

RICHARD BOLLEY

CITADELS
(Travels with Alex 9)

for viola obbligato and small ensemble

Celebrating Alexandra David-Néel (1868-1969) and remembering Fiona McLean (1952-2011)

Citadels is the ninth piece in the cycle *Travels with Alex*
for viola obbligato and various chamber ensembles.

The pieces may be performed singly, in combination or
(ideally) in the complete numbered sequence.

Instrumentation:
viola obbligato
2 *rgya-gling* (Tibetan shawms) or 2 oboes**
trumpet in D
timpani (at least 3, chromatic)
vibraphone
piano

In the full score, all parts are notated at concert pitch.

**Either two *rgya-gling* are to play or two oboes, not both. If the former, the
notated music is simply indicative of where the players should start and stop
playing, with suggestion of the formulaic motifs and gamuts likely to be used, but
these should be adjusted according to the particular 'school'/monastic tradition of
the players, as long as the indications of where and where not to play are adhered
to. Players/instruments matched in technique/tone would be ideal. If oboes are
used, their notation should be followed in the usual way.

Accidentals last for the complete bar unless corrected.
Thus, naturals are to be presumed unless otherwise specified.

Alexandra and Yongden, after many travails, finally approach the Potala - the goal of their journey

Citadels

(Travels with Alex 9)

Richard Bolley (2018)

$\text{♩} = 116$

acciacaturas as quick as possible throughout

Rgya-gling 1
- see note **

Rgya-gling 2
- see note **

Oboe 1
- see note **

Oboe 2
- see note **

Viola obbligato

Trumpet in D

Vibraphone

Timpani

Piano

A

Musical score for section A, measures 12-19. The score includes parts for Rgya-gling 1, Rgya-gling 2, Ob. 1, Ob. 2, Vla. obbl., Tpt., Vib., Timp., and Pno. The score is written in common time and features various dynamic markings (mf, f, ff) and articulation marks (accents, slurs). The Rgya-gling parts include triplets and a 5:3 ratio. The Tpt. part has accents and dynamic markings. The Vib. part has a dynamic marking of f. The Timp. part has dynamic markings of mf and mp. The Pno. part has a dynamic marking of mf and includes a section marked '8va'.

12

Rgya-gling 1

Rgya-gling 2

Ob. 1

Ob. 2

Vla. obbl.

Tpt.

Vib.

Timp.

Pno.

12

mf

f

mf

f

mf

f

ff

mf

mp

8va

B

23

Rgya-gling 1

Rgya-gling 2

Ob. 1

Ob. 2

Vla. obbl.

Tpt.

Vib.

Timp.

Pno.

23

p *mf* *pp* *sfp* *mf*

mf *f*

mf *pp*

poco f

p *pp*

C

Musical score for measures 34-41, featuring Rgya-gling 1 & 2, Ob. 1 & 2, Vla. obbl., Tpt., Vib., Timp., and Pno. The score includes various musical notations such as trills, triplets, and dynamic markings.

Rgya-gling 1 & 2: Both parts feature trills and triplets starting at measure 34. Rgya-gling 1 has a *mp* dynamic at measure 37, while Rgya-gling 2 has a *p* dynamic at measure 37.

Ob. 1 & 2: Both parts feature trills and triplets starting at measure 34. Ob. 1 has a *p* dynamic at measure 34 and a *mp* dynamic at measure 37. Ob. 2 has a *p* dynamic at measure 34 and a *mp* dynamic at measure 37.

Vla. obbl.: Starts at measure 34 with a *mp* dynamic. Features a *p* dynamic at measure 37 and a *ff* dynamic at measure 41.

Tpt.: Starts at measure 34 with a *p* dynamic. Features a *p* dynamic at measure 37.

Vib.: Starts at measure 34 with a *p* dynamic. Features a *f* dynamic at measure 37, a *sfp* dynamic at measure 39, and a *sfp* dynamic at measure 41.

Timp.: Starts at measure 34 with a *pp* dynamic. Features a *sfp* dynamic at measure 41.

Pno.: Starts at measure 34 with a *p* dynamic. Features a *pp* dynamic at measure 35, a *p* dynamic at measure 37, and a *mf* dynamic at measure 39. Includes an *8va* marking at measure 35 and a *ff* dynamic at measure 41.

D

The musical score is arranged in a system with the following parts and markings:

- Rgya-gling 1:** Starts at measure 45 with a *tr* marking. Features a 5-measure phrase and two 3-measure phrases.
- Rgya-gling 2:** Starts at measure 45 with a 5-measure phrase and two 3-measure phrases.
- Ob. 1:** Starts at measure 45 with a *mf* dynamic and a *tr* marking. Features a 3-measure phrase.
- Ob. 2:** Starts at measure 45 with a *mf* dynamic and a 5-measure phrase. Features two 3-measure phrases.
- Vla. obbl.:** Starts at measure 45. Includes markings for *mf*, *p*, *pizz*, *mf*, and *f*. Features an *arco* marking.
- Tpt.:** Starts at measure 45. Includes markings for *mf*, *f*, and *senza sord.*. Features 3-measure and 5-measure phrases.
- Vib.:** Starts at measure 45. Includes markings for *sfz* and *p sfz*.
- Timp.:** Starts at measure 45. Includes markings for *sfz* and *p*. Features *tr* markings.
- Pno.:** Starts at measure 45. Includes markings for *mf* and *mf*. Features a *quasi* marking.

The score concludes at measure 55, with the number 45 written at the bottom left of the page.

E

Musical score for measures 56-64, featuring the following instruments and parts:

- Rgya-gling 1**: Treble clef, starts with rests, then plays a melody with a triplet and a 5:3 ratio. Dynamics: *mf*, *f*.
- Rgya-gling 2**: Treble clef, starts with rests, then plays a melody with a quintuplet and a 5:3 ratio. Dynamics: *mf*, *f*.
- Ob. 1**: Treble clef, starts with rests, then plays a melody with a triplet and a 5:3 ratio. Dynamics: *mf*, *f*.
- Ob. 2**: Treble clef, starts with rests, then plays a melody with a quintuplet and a 5:3 ratio. Dynamics: *mf*, *f*.
- Vla. obbl.**: Bass clef, starts with rests, then plays a melody with an *arco* marking and a *p* dynamic.
- Tpt.**: Treble clef, starts with rests, then plays a melody with a *mf* dynamic, ending with a *ff* dynamic.
- Vib.**: Treble clef, starts with rests, then plays a melody with a *mf* dynamic.
- Timp.**: Bass clef, starts with rests, then plays a melody with a *p* dynamic, ending with a *pp* dynamic.
- Pno.**: Grand staff, starts with rests, then plays a melody with a *p* dynamic, ending with a *mp* dynamic.

G

81

Rgya-gling 1

Rgya-gling 2

Ob. 1

Ob. 2

81

Vla. obbl. *p* sost. *mf* *fp* *p* *p subito* *sfz* *p subito* *sfz* *f* *f* espress.

Tpt. *mp* *mf* *mf*

Vib. *p* *mf* *mf*

Timp. gliss. *mf* *f* gliss. *mf* *f* *mf* *f* *mf* *f*

Pno. *f* *ff*

81

H

93

Rgya-gling 1

Rgya-gling 2

Ob. 1

Ob. 2

93

Vla. obbl.

Tpt.

Vib.

Timp.

Pno.

93

The musical score for measures 93-100 is arranged in a standard orchestral layout. The top section includes two Rgya-gling parts (1 and 2), two Oboe parts (1 and 2), and a Violin/Obbligato part. The middle section includes Trumpet, Vibraphone, and Timpani parts. The bottom section is the Piano part. Measure 93 is marked with a box containing the letter 'H'. The score features various musical notations including trills, triplets, and dynamic markings such as *f*, *ff*, *sub. p*, *sfz*, *mf*, *cresc.*, and *ff*. The Rgya-gling parts have trills and triplets. The Oboe parts have trills and triplets. The Violin/Obbligato part has a trill and a triplet. The Trumpet part has a trill and triplets. The Vibraphone part has a trill and a triplet. The Timpani part has a trill and a triplet. The Piano part has a trill and a triplet.

103

Rgya-gling 1

Rgya-gling 2

Ob. 1

Ob. 2

ff sempre

ff sempre

103

Vla. obbl.

Tpt.

Vib.

Timp.

Pno.

ff

fff

ffz

f

ff

fff

ff

port.

pizz.

arco

109 gradually moving off stage to bar 114.....

Rgya-gling 1 *tr* gradually moving off stage to bar 114..... off stage, and remain there until finishing playing

Rgya-gling 2 gradually moving off stage to bar 114..... off stage, and remain there until finishing playing

Ob. 1 *tr* gradually moving off stage to bar 114..... off stage, and remain there until finishing playing

Ob. 2 gradually moving off stage to bar 114..... *ff* off stage, and remain there until finishing playing

Vla. obbl. 109 *ff* *sempre* port. pizz. arco

Tpt. *ff*

Vib. *ff* *fff*

Timp. *sfz*

Pno. *fff*

109