

RICHARD BOLLEY

FLIGHTS
(Travels with Alex 1)

for viola obbligato
and chamber ensemble

Celebrating Alexandra David-Néel (1868-1969) and remembering Fiona McLean (1952-2011)

Flights is the first piece in the cycle *Travels with Alex*
for viola obbligato and various chamber ensembles

The pieces may be performed singly, in combination or
(ideally) in the complete numbered sequence.

Instrumentation:

viola obbligato
flute
alto flute
cor anglais
3 percussion

(1:- maracas, snare drum, bass drum, timpani;

2:- *sbug-chal* [2 high-bossed Tibetan cymbals, hand-held and clashed together], triangle, maracas, tambourine,
wood block,

5 temple blocks;

3:- marimba)

celesta
harp
violin
cello

In the full score all parts are notated at concert pitch except celesta (sound one octave higher than written).

Accidentals last for the complete bar unless corrected.
Thus, naturals are to be presumed unless otherwise specified.

Alexandra's journals are replete with extraordinary encounters, travels to places then rarely visited, and sudden departures or changes of plan

Flights
(Travels with Alex 1)

Richard Bolley (2013)

♩=120

Flute

Alto Flute

Cor Anglais

Timpani and Percussion 1

Percussion 2 (Cymbals initially)

Percussion 3 (Marimba throughout)

Celesta

Harp

Viola obbligato

Violin

Violoncello

*** Tibetan *shub-chal*, held horizontally
the upper being clashed over the lower
using the weight of rebound on repeated notes

(♩ = 120)

A

Fl. 12

A. Fl.

C. A.

Tim. 12

Perc. 2

Maracas

Mar.

Cel.

Hp.

Vla. obb.

Vln.

Vc.

12

Detailed description: This is a page from a musical score. It features ten staves of music for various instruments. The first five staves (Flute, Alto Flute, Clarinet, Timpani, and Percussion 2) are grouped under section A. The remaining five staves (Maracas, Maracas, Cello, Double Bass, and Bassoon) are grouped under section B. The score includes dynamic markings such as forte (f), piano (pp), mezzo-forte (mf), and piano (p). Performance instructions like 'tr.' (trill), 'arco' (bowing), and 'pizz.' (pizzicato) are also present. Measure numbers 12 and 13 are indicated above the staves. The bassoon staff has a tempo marking of ♩ = 120.

Fl. *f*

A. Fl. *f*

C. A. *f*

Tim. *mf*

Temple Blocks

Mrcs.

Mar. *mf*

pp

f

sf

Cel. *mf*

pp

Hp. *mf*

G_b

E_b

pp

Vla. obb. *pp*

Vln. *mp*

Vc. *pp*

27

27

27

27

27

27

27

27

27

41

Fl.

A. Fl.

C. A.

pp

41

Tim.

Perc. 2

p

mf

Triangle

p

Mar.

pp

Cel.

pp

Hp.

F#
Bb

pp

Vla.
obbl.

pizz.

f

Vln.

pizz.

f

Vc.

pp

41

Fl.

A. Fl.

C. A.

B. D.

Perc. 2

Timpani

Bass Drum

Timpani

Mar.

Cel.

Hp.

Vla. obb.

Vln.

Vc.

95

ff 5

f

mp

f

mf

p f

arco

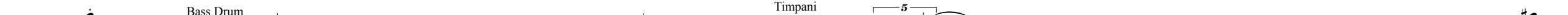
pizz.

arco f

[C] ($\bullet = 120$)

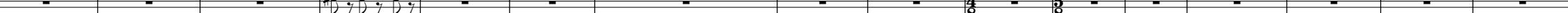
10

Musical score for Flute (Fl.), Alto Flute (A. Fl.), and Clarinet (C. A.) in section 114. The score shows three staves. The Flute and Alto Flute parts begin with sixteenth-note patterns. The Clarinet part starts with eighth notes. Measure 114 ends with a dynamic change and a repeat sign.



Musical score for measures 114-115:

- Measure 114:** Bass Drum (Timpani) and Wood Blocks (Perc. 2).
- Measure 115:** Timpani (f dynamic, 5 measures) and Percussion 2 (mp dynamic).



A musical score for the Bassoon (Bassoon) part. The score consists of two staves: a treble staff and a bass staff. The treble staff begins with a rest followed by six measures of rests. At measure 7, a bass clef is added, and the instrument name 'Bp.' is written above the staff. The bass staff continues with rests until measure 11, where it begins a rhythmic pattern of eighth and sixteenth notes. Measure 12 starts with a bass clef, and the instrument name 'C' is written above the staff. Measures 13-14 show a continuation of the eighth and sixteenth note pattern. Measure 15 starts with a bass clef, and the instrument name 'G' is written above the staff. Measure 16 starts with a bass clef, and the instrument name 'A' is written above the staff. Measures 17-18 show a continuation of the eighth and sixteenth note pattern.

133

Fl. *pp* *f* *fp*

A. Fl. *f* *pp* *fp*

C. A. *pp* *f* *p*

Tim. *mf* *p*

W.B.

Mar. *pp* *fp*

Cel. *pp*

Hp. *f* *Eh* *EhA* *pp*

Vla. obb. *pizz.* *mf* *arco* *fp*

Vln. *f* *pp* *fp*

Vc. *pp* *arco* *pp* *fp*

147

Fl. *f*

A. Fl.

C. A. *f*

Tim. *f*

W.B. *mf*

Mar. *f*

Cel. *f* gliss. sim. *pp*

Hp. *mf* E[#] C[#] E[#] C[#] Ch

Vla. obb. *p* gliss. *mf* *f* *mf*

Vln. *p* gliss. *mf* *f* *mf*

Vc. *p* gliss. pizz. *f*

147

Musical score for orchestra and choir, page 164. The score includes parts for Flute (Fl.), Alto Flute (A. Fl.), C. Alto (C. A.), Timpani (Timp.), Bassoon (W.B.), Marimba (Mar.), Cello (Cel.), Double Bass (H.p.), Violin (Vln.), Oboe (Vla. obo.), and Cello/Bassoon (Vcl.). The score features complex rhythmic patterns, dynamic markings like *p*, *f*, *mf*, *sf*, *pp*, *mp*, and *ppp*, and performance instructions such as *bisbigl.*, *pizz.*, *arco*, *con sordino*, and *sf*. The instrumentation is primarily woodwind and brass, with strings providing harmonic support.

184

Fl. *pp*

A. Fl. *pp*

C. A. *pp*

Tim. *rall.*

Perc. 2 Triangle *pp*

Mar. *pp* *legg.*

Cel. *pp*

Hp. *pp*

Vla. obb. *f* *pizz.* *mf* *mp* *f* *arco* *mp* *pizz. arco* *mf* *p* *con sordino* *5* *5*

Vln. *pizz.* *mf* *arco* *f* *pizz.* *mp* *arco* *mp* *con sordino* *5* *5* *mp* *mf*

Vc. *184* *con sordino pp*

Fl.

A. Fl.

C. A.

201

Tim.

Perc. 2

Mar.

Cel.

Hp.

Vla. obb.

Vln.

Vc.

201

con sordino

FtG *mp*

pp

mf

p

mf

p

pp

pp

226

Fl.

A. Fl.

C. A.

226

Tim.

Perc. 2

Mar.

Cel.

Hp.

Vla.
obb.

Vln.

Vc.

226

$\angle = 60^\circ$

246

E

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

A. Fl. *p* *ff* *f* *f*

C. A. *ff* *f*

F

ff

Tim. *sfz* *sfz*

Perc. 2

Mar. *ff* *f* *ff* *ff*

Cel. *ff* *f* *ff* *ff*

Hp. *Ab* *Bb* *mp* *Db* *A#* *F#G#* *C* *sfz* *sfz*

Vla. obb. *ff* *f* *pizz.* *ff* *arco* *sfz* *sfz*

Vln. *ff* *mp* *gliss.* *f* *ff* *arco* *ff*

Vc. *ff* *mp* *gliss.* *f* *ff*

246

Musical score for orchestra and percussion, page 263. The score includes parts for Flute (Fl.), Alto Flute (A. Fl.), Clarinet (C. A.), Timpani (Timp.), Bass Drum, Temple Blocks, Percussion 2 (Perc. 2), Marimba (Mar.), Cello (Cel.), Double Bass (H. p.), Violin (Vln.), Viola (Vla. obb.), and Cello/Bass (Vc.). The score features complex rhythmic patterns with sixteenth-note figures, dynamic markings like *sfz*, *f*, *ff*, *p*, and *pp*, and performance instructions such as *tr* (trill) and *pizz.* (pizzicato). Measure 263 consists of two systems of music, separated by a repeat sign. The first system ends with a forte dynamic (*ff*) and the second begins with a piano dynamic (*p*). The score is written on multiple staves, with some instruments grouped together by brackets.

Fl.

A. Fl.

C. A.

284

Perc. 1 (Maracas)

Perc. 2

Wood Blocks

Mar.

Cel.

Hp.

Vla. obb.

Vln.

Vc.

284

pizz.

arco

pizz.

arco

mf dolce

284

18

306

G (♩ = 120)

Fl.

A. Fl.

C. A.

Perc. 1 Maracas *p*

Perc. 2

Mar.

Cel.

Hp.

Vla. obb.

Vln.

Vc.

306

306

306

H

Musical score page 328 featuring multiple staves for various instruments:

- Flute (Fl.):** Playing eighth-note patterns.
- Alto Flute (A. Fl.):** Playing eighth-note patterns.
- Bassoon (C. A.):** Playing eighth-note patterns.
- Percussion 1 (Perc. 1):** Playing sixteenth-note patterns.
- Percussion 2 (Perc. 2):** Playing eighth-note patterns.
- Marimba (Mar.):** Playing sixteenth-note patterns.
- Cello (Cel.):** Playing eighth-note patterns.
- Horn (Hpt.):** Playing eighth-note patterns.
- Violin (Vln.):** Playing eighth-note patterns.
- Double Bass (Vc.):** Playing eighth-note patterns.

The score includes dynamic markings such as **ff**, **mf**, **p**, and **sfz**. Measure numbers 328 are indicated at the top left and bottom left.

$\text{♩} = 144$ $\text{♩} = 120$ $\text{♩} = 120$

342

Fl. *pp* subito

A. Fl. *pp*

C. A.

Perc. 1 subito *pp*

Cymbals

Perc. 2 *sfz* — *sfz* — *p* *sfz* — *sfz* —

Mar. *pp* *sf* — *p* *sf* — *sf* — *mf* *p* *ppp*

Cel. *pp*

Hp. *E♭* *A♭* *Cl.* *A♭* *F♭* *B♭* *C♭*

Vla. obb. *pp* *mp* *pizz.* *sfz* *ff* *p*

Vln. *pp* subito *sf* — *sf* — *sf* — *sf* — *sf* —

Vc. *pp*

$\text{♩} = 144$

$\text{♩} = 120$

355

Fl.

A. Fl.

C. A.

Perc. 1 Snare Drum

Perc. 2 Cymbals

Mar.

Cel.

Hp. pp

Vla. oboe

Vln.

Vc.

$\text{♩} = 144$

Fl. $\text{♩} = 368$ mf

A. Fl. $\text{♩} = 368$ mf *subito*

C. A. $\text{♩} = 368$ mf mf fp tr mf fp tr fp ff mf mf

Perc. 1 $\text{♩} = 368$ S.D. mf f

Cymbals Perc. 2 $\text{♩} = 368$ sfz sf ff

Mar. $\text{♩} = 368$ mf p *subito* mf sfz

Cel. $\text{♩} = 368$ mf p *subito* mf fp mf fp tr mf fp fp

Hp. $\text{♩} = 368$ $\text{G} \sharp$ $\text{C} \flat$ mf sfz $\text{B} \sharp \text{C} \sharp \text{D} \sharp$

Vla. oboe. $\text{♩} = 368$ mf p *subito* f tr tr tr ff ff tr sim. tr sfz

Vln. $\text{♩} = 368$ mf mf mf mf tr mf tr tr sfz

Vc. $\text{♩} = 368$ mf fp mf fp tr mf fp tr sfz

