

Edward Cowie

Kelly-Nolan-Kelly

for solo clarinet in A



gump
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I first met Sir Sidney Nolan ('Sid') in 1968 when I was 25 years old. The occasion was a major exhibition of his famous '*Ned Kelly Paintings*' from the early 1950s. We got on well and when, 10 years later, I was commissioned to write my first (and only) opera '*Commedia*' for Kassel State Opera, Sid travelled to Germany for the premiere in 1979. A year later, the work was given its UK premiere at Sadler's Wells, and to my surprise, Sid and Colin Davis came to that UK premiere and afterwards suggested we go out for a late meal and a chat.

Sid knew that I had followed up on his Ned Kelly paintings and done a lot of research into that notorious but iconic Australian Bushranger. Colin was Artistic Director at Covent Garden at the time and Nolan had done several major set designs for productions there. Both suggested I should think about writing an opera on Ned Kelly, and Covent Garden immediately commissioned it for production in 1984. Five years later, I abandoned the project after completing the first act. By the mid 1980s, I was totally disenchanted with the medium of opera - a view I still have today. Opera just isn't for me.

However, during the period 1981-1986, I composed three works about Ned Kelly and/or his family, the last being *Kate Kelly's Road Show* commissioned by the Chester and Adelaide Festivals and premiered in 1984. The second was *Kelly Choruses*, commissioned by the BBC and premiered in 1982, and the first was this solo clarinet piece, *Kelly-Nolan-Kelly* that I wrote for Alan Hacker in 1981 and then revised for publication in 1983.

I first met Alan Hacker when I was 19 years old. Alan not only encouraged me to compose as much as possible (I was studying physics at the time), but also gave the very first professional performances of my music at the Edinburgh Festival in 1969. Later I wrote a second clarinet concerto for Alan (now released by Divine Art on their Métier label, in a remastering of the 1983/4 recordings).

The work is in three sections: **Toccata 1 – Aria - Toccata 2.** I visited and researched 'Kelly Country' in Victoria in Australia for several weeks, especially the still-wild Wombat Ranges, where the Kelly Gang hid from the police. Underlying this piece are two things in particular: **the wild and savage Australian Bush**, so powerfully represented in Nolan's Kelly paintings, and **the lyrical and often comedic music of Ireland**, which is of course where Ned's mother was born. The central, pivotal 'aria' is soulful and even tragic; it presents the tender yet bleak mind of Kelly, a figure more a victim of anti-Irish sentiment than a mere villain. But Kelly was also humorous and even riotous by nature too, which is why the second toccata plays with Irish Jigs and the effects of whiskey!

Edward Cowie
Cumbria, England.
February 2021.

Cover drawing by the composer.

Clarinet in A

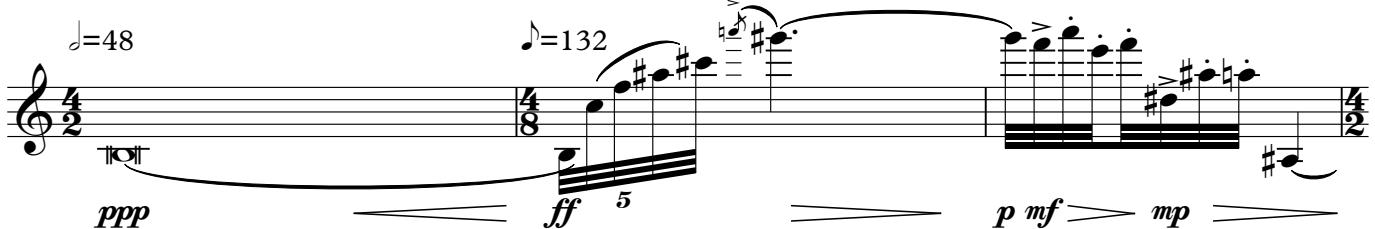
for Alan Hacker, in friendship
Kelly-Nolan-Kelly

Toccata - Aria - Toccata
for solo clarinet in A (1983)

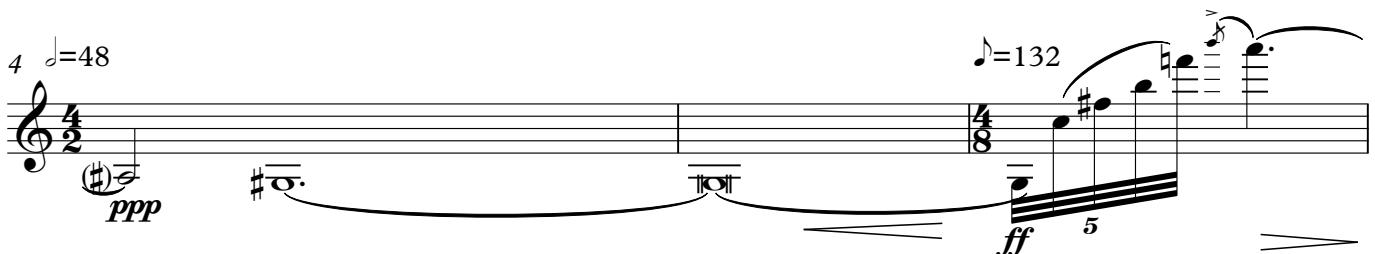
Edward Cowie (b.1943)

Toccata 1

$\text{♩} = 48$



$\text{♩} = 48$



(snap to low notes from trill and back)

$\text{♩} = 96$

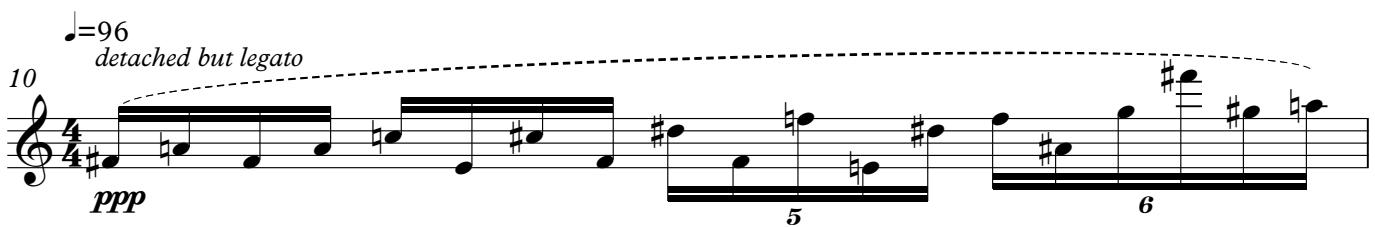
detached but legato



$\text{♩} = 96$

detached but legato

10



explosive ad lib.

11



Clarinet in A

14 *ppp*

15 *5* *5* *6 ff*

16 *explosive ad lib.* *fff* *13* *p* *pp* *gliss.* *mp* *pp* *gliss.*

18 *flz* *ppp*

20 *explosive ad lib.* *f* *13* *p* *pp* *gliss.* *mp* *pp* *gliss.* $\frac{2}{8}$

22 $\text{♩} = 144$ *3/8* *ppp* *5*

26 *5* *5* *tr~ tr~* *ff* *dim. poco a poco ..*

30 *mf* *mp* *tr~ 3 tr~* *tr~~ tr~~* *p* *pp* *f* *mf* *mp* *p* *pp*

Clarinet in A

3

Musical score for Clarinet in A, page 3, featuring eight staves of musical notation:

- Staff 1 (Measures 35-36):** Dynamics *pp*, *ff*, *f*. Performance instruction: *5*.
- Staff 2 (Measures 37-38):** Dynamics *mf*, *mp*. Performance instruction: *con forza*.
- Staff 3 (Measures 39-40):** Dynamics *p*, *f*, *p*, *f*. Performance instruction: *swing!*
- Staff 4 (Measures 41-42):** Dynamics *p*, *f*, *p*, *ff*, *pp*, *ff*. Measure 42 includes a tempo change to **16**.
- Staff 5 (Measures 43-44):** Dynamics *pp*, *ff*, *pp*, *ff*. Measure 44 includes a tempo change to **16**.
- Staff 6 (Measures 45-46):** Dynamics *pp*, *ff*, *ff*, *pp*, *ff*.
- Staff 7 (Measures 47-48):** Dynamics *pp*, *ff*, *fff*.
- Staff 8 (Measures 49-50):** Dynamics *mp*, *sfp*, *sfp*, *pp*, *sfp*, *sfp*, *pp*.
- Staff 9 (Measures 51-52):** Dynamics *pp*, *pp*, *pp*, *pp*.
- Staff 10 (Measures 53-54):** Dynamics *pp*, *pp*, *pp*, *pp*.
- Staff 11 (Measures 55-56):** Dynamics *fff*, *fff*, *p*, *pp*.
- Staff 12 (Measures 57-58):** Dynamics *sfp*, *sfp*, *pp*.

Performance instructions include: *nat.* (natural), *flz* (fizz), and *swing!*

Clarinet in A

61 *swing!*
pp *f* *mf* *pp* *ff* **16**

63 **16** *p* *ff* **3**

65 **3** *p* **4** *ppp*

67 *brillante*
fff *subito p* *f*

69 *mp* *f* *fff*

71 *pp* *mf*

73 **4**

Clarinet in A

5

*sempre mf in upper notes
(snap back to the low note rapidly)*

74 *p*

77 *molto cantabile tenderamente*

80 *on the beat*

83 *mp* *p* *mf*

86 *p* *mf* *p* *mp* *p*

89 *f* *p*

Clarinet in A

dolce e cantabile

92 

93

94

95 *mf*

96

97 *mp* *p*

98

99

100 *mf* *p*

105 *multiphonic chord*

Clarinet in A

7

112
112
114
116
118
121
123
125

128

Toccata 2 (often in the manner of a berserk Irish Jig!)

129 $\text{♩} = 128$ $\frac{4}{8}$ *p*

131 $\text{♩} = 128$ $\frac{4}{8}$ *ff p* *mf* *p* \xrightarrow{f} *ff p* *mf* *p* \xrightarrow{f}

134 $\text{♩} = 128$ $\frac{3}{8}$ *pp* $\frac{4}{8}$

137 $\text{♩} = 128$ *flz* $\frac{4}{8}$ *pp*

140 $\text{♩} = 126$ $\frac{16}{16}$ *mp* *mf* \xrightarrow{f} *mf* $\frac{12}{16}$

144 $\text{♩} = 126$ $\frac{9}{16}$ $\frac{4}{8}$ $\frac{12}{16}$

147 $\text{♩} = 126$ $\frac{9}{16}$ $\frac{4}{8}$

150 $\text{♩} = 126$ $\frac{4}{8}$

Clarinet in A

9

151

3

3

ff

mf

153

3

p

f

156

ffff

mf

Rit . . . allargando . . .

159

tr~~~

p

3

161

(tr)~~~

a Tempo $\text{♩} = 126$

f

mp

f

3

p

163

p

f

3

p

Clarinet in A

Musical score for Clarinet in A, page 10, featuring six staves of musical notation. The score includes dynamic markings such as *mp*, *ff*, *pp*, *f*, *p*, *>ppp*, *pp*, *p*, *p f*, *ff p*, *mp ff*, *pp*, *5*, *5*, *gliss.*, *gliss. ♯*, and *gliss. ♭*. Articulations include slurs, grace notes, and accents. Performance instructions like "3", "5", and "3" are also present. Measure numbers 164, 167, 170, 175, 179, 183, and 186 are indicated at the beginning of each staff. The music consists of six staves of musical notation, each with a treble clef, a key signature of one sharp, and a common time signature. The notation includes various note heads, stems, and bar lines, with some notes connected by horizontal lines. Measure 164 starts with a dynamic of *mp* and a grace note pattern. Measure 167 features a dynamic of *ff* followed by *gliss.* Measure 170 includes a dynamic of *ff* and a measure repeat sign. Measure 175 shows a dynamic of *p* followed by *mp*. Measure 179 has a dynamic of *p f* followed by *ff p*. Measure 183 includes a dynamic of *pp* followed by two measures of *5* (five-note groups). Measure 186 ends with a dynamic of *fff* followed by *p*, *mp*, and *gliss.*

Clarinet in A

11

191 *shrill!* 

192 *ffff* *ff*

193 *tr* *gliss.* *gliss.* *pp*

198 *p* *mp* *pp* *ghostly!* *mf* *p*

202 *gliss.* *mf* *ppp* *3*

204 *mf* *sim.* *3*

206 *d=48* *3* *3* *96* *3*

207 *ppp*

208 *mf* *3* *ppp* *3*

209 *126* *ff*

210 *fff*

211 *mf*

212 *mf*

213 *5* *16* *ff*

214 *ff*

215 *p* *5* *5* *f*

218
fff
poco Rit . . .
221
3 ff
pp
224
j=48
5 16 X 5 pp
227
3 f
pp
229
mf
231
14 pp mp pp
232
ffff



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