

1. A Journey into Monadic Variation

Mr Norris talks about setting a task in which students write a theme and variations on a "monadic" cell. In this movement, the concept of "monadic variation" is taken to its most extreme, where any piece could be conceived as a variation on a single note (as any note or rest can be seen as a variation of the first note).

This movement is therefore a variation on a single note (pick any one...)

Transposed Score

Lugubrious
♩ = 80

1. Eb
2. Bb
3. Bb
4. Bass



A Edgy
♩ = ♩

In the style of Folksong

1. Eb
2. Bb
3. Bb
4. Bass



10

1. Eb
2. Bb
3. Bb
4. Bass

B

13

1. Eb

2. Bb

3. Bb

4. Bass

f pesante

(p) *ff pesante*

(p) *f pesante*

f pesante



16

1. Eb

2. Bb

3. Bb

4. Bass

f

f



C

19

1. Eb

2. Bb

3. Bb

4. Bass

mp

mf espressivo e cantabile

subito p e sempre legato

ff *subito p*

Improvisatory

In the style of Folksong

11. On an old Theme

Ode to Ferneyhough

This movement is based on one of my earlier compositions, *Plurifarious*.

The subtitle relates to the article, in which Mr Norris refers often to the pedagogical writings of Ferneyhough, choosing not to draw upon any other writers on the subject. Any correlation between the music and that of Ferneyhough's is unintended (and unlikely).

Relentless Panic

♩ = 200

The musical score is for a four-part ensemble: 1. Eb (Trumpet), 2. Bb (Trumpet), 3. Bb (Trumpet), and 4. Bass. The tempo is marked as ♩ = 200. The score is divided into three systems, each starting with a double bar line and a repeat sign. The first system covers measures 1 to 5, the second system covers measures 6 to 10, and the third system covers measures 11 to 15. The music is characterized by a driving, rhythmic pulse in the bass and a complex, syncopated melody in the upper parts. The key signature is one flat (Bb), and the time signature is 4/4. The score includes various musical notations such as slurs, accents, and dynamic markings like *f* throughout.

16

1. Eb

2. Bb

3. Bb

4. Bass



20

1. Eb

2. Bb

3. Bb

4. Bass



24

1. Eb

2. Bb

3. Bb

4. Bass



28

1. Eb

2. Bb

3. Bb

4. Bass

0

1. (S)

1. B \flat

Sounds

2. (S)

Played

2. B \flat

Sounds

Cl. 3 (S)

Played

3. B \flat

Sounds

4. Cl. (S)

Played

4. B \flat

III. A Dilemma of Gesture

"Gesture is another interesting aspect of composition...Some composers struggle to put together a logical, meaningful line that grows and decays with a sense of purpose."

(♩ = 160)

(B \flat Clarinet mouthpiece connected to bottom joint)

1. (S)

1. B \flat

p

(B \flat Clarinet mouthpiece connected to bottom joint)

2. (S)

2. B \flat

p

(B \flat Clarinet in usual configuration)

3. B \flat

p

4. Bass

p

9

1. (S)

1. Bb

2. (S)

2. Bb

3. Bb

4. Bass

mp

mf

mf

Detailed description: This system contains measures 9 through 13. The first staff (1. (S)) is mostly silent until measure 13, where it plays a melodic line. The second staff (1. Bb) is also silent until measure 13, where it plays a melodic line marked *mf*. The third staff (2. (S)) plays a melodic line throughout, with a *mf* dynamic in measure 13. The fourth staff (2. Bb) plays a melodic line throughout, with a *mp* dynamic in measure 9 and a *mf* dynamic in measure 13. The fifth staff (3. Bb) and sixth staff (4. Bass) play a steady eighth-note accompaniment throughout the system.

14

1. (S)

1. Bb

2. (S)

2. Bb

3. Bb

4. Bass

f

f

mf

Detailed description: This system contains measures 14 through 18. The first staff (1. (S)) plays a melodic line starting in measure 14, marked *f*. The second staff (1. Bb) plays a melodic line starting in measure 14, marked *f*. The third staff (2. (S)) plays a melodic line starting in measure 14, marked *f*. The fourth staff (2. Bb) plays a melodic line starting in measure 14, marked *mf*. The fifth staff (3. Bb) and sixth staff (4. Bass) play a steady eighth-note accompaniment throughout the system.

21

1. (S)

1. Bb

2. (S)

2. Bb

3. Bb

4. Bass

mp

mf

f

Detailed description: This system contains measures 21 through 25. The first staff (1. (S)) plays a melodic line throughout, with a *mp* dynamic in measure 21 and a *mf* dynamic in measure 24. The second staff (1. Bb) plays a melodic line throughout, with a *mf* dynamic in measure 24. The third staff (2. (S)) plays a melodic line starting in measure 24, marked *f*. The fourth staff (2. Bb) plays a melodic line starting in measure 24, marked *f*. The fifth staff (3. Bb) and sixth staff (4. Bass) play a steady eighth-note accompaniment throughout the system.

IV. WAPB

*Dealing with the impossibility of developing
"fully-fledged lyrical thematic material"*

"fully-fledged lyrical thematic material is more resistant to development and fragmentation, and apart from, perhaps, transposition or a different harmonic accompaniment, the sense of development is actually stymied by the "self-contained" nature of a fully-fledged melodic line."

Vigorous
♩ = 180

1. Eb
2. Bb
3. A
4. A

1
8
14

mf *f* *ff* *mp* *ff*

21 **O**

1. Eb *mp* *mf*

2. Bb *mp*

3. A *mp*

4. A *mp*

27

1. Eb *f* *ff*

2. Bb *mf* *f*

3. A *mf*

4. A *mf*

33 **P**

1. Eb *mp* *mp*

2. Bb *ff*

3. A *ff*

4. A *p*

39

1. Eb *mf*

2. Bb *p*

4. A *mp*