

Cameron Biles-Liddell

Concerto

For Flute & Chamber Orchestra

Full Score

*Dedicated in loving memory of my Mum,
whose musical journey began on the flute.*

Cameron Biles-Liddell

Concerto

For

Flute

&

Orchestra

Programme Note:

Concerto For Flute & Chamber Orchestra is a piece that explores the musical relationship between soloist and ensemble, with the aim to blur the distinction between these two forces. The flute in particular, owes itself to blending with various different instrumental combinations, alongside the more soloistic capabilities including agility and soaring melodic lines. In this substantial piece, I use the flute and orchestra to explore how musical material can remain static whilst the environment surrounding them, whether that be textural or timbral, can change their perception and individual personality. By allowing the musical material to be explored through different perspectives, I allow the ideas to evolve over the course of five movements, rather than having isolated ideas with little relationship to the overarching trajectory of the work.

Despite being in five distinctive movements with their own unique personality and character, the music is based around two cellular ideas. The first is cantus firmus line presented in the solo flute, the second is a scalic figuration which is fully explored in the brisk second movement. The middle movements form a quiet crisis, where both the flute and orchestra feature their own solo movements, where the music reaches two perspectives on 'static' music. The final, fifth, movement is the most 'traditional' movement in regards to the relationship between soloist and ensemble. This dramatic and rhythmical movement brings together and combines the textures and thematic material from the preceding music to form a rondo structure, with the only new material being a three-note fanfare motif. The music works itself into a frenzy where the excitement of this concerto reaches a culmination, with the flute piercing in its upper register. After this point, the music loses its identity and cannot return to what preceded it. The orchestration dissolves away only leaving a duet between the flutes.

Cameron Biles-Liddell (January 2023)

This *Concerto for Flute and Chamber Orchestra* was written for the flautist Charlotte Ballard, and the Manchester Music Society Chamber Orchestra. They subsequently gave the premier performance, conducted by Robert Guy on the 25th February, 2023, in the *Cosmo Rodewald Hall, Manchester*.

For more information regarding score and parts: www.cameronbiles-liddell.com

Duration: 22-25'

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Movement 1	p.2
Movement 2	p. 19
Movement 3 (Solo Flute Cadenza)	p. 57
Movement 4 (Solo Flute Tacet)	p.58
Movement 5	p.68

Performance Notes:

- Double basses marked '*battuto*' should hit the open strings with either their hand or bow.
- Arrows indicate moving from one playing position to another, for example *sul pont* to *ordinario*.
- Beams indicate material to repeat freely, independently from the conductor's pulse. If string section is larger than one per part, then each player should aim to be independent from their desk partner.

Mutes Required:

French Horns: Either wooden or metal mute (marked con sord. In the score)

Trumpets: harmon mute, cup mute & straight mute.

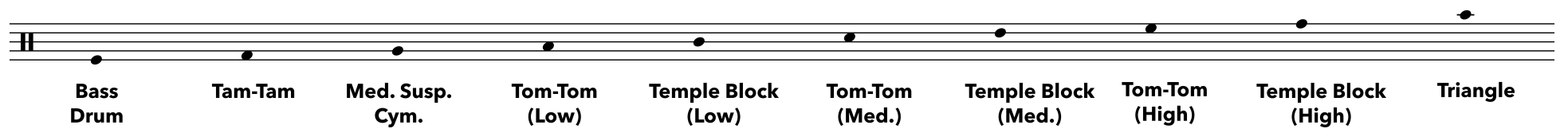
Trombones: straight mute (marked con sord. in the score)

Percussion List:

Percussion 1

Bass Drum
Temple Block (Low, Med. & High)
Tom-Toms (Low, Med. & High)
Medium Suspended Cymbal
Tam-Tam
Triangle

Key



Transposed Score

Instrumentation

Flute (Picc.)
Oboe Bassoon
Clarinet in B \flat
Bassoon

Horn in F
Trumpet in B \flat
Trombone
Tuba

Timpani
Percussion

Piano

Solo Flute

Violin 1
Violin 2
Viola
Violoncello
Double Bass

Dedicated in loving memory of my Mum,
whose musical journey began on the flute.

Tranposed Score

Concerto

for

Solo Flute & Chamber Orchestra

I

Cameron Biles-Liddell
(1997-)

$\frac{4}{4}$ **Static and Obscure** ♩ = 112 (♩ = 56)

Flute (Picc.)

Oboe

Clarinet in B \flat

Bassoon

Horn in F

Trumpet in B \flat

Trombone

Tuba

Timpani

Percussion

Piano

Solo Flute

$\frac{4}{4}$ **Static and Obscure** ♩ = 112 (♩ = 56)

Violin I

Violin II

Viola

Violoncello

Double Bass

ppp little pitch

p (with pitch)

pp mellow

p

mf

pp

p

pp

con sord.

p

pp

Med Susp. Cym. scrape (triangle beater)

Med Susp. Cym. scrape (triangle beater)

p

p

p

pp

ppp very little pitch

arco, molto sul tasto IV

molto sul tasto

ord.

sul pont. [non harm.]

pizz.

mf con sord.

pp

ppp little pitch

p (with pitch)

pp

molto sul tasto

ord.

sul pont. [non harm.]

molto sul tasto

molto sul tasto

ord.

sul pont. [non harm.]

molto sul tasto

pizz.

mf con sord.

pp

5/8 [3+2 Always] 4/4

6

Fl. *p* *pp*

Ob. *p distant* *mf* *p*

Cl. *pp* *p* *mf* *pp* *sfz*

Bsn. *p* *mf* *pp*

Hn. *p* *sfz*

Tpt. harmon mute (stem in) *p distant* *mf* *p*

Tbn. *p* *mf* *pp*

Tba. *p* *mf* *pp*

Timp. *p distant* *pp*

Perc. Med Susp. Cym
scrape rim (triangle beater) *p* *pp*

Pno. *p* *dim.* *ppp*
floating
slowly lift ped.

S. Fl. *fp abruptly* *mf* *p*
flz.
ord. (fall off to undefined pitch)

5/8 [3+2 Always] 4/4

Vln. 1 ord. (I, II) *p* *pp* *f* *mf*
pizz.

Vln. 2 ord. (I, II) *p* *pp* *f* *mf*
pizz.

Vla. ord. *mf* *p very still* *pp* *p*

Vc. *mf* *pp* *mf* *pp*

Db. *mf* *ppp*
harmonics sound 8^{va} lower always.

11

Fl. *flz. (breathy)*
fp *ppp* *mf express.* *ord.*

Ob. *p distant* *mf* *p*

Cl. *p* *pp*

Bsn. *pp mellow* *mf* *pp*

Hn. *pp mellow* *mf* *pp*

Tpt. *p distant* *mf* *p*

Tbn.

Tba.

Timp.

Perc. **Tam-Tam**
scrape rim
pp

Pno.

S. Fl. *mf* *p* *fragile* *mf* *pp*

Vln. 1 *p* *arco trem. (IV)* *pp* *mf*

Vln. 2 *p* *arco trem. (IV)* *pp* *ord.* *mf express.*

Vla. *pp*

Vc. *pizz.* *p* *f* *arco sul tasto senza sord.* *ppp* *ord.* *mf* *sul tasto* *pp*

Db. *pizz.*

3/4

4/4 (A)

2/4

4/4

16

Fl. *pp*

Ob. *mf* [*p*]

Cl. *mf* [*p*]

Bsn. *pp* [*mf*] [*pp*]

Hn. *pp* [*p*] [*pp*]

Tpt. (harmon mute) *pp* [*p*] [*pp*]

Tbn. *pp* [*p*] [*pp*]

Tba.

Timp.

Perc. Bass Drum *pp* [*ppp*]

Pno. *p*

S. Fl. *express.* [*p*] [*mf*] [*p*] [*f*] [*p*] [*mf*]

3/4

4/4 (A)

2/4

4/4

Vln. 1 *pp* [*p*] [*mf*] [*pp*] [*pp still*]

Vln. 2 *pp* [*mf*] [*pp*] [*mf warmly*] [*pp*]

Vla. *arm gliss.* [*p*] [*pp*] [*pp*] [*pp*] [*pp*]

Vc. *ord.* [*mf*] [*p*] [*mf*] [*pp*] [*pp*]

Db. *arco* [*darkly*] [*p*] [*pp*]

4/4

85

22

Fl. *p* *mf*

Ob. *mf* *p*

Cl. *mf* *p*

Bsn. *p* *mf* *pp* *mf*³

Hn. *p* *pp* *p* *mf* *pp* *mf*³

Tpt. *p* *pp*

Tbn. *p* *pp* *p* *mf* *pp*

Tba.

Timp.

Perc. **Tam-Tam**
scrape rim
(Triangle Beater)
ppp

Pno. *p* *mf* *pp* *mf*³

S. Fl. *p* *pp* *mf* *poco f* *fleetingly* *p*

4/4

86

Vln. 1 *mf* *pp* *mf* *p* *mf*

Vln. 2 ord. sul pont. *mf* *pp* *p* *pp* *p*

Vla. sul tasto *pp* *p* *pp* ord. *pp*

Vc. pizz. arco *mf* *pp* arco molto sul tasto *pp* *mf* *p*

Db. pizz.

5/8 **B** 4/4

27

Fl. *very airy flz.*
p little pitch **ppp** *mf express.*

Ob. *p* **pp** *mf express.*

Cl. **pp** **ppp**

Bsn. **pp**

Hn. **pp**

Tpt. *senza sord.*
p distant **pp**

Tbn. *mf* **p**

Tba.

Timp.

Perc. **Tam-Tam**
scrape rim (Triangle Beater) **ppp** **Triangle**

Pno. *dim.* **pp** *slowly lift ped.*

S. Fl. *poco f* **pp** *mf*

5/8 **B** 4/4

Vln. 1 **pp** *mf* **p** *mf express.*

Vln. 2 *sub. mf* **pp** **p** **pp** **p** **pp**

Vla. *mf* **p** *ord.* **mf** **pp** *sul pont.*

Vc. *ord.* *molto sul pont.* **p** **ppp** **p express.** **mf** **pp**

Db. *pizz.*

32

Fl. *f* *pp*

Ob. *p*

Cl. *pp* *f*

Bsn. *mf* warmly *f* *p* solo with hn

Hn. *mf* warmly *f* *p* solo

Tpt. *p* *mf* *pp*

Tbn. *pp* senza sord.

Tba. *pp*

Timp.

Perc. Tam-Tam soft mallet *p*

Pno.

S. Fl. *f* *p* [fall to undefined pitch]

Vln. 1 *f* *pp* *mf* *p*

Vln. 2 *p* *f* *p*

Vla. *p* *mf* *f* *mf* *f*

Vc. *p* warmly *f* *p*

Db. *p* warmly *f* *pp* arco

2/4 4/4

4/4

Ⓢ accel.

3/4

4/4

37

Fl. *p* *f* *fp* *pp*

Ob. *mf* *p* *p* *f* *fp* *pp*

Cl. *p* *fp* *pp* *fp* *pp*

Bsn. *fp* *pp* *fp* *pp*

Hn. *p* *pp* *fp* *pp*

Tpt. *fp* *pp* *fp* *pp*

Tbn. *p* *fp* *pp* *fp* *pp*
senza sord.

Tba. *p* *fp* *pp* *fp* *pp*

Timp.

Perc.

Pno. *f*

S. Fl. *f* *ff expansive* *f* *ff* *p* *ff sub.*

4/4

Ⓢ accel.

3/4

4/4

Vln. 1 *mf* *p* *fp* *f*

Vln. 2 *mf* *fp* *p* *fp*

Vla. *f* *p* *fp*

Vc. *f* *p* *fp*
arco

Db. *f* *p* *fp*
arco

4/4

42

Fl. *fp* *pp* *ff* *p* *fp* *f*

Ob. *fp* *pp* *ff* *p* *fp* *f*

Cl. *fp* *pp* *ff* *p* *fp* *f*

Bsn. *fp* *pp* *ff* *p* *fp* *f*
*f*³ heavy

Hn. *fp* *pp* *fp* *ff*

Tpt. *fp* *pp* *fp* *ff*

Tbn. *fp* *pp* *fp* *ff* *f*³ heavy

Tba. *fp* *pp* *fp* *ff* *f*³

Timp. *f*³ heavy *p* sub.

Perc. **Bass Drum**
pp *f*

Pno. *f*³

S. Fl. *fff*

Vln. 1 arco sul pont. *fp* *f*³ heavy

Vln. 2 *p* *fp* *f*³ heavy

Vla. *pp* *fp* *fp* *fp* *f*³ heavy

Vc. *pp* *fp* *fp* *pp* *f*³ heavy

Db. *pp* *fp* *fp* *pp* *f*³ heavy

D Broad ♩ = 160 (♩ = 80)

47

Fl. *fp*

Ob.

Cl.

Bsn.

Hn. *fp pp fp pp*

Tpt. *fp pp fp pp*

Tbn. *fp pp fp pp*

Tba. *fp pp fp pp*

Timp. *ff p f*

Perc. **Med Susp. Cym.**
soft mallets
p f

Pno. *heavy*

S. Fl. *ff full of expression p³ ff*

D Broad ♩ = 160 (♩ = 80)

Vln. 1 *ord. fp shimmering fp fp ff*

Vln. 2 *fp shimmering fp fp ff*

Vla. *f f sub. ff*

Vc. *arco f f sub. ff*

Db. *f f sub. p ff*

5/4

4/4

3/4

4/4

51

Fl. *f* *f* *f* *p* *f*

Ob.

Cl. *f* *f* *f* *p* *fp*

Bsn. *fp* *pp* *fp*

Hn. *fp* *pp* *fp*

Tpt. *fp* *pp* *fp*

Tbn. *fp* *pp* *fp*

Tba. *fp* *pp* *fp*

Timp. *pp* *f*

Perc. **Tam-Tam** *pp* *mf*

Pno.

S. Fl. *f* *ff* *f* *ff* *mf* *f*

5/4

4/4

3/4

4/4

Vln. 1 *f* *f* *f* *p* *f*

Vln. 2 *f* *f* *f* *p* *f*

Vla. *f* *fp* *pp* *fp* *fp*

Vc. *f* *fp* *pp* *fp* *fp*

Db. *f* *fp* *pp* *fp* *fp*

56 ^{ord.}

Fl. *f* *p* *ff* *express.*

Ob. *f* *p* *f*

Cl. *f* *pp* *p* *ff* *express.*

Bsn. *f* *pp* *p* *f*

Hn. *f* *pp* *p* *f*

Tpt. *f* *pp* *p* *f*

Tbn. *f* *pp* *p* *f*

Tba. *f* *pp* *p* *f*

Timp. *p* *ff*

Perc. *p* *f* *p* *f*

Pno. *ff*

S. Fl. *mf* *ff* *ff* *p* *f*

Vln. 1 *fp* *f* *ff* *express.*

Vln. 2 *fp* *f* *ff* *express.*

Vla. *fp* *fp* *fp* *fp* *ff*

Vc. *fp* *fp* *fp* *f* *fp* *ff*

Db. *fp* *fp* *fp* *f* *fp* *ff*

E

5
4

3
4

61

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Perc.

Pno.

S. Fl.

mf

ff

f

p

Med Susp. Cym.
soft mallet

f

5
4

3
4

Vln. 1

Vln. 2

Vla.

Vc.

Db.

mf

ff

f

p

3
4

4
4

65

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Perc.

Pno.

S. Fl.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

p

ff

mf thoughtfully

mf (echoing ob.)

ff sub.

ff sub.

ff sub.

ff sub.

ff

ff

'prepare to stop G'

p thoughtfully

pizz.

pizz.

ffp

pp

pp

p

p

pp

p

70

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Perc.

Pno.

S. Fl.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

p

mf *pp*

p *mf* *pp*

arco

[senza trem.]

p *pp*

p *pp*

fp *pp*

fp *pp* *mf*

pizz.

75

Fl. *pp*

Ob. *f*

Cl. *p* *pp* *p*

Bsn.

Hn. *sfz*

Tpt.

Tbn.

Tba.

Timp.

Perc. **Med Susp. Cym.**
scrape *p*

Pno.

S. Fl. *p* *mf* *p* *pp* *fp* *pp* flz. ord.

Vln. 1

Vln. 2

Vla.

Vc. *pp*

Db.

rit.

80

Fl. *fp* *pp* flz. ord.

Ob.

Cl. *pp*

Bsn. *p* *pp*

Hn. *p* *pp*

Tpt.

Tbn. con sord. *p* *pp*

Tba.

Timp.

Perc. Med Susp. Cym. scrape *pp*

Pno.

S. Fl. *mf* *mysteriously* *p* *mf* *pp*

rit.


Vln. 1 *pp* very still

Vln. 2 *pp* very still

Vla. pizz. *f*

Vc. pizz. *f* arco *p* *pp*

Db. *pp*

attacca 

II

2/2 Brisk and Rhythmic ♩ = ♩ = 60 [♩ = 120]

Fl. *ord.*
p mysteriously

Ob.

Cl. *pp*

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Perc. **Med. Susp. Cym.**
scrape
p

Pno. palm muted
p mysteriously

S. Fl. *p mysteriously* *mf > p* *mf > p* *mf > p*

2/2 Brisk and Rhythmic ♩ = ♩ = 60 [♩ = 120]

Vln. 1

Vln. 2

Vla. *pizz.*
p

Vc. *pizz.*
p

Db.

