

Oboe

**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**

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

**for woodwind quintet**

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

**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**

*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.

coleman@hkbu.edu.hk

<https://www.christophercoleman-composer.com>

## I. Fugue a4: "Now is the winter of our discontent"

Maestoso (♩ = c. 50-60)

5

9

10

14

16

18

23

25

34

35

39

40

47

52

53

56

60

61

65

*f*

*mf*

*sfz*

*mp*

*ff*

*rit.*

## II. Permutation Fugue a5:

2

*"Within the guilty closure of thy walls"*

Grave  $\text{♩} = \text{ca. } 54$

8 9 8 17 8 25 8

33 *f*

37 *mf*

43 *mf* *f*

51 *fp*

56 *f*

62

66 *f*

Oboe

71

75

79

81

85

89

94

98

102

100

Oboe

# III. Prelude: Distant Fanfares

Adagio ma non troppo (♩ = c. 69)

8

## Double Fugue:

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

19

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

27

37

48

57

71

8

Oboe

83 84

Musical staff 83-86. Measure 83 starts with a rest, followed by a sixteenth-note triplet. The dynamic *f* is indicated with a wedge-shaped hairpin.

87

Musical staff 87. Continuation of the melodic line from the previous staff.

91 93

Musical staff 91. Continuation of the melodic line.

99

Musical staff 99. Continuation of the melodic line. The instruction *non dim.!* is written below the staff.

106 107

Musical staff 106. Continuation of the melodic line.

113

Musical staff 113. Continuation of the melodic line.

119 119

Musical staff 119. Continuation of the melodic line. The dynamic *mf* is indicated. A fermata with a '2' above it is present at the end of the staff.

125 129 139

Musical staff 125. Continuation of the melodic line. The dynamic *mf* is indicated. A fermata with a '9' above it is present. The dynamic *f* is indicated at the end of the staff.

140

Musical staff 140. Continuation of the melodic line. The dynamic *ff* is indicated.

147 149

Musical staff 147. Continuation of the melodic line. Dynamics *f* and *ff* are indicated with hairpins.

154

Musical staff 154. Continuation of the melodic line. Dynamics *f* and *ff* are indicated. Fermatas with '2' and '4' above them are present.

Oboe

168

*leggerio*

167

171

178

182

185

189

191

195

202

200

205

212

209

Oboe



215 *f*

219

223 **225** *ff*

227

231

**235** *fff*

241 **244**

247 **254**

255 *Adagio* (♩ = c. 60) **8**

# Dirge for Richard III

268

*Alistesso tempo*

268 *mp*

275

274 *mf* *mp*

279 *mp* *mp*

285

284 *mf*

292

291 *p* 4