CLIVE STRUTT

# VARIATIONS

ON A

## SICILIAN SHEPHERD-TUNE

Oboe (with optional Musette), Oboe d'amore (Cor anglais) & Piano

AMORIS INTERNATIONAL
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ACM 005

# Clive Strutt

(1942-)

Clive Strutt was born in Aldershot, England, in 1942. For over thirty years he has been resident on the Island of South Ronaldsay, in the Orkney Isles, off Scotland's north coast. His compositions (mostly orchestral, chamber, choral, and vocal works) have been performed in Canada, France, Germany, Ireland, Norway, Russia, the UK and the USA.

Strutt studied at the Royal Academy of Music, London, with Sir Lennox Berkeley (composition) and Leighton Lucas (orchestration). He took piano and viola as second studies, and, as he puts it, *"the other academic manifestations of music thought to be useful to a musician by the educational authorities of the time."*

Among his honours feature the Manson Bequest from the Royal Academy of Music (1964) for 'Symphony No. 1 in E minor', the Carolan Award (1986) in the Celtic Harp Competition (Dinan, France) for *Hibernian Rhapsody* (a set of variations on two ancient Irish melodies for solo Celtic harp), and two prizes in the William Baird Ross competition for Church Music in Scotland (Second Prize [1987] for *The White Island*; Third Prize [1990] for *A Glastonbury Carol* ).

Strutt is fascinated by the music of the Eastern Orthodox Church and has visited Mount Athos several times. Also a philatelist, he is an authority on the Universal Postal Union.

Clive Strutt was a close friend of the composer, harpist and oboist Derek Bell (of The Chieftains), for whom he composed several compositions for members of the oboe family of instruments. These are published, as are those of Derek Bell, by Amoris International.

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# Variations on a Sicilian Shepherd-Tune

Oboe (with optional Musette), Oboe d'amore (Cor anglais) & Piano

*A* CM 005

The inspiration for this set of variations on a Sicilian shepherd-tune, composed in 1997, arose from my conception of the musette as an essentially pastoral, peasant instrument. Although obligatory to the original conception of the piece, due to its rarity, the musette has been included as an option.

The work uses the theme as a common thread woven into the counterpoint of the variations, which flow from the initial statement. It was written for Jennifer Paull, to whom it is dedicated.

The opening theme (which bears some affinity to one used by Händel in 'The Messiah') and movement three, *Corrente*, are both single movements. The remaining variations consist of pairs of mostly Italian dance forms.

The second movement pairs a ***Siciliano*** and a ***Pastorale***, rather similar forms in compound time, continuing the gentle rustic idyll conjured up by the initial thematic statement: the latter, as here, often holds a suggestion of a drone-bass.

The third movement, ***Corrente***, in simple triple-time, leads forward through its rapid figures to the following stately pavane with which it connects.

The fourth movement comprises a ***Padovana*** and a ***Gagliarda*** - a majestic duple-time dance followed by a characteristic galliard in triple-time ending with both combined.

The fifth movement is a ***Solfeggettio*** (a departure from dancing, as its title means 'a little vocal exercise'), and a ***Canto Carnascialesco*** (a May-time Florentine Carnival song) characterised by its retaining of the melody in the tenor register.

In the final sixth movement, a ***Saltarello*** (a very fast jumping dance in compound-triple time) is combined with the dance executed either to cure the bite of the tarantula spider, or perhaps because of it (!) - the ***Tarantella***: a similarly fast and frenzied dance in six-eight time.

The piece has a joke ending.

Clive Strutt
1999

❖❖❖

*Works by Clive Strutt published by* ***Amoris International***

| | |
|---|---|
| Introduction and Protiazhnahyah with Variations | A SI 013 |
| Variations on a Bosnian Folk Song | A SI 014 |
| Three Georgia Bagatelles | A SI 015 |
| Suite of English Folk Songs | A EN 005 |

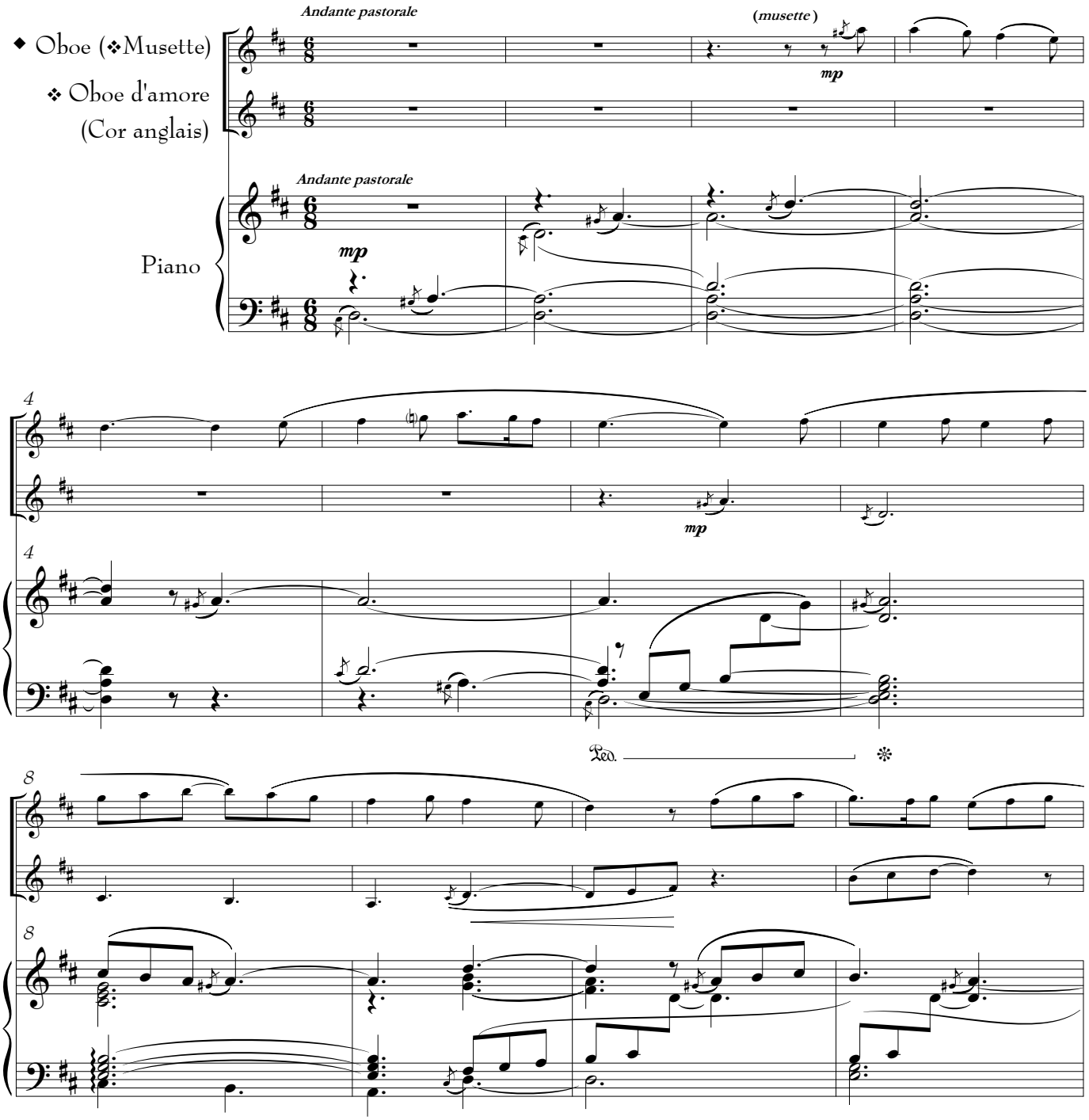
www.amoris.com

# VARIATIONS ON A SICILIAN SHEPHERD-TUNE

**Clive Strutt**
(1942 - )

## I

### Aria siciliana




◆ Musette to be played by the oboist if so desired.

❖ In Concert Pitch



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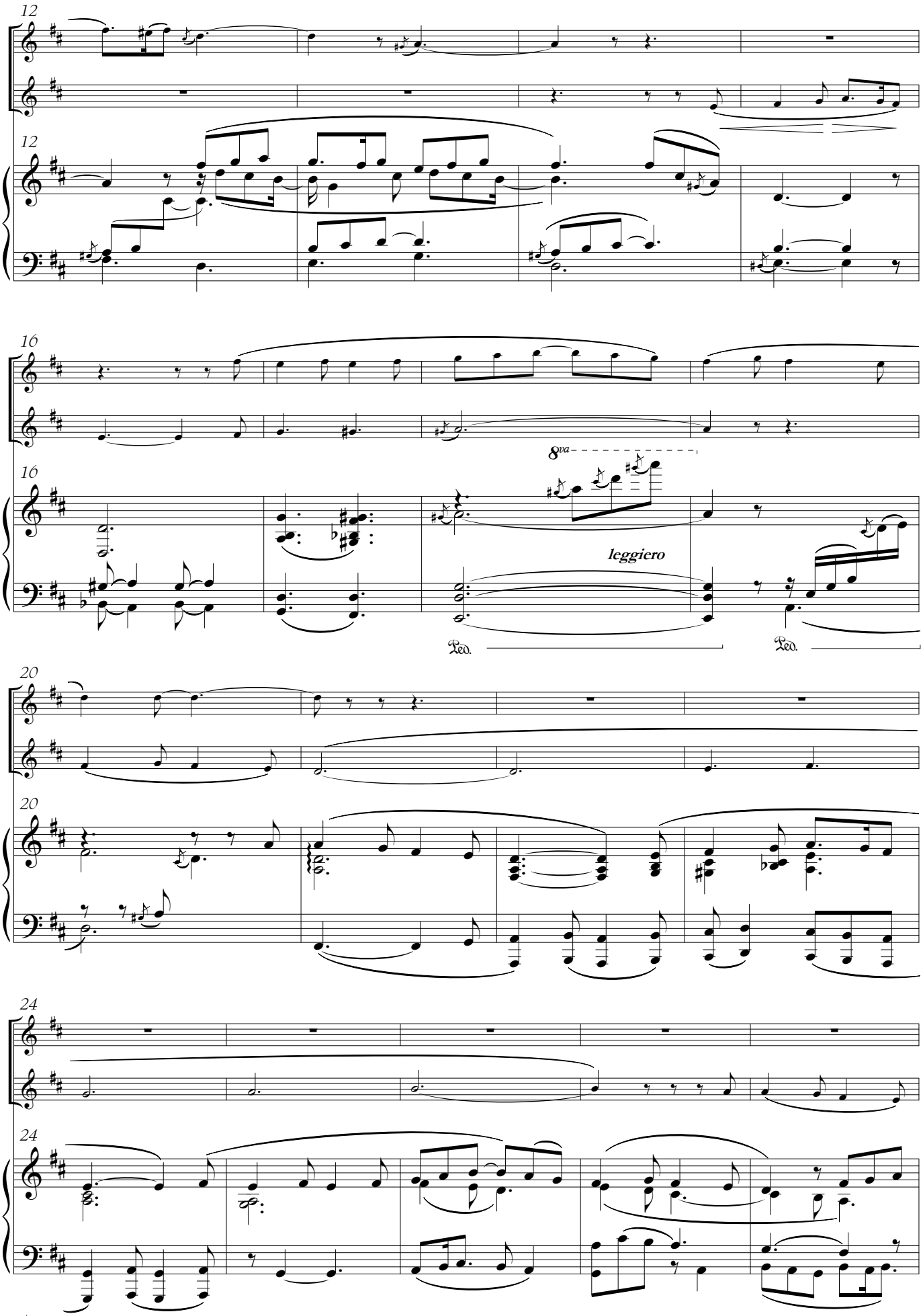
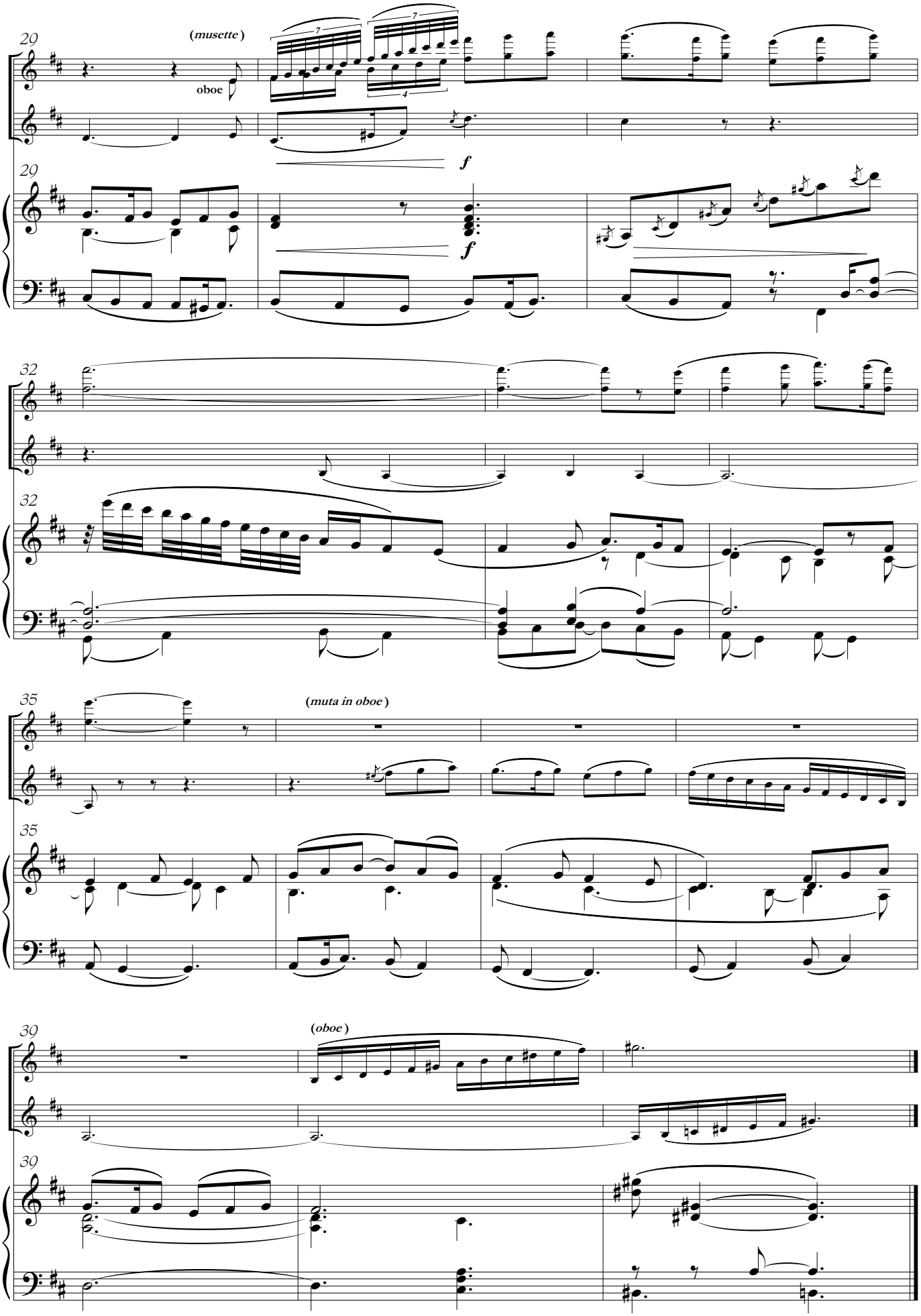
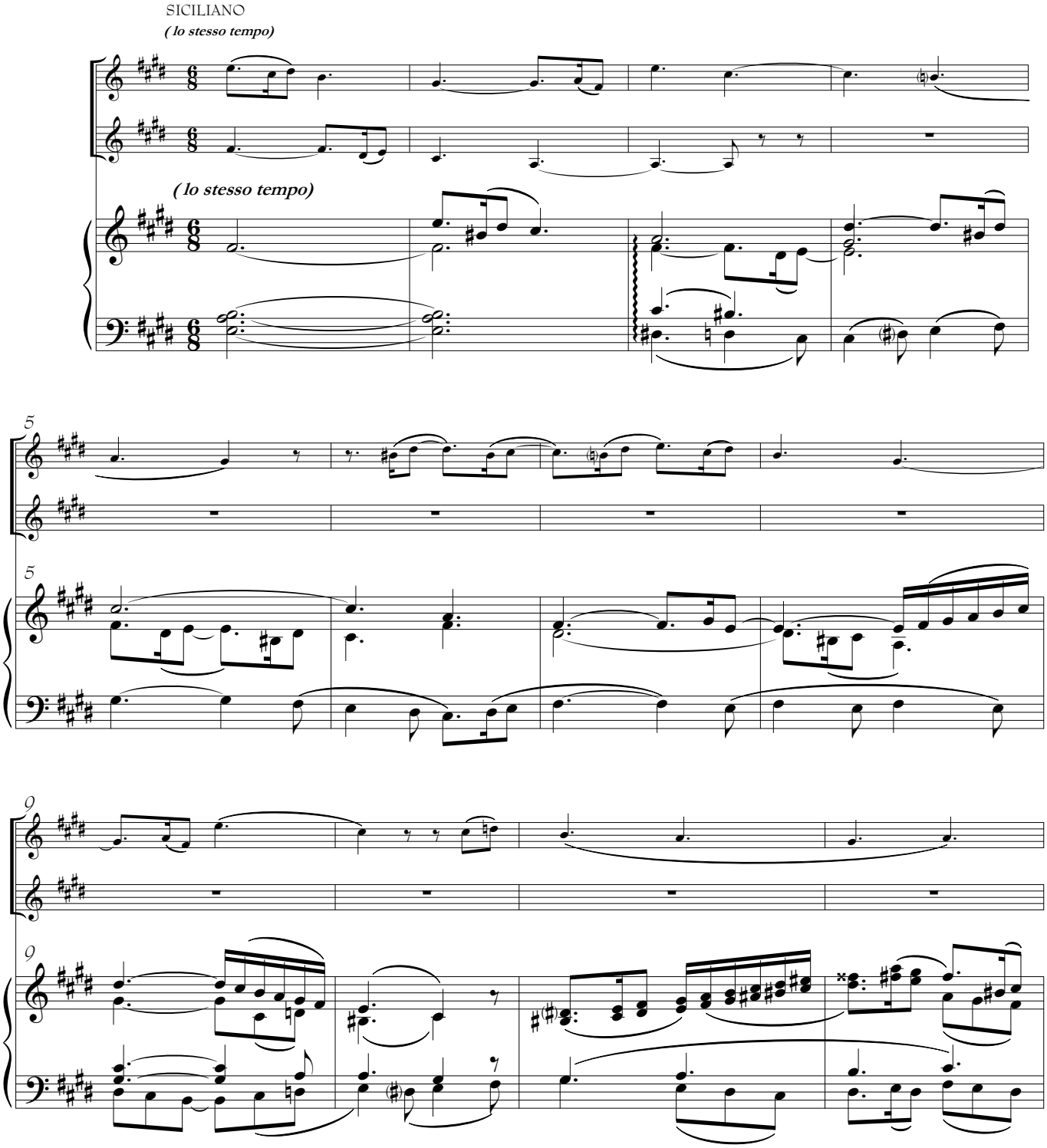
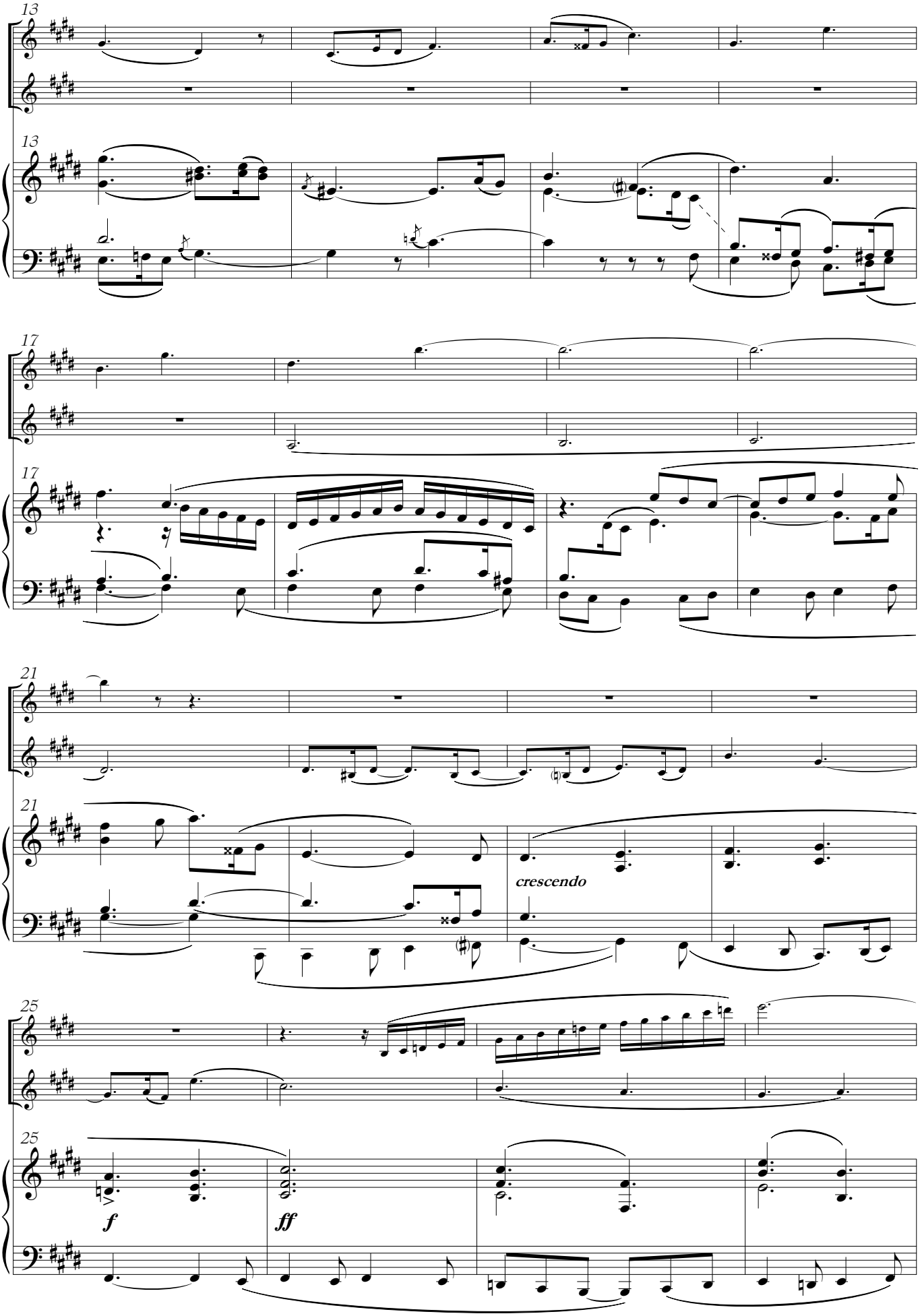

12
12
16
16
8va
leggiero
Ped.
Ped.
20
20
24
24

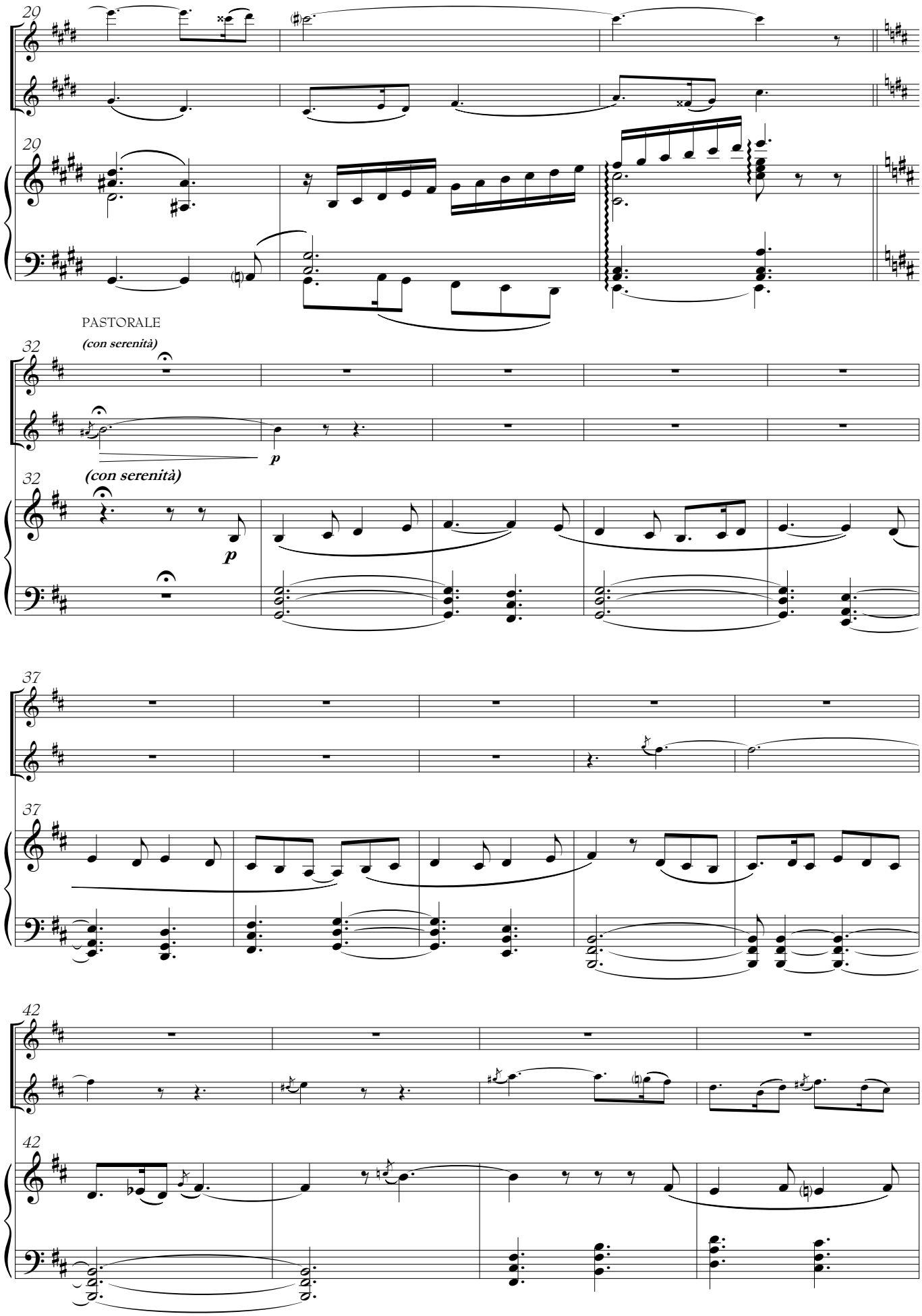

20
(musette)
oboe
f
20
f
32
32
35
(muta in oboe)
35
30
(oboe)
30

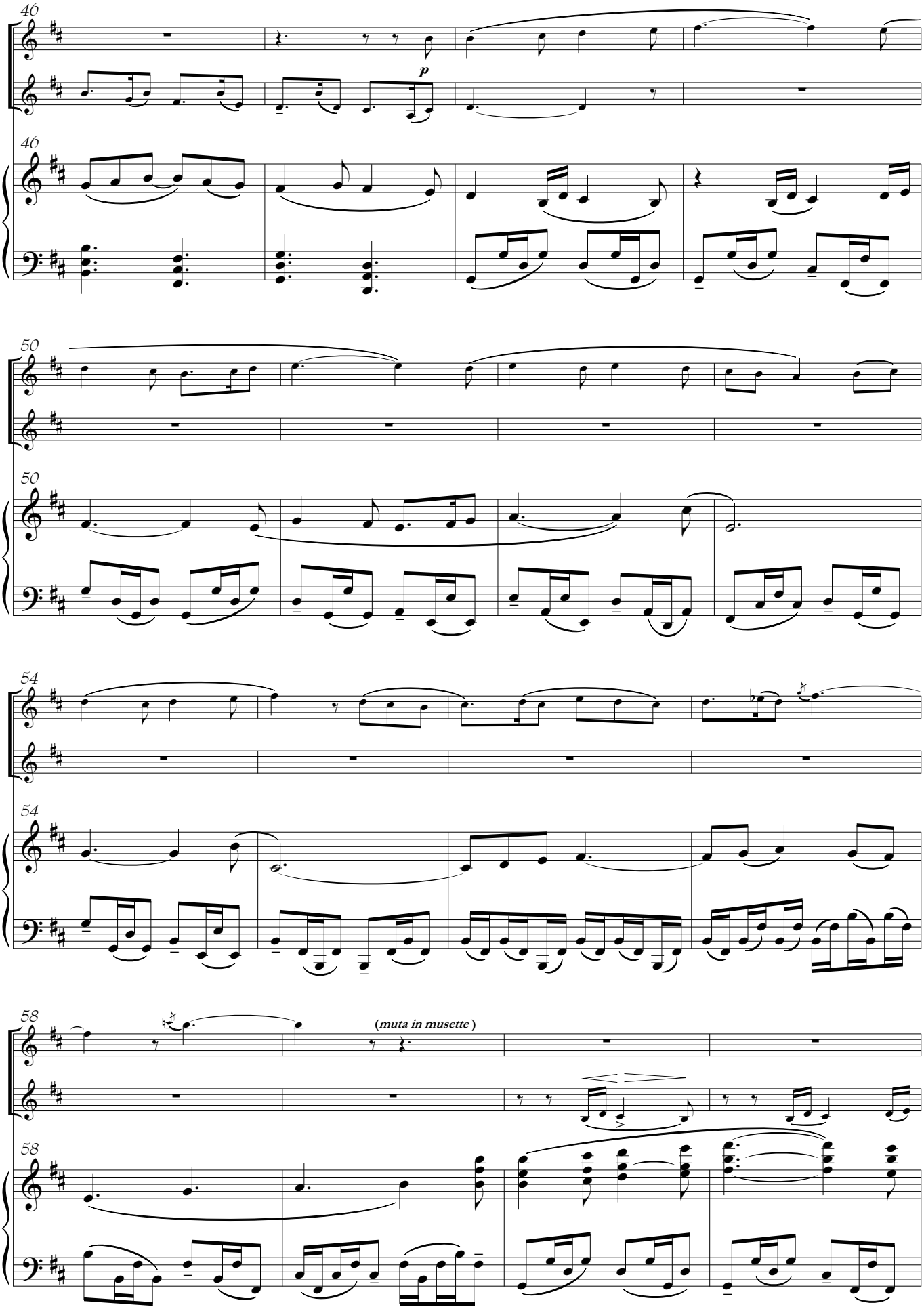
# II

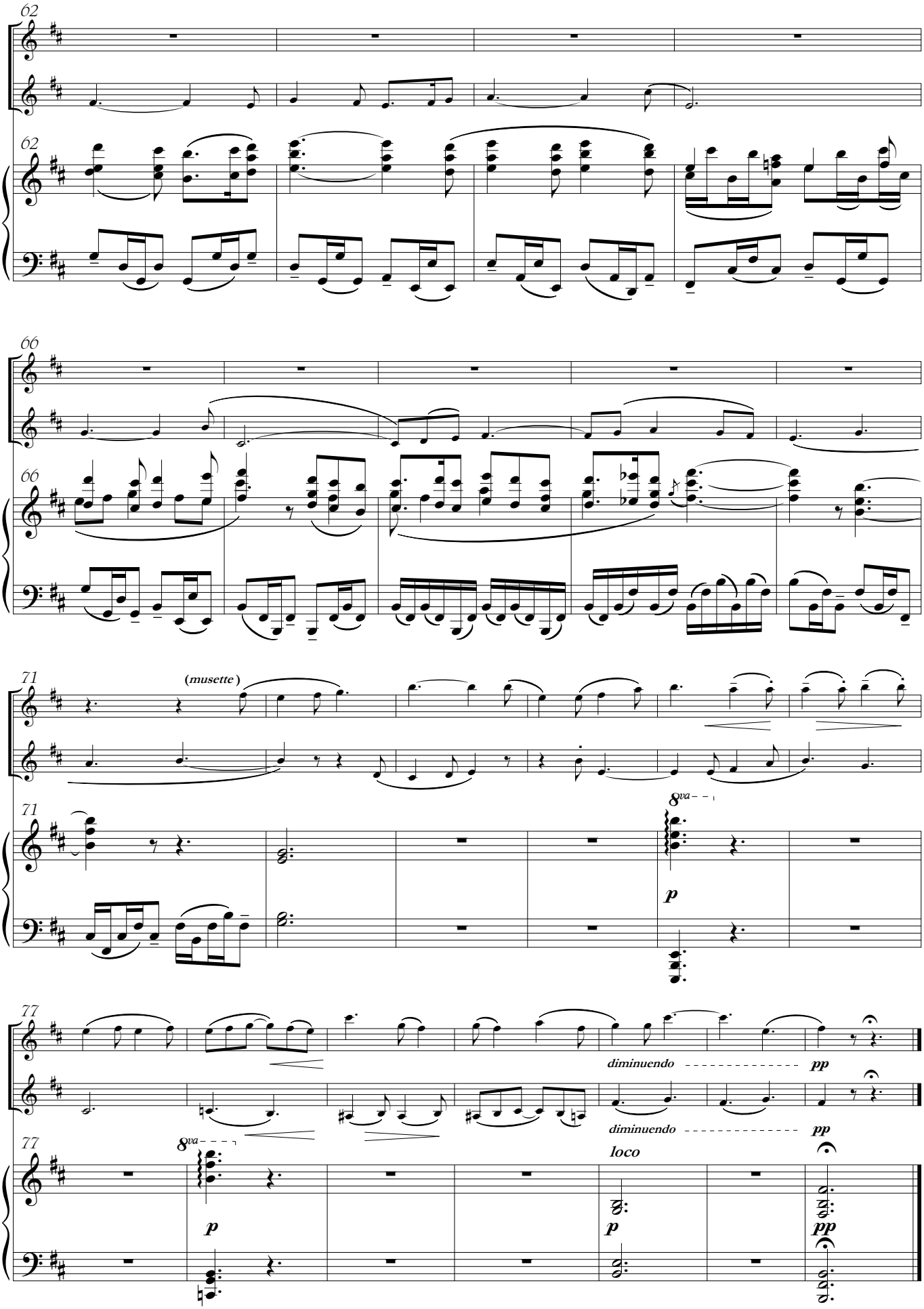
## Siciliano e Pastorale




13
13
17
17
21
21
crescendo
25
25
f
ff

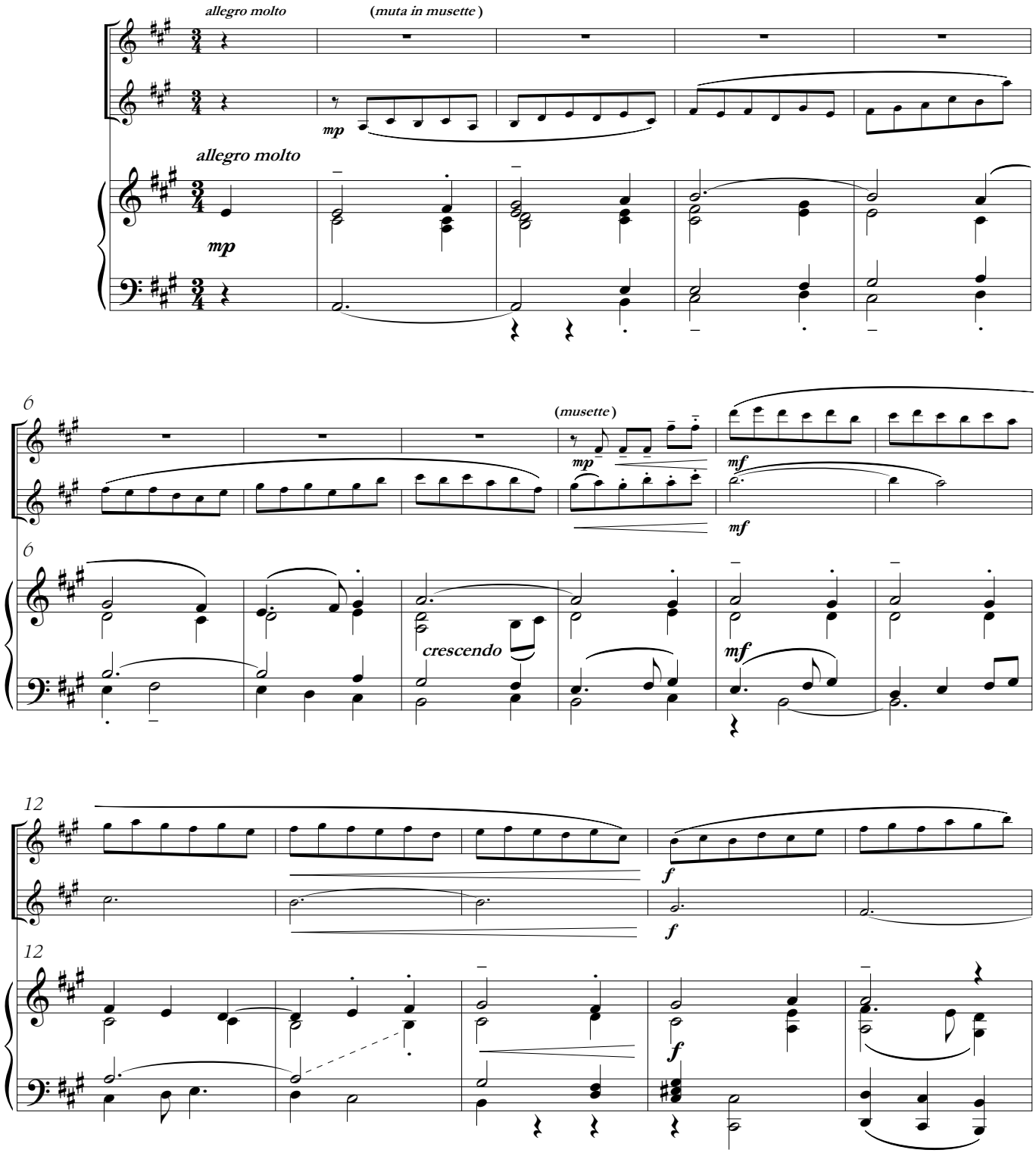

20
20
PASTORALE
(con serenità)
32
p
32
(con serenità)
p
37
37
42
42

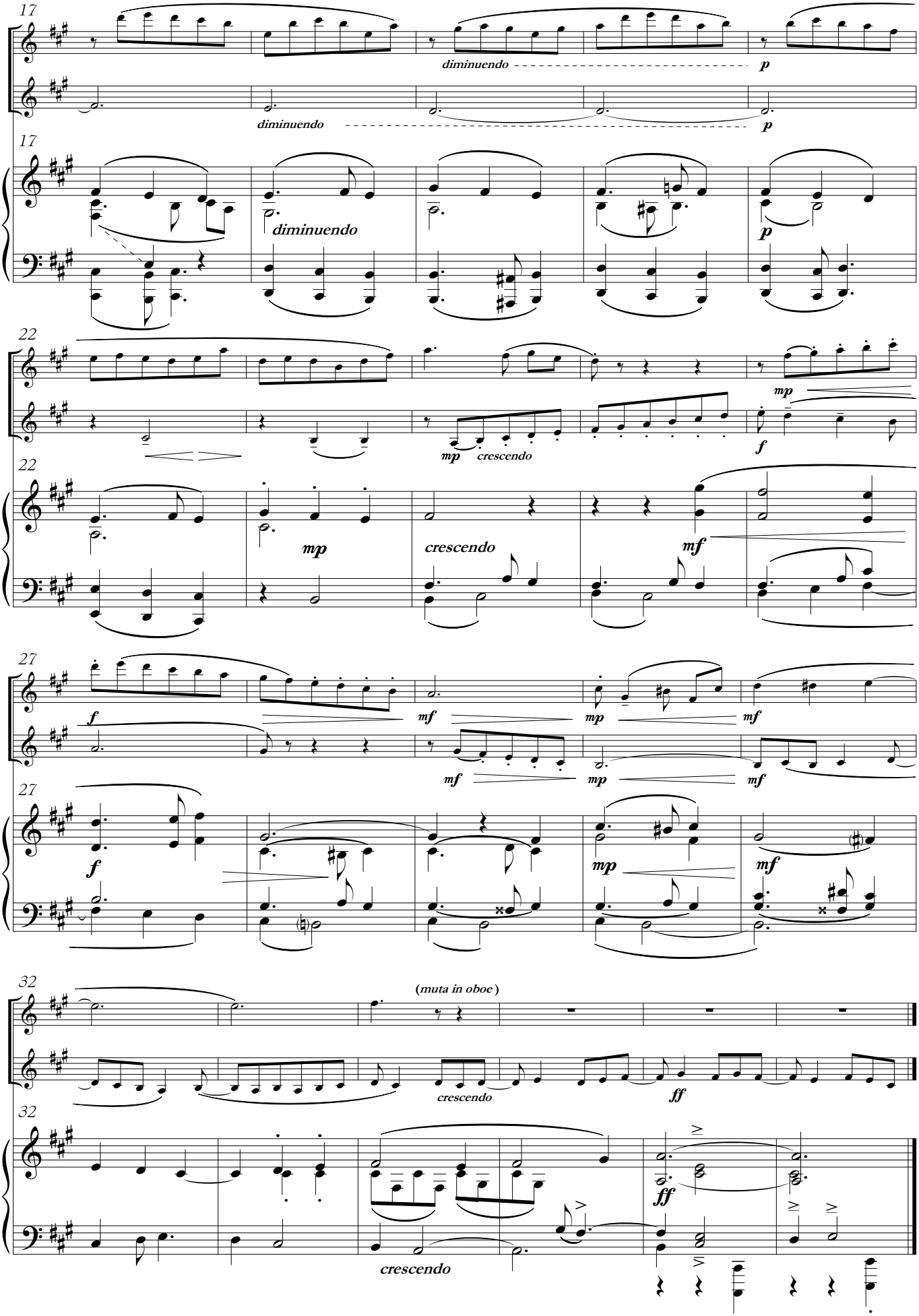

46
p
46
50
50
54
54
58
(muta in musette)
58


62
62
66
66
71
(musette)
71
8va
p
77
diminuendo
pp
77
8va
p
loco
p
pp

# III

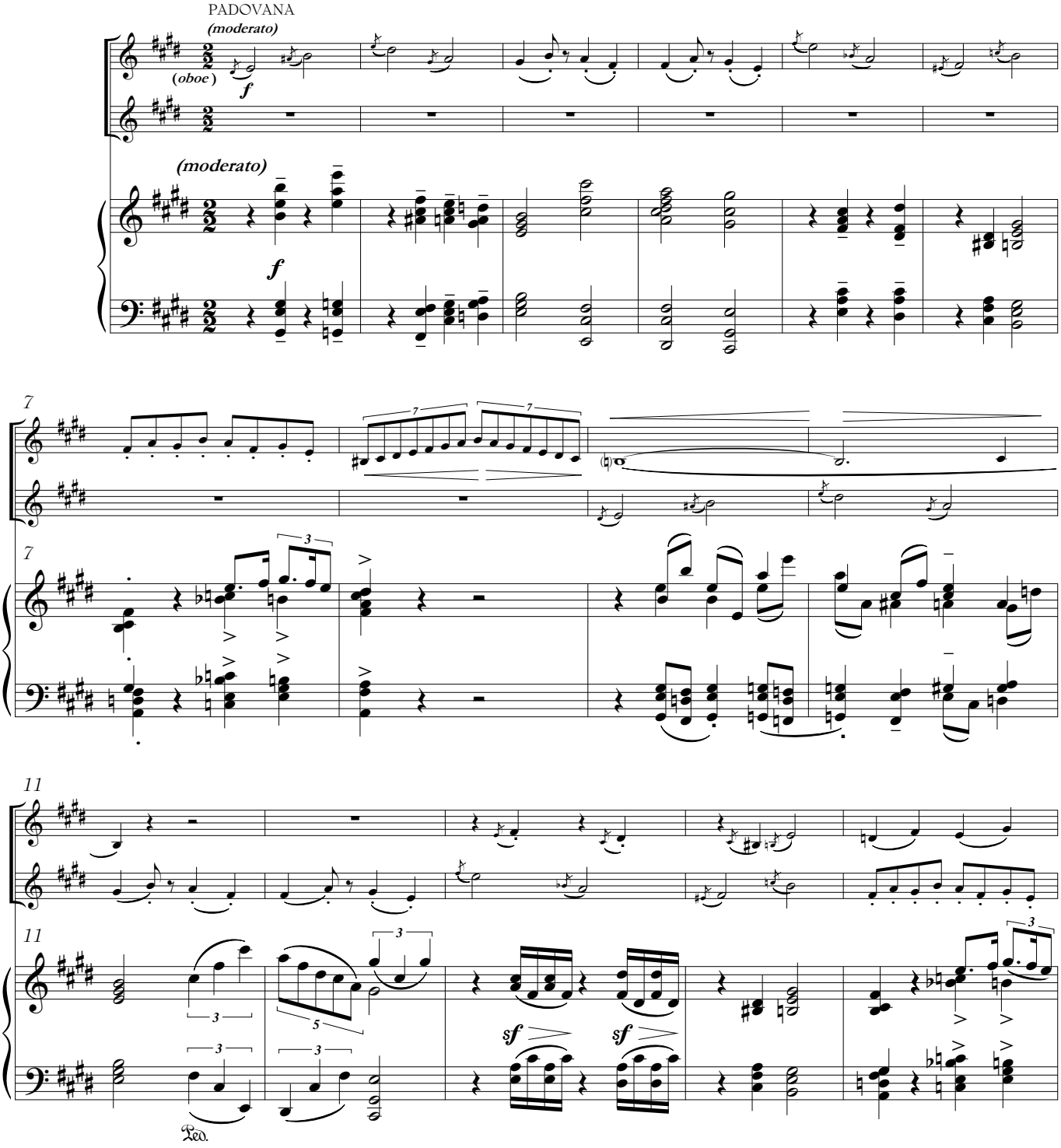
## Corrente

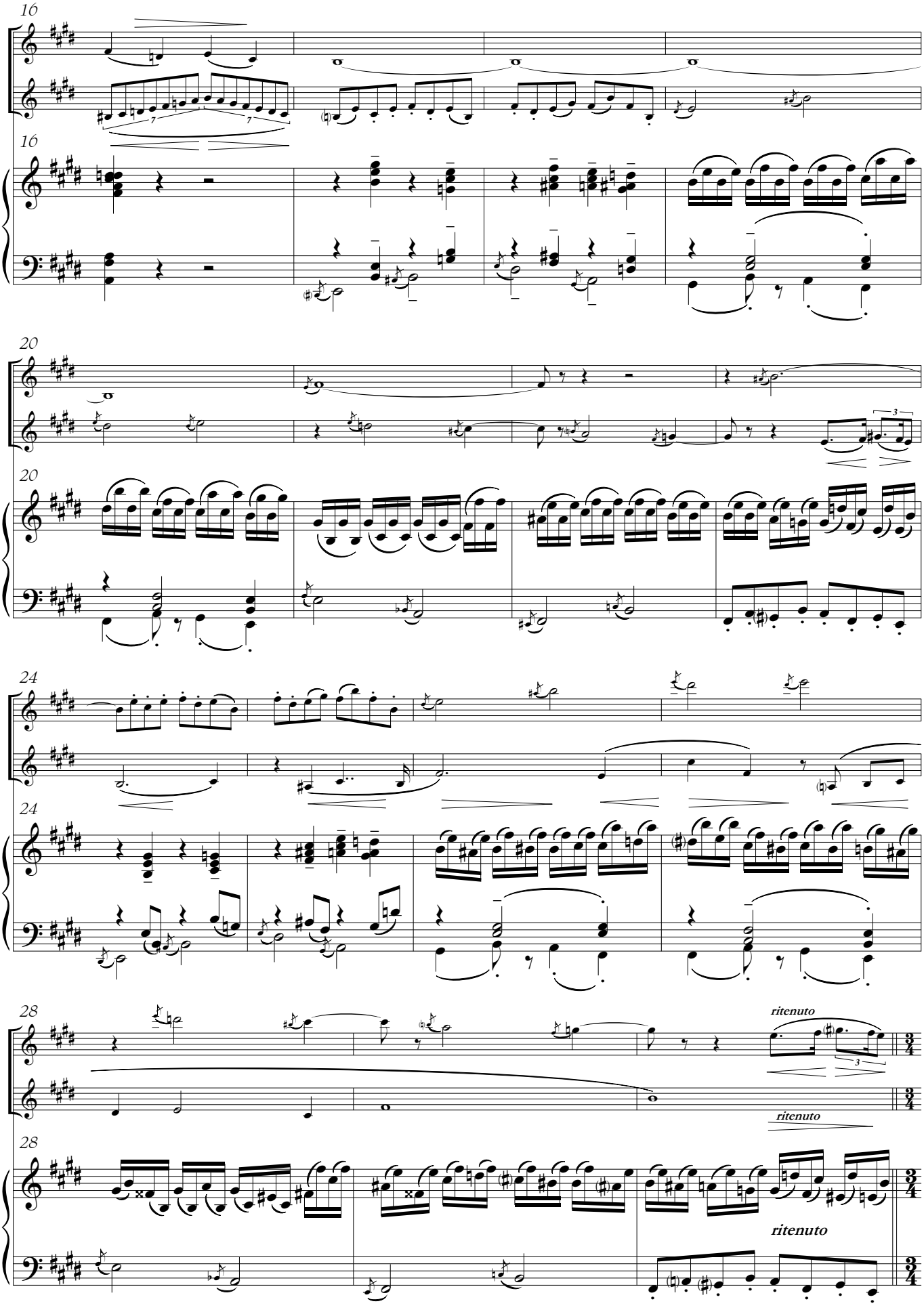


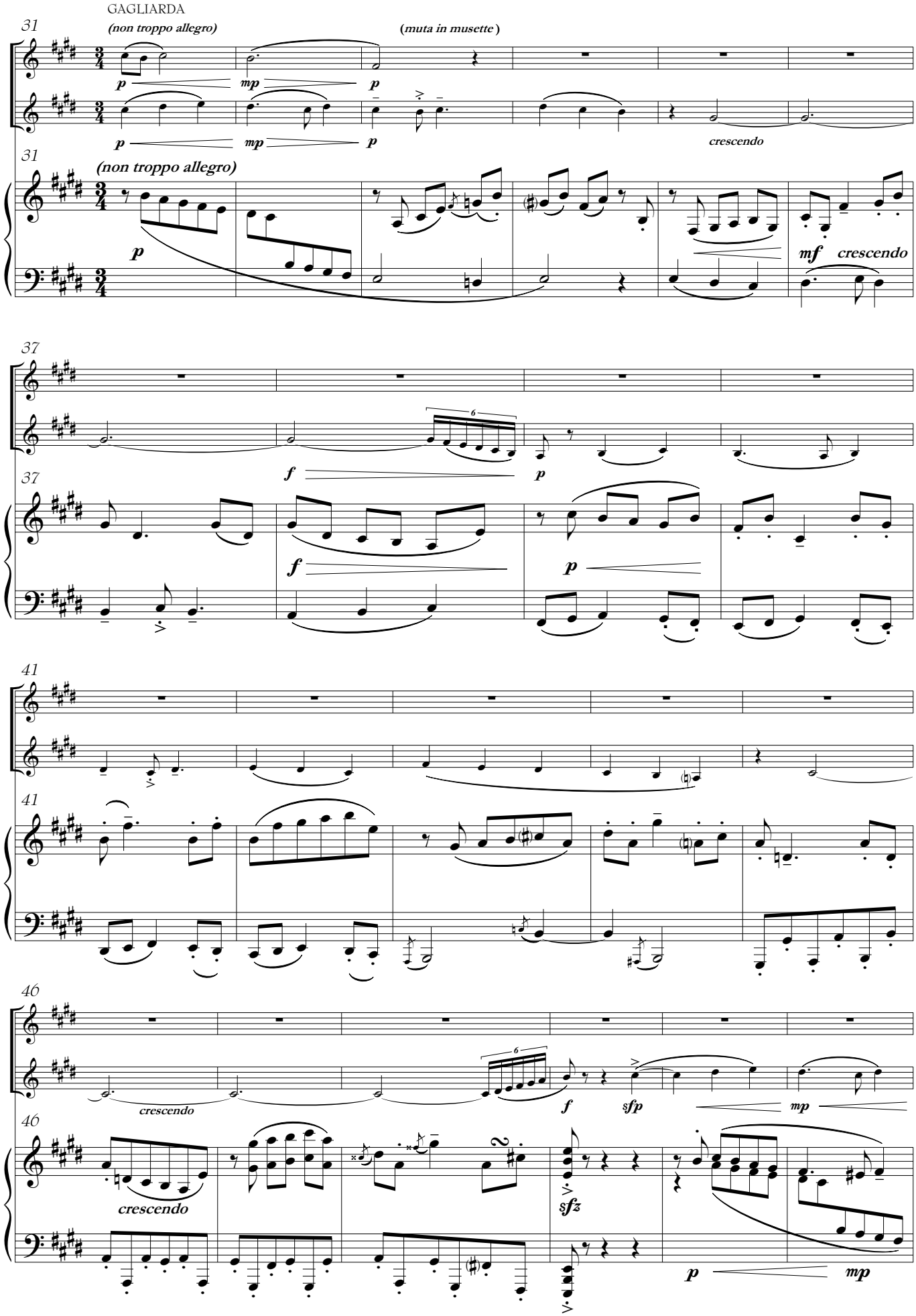

17
diminuendo
p
diminuendo
p
17
diminuendo
p
22
mp
f
mp
crescendo
22
mp
crescendo
mf
27
f
mf
mp
mf
mf
mp
mf
27
f
mp
mf
32
(muta in oboe)
crescendo
ff
32
ff
crescendo

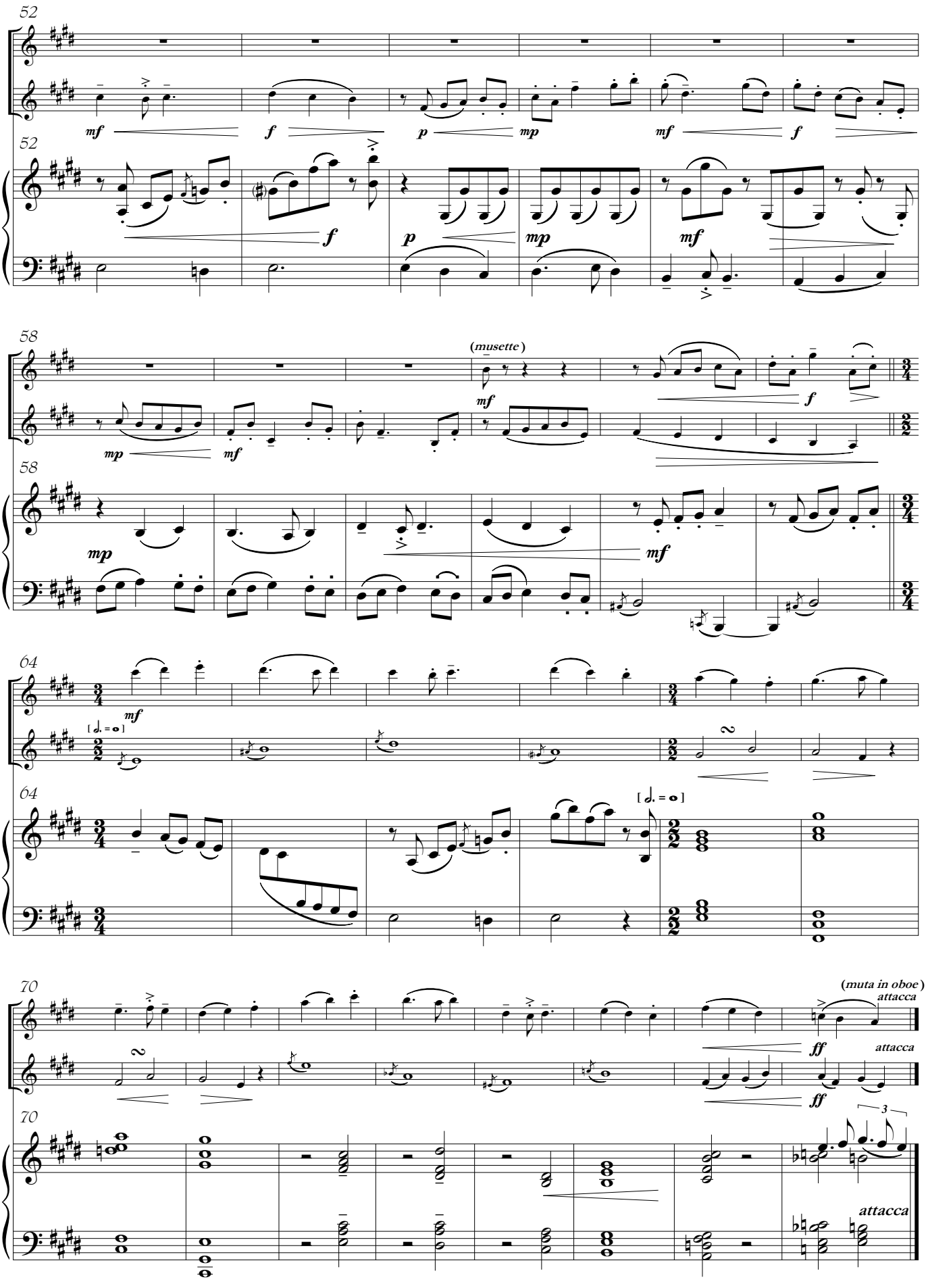
# IV

## Padovana e Gagliarda



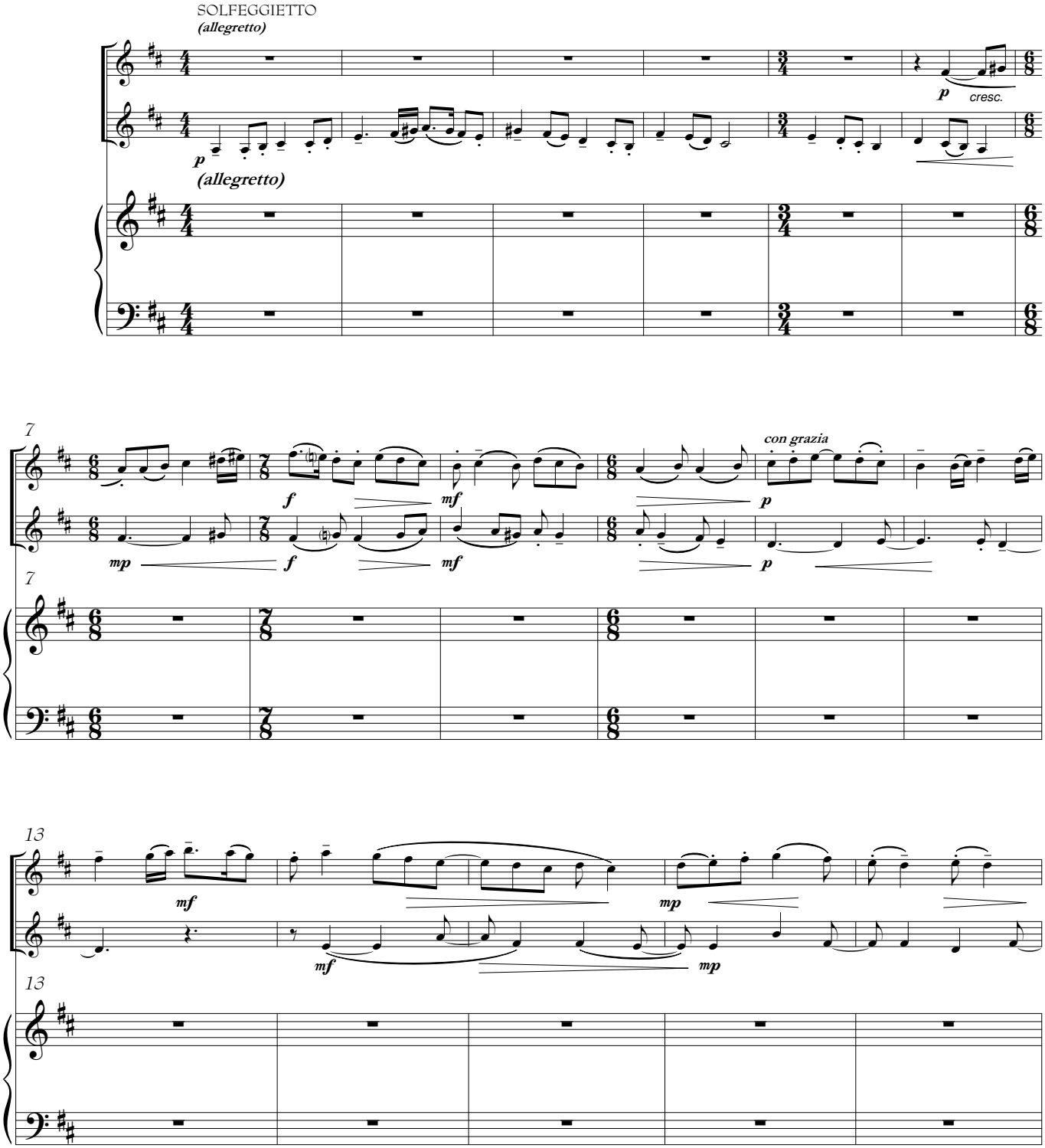

16
16
20
20
24
24
28
28
ritenuto
ritenuto
ritenuto

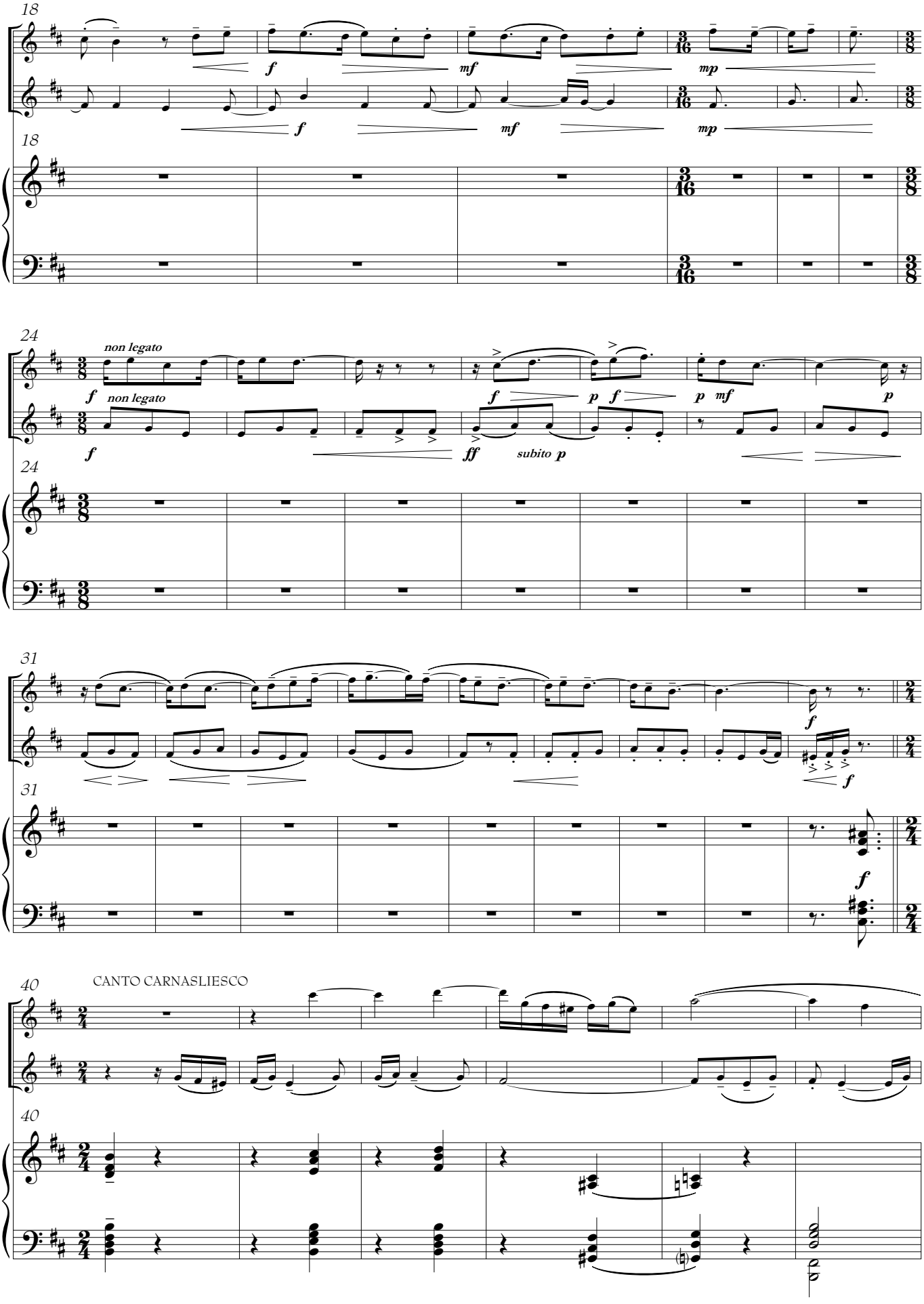

GAGLIARDA
31
(non troppo allegro)
(muta in musette)
p
mp
p
crescendo
31
(non troppo allegro)
p
mf
crescendo
37
6
f
p
37
f
p
41
41
46
crescendo
6
f
sfp
mp
46
crescendo
sfz
p
mp

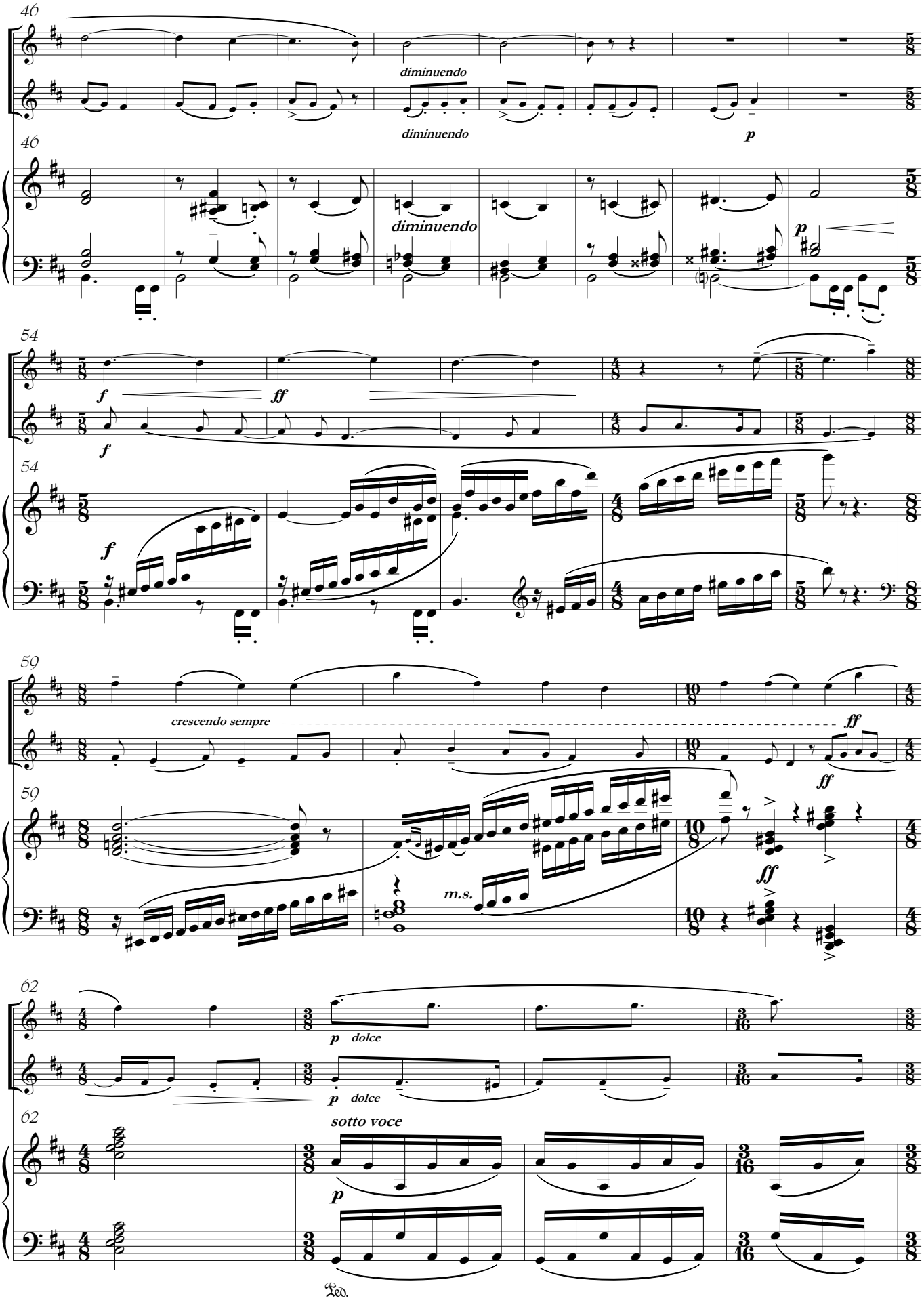

52
mf
f
p
mp
mf
f
52
f
p
mp
mf
58
(musette)
mf
f
mp
mf
58
mp
mf
64
mf
64
70
(muta in oboe)
attacca
ff
attacca
ff
70
3
attacca

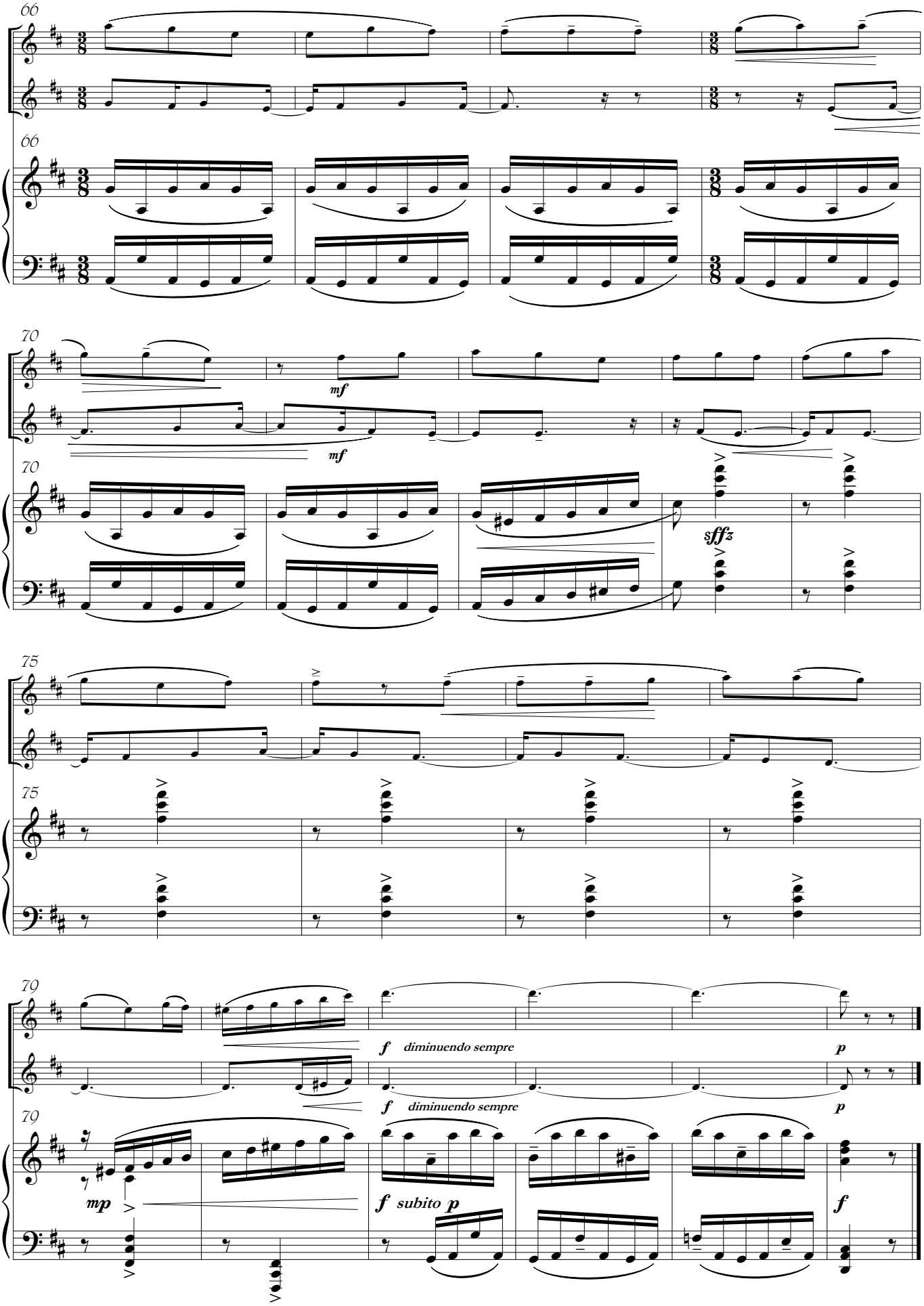
# V

## Solfeggietto e Canto Carnascialesco



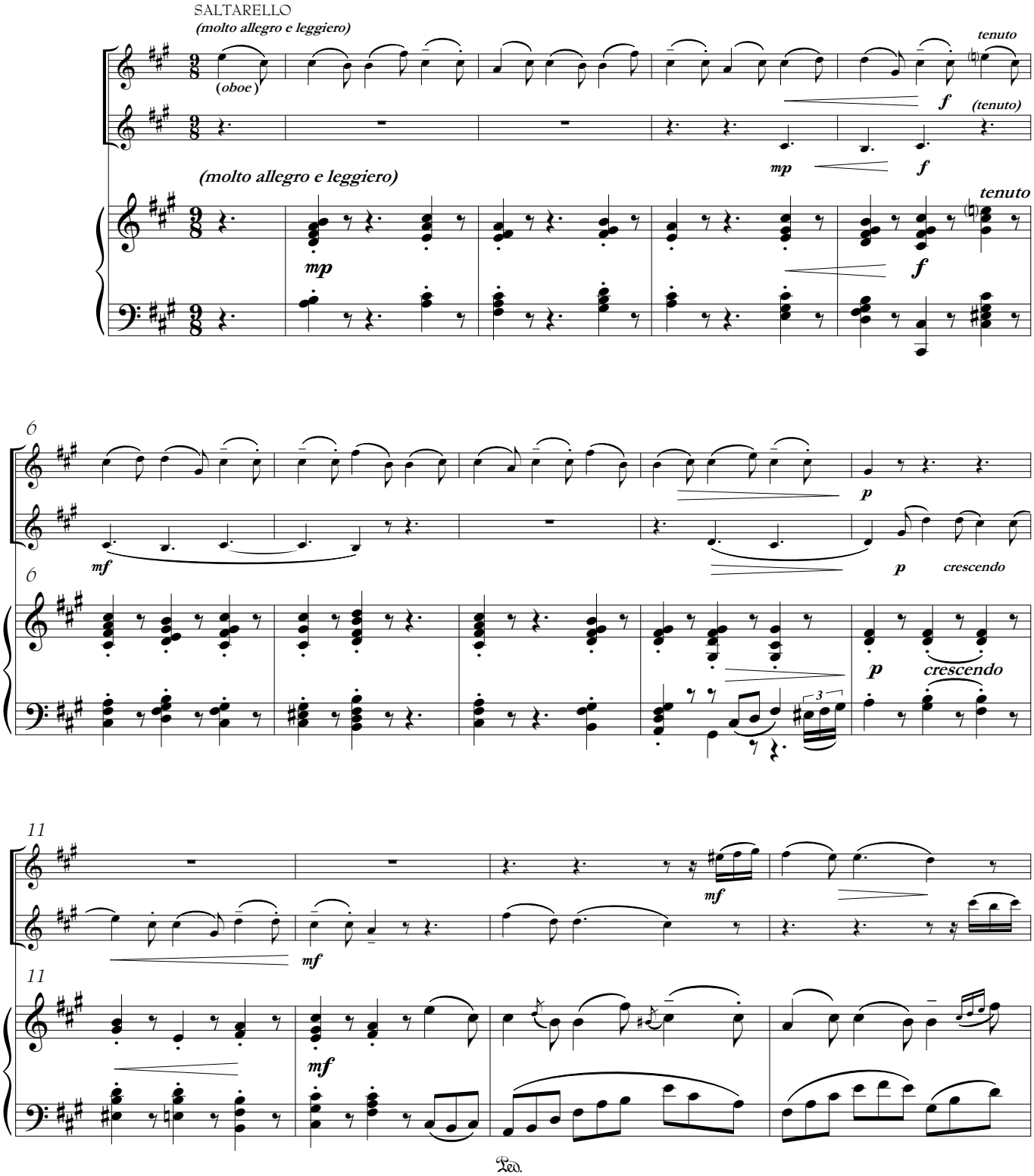

18
f
mf
mp
24
non legato
f
non legato
ff
subito p
p
mf
31
40
CANTO CARNASLIESCO

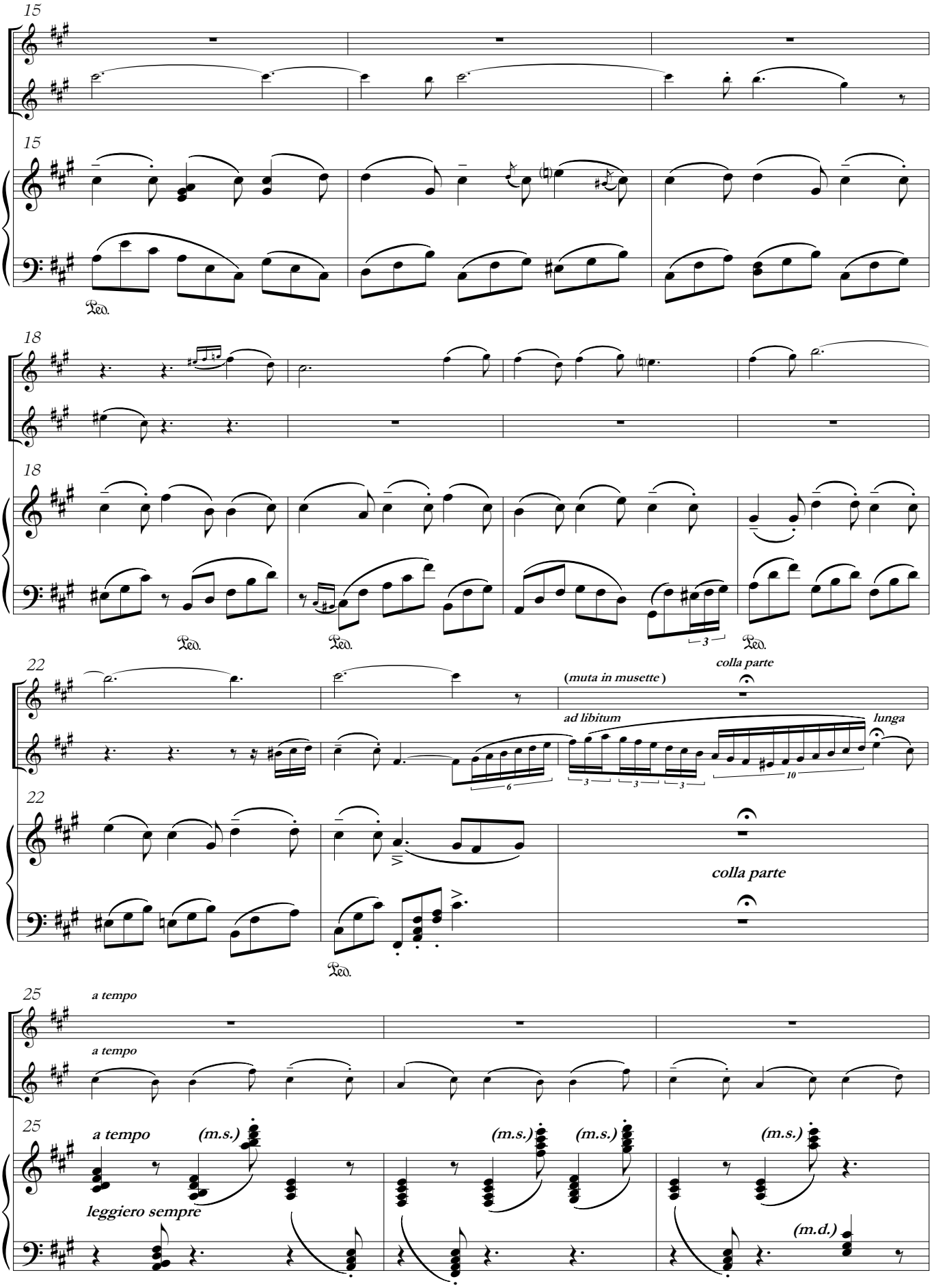

46
diminuendo
diminuendo
p
46
diminuendo
p
54
f
ff
f
54
f
59
crescendo sempre
ff
ff
59
m.s.
ff
62
p dolce
p dolce
62
sotto voce
p
Ped.

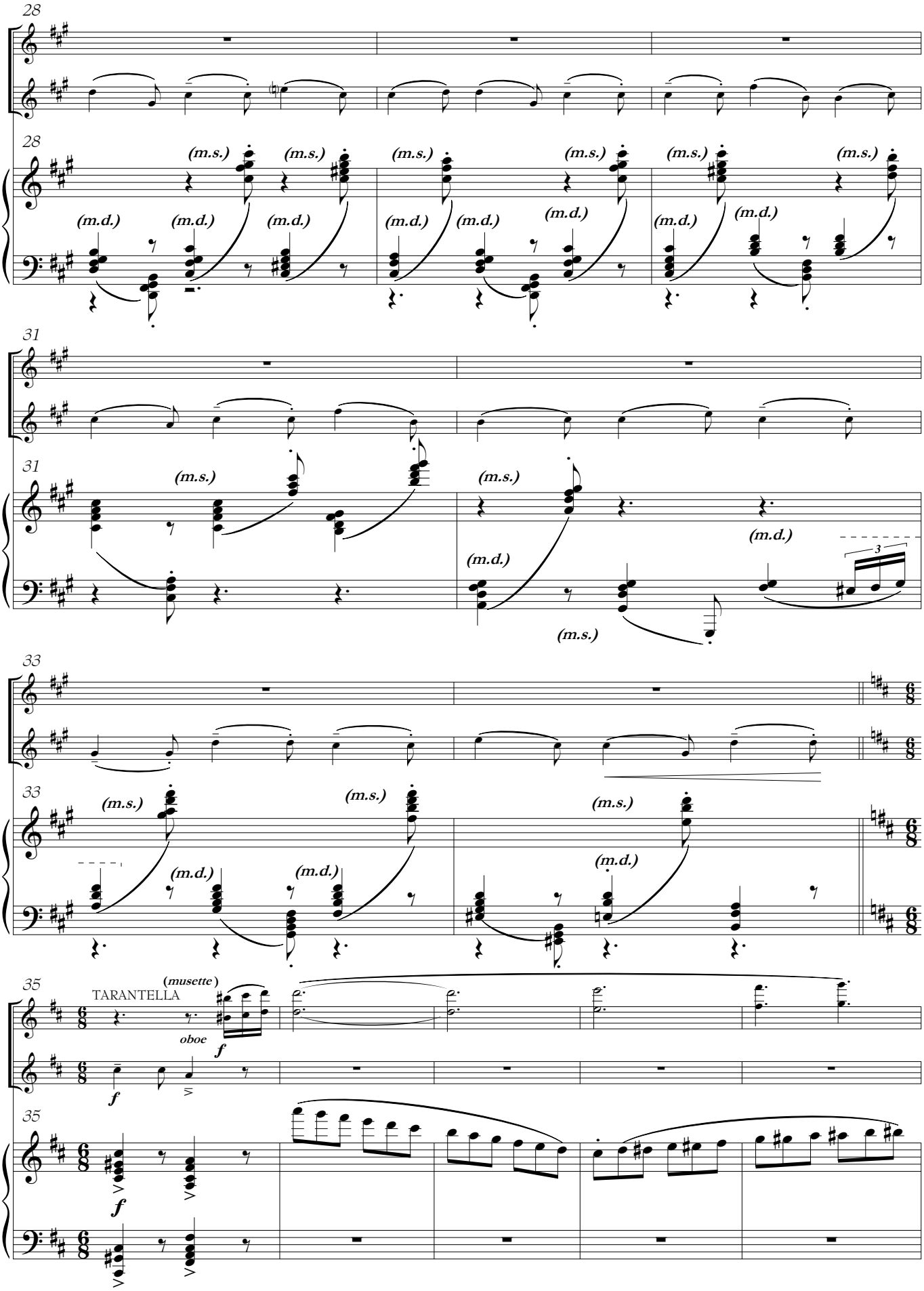

66
66
70
mf
mf
70
sfffz
75
75
79
f diminuendo sempre
p
f diminuendo sempre
p
79
mp
f subito p
f

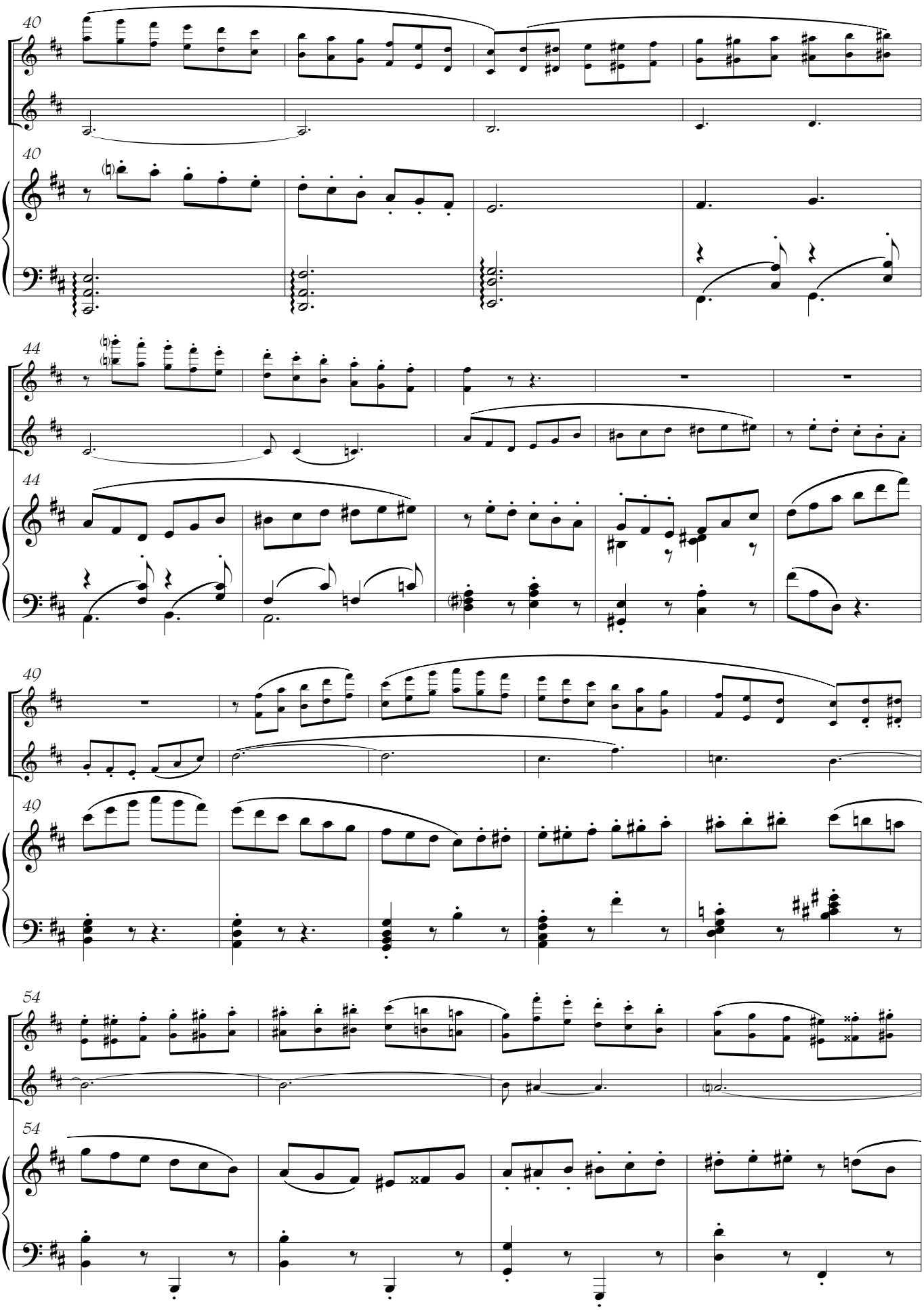
# VI

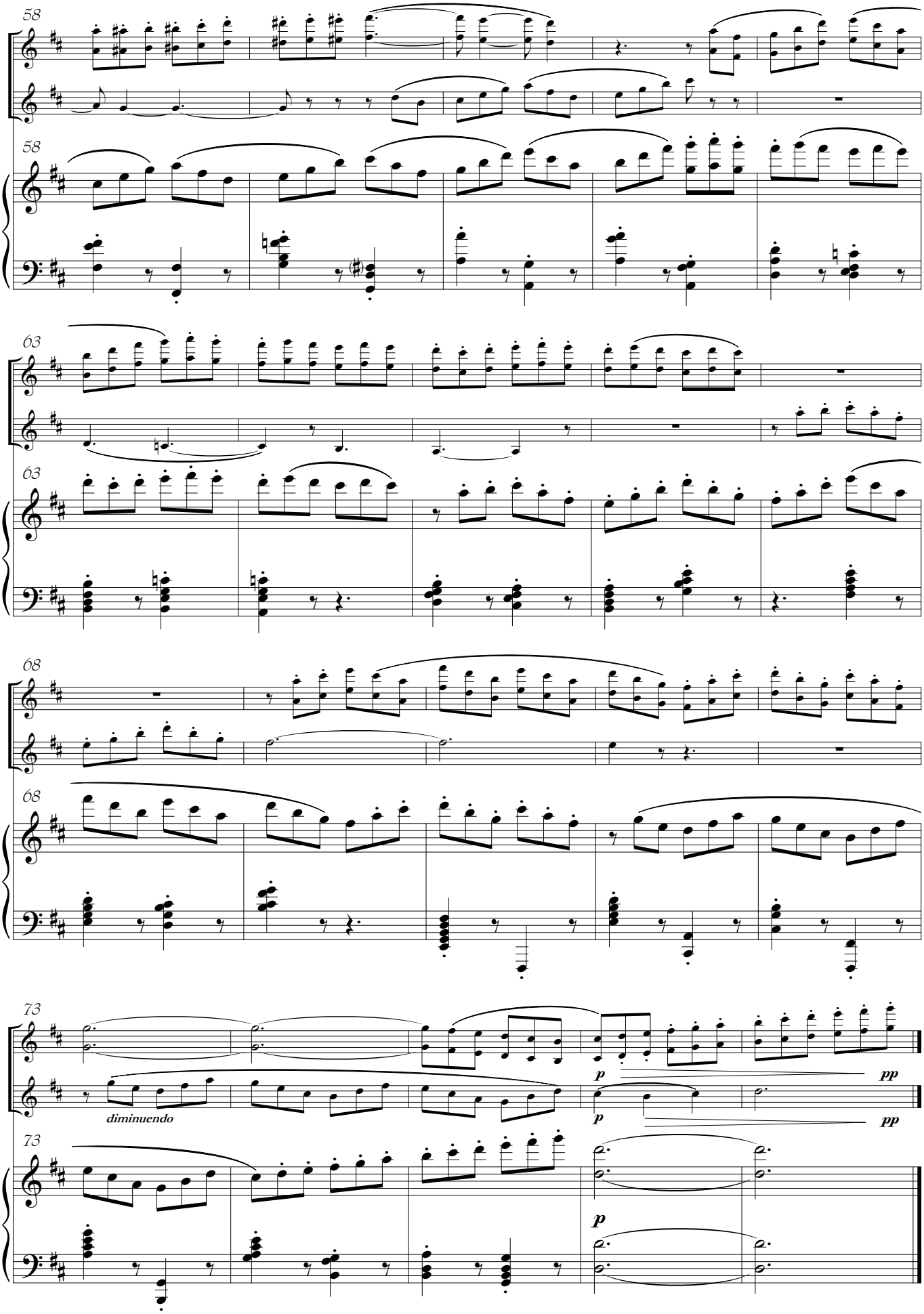
## Saltarello e Tarantella




15
15
Ped.
18
18
Ped.
Ped.
Ped.
22
(muta in musette)
colla parte
ad libitum
lunga
22
colla parte
Ped.
25
a tempo
a tempo
25
a tempo
(m.s.)
(m.s.)
(m.s.)
(m.s.)
leggiero sempre
(m.d.)


28
(m.s.)
(m.d.)
31
33
35
TARANTELLA
(musette)
oboe
f


40
40
44
44
49
49
54
54


58
58
63
63
68
68
73
diminuendo
p
pp
p
pp
73
p

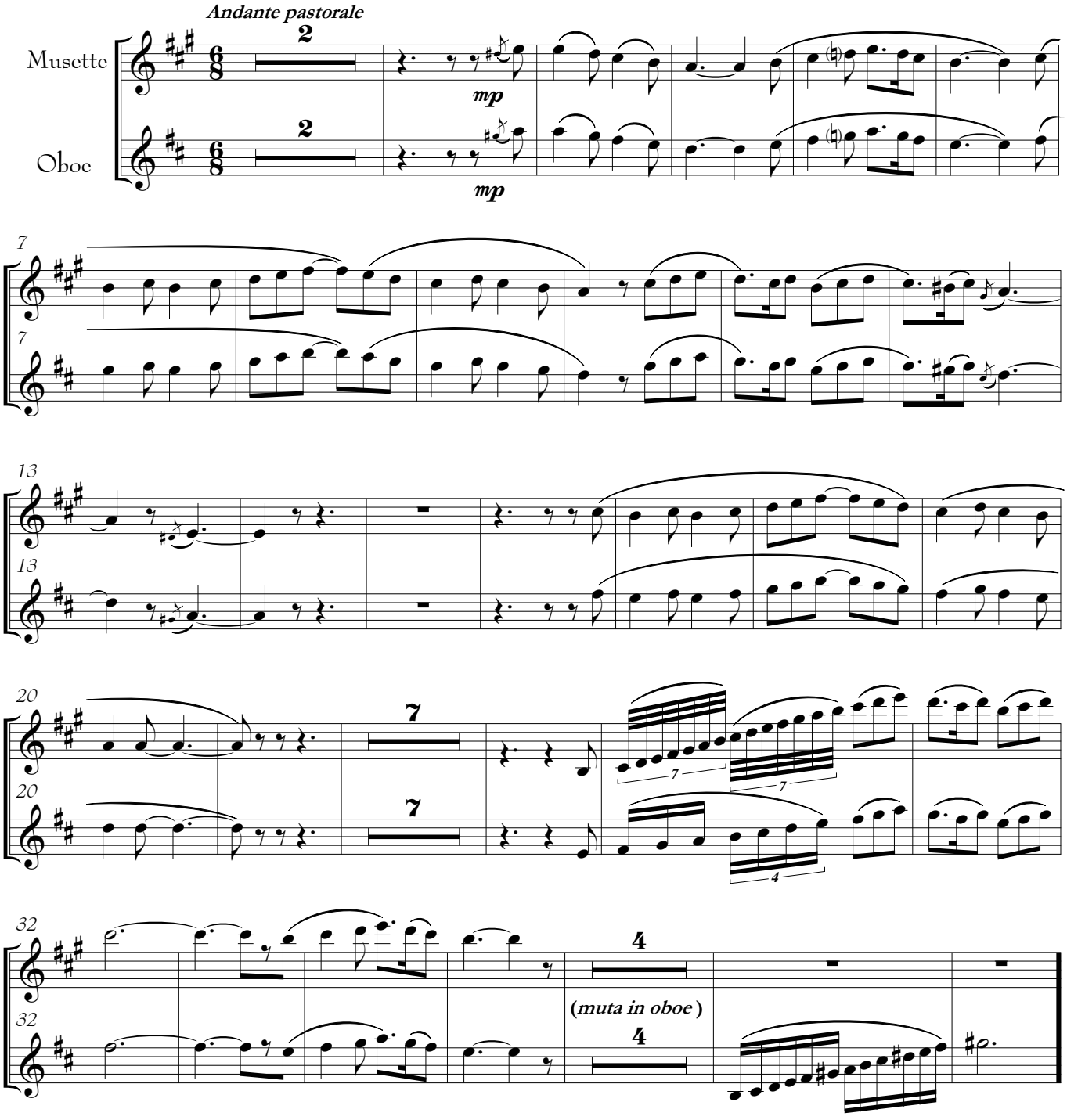
# VARIATIONS ON A SICILIAN SHEPHERD-TUNE

**Oboe & Musette in F**

**Clive Strutt**
(1942 - )

## I

### Aria siciliana



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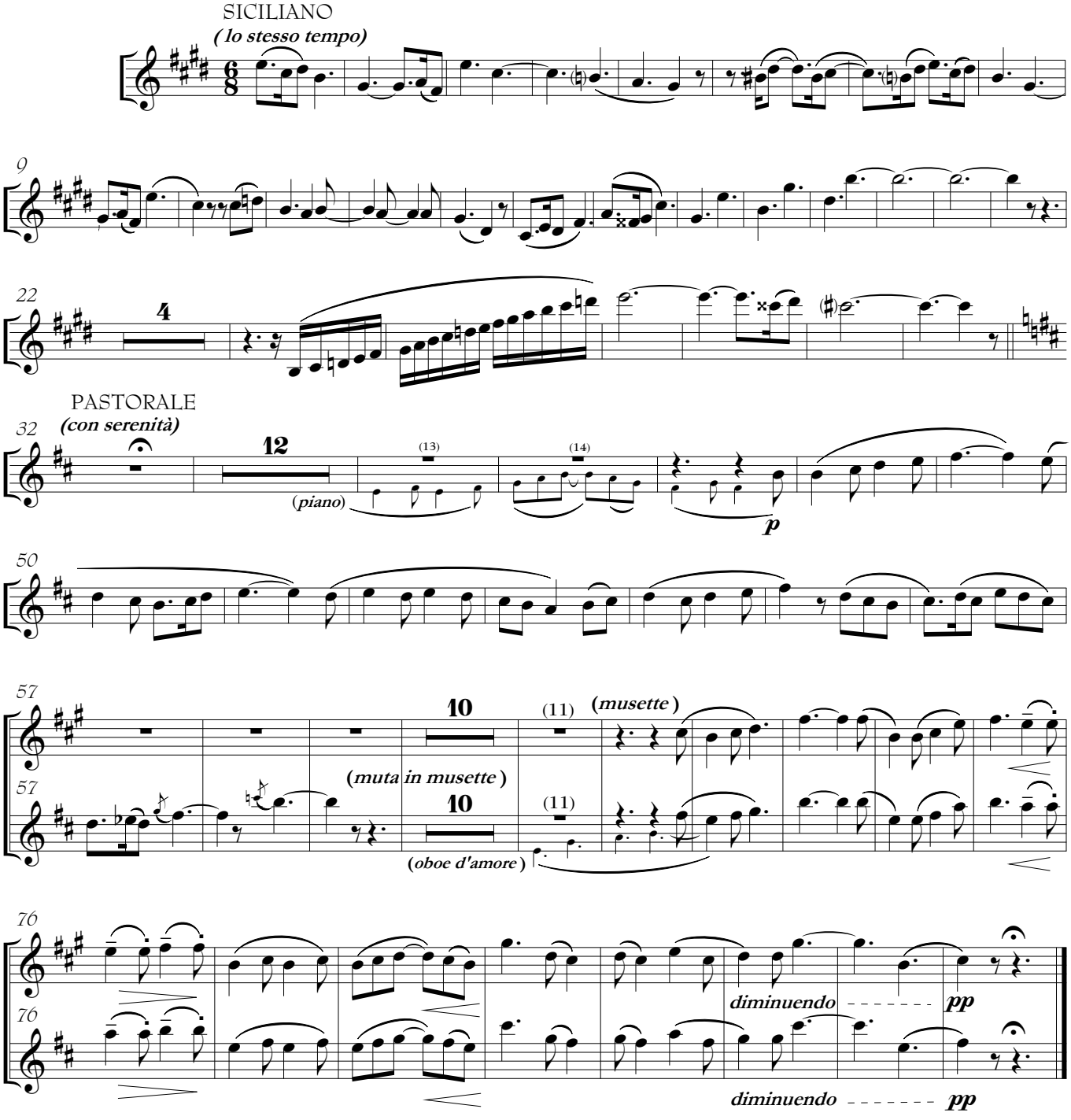
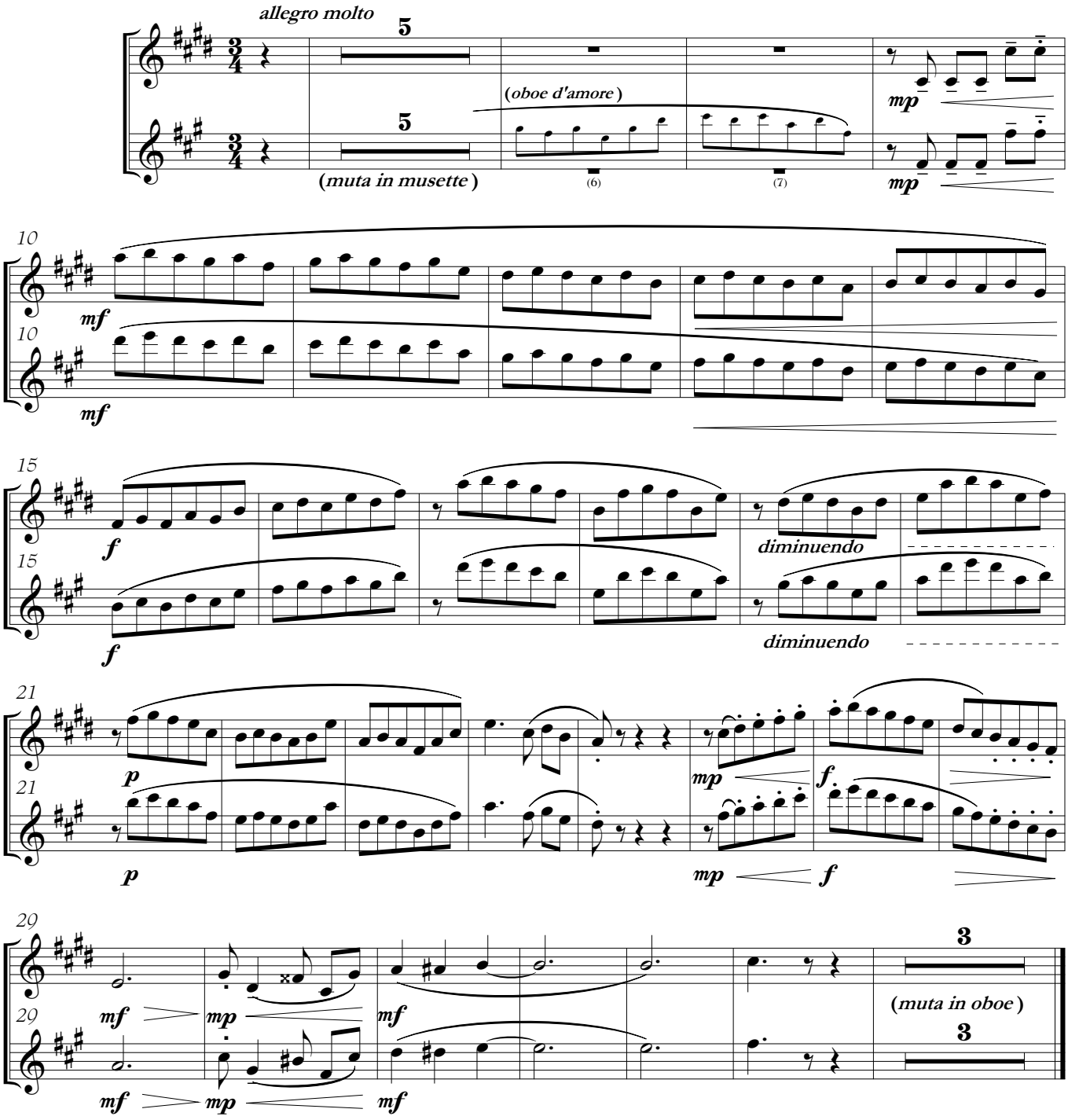
# II

## Siciliano e Pastorale



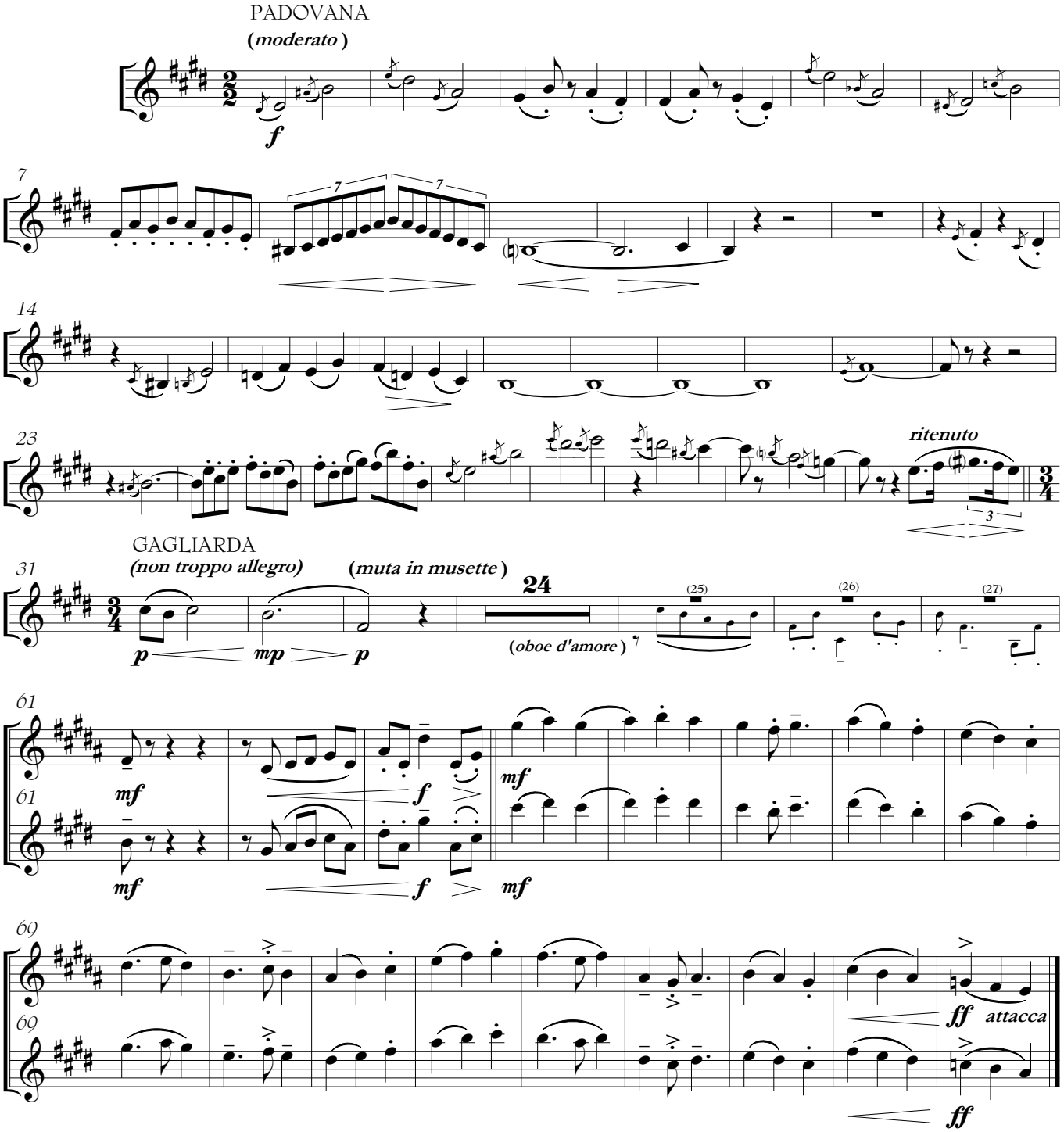
# III

## Corrente



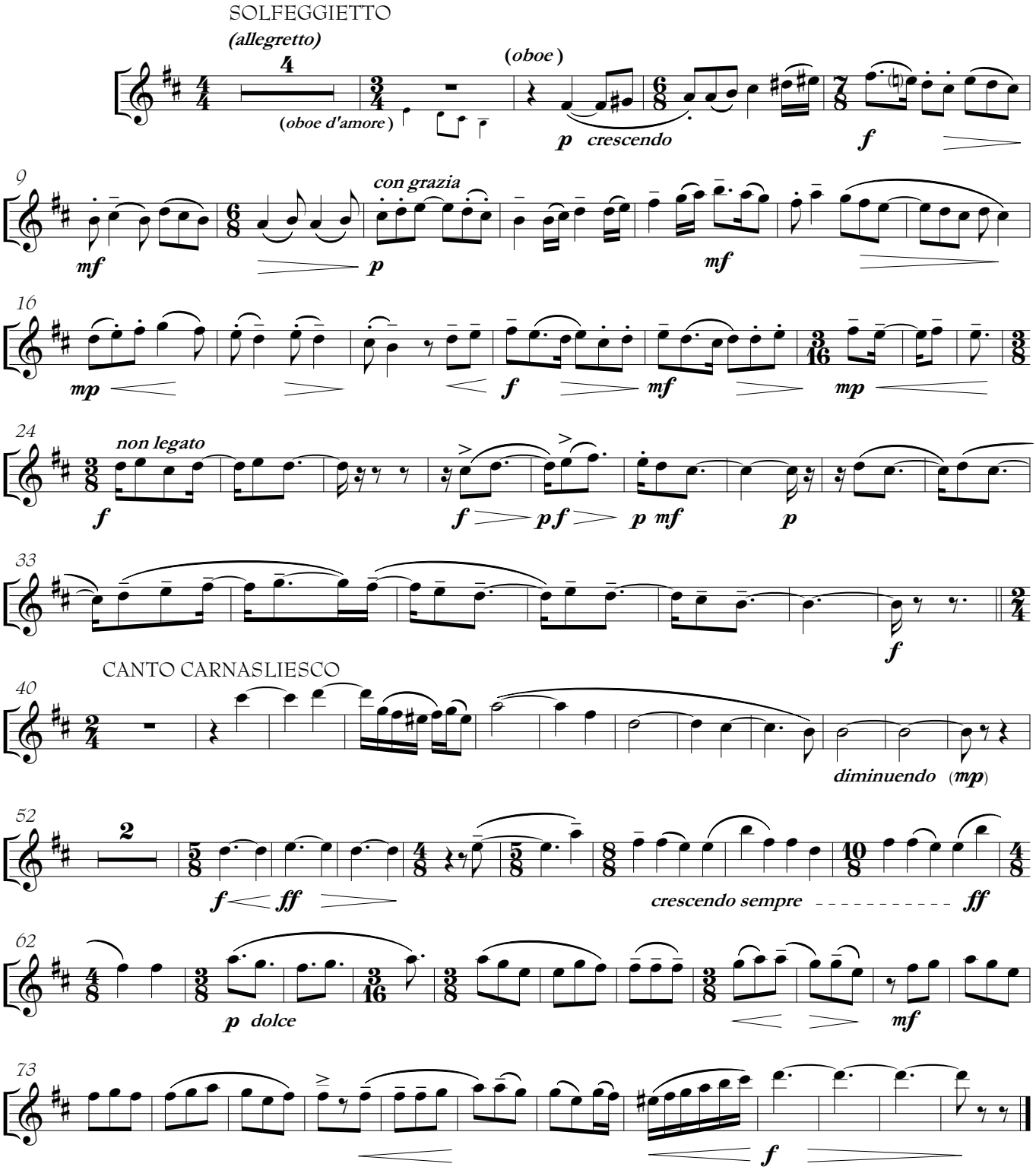
# IV

## Padovana e Gagliarda



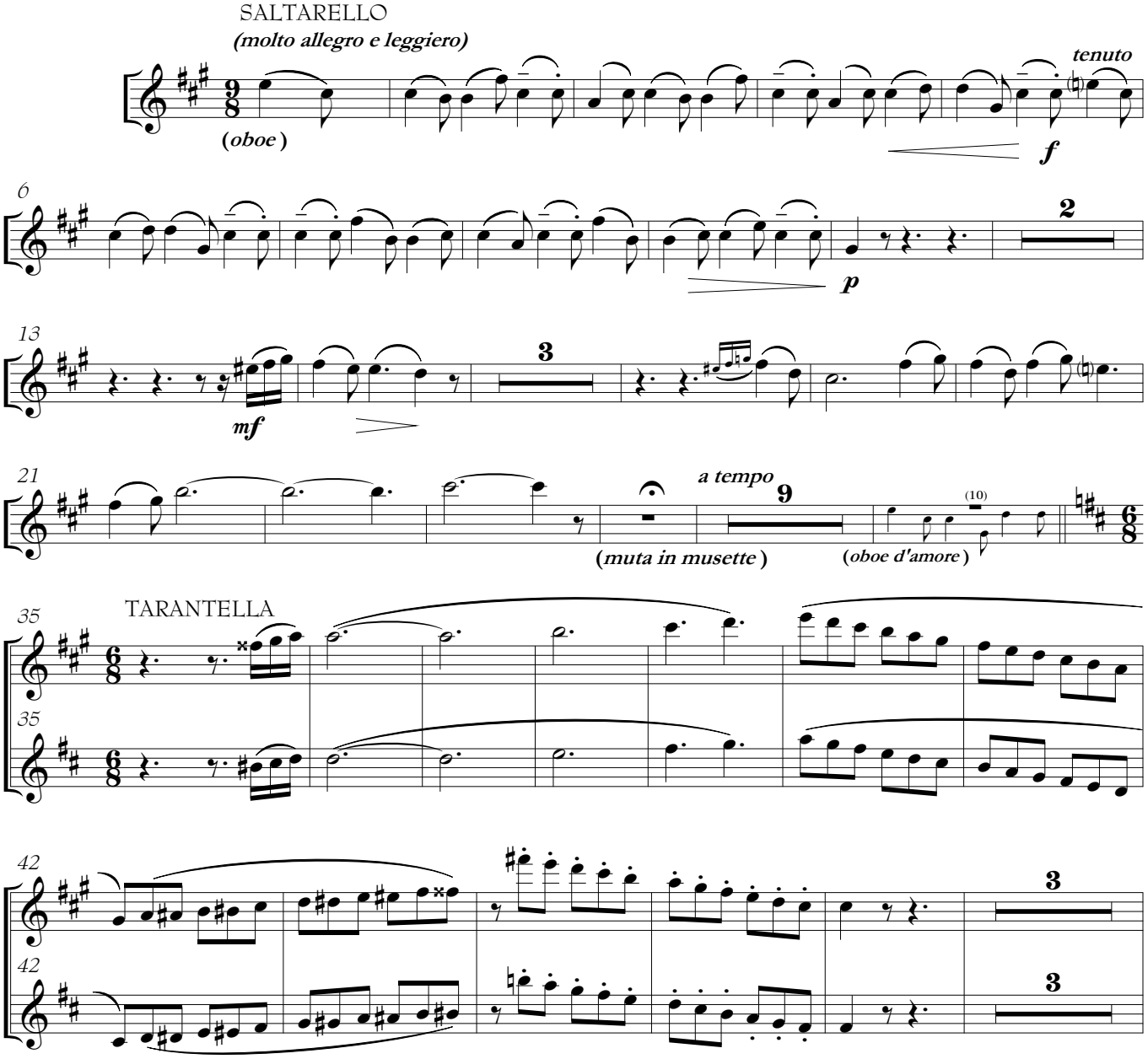
# V

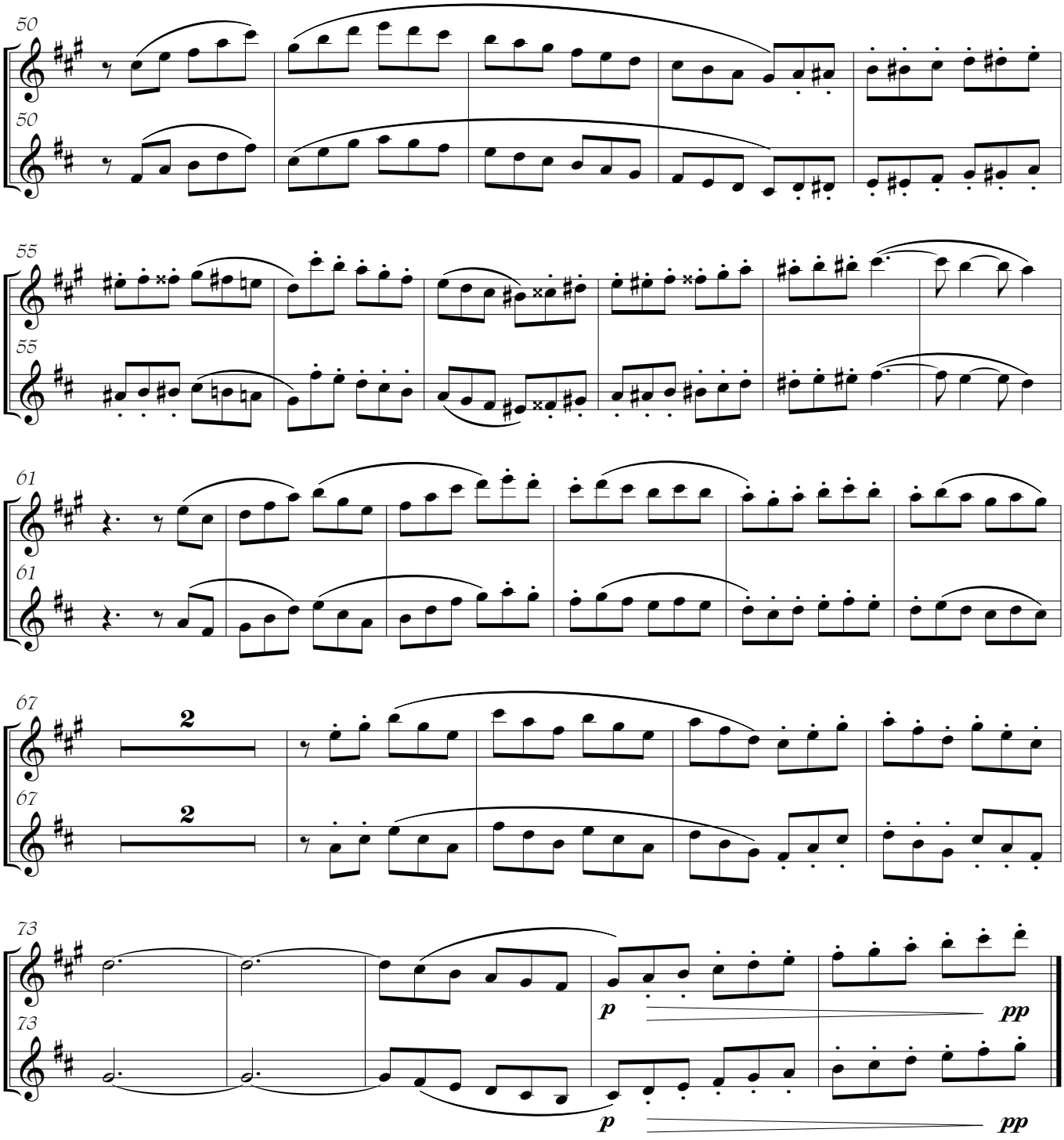
## Solfeggietto e Canto Carnascialesco



# VI

## Saltarello e Tarantella




50
50
55
55
61
61
67
2
67
2
73
73
p
pp
p
pp

# VARIATIONS ON A SICILIAN SHEPHERD-TUNE

**Oboe & Musette in E♭**

**I**

**Clive Strutt**
(1942 - )

## Aria siciliana

*Andante pastorale*

Musette

Oboe

*mp*

*(muta in oboe)*

AI CM 005

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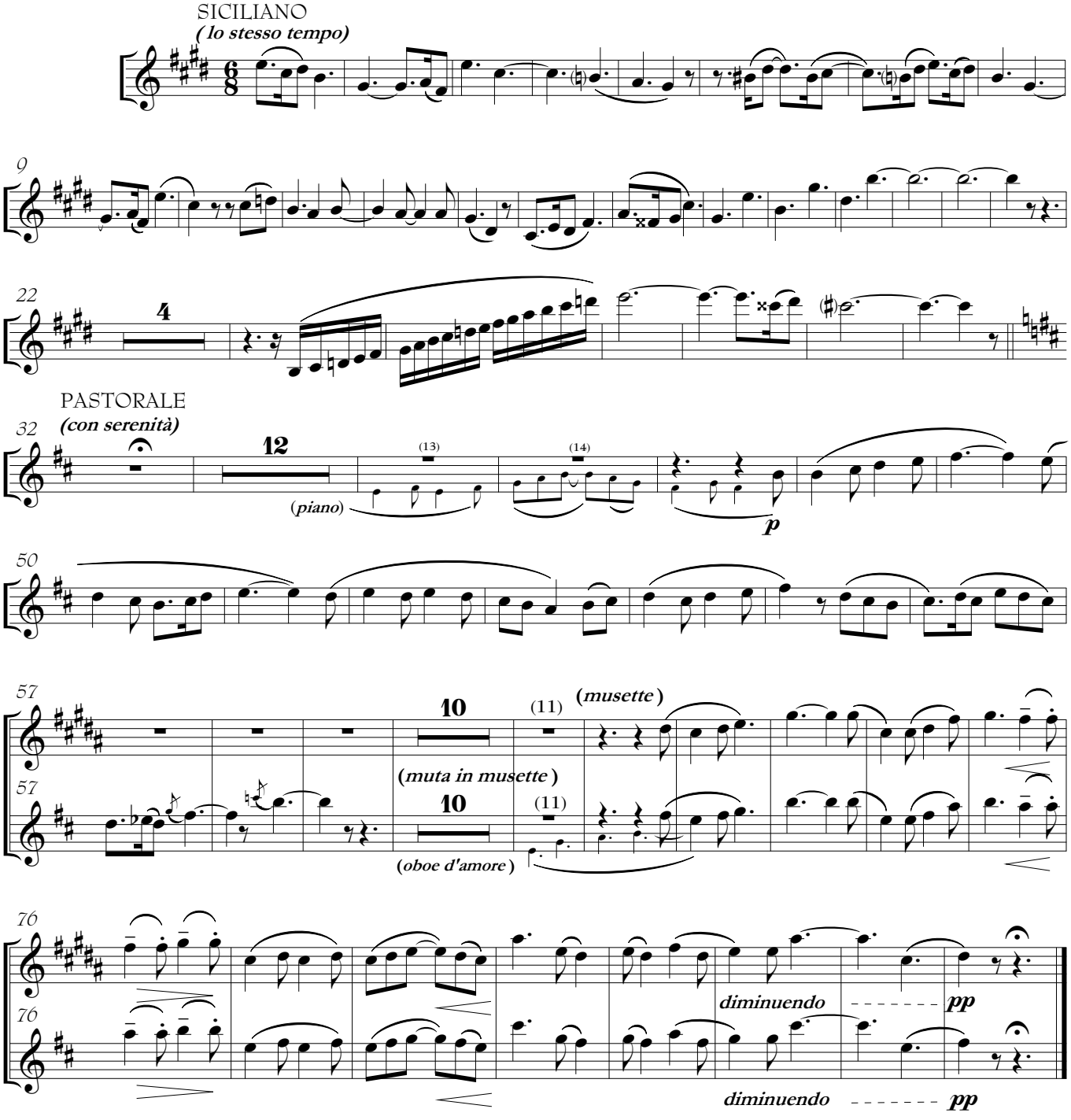
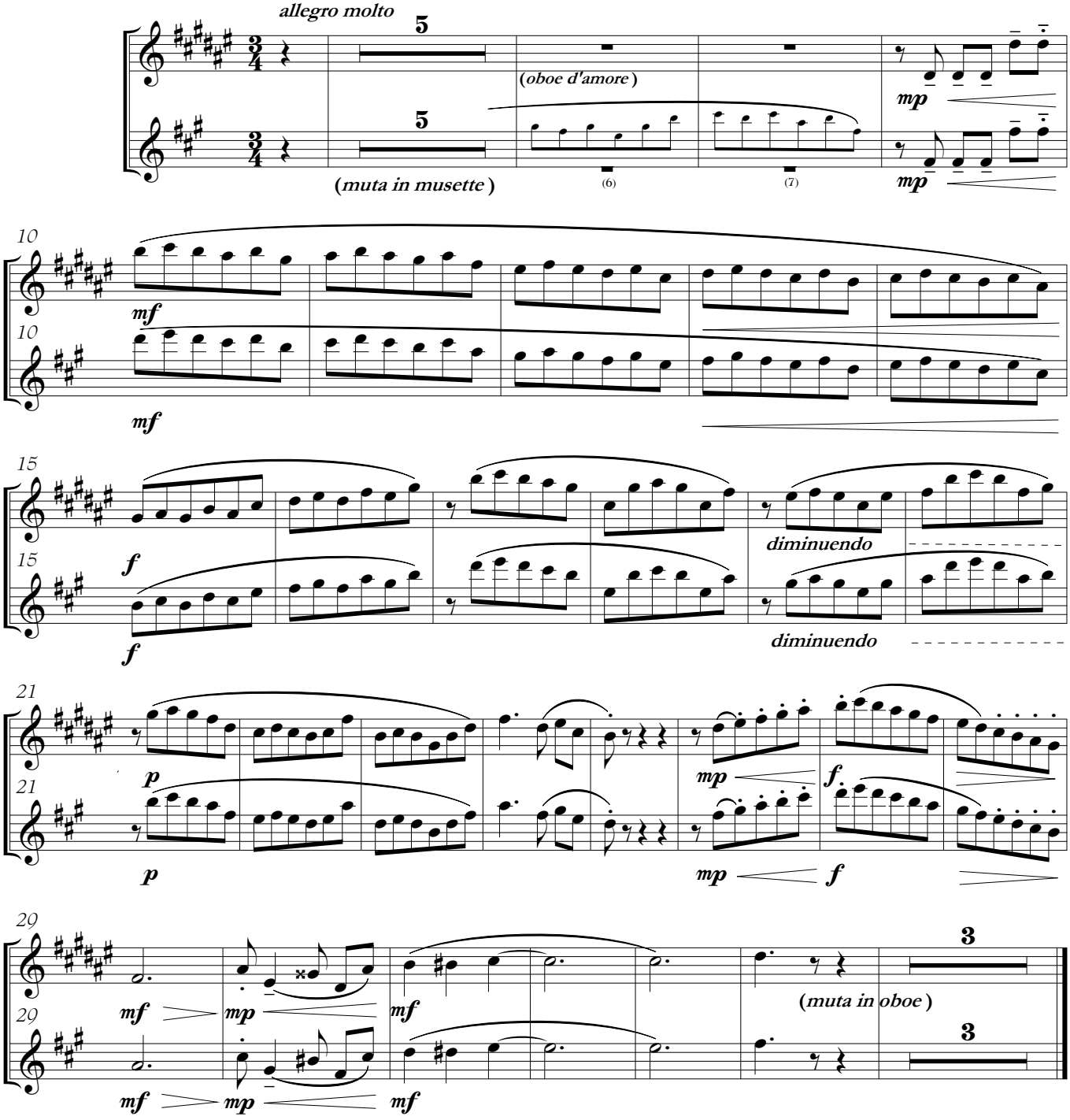
# II

## Siciliano e Pastorale



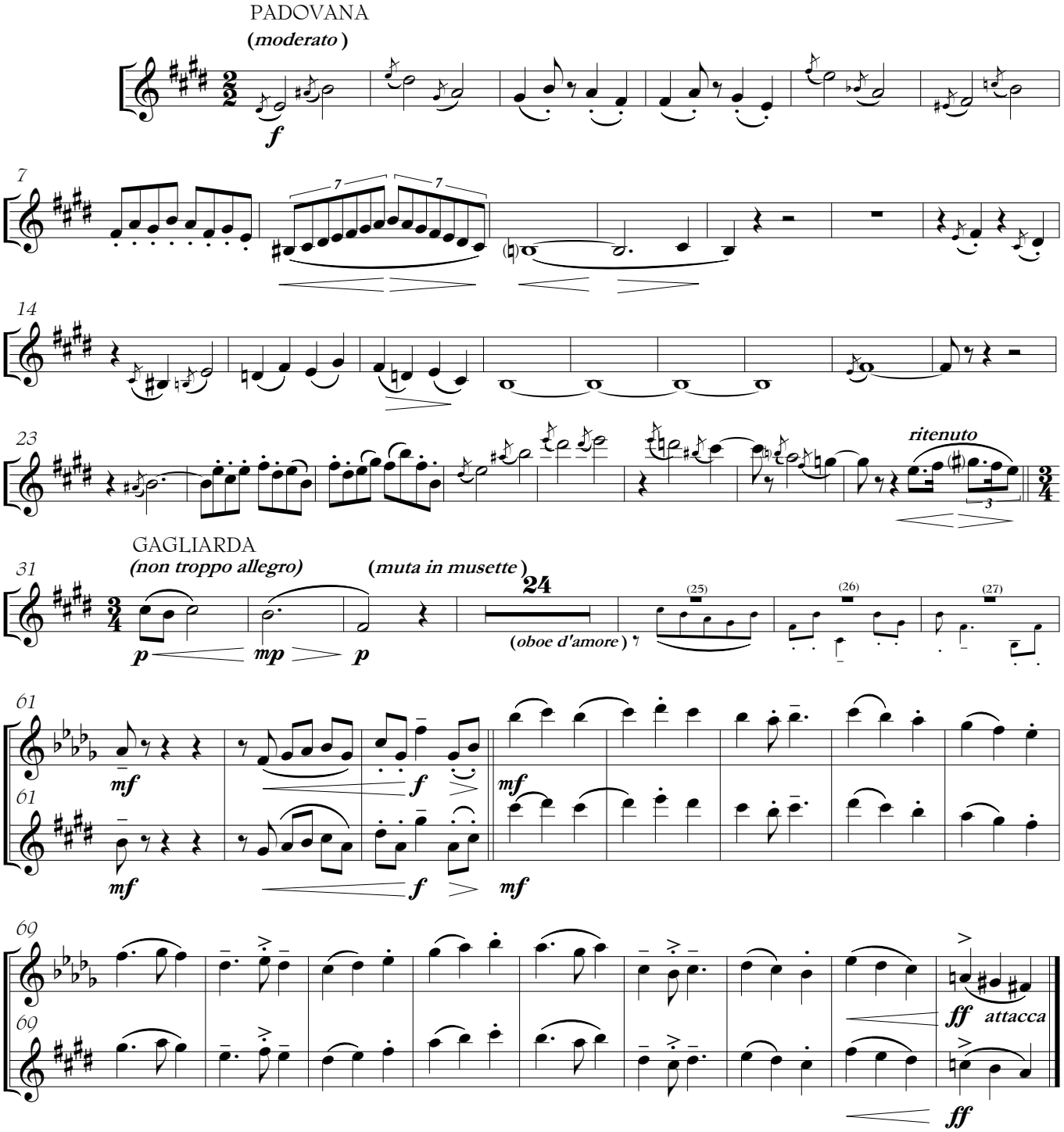
# III

## Corrente



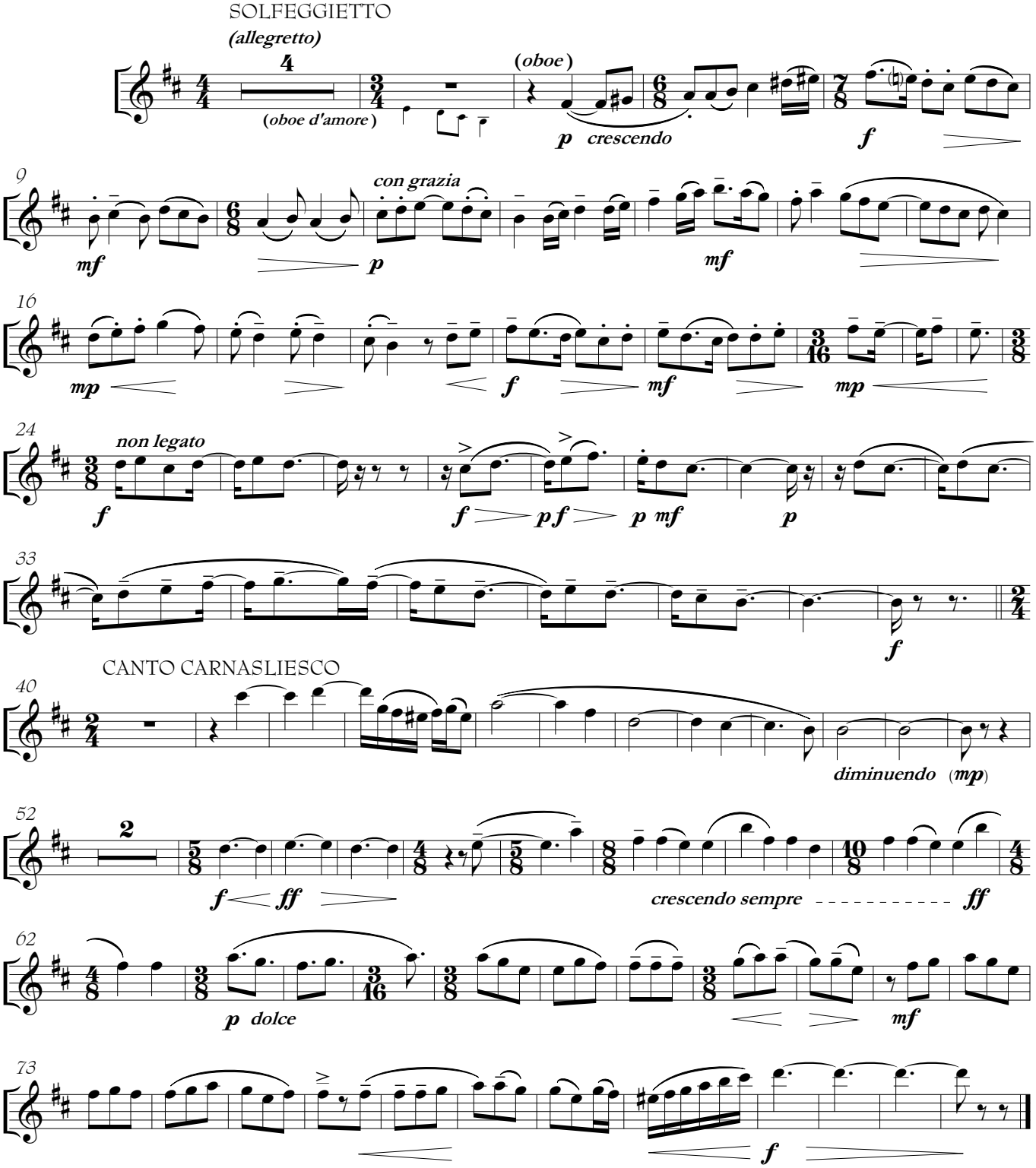
# IV

## Padovana e Gagliarda



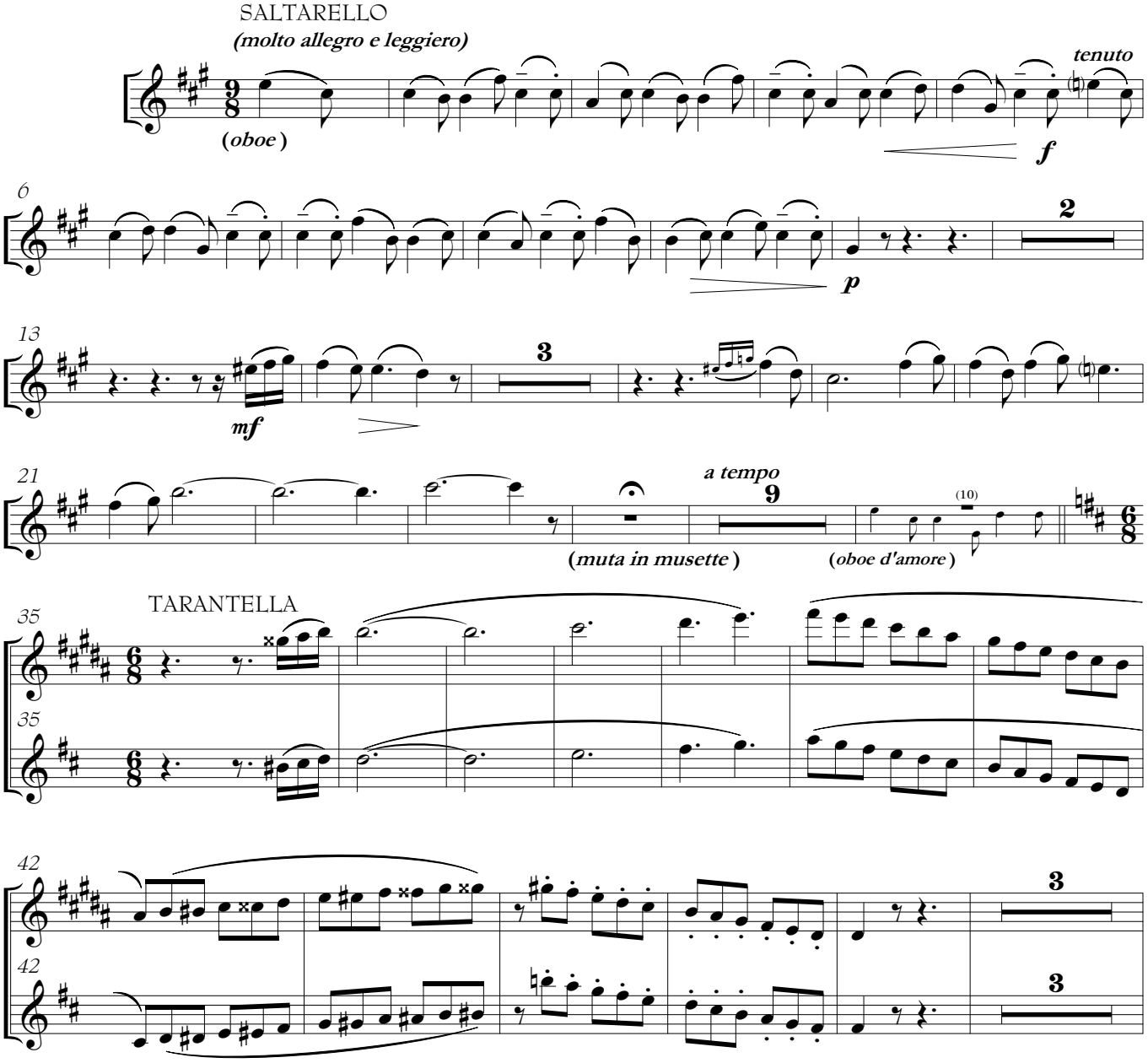
# V

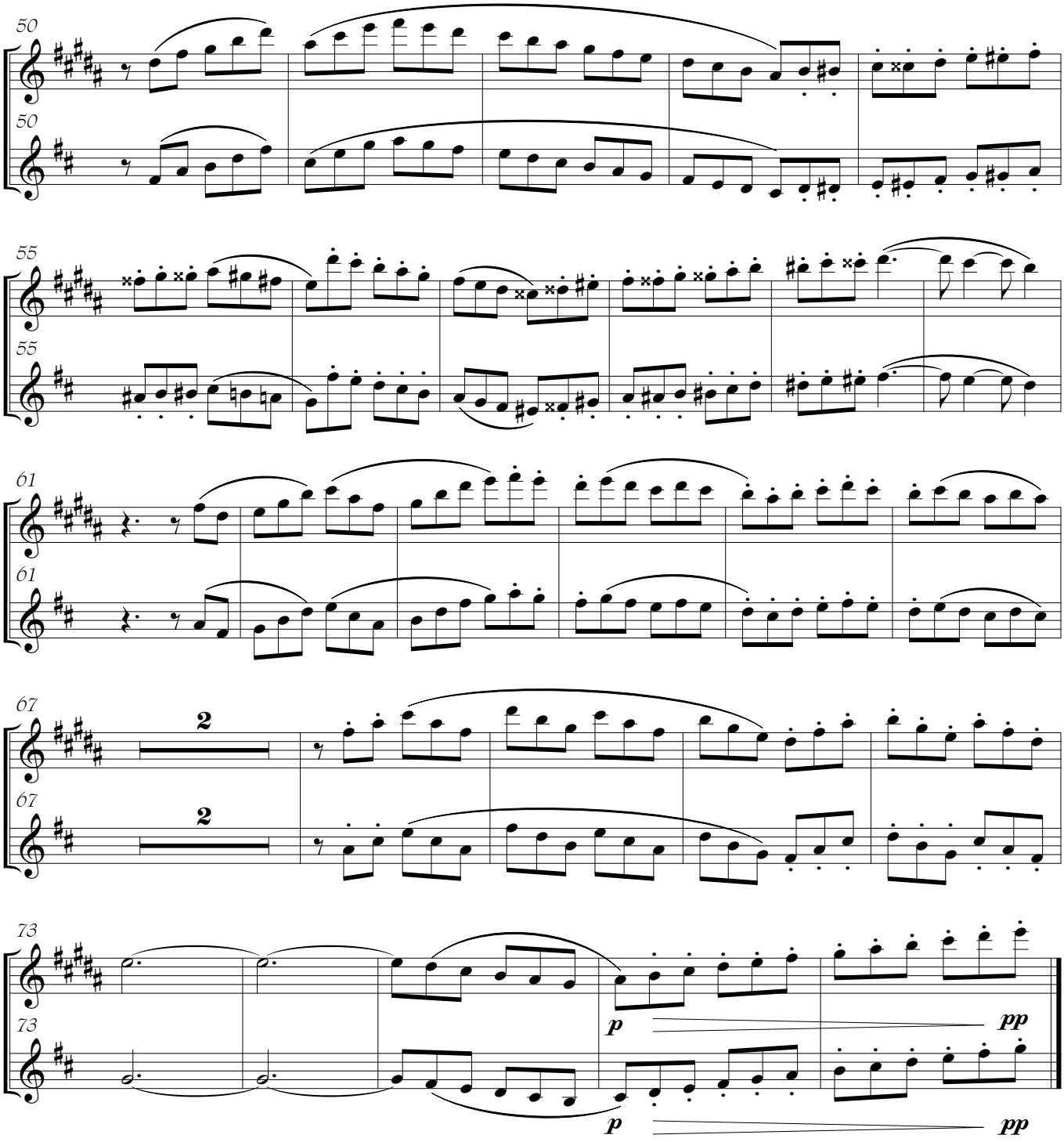
## Solfeggietto e Canto Carnascialesco



# VI

## Saltarello e Tarantella




50
50
55
55
61
61
67
2
67
2
73
73
p
pp
p
pp

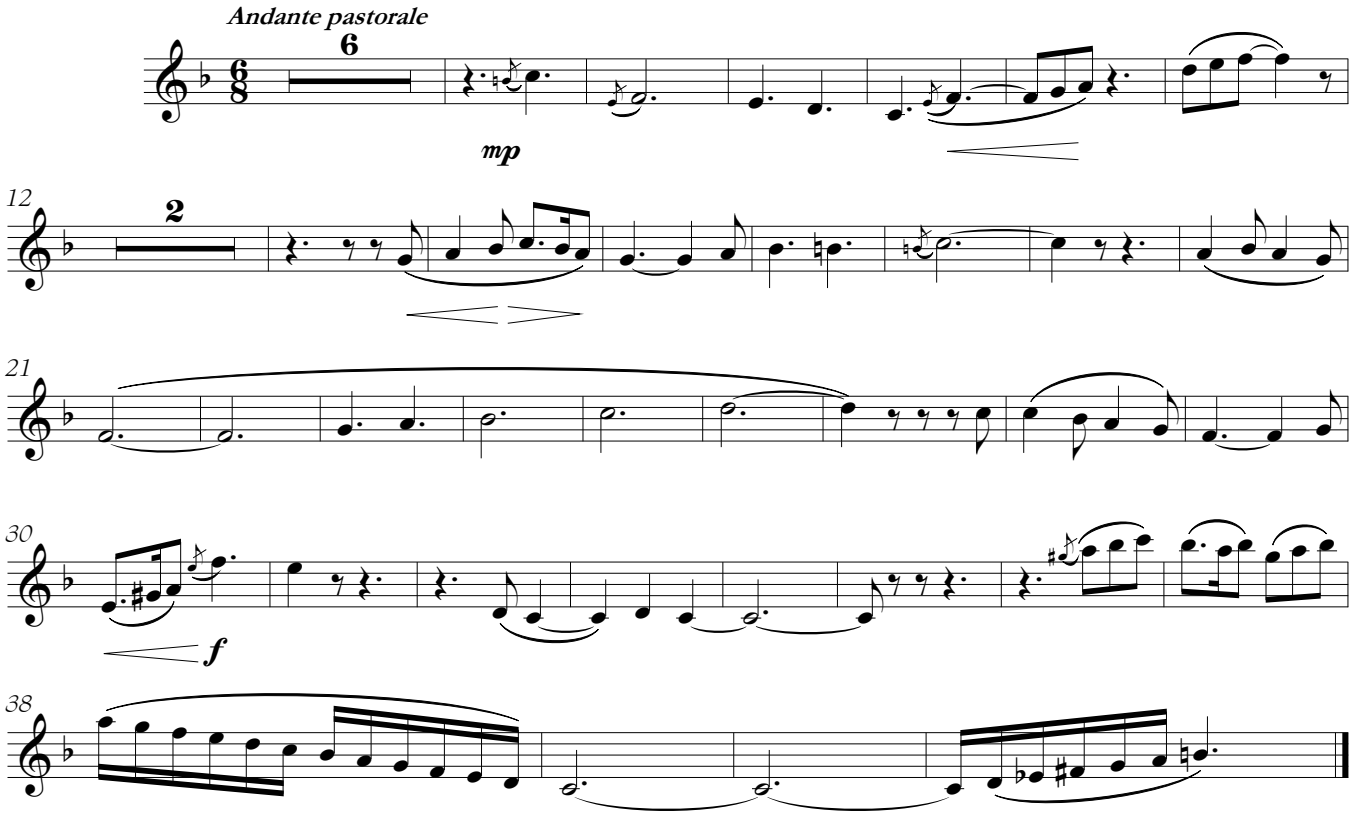
# VARIATIONS ON A SICILIAN SHEPHERD-TUNE

**Oboe d'amore**

**Clive Strutt**
(1942 - )

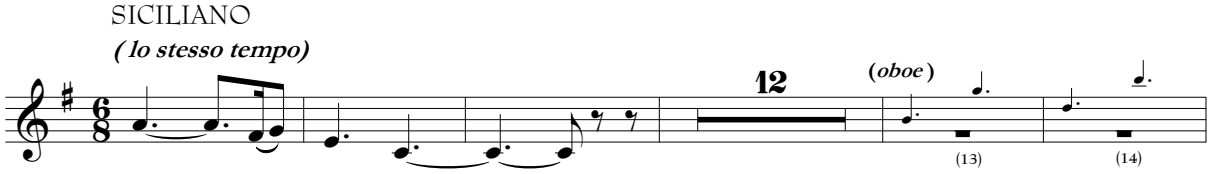
## I

### Aria siciliana




## II

### Siciliano e Pastorale



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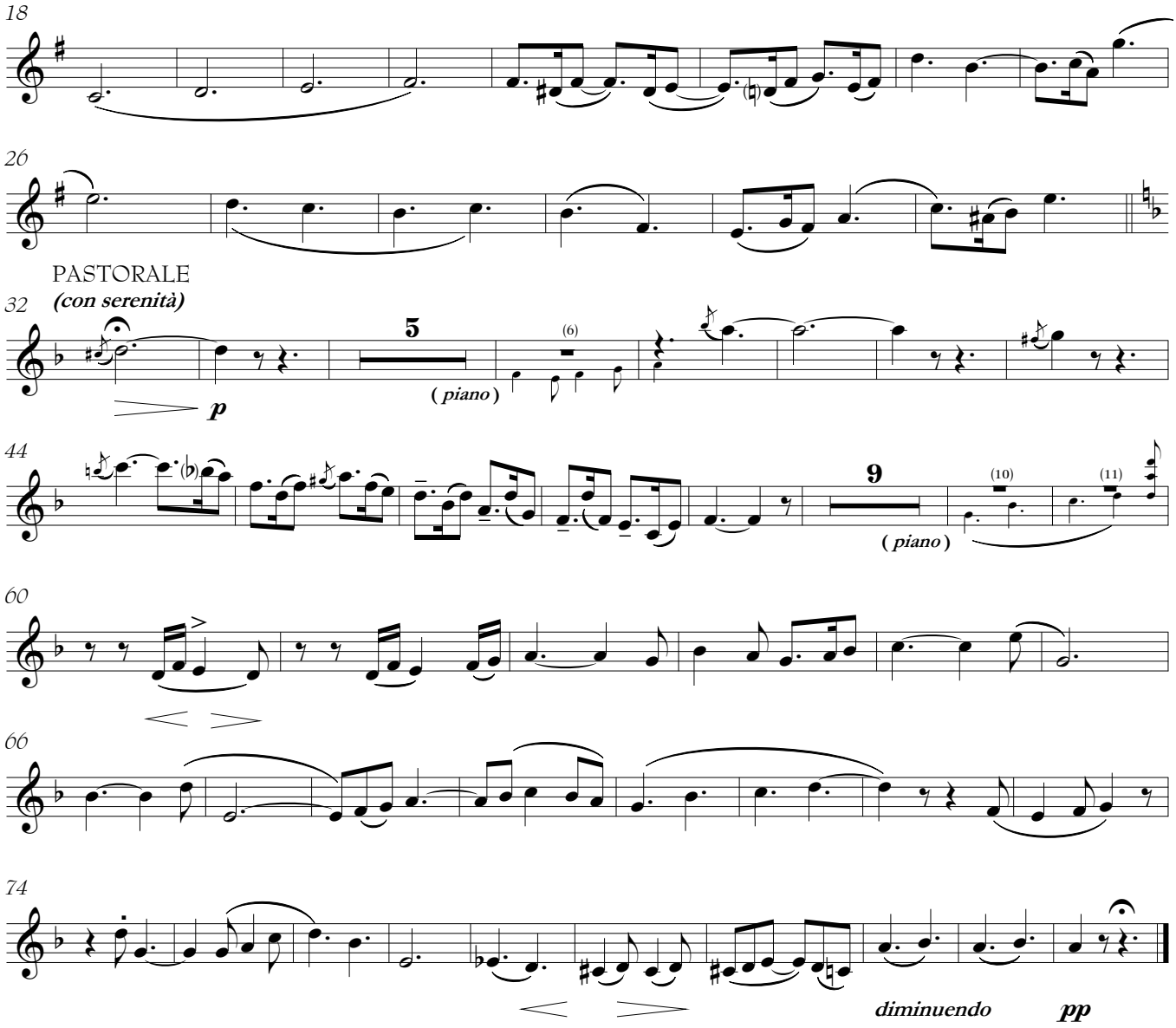
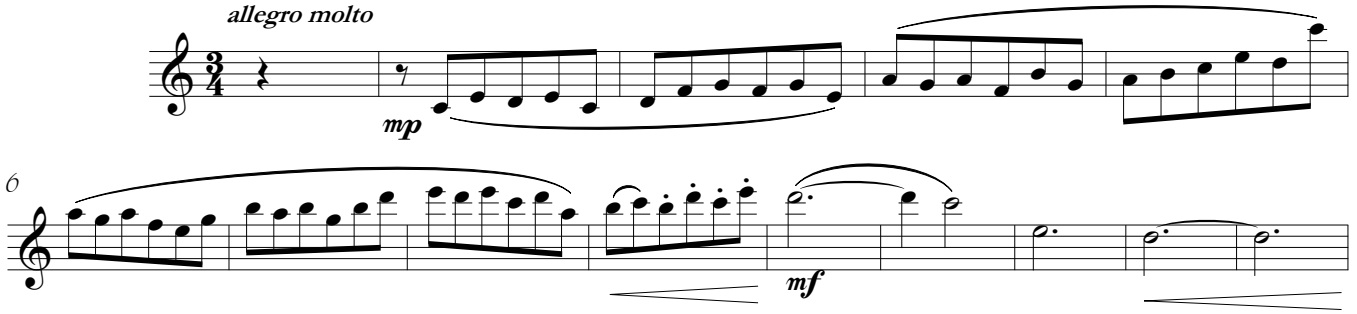
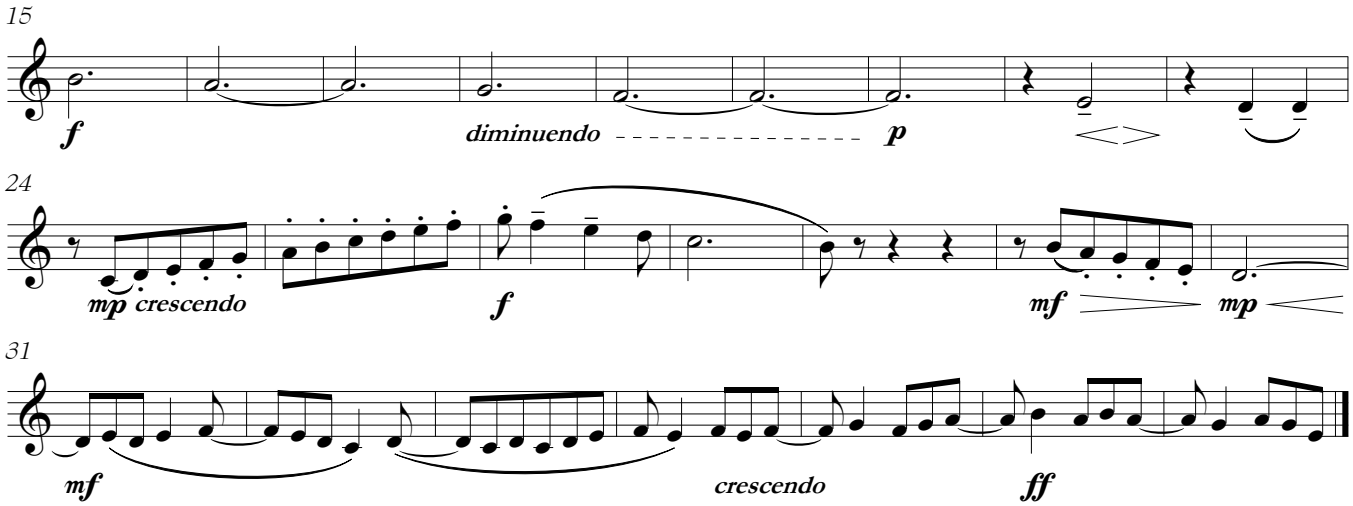



# III

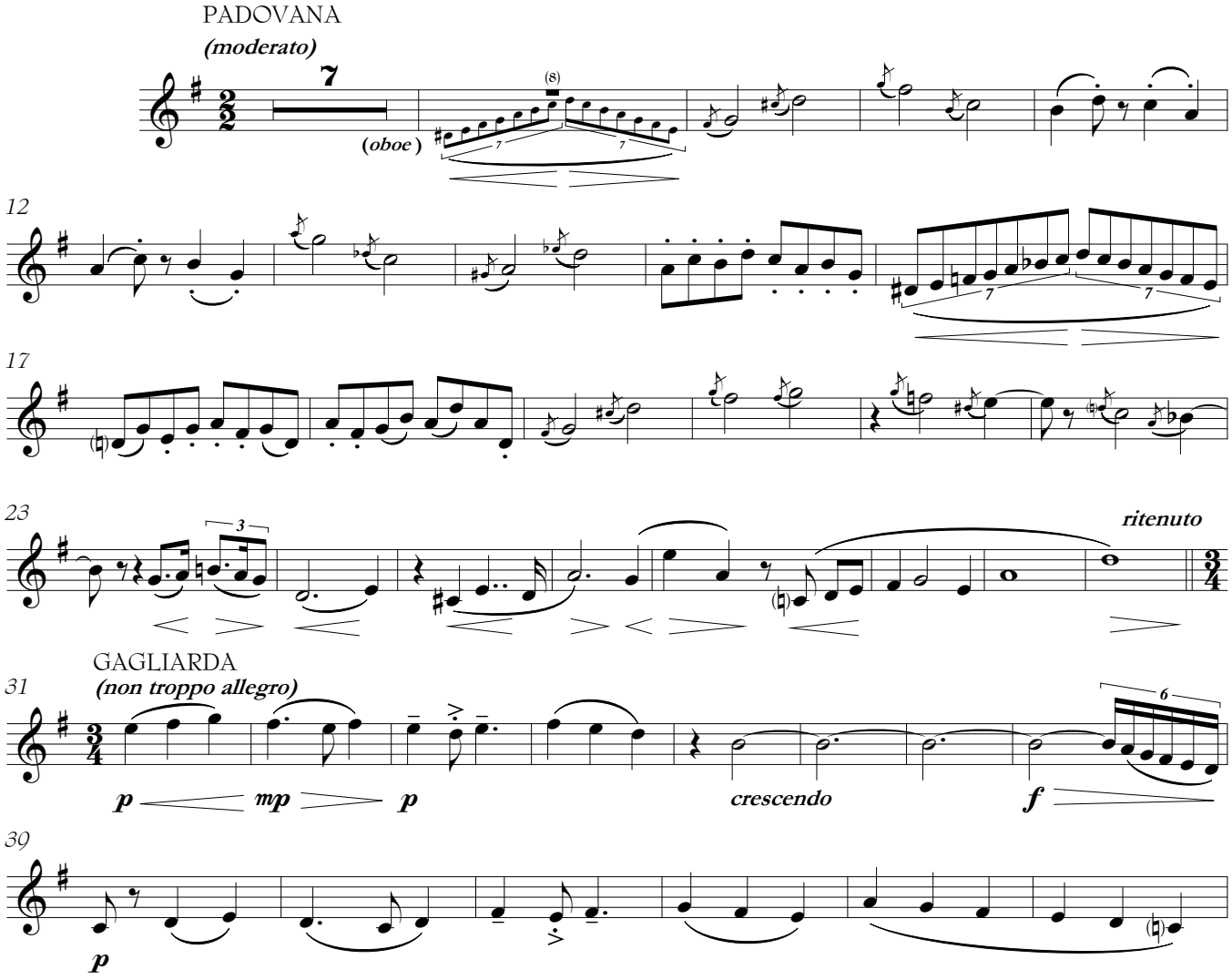
## Corrente

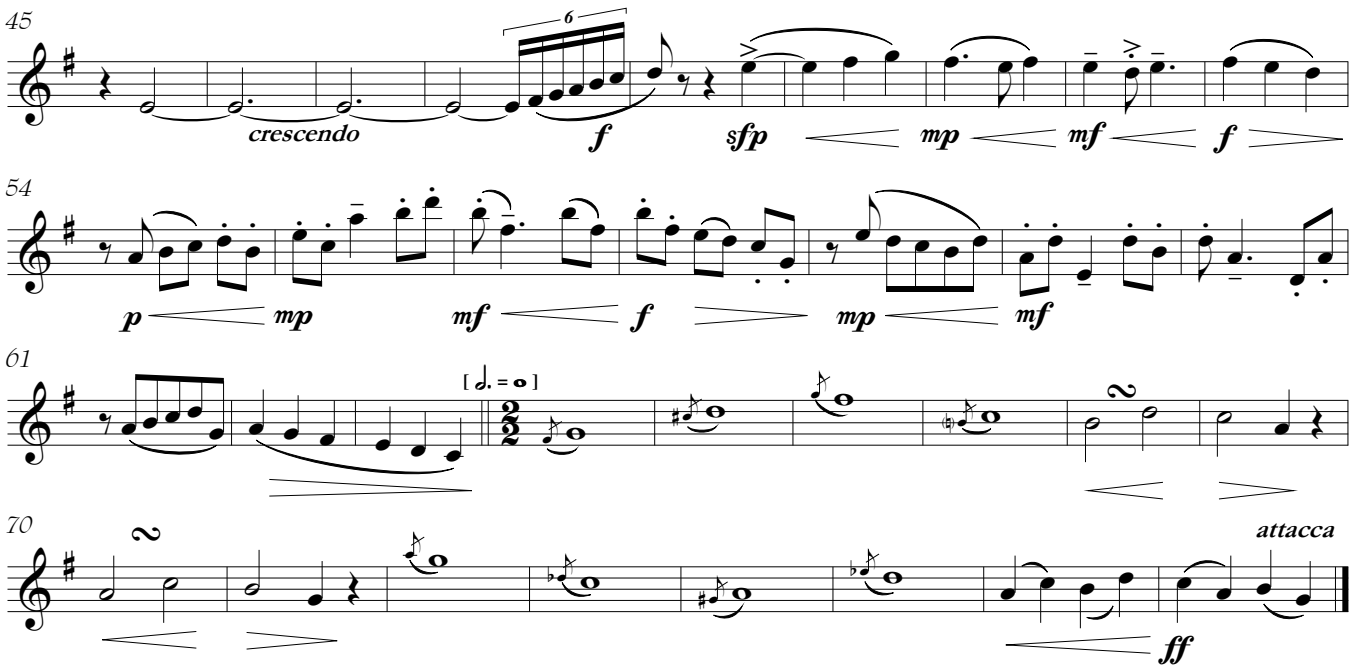





# IV

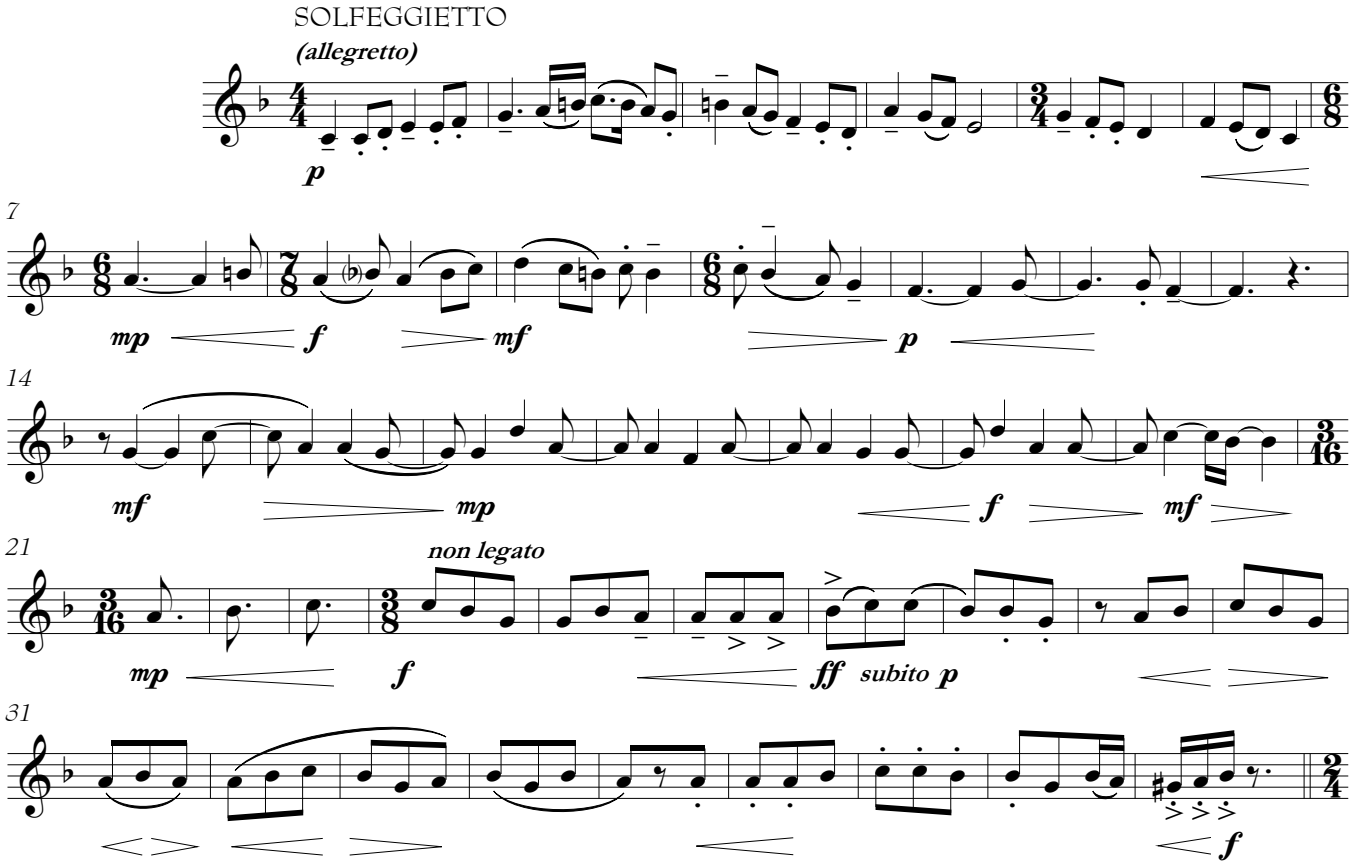
## Padovana e Gagliarda

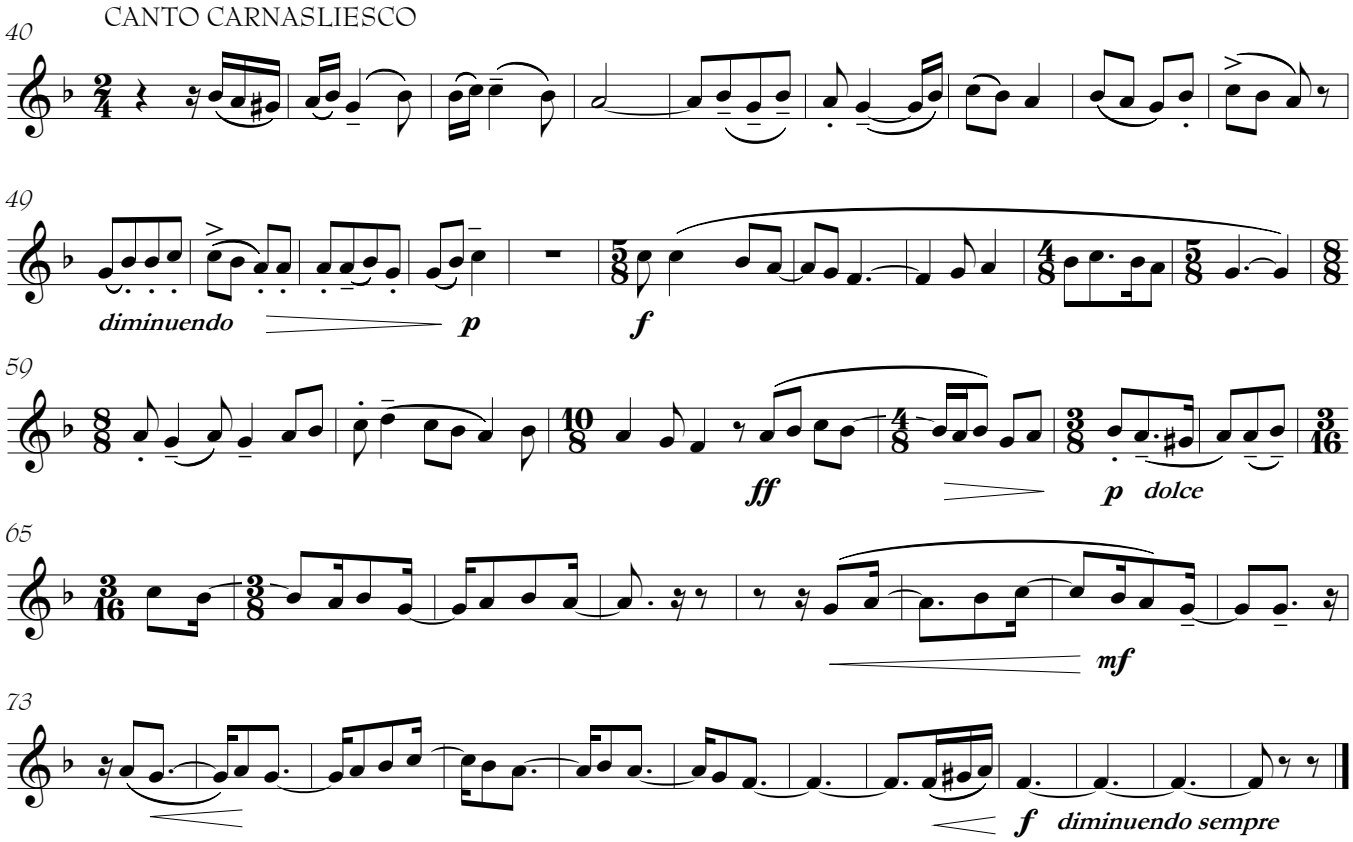





# V

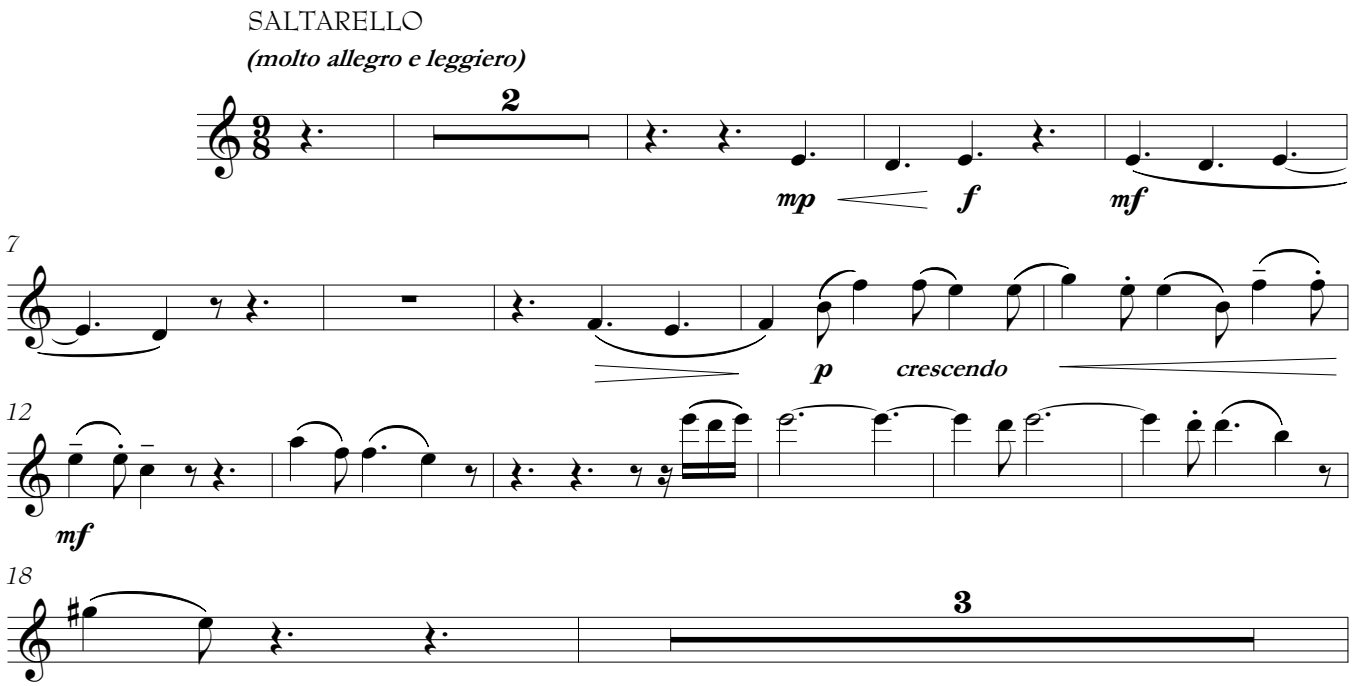
## Solfeggietto e Carnascialesco

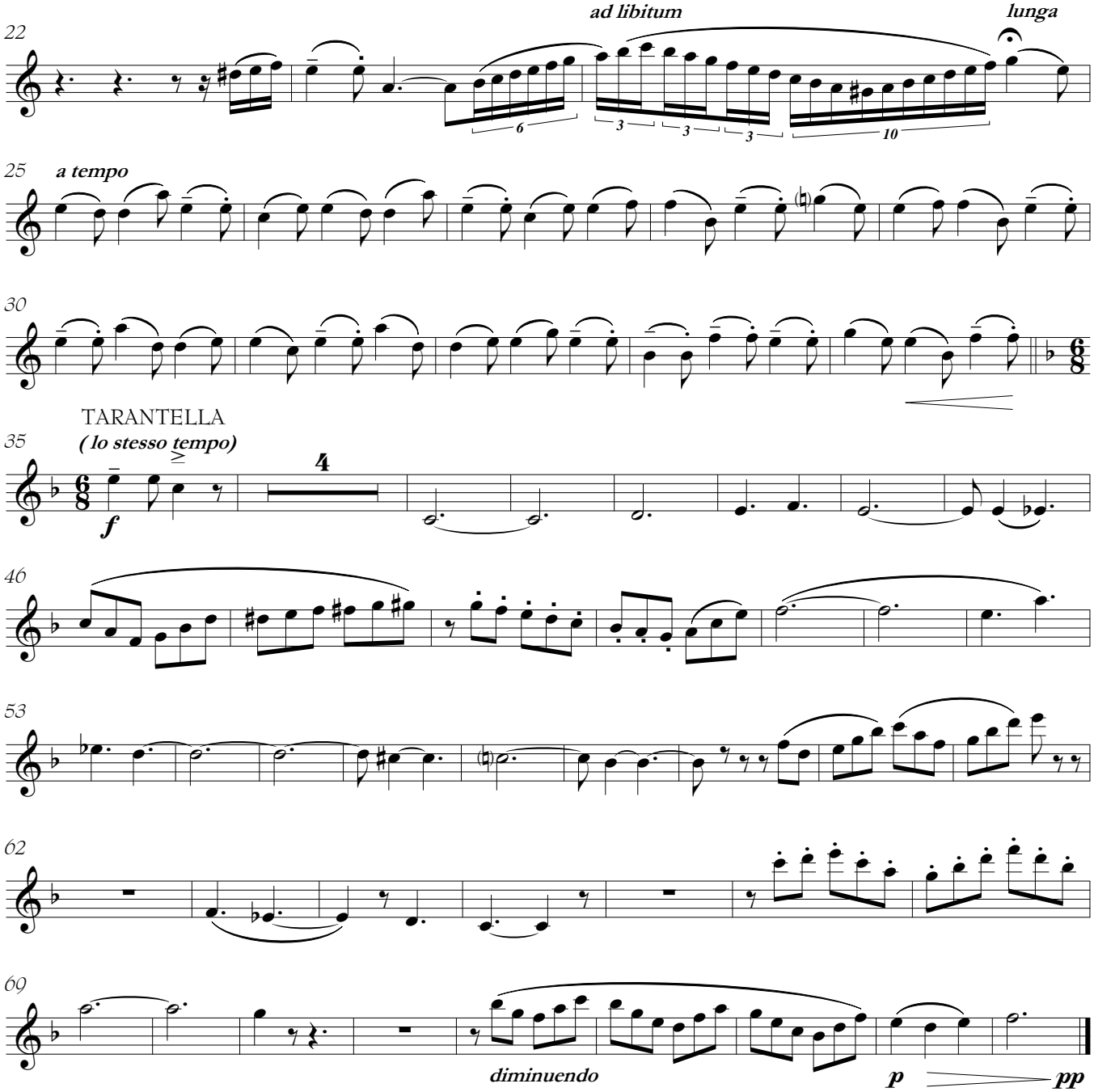





# VI

## Saltarello e Tarantella




22
ad libitum
lunga
6
3
3
3
10
25
a tempo
30
TARANTELLA
35
( lo stesso tempo)
f
4
46
53
62
69
diminuendo
p
pp

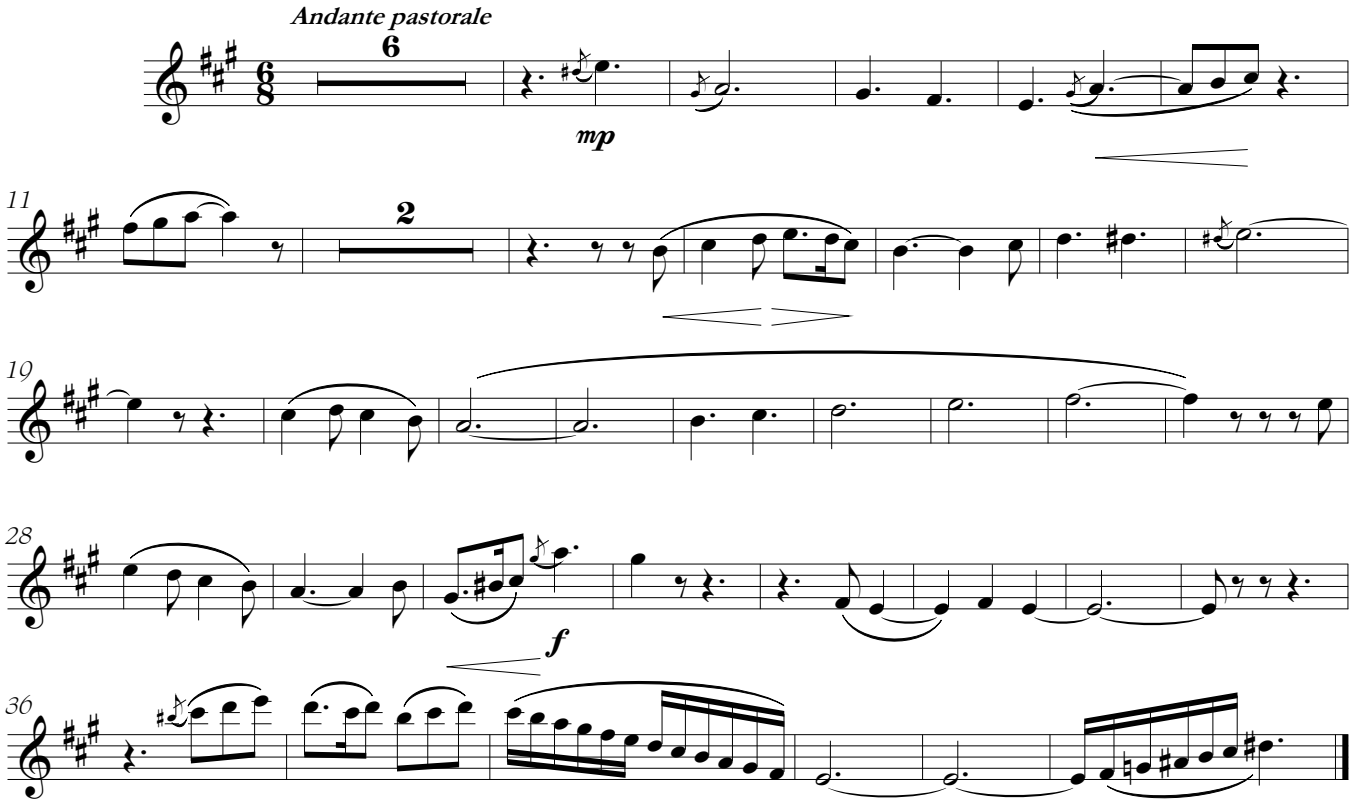
# VARIATIONS ON A SICILIAN SHEPHERD-TUNE

**Cor anglais**

**Clive Strutt**
(1942 - )

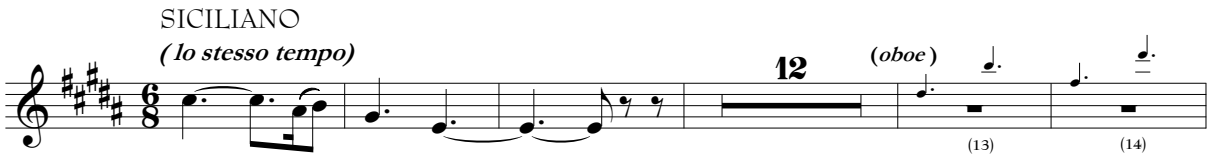
## I

### Aria siciliana




## II

### Siciliano e Pastorale



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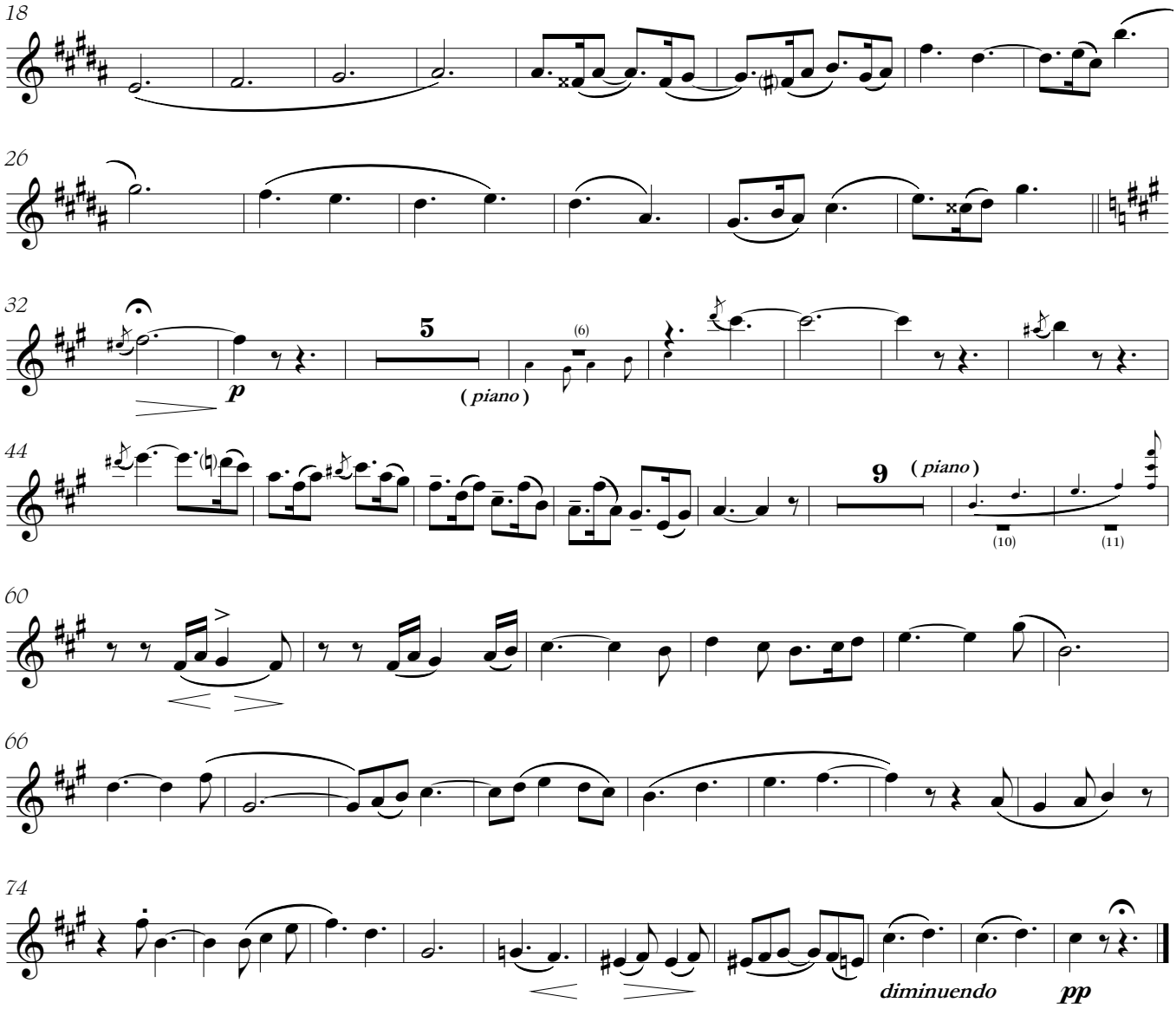
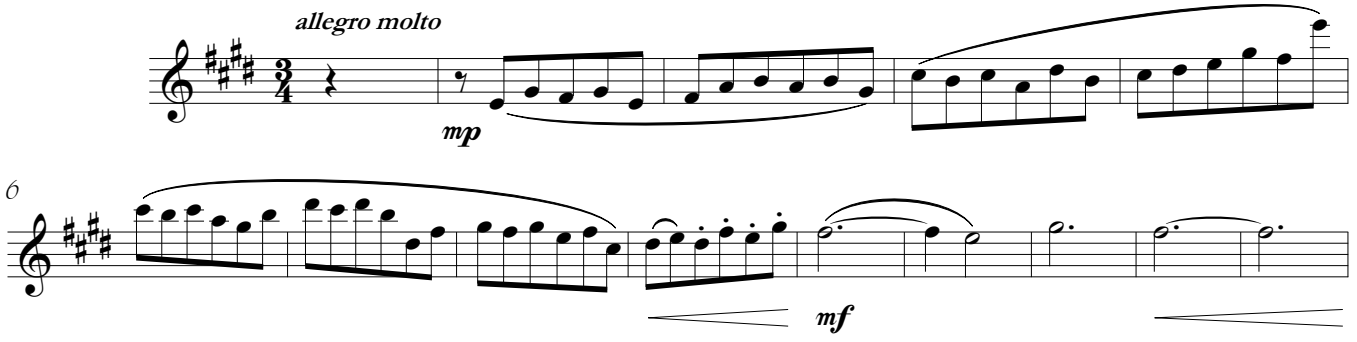
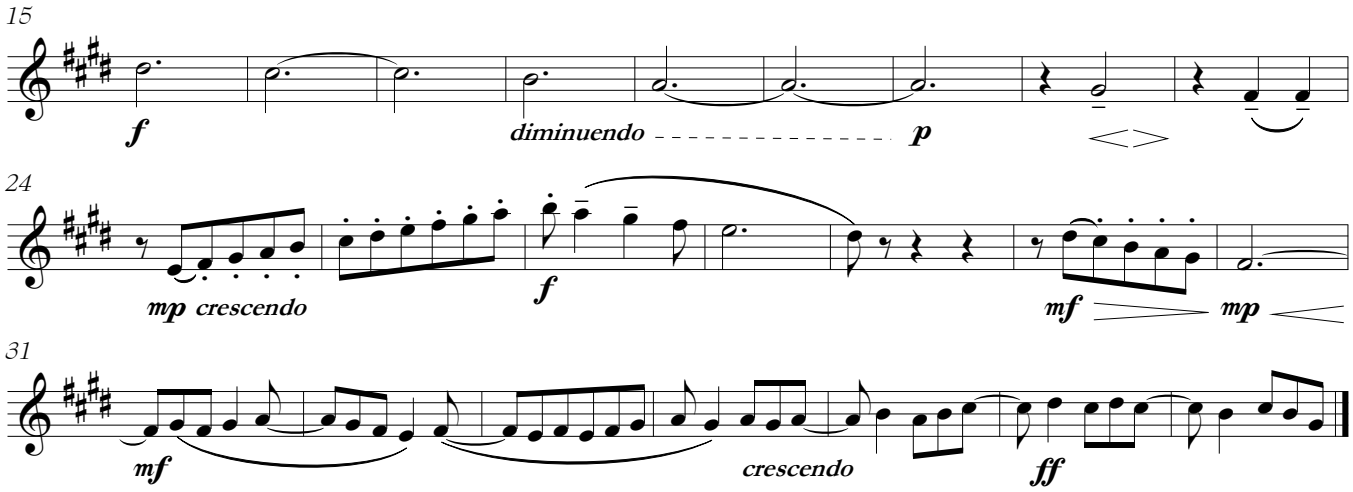



# III

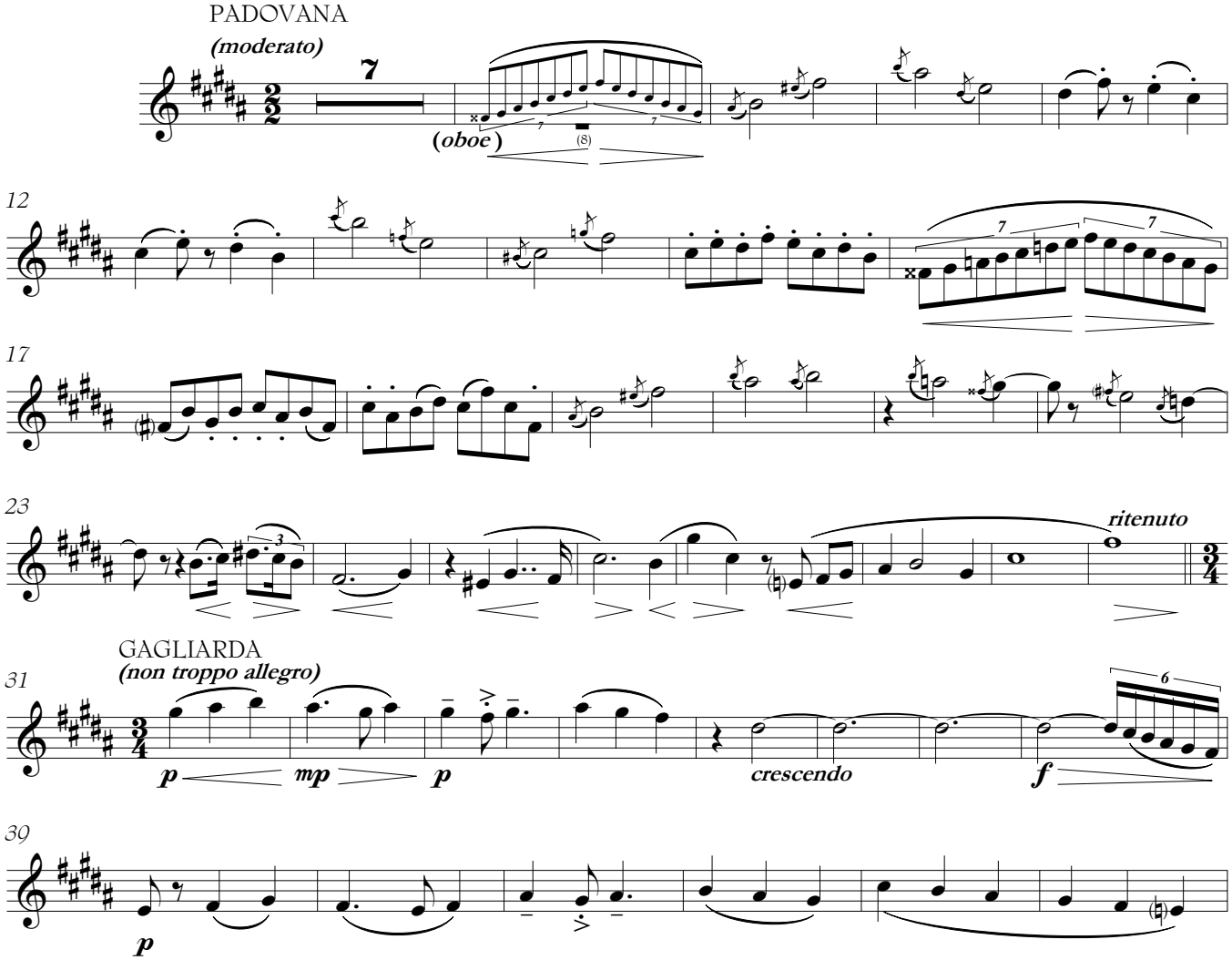
## Corrente

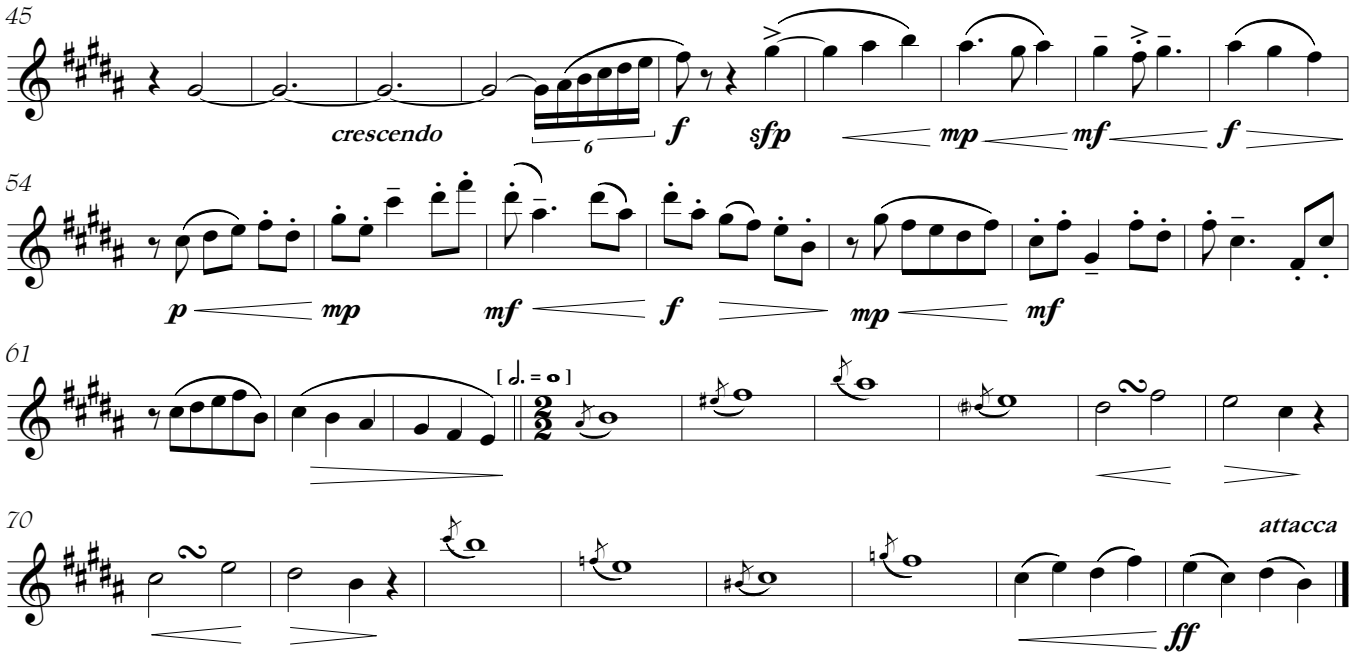





# IV

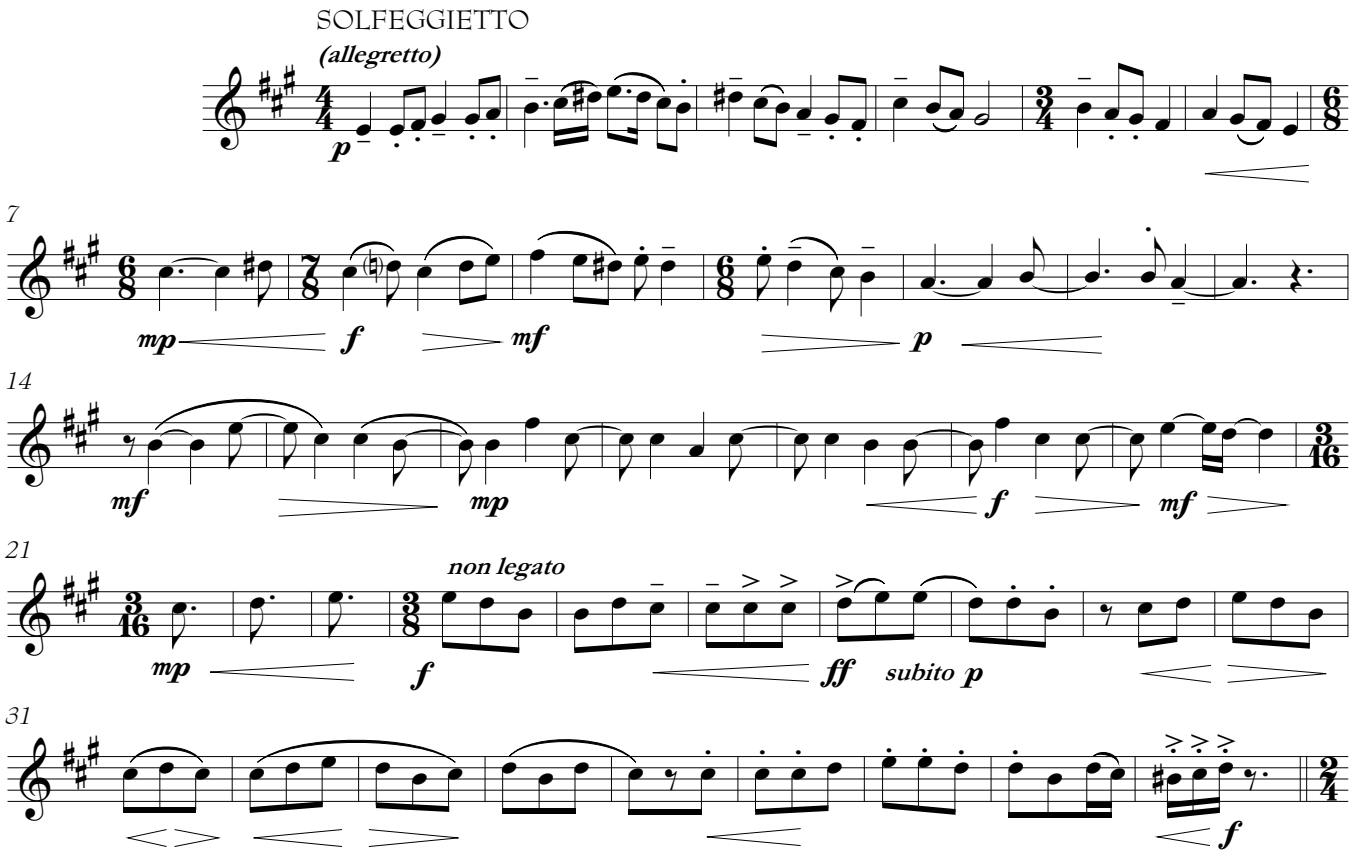
## Padovana e Gagliarda

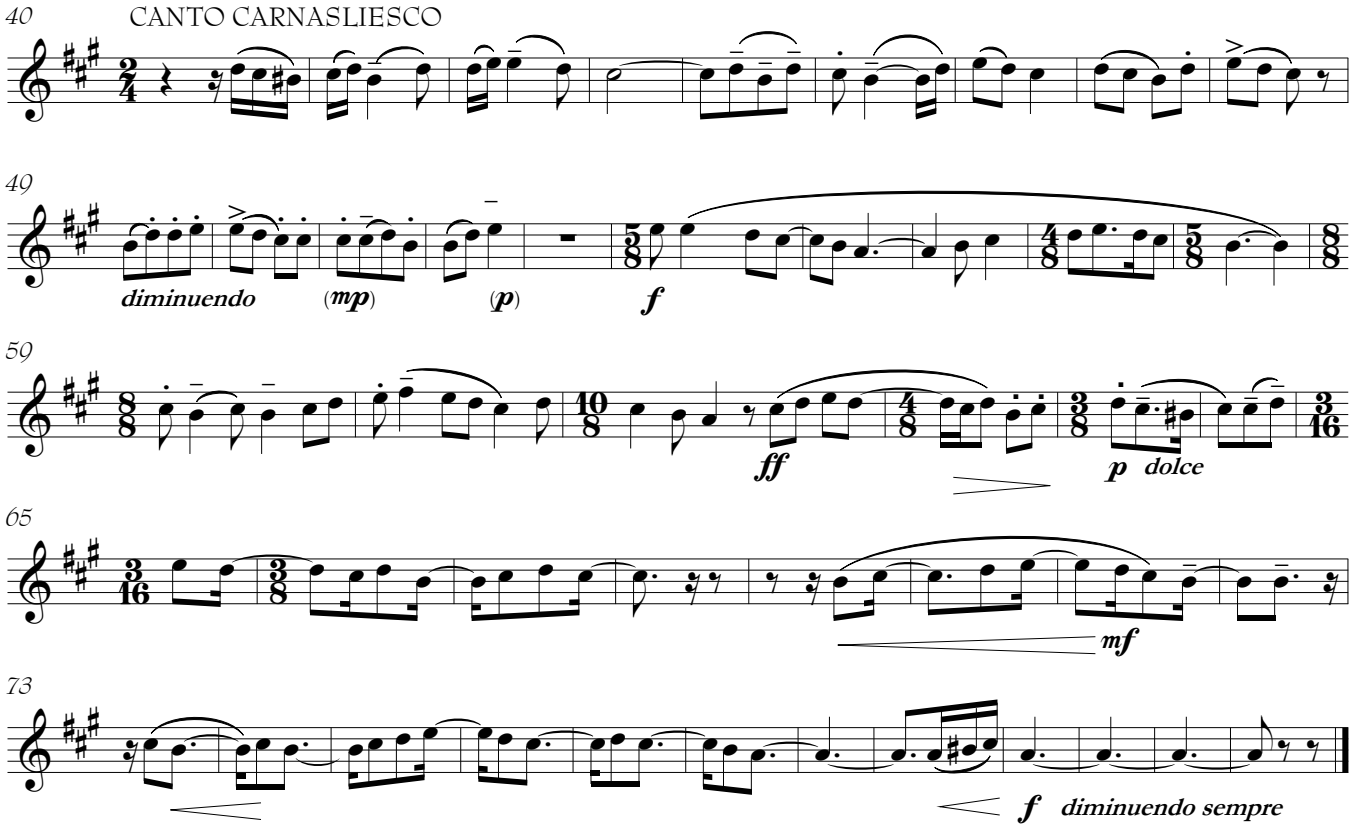





# V

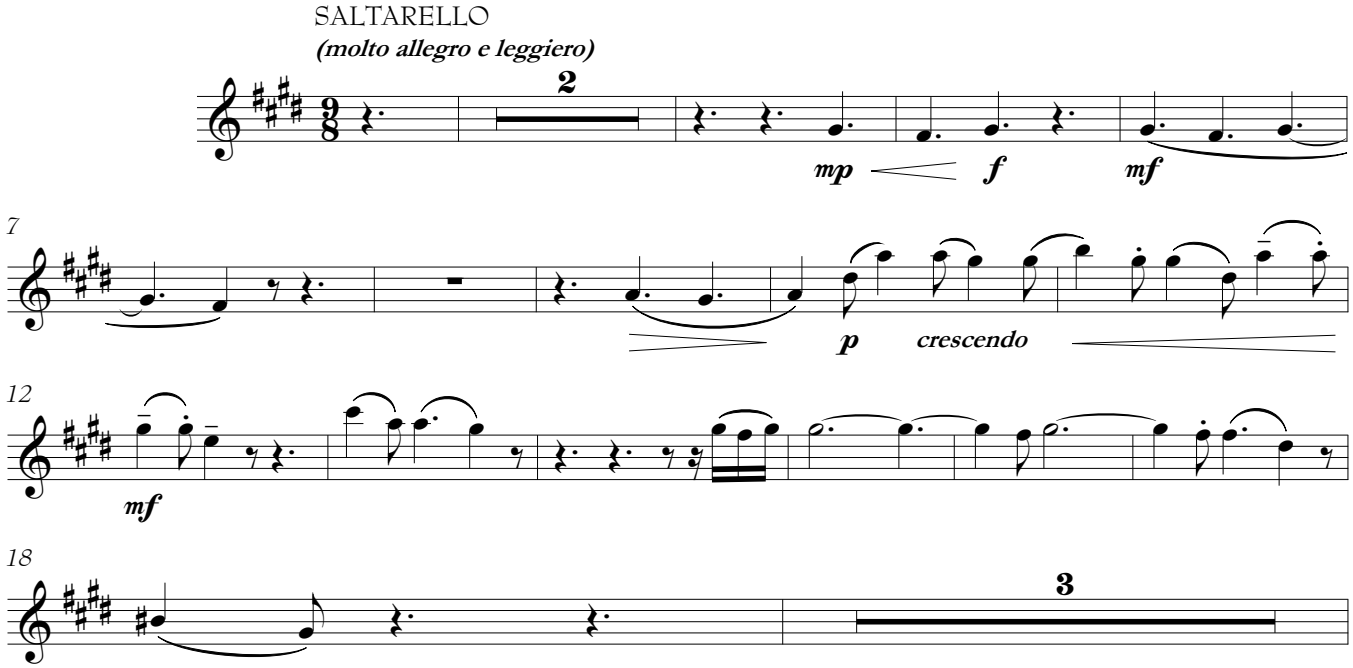
## Solfeggietto e Carnascialesco

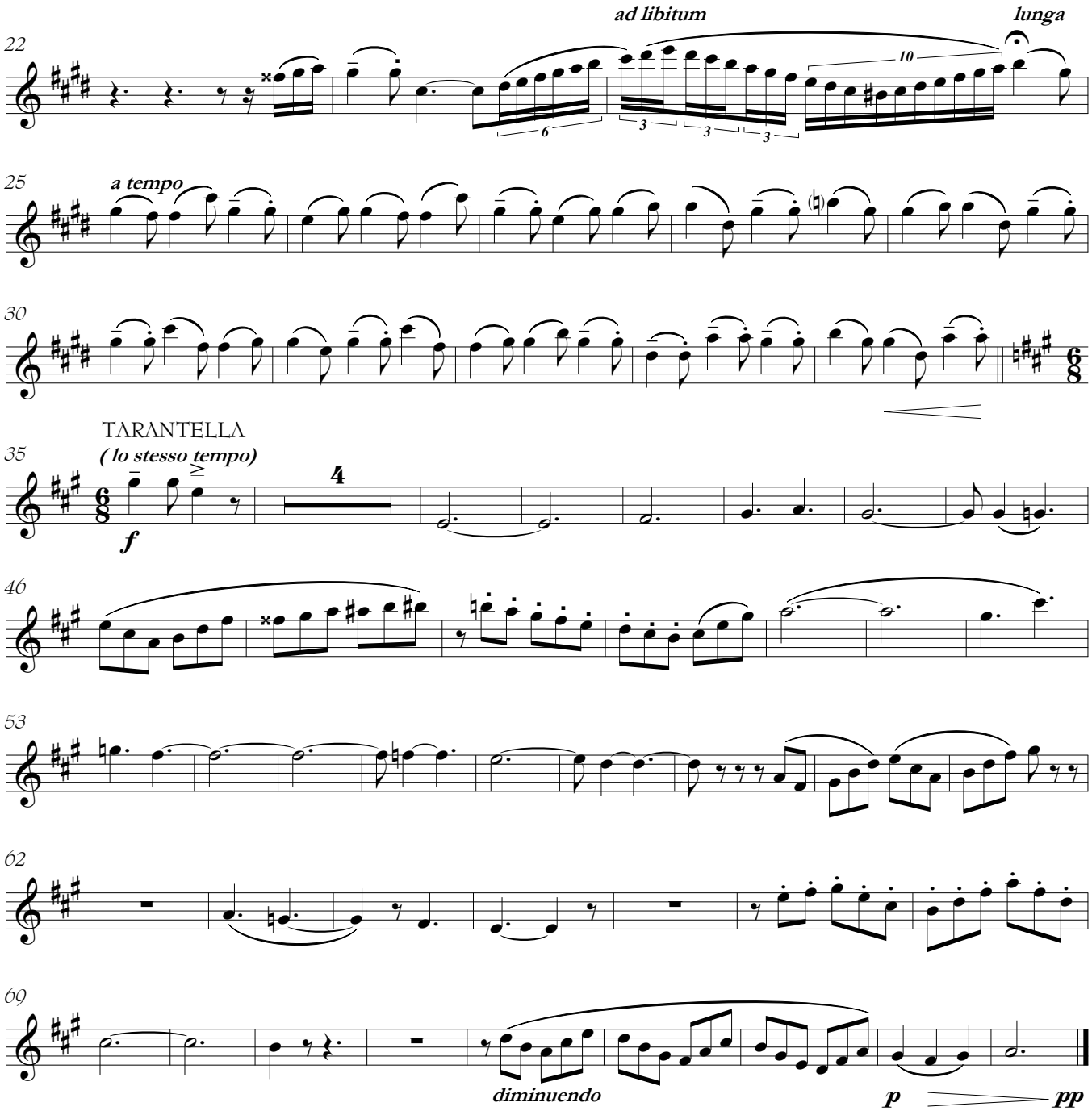





# VI

## Saltarello e Tarantella




22
ad libitum
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TARANTELLA
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