Reactive Originality, Conflict and Co-operation, and Virtuosity: Defining the Contemporary Concerto

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Reactive Originality, Conflict and Co-operation, and Virtuosity:

Defining the Contemporary Concerto

Thesis presented in partial fulfilment of the requirements for the degree of

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This thesis includes:

Scores:

Four Bagatelles and a Capriccio **for Solo Piano**	2008 - 2010 c. 21 minutes
Scorpio **for Solo Horn and Mixed Ensemble**	2008 - 2009 c. 6 minutes
Solilodrama **for Solo Trumpet**	2009 - 2010 c. 8 minutes
Aeon **for Solo Oboe and Chamber Ensemble**	2008 - 2011 c. 8 minutes
Introduction and Allegro **for String Quartet**	2010 – 2011 c. 12 minutes
The Death of Stars **for Brass, Percussion and Strings**	2010 - 2012 c. 18 minutes
...a white haze through which the moonbeams passed...	2012 c. 10 minutes

Audio Recordings on CD:

CD 1

Track:	1	*Bagatelle No. 1*	*Luke Berryman*
	2	*Bagatelle No. 2*	
	3	*Bagatelle No. 3*	
	4	*Bagatelle No. 4*	
	5	*Scorpio*	*Lontano*
	6	*Aeon*	*KCL Chamber Orchestra & Mea Wade*
	7	*Solilodrama*	*Matt Roberts*
	8	*Introduction and Allegro*	*Impromptu String Quartet*

CD 2

Track:	1	*The Death of Stars*	*MIDI Realisation*
	2	*...a white haze through which the moonbeams passed...*	*Lontano*

Technical Commentary:

Reactive Originality, Conflict and Co-operation, and Virtuosity: Defining the Contemporary Concerto

Abstract

An attempt to define the facets of contemporary concerto composition: a practical exploration of modelling that investigates the roles of contrast (concerto) and co-operation (concertante) aesthetics and virtuosity.

Chapter 1 outlines what is meant by the term “reactive originality”, some thoughts regarding the use and presentation of virtuosity in music and outlines the difficulties of defining the facets of a modern concerto.

Chapter 2 charts the creative process behind the solo piano music*, Scorpio*, *Aeon* and *Solilodrama.* Taking each Bagatelle in turn, technical analyses are used to highlight the role of the Piano Bagatelles as miniature studies, discussing the compositional process behind them and their influence upon subsequent pieces. The final section covers how the Capriccio was conceived and how it can be seen as a culmination of the creative work up to this point.

Chapter 3 covers the composition of *Introduction and Allegro*, noting the shift in focus from a single soloist to examining the ensemble as a virtuosic entity. Brief analyses are used to cover its influences and creative processes and to outline how these pieces demonstrate a new focus on thematic unity.

In chapter 4, I demonstrate how *The Death of Stars* and *...a white haze through which the moonbeams passed...* use the lessons learnt in previous pieces to attempt to conclude the investigations into concerto and concertante idioms.

Chapter 5 discusses any conclusions that can be drawn from the completed work and reflects on the impact that the project has had on my thinking, technique and artistic development as a composer.

Acknowledgements

I would like to express my sincere gratitude Rob Keeley, my supervisor, whose expertise, inspiration, patience and encouragement supported me in every aspect of this project. Without his assistance, this PhD could not have been completed.

I would also like to acknowledge the work done on my behalf by the performers, conductors and ensembles that provided much needed critical feedback, recordings and performances throughout the completion of this project.

I owe a great debt to all those individuals who looked over the music as well as this text, providing me with vital suggestions and observations. Needless to say, any mistakes that remain are my responsibility, and mine alone.

I thank my friends for their encouragement and support when my confidence seemed to wane, and for providing the much needed social distractions that went a long way to preserving my creative energy during the duration of the project.

Finally, I would like to express how deeply grateful I am to my parents for their unyielding and enthusiastic support of my education and musical development, without which I would never have come this far, and to my grandparents, without whose support I could not have undertaken this doctorate. This thesis is dedicated to you.

Conventions and abbreviations

Bars are abbreviated as b. (single bar), or bb. (two or more bars).

Superscript roman numerals after bar numbers indicate specific beats within a bar. For example, b. 2^{IV} indicates the fourth beat of bar 2.

Specific pitches are indicated using the following method:

C_2 C_3 C_4 (middle C) C_5 C_6

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Chapter 1

Introduction

1.1. Reactive Originality: Modelling and Borrowing when Composing

"...composing the new means dealing again with the old. It depends on a continual reformulation of the same questions in new situations and with new sensibilities."[1]

Alexander Goehr

The above quote illuminates my term 'reactive originality'; one can use the material or structure or even the overall tone of an existing piece as the basis, or the point of departure for a new composition. This process tends to be a blend of musical 'borrowing' and the deeper procedure of 'modelling'. In his article on modelling in the Grove Music Dictionary, J. Peter Burkholder defines the method thus:

"Modelling may involve assuming the existing work's structure, incorporating part of its melodic or rhythmic material, imitating its form or procedures, or following its example in some other way. Other types of borrowing ... such as quotation, paraphrase, parody or allusion, are often evident in instances of modelling, but modelling implies a deeper relationship of imitation or emulation."[2]

Burkholder makes an important distinction; one can 'borrow' specific elements of another piece, such as a rhythm, or a texture and use it within a new composition, but when modelling, one keeps in mind the essence of the original throughout the creative process in an attempt to equal or improve upon what is already present.

The word "reactive" refers to the decision-making processes that composers must go through when writing a new piece. When selecting a piece to use as a model, which work should one use, and why? One must choose a certain element to borrow rather than another, and in making this decision one has also decided not to use other facets. In selecting a model, one makes a positive assertion; I *will* base my piece on this

[1] Goehr, Alexander, 'An Answer to Pierre Boulez' in *Times Literary Supplement* 10th June 1977, p.703.
[2] J. Peter Burkholder. "Modelling." In *Grove Music Online*. *Oxford Music Online*, http://0-www.oxfordmusiconline.com.catalogue.ulrls.lon.ac.uk/subscriber/article/grove/music/53082 (accessed 21 September, 2011).

work, or I *will* use this element in my composition. However, one can also react negatively; I *will not* use this texture in my piece. This negative response can be just as useful in the initial conception of a new work, as it also reduces the possibilities posed by the empty page.

1.2. The Contemporary Concerto: A Tricky Definition

What is "concerto" composition? The word *concerto* when it first appears (the very first publication to use the term was the *Concerti di Andrea, et di Gio.* by Gabrieli in 1587[3]) refers to the coming together of many voices, vocal or instrumental either as a consort, or in agreement (an aesthetic that was also covered by the term "concertante"). This notion is generally agreed upon; as is the observation that at some point during the Baroque the term took on a secondary meaning of contrast or competition. So how are the terms "concerto" or "concertante" understood today?

The variety of stylistic approaches and structural initiatives in use since 1900 is reflected in the variety of concerto composition present in the music of today. Contemporary approaches to the concerto can look to blur the divide between soloist and orchestra, giving a more symphonic, aesthetic. Often composers, as is the case in the concertos for orchestra by Bartók, Lutosławski, Gerhard and Carter, dispense with an individual soloist all together. Indeed, modern works in which the 'orchestral accompaniment meekly provides a discreet backdrop to the flamboyant antics of a single soloist are rare'[4]. More often than not, the music for the accompanying ensemble is just as technically demanding as that of the soloist(s).

Other approaches to concerto composition can look to completely isolate the soloist from the ensemble, with 'the contrasting dramatic and lyrical qualities of the solo instrument...deployed to reinforce the sense of subjective alienation'[5]. Composers in modern times have also used, or avoided the title 'concerto' in order to play with the expectations of their audience, such as two of Finnissy's concertos for solo piano

[3] Layton, Robert, *A Companion to the Concerto*, London, 1988 p. Xiii. (In the introduction to a collection of essays covering concertos from the Baroque to the present day).
[4] Whittall, Arnold, 'The Concerto Since 1945' in *The Cambridge Companion to the Concerto* ed. by Simon P. Keefe, Cambridge, 2005 pp. 161-173.
[5] IBID

(1978-80 [No.4] and 1980-81 [No. 6]), or Birtwistle's Melencolia I for clarinet, harp and two string orchestras (1976).[6]

Considering the above, it is clear to me that the concerto as a genre provides incredibly fertile ground for a composer to explore almost any aspect of music he or she wishes, be it virtuosity, motif, drama, gesture or texture or more conceptual elements. This is why the concerto is so attractive to me.

1.3. Virtuosity: Of Performance and Creative Thought

When one begins an exploratory project into the concerto genre, one cannot ignore the aspect of virtuosity. The popular held view of the concerto today, is as a piece of music that acts as a showcase for the technical brilliance of a soloist or group of soloists. So it seems, at first glance, that the concerto and virtuosity are entwined, one cannot imagine a concerto without some aspect of technical brilliance from at least one of the performers. But as stated above, I don't believe that one should be so certain in their view of what a concerto is. That being said, I believe that virtuosity is an important factor in all that we as contemporary musicians do. No matter how unconventional a concerto might be, virtuosity will always have a part to play.

The term 'virtuoso' today is generally solely applied to a musician; an instrumentalist or vocalist, who displays the technical mastery of their art. However, in its Italian origins '(particularly in the 16th and 17th centuries), 'virtuoso' was a term of honour reserved for a person distinguished in any intellectual or artistic field'.[7] In musical terms, this means that a 'virtuoso' could have been a theorist, a teacher, or a composer. It wasn't until the late 18th century, when the instrumental concerto became increasingly popular, along with opera that 'virtuoso' became a term most commonly associated with an instrumentalist or singer[8].

Bearing the origins of the term virtuosity in mind, as a composer one must also be a virtuoso, mastering their technique in order to write engaging music. However, writing a piece that merely demonstrates one's understanding of each instrument and

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[6] IBID

[7] Owen Jander. "Virtuoso" In *Grove Music Online*. *Oxford Music Online*, http://www.oxfordmusiconline.com/subscriber/article/grove/music/29502 (accessed October 6, 2011).

[8] Parker, Roger. "virtuoso." In *The Oxford Companion to Music*, edited by Alison Latham. *Oxford Music Online*, http://0www.oxfordmusiconline.com.catalogue.ulrls.lon.ac.uk/subscriber/article/opr/t114/e7172(accessed October 6, 2011).

of technical issues such as thematic or motivic development will not be enough. There will inevitably need to be something in the music that the composer cares about. Composition is something profoundly personal and one must write honestly so that what is created is uniquely theirs. There has to be not only technical brilliance, but also integrity and emotional individuality.

Chapter 2

Soloists as Virtuosic Individuals

2.1. Bagatelle No. 1 to Scorpio: Don't Look Back in Anger

"To remain ignorant of things that happened before you were born is to remain a child."[9]

Cicero

2.1.1. Bagatelle No. 1: Beginning with Beethoven
First performed, and recorded by Luke Berryman

The above quote and the reference to Oasis' famous song point to my thought processes during the conception of the first bagatelle. I wanted to write a piece that was fun to compose, listen to and play. This desire directed me to the lightness and freedom of character intrinsic to the bagatelle genre. These features allowed me to compose using a combination of improvisation and intuition, an approach that has always worked for me.

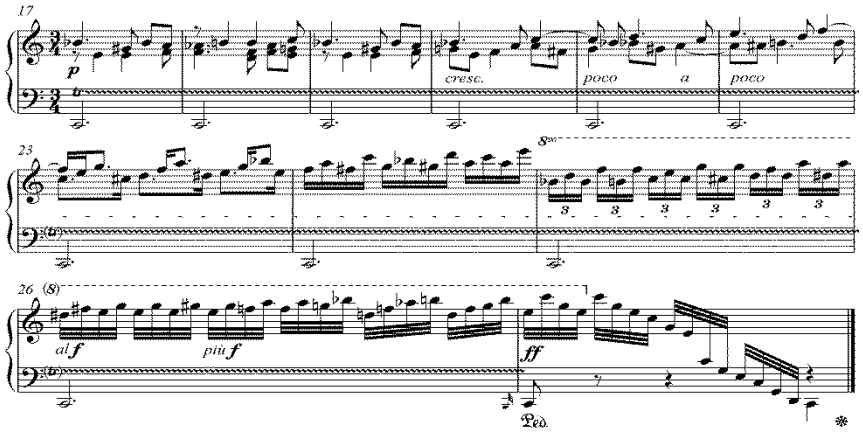
I find that the perfection of each micro-musical aspect (a single gesture, or chord progression) using this approach allows macro-musical aspects (the overarching structure or form) to effectively take shape gradually. In most cases I begin with the conception of a small piece of material which I perfect through improvisation. Once finished, I then imagine the musical objects that could follow, or precede the fragment, generating a group of ideas that I can transform, combine or juxtapose to create the narrative of a whole piece. The structure then arises from the arrangement of these musical objects.

It was not until Beethoven produced his three sets of bagatelles (opus 33, 119 and 126) that the bagatelle gained a foothold in the repertoire. For me, they highlight Beethoven's humanity; his sense of humour, and his enjoyment of music from the banal to the ingenious. I was drawn in by the simple, yet highly effective material and how it is used; a great example (shown in ex. 1 below) is the final 11 bars of Op. 119 No. 7 in which the rhythms of the right hand become increasingly frenetic and higher

[9] Quote taken from http://www.notable-quotes.com/h/history_quotes.html (accessed 10th May 2012).

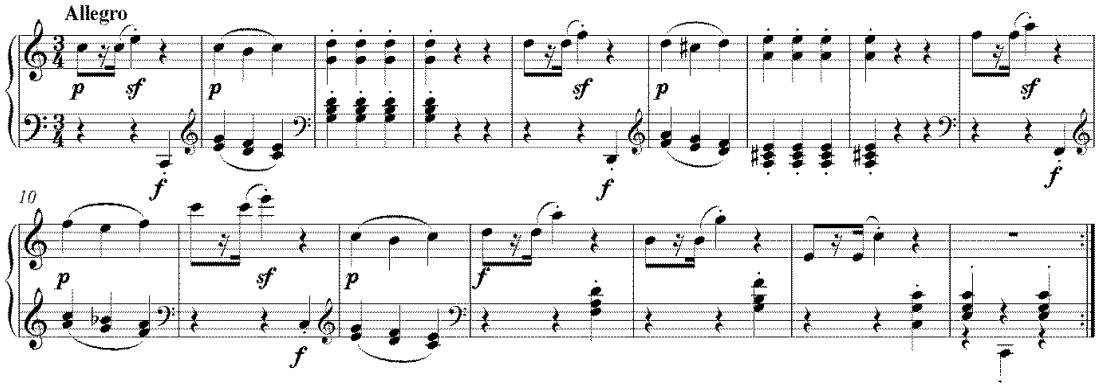
in tessitura, over a sustained trill in the bass. The stasis of this trill works to emphasise the feats of agility in the right hand.

Ex. 1 – Beethoven's Op. 119 No. 7 Bagatelle – Bars 17 - 27[10]



However, it was Op. 33 No. 2 that was the most attractive as a model. The humour of this Scherzo is obvious from the outset:

Ex. 2 – Beethoven's Op. 33 No. 2 Bagatelle – Bars 1 - 16[11]



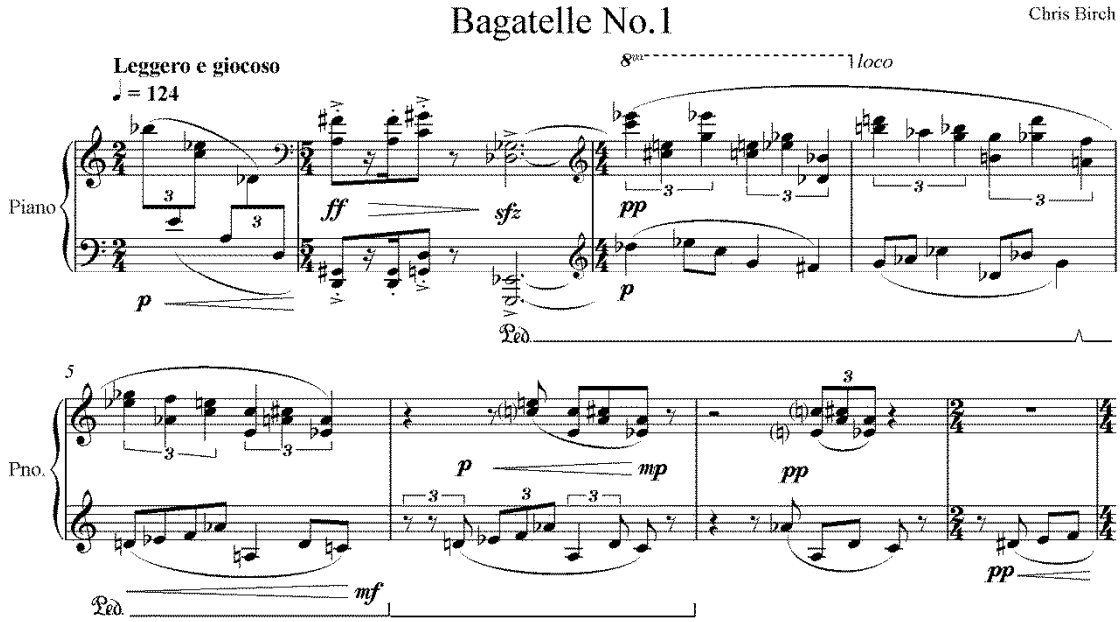
The playfulness shown in this extract; the gradual dominance of loud staccato chords over quiet legato material through the characteristic use of fragmentation had much in common with the piece I wanted to write.

Having identified this piece as a suitable model, I needed to decide which of its aspects to include. Initially, I tried to remain a little too faithful to Beethoven's original. I was attempting to recompose Beethoven's music using a hierarchical harmonic system based on a specific tetrachord (0,1,4,6 in this case) as opposed to classical triad (0,3,7). I soon learnt that it is much more effective to borrow just a few aspects than to

[10] Reproduced from *Complete Bagatelles for Piano: Ludwig van Beethoven,* Dover inc. New York 2008
[11] IBID

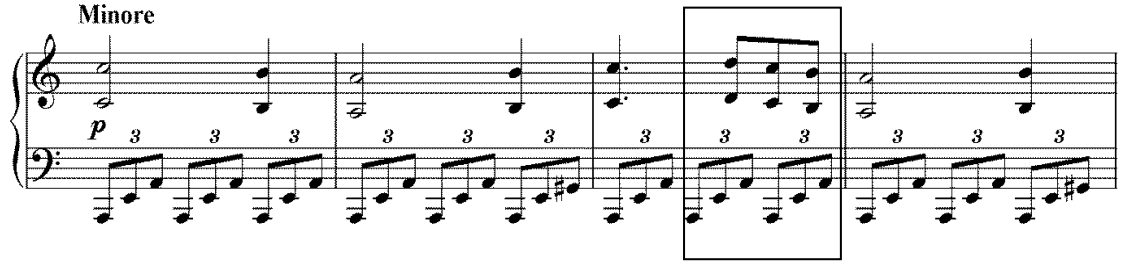
try to compose differently in reaction to each model. With this in mind, I decided to focus on just the opening bar of Op. 33 No.2, borrowing the rhythm, melodic contour and dynamic interplay to create my own opening section:

Ex. 3 – Bagatelle No. 1 – Bars 1 - 8



The similarities between b. 2 in ex. 3 above, and the opening bar of Op. 33 No. 2 are clear. The martial rhythm remains intact with a similar melodic contour. The second, lower attack is also present, here sustained beneath a melodious, descending passage that also uses Op. 33 No. 2 as its base. The blurring effect of the triplet against duplet texture is utilised by Beethoven in the section immediately following the opening theme:

Ex. 4 – Beethoven's Op. 33 No. 2 Bagatelle – bars 18 – 21[12]



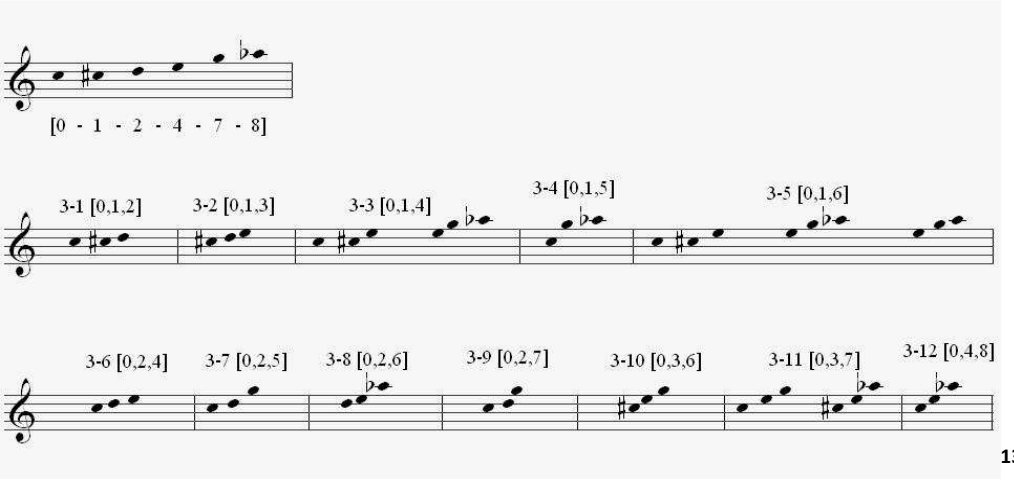
[12] IBID

The first bagatelle also shares structural facets with the typical Scherzo and Trio form of Op. 33 No. 2. It is roughly in ternary form, the opening theme (bb. 1 – 10^{I}) is partially repeated in inexact retrograde inversion through bars 12 – 15^{III}. A contrasting middle section follows, which juxtaposes the differing materials present in bb. 1-2 (see Ex. 3 above). This toccata-like section ends abruptly in b. 33, leading to a return of the opening theme that gradually melts away to be rounded off by a sudden return of the toccata material in the final four bars, reminiscent of the "cascading" end to Op. 119 No. 7 in Ex. 1 above.

Other than a brief foray into the relative minor, Op. 33 No. 2 remains in C major. I therefore based my own piece on an equally simple harmonic foundation; simple in application, but rich in terms of the palette of harmonies it could generate.

When studying Carter's, *Figment for Cello Alone* (1994), I became fascinated to find how the overtly dramatic musical ideas could relate to each other. After an exhaustive analysis it became clear that Carter had created the dynamic soundscape of *Figment* using mainly the 'all-triad-hexachord' [0,1,2,4,7,8], so called because it includes all possible combinations of three note pitch class sets; as demonstrated below:

Ex. 5 – A chart showing the inclusion relationship between [0,1,2,4,7,8] and all possible triads.



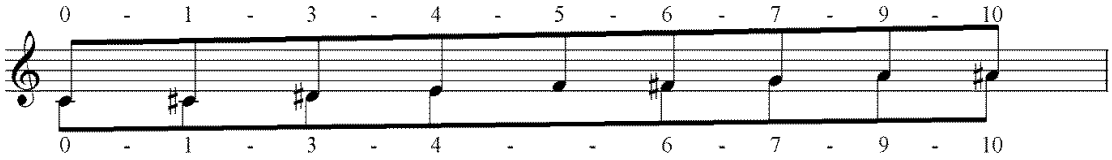
[13]

I took Carter's source-chord principle and based the first bagatelle's harmonic and melodic content on a mode that used the octatonic hexachord ([0,1,3,4,6,7]) as its starting point. Often, when working at the piano I find a chord that suits the colour I

[13] Chart reproduced from Schiff, David: The Music of Elliott Carter, London 1983 pp 65-66

wish to evoke and upon examination find the octatonic mode is present. The octatonic is hardly an original modal area, Messiaen having identified it as the second of his 'modes of limited transposition' and along with other composers used it extensively in his music. But the fact that the octatonic appears intuitively shows that, for me, it is an attractive harmonic area. Ex.6 shows the mode that is in use throughout the first bagatelle, and the presence of the octatonic hexachord [0,1,3,4,6,7].

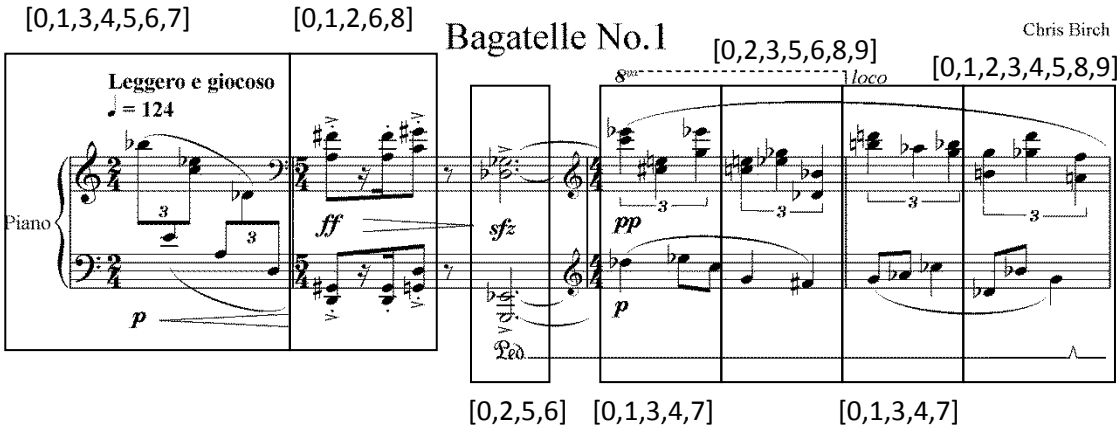
Ex. 6 – A chart showing mode A that forms the basis of Bagatelle No. 1



The above mode (mode A) was constructed in such a way as to exploit the symmetry of the octatonic pitch collection shown by the downward stems. Symmetry became an important factor in the second bagatelle, and in *Aeon;* however in this case this mode was attractive simply because it reflected my intuitive leanings towards the octatonic while allowing departures from it.

The opening of Bagatelle No.1 introduces the material that is present throughout the rest of the piece, so a brief harmonic analysis will illuminate the unifying role of mode A.

Ex. 7 – A Harmonic Analysis of Bars 1 – 4 of Bagatelle No. 1



By comparing Ex. 7 with Ex. 6 one can see that each boxed pitch class set in Ex. 7 has an inclusion relationship with mode A, with the exception of b. $4^{III\text{-}IV}$. Exceptions such

as this occur because although I implement harmonic systems such as this, I do not feel bound by them. When a certain pitch outside of a system's limitations seems more appropriate, I use it. Limitations are put in place in order to define the boundaries within which one can begin to create, but I feel comfortable stretching the limitations of any system, bending the rules in order to write the chord, or line I hear.

The creative process of modelling and borrowing and the support of a solid harmonic basis behind a detailed surface in the writing of the first bagatelle came together again during the composition of *Scorpio*.

2.1.2. Scorpio: An Addition to Roberto Gerhard's Zodiac Cycle

Premiered and recorded during a workshop performance by Lontano

Scorpio was written for a composition workshop at King's College London. I was invited to write a piece for a quintet (clarinet [doubling bass clarinet], horn, violin, 'cello and piano) of approximately 5 minutes in duration. Much early compositional thought focused on how best to respond to the instrumentation. When imagining the sound, it became clear that the horn would be most problematic. Its sound, if not treated carefully, could stand out too much. It was for this reason that I decided to use this disparity as an integral part of the music, making the horn a soloist, supported by a more homogenous ensemble. This way, I could choose to highlight the timbral differences between the instruments at certain points, while attempting to blend them at others.

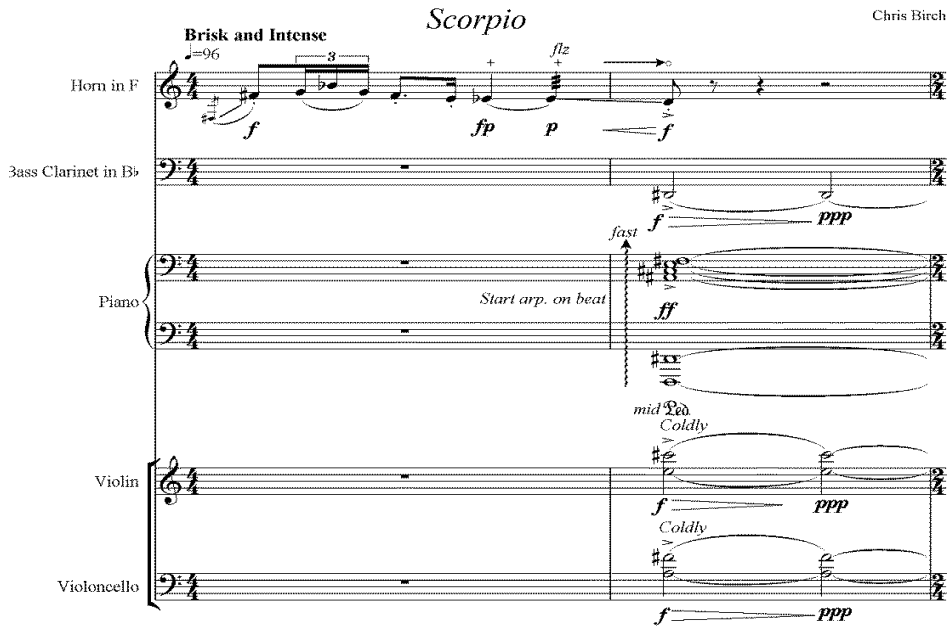
The title is homage to a trio of chamber pieces also named after signs of the zodiac by Roberto Gerhard; *Gemini* a duo concertante for violin and piano (1966), *Libra* for mixed sextet (1968) and *Leo* a chamber symphony (1969). Much of the inspiration behind the music of *Scorpio* has its origins in these pieces. Again, it was their divertimento-like characteristic that appealed to me. While elements of Gerhard's pieces were borrowed in much of *Scorpio*, it was another source that initially sparked its composition.

In the first movement of Michael Berkeley's *Concerto for Horn and String Orchestra* (1984), there is a passage at rehearsal mark 19 (shown in Ex.8 below) in which the horn and strings exchange upward gestures that reminded me of strange, clownish laughter. This image influenced the interactions between the horn and ensemble throughout *Scorpio.* I imagined the horn as ringmaster, at times demanding the audience's attention, while at others directing them towards other activities.

Ex. 8 – The laughter motif from at rehearsal mark 19 in Michael Berkeley's *Concerto for Horn and String Orchestra*[14] and the opening two bars of *Scorpio*.

Image redacted due to copyright restrictions.

See print version.



A brief analysis of the opening section until figure A will illustrate the musical processes at work. The horn's opening gesture (Ex. 8) immediately draws attention towards the horn, identifying it as the ringmaster and kick-starts a sustained chord in b. 2. A dialogue between horn and bass clarinet follows, in which each entry occurs gradually closer and closer until they converge in b. 10. This process of gradually building activity leading to an eventual collapse is the cornerstone of the piece's structure. *Scorpio* consists of a succession of structural blocks in which the material charts a similar course in a variety of ways. Each begins with sustained chord or a constant texture, followed by an increase in activity until a final gesture leads to another sustain and the process is repeated:

[14] 'Concerto for Horn and String Orchestra' by Michael Berkeley © Oxford University Press 1984, 1994. Extract reproduced by permission. All rights reserved.

Block 1	Block 2	Block 3	Block 4
bb. 1 - 12	bb. 12 - 32	bb. 32 - 45	bb. 45 - 63

Block 5	Block 6	Block 7	Block 8
bb. 63 - 72	bb. 72 - 83	bb. 83 - 97	bb. 97 - 112

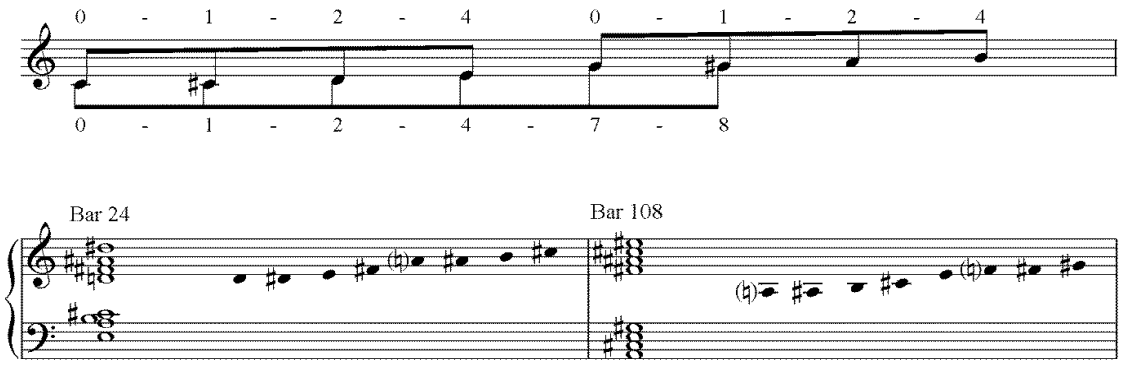
This structural quality took inspiration from Gerhard's *Gemini*, in which he weaves a patchwork of intricate dialogue, textures, sustains and gestures.

There are other significant borrowings, one example being the repeated note accompaniment in structural block 3 (bb. 32 - 45), taken from *Leo.* Two bars before figure 49, a texture consisting of a mixture of different repeated percussive attacks begins sparsely, and gradually becomes more dense until the texture collapses at the bar following figure 50. Another is the textural haze in block 2 (bb. 12 – 32), which is based on an element taken from a section beginning at figure 33 in *Libra.* Here the violin and piano have gestures and textural material consisting of repeated dyads, single notes and chords which span no more than a single tone. However it was the varied interplay between violin and piano in *Gemini* that most significantly influenced the structure of *Scorpio*.

Rhythm plays as significant a role as texture and gesture in *Scorpio.* Like texture and gesture, it helps to define structure, as well as to distinguish line from accompaniment. In the opening section, the horn's entries are characterised by a mix of duple and triplet subdivisions, later imitated in interruptions in the bass clarinet. These interjections accelerate, accentuating the increasing rhythmic complexity in all parts until stasis returns at the beginning of block 2 (b. 12). This trend is repeated in each block with the moment of highest rhythmic complexity occurring in the final gesture (excluding the final block which remains relatively stable). Therefore these structure defining gestures can be seen as an extension of the device used to clarify the roles of different lines in the narrative. In block 3 (bb. 32 – 45) the lines in triplets passed between the piano and horn are juxtaposed with a semiquaver repeated note accompaniment figure in the ensemble.

Scorpio's harmonic content was developed in much the same way as in the first bagatelle. As Ex. 9 shows, the "all-triad" hexachord, [0,1,2,4,7,8] formed the basis of *Scorpio's* source mode, henceforth referred to as mode B:

Ex. 9 – A chart showing the harmonic content of *Scorpio* and how it was developed



The upper staff in Ex. 9 shows mode B in its entirety, and as indicated by the numbers beneath, the first six notes comprise the "all-triad" hexachord. The final two notes were added so that both halves of the mode spell out the same tetrachord [0,1,2,4]. This was done largely because I find that a six note group does not provide a large enough harmonic palette to work from. The addition of just two notes greatly increases the possible combinations of different traditional triads which inform the majority of *Scorpio's* harmony.

Another element of *Scorpio's* harmonic structure is the use of quasi-tonal pitch centres. The first structural block can be seen as a section that prepares the arrival of the first pitch centre (D) in the second block. The gesture in b. 24 generates a chord comprising the pitch content of mode B transposed onto D, as shown in the first bar of the lower staff in Ex.9. This chord fades, leaving the violin holding D_4 creating a strong tonal centre, which the music of block 3 gradually distorts. The next obvious pitch centre is not established until the final block. Here material from block 2 returns, this time centred on A_4, which leads to small gesture in b. 107 from which emerges a chord (shown in the second bar of the lower staff in Ex. 9) that comprises seven of the eight pitches of mode B transposed onto A. There are instances in which other transpositions are used, but the majority of the harmonic content is derived from those based on D and A. The closely related pitch content, with many pitches appearing in both transpositions allowed for smooth transition between the two.

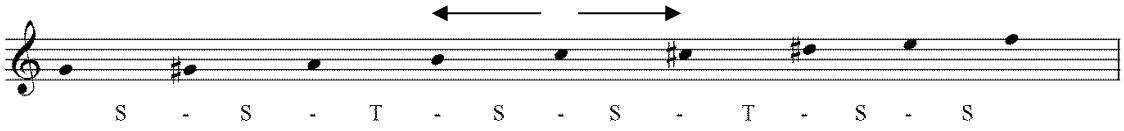
2.2. Bagatelle No. 2 to Aeon: A Hall of Mirrors

2.2.1. Bagatelle No. 2: Music Based on Symmetries

First performed and recorded by Luke Berryman

After composing the first bagatelle and *Scorpio* using symmetrical modes I wanted to explore the possible roles symmetry could play in music. During the creative process of *Bagatelle No. 2*, it became clear that symmetry could play a part in almost all musical aspects from structure, to harmony, melody and counterpoint. With this notion in mind, I decided to use one of Messiaen's modes rich in symmetrical possibilities.

Ex. 10 – Messiaen's third mode of limited transposition



In this transposition of Messiaen's third mode, the intervals emanating from C_5 do so identically in either direction, and upon extrapolation, it becomes clear that, all Cs Es and G#s can be used as centre points for this symmetry. These symmetrical properties are the basis of most of the second bagatelle.

The opening immediately introduces symmetry, beginning at each extreme of the piano's range, a succession of dyads gradually come together, leading to a gesture from which the central pitch (C_4) emerges in b. 2. The opening gesture establishes C_4 as a pitch centre, a fact that is affirmed by C_4's repeated emergence in the music that follows. Indeed, apart from b. 7, all harmony, gesture and counterpoint until b. 37, is centred on C_4, at which point a new pitch centre is established: E_4. From here, all material is symmetrical around E_4 until a return of the opening gesture in b. 56 re-establishes C_4 as the tonal centre. This tonal symmetry is complemented by the piece's motivic structure, which is in an almost palindromic formation centred on the shift to E_4 in b. 37:

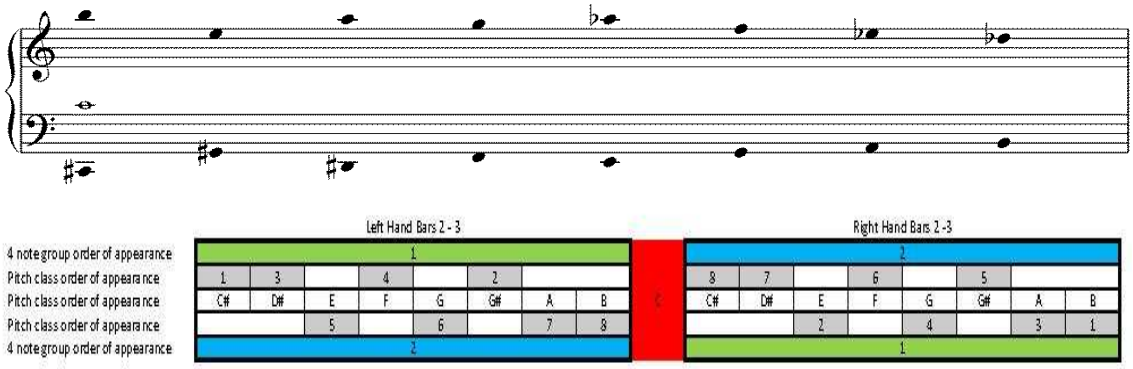
A – B – C – A – B – (b. 37) – B – A – C – A

Material	Description
A	Contrapuntal lines alternating in groups of 4 semi quavers and 4 quintuplet semi quavers moving towards a central pitch e.g. bb. 2 – 4.
B	Grace note gestures generate harmonies symmetrical around a central pitch e.g. bb. 31 – 35.
C	Expressive contrapuntal lines supported by rich symmetrical harmonies e.g. bb. 16 – 26.

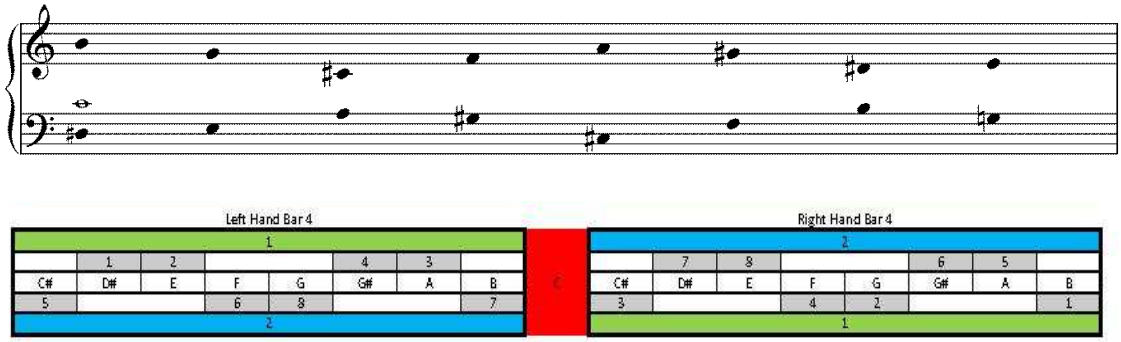
These harmonic and structural properties are readily apparent; however the way in which the contrapuntal element of material A has its basis in symmetry requires more clarification. These contrapuntal passages were created by imposing a process based on rotational symmetry onto the source mode. An explanation of Ex. 11 below, will clarify this procedure.

Ex. 11 – A chart illustrating the process of rotational symmetry at use in the opening section of *Bagatelle No. 2*

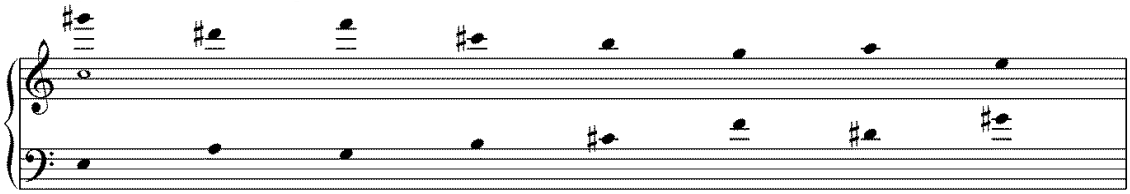
1. Pitch content and centre point of bb. 2 -3

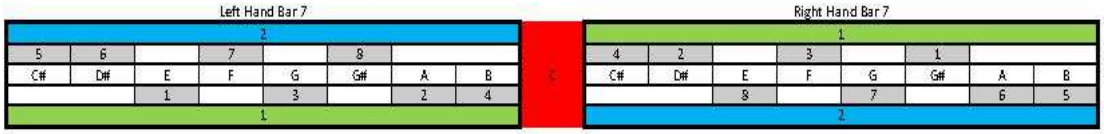


2. Pitch content and centre point of b. 4

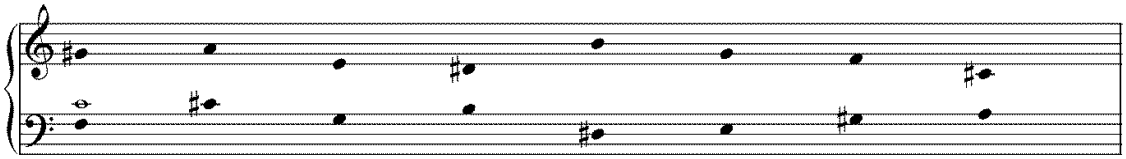


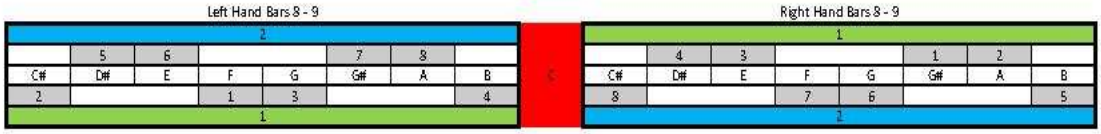
3. Pitch content and centre point of b. 7





4. Pitch content and centre point of bb. 8 - 9





Ex. 11 shows how the pitches in bb. 2 – 4 and 7 – 9 were selected. The first table indicates that in the left hand in bb. 2 – 3 the four notes that appear are C#, D#, F and G# and in the right hand B, A, G and E. One can see that these selections of pitches are symmetrical around the C in the middle of the table, highlighted in red. The final four notes are in the left hand; E, G, A and B, and in the right; G#, F, D#, and C#, these are also symmetrical around the central block. However the element of rotational symmetry is apparent when one imagines rotating the entire table through 180 degrees, using the central section as the pivot point. The pattern that the selected notes create would be replicated twice through a full rotation. The same is true of the third table (showing the pitch content of b. 7), the differences being the order in which each four note group appears is reversed and the central point is C_5 rather than C_4. This rotational symmetry is not apparent in the second and fourth tables; however the pitch collections are still symmetrical around the central C. This imperfection is complemented by the order in which the pitches appear in b. 4 and bb. 8 – 9. In the other cases, the order in which the pitches appear in the left hand is mirrored in the right. In b.7, the left hand first plays E, A, G, B and the right G#, D#, F, C#, the central point between each resulting dyad is C_5. However in bars 4 and 8 – 9, due to the order

the pitches are played, this symmetry is not apparent. These imperfections are present to provide small moments of variety from the symmetrical harmonies present throughout the rest of the piece.

The use of polyrhythm in *Scorpio* is adapted in *Bagatelle No. 2* to reflect its different characteristics. In *Bagatelle No.2,* it is used along with rubato and the sustain pedal to distort the metre, creating a quasi-improvisatory soundscape. Symmetry also has an influence on certain aspects of *Bagatelle No.2's* rhythm. The opening section (discussed in Ex.11) uses this rhythmic symmetry in bb. 2-4 and 7-9. The left and right hands alternate between groups of four notes in semiquaver and quintuplets, introducing the use of polyrhythms in the following material.

From the above, one can see the extent to which the second bagatelle is saturated with symmetry; its harmony, motivic structure and counterpoint all have symmetry at their core. This fascination with symmetrical processes was carried forward into the composition of my next piece, *Aeon.*

2.2.2. Aeon: A Reaction to Art and a Continued Fascination with Symmetry

First performed by King's College London Chamber Orchestra and Mea Wade in 2011.

Aeon is a piece for solo oboe and chamber ensemble that was conceived as a musical reaction to Bronzino's masterpiece *An Allegory with Venus and Cupid* dated to around 1545 (shown in Ex. 12 below). I had attempted to write music based on paintings during my undergraduate work and I was keen to improve upon my previous efforts. The main issues with my earlier work concerned aesthetics; I took the subject matter of the painting and attempted to reinterpret the image through the medium of music, the result being too programmatic. I found that this approach limited my creativity, as during composition I came to find myself torn between the desire to explore certain musical materials in more detail and justifying these explorations within the context of the programmatic content. To avoid this conflict, I decided to focus on an aspect of the painting that had a strong parallel with the medium of music as the basis of my piece.

Ex. 12 – *An Allegory with Venus and Cupid, Bronzino c. 1545*

Image redacted due to copyright restrictions.

See print version

15

[15] Image taken from http://www.nationalgallery.org.uk/paintings/bronzino-an-allegory-with-venus-and-cupid (accessed 27th October 2011)

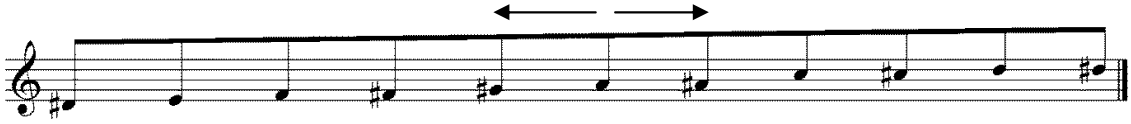
It was the figure of Time (the old man with wings) that most intrigued me. In this instance he is rendered during the act of either pulling a blue cloth up to reveal the scene beneath, or attempting to conceal the tender image of Venus and Cupid from the prying eyes of the other figures. It was this duality that brought to mind the essential role that time plays in our understanding of the entire universe, as it is only through time that one can experiment or observe in order to make a conclusion. Similarly, music can only be experienced and understood through the passing of time.

While the painting's depictions of the various outcomes of love revealed by the passage of time were influences during the initial conception of *Aeon*, the music is not "about" these features; there is no programme. Bronzino's work is merely the spark that set *Aeon's* composition in motion.

Having written pieces featuring solo piano and horn, I wanted *Aeon* to feature a woodwind instrument. As I wanted the piece to feature the juxtaposition of relatively stark, grey harmonies with rich, expressive sonorities, the Oboe seemed an appropriate choice due to its sonic qualities. Its lower range is rich, expressive and can penetrate through thick textures, while the upper registers are thinner, less in rich in harmonics but still with a sharp focus.

Both the stark and rich sonorities and *Aeon's* melodic content, as in *Bagatelle No.2*, is derived from transpositions of a mode based on Messiaen's third mode:

Ex. 13 – *Aeon's* mode (mode C)



Mode C is identical to that used in *Bagatelle no.2* (here transposed down a minor third) with the exception of the D#s added at either end. This change affects the symmetries in such a way that it creates a mode with two points of symmetry, in this case A and D#, as opposed to three.

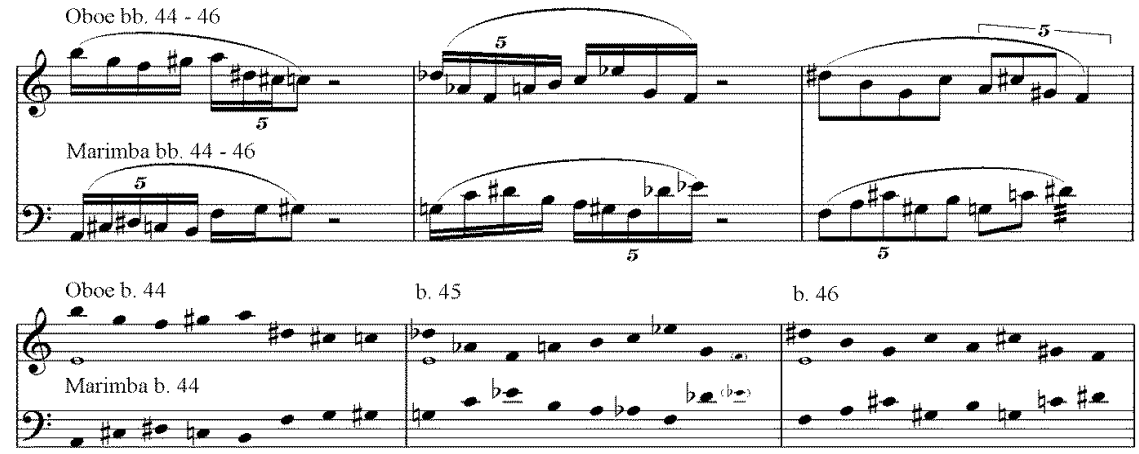
The symmetric principle used in *Aeon* is not as strict as that in *Bagatelle No.2.* In the second bagatelle practically all the music was symmetrical around a specific pitch class (C_4 or E_4), in *Aeon* pitches tend to appear in pairs: When the pitch centre is A, G# appears with A#, F with C# and so on. Only at a few points is there a pitch class in

a specific octave that serves as a pitch centre. D#s in this system can be used independently, as it would appear with itself.

The oboe opens the piece, asserting A as a pitch centre, around which the harmonies, textures and lines that follow are constructed. This gesture contains the central A and two pairs of pitches, G#/A#, and F#/C. The next gesture is initiated by the double bass; the pizzicato C# starts a rising triplet that passes into the marimba, containing the accompanying F, the central A and pitch classes D and F. The final marimba attack initiates a chord in the violin, viola and bass that completes the formation of pairs F/Db, and D/E. This trend is also apparent in the entries in the 'cello, the shared gesture in the flute and clarinet, and the bassoon entry in b. 4.

The system based on rotational symmetry used in *Bagatelle No.2* (see Ex.13 and its explanation above) also plays a part in *Aeon*, the most obvious example being the counterpoint between the oboe and marimba at figure B (b. 44), reminiscent of bb. 2 – 4 of *Bagatelle No. 2.*

Ex. 14 – The rotational symmetric principle used in *Aeon's* Oboe and Marimba parts – bb. 44 – 46



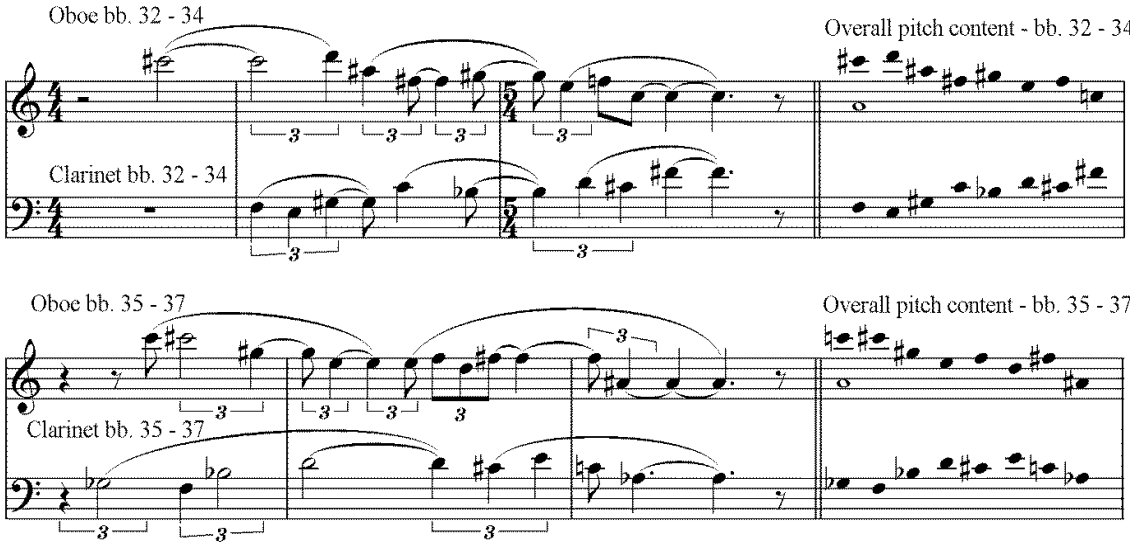
	Marimba Bar 44									Oboe Bar 44								
4 note group order of appearance	2									1								
Pitch class order of appearance	6	7	8		5					3	2	4		1				
Pitch class	F	G	G#	A	B	C	C#	D#	E	F	G	G#	A	B	C	C#	D#	
Pitch class order of appearance				1		4	2	3					5		8	7	6	
4 note group order of appearance	1									2								

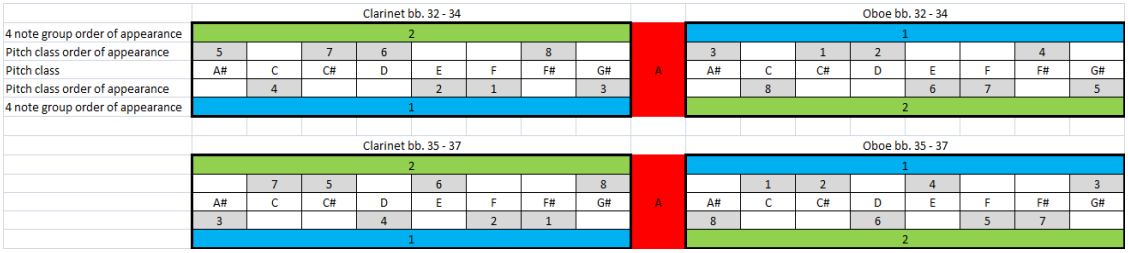
	Marimba Bar 45									Oboe Bar 45								
	2									1								
	7		6	5			8			3		2	4			1		
	F	G	G#	A	B	C	C#	D#	E	F	G	G#	A	B	C	C#	D#	
		1			4	2		3			8			5	6		7	
	1									2								

	Marimba Bar 46									Oboe Bar 46								
	2									1								
		6			5	7		8			3			2	4		1	
	F	G	G#	A	B	C	C#	D#	E	F	G	G#	A	B	C	C#	D#	
	1		4	2			3			8		7	5			6		
	1									2								

This is an example of a rendering of the rotational system that is tightly organised in rhythmic terms; however in other places this rhythmic identity is relaxed to allow greater melodic expression:

Ex. 15 – The use of the rotational system in the Oboe and Clarinet parts – bb. 32 – 37





Here pitches are free to overlap, creating a smooth counterpoint which consists of a wider variety of intervals than in the previous, more rhythmically rigid example. This greater flexibility in the use of the symmetric principle allowed for several permutations to occur at the same time, creating a rich tapestry of counterpoint. The section following the oboe's cadenza, beginning at rehearsal mark E, is an example of this.

The bassoon's entry in bar 122 initiates a rotational counterpoint symmetrical around A with the oboe (from the C in bar 123), that lasts until bar 129. Accompanying this, the double bass and marimba are in rotational counterpoint also centred on A, while the flute and clarinet share a single proliferation based on the symmetric process centred on E. The gestures shared in the upper strings in bars 124 and 125 are

symmetrical around F, and then C# in bar 126. This complexity gradually dissolves until only A remains as a pitch centre from rehearsal mark F until the end.

2.3. Bagatelle No. 3: A Concept of Distortion

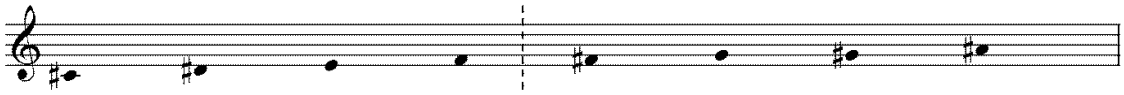
First performed and recorded by Luke Berryman

After focusing on symmetry-based techniques in *Aeon*, I wanted to explore a new approach. At this point I had not often composed music that was inspired by a concept rather than aspects such as texture or rhythm.

The piece takes the form of a dance in triple metre, but the length of each bar is slightly extended or reduced, creating the sense that the dancers are struggling to move smoothly; as if having one leg longer than the other. In order to keep in time with the dancers, the pianist is forced to react to their movements, producing a dysfunctional pulse.

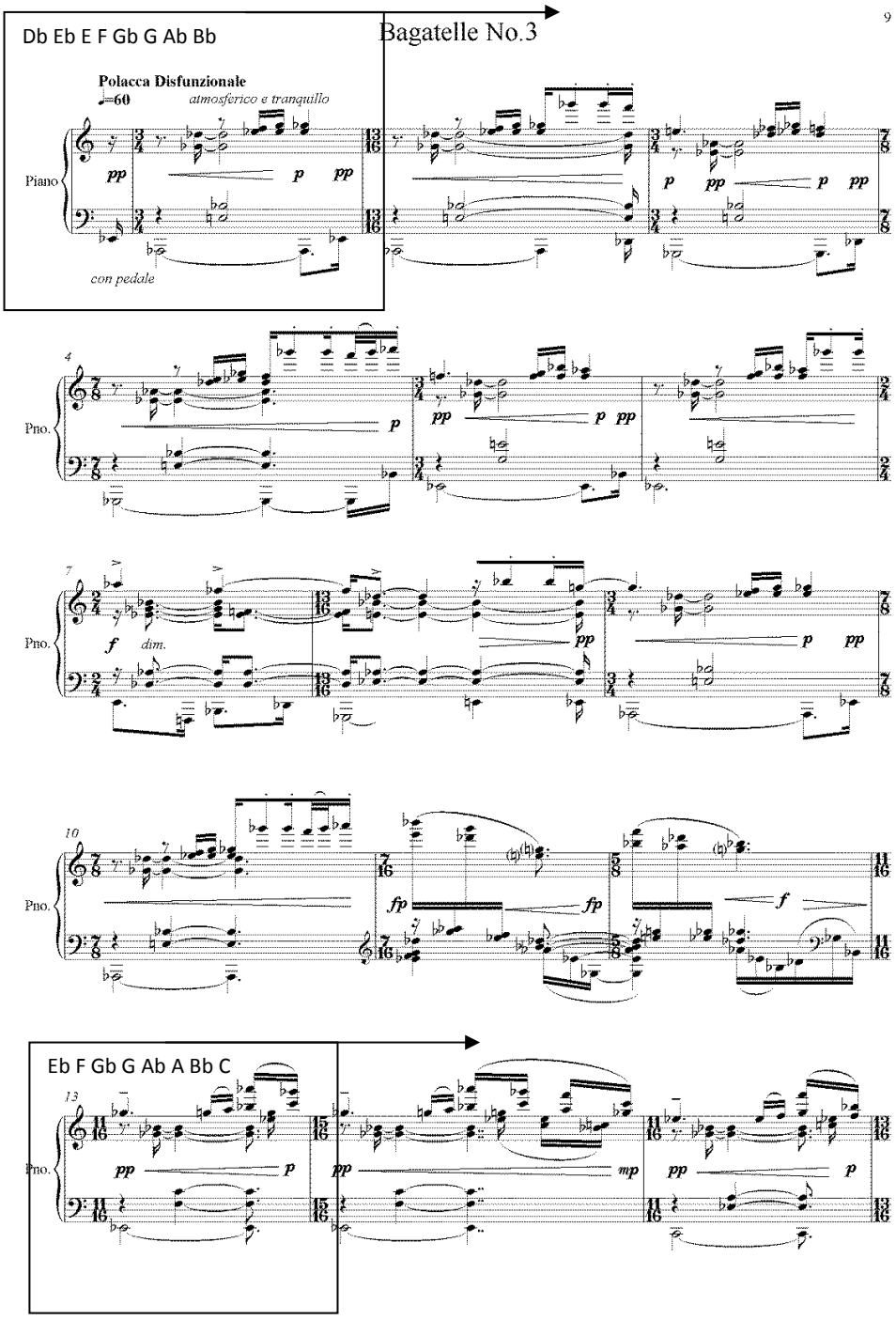
To balance this rhythmic complexity, I utilised a simple harmonic principle.

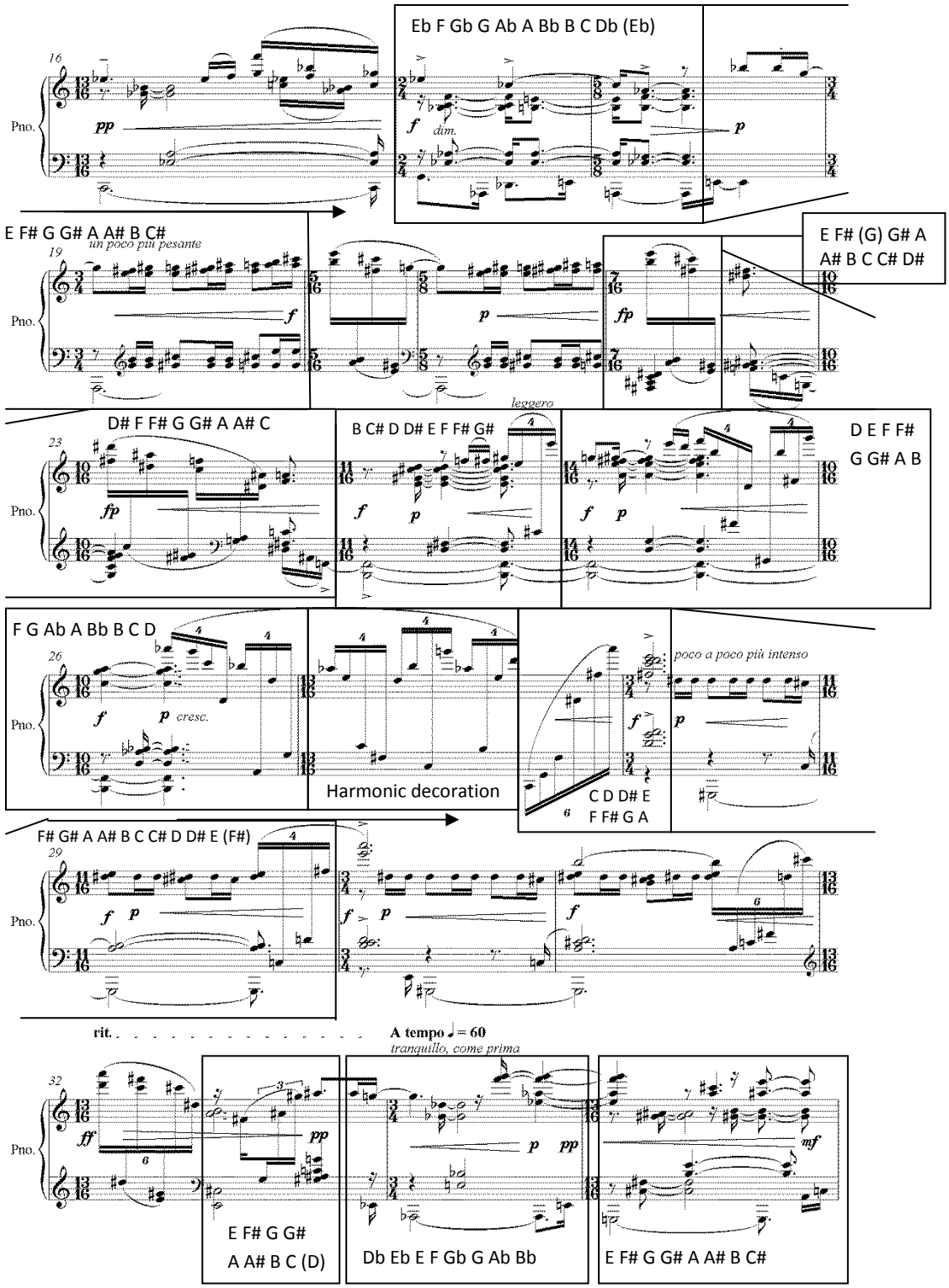
Ex. 16 – *Bagatelle No.3's* source mode – mode D



Similarly to earlier pieces, the pitch content of the entire piece is based on different transpositions and extensions of mode D. The harmonic and motivic structures are also fairly traditional. The opening (bb. 1 – 18) and recapitulation (bb. 50 – 55) sections are harmonically stable, consisting of material taken from only two transpositions, while the central section (bb. 19 – 49) and the coda (bb. 56 – 66) are characterised by much more harmonic freedom. Ex. 17 below highlights this point.

Ex. 17 – An analysis of bb. 1 – 34 of *Bagatelle No.3*





One can clearly see that the harmonic complexity increases after the opening 16 bars, during which the harmony is based on only two different transpositions; on Db and Eb. After b. 16, multiple transpositions and extensions of mode D are used.

One can draw parallels between these characteristics and the tonal structure of the first movement of a Beethoven piano sonata. The exposition tends to be tonally

stable; the development is tonally ambiguous with leanings towards many keys, before returning to relative stability in the recapitulation.

The nature of the third bagatelle's harmonic structure was not a decision that I made consciously, and was not made in reaction to a specific piece. It was only after studying the score retrospectively that these characteristics became clear. This may partly be due to the way in which the piece was written. I began writing *Bagatelle No.3* while on holiday in rural Ireland. The house did not have much in the way of modern convenience; there was no internet, television or radio. As such the only music I had access to during the composition of this piece were the in the form of imperfect memories. It was largely through-composed with artistic decisions being made using intuition, so it is unsurprising that in certain ways it closely resembles the piano music that I have spent a lot of time analysing. The outcome is, I hope, an interestingly quirky piece that demonstrates the performer's musicality in terms of subtlety and expression as well remaining rhythmically distinctive enough to convey the conceptual image.

I found this approach to writing very refreshing, and enjoyed the sense of freedom that came with it. Upon reflection, I think this was largely due to the contrast between the systematic nature of *Bagatelle No.2* and *Aeon* and this new, more relaxed process. The satisfaction I felt while writing with fewer limitations had a big impact on my compositional process for all the pieces that followed in that I tried to write more freely, which found expression in my next piece, *Solilodrama*.

2.4. Solilodrama to Bagatelle No.4: Self Modelling

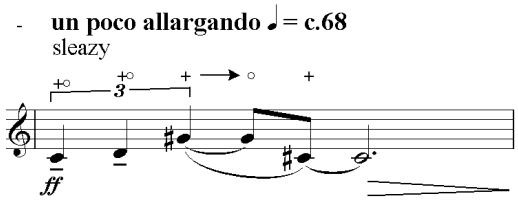
2.4.1. Solilodrama: A Dramatic Response to a Friendly Challenge

Composed for and first performed by Amber Nunn, recorded by Matt Roberts.

The idea to write *Solilodrama* arose from a conversation with friends. Following a humorous exchange about an alarm clock, I was wagered that I could not write a piece that incorporated the sound of the alarm. Having just completed work on the third bagatelle, I saw writing a piece for a solo brass instrument as a good opportunity to further explore my new found compositional freedom and rise to the challenge.

The first task was to translate the sound of the alarm to a set of pitches. The alarm itself consisted of a mutual friend's name in an amusing voice, and after experimentation I found that the vocal contour seemed to fit the pitches C-D-F#-C#. However, I wanted this motif to play an important structural role, so I exaggerated the second interval by raising the third pitch by a tone, giving C-D-G#-C#. The final interval of a falling perfect fifth gives a greater sense of closure:

Ex. 18 – The alarm clock motif (motif A) in *Solilodrama* – b. 9



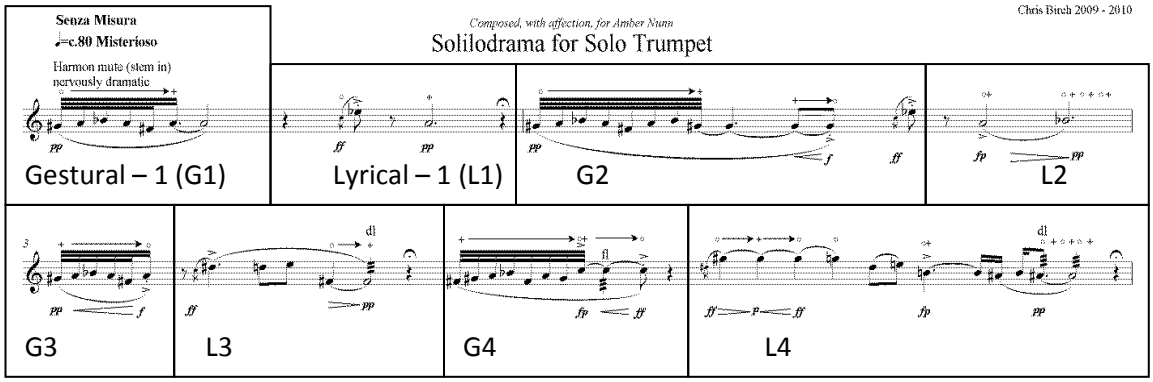
The next step was to create the parameters by which the drama of the performance would function. I wanted to write music for a dramatic performance rather than a piece of theatre based on a recital. To ensure this was the case the music had to contain elements of drama that ran deeper than just superficial features such as performance directions. As I was writing for a solo instrument I concluded that the drama of the piece should be based in the interrelationships between motivic groups.

Solilodrama is divided into three sections; the first runs from the opening to b.10 and features the interplay between rapid gestural figuration, lyrical lines and textural effects produced using extended techniques such as varied tonguing styles and the use of a harmon mute. The central section (bb.11 – 25) focuses more on the

juxtaposition and transformation of lyrical material with active figuration and the development, and subsequent destruction, of a regular pulse. The final section, b.26 to the end, explores transformations of the material based on extended techniques introduced in the opening section, building to a climatic appearance of motif A.

From this observation, one can deduce that there are three main areas of material prevalent in *Solilodrama*; the lyrical (derived from motif A), the gestural (derived from the opening flourish), and the timbral (material that uses the sounds produced by the use of extended techniques). The musical drama behind the visible theatre is based on the combination, opposition and manipulation of these three areas.

Ex. 19 – Gestural and Lyrical segments in *Solilodrama* – bb. 1-4.

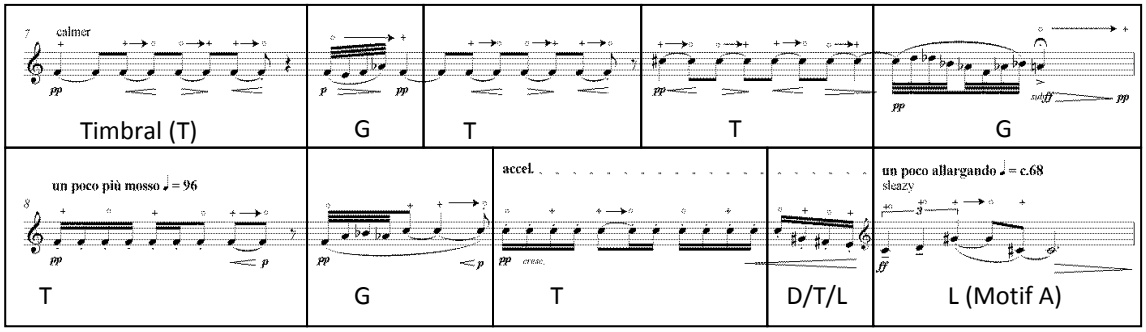


Ex. 19 illustrates some of the interrelationships between the three motivic groups. In the opening section, the three areas are clearly defined; the gestural and lyrical areas are juxtaposed four times, with the timbral area (represented by the use of the harmon mute) providing coloration to each presentation of the other two. The gestural elements in this example remain relatively constant in comparison to the lyrical fragments, which gradually grow from the initial short attack and long note in L1 to a melodic line in L4. However, the gestural material does impact on the development of the lyrical material, as does the timbral. The L1 segment consists merely of a solitary dramatic attack followed by a long sustain. Following G2 in which the gesture from G1 is extended by more figuration and an aggressive timbral flare on a sustained G#, L2 is extended and acquires greater timbral coloration. G3 is shortened in length compared to G2 and crescendos aggressively to an abrupt end. This impacts on L3 in that this segment is also truncated, however the single aggressive attack that

started L1 and L2 is now joined with the following sustain by two quavers that rise by a tone. It is here that the first seeds of the pure form of motif A are sown, as its first two notes also rise by a tone eventually leading to a note longer in duration, a development mirrored in L3. These interactions are the processes by which new material develops.

Throughout the opening three bars timbral coloration techniques gradually increase in significance. The use of the harmon mute and different tonguing techniques eventually combine at the end of b.3. After this point, the timbral factors take on a motivic identity of their own. The use of repeated notes emphasises the significance of timbral inflections in the musical discourse:

Ex. 20 – Timbral material in bars 7 – 9 of *Solilodrama*



The timbral elements are absent from the second section, however they return in the final section. Here, the harmon mute returns and the now established timbral motivic area becomes integral to the development of the drama. Starting off gently with a timbral trill (an extension of the doodle and flutter tonguing in the opening section), the timbral segments are interrupted by material from other motivic areas. These interruptions become longer and more insistent until the timbral material erupts, sparking rising flourishes that lead to the notes of motif A.

From this brief analysis one can see that the surface drama created by sudden shifts in dynamic extremes, the use of silence and performance directions is supported by a musical drama based on the juxtaposition, combination and transformation of three motivic areas. If concerto composition is essentially based on varying degrees of opposition or co-operation, two or more elements taking part in a 'conversation' as

Joseph Kerman would suggest[16], then it follows that there need not be a soloist/ensemble divide at all. The concerto conversation can take place on a motivic, or timbral level. It can be assigned to any instrument performing alone or to any collection of performers.

[16] Kerman, Joseph, *Concerto Conversations* London, 1999

2.4.2. Bagatelle No.4: Attempting Self Reinvention

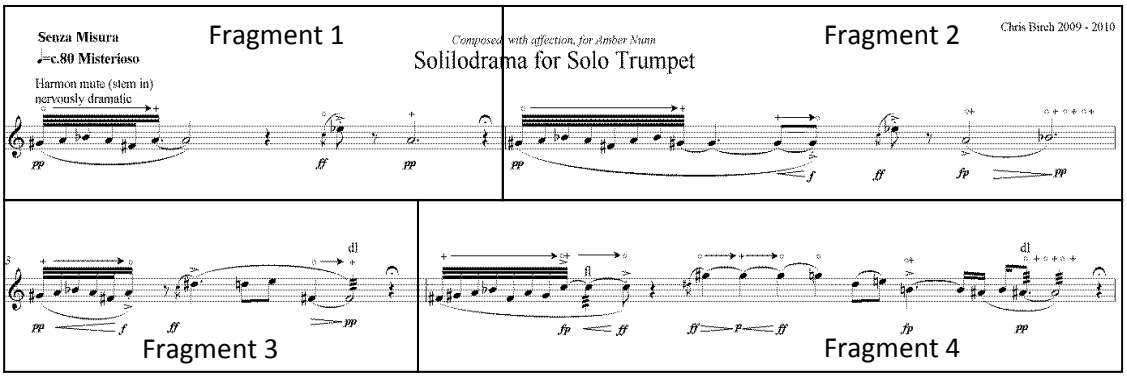
First performed and recorded by Luke Berryman

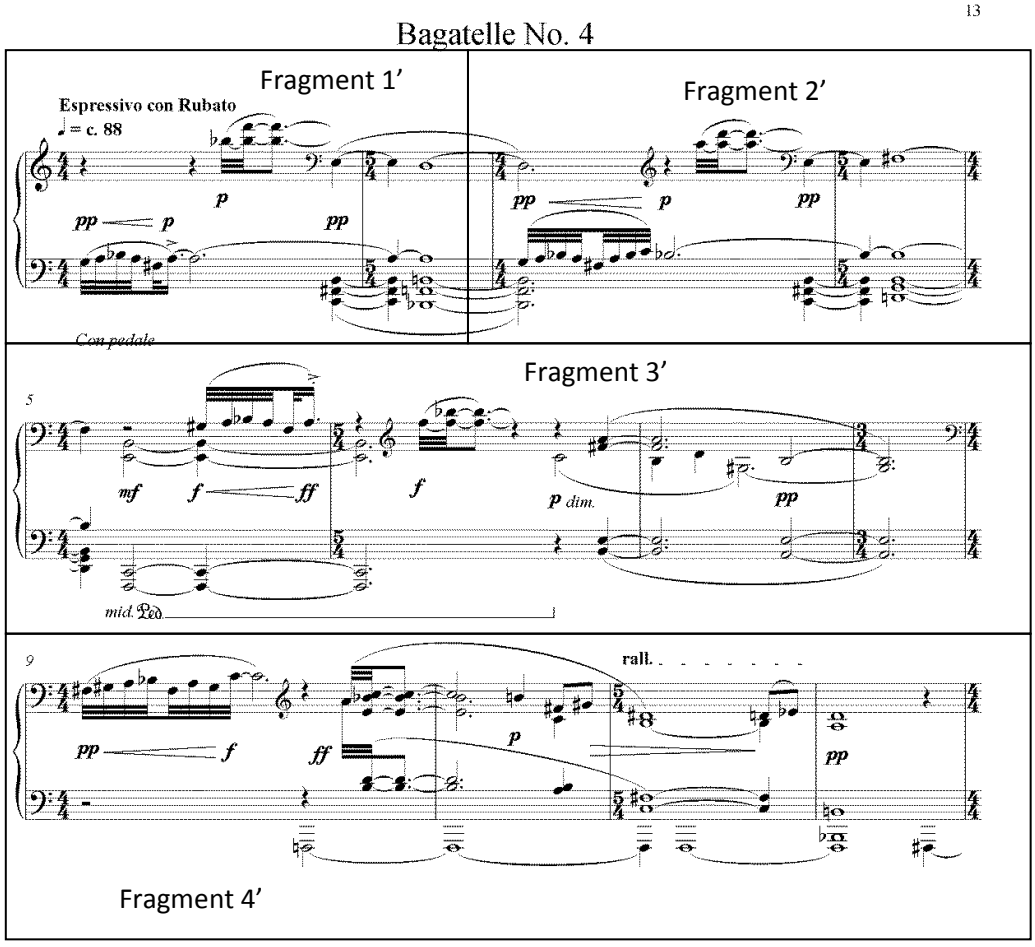
When writing the fourth bagatelle, I wanted to return again to modelling but retain the improvisatory aesthetic of *Solilodrama*. To achieve this, I decided that the best model for the new bagatelle would be *Solilodrama* itself.

An obvious concern one has when reinventing an existing piece is to justify that what is created is a new composition as opposed to an arrangement of an existing one. The translation from solo trumpet to piano allowed a greater scope for harmonic invention, and the lack of possible timbral changes (no mutes etc.) meant that I could only take *Solilodrama* only as a starting point and explore the material in a new context.

The opening of *Bagatelle No.4* remains faithful to the opening of *Solilodrama* motivically, however the differences between the atmospheres of the two pieces are clear:

Ex. 21 – A Comparison of the openings of *Solilodrama* and *Bagatelle No.4*

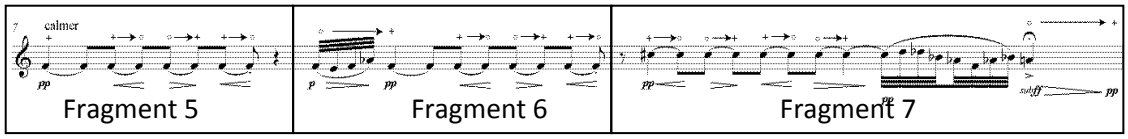




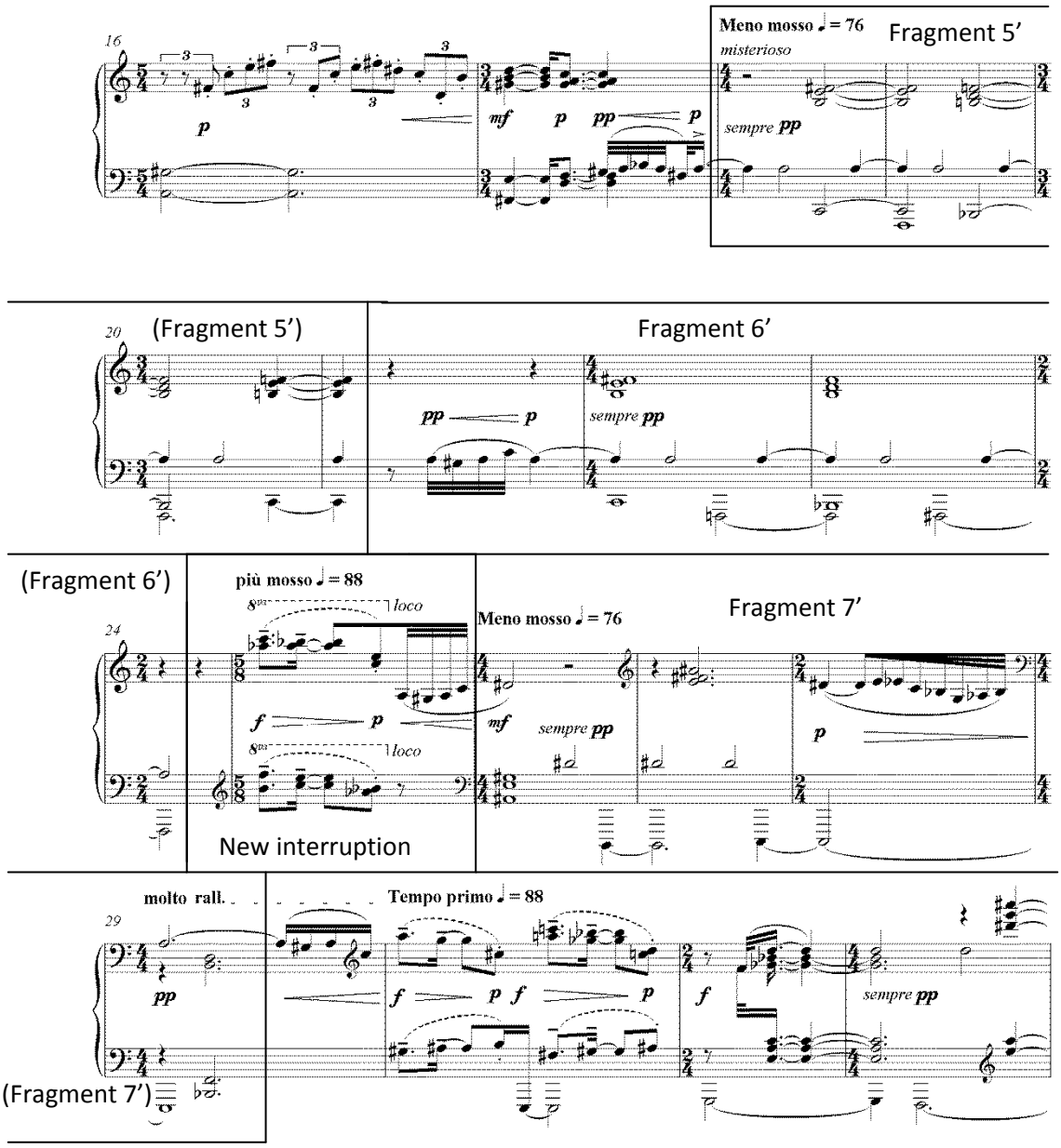
The motivic content of each fragment is more or less the same; the gestural material in *Solilodrama* is retained in its equivalent fragment in the fourth bagatelle, as are the lyrical lines at the end of fragments 3 and 4. The sudden attacks with acciaccaturas in *Solilodrama* become quiet glistening colourations in *Bagatelle No.4*, even the overall dynamic contours of fragments 3 and 4 are retained in each case. Similarities such as these continue until the template reaches fragments containing material based solely on *Solilodrama's* timbral motivic area:

Ex. 22 – A comparison of b.7 of *Solilodrama* with bb. 18 – 29.

Solilodrama b.7



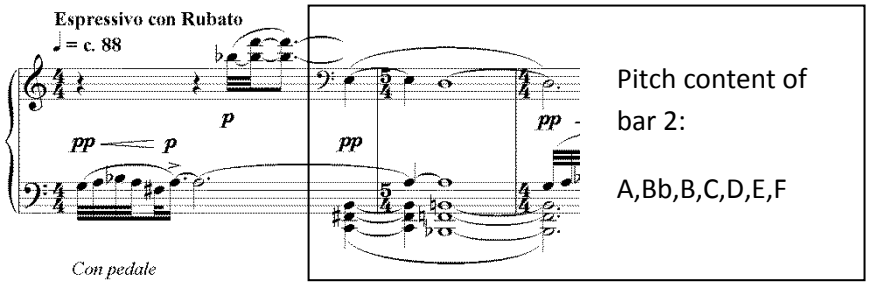
Bagatelle No.4 bb. 16 - 32



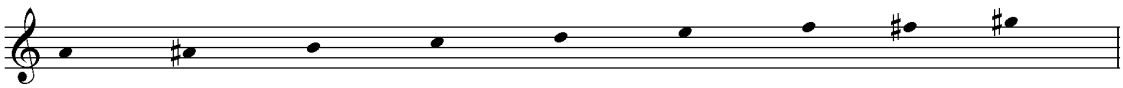
Although there are obvious similarities between fragments 5, 6 and 7 in each piece, the new interruption segment highlighted between fragments 6' and 7' is a sign that the motivic progression of *Bagatelle No.4* is beginning to take a different course. This shift is clear in the differences at the first occurrence of the pure form of motif A in each piece. In b. 9 of *Solilodrama*, the motif appears only once, while in *Bagatelle No.4* (bb. 36 – 41) the motif is strongly presented in three repetitions. This assigns *Bagatelle No. 4's* version with a greater emotional charge, which with the added harmonic coloration is in keeping with the intended goal: to explore similar material in a more expressive context, focussing on harmony and colour.

Initially I attempted to create harmonies in a similar fashion to how the pitches were selected in *Solilodrama;* completely freely, without the use of any prescribed mode or system. However, I found the possible results of this approach to be too numerous and the process of deciding upon an appropriate chord too difficult. So having composed the first two bars freely, I analysed the pitch content of b. 2 and created the source mode from which the majority of the harmonies are derived:

Ex. 23 – the derivation of the source mode (mode E) from b.2 of *Bagatelle No.4*.



Mode E:



Ex. 23 shows that by adding the pitches F# and G# to the pitch content of b. 2, one yields mode E. Once the mode had been decided upon, the only principle I worked with was that each recognisable individual chord or motivic idea and their extensions, had to belong to one of the mode's twelve possible transpositions. These chords or motifs could overlap or blend with each other, allowing for a great deal of harmonic

freedom while ensuring that the varied harmonies and lines within the piece derive from a single source. The addition of this harmonic language to the motivic construction found in *Solilodrama* creates a vastly new musical experience from the same material.

The experience of writing *Solilodrama* and reinventing it in *Bagatelle No.4* was a valuable one. It proved that I could afford to think about the use and development of motif in much greater detail. As such, I tried to focus on this aspect more in subsequent pieces.

2.5. Capriccio for Solo Piano: An Apotheosis

After discovering a new, balanced compositional approach while writing the bagatelles, I wanted to write a stand-alone piece that summarised all that I had learned thus far. As such *Capriccio* incorporates aspects prevalent in the previous pieces that were essential stepping stones to this new technique; borrowing, a more flexible harmonic scheme and an improved motivic coherency.

The term capriccio originally referred to 16th century madrigals and later to fugal pieces for keyboard, or any light quick composition.[17] However, the term also came to be associated with concerto cadenzas (often sold as separate pieces in their own right) that were commonly improvisatory or fanciful in nature.[18] This implied freedom of aesthetic was attractive as I wanted to write a substantial virtuosic work that was free of any structural preconceptions.

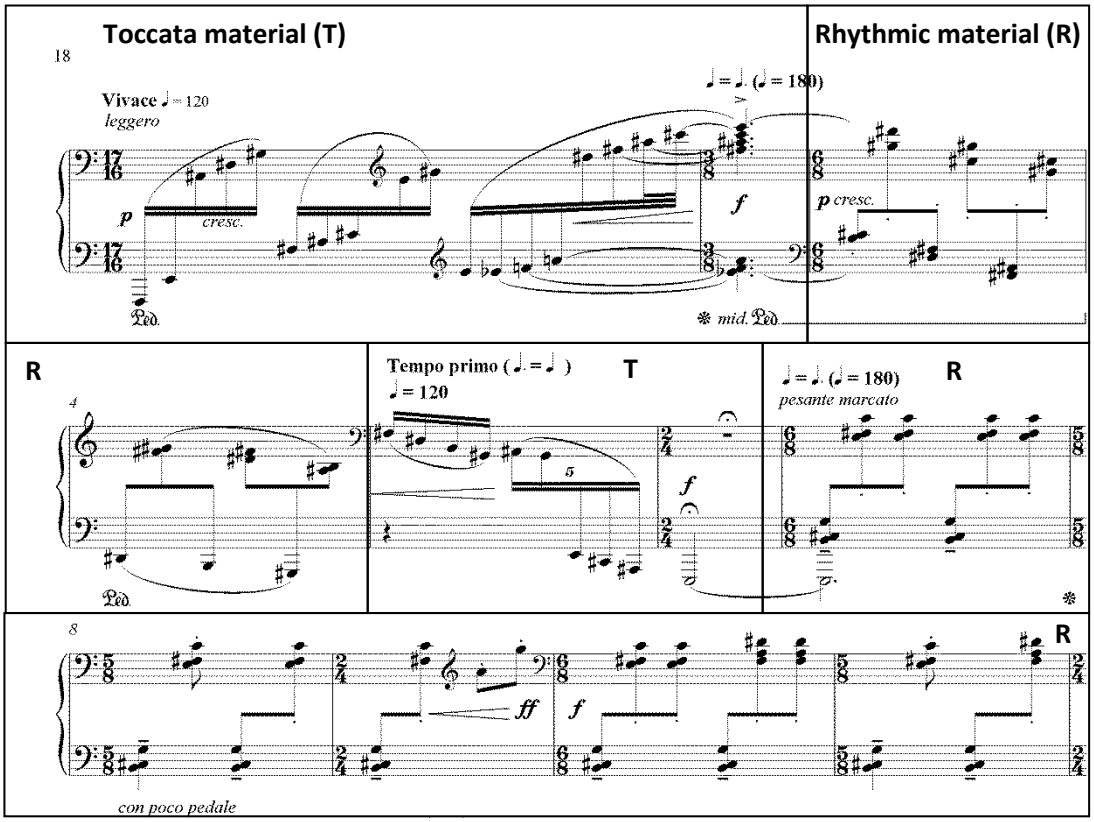
Capriccio's narrative is based upon three groups of material, which are arranged in a structure that resembles the ritornello forms commonly used in the concertos of Bach or Vivaldi. Incorporated into this structure are quotations from the earlier bagatelles, emphasising *Capriccio's* identity as a summarisation.

The opening twelve bars of *Capriccio* introduce the two motivic areas that are transformed and combined in the piece's ritornello sections. The toccata material (T) generally appears as rapidly rising legato scales or arpeggios, which contrasts with material that is more rhythmic (material R), characterised by harsher articulation and an inconsistent metre:

[17] "Capriccio." *The Oxford Dictionary of Music*, 2nd ed. rev. Ed. Michael Kennedy. *Oxford Music Online*. 21 Nov. 2011 <http://0-www.oxfordmusiconline.com.catalogue.ulrls.lon.ac.uk/subscriber/article/opr/t237/e1817>.

[18] Schwandt, Erich "Capriccio (i)." *Grove Music Online*. *Oxford Music Online*. 21 Nov. 2011 <http://0-www.oxfordmusiconline.com.catalogue.ulrls.lon.ac.uk/subscriber/article/grove/music/04867>.

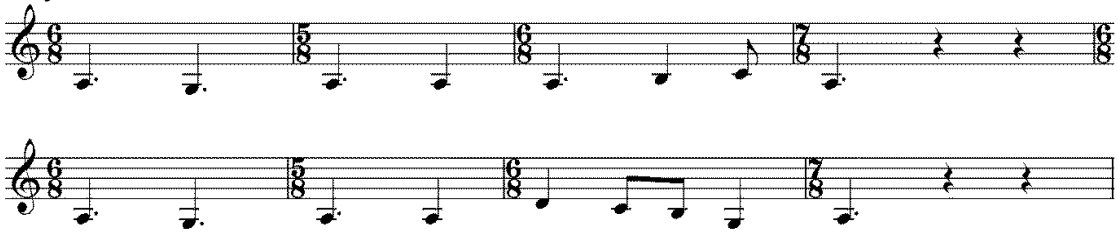
Ex. 24 – The opening 11 bars of *Capriccio*



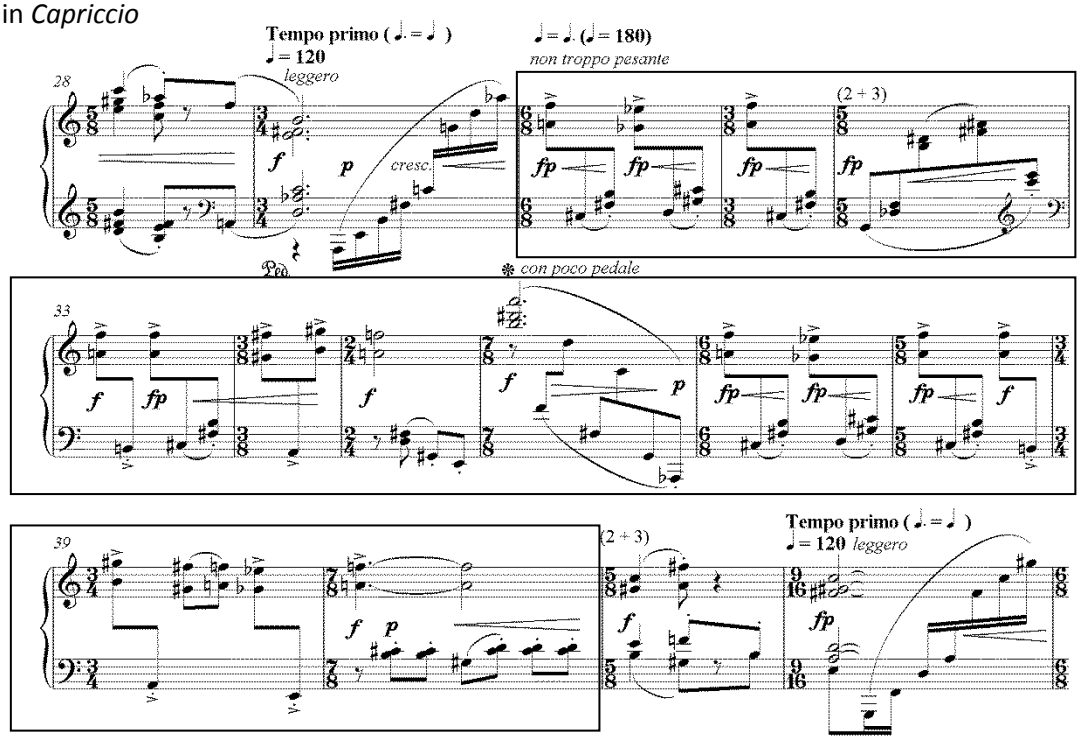
With two groups of material based on gesture and rhythm, I decided that the third should have a recognisable melodic identity. This third group is based upon a theme from Ney Rosauro's *Concerto for Marimba and Orchestra* from 1986. Early in conception, while I was imagining *Capriccio's* rhythmic vitality, Rosauro's theme kept coming to mind. Ex.25 shows this theme as it appears in the Rosauro, above the transformed version used in *Capriccio*:

Ex. 25 – Theme from the 1st movement of Rosauro's *Concerto for Marimba and Orchestra*[19] and its first appearance in *Capriccio.*

Ney Rosauro's theme from *Concerto for Marimba and Orchestra*



Rosauro's theme as it appears at b.30 in *Capriccio*



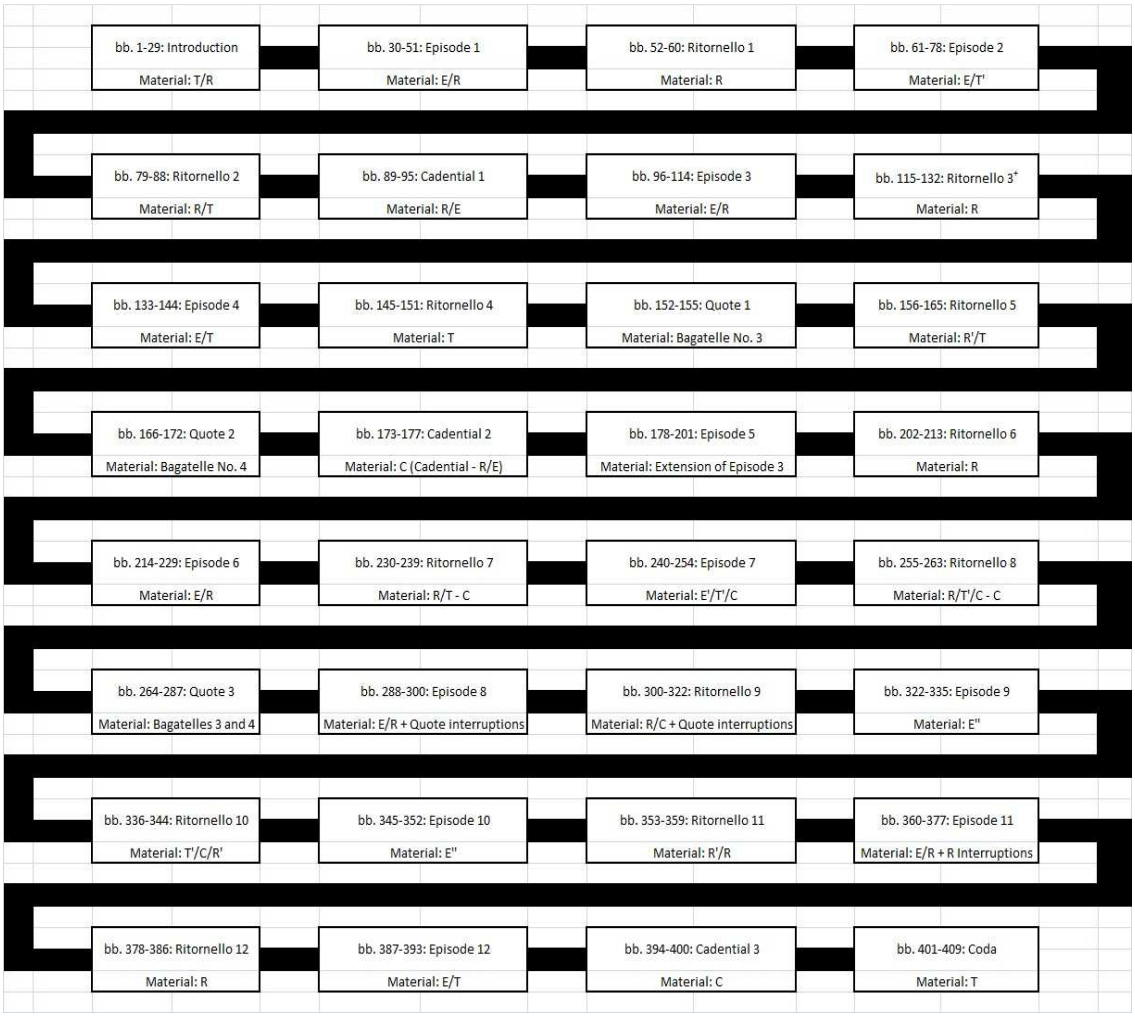
The similarities are clear; the rhythmic character of Rosauro's version is retained, as is its contour. The intervallic content of the original however, is transformed in the *Capriccio* version. What was A-B-C in the third bar of the original is now F-F#-G#. This material pervades all of *Capriccio's* episodic material.

In total there are 12 episodes separated by ritornello sections. The flow chart in Ex. 26 below outlines *Capriccio's* motivic content and ritornello-like structure. T, R and E refer to the material described above; Toccata, Rhythmic and Episodic respectively. C

[19] Melody reproduced from *Concerto for Marimba and Orchestra,* Pró Percussão, Brazil, 1992 with permission from Dr. Rosauro and Malletworks music.

refers to a cadential progression based on a transformation of the episodic material that reoccurs.

Ex. 26 – A Structural Diagram of *Capriccio.*



The majority of the episodic and ritornello sections comprise of combinations of two or more motivic groups. To demonstrate some of the ways this occurs I will chart the various transformations of material E.

The theme first appears as shown in Ex. 25 above. In this case, the presentation of the theme shares characteristics of the rhythmic material; the articulation is short and punchy, the dynamics are generally loud and the element of metric instability is prominent. In bb. 43 – 52, the Rosauro theme is presented again. Here, the rhythmic drive is maintained, while the articulation is smoother and gentler, the dynamics are quieter and the melody is distributed between both hands.

The trend towards a gentler, more legato articulation continues in episode two (bb. 61-78). Here, the articulation is entirely legato, with the theme hovering over a

wash of harmony. In this form, the melody shares more characteristics with material T than R.

Episode 3 explores the combination of the melody with material R, heightening its unstable rhythmic quality using low general dynamic with loud interruptions and a repeated syncopated accompaniment. The theme in the right hand beginning in b. 96 is reduced to clipped single notes or dyads in the same rhythmic formation as the original Rosauro theme. The accompaniment in the left hand shares the clipped articulation. The single staccatissimo notes are placed in varying subdivisions of the beat and the repeating four-note patterns (see b. 95) also shift in placement, distorting the theme's pulse pattern. Episodes 5 and 11 explore this material further. In both cases, several transpositions of Rosauro's theme are stacked on top of each other, creating a brief period of dense counterpoint that contrasts with the more homophonic sections that border it.

From these brief observations one can see how the motivic processes at work in *Capriccio* have their routes in those used in *Solilodrama* and *Bagatelle No.4* . However, I felt inclined to reference the earlier bagatelles more directly and included quotations and subtle allusions to them.

This decision raised a potentially problematic issue. I wanted performers to be able to program *Capriccio* as a stand-alone piece as well as part of the whole collection, meaning that it might not be entirely appropriate to include quotations from the other bagatelles if they were not certain to be played beforehand. Therefore, the quotations had to be handled in such a way that they became integral to *Capriccio's* narrative. In order for this to be effective, extended sections from the third and fourth bagatelles only were included, as the harmonic freedom of both and the motivic development of the fourth best related to *Capriccio's* compositional approach. Having made this choice, the next issue was to work the quotations convincingly into the fabric of *Capriccio*.

This was achieved by combining the music of the third and fourth bagatelle in a similar fashion to the way materials T and R are used as described above. A quote from the third bagatelle appears first, in b. 152, providing a moment of relative stillness that contrasts with the rapid figuration of ritornello 4. Material from the fourth bagatelle appears later in b. 166, again providing stillness before the tempo accelerates again through the cadential figure in bb. 173-177 into episode 5. The appearance of these

short quotes as moments of serenity in a sea of rhythmic activity provide the opportunity to subvert this contrast when the quotations return later at b. 264. At this point, *Bagatelle No. 3* reappears, this time in a more decorated form, again providing relative stillness. This is immediately followed by material from *Bagatelle No.4's* toccata-like middle section, which builds to a climatic manifestation of the alarm clock motif. As this fades away, the third bagatelle is again quoted, and is again followed by a quote from the fourth bagatelle, this time its thunderous climax.

After this section, material from the fourth bagatelle begins to directly affect the flow of the following episode and ritornello; episode 8 (bb.288-300) and ritornello 9 (bb.300-322). In episode 8 the alarm clock motif interrupts a quiet, rhythmically intense variation of the episodic material, in which the theme is in the left hand. Ritornello 9 features more delicate interruptions from *Bagatelle No.4*. This time a section largely based on the building of chords is interrupted by quiet contrapuntal fragments taken from *Bagatelle No. 4.*

By focusing on the integration of the two bagatelles that best represented my compositional development; the third and the fourth, and referencing the other two only very briefly, it was possible to allude each bagatelle while not compromising *Capriccio's* identity as a piece in its own right.

Capriccio can be seen to be an apotheosis of the motivic development techniques that have been developed throughout the project. However, it also stands as the summation of the work towards a greater harmonic freedom. In the majority of the pieces completed prior to *Capriccio* there has been a source mode from which practically all the pitch content of harmonies, lines and textures derive. In the case of *Capriccio*, there is not one source mode, but a number of different collections that were used intuitively in different combinations throughout *Capriccio's* development.

Chapter 3

The Virtuosic Ensemble

"Society does not consist of individuals but expresses the sum of interrelations, the relations within which these individuals stand."[20]

Marx

3. Introduction and Allegro: An Ensemble in Motivic Immersion

First performed at King's College London by an impromptu string quartet in 2010

Having made some progress with motivic development techniques in *Solilodrama* and *Capriccio* I wanted to compose a piece that utilised this motivic interplay in an ensemble piece that inhabited a concertante aesthetic. I therefore needed to select an ensemble that would allow several of these processes to be audible simultaneously. This aim would best be served by a group of homogeneous instruments rather than an ensemble consisting of multiple families, as no single voice would stand out.

In the past, the thought of writing a piece for string quartet was rather daunting. The string quartet since Haydn and Mozart has been, and still is, an ensemble that captures the imagination of many composers. Some approach it more out of a sense of duty than anything else, but for whatever reason, writing a string quartet still seems a rite of passage. The result is an extensive repertoire spanning over two centuries. With this enormous body of work in existence, one can feel intimidated when attempting to create something new. However, having had success during the composition of the four bagatelles despite the wealth of solo piano music on offer, I decided that I was ready to approach the challenge.

An important factor in the string quartet's perennial popularity is the versatility of its instruments. They are capable of producing a variety of sonorities and textures using an impressive array of performance techniques. This has led many composers to create sound worlds based largely on the sounds these techniques produce. An

[20] Taken from http://www.marxists.org/archive/marx/works/subject/quotes/index.htm (accessed 10th May 2012), the quote originates from Marx's "The Grundrisse", 1857.

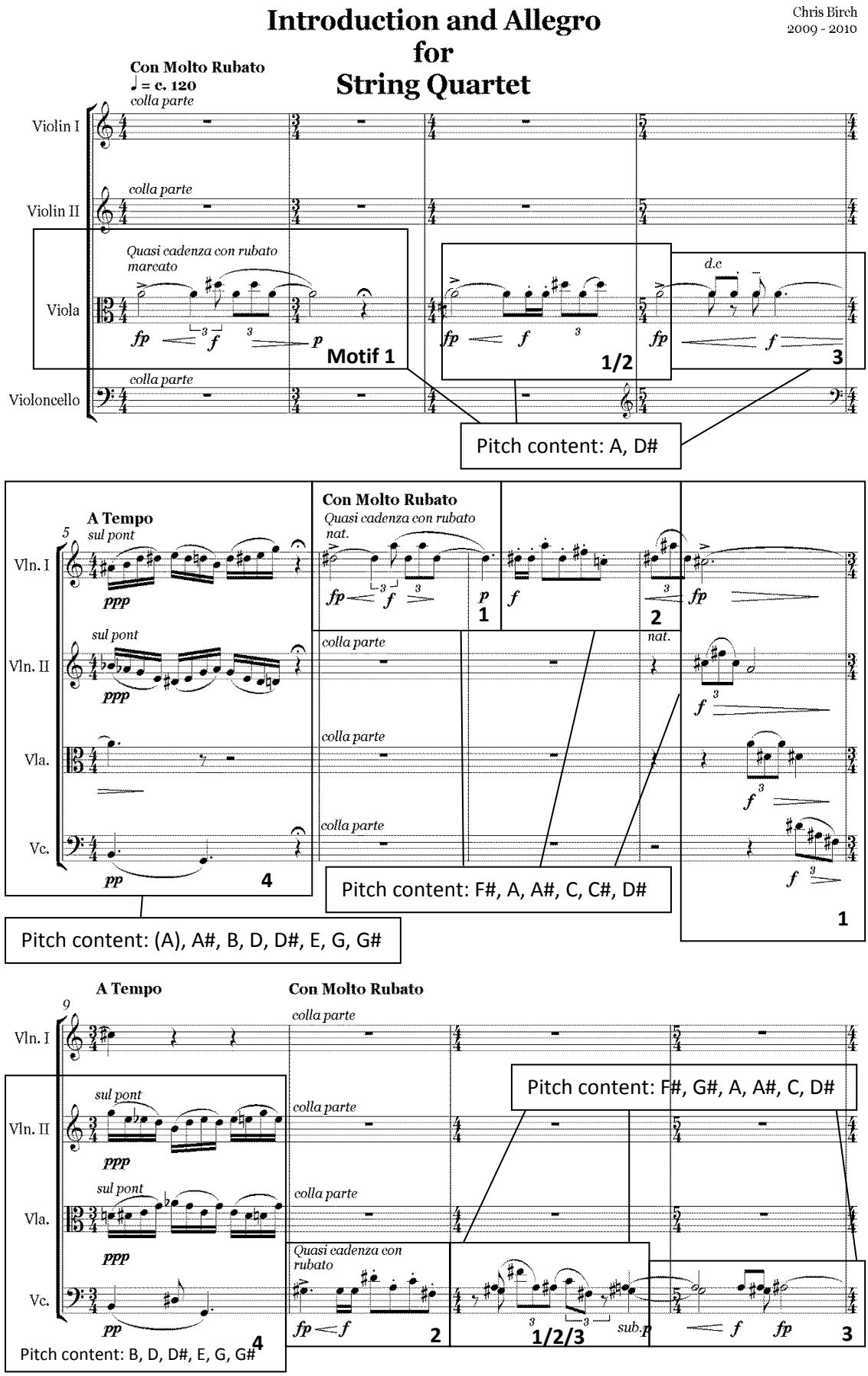
example would be Harvey's third String Quartet (1995), which explores a sonic space constructed of beautiful, delicate textures created through the use of harmonics, unconventional bowing and even notated breathing sounds. I began to think about the possible sound worlds my string quartet could inhabit and wondered whether approaches similar to Harvey's were the only avenues left for contemporary composers.

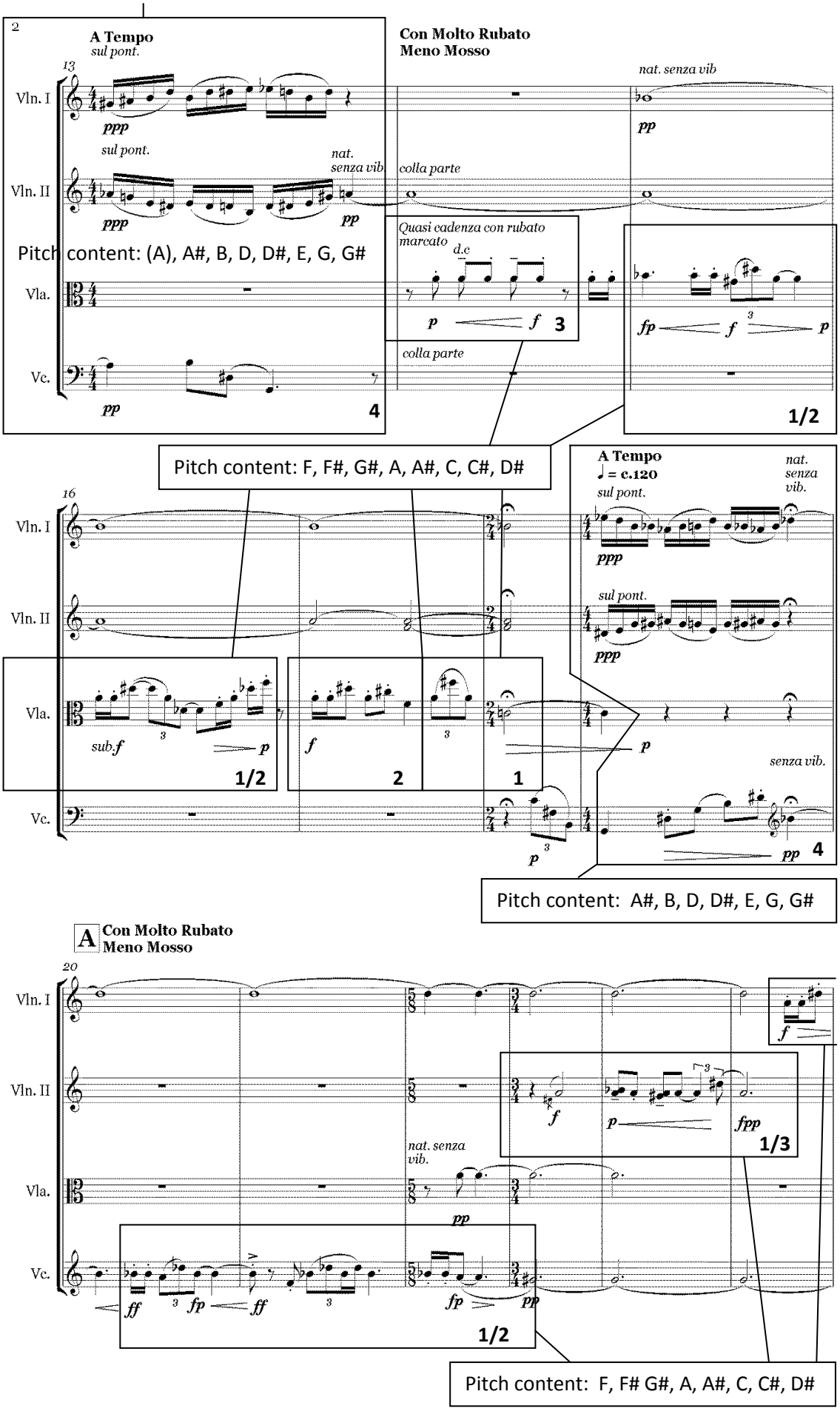
While pondering this question I attended a concert featuring a piece for strings and soprano by a fellow PhD composer, an experience that helped a great deal with finding an answer. My colleague had written a piece that used the conventional syntax of music, but the language he used was based on the different sounds that can be created by bowing and striking instruments in an unusual way rather than specific pitches. While I respect my colleague's skill as a composer, I couldn't help but become frustrated during the performance. I felt that the use of a musical language in which the balance between unpitched sound and conventional string sonorities that was heavily weighted to the former provided a great opportunity to emphasise the beauty of the latter. He chose not to exploit this prospect to any extent, which for me was a shame, as, in my view at least, his piece was not as beautiful as it could have been. His argument is that all sound is beautiful if used in the correct way so one need not feel bound to traditional sonorities at all. If music is defined as humanly organised sound, why should one collection of sounds be more interesting or desirable than another? However, the same argument can be applied to the opposite view point; just because a piece can be created out of new and unfamiliar sounds, does not mean that "composers should necessarily regard this new material as a source for ideas[21]". Having reached this justification, I was confident that I could write a piece in which the use of extended techniques played very little part.

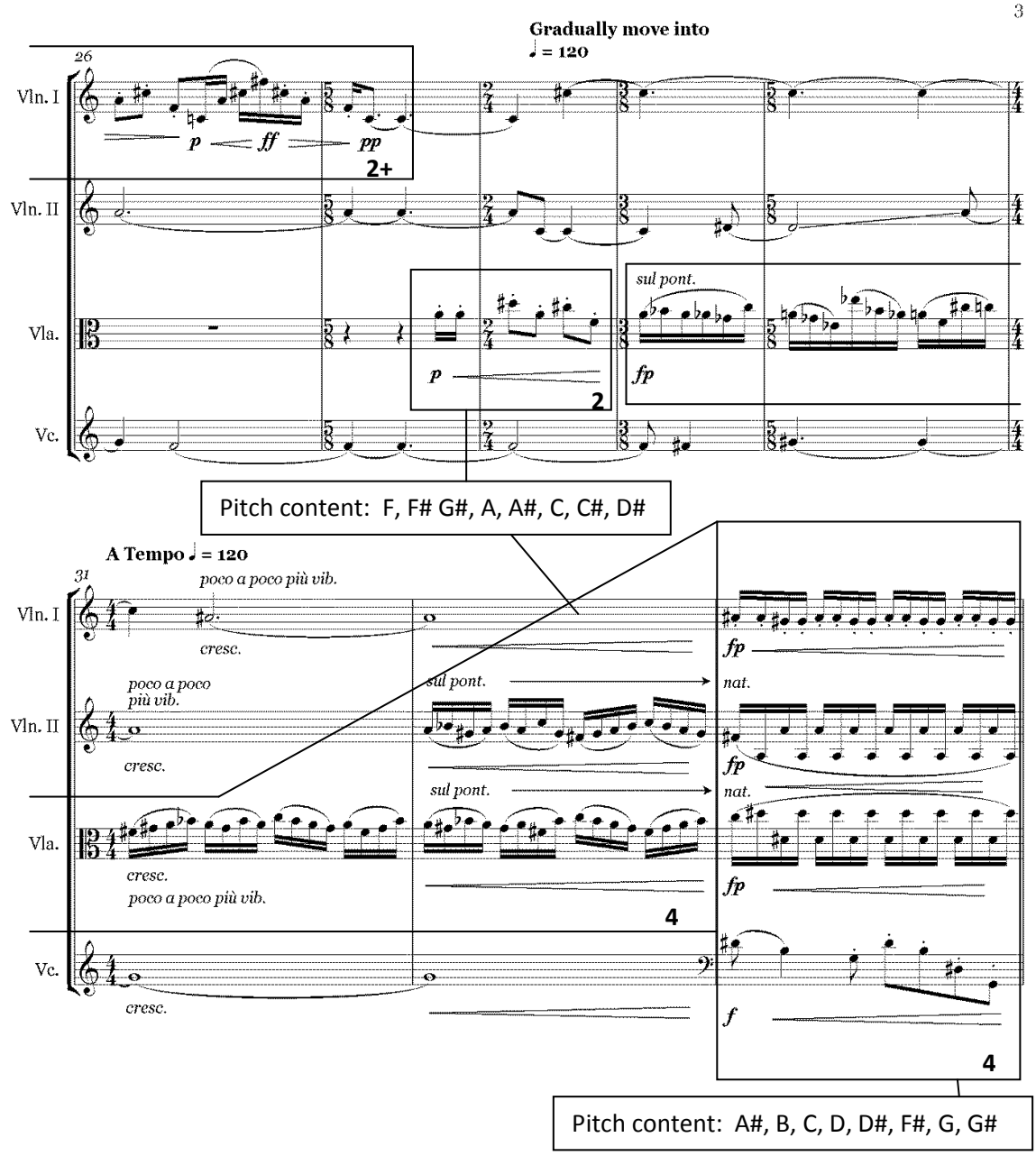
As outlined above, I wanted the main focus of the piece to be the unification of the progress made in my compositional technique regarding motivic unity. *Introduction and Allegro* was chosen as a title at a relatively early stage, as it aptly reflected my intended structure. The introduction was to define the fragments of material that would be woven together later in the work, outline the harmonic processes that will be used and exemplify the notion of equality between each part:

[21] Goehr, Alexander, 'An Answer to Pierre Boulez' in *Times Literary Supplement* 10th June 1977, p.703.

Ex. 29 – The introduction section of *Introduction and Allegro* (bars 1 – 33)




2
A Tempo
sul pont.
13
Vln. I
Vln. II
Vla.
Vc.
ppp
sul pont.
nat. senza vib
pp
colla parte
Con Molto Rubato
Meno Mosso
nat. senza vib
Quasi cadenza con rubato
marcato
d.e
p
f
3
fp
4
1/2
Pitch content: (A), A#, B, D, D#, E, G, G#
Pitch content: F, F#, G#, A, A#, C, C#, D#
16
A Tempo
♩ = c.120
nat. senza vib.
sub.f
1/2
2
1
senza vib.
Pitch content: A#, B, D, D#, E, G, G#
A
Con Molto Rubato
Meno Mosso
20
nat. senza vib.
fpp
1/3
ff
1/2
Pitch content: F, F# G#, A, A#, C, C#, D#



The above extract illustrates that the opening section consists mainly of four motivic groups and two pitch collections, ([F, F#, G#, A, A#, C, C#] and [A#, B, D, D#, E, G, G#]). The first pitch collection was identified after observing the pitch content of several versions of motifs 1, 2 and 3. The second was created from the remaining pitches with the addition A# and G# and was used to create motivic group 4. As emphasised by the opening in the viola part, much of the introduction hinges on the pitches at the centre of these collections (A and D#). Such is their importance that I allow A and D# to appear in sections based on either collection.

Combinations, transformations and extensions of these motifs and transpositions of the two pitch collections inform the vast majority of the music of the

allegro that follows. However other, more subtle features found in the introduction acquire important roles later on. The glissando in b. 30 of the second violin part is exaggerated on its return in the recapitulation, appearing in all parts at the section's climax. An effective way to demonstrate how each motivic group is used later is to outline the structure of *Introduction and Allegro* showing how the material is organised throughout the piece.

Introduction	Exposition			
Intro	A	B	A	C
bb. 1 - 38	39-53	54-70	71-88	89-112

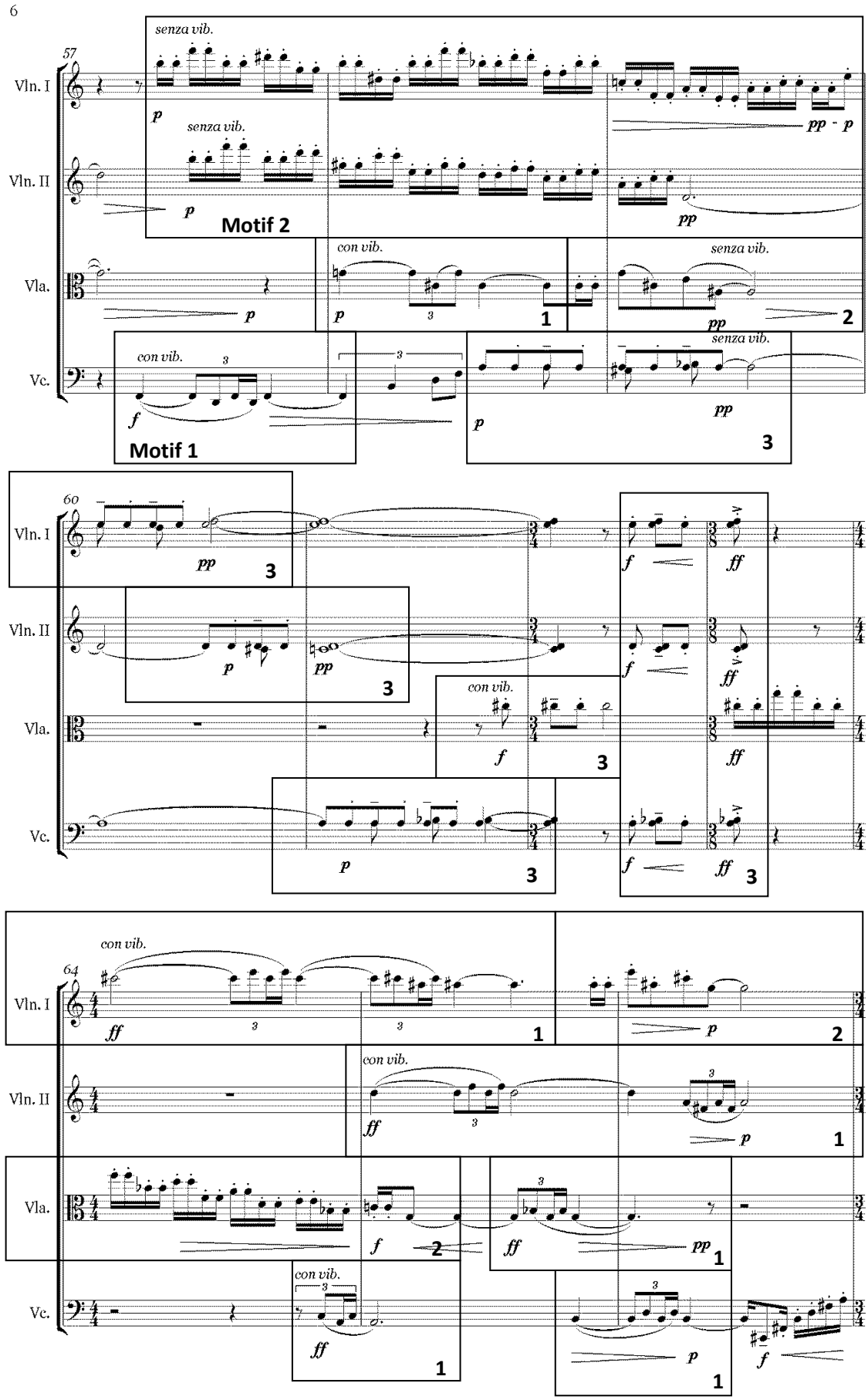
Development				Recapitulation	Coda
D	A	B/C	A/B/C/D	Intro'	Coda
113-129	130-159	160-198	199-221	222-246	247-298

The piece is divided into five main sections in quasi-sonata form, the second and third of which are subdivided. The 'exposition' section comprises of four distinct subsections which each focus on the manipulation of a group of motifs. A sections deal with motif 2, B with motifs 1, 2 and 3, and C sections with motif 4. The development is also divided into four, opening with a D section that reintroduces material from the introduction and then combines motifs 3 and 4. The development goes on to explore the motifs in greater complexity before material from the introduction returns in the recapitulation section. The dramatic coda re-explores all motivic groups, propelling the piece to a close.

Much thought was put into ensuring that each part played an equal role in the narrative and as such the distribution of motifs was spread among the ensemble. The distinction between accompaniment and lead part that was present in much of my previous work is now largely deconstructed. While the A sections are the points at which this distinction most clearly remains, when the A material returns in the development section, it does so in the form of a fugue, emphasising the importance of each voice to the whole.

Perhaps the clearest example of this motivic equality towards the end of the first B section, shown below:

Ex. 30 – A motivic analysis of bars 57 – 66 of *Introduction and Allegro.*



One can see from the above example that the vast majority of material in each part is related to one of the four motifs of the introduction. This extract is representative of the vast majority of the rest of the piece.

The motivic development and interaction shown in these brief analyses represent the culmination of my work on the concertante principle. After *Introduction and Allegro* was complete, I felt ready to write a large scale piece that uses a varied and complex "concerto conversation" both motivically and with regard to its orchestration.

Chapter 4

Two Threads, Intertwined.

"Imagination is more important than knowledge. For knowledge is limited to all we now know and understand, while imagination embraces the entire world, and all there ever will be to know and understand."[22]

Einstein

4.1. The Death of Stars: Conflict and Colour on a Cosmic Scale
MIDI realisation

Having developed two threads of investigation, one based on opposition and conflict, the other on co-operation, I wanted to write a substantial work for orchestra using a mixture of both. I began to imagine a piece in two movements. Material in the first would focus on co-operation; each family of instruments combining to create different blends of colour and texture. The material used in the first would then be developed in a second movement which would be driven by conflict.

It was during this early stage that I took the decision to write for brass, percussion and strings, omitting woodwind instruments. This decision was made with two reasons in mind. The first, and most important, was for practical means. As the second movement was to feature conflict between the instrumental families, I wanted each family to have clear, distinct roles in the musical discourse. When imagining this, the debating of the House of Commons was an image that occurred to me. Here, two opposing voices on each side of the debate take part in a varied dialogue, while at all times the voice of the speaker attempts to maintain the order of the discussion. In order to create this dynamic musically in as clear a way as possible, I decided that three families of instruments as opposed to four would be most effective. In this case, the strings and brass play the roles of government and opposition, while the percussion portrays the speaker.

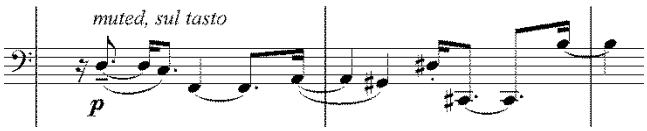
My second reason was to satisfy my desire to do something different. Ensembles of just brass, strings and percussion are relatively uncommon, yet when

[22] Taken from http://quotationsbook.com/quote/20417/ (accessed 10th May 2012)

used in imaginative ways can be very successful. During my time in Manchester I played in a performance of Hindemith's Op.50 *Konzertmusik für Streichorchester und Blechbläser.* It was new to me and soon became a favourite and as such was an important source of inspiration for my own piece.

The brass contingent in the Hindemith is extensive, four horns, four trumpets, three trombones and tuba, however I chose to use an octet, with only two trumpets and two horns. This decision was made on three practical points; the first regards the piece's harmonic content. I wanted the entire brass section to be able to play all the pitches of the second movement's source motif simultaneously without the need for doubling:

Ex. 31 – The second movement's source motif – Cello part bb. 181-182.

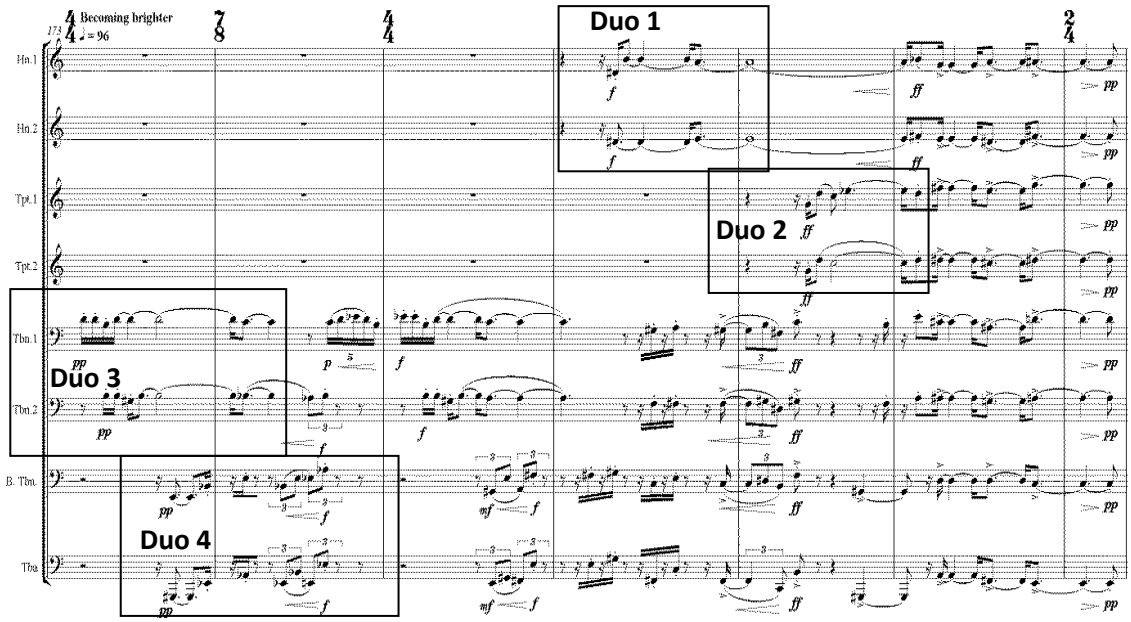


Pitch content: C,C#,D,D#,F,G#,A,B ([0,1,2,3,4,6,7,10])

Secondly, I wanted to alleviate balance issues between the strings and brass. A full brass section playing fortissimo would overpower even a substantial string section, so using a reduced brass contingent would allow orchestras with smaller string sections to programme the piece more comfortably.

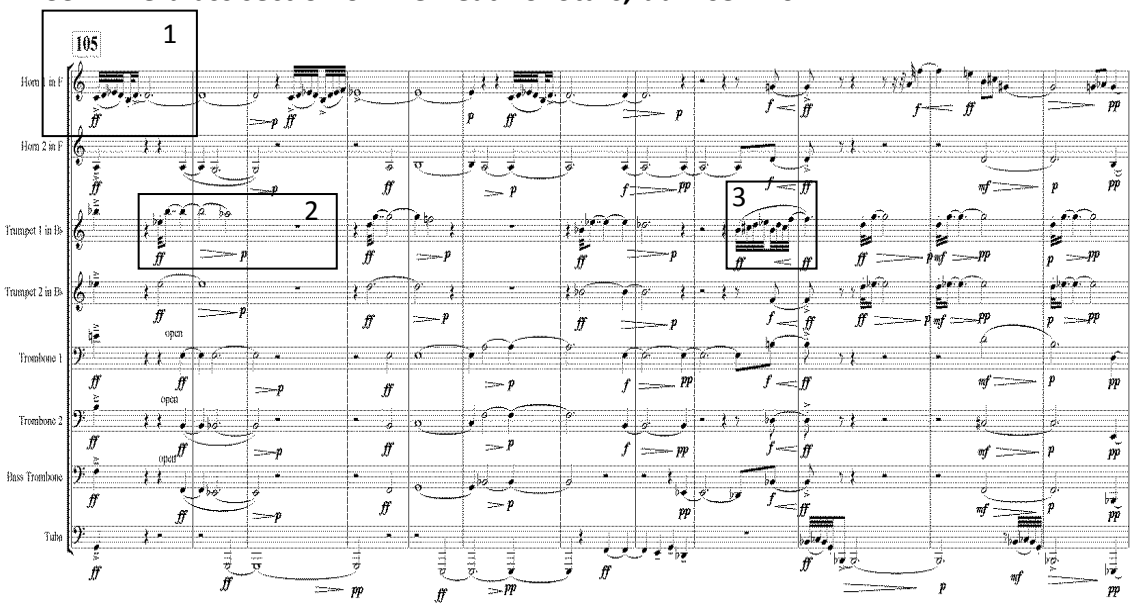
My third reason was to allow the division of the full section into four duos, a feature mainly in the second movement, as demonstrated by the extract below:

Ex. 32 – The brass section of The Death of Stars, bb. 173-179.



While the Hindemith was behind my choice of ensemble, it was in fact the material of the 4th bagatelle that was the initial creative catalyst. I began by composing the climax of the first movement (bb.105-117) which is an orchestral reinvention of the opening of the fourth bagatelle. The motifs prevalent in this section became the building blocks of the piece as a whole:

Ex. 33 – The brass section of The Death of Stars, bb. 105-116.

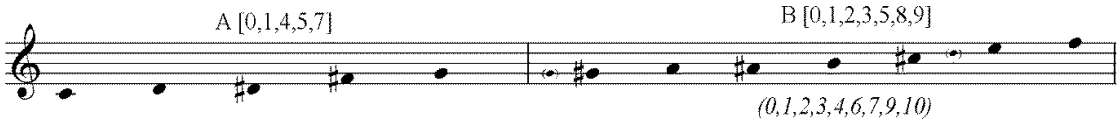


The most significant motifs present in this extract with regard to the rest of the piece are the figuration in the first horn in b. 105, the fanfare-like gesture and falling tone in the first trumpet in bb. 105-106, and the final four notes of the gesture in the first trumpet in b. 113.

The significance of the first motif is established by its first appearance at b.30. This is the first point at which the entire string section plays a full tutti chord that expands into the bass register following passages that explore high tessituras. The second, while originally developed from the fourth bagatelle, also pays homage to the Hindemith; a similar gesture appears at the end of the first brass soli section in his piece. Here it takes on a more significant role, reoccurring at climactic points throughout the first movement (see bars 38, 51 and 101), before being omitted in the second until the final climax (b.272).

The third is used at the opening of the piece and sows the seeds of the entire piece's harmonic content. A salient feature of the opening section is the gradual addition of pitches. The opening gesture on the crotales (and indeed the first six bars) contains pitches C, Eb, Gb and G and initiates a textural haze high in the strings on G. After the celesta adds Ab to the repertory in b. 7, the next entry in the crotales adds D to the gesture and A to the high haze. The pitch content of this gesture (C,D,Eb,Gb and G) is one of two complimentary pitch class sets from which the piece's harmonic content is derived:

Ex. 34 – The Death of Star's harmonic content.



With the inclusion of the bracketed pitches in collection B, one can see the relationship between the opening gesture and the source motif of the second movement shown in Ex. 31. These pitches were added to smooth the intervals of the mode, reducing both leaps of a minor third and to enable smooth transitions between music based on either A or B and its compliment.

I originally conceived *The Death of Stars* as a concerto for orchestra, however as the piece evolved, it soon began to resemble a tone poem rather than a concerto. Due to this gradual change of direction, the title was chosen near to completion. The quotation at the opening of this chapter relates to one's approach to observing the

universe; an imaginative mind will use what it understands to explore its observations in a new way, be it scientific or artistic. I have always been interested in science and tend to be curious about how the universe functions, and it was while reading about the life cycle of stars that I found a title for this work. I recognised a number of parallels between the physical processes in the life of a star and the progression of the music.

The programme note outlines this parallel with regard to the structure of each movement. The first can be divided into three episodes:

***The Death of Stars*: First movement episodes**

Episode	1	2	3
Bars	1 – 44	44 - 87	87 – 131

Second movement episodes

Episode	1	2
Bars	132 - 211	211 – 307

In basic terms, the life cycle of a star is characterised by a slow increase in tension leading to a period of stability before an inevitable collapse. Musically, each episode follows a similar arc in different ways; each section gradually builds to a climax before fading away. In the first movement, the three families of instruments co-operate to explore varying blends of sound. The second movement's episodes also follow this arc, however the musical discourse prevalent here is one of opposition and conflict, with brass and strings rarely playing together until the climax of the final section at b. 244.

The trend shared by each structural block is clear, however it is also true of the piece as a whole, as the subtitles of each movement allude to. The music of the first movement evokes the process of gas nebulae coming together and building in pressure until, after a few false starts, the fusion reaction is ignited at b. 101, and the music gradually calms until the start of the second movement. This gradual process of combination is contrasted by the opposition of the brass and strings in the second movement. The generally calm and stable string writing provides a back drop for flares of colour in the brasses, until the percussion provides a rhythmic impetus to a full tutti finale featuring all prevalent motifs.

4.2. ...a white haze through which the moonbeams passed...: A Retrospective Embroidery of Conflict and Cooperation

Premiered and recorded during a workshop performance by Lontano

The time spent writing and studying *The Death of Stars* in particular had highlighted that while one can attempt to stratify concerto and concertante music, the result is inevitably a mixture of the two; all one can do is vary the recipe. With this piece, I wanted to crystallise my response to this fact within a single movement.

Towards the end of my time at KCL, I was asked to write a piece for a workshop lead by Lontano. I was tasked with writing an 8 minute piece for the same ensemble as Ravel's *Introduction and Allegro*. When one is asked to write for a particular ensemble with reference to a specific piece, a question is raised regarding how to respond to the existing work. Having had time to reflect on the developments to my compositional technique, I approached this challenge with a sense of confidence.

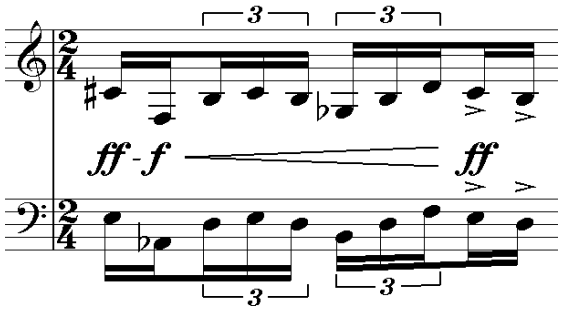
I spent a lot of time with the Ravel as well as exploring other French art while preparing this piece and I was enraptured by Ravel's imagination and charming simplicity along with the colours and imagery evoked by Guy de Maupassant in his short story *Clair de Lune.* With the Maupassant text as inspiration, I wanted to emulate Ravel's piece in my own way. Taking my lead from Ravel, the harp plays the leading role. The fabric of the piece is tailored in a way that reflect this: the harmony is based (with very few exceptions) on seven-note modes, all of which are playable on the harp (a fact demonstrable by following the harp's pedal markings and comparing its pitch content with the ensemble's). With this practical limitation in place, it was possible to create an inventive yet harmonically coherent solo part.

While the harp and ensemble are joined in their harmonic language, they are separate by means of orchestration. Purely in terms of sound, the harp stands out, being the only solely percussive instrument. One can choose either to homogenise the group, using the strings to bridge the gap between the harp and woodwind, to accentuate the differing sound qualities or to use a blend of both approaches. The opening section of ...*a white haze through which the moonbeams passed...* demonstrates the balance between opposition and cooperation I adopted. The two quasi-cadenza entries in the harp, clear examples of contrast between soloist and ensemble, are separated by segments of delicate textured chords and unisons in the entire ensemble. This dichotomy between conflict and cooperation is the blueprint for

the music that follows, with the harp alternating between accompanying (such as the alto flute solo at figure A, and the glissandos of figure H) and opposing the ensemble (see bb. 36 – 48 and bb. 112 – 123).

This balance of conflict and cooperation is also relevant on a motivic level. An obvious example of music that appears in the harp alone is the active virtuosic material present in the cadenzas or sections in which the harp provides contrasting figuration to smooth chords in the ensemble such as bb. 29-30 or bb.84-96. Material such as the alto flute solo at figure A is reserved only for the ensemble, returning as an accompaniment at bb. 35-47 in the clarinet and cello and as a distant reminder in the cello at b. 166. This conflict is balanced by other motifs appearing in both soloist and ensemble parts, the most important of which is the figuration that first appears in b. 44 of the harp part:

Ex. 35 – The motif shared between harp and ensemble in *...a white haze through which the moonbeams passed...*



This idea is passed to the lower strings and then clarinet in the bars that follow, before becoming the melodic focus of the harp part at figure B. This trend continues, as it appears in the harp (bb. 88-89), woodwind (b. 99) and lower strings (bb. 104-105) before returning in the final "distant echo" section.

Taking the above observations into account, I feel that this piece finds a more effective balance in comparison to my previous works. It takes only what is needed from the Ravel and extra-musical sources and combines this with a complex of "concerto" and "concertante" idioms. I found the whole compositional process occurred more easily than ever before. After making the practical decisions with regard to aesthetic, orchestration, harmony and motif, I was able to express myself

freely within their limitations, allowing my imagination to shape the piece and its balance of concerto and concertante aesthetics intuitively.

Chapter 5

Towards a Conclusion

"Be yourself and think for yourself, and while your conclusions may not be infallible, they will be nearer right than the conclusions forced upon you."[23]

Elbert Hubbard

The above quote reflects my thoughts on composition theses. While one should always attempt to add to the general understanding of composition and its techniques during doctoral studies, the process is in essence a personal one. The composer will learn a lot more about himself than he teaches others.

Having said this, I feel that the work on concerto and concertante idioms in this thesis does serve as a practical demonstration of the role both can play in music of all genres. If "concerto composition" can be defined as music based on conflict and contrast and "concertante" as cooperation and blend then one can easily imagine both approaches playing important roles in any piece. These idioms can be worked into the fabric of a piece on several levels, from the relationships between soloist(s) and ensemble to the interactions between different musical objects.

With such fertile ground for freedom of expression, one can see why contemporary composers are continually drawn to writing concertos. As long as the piece is well conceived it can take almost any form, with varied threads of both "concerto" and "concertante" woven in a variety of patterns to create enticing and engaging music.

[23] Taken from http://thinkexist.com/quotation/be_yourself_and_think_for_yourself-and_while_your/144413.html (accessed 10th May 2012), the quote originates from Hubbard's "*Notebook of Elbert Hubbard*", 1927

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(All accurate as of 10th May 2012)

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Marx: http://www.marxists.org/archive/marx/works/subject/quotes/index.htm

Chris Birch

2008 – 2011

4 Bagatelles and a Capriccio

For Solo Piano

Duration: c. 21 minutes

Chris Birch

4 Bagatelles and a Capriccio

1.	Leggero e Giocoso	c. 1:30mins	p. 1
2.	Atmosferico e Delicato	c. 2:00mins	p. 5
3.	Polacca Disfunzionale	c. 3:30mins	p. 9
4.	Espressivo con Rubato	c. 4:30mins	p. 13
5.	Capriccio	c. 8:30mins	p. 18

It is the intention of the composer that performers can programme this collection as a complete set, or play a selection from the group in any combination, but always in the order they appear in the collection. The Capriccio contains references in places to material from the Bagatelles, and as such should always be performed after any of the Bagatelles that may also be programmed. However, the Capriccio can also be played as a complete piece in its own right.

This collection is dedicated with thanks to Rob Keeley, who helped to coax them into life.

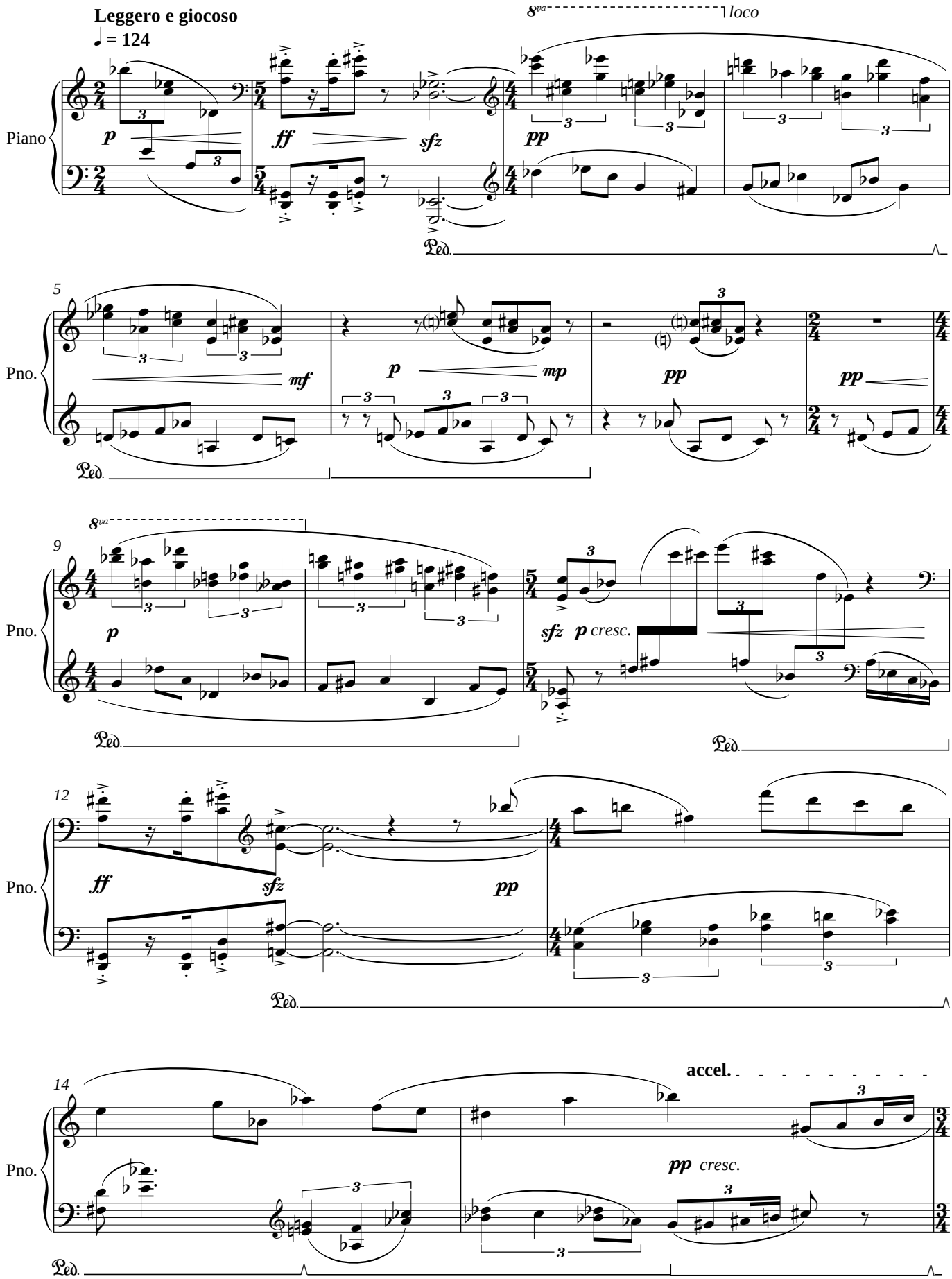
Programme Notes

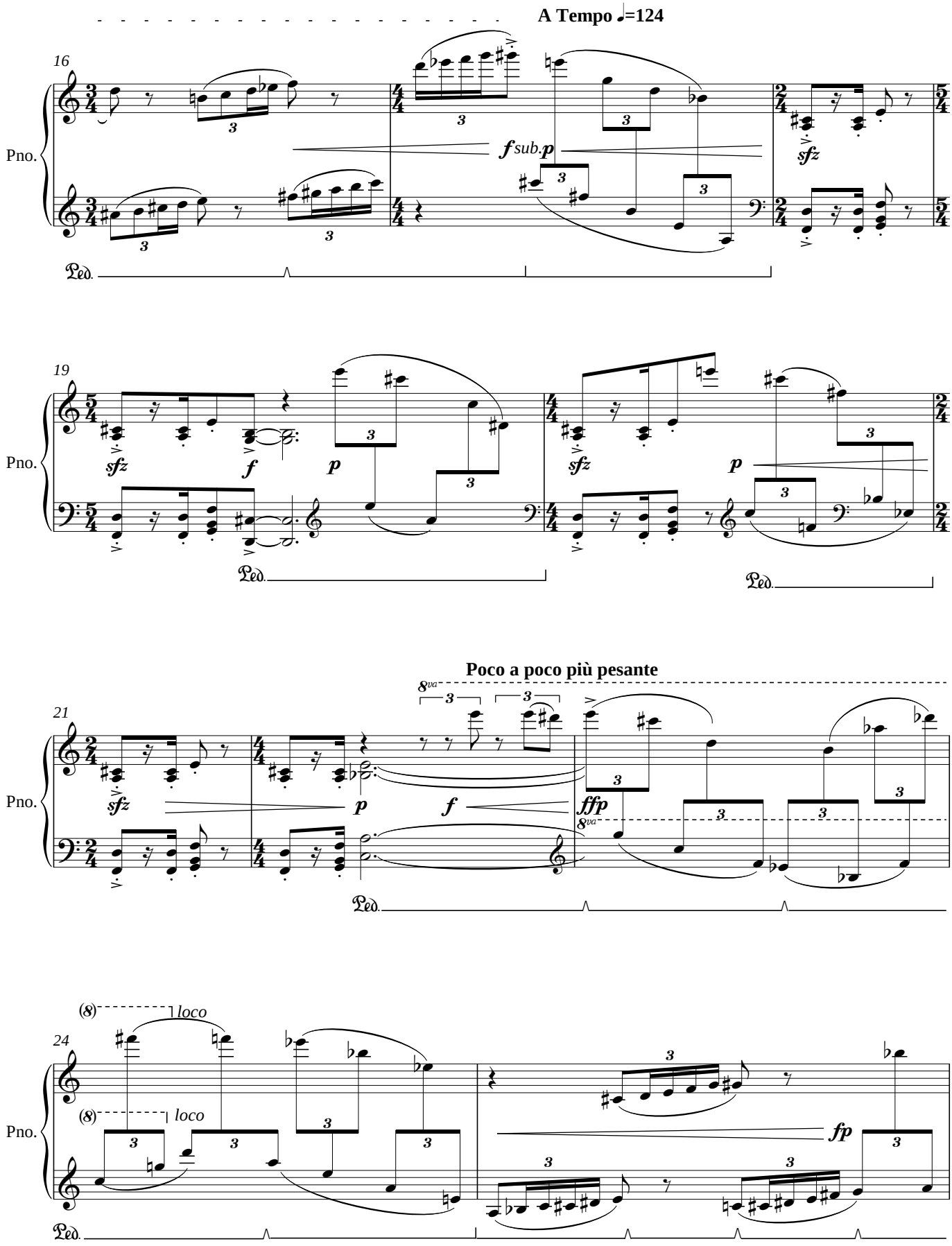
These pieces for solo piano were composed during 2008 – 2011 as part of the composer's PhD studies at King's College London under the tutelage of Rob Keeley.

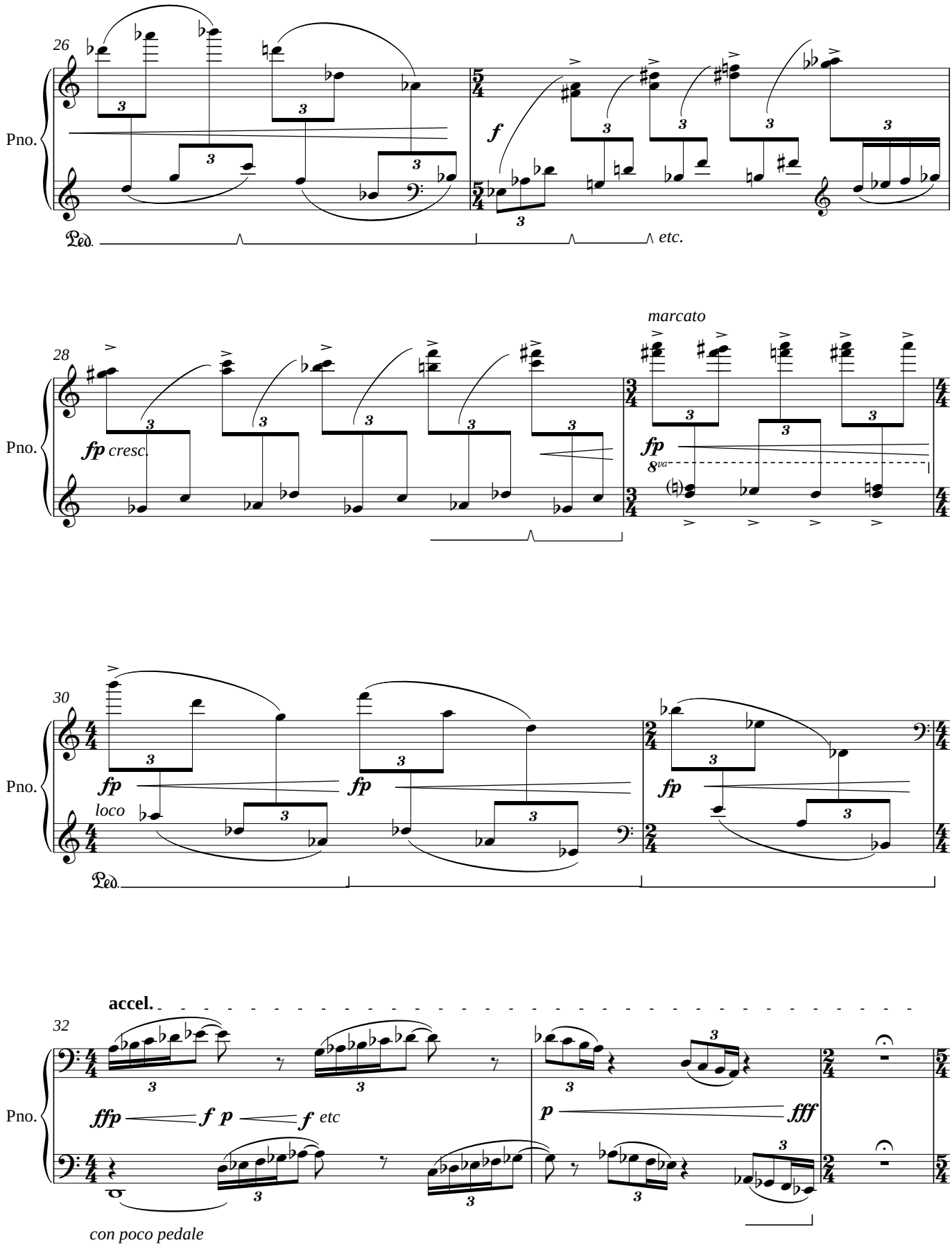
The first is a virtuosic reaction to Beethoven's Bagatelle No.2 from Op.33. The note content of the Beethoven is used to develop new material, the exploration of which is initiated by the opening martial material from Op.33 No.2. The second is a study into the musical possibilities of processes based on symmetry. The symmetrical properties of Messiaen's third mode of limited transposition are exploited to present a sound world characterised by symmetrical harmony and reflected lines. The third is a blurring of a dance form in which the constantly shifting metre and irregular pulse conjure an image of a pianist attempting to accompany a stumbling dancer. The fourth is a harmonic exploration of *Solilodrama* for solo trumpet, composed in 2009. Using the dramatic elements of the trumpet piece as a basis, the Bagatelle explores the expressive range of the piano from the sonorous opening, to the juxtaposition of mysterious lyrical sections with thunderous chordal progressions. The Capriccio is a rapturous display of pianistic virtuosity, contrasting rhythmic sections based upon a theme from Ney Rosauro's 1st Marimba Concerto with sections referencing the 4 Bagatelles.

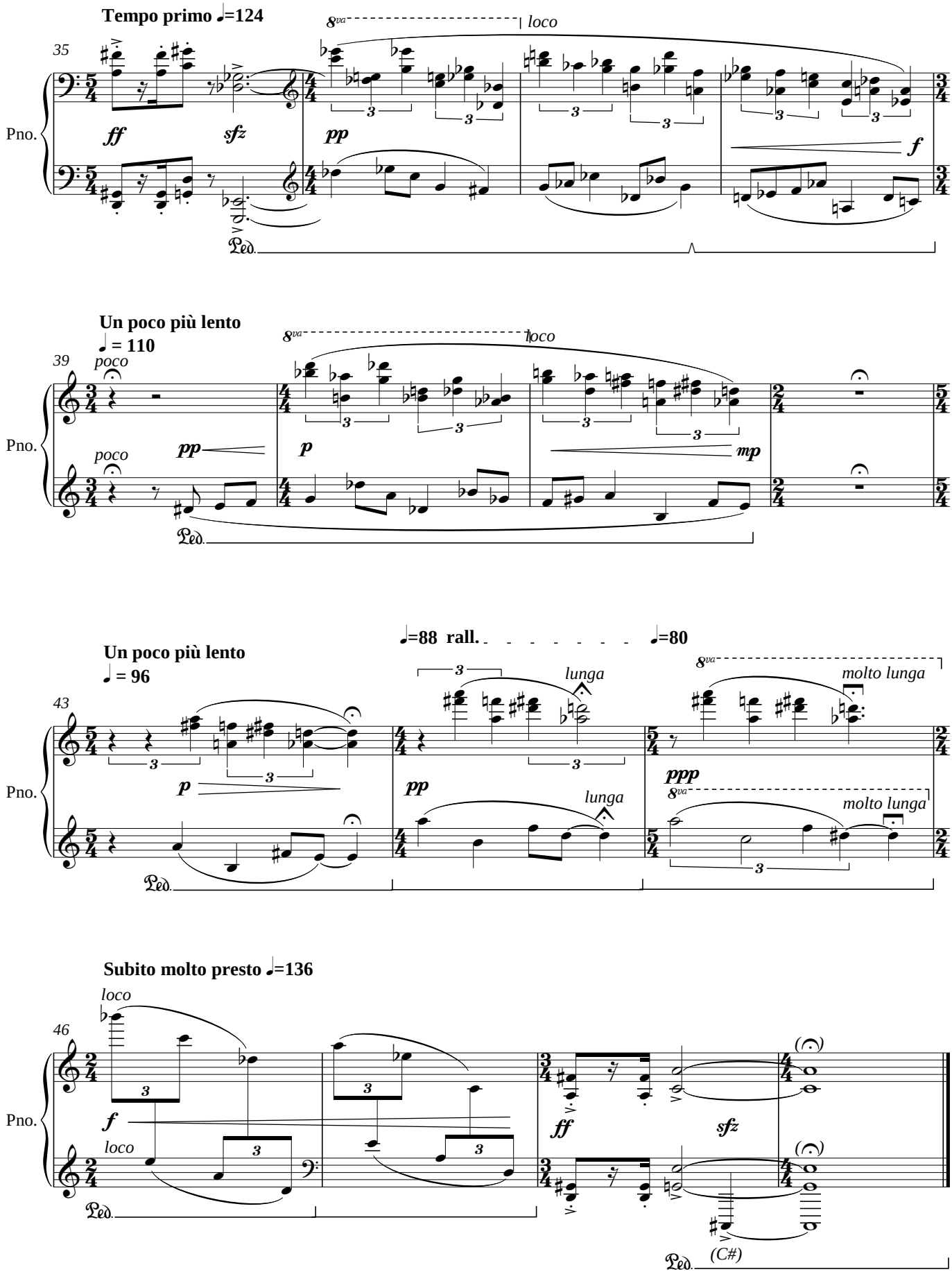
Bagatelle No.1

Chris Birch

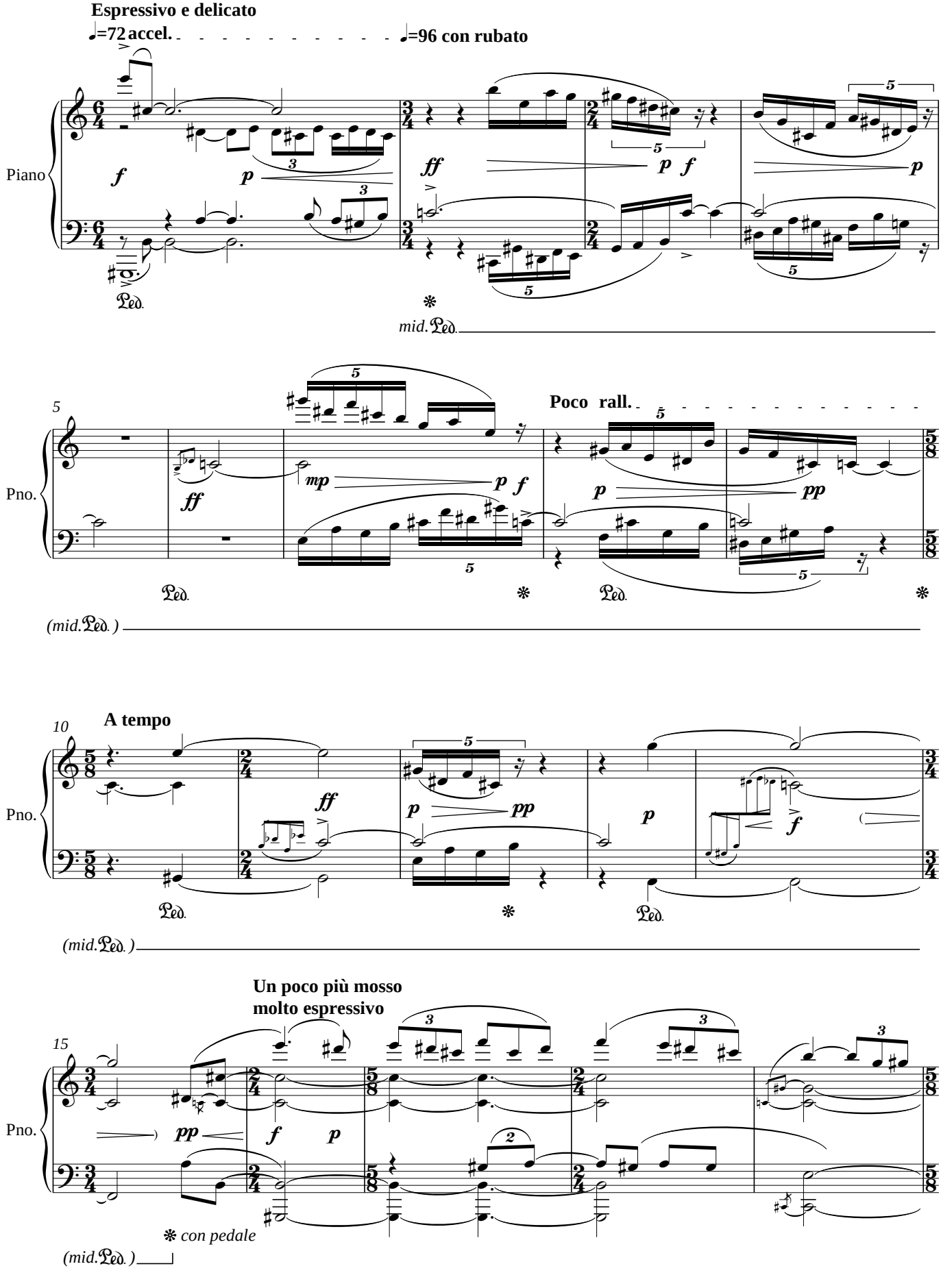


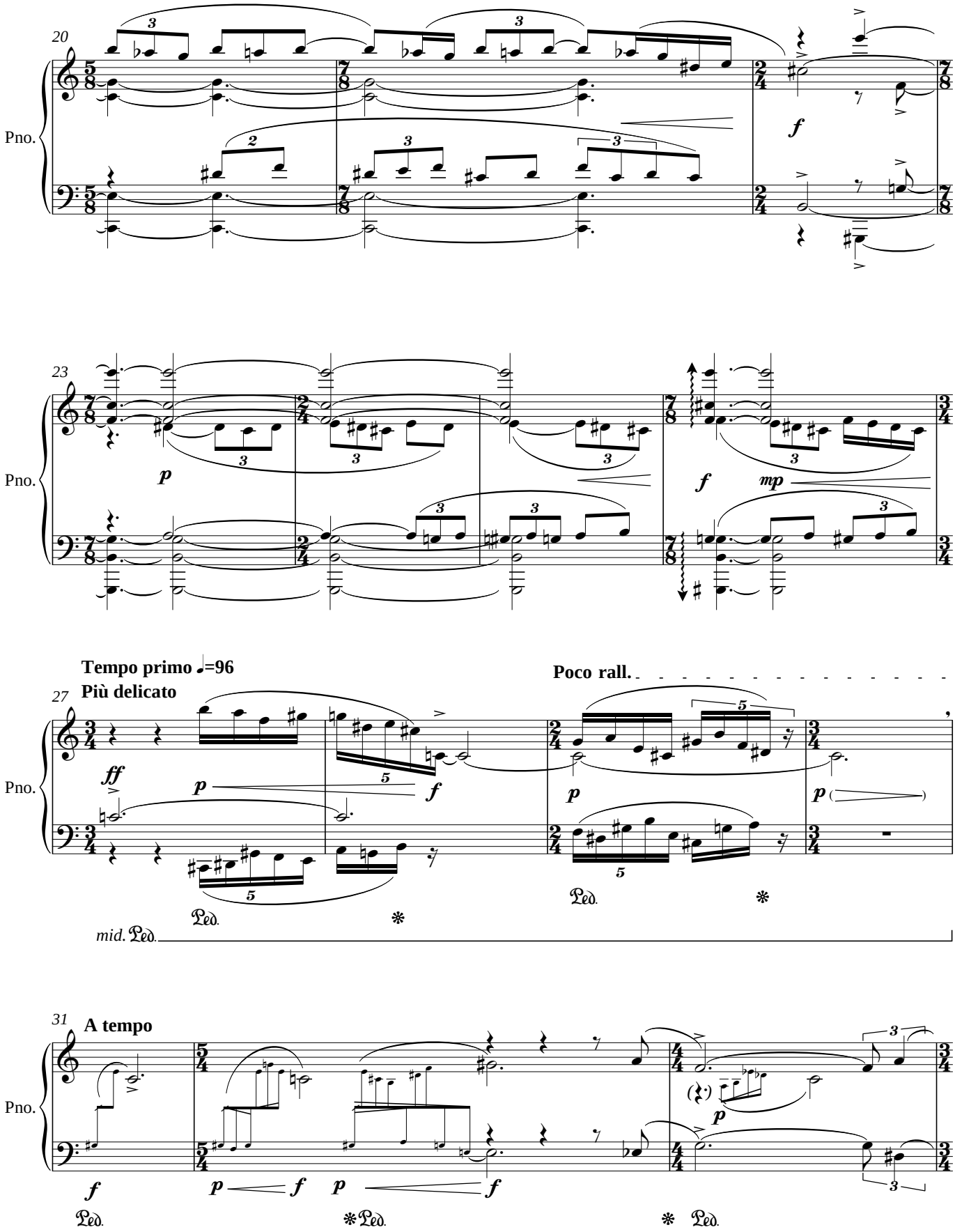

A Tempo ♩=124
16
Pno.
f sub.p
sfz
Ped.
19
Pno.
sfz
f
p
sfz
p
Ped.
Ped.
Poco a poco più pesante
21
Pno.
sfz
p
f
ffp
8va
8va
Ped.
24
Pno.
(8)
loco
(8)
loco
fp
Ped.

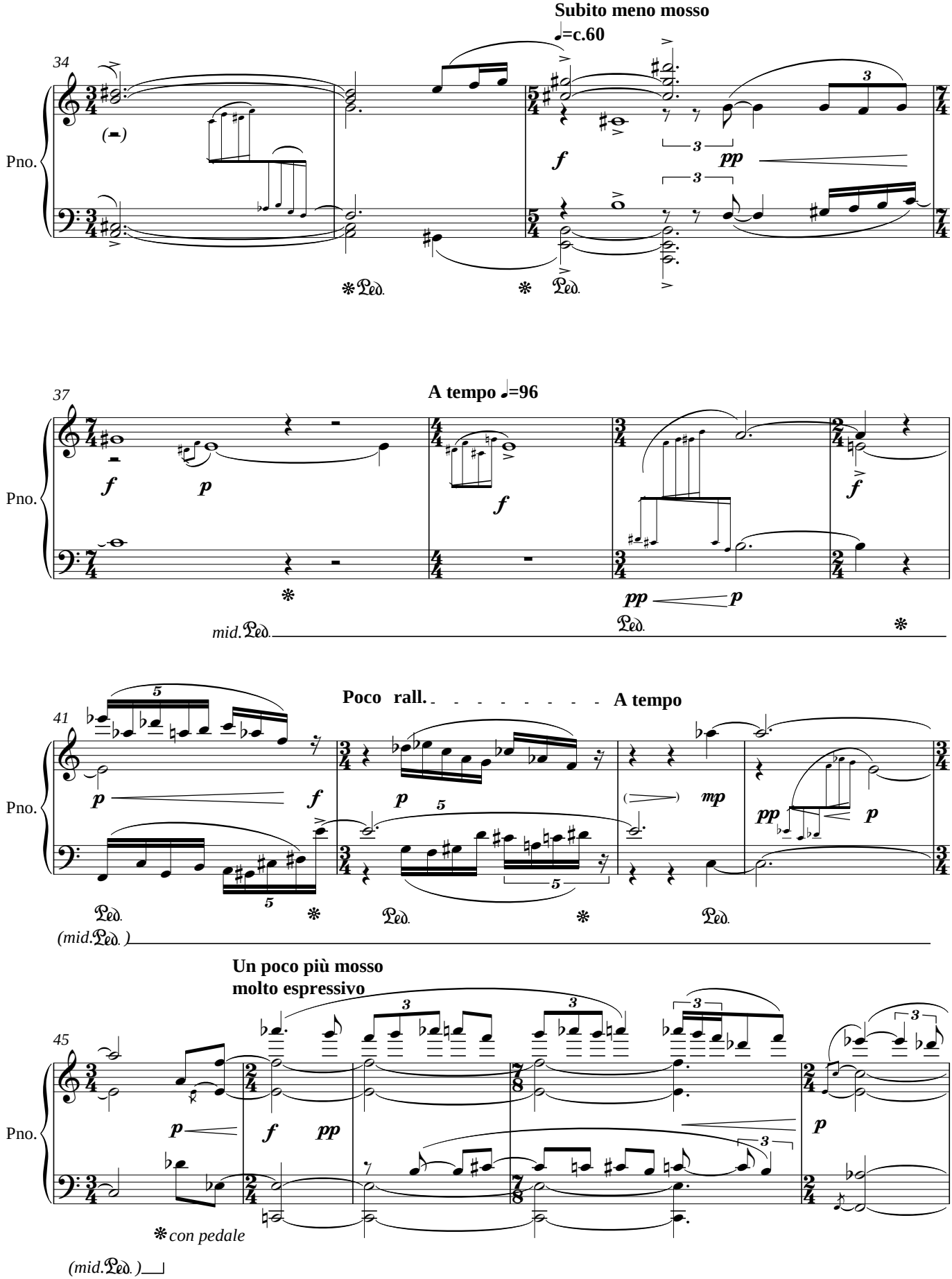

26
Pno.
f
Ped.
etc.
28
Pno.
fp cresc.
marcato
fp
8va
30
Pno.
fp
loco
fp
fp
Ped.
accel.
32
Pno.
ffp
f p
f etc
p
fff
con poco pedale

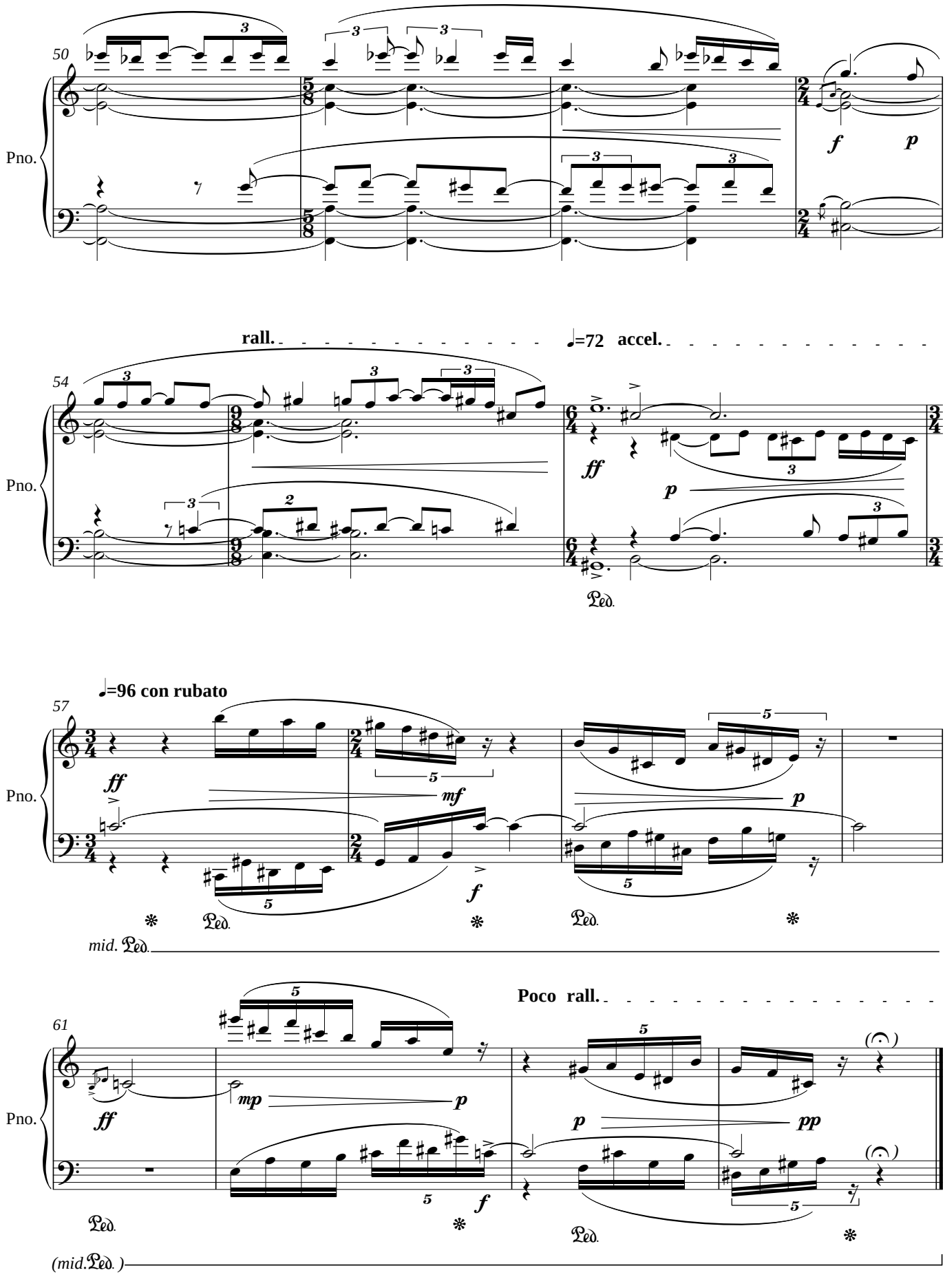

Tempo primo ♩=124
35
Pno.
8va
loco
ff
sfz
pp
f
Ped.
Un poco più lento
♩ = 110
39
poco
Pno.
poco
pp
p
mp
Ped.
♩=88 rall.
♩=80
Un poco più lento
♩ = 96
43
Pno.
p
pp
lunga
8va
molto lunga
ppp
Ped.
Subito molto presto ♩=136
46
Pno.
loco
f
ff
sfz
(C#)
Ped.

Bagatelle No.2




20
Pno.
f
23
Pno.
p
f
mp
Tempo primo ♩=96
Più delicato
27
Poco rall.
Pno.
ff
p
f
Ped.
mid. Ped.
31
A tempo
Pno.
f
p
Ped.


Subito meno mosso
♩=c.60
34
Pno.
f
pp
37
A tempo ♩=96
Pno.
f
p
f
pp
p
mid. Ped.
41
Poco rall.
A tempo
Pno.
p
f
p
mp
pp
p
Ped.
(mid. Ped.)
Un poco più mosso
molto espressivo
45
Pno.
p
f
pp
p
con pedale
(mid. Ped.)


50
Pno.
f
p
rall.
♩=72 accel.
54
Pno.
ff
p
Ped.
♩=96 con rubato
57
Pno.
ff
mf
f
p
Ped.
mid. Ped.
Poco rall.
61
Pno.
ff
mp
p
f
p
pp
Ped.
(mid.Ped.)

Bagatelle No.3

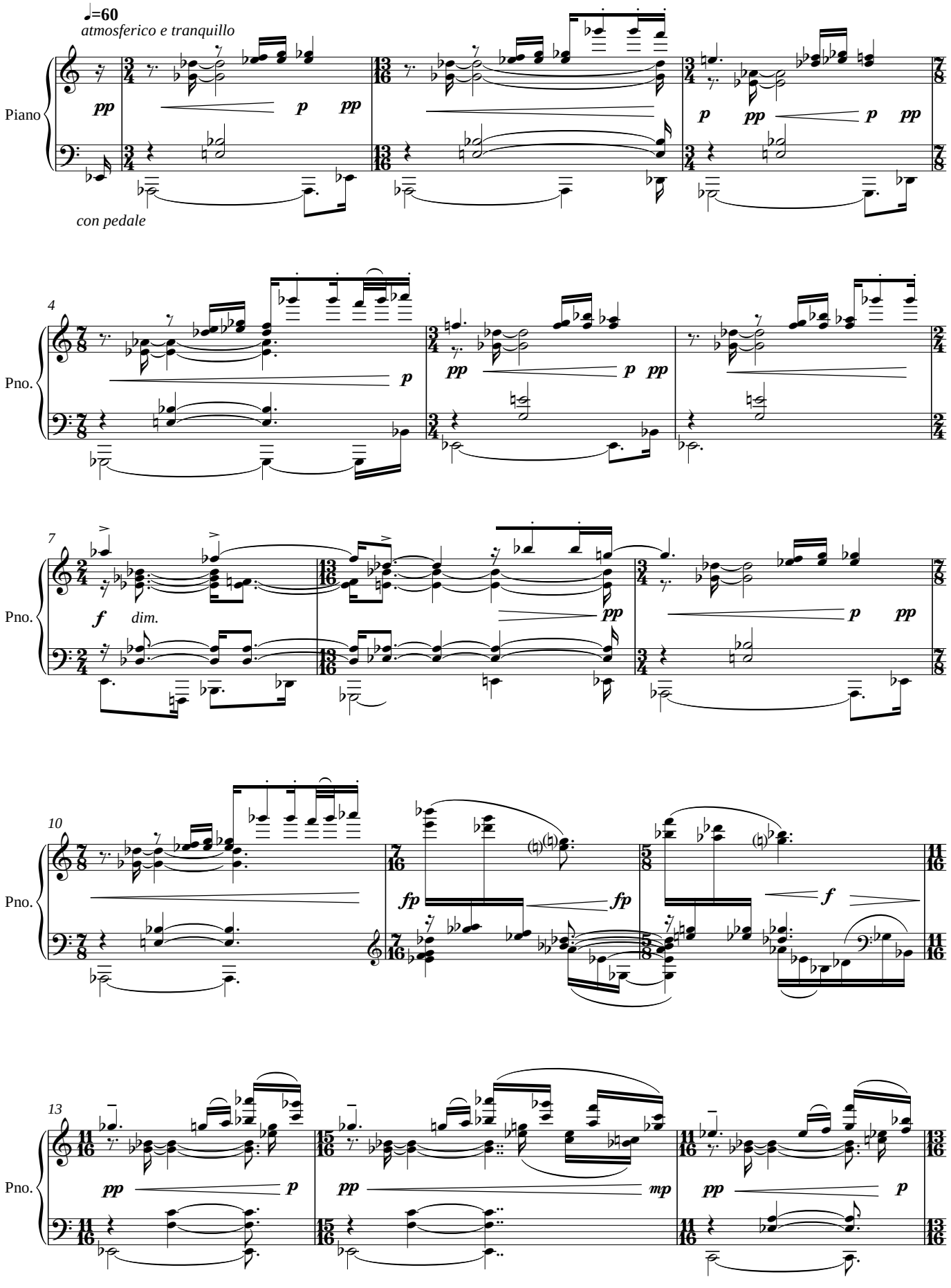
Polacca Disfunzionale

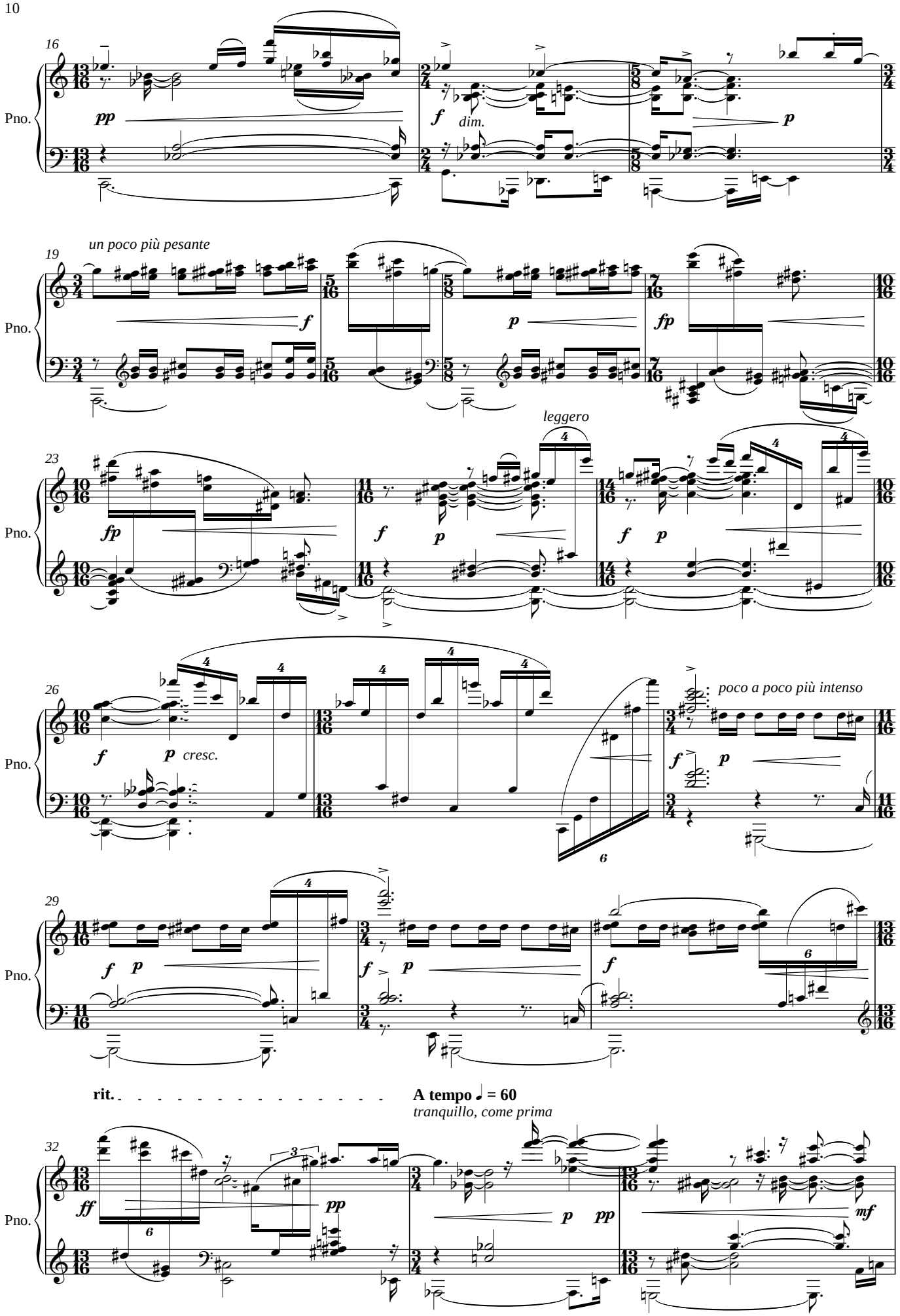
♩=60

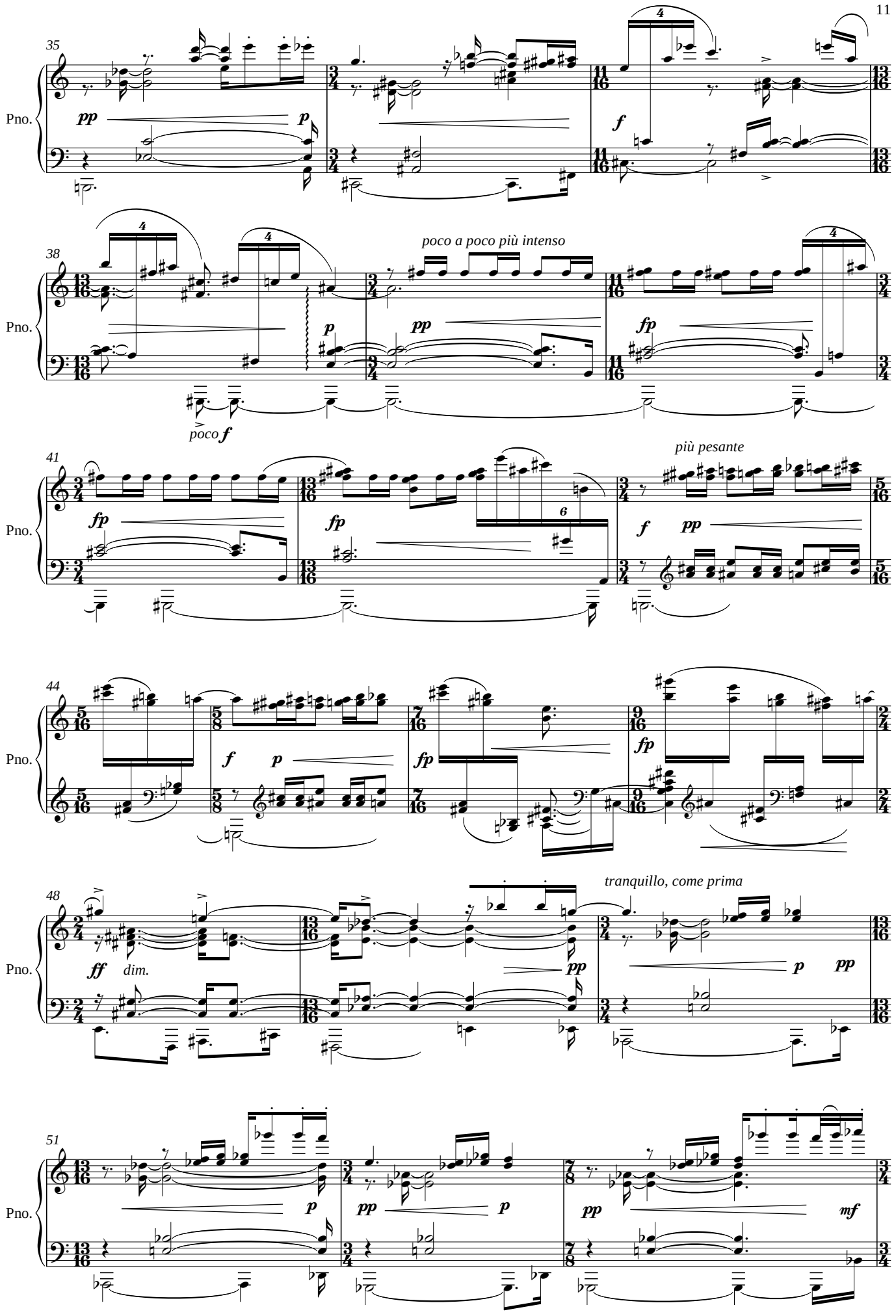
atmosferico e tranquillo

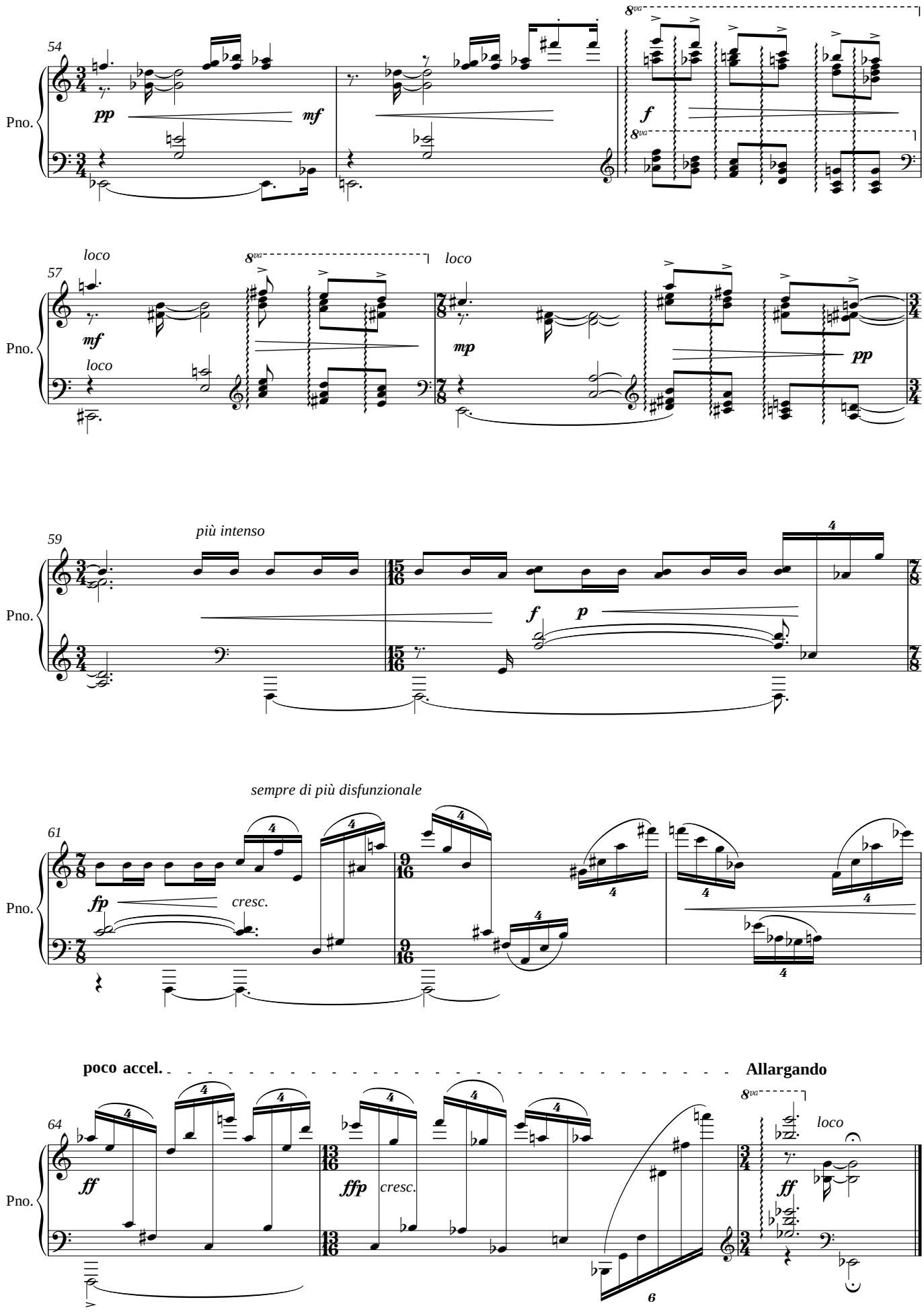
Piano

con pedale

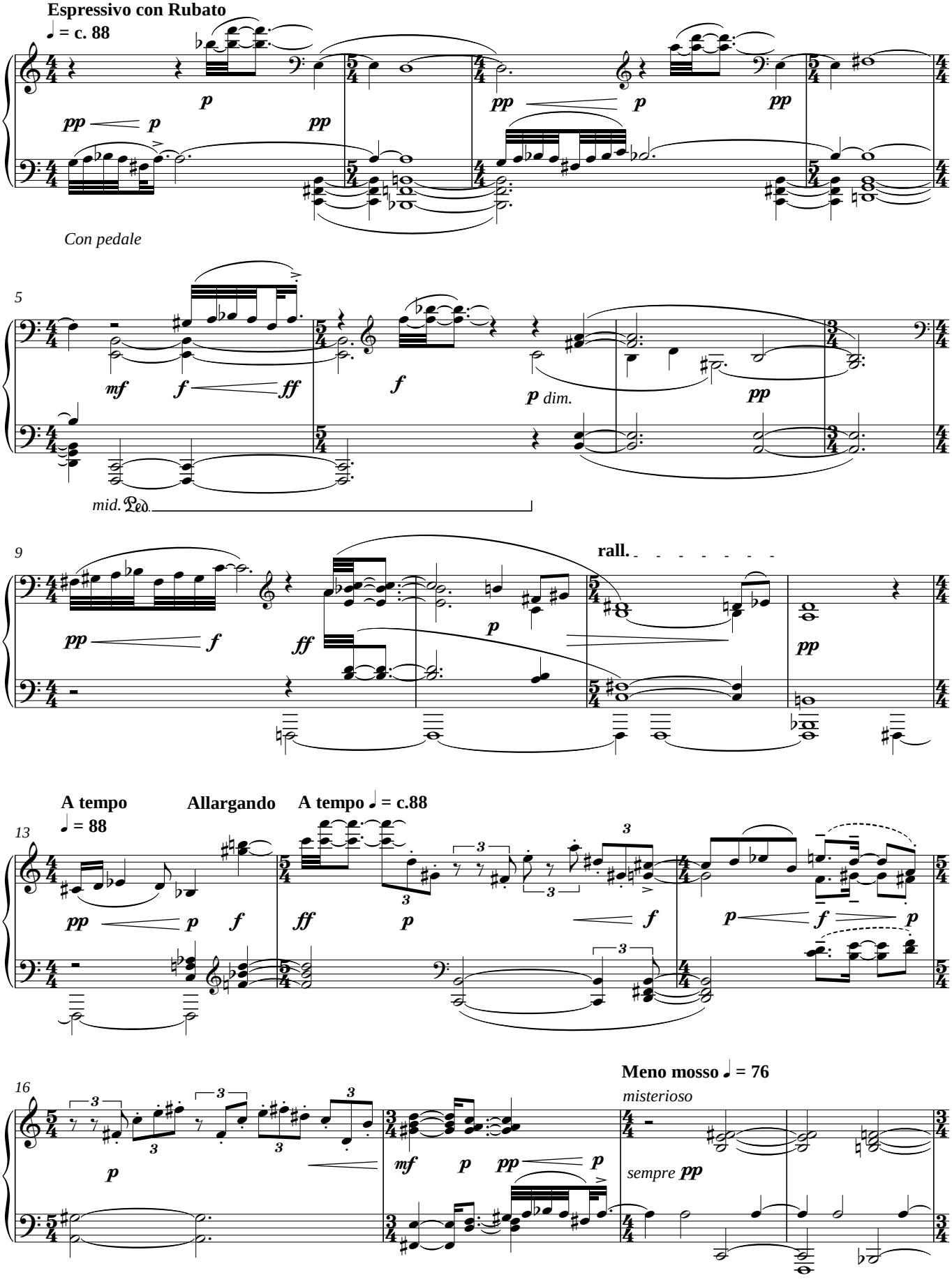


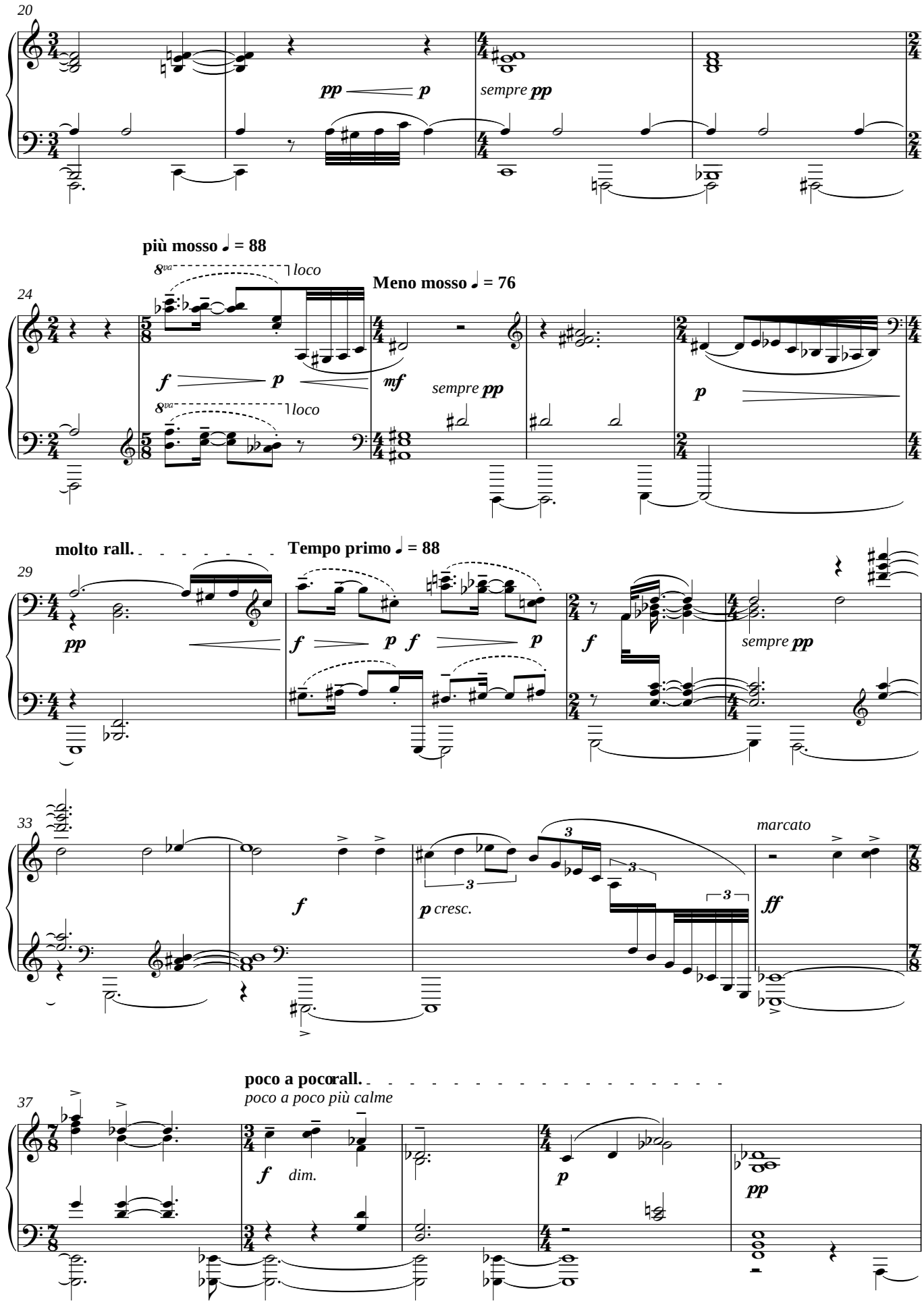

16
Pno.
pp
f
dim.
p
19
un poco più pesante
Pno.
f
p
fp
23
leggero
Pno.
fp
f
p
f
p
26
Pno.
f
p
cresc.
poco a poco più intenso
f
p
29
Pno.
f
p
f
p
f
rit.
A tempo ♩ = 60
tranquillo, come prima
32
Pno.
ff
pp
p
pp
mf

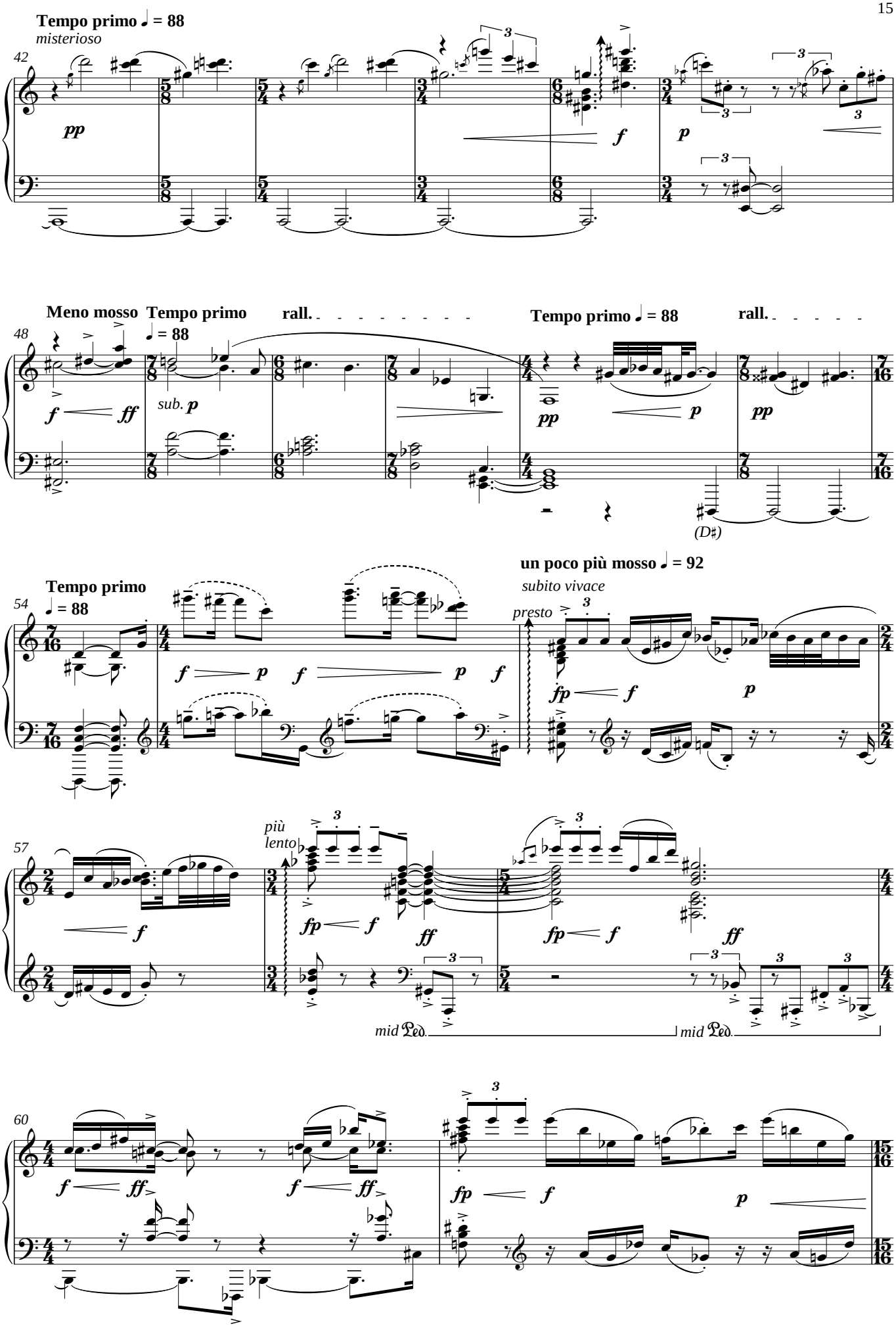

35
Pno.
pp
p
f
38
poco a poco più intenso
Pno.
p
pp
fp
poco f
41
più pesante
Pno.
fp
fp
f
pp
44
Pno.
f
p
fp
fp
48
tranquillo, come prima
Pno.
ff
dim.
pp
p
pp
51
Pno.
p
pp
p
pp
mf

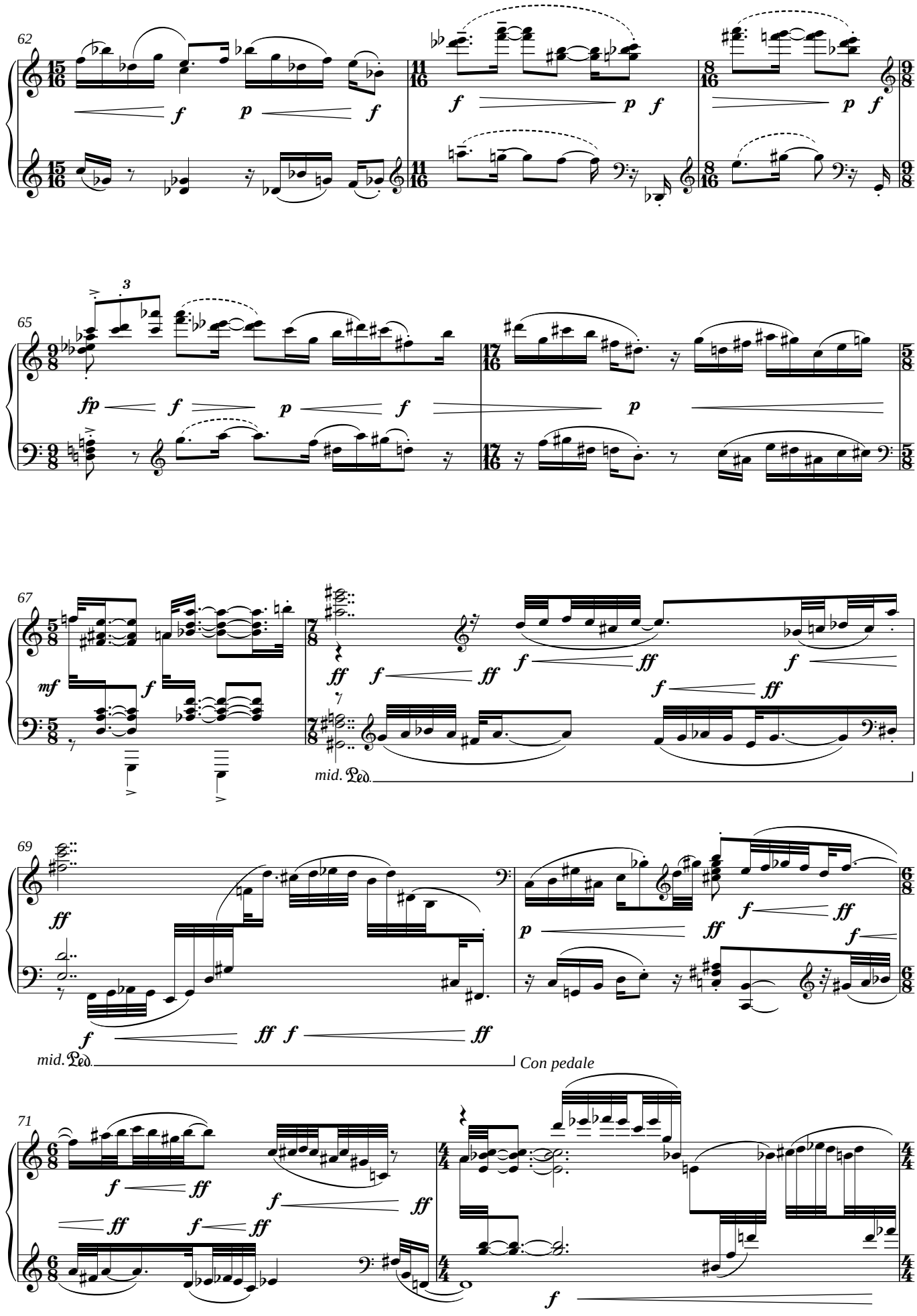

54
Pno.
pp
mf
8va
f
57
loco
mf
mp
pp
59
più intenso
f
p
61
sempre di più disfunzionale
fp
cresc.
poco accel.
Allargando
64
ff
ffp
cresc.
ff
loco

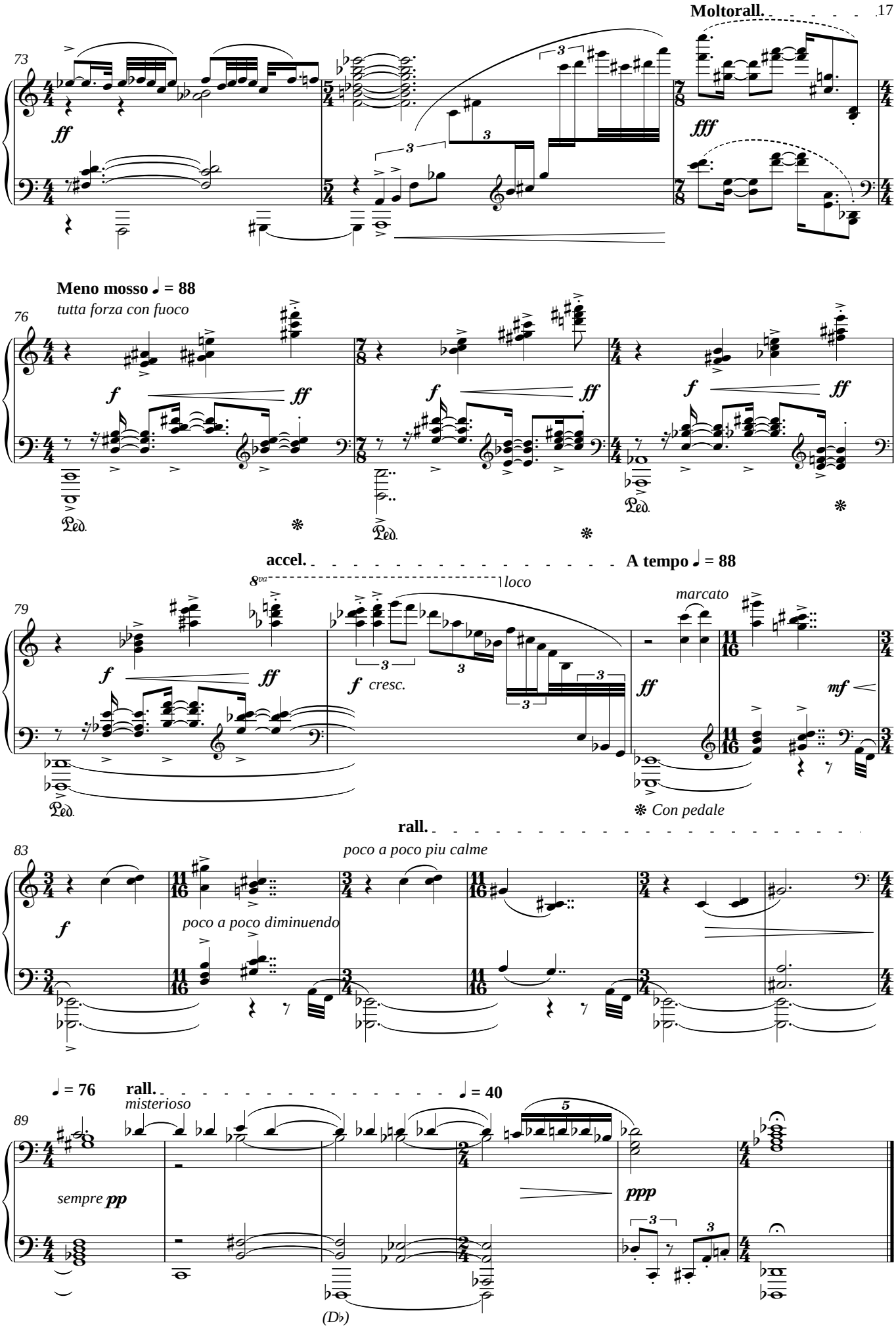
Bagatelle No. 4



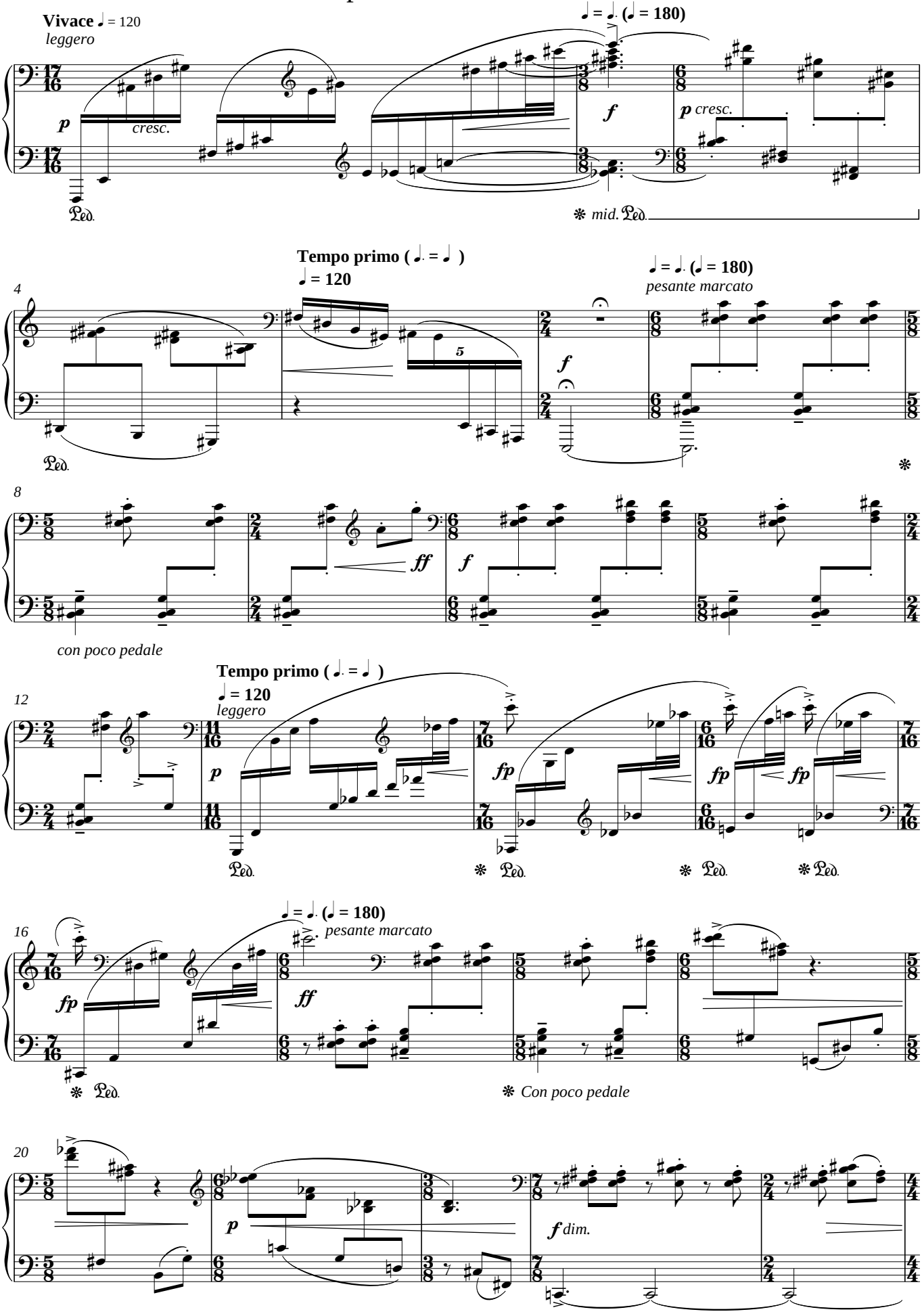

20
pp
p
sempre pp
più mosso ♩ = 88
8va
loco
Meno mosso ♩ = 76
24
f
p
mf
sempre pp
p
molto rall.
Tempo primo ♩ = 88
29
pp
f
p
f
p
f
sempre pp
33
f
p cresc.
marcato
ff
poco a poco rall.
poco a poco più calme
37
f
dim.
p
pp

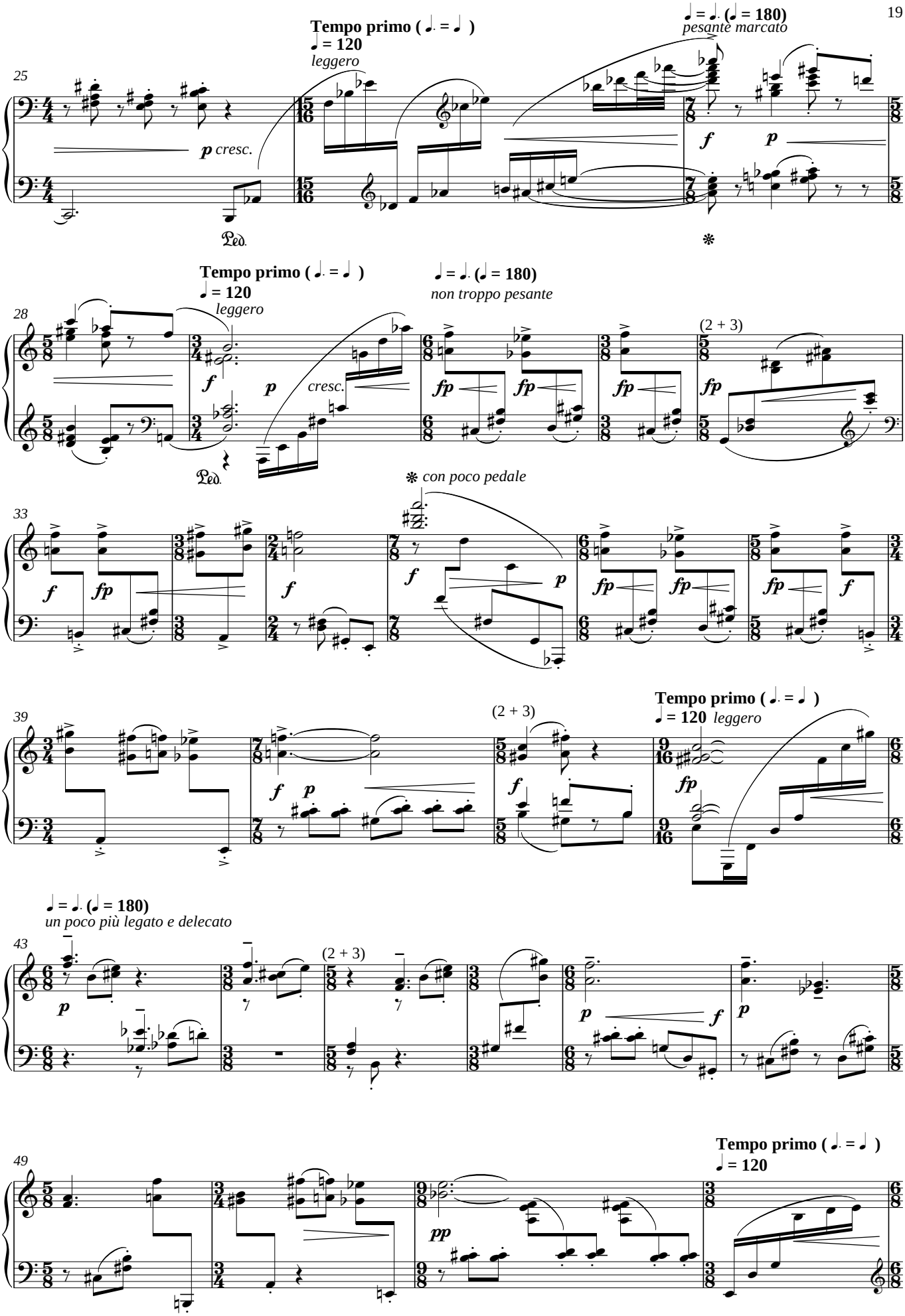

Tempo primo ♩ = 88
misterioso
42
pp
f
p
Meno mosso
Tempo primo ♩ = 88
rall.
48
f
ff
sub. p
Tempo primo ♩ = 88
rall.
pp
p
pp
(D♯)
Tempo primo ♩ = 88
54
un poco più mosso ♩ = 92
subito vivace
presto
fp
f
p
più lento
57
mid Ped.
mid Ped.
60
ff
fp
f
p

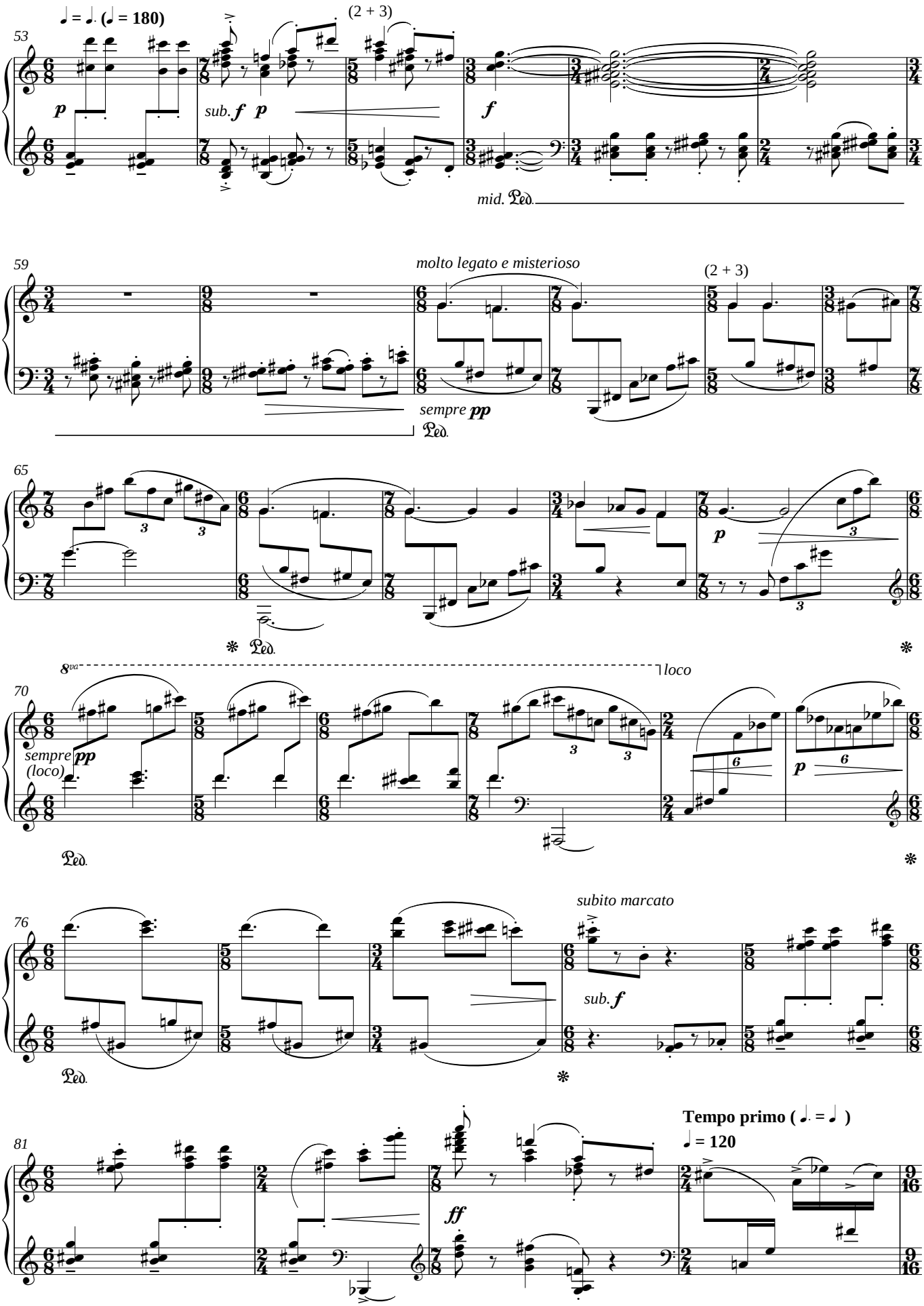

62
65
67
69
71
mid. Ped.
mid. Ped.
Con pedale

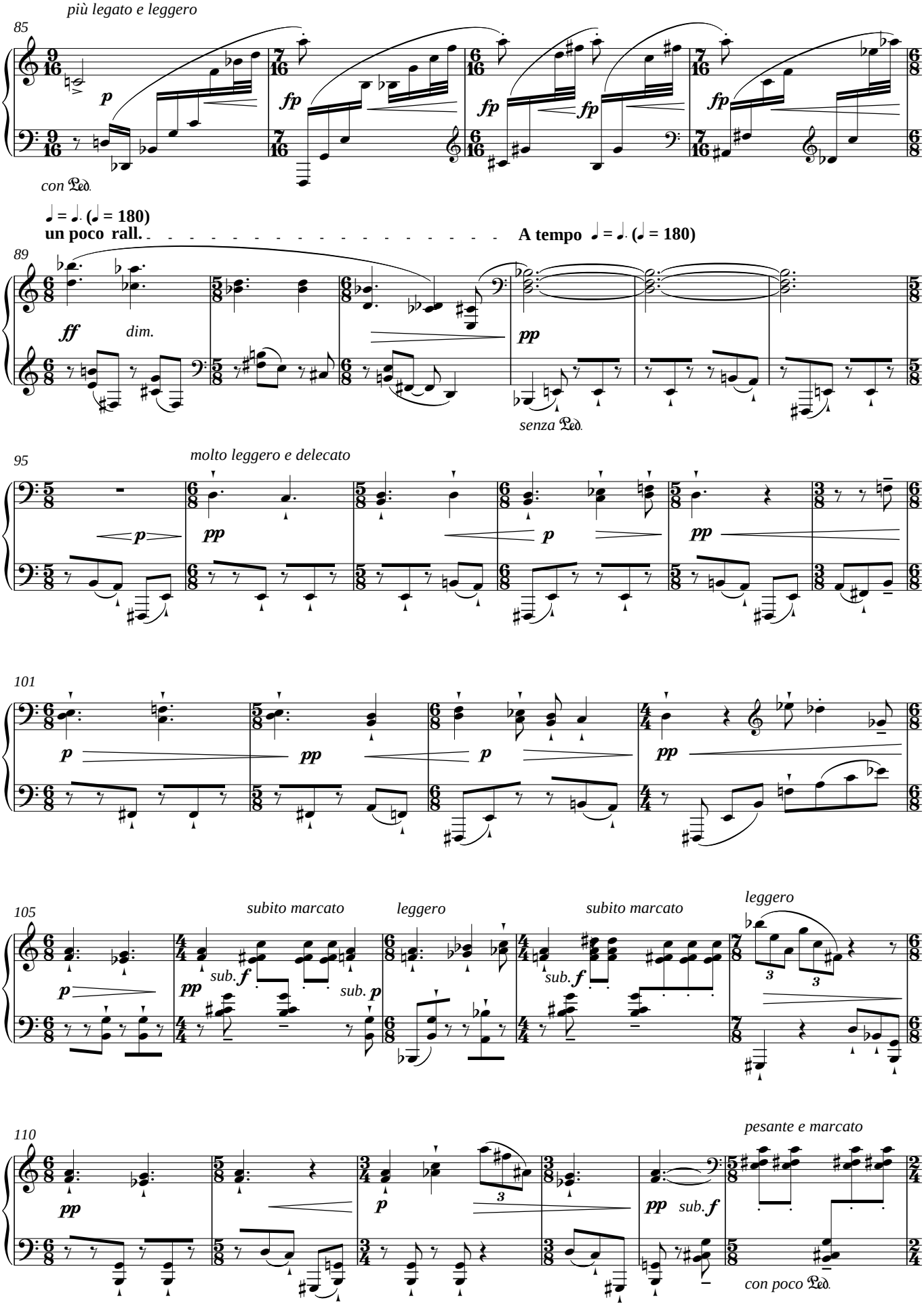

Moltorall.
73
ff
fff
Meno mosso ♩ = 88
tutta forza con fuoco
76
f
ff
Ped.
accel.
A tempo ♩ = 88
8va
loco
79
f
ff
f cresc.
marcato
mf
Con pedale
rall.
poco a poco piu calme
83
poco a poco diminuendo
♩ = 76
rall.
♩ = 40
misterioso
89
sempre pp
ppp
(Db)

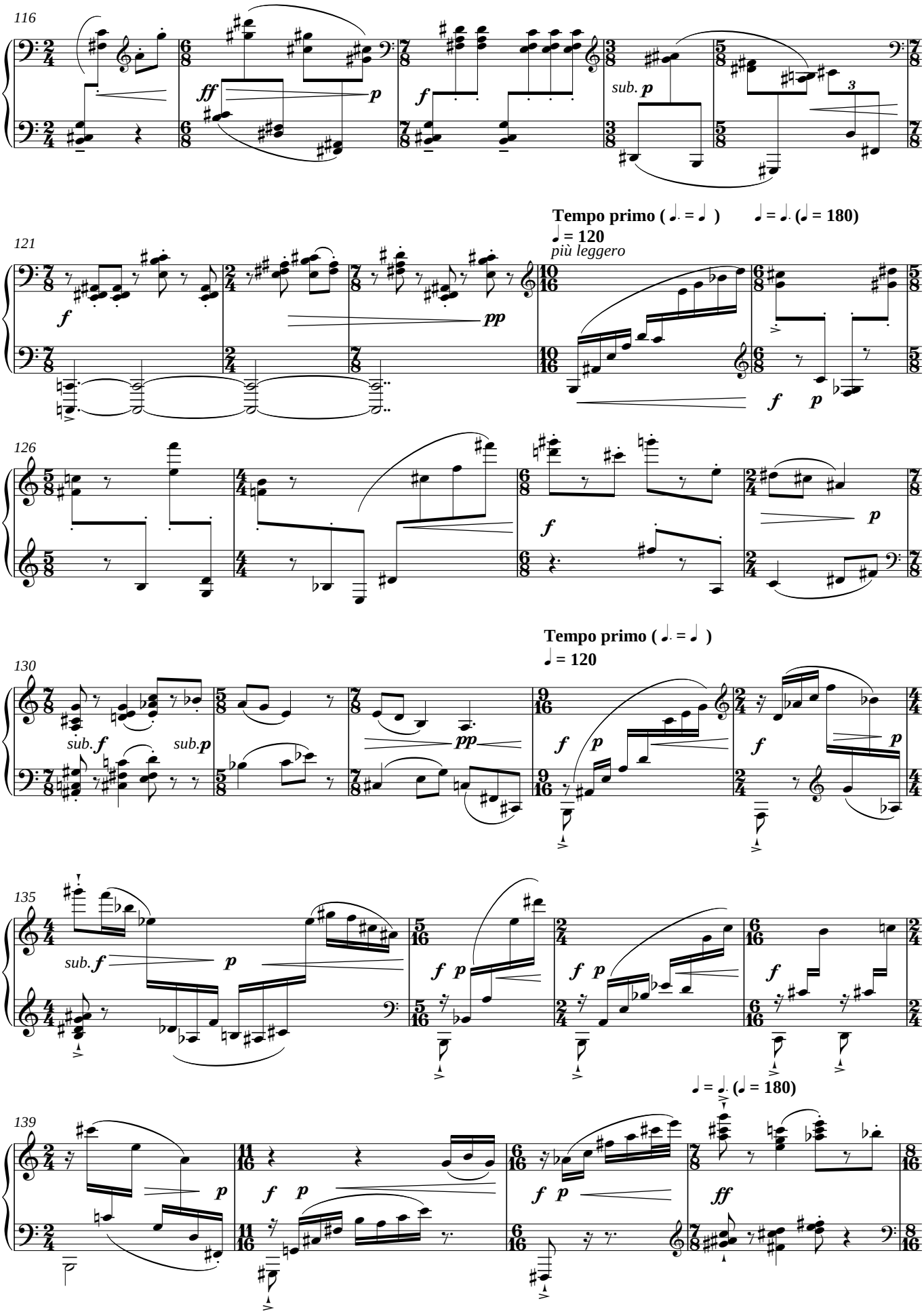
Capriccio for Solo Piano




Tempo primo (♩. = ♩)
♩ = 120
leggero
♩ = ♩. (♩ = 180)
pesante marcato
25
p cresc.
f
p
Ped.
Tempo primo (♩. = ♩)
♩ = 120
leggero
♩ = ♩. (♩ = 180)
non troppo pesante
28
f
p
cresc.
fp
(2 + 3)
Ped.
con poco pedale
33
f
fp
Tempo primo (♩. = ♩)
♩ = 120
leggero
39
(2 + 3)
♩ = ♩. (♩ = 180)
un poco più legato e delecato
43
(2 + 3)
Tempo primo (♩. = ♩)
♩ = 120
49
pp


♩ = ♩. (♩ = 180)
53
(2 + 3)
p
sub. f p
f
mid. Ped.
59
molto legato e misterioso
(2 + 3)
sempre pp
Ped.
65
3
3
p
3
Ped.
8va
loco
70
sempre pp
(loco)
3
3
6
p
6
Ped.
76
subito marcato
sub. f
Ped.
81
Tempo primo (♩. = ♩)
♩ = 120
ff


più legato e leggero
85
con Ped.
♩ = ♩. (♩ = 180)
un poco rall.
A tempo ♩ = ♩. (♩ = 180)
89
dim.
senza Ped.
molto leggero e delecato
95
101
105
subito marcato
leggero
subito marcato
leggero
110
pesante e marcato
con poco Ped.


116
ff
p
f
sub. p
3
Tempo primo (♩. = ♩)
♩ = 120
♩ = ♩. (♩ = 180)
121
più leggero
f
pp
f
p
126
f
p
Tempo primo (♩. = ♩)
♩ = 120
130
sub. f
sub. p
pp
f
p
f
p
135
sub. f
p
f
p
f
p
f
♩ = ♩. (♩ = 180)
139
p
f
p
f
p
ff

Tempo primo (♩. = ♩)

143 **♩ = 120**

leggero e legato

pp *f* *cresc.*

Ped. ✻

146

sub. p *f* *sub. p* *f*

Ped. ✻ Ped. ✻ Ped. ✻

149

subito rit.

ff

Ped. ✻ Ped. ✻

Polacca Disfunzionale

♩ = 60 *Bagatelle no. 3 atmosferico e tranquillo*

152

pp *p* *p* *pp* *p* *pp*

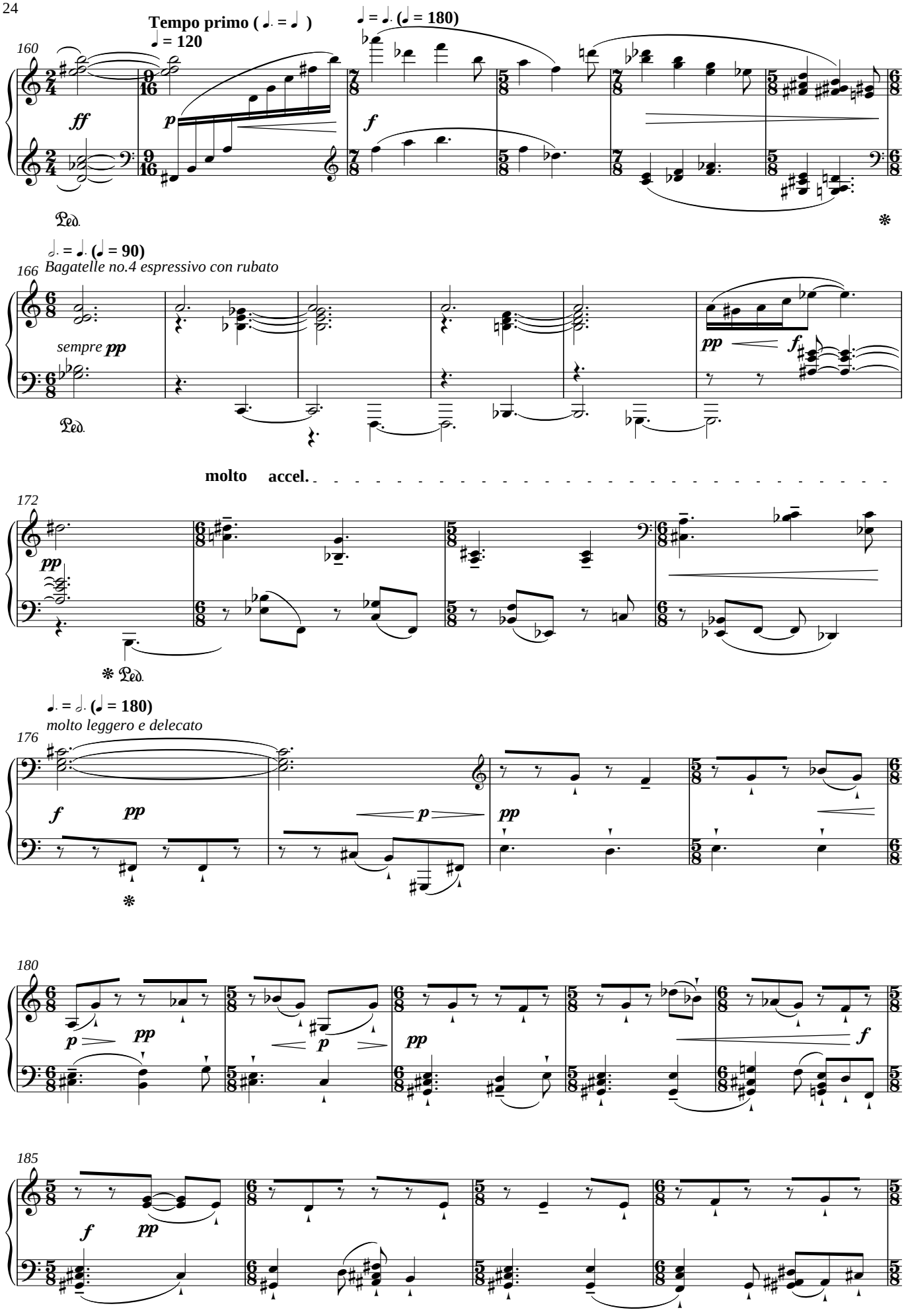
con Ped.

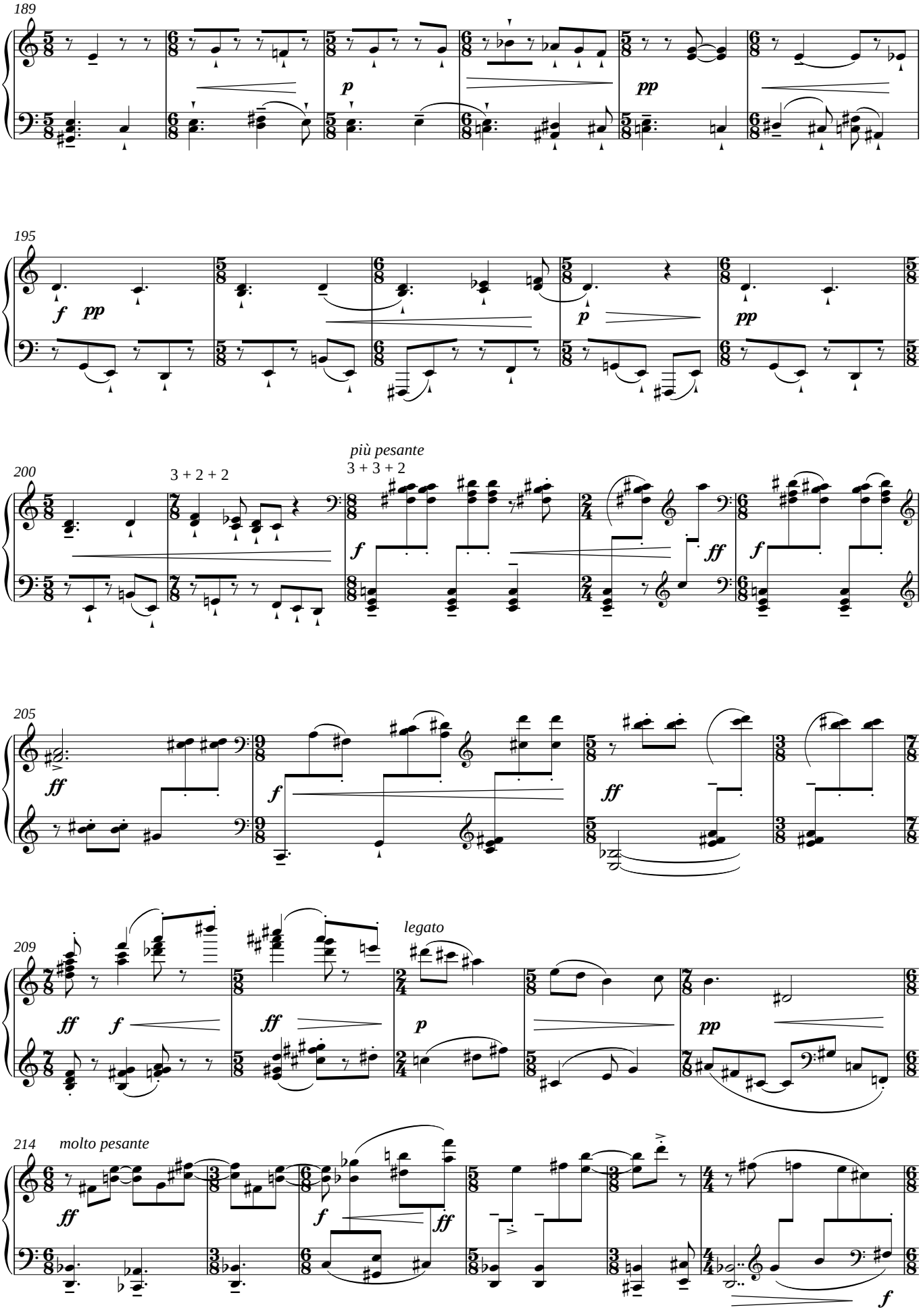
♩ = ♩. **(♩ = 180)**

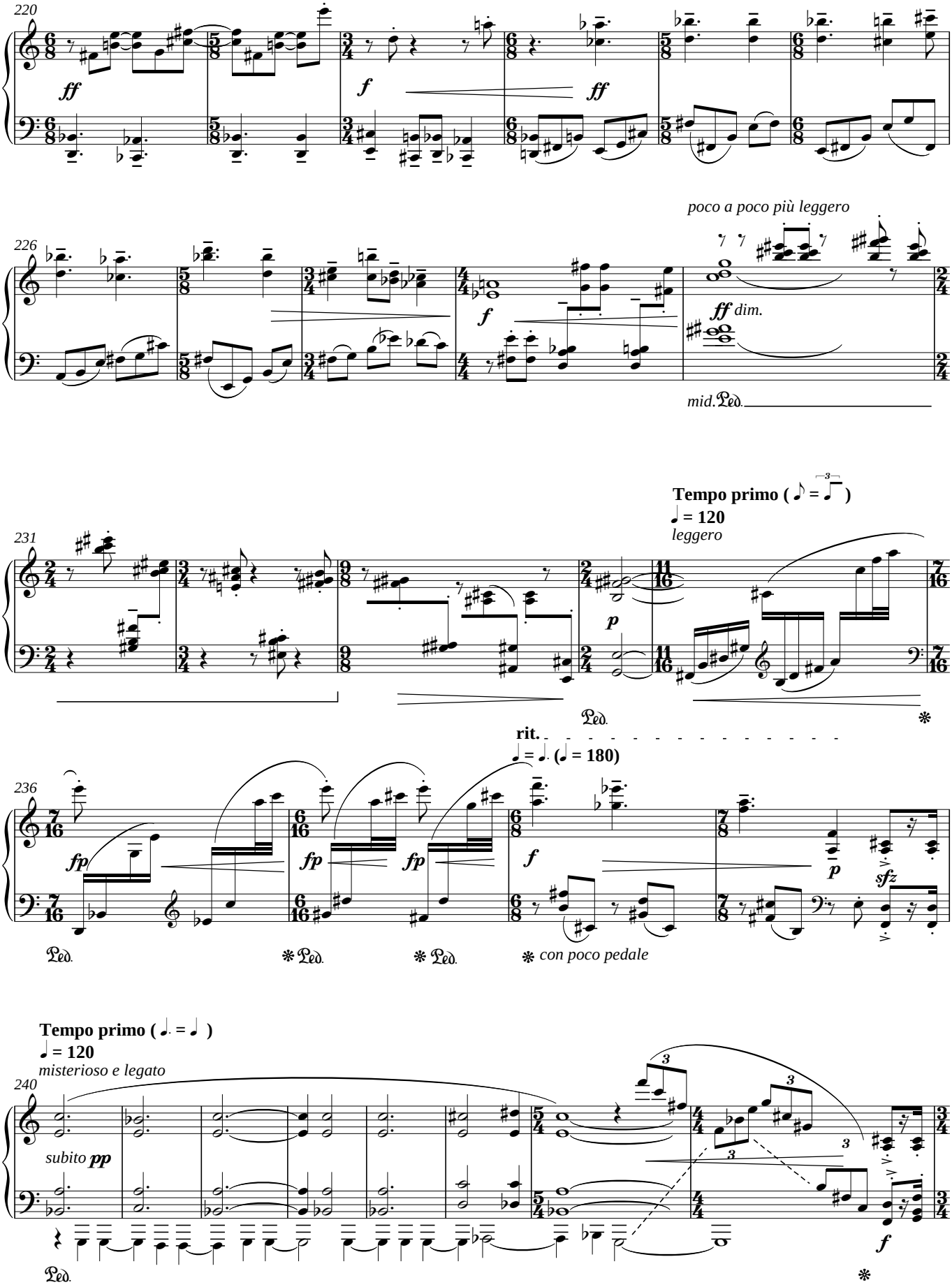
legato e dolce

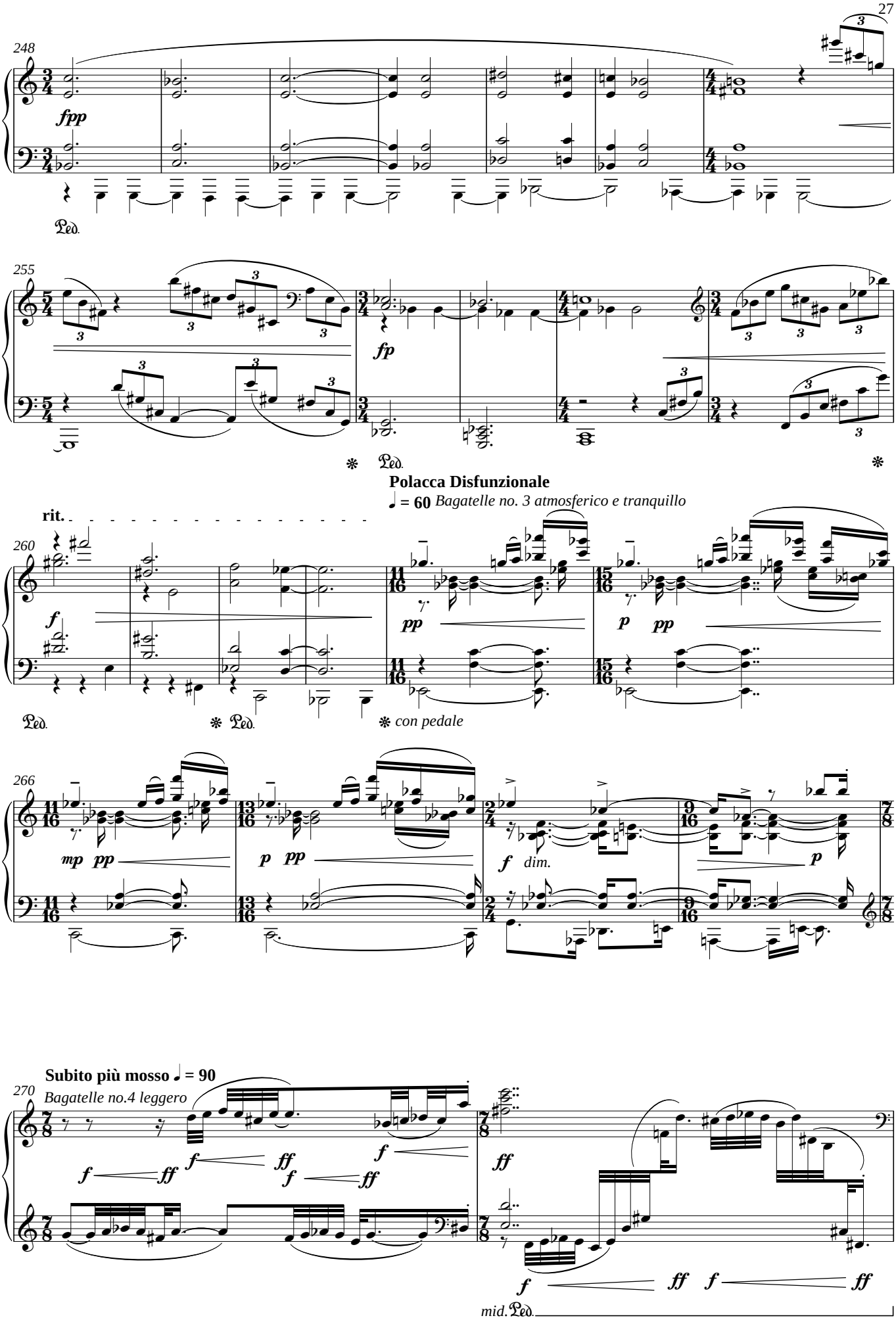
156

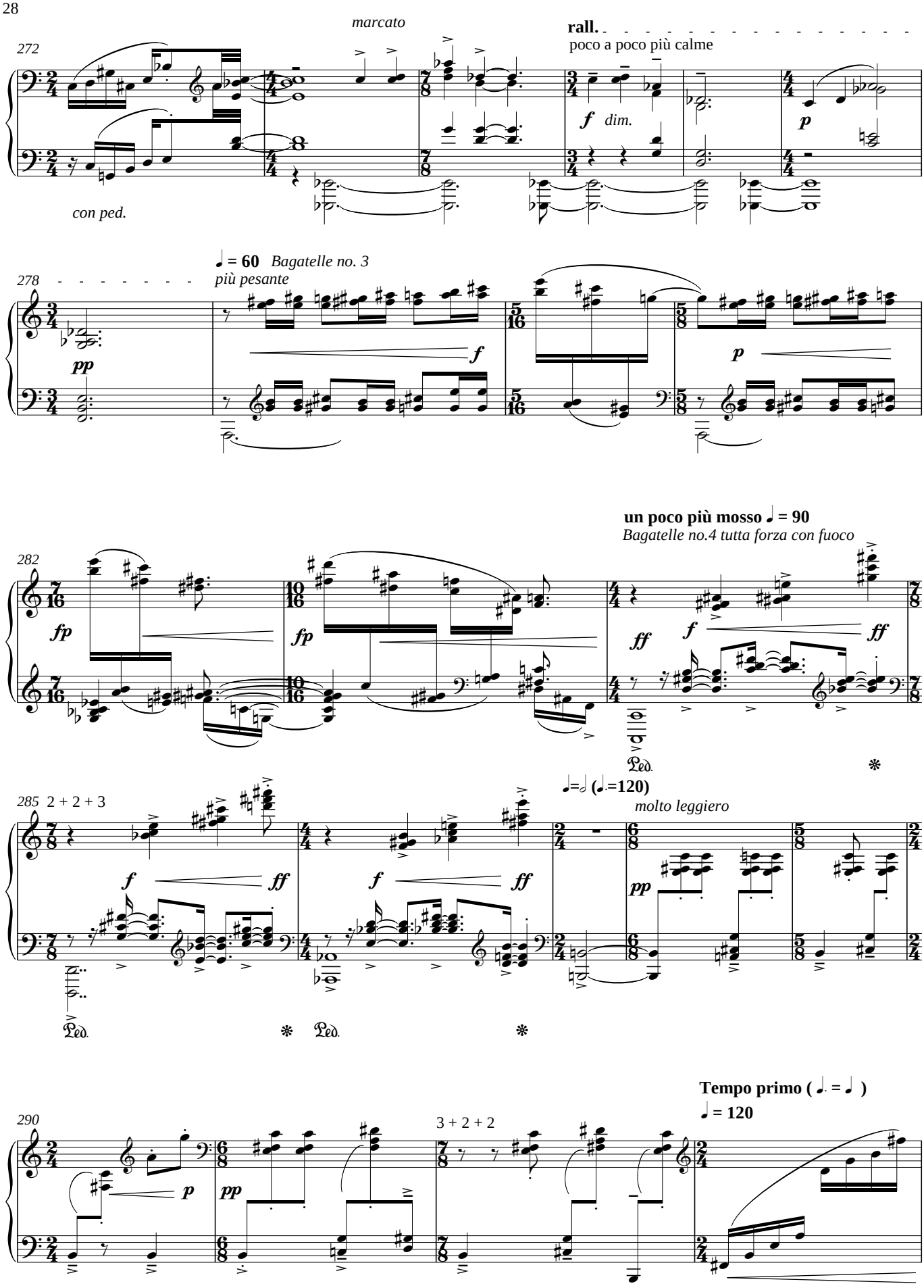
f *p* *cresc.*

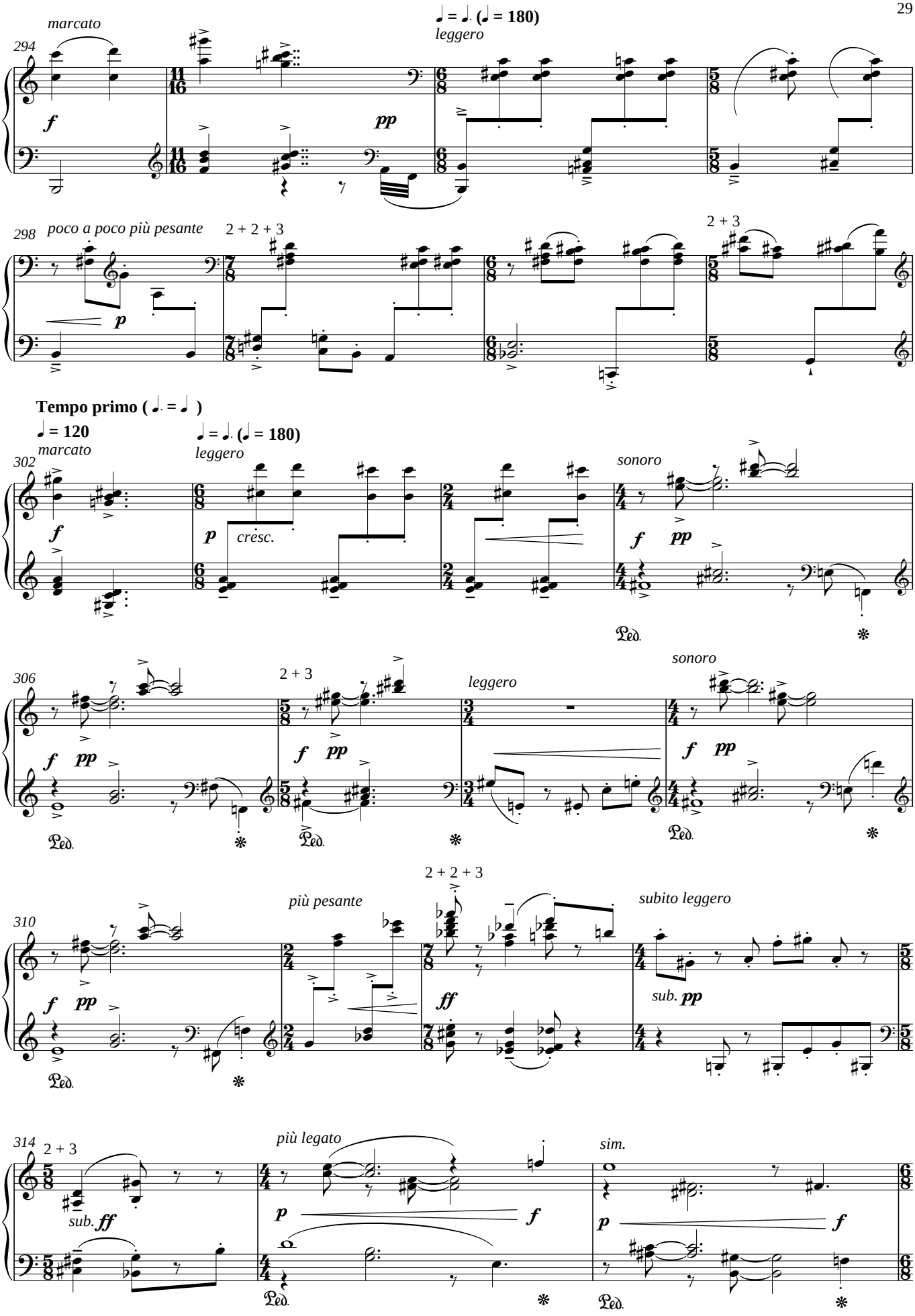

Tempo primo (♩. = ♩)
♩ = 120
♩ = ♩. (♩ = 180)
160
ff
p
f
Ped.
𝅗𝅥. = ♩. (♩ = 90)
Bagatelle no.4 espressivo con rubato
166
sempre pp
pp
f
Ped.
molto accel.
172
pp
Ped.
♩. = 𝅗𝅥. (♩ = 180)
molto leggero e delecato
176
f
pp
p
pp
180
p
pp
p
pp
f
185
f
pp

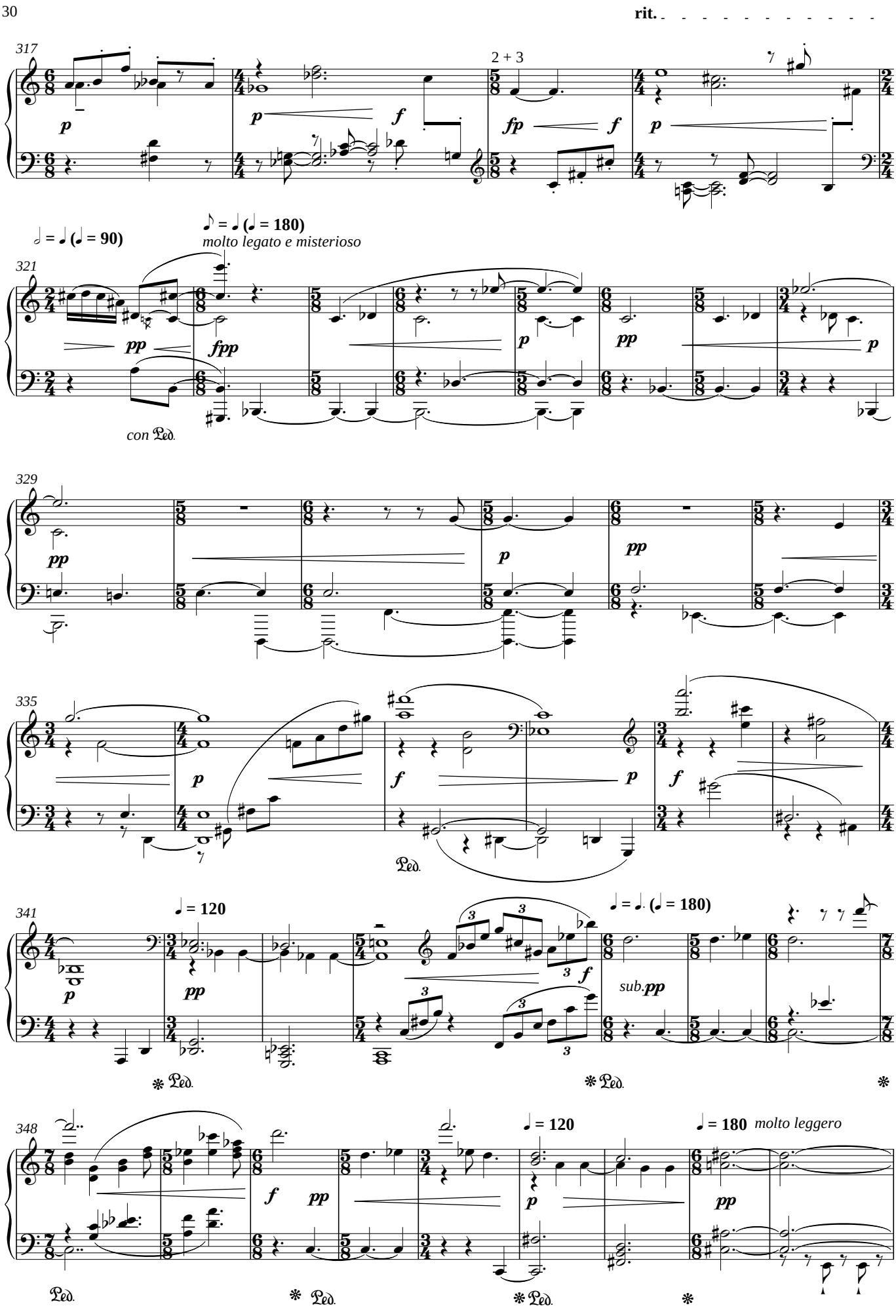

189
195
200
3 + 2 + 2
più pesante
3 + 3 + 2
205
209
legato
214
molto pesante

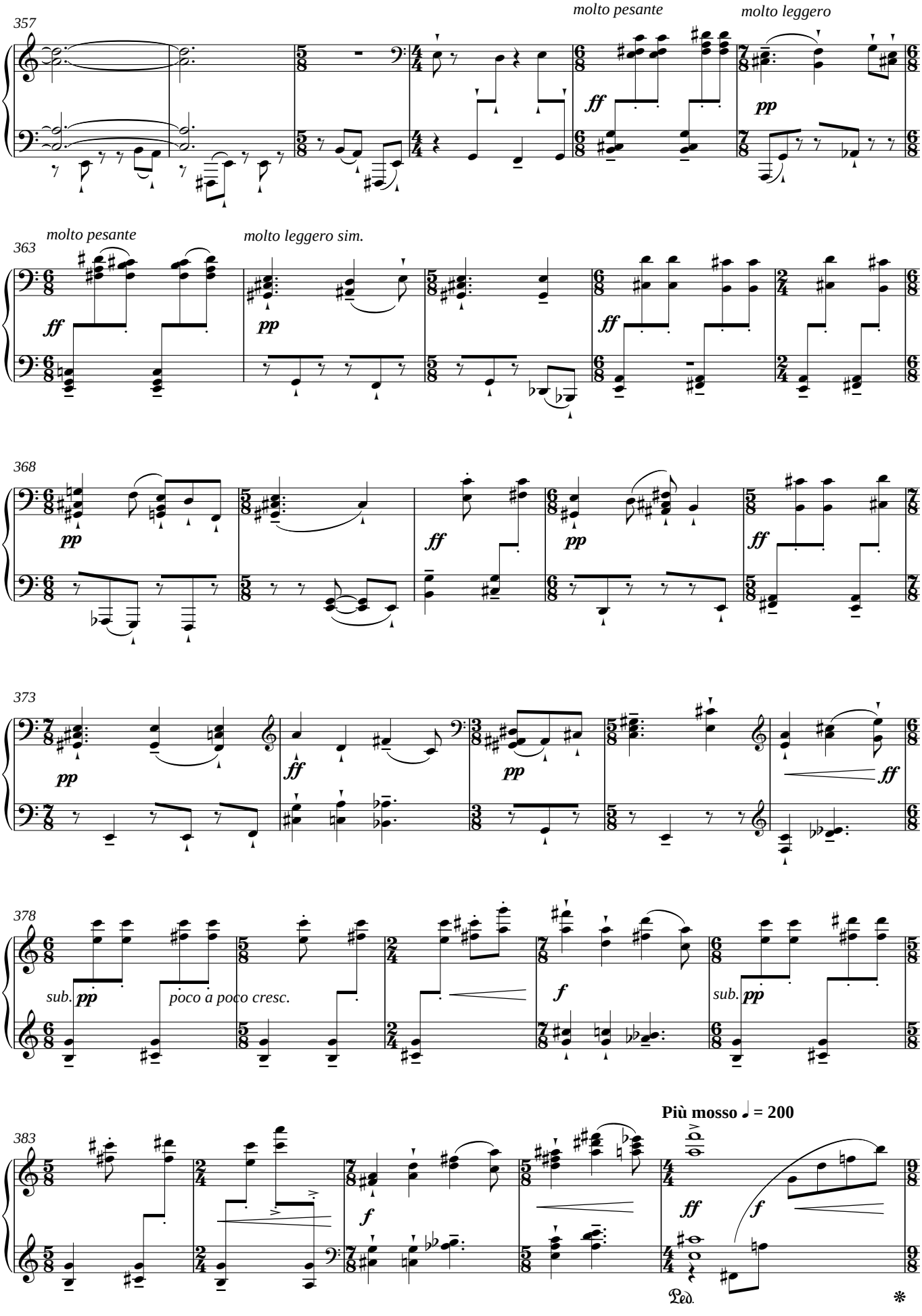

220
ff
f
ff
poco a poco più leggero
226
f
ff dim.
mid. Ped.
Tempo primo (♪ = ♩)
♩ = 120
leggero
231
p
Ped.
rit.
♩ = ♩. (♩ = 180)
236
fp
fp
fp
f
p
sfz
Ped.
Ped.
Ped.
con poco pedale
Tempo primo (♩. = ♩)
♩ = 120
misterioso e legato
240
subito pp
f
Ped.

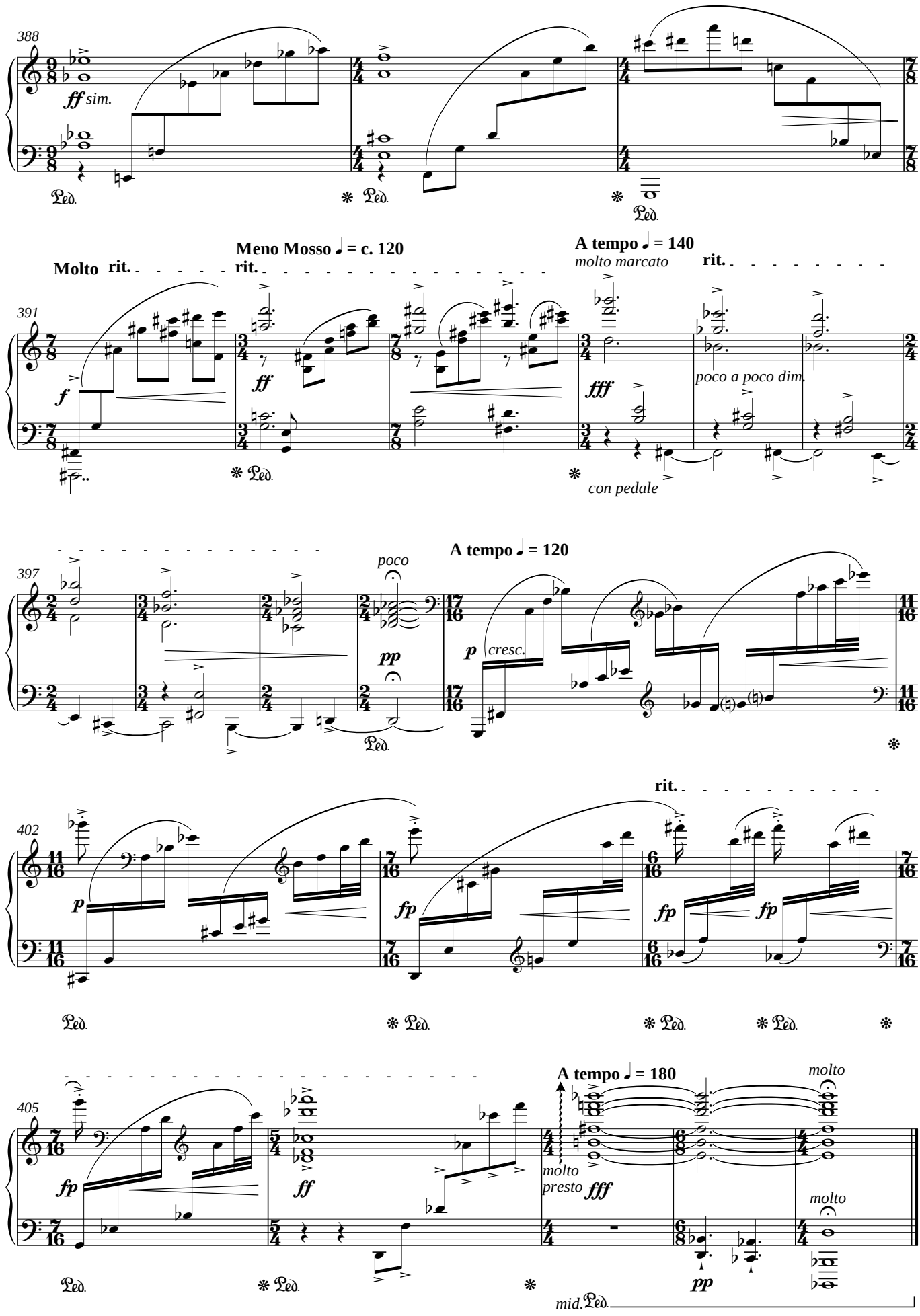

248
fpp
Ped.
255
fp
Ped.
Polacca Disfunzionale
♩ = 60 Bagatelle no. 3 atmosferico e tranquillo
rit.
260
f
pp
p
pp
Ped.
Ped.
con pedale
266
mp
pp
p
pp
f
dim.
p
Subito più mosso ♩ = 90
270
Bagatelle no.4 leggero
f
ff
f
ff
f
ff
ff
f
ff
f
ff
mid. Ped.


272
marcato
rall.
poco a poco più calme
f dim.
p
con ped.
278
♩ = 60 Bagatelle no. 3
più pesante
pp
f
p
282
un poco più mosso ♩ = 90
Bagatelle no.4 tutta forza con fuoco
fp
fp
ff
f
ff
Ped.
285 2 + 2 + 3
♩=𝅗𝅥 (♩.=120)
molto leggiero
f
ff
f
ff
pp
Ped.
Ped.
290
Tempo primo (♩. = ♩)
♩ = 120
p
pp
3 + 2 + 2


294
marcato
♩ = ♩. (𝅗𝅥 = 180)
leggero
f
pp
298
poco a poco più pesante
2 + 2 + 3
2 + 3
p
Tempo primo (♩. = ♩)
♩ = 120
302
marcato
♩ = ♩. (𝅗𝅥 = 180)
leggero
sonoro
f
p
cresc.
f
pp
Ped.
306
2 + 3
leggero
sonoro
f
pp
Ped.
310
più pesante
2 + 2 + 3
subito leggero
f
pp
ff
sub. pp
Ped.
314
2 + 3
più legato
sim.
sub. ff
p
f
Ped.


rit.
317
2 + 3
p
f
fp
f
p
♩ = ♩ (♩ = 90)
♪ = ♩ (♩ = 180)
molto legato e misterioso
321
pp
fpp
p
pp
p
con Ped.
329
pp
p
pp
335
p
f
p
f
Ped.
341
♩ = 120
♩ = ♩. (♩ = 180)
p
pp
f
sub.pp
Ped.
Ped.
348
f
pp
♩ = 120
p
♩ = 180
molto leggero
pp
Ped.
Ped.
Ped.

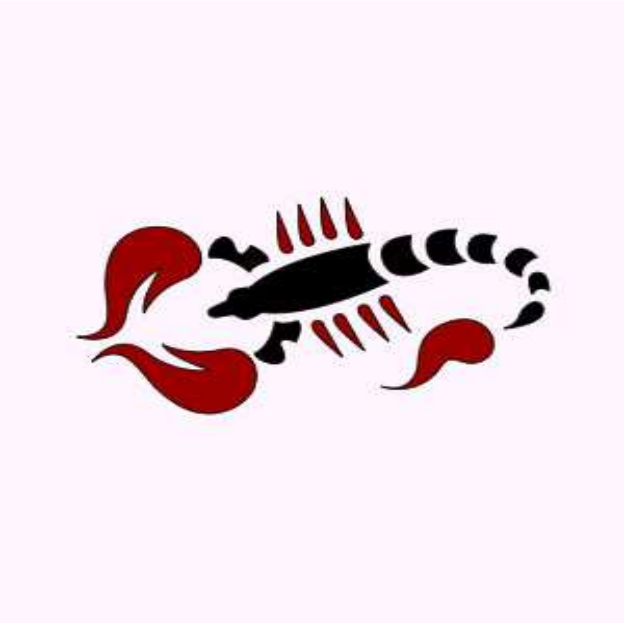

357
molto pesante
molto leggero
ff
pp
363
molto pesante
molto leggero sim.
ff
pp
ff
368
pp
ff
pp
ff
373
pp
ff
pp
ff
378
sub. pp
poco a poco cresc.
f
sub. pp
383
Più mosso ♩ = 200
f
ff
f
Ped.
*


388
ff sim.
Ped.
391
Molto rit.
Meno Mosso ♩ = c. 120
rit.
A tempo ♩ = 140
molto marcato
rit.
f
ff
fff
poco a poco dim.
con pedale
397
poco
pp
A tempo ♩ = 120
p
cresc.
402
rit.
p
fp
fp
fp
405
fp
ff
A tempo ♩ = 180
molto
molto presto
fff
molto
pp
mid.

Chris Birch

2009

Scorpio



For solo horn

and

mixed ensemble

Duration: c. 6 mins

Scorpio

Chris Birch

Scorpio is my star of the zodiac. This is not necessarily however, a clue to the musical content and is more a homage to the zodiac pieces by Roberto Gerhard from which much of the inspiration for this piece comes. The listener can however, if they wish, assign some of the character traits of a Scorpio to certain aspects of the material as much of the joy of music lies in every listener's own interpretation.

Any reference to the personality of a Scorpio within the music is not specifically intended, but those which may be present would be due to the very personal process of composition and the fact that the composer happens to be a Scorpio.

Instrumentation

Solo horn in F

Bass Clarinet in Bb

Piano

Violin

Cello

SCORE IN C

Scorpio

Chris Birch

Brisk and Intense

♩=96

Horn in F

Bass Clarinet in B♭

Piano

Violin

Violoncello

fast

Start arp. on beat

mid Ped.

Coldly

Coldly

5

Hn.

Bass Cl.

Pno.

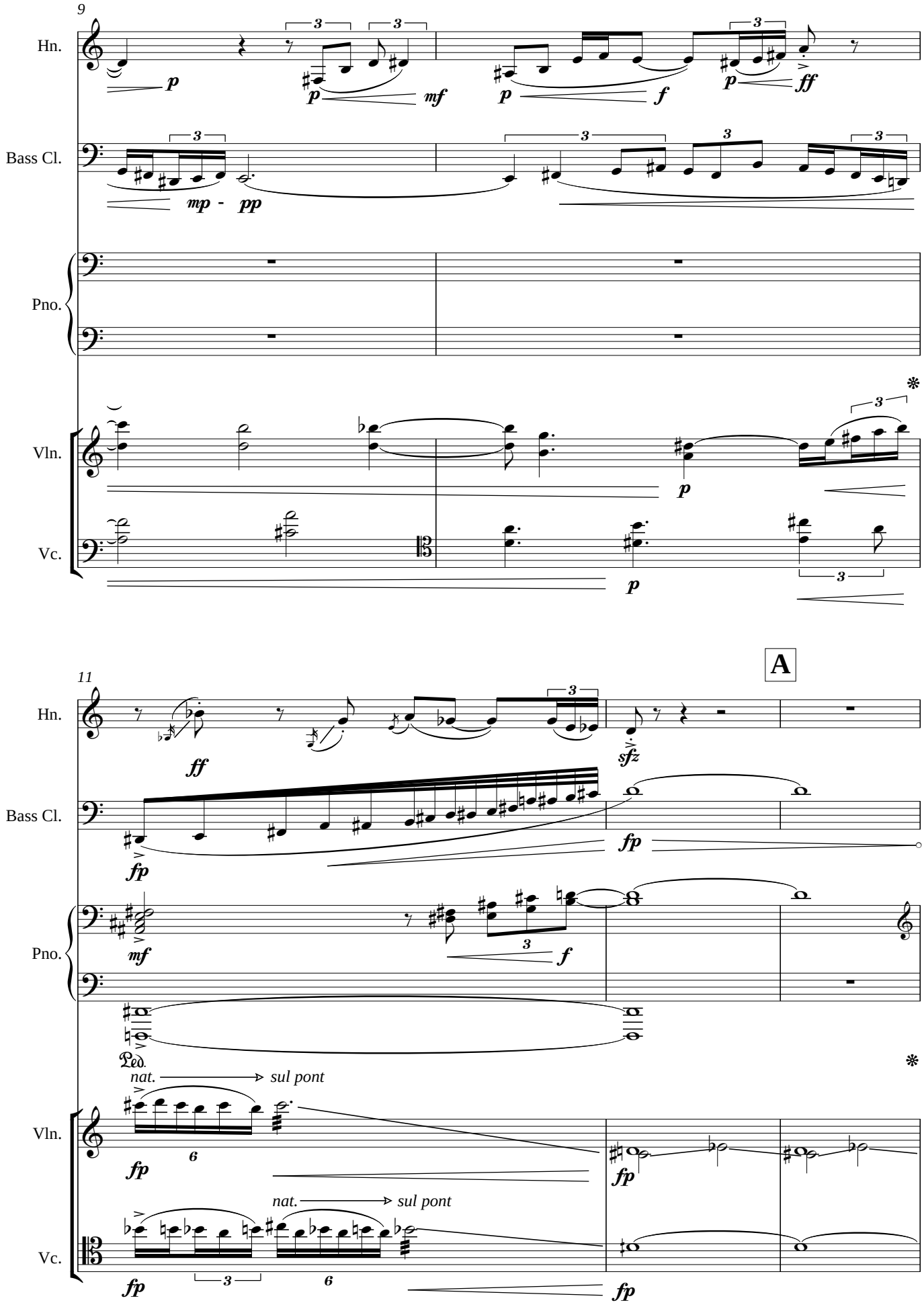
Vln.

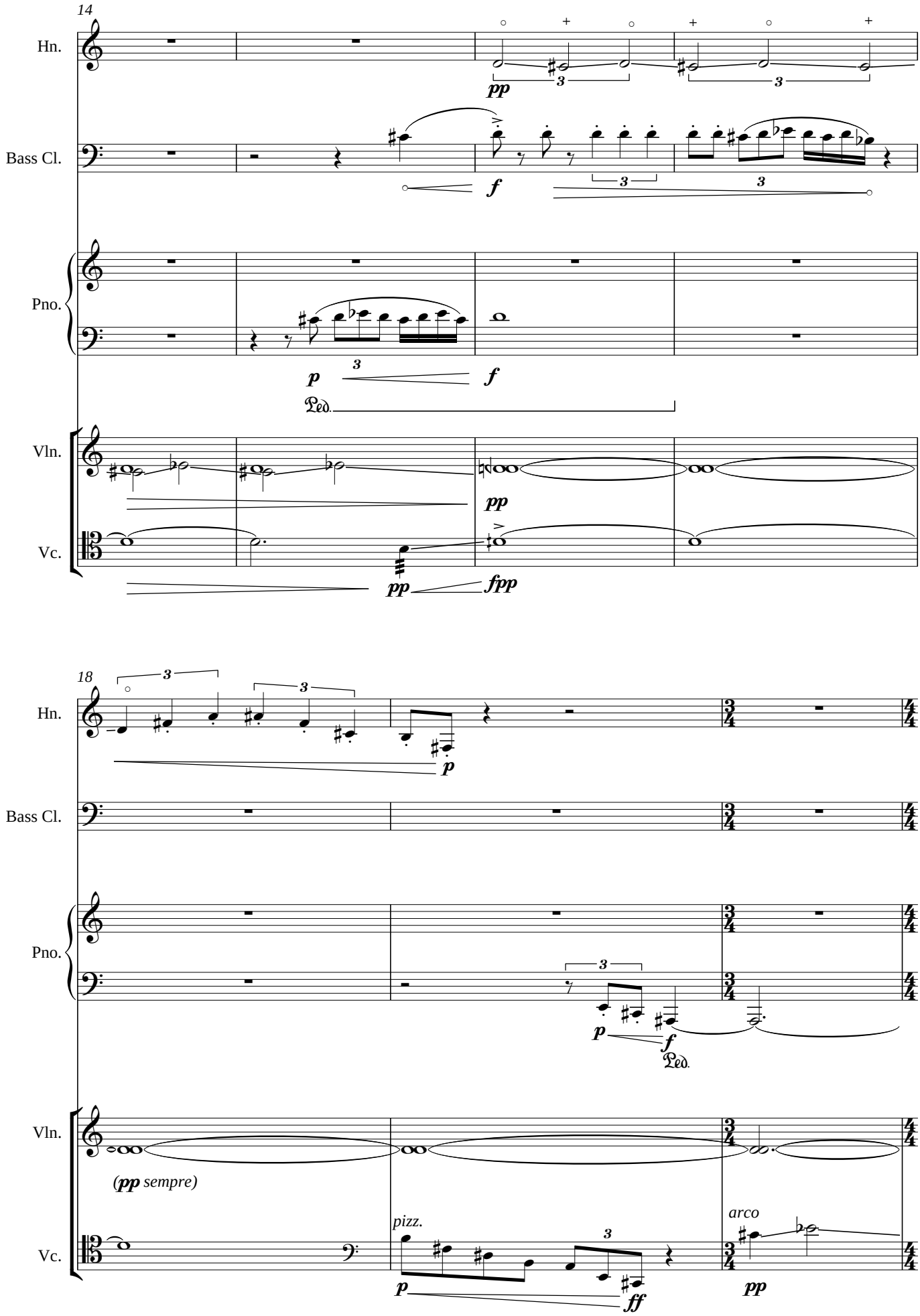
Vc.

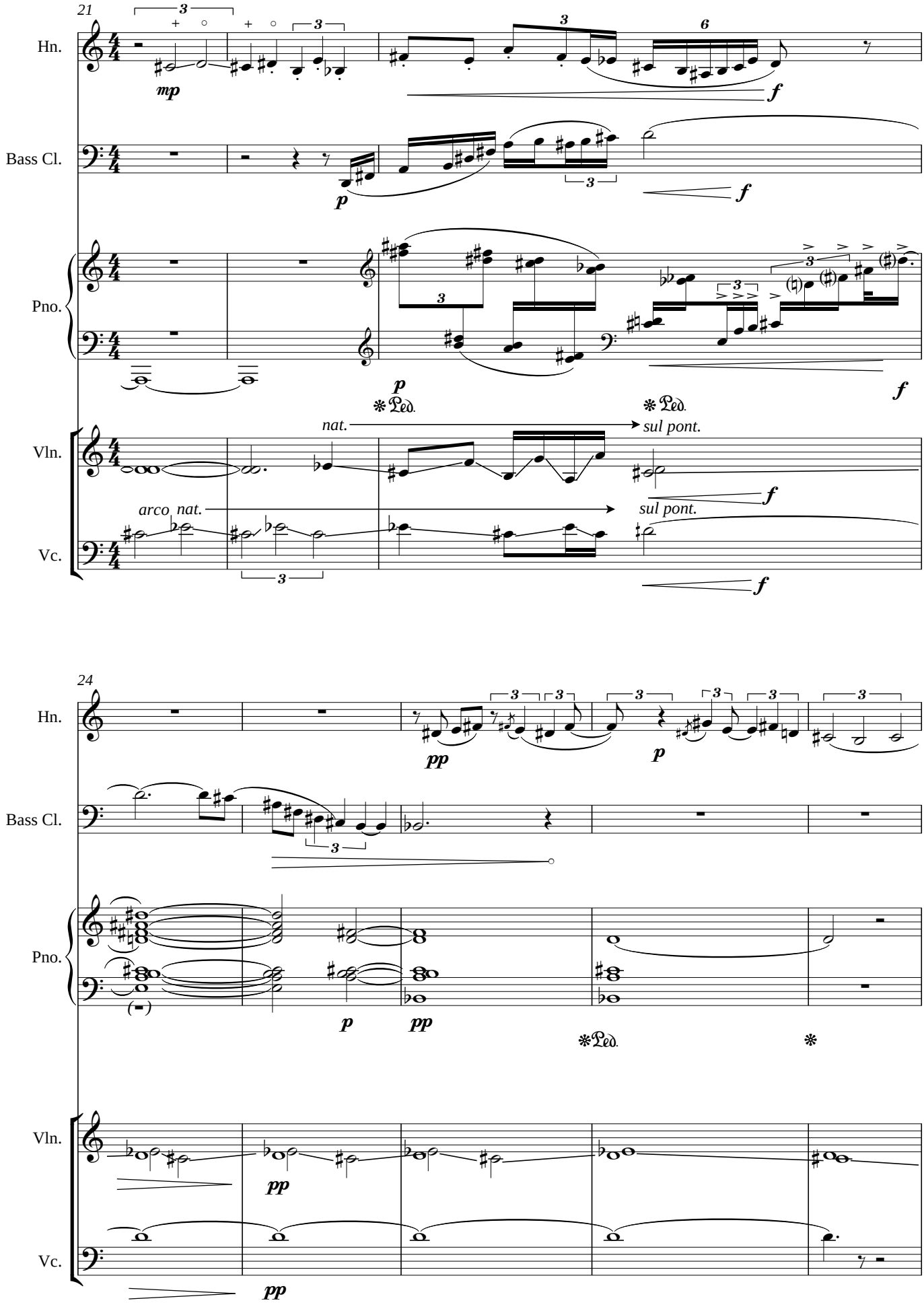
* Stroke strings inside piano with finger nail from bottom string to approximately bracketed pitch within a minim, while keeping the middle pedal pressed.

(***ppp*** *sempre)*

(***ppp*** *sempre)*


9
Hn.
Bass Cl.
Pno.
Vln.
Vc.
p
mf
f
ff
mp - pp
sfz
A
11
fp
Ped.
nat.
sul pont


14
Hn.
Bass Cl.
Pno.
Vln.
Vc.
pp
f
p
Ped.
fpp
18
(pp sempre)
pizz.
arco
ff


21
Hn.
Bass Cl.
Pno.
Vln.
Vc.
mp
f
p
Ped.
nat.
sul pont.
arco nat.
24
pp

B **Piu Mosso ♩ = 108**
Dry and Light

29

Hn.

Bass Cl.

pp

Pno.

pp *p*

con poco pedale

Vln.

Vc.

nat.

pp sempre

35

Hn.

p *pp*

Bass Cl.

Pno.

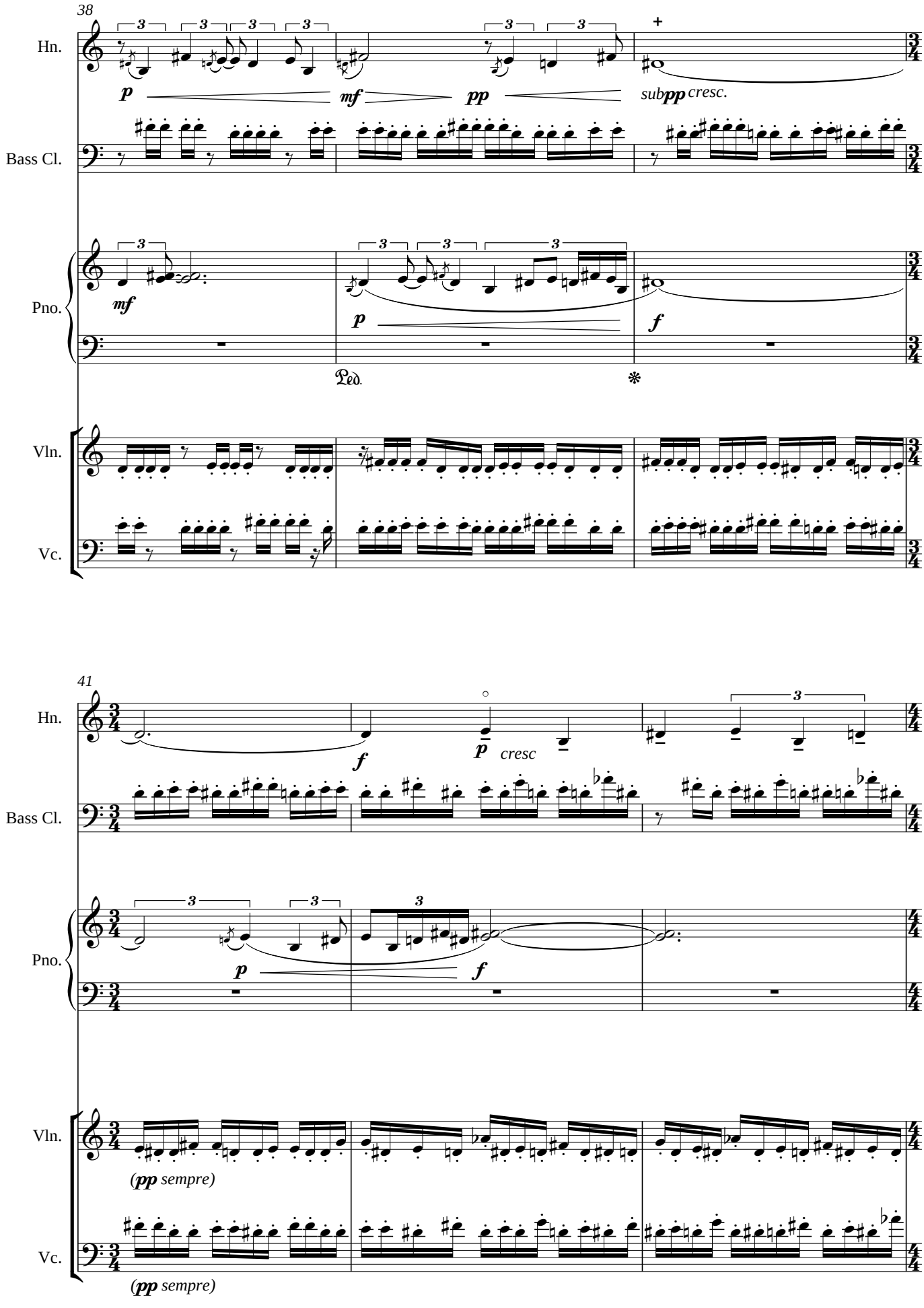
pp *p* *p*

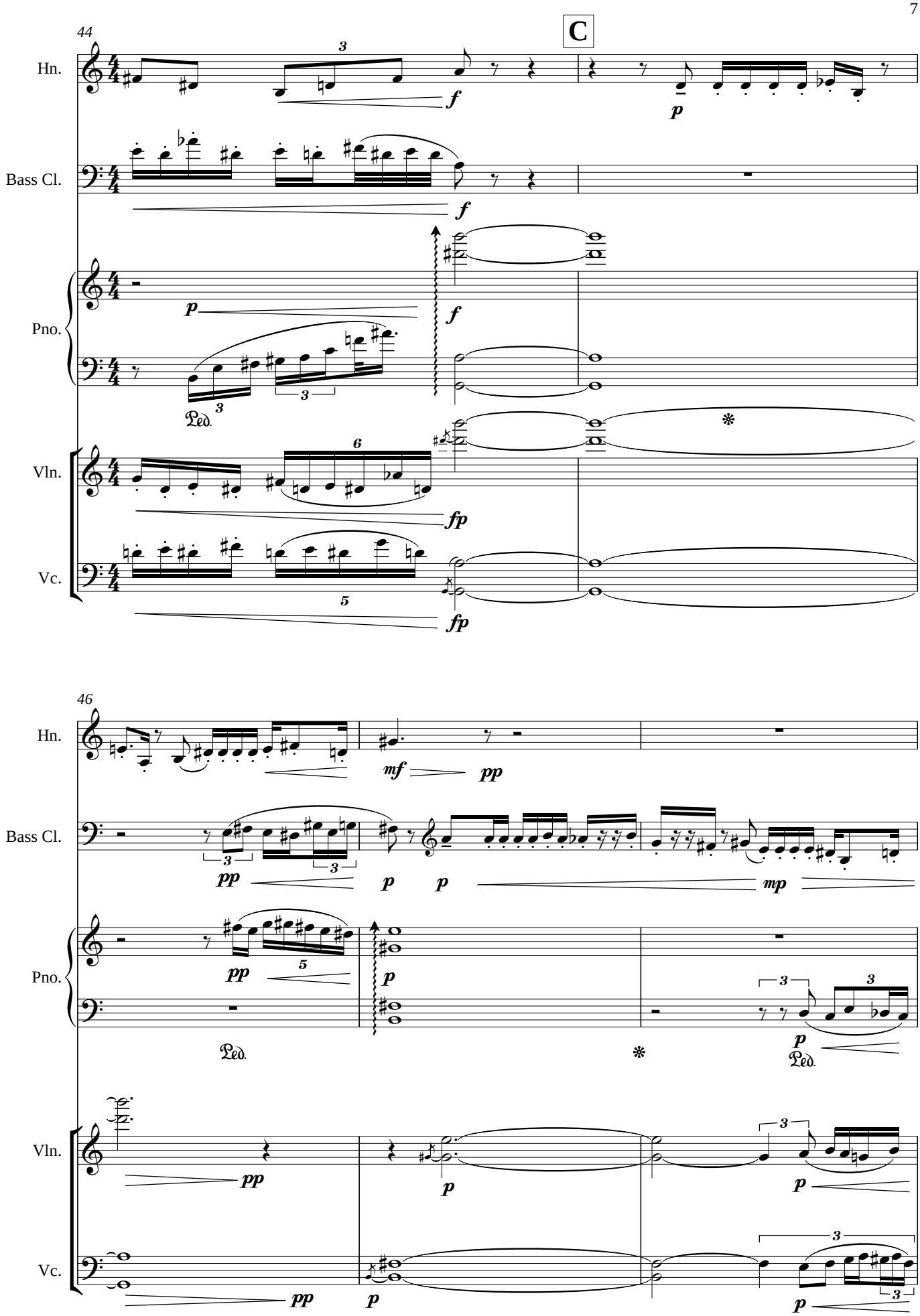
Vln.

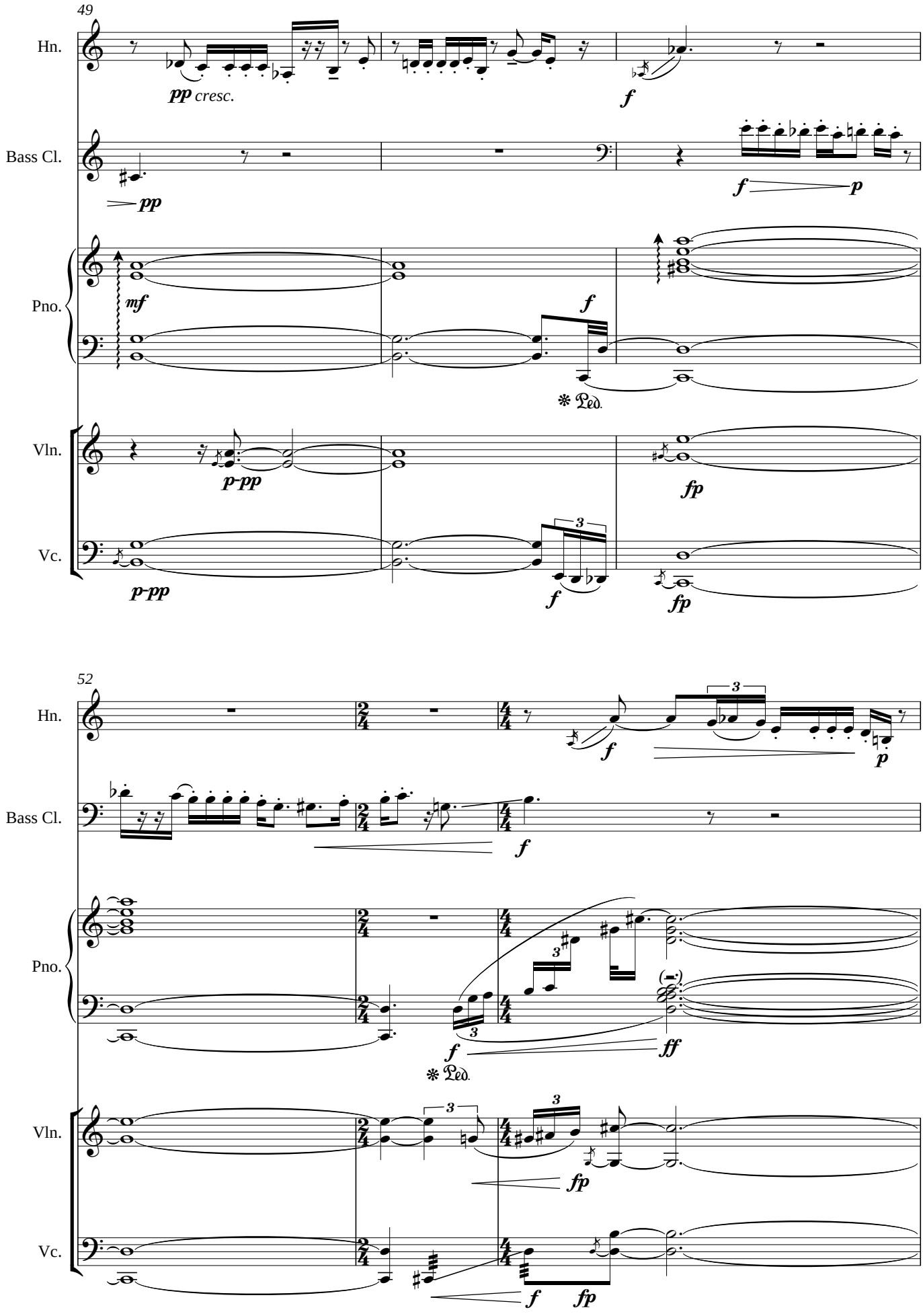
nat.

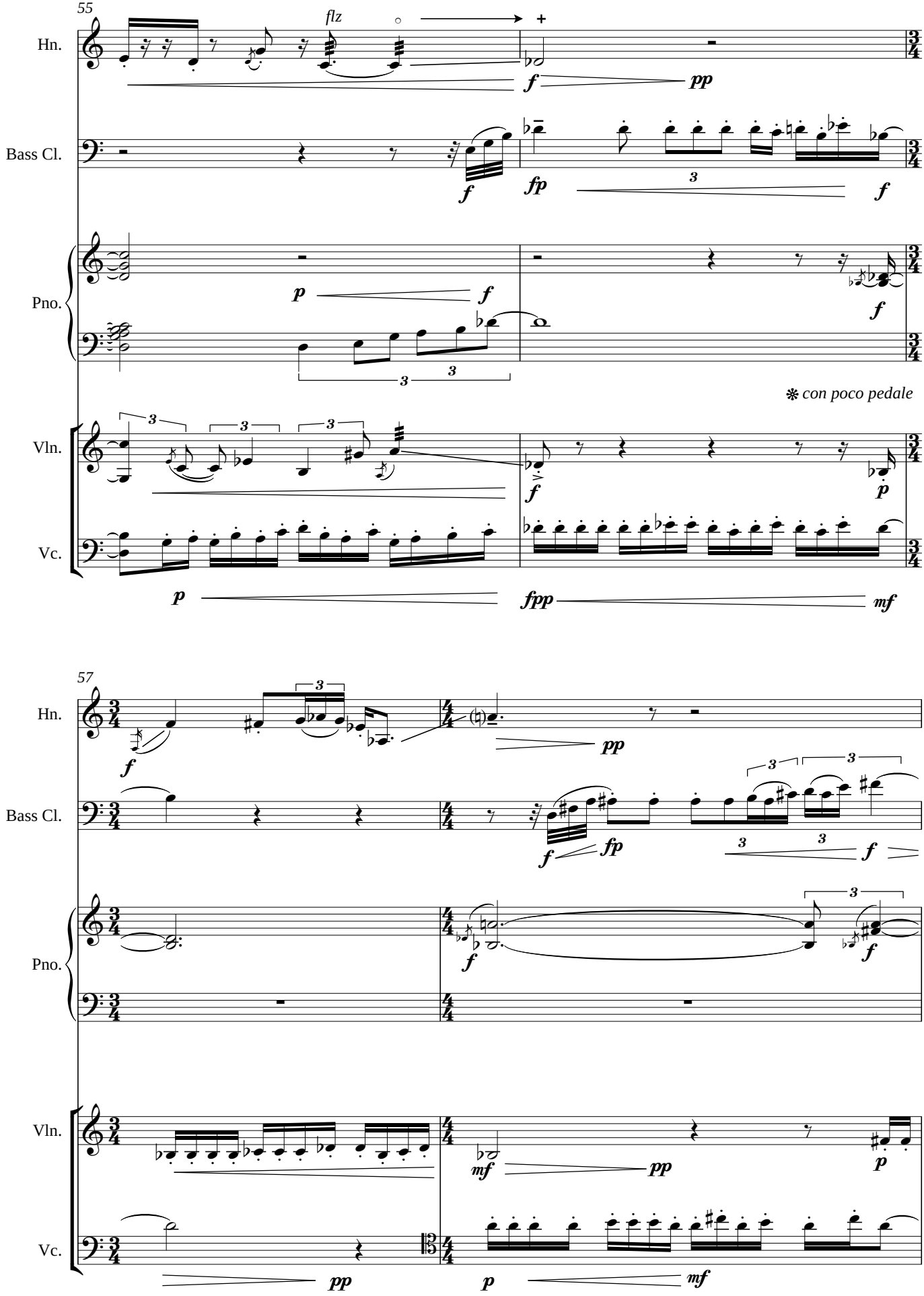
pp sempre

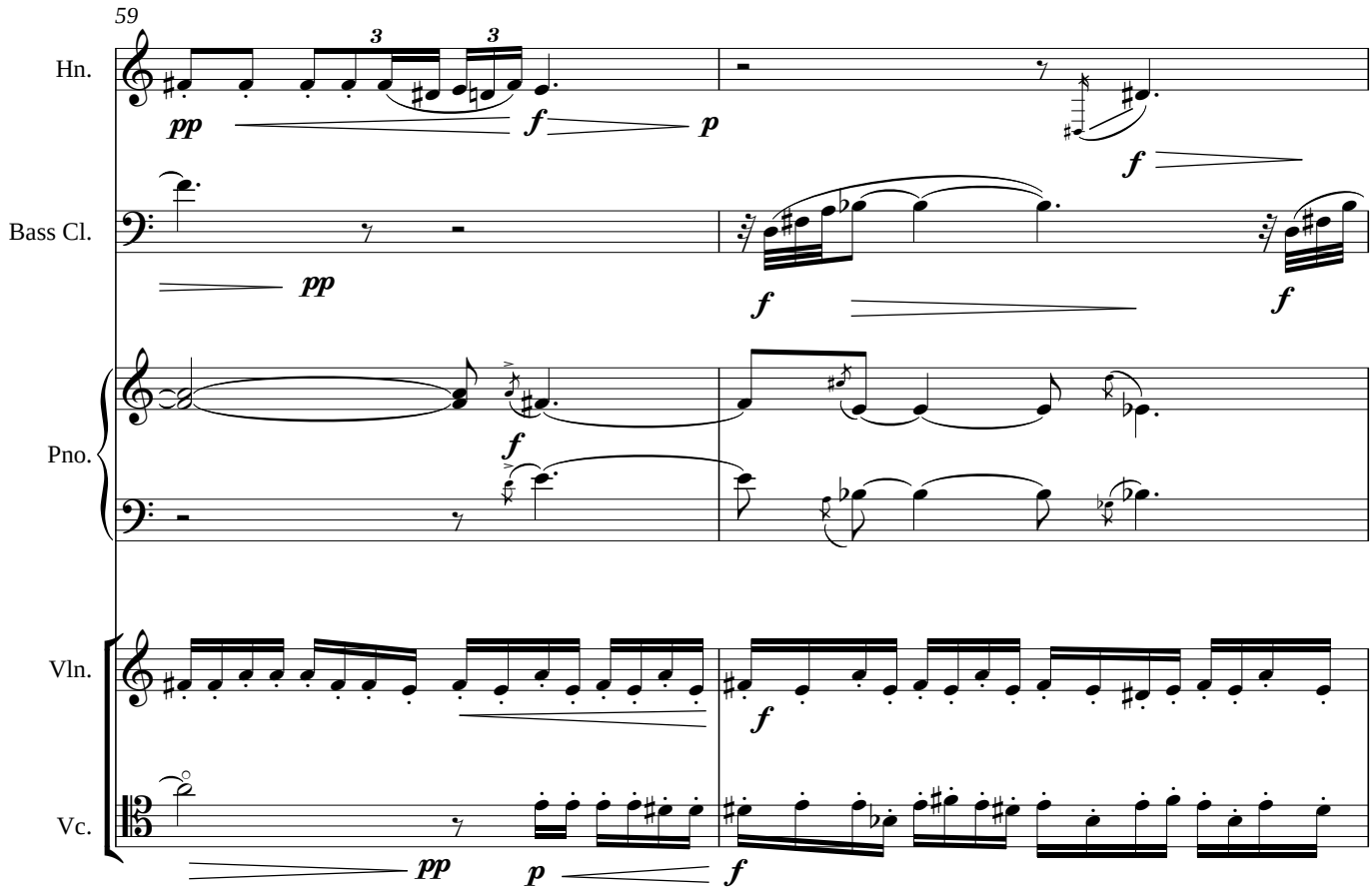
Vc.

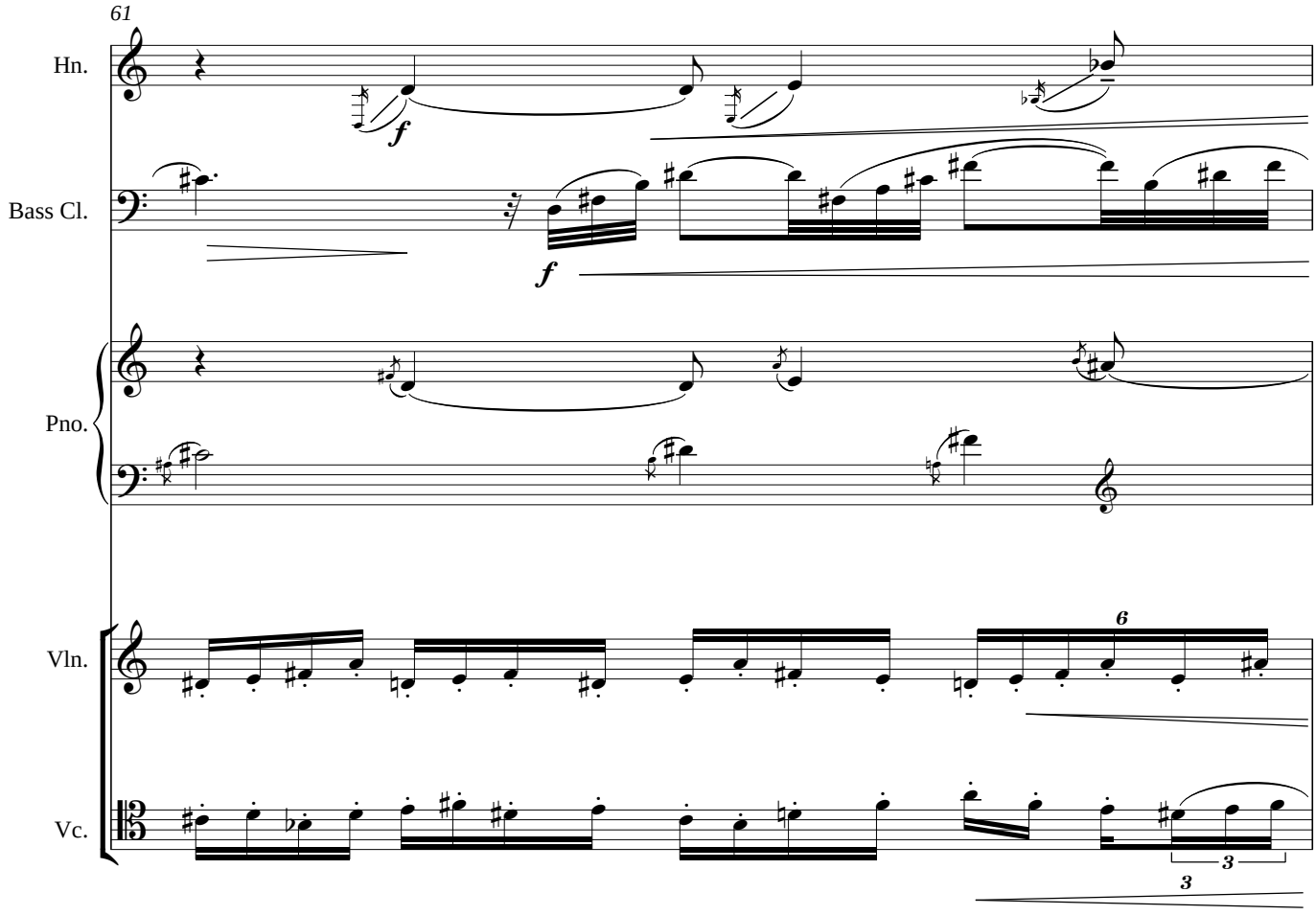

38
Hn.
Bass Cl.
Pno.
Vln.
Vc.
p
mf
pp
sub pp cresc.
Ped.
41
f
p cresc
(pp sempre)

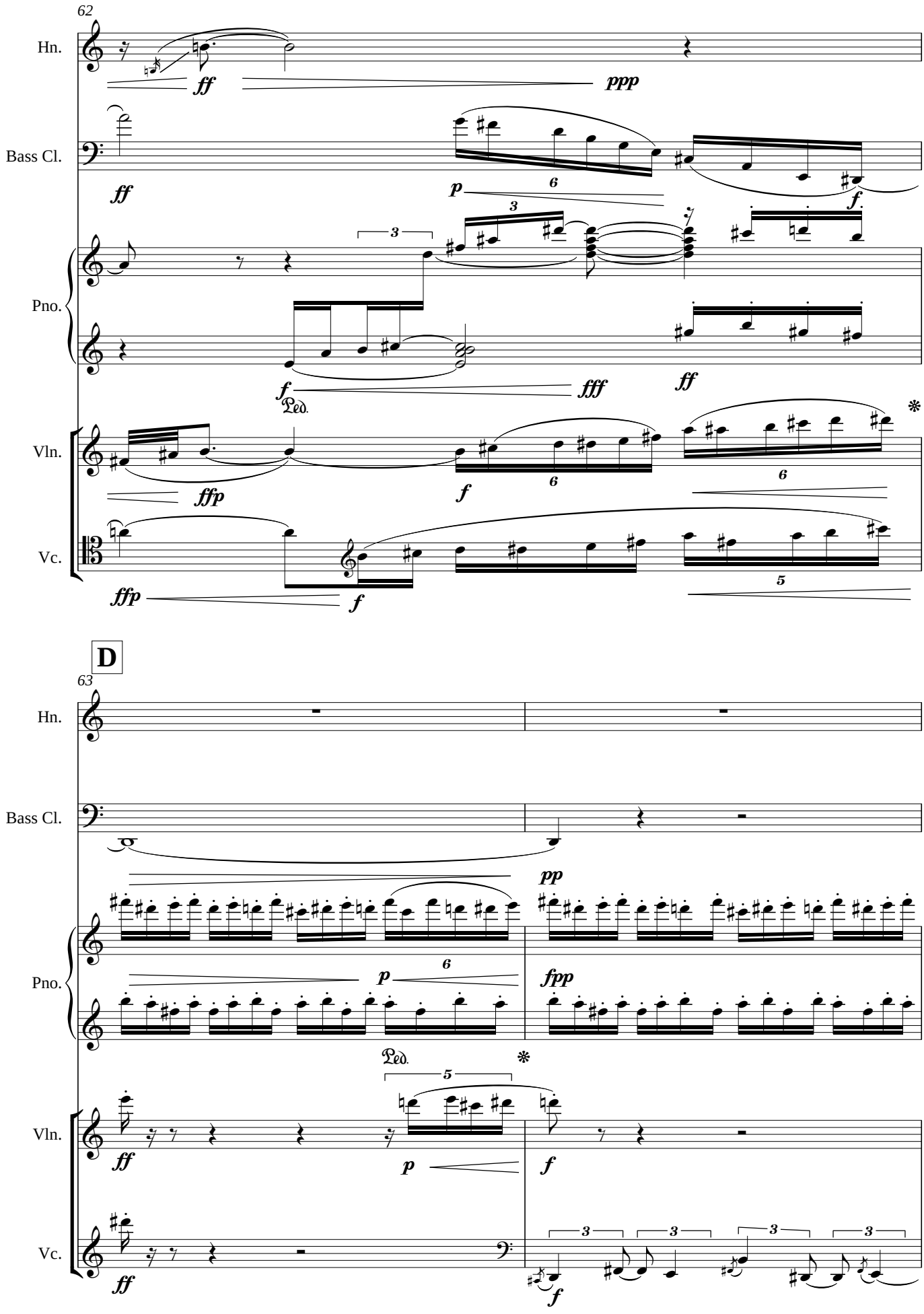

44
C
Hn.
Bass Cl.
Pno.
Vln.
Vc.
f
p
fp
Ped.
46
mf
pp
mp


49
Hn.
pp cresc.
f
Bass Cl.
pp
f
p
Pno.
mf
f
Ped.
Vln.
p-pp
fp
Vc.
p-pp
3
f
fp
52
Hn.
f
3
p
Bass Cl.
f
Pno.
3
f
Ped.
ff
Vln.
3
3
fp
Vc.
f
fp


55
Hn.
flz
Bass Cl.
Pno.
Vln.
Vc.
con poco pedale
57
Hn.
Bass Cl.
Pno.
Vln.
Vc.


59
Hn.
Bass Cl.
Pno.
Vln.
Vc.
pp
f
p
3
3
pp
f
f
f
f
pp
p
f


61
Hn.
Bass Cl.
Pno.
Vln.
Vc.
f
f
6
3
3


62
Hn.
Bass Cl.
Pno.
Vln.
Vc.
ff
ppp
p
f
fff
ffp
Ped.
D
63
pp
fpp

Lyrical

65

Hn.

Bass Cl.

Pno.

Vln.

Vc.

67

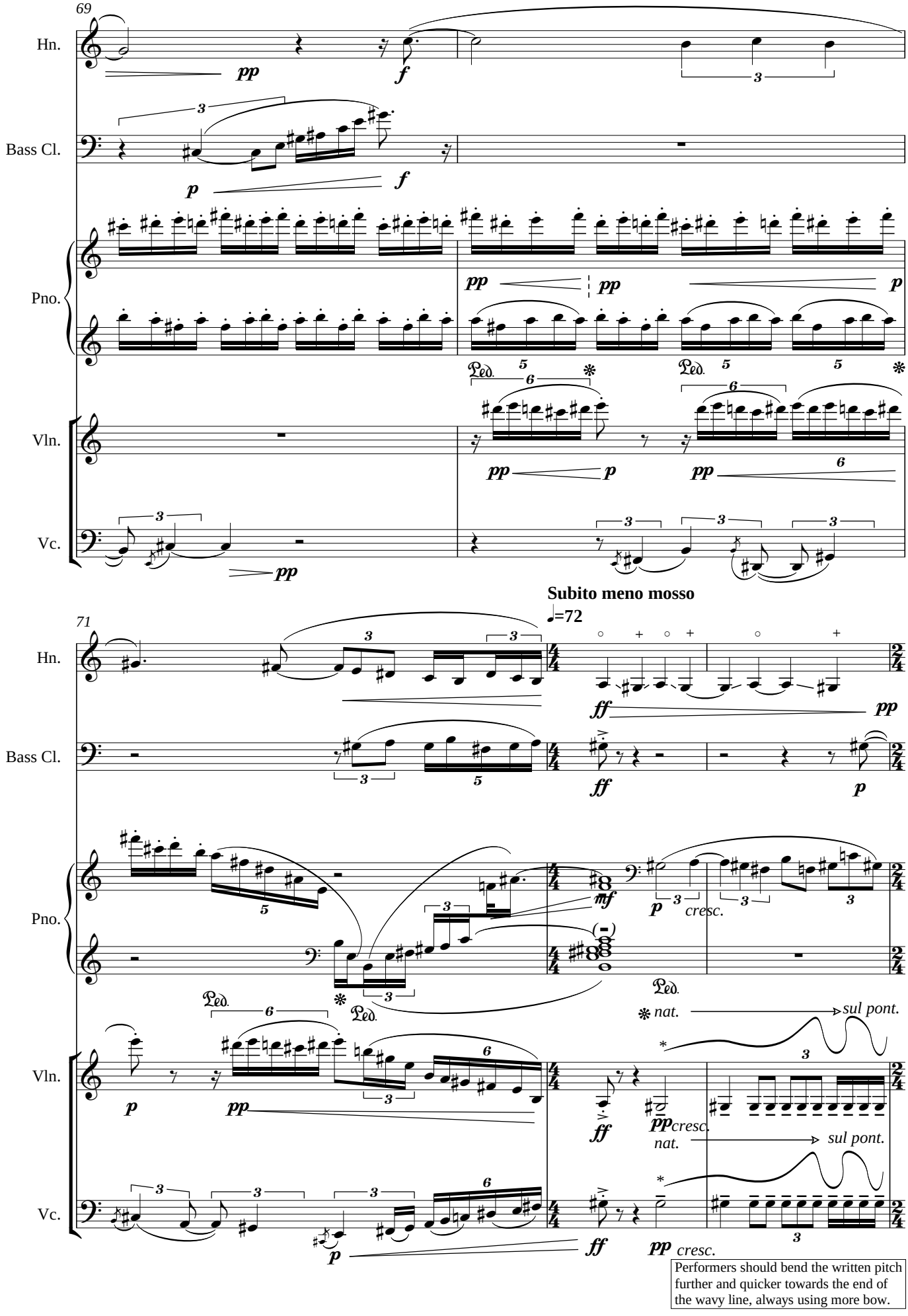
Hn.

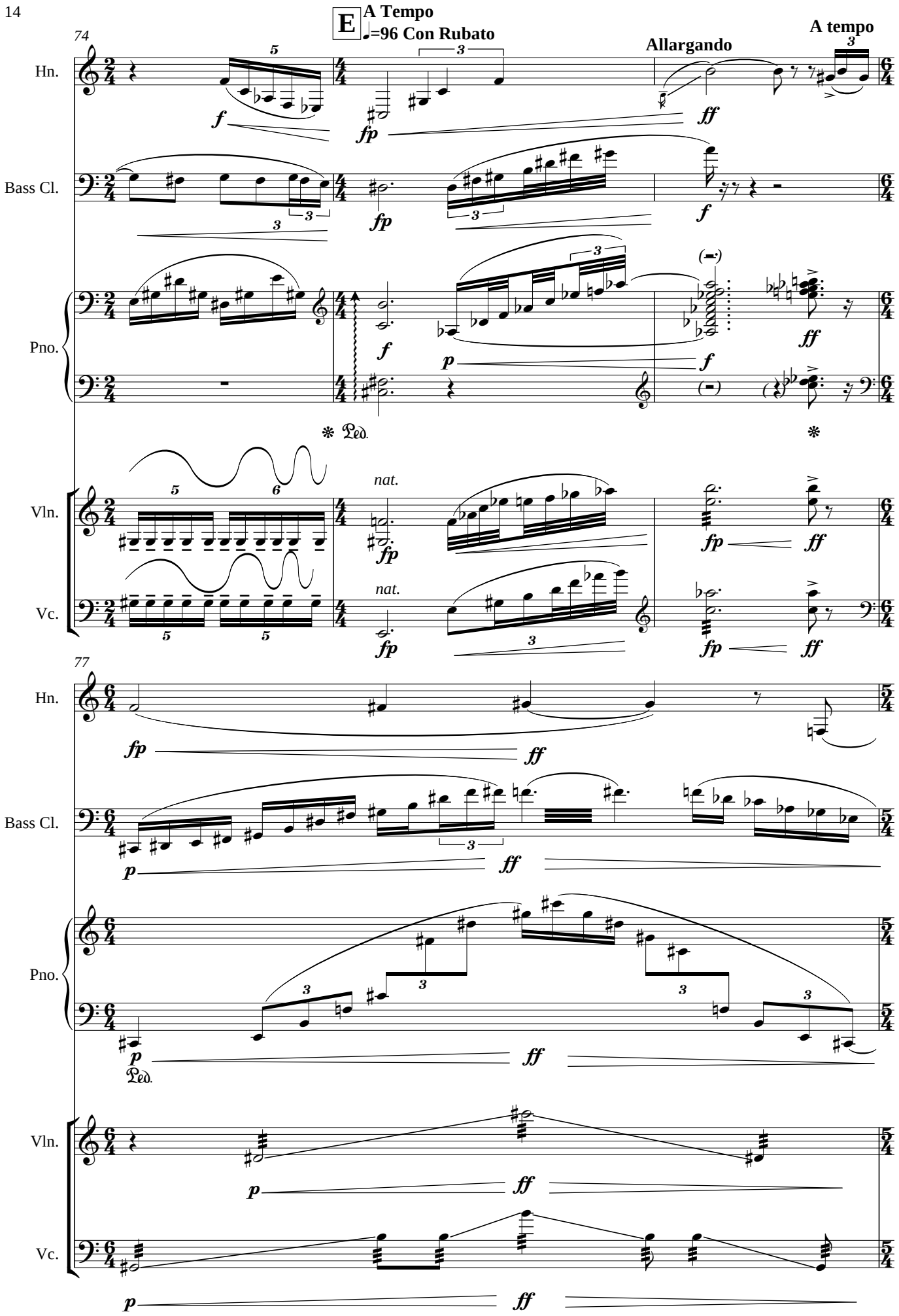
Bass Cl.

Pno.

Vln.

Vc.


69
Hn.
Bass Cl.
Pno.
Vln.
Vc.
Subito meno mosso
71
=72
cresc.
nat.
sul pont.
Performers should bend the written pitch further and quicker towards the end of the wavy line, always using more bow.


E
A Tempo
♩=96 Con Rubato
Allargando
A tempo
74
77
Hn.
Bass Cl.
Pno.
Vln.
Vc.
nat.
Ped.

78

Allargando

Hn.

Bass Cl.

Pno.

Vln.

Vc.

nat. *sul pont.*

sul pont.

80

Gradually calming ♩=60

A tempo ♩=96

Hn.

Bass Cl.

Like a music box

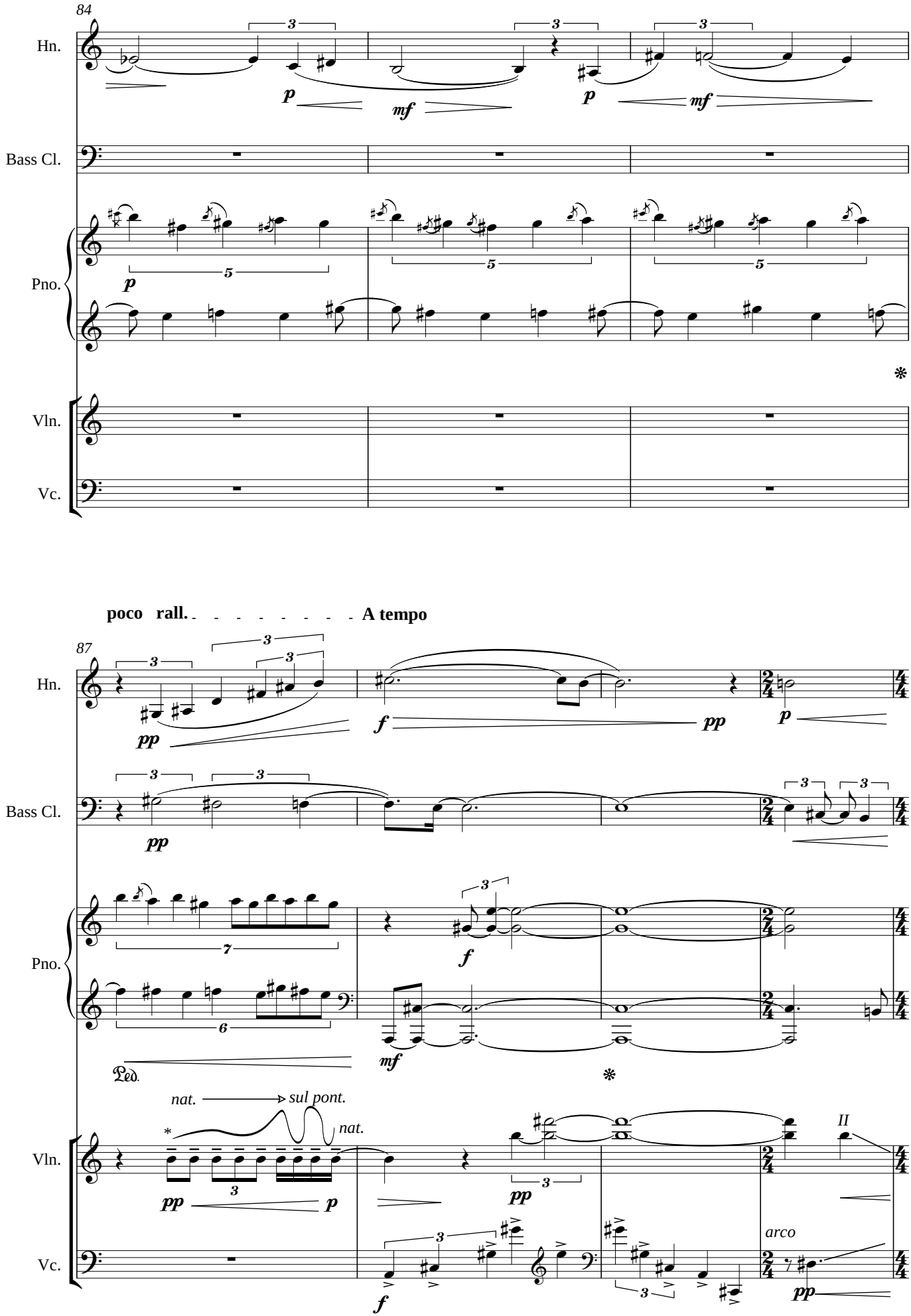
Pno.

Vln.

nat. *sul pont.*

pizz.

Vc.


84
Hn.
Bass Cl.
Pno.
Vln.
Vc.
poco rall.
A tempo
87
Hn.
Bass Cl.
Pno.
Vln.
Vc.
nat.
sul pont.
nat.
II
arco

Slower Free Tempo With Rubato **A tempo poco meno mosso ♩=88**

91 *Ad lib. a la cadenza*

Hn. Bass Cl. Pno. Vln. Vc.

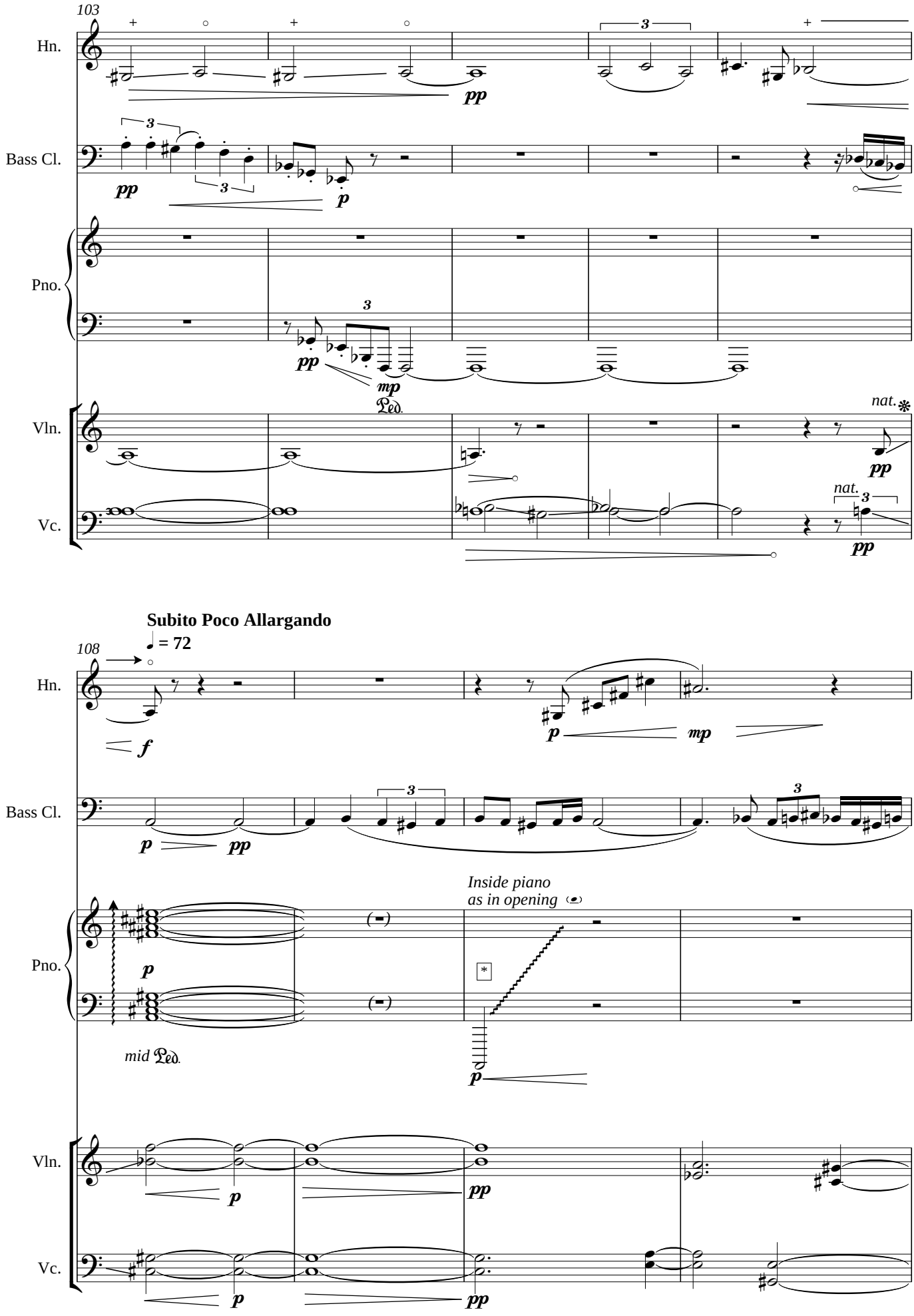
F

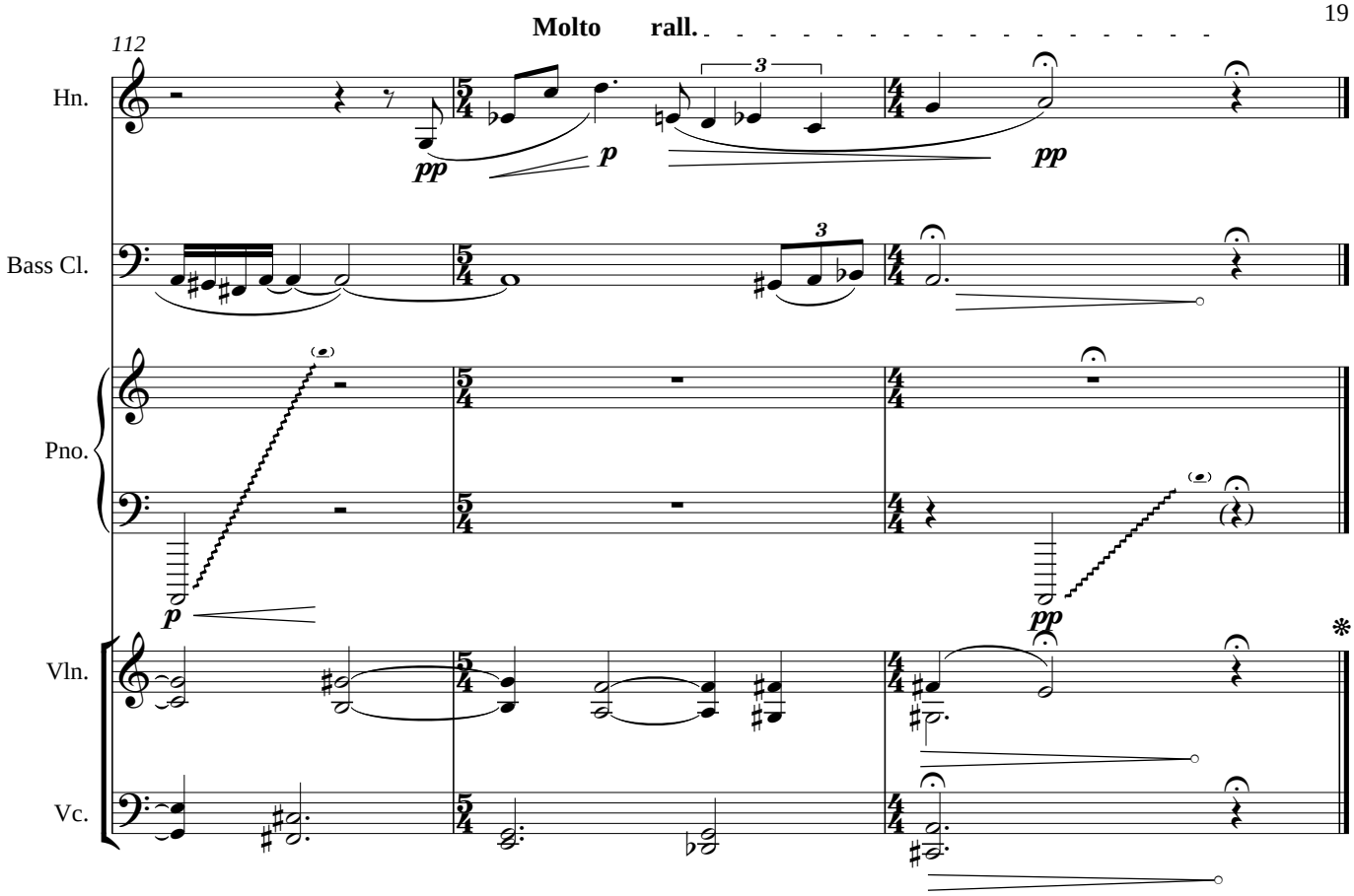
rit. **A tempo**

98

Hn. Bass Cl. Pno. Vln. Vc.

sul pont. *nat.* → *sul pont.* *arco sul pont.*


103
Hn.
Bass Cl.
Pno.
Vln.
Vc.
pp
p
mp
Ped.
nat.
Subito Poco Allargando
108
♩ = 72
f
mp
Inside piano
as in opening
mid Ped.


Molto rall.
112
Hn.
Bass Cl.
Pno.
Vln.
Vc.
pp
p
pp
p
pp
3
3

Chris Birch

for solo oboe

and

mixed ensemble

AEON

Duration: c. 9 minutes

Solo Oboe

Flute, B flat Clarinet, Bassoon

Percussion (1 Player):

Marimba, Snare Drum, Bass Drum

Violin, Viola, Cello

Double Bass

Father Time is the personification of the eternal passage of time. He often appears in art work as a bearded old man carrying an hour glass, as is the case in Bronzino's masterpiece *An Allegory with Venus and Cupid*. Father time derives from the Greek God Chronos, who appears in Greco-Roman art turning a zodiac wheel. The figure is often referred to using the alternate name of "Aeon". "Aeon" is a Latin translation of the Greek word "Aion" meaning "forever" or "eternity".

Bronzino's masterpiece can be seen to have many meanings, for me the picture shows many different outcomes and the possible consequences of not taking care when in love, whether it be deceit, despair, folly or fraud. Father Time is rendered standing above the whole scene holding a cloth, caught in the act of either revealing or concealing the action below serving as a reminder that only time will reveal the true outcome.

This piece explores variations in the relationship between the solo oboe and ensemble and the ways in which these variations are affected by the symmetrical processes which were used throughout the piece's composition.

Only through the passing of time will the outcome be revealed.

Chris Birch 2011

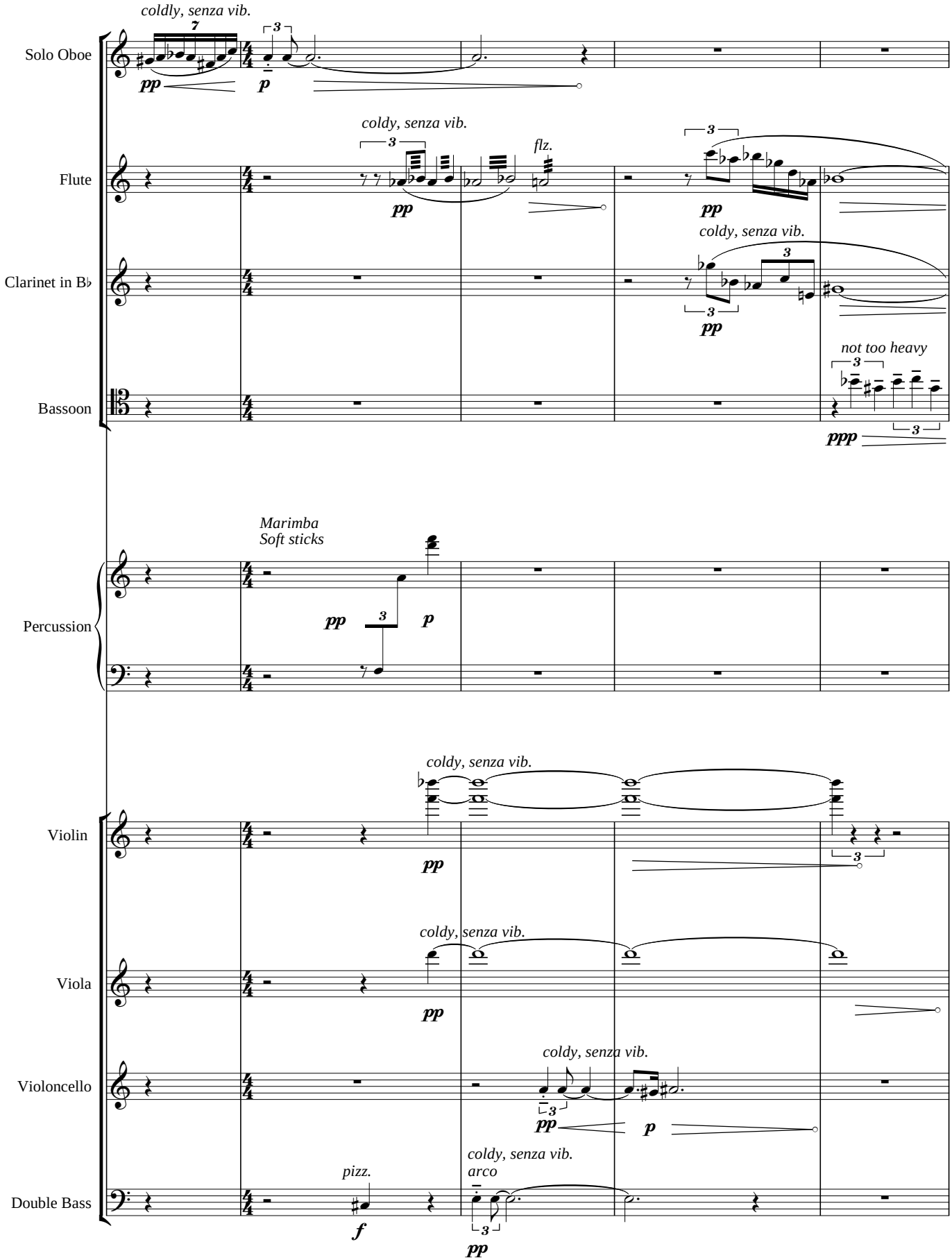
SCORE IN C

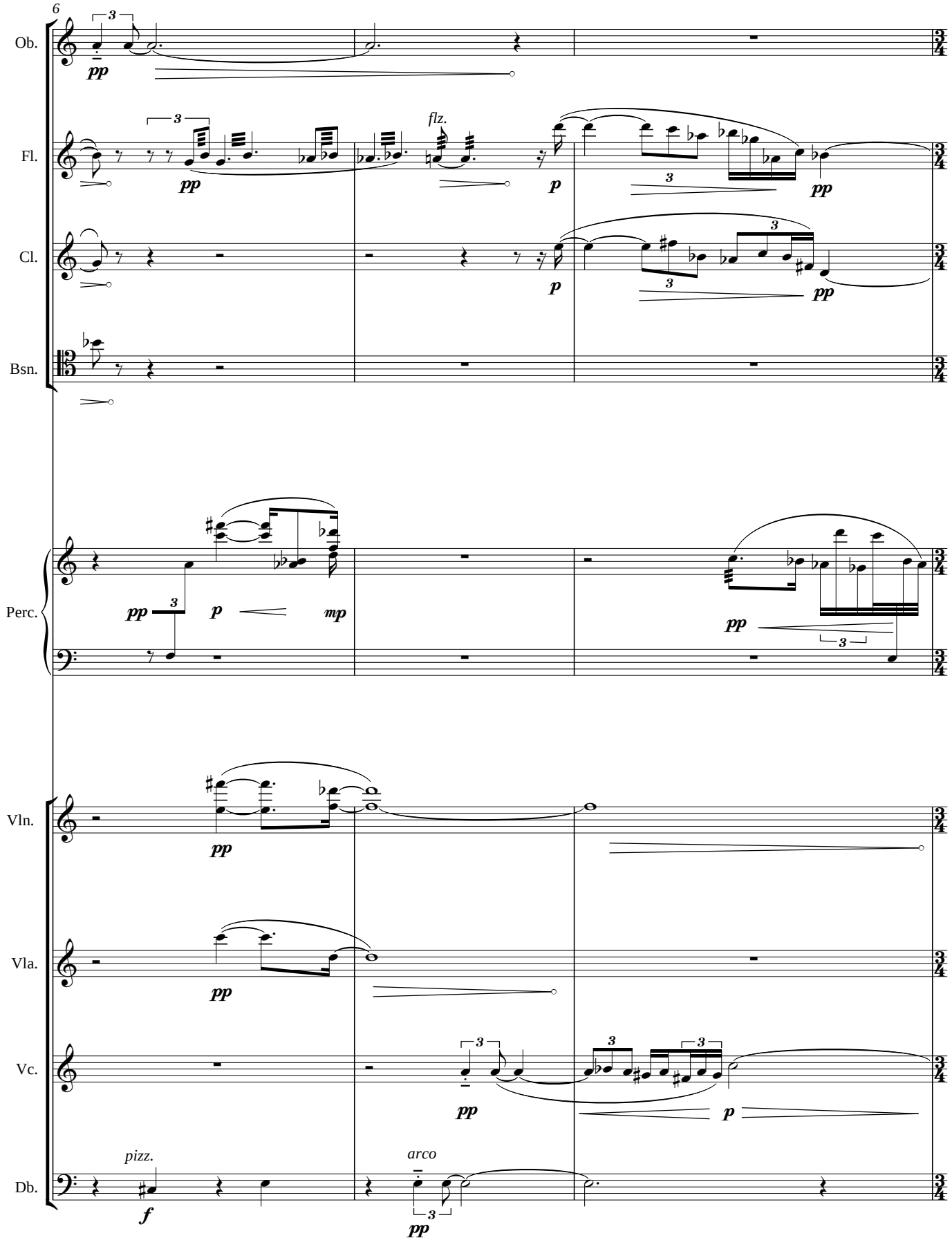
Aeon

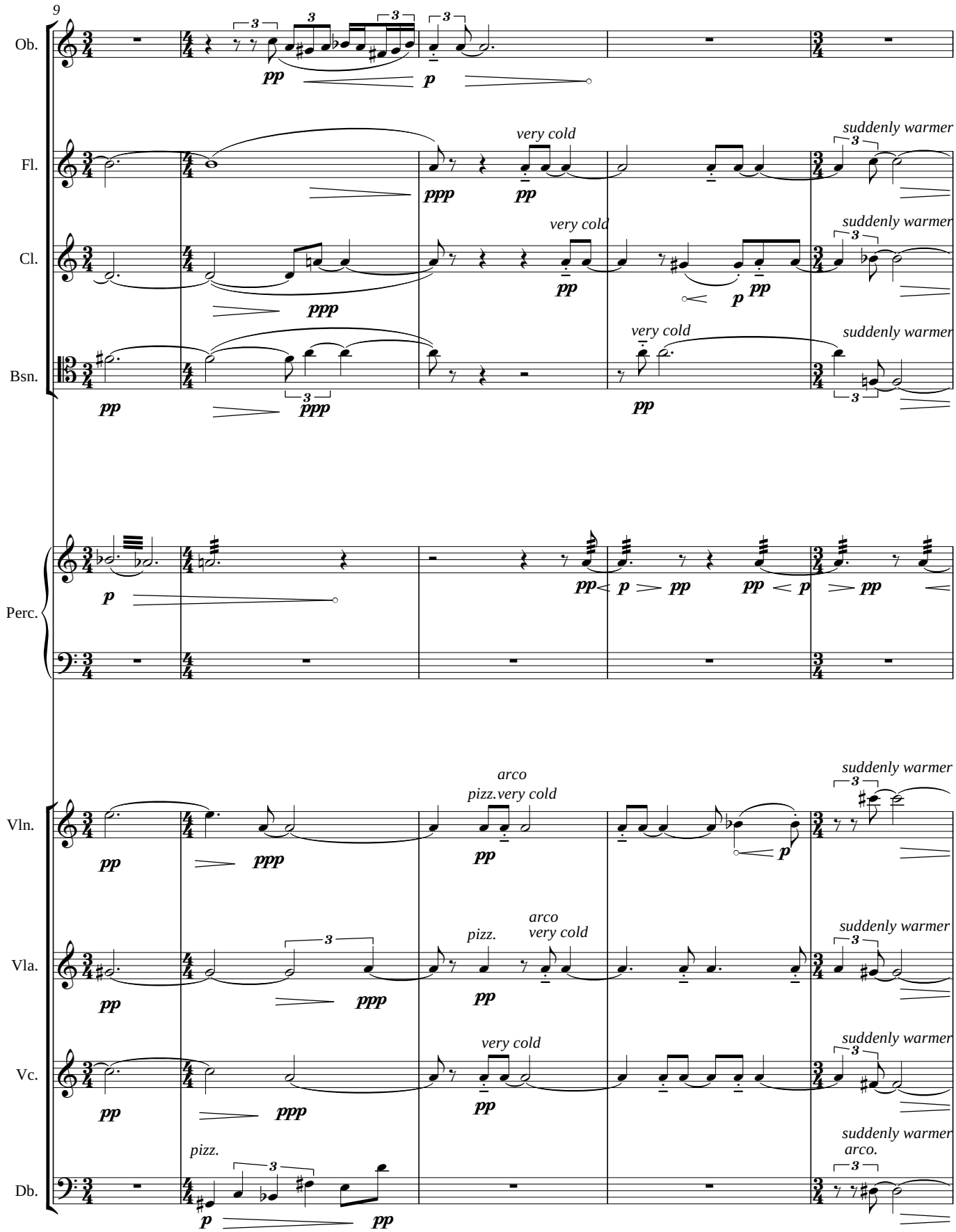
Chris Birch 2009 - 2011

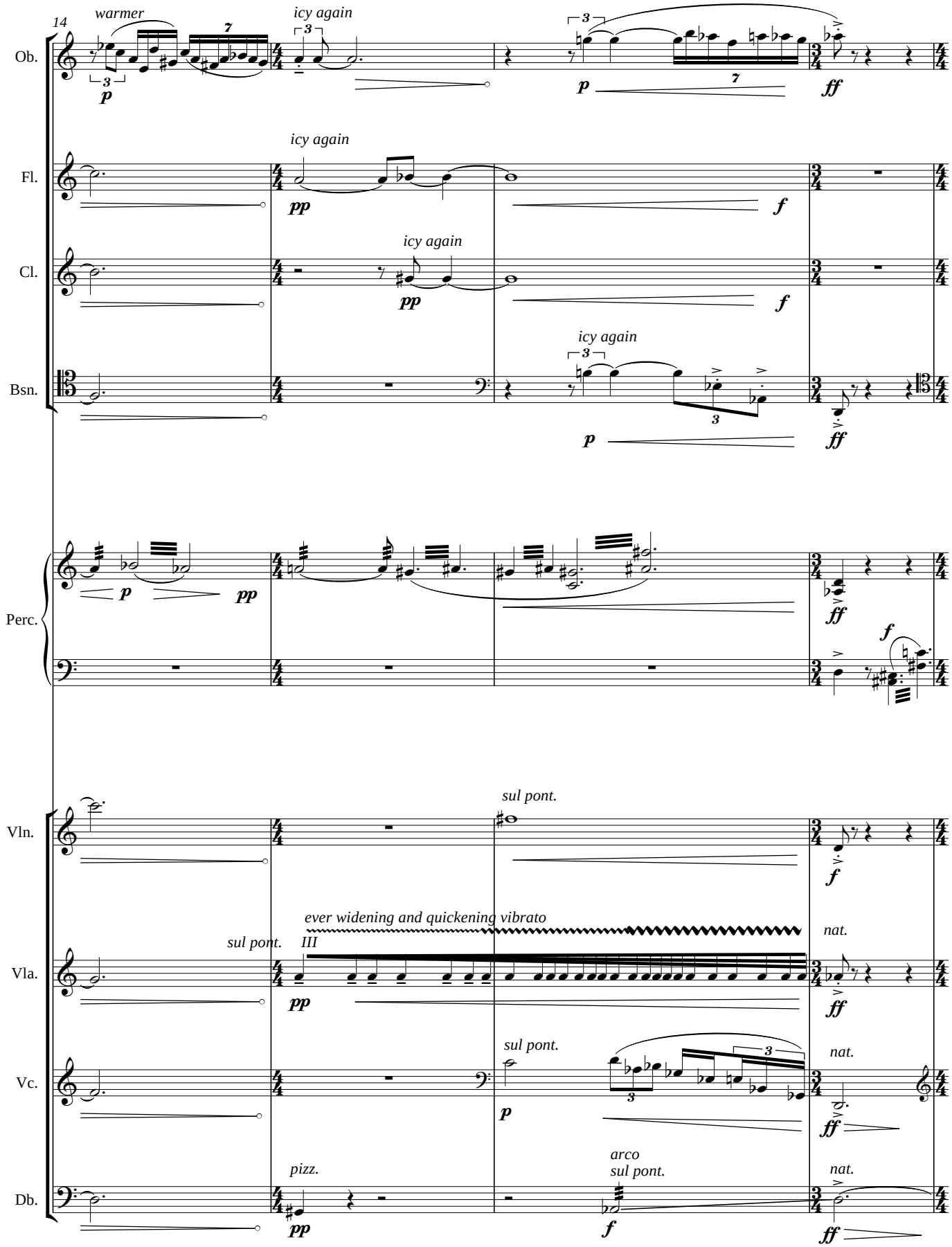
Steady and reflective

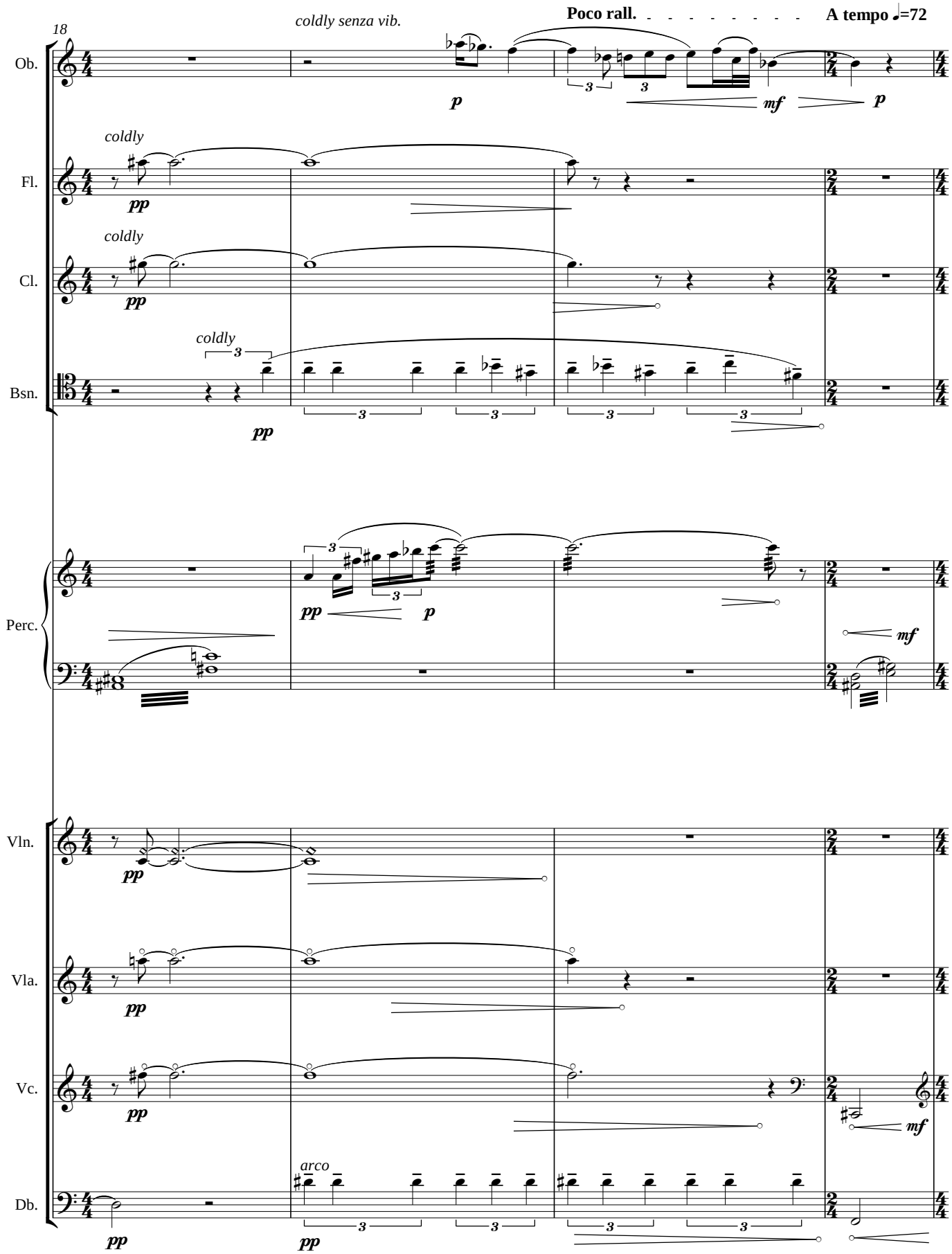
♩=72

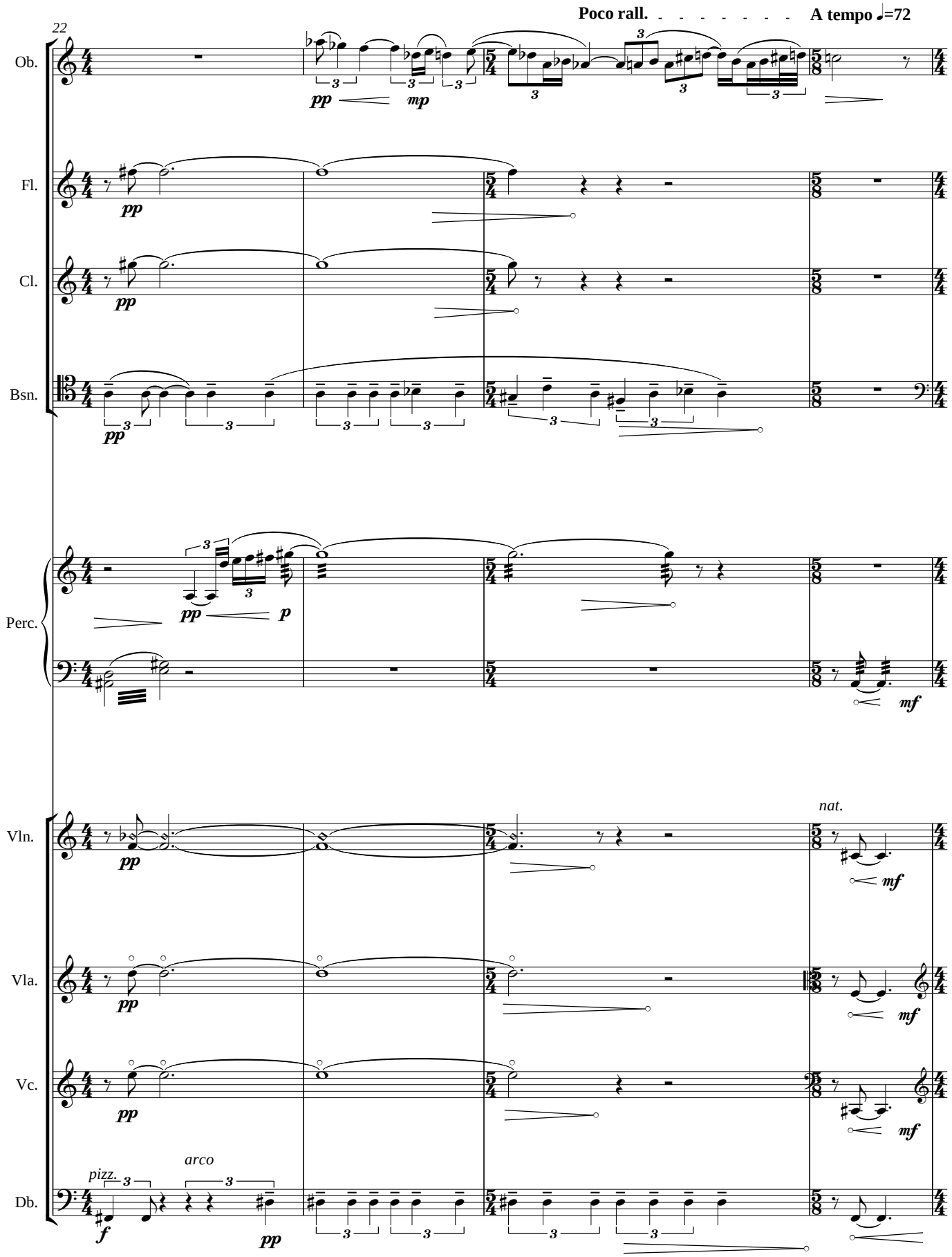


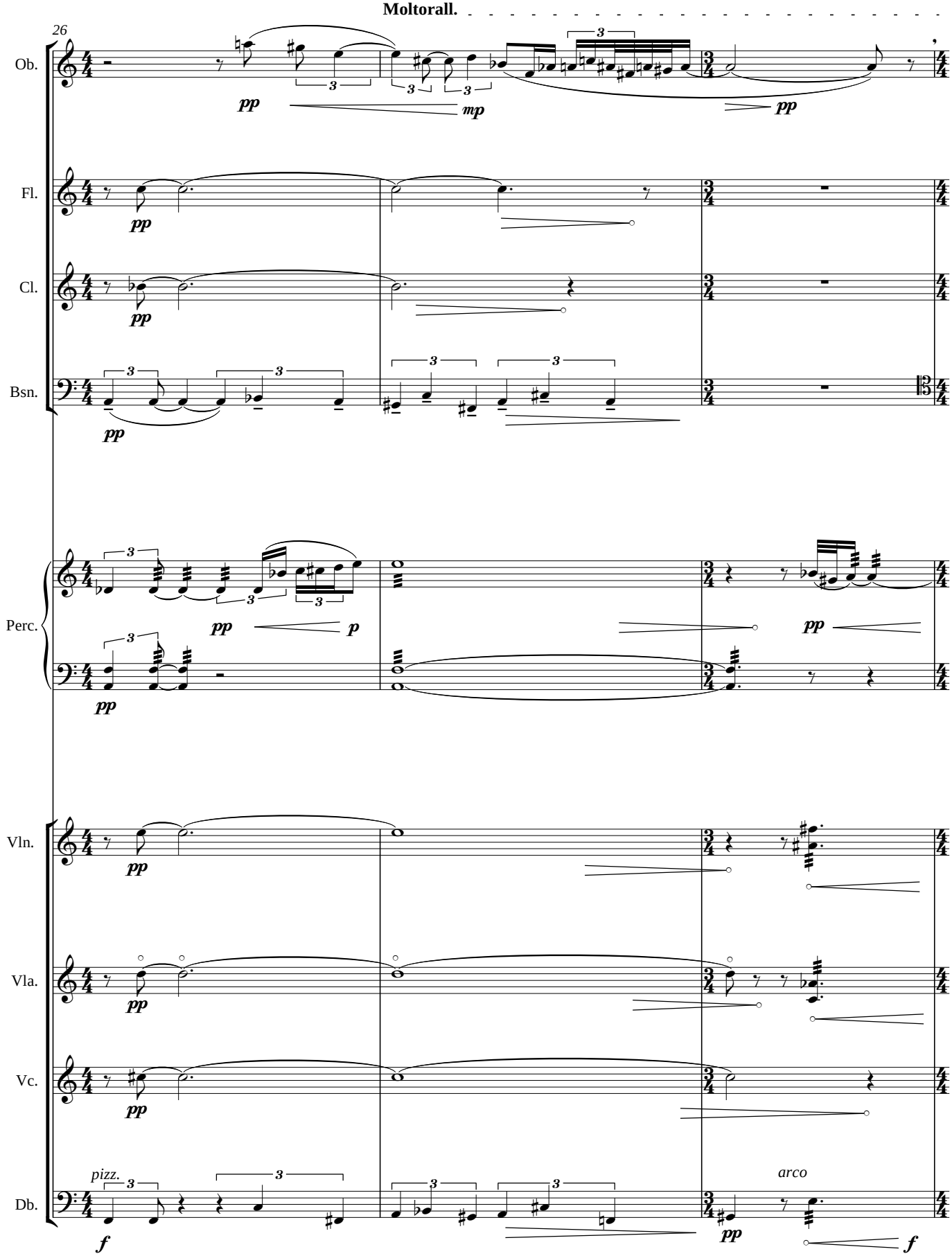

6
Ob.
Fl.
Cl.
Bsn.
Perc.
Vln.
Vla.
Vc.
Db.
flz.
pizz.
arco

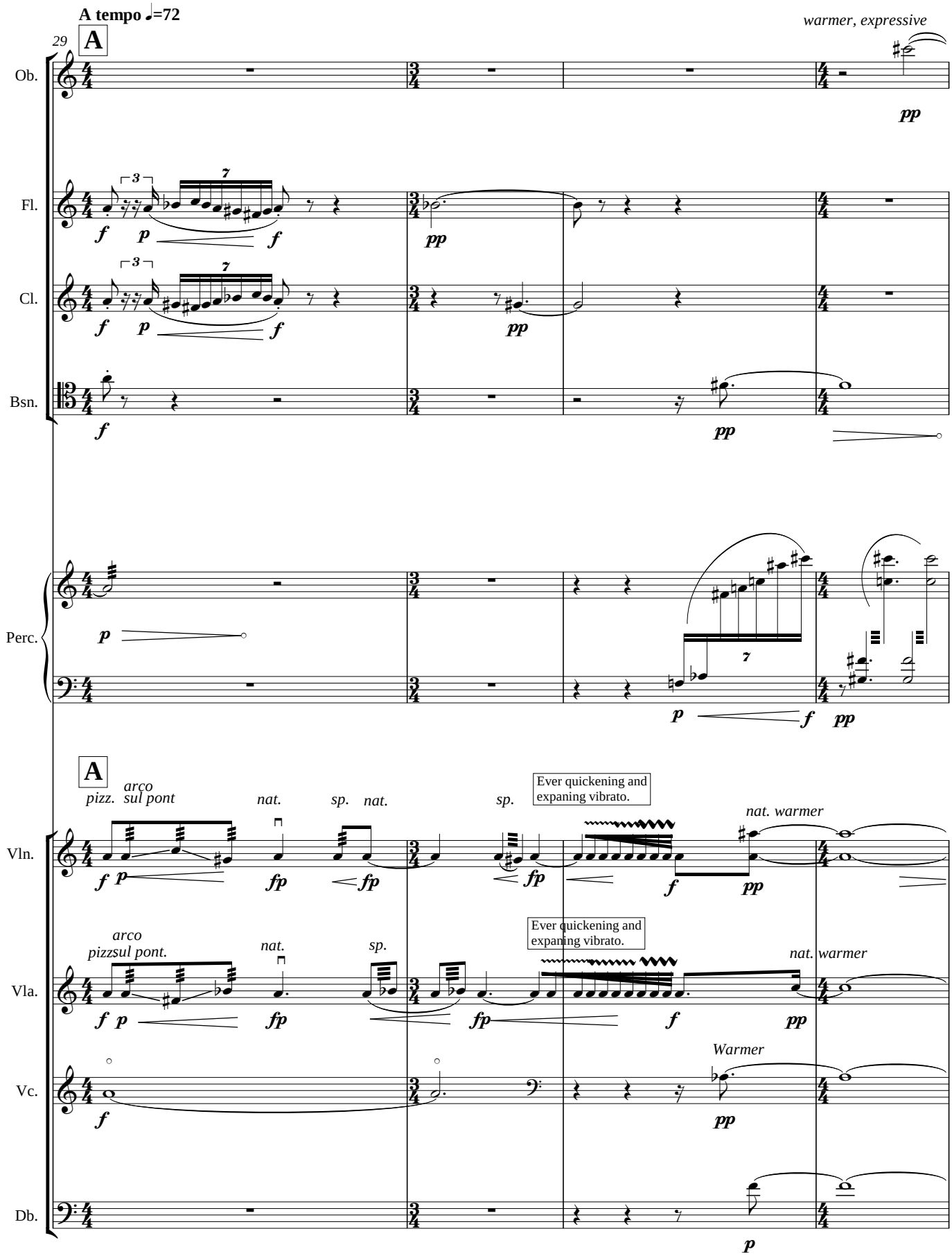

9
Ob.
Fl.
Cl.
Bsn.
Perc.
Vln.
Vla.
Vc.
Db.
very cold
suddenly warmer
arco
pizz.
arco.

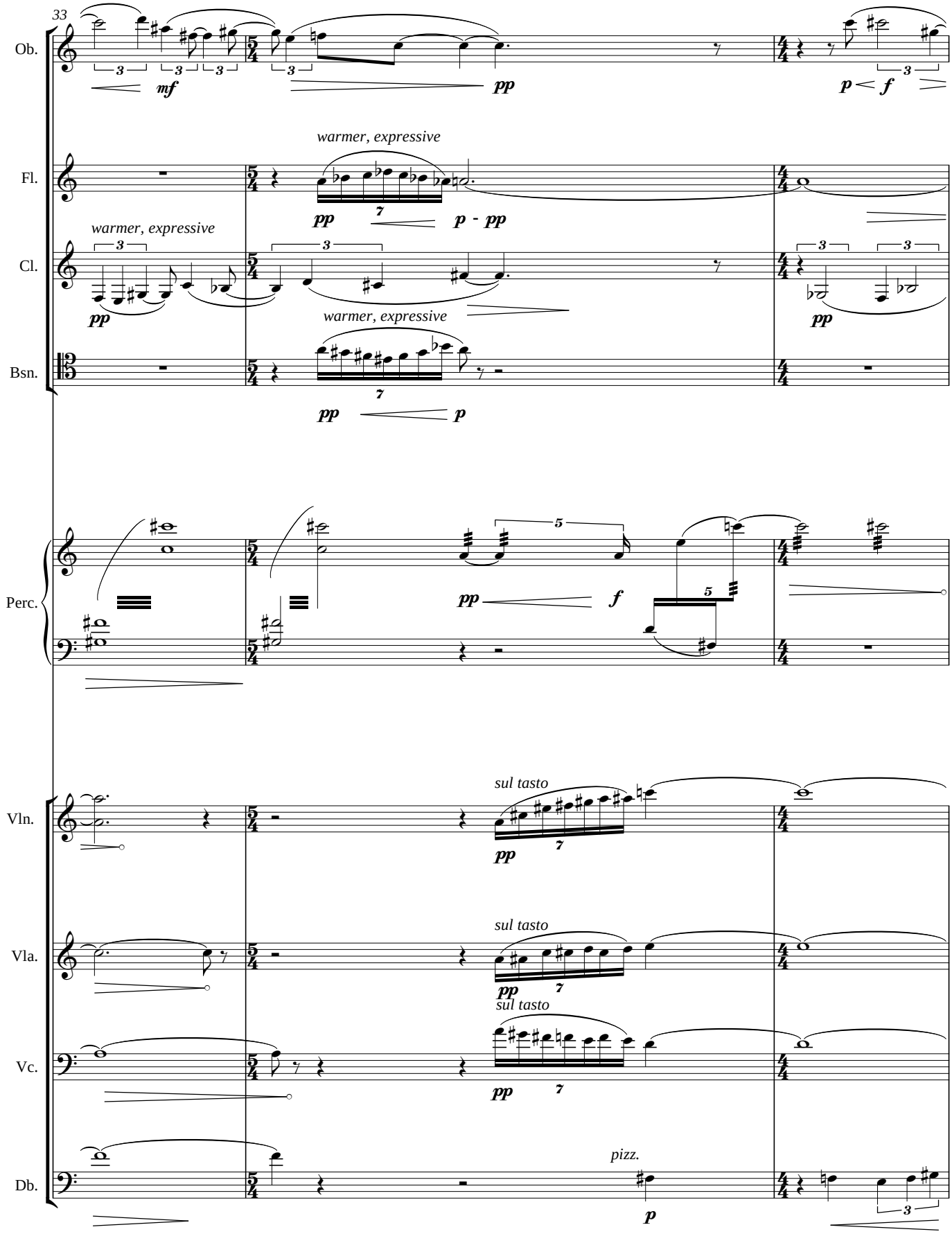

14
Ob.
warmer
icy again
Fl.
icy again
Cl.
icy again
Bsn.
icy again
Perc.
Vln.
sul pont.
Vla.
sul pont.
III
ever widening and quickening vibrato
nat.
Vc.
sul pont.
nat.
Db.
pizz.
arco
sul pont.
nat.

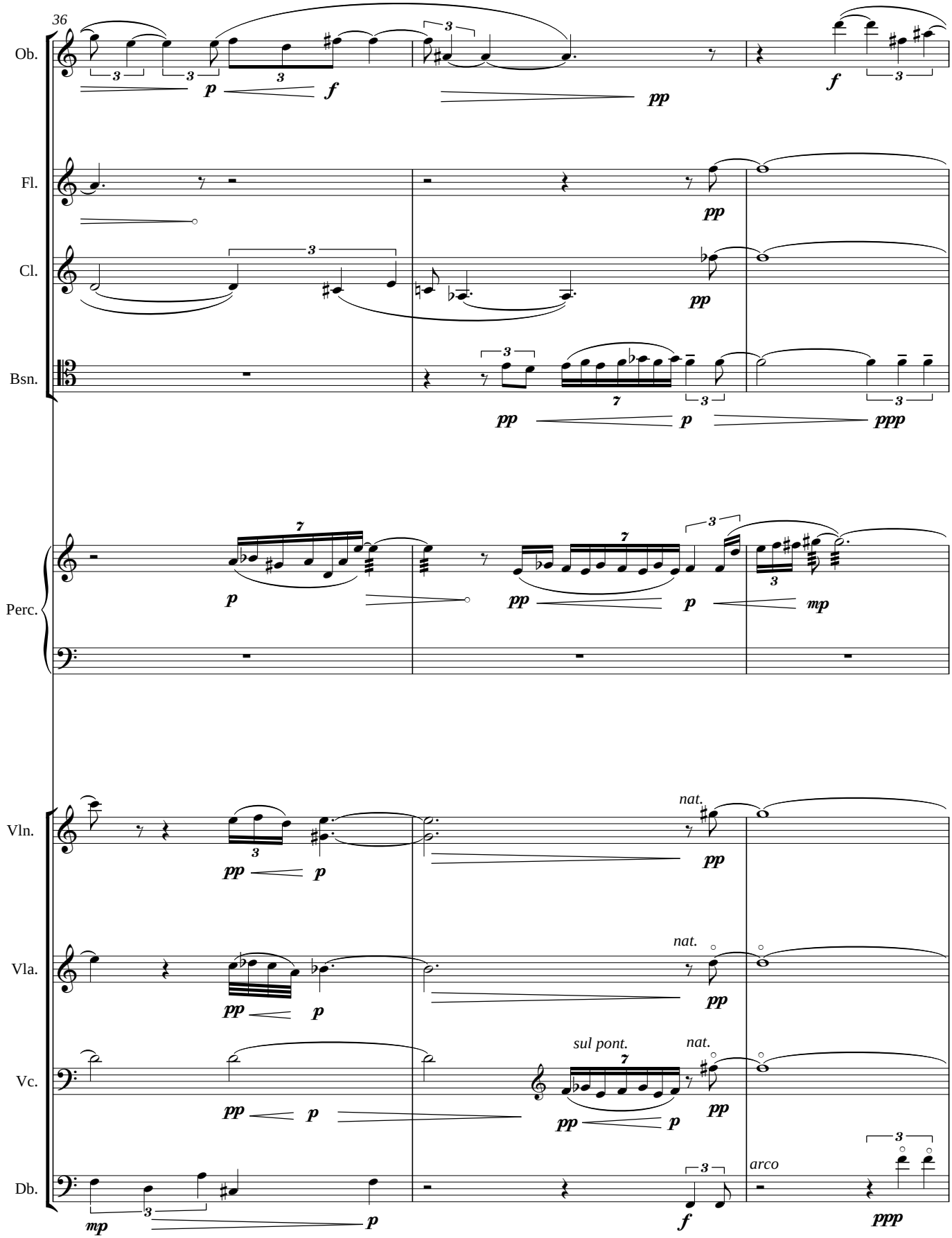

18
coldly senza vib.
Poco rall.
A tempo ♩=72
Ob.
Fl.
Cl.
Bsn.
Perc.
Vln.
Vla.
Vc.
Db.
coldly
arco
pp
p
mf

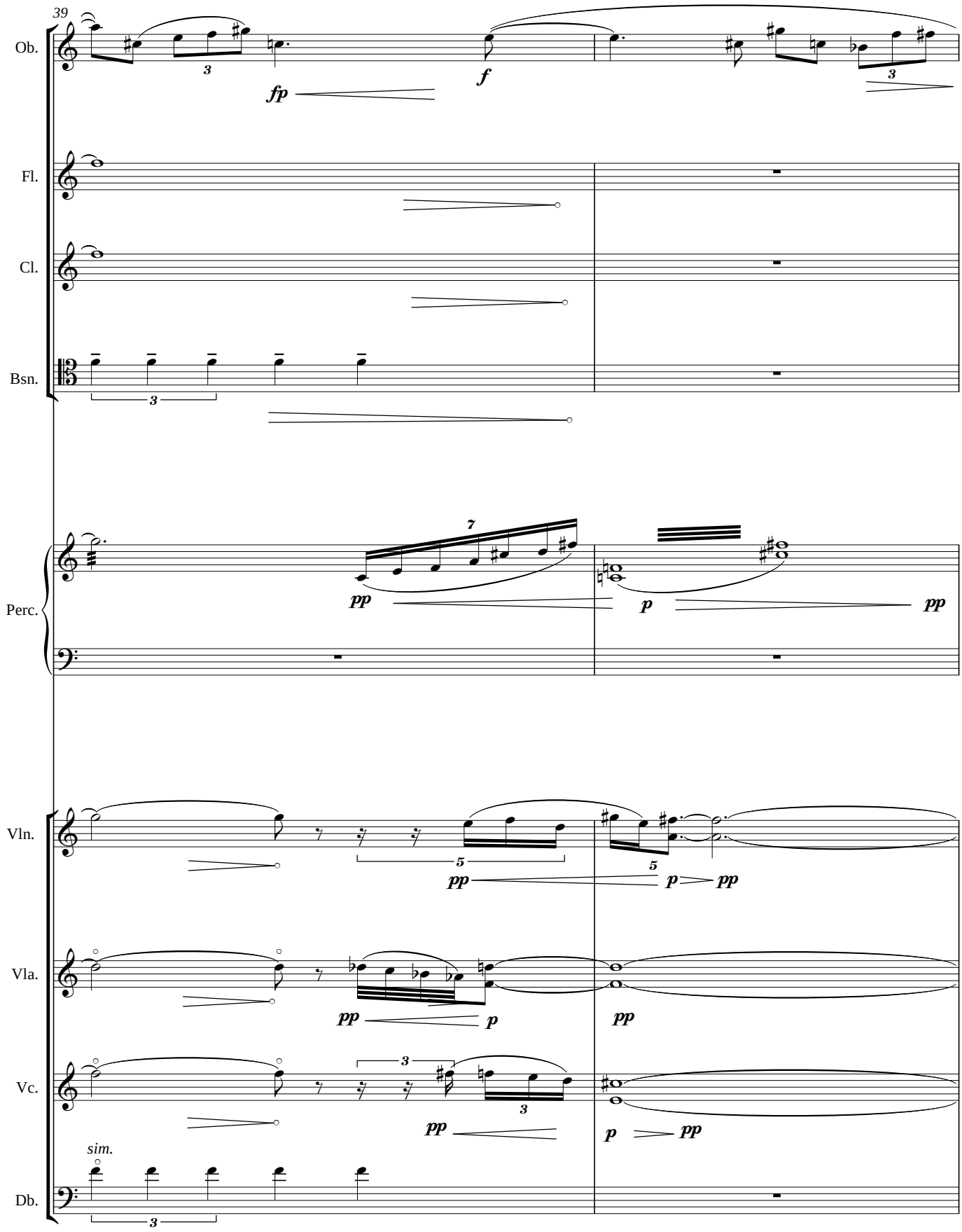

22
Poco rall.
A tempo ♩=72
Ob.
Fl.
Cl.
Bsn.
Perc.
Vln.
Vla.
Vc.
Db.
nat.
pizz.
arco

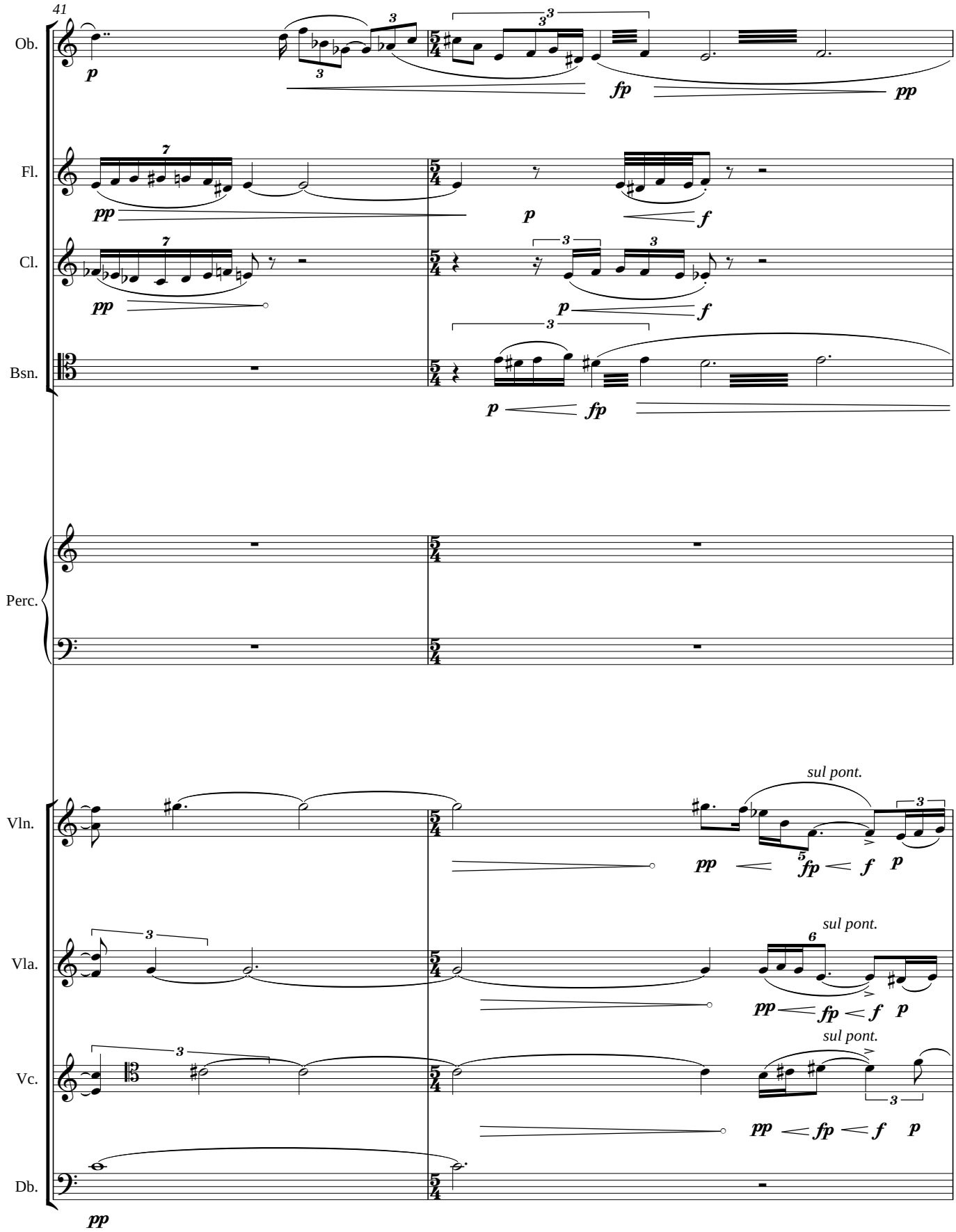

Moltorall.
26
Ob.
Fl.
Cl.
Bsn.
Perc.
Vln.
Vla.
Vc.
Db.
pizz.
arco

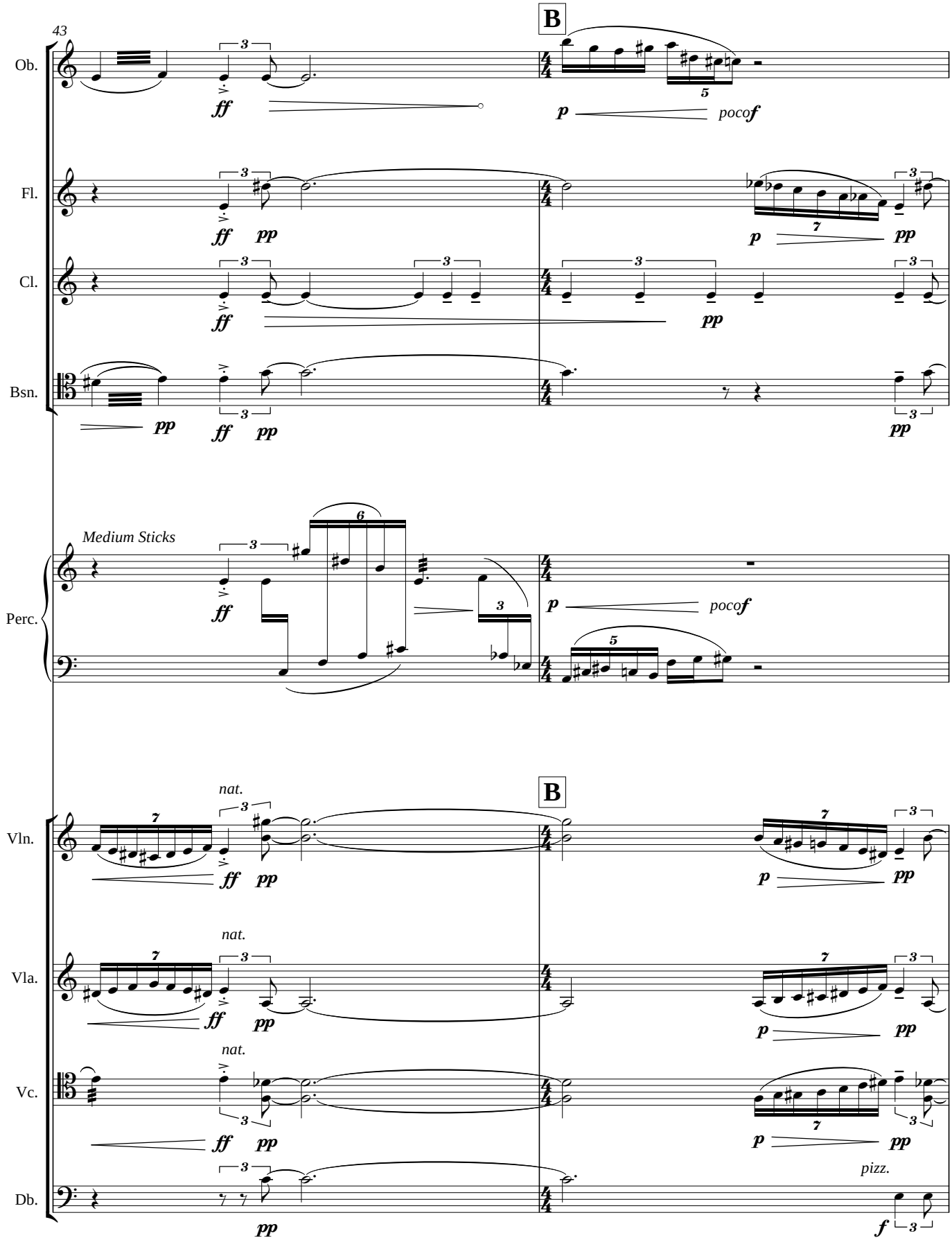

A tempo ♩=72
29
A
warmer, expressive
Ob.
Fl.
Cl.
Bsn.
Perc.
A
pizz.
arco
sul pont
nat.
sp.
nat.
sp.
Ever quickening and expaning vibrato.
nat. warmer
Vln.
arco
pizz
sul pont.
nat.
sp.
Ever quickening and expaning vibrato.
nat. warmer
Vla.
Warmer
Vc.
Db.

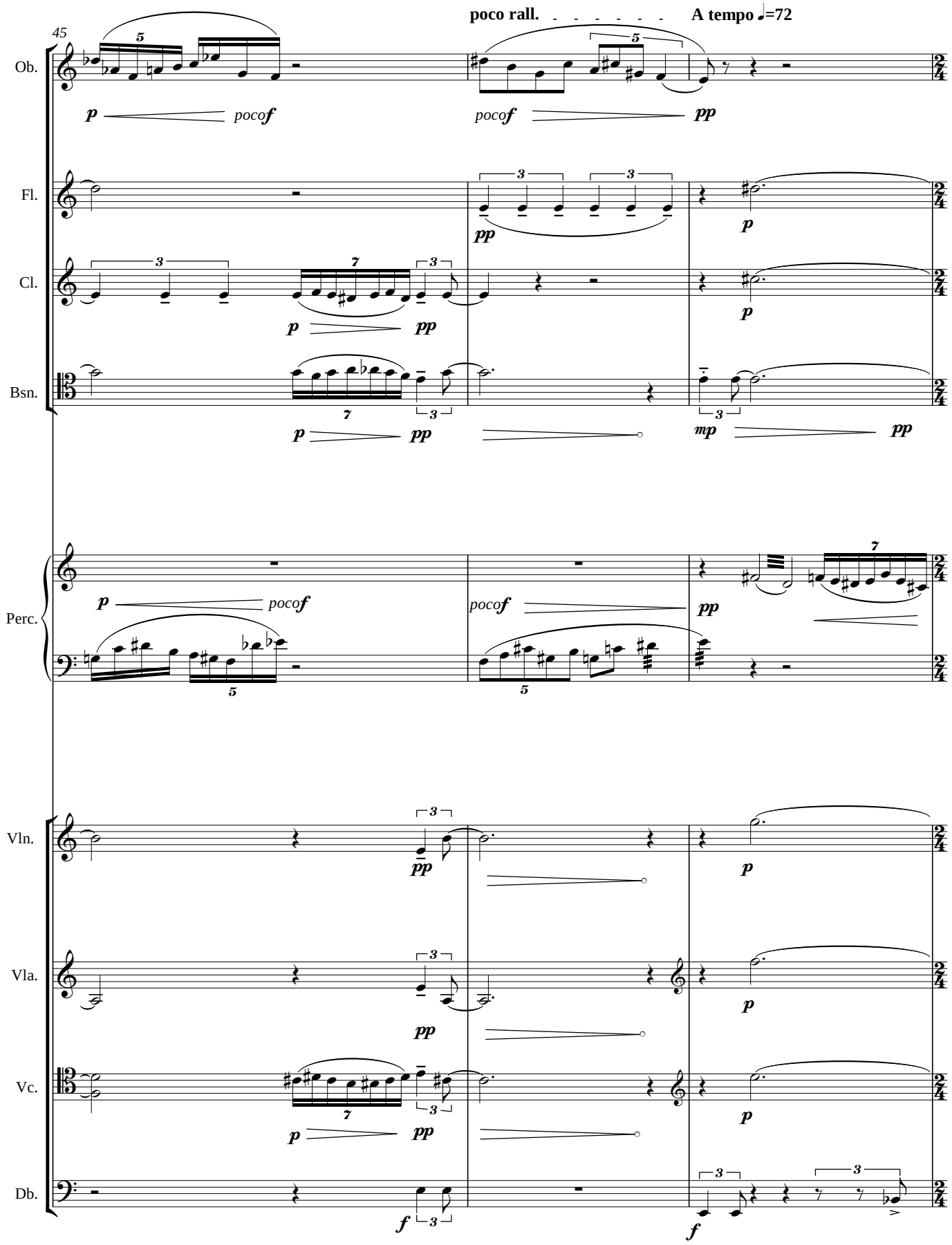

33
Ob.
mf
pp
p
f
Fl.
warmer, expressive
pp
p - pp
Cl.
warmer, expressive
pp
warmer, expressive
Bsn.
pp
p
Perc.
pp
f
Vln.
sul tasto
pp
Vla.
sul tasto
pp
sul tasto
Vc.
pp
Db.
pizz.
p

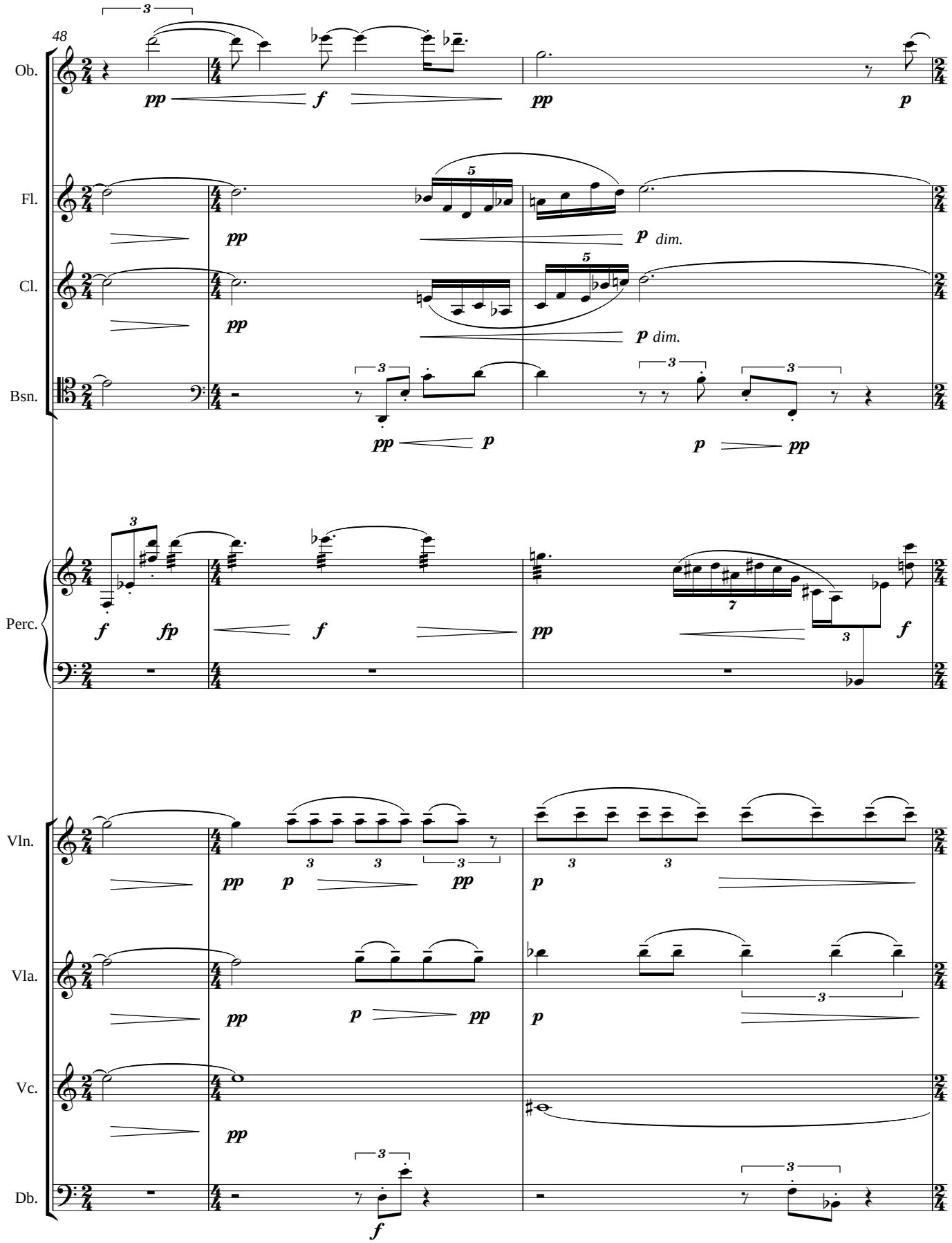

36
Ob.
Fl.
Cl.
Bsn.
Perc.
Vln.
Vla.
Vc.
Db.
nat.
sul pont.
arco

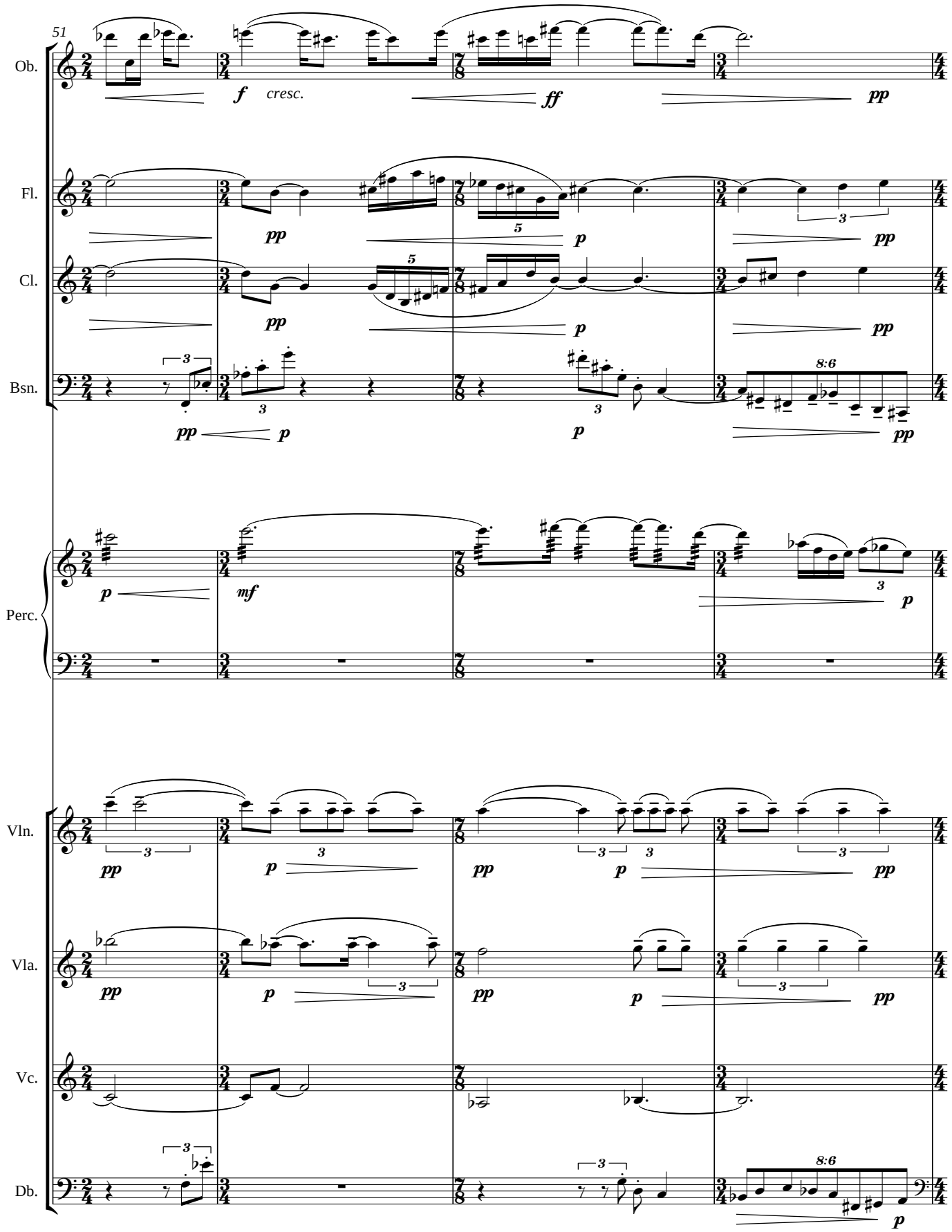

39
Ob.
fp
f
3
Fl.
Cl.
Bsn.
3
Perc.
7
pp
p
pp
Vln.
5
pp
5
p
pp
Vla.
pp
p
pp
Vc.
3
3
pp
p
pp
sim.
Db.
3

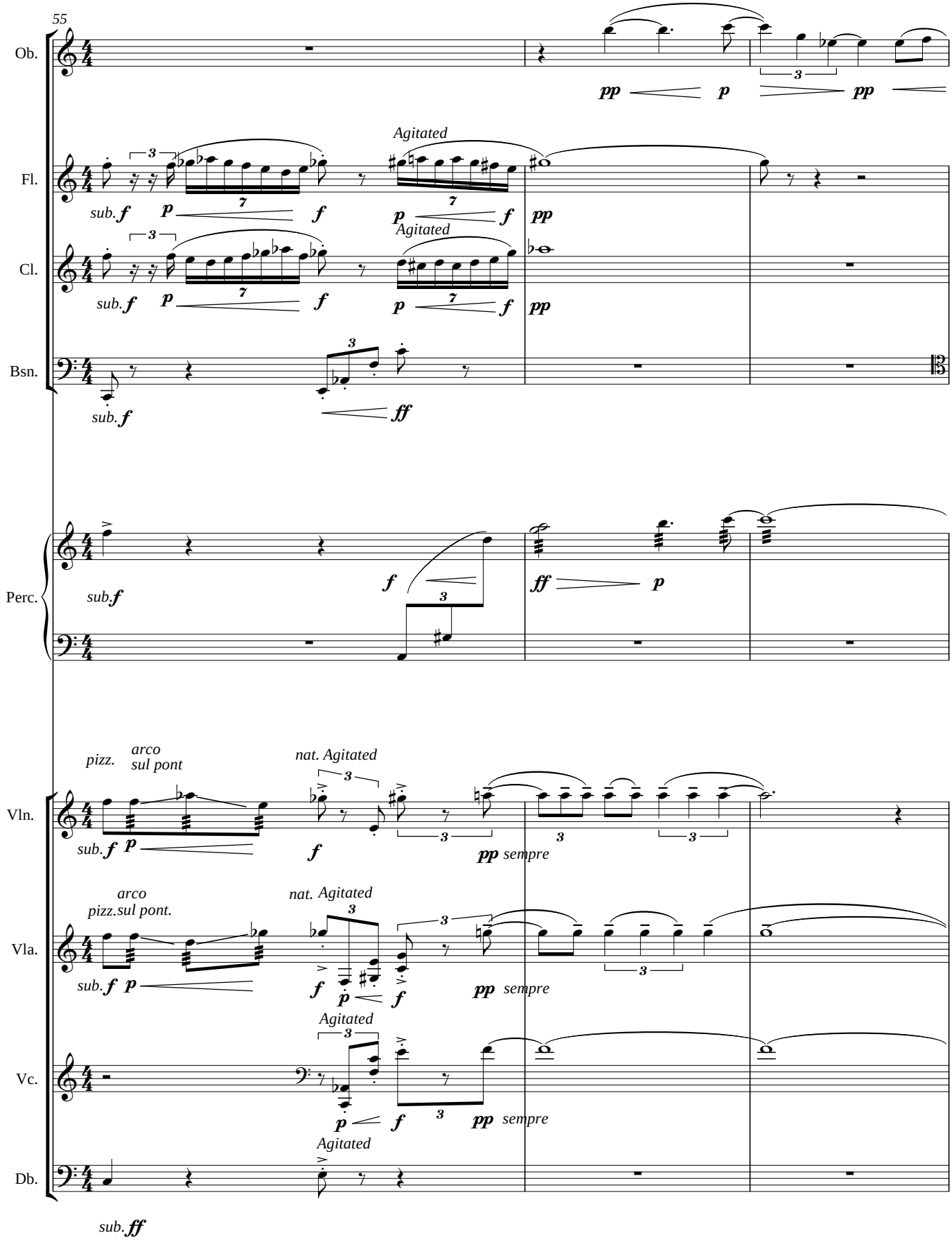

41
Ob.
Fl.
Cl.
Bsn.
Perc.
Vln.
Vla.
Vc.
Db.
sul pont.
sul pont.
sul pont.

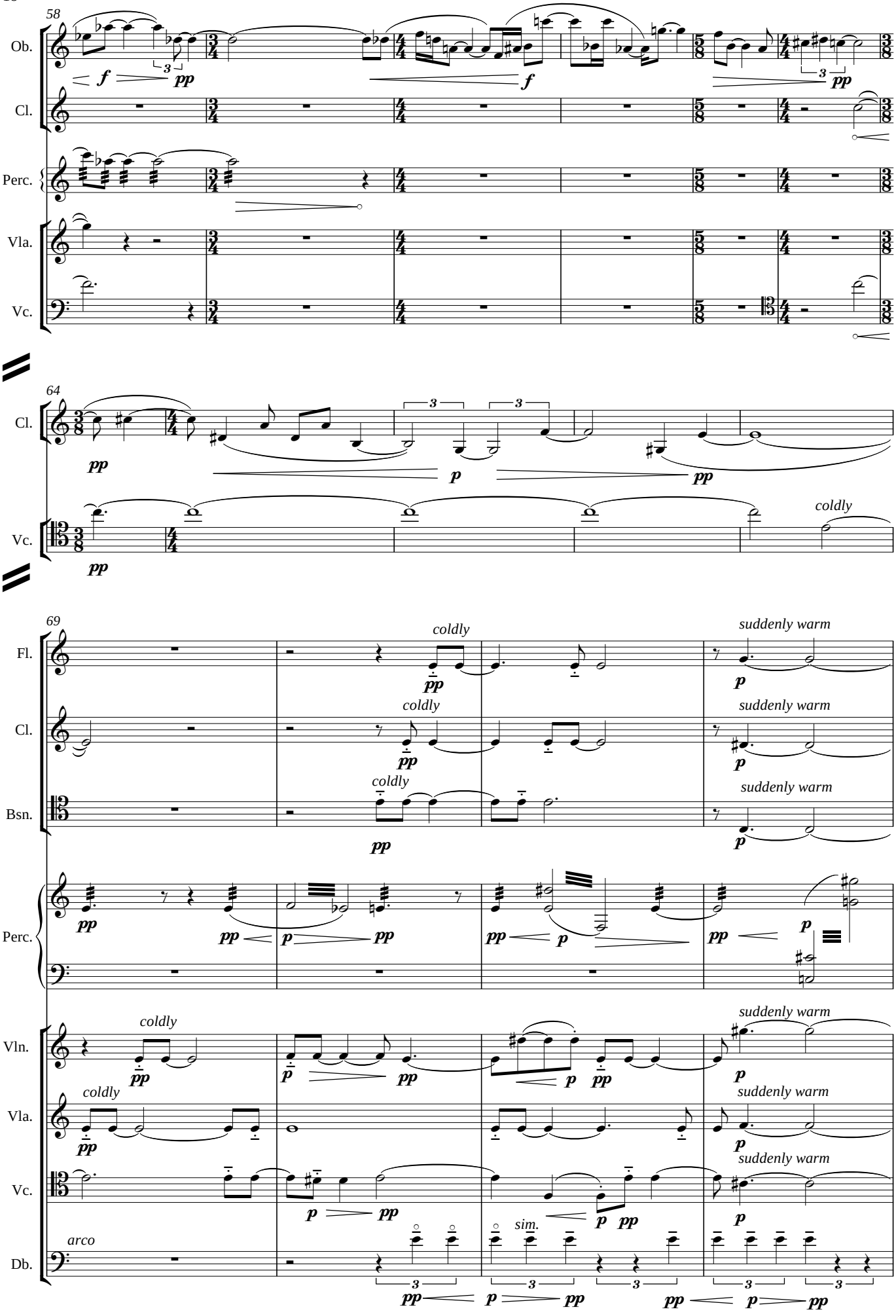

43
B
Ob.
Fl.
Cl.
Bsn.
Medium Sticks
Perc.
nat.
B
Vln.
Vla.
Vc.
Db.
pizz.

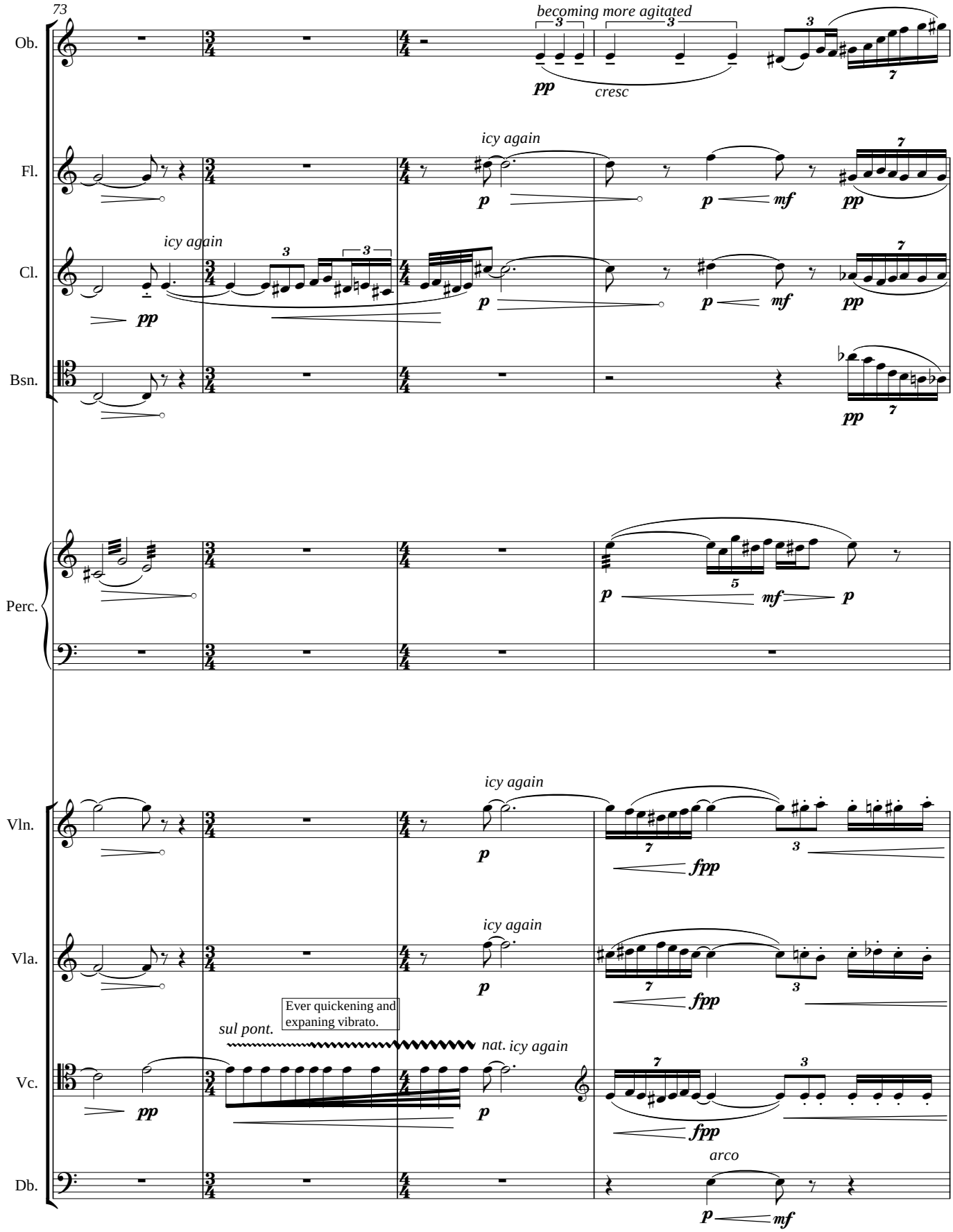

45
poco rall.
A tempo ♩=72
Ob.
Fl.
Cl.
Bsn.
Perc.
Vln.
Vla.
Vc.
Db.

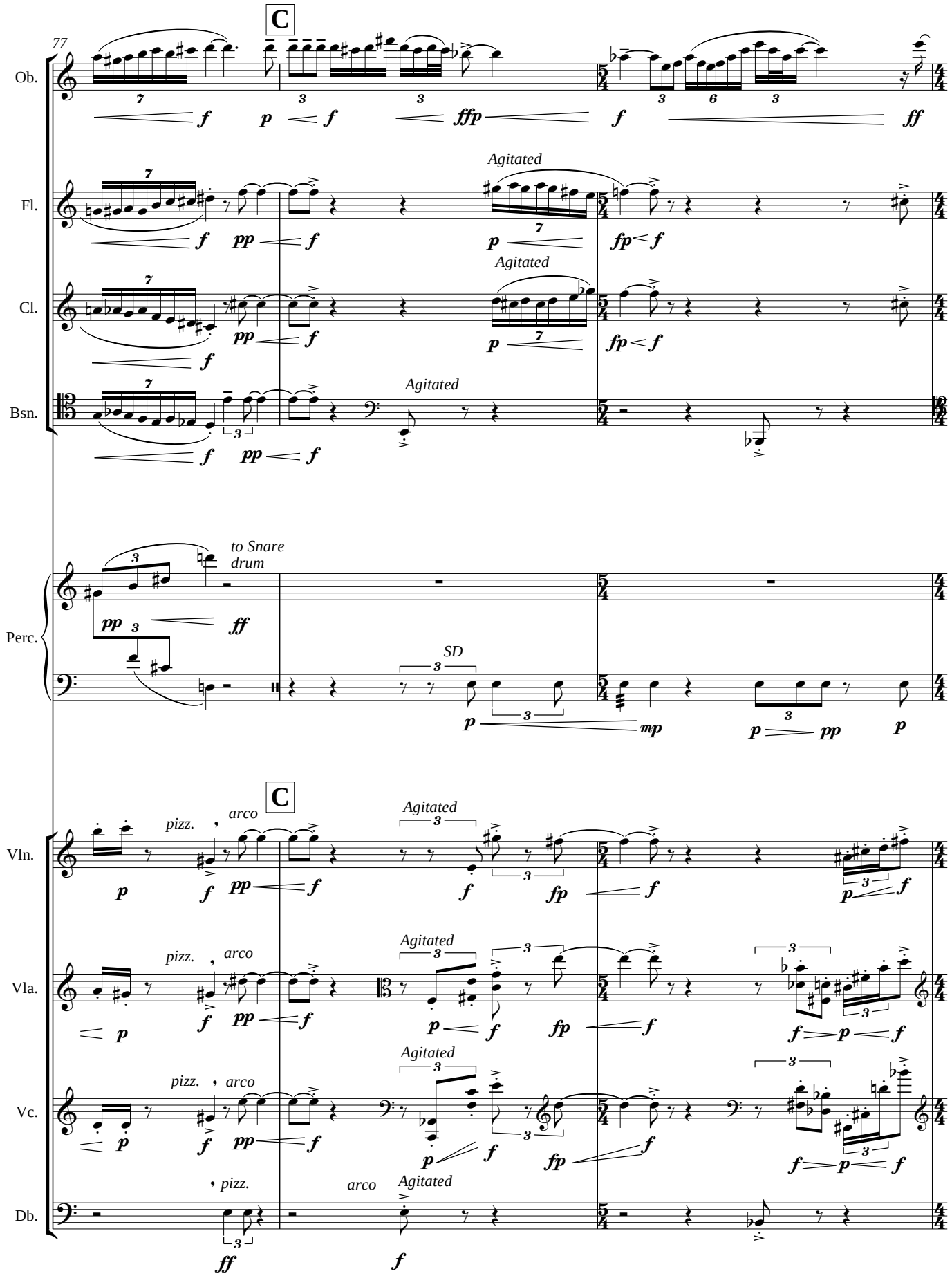

48
Ob.
Fl.
Cl.
Bsn.
Perc.
Vln.
Vla.
Vc.
Db.
dim.
dim.

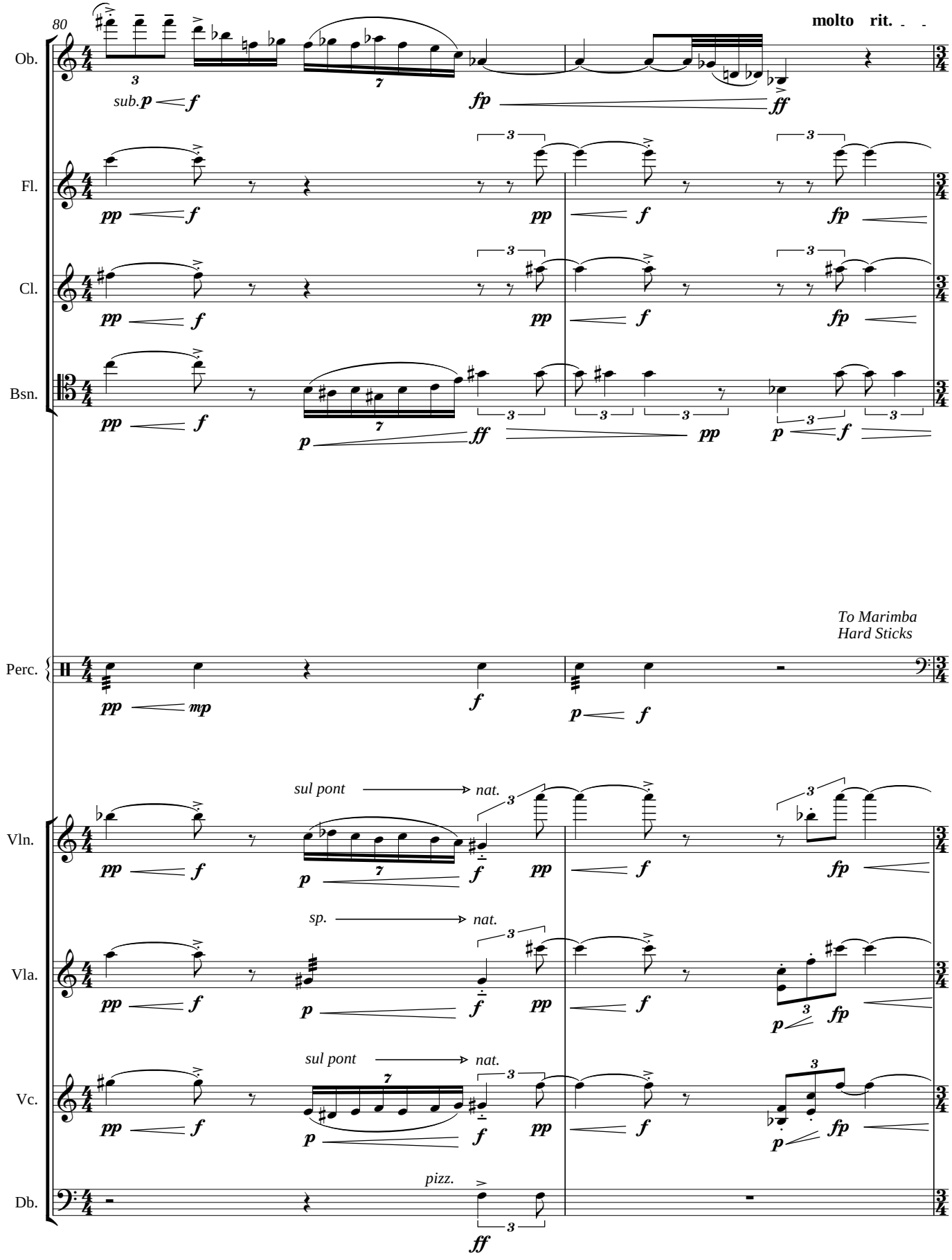

51
Ob.
Fl.
Cl.
Bsn.
Perc.
Vln.
Vla.
Vc.
Db.
cresc.
8:6
8:6

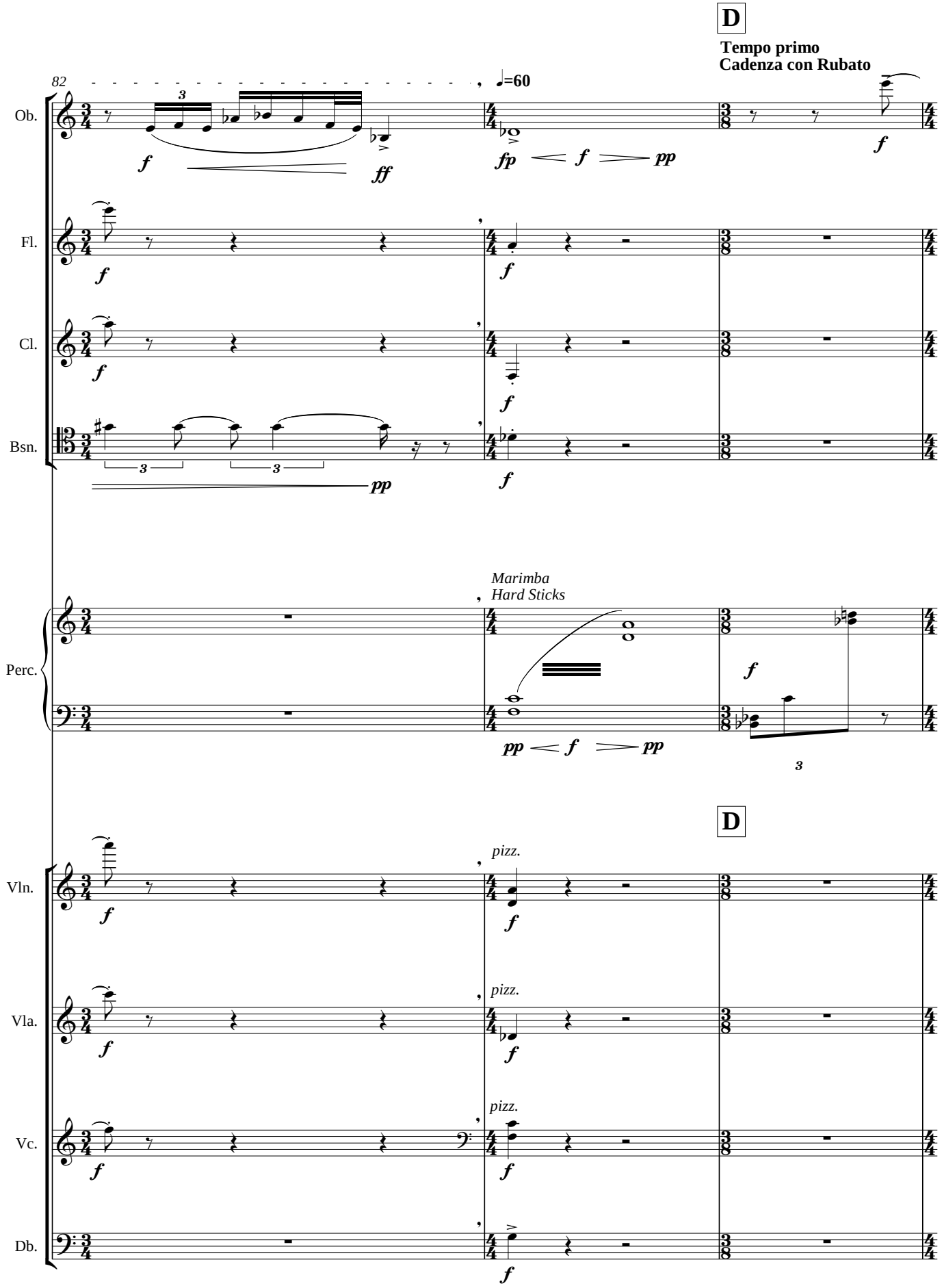

55
Ob.
Fl.
Cl.
Bsn.
Perc.
Vln.
Vla.
Vc.
Db.
Agitated
sub.
pizz.
arco
sul pont
nat. Agitated
sempre
sub.ff

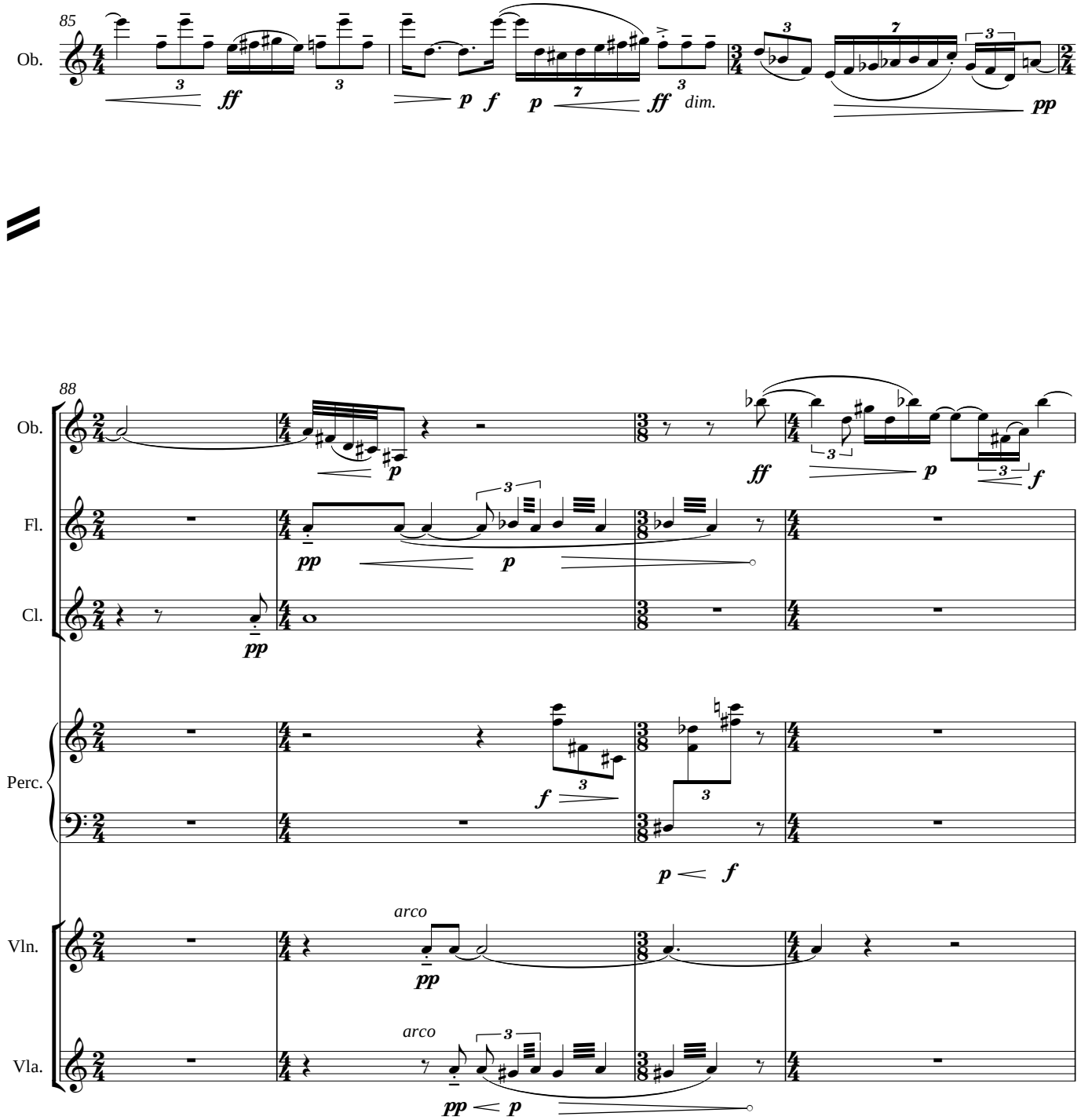

58
Ob.
Cl.
Perc.
Vla.
Vc.
64
Cl.
Vc.
coldly
69
Fl.
Cl.
Bsn.
Perc.
Vln.
Vla.
Vc.
Db.
coldly
suddenly warm
arco
sim.

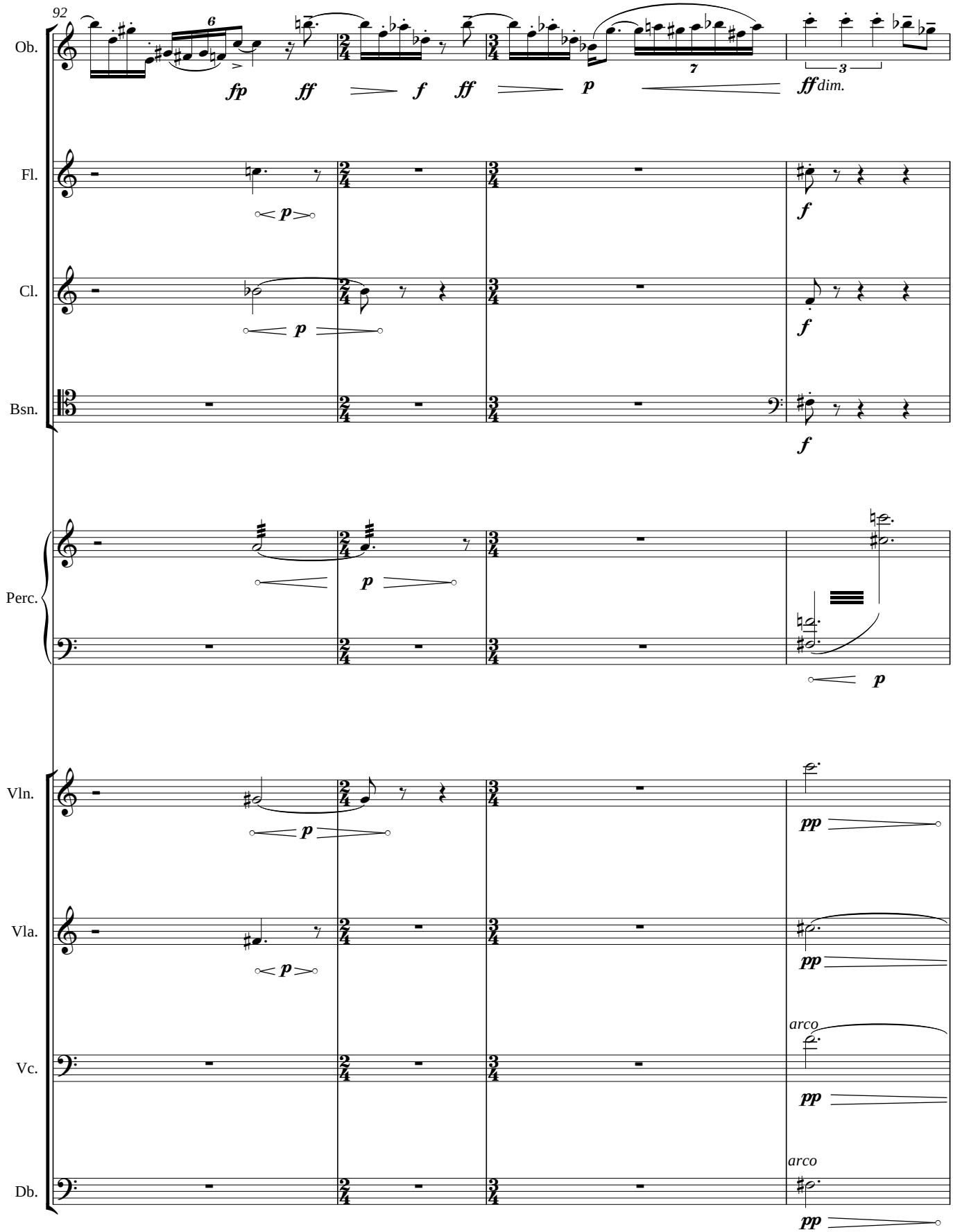

73
Ob.
becoming more agitated
pp
cresc
Fl.
icy again
p
p
mf
pp
Cl.
icy again
pp
p
p
mf
pp
Bsn.
pp
Perc.
p
mf
p
Vln.
icy again
p
fpp
Vla.
icy again
p
fpp
Ever quickening and expaning vibrato.
sul pont.
nat. icy again
Vc.
pp
p
fpp
Db.
arco
p
mf

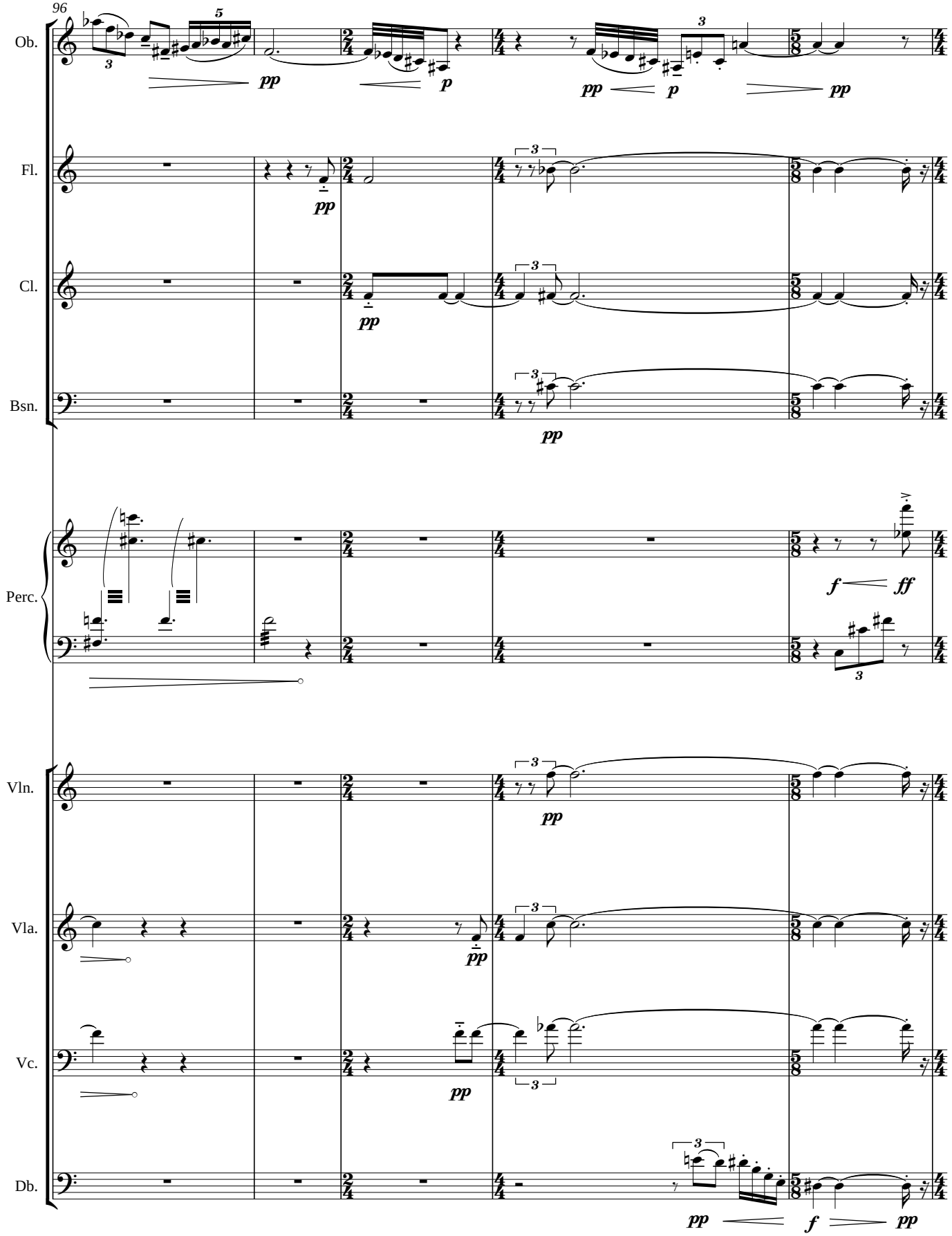

77
C
Ob.
Fl.
Cl.
Bsn.
Agitated
Perc.
to Snare drum
SD
C
Vln.
Vla.
Vc.
Db.
pizz.
arco
Agitated

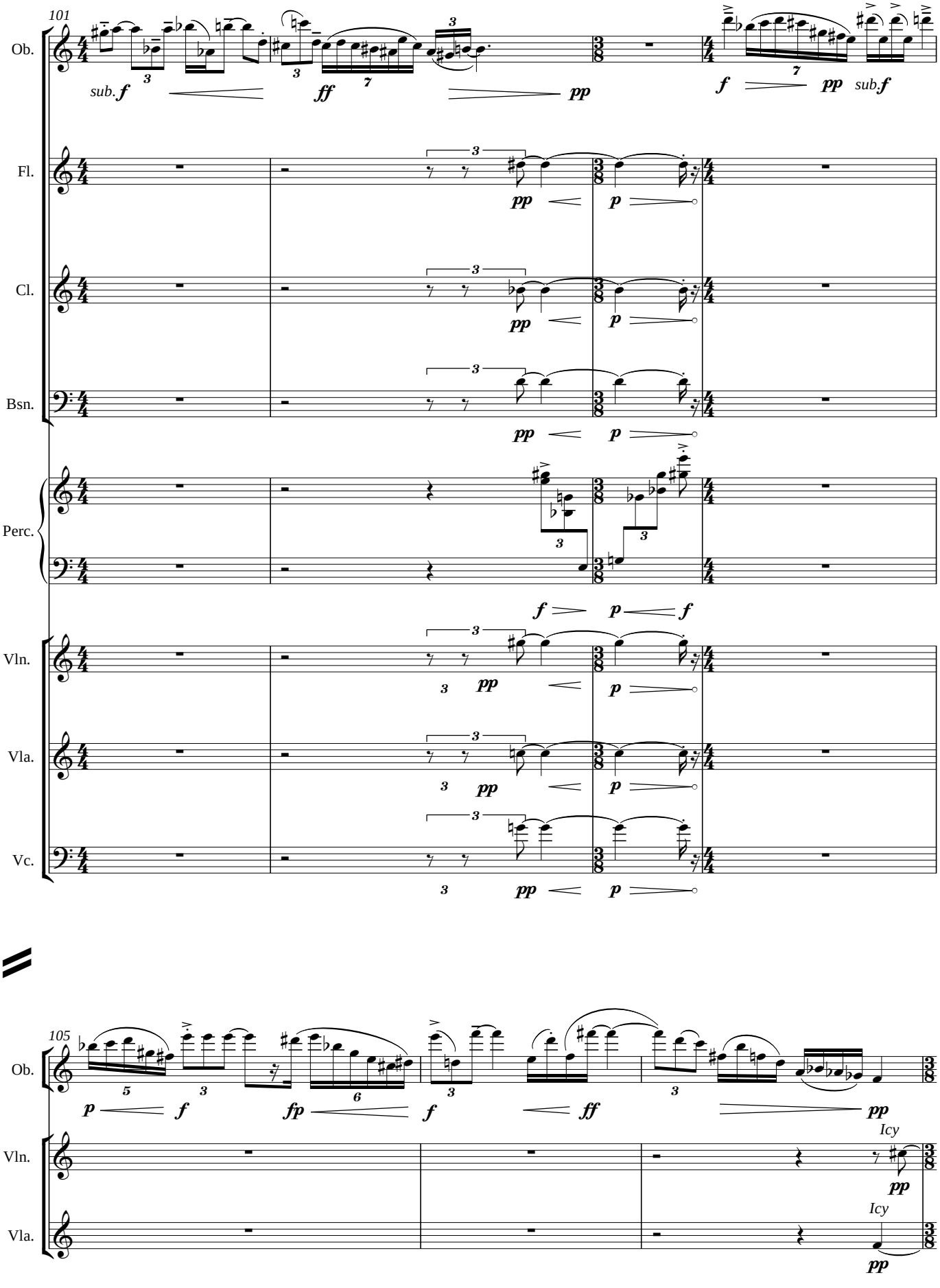

80
molto rit.
Ob.
Fl.
Cl.
Bsn.
Perc.
To Marimba
Hard Sticks
Vln.
sul pont
nat.
Vla.
sp.
nat.
Vc.
sul pont
nat.
Db.
pizz.

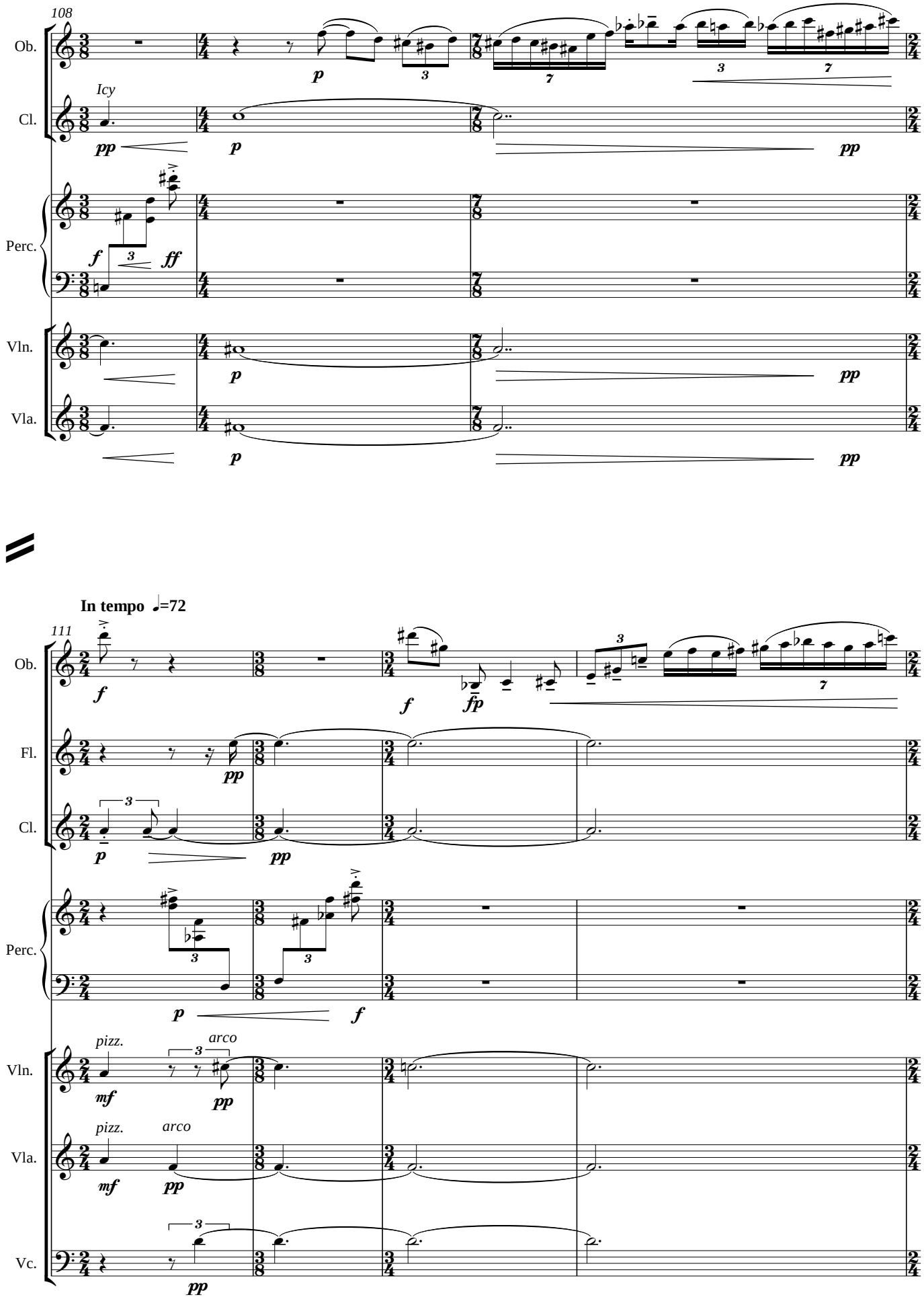

D
Tempo primo
Cadenza con Rubato
82
♩=60
Ob.
Fl.
Cl.
Bsn.
Perc.
Marimba
Hard Sticks
D
Vln.
Vla.
Vc.
Db.
pizz.
pizz.
pizz.

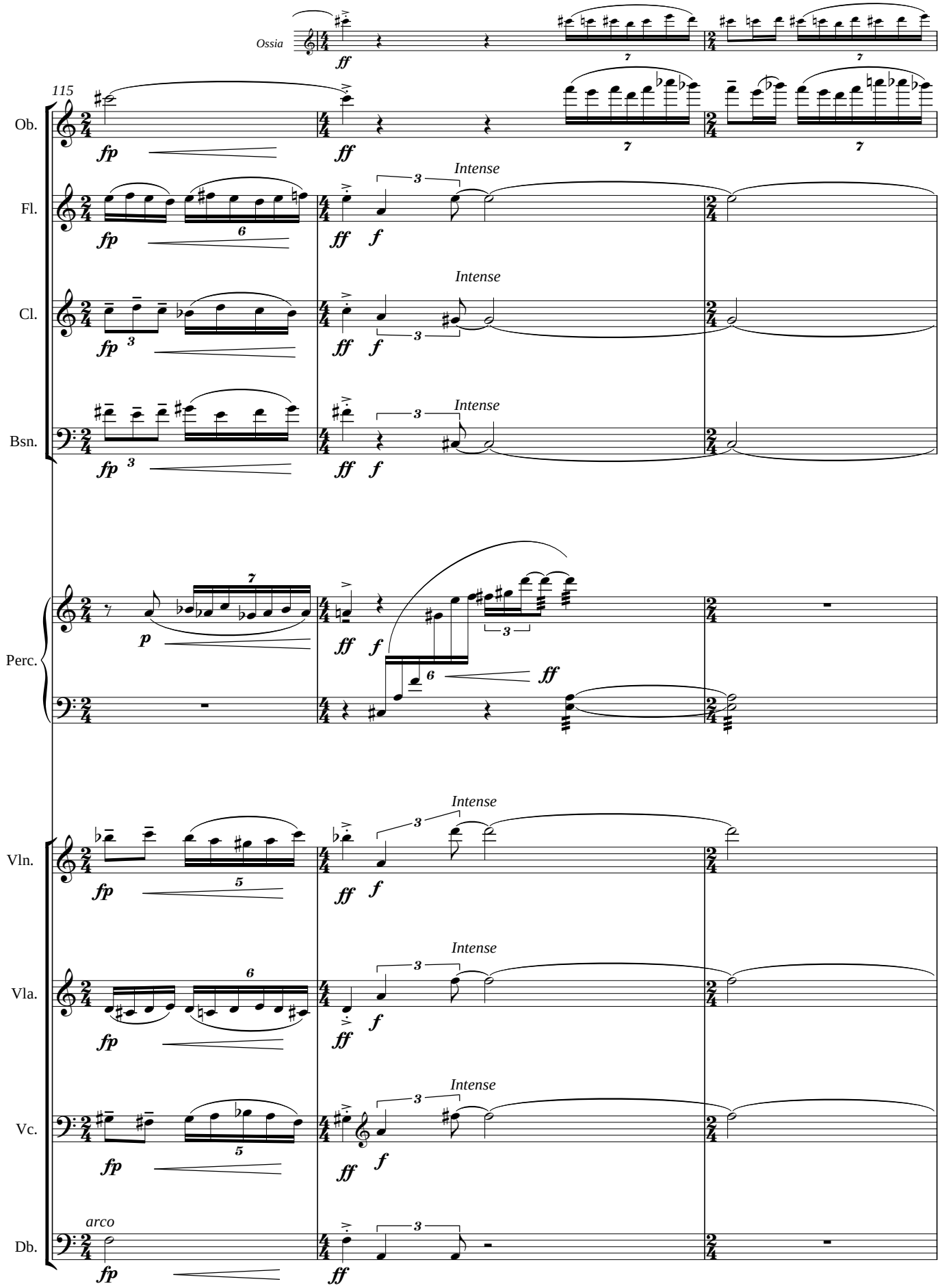

85
Ob.
ff
p
f
p
ff
dim.
pp
88
Ob.
p
ff
p
f
Fl.
pp
p
Cl.
pp
Perc.
f
p
f
Vln.
arco
pp
Vla.
arco
pp
p

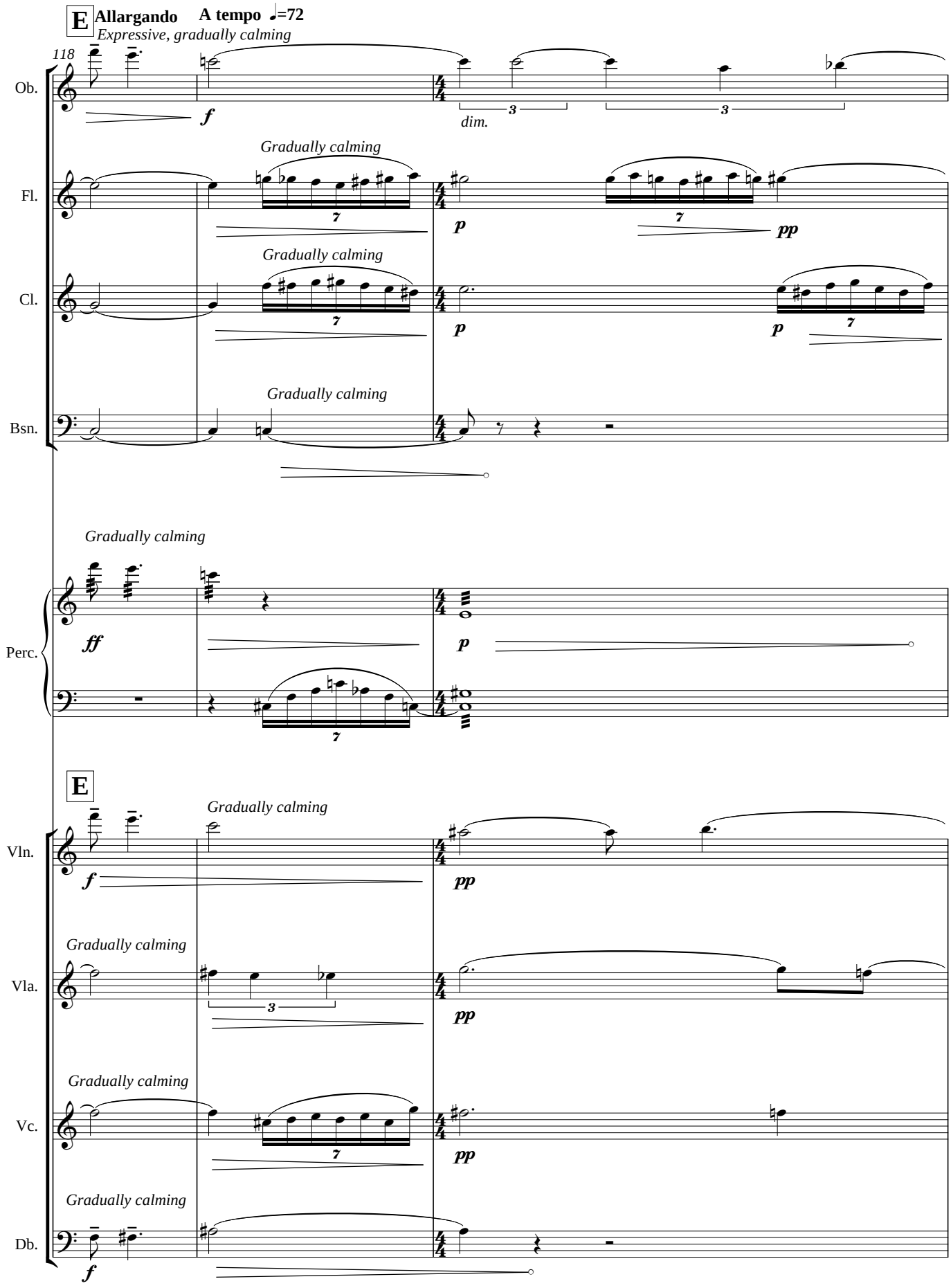

92
Ob.
Fl.
Cl.
Bsn.
Perc.
Vln.
Vla.
Vc.
Db.
fp
ff
f
ff
p
ff dim.
arco
arco

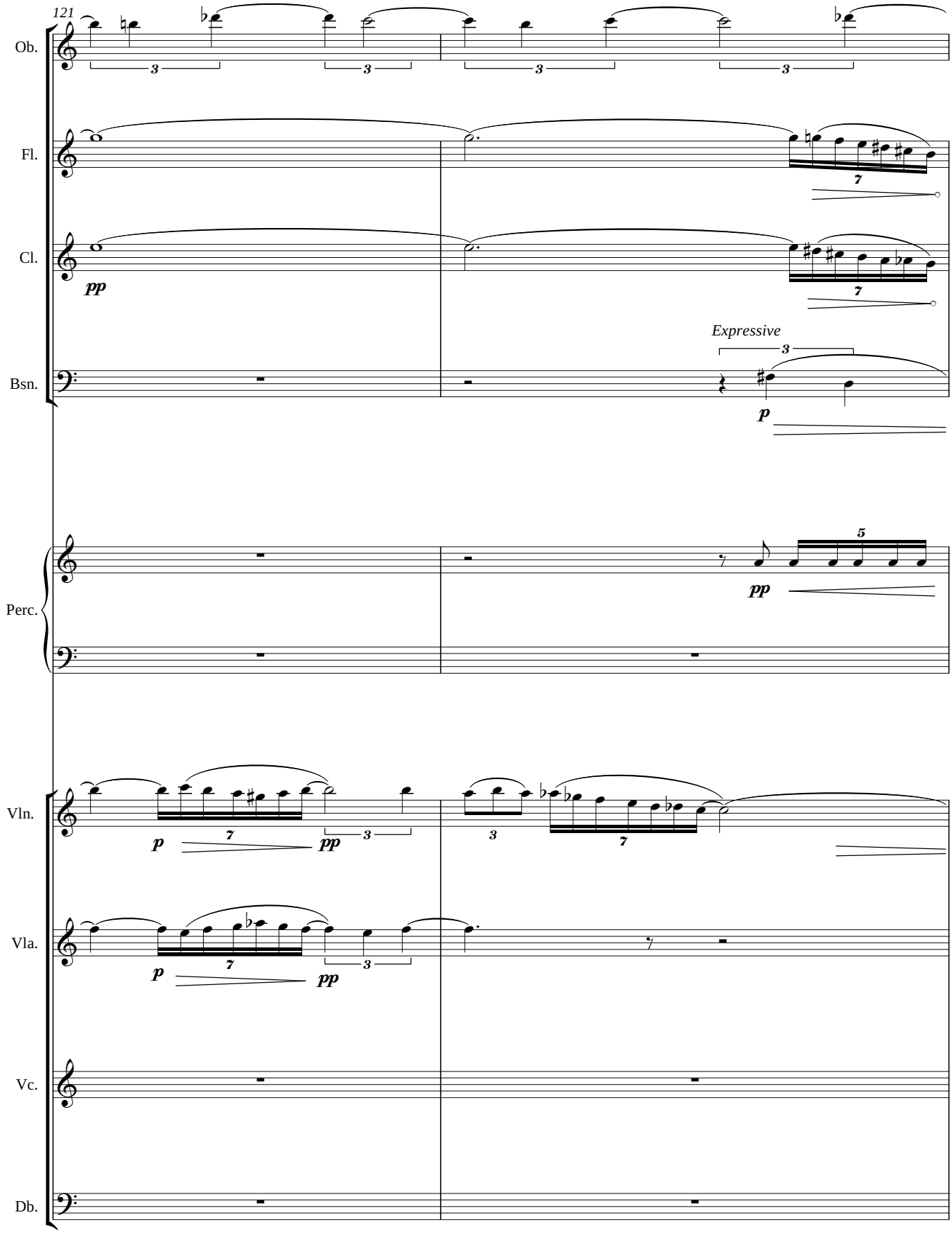

96
Ob.
Fl.
Cl.
Bsn.
Perc.
Vln.
Vla.
Vc.
Db.
pp
p
f
ff

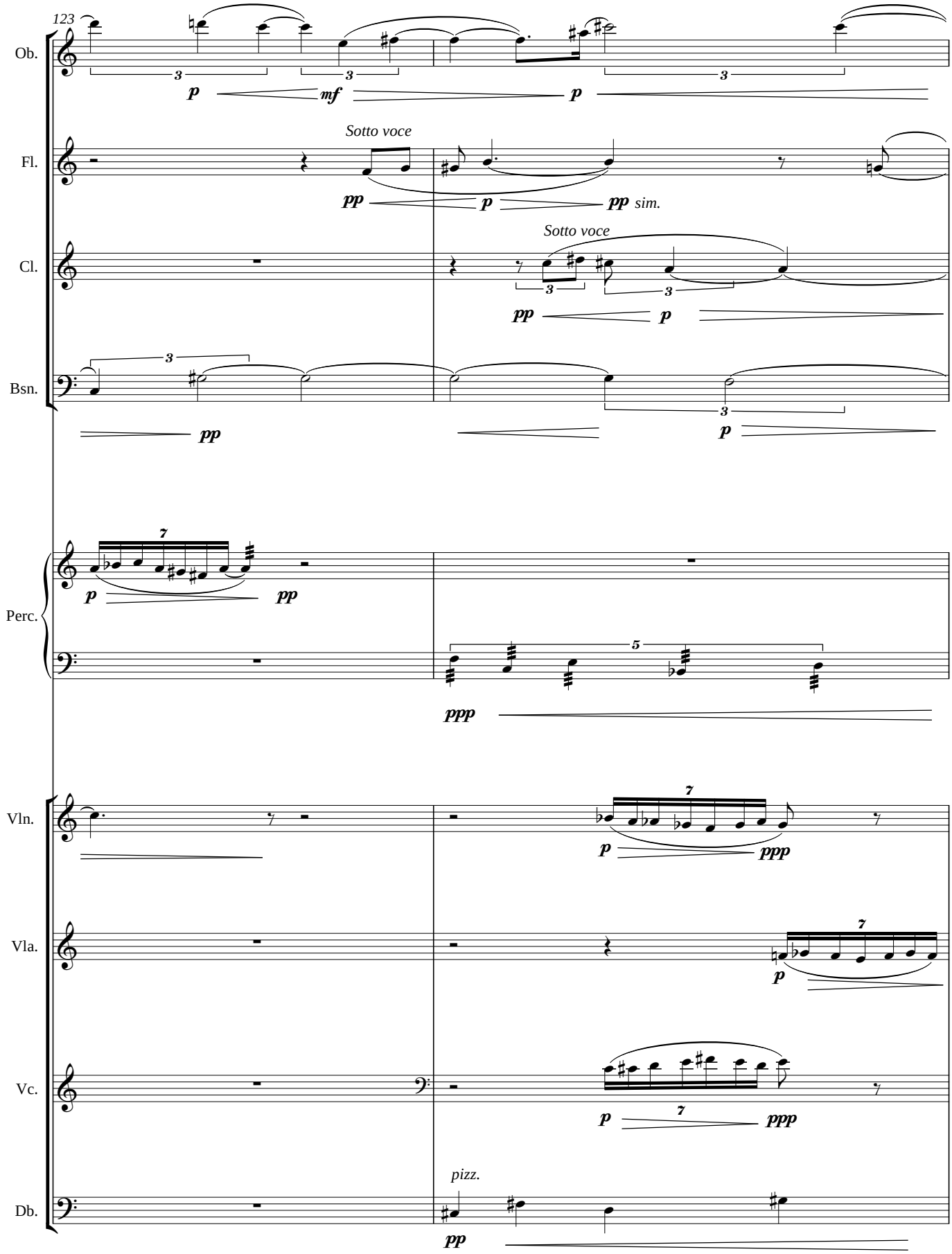

101
Ob.
Fl.
Cl.
Bsn.
Perc.
Vln.
Vla.
Vc.
105
Ob.
Vln.
Vla.
Icy
Icy

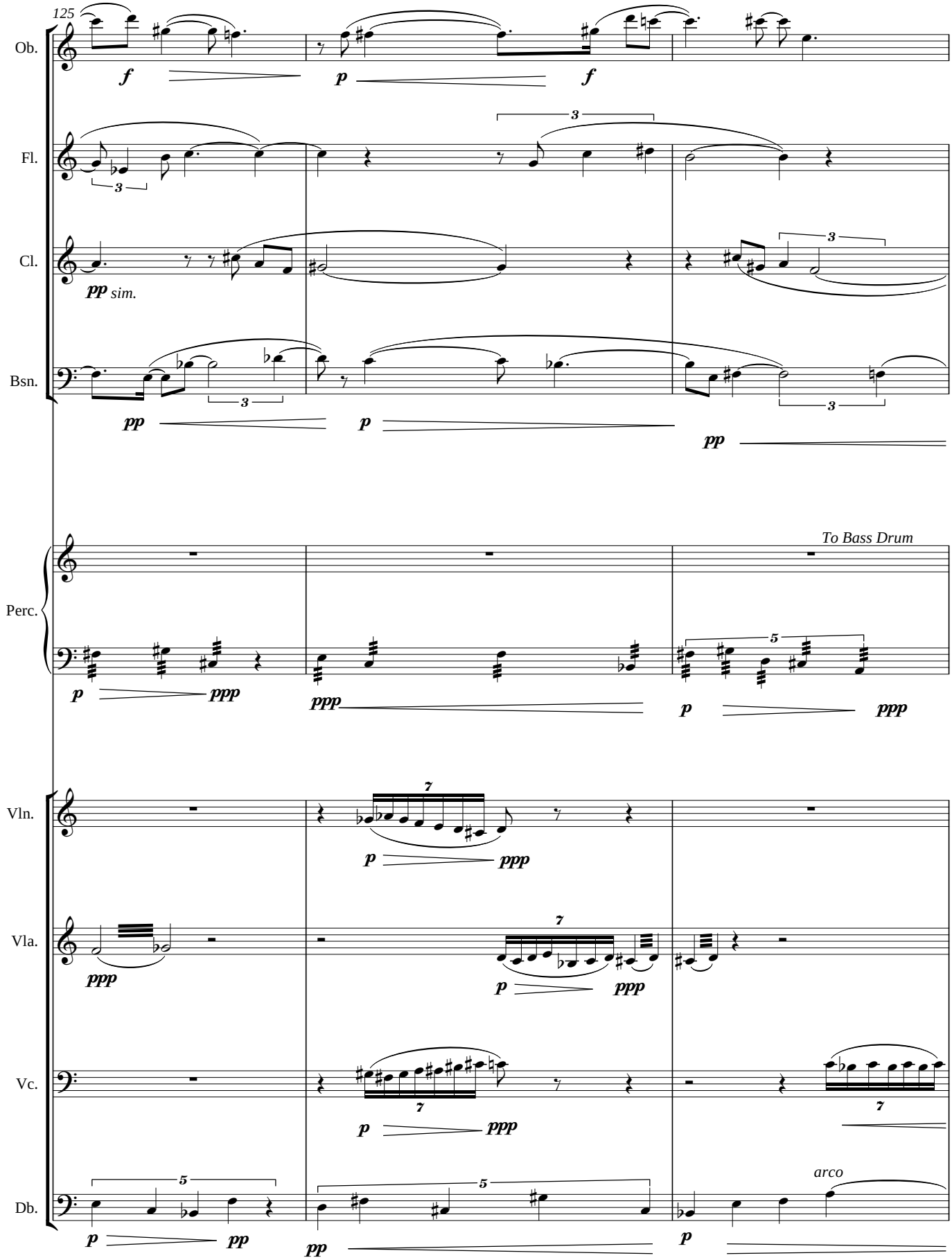

108
Ob.
Cl.
Icy
Perc.
Vln.
Vla.
In tempo ♩=72
111
Ob.
Fl.
Cl.
Perc.
Vln.
pizz.
arco
Vla.
pizz.
arco
Vc.

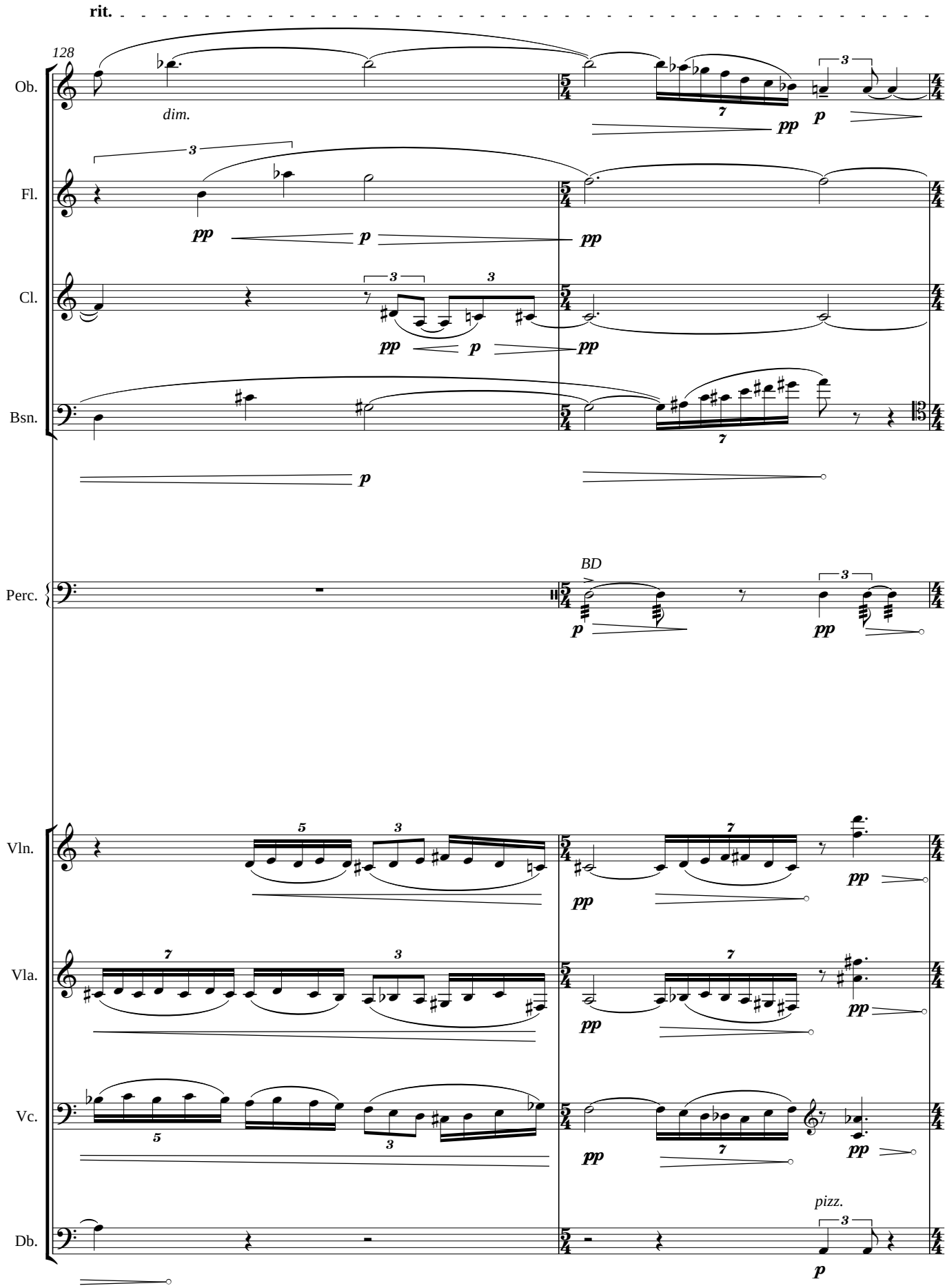

Ossia
115
Ob.
Fl.
Cl.
Bsn.
Perc.
Vln.
Vla.
Vc.
Db.
Intense
arco
fp
ff
f
p

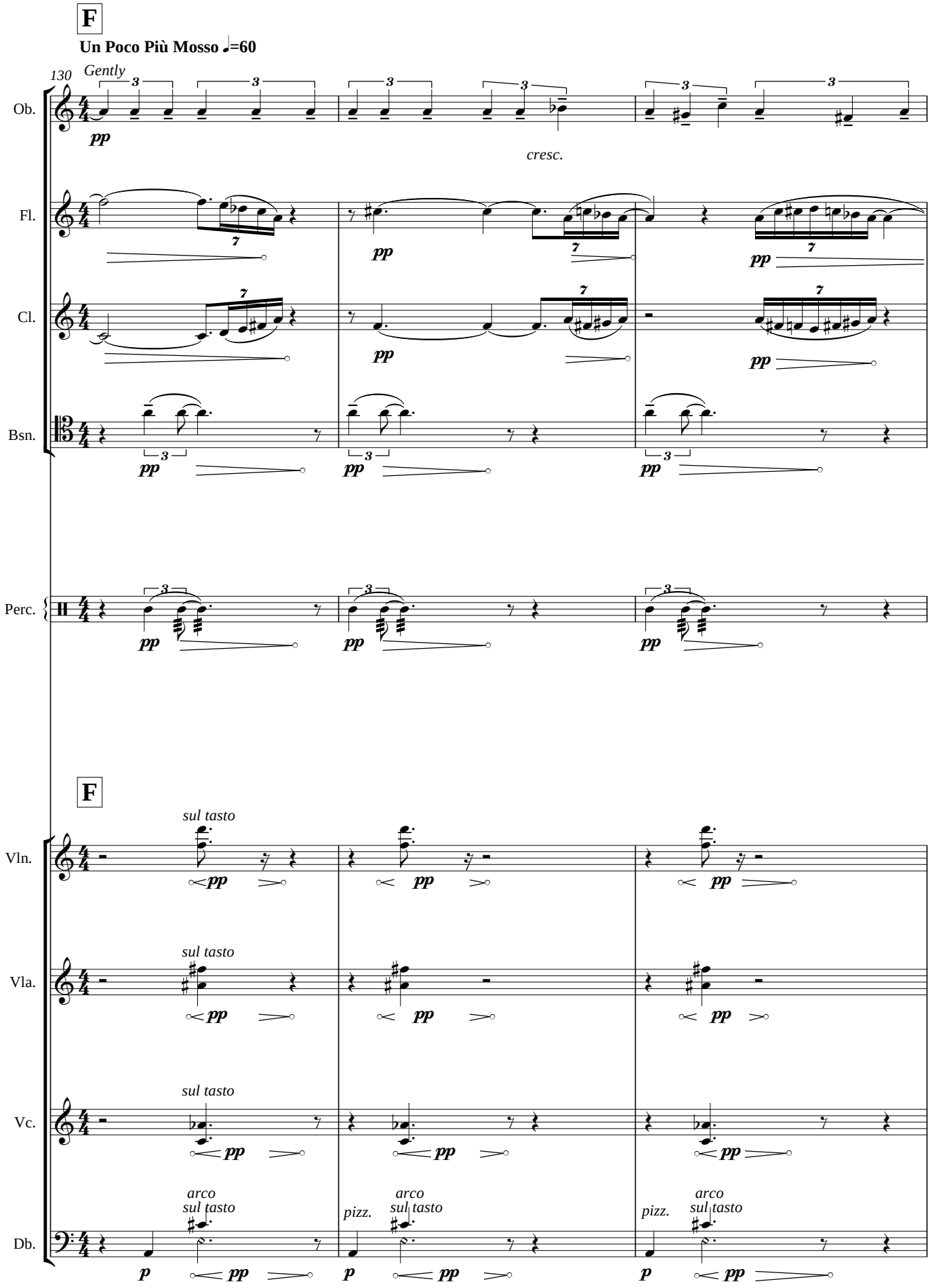

E
Allargando
A tempo ♩=72
Expressive, gradually calming
118
Ob.
Fl.
Cl.
Bsn.
Perc.
Vln.
Vla.
Vc.
Db.
Gradually calming
dim.
f
p
pp
ff
3
7

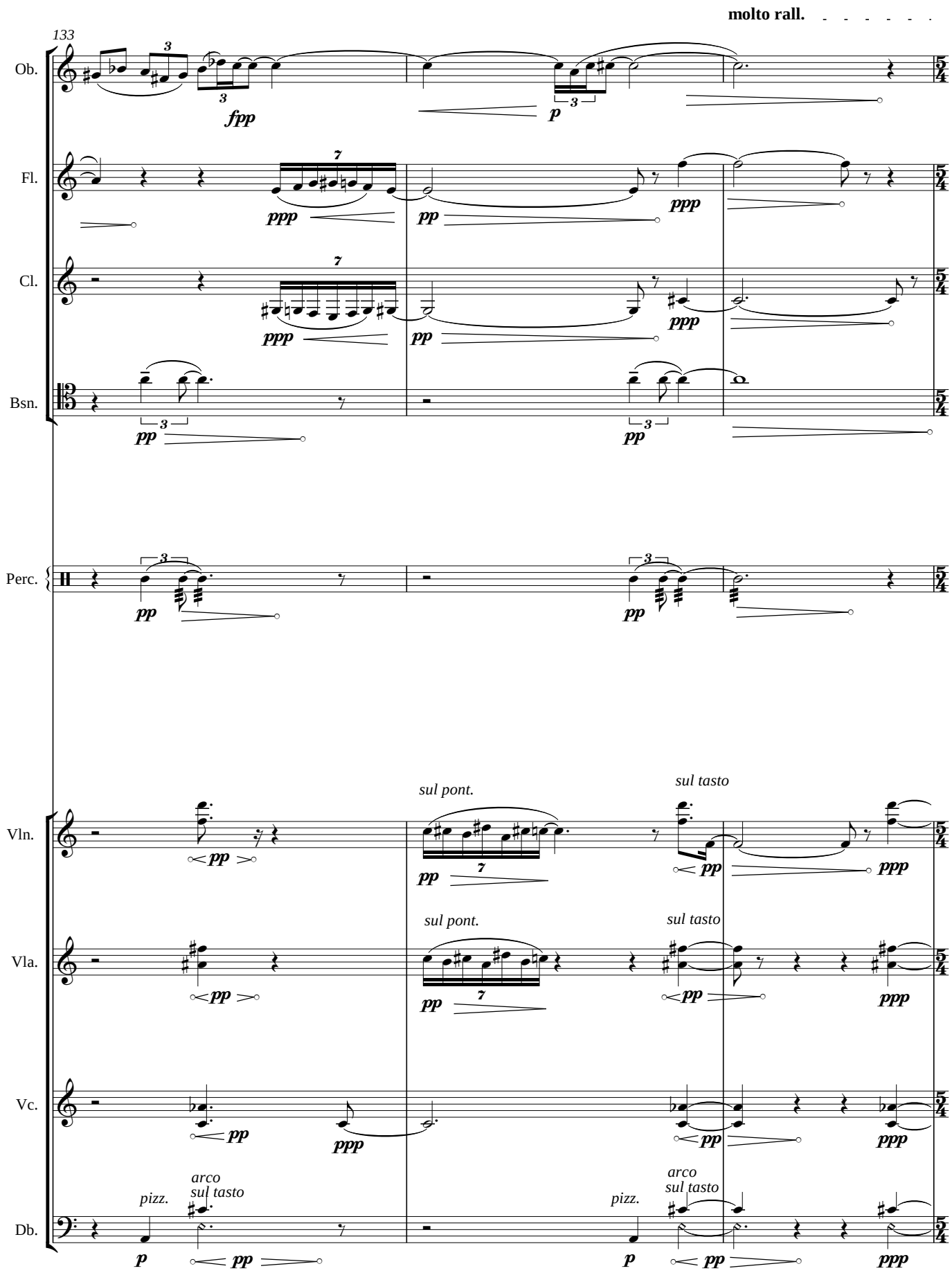

121
Ob.
Fl.
Cl.
pp
Expressive
p
Bsn.
Perc.
pp
Vln.
p
pp
Vla.
p
pp
Vc.
Db.

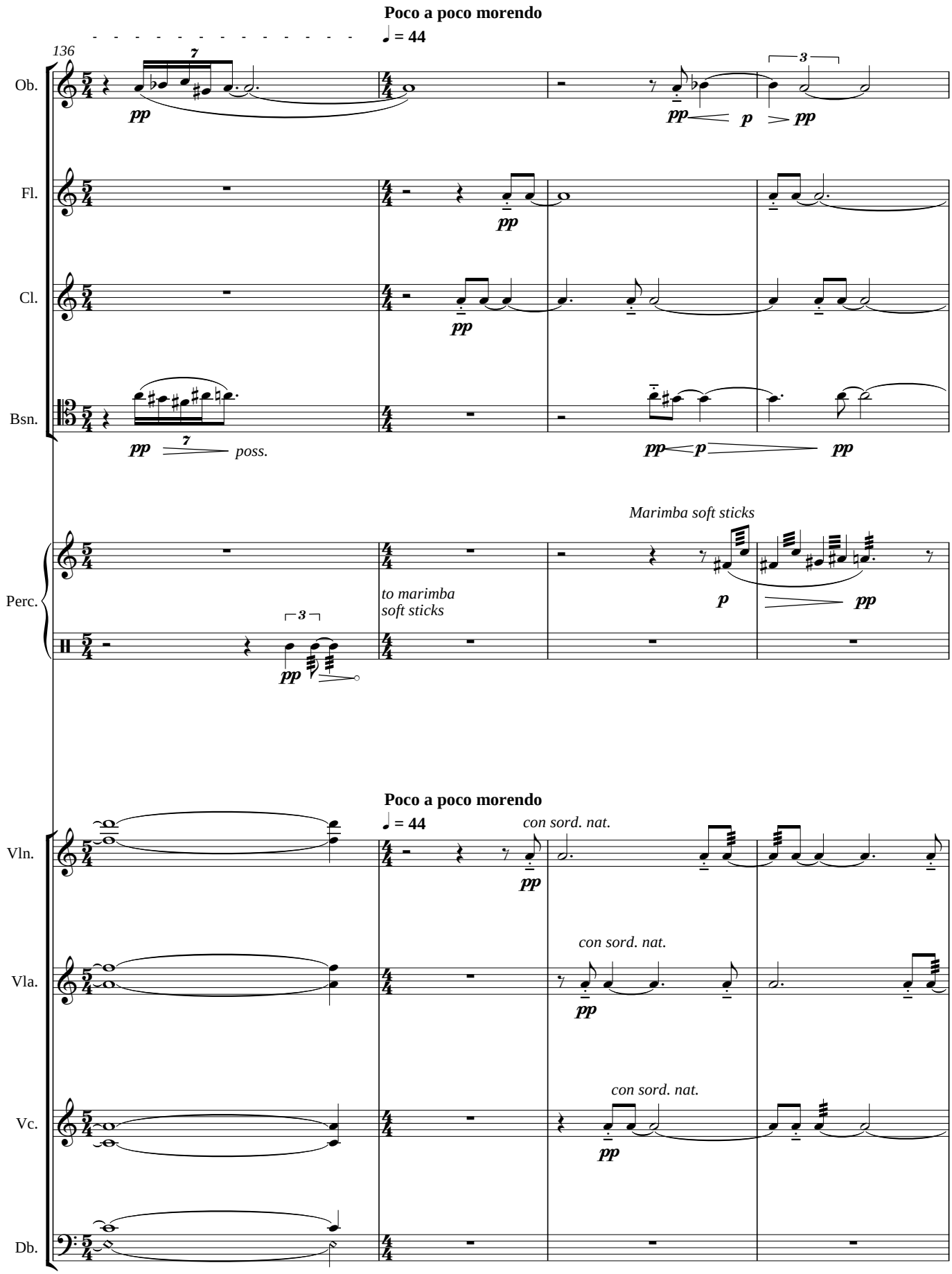

123
Ob.
Fl.
Cl.
Bsn.
Perc.
Vln.
Vla.
Vc.
Db.
Sotto voce
Sotto voce
pizz.
sim.

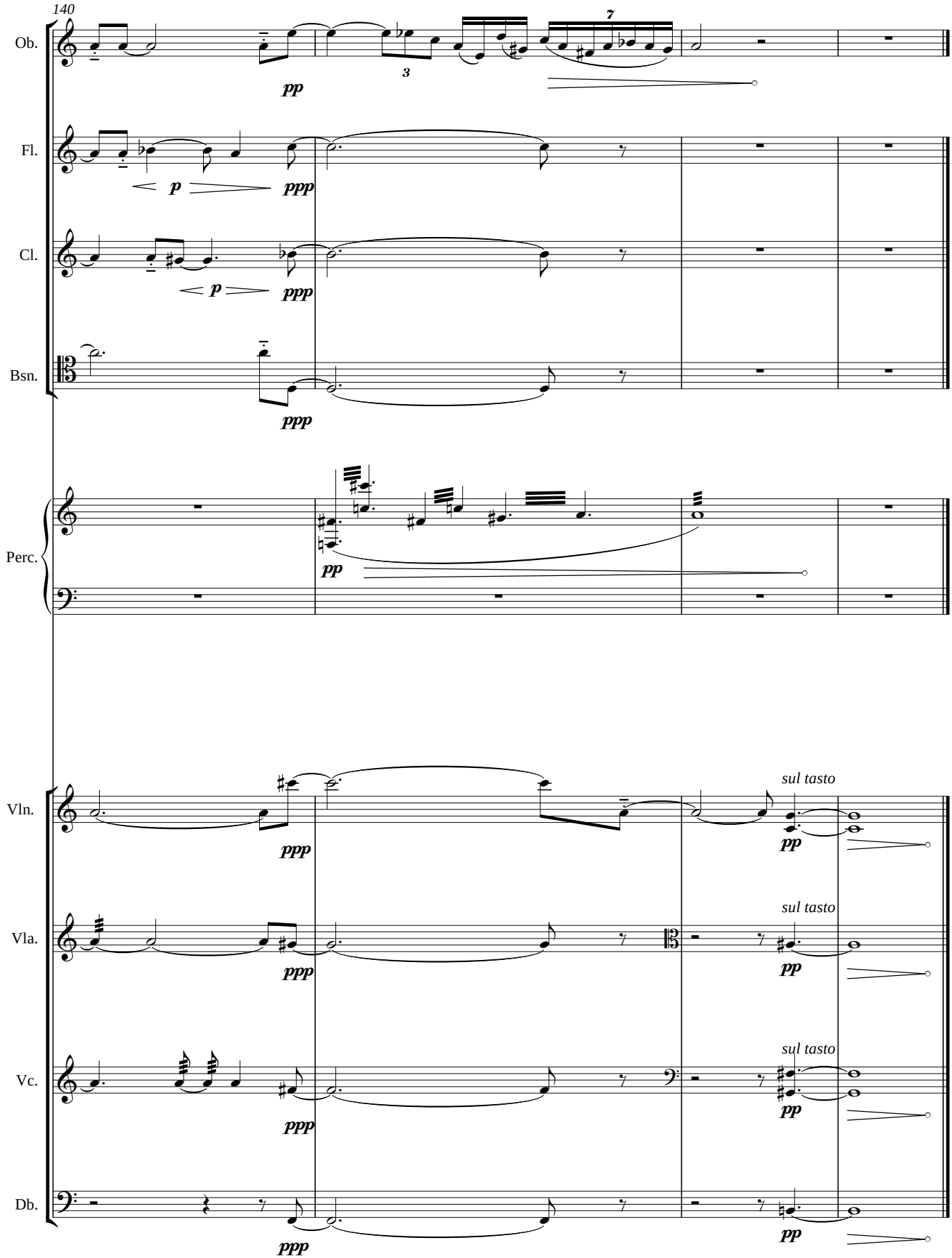

125
Ob.
Fl.
Cl.
pp sim.
Bsn.
Perc.
To Bass Drum
Vln.
Vla.
Vc.
Db.
arco


rit.
128
Ob.
dim.
pp
p
Fl.
pp
p
pp
Cl.
pp
p
pp
Bsn.
p
Perc.
BD
p
pp
Vln.
pp
pp
Vla.
pp
pp
Vc.
pp
pp
Db.
pizz.
p


F
Un Poco Più Mosso ♩=60
130
Gently
Ob.
Fl.
Cl.
Bsn.
Perc.
cresc.
F
Vln.
Vla.
Vc.
Db.
sul tasto
arco
sul tasto
pizz.
pp
p


molto rall.
133
Ob.
Fl.
Cl.
Bsn.
Perc.
Vln.
Vla.
Vc.
Db.
sul pont.
sul tasto
pizz.
arco
sul tasto


Poco a poco morendo
♩ = 44
136
Ob.
Fl.
Cl.
Bsn.
pp
poss.
p
Marimba soft sticks
Perc.
to marimba
soft sticks
Poco a poco morendo
♩ = 44
con sord. nat.
Vln.
Vla.
Vc.
Db.


140
Ob.
Fl.
Cl.
Bsn.
Perc.
Vln.
Vla.
Vc.
Db.
pp
p
ppp
sul tasto

Chris Birch

Solilodrama

for solo trumpet

Duration: C. 8 minutes

Chris Birch 2010

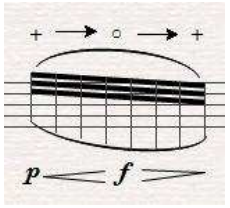
Solilodrama for solo trumpet

Composed, with affection, for Amber Nunn

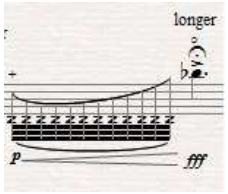
Performance notes

As the title suggests, this is intended to be as much a piece of drama as a piece of music. Therefore, the performer should accentuate any and all contrasts in the music, as well as applying as much focus on the overall dramatic performance as the technical playing.

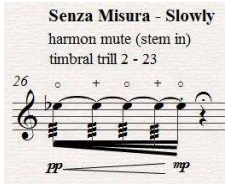
It is intended to be challenging, but fun to play and should be presented in a light hearted manner. Don't take the music too seriously, and remember to have fun with the performance.



This notation indicates that the performer is to play with each valve half pressed, and move the embouchure to produce a gesture of the shape indicated by the curve at the note head. The markings above the tails indicate how the performer should manipulate the harmon mute. The cross indicates closed, and the circle open. The arrow indicates the change is a gradual one, if an arrow is not present, assume the change is immediate.



This notation indicates that the performer should rapidly manipulate the valves randomly in such a way that the undetermined pitches produce a gesture that follows the curve of the line at the note head.



This notation indicates that the performer should increase the speed of the mute changes as the feathered beams widen. If the beams narrow, the speed decreases. Notes marked with a tremolo are either flutter tongued (fl.) doodle tongued (dl.) or timbral trill. In each case the fingering for each timbral trill is given.

Chris Birch 2009 - 2010

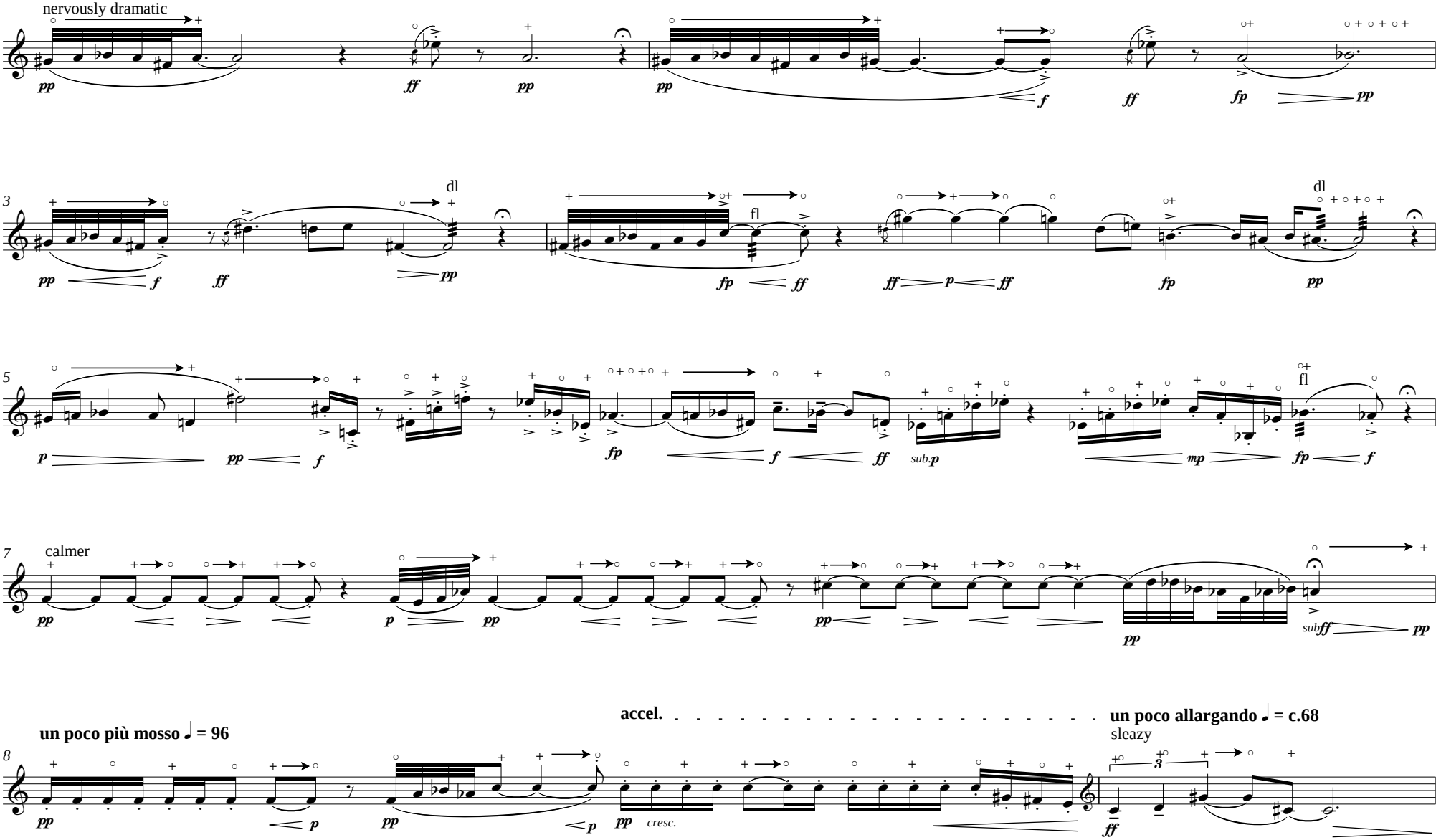
Senza Misura

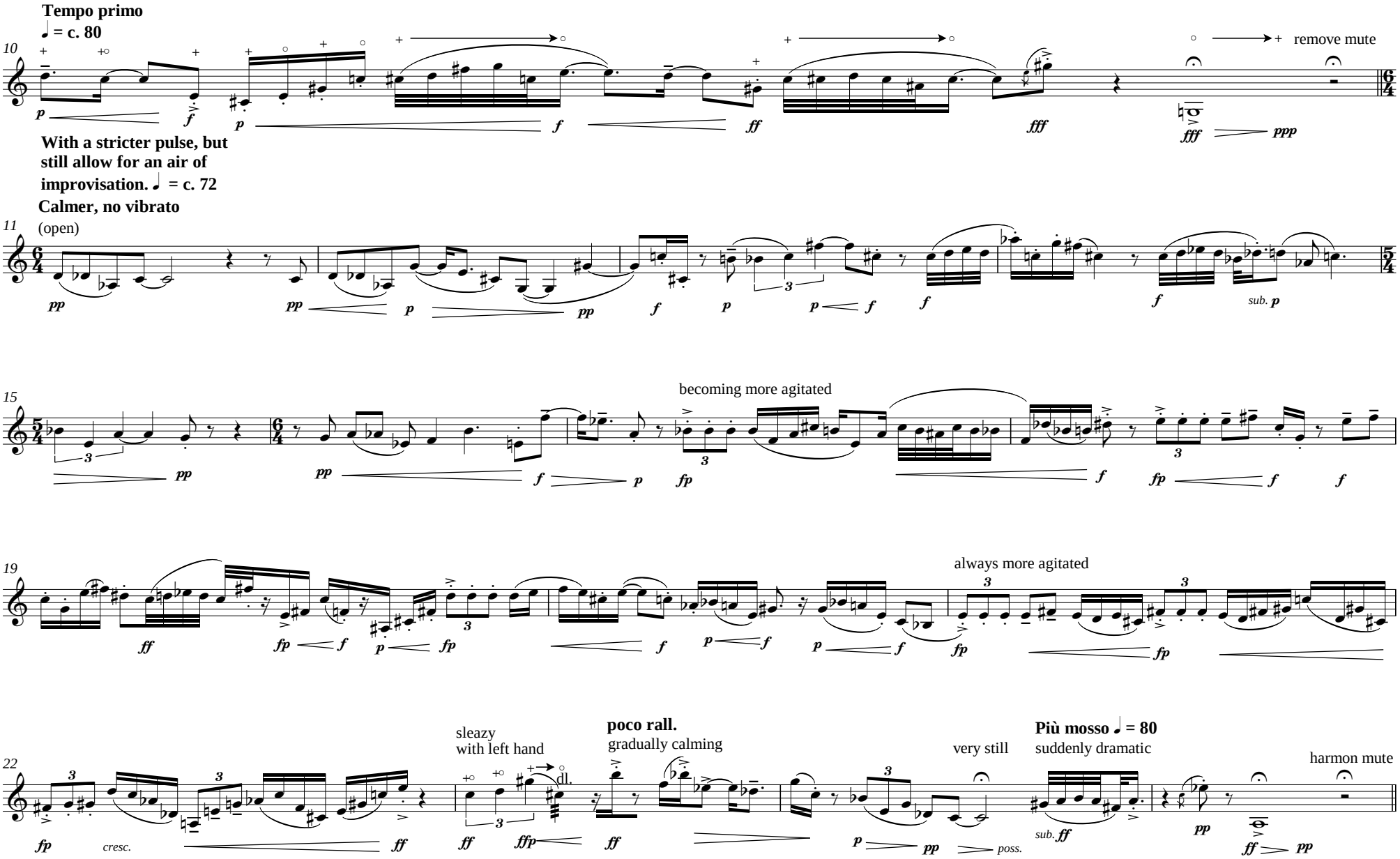
♩=c.80 Misterioso

Composed, with affection, for Amber Nunn

Solilodrama for Solo Trumpet

Harmon mute (stem in)
nervously dramatic




Tempo primo
♩ = c. 80
10
remove mute
With a stricter pulse, but still allow for an air of improvisation. ♩ = c. 72
Calmer, no vibrato
(open)
11
becoming more agitated
15
always more agitated
19
sleazy
with left hand
dl.
poco rall.
gradually calming
very still
Più mosso ♩ = 80
suddenly dramatic
harmon mute
22
cresc.
poss.

Senza Misura - Slowly

harmon mute (stem in)

timbral trill: valves 2 - 23

2 - 23 1 - 13 0 - 12 1 - 13 0 - 12 1 - 13 1 - 123

26 pp mp pp f pp f pp fp ff

Gradual accel.

waggle valves to produce pitches freely, but roughly following the contour of the curve

26 fpp sub. fp f p f p f fp f

timbral trill 23 - 123

short longer longer

26 fp f ff fp ff p ff f ff p sub. ff p fff sempre ff

Gradual rall.

Calming gradually

long Half valve squeeze

26 ff p p f p f p f **rall.** p diminuendo

Very slow

gently

Suddenly much quicker

angrily

timbral trill 1 - 123

meno mosso

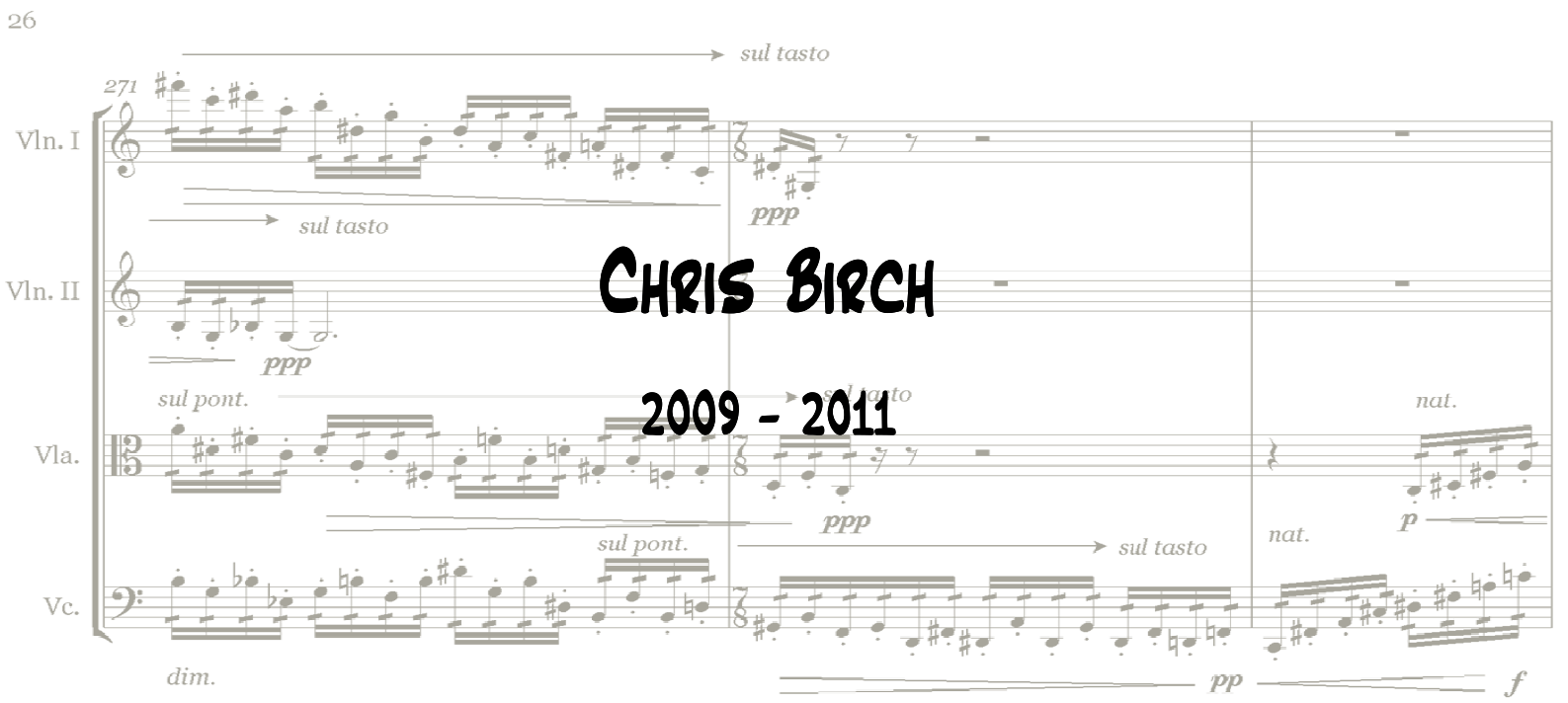
calm and gentle

Remove mute as if piece is finished

dirty (open)

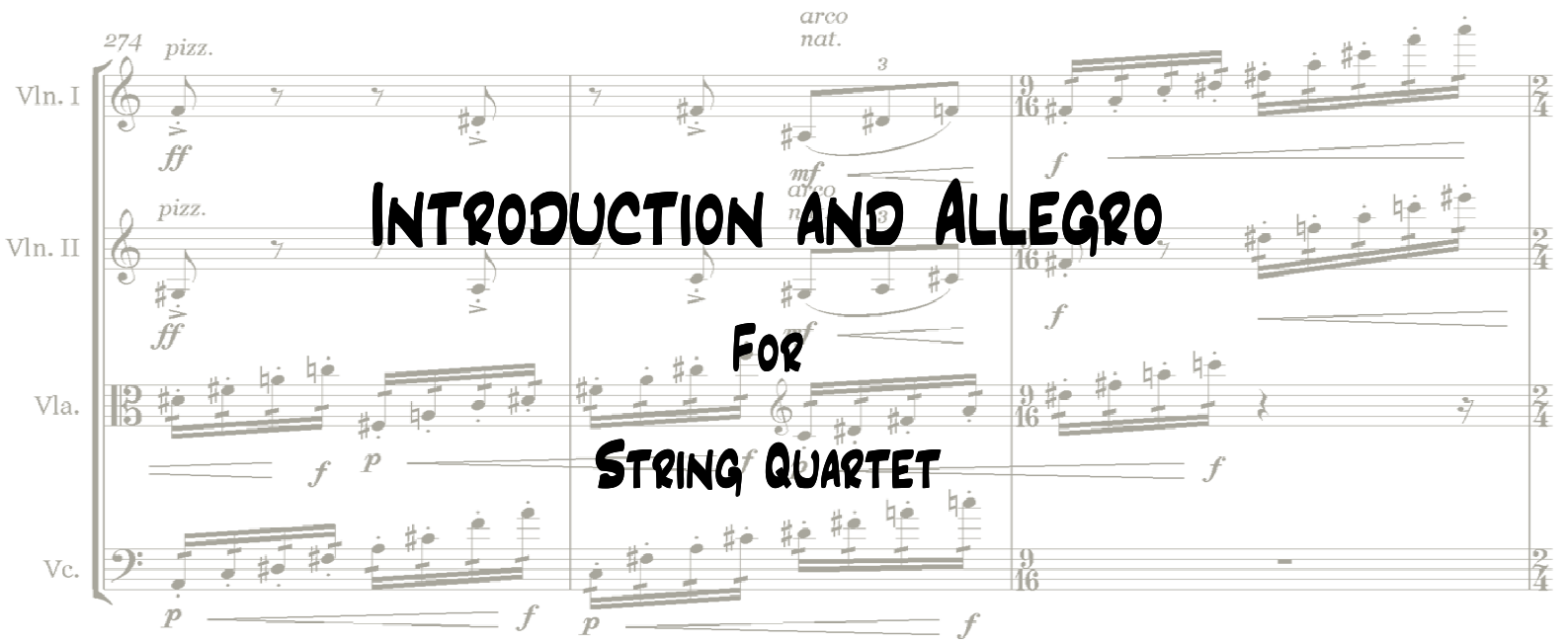
28 pp ff f ff p cresc. ff pp fff poss.

c. 7 minutes
Chris Birch
January 2010



Chris Birch

2009 - 2011



Introduction and Allegro

For

String Quartet

Duration: c. 12 minutes

Chris Birch

Introduction and Allegro

For

String Quartet

Introduction and Allegro refers to the structure of the piece. The material that is heard in the introduction section presents the material that is woven together in the varied allegro section that follows.

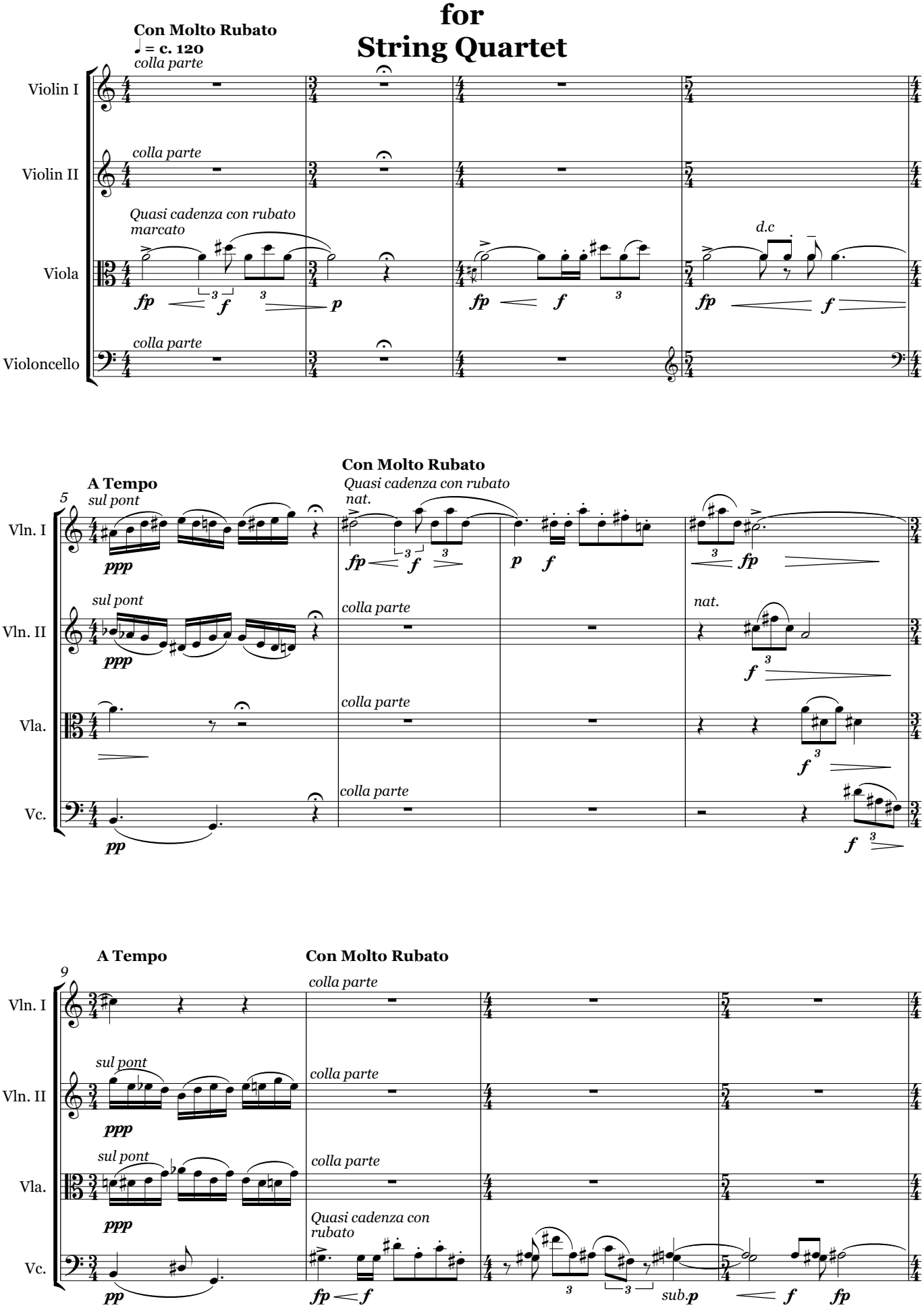
This piece is in part a reaction against a trend within writing for strings that is heavily reliant on extended techniques in the production of a magical sound world, delicate in its intricacies. Due to this, no extended techniques are featured here. Instead, a powerful rhythmic drive is combined with intricate motivic interplay to create an unpretentious, unashamed musical roller-coaster that requires much physicality to play.

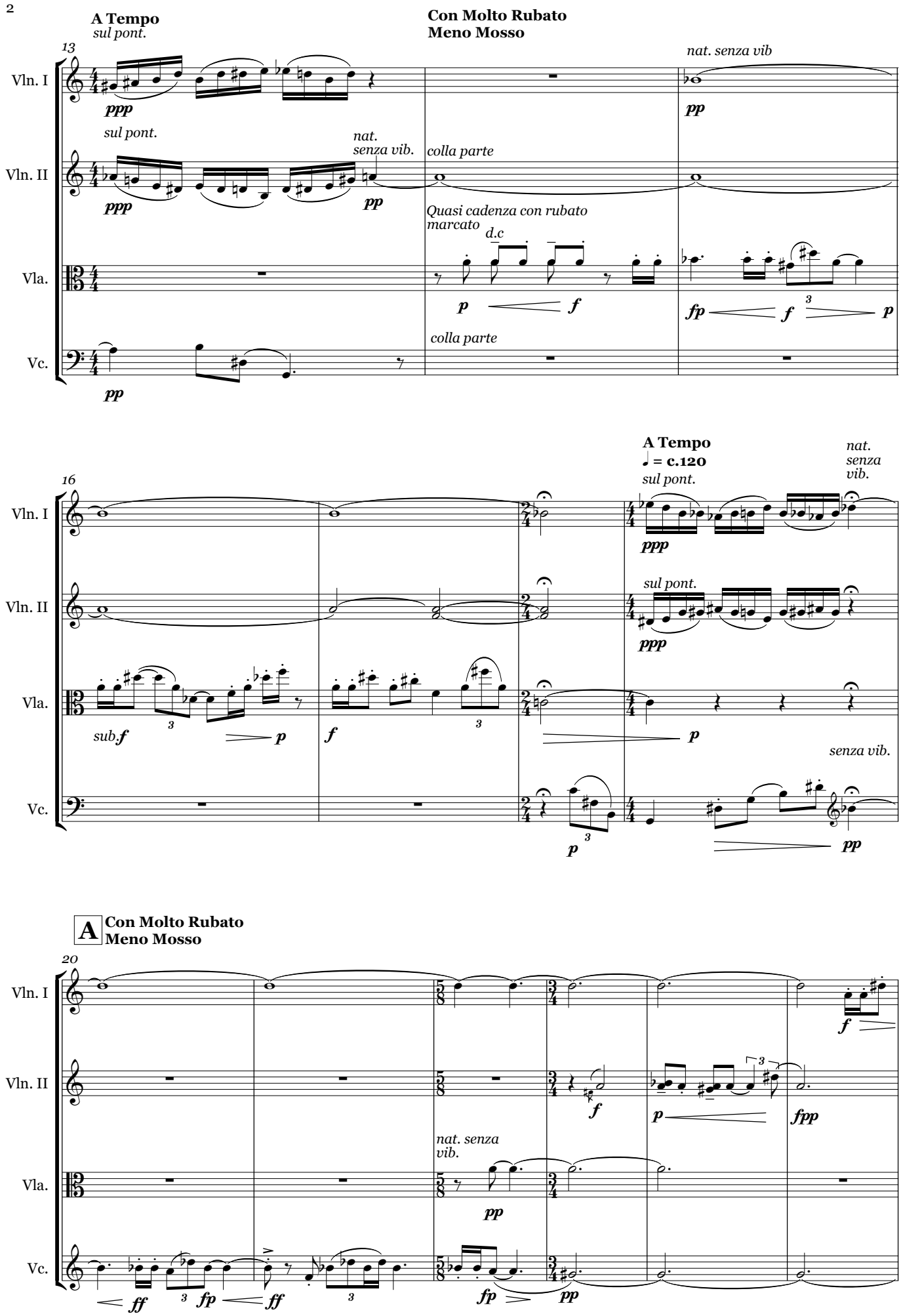
This is contemporary chamber music with tradition at its core. Each performer has an equal role and all should approach the music with confidence, there is no room for timidity. Only by observing the extremes of dynamics, articulation and any indicated performance directions will the music, and the dramas within come to life. Be brave, and enjoy.

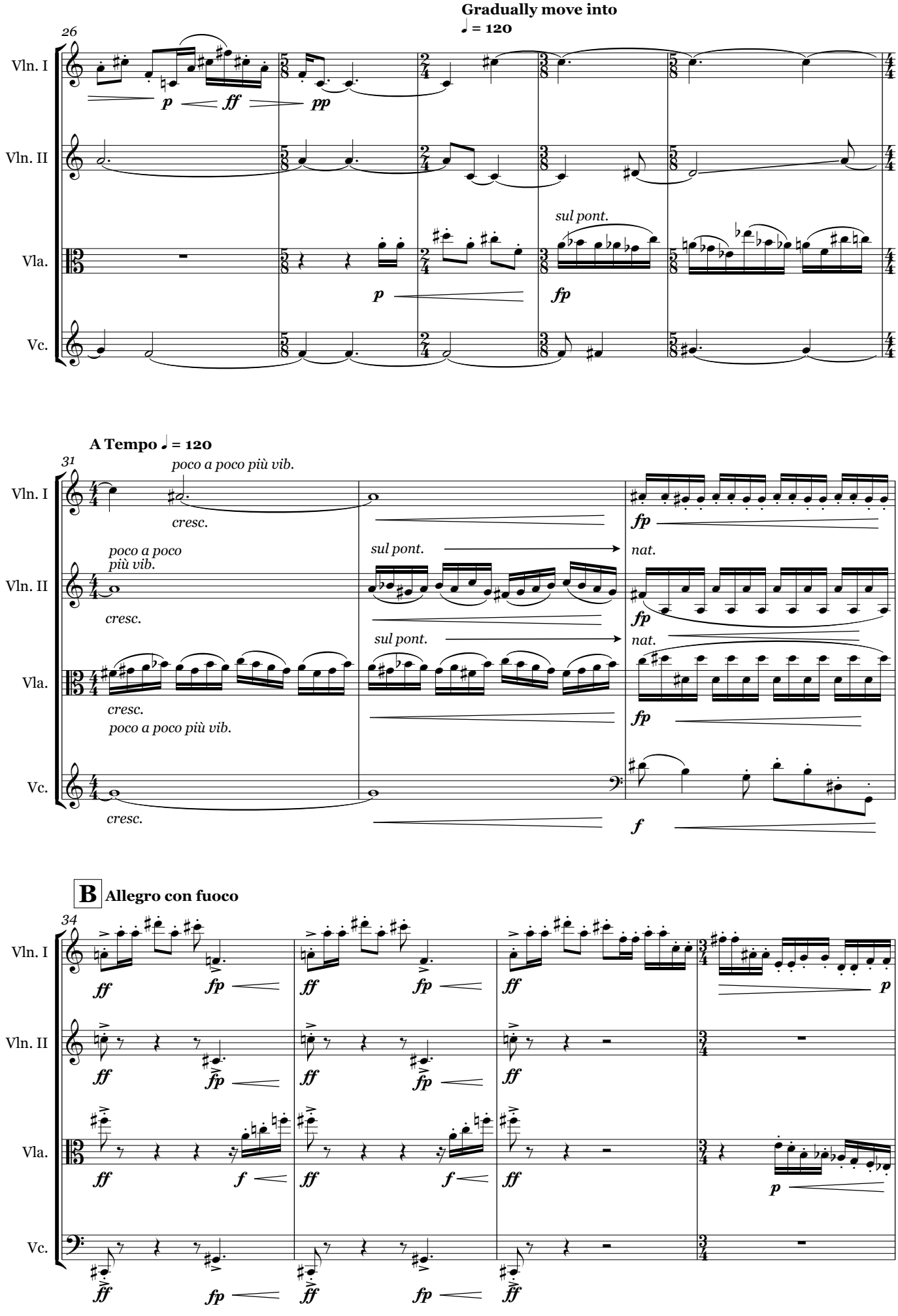
CB. 2011

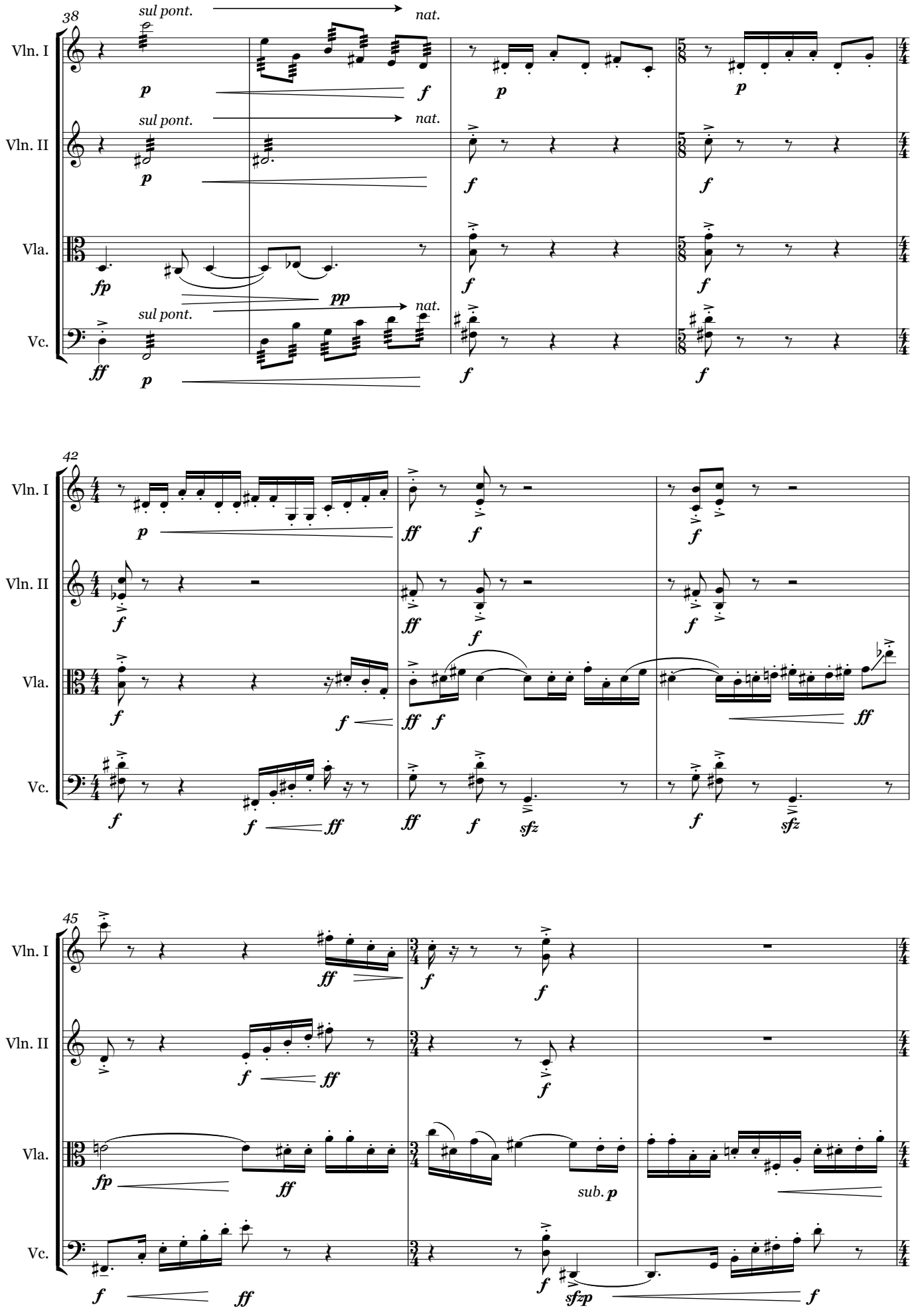
Introduction and Allegro for String Quartet

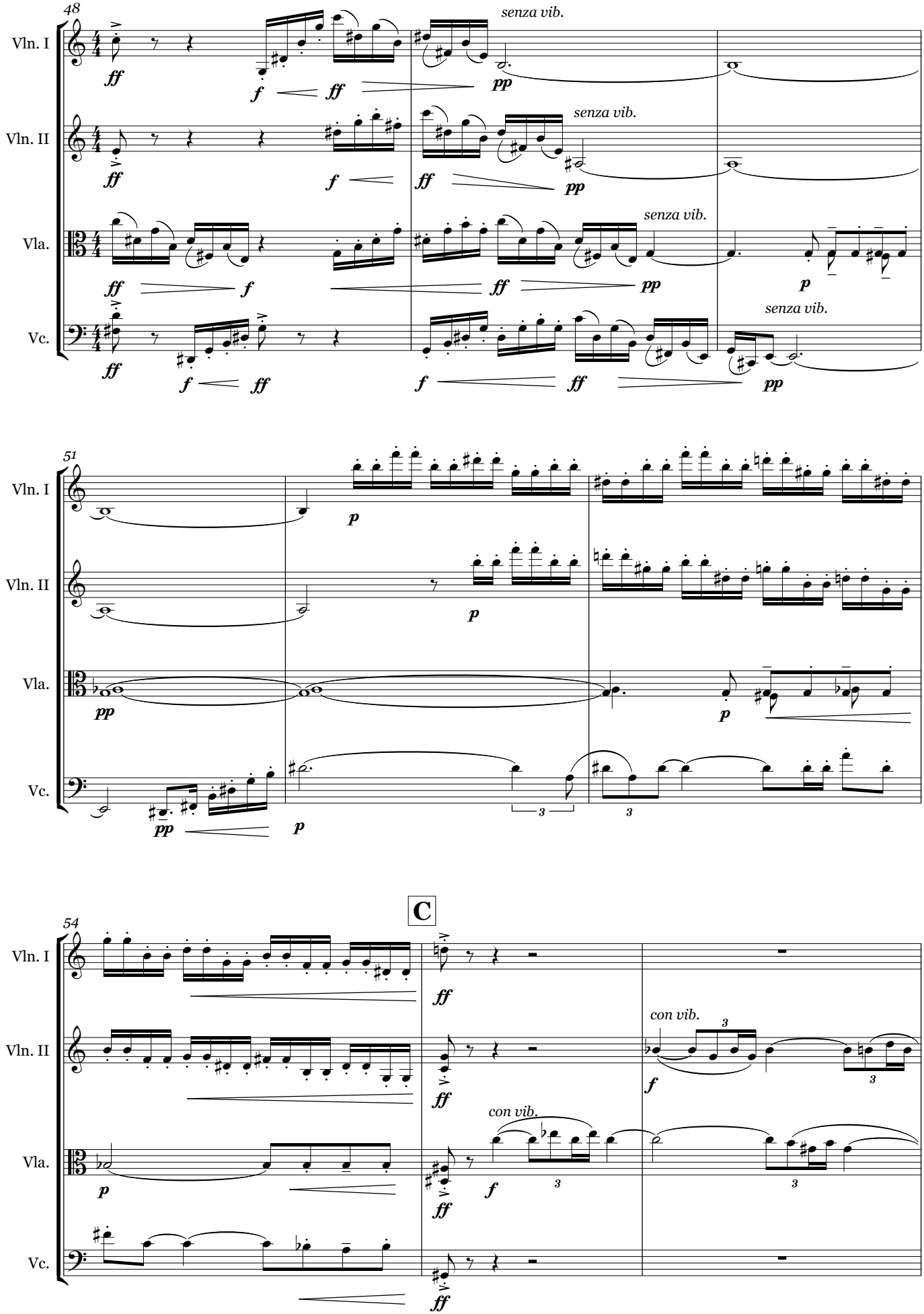
Chris Birch
2009 - 2010

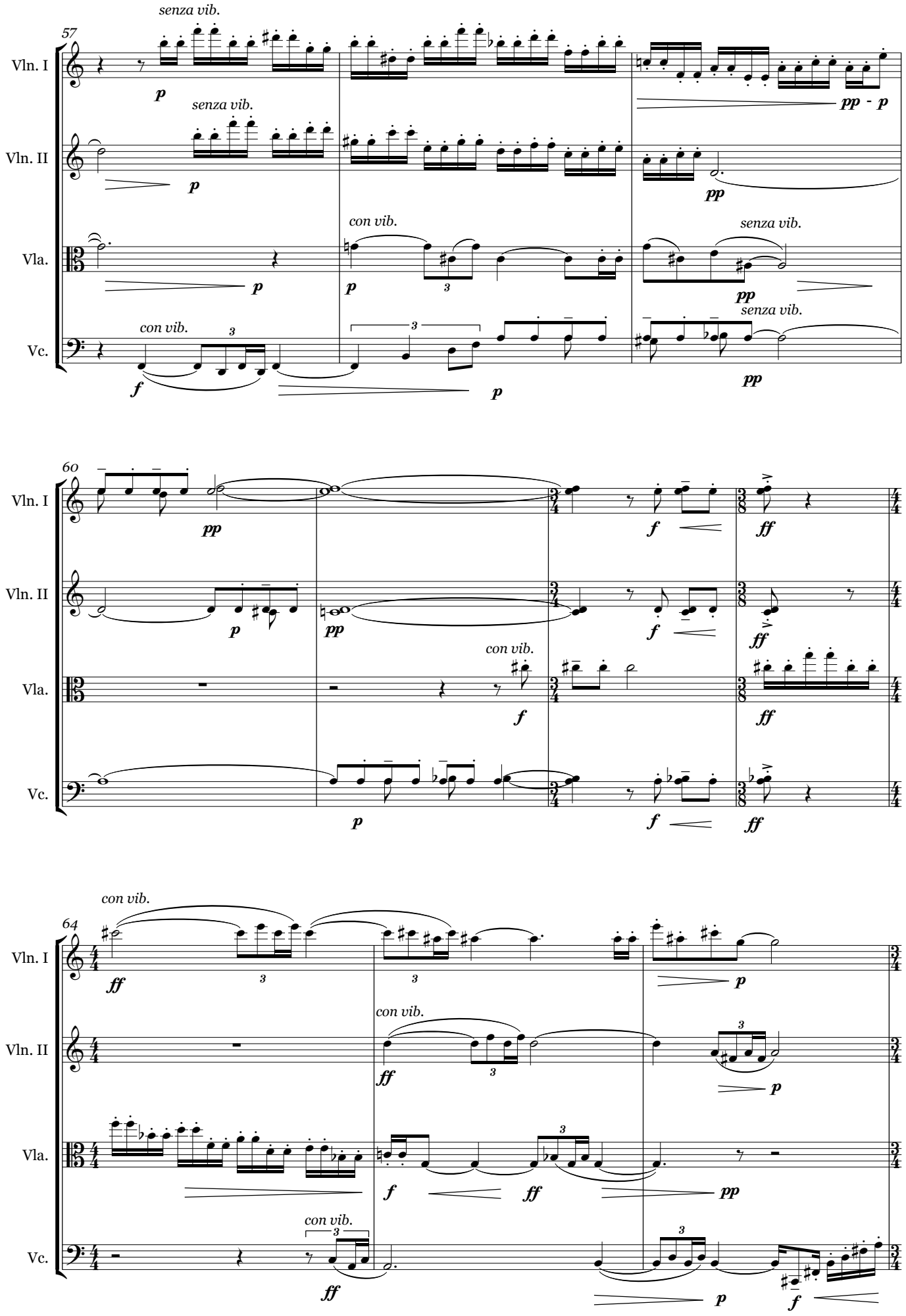


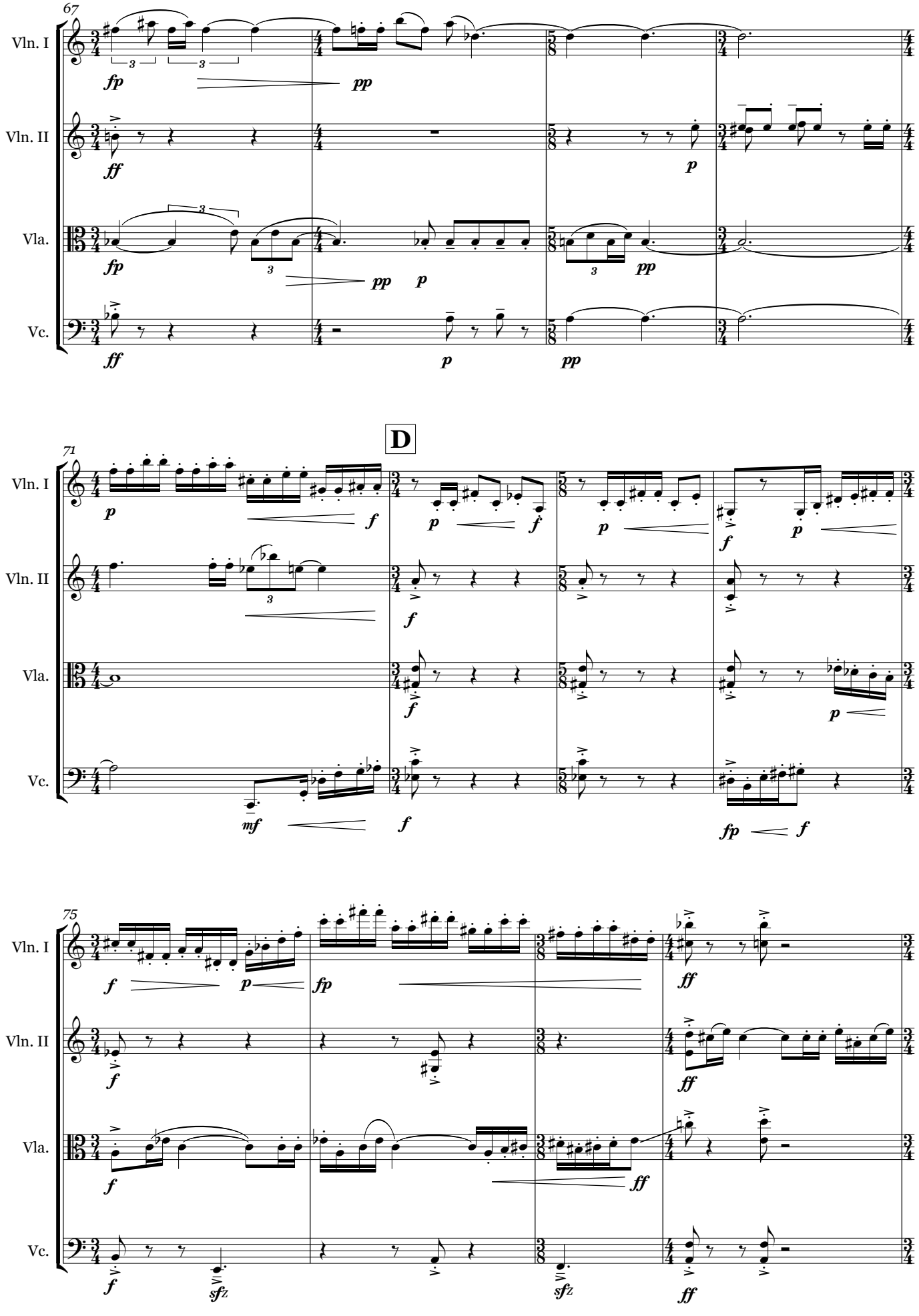

A Tempo
sul pont.
Con Molto Rubato
Meno Mosso
13
Vln. I
Vln. II
Vla.
Vc.
ppp
sul pont.
nat. senza vib.
pp
colla parte
Quasi cadenza con rubato marcato
d.c
p
f
nat. senza vib
fp
A Tempo
♩ = c.120
16
sub.f
senza vib.
A
Con Molto Rubato
Meno Mosso
20
ff
fpp

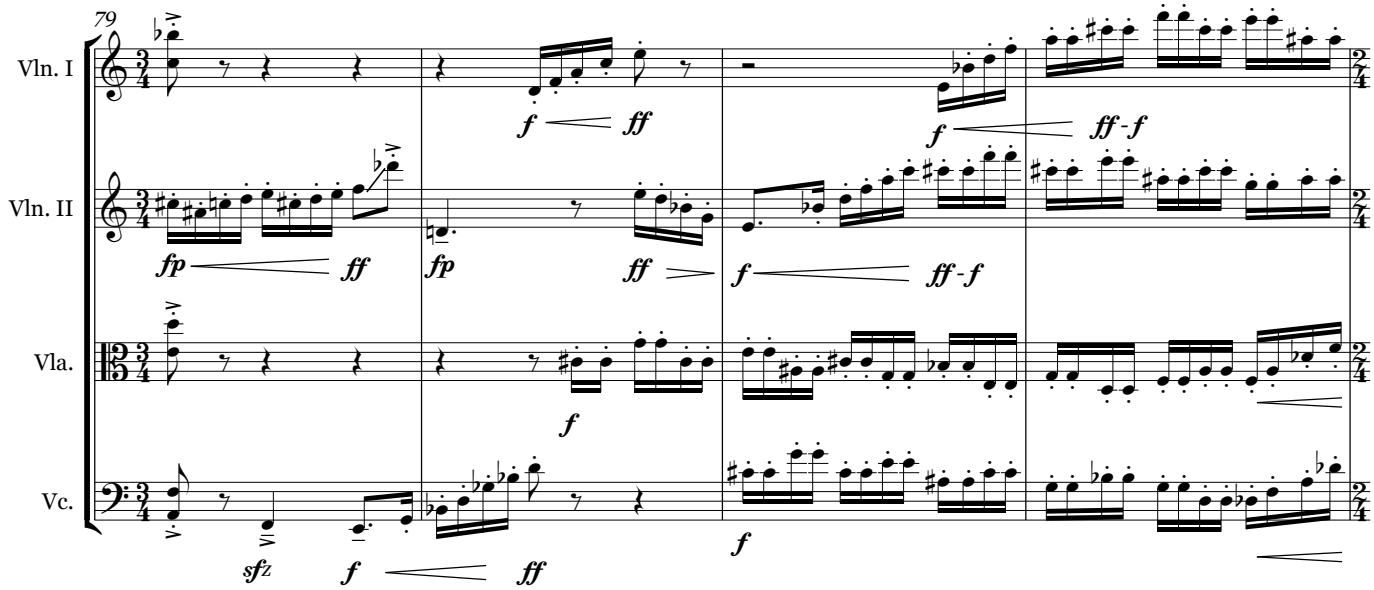

Gradually move into
♩ = 120
26
Vln. I
Vln. II
Vla.
Vc.
p
ff
pp
sul pont.
fp
A Tempo ♩ = 120
31
poco a poco più vib.
cresc.
poco a poco
più vib.
sul pont.
nat.
f
B
Allegro con fuoco
34
ff
fp
f
p

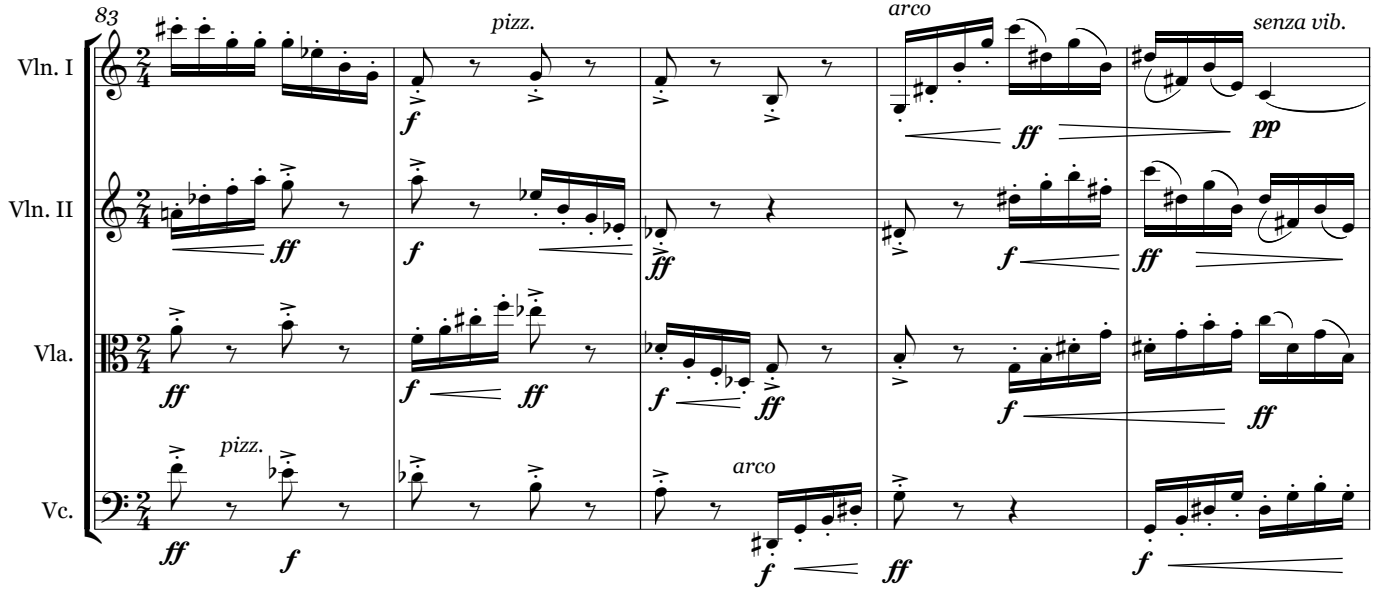

38
Vln. I
Vln. II
Vla.
Vc.
sul pont.
nat.
42
45
sub. p

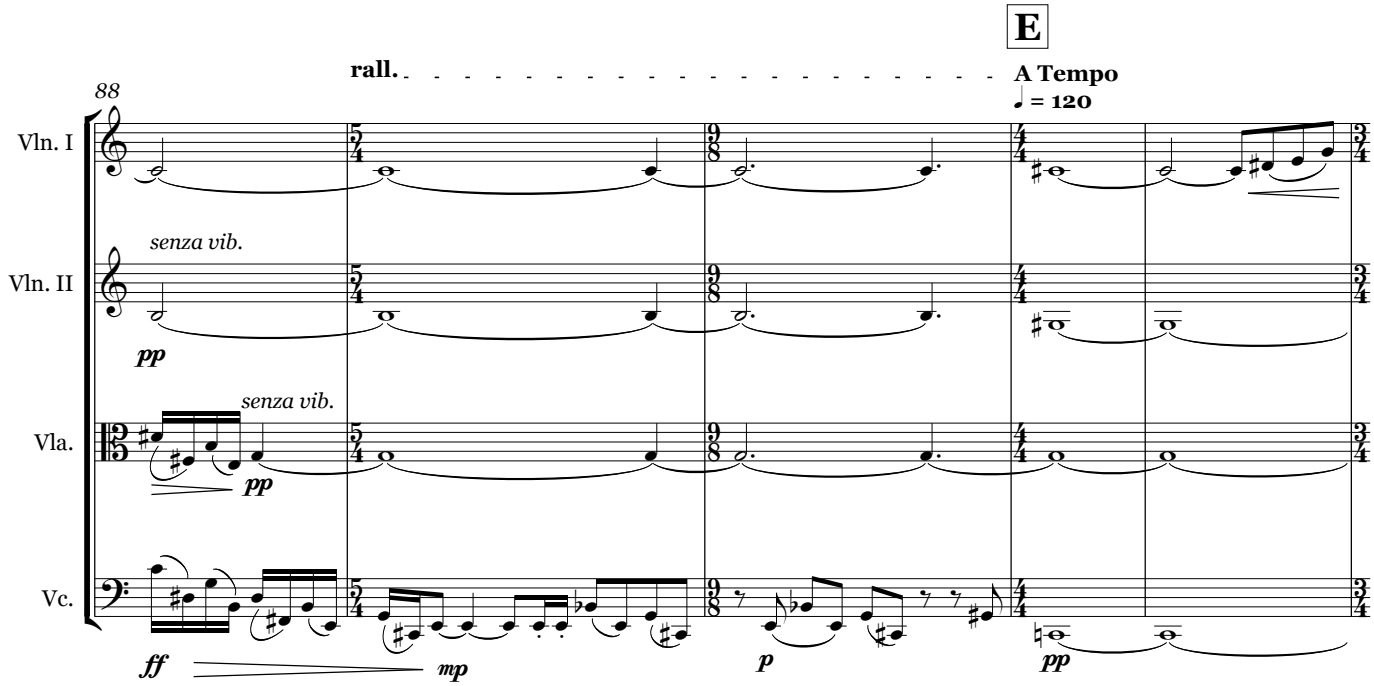

48
Vln. I
Vln. II
Vla.
Vc.
senza vib.
51
C
54
con vib.

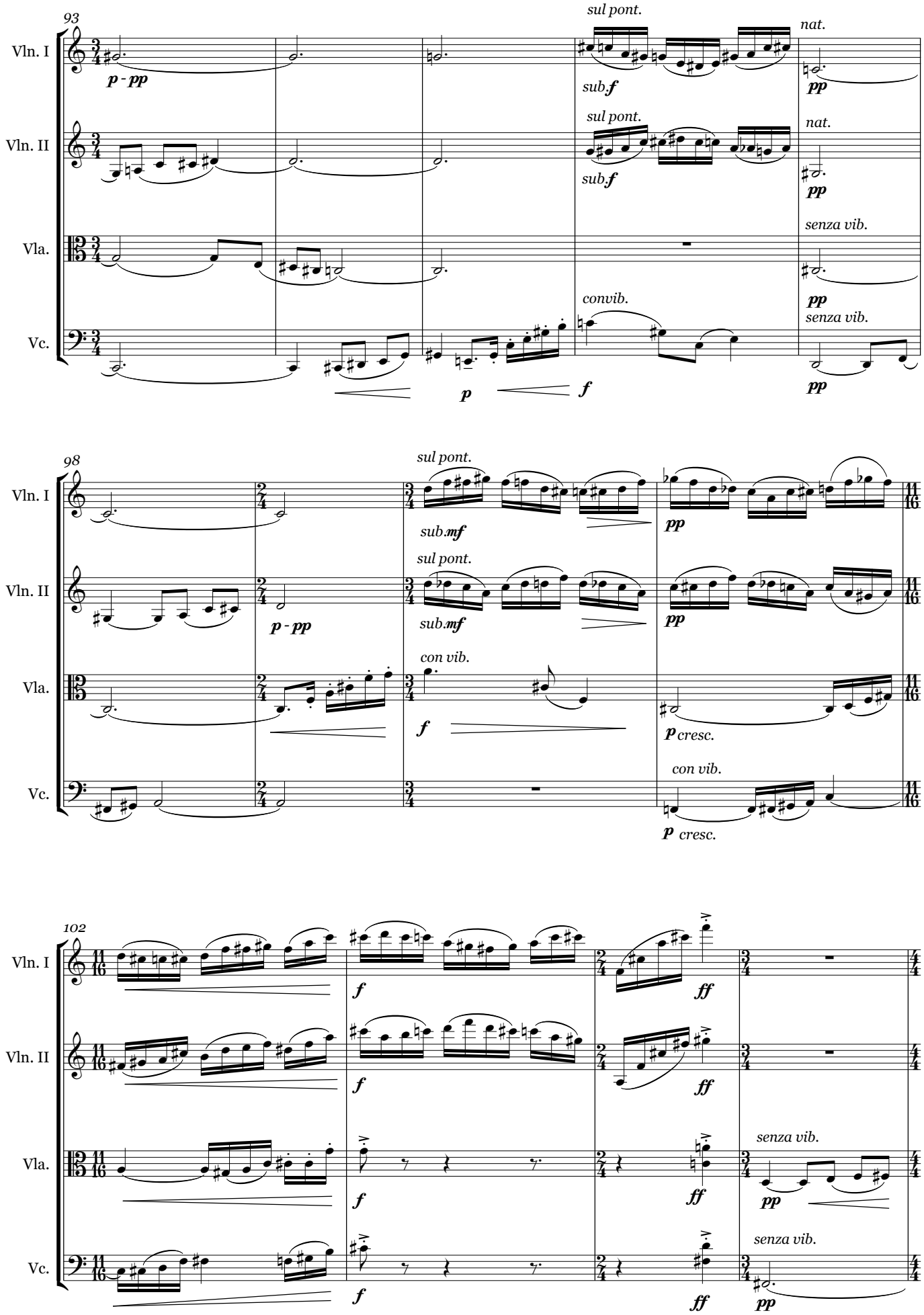

57
Vln. I
Vln. II
Vla.
Vc.
senza vib.
con vib.
60
64
ff
pp
p
f

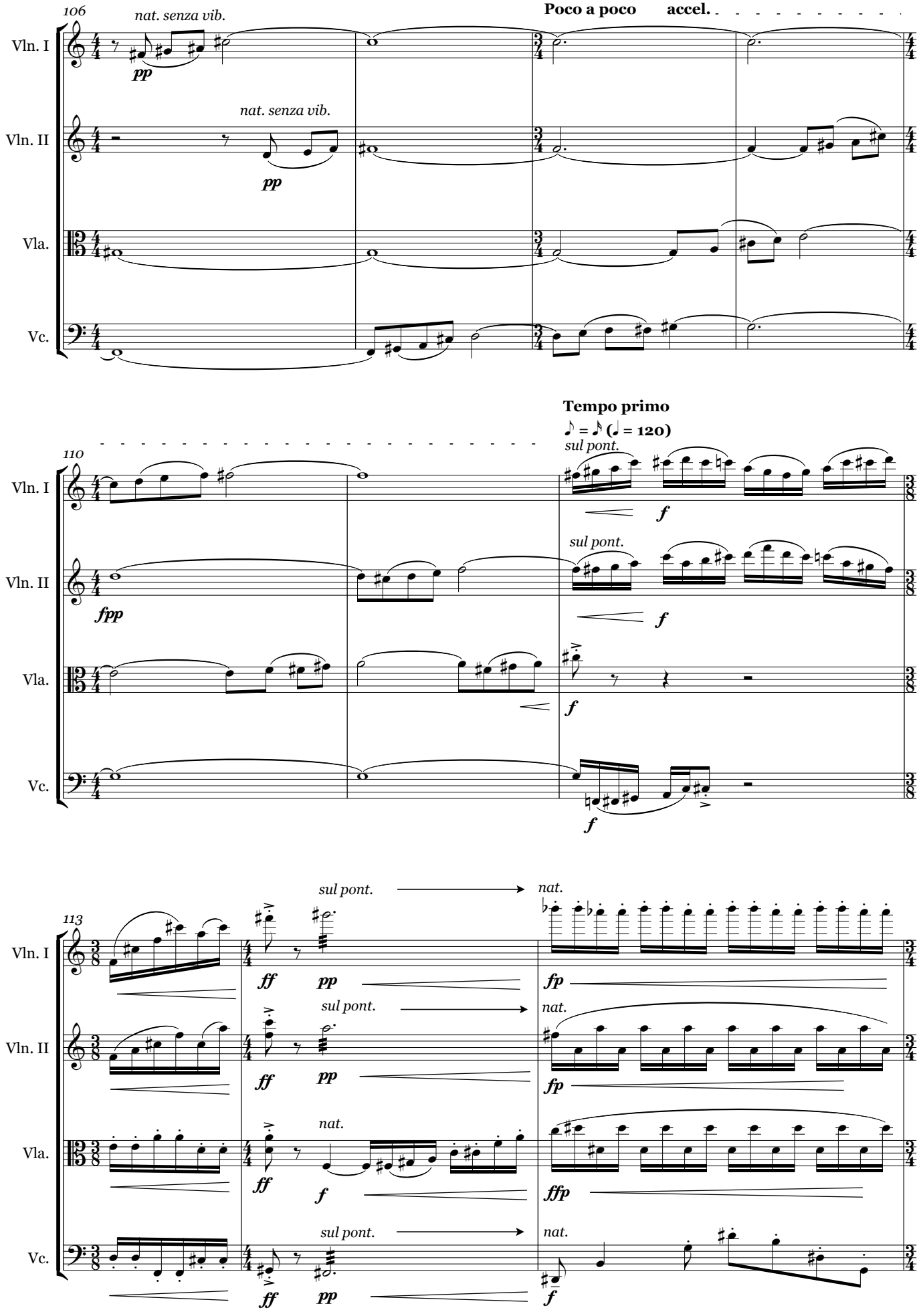

67
Vln. I
Vln. II
Vla.
Vc.
fp
pp
ff
p
mf
D
71
f
fp
sfz
75

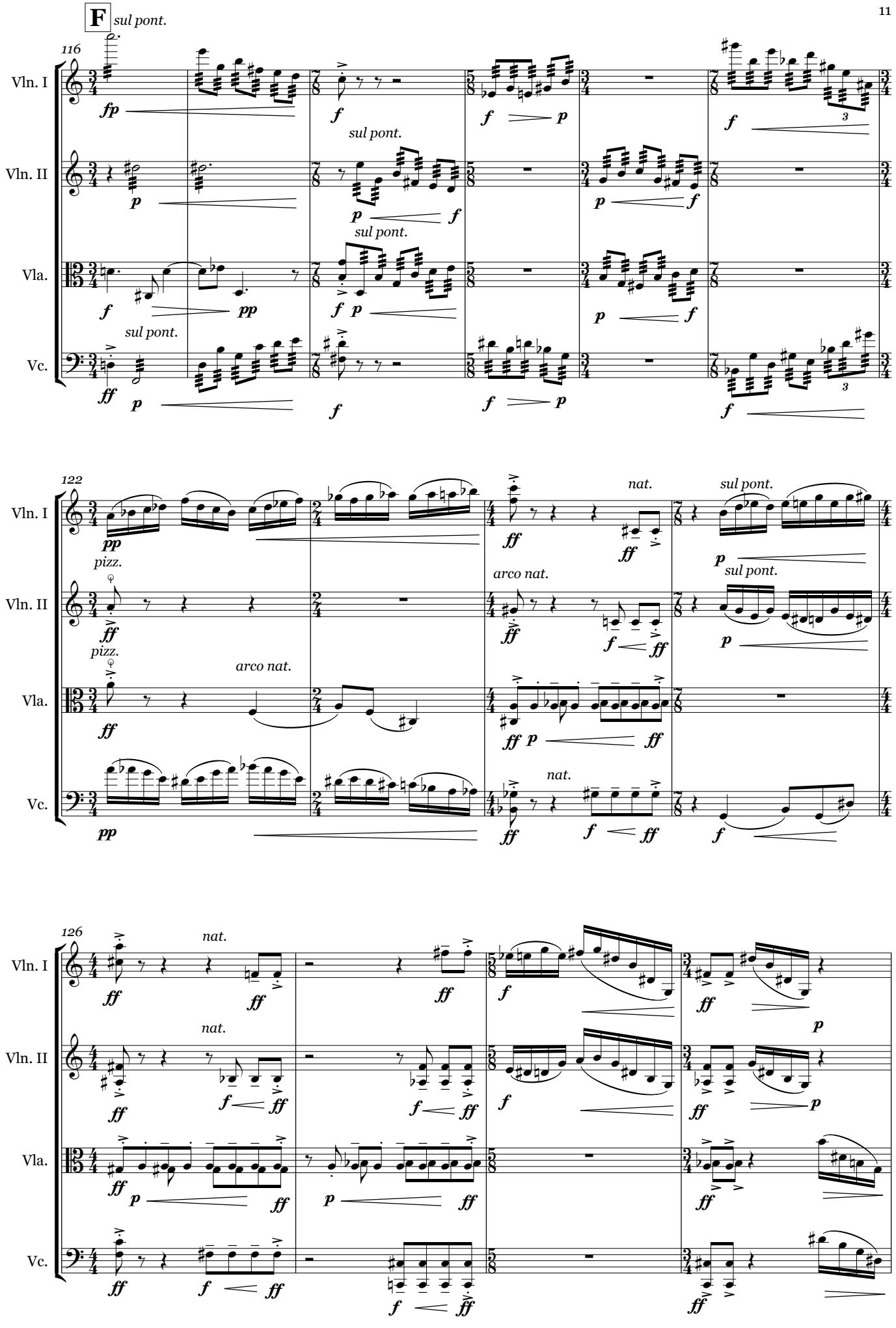

79
Vln. I
Vln. II
Vla.
Vc.
fp
ff
f
ff-f
sfz

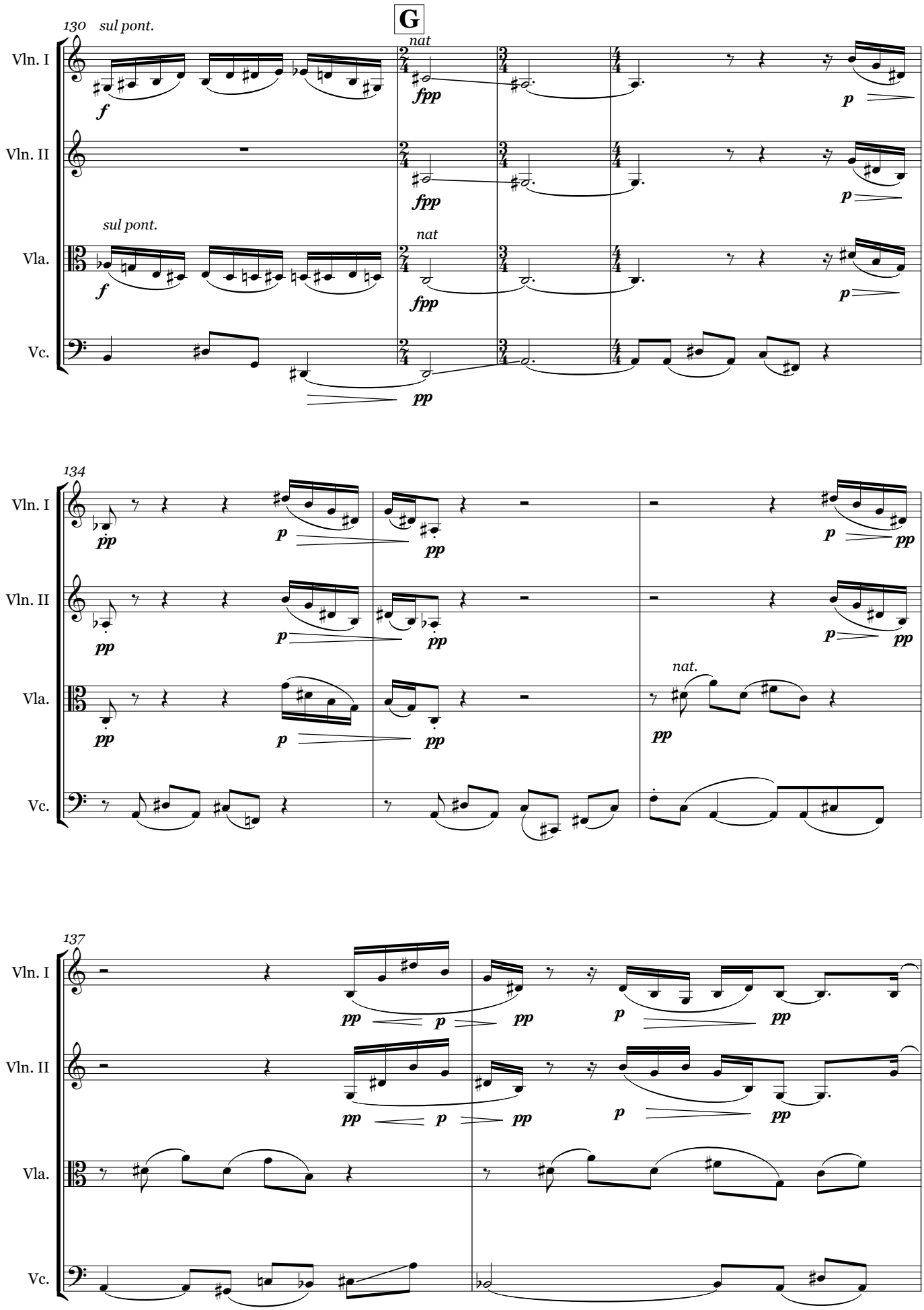

83
Vln. I
Vln. II
Vla.
Vc.
pizz.
arco
senza vib.
ff
f
pp

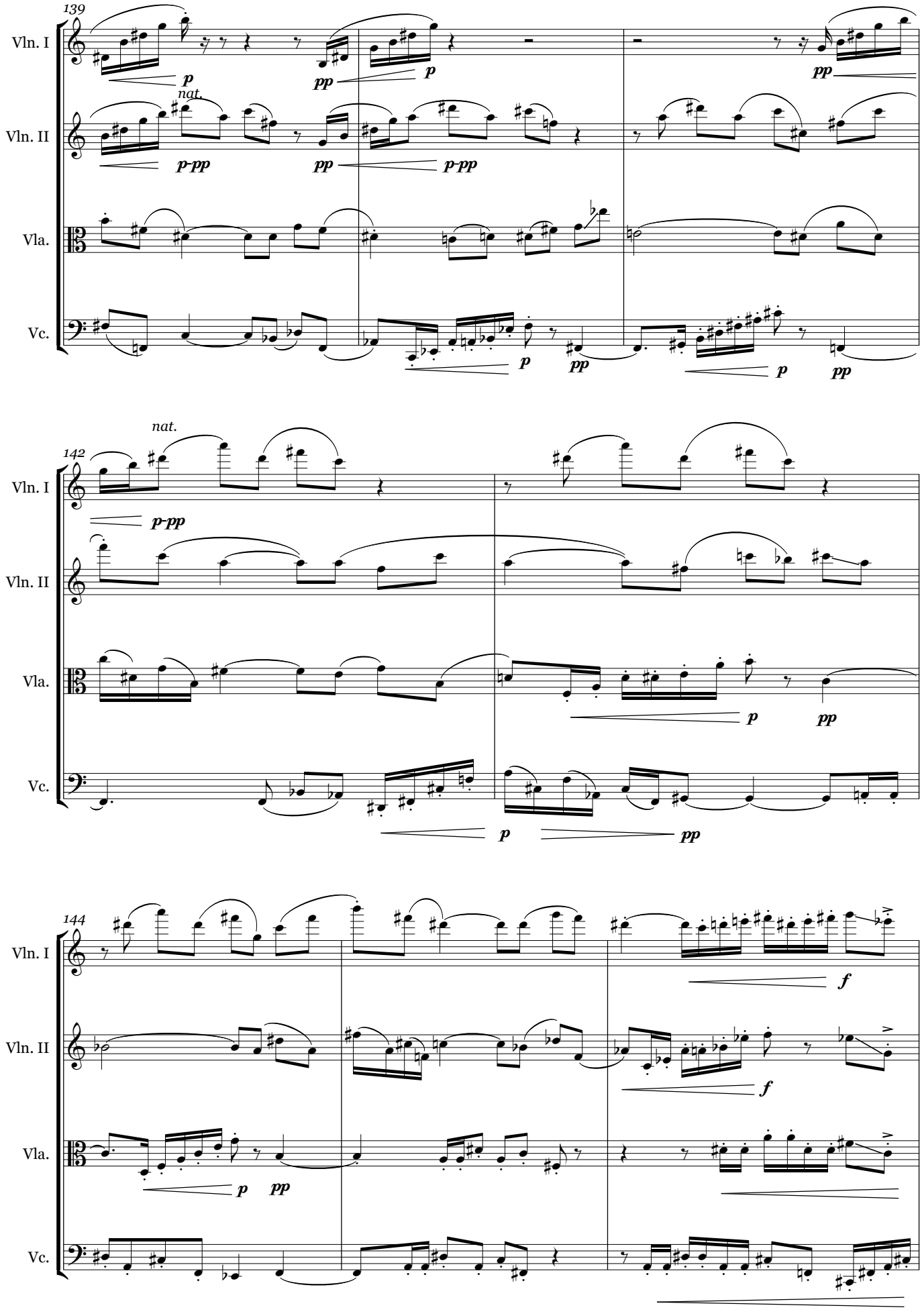

E
rall.
A Tempo
♩ = 120
88
Vln. I
Vln. II
Vla.
Vc.
senza vib.
pp
mp
p

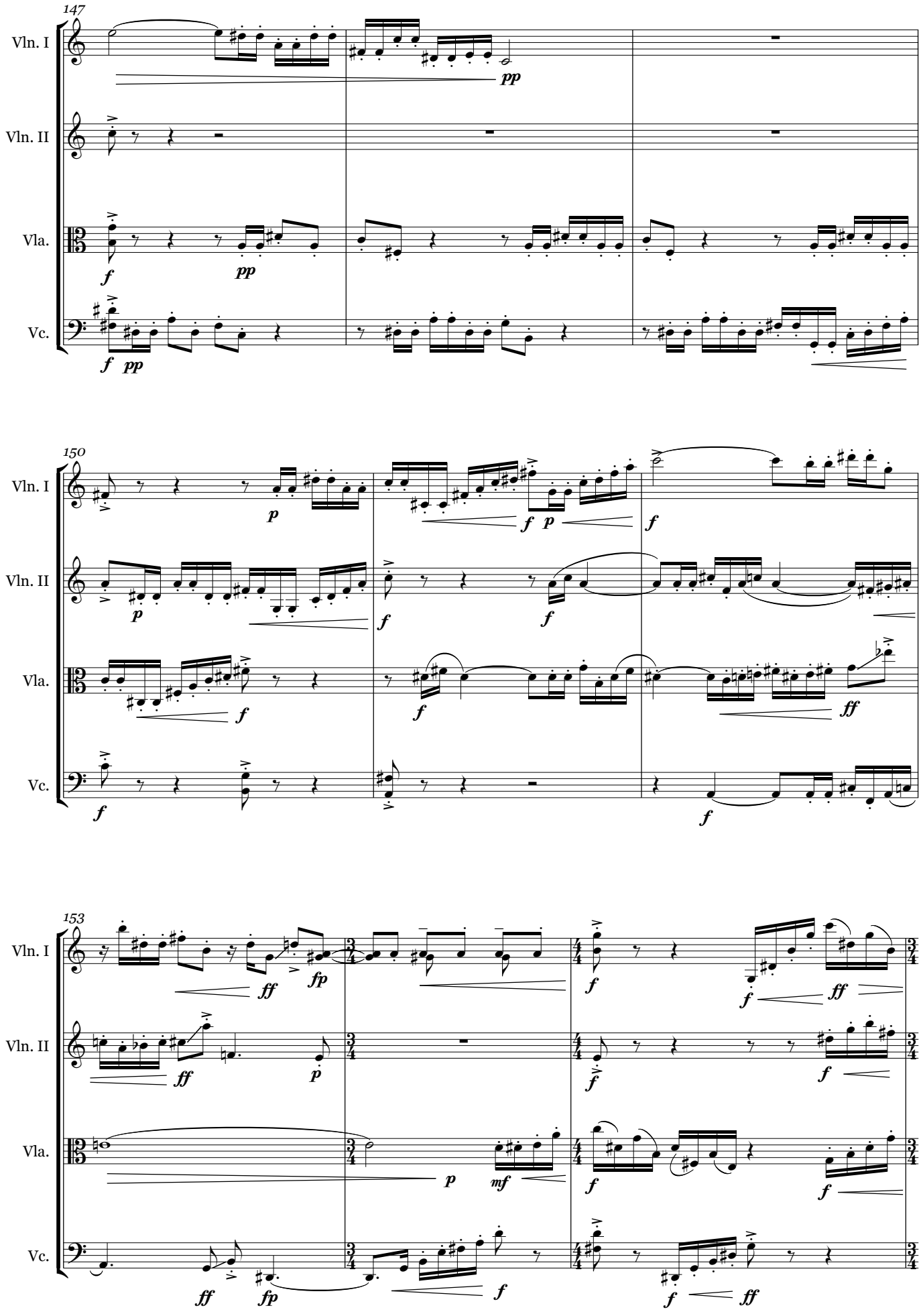

93
Vln. I
Vln. II
Vla.
Vc.
p - pp
sul pont.
sub f
nat.
pp
senza vib.
convib.
p
f
98
sub mf
con vib.
p cresc.
102
ff

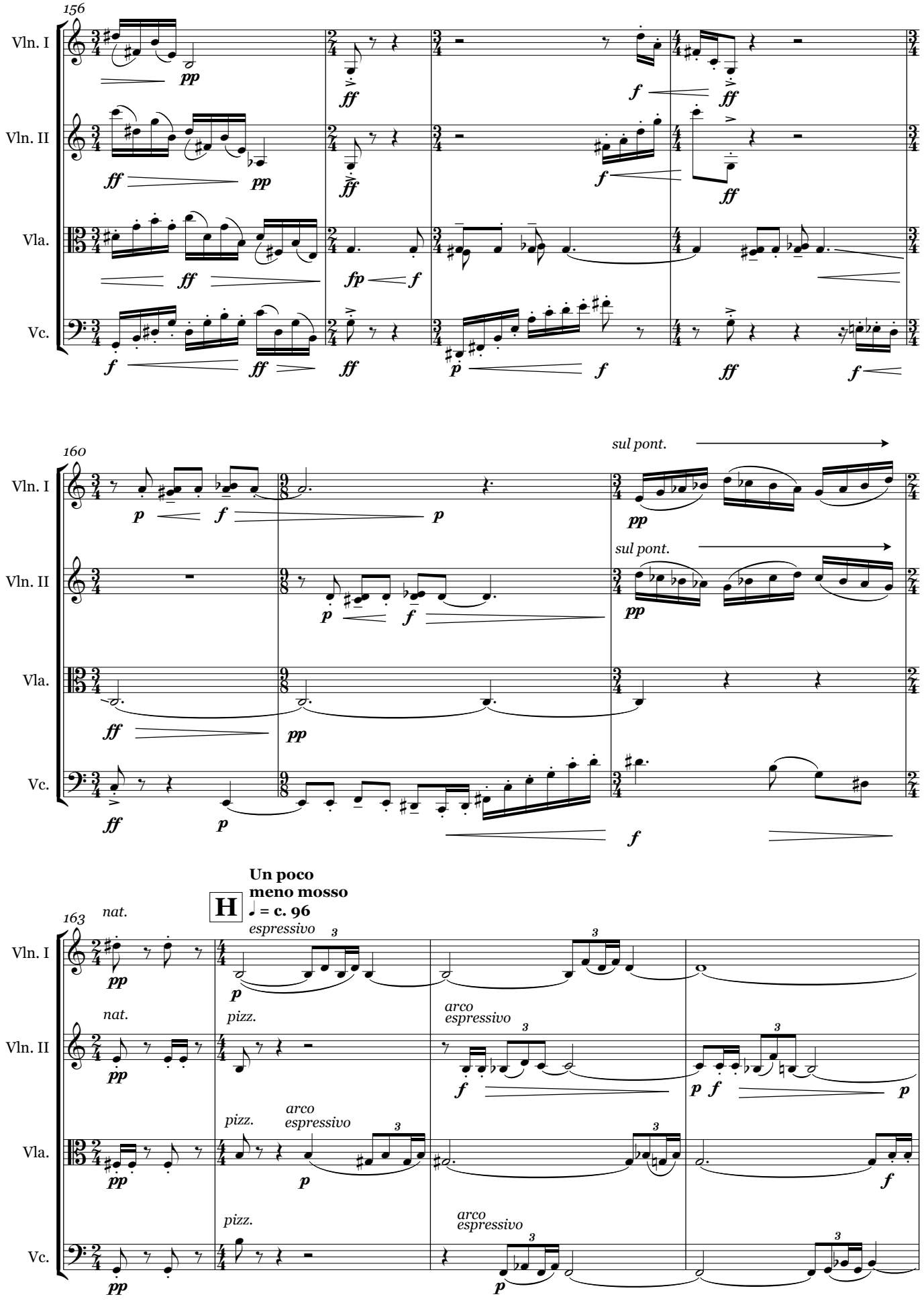

106
nat. senza vib.
Poco a poco accel.
Vln. I
Vln. II
Vla.
Vc.
pp
nat. senza vib.
pp
110
Tempo primo
♪ = ♪ (♩ = 120)
sul pont.
fpp
f
sul pont.
f
f
f
113
sul pont.
nat.
ff
pp
fp
sul pont.
nat.
ff
pp
fp
nat.
ff
f
ffp
sul pont.
nat.
ff
pp
f

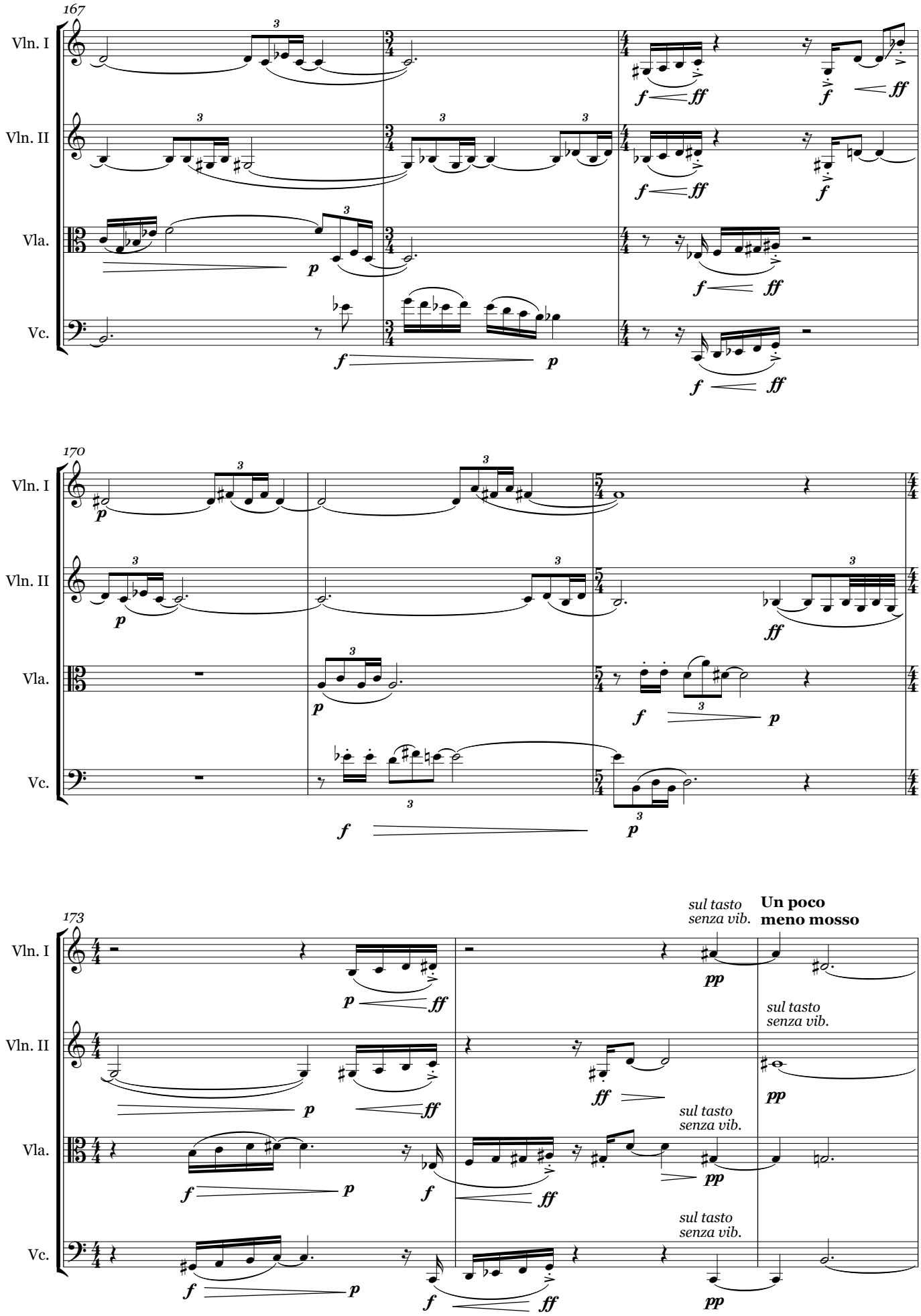

F
sul pont.
116
Vln. I
Vln. II
Vla.
Vc.
122
pizz.
arco nat.
nat.
sul pont.
126

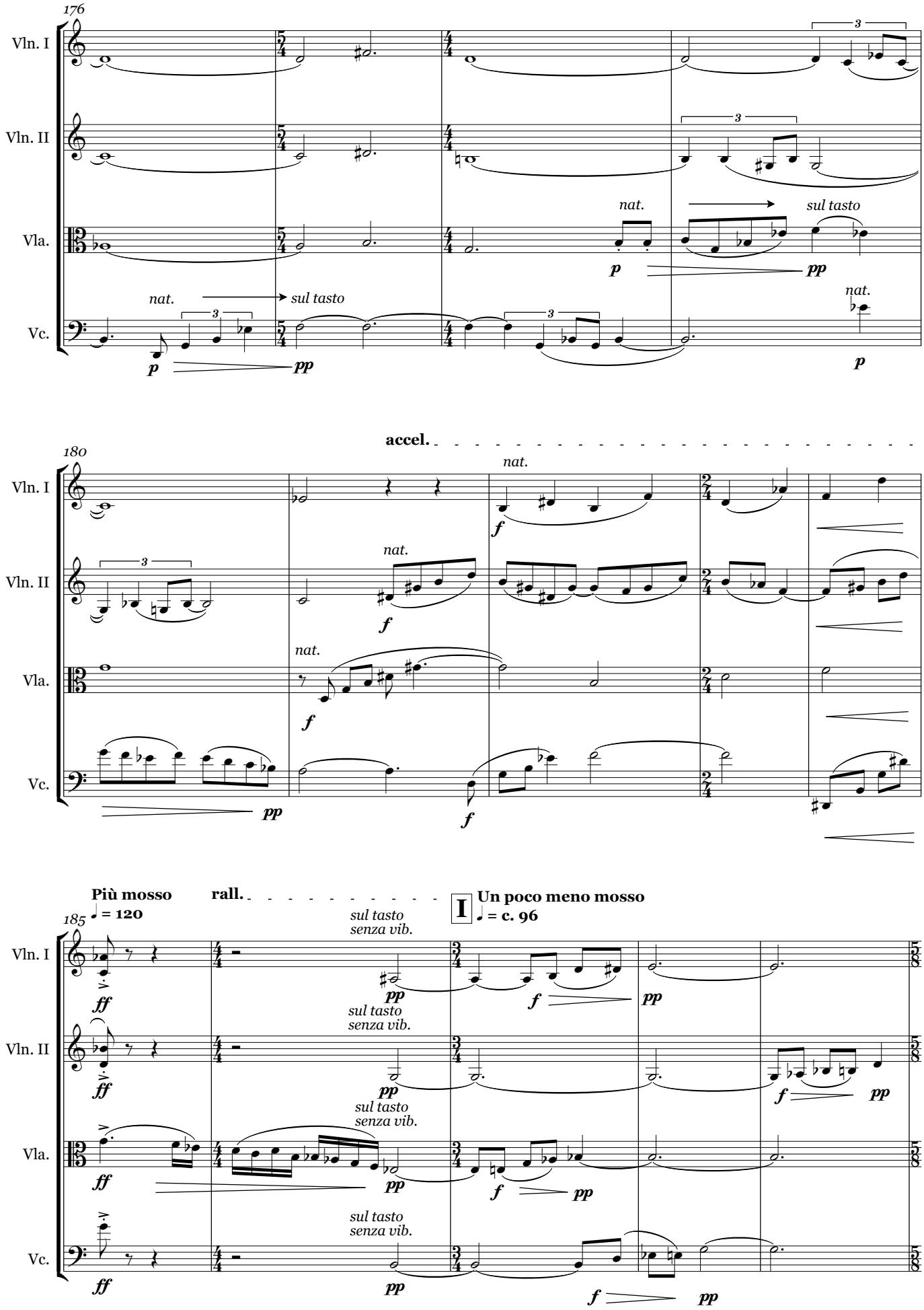

G
130
sul pont.
nat
Vln. I
Vln. II
sul pont.
nat
Vla.
Vc.
134
nat.
137

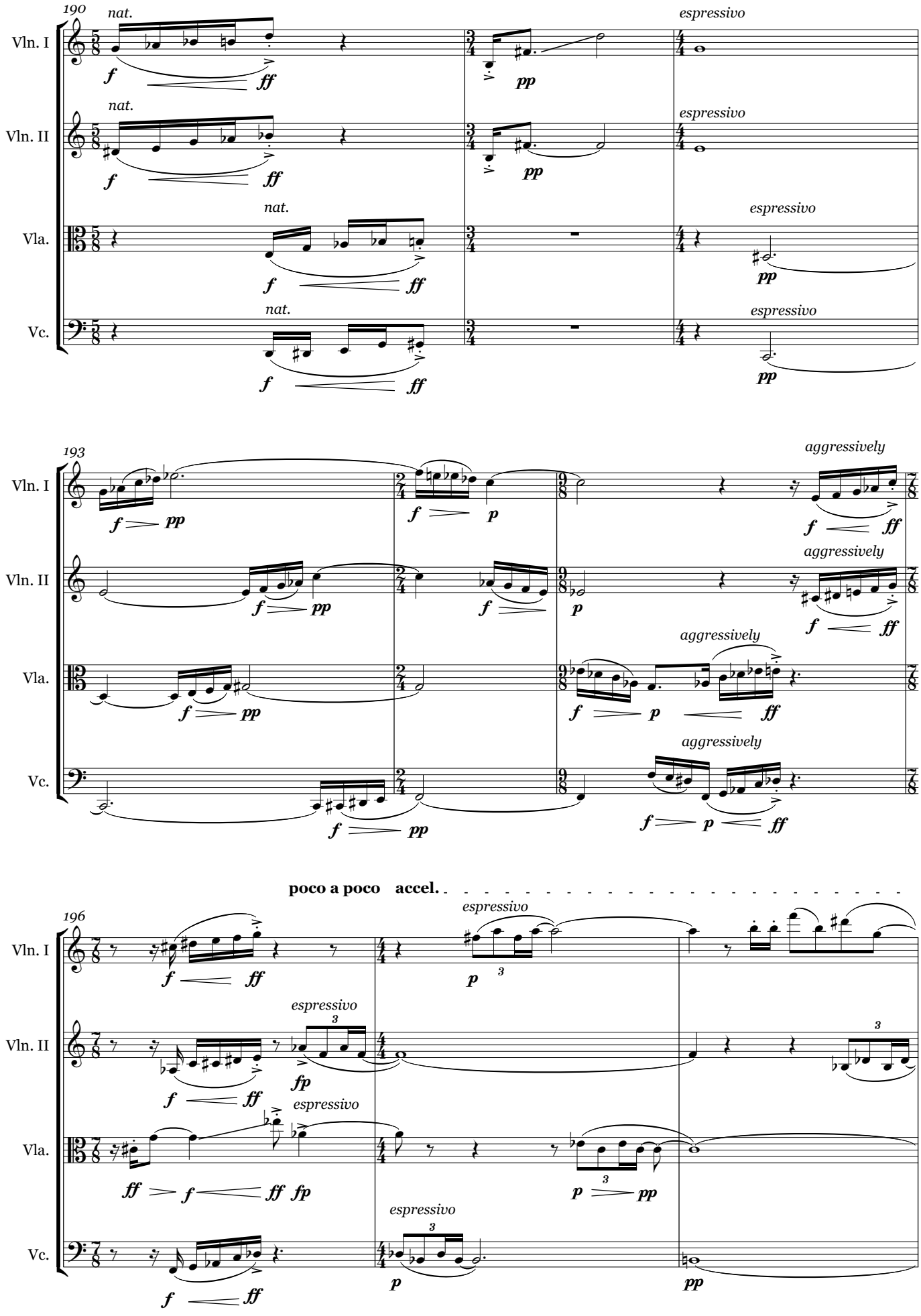

139
Vln. I
Vln. II
Vla.
Vc.
nat.
p
pp
p-pp
142
144
f

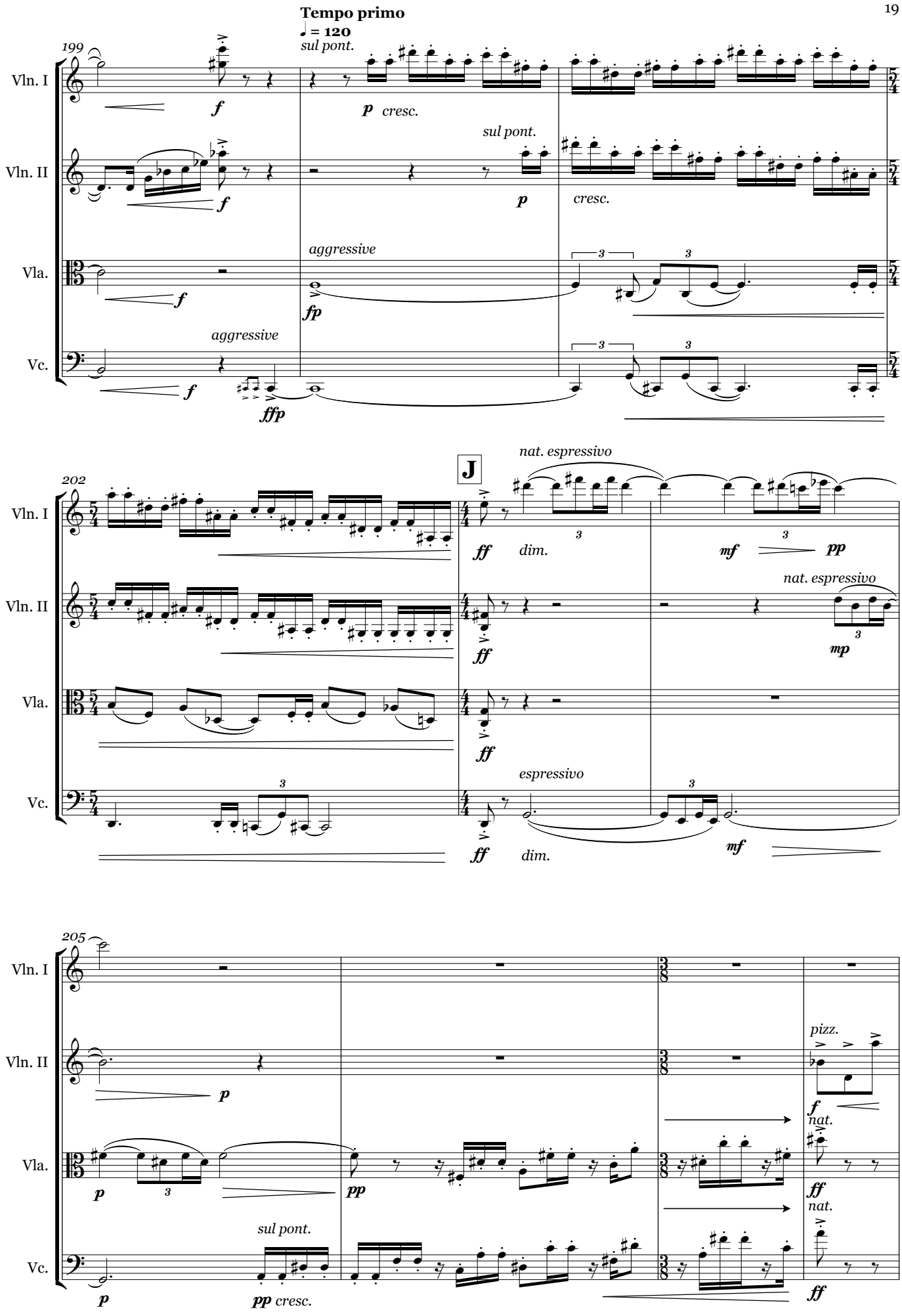

147
Vln. I
Vln. II
Vla.
Vc.
150
153

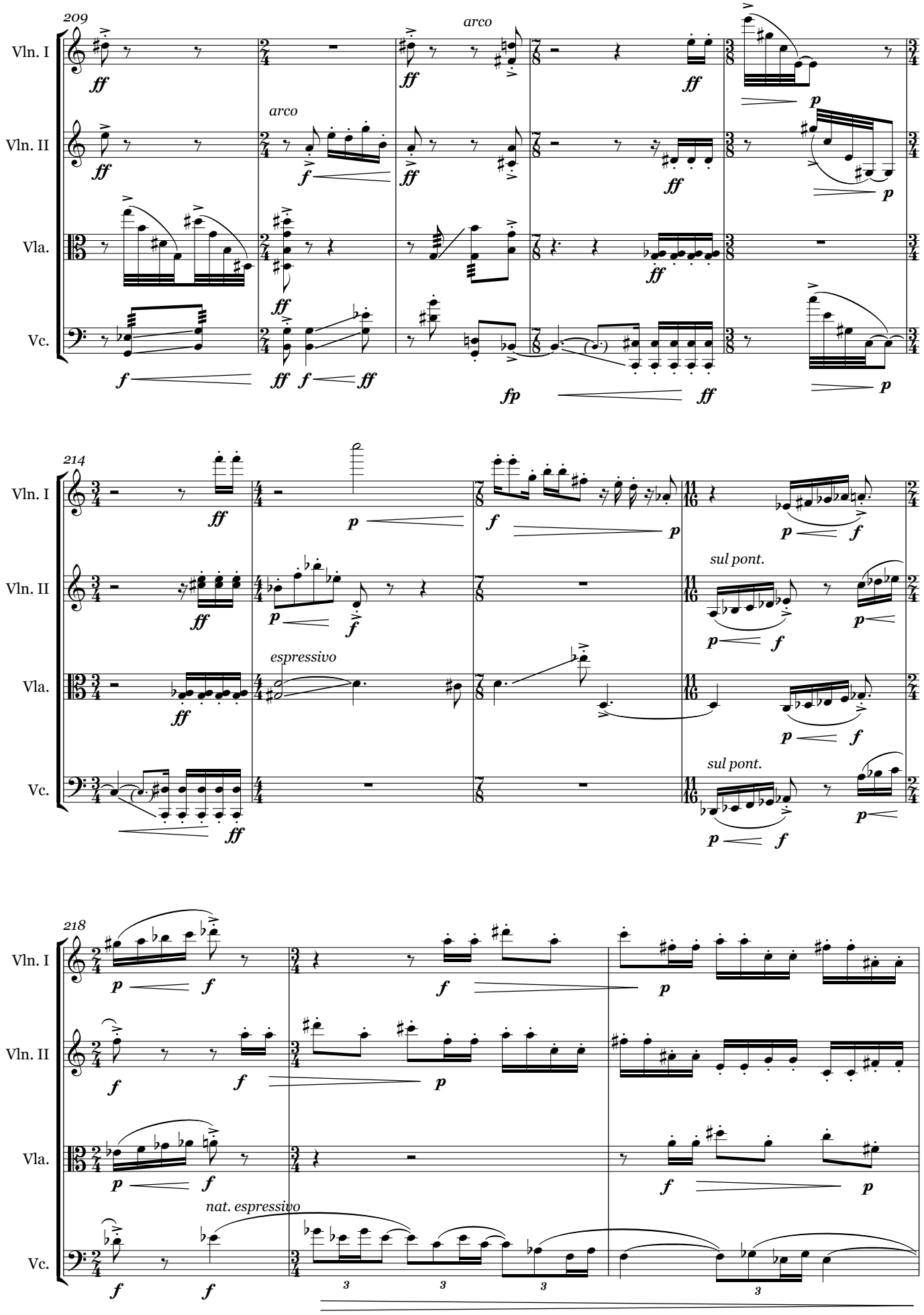

156
Vln. I
Vln. II
Vla.
Vc.
160
sul pont.
sul pont.
H
Un poco
meno mosso
♩. = c. 96
163
nat.
espressivo
pizz.
arco
espressivo

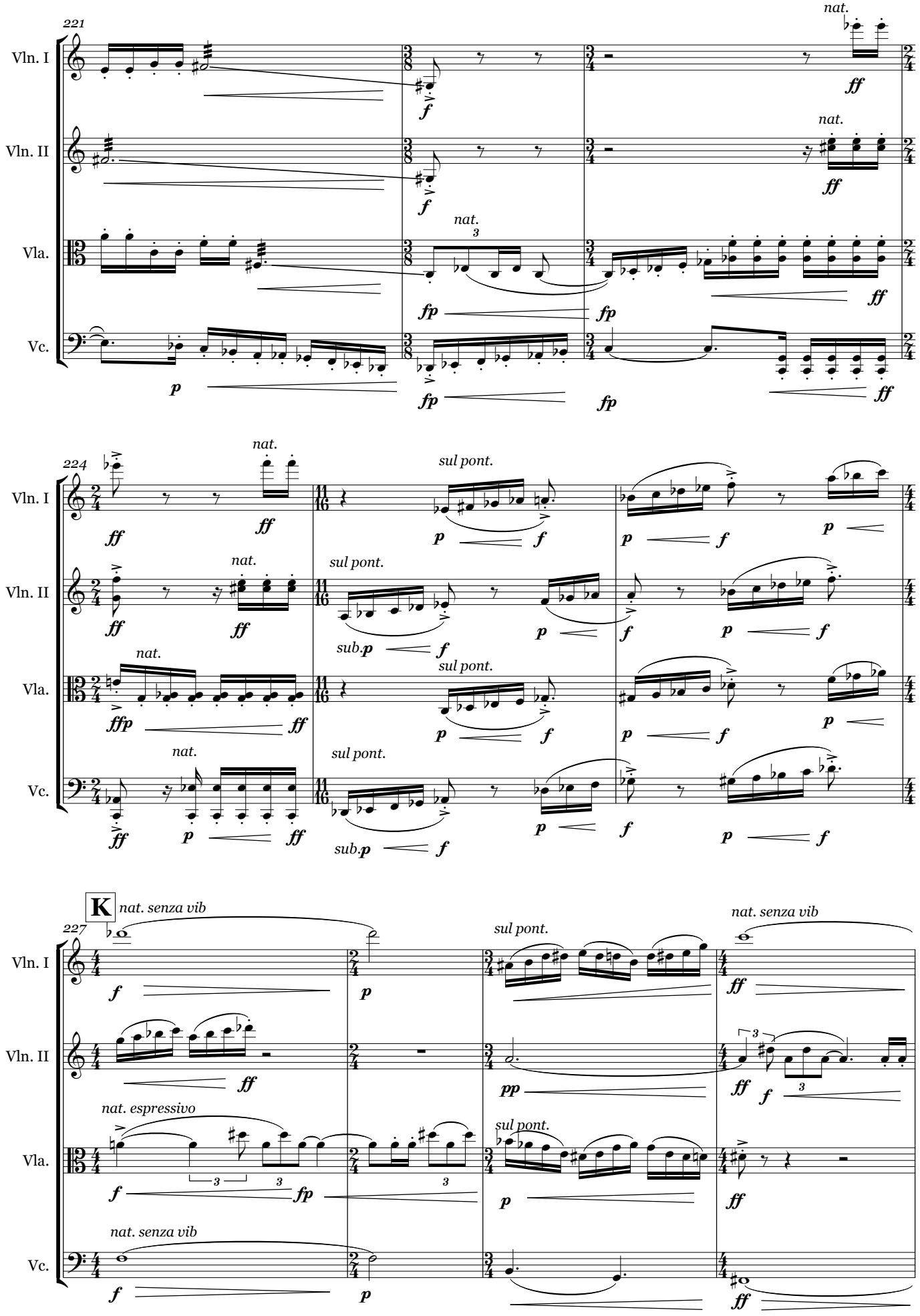

167
Vln. I
Vln. II
Vla.
Vc.
170
173
sul tasto
senza vib.
Un poco
meno mosso

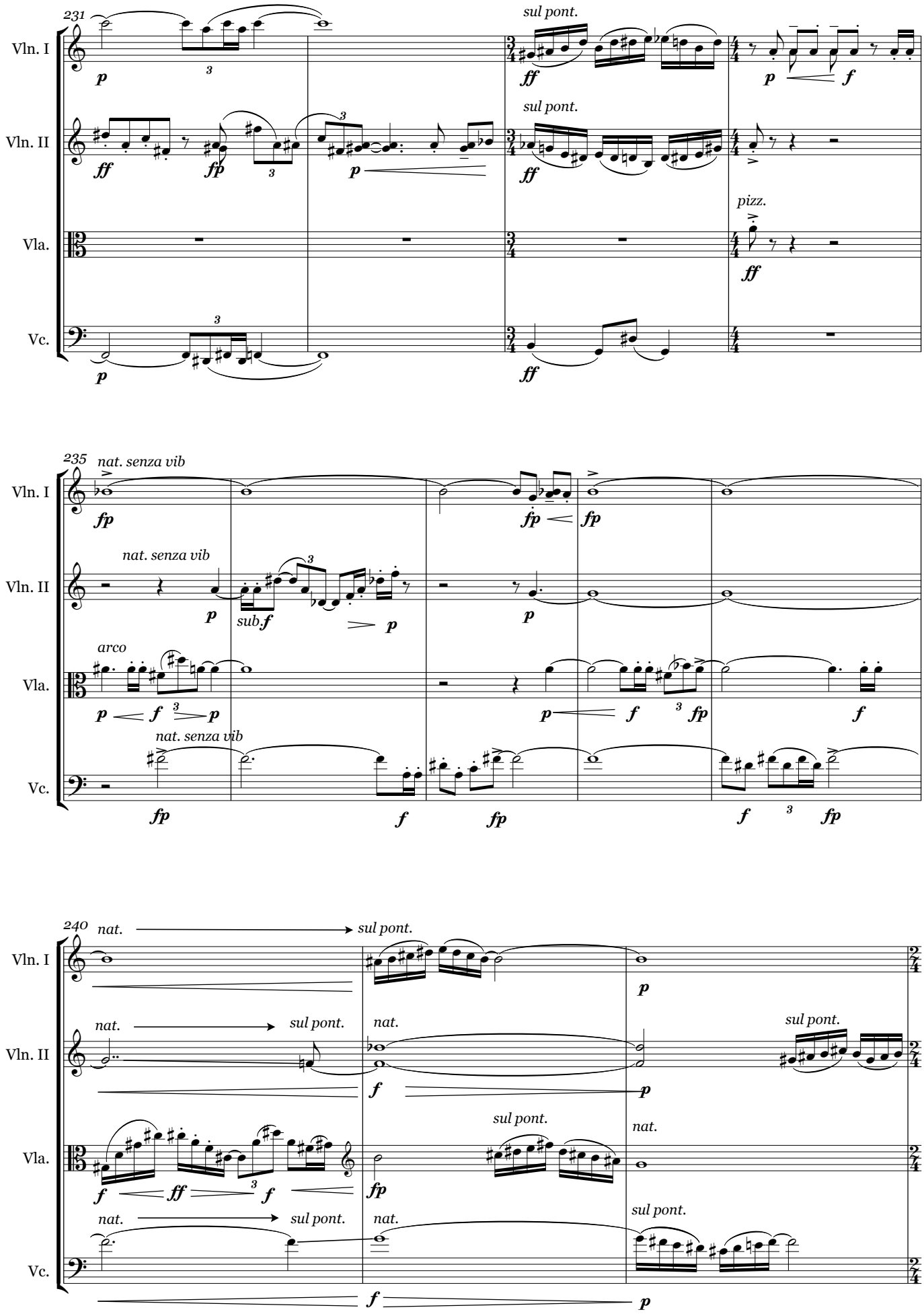

176
Vln. I
Vln. II
Vla.
Vc.
nat.
sul tasto
p
pp
3
180
accel.
f
Più mosso
= 120
rall.
I
Un poco meno mosso
= c. 96
185
sul tasto
senza vib.
ff

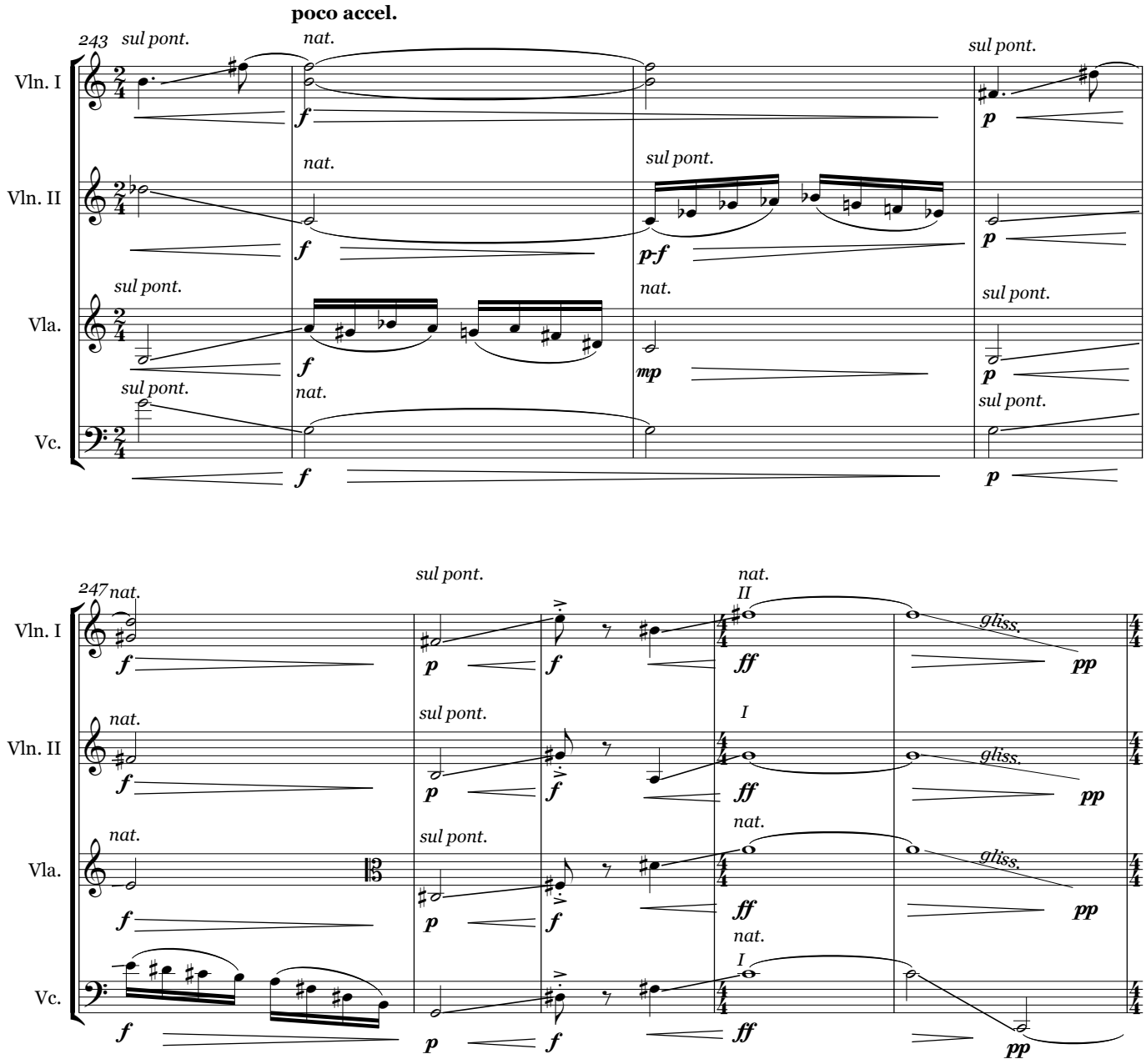

190
Vln. I
Vln. II
Vla.
Vc.
nat.
espressivo
193
aggressively
196
poco a poco accel.
espressivo
aggressively


Tempo primo
♩ = 120
199
sul pont.
Vln. I
Vln. II
Vla.
Vc.
aggressive
cresc.
202
J
nat. espressivo
dim.
espressivo
205
pizz.
nat.

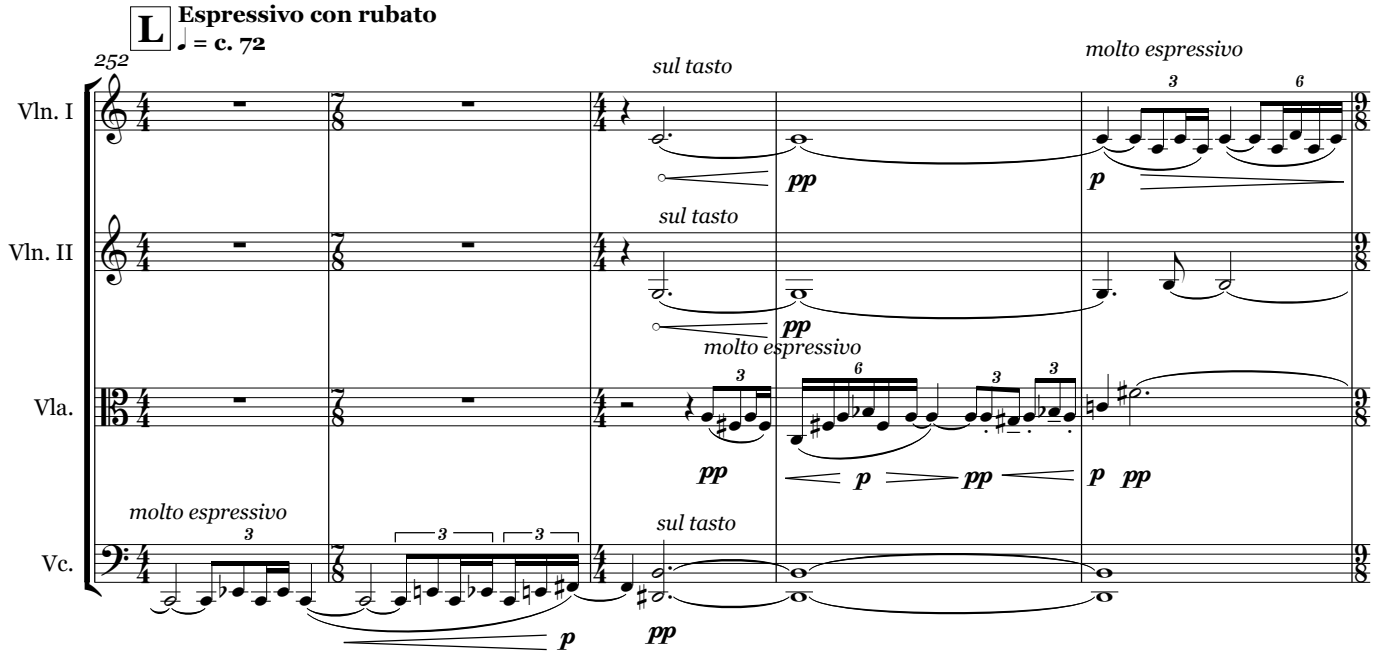

209
Vln. I
Vln. II
Vla.
Vc.
arco
arco
214
sul pont.
espressivo
sul pont.
218
nat. espressivo

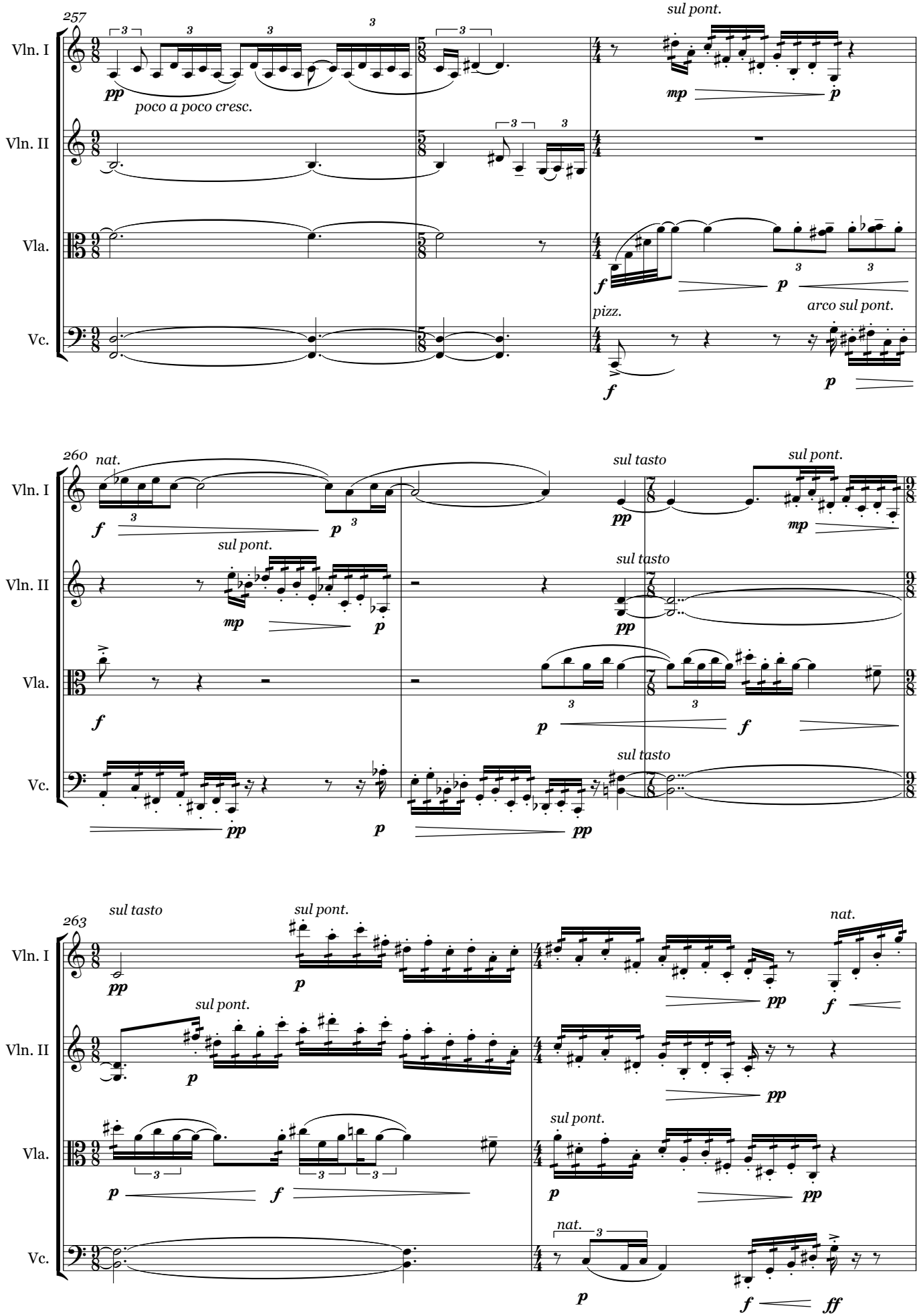

221
Vln. I
Vln. II
Vla.
Vc.
nat.
ff
f
fp
p
224
sul pont.
sub.p
ffp
227
K
nat. senza vib
nat. espressivo
pp

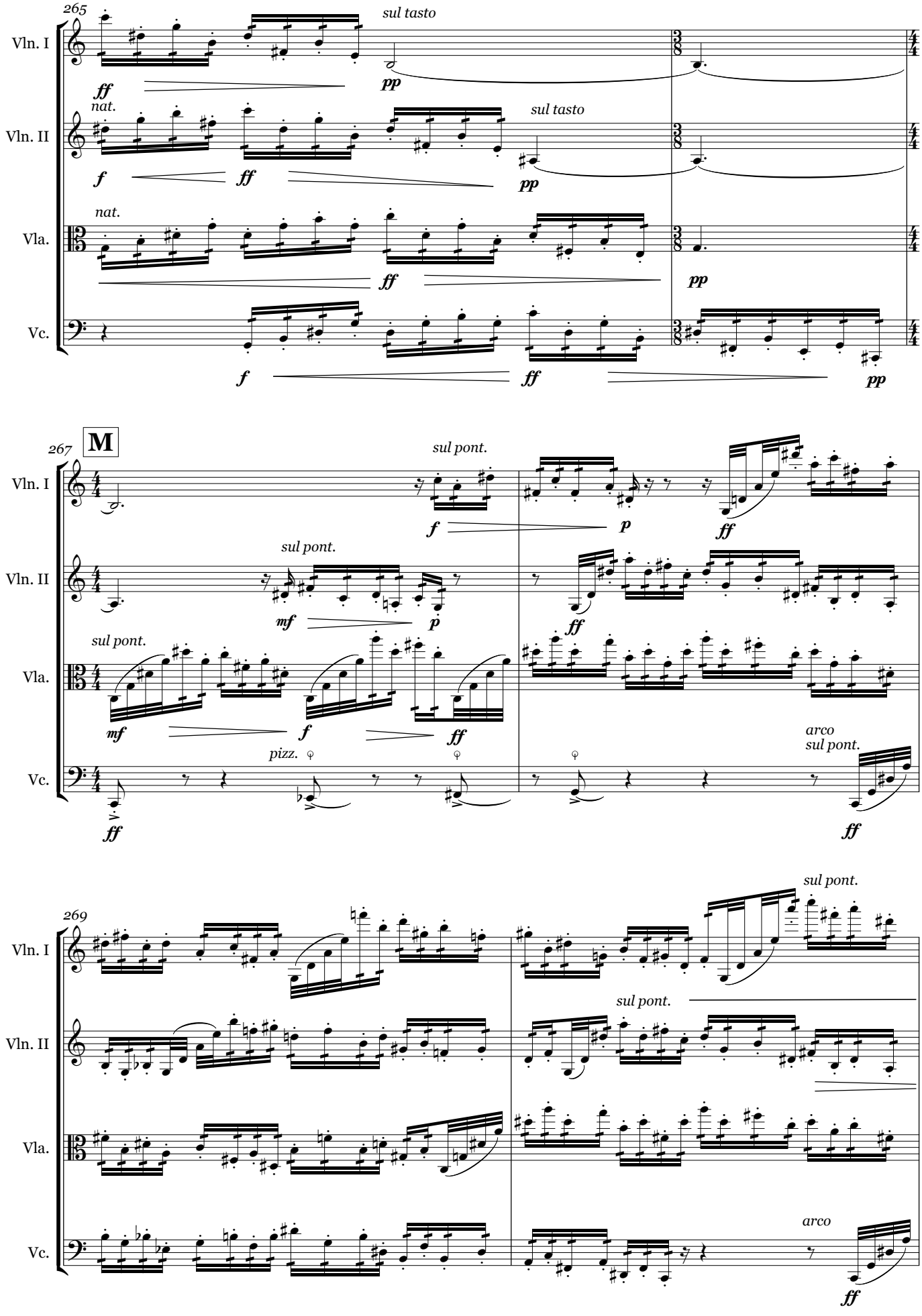

231
Vln. I
Vln. II
Vla.
Vc.
sul pont.
pizz.
235
nat. senza vib
arco
240
nat.
sul pont.

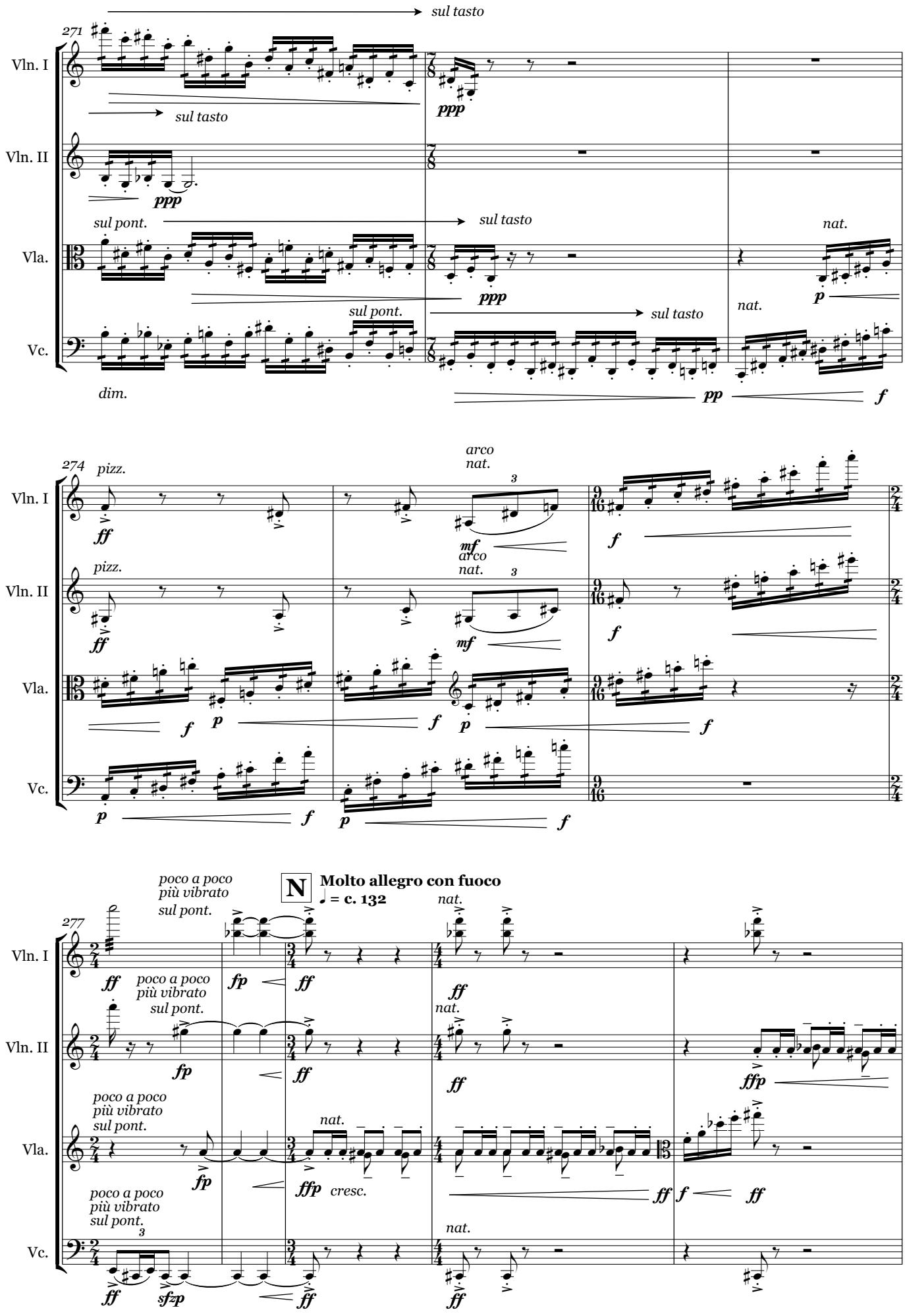

poco accel.
243
Vln. I
Vln. II
Vla.
Vc.
sul pont.
nat.
f
sul pont.
p
nat.
f
sul pont.
p-f
sul pont.
p
sul pont.
f
nat.
mp
sul pont.
p
sul pont.
nat.
f
sul pont.
p

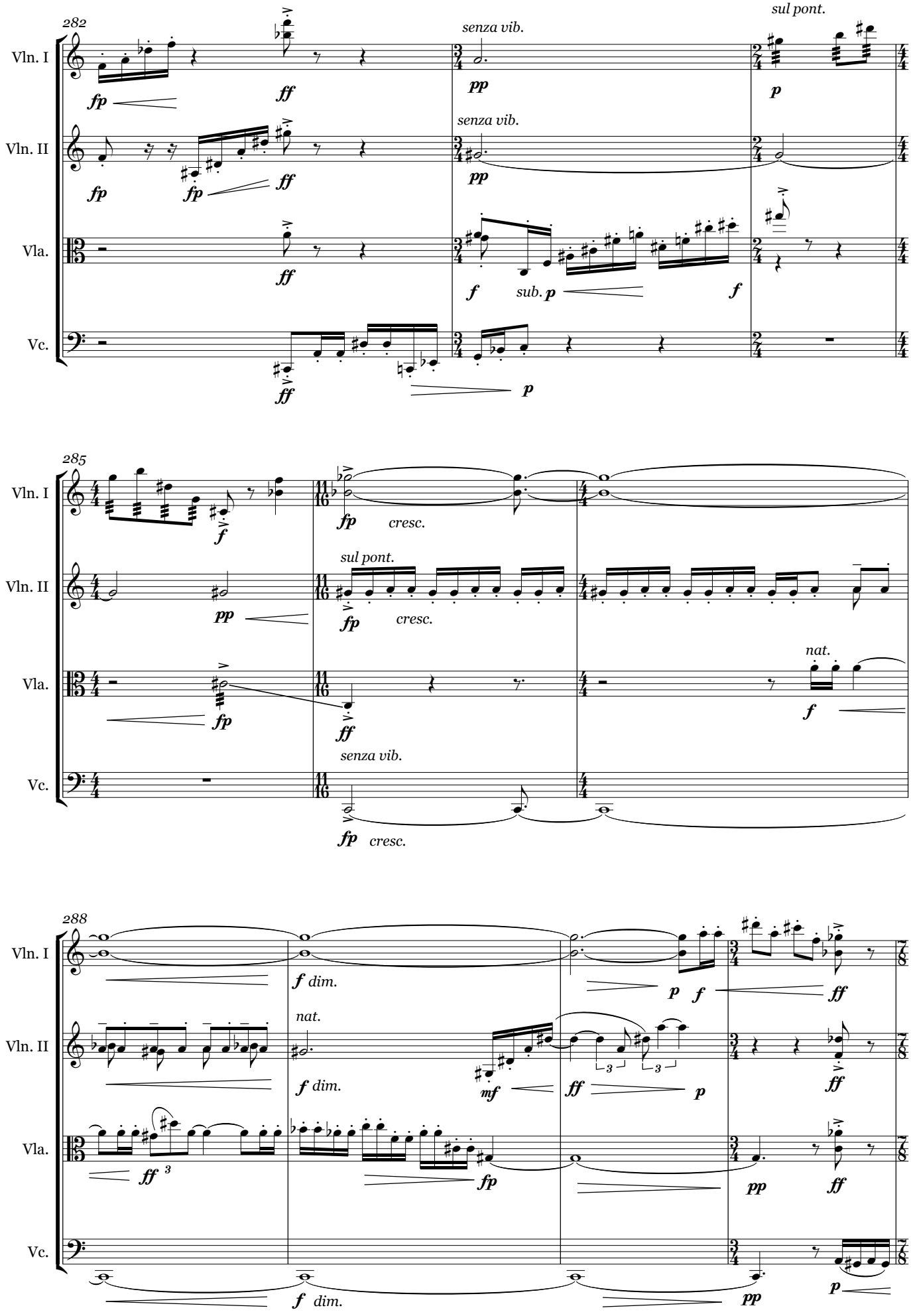
247
Vln. I
Vln. II
Vla.
Vc.
nat.
f
sul pont.
p
f
nat.
II
ff
gliss.
pp
I

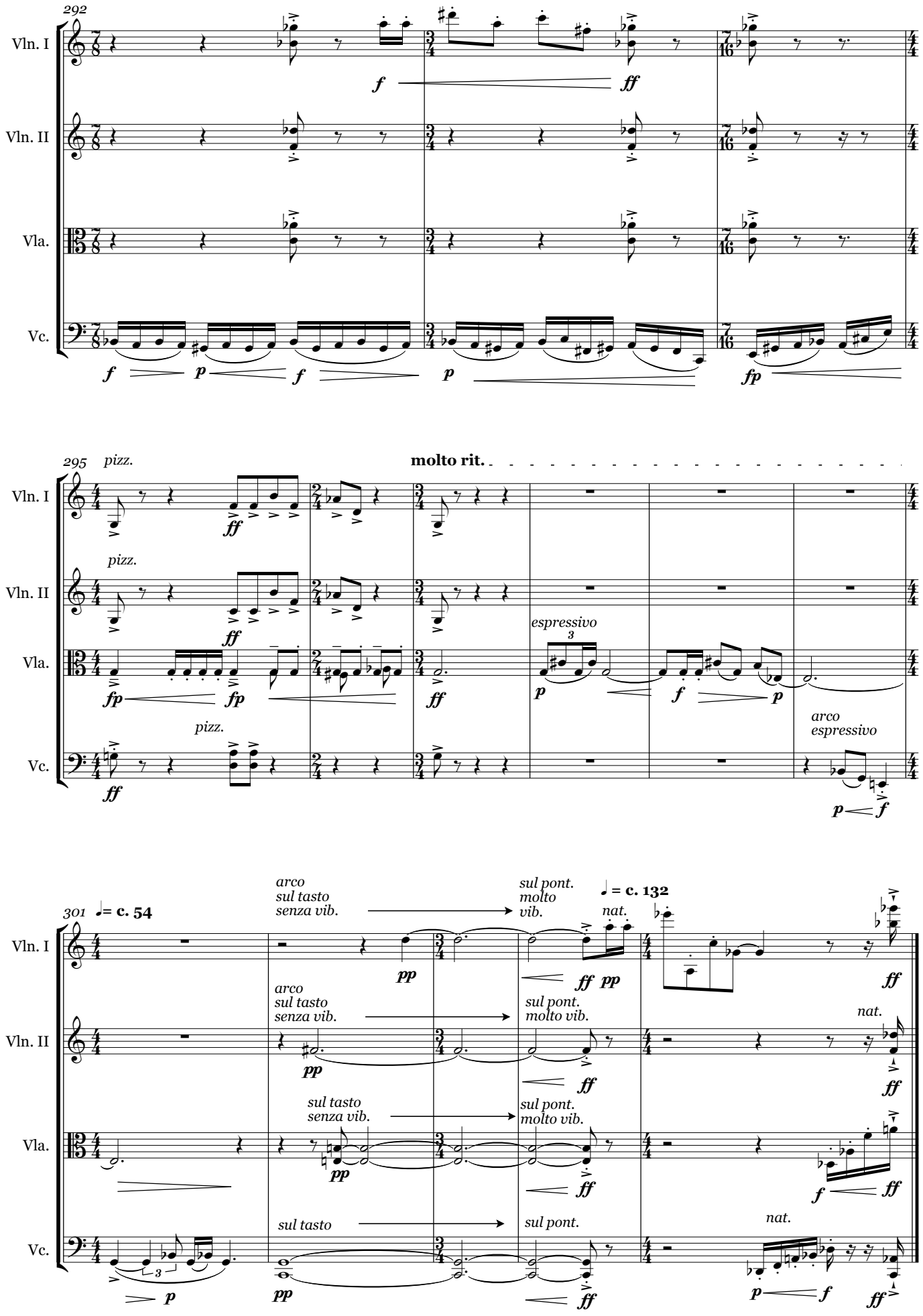

L
Espressivo con rubato
♩ = c. 72
252
Vln. I
Vln. II
Vla.
Vc.
sul tasto
pp
molto espressivo
p
molto espressivo
p
pp


257
Vln. I
Vln. II
Vla.
Vc.
pp
poco a poco cresc.
sul pont.
mp
p
f
pizz.
arco sul pont.
260
nat.
sul tasto
sul pont.
sul tasto
sul tasto
263
sul tasto
sul pont.
nat.
sul pont.
sul pont.
nat.
ff


265
Vln. I
Vln. II
Vla.
Vc.
sul tasto
nat.
ff
pp
f
267
M
sul pont.
mf
p
pizz.
arco
sul pont.
269


271
Vln. I
Vln. II
Vla.
Vc.
sul tasto
sul tasto
ppp
ppp
sul pont.
sul tasto
nat.
ppp
p
sul pont.
sul tasto
nat.
dim.
pp
f
274
pizz.
arco
nat.
ff
mf
f
pizz.
arco
nat.
ff
mf
f
f
p
f
p
f
f
p
f
p
f
277
poco a poco
più vibrato
sul pont.
N
Molto allegro con fuoco
♩ = c. 132
nat.
ff
fp
ff
ff
poco a poco
più vibrato
sul pont.
nat.
fp
ff
ff
ffp
poco a poco
più vibrato
sul pont.
nat.
fp
ffp
cresc.
ff
f
ff
poco a poco
più vibrato
sul pont.
nat.
ff
sf=p
ff
ff


282
Vln. I
Vln. II
Vla.
Vc.
fp
ff
senza vib.
pp
sul pont.
p
f
sub. p
285
cresc.
nat.
288
dim.
mf


292
Vln. I
Vln. II
Vla.
Vc.
295
pizz.
molto rit.
espressivo
arco
espressivo
301
= c. 54
arco
sul tasto
senza vib.
sul pont.
molto
vib.
= c. 132
nat.
sul tasto
sul pont.

Chris Birch

2010 - 2011

The Death of Stars

for

brass, percussion and strings

c. 18 minutes

The Death of Stars

I - Dark Nebulae p. 2

II - Brilliant Supernovae p. 35

Instrumentation

Brass:

2 Horns in F | 2 Trumpets in Bb | 2 Tenor Trombones | Bass Trombone | Tuba

Percussion:

Vibraphone/Glockenspiel | Harp | Piano/Celesta

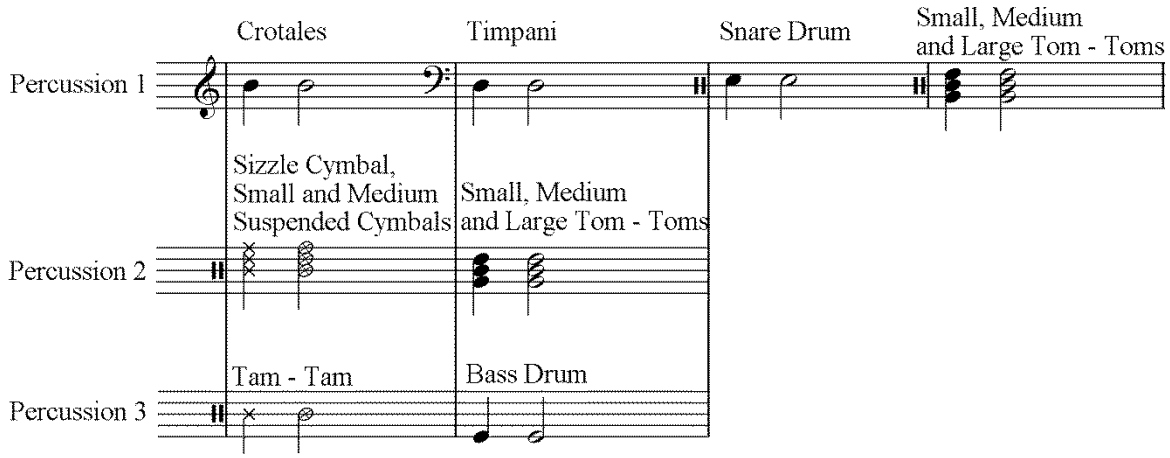
Auxiliary Percussion:

3 players:	Perc. 1:	Crotales Snare Drum Timpani (Tom-Toms)	Perc. 2:	Sizzle Cymbal Small, Medium and Large Suspended Cymbals Small, Medium and Large Tom-toms
	Perc. 3:	Tam-Tam Bass Drum		

Strings (minimum):

6 Violin 1s | 6 Violin 2s | 4 Violas | 4 'Cellos | 2 Double Basses (with C extension if possible)

Percussion performance notes



Programme note

Stars are formed within interstellar clouds of gas and dust known as nebulae. These clouds increase in size as more material gravitates towards them. Eventually the density of the gathered matter becomes so great that the cloud collapses under its own gravitational force, triggering the fusion of hydrogen into helium that provides their energy for the majority of their life. At this point the star is in a relatively stable period of existence, gradually increasing in temperature and luminosity to maintain the rate of nuclear fusion it needs at its core. As the star uses all its hydrogen it expands and cools. After this stage the star either sheds its out layers, creating a new nebula, or under certain circumstances it can collapse violently, causing an enormous explosion known as a supernova.

The life cycle of stars is analogous of the way in which the music of *The Death of Stars* develops. The first movement consists of three episodes that eventually lead to a climactic moment that gradually fades away to more stable activity. This draws parallels with the birth of a star. In the second movement the strings and brass are in opposition, with the percussion playing a mediating role. The tension gradually rises until the music collapses into a brilliant choral, much like the eventual collapse of a star at the end of its life.

CB. 2011

Chris Birch

The Death of Stars

Score in C

SCORE IN C

The Death of Stars
I - Dark Nebulae

Chris Birch 2010 - 2011

Icy, Atmospheric and Mysterious ♩ = 52

Horn in F 1
Horn in F 2
Trumpet in B♭ 1
Trumpet in B♭ 2
Tenor Trombone 1
Tenor Trombone 2
Bass Trombone
Tuba

Percussion 1: Crotales, Snare Drum, Tom-Toms and Timpani
Crotales l.v

Percussion 2: Cymbals and Tom-Toms
Wire Brushes l.v

Percussion 3: Tam-Tam and Bass Drum
Scrape around edge with metal beater

Vibraphone/Glockenspiel
Vibraphone soft sticks motor off

Harp
D♮ C♮ B♮ E♭ F♯ G♮ A♭

Piano/Celesta
Celesta

Ped. ✻

Icy, Atmospheric and Mysterious ♩ = 52

Violin 1
Violin 2
Viola
Violoncello
Double Bass
solo, coldly, senza vib.
pp sempre
pizz.

5

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Crotales/
SD./Timps/
Tom-Toms

bowed
l.v
pp

l.v
p

l.v
pp

Cymbals/
Tom-Toms

l.v
p

l.v
p

Tam-Tam/
BD.

l.v
p

strike normally
l.v
pp

Vib.

Hp.

l.v
p

l.v
p

l.v
p

Cel.

pp

Ped.

Vln. 1

Vln. 2

Vla.

pp

pp

Vc.

3
pp ***p***

3
pp

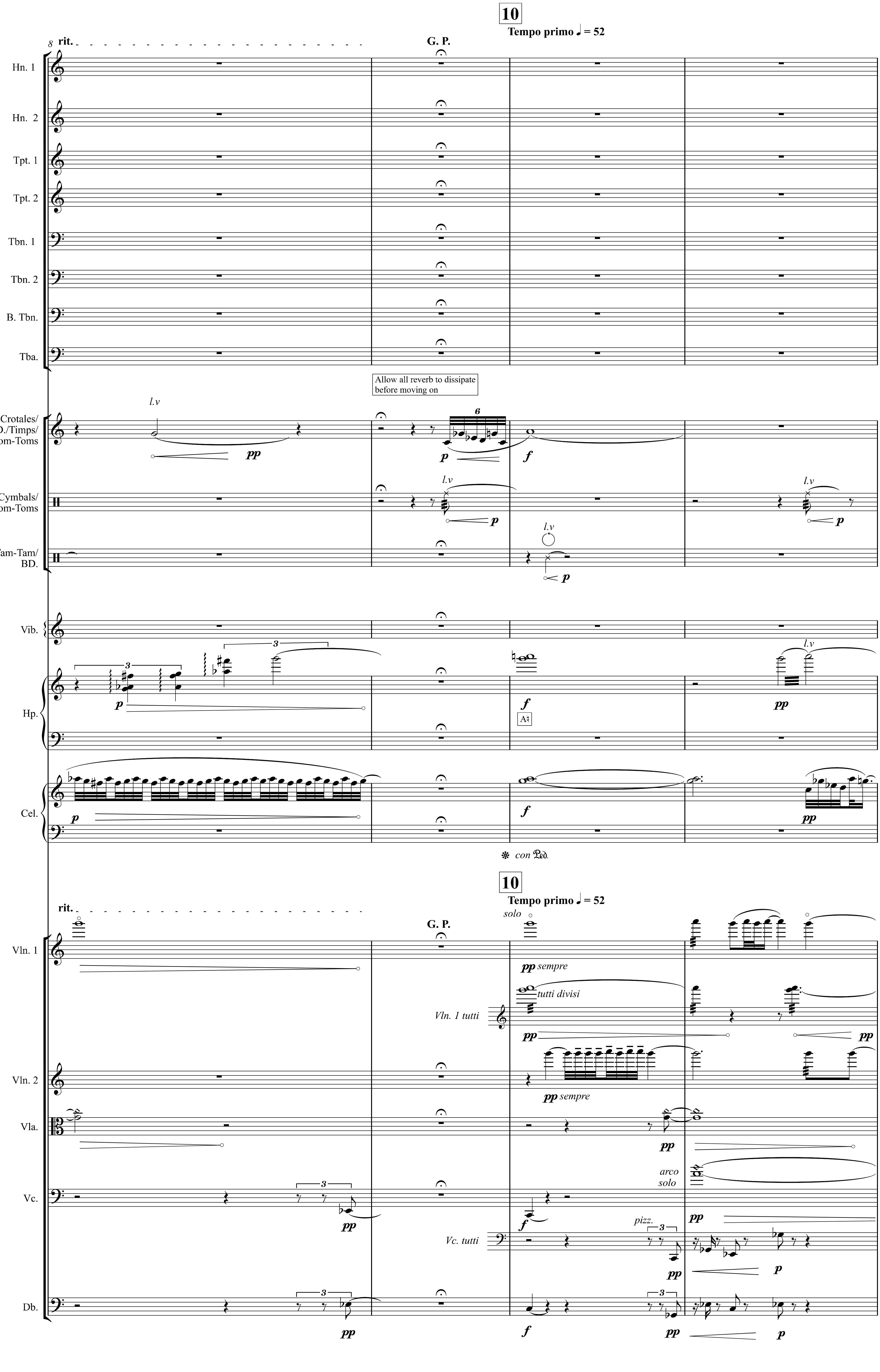
pp ***p***

Db.

3
pp ***p***

3
pp

pp ***p***


10
Tempo primo ♩ = 52
rit.
G. P.
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Allow all reverb to dissipate before moving on
l.v
Crotales/ SD./Timps/ Tom-Toms
Cymbals/ Tom-Toms
Tam-Tam/ BD.
Vib.
Hp.
A♮
Cel.
con Ped.
solo
pp sempre
tutti divisi
Vln. 1 tutti
Vln. 1
Vln. 2
Vla.
arco
solo
pizz.
Vc. tutti
Vc.
Db.

12

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Crotales/
SD./Timps/
Tom-Toms

bowed
l.v
pp

Cymbals/
Tom-Toms

l.v
p

Tam-Tam/
BD.

Vib.

Hp.

Cel.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

cresc

rit.

In Tempo Primo
♩ = 52

16

Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.

Crotales/
SD./Timps/
Tom-Toms

Cymbals/
Tom-Toms

Tam-Tam/
BD.

Vib.

Hp.

Cel.

l.v
to Tom-Toms, soft sticks
norm. l.v
metal beater
Tom - Toms
soft sticks

D♭ C♭ B♭

rit.

In Tempo Primo
♩ = 52

Vln. 1
Vln. 2
Vla.
Vc.
Db.

19

22 Tempo primo ♩ = 52

Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Crotales/ SD./Timps/ Tom-Toms
Cymbals/ Tom-Toms
Tam-Tam/ BD.
Vib.
Hp.
Cel.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

bowed
to wire brushes
BD. very short
soft sticks
Ped.
solo
tutti divisi
Tutti
solo, still cold with little vib.
Tutti divisi, muted, sul tasto.
sub. ppp
pizz.
sempre

23

Hn. 1

Hn. 2

Tpt. 1 — *straight mute* — *pp* — *p*

Tpt. 2 — *straight mute* — *pp* — *p*

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Crotales/ SD./Timps/ Tom-Toms — *l.v* — *p*

Cymbals/ Tom-Toms — *wire brushes* — *l.v* — *p*

Tam-Tam/ BD.

Vib. — *pp* — *sempre lv*

Hp. — *pp sempre* — D♭ G♯ — C♯ B♯ E♭ F♮

Cel.

Vln. 1 — *f* — *p* — *muted, sul tasto* — *ppp*

Vln. 2 — *ppp*

Vla. — *tutti* — *pp* — *sul pont.* — *pp*

Vc. — *tutti* — *pp* — *sul pont.* — *pp*

Db. — *arco* — *pp* — *sul pont.* — *pp*

26

Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Crotales/ SD./Timps/ Tom-Toms
Cymbals/ Tom-Toms
Tam-Tam/ BD.
Vib.
Hp.
Cel.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

3/4

(open)
(open)
pp
p
pp
p
l.v
to metal beaters
p
l.v
to Tom-Toms, soft sticks
p
C♮
G♮
f
3
p
3
f
dim.
mute off
pp
mute off
pp
pp
pp
pp
pp
pp

29

30

rit.

4/4

Warmer, more expressive

A tempo ♩ = 52

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Crotales/ SD./Timps/ Tom-Toms

Cymbals/ Tom-Toms

Tam-Tam/ BD.

Vib.

Hp.

Cel.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

open

(straight mute)

Tom - Toms soft sticks

to wire brushes

l.v

Ped.

Db Bb Gb

D♮

nat.

espressivo

pp sempre

divisi nat.

arco nat.

divisi pizz.

a 1. arco

a 2. arco

divisi

pizz.

33

Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Crotales/ SD./Timps/ Tom-Toms
Cymbals/ Tom-Toms
Tam-Tam/ BD.
Vib.
Hp.
Cel.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

9/8 4/4 9/8

(straight mute)

Db Bb Eb Gb

Eb F# G#

Ped.

a 1. arco

a 2. arco

pizz.

divisi pizz.

sub. p

37

Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Crotales/ SD./Timps/ Tom-Toms
Cymbals/ Tom-Toms
Tam-Tam/ BD.
Vib.
Hp.
Cel.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

straight mute
straight mute
dim.
D♯ C♯ E♭ F♯ A♯
A♮
divisi
arco divisi
pizz.
arco
(divisi)

40

Dying Away rit. ♩ = 40

Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Crotales/ SD./Timps/ Tom-Toms
Cymbals/ Tom-Toms
Tam-Tam/ BD.
Vib.
Hp.
Cel.

Dying Away rit. ♩ = 40

Vln. 1
Vln. 2
Vla.
Vc.
Db.

44

Coldy again, as before
Un poco più mosso ♩ = 48

44

Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Crotales/ SD./Timps/ Tom-Toms
Cymbals/ Tom-Toms
Tam-Tam/ BD.
Vib.
Hp.
Cel.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

open
soft sticks
l.v
icy, senza vib.
arco
p sempre
p
pp
fp

48

Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Crotales/ SD./Timps/ Tom-Toms
Cymbals/ Tom-Toms
Tam-Tam/ BD.
Vib.
Hp.
Cel.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

l.v
arco
pizz.

53

55 **Warmer again**

Hn. 1

Hn. 2

Tpt. 1 — *(harmon mute)* — *pp* — *harmon mute* *d.l.* — *ppp*

Tpt. 2 — *pp* — *(Straight Mute)*

Tbn. 1 — *ppp* — *(Straight Mute)*

Tbn. 2 — *ppp* — *(Straight Mute)*

B. Tbn. — *ppp*

Tba. — *pp*

Crotales/ SD./Timps/ Tom-Toms

Cymbals/ Tom-Toms

Tam-Tam/ BD.

Vib. — *pp* — *Ped.* — *pp* — *p*

Hp. — *l.v* — *l.v* *p* *sempre* — *l.v*

Cel. — *pp* — *p* — *pp* — *pp* — *p*

55 **Warmer again**

Vln. 1 — *pp* — *fast narrow vib.* — *pp*

Vln. 2 — *pp* — *fast narrow vib.* — *pp* — *p* — *pp*

Vla. — *fp* — *pp* — *fast narrow vib.* — *pp* — *p* — *pp*

Vc. — *f* — *pp* — *fast narrow vib.* — *pp* — *p* — *pp*

Db. — *pizz.* — *p* — *arco* *fast narrow vib.* — *pp* — *pizz.* — *p* — *arco* — *pp*

58

Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Crotales/ SD./Timps/ Tom-Toms
Cymbals/ Tom-Toms
Tam-Tam/ BD.
Vib.
Hp.
Cel.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

solo espressivo
pp
cresc.
f
dim.
sim.
pp
l.v
B♭
F♯
f
Ped.
tutti Vc.
div. pizz.
arco
pizz.
mf

66

68

Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Crotales/ SD./Timps/ Tom-Toms
Cymbals/ Tom-Toms
Tam-Tam/ BD.
Vib.
Hp.
Cel.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

p cresc. f p
d.l.
pp
sim.
p
pp p
Ped.
E♭ G♯ A♯
p sempre
pp p pp p pp
tutti arco
f dim.
pp
arco
pizz.
tutti

72

Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Crotales/ SD./Timps/ Tom-Toms
Cymbals/ Tom-Toms
Tam-Tam/ BD.
Vib.
Hp.
Cel.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

rall.

sub. cresc. sim. d.l. (open) open (harmon mute) (plunger mute) Straight Mute crotales metal beater to wire brushes bowed Ped. C♮ B♮ E♭ A♮ gliss. Vln. 1 div. divisi tutti arco solo molto espressivo

78

A tempo ♩ = 48

Dying away again

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

pp

Tbn. 2

pp

B. Tbn.

pp

Tba.

pp

Crotales/
SD./Timps/
Tom-Toms

Cymbals/
Tom-Toms

Tam-Tam/
BD.

l.v

p

pp

Vib.

Hp.

Cel.

A tempo ♩ = 48

Dying away again

slow wide vib.
tutti

solo

Vln. 1

pp

pp sempre

Vln. 2

slow wide vib.

pp sempre

slow wide vib.

Vla.

pp sempre

slow wide vib.

Vc.

f

p

f

p

f

p

slow wide vib.

Vc. tutti

pp sempre

Db.

pizz.

arco

slow wide vib.

p

pp

f

5

fp

f

5

fp

f

5

84

87

Dark and Tremulous, still warm

Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Crotales/ SD./Timps/ Tom-Toms
Cymbals/ Tom-Toms
Tam-Tam/ BD.
Vib.
Hp.
Cel.

harmon mute
(straight mute)
straight mute
solo espressivo
plunger mute d.l.
open
(plunger mute)
as smooth as possible
wire brushes
motor on
bowed
soft sticks
con Ped.
gliss.
C♯ E♮ G♮ A♭
slow wide vib.
sempre
tutti pizz.
dim.

87

Dark and Tremulous, still warm

Vln. 1
Vln. 2
Vla.
Vc.
Db.

90

Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Crotales/ SD./Timps/ Tom-Toms
Cymbals/ Tom-Toms
Tam-Tam/ BD.
Vib.
Hp.
Cel.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

straight mute
con Ped.
gliss.
D♯ A♮
arco div.
pizz.
a1.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Crotales/
SD./Timps/
Tom-Toms

Cymbals/
Tom-Toms

Tam-Tam/
BD.

Vib.

Hp.

Cel.

Ped.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

100

101

Loud and Clangorous, with Fire

Più mosso, tempo primo ♩ = 52

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Crotales/ SD./Timps/ Tom-Toms

Cymbals/ Tom-Toms

Tam-Tam/ BD.

Vib.

Hp.

Cel.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

soft sticks

Tam - Tam

vln 1. divisi

vln 2. divisi

con Ped.

to bow

hard sticks motor off

gliss.

fff poss.

pizz.

arco

102

Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Crotales/ SD./Timps/ Tom-Toms
Cymbals/ Tom-Toms
Tam-Tam/ BD.
Vib.
Hp.
Cel.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

legato

ff sempre

fff - ff

104

105 Più mosso ♩ = 56

Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Crotales/ SD./Timps/ Tom-Toms
Cymbals/ Tom-Toms
Tam-Tam/ BD.
Vib.
Hp.
Cel.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

(crotales) bowed
open
tutti
gliss.
D♮ C♮ B♭ E♭ F♯ G♮ A♭

106

Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Crotales/ SD./Timps/ Tom-Toms
Cymbals/ Tom-Toms
Tam-Tam/ BD.
Vib.
Hp.
Cel.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

l.v
gliss.
cresc.
Ped.

108

Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Crotales/ SD./Timps/ Tom-Toms
Cymbals/ Tom-Toms
Tam-Tam/ BD.
Vib.
Hp.
Cel.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

3/4

ff p f pp l.v gliss. E♮ *

110

Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Crotales/ SD./Timps/ Tom-Toms
Cymbals/ Tom-Toms
Tam-Tam/ BD.
Vib.
Hp.
Cel.
Ped.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
l.v
E♭
gliss.
pizz.

112

Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.

To Tom - toms
Soft Sticks

Crotales/
SD./Timps/
Tom-Toms

l.v

Cymbals/
Tom-Toms

Tam-Tam/
BD.

Vib.

Hp.

Ped.

Cel.

cresc.

Vln. 1
Vln. 2
Vla.
Vc.
Db.

arco

114

115

Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Crotales/ SD./Timps/ Tom-Toms
Cymbals/ Tom-Toms
Tam-Tam/ BD.
Vib.
Hp.
Cel.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

Tom - toms, soft sticks
B.D l.v
bowed
soft sticks
gliss.
legato
harshly
l.v
Ped.

116

Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Crotales/ SD./Timps/ Tom-Toms
Cymbals/ Tom-Toms
Tam-Tam/ BD.
Vib.
Hp.
Cel.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

rit.

dim.

to crotales, bowed

l.v

sul tasto

1 per desk

solo

tutti sul tasto

119

Espressivo
meno mosso ♩ = 40

121

Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.

sim.
sim.

Crotales/
SD./Timps/
Tom-Toms

crotales bowed *to timpani, soft sticks*
l.v

Cymbals/
Tom-Toms

Tam-Tam/
BD.

l.v
l.v

Vib.

bowed

Hp.

Cel.

D♯ B♯
E♯

Espressivo
meno mosso ♩ = 40

121

nat. molto espressivo e legato

Vln. 1
Vln. 2
Vla.
Vc.
Db.

tutti sul tasto

126

Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.

solo
ppp

rit. = 30

pp

Allow all reverb to dissipate, leaving only the double bass before moving on

Attaca

Crotales/ SD./Timps/ Tom-Toms
Cymbals/ Tom-Toms
Tam-Tam/ BD.

wire brushes
l.v
pp p pp
l.v
p
l.v
ppp
l.v
ppp
to Tom - Toms, medium sticks
l.v
ppp

Vib.

soft sticks
pp
Ped.

Hp.

pp
Db Bb Fb Gb
pp
pp
D# C# B# A#
ppp
D# C# B# E F# G A#

Cel.

To Piano
pp

Vln. 1
Vln. 2
Vla.
Vc.
Db.

div. 1 per part
rit.
solo
= 30
Attaca
ppp
solo nat.
ppp
solo nat.
arco
ppp
pizz.
solo
ppp
solo
pizz.
arco
ppp poss.

132

Dark and Resonant ♩ = 60

Horn in F 1

Horn in F 2

Trumpet in B♭ 1

Trumpet in B♭ 2

Tenor Trombone 1

Tenor Trombone 2

Bass Trombone

Tuba

timpani, soft sticks

Percussion 1: Crotales, Snare Drum and Timpani

Percussion 2: Cymbals and Tom - Toms

Percussion 3: Tam - Tam and Bass Drum

lv.

Vibraphone/Glockenspiel

Harp

D♯ C♯ B♮
E♮ F♮ G♭ A♯

Piano/Celesta

Dark and Resonant ♩ = 60

Violin 1

Violin 2

Viola

Violoncello

Double Bass

div.

Solo Quasi Recit

pizz.

arco

tutti

solo

138

Sharp and Bright ♩ = 96

Hn.1
Hn.2
Tpt.1
Tpt.2
Tbn.1
Tbn.2
B. Tbn.
Tba.
Crotales/ SD./Timps
Cymbals/ Tom-Toms
Tam-Tam/ BD
Vib.
Hp.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

2/4 | Dark again ♩ = 60 | 142 | 4/4 | 3/4

ff molto pp
pp p pp
f f p
lv.
hard sticks
motor off
Ped.
arco
a1
pizz.

143

Suddenly Bright
♩ = 96

Hn.1
Hn.2
Tpt.1
Tpt.2
Tbn.1
Tbn.2
B. Tbn.
Tba.
Crotales/ SD./Timps
Cymbals/ Tom-Toms
Tam-Tam/ BD
Vib.
Hp.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

Tom-Toms, medium sticks
dead strokes
dead stroke
lv.
to SD. snares on.
poco
pizz.
pizz. a1
tutti
Ped.

147

Dark, as before ♩ = 60

Hn.1
Hn.2
Tpt.1
Tpt.2
Tbn.1
Tbn.2
B. Tbn.
Tba.

SD Snares on
to timps.
Timpani

Crotales/ SD./Timps
Cymbals/ Tom-Toms
Tam-Tam/ BD

Vib.
Hp.
Pno.

F♯ G♭

Dark, as before ♩ = 60

Vln. 1
Vln. 2
Vla.
Vc.
Db.

152

153

Brightly, with more fire ♩ = 96

Hn.1
Hn.2
Tpt.1
Tpt.2
Tbn.1
Tbn.2
B. Tbn.
Tba.
Crotales/ SD./Timps
Cymbals/ Tom-Toms
Tam-Tam/ BD
Vib.
Hp.
Pno.

to SD snares off
lv.
bowed
dead stroke
Ped.

153

Brightly, with more fire ♩ = 96

Vln. 1
Vln. 2
Vla.
Vc.
Db.

pizz.
div. pizz.
a1

158

Hn.1
Hn.2
Tpt.1
Tpt.2
Tbn.1
Tbn.2
B. Tbn.
Tba.
Crotales/ SD./Timps
Cymbals/ Tom-Toms
Tam-Tam/ BD
Vib.
Hp.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

mf ff f ffp p pp dim. lv. dead stroke to crotales hard sticks soft sticks motor on poco ped. arco arco div.

165 **Dark and tremulous** ♩ = 60

Hn.1
Hn.2
Tpt.1
Tpt.2
Tbn.1
Tbn.2
B. Tbn.
Tba.
Crotales/ SD./Timps
Cymbals/ Tom-Toms
Tam-Tam/ BD
Vib.
Hp.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

pp p f lv. Ped. div. arco pizz. a1 Db C Eb F G

172

Becoming brighter ♩ = 96

Hn.1
Hn.2
Tpt.1
Tpt.2
Tbn.1
Tbn.2
B. Tbn.
Tba.
Crotales/ SD./Timps
Cymbals/ Tom-Toms
Tam-Tam/ BD
Vib.
Hp.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

a1. arco

Dark and tremulous

180 ♩ = 60

177

Hn.1
Hn.2
Tpt.1
Tpt.2
Tbn.1
Tbn.2
B. Tbn.
Tba.
Crotales/ SD./Timps
Cymbals/ Tom-Toms
Tam-Tam/ BD
Vib.
Hp.
Pno.

ff *pp* *mf* *f* *p*

dead stroke *lv.* *hard sticks motor off* *soft sticks*

Ped. ✻

G♯

Dark and tremulous

180 ♩ = 60

Vln. 1
Vln. 2
Vla.
Vc.
Db.

muted, sul tasto *a1 muted, sul tasto* *sul tasto*

184

Hn.1
Hn.2
Tpt.1
Tpt.2
Tbn.1
Tbn.2
B. Tbn.
Tba.

Crotales/ SD./Timps
Cymbals/ Tom-Toms
Tam-Tam/ BD

crotales bowed lv.

To Timpani

lv.

Vib.

Hp.

C♯ B♭ E♮ G♭ A♭

Pno.

Vln. 1
Vln. 2
Vla.
Vc.
Db.

poco a poco cresc.

div.

194 **Suddenly burning brightly** ♩ = 96

191

Hn.1
Hn.2
Tpt.1
Tpt.2
Tbn.1
Tbn.2
B. Tbn.
Tba.
Crotales/ SD./Timps
Cymbals/ Tom-Toms
Tam-Tam/ BD
Vib.
Hp.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

fp *f* *ff* *lv.* *hard sticks* *poco f* *cresc.* *mute off, nat.* *a1 pizz.* *pizz.* Ped. ✻ Db C♮ A♮

194 **Suddenly burning brightly** ♩ = 96

197

Hn.1
Hn.2
Tpt.1
Tpt.2
Tbn.1
Tbn.2
B. Tbn.
Tba.
Crotales/ SD./Timps
Cymbals/ Tom-Toms
Tam-Tam/ BD
Vib.
Hp.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

D♯ G♯

lv.
gliss.

201

Hn.1
Hn.2
Tpt.1
Tpt.2
Tbn.1
Tbn.2
B. Tbn.
Tba.
Crotales/ SD./Timps
Cymbals/ Tom-Toms
Tam-Tam/ BD
Vib.
Hp.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

sf=p
ff
lv.
p
f
hard sticks
Ped.
gliss.
F♯
*
arco
arco div.

205

Very bright ♩ = 60

Hn.1
Hn.2
Tpt.1
Tpt.2
Tbn.1
Tbn.2
B. Tbn.
Tba.
Crotales/ SD./Timps
Cymbals/ Tom-Toms
Tam-Tam/ BD
Vib.
Hp.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

timpani

gliss.

l.v

arco div sul pont

sul pont.

Ped.

207

209

Hn.1
Hn.2
Tpt.1
Tpt.2
Tbn.1
Tbn.2
B. Tbn.
Tba.
Crotales/ SD./Timps
Cymbals/ Tom-Toms
Tam-Tam/ BD
Vib.
Hp.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

3/4 Suddenly dying away
7/8 Darkening again
4/4

ff dim.
ff poco a poco dim.
lv.
f
mf
pp
p
Ped.
C♯ F♮
nat.
a1
div. nat.
div.

211

Hn.1
Hn.2
Tpt.1
Tpt.2
Tbn.1
Tbn.2
B. Tbn.
Tba.

Crotales/ SD./Timps
timpani
pp *p* *pp* *pp* *p* *pp* *p*

Cymbals/ Tom-Toms
Tam-Tam/ BD

Vib.
Ped. *pp*

Hp.
pp

Pno.
p

Vln. 1
Vln. 2
Vla.
Vc.
Db.
solo *pizz.* *arco tutti*
p *f* *p* *fpp*
div.

216

Hn.1
Hn.2
Tpt.1
Tpt.2
Tbn.1
Tbn.2
B. Tbn.
Tba.
Crotales/ SD./Timps
Cymbals/ Tom-Toms
Tam-Tam/ BD
Vib.
Hp.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

to SD, snares on
dead stroke
lv.
solo pizz.
pizz.
arco
tutti pizz.
f dim.
Ped.

223

221

Sharp and bright ♩ = 96

Hn.1
Hn.2
Tpt.1
Tpt.2
Tbn.1
Tbn.2
B. Tbn.
Tba.
Crotales/ SD./Timps
Cymbals/ Tom-Toms
Tam-Tam/ BD
Vib.
Hp.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

snares on dead stroke

dead stroke

cresc.

D♮ C♮
E♭ F♯

arco

223

Sharp and bright ♩ = 96

227

Hn.1
Hn.2
Tpt.1
Tpt.2
Tbn.1
Tbn.2
B. Tbn.
Tba.
Crotales/ SD./Timps
Cymbals/ Tom-Toms
Tam-Tam/ BD
Vib.
Hp.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

Darkening again ♩ = 60

snares off

div.

Ped.

232

Gradually burning brighter

Hn.1
Hn.2
Tpt.1
Tpt.2
Tbn.1
Tbn.2
B. Tbn.
Tba.
Crotales/ SD./Timps
Cymbals/ Tom-Toms
Tam-Tam/ BD
Vib.
Hp.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

Gradually burning brighter

237

237

5/8

4/4 Un poco più mosso

♩ = 96

Hn.1

Hn.2

Tpt.1

Tpt.2

Tbn.1

Tbn.2

B. Tbn.

Tba.

Crotales/
SD./Timps

Cymbals/
Tom-Toms

Tam-Tam/
BD

Vib.

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

fp cresc.

ff

f

p

lv.

Ped.

gliss.

div. sul pont.

sul pont.

nat.

237

Un poco più mosso

♩ = 96

240

Hn.1
Hn.2
Tpt.1
Tpt.2
Tbn.1
Tbn.2
B. Tbn.
Tba.
Crotales/ SD./Timps
Cymbals/ Tom-Toms
Tam-Tam/ BD
Vib.
Hp.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

ff *p* *mf* *fp* *sfzp* *sub.*

lv. *to glockenspiel* *a1.* *div.*

3 5

4/4

244

244 4/4 With much fire ♩ = 120

Hn.1 Hn.2 Tpt.1 Tpt.2 Tbn.1 Tbn.2 B. Tbn. Tba.

ff pp ff

SD Snares off
marcato

Crotales/ SD./Timps
Cymbals/ Tom-Toms
Tam-Tam/ BD

glockenspiel
brass beaters

Vib. fff sempre fff

Hp. D♮ C♯ B♮ E♭ F♯ G♯ A♯ gliss.

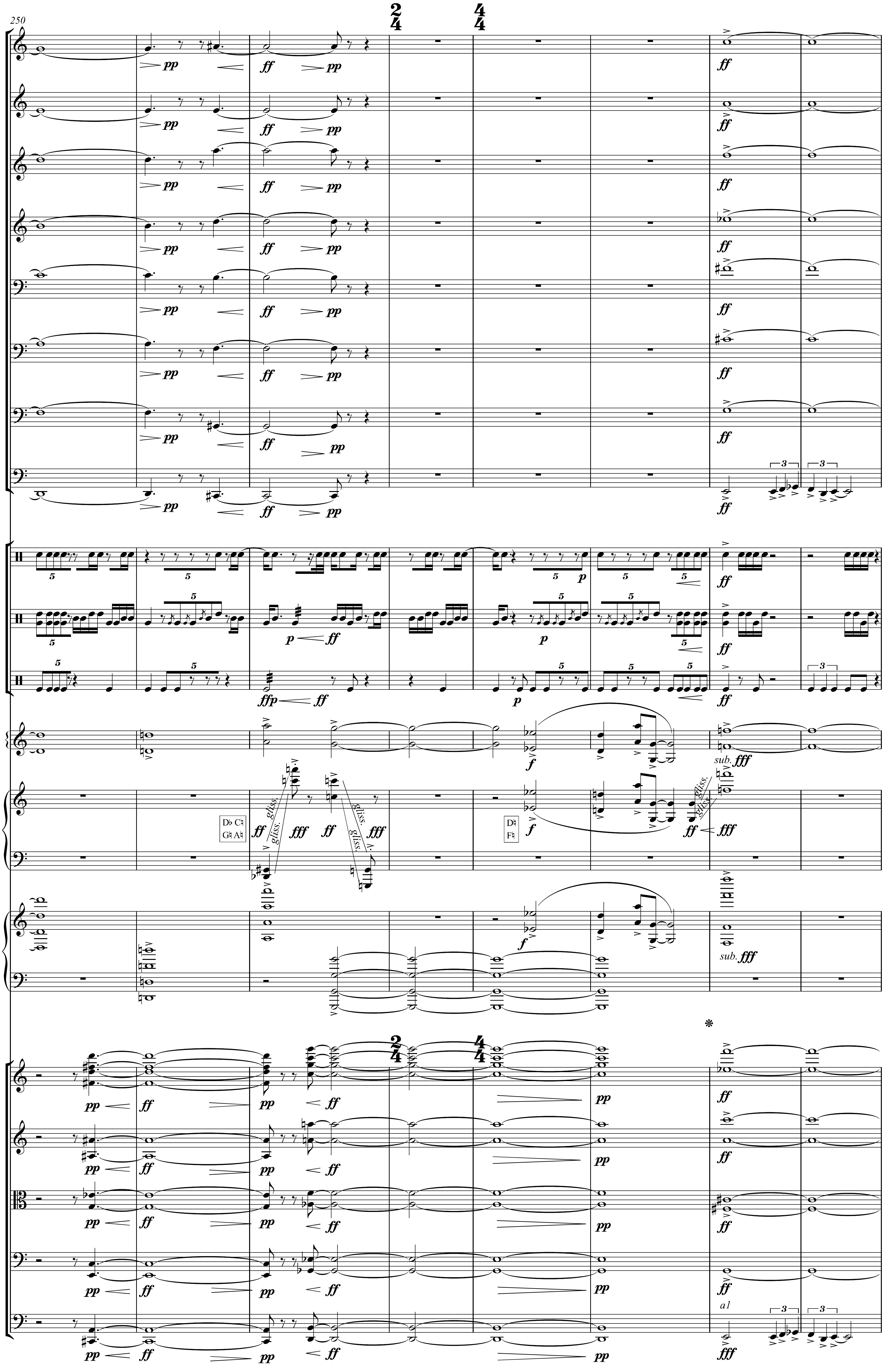
Pno. fff sempre fff

con Ped.

244 With much fire ♩ = 120

Vln. 1 Vln. 2 Vla. Vc. Db.

div.


250
Hn.1
Hn.2
Tpt.1
Tpt.2
Tbn.1
Tbn.2
B. Tbn.
Tba.
Crotales/
SD./Timps
Cymbals/
Tom-Toms
Tam-Tam/
BD
Vib.
Hp.
D♭ C♮
G♮ A♮
D♮
F♮
gliss.
Pno.
sub. fff
Vln. 1
Vln. 2
Vla.
Vc.
Db.
a1
❋

258

259

Hn.1
Hn.2
Tpt.1
Tpt.2
Tbn.1
Tbn.2
B. Tbn.
Tba.
Crotales/ SD./Timps
Cymbals/ Tom-Toms
Tam-Tam/ BD
Vib.
Hp.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

ff - p cresc.
f
sempre ff
to vibraphone
gliss.
Ped.
legato
div.

265

272

Hn.1
Hn.2
Tpt.1
Tpt.2
Tbn.1
Tbn.2
B. Tbn.
Tba.
Crotales/ SD./Timps
Cymbals/ Tom-Toms
Tam-Tam/ BD
Vib.
Hp.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

♩ = 80

ff - p cresc.
fp
ff
poco a poco dim.
p
f
fp
poco f
vibraphone
soft sticks
Ped.
gliss.
sempre f
legato

273

Hn.1
Hn.2
Tpt.1
Tpt.2
Tbn.1
Tbn.2
B. Tbn.
Tba.
Crotales/ SD./Timps
Cymbals/ Tom-Toms
Tam-Tam/ BD
Vib.
Hp.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

gliss.
gliss.

278

Hn.1
Hn.2
Tpt.1
Tpt.2
Tbn.1
Tbn.2
B. Tbn.
Tba.
Crotales/ SD./Timps
Cymbals/ Tom-Toms
Tam-Tam/ BD
Vib.
Hp.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

rall.

To celesta

283

286 **With a glorious glow** ♩ = 52

Hn.1
Hn.2
Tpt.1
Tpt.2
Tbn.1
Tbn.2
B. Tbn.
Tba.
Crotales/ SD./Timps
Cymbals/ Tom-Toms
Tam-Tam/ BD
Vib.
Hp.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

3/4

f *ff* *fff* *p* *pp* *mf* *lv.* *poco a poco dim.*

Db
Ab

288

Dying Away rit. ♩ = 40

Hn.1
Hn.2
Tpt.1
Tpt.2
Tbn.1
Tbn.2
B. Tbn.
Tba.
Crotales/ SD./Timps
Cymbals/ Tom-Toms
Tam-Tam/ BD
Vib.
Hp.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

poco a poco dim.
lv.
crotales bowed l.v
p
Ped.
poco a poco dim
fff
ff
pp
celesta
div.
pizz.
arco
mf
a1 arco

293

Molto rall. ♩ = 40

Più mosso ♩ = 52

Hn.1

Hn.2

Tpt.1

Tpt.2

Tbn.1

Tbn.2

B. Tbn.

Tba.

Crotales/ SD./Timps

metal beater

pp < *p*

Cymbals/ Tom-Toms

l.v

p

Tam-Tam/ BD

bowed

l.v

pp

l.v *lv.*

To tam - tam

lv.

ppp

Vib.

Hp.

C♯ G♭ A♮

p

ppp

Pno.

(celesta)

Ped. *pp*

p

Molto rall. ♩ = 40

Più mosso ♩ = 52

Vln. 1

solo

pp

Vln. 2

solo

ppp

Vla.

Vc.

div. 1: held chord
2: lower line arco
3: lower line pizz.

arco

ppp

div. 1: held A
2: lower line arco
3: lower line pizz.

Db.

arco

ppp *p*

300

2/4 4/4 rall. ♩ = 40

Hn.1 ppp

Hn.2 ppp

Tpt.1 ppp

Tpt.2 ppp

Tbn.1 ppp

Tbn.2 ppp

B. Tbn. ppp

Tba. ppp

Crotales/ SD./Timps lv. lv. lv. pp pp

Cymbals/ Tom-Toms lv. pp lv. ppp

Tam-Tam/ BD poco pp - ppp lv. ppp

Vib. soft sticks ppp

Hp. G♯ ppp

(celesta) ppp 3 3

Pno.

rall. tutti 2/4 4/4 ♩ = 40

Vln. 1 ppp molto espressivo

Vln. 2 tutti ppp 3

Vla. arco pp

Vc. div. (arco) pp

Db. a1. arco pp

Chris Birch

2012

...a white haze through which the moonbeams passed...

for flute, clarinet, harp and string quartet

Chris Birch

2012

...a white haze through which the moonbeams passed...

c. 10 minutes

Instrumentation

flute/alto flute/piccolo
clarinet in Bb
harp
2 violins, viola and violoncello

Performance notes

The score is in C.
All trills are to a semitone above, unless otherwise indicated.
Accidentals apply to an entire bar.
With regard to harp cadenzas, accidentals are repeated after dotted bar lines.
Glissandi move away from the initial pitch immediately and are as even as possible.

Programme notes

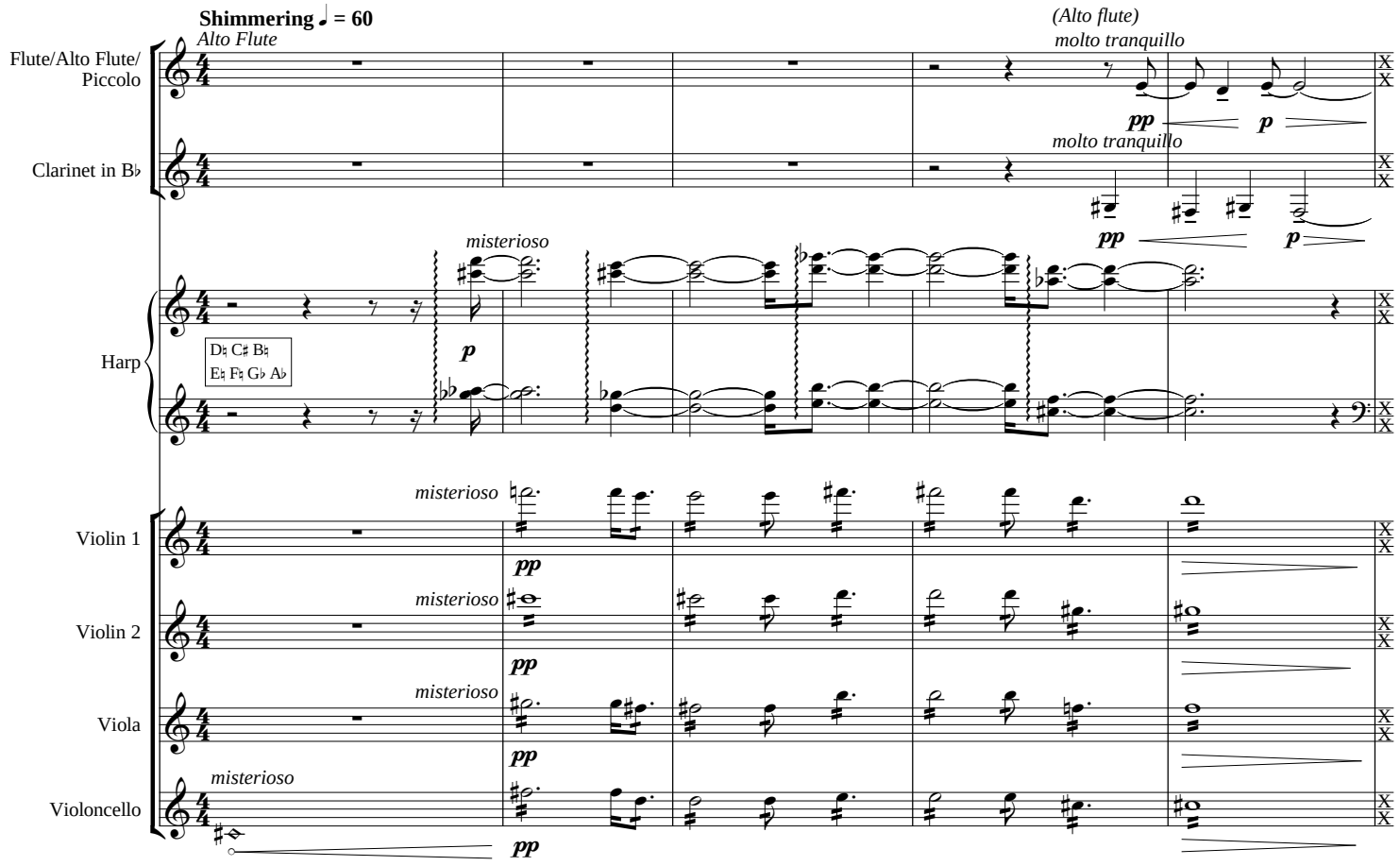
The title is an English translation of a passage from Guy De Maupassant's short story *Clair De Lune*. The harmonies and melodious lines inherent in the music draw parallels with the colours, textures and imagery evoked by Maupassant's description of a night time landscape of exquisite beauty. A title derived from a French text seemed appropriate as much inspiration was drawn from French music; Ravel's *Introduction and Allegro* and Debussy's *Trio for harp viola and flute* in particular.

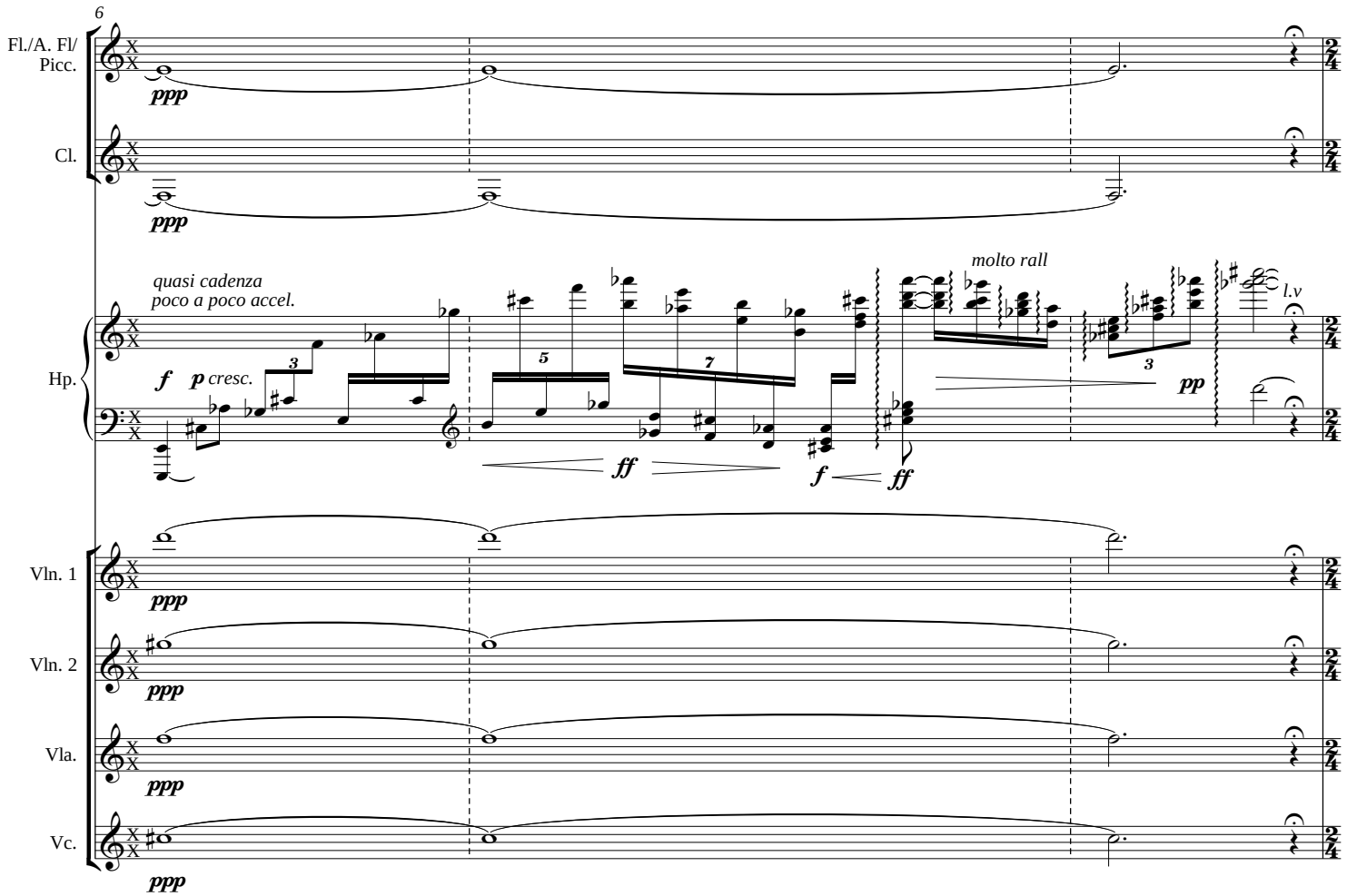
The harp is the centre piece of the musical narrative. Material derived from the harp part evolves, and is passed around the ensemble. The harmonic language is based on 7-note modes, all of which are playable on the harp.

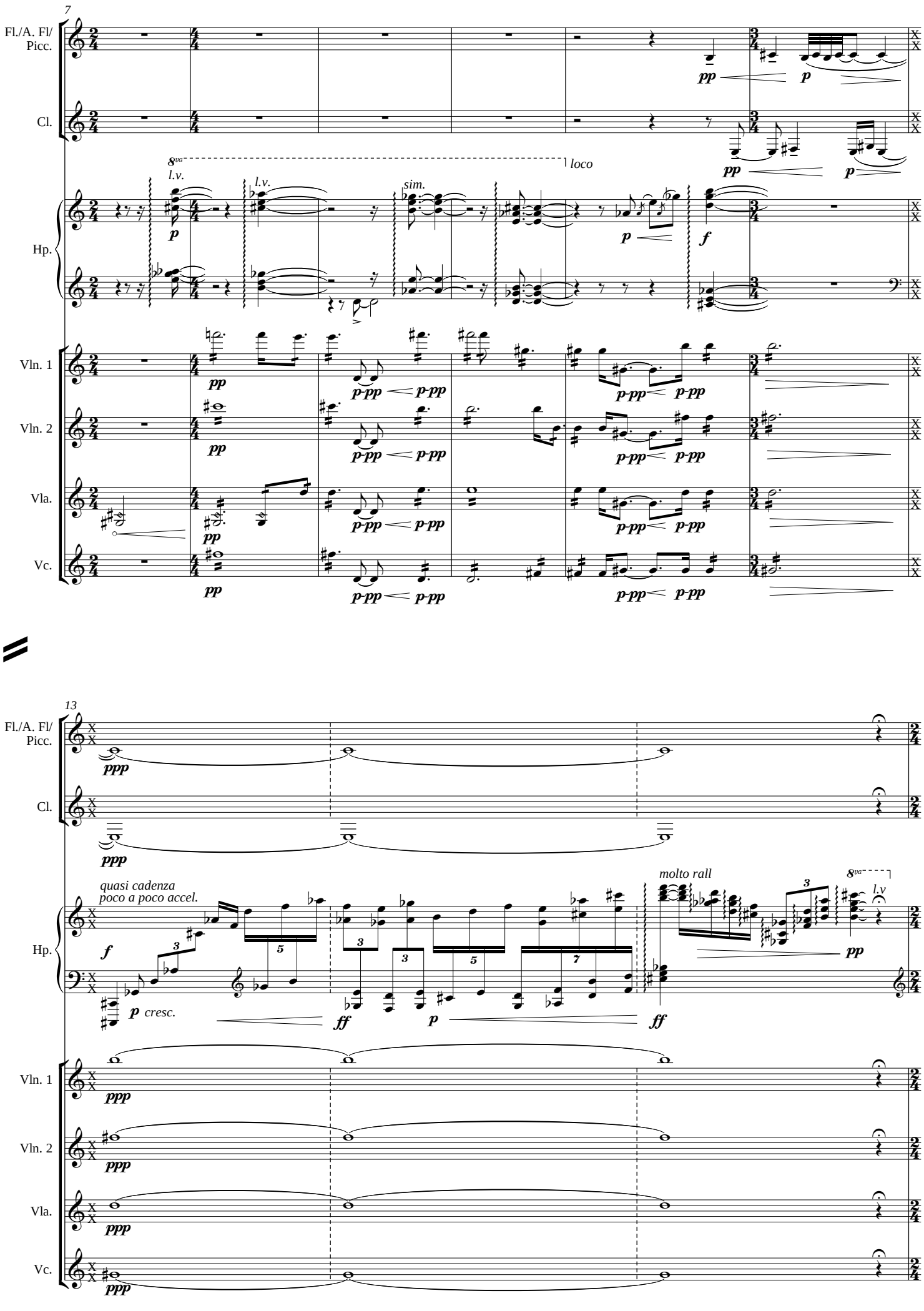
SCORE IN C

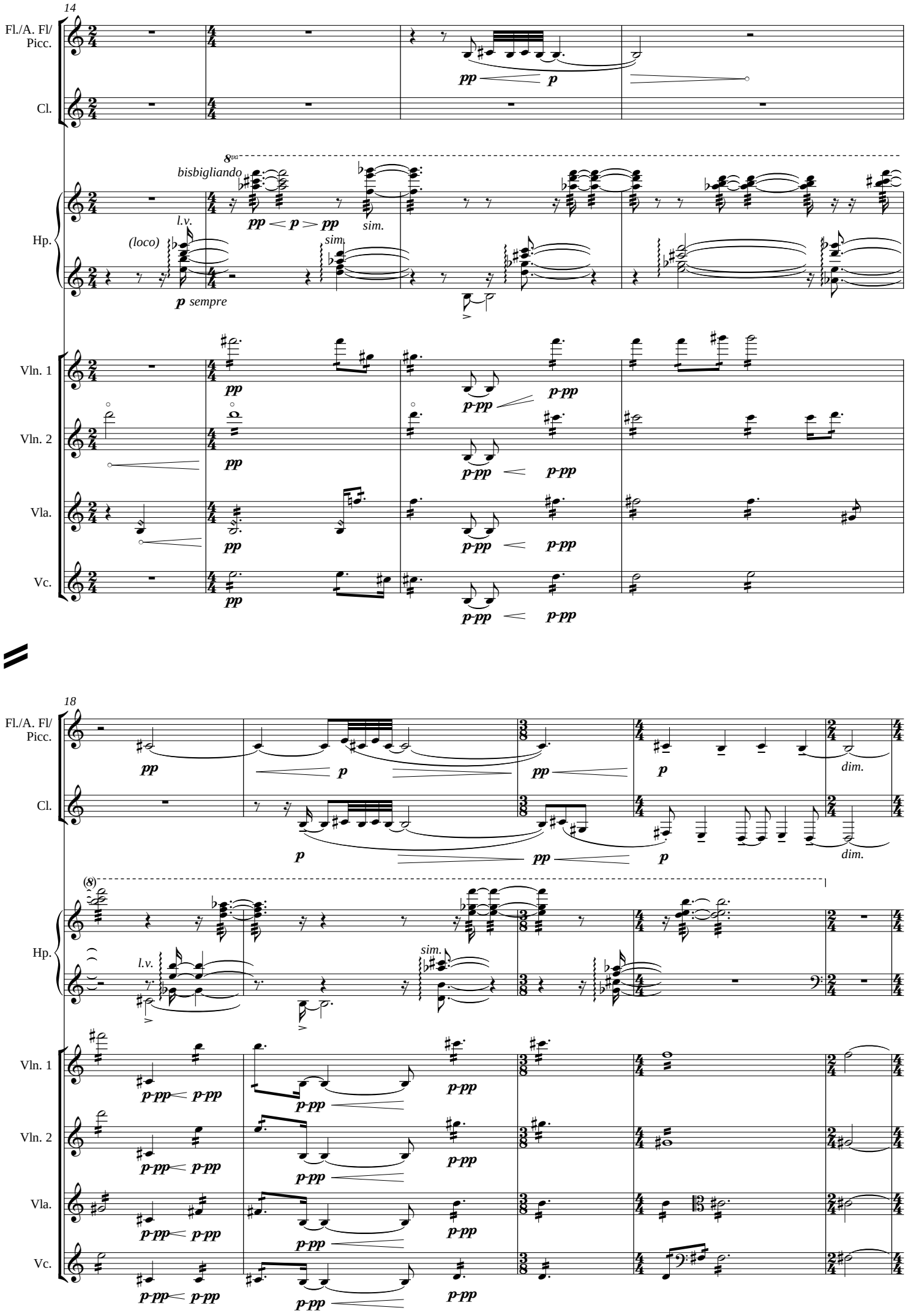
...a white haze through which the moonbeams passed...

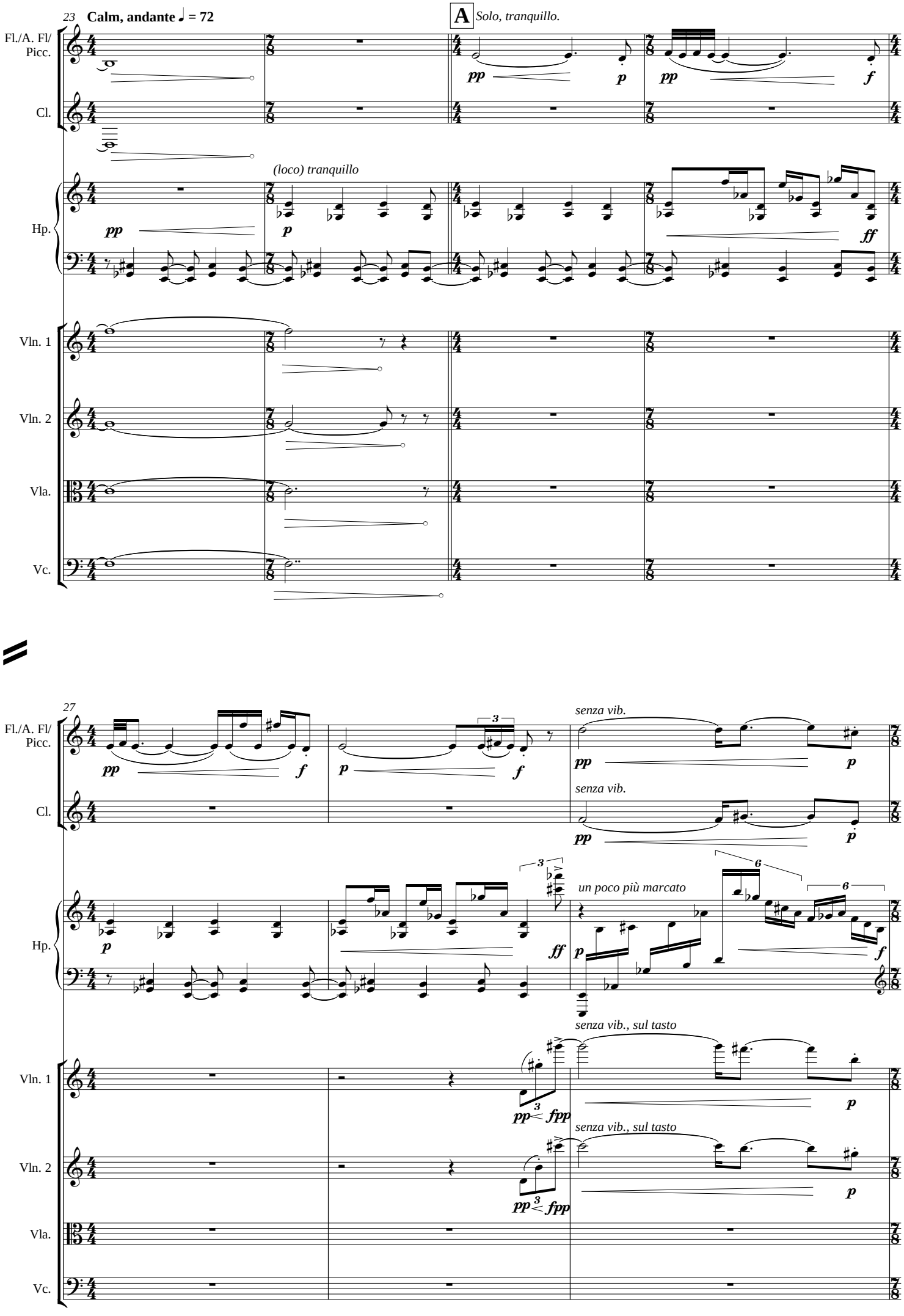
Chris Birch
2012






7
Fl./A. Fl/ Picc.
Cl.
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
8va l.v.
loco
l.v.
sim.
pp
p
f
p-pp
13
ppp
quasi cadenza
poco a poco accel.
p cresc.
ff
molto rall
8va l.v


14
Fl./A. Fl/ Picc.
Cl.
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
8va
bisbigliando
l.v.
(loco)
sim.
p sempre
18
dim.
(8)


23
Calm, andante ♩ = 72
A
Solo, tranquillo.
Fl./A. Fl/ Picc.
Cl.
(loco) tranquillo
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
27
senza vib.
un poco più marcato
senza vib., sul tasto

All trills are to the semitone above, unless another pitch is indicated.

30

Fl./A. Fl/ Picc.

Cl.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

rauca

poco a poco più tranquillo

marcato

nat. marcato (con vib.)

senza vib., sul tasto

34

tranquillo (con vib.)

poco marcato

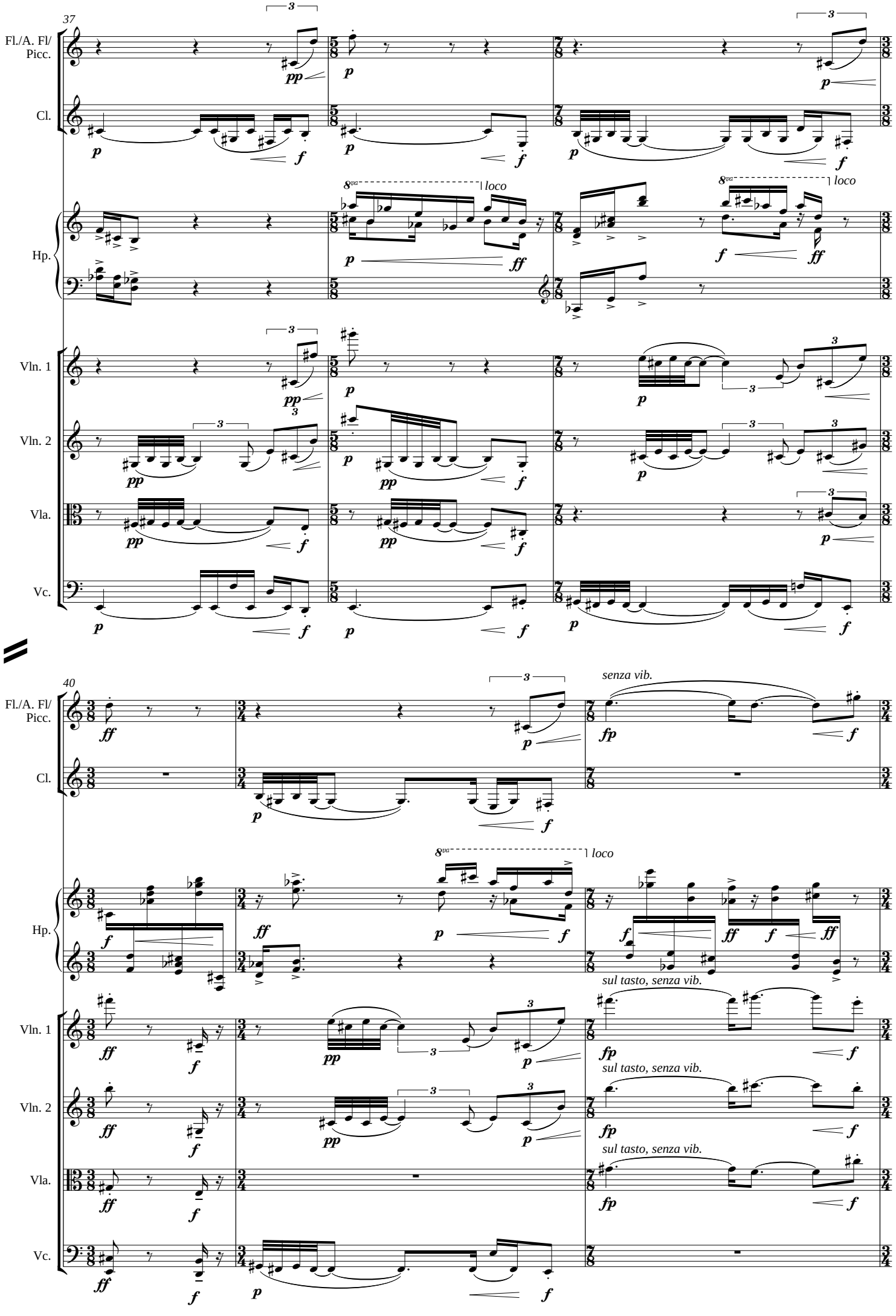
8va

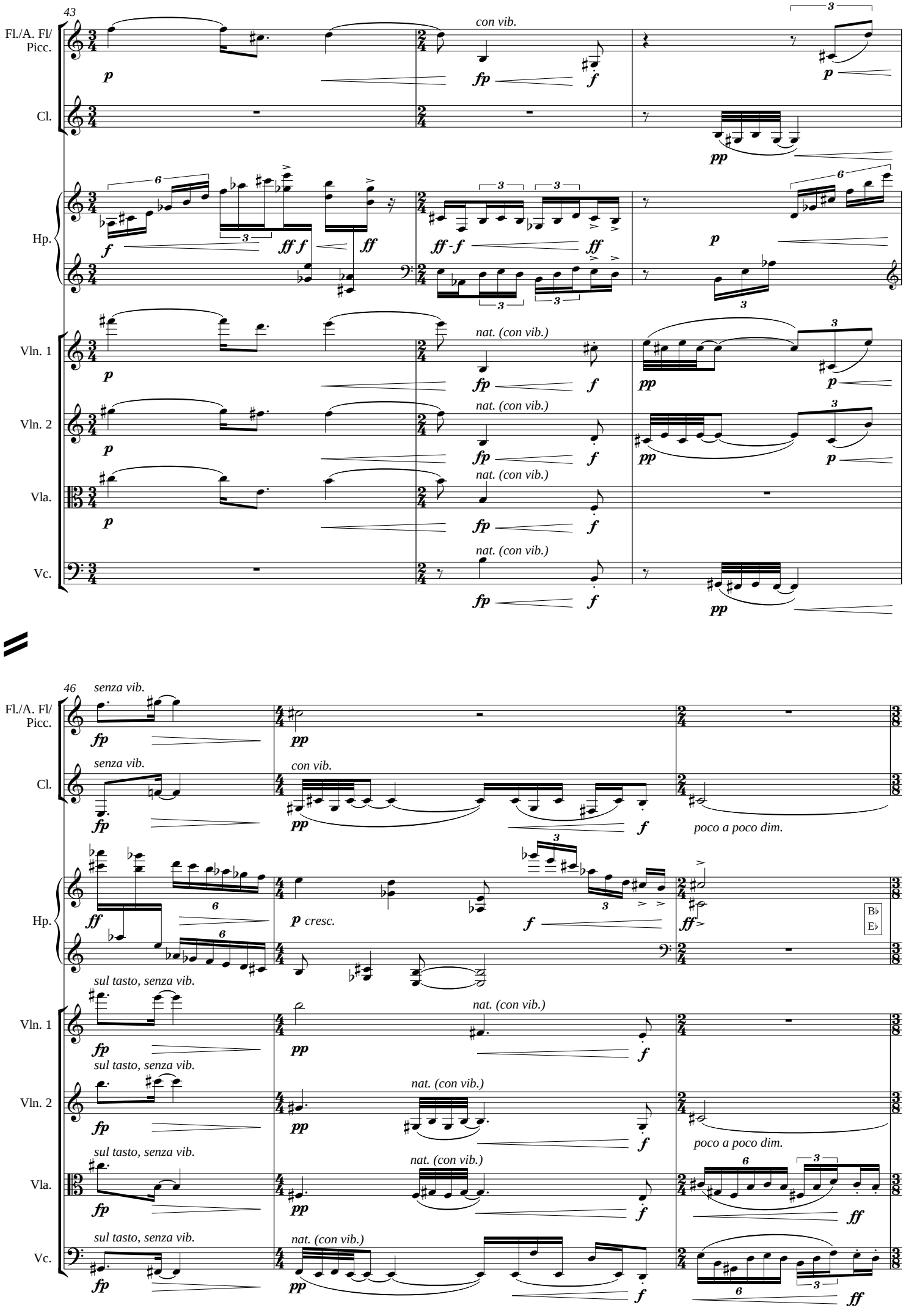
loco

tranquillo

pizz.

arco tranquillo


37
Fl./A. Fl/ Picc.
Cl.
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
8va
loco
40
senza vib.
sul tasto, senza vib.


43
Fl./A. Fl/ Picc.
Cl.
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
con vib.
nat. (con vib.)
46
senza vib.
sul tasto, senza vib.
poco a poco dim.
B♭
E♭

Poco a poco morendo
rall.

49

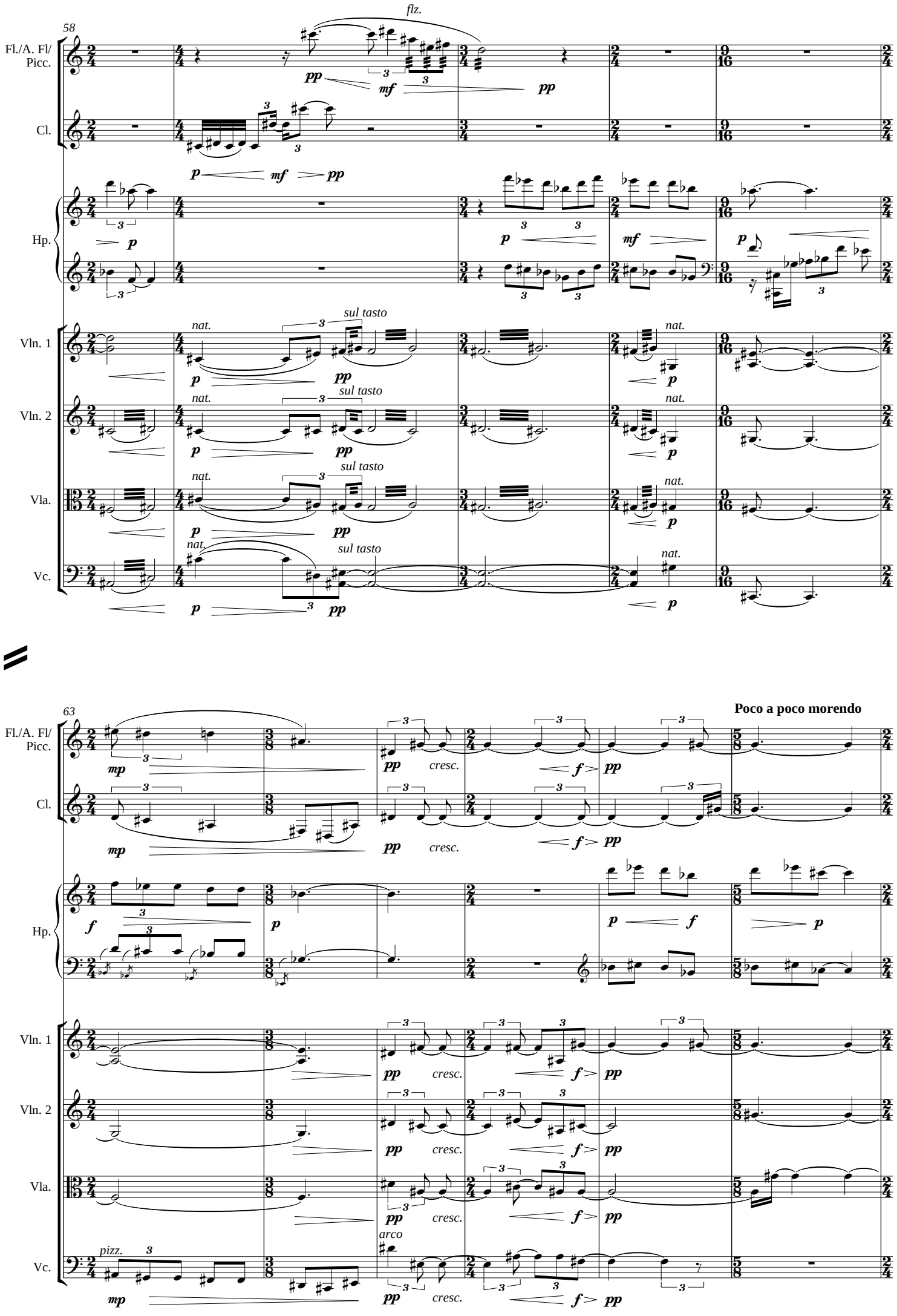
To flute

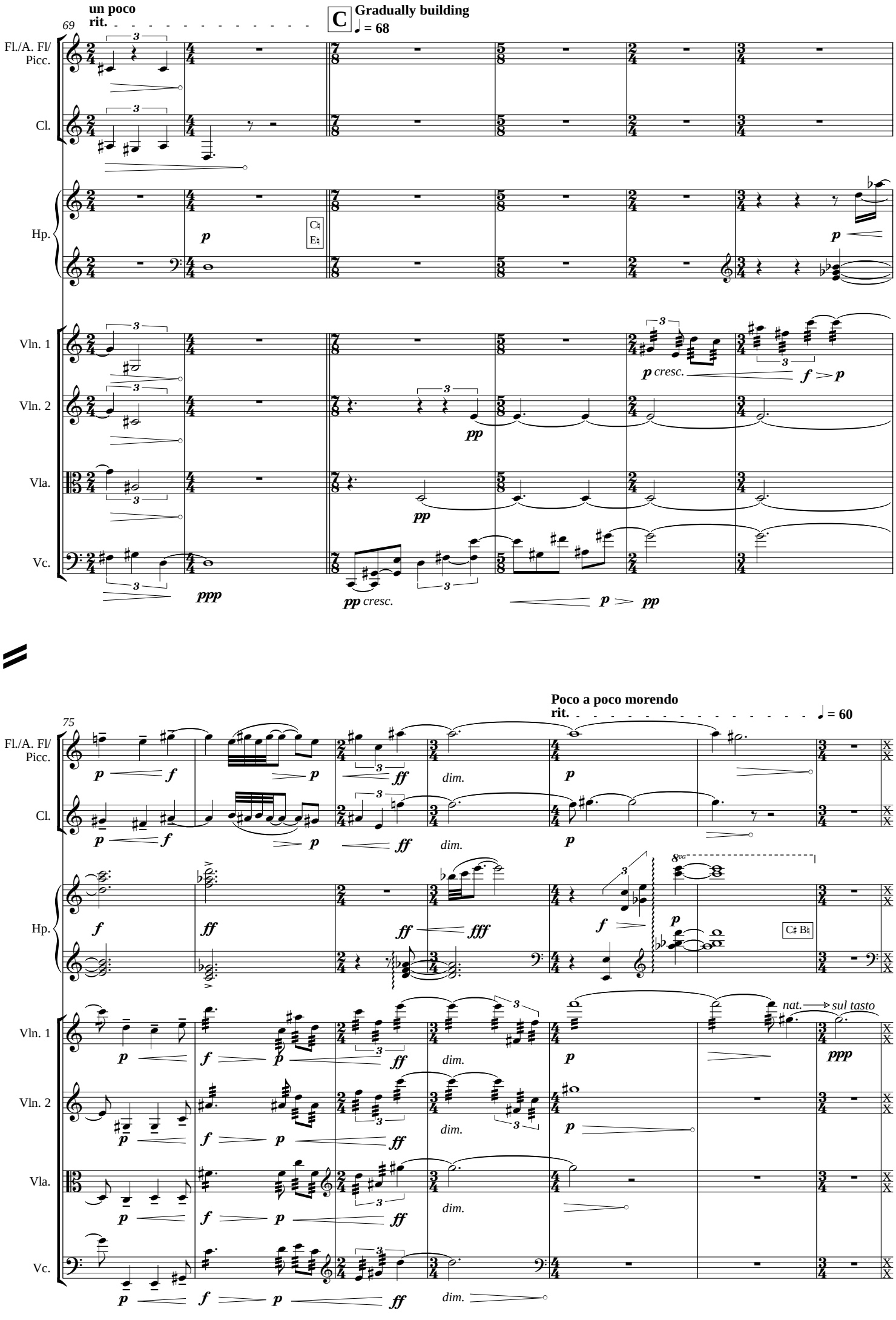
Fl./A. Fl/ Picc.
Cl.
Hp.
Vln. 1
Vln. 2
Vla.
Vc.

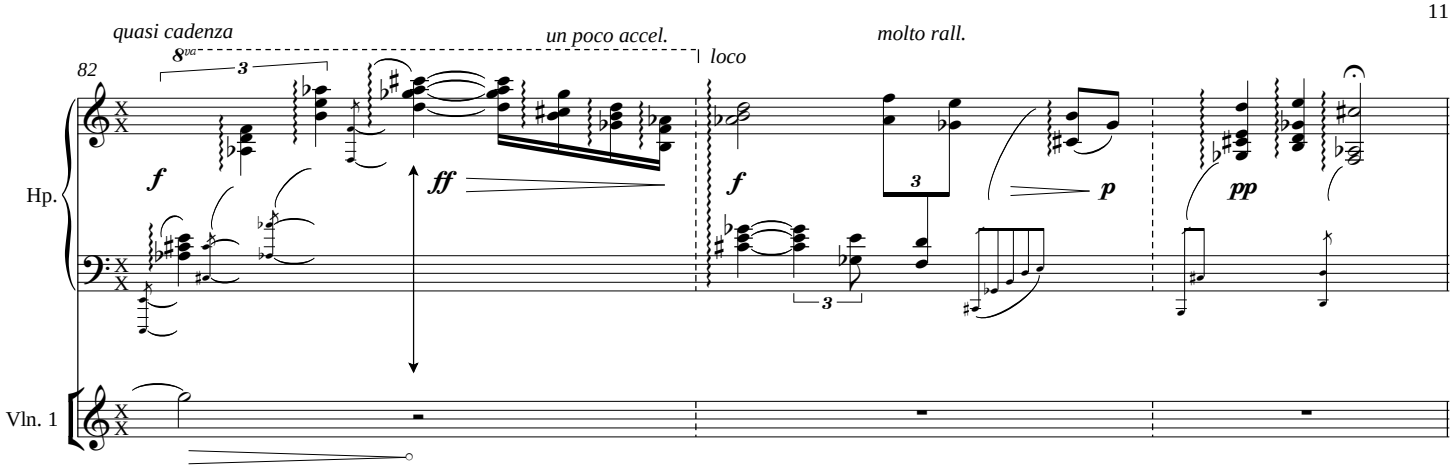
B **Shimmering again**
♩ = 52

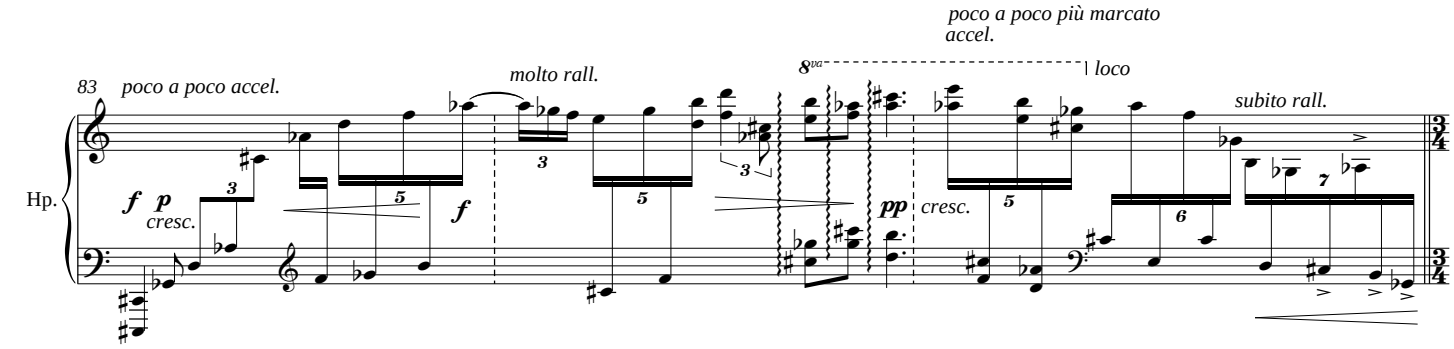
53

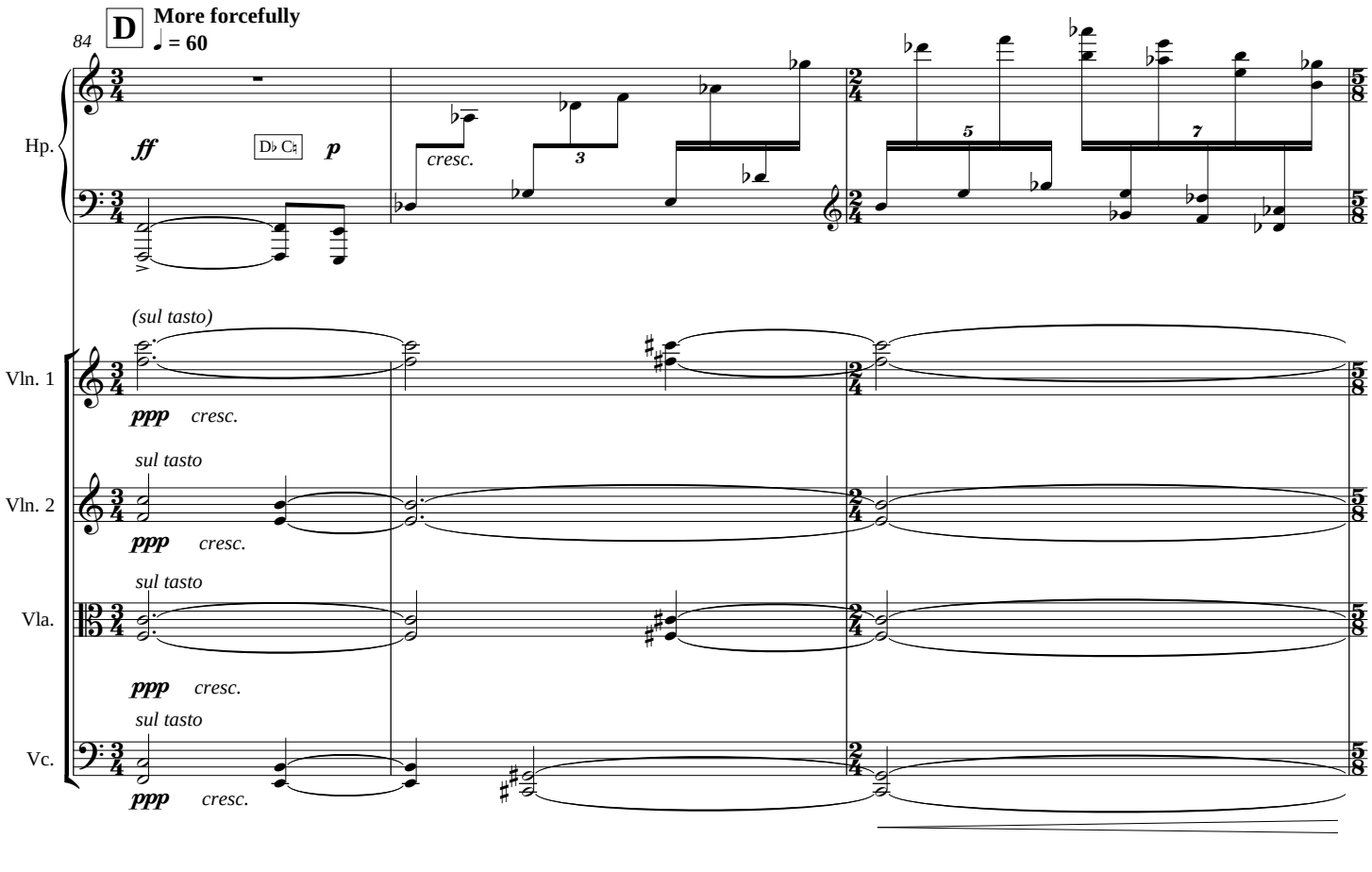
(flute)
molto dolcemente flz.
molto dolcemente
espressivo
molto tranquillo, sul tasto
nat.
sul tasto

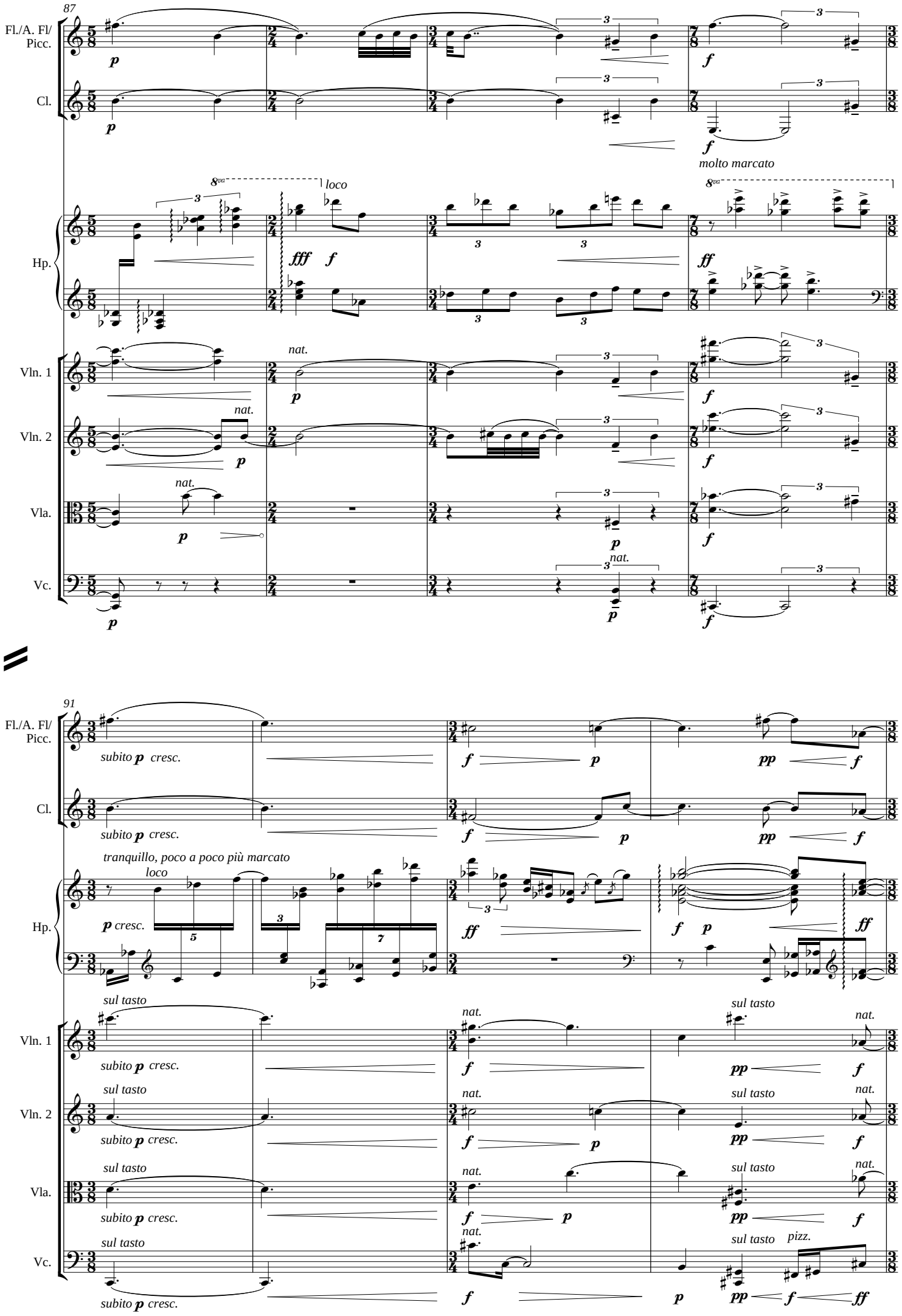

58
flz.
Fl./A. Fl/ Picc.
Cl.
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
nat.
sul tasto
63
Poco a poco morendo
pizz.
arco
cresc.

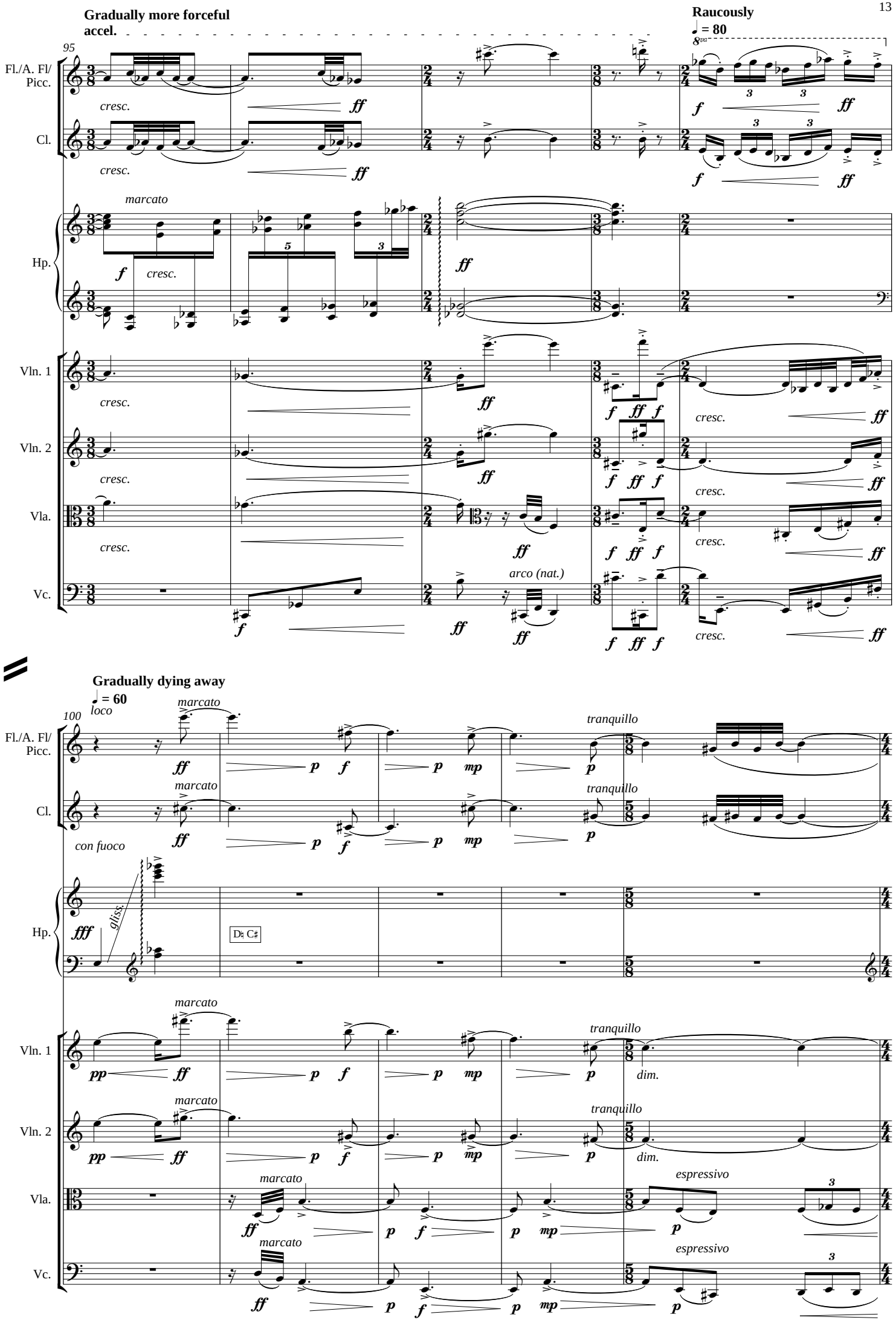

un poco
rit.
69
C
Gradually building
♩ = 68
Fl./A. Fl/
Picc.
Cl.
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
p
ppp
pp cresc.
p cresc.
f
pp
75
Poco a poco morendo
rit.
♩ = 60
dim.
ff
fff
8va
nat.
sul tasto

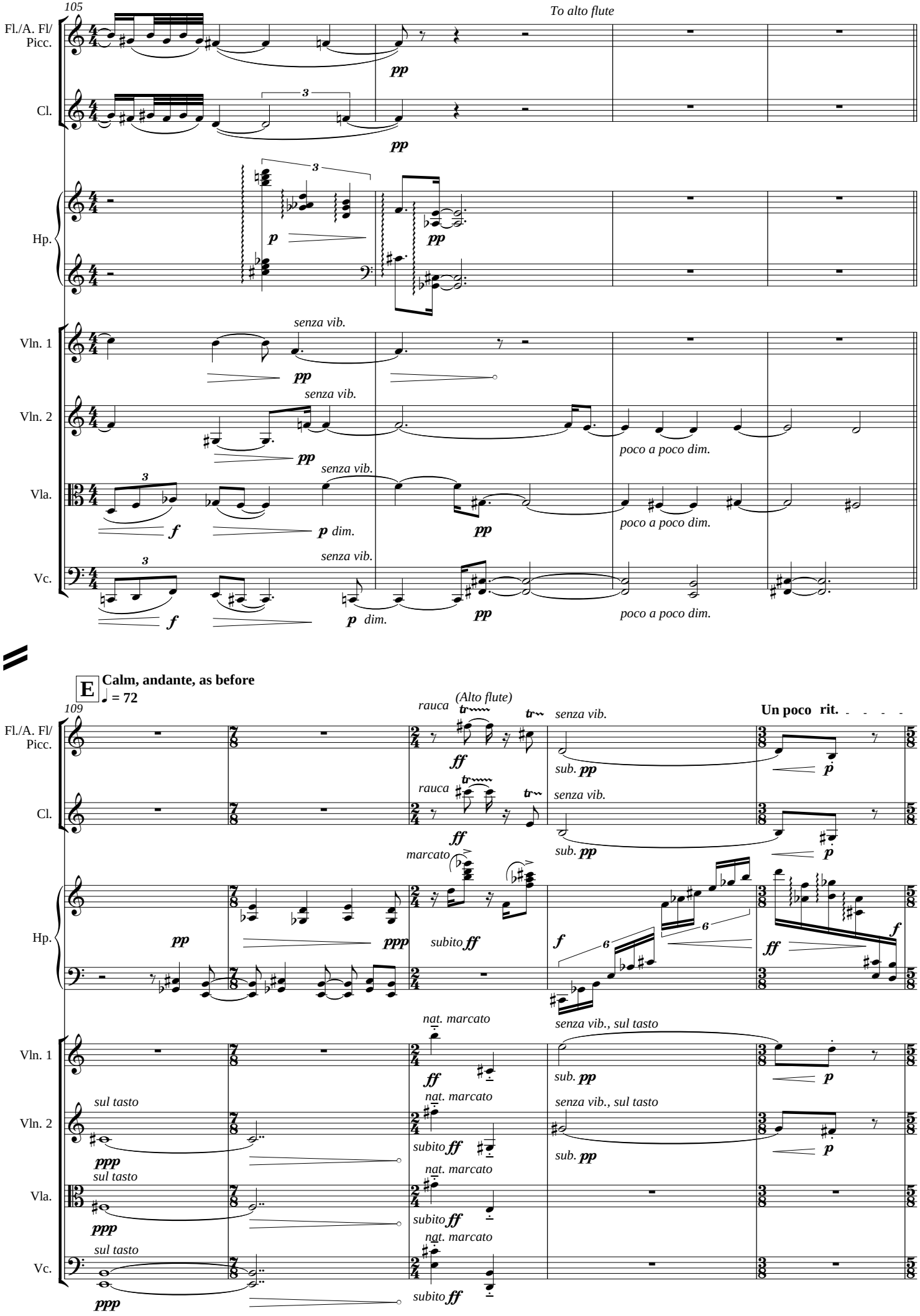

quasi cadenza
un poco accel.
loco
molto rall.
82
8va
3
Hp.
f
ff
f
3
p
pp
Vln. 1

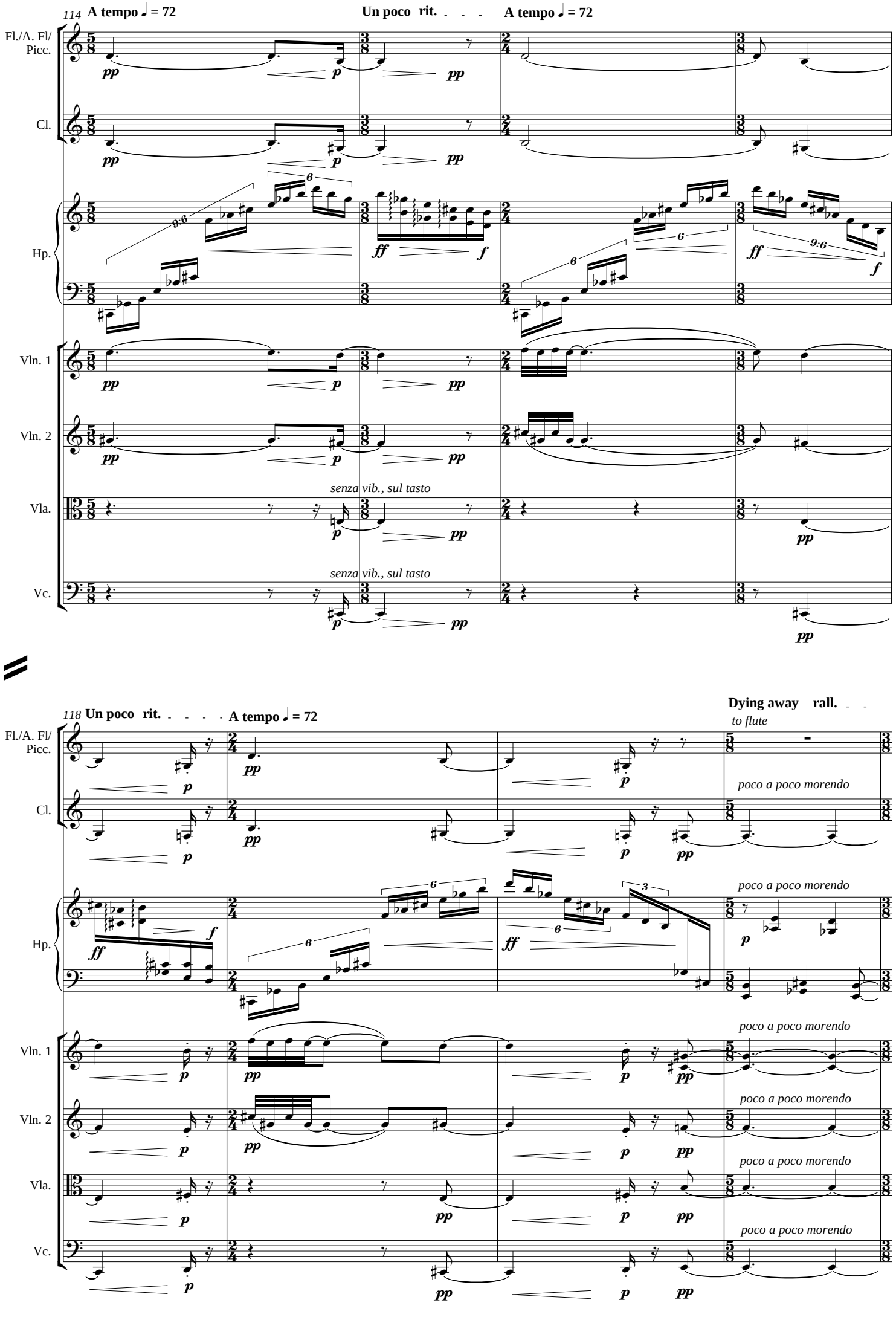

poco a poco più marcato
accel.
molto rall.
8va
loco
83
poco a poco accel.
subito rall.
Hp.
f p
cresc.
3
5
f
3
5
3
pp
cresc.
5
6
7

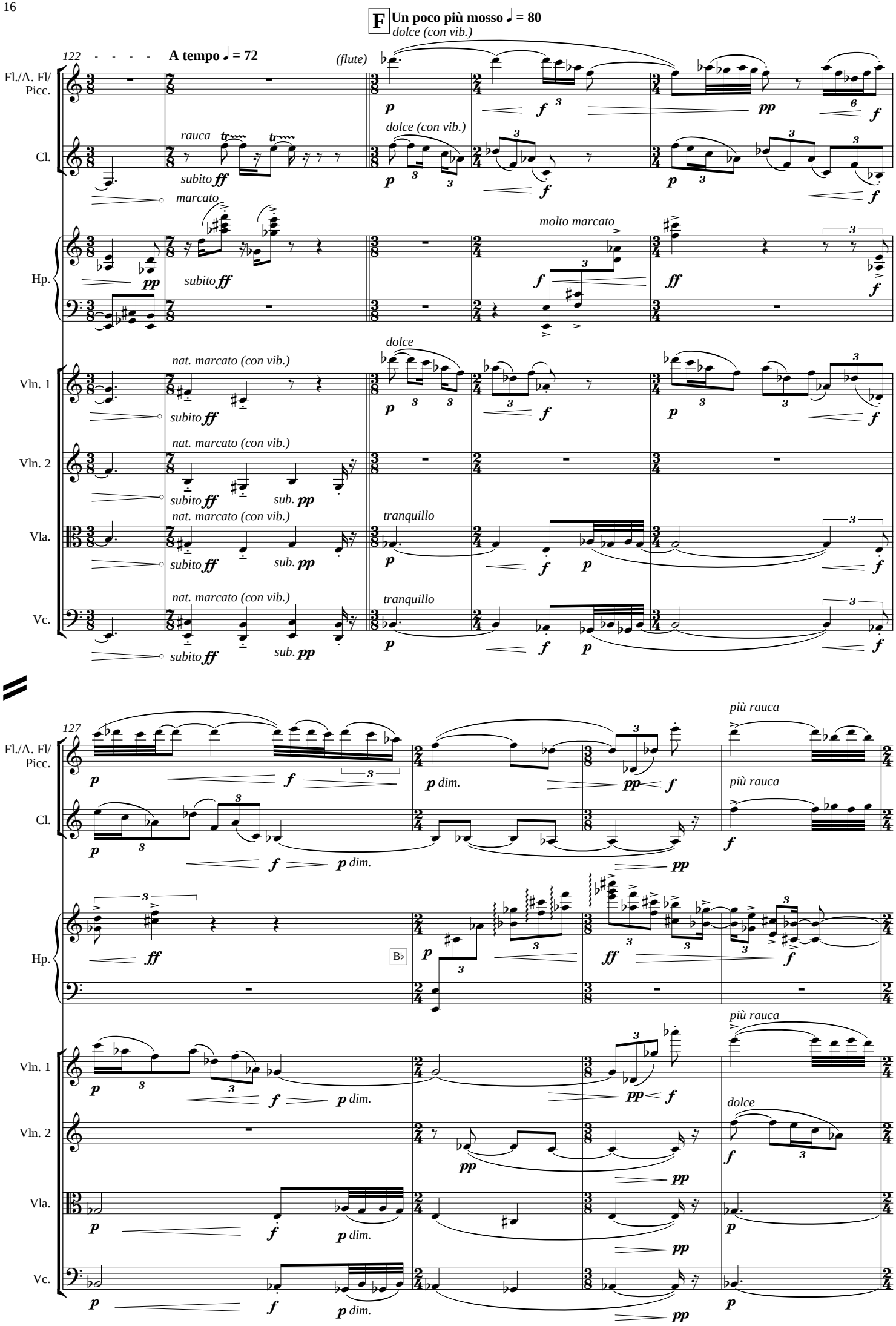

D
More forcefully
♩ = 60
84
Hp.
ff
D♭ C♮
p
cresc.
3
5
7
(sul tasto)
Vln. 1
ppp
cresc.
sul tasto
Vln. 2
ppp
cresc.
sul tasto
Vla.
ppp
cresc.
sul tasto
Vc.
ppp
cresc.

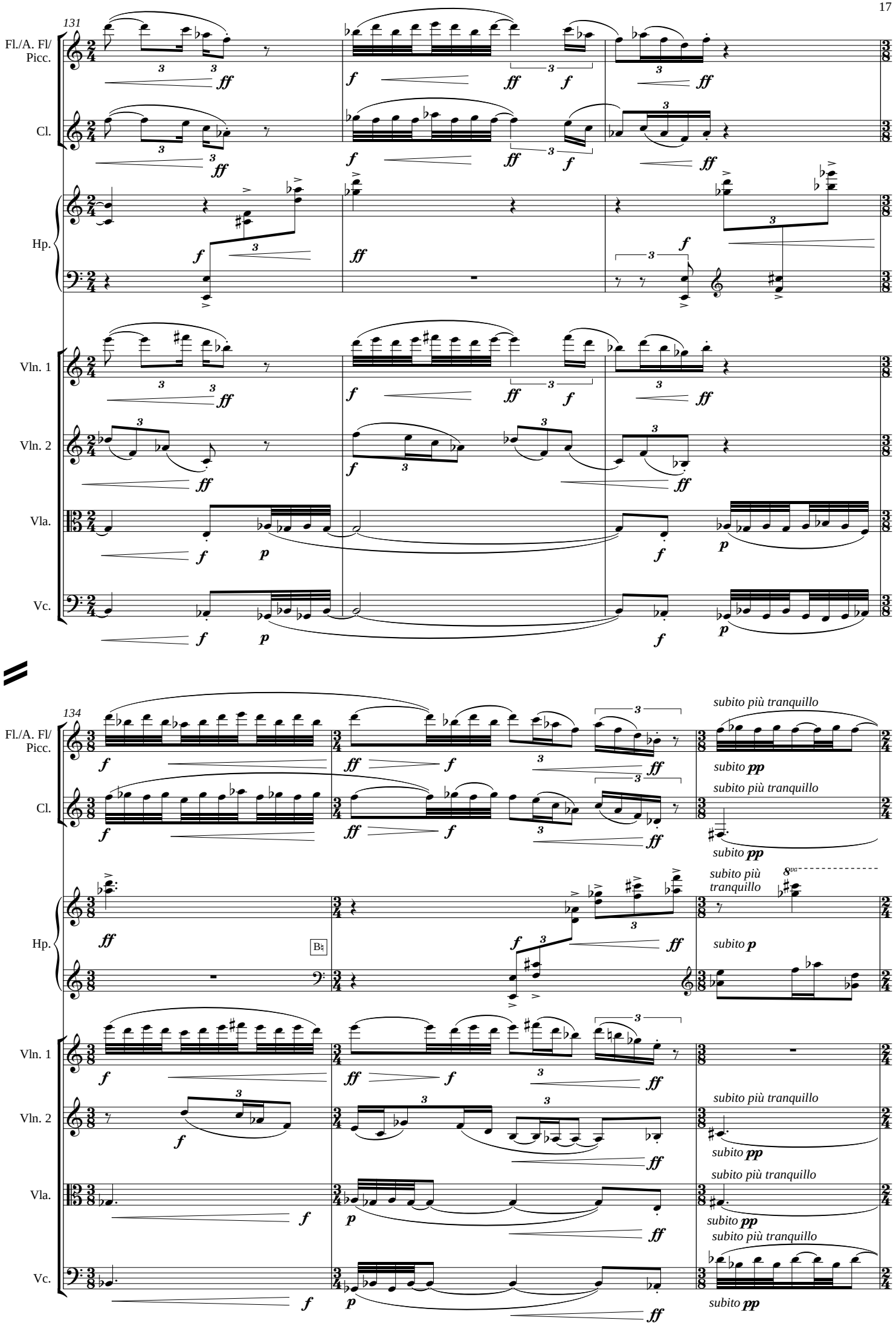

87
Fl./A. Fl/ Picc.
Cl.
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
molto marcato
loco
nat.
91
tranquillo, poco a poco più marcato
sul tasto
pizz.
subito p cresc.


Gradually more forceful
accel.
Raucously
♩ = 80
95
Fl./A. Fl/
Picc.
Cl.
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
cresc.
marcato
arco (nat.)
Gradually dying away
♩ = 60
100
loco
tranquillo
con fuoco
gliss.
D♭ C♯
espressivo
dim.


rall.
105
To alto flute
Fl./A. Fl/ Picc.
Cl.
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
senza vib.
poco a poco dim.
E
Calm, andante, as before
♩ = 72
109
rauca
(Alto flute)
Un poco rit.
marcato
subito
nat. marcato
sul tasto
senza vib., sul tasto


114 A tempo ♩ = 72
Un poco rit.
A tempo ♩ = 72
Fl./A. Fl/ Picc.
Cl.
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
senza vib., sul tasto
senza vib., sul tasto
118 Un poco rit.
A tempo ♩ = 72
Dying away rall.
to flute
poco a poco morendo
poco a poco morendo
poco a poco morendo
poco a poco morendo
poco a poco morendo
poco a poco morendo


F
Un poco più mosso ♩ = 80
dolce (con vib.)
122
A tempo ♩ = 72
(flute)
Fl./A. Fl/ Picc.
Cl.
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
rauca
subito ff
marcato
dolce (con vib.)
molto marcato
dolce
nat. marcato (con vib.)
sub. pp
tranquillo
127
più rauca
dim.
B♭
dolce


131
Fl./A. Fl/ Picc.
Cl.
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
134
subito più tranquillo
subito pp
subito p

Un pocorall. **A tempo ♩ = 80**

137

Fl./A. Fl/ Picc.

Cl.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

To piccolo *(piccolo)* *rauca* *sub.* ***ff***

poco a poco morendo *marcato*

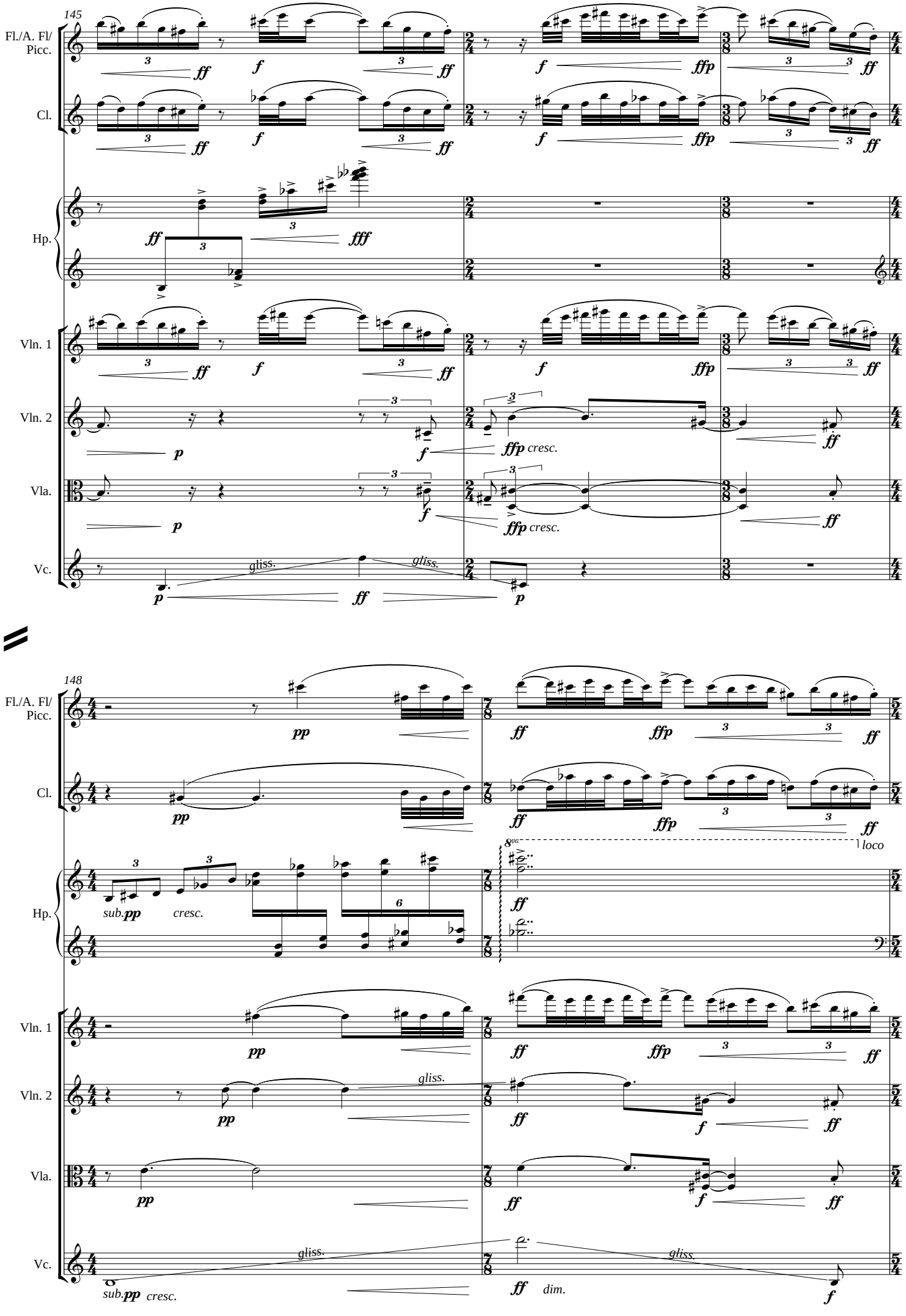
dim.

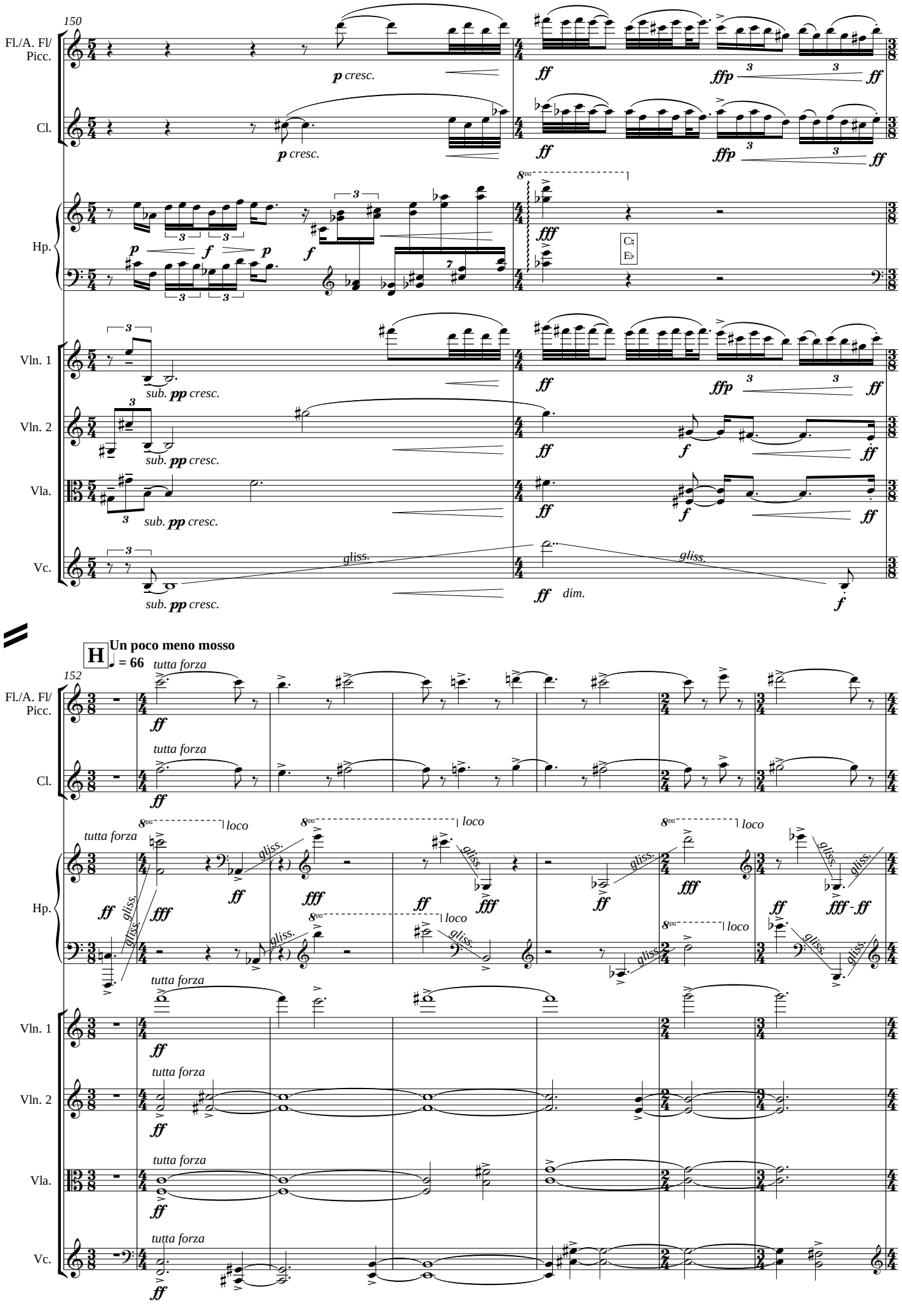
G **Un poco più mosso ♩ = 80**

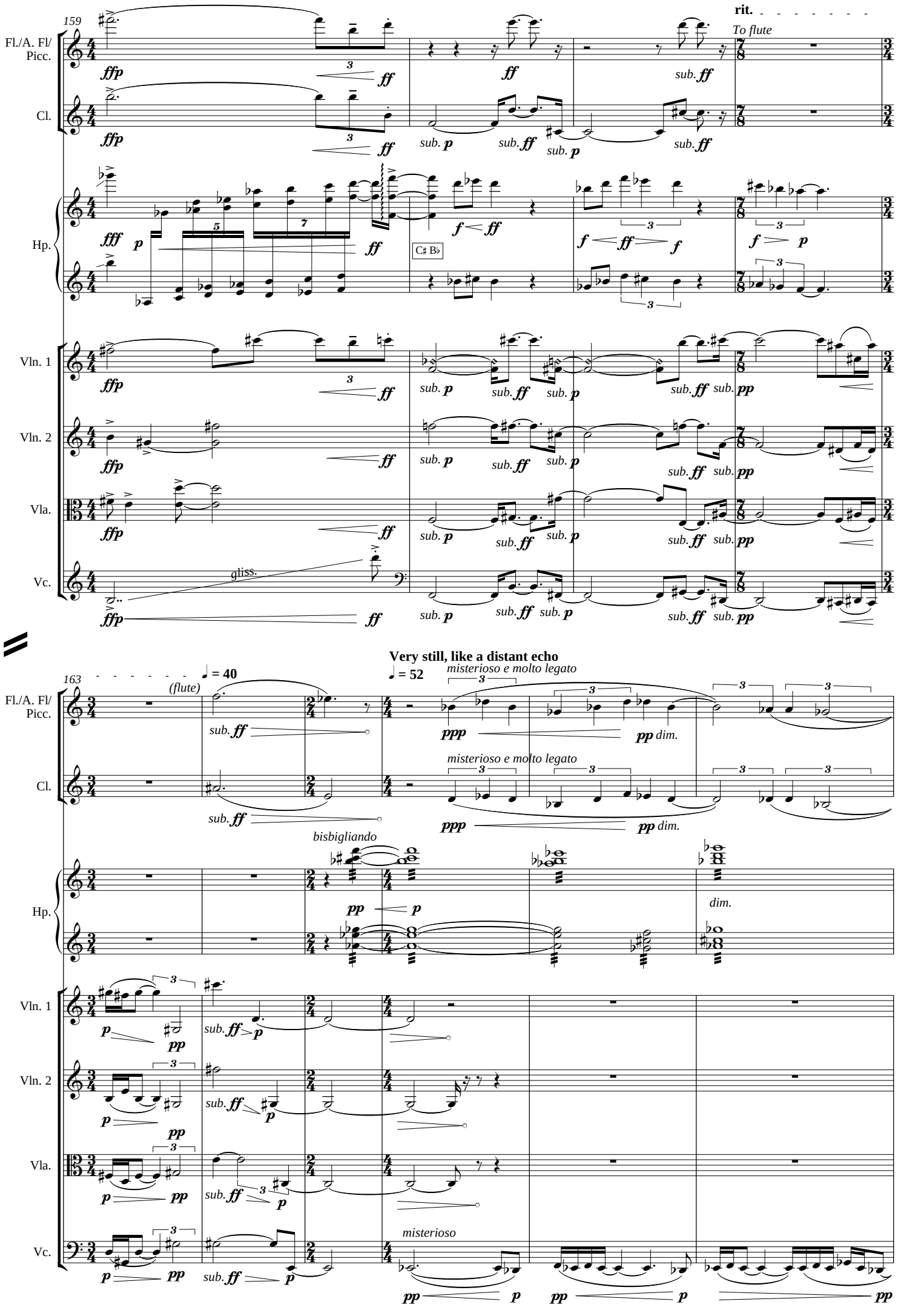
142

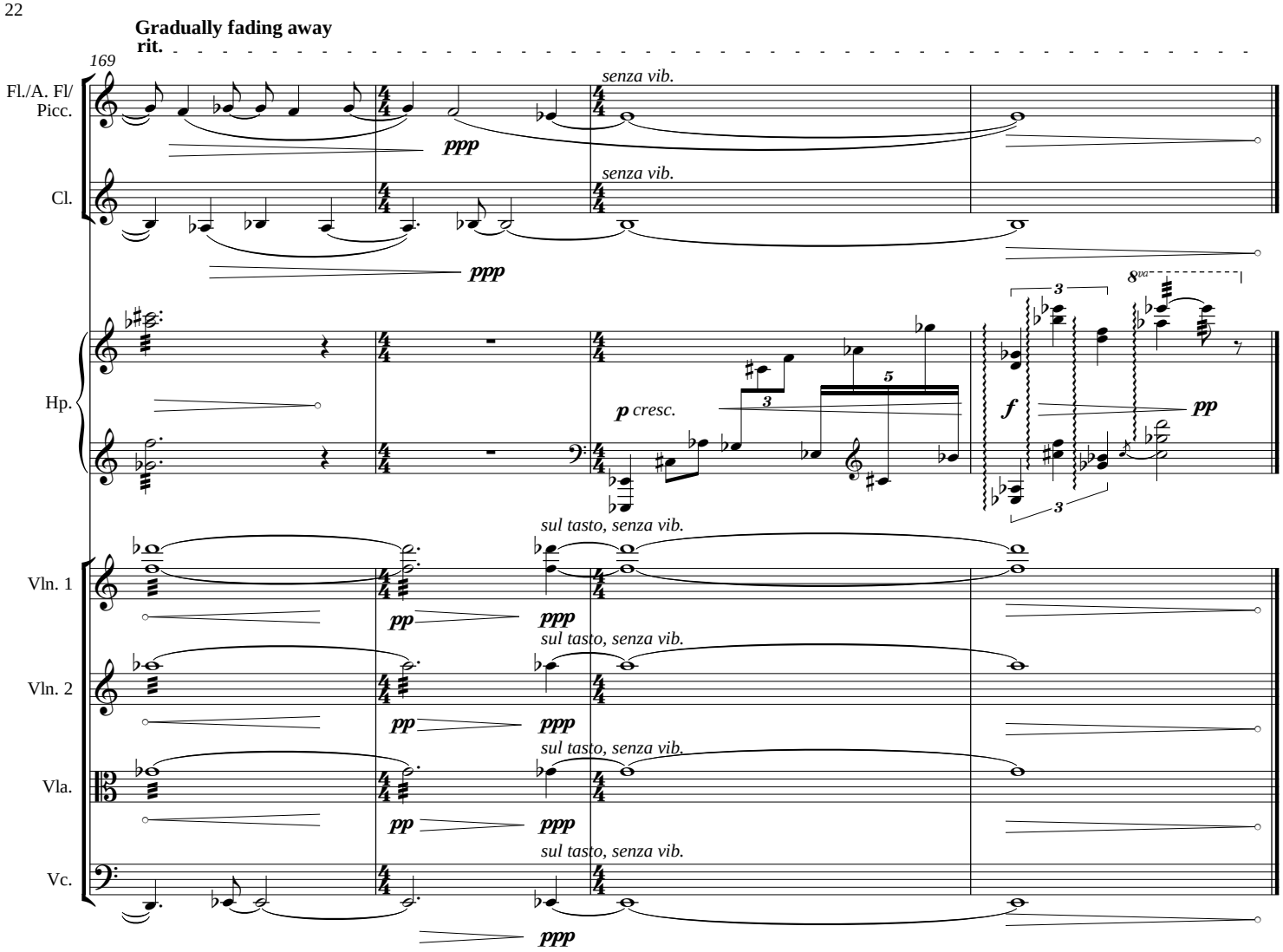
con fuoco *molto marcato* *cresc.* *gliss.*

All glissandi begin immediately and are as smooth and even as possible.


145
Fl./A. Fl/ Picc.
Cl.
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
ff
f
ffp
fff
p
cresc.
gliss.
148
sub.pp
cresc.
8va
loco
dim.


150
Fl./A. Fl/ Picc.
Cl.
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
p cresc.
ff
ffp
fff
sub. pp cresc.
gliss.
dim.
H
Un poco meno mosso
♩ = 66
152
tutta forza
loco
8va


159
rit.
To flute
Fl./A. Fl/ Picc.
Cl.
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
gliss.
C♯ B♭
Very still, like a distant echo
163
♩ = 40
♩ = 52
(flute)
misterioso e molto legato
bisbigliando
misterioso
dim.


Gradually fading away
rit.
169
Fl./A. Fl/ Picc.
Cl.
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
senza vib.
ppp
p cresc.
f
pp
sul tasto, senza vib.