

Gradual Music

for ensemble

Richard Glover

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Instrumentation:

Trumpet
French Horn
Trombone

Piano (with three eBows)

Violin
Viola
Cello

Programme note

In his 1968 manifesto *Music as a Gradual Process*, Steve Reich describes 'that area of gradual (completely controlled) musical process, where one hears the detail of the sound moving out away from intentions'. The process is controlled, but the sounds themselves are uncontrollable, working 'away from intentions' autonomously.

This uncontrolled surface layer is made manifest in *Gradual Music*; the divisions between sound, process and form become less relevant.

Written for musikFabrik for performance at the Huddersfield Contemporary Music Festival, 28 November 2009.

Duration c. 9 – 12'

Transposed score

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Performance instructions

Trumpet and French Horn

Glissandi may be played using either lip glisses or the moving of tuning/valve slides.

Half-valving should not be used to produce a glissando.

Alternative fingerings may be used as and when necessary; they are not provided in the score as the player may prefer to use tuning slides for glissandi.

Strings

Aim for a similar dynamic between the open-string drone and stopped glissandi tone.

Ensure this dynamic matches the brass.

Use beating patterns where possible to gauge small micro-intervals between the open-string and stopped note.

Piano

The pianist may prefer to use a wedge for the sustain pedal; ensure it can easily be removed for the end of the piece.

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Performance instructions

Black noteheads indicate a short held note, so that there is some overlap between glissandi. Glissandi should last between 15 – 25", and should be played as linearly as possible. No vibrato should be used throughout the piece.

The ensemble dynamic should be slightly louder than the eBow drones. Players should use a minimum of attack at all times. The focus of the piece is naturally-occurring subtle fluctuations within the surface layer; emphasis should be placed on a steady dynamic throughout.

Both the brass and string families should each act as one instrument. Visual cues should be used to ensure players enter and exit simultaneously.

The open-string drones are played continuously throughout the piece. These drones should end simultaneously with the release of the piano sustain pedal.

The following pairs of instruments continue on from each others' glissandi:

Trumpet – Violin

French Horn – Viola

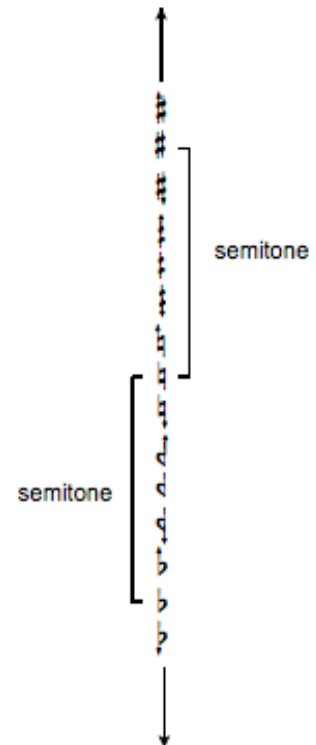
Trombone – Cello

While it is acknowledged that the microtonal pitches will be approximations, players should aim to match the pitch of their instrumental pair at the beginning of each glissando as best as possible.

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Microtonal notation

Gradual Music utilises a twelfth-tone equal-tempered scale, i.e. twelve notes to every whole tone.



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A **B** **C** **D**

Horn in F

Trumpet in B \flat

Trombone

Piano

Place eBows on strings in the order G, A & D

Ped. →
Strings begin once eBows have established drone

Violin

IV
III

Viola

IV
III

Violoncello

II
I

E **F** **G** **H**

Hn.

Tpt.

Tbn.

Pno.

Vln.

Vla.

Vc.

I **J** **K**

The image shows a page of a musical score for a symphony orchestra. The score is arranged in a system with seven main staves. From top to bottom, the staves are: Horns (Hn.), Trumpets (Tpt.), Trombones (Tbn.), Piano (Pno.), Violins (Vln.), Violas (Vla.), and Violas (Vc.). The Horns, Trumpets, and Trombones staves are in treble clef. The Piano staff is in grand staff (treble and bass clefs). The Violins, Violas, and Violas staves are in treble clef. The Violas and Violas staves are in bass clef. The score is divided into three sections by rehearsal marks labeled **I**, **J**, and **K**. Section **I** covers measures 1-4, **J** covers measures 5-8, and **K** covers measures 9-12. The music consists of sustained notes with hairpins indicating dynamics. The Piano part has a *Ped.* (pedal) marking in measure 10. The Violins, Violas, and Violas parts have a slur over measures 9-10. The score ends with a double bar line at the end of measure 12.