

CLIVE STRUTT

INTRODUCTION & PROTIAZHNAHYAH
WITH
VARIATIONS

Bass Oboe (Bassoon) & Piano



AMORIS INTERNATIONAL
www.amoris.com

ASI 013

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), also published by Amoris International.



Introduction & Protiazhnayah with Variations

Bass Oboe (Bassoon) & Piano

ASL 013

This piece was written in 1993 for the multi-talented musician, Derek Bell (1935-2002), harpist for the celebrated Irish group, The Chieftains: an expert upon all the harps (pedal and Celtic) and all the members of the oboe family of instruments.

The theme, *Protiazhnahyah*, is a Russian 'continuous-song' from Pramzeenah, Simbirsk, and is taken from an old book I discovered in a second-hand bookshop in Oxford. The book, 'Byzantine Music' (S. Hatherley), was published in 1892.

The melody is an example of the continuous-song so popular amongst the Russian peasantry. Various stanzas (there would have been eighteen in the original) are joined together by a small *codetta* at the close of the theme.

There are some passages in the variations where the lowest voice is that of the bass oboe, the piano part being entirely above it. In the bassoon version, I wrote an octave below the bass oboe in places, devising it specifically for the instrument.

Clive Strutt
1999



Works by Clive Strutt published by Amoris International

Variations on a Bosnian Folk Song A SI 014

Three Georgia Bagatelles A SI 015

Variations on a Sicilian Shepherd-Tune A CM 005

Suite of English Folk Songs A EN 005



A

www.amoris.com

INTRODUCTION AND PROTIAZHNAHYAH WITH VARIATIONS

Clive Strutt
(1942 -)

INTRODUZIONE: *Allegro non tanto* ($\text{♩} = 92$)

Bass Oboe (Bassoon)

Piano

6

6

12

mp *p* *cresc.* *mf* *cresc.* *f*

l.h.

18

rit.

dim.

ritenuto

22

Andante ($\text{♩} = 96$)

p

mp *cresc.*

r.h.

cresc.

26

26

31

31

PROTIAZHNAHYAH *sempre andante, e solenne, e ben misurato*

37

37

43

f

dim.

mp

dim.

43

dim.

mp

dim.

49

p

crescendo

49

p

cresc.

mp cresc. poco a poco

56

ff

p

mp

p

cresc.

ff

p subito

r.h.

l.h.

r.h.

l.h.

l.h.

62

mf

p

mp

68

cresc.

mf

mp

cresc.

mf

mp

74

p

p

p

79

79

80

mf

81

un poco cresc.

mf

82

83

84

cresc.

f

dim.

mp

85

f

dim.

mp

86

87

88

mf

cresc.

f

l.h. sempre simile

89

mf

cresc.

f

90

Repd.

96

96

mf *cresc.* *f* *mf* *cresc.*

96

mf *cresc.*

Reo. _____ ^

102

102

f *dim.* *mp* *mf*

102

sempre dim.

Reo. _____ ^

107

107

f *mf* *f*

107

mf *cresc.* *f* *f*

Reo. _____ ^

un pochiss. rit. a tempo

dim molto *p sempre alla fine*

112 *un pochiss. rit. a tempo* *colla parte pp p sempre alla fine*

118

l.h.

122

Bass Oboe

INTRODUCTION AND PROTIAZHNAHYAH WITH VARIATIONS

Clive Strutt
(1942 -)

INTRODUZIONE: *Allegro non tanto* ($\text{♩} = 92$)

6 *f* *ff dim.* *mf* *mp*

11 *p* *mp* *mf*

17 *mp* *p* *cresc.* *mf* *cresc.*

22 *f* *rit.* *dim.*

26 *Andante* ($\text{♩} = 96$) *mp* *cresc.*

31 *f* **3**

PROTIAZHNAHYAH *sempre andante, e solenne, e ben misurato*

37

p < *mp* *mf* =

44

f *dim.* - - - *mp* *dim.* - - - *p*

51

crescendo

58

ff = *p* < *mp* = *p* *cresc.* *mf*

66

mp *cresc.* < *mf* > *mp*

73

> p 4 *mf*

84

cresc. - - - *f* *dim.* - - - *mp* < *mf* *cresc.*

92

f - - - < *mf* *cresc.* - *f* *dim.* *mp* *cresc.* - -

98

f > *mf* *cresc.* - *f* *dim.* *mp* *f* >

Musical score for Bass Oboe, page 3.

The score consists of three staves of music:

- Staff 1 (Measures 108-113):** Treble clef, key signature of one flat. Dynamics: *f*, *mf*, *f*, *dim molto*. Articulation: *un pochiss. rit.* (Measure 113).
- Staff 2 (Measures 114-115):** Treble clef, key signature of one flat. Measure 114 starts with *a tempo*. Articulation: *p sempre alla fine*.
- Staff 3 (Measures 121-122):** Treble clef, key signature of one flat. Measure 121 ends with a fermata over the first two notes of the measure.

Bassoon

INTRODUCTION AND PROTIAZHNAHYAH WITH VARIATIONS

Clive Strutt
(1942 -)

INTRODUZIONE: *Allegro non tanto* ($\text{♩} = 92$)

The musical score consists of eight staves of bassoon music. Staff 1 (measures 1-5) starts with **f**, followed by a dynamic change to **ff dim.** with a sixteenth-note pattern. Staff 2 (measures 6-10) shows a dynamic change to **p** followed by **mp**. Staff 3 (measures 11-15) shows a dynamic change to **mf** followed by **cresc.** and **mf cresc.** Staff 4 (measures 16-20) shows a dynamic change to **f** followed by **rit.** and **dim.** Staff 5 (measures 21-25) starts with **p**, followed by **mp** and **cresc.** Staff 6 (measures 26-30) starts with **f**, followed by a dynamic change to **3**. Various slurs, grace notes, and accidentals are present throughout the score.

Bassoon

PROTIAZHNAHYAH *sempre andante, e solenne, e ben misurato*

37

p *< mp* *mf*

f *dim.* *mp* *dim.* *p*

crescendo

ff *p* *< mp* *p* *cresc.* *mf*

mp *cresc.* *< mf* *> mp*

> p *4* *mf*

cresc. *f* *dim.* *mp* *< mf* *cresc.*

f *mf* *cresc.*

f *> mf* *cresc.* *f* *dim.* *mp* *mf >*

108

un pochiss. rit.

a tempo 2

f > *mf* < *f* *dim molto*

p sempre alla fine

114

121

This musical score for Bassoon, page 3, features two staves of music. The top staff begins at measure 108 with a dynamic of *f*, followed by *mf*, *f*, and *dim molto*. The bassoon plays eighth-note patterns with grace notes. The bottom staff begins at measure 114 with a dynamic of *p*, labeled "sempre alla fine". Measure 121 continues the eighth-note patterns. The key signature changes from B-flat major (two flats) to A major (no sharps or flats). Measure numbers 108, 114, and 121 are indicated on the left side of each staff.