

CARL VINE

*Prologue &
Canzona*

FOR STRING ORCHESTRA

(1985-6)

FABER *ff* MUSIC

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Canzona was commissioned by the Australian Chamber Orchestra with financial assistance from the Music Board of the Australia Council. The first performance was given by the Australian Chamber Orchestra at the Concert Hall of the Sydney Opera House on 30 November 1985.

Prologue was written as an introduction to *Canzona* as music for a ballet choreographed by Jacqui Carroll.

Prologue & Canzona was first performed by the Australian Ballet Orchestra at the Victorian Arts Centre, Melbourne, on 18 June 1986, to accompany the ballet *Canzona*.

Duration: 14 minutes

The *Canzona* movement may be performed separately, duration c.11 minutes.

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PROGRAMME NOTE

The term 'Canzona' is used here in its broadest possible sense as a 'song for instruments'. As the simplest of starting points the chamber orchestra is viewed as a collection of 'singing' instruments presented either in melody or in complex counterpoint.

Although *Canzona* is cast in a single movement the work falls into two clear sections. The first evolves from a simple melodic figure into a slow waltz-like movement. The second is based on a straightforward chord progression that undergoes a series of evolutions leading to the *Presto* finale.

When choreographer Jacqui Carroll approached me to use *Canzona* for a dance work, I added the introductory *Prologue*. The combined work was used to accompany Jacqui's ballet, *Canzona*, for the Australian Ballet Company in 1986.

CARL VINE

Prologue & Canzona

Prologue

Carl Vine

$\text{♩} = 144$

Violin I
Violin II
Viola
Violoncello
Double bass

p pizz.
mp pizz.
mp
arco
p

This system contains the first four measures of the Prologue. The tempo is marked as quarter note = 144. The Violoncello and Double bass parts begin with a *mp* pizzicato accompaniment. The Viola part starts with a *p* pizzicato accompaniment. The Violin I and II parts are silent in these measures.

5

Vla.
Vc.
Db.

mp

This system contains measures 5 through 8. The Viola part continues with a steady eighth-note accompaniment. The Violoncello and Double bass parts have a melodic line with a *mp* dynamic marking in measure 8.

9

Vln I
Vln II
Vla.
Vc.
Db.

ff *sim*
p *ff* *sim*
mf *f* *ff* arco
ff

This system contains measures 9 through 13. Measures 9-11 feature a dramatic increase in dynamics, with Violin I and II playing *ff* and *sim* (sforzando) accents. The Viola and Violoncello parts also play *ff* with *arco* (arco) markings. The Double bass part plays *ff* with *arco* markings. Measures 12-13 show a return to a more moderate dynamic of *mp*.

14

Vln I
Vln II
Vla.
Vc.
Db.

p
p
p pizz.
p
p

This system contains measures 14 through 17. The Violin I and II parts play a melodic line with *p* dynamics. The Viola part continues with a steady eighth-note accompaniment. The Violoncello and Double bass parts play a melodic line with *p* dynamics, including a *pizz.* (pizzicato) marking in measure 15.

19 arco, senza vib.
p
mf

23
pizz. *p*
arco *p* *mp* *f*
mp *f*

27 nat.
ff *sim*
ff *arco* *sim*
ff *vc.*
ff *vc.*
ff *vc.*

31