

1. Symposium

Bassoon 1

Philip Armstrong

Allegro Moderato ♩ = 84

4

A

mf

12

B

mf

21

C

D

E

mf

39

F

G

H

mf

54

I

J

mf

p

mf

60

70

p

mf

72

K

L

f

p

f

10

3

86

M

N

11

8

107

3

O Bassoon 1

110

115

121

146

155

159

163

168

173

2. Emmeleia

Bassoon 1

Philip Armstrong

Allegro Moderato ♩ = 108

mp < f > mp < f > mp

8 **A** 3 mf < mf <

15 **B** p < mf > p < mf > p

19 mf p

23 **C** 10 p < mf >

35 **D** 8 **E** p mp < f > mp < f > mp

47 2 mf 3 3 mf 3 3 3 3 3 3

52 **F** 4 mp 3 3 3 3 4

62 **G** 3 mf

69 **H** 3 3 p 3 3

Philip Armstrong *mf* *p* Emmeleia

2 Bassoon 1

75 **I** 7 **J** *p* *mf*

84 **K** 3 5 *mf*

95 **L** 6 **M** 2 *f* *mf*

107 **N** 5 *f* *mf*

115 **O** 5 **P** *f*

123 3

128 **Q** 6 **R** 9 **S** 6 *mf*

151 **T** *mf* *p* *mf* *p* *mf*

156 *p* *mf* *p*

159 *p* *mf* *p* *mf*

163 **U** 7 *p*

Bassoon 1

3. Threnody Mariupol

Philip Armstrong

Andante $\text{♩} = 80$

A **B**

16

mf

21

6

29 **C** **D**

8

p *mf* *p* *mf* *p*

40 **E**

mf *p* *mf*

44 **F**

p

4

52 **G** **H** **I**

4 6 4

66 **J** **K** **L**

7 4 5

82 **M** **N** **O**

6 5 4

97 **P**

Musical staff for measures 97-100. It begins with a dynamic marking of *f*. A crescendo leads to *mp* at measure 98, followed by a *f* ³ (triple) marking. Another crescendo leads to *mp* at measure 99, followed by a *f* marking and a final crescendo to *mp* at measure 100. A **3** (triple) marking is present above the staff in measure 99.

Q

R

100

Musical staff for measures 100-105. It starts with a **3** (triple) marking above the staff. The dynamic marking is *f*. A crescendo leads to *mp* at measure 102, followed by a *f* ³ (triple) marking. Another crescendo leads to *mp* at measure 105.

S

105

Musical staff for measures 105-112. It begins with a *f* ³ (triple) marking. A crescendo leads to *mp* at measure 107. A **4** (quadruple) marking is present above the staff in measure 110. The dynamic marking is *f* at measure 112.

112

T

Musical staff for measures 112-118. It starts with a **2** (double) marking above the staff. The dynamic marking is *mp* at measure 114, which then transitions to *mf* at measure 118.

118

Musical staff for measures 118-122. It features a *f* marking and several **3** (triple) markings above the staff.

U

V

122

Musical staff for measures 122-141. It begins with a **10** (decuple) marking above the staff. A **7** (septuple) marking is present above the staff in measure 125. The dynamic marking is *mf* at measure 128.

141

W

X

Musical staff for measures 141-151. It starts with a *f* marking. A **3** (triple) marking is present above the staff in measure 143. A **4** (quadruple) marking is present above the staff in measure 145. The dynamic marking is *f* at measure 148, followed by a **3** (triple) marking and a final crescendo to *p* at measure 151.

Y

151

Musical staff for measures 151-162. It begins with a **6** (sexuple) marking above the staff. The dynamic marking is *p* at measure 154.

162 **Z**

Musical staff for measures 162-166. It starts with a **8** (octuple) marking above the staff. A **2** (double) marking is present above the staff in measure 165. Below the staff, there is a diagram for 'fingering keys only' with a *mf* dynamic marking and a crescendo.

Threnody

- 1 Symposium
- 2 Emmeleia
- 3 Threnody Mariupol

Introduction

I have written the music as a memorial to the victims of the destruction of the Donetsk Theater in Mariupol, which was devastated by a military airstrike involving two 500kg bombs dropped by Russian warplanes on the morning of 16 March 2022.

Paul Kirby, for BBC News, wrote on 24 December 2022, "Civilians had been using the building as a refuge from the siege and a large sign spelling "children" had been daubed in Russian in front of the theatre. Some 1,200 people were inside the building when the bombs struck. Ukrainian authorities believe 300 people were killed but an AP investigation said the number was closer to 600. Many of the bodies were found in the basement."

A spokesperson for the Mariupol City Council wrote the following on March 25 2022, "The Drama Theater in the heart of Mariupol has always been the hallmark of the city. A place of meetings, dates, a point of reference. ... Now there is no more drama. In its place, a new point of pain for Mariupol residents has appeared, the ruins that had become the last refuge for hundreds of innocent people. ... We can restore buildings, but we will never get friends, neighbours, relatives and loved ones back. Blessed memory of all the innocent victims." (t.me/mariupolrada/8999)

Throughout the spring of 2022, many refugees fled the war in Ukraine into Europe. For a period of several weeks, I met a different family every day to see how our school community could help. And for weeks and months afterwards I listened to and talked with the mothers of these families and in particular with the children about their experiences, and their thoughts and feelings. It was in this context that I have written the music.

The first movement establishes the Symposium, the context for dialogue with an audience as regards the tribute. The second movement acts as a formal dance providing a pretext to the solemnities. The third and final movement is the commemorative event, the memorial to the victims of the tragedy.