

# REUNION

## I. Prologue

N. A. Esmen

NARRATOR: Alderbere was a hill--top cottage with an appropriate post-code EX6 8EX. Very near to the tiny village of Kenton in Devon, it enjoyed the quiet beauty of its pond, friendliness of the rural England, as well as the city conveniences offered by a city like Exeter or even Bristol. A few days during the summer holidays were busy and memorable days in Alderbere. where family and friends gathered to enjoy the hospitality of a cousin. A few who travelled from London, Canada or the States stayed at or near the cottage, the rest drove in from all near and not so near places. These intense days re-affirmed the sense of belonging for people who were scattered all over the globe and emphasised the feeling that even with the much improved electronic instant communication, a hug from aunt Mollie could not be replicated at a distance. The moments before the dawn or dusk were especially beautiful. The shadows looked like past generations dancing to an ancient tune of rustling leaves.

**Andante tranquillamente**  $\text{♩} = 66$

Flute  
Oboe  
Clarinet in B $\flat$   
Bassoon

5

F1.  
Ob.  
Cl.  
Bsn.

10

F1.  
Ob.  
Bsn.

16

This musical score page contains four staves representing different instruments: Flute (F1.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). The score is divided into measures by vertical bar lines. Measure 16 begins with a rest for the Flute, followed by a sixteenth-note pattern. The Oboe and Clarinet play eighth-note patterns, and the Bassoon plays sixteenth-note patterns. Measure 17 continues with similar patterns. Measure 18 shows the Flute and Oboe playing eighth-note patterns, while the Clarinet and Bassoon play sixteenth-note patterns. Measures 19 and 20 continue this pattern of eighth-note patterns from the Flute/Oboe and sixteenth-note patterns from the Clarinet/Bassoon.

21

This musical score page contains four staves representing Flute (F1.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). Measures 21 and 22 show the Flute and Oboe playing eighth-note patterns, while the Clarinet and Bassoon play sixteenth-note patterns. Measures 23 and 24 continue this pattern. Measure 25 concludes with a dynamic marking *p*.

26

This musical score page contains two staves representing Oboe (Ob.) and Clarinet (Cl.). Measures 26 and 27 show the Oboe playing eighth-note patterns and the Clarinet playing sixteenth-note patterns. Measure 28 concludes with a dynamic marking *p*.

## II. Swan of Alderbere

NARRATOR: Alderbere pond, a largish, man-made body of water with a proper dam, a small and thickly wooded island, and a gazebo where one pretended to read or work while taking an afternoon nap. The pond was the home of a beautiful swan called big boy. He lost his mate many years ago to an unbelievable cruelty of some men. All efforts to introduce him to another beautiful lady was in vain. While he never forgot his friends, he was eternally suspicious of strangers. Early in the morning, if I did not bring a slice of fresh bread for him, he did not come close to me all day, and a digestive biscuit was the expected food from my wife. Digestive from me and bread from her did not work at all.

**Lento sostenuto** ♩ = 60  
portato

Fl. 1 *mp*

Cl. *ppp*

Fl. 3 *mp*

Eng. Hn. *ppp* *p*

Cl. *p*

Bsn. *ppp* *poco a poco crescendo p*

7

F1.  
Eng. Hn.  
Cl.  
Bsn.

*p*

*p*

12

F1.  
Eng. Hn.  
Cl.  
Bsn.

*p*

*p*

*p*

18

F1.  
Eng. Hn.  
Cl.

*p*

*p*

*pp*

24

F1.  
Cl.  
Bsn.

*mp*

*poco meno p*

*pp*

*pp*

29

F1.  
Eng. Hn.  
Cl.  
Bsn.

*p*

*p*

*p*

*p*

33

F1.  
Bsn.

*poco* - a - *poco* - d - i - m - i - n - u - e - n -

39 **Allegretto** ♩ = 112

F1.  
Eng. Hn.  
Cl.  
Bsn.

*d* - *o* *pp* *mp* *pp* *p*

*pp*

45

F1.  
Eng. Hn.  
Cl.  
Bsn.

*pp* *mp* *p dolce* *p dolce*

*pp*

50

F1.  
Eng. Hn.  
Cl.  
Bsn.

*meno p* *p* *espress.* *p* *meno p* *p* *espress.* *p*

55

F1.  
Eng. Hn.  
Cl.  
Bsn.

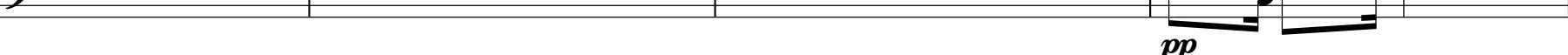
*mp* *cresc.* *mf* *cresc.* *f* *mf* < *f* *p dolce*

61

F1. 

Eng. Hn. 

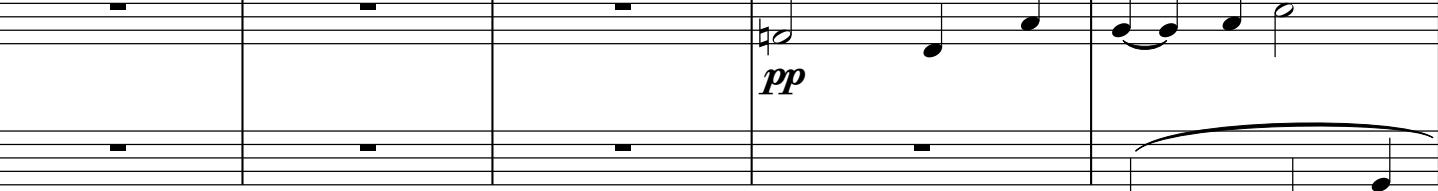
Cl. 

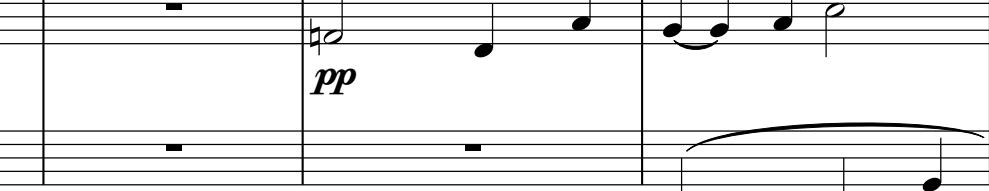
Bsn. 

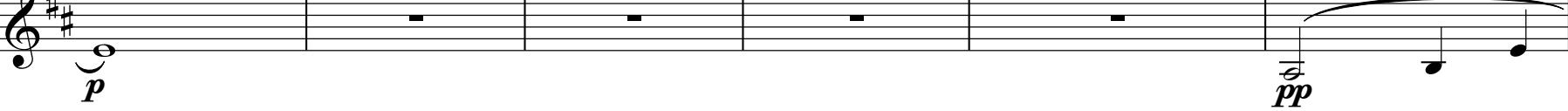
**Lento sostenuto ♩ = 60**

65

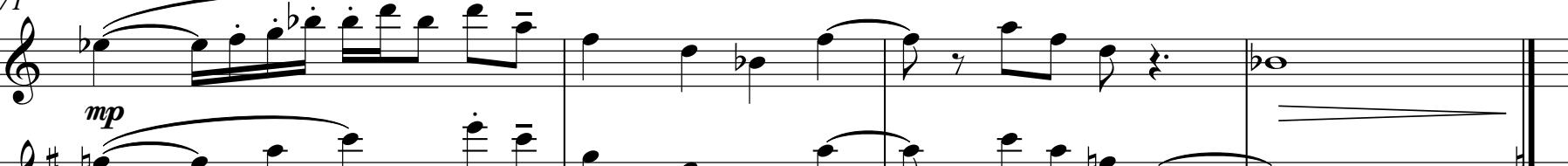
F1. 

Eng. Hn. 

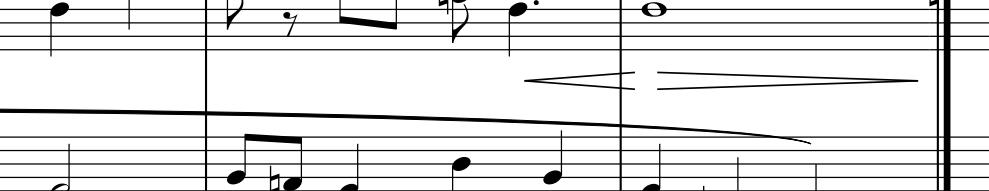
Cl. 

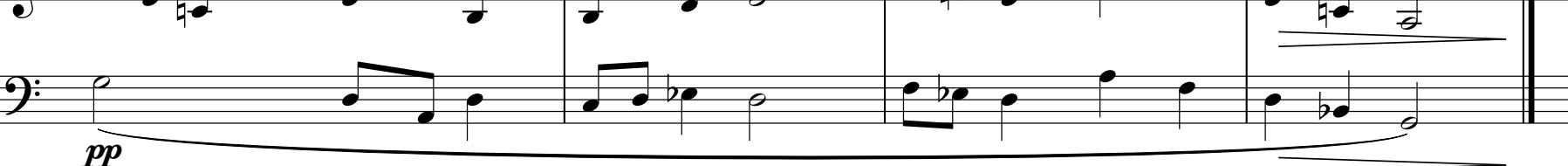
Bsn. 

71

F1. 

Eng. Hn. 

Cl. 

Bsn. 

### III. The Royal Mail

NARRATOR: The leisurely mail lorry trundled along hedge lined narrow roads along the fields and orchards and occasionally stopped to let another car go by or to say good morning to an early walker. The importance of the Royal Mail lorry was the delivery of the delivery of The Guardian / Observer and The Daily Telegraph. The mail and the unending catalogues were of secondary importance or a nuisance to be attended as the day went by. Based on long established beliefs the news papers provided the all important topics for the afternoon tea, cricket scores, and radio programme for any international tries. Often there were letters from the family and friends who could not make the reunion. Strangely it always arrived after the hedgehog banker ambled to his office.

**Andante poco Lento**  $\text{♩} = 66$

Clarinet in B $\flat$

Bassoon

Fl.

Ob.

Cl.

Bsn.

5

Fl.

Ob.

Cl.

Bsn.

8

Fl.  
Ob.  
Cl.  
Bsn.

*mp*      *mf*      *mp*      *mf*

11

Fl.  
Ob.  
Cl.  
Bsn.

—      —      —  
—      —      —  
—      —      —  
*mp*      *mp*

15

Fl.  
Ob.  
Cl.  
Bsn.

—      —      —  
—      —      —  
—      —      —  
*p*      *mp*

17

Fl.  
Ob.  
Cl.  
Bsn.

—      —      —  
—      —      —  
—      —      —  
*mp*

19

F1. The flute part consists of a series of eighth-note patterns with various accidentals (flat, sharp, natural) and grace notes.

Ob. The oboe part features eighth-note patterns with grace notes and some slurs.

Cl. The clarinet part has eighth-note patterns with grace notes and slurs.

Bsn. The bassoon part includes eighth-note patterns with grace notes and slurs.

22

F1. The flute part continues with eighth-note patterns, including a dynamic instruction *8va* (octave higher).

Ob. The oboe part follows with eighth-note patterns.

Ob. A second oboe part enters with eighth-note patterns.

Cl. The clarinet part has eighth-note patterns with grace notes and slurs.

Bsn. The bassoon part includes eighth-note patterns with grace notes and slurs.

25

F1. The flute part begins with eighth-note patterns.

Ob. The oboe part follows with eighth-note patterns.

Ob. The second oboe part joins in with eighth-note patterns.

Cl. The clarinet part has eighth-note patterns with grace notes and slurs.

Bsn. The bassoon part includes eighth-note patterns with grace notes and slurs.

29

F1. The flute part starts with a single note followed by rests.

Cl. The clarinet part begins with eighth-note patterns, marked *mp*.

Bsn. The bassoon part has eighth-note patterns.

31

F1. The flute part has eighth-note patterns, marked *p*.

Ob. The oboe part follows with eighth-note patterns.

Cl. The clarinet part begins with eighth-note patterns, marked *p*.

Bsn. The bassoon part has eighth-note patterns.

33

F1. Flute part: eighth note followed by six sixteenth-note grace notes.

Ob. Oboe part: eighth note followed by six sixteenth-note grace notes.

Cl. Clarinet part: eighth note followed by six sixteenth-note grace notes.

Bsn. Bassoon part: eighth note followed by six sixteenth-note grace notes.

p

36 **rall.**

F1. Flute part: eighth note followed by six sixteenth-note grace notes.

Cl. Clarinet part: eighth note followed by six sixteenth-note grace notes.

Bsn. Bassoon part: eighth note followed by six sixteenth-note grace notes.

39

F1. Flute part: eighth note followed by six sixteenth-note grace notes.

Bsn. Bassoon part: eighth note followed by six sixteenth-note grace notes.

mp

London 2001

## IV. Morning Walk

NARRATOR: The neighbouring house to Alderbere was an old manor house with a typical Georgian architecture. The border between Oxton house orchard and the flower garden of Alderbere was remarkably well preserved old brick wall, even though it had numerous ground level holes which housed a variety of animals. One such animal was a hedgehog who transversed the lawn with great seriousness. Always early in the morning and always from the rookery to the wall. We imagined him to be the banker or at least a functionary of the denizens of the wall, going to his office with his bowler hat and umbrella. Just before the dusk he returned with the same serious demeanour and punctuality. Those who liked to take a morning walk, did so after the banker was safely settled in his office. So far as I know, nobody tried to find his office or disturbed any of the wall residents, although occasionally a few field mice scurried away from the path into the bushes.

**1**      **Andante**  $\text{♩} = 76$

This musical score excerpt shows three staves: Oboe (G clef), Clarinet (G clef), and Bassoon (Bass clef). The time signature is 2/4. Measure 1 starts with a rest followed by eighth-note patterns. Measure 2 continues with eighth-note patterns. Measure 3 concludes with a single eighth note. Dynamics include *mp* (mezzo-forte) and *3* (a triplet bracket).

**4**

This musical score excerpt shows four staves: Flute (G clef), Oboe (G clef), Clarinet (G clef), and Bassoon (Bass clef). The time signature changes to 3/4. Measure 4 features eighth-note patterns with dynamics *mp* and *3*. Measures 5 and 6 show more complex sixteenth-note patterns with dynamics *p*, *mp*, and *3*.

**14**

This musical score excerpt shows four staves: Flute (G clef), Oboe (G clef), Clarinet (G clef), and Bassoon (Bass clef). The time signature is 3/4. Measures 14 and 15 feature sixteenth-note patterns with dynamics *p*, *mp*, and *3*. Measure 16 concludes with a dynamic *p* and a fermata.

25

F1. Ob. Cl. Bsn.

36

F1. Ob. Cl. Bsn.

48

F1. Ob. Cl. Bsn.

60

F1. Ob. Cl. Bsn.

70

F1. Ob. Cl. Bsn.

## V. Tea in the afternoon

NARRATOR: Tea in the afternoon was a long affair, in good weather considerable amount of biscuits, small pies and tea pots were carried down to the gazebo by the pond, tables were set to be convenient to everybody and the Coleman stoves were put into good working order. This activity started just after lunch and by some magic everything was in perfect order by the tea time. During the tea any subject was open to discussion, but mostly we talked about the year since the last gathering, although everybody knew the important achievements or disappointments; somehow, re-telling them felt more intimate. After tea, clearing up and carrying everything back to their proper place was at a lightning speed, as after that it was the concert hour – to the performers it always felt like a command performance, at least in Wigmore Hall if not the Royal Albert Hall itself.

**Allegretto Con moto**  $\text{♩} = 80$

Musical score for measures 6-8. The score includes parts for Flute, Oboe, Clarinet in B<sub>b</sub>, Bassoon, Oboe, Clarinet, and Bassoon. The instrumentation changes between measures. Measure 6 starts with Flute, Oboe, and Clarinet in B<sub>b</sub>. Measure 7 starts with Bassoon. Measure 8 starts with Oboe, Clarinet, and Bassoon. Dynamics include *mp* (measures 6-7) and *mp* (measure 8).

**Poco meno mosso**  $\text{♩} = 76$

Musical score for measures 10-12. The score includes parts for Flute, Oboe, Clarinet, and Bassoon. The instrumentation remains constant. Dynamics include *mp* (measure 10), *p* (measure 12), and *p* (measure 12).

**A tempo**  $\text{♩} = 80$

Musical score for measures 18-20. The score includes parts for Flute, Oboe, Clarinet, and Bassoon. The instrumentation remains constant. Dynamics include *p* (measures 18-19) and *p* (measure 20).

27

F1. -

Ob. tr. tr. #p.

Cl. -

Bsn. -

p tr. #p. mp

mp

34

F1. -

Ob. -

Cl. -

Bsn. -

mp

mf

40

Ob. -

Cl. -

Bsn. -

mf

47

F1. -

Ob. -

Cl. -

Bsn. -

dim. p

mp

53

F1. -

Ob. -

Cl. -

Bsn. -

p

p

mp

59

F1.  
Ob.  
Cl.  
Bsn.

*cresc.*      *mp*      *p*

64

F1.  
Ob.  
Cl.  
Bsn.

*mp*      *dim.*      *p*      *p*

69

F1.  
Ob.  
Cl.  
Bsn.

*p*      *mf*      *p*      *p*

76

F1.  
Ob.  
Cl.  
Bsn.

Meno mosso  $\text{♩} = 72$

*tr.*      *p*      *tr.*      *p*      *p*

85

F1.  
Ob.  
Cl.  
Bsn.

*p*

*p*

*f*

*p*

93 **Meno mosso**

F1.  
Ob.  
Cl.  
Bsn.

*mf*

*mf*

*p*

*p*

*p*

*p*

100

F1.  
Ob.  
Cl.  
Bsn.

*rit.*

*rit.*

*dim.*

## VI. Epilogue: Exeter-St. Davids to Paddington, London

NARRATOR: Each year, in the last day of the stay, one did not want to do anything but resent the time that went by so quickly. Unless we planned another visit to somewhere else, departure for us it was taking the late train from Exeter-St. Davids to Paddington. My last visit to Alderbere was not reunion. I had to be in Manchester for a few days and my wife decided on an impromptu visit to Alderbere. Only few days available, the length of the flight from the States and back were of no use - so we went. In Manchester, after I finished my lecture, someone handed me a note to ring up Alderbere immediately. When I did so, I learned that cousin Edith died literally in my wife's arms. That was the last time I took the late train to Paddington. Because, within two months, the lovely girl I was proud to call my wife for 36 years succumbed to the debilitating illness she fought so valiantly for almost 15 years. Since then, I did not return to Alderbere and I doubt that if I ever will. I don't know who lives there now. But I know that at dawn or dusk, if you look at the pond you will see our shadows taking a leisurely walk or dancing with a beautiful swan to the tune of an ancient air played by the rustling leaves.

1      **Andante poco lento** ♩ = 72

Fl.  
Ob.  
Cl.  
Bsn.

9

Fl.  
Ob.  
Cl.  
Bsn.

16

Fl.  
Cl.  
Bsn.

22

F1. -

Ob. 3 *p* *mp*

Cl. 3 *p* *mp*

Bsn. 3 3 3 3 *p*

portato *p*

28

F1. -

Ob. -

Cl. 3 *mp* 3 *mp* 3 *mp*

Bsn. 3 *poco* 3 *poco* 3 *mp*

portato

36

F1. -

Ob. -

Cl. 3 3 3 3 *mf*

Bsn. 3 3 3 3 *mf*

42

**Poco più mosso**

F1. - *mf*

Ob. - *mf*

Cl. -

Bsn. -

**A tempo**

Musical score for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.) on page 19, measures 48-49.

**Measure 48:** Flute plays eighth-note pairs. Oboe plays eighth-note pairs. Clarinet rests. Bassoon rests.

**Measure 49:** Flute plays eighth-note pairs. Oboe plays eighth-note pairs. Clarinet enters with eighth-note pairs at *p*. Bassoon enters with eighth-note pairs at *pp*.

**Performance Instructions:**

- Flute:** portato over two measures.
- Oboe:** portato over two measures.
- Clarinet:** *p* dynamic.
- Bassoon:** *pp* dynamic.

Musical score for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.) in 3/4 time. The score shows four measures of music. Measure 1: Flute rests, Oboe rests, Clarinet plays eighth notes, Bassoon plays sixteenth-note patterns. Measure 2: Flute enters with eighth-note pairs, Oboe enters with eighth-note pairs, Clarinet rests, Bassoon plays sixteenth-note patterns. Measure 3: Flute and Oboe play eighth-note pairs, Clarinet rests, Bassoon plays sixteenth-note patterns. Measure 4: Measure begins with a bassoon portato. Measures 5-6: Bassoon continues portato, Oboe enters with eighth-note pairs, Clarinet rests.

62

**Più mosso**

portato

Fl.

Ob.

Cl.

Bsn.

p

mf

portato

portato

portato

portato

68

F1. Ob. Cl. Bsn.

poco mp p p

poco mp p p

poco mp p p

poco mp p p

75 **Lento molto espressivo**

F1.  
Ob.  
Cl.  
Bsn.

poco meno **p**  
**p**  
**p**

79

F1.  
Ob.  
Cl.  
Bsn.

**p**  
**p**  
**p**