

Peter Tranchell

Festive Overture

arranged for organ solo by
Tim Harper

(A4, C-clef edition)

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arranged from Classmark MS. Tranchell. 2. 213

Peter Tranchell (1922-93) was a composer, Precentor of Gonville & Caius College, Cambridge and Lecturer in Music at the University of Cambridge.

Festive Overture was written in 1966 for Peter Marchbank and the Basingstoke Musical Society Orchestra (now the Basingstoke Symphony Orchestra), and was first performed in the Haymarket Theatre, on Saturday 14th May 1966. Well received, it was repeated the following year. Apparently, the marking *con amore* (b. 149) caused consternation among the elderly viola players, who had never been faced with such an instruction before.

A recording by the BBC Concert Orchestra, conducted by John Wilson, was released on the 2010 Dutton Vocalion CD *John Ireland: Orchestral songs and miniatures*.

Being the son of one of PAT's organ scholars, Norman Harper, I first encountered the former's music on the latter's copy of the 1985 LP *Music from Caius*, then the *Festive Overture* on the CD mentioned above. Fortunate to have access to the typeset full score, I completed the arrangement for organ as a 2020 lockdown project and, noting the composer's centenary year, first performed it as part of the Ripon Cathedral Summer Organ Festival on 5th July 2022.

Having developed a house style when transcribing for my own performance, I ought to explain a few notational quirks. My practice of matching line breaks to the source score (for ease of reference), placing page-turns tactically and minimising ledger lines results in a small stave size and use of alto clef which might not be to everybody's taste; those who would prefer to forgo these experiences may like to explore the A3 edition instead. Either way, a copy of the first page of music, sellotaped into the score to make the first three pages visible at once, should facilitate a performance without the need of a page-turner. This pagination also makes the page breaks correspond with the major section breaks, thus aiding an appreciation of the music's structure.

The arrangement is intended for an English romantic organ equipped with solo reed options and playing aids. Crisp chorus work is vital, as is a knowledge of which stop changes an instrument can accomplish cleanly during rapid changes of dynamic. Though full (61/32) compasses would be ideal, provision is made for satisfactory performance on 58/30 (otherwise I wouldn't be able to play it at Ripon). Following consultation with the original conductor, I can suggest an abridged performance of bb. 1-108, 262-end for shorter recital programmes, as an encore or voluntary, or indeed for a more gradual learning process.

Finally, I would like to express my thanks to John Gwinnell and Crispin Flower for allowing me the privilege of access to the scores; also to them and to Peter Marchbank for much expert advice and encouragement in the preparation of this score, and to all at the Peter Tranchell Foundation for the necessary permissions to perform and publish it: <https://peter-tranchell.uk>.

Duration (at Tempo $\text{♩} = 100$): approx. 12 minutes. The orchestral tempi, even if playable, are unlikely to be clear in most acoustics.

Tim Harper
Ripon, July-August 2022

Editorial notes

- b. 19: (Concert) A & D (3rd & 4th notes) don't sound in the orchestral recording but are present in all notated sources.
- b. 87: I have assumed Horn 2's (concert) E \sharp over Clarinet 2's (concert) E \flat , as per draft MS.
- b. 128: I have ignored Oboe 1's last two notes (though they are present in the draft MS) for a more transparent chord.
- b. 130: LH first quaver omits Bassoon 1's B \flat (as does the draft MS) for a more transparent chord.
- b. 130: I have assumed LH fourth quaver D \sharp (as per draft MS) over uncanceled D \flat in orchestral score (Viola).
- b. 230: I have assumed Trumpet 1's E & D flats over Violin 1's naturals (as per draft MS).
- b. 246: I have retained the dissonant Clarinet semiquavers as a little extra spice, altered to fit under the hand (originally concert E \flat G A B, as in the orchestral recording), but the draft MS suggests D F A B - in which case change the E \flat to a D. (NB The music between bb. 264-267 was telescoped, and bb. 286-294 added, between drafting and orchestration.)
- b. 280: The semiquavers were added after the draft MS; I have opted for Clarinet 2's 2nd ♩ D over Violin 1's C, it being more thematic with the previous bar.
- (b. 301: Violin 2 doubles Bassoon 2 at the octave, hence the apparent clash with Horn 2.)
- b. 321: I have assumed Bassoons should be down a tone to match Clarinets (as per draft MS).

Festive Overture

Peter Tranchell (1922-93)
arr. Tim Harper (b. 1986)

Allegro di molto

p. 3 Organ

p. 4

p. 5

p. 6

p. 7

p. 8

(+ notes thumbed on Gt)

p. 9

38

cresc.

mf

p. 10

44

cresc.

mp

Sw.

Gt or So. (Gt) *sostenuto*

(reduce on LH chord)

f

mp

(G# Gt; E/B Sw.)

Gt or So.

Sw. *p*

p. 11

50

Sw.

p. 12

56

mf

(Sw.)

(Gt) *stacc.*

pp

mf

Sw. or Ch. *stacc.*

p. 13

62

Gt

cresc.

f

cresc.

poco rit.

**Affetuoso con moto
ma più mosso**

p. 14

68 **Tempo**

dim.

mp

p dolce & sostenuto

Gt

Sw.

mp

p. 15

74

Gt or So.
(8' with light 4')

mp

(H C S D)

p. 16

80

(NB D-C)

(NB C-Bb)

(D->RH)

(B A C H)

RH Sw., if possible

p. 17

87

poco cresc.

mf

sost.

3

p. 18

92

f

accel.

p

un poco più mosso

(trill if possible, perhaps in RH)

Sw.

(C in LH, Sw.)

p. 19

99

cresc.

Gt

f

(LH So. ad lib.)

Allarg.

p. 20

105

ff dim.

p

Gt

Sw.

poco rit.

Optional cut to b. 262

109 Tempo primo

Musical score for measures 109-110. The system consists of three staves. The top staff is a grand staff (treble and bass clefs) with a key signature of two flats and a 3/4 time signature. It contains a melodic line with notes and rests, and a bass line with chords. The middle staff is a single bass clef staff with a melodic line. The bottom staff is a single bass clef staff with a melodic line. Dynamics include *f* Gt (as at beginning) and Sw.

p. 21

Musical score for measures 111-117. The system consists of three staves. The top staff is a grand staff with a melodic line and a bass line. The middle staff is a single bass clef staff with a melodic line. The bottom staff is a single bass clef staff with a melodic line. Dynamics include *f* Gt, Sw., Gt, (add), and (reduce).

p. 22

Musical score for measures 118-123. The system consists of three staves. The top staff is a grand staff with a melodic line and a bass line. The middle staff is a single bass clef staff with a melodic line. The bottom staff is a single bass clef staff with a melodic line. Dynamics include *mf*, Sw. (or Gt), (C# in LH), Gt (or So, *f*), and *sost.*

p. 23

Musical score for measures 124-129. The system consists of three staves. The top staff is a grand staff with a melodic line and a bass line. The middle staff is a single bass clef staff with a melodic line. The bottom staff is a single bass clef staff with a melodic line. Dynamics include Gt (or So, *f*), *mp* (Gt), *f*, Sw. (or Gt), and *p*.

p. 24

Musical score for measures 130-135. The system consists of three staves. The top staff is a grand staff with a melodic line and a bass line. The middle staff is a single bass clef staff with a melodic line. The bottom staff is a single bass clef staff with a melodic line. Dynamics include *mf* and *f*.

136

p. 25

mf cresc.

stacc.

142

p. 26

ff

So.

Gt dim.

148

rit.

Affetuoso con moto

Sw. stacc. quasi pizz.

p

mp cantabile con amore

Gt (So. string with trem., coupled?)

stacc. quasi pizz.

156

p. 28

poco cresc.

Gt

Sw.

(+ 32')

162

p. 29

(LH Gt)

(32')

(-32')

168

p. 30

poco rit. a tempo

(Ch.)

(Sw.)

Tempo primo

Gt

pp Sw.

p staccato

(LH Sw.)

S/P only (or play in LH)

175 (Gt) (NB rhythm changes*)

p. 31 (Sw.)

(NB orchestration constantly changes in the original, as usual) *but not in a jazz musician's understanding of the term

182 cantabile 16' 8' (or LH help)

p. 32 mp sost.

189 (NB D-C) (8')

p. 33 Gt Sw. + 16'

197

p. 34 mf (Gt)

204

p. 35 mp Sw. mf cresc. (NB dotted rhythm)

S/P only

Grazioso
Un poco meno mosso

RH Sw, if possible (then to LH)

211 rit. (Sw.) (NB D-C) (Sw.)

p. 36 mp Gt or So. Sw. mf

+ 16' (NB A)

218
p. 37

cresc.
(Gt)
f

224
p. 38

cresc.
ff
dim.
mp
allarg. a tempo poco rit.

231
p. 39

p Sw.
mp
(NB D-C)
a tempo

238
p. 40

pp dolce
Sw.
cresc. poco a poco

246
p. 41

f
allarg.

252
p. 42

p
pp
Sw. pp
a tempo rit. a tempo poco rit.
Gt or Ch.
(tenor B perhaps in LH, RF or RH 8va)
(F in LH or RF, as more convenient)
(32')

261 **G.P. Tempo primo**

p. 43 *f* Sw. Gt *ff*

3 1-1
2

p. 44 *f* *mf* *mp stacc.* *mf*

(NB sustained rhythm)

p. 45 *f* *mf*

p. 46 **poco accel.** *f* *mf* *f cresc.* **sempre accel.**

(LH octaves)

p. 47 *ff* *mp cresc.*

p. 48 **G.P. in tempo** **Affettuoso grandioso** *ff*

(+ notes on So./Ch., ad lib.)

p. 49

296

poco dim.

p. 50

302

cresc.

cresc.

p. 51

308

poco accel.

a tempo

8^{va} or Tuba (poss. 8' 4") top notes only, loco

ff

dim.

p. 52

314

rit.

Tempo primo

f

(So./Ch.)

p. 53

320

(Gt)

(Gt)

(So./Ch.)

ff

p. 54

325

(C/D)

LH Tuba

(RH Gt)

(G/A)

(Gt)

(LH/Ped. all available artillery)

ff