

This score is for perusal purposes only.

HODKINSON

CARICATURES

FIVE PAINTINGS FOR SYMPHONY ORCHESTRA

To BERNARD ROGERS
on his 70th birthday

August 1966

“The authors of prize-winning works shall agree to arrange for the words “PRINCE PIERRE OF MONACO MUSICAL COMPOSITION AWARD 1967” to figure on the scores, orchestral material, libretti, programmes and posters and in any written or spoken publicity for performances”.

T. 18

RICORDI-TORONTO

INSTRUMENTATION

2 Flutes (2nd doubling piccolo)
 2 Oboes
 2 Clarinets in B \flat
 2 Bassoons
 4 French Horns in F
 3 Trumpets in C
 2 Tenor Trombones
 Bass Trombone
 Tuba
 Percussion (3)

Performing time: c. 8 minutes

Player 1:*









4 standard timpani
 plus 3 small mounted cowbells (CB) slapstick (Sl.St.) mounted ratchet (RA) 2 gongs (G)

Player 2:

xylophone
 plus any two mounted crotali (CR) 3 suspended cymbals (S.Cy) 3 woodblocks (WBL) 2 bongos (BGO) 2 tom-toms (TT)
 plate cymbals High Med. Low High Low High Med.

Player 3:

glockenspiel
 plus very small suspended cymbal 3 triangles (TR) 3 temple blocks (TBL) guiro (G) military drum (MD) bass drum (BD)
 claves (CL) High Med. Low snare drum (SD) tenor drum (TD)

 hard mallet
  med. mallet
  soft mallet
  wire brushes
  metal rods
 wood stick
 The playing surface is always notated at the top — i.e.  indicates the reversed (stick) end  of soft mallets.

* In movements 3 and 4 no timpani are required, but three percussionists are mandatory. An additional player may be used if it is necessary.

Harp



Strings (minimum desks 44322)





GENERAL NOTES

Particular attention must be paid to the dynamics, especially at the lower levels — pp, ppp, etc.

The woodwinds in Mvt. 2, the brass in Mvt. 3, and the strings in Mvt. 4 play a definitely subordinate role, and should be brought to the fore only when expressly indicated.

All conventional instrumental techniques are used, and, in addition:

 — quarter tones, sharp or flat.
 — alternately sharpening and flattening of indicated pitch.

MV — much vibrato
 — fingered slow glissando.
 — portamento/quick gliss.
 “doit” — upward half-valved gliss.
 — indefinite pitch.
 — (brass) gradually covering bell w. hand or “hat”.

CARICATURES

Prince Pierre of Monaco Musical Composition Award 1967

I - TUTTI

SYDNEY HODKINSON

Forceful (♩ = 96)

FLUTES (doubling piccolo) 1 2

OBOES 1 2

CLARINETS in B^b 1 2

BASSOONS 1 2

FRENCH HORNS in F 1 2 3 4

TRUMPETS in C 1 2 3

TROMBONES 1 2

BASS TROMBONE TUBA

Forceful (♩ = 96)

TIMPANI (percussion 1)

PERCUSSION 2 3

HARP

Forceful (♩ = 96)

VIOLINS 1 2

VIOLAS

VIOLONCELLI

DOUBLE BASSES

* Change strings at will

4

6

fls. 1 2

obs. 1 2

B^b cl. 1 2

bsns. 1 2

F. hna.

3 4

1 2

C tpts. 2 3

1 2

tms. 1 2

bs. tbn.

tba.

6

temp.

(reverse mallets)

perc. 2 3

hp.

6

vins. 1 2

vlas. 1 2

vics. 1 2

lbs.

6

13

Fla. 1
2

Oba. 1
2

E♭ cls. 1
2

Bsns. 1
2

F hrs. 1
2
3
4

C tpts. 1
2
3

Tbns. 1
2

Bs. tbn. 1
2

Tba. 1

timp.

para. 1
2
3

hp.

13

13

13

13

fla. 1
2

cl. 1
2

bcl. 1
2

bass. 1
2

Fhns. 1
3
4

C. tpts. 1
2
3

tr. 1
2

bs. tr. 1
2

tba.

trmp. 1
2

perc. 1
2
3

hp.

vn. 1
2

vl. 1
2

vcl. 1
2

db. 1
2

17

17

17

17

accelerando --- 7 ---

fls. 1 2

obs. 1 2

pclos. 1 2

bars. 1 2

accelerando

Fhns. 1 2 3 4

C. tpts. 1 2 3

tbn. 1 2

bs. tbn. tba.

timp.

perc. 2 3

hp.

accelerando

vns. 1 2

vlas. 1 2

vics. 1 2

abs. 1 2

21 $\text{♩} = c. 112$

fls. 1 2

obs. 1 2

♯cls. 1 2

bsns. 1 2

22 $\text{♩} = c. 112$

Fms. 1 2 3 4

Ctpa. 1 2 3

tbns. 1 2

bs.tbn.

tba.

23 $\text{♩} = c. 112$

timp.

perc. 1 2 3

hp.

24 $\text{♩} = c. 112$

vna. 1 2

vla. 1 2

vcl. 1 2

db. 1 2

SLOWING -----

fls. 1 2

obs. 1 2

Ehns. 1 2

bans. 1 2

Fhns. 1 2 3 4

Ctpts. 1 2 3

tbns. 1 2

ba. tbn.

tba.

STR. MUTE (in open)

STR. MUTE (in open)

STR. MUTE

STR. MUTE

MUTE

mp

mf

mp

mp

2

4

4

SLOWING -----

timp.

snr.

hp.

mp

2

4

SLOWING -----

vns. 1 2

vias.

vics.

dbs.

arco

div.

unis.

mf

mp

pp

(to mute)

(to mute)

(to mute)

(to mute)

2

4

Tempo I (♩=c.96)

fl. 1 2

ob. 1 2

clars. 1 2

bsns. 1 2

F hrs. 1 2 3 4

C tpts. 1 2 3

tbns. 1 2

ba. tbn.

tba.

32 36

Tempo I (♩=c.96)

timp.

perc. 2 3

hp.

32 36

Tempo I (♩=c.96)

vins. 1 2

vlas.

vcls.

obs.

32 36

This page of a musical score, page 11, features the following instruments and parts:

- Flutes (fls.):** Two staves (1 and 2) with dynamic markings of *pp* and *mp*.
- Oboes (obs.):** Two staves (1 and 2) with dynamic markings of *pp* and *mp*.
- Bassoons (Bbcls.):** Two staves (1 and 2) with dynamic markings of *pp* and *mp*.
- Clarinet in Bb (Bbcls.):** Two staves (1 and 2) with dynamic markings of *mp* and *pp*.
- Clarinet in C (C tpts.):** Two staves (1 and 2) with dynamic markings of *mp* and *p*.
- Trumpets (trns.):** Two staves (1 and 2) with dynamic markings of *mp* and *p*.
- Trombones (bs. tbn. tba.):** Two staves (1 and 2) with dynamic markings of *mp* and *p*.
- Timpani (timp.):** One staff.
- Percussion (perc.):** Three staves (1, 2, and 3).
- Harp (hp.):** One staff.
- Violins (vlns.):** Two staves (1 and 2) with dynamic markings of *p*, *mp*, and *pp*.
- Violas (vlas.):** One staff with dynamic markings of *mp* and *p*.
- Double Basses (dbs.):** One staff with dynamic markings of *p* and *mp*.

The score includes various musical notations such as slurs, accents, and dynamic markings (*pp*, *mp*, *p*). Some parts are marked with *(mute)* and *(in open)*. The bottom of the page shows a double bar line and a final measure with a fermata.

accel. . . .

fls. 1 2

obs. 1 2

B♭cls. 1 2

bars. 1 2

accel. . . .

F hrs. 1 2 3 4

C tpts. 1 2 3

tbns. 1 2

bs. tbn. tba.

timp.

perc. 1 2 3

accel. . . .

hp.

vins. 1 2

vlas.

vles.

abs.

er . . . ando . . . 50 $\text{♩} = c.120$. . . still . . .

fls. 1, 2
obs. 1, 2
Bbcls. 1, 2
bsns. 1, 2
Fhns. 1, 2, 3, 4
Ctpts. 1, 2, 3
trns. 1, 2
bs. trn.
tba.

er . . . ando . . . 50 $\text{♩} = c.120$. . . still . . .

timp.
perc. 2, 3
hp.

er . . . ando . . . 50 $\text{♩} = c.120$. . . still . . .

vma. 1, 2
vlas.
vlcs.
dbs.

fls. 1 2

obs. 1 2

ob.cls. 1 2

bsns. 1 2

accel. . . . to 54 ♩=c.132

F hrs. 1 2 3 4

C trpts. 1 2 3

trns. 1 2

bs. trn. 1 2

trb. 1 2

accel. . . . to 54 ♩=c.132

timp. 1 2

perc. 3

hp. 1 2

54

vlns. 1 2

vlas. 1 2

vlcs. 1 2

db. 1 2

accel. . . . to ♩=c.132

SLOWER (♩=108)

attacca

fls. 1 2

obs. 1 2

obcls. 1 2

bsns. 1 2

SLOWER (♩=108)

F hrs. 1 2 3 4

C tpts. 1 2 3

tbns. 1 2

bs. tm. tba.

SLOWER (♩=108)

attacca

timp. 1 2

perc. 3

hp.

SLOWER (♩=108)

vms. 1 2

vias. 1 2

vls. 1 2

obs. 1 2

60 (NB) no accent on the string indefinite pitch entrances.

attacca

II - STRINGS and DRUM

FRAGILE (♩=60)

fls. 1 2

obs. 1 2

epcls. 1 2

bone. 1 2

F hrs.

C tpts. 1 2 3

tbns. 1 2

bs. tbn. tbn.

TACET
mvt. II

FRAGILE (♩=60)

perc. 1 2 3

hp.

2 Bsp. Swish

1. Timp.

slow gliss.

(chg pedals)

FRAGILE (♩=60)

Solo

vm. 1 (div. a 4)

vm. 2 (div. a 4)

vlas. (div. a 4)

vics. (div. a 4)

dbas. (div. a 4)

pp

prz

mis

tasto

espr

5

holding back...

67 69

fls. 1 2

obs. 1 2

pfds. 1 2

bsns. 1 2

F hrs.

C trps. 1 2

trns. 1 2

bs. trn. tba.

67 69 holding back...

timp.

perc.

hp.

67 69 holding back...

Solo

vins. 1 (div. a. 2)

vins. 2 (div. a. 2)

vlas. (div. a. 2)

vics. (div. a. 2)

abs. (div. a. 2)

67

69 NB Each player, using all wood (no hair) of the bow, will approximate the indicated contour of the lines. No exact pitch is necessary.

In Time (♩=60)

72

fl. 1

fl. 2

obs. 1

obs. 2

B♭ c/s. 1

B♭ c/s. 2

bsns. 1

bsns. 2

In Time (♩=60)

72

tmp.

perc.

hp.

In Time (♩=60)

72

vm. 1 (div.)

vm. 2 (div.)

vlas. (div.)

vlas. (div.)

obs. (div.)

72

76

fls.
1
2 (no piccolo)

obs.
1
2

trcls.
1
2

bans.
1
2

This section of the score covers measures 76 to 78 for the woodwind and brass instruments. The flutes (1 and 2) and oboes (1 and 2) have mostly empty staves, indicating they are not playing in this section. The clarinets (1 and 2) and bassoons (1 and 2) also have empty staves. The percussion section includes a snare drum part starting at measure 76 with the instruction "Shared with SPD", and a timpani part with various rhythmic patterns and dynamics like *p* and *pp*.

76

perc.
2

3

hp.

This section covers measures 76 to 78 for the percussion and harp. The snare drum (perc. 2) and timpani (perc. 3) continue with their parts. The harp (hp.) part is mostly empty until measure 78, where it has a few chords with the instruction "L.Y. always to full, but change pedals while chords sound".

76

vn. 1 (div.)

vn. 2 (div.)

vlas. (div.)

vles. (div.)

abs. (div.)

This section covers measures 76 to 78 for the string instruments. The violins (1 and 2), violas, and cellos/bass (abs.) have dense, active parts with many notes and slurs. Dynamics include *mp*, *pp*, and *ppp*. The double basses (abs. div.) have a more rhythmic part. In measure 78, there are "Solo" markings for the violins and violas, and "ord." (order) markings for the cellos/bass.

76

fls. 1, 2

obs. 1, 2

obcls. 1, 2

horns 1, 2

timp. *p mp (2nd time) P pp disappear (a)*

perc. 2 *mp P pp disappear (a)*

perc. 3 *mp P pp disappear (a)*

hp. *(p) P pp*

vn. 1 (div.) *(Solo) mp*

vn. 2 (div.) *(Solo) mp*

vlas. (div.) *Solo ord. mp espr. turn (div.) Ppp ord. (div.) Ppp fade out*

vics. (div.) *ord. Ppp fade out (a)*

cls. (div.) *ord. Ppp fade out (a)*

cls. (div.) *ord. Ppp fade out (a)*

cls. (div.) *ord. Ppp fade out (a)*

cls. (div.) *ord. Ppp fade out (a)*

LUDICROUS (1=54, P=162)

III - WINDS and WOOD

FLUTE

PICCOLO

OBOES

CLARINETS

BASSOONS

LUDICROUS (1=54, P=162)

FRENCH HORNS in F

TRUMPETS in C

TROMBONES

BASS TROMBONE

TUBA

PERCUSSION

LUDICROUS (1=54, P=162)

HARP

VIOLINS

VIOLAS

VIOLONCELLI

DOUBLE BASSES

TACET - MVT. III

fls. 1 2
obs. 1 2
♭ cts. 1 2
bans. 1 2

slowing In Time (♩=162)

to flute FLUTE all keys stop mp

all keys stop mp

slowing... In Time (♩=162)

F hrs. 1 2 3 4
C tpts. 1 2 3
tms. 1 2
bs. tbn. 1
tba.

△ / / [89]

CUP (to harmon) mp2

CUP (to harmon) mp2

CUP (to harmon) mp2

mp

perc. 1 2 3

slowing... In Time (♩=162)

CRST. I DRUMS mp

3 WBL. mp

3 TBL. mp

fls. 1 2

obs. 1 2

scia. 1 2

bsns. 1 2

F hrs. 1 2 3 4

C tpts. 1 2 3

trns. 1 2

bs. tbn. 1 2

tba. 1 2

perc. 1 2 3

NB Although the end result will be a relative *mfz*, players need only lightly tap the mouthpiece.

fls. 1 2

obs. 1 2

Wcls. 1 2

bsns. 1 2

F hrs. 1 2 3 4

C tpts. 1 2 3

tbns. 1 2

ba.tbn. 1

tba. 1

perc. 1 2 3

97

97

97

97

* remove reed

CROW

mf

ff

mp

p

HARMON

(mute)

Cast. (to slip-stick)

GURO TRSP

to s.p.

*[or simply use an extra double reed.]

FASTER (P-c. 189)

Fls. 1 2

obs. 1 2

EPcs. 1 2

bsns. 1 2

101

(to piccolo)

long

Picc.

(to Flute)

remove mpc & tubing barrel

gradually close RH

mp

mf

ord.

trump.

mp

FASTER (P-c. 189)

F hrs. 1 2

C tpts. 1 2 3

trns. 1 2

bs. trn. 1 2

tba. 1 2

101

102

(to cup)

cup

mp

(mute out)

half value dot!

half value dot!

half value dot!

FASTER (P-c. 189)

perc. 1 2 3

101

SD r. shots

mp

long

SD

mf

ff

SD

Time-c 1:00-1:05

[NB] This slow brass shake should preferably be executed in unison rhythm.

IV - BRASS and METAL

INTENSE (♩ = c.60)

FLUTES
OBOES
B^b CLARINETS
BASSOONS

TACET - Mvt. IV

F HORNS
C TRUMPETS
TROMBONES
BASS TROMBONE
TUBA

PERCUSSION

HARP

INTENSE (♩ = c.60)

VIOLINS
VIOLAS
VIOLONCELLI (div. a 3)
DOUBLE BASSES (div. a 3)

freely Solo
p1
Slowing
(in time)

1
2
3
4

F hrs.

1
2

C tpts.

1
2

tbns.

ba. tbn.

tba.

perc.

hp.

108

Suddenly Faster (♩ = c. 84)

108

vins. 1 (div.)

vins. 2 (div.)

vlaa. (div.)

vics. (div. a. 2)

abs. (div. a. 2)

108

Suddenly Faster (♩ = c. 84)

slowing...to...♩=c.60

111 114

F hrs.

C tpts.

trns.

bs. tbn.

tba.

111 114

perc.

hp.

slowing...to...♩=c.60

111 114

wins.

vins.

vics.

obs.

slowing...to...♩=c.60

117

Fhns. 1 2 3 4

Ctpts. 1 2 3

tbns. 1 2

ba. tbn.

tba.

117

perc. 1 2 3

hp.

117

vins. 1 2

vlas.

vics.

db.s.

slowing - (d=c.50) - - - still - - -

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120

Fms.
Gtpts.
tbns.
bs. tbn.
tba.

slowing - 120 (d=c.50) - - - still - - -

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120

perc.
hp.

slowing - 120 (d=c.50) - - - still - - -

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vns.
vlas.
vics.
dbs.

123

slower - - - - - ♩ = c.40

attacca

1. Fms. 2. 3. 4. 1. C tpts. 2. 3. 1. 2. tbns. bs. tbn. tba.

2
4
1

123

slower - - - - - ♩ = c.40

attacca

1. 2. 3. perc. hp.

2
4
1

123

slower - - - - - ♩ = c.40

1. 2. vlns. vlas. vcs. dba.

2
4
1

123

attacca

[Time - c. 1:40-1:50]

V-TUTTI

DRAMATIC (♩=c.64)

127

fls. 1 2

obs. 1 2

B♭ clars. 1 2

bsns. 1 2

F hrs. 1 2 3 4

C tpts. 1 2 3

tbns. 1 2

bs. tbn. tba.

timp.

perz. 2 3

hp.

DRAMATIC (♩=c.64)

127

vns. 1 (div.)

vns. 2 (div.)

vlas. (div.)

vcs. (div.)

obs. (div.)

127

131

fls. 1 2

obs. 1 2

♭Cl. 1 2

bsns. 1 2

F hrs. 1 2 3 4

C tpts. 1 2

trns. 1 2

bs. trn. tba.

timp.

perc.

hp.

131

vlns. 1 (div.)

vlns. 2 (div.)

vlas. (div.)

vlcs. (div.)

dbas. (div.)

131

135 $\text{♩} = c.96$

140

fls. 1 2

obs. 1 2

♯♭cls. 1 2

bsns. 1 2

$\text{♩} = c.96$

Fhms. 1 2 3 4

Ctpns. 1 2 3

tbns. 1 2

bs.tbn.

tba.

135

140

$\text{♩} = c.96$

timp.

perc. 1 2 3

hp.

135

140

$\text{♩} = c.96$

vns. 1 2

vlas.

vics.

abs.

135

140

144

--- grad ---

fls. 1 2

obs. 1 2

B♭cls. 1 2

bans. 1 2

Detailed description: This section contains the musical notation for the woodwind instruments. It includes staves for two flutes (fls.), two oboes (obs.), two bassoons (bans.), and two bass clarinets (B♭cls.). The notation features various notes, rests, and dynamic markings such as *mp* and *f*. There are also some handwritten annotations and slurs.

--- grad ---

Fhns. 1 2 3 4

C tpts. 1 2 3

tbns. 1 2

bs.tbn. tba.

timp.

perc. 2 3

hp.

Detailed description: This section contains the musical notation for the brass and percussion instruments. It includes staves for four French horns (Fhns.), three C trumpets (C tpts.), two tenor trombones (tbns.), one bass trombone (bs.tbn.), one tuba (tba.), one timpani (timp.), and one harp (hp.). The notation is mostly rests, with some notes and dynamic markings. A box with the number '144' is present in the middle of the section.

144

--- grad ---

vns. 1 2

vlas. 1 2

vics. 1 2

dba.

Detailed description: This section contains the musical notation for the string instruments. It includes staves for two violins (vns.), two violas (vlas.), two violoncellos (vics.), and one double bass (dba.). The notation is dense with notes, rests, and dynamic markings such as *mp*, *f*, and *uniso*. There are also some handwritten annotations and slurs.

144

36 ually faster to 149 Quick d=c.126

fla. 1 2

obs. 1 2

Bpls. 1 2

bans. 1 2

ually faster to 149 Quick d=c.126

Fms. 1 2 3 4

Ctpts. 1 2 3

tbas. 1 2

bs. tbn. tba.

timp.

perc. 1 2 3

np.

ually faster to 149 Quick d=c.126

vins. 1 2

vias. 1 2

vles. 1 2

dbas. 1 2

149

fls. 1, 2

obs. 1, 2

♭♭cls. 1, 2

bans. 1, 2

Fms. 1, 2, 3, 4

C. tpts. 1, 2, 3

tbns. 1, 2

bs. tbn.

tba.

timp.

perc. 1, 2, 3

hp.

vnas. 1, 2

vlas.

vics.

abs.

Sul D div

unis

fla. 1
2

obs. 1
2

obcls. 1
2

bsns. 1
2

F hrs. 1
2
3
4

C tpts. 1
2
3

tbns. 1
2

bs. tbn. 1
2

tba. 1
2

(to mute)

(to mute)

(to mute)

(to mute)

(to mute)

timp. 1
2

perc. 1
2
3

hp. 1
2

vlns. 1
2

vlas. 1
2

vics. 1
2

obs. 1
2

div.

pizz.

pizz.

pizz.

171

fls. 1, 2

obs. 1, 2

♯cls. 1, 2

bsns. 1, 2

dim.

mp

ff

(fl. 2 to piccolo)

Fhns. 1, 2, 3, 4

C. tpts. 1, 2, 3

tbns. 1, 2

ba. tbn.

tba.

STR. MUTE

MUTE

mp

ff

171

timp.

perc. 1, 2, 3

mp

ff

hp.

ff dim.

mp

171

vms. 1, 2

vlas.

vics.

obs.

unis. arco

div. arco

mp

cresc.

pp

mf

171

40 *slowing* ----- *long* *a tempo* **180** G.P.

fl. 1
picc.
obs. 1
2
♭ cl. 1
2
bass. 1
2

slowing ----- *long* *a tempo* G.P.

Fhns. 1
2
3
4

D. tpts. 1
2
3

tbns. 1
2

ba. tbn.
tbn.

180

long G.P.

temp.
perc.

hp.

slowing ----- *long* *a tempo* **180** G.P.

vns. 1
2

vias. *crec.*

vles. *crec.*

db. *long* *div.*

180

fl. 1

picc.

obs. 1
2

obcl. 1
2

bsns. 1
2

F hrs. 1
2
3
4

C tpts. 1
2
3

tbns. 1
2

bs. tbn.

tbn.

(trumpet)

timp.

perc. 2

3

hp.

mp only

mp

cresc.

f

sfz

pp

vlna. 1

2

vlas.

vlcs.

dbc.

G.P. FASTER d.-c. 138

Fl. 1

picc.

obs. 1
2

trcls. 1
2

bsns. 1
2

G.P. FASTER d.-c. 138

F hns. 1
2
3
4

C tpts. 1
2
3

trns. 1
2

bs. trn.

trn.

G.P. FASTER d.-c. 138

timp.

perc. 2
3

hp.

G.P. FASTER d.-c. 138

vms. 1
2

vlas. (spice)
vlas. (spice)
vlas. (spice)

abs.

Suddenly in 3 \downarrow = c.120. but quickly 43

200

fl. 1
picc.
oba. 1
2
B♭cls. 1
2
bans. 1
2
Fms. 1
2
3
4
C tpts. 1
2
3
4
trns. 1
2
bs.tbn.
tba.

Suddenly in 3 \downarrow = c.120. but quickly

200

timp.
perc.
hp.

Suddenly in 3 \downarrow = c.120. but quickly

200

vlna. 1
2
vlas. 1
2
vlcs.
dbs.

200

x = highest possible note.
y = lowest possible note.

44 speeding... up to d=96

(d=184) (d=215) (d=240) (d=d)

fls. 1, 2

obs. 1, 2

B♭cls. 1, 2

bsns. 1, 2

mp, dim., ppp

(d=d)

Fms. 1, 2, 3, 4

Ctrpts. 1, 2, 3

trn. 1

trn. 2

bs. trn.

tba.

(ord.)

ppp

speeding... up to d=96

(d=184) (d=215) (d=240) (d=d)

timp.

perc. 1, 2, 3

hp.

mf, f, ppp

upped cymbals

speeding... up to d=96

(d=184) (d=215) (d=240) (d=d)

vns. 1, 2

vlas.

vlas.

vlas.

abs.

mf, f, ppp, [non div.] arzo

[Time - c. 1:20-1:30]