



# Marcus Tristan Heathcock

Royaume-Uni, Stirling

## A propos de l'artiste

MARCUS TRISTAN NAQUIT EN ANGLETERRE ET COMMENÇA A COMPOSER A ENVIRON L'AGE DE 5 ANS. IL COMPOSA TRES TOT PLUSIEURS ŒUVRES SYMPHONIQUES ET L'ORCHESTRE DU COLLEGE 'KING EDWARD VI', DANS LEQUEL IL ETAIT LE TIMBALIER PRINCIPAL, GAGNA LE FESTIVAL NATIONAL DE MUSIQUE DE LA JEUNESSE EN 1987 AU 'QUEEN ELISABETH HALL' A LONDRES, EN INTERPRETANT SES VARIATIONS POUR DEUX ORCHESTRES. PLUS TARD IL REJOIGNA L'ACADEMIE ROYALE DE MUSIC A LONDRES, OU IL ETUDIA AVEC HANS WERNER HENZE, JUSTIN CONNOLLY ET MELANIE DAIKEN. IL REÇUT UN GRSM (HONS) ET UN LRAM EN COMPOSITION. UN OPERA FORME DE TOIS AUTRES ELEVES DE HENZE FUT DONNE EN 1989 A L'OPERA INTERNATIONAL DE MONTEPULCIANO. IL SUIVIT EGALEMENT DES COURS PARTICULIERS AVEC OLIVIER MESSIAEN.

IL TRAVAILLA EN GRANDE BRETAGNE, EN BELGIQUE ET EN ROUMANIE OU IL PASSA UN SEMESTRE FAISANT DEC CONFERENCES A L'ACADEMIE DE MUSIQUE A CLUJNAPOCA. IL EUT DE NOMBREUSES INTERPRETATIONS D'ŒUVRES SYMPHONIQUES ET CHORALES DANS PLUSIEURS SALLES DE CONCERT CONNUES EN GRANDE BRETAGNE ET NOTAMMENT LE 'SYMPHONY HALL' A BIRMINGHAM ET LE 'SOUTH BACK CENTER' A LONDRES. IL EUT UNE COLLABORATION FRUCTUEUSE AVEC LE 'FITZWILLIAM QUARTET' DE GRANDE BRETAGNE QUI JOUERENT SA MUSIQUE EN GRANDE BRETAGNE, AUX ETATS-UNIS ET SUR PLACE A ST PETERSBOURG. DEPUIS... (la suite en ligne)

**Site Internet:** <http://www.myspace.com/marcustristanheathcock>

## A propos de la pièce



**Titre:** Pocket Symphony for Vanessa Sylvia  
**Compositeur:** Heathcock, Marcus Tristan  
**Licence:** Copyright © Heathcock Marcus Tristan  
**Instrumentation:** Piano, Violon, Violoncelle  
**Style:** Classique moderne

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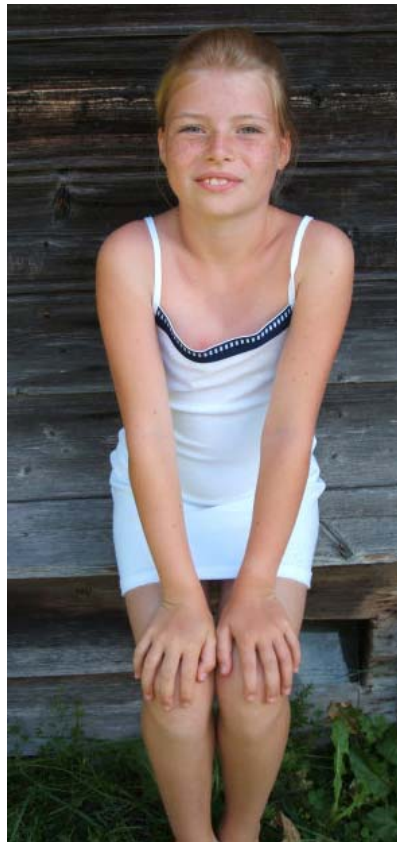


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# POCKET SYMPHONY

## FOR VANESSA SYLVIA

*for Piano Trio of Violin, Violoncello and Piano*



Composed on Sunday 3<sup>rd</sup> August 2008 by

*Marcus Tristan*  
**HEATHCOCK**

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# POCKET SYMPHONY

FOR VANESSA SYLVIA

MARCUS TRISTAN

HEATHCOCK

Violin

Violoncello

Piano

Slowly  
♩ = 69

*f*

*p.v.*

*f*

*f*

Ped. Ped. Ped.

Vln.

Vc.

Pno.

5

*f*

*f*

*f*

Ped. Ped.

Vln.

Vc.

Pno.

9

*sub p*

*sub p*

*sub p*

Ped. Ped. Ped.

12

Vln.

Vc.

Pno.

*mf*

*mf*

Ped.

17

Vln.

Vc.

Pno.

Ped.

21

Vln.

Vc.

Pno.

*f*

*pp*

*f*

*p*

*mf*

*A*

*A*

Ped.

24

Vln.

Vc.

Pno.

Ped.

26

Vln.

Vc.

Pno.

Ped.

**B**

*f*

*sub pp*

29

Vln.

Vc.

Pno.

Ped.

*> p*

35 **poco ritard**

Vln.

Vc.

Pno.

Ped.

40 **A Tempo**  $\text{♩} = 69$

**C**

**A Tempo**  $\text{♩} = 69$

**C**

*pp*

*f*

*mf*

Vln.

Vc.

Pno.

Ped.

42

Vln.

Vc.

Pno.

Ped.

44

Vln. *f*

Vc.

Pno.

Ped.

46

Vln.

Vc.

Pno.

Ped.

**D**

*sub p*

49

Vln.

Vc.

Pno.

Ped.

*trmmmm*

*sub f*

*sub p*

53

Vln. *tr* **E**

Vc. *tr* *sub p* **E** *sub p*

Pno. *sub f* *sub p* **E** *sub p*

Ped. *sub p*

57

Vln.

Vc.

Pno. *f*

Ped.

61

Vln. *pizz* *pp*

Vc. *pizz* *pp*

Pno. *pp*

Ped.



II

MARCUS TRISTAN

HEATHCOCK

Violin

Violoncello

Slowly  
♩ = 69

*p*

Piano

Slowly  
♩ = 69

*pp*

Ped.

5

Vln.

Vc.

Pno.

*p*

*sub pp*

Ped.

8

Vln.

Vc.

Pno.

*p*

*tr*

Ped.

2

12

Vln.

Vc.

Pno.

Ped.

15

Vln.

Vc.

Pno.

Ped.

A

17

Vln.

Vc.

Pno.

Ped.

20

Vln.

Vc.

Pno.

Ped.

23

Vln.

Vc.

Pno.

Ped.

26

Vln.

Vc.

Pno.

Ped.

**B**

*mf*

29

Vln.

Vc.

Pno.

*mf*

*tr*

Ped.

32

Vln.

Vc.

Pno.

*(tr)*

*tr*

Ped.

34

Vln.

Vc.

Pno.

*(tr)*

**C**

*p*

Ped.

36

Vln. *p*

Vc.

Pno.

Ped.

38

Vln.

Vc.

Pno. *trmm*

Ped.

41

Vln. **D**

Vc.

Pno. **D** *pp* *sub pp*

Ped.

43

Vln.

Vc.

Pno.

Ped.

45

Vln.

Vc.

Pno.

Ped.

*p*

48

Vln.

Vc.

Pno.

Ped.

*p*

*tr*

52

Vln.

Vc.

Pno.

Ped.

54

Vln.

Vc.

Pno.

Ped.

56

Vln.

Vc.

Pno.

Ped.

58

Vln.

Vc.

Pno.

*tr*

*sub pp* *mf*

*sub pp* *mf*

Ped.

61

Vln.

Vc.

Pno.

*pp*

*pp*

Ped.

Ped.

63

Vln.

Vc.

Pno.

*pizz*

*pizz*

*tr*

Ped.



III

MARCUS TRISTAN

HEATHCOCK

♩ = 118

Violin

Violoncello

Piano

pizz

mf

f

4

Vln.

Vc.

Pno.

rall

f

A Tempo

♩ = 118

rall

f

mf

8

Vln.

Vc.

Pno.

arco

f

12

Vln.

Vc.

Pno.

*tr*

16

Vln.

Vc.

Pno.

*(tr)*

**A**

*sub ff*

*sub ff*

*f*

20

Vln.

Vc.

Pno.

24

Vln.

Vc.

Pno.

*p*

28

Vln.

Vc.

Pno.

*sub f*

*f*

**B**

*ff*

32

Vln.

Vc.

Pno.

35

Vln.

Vc.

Pno.

Violin: Treble clef, key signature of one sharp (F#). Measures 35-37. Measure 35 starts with a treble clef and a key signature of one sharp. The violin part features eighth-note runs with slurs. Measure 36 continues the eighth-note pattern. Measure 37 has a slur over the final notes. A 'v' marking is present above the first note of measure 35.

Viola: Bass clef, key signature of one sharp. Measures 35-37. The viola part consists of a steady eighth-note accompaniment with slurs. Measure 35 starts with a bass clef and a key signature of one sharp.

Piano: Treble and Bass clefs, key signature of one sharp. Measures 35-37. The piano part includes chords in the right hand and a bass line with eighth notes in the left hand. Measure 35 starts with a treble clef and a key signature of one sharp. A 'v' marking is present above the first note of the right hand in measure 35.

38

Vln.

Vc.

Pno.

Violin: Treble clef, key signature of one sharp. Measures 38-40. Measure 38 continues the eighth-note pattern. Measure 39 continues the eighth-note pattern. Measure 40 has a slur over the final notes. A 'v' marking is present above the first note of measure 38.

Viola: Bass clef, key signature of one sharp. Measures 38-40. The viola part continues with a steady eighth-note accompaniment with slurs. Measure 38 starts with a bass clef and a key signature of one sharp.

Piano: Treble and Bass clefs, key signature of one sharp. Measures 38-40. The piano part continues with chords in the right hand and a bass line with eighth notes in the left hand. Measure 38 starts with a treble clef and a key signature of one sharp.

40

Vln.

Vc.

Pno.

Violin: Treble clef, key signature of one sharp. Measures 40-42. Measure 40 continues the eighth-note pattern. Measure 41 continues the eighth-note pattern. Measure 42 has a slur over the final notes. A 'v' marking is present above the first note of measure 40.

Viola: Bass clef, key signature of one sharp. Measures 40-42. The viola part continues with a steady eighth-note accompaniment with slurs. Measure 40 starts with a bass clef and a key signature of one sharp.

Piano: Treble and Bass clefs, key signature of one sharp. Measures 40-42. The piano part continues with chords in the right hand and a bass line with eighth notes in the left hand. Measure 40 starts with a treble clef and a key signature of one sharp. A 'v' marking is present above the first note of the right hand in measure 40.

C

43

Vln.

Vc.

Pno.

*sub p*

*f*

46

Vln.

Vc.

Pno.

49

Vln.

Vc.

Pno.

*f*

*mf*

*f*

52

Vln.

Vc.

Pno.

54

Vln.

Vc.

Pno.

**D**

57

Vln.

Vc.

Pno.

*sub p*

*f sub p*

61

Vln.

Vc.

Pno.

65

Vln.

Vc.

Pno.

**E**

69

Vln.

Vc.

Pno.

crescendo

71

Vln.

Vc.

Pno.

73

Vln.

Vc.

Pno.

75

Vln.

Vc.

Pno.



77

Vln.

Vc.

Pno.

Ped.

80

Vln.

Vc.

Pno.

pizz

arco

*v*

*sfp*

*v*

*v*

*v*

Composed Sunday 3rd August 2008, Stourbridge