

God-Child

For Matt, Kate, Damon and Ethan

About the work:

This piece was written in memory of my god-daughter who died aged only two months. Being involved with a SIDS (Sudden Infant Death Syndrome) death is a very difficult thing. One spends the initial months of a child's life getting to know them. Every gurgle, every movement, every expression, every sleep, every cry, every unfocused gaze is a revelation. But to then lose that marvel is dreadful. It is an end during the beginning.

And it is still today not fully understood. Which is why I ask all orchestras who perform this piece to donate a portion (however small) of their takings to their nearest SIDS foundation (if in doubt email the Sydney office: sydney@sidsaustralia.org.au). And my own royalties from the publication of this piece go directly to SIDS Australia.

This piece is short, lasting only just over 10 minutes. While serious and introverted in nature, the piece is celebratory. The powerful opening rises to establish the motif which pervades the rest of the piece – one of happiness despite the sadness and melancholy felt. After all, if such a short life does bring so many delights, even if sad at its ending, should we not be happy that it was such a perfect life? How many humans can claim they spent all of their lives making every person they knew happy?

- James Humberstone

Score edition II. Parts available.

Orchestration

2 Flutes
2 Oboes
2 Clarinets in Bb
Bass Clarinet in Bb
2 Bassoons
4 Horns
2 Trumpets (only 1 necessary)
2 Trombones (only 1 necessary)
1 Bass Trombone
1 Tuba
Timpani
Percussion: Bass Drum, Suspended Cymbal
Optional Tubular Bells and Marimba
Violins I
Violins II
Violas
Cellos
Double Basses

Recommended minimum 12 1st Violins, 12 Second violins, 8 Violas, 6 Cellos and 3 Double Basses.
2nd Trumpet and Trombone not compulsory, nor the optional Tubular Bells and Marimba parts. The Marimba part can also be played on a Xylophone.

For further information contact James Humberstone james@composerhome.com

God-Child

In memory of Jennifer Nancy Tomlinson 29.10.98 - 29.12.98

James Humberstone

Broadly **Lunga**

Flute 1, 2

Oboe 1, 2

Clarinet in B \flat 1, 2

Bass Clarinet in B \flat

Bassoon 1, 2

Horn in F 1, 3

Horn in F 2, 4

Trumpet in B \flat 1, 2

Trombone 1, 2

Bass Trombone

Tuba

Timpani (A \flat B \flat)

Bass drum

Suspended Cymbal

Optional Tubular bells

Optional Marimba (or Xylophone)

Violin I

Violin II (Divisi a 3)

Viola (Divisi a 3)

Violoncello (Divisi a 3)

Double bass (Divisi a 3)

p *pp* *mp*

10

This page of a musical score, numbered 10, features ten staves for string instruments. The instruments are Violin I (top), Violin II (Vln II), Violin III (Vln III), Viola (Vla), Violoncello (Vc), Double Bass I (Db. I), Double Bass II (Db. II), and Double Bass III (Db. III). The score is written in a key signature of one sharp (F#) and a 2/2 time signature. The music consists of long, sustained notes with phrasing slurs. Dynamics markings are used throughout: *pp* (pianissimo) is used in measures 1, 3, 5, 7, and 9 of most staves; *mp* (mezzo-piano) is used in measures 2 and 8 of the Vln III, Vla, Vc, and Db. I staves; and *p* (piano) is used in measures 2 and 8 of the Vla, Vc, and Db. I staves. The notation includes various note values, slurs, and dynamic hairpins.

20

Vln I

divisi a 5

f *ff* *p*

Vln II

f *ff* *p*

f *mp* *p*

Vla

divisi a 5

f *ff* *p*

f *ff* *p*

ff *mf* *p*

mp *p*

Vc.

divisi a 5

f *ff* *p*

f *ff* *p*

ff *mf* *p*

mp *p*

Db.

f *ff* *p*

f *ff* *p*

This page of a musical score, page 27, features a variety of instruments. At the top is the Bassoon (Bsn) part, which begins with a rest and then plays a melodic line starting in measure 27. Below it is the Violin I (Vln I) section, marked "Divisi a 4" (divided into four parts), with a dynamic marking of *p* (piano). The Violin II (Vln II) section also has a *p* dynamic and includes a triplet in measure 30. The Viola (Via) section consists of three staves, and the Violoncello (Vc) section consists of four staves. The Double Bass (Db.) section consists of two staves. The score is written in a key signature of one sharp (F#) and a common time signature (C). The music is characterized by sustained, flowing lines with frequent slurs and ties, typical of a string ensemble or woodwind section in a symphony.

piu mosso

Musical score for measures 45-54. The score includes parts for Bsn, Tbn, B. Tbn, Tba, Vln I, Vln II, Vla, Vc, and Db. The tempo is marked "piu mosso". Dynamics range from *mp* to *mf*. The key signature has one sharp (F#) and the time signature is 3/4. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The woodwinds and strings play sustained notes with some melodic movement. The strings have a consistent eighth-note accompaniment.

Musical score for measures 55-64. The score includes parts for Bsn, Tbn, B. Tbn, Tba, Vln I, Vln II, Vla, Vc, and Db. Dynamics are marked *f*. The key signature has one sharp (F#) and the time signature is 3/4. The score continues with similar rhythmic and melodic patterns as the previous section, with a focus on sustained notes and rhythmic accompaniment. The woodwinds and strings maintain their respective parts, with some melodic development in the strings.

74

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn 1, 3

Hn 2, 4

Tpt.

Tbn.

B. Tbn.

Tba.

Mar.

Vln I

Vln II

Vla.

Vc.

Db.

mf

ff

f

Unis. soli

ff

ff

177

Fl. *mp* *a2* *mf* 1st 2nd

Ob. *mp* *a2*

Cl. *mp* *a2* *mf* 1st 2nd

B. Cl. *mp*

Bsn. *mf*

Hn 1, 3 *mp* 1st 3rd

Hn 2, 4 *mp* 2nd 4th

B. Tbn. *mf*

Tbn. *mf*

Timp. *p* *mf*

B. D. *mp*

Mar. *mp*

Vln I *mp* *mf*

Vln II *mp* *mf*

Vla. *mp* *mf*

Vc. *mf*

Db. *mf*

188

Fl. *f*

Cl. *f*

Bsn. *f*

Hn 1, 3 *mf* 1st 3rd *f*

Hn 2, 4 *mf* 2nd 4th *f*

B. Tbn. *f*

Tba. *f*

Timp. *f*

B. D. *mf* *f*

Cym. *f*

Tub. B. *mf*

Vln I *f* Divisi

Vln II *f* Divisi

Vla. *f* Divisi

Vc. *f*

Db. *f*

197

Fl. *f*

Cl. *f*

Bsn. *f*

Tpt. *f*

Tbn. *ff* 1st: solo *f*

B. Tbn. *ff*

Tba. *f*

Timp. *f*

B. D. *f*

Cym. *f*

Vln I *f* Divisi

Vln II *f* Divisi

Vla. *f* Divisi

Vc. *f*

Db. *f*

224

Fl. (div) 3 3 3 3

Ob.

Cl.

B. Cl.

Bsn. *ff*

Hn I, 3

Hn II, 4

Tpt. *divisi*

Tbn. *a2* *divisi*

B. Tbn. *ff*

Tba. *ff*

Timp. *ff*

B. D. *ff*

Tub. B. *ff*

Mar.

Vln I

Vln II

Vla.

Vc.

Db.

229

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn 1, 3

Hn 2, 4

Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

B. D.

Cym.

Tub. B.

Mar.

Vln I

Vln II

Vla.

Vc.

Db.

ff

If 3 notes not possible, miss out bottom note of each chord.

236

Fl. *mp* *fff*

Ob. *mf* *fff*

Cl. *f* *fff*

B. Cl. *fff*

Bsn. *fff*

Hn 1, 3 *mp* *fff*

Hn 2, 4 *f* *fff*

Tpt. *fff*

Tbn. *fff*

B. Tbn. *fff*

Tba. *fff*

Timp. *fff*

B. D. *fff*

Cym. *fff*

Mar. *fff*

Vln I *p* *fff*

Vln II *p* *fff*

Vla. *a2* *sub pp* *p* *fff*

Vc. *divisi* *sub pp* *p* *fff*

Db. *fff*