

J. HARRY WHALLEY  
**SEVEN ROCKS**  
String Quartet  
2014

In seven short movements, for strings and spoken voice, in which the compositional form of the music represents the processes that each rock undertook in its formation (Slate, for example, is formed of large, fairly featureless slabs with very sharp edges, so this is reflected in the musical texture). This form is further moulded by a more abstract appreciation of the landscape or rock mediated through the poetry of Norman Nicholson.

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Aitor De Las Heras  
Andrew Whalley  
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Kathleen Jones  
Rosemary Watkins  
Steven Alderidge  
Susan Hughes  
Willian Brian Whalley  
Anon  
Anon

# Seven Rocks

HARRY WHALLEY (2014)

## 1 SKIDDAW SLATE

## **Adagio**, Slowly unfolding

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Violin 1

Violin 2

Viola

'Cello

sul pont.

p < ff

pp poco

(sul pont.)

gliss

poco

poco

poco

pp

p

poco

sul pont.

ppp

p

Musical score for orchestra and piano, page 13, measures 1-10. The score consists of five staves. Measure 1: Violin 1 (top) plays eighth-note pairs at *p*, Violin 2 (second) rests, Cello (third) rests, Double Bass (fourth) rests, and Piano (fifth) plays eighth-note pairs at *ff*. Measure 2: Violin 1 rests, Violin 2 plays eighth-note pairs at *pp sub.*, Cello rests, Double Bass rests, and Piano plays eighth-note pairs at *mp*. Measure 3: Violin 1 rests, Violin 2 rests, Cello plays eighth-note pairs at *p*, Double Bass rests, and Piano plays eighth-note pairs at *ff*. Measure 4: Violin 1 rests, Violin 2 rests, Cello rests, Double Bass rests, and Piano rests. Measures 5-10: Violin 1 rests, Violin 2 rests, Cello rests, Double Bass rests, and Piano plays eighth-note pairs at *mf*.

19

*ff*    *p < ff*    *p < ff*

*ff*    *pp sub.* — *mp*

*p < ff*

*ff*    *pp sub.* — *mp*

*mf*

sul C

*ff*    *pp sub.* — *mp*

*mf*

(

gliss.

22

*pp*

*f*

*pp*

ord.

Sul Pont.

ord.

Sul Pont.

gliss.

2 SKAFELL ASH

**Andante**, deliberate but flowing

26

ord.

*f*

*mf*

*f*

*mf*

viola/violin

ord.

*mf*

*f*

*ff*

32

Violin dynamic: *mf*

37

Bass dynamics: *mp*, *f*

*ff*

40

Bass dynamics: *mf*, *f*, *mp*, *ff*, *mp*

44

*p*

*mp* *mf*

*mf* *f*

*mf* *p sub.*

*mf*

*mf* *f*

*mf* *f*

*p*

*mf*

48

*p*

*pizz.*

*p*

*mp*

*mf*

*p*

*mp*

*mf*

*p*

*mf*

*p*

*p*

*mf*

51

*f*

*ord.*

*f*

*mf*

*f*

*f*

*f*

54

57

**3** CONISTON FLAG

**Adagio**, warm and with rounded edges  
con sord.

61

68

73

80

86

*p*      *mp* > *p*

*p*      *mp* > *p*

*p*      *mp* > *p*

*p*      *mp* > *p*

*senza sord.*

*senza sord.*

*senza sord.*

*senza sord.*

**4** ESKDALE GRANITE

**Moderato**, hard and cold (c.  $\text{♩} = 110$ )

*mf*

*f*

*mf*

*f*

*mf*

*f*

*cresc.*

*ff*

*mp*

*ff*

*f* (w/ cello)

*ff*

*mp*

*ff*

*mp*

*ff*

*mp*

*ff*

*f*

*mp*

*ff*

*ff*

*f* (w/ violin 1)

104

110

116

## Meno mosso

122

*loco*

128

*4*

A tempo ( $\text{♩}=110$ )

134

*ord.*

142

trem. gliss      ord.      sul pont.      ord.      ord.

trem. gliss      ord.      sul pont.      ord.

*rall.*

f      pp      < f      mf      p      p      mp      mf

sul pont.      ord.      arco      p      mp      mp      mf

*A tempo**Meno mosso*

152

*A tempo*

*Meno mosso*

mf      f      mp      mf      mp

mp      mf      mp

mf      mp

mp      p      pp

pizz.

## 5

## MOUNTAIN LIMESTONE

Prestissimo, a bit gritty

167

pizz  
arco  
pizz  
arco  
pizz  
arco  
pizz  
arco

171

fff  
fff  
fff

175

178

182

185

189

gliss

*fff*

193

*ffff* 3- *fff*

*ffff* 3- *fff*

*ffff* 3- *fff*

*ffff* 3- *fff*

200

pizz arco

pizz arco

pizz arco

pizz arco

206

Measures 206-208 show eighth-note patterns in the upper voices and sixteenth-note patterns in the bassoon.

209

Measures 209-211 show eighth-note chords in the upper voices and sixteenth-note chords in the bassoon. The bassoon solo in measure 211 ends with a dynamic marking of fff.

213

Measures 213-215 show eighth-note chords in the upper voices and sixteenth-note chords in the bassoon. The bassoon solo in measure 215 ends with a dynamic marking of fff.

216

4 voices (vocal parts marked with 'v')

Dynamic markings: *fff*

**6** MARYPORT COAL

c.  $\text{J}=60$  Building and Compressing

222

4 voices (vocal parts marked with 'p')

Dynamic markings: *p*, *crec. poco a poco*

227

4 voices (vocal parts marked with 'poco a poco')

poco a poco

232

(c.  $\text{♩} = 86$ )

237

poco a poco

242

247

(c.  $\text{♩} = 110$ ) *poco a poco*

252

*p* (*mf*)

*p*

*cresc.* *poco a poco*

*p* (*mf*)

*p* (*mf*)

257

*poco a poco*

262

265

(♩=140 - steady now)

268

273

poco a poco

278

fff sffz

fff

fff sffz

fff sffz

## 7 ST BEES SANDSTONE

**Adagio, Delicate**

283

Sul tasto, sul pont.

mp

p

pp

p

Sul tasto, sul pont.

mp < f

> pp

mp

mp

p

I 'seagull gliss'

Sul tasto, sul pont.

mp < f

290

Sul tanto, sul pont.

*mp*      *f*      *pp*      *pp*      *p*

Sul tanto, ord

*pp*      *p*      *pp*      *p*

295

*arco*

*pp*      *p*      *pp*      *p*

*pizz*

*p*

Sul tanto, sul pont.

*mp*      *f*      *pp*      *mp*      *f*      *pp*

301

III 'seagull gliss'

*p*

vib ord.

*p*      *f*      *p*

I 'seagull gliss'

*ppp*      *pp*      *p*

vib ord.

*p*      *f*      *p*

*pizz*

*pp*      *p*      *pp*      *mp*

306

f p f

p

f p f pp

p

pp

'seagull gliss'

'seagull gliss'

312

p

mp

Sul tasto

mp f >pp arco mp pp p

I 'seagull gliss'

Sul tasto, sul pont.

mf

318

sul pont.

ppp

sul pont.

ppp extreme sul pont.

mf ppp