Music of a Moment

An installation piece

INSTRUMENTATION

Academia:
Horn in F
Cajon
Keyboard (Harpsichord Synth)
Violin
Violoncello

Musical Theatre:
Tenor Solo
SATB Chorus
Flute
Trumpet
Piano
Drum Set
Bass Guitar

Covid:
Treble solo

Journey Theme:
SATB Chorus
Organ
Horn in F
2 Trumpets in C
Trombone
2 Tubas

Score in C

PROGRAMME NOTES

This piece is a large-scale installation work. Its composite sonic landscapes and idioms abstractly evoke the evolving, complex relationship the composer had with music whilst studying at the University of Cambridge. The piece is comprised of four distinct sections, some of which repeat and overlap, each embodying a different section of the composer's musical identity and journey during that time of study.

The *Journey theme* material, performed from within the Chapel and heard from outside, alludes to two aspects of that identity. Firstly, it makes reference to a life-long involvement with sacred choral groups. Additionally, the section's title makes reference to a love of film music: a common technique employed by film music composers to form wide scale unity and continuity in their films is to create a theme, which, whilst being able to represent many things during the course of the cinematic narrative, primarily acts as a means of tracking the most significant moments of the film's emotional journey. The *Journey theme* of this piece is employed to similar effect, recurring at significant moments in the piece in order to tie together the otherwise disparate sonic landscapes at play.

The *Academia* section serves as a depiction of the composer's academic relationship with music, viewed through a fractured modernist lens. It evokes the strained relationship between the modernist idioms of the compositional practices the composer was exposed to and the sound worlds of the canonical works which they studied. It should feel purposefully unstable and unrelenting, connoting the unevenness of the composer's academic journey and the unrelenting rigor demanded despite personal adversities.

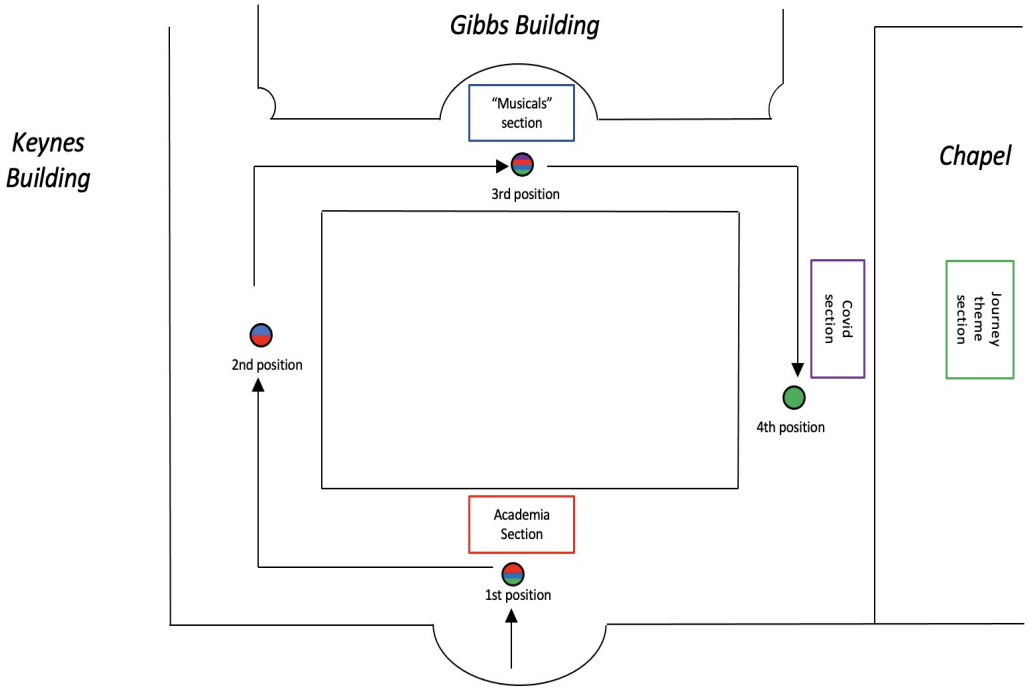
The *Musical Theatre* section alludes to the composer's involvement with musical theatre and its idioms whilst at Cambridge. Musicals became an important mode of musical expression during this period and was the predominant medium of musical performance with which the composer was involved. An involvement in such projects existed in tandem with and, at times, superseded academic priorities. In reflection of this, the *Academia* and *Musical Theatre* sections play simultaneously.

The *Covid* section represents the radical limitations faced by musicians and artists globally during the Covid-19 pandemic. It hears a solo treble singing, a capella, a song without words. Restricted texturally, dynamically and semantically, he is unable to properly articulate any definitive meaning in his performance.

The piece concludes with the final material of the *Journey theme* accompanied by the Chapel bells, both of which eventually fade away and stop.

INSTRUCTIONS AND SUGGESTIONS

As the audience are ushered into the performance space, instrumentalists involved in the *Academia* section are instructed to play recognisable works associated with their respective instruments on repeat, emulating the sounds of busking. This can be any work that the instrumentalist chooses, but no performer should sound more important than another, so co-ordination between the instrumentalists concerning difficulty and virtuosity of their intended pieces would be prudent. The work is composed with the intention of being performed in a quadrangle- or square-court-like space of a building - such as that of a cathedral cloister or college quad - with a chapel, or chapel-like space adjacent to it. An example of such a space would be King's College Cambridge's Front Court. Using King's College as a template, here is a graphic conception of how the section's instrumentalists would be placed within the space and how the audience might interact with that space.



This graphic tracks the intended path the audience should take during the piece, starting at King's Porters' Lodge and concluding in front of the Chapel. The colours within the four circles correspond to the colours of the different sections. This is intended to show the places at which the audience might hear material from those sections as they move through the space. Movement should never be directly restricted, but the audience should be guided along the intended path. Freedom of movement is most highly encouraged during the interaction between the Academia section and the Musical Theatre section, where the audience can move between 1st, 2nd and 3rd position at their discretion

INSTRUCTIONS AND SUGGESTIONS CONT...

Instrumentalists involved in the *Academia* and *Musical Theatre* sections should be mic'd, but those involved in the three Chapel permutations of the Journey theme material and solo treble should not be assisted in this way. They are to remain acoustic and, as a result, feel more organic.

During the piece, sound effects will also be fed through the speakers (placed at each corner of the court), cued once the respective section begins. Only the first Journey theme section and Covid section should remain unaccompanied by additional SFX. Below is a list of suggestions of the kind of SFX each section should be accompanied by. This is by no means a definitive list. It can be added to or reduced according to the discretion of the event organiser and creative director. The SFX should never be intrusive and should remain at a fairly low volume throughout

SFX BREAKDOWN

Busking:

Busy streets
People laughing
Bikes rushing past
Bottles smashing
Birds chirping

Academia:

People talking over each other in discussion
Sounds of people rushing to somewhere
Pencils on paper
Computer keys being tapped
Doors opening and closing
Eating in halls

Musical Theatre:

Audience laughter
Applause
Sounds of foods such as popcorn being consumed
Crew relaying instructions

Journey theme II:

Snow falling
Walking through snow
People saying goodbye
Luggage being wheeled down streets

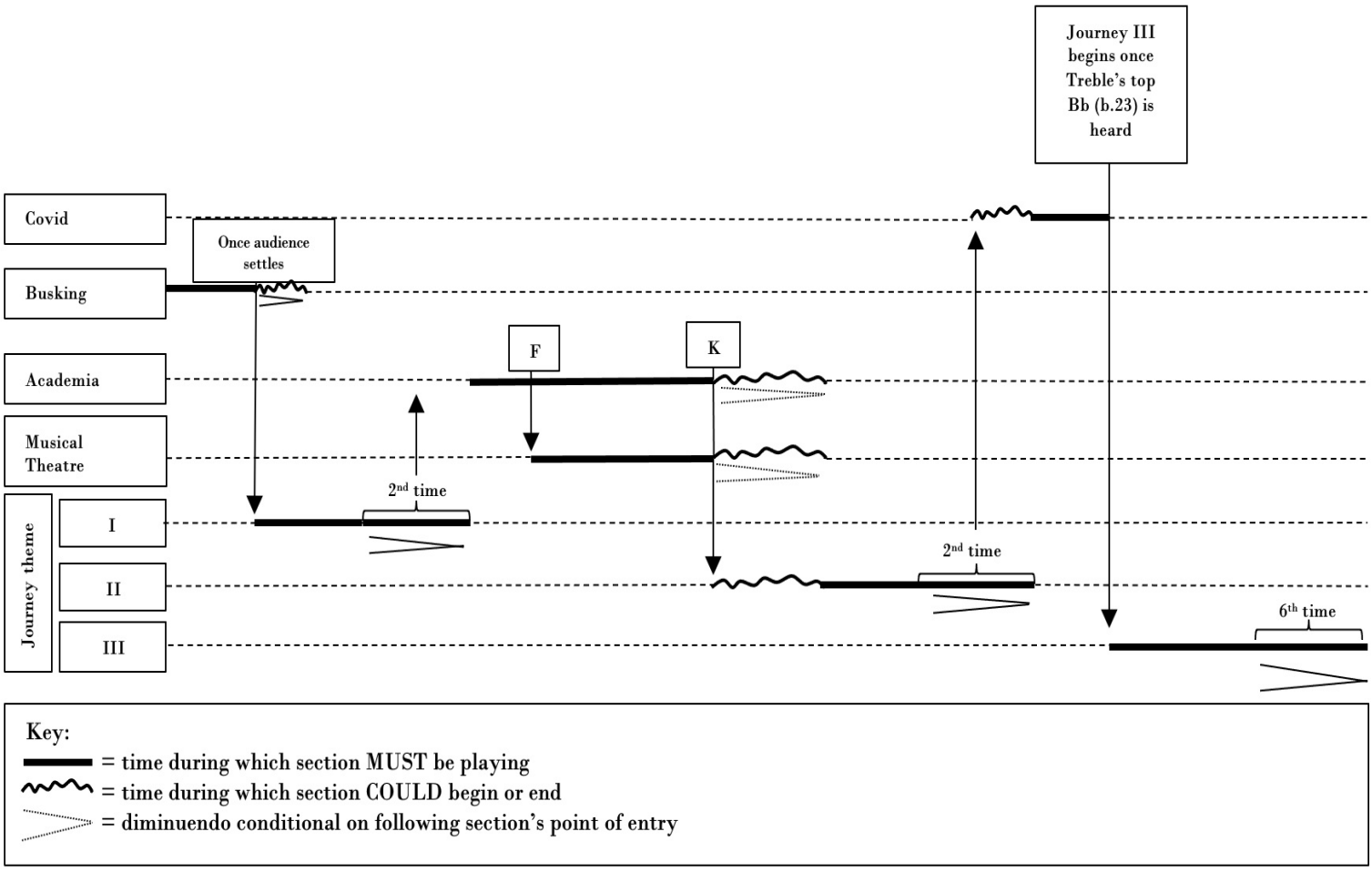
Journey theme III:

Chairs being put out in front of a cafe
Small conversations
Bikes
Slow walking on pavement

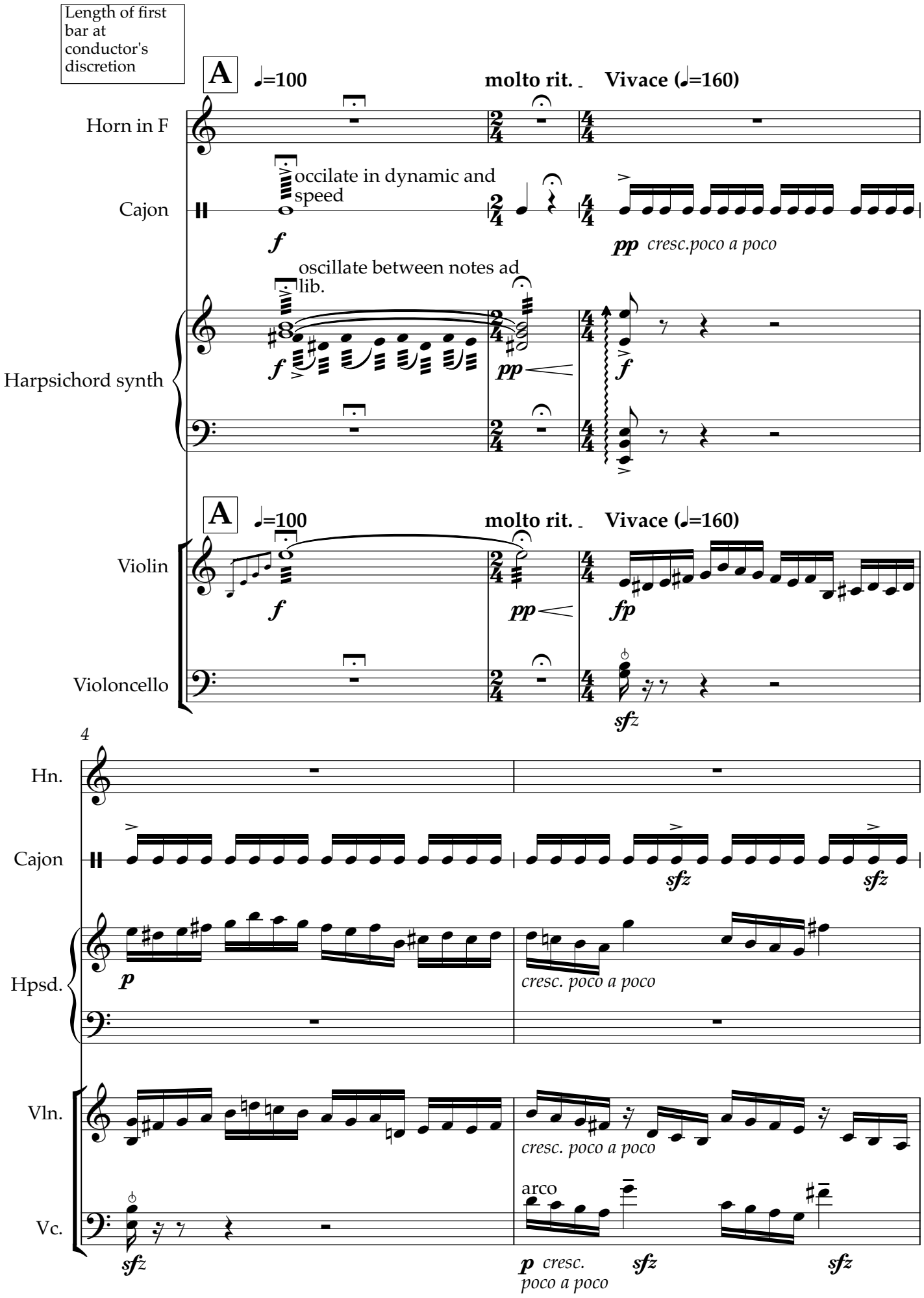
INSTRUCTIONS AND SUGGESTIONS CONT...

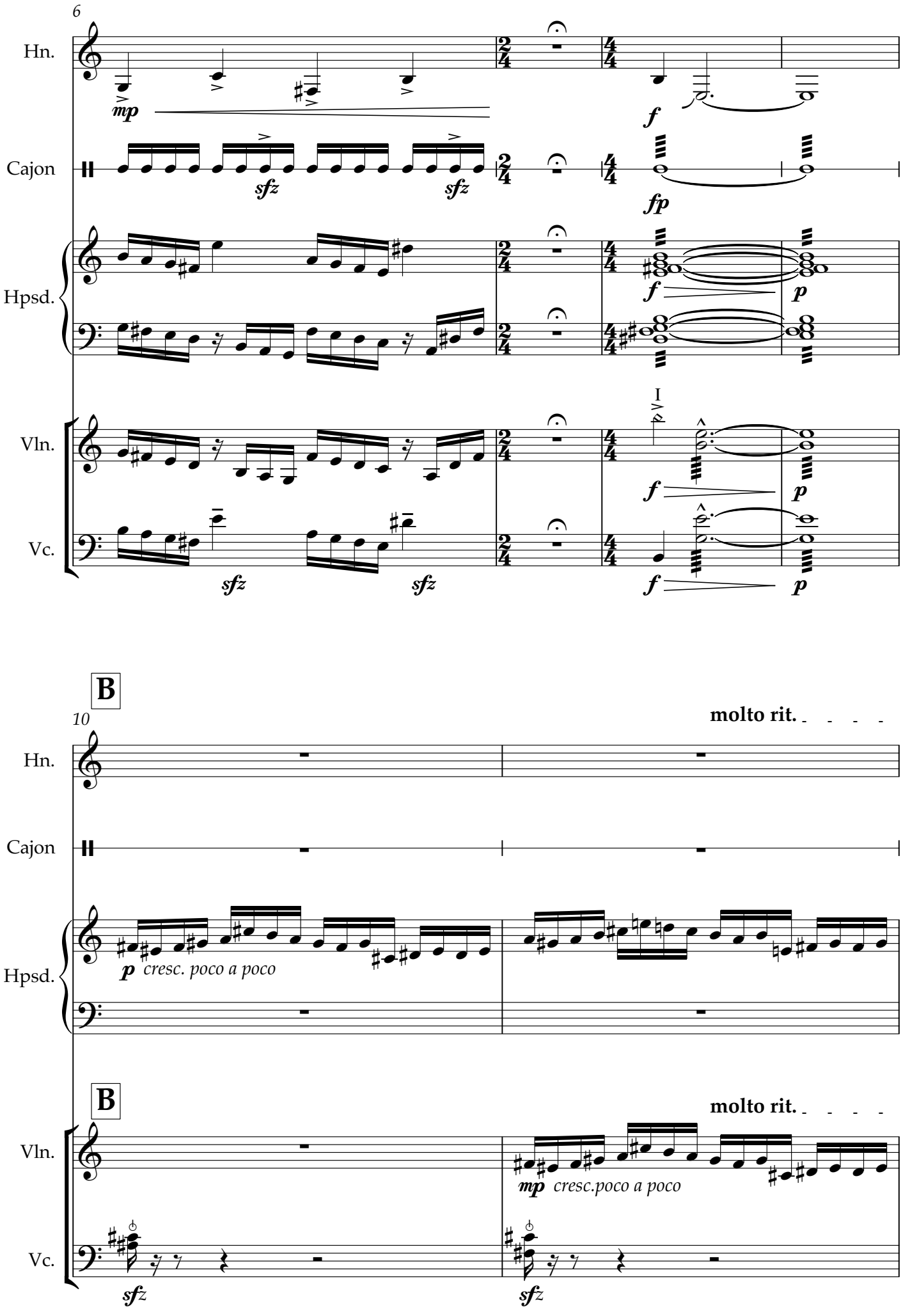
As a result of the complex nature of this piece's performance requirements, it is recommended that a selected individual is charged with cueing each section. This individual, the section's conductors and the sound engineers should communicate using headset microphones or an equivalent product.

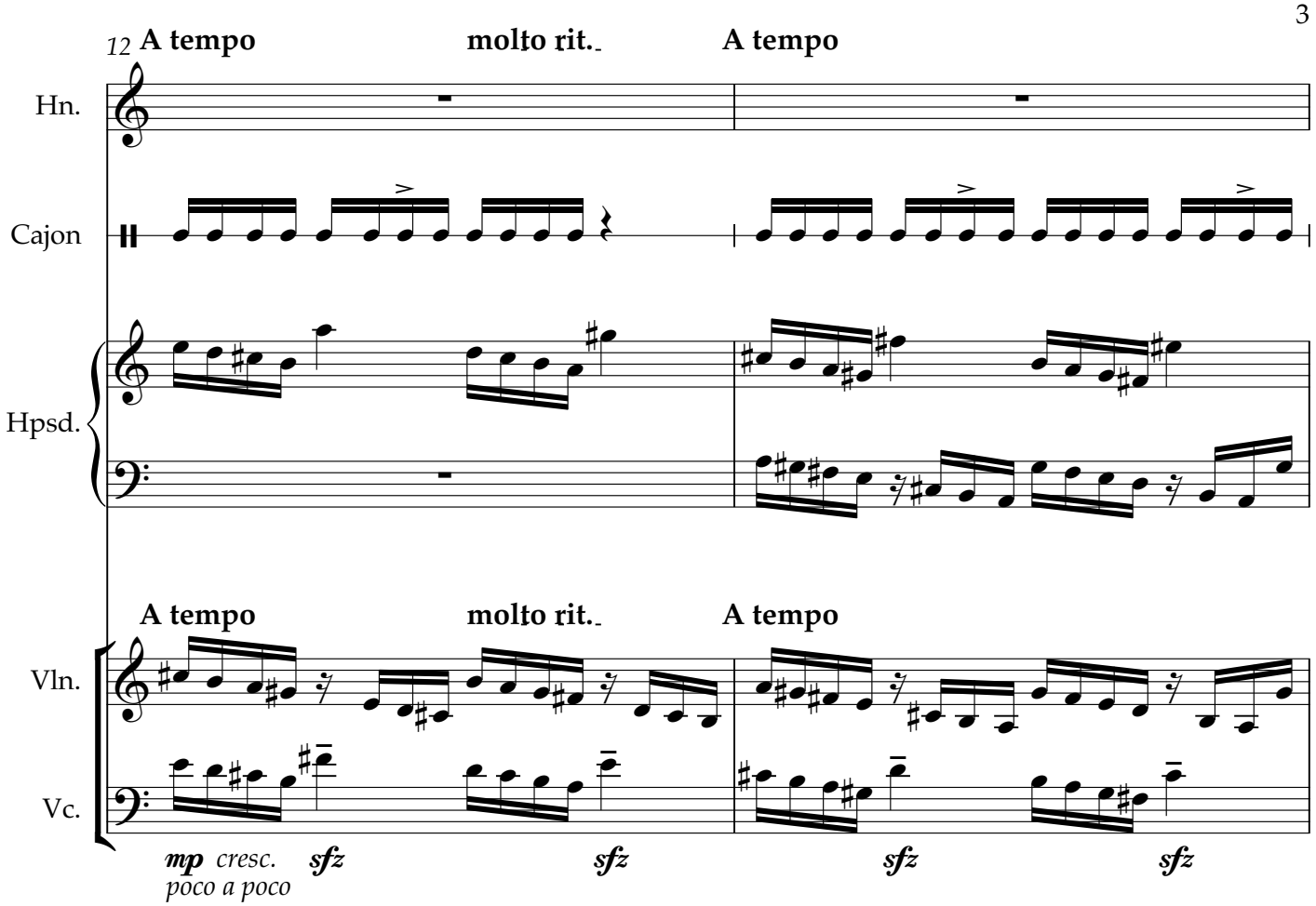
PIECE OVERVIEW

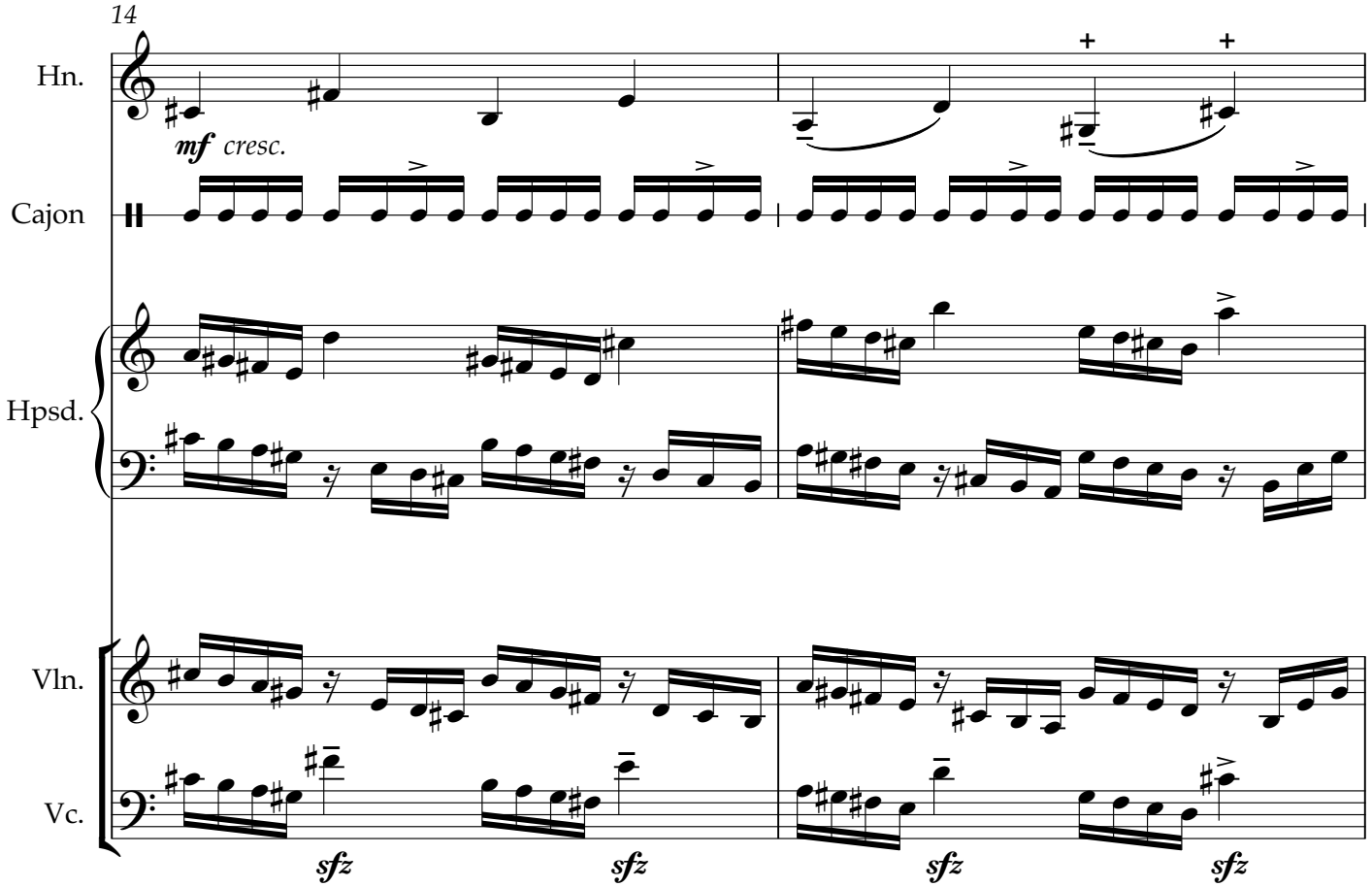


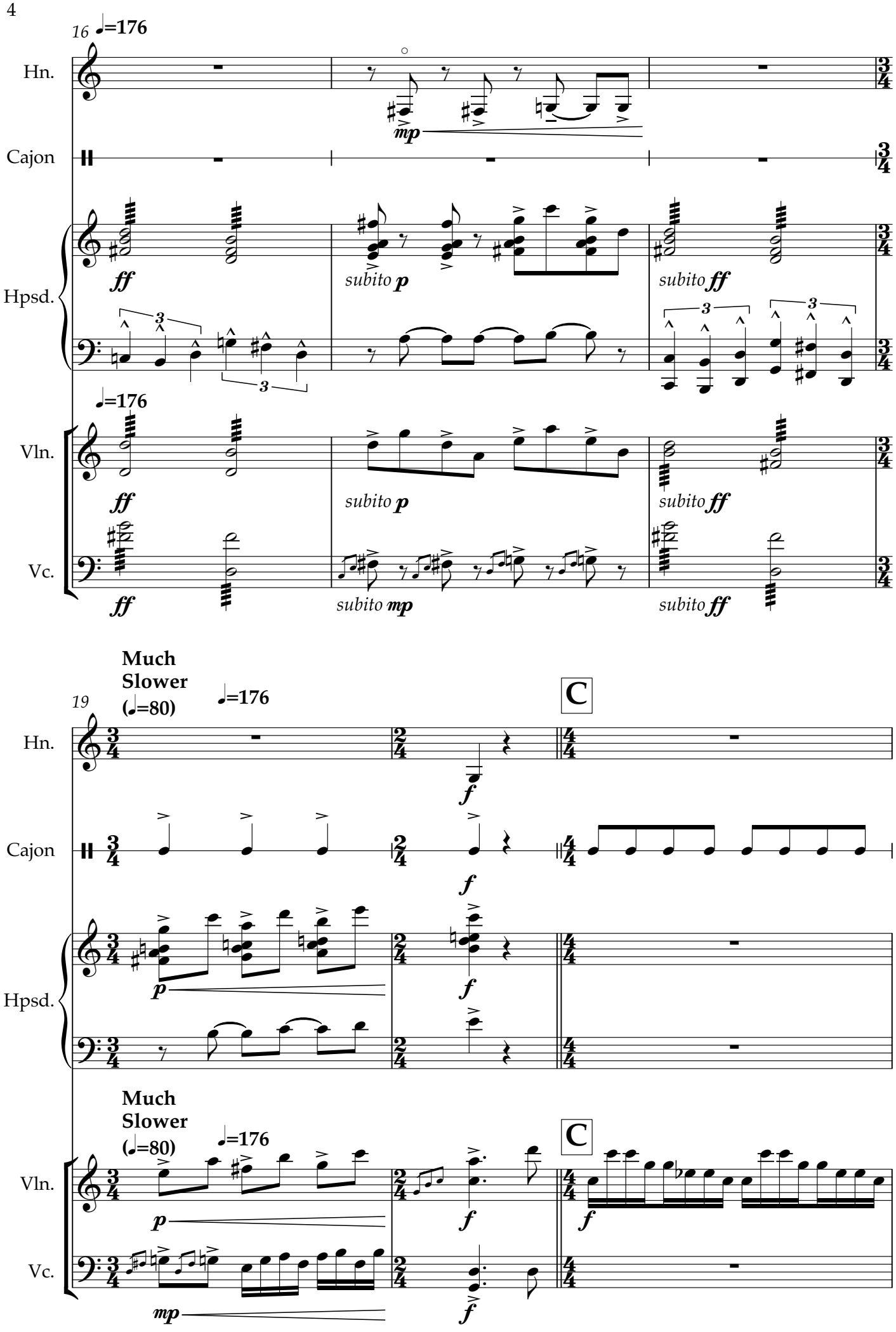
Academia section

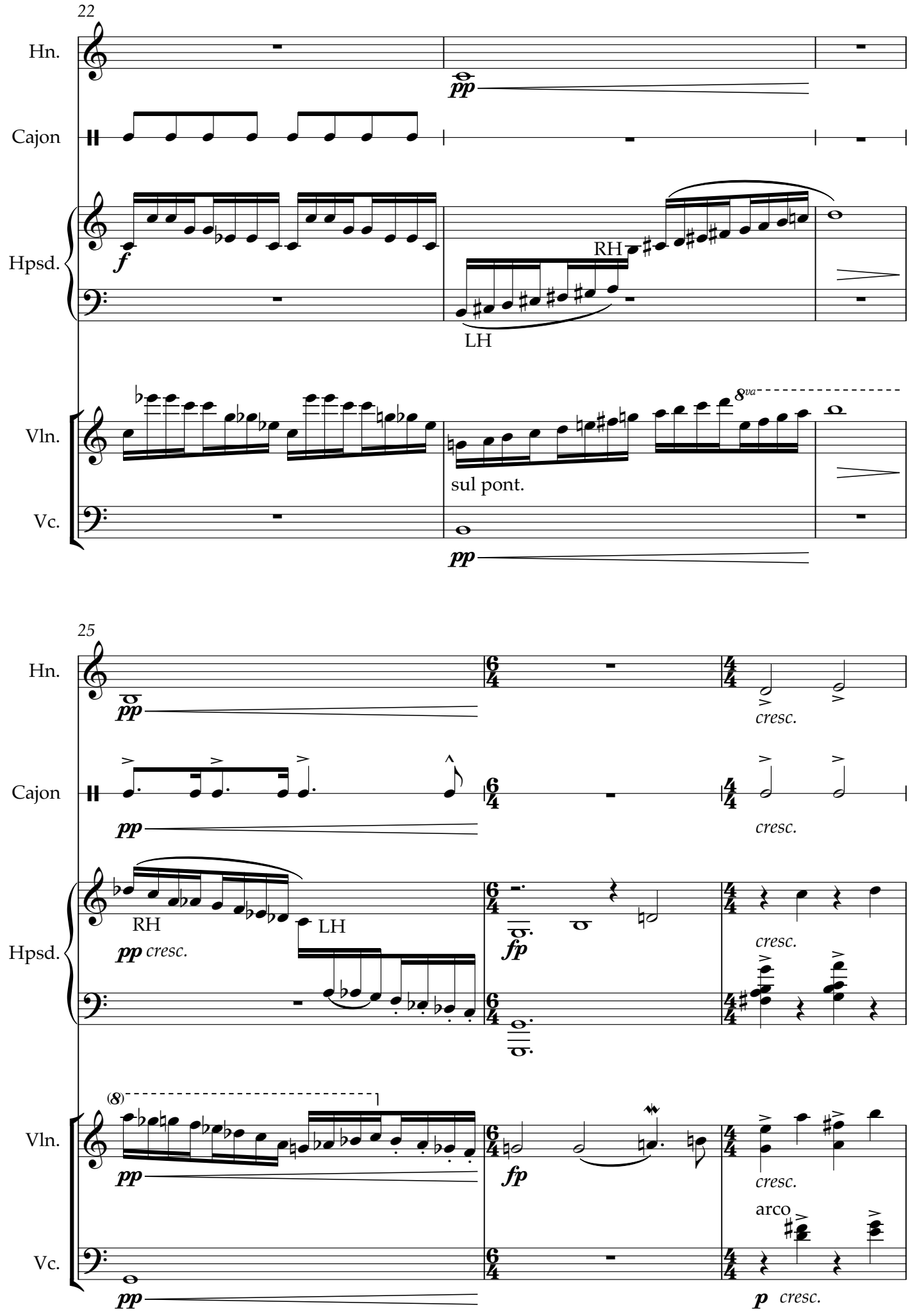


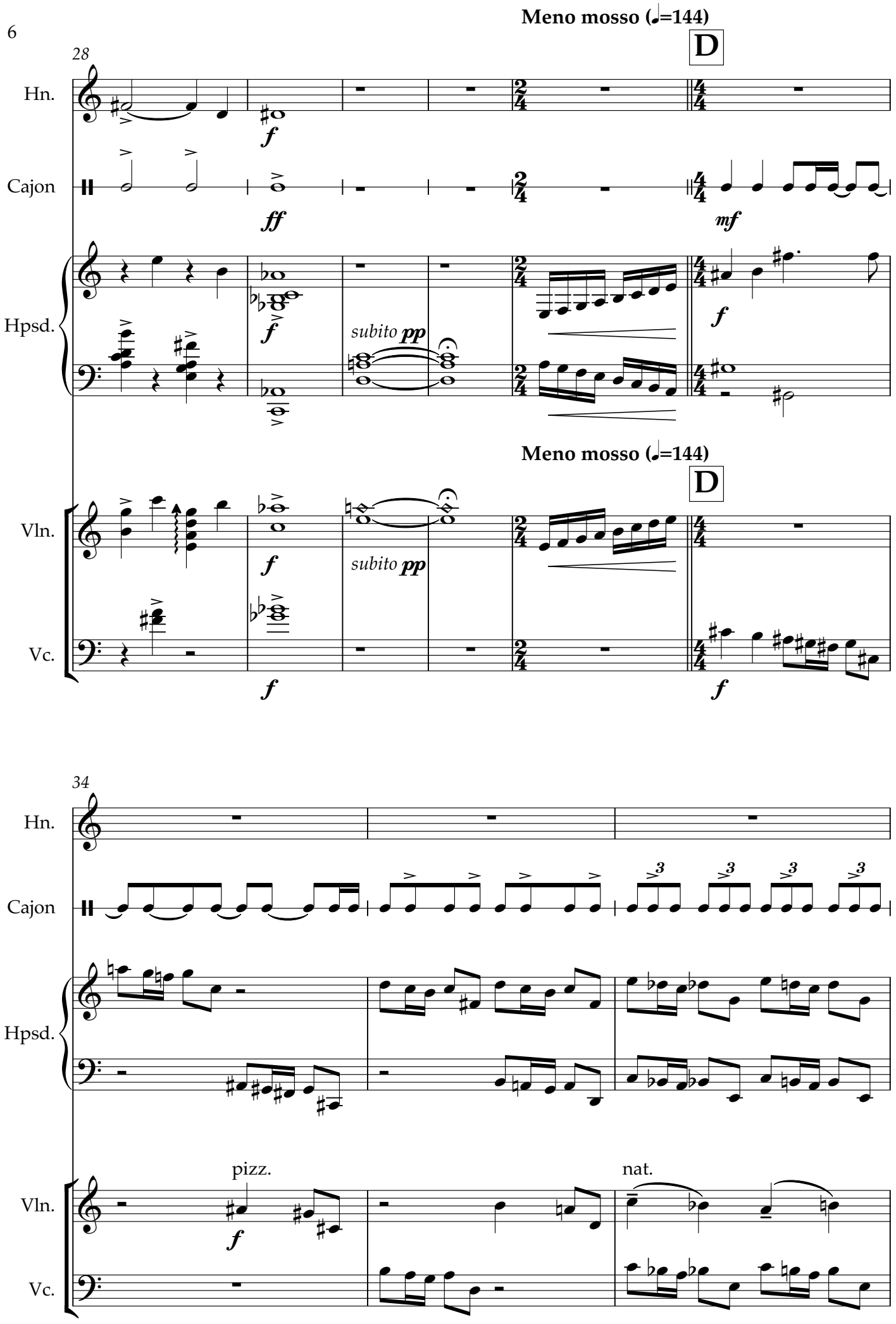

6
Hn.
Cajon
Hpsd.
Vln.
Vc.
mp
f
fp
sfz
p
I
B
10
molto rit.
cresc. poco a poco
cresc.poco a poco

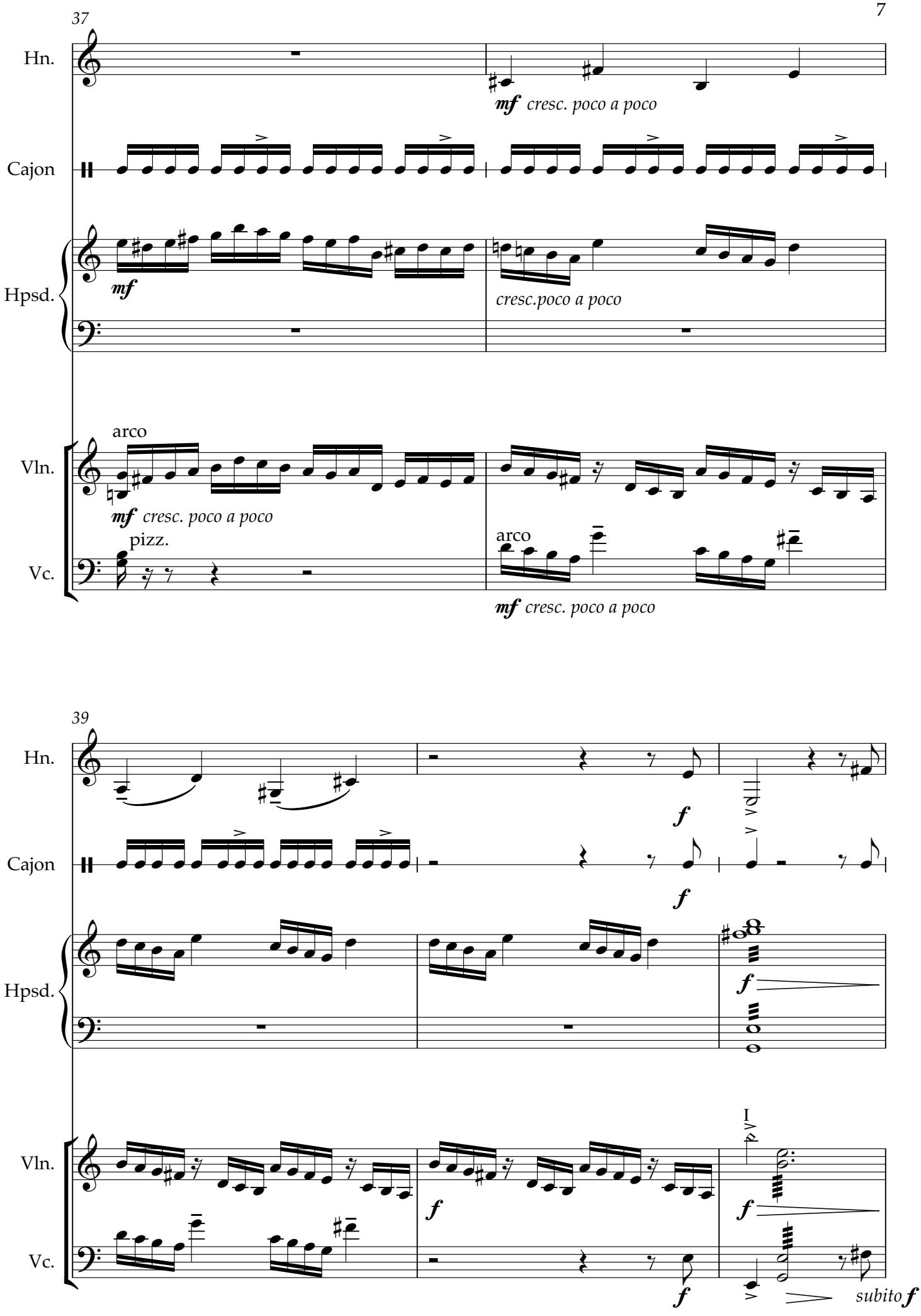

12
A tempo
molto rit.
A tempo
Hn.
Cajon
Hpsd.
A tempo
molto rit.
A tempo
Vln.
Vc.
mp cresc.
poco a poco
sfz
sfz
sfz
sfz

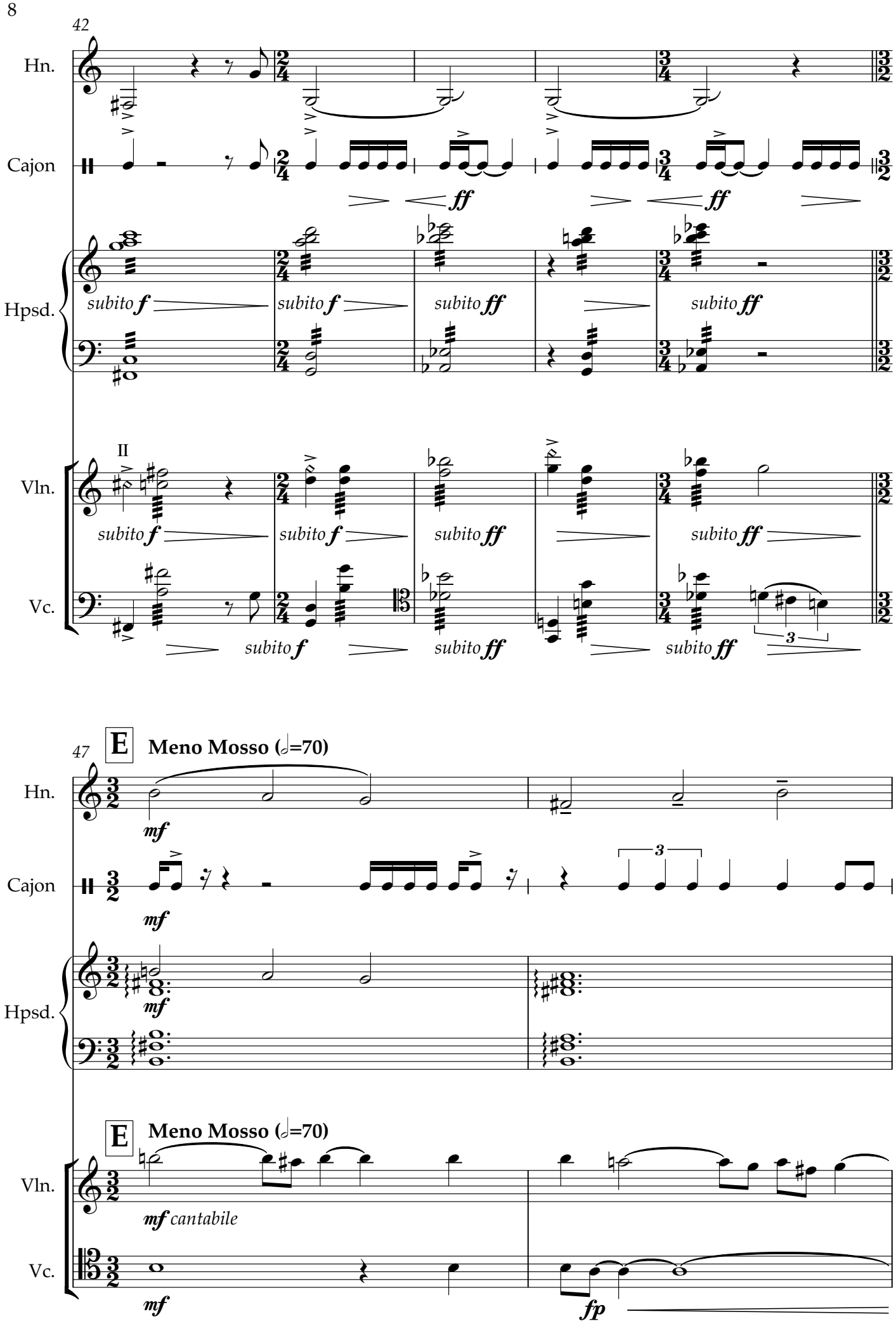

14
Hn.
mf cresc.
Cajon
Hpsd.
Vln.
Vc.
sfz
sfz
sfz
sfz

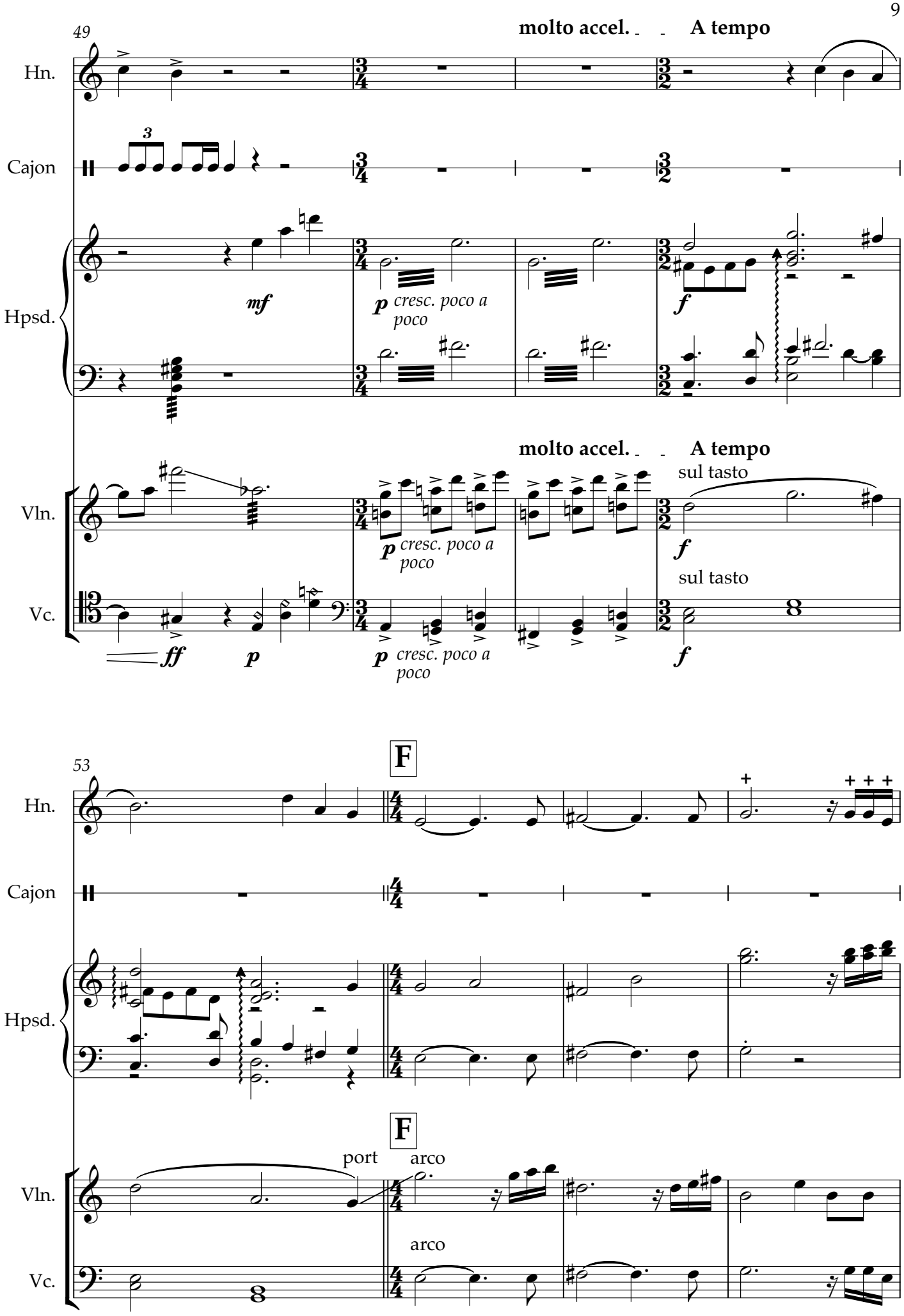

16
♩=176
Hn.
Cajon
Hpsd.
Vln.
Vc.
ff
subito p
subito ff
subito mp
19
Much Slower
(♩=80)
C
mp
f
p

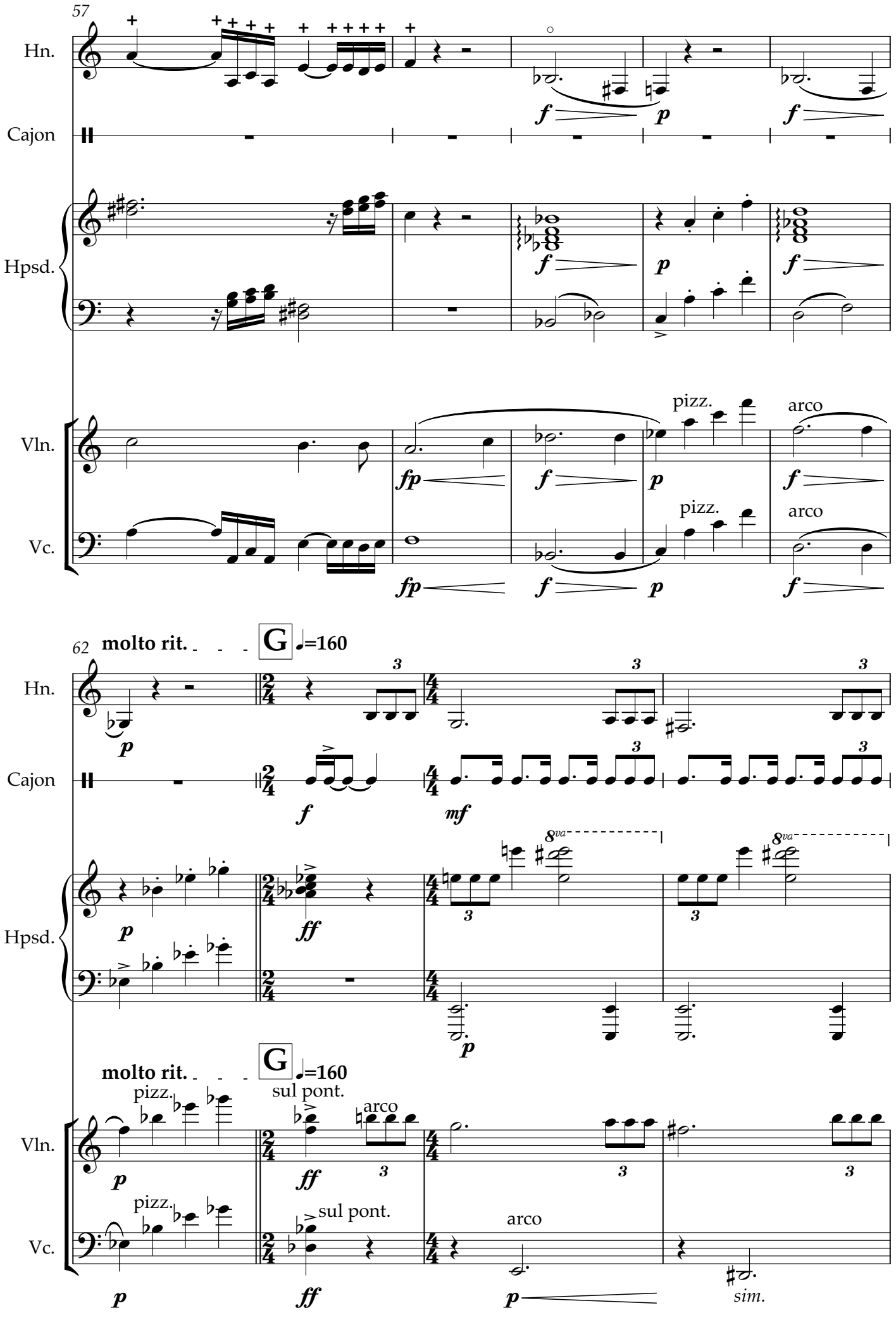

22
Hn.
Cajon
Hpsd.
Vln.
Vc.
RH
LH
sul pont.
8va
25
cresc.
RH
LH
arco

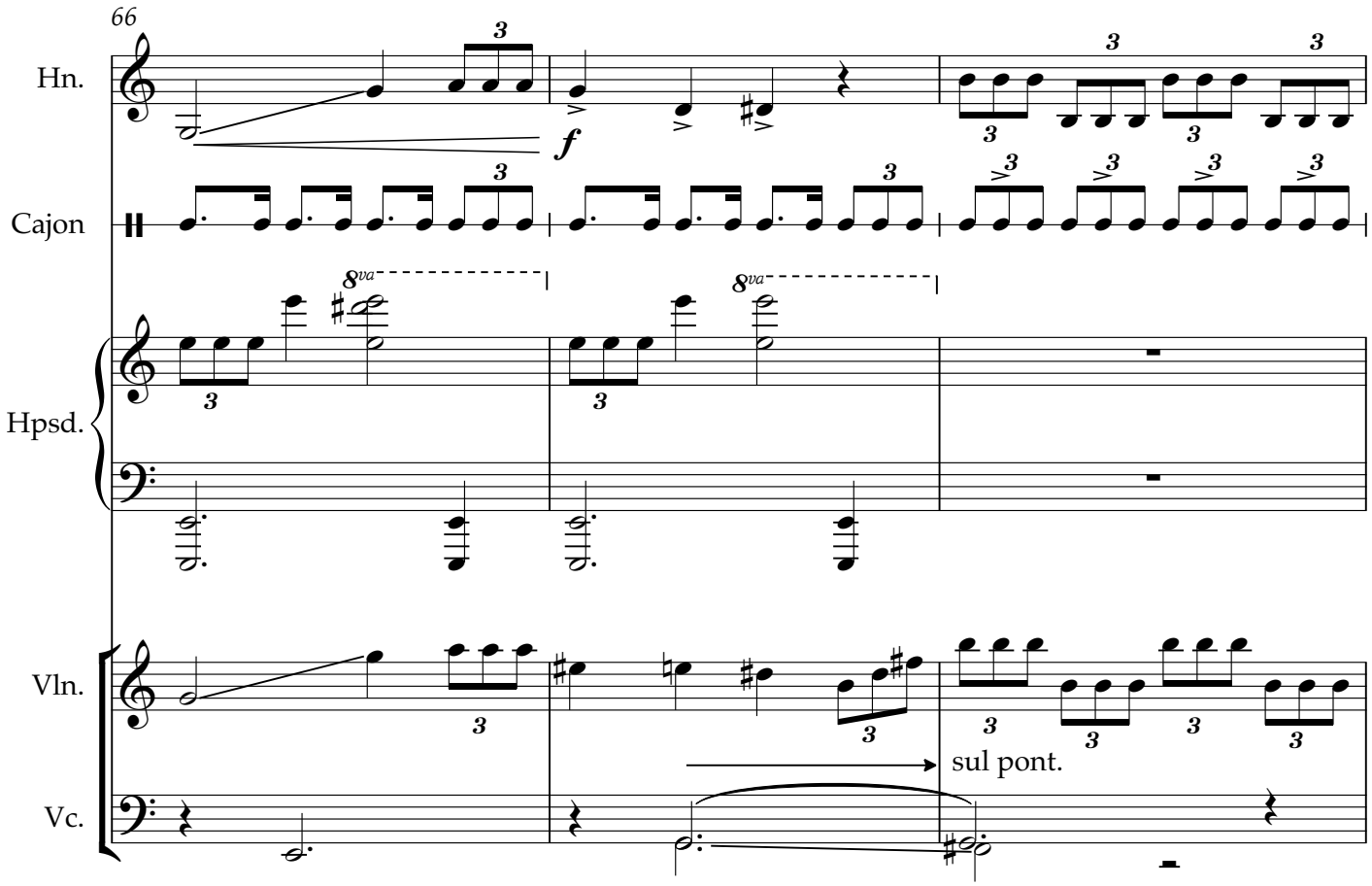

Meno mosso (♩=144)
D
28
Hn.
Cajon
Hpsd.
Vln.
Vc.
f
ff
mf
subito pp
Meno mosso (♩=144)
D
34
pizz.
nat.

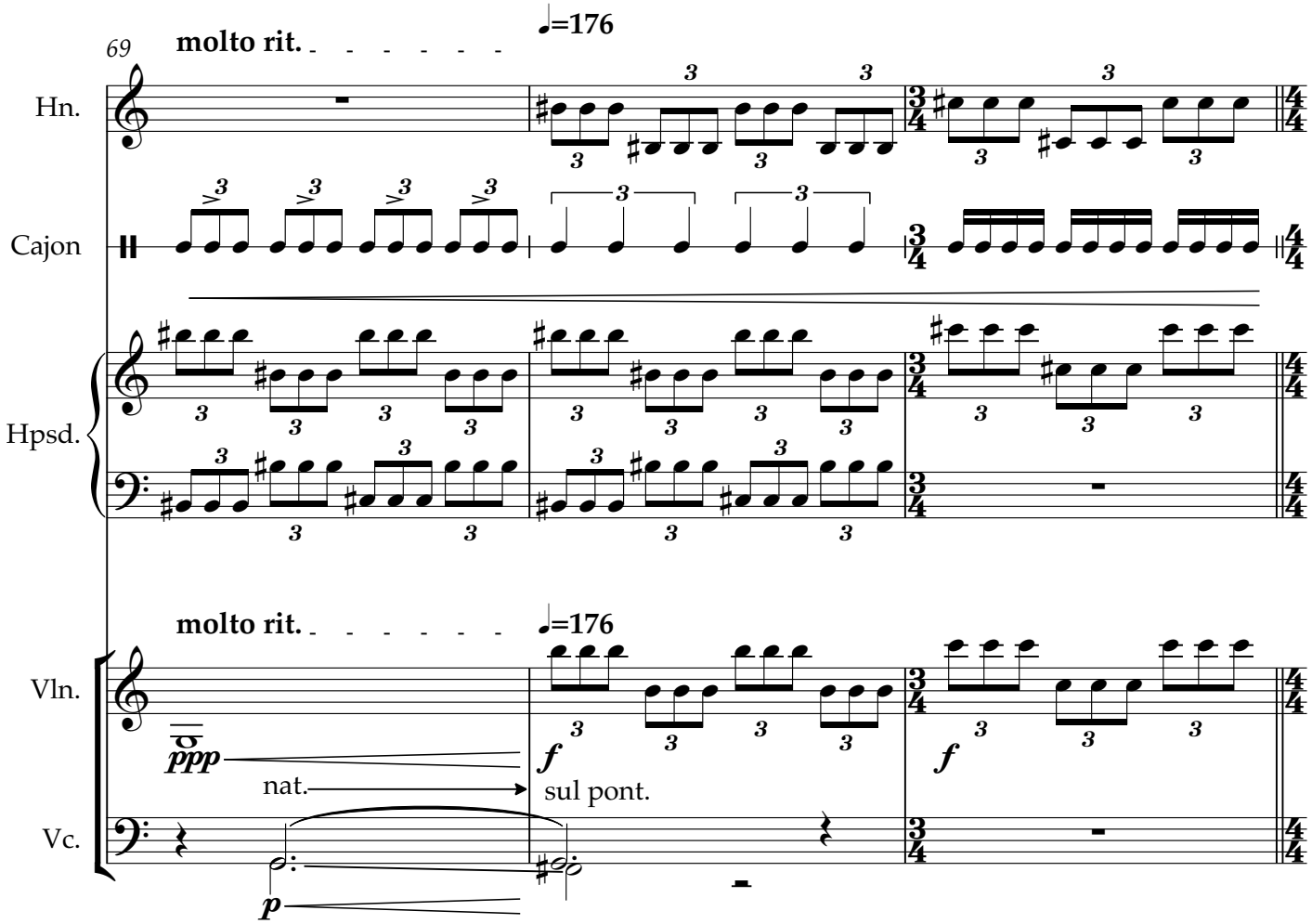

37
Hn.
mf cresc. poco a poco
Cajon
Hpsd.
mf
cresc.poco a poco
Vln.
arco
mf cresc. poco a poco
Vc.
pizz.
arco
mf cresc. poco a poco
39
Hn.
f
Cajon
f
Hpsd.
f
Vln.
I
f
Vc.
f
subito f

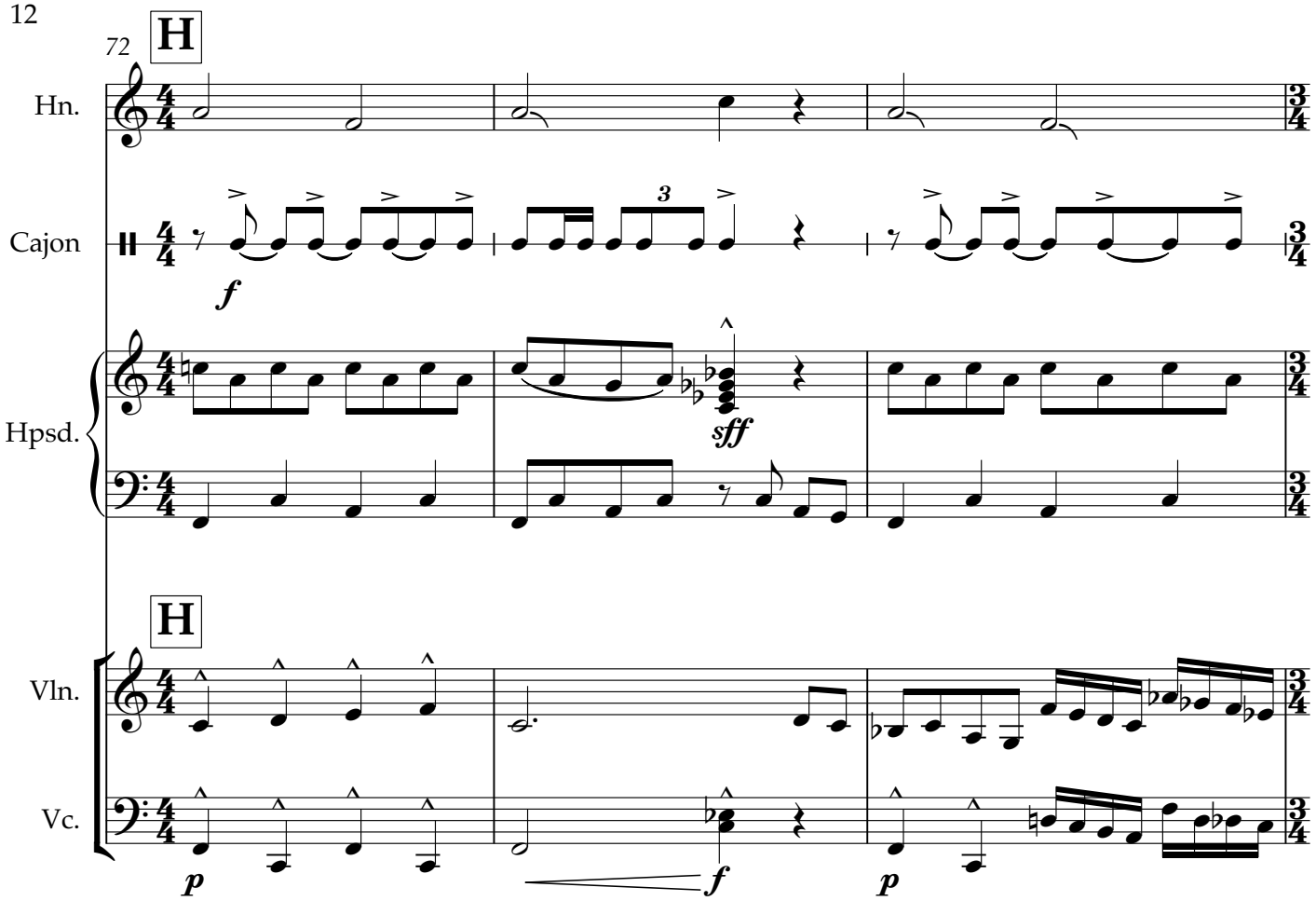

42
Hn.
Cajon
Hpsd.
Vln.
Vc.
II
subito f
subito ff
47
E
Meno Mosso (𝅗𝅥=70)
mf
cantabile
fp
3

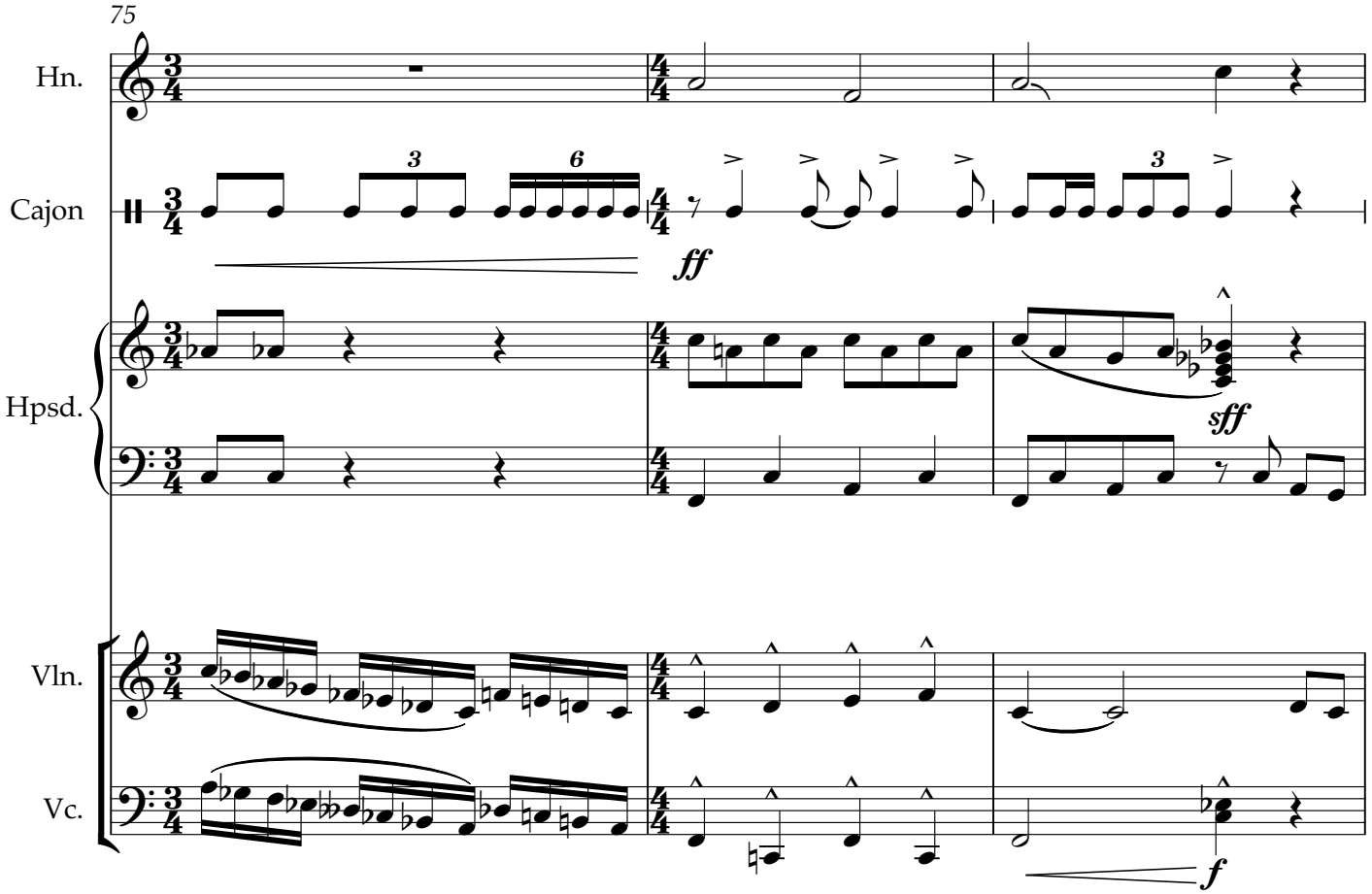

49
molto accel.
A tempo
Hn.
Cajon
Hpsd.
mf
p cresc. poco a poco
f
molto accel.
A tempo
Vln.
Vc.
sul tasto
ff
p
53
F
port
arco

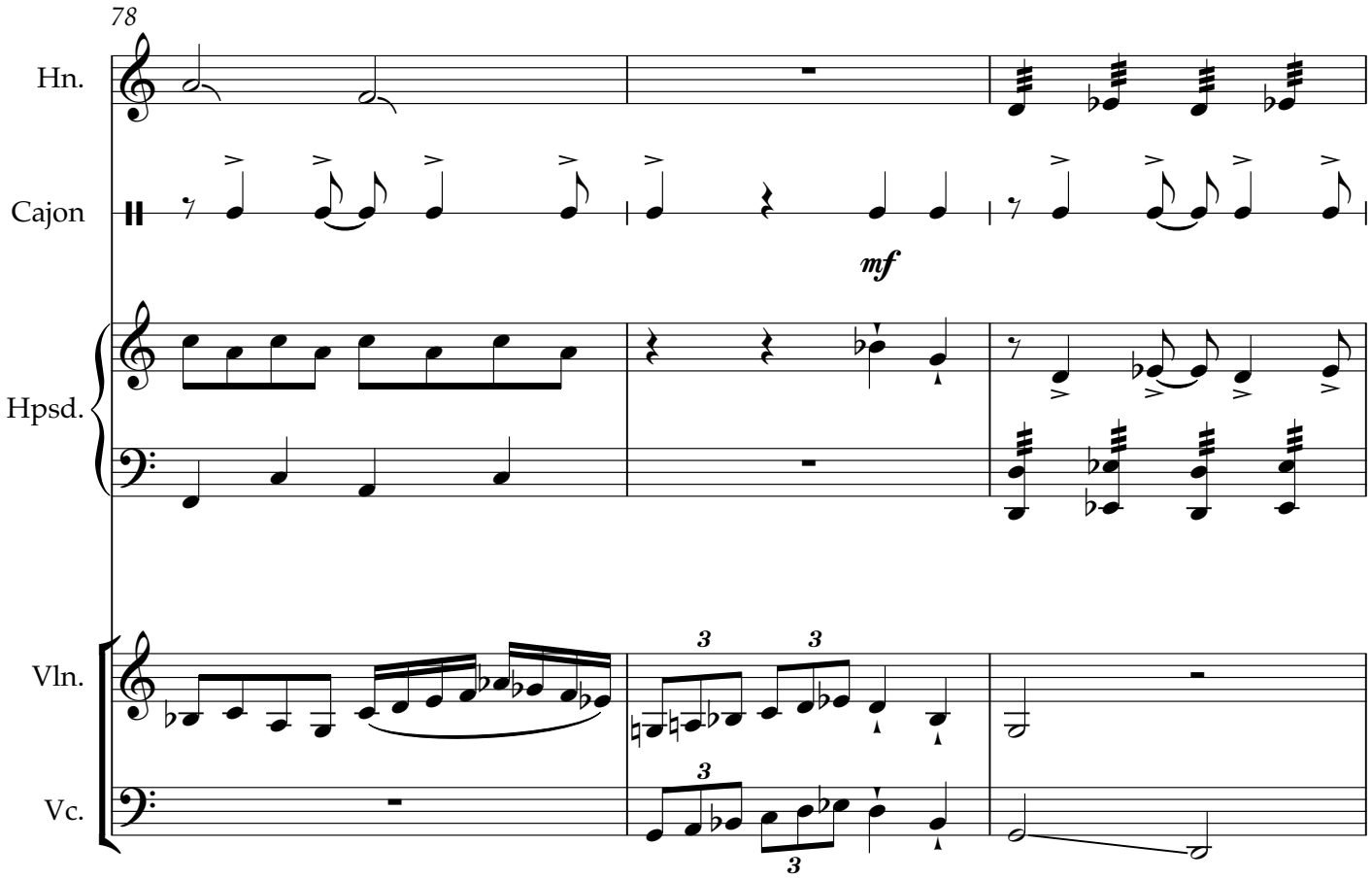

57
Hn.
Cajon
Hpsd.
Vln.
Vc.
pizz.
arco
62
molto rit.
G
♩=160
8va
sul pont.
sim.

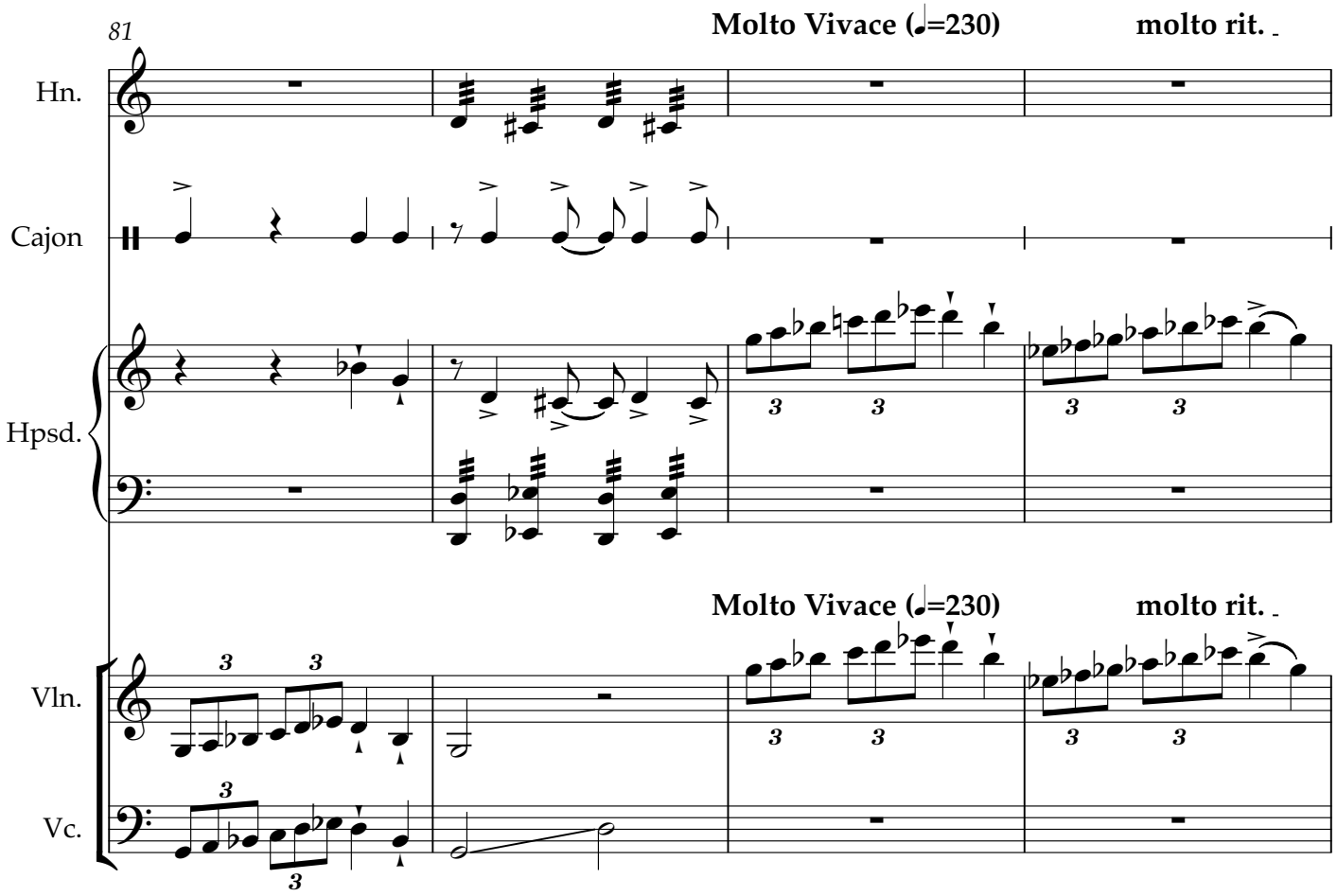

66
Hn.
Cajon
Hpsd.
Vln.
Vc.
8va
8va
sul pont.

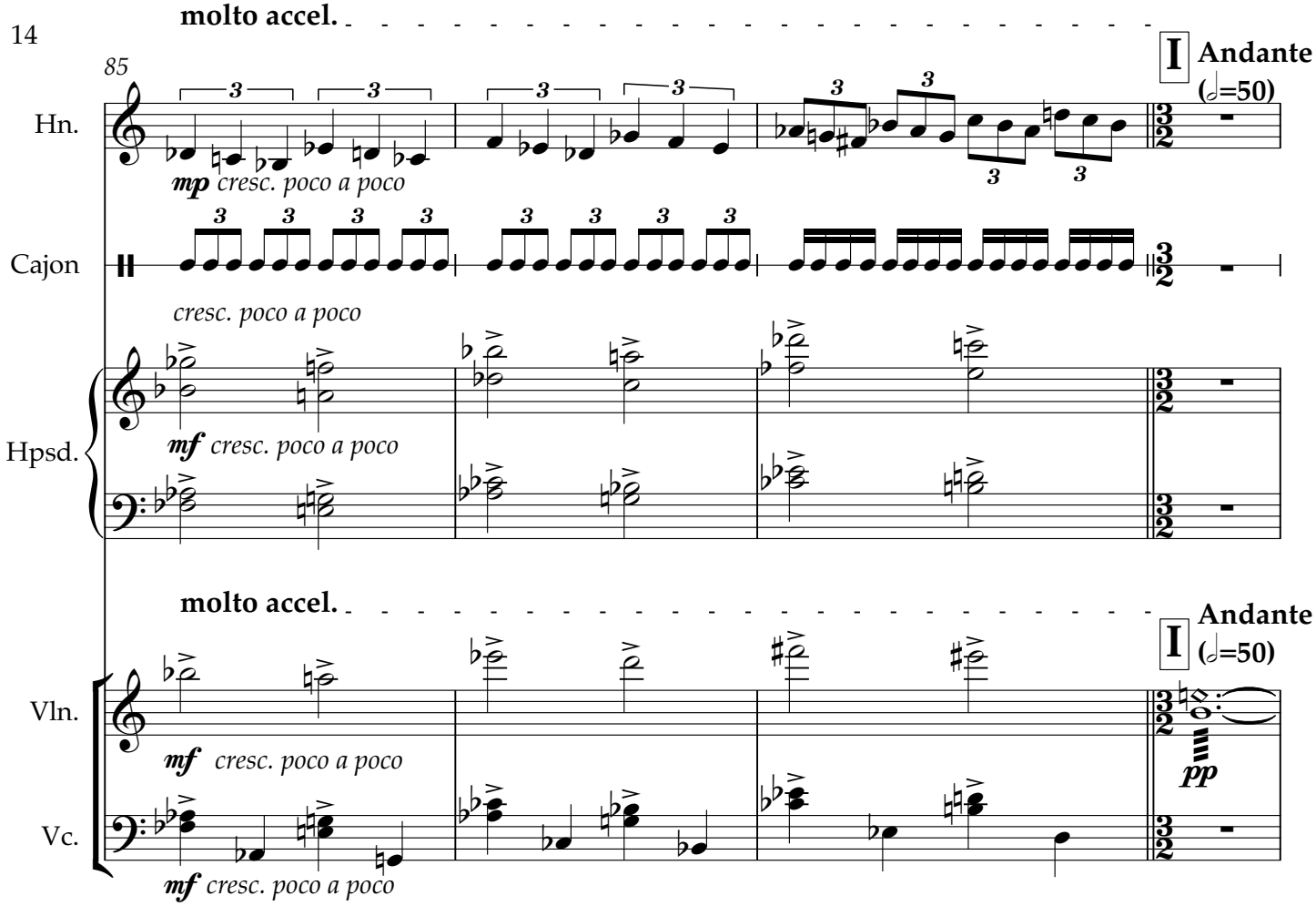

69
molto rit.
♩=176
Hn.
Cajon
Hpsd.
molto rit.
♩=176
Vln.
Vc.
nat.
sul pont.

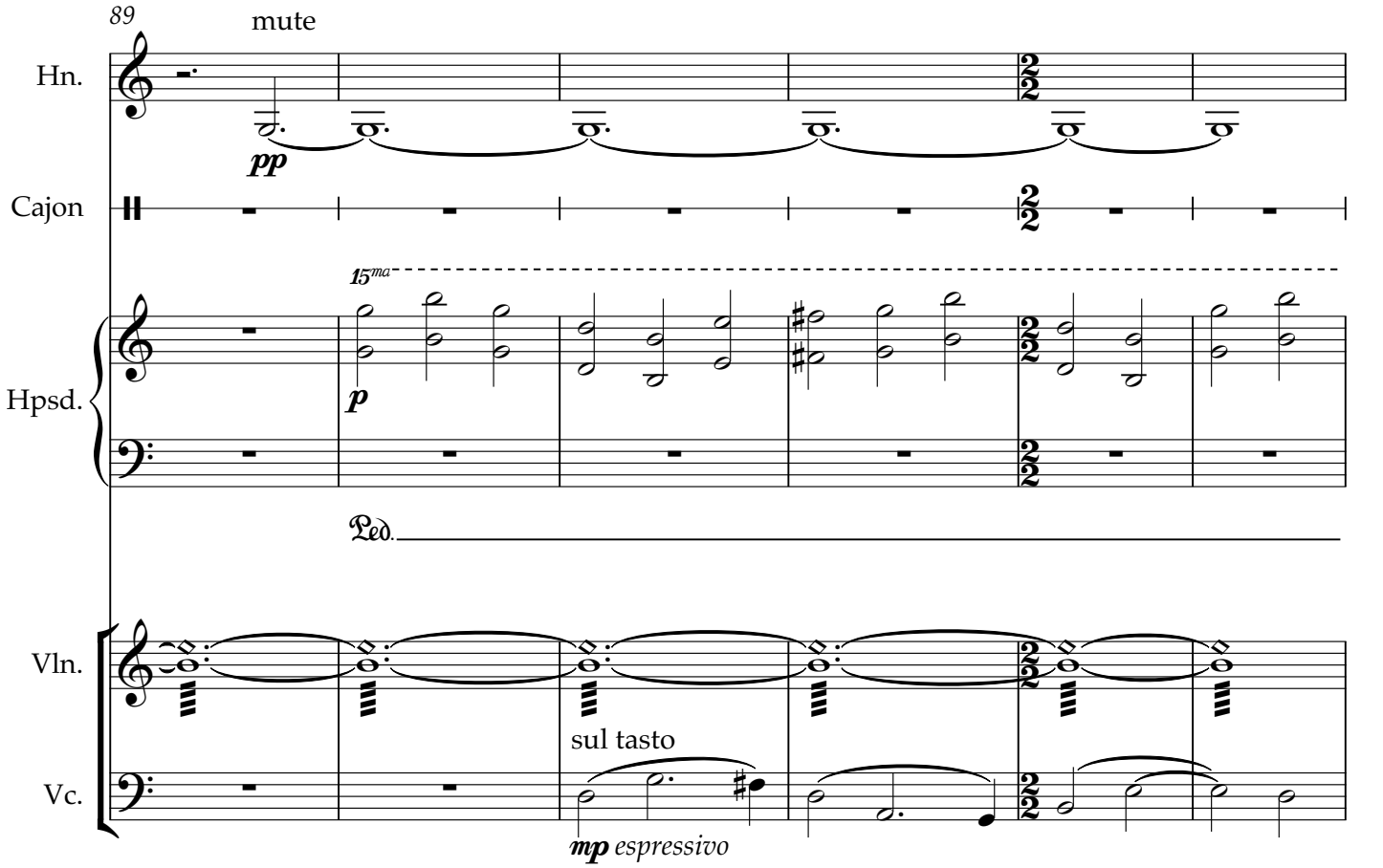

72
H
Hn.
Cajon
Hpsd.
Vln.
Vc.
f
sff
H
p
f
p

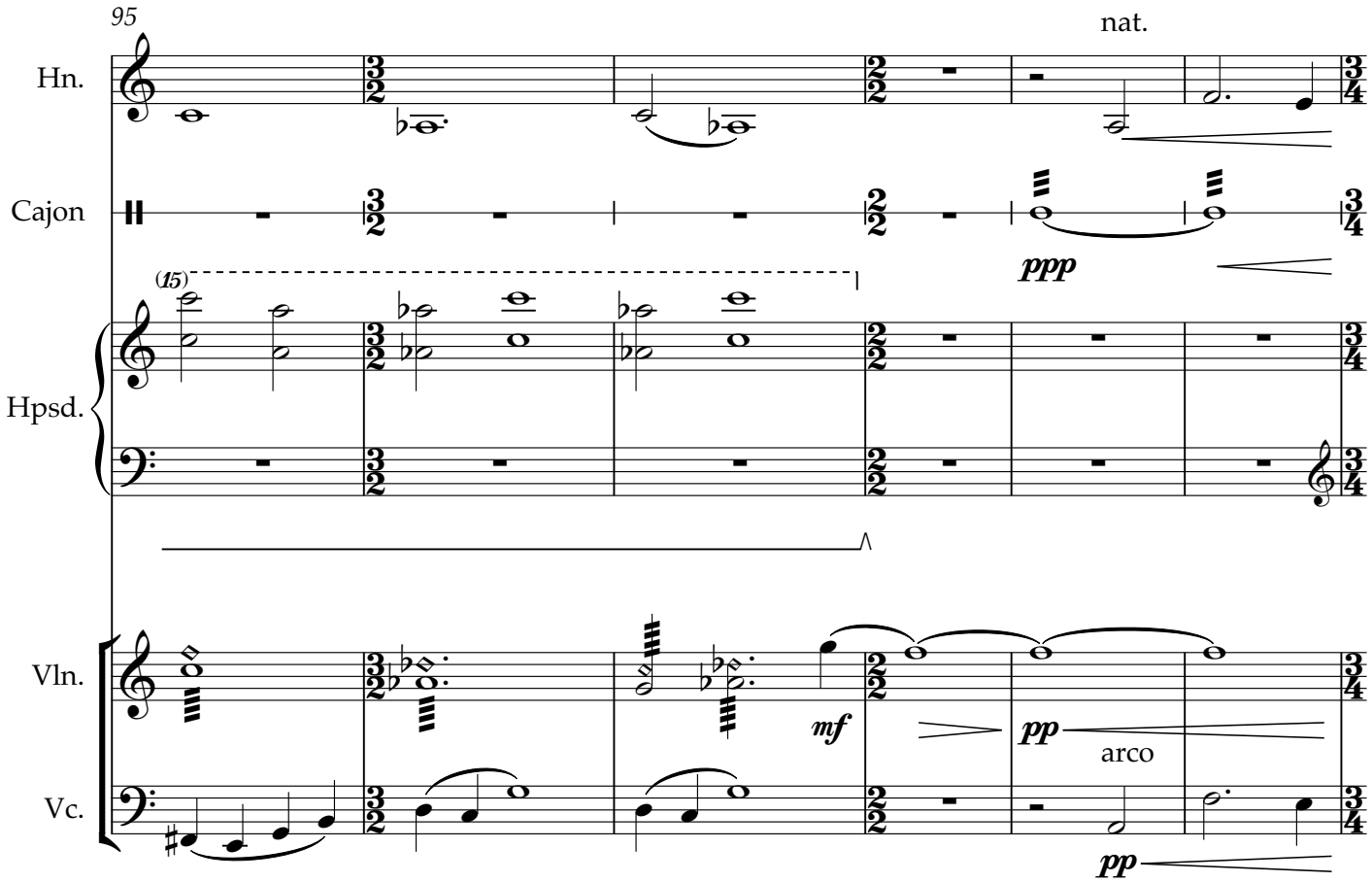

75
Hn.
Cajon
Hpsd.
Vln.
Vc.
ff
sff
f

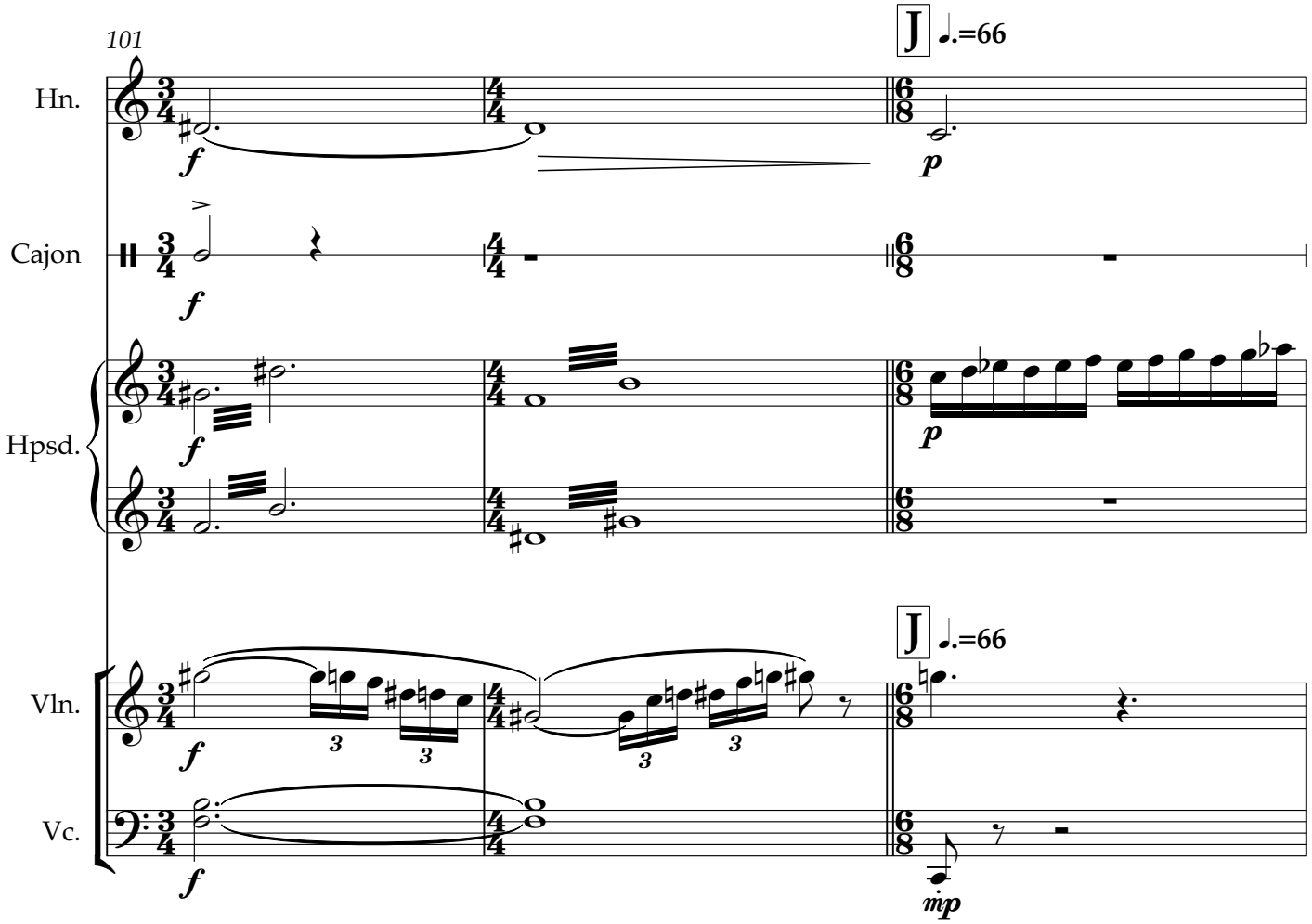

78
Hn.
Cajon
mf
Hpsd.
Vln.
Vc.

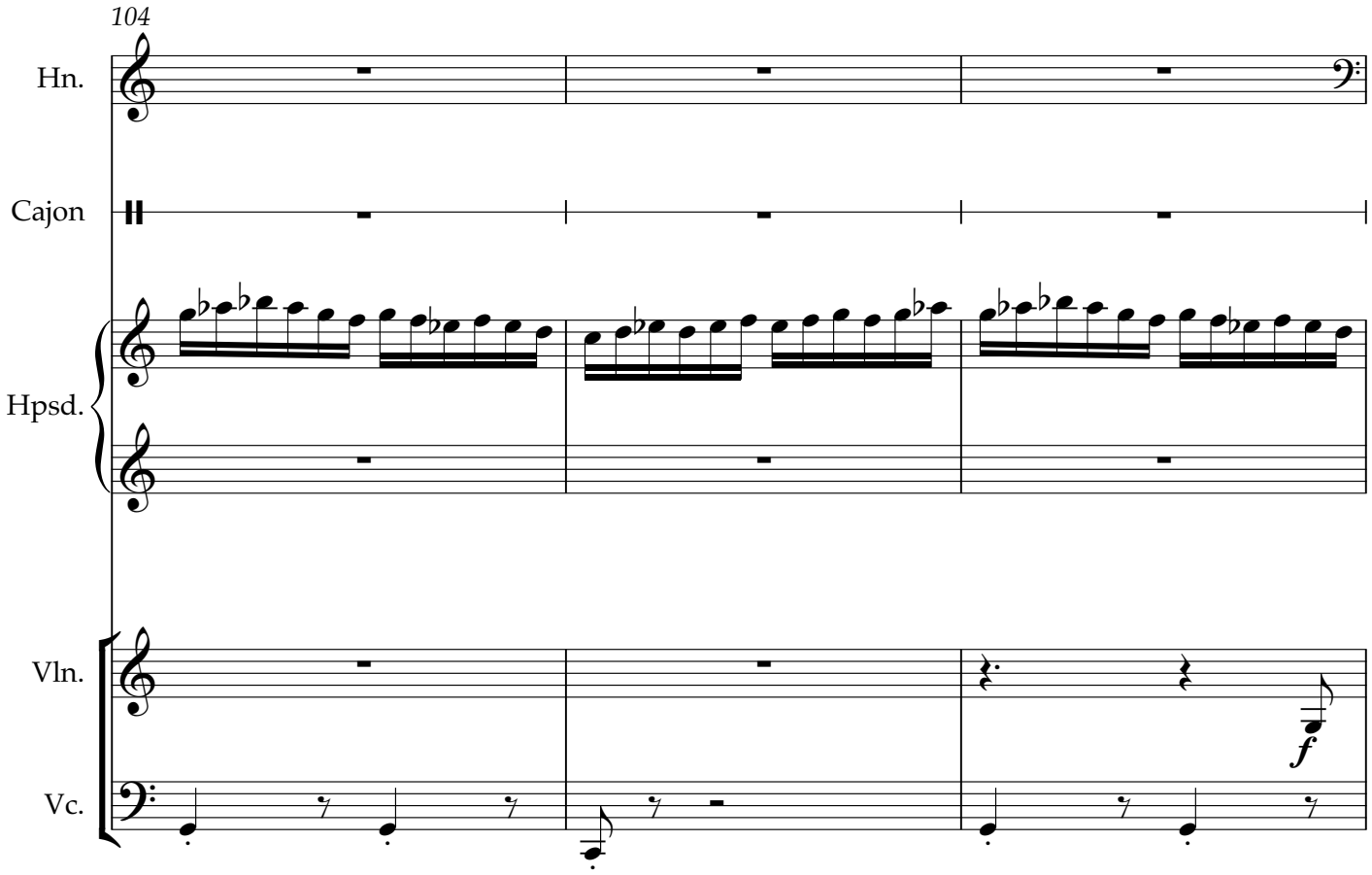

81
Molto Vivace (♩=230)
molto rit.
Hn.
Cajon
Hpsd.
Molto Vivace (♩=230)
molto rit.
Vln.
Vc.

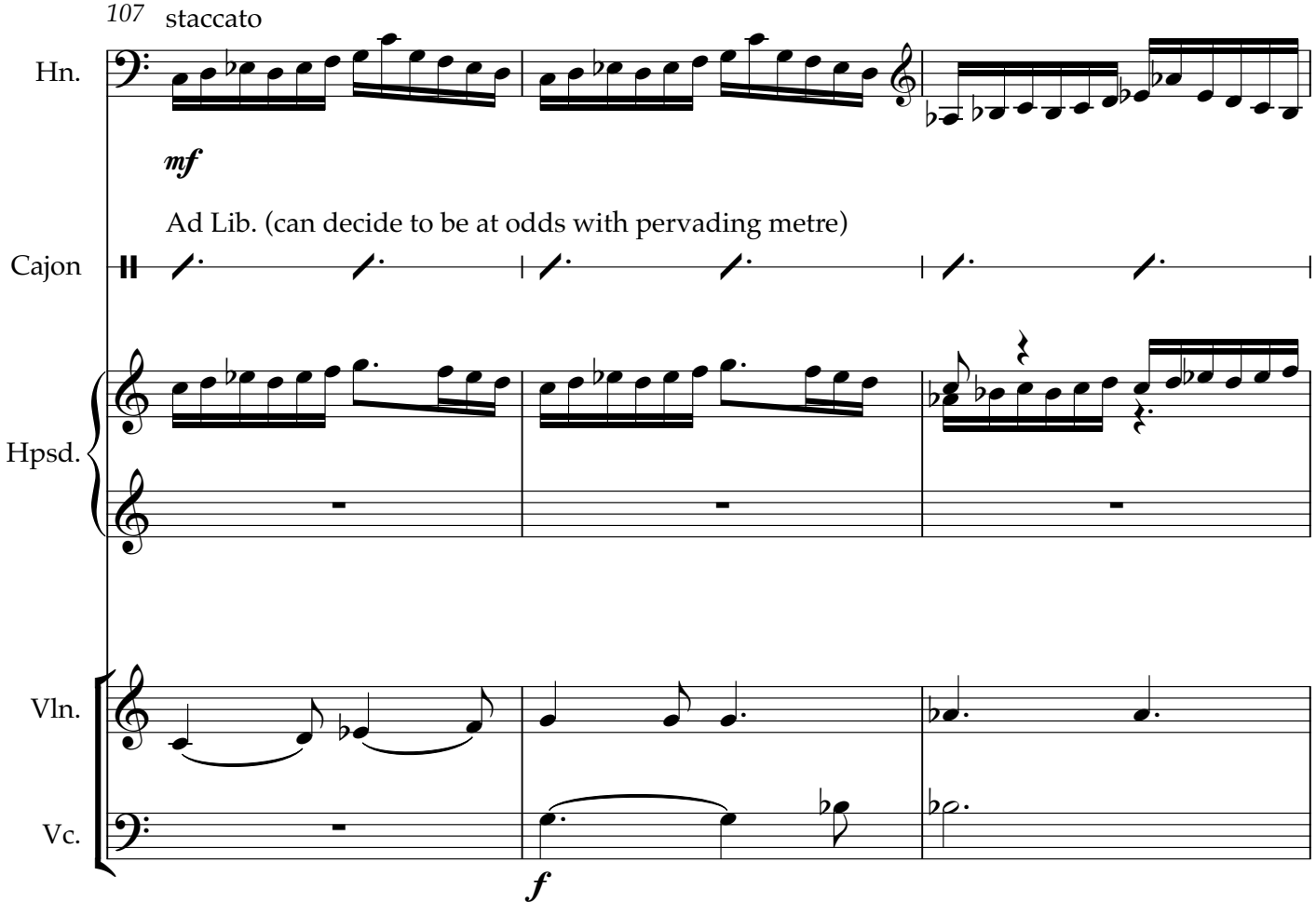

molto accel.
I Andante
(𝅗𝅥=50)
85
Hn.
mp cresc. poco a poco
Cajon
cresc. poco a poco
Hpsd.
mf cresc. poco a poco
molto accel.
I Andante
(𝅗𝅥=50)
Vln.
mf cresc. poco a poco
pp
Vc.
mf cresc. poco a poco

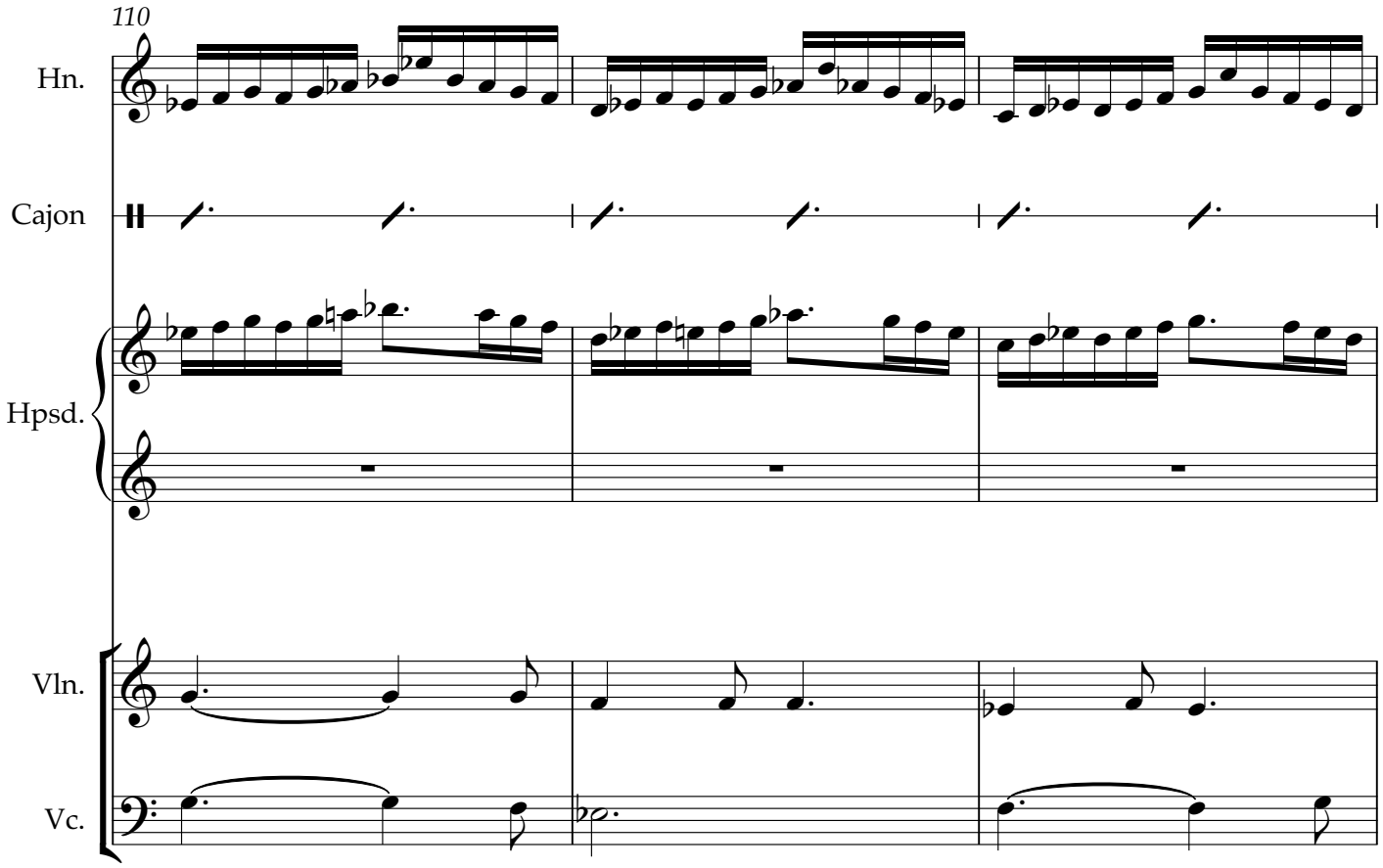

89
mute
Hn.
pp
Cajon
15ma
Hpsd.
p
Ped.
Vln.
sul tasto
Vc.
mp espressivo

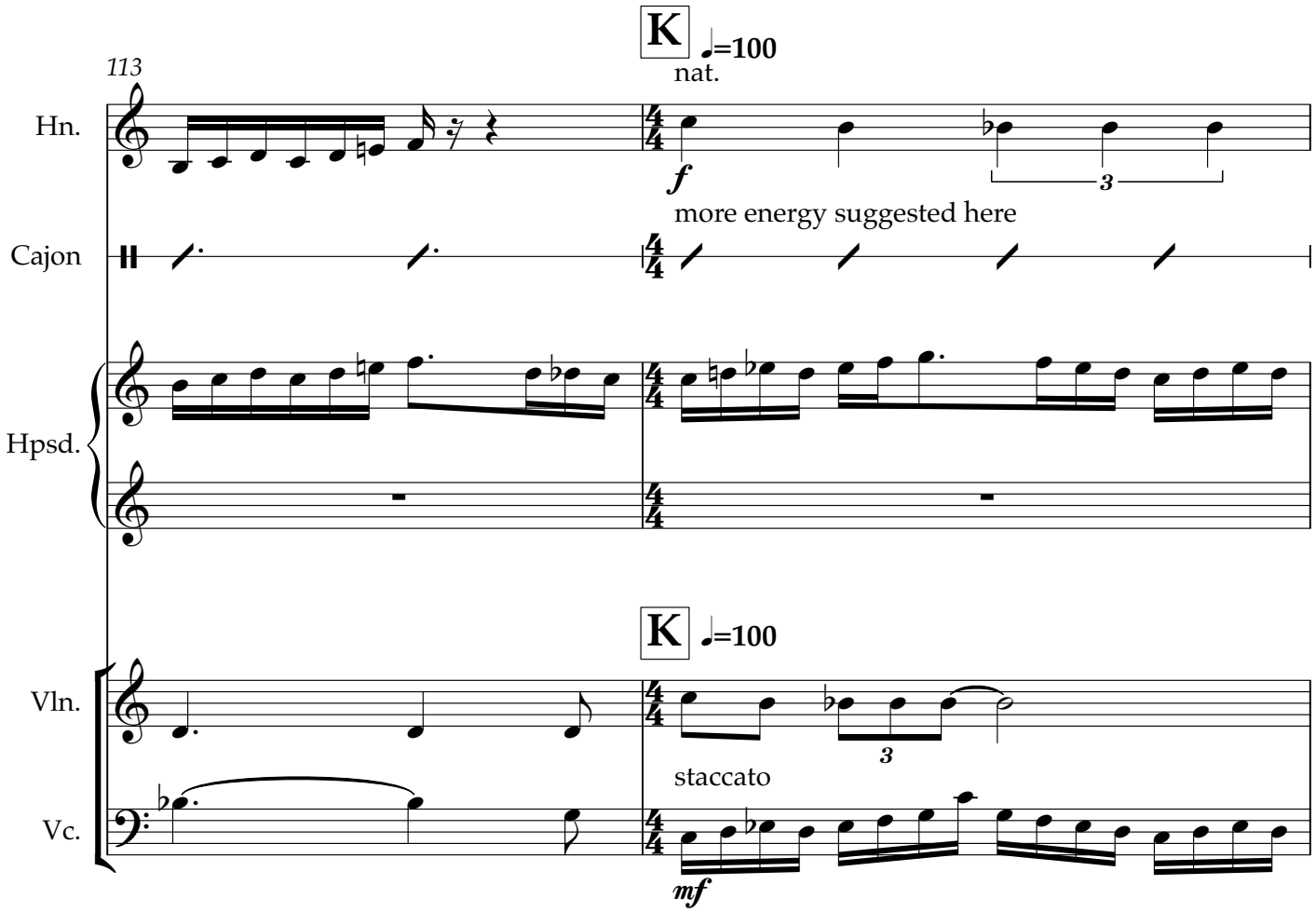

95
nat.
Hn.
Cajon
ppp
(15)
Hpsd.
Vln.
mf
pp
arco
Vc.
pp

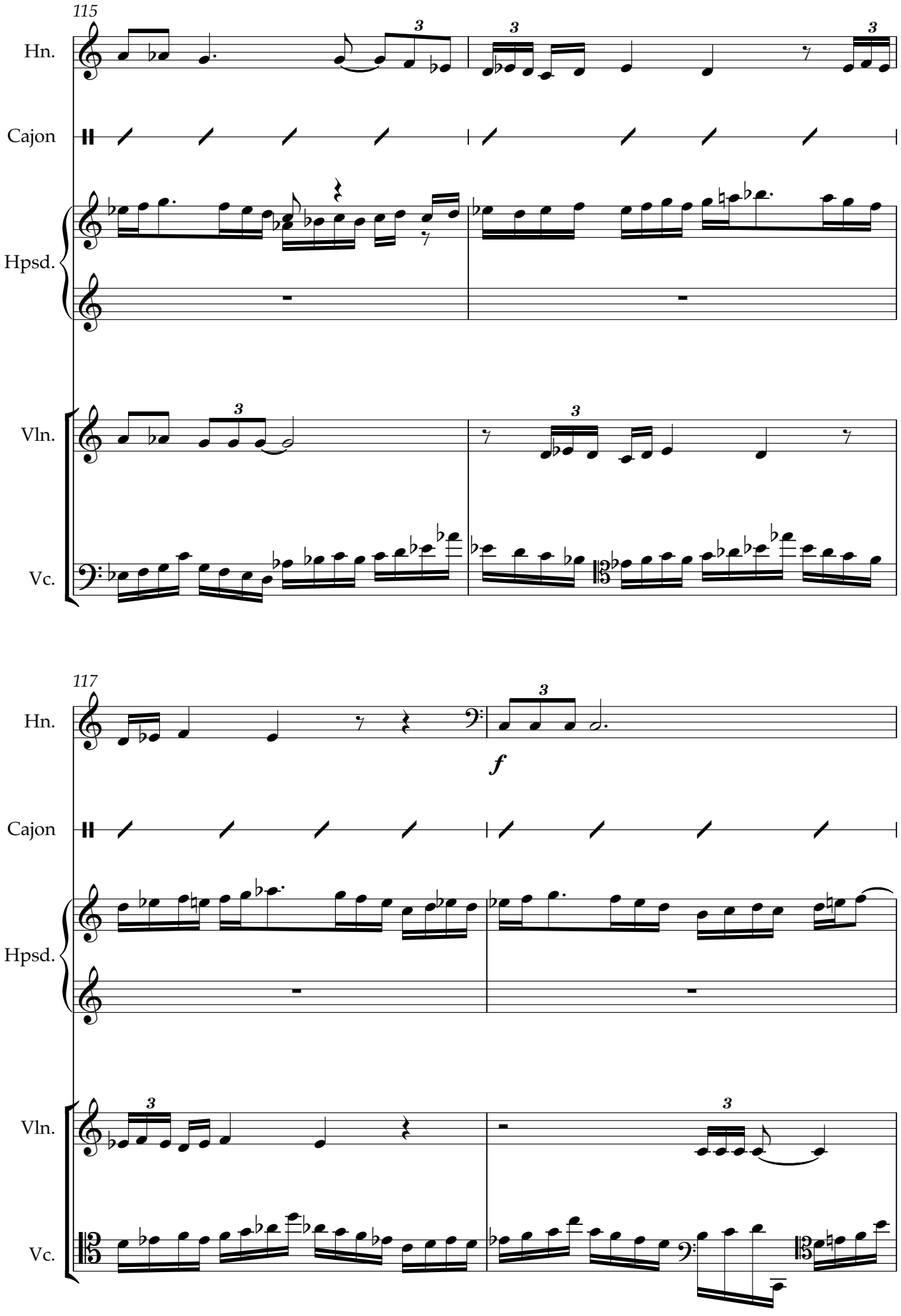

101
♩.=66
Hn.
f
p
Cajon
f
Hpsd.
f
p
♩.=66
Vln.
f
3
3
3
3
Vc.
f
mp

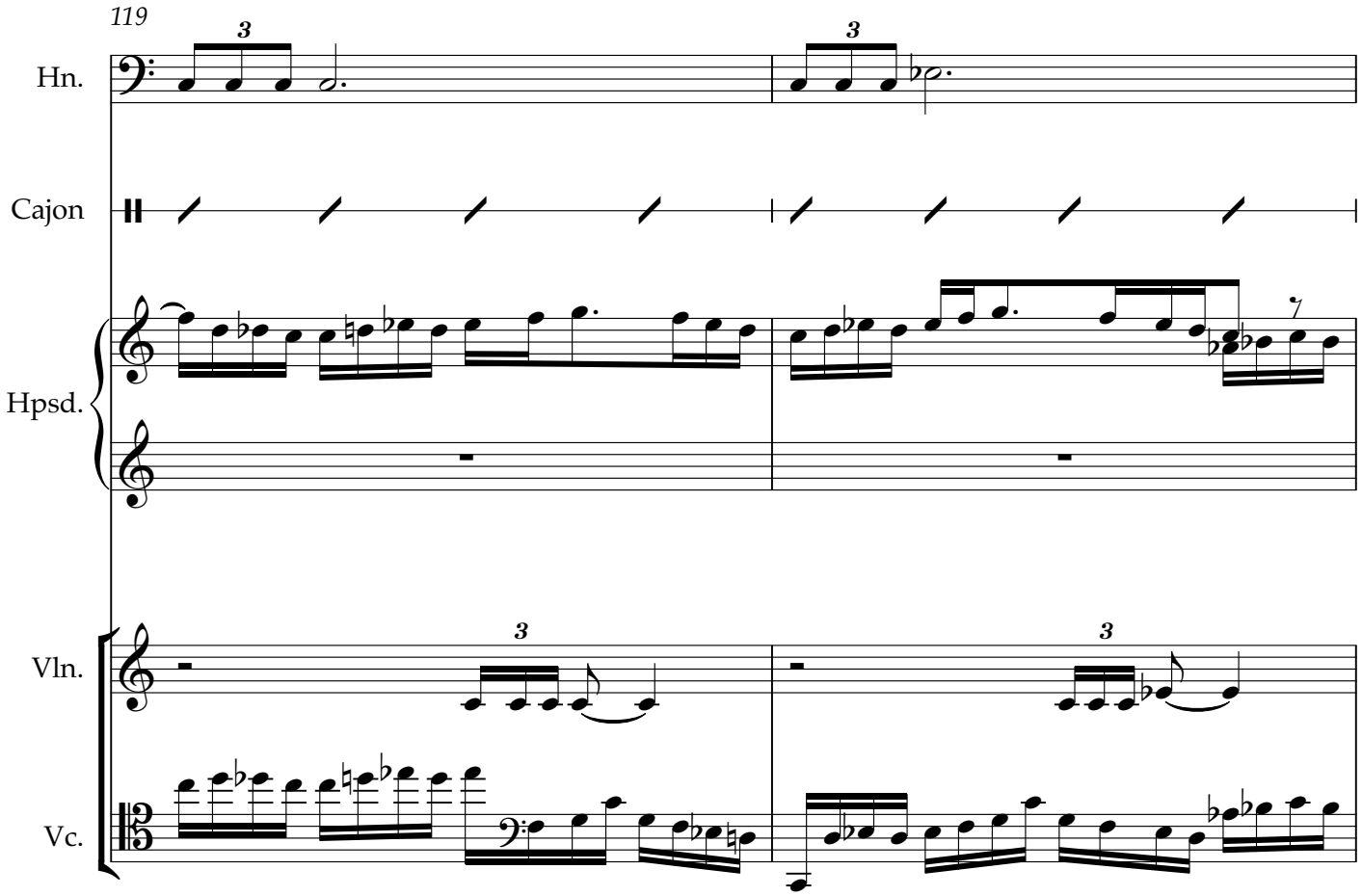

104
Hn.
Cajon
Hpsd.
Vln.
Vc.
f

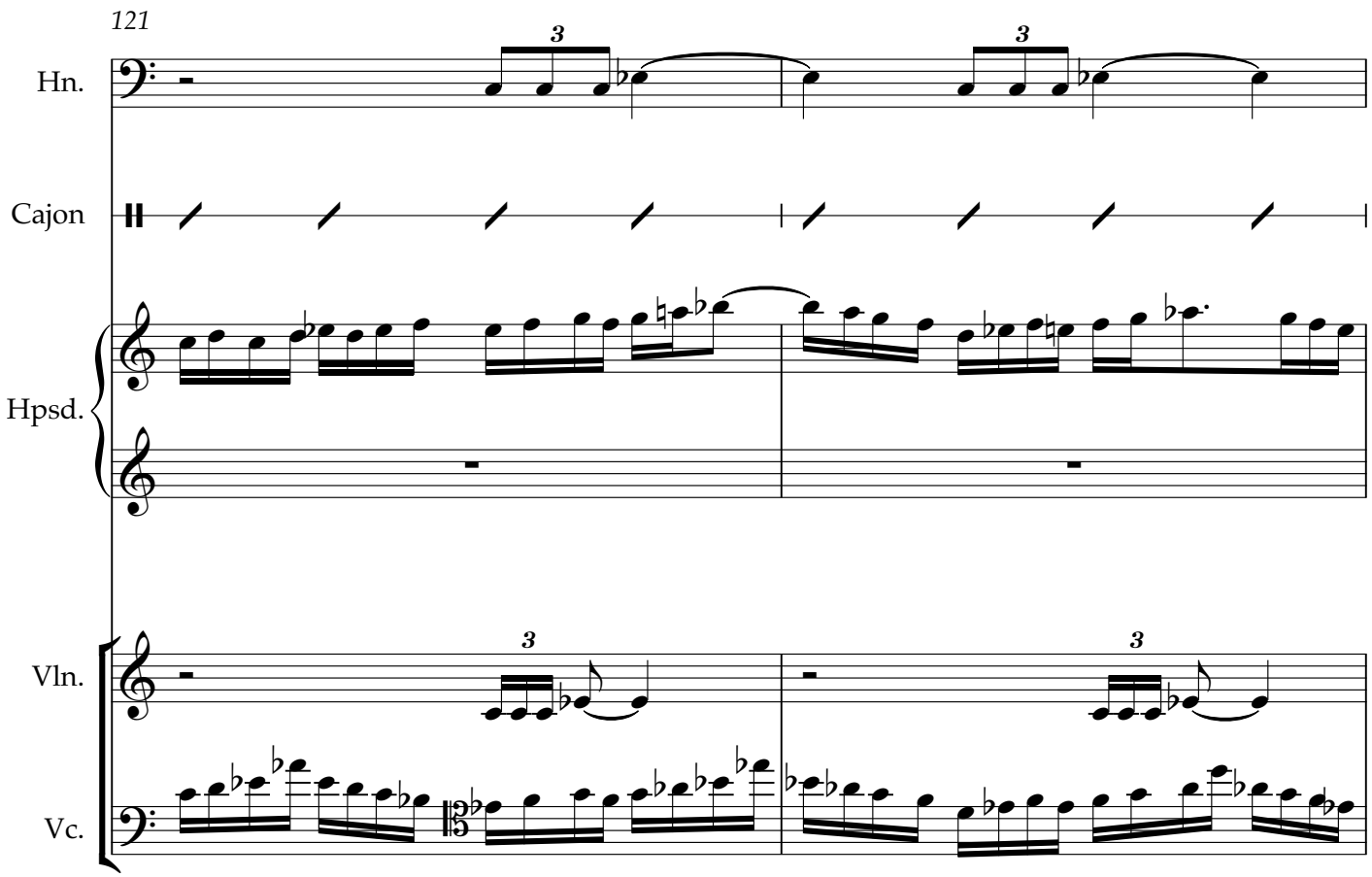

107
staccato
Hn.
mf
Ad Lib. (can decide to be at odds with pervading metre)
Cajon
Hpsd.
Vln.
Vc.
f

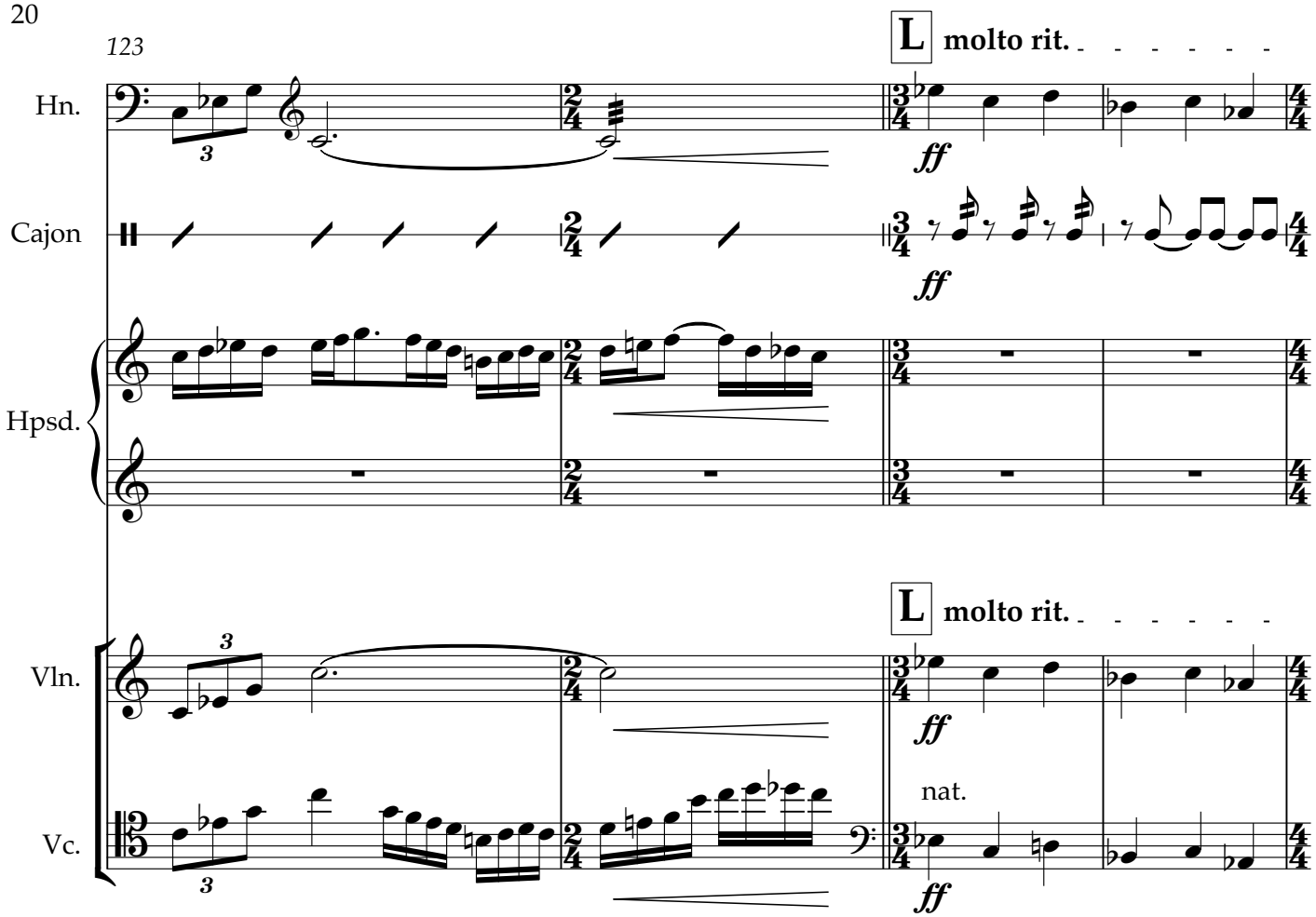

110
Hn.
Cajon
Hpsd.
Vln.
Vc.

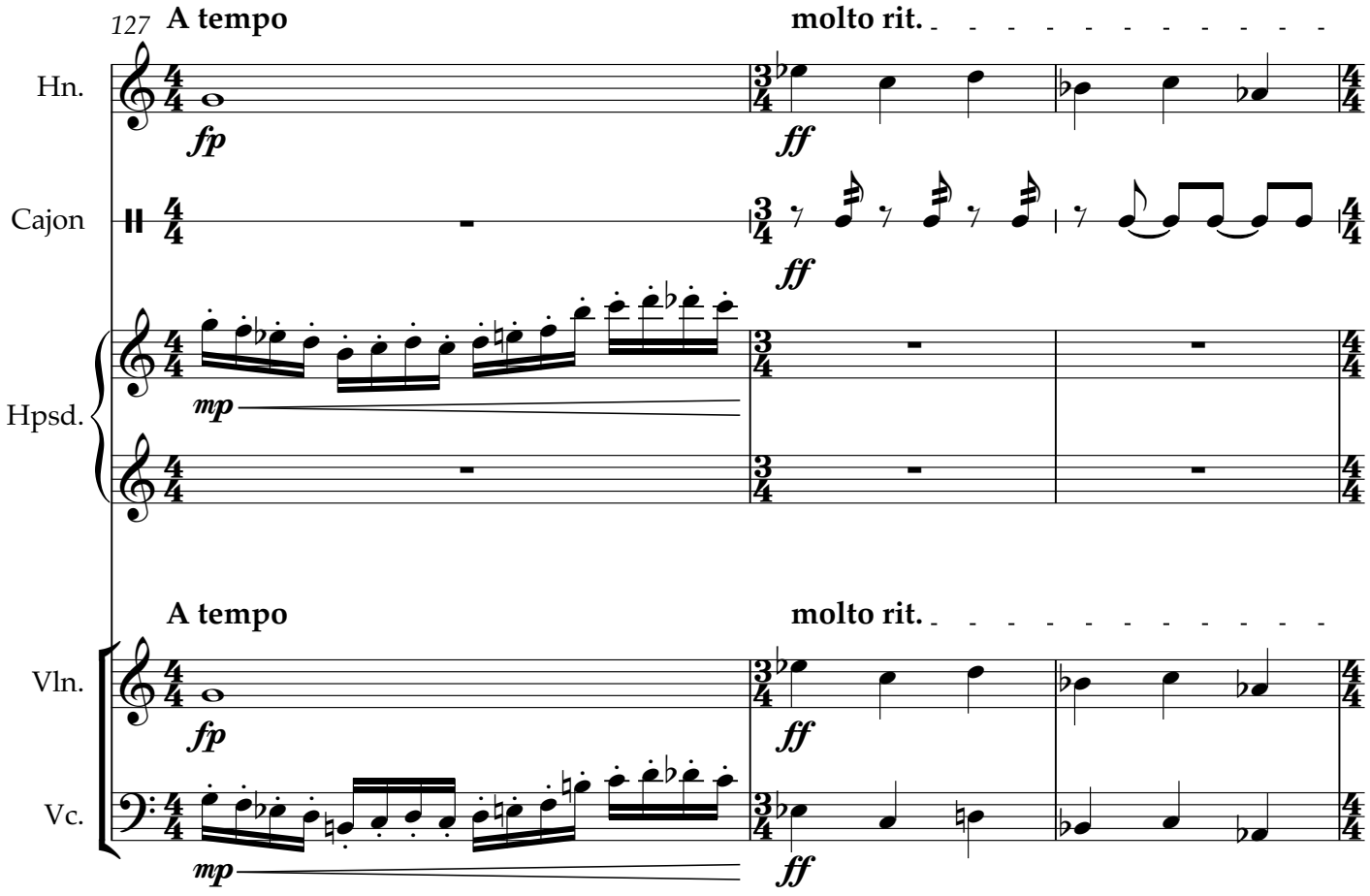

K
=100
nat.
113
Hn.
f
3
more energy suggested here
Cajon
Hpsd.
K
=100
Vln.
3
staccato
Vc.
mf

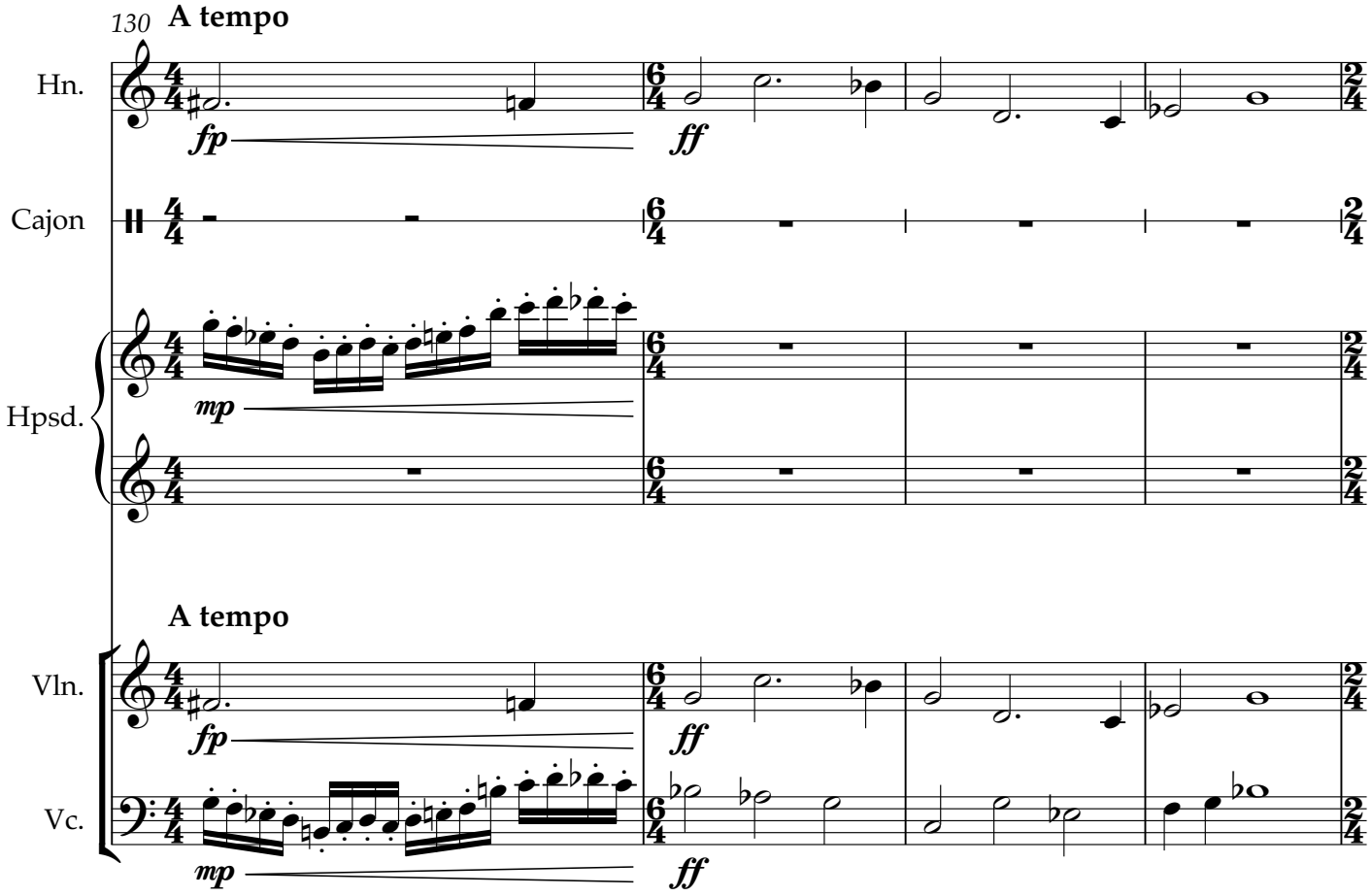

115
Hn.
Cajon
Hpsd.
Vln.
Vc.
117
Hn.
f
Cajon
Hpsd.
Vln.
Vc.

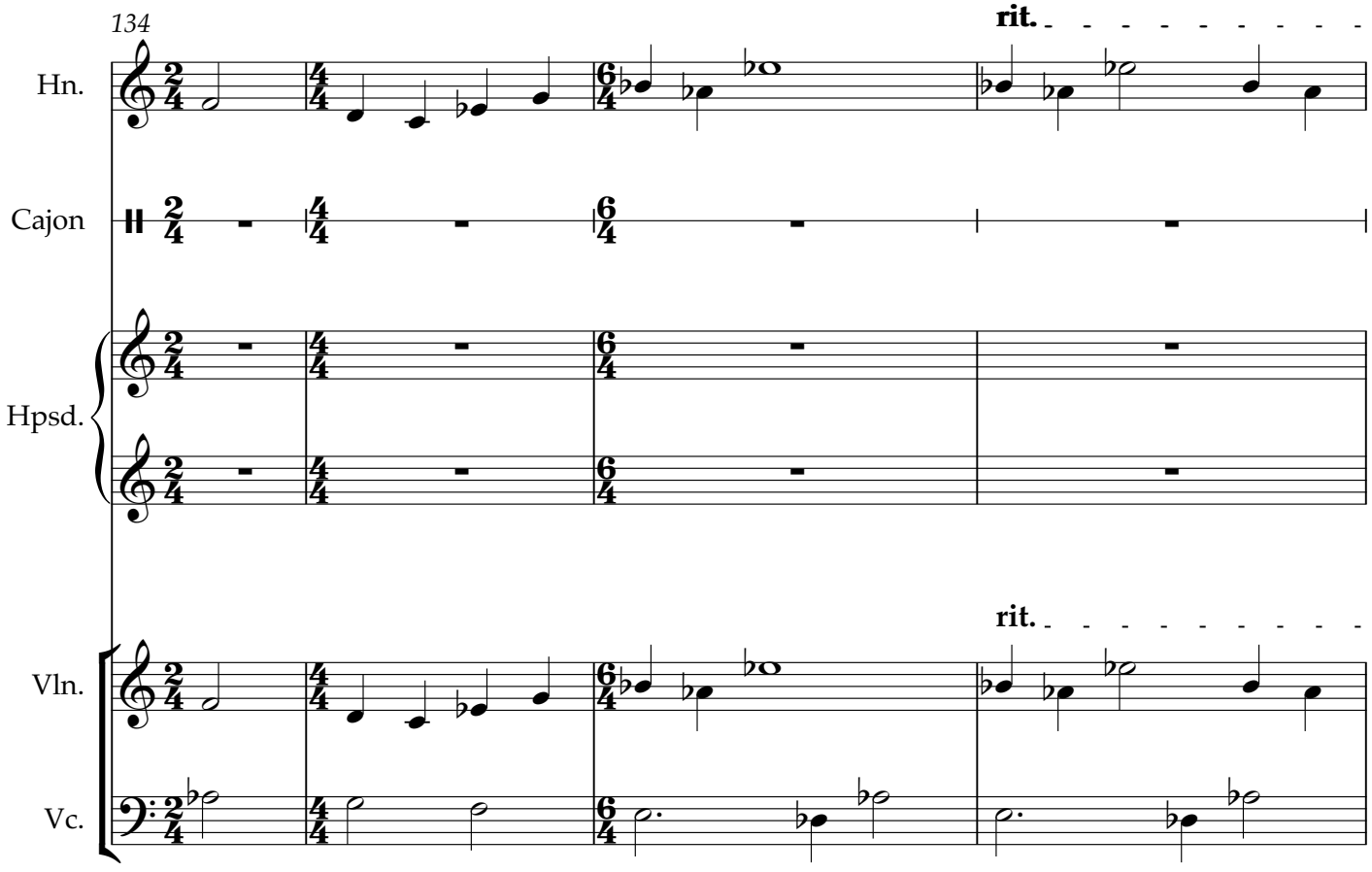

119
Hn.
Cajon
Hpsd.
Vln.
Vc.

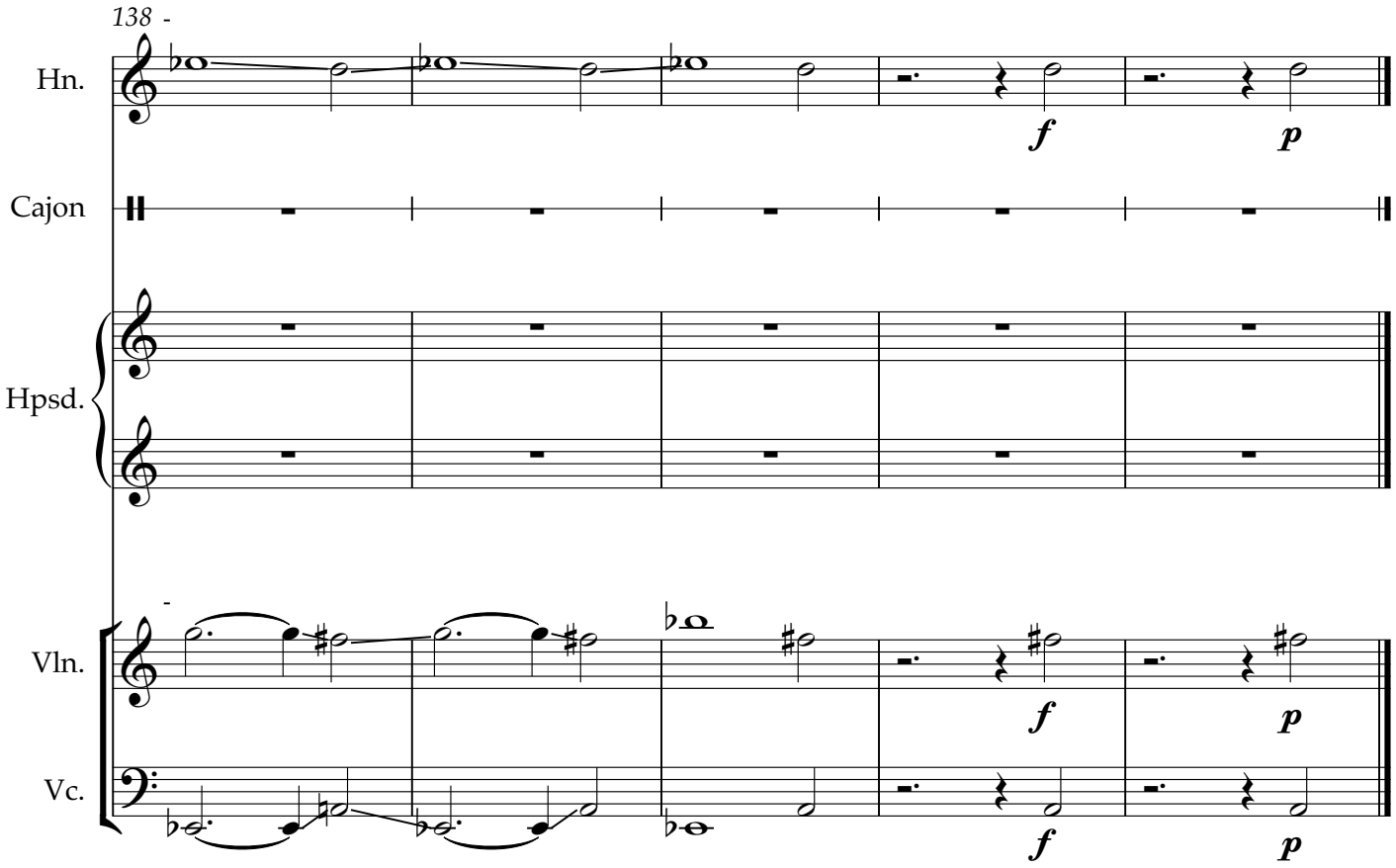

121
Hn.
Cajon
Hpsd.
Vln.
Vc.


123
L molto rit.
Hn.
Cajon
Hpsd.
Vln.
Vc.
ff
nat.


127
A tempo
molto rit.
Hn.
Cajon
Hpsd.
Vln.
Vc.
fp
mp
ff


130
A tempo
Hn.
fp
ff
Cajon
Hpsd.
mp
A tempo
Vln.
Vc.
fp
ff
mp
ff


134
rit.
Hn.
Cajon
Hpsd.
rit.
Vln.
Vc.


138 -
Hn.
Cajon
Hpsd.
Vln.
Vc.
f
p
f
p
f
p

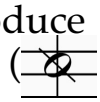
Musical Theatre

Performance Notes

Flute

Bars 6-7 and 84-85: Flautists asked to employ flutter tongue technique and to transition into and out of these moments as smoothly as possible. Trill in bars 7 and 85 should sound almost as if the flutter tongue's sonic clarity has merely been increased.

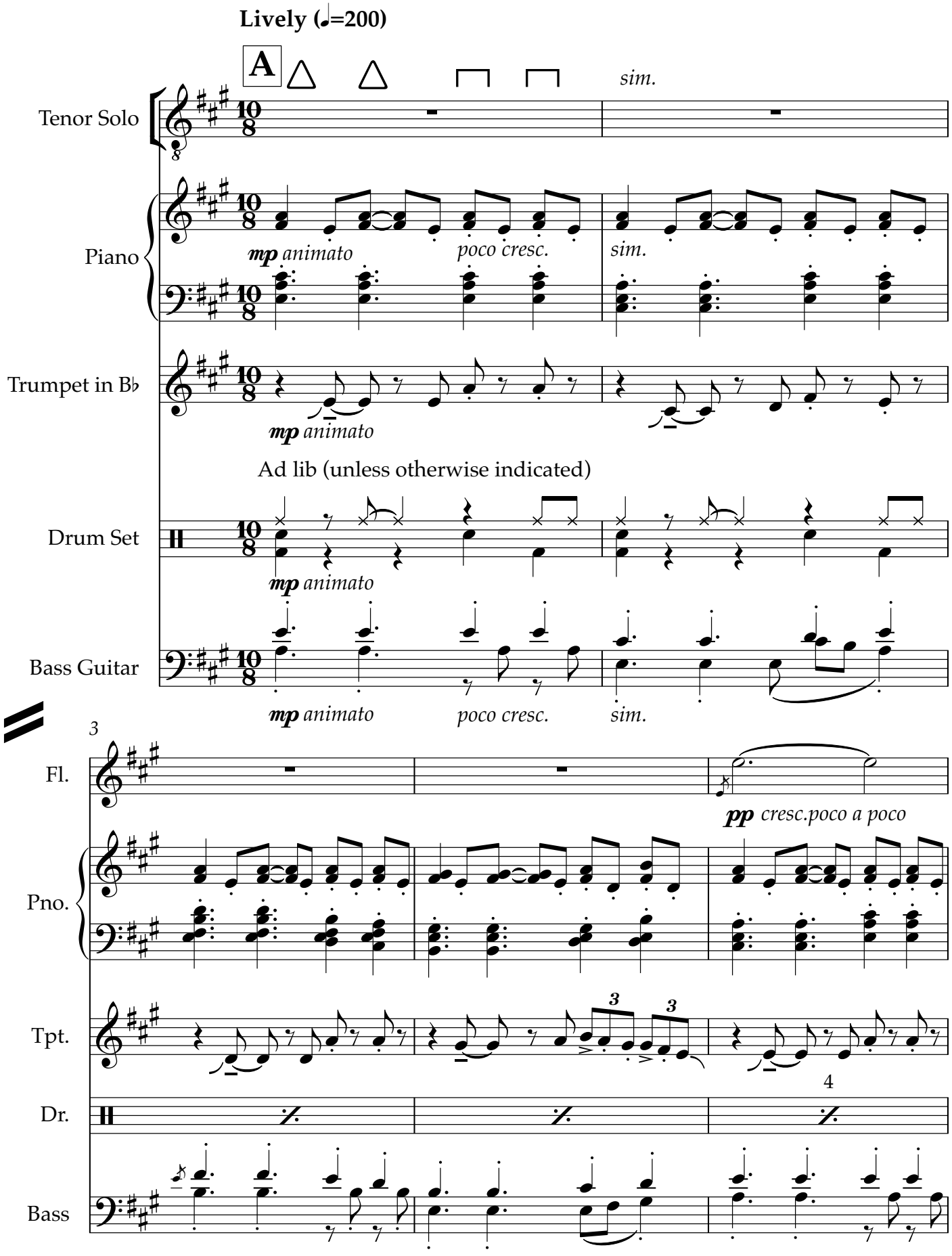
Bars 23-24: Flautist is asked to transition from syllabic air sound to tone over the marked duration. The "tone" note should be forcefully played. Overblow is not expected for this but can be used for extra effect.

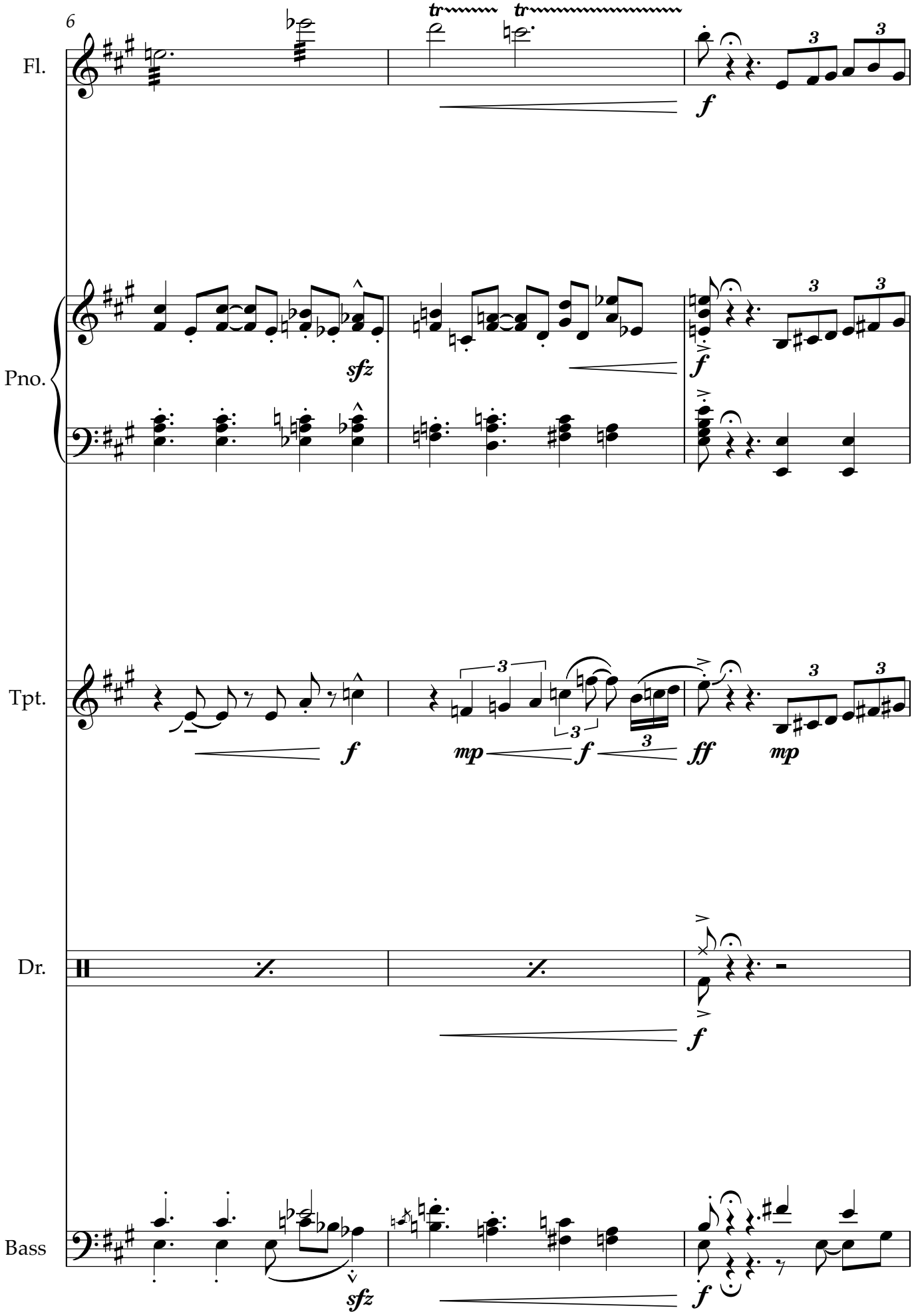
Bars 35 and 105: Flautist is asked to use tongue to produce pizzicato effect on notes with stems marked by symbol ()

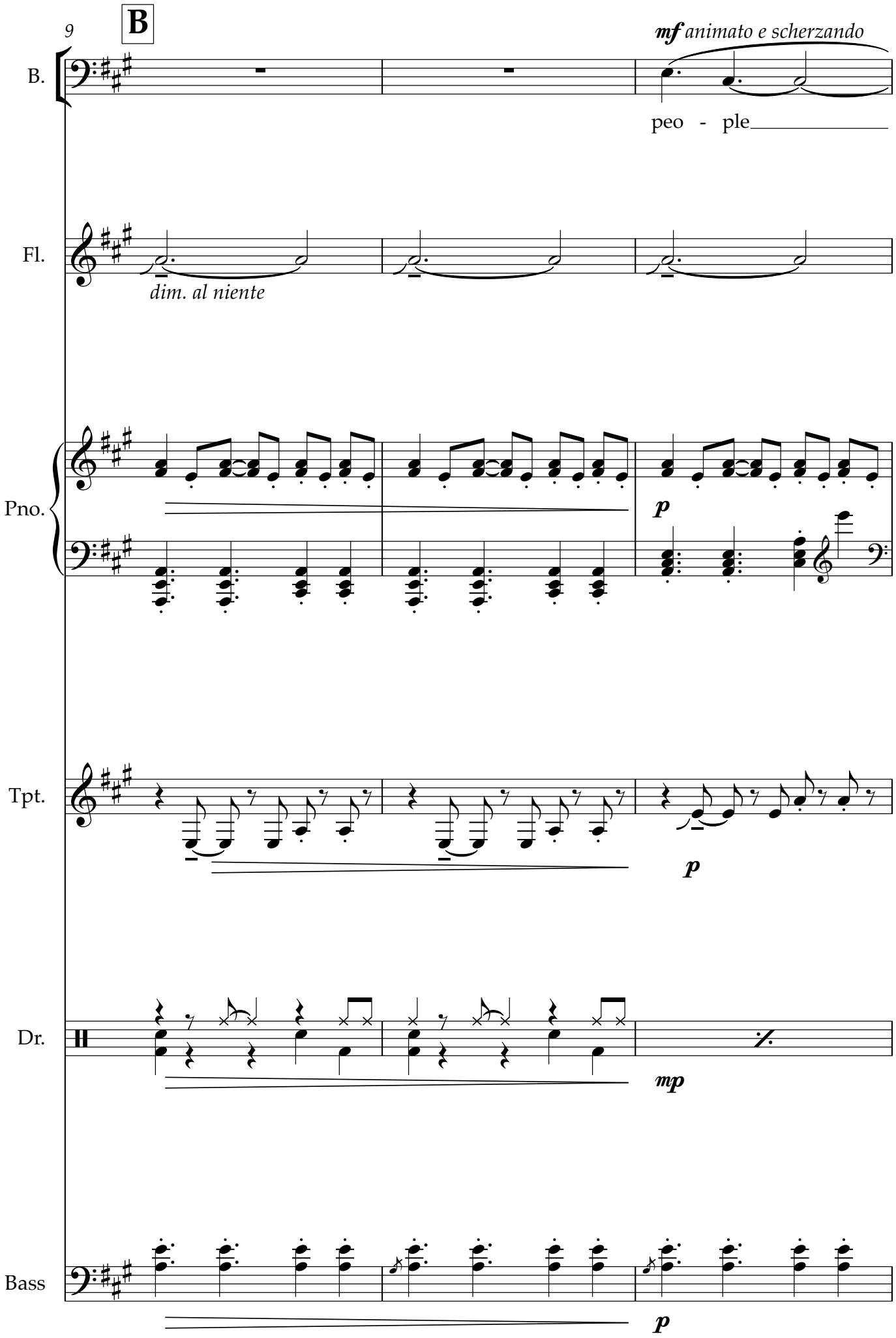
Bass Guitar

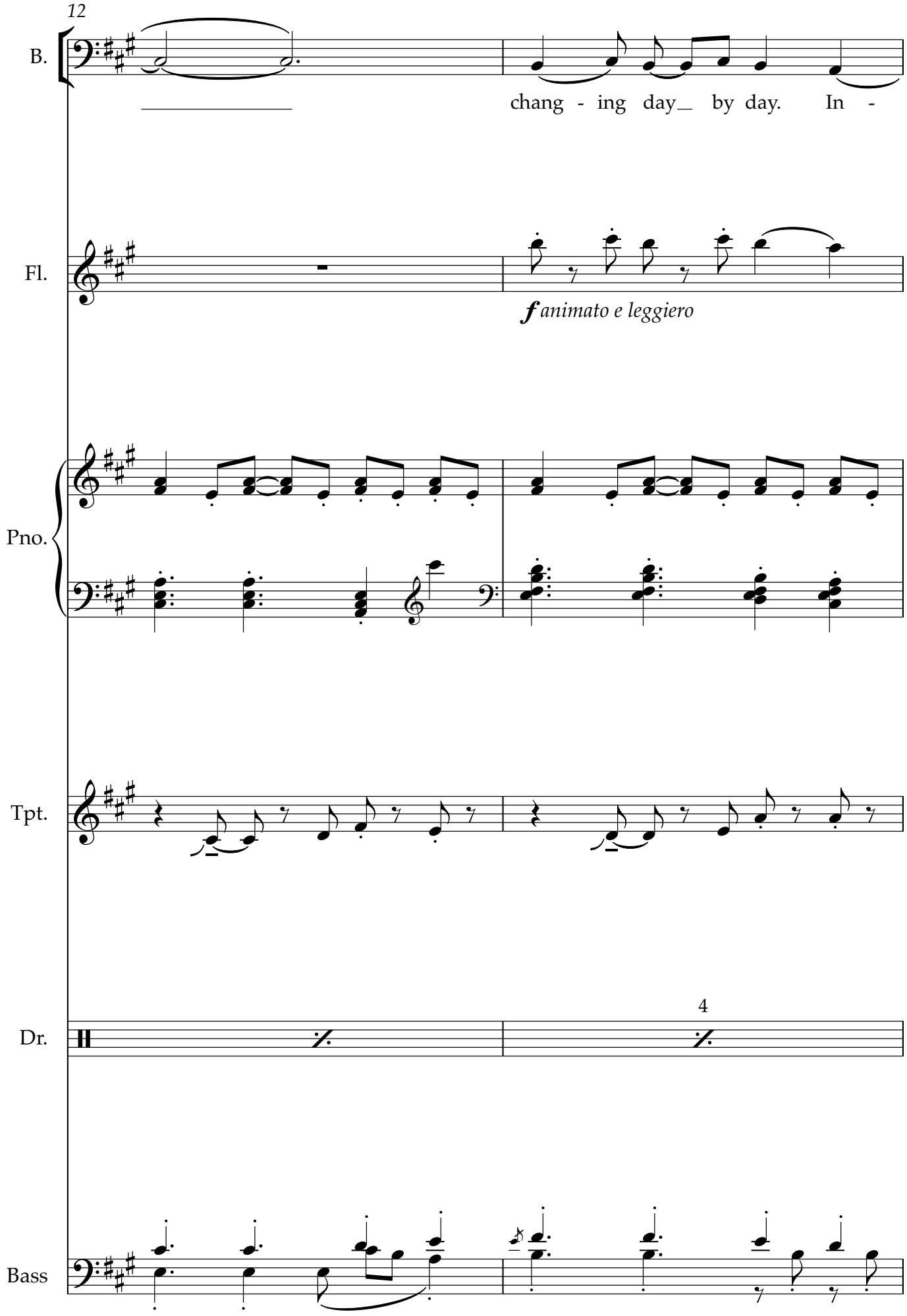
Bars 95 and 105: when symbol + is displayed above a note, Hammer ("tap") the fret indicated with the "pick-hand" index or middle finger and pull off to the note fretter by the fret hand

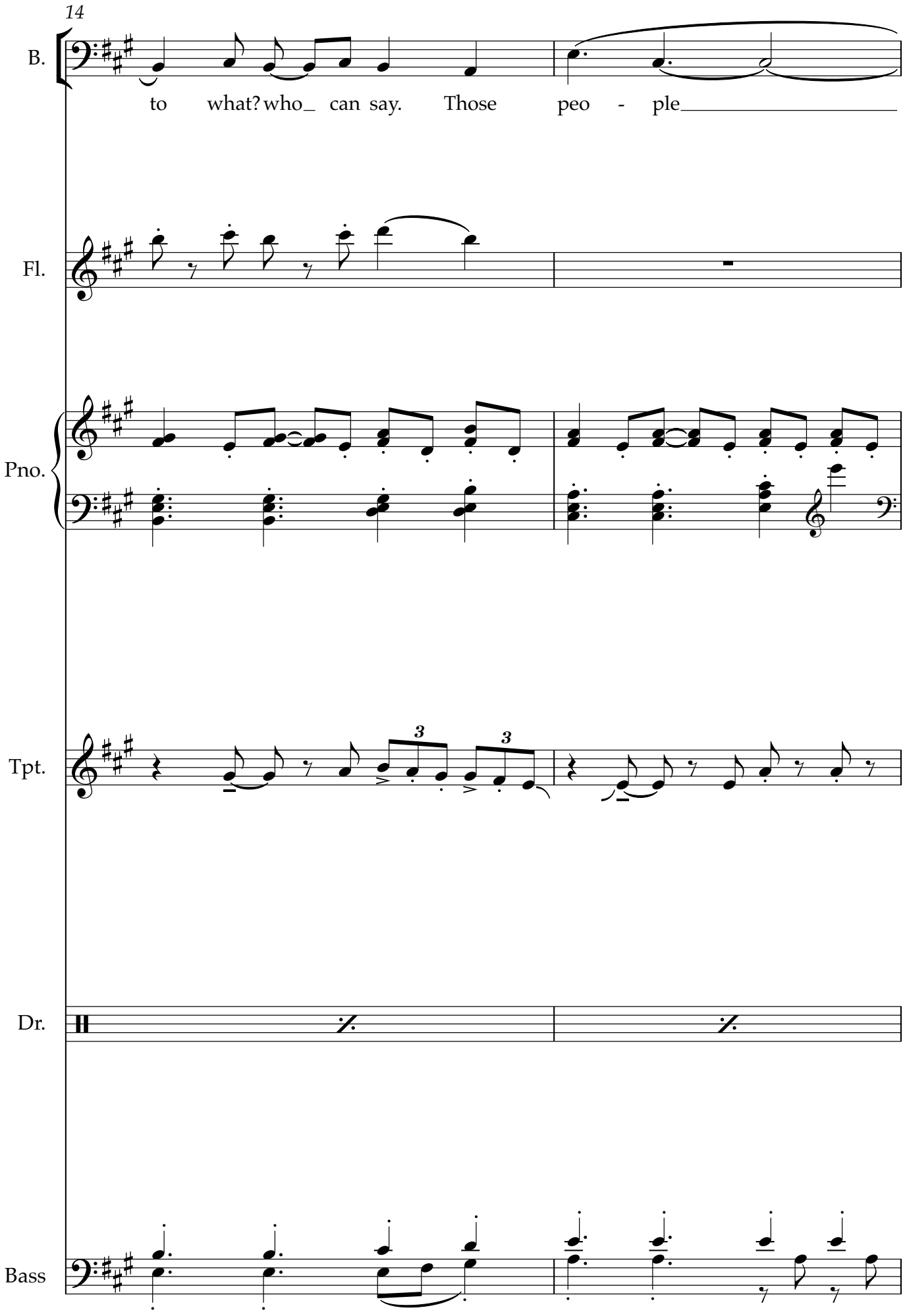
Musical Theatre

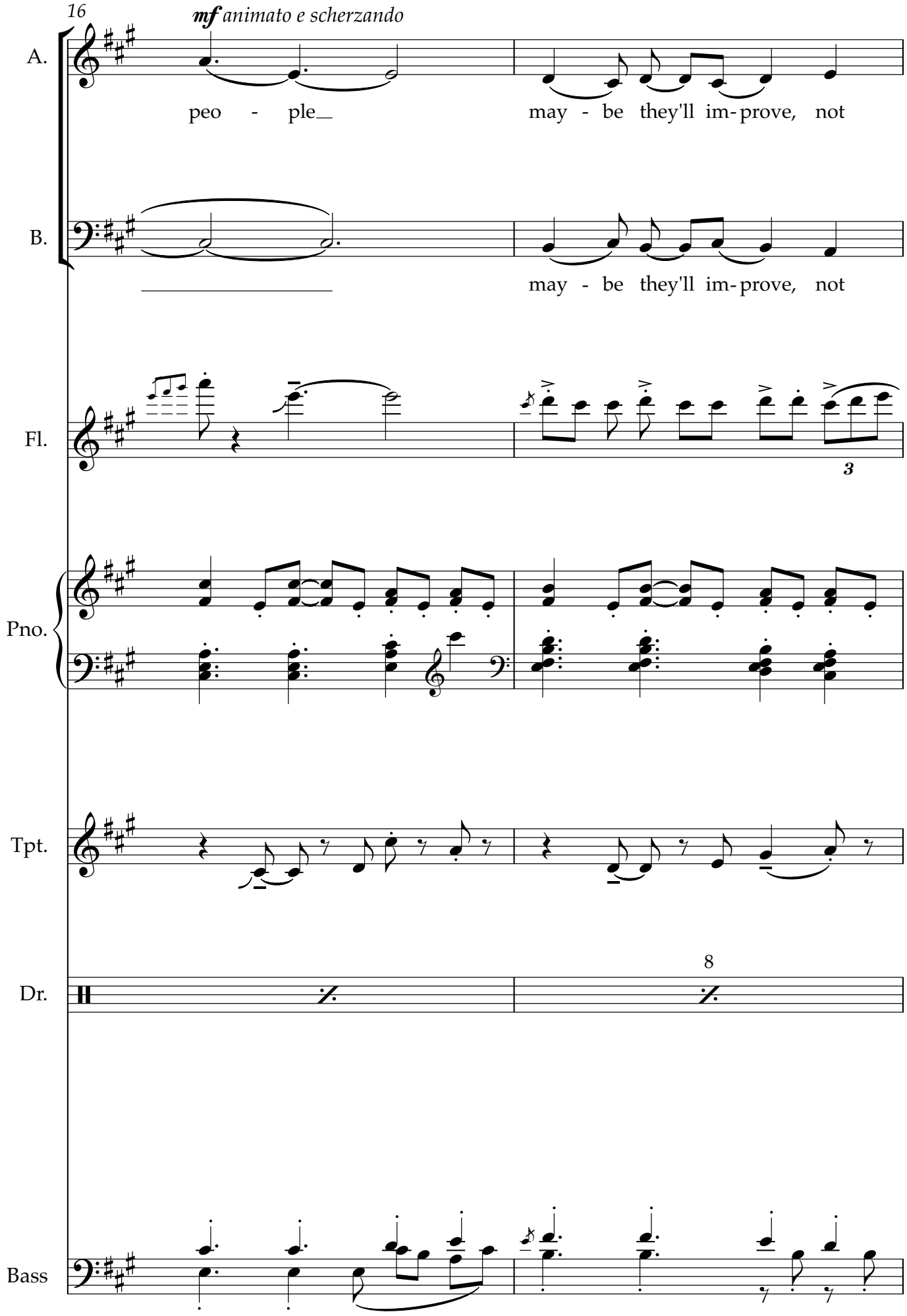


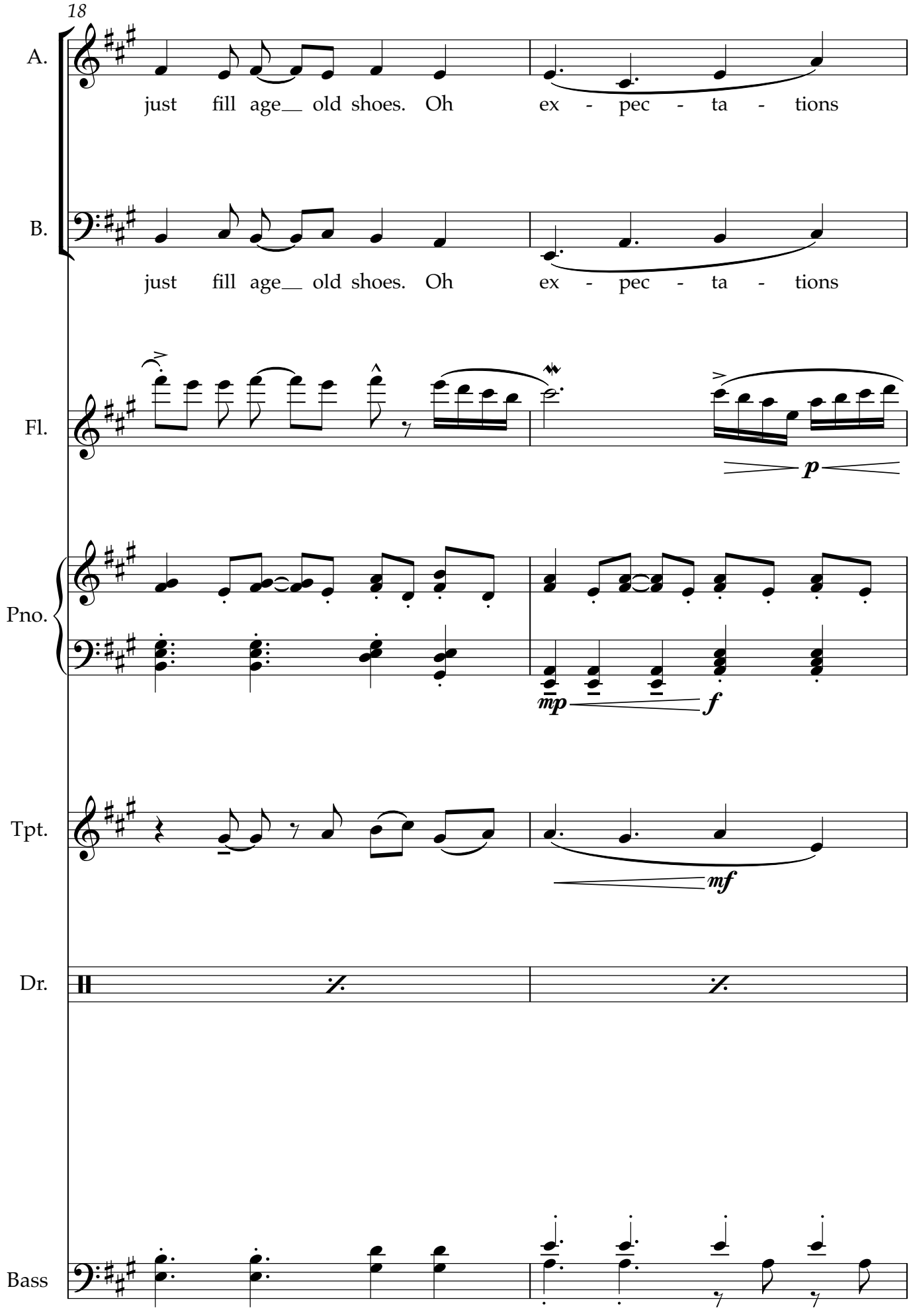

6
Fl.
Pno.
Tpt.
Dr.
Bass
tr
tr
f
sfz
f
mp
f
ff
mp
f
sfz
f
3

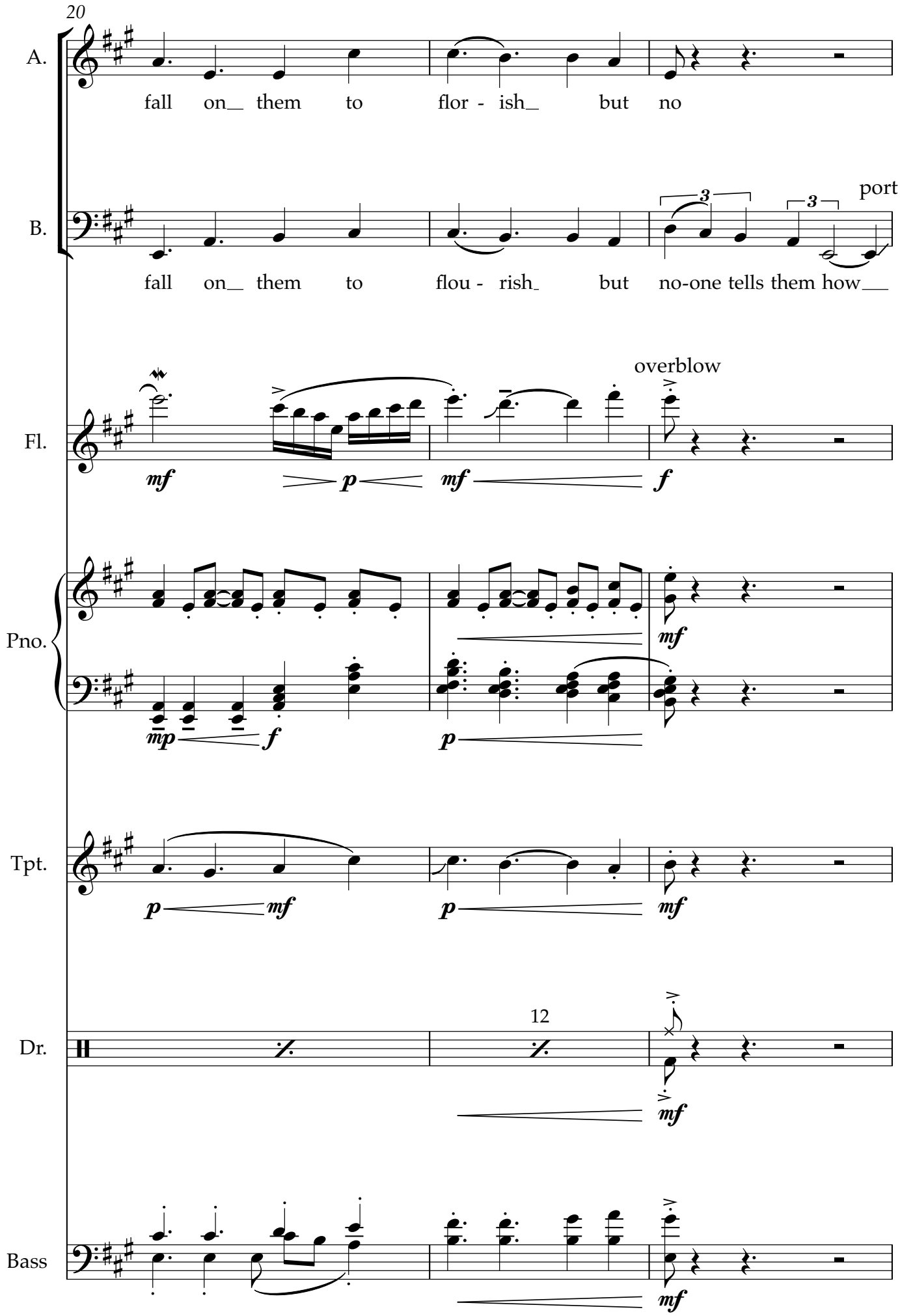

9
B
mf animato e scherzando
B.
peo - ple
Fl.
dim. al niente
Pno.
p
Tpt.
p
Dr.
mp
Bass
p

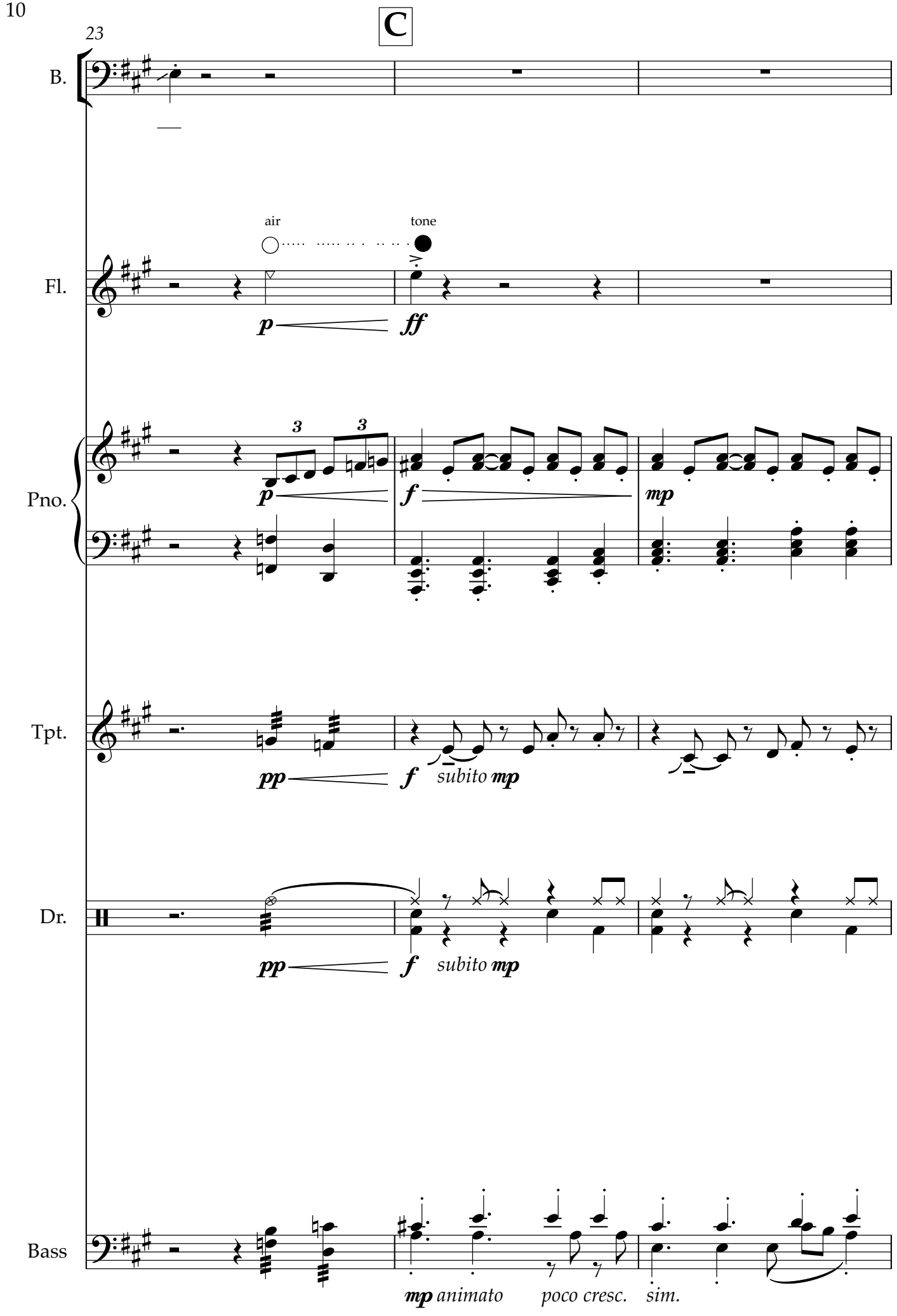

12
B.
chang - ing day_ by day. In -
Fl.
f animato e leggiero
Pno.
Tpt.
4
Dr.
Bass


14
B.
to what? who_ can say. Those peo - ple_____
Fl.
Pno.
Tpt.
3
3
Dr.
Bass

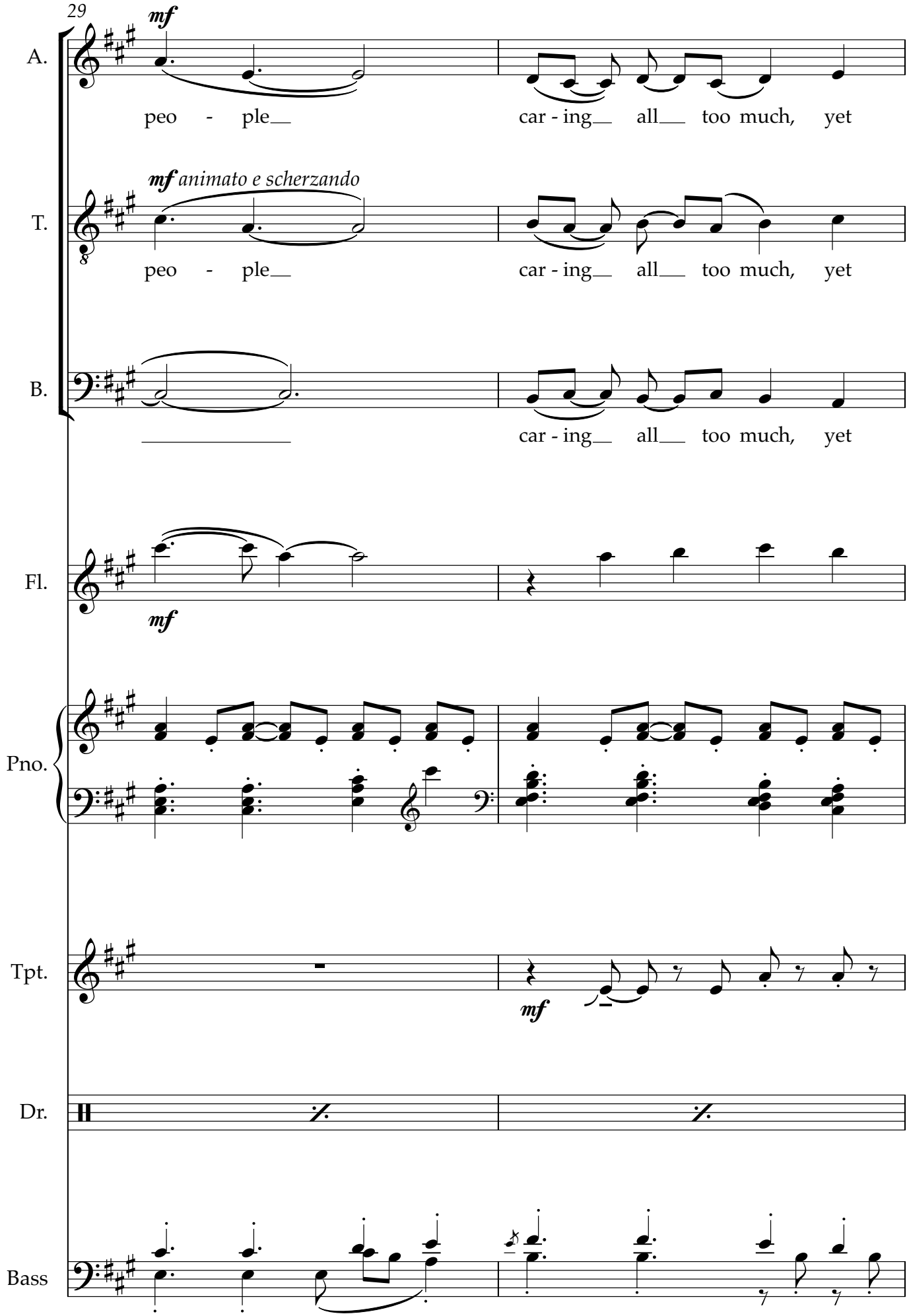

16
mf animato e scherzando
A.
peo - ple_
may - be they'll im-prove, not
B.
may - be they'll im-prove, not
Fl.
3
Pno.
Tpt.
Dr.
8
Bass

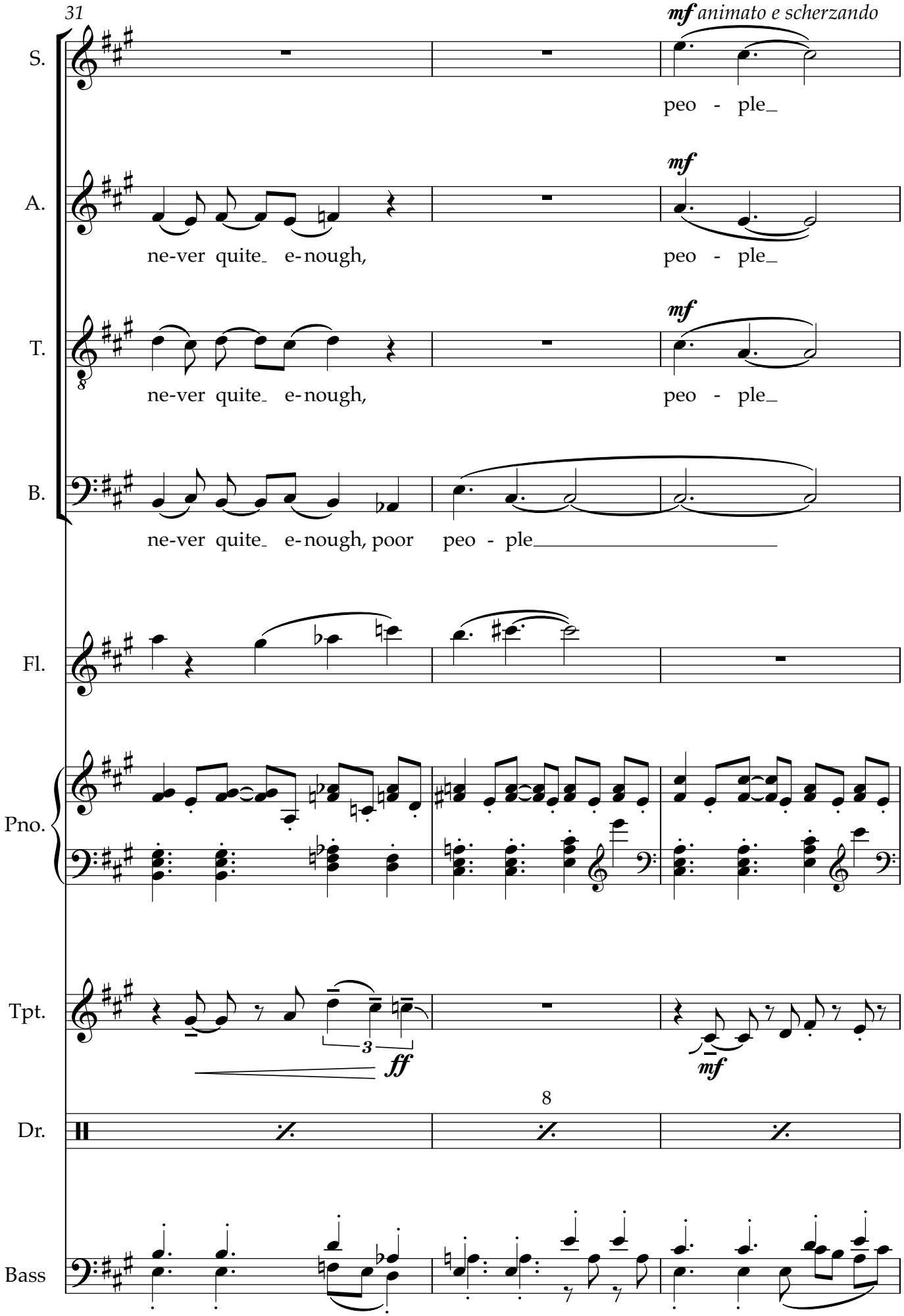

18
A.
just fill age__ old shoes. Oh ex - pec - ta - tions
B.
just fill age__ old shoes. Oh ex - pec - ta - tions
Fl.
p
Pno.
mp
f
Tpt.
mf
Dr.
Bass

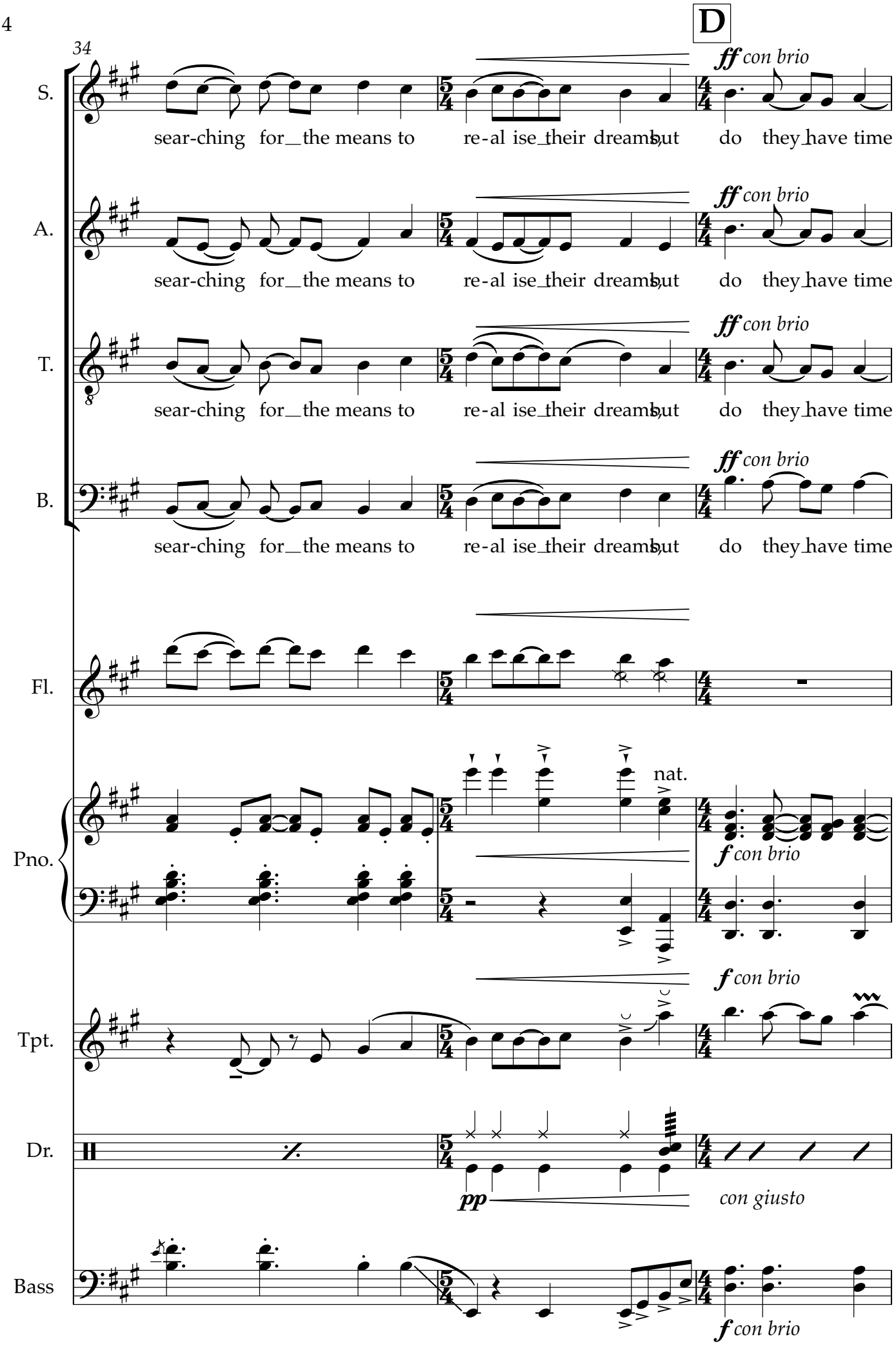

20
A.
fall on_ them to flor - ish_ but no
B.
fall on_ them to flou - rish_ but no-one tells them how_
port
Fl.
overblow
Pno.
Tpt.
Dr.
12
Bass

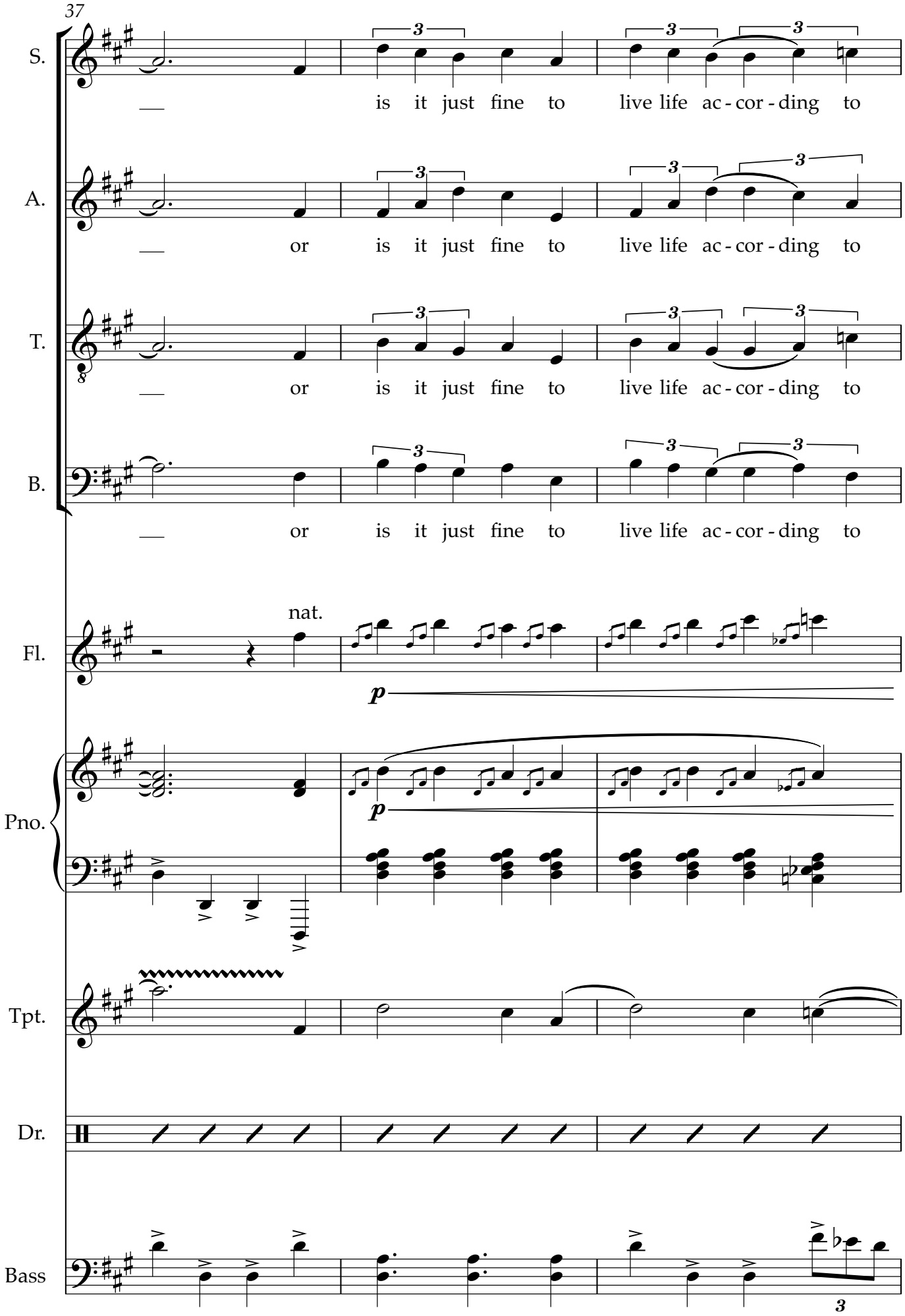

C
23
B.
Fl.
air
tone
p
ff
Pno.
3
3
p
f
mp
Tpt.
pp
f
subito mp
Dr.
pp
f
subito mp
Bass
mp animato
poco cresc.
sim.

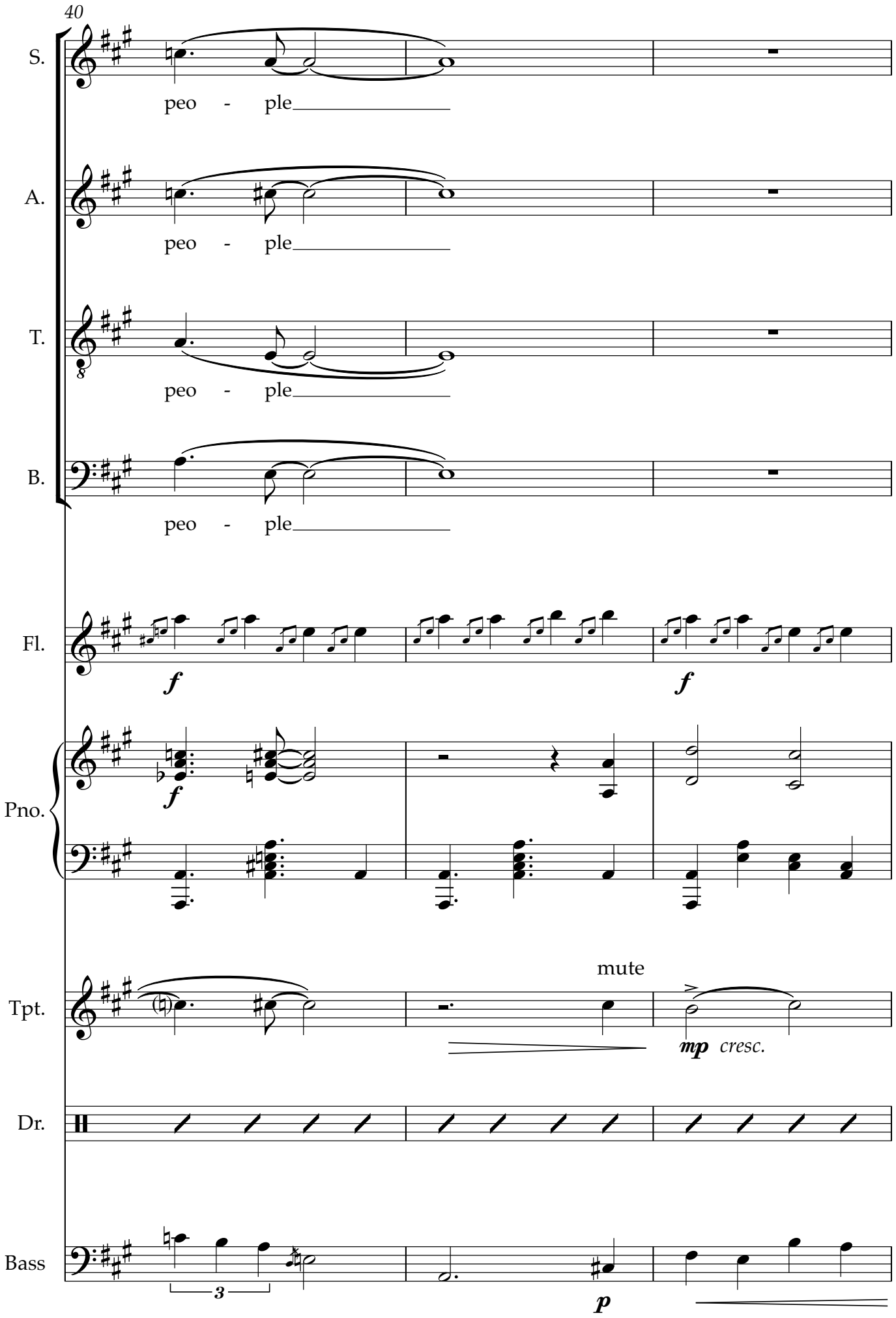
26
B.
mf
peo - ple
Pno.
Tpt.
4
Dr.
4
Bass

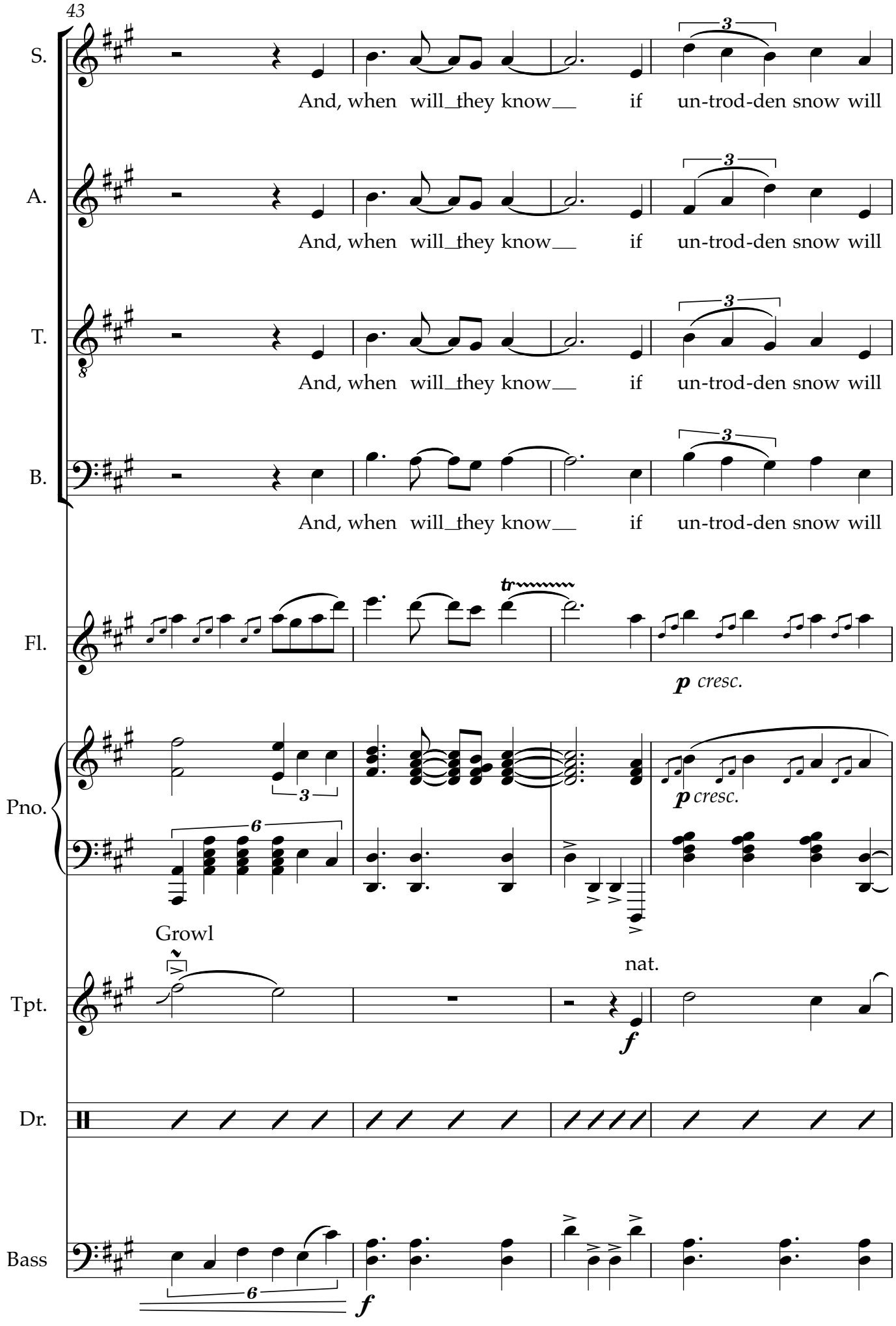

29
A.
mf
peo - ple
car - ing all too much, yet
T.
mf animato e scherzando
peo - ple
car - ing all too much, yet
B.
car - ing all too much, yet
Fl.
mf
Pno.
Tpt.
mf
Dr.
Bass

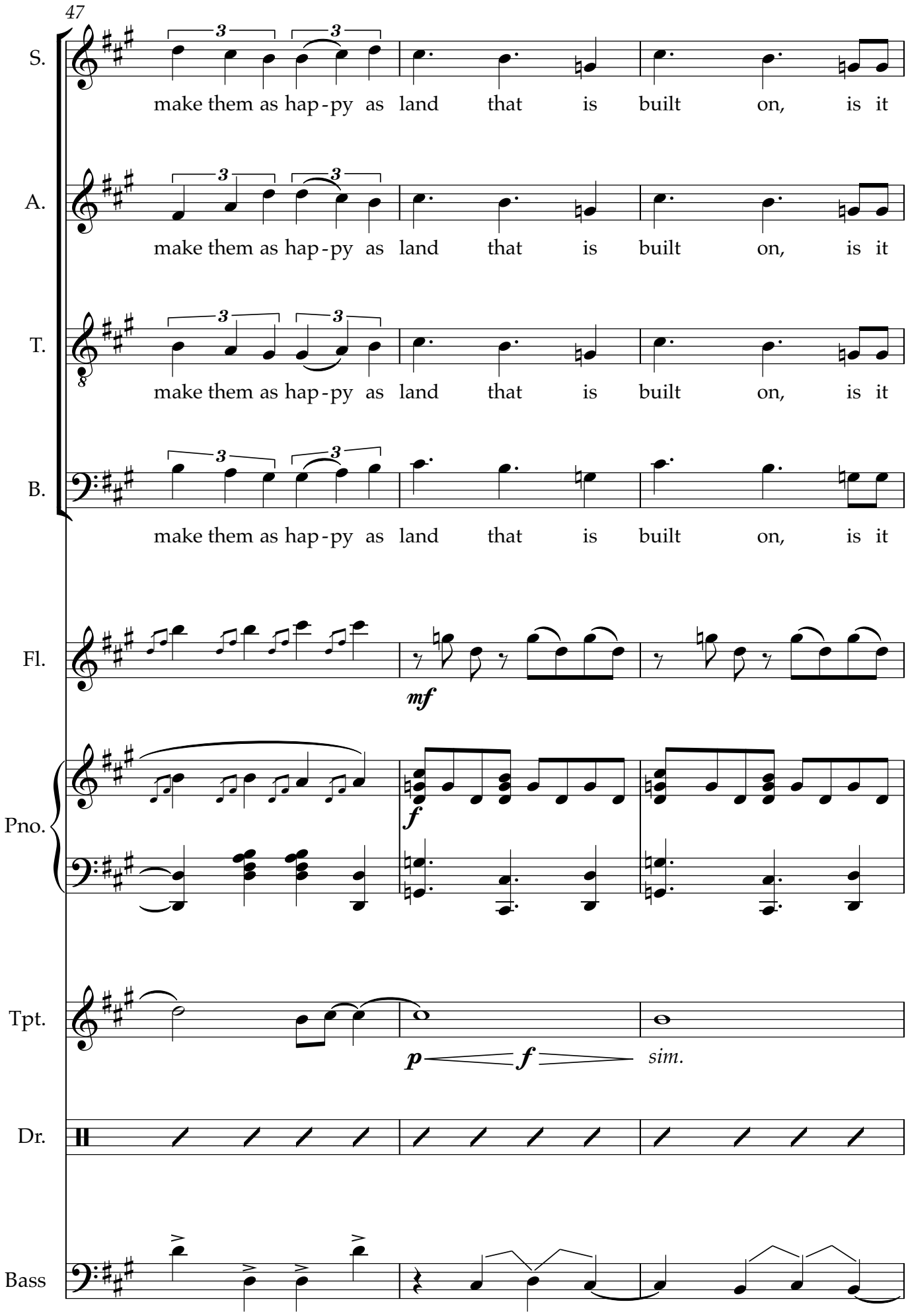

31
mf animato e scherzando
S.
peo - ple_
A.
mf
ne-ver quite_ e-nough,
peo - ple_
T.
mf
ne-ver quite_ e-nough,
peo - ple_
B.
ne-ver quite_ e-nough, poor peo - ple_____
Fl.
Pno.
Tpt.
3
ff
mf
8
Dr.
Bass


D
34
S.
A.
T.
B.
sear-ching for the means to re-al ise their dreams, but do they have time
ff con brio
Fl.
Pno.
nat.
f con brio
Tpt.
Dr.
pp
con giusto
Bass


37
S.
is it just fine to live life ac - cor - ding to
A.
or is it just fine to live life ac - cor - ding to
T.
or is it just fine to live life ac - cor - ding to
B.
or is it just fine to live life ac - cor - ding to
Fl.
nat.
p
Pno.
p
Tpt.
Dr.
Bass


40
S.
peo - ple
A.
peo - ple
T.
peo - ple
B.
peo - ple
Fl.
f
f
Pno.
f
Tpt.
mute
mp cresc.
Dr.
Bass
3
p


43
S.
And, when will they know if un-trod-den snow will
A.
And, when will they know if un-trod-den snow will
T.
And, when will they know if un-trod-den snow will
B.
And, when will they know if un-trod-den snow will
Fl.
tr
p cresc.
Pno.
p cresc.
Growl
nat.
Tpt.
f
Dr.
Bass
f


47
S.
make them as hap - py as land that is built on, is it
A.
make them as hap - py as land that is built on, is it
T.
make them as hap - py as land that is built on, is it
B.
make them as hap - py as land that is built on, is it
Fl.
mf
Pno.
f
Tpt.
p
f
sim.
Dr.
Bass

E ♩=185

50

T. Solo

f appassionate ma dolce

he - llo there

S.

bad that it's been done

A.

bad that it's been done

T.

bad that it's been done

B.

bad that it's been done

Fl.

3 3

legato

mp dolce

Pno.

3 3 3 3

subito p dolce

> *mp*

Ped.

Tpt.

pp dolce

brush

Dr.

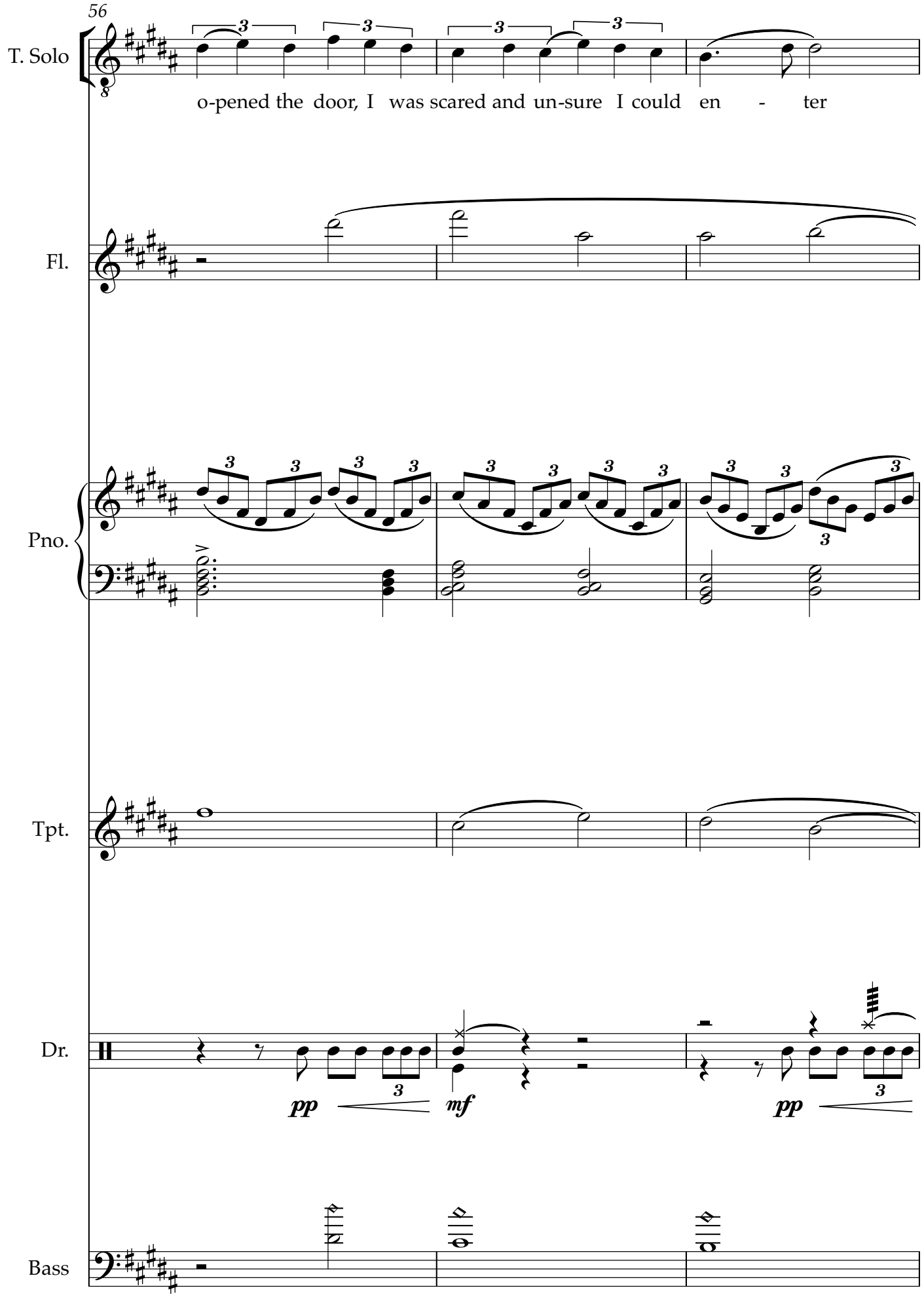
pp

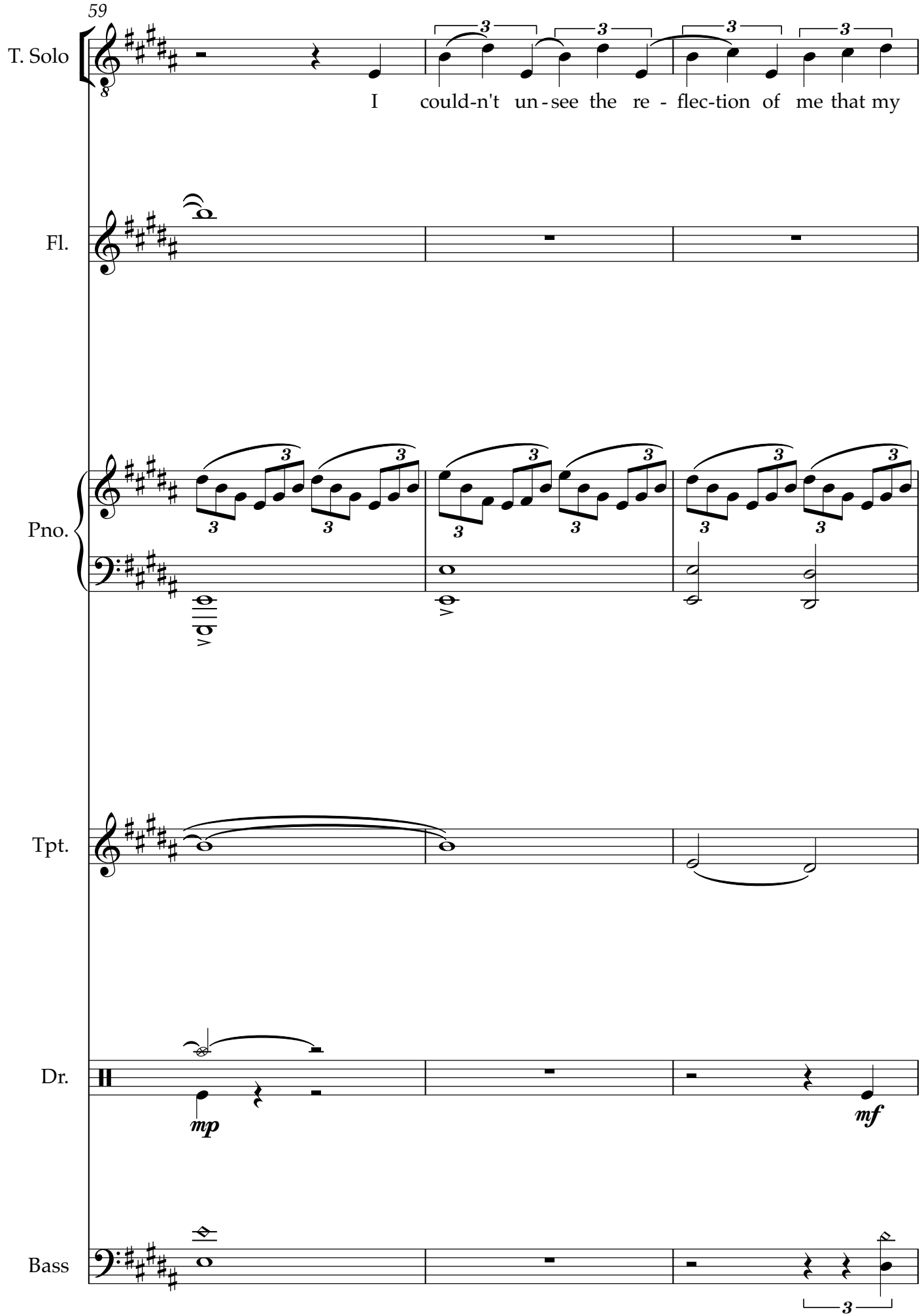
port

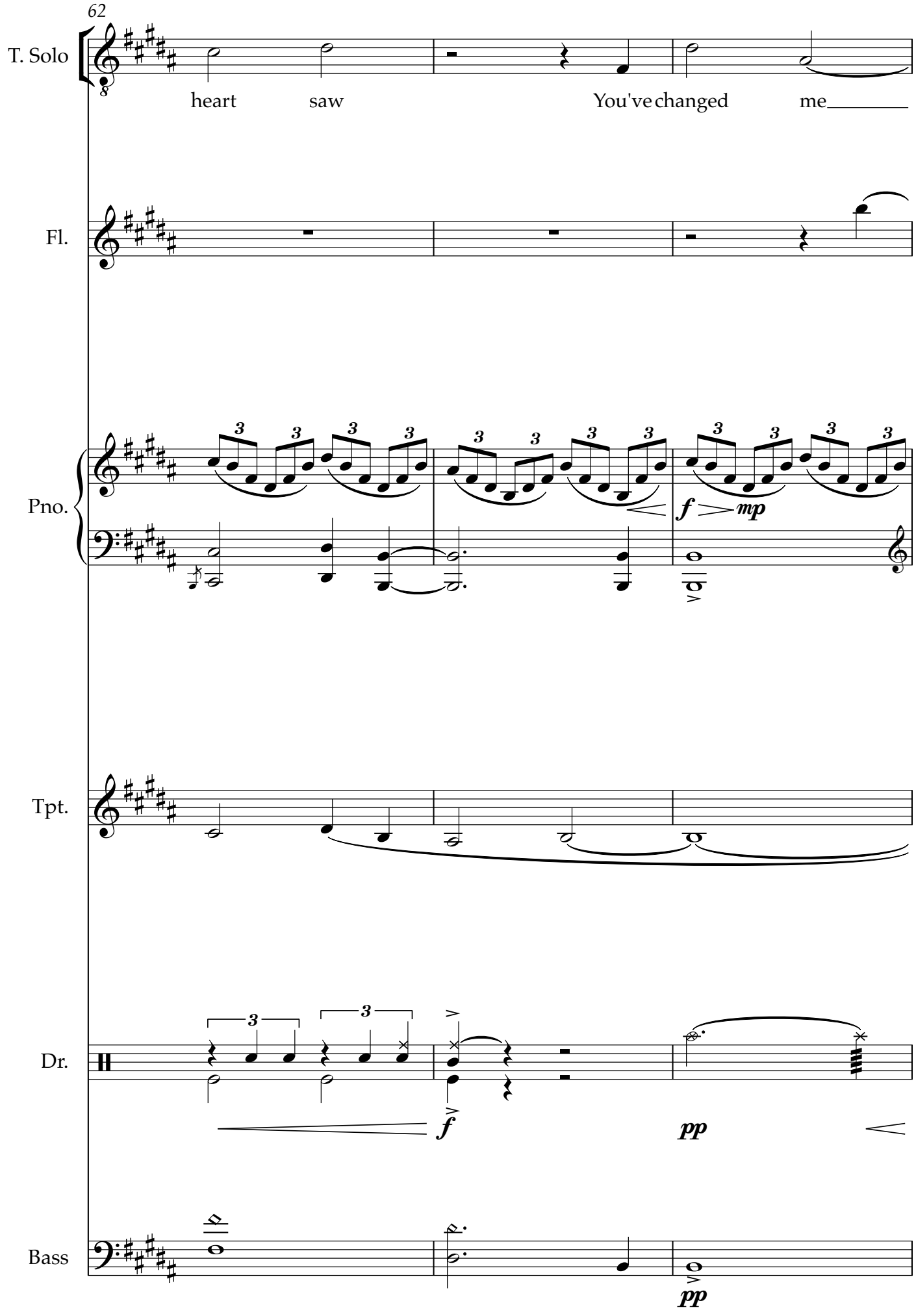
Bass

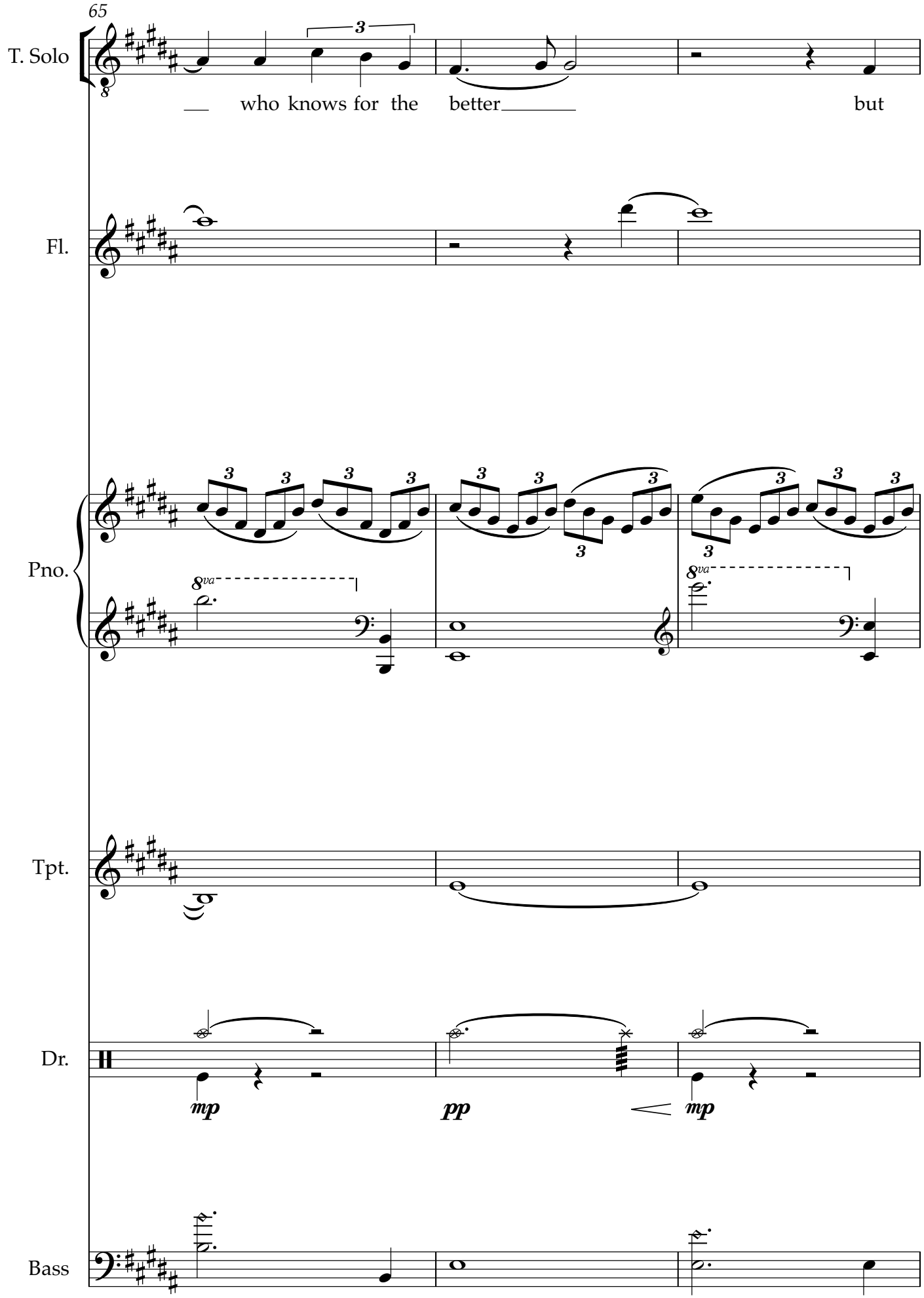
p dolce

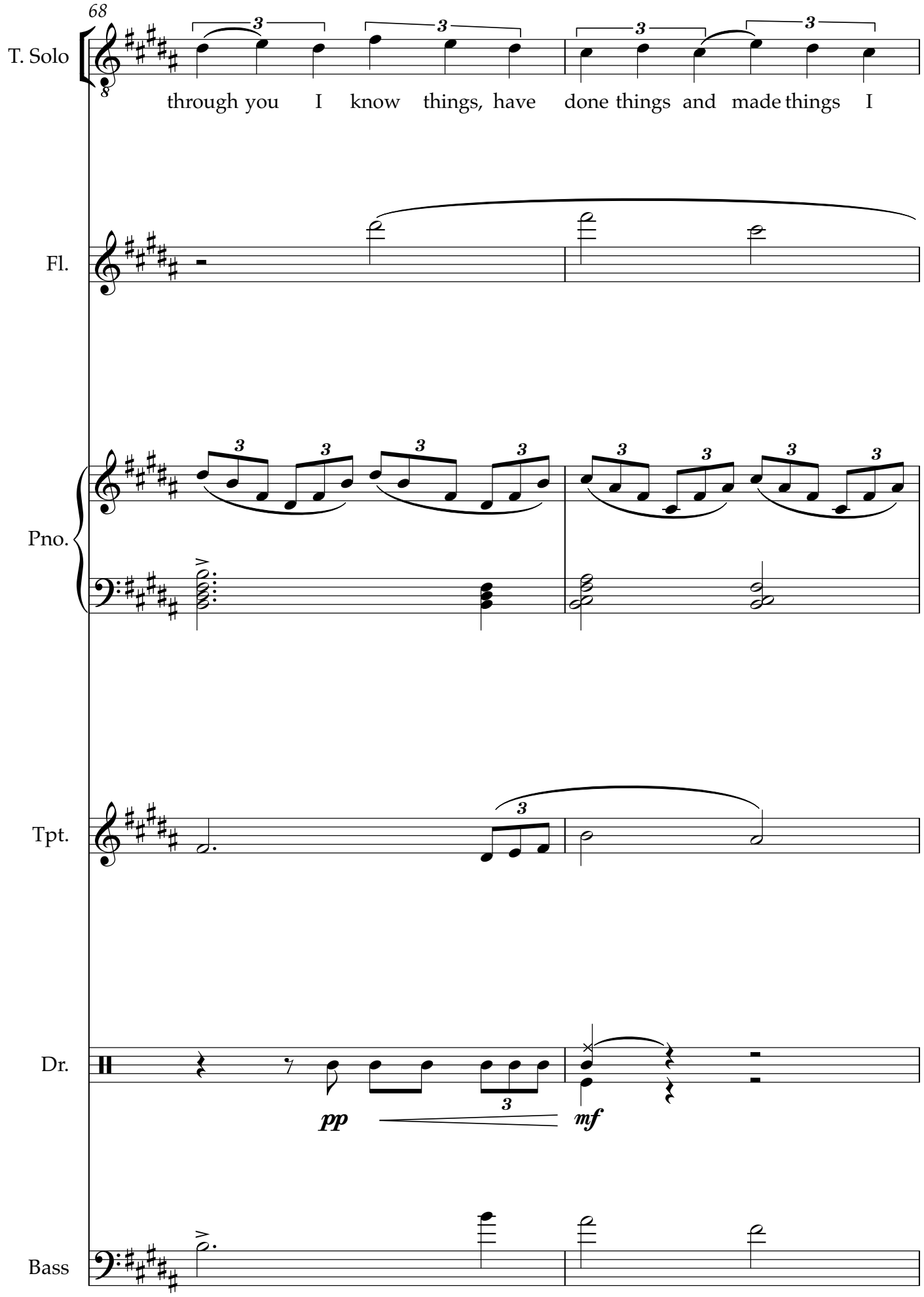
53
T. Solo
I'm glad that I've found you When you
Fl.
Pno.
ped sim.
Tpt.
Dr.
mp
pp
mp
Bass

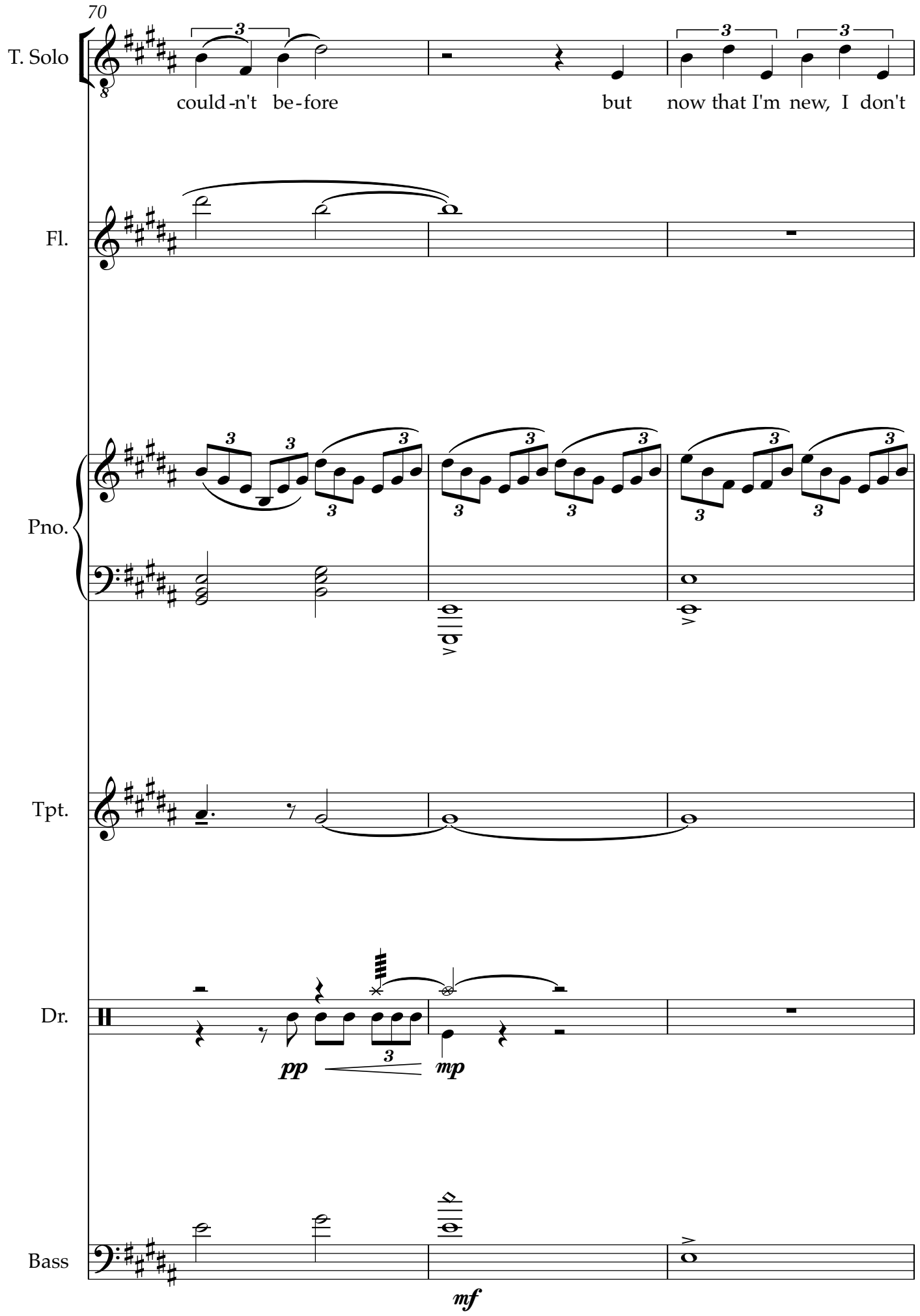

56
T. Solo
o-pened the door, I was scared and un-sure I could en - ter
Fl.
Pno.
Tpt.
Dr.
pp
mf
pp
Bass

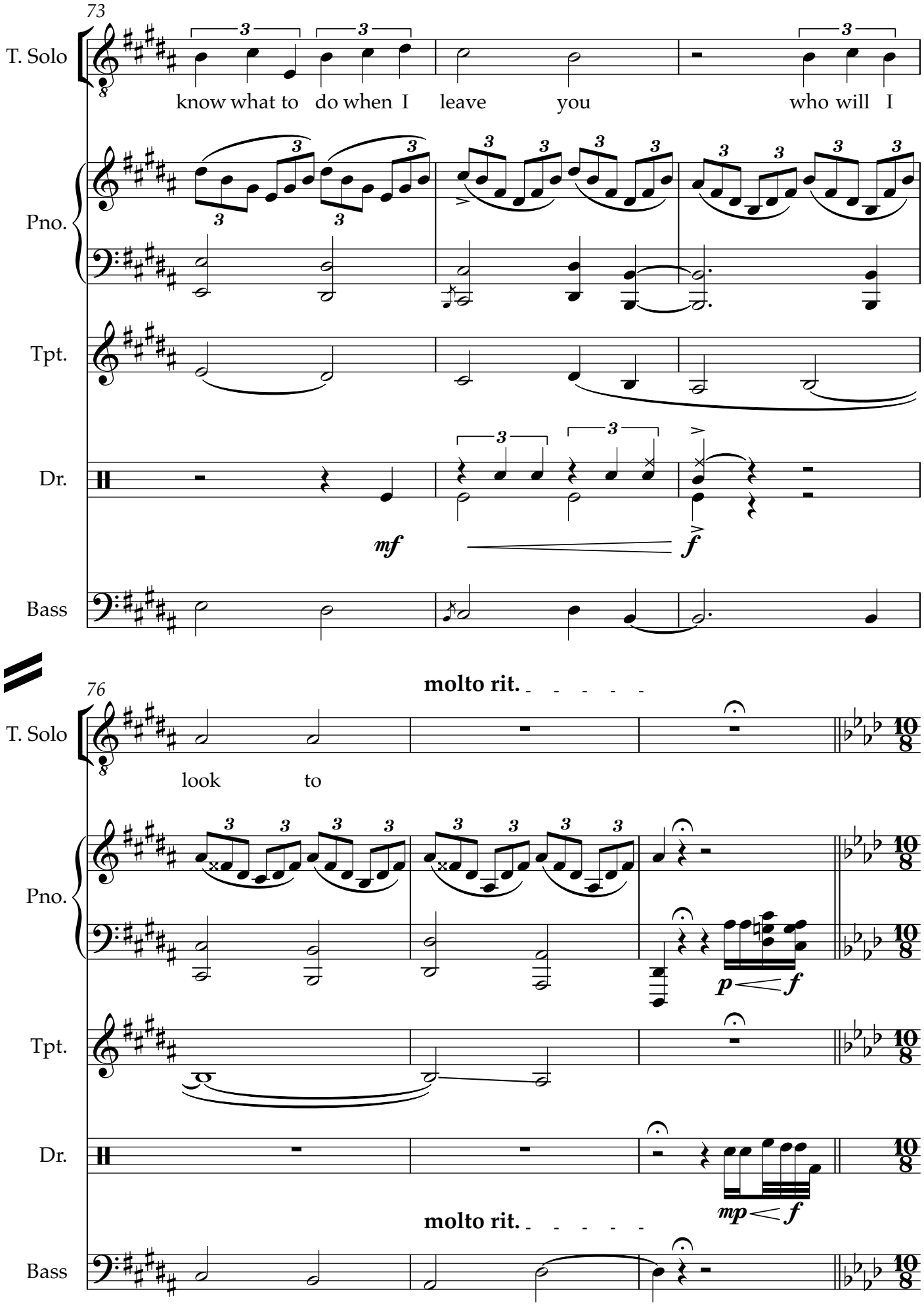

59
T. Solo
I could-n't un - see the re - flec-tion of me that my
Fl.
Pno.
Tpt.
Dr.
mp
mf
Bass


62
T. Solo
heart saw You've changed me
Fl.
Pno.
f mp
Tpt.
Dr.
f
pp
Bass
pp


65
T. Solo
who knows for the better but
Fl.
Pno.
8va
8va
Tpt.
Dr.
mp
pp
mp
Bass


68
T. Solo
through you I know things, have done things and made things I
Fl.
Pno.
Tpt.
Dr.
pp
mf
Bass


70
T. Solo
could-n't be-fore
but
now that I'm new, I don't
Fl.
Pno.
Tpt.
Dr.
pp
mp
Bass
mf


73
T. Solo
know what to do when I leave you who will I
Pno.
Tpt.
Dr.
mf
f
Bass
molto rit.
76
T. Solo
look to
Pno.
p
f
Tpt.
Dr.
mp
f
molto rit.
Bass

Tempo primo (♩=200)

79

F

Fl.

Pno.

mp animato *poco cresc.* *sim.*

Tpt.

mp animato

Ad lib (unless otherwise indicated)

Dr.

mp animato

Bass

mp animato *poco cresc.* *sim.*

82

Fl.

pp cresc.poco a poco

Pno.

sfz

Tpt.

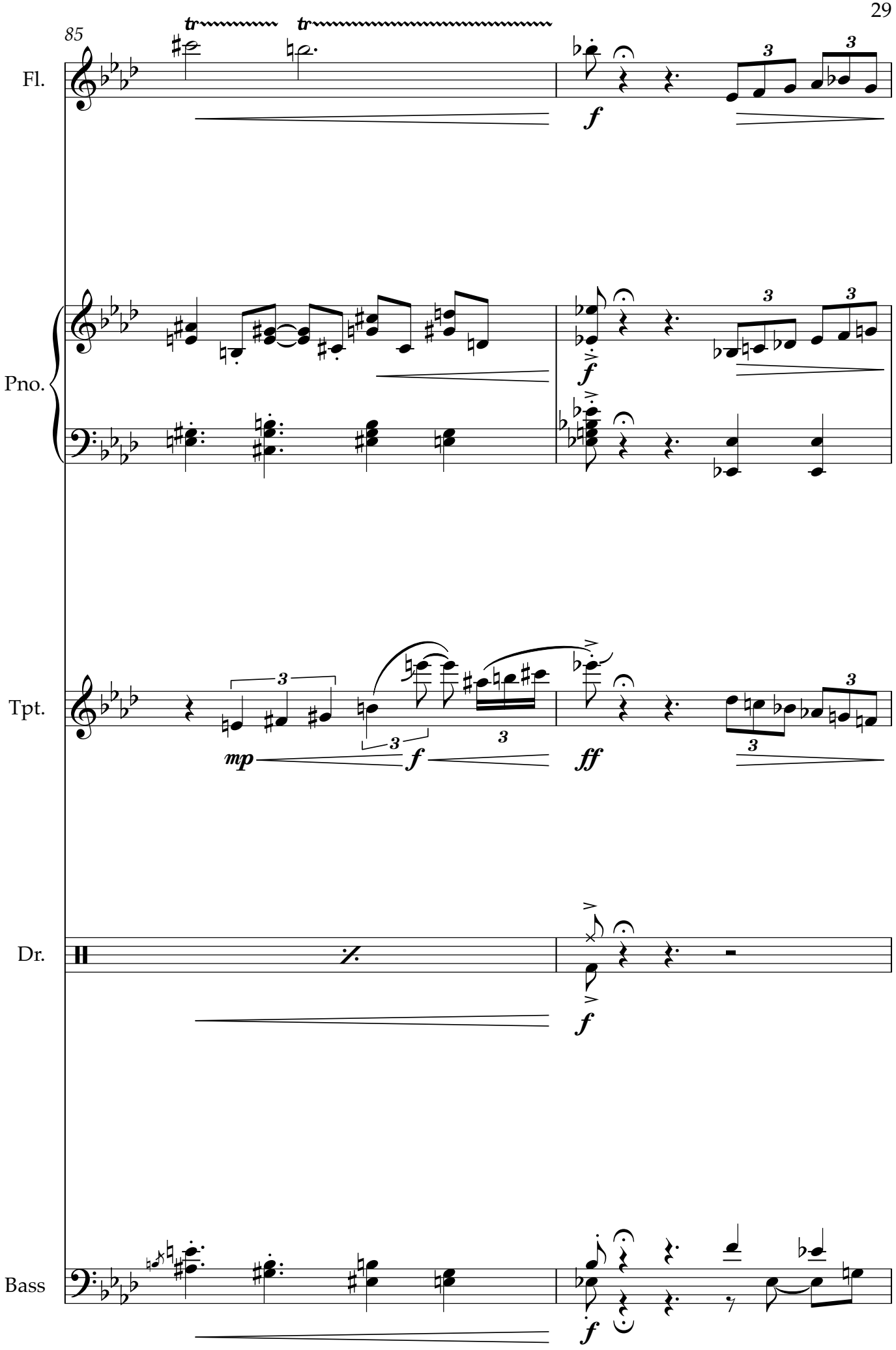
f

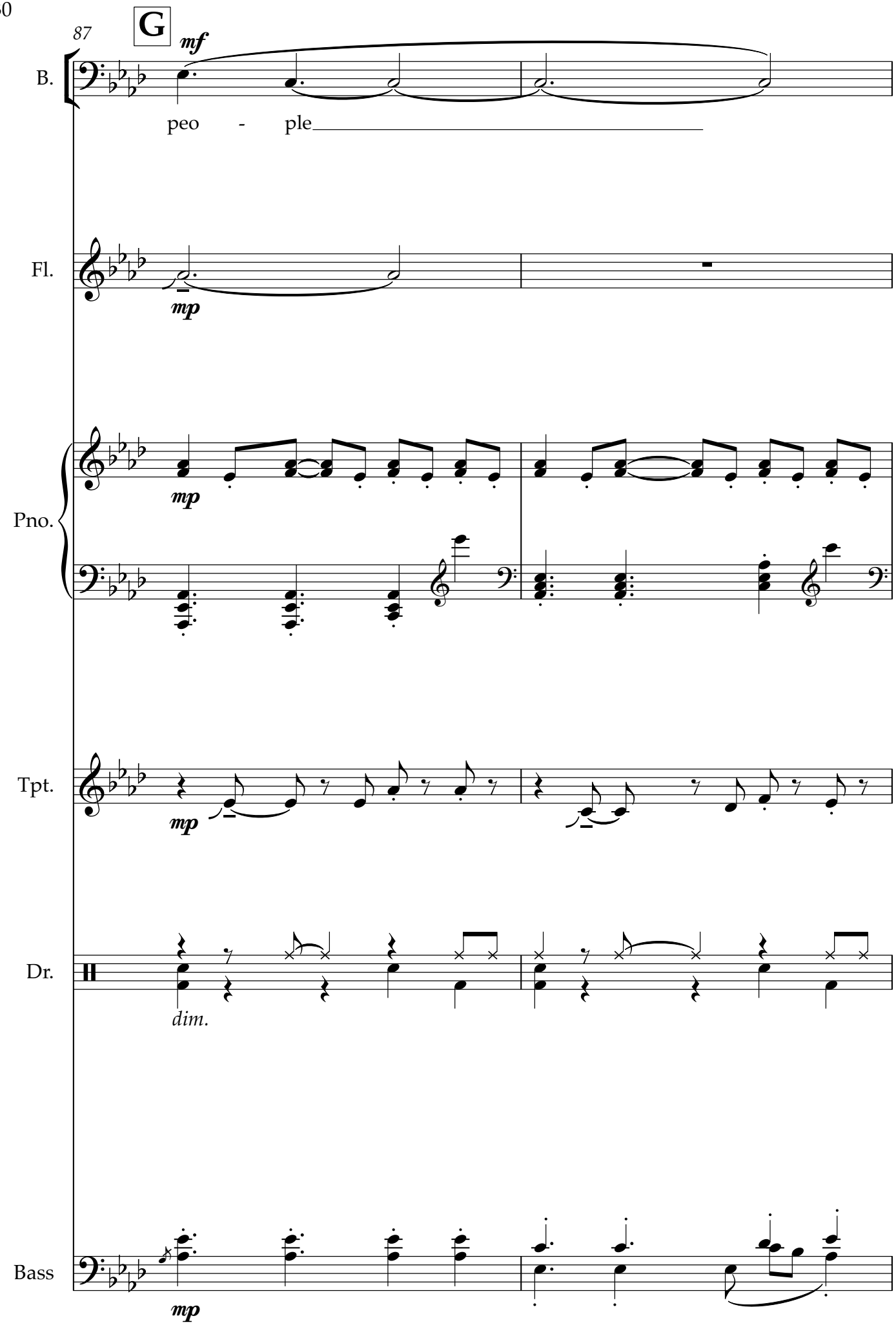
4

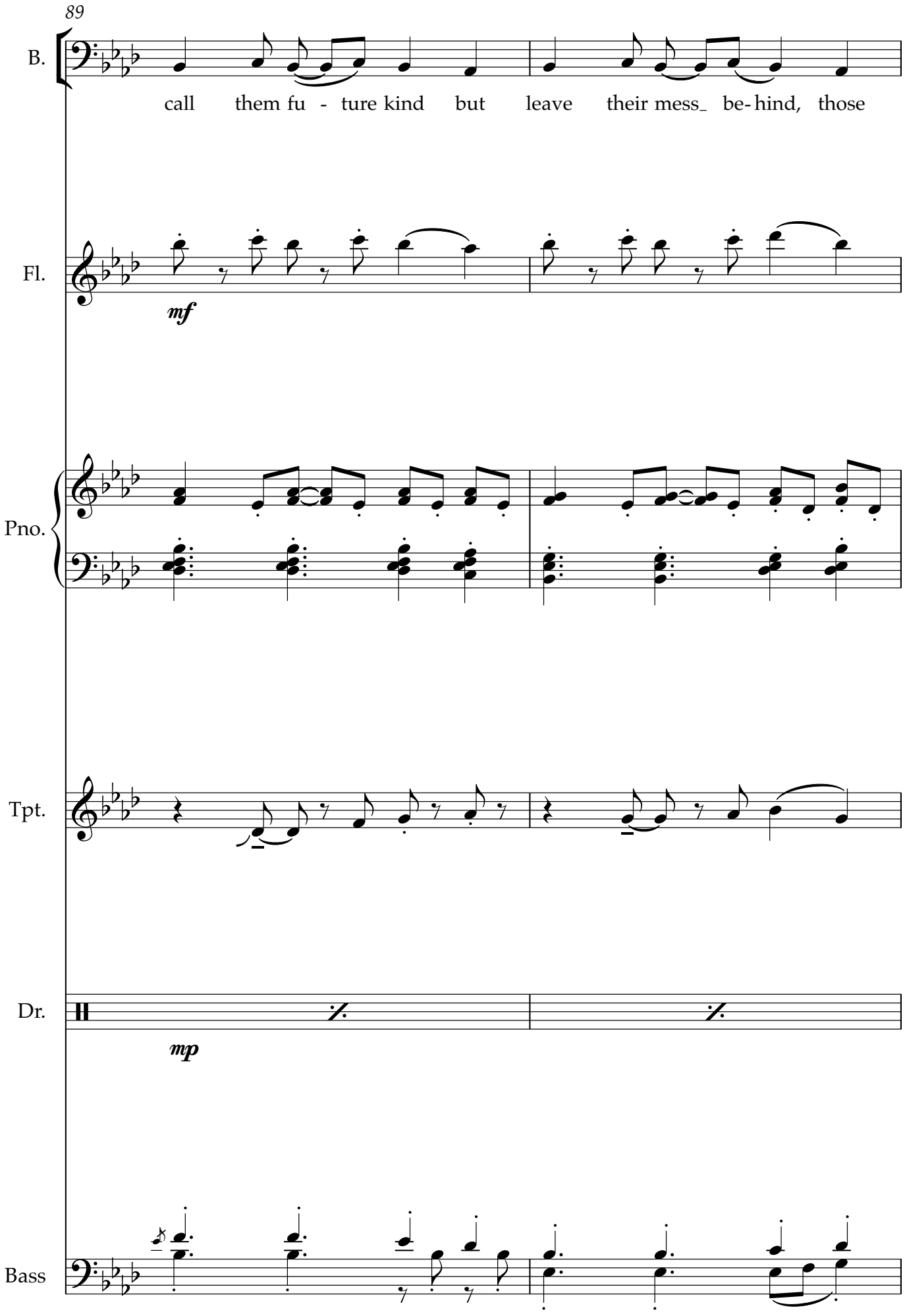
Dr.

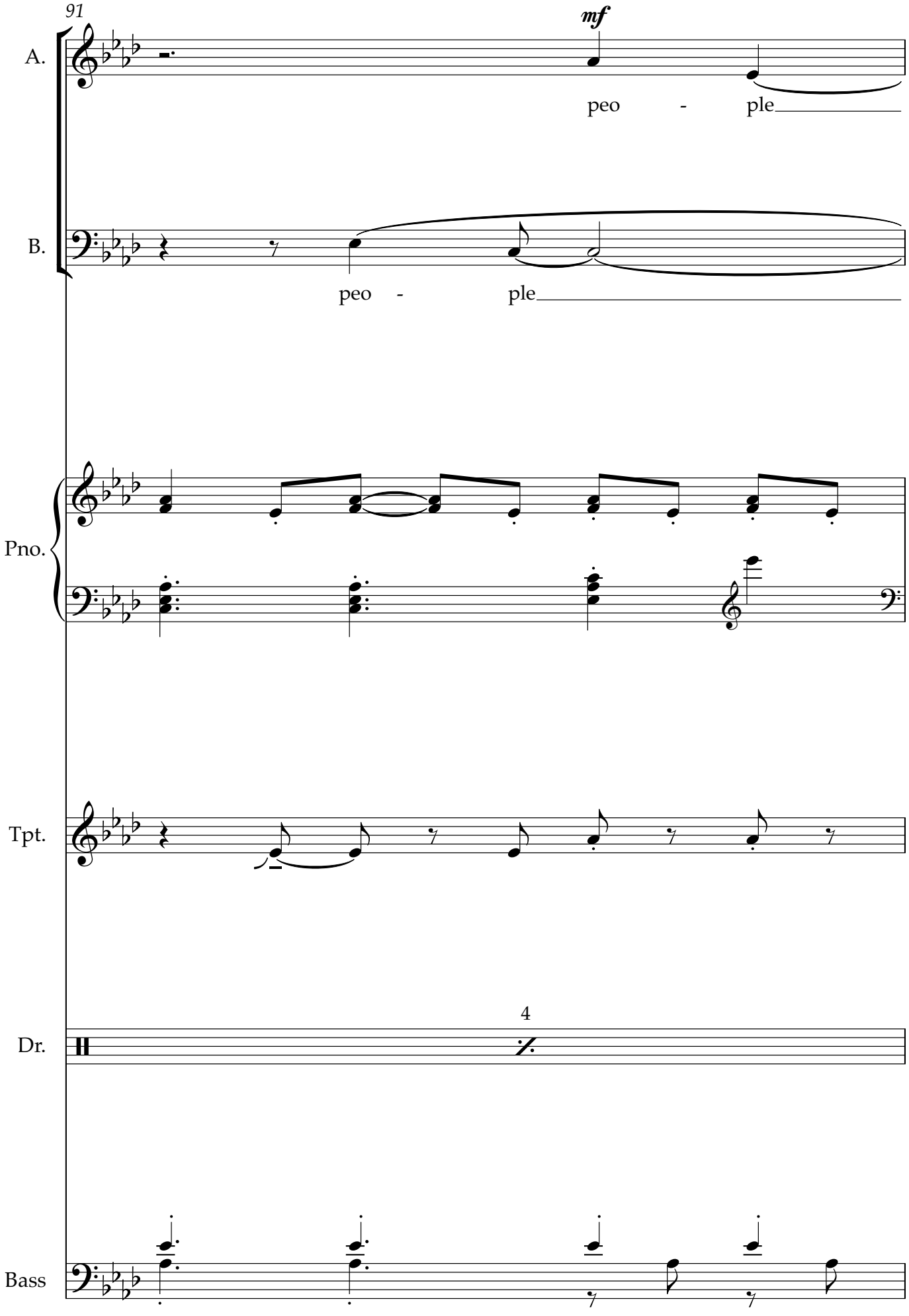
Bass

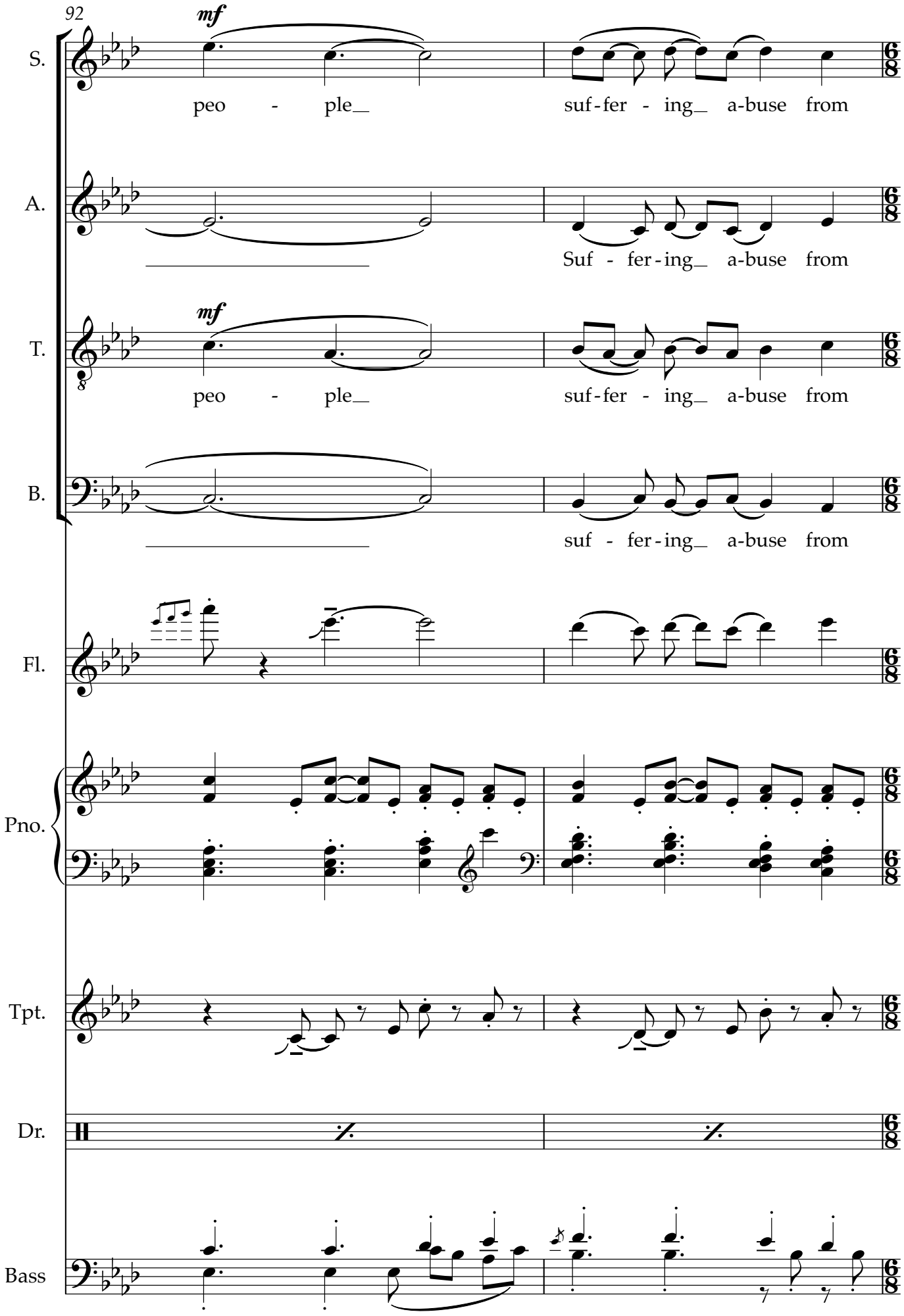
sfz

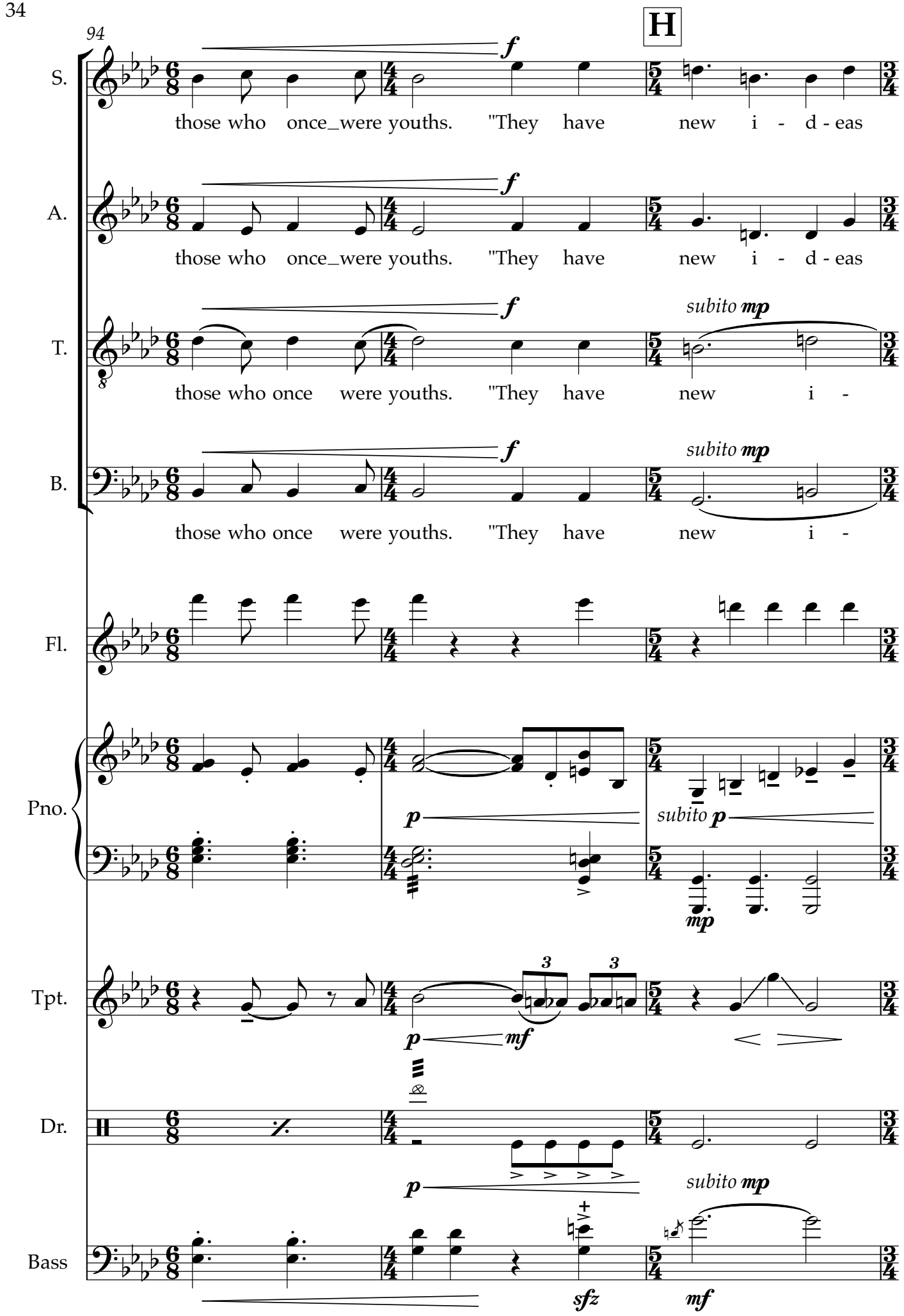

85
Fl.
Pno.
Tpt.
Dr.
Bass
tr
tr
f
mp
ff
3

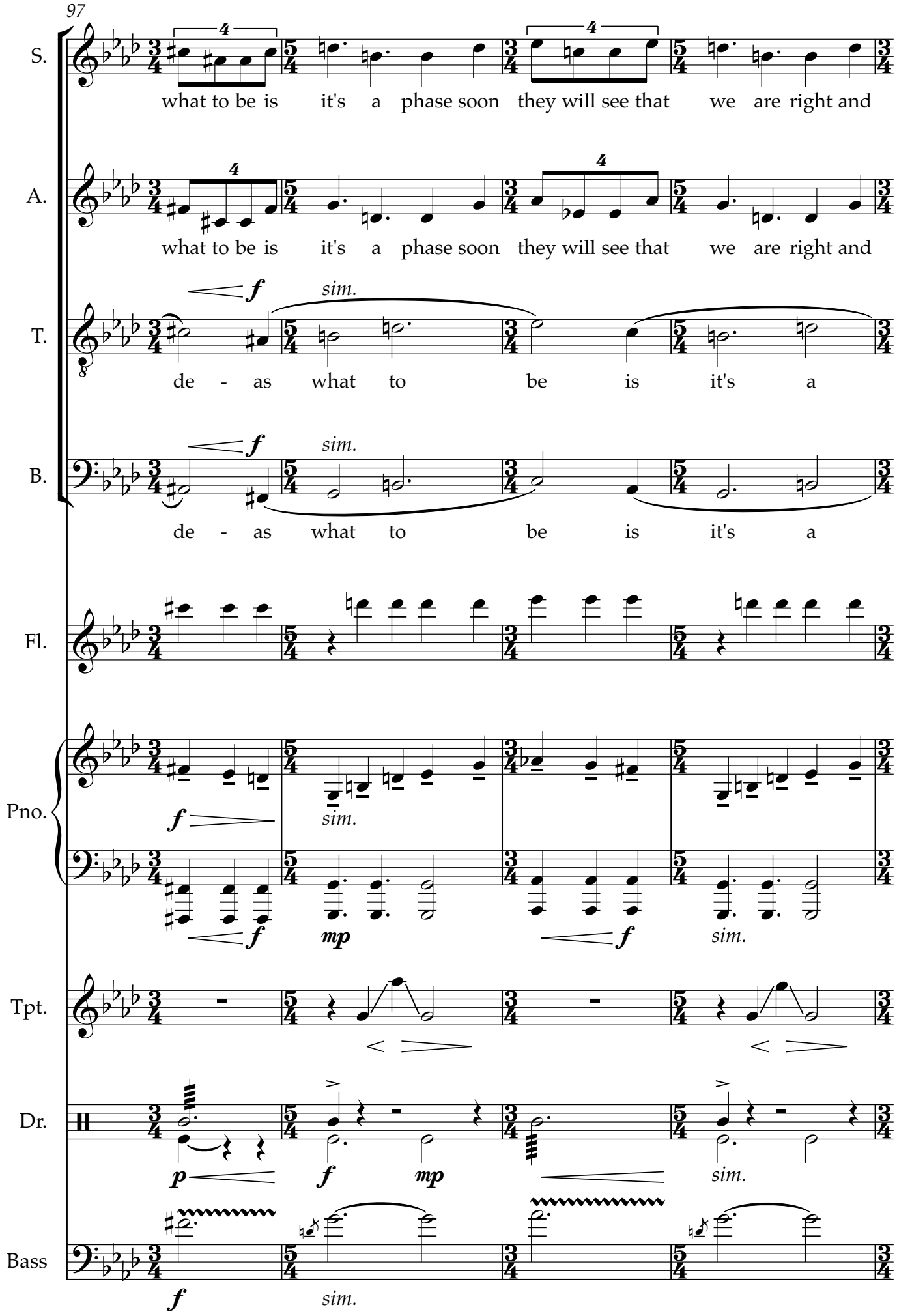

87
G
mf
B.
peo - ple
Fl.
mp
Pno.
mp
Tpt.
mp
Dr.
dim.
Bass
mp

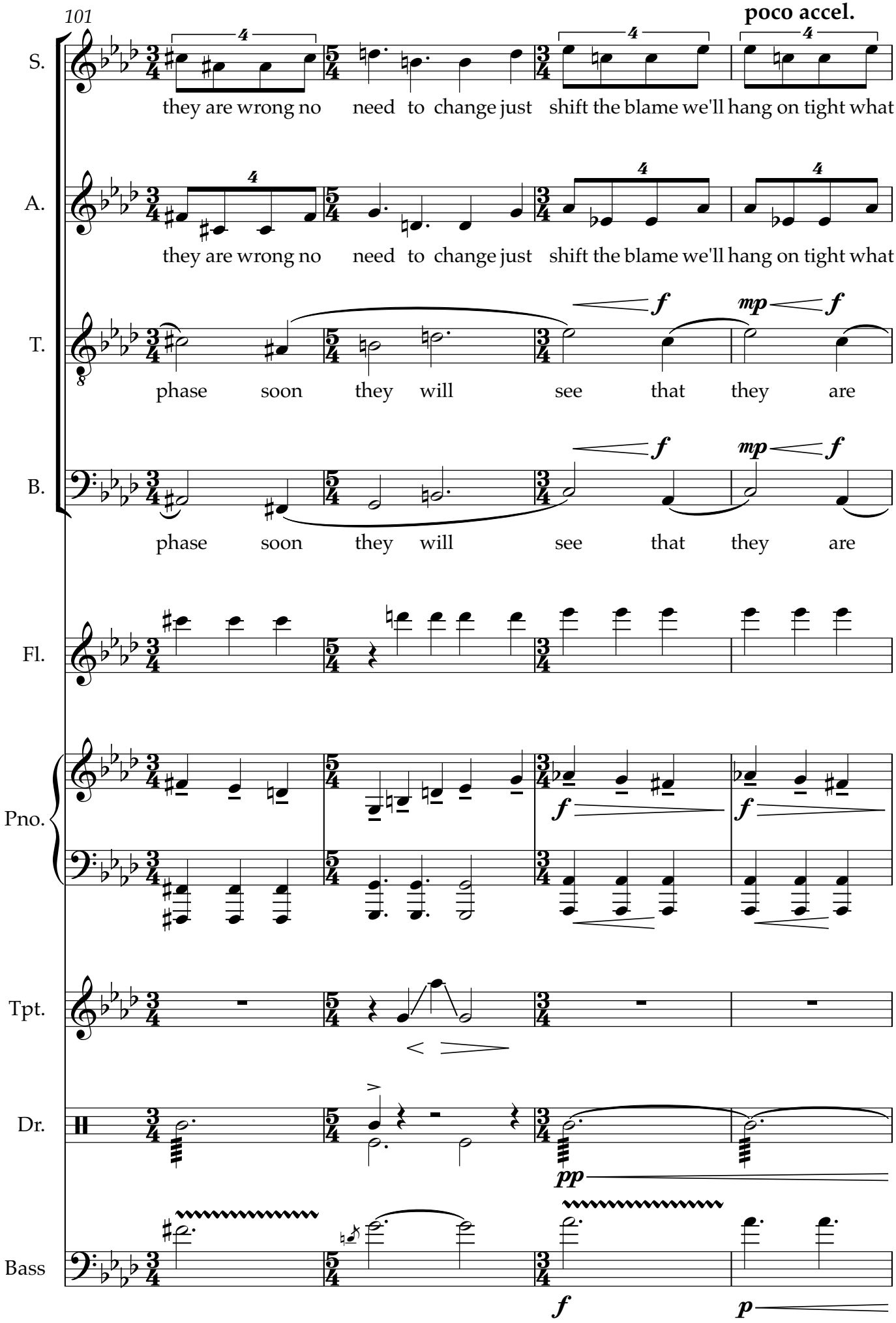

89
B.
call them fu - ture kind but leave their mess_ be-hind, those
Fl.
mf
Pno.
Tpt.
Dr.
mp
Bass


91
mf
A.
peo - ple
B.
peo - ple
Pno.
Tpt.
4
Dr.
Bass


92
mf
S.
peo - ple_
suf-fer - ing_ a-buse from
A.
Suf - fer-ing_ a-buse from
mf
T.
peo - ple_
suf-fer - ing_ a-buse from
B.
suf - fer-ing_ a-buse from
Fl.
Pno.
Tpt.
Dr.
Bass


94
H
S.
those who once_were youths. "They have new i - d - eas
A.
those who once_were youths. "They have new i - d - eas
T.
those who once were youths. "They have new i -
subito mp
B.
those who once were youths. "They have new i -
subito mp
Fl.
Pno.
subito p
Tpt.
Dr.
Bass
sfz
mf


97
S.
what to be is it's a phase soon they will see that we are right and
A.
what to be is it's a phase soon they will see that we are right and
T.
de - as what to be is it's a
B.
de - as what to be is it's a
Fl.
Pno.
Tpt.
Dr.
Bass
sim.


101
poco accel.
S.
they are wrong no need to change just shift the blame we'll hang on tight what
A.
they are wrong no need to change just shift the blame we'll hang on tight what
T.
phase soon they will see that they are
B.
phase soon they will see that they are
Fl.
Pno.
Tpt.
Dr.
Bass

I

105

T. Solo: ff brilliante e dolce ♩=185 — He - llo there I'm glad that I've

S.: if they're right" — mp < f briliante e affectuoso — aa

A.: if they're right

T.: mp < f — wrong, right? — mp < f briliante e affectuoso — aa

B.: mp < f — wrong, right?

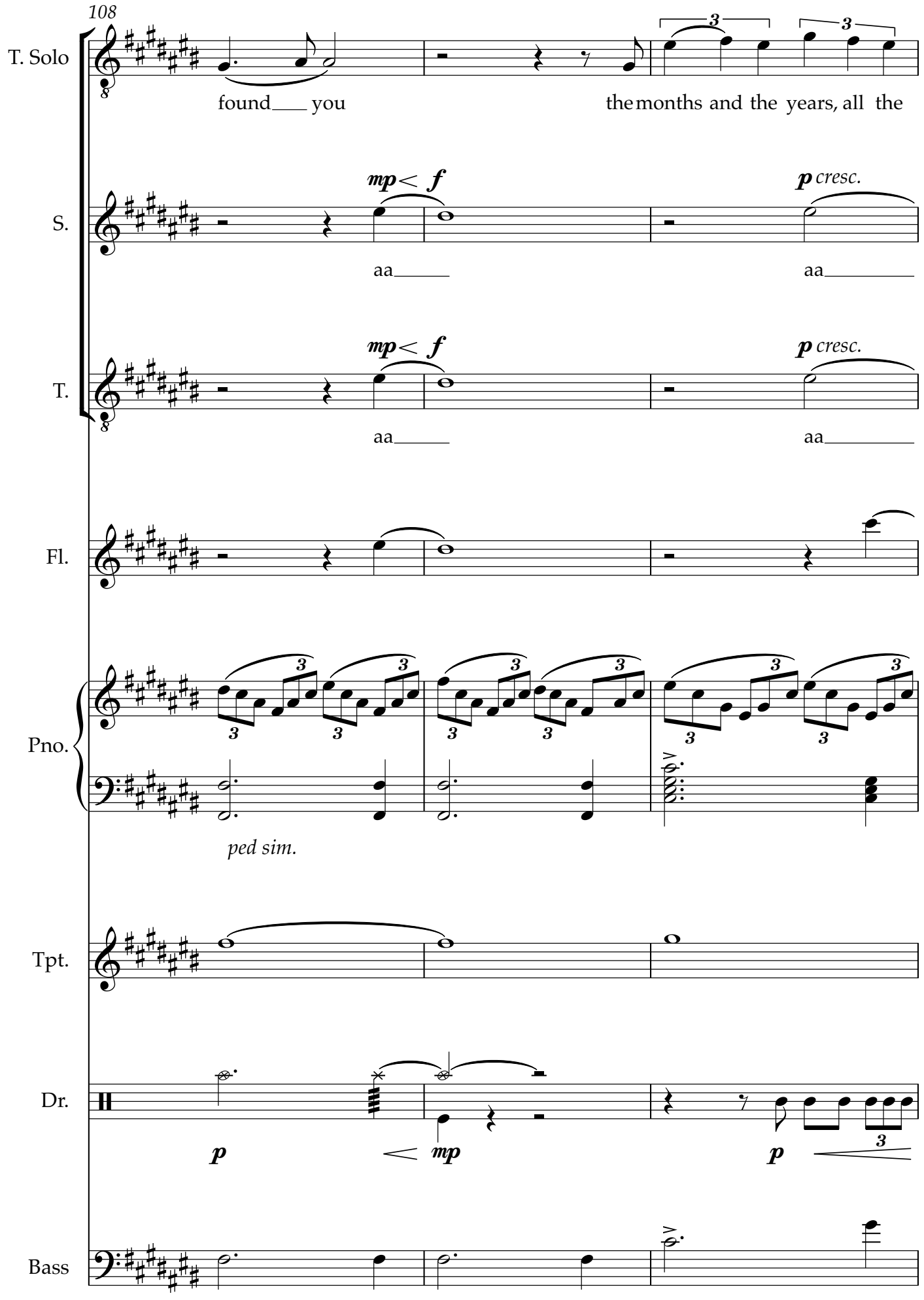
Fl.: f brilliante e dolce

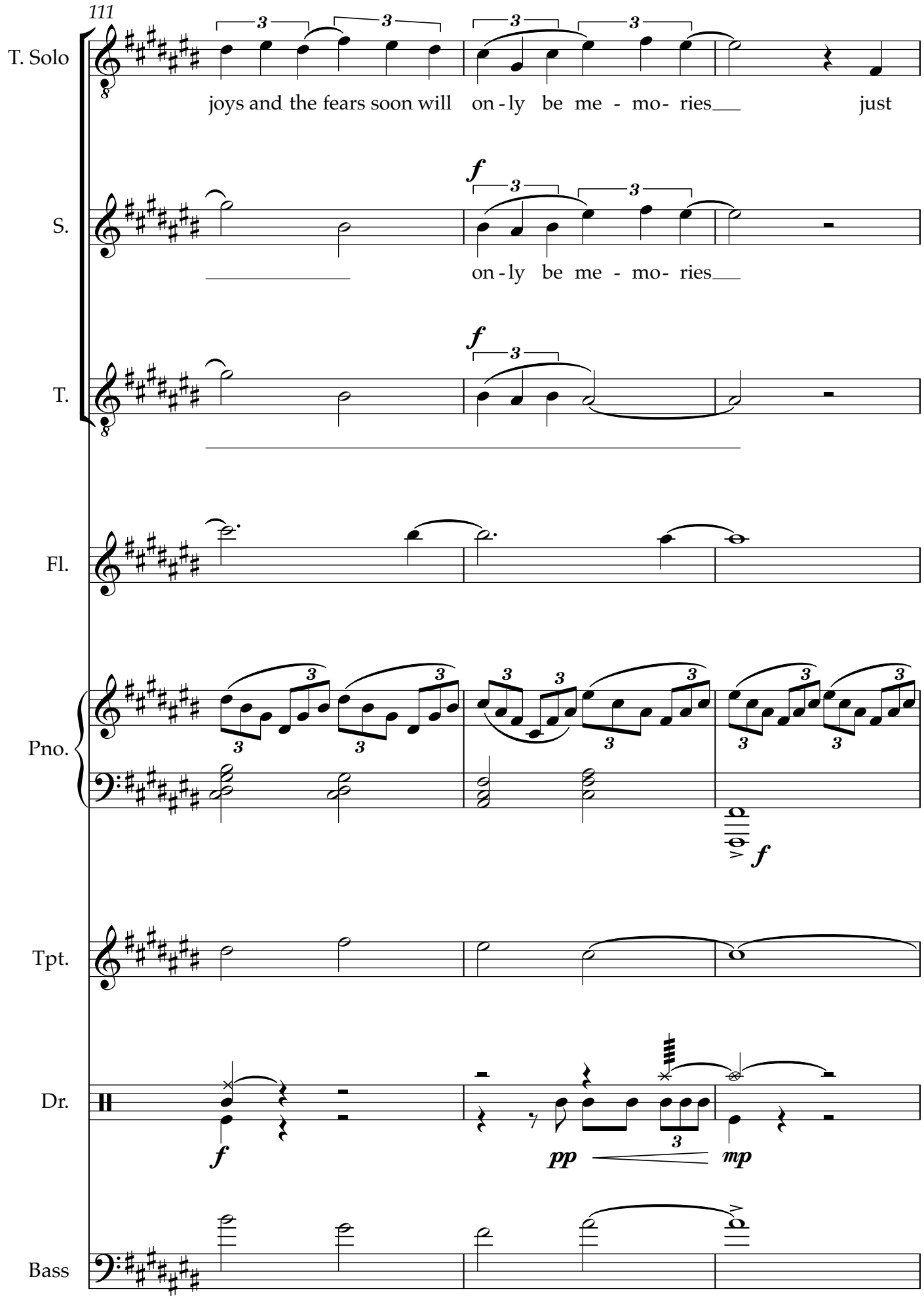
Pno.: ff — mf brilliante e dolce — Ped.

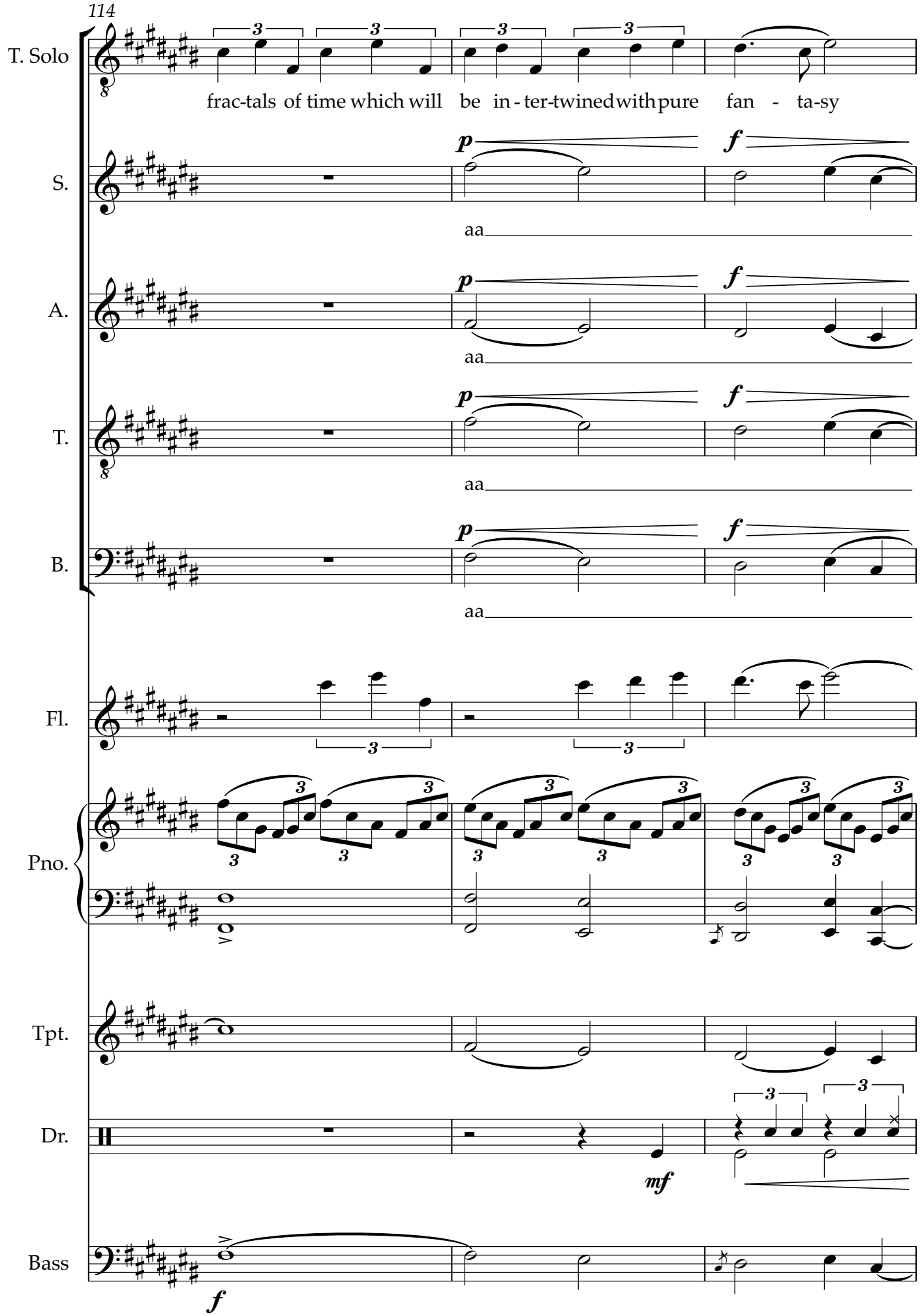
Tpt.: mf brilliante e dolce

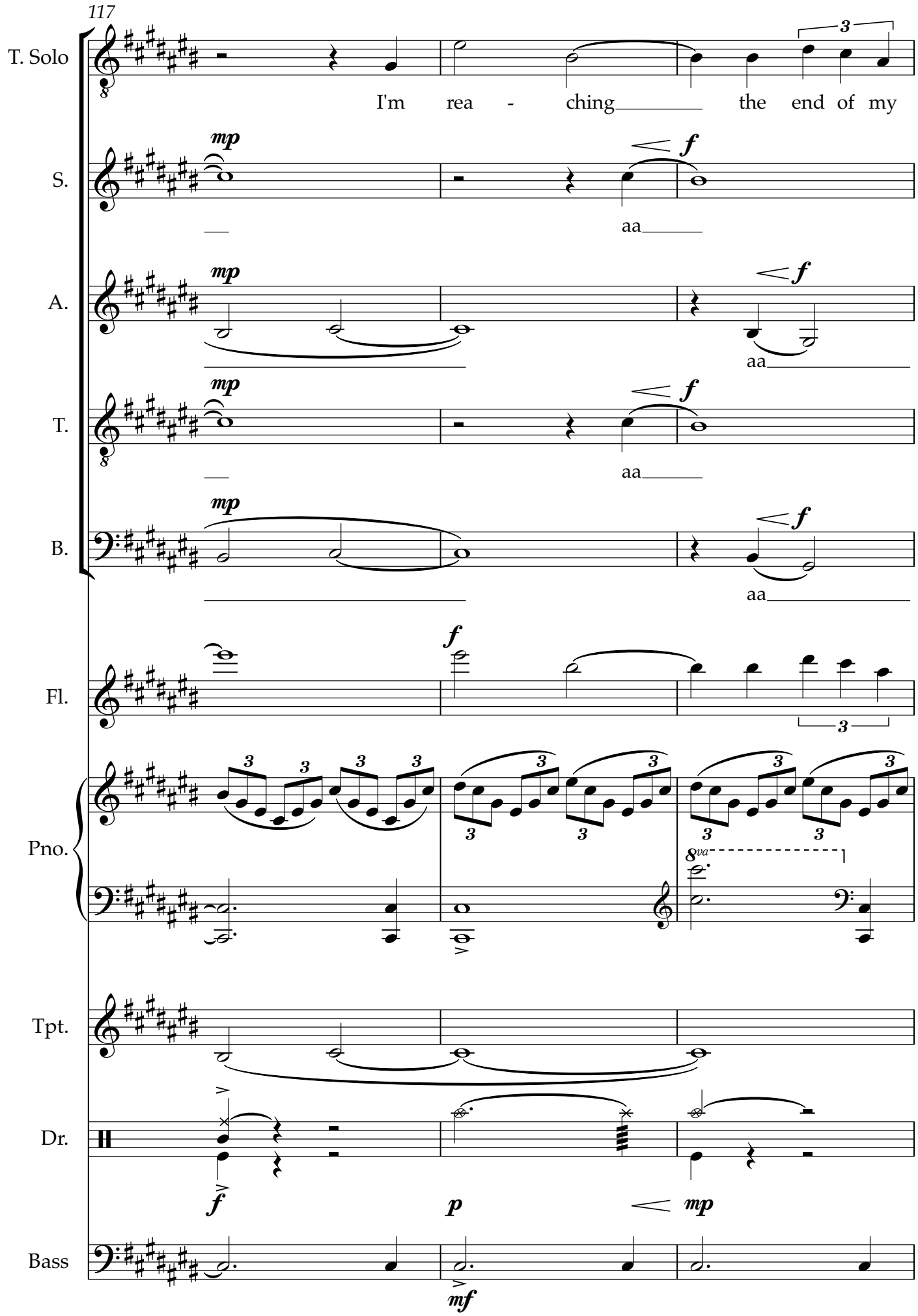
Dr.: ff — p < mp

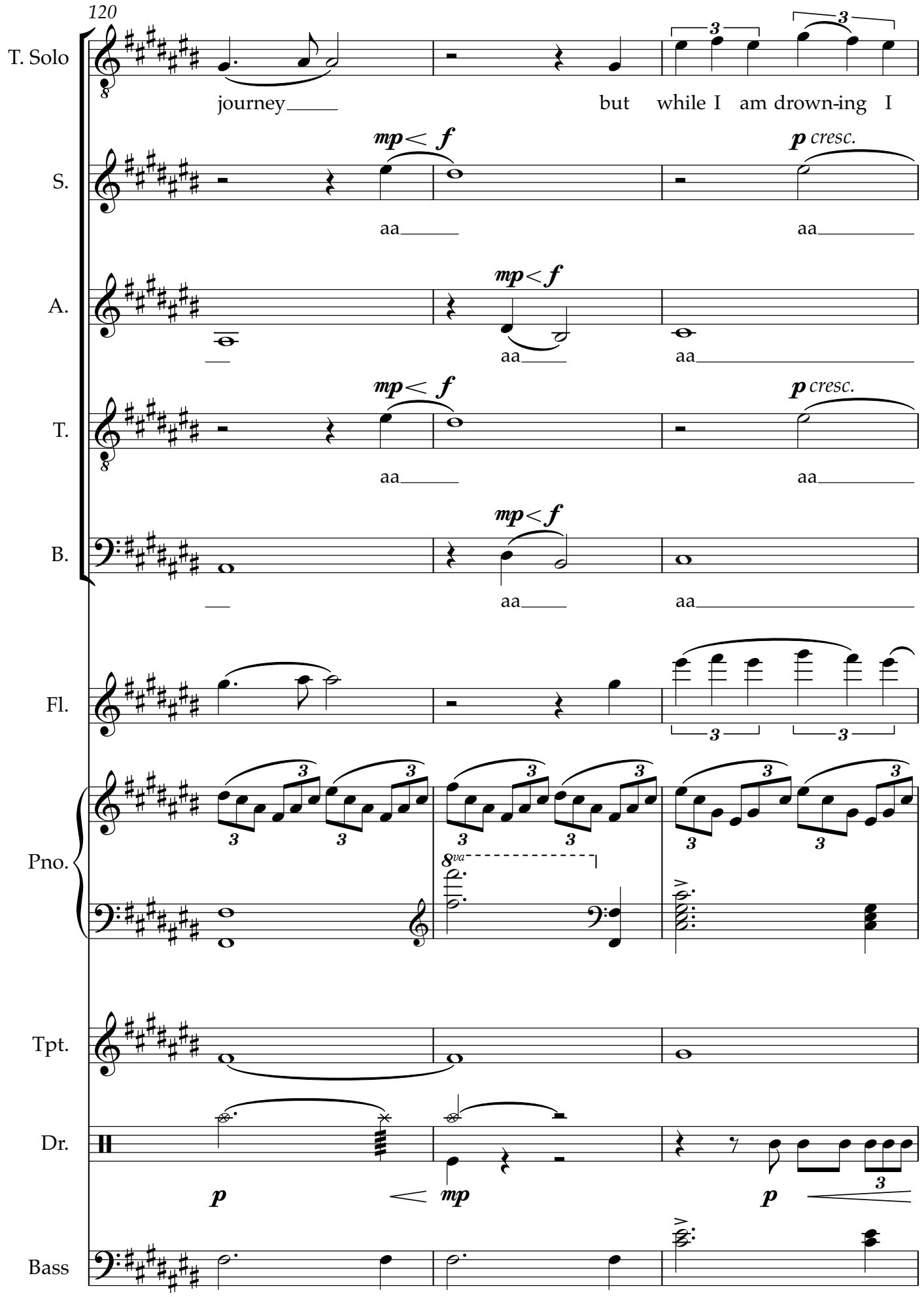
Bass: mf

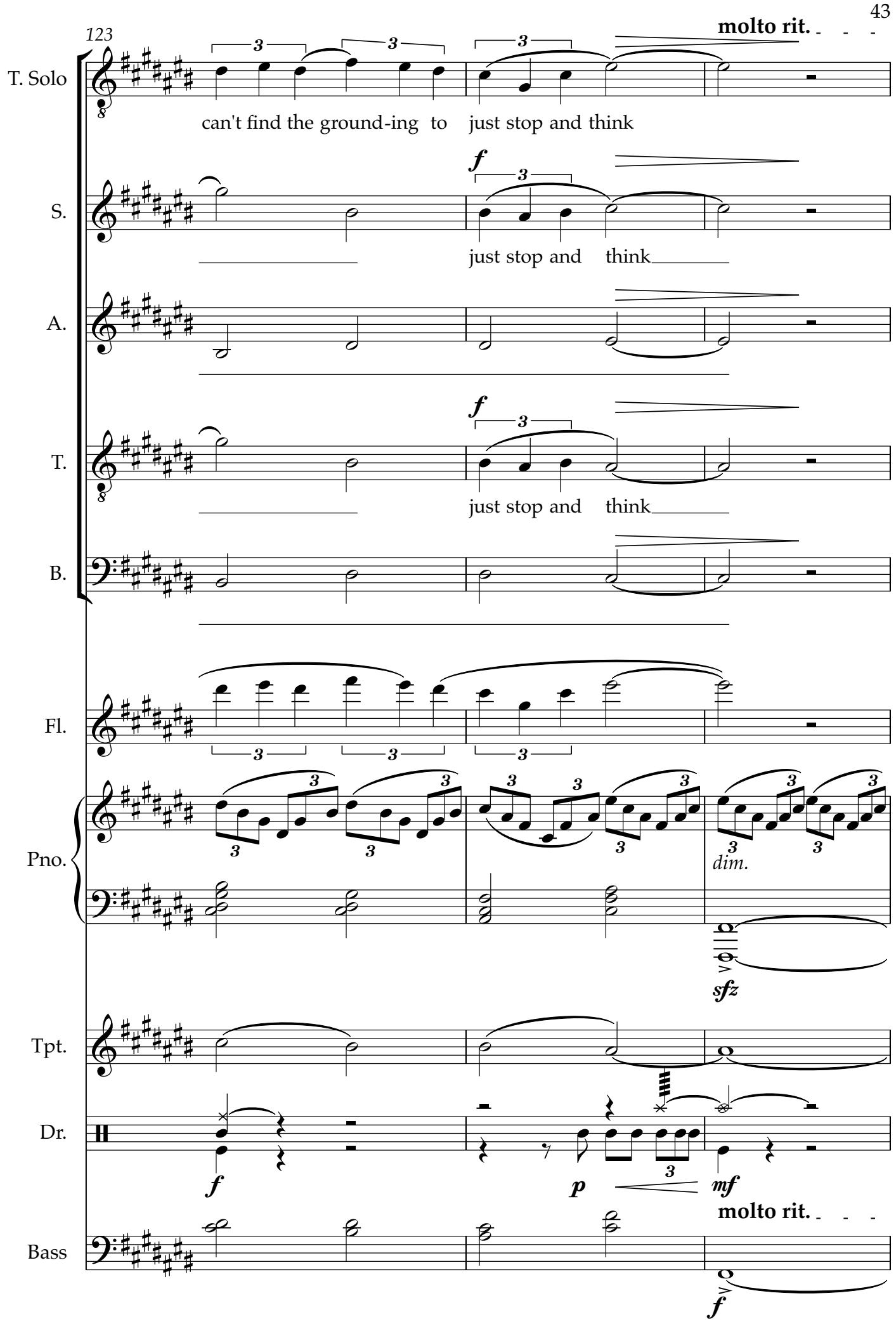

108
T. Solo
found you
the months and the years, all the
S.
mp < f
p cresc.
aa
aa
T.
mp < f
p cresc.
aa
aa
Fl.
Pno.
ped sim.
Tpt.
Dr.
p
mp
p
Bass

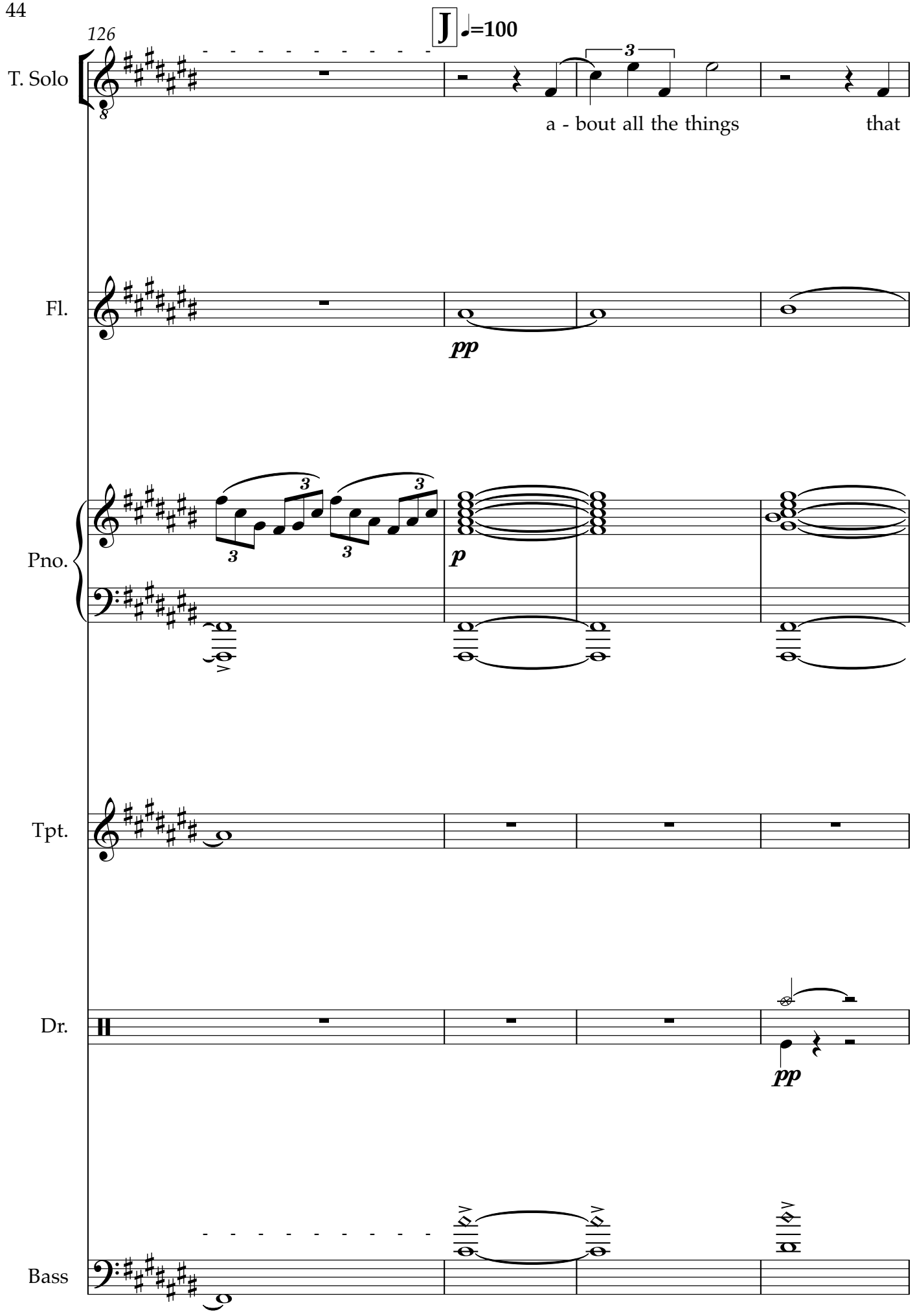

111
T. Solo
joys and the fears soon will on - ly be me - mo- ries just
S.
on - ly be me - mo- ries
T.
Fl.
Pno.
Tpt.
Dr.
Bass
f
pp
mp

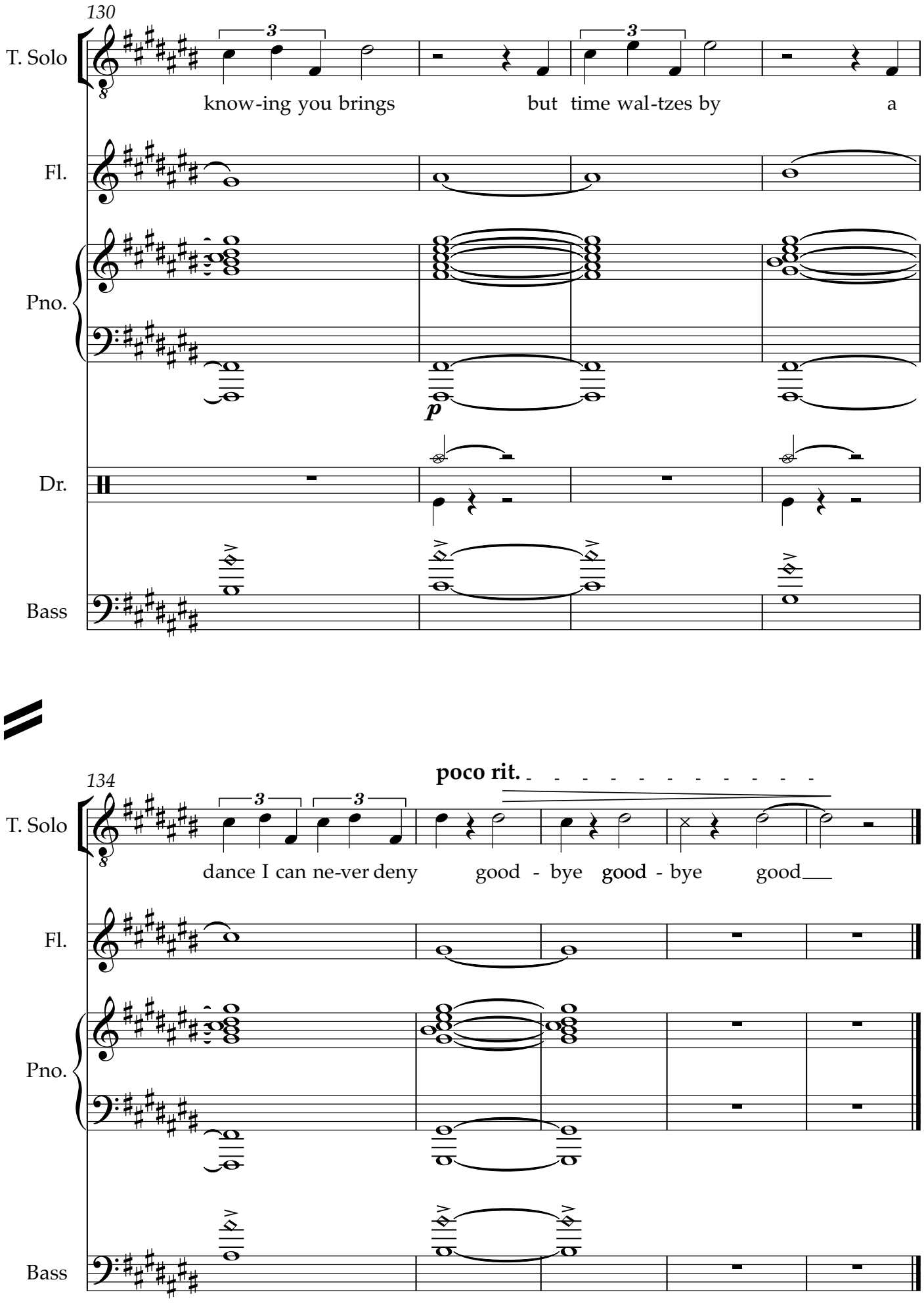

114
T. Solo
frac-tals of time which will be in - ter-twined with pure fan - ta-sy
S.
aa
A.
aa
T.
aa
B.
aa
Fl.
Pno.
Tpt.
Dr.
Bass
p
f
mf


117
T. Solo
I'm rea - ching the end of my
S.
A.
T.
B.
aa
Fl.
Pno.
8va
Tpt.
Dr.
Bass


120
T. Solo
journey
but while I am drown-ing I
S.
mp < f
p cresc.
aa
A.
T.
B.
Fl.
Pno.
8va
Tpt.
Dr.
p
mp
Bass


123
molto rit.
T. Solo
can't find the ground-ing to just stop and think
S.
just stop and think
A.
T.
just stop and think
B.
Fl.
Pno.
dim.
sfz
Tpt.
Dr.
mf
molto rit.
Bass


126
J =100
T. Solo
a - bout all the things that
Fl.
pp
Pno.
p
Tpt.
Dr.
pp
Bass


130
T. Solo
know-ing you brings
but time wal-tzes by
a
Fl.
Pno.
p
Dr.
Bass
134
poco rit.
T. Solo
dance I can ne-ver deny
good - bye
good - bye
good
Fl.
Pno.
Bass

Covid

Largo e molto rubato (♩=60)
Treble Solo
mf dolce
aa
sim.
poco rit.
A tempo
Tr. Solo
p
ff poco furioso
mf dolce
f
pp
ff
p

Journey theme

Performance notes

All

Whilst no performer should intentionally disrupt the meters, individuals are free to move onto their subsequent note slightly earlier or later than the written note values suggest. The sonic consequence should be an ever moving but less definable soundscape. A sense of order should be maintained but, within that framwork, a sense of freedom should be felt.

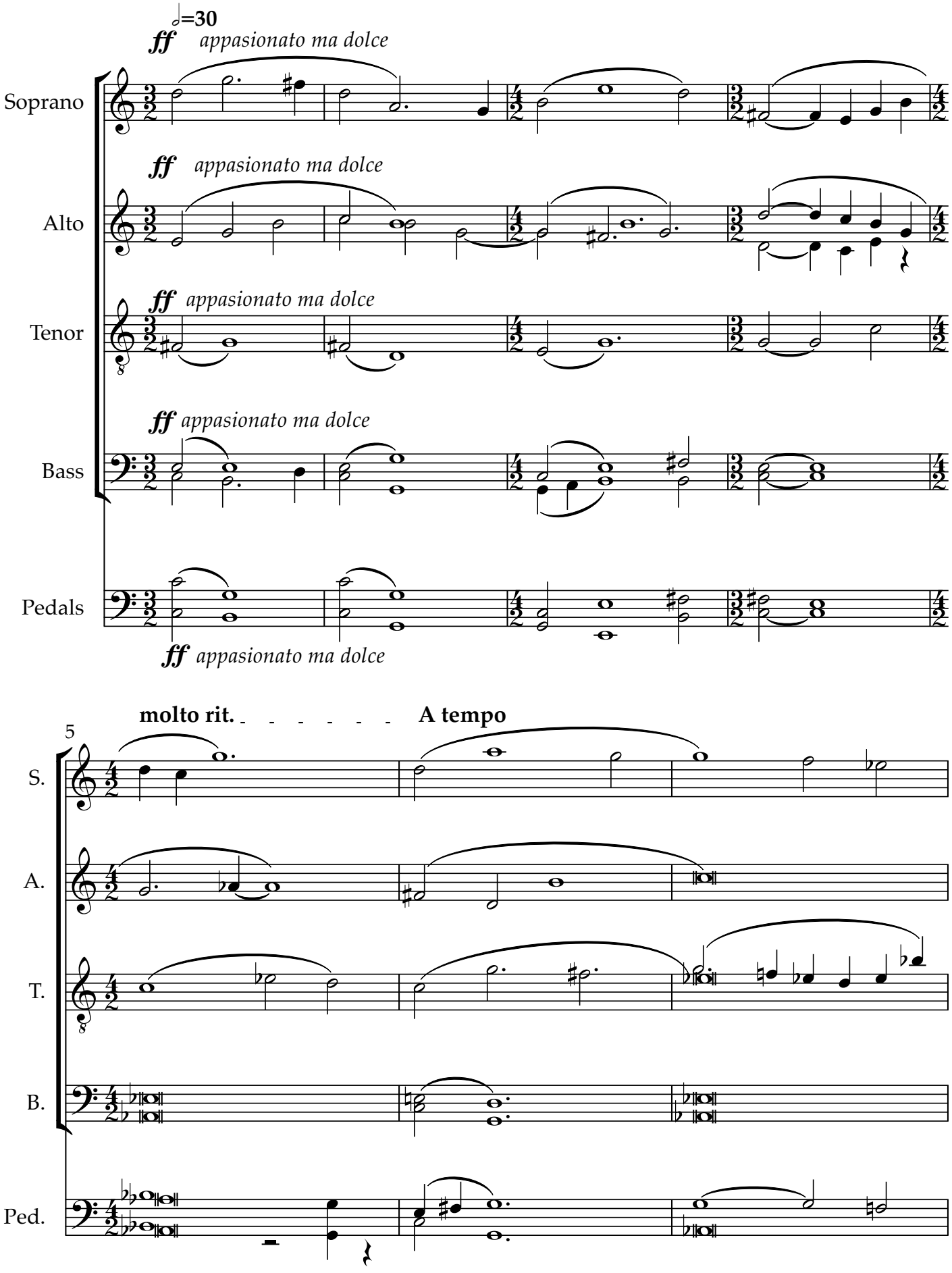
Journey theme III

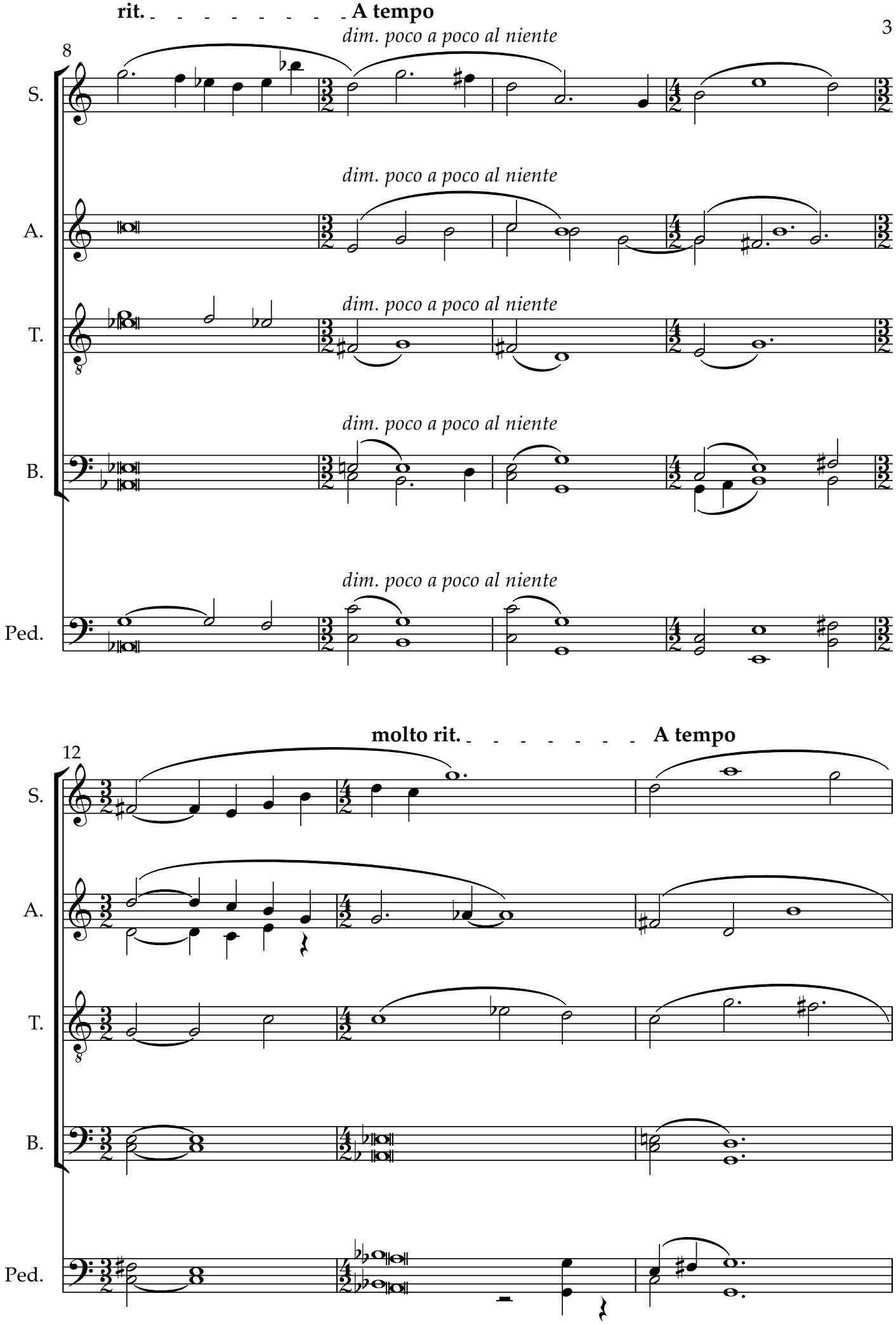
For the final permutation of the Journey theme, the performers should begin their material at approximately ***mp*** and grow louder with each repeat. By the time the material following the repeat barline is heard, the dynamic level should be ***fff***

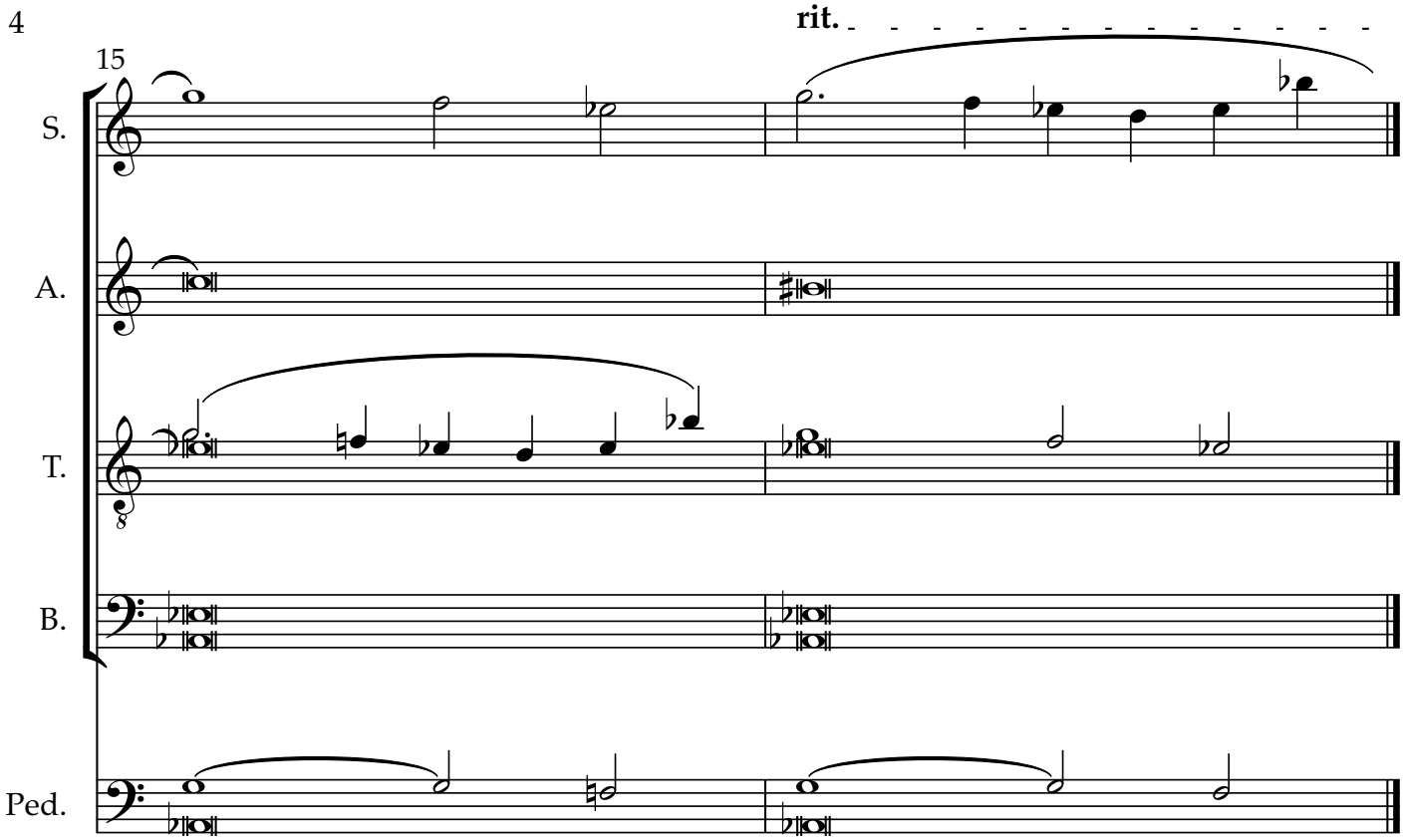
The brass should join only once the choir and organ have repeated their material at least twice. They should then join at a appropriate dynamic level relative to the choir and organ and grow in volume in parallel with them.

A selection of the instrumentalists belonging to the sections situated in the court should also play the material provided for them as soon as the choir signals the beginning of Journey III. They can play at any speed and decide to go against or play with their fellow performers. Their first entry should sound timid and imprecise and with each repetition the performance of the material should begin to feel more confident and grounded. They should follow the same dynamic structure as those performing from within the Chapel.

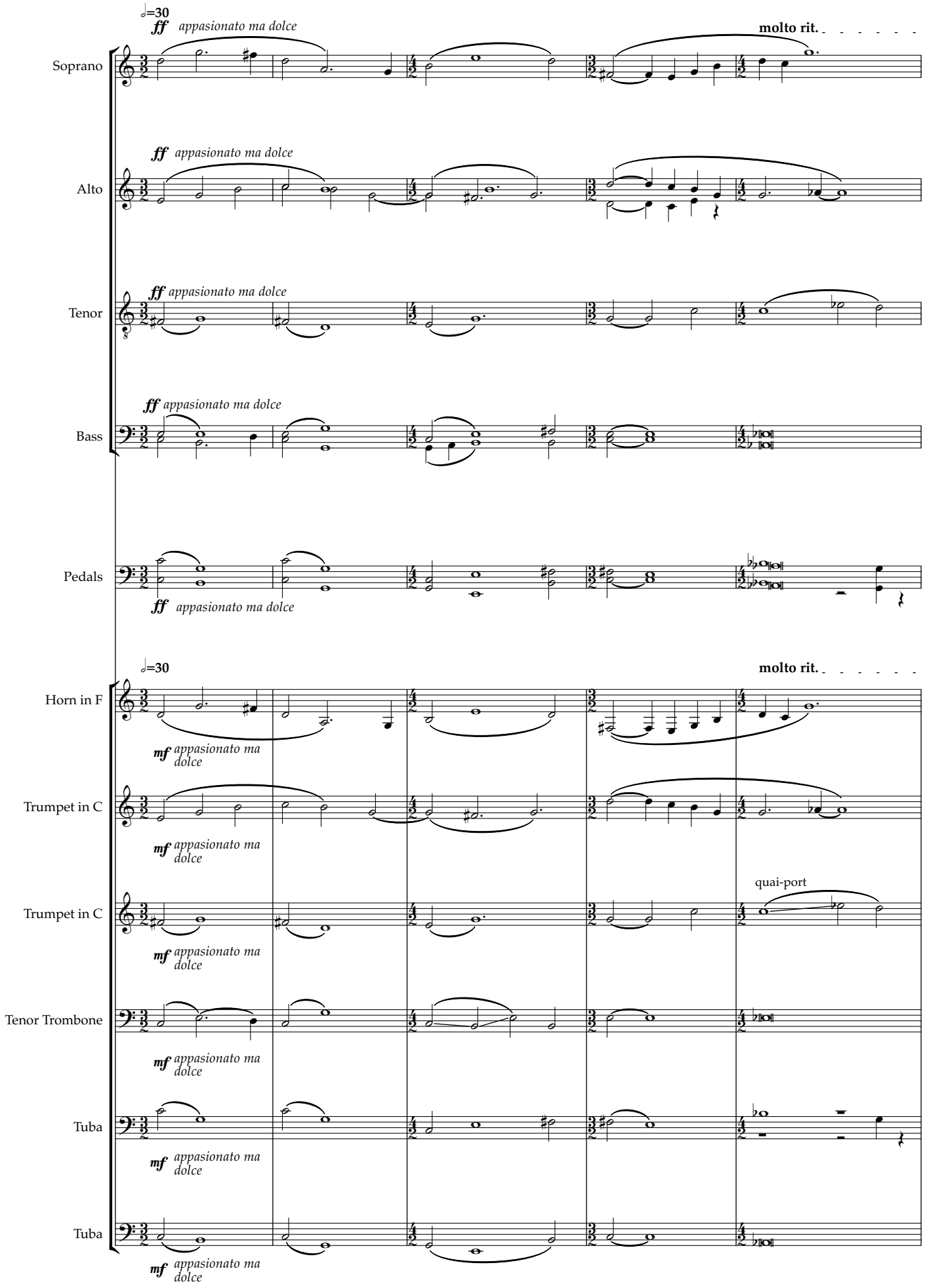
Journey theme I

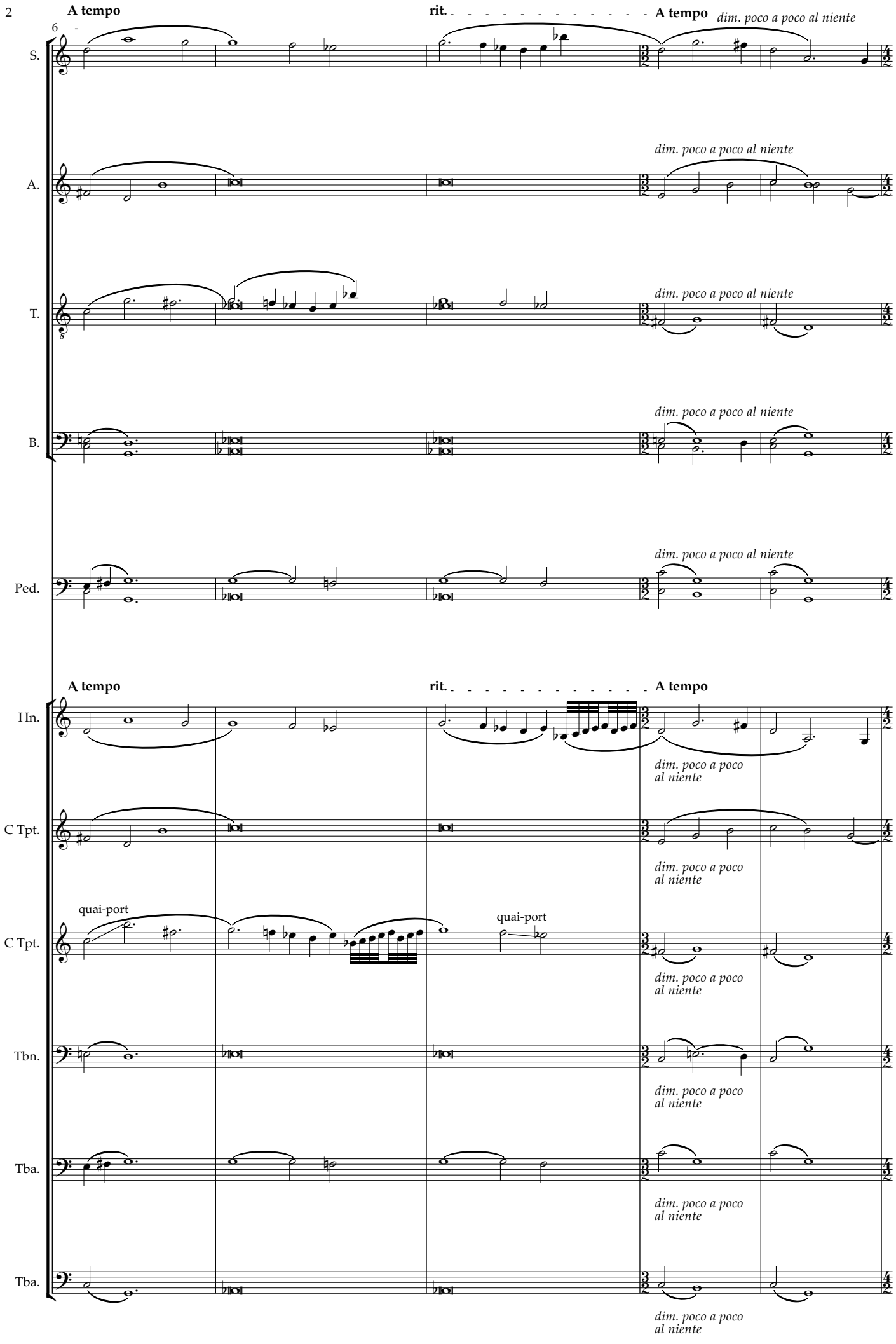


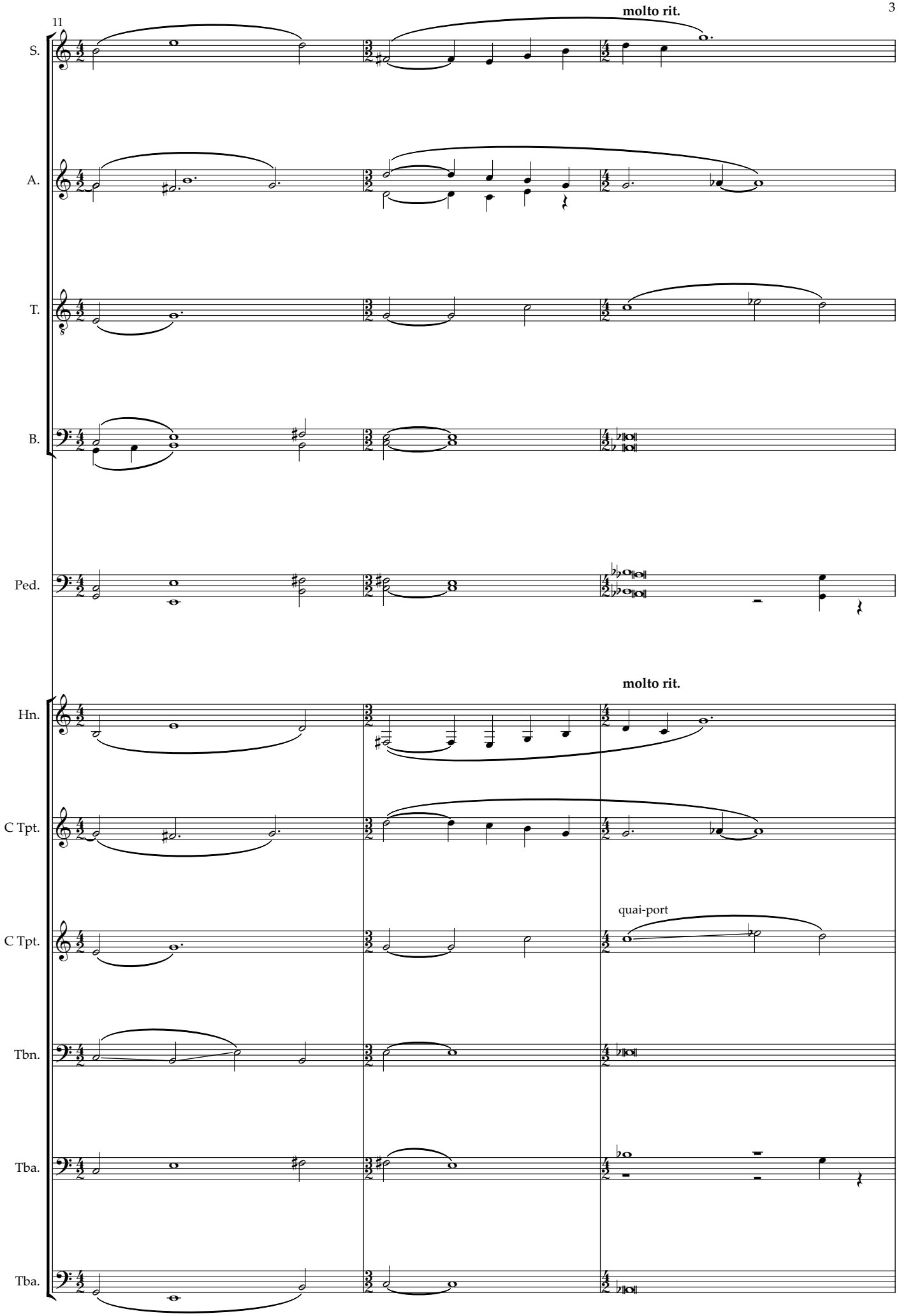

rit.
A tempo
8
S.
A.
T.
B.
Ped.
dim. poco a poco al niente
molto rit.
A tempo
12

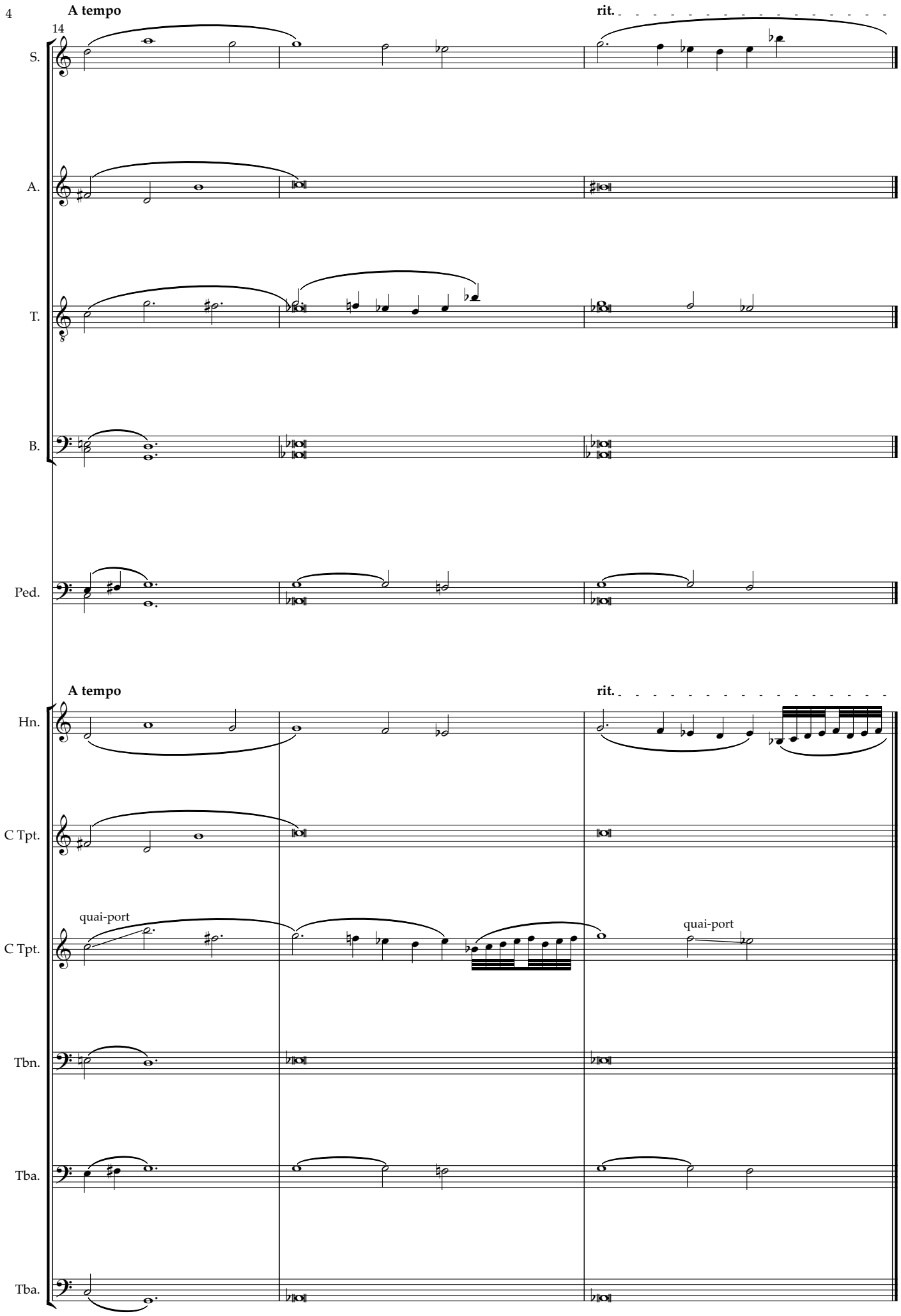

15
rit.
S.
A.
T.
B.
Ped.

Journey theme II

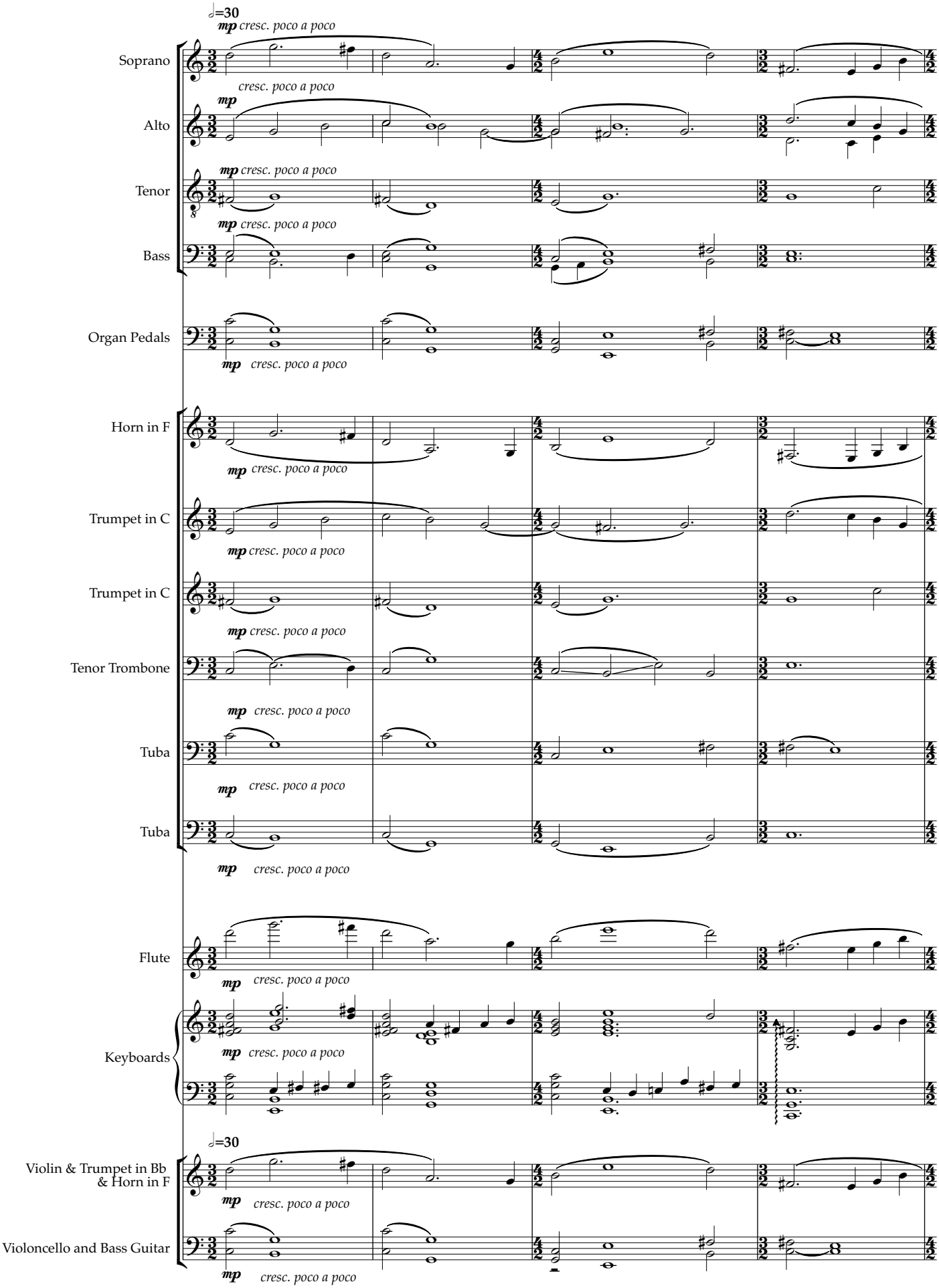


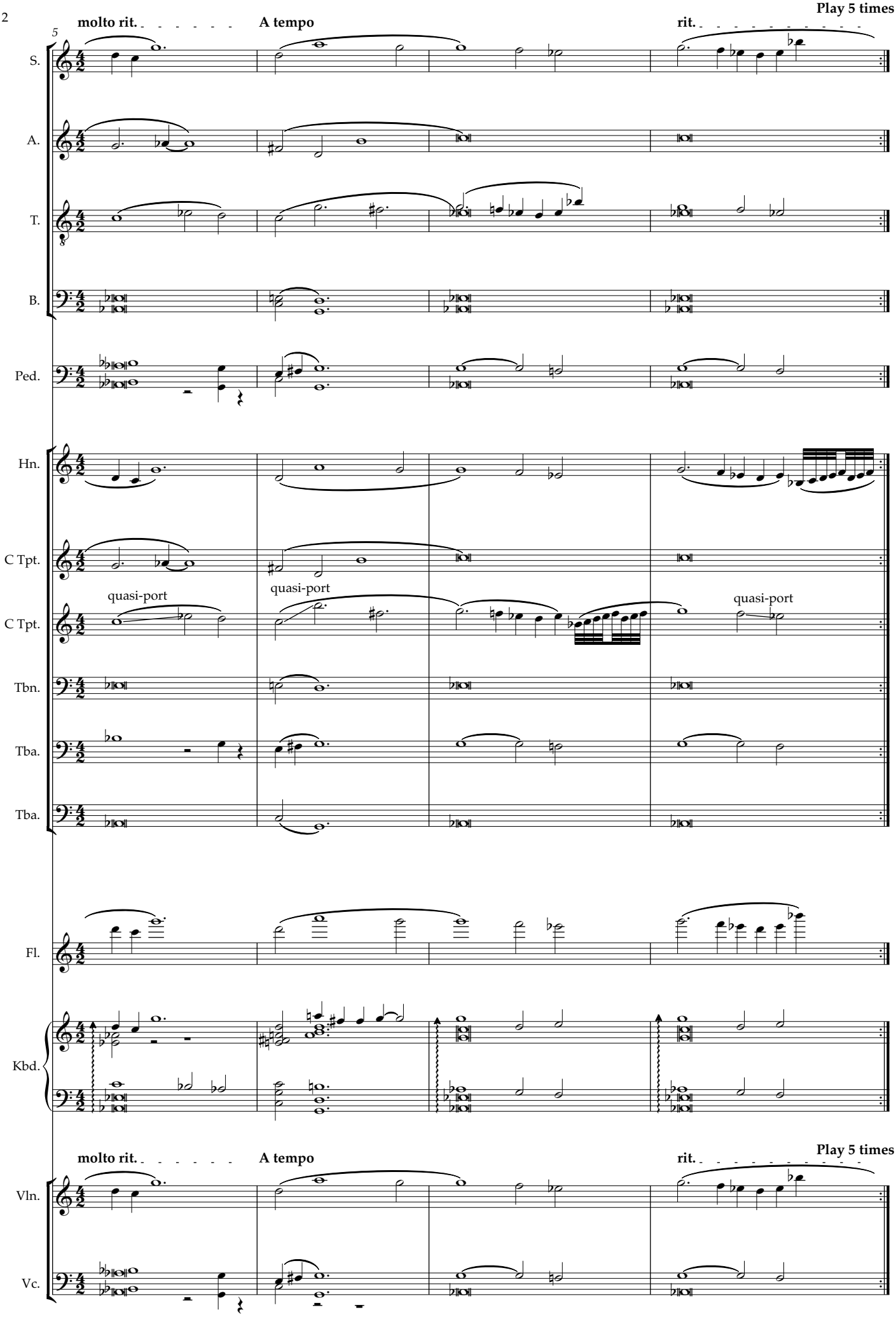

6
A tempo
rit.
A tempo
dim. poco a poco al niente
S.
A.
T.
B.
Ped.
Hn.
C Tpt.
C Tpt.
Tbn.
Tba.
Tba.
quai-port
quai-port
dim. poco a poco
al niente

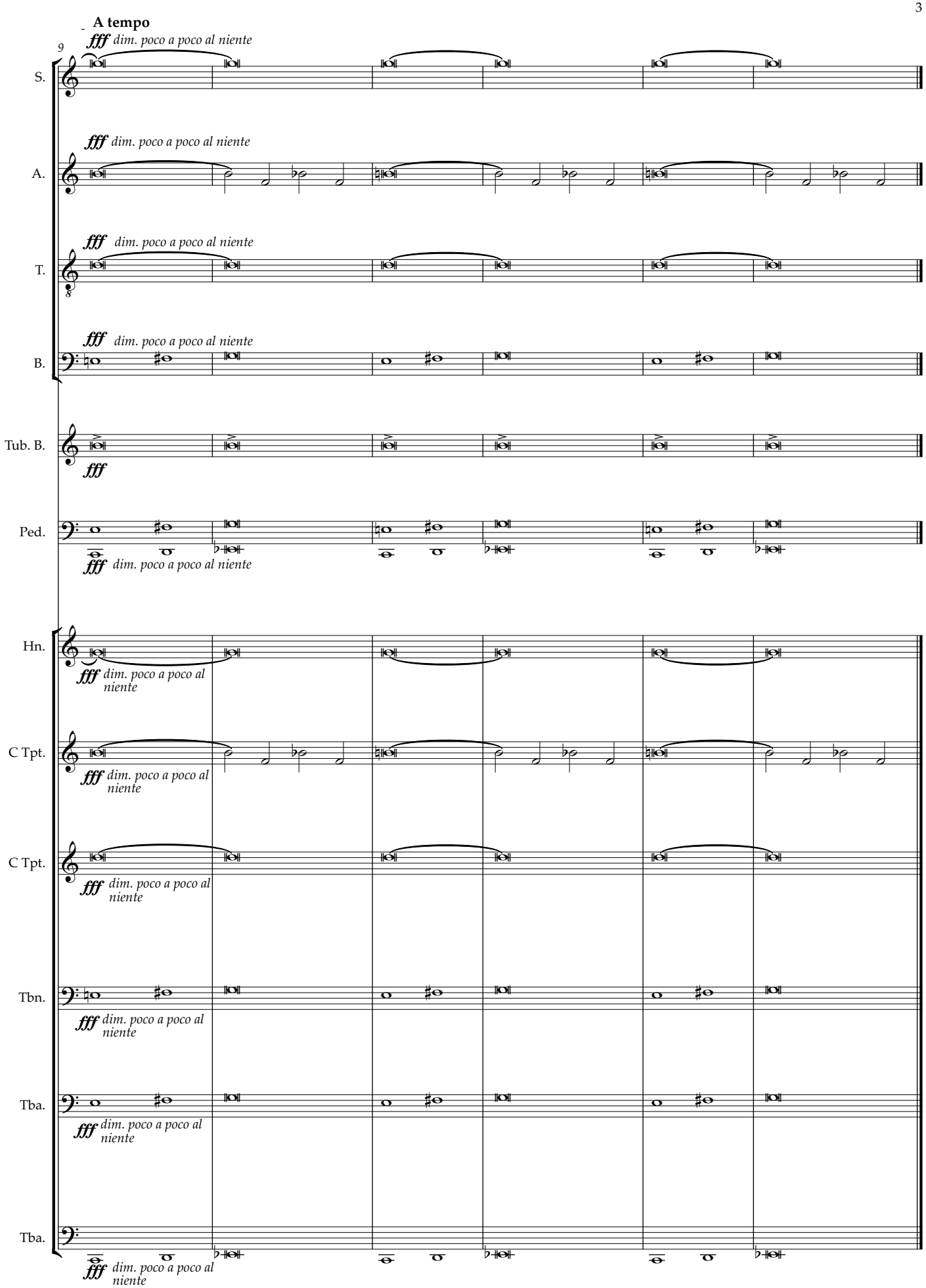

11
molto rit.
S.
A.
T.
B.
Ped.
molto rit.
Hn.
C Tpt.
quai-port
C Tpt.
Tbn.
Tba.
Tba.


A tempo
rit.
14
S.
A.
T.
B.
Ped.
A tempo
rit.
Hn.
C Tpt.
quai-port
C Tpt.
quai-port
Tbn.
Tba.
Tba.

Journey Theme III




Play 5 times
molto rit.
A tempo
rit.
5
S.
A.
T.
B.
Ped.
Hn.
C Tpt.
quasi-port
C Tpt.
quasi-port
quasi-port
Tbn.
Tba.
Tba.
Fl.
Kbd.
molto rit.
A tempo
rit.
Play 5 times
Vln.
Vc.


A tempo
9
S.
A.
T.
B.
Tub. B.
Ped.
Hn.
C Tpt.
C Tpt.
Tbn.
Tba.
Tba.
fff dim. poco a poco al niente