

SAMPLE SCORE

Study for Horn & Chamber Ensemble

Written for the University of Bristol New Music Ensemble and Benedict Todd

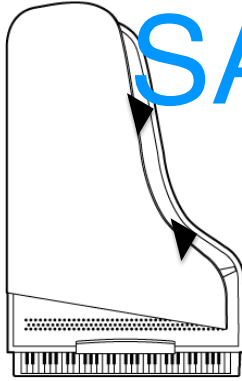
Flute
Oboe
Clarinet (Bb)
Alto Saxophone (Eb)
Bassoon
Horn (F)
Trumpet (Bb)
Percussion (one player - vibraphone, wood blocks, large suspended cymbal)
Piano
Violin
Viola
Violoncello

Score in C

A. Keegan-bole

01.05.13

Version 1 (with off-stage horn amplified for piano resonance)



Horn should be positioned off-stage, ideally with a view to the conductor (i.e. in the wings or with video monitor), the sound should be distant not just displaced. A large diaphragm condenser microphone (an AKB 414 was used in the première) should be positioned behind the player facing the bell of the instrument; it should be close to the instrument but should not interfere with the performer's natural playing position. The mono signal from the microphone should run through a pre-amp & volume control and out to two small speakers (either active or (via an amplifier) passive speakers). Speakers used in development and performance were *Genelec 8020s* which offer a very wide range for their size as well as excellent clarity.

The speakers should be positioned inside the piano in a visually discrete way (out of view of the audience). The sound should allow the strings of the piano to resonate when the pedal is down, the best position for this consideration depends on the piano, but try not to let the bass strings dominate – in development the best positions were found on the treble side of the instrument facing across the strings toward the bass, one fairly near the hammers, the other roughly one third of the way along the strings as in the diagram to the left of this text.

An operator in a good listening position should adjust the volume as per the 'operator' part in the score.

Version 2 (where electronic resources are not available)

Position the horn in the crook of the piano with the bell facing into the lid, thus allowing the strings of the piano to resonate from the sound produced by the horn. In this version the operator part in the score is redundant and to be ignored.

Programme Note:

My first piece for an ensemble of this type, this is a study in the sense that it explores ensemble textures. The first section develops from a gesture using all of the instruments, a short sequence of three complex chords rising in volume to a climax. This is one of the only genuine *tutti* moments of the piece. After this textures are formed from sustained, slow moving gestures as well as short bursts of sound from small groups of instruments. The deconstruction of the ensemble continues and the music becomes evermore fragmented and chaotic. Then the horn interjects and begins the second section: a long, ethereal, cadenza that is nocturnal in character, with textures growing from piano resonance created by the solo horn. The last section brings the ensemble together again briefly in a repeated staccato chord played across the ensemble, which then breaks down completely almost as soon as it appears, leaving the horn alone to close the piece quietly.

My thanks go to Benedict Todd (horn) whose hard work, advice and patience has been of such help.

AKB

Programme note from the première performance, 01.05.13

Study for Horn and Chamber Ensemble

A. Keegan-Bole

Score in C

♩=88

SAMPLE SCORE

The score is for a chamber ensemble and includes the following parts:

- Flute:** Part 1, starting with a *ppp* dynamic.
- Oboe:** Part 1, starting with a *ppp* dynamic.
- Clarinet in Bb:** Part 1, starting with a *ppp* dynamic.
- Alto Saxophone:** Part 1, starting with a *ppp* dynamic.
- Bassoon:** Part 1, starting with a *ppp* dynamic.
- Horn in F:** Part 1, starting with a *mp* dynamic, moving to *p*, and then *pp* for a triplet.
- Trumpet in Bb:** Part 1, starting with a *p* dynamic for a triplet.
- Vibraphone:** Part 1, starting with a *pp* dynamic, moving to *mf* for a triplet.
- Unpitched Percussion:** Part 1, starting with a *ff* dynamic for a cymbal.
- Piano:** Part 1, starting with a *f* dynamic, moving to *p* for a triplet.
- Violin:** Part 1, starting with a *pp* dynamic, moving to *f* for a pizzicato triplet, then *mp* for an arco triplet.
- Viola:** Part 1, starting with a *mf* dynamic for a pizzicato triplet, then *sfz p* for an arco triplet.
- Violoncello:** Part 1, starting with a *mf* dynamic for a pizzicato triplet, then *p sfz p* for an arco triplet.
- Operator:** Part 1, marked *niente*.

Additional performance instructions include: "always allow cymbal to ring", "Press string firmly near the pin, should sound as a pitched thud", "med mal", "tri beater", "gliss.", and various dynamic markings like *ppp*, *pp*, *mp*, *p*, *f*, *mf*, *sfz p*, and *lyrical*.

A

rit. ♩=58

SAMPLE SCORE

5

Fl. *mp* *mf* *ff* *pp* with clarinet

Ob. *mp* *mf* *ff* *mp*

Cl. *mp* *mf* *ff* *mf* *pp* with flute

Sax. *mp* *mf* *ff* *mp*

Bsn. *mp* *mf* *ff* *mp*

Hn. *mf* *ff* *ppp* *pp* *mp* *pp* *mf*

Tpt. *p* *p* *p* *p* *p* *p* *mp* *ff* *mp* *ff*

Vib. *pp* *f* *p* *f* RH: LH: gliss.

Perc. med mal bow

Pno. *p* *f* *f* *mp* *f* *mf* gliss. with violin

Vln. *f* *p* *mf* *pp* *fff* with piano senza vib

Vla. *mf* *pp* *f* *pp* gliss.

Vc. *p* *f* *mf* *sfz* *mp* *f* *pp* lyrical

Op. *mp*

gliss line and starting point is a rough indication of register
 it is fine to interrupt the gliss to relocate hand
 if the piano's frame makes this necessary
 with back of nail or tips of fingers:
 a relatively 'treble' sound

*gliss inclines faster
 than viola as well as
 increasing exponentially

mp
 (relative to the ensemble at this moment.
 Dynamic contour will follow horn part)

B

c. ♩ = 88

SAMPLE SCORE

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Fl. (Flute):** Features triplets and dynamic markings of *pp*, *mf*, and *p*. Includes a "flz" (flute) marking and "with sax" instruction.
- Ob. (Oboe):** Features triplets and dynamic markings of *pp*, *mf*, and *p*.
- Cl. (Clarinet):** Features triplets and dynamic markings of *pp*, *mf*, and *p*. Includes a "with trumpet" instruction.
- Sax. (Saxophone):** Features triplets and dynamic markings of *pp*, *mf*, and *p*. Includes a "with flute" instruction.
- Bsn. (Bassoon):** Features triplets and dynamic markings of *pp*, *mf*, and *p*.
- Hn. (Horn):** Features dynamic markings of *pp*, *mp*, *f*, and *mf*. Includes a "tr" (trumpet) marking and "gliss." (glissando) instruction.
- Tpt. (Trumpet):** Features triplets and dynamic markings of *ff*, *mp*, *f*, and *mp*. Includes a "with clarinet" instruction.
- Vib. (Vibraphone):** Features triplets and dynamic markings of *mp*.
- Perc. (Percussion):** Features "snare sticks" and "z = press roll (one hand)" markings. Includes dynamic markings of *mf* and *mp*.
- Pno. (Piano):** Features triplets and dynamic markings of *mp*.
- Vln. (Violin):** Features dynamic markings of *p*, *f*, and *ff*. Includes "pizz" (pizzicato), "arco" (arco), and "gliss." markings.
- Vla. (Viola):** Features dynamic markings of *p*, *f*, *mf*, and *ff*. Includes "pizz" markings.
- Vc. (Cello):** Features dynamic markings of *f*, *p*, *f*, *mf*, *ff*, *mp*, and *f*. Includes "pizz" markings.
- Op. (Ophicleide):** No notation is present for this instrument.

SAMPLE SCORE

Fl. *f* *mp* *ff*

Ob. *mf* *ff*

Cl. *mf* *ff*

Sax. *p* *ff* *p* *ff* *p* *ff*

Bsn. *p* *ff* *p* *ff* *p* *ff* *mf* *ff*

Hn. *aggresive* *tender* *fff* *p*

Tpt. *mf* *ff* *mf* *ff* *mf* *ff*

Vib.

Perc.

Pno.

Vln. *arco* *f* *ff*

Vla. *f* *ff*

Vc. *arco* *ff* *p* *mf* *ff* *p* *mf* *ff* *p* *ff*

Op. *p**

* Volume should match the off-stage horn. This remains a constant and horn dictates dynamic contour

E

SAMPLE SCORE

The musical score is arranged in a system with 13 staves. The instruments and their parts are as follows:

- Fl. (Flute):** Measures 40-45. Dynamics: *pp*, *p*.
- Ob. (Oboe):** Measures 40-45. Dynamics: *ppp*.
- Cl. (Clarinet):** Measures 40-45. Dynamics: *ppp*, *pp*.
- Sax. (Saxophone):** Measures 40-45. Dynamics: *pppp*, *pp*.
- Bsn. (Bassoon):** Measures 40-45. Dynamics: *ppp*, *p*.
- Hn. (Horn):** Measures 40-45. Dynamics: *mf*, *p*, *soft*, *ppp*, *ppp*, *mp*. Includes marking: *senza sord.* and *con sord. (insert gradually)*.
- Tpt. (Trumpet):** Measures 40-45. Dynamics: *ppp*.
- Vib. (Violin):** Measures 40-45. Dynamics: *p*.
- Perc. (Percussion):** Measures 40-45.
- Pno. (Piano):** Measures 40-45. Dynamics: *ppp*.
- Vln. (Violin):** Measures 40-45. Dynamics: *ppp*, *pp*.
- Vla. (Viola):** Measures 40-45. Dynamics: *pp*.
- Vc. (Cello):** Measures 40-45.
- Op. (Ophicleide):** Measures 40-45.

The score includes various musical notations such as dynamics, articulation marks, and performance instructions. The tempo is marked as ♩=88.

rit. ♩=58

F

50

SAMPLE SCORE

FL. *pp* *pppp*

Ob. *pp* *pppp*

Cl. *pp* *pppp*

Sax.

Bsn. *mp* *pp*

Hn. *p* *<fff f* *mf* *p* *mp* *f* *brassy* *fff*

Tpt. *pp* *pppp*

Vib.

Perc.

Pno.

Vln. *ppp* *pppp*

Vla. *ppp* *pppp*

Vc. *ppp* *pppp*

Op.

senza sord. *♩=58*

as even as possible

3

(#)

(e-)

H

SAMPLE SCORE

60

Fl. *p* < *mf* *fff* *p* *ppp* *mp* *mf* *flz*

Ob. *p* < *mp* *fff* *p* *ppp*

Cl. *p* < *mf* *fff* *p* *ppp* *mp*

Sax. *p* < *mp* *mf* *p* < *mp* *pp* *pp* with trumpet

Bsn. *p* *mf* *ppp*

Hn. *p* *mf* *fff* *ppp* *mp* horn solo, free of pulse smooth accel. repeat note pattern if necessary

Tpt. *mp* > *mp* > *mp* > *mp* *mf* *p* < *mf* > *p* with sax tender

Vib. *mp* warm soft mallets

Perc. *f*

Pno. *ppp* *f* pedal off

Vln. *p* < *mf* *fff* *p* < *ppp* fast ----- v. slow

Vla. *p* < *mf* *fff* *p* < *ppp* fast ----- v. slow

Vc. *p* < *mf* *fff* *p* < *ppp* fast ----- v. slow

Op. niente

lip down slightly flat 65

SAMPLE SCORE

Fl. *mp*

Ob. *ppp* *p*

Cl. *mp* with trumpet

Sax. *pp*

Bsn. *mp* *ppp* *p*

Hn. *mp* *p* *mf* *p* *mp*

Tpt. *mp* with clarinet

Vib.

Perc.

Pno.

Vln. *p* *fff* *pizz* *arco* *p*

Vla. *pp* *p* *fff* *scratch tone* *p*

Vc. *mf* *p* *ppp* *p*

Op.

I

SAMPLE SCORE

Fl. *pp* *mf* *pp* *mp* *f*

Ob. *mp* *mf*

Cl. *mf*

Sax.

Bsn. *mf*

Hn. *p* *mf*

Tpt. *ppp* *mp* *ppp*

Vib. *mf*

Perc. *f*

Pno. *f* *f*

Vln. *fff* *pizz* *p* *f* *arco* *mf*

Vla. *mp* *pizz* *f* *arco* *mf*

Vc. *pizz* *arco* *ff* *mp* *p* *f* *arco* *m.v.*

Op.

SAMPLE SCORE

75

Fl. *mp* *p* *mf* *Flz*

Ob. *mp*

Cl. *mp* *p* *mf* *p* *ff* *gliss.*

Sax. *mp* *p* *mf* *pp*

Bsn. *mp* *p* *mf* *pp*

Hn. *mp* *ff* *brassy* *p* *mf* *ff*

Tpt. *p* *f* *pp* *mf* *f* *mp*

Perc. *f* *pp* *mp* *snare sticks*

Pno. *pp* *sostenuto* *p* *mf* *p* *f*

Vln. *f* *pp*

Vla. *f* *pp* *ff*

Vc. *f* *ff*

Op.

85

percussive

Fl. *f* *ff* *mf* *pp* *mf* *pp* *mf* *pp* *mf*

Ob. *mf* *pp* *mf* *pp* *mf* *pp* *mf*

Cl. *mp* *mf* *pp* *mf* *pp* *mf* *pp* *mf*

Sax. *delicate* *p* *mp* *pp* *mp* *pp* *mp* *pp* *mf*

Bsn. *ffp* *ffp* *ffp* *mf* *pp* *mf* *pp* *mf* *pp* *mf*

Hn. *f* *mf* *ff* *fp* *fp* *fp* *ff* *mf* *mp* *f* *fff* *mp* *p* *mf*

Tpt. *con sord. (harmon)* *pp* *ff* *pp* *ff* *pp* *ff* *p* *mf* *f*

Vib. *dead stick* *mp* *mp*

Perc. *hard mallets* *f*

Pno. *pp* *mf* *p* *mp*

Vln. *scratch tone* *fff* *f* *mp*

Vla. *fff* *f* *mp* *gliss.* *gliss.* *arco*

Vc. *f* *fff* *mp* *ff*

Op. *f* *fff* *mp* *ff*

SAMPLE SCORE

Fl. *p* *pp* *ppp*

Ob. *p* *pp* *ppp*

Cl. *p* *pp* *ppp*

Sax. *p* *pp* *ppp*

Bsn. *p* *pp* *ppp*

Hn. *senza sord.*

Tpt. *pp* *ppp*

Vib.

Perc.

Pno. *mf*
8^{va} *pedal down until end of piece*

Vln. *pp* *pizz* *ppp*

Vla. *pp arco* *pizz* *ppp*

Vc. *mf* *ppp*

Op. *mp*

J

20

accel and rit inconsistently,
independent of other instruments

begin to sharpen and flatten the pitch very slightly...

Fl.

accel and rit inconsistently,
independent of other instruments

begin to sharpen and flatten the pitch very slightly...

Ob.

accel and rit inconsistently,
independent of other instruments

begin to sharpen and flatten the pitch very slightly...

Cl.

accel and rit inconsistently,
independent of other instruments

begin to sharpen and flatten the pitch very slightly...

Sax.

accel and rit inconsistently,
independent of other instruments

begin to sharpen and flatten the pitch very slightly...

Bsn.

SAMPLE SCORE

Work through each box. Allow time. Filled notes are shorter than hollow notes. Think horn calls. System lasts c. 20'.

Hn.

accel and rit inconsistently,
independent of other instruments

Tpt.

Play the given pitches in ascending order in an irregular rhythm. Complete the sequence in 12 - 17 seconds.

(ped down until sound fades)

Vib.

Perc.

Repeat sequence of chords with changing rhythmic units (like a bell)

Pno.

accel and rit inconsistently,
independent of other instruments

begin to sharpen and flatten the pitch very slightly...

Vln.

accel and rit inconsistently,
independent of other instruments

begin to sharpen and flatten the pitch very slightly...

Vla.

accel and rit inconsistently,
independent of other instruments

begin to sharpen and flatten the pitch very slightly...

Vc.

Op.

continue to gliss. up and down, exploring increasingly more of the range

accel. ----- v. fast

SAMPLE SCORE

Fl. *c. 14'* *gliss.* *gliss.* *etc.* *accel.* ----- *v. fast* *gliss.*

Ob. *c. 14'* *gliss.* *gliss.* *etc.* *accel.* ----- *v. fast* *gliss.*

Cl. *c. 14'* *gliss.* *gliss.* *etc.* *accel.* ----- *v. fast* *gliss.*

Sax. *c. 14'* *gliss.* *gliss.* *etc.* *accel.* ----- *v. fast* *gliss.*

Bsn. *c. 14'* *gliss.* *gliss.* *etc.* *accel.* ----- *v. fast* *gliss.*

Hn. *pitches from previous boxes*
 SPARSE STACCATO ----- (move between notes slowly maintain rate of change but increase duration) ----- DENSE LEGATO

Tpt. *c. 14'* *gliss.* *gliss.* *etc.* *accel.* ----- *v. fast* *gliss.*

Vib.

Perc.

Pno. *mp* *c. 20'* *improvise 2 and 3 note chords from the given pitches*
maintain a fairly dense sound but ensure an inconsistent rhythm

Vln. *c. 14'* *gliss.* *gliss.* *etc.* *accel.* ----- *v. fast* *gliss.*

Vla. *c. 14'* *gliss.* *gliss.* *etc.* *accel.* ----- *v. fast* *gliss.*

Vc. *c. 14'* *gliss.* *gliss.* *etc.* *accel.* ----- *v. fast* *gliss.*

Op.

SAMPLE SCORE

L**a little slower**

leave plenty of space, timing not strict

Hn.

pp *pp* *mp* *p*

distant, fading away