



CAROL BARNETT

NOCTURNE

for Chamber Orchestra



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NOCTURNE

for Chamber Orchestra

Premiered September 15, 1983 by the Saint Paul Chamber Orchestra,
William Henry Curry, conductor,
at the Walker Art Center, Minneapolis, MN

c. 12 minutes

PROGRAM NOTE:

Nocturne was written in 1980. It is an evocation of a summer evening in the woods by a lake: bird songs, frogs croaking, the hum of insects, a light breeze. A moment of madness as the full moon rises. The scene recedes, fades away with the birds.

ORCHESTRATION:

Flute / Piccolo

Oboe 1

Oboe 2

Clarinet in B♭

Bassoon 1

Bassoon 2

Horn in F 1

Horn in F 2

Percussion: Suspended cymbal, Vibes, Tam-tam, Finger cymbal

Violin 1

Violin 2

Viola

Violoncello

Double Bass

Nocturne

Carol Barnett

$\text{♩} = \text{c. } 60$

Flute / Piccolo flute *
Oboe 1 * pp
Oboe 2 * pp
Clarinet in B \flat * pp
Bassoon 1 * pp
Bassoon 2 * pp

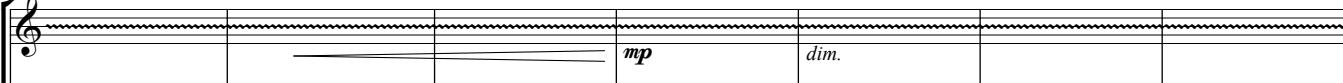
Horn in F 1 * pp
Horn in F 2 * pp

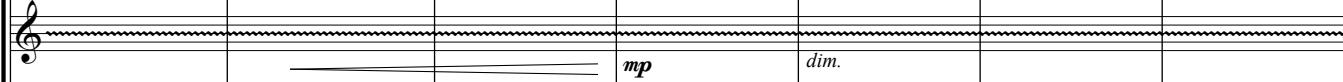
Percussion suspended cymbal brushes pp

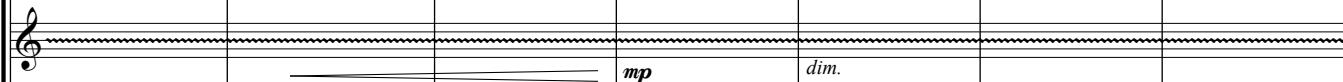
 $\text{♩} = \text{c. } 60$
Violin 1 con sord., sul pont. pp
Violin 2 con sord., sul pont. pp
Viola
Violoncello
Double Bass

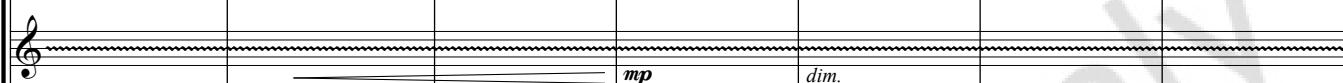


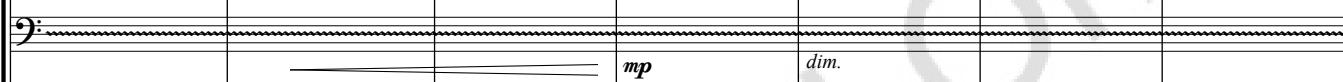
* blow air through small opening created by lips on mouthpiece to obtain more hissing sound with less air

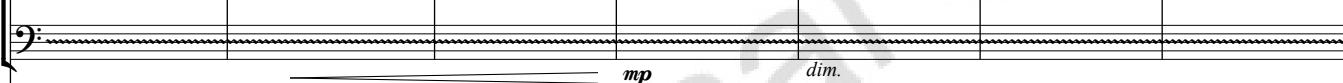
Fl./Pc. 

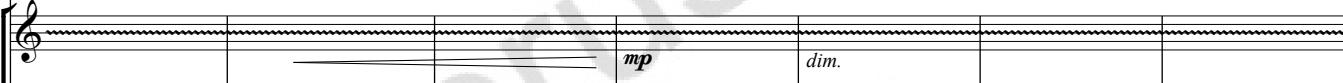
Ob. 1 

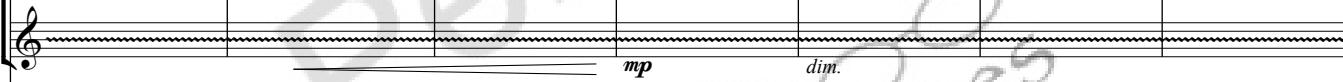
Ob. 2 

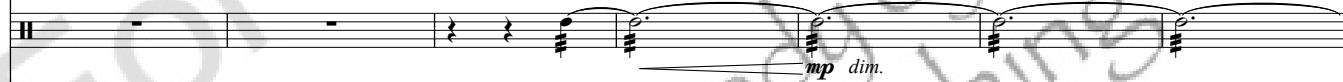
Cl. 

Bsn. 1 

Bsn. 2 

Hn. 1 

Hn. 2 

Perc. 

Vln. 1 

Vln. 2 

Vla. 

Vc. 

Db. 

15

A

3

Fl./Pc. *a niente* *pp* *p*

Ob. 1 *a niente*

Ob. 2 *a niente*

Cl. *a niente* *pp* *p*

Bsn. 1 *a niente*

Bsn. 2 *a niente*

Hn. 1 *a niente* *pp* *p*

Hn. 2 *a niente* *pp* *p*

Perc. *pp*

Vln. 1 *pp* *pp*

Vln. 2 *pp* *pp*

Vla. *p* *espress.* *p* *p*

Vc.

Db.

		(2 + 2 + 3)	(2 + 2 + 2 + 3)
Fl./Pc.	-	8	8
Ob. 1	-	8	8
Ob. 2	-	8	8
Cl.	-	8	8
Bsn. 1	-	8	8
Bsn. 2	-	8	8
Hn. 1	-	8	8
Hn. 2	-	8	8
Perc.	-	8	8
Vln. 1	-	8	8
Vln. 2	-	8	8
Vla.	+ 2nd vla.	8	8
Vc.	-	8	8
Db.	-	8	8

5

26 (2 + 3) B

Fl./Pc.

Ob. 1

Ob. 2

Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

Vln. 1 (2 + 3) B
dim. a niente

Vln. 2 (2 + 3) B
dim. a niente

Vla. tutti mf

Vc.

Db.

$3\frac{1}{2}$ (3 + 2 + 2)

Fl./Pc.

Ob. 1

Ob. 2

Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

(3 + 2 + 2)

36

C

Fl./Pc.

Ob. 1

Ob. 2

Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

7

vibraphone
slow fan, med. mal.

con sord.

42

Fl./Pc. *dim. a niente* to piccolo

Ob. 1

Ob. 2

Cl. *dim. a niente* *pp*

Bsn. 1

Bsn. 2

Hn. 1 *dim. a niente*

Hn. 2 *dim. a niente*

Perc.

Vln. 1

Vln. 2

Vla.

Vc. *poco* *p* solo non vib. *p*

Db.

D

48

Fl./Pc.

Ob. 1

Ob. 2

Cl.

Bsn. 1

Bsn. 2

pp

5 4 3 2

5 4 3 2

5 4 3 2

5 4 3 2

5 4 3 2

5 4 3 2

5 4 3 2

5 4 3 2

Hn. 1

Hn. 2

5 4 3 2

5 4 3 2

5 4 3 2

5 4 3 2

Perc.

pp

5 4 3 2

5 4 3 2

5 4 3 2

5 4 3 2

Vln. 1

Vln. 2

Vla.

Vcl.

*tutti, con sord.
ord.*

(p)

pp

Db.

5 4 3 2

5 4 3 2

5 4 3 2

5 4 3 2

5 4 3 2

5 4 3 2

5 4 3 2

5 4 3 2

10

54

Fl./Pc.

Ob. 1

Ob. 2

Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

E

Fl./Pc. - - - - - $\frac{2}{4}$ - $\frac{4}{4}$ - $\frac{3}{4}$ - $\frac{5}{4}$

Ob. 1 - - - - - $\frac{2}{4}$ - $\frac{4}{4}$ - $\frac{3}{4}$ - $\frac{5}{4}$
p

Ob. 2 - - - - - $\frac{2}{4}$ - $\frac{4}{4}$ - $\frac{3}{4}$ - $\frac{5}{4}$
p

Cl. - - - - - $\frac{2}{4}$ - $\frac{4}{4}$ - $\frac{3}{4}$ - $\frac{5}{4}$
sfp - - - - - $\frac{2}{4}$ - $\frac{4}{4}$ - $\frac{3}{4}$ - $\frac{5}{4}$
p

Bsn. 1 - - - - - $\frac{2}{4}$ - $\frac{4}{4}$ - $\frac{3}{4}$ - $\frac{5}{4}$
p

Bsn. 2 - - - - - $\frac{2}{4}$ - $\frac{4}{4}$ - $\frac{3}{4}$ - $\frac{5}{4}$
mp - - - - - $\frac{2}{4}$ - $\frac{4}{4}$ - $\frac{3}{4}$ - $\frac{5}{4}$
p

Hn. 1 - - - - - $\frac{2}{4}$ - $\frac{4}{4}$ - $\frac{3}{4}$ - $\frac{5}{4}$
mp - - - - - $\frac{2}{4}$ - $\frac{4}{4}$ - $\frac{3}{4}$ - $\frac{5}{4}$
p

Hn. 2 - - - - - $\frac{2}{4}$ - $\frac{4}{4}$ - $\frac{3}{4}$ - $\frac{5}{4}$
mp - - - - - $\frac{2}{4}$ - $\frac{4}{4}$ - $\frac{3}{4}$ - $\frac{5}{4}$
p

Perc. - - - - - $\frac{2}{4}$ - $\frac{4}{4}$ - $\frac{3}{4}$ - $\frac{5}{4}$
p

Vln. 1 - - - - - $\frac{2}{4}$ - $\frac{4}{4}$ - $\frac{3}{4}$ - $\frac{5}{4}$

Vln. 2 - - - - - $\frac{2}{4}$ - $\frac{4}{4}$ - $\frac{3}{4}$ - $\frac{5}{4}$

Vla. - - - - - $\frac{2}{4}$ - $\frac{4}{4}$ - $\frac{3}{4}$ - $\frac{5}{4}$

Vc. - - - - - $\frac{2}{4}$ - $\frac{4}{4}$ - $\frac{3}{4}$ - $\frac{5}{4}$

Db. - - - - - $\frac{2}{4}$ - $\frac{4}{4}$ - $\frac{3}{4}$ - $\frac{5}{4}$

Fl./Pc.

Ob. 1

Ob. 2

Cl.

Bsn. 1

Bsn. 2

Hn. 1 *con sord.*
pp

Hn. 2 *con sord.*
pp

Perc. *tam-tam*
p

Vln. 1 *(con sord.)*
non div.
ord.
pp

Vln. 2 *(con sord.)*
ord.
pp

Vla. *con sord.*
pp

Vc. *(con sord.)*
pp

D. b. *div.*
p

F

72

Fl./Pc.

Ob. 1

Ob. 2

Cl.

Bsn. 1

Bsn. 2

p

Hn. 1

Hn. 2

Perc.

pp

p

Vln. 1

Vln. 2

Vla.

Vc.

Db.

pp

pp

pp

pp

p

Fl./Pc.

Ob. 1

Ob. 2

Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Flute/Piccolo

Oboe 1

Oboe 2

Clarinet

Bassoon 1

Bassoon 2

Horn 1

Horn 2

Percussion

Violin 1

Violin 2

Viola

Cello

Double Bass

Measure 78 of a musical score. The score includes parts for Flute/Piccolo, Oboe 1, Oboe 2, Clarinet, Bassoon 1, Bassoon 2, Horn 1, Horn 2, Percussion, Violin 1, Violin 2, Viola, Cello, and Double Bass. The instrumentation is primarily woodwind and brass, with some rhythmic support from the bassoon and double bass. The score uses a mix of 2/4 and 3/4 time signatures. Dynamics include *mp*, *p*, and *pp*. A performance note "vibes slow fan hd. mal." is present above the Percussion staff. The page number 14 and measure number 78 are at the top left. A large, faint watermark "For preview only" is diagonally across the page.

83

Fl./Pc. -

Ob. 1 $\begin{array}{l} \text{G} \\ \text{non vib.} \end{array}$

Ob. 2

Cl. $\begin{array}{l} \text{mp} \\ \text{dim.} \end{array}$

Bsn. 1 $\begin{array}{l} \text{mp} \\ \text{p} \end{array}$

Bsn. 2 $\begin{array}{l} \text{mp} \\ \text{dim.} \end{array}$

Hn. 1 $\begin{array}{l} \text{open} \\ \text{mp} \\ \text{dim.} \end{array}$

Hn. 2 $\begin{array}{l} \text{open} \\ \text{mp} \\ \text{dim.} \end{array}$

Perc. $\begin{array}{l} \text{motor off} \\ \text{p} \end{array}$

Vln. 1

Vln. 2

Vla.

Vc.

D. b.

95

Fl./Pc. *pp*

Ob. 1

Ob. 2

Cl. *pp*

Bsn. 1

Bsn. 2

Hn. 1 *pp*

Hn. 2 *pp*

Perc. *pp* *p*

Vln. 1 *p* tutti, sul pont. (con sord.)

Vln. 2 *p*

Vla.

Vc.

Db.

poco rit.

poco più mosso
(♩ = c. 66)

3

pp sempre

change fingering ad lib.

pp

change fingering ad lib.

pp

change fingering ad lib.

pp

poco rit.

poco più mosso
(♩ = c. 66)

ppp sempre

tutti, sul pont. (con sord.)

ppp sempre

(con sord.) sul pont.

ppp sempre

ppp sempre

ppp sempre

102

Fl./Pc. flute senza vib.

Ob. 1

Ob. 2 3

Cl. pp sempre

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

Vln. 1

Vln. 2

Vla. 13

Vc. 13

Db.

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19

107

Fl./Pc. to piccolo

Ob. 1

Ob. 2

Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc. vibes, sec. * pp semper

Vln. 1

Vln. 2

Vla.

Vc.

Db.

I

picc. ord. **tr**

For Preview Only

20

Fl./Pc. *tr* senza vib.
Ob. 1 3 change fingering ad lib.
Ob. 2 3 *pp sempre*
Cl. *p* change fingering ad lib.
Bsn. 1
Bsn. 2 *pp* 6

Hn. 1
Hn. 2

Perc.

Vln. 1
Vln. 2
Vla.
Vc.
Db.

Fl./Pc. *p*

Ob. 1 *pp* *ppp* *pp*

Ob. 2

Cl.

Bsn. 1 3 3 3 *p* 3

Bsn. 2 3 3 3

Hn. 1 (slap palm softly on mouthpiece)

Hn. 2 *p*

Perc.

Vln. 1 ad lib. alt. short gliss. w. trem.

Vln. 2 ad lib. alt. short gliss. w. trem.

Vla. ad lib. alt. short gliss. w. trem.

Vc. ad lib. alt. short gliss. w. trem.

Db.

J

123

Fl./Pc.

Ob. 1

Ob. 2

Cl.

Bsn. 1

Bsn. 2

p

p

tr

3

p *3*

p *3*

Hn. 1

Hn. 2

Perc.

p

3

3

p

slow fan

Vln. 1

Vln. 2

Vla.

Vc.

Db.

J
behind bridge

pp
behind bridge

pp

128

Fl./Pc.

Ob. 1

Ob. 2

Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

24

K

134

Fl./Pc.

Ob. 1

Ob. 2

Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Flute/Piccolo

Oboe 1

Oboe 2

Clarinet

Bassoon 1

Bassoon 2

Horn 1

Horn 2

Percussion

Violin 1

Violin 2

Cello

Bass

Measure 24, page 134. The score consists of ten staves. The first five staves (Flute/Piccolo, Oboe 1, Oboe 2, Clarinet, Bassoon 1) have rests throughout. The Bassoon 2 staff begins with a sixteenth-note pattern marked *mp*, followed by sustained notes. The Horn 1 and Horn 2 staves begin with eighth-note patterns marked *mp*, followed by sustained notes. The Percussion staff has a sixteenth-note pattern marked *mp*, followed by sustained notes. The Vln. 1, Vln. 2, Vla., and Vc. staves begin with eighth-note patterns marked *mp*, followed by sustained notes. The Db. staff begins with a sixteenth-note pattern marked *mp*, followed by sustained notes. Dynamics include *mp*, *f*, *p*, and *ord.* Measure 25 begins with sustained notes across all staves, followed by a sixteenth-note pattern on Bassoon 2 marked *mp*, and then sustained notes again.

L ♩ = c. 60

(2 + 2 + 3)

26

142

Fl./Pc. *ff* < =

Ob. 1 *ff* < =

Ob. 2 *ff* < =

Cl. *ff* < = *pp* — *p* *ff* <

Bsn. 1 *ff* < = *pp* — *p* *ff* <

Bsn. 2 *ff* < = *pp* — *p* *ff* <

Hn. 1 *ff* < = *pp* — *p* *ff* <

Hn. 2 *ff* < = *pp* — *p* *ff* <

Perc. — *pp* — *p* brushes

L ♩ = c. 60 (2 + 2 + 3)

Vln. 1 *ff* < =

Vln. 2 *ff* < =

Vla. *ff* < =

Vc. *ff* < =

Db. *ff* < =

senza sord.

148

Fl./Pc. to flute

Ob. 1

Ob. 2

Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc. vibes slow fan $\#$ fan off p

Vln. 1

Vln. 2

Vla.

Vc.

Db.

159

Fl./Pc.

Ob. 1

Ob. 2

Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

Vln. 1

Vln. 2

Vla.

Vc.

D. b.

30

163

N

Fl./Pc. - - - - - *pp*

Ob. 1 - *mp* cresc. 3 *f dim.* *pp*

Ob. 2 - *mp* cresc. 3 *f dim.* *pp*

Cl. - *mp* cresc. 3 *f dim.* *pp*

Bsn. 1 - *pp* *mp* cresc. 3 *f dim.* *pp*

Bsn. 2 - *mp* cresc. 3 *f dim.* *pp*

Hn. 1 open *pp* *pp*

Hn. 2 *pp* *pp*

Perc. *vibes motor off* *mp* *p*

Vln. 1 - - - - - *pp*

Vln. 2 - - - - - *pp*

Vla. (b) - - - - - *pp*

Vc. - - - - -

Db. - - - - -

O

169

Fl./Pc.

Ob. 1

Ob. 2

Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

sus. cym., brushes

pp

Vln. 1

tutti (con sord.)
sul pont.

pp

Vln. 2

tutti (con sord.)
sul pont.

pp

Vla.

senza sord.
(solo)

p

Vc.

Db.

Fl./Pc. - *pp* 7 8

Ob. 1 - 7 8

Ob. 2 - 7 8

Cl. - *pp* 7 8

Bsn. 1 - 7 8

Bsn. 2 - 7 8

Hn. 1 - *pp* 7 8

Hn. 2 - *pp* 7 8

Perc. *pp* *poco* 7 8

Vln. 1 - 7 8

Vln. 2 - 7 8

Vla. *tutti* *pp* senza sord. 7 8

Vc. *pp* 7 8

Db. - 7 8

183 (2 + 2 + 3) (2 + 2 + 2 + 3)

Fl./Pc. - 9 8 5 - 3 2 7 pp

Ob. 1 - 9 8 5 - 3 2 7 pp

Ob. 2 - 9 8 5 - 3 2 7 pp

Cl. - 9 8 5 - 3 2 7 pp

Bsn. 1 - 9 8 5 - 3 2 7 pp

Bsn. 2 - 9 8 5 - 3 2 7 pp

Hn. 1 - 9 8 5 - 3 2 7 pp

Hn. 2 - 9 8 5 - 3 2 7 pp

Perc. - 9 8 5 - 3 2 7

Vln. 1 (2 + 2 + 3) (2 + 2 + 2 + 3)

Vln. 2 (2 + 2 + 3) (2 + 2 + 2 + 3)

Vla. 13 8 - 9 8 5 - 3 2 7 mp

Vc. 13 8 - 9 8 5 - 3 2 7 mp

Db. 13 8 - 9 8 5 - 3 2 7

34

187 (2 + 2 + 3)

P

Fl./Pc. 3 *p*

Ob. 1 3 *p*

Ob. 2 3 *p*

Cl. 3 *p*

Bsn. 1 3 *p*

Bsn. 2 3 *p*

Hn. 1 3 *p*

Hn. 2 3 *p*

Perc. 3 *pp* 3 *p*

(2 + 2 + 3)

Vln. 1 3 -

Vln. 2 3 -

Vla. 3 *mf* -

Vc. 3 *mf* -

D. b. 3 -

193

Fl./Pc.

Ob. 1

Ob. 2

Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc. *p*

Vln. 1

Vln. 2

Vla. *mp* 1st stand only

Vc. *mp* 1st stand only

Db.

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The musical score consists of ten staves of music. The top five staves (Flute/Piccolo, Oboe 1, Oboe 2, Clarinet, Bassoon 1) have treble clefs and wavy lines above them, indicating sustained notes. The bottom five staves (Bassoon 2, Horn 1, Horn 2, Percussion, Double Bass) have bass clefs. The Percussion staff includes dynamic markings *p* and *pp*. The Viola and Cello staves have instruction lines: '1st stand only' and 'solo'. The Double Bass staff has a dynamic marking *dim.*

Q

Fl./Pc.

Ob. 1

Ob. 2

Cl.

Bsn. 1

Bsn. 2

pp

Hn. 1

Hn. 2

(\natural) *pp*

Perc.

vibes (slow fan)

pp

Q

Vln. 1

Vln. 2

Vla.

Vc.

Db.

(solo) con sord.

pp

(solo) con sord.

pp

solo (con sord.)

pp

206 senza vib.

Fl./Pc. *p*

Ob. 1 *pp*

Ob. 2 *pp*

Cl. *p* *pp*

Bsn. 1 *pp*

Bsn. 2 *pp*

Hn. 1

Hn. 2

Perc. *p*

Vln. 1 solo (con sord.) *pp*

Vln. 2

Vla.

Vc.

Db.

to piccolo

R

picc., senza vib.

212

Fl./Pc. -

Ob. 1 *pp* *mp*

Ob. 2 - *pp*

Cl. *pp*

Bsn. 1 *pp*

Bsn. 2 *pp*

Hn. 1 *pp*

Hn. 2 *pp*

Perc. fing. cym., brush *p*

Vln. 1 -

Vln. 2 -

Vla. -

Vc. -

Db. -

The musical score page 38 consists of two systems of music. The first system starts with a measure of silence for most instruments, followed by measures of eighth-note patterns in 4/4 time. The second system begins with a measure of silence, followed by measures of eighth-note patterns. The instruments involved include Flute/Piccolo, Oboe 1, Oboe 2, Clarinet, Bassoon 1, Bassoon 2, Horn 1, Horn 2, Percussion, Violin 1, Violin 2, Viola, Cello, and Double Bass. Dynamic markings such as *pp*, *mp*, and *p* are used throughout. The score is set in 4/4 time with occasional changes to 3/4 time. Measures are separated by vertical bar lines, and measures within a system are separated by vertical bar lines. The first system ends with a measure of silence, and the second system ends with a measure of silence.

218

Fl./Pc. *p*

Ob. 1 *pp* *a niente*

Ob. 2 *pp* *a niente*

Cl. *pp* *a niente*

Bsn. 1 *pp* *a niente*

Bsn. 2 *pp* *a niente*

Hn. 1 *pp* *a niente*

Hn. 2 *pp* *a niente*

Perc. *pp*

Vln. 1

Vln. 2

Vla.

Vc.

Db.