A STREET UNDER SIEGE

for

Symphony Orchestra

JEREMY PIKE

1997
THESIS CONTAINS CD/DVD
First Performance: 6 December 1997, Goldsmiths College Great Hall, London
Goldsmiths Sinfonia, Conductor: Simon McVeigh

Winner of Goldsmiths Postgraduate Composition Prize, 1997

INSTRUMENTATION

3 Flutes (1st doubling Piccolo, 3rd doubling Alto Flute)
2 Oboes (2nd doubling Cor Anglais)
3 Clarinets (3rd doubling Bass Clarinet)
2 Bassoons

4 Horns
4 Trumpets
2 Tenor Trombones
1 Bass Trombone
Tuba

Timpani
Percussion: Player 1: Marimba, Xylophone, Glockenspiel, Tubular Bells,
Bass Drum, Cymbals
Player 2: Vibraphone, Tubular Bells, Suspended Cymbal,
Four Temple Blocks
Player 3: Tubular Bells, Suspended Cymbal, Tam Tam,
Bass Drum, Triangle, Four Temple Blocks,
Bongos (pair), Congas (pair),
Four Tom Toms, Side Drum, Mark Tree (or Bell Tree).
(Note - only one set of Tubular Bells required)

Harp
Strings

N.B. Instruments are shown at transposed pitch in the score.

Notes on Performance

- The accelerando figure which recurs throughout the piece should start at about the speed of a quaver
  and accelerate to approximately demisemiquaver speed. Where this figure appears on its own it should
  be played with the articulation shown at the start, i.e. starting slightly detached and ending staccato.
  Where accelerando figures appear as part of a longer phrase (for example bar 72, upper strings) they
  should be played more legato, although here separate bows are required in combination with a glissando.
  The overall length of the figure may be determined by the number of beats in the remainder of the bar.

- From bar 265 to the end the accelerando figure is reversed to become a ritardando.

- Where strings have this accelerando figure they should play divisi in their own tempo. However, pairs or
  trios of woodwind or brass instruments (e.g. flutes 1 & 2 in bar 5) and pairs of solo strings (e.g. each pair
  of violas in bar 92) should play together.

- Stems without noteheads indicate repeated notes of the same pitch except where glissandos are required.

- Quarter-tones are indicated by 1 and 3, three-quarter sharps and flats by 3# and 3♭.

- Harp quarter-tones in b.132 and b.284 are to be achieved by retuning the strings as instructed in the
  score.

Duration 17’