

Aloys Fleischmann

OVERTURE TO
TIME'S OFFSPRING

ORCHESTRA

NOTE

Aloys Fleischmann's *Time's Offspring* owes its existence to the fact that George Berkeley, one of the most significant philosophers of the eighteenth century, was Bishop of Cloyne in County Cork from 1732 to 1753. In 1985, Fleischmann was commissioned by the Cloyne Literary and Historical Society for a work which would be suitable for the commemoration of the tercentenary of Berkeley's birth which was due to be celebrated that year, and he responded with a substantial cantata in five movements. Based on the philosopher's writings (supplemented with quotations for Lord Byron, Alexander Pope, T. H. Key and the Bible), and written for speaker, mixed-voice chorus and orchestra, *Time's Offspring* successfully dramatises a number of Berkeley's central tenets and preoccupations, together with the reactions – both positive (Pope) and negative (Byron and Key) – which they provoked.

The short Overture, for orchestra alone, is cast in straightforward ternary form with an introduction and coda. Its principal material is a bustling *Presto*, in which the main thematic ideas are presented over busy quaver figuration intended to convey the philosopher's 'immense energy and zeal in propagating new philosophical ideas and labouring for various philanthropic and humanitarian causes', as the composer himself put it in the programme note for the first performance. After a more lyrical middle section, *Poco meno mosso*, representing Berkeley's role as pastor to his flock, the *Presto* is resumed in a shortened version and is succeeded by an expansive coda, marked *Moderato*, that adumbrates the material of the cantata's final movement.

Time's Offspring was first performed in St. Coleman's Cathedral, Cloyne, by the East Cork Choral Society (with Canon H. G. Watts as speaker) and the Cork Symphony Orchestra, under the composer's baton on 25 August 1985. The first performance of the Overture as an independent piece took place later the same year when it was given by the Radio Telefís Éireann Symphony Orchestra, conducted by Bryden Thompson, on 13 November in the National Concert Hall, Dublin.

Séamas de Barra, February 2013

List of Instruments

2 Flutes [Fl.], one alternating on

Piccolo [Pic.]

2 Oboes [Ob.]

2 Clarinets [Clar.] (B♭)

2 Bassons [Bsn.]

4 Horns [Hn.] (F)

2 Trumpets [Trp.] (B♭)

3 Trombones [Tbn.]

Tuba [Tb.]

3 Timpani [Tp.]

Cymbals

Tam-tam

Xylophone

Vibraphone

Glockenspiel

Snare Drum

Bass Drum

Violins [Vln.] I, II

Violas [Vla.]

Violoncellos [Vc.]

Contrabasses [Cb.]

Overture to
TIME'S OFFSPRING

Aloys Fleischmann
(1910-1992)

Allegro moderato (♩ = 96)

2 Flutes Piccolo

2 Oboes

2 Clarinets in B♭

2 Bassoons

4 Horns in F

2 Trumpets in B♭

3 Trombones Tuba

Percussion

Timpani in A♭, C, E

Allegro moderato (♩ = 96) Tam-tam

Percussion I

Percussion II

Violin I

Violin II

Viola

Violoncello

Contrabass

7

A

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Tbn.
Tb.

Tp.

A

Perc.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

arco div.

mf

arco div.

mf

pizz.

mf

pizz.

mf

arco

mf

arco

mf

12

Fl. *mf* *f* **B** I 3

Ob. *mf* *f* I 3

Cl. *mf* *f* a 2

Bsn. *mf* *f*

Hn. *mf* *f* a 2

Hn. *mf* *f* a 2

Tpt. *mf* *f*

Tbn. *mf* *f*

Tbn. Tb. *mf* *f*

Tr. *p* *f* **B** (with Tr. stick) Cymbals

Perc. *f*

Perc.

Vln. I unis. *f* div. 3

Vln. II unis. *f* 3

Vla. *f*

Vc. *f*

Cb. *mf* *f*

Change C to D

Presto (♩ = 126)

24

Fl. *ff* *mp*

Ob. *ff* *mp*

Cl. *ff* *mp* I

Bsn. *ff*

Hn. *ff*

Tpt.

Tbn. *sfz p*

Tbn. Tb.

Tp.

Xyl.

B. D.

Vln. I *ff* *mp* pizz.

Vln. II *ff* *mp* pizz.

Vla. *ff* *mp*

Vc. *ff* *mp*

Cb. *ff*

30

Fl.

mp

mp

Ob.

I

mp

Cl.

mp

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Tbn.
Tb.

Tp.

Xyl.

B. D.

Vln. I

arco div.

mp

pizz.

Vln. II

arco

mp

Vla.

Vc.

arco div.

mp

Cb.

Detailed description of the musical score: The score is for measures 30 to 34. Measure 30 starts with a rehearsal mark. The Flute part has a quarter note G4, a quarter rest, and a half note A4. The Oboe part has a quarter note G4, a quarter rest, and a half note A4. The Clarinet part has a quarter note G4, a quarter rest, and a half note A4. The Bassoon part has a quarter note G4, a quarter rest, and a half note A4. The Horns, Trumpets, Trombones, Tuba, Timpani, Xylophone, and Bass Drum parts have whole rests. The Violin I part has a quarter note G4, a quarter rest, and a half note A4. The Violin II part has a quarter note G4, a quarter rest, and a half note A4. The Viola part has a quarter note G4, a quarter rest, and a half note A4. The Violoncello part has a quarter note G4, a quarter rest, and a half note A4. The Contrabass part has a quarter note G4, a quarter rest, and a half note A4. Measure 31 shows various musical notations including rests, notes, slurs, and dynamic markings (mp, arco, pizz.). Measure 32 shows various musical notations including rests, notes, slurs, and dynamic markings (mp, arco, pizz.). Measure 33 shows various musical notations including rests, notes, slurs, and dynamic markings (mp, arco, pizz.). Measure 34 shows various musical notations including rests, notes, slurs, and dynamic markings (mp, arco, pizz.).

[illegible]

40 **D**

Fl. *mp* *cresc.* *mf* *cresc.*

Ob. *cresc.* *mf* *cresc.*

Cl. *mf* *cresc.*

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Tbn. Tb.

Tp.

Xyl. *mp* *cresc.* *mf*

B. D. *pp* *cresc. poco a poco*

Vln. I *poco a poco cresc.* *mf* *cresc.*

Vln. II *poco a poco cresc.* *mf* *cresc.*

Vla. *poco a poco cresc.* *mf* *cresc.*

Vc. *poco a poco cresc.* *mf* *cresc.*

Cb.

50

Fl. *f* *a 2*

Ob. *f* *più f*

Cl. *f* *a 2* *più f*

Bsn. *f* *a 2*

Hn. *f*

Hn. *f*

Tpt. *f*

Tbn.

Tbn. Tb.

Tp.

Xyl.

Cym.

Vln. I *f* *pizz. div. più f*

Vln. II *f* *pizz. div. più f*

Vla. *f* *pizz. div. più f*

Vc. *f* *pizz. div.*

Cb. *f* *arco*

The musical score for page 14, measures 50-54, is written for a large orchestra. The key signature has one sharp (F#) and the time signature is 3/4. The score is divided into five measures. The woodwinds (Flute, Oboe, Clarinet, Bassoon) and strings (Violins, Viola, Violoncello, Contrabass) play a complex, rhythmic pattern. The brass (Horns, Trumpet, Trombone, Tuba, Timpani) and percussion (Xylophone, Cymbal) provide harmonic support. The dynamics range from *f* (forte) to *più f* (pizzicato diviso). The articulation includes *arco* (arco) and *pizz. div.* (pizzicato diviso).

55

Fl. *f* *ff* **F**

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Hn. *ff* *f*

Hn. *ff*

Tpt. *ff*

Tbn. *ff*

Tbn. Tb. *ff*

Tp. *ff*

Xyl. **F**

Cym.

Vln. I *arco* *ff* *f*

Vln. II *arco* *ff* *f*

Vla. *arco* *ff* *f*

Vc. *arco* *ff* *f*

Cb. *ff*

60

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Tbn.
Tb.

Change G to F

Trp.

Xyl.

Cym.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pizz. div.

pizz.

f

mf

f

Poco meno mosso (♩ = 108)

64

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bsn. *mf*

Hn.

Hn.

Tpt.

Tbn.

Tbn. Tb.

Tp.

Xyl. *mf*

Cym.

Vln. I *mf* pizz. *p espress.* arco

Vln. II *mf* pizz. *p* arco div.

Vla. *mf* pizz. arco *sfz p*

Vc. *mf* arco *sfz p*

Cb. *sfz p*

[illegible]

75 **G**

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Tbn.
Tb.

Tp.

G Vibraphone

Xyl.

Cym.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf <

mf <

mp

mp

mf

f

p

mp

mf

p

mp

mf

p

cresc.

p

cresc.

80

Fl. *f* *mp* **H**

Ob. *f* *mp* I

Cl. *f* I

Bsn. *mp* I

Hn. *f* *mp*

Hn.

Tpt. I *mp*

Tbn. *f*

Tbn. Tb. *p*

Tp.

Vib. *ff* *mf* **H**

Cym.

Vln. I *f* *mp*

Vln. II *f* *mp*

Vla. *f* *mp*

Vc. *f*

Cb. *f* *p*

[illegible]

90

I

Fl.

pp

Ob.

pp

Cl.

pp

p

p

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Tbn.
Tb.

Trp.

Glock.

pp

Cym.

Vln. I

pizz.

pp

arco div.

p

p

Vln. II

pizz.

pp

arco div.

p

unis.

p

Vla.

pizz.

pp

arco div.

p

p

Vc.

mp

Cb.

poco rilasciando

95

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Tbn. Tb.

Tp.

Glock.

Cym.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

p

pp

V

101 **Tempo primo**

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Tbn.
Tb.

Tp.

Tempo primo

Glock.

Cym.

Vln. I

Vln. II

Vla.

Vc.

Cb.

107

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Tbn. Tb.

Tp.

Glock.

Cym.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

pizz.

arco

poco cresc.

pizz. div.

mf

J

J

112

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Tbn. Tb.

Tp.

Glock.

Cym.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

f

mf

f

mf

f

mf

f

cresc.

cresc.

cresc.

cresc.

cresc.

pizz. div.

arco

arco

pizz.

mf

Xylophone

Fl. II change to Picc.

122 **K**

Picc. *f* 3

Fl. I *f* 3 3

Ob. *f* 3 3

Cl. *f* 3 3

Bsn. *f*

Hn. *mf* *f*

Hn. *f*

Tpt. *mp* *mf* *f*

Tbn. *mf*

Tbn. B. Trbn. *mf*

Tp. *mf* *f*

Xyl. *cresc.* **K**

Cym.

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *mf* *f*

Cb. *arco* *mf* *f*

130

Fl. I

Fl. II

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Tbn. Tb.

Change F to G#, A to D, F' to E

Tp.

Bass Drum

Xyl.

Snare Drum

Cym.

Vln. I

Vln. II

Vla.

Vc.

Cb.

più f

f

3

a 2

div.

[illegible]

140 Change to Piccolo

N

Picc. *ff* 3 3

Fl. I *ff* 3 3 5

Ob. *ff* 3 3 5 a 2

Cl. *ff* 3 3 5 a 2

Bsn. *ff* 5

Hn. a 2

Hn. a 2

Tpt. a 2

Tbn. *ff* 3 3

Tbn. *ff* 3 3

Change G to Ab, A to D, D to E

Trp.

N Bass Drum *ff*

Cym.

S. D. *ff* 3 3

Vln. I *f* sonore

Vln. II *f* div. sonore

Vla. *f* sonore

Vc. *f* sonore

Cb. *f* sonore

145 *molto rit.*

Picc. *ff*

Fl. I *f* *ff*

Ob. *f* *ff*

Cl. *f* *ff*

Bsn. *f*

Hn. *a 2* *ff*

Hn. *a 2* *ff*

Tpt. *ff*

Tbn. *a 2* *ff*

Tbn. *a 2* *ff*

Tp. *ff*

B. D. *molto rit.*

S. D. *p* *cresc. poco a poco* *ff*

Cymbals *tr*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

Moderato

150

Picc.

Fl. I

Ob.

Cl.

Bsn. *a 2*
mp

Hn. *mp*

Hn.

Tpt. *a 2*
mp

Tbn. *mp*

Tbn. *Tb.*

Tp. *mp*

Change A \flat to G, D to A \flat , E to D

Moderato

B. D.

Cym.

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

Solo

8va

[illegible]

[illegible]

164 **Q** Change to Flute

Picc. *ff*

Fl. I *ff* 5

Ob. *ff* a 2 5

Cl. *ff* 5

Bsn. *ff*

Hn. *ff*

Hn. *f* a 2

Tpt. *ff*

Tbn. *ff*

Tbn. Tb. *ff*

Change A \flat to G

TP. *ff*

Q

B. D. *ff*

Cym. *f* Snare Drum

Vln. I *ff* *f* *ff*

Vln. II *ff* *f* *ff*

Vla. *ff* *f* *ff*

Vc. *ff* pizz. div. arco pizz. arco unis. *f* *ff*

Cb. *ff* *ff*

168 R

Fl. I *ff*

Fl. II *ff*

Ob. *ff*

Cl. *ff* a 2

Bsn. *ff*

Hn. *ff*

Hn.

Tpt.

Tbn. a 2

Tbn. B. Trbn.

Tp. *ff*

R

B. D. *ff*

S. D. *ff*

Vln. I

Vln. II

Vla.

Vc.

Cb.

173 **S** **rall.**

Fl. I *mp*

Fl. II *pp*

Ob. *pp*

Cl. *pp*

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Tbn. Tb.

Tr.

S **rall.**

B. D.

S. D. *mp*

Vibraphone

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc.

Cb.

ppp

ppp

ppp