

Horn in F

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

Maestoso (♩ = c. 50-60)

f

5

10

16

19

4

23

2

f

28

mf

fp

34

34

sfz

38

40

mp

43

53

mf

sfz

mf

58

61

ff

f

pesante

62

rit.

ff

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

Grave ♩ = ca. 54

9 8 17 8 25

26

30 33

35

40 42

46

51

55

59 60

64

mf

f

fp

mf

f

mf

mf

Horn in E

68 68
mf *f*

73

77 79

82

86 88 *mf*

91

96

100 100 6

Detailed description: This is a musical score for a Horn in E, spanning measures 68 to 100. The score is written on a single staff in treble clef with a key signature of one flat (B-flat). Measure 68 starts with a dynamic marking of *mf* and features a series of eighth notes with slurs and accents. A dynamic marking of *f* appears later in the measure. Measures 73, 77, 82, 86, 91, and 96 continue the melodic line with various articulations and dynamics. Measure 100 begins with a fermata over a whole note, followed by a six-measure rest indicated by a '6' below the staff.

Horn in E

III. Prelude: Distant Fanfares

Adagio ma non troppo (♩ = c. 69)

con sord. *lontano, as heard in the far distance*

6 *senza sord.* **8** *approaching* *p* *sf* *mp*

11 *sf* *mp*

14 *mf*

Double Fugue:

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

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

27

19 *mp* *fp*

28 *leggerio* *mf*

37 *fp* *fp*

47 *f* *mf* *f* *f*

52 *mp* *fp* *fp*

Horn in E

62

71

5

6

Musical staff 1: Treble clef, measures 62-71. Dynamics: *mf*, *sf*.

74

Musical staff 2: Treble clef, measures 74-78. Dynamics: *mf*.

79

Musical staff 3: Treble clef, measures 79-83. Dynamics: *mp*.

83

84

8

93

Musical staff 4: Treble clef, measures 83-93. Dynamics: *f*, *mf*.

97

Musical staff 5: Treble clef, measures 97-103. Dynamics: *f*.

103

107

non dim.!

mf

Musical staff 6: Treble clef, measures 103-110. Dynamics: *mf*.

110

Musical staff 7: Treble clef, measures 110-117. Dynamics: *mf*.

117

119

4

2

Musical staff 8: Treble clef, measures 117-129. Dynamics: *f*.

129

129

10

139

10

149

fz

f

mf

Musical staff 9: Treble clef, measures 129-152. Dynamics: *f*, *fz*, *f*, *mf*.

152

leggerio

f

mp

fp

f

Musical staff 10: Treble clef, measures 152-158. Dynamics: *f*, *mp*, *fp*, *f*.

158

Musical staff 11: Bass clef, measures 158-165.

165

168

13

Musical staff 12: Bass clef, measures 165-178. Dynamics: *f*.

Horn in E

182

Musical staff 1: Bass clef, measures 182-188. Dynamics: *f*, *fp*, *ff*.

189

leggerio

Musical staff 2: Treble clef, measures 188-194. Dynamics: *mf*.

202

Musical staff 3: Treble clef, measures 194-206. Dynamics: *f*, *p*.

f *mf*

Musical staff 4: Treble clef, measures 206-212. Dynamics: *f*, *mf*.

212

tr

Musical staff 5: Treble clef, measures 210-215. Dynamics: *f*, *f*.

8

225

Musical staff 6: Treble clef, measures 215-228. Dynamics: *mf*, *sfz*.

235

sfz

Musical staff 7: Treble clef, measures 228-234. Dynamics: *fp*, *fff*.

fp *fff*

sfz

Musical staff 8: Treble clef, measures 234-241. Dynamics: *ff*, *sfz*.

244

ff

Musical staff 9: Treble clef, measures 241-248. Dynamics: *ff*.

254

Musical staff 10: Treble clef, measures 248-257. Dynamics: *sfz*, *mp*, *p*.

Adagio (♩ = c. 60)

mp
p
Horn in E

Dirge for Richard III

268

L'istesso tempo

Musical staff 268, Treble clef. Starts with a piano (*p*) dynamic. The melody features a trill marked with a '3' above it. The staff concludes with a mezzo-piano (*mp*) dynamic.

275

Musical staff 275, Treble clef. The melody is marked mezzo-forte (*mf*). It features a trill marked with a '3' above it.

278

Musical staff 278, Treble clef. The melody is marked forte (*f*) and then piano (*p*). It features a trill marked with a '3' above it. A box labeled '285' is positioned at the end of the staff.

286

292

Musical staff 286, Bass clef. The melody is marked mezzo-piano (*mp*) and then piano (*p*). It features a trill marked with a '4' above it.