Portfolio of Compositions and Technical Commentary

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PORTFOLIO OF COMPOSITIONS AND TECHNICAL COMMENTARY

Thesis submitted for the degree of PhD in Music

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ABSTRACT

All seven compositions in the portfolio combine remnants of tonal thinking with post-tonal compositional procedures, such as patterns involving intervallically symmetrical lines and verticals. Several of the pieces extensively explore rhythmic patterning and the use of irrational time signatures. Much of the material, which is generally highly heterogeneous, briefly alludes to music laden with connotations (such as the music of the past, the sound world of much postmodern music and diverse genres of contemporary popular music) before being extensively transformed, developed, or dissolved as it merges into the unifying flow that gives character and meaning to each piece.

*Wandering Shadows*, for cello and piano, alludes to Classical and Romantic gestures outlining a sonata-like design, thus creating diverse modes of relationship with the musical past.

*For Yeliz*, for solo piano, creates a dialogue between the mechanical aspects of the piano and its lyrical possibilities. Each of these strands is supported by the use of distinctive harmonies, rhythms, and registers often alluding to various types of music along the way.

*Tangled Up*, for fifteen players, unfolds different musical ideas both simultaneously and diachronically. This multiplicity ranges from a chordal canon resulting in symmetrical intervallic harmonies in irrational metres to the use of quasi-tonal material.

*Soloing Over* is a concertante piece for piano where the soloist and ensemble continuously strive to influence each other. The piano at times assumes an almost improvisatory character through its multiple ways of commenting, responding, interacting and interlocking with the ensemble’s material.

*Vocalise, Then A Song*, for mezzo-soprano and five players, evokes the recurrent patterns that move in a single direction often found in vocalises. Here these patterns involve a series of ascending symmetrical harmonies with gradually smaller intervals. The ‘song’ exhibits a dense texture where all the different elements contribute simultaneously to the underlying tension that drives the melodic flow.

As its title implies, *Around Promiscuous Beats*, for solo double bass and ensemble, involves the recurrence of melodic lines, harmonic sequences or rhythmic patterns that are constantly diversified, varied and often interrupted by interjections reminiscent of contemporary popular dance or R&B music.

*Sospirando Silhouettes*, for period-instrument orchestra, draws its inspiration from Aria II – Eva, from the oratory *Morte d'Abel* by the Classical-period Portuguese composer, Pedro António Avondano (1714-1782). In this piece the Classical-period gestures are either superimposed and/or swiftly developed into other types of music.
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I am grateful for the support of my family: my mother Helena, my father Gil, my brother Ricardo and my sisters Inês and Ana.

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**Bibliography and Discography**
Portfolio of compositions

1. Wandering Shadows, for cello and piano
2. For Yeliz, for solo piano
3. Tangled Up, for fifteen players
4. Around Promiscuous Beats, for solo double bass and ensemble
5. Vocalise, Then A Song, for mezzo-soprano and five players
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CD track listing

1. Vanishing Shadows, Verity Evanson, cello; Sally Wigan, piano; Royal College of Music; 7 December 2009.

2. Tangled Up, Ensemble Disquiet, conducted by Rui Pinheiro; Amaryllis Fleming Concert Hall, Royal College of Music; 9 March 2010.

3-4. Vocalise Then A Song, Lontano Ensemble, conducted by Ondaline de la Martinez; Alison Wells, mezzo-soprano; St. David’s Room, King’s College London; 23 February 2012.
1. Introduction: borrowed to reuse and refresh

Much recent classical music increasingly alludes to the musical language of a classical past as well as to non-classical languages, allusions that are refracted through the prism of contemporary sensibilities. Cast frequently in a strange and surprising light, the results often provide imaginative reworkings of familiar idioms.

A central motivation behind the works in this portfolio involves the use of familiar objects in new or unconventional contexts. More specifically, I explored the use of triads and other tonal elements in combination with intervalic constructions and the possibilities of combining freely constructed harmonies with others specifically chosen because of their symmetrical characteristics.

The use of both classical and non-classical musical elements characterizes the work of many composers interested in discursive intertextuality. Much contemporary music has evolved in recent years to favour and stress notions such as fluidity, hybridity, and volatility. It is my view that, starting in the twentieth century composers increasingly embraced a complex referential lattice in which both Western tradition and external (especially non-Western) elements are often innovatively brought together.

The use of elements of the tonal past in György Ligeti’s Trio for Violin, Horn and Piano ("Hommage à Brahms"), Piano Concerto and Hamburg Concerto as well as in the music of Thomas Adès has been particularly influential on my work. But while in Ligeti and Adès the use
of tonal elements tends to be relatively thorough and controlled, the detail of the music in this portfolio tends towards diversity, mixing, fragmentation or sometimes even confrontation.

My interest in 'diversity' is also reflected in the mosaic-like construction as well as the unconventional form of some of the works. In terms of rhythm diversity is evident in the use of two types of metric structures: qualitative (as commonly used in tonal music) and quantitative (specifically characterised by the use of irrational time signatures).

The use of musical quotation is another characteristic aspect of approaches that are past-oriented and aesthetically dependence on pre-existing elements. Thomas Adès’s string quartet Arcadiana Op.12 (1994), for instance, includes quotations of Mozart, Schubert and Stravinsky, among others. Another instance of the blending of classical and non-classical that has served me as a model is Adès’s two-act chamber opera Powder Her Face, Op.14 (1994-95). This work is directly influenced by such elements as 1930s-era popular melodies, Kurt Weill, the libretto of Alban Berg’s Lulu and Astor Piazzola’s tangos. We can also perceive in his music influences of Stravinsky and Britten, particularly in works derived from popular music such as Stravinsky’s Rag Time, Tango and L’Histoire du Soldat, as well as of Britten’s Cabaret Songs. Indeed, Powder Her Face embraces a familiar (albeit dated) cabaret culture. In Thomas Adès what gives the flavour of the musical past is mainly the use of harmony that is 'neither atonal nor tonal',¹ as György Ligeti described his own music. To put it more precisely, his harmony relies on tonal rules beyond those of traditional keys and modulations – though it certainly employs to some extent those traditions too.

Art music’s use of popular music extends to everything from jazz, rock and heavy-metal to R&B and electronic. Louis Andriessen also famously incorporates prior classical and non-classical musical elements and forms into his work. For instance, De Staat (1972-76) is influenced by the energy of Count Basie, Stan Kenton and their Big Bands. Mark-Anthony Turnage is another composer absorbed in non-classical music. Some Days (1989) is a work that affirms the composer's roots in popular music, revealing, in particular, the influence of jazz trumpeter Miles Davis.

There are, however, composers that choose to use musical elements from the past and from non-classical sources in a less direct way. George Benjamin is one; this is notably evident in his Dance Figures (2004) for orchestra. The piece is immersed in the music of Stravinsky’s Russian-period ballets. Although the allusions are clearly identifiable, there are no direct quotations from Stravinsky. The relation here is oblique. Based on these examples, I maintain that recent classical music is produced in diverse orders of relation to traditions. This relation may be one of diffuse generality or of highly specific correlation. It may entail imitation, rejection, variation, parody, and/or citation (both direct and indirect). The modes of allusion, of recall, of declared and hidden reference, are incommensurable with one another, but no composition, however ‘original’, comes into being or to the listener out of nowhere.

It is my contention that a considerable amount of contemporary music is built from vivid metamorphic reference and reiteration. The etymology strikes deep: to ‘re-peat’ is ‘to ask again’. I believe that drawing from past classical and current non-classical idioms, I can create layers of familiarity. In this way, a ‘dialogue’ is implicitly created with the listeners. The audience can identify something familiar, or something reminiscent of another music, that is not a quotation, but a musical phantasm, or perhaps something completely new.
In this way, current practices for reworking familiar idioms to make new and 'strange' music influenced this portfolio of compositions, specifically on matters related to ideas of familiarity and strangeness.

Although my music is grounded in contemporary musical idioms, it often evokes the musical past. And its use of non-classical elements is inextricably bound to the inter-textual impulses of our time. Without losing its ambiguity, my music emerges from meanings and references that are enfolded but not encrypted. For me, it is of the utmost importance not only to furnish a work with coherence but also with intuitive paths for the listener.
2. *Wandering Shadows: the influence of reminiscence*

As the title suggests, in *Wandering Shadows* (for cello and piano) reminiscences of tonal harmonies and gestures ‘wander’ and permeate the music. Moreover the design of *Wandering Shadows* can be interpreted as a ‘shadow’ of sonata form. Both these preoccupations interact with various types of materials to create a referential sound world. In this way, the fabric invites a myriad of interpretations. It was the interaction between tonal elements and new intervallic constructions that led to the idea of writing a form that features a binary opposition. Nonetheless, *Wandering Shadows* is certainly not a bona fide sonata form, but just ‘shadow’, a faint memory of a sonata.

Updated classical and romantic gestures, melodic elements and harmonies, combined and intertwined with original material created a dialogue between familiar, unfamiliar and what their interactions might fashion, and my aim was to mediate that ‘conversation’ between senses of strangeness and familiarity.

The ‘exposition’ (bb. 1-41) is made of two very simple elements: melodic lines in the cello (‘first subject’) and chords in the piano (‘second subject’). In the ‘exposition’, these two elements are kept separated and almost unconnected. Between bar 42 until 139 the two ‘characters’ start interfering with one another while transforming themselves. In their dialogues and interpenetrations they create what might be called a ‘development section’. Here, the cello and piano share material and change roles. We find melodic lines in the piano and more vertical elements for cello through the use of double stops. There is also more harmonic and rhythmic variety, with the two players alternating and sometimes interlocking. At bar 140 the piano goes
back to the chords of the ‘second subject’, followed by a simple element of the ‘first subject’ in
the cello. These three last bars perform the role of a short ‘recapitulation’, almost a ‘shadow’ of
the ‘exposition’.

Right from the beginning there are melodic lines that use gradually wider intervals. Although the contour unfolds freely, we can find only interval class 1\(^2\) until the D-sharp in bar 4. From that D-sharp until the E-flat in bar 7 we find only interval class 2, while from that E-flat until the end of bar 8 we find only interval 3. Then, after a four-bar appearance of the piano, we have, from bar 13, until the C-natural of bar 14 only interval 4. From that C-natural until the E-flat of the next bar we find only interval class 5. Following the same pattern interval 6 features until the end of this exposition with an interval 7 in bar 16. Then, and after another appearance of the piano, we have some interval 8 in bar 22. From bar 32, in the cello, the procedure is reversed: starting from interval 6 until the interval 1 reappear in bar 38. From bar 40, the process starts again until interval 3 is reached. We can also observe that the phrases get shorter as the intervals in them get wider.

From bar 44, in the cello we have basically the same intervallic processes as at the beginning but with double stops coming into play. I imagined this moment in the cello part to emulate the mysterious sonorous qualities of a viola da gamba.

\(^2\) The terminology adopted refers to the number of half tones in a given interval. Therefore, 1 = minor second, 2 = major second, and so forth.

The main characteristic of the piano part (commencing in bar 9) is a descending intervallic layered structure for each voice of its chords. Although we can observe this intervallic layering, the resulting chords result in tonal inflexions, and thus sound familiar but somehow out of context.

We can also find these types of harmonic constructions works by Thomas Adès such as *Traced Overhead* and *Piano Quintet*. However, while in Adès entire sections or even full movements are constructed with it, in *Wandering Shadows* these tonal-like harmonies are used more like individual colours. Moreover they appear, most of the time, in interaction with other types of elements, mainly intervallic constructions. Therefore, there is both a local and a structural difference in the use of these tonal like elements.

Thus the listener has a sense of familiarity, perceives something vaguely reminiscent, a sort of ‘musical phantasm’. In this way, the first (cello) and second (piano) ‘subjects’ or materials, in their dialogues and interpenetrations, create an interlocking narrative.

Commencing at bar 62, in the piano left hand, we have an altered rendition of the germinal intervallic idea presented at the very beginning in the cello melodic line. This time, the gradual increasing and decreasing of the intervals are interwoven.

From bar 80 the cello and piano left hand present a texture containing the same notes in the manner of a dialogue, in which the two instruments anticipate and repeat one another. This texture is used to present the same idea used at the very beginning of the piece: gradually wider intervals in the melodic lines. Here, the accents in the cello indicate the beginning of a phrase increasing the size of the interval in the expected order of succession. Moreover from bar 89, in the cello and piano left hand we have the same intervallic idea used in bar 62 in the piano left hand.

Example 4, *Wandering Shadows*, cello, bb. 89-98.

As outlined above, though the unfolding of the intervallic constructions plays a central role in determining the course of the music, in order to avoid rigidity, the sections vary in duration register, and textural characteristics. An instance of how the introduction of a new texture can create a sense of surprise occurs at bar 103 just before the final two gestures of the piece (last two bars). This sort of short ‘recapitulation’, in fact just a faint reminiscence of the
first section, because of its succinctness and cut-off nature, provide the ending, with a sense of both strangeness and familiarity. Question marks, mysterious or surprising endings play a role in many of the works in this portfolio.
3. For Yeliz

The title of this piece, *For Yeliz*, for solo piano, is a paraphrase of Beethoven’s *Für Elise* (Bagatelle No. 25 in A minor, WoO 59 and Bia 515) invoking my wife's name (Yeliz). Although it does not quote Beethoven’s music, this movement displays several characteristics common to the nineteenth-century bagatelle. In the first movement of *For Yeliz*, we find very simple types of reappearing material, as well as episodic writing and an overall lyrical mood.

The first element is a sequence of simple, tonally inflected harmonies joined to a simple melody in the high register. This ‘theme’ will reappear throughout the piece. Starting from bar 5, we have symmetrical intervallic lines featuring intervals 2 and 7. These intervallic symmetries will interweave between the first reappearance of the starting ‘theme’. As the ‘theme’ fades away, the intervallic patterns become more predominant. From bar 25, we have the intervallic symmetric melodic lines in contrary motion between the right and left hands of the piano, as well as an irrationally constructed rhythm that alternates between two quavers and two triplet quavers. As a continuation and development of the predominant symmetries, in bar 30 we find shifting and freely constructed chordal harmonies, which interrupt the constancy present in the lines of intervallic patterns. The interweaving of chords and lines gradually gives rise to a type of R&B ‘beat’ (from bar 52), that eventually gives way to yet another reappearance of the first ‘theme’ at bar 61.

Before the final appearance of the ‘theme’ concludes (just before the last two chords), the high register melody gradually evolves into a different type of texture to give way to the ‘missing’ bar, a sort of cadence consisting of two chords.
The deliberate simplicity of this piece serves as an introductory ground to the more developed and complex types of material and musical discourse of the other movements.

The rhythmic values used at the beginning of the second movement of *For Yeliz* include simple quavers and both quintuplet and triplet quavers. This fluid rhythmic construction contributes to shape the shifting harmonies into phrases. Therefore, this rhythmic scheme results into three different levels of flow. Whether regular or irrational, qualitative or quantitative, the rhythm is inextricably linked with the melodic and harmonic material.

The fluctuating harmonies are freely constructed and at times reminiscent of tonal harmonies. Yet though many individual harmonies carry familiar tonal connotations, they do not unfold according to straightforward tonal logic, thus appealing both to notions of familiarity and strangeness. The resultant harmonic ambiguity gradually gives way to a more diatonic environment less reliant on chordal writing leading to a totally diatonic environment at bar 78. Although at this point the music consists exclusively of the piano white keys, it is not in C major. And even though the choice of a diatonic section was a deliberate choice, its main raison d’être had to do with pianistic considerations\(^3\), for the use of only white notes makes possible a stable, *quasi glissando* character to musical material.

Moreover the use of this diatonic, white-key harmonic field incited the creation of intervallic symmetries within the pianist technical, ‘quasi exercise’ renderings. In this way, the following intervallic symmetries were constructed (intervals: 7/6; 7/5; 7/4; 7/3; 7/2; 7). The same type of process also occurs in bars 88 and 94:

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\(^3\) It should be noted that this kind of use of the piano can also be found in some of György Ligeti’s *Piano Études*, especially in No. 15 – *White on White*. 
Example 5, *For Yeliz*, II, bar 86.

In the third movement of *For Yeliz*, we can observe that the rhythm is conceived as an integral part of the musical discourse. From the very beginning, the melodic lines are subjected to both rhythmic expansion and contraction. The repetition of some melodic and harmonic material renders the rhythmic contractions and expansions more effective, while conversely the flux and reflux of recognizable elements is intrinsically intertwined with the alternation of contraction and expansion.

The first four bars are a simple exposition of the material. From bar 5, and using the same simple opening material, we start to have the rhythmic expansions and contractions. In this way, bars 5 and 6 are a slower version of the first four notes of bar 1, and bar 7 is a faster version of the last four notes of bar 1. Until bar 37, we will have the same type of rhythmic contractions and expansions, but always using the melodic material from the opening four bars. The unchanged melodic material allows the rhythmic variety to become clearer.
From bar 38, we gradually move into a texture with melodic lines using wider intervals which create more harmonic diversity. However, in this section we still have an element that will remain almost unchangeable – a rhythmic ostinato in the high register. If in the first section the rhythm provided variety for unchanged melodic material, in this section the ever changing melodic material is what brings variety to the music. Therefore, a dialogue is created between constant and unstable material.

Furthermore, in this third movement the pedal is held the entire way through. This element is inspired by the organ preludes played in churches. The effect created by the resonance of church acoustics is transposed to the piano by the use of the held pedal.
4. *Tangled Up*

The title of this piece, *Tangled Up* (for fifteen players), refers both to the simultaneous unfolding of different musical ideas and to the use of a variety of musical ideas throughout the piece. These ideas however contribute to a coherent structure in which difference and variety coexist. This multiplicity is brought about by the use both of quasi-tonal and non-classical material. In this sense this work alludes to the tonal tradition as well as to non-classical idioms. As in Adès’s *Asyla* I have experimented with notions of fluidity, hybridity, and volatility. In *Tangled Up*, we find music that is strictly constructed according to a variety of intervallic techniques, alongside quasi-tonal harmonies and non-classical gestures.

*Tangled Up* aspires to make each individual ‘type of music’ sound identifiable and distinct, while ensuring coherence by means of instrumentation, register and texture. For instance, in the canon section (starting from bar 35) the different levels become distinct due to the use of different instrumental groups (clarinets, brass, and strings) associated with each layer of chords. An instance of how the use of different textures is used to clarify the various ideas can be found in the section starting from bar 51, where three different textures are intertwined: chords, melodic lines and glissandi on the violins.

What gives it the flavour of the past is mainly the use harmonies with a tonal flavour. Although several of the harmonies were the result of intervallic construction, ‘tonal relationships’ often emerge from those constructs. To put it more precisely, this is harmony that does not obey tonal rules, though, occasionally tonal references emerge. I have sometimes chosen to make these references clear and at other times deliberately masked them.
Although the use of past musical elements should be (and most of the time is) associated with the idea of familiarity, at some points *Tangled Up*, due to context they add up to a sense of strangeness for something familiar in a foreign context may acquire a strange character. The context in which materials are presented becomes a very important element in itself. In this way, the context adds new levels of interpretation and a dialogue between notions of familiarity and strangeness.

In *Tangled Up*, the main generator of harmonies and melodies is a method that involves the layering of lines, each consisting of a single interval in either a descending or ascending direction. So, in this case the top layer only uses interval 2; the middle one only uses interval 3 and the bottom one only uses interval 4. As a result, the span of each chord becomes gradually stretched.

Example 6: layered single-interval harmonies.
This piece is mainly concerned with the exploration of qualitative and quantitative rhythm, which are sometimes used separately and at some points, even at the same time.

‘Qualitative rhythm’ refers to the type of metric construction used in tonal music. An interesting instance of a qualitative rhythm occurs when leitmotivs in Wagner’s operas occur within different time signature, so what was a downbeat in a certain time signature may become an upbeat in a different time signature.

In quantitative rhythm the relevant aspect is each note’s duration and not in which part the bar it appears. An example is Messiaen’s use of the rhythm in general (inspired by the taleae in the polyphonic motets and Indian music). Another example of quantitative rhythm is found in the music of Ligeti. For instance in the performance notes of his Violin Concerto, he writes:

“The bars and divisions between bar-line do not indicate accentuation, but serve to enable synchronization of the parts and as orientation. Accents are only to be played where marked, independently of the bars”.  

An example of my use of quantitative rhythm in Tangled Up can be found right at the beginning. Here I use an unusual type of time signatures which allow for the tuplets no longer to be bound to the regular beats of the bar. The lower numeral of the time signature denotes the number of equal divisions of the semibreve. For example:

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4 György LIGETI (2002), Concerto for Violin and Orchestra, Mainz: Schott Musik.
- Bar 3: $2/6 = 2$ triplet crotchets in the prevailing tempo.
- Bar 13: $7/10 = 7$ quintuplet quavers in the prevailing tempo.
- Bar 17: $7/12 = 7$ triplet quavers in the prevailing tempo.
- Bar 48: $4/5 = 4$ quintuplet crotchets in the prevailing tempo.

In qualitative rhythm we could have $5/10$ ($5$ quintuplet quavers) totally filling a normal $2/4$ bar, but we couldn’t have a $7/10$ for example. My purpose in using these new time signatures was not to create a very unrecognizable and indistinctive irregular rhythm, a kind of irregular texture with no distinctive character (something we can find in some of Nono’s or Stockhausen’s music). On the contrary, my intension was to create a new, but recognizable rhythm pattern.

These new time signatures, directly linked with quantitative rhythm, can also be found in Thomas Adès’ *Traced Overhead* Op. 15, for solo piano. “II Aestheria”: b. 8 ($2/6$), b. 55 ($5/12$), b. 99 ($9/14$), as well as in George Benjamin’s *Antara*. Although, in Benjamin’s case, the actual time signature is not written on the score, there is, nonetheless, a quantitative way of structuring the tuplets.

Often the interest of using canonic devices is in the use of texture as well as veiling and unveiling. In *Tangled Up*’s there is a canon starting from rehearsal letter B. Here I wanted each ‘voice’ or layer to have a rhythmical identifiable character that could be followed.
Example 7: canon's rhythm.

Each voice or layer consists of a succession of chords and the beginning of each imitation continues the harmonic structure of its predecessor (the harmonic structure is that showed in example 6). Therefore, the second group (brass and percussion 2), in bar 36, continues the harmonic structure of the previous bar in the third group (piano, strings and percussion 3), in the same way, the first group (clarinets and percussion 1), in bar 37, continues the harmonic structure of the previous bar in the second group.

In this canon the three instrumental groups are well defined:

- First group: 3 clarinets and percussion 1.
- Second group: brass and percussion 2.
- Third group: piano, strings and percussion 3.
The music of Conlon Nancarrow provided an influence for this canon. We can find chording canons in some of his piano player studies, for example in *Study for Piano Player No. 33* (Canon $\sqrt{2}/2$) or in *Study for Player Piano No. 37*.

In *Tangled Up*, the variety of instrumental colours results from that alternation between the use of these three groups layout and the mixing of instruments from each group. For example, while in the introduction the instrumentation mixes instruments from each group, in the canon the three groups’ layout is very clearly used.

The first part of *Tangled Up* (until bar 50) is schematic almost to a fault and its rigid sound world and pace makes the unpredictability and the angularity of the next section very striking. This contrast of sound worlds is part of the conceit of ‘tangling’ in the piece. Moreover the orchestration differs significantly from section to section. If in the canon section the clarity of instrumental group divisions helped the perception of layers, in the next section (starting from bar 51) the instruments intertwine more with each other and share similar materials.

Another clear instance of this ‘entanglement’ is the section starting at rehearsal number C which incorporates not only the layered single intervallic harmonies (strings from bar 60), but also a kind of tonal reminiscence harmonies (winds and piano from bar 63) and a intervallic symmetrical construction (2/5/2/5) of the melodies (clarinets and horn from bar 63). This section creates a contrast with the more austere character of the first section and canon. Also the quantitative construction is replaced by a qualitative rendition of a 3/4 time signature.

In *Tangled Up*, music with the flavour from the classical past appears alongside non-classical idioms. Moreover it also makes reference to popular music, such as jazz, metal or dance. For example, from bar 90 the instrumentation, particularly its use of percussion used and
melodic character gives it a jazzy character. Another instance of non-classical influence can be found from rehearsal letter G, where the instrumentation, mechanical feature and incessant beat evoke a kind of heavy metal riff. We can also find references to techno music. e.g. from bar 134 we have several regular repetitions of groups of two chords. Then, in bar 151, it is like when a bit of a music in a vinyl player got stuck, making the second chord only have a small duration, this is repeated a number of times until the resolution in bar 155. These devices are usually found in the sampling technique of techno, electronic or house music. All these elements are transformed through multifarious alterations and can become something quite original and individual, and thus cast into a strange and surprising light.

Although the ‘heavy metal’ section (starting from bar 121) might sound abrupt or even at odds with the logic of the previous sections, that very sense of displacement is in consonance with the purposefully diverse *Tangled Up*. In this way, the entanglement is not just at the level of detail. Furthermore, although the texture and some elements of this section are new, we can, nonetheless, find some musical features that appeared in the previous section. So, from bar 131 we find the violins and viola chords, as well as the rising thirds in the clarinets, which first appeared in bar 57 contributing to continuity and coherence.

Similarly, the final section (starting from bar 170), though presenting a different textural environment, features harmonic material from the very first section. In this way, the materials themselves are also ‘tangled up’ between the different sections of the piece.

In *Tangled Up*, as well as in several other pieces in this portfolio, the choice of when to introduce a new section (or even material) arises when the material or general musical discourse
reaches a point of saturation, at that moment I feel the need of introducing a new section. Through this relatively intuitive manner of planning structure, I hope to discover new forms.

It is my view that, particularly starting in the twentieth century, composers have increasingly responded to the challenge of contemporary music by embracing a complex referential web in which both Western tradition and external (non-classical or non-Western) elements have been blended with avant-garde innovation. Is this plurality of points of reference really fertile or is it, on the contrary, a clear evidence of our inability to create inventively? Are we capable of creating anew? Drawing from these useful examples, Tangled Up is produced in diverse orders of relation. The modes of allusion, of recall, of declared and hidden reference are at play.
5. *Around Promiscuous Beats: recurrence vs. variance*

5.1 Same melody leading to new paths

The title of *Around Promiscuous Beats*, for solo double bass and ensemble of ten players, refers to the recurrence of material such as melodic lines, harmonic sequences or rhythmic patterns that are constantly made to change and/or interrupted by interjections evoking contemporary popular music. Variation is intrinsically associated with recurrence; for instance in a set of variations a harmonic progression and/or melodic material recurs throughout. So variance emerges out from recurrence. In this sense, recurrence and variance are concomitant.

The 'around' of the title refers to the recurring material, such as the reappearance of melodic lines, harmonic structures or rhythmic patterns and in this sense can be seen as an extension and distortion of *Rondo* principles. Repetition or reappearance (even if slightly or substantially altered) is inextricably related to the unfolding of musical time. Such preoccupations are particularly evident in George Benjamin's *Sudden Time*. The opposite would be the avoidance of repetition, which is linked to structuring a piece in a way that evokes the sense of 'getting lost' and constantly discovering 'new paths'. While the later has expressive potential, this is not what I intended to explore in this piece. ‘Promiscuous’ refers to the co-existence side by side of non-classical elements and classical tonal harmony and melody. ‘Beats’ alludes to its stylistic 'promiscuity', since we can find at various points regular beats inspired by, for example, recent dance or R&B music.
I have chosen low wind instruments (bass clarinet, baritone saxophone and tuba) to support the low register of the double bass. The horn sometimes joins the low-register ensemble but often assumes a more distinctive role. The string quartet provides a more homogeneous sonority and extends the range to the higher register. The piano and percussion assume a variety of roles such as doubling, colouring, and providing rhythmical beats.

At the beginning of the first movement a simple folk-like melody gradually emerges in the solo double bass. Each time melody intervenes the movement outlines a different path, exploring its potential for yielding difference. In this way, the piece constantly shifts from familiarity to the new, without ever totally departing from its simple melodic source. The following table outlines the structure of the first movement of *Around Promiscuous Beats*:

| b.  1 | A1 | The melody is gradually presented, then harmonized. There are always fourths before each appearance of the melody. |
| b. 27 | B1 | Beat with some harmonies presented in A1. |
| b. 38 | A2 | Each presentation of the melody gives way to freely constructed harmonies. Here, we have a juxtaposition of elements which get faster: the chords in the ensemble, the rhythm in the solo double bass and the solo violin line. In this section, the solo double bass uses a rhythmic process to create a very subtle dissociation with the metric of the orchestra. The solo double bass rhythm follow a pattern, which if extricated from the ensemble and assigned a fundamental unit, can be presented very simply. Furthermore, any sense of rhythmic predictability is obliterated by the relational context of the solo to the orchestral meter. Also the fact that both the soloist and the ensemble share the same common harmonic context facilitates the perception of the subtle bending of time. |
| b. 66 | B2 | Another beat. |
| b. 70 | A3 | The melody transforms into a half tone ostinato, and, from it, a simple harmonized C Major scale. |
| b. 81 | B3 | Another beat. |
| b. 94 | A4 | The melody, once again, flows into a different texture. This time, we have bell-like chords in the piano and woodwinds and simple harmonies in the strings. The solo double bass gets more intense using its very high register. |
| b. 123 | B4 | Another beat. |
| b. 127 | A5 | The melody comes around again and transforms into a tune with repeated notes supported by a beat in the percussion and shifting harmonies around the melody. |
The characteristics of the double bass led me to have it interact in specific ways with the ensemble. I treat it as a vessel for the main material or, on the other hand, allow it to interact and respond to the material generated by the ensemble. This provides diverse types of resources and mutable textures in the double bass’s soloistic passages.

The high register is often used as it gives a very intense sound (resembling a kind of ‘super-cello’), useful for melodic material or simply intense lines that surge out of the ensemble textures (example A4, b. 103). The lower and middle registers are often used when the bass interacts and dialogues with the ensemble’s harmonic fields and textures (example A2, b. 41).

5.2 Interactions between regular and irrational types of rhythm

At the beginning of the second movement the solo double bass enters in a different pulse (in quintuplets) to the prevailing texture. This strong rhythmic profile interacts with the regularity of the ensemble texture, interrupting and reenergising it. While the use of irrational time signatures (or other types of irrational rhythms) demands precision and accuracy, it paradoxically creates fluidity and a sense of rhythmic freedom.

Much of the harmonic and melodic writing is tonally based. Although the writing is relatively free, it involves repeating cells. From bar 39, we have freely constructed harmonies interwoven with symmetrical patterns using the intervals 2 and 5.

Throughout *Around Promiscuous Beats*, the juxtaposition of a variety of processes with different degrees of patterning and freedom creates the possibility of multiple readings or
competing perceptions. As in the painting of a person against a landscape: we can alternatively dwell on the portrait or the landscape aspect of what is an integrated composition. In *Around Promiscuous Beats*, as well as other pieces in this portfolio, the rendering of multiplicity is integral to the fabric of the music.
6. Vocalise, Then A Song

6.1 Vocalise

In the Vocalise section of this piece, I explored the recurrence of patterns that move in a specific direction. Such patterns often found in vocalises typically move in a more or less linear fashion either upwards or downwards. Right from the beginning of this piece there is an ascending pattern unfolding symmetrical harmonies gradually leading to smaller intervals.

Example 13, Vocalise, Then A Song, “I. Vocalise”: harmonic structure of the first section.

Another common characteristic of vocalises is their hypnotic wavy contours, which involve scales or patterns with potentially high degrees of periodicity. In this piece I, have used rhythmic patterns that move in an undulating or wavy fashion. The mezzo-soprano unfolds these harmonies moving gradually upwards, as if warming up her voice.
In the second section of this movement (bar 17, rehearsal letter A) the music turns more lyrical without departing from the continuous cycles and patterns, while the violin articulates simple ascending scales that get increasingly faster (b. 17 – quavers; b. 19 – quintuplets; b. 22 – triplets; b. 25 – septuplets and b. 29 semiquavers). The cello complements the violin with a composed accelerando. The voice is also shaped in a cyclic fashion: each of its entries starts with a progressively larger interval: b. 18 – interval 1; b. 19 – interval 2; b. 21 – interval 3; b. 22 – interval 4; b. 24 – interval 5; b. 25 – interval 6; b. 28 – interval 7; b. 29 – interval 8; b. 31 – interval 9; then the cycle repeats from interval 4 to interval 9 again.

The closing section starting at bar 43 (rehearsal letter C) is essentially a more condensed version of the first section, incorporating new harmonies intertwined with the symmetrical harmonic formations. As a concluding gesture, the pattern of wavy rhythms found at the beginning of the vocalise is replaced by a final accelerando.

6.2 Sunset Song

The second movement of Vocalise, Then A Song, is a setting of Sunset Song, by Fernando Pessoa written in 1907 under the pseudonym of Alexander Search. Fernando Pessoa created Alexander Search in 1899 when he was still a young man living in South Africa. I was particularly attracted to its youthful naivety and the disquieted and discontented search embodied in the poem
SUNSET SONG

Leaning my chin on my hands,
I looked far away to sea
Where the dying sunset a sense commands
Of half-mystical majesty.
And I felt a strange sorrow, a fear,
A desire like a sudden love
For something that is not here
And that I can never have.

In the first section of *Sunset Song* a very simple texture provides a contemplative mood for the first two verses. Corresponding to the poem’s structure, this first musical section functions like an introduction to the second section (starting at rehearsal letter B). In the second section, the texture is a more densely charged and there is greater intertwining between the instruments, richer rhythmic variety and continuously shifting harmonic material. The interlocking instrumental lines are punctuated by chords on the piano while the voice functions as a bridge between the heterogeneous elements that contribute to the underlying tension.

The melodic lines are constructed according to a simple intervallic layering framework, where each layer moves quite freely in terms of its contour, but only at the distance of intervals 1 or 2, yielding an unsteady and shifting quality that suits this poetic context.
Another distinguishing feature of these melodic lines is the way they interact polyphonically, picking up from each other’s phrases or fragments, using either common or different notes to create interlocking melodic contours.

Example 14, *Vocalise, Then A Song*, “II. Sunset Song”, flute and clarinet, bb-17-19.

Example 15, *Vocalise Then A Song*, “II. Sunset Song”, flute and clarinet, bb. 20-23.
In the third section (rehearsal letter C) the texture is much less dense, thus creating contrast with the previous section. Apart from some chords to support the mezzo-soprano melodic lines, this is made of a succession of descending lines with a written-out accelerando in the piano doubled by harmonics glissandi in the violin.

In the last section (rehearsal letter D) the texture changes once again – it is more vertical, with chords punctuating the mezzo-soprano lines. In each bar of these melodic lines we find the continuing idea of the written-out accelerando present in the previous section.
7. Soloing Over

7.1 Alla Veneziana and intervallic symmetries

Soloing Over (for solo piano and ensemble of fourteen players) begins with a mosaic-like construction. I would like to stress that mosaic structures are vastly used throughout this portfolio of compositions. The purpose of such mosaic-like structures is to create a dialogue and interactions between the different mosaics.

Right from the start of the movement we find an intervallically symmetrical field that spans from the lowest to the highest note of piano determines the harmonies and melodic material for all the instruments.

Example 8: Intervallically symmetrical mode.
Although, in this first section, some of the instrument layers might appear to be out of context (especially the violins and tuba part) they are linked by way of a common harmonic field. In this way, a sense of both strangeness (of gesture) and kinship (by harmonic field) is created.

The inherent triviality of its simple and punctuated regular type of rhythm at the beginning of the movement is undone by the process of distributing each attack between two groups of instruments:

- 1\textsuperscript{st} group: viola, cello and double bass.

- 2\textsuperscript{nd} group: bass clarinet, tenor saxophone and tenor trombone.

This type of rhythm is akin to the Baroque type of movement called \textit{Alla Veneziana}, whose main feature is a 6/8 time signature with dotted rhythms. I have used this in the first section of the first movement of \textit{Soloing Over}.

At bar 5 the established harmonic-rhythmic field is interpolated by freely constructed harmonies while distinctive rhythmic processes start to emerge in both the piano and the ensemble. Henceforth the musical narrative involves the interaction and dialogue of these two different types of building blocks: systematic intervallic symmetries and freely constructed harmonies.

From bar 30, melodic lines using another type of intervallic symmetry start to emerge in the right hand of the solo piano. While this symmetry appears at the start of each phrase (from bar 34 (rehearsal letter D), the ending of each phrase, as well as the piano’s left hand, display tonal inflections.
Each appearance of the melodic phrases (seven attacks per phrase) is presented slightly faster than the previous one, resulting in irrational time signatures. In this way, a written gradual accelerando is created (quavers; quintuplet quavers; triplet quavers; septuplet quavers and finally semiquavers).

Example 9: bar 64, melody containing intervallic symmetries.

The above is combined with tonally inflected harmonies in the ensemble. Although both the tonal harmonic logic of ensemble material and the intervallic harmonic symmetries of the piano are clearly distinguishable, their interactions create a sense of 'strangeness'.

From bar 64 (rehearsal letter G) these melodic phrases gradually evolve into shifting harmonic fields.
Example 10: from bar 69, reduction of the harmonic fields.

The relationship between tonal inflected materials and intervallic elements is again at play in *Soloing Over* creating a unique sound world that goes in and out of focus. These motions are again in consonance with the ideas of diversity, familiarity and unfamiliarity, and are intended to contribute to the sense of strangeness.

### 7.2 Chaconne and dance beats

The piano writing in the beginning of the second movement is inspired by Ligeti’s piano studies, in particular *Étude 10: Der Zauberlehrling* (Deuxième livre). In the second movement of *Soloing Over* we have an intervallic sequence.
Example 11: intervallic sequence at the beginning of Soloing Over’s second movement.

This intervallic sequence, with its ascending contour as well as with its intervallic disposition, plays a sustained and paramount role in the piece. The most appealing aspect of using these intervallic constructions of harmonies is that it provides an organic and logical sense of progression from point A to B. Here the harmonic intervallic structure is played successively, forming the basis for a series of variations in the manner of a chaconne.

Adès also extensively uses intervallic constructions. However, in his work they are used almost exclusively in a melodic manner; a paradigmatic example being the third movement of Arcadiana, “Auf dem Wasser zu singen”. Although I also make use of horizontal intervallic constructions, I am more attracted to their vertical (harmonic) possibilities.

From bar 35 (rehearsal letter C), the harmonic field is articulated by the winds, while the rest of the ensemble adds freely composed harmonies as well as rhythms based on a different unit, thus creating a dialogue between two different types of music. The rhythmic misalignment of the two types of music contributes to the presentation of connections and differences between them.

Throughout the second movement of Soloing Over, we also find a number of sections suggestive of types of contemporary popular music such as Drum and Bass, and House (from bar
55). In here, as in other moments of this portfolio, the use of non-classical elements is related to concepts of fluidity, volatility and intertextuality. Their relations and interactions with other musical elements provide a variety of interpretative levels, whether structurally, in terms of its internal motivations or just being associated with the pursuit of plurality.

7.3 From tonal inflexion to melody

Soloing Over, in a way can be interpreted as a kind of ‘journey’. If the first movement offered hints of tonal fragmented melodic lines and harmonies, the second was more focused on the intervallic sequence (which translated into a chaconne structure) while still containing tonal insinuations. Finally, the last movement comes as a kind of answer to the tonally inflected suggestions arisen in the previous two movements. In this third movement, the tonal references are much clearer, almost functionally tonal in some passages, e.g. the use of the Eb minor 9th chord has a particularly important role.

The beginning of the third movement of Soloing Over consists essentially of two main elements: chords in the solo piano, and ensemble chords. While the harmonies used in the ensemble are tonally inflected (or display tonal nuances), the chords in the solo piano display more oblique types of harmonies.

From bar 19, the piano, supported by the ensemble, tries to ‘find’ a melody. The linear flow goes back and forth as the main melody attempts to surface until eventually, starting at bar 42 (rehearsal letter D), we reach the conclusive melody.
Example 12: bb. 42-43, the main melody of the third movement of *Soloing Over*.

This melody will then repeat and develop (in terms of scoring, rhythm and level of importance), as well as provide harmonic material. Its reappearances make it a recognizable element. We find, for example (from bar 48), the melody is written as an accelerando using a semi-quaver triplet as the rhythmic unit.

In the last section of the third movement (starting from bar 78), we have the chordic version of the main melody intertwined with a homophonic sequence of chords that recall the opening of the movement.

The repeating, throughout this movement, of both the opening tonal chords (always immutable) and the melody, starting at bar 42 (mutable), evoke a sense of ‘opening out’ – a simultaneously conclusive and inconclusive sensation. It is a subjective depiction of functional harmony and melody. Furthermore, and unlike the two previous movements, the final movement is not based upon intervallic constructions and is permeated by an expressive mood.
8. *Sospirando Silhouettes*: composing with quotations and gestures

*Sospirando Silhouettes*, for period-instrument orchestra (twenty players), draws its inspiration from “Aria II – Eva”, from the oratory *Morte d’Abel* by the Classical-period Portuguese composer Pedro António Avondano (1714-1782).

In *Sospirando Silhouettes* the Classical gestures of Avondano’s “Aria II – Eva” are transformed, incorporated and merged with other types of materials and composition approaches. But I endeavoured, despite the variety of components, to achieve unity throughout. Here the Classical elements of Avondano’s piece coexist and interact with other sound worlds.

In this way, *Sospirando Silhouettes* is enveloped by a two-fold historical dimension: this piece would not be possible without Neoclassical music models, and those models, in turn, are wrapped up by the Classical (or Baroque) period. The recovery of sources from the past is one of the basic premises of Postmodernism. It is interesting to remark that Neoclassicism was already based on the recovery of pre-existing elements from the musical past. Thus *Sospirando Silhouettes* alternates sections that use material from Avondano’s, Aria II – Eva’ and sections of original material.

In the first section (bb. 1-27) I use two elements from Avondano’s aria: the melodies played by the cellos (Avondano’s aria: bb. 7-9); and the scales and arpeggios (Avondano’s aria: b.10 and 15).

Example 14: Avondano’s aria: bb. 1-11.

Their intertwining with original material creates a peculiar mosaic-like sound world. The moving scales and arpeggios are gradually developed into a texture that replies to the harmonized melodies (from bar 16, rehearsal letter A).

Throughout this first section, the strings, particularly the violins, alternate between solo and tutti (e.g. see the violins at b.5). This creates different levels of density reminiscent of the traditional opposition between ripieno and concertino.

The next section (starting at bar 28, rehearsal letter B) makes use of the harmonic series of the natural horn, adding a completely different sonority. The following section (starting at bar 38, rehearsal letter C) features a fourteen-note melody that will reappear a number of times. Its opening contour is similar to the beginning of the aria’s main melody (Avondano, bar 7). Although the notes and intervals do not repeat in their entirety, the melodic contour remains constant.

Example 16: First appearance of the melody (bb. 38-58) and its unchanged contour.
The first reappearance of the melody has chords between each of its notes. While the melody is played only by solo strings, the chords are given to the ensemble. As the duration of each note of the melody gets smaller, an accelerando in the attacks of the melody results.

In its second reappearance (at bar 59, rehearsal letter E), the melody contracts and expands rhythmically and is not only present in the strings, but also in the oboes.

Finally, the third reappearance of the melody is once again presented by oboes and strings. The oboes articulate a canonic texture in which the second oboe answers the first twice as fast using irrational rhythmic structures. While the first oboe’s irrational construction alternates between two crotchets and two triplet crotchets, the second oboe replies in imitation alternating between two quavers and two triplet quavers.

The next section (starting at bar 85, rehearsal letter H) once more uses elements from the “Aria II – Eva”. From bar 16 (Allegro) of the aria we find a gesture much used in the Classical period: a rising scale with a pedal note (G) distributed in imitation by two voices (two violins), followed by a descending scale.
Example 17: Pedro António Avondano, 'Aria II – Eva', from the oratory *Morte d'Abel*, bb. 76-83.

In *Sospirando Silhouettes* this material is superimposed with imitations of that same gesture presented at different speeds (using different rhythmic units: triplet crotchets in the horns and quintuplet quavers in the oboes). This cumulative process creates a layered canonic texture that, while perceptibly resembling the original *Allegro* material, has been transformed into something new.

Example 18: *Sospirando Silhouettes*, canon of the ‘*Allegro*’ gesture (reduction), bb. 85-93.
Here the diatonic material is punctuated by more complex harmonies in tremolos that always use perfect fourths in their lower voices. In these four-note harmonies, the perfect fourths (in the lower voices) always move in one given direction (whether upwards or downwards) while the two upper voices move in the opposite direction. The perfect fourth (interval 5) plays an important role in this section as it is also the interval that kicks off the beginning of the ‘Allegro’ gesture. We also find melodic lines interwoven with the other materials. These melodic lines contain the naturally flat horn harmonics, which are immediately resolved by other instruments playing the ‘tuned’ (tempered) version of those same notes. This creates textures in which a melody at some points is ‘bent’ and then immediately resolved.

The concluding section of Sospirando Silhouettes (starting at bar 144, rehearsal letter N) is characterized by its self-conscious semplice style with three different levels of accelerando.

Firstly, between the dialogues of the two solo violins we find the following rhythmic structures in semiquavers:

| 7 groups of three semiquavers (violin I, 1) |
| 6 groups of three semiquavers (violin I, 2) |
| 5 groups of three semiquavers (violin I, 1) |
| 4 groups of three semiquavers (violin I, 2) |
| 3 groups of three semiquavers (violin I, 1) |
| 2 groups of three semiquavers (violin I, 2) |
| 1 group of three semiquavers (violin I, 1) |
This gradual shortening of the size of the phrases results in an accelerando between entries. The two solo violins II follow a similar process, but whereas the solo violin I phrases follow one another without a break, the solo violin II phrases containing the groups of three semi-quavers each start simultaneously with the last note of the previous phrase.

This process creates a subtle canonic texture between the two groups of solo violins (two solo violins I and two solo violins II) and, as in some of Ligeti’s canonic music, the interest shifts from the dialogue between the independent voices to the type of texture created by the canonic process.

In the oboes we find the second level of accelerando. Each slurred phrase has the following rhythmic structure (triplet quaver is the rhythmic unit):

<table>
<thead>
<tr>
<th>Instrument</th>
<th>Duration (in triplet quavers) for each attack within each slurred phrase</th>
</tr>
</thead>
<tbody>
<tr>
<td>Oboe 1</td>
<td>8, 7, 6, 5, 4, 3, 2, 1</td>
</tr>
<tr>
<td>Oboe 2</td>
<td>7, 6, 5, 4, 3, 2, 1</td>
</tr>
<tr>
<td>Oboe 1</td>
<td>6, 5, 4, 3, 2, 1</td>
</tr>
<tr>
<td>Oboe 2</td>
<td>5, 4, 3, 2, 1</td>
</tr>
<tr>
<td>Oboe 1</td>
<td>4, 3, 2, 1</td>
</tr>
<tr>
<td>Oboe 2</td>
<td>3, 2, 1</td>
</tr>
<tr>
<td>Oboe 1</td>
<td>2, 1</td>
</tr>
<tr>
<td>Oboe 2</td>
<td>1</td>
</tr>
</tbody>
</table>
The third level of accelerando in this final section of *Sospirando Silhouettes* is present in the harmony. Here, the harmonic speed gets faster, so the harmonies change increasingly rapidly until the end.
9. Epilogue

The main feature of the pieces in this portfolio is the pervasiveness of 'diversity'. This principle is implicit in those contexts that purposefully invite reinterpretation, and in the many heterogeneous references and reminiscences of pre-existent music, genres, and the past. I have explored diverse approaches to harmony and melody (such as freely constructed, tonally inflected and intervallic patterning) and rhythm (qualitative, quantitative, regular and irrational). There is also variety in the instrumental groups used, ranging from solo to orchestral and including vocal and concertante pieces.

There is a drive in this portfolio to achieve unity within dichotomy as well as diversity within coherence. Through the reinvention and reworking of familiar idioms, diverse relations with the musical past resulted in notions of familiarity and strangeness and the relationships they embody.

Notions of imitation, variation or citation involving tonal-like features developed into processes that affected the fabric of music within the musical discourse. Furthermore, concepts of fluidity and volatility were pursued with the aid of non-classical elements. Finally, the multiplicity of allusions were enriched and counterbalanced with the sometimes mechanistic or schematic nature of some harmonic, intervallic and rhythmic processes.

The works in this portfolio are driven by curiosity to experiment with multifarious modes of allusion, of recall, and of declared and hidden reference. In this way, musical works were
created in which the references and reiterations contribute to a musical landscape that can be seen as intrinsically metamorphic and hopefully open to the listener's interpretative engagement.
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BRUNO SOEIRO

Wandering Shadows

for cello and piano
BRUNO SOEIRO

Wandering Shadows

for cello and piano

(2008)

Duration: c. 7 minutes
38

Vc.

\[ \text{ff} \quad \text{pp} \]

\[ \text{loco} \quad \text{guari} \quad \text{loco} \quad \text{guari} \]

\[ \text{pp sempre} \]

Pno.

44

cantab., dolciss., sempre sonore ma senza peso

Vc.

\[ \text{pp sempre} \]

Pno.

51

Vc.

Pno.
* Pedal *sforzando* does not imply any noise created by striking the pedal with the foot. It is to be produced by lowering and then raising the dampers quickly enough to cause every string to vibrate with their impact.
BRUNO SOEIRO

For Yeliz

for piano
BRUNO SOEIRO

For Yeliz

for piano

(2009)

Duration: c. 12 minutes
For Yeliz

I

Bruno Soeiro

\( \text{mf} \) elegante, dolce e sempre molto cantabile

\( \text{p} \)
(Ped.)

56

rit.

(Ped.)

58

f

(Ped.)

59

accel.

(Ped.)

(senza Ped.)
Molto preciso sempre $\frac{4}{4} = 63$

mf molto cantando dolce ed espr.

Ped. sim. (change pedal every bar)

loco

mf $\frac{4}{4}$
Molto rubato, ondulato ($\textit{q} = 63$)

$p$ dolcissimo ed espres. sempre
Giusto \( \frac{\text{b}}{\text{n}} \) = 63

legatissimo sempre, molto scorrevole

loco
accel. possibile al fine

\[ \sqrt{95} \]

\[ \sqrt{96} \]

\[ \sqrt{98} \]
III

$\frac{8}{8}$ molto ritmico

Ped. sempre al fine
rit. — — — — — — — — — — — — — —

\[ q = \text{63 dolce} \]

p dolce, cantab. ed espr.

lontano ma sempre ritmico

\[ \text{lontano ma sempre ritmico} \]
cantab., molto espr.

loco

ff  mf

ff  mf

p  f  pp
loco

f

mf

ppp

poco a poco release
BRUNO SOEIRO

Tangled Up

for ensemble
ENSEMBLE

3 clarinets (1 & 2 = B♭, 2 = bass clarinet, 3 = A & bass clarinet)

horn in F
trumpet in B♭
tenor trombone

percussion (3 players)*

piano

2 violins
viola
violoncello
double bass

* see below

Duration: c. 10 minutes

The score is notated in C
PERCUSSION REQUIREMENTS

Player 1

- Tuned cowbells
- Tin

Player 2

- Marimba (5 octaves), hi-hat cymbal, medium suspended cymbal, tin, 2 wood blocks (medium and high), small tam-tam, kit bass drum with foot pedal

Player 3

- Cowpani: Tuned cowbells placed sideways on top of timpani skin
- 5 timpani

The following tuned cowbells are placed sideways on each timpani skin (the lowest cowbell on the lowest timpani and so forth):

- Hi-hat cymbal, tin, kit bass drum with foot pedal, bass drum

PERFORMANCE NOTES

The lower number of the time signature denotes the number of equal divisions of the semibreve. For example: page 1, bar 3, 2/6 = 2 triplet crochets in the prevailing tempo; page 2, bar 13, 7/10 = 7 quintuplet quavers; page 2, bar 17, 7/12 = 7 triplets quavers.

Between rehearsal letter B and C the score aligns notes according to their correct ensemble. Vertical dotted lines indicate coordination between parts.

Bass clarinet
A cross through the stem of the note denotes a smacking sound: slap (smack lips against reed).

Brass mutes
The following mutes are required:
- Trumpet: whisper, straight, harmon (half-stem and stem fully inserted), felt hat and cup.
- Trombone: whisper, straight, harmon (stem fully inserted), cup and felt hat.

Violoncello and Double bass
A slur over pizzicato notes means only the first note should be plucked.
Anxiously floating (ma sempre preciso \( \frac{4}{4} = 54 \))

Clarinet in A

Hi-hat
Tin
Medium woodblock
Small tam-tam
Kit B.D.

(Viols)
Conductor Beats:

* The conductor will beat only the first beat of each group's bar. Each line corresponds to a group (lowest line: perc. 3, pno., and strings; middle line: brass and perc. 2; highest line: clarinets and perc. 1).
\( \text{\textcopyright 1990 Music Sales Corporation} \)
\( \text{Perc. 3} \)  
\( \text{Vln. 1} \)  
\( \text{Vln. 2} \)  
\( \text{Vla.} \)  
\( \text{Db.} \)
Cl.

Perc. 1

Hn.

Tpt.

Tbn.

Perc. 2

Perc. 3

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.
Cl.

Cymbals

Perc. 1

Hn.

Tpt.

Tbn.

Perc. 2

Perc. 3

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.
BRUNO SOEIRO

Around Promiscuous Beats

for double bass and ensemble
BRUNO SOEIRO

_Around Promiscuous Beats_

_for double bass and ensemble_

(2010)
ENSEMBLE

bass clarinet
baritone saxophone

horn in F
tuba

percussion (1 player)

Cowpani: tuned cowbells placed sideways on top of timpani skin.

2 timpani:

the following tuned cowbells are placed sideways on each timpani skin (the lowest cowbell on the lowest timpani and the highest on the highest timpani):

medium splash cymbal, tin, medium wood block, kit bass drum with foot pedal, bass drum

piano

solo double bass

2 violins
viola
violoncello

PERFORMANCE NOTE

The lower number of the time signature denotes the number of equal divisions of the semibreve. For example: page 37, bar 5, 3/5 = 3 quintuplet crochets in the prevailing tempo; page 55, bar 91, 2/12 = 2 triplet quavers.

Duration: c. 14 minutes

The score is notated in C
Cowpani* rubber beaters (not bright)

* see Percussion Requirements
a tempo ($q = 63$)

B. Cl.

B. Sax.

Hn.

Tba.

Perc.

Pno.

Solo Db.

Vln. 1

Vln. 2

Vla.

Vc.

(Cowpani)
espressivo ed intenso
intenso sempre
mf espressivo ed intenso
B. Cl.

B. Sax.

Hn.

Tba.

Perc.

(Powpani
Bass drum)

Pno.

Solo Db.

Vln. 1

Vln. 2

Vla.

Vc.

Ped.
II

Molto rítmico \( \frac{\text{b}}{4} = 104 \)

Bass Clarinet

\( p \) sempre

Baritone Saxophone

\( p \) sempre

Horn

\( p \) sempre

Tuba

Wood block

Bass drum

Percussion

\( p \) sempre

Piano

\( p \) sempre

Wood block

Bass drum

Solo Double bass

\( f \) intenso, cantab. ed expr. sempre

Violin 1

\( p \)

Violin 2

\( p \)

Viola

\( p \)

Violoncello

senza Ped.
B. Cl.

\[\text{\textit{f} sempre}\]

B. Sax.

\[\text{\textit{f} sempre}\]

Hn.

Tba.

\text{Spash cymbal}
\text{Wood block}
\text{Bass drum}

\[\text{\textit{mf} sempre}\]

Pno.

\text{\textit{molto ritmico, con slancio sempre}}

Solo Db.

\[\text{\textit{f} sempre}\]

Vln. 1

\[\text{\textit{p < f} sim.}\]

Vln. 2

\[\text{\textit{p < f} sim.}\]

Vla.

\[\text{\textit{p < f} sim.}\]

Vc.

\[\text{\textit{p < f} sim.}\]
BRUNO SOEIRO

Vocalise, Then A Song

for mezzo-soprano and 5 players
BRUNO SOEIRO

Vocalise, Then A Song

for mezzo-soprano and 5 players

(2011)
II. SUNSET SONG

Leaning my chin on my hands,
I looked far away to sea
Where the dying sunset a sense commands
Of half-mystical majesty.
And I felt a strange sorrow, a fear,
A desire like a sudden love
For something that is not here
And that I can never have.

[1907]

Poem by Alexander Search (Fernando Pessoa)
INSTRUMENTATION

flute
clarinet in B♭
mezzo-soprano
piano
violin
violoncello

Duration: c. 7 minutes

The score is notated in C
Vocalise, Then A Song

1. Vocalise

Bruno Soeiro

Flute

Clarinet in B♭

Mezzo-Soprano

Piano

Violin

Violoncello

Fl. Flute

Cl. Clarinet

M-Sop. Mezzo-Soprano

Pno. Piano

Vln. Violin

Vc. Violoncello

Fluide $\downarrow = 54$

ondulato sempre

ppp

p sempre

ppp

p sempre

L.H.: damp strings hard

ppp

p sempre

Fluide $\downarrow = 54$

ondulato sempre

ppp

p sempre

L.H.: damp strings hard

ppp

p sempre

Fluide $\downarrow = 54$

ondulato sempre

ppp

p sempre

L.H.: damp strings hard

ppp

p sempre

L.H.: damp strings hard

ppp

p sempre

L.H.: damp strings hard

ppp

p sempre

L.H.: damp strings hard

ppp

p sempre

L.H.: damp strings hard

ppp

p sempre

L.H.: damp strings hard

ppp

p sempre

L.H.: damp strings hard

ppp

p sempre

L.H.: damp strings hard

ppp

p sempre

L.H.: damp strings hard

ppp

p sempre

L.H.: damp strings hard

ppp

p sempre

L.H.: damp strings hard

ppp

p sempre

L.H.: damp strings hard

ppp

p sempre

L.H.: damp strings hard

ppp

p sempre

L.H.: damp strings hard

ppp

p sempre

L.H.: damp strings hard

ppp

p sempre

L.H.: damp strings hard

ppp

p sempre

L.H.: damp strings hard

ppp

p sempre

L.H.: damp strings hard

ppp

p sempre

L.H.: damp strings hard

ppp

p sempre

L.H.: damp strings hard

ppp

p sempre

L.H.: damp strings hard

ppp

p sempre

L.H.: damp strings hard
II. Sunset Song

Dolce $\frac{3}{4} \approx 72$

Fl.

Cl.

M-Sop.

Pno.

Vln.

Vc.

R.H.: damp strings hard

Dolce $\frac{3}{4} \approx 72$

Fl.

Cl.

M-Sop.

Pno.

Vln.

Vc.

$A$

Leaning my chin on my hands

R.H.: damp strings hard

$A$
I looked far away.

R.H.: damp strings hard

Where the dying sun.

mf sempre molto cantabile sempre

con Ped. sempre (do not blur harmony)
Fl.

Cl.

M-Sop.

Pno.

Vln.

Vc.

\[ \text{strange sorrow a fear} \]

\[ \text{like a sudden} \]

\[ \text{desire} \]

\[ \text{spoken} \]

\[ \text{mf, espressivo, sempre} \]

\[ \text{molto espressivo, vibrato} \]

\[ \text{arco} \]

\[ \text{Ped.} \]
can never have
BRUNO SOEIRO

Soloing Over

for piano and ensemble
BRUNO SOEIRO

Soloing Over

for piano and ensemble

(2011)
clarinet in B♭
clarinet in B♭ = bass clarinet
alto saxophone
tenor saxophone

horn in F
tenor trombone
tuba

percussion (2 players)

player 1:

Cowpani: tuned cowbells placed sideways on top of timpani skin.

2 timpani:

the following tuned cowbells are placed sideways on each timpani skin
(the lowest cowbell on the lowest timpani and the highest on the highest timpani):

Cympani: reversed medium cymbal placed on top of timpani skin.
bass drum

player 2:

flexatone, medium splash cymbal, tin, medium wood block, tam-tam, kit bass drum with foot pedal, bass drum

solo piano

2 violins
viola
violoncello
double bass

PERFORMANCE NOTE

The lower number of the time signature denotes the number of equal divisions of the semibreve.
For example: page 9, bar 38, 2/10 = 2 quintuplet quavers in the prevailing tempo; page 10, bar 41, 1/12 = 1 triplet quavers.

Duration: c. 12 minutes

The score is notated in C
Soloing Over

I

molto ritmico \( \frac{j}{48} \) \( \frac{j}{144} \)

Bruno Soeiro

Clarinet in B-

Bass Clarinet

Alto Sax.

Tenor Sax.

Horn in F

Tenor Trombone

Tuba

Percussion 1

Percussion 2

Piano

Violin 1

Violin 2

Viola

Cello

Bass
cantabile ma preciso $q = 73$

Dolcissimo e cantabile sempre

Wood block

Simple ma sempre molto cantabile ed espressivo
Cl. 1

Cl. 2

A. Sx.

T. Sx.

Hn.

T. Tbn.

Tba.

Perc. 1

Perc. 2

Pno.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

(Cowpani)

(Splash cyn. Tin)

sempre cantab., dolce e legatiss.
BRUNO SOEIRO

Sospirando Silhouettes

for period instrument orchestra
Sospirando Silhouettes

for period instrument orchestra

(2012)
PERIOD INSTRUMENT ORCHESTRA

2 oboes
bassoon

2 natural horns (in F)

strings (5.4.3.2.1 players)

Duration: c. 8 minutes

The score is in C

PERFORMANCE NOTE

The two natural horns in F always produce non-tempered natural harmonics; therefore the right hand must not correct the pitches (except notes with the stopped sign).
Sospirando Silhouettes

Dolce muovendo $\frac{\dot{=}126}{\frac{\dot{=}63}}$

Bruno Soeiro

2 Oboes

Bassoon

2 Natural Horns in F

1 solo

Violin I

altri

1 solo

Violin II

altri

Viola

Violoncello

Double Bass
legatiss. ma molto rítmico sempre
molto accel. \( \text{\( \frac{\text{q} = 152}{\text{molto accel.}} \)} \)

slentando.

I solo

Vln. I

altri

2. 3

Vln. II

Vla.

Vc.

Db.

Nat. Hn.

Bsn.

Ob.