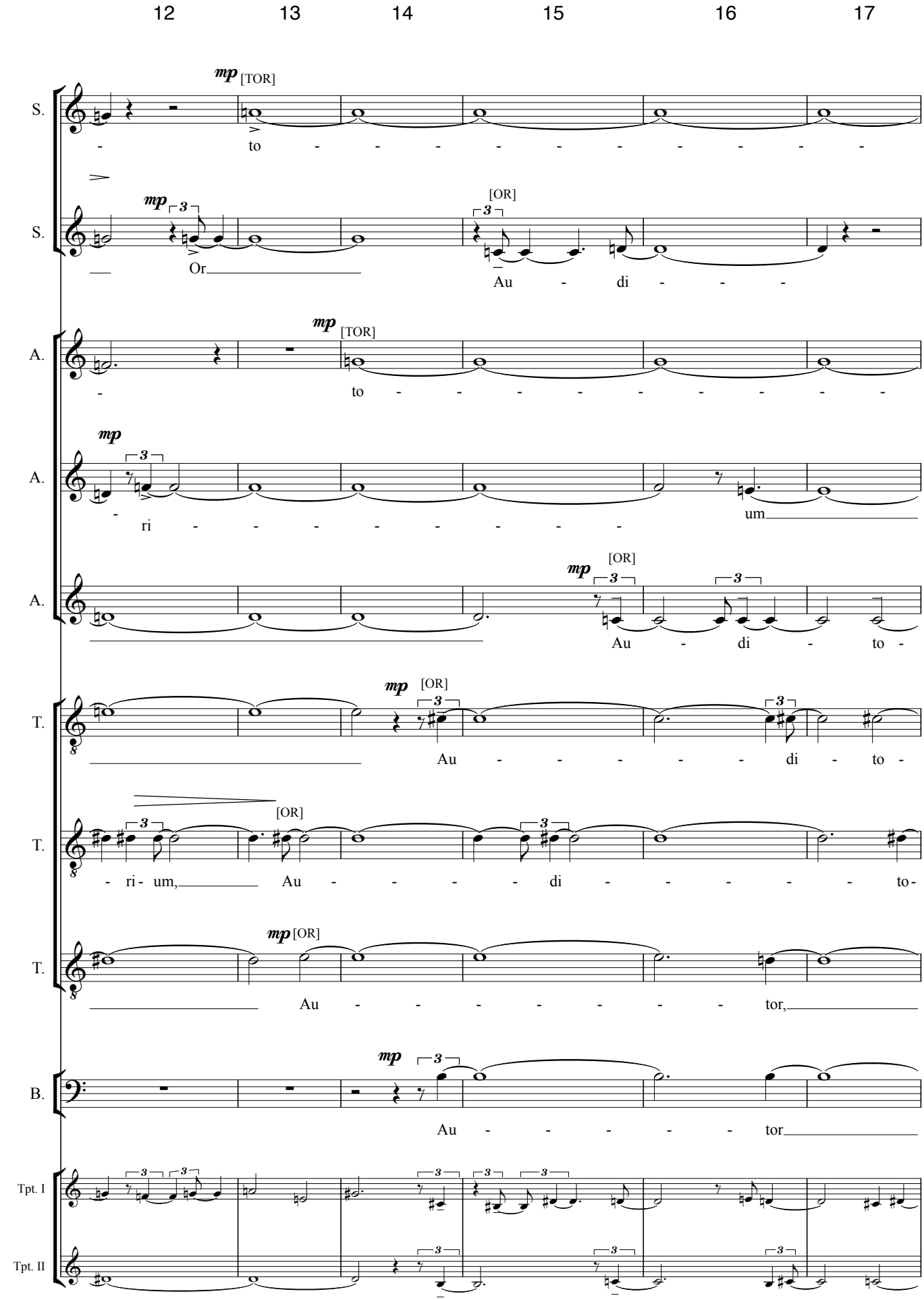
Choruses for ‘Auditorium’

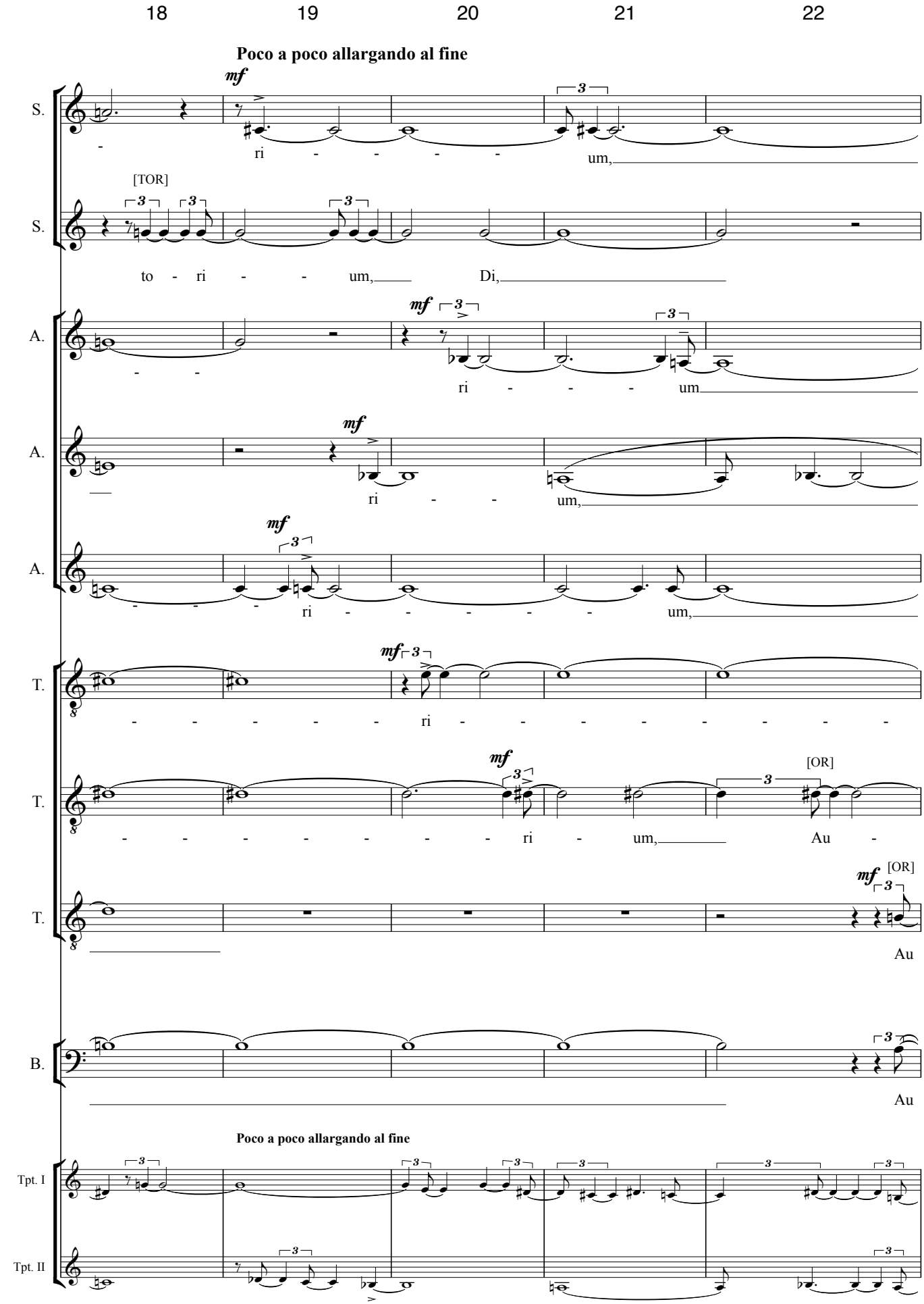
from EXERCISE BOOK
(2014-16)

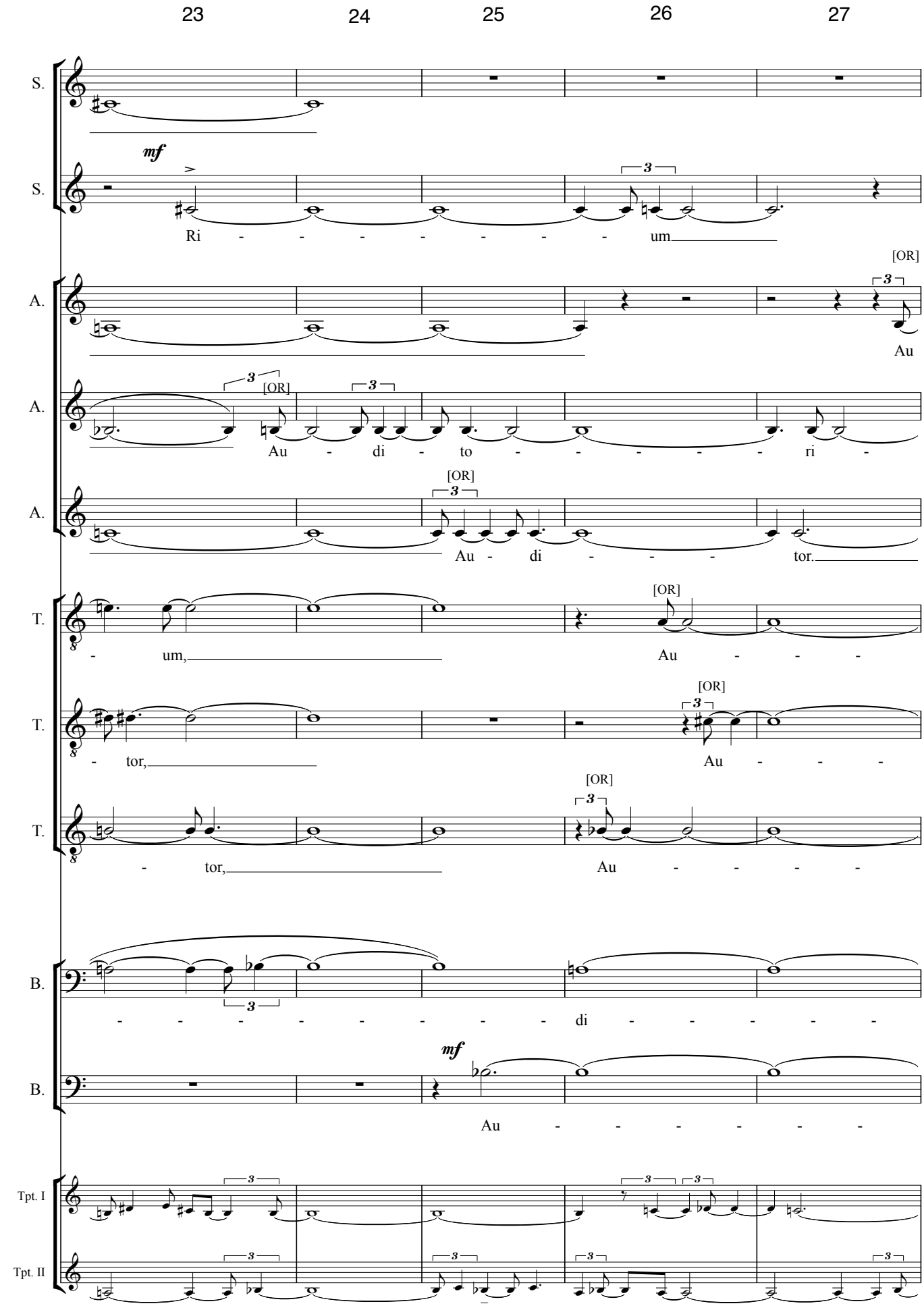
1. **Auditorium I**
2. **Auditorium II**
3. **Auditorium III**
4. **Sumer is icumen in**

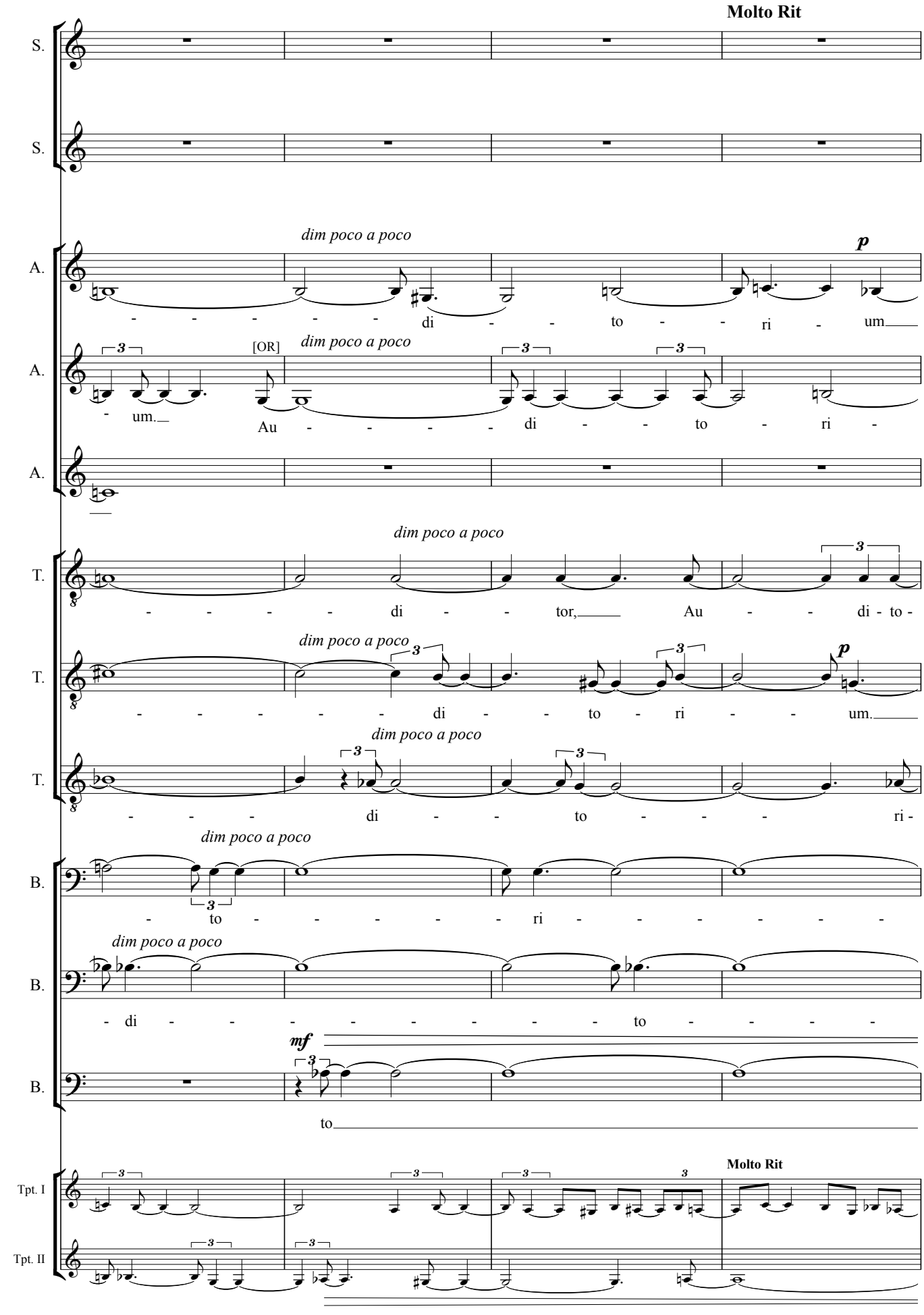

1
2
3
4
5
6
Adagio Luminoso ♩ = 54
mp
[OR]
[TOR]
S.
Au - di - to - ri - um
S.
Au - - - - - - - tor
A.
Au - - di - - - - - -
A.
Au - - - - - di - - -
A.
Au - - - - - - - - - -
T.
Au - - - - - - - tor
T.
Au - - - di - - - - - - tor,
T.
Au - - - di - - - - - -
Adagio Luminoso ♩ = 54
Tpt. I
Tpt. II

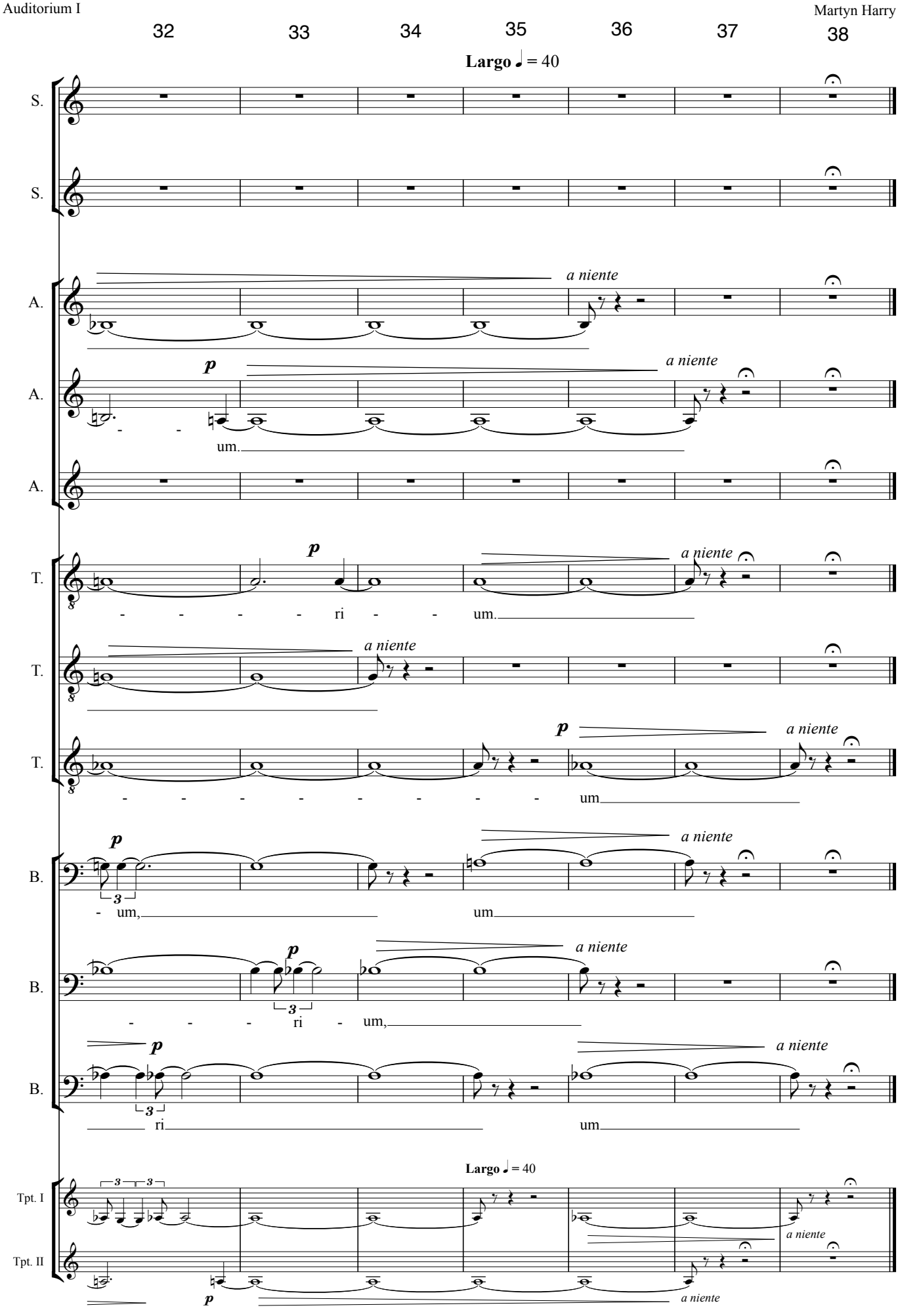

7
8
9
10
11
S.
[OR]
Au - - - - - - di - -
S.
[OR]
[TOR]
Au - di - to - - ri - um,
A.
- - - - - - - - - - - - - -
A.
[TOR]
- - to - - - - - - -
A.
- di - - tor,
T.
[OR]
Au - - - di - tor,
T.
[OR]
Au - di - to -
T.
[TOR]
- to - - - - ri - - - um,
Tpt. I
Tpt. II

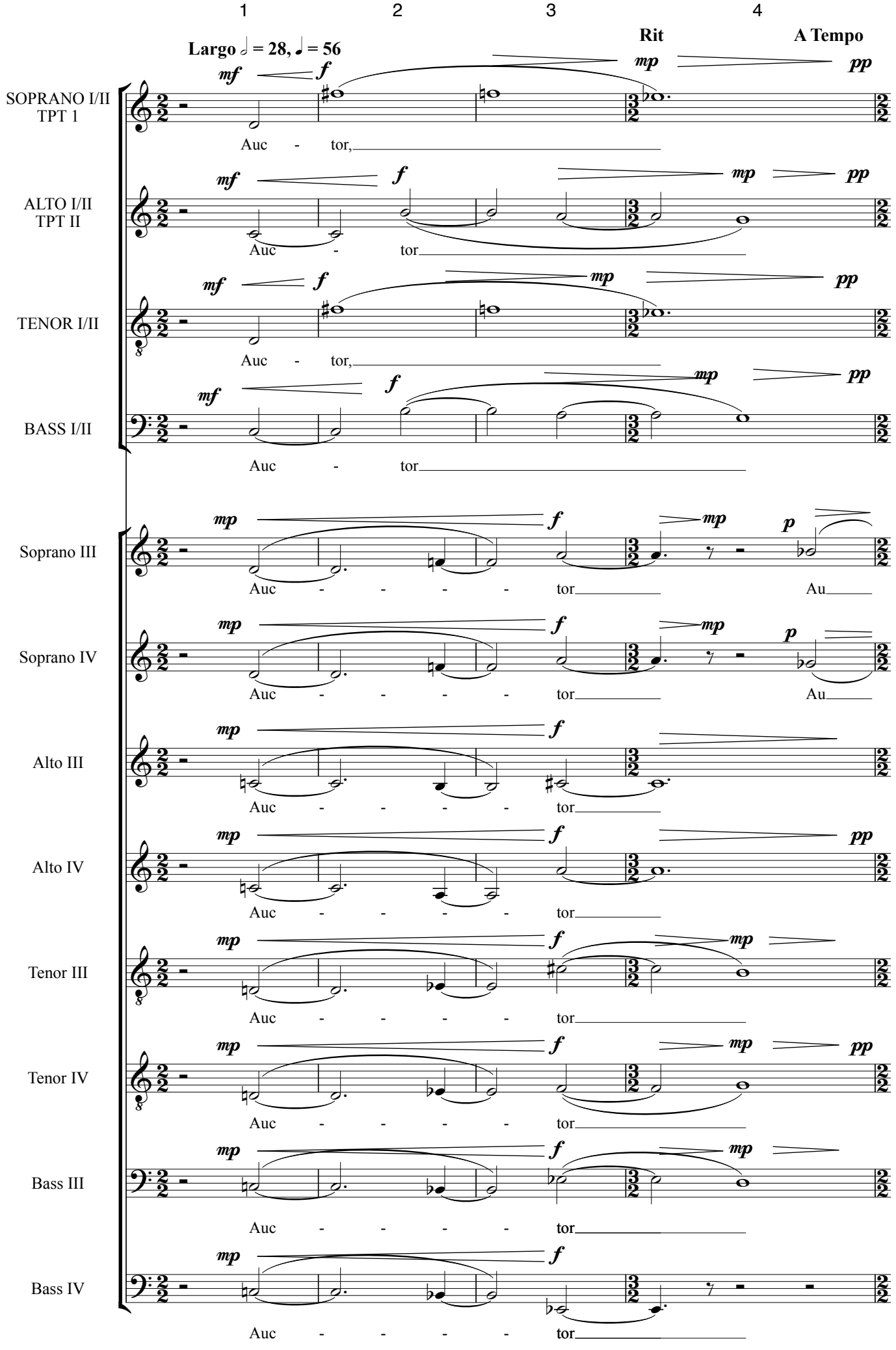

12 13 14 15 16 17
S.
mp [TOR]
- to - - - - - - - - - -
S.
mp
Or
[OR]
Au - di - - -
A.
mp [TOR]
- to - - - - - - - - - -
A.
mp
- ri - - - - - - - - -
um
A.
[OR]
mp
Au - di - to -
T.
mp [OR]
Au - - - - - - di - to -
T.
[OR]
- ri - um, Au - - - - - di - - - - - to -
T.
mp [OR]
Au - - - - - - - tor,
B.
mp
Au - - - - - tor
Tpt. I
Tpt. II


18
19
20
21
22
Poco a poco allargando al fine
S.
ri - - - - - um,
[TOR]
S.
to - ri - - um, Di,
A.
ri - - - - um
A.
ri - - um,
A.
ri - - - - - - um,
T.
- - - - - - ri - - - - - - - -
T.
- - - - - - - ri - um, Au -
[OR]
T.
Au
B.
Au
Poco a poco allargando al fine
Tpt. I
Tpt. II

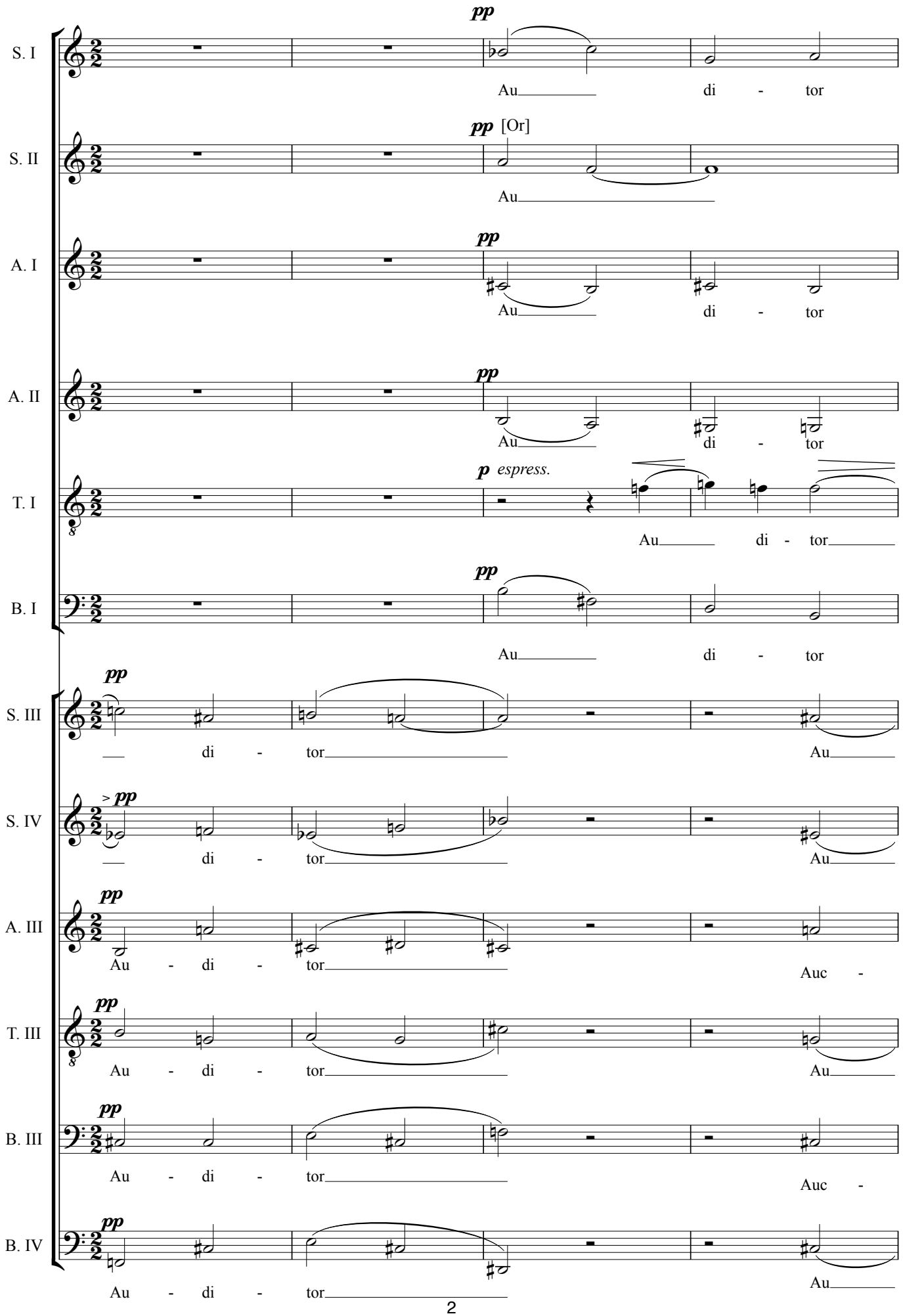

23
24
25
26
27
S.
S.
mf
Ri - - - - - - - - um
[OR]
A.
A.
Au
Au - di - to - - - - - - ri -
A.
Au - di - - - - tor.
T.
- um,
Au - - -
T.
- tor,
Au - - -
T.
- tor,
Au - - - -
B.
- - - - - - - - - di - - - - -
B.
mf
Au - - - - - -
Tpt. I
Tpt. II


Molto Rit
S.
S.
dim poco a poco
p
A.
di - - to - - ri - um
[OR]
dim poco a poco
A.
- um.
Au - - - - - di - - to - ri -
A.
dim poco a poco
T.
- - - - - di - - tor, Au - - di - to -
dim poco a poco
p
T.
- - - - - - di - - to - ri - - um.
dim poco a poco
T.
- - - di - - to - - - ri -
dim poco a poco
B.
- to - - - - - ri - - - - - -
dim poco a poco
B.
- di - - - - - - - - to - - - -
mf
B.
to
Molto Rit
Tpt. I
Tpt. II

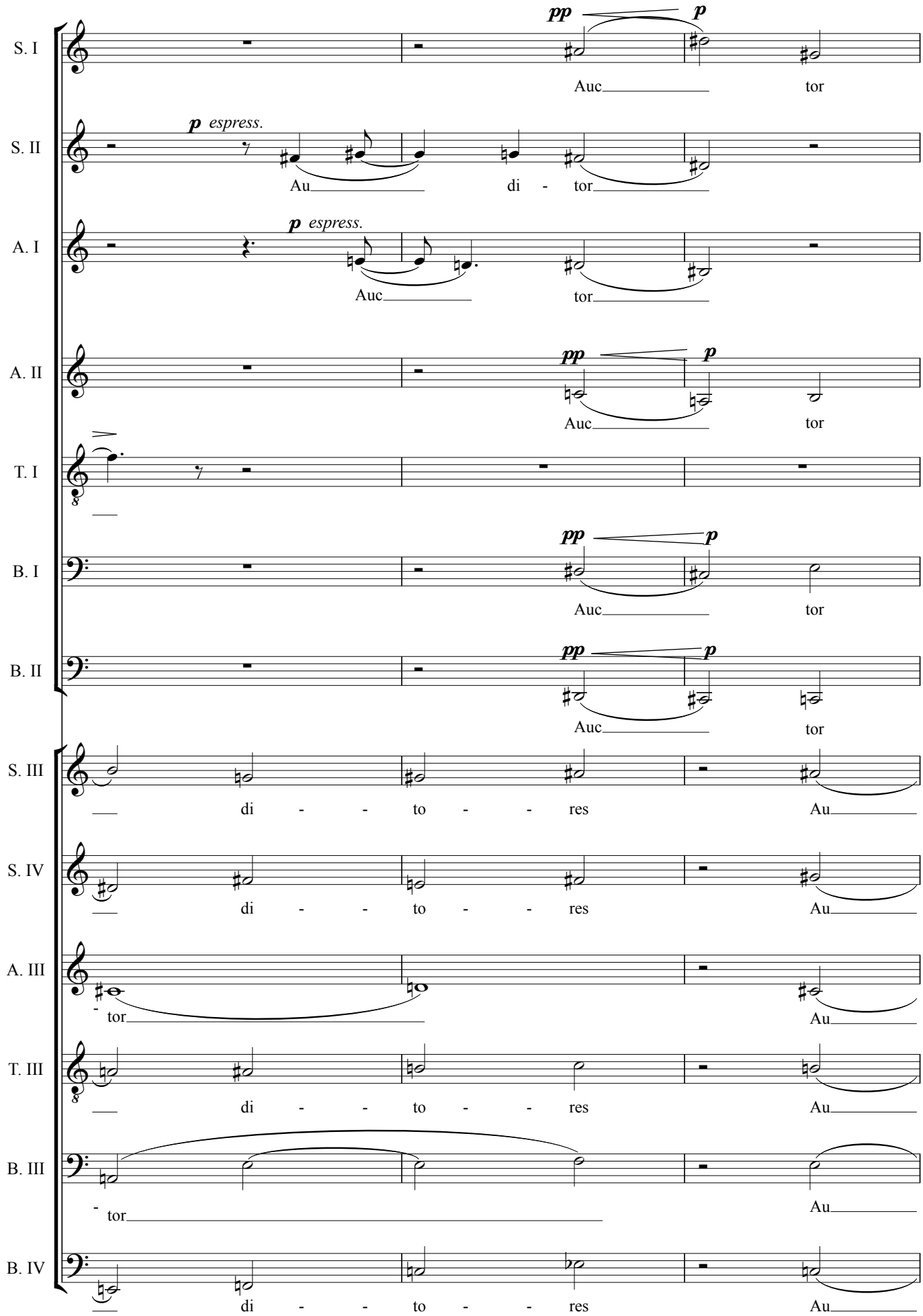

32
33
34
35
36
37
38
Largo ♩ = 40
S.
S.
A.
A.
A.
T.
T.
T.
B.
B.
B.
Tpt. I
Tpt. II
a niente
p
um.
ri
um,
Largo ♩ = 40

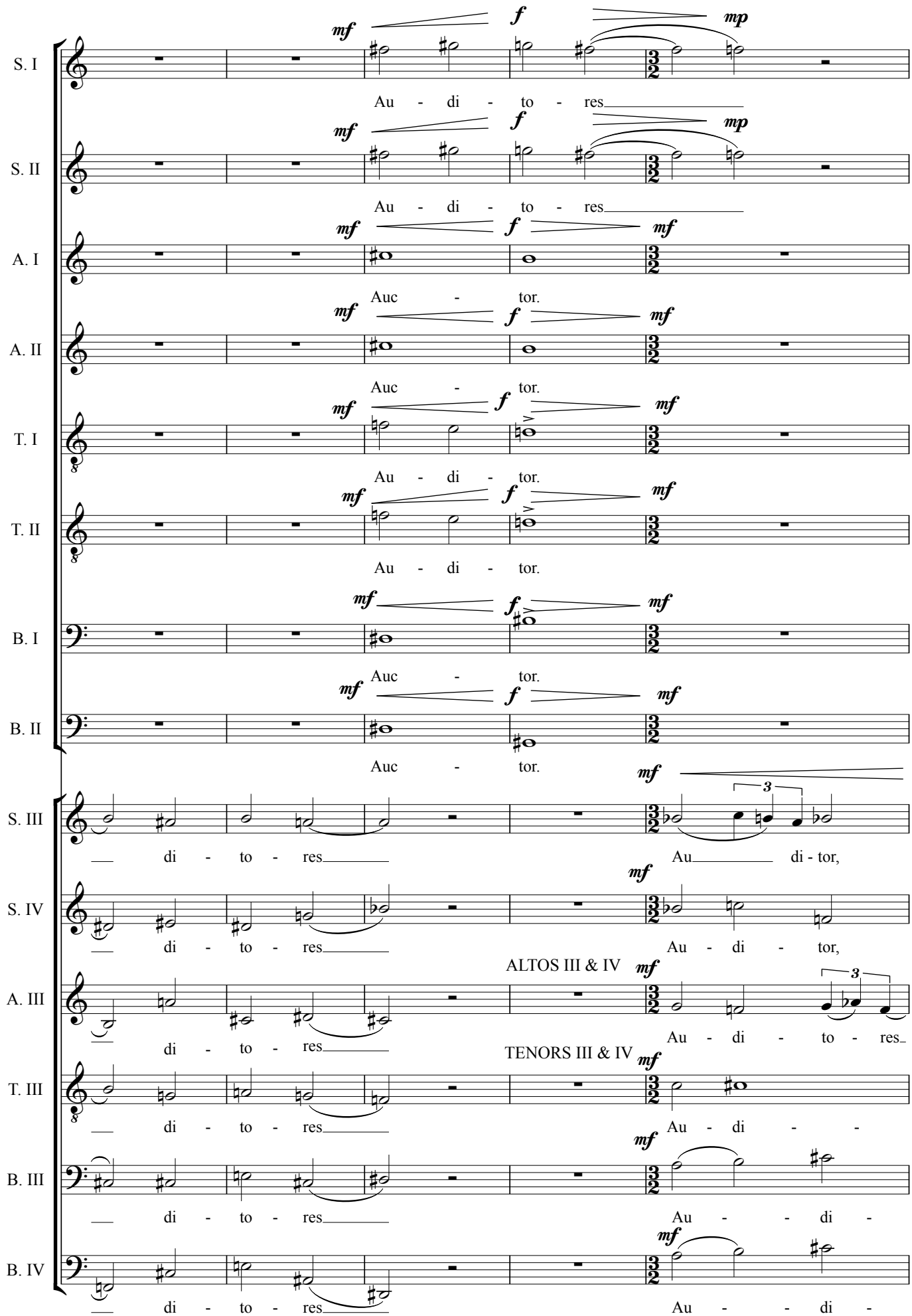

1
2
3
4
Largo ♩ = 28, ♩ = 56
Rit
A Tempo
SOPRANO I/II TPT 1
ALTO I/II TPT II
TENOR I/II
BASS I/II
Soprano III
Soprano IV
Alto III
Alto IV
Tenor III
Tenor IV
Bass III
Bass IV
Auc - tor,
Auc - tor
Auc - - - - tor
Au

5 6 7 8


S. I
pp
Au di - tor
S. II
pp [Or]
Au
A. I
pp
Au di - tor
A. II
pp
Au di - tor
T. I
p espress.
Au di - tor
B. I
pp
Au di - tor
S. III
pp
di - tor Au
S. IV
> pp
di - tor Au
A. III
pp
Au - di - tor Auc -
T. III
pp
Au - di - tor Au
B. III
pp
Au - di - tor Auc -
B. IV
pp
Au - di - tor Au

9 10 11


S. I
pp
p
Auc tor
S. II
p espress.
Au di - tor
A. I
p espress.
Auc tor
A. II
pp
p
Auc tor
T. I
B. I
pp
p
Auc tor
B. II
pp
p
Auc tor
S. III
di - - to - - res Au
S. IV
di - - to - - res Au
A. III
- tor Au
T. III
di - - to - - res Au
B. III
- tor Au
B. IV
di - - to - - res Au


12
13
14
15
16
S. I
S. II
A. I
A. II
T. I
T. II
B. I
B. II
S. III
S. IV
A. III
T. III
B. III
B. IV
mf
f
mp
Au - di - to - res
Auc - tor.
Au - di - tor.
di - to - res
Au di - tor,
Au - di - tor,
ALTOS III & IV
Au - di - to - res
TENORS III & IV
Au - di -
Au - - di -

17 18 19 20

To be mixed into electroacoustic track

SOPRANOS I & II

S. I & II: *f* Au - di - tor

ALTOS I & II

A. I + II: *f* Au - di - tor Auc - tor

T. I: *f* Au - di - tor Au - di - to - res

BASSES I & II

B. I + II: *f* Auc - tor, Au - di - to - res

SOPRANOS III & IV

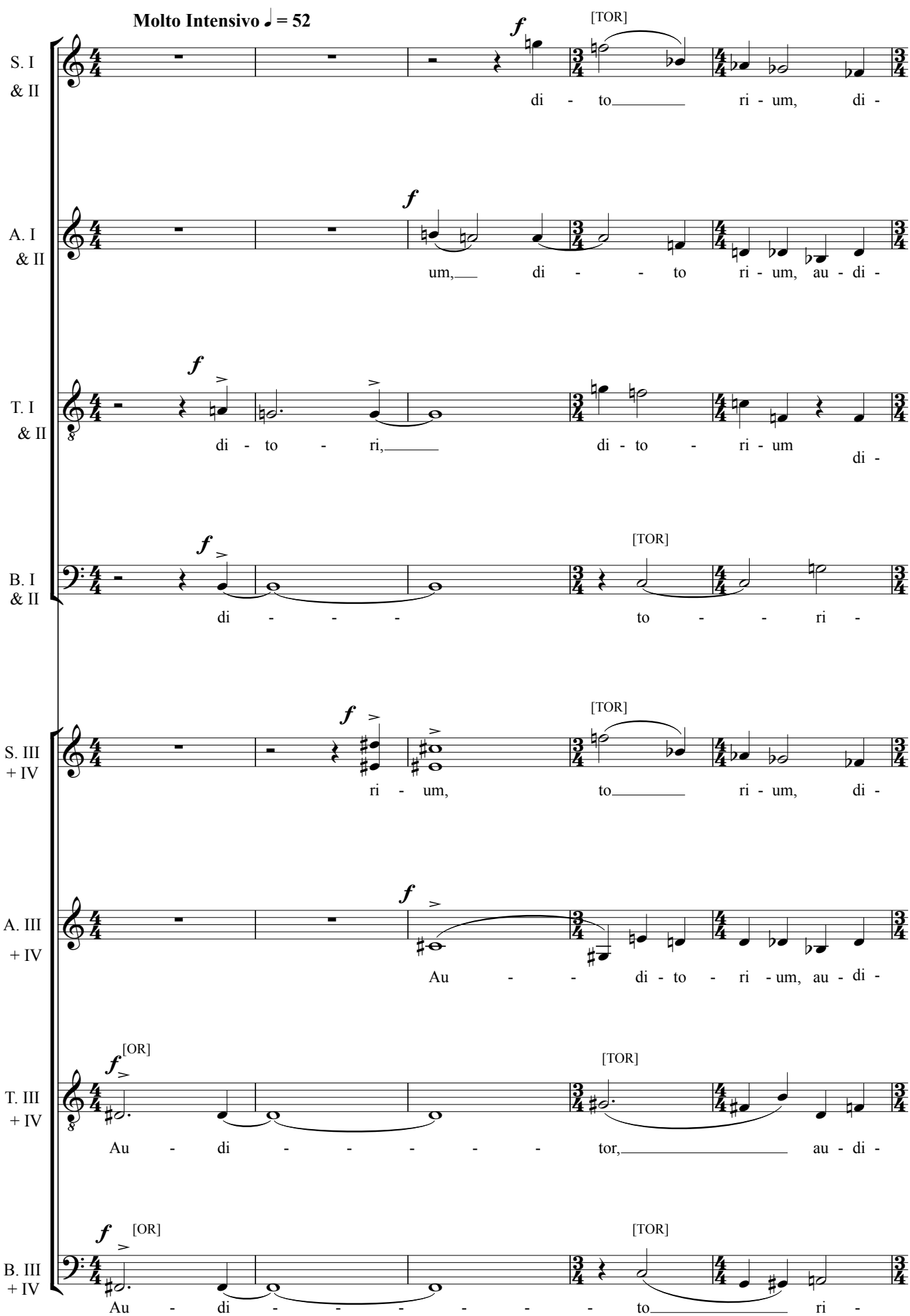
S. III + IV: *f* Au - di - to - res.

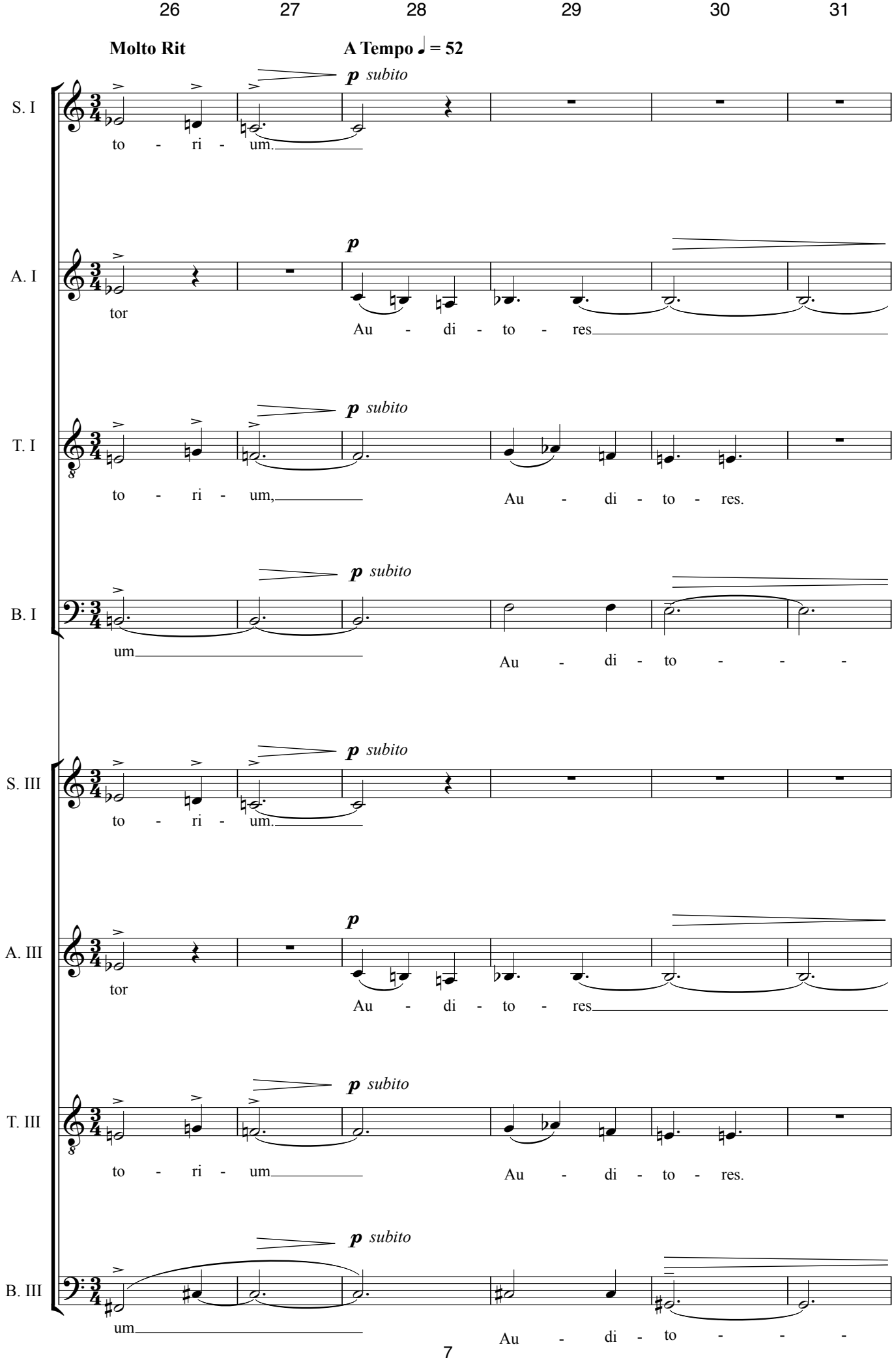
A. III + IV: *f* Auc - tor

T. III + IV: *f* tor, Au - di - to - - - res

B. III: *f* tor, Auc - tor

B. IV: *f* tor, Auc - tor


21
22
23
24
25
Molto Intensivo ♩ = 52
S. I & II
A. I & II
T. I & II
B. I & II
S. III + IV
A. III + IV
T. III + IV
B. III + IV
[TOR]
[OR]
di - to ri - um, di -
um, di - - to ri - um, au - di -
di - to - ri, di - to - ri - um di -
di - - - to - - ri -
ri - um, to ri - um, di -
Au - - di - to - ri - um, au - di -
Au - di - - - - - tor, au - di -
Au - di - - - - - - to ri -


26
27
28
29
30
31
Molto Rit
A Tempo ♩ = 52
S. I
p subito
to - ri - um.
A. I
p
tor
Au - di - to - res
T. I
p subito
to - ri - um,
Au - di - to - res.
B. I
p subito
um
Au - di - to - - -
S. III
p subito
to - ri - um.
A. III
p
tor
Au - di - to - res
T. III
p subito
to - ri - um
Au - di - to - res.
B. III
p subito
um
Au - di - to - - -

32 33 34 35 36 37 38

Meno Mosso

pp like distant bells

S. I

tor.

A. I

pp *pp*

di - tor.

T. I

B. I

pp

- ri - - um

pp like distant bells

S. III

res... -

pp like distant bells

A. III

pp

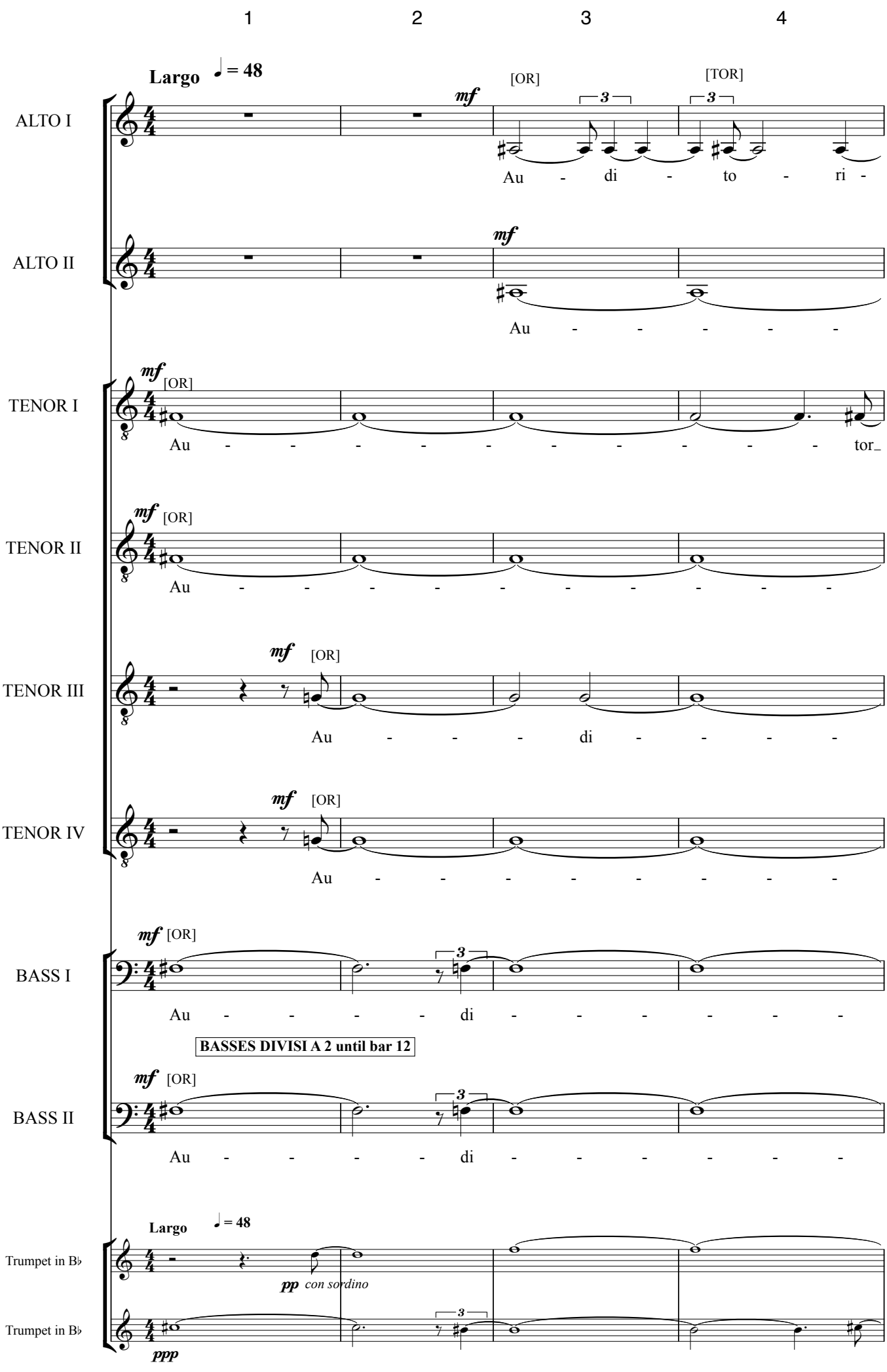
res... -

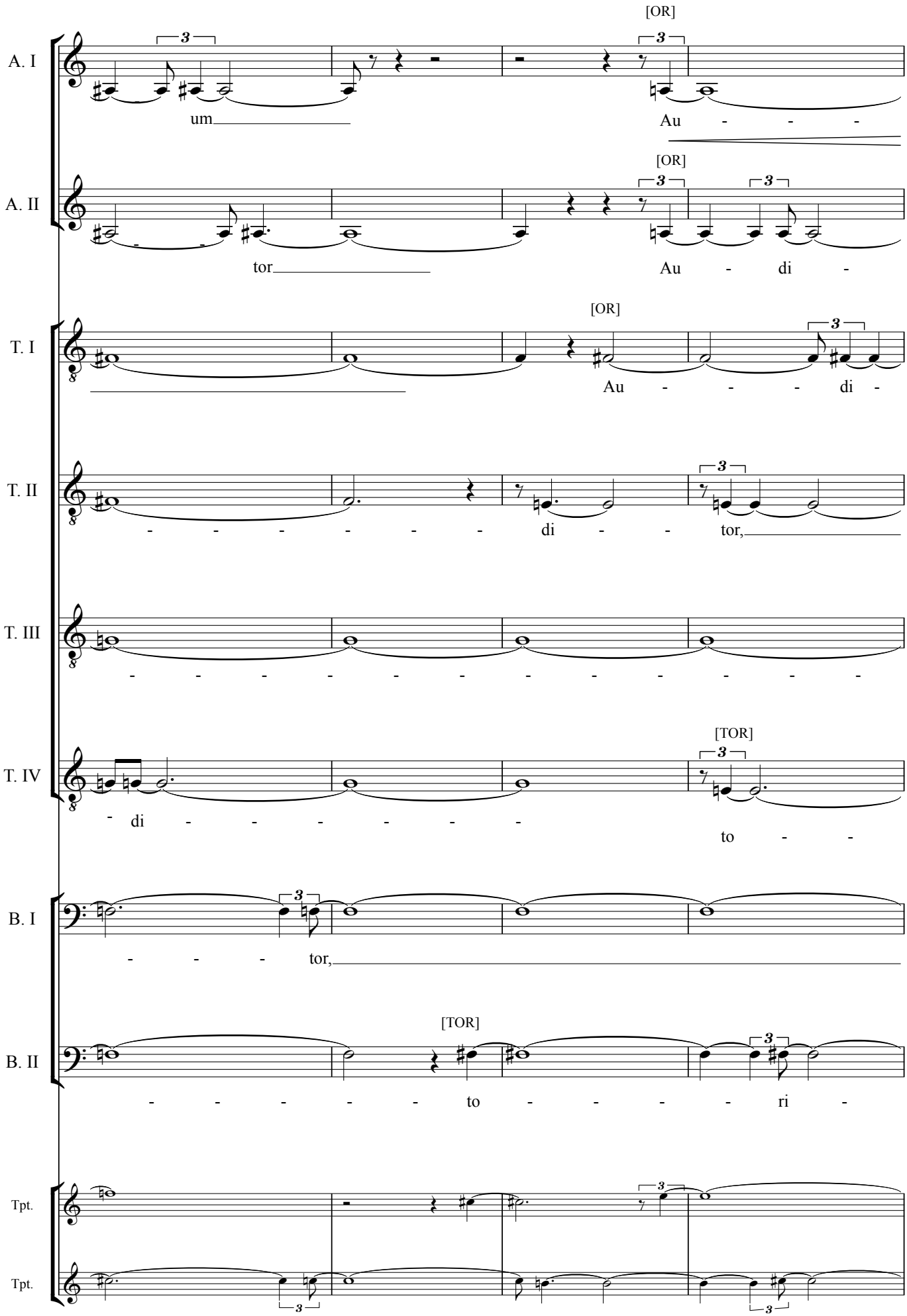
T. III

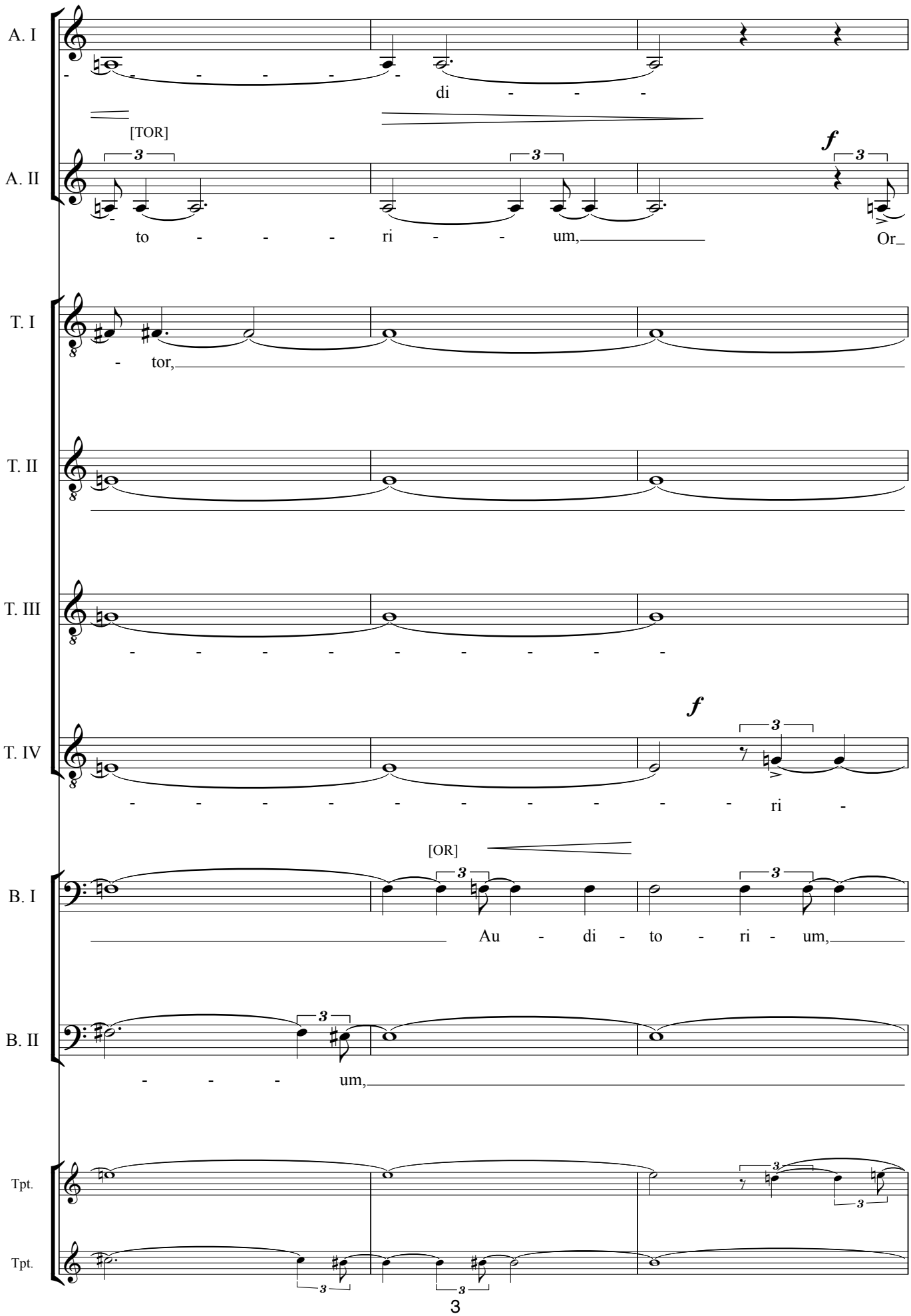
B. III

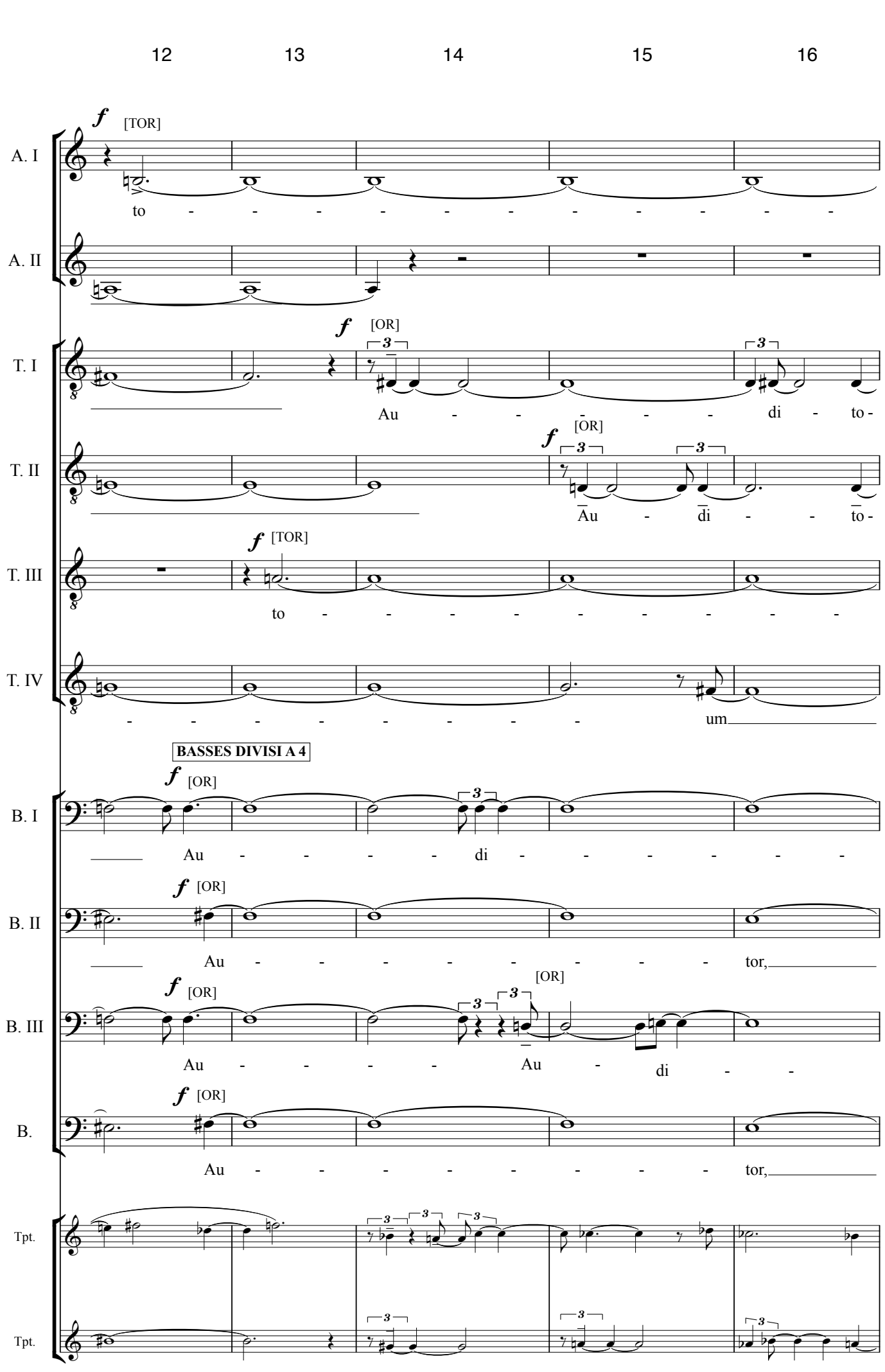
pp

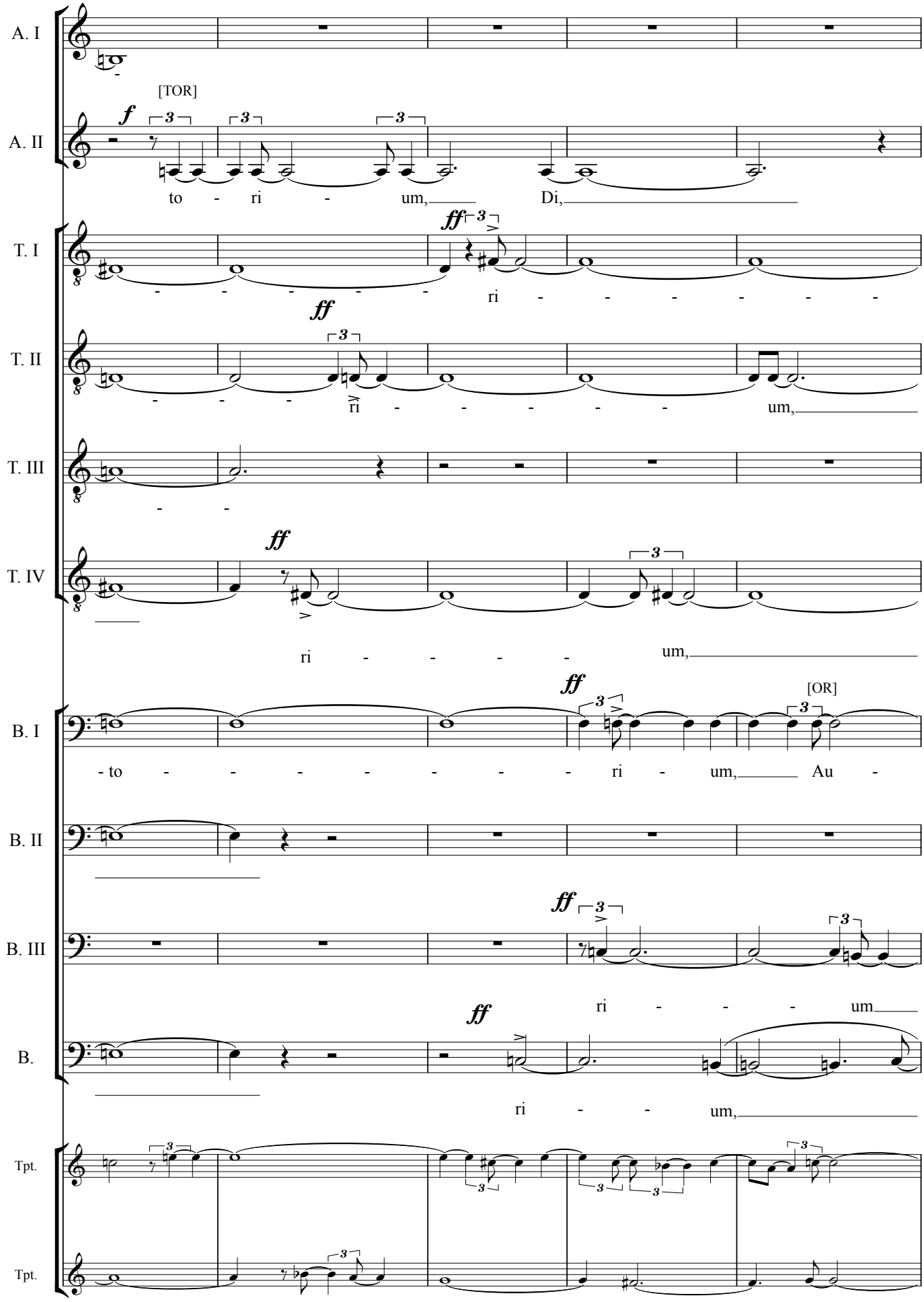
- ri - - um

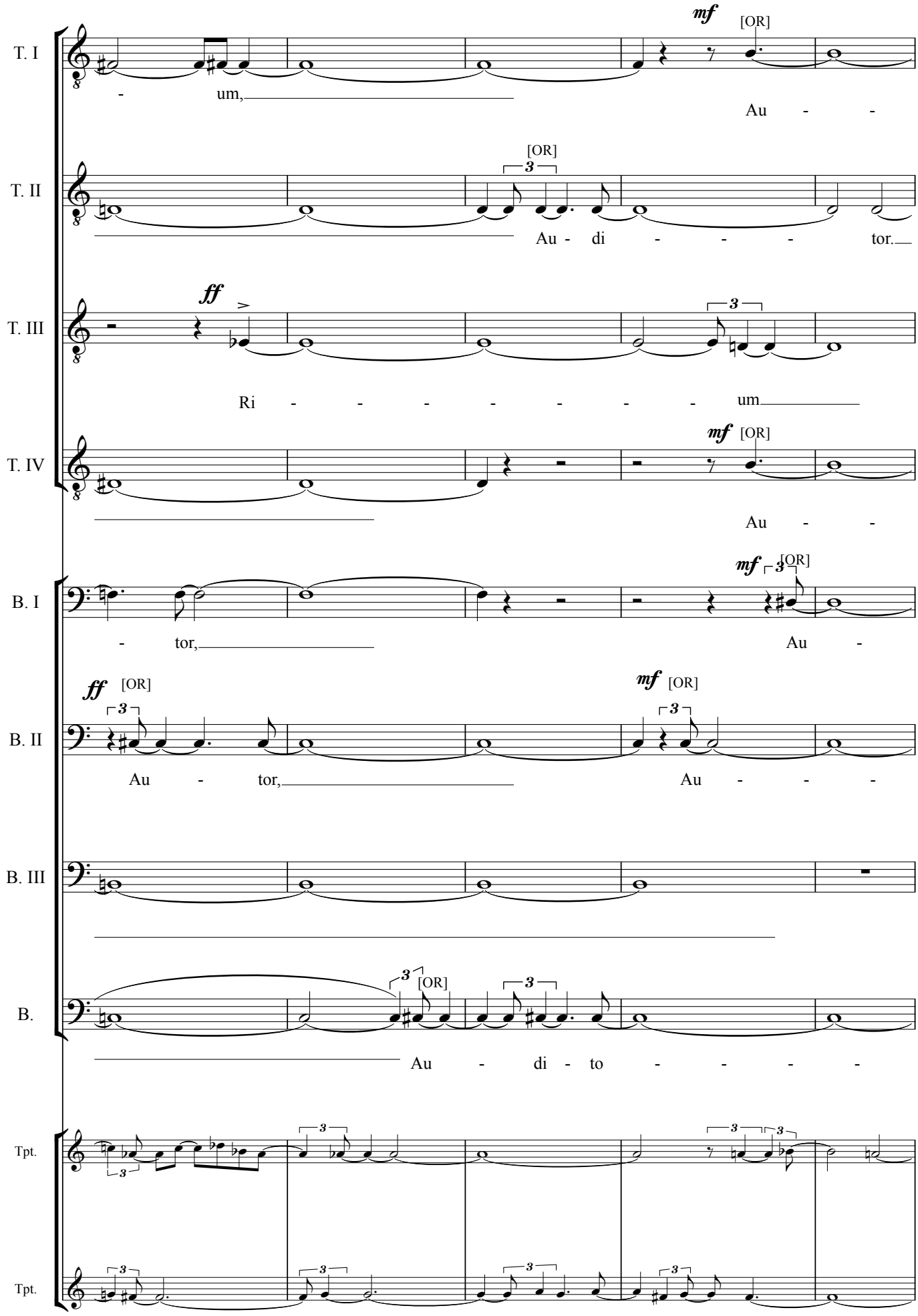

1
2
3
4
Largo ♩ = 48
ALTO I
mf
[OR]
[TOR]
3
3
Au - di - to - ri -
ALTO II
mf
Au - - - - -
TENOR I
mf [OR]
Au - - - - - - - - - - tor_
TENOR II
mf [OR]
Au - - - - - - - - - -
TENOR III
mf [OR]
Au - - - di - - - -
TENOR IV
mf [OR]
Au - - - - - - - -
BASS I
mf [OR]
3
Au - - - - di - - - - - -
BASSES DIVISI A 2 until bar 12
BASS II
mf [OR]
3
Au - - - - di - - - - - -
Largo ♩ = 48
Trumpet in B♭
pp con sordino
Trumpet in B♭
3
ppp

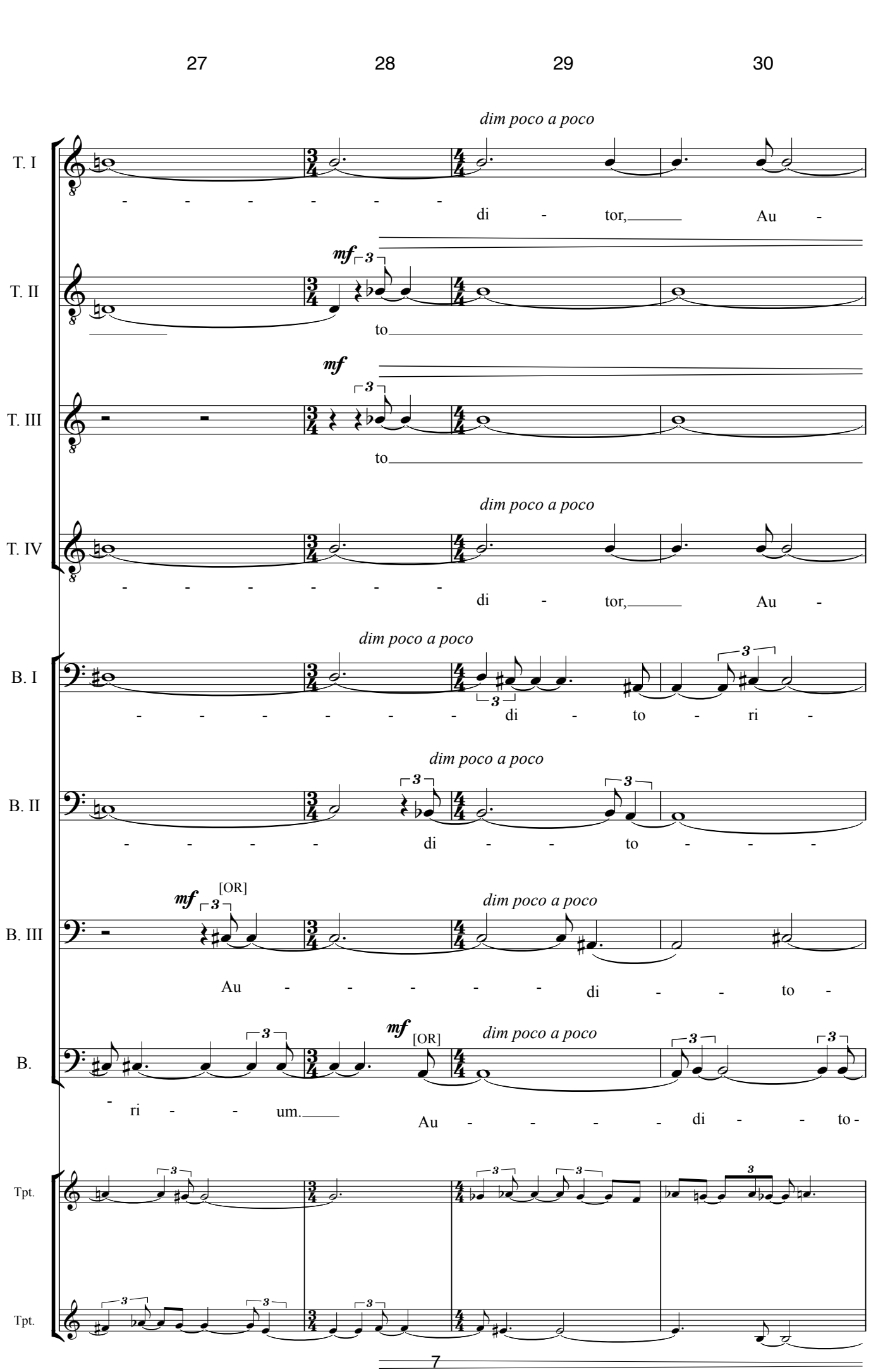

A. I
um
[OR]
Au - - -
A. II
tor
[OR]
Au - di -
T. I
[OR]
Au - - - di -
T. II
- - - - - - - di - - tor,
T. III
- - - - - - - - - - - - -
T. IV
[TOR]
- di - - - - - - - to - -
B. I
- - - tor,
B. II
[TOR]
- - - - - - to - - - - ri -
Tpt.
Tpt.

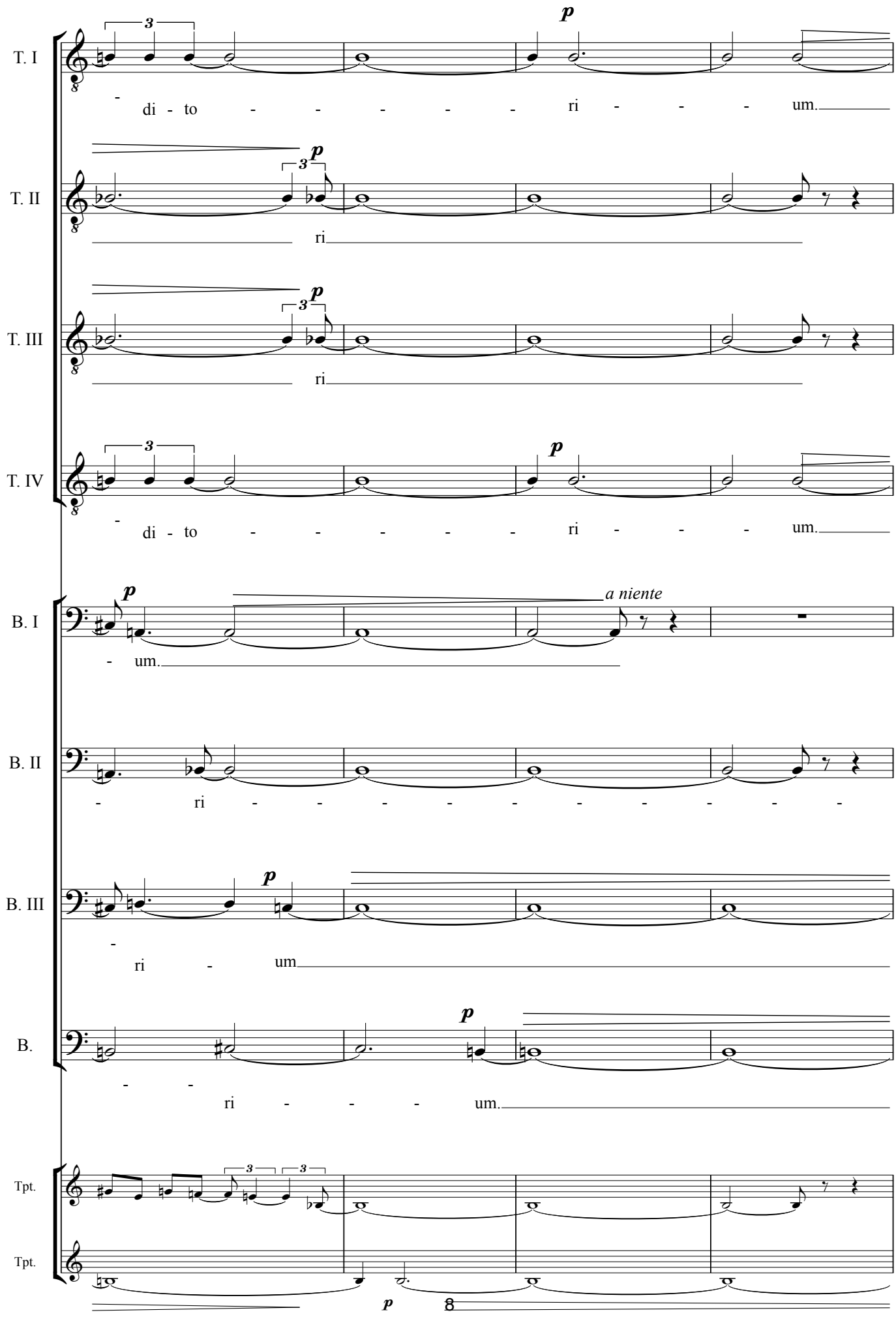

A. I
di
[TOR]
A. II
to ri um,
Or_
T. I
tor,
T. II
T. III
T. IV
ri
[OR]
B. I
Au di to ri um,
B. II
um,
Tpt.
Tpt.

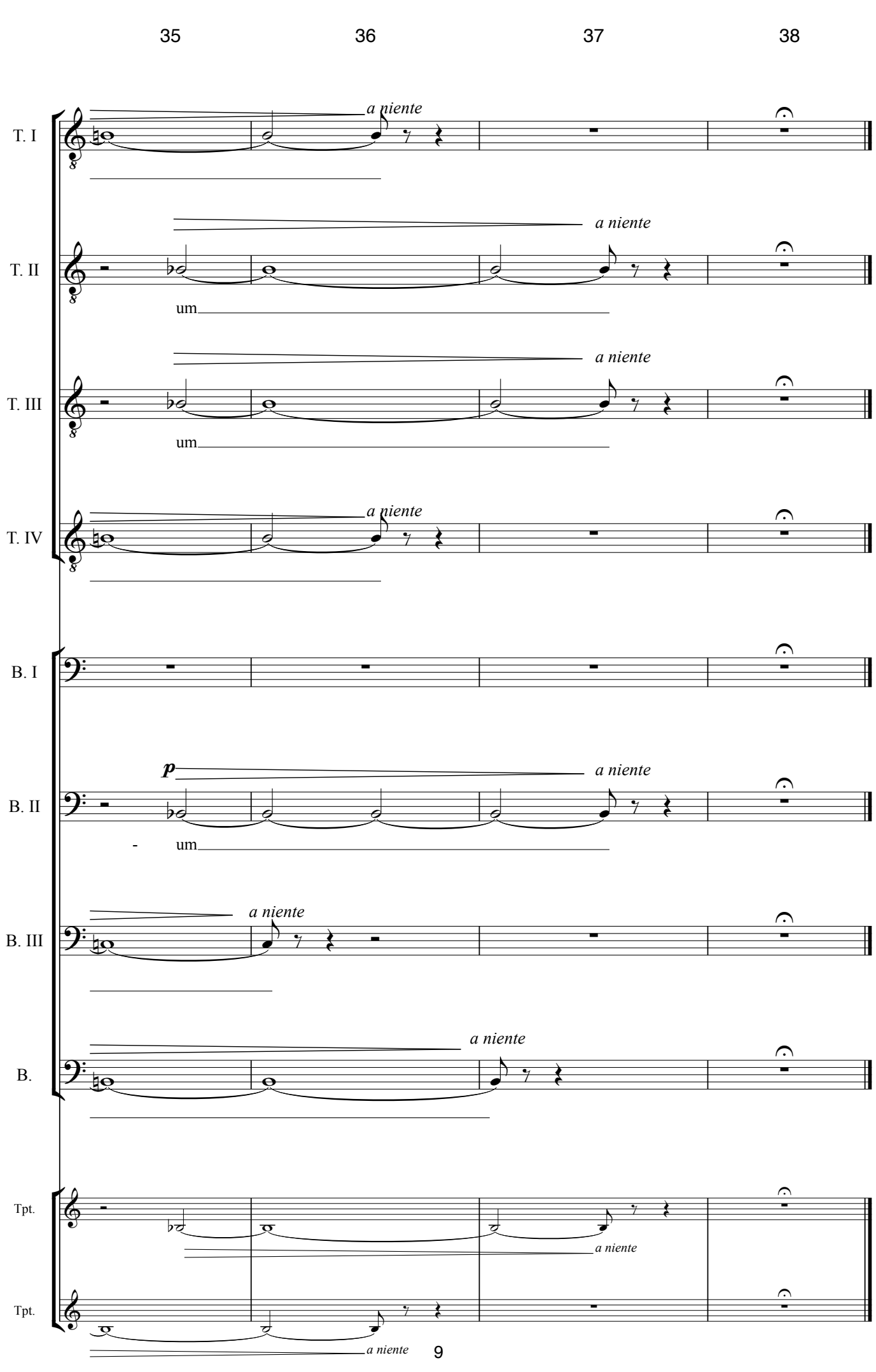

12
13
14
15
16
A. I
[TOR]
to - - - - - - - - - - - -
A. II
T. I
[OR]
Au - - - - - - di - to -
T. II
[OR]
Au - di - - to -
T. III
[TOR]
to - - - - - - - - - - - -
T. IV
- - - - - - - - - um
BASSES DIVISI A 4
B. I
[OR]
Au - - - - di - - - - - -
B. II
[OR]
Au - - - - - - - - tor,
B. III
[OR]
[OR]
Au - - - - Au - di - -
B.
[OR]
Au - - - - - - - - tor,
Tpt.
Tpt.

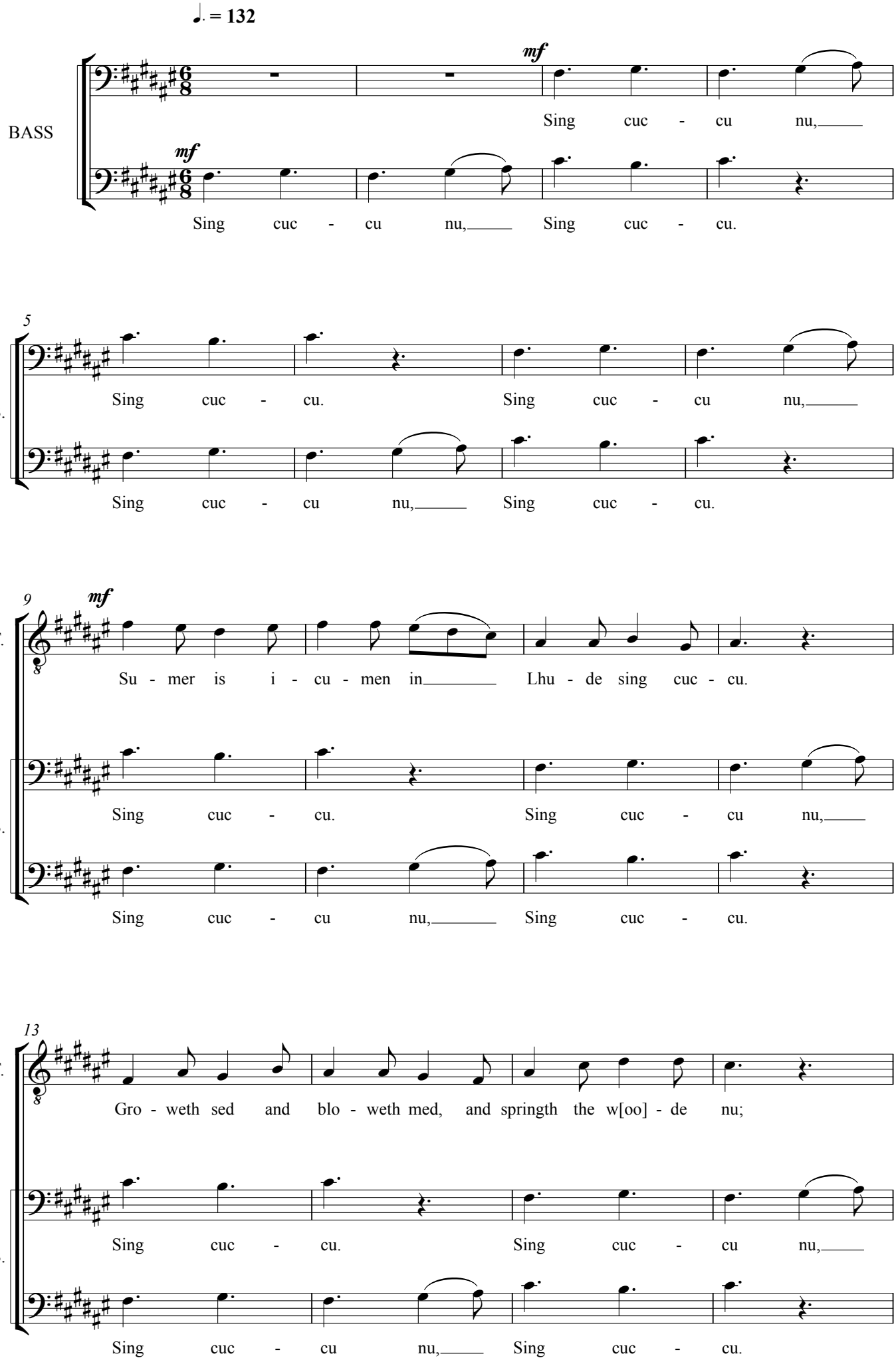

A. I
A. II
[TOR]
f
to - ri - um, Di,
T. I
ff
- - - - - ri - - - - - -
T. II
ff
- - - ri - - - - - um,
T. III
- -
T. IV
ff
ri - - - - um,
B. I
ff
[OR]
- to - - - - - - - ri - um, Au -
B. II
B. III
ff
ri - - - um
B.
ff
ri - - um,
Tpt.
Tpt.

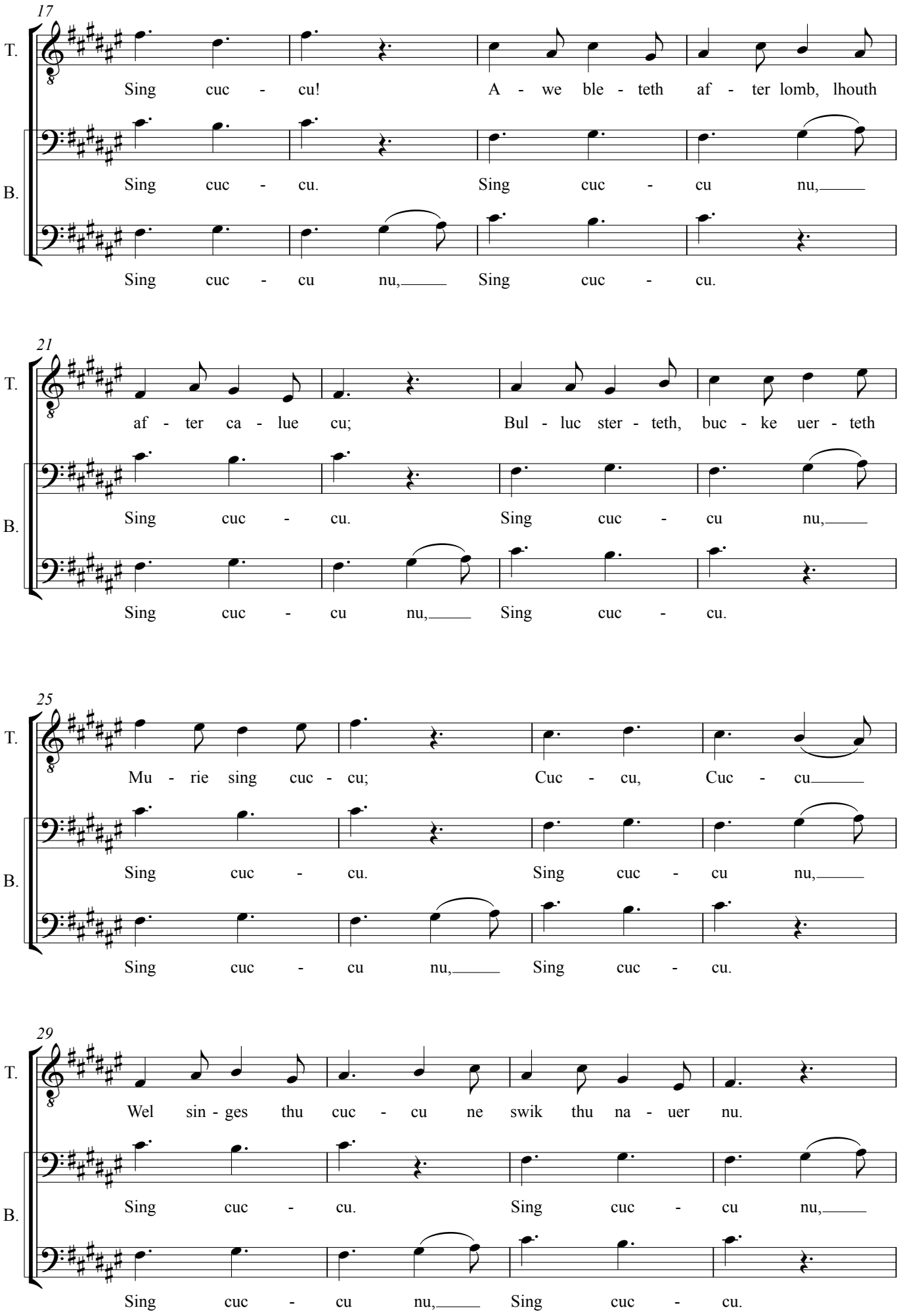

T. I
T. II
T. III
T. IV
B. I
B. II
B. III
B.
Tpt.
Tpt.
mf
[OR]
- um,
Au - -
[OR]
Au - di - - - - tor.
ff
Ri - - - - - - - - um
mf [OR]
Au - -
mf [OR]
- tor,
Au -
ff [OR]
mf [OR]
Au - tor,
Au - - - -
[OR]
Au - di - to - - - -

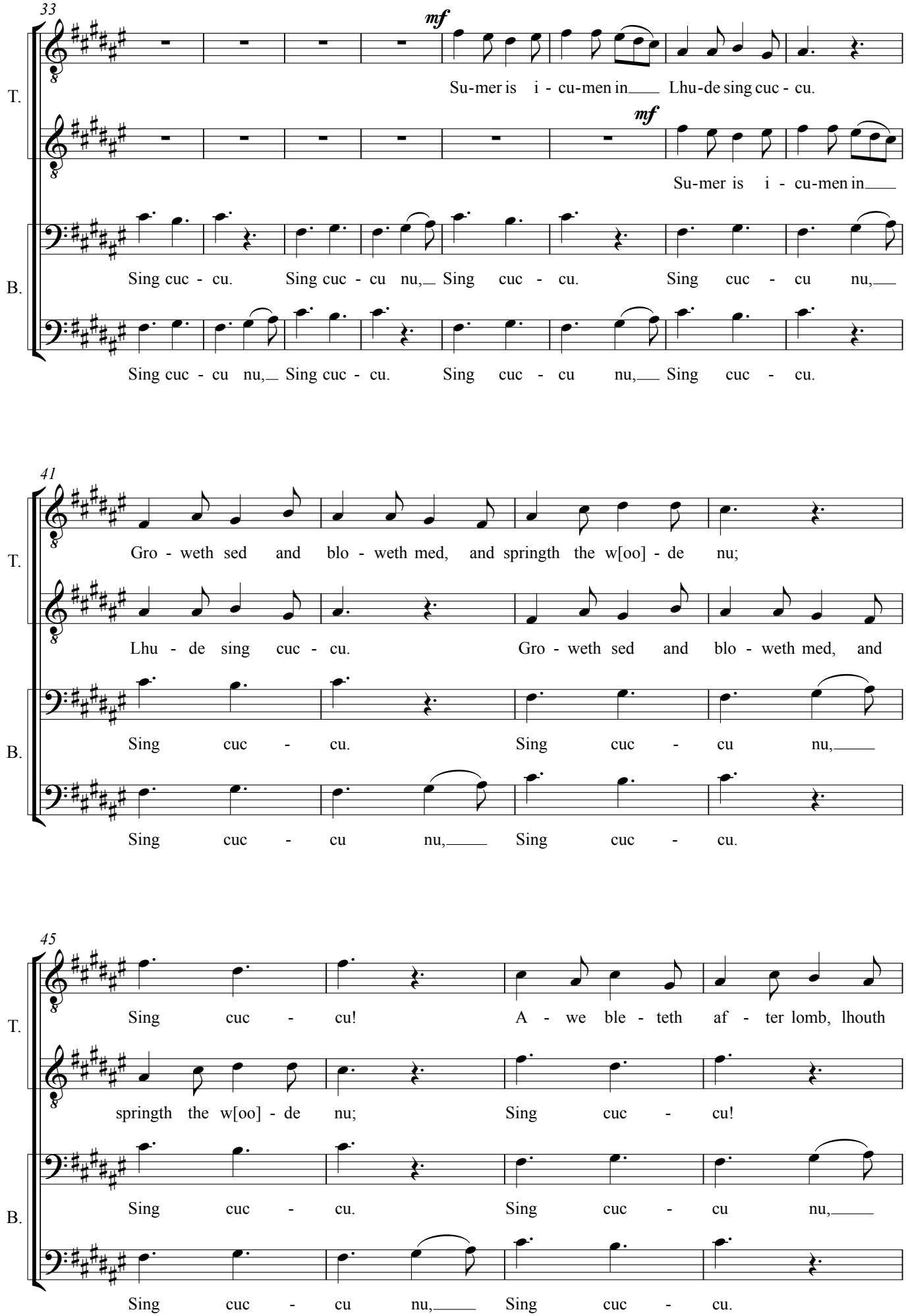

27
28
29
30
T. I
dim poco a poco
di - tor, Au -
T. II
mf
to
T. III
mf
to
T. IV
dim poco a poco
di - tor, Au -
B. I
dim poco a poco
di - to - ri -
B. II
dim poco a poco
di - to -
B. III
mf
[OR]
dim poco a poco
Au - di - to -
B.
mf
[OR]
dim poco a poco
ri - um. Au - di - to -
Tpt.
Tpt.
7

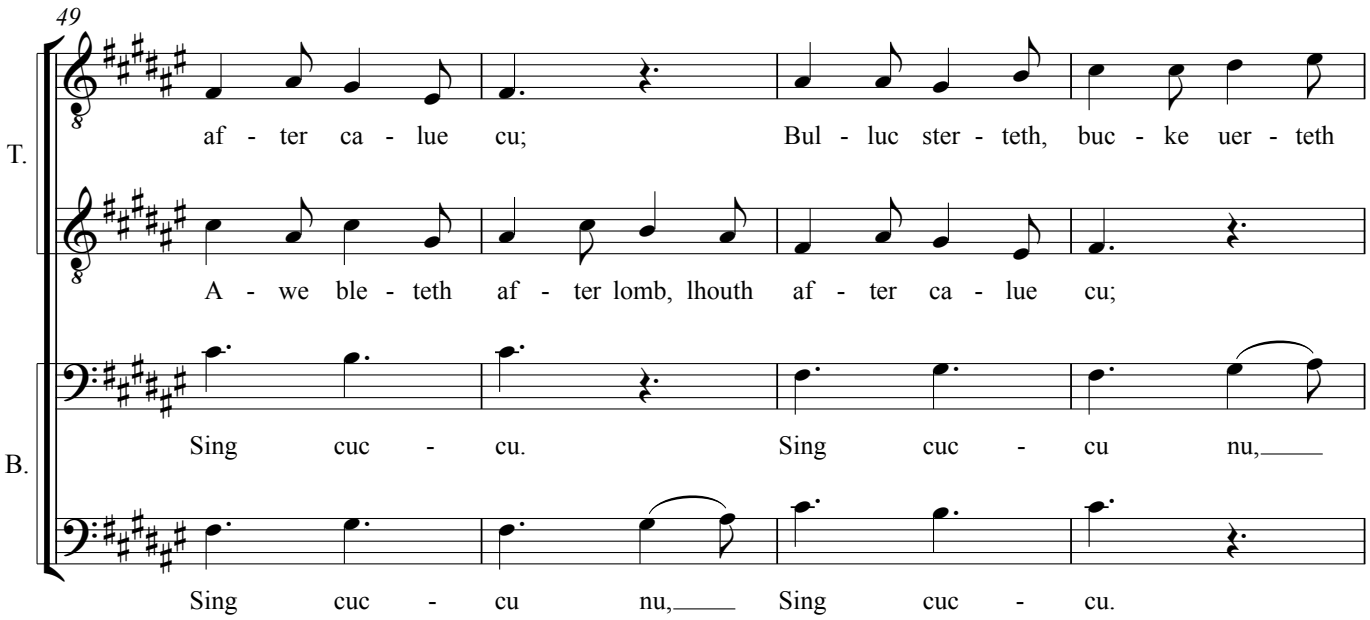

31
32
33
34
T. I
T. II
T. III
T. IV
B. I
B. II
B. III
B.
Tpt.
Tpt.
p
3
di - to - - - - - ri - - - um.
ri
a niente
um.
ri - - - - - - - - - -
ri - um
ri - - - um.

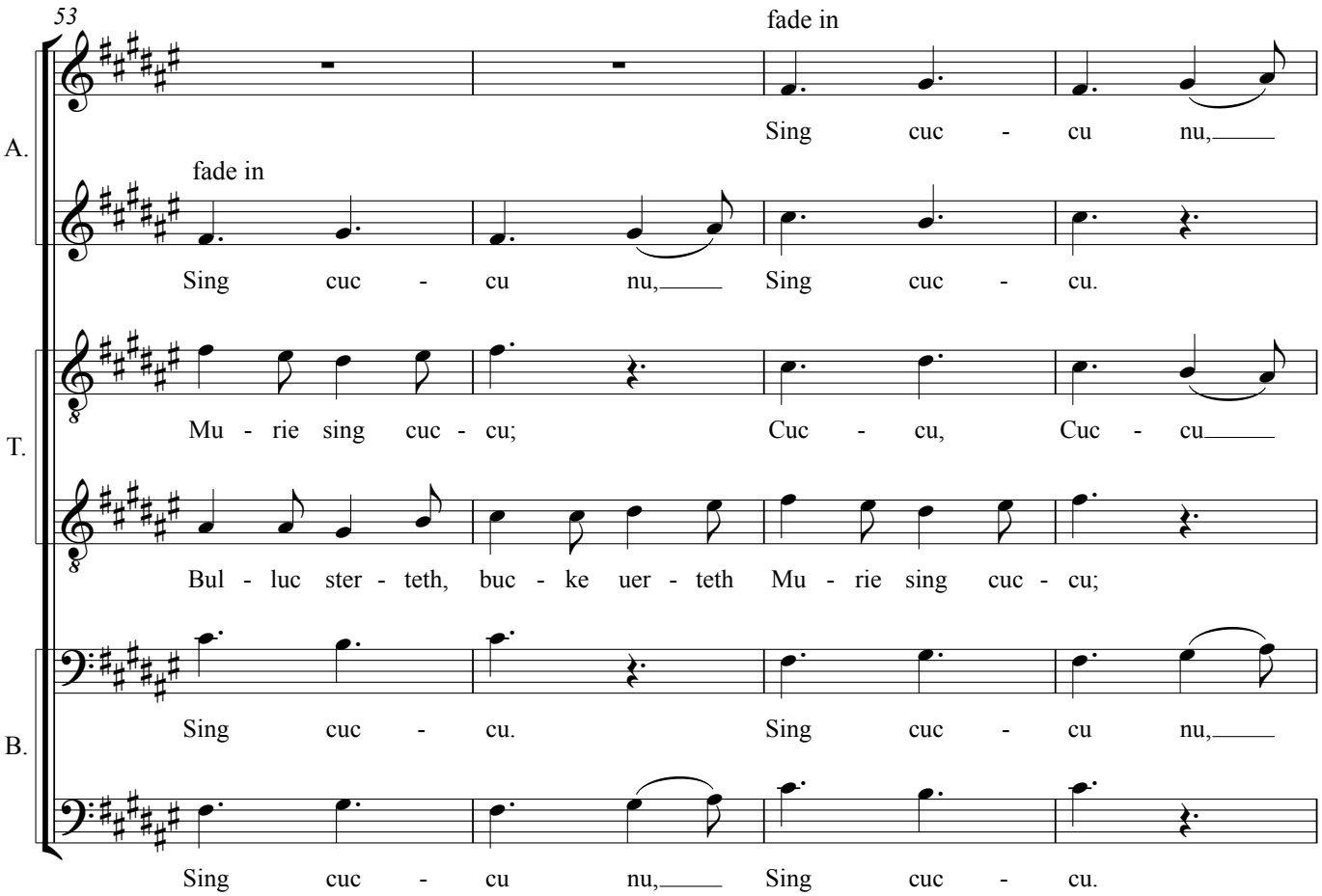

35
36
37
38
T. I
a niente
T. II
a niente
um
T. III
a niente
um
T. IV
a niente
B. I
B. II
p
a niente
- um
B. III
a niente
B.
a niente
Tpt.
a niente
Tpt.
a niente

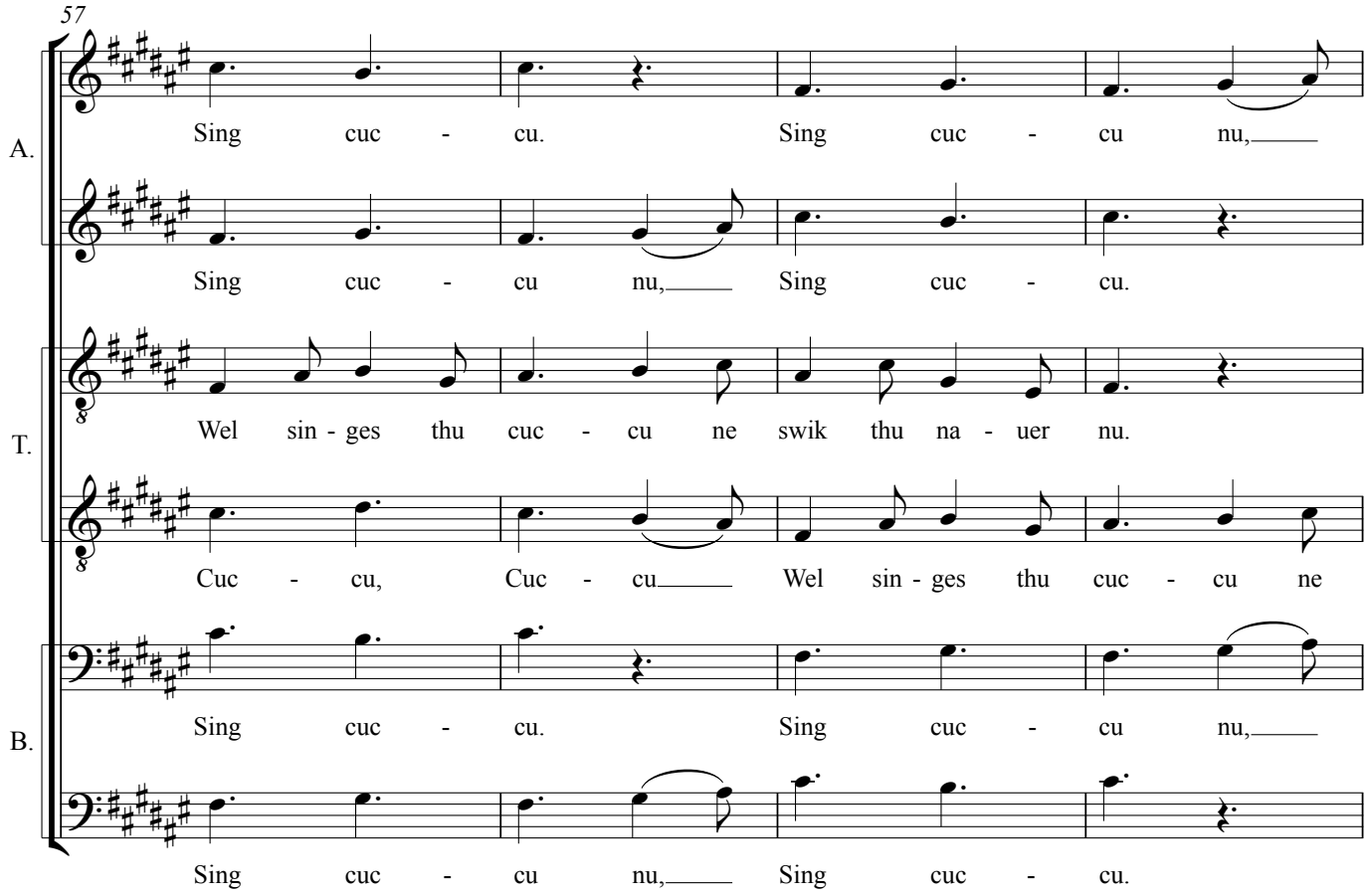

♩. = 132
BASS
mf
Sing cuc - cu nu,
Sing cuc - cu nu, Sing cuc - cu.
5
B.
Sing cuc - cu. Sing cuc - cu nu,
Sing cuc - cu nu, Sing cuc - cu.
9
T.
Su - mer is i - cu - men in Lhu - de sing cuc - cu.
13
Gro - weth sed and blo - weth med, and springth the w[oo] - de nu;

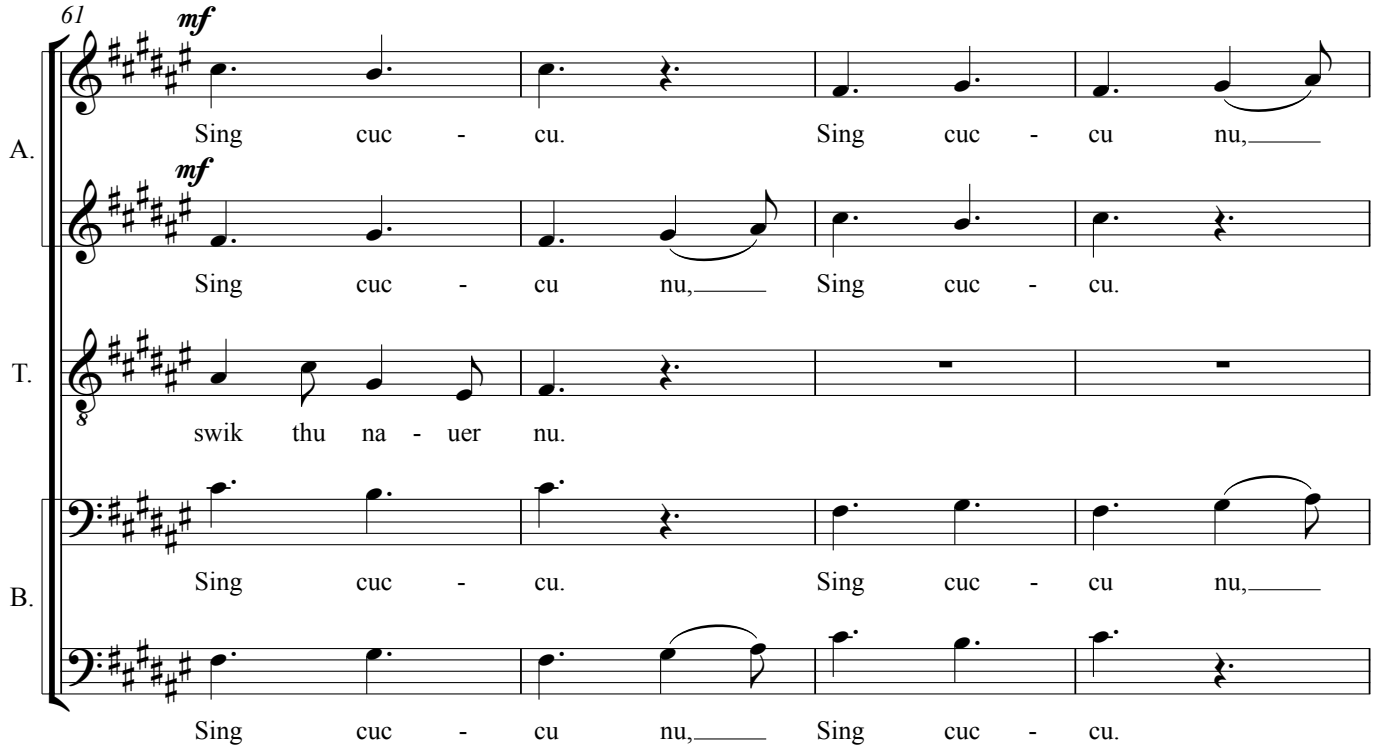

17
T.
Sing cuc - cu! A - we ble - teth af - ter lomb, lhouth
B.
Sing cuc - cu. Sing cuc - cu nu,
Sing cuc - cu nu, Sing cuc - cu.
21
T.
af - ter ca - lue cu; Bul - luc ster - teth, buc - ke uer - teth
B.
Sing cuc - cu. Sing cuc - cu nu,
Sing cuc - cu nu, Sing cuc - cu.
25
T.
Mu - rie sing cuc - cu; Cuc - cu, Cuc - cu
B.
Sing cuc - cu. Sing cuc - cu nu,
Sing cuc - cu nu, Sing cuc - cu.
29
T.
Wel sin - ges thu cuc - cu ne swik thu na - uer nu.
B.
Sing cuc - cu. Sing cuc - cu nu,
Sing cuc - cu nu, Sing cuc - cu.

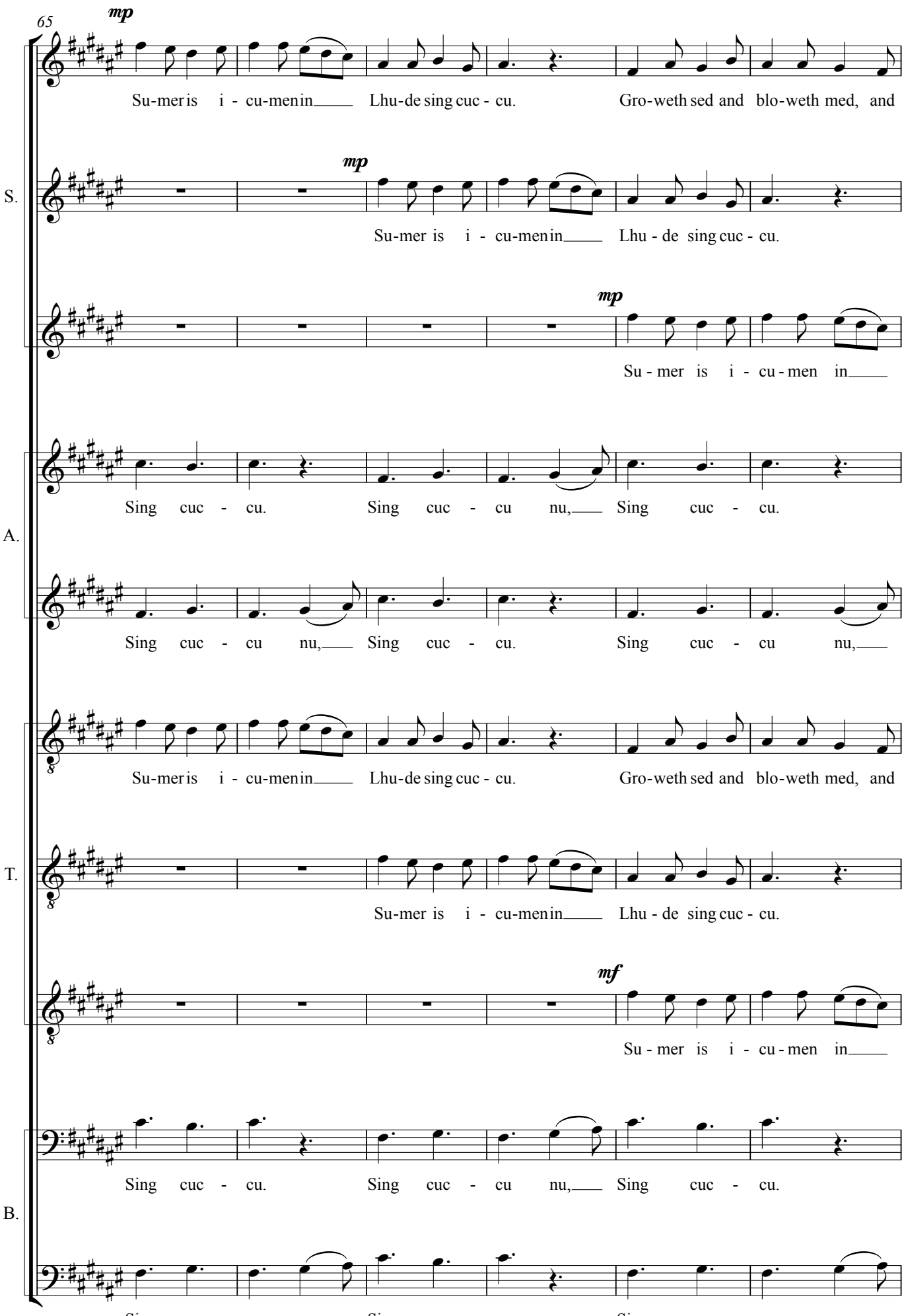

33
mf
T.
Su-mer is i - cu-men in Lhu-de sing cuc - cu.
mf
Su-mer is i - cu-men in
B.
Sing cuc - cu. Sing cuc - cu nu, Sing cuc - cu. Sing cuc - cu nu,
Sing cuc - cu nu, Sing cuc - cu. Sing cuc - cu nu, Sing cuc - cu.
41
T.
Gro - weth sed and blo - weth med, and springth the w[oo] - de nu;
Lhu - de sing cuc - cu. Gro - weth sed and blo - weth med, and
B.
Sing cuc - cu. Sing cuc - cu nu,
Sing cuc - cu nu, Sing cuc - cu.
45
T.
Sing cuc - cu! A - we ble - teth af - ter lomb, lhouth
springth the w[oo] - de nu; Sing cuc - cu!
B.
Sing cuc - cu. Sing cuc - cu nu,
Sing cuc - cu nu, Sing cuc - cu.

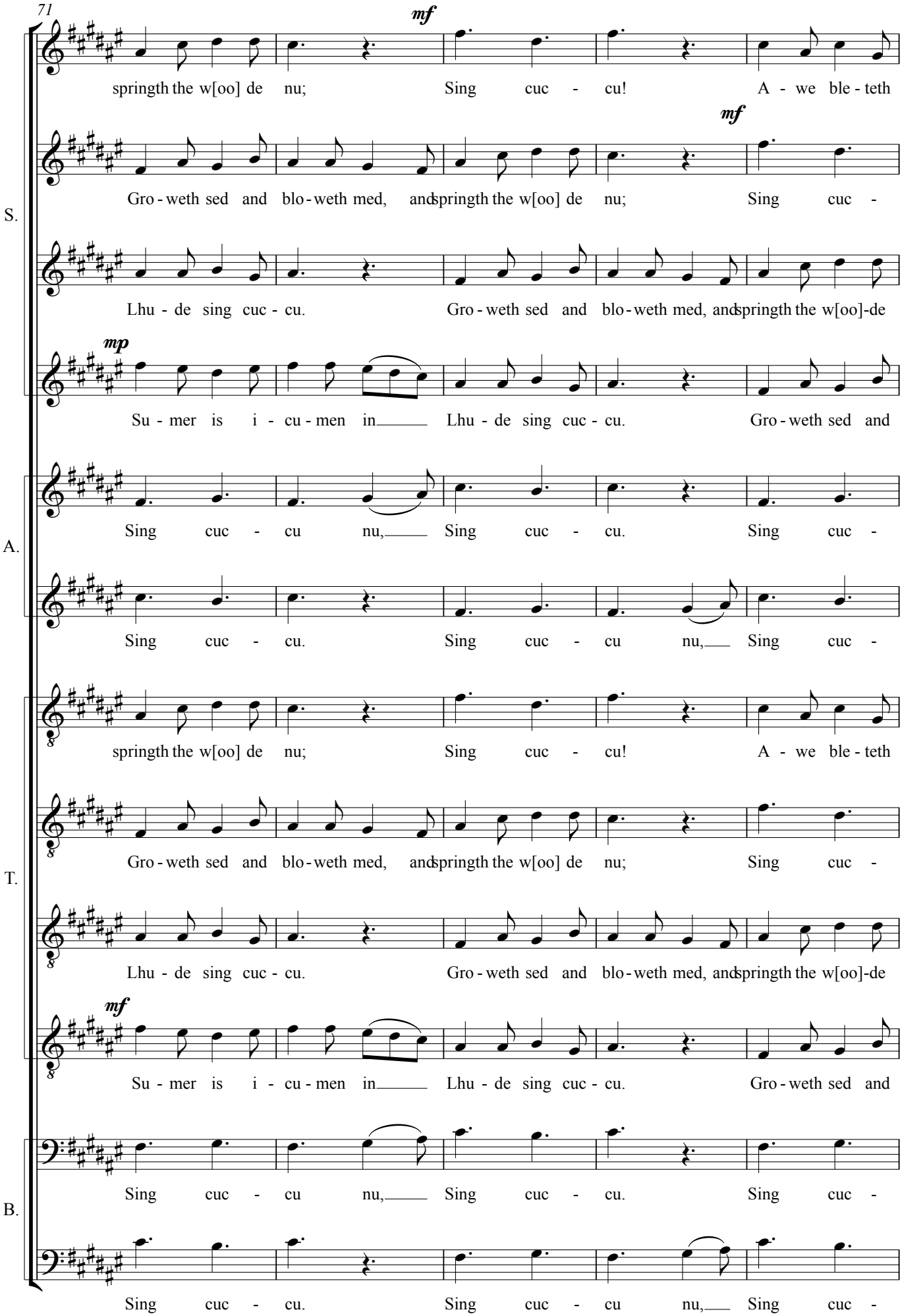

49
T.
af - ter ca - lue cu; Bul - luc ster - teth, buc - ke uer - teth
A - we ble - teth af - ter lomb, lhouth af - ter ca - lue cu;
B.
Sing cuc - cu. Sing cuc - cu nu,
Sing cuc - cu nu, Sing cuc - cu.

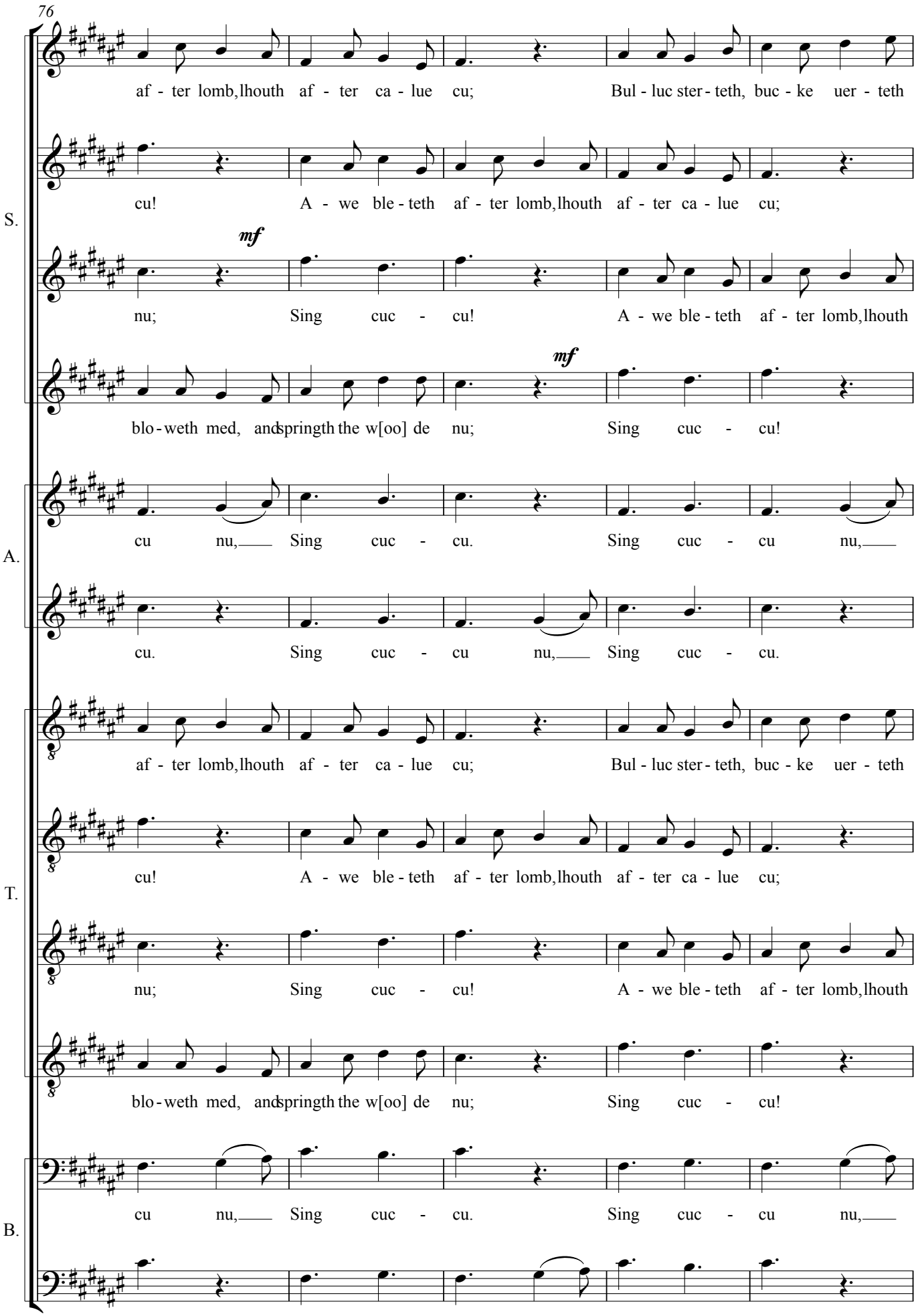

53
fade in
A.
Sing cuc - cu nu,
fade in
Sing cuc - cu nu, Sing cuc - cu.
T.
Mu - rie sing cuc - cu; Cuc - cu, Cuc - cu
Bul - luc ster - teth, buc - ke uer - teth Mu - rie sing cuc - cu;
B.
Sing cuc - cu. Sing cuc - cu nu,
Sing cuc - cu nu, Sing cuc - cu.

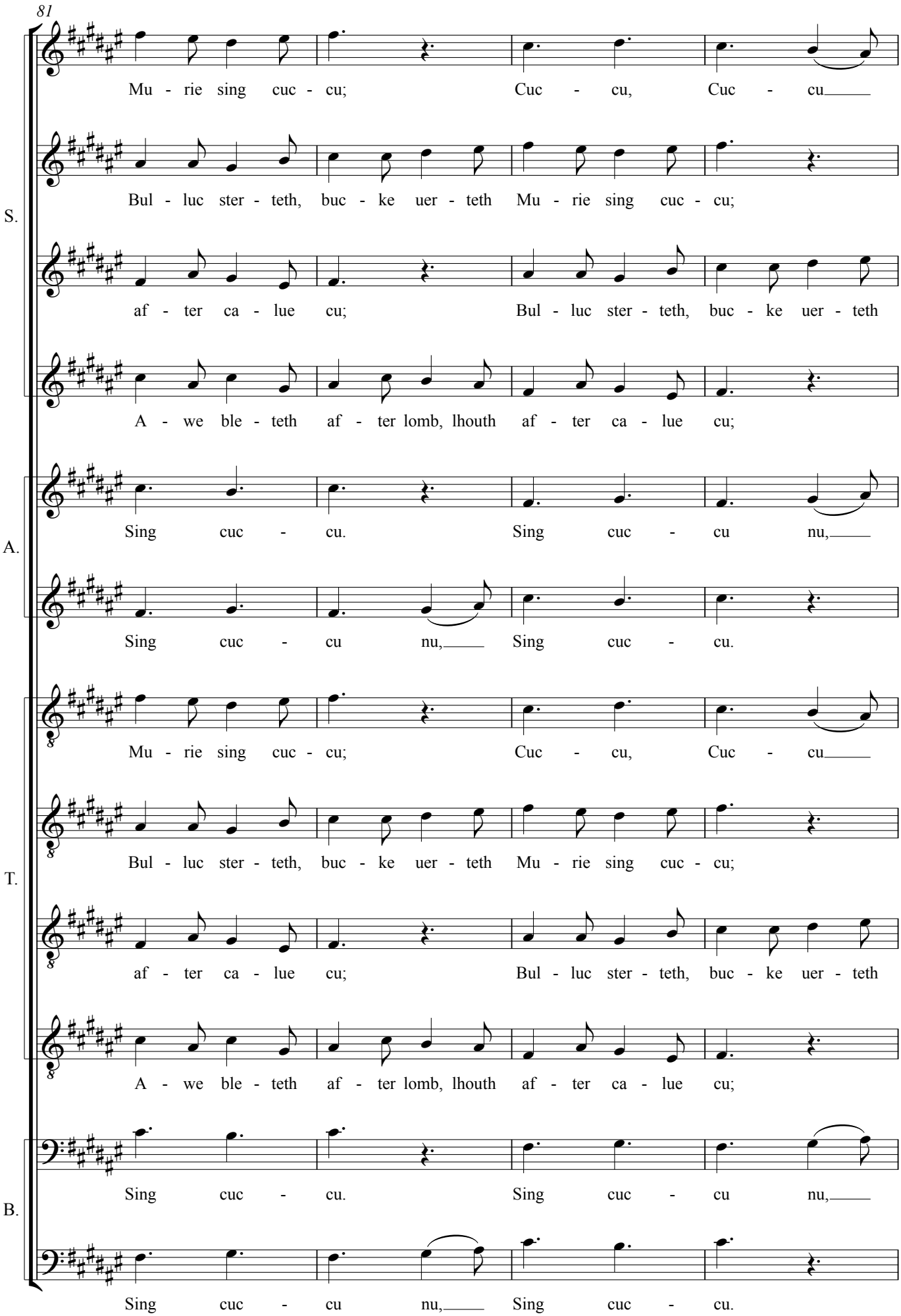

57
A.
Sing cuc - cu. Sing cuc - cu nu,
Sing cuc - cu nu, Sing cuc - cu.
T.
Wel sin - ges thu cuc - cu ne swik thu na - uer nu.
Cuc - cu, Cuc - cu Wel sin - ges thu cuc - cu ne
B.
Sing cuc - cu. Sing cuc - cu nu,
Sing cuc - cu nu, Sing cuc - cu.

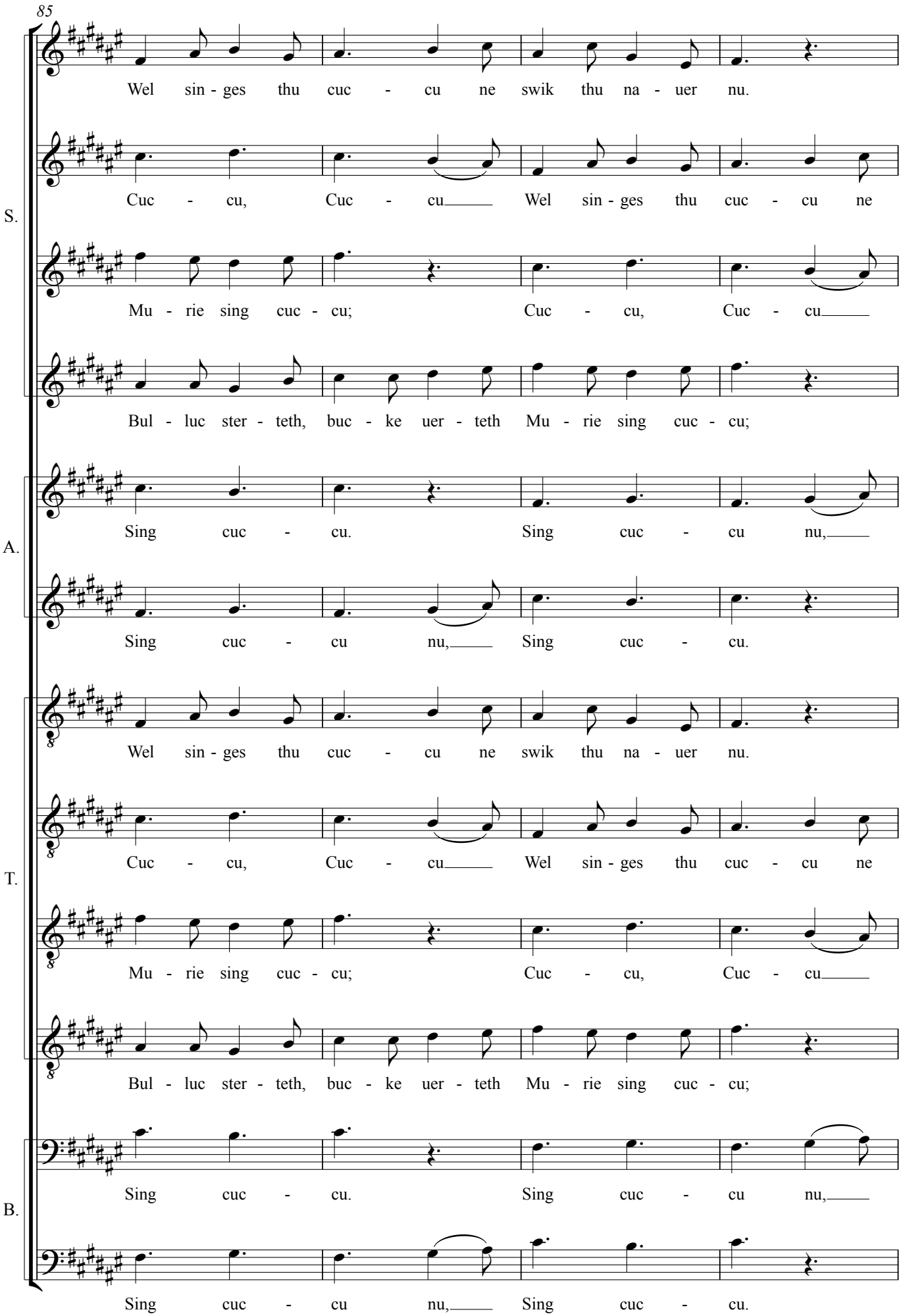

61
mf
A.
Sing cuc - cu. Sing cuc - cu nu,
mf
Sing cuc - cu nu, Sing cuc - cu.
T.
swik thu na - uer nu.
B.
Sing cuc - cu. Sing cuc - cu nu,
Sing cuc - cu nu, Sing cuc - cu.

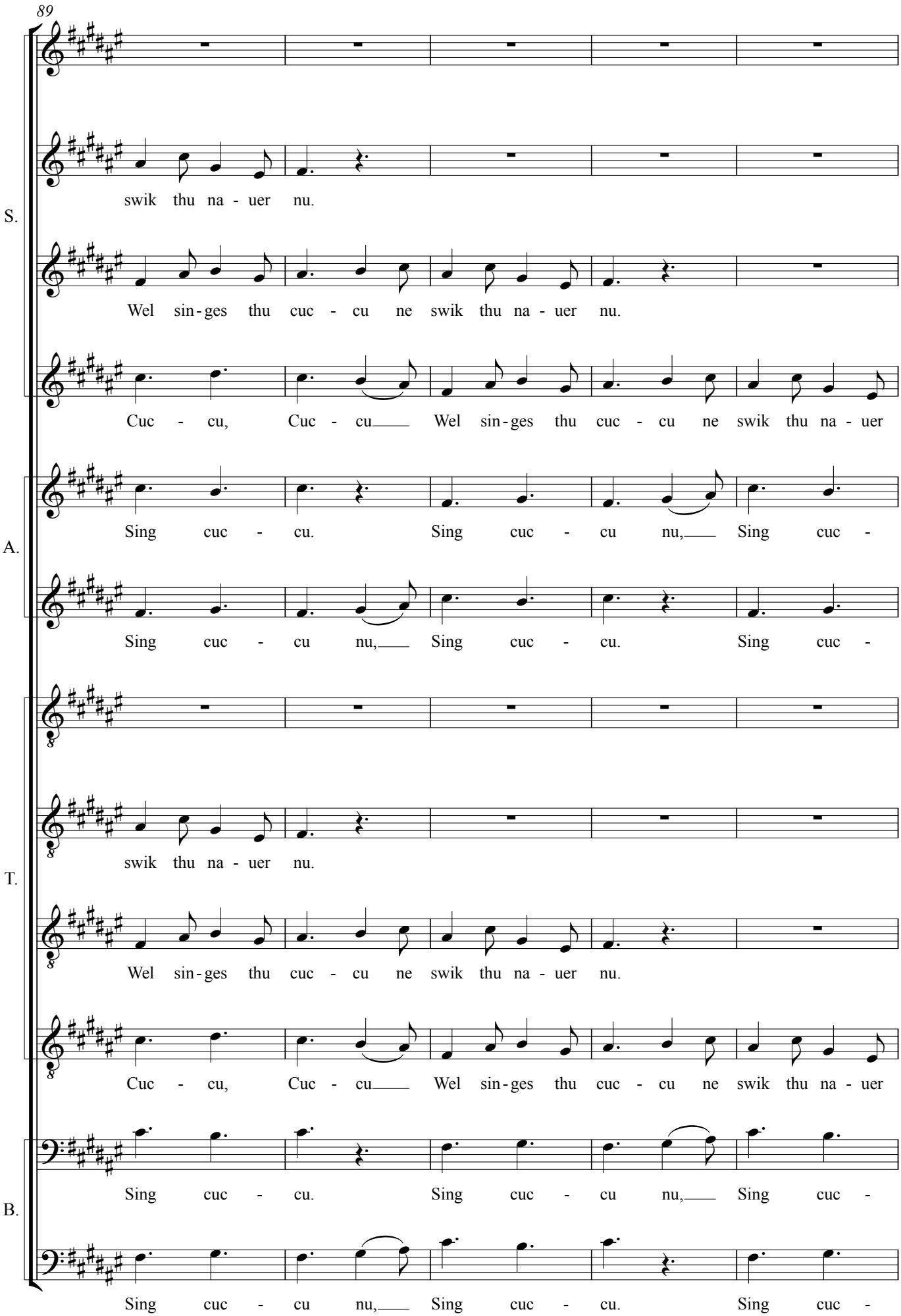

65
mp
Su-mer is i - cu-men in Lhu-de sing cuc - cu. Gro-weth sed and blo-weth med, and
S.
mp
Su-mer is i - cu-men in Lhu - de sing cuc - cu.
mp
Su - mer is i - cu - men in
A.
Sing cuc - cu. Sing cuc - cu nu, Sing cuc - cu.
Sing cuc - cu nu, Sing cuc - cu. Sing cuc - cu nu,
T.
Su-mer is i - cu-men in Lhu-de sing cuc - cu. Gro-weth sed and blo-weth med, and
Su-mer is i - cu-men in Lhu - de sing cuc - cu.
mf
Su - mer is i - cu - men in
B.
Sing cuc - cu. Sing cuc - cu nu, Sing cuc - cu.
Sing cuc - cu nu, Sing cuc - cu. Sing cuc - cu nu,

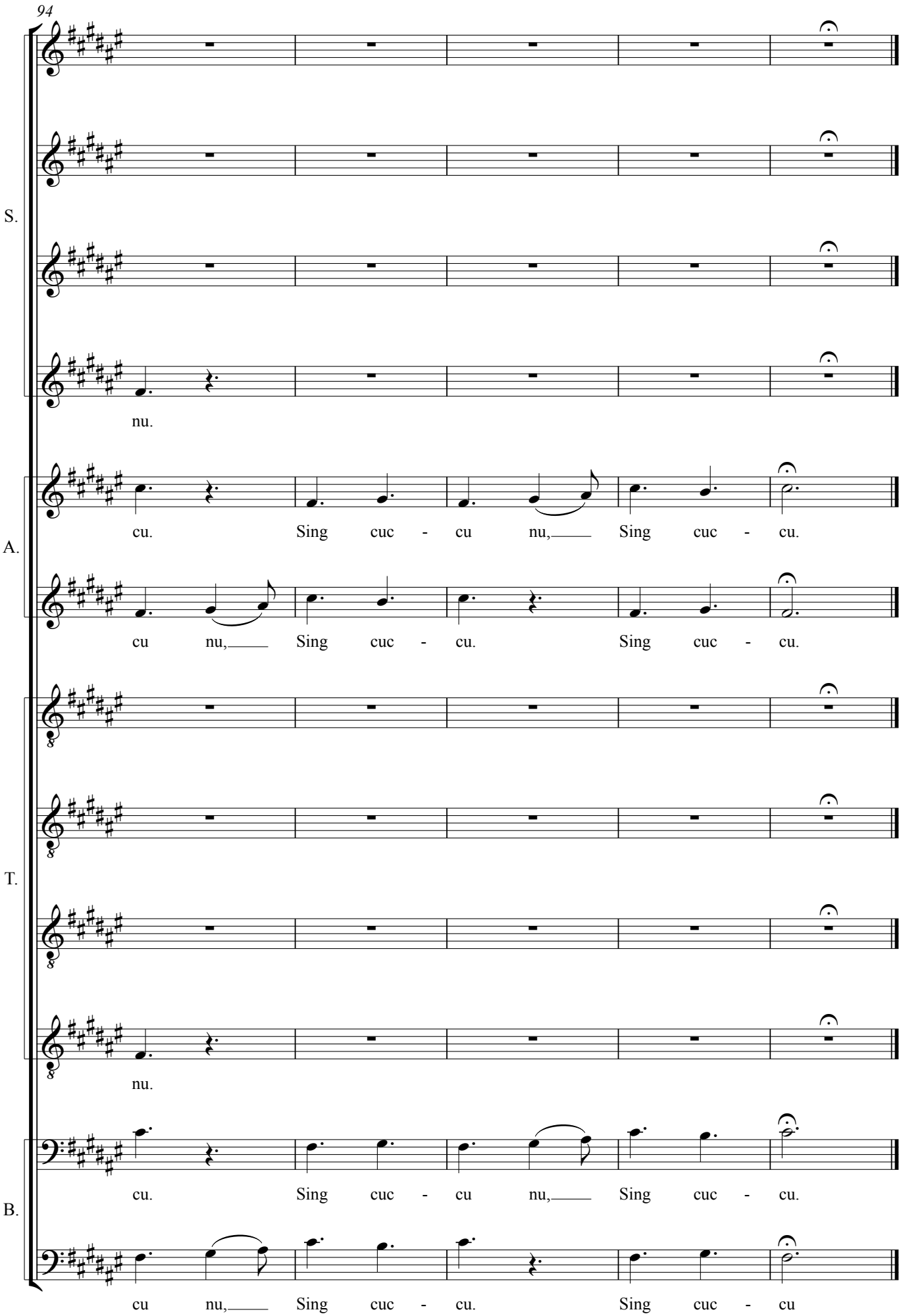

71
mf
springth the w[oo] de nu; Sing cuc - cu! A - we ble - teth
S.
mf
Gro - weth sed and blo - weth med, and springth the w[oo] de nu; Sing cuc -
Lhu - de sing cuc - cu. Gro - weth sed and blo - weth med, and springth the w[oo]-de
mp
Su - mer is i - cu - men in Lhu - de sing cuc - cu. Gro - weth sed and
A.
Sing cuc - cu nu, Sing cuc - cu. Sing cuc -
Sing cuc - cu. Sing cuc - cu nu, Sing cuc -
T.
springth the w[oo] de nu; Sing cuc - cu! A - we ble - teth
Gro - weth sed and blo - weth med, and springth the w[oo] de nu; Sing cuc -
Lhu - de sing cuc - cu. Gro - weth sed and blo - weth med, and springth the w[oo]-de
mf
Su - mer is i - cu - men in Lhu - de sing cuc - cu. Gro - weth sed and
B.
Sing cuc - cu nu, Sing cuc - cu. Sing cuc -
Sing cuc - cu. Sing cuc - cu nu, Sing cuc -


76
S.
af - ter lomb, lhouth af - ter ca - lue cu; Bul - luc ster - teth, buc - ke uer - teth
cu! A - we ble - teth af - ter lomb, lhouth af - ter ca - lue cu;
mf
nu; Sing cuc - cu! A - we ble - teth af - ter lomb, lhouth
blo - weth med, and springth the w[oo] de nu; Sing cuc - cu!
A.
cu nu, Sing cuc - cu. Sing cuc - cu nu,
cu. Sing cuc - cu nu, Sing cuc - cu.
T.
af - ter lomb, lhouth af - ter ca - lue cu; Bul - luc ster - teth, buc - ke uer - teth
cu! A - we ble - teth af - ter lomb, lhouth af - ter ca - lue cu;
nu; Sing cuc - cu! A - we ble - teth af - ter lomb, lhouth
blo - weth med, and springth the w[oo] de nu; Sing cuc - cu!
B.
cu nu, Sing cuc - cu. Sing cuc - cu nu,
cu. Sing cuc - cu nu, Sing cuc - cu.


81
S.
Mu - rie sing cuc - cu; Cuc - cu, Cuc - cu
Bul - luc ster - teth, buc - ke uer - teth Mu - rie sing cuc - cu;
af - ter ca - lue cu; Bul - luc ster - teth, buc - ke uer - teth
A - we ble - teth af - ter lomb, lhouth af - ter ca - lue cu;
A.
Sing cuc - cu. Sing cuc - cu nu,
Sing cuc - cu nu, Sing cuc - cu.
T.
Mu - rie sing cuc - cu; Cuc - cu, Cuc - cu
Bul - luc ster - teth, buc - ke uer - teth Mu - rie sing cuc - cu;
af - ter ca - lue cu; Bul - luc ster - teth, buc - ke uer - teth
A - we ble - teth af - ter lomb, lhouth af - ter ca - lue cu;
B.
Sing cuc - cu. Sing cuc - cu nu,
Sing cuc - cu nu, Sing cuc - cu.


85
S.
Wel sin - ges thu cuc - cu ne swik thu na - uer nu.
Cuc - cu, Cuc - cu Wel sin - ges thu cuc - cu ne
Mu - rie sing cuc - cu; Cuc - cu, Cuc - cu
Bul - luc ster - teth, buc - ke uer - teth Mu - rie sing cuc - cu;
A.
Sing cuc - cu. Sing cuc - cu nu,
Sing cuc - cu nu, Sing cuc - cu.
T.
Wel sin - ges thu cuc - cu ne swik thu na - uer nu.
Cuc - cu, Cuc - cu Wel sin - ges thu cuc - cu ne
Mu - rie sing cuc - cu; Cuc - cu, Cuc - cu
Bul - luc ster - teth, buc - ke uer - teth Mu - rie sing cuc - cu;
B.
Sing cuc - cu. Sing cuc - cu nu,
Sing cuc - cu nu, Sing cuc - cu.


89
S.
swik thu na - uer nu.
Wel sin - ges thu cuc - cu ne swik thu na - uer nu.
A.
Cuc - cu, Cuc - cu Wel sin - ges thu cuc - cu ne swik thu na - uer
Sing cuc - cu. Sing cuc - cu nu, Sing cuc -
Sing cuc - cu nu, Sing cuc - cu. Sing cuc -
T.
swik thu na - uer nu.
Wel sin - ges thu cuc - cu ne swik thu na - uer nu.
Cuc - cu, Cuc - cu Wel sin - ges thu cuc - cu ne swik thu na - uer
B.
Sing cuc - cu. Sing cuc - cu nu, Sing cuc -
Sing cuc - cu nu, Sing cuc - cu. Sing cuc -


94
S.
nu.
A.
cu. Sing cuc - cu nu, Sing cuc - cu.
cu nu, Sing cuc - cu. Sing cuc - cu.
T.
nu.
B.
cu. Sing cuc - cu nu, Sing cuc - cu.
cu nu, Sing cuc - cu. Sing cuc - cu

Martyn Harry
Exercise Book (2014-2016)
Artists Involved in both the recordings and live performances
November 2015 to January 2016

My heartfelt thanks to all the artists who made this work possible and whose creative input has had a huge impact on the completion of this piece:

CD RECORDING

Daniel Hulme, Martyn Harry and Adaq Khan – recording producers

Northern Saxophone Collective (Threshold, Sumer Is)
conducted by Martyn Harry

Christian Forshaw – overdubbed saxes (Twist)

Jamie Wesley – overdubbed electric guitars (Grace)

Neta Rudich – violin (Violin)

Martin French – drum kit (various tracks)

Daniel Hulme and Martyn Harry – Synthesizer programming (various tracks)

AUDITORIUM RECORDING

Schola Cantorum conducted by Jamie Burton

Jacob Ewens, Freddie Meyers (trumpets)

LIVE EVENT

Northern Saxophone Collective conducted by Martyn Harry (stadium)

Alex Nutton – sound diffusion (stadium)

Freddie Meyers, Mikey Ahearn – trumpets (stadium)

Myrddin Rees-Davies, Benjamin Marrington-Reeve, Laura Coppinger, and the friends they invited – sports band with vuvujelas, klaxons, ratchets and musical instrument (stadium)

Emma Boor, Mo Harry – applause cards, drums (stadium)

Groups of clappers organized by Chris Sumner of Race Solutions (stadium), with additional thanks to all Race Solutions' incredible work on this project

Graeme Bailey, Cayenna Ponchione-Bailey, Joel Baldwin, Nicholas White – percussionists playing in various outdoor settings (Palmer's Park)

I also would like to take this opportunity to thank Mark Prescott, artistic director of the Reading 2016 Year of Culture whose creative vision led to the conception and mounting of this piece, and to the support of many colleagues at Oxford University who helped realize it.

Martyn Harry