An Anthem for

Libertatia

Part I

Scored for large ensemble
Duration: 7' 34"

(Nik Bizzell-Browning ~ 2021)

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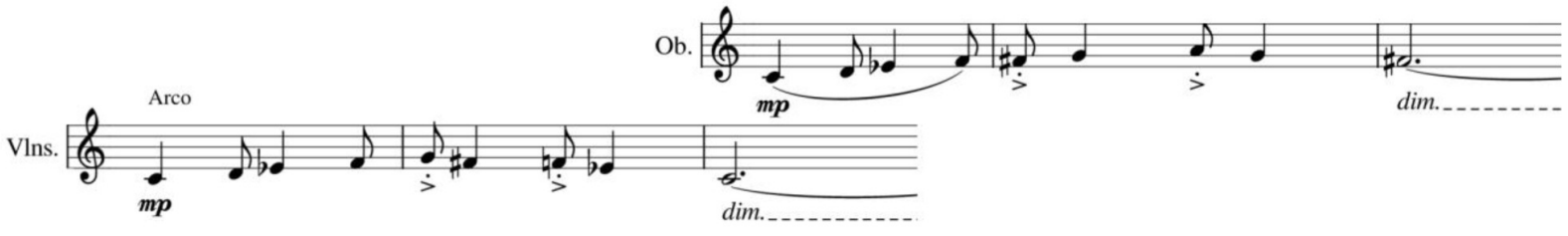
Composers (structural) notes

In bars 1–40 (up to Letter B) registral distributions of the Blues Scale II [2, 1, 2, 1, 1, 2, 1, 2] are used exclusively. At Letter B this scale is juxtaposed with another scalic multiplier of itself. Taking the F♯ as a second central axial point, the set [2, 1, 2, 1|1, 2, 1, 2] doubled from the centre outwards [4, 2, 4, 2|2, 4, 2, 4] produces the whole-tone scale {C, D, E, F♯, G♯, B♭}, which, when combined with the Blues Scale II adds the pitches E and G♯, and becomes the combinatory decatonic scale {C, D, E♭, E, F, F♯, G, G♯, A, B♭} [2, 1, 1, 1, 1, 1, 1, 1, 2] – the chromatic minus B and C♯; no further registral doublings e.g. [8, 4|4, 8] or [16, 12|12, 16] etc. yield any new pitch material. Prior to Letter B, the horns allude to a 3:2 hemiola with a measured diminuendo at b. 3, which is manifested by the accompaniment of woodwind hocketing at b. 15. Then in b. 25 a rhythmically non-retrogradable two-bar refrain (a similar device to that previously used in my *Symphony No. 1*) is deployed in the violin and cello parts, which is responded to, and adapted (extended) by the oboe.



Rhythmically symmetrical two bar refrain; *Libertatia, Part I*

At Letter C (b. 49) the scored change of tempo is masked by identical rhythmical material in the flute, which is first scored in sextuplets (b. 48) and then semiquavers (b. 49). From Letter C (b. 49), the staggered flute and violin entries gradually evolve into a repurposed variant of the rapid arpeggiated string figures from Vivaldi's summer presto movement in the *Four Seasons* (1725), here using the Blues II scale [2, 1, 2, 1, 1, 2, 1, 2] around an axial F♯, and extended over 16 rather than 12 semiquavers – from 3/4 to 4/4. There is a reprise of similar arpeggiated material at b. 151, leading to the close of this section.

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♩=135

Flute
Oboe
B♭ Clarinet
Bassoon
F Horn
B♭ Trumpet
Trombone
Tuba
Harp
Marimba
Timpani
Tambourine
Cymbal
Violins
Violas
Violoncellos
Contrabasses

mf
mf dim.
pp
Pizz.

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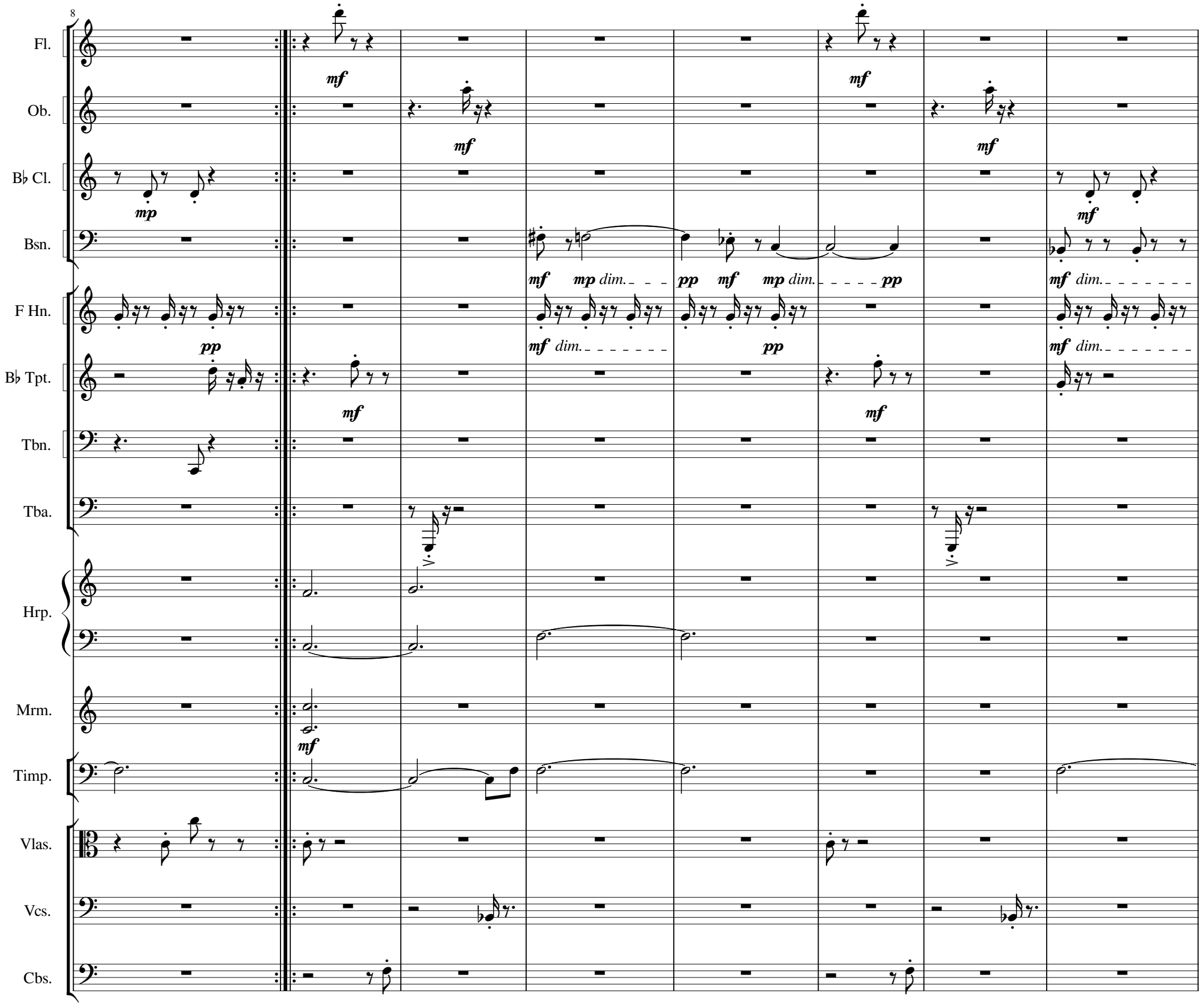

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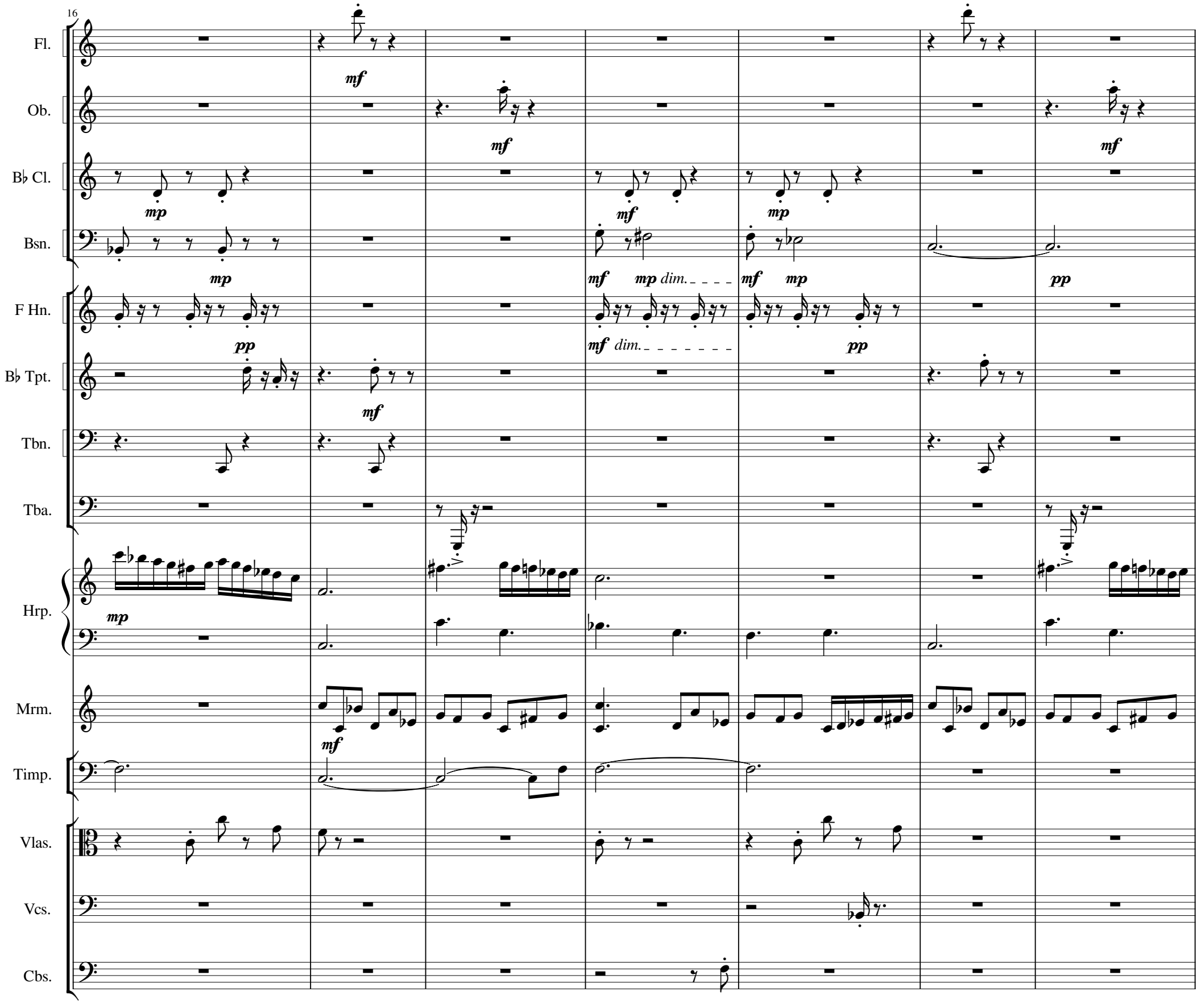

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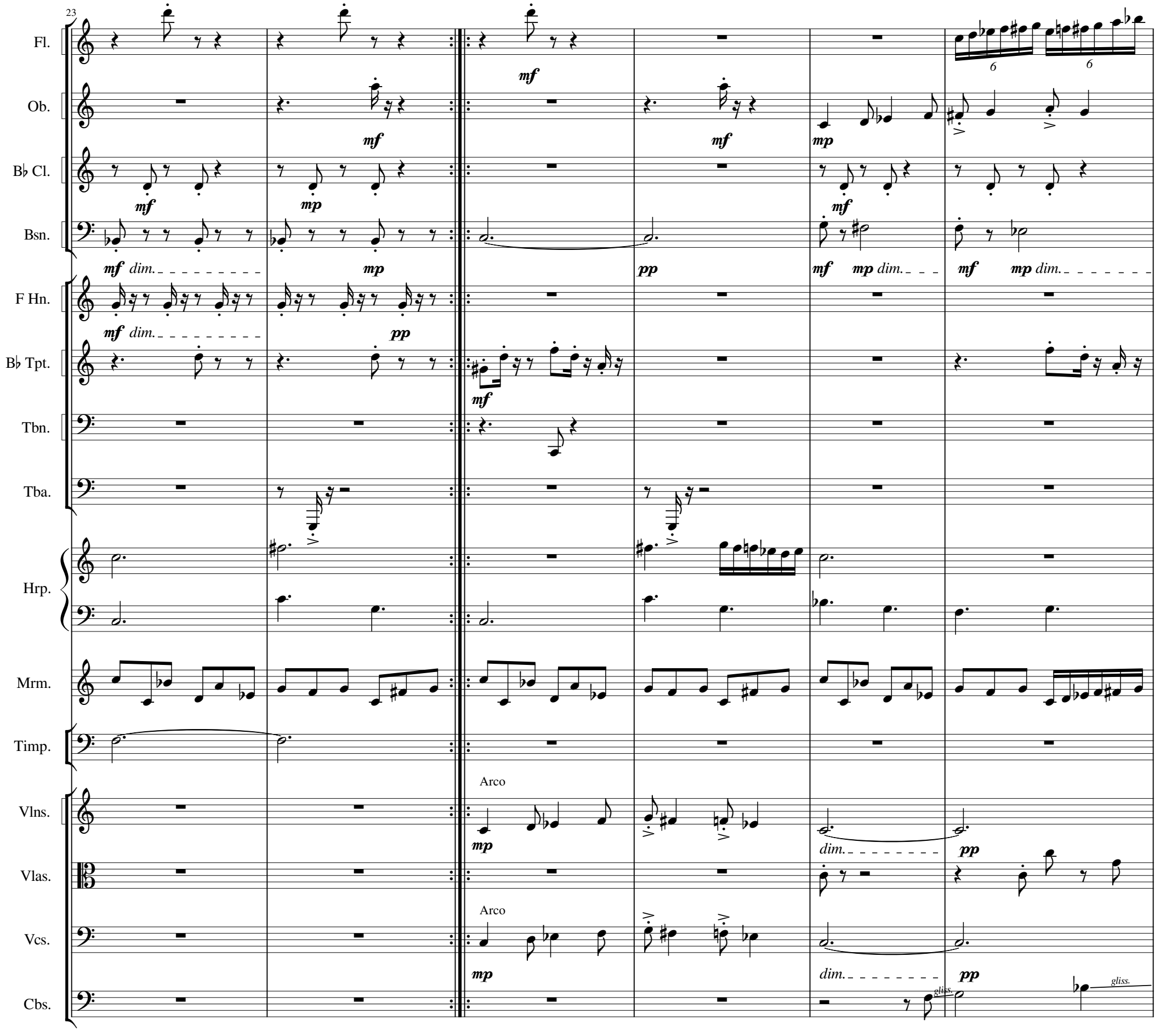

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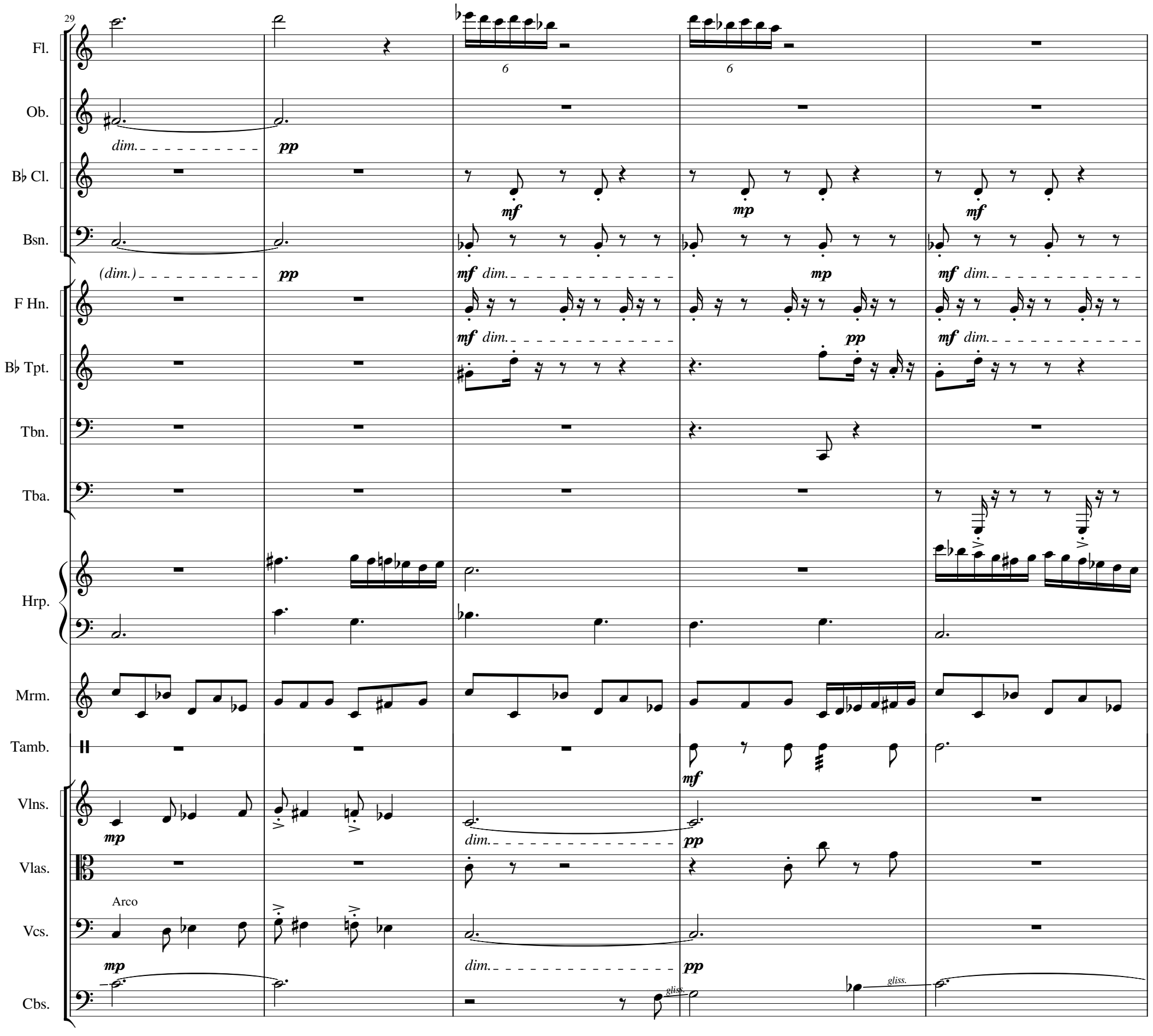

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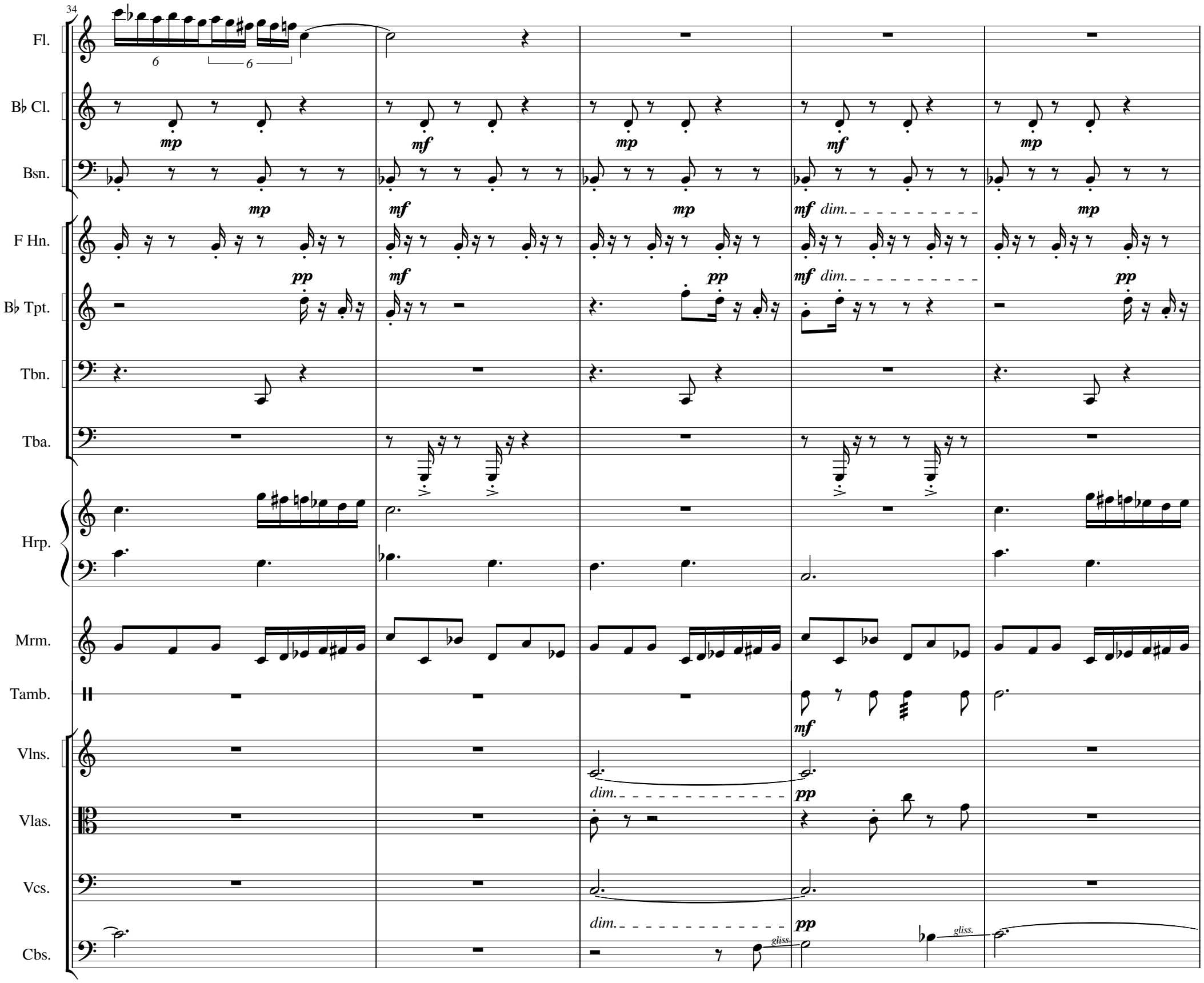

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39

B

Fl.

B♭ Cl.

Bsn.

F Hn.

B♭ Tpt.

Tbn.

Tba.

Hrp.

Mrm.

Timp.

Tamb.

Vlns.

Vlas.

Vcs.

Cbs.

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43

Fl.

B♭ Cl.

Bsn.

F Hn.

B♭ Tpt.

mf

Tbn.

Tba.

Hrp.

Mrm.

Timp.

Tamb.

Vlns.

dim.

pp

Vlas.

Vcs.

dim.

pp

Cbs.

gliss.

gliss.

48

C ♩. = 120

Fl.

mf

Tbn.

Hrp.

Mrm.

Tamb.

Vlas.

Cbs.

gliss.

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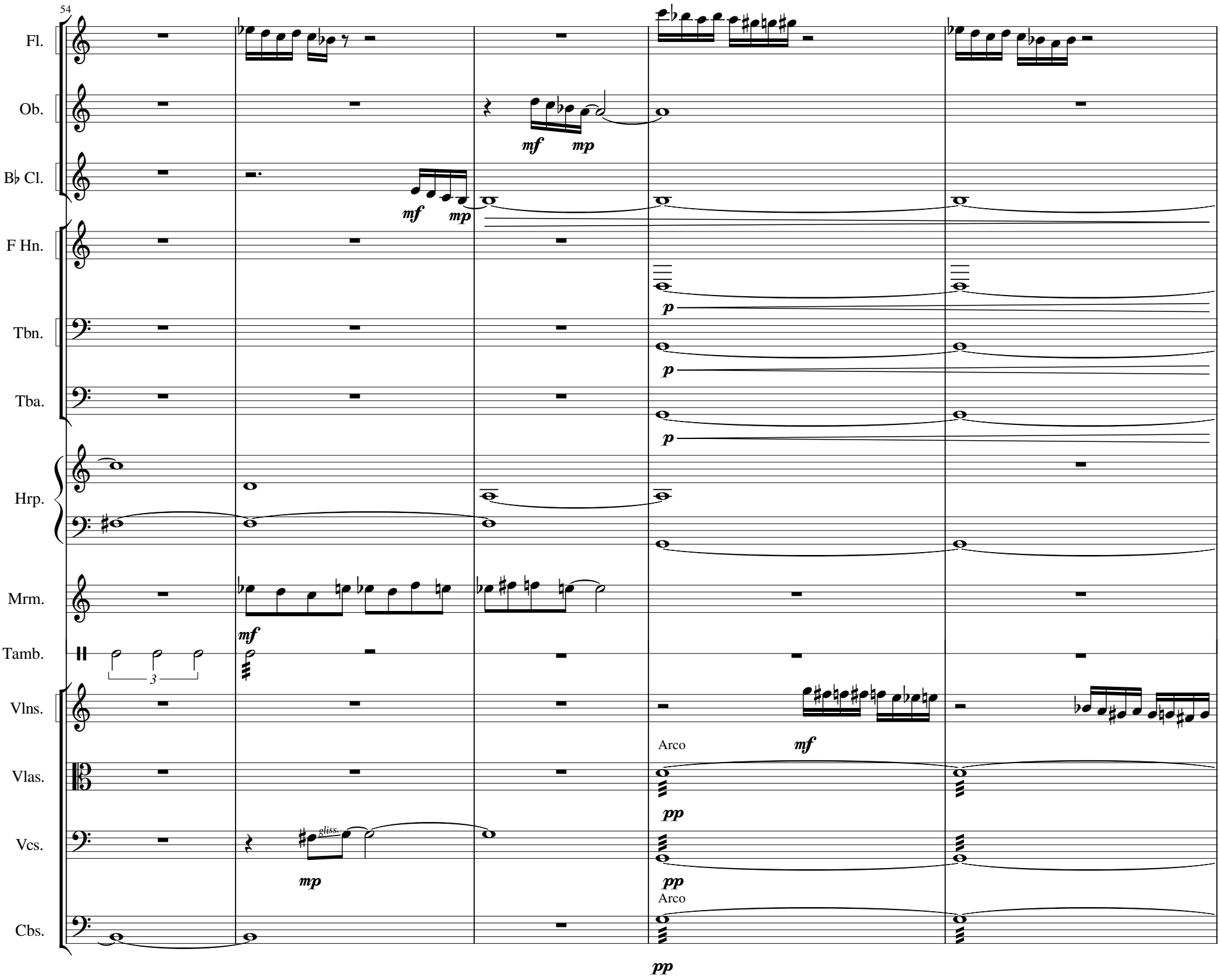

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59

1.

2.

Fl.

Ob.

B♭ Cl.

Bsn.

F Hn.

Tbn.

Tba.

Hrp.

Mrm.

Vlns.

Vlas.

Vcs.

Cbs.

ppp

mp

pp

mf

f

Arco

63

ff

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67

D

Fl.

Ob.

Mrm.

Vlns.

Vlas.

Vcs.

Cbs.

f

dim.

ff

Arco

71

75

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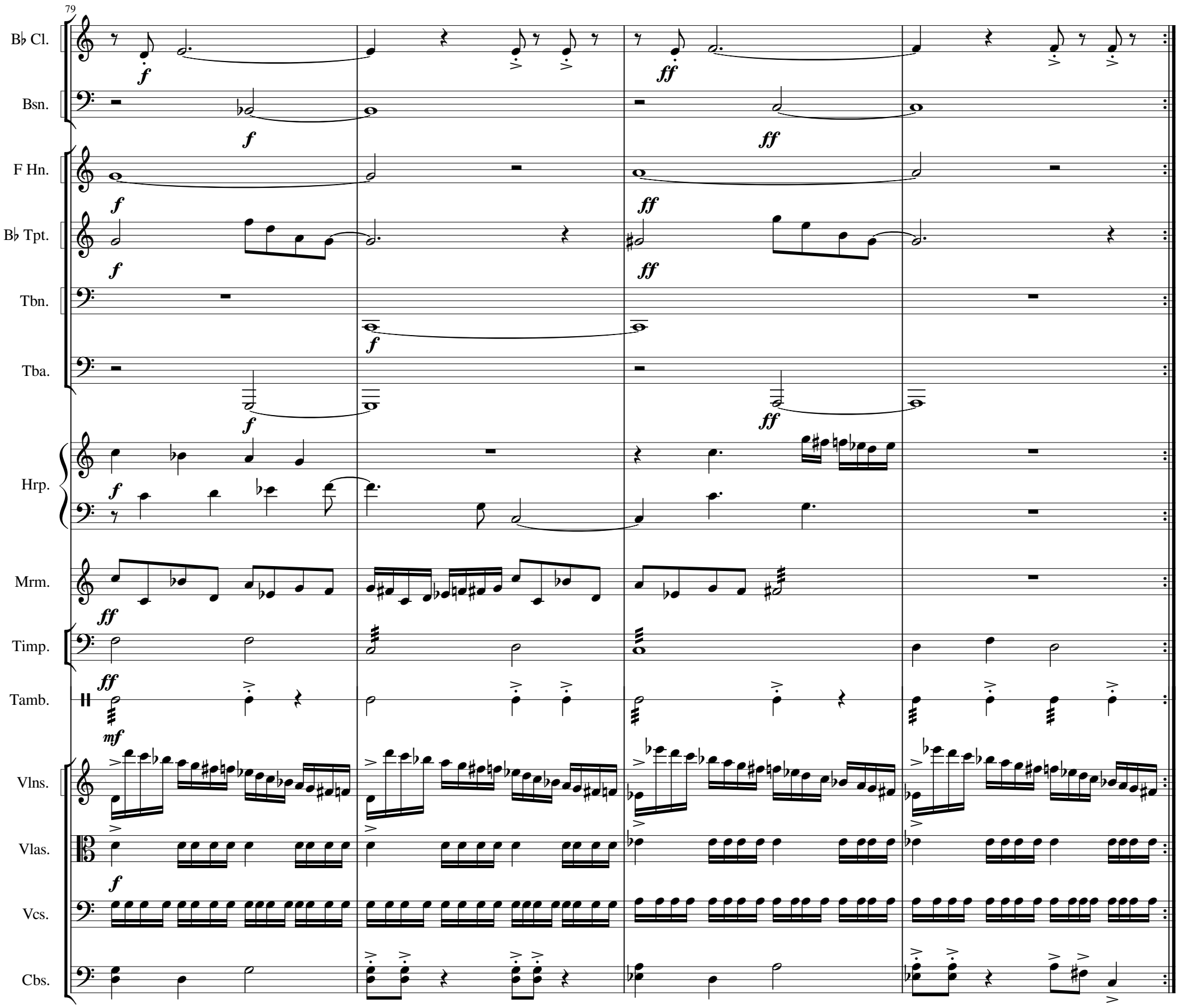

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(Return to BLUES SCALE II - C D Eb F F# G A Bb}

83

Fl.
Ob.
Bsn.
F Hn.
Tbn.
Vlns.
Vlas.
Vcs.
Cbs.

mf dim. p mp

89

E

Fl.
Ob.
B♭ Cl.
Bsn.
F Hn.
B♭ Tpt.
Tbn.
Tba.
Hrp.
Vlns.
Vlas.
Vcs.
Cbs.

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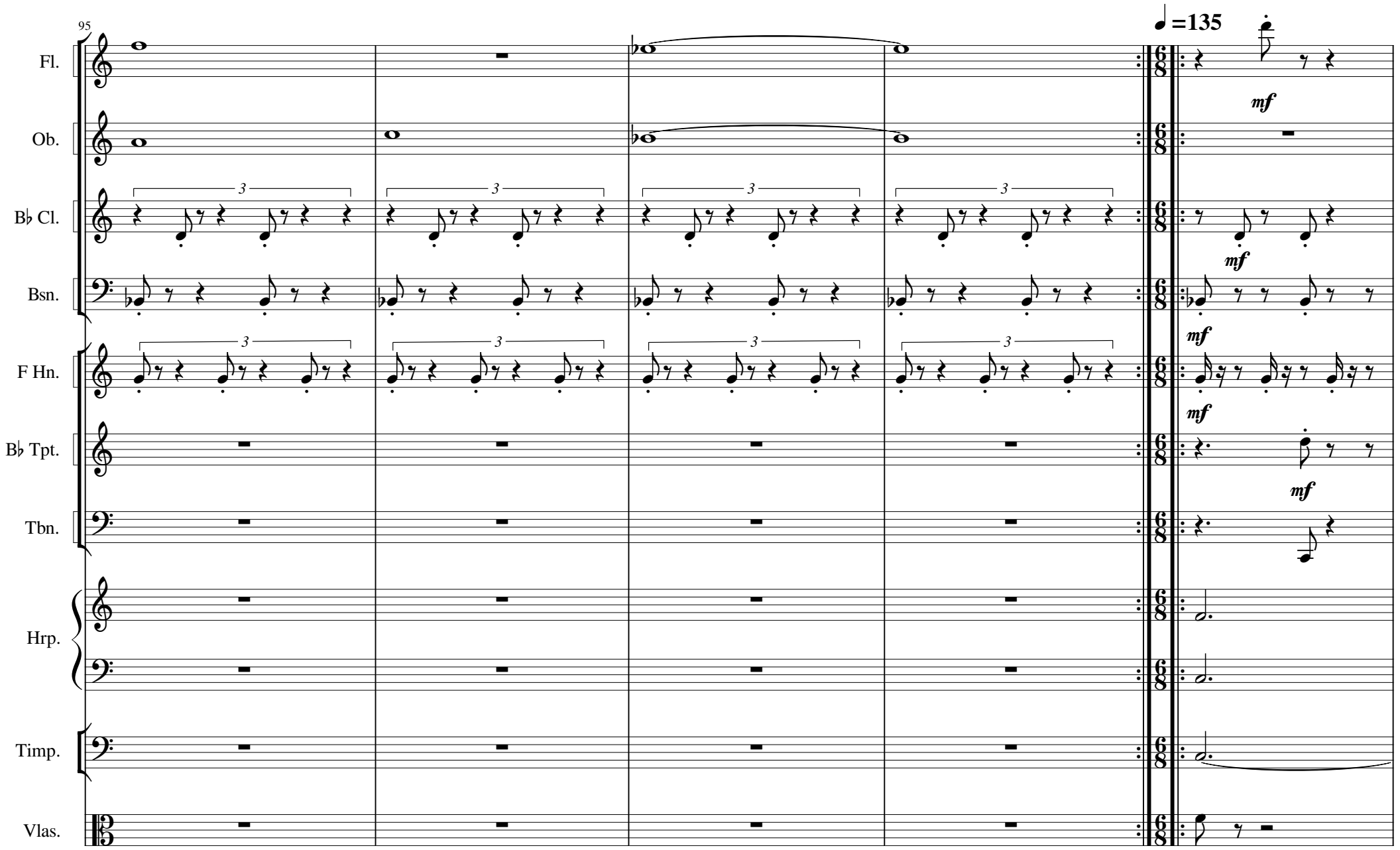

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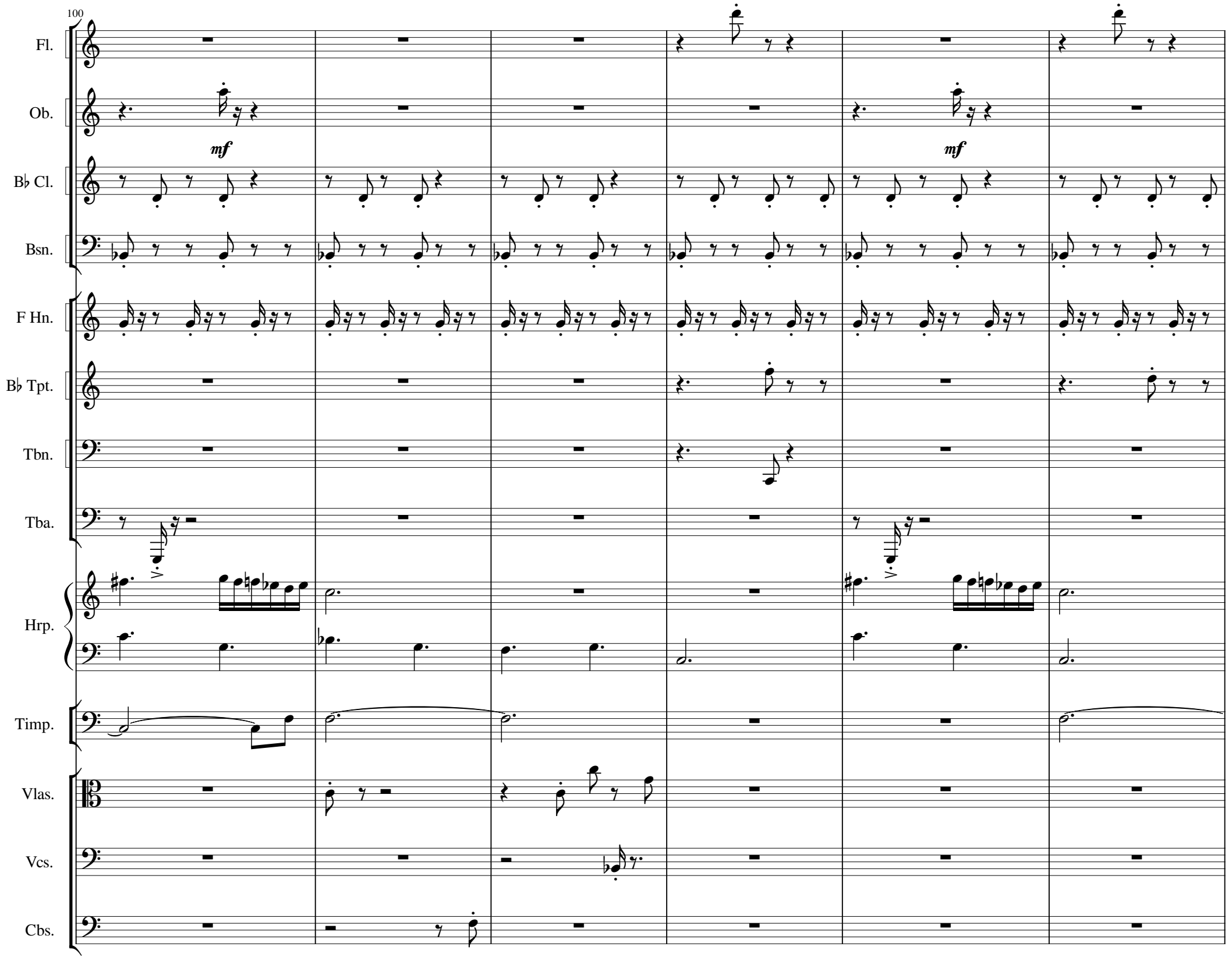

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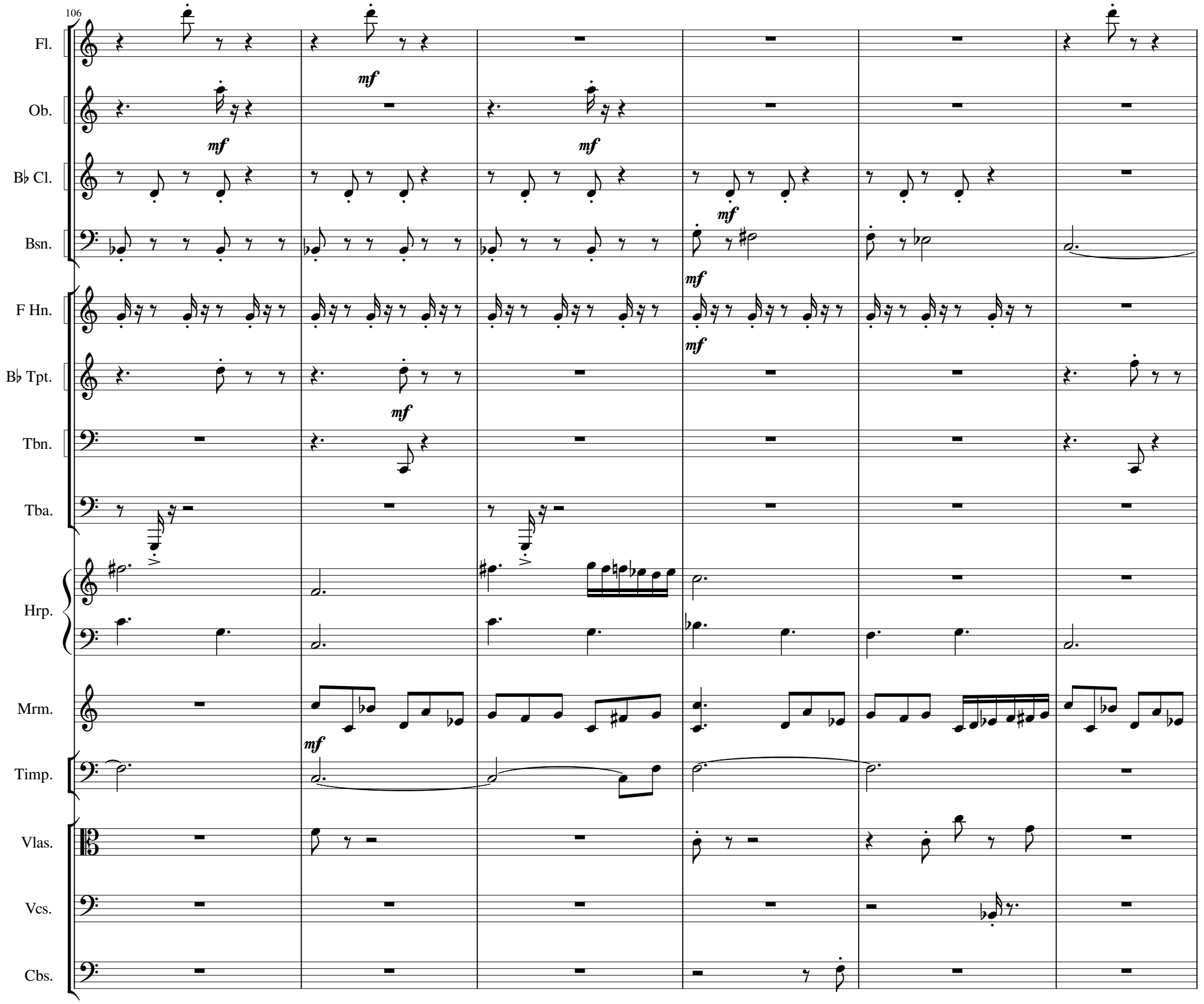

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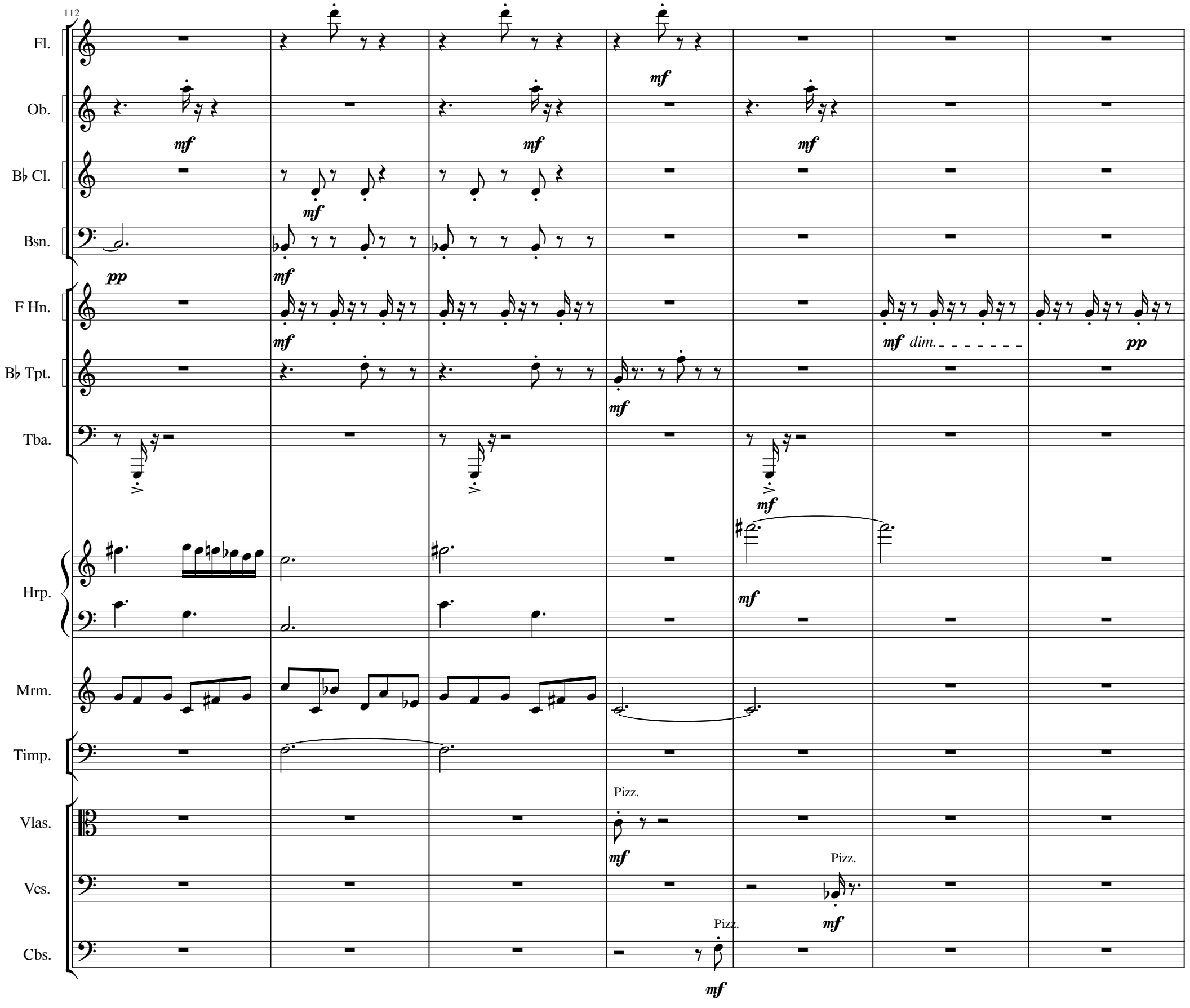

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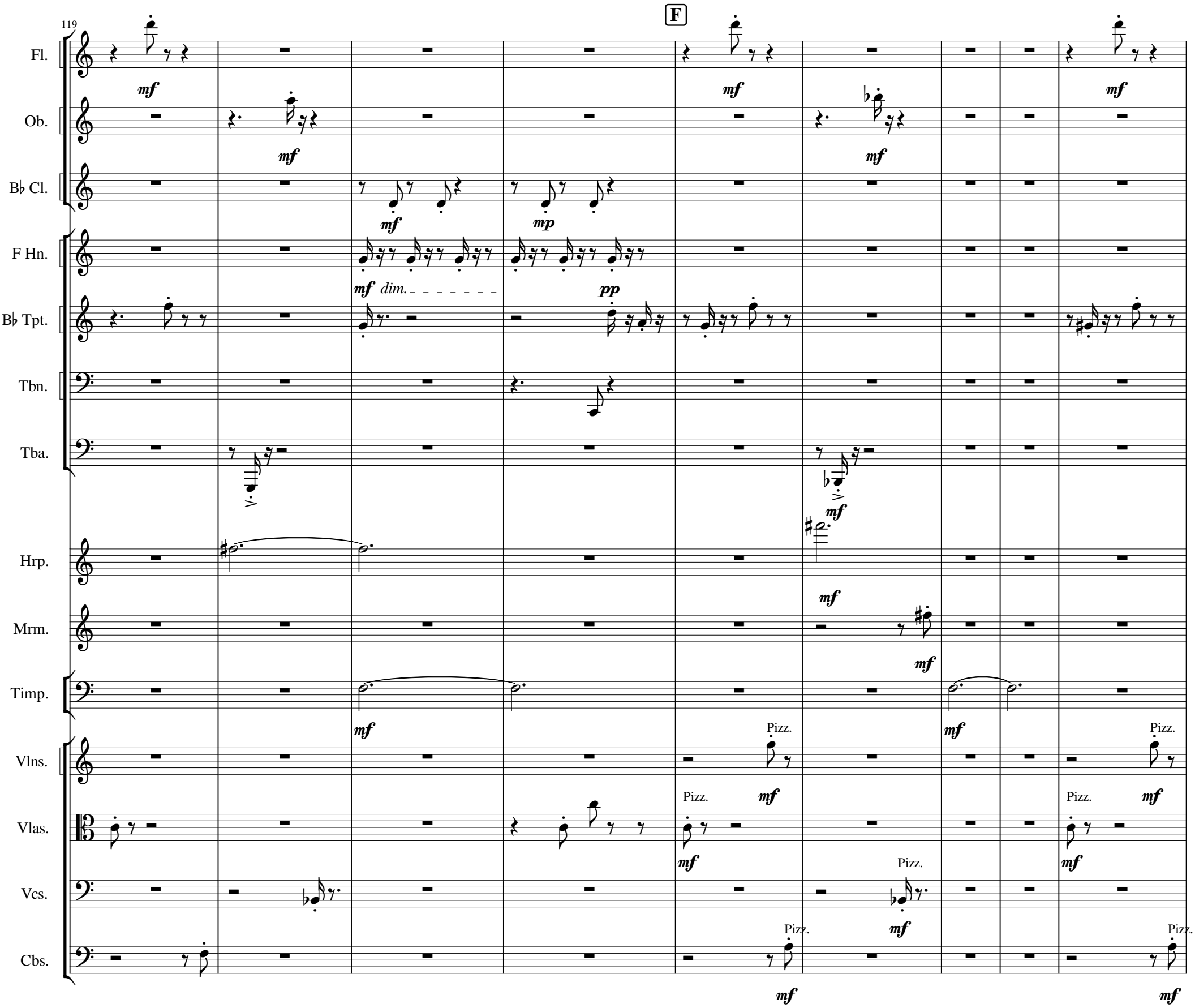

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128

Fl.
Ob.
B♭ Cl.
Bsn.
F Hn.
B♭ Tpt.
Tbn.
Tba.
Hrp.
Mrm.
Timp.
Vlns.
Vlas.
Vcs.
Cbs.

1.
2.

mf
Pizz.

137

G ♩ = 180 (♩. = 120)

mp
p

3

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143

Fl. *mp* *mf*

Ob. *mp* *dim.* *pp*

B♭ Cl. 3 3 *p* *pp*

Bsn. *p* *pp*

F Hn. 3 3 *p* *pp*

B♭ Tpt. *mp dim.* *ppp*

Tbn. *mp dim.* *ppp* *p* *mf*

Tba. *pp*

Timp.

Vlns. *mp* Arco *pp* *mf*

Vlas. *pp* Arco *mf*

Vcs. *pp* Arco *mf*

Cbs. *pp* Arco *pp* *pp cresc.*

152

Fl.

Ob.

B♭ Tpt. *mf*

Tbn. *ppp* *mf*

Tba. *ppp*

Vlns.

Vlas.

Vcs.

Cbs. *mp cresc.*

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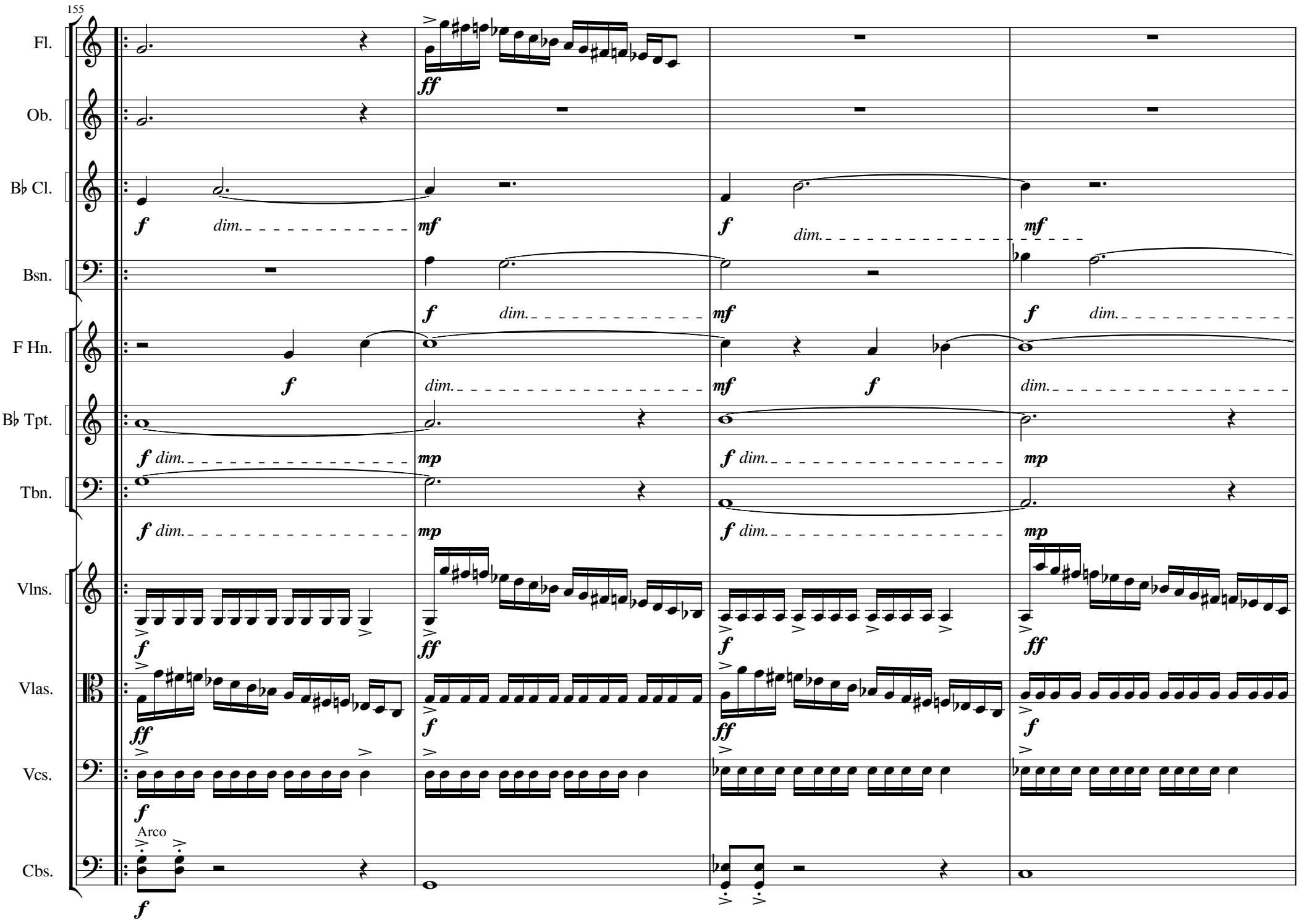

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159

Fl.
Ob.
B♭ Cl.
Bsn.
F Hn.
B♭ Tpt.
Tbn.
Vlns.
Vlas.
Vcs.
Cbs.

162

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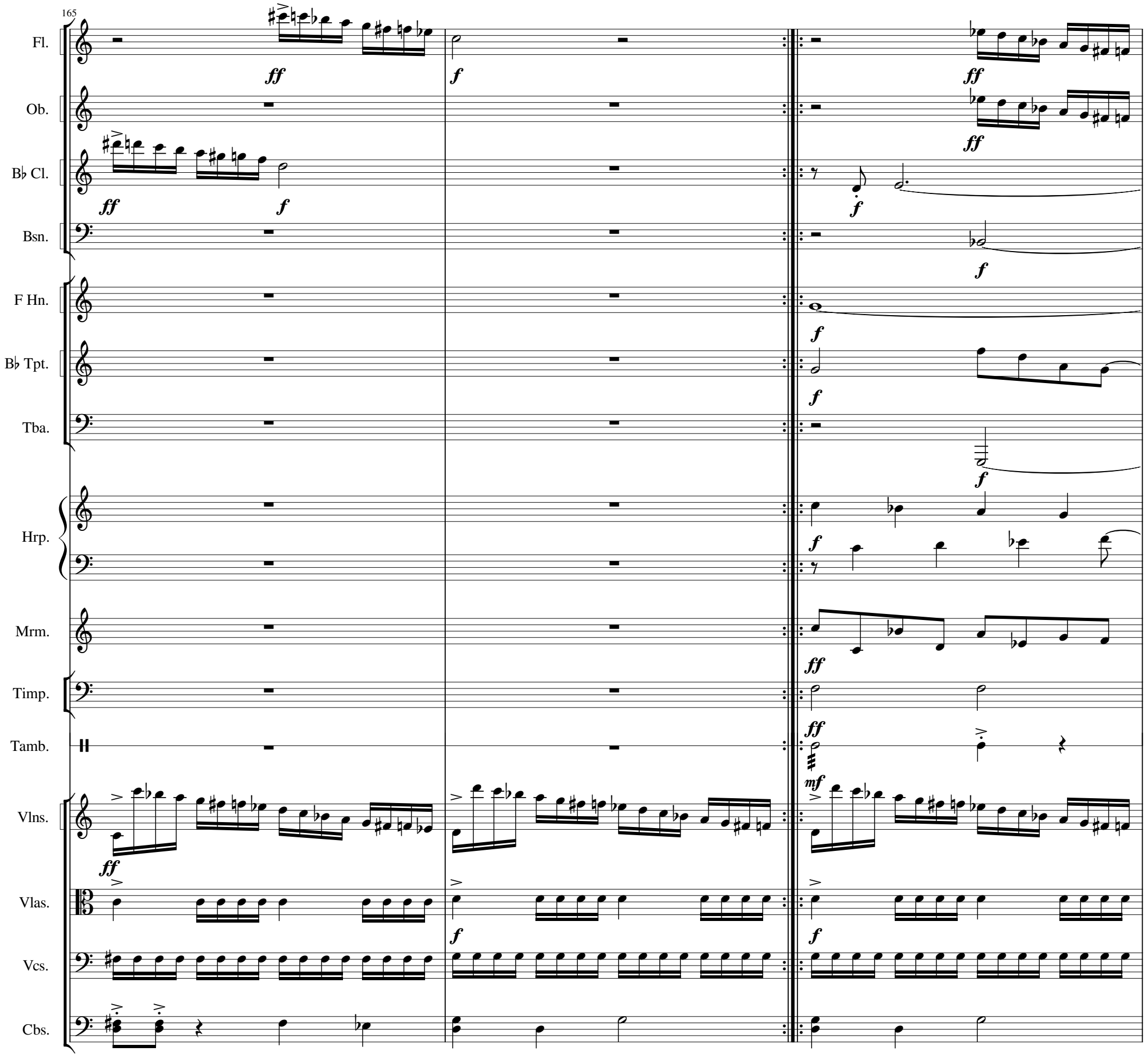

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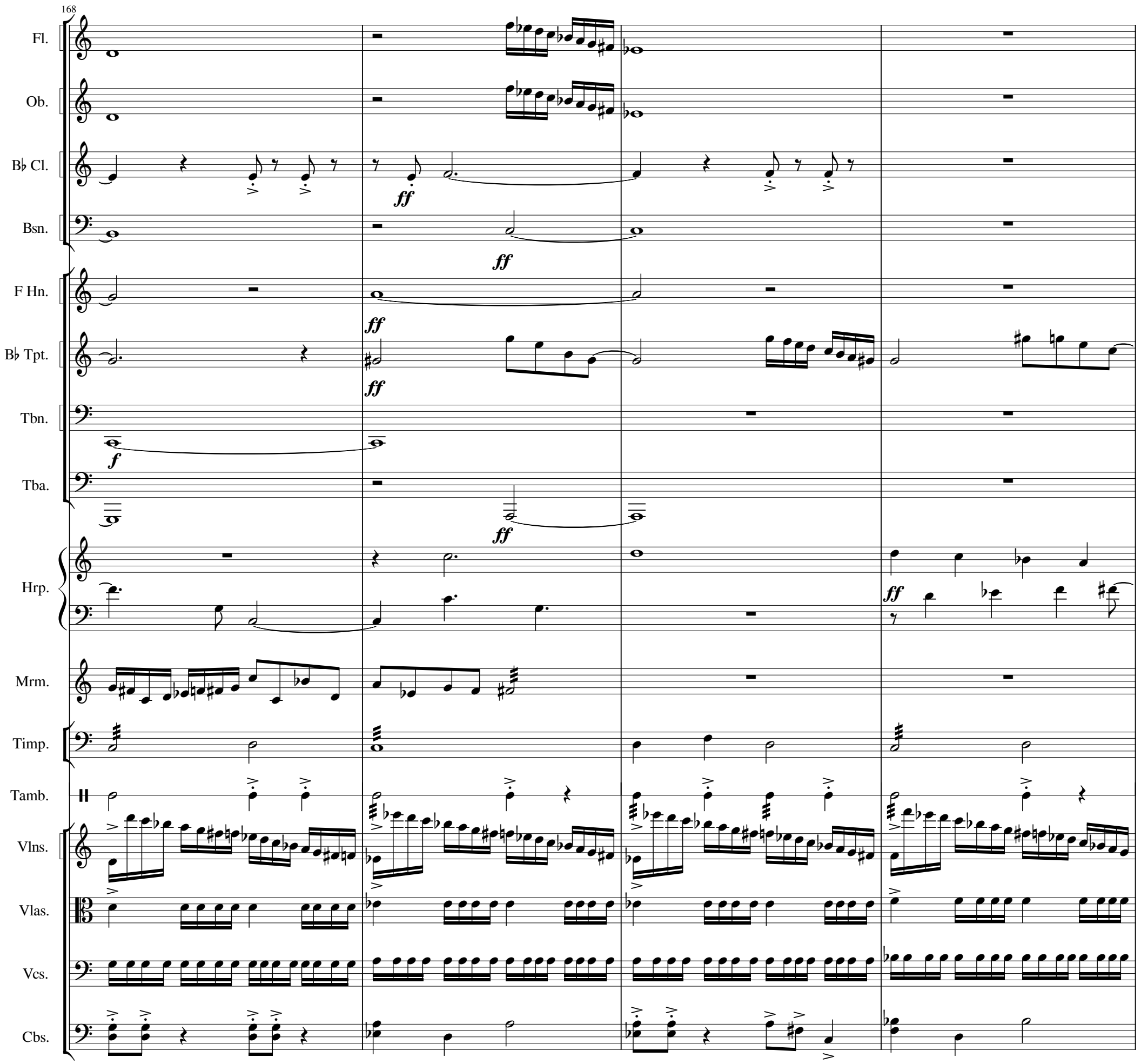

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172

Fl.

B♭ Tpt.

Hrp.

Timp.

Tamb.

Cym.

Vlns.

Vlas.

Vcs.

Cbs.

ff

177

B♭ Tpt.

mp

Tba.

mp

Hrp.

mp

pp

Vlns.

Pizz.

Ped.

mp

Vlas.

Pizz.

mp

mp

Vcs.

Pizz.

mp

Cbs.

Pizz.

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