

NICHOLAS MAW

Summer Dances

(1981)

FOR ORCHESTRA

Faber Music Limited

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ORCHESTRA

3 Flutes (3rd doubling piccolo)

3 Oboes

3 Clarinets in B $\flat$

3 Bassoons

4 Horns in F

3 Trumpets in C

3 Trombones

Tuba

Timpani

Percussion (2 players/3 ad. lib):

side drum, tenor drum, bass drum, cymbals, tambourine,
suspended cymbal, whip, triangle, tuned percussion (use
any available instrument).

Piano

Strings

Orchestral parts are available on hire from the Publishers

COMPOSER'S NOTE

This work may be performed in a shorter version, omitting the last two dances, which are technically more demanding than the first four. The adjustments required to finish with the fourth dance are given on p. 49

Many passages include an alternative instrumentation (printed in small type); the instructions for these are given as footnotes in the score. The alternative instrumentation is cued in to the parts concerned. The piano part, when printed in small type, may be used to reinforce the texture.

Summer Dances was commissioned by the Orchestra Trust of the Incorporated Association of Preparatory Schools and given its first performance conducted by Nicholas Kraemer, at The Maltings, Snape, on 27th July 1981.

It is dedicated to the memory of Arthur Harrison, former Vice-President of the I.A.P.S. and moving spirit behind the orchestra's foundation.

Duration: 24 or 12 minutes

Summer Dances

FOR ORCHESTRA

INTRODUCTION

NICHOLAS MAW

Majestically, but not too slow

5

3 Flutes

3 Oboes

3 Clarinets in Bb

3 Bassoons

4 Horns in F

3 Trumpets in C

3 Trombones

Tuba

Timpani

Percussion (2 Players)

Piano (ad Lib.)

Majestically, but not too slow

5

Violins 1

Violins 2

Cellos

Basses

1 Tpt. in C

2 Tpt. in C

Timpani

Vln. 1

Vln. 2

Vla.

* Alternative instrumentation.

FIRST DANCE

Very lively [$\text{♩} = 132-138$]

15

Picc. *ff* *sf*
 Fl. 1 *ff* *sf*
 2 *ff* *sf*
 Ob. 1 *ff* *sf*
 2 *ff* *sf*
 3 *ff* *sf*
 Cl. in Bb 1 *ff* *sf* *mf*
 2 *ff* *sf*
 3 *ff* *sf* *mf*
 Bsn. 1 *ff* *sf* *mf*
 2 *ff* *sf* *mf*
 3 *ff* *sf* *mf*
 Hn. in F 1 *ff* *sf* *a2*
 2 *ff* *sf*
 3 *ff* *sf*
 Tpt. in C 1 *ff* *sf*
 2 *ff* *sf*
 3 *ff* *sf*
 Tbn. 1 *ff* *sf*
 2 *ff* *sf*
 3 *ff* *sf*
 Tuba *ff* *sf*
 Timp. *ff* *sf*
 Perc. 1 *ff* *sf*
 2 *ff* *sf*
 Pno. *ff* *sf* *mf*

Very lively [$\text{♩} = 132-138$]

15

Vln. 1 *ff* *sf* *mf*
 Vln. 2 *ff* *sf* *mf*
 Vla. *ff* *sf* *mf*
 Vlc. *ff* *sf* *mf*
 Cb. *ff* *sf* *mf*

* Between bars 12 and 86 the piano should only be used as an auxiliary instrument if it is necessary to strengthen the sound.

20 25

1 2
Cl. in Bb
3

1 2
Bsn.
3

Pno.

20 25

Vln. 1
Vln. 2
Vla.
Vlc.
Cb.

poco cresc.

[illegible]