
Eighth Note Publications

Four Colloquies

Donald Coakley

As noted in the dedication, *Four Colloquies* was a birthday gift for a very talented French Horn player. The four movements represent four dialogues between the two instruments. The role of the piano then, is more than just to accompany. While it certainly functions in that capacity, it is also an active participant in the dialogue, or colloquy with the French horn.

The first movement should be interpreted in a spirited, vigorous manner, as the *con brio* marking would indicate. All stylistic indications should be carefully observed. Note also, that there is no *ritard* at the end of this movement.

The second movement is intended to allow the French horn to “sing”. There is plenty of room here for lyrical, expressive playing.

The third movement allows the French horn and piano to engage in a “multi-metered” conversation. As indicated this movement should be played with fire and verve. It should not sound labored. Like the first movement, the third ends in tempo. There is no *ritard*.

The final movement should be played energetically. Again, observe all the stylistic, and dynamic indications. Note that a fughetto begins in the piano at bar 249, further enhancing the dialogue between the French horn, and piano. The cello/bass should be played with energy and vigor. Again, the movement ends with no *ritard*.

Prior to writing *Four Colloquies*, Foy Scaber, emeritus Professor of French Horn, at the Crane School of Music, in Potsdam, New York spent a morning with me answering questions, and providing valuable technical information concerning the French Horn. I would like to thank him for his generosity. I would also like to thank Marcus Hennigar, a member of the French Horn section of the Toronto Symphony Orchestra, for his enthusiastic reception, and support of this work, and for preparing his student, Andrew Mee, for the first performance of *Four Colloquies*.

Donald Coakley studied at the Crane School of Music at the State University of New York in Potsdam, New York, the School of Music at Temple University and the Philadelphia Conservatory of Music. While studying at the Conservatory, he was a composition student of Vincent Persichetti and studied trombone with Henry Charles Smith, principal trombone of the Philadelphia Orchestra. Following graduate school, he taught at Cardinal Dougherty High School in Philadelphia, and also served as conductor of the Camden Choral Arts Society in Camden, New Jersey. After a successful tenure at Cardinal Dougherty, Coakley joined the faculty of the School of Music at Temple University.

In the early 1970s, Coakley was invited to join the Music Department of the Scarborough School System, becoming Assistant Coordinator of Music shortly thereafter. As such, he was responsible for the elementary instrumental music program in the school system. He also headed the instrumental wing at the Scarborough Music Camps. In 1970 he founded the Scarborough Schools Symphony Orchestra and subsequently oversaw the inception of four other All-City instrumental ensembles.

Donald Coakley has written successfully for school, university and professional groups. He is a member of the Canadian League of Composers, as well as an Associate Composer with the Canadian Music Centre. In 1977, Coakley received the Distinguished Service to Education Award from the State University of New York; and in 1994 he received the Anson Taylor Award for excellence in teaching from the Scarborough Board of Education.

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DIFFICULTY RATING: Difficult

F Horn and Keyboard

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To my friend Andrew Mee on his Sixteenth Birthday
Commissioned by his parents Jo-Ann and Ernie Mee

FOUR COLLOQUIES

Donald Coakley
2004

I

Decisively $\text{♩} = 80$

F Horn

Decisively $\text{♩} = 80$

f

mf

ff

mf

f

Sva

17 *ff*

17 *mf* *mf* 8va

21 *mp*

21 (8va) *sub. mp*

PREVIEW ONLY

f

25 (8va) *f*

29

29

33 *f*

8va

37 *mp*

37 (8va)

mp

f

ff

broadly

f *ff*

45 *ff*

45

49

49

53

53

mp

f

57

57

f

61

61

f

65

65

69

69

f

mf

73

73

ff

mf

8va

77

77

mp

p

f

mp

p

(8va)

II

81 Expressive and Lyrical $\text{♩} = 58$

81 Expressive and Lyrical $\text{♩} = 58$

86

86

90

90

94

94

Sua

98 *mp* *mf*

102 *mp*

106 *mf*

110 *f* broadly

114

114

118

mp

118

mp

122

122

126

mp

126

mp

130

p *mp*

This system contains measures 130 through 133. The upper staff features a melodic line with a dynamic marking of *p* at measure 131 and *mp* at measure 133. The lower staff provides harmonic accompaniment with chords and moving lines in both hands.

134

slight rit. *pp*

slight rit.

This system contains measures 134 through 137. Measure 134 is marked with *slight rit.* and *pp*. The upper staff shows a melodic line that concludes with a fermata. The lower staff continues with accompaniment. The system ends with a double bar line.

PREVIEW ONLY

With Fire and Verve ♩ = 120

III

138

With Fire and Verve ♩ = 120

f

f

142

142

ff

ff

146

146

f

sub. mp

150

150

ff

ff

155

159

162

165

170

173

175

177

181

f

185

ff

PREVIEW ONLY

189

f

sub. mp

193

mp

f

8va

197

201

204

206

210

Musical score for measures 210-213. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The top staff contains a melodic line with notes and rests. The grand staff contains a piano accompaniment with chords and moving lines in both hands. Measure numbers 210, 211, 212, and 213 are indicated at the beginning of their respective measures.

214

Musical score for measures 214-217. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The top staff contains a melodic line with notes and rests. The grand staff contains a piano accompaniment with chords and moving lines in both hands. Measure numbers 214, 215, 216, and 217 are indicated at the beginning of their respective measures.

218

Musical score for measures 218-221. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The top staff contains a melodic line with notes and rests. The grand staff contains a piano accompaniment with chords and moving lines in both hands. Measure numbers 218, 219, 220, and 221 are indicated at the beginning of their respective measures.

IV

223 Energetically ♩ = 120

Musical score for measures 223-226. The system consists of a vocal line and a piano accompaniment. The vocal line is in 4/4 time and begins with a rest, followed by a melodic phrase starting on a half note G4. The piano accompaniment features a rhythmic pattern of eighth notes in the bass clef, with chords in the treble clef. The dynamic marking *f* is present in both parts.

223 Energetically ♩ = 120

Musical score for measures 227-234. The system consists of a vocal line and a piano accompaniment. The vocal line continues the melodic phrase from measure 223. The piano accompaniment features a rhythmic pattern of eighth notes in the bass clef, with chords in the treble clef. The dynamic marking *mf* is present in both parts. A large watermark "PREVIEW ONLY" is overlaid across the score.

235 *con sord.*

mp

mp

Musical score for measures 235-238. The system consists of a vocal line and a piano accompaniment. The vocal line begins with a rest, followed by a melodic phrase starting on a half note G4. The piano accompaniment features a rhythmic pattern of eighth notes in the bass clef, with chords in the treble clef. The dynamic marking *p* is present in both parts. The marking *sub. mf* is present in the piano part.

239 *f*

243 *senza sord.*
f

243

mf *mp*

247

251 *mf*

251

255 *mp* *f*

258 *mf*

261

264

267 *con sord.*
mp

271 *mp* *senza sord.*

271 *sub. mf* *p* *sub. mf* *mp*

275

279

283

287

291

294

298

298

sub. p

302

f

302

f

305

ff

305

ff

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