

COMPOSITION 2

PORTFOLIO

2004



FIONA TOZER

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Triptych
For Chamber Orchestra
(1/2004)

Fiona Tozer



Movement I : 'Pastorale'
Movement II : 'Rationale'
Movement III : 'Confluence'

Triptych

for Chamber Orchestra

Program Notes

Life is kept in balance by the complementary forces of yin and yang. Opposite and equal, the presence of both is essential in order for the world to exist as we know it. Similarly, a necessary equilibrium exists in music - between the intuitive and the rational, the spontaneous and the ordered, the emotive and the intellectual. This Orchestral work portrays these opposing but interdependent elements. The first movement, 'Pastorale', presents and develops lyrical themes based on folk music scales. The second movement, 'Rationale', is generated by the manipulation of a tone-row derived from the Fibonacci series. In the third movement, 'Confluence', the serial motives of 'Rationale' are combined with the modal and pentatonic material from 'Pastorale', to create a balanced synthesis of the opposing concepts.

Orchestration

*1 Flute
1 Oboe
1 Clarinet in B \flat
1 Cor Anglais
1 Bassoon
1 Horn in F
1 Trumpet in B \flat
1 Trombone
1 Harp
String Orchestra*

Performance Notes

The wind and brass parts are for solo instruments, and the desired overall effect is to have all instruments evenly balanced. The string section should be a small chamber group (maximum 6 first violins) and the dynamics may be adjusted as necessary, so that the wind and brass instruments stand out above the strings. For 'Rationale', in the bars with 4/4 time signature, the rhythm should be felt as 8/8. 5/4 bars have no particular note grouping.

Movement I

'Pastorale'

Triptych for Chamber Orchestra

Movement I: 'Pastorale'

Fiona Tozer
2004

$\text{♩} = 92$
not too slow

SOLO

mf cantabile

Flute

Oboe

Cor Anglais

Clarinet in B \flat

Bassoon

Harp

$\text{♩} = 92$

senza vibrato

p

senza vibrato

p

senza vibrato

p

senza vibrato

p

senza vibrato

p

senza vibrato

p

Violin I

Violin II

Viola

Violoncello

Double Bass

p

10

SOLO

mp

SOLO

mp

C \sharp D \sharp E \flat F \sharp G \sharp A \flat B \flat

mp

mp

senza vibrato

p

senza vibrato

p

senza vibrato

p

senza vibrato

p

senza vibrato

p

senza vibrato

p

Fl.

Ob.

C. A.

Cl.

Bsn.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

p

Score notated in C

15

Fl.

Ob.

C. A.

Cl.

Bsn.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

SOLO

mf

21

Fl.

Ob.

C. A.

Cl.

Bsn.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

mf marcato

divisi

B

34

Fl. *f*

Ob. *f legato*

C. A. *f*

Cl. *f legato*

Bsn. *f*

Hp. *p non legato*

Vln. I *pizz.*

Vln. II *p pizz.*

Vla. *p pizz.*

Vc. *p pizz.*

Db. *p pizz.*

p

39

$\text{♩} = 100$
poco accel.

Fl. *lightly*

Ob. *p non legato*

C. A. *mf non legato*

Cl. *lightly*

Bsn. *mf non legato*

Hp.

Vln. I *arco V*

Vln. II *arco V*

Vla. *arco V*

Vc. *arco V*

Db. *arco V*

mf marcato

non legato

legato

non legato

legato

non legato

legato

non legato

mp

46 C

Fl. *f* *mf*

Ob. *legato* *f*

C. A. *f*

Cl. *legato* *f*

Bsn. *f*

Hp. *f* *Ab*

Vln. I SOLO *f* *mf*

Vln. II

Vla.

Db. *mp*

52

Fl.

Ob.

C. A.

Cl.

Bsn.

Hp. *mf*

Vln. I *f* *tutti* *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Db. *mf*

67

Fl.

Ob.

C. A.

Cl.

Bsn.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

72

Fl.

Ob.

C. A.

Cl.

Bsn.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

E

76

Fl. *mf legato*

Ob. *mf legato*

C. A.

Cl.

Bsn. *mf*

Hp.

Vln. I *mp détaché* *poco a poco dim.* *p* *pp* *fade to nothing*

Vln. II

Vla.

Vc.

Db.

Tempo primo

80

Fl. *f* *sf* *sf* *sf*

Ob. *f* *mf* *sf* *sf*

C. A. *f* *mf* *sf* *sf*

Cl. *f* *mf* *mf legato*

Bsn. *f* *mf* *mf legato*

Hp.

Vln. I *mf*

Vln. II

Vla.

Vc.

Db.

J = 92

Tempo primo

84 **F** Decisive

Fl. *ff*

Ob. *ff*

C. A. *ff*

Cl. *ff*

Bsn. *ff*

Harp. *mf* *ff*

Vln. I *mp* Decisive

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Db. *mp*

88

Fl. *f* *ff* *fff*

Ob. *f* *ff* *fff*

C. A. *f* *ff* *fff*

Cl. *f* *ff* *fff*

Bsn. *f* *ff* *fff*

Harp.

Vln. I *mp* *cresc.* *ff* *ord.*

Vln. II *mp* *cresc.* *ff* *ord.*

Vla. *mp* *cresc.* *ff* *ord.*

Vc. *mp* *cresc.* *ff* *ord.*

Db. *mp* *cresc.* *ff* *ord.*

attacca

Movement II

'Rationale'

Triptych for Chamber Orchestra

Movement II : 'Rationale'

Fiona Tozer
2004

$\text{♩} = 72$

molto rubato

Horn in F

Musical score for Horn in F, Trumpet in Bb, and Trombone, measures 1-4. The Horn in F part starts with a rest, then plays a series of notes in 3/4, 5/4, 4/4, 3/4, and 5/4 time signatures. The Trumpet in Bb part starts with a rest, then plays a series of notes in 3/4, 5/4, 4/4, 3/4, and 5/4 time signatures. The Trombone part starts with a rest, then plays a series of notes in 3/4, 5/4, 4/4, 3/4, and 5/4 time signatures. Dynamics include *mf* and *mp*.

con sord.

mf

mp

mp legato

$\text{♩} = 100$

Moderato A tempo

Hn.

accel.

Tpt. 1

senza sord.

mf

Tbn.

legato

mf

5

Hn.

Allegro

Tpt. 1

Tbn.

mp

mf

mp

mf

mf

9

Hn.

Tpt. 1

Tbn.

mp

mf

mf

12

Hn.

Tpt. 1

Tbn.

mp

mf

15

Hn.

Tpt. 1

Tbn.

mp

ff

f

17

Hn. *mf*

Tpt. 1 *mp*

Tbn. *mp*

21

Hn. *f*

Tpt. 1 *f*

Tbn. *mf* *f*

24

Hn. *ff* *mp* *f* *mp subito* *accel.*

Tpt. 1 *mp* *f* *mp subito*

Tbn. *p* *p*

Lento *J = 72*

28

Hn. *mp* *mp* *accel.* *J = 88*

Tpt. 1 *p* *p* *mf* *p subito*

Tbn. *p* *mf* *p subito* *p*

33

Hn. *accel.* *J = 96* *accel.* *J = 104*

Tpt. 1 *accel.*

Tbn. *accel.*

37 *accel.* $\text{♩} = 120$
Allegro

Hn.

Tpt. 1

Tbn. *legato*
f

40 *staccato*
ff

Hn.

Tpt. 1

Tbn.

43 *f*

Hn.

Tpt. 1

Tbn.

46 *piu legato*

Hn.

Tpt. 1

Tbn.

50 *non legato*

Hn.

Tpt. 1

Tbn.

53

Hn.

Tpt. 1

Tbn.

56

Hn.

Tpt. 1

Tbn.

fff

ff

f

mf

mf

attacca

The musical score consists of two systems of three staves each. The first system (measures 53-55) features Horn (Hn.), Trumpet 1 (Tpt. 1), and Trombone (Tbn.) parts. The second system (measures 56-58) continues the parts with dynamic markings: *fff* for Horn, *ff* for Trombone, and *f* for Trumpet 1 in measure 56; *mf* for Horn, *mf* for Trombone, and *mf* for Trumpet 1 in measure 57; and *mf* for Horn and Trombone, and *attacca* for Trumpet 1 in measure 58. The time signature changes from 5/4 to 4/4 and back to 5/4.

Duration ca. 2'22"

Movement III

'Confluence'

Triptych for Chamber Orchestra

Movement III - 'Confluence'

Fiona Tozer
2004

♩ = 100
Andantino

Flute

Oboe

Cor Anglais

Clarinet in B \flat

Bassoon

Horn in F

Trumpet in B \flat

Trombone

Harp

Violin I

Violin II

Viola

Violoncello

Double Bass

mp *mf*
espress. legato

mp
con sord.

mp *mf*
espress. legato

♩ = 100
Andantino

Score notated in C

Detailed description: This is a page of a musical score for a chamber orchestra. It features 13 staves for various instruments: Flute, Oboe, Cor Anglais, Clarinet in B-flat, Bassoon, Horn in F, Trumpet in B-flat, Trombone, Harp, Violin I, Violin II, Viola, Violoncello, and Double Bass. The score is in common time (4/4) and is marked 'Andantino' with a tempo of 100 beats per minute. The key signature is C major. The music is divided into four measures, with time signatures changing from 3/4 to 5/4, then back to 4/4, and finally to 5/4. The Horn in F and Trumpet in B-flat parts are the only ones with notes in this section. The Horn part starts with a melodic line in the first two measures, marked 'mp espress. legato' and 'mf'. The Trumpet part enters in the third measure, marked 'mp con sord.', and continues through the fourth measure, marked 'mf'. The Harp part is also present but contains no notes. The string parts (Violin I, Violin II, Viola, Violoncello, Double Bass) are all marked with a whole rest in every measure.

5

Hn. *mf* *mp*

Tpt. *mp*

Tbn. *mp* *con sord.* *espress. legato*

9

Hn. *mp*

Tpt. *mp* *mf* *mp*

Tbn. *mf* *mp*

12

Hn. *mf* *mp*

Tpt. *mp*

Tbn. *mp* *mf* *mp*

senza sord.

15

C. A. *mf*

Cl. *mf*

Hn. *p* *mp*

Tpt. *p* *mp*

Tbn. *mp* *legato*

senza sord.

19

Fl. *mp*

C. A.

Cl.

Bsn.

Hn. *mp*

Tpt. *mp*

Tbn. *mp*

Detailed description: This system contains measures 19 through 22. The music is in 5/4 time, with a key signature of two flats. The flute part has rests in measures 19-21 and a melodic phrase in measure 22 starting on a half note G4. The clarinet and saxophone parts have melodic lines in measures 19-21. The brass parts (Horn, Trumpet, Trombone) have rhythmic patterns in measures 19-21. Measure 22 features a 3/4 time signature change and a melodic phrase for the Trombone. Dynamics include *mp* (mezzo-piano) and *mp* with an accent (>).

23

Fl.

Ob. *mp*

C. A.

Cl. *mf* *f* *f*

Bsn. *mp* *mf*

Hn. *mf* *legato*

Tpt. *mp* *mf*

Tbn. *mf*

Detailed description: This system contains measures 23 through 26. The music is in 5/4 time, with a key signature of two flats. The oboe part has a melodic line in measure 23. The clarinet part has a melodic line in measure 24. The bassoon part has a melodic line in measure 24. The horn part has a melodic line in measure 24. The trumpet part has a melodic line in measure 24. The trombone part has a melodic line in measure 24. Measure 25 features a 4/4 time signature change. Measure 26 features a 5/4 time signature change. Dynamics include *mp* (mezzo-piano), *mf* (mezzo-forte), *f* (forte), and *legato*.

26

Fl. *mf* *mp*

Ob. *mf* *mp*

Cl. *mf*

Bsn. *mf* *mp*

Hn.

Tpt. *mp*

Tbn. *mf* *mp*

Detailed description: This block contains the musical notation for measures 26, 27, and 28. The score is for a woodwind and brass ensemble. The Flute (Fl.) part starts with a whole rest in measure 26, then plays a melodic line in measures 27 and 28, with dynamics *mf* and *mp*. The Oboe (Ob.) part has a whole rest in measure 26, then a melodic line in measures 27 and 28, with dynamics *mf* and *mp*. The Clarinet (Cl.) part has a melodic line in measure 26, then rests in measures 27 and 28, with a dynamic of *mf*. The Bassoon (Bsn.) part has a melodic line in measures 26 and 27, then rests in measure 28, with dynamics *mf* and *mp*. The Horn (Hn.) part has a melodic line in measures 26 and 27, then rests in measure 28. The Trumpet (Tpt.) part has a melodic line in measure 26, then rests in measures 27 and 28, with a dynamic of *mp*. The Trombone (Tbn.) part has rests in measures 26 and 27, then a melodic line in measure 28, with dynamics *mf* and *mp*. The time signature changes from 5/4 to 3/4 in measure 27 and back to 5/4 in measure 28.



29

Fl. *mf*

Ob. *mf*

C. A. *f*

Cl. *mf*

Bsn. *mf*

Hn.

Tpt. *mf*

Tbn. *mf*

Detailed description: This block contains the musical notation for measures 29, 30, and 31. The Flute (Fl.) part has a melodic line in measure 29, then rests in measures 30 and 31, with a dynamic of *mf*. The Oboe (Ob.) part has rests in measures 29 and 30, then a melodic line in measure 31, with a dynamic of *mf*. The Clarinet in A (C. A.) part has rests in measures 29 and 30, then a melodic line in measure 31, with a dynamic of *f*. The Clarinet (Cl.) part has rests in measures 29 and 30, then a melodic line in measure 31, with a dynamic of *mf*. The Bassoon (Bsn.) part has a melodic line in measures 29 and 30, then rests in measure 31, with a dynamic of *mf*. The Horn (Hn.) part has a melodic line in measures 29 and 30, then rests in measure 31. The Trumpet (Tpt.) part has a melodic line in measures 29 and 30, then rests in measure 31, with a dynamic of *mf*. The Trombone (Tbn.) part has a melodic line in measures 29 and 30, then rests in measure 31, with a dynamic of *mf*. The time signature changes from 5/4 to 4/4 in measure 29, back to 5/4 in measure 30, and to 3/4 in measure 31.

32

Fl. *f* *ff*

Ob. *f* *ff*

C. A. *f* *ff*

Cl. *f* *ff*

Bsn. *f* *ff*

Hn. *f*

Tpt. *f*

Tbn. *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Db. *f*

A

♩ = 112

Moderato, più mosso

35

Fl. *mp* *mf*

Ob.

C. A.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Hp. *mp* *sw*

C♯ D♭ E♭ F♯ G♯ A♭ B♭

A

♩ = 112

Moderato, più mosso

Vln. I *pp* *mp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Db. *pp*

37

Fl. *f*

Ob.

C. A.

Cl. *f*

Bsn.

Hn.

Tpt. *mf*

Tbn.

Hp.

Vln. I *mf*

Vln. II *mp* *mf*

Vla. *mp* *mf*

Vc. *mp* *mf*

Db. *mp* *mf*

Detailed description: This page of a musical score covers measures 37 to 40. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in A (C. A.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), and Trombone (Tbn.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The Piano (Hp.) is also present. The score is in a key with three flats (B-flat major or D-flat minor) and a 4/4 time signature. Measure 37 features a dynamic of *f* for the Flute. Measure 38 has a dynamic of *mf* for the Trumpet. Measure 39 has a dynamic of *f* for the Clarinet. Measure 40 has a dynamic of *mf* for the Violin II, Viola, Violoncello, and Double Bass. The Flute and Clarinet parts have melodic lines with slurs and accents. The strings play sustained notes with some dynamics changes indicated by hairpins.

B

45

Fl. *f*

Ob.

C. A.

Cl.

Bsn. *mp*

Hn.

Tpt.

Tbn. *p*

Hp. *mp*
 E \flat A \flat
 D \flat B \flat
8va

Vln. I *mf* *p*

Vln. II *mf* *p*

Vla. *mf* *p*

Vc. *mf* *p*

Db. *mf* *p*

47

This musical score page contains measures 47, 48, and 49. The instruments and their parts are as follows:

- Fl.**: Flute, rests in all three measures.
- Ob.**: Oboe, rests in all three measures.
- C. A.**: Clarinet in A, rests in all three measures.
- Cl.**: Clarinet in Bb, rests in measures 47 and 48; enters in measure 49 with a *mf* dynamic.
- Bsn.**: Bassoon, rests in all three measures.
- Hn.**: Horn, rests in measures 47 and 48; enters in measure 49 with a *mf* dynamic.
- Tpt.**: Trumpet, rests in all three measures.
- Tbn.**: Trombone, rests in measures 47 and 48; enters in measure 49 with a *mp* dynamic.
- Hp.**: Piano, plays a melodic line with a slur across measures 47 and 48, and a *mp* dynamic in measure 49.
- Vln. I**: Violin I, plays a melodic line with a slur across measures 47 and 48, and a *mp* dynamic in measure 49.
- Vln. II**: Violin II, plays a melodic line with a slur across measures 47 and 48, and a *mp* dynamic in measure 49.
- Vla.**: Viola, plays a melodic line with a slur across measures 47 and 48, and a *mp* dynamic in measure 49.
- Vc.**: Violoncello, plays a melodic line with a slur across measures 47 and 48, and a *mp* dynamic in measure 49.
- Db.**: Double Bass, plays a melodic line with a slur across measures 47 and 48, and a *mp* dynamic in measure 49.

54

This musical score page contains measures 54, 55, and 56. The instruments and their parts are as follows:

- Flute (Fl.):** Rests in measures 54 and 55; plays a whole note chord in measure 56.
- Oboe (Ob.):** Rests in measures 54 and 55; plays a whole note chord in measure 56.
- Clarinet in A (C. A.):** Rests in measures 54 and 55; plays a melodic line starting in measure 55 with a *mf* dynamic, ending with a grace note in measure 56.
- Clarinet in Bb (Cl.):** Rests in measures 54 and 55; plays a whole note chord in measure 56.
- Bassoon (Bsn.):** Rests in measures 54 and 55; plays a whole note chord in measure 56.
- Horn (Hn.):** Rests in measures 54 and 55; plays a whole note chord in measure 56.
- Trumpet (Tpt.):** Rests in measure 54; plays a melodic line in measure 55 with a *mf* dynamic, ending with a grace note in measure 56.
- Tuba (Tbn.):** Rests in measures 54 and 55; plays a melodic line in measure 56 with a *mf* dynamic.
- Harp (Hp.):** Plays a chordal accompaniment in measures 54 and 55, marked with *8va* and *f* dynamics. In measure 56, it plays a whole note chord with *F#* and *C#* notes.
- Violin I (Vln. I):** Plays a melodic line in measure 54, ending with a grace note in measure 55. In measure 56, it plays a whole note chord with a *mf* dynamic.
- Violin II (Vln. II):** Plays a melodic line in measure 54, ending with a grace note in measure 55. In measure 56, it plays a whole note chord with a *mf* dynamic.
- Viola (Vla.):** Plays a melodic line in measure 54, ending with a grace note in measure 55. In measure 56, it plays a whole note chord with a *mf* dynamic.
- Violoncello (Vc.):** Plays a melodic line in measure 54, ending with a grace note in measure 55. In measure 56, it plays a whole note chord with a *mf* dynamic.
- Double Bass (Db.):** Plays a melodic line in measure 54, ending with a grace note in measure 55. In measure 56, it plays a whole note chord with a *mf* dynamic.

C

57

Fl. *mf*

Ob. *mf*

C. A. *mf*

Cl. *mf*

Bsn.

Hn. *mf*

Tpt.

Tbn. *mf*

Hp. *mp* *8va*

Vln. I *mp*

Vln. II *mp* *mf*

Vla. *mp*

Vc. *mp*

Db. *mp*

Detailed description: This page of a musical score, numbered 13, contains measures 57 through 59. A rehearsal mark 'C' is placed above measure 57. The score is arranged in a standard orchestral format. The woodwind section includes Flute (Fl.), Oboe (Ob.), Cor Anglais (C. A.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), and Trombone (Tbn.). The keyboard section consists of Harp (Hp.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). Dynamics are indicated by *mf* (mezzo-forte) and *mp* (mezzo-piano). The Flute and Oboe parts feature melodic lines with slurs and accents. The Clarinet and Trombone parts have similar melodic patterns. The Harp part features a prominent arpeggiated figure with an *8va* (octave) marking. The string parts are primarily sustained chords with some melodic movement in the Violin II part.

60

Fl. *ff*

Ob.

C. A.

Cl.

Bsn. *mf*

Hn.

Tpt. *mf*

Tbn.

Hp. *mf*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Db. *mf*

Detailed description: This page of a musical score, numbered 14, begins at measure 60. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet in A (C. A.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The Flute part features a dynamic of *ff* (fortissimo) starting in measure 61. The Bassoon and Trumpet parts are marked *mf* (mezzo-forte). The Harp part includes a *mf* dynamic and features a melodic line with a *gliss.* (glissando) marking. The string parts (Violin I, Violin II, Viola, Violoncello, and Double Bass) are all marked *mf*. The score is written in a key signature of two sharps (F# and C#) and a 3/4 time signature.

72

This musical score page contains measures 72 through 75 for an orchestra. The instruments and their parts are as follows:

- Fl.**: Flute, starting in measure 72 with a *ff* dynamic.
- Ob.**: Oboe, starting in measure 73 with a *f* dynamic.
- C. A.**: Clarinet in A, starting in measure 75 with a *f* dynamic.
- Cl.**: Clarinet in C, starting in measure 73 with a *f* dynamic.
- Bsn.**: Bassoon, starting in measure 72 with a *f* dynamic.
- Hn.**: Horn, starting in measure 75 with a *f* dynamic.
- Tpt.**: Trumpet, starting in measure 72 with a *mf* dynamic, increasing to *f* in measure 73.
- Tbn.**: Trombone, starting in measure 72 with a *f* dynamic.
- Hp.**: Piano, starting in measure 72 with a *f* dynamic, moving to *mf* in measure 74. An *8va* marking is present in measure 72.
- Vln. I**: Violin I, starting in measure 72 with a *f* dynamic, tapering to *mf* in measure 74.
- Vln. II**: Violin II, starting in measure 72 with a *f* dynamic, tapering to *mf* in measure 74.
- Vla.**: Viola, starting in measure 72 with a *f* dynamic, tapering to *mf* in measure 74.
- Vc.**: Violoncello, starting in measure 72 with a *f* dynamic.
- Db.**: Double Bass, starting in measure 72 with a *f* dynamic, tapering to *mf* in measure 74.

87

Fl. *ff*

Ob.

C. A. *ff*

Cl.

Bsn. *ff*

Hn. *ff*

Tpt.

Tbn. *ff*

Hp. *ff*

Vln. I

Vln. II

Vla.

Vc.

Db.

Detailed description: This page of a musical score, numbered 87, features a variety of instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in A (C. A.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), and Trombone (Tbn.), all marked with fortissimo (ff). The brass section includes Horn, Trumpet, and Trombone. The keyboard section includes Harp (Hp.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score is written in a key signature of two flats and a common time signature. The music is characterized by a strong dynamic of fortissimo (ff) across most parts. The woodwinds and brass play melodic lines, while the strings and harp provide a rhythmic and harmonic foundation. The harp part features a prominent arpeggiated pattern. The string parts are mostly sustained notes with some movement in the upper strings.

coda

$\text{♩} = 96$
meno mosso

89

Fl.

Ob.

C. A.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

ff

f

ff

ff

f

ff


f

ff

8va

coda

$\text{♩} = 96$
meno mosso

senza vibrato 

ff

f

ff

f

ff

f

ff

f

ff

f

rit.

91

Musical score for woodwinds and strings, measures 91-94. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in A (C. A.), Clarinet in Bb (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), and Harp (Hp.). The woodwinds play melodic lines with dynamics ranging from *p* to *mp*. The harp provides accompaniment with chords in Eb and D#.

rit.

Musical score for strings, measures 91-94. The score includes parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). All string parts play sustained notes with a *pp* dynamic.

Pastorale : Structural Analysis

Scn	Key	Mm	Winds	Harp	Strings
A 1-36	Gm	1-10	Flute motives <i>a</i> and <i>b</i> (pentatonic)		Senzo vibrato, build quintal harmony
		11-12	Motive <i>c</i>	Arpeggio-pentatonic	
		13-16		4 bar ostinato pattern (O ₁)	s.vibr. progression of 7 th & 9 th chords
		17-24	Pointillist, fragment motives	Develop ostinato, (O ₂) increase density	Maintain ostinato
		25-28	Solo instruments complete motives	Continue ostinato (O ₃) increase density	Divisi, expand chords, add rhythm
		29-32	Motives paired in harmony	Continue ostinato (O ₄) increase density	Sul tasto quaver tremolos
		33-36	Motive <i>c</i> in stretto	Pentatonic arpeggios	Semiquaver tremolo
Trans -ition	Mod	37-40	Motive <i>a</i> solo instruments		pizzicato
		41-47	Motive <i>a</i> in octaves Motive <i>b</i> solo New theme (<i>d</i>) in flute		Chords, new rhythm
B 48-75	Cm	48-51	Theme <i>d</i> flute solo		Theme <i>d</i> violin solo Double bass progression
		52-55		New harp ostinato with harmonics	Solo violin, D.bass
		56-59		Continue ostinato	Violin I theme <i>d</i> in semiquavers, strings single notes in chords
		60-63		Short arpeggios	Violin I continue Staccato strings
		64-67		Descending octaves	Violin I triplets Staccato strings triplets
B/A 68-79	Cm	68-75	Pointillist, fragment motives (4/4)	Descending octaves, Add quaver pattern	Continue as above
		76-79	Complete motives solo	Ostinato (O ₃)	Solo violin triplets fade
A 80-87		80-83	Motives paired	Ostinato (O ₄)	
		84-87	Motive <i>c</i> in stretto	Pentatonic arpeggios	4 bar ostinato
Coda 88-92	Mod -Gm	88-92	Motives <i>a</i> and <i>b</i>		Sul tasto tremolo to crescendo

Rationale : Structural analysis

Fib	Mm	Time	Content
1	1-3	3,5,8	State motives 1,2,3 consecutively
1	4-6	3,5,8	Motives 1,2,3 consecutively in inversion
2	7-8	2 x 2/4	Motives + inversions together : Horn - 3 + 3(I) Trumpet - 1(I) + 2(I) Trombone - 1 + 2
3	9-11	3 x 3/4	Motive 1 Prime and inversion, prime transposed by Fib. Rising pitch and compacted stretto for spiral effect
5	12-16	5 x 5/4	Motive 2 (as above)
8	17-24	8 x 8/8	Motive 3 (as above)
13	25-33	3 x 3,5,5	Divisive : pitch base intro, then 10 beats/no. pitches in motive Three motives together, transpose and switch instruments twice
	34-37	2 x 5,8	18 quavers/pitches in motive Horn - Motive 3 Trumpet - Motive 1 Trombone - Motive 2
21	38-46	7 x 5,8,8	Additive : Trombone Motive 2 transposing Horn Motive 3 transposing Trumpet Motive 1 transposing
	47-49		Three motives inversion
	50-52		Three motives retrograde
	53-55		Three motives retrograde inversion
	56-58		Together : fortissimo Horn - M3, M1, M2 Trumpet - M1, M2, M3 Trombone - M2, M3, M1

SECTION 'B'

Fib:55 11 bars x 5

Cycle	Key	Mm	Structure
1	Ab	35-45	Most of motives at random
2	Am	46-56	All motives at random
3	Bm	57-67	Collaboration in pairs
4	D	68-78	Stretto – winds in Fibonacci series augmentation
5	Gm	79-89	Paired motives in decreasing stretto
CODA		90-94	Motive 1a – rising fourths

'It's About Time'

*For wind ensemble, bass,
percussion and guitar,
in five parts.*

(2/2004)

Fiona Tozer

'It's About Time'

Program Notes

Tempus Fugit : Time can be measured objectively and used to hold things together

But perception of time is subjective....

Entropy : And can cause things to fall apart

Xeno's Paradox : Time can be misunderstood and misrepresented

But its existence makes movement – and music – possible

Zen : In another dimension, Time can be suspended

Relativity : In the final analysis, Time has to be functional in order for anything to happen

However

It seems to go by faster as you get older.....

And, sooner or later, it runs out.

Notes on Xeno's Paradox

Xeno was an ancient Greek philosopher who created arguments to support the theory that movement is an illusion. In the second of these arguments, fast runner Achilles races the slow tortoise. The tortoise is given a head start, but whenever Achilles reaches the point where the tortoise was, it has already moved on, and if this occurs an infinite number of times, Achilles will never catch up. But in reality, time, together with pitch, is a continuum.

In 'Xeno's Paradox', the third part of this piece, the recurring digital divisions of space-time are represented by decreasing binary numbers, as the opposing whole tone scales - representing the runners - converge to meet at the quarter-tone between E and E \flat . At this point, analogue properties are restored to our digitised perceptions of time and pitch. The Tibetan cymbal links to the next movement, which explores the concept of a dimension beyond time.

'It's About Time'

Instrumentation and Performance Notes

Tempus Fugit : Flute
Clarinet
Baritone Saxophone
Electric Bass
Woodblocks

Entropy : Flute
Clarinet
Baritone Saxophone
Electric Bass

Performance Instructions:

At m.11, instruments start to alter tempo at different rates. It is possible to create the exact tempo differences by pre-recording click tracks to be played back on a monitor for each player. However, the effect can be achieved by approximation, in which case all instruments should drop out when the flute reaches its measure 42.

Xeno's Paradox : Flute
Alto Saxophone
5-string Electric Bass
(Or 4-string bass tuned down a semitone)
Electric Guitar (or steel-string acoustic),
(Tuning E[6] Ab C Gb Bb D[1])
Djembe, Tibetan Cymbals

Performance Instructions:

Alto Saxophone

Use the whole tone scale based on Eb and periodically reference the motif :



Section A. (28 bars)

A starting riff is suggested. Improvise with generally ascending riffs centering around low G, and starting with long note values. Shift the centre to B towards the end of the section and gradually shorten note values. The tortoise panting motif forms the last 4 bars of the section.

Section B. (Last 12 bars)

Continue ascending riffs, centering on middle D \flat and shortening note values. Tortoise motif in last 2 bars.

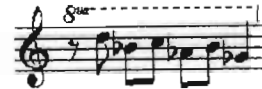
Section C. (last 6 bars)

Center on high G.

Flute

Use the whole tone scale based on E.

Periodically reference the motif :



Section B. (first 20 bars)

A starting improvisation riff is suggested. Improvise with predominantly descending riffs, using short note values and centering around D (3rd register). The last two bars form the Whistle motif.

Section C. (first 10 bars)

Continue improvisation centering around A \flat (2nd register)

In the coda, the flute and sax should trill out of sync.

Stage arrangement

The performers should be arranged on stage with the drummer in the centre, with the bass and sax together on one side, and the flute and guitar together on the other.

While the cymbal is ringing, the performers should freeze, and not move until the sound has stopped.

Zen :

Tibetan bowls

Electric Bass

Electric Guitar

Performance Instructions:

Extra Tibetan bowls may be effectively used by placing them strategically in the auditorium. The bowls should drop out inconspicuously once the electric guitar has started playing. The electric guitar can use a volume pedal to create and control volume swells on the long notes. Guitar effects used should be 'ethereal'.

Relativity :

Flute

Clarinet

Alto Saxophone

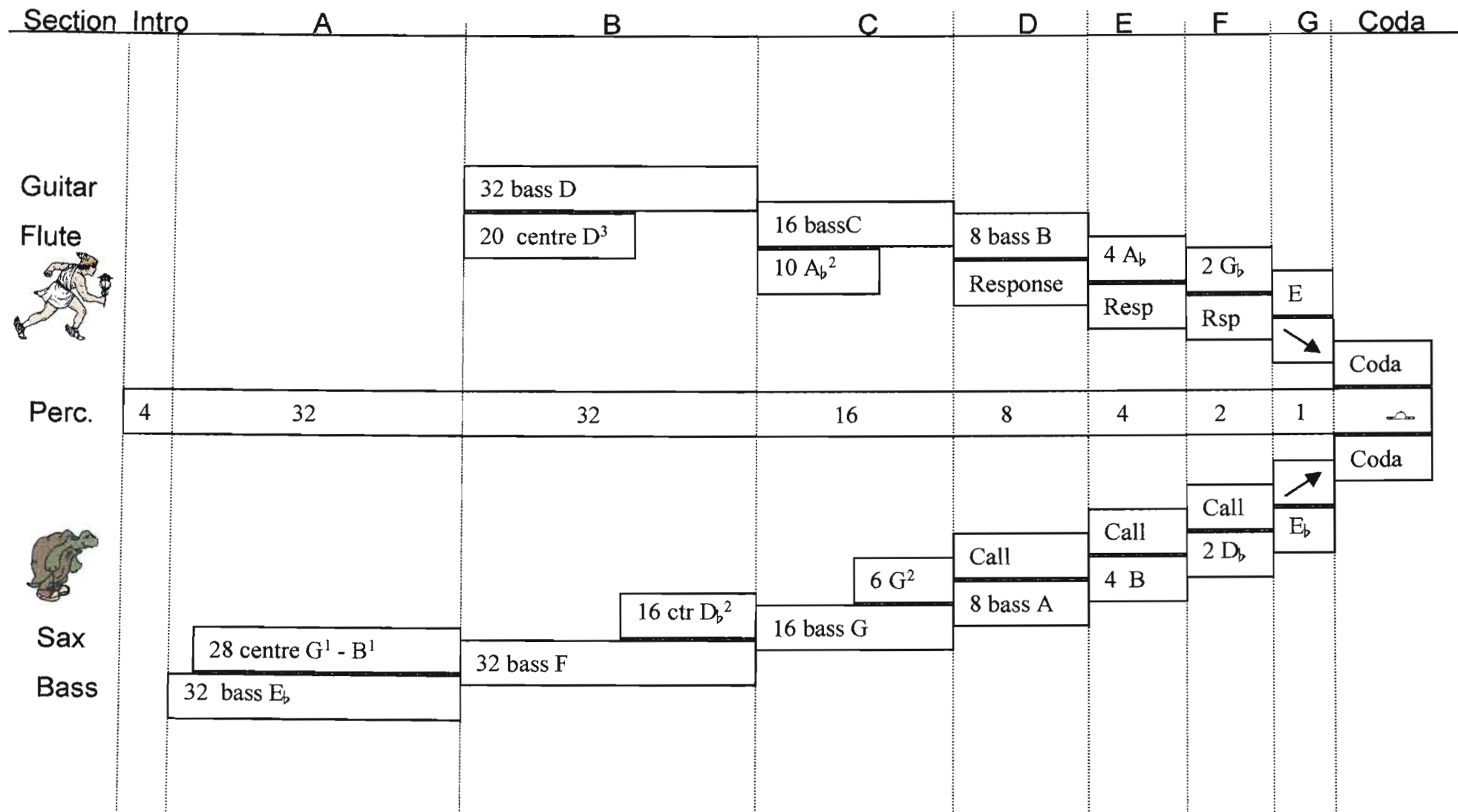
Baritone Saxophone

Electric Bass

Guitar (acoustic or electric)

Shakers

Xeno's Paradox : Schematic layout



'It's About Time'

Part I : 'Tempus Fugit'

Fiona Tozer
2004

♩ = 106 **Strict Tempo**

Flute

Clarinet in B♭

Baritone Saxophone

2 Woodblocks

Bass Guitar

♩ = 106 **Strict Tempo**

4

Fl.

Cl.

B. Sax.

WBck

Bass

8

Fl.

Cl.

B. Sax.

WBck

Bass

Score notated in C

12

Fl.

Cl.

B. Sax.

WBclk

Bass

mf

Musical score for measures 12-15. The Flute, Clarinet, and Bass Saxophone parts feature melodic lines with slurs and accents. The Woodwind Basses (WBclk) play a steady eighth-note accompaniment. The Bass line features a long, low note with a slur and an accent.

16

Fl.

Cl.

B. Sax.

WBclk

Bass

mf

Musical score for measures 16-19. The Flute and Clarinet parts have more active melodic lines. The Woodwind Basses continue with eighth notes. The Bass line has a long note with a slur and an accent.

20

Fl.

Cl.

B. Sax.

WBclk

Bass

mf

Musical score for measures 20-23. The Flute and Clarinet parts have melodic lines. The Woodwind Basses continue with eighth notes. The Bass line has a long note with a slur and an accent.

24

Fl.

Cl.

B. Sax.

WBck

Bass

mf

mf

mf

28

Fl.

Cl.

B. Sax.

WBck

Bass

mp

mp

mp

32

Fl.

Cl.

B. Sax.

WBck

Bass

p

p

p

36



Fl.

Cl.

B. Sax.

WBlick

Bass

f

40



Fl.

Cl.

B. Sax.

WBlick

Bass

mp

44



Fl.

Cl.

B. Sax.

WBlick

Bass

mp

48

Fl.

Cl.

B. Sax.

WBleck

Bass

mf

52

Fl.

Cl.

B. Sax.

WBleck

Bass

55

Fl.

Cl.

B. Sax.

WBleck

Bass

mp

'It's About Time' Part II : 'Entropy'

Fiona Tozer
2004

Flute

Clarinet in Bb

Baritone Saxophone

Bass Guitar

$\text{♩} = 112$

mp

$\text{♩} = 112$

mp

mp

5

Fl.

Cl.

B. Sax.

Bass

9

Fl.

Cl.

B. Sax.

Bass

$\text{♩} = 116$ Instruments start to move out of time

mf

$\text{♩} = 108$

mf

$\text{♩} = 104$

mf

$\text{♩} = 100$

mf

mf

12

Fl.

Cl.

B. Sax.

Bass

16

18

♩ = 120

♩ = 104

♩ = 96

Fl.

Cl.

B. Sax.

Bass

19

♩ = 84

Fl.

Cl.

B. Sax.

Bass

22

Fl.

Cl.

B. Sax.

Bass

26 $\text{♩} = 126$

Fl.

Cl.

B. Sax.

Bass

$\text{♩} = 100$

$\text{♩} = 88$

$\text{♩} = 76$

30

Fl.

Cl.

B. Sax.

Bass

34 $\text{♩} = 132$

Fl.

Cl.

B. Sax.

Bass

$\text{♩} = 96$

38

Fl.

Cl.

B. Sax.

Bass

$\text{♩} = 80$

$\text{♩} = 72$

p

p

p

42

Fl. *mp*

Cl.

B. Sax.

Bass

fluttertongue

ord.

47

Fl.

Cl.

B. Sax.

Bass

rit.

Duration 1'38"

'It's About Time'

Part III : 'Xeno's Paradox'

Fiona Tozer
2003

♩ = 82

Flute

Alto Saxophone

Djembe
Relaxed

Electric Guitar

5-string Bass Guitar

5 **A**

Fl.

A. Sax.

Djm.
mf

E. Gtr.

Bass
mf

Sample rhythms : continue with variations to section B

Walking

Variation

8[♭]

9

Fl.

A. Sax.

Djm.

E. Gtr.

Bass

heavily Sample improvisation riff

Continue improvisation to bar 32 (centre on G)

(8)

18

18

18

18

18

Continue including variation to bar 36

32

Fl.

A. Sax. *8^{vb}*
(The tortoise pants)

Djm.

E. Gtr. *(Achilles stretches)*

Bass

B Sample improvisation riff Continue improvisation to bar 54 (centre on D)

37 *lightly* *mf*

Fl. **15**

A. Sax. **15**

Djm. *Maintain rhythm up to & including bar 68* **15**

E. Gtr. *10th fret* *Continue pattern to bar 68* **15**

Bass *Variation* *Continue including variation to bar 68* **15**

55 *(Achilles whistles nonchalantly)* *more confidently* *8^{vb}* *(Mimics whistle)* 57

Fl.

A. Sax. *more confidently*
8^{vb}
(Mimics whistle)

Djm.

E. Gtr.

Bass

58

Fl. **6**

A. Sax. **6** *8th*

Djm. **6**

E. Gtr. **6**

Bass **6**

Improvisation to bar 66 (centre on D \flat)

C Improvisation to bar 77 (centre on A \flat)

con moto

69

Fl. X

A. Sax. X

Djm. X

E. Gtr. *8th fret* *Continue pattern to bar 84*

Bass *Continue pattern to bar 84*

71 78 79

Fl. **7** **6**

A. Sax. **7** **6** *Improvisation to bar 84 (centre on high G) con moto*

Djm. **7** X **6** *(Tortoise is gathering momentum)*

E. Gtr. **7** X **6**

Bass **7** X **6**

D

85 Play as written

Fl. *mf*

A. Sax. *mf*

Djm. *mf*

E. Gtr. 6th fret *mf*

Bass *mf*

87

Fl. *f*

A. Sax. *f*

Djm. Continue rhythm

E. Gtr. Continue pattern

Bass Continue pattern

90

Fl.

A. Sax.

Djm. Continue rhythm

E. Gtr. Continue pattern

Bass Continue pattern

E

93

Fl. *mf*

A. Sax. *mf* (8)

Djm.

E. Gtr. 4th fret

Bass

95

Fl. *mf*

A. Sax. *mf* (8)

Djm.

E. Gtr. 4th fret

Bass

F

97

Fl. *mf*

A. Sax. *mf* (8)

Djm.

E. Gtr. 2nd fret

Bass

99 **G** CODA

Fl. *f* 3 3 3

A. Sax. *f* 8^{vb}

Djm.

E. Gtr. *f*

Bass

101

Fl. *mp* tr

A. Sax. *mp* tr 8^{vb}

Djm. *p* Cymbal let ring----

E. Gtr.

Bass

Duration 5' 6"

'It's About Time'

Part IV : 'Zen'

Fiona Tozer
2004

Let previous bowl tone establish : at least 5 secs.

Let ring continuously

Let previous bowl tone establish : at least 5 secs.

Let ring continuously

Tibetan Bowl

Tibetan Bowl

Tibetan Bowl

Electric Guitar

Bass Guitar

3

Approx. 1' 30" until entry of bass guitar

Perc.

Perc.

Perc.

E. Gtr.

Bass

Let ring continuously

4

Perc.

Perc.

Perc.

E. Gtr.

Bass

$\text{♩} = 66$

Transpose if necessary to suit fundamental of bowls

PPP *sempre legato*

8

Perc.

Perc.

Perc.

E. Gtr.

Bass

12

All bowls drop out one at a time after entry of electric guitar

Perc.

Perc.

Perc.

E. Gtr.

Bass

Transpose if necessary to suit fundamental of bowls

Repeat section ad lib. one or more times
Swell long notes with volume pedal.

18

E. Gtr.

Bass

21

E. Gtr.

Bass

'It's About Time'

Part V : 'Relativity'

Fiona Tozer
2004

♩ = 96

Flute

Clarinet in B \flat

Alto Saxophone

Baritone Saxophone

Shakers

Guitar

Bass Guitar

Gtr.

Gtr.

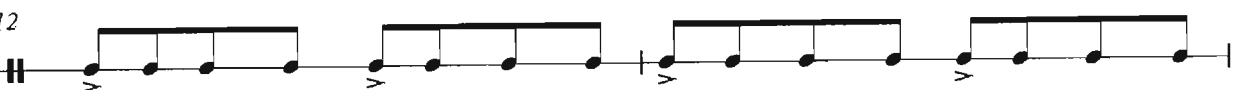
9 **A**


Perc.


Gtr.

Bass

12

Perc. 

Gtr. 

Bass 

14

Perc. 

Gtr. 

Bass 

B

17 $\text{♩} = 100$ poco a poco accel.

Fl. 

Cl. 

A. Sax. 

B. Sax. 

Perc. 

Gtr. $\text{♩} = 100$ poco a poco accel. 

Bass 

19

Fl. Cl. A. Sax. B. Sax. Perc. Gtr. Bass

mf *f* *mf* *f* *mf* *f*

This system contains measures 19, 20, and 21. The Flute part has rests in measures 19 and 20, and enters in measure 21 with a half note. The Clarinet part has a half note in measure 19, rests in 20, and a half note in 21. The Alto and Baritone Saxophone parts play eighth notes in measure 19, have rests in 20, and eighth notes in 21. The Percussion part plays a steady eighth-note pattern. The Guitar part plays a complex eighth-note rhythm. The Bass part has a half note in measure 19, rests in 20, and a half note in 21. Dynamics include *mf* and *f*.

22

Fl. Cl. A. Sax. B. Sax. Perc. Gtr. Bass

f *mf* *f* *f* *mf* *f*

This system contains measures 22, 23, and 24. The Flute part has eighth notes in measure 22, rests in 23, and eighth notes in 24. The Clarinet part has eighth notes in measure 22, rests in 23, and eighth notes in 24. The Alto and Baritone Saxophone parts have eighth notes in measure 22, rests in 23, and eighth notes in 24. The Percussion part continues with the eighth-note pattern. The Guitar part continues with the eighth-note rhythm. The Bass part has a half note in measure 22, rests in 23, and a half note in 24. Dynamics include *f* and *mf*.

C ♩ = 116 poco a poco accel.

25

Fl. *mf* *f*

Cl. *mf* *f* *mf*

A. Sax. *f* *mf*

B. Sax. *mf* *f*

Perc. ♩ = 116 poco a poco accel.

Gtr.

Bass

28

Fl. *f* *mf* *f*

Cl. *f* *mf* *f* *f*

A. Sax. *f* *mf* *f* *f*

B. Sax. *f* *mf* *f* *f*

Perc.

Gtr.

Bass

31

Fl. *mf* *f* *mf*

Cl. *mf* *f* *mf*

A. Sax. *mf* *f*

B. Sax. *mf* *f* *mf*

Perc. $\text{♩} = 128$ poco a poco accel.

Gtr.

Bass

Detailed description: This system contains measures 31, 32, and 33. The woodwinds (Flute, Clarinet, Alto Saxophone, Bass Saxophone) play a melodic line with dynamics of mezzo-forte (mf) and forte (f). The percussion and guitar play a steady eighth-note accompaniment. The bass line features a melodic phrase with a slur. The tempo is marked as 128 beats per minute and is gradually accelerating.

34

Fl. *f* *f*

Cl. *f* *mf* *f*

A. Sax. *f* *mf* *f*

B. Sax. *f* *f*

Perc.

Gtr.

Bass

Detailed description: This system contains measures 34, 35, and 36. The woodwinds continue their melodic line with dynamics of forte (f) and mezzo-forte (mf). The percussion and guitar maintain the eighth-note accompaniment. The bass line continues with a melodic phrase. The tempo remains 128 bpm with a gradual acceleration.

37

Fl. *mf* *f* *f* *mf*

Cl. *mf* *f* *f* *mf*

A. Sax. *mf* *f* *f* *mf*

B. Sax. *mf* *f* *f* *mf*

Perc.

Gtr.

Bass

E ♩ = 140 or as fast as possible

40

Fl. *f* *mf* *f*

Cl. *f* *mf* *f*

A. Sax. *f* *f*

B. Sax. *f* *mf* *f*

Perc.

Gtr. ♩ = 140 or as fast as possible

Bass

43

Musical score for measures 43-45. The score includes parts for Flute (Fl.), Clarinet (Cl.), Alto Saxophone (A. Sax.), Bass Saxophone (B. Sax.), Percussion (Perc.), Guitar (Gtr.), and Bass. The key signature is B-flat major (two flats). The time signature is 7/8. Dynamics include *mf* and *f*. The Flute part has a *mf* dynamic in measure 45. The Clarinet part has *mf* in measure 43 and *f* in measures 44 and 45. The Alto Saxophone part has *mf* in measure 43 and *f* in measures 44 and 45. The Bass Saxophone part has *f* in measure 44 and *mf* in measure 45. The Percussion part has a steady eighth-note pattern. The Guitar part has a complex rhythmic pattern. The Bass part has a simple bass line with a slur over measures 43-45.

46

Musical score for measures 46-48. The score includes parts for Flute (Fl.), Clarinet (Cl.), Alto Saxophone (A. Sax.), Bass Saxophone (B. Sax.), Percussion (Perc.), Guitar (Gtr.), and Bass. The key signature is B-flat major (two flats). The time signature is 7/8. Dynamics include *f* and *mf*. The Flute part has *f* in measure 46, *mf* in measure 47, and *f* in measure 48. The Clarinet part has *f* in measure 46, *mf* in measure 47, and *f* in measure 48. The Alto Saxophone part has *f* in measure 46, *mf* in measure 47, and *f* in measure 48. The Bass Saxophone part has *f* in measure 46, *mf* in measure 47, and *f* in measure 48. The Percussion part has a steady eighth-note pattern. The Guitar part has a complex rhythmic pattern. The Bass part has a simple bass line with a slur over measures 46-48.

Duration 1' 30"

'Schizophrenia'

For solo violin.

(3/2004)

Fiona Tozer

'Schierzophrenia'

Program Notes

This short scherzo is based on a 'melodic' tone-row derived from the letters of the word 'Scherzo'. The second theme uses a similar row, loosely based on the letters 'phrenia', and has a contrasting rhythm. The rhythms of both sections are based on Celtic folk music.

'Scherzophrenia'

for Solo Violin

Fiona Tozer
2004

♩ = ca. 88

Andante molto rubato

Violin

(III) *gliss.* *mf* *f* II I

Vln.

mp *mp* *p* *f* *col legno batt.* *ricochet* .. ord. increase bow pressure but maintain pitch

♩ = 108

Allegro A tempo

Vln.

f

Vln.

sfz *sfz* *sfz* *sfz* *sfz* *sfz*

Vln.

f

Vln.

f

Vln.

mp *f* II *gliss.*

Vln.

f

Vln.

mp *col legno batt.*

increase bow pressure
but maintain pitch

♩ = 110

24 ord.

Vln.

30

Vln.

35

Vln.

40

Vln.

45

Vln.

49

Vln.

53

Vln.

55

Vln.

57

Vln.

gradually increase bow pressure until
bow creates distortion rather than pitch