

Orchestra: Grade 3 ½
Solo: Grade 4

Baroque Fantastique

for Violoncello Solo and String Orchestra

David Graham Hewson

Arranged and Edited by Lynne Latham

Instrumentation

1 Full Score
1 Violoncello Solo
8 Violin 1
8 Violin 2
5 Viola
5 Violoncello
5 Double Bass

THE SCORING HOUSE

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ABOUT THE COMPOSER

David Graham Hewson was born in 1953, and started composing at the age of 11. His early efforts were very influenced by the fact that his primary school music education was based entirely on the Carl Orff Schulwerk method of teaching music. This influence has stayed with him and has shaped a lot of his much later music. He also began piano lessons at this time with the renowned classical concert pianist and teacher Christine Gough.

In his late teens he studied music composition with Professor Richard Arnell (pupil of John Ireland) at Trinity College of music London, and was awarded a scholarship to study electronic music composition with Tristram Carey at the Royal College of Music studios, where he started using the first EMS synthesizers. He also incorporated Musique Concrete techniques into his composing.

After gaining his B.Ed. (Hon.) he taught music for six years, and during this time built up a large repertoire of serious compositions for chamber solo and instrumental combinations, including orchestral and vocal music.

Hewson has produced and written for successful pop artists, and worked with Jaki Graham, Ami Stewart, Marti Webb, The New Seekers, and many others.

Sought after as an arranger and session keyboard player, his first gig was arranging and playing on the BBC TV *Eastenders* theme for Simon May. With Simon, he co-composed the incidental music for the BBC TV series *Howard's Way*.

Hewson has been commissioned to compose for most of the major advertising, film, and TV companies. His music for television and media has covered a very wide spectrum, but he is best known for his work with UK ITV national and regional news, and his theme for the ITV program *Tonight*.

Hewson works from his own fully equipped studio in Kent, England. He was classically trained but is very comfortable shifting from large scale orchestral scores to the latest in electronic soundscapes.

ABOUT THE ARRANGER

Lynne Latham (1960-2022) earned a B.M. and M.M. in cello performance from Miami University in Oxford, Ohio. For thirty years, she maintained a private studio for violin, viola, cello, and piano students in the Piedmont Triad of North Carolina. Ms. Latham performed as a freelancer and conductor with local chamber groups and orchestras. She was a frequent clinician/conductor at string clinics and educator conferences throughout the United States and Canada.

In 1992, Ms. Latham founded Latham Music, a music publishing company specializing in music for strings. In 2007, Latham Music was acquired by The Lorenz Corporation and Lynne was hired as the Executive Editor for Latham Music. In 2012, she was hired as the String Editor for LudwigMasters Publications, which acquired the Latham catalog in 2013. In the spring of 2020, Ms. Latham was hired as the String Editor for both the Southern Music and LudwigMasters string publications.

Baroque Fantastique

for Violoncello Solo and String Orchestra

David Graham Hewson

Arranged and edited by Lynne Latham (ASCAP)

Vivace ♩ = 126-140

Violoncello Solo

Violin 1

Violin 2

Viola

Violoncello

Double Bass

4

8

9

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Musical score for measures 12-15. The score is in bass clef with a key signature of one flat. It features five staves: a grand staff (treble and bass clefs) and three bass clef staves. The music consists of dense sixteenth-note patterns in the upper staves and quarter-note patterns in the lower staves. A dynamic marking of *f* (forte) is present in the second measure of each staff.

17

Musical score for measures 16-19. The score is in bass clef with a key signature of one flat. It features five staves: a grand staff (treble and bass clefs) and three bass clef staves. The music consists of dense sixteenth-note patterns in the upper staves and quarter-note patterns in the lower staves. A dynamic marking of *ff* (fortissimo) is present in the second measure of each staff.

Musical score for measures 20-23. The score is in bass clef with a key signature of one flat. It features five staves: a grand staff (treble and bass clefs) and three bass clef staves. The music consists of dense sixteenth-note patterns in the upper staves and quarter-note patterns in the lower staves.

25

24

Musical score for measures 24-28. The score is written for five staves: Bass 1, Treble 1, Treble 2, Bass 2, and Bass 3. Measure 24 starts with a dynamic marking of *f* in the Bass 1 staff. Measures 25-28 feature a *p* dynamic marking in the Treble 1 and Bass 2 staves. The music consists of rhythmic patterns with accents and slurs.

29

Musical score for measures 29-32. The score is written for five staves: Bass 1, Treble 1, Treble 2, Bass 2, and Bass 3. The music continues with rhythmic patterns and accents. A large watermark is visible across the page.

33

Musical score for measures 33-36. The score is written for five staves: Bass 1, Treble 1, Treble 2, Bass 2, and Bass 3. Measure 33 starts with a dynamic marking of *ff* in the Bass 1 staff. Measures 34-36 feature a *mp* dynamic marking in the Treble 1, Treble 2, Bass 2, and Bass 3 staves. The music consists of rhythmic patterns with accents and slurs.

37

Musical score for measures 37-40. It features five staves: Bass, Treble, Alto, Bass, and Bass. The music is in 4/4 time with a key signature of one flat. The top staff has a melodic line with accents. The second staff has a dense sixteenth-note texture. The third staff has a steady eighth-note accompaniment. The fourth and fifth staves have a simple bass line with quarter notes. A large watermark 'SAMPLE' is visible across the page.

41

Musical score for measures 41-44. It features five staves: Bass, Treble, Treble, Bass, and Bass. Measures 41-43 are mostly rests in the upper staves. The third staff (Alto) has a steady eighth-note accompaniment starting in measure 41. The fourth and fifth staves (Bass) have a steady eighth-note accompaniment starting in measure 41. Dynamics include 'p' (piano). A large watermark 'SAMPLE' is visible across the page.

45 *furioso*

Musical score for measures 45-48. It features five staves: Bass, Treble, Treble, Bass, and Bass. The music is in 4/4 time with a key signature of one flat. The top staff has a very fast, dense sixteenth-note texture with accents, marked 'ff' (fortissimo). The second and third staves have a similar fast texture, marked 'mf' (mezzo-forte). The fourth and fifth staves have a steady eighth-note accompaniment, marked 'mf'. A large watermark 'SAMPLE' is visible across the page.

49

f

mp

mp

mp

mp

53

mp

mp

mp

mp

mp

57

ff

mf

mf

mf

mf

61

Musical score for measures 61-63. The score consists of five staves. The top staff is in treble clef, and the bottom four staves are in bass clef. The music features a complex rhythmic pattern with many sixteenth notes and rests. There are dynamic markings such as *p* and *cresc.* throughout the section.

64

Musical score for measures 64-67. The score consists of five staves. The top staff is in bass clef, and the bottom four staves are in treble clef. The music features a complex rhythmic pattern with many sixteenth notes and rests. There are dynamic markings such as *p cresc.*, *f*, and *ff* throughout the section.

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