

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 (x 3), large suspended cymbal)

Piano

Violin

Viola

Violoncello

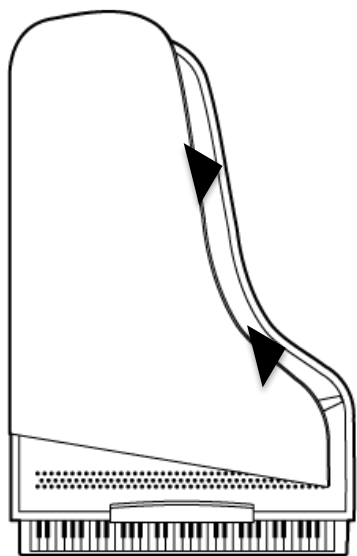
Score in C

Duration c. 8'30''

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 AKG 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.

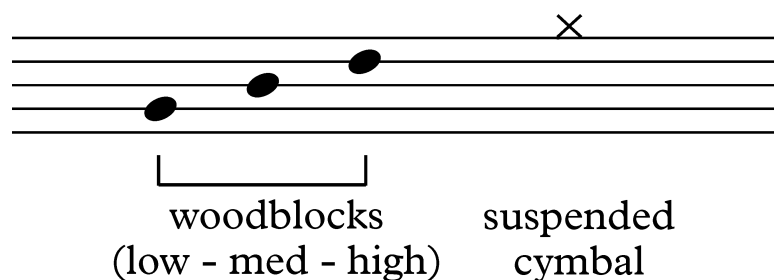
The speakers should be positioned inside the piano in a visually discrete way (out of view of the audience). The sound should allow the strings of the piano to resonate when the pedal is down, the best position for this consideration depends on the piano, but try not to let the bass strings dominate – 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.

Percussion notation:



Programme Note:

This is a study in 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 premiere performance, 01.05.13

Study for Horn and Chamber Ensemble

A. Keegan-Bole

Score in C

♩=88

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

- Flute:** Rests for the first three measures, then a long note starting in measure 4 with a *ppp* dynamic and a hairpin.
- Oboe:** Rests for the first three measures, then a long note starting in measure 4 with a *ppp* dynamic and a hairpin.
- Clarinet in B \flat :** Rests for the first three measures, then a long note starting in measure 4 with a *ppp* dynamic and a hairpin.
- Alto Saxophone:** Rests for the first three measures, then a long note starting in measure 4 with a *ppp* dynamic and a hairpin.
- Bassoon:** Rests for the first three measures, then a long note starting in measure 4 with a *ppp* dynamic and a hairpin.
- Horn in F:** Starts in measure 1 with a *mp* dynamic, moves to *p* in measure 2, and then plays a triplet of eighth notes in measures 3 and 4 with a *pp* dynamic.
- Trumpet in B \flat :** Rests for the first three measures, then plays a triplet of eighth notes in measure 4 with a *p* dynamic.
- Vibraphone:** Rests for the first two measures, then plays a *pp* note in measure 3 (labeled "med mal") and a *mf* note in measure 4 (labeled "l.v.").
- Unpitched Percussion:** Includes "susp. cymbal" and "woodblocks" in measure 1. In measure 3, it plays a *ff* note with a "tri beater" (labeled "always allow cymbal to ring").
- Piano:** Rests for the first two measures, then plays a *f* note in measure 3 with the instruction "Press string firmly near the pin... a pitched thud". In measure 4, it plays a triplet of eighth notes with a *p* dynamic.
- Violin:** Rests for the first three measures, then plays a *pp* note in measure 4, followed by a *f* note, and ends with a *mp* note and a glissando.
- Viola:** Rests for the first three measures, then plays a triplet of eighth notes in measure 4 with a *mf* dynamic, followed by a *sfz p* note, and ends with a *f* note and a *p* note labeled "lyrical".
- Violoncello:** Rests for the first three measures, then plays a triplet of eighth notes in measure 4 with a *mf* dynamic, followed by a *p sfz p* note, and ends with a *f* note.
- Operator:** Rests for the first three measures, then plays a *niente* note in measure 4.

A

rit. $\text{♩} = 58$

5

Fl. *mp* *mf* *ff* *mf* *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. *mp* *ff* *mp* *ff*

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

Perc. med mal bow *p*

Pno. *p* *f* *f* *f* *mf* gliss. gliss. *8vb* *loco*

Vln. *f* *p* *mf* *gliss.** *pp* *fff* senza vib

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

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

Op. *mp*

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

Fl. *mf* *p* *mf* *pp*

Ob. *mf* *pp*

Cl. *mf* *pp* *mf* *mp* with bassoon

Sax. *mf*

Bsn. *f* *p* *mf* *pp* *mp* with clarinet

Hn. *p* *f* *p* *f* *f* (pos) *f* *mf* *p* maintain fingering, allow pitch to flatten

Tpt.

Vib.

Perc. *f*

Pno.

Vln. *fff* *p* *mp*

Vla. *mp* *mf* *p* *mp*

Vc. *mp* *mf* *p* *gliss.*

Op.

20

Fl. *flz.* *mp* *f*

Ob. *mp* *gliss.* *pp*

Cl. *f* *p* *pp* *mp*

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

Bsn. *f* *p* *ppp* *mp*

Hn. *mf* *p* *pp* *mf*

Tpt. *ff* *p* *pp* *f > p* *f > p*

Vib. *mp* *Soft Mallets*

Perc. *f* *scrape stick from bell to edge* *Snare sticks* *gliss.*

Pno. *f* *15^{ma}* *f* *p* *f* *mf* *Hit the side of the piano with palm, making an audible 'knock' and exciting the strings* *8^{vb}*

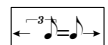
Vln. *pp* *mf* *pp*

Vla. *pp* *mf* *pp*

Vc. *p* *fff* *fff* *pizz*

Op.

B



♩ = c. 88

Fl. nat. *pp* *mf* *p* *mf* *flz.* *with sax nat.*

Ob. *pp* *mf* *p* *mf* *f* *f* *f* *f*

Cl. *pp* *mf* *p* *mf* *with trumpet* *p* *ff* *p* *ff* *p* *ff*

Sax. *pp* *mf* *p* *mf* *with flute*

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

Hn. *pp* *mp* *f* *mf* *tr* *mp* *f*

Tpt. *ff* *mp* *mp* *with clarinet* *f* *mp* *ff*

Vib.

Perc. *snare sticks* *z = press roll (one hand)* *mf* *mp*

Pno. *mp*

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

Vla. *pizz* *p* *f* *mf* *ff* *f*

Vc. *pizz* *f* *p* *f* *mf* *ff* *mp* *f*

Op.

(8).....

gliss.

tr

gliss.

25

Fl. *f* *mp* *ff* *flz.*

Ob. *mf* *ff*

Cl. *mf* *mf* *mf* *ff*

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

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

Hn. *fff* *p* *aggressive* *tender*

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

Vib.

Perc.

Pno. **pedal down until bar 62**

Vln. *f* *ff* *arco*

Vla. *f* *ff*

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

Op.

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

C

♩=88 rit. . . . ♩=58

♩=88

rit. . . . ♩=58

♩=88

30

Fl.

Ob.

Cl.

Sax.

Bsn.

Hn. solo
mf express.
mp
p
mf
f
mp
p
mf

Tpt.

Vib.

Perc.

Pno.

Vln.

Vla.

Vc.

Op.

rit. ♩=58

♩=88

rit. ♩=58

D

35

Fl. nat. *ppp*

Ob.

Cl.

Sax.

Bsn. *pp* *p*

Hn. *f* *mp* *p* *mf* *mp* *fp* *mf* *pp*
solemn, delicate
con sord.

Tpt. *ppp*
Distant
con sord. (harmon)

Vib. *ppp*
Soft mallets

Perc.

Pno. *ppp* *pp* *pppp*

Vln. *ppp*
sul. pont

Vla.

Vc.

Op.

♩=88

E

40 45

Fl. *pp* *p*

Ob. *ppp*

Cl. *ppp* *pp*

Sax. *pppp* *pp*

Bsn. *ppp* *p*

♩=88

senza sord. *mf* *p* *soft* *ppp* *ppp* *mp* con sord. (insert gradually)

Hn.

Tpt.

Vib. *p*

Perc.

Pno. *ppp*

Vln. *ppp* *pp*

Vla. *pp*

Vc.

Op.

rit. ♩=58

F

50

Fl. *pp* *pppp*

Ob. *pp* *pppp*

Cl. *pp* *pppp*

Sax.

Bsn. *mp* *pp*

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

Tpt. *pp* *pppp*

Vib.

Perc.

Pno.

Vln. *ppp* *pppp*

Vla. *ppp* *pppp*

Vc. *ppp* *pppp*

Op.

senza sord.

as even as possible

3

(w)

+

G

55

Fl.

Ob.

Cl.

Sax.

Bsn.

Hn.

Tpt.

Vib.

Perc.

Pno.

Vln.

Vla.

Vc.

Op.

Bow RH
tri. beater LH

accel with horn
LH

Bow

f (*pos*) *mp* *f* *mf* *f*

mf *pp*

p

H

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* *repeat note pattern if necessary*

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

Vib. *soft mallets* *mp* *warm* *red.*

Perc. *f*

Pno. *ppp* *f* *pedal off*

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

Vla. *p* *mf* *fff p* *ppp*

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

Op. *niente*

lip down slightly flat

65

Fl. *mp*

Ob. *ppp* \curvearrowright *p*

Cl. *mp* with trumpet

Sax. *pp*

Bsn. *mp* *ppp* \curvearrowright *p*

Hn. *mp* \curvearrowright *p* *mf* *p* *mp*

Tpt. *mp* with clarinet

Vib.

Perc.

Pno.

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

Vla. *pp* *p* \curvearrowright *fff* *p*

Vc. *mf* *p* *ppp* \curvearrowright *p*

Op.

I

70

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

Ob. *mp* *mf*

Cl. *mf*

Sax.

Bsn. *mf*

Hn. *p* *mf*

Tpt. *ppp* *mp* *ppp*

Vib. *mf* *mp*

Perc. *f*

Pno. *f* *f*

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

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

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

Op.

Detailed description of the musical score: This page contains the musical score for measures 70-73. The instruments are arranged in a standard orchestral layout. The Flute part begins with a triplet of eighth notes at *pp*, followed by a dynamic shift to *mf* and back to *pp*. The Oboe and Clarinet parts have rests until measure 72, where they enter with *mp* and *mf* dynamics respectively. The Bassoon part has a rest until measure 73, where it enters with *mf*. The Horn and Trumpet parts have rests until measure 72, where they enter with *p* and *mf* dynamics. The Trumpet part features triplets of eighth notes at *ppp*, *mp*, and *ppp*. The Vibraphone part has a rest until measure 72, where it enters with *mf* and *mp* dynamics. The Percussion part has a rest until measure 73, where it enters with *f*. The Piano part has rests until measure 72, where it enters with *f* dynamics. The Violin and Viola parts have rests until measure 72, where they enter with *fff* and *mp* dynamics. The Violoncello part has rests until measure 72, where it enters with *ff* and *mp* dynamics. The score includes various musical notations such as triplets, slurs, and dynamic markings.

This page of a musical score, numbered 15, contains the following parts and markings:

- Flute (Fl.):** Starts at measure 75 with a *mp* dynamic. Features triplets and a *flz.* (flautando) marking in the final measure.
- Oboe (Ob.):** Remains silent with a *mp* dynamic marking.
- Clarinet (Cl.):** Features triplets and a glissando (*gliss.*) in the final measure. Dynamics range from *mp* to *ff*.
- Saxophone (Sax.):** Features triplets and dynamics from *mp* to *pp*.
- Bassoon (Bsn.):** Features triplets and dynamics from *mp* to *pp*.
- Horn (Hn.):** Features triplets and a *ff* *brassy* marking. Dynamics range from *mp* to *ff*.
- Trumpet (Tpt.):** Features triplets and dynamics from *p* to *mp*.
- Vibraphone (Vib.):** Remains silent.
- Percussion (Perc.):** Includes a *snare sticks* marking. Dynamics range from *f* to *mp*.
- Piano (Pno.):** Features a *pp* *sostenuto* marking and a *Red.* (Reduction) marking. Dynamics range from *p* to *f*.
- Violin (Vln.):** Features a *f* dynamic that decays to *pp*.
- Viola (Vla.):** Features a *f* dynamic that decays to *pp*, with a *ff* triplet in the final measure.
- Violoncello (Vc.):** Features a *f* dynamic that decays to *pp*, with a *ff* triplet in the final measure.
- Organ (Op.):** Remains silent.

85

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

Ob. *p.* *flz.* *ff* *nat.* *mp* *pp* *mp* *pp* *mp* *pp* *mp*

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* *f* *mp* *ff*

Op.

This musical score page covers measures 90 through 95. The instruments and their parts are as follows:

- Flute (Fl.):** Measures 90-94 play a rhythmic pattern of eighth notes with accents, marked *pp*. Measure 95 continues this pattern, marked *mp* and *pp*.
- Oboe (Ob.):** Measures 90-94 play a rhythmic pattern of eighth notes with accents, marked *pp*. Measure 95 continues this pattern, marked *p* and *pp*.
- Clarinet (Cl.):** Measures 90-94 play a rhythmic pattern of eighth notes with accents, marked *pp*. Measure 95 continues this pattern, marked *mp* and *pp*.
- Saxophone (Sax.):** Measures 90-94 play a rhythmic pattern of eighth notes with accents, marked *pp*. Measure 95 continues this pattern, marked *p* and *pp*.
- Bassoon (Bsn.):** Measures 90-94 play a rhythmic pattern of eighth notes with accents, marked *pp*. Measure 95 continues this pattern, marked *mp* and *pp*.
- Horn (Hn.):** Measures 90-94 play a melodic line with a crescendo from *mp* to *pp*. Measure 95 features a decrescendo from *mf* to *pp*.
- Trumpet (Tpt.):** Remains silent throughout the measures.
- Vibraphone (Vib.):** Measures 90-94 play a rhythmic pattern of eighth notes with accents, marked *pp*. Measure 95 continues this pattern, marked *pp*.
- Percussion (Perc.):** Remains silent throughout the measures.
- Piano (Pno.):** Remains silent throughout the measures.
- Violin (Vln.):** Measures 90-94 play a melodic line with a crescendo from *pp* to *pp*. Measure 95 features a decrescendo from *pp* to *pp*.
- Viola (Vla.):** Measures 90-94 play a melodic line with a crescendo from *pp* to *pp*. Measure 95 features a decrescendo from *pp* to *pp*.
- Violoncello (Vc.):** Measures 90-94 play a melodic line with a crescendo from *p* to *p*. Measure 95 features a decrescendo from *p* to *p*.
- Organ (Op.):** Remains silent throughout the measures.

The score includes dynamic markings such as *pp*, *mp*, *p*, and *mf*, as well as performance instructions like *arco* and *pizz*. The time signature changes from 3/4 to 5/4 and back to 3/4.

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*

Vln. *pp* *pizz* *ppp*

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

Vc. *mf* *ppp*

Op. *mp*

8^{va} (pedal down until end of piece)

Leave volume at this level until the end of the piece

J

20

100

Fl. *ppp* *c. 20"* accel and rit inconsistently, independent of other instruments begin to sharpen and flatten the pitch very slightly...

Ob. *ppp* *c. 20"* accel and rit inconsistently, independent of other instruments begin to sharpen and flatten the pitch very slightly...

Cl. *ppp* *c. 20"* accel and rit inconsistently, independent of other instruments begin to sharpen and flatten the pitch very slightly...

Sax. *ppp* *c. 20"* accel and rit inconsistently, independent of other instruments begin to sharpen and flatten the pitch very slightly...

Bsn. *ppp* *c. 20"* accel and rit inconsistently, independent of other instruments begin to sharpen and flatten the pitch very slightly...

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

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

Tpt. *ppp* *c. 20"* accel and rit inconsistently, independent of other instruments

Vib. *mp* *c. 20"* Play the given pitches in ascending order in an irregular rhythm. Complete the sequence in 12 - 17 seconds. ped down

Perc.

Pno. *pp* *c. 20"* Repeat sequence of chords c. three times with changing rhythmic units (like a bell) ped down

Vln. *ppp* *c. 20"* accel and rit inconsistently, independent of other instruments begin to sharpen and flatten the pitch very slightly...

Vla. *ppp* *c. 20"* accel and rit inconsistently, independent of other instruments begin to sharpen and flatten the pitch very slightly...

Vc. *ppp* *c. 20"* accel and rit inconsistently, independent of other instruments begin to sharpen and flatten the pitch very slightly...

Op.

L

Fl. *tacet*

Ob. *tacet*

Cl. *tacet*

Sax. *tacet*

Bsn. *tacet*

a little slower
 leave plenty of space, timing not strict

Hn. *pp* *pp* *mp* *p*

distant, fading away

Tpt. *tacet*

Vib. hold pedal until sound completely fades

Perc. *tacet*

Pno. maintain resonance (hold pedal)

L

Vln. *tacet*

Vla. *tacet*

Vc. *tacet*

