(3rd sonata for piano)

for orchestra

Jocelyn Campbell

Instrumentation:

2 flutes

2 Oboes

Clarinet in B♭

Bass Clarinet in B♭

Bassoon

Contrabassoon

2 Horns in F

2 Trumpets in B♭

Timpani

Strings: 8, 6, 4, 4, 2

The score is written in C. with the usual octave transpositions

Duration: c. 7-8 minutes

Performance notes:

General

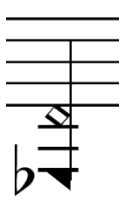
From silence/into silence

Quartertones

Flute

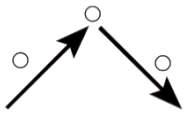
Notehead: breathy tone, still with some pitch

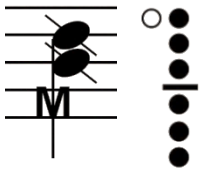
Noteheads: breath noise only, no pitch

 Tongue ram

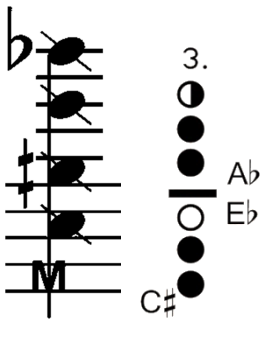
Above stave: Pizzicato

Notehead: inhale through the mouthpiece

 Cycle through the harmonics of a fundamental

 Multiphonic with fingering

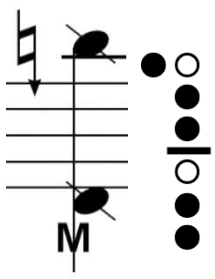
Oboe



Multiphonic with fingering

Clarinet

Notehead: Slap tongue



Multiphonic with fingering

Timpani

Notehead: dampen the skin of the drum with one hand whilst striking with the other

Strings

Senza vibrato sempre

Notehead: muted touch point; similar to a harmonic touch point, but using two fingers placed vertically on the string at the approximate point given in order to mute the vast majority of pitched resonances from the string and produce a combination of white noise and very unstable harmonic protrusions

Notehead: partial scratch tone, bow with excessive pressure but still retaining some of the written pitch

Harmonics: some harmonics are intended to sound unstable and inconsistent; touch points of a m.3rd, m.7th, M.9th will sound unstable and fragile, whereas touch points of a m.2nd will sound close to white noise

Notes on the Piece:

(3rd sonata for piano) for orchestra is derived from Mozart's 3rd sonata for piano K. 281. I wanted to compose a piece in which all (or nearly all) of the musical materials were derived from an existing source, but fragmented and distorted in a way which would make their presence only glancingly felt. I chose the third sonata for its sturdy and quintessentially Mozartian harmony, but also its peculiar gestures and flourishes that I felt could be distorted and modulated into a wholly different musical language.

The harmonic language is derived from the sonata's 2nd movement *Andante Amoroso*; with this I wanted to slow down, stretch and overlay the harmony of this movement to become a 'fabric' on which the piece is based from start to finish. I transcribed all of the individual chords of the movement with all auxiliary notes intact and gave this material initially to the strings (with occasional assistance from the wind and brass). Each chord blends into the next so that dissonances are accentuated and cadences are blurred. I hope that the effect is something like a constant and internally moving yet harmonically saturated drone in the key of Eb major. Over this 'drone' I then began augmenting and orchestrating protrusions of Mozartian materials that are based on the melodies, rhythms and gestures found throughout the sonata. Many of these are distorted beyond recognition; however the most prominent and intact examples are the opening melody of the first movement, and the waltz-like triplet rhythms of the final movement.

I consider almost all of the musical materials fundamentally derived from Mozart's sonata, but the processes that govern their deconstruction, distortion and reassembly stem from my developing compositional interests and idioms.

4/4 ♩=80

3/4

Flutes 1, 2

Oboes 1, 2

Clarinet in B♭

Bass Clarinet in B♭

Bassoon

Contrabassoon

Horn in F 1, 2

Trumpet in B♭ 1, 2

Timpani

4/4 ♩=80

3/4

1-4 Violin I

5-8

1-3 Violin II

4-6

1-2 Viola

3-4

Violoncello

Contrabass

(pizz.)

(tongue ram)

harmon mutes
with stems

soft sticks throughout
quasi-lontano coperto

ppp dampened with hand
(extremely quiet throughout)

pppp

ppp < p > ppp

pp sostenuto

div.

div.
pizz.

arco

A

7

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Cbsn.

Tpt.

1. (harmon mute)

Timp.

A

Vln. I

Vln. II

unis.

Vla.

div. a2

Vc.

a2.

Cb.

B

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ppp

mp

mf

pppp

p

pp

sul pont.

ord.

sul D

1-2

3-4

1. solo

sempre sul A

div.
pizz.

1. solo
arco

17

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

(harmon mute with stem)

Tpt.

(harmon mute with stem)

Timp.

sempre sul E

1. solo

div. 1-3

4-6

7-8

Vln. I

Vln. II

Vla.

tutti
div.

Vc.

a2

Cb.

C

Fl.

B. Cl.

slap tongue

Bsn.

Cbsn.

Tpt.

(harmon mutes)

Timp.

C

Vln. I

sul. D

Vln. II

Vla.

Vc.

Cb.

div.

pizz.

27

Fl.

breathy tone toneless (breath only)

breathy tone toneless (breath only)

Ob.

Cl.

B. Cl.

Bsn.

Hn.

toneless (breath only) a2

nat.

Tpt.

toneless (breath only) a2

Timp.

Vln. I

gliss.

sul pont. ord.

Vln. II

(1-3)

sul pont. div. 1-2 3-4 5-6 ord.

Vla.

sul pont.

Vc.

Cb.

a2 arco

sul pont.

32

D

5/8 △ ⌐ 4/4

5/8

Fl.

Cl.

B. Cl.

Tpt.

Vln. I

Vln. II

Vla.

Vc.

Cb.

tr

p

mp

pp

ppp

3

sul pont.

ord.

37

E

Fl.

B. Cl.

Cbsn.

Hn.

Tpt.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

nat.

harmon mutes without stems

a2

1. solo

div. 1-4
5-8
sul. A

div. 1-3

4-6

ord.

molto
sul. pont

div. 3
4

(sul. D, G)

F

Fl.

Ob.

Cl.

B. Cl.

Bsn.

con sord.
(mute with a cloth in the bell)

Cbsn.

possibile

Hn.

nat.

Tpt.

Timp.

gliss.

F

Vln. I

ord.

Vln. II

bow the bridge

div. 1–3
4–6
ord.

Vla.

div. 1–2
3–4
ord.

Vc.

unis.
pizz.
sempre sul C

arco (non div.)

Cb.

pizz.
sempre sul D

div.
arco

47

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

harmon mute
with stem

Tpt.

harmon mute
with stem

Timp.

gliss.

1. solo
poco sul pont.
sempre sul A

tutti
div.

Vln. I

1. solo poco sul pont.
sempre sul D

tutti
div.

Vln. II

1.solo poco sul pont.
sempre sul G

tutti
div.

Vla.

Vc.

Cb.

52

G

5/8 ⌐ △ 3/4 4/4

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Tpt.

Timp.

G

5/8 ⌐ △ 3/4 4/4

Vln. I

Vln. II

Vla.

Vc.

1-4

5-8

div. 1-2

3-4

57

H

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

Tpt.

(harmon mute)

(harmon mute)

Timp.

H

Vln. I

sul D, A

Vln. II

Vla.

1-2

3-4

div. 3
4

Vc.

I

62

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Cbsn.

Tpt.

Timp.

I

Vln. I

Vln. II

Vla.

Vc.

Cb.

sul pont.

ord.

sul pont. unis.

ord. div. a2

ord. unis.

unis. 3-4

div. pizz.

arco sul pont. a2

67

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

Tpt.

Vln. I

Vln. II

Vla.

Vc.

Cb.

a2

(harmon mute)

nat.

molto sul pont.

bow the bridge

p

pp

ppp

72

J

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

Tpt.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp ppp p pppp ord. div. 1 2 1-3 4-6 1-2 3-4

K

77

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Vln. I

Vln. II

Vla.

Vc.

Cb.

slap tongue

K

1. solo sempre sul A
poco sul pont.

tutti
unis.

poco sul pont.
sempre sul D
1. solo

poco sul pont.
sempre sul G
1. solo

div.

3-4

1-2

pizz
a2

81

Cl.

B. Cl.

slap tongue

Timp.

gliss.

gliss.

Vln. I

Vln. II

div. 1-3

4-6

Vla.

Vc.

87

Fl.

Ob.

1.mo

Cl.

B. Cl.

Vln. I

div. 1-4

5-8

Vln. II

Vla.

div. 1
2

Vc.

Cb.

arco
(a2)

L

92

Fl.

Cl.

Timp.

L

Vln. I

Vln. II

Vla.

Vc.

Cb.

Sul D

unis. 1–2

div.

97

M

Ob.

Cl.

Cbsn.

(sord.)

M

1. solo

sempre sul A

Vln. I

unis. 1-6

sempre sul D

gliss.

Vln. II

div.

1-2

3-4

5-6

sempre sul G

unis. 1-4

gliss.

Vla.

div. 1
2

unis. 1-2

Vc.

div. 3
4

Cb.

a2

Fl.

Ob.

Cl.

Cbsn.

Tpt.

practice mutes

Timp.

gliss.

N

Vln. I

div. 1-2
3-4
5-8

sempre sul A

1. solo

Vln. II

Vla.

div.

1-2
3-4

sul G

Vc.

unis. 3-4

Cb.

1. solo

107

Cl.

B. Cl.

Bsn.

Cbsn.

Tpt.

Vln. I

Vln. II

Vla.

Vc.

Cb.

div.

sul G

112

O

Fl.

Cl.

Tpt.

Timp.

O

Vln. I

Vln. II

Vla.

Vc.

Cb.

1-2
3-4

(sul E, A)

(5-8)

sul A

tutti unis.

sul D

sul D

117

P

3/4

Fl.

Ob.

1.

M

Hn.

a2

Tpt.

cup mute (loose)

cup mute (loose)

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

2. sul E

122

Fl.

Ob.

a2

Cl.

Hn.

Tpt.

Vln. I

Vln. II

Vla.

Vc.

Cb.

26

127

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

Tpt.

Vln. I

Vln. II

Vla.

Vc.

Cb.

a2

mf

mp

ppp

gliss.

132

Q

Fl.
Ob.
Cl.
B. Cl.
Bsn.
Cbsn.
Hn.
Tpt.
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

a2

senza sord.

gliss.

div. 1-4
5-8

137

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

a2

Tpt.

Timp.

Vln. I

tutti

freely gliss on harmonics
in the extreme upper register

pppp - pp *cresc./dim. ad lib.*

Vln. II

div.

sul pont.

gliss.

Vla.

ord.

molto sul pont.

Vc.

Cb.

mf

mp

142

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

Tpt.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

sul pont.

ord.

div. 1
2

30

147

R

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

a2

Tpt.

Timp.

gliss

pppp - ppp cresc./dim. ad. lib.

R

Vln. I

Vln. II

Vla.

Vc.

Cb.

sul pont.

sul tasto.
partial scratch tone

unis. 1-2

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

Tpt.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

(with trumpets)
sul pont.
div. 1
2
sul pont.
pizz.
arco

157

long

B. Cl.

Bsn.

Cbsn.

Tpt.

Timp.

long

Vln. I

Vln. II

Vla.

Vc.

Cb.