

Three Brunel Crossings

for string orchestra

by

F L Dunkin Wedd

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Three Brunel Crossings

Programme note © F L Dunkin Wedd

Rotherhithe begins in F#minor with an introduction for second violins and violas, a spiky falling figure which characterises the whole movement. This figure then undergoes variations, especially in rhythm. The violas and second violins duet for the first two minutes of the piece, a device which serves to heighten the drama of the entry of first fiddles, cellos and basses, by which time diminished seventh harmony has established itself. The end of this section is marked by a rising legato figure, of which we shall see more later.

When the full strings join in, they develop the spiky idea, with an ostinato bass rhythm - triplet triplet duplet. Soon the cellos introduce a broad romantic melody in G (ambivalently in the major or minor) which contrasts with the itching spiky rhythms of second violins playing in octaves with their bottom G strings and a pizzicato cross-rhythm in the firsts. The cellos feature the arching rising legato figure of earlier.

A solo violin section returns us to the introduction, followed by ten grandiloquent bars of chorale. The opening figure returns, now tutti. The basses and cellos introduce a contrapuntal variation in which the theme is thrown around from section to section. The arching figure takes us to a denouement in which the cellos return to their romantic melody over the spiccato rhythm in seconds ,violas and basses.

Saltash begins in C minor with a triplet figure for the cellos which might be the sound of the sea. Violas join in. Seconds and firsts take up the rhythm, while basses and cellos set up a plodding bass. This bass becomes a marching sidedrum figure while the triplets start to fragment. A snatch of triumphant melody for firsts and cellos is swept away away by the triplets and their plodding bass, first loud, then receding into the distance.

Clifton begins with a portal of five notes. In A minor another side drum rhythmic figure is set up, this time by cellos and firsts, but soon tutti and modulating . A melody based on the rhythm establishes itself over a rising bass (bar 22). Violins vary it over a thin bass from the violas (bar 30). The rhythm breaks down, and cannot re-establish itself (34-37). Finally it does so, tutti, building to a climax. The portal returns to close the movement.

Three Brunel Crossings

I - Rotherhithe

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Energetically

$\text{♩} = 84$

off the string

f

off the string

f

8

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Musical score for five staves (treble, alto, bass, tenor, and bass) in 2/4 time, key signature of four sharps. Measure 8 starts with a rest followed by eighth-note patterns. Measure 9 begins with a bass note. Measure 10 starts with a bass note. The score includes a red watermark: "The composer has NOT been paid for this music. To donate \$50 to www.dunkinwedd.com."



Musical score for five staves (treble, alto, bass, tenor, and bass) in 2/4 time, key signature of four sharps. Measure 8 starts with a bass note. Measures 9 and 10 begin with eighth-note patterns. The score includes a red watermark: "The composer has NOT been paid for this music. To donate \$50 to www.dunkinwedd.com."

G.P.

G.F.

donate, go to www.dunkirkdd.com.

A page of musical notation on five staves. The music is in common time with a key signature of four sharps. The notes are primarily eighth and sixteenth notes, with some quarter notes and rests. A red diagonal watermark reads "The Composer has Not been Paid for this music. To donate, go to www.ClunkinWadd.com.".

G.P.

8

8

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G.P.

40

This musical score page contains five staves of music for a four-part ensemble (SATB). The key signature is A major (three sharps). Measure 8 starts with a rest followed by eighth-note patterns in each part. Measures 9-10 show more complex rhythms with sixteenth notes and rests. Measures 11-12 feature eighth-note chords. Measure 13 begins with a bass line entry. The score concludes with measure 14, which includes a dynamic instruction 'G.P.' and a tempo marking '40'.

The musical score continues from page 5. Red diagonal text on this page reads: 'The composer has NOT been paid for this music. To donate, go to www.dunkinwedd.com'.



A musical score page featuring five staves of music. The key signature is four sharps. Measure 1 consists of three measures of rests. Measures 2 through 5 show a repeating pattern of eighth-note pairs in each staff. Measure 6 begins with a single eighth note in the first staff, followed by a measure of rests. Measures 7 through 10 continue the eighth-note pair pattern. Measure 11 starts with a single eighth note in the first staff, followed by a measure of rests. Measure 12 concludes the section with a single eighth note in the first staff. The page number '8' is located at the bottom left, and 'G.P.' is at the top right.



A musical score page featuring five staves of music. The key signature is four sharps. Measures 1 through 4 show a repeating pattern of eighth-note pairs in each staff. Measures 5 through 8 continue this pattern. Measures 9 through 12 show a repeating pattern of eighth-note pairs in each staff. The page number '8' is located at the bottom left, and 'G.P.' is at the top right. A red diagonal watermark reading "The composer has not been paid for this music. To donate, go to www.composed.com." runs across the page.

G.P.

60

8

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G.P.

8

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Musical score page 8, measures 70-71. The score consists of five staves. Measures 70-71 are identical. Measure 72 begins with a dynamic of $\text{Cresc. } \text{so} \text{ to } \text{ff}$. The first two measures (70-71) have a tempo of G.P. The third measure (72) has a tempo of G.P. The score includes a red watermark: www.JunkinWadd.com.

G.P. G.P. 70 G.P.

8

The composer has not been paid for this

G.F.

fff

f

8

80

The music score for page 9, measures 80-81. The score includes five staves: Treble, Alto, Bass, Tenor, and Bassoon. The key signature is A major (three sharps). Measure 80 starts with a rest followed by eighth-note patterns. Measure 81 begins with a bassoon solo. The vocal parts enter with eighth-note patterns. The bassoon part ends with a melodic line.

The music score for page 9, measures 82-83. The score includes five staves: Treble, Alto, Bass, Tenor, and Bassoon. The key signature is A major (three sharps). The vocal parts continue their eighth-note patterns. The bassoon part reappears with a new melodic line.

G.P.

Con fuoco - al tallone

The score consists of five staves. The top two staves are treble clef, the third is bass clef, the fourth is alto clef, and the bottom is bass clef. Measures 8 and 9 show eighth-note patterns with dynamic markings like 'v' and '>'. Measure 10 begins with a forte dynamic. Measure 11 concludes with a half note followed by a fermata.

The score consists of five staves. The top two staves are treble clef, the third is bass clef, the fourth is alto clef, and the bottom is bass clef. Measures 100 and 101 show eighth-note patterns with dynamic markings like 'v' and '>'. Measures 102 and 103 show eighth-note patterns with dynamic markings like 'v' and '>'. Measure 103 concludes with three measures of eighth notes labeled 'sim'.

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Musical score page 12 featuring five staves of music. The top two staves have treble clefs, the middle two have bass clefs, and the bottom staff has a bass clef with a '8' below it. Measure 12 consists of four measures. The first measure has a single note on each staff. The second measure has notes on the top two staves. The third measure has notes on the middle two staves. The fourth measure has notes on all five staves. Various dynamics and accidentals are present, including a sharp sign, a double sharp sign, and a triple sharp sign. Measures 13 and 14 are indicated by vertical ellipses at the end of the page.

Musical score page 13 featuring five staves of music. The top two staves have treble clefs, the middle two have bass clefs, and the bottom staff has a bass clef with a '8' below it. Measure 13 starts with 'molto rit' (very slow) and ends with 'a tempo'. Measure 14 begins with a dynamic instruction 'To resonate' followed by 'so' and 'div' (divide). The tempo is marked '110'. Measure 15 concludes with a dynamic instruction '3'. Measures 16 and 17 are indicated by vertical ellipses at the end of the page.

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The musical score consists of five staves for a string quartet. The first three staves (Treble, Treble, Bass) show eighth-note patterns. The fourth staff (Bass) shows sixteenth-note patterns. The fifth staff (Bass) shows eighth-note patterns. Measure numbers 1 through 8 are present above the staves. A red diagonal watermark reads "The composer has NOT been paid for this music".



Musical score page 14, system 1. The score consists of five staves. The top three staves are treble clef, the bottom two are bass clef, and the fourth staff is a double bass clef. The music is in common time. Measure 1 contains eighth-note patterns. Measure 2 begins with a dynamic *f*. Measure 3 contains a melodic line with a grace note and a fermata over the eighth note. Measure 4 ends with a dynamic *f*. A red diagonal watermark reads "The composer has not been paid for this music. To donate go to www.dunkinveda.com".



Musical score page 14, system 2. This system continues the five-staff layout. Measures 1 through 4 are identical to the first system. Measures 5 through 8 show a continuation of the eighth-note patterns. A red diagonal watermark reads "The composer has not been paid for this music. To donate go to www.dunkinveda.com".

Musical score for two staves. The top staff is treble clef and the bottom staff is bass clef. Measure 130 starts with eighth notes. Measure 131 begins with a dynamic **div**, followed by eighth notes. The bass staff has a note on the first beat of measure 131. Measure 131 ends with a fermata over three notes. The page number 8 is at the bottom left.

Musical score for two staves. The top staff is treble clef and the bottom staff is bass clef. Measure 132 continues eighth-note patterns. Measure 133 begins with eighth notes, followed by quarter notes on the bass staff. The bass staff has a dynamic **f** at the end of measure 133. The page number 8 is at the bottom left.

arco

f

f

ff
unis

▀ □ □ □ □ □ □ □

3 3 3

8

140

sim

3 3 3

8

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The composer has not been paid for this!

8

150

Cantabile

ff

cantabile

ff

8

Musical score page 8, measures 160-162. The score consists of five staves: Treble, Alto, Bass, Tenor, and Bassoon. The key signature changes from B-flat major (two flats) to A major (no sharps or flats). Measure 160 starts with a bassoon solo. Measure 161 continues the bassoon line. Measure 162 concludes the section. Red text watermark: "The composer has not been paid for this in".

160

161

162

8

The composer has not been paid for this in

The musical score consists of five staves. The top staff is a treble clef, the second is a treble clef, the third is a bass clef, the fourth is a bass clef, and the bottom is a bass clef. The key signature is four sharps. The music is primarily composed of eighth-note patterns. A red diagonal watermark from www.dunkinveda.com is overlaid across the page.

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♩ = 38 Tutti
molto vibrato

170

The musical score continues with five staves. The dynamics **ff** *molto vibrato* are indicated above the first three staves. The dynamics change to **mf** **mp** for the last two staves. Measure numbers 170 and 171 are shown. A red diagonal watermark from www.dunkinveda.com is overlaid across the page.

$\text{♩} = 84$ *off the string*

8

p

p

p

p

f

f

f

sim

To resonate go to www.dunkinthead.com

The composer has not been paid for this

The Composer has ~~not~~ been paid for this music. To dominate ~~so~~ ^{so} to ^{WWD} www.dunkinwedd.com

pizz

The Composer has ~~not~~ been paid for this music. To dominate ~~so~~ ^{so} to ^{WWD} www.dunkinwedd.com

190

8

arco

TO DONATE: www.gimmeredd.co

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1 2 3 4 5 6 7 8

Musical score for four staves (treble, alto, bass, and bass) in G major (two sharps). Measures 1-3 are mostly rests. Measure 4 begins with eighth-note patterns in the upper voices and sixteenth-note patterns in the bass voices.

Musical score for four staves (treble, alto, bass, and bass) in G major (two sharps). Measures 5-7 feature eighth-note patterns in the upper voices and sixteenth-note patterns in the bass voices. Measure 8 returns to eighth-note patterns in all voices.

A musical score for piano, featuring four staves. The key signature is A major (three sharps). The tempo is 220 BPM. The score consists of four measures. Measure 1: Treble staff has eighth notes. Bass staff has eighth-note pairs. Measure 2: Treble staff has sixteenth-note pairs. Bass staff has eighth-note pairs. Measure 3: Treble staff has eighth notes. Bass staff has eighth-note pairs. Measure 4: Treble staff has eighth notes. Bass staff has eighth-note pairs. A large red diagonal watermark reads "To dominate, go to www.diminuendo.com".

The composer has not been paid for this music

A page of musical notation for five staves. The staves are in common time, G major (two sharps), B major (one sharp), F major (no sharps or flats), and C major (no sharps or flats). The notation consists of quarter notes and eighth notes. A red diagonal watermark reads "The composer has not been paid for this music".

piu forte

45

piu forte

30

31

32

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<img alt="Musical score page 29 continuing from page 28. It shows four staves of music for two treble clef instruments and two bass clef instruments. The key signature changes to G major (one sharp) at measure 250. Measures 250-251 show eighth-note patterns with grace notes. Measures 252-253 show eighth-note patterns with grace notes. Measures 254-255 show eighth-note patterns with grace notes. Measures 256-257 show eighth-note patterns with grace notes. Measures 258-259 show eighth-note patterns with grace notes. Measures 260-261 show eighth-note patterns with grace notes. Measures 262-263 show eighth-note patterns with grace notes. Measures 264-265 show eighth-note patterns with grace notes. Measures 266-267 show eighth-note patterns with grace notes. Measures 268-269 show eighth-note patterns with grace notes. Measures 270-271 show eighth-note patterns with grace notes. Measures 272-273 show eighth-note patterns with grace notes. 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The composer has not been paid for this music.