COMPOSITION 2

PORTFOLIO

2004

FIONA TOZER

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Compact disks.

- Audio recording
- Data : Sibelius files and documentation

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♭
1 Cor Anglais
1 Bassoon
1 Horn in F
1 Trumpet in B♭
1 Trombone
1 Harp
String Orchestra

Performance Notes

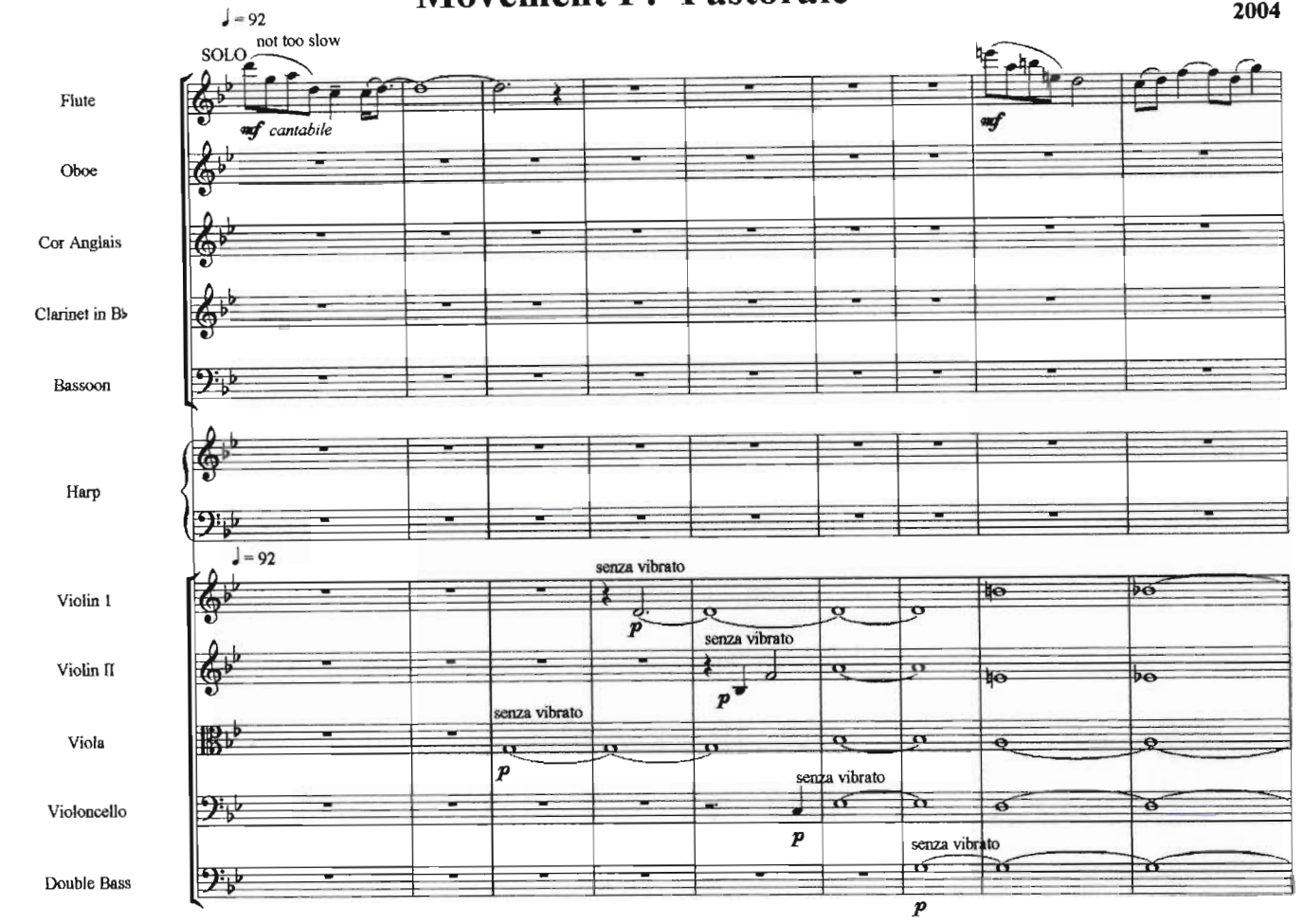
The wind and brass parts are for solo instruments, and the desired overall effect is to have all instruments evenly balanced. The string section should be a small chamber group (maximum 6 first violins) and the dynamics may be adjusted as necessary, so that the wind and brass instruments stand out above 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.

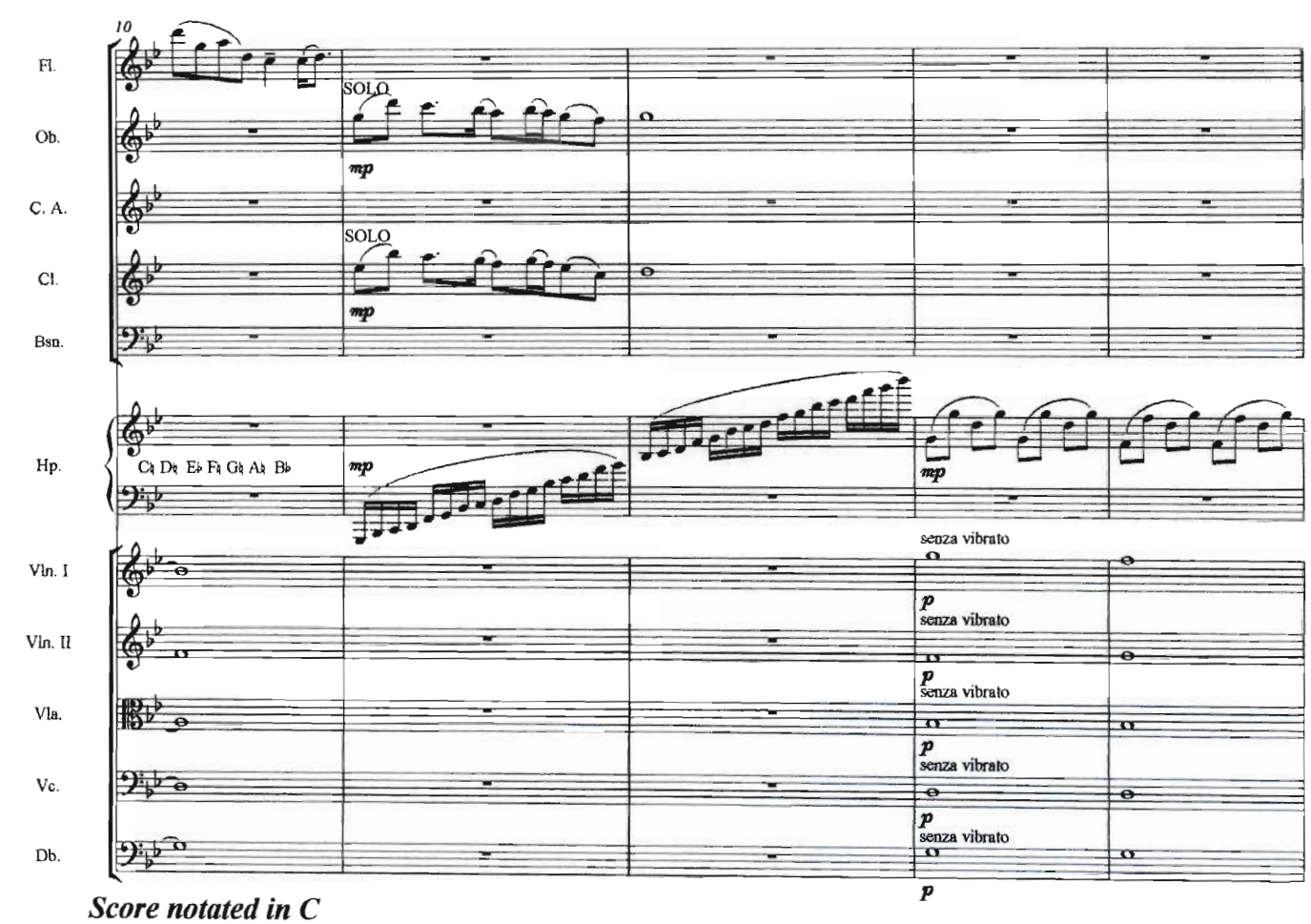
Movement I

'Pastorale'

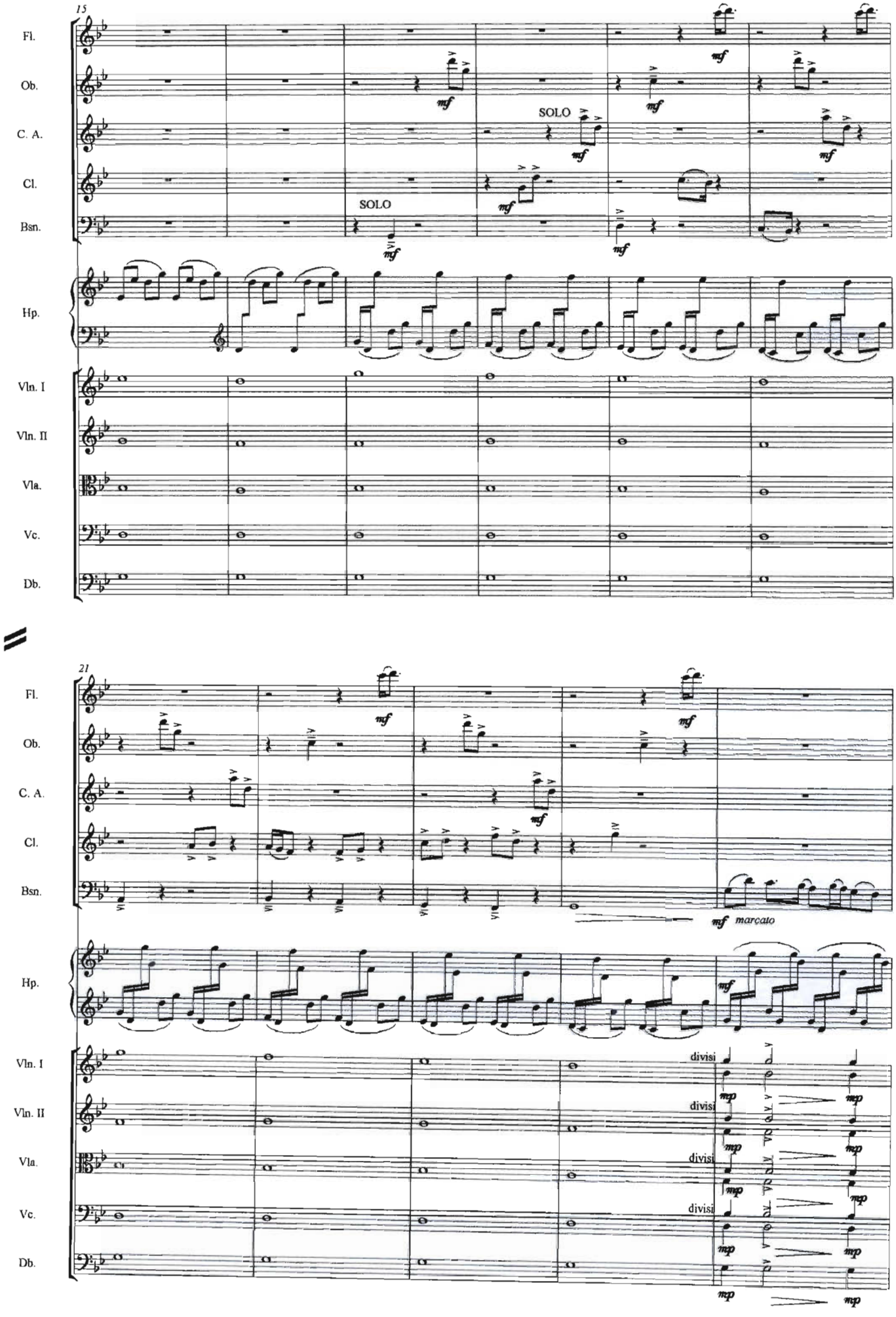
Triptych for Chamber Orchestra
Movement I : 'Pastorale'

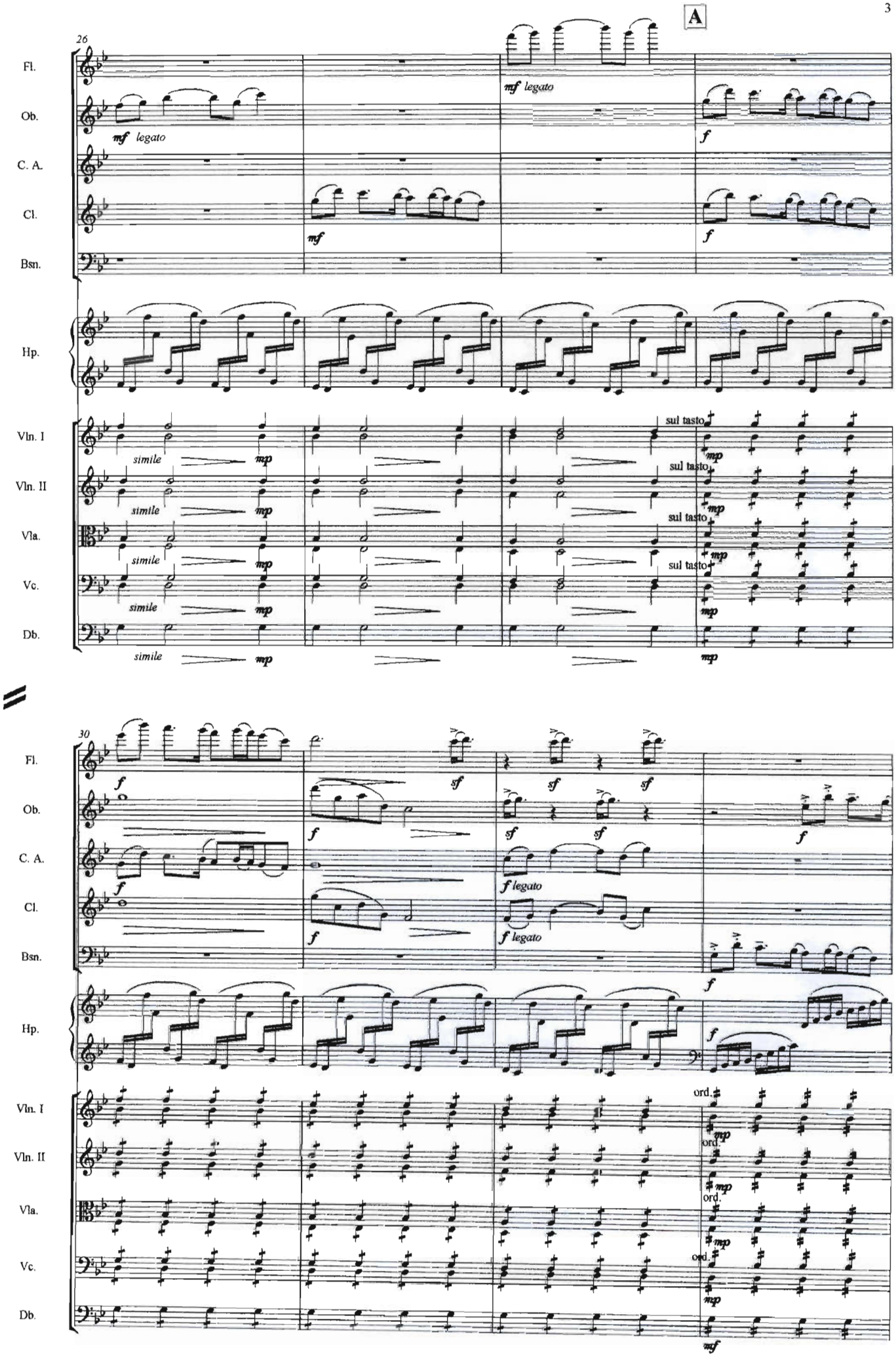
Fiona Tozer
2004

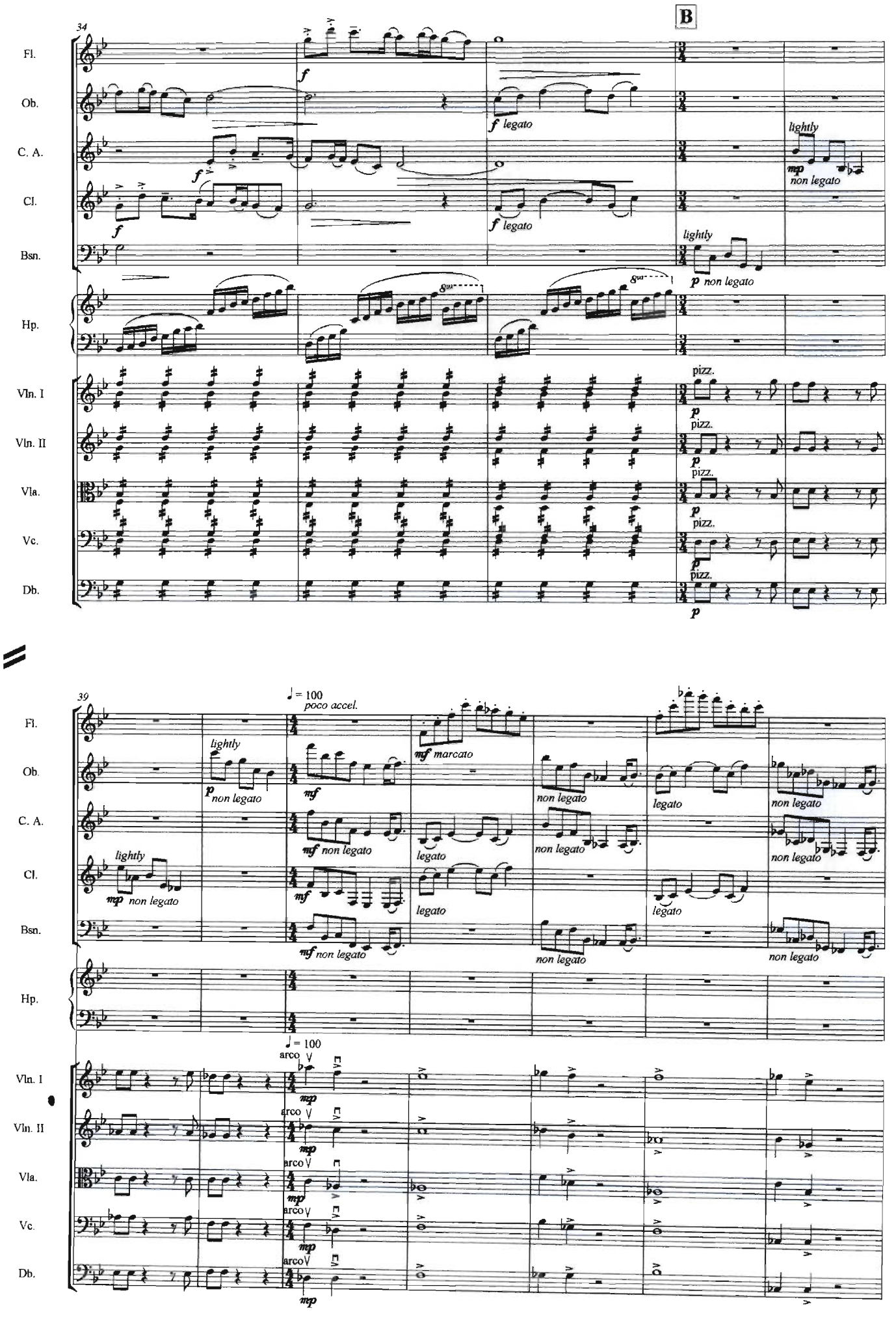


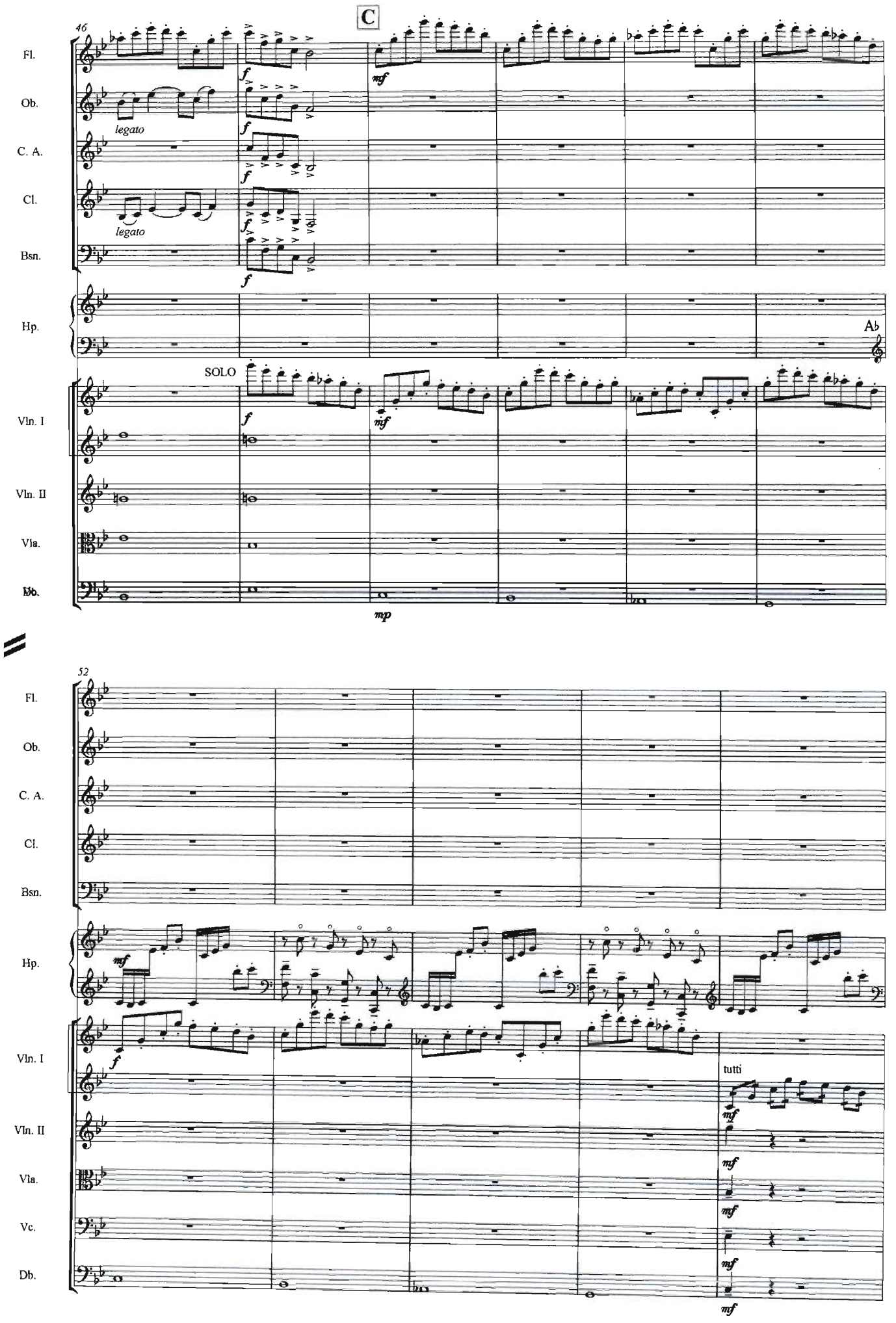


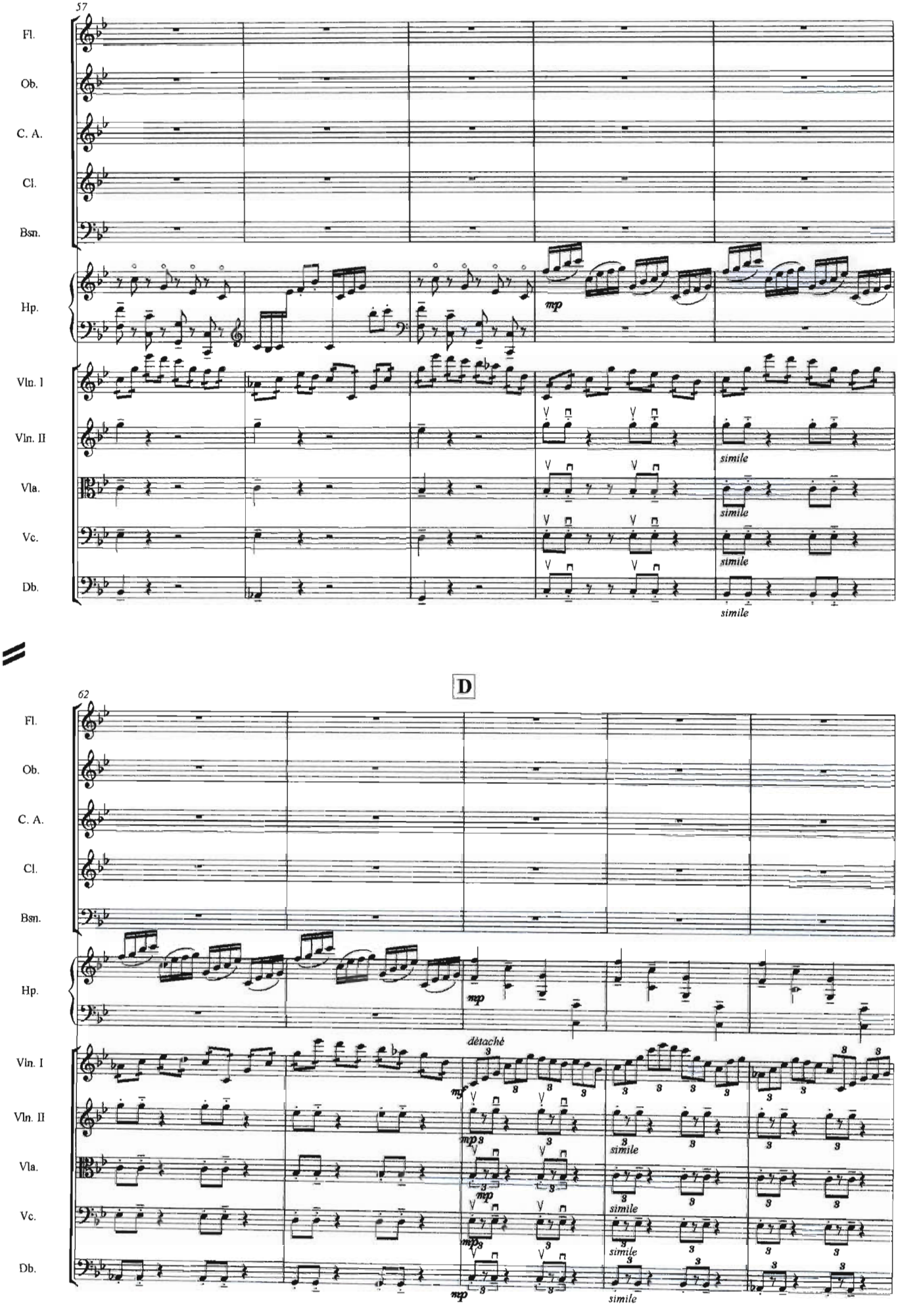
Score notated in C

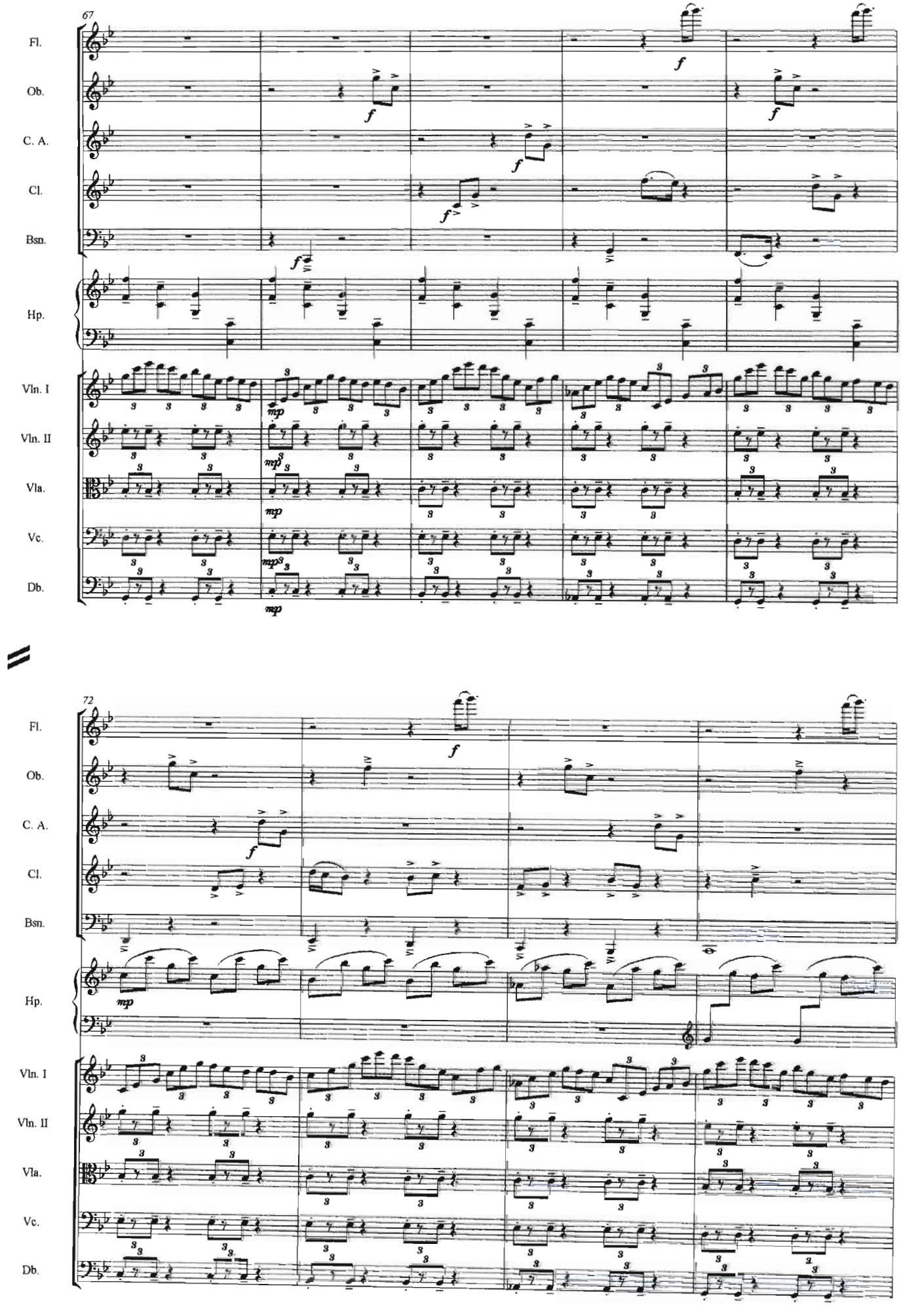

15
Fl.
Ob.
C. A.
Cl.
Bsn.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Db.
SOLO
SOLO
mf
21
mf marcato
mp
divisi

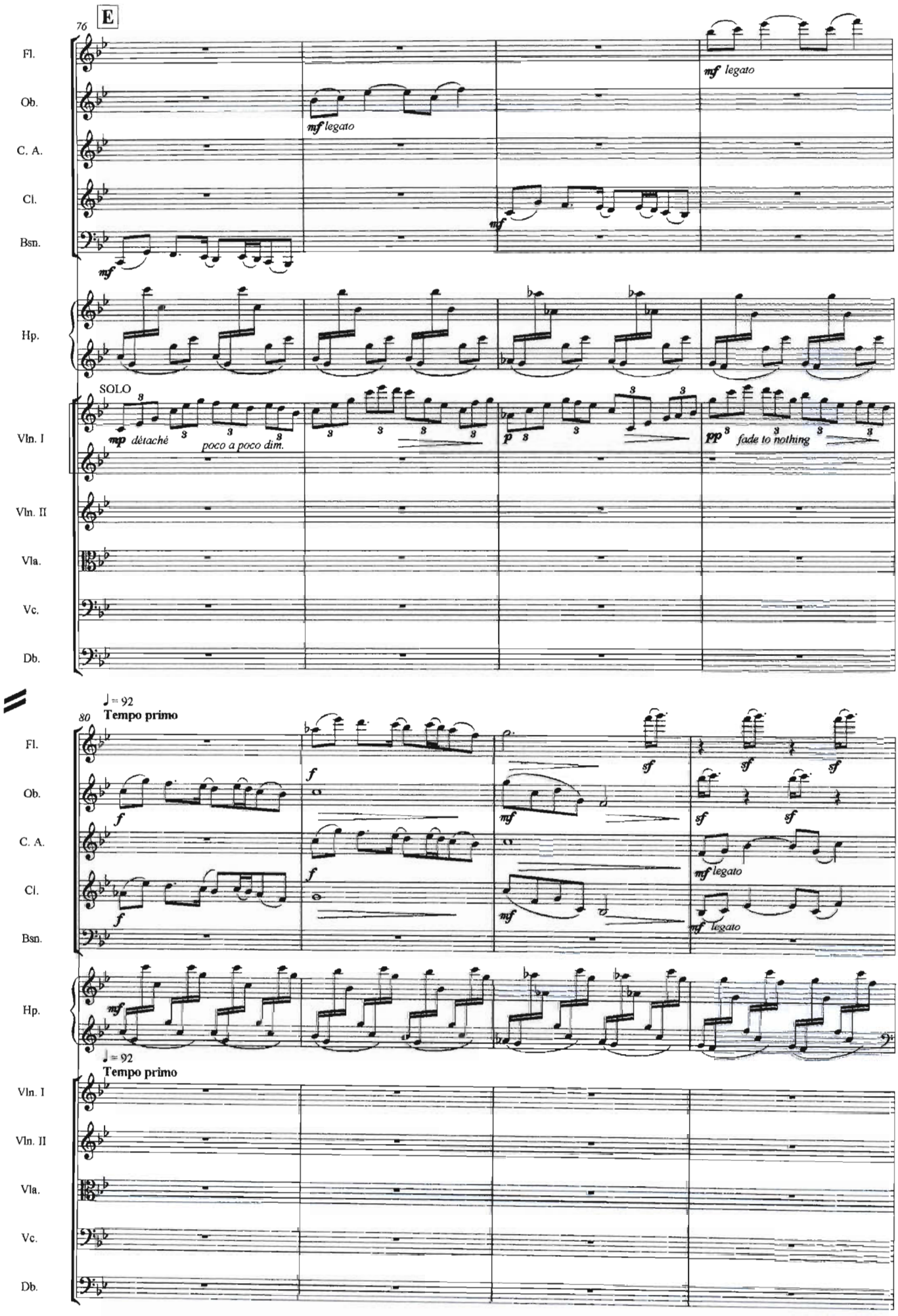

A
26
Fl.
Ob.
C. A.
Cl.
Bsn.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Db.
mf legato
f
mf
simile
mp
sul tasto
30
sf
f legato
ord.
mf

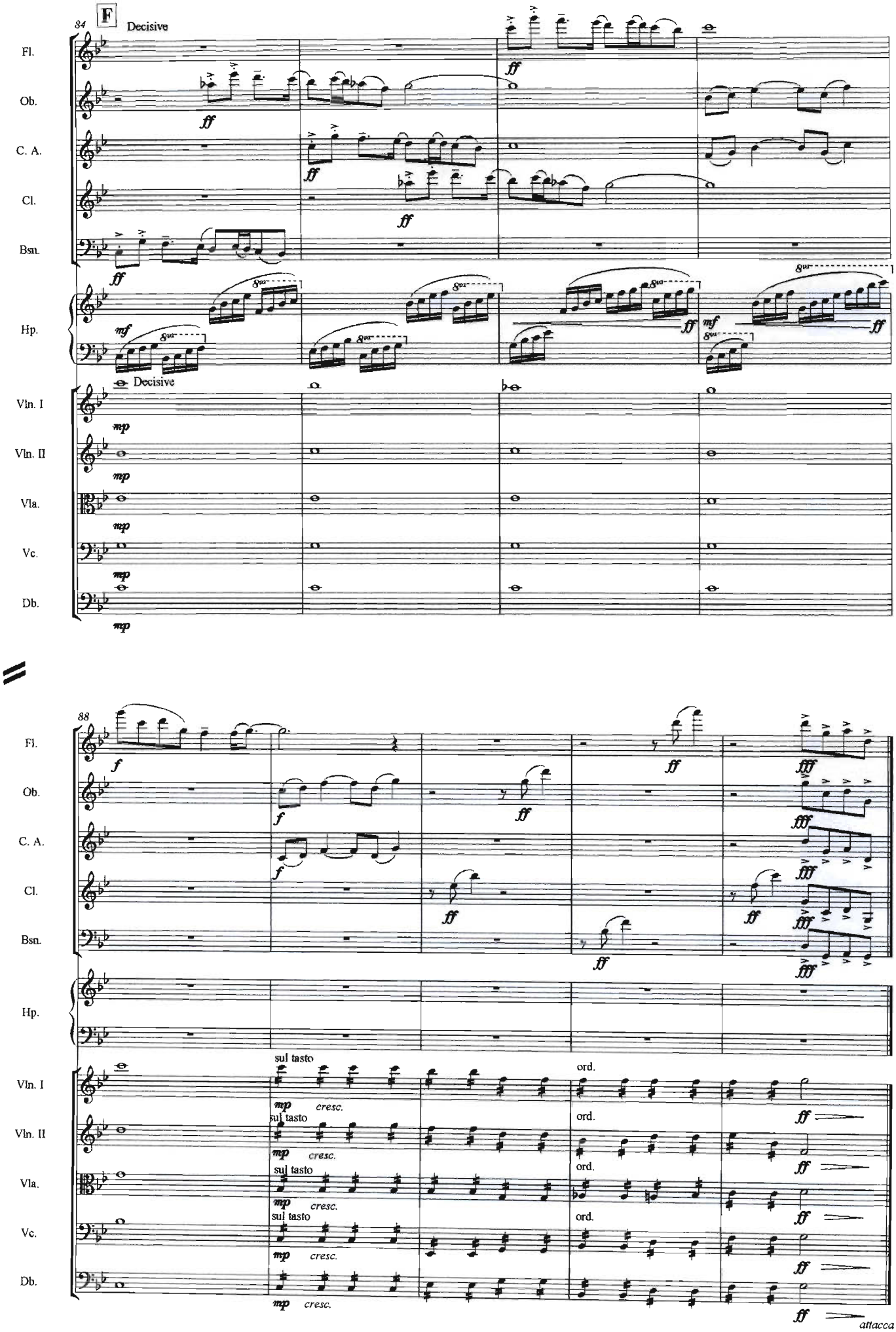

34
B
Fl.
Ob.
C. A.
Cl.
Bsn.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Db.
f
f legato
lightly
mp non legato
p non legato
pizz.
p
39
♩ = 100
poco accel.
mf marcato
mf non legato
legato
mp non legato
arco
mp


C
46
Fl.
Ob.
C. A.
Cl.
Bsn.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Db.
legato
legato
SOLO
Ab
52
tutti


57
Fl.
Ob.
C. A.
Cl.
Bsn.
Hp.
mp
Vln. I
Vln. II
Vla.
Vc.
Db.
simile
D
62
Fl.
Ob.
C. A.
Cl.
Bsn.
Hp.
mp
Vln. I
Vln. II
Vla.
Vc.
Db.
détaché
mf
mp
simile


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.


76
E
Fl.
Ob.
C. A.
Cl.
Bsn.
mf legato
mf legato
mf
mf
Hp.
SOLO
Vln. I
mp dètaché
poco a poco dim.
p
pp
fade to nothing
Vln. II
Vla.
Vc.
Db.
80
♩= 92
Tempo primo
Fl.
Ob.
C. A.
Cl.
Bsn.
f
f
f
f
mf
mf
sf
sf
sf
sf
sf
mf legato
mf legato
Hp.
mf
♩= 92
Tempo primo
Vln. I
Vln. II
Vla.
Vc.
Db.

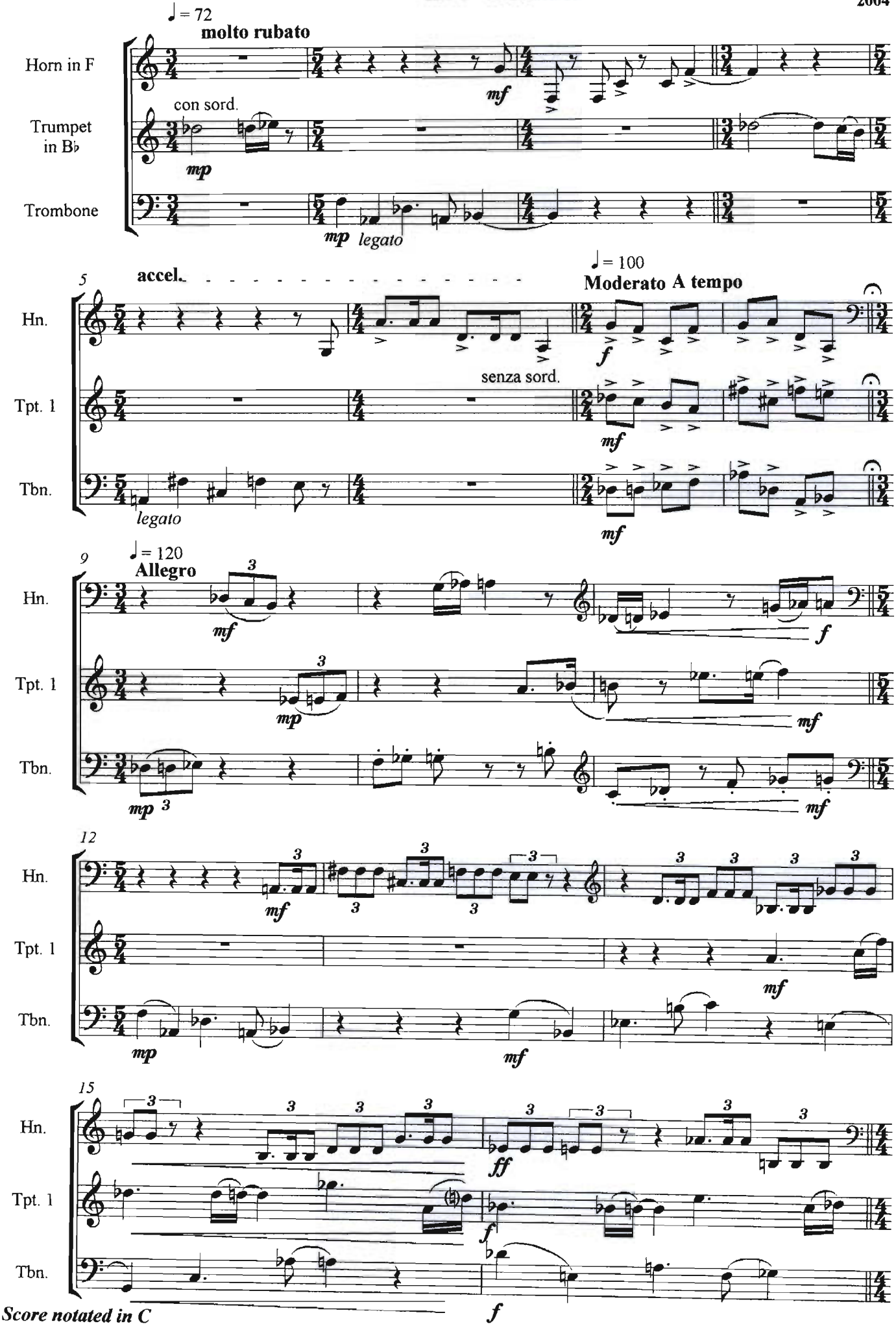

84
F
Decisive
Fl.
Ob.
C. A.
Cl.
Bsn.
Hp.
Decisive
Vln. I
Vln. II
Vla.
Vc.
Db.
88
sul tasto
ord.
cresc.
attacca

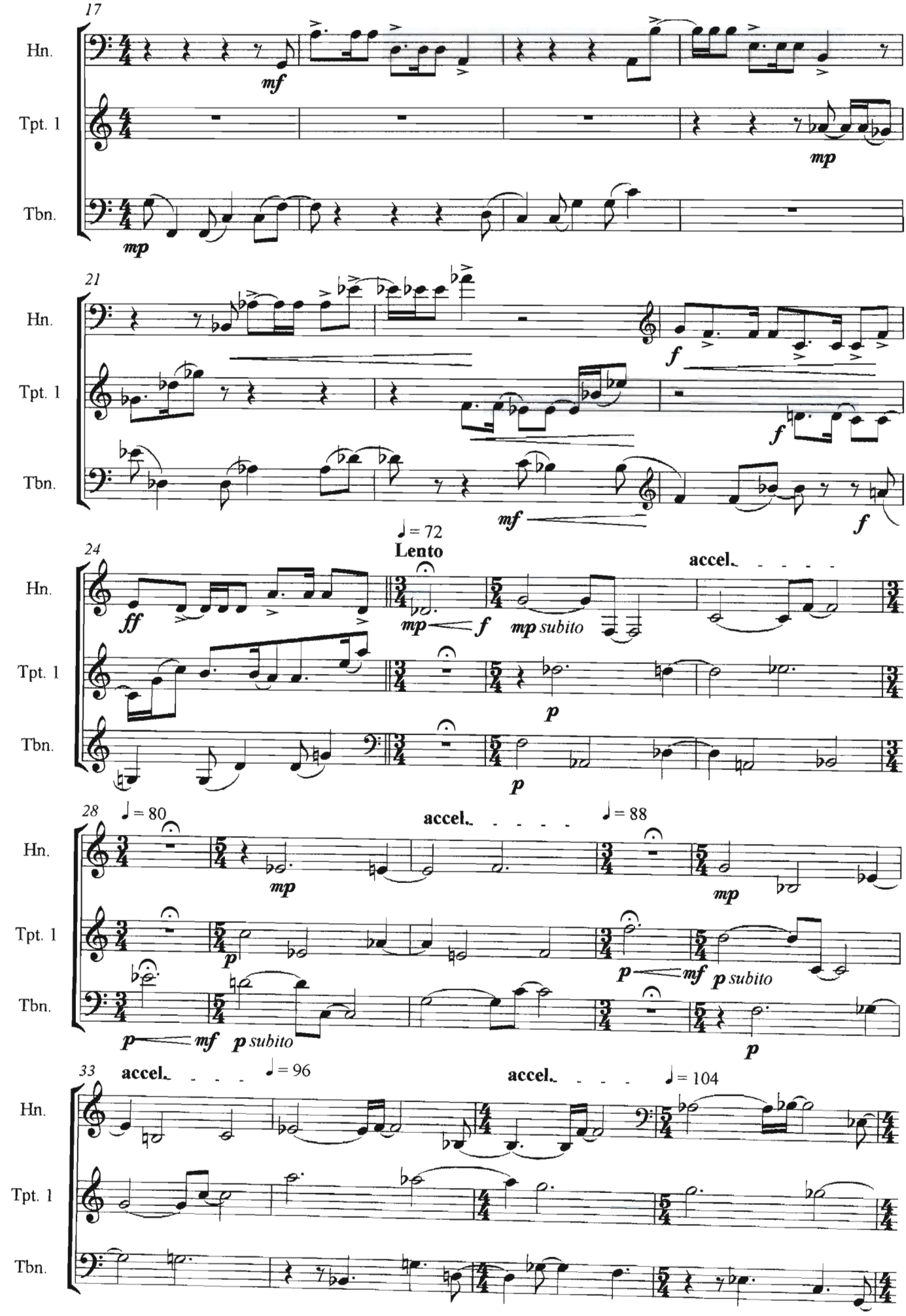
Movement II

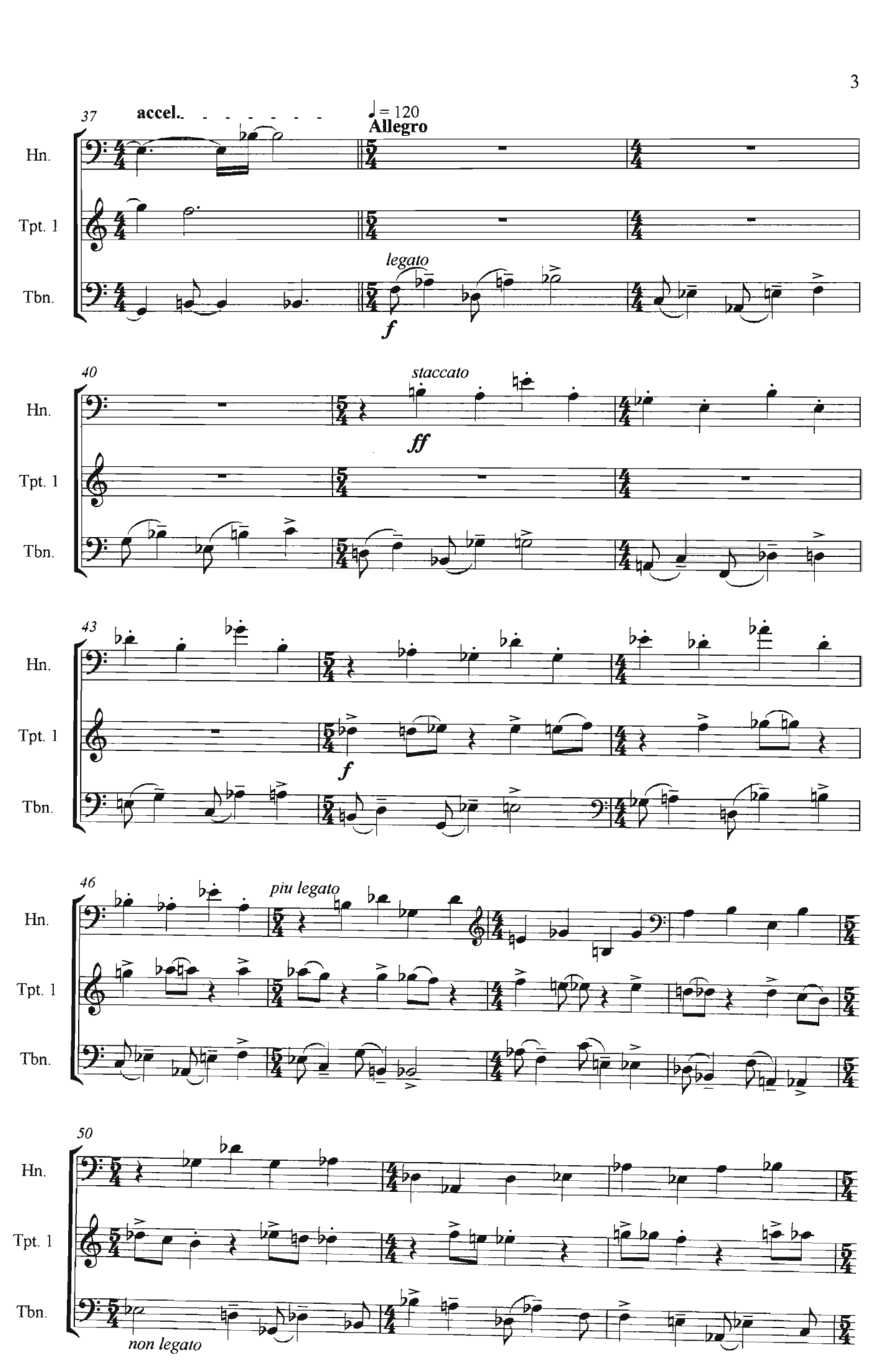
'Rationale'

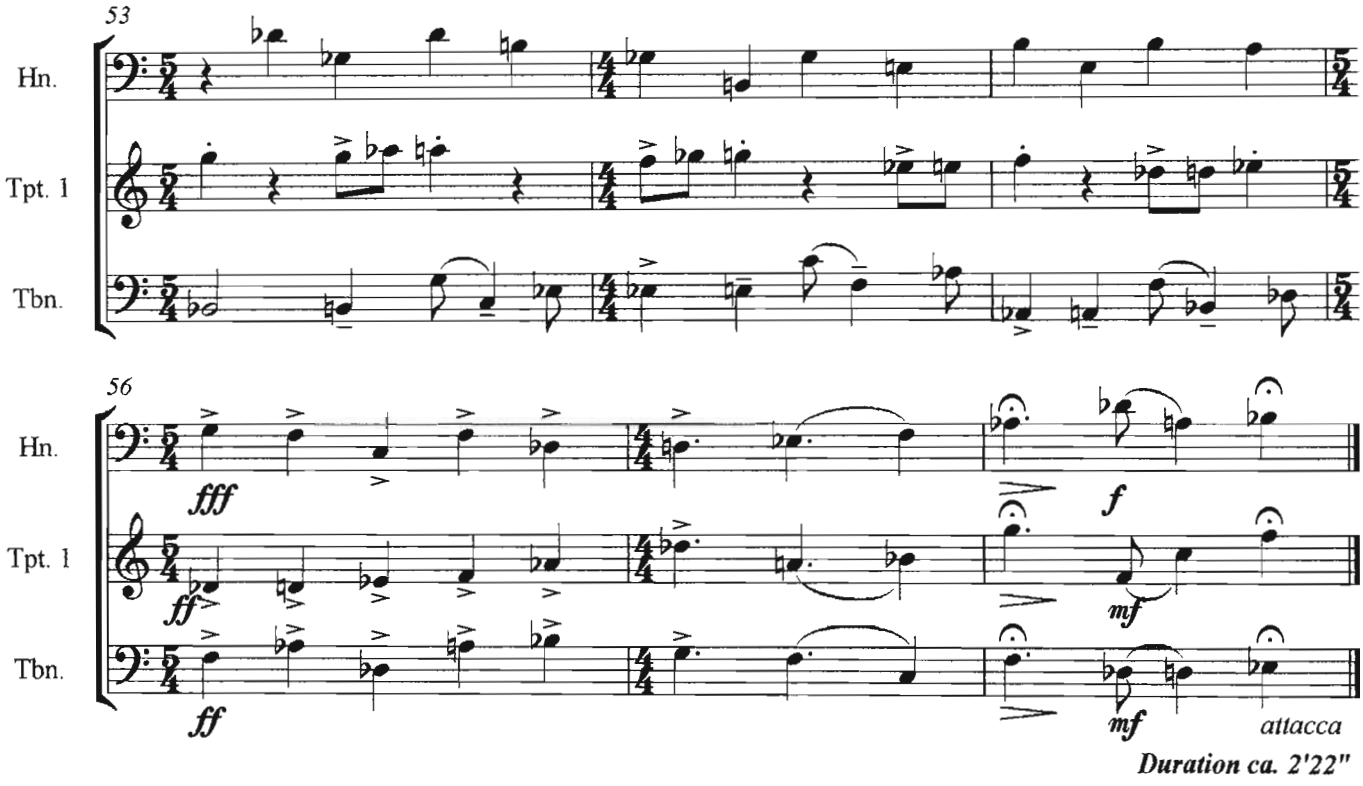
Triptych for Chamber Orchestra
Movement II : 'Rationale'

Fiona Tozer
2004




17
Hn.
Tpt. 1
Tbn.
mf
mp
mp
21
f
f
mf
f
24
♩ = 72
Lento
accel.
ff
mp
f
mp subito
p
p
28
♩ = 80
accel.
♩ = 88
mp
mp
p
p
mf
p subito
p
mf
p subito
p
33
accel.
♩ = 96
accel.
♩ = 104


37
accel.
♩= 120
Allegro
Hn.
Tpt. 1
Tbn.
legato
f
40
staccato
ff
43
f
46
piu legato
50
non legato



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♭

Bassoon

Horn in F

mp *mf*
espress.legato

mp
con sord.

mp *mf*
espress.legato

Trumpet in B♭

Trombone

Harp

♩ = 100
Andantino

Violin I

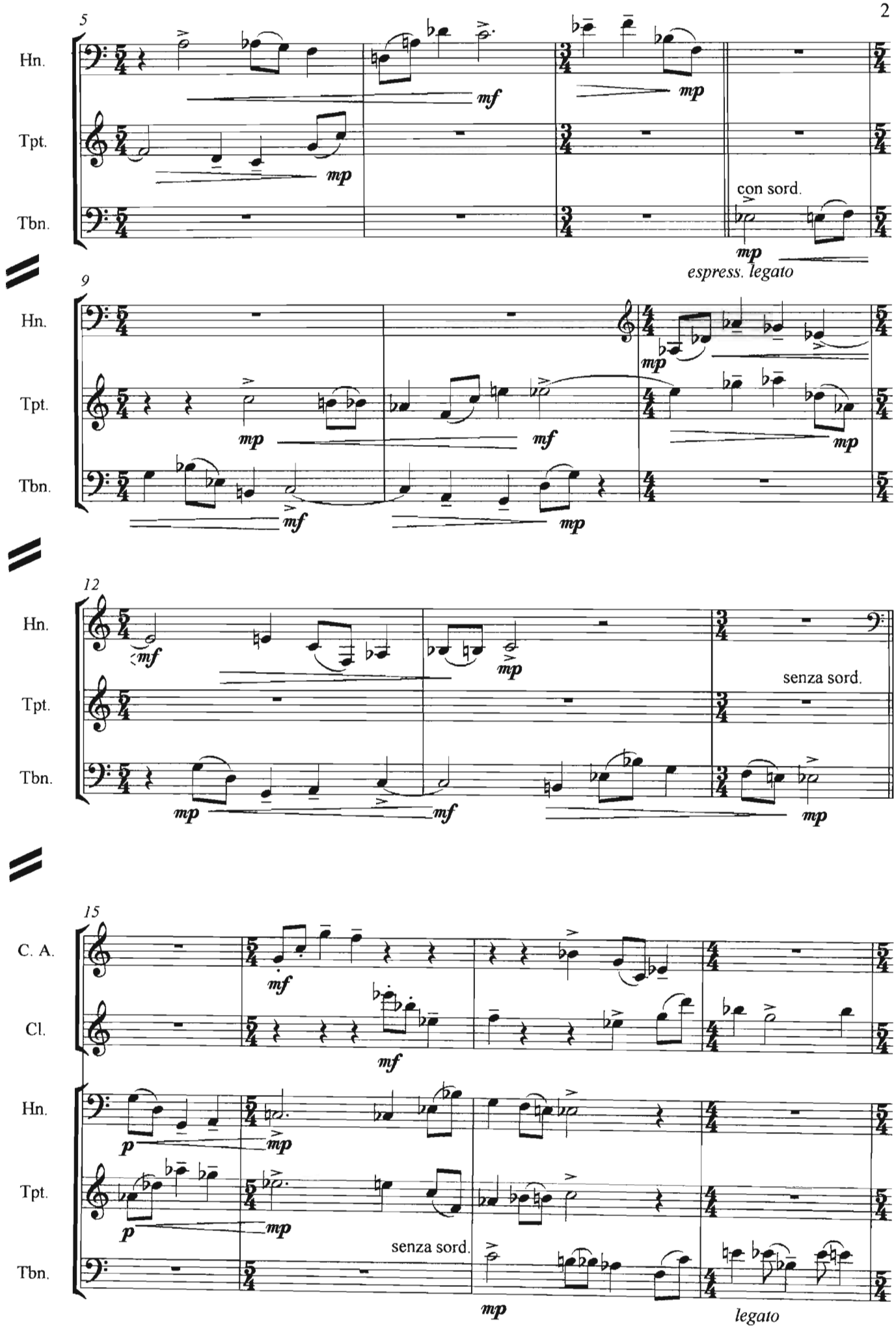
Violin II

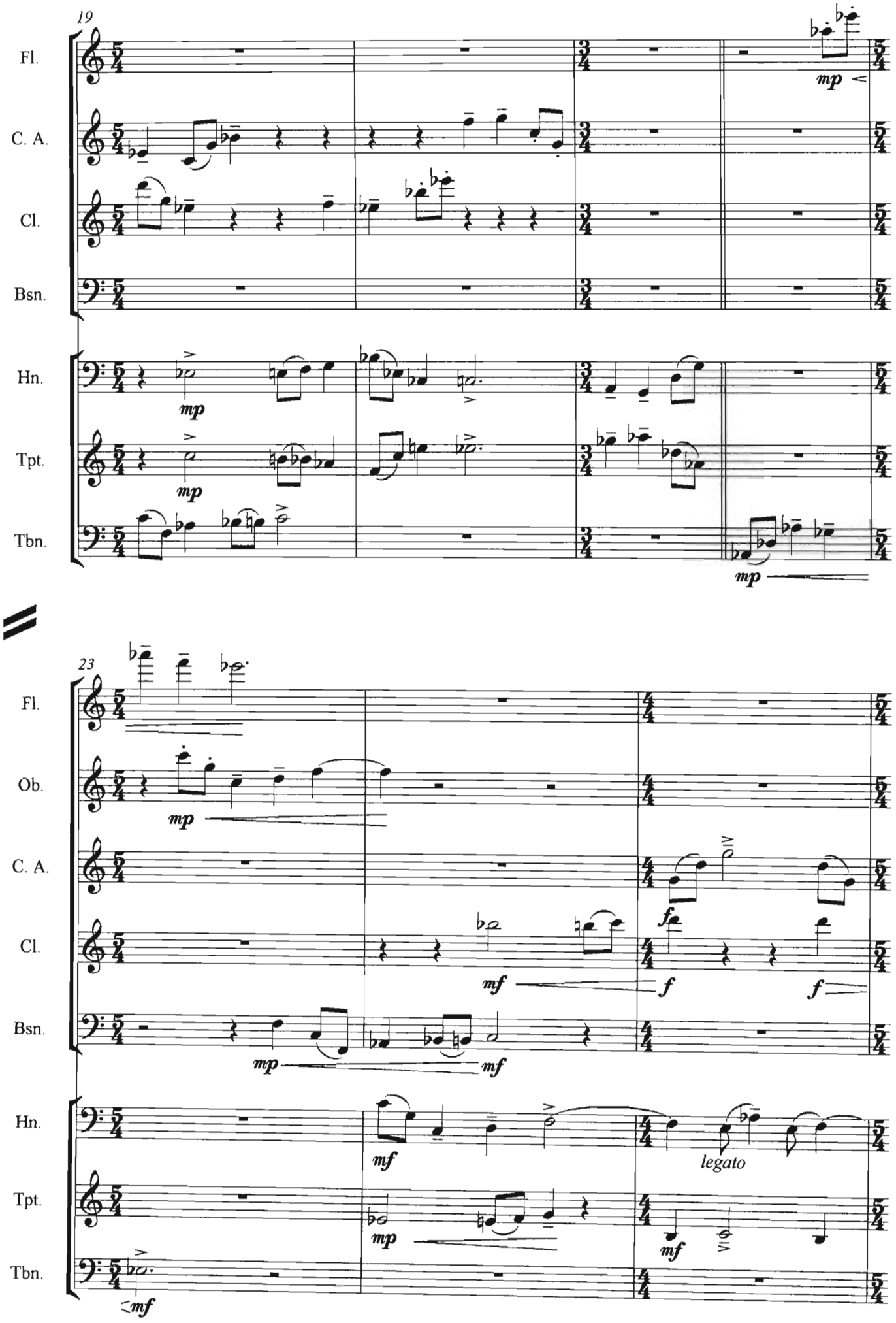
Viola

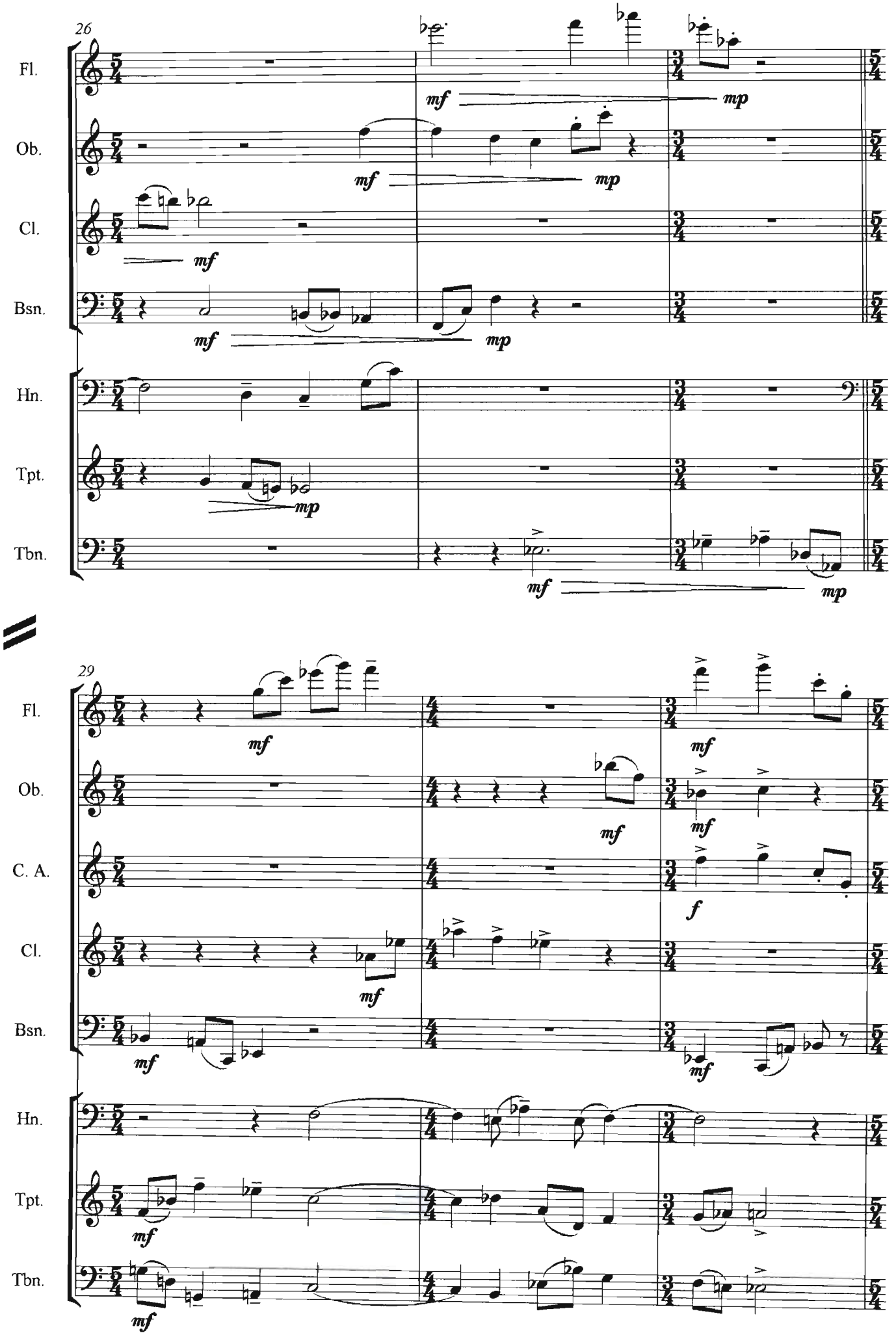
Violoncello

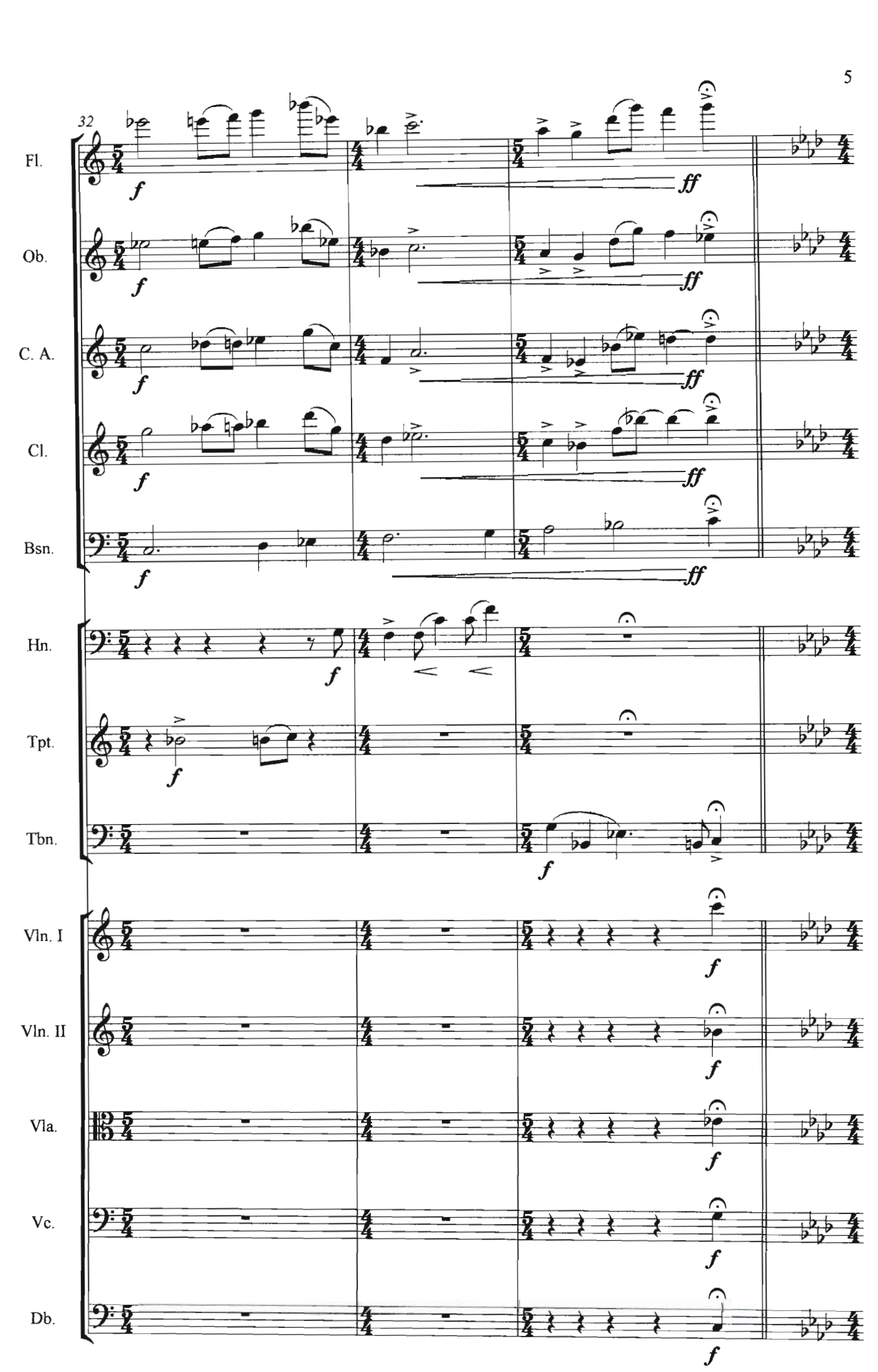
Double Bass

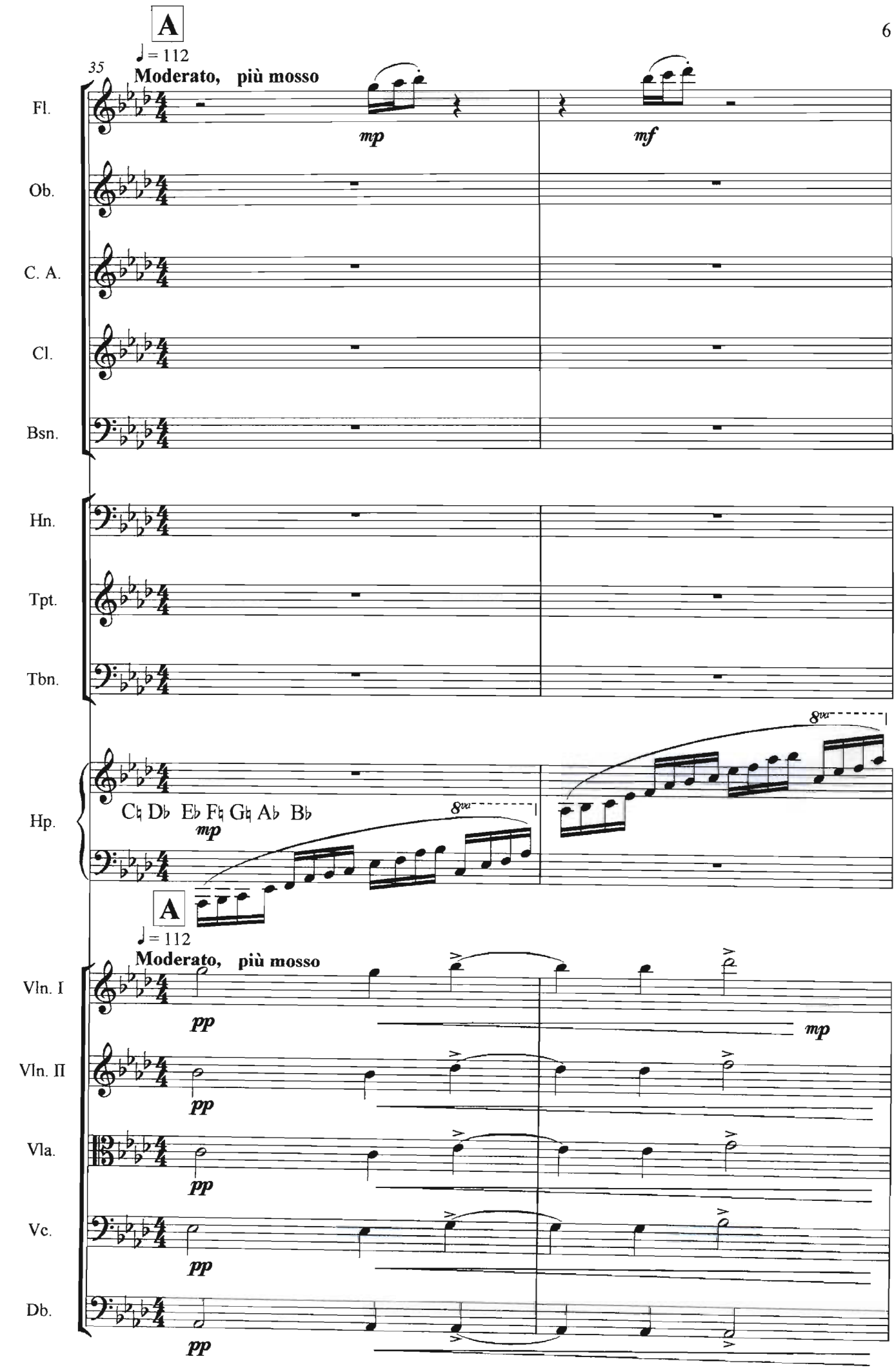
Score notated in C

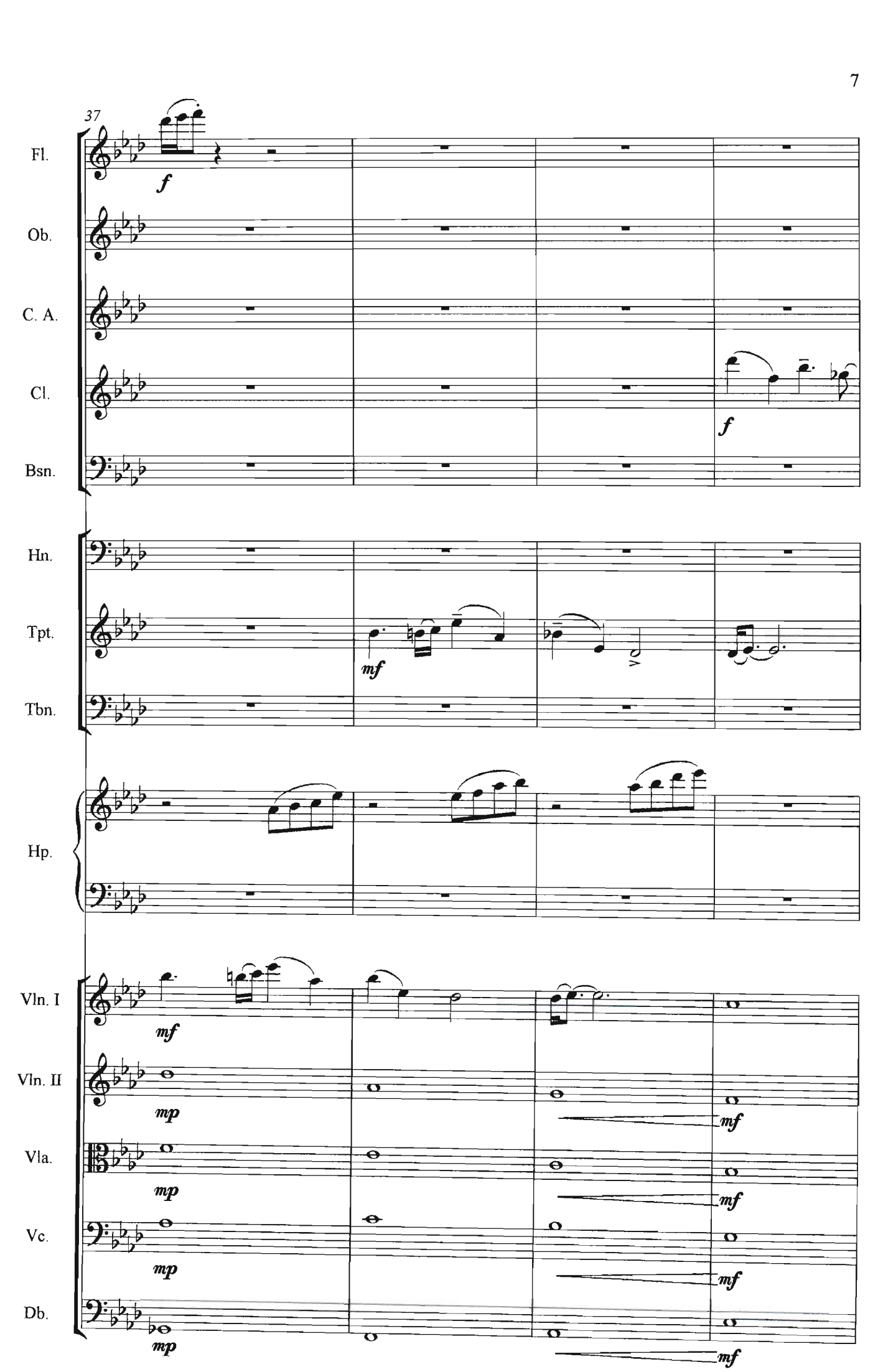

5
Hn.
Tpt.
Tbn.
mf
mp
mp
con sord.
mp
espress. legato
9
Hn.
Tpt.
Tbn.
mp
mf
mp
mf
mp
12
Hn.
Tpt.
Tbn.
mf
mp
senza sord.
mp
mf
mp
15
C. A.
Cl.
Hn.
Tpt.
Tbn.
mf
mf
p
mp
p
mp
senza sord.
mp
legato

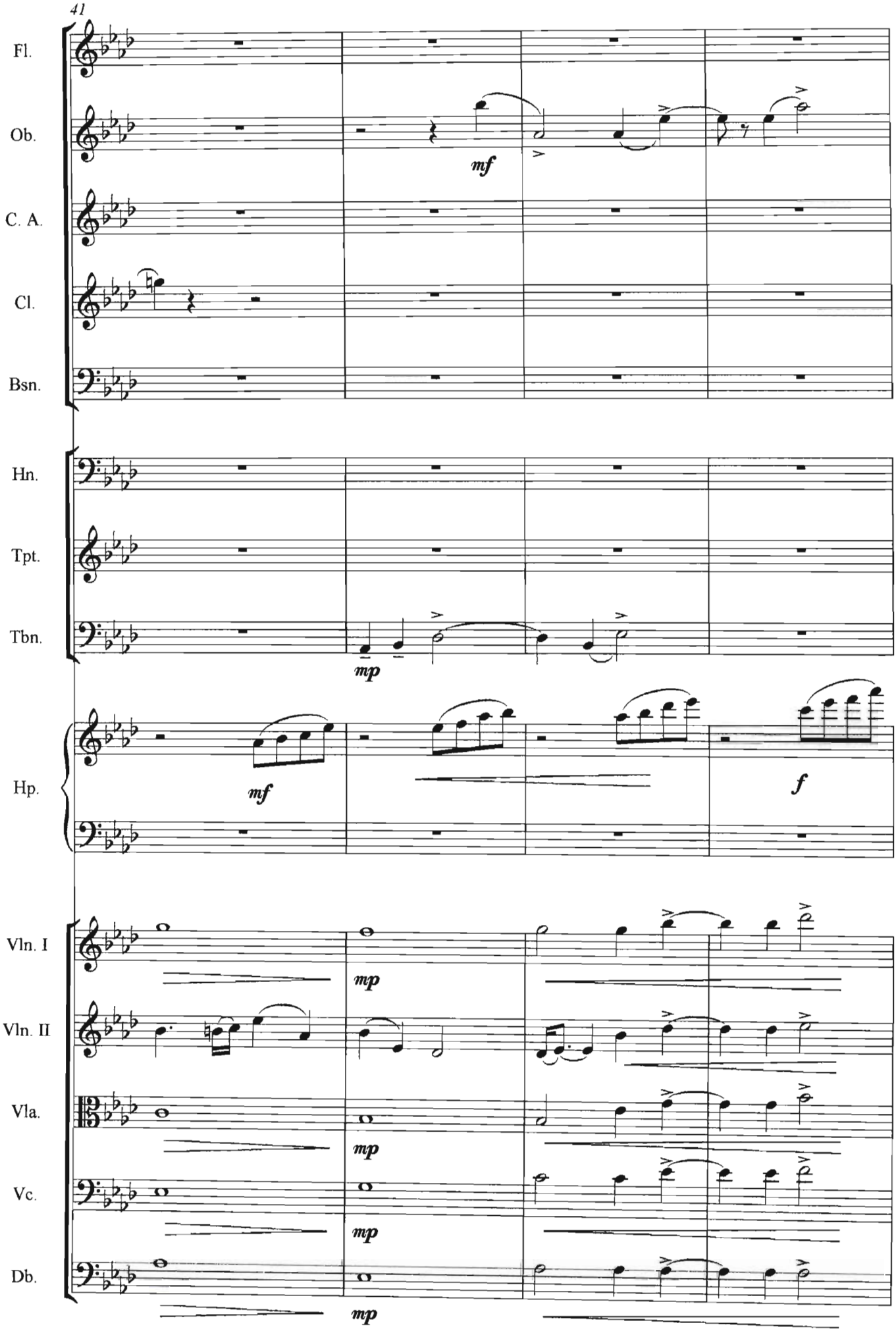

19
Fl.
C. A.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
mp
23
Ob.
mf
f
legato

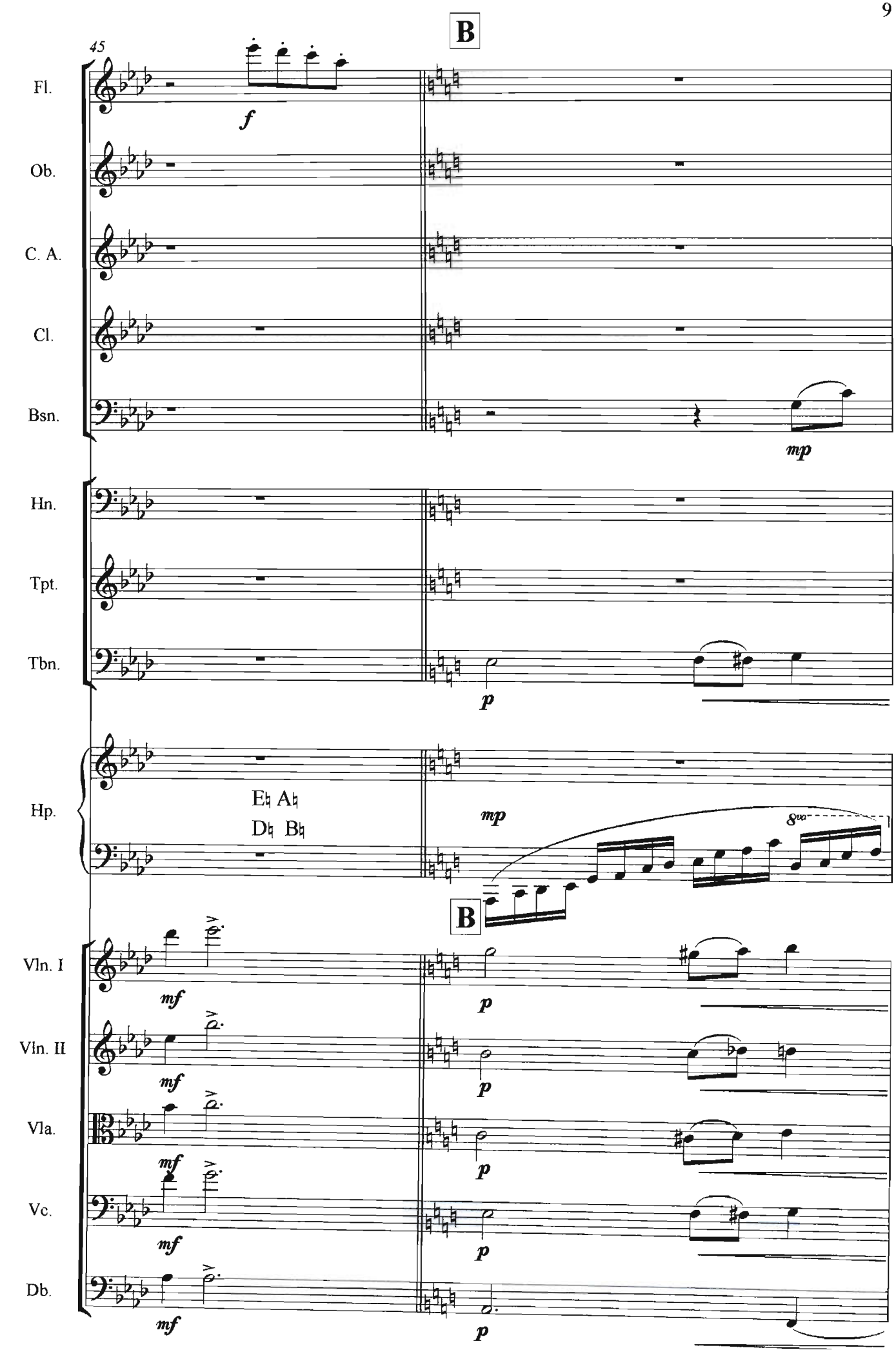

26
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
mf
mp
29
C. A.
f

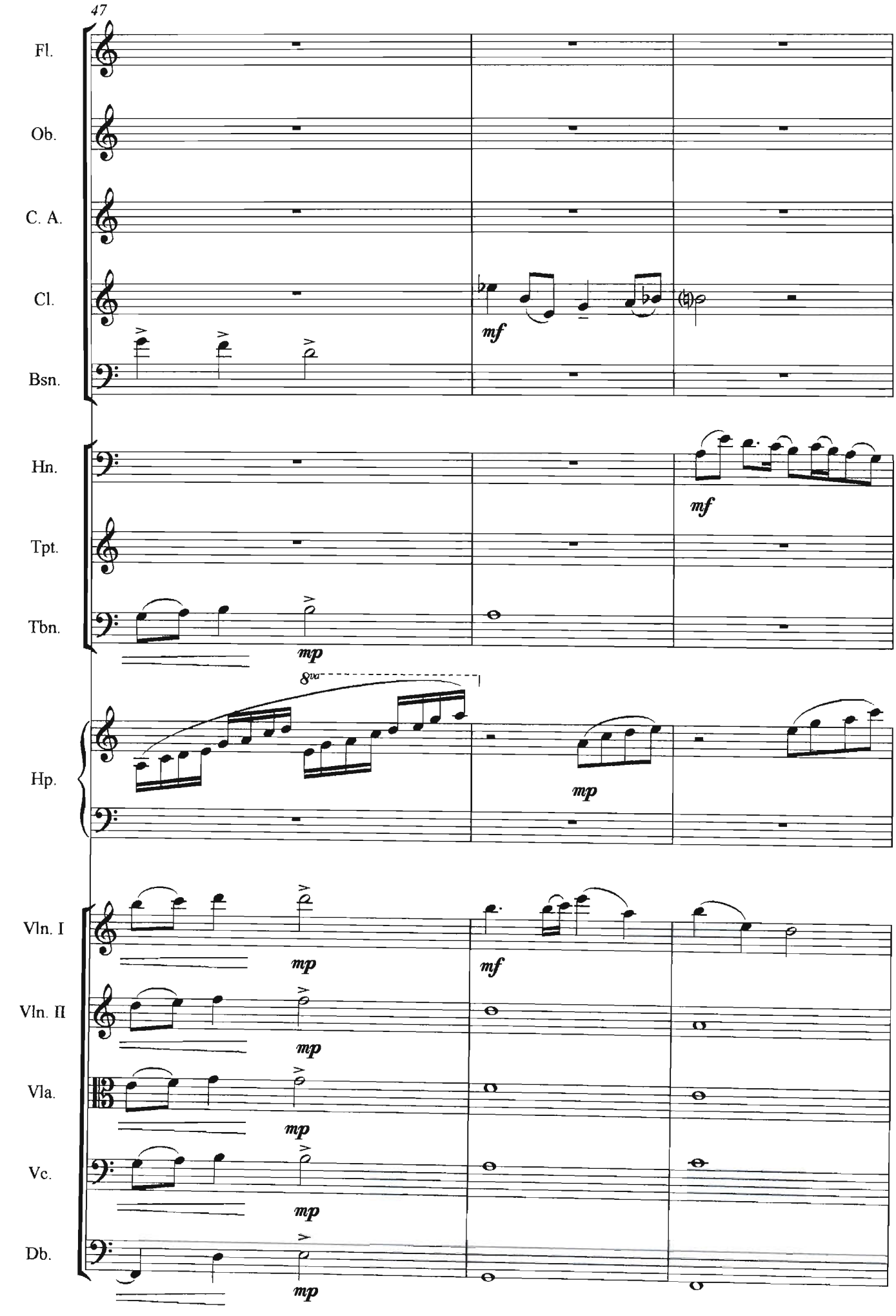

32
Fl.
Ob.
C. A.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Vln. I
Vln. II
Vla.
Vc.
Db.
f
ff

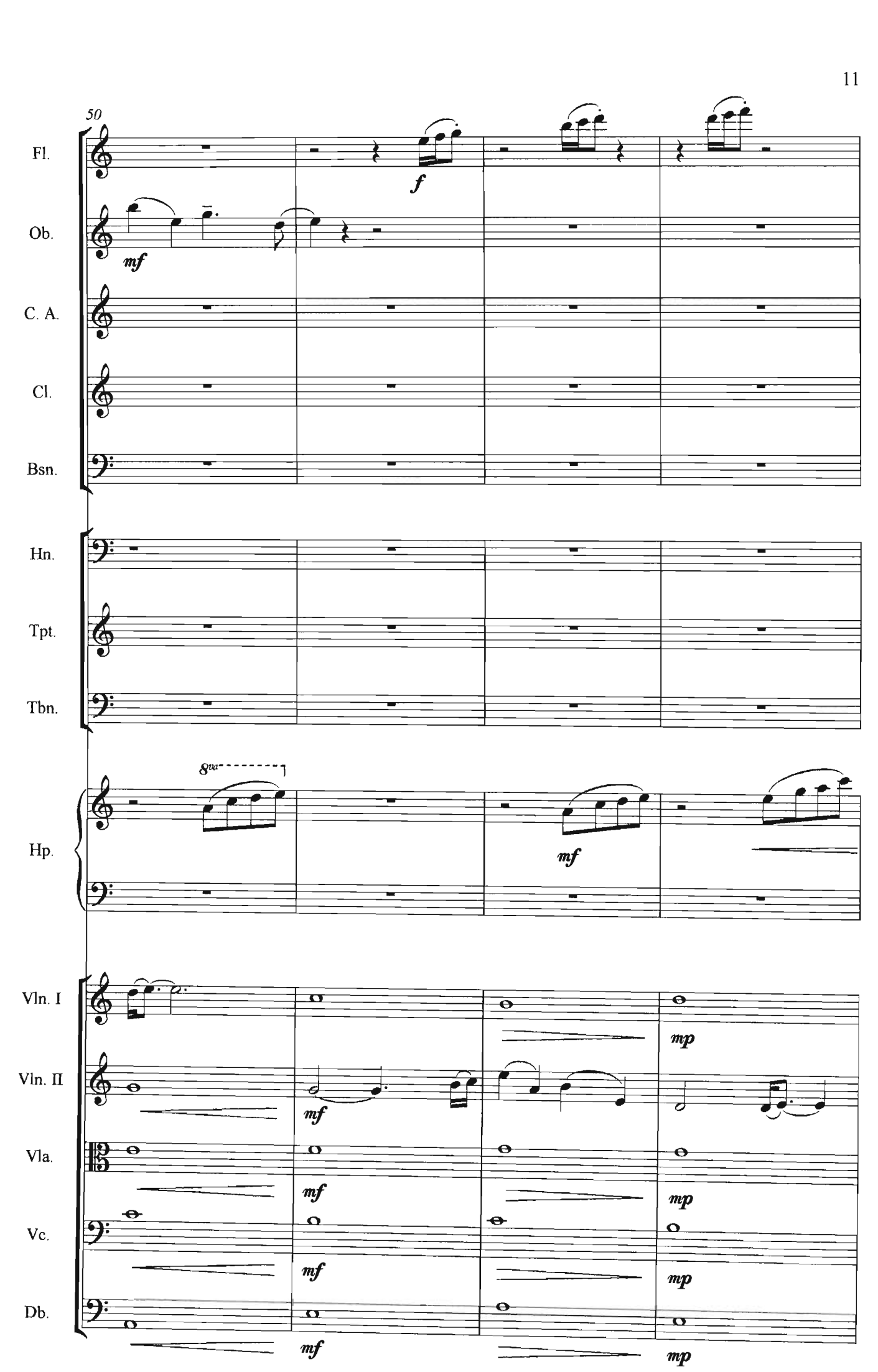

A
♩= 112
Moderato, più mosso
35
Fl.
Ob.
C. A.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Hp.
C♮ D♭ E♭ F♮ G♮ A♭ B♭
mp
8va
mf
A
♩= 112
Moderato, più mosso
Vln. I
Vln. II
Vla.
Vc.
Db.
pp
mp

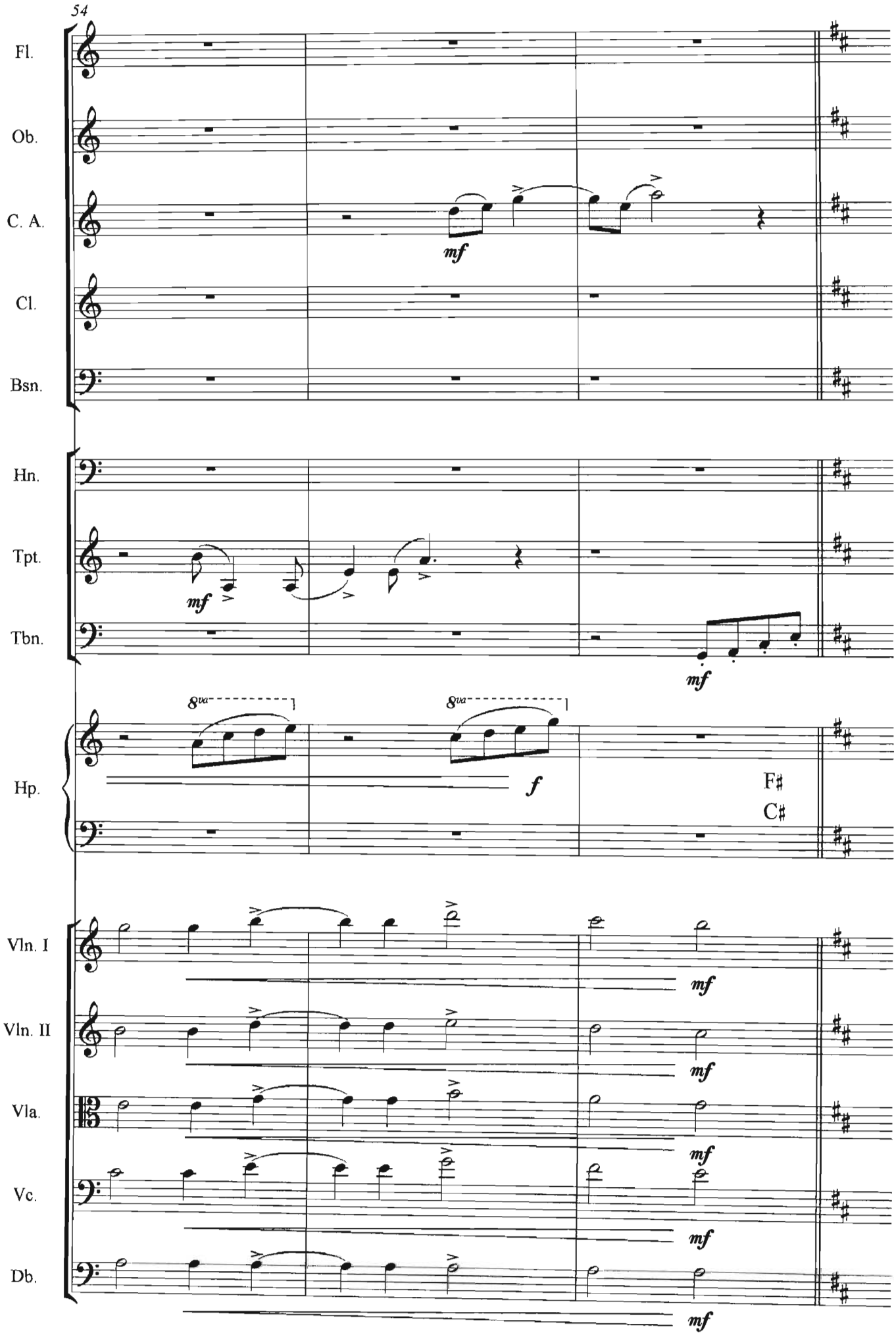

37
Fl.
Ob.
C. A.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Db.
f
mf
mp

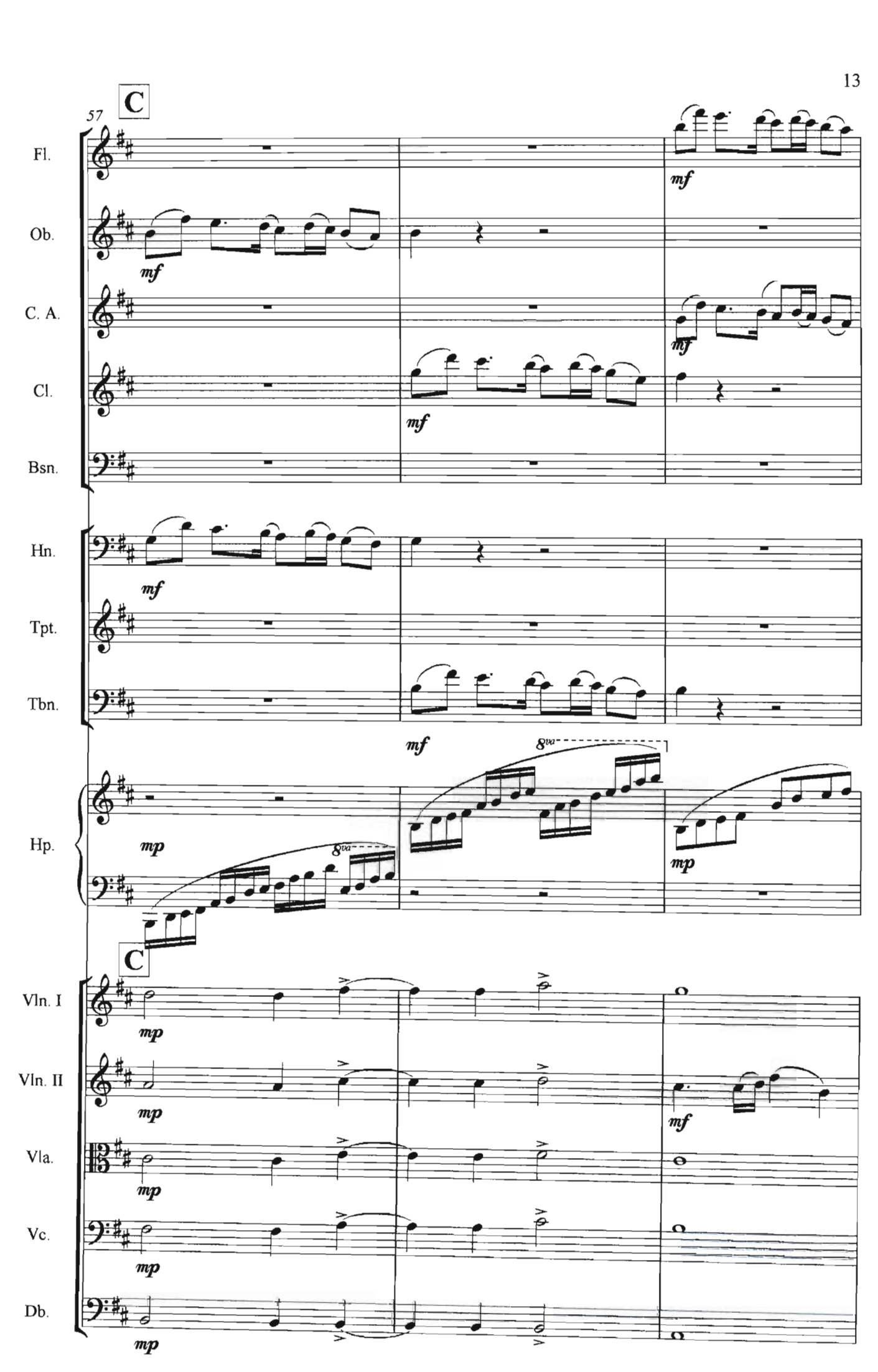

41
Fl.
Ob.
C. A.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Db.
mf
mp
mf
f
mp
mp
mp
mp

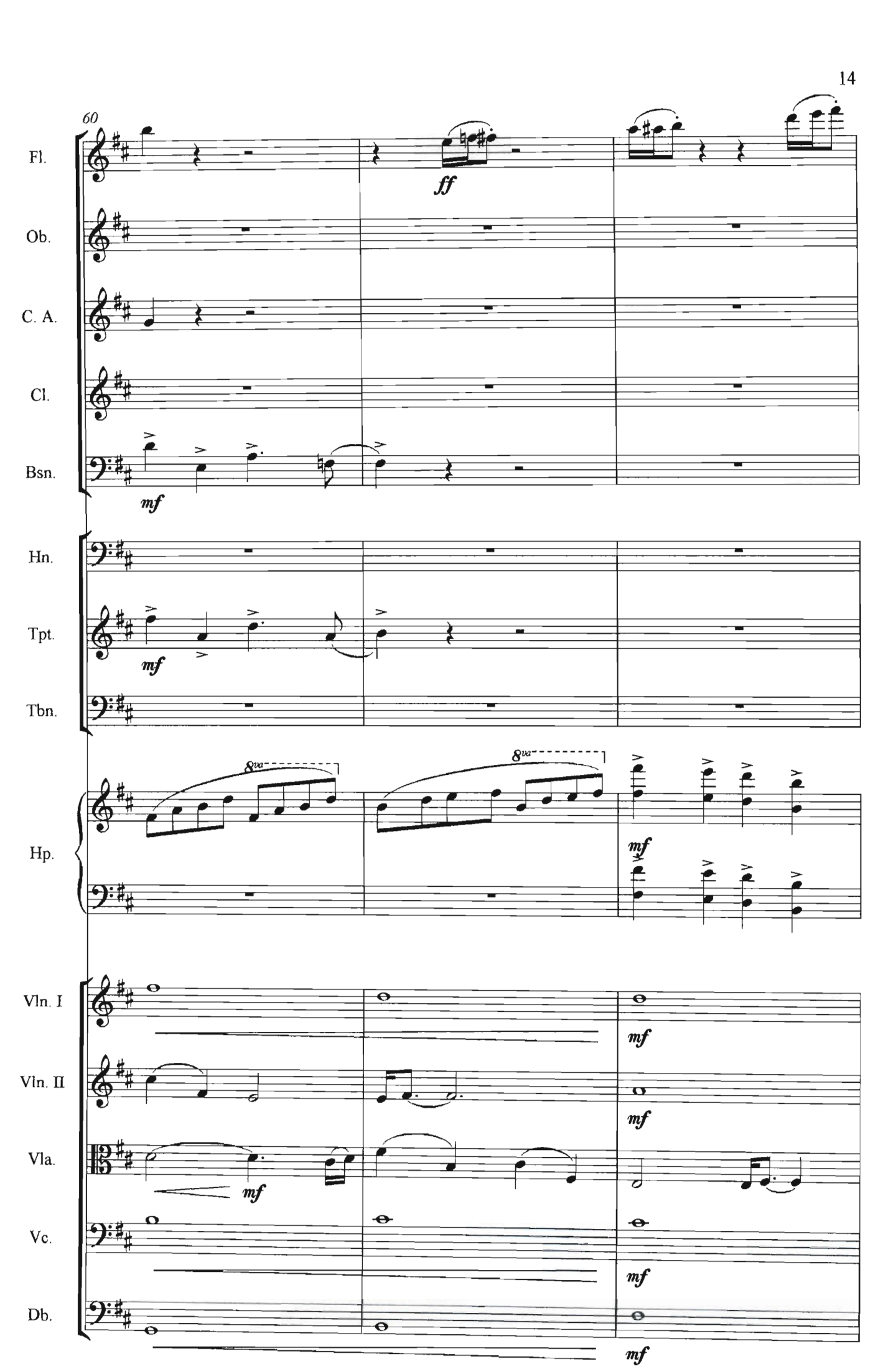

B
45
Fl.
Ob.
C. A.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Db.
E♭ A♭
D♭ B♭
B
f
mp
p
mf
8va

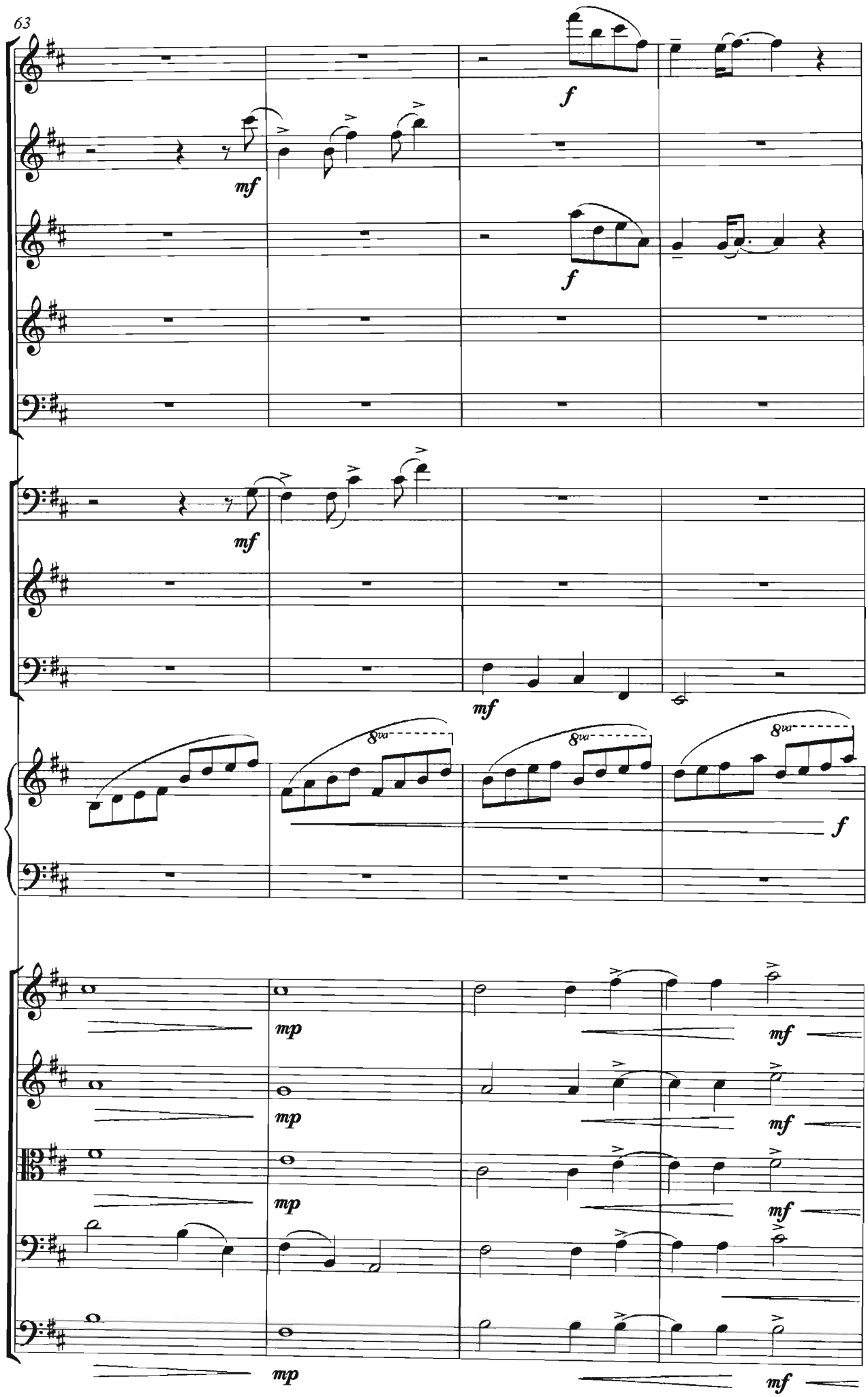

47
Fl.
Ob.
C. A.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Db.
mf
mp
8va

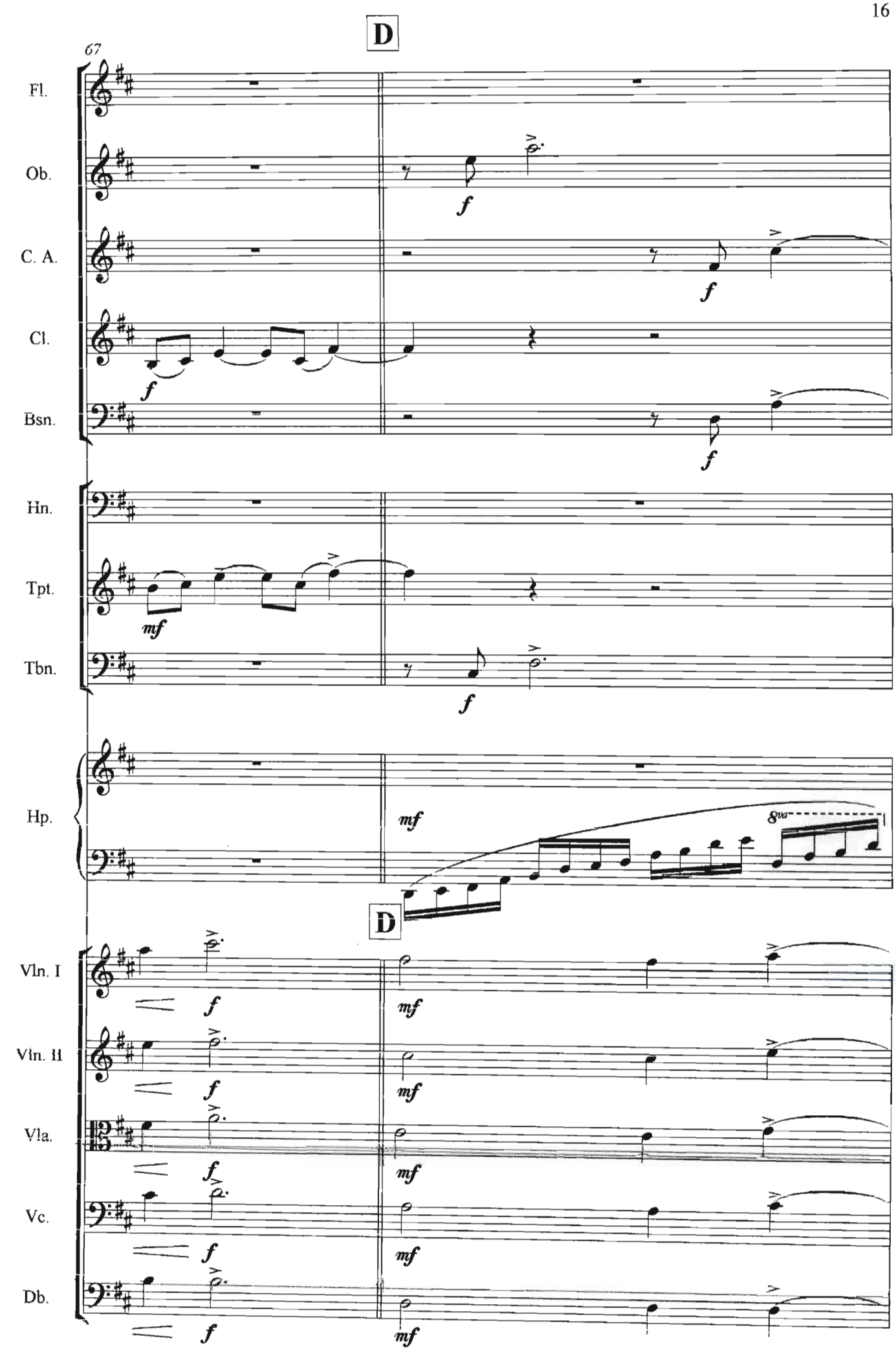

50
Fl.
Ob.
C. A.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Db.
f
mf
mp
8va

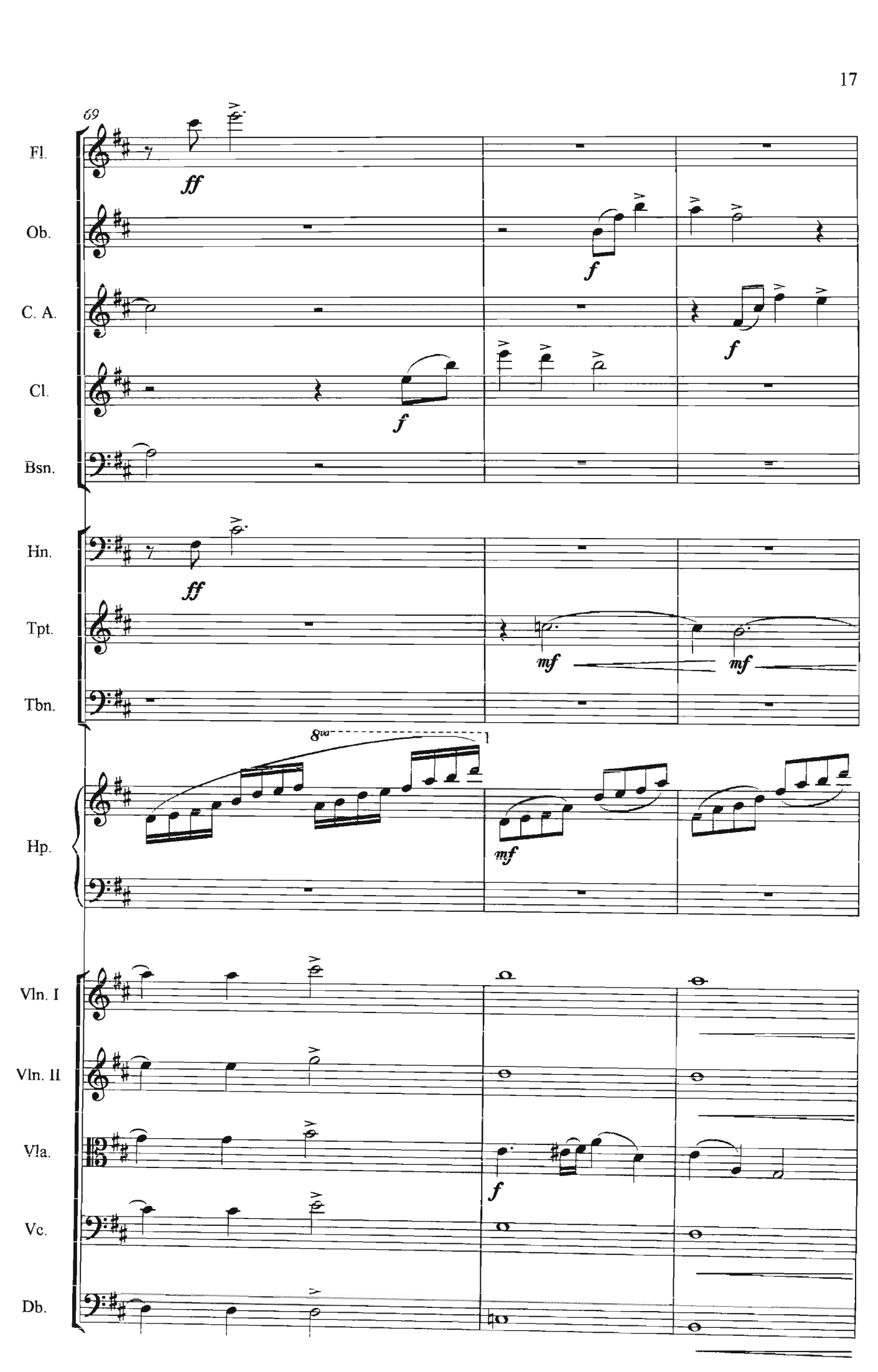

54
Fl.
Ob.
C. A.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Db.
mf
f
8va
F♯
C♯

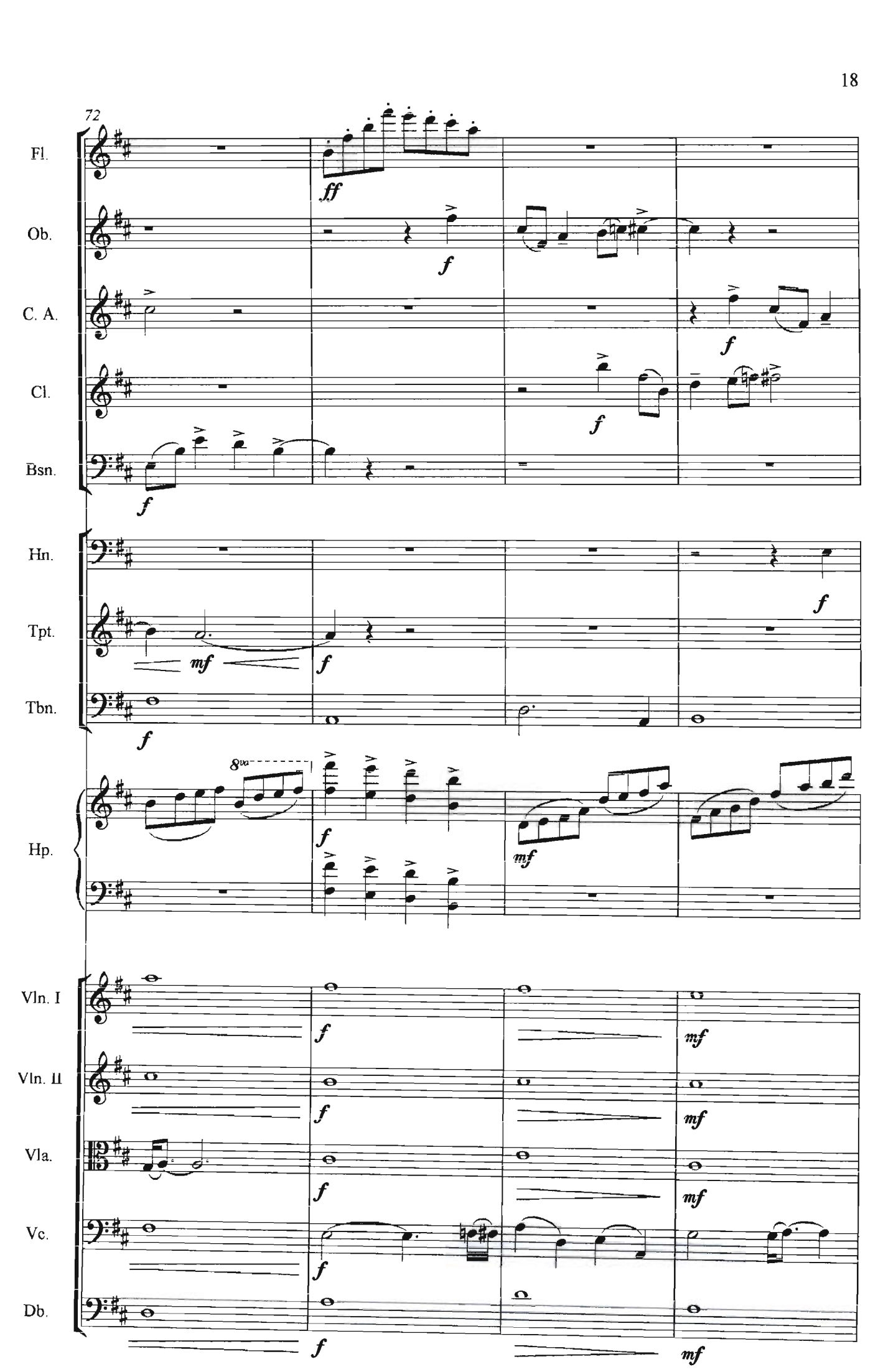

C
57
Fl.
Ob.
C. A.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Hp.
C
Vln. I
Vln. II
Vla.
Vc.
Db.
mf
mp
8va

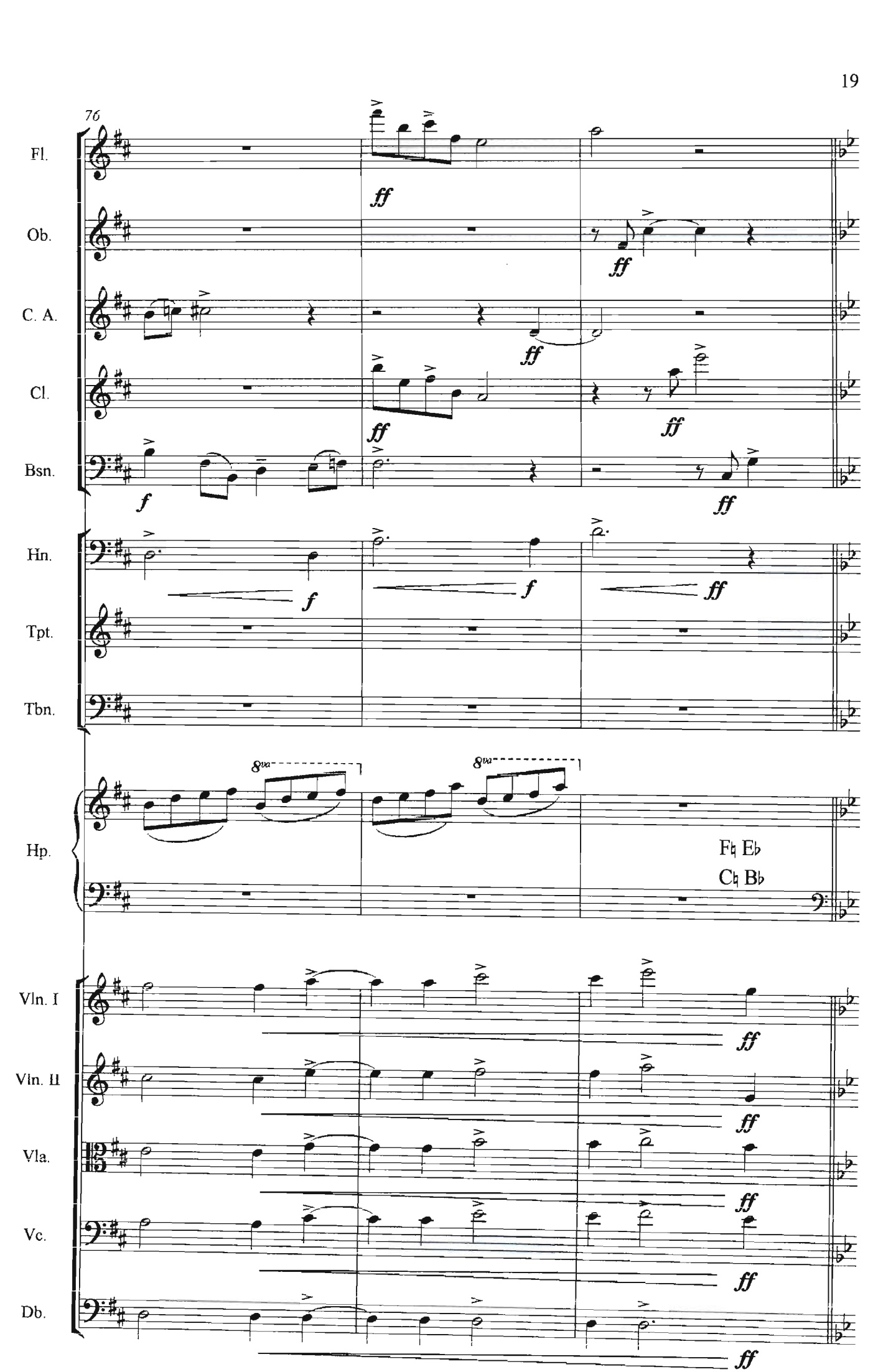

60
Fl.
Ob.
C. A.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Db.
ff
mf
8va

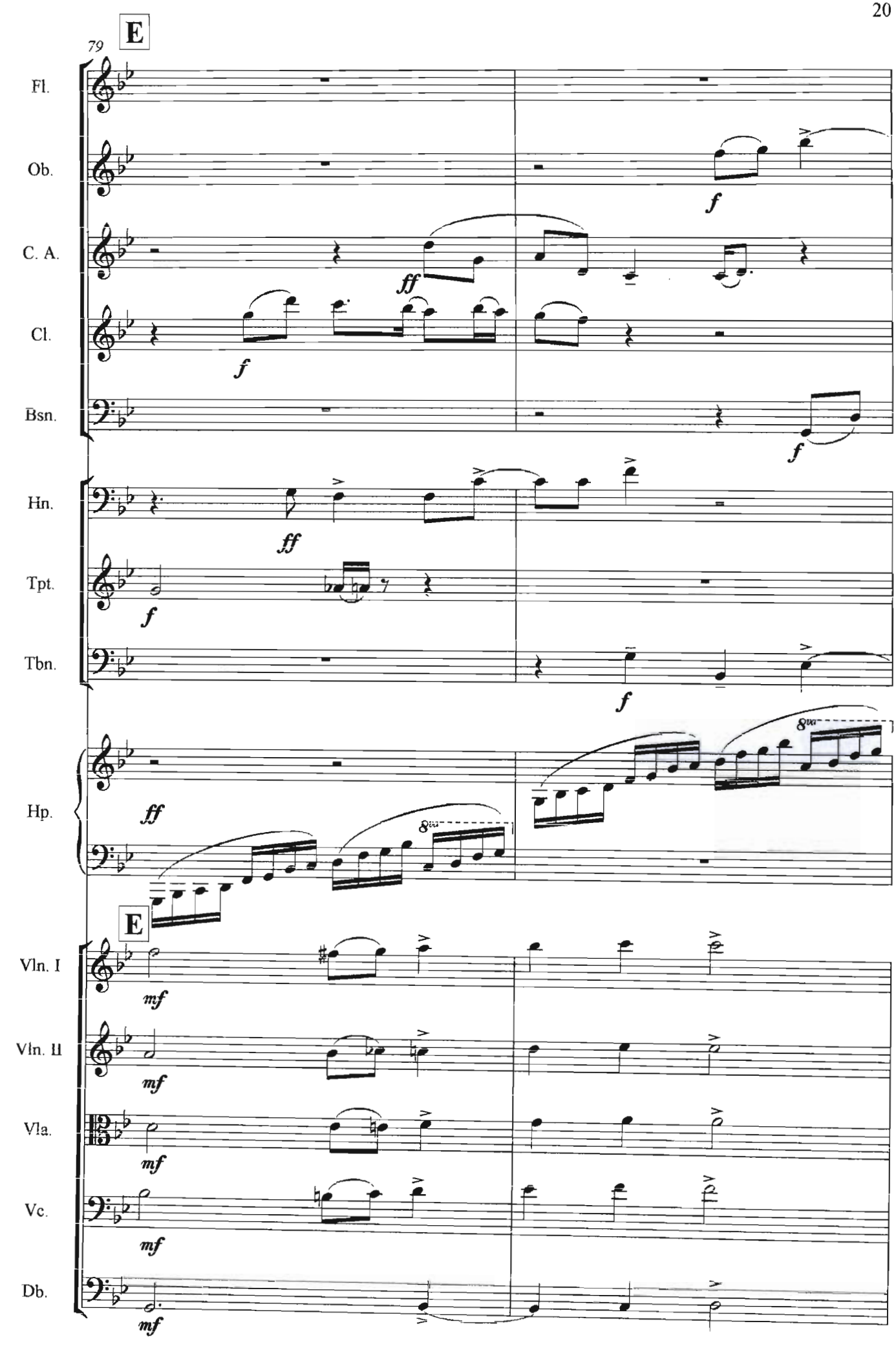

63
Fl.
Ob.
C. A.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Db.
mf
f
mp
8va

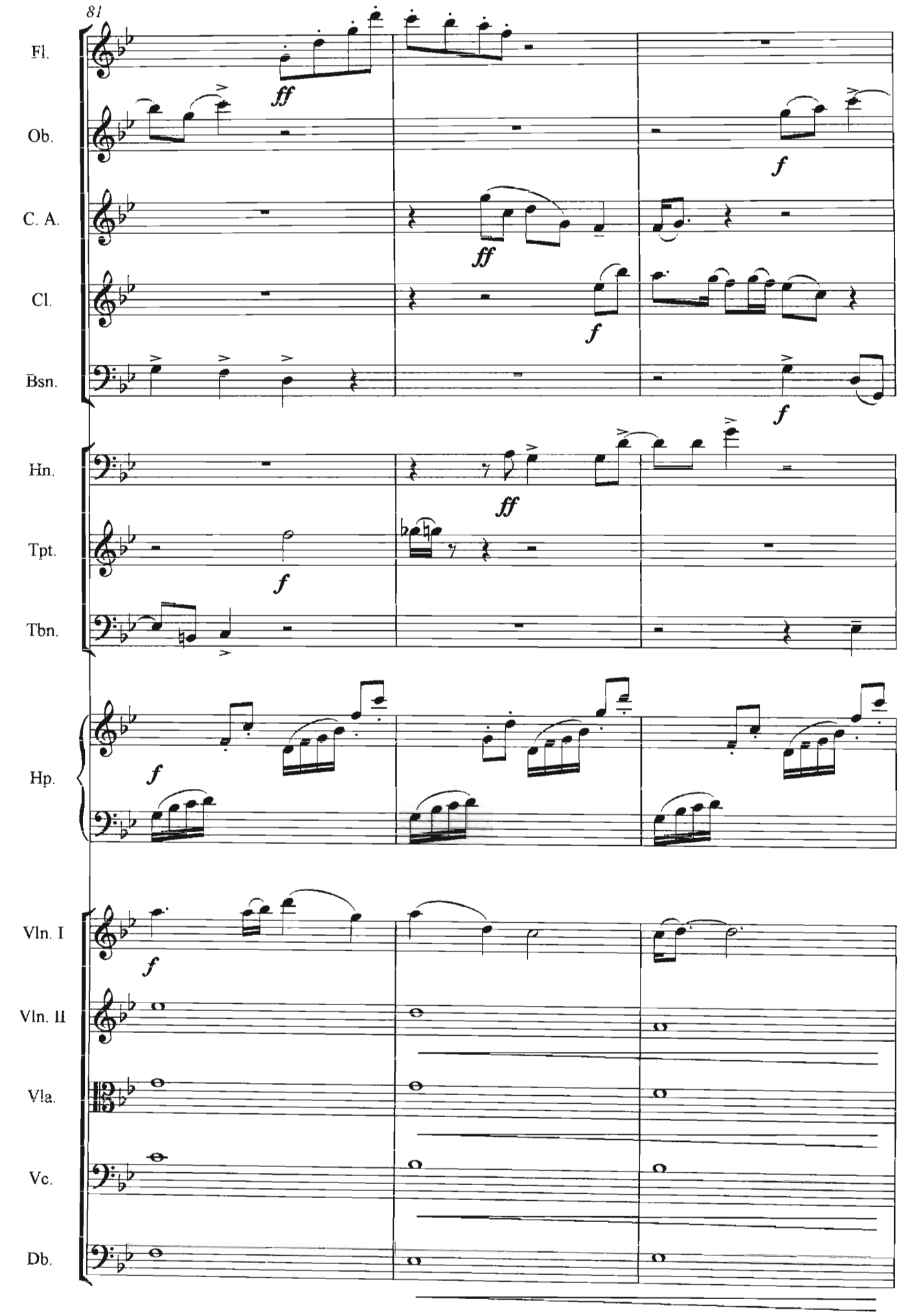

D
67
Fl.
Ob.
C. A.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Hp.
8va
D
Vln. I
Vln. II
Vla.
Vc.
Db.


69
Fl.
Ob.
C. A.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Db.
ff
f
mf
8va


72
Fl.
Ob.
C. A.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Db.
ff
f
mf
8va


76
Fl.
Ob.
C. A.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Db.
ff
f
8va
F♮ E♭
C♮ B♭


79
E
Fl.
Ob.
C. A.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Hp.
E
Vln. I
Vln. II
Vla.
Vc.
Db.
ff
f
mf
8va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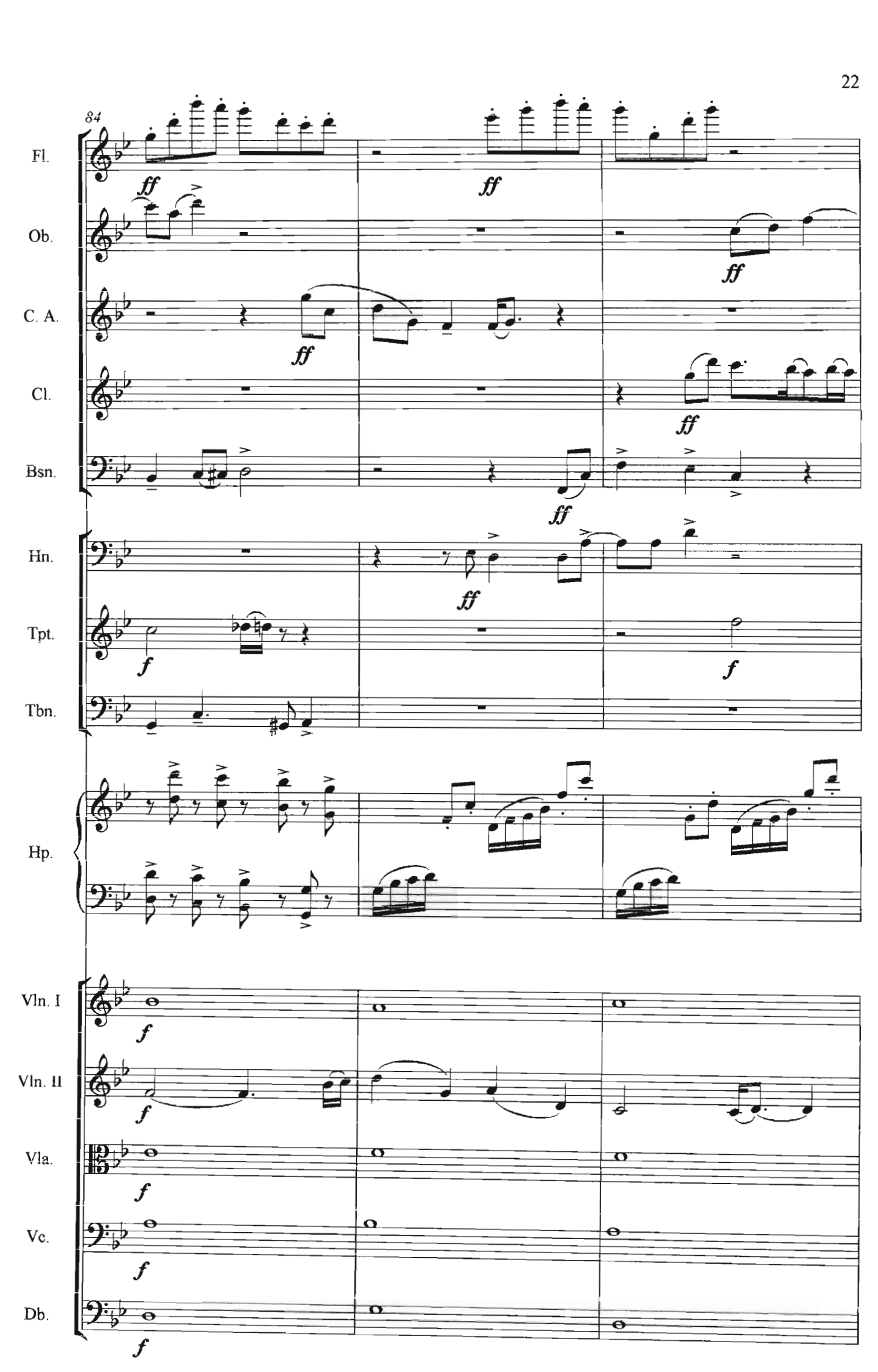
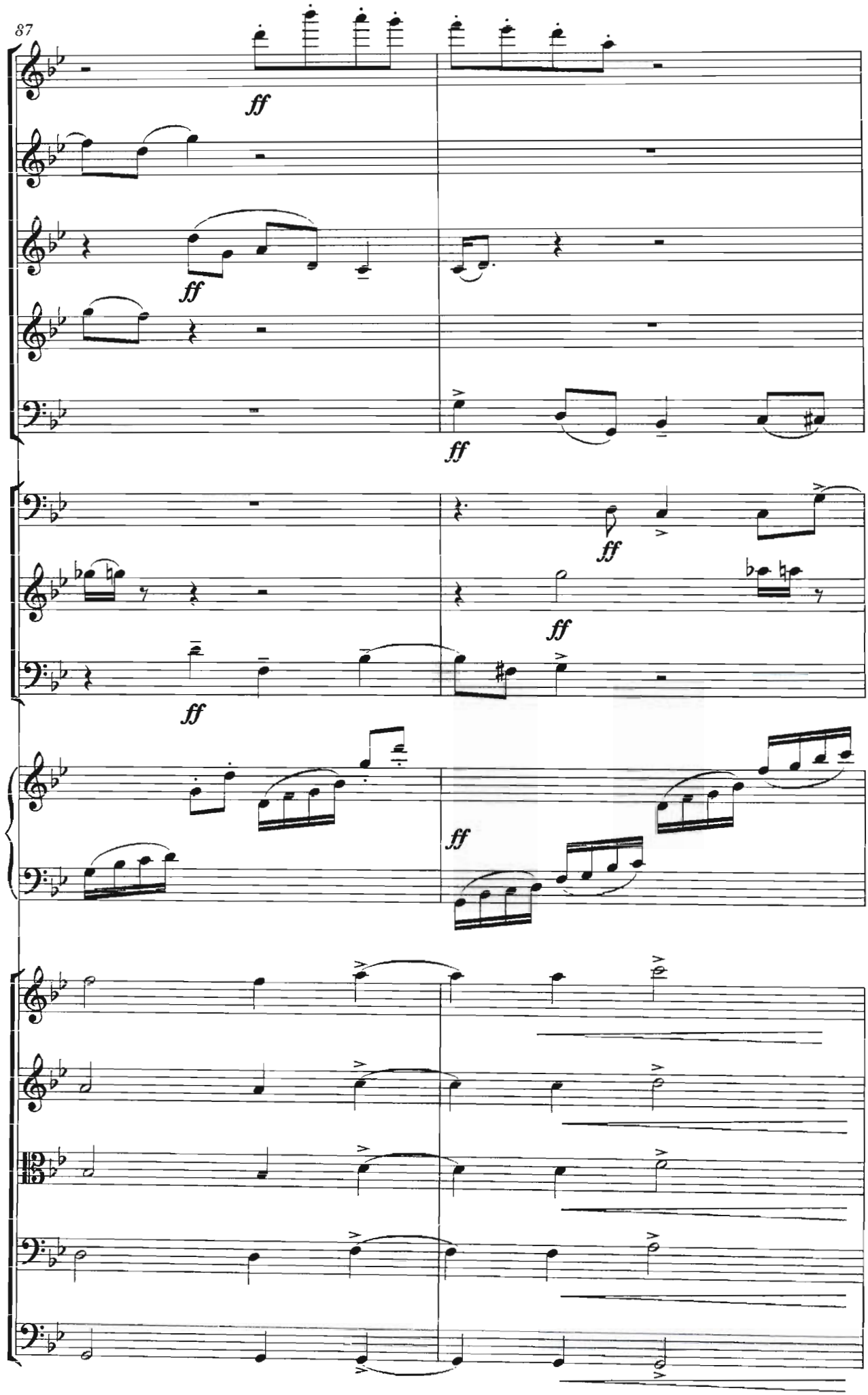
Fl.
Ob.
C. A.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Db.
ff
f


84
Fl.
Ob.
C. A.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Db.
ff
f


87
Fl.
Ob.
C. A.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Db.
ff

coda ♩ = 96
meno mosso

89

Fl.
Ob.
C. A.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Hp.

ff *f*

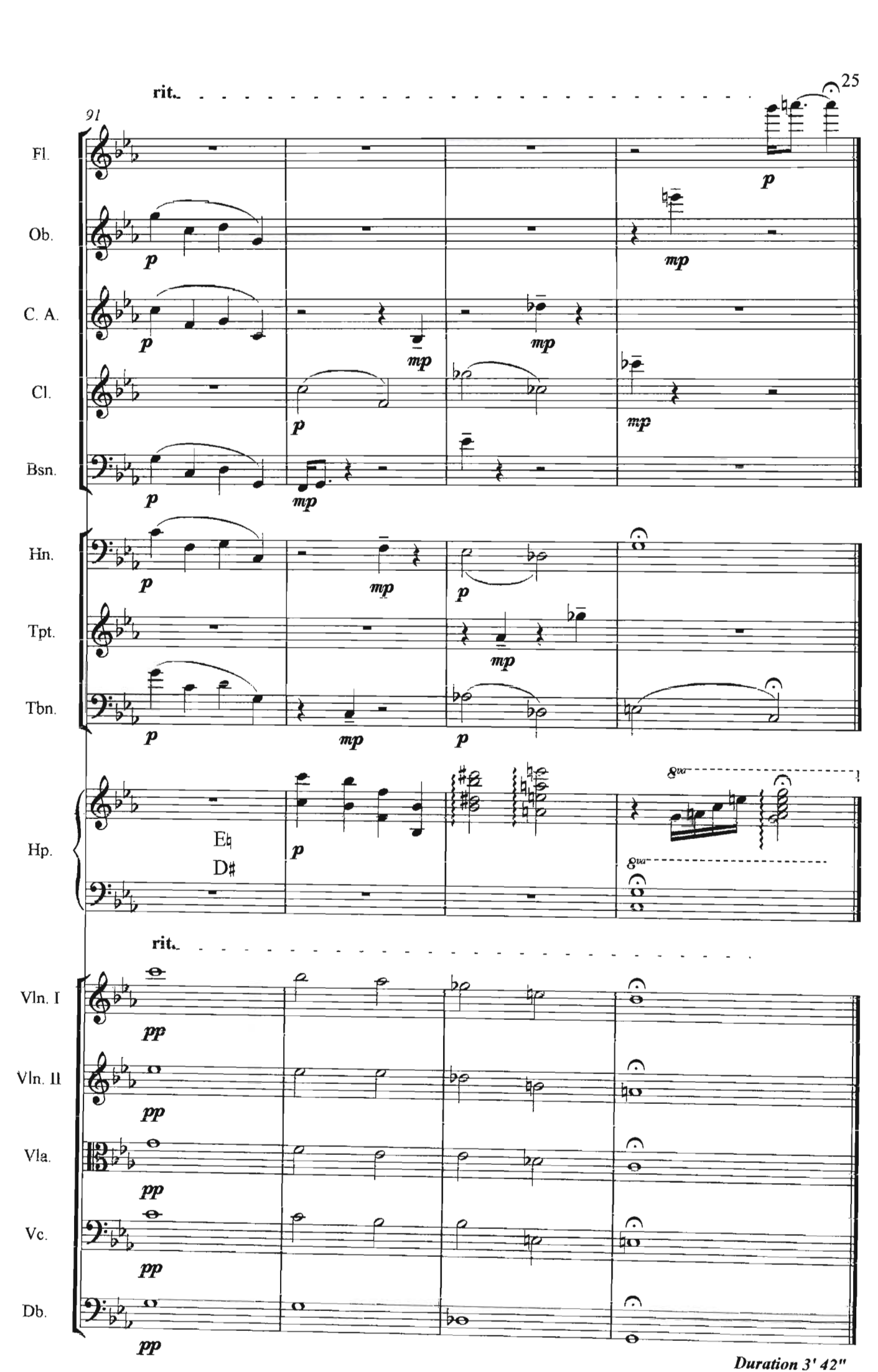
8va

coda ♩ = 96
meno mosso

Vln. I
Vln. II
Vla.
Vc.
Db.

senza vibrato

ff *f*



Duration 3' 42"

Pastorale : Structural Analysis

Scn	Key	Mm	Winds	Harp	Strings
A 1-36	Gm	1-10	Flute motives *a* and *b* (pentatonic)		Senzo vibrato, build quintal harmony
		11-12	Motive *c*	Arpeggio-pentatonic	
		13-16		4 bar ostinato pattern (O_1)	s.vibr. progression of 7th & 9th 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 *c* in stretto	Pentatonic arpeggios	Semiquaver tremolo
Trans -ition	Mod	37-40	Motive *a* solo instruments		pizzicato
		41-47	Motive *a* in octaves Motive *b* solo New theme (*d*) in flute		Chords, new rhythm
B 48-75	Cm	48-51	Theme *d* flute solo		Theme *d* violin solo Double bass progression
		52-55		New harp ostinato with harmonics	Solo violin, D.bass
		56-59		Continue ostinato	Violin I theme *d* 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 *c* in stretto	Pentatonic arpeggios	4 bar ostinato
Coda 88-92	Mod -Gm	88-92	Motives *a* and *b*		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

Confluence – Structural analysis

SECTION 'A'

Fib:34 bars T/S 3+5+5+8+5+5+3 7 bars x 4 = 28 (Symmetrical)
T/S 5+8+3+5+8+5 6 bars
Total = 34

	Instruments	Fib	Mm	Motives
1	Horn, Tpt	1/2	1-7	Hn : RI8 I8 Tpt: R7 (mirror) P7
2	Horn, Tpt, Tmbn	3	8-14	Tbn: P2 R2 Tpt: I11 Hn: R11
3	Hrn, Tpr, Tbn, CA, Clar	5	15-21	Hn: R2 P2 Tpt: RI11 I11 Tbn: I11 (mirror) RI11 C.A: RI10 (mirror, frag & altered) I10 Clar: R10 (mirror, frag & altered) P10
4	All	8	22-28	Tbn: R11 (half) I11 Flt: RI11 (half) I11 Obo: R7 (half) R7 Bsn: RI11(2nd half) I11 C.A: P2 (frag) R2 Hn: R7 (mirror) P7 Tpt: P2 (mirror) R2 Clar: P2 R2
5	All (+strings at end)	13	29-31	Tpt: RI8 Tbn: R2 Horn&winds : fragments
			32-34	Flt: Altered Prime E*b* octave Obo: Altered Prime E*b* C.A: Altered Prime C Clar: Altered Prime G Bsn: Scale notes C-C Tpt: Motive 2a (B*b*) Hn: Motive 2b (A) Tbn: Motive 2c (G)

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 Eb. 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:

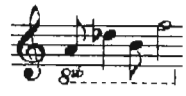
At m.11, instruments start to alter tempo at different rates. It is possible to create the exact tempo differences by pre-recording click tracks to be played back on a monitor for each player. However, the effect can be achieved by approximation, in which case all instruments should drop out when the 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] A♭ C G♭ B♭ D[1])
Djembe, Tibetan Cymbals

Performance Instructions:

Alto Saxophone

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

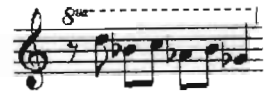


Section A. (28 bars)
A starting riff is suggested. Improvise with generally ascending riffs centering around low G, and starting with long note values. Shift the centre to B towards the end of the section and gradually shorten note values. The tortoise panting motif forms the last 4 bars of the section.

Section B. (Last 12 bars)
Continue ascending riffs, centering on middle Db 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 Ab (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 :

Tiebetan bowls
Electric Bass
Electric Guitar

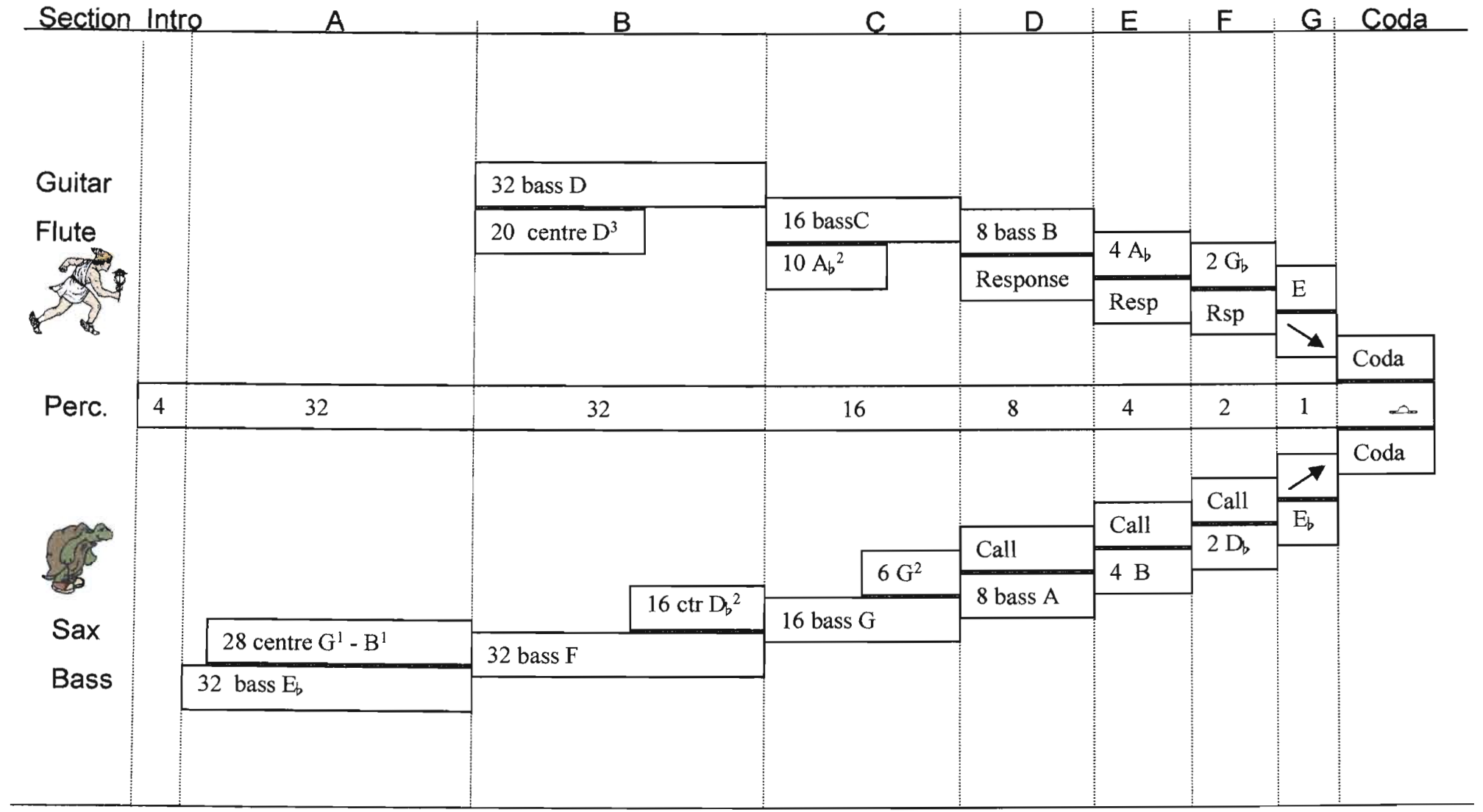
Performance Instructions:

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 :

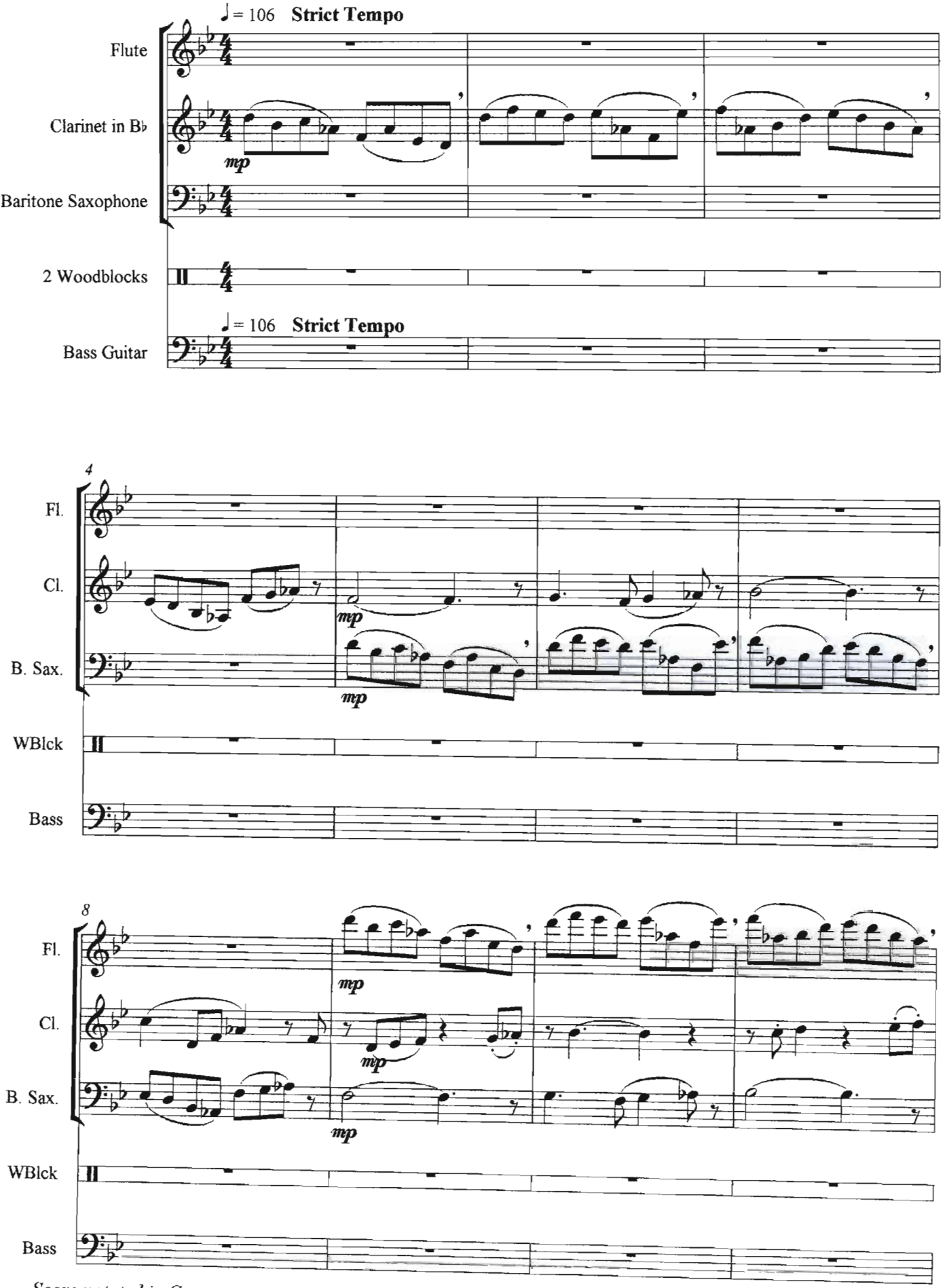
Flute
Clarinet
Alto Saxophone
Baritone Saxophone
Electric Bass
Guitar (acoustic or electric)
Shakers

Xeno's Paradox : Schematic layout

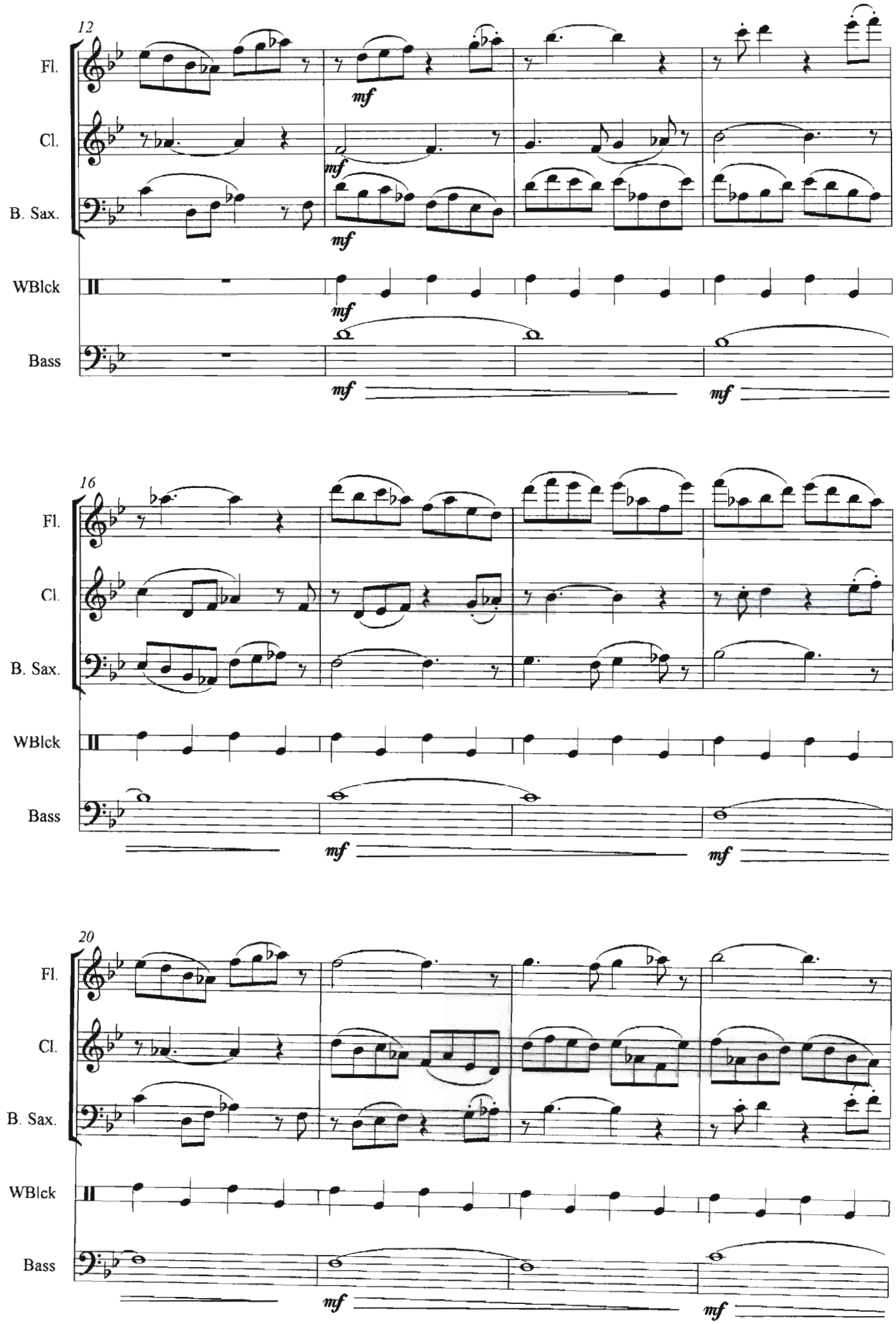


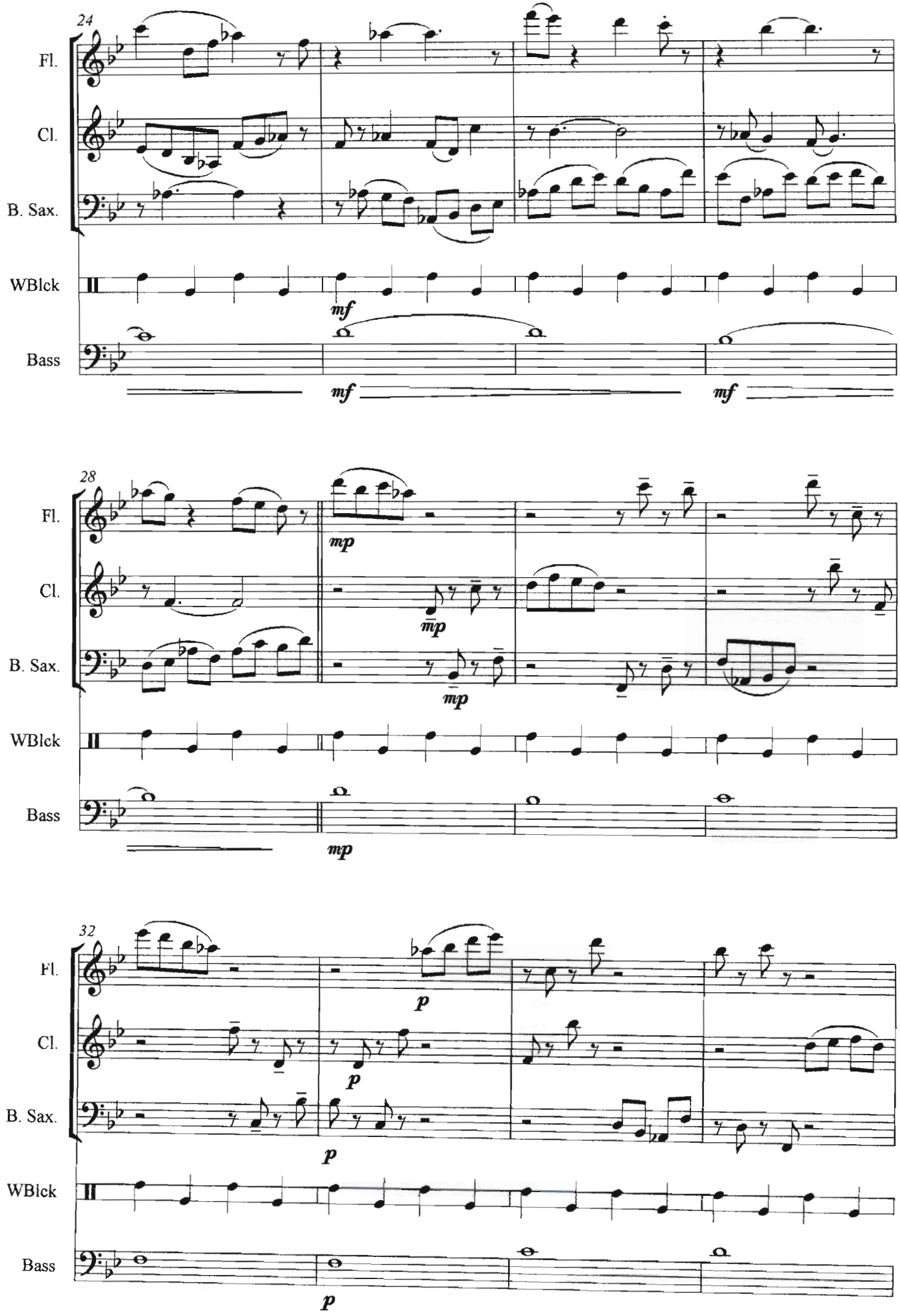
'It's About Time'
Part I : 'Tempus Fugit'

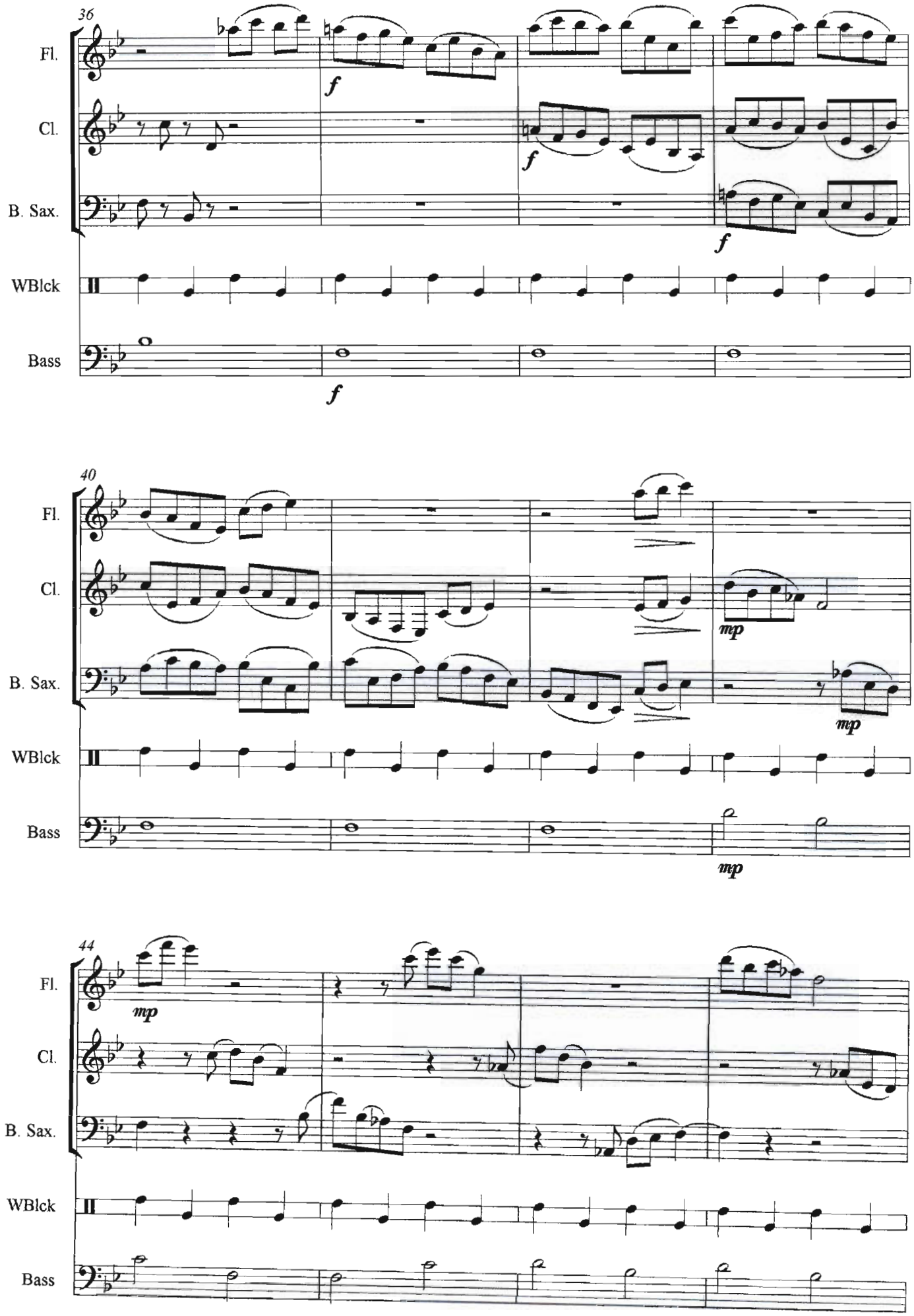
Fiona Tozer
2004

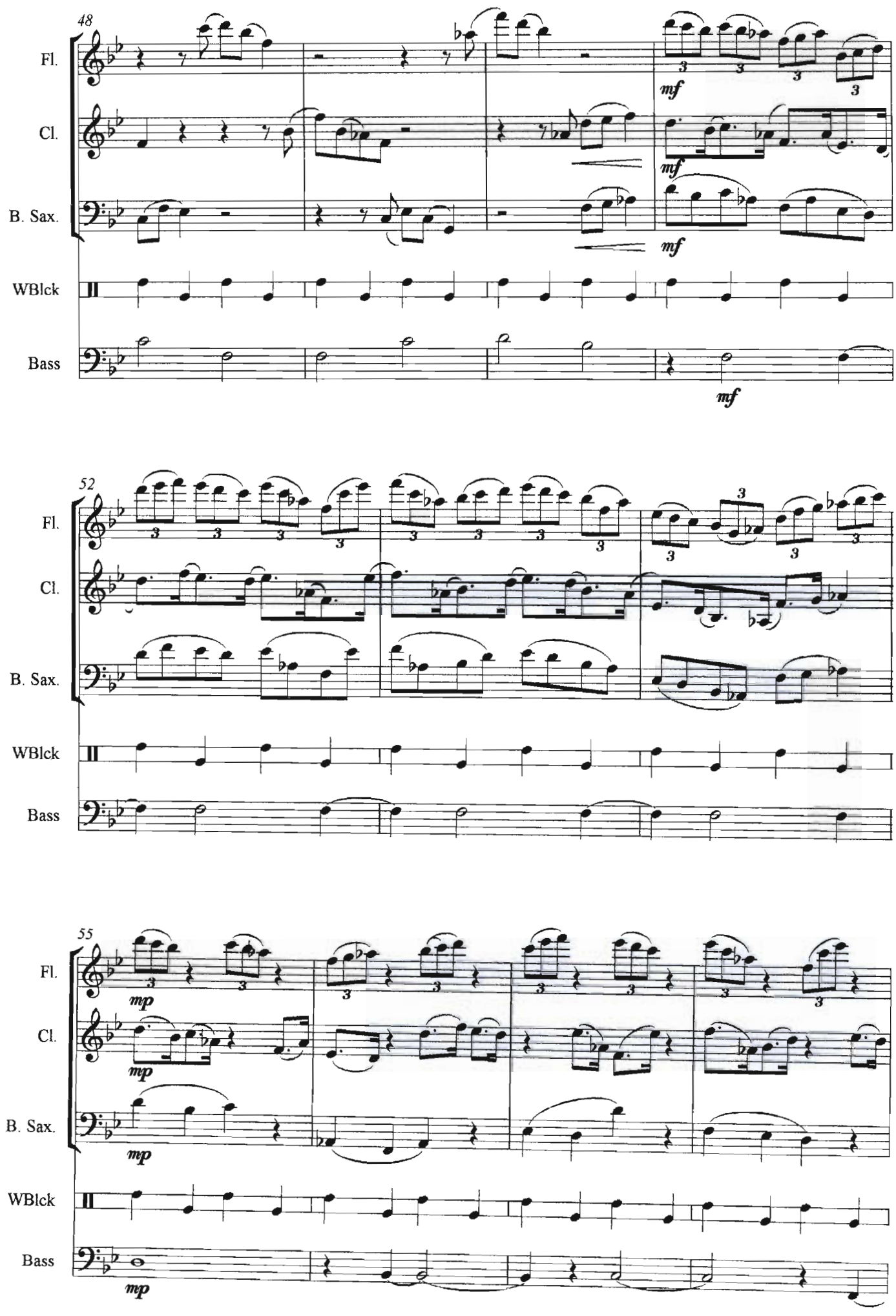


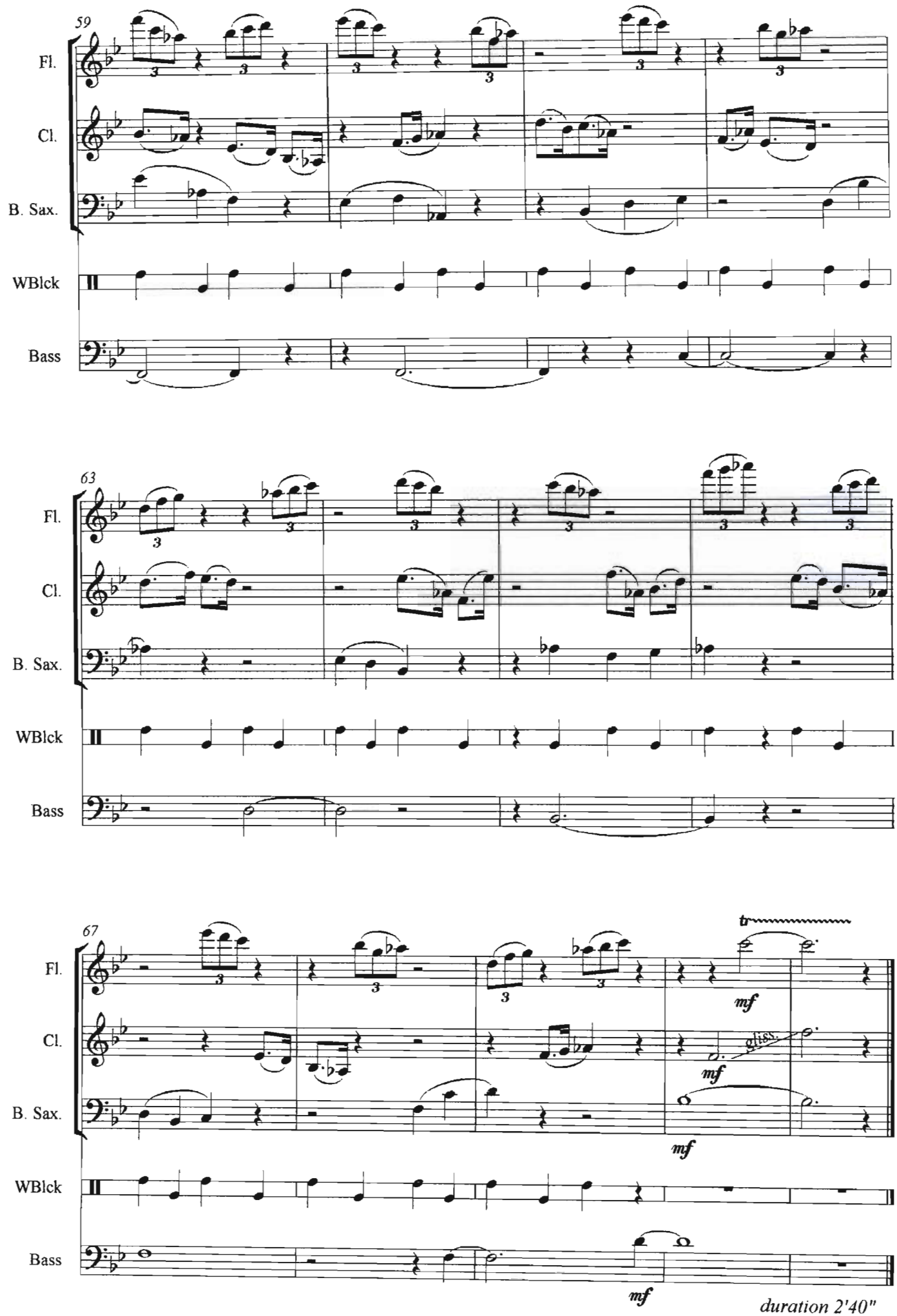
Score notated in C


12
Fl.
Cl.
B. Sax.
WBlck
Bass
mf
16
20


24
Fl.
Cl.
B. Sax.
WBlck
Bass
mf
mf
mf
28
Fl.
Cl.
B. Sax.
WBlck
Bass
mp
mp
mp
mp
32
Fl.
Cl.
B. Sax.
WBlck
Bass
p
p
p
p


36
Fl.
Cl.
B. Sax.
WBlck
Bass
f
40
mp
44

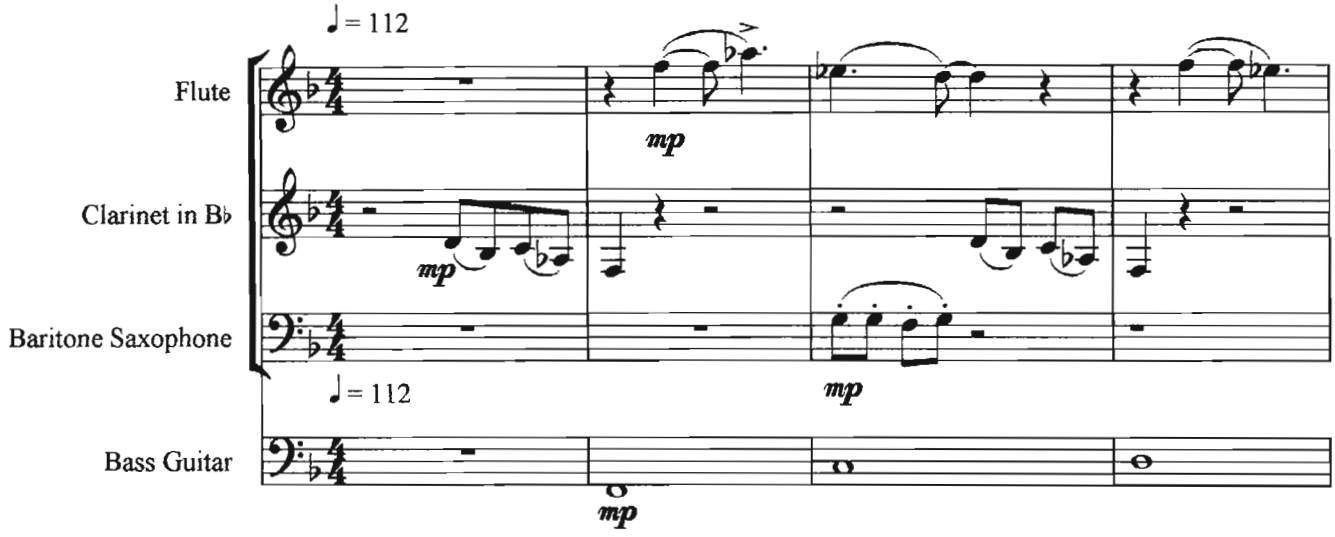

48
Fl.
Cl.
B. Sax.
WBlck
Bass
mf
52
55
mp

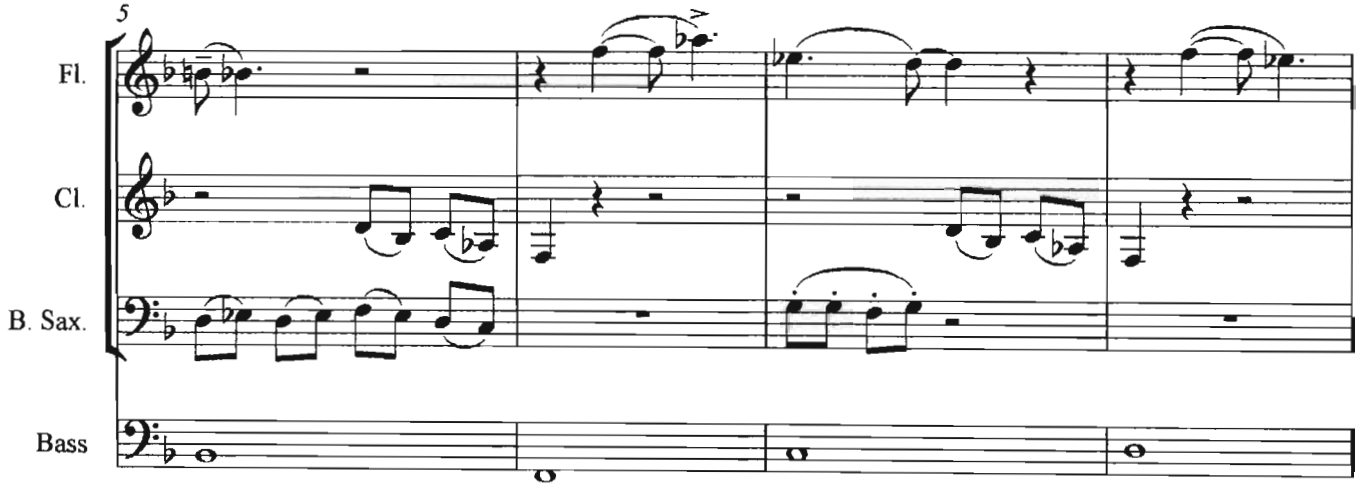


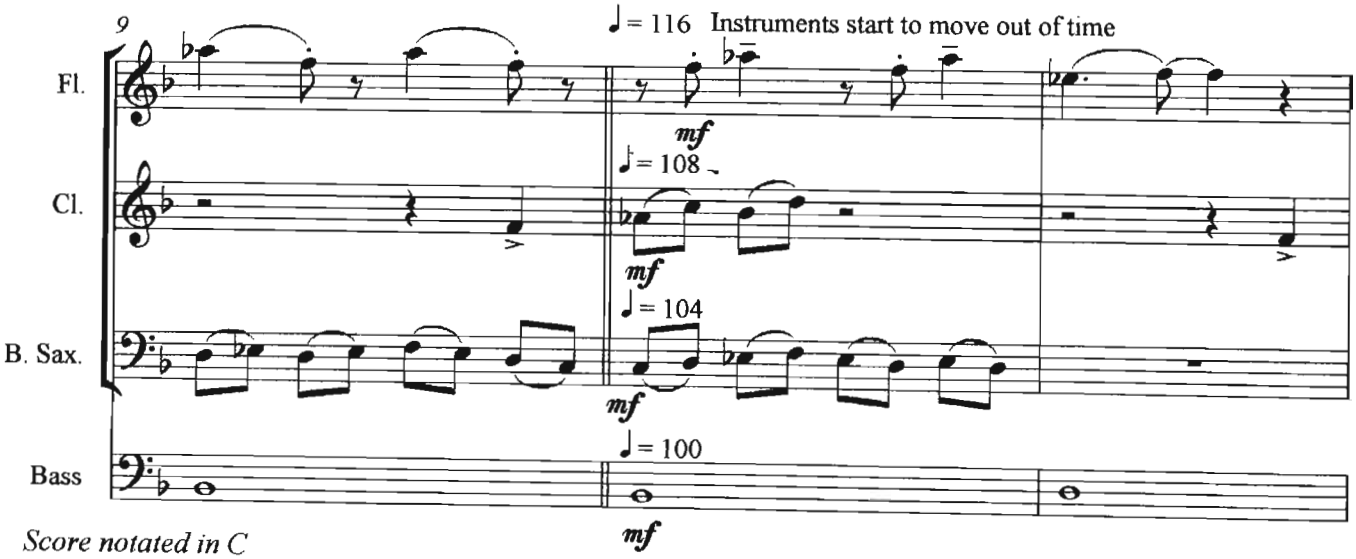
duration 2'40"

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

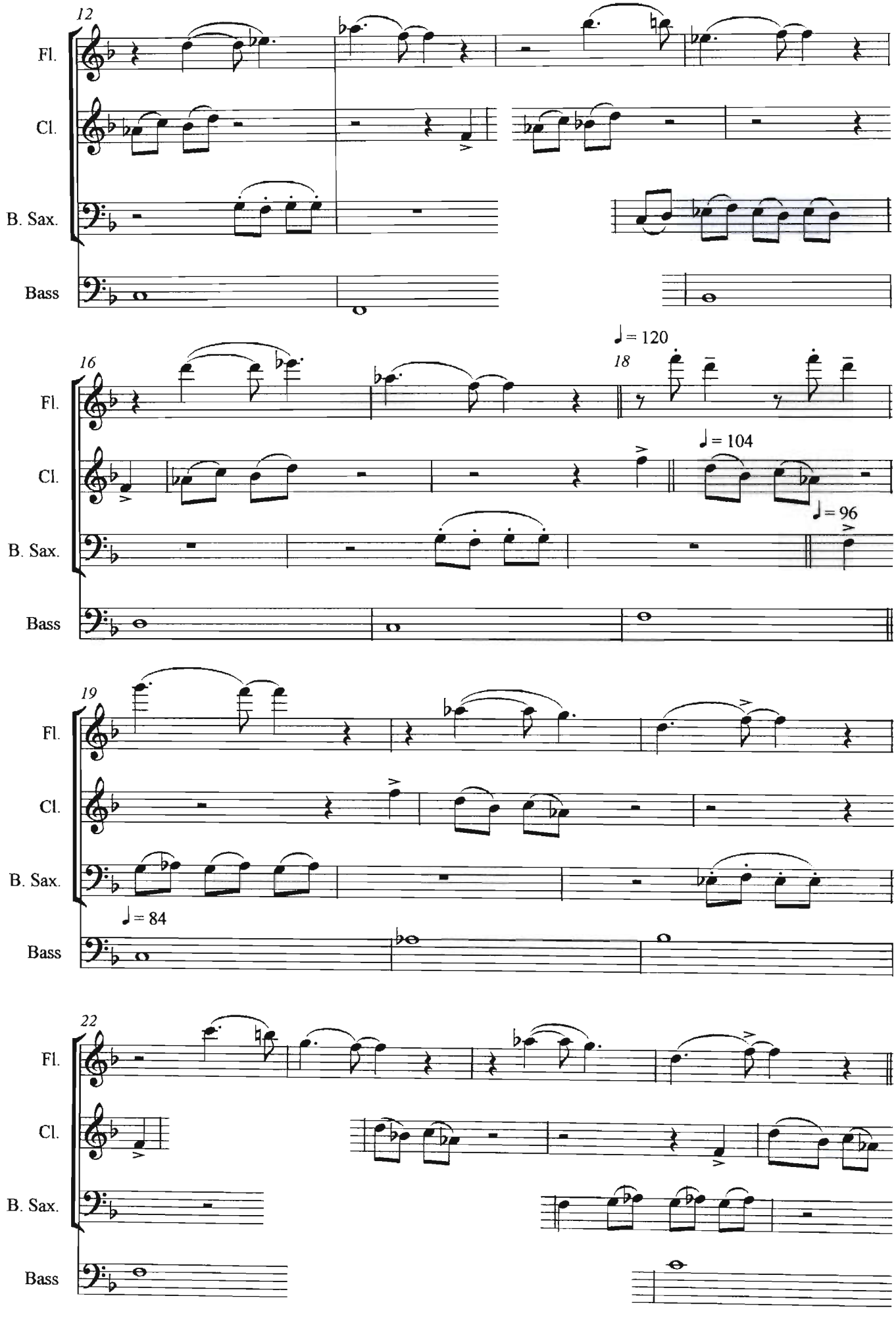
Fiona Tozer
2004

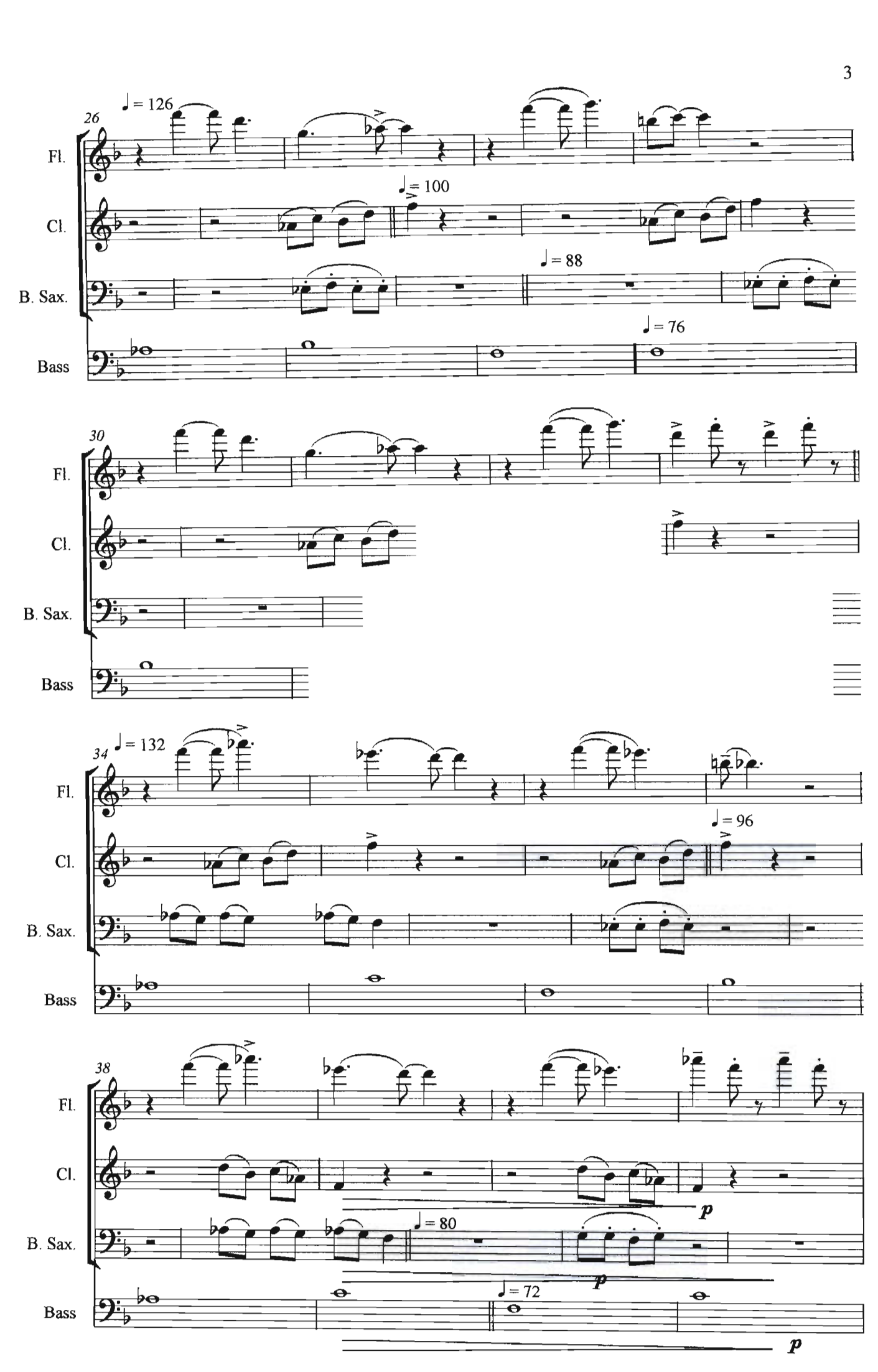


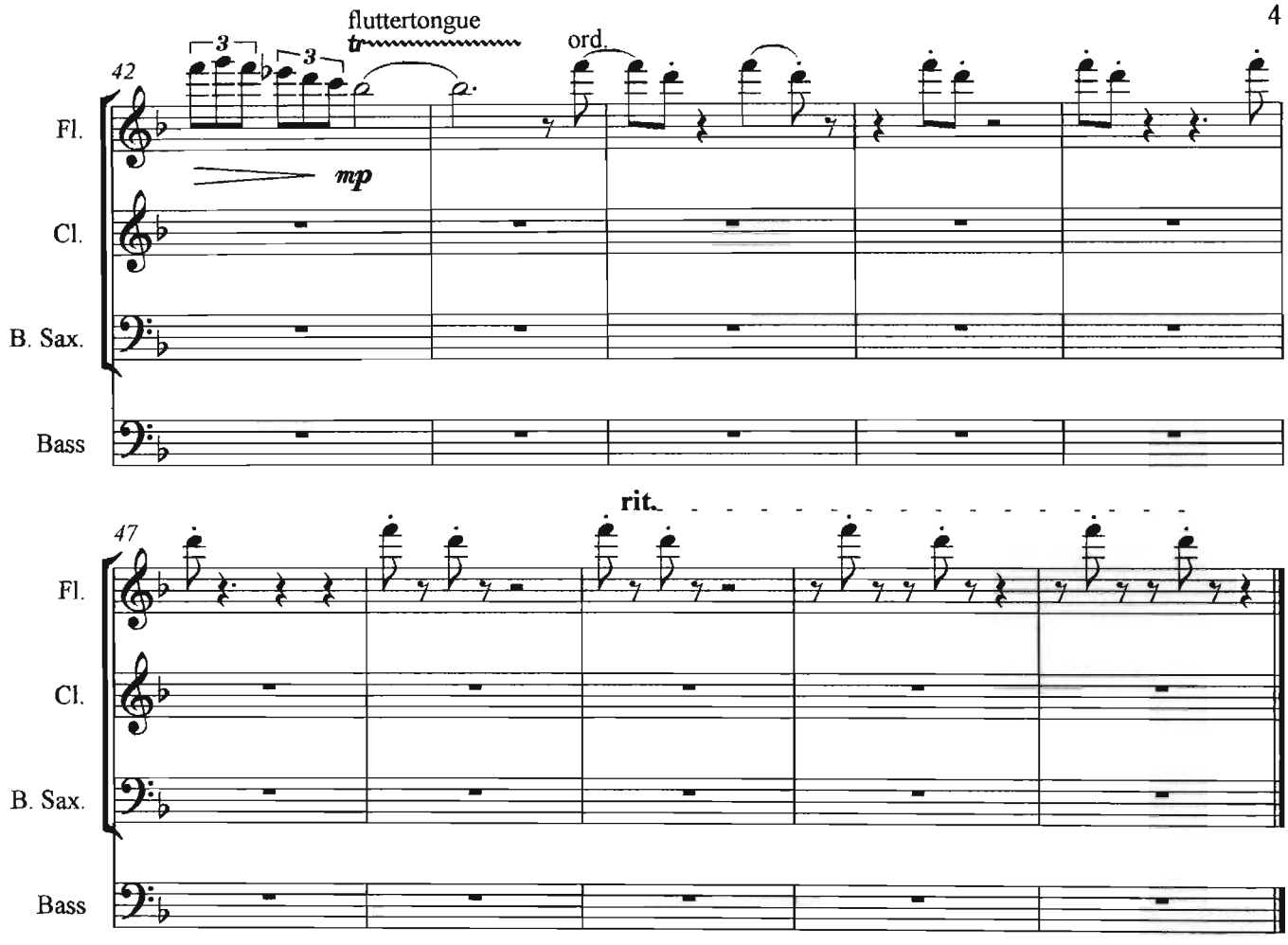




Score notated in C


12
Fl.
Cl.
B. Sax.
Bass
16
18
♩= 120
♩= 104
♩= 96
19
♩= 84
22

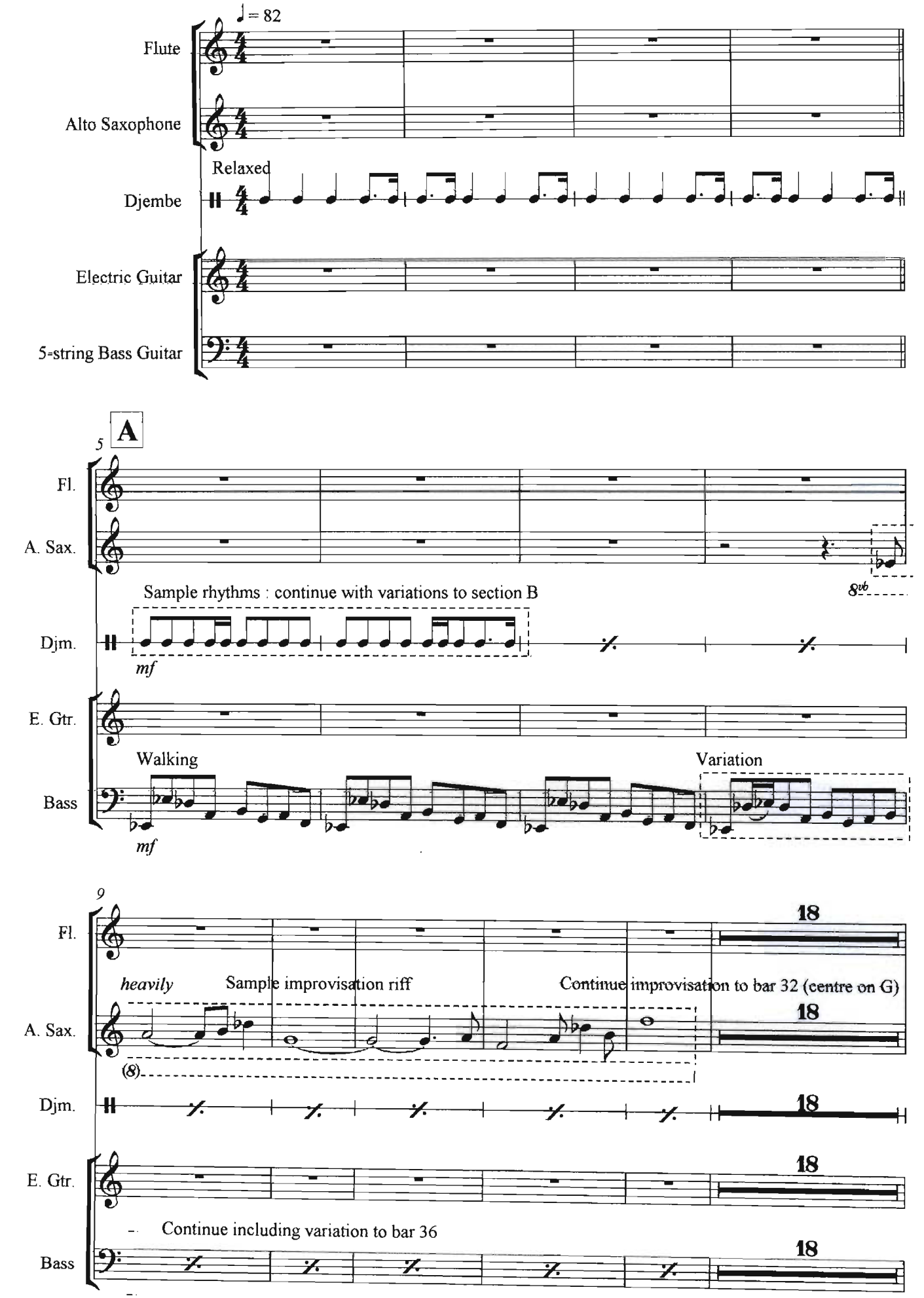

26
♩ = 126
Fl.
Cl.
B. Sax.
Bass
♩ = 100
♩ = 88
♩ = 76
30
Fl.
Cl.
B. Sax.
Bass
34
♩ = 132
Fl.
Cl.
B. Sax.
Bass
♩ = 96
38
Fl.
Cl.
B. Sax.
Bass
♩ = 80
♩ = 72
p
p
p

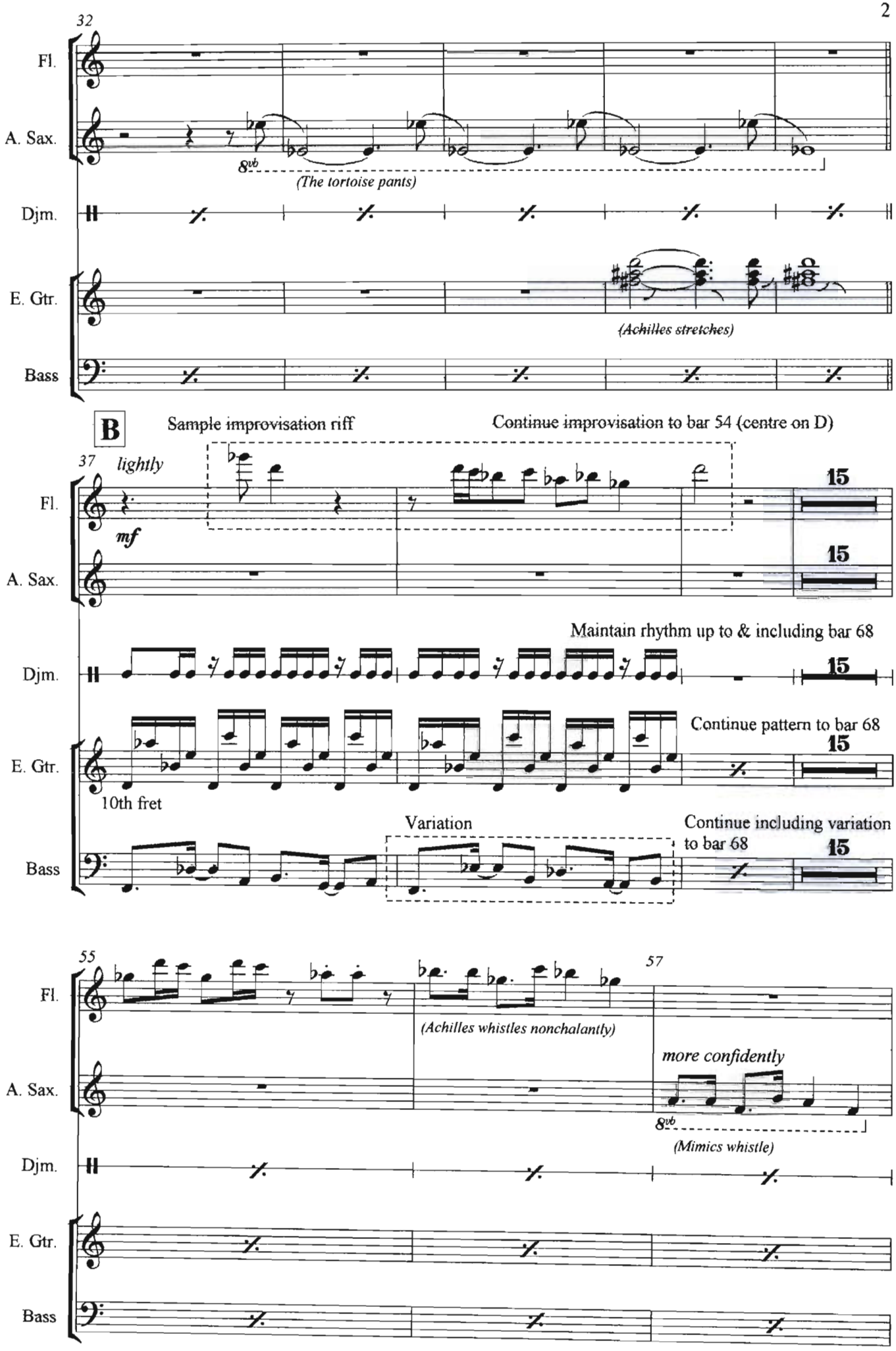


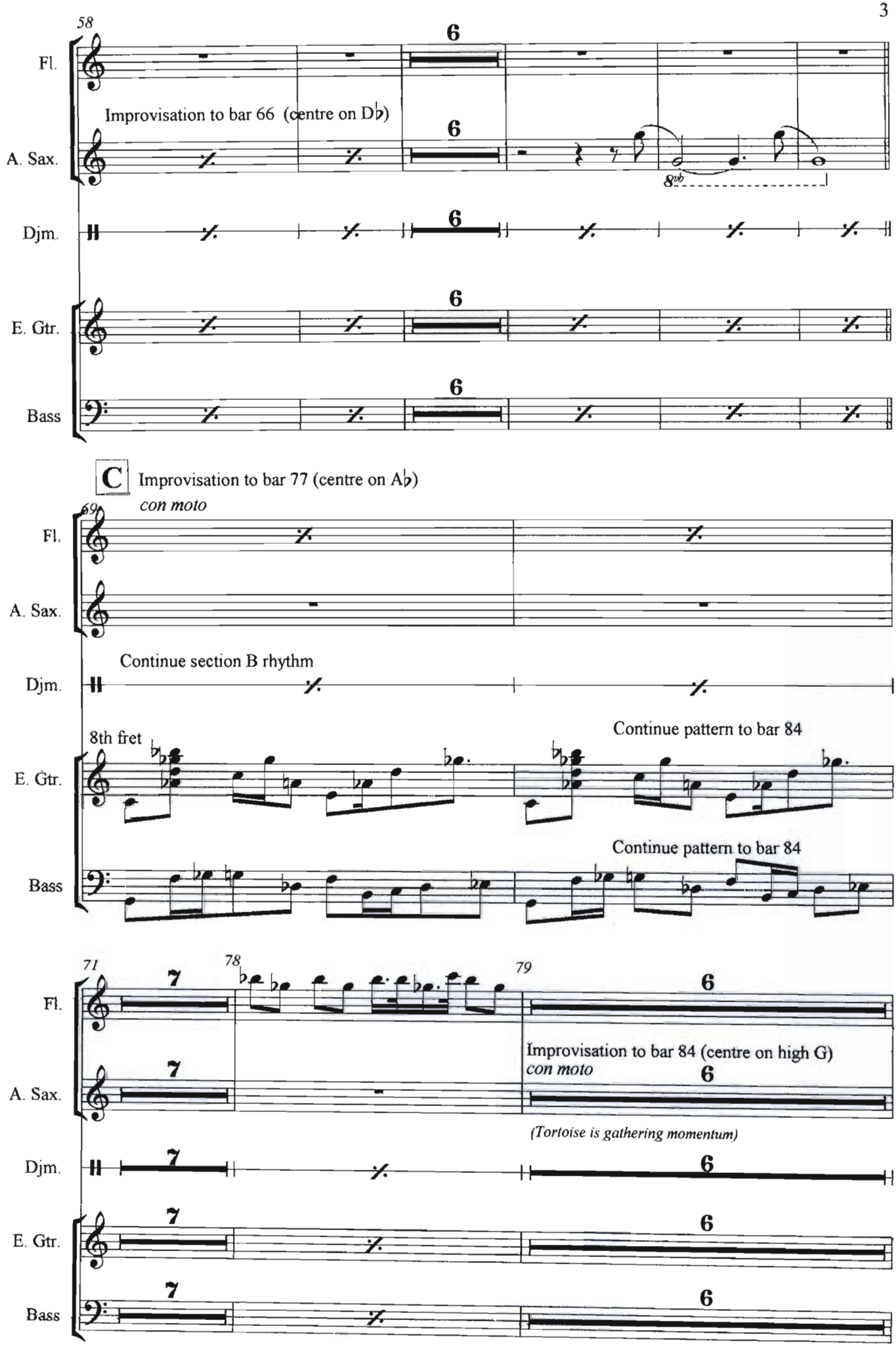
Duration 1'38"

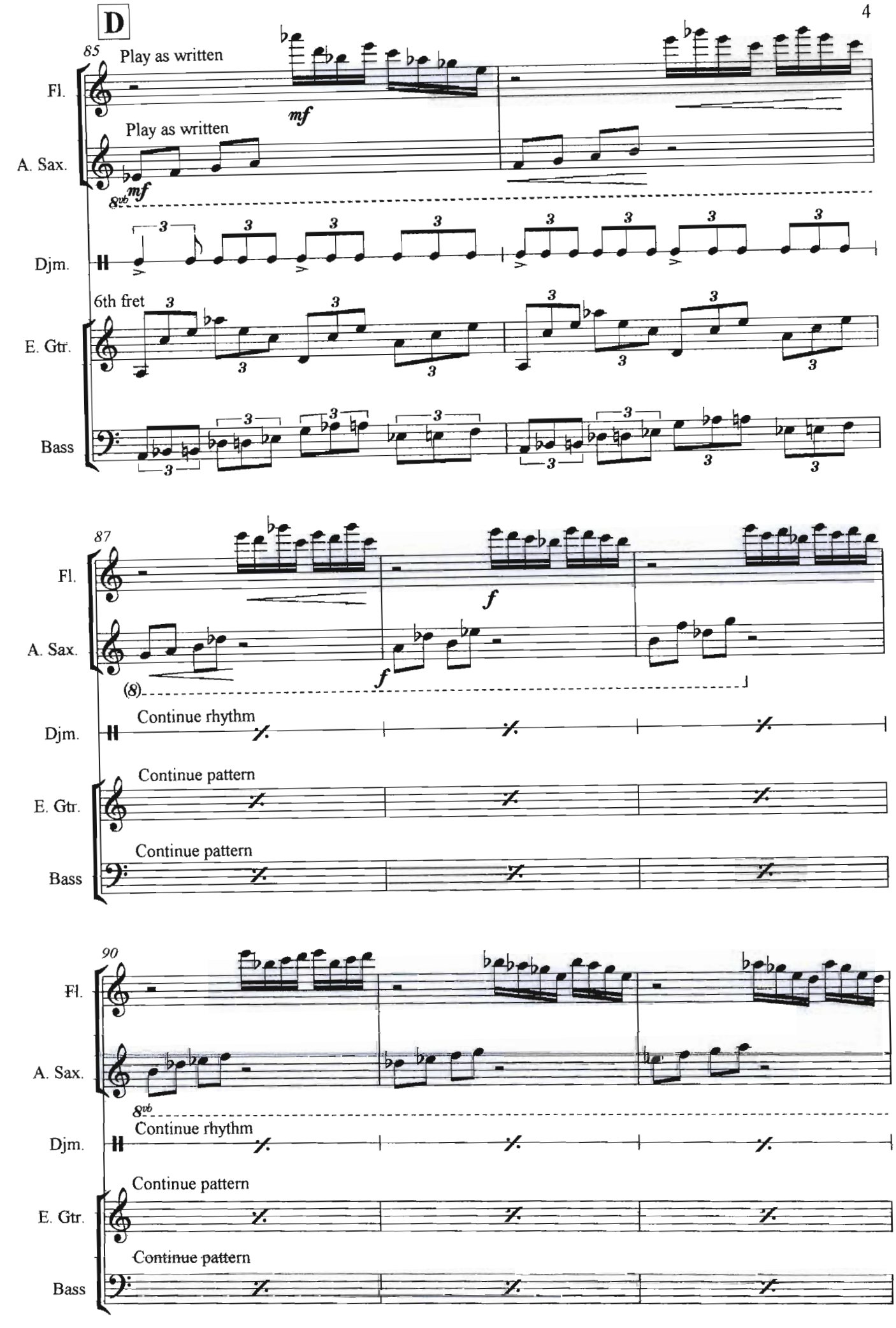
'It's About Time'
Part III : 'Xeno's Paradox'

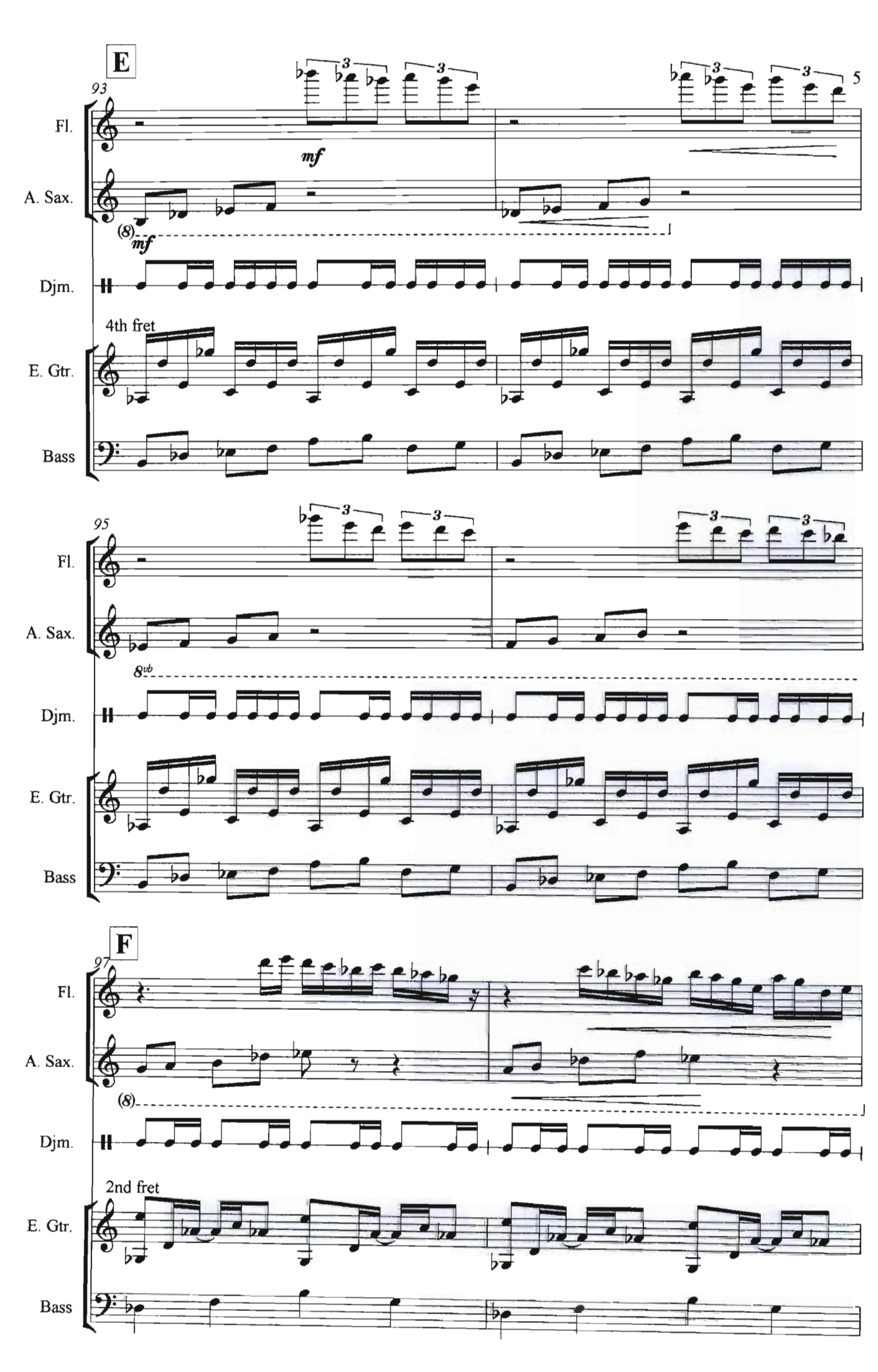
Fiona Tozer
2003

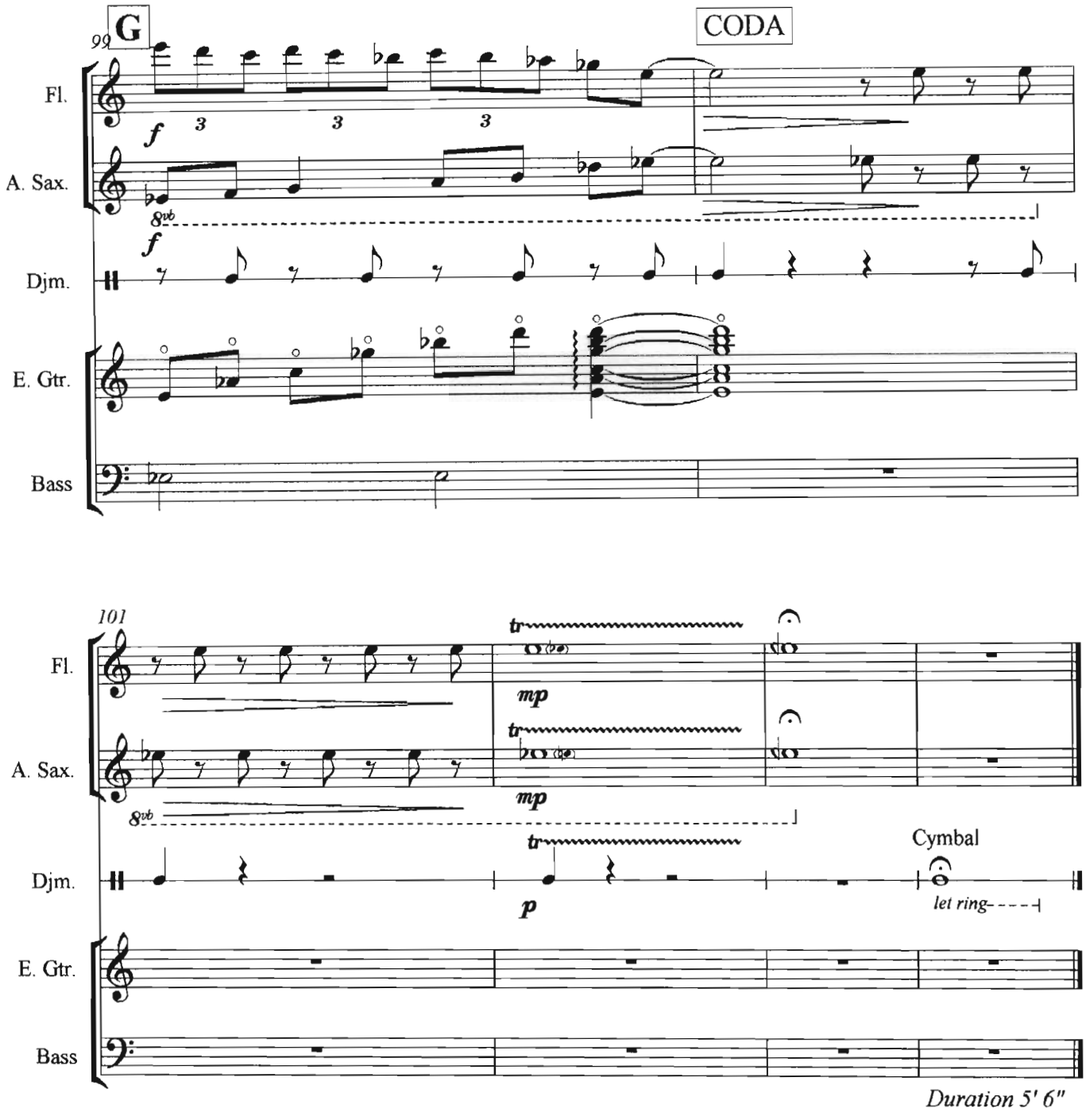



32
Fl.
A. Sax.
8vb
(The tortoise pants)
Djm.
E. Gtr.
(Achilles stretches)
Bass
B
Sample improvisation riff
Continue improvisation to bar 54 (centre on D)
37
lightly
mf
15
Maintain rhythm up to & including bar 68
Continue pattern to bar 68
10th fret
Variation
Continue including variation to bar 68
55
57
(Achilles whistles nonchalantly)
more confidently
8vb
(Mimics whistle)


58
Fl.
A. Sax.
Djm.
E. Gtr.
Bass
6
Improvisation to bar 66 (centre on D♭)
8vb
C
Improvisation to bar 77 (centre on A♭)
con moto
69
Continue section B rhythm
8th fret
Continue pattern to bar 84
Continue pattern to bar 84
71
78
79
7
Improvisation to bar 84 (centre on high G)
con moto
(Tortoise is gathering momentum)

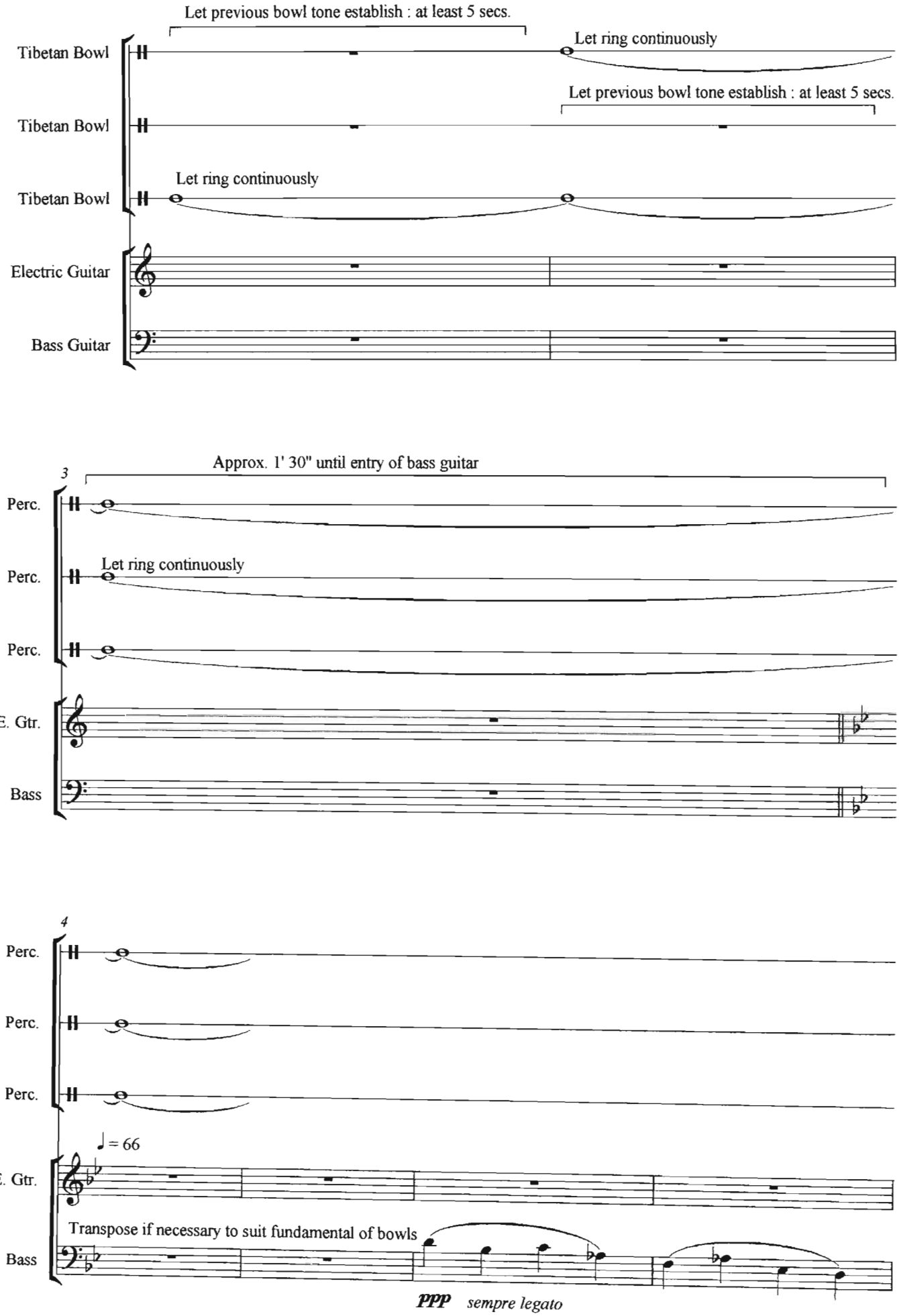

D
85
Play as written
Fl.
mf
Play as written
A. Sax.
8vb
mf
Djm.
6th fret
E. Gtr.
Bass
87
Fl.
f
A. Sax.
f
(8)
Djm.
Continue rhythm
E. Gtr.
Continue pattern
Bass
Continue pattern
90
Fl.
A. Sax.
8vb
Djm.
Continue rhythm
E. Gtr.
Continue pattern
Bass
Continue pattern

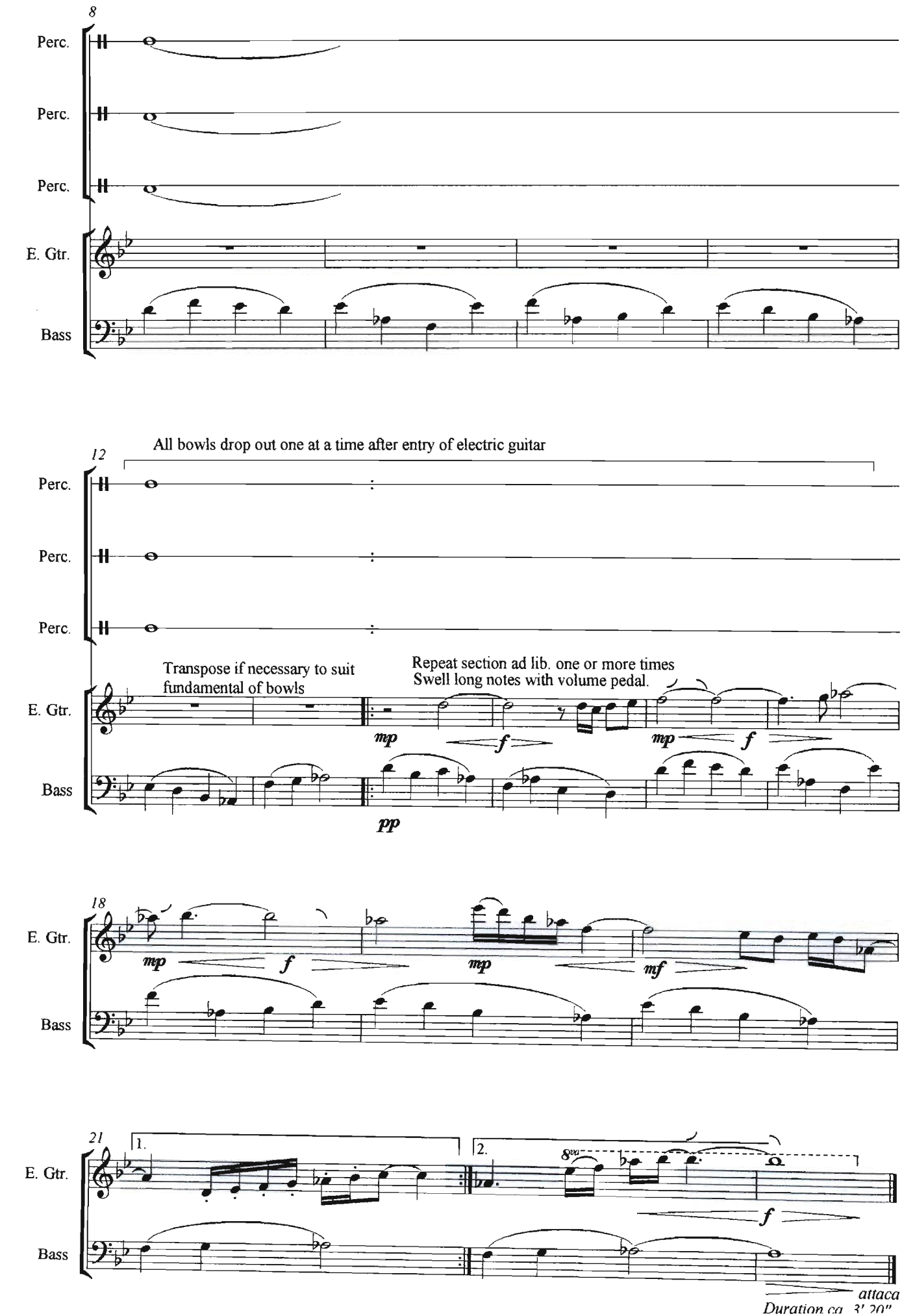

E
93
5
Fl.
A. Sax.
Djm.
E. Gtr.
Bass
mf
(8)
mf
4th fret
95
8vb
F
97
2nd fret


99
G
CODA
Fl.
A. Sax.
Djm.
E. Gtr.
Bass
f
3
3
3
8vb
f
101
tr
mp
tr
mp
8vb
tr
p
Cymbal
let ring
Fl.
A. Sax.
Djm.
E. Gtr.
Bass
Duration 5' 6"

'It's About Time'
Part IV : 'Zen'

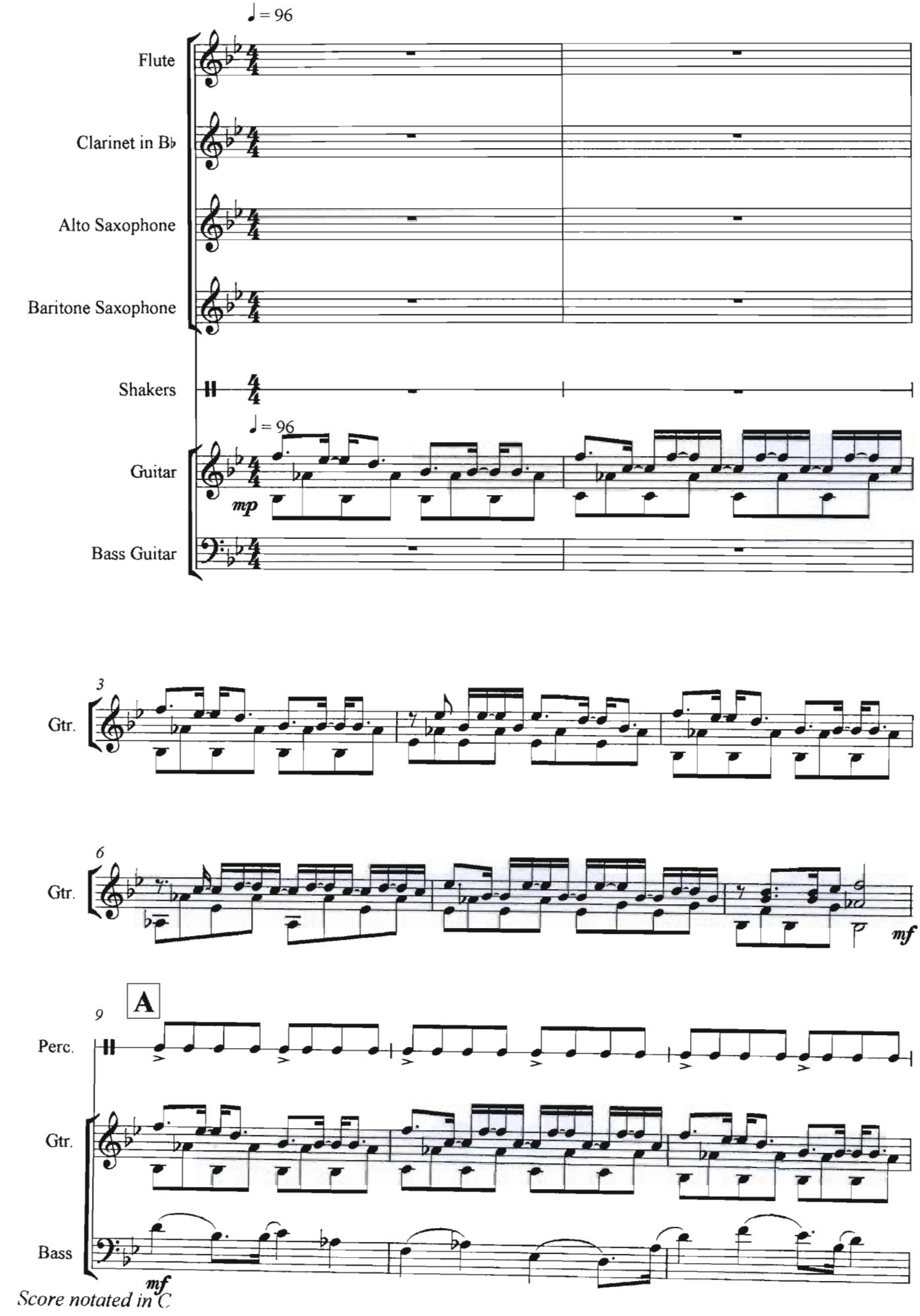
Fiona Tozer
2004

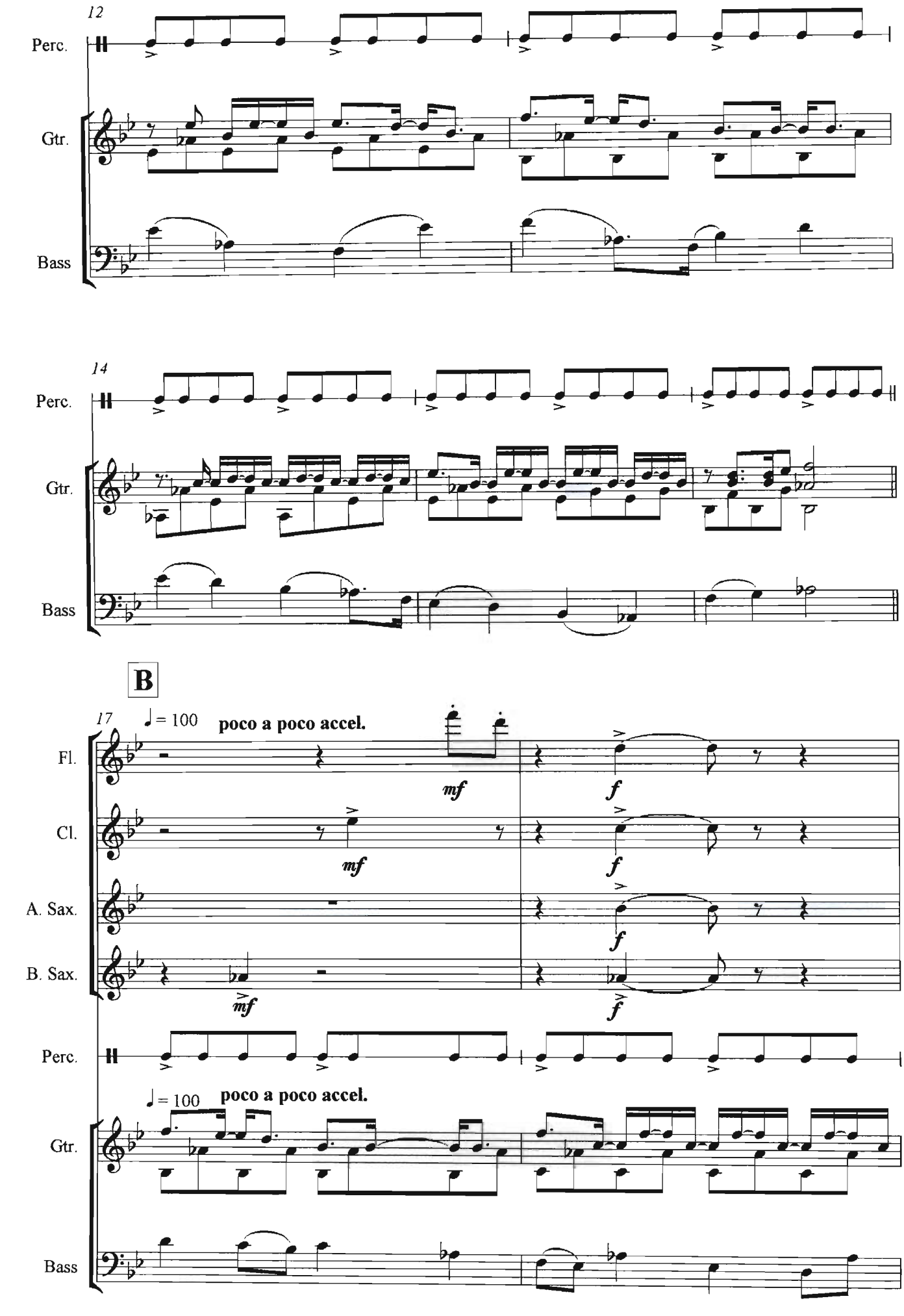


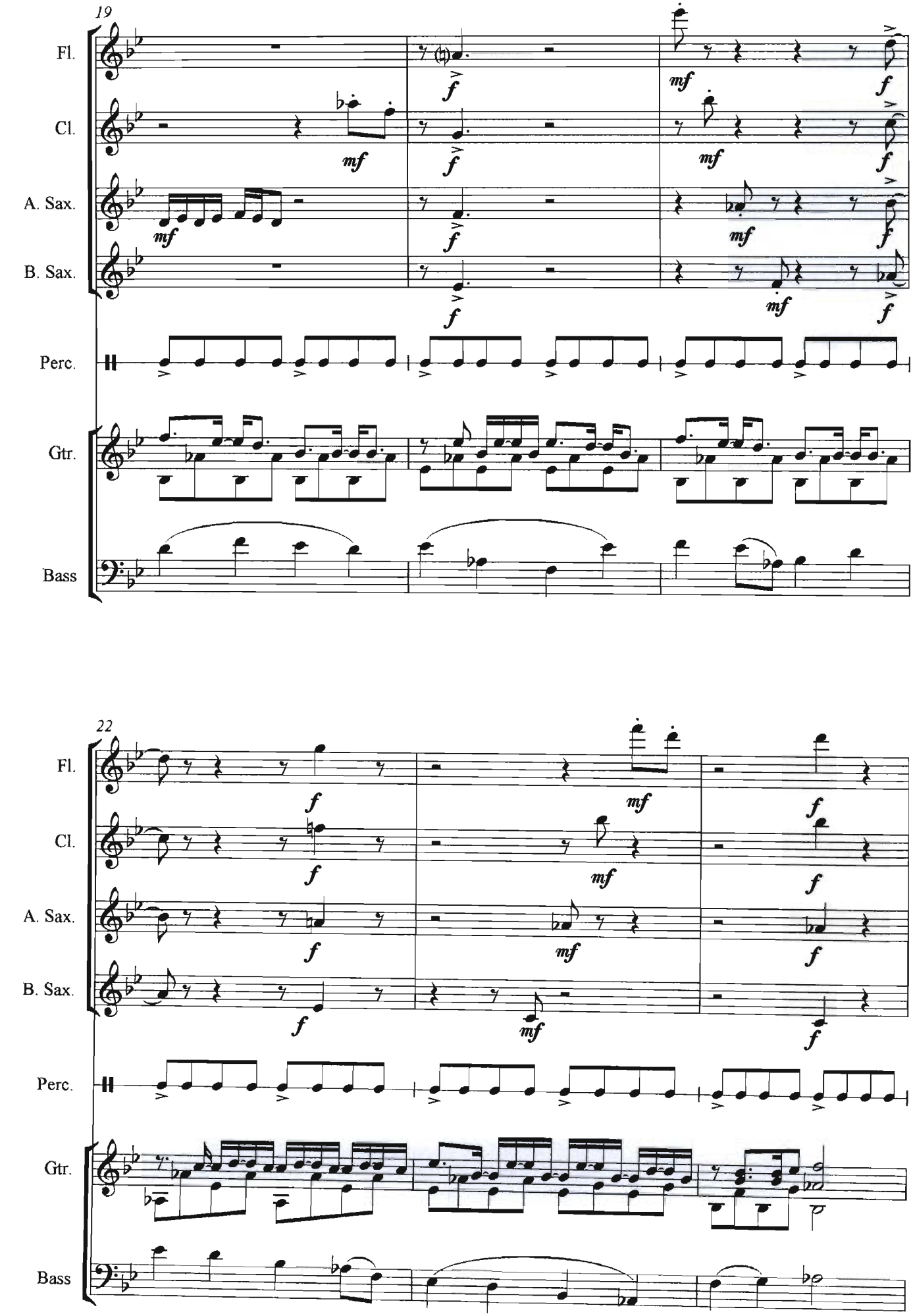

8
Perc.
Perc.
Perc.
E. Gtr.
Bass
12
All bowls drop out one at a time after entry of electric guitar
Transpose if necessary to suit fundamental of bowls
Repeat section ad lib. one or more times
Swell long notes with volume pedal.
mp
f
pp
18
mf
21
1.
2.
8va
attaca
Duration ca. 3' 20"

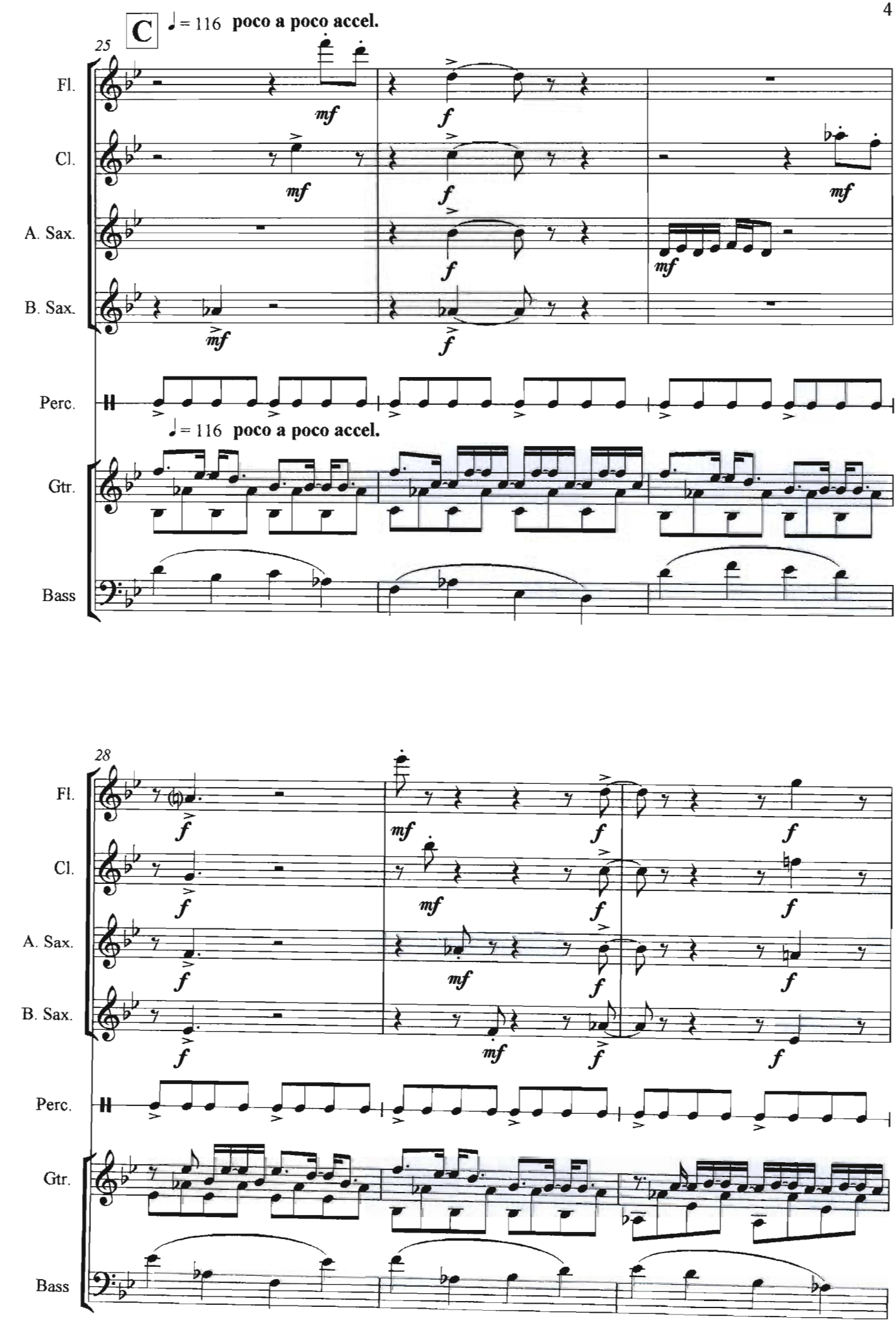
'It's About Time'
Part V : 'Relativity'

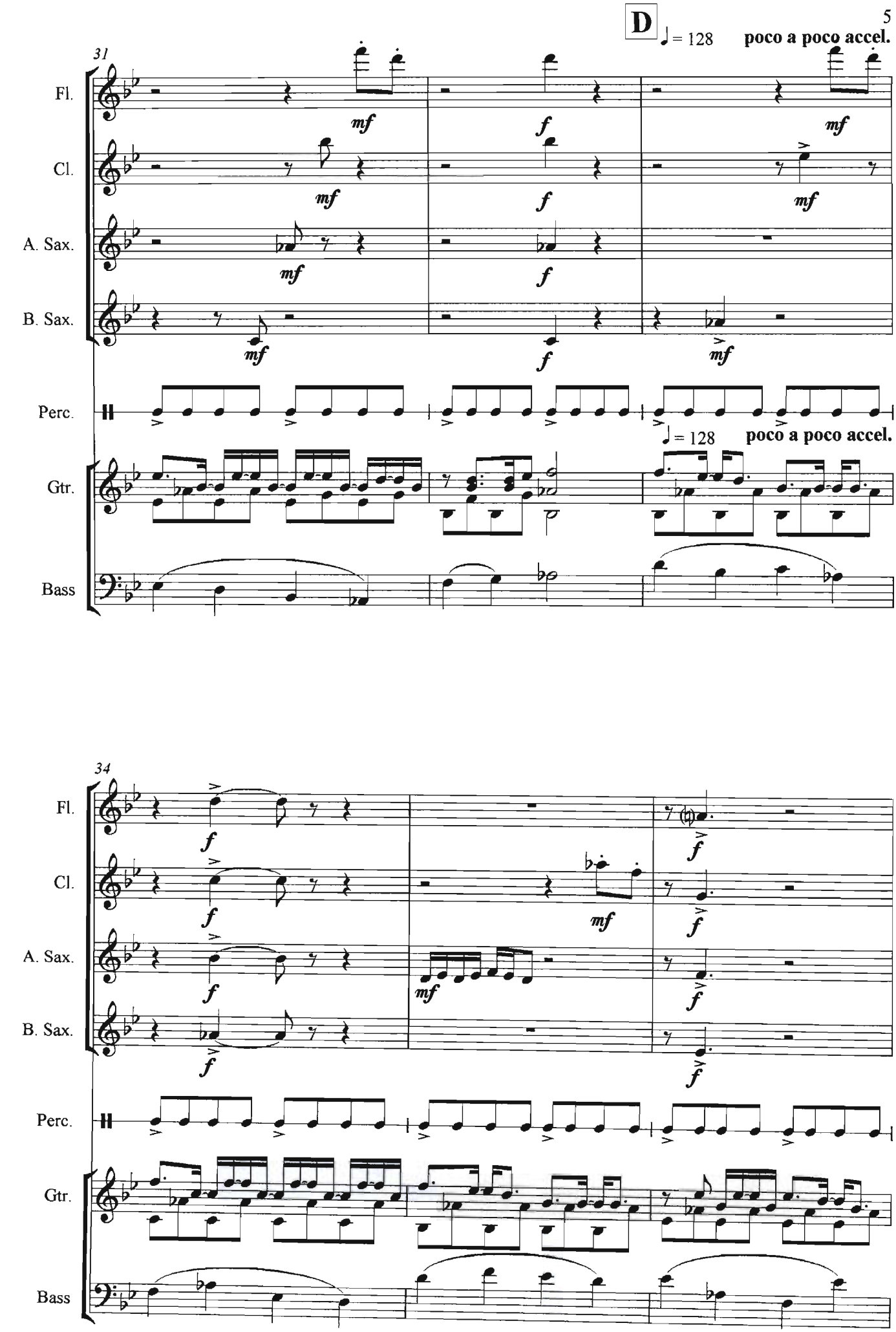
Fiona Tozer
2004

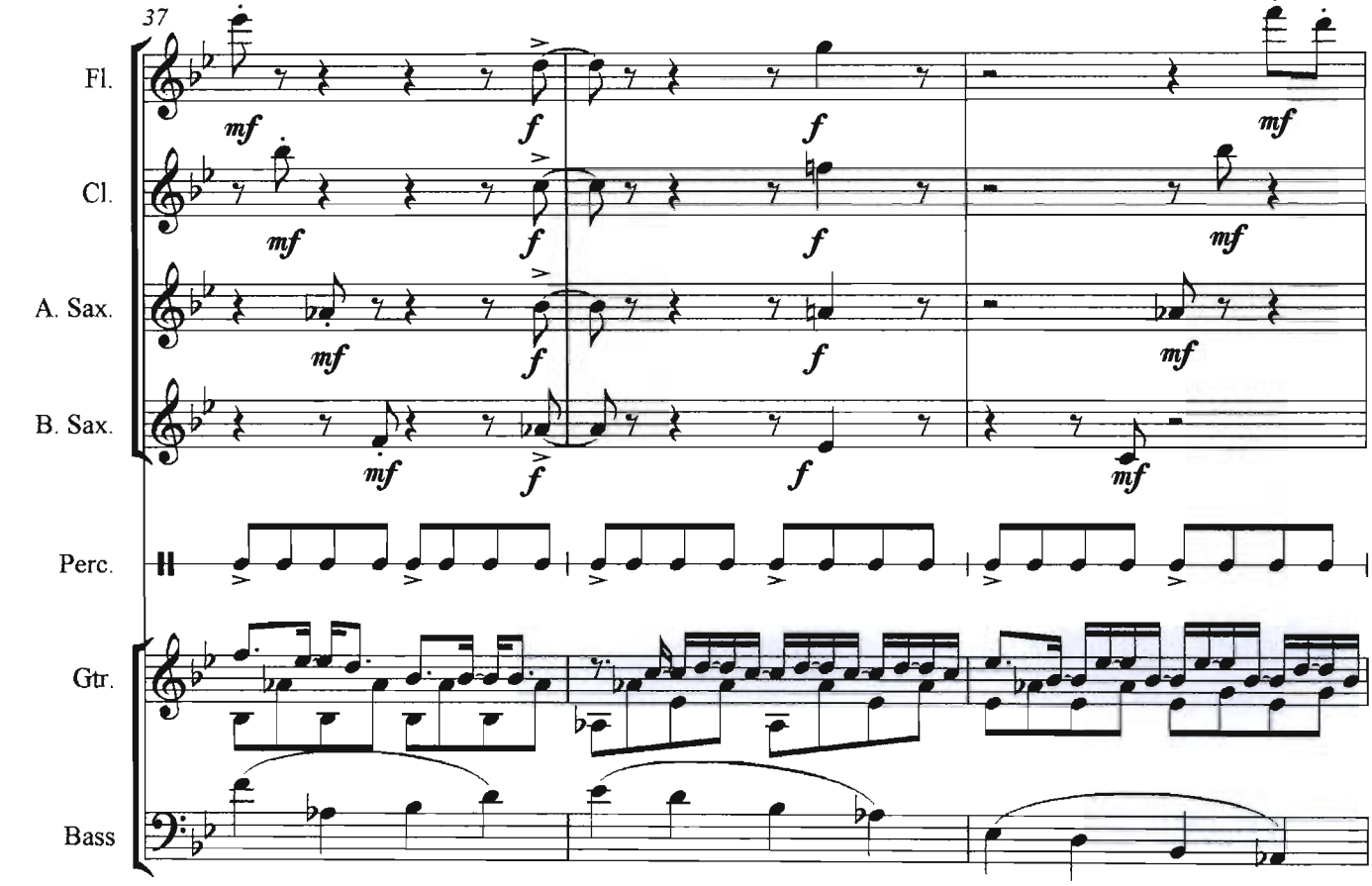


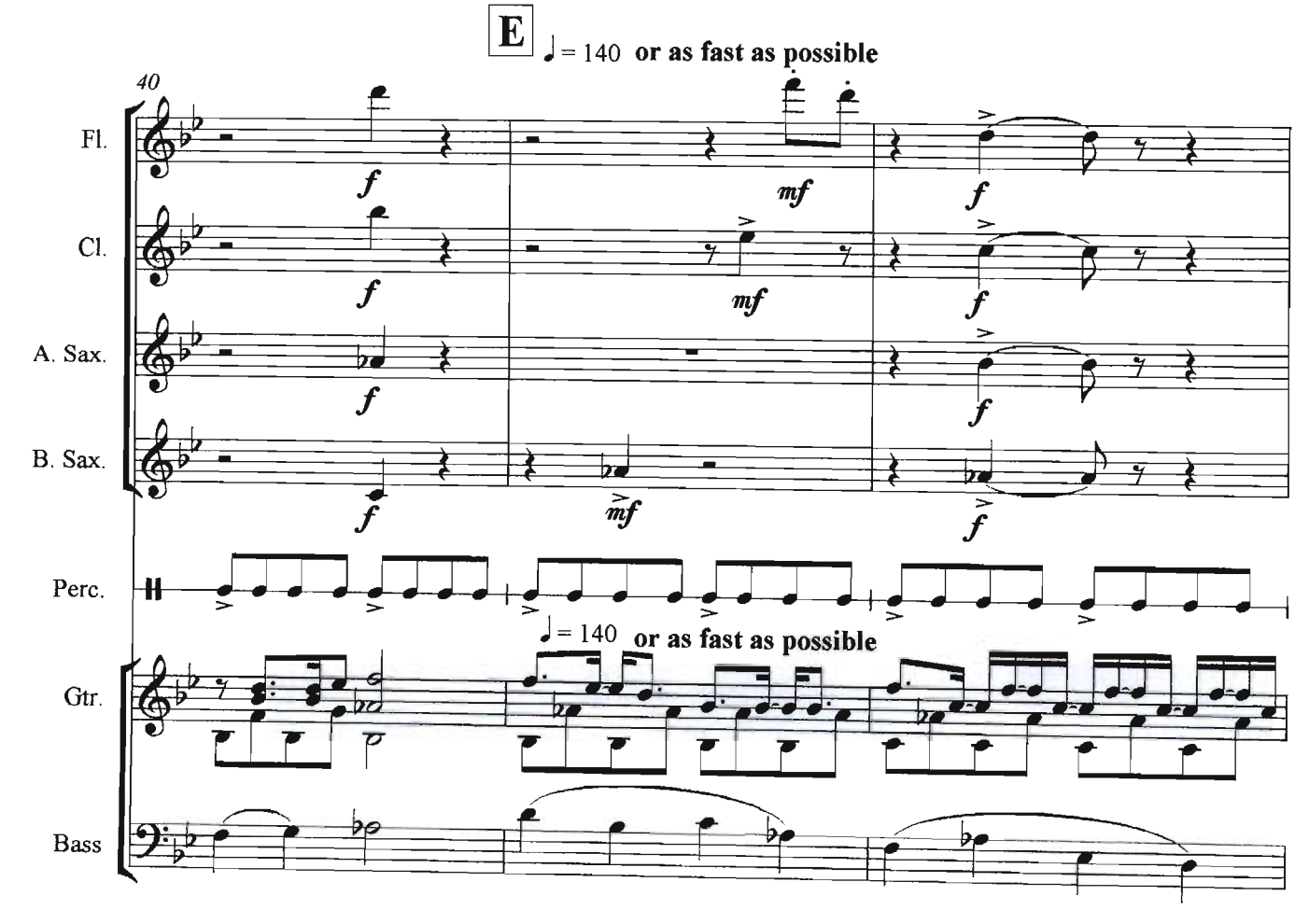

12
Perc.
Gtr.
Bass
14
Perc.
Gtr.
Bass
B
17
♩ = 100
poco a poco accel.
Fl.
Cl.
A. Sax.
B. Sax.
Perc.
♩ = 100
poco a poco accel.
Gtr.
Bass
mf
f

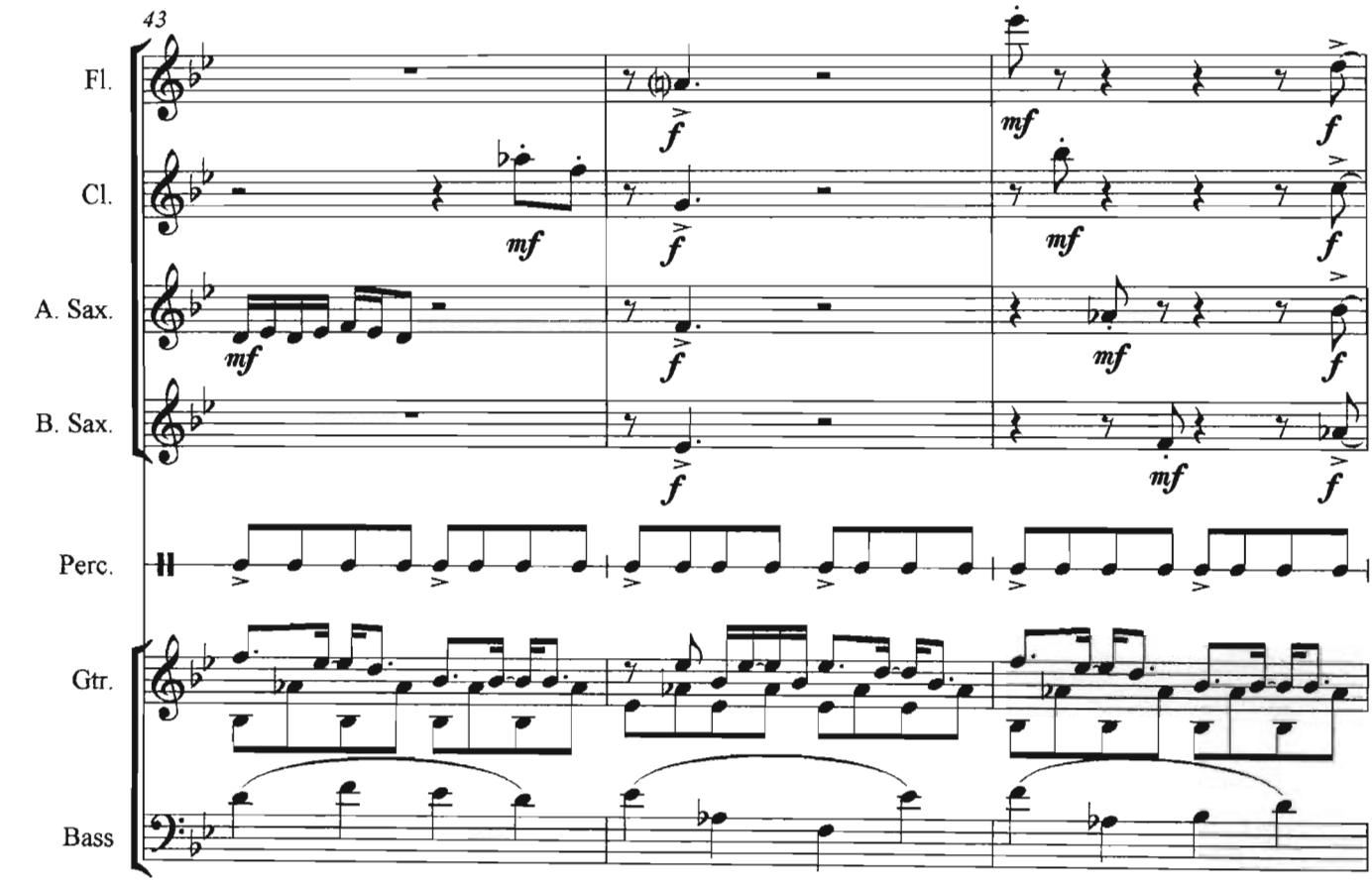

19
Fl.
Cl.
A. Sax.
B. Sax.
Perc.
Gtr.
Bass
22
Fl.
Cl.
A. Sax.
B. Sax.
Perc.
Gtr.
Bass

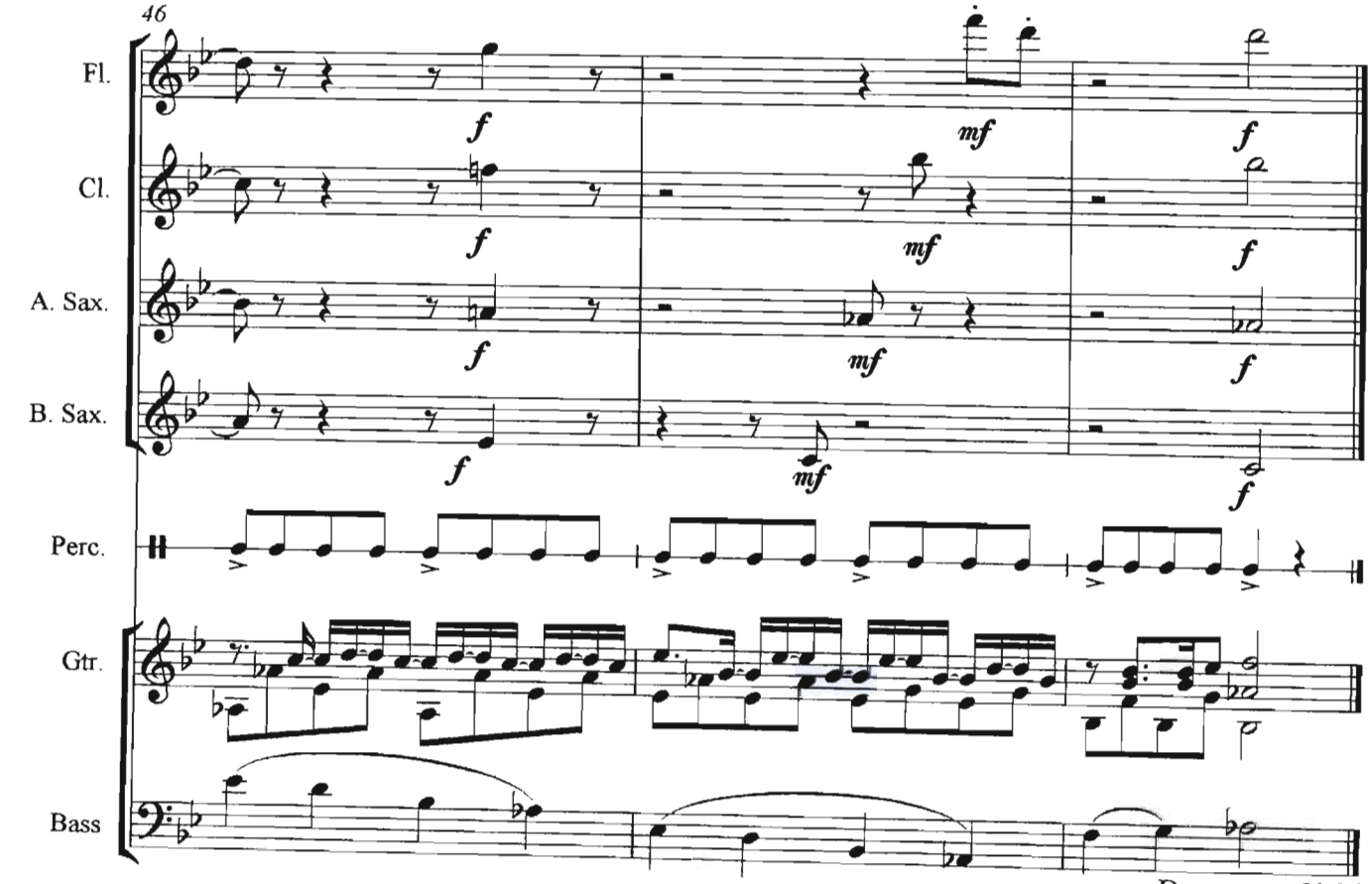

C
♩= 116 poco a poco accel.
25
Fl.
Cl.
A. Sax.
B. Sax.
Perc.
♩= 116 poco a poco accel.
Gtr.
Bass
28
Fl.
Cl.
A. Sax.
B. Sax.
Perc.
Gtr.
Bass


D
♩ = 128
poco a poco accel.
31
Fl.
Cl.
A. Sax.
B. Sax.
Perc.
Gtr.
Bass
mf
f
mf
♩ = 128
poco a poco accel.
34
Fl.
Cl.
A. Sax.
B. Sax.
Perc.
Gtr.
Bass
f
mf
f


37
Fl.
Cl.
A. Sax.
B. Sax.
Perc.
Gtr.
Bass
mf
f


E
♩ = 140 or as fast as possible
40
Fl.
Cl.
A. Sax.
B. Sax.
Perc.
♩ = 140 or as fast as possible
Gtr.
Bass
f
mf





Duration 1' 30"

'Scherzophrenia'

For solo violin.

(3/2004)

Fiona Tozer

'Scherzophrenia'

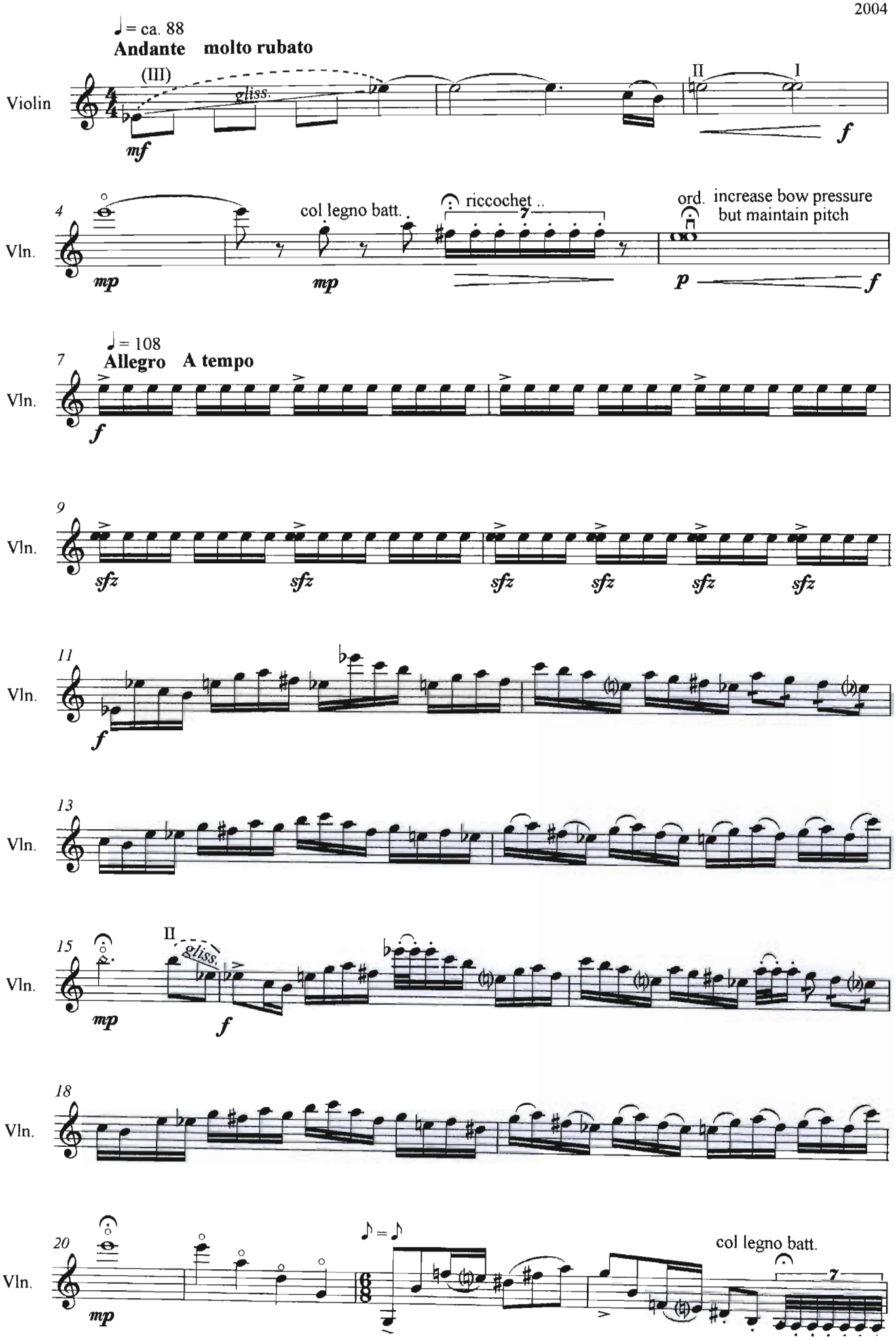
Program Notes

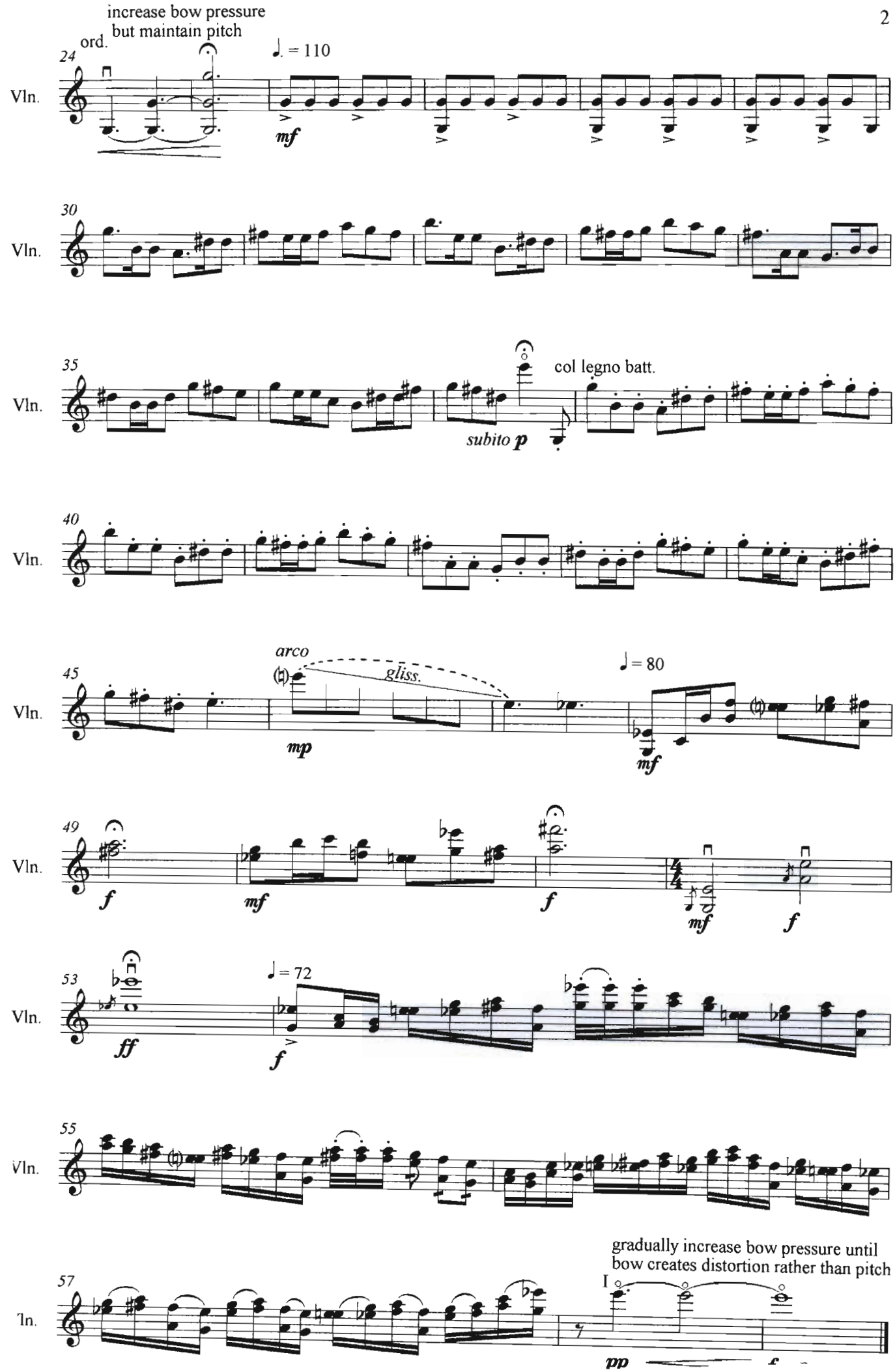
This short scherzo is based on a 'melodic' tone-row derived from the letters of the word 'Scherzo'. The second theme uses a similar row, loosely based on the letters 'phrenia', and has a contrasting rhythm. The rhythms of both sections are based on Celtic folk music.

'Scherzophrenia'

for Solo Violin

Fiona Tozer
2004




increase bow pressure
but maintain pitch
ord.
24
Vln.
♩. = 110
mf
30
Vln.
35
Vln.
col legno batt.
subito p
40
Vln.
45
Vln.
arco
gliss.
mp
♩ = 80
mf
49
Vln.
f
mf
f
mf
f
53
Vln.
ff
♩ = 72
f
55
Vln.
57
Vln.
gradually increase bow pressure until
bow creates distortion rather than pitch
pp