

Flute (doubling piccolo)

**Three Fugues  
and a Dirge  
for Richard III**

for woodwind quintet

**Christopher Coleman**

**I. Fugue a4:**

*"Now is the winter of our discontent"*

**II. Permutation Fugue a5:**

*"Within the guilty closure of thy walls"*

**III. Prelude: Distant Fanfares:**

**Double Fugue:**

*"A horse! A horse! My kingdom for a horse!"*

**Dirge for Richard III**

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**duration ca. 20 minutes (4 + 8 + 8)**

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#### **Dirge for Richard III**

*Three Fugues and a Dirge for Richard III* began as a mere amusement. While waiting for my Baroque counterpoint students to correct their work, I had the curious idea to attempt a fugal subject in the style of J. S. Bach both requiring a tonal answer and working in stretto but in 7/8 meter. The challenge was surprisingly simple. I quite liked the subject and wanted to continue it, but it needed a context. My son suggested that because of the limping rhythm I call it "Fugue for Richard III"; and suddenly the shape of the entire piece came to me.

Known to the world through William Shakespeare's play, Richard III is reviled as one of history's great villains; a man who deliberately kills relatives and friends for mere amusement, whose vile and bloodthirsty reign caused his people to rise against him, and who was so deliberately evil that even his physique was twisted by his amorality. But as another English leader, Winston Churchill, noted, "History is written by the victors." Shakespeare's portrait, however dramatic, has been proven false; it should be remembered that Shakespeare's monarch was a Tudor, and it was the first Tudor king who vanquished Richard III. More recent research shows that Richard was innocent of most of the murders claimed to him, and those that he did have killed were guilty of treason. He was no coward, and his final defeat was certainly caused by his betrayal at the hands of two of his closest allies.

*Three Fugues and a Dirge for Richard III* celebrates this dichotomy between the historical and fictional Richards. Each of the three fugues is titled with a quotation from Shakespeare's play, and over the course of the three movements the music becomes increasingly dissonant and twisted in its melodic shape, mirroring the descent of the fictional Richard's soul. But following the final climax the music becomes a lament for the man himself. Perhaps the real tragedy of Richard III is that a man who tried to be a good and decent king has been cast as one of the most amoral men of all time.

**Christopher Coleman** (b. 1958, Atlanta, GA) composer, conductor, trombonist, is currently Composition Coordinator of the Hong Kong Baptist University Department of Music. He has also taught at the University of Chicago, DePaul University, Columbia College, and in the Interlochen Center for the Arts summer program. He earned his Ph. D. from the University of Chicago where he studied composition with Ralph Shapey and Shulamit Ran. While at the University of Pennsylvania, where he earned the M.A. in composition, he studied with George Crumb, George Rochberg, and Richard Wernick.

While most of Coleman's works are scored for traditional forces, recent efforts at Hong Kong Baptist University have resulted in two large scale multimedia/improvisation pieces: September Variations and Prophecies for a New Millennium. He has received commissions from the Hong Kong Wind Philharmonia, the Hong Kong Bach Choir and Orchestra, the Hong Kong Composers' Guild, the DuPage Symphony Orchestra, the Chicago-area chapter of the American String Teachers' Association, and the University of Georgia Trombone Choir, among others. He has been awarded first place in the Percussive Arts Society Percussion Ensemble Composition Contest and the ASUC/SESAC Composition Contest. His music is published by Maecenas Music, Theodore Presser, Ensemble Publications, C. Alan Publications and Crown Music Press. As a trans-media artist interested in the creative process, Coleman has worked in sculpture and computer graphics, and performs stand-up comedy. He is a founding member of People's Liberation Improv, Hong Kong's first and only regularly performing comedy improv troupe.

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Flute

# Three Fugues for Richard III

Christopher Coleman

## I. Fugue #4: "Now is the winter of our discontent"

Maestoso (♩ = c. 50-60)

9 10 2 4 16 *f*

17 *> mf*

22 23 *f*

26 34 6 2 *sfz*

37

40 3 *mf* 53

48 *mf*

54 2 *ff* *> f*

60 61

63 *ff*  
*rit.*

66 *ff*

## II. Permutation Fugue a5: "Within the guilty closure of thy walls"

Grave ♩ = ca. 54

8 9

11 *p*

15 17 *mp*

19 *fp*

24 25 *mf*

28

32 33 *f*

36

Flute

Detailed description: This is a musical score for a flute part, measures 8 through 36. The music is in common time (C) and begins with a 'Grave' tempo marking, with a quarter note equal to approximately 54 beats per minute. The score is written on a single treble clef staff. Measure 8 starts with a whole rest, followed by a measure with a quarter rest and a half note G4. Measure 9 contains a half note G4, a quarter note F4, a quarter note E4, and a quarter note D4. Measure 11 begins with a half note G4, followed by a quarter note F4, a quarter note E4, and a quarter note D4. Measure 15 starts with a half note G4, followed by a quarter note F4, a quarter note E4, and a quarter note D4. Measure 17 contains a half note G4, a quarter note F4, a quarter note E4, and a quarter note D4. Measure 19 begins with a half note G4, followed by a quarter note F4, a quarter note E4, and a quarter note D4. Measure 24 starts with a half note G4, followed by a quarter note F4, a quarter note E4, and a quarter note D4. Measure 25 contains a half note G4, a quarter note F4, a quarter note E4, and a quarter note D4. Measure 28 begins with a half note G4, followed by a quarter note F4, a quarter note E4, and a quarter note D4. Measure 32 starts with a half note G4, followed by a quarter note F4, a quarter note E4, and a quarter note D4. Measure 33 contains a half note G4, a quarter note F4, a quarter note E4, and a quarter note D4. Measure 36 begins with a half note G4, followed by a quarter note F4, a quarter note E4, and a quarter note D4. The score includes various dynamic markings: *p* (piano) at measures 9 and 11, *mp* (mezzo-piano) at measure 17, *fp* (fortissimo-piano) at measure 19, *mf* (mezzo-forte) at measure 24, and *f* (forte) at measure 33. The word 'Flute' is printed at the bottom center of the page.

40 42  
*mp*

Musical staff 40-42: Treble clef, starting with a slur over measures 40-42. Measure 42 is boxed. Dynamics include *mp* and hairpins.

44

Musical staff 44: Treble clef, starting with a slur over measures 44-46. Dynamics include hairpins.

49 51  
*mf* *f*

Musical staff 49-51: Treble clef, starting with a slur over measures 49-51. Measure 51 is boxed. Dynamics include *mf* and *f*.

53

Musical staff 53: Treble clef, starting with a slur over measures 53-55. Dynamics include hairpins.

57 60

Musical staff 57-60: Treble clef, starting with a slur over measures 57-60. Measure 60 is boxed. Dynamics include hairpins.

61

Musical staff 61: Treble clef, starting with a slur over measures 61-63. Dynamics include hairpins.

66 68

Musical staff 66-68: Treble clef, starting with a slur over measures 66-68. Measure 68 is boxed. Dynamics include hairpins.

70

Musical staff 70: Treble clef, starting with a slur over measures 70-72. Dynamics include hairpins.

74 79

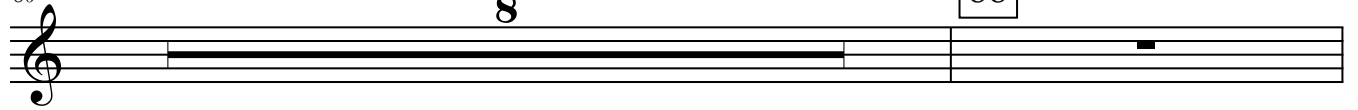
Musical staff 74-79: Treble clef, starting with a slur over measures 74-79. Measure 79 is boxed. Dynamics include hairpins.

Flute

80

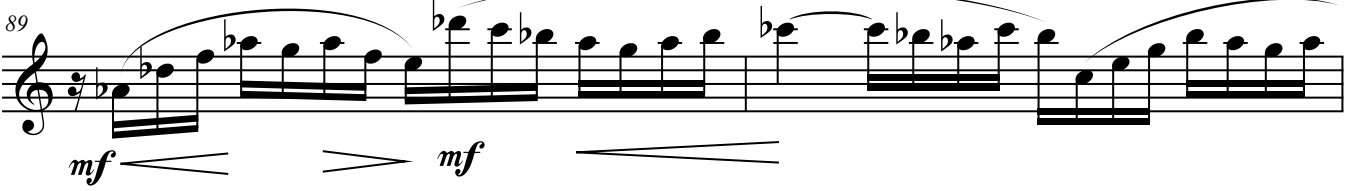
8

88



"a holy descent"

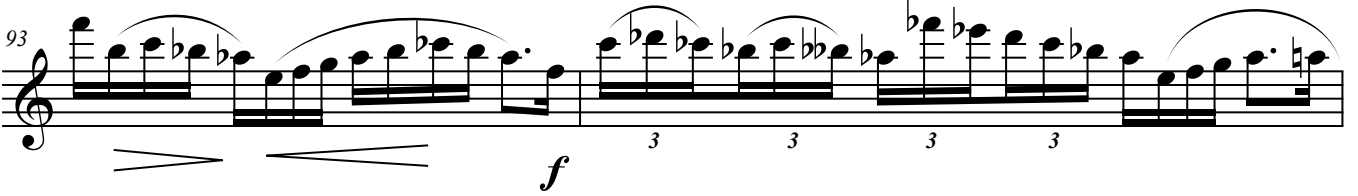
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91



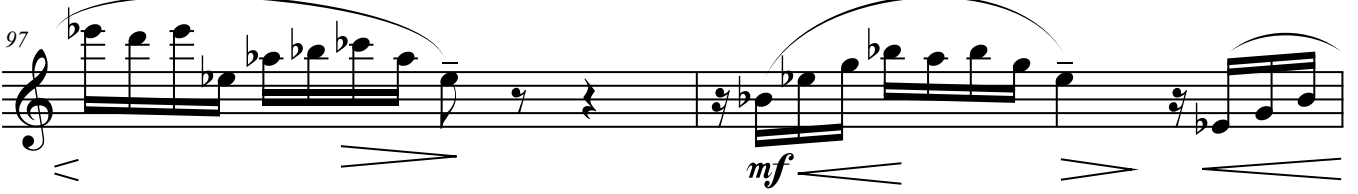
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95

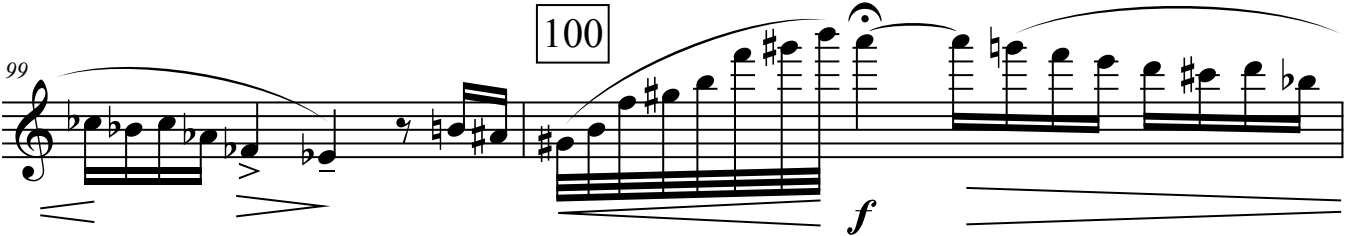


97



99

100



101

senza vibrato



Flute

# III. Prelude: Distant Fanfares

Adagio ma non troppo (♩ = c. 69)

Musical score for the first part of the Prelude: Distant Fanfares, measures 1-12. The score is in 4/4 time and consists of two staves. The first staff begins with a treble clef and a key signature of one flat. It features a long rest for 2 measures, followed by a series of notes. The second staff begins with a bass clef and a key signature of one flat, featuring a long rest for 8 measures, followed by notes. Dynamics include *mf* and *pp*. Measure numbers 2, 8, and 12 are indicated.

## Double Fugue:

### "A horse! A horse! My kingdom for a horse!"

Allegro non troppo, ma agitato (♩ = c. 108)

Musical score for the Double Fugue, measures 19-59. The score is in 6/8 time and consists of two staves. The first staff begins with a treble clef and a key signature of one flat. It features a series of notes. The second staff begins with a bass clef and a key signature of one flat, featuring a series of notes. Dynamics include *p* (supporting horn), *fp*, *leggerio*, *p*, *mf*, and *f*. Measure numbers 19, 27, 37, 48, 57, and 59 are indicated.

Flute

64 **6** **71** *leggerio*  
6  
*f*

74

82 **84**

87

93 **93**

101 **107**  
*f < ff*

109

113

117 **119**  
*mp* **4** **2**  
*Flute*



129 129 7

*ff*

Musical staff 129-132. Treble clef, 4/4 time. Measure 129 starts with a quarter rest followed by eighth notes. Measure 132 ends with a quarter rest. Dynamics: *ff*. Accents (>) are present on many notes.

133

Musical staff 133-136. Treble clef, 4/4 time. Measure 133 starts with eighth notes. Measure 136 ends with a quarter rest. Accents (>) are present on many notes.

137 139

*f*

Musical staff 137-140. Treble clef, 4/4 time. Measure 137 starts with eighth notes. Measure 140 ends with a quarter rest. Dynamics: *f*. Accents (>) are present on many notes.

141

Musical staff 141-144. Treble clef, 4/4 time. Measure 141 starts with eighth notes. Measure 144 ends with a quarter rest. Accents (>) are present on many notes.

145

*ff*

Musical staff 145-148. Treble clef, 4/4 time. Measure 145 starts with eighth notes. Measure 148 ends with a quarter rest. Dynamics: *ff*. Accents (>) are present on many notes.

149 149

*f* *ff*

Musical staff 149-152. Treble clef, 4/4 time. Measure 149 starts with eighth notes. Measure 152 ends with a quarter rest. Dynamics: *f*, *ff*. Accents (>) are present on many notes.

153 *leggerio*

*ff* *mf*

Musical staff 153-157. Treble clef, 4/4 time. Measure 153 starts with eighth notes. Measure 157 ends with a quarter rest. Dynamics: *ff*, *mf*. *leggerio* marking above measure 155. Accents (>) are present on many notes.

158

Musical staff 158-164. Treble clef, 4/4 time. Measure 158 starts with eighth notes. Measure 164 ends with a quarter rest. Accents (>) are present on many notes.

165 168 7

Flute

Musical staff 165-168. Treble clef, 4/4 time. Measure 165 starts with eighth notes. Measure 168 ends with a quarter rest. Dynamics: *ff*. Accents (>) are present on many notes.

8  
175 *f* 3 182

183 *f* *mf* *ff* to piccolo 3 189 7

196 piccolo *ff* *mp* *f* 202

201 *ff* *p*

204 *f* *mp* *f*

210 212 *f*

214

221 225 *ff*

227

232 235 *fff*

Flute

237 *ff* *ff* *ff* *ff*

246 *ff* *ff* *ff* *ff*

253 **254** *Adagio* (♩ = c. 60)

262 *to flute*

# Dirge for Richard III

**268** *L'istesso tempo* **275**

268 *flute* *mf* *mf*

**285**

279 *mf*

**292**

287 *to piccolo* *pp*

Flute