Matthew Bromley

Nerthus

for solo piano

Nerthus

for solo piano

Programme Note:

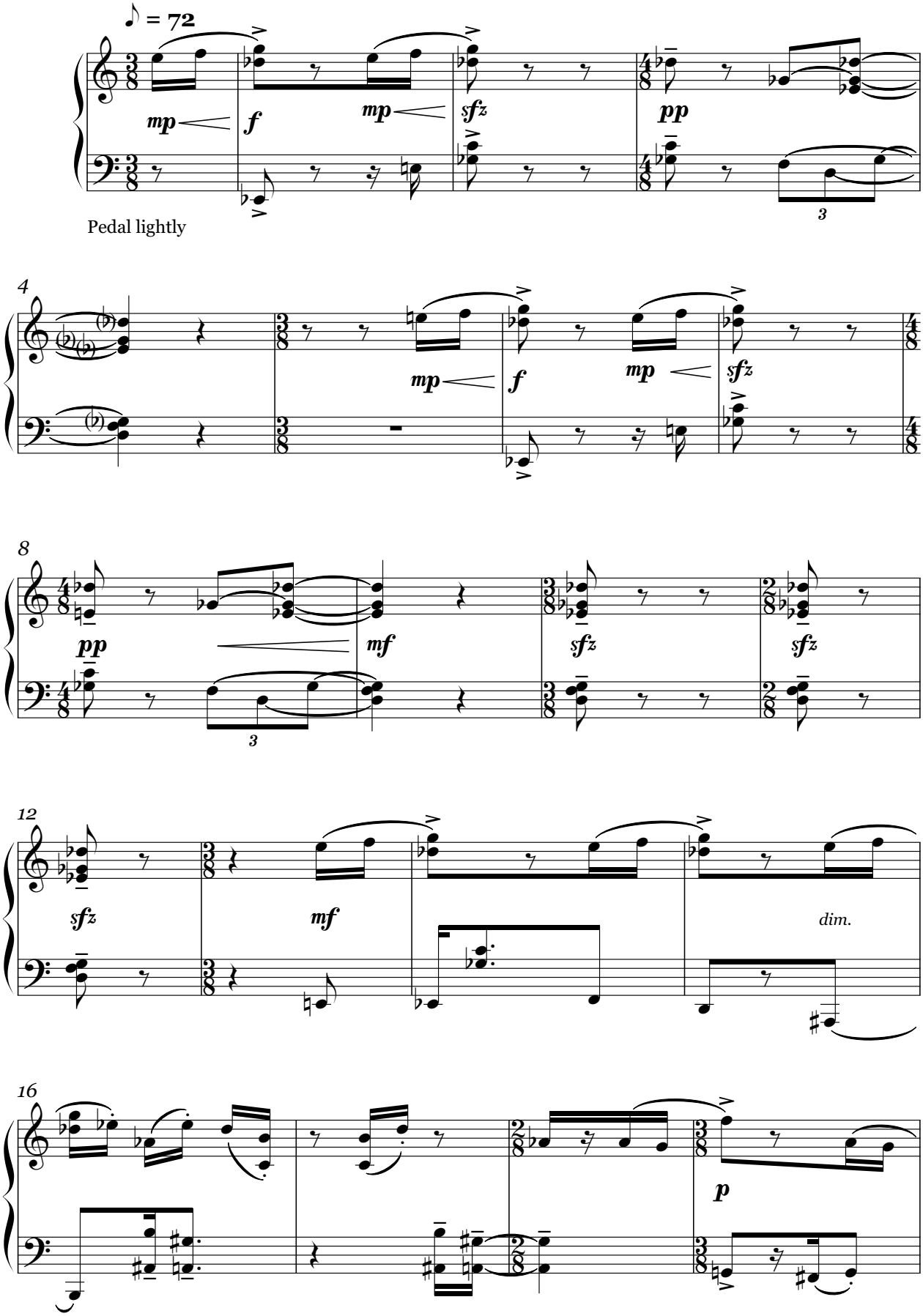
In German paganism, Nerthus is a goddess associated with fertility. Also known as 'Terra Mater', or 'Mother Earth', she inspires this work through the concepts of fertility, nature, and the formation of new life. Here, she is symbolic of the natural process of rocks and crystals forming in the earth and returning to the earth. The material attempts to develop but rarely manages to do so beyond a few bars with most of the piece drawing on these opening few bars. Though there is a gradual build in intensity, by the end, it collapses to become even more sparse than the opening motif. The regular use of the lower registers of the piano are symbolic of the depths of the earth.

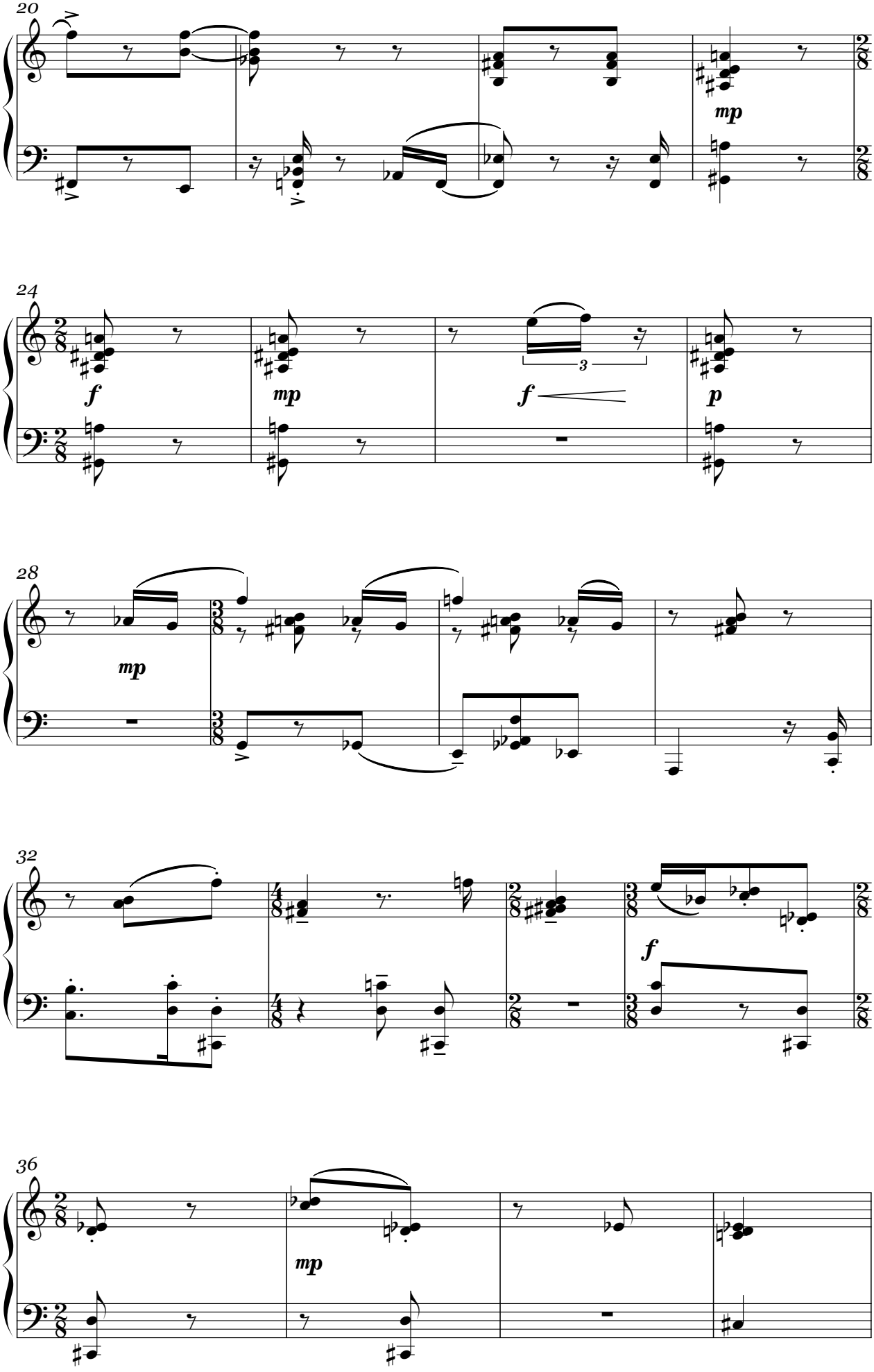
ca. 2'45"

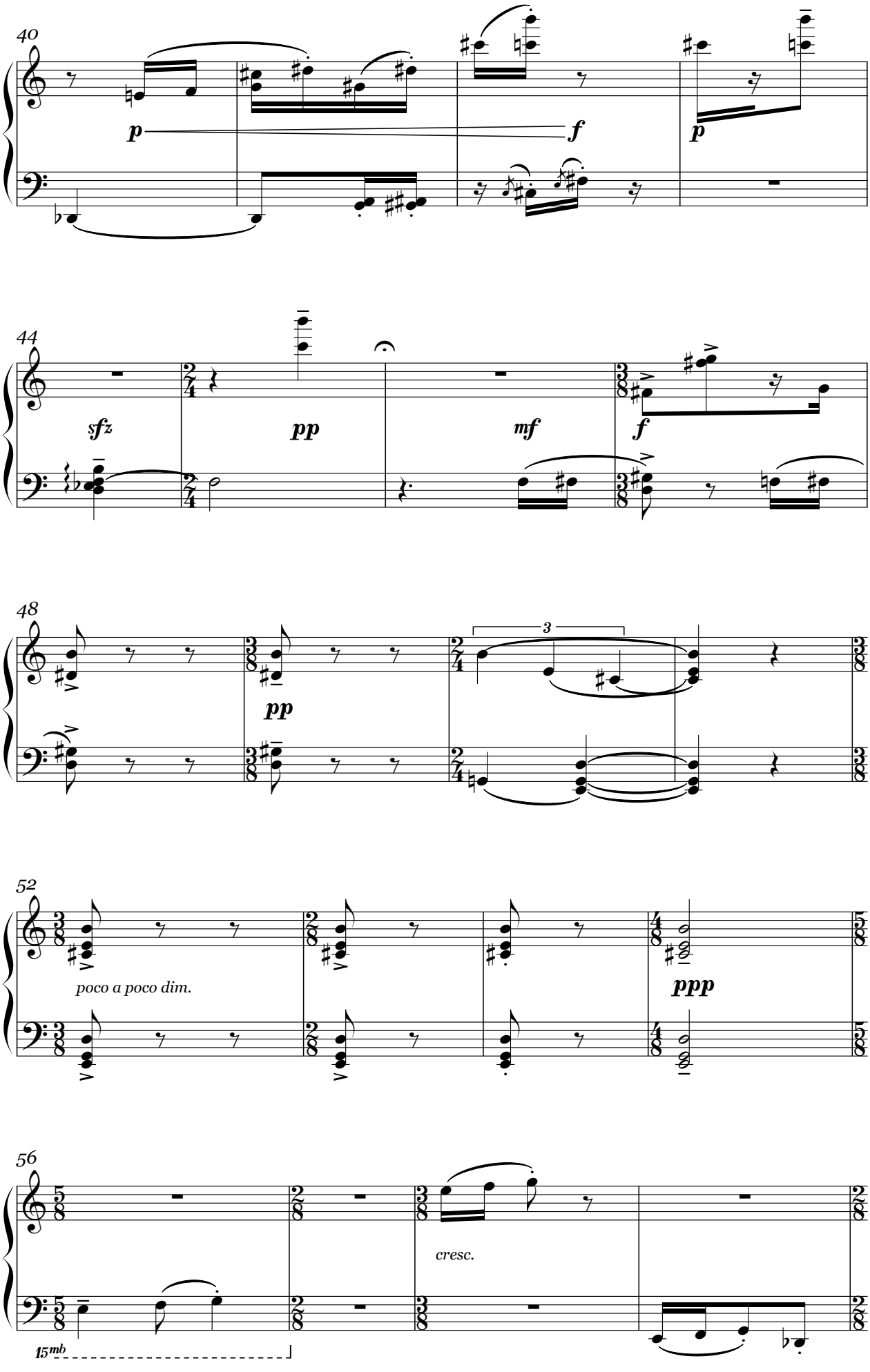
Nerthus

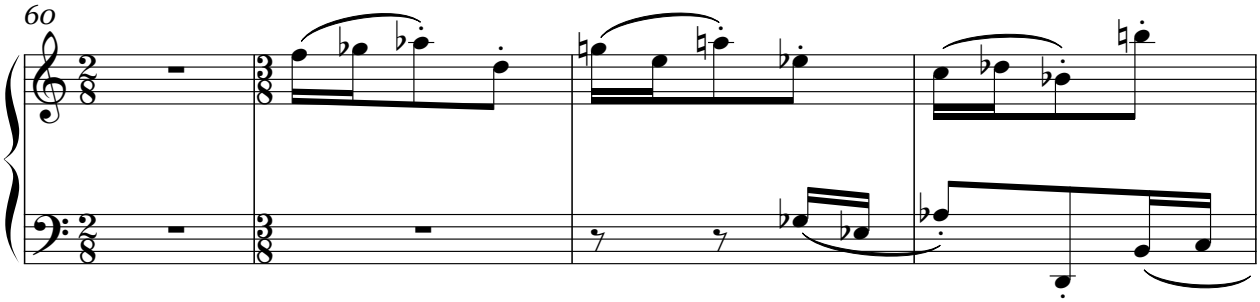
for solo piano

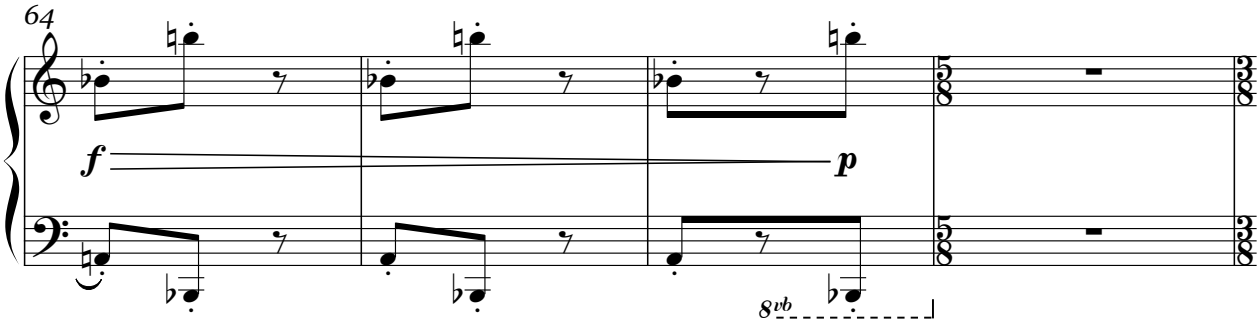
Matthew Bromley

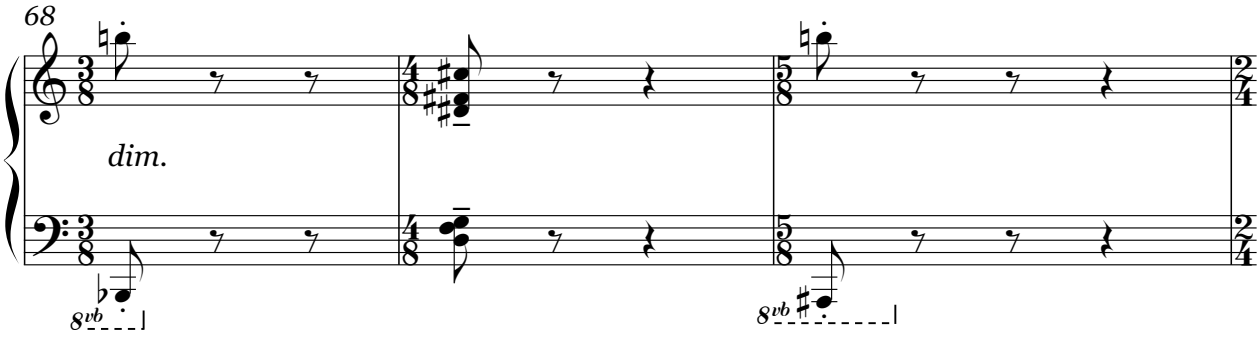


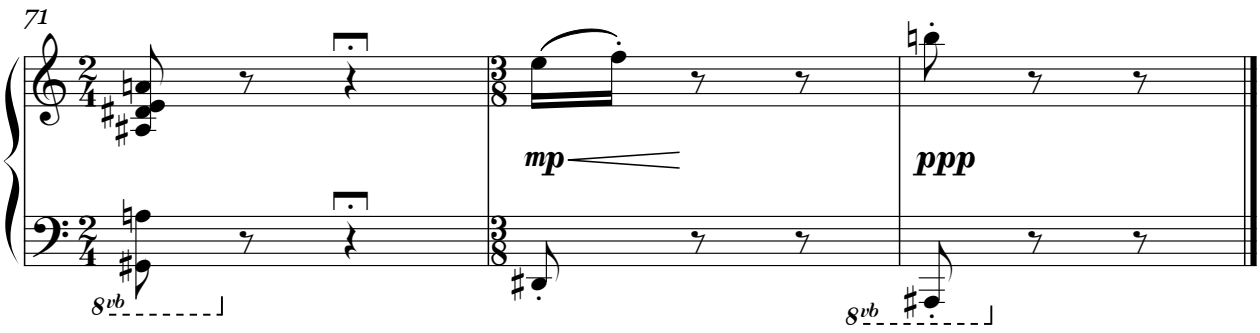

20
mp
24
f
mp
3
f
p
28
mp
32
f
36
mp


40
p
f
p
44
sfz
pp
mf
f
48
pp
3
52
poco a poco dim.
ppp
56
cresc.
15mb


60


64
f
p
8vb


68
dim.
8vb
8vb


71
mp
ppp
8vb
8vb

Matthew Bromley

Al's Icier Pee

for solo piano

Al's Icier Pee

for solo piano

Programme Note:

Al's Icier Pee, along with its sister piece, *Al's Epic Leer*, explores the parameters and boundaries of Schoenberg's method of twelve-tone technique. All features of the music should be as exaggerated as possible and fermatas should be held for as long as the performer is willing.

Performance Note:

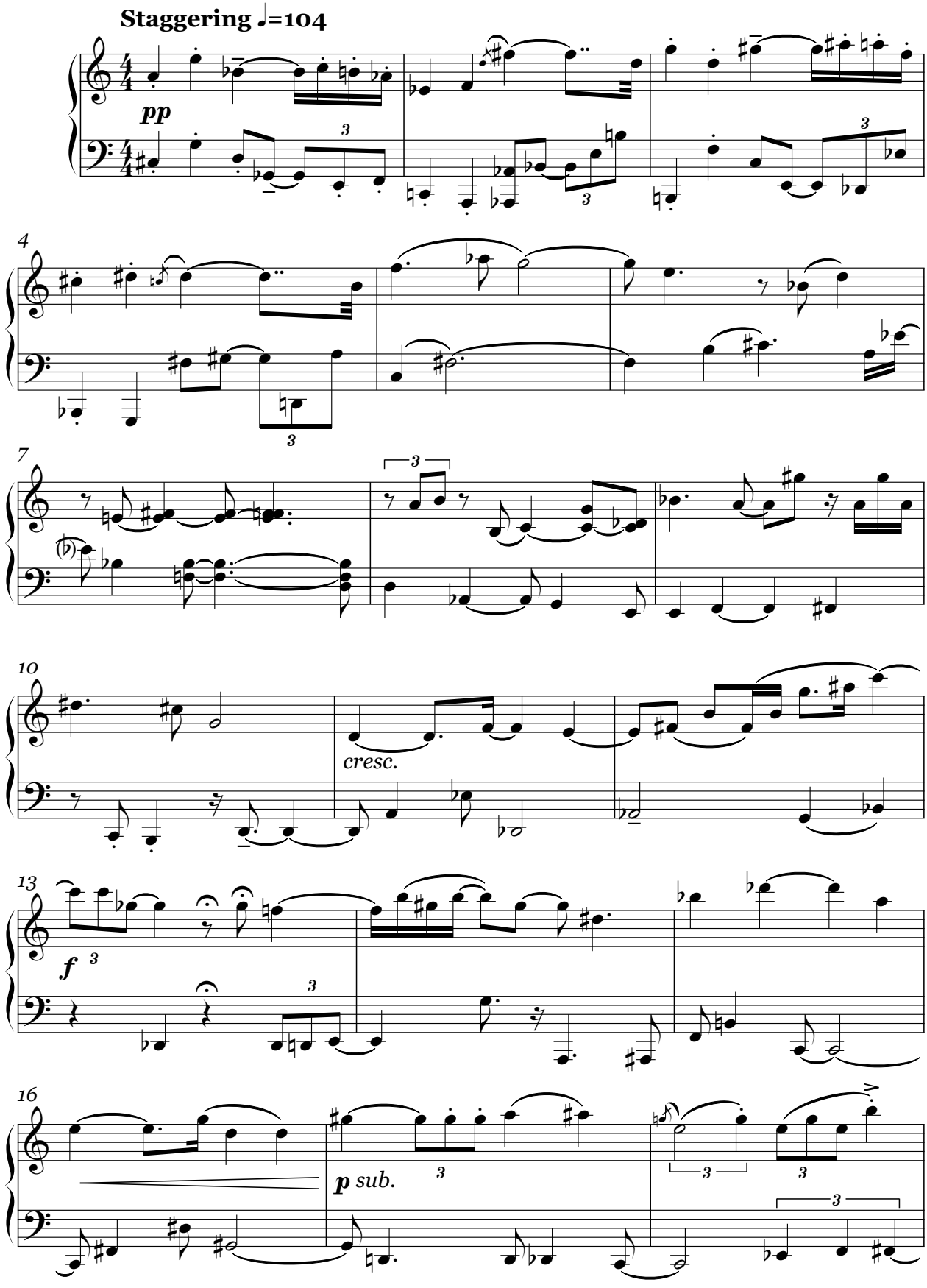
All features of the music should be as exaggerated as possible and fermatas should be held for as long as the performer is willing.

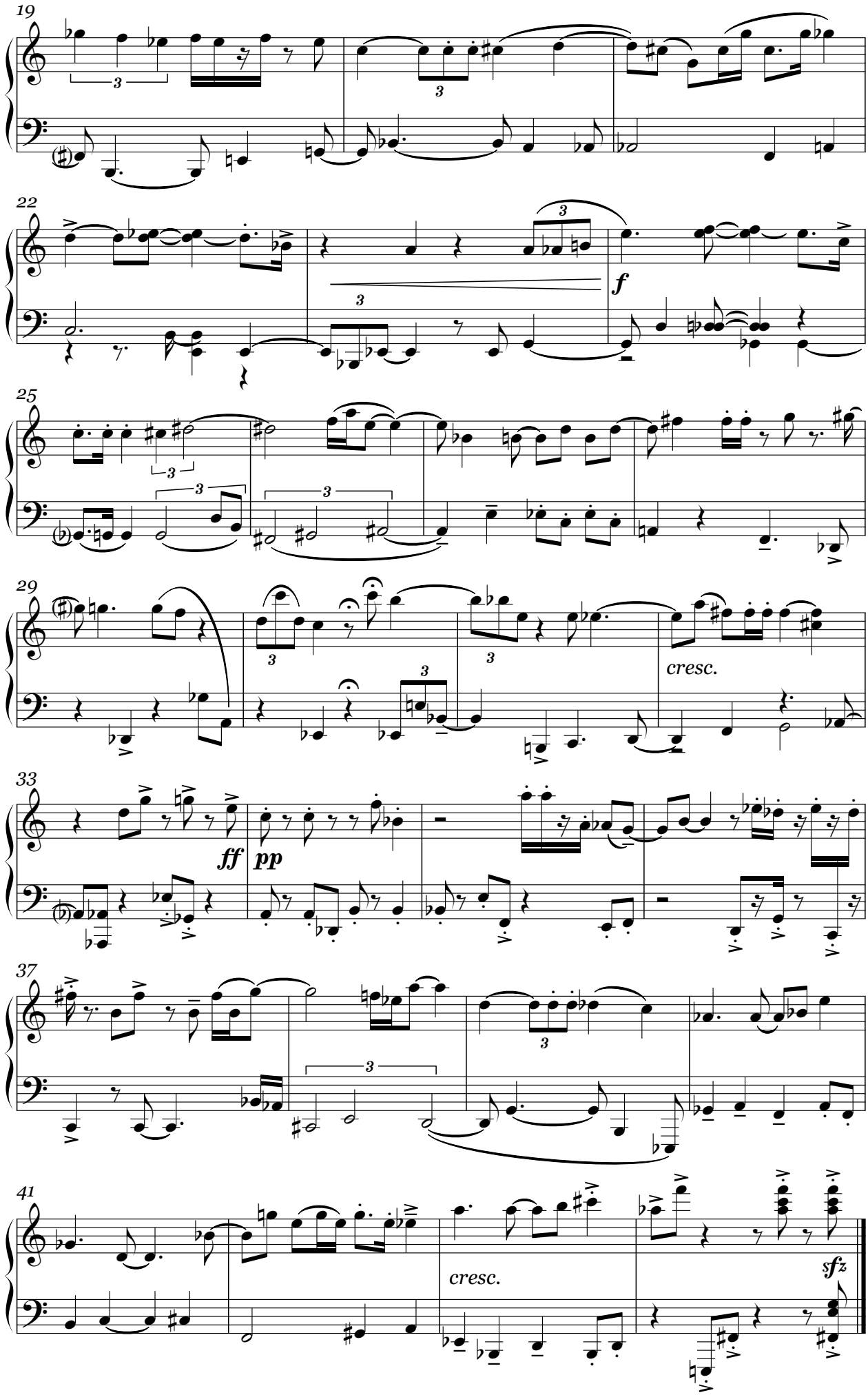
ca. 2'

Al's Icier Pee

for solo piano

Matthew Bromley




19
22
f
25
29
cresc.
33
ff
pp
37
41
cresc.
sfz

Matthew Bromley

Al's Epic Leer

for solo piano

Al's Epic Leer

for solo piano

Programme Note:

Al's Epic Leer, along with its sister piece, *Al's Icier Pee*, explores the parameters and boundaries of Schoenberg's method of twelve-tone technique. *Al's Epic Leer* has a number of recurring motives which should be brought out by the performer and the twelve bar introduction should be dramatic but controlled, with the main body of the work having a little more freedom.

Performance Note:

All features of the music should be as exaggerated as possible and fermatas should be held for as long as the performer is willing.

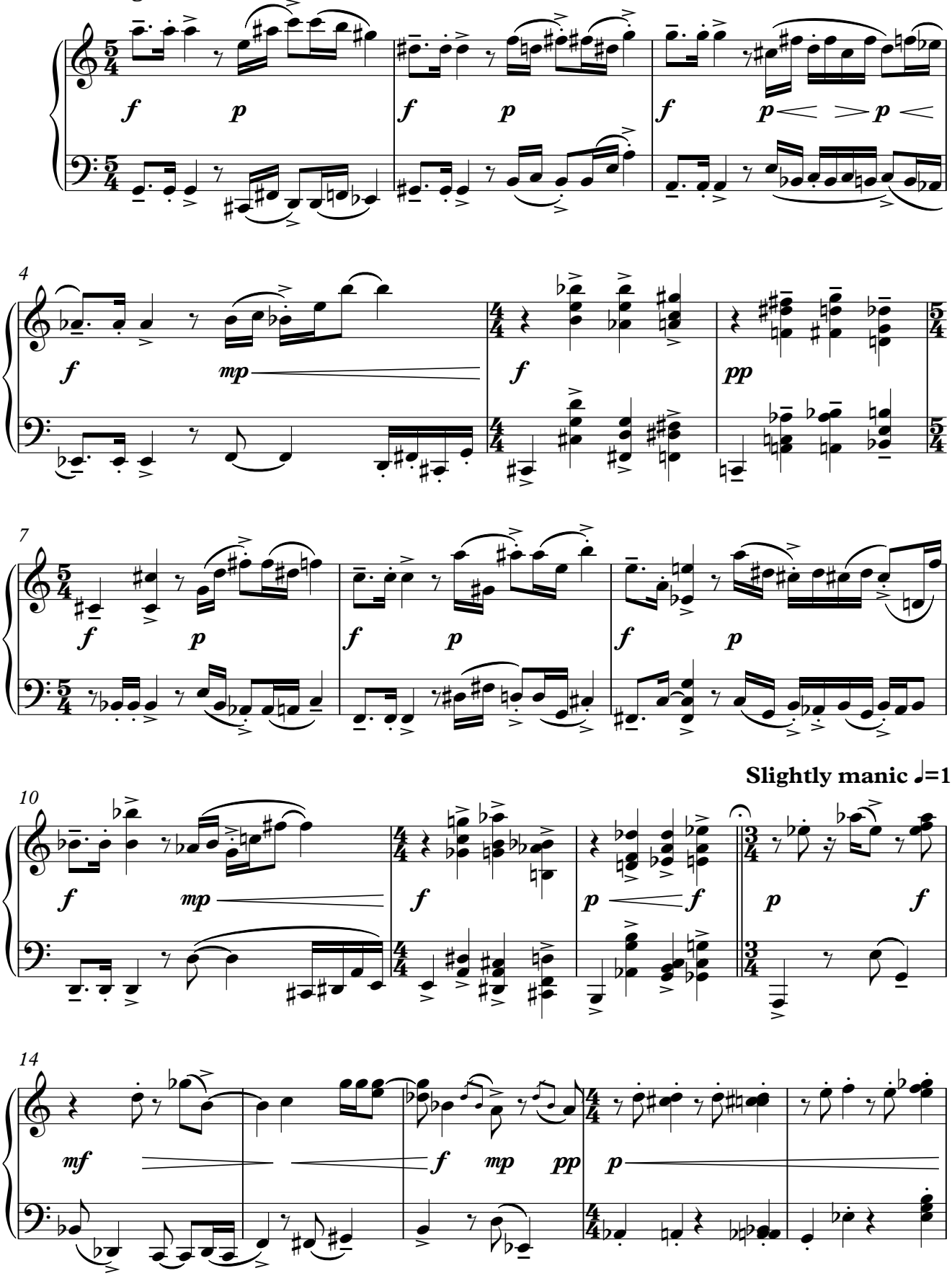
ca. 2'

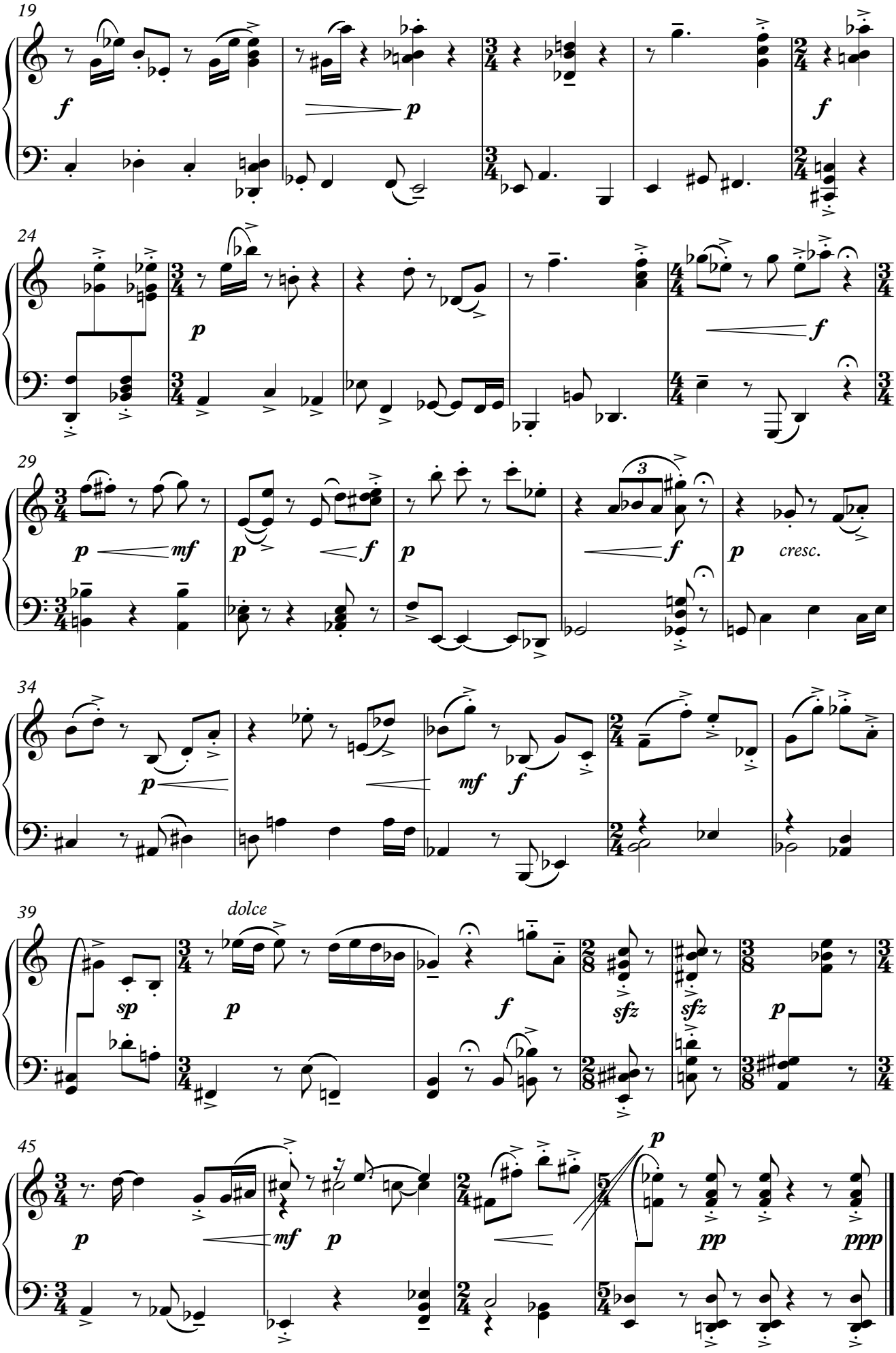
Al's Epic Leer

for solo piano

Matthew Bromley

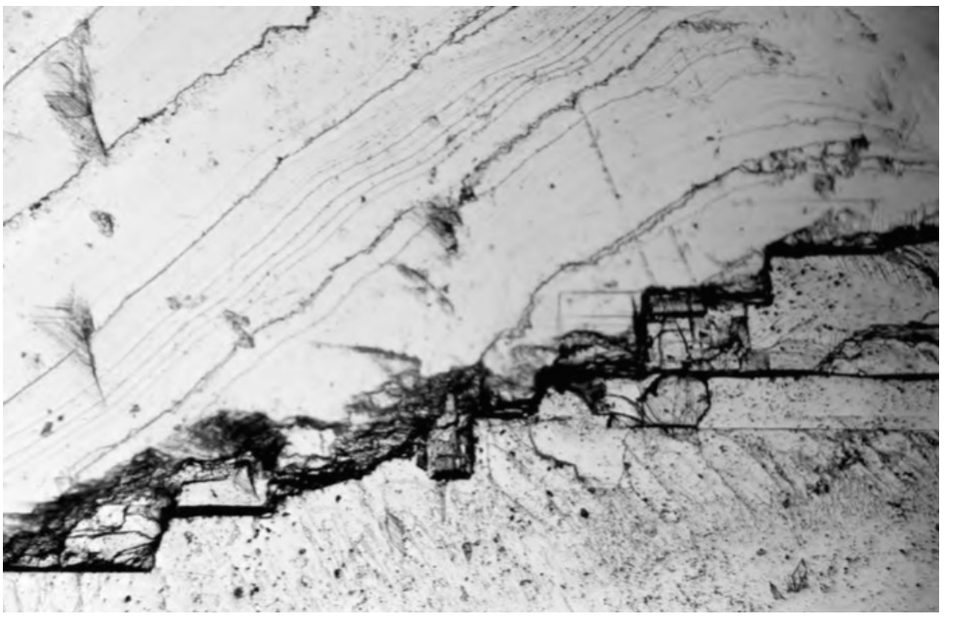
Rigid ♩=92




19
f
p
f
24
p
f
29
p
mf
p
f
p
f
p
cresc.
34
p
mf
f
39
sp
dolce
p
f
sfz
sfz
p
45
p
mf
p
p
pp
ppp

Matthew Bromley

Not Just Yet



for mixed quintet

Not Just Yet

Instrumentation:

flute
clarinet in A
piano
violin
cello

Programme Note:

Not Just Yet responds to a macrophotographic image of calcite, taken from the private archives of Richard Weston.
By tracking the features of the image: the lines, imperfections, and density of these features, *Not Just Yet* realises the image through changes in pitch, rhythm, articulations, and dynamics.

Performance Note.

Ottava markings in the piano apply to both staves.
Cross note heads indicate scratch tone.

Transposed Score
ca. 4'30"

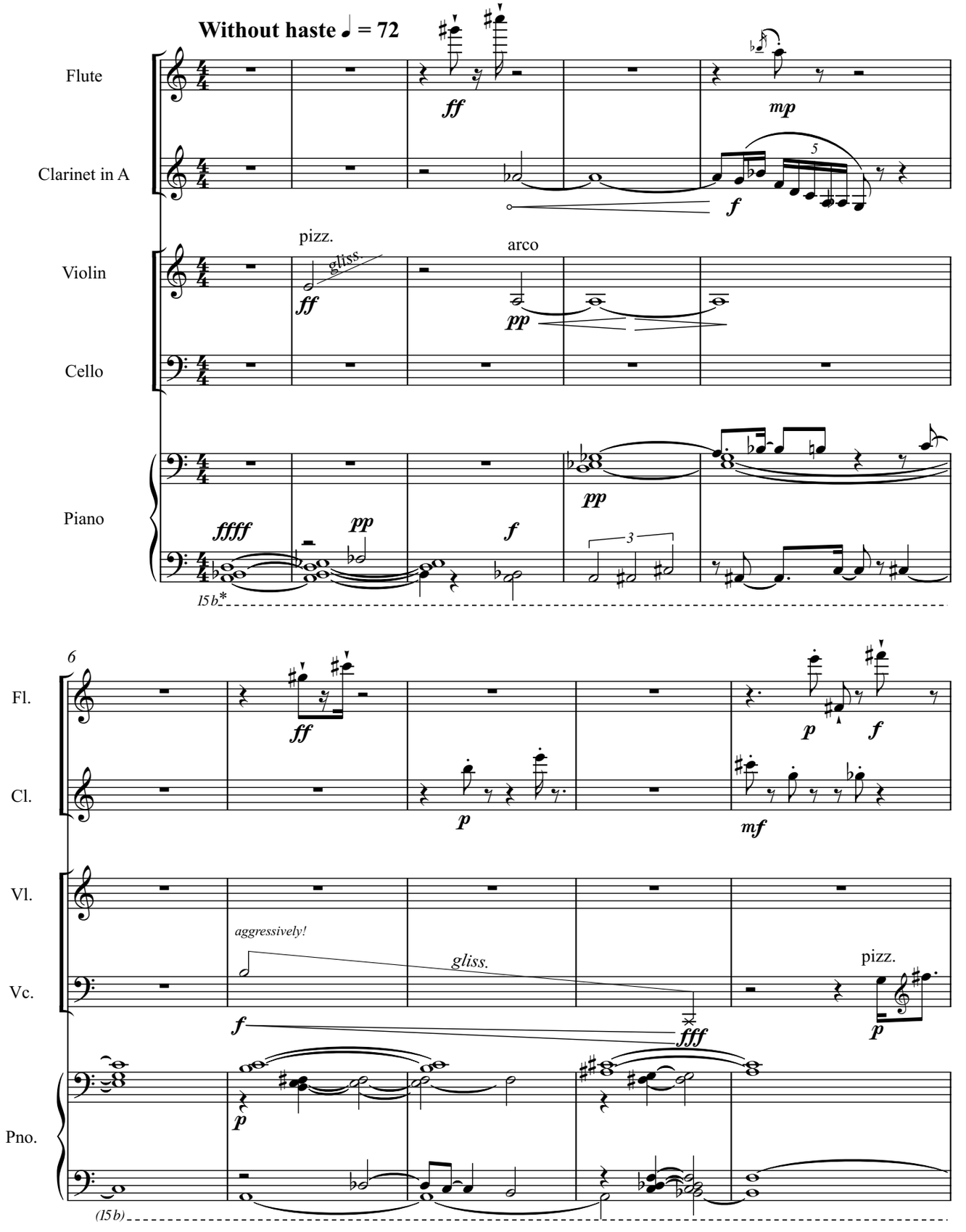
Transposing Score

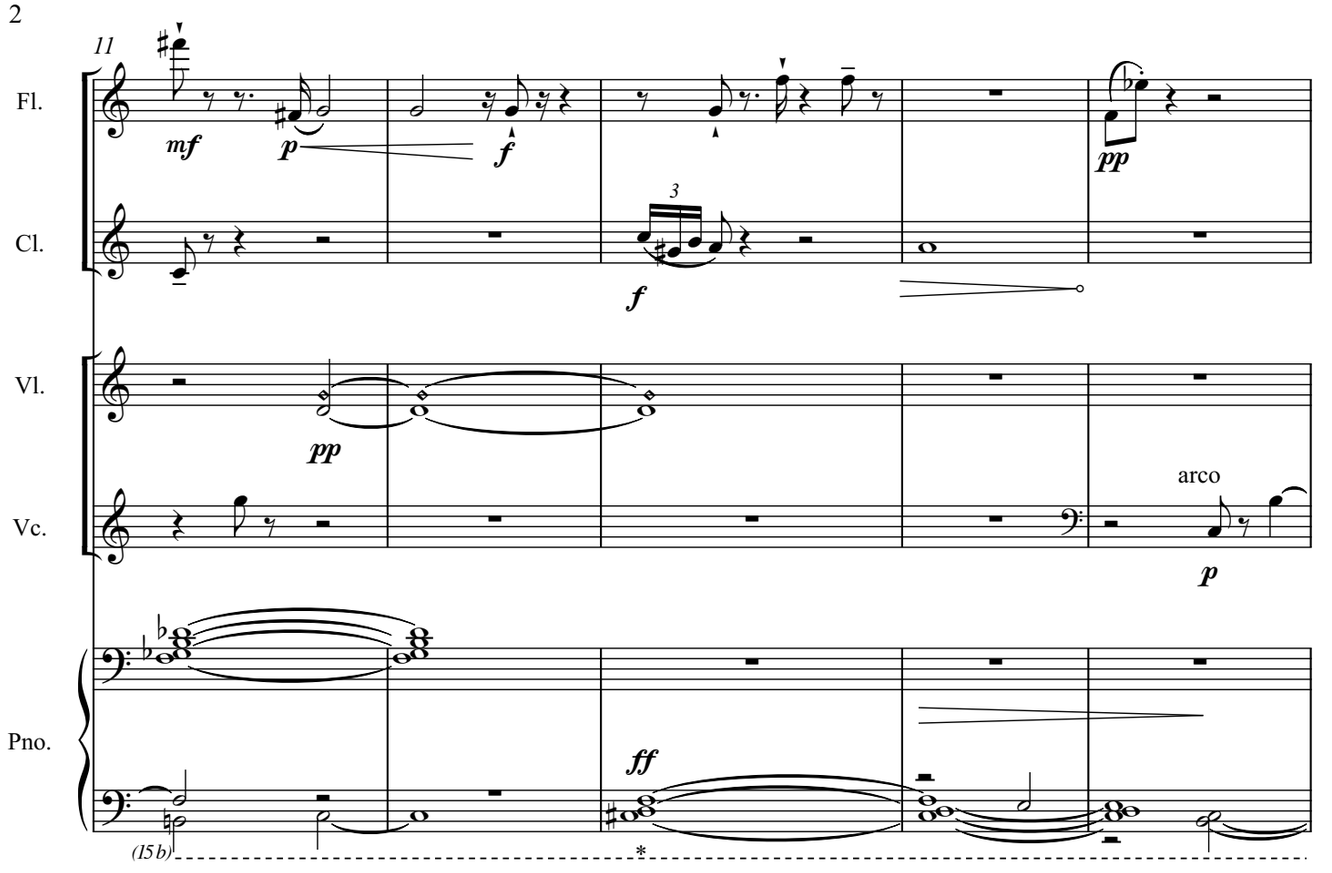
To the Lontano Ensemble

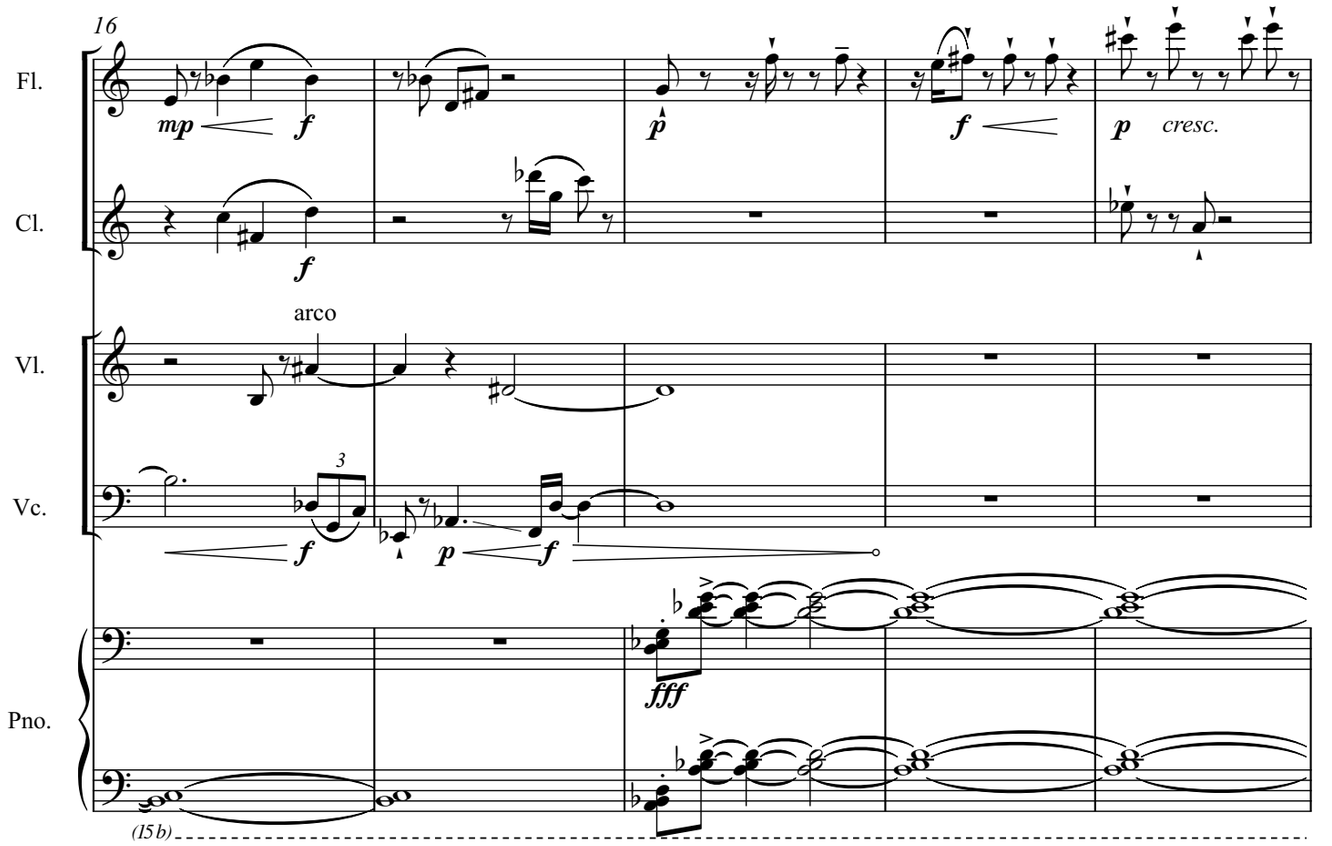
Not Just Yet

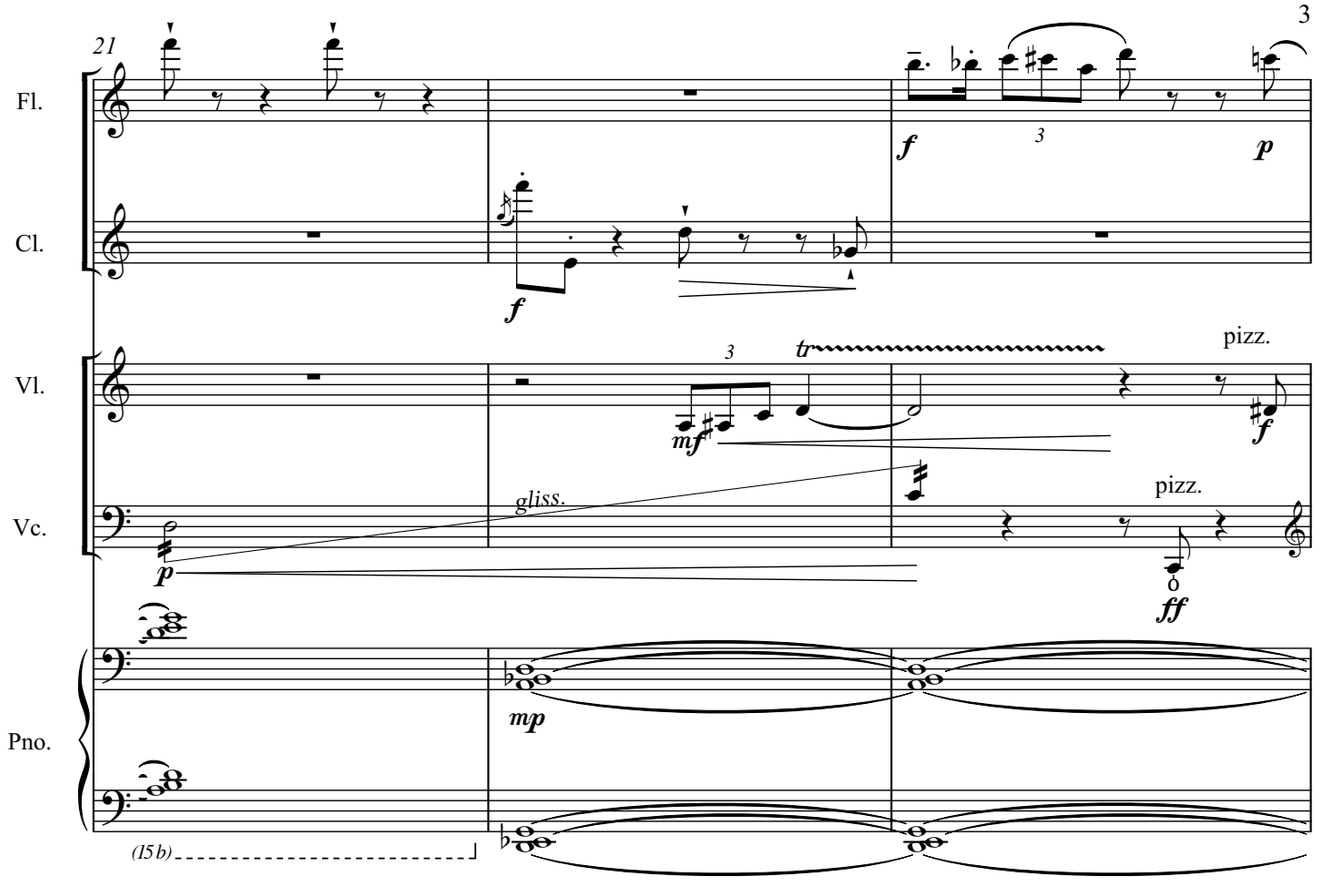
for mixed quintet

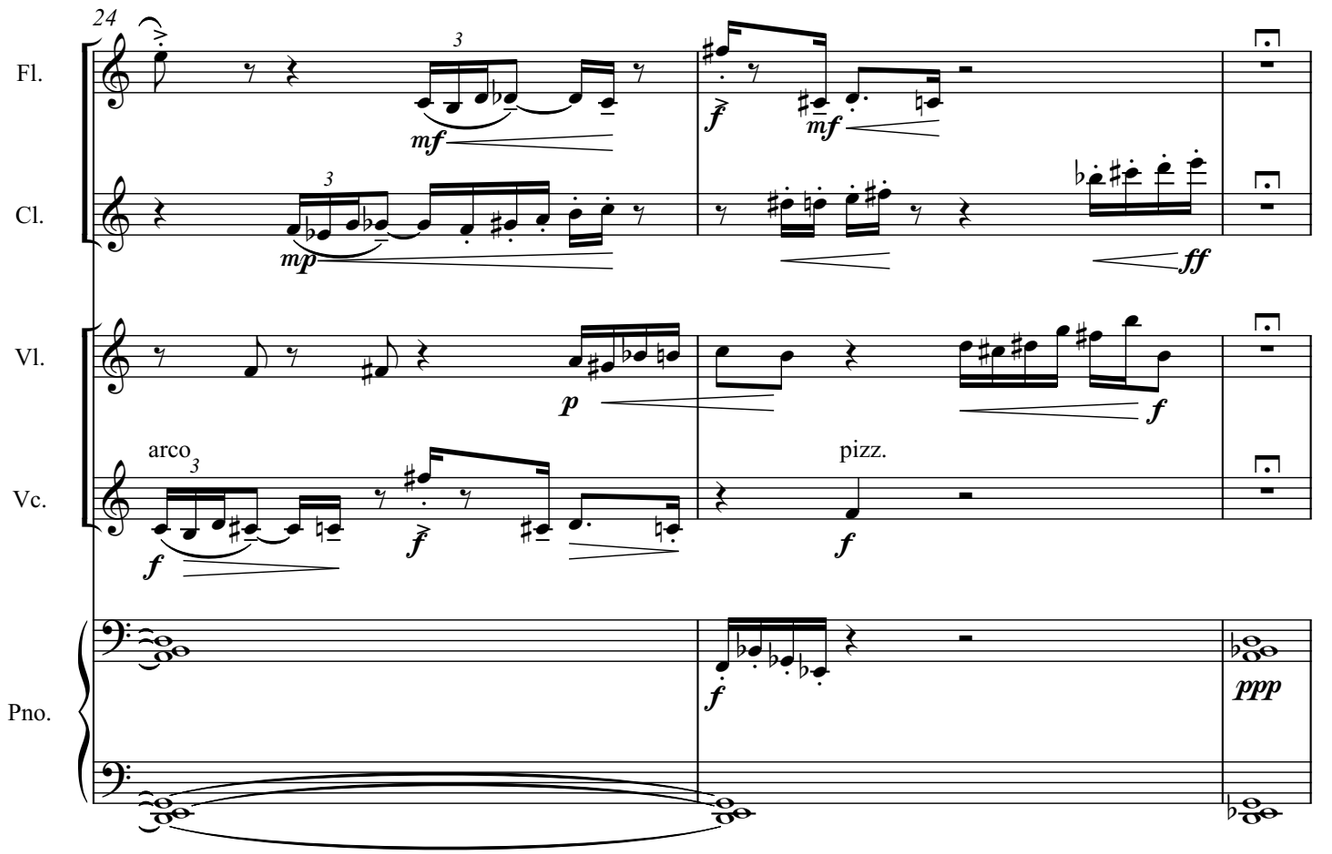
Matthew Bromley

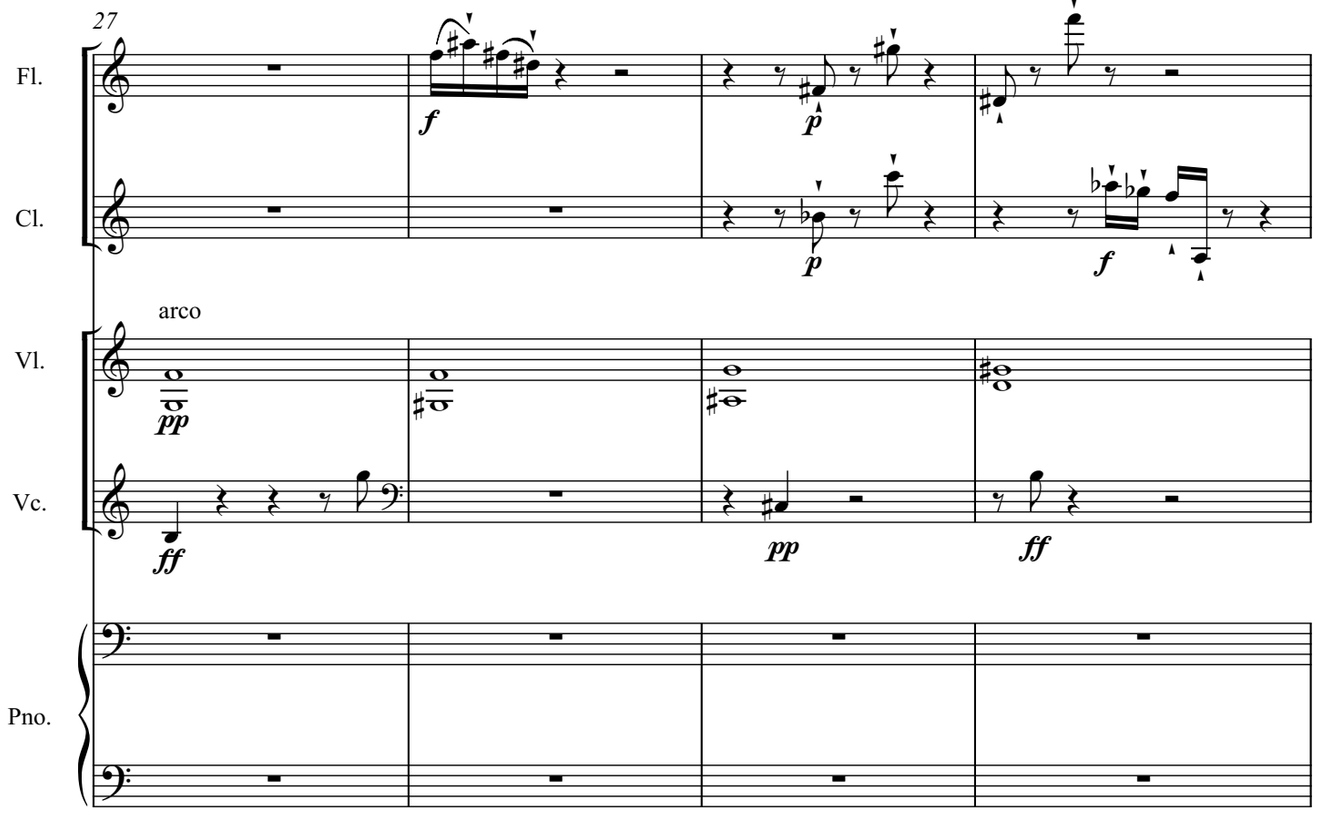


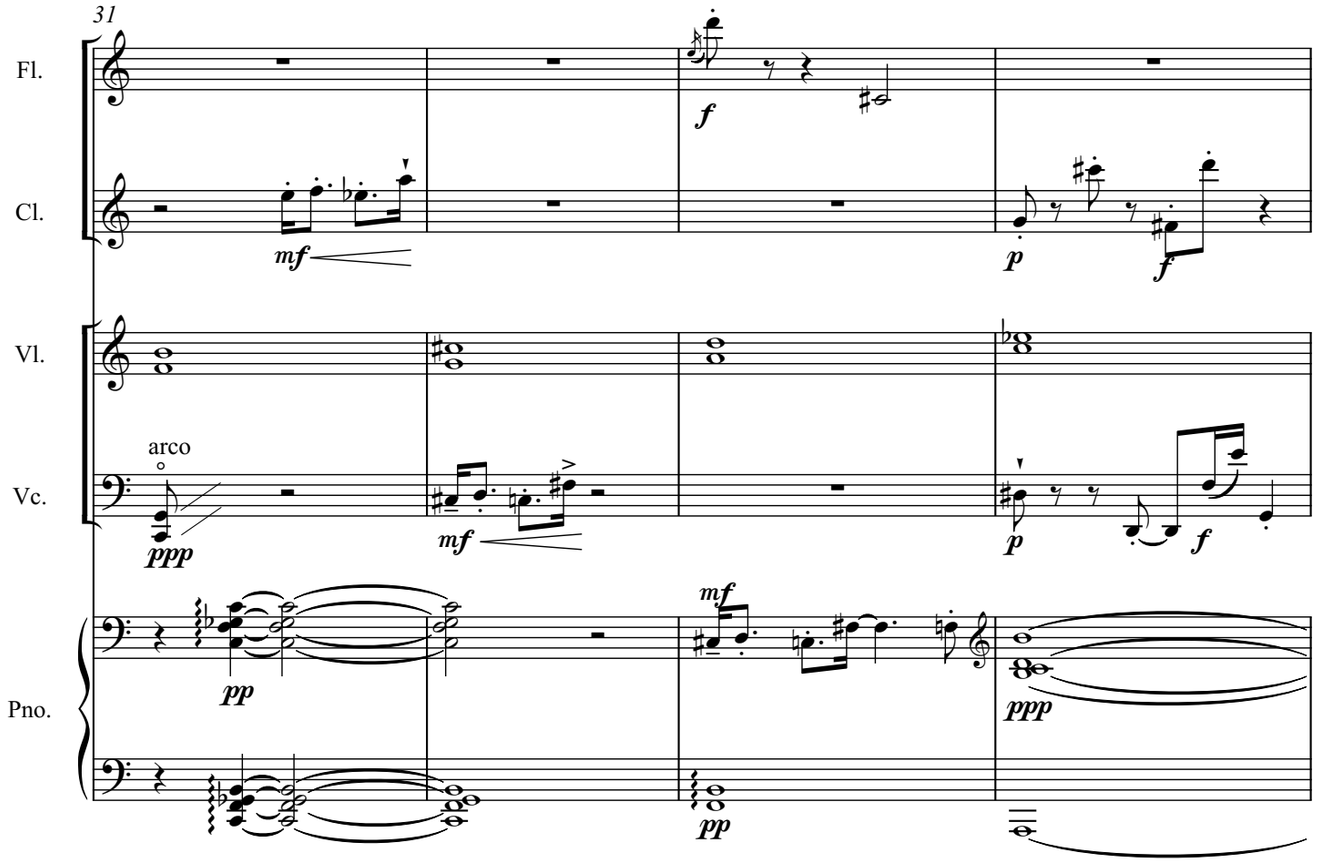

11
Fl.
mf
p
f
pp
Cl.
3
f
Vl.
pp
Vc.
arco
p
Pno.
ff
(15b)
*

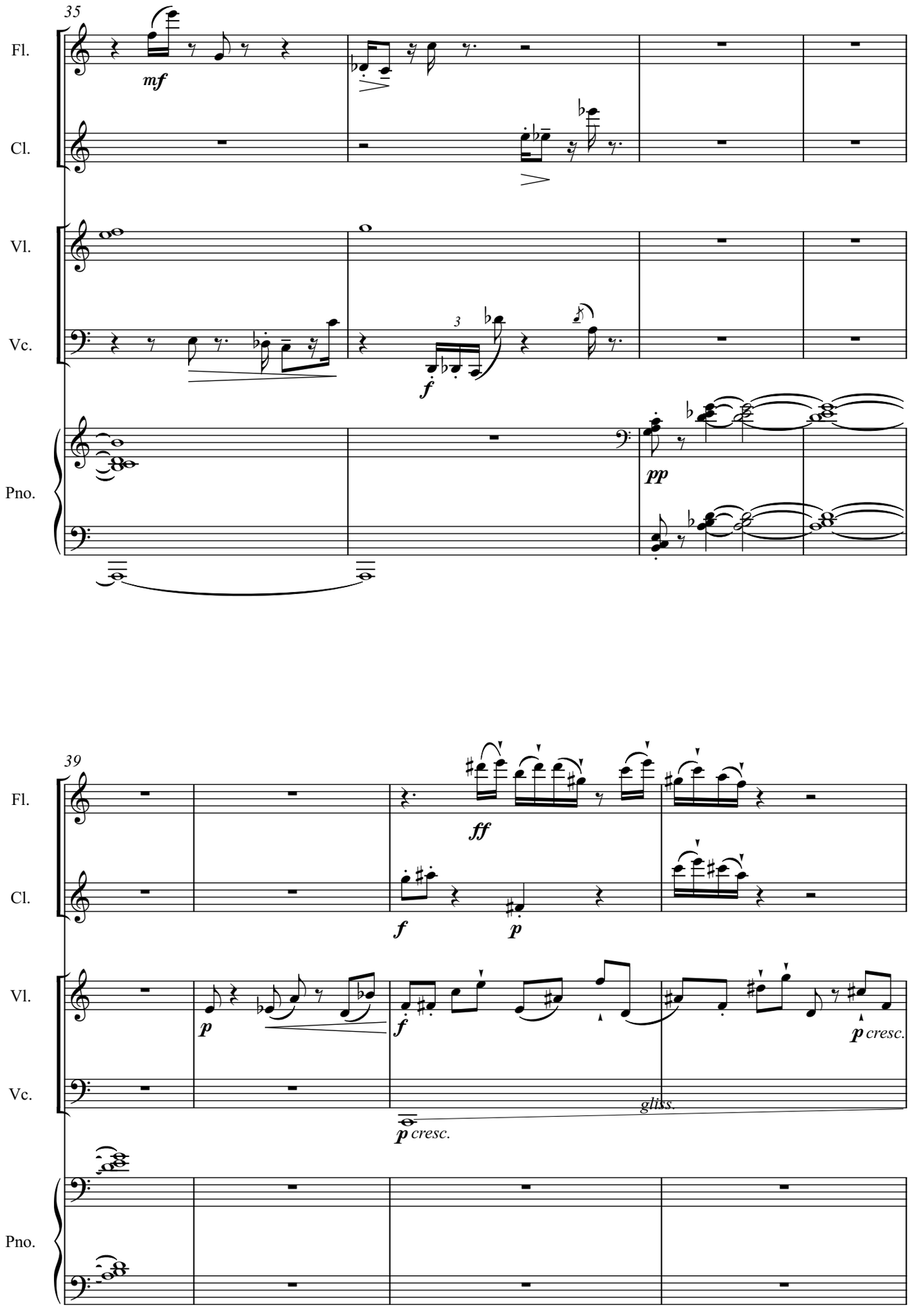

16
Fl.
mp
f
p
f
p
cresc.
Cl.
f
arco
Vl.
Vc.
3
f
p
f
Pno.
fff
(15b)

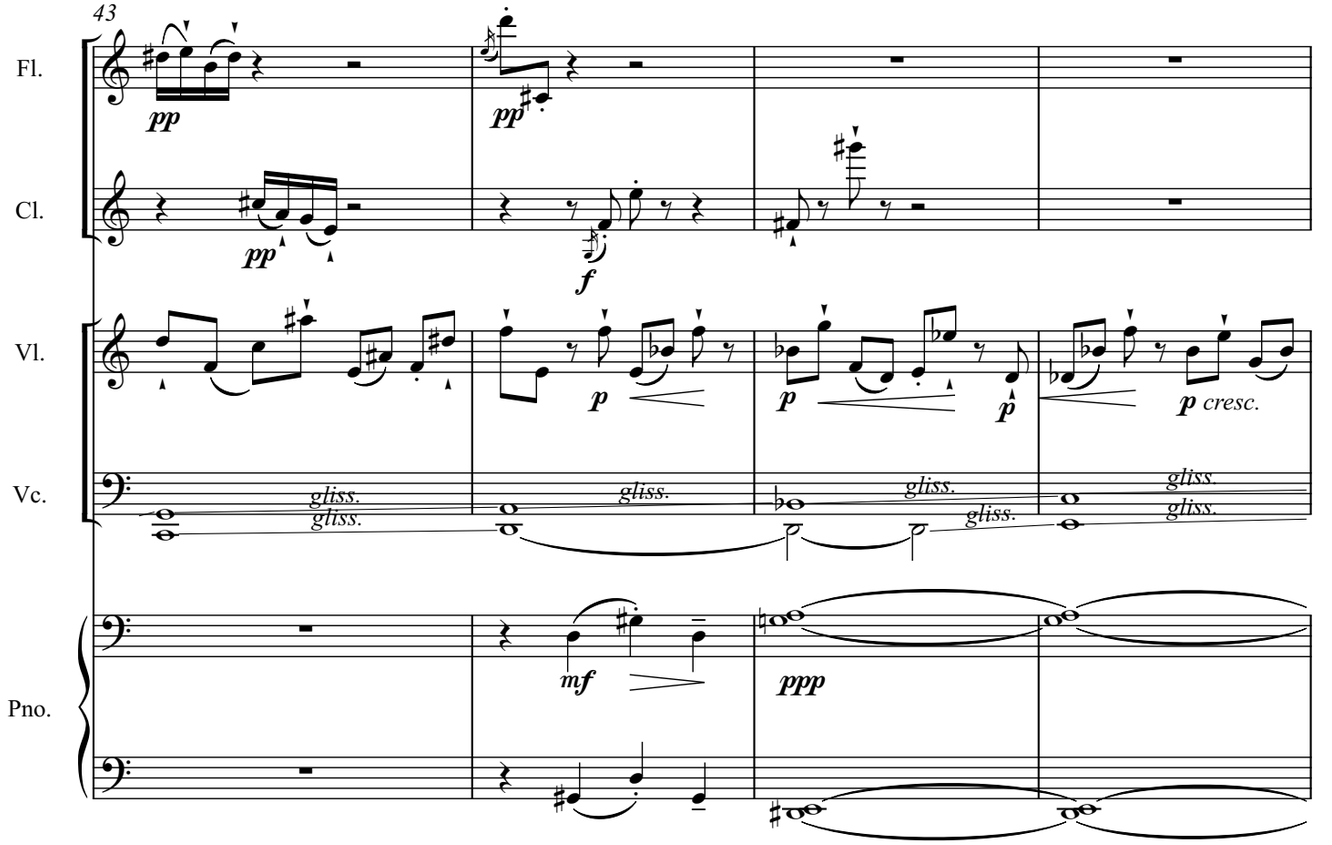

21
Fl.
Cl.
Vl.
Vc.
Pno.
f
3
p
mf
tr
pizz.
gliss.
mp
ff
(15b)

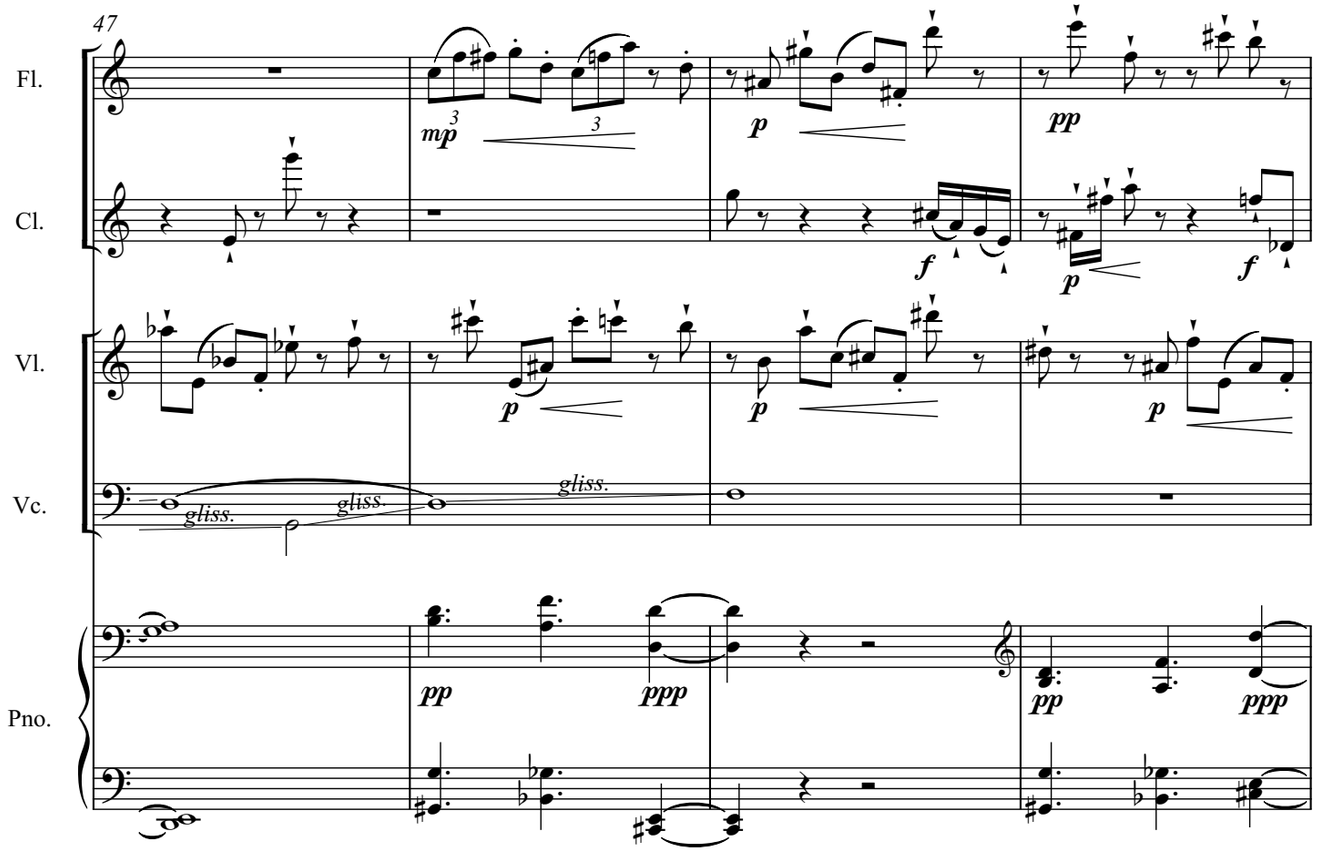

24
Fl.
Cl.
Vl.
Vc.
Pno.
3
mf
mp
f
p
ff
arco
pizz.
ppp

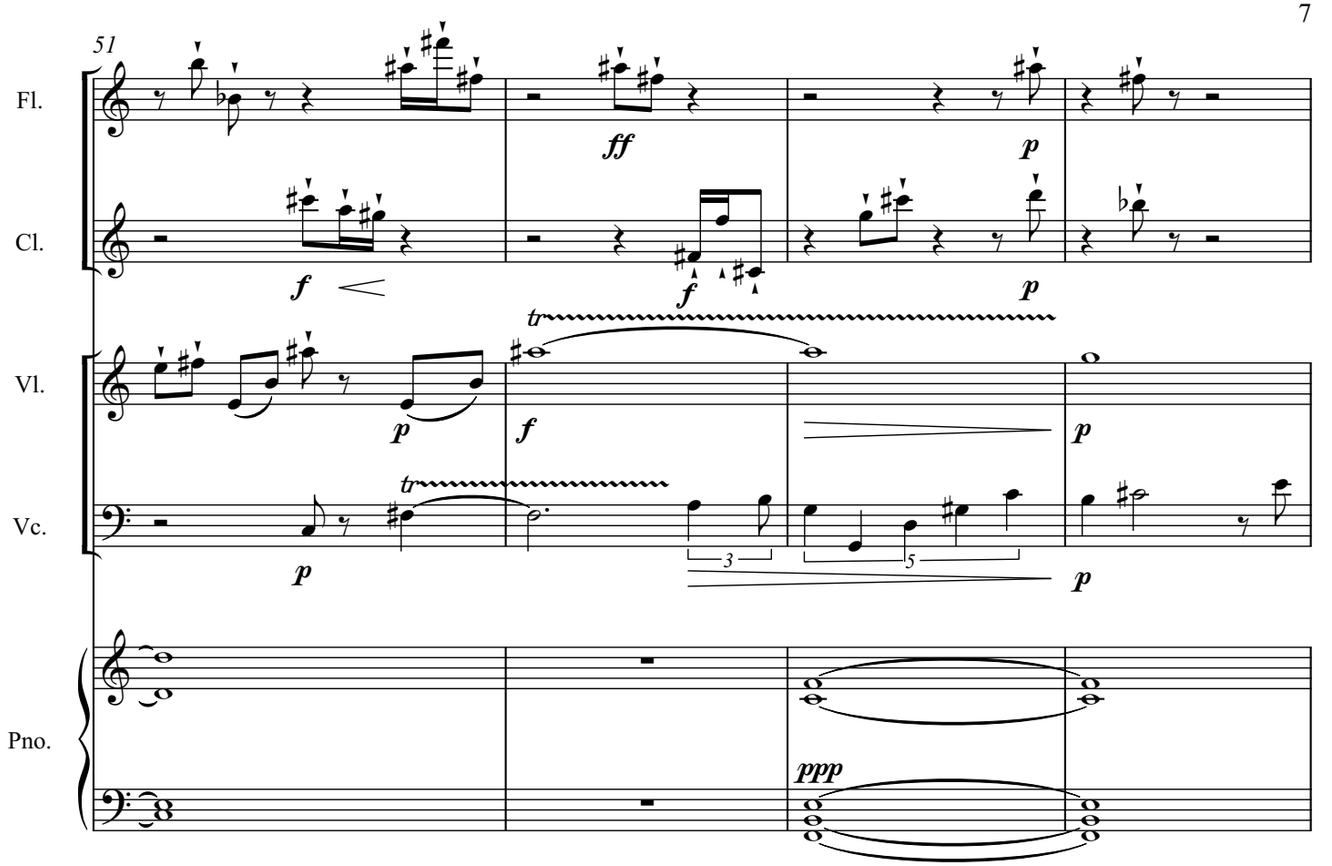

27
Fl.
Cl.
Vl.
arco
Vc.
Pno.

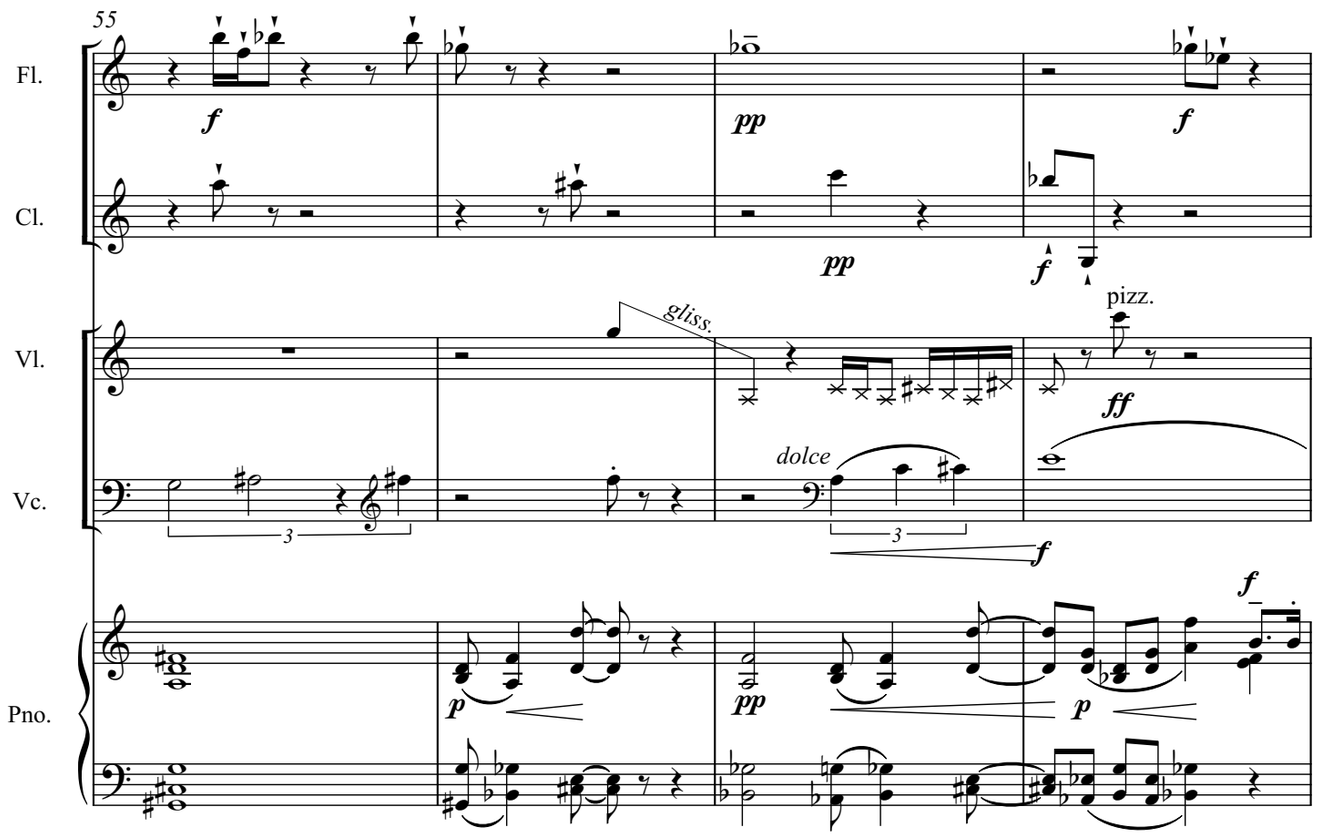

31
Fl.
Cl.
Vl.
arco
Vc.
Pno.

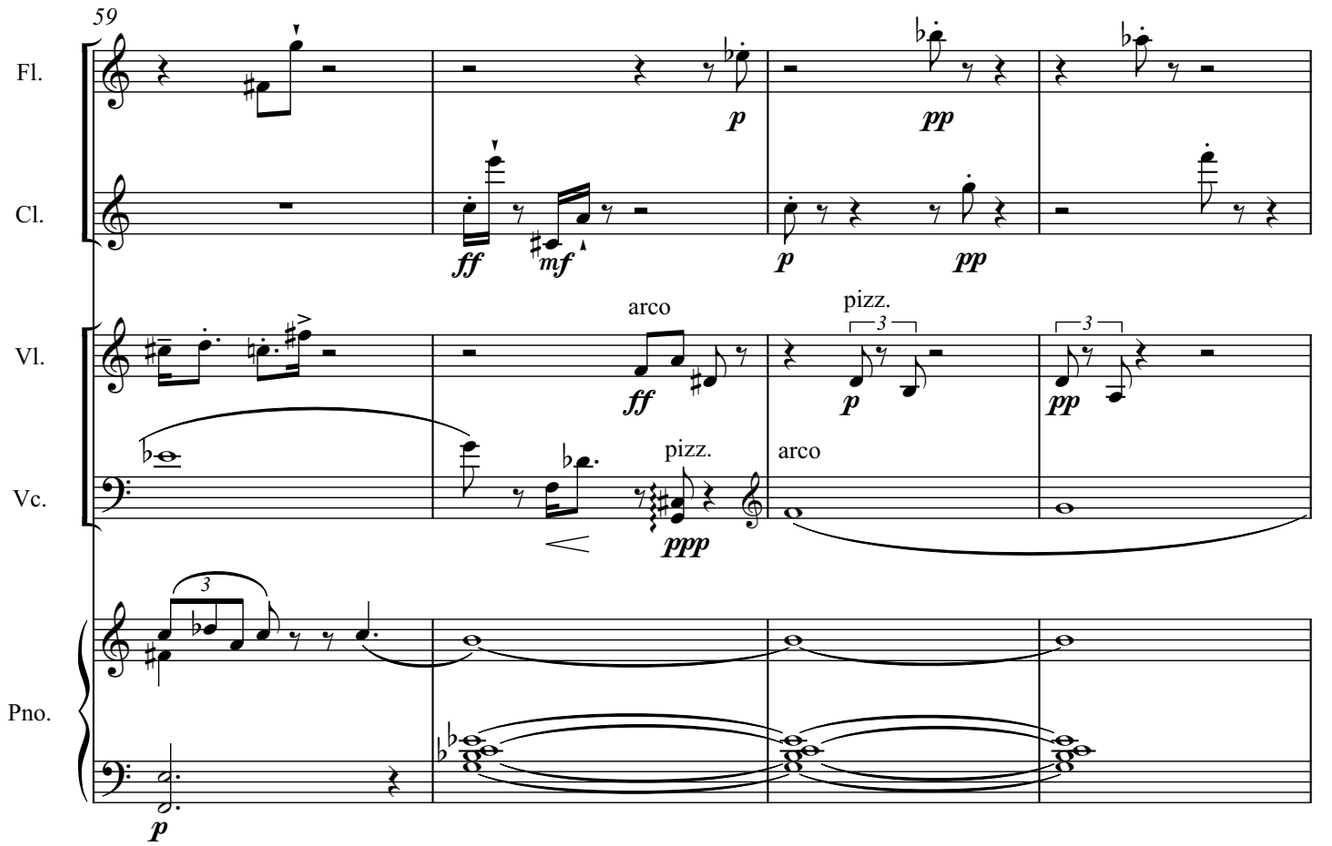

35
Fl.
Cl.
Vl.
Vc.
Pno.
mf
f
3
pp
39
ff
p
cresc.
gliss.

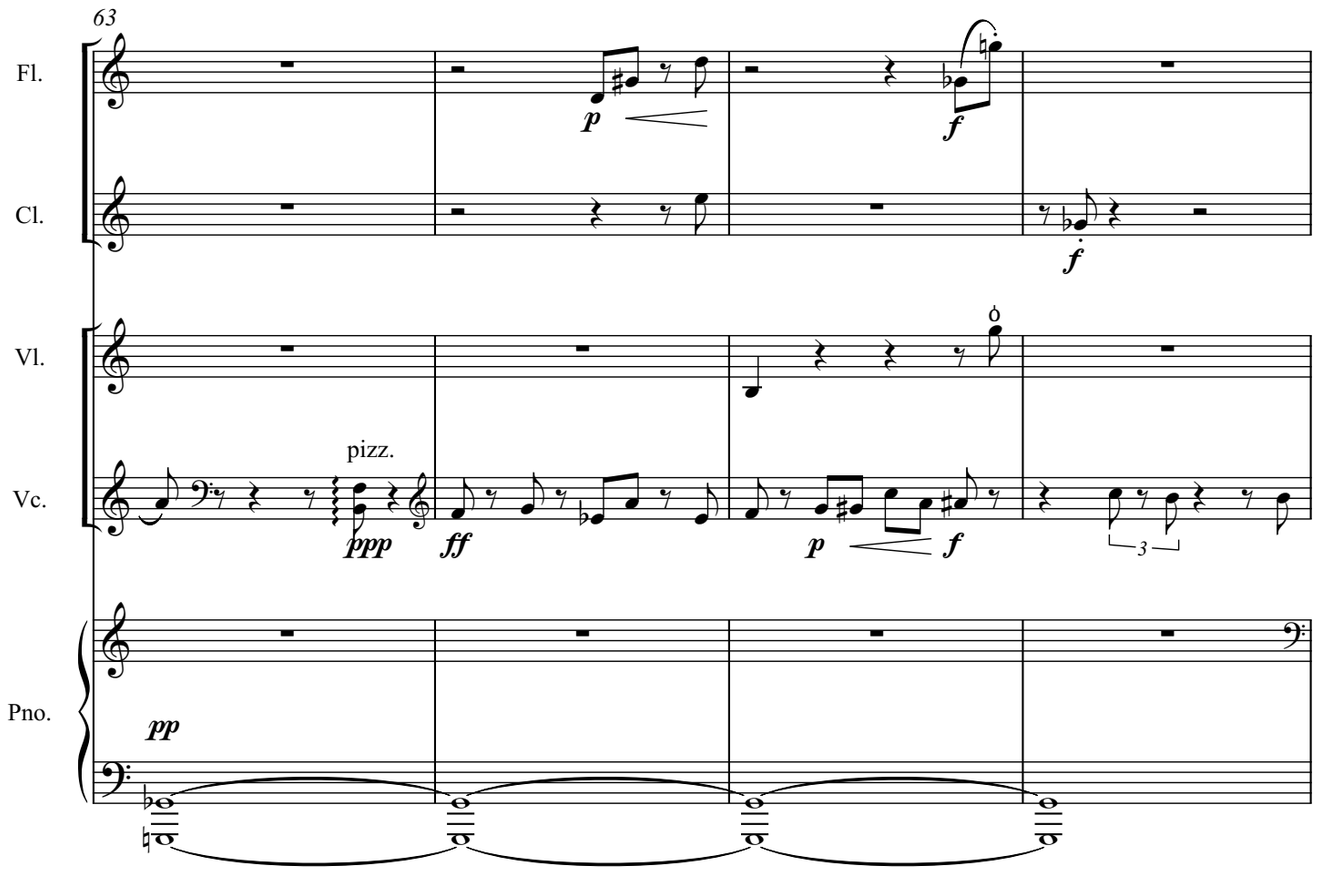

43
Fl.
Cl.
Vl.
Vc.
Pno.
pp
pp
pp
f
p
p
p
p cresc.
gliss.
gliss.
gliss.
gliss.
gliss.
gliss.
mf
ppp

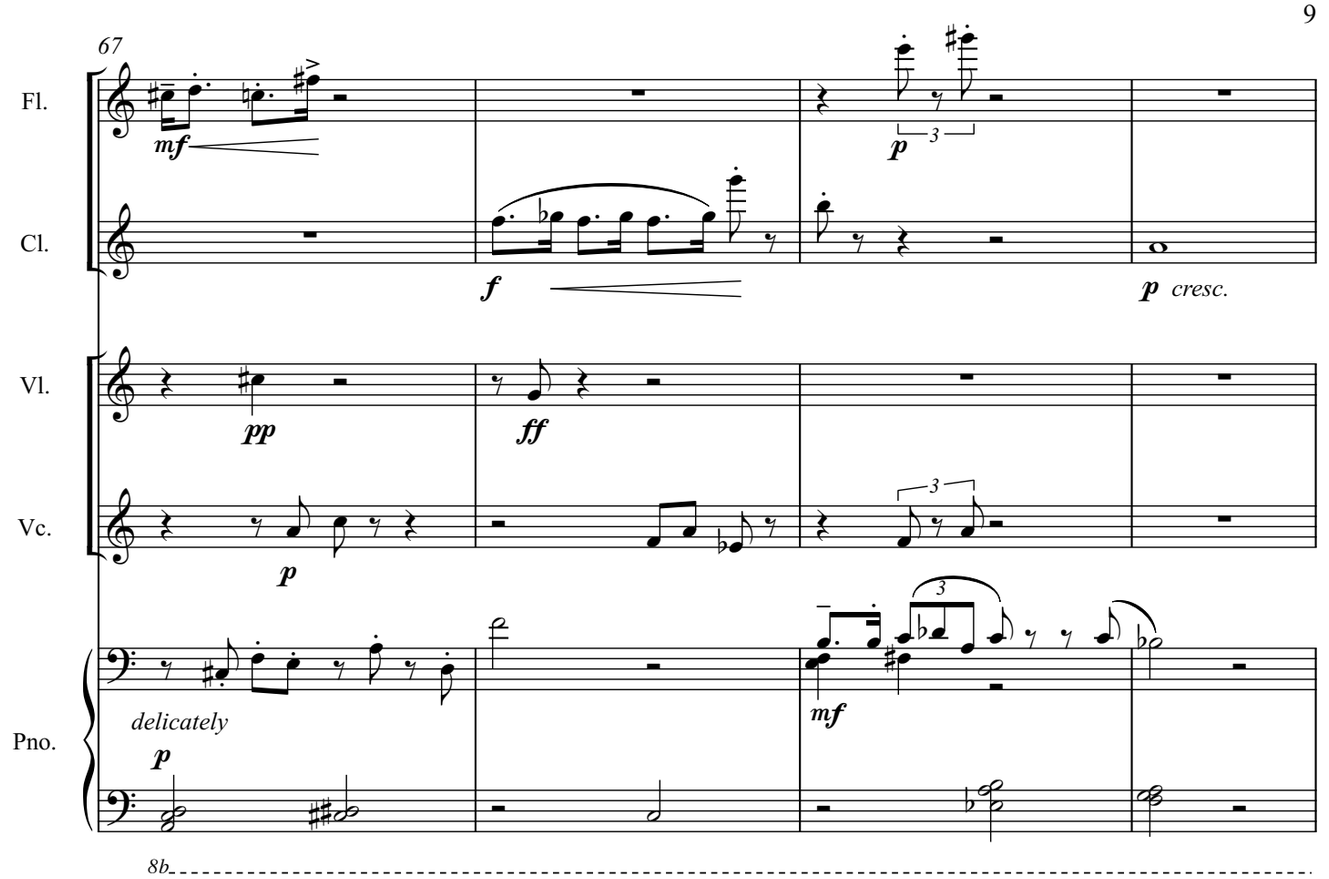

47
Fl.
Cl.
Vl.
Vc.
Pno.
mp
3
3
p
pp
f
p
f
p
p
p
gliss.
gliss.
gliss.
pp
ppp
pp
ppp

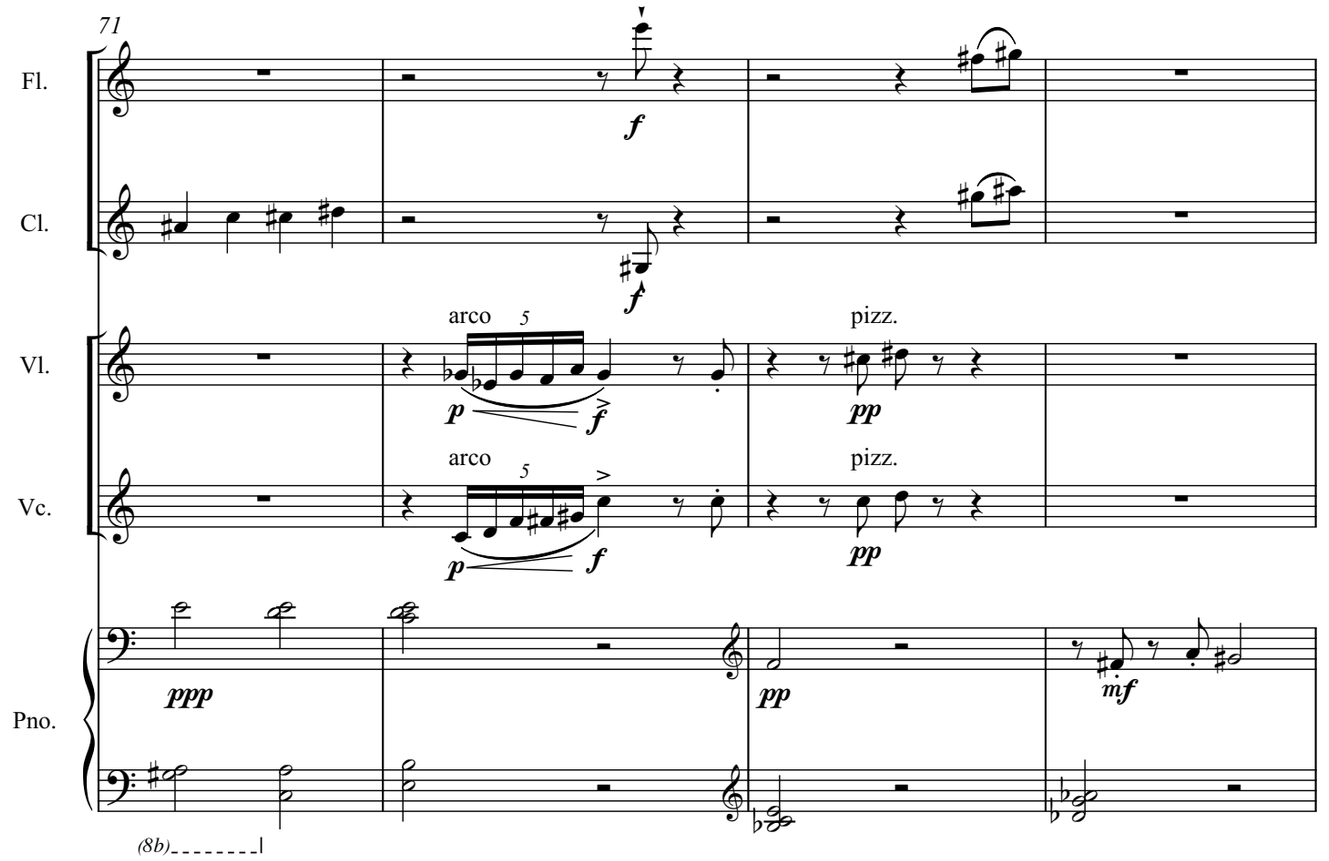

51
Fl.
Cl.
Vl.
Vc.
Pno.
ff
p
f
tr
ppp

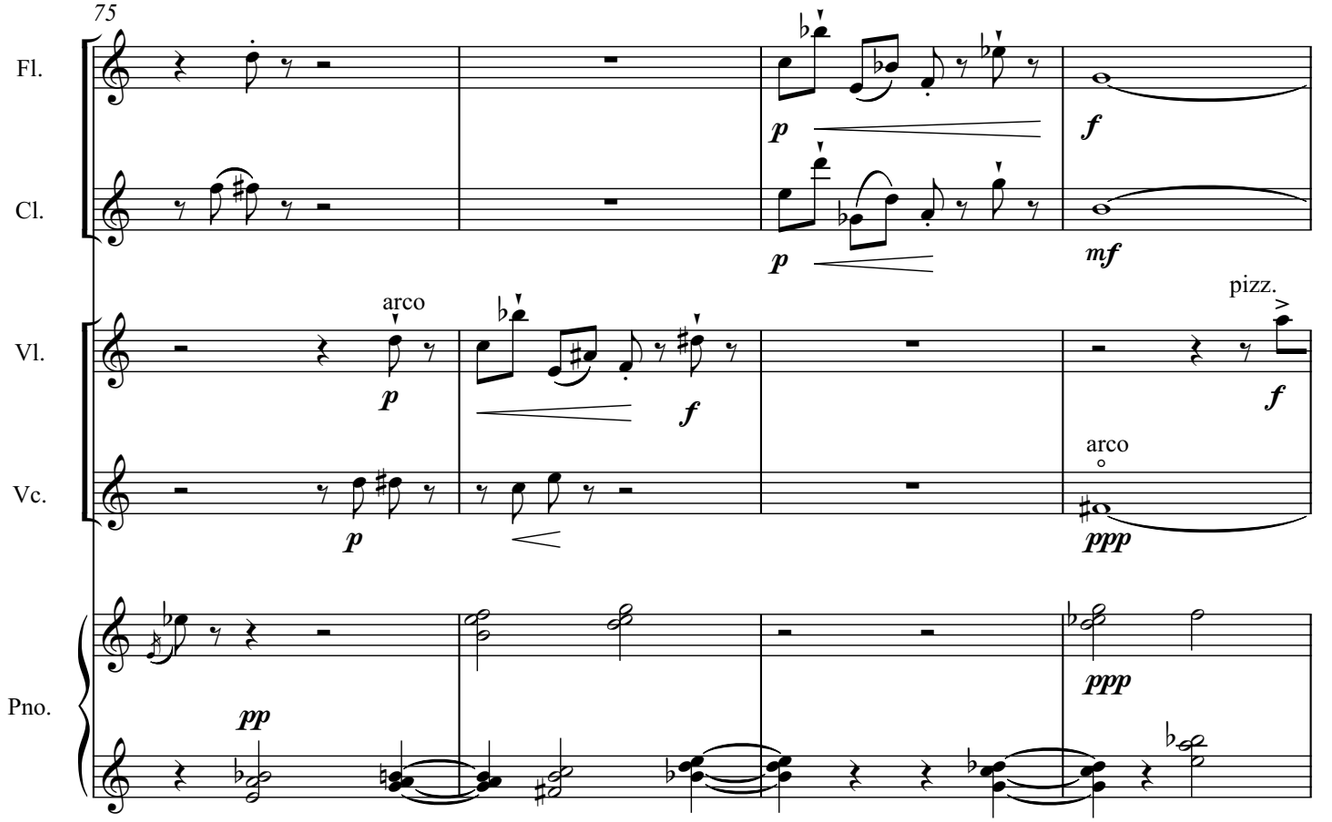

55
Fl.
Cl.
Vl.
Vc.
Pno.
pp
gliss.
pizz.
dolce

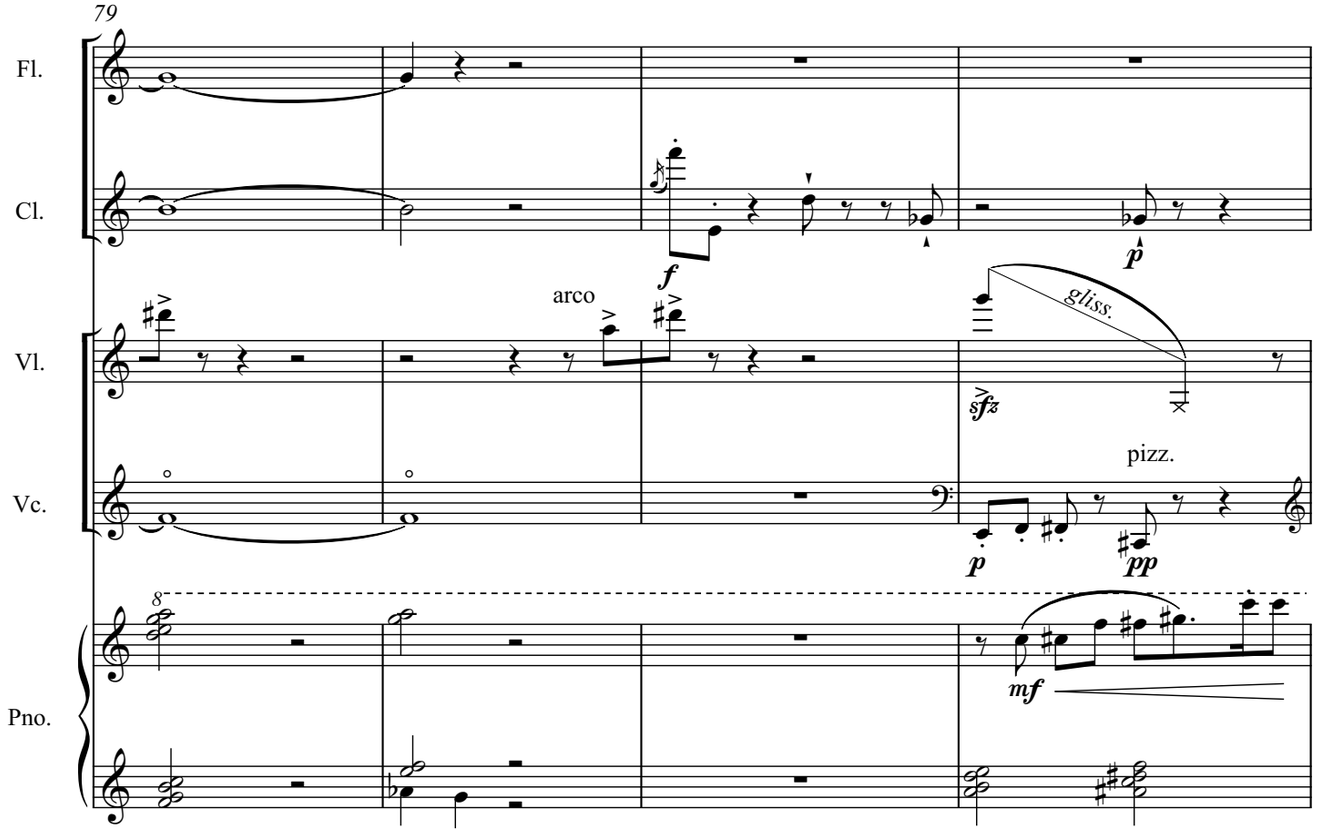

59
Fl.
Cl.
Vl.
Vc.
Pno.
arco
pizz.
pizz.
arco

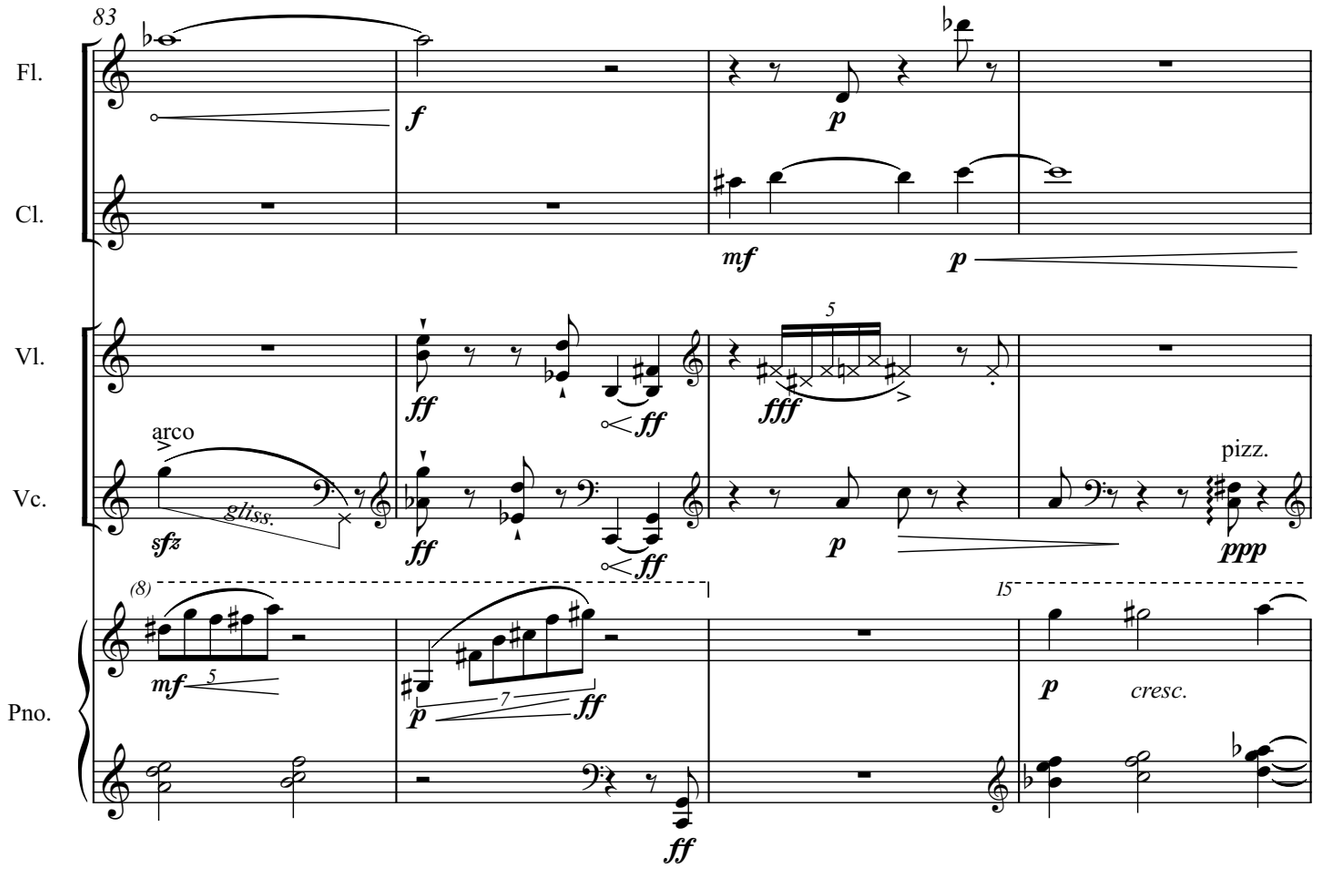

63
Fl.
Cl.
Vl.
Vc.
Pno.
pizz.

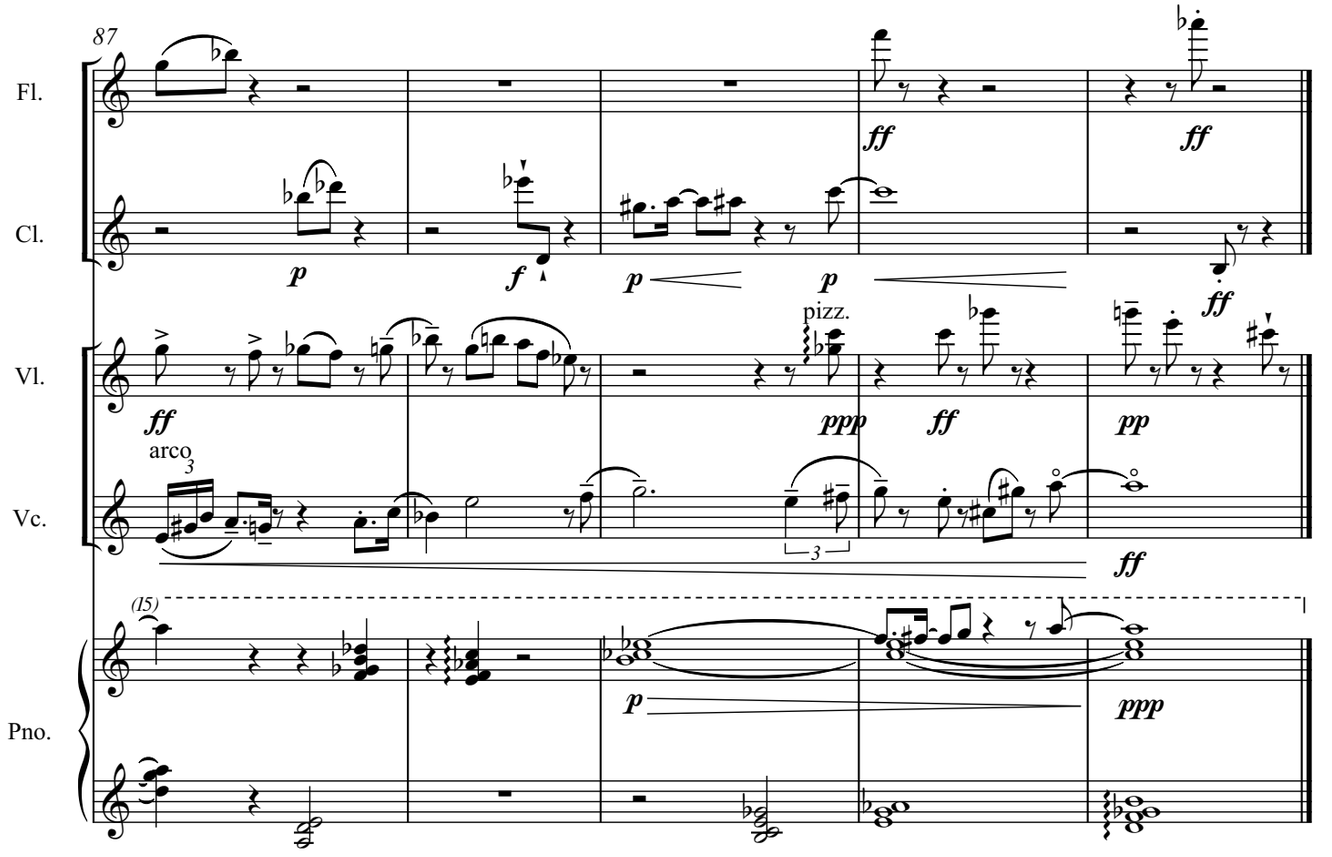

67
Fl.
Cl.
Vl.
Vc.
Pno.
mf
f
p
cresc.
pp
ff
delicately
8b


71
Fl.
Cl.
Vl.
Vc.
Pno.
arco
pizz.
ppp
pp
mf
(8b)


75
Fl.
Cl.
Vl.
Vc.
Pno.
arco
pizz.
p
f
mf
pp
ppp

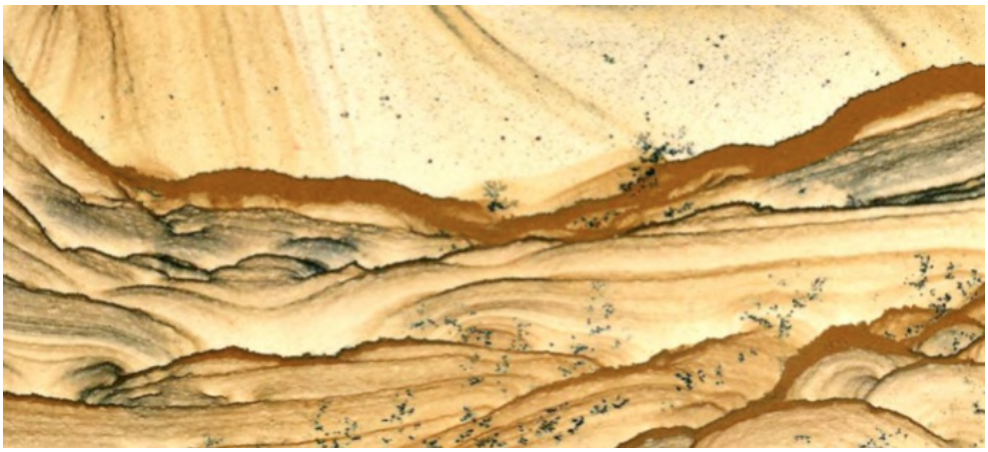

79
Fl.
Cl.
Vl.
Vc.
Pno.
arco
gliss.
pizz.
8
p
f
mf
pp
sfz


83
Fl.
Cl.
Vl.
Vc.
Pno.
arco
gliss.
pizz.
cresc.


87
Fl.
Cl.
Vl.
Vc.
Pno.
pizz.
arco

Matthew Bromley

Jasper's Lament



for string quartet

Jasper's Lament

for string quartet

Programme Note:

Jasper's Lament is the first of five pieces in the 'Jasper' series, responding to a macrophotographic image of a slide of jasper from the private archives of Richard Weston. This piece directly responds to the image by tracking lines and other features, with each instrument responding uniquely to the image.

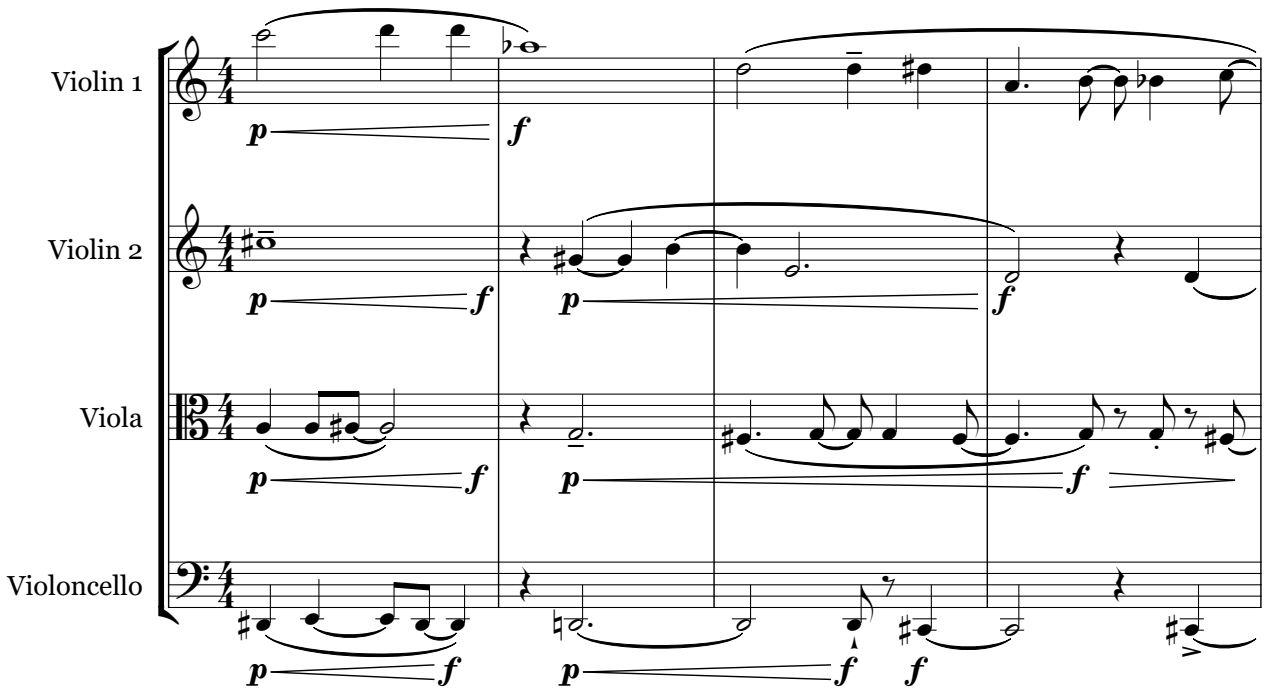
ca. 2'30"

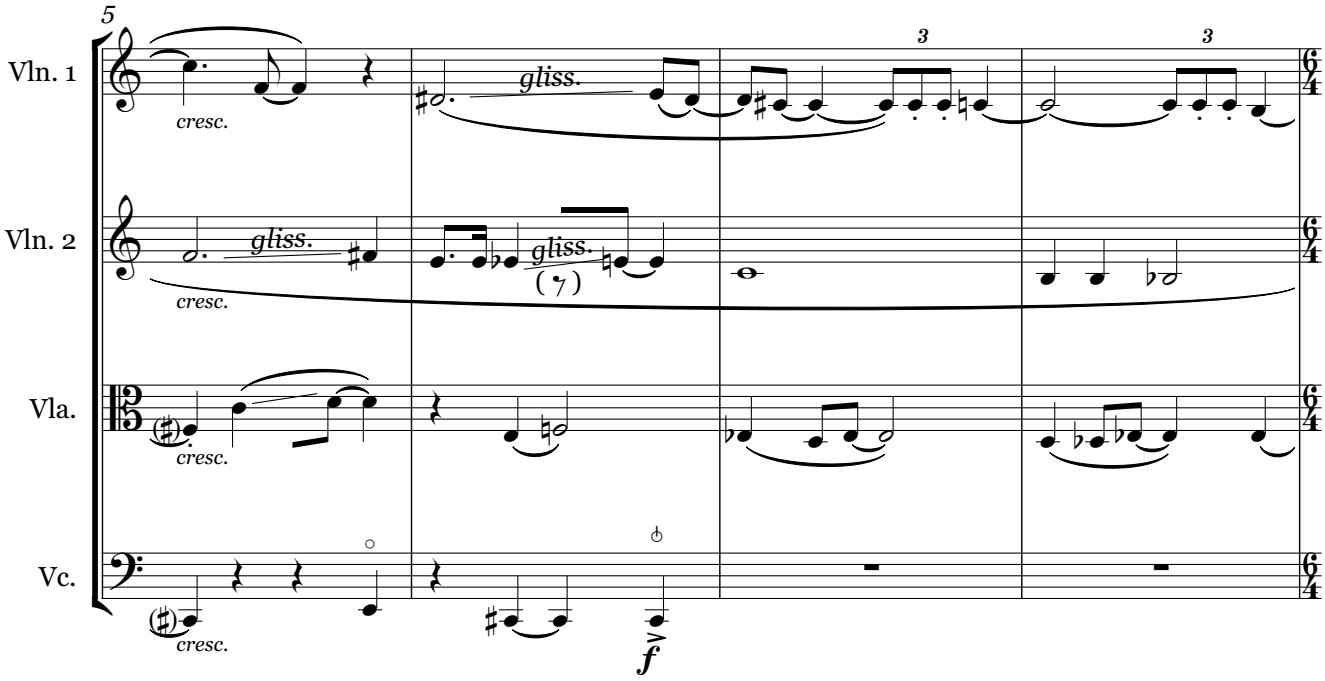
Jasper's Lament

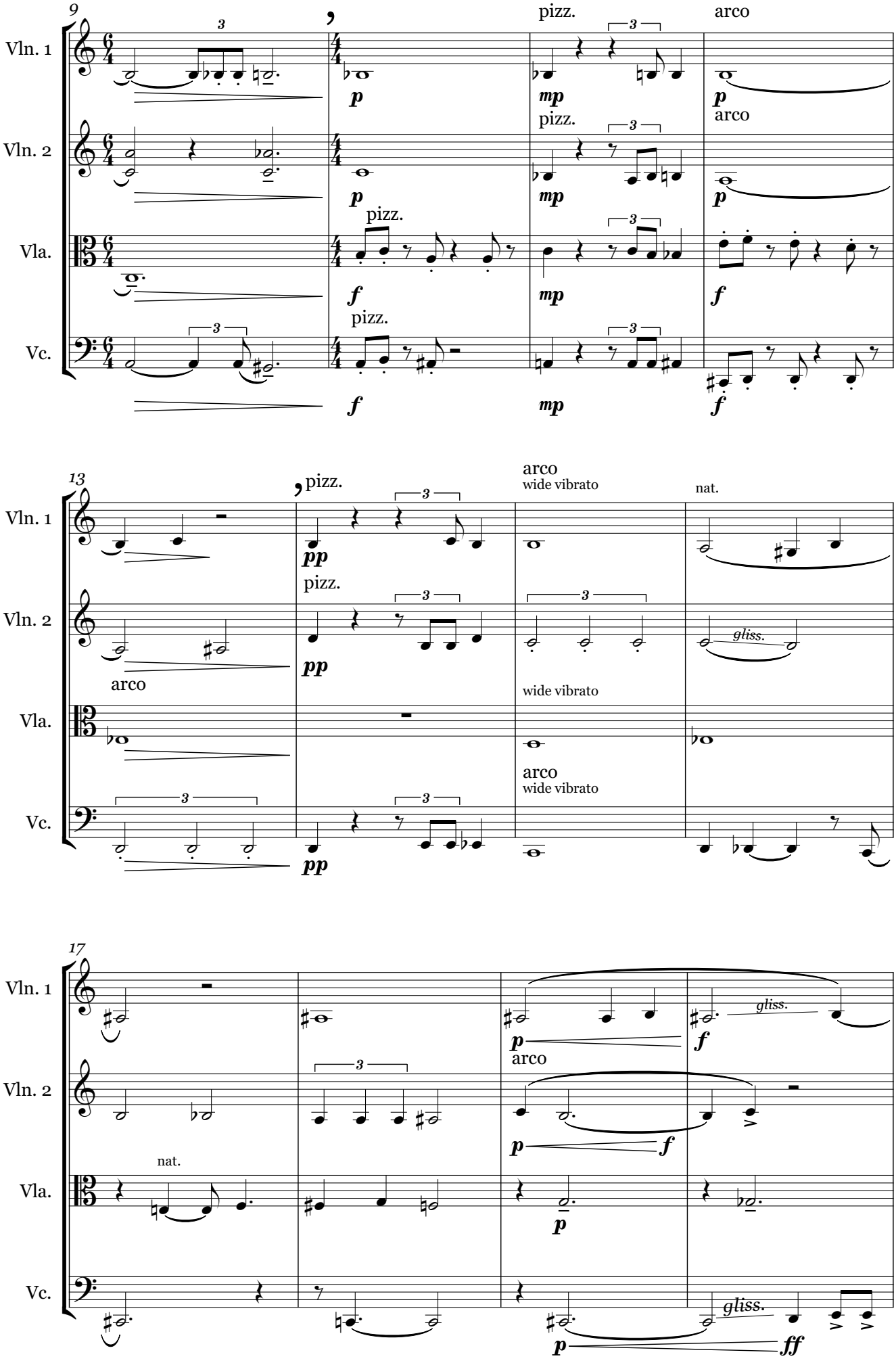
for string quartet

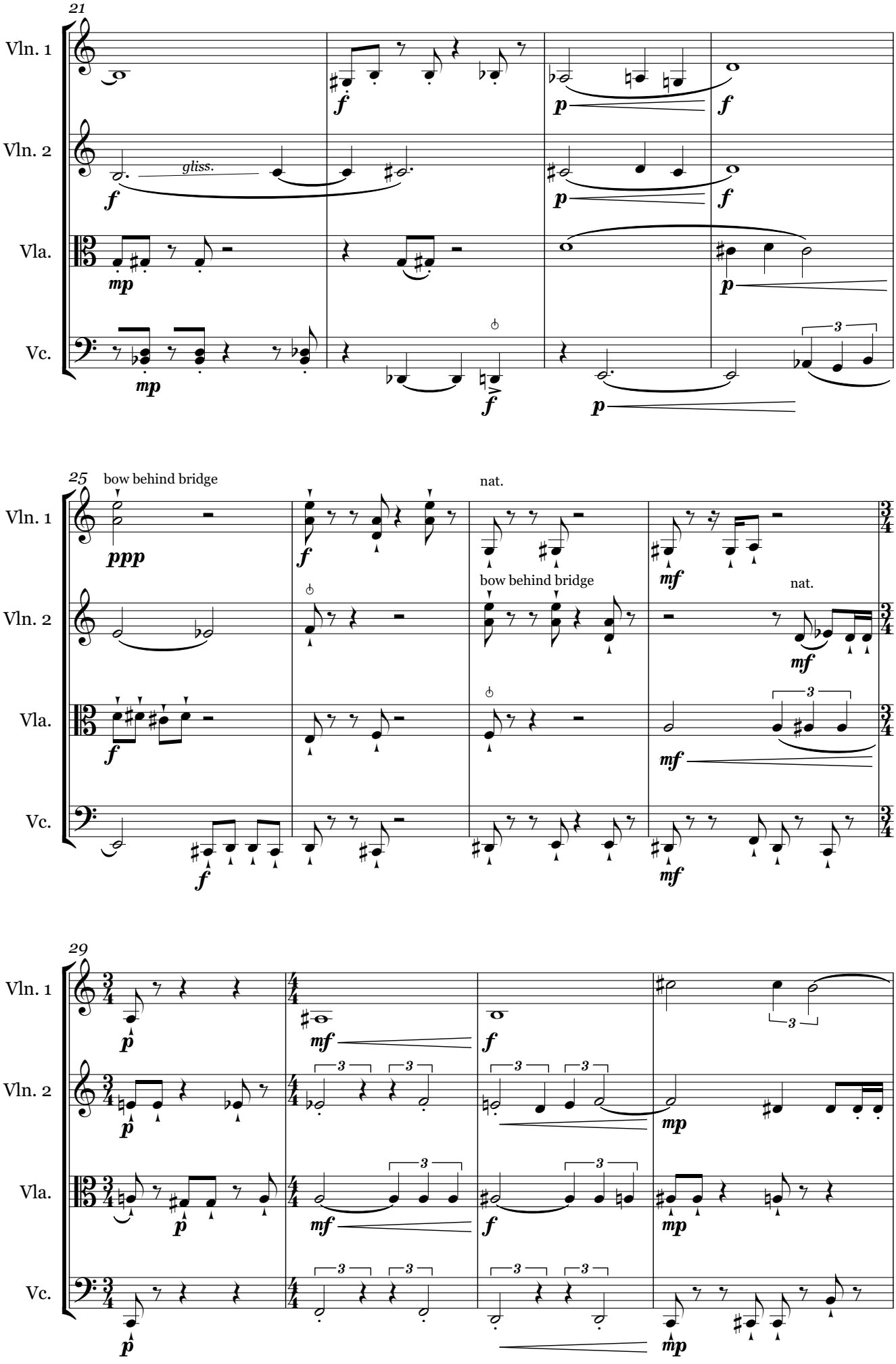
Matthew Bromley

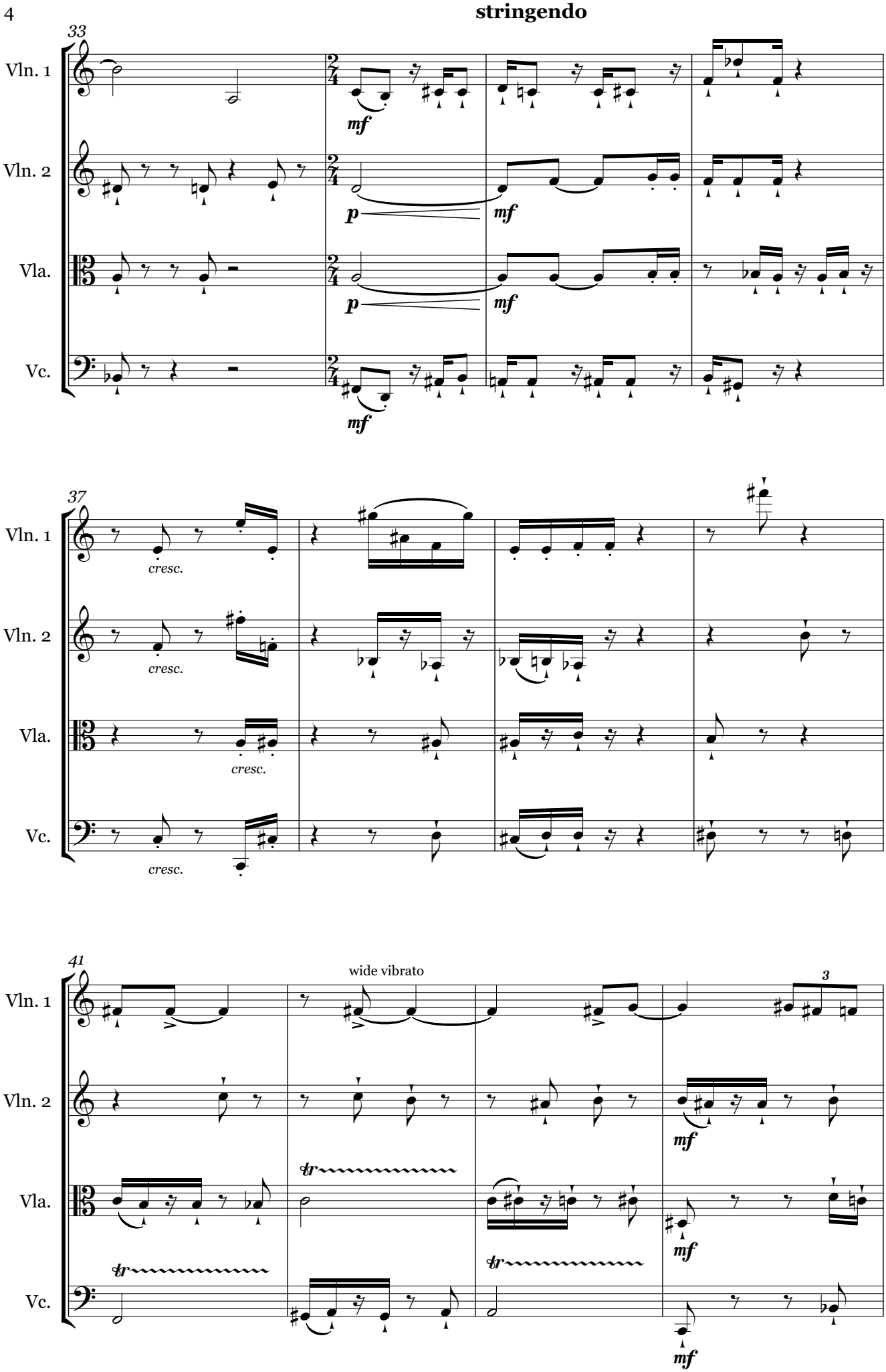
Turbulent ♩. = 72

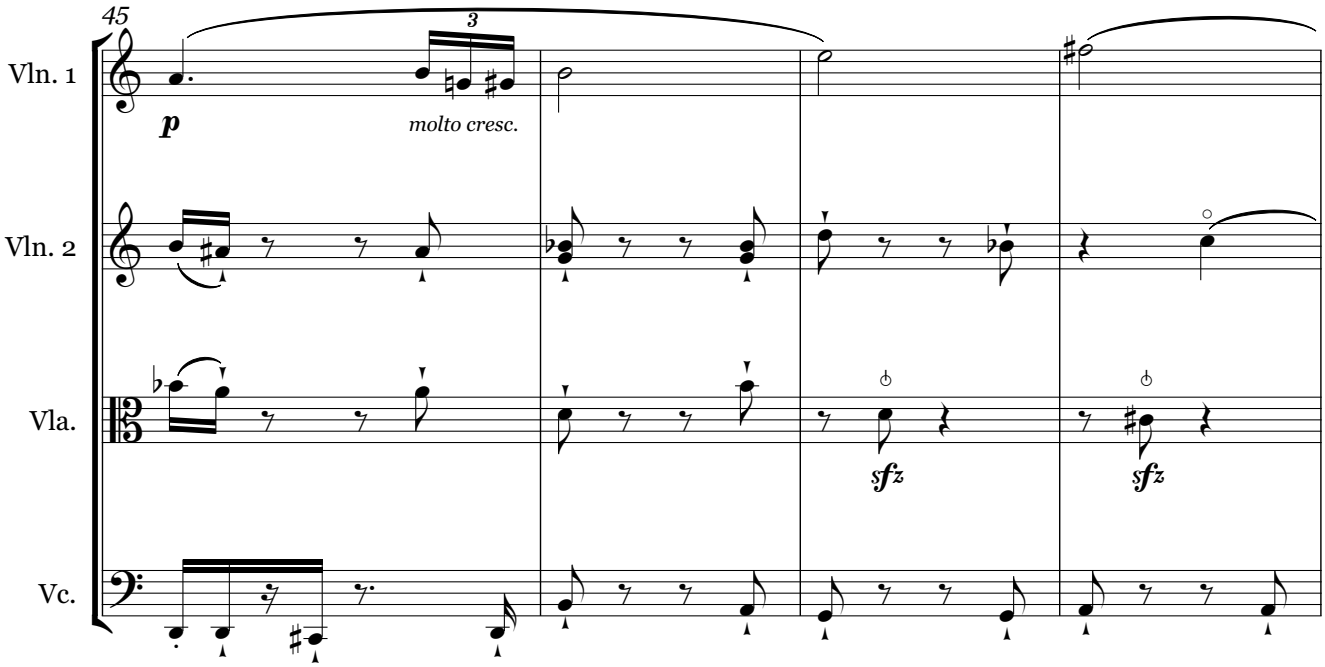


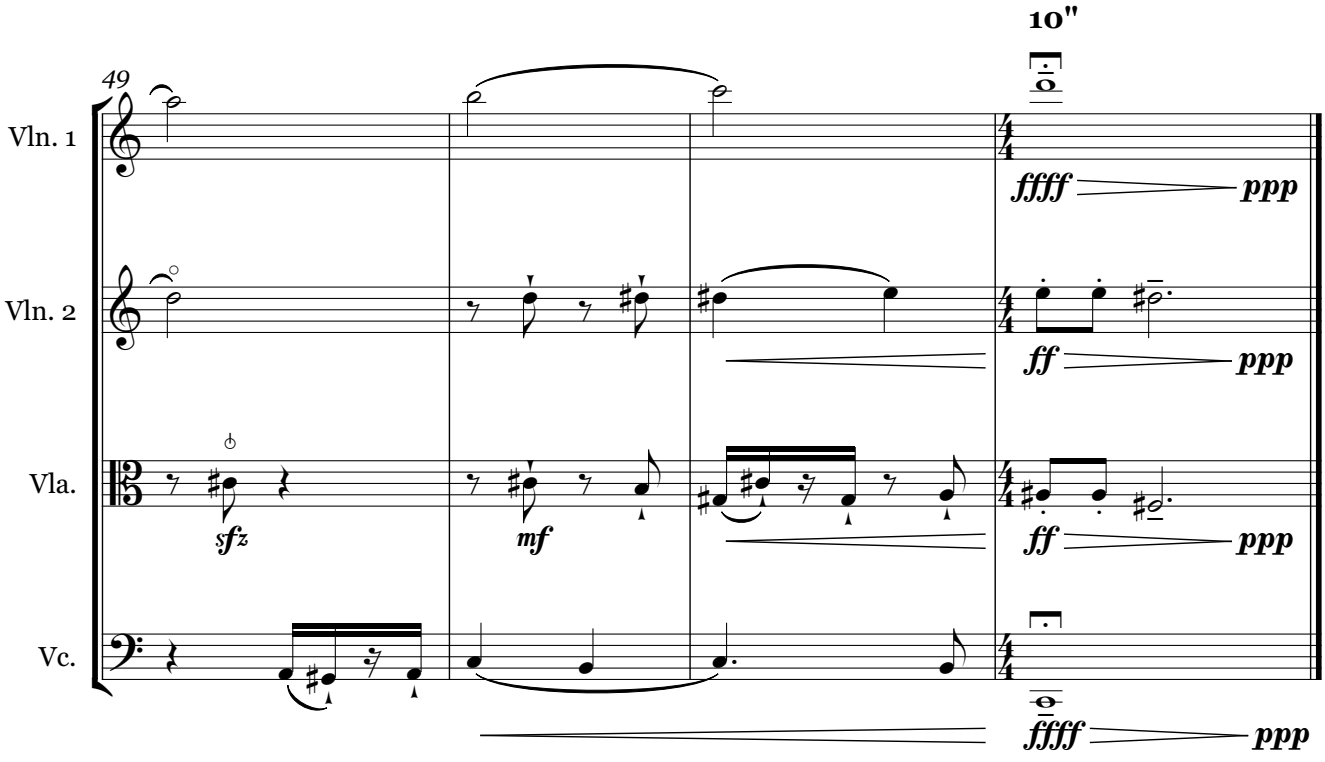



9
Vln. 1
Vln. 2
Vla.
Vc.
pizz.
arco
13
wide vibrato
nat.
gliss.
17
ff


21
Vln. 1
Vln. 2
Vla.
Vc.
gliss.
25
bow behind bridge
nat.
bow behind bridge
nat.
29

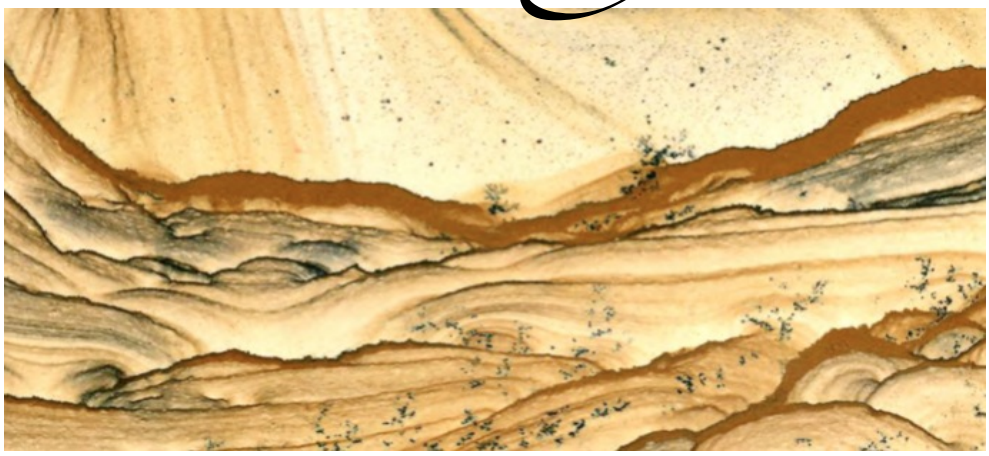

stringendo
33
Vln. 1
Vln. 2
Vla.
Vc.
mf
p
mf
p
mf
37
Vln. 1
Vln. 2
Vla.
Vc.
cresc.
cresc.
cresc.
cresc.
41
wide vibrato
3
Vln. 1
Vln. 2
Vla.
Vc.
tr
tr
tr
mf
mf
mf


45
Vln. 1
Vln. 2
Vla.
Vc.
3
p
molto cresc.
sfz
sfz


49
10"
Vln. 1
Vln. 2
Vla.
Vc.
sfz
mf
ffff
ppp
ff
ppp
ff
ppp
ffff
ppp

Matthew Bromley

Jasper's Regret



for string quartet

Jasper's Regret

for string quartet

Programme Note:

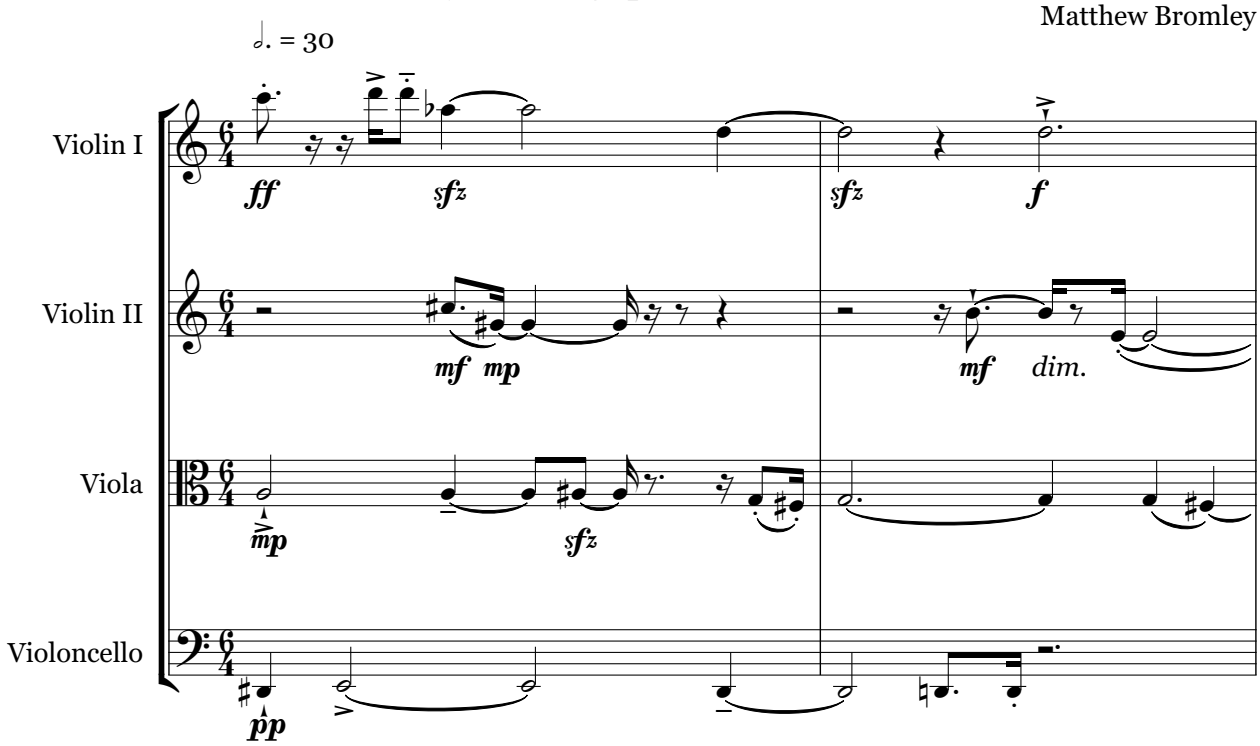
Jasper's Regret is the second of five pieces in the 'Jasper' series, responding to a macrophotographic image of a slide of jasper from the private archives of Richard Weston. This piece directly continues from the first of the series, *Jasper's Lament*. All pitch material is derived from *Jasper's Lament* combined with an approach to systematisation of rhythm similar to Messiaen's in *Mode de valeurs et d'intensités*.

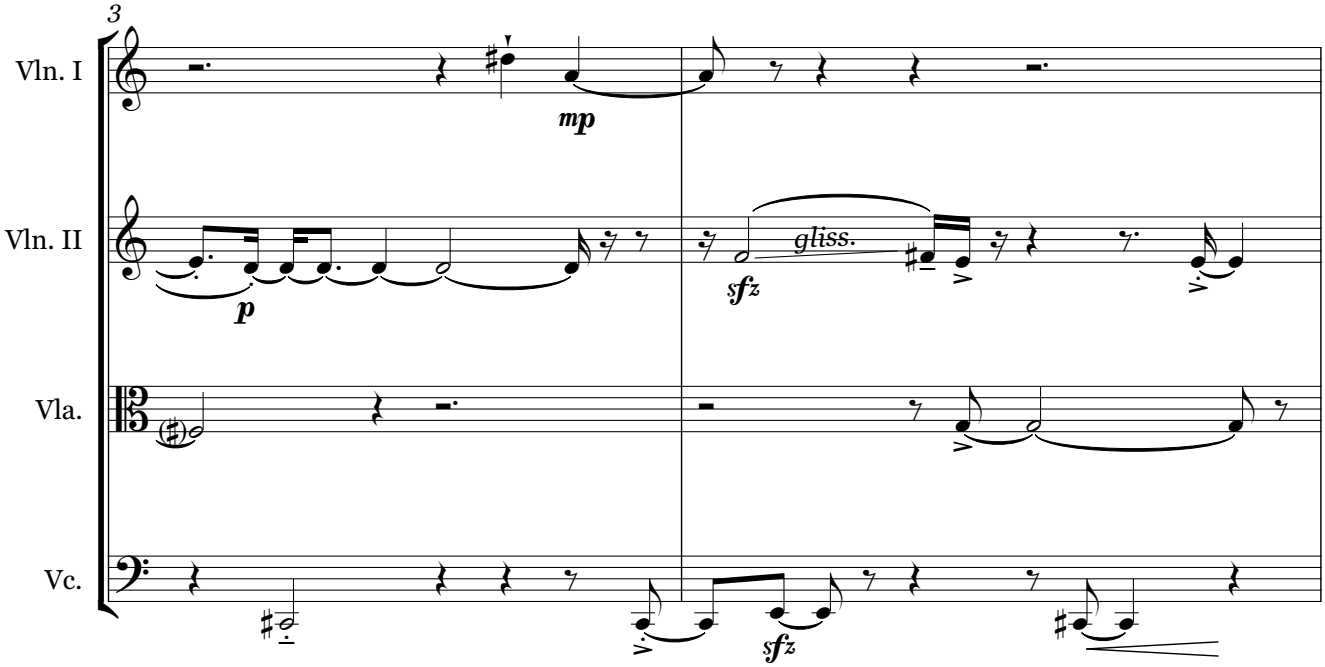
ca. 3'30"

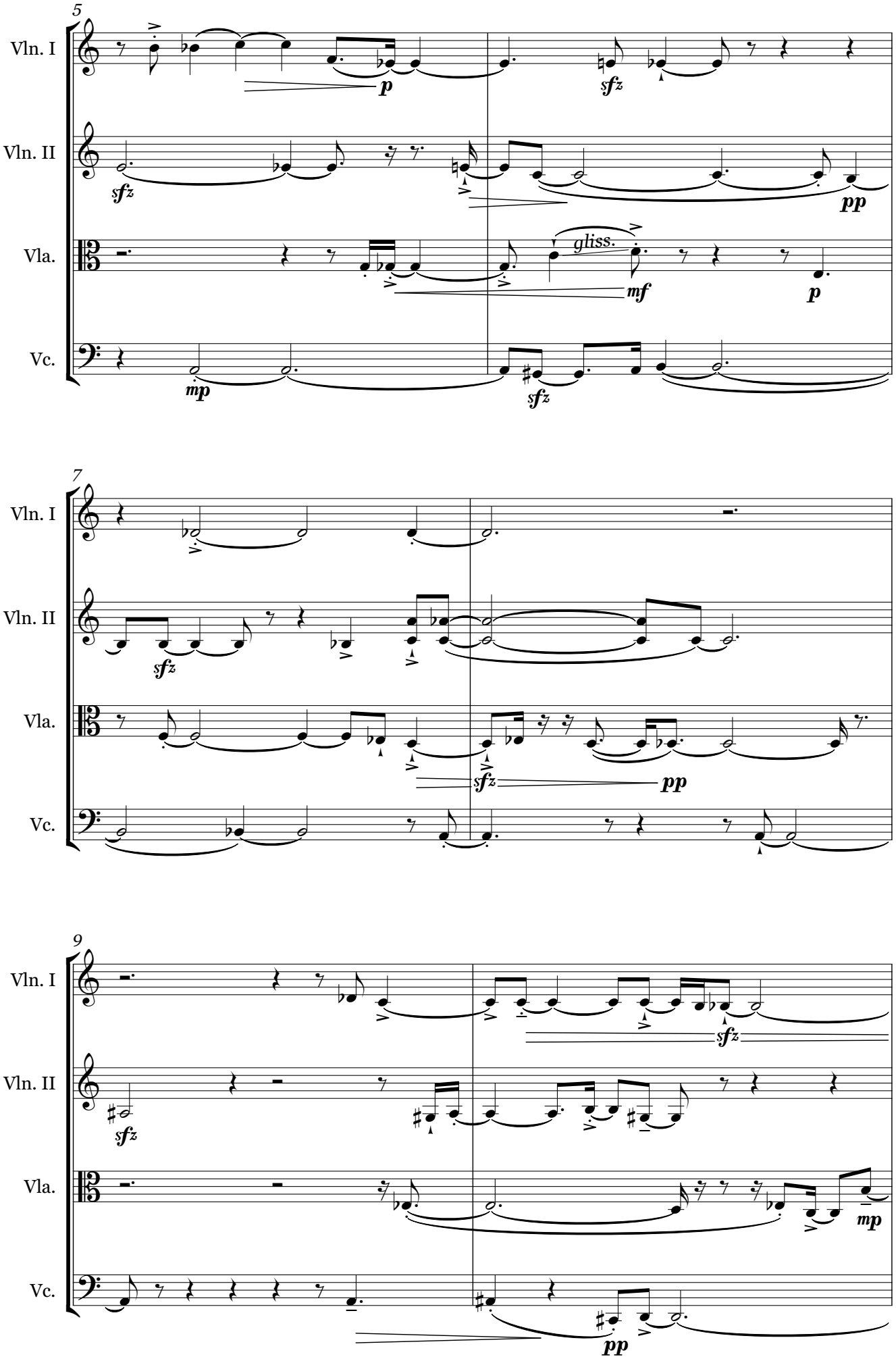
Jasper's Regret

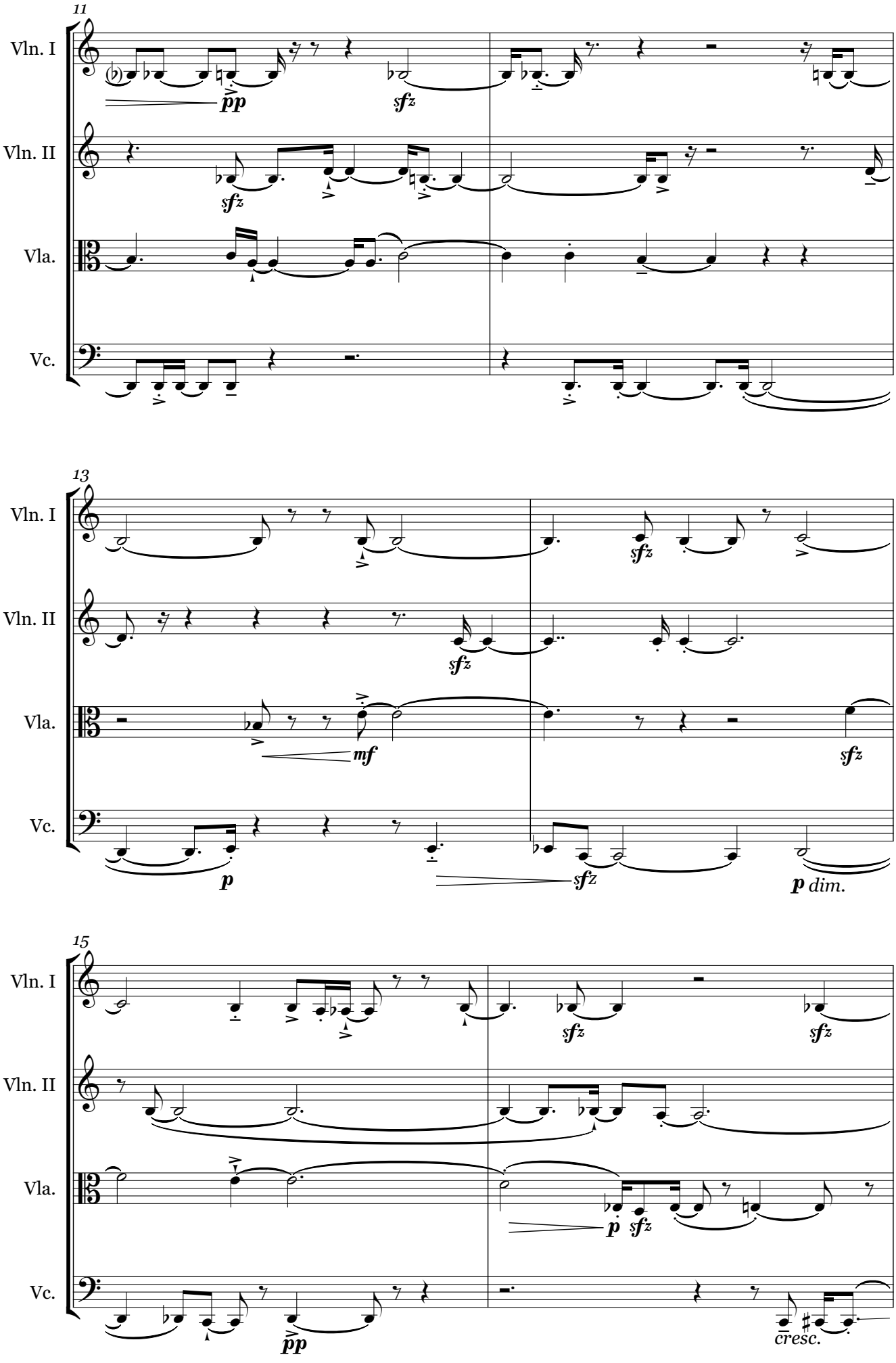
for string quartet

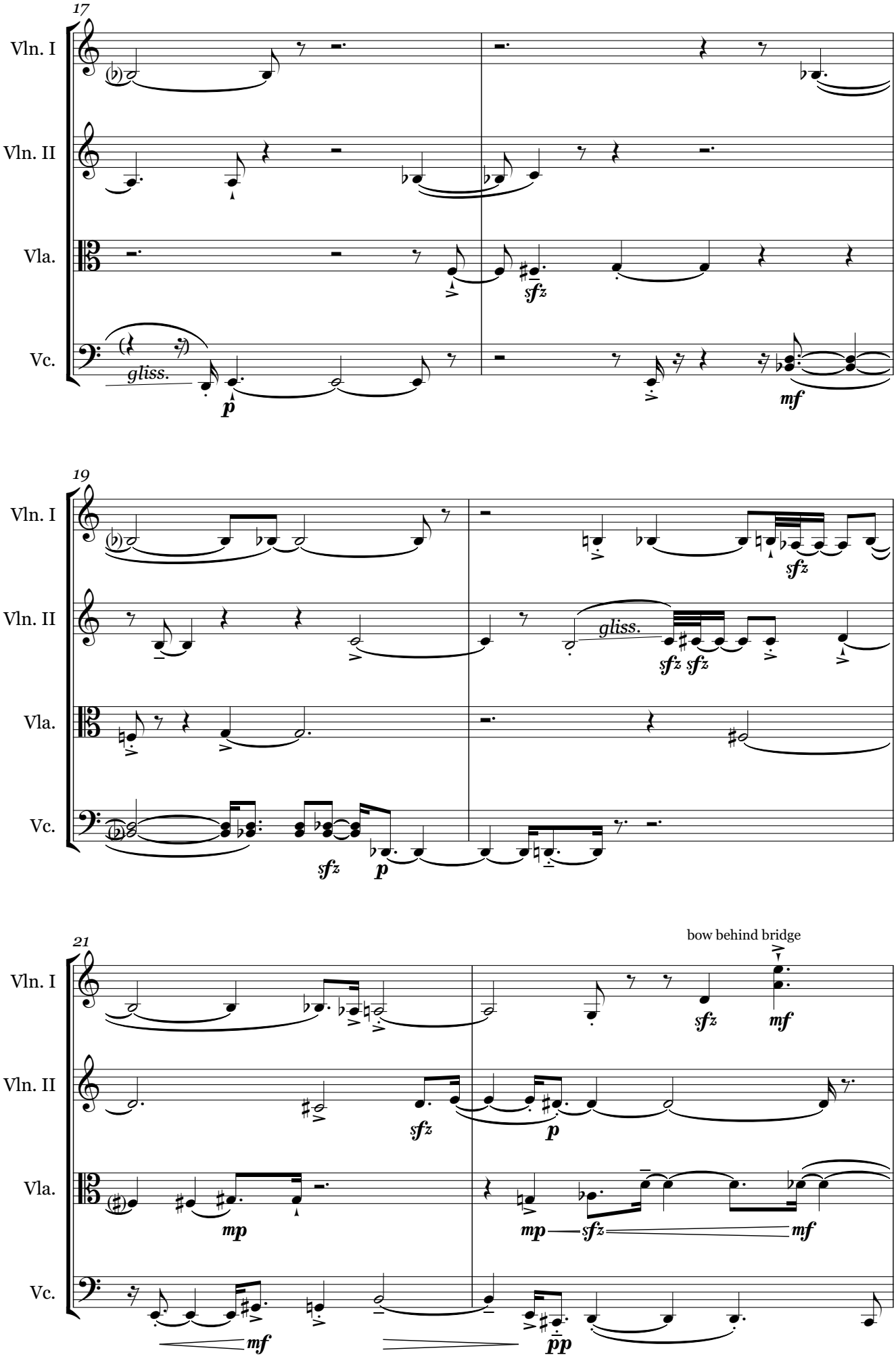
Matthew Bromley

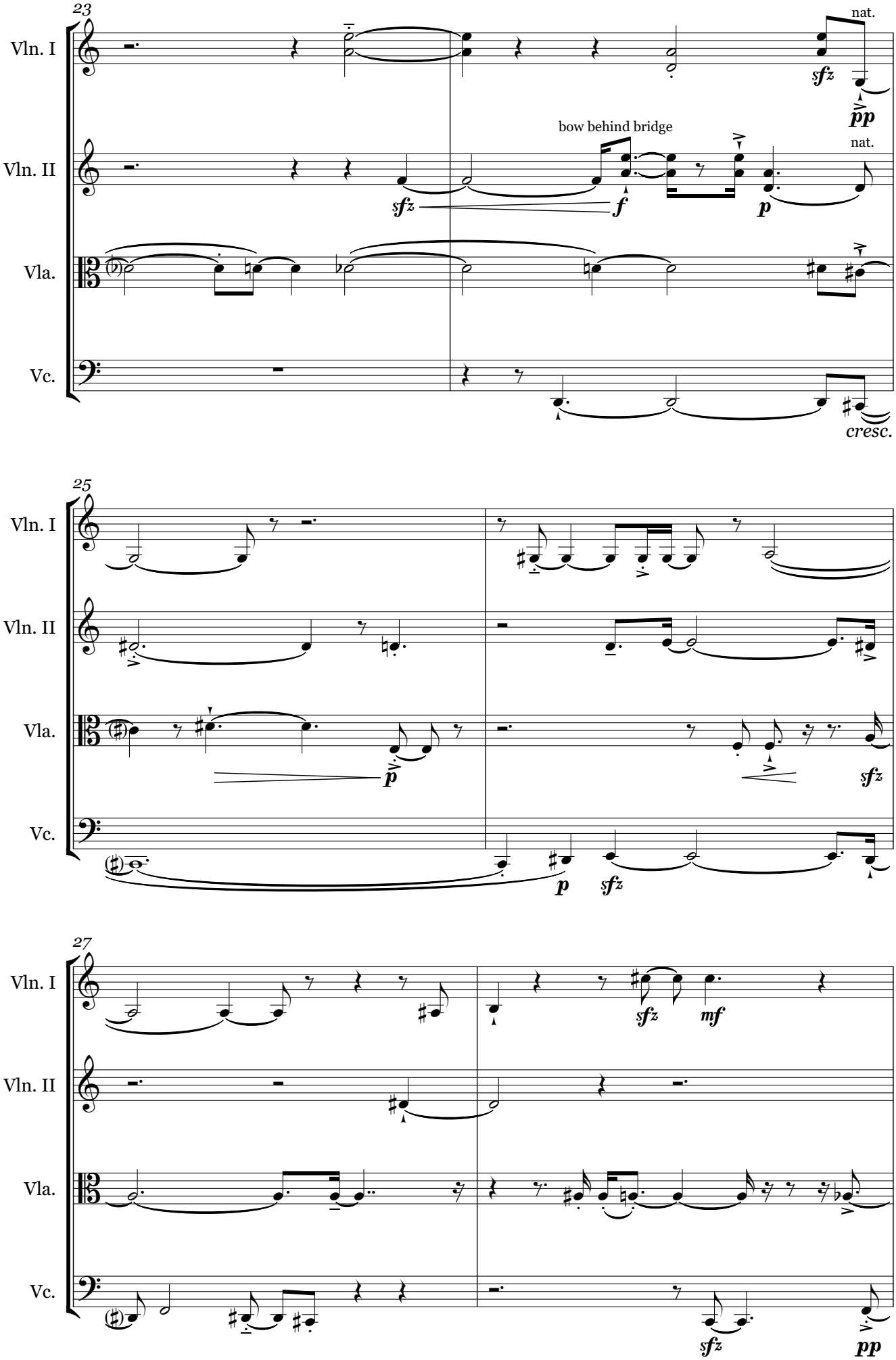


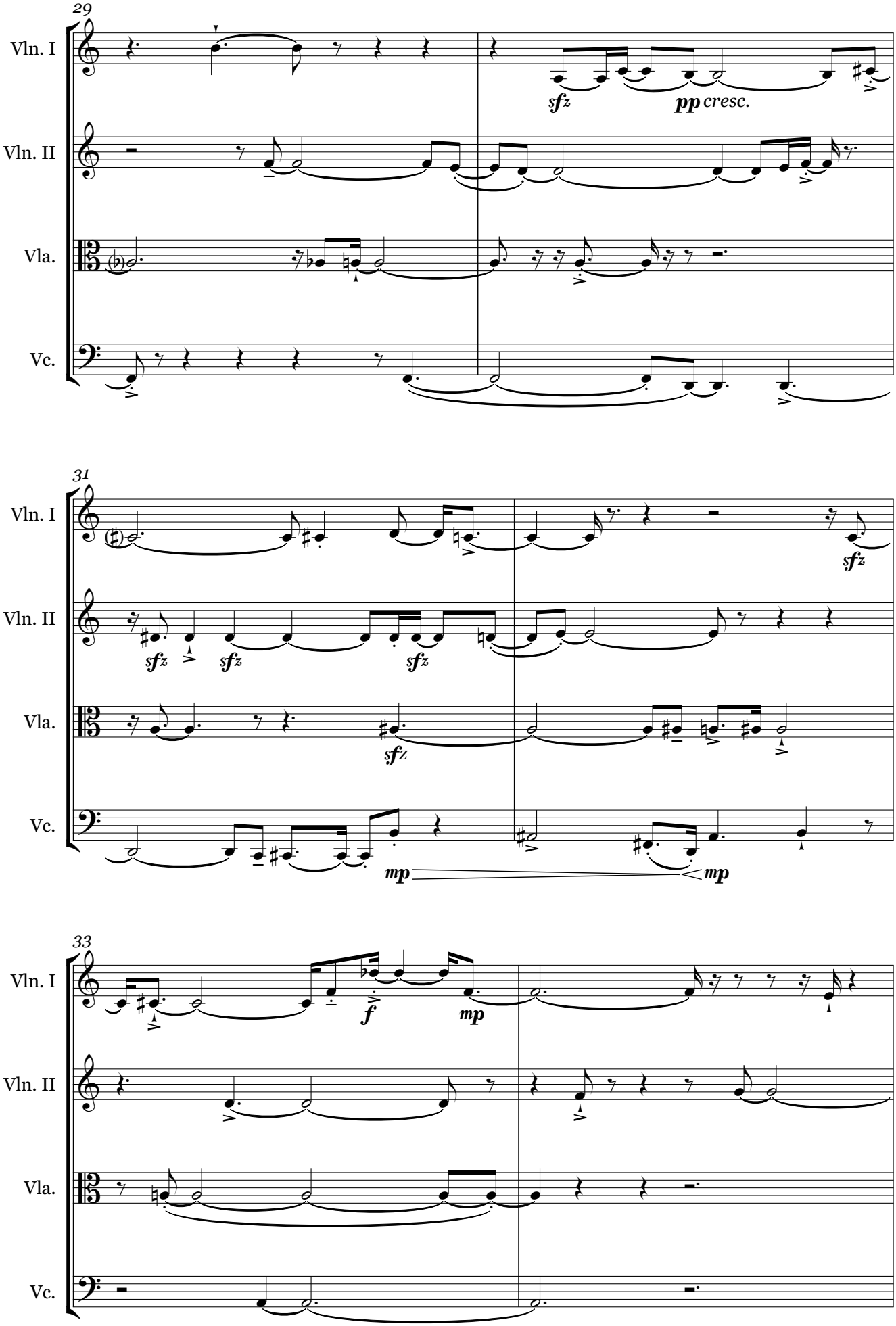


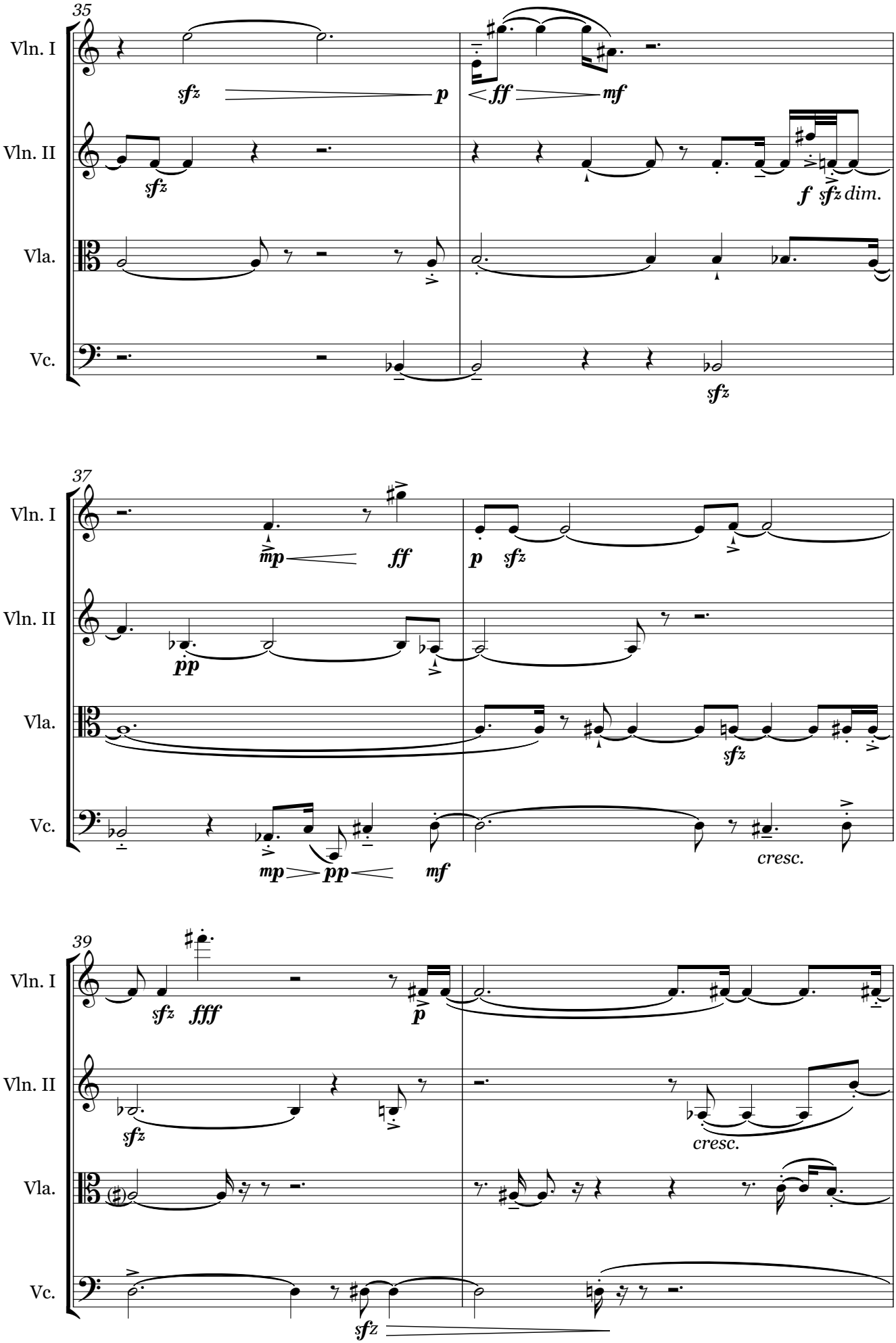

5
Vln. I
Vln. II
Vla.
Vc.
p
sfz
sfz
pp
gliss.
mf
p
mp
sfz
7
Vln. I
Vln. II
Vla.
Vc.
sfz
sfz
pp
9
Vln. I
Vln. II
Vla.
Vc.
sfz
sfz
mp
pp

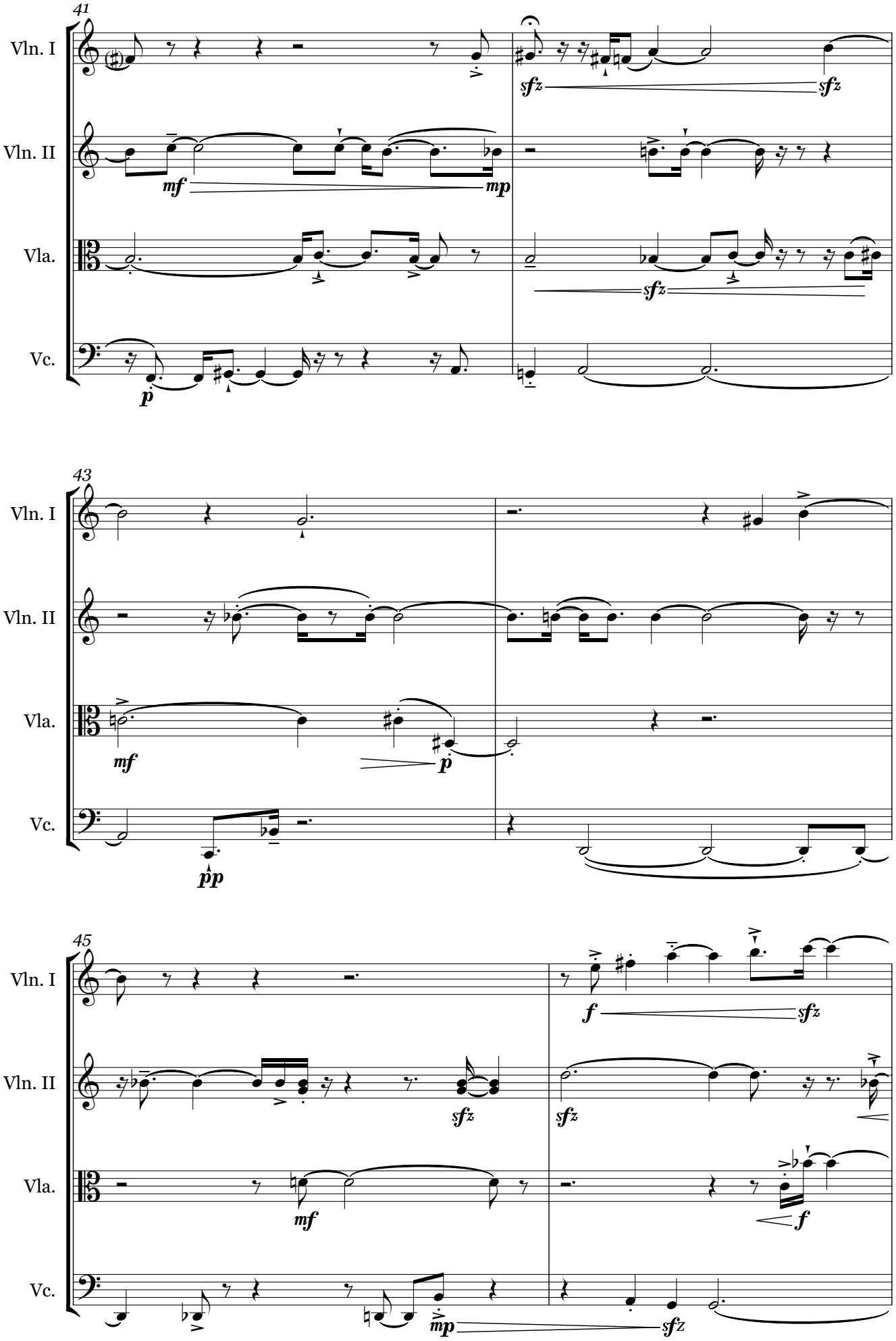

11
Vln. I
Vln. II
Vla.
Vc.
pp
sfz
13
mf
p
p dim.
15
cresc.

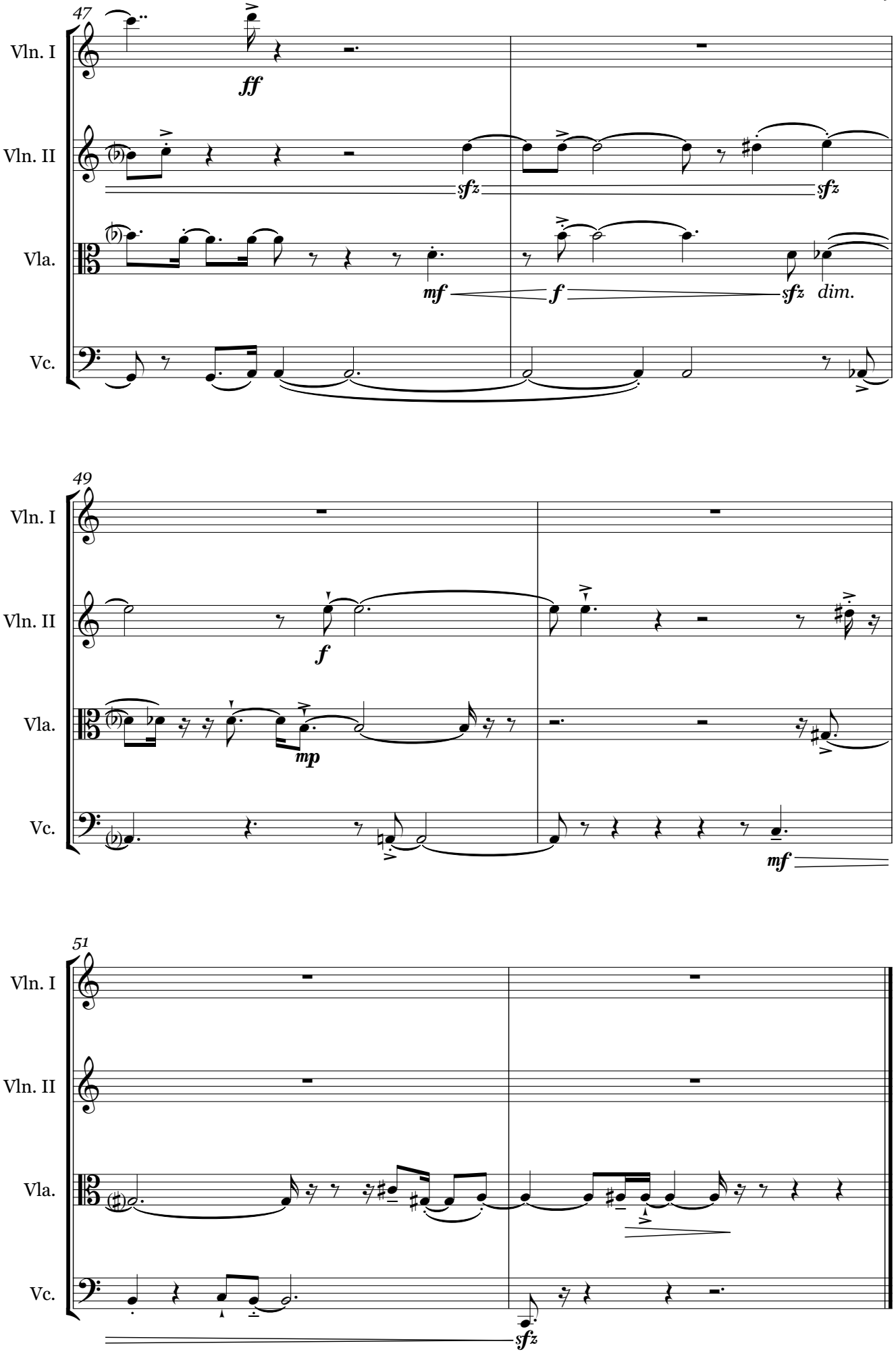

17
Vln. I
Vln. II
Vla.
Vc.
gliss.
p
sfz
mf
19
Vln. I
Vln. II
Vla.
Vc.
gliss.
sfz
sfz sfz
sfz
p
21
bow behind bridge
Vln. I
Vln. II
Vla.
Vc.
sfz
mf
sfz
p
mp
mp
sfz
mf
mf
pp


23
Vln. I
Vln. II
Vla.
Vc.
nat.
sfz
pp
bow behind bridge
nat.
sfz
f
p
cresc.
25
Vln. I
Vln. II
Vla.
Vc.
p
sfz
p
sfz
27
Vln. I
Vln. II
Vla.
Vc.
sfz
mf
sfz
pp


29
Vln. I
Vln. II
Vla.
Vc.
sfz
pp cresc.
31
Vln. I
Vln. II
Vla.
Vc.
sfz
sfz
sfz
sfz
mp
mp
33
Vln. I
Vln. II
Vla.
Vc.
f
mp


35
Vln. I
Vln. II
Vla.
Vc.
sfz
p
ff
mf
f sfz dim.
37
mp
pp
cresc.
39
fff


41
Vln. I
Vln. II
Vla.
Vc.
sfz
sfz
mf
mp
sfz
p
43
Vln. I
Vln. II
Vla.
Vc.
mf
p
pp
45
Vln. I
Vln. II
Vla.
Vc.
f
sfz
sfz
sfz
mf
f
mp
sfz


47
Vln. I
Vln. II
Vla.
Vc.
ff
sfz
sfz
mf
f
sfz
dim.
49
Vln. I
Vln. II
Vla.
Vc.
f
mp
mf
51
Vln. I
Vln. II
Vla.
Vc.
sfz

Matthew Bromley

Jasper Reborn

for string quartet

Jasper Reborn

for string quartet

Programme Note:

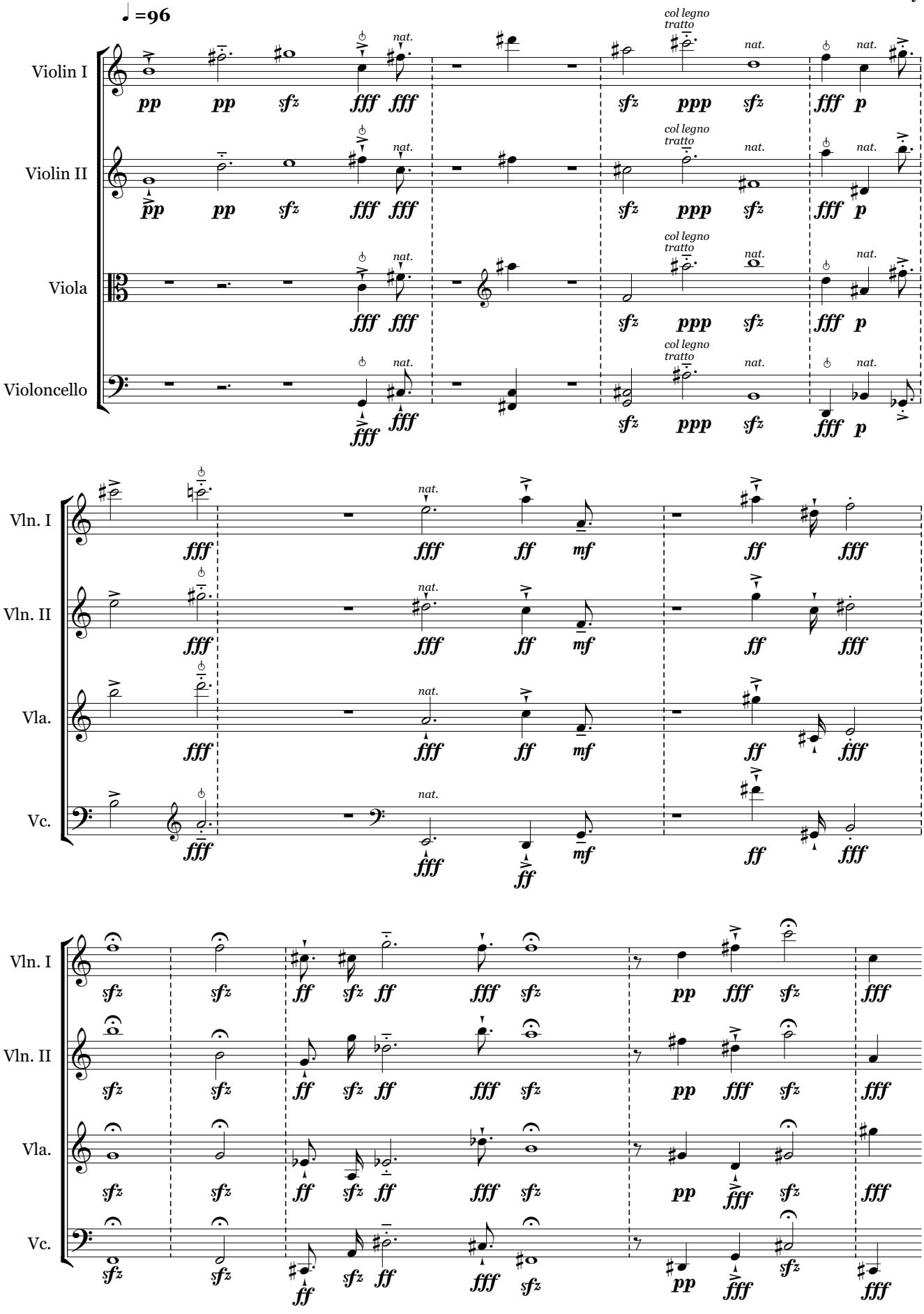
Jasper Reborn is the third of five pieces in the 'Jasper' series, responding to a pixellated version of a macrophotographic image of a slide of jasper from the private archives of Richard Weston. The system behind *Jasper Reborn* takes computer generated data from the image, in the form of RGB codes, Hex codes, and HSV codes, and transforms it into this short experimental piece.

ca. 1'

Jasper Reborn

for string quartet

Matthew Bromley



Matthew Bromley

Jasper Rises

for wind quintet

Jasper Rises

Instrumentation:

flute
oboe
clarinet in A
horn in F
bassoon

Programme Note:

Jasper's Rises is the fourth of five pieces in the 'Jasper' series, responding to a pixellated version of a macrophotographic image of a slide of jasper from the private archives of Richard Weston. *Jasper Rises* combines the approach used in *Jasper Reborn* to produce opening homophonic material with methods used in earlier jasper works to create a contrasting second section.

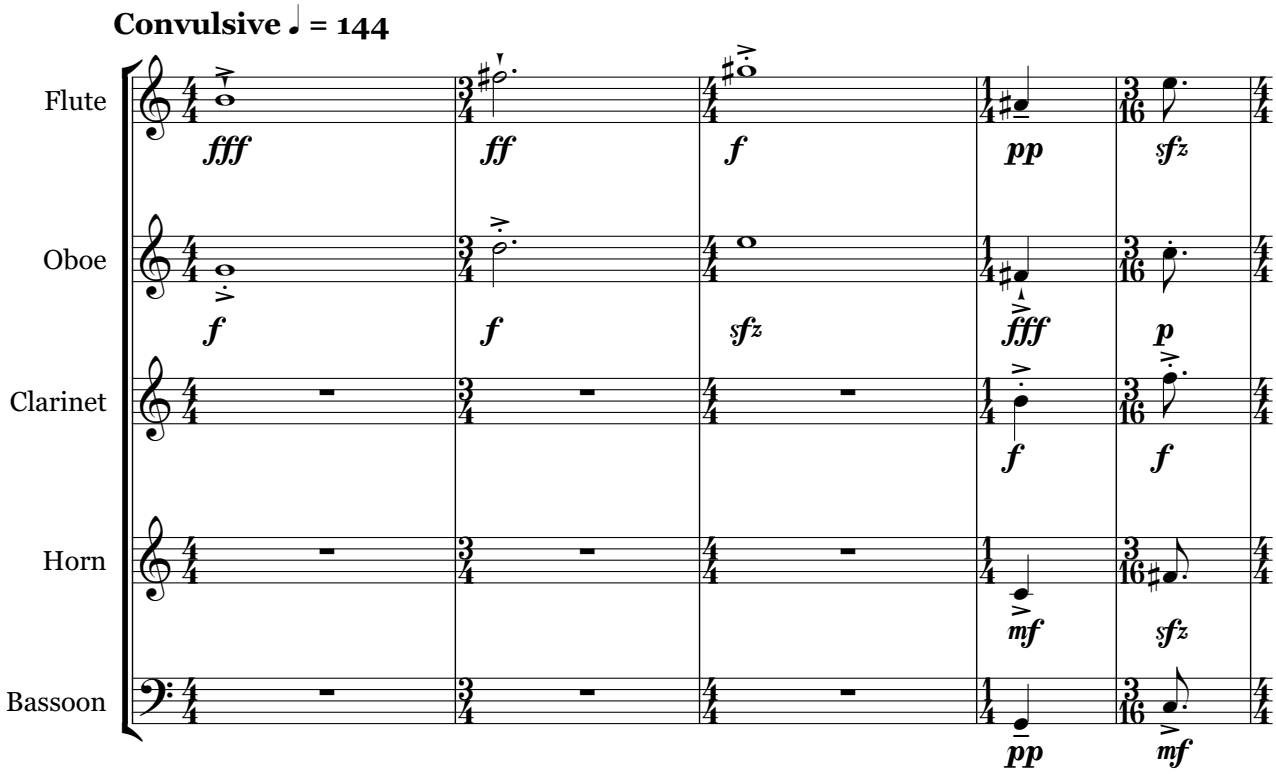
Score in C
ca. 2'

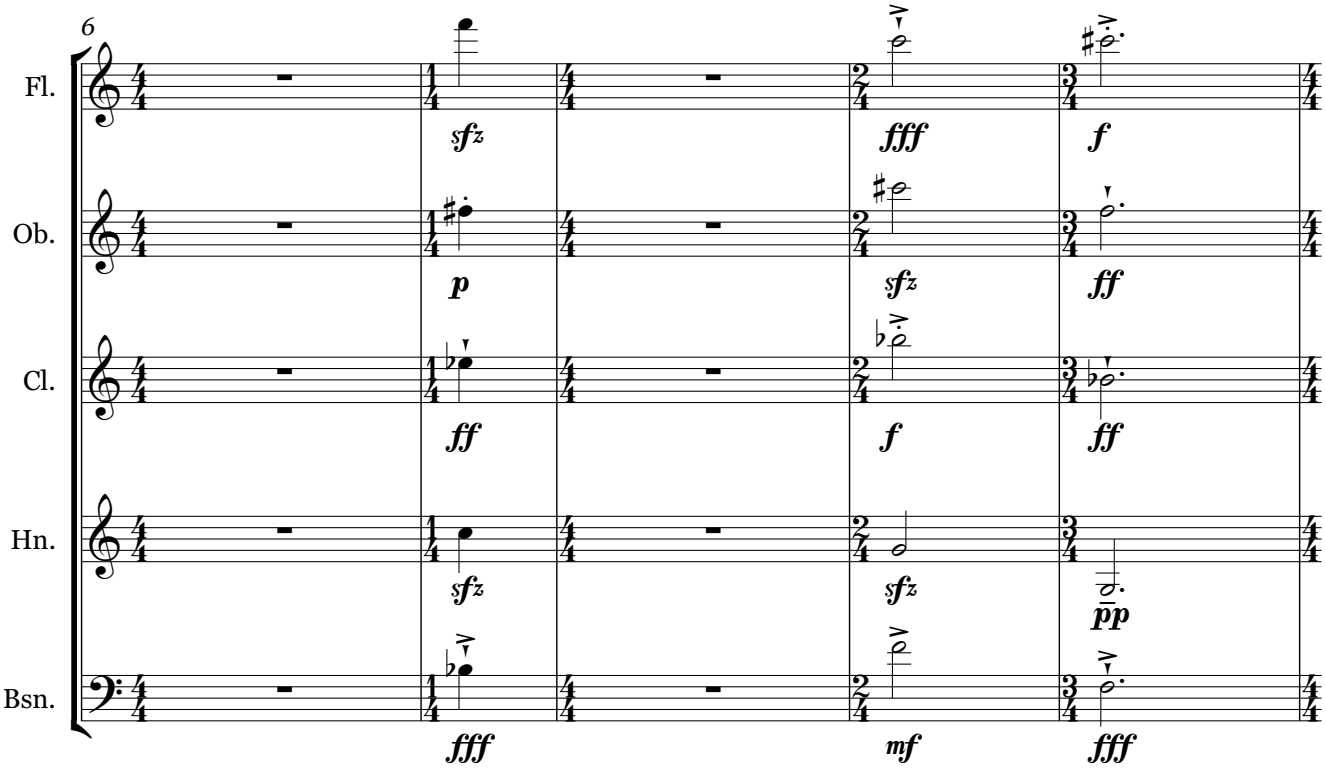
Score in C

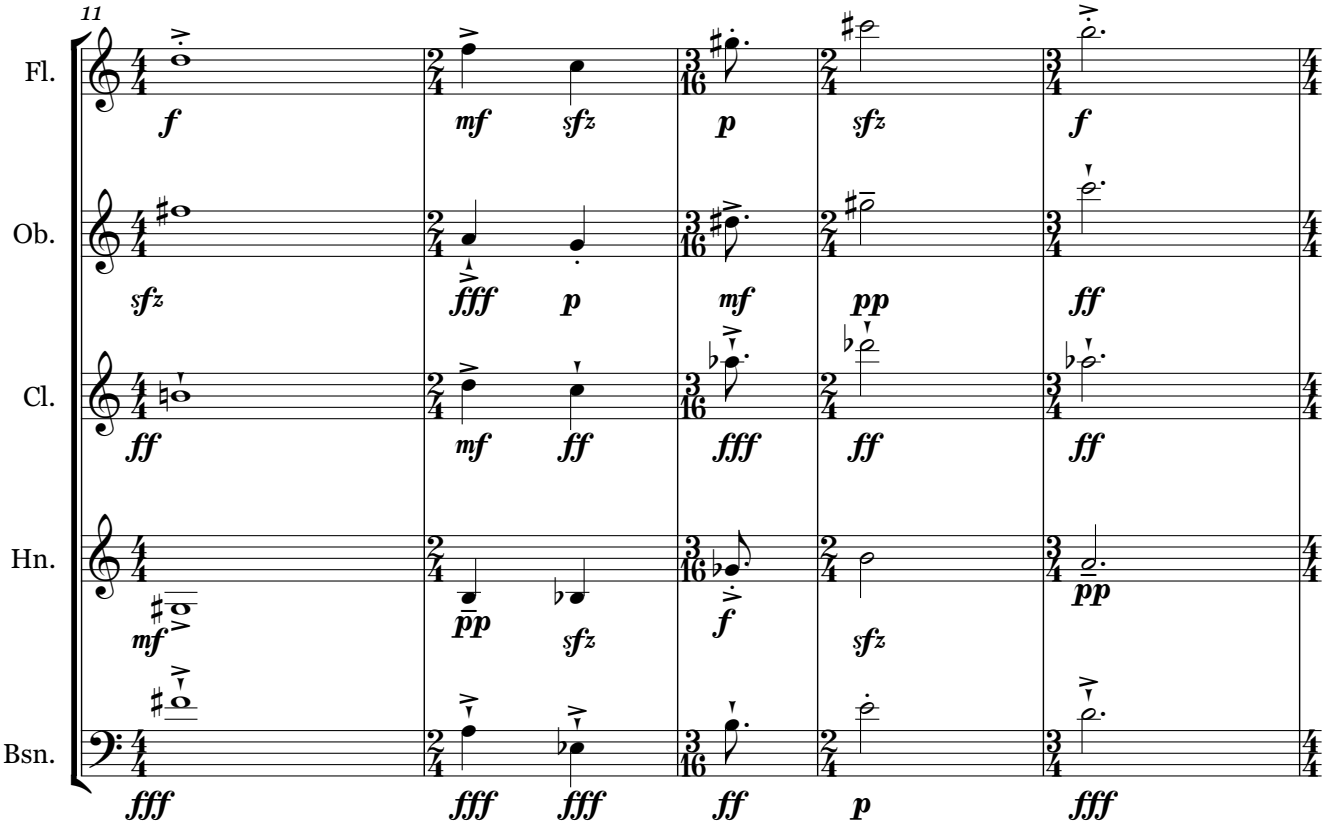
Jasper Rises

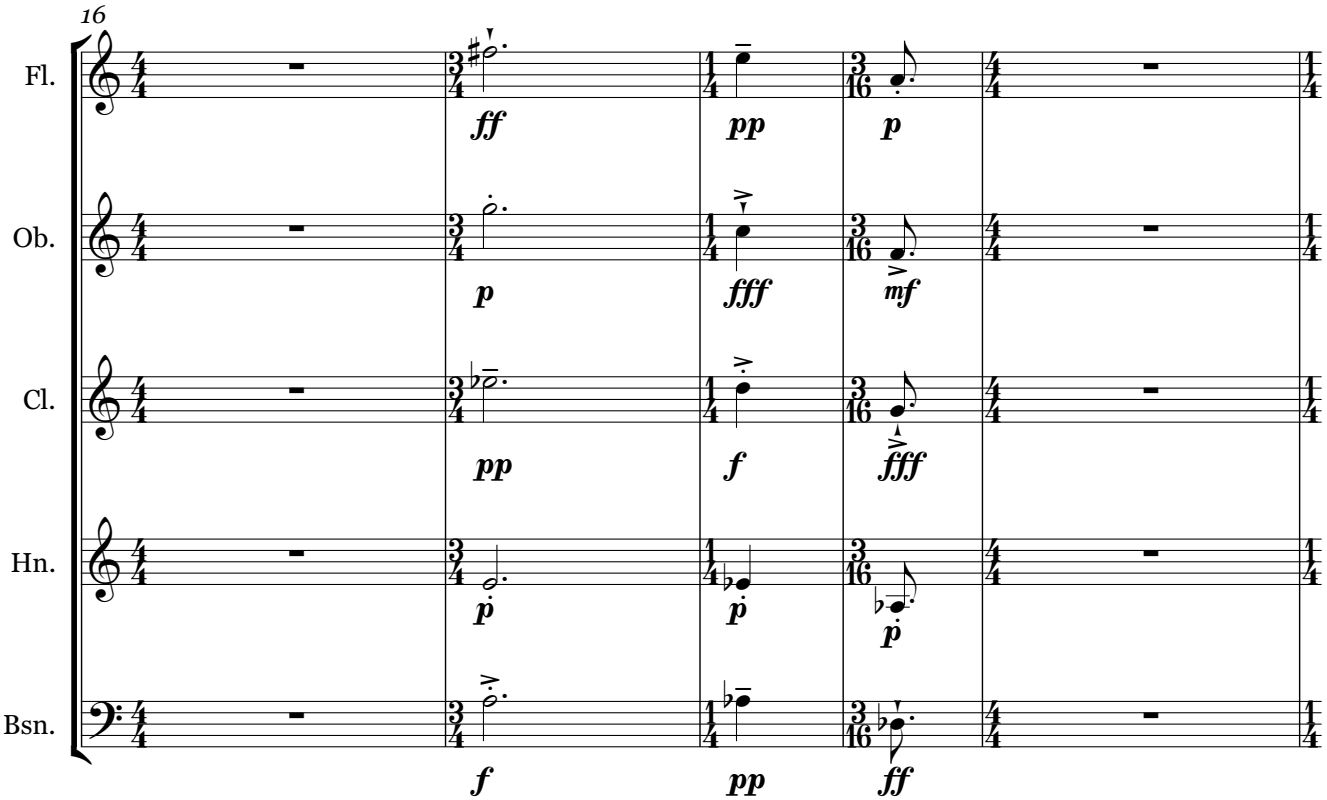
for wind quintet

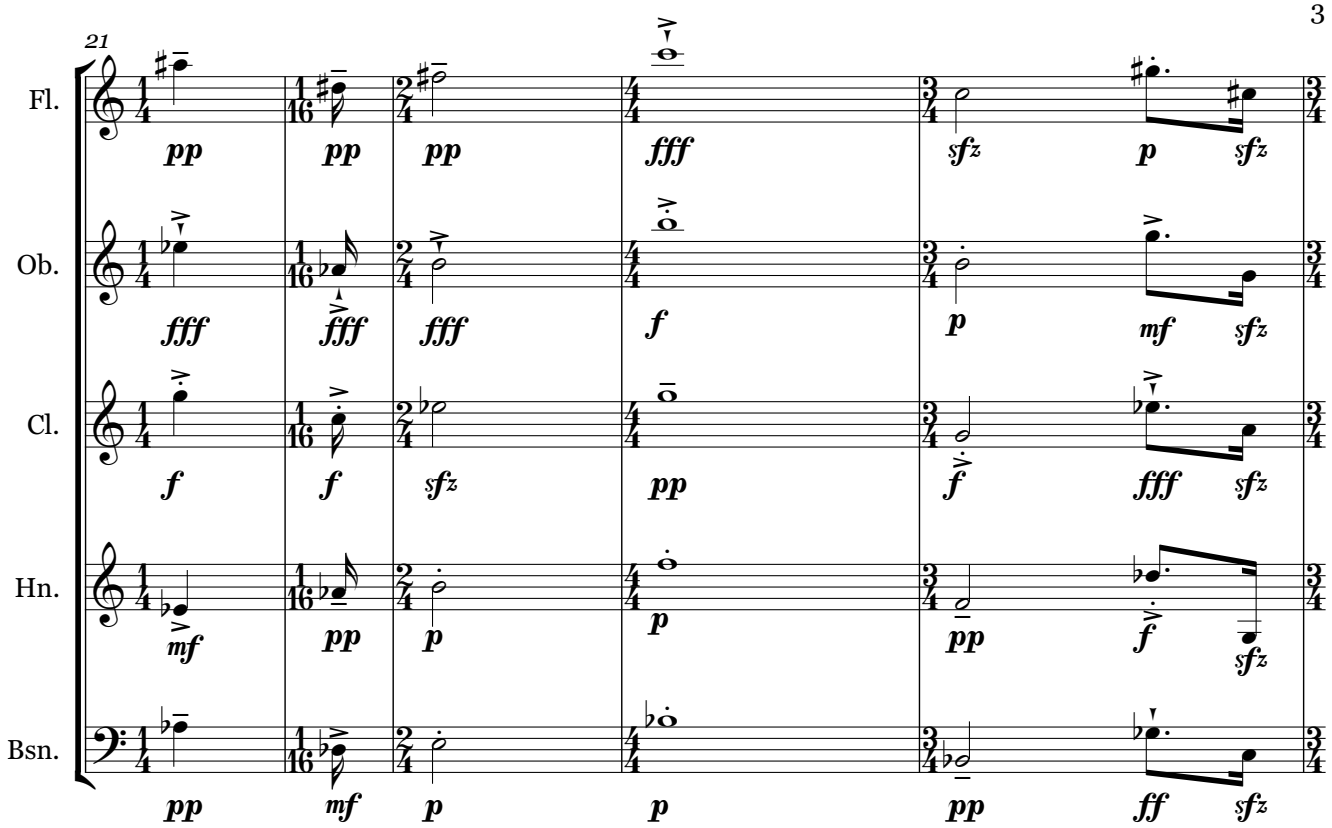
Matthew Bromley

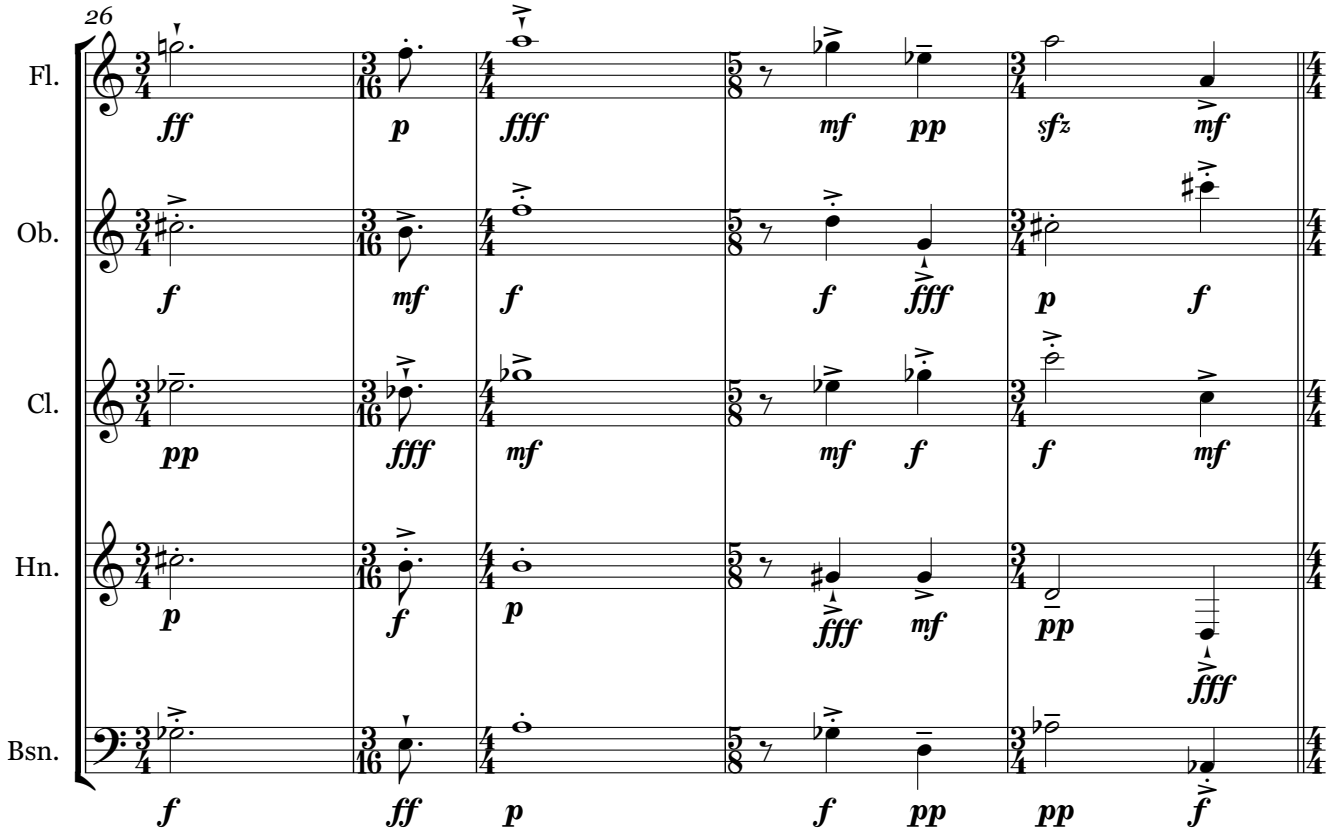


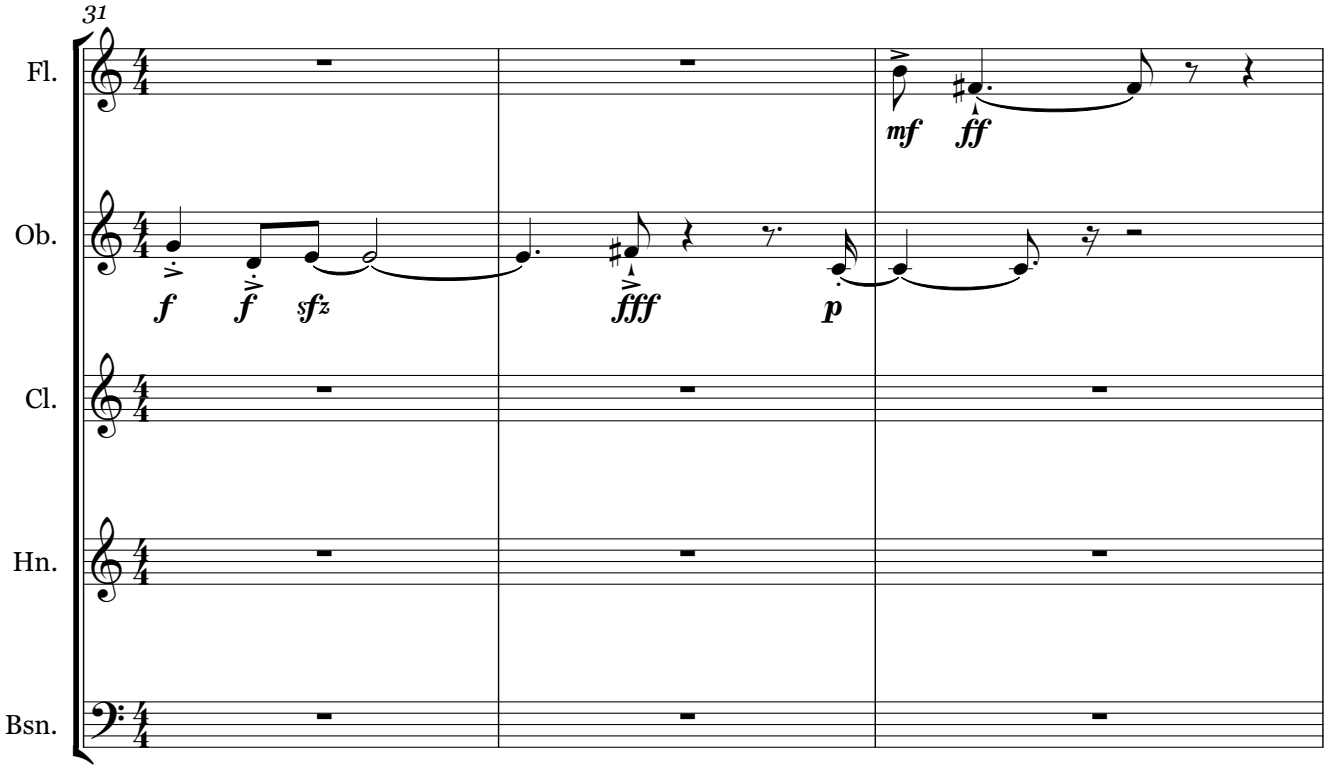


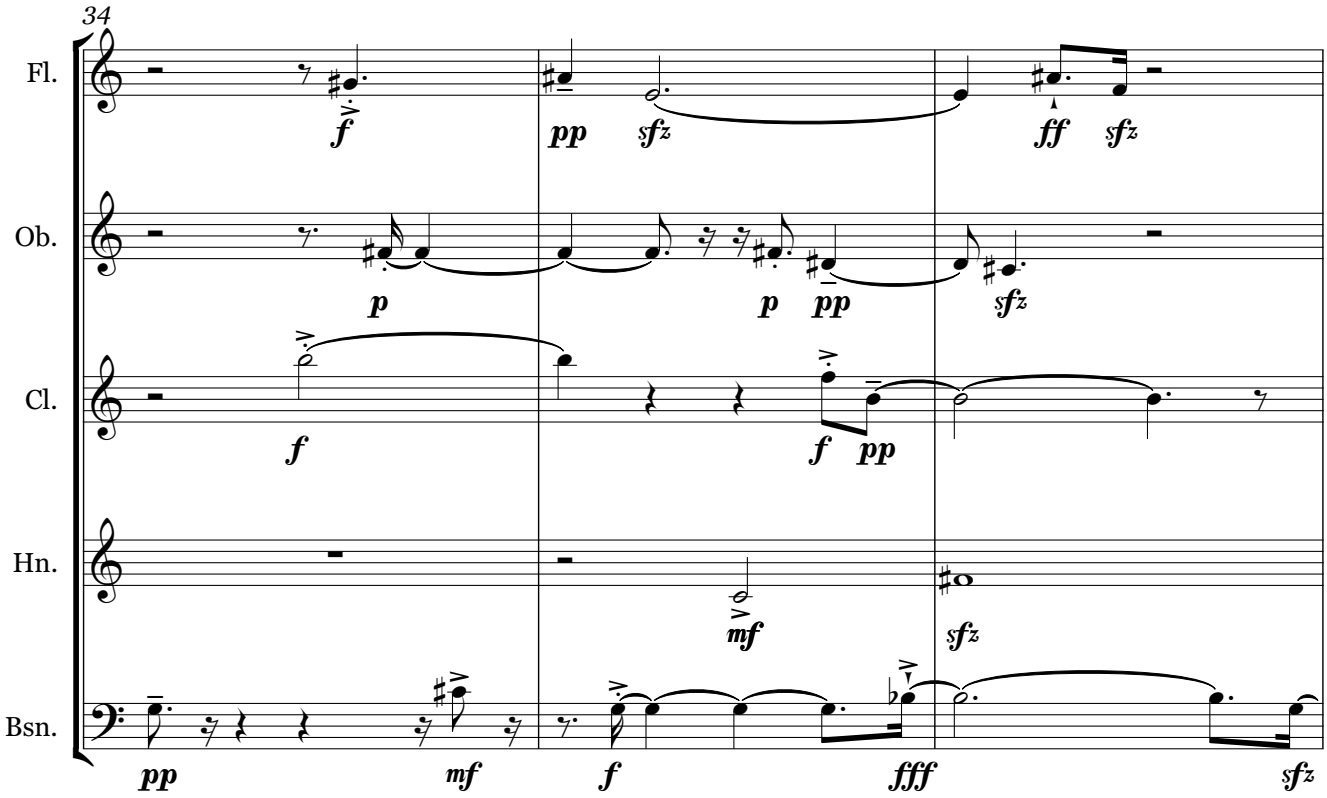

11
Fl.
Ob.
Cl.
Hn.
Bsn.

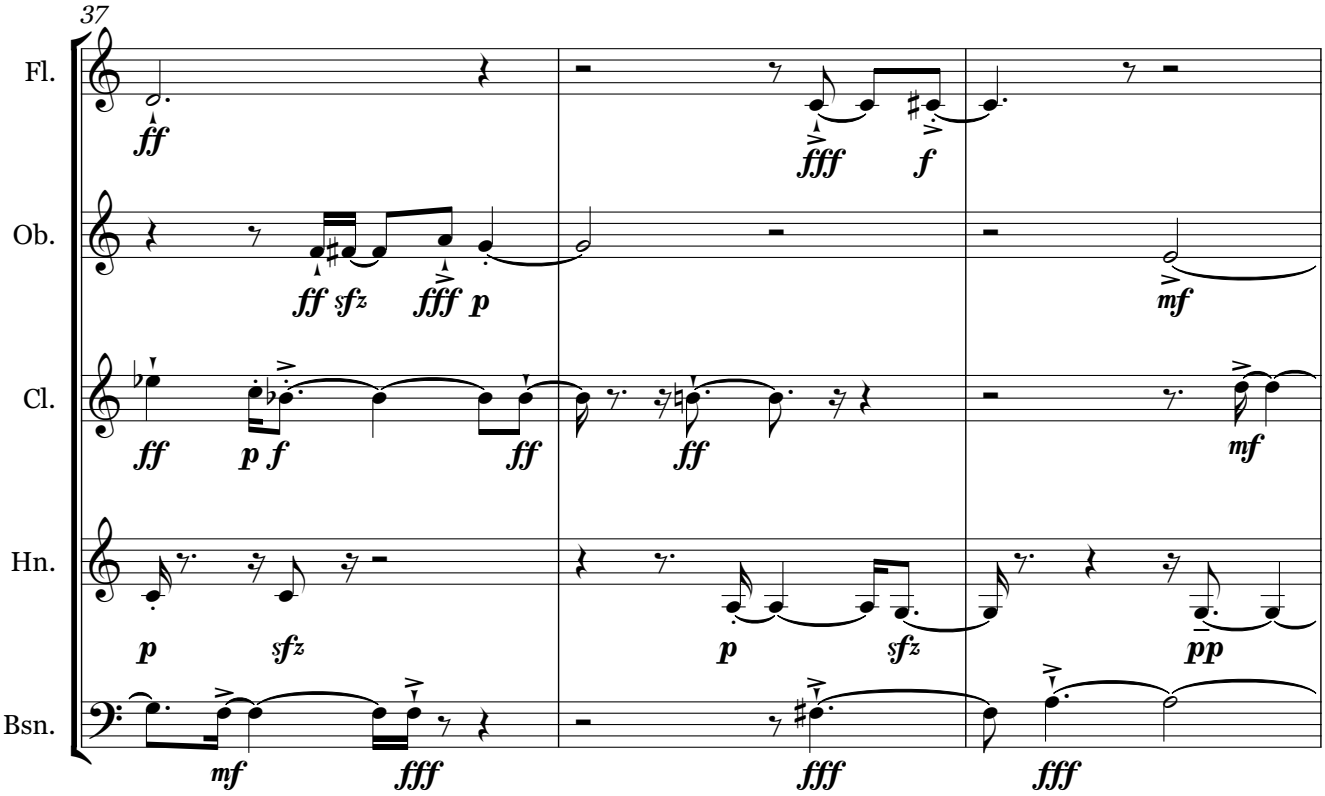

16
Fl.
Ob.
Cl.
Hn.
Bsn.

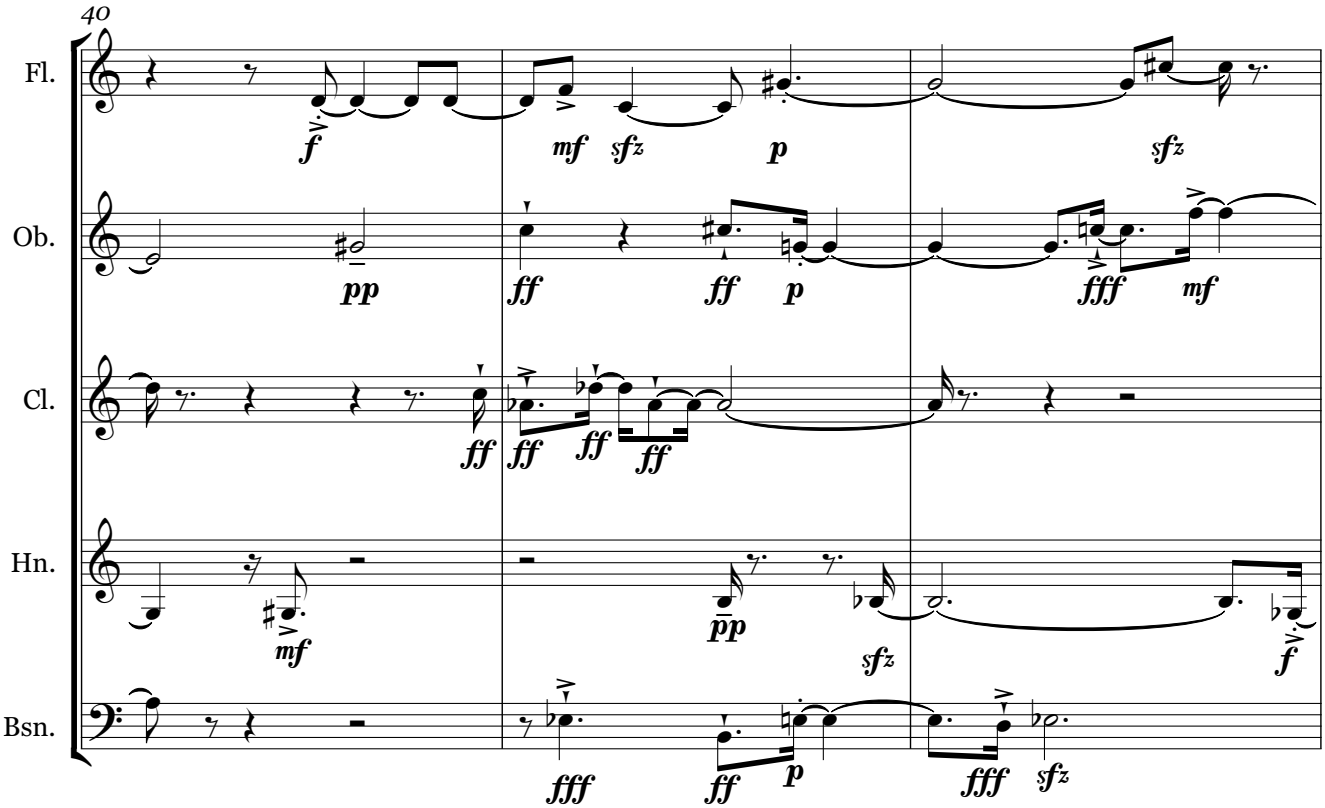

21
Fl.
Ob.
Cl.
Hn.
Bsn.

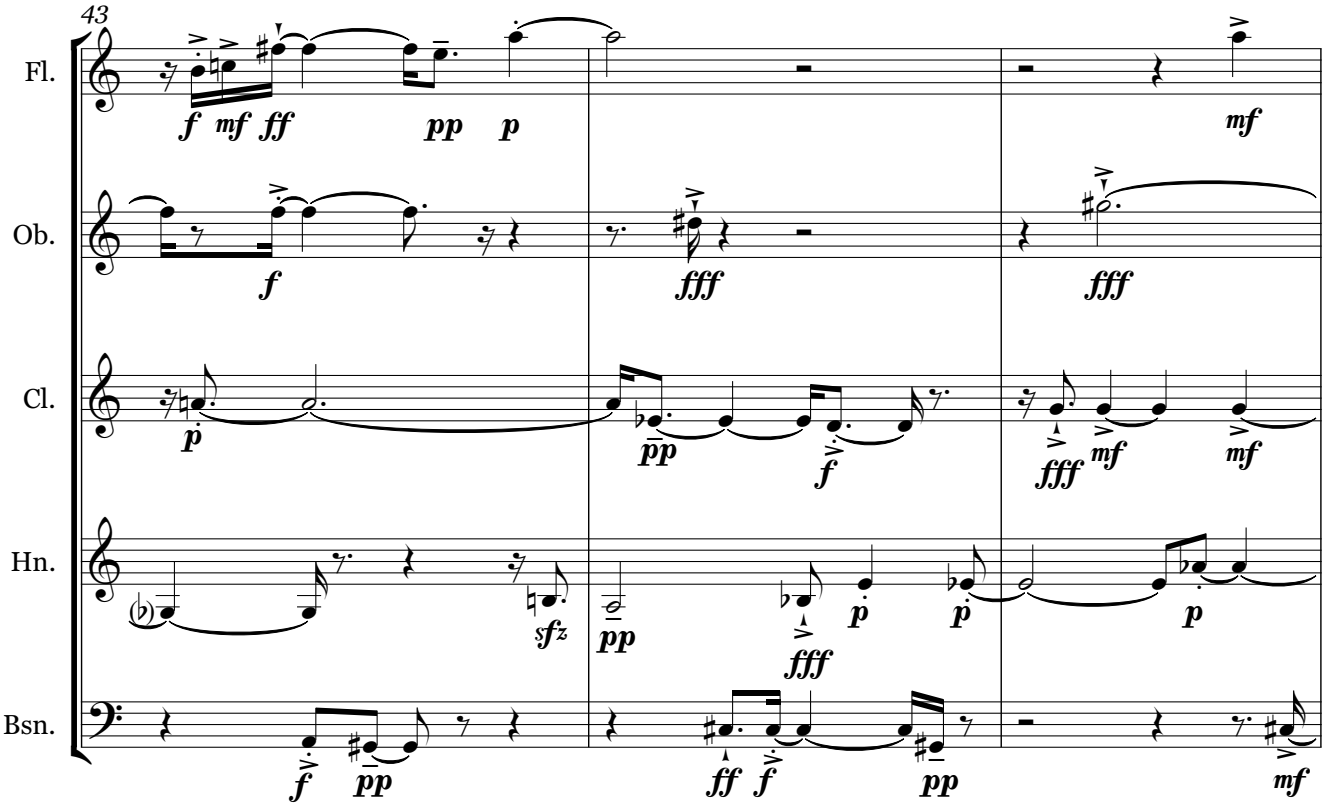

26
Fl.
Ob.
Cl.
Hn.
Bsn.

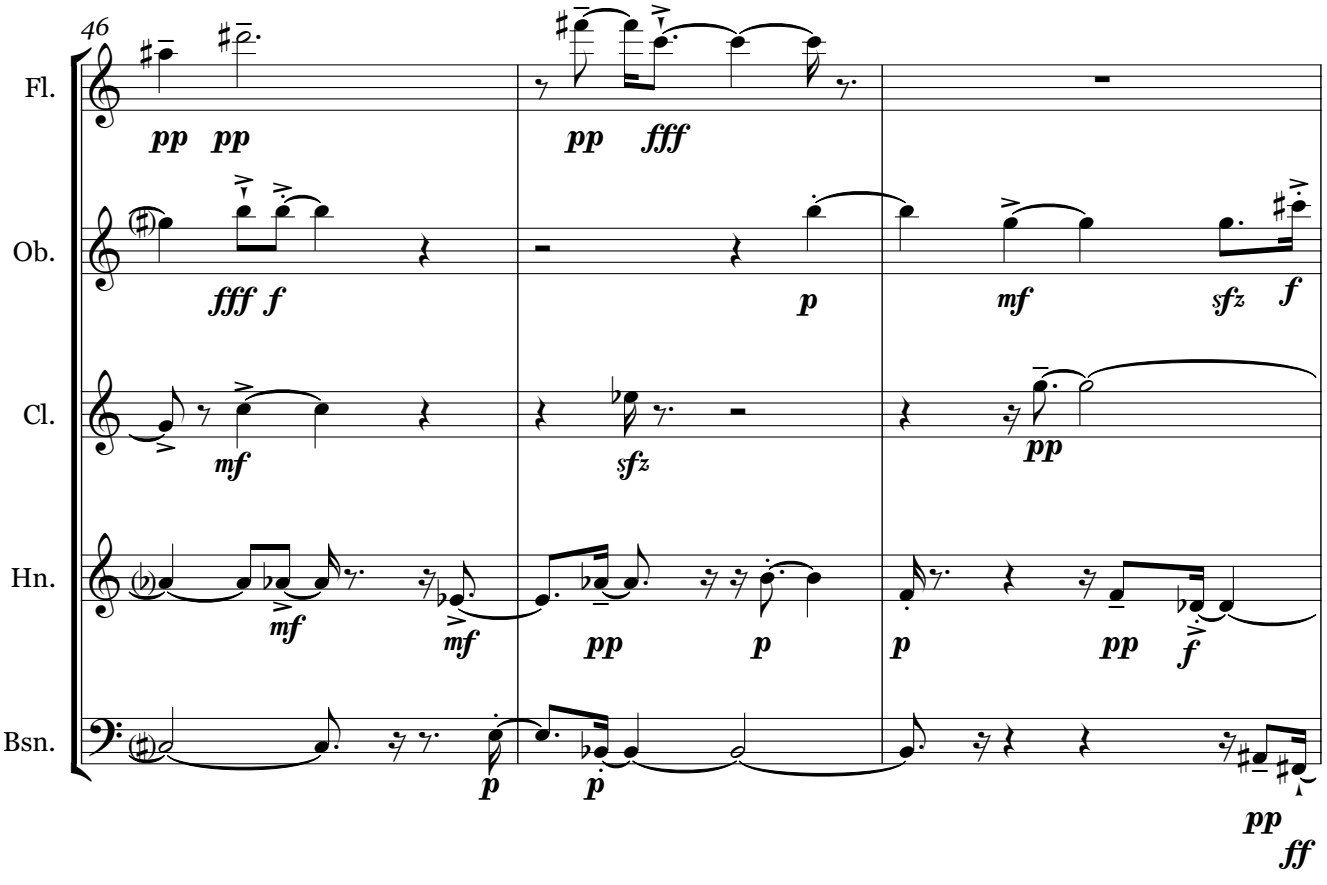

31
Fl.
Ob.
Cl.
Hn.
Bsn.
mf
ff
f
f
sfz
fff
p

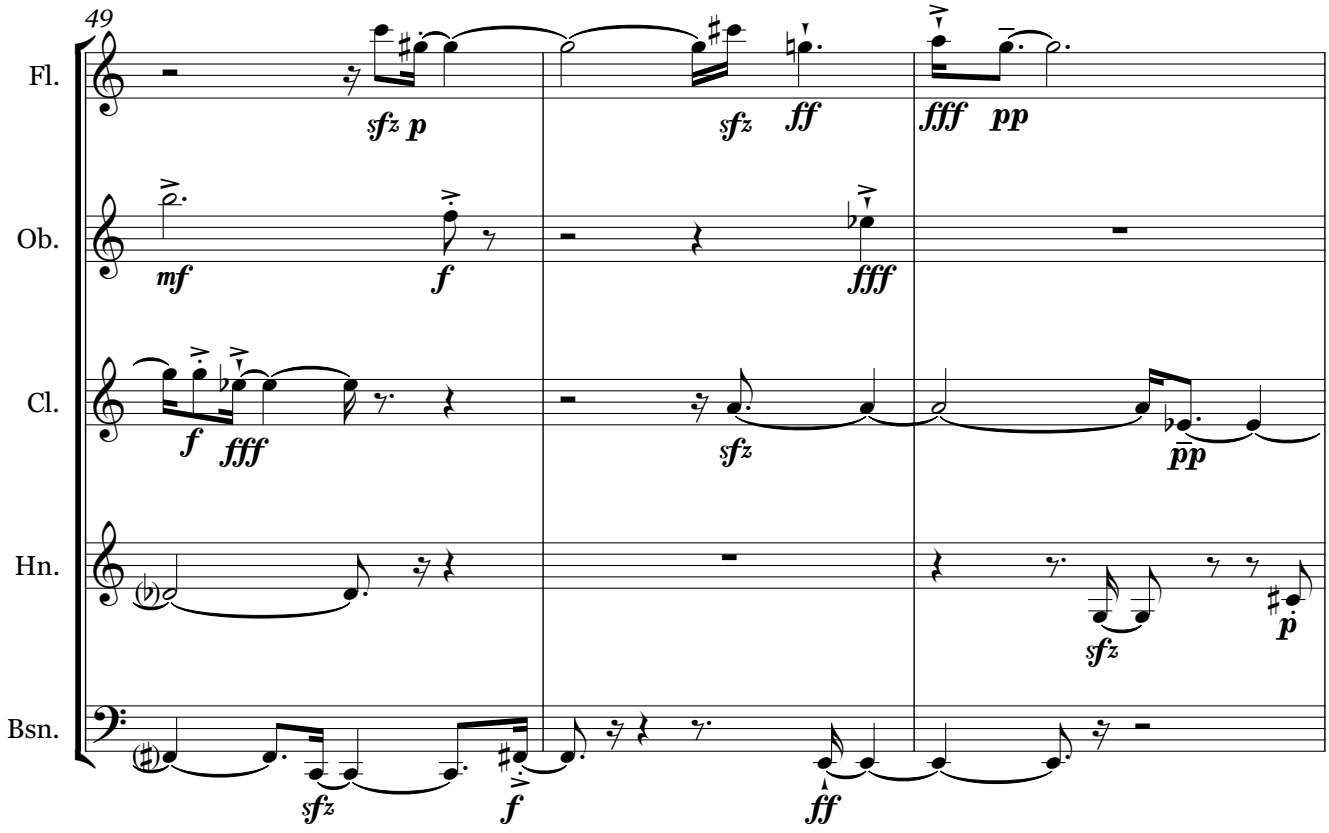

34
Fl.
Ob.
Cl.
Hn.
Bsn.
f
pp
sfz
ff
sfz
p
p
pp
sfz
f
f
pp
mf
sfz
pp
mf
f
fff
sfz

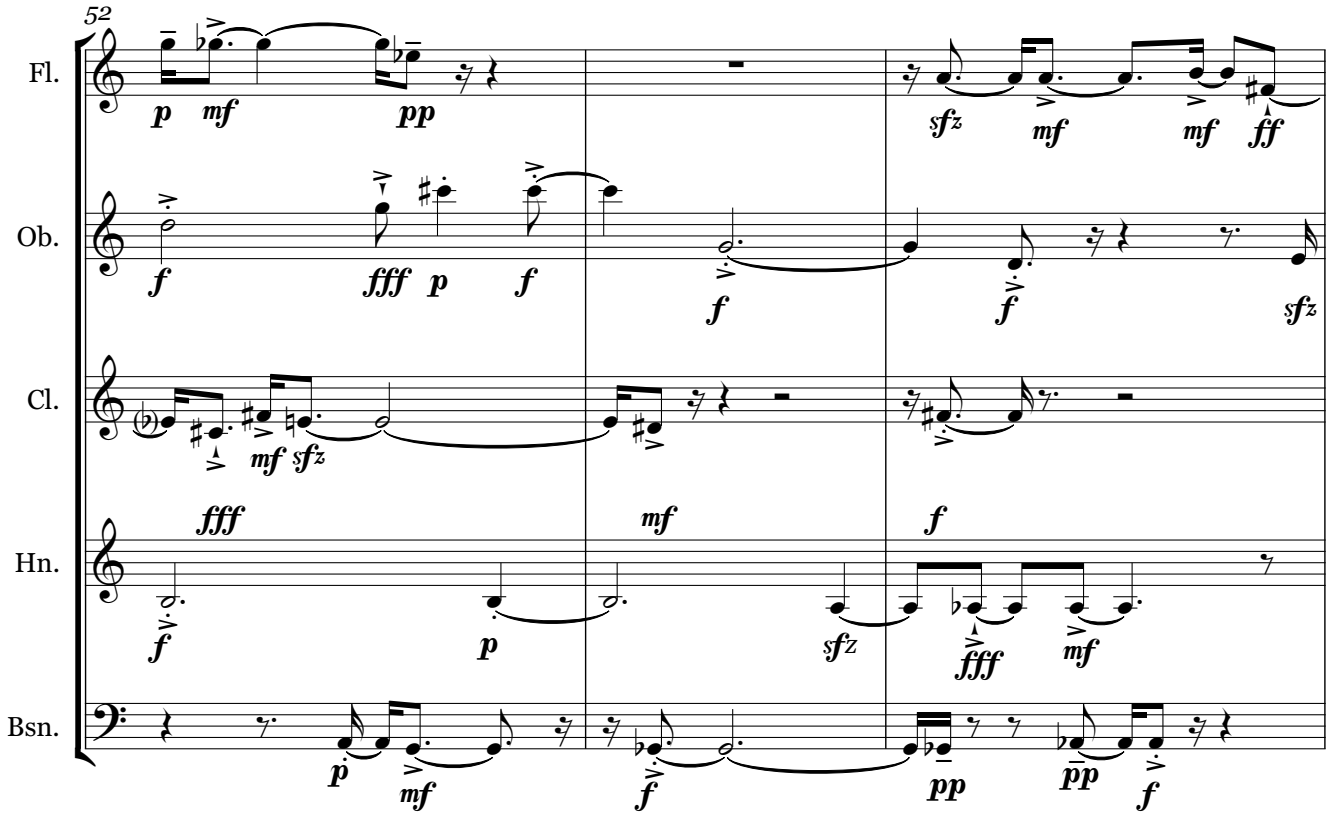

37
Fl.
Ob.
Cl.
Hn.
Bsn.

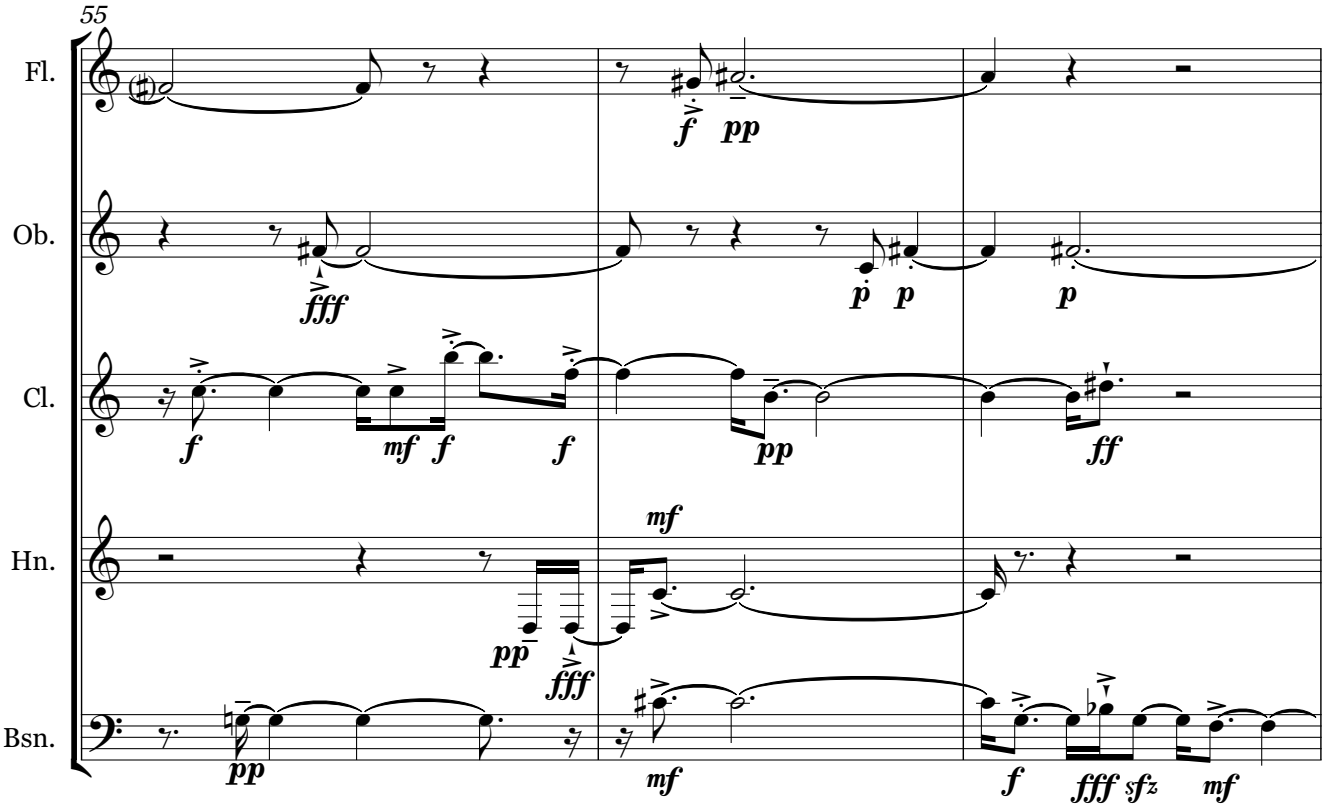

40
Fl.
Ob.
Cl.
Hn.
Bsn.

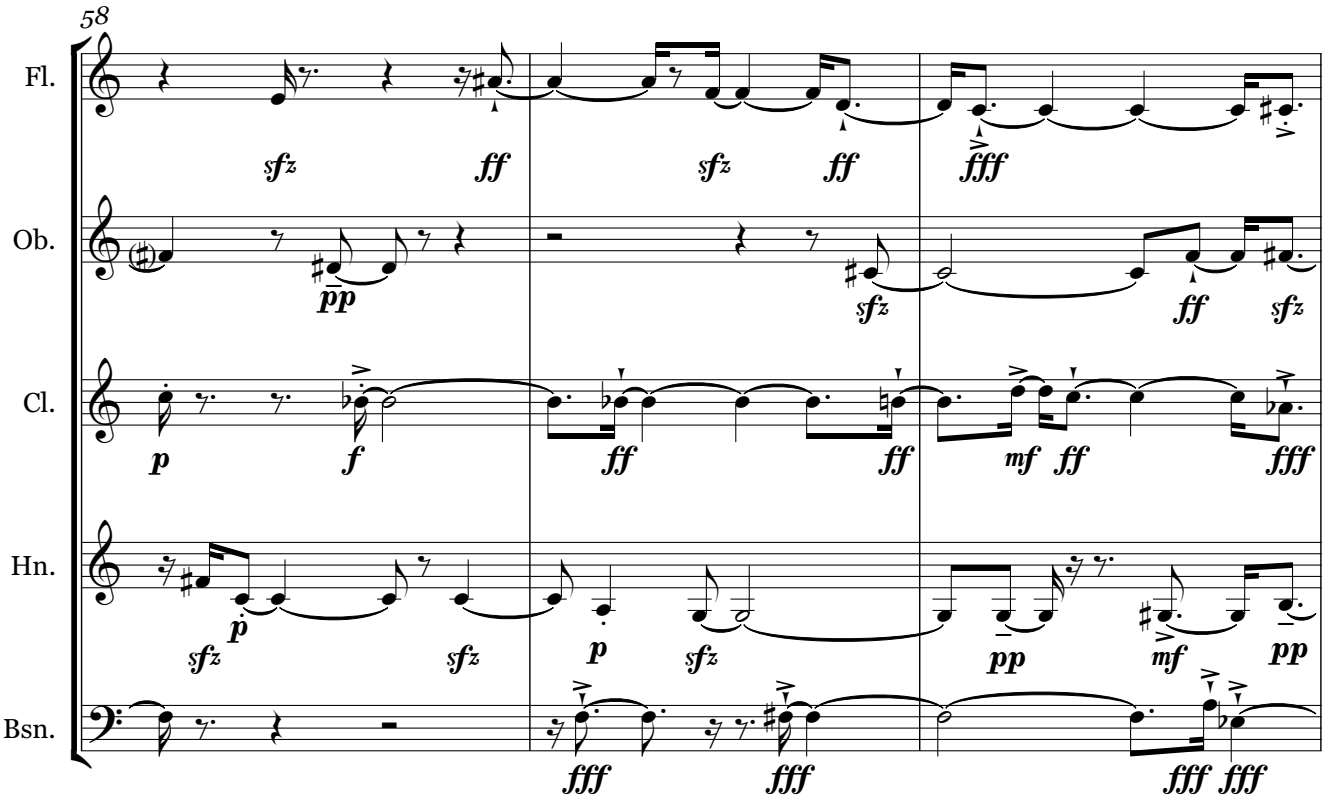

43
Fl.
Ob.
Cl.
Hn.
Bsn.

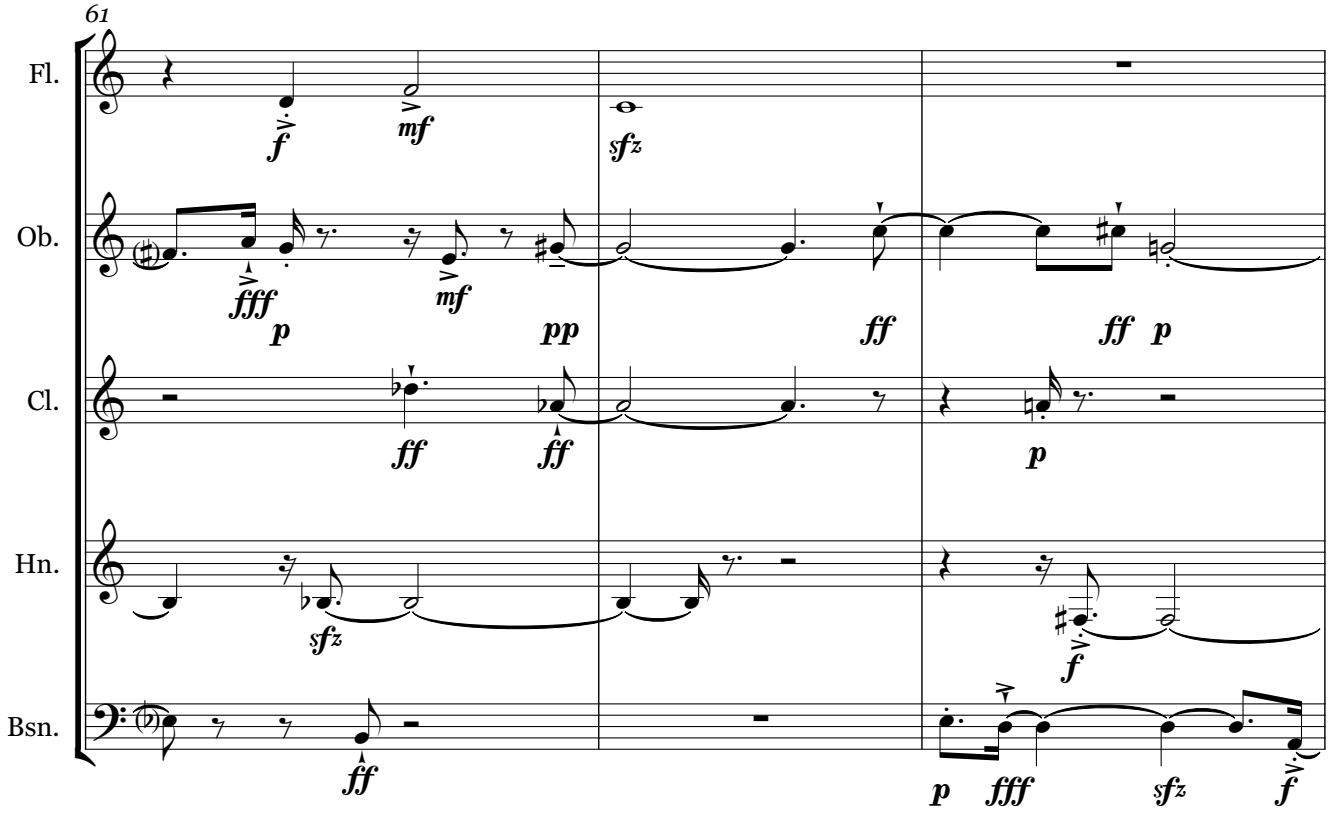

46
Fl.
Ob.
Cl.
Hn.
Bsn.

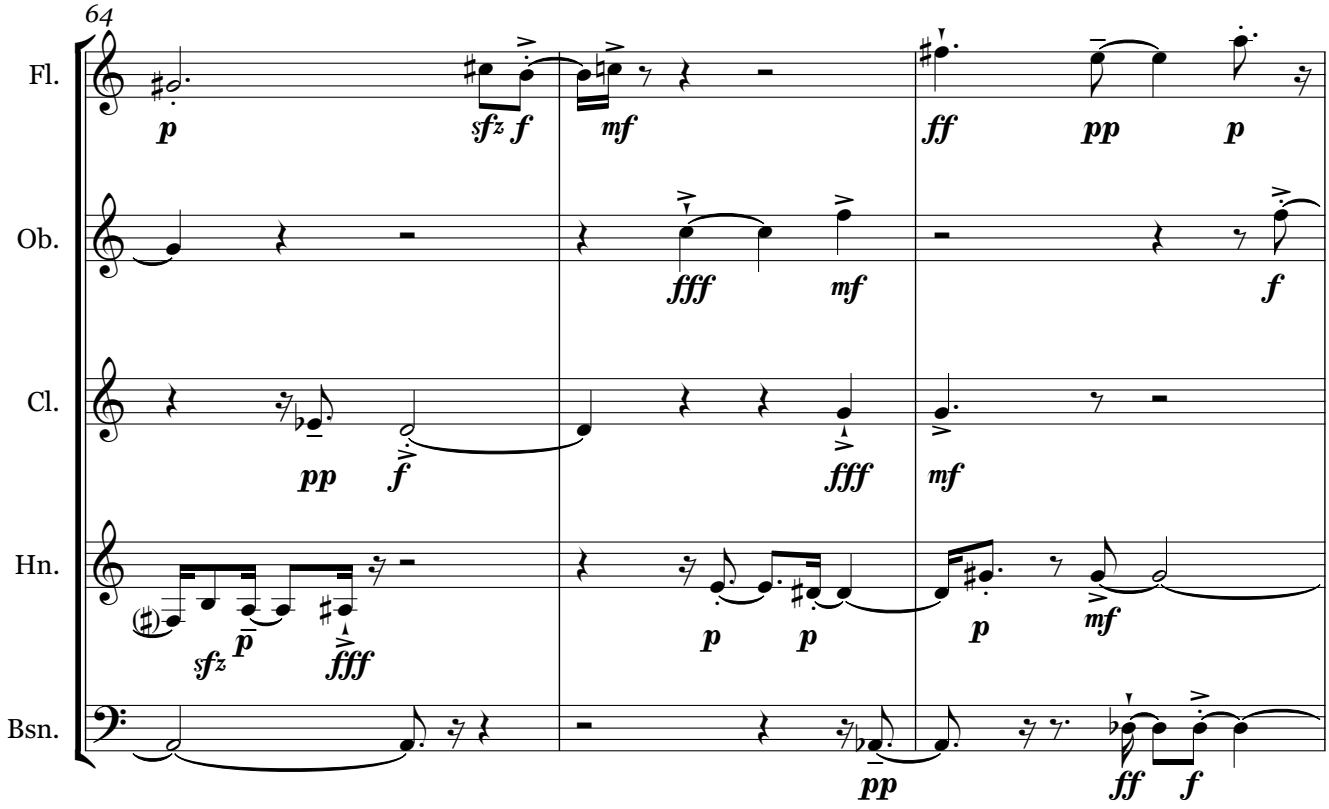

49
Fl.
Ob.
Cl.
Hn.
Bsn.

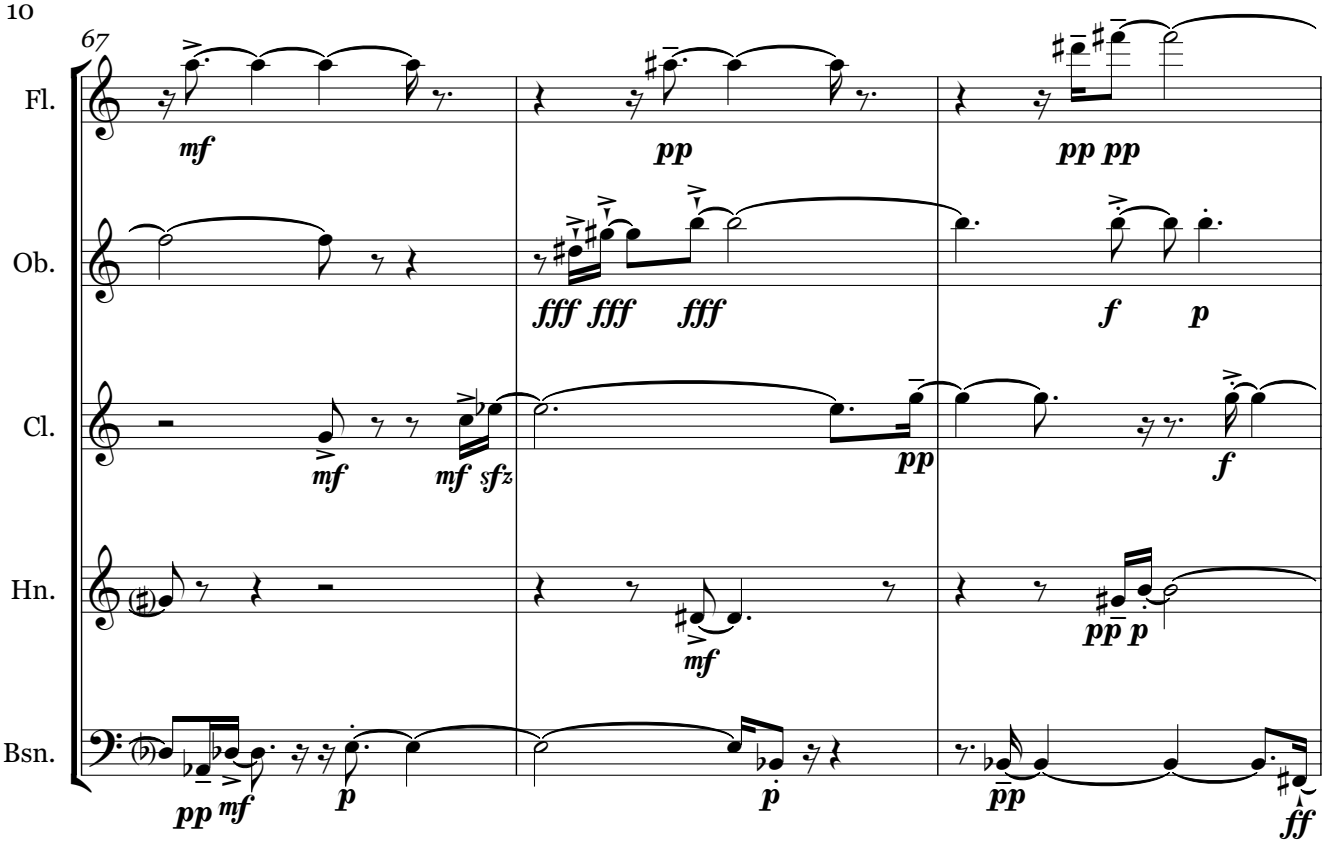

52
Fl.
Ob.
Cl.
Hn.
Bsn.

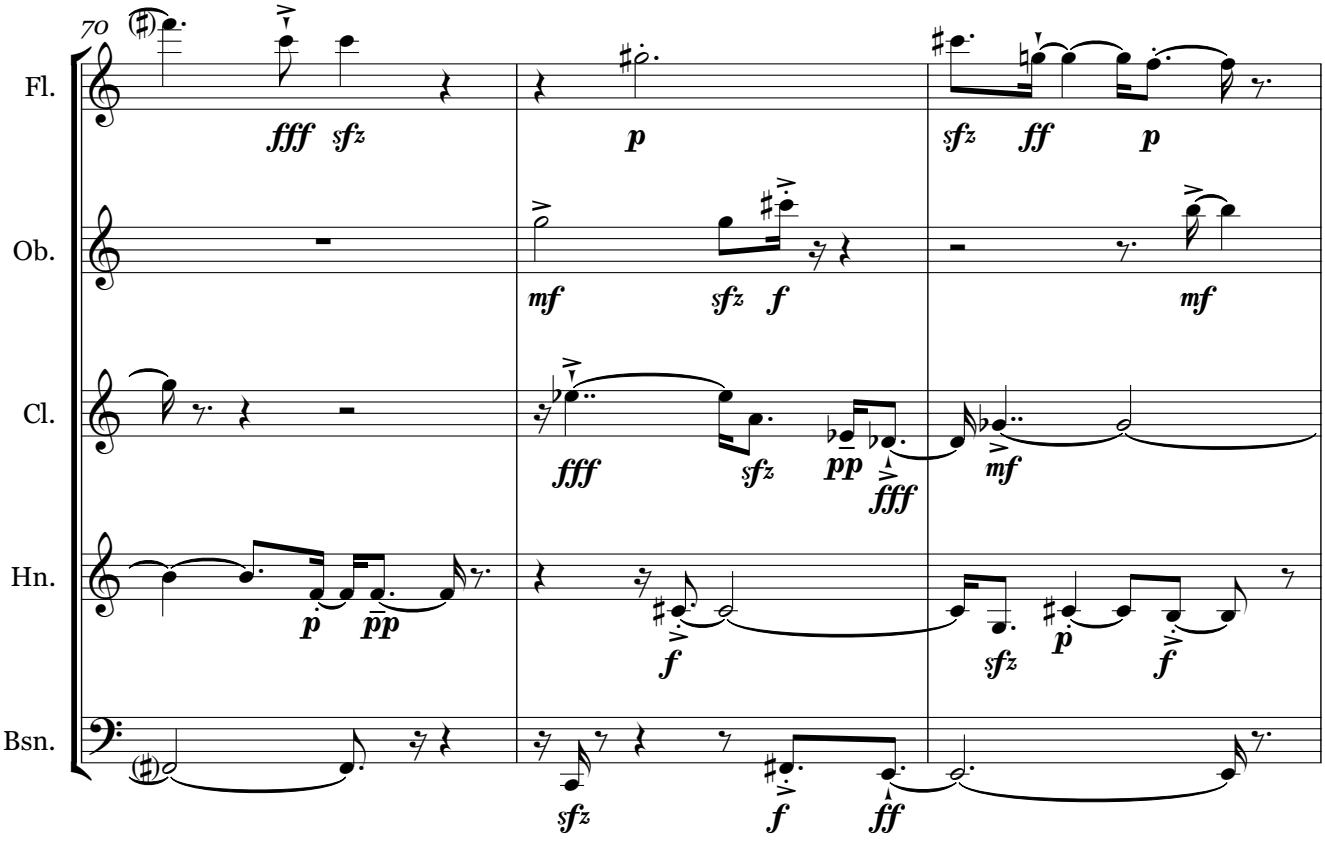

55
Fl.
Ob.
Cl.
Hn.
Bsn.

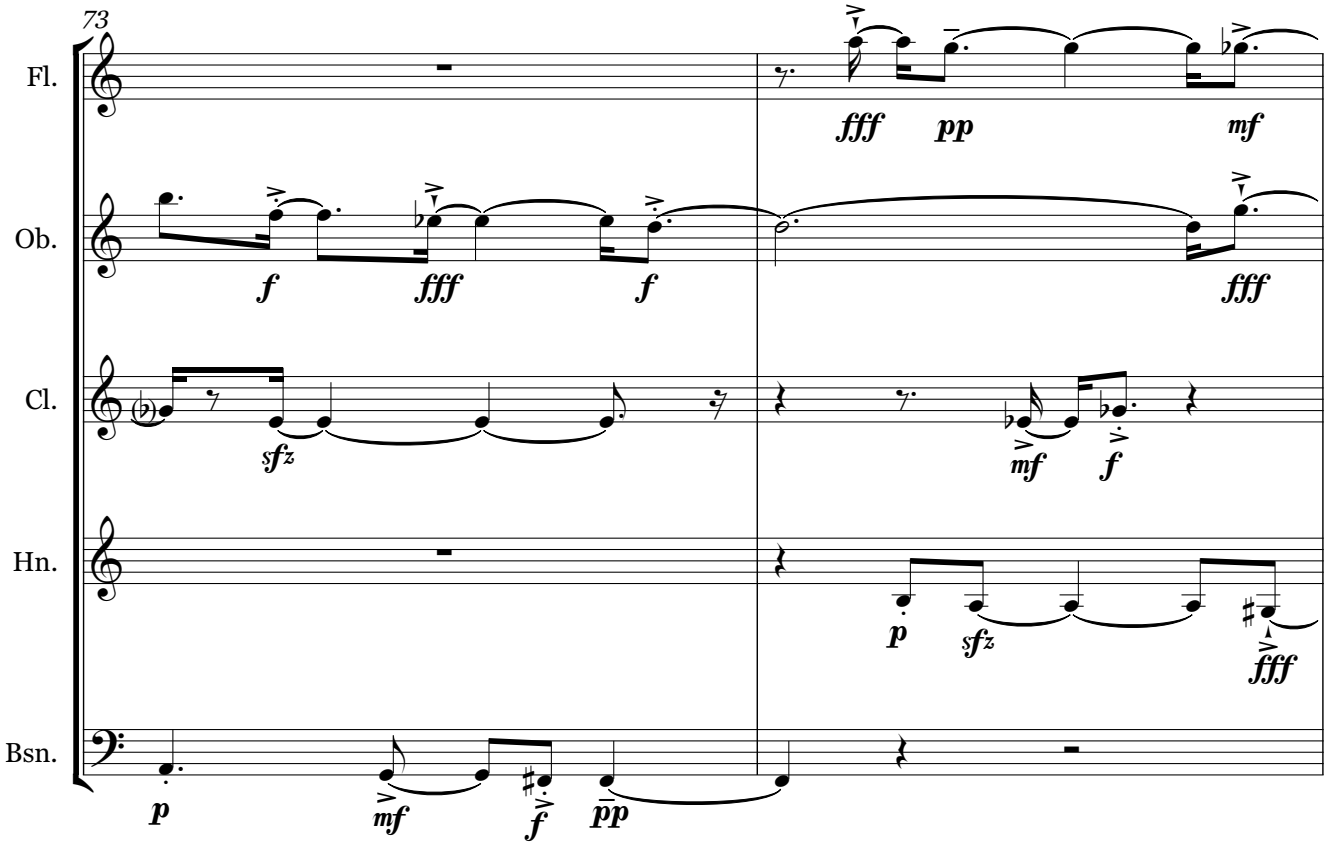

58
Fl.
Ob.
Cl.
Hn.
Bsn.

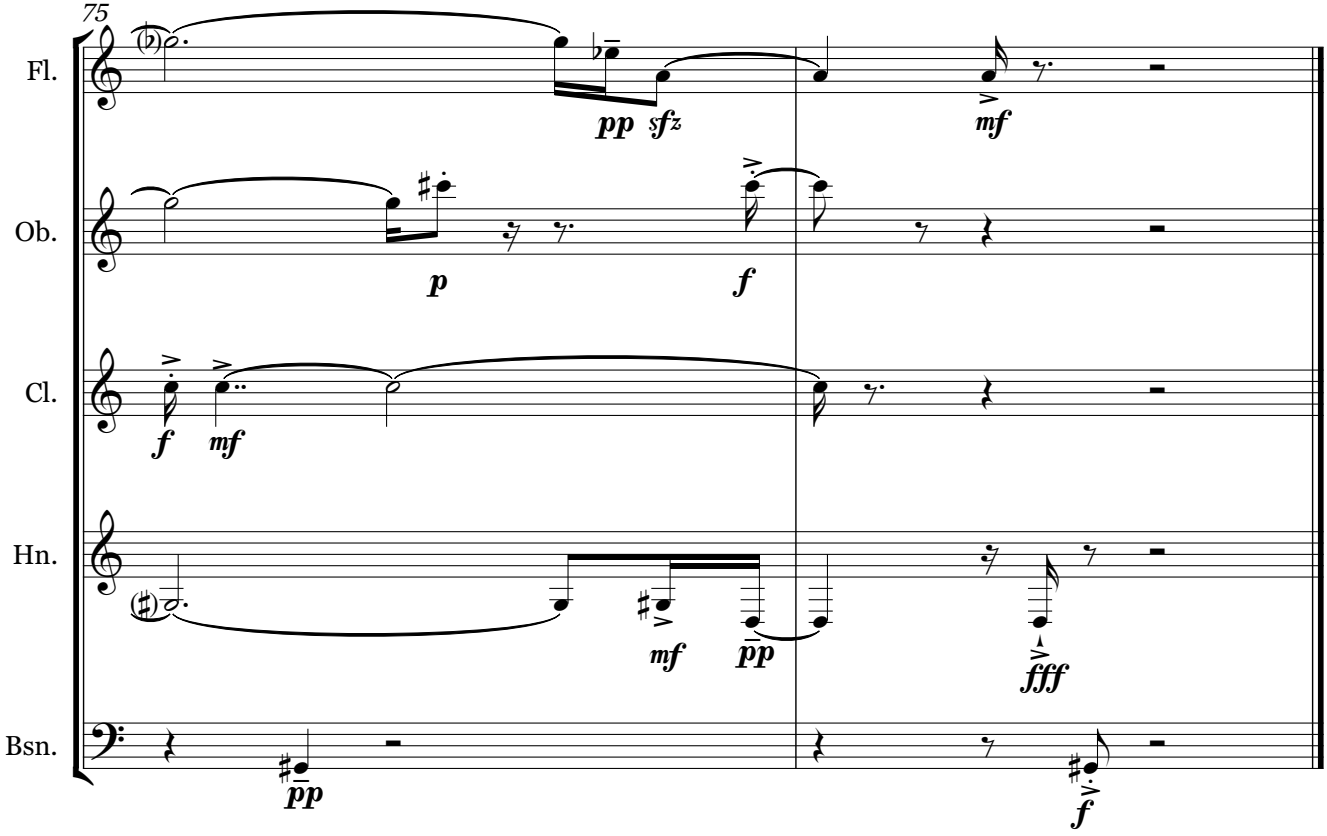

61
Fl.
Ob.
Cl.
Hn.
Bsn.


64
Fl.
Ob.
Cl.
Hn.
Bsn.


67
Fl.
Ob.
Cl.
Hn.
Bsn.


70
Fl.
Ob.
Cl.
Hn.
Bsn.


73
Fl.
Ob.
Cl.
Hn.
Bsn.
fff pp mf
f fff f fff
sfz mf f
p sfz fff
p mf pp f


75
Fl.
Ob.
Cl.
Hn.
Bsn.
pp sfz mf
p f
f mf
mf pp fff
pp f

Matthew Bromley

Jasper Reigns

for string quartet

Jasper Reigns

for string quartet

Programme Note:

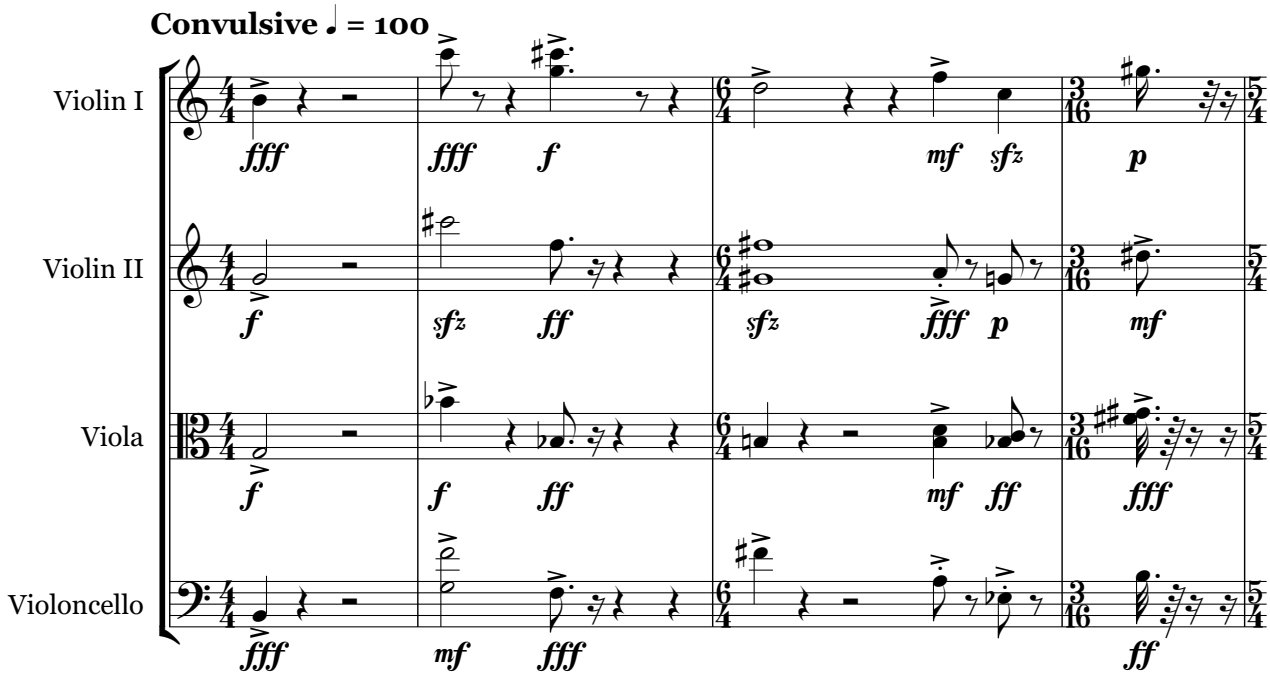
Jasper's Reigns is the final of five pieces in the 'Jasper' series, responding to a pixellated version of a macrophotographic image of a slide of jasper from the private archives of Richard Weston. *Jasper Reigns* acts as an extension of the methodology behind *Jasper Rises*. This time, the music is split into five sections, alternating between the opening homophonic material and the melodic line approach, both as seen in *Jasper Rises*.

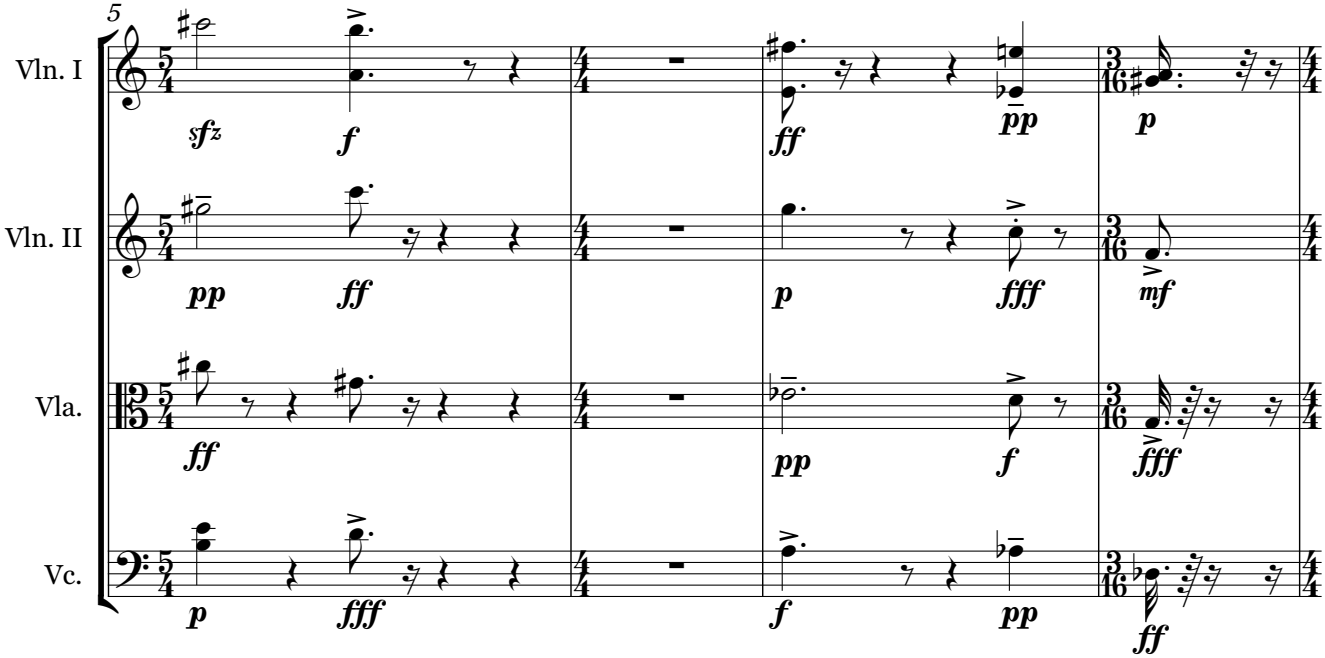
ca. 3'

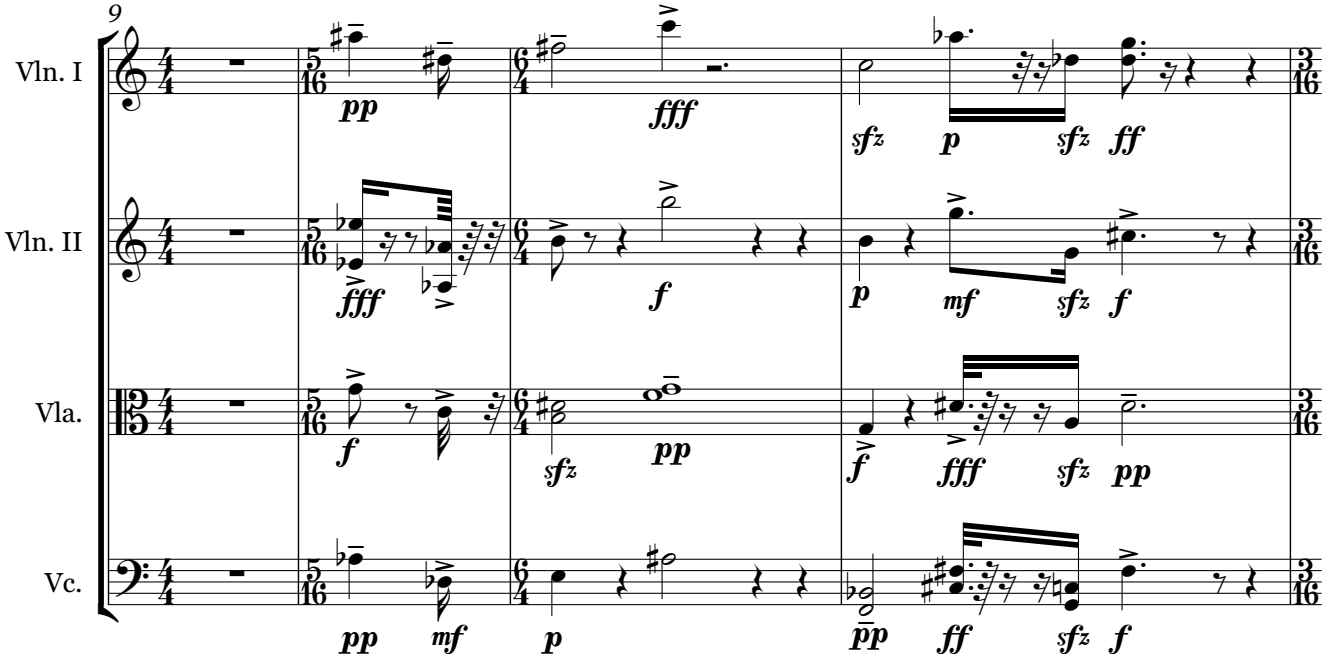
Jasper Reigns

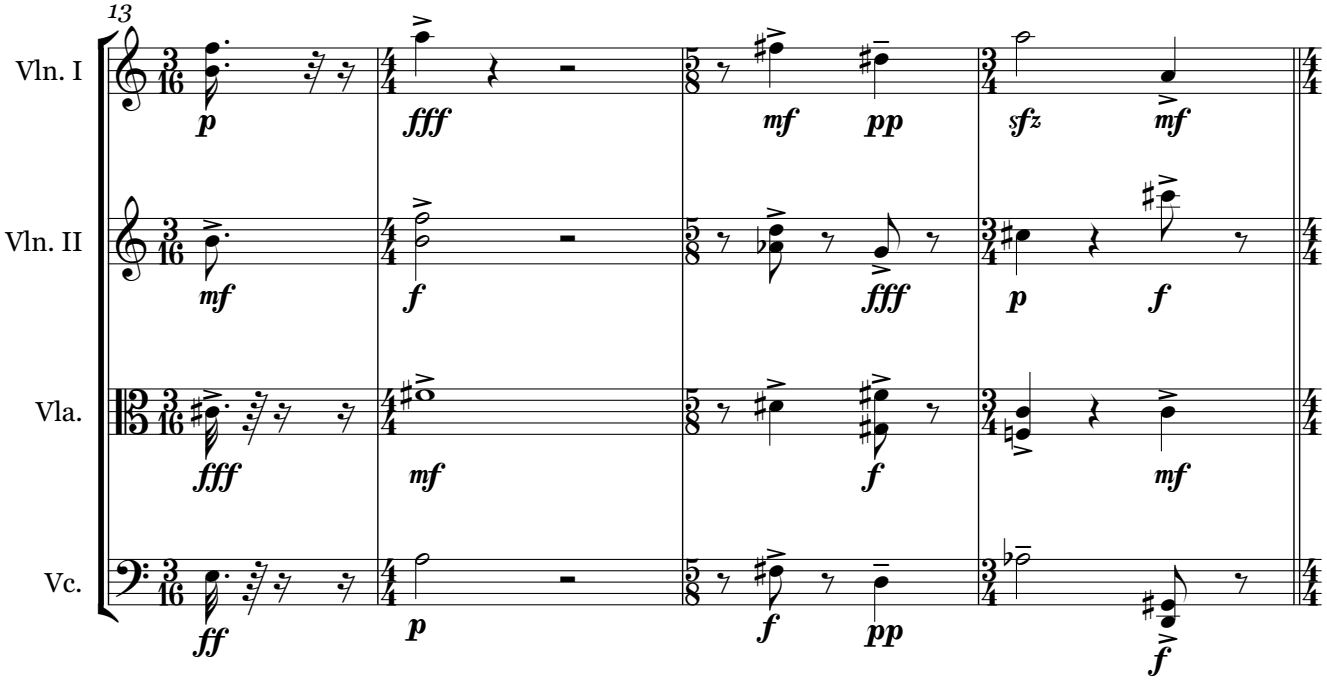
for string quartet

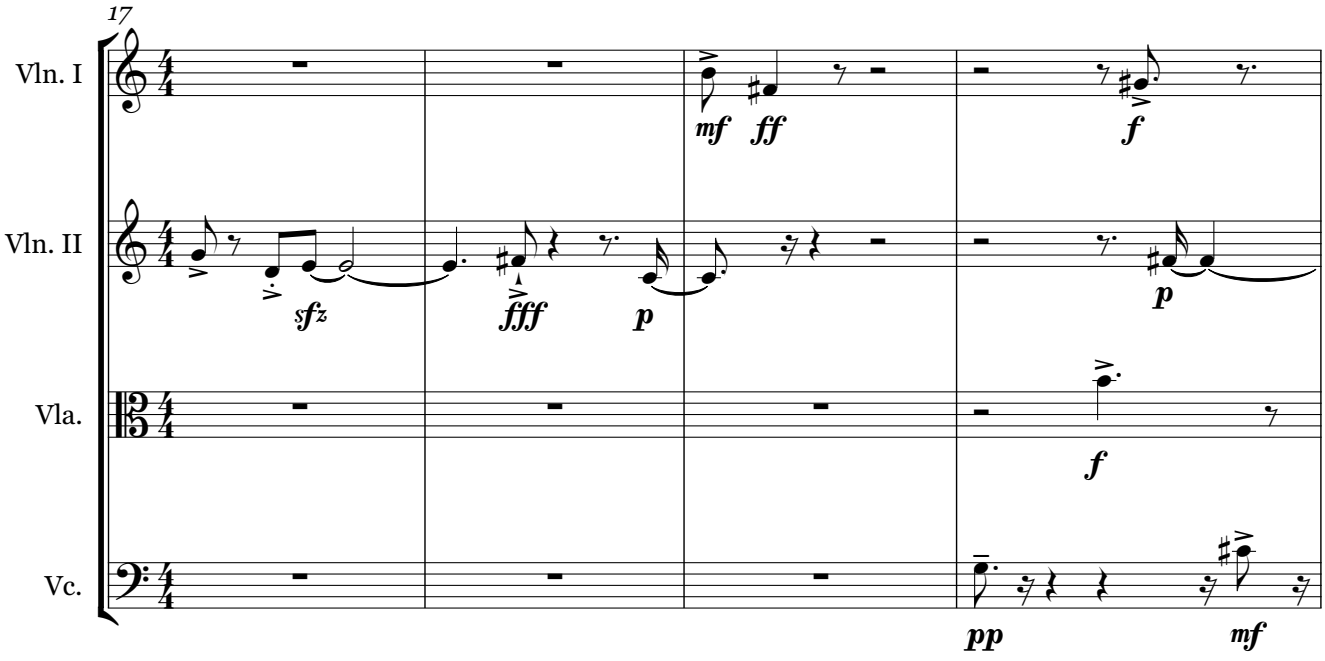
Matthew Bromley

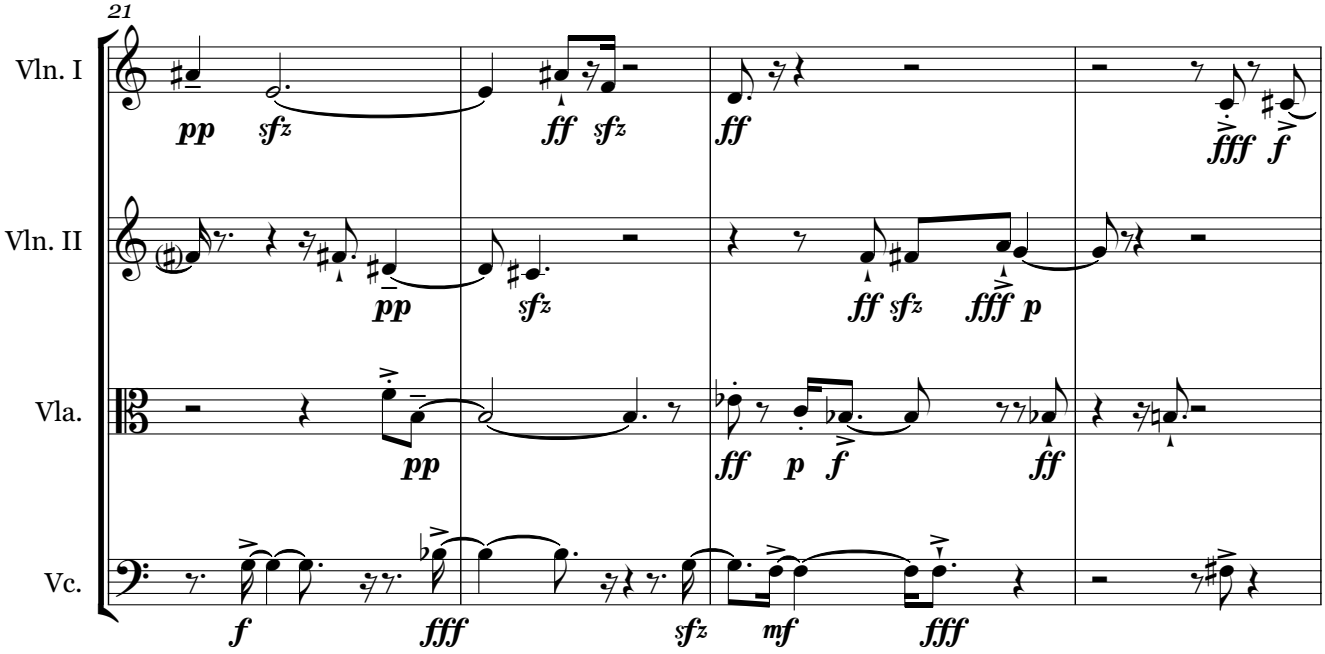


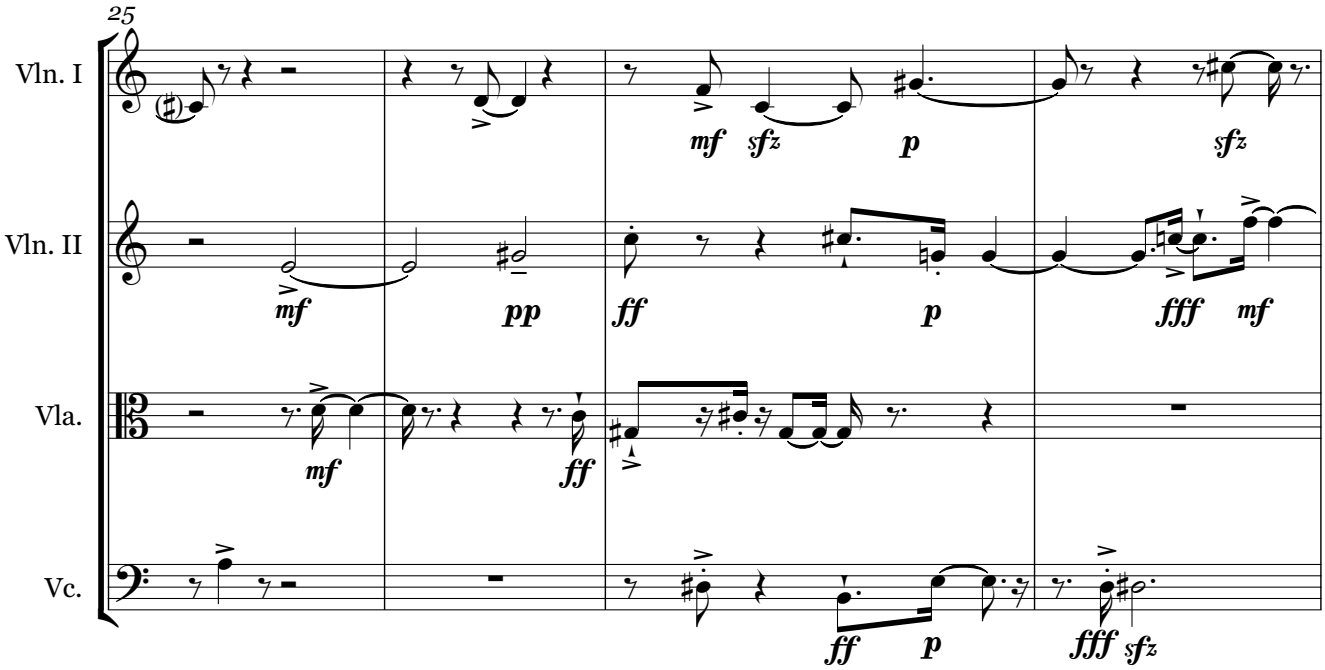


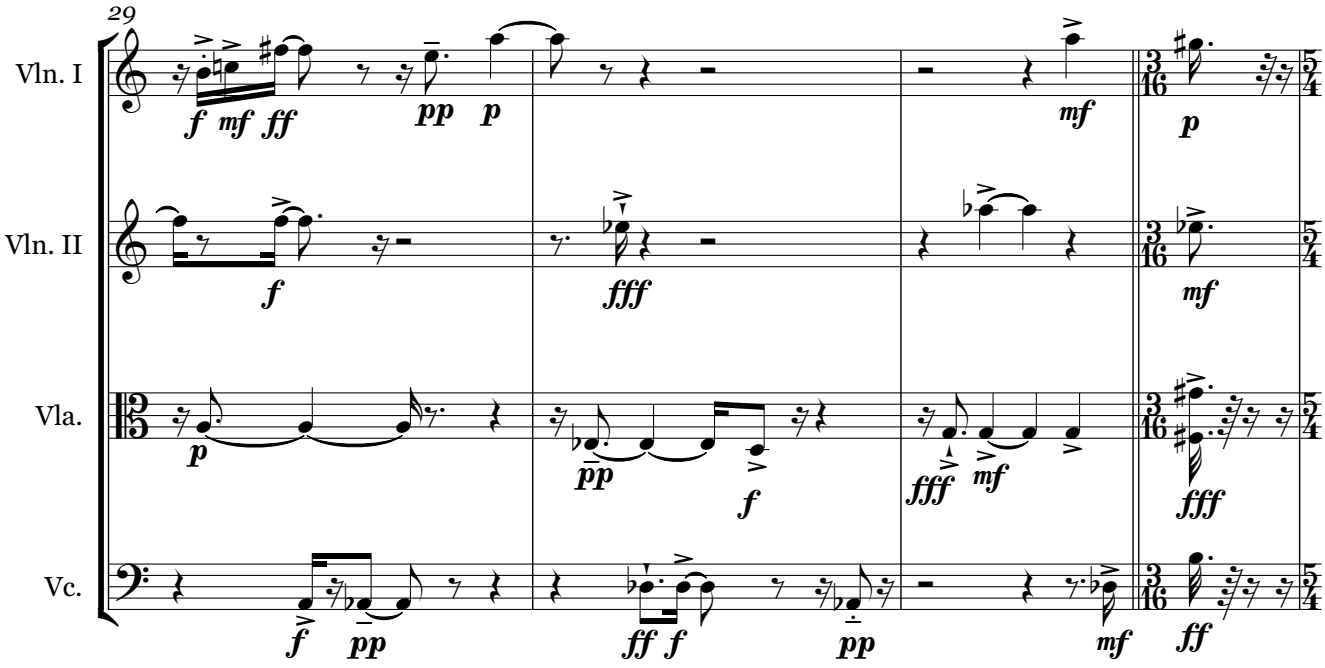

9
Vln. I
Vln. II
Vla.
Vc.

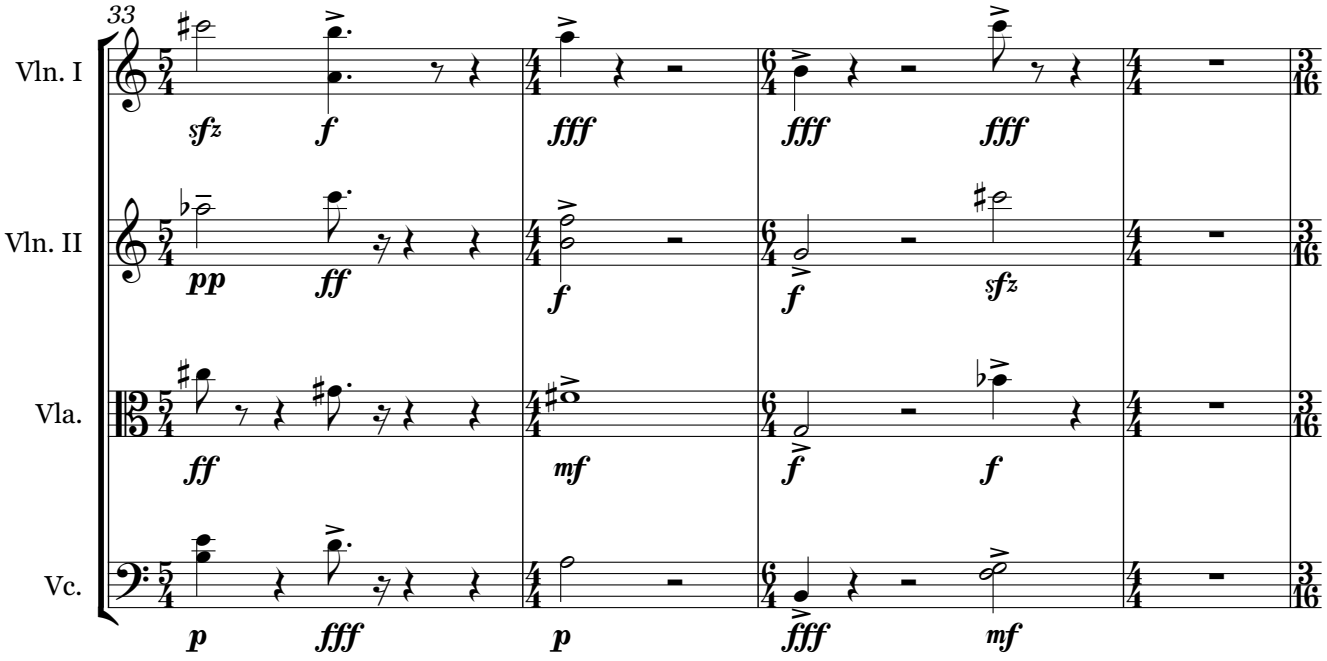

13
Vln. I
Vln. II
Vla.
Vc.

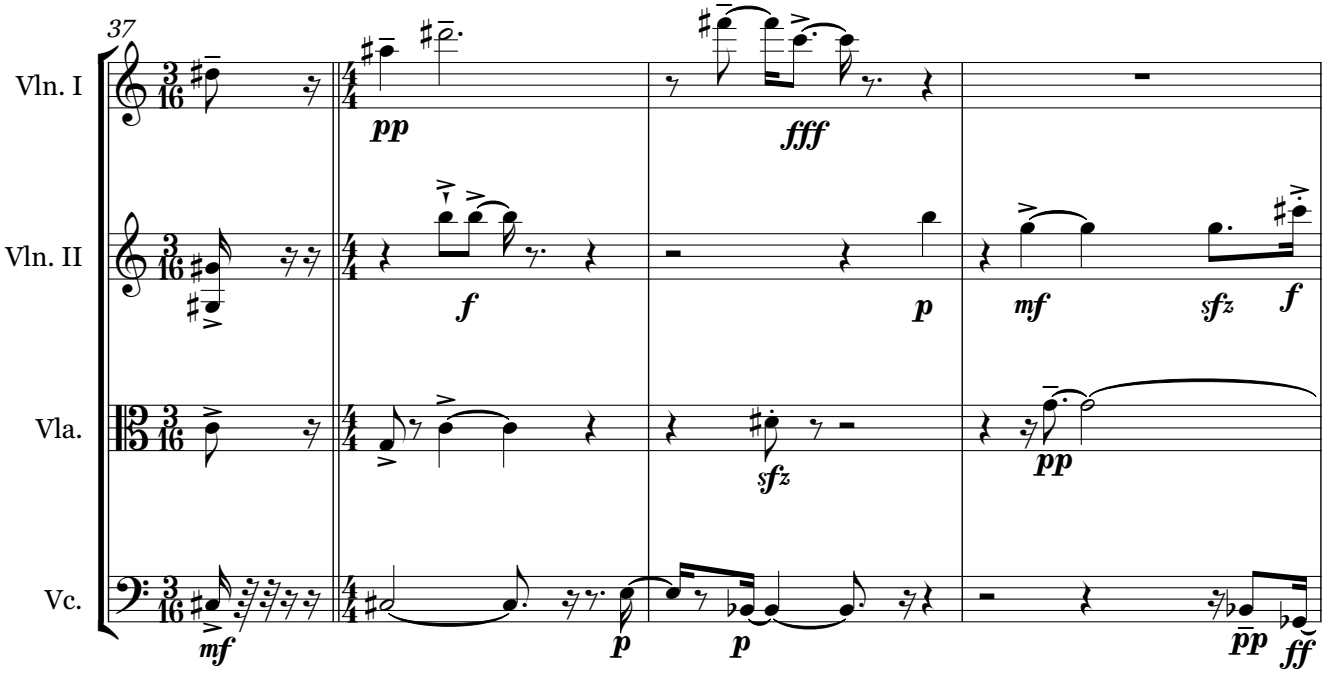

17
Vln. I
Vln. II
Vla.
Vc.
mf ff
f
sfz
fff
p
p
f
pp
mf

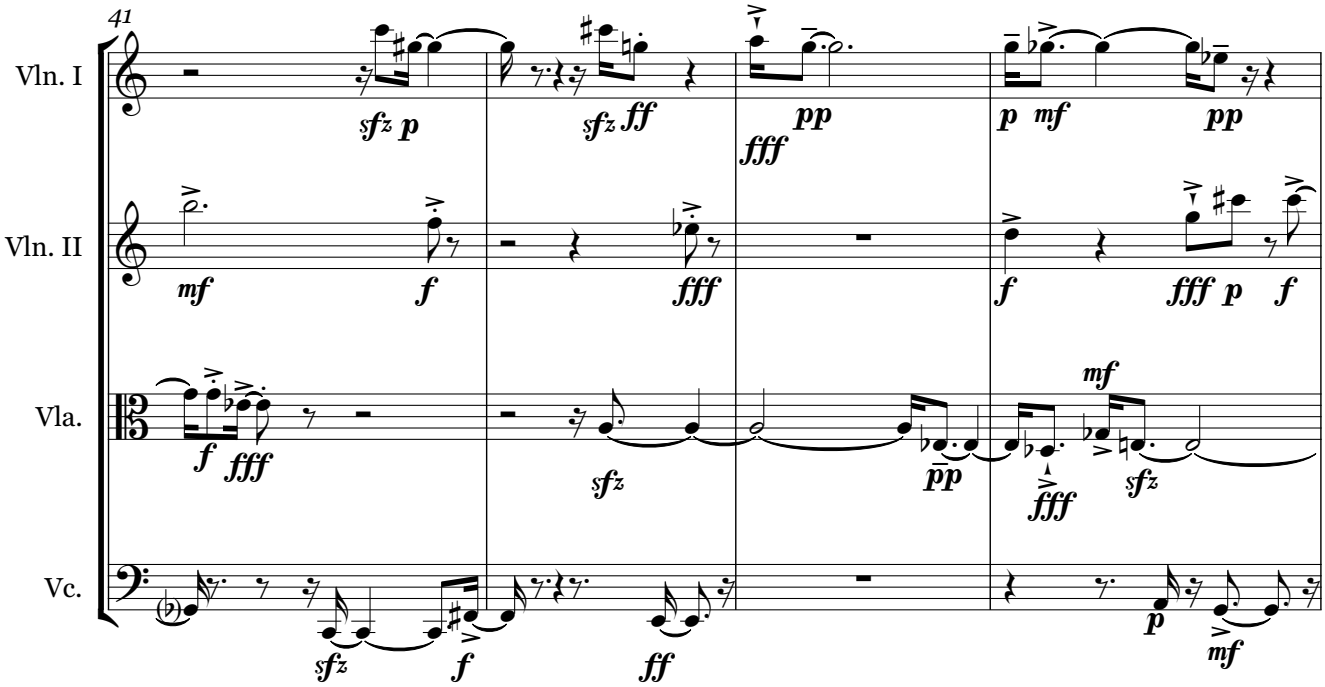

21
Vln. I
Vln. II
Vla.
Vc.
pp sfz
ff sfz
ff
fff f
pp
sfz
ff sfz
fff p
pp
ff p f
ff
f
fff
sfz mf
fff

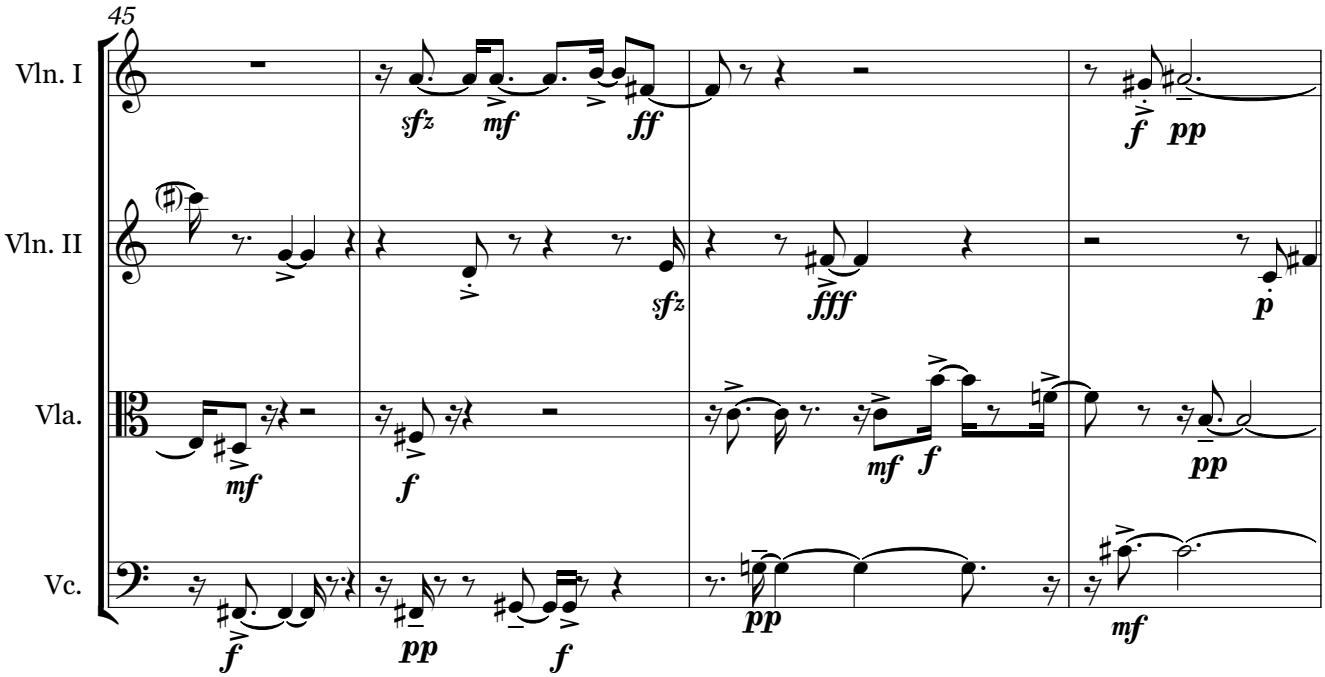

25
Vln. I
Vln. II
Vla.
Vc.
mf sfz p sfz
mf pp ff p fff mf
mf ff
ff p fff sfz

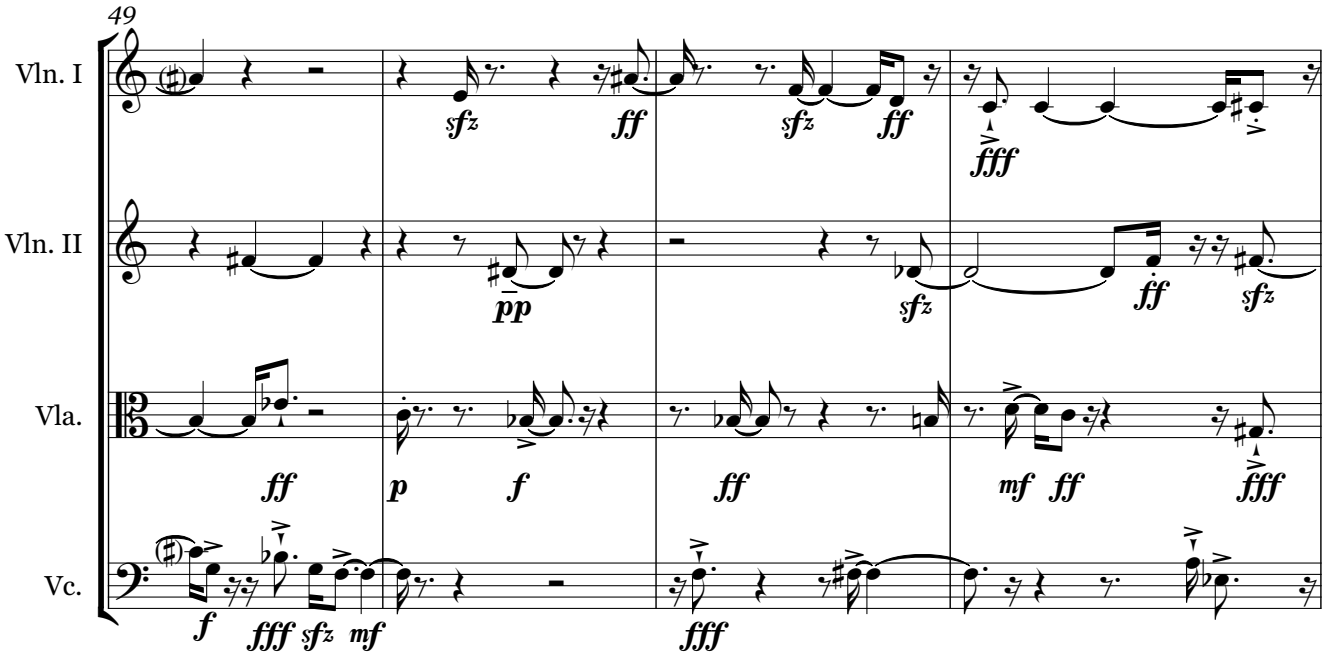

29
Vln. I
Vln. II
Vla.
Vc.
f mf ff pp p mf p
f fff mf
p pp f fff mf fff
f pp ff f pp mf ff

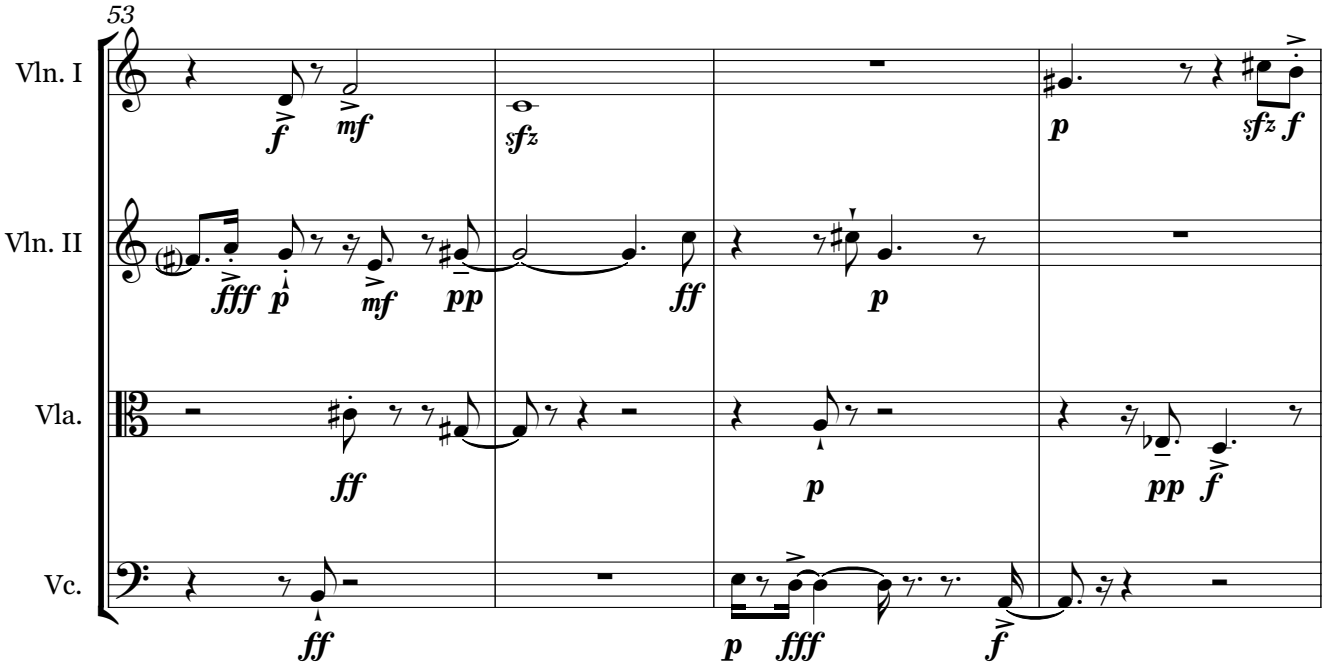

33
Vln. I
Vln. II
Vla.
Vc.

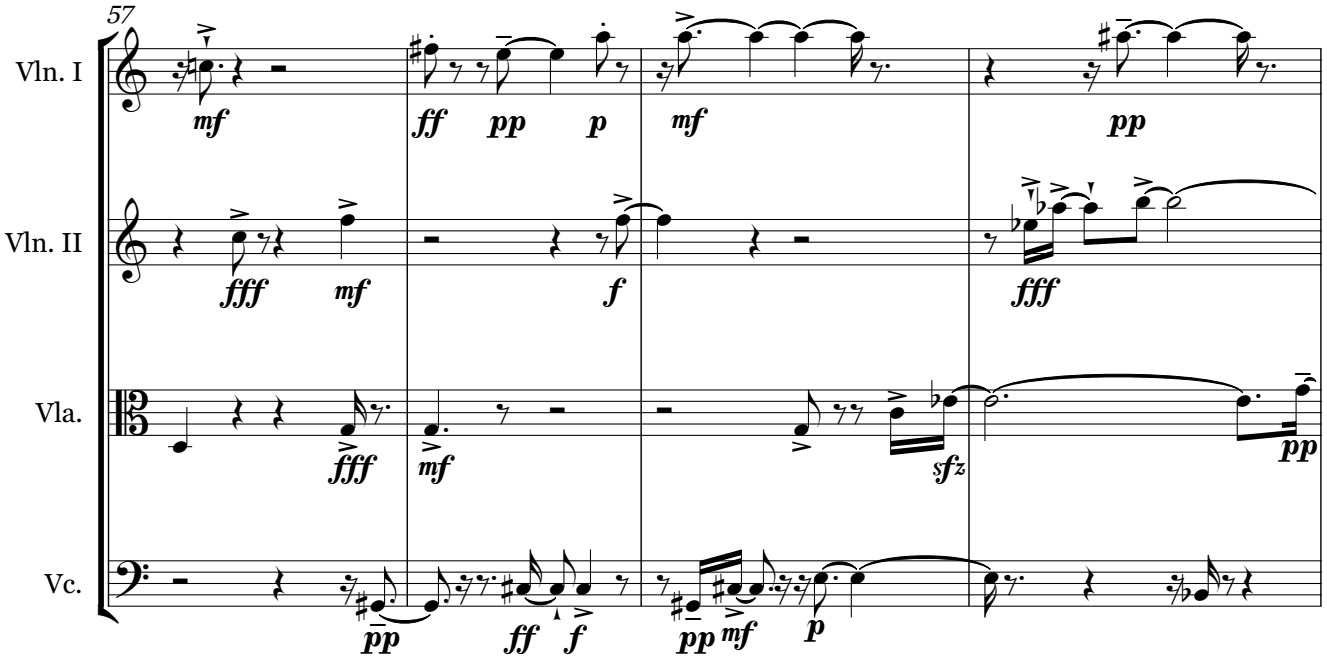

37
Vln. I
Vln. II
Vla.
Vc.

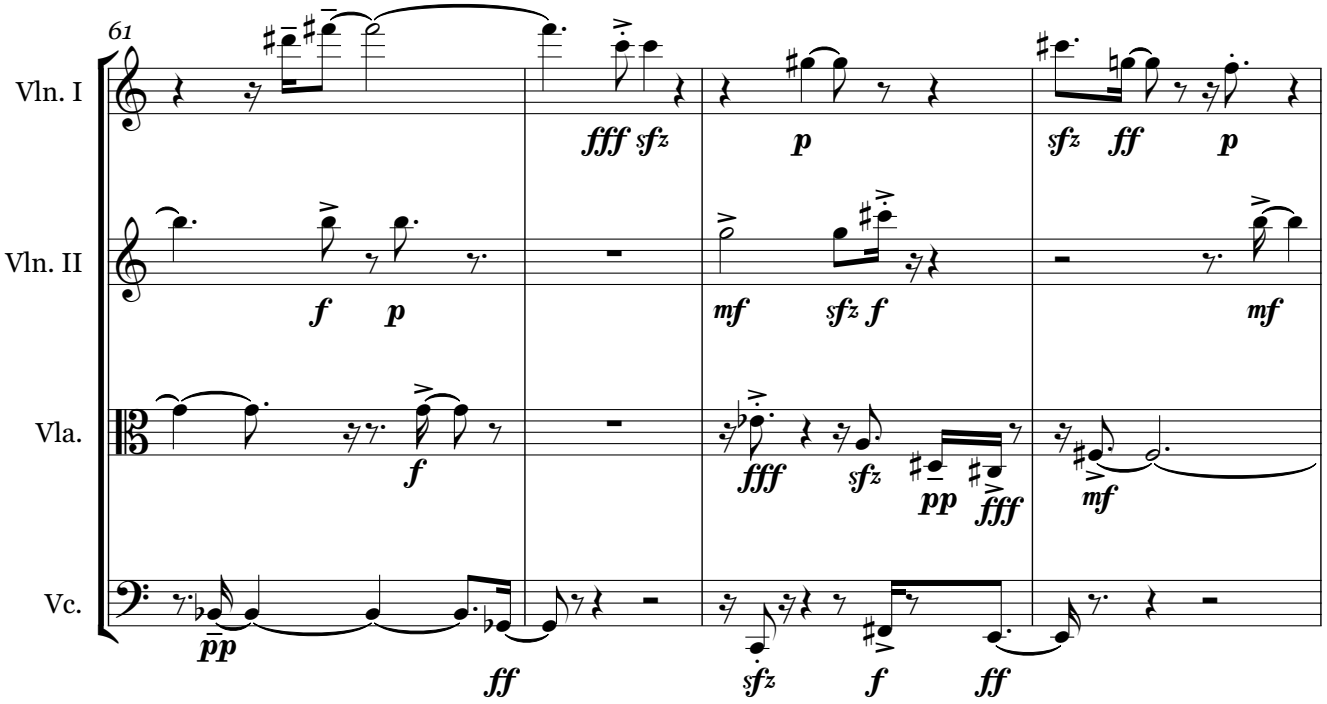

41
Vln. I
Vln. II
Vla.
Vc.

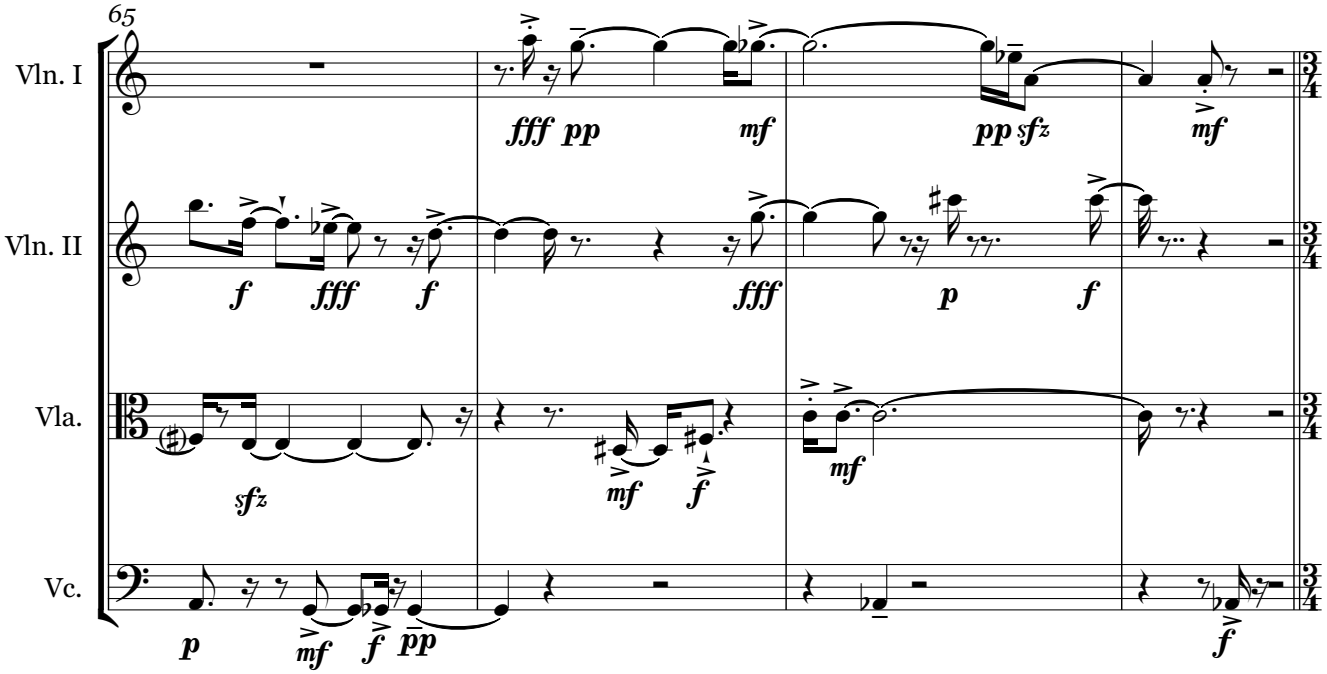

45
Vln. I
Vln. II
Vla.
Vc.

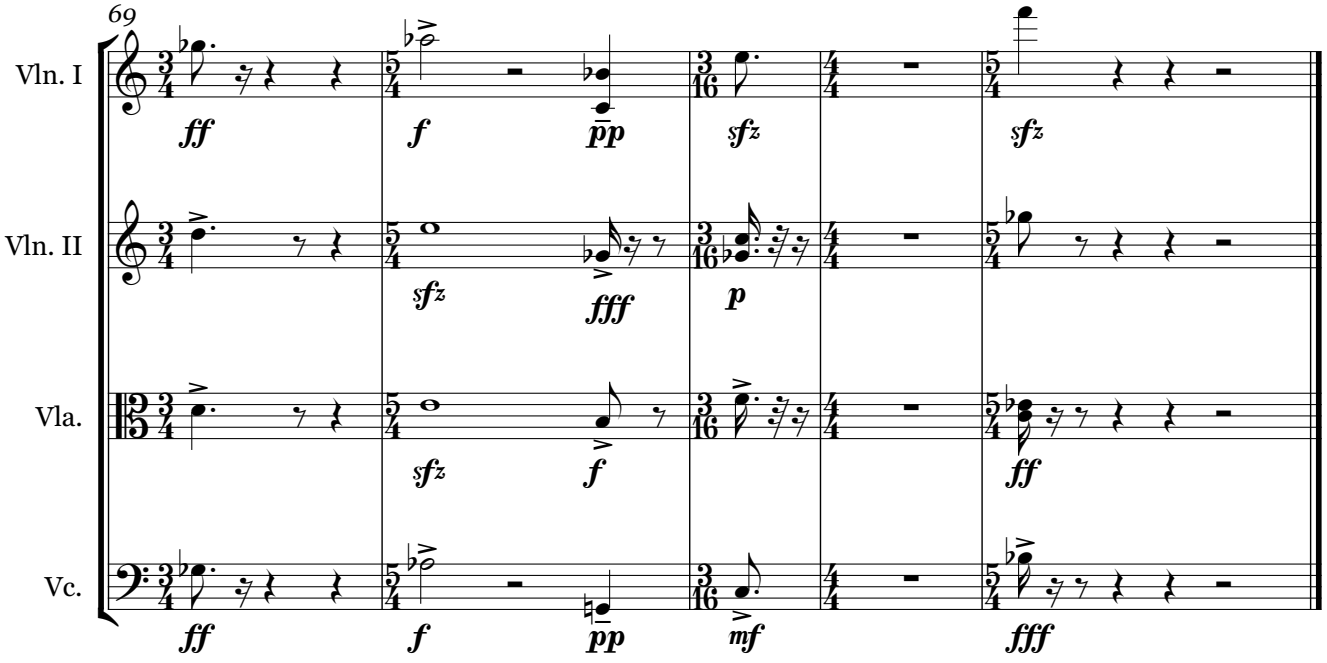

49
Vln. I
Vln. II
Vla.
Vc.


53
Vln. I
Vln. II
Vla.
Vc.


57
Vln. I
Vln. II
Vla.
Vc.
mf
ff pp p
mf
pp
fff mf
f
fff
fff
mf
sfz
pp
pp
ff f
pp mf
p


61
Vln. I
Vln. II
Vla.
Vc.
fff sfz
p
sfz ff p
f p
mf sfz f
mf
f
fff sfz
pp fff
mf
pp
ff
sfz
f
ff


65
Vln. I
Vln. II
Vla.
Vc.


69
Vln. I
Vln. II
Vla.
Vc.

Matthew Bromley

Jasper's Farewell

for string quartet

Jasper's Farewell

for string quartet

Programme Note:

Jasper's Farewell is a departure from the Jasper series of works, with the basis for material taken from *Jasper's Regret*. Each of the three movements takes a different, intuitive compositional approach to materal selection, with every movement containing a full iteration of *Jasper's Regret*.

Performance Note:

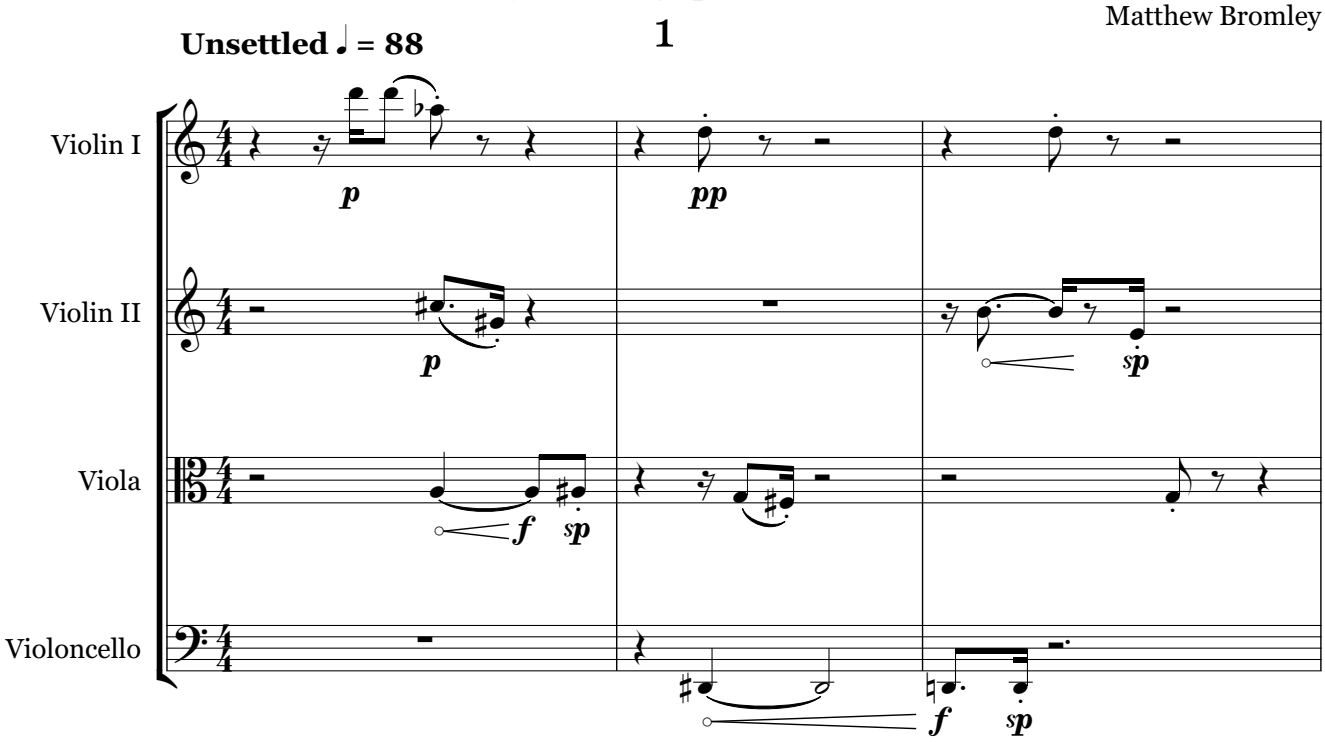
Cross note heads indicate scratch tone.

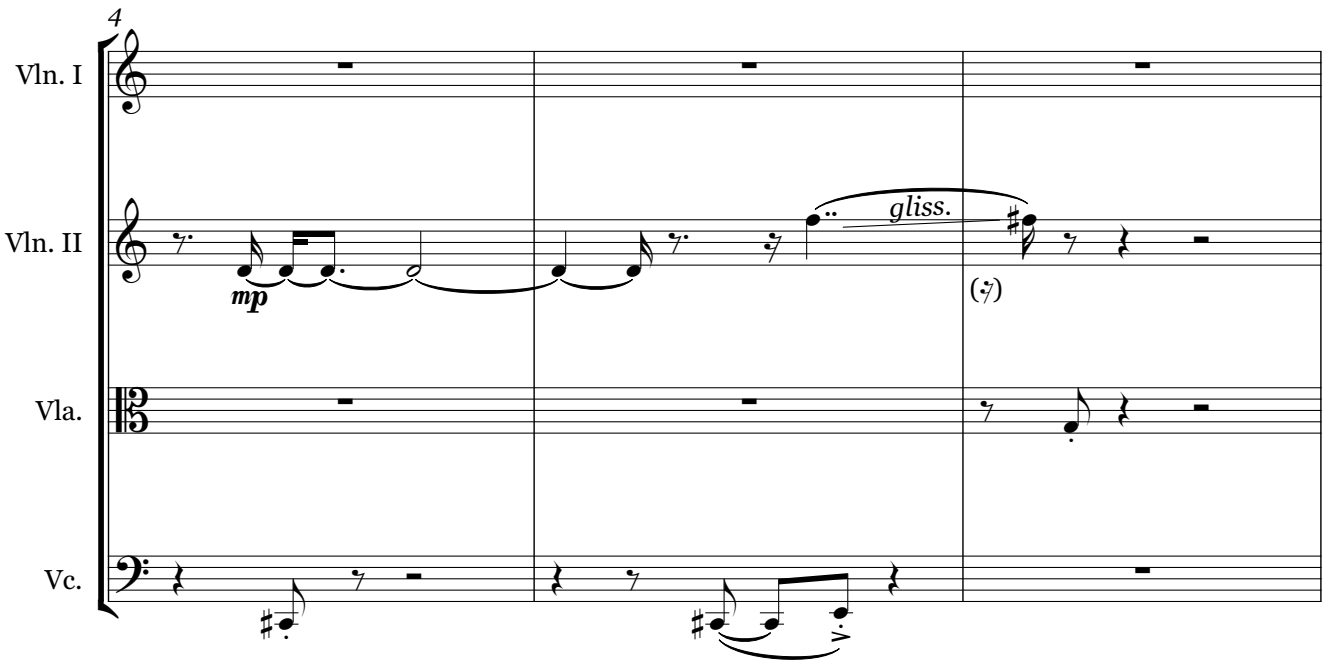
ca. 13' 30"

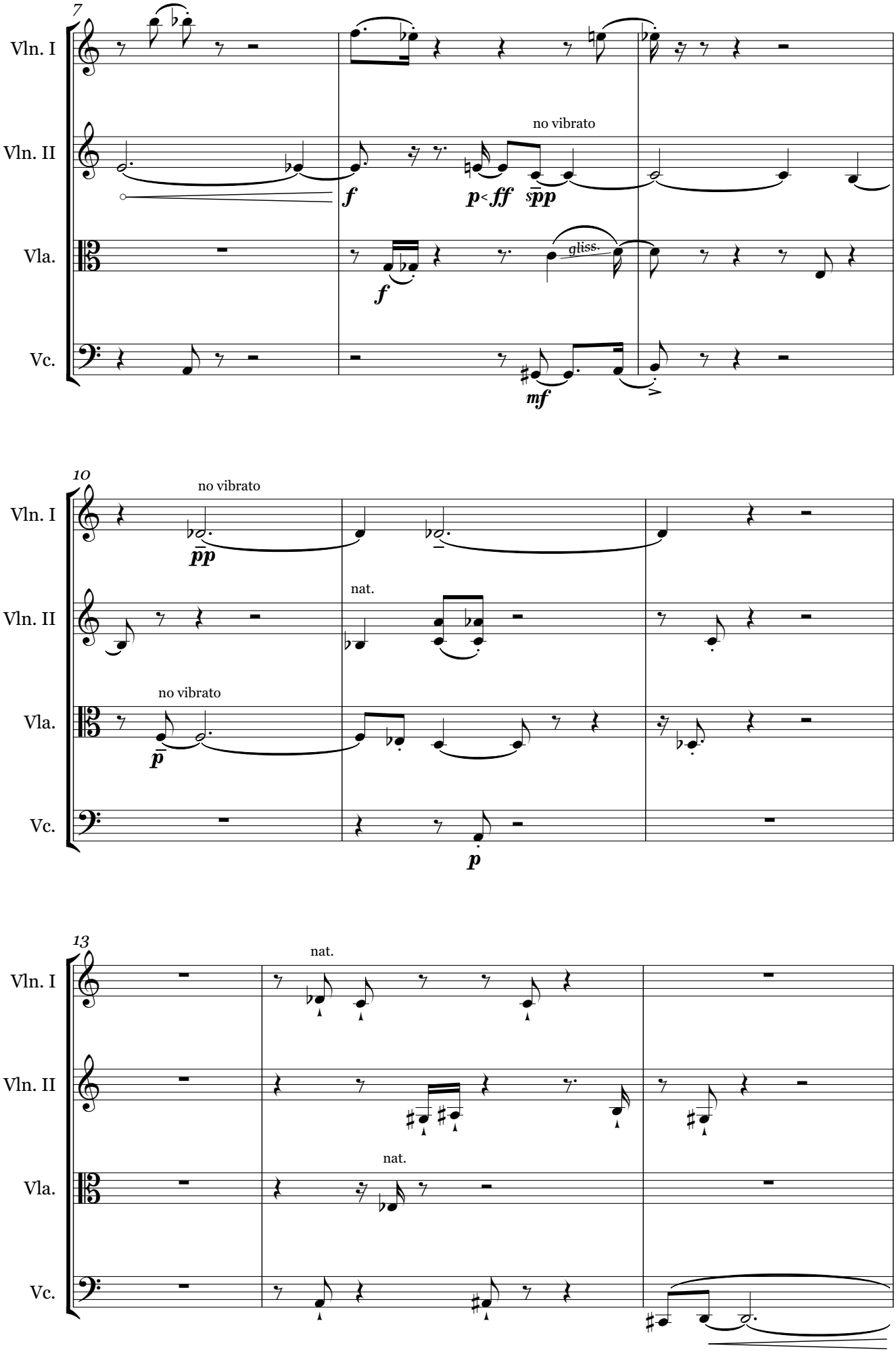
Jasper's Farewell

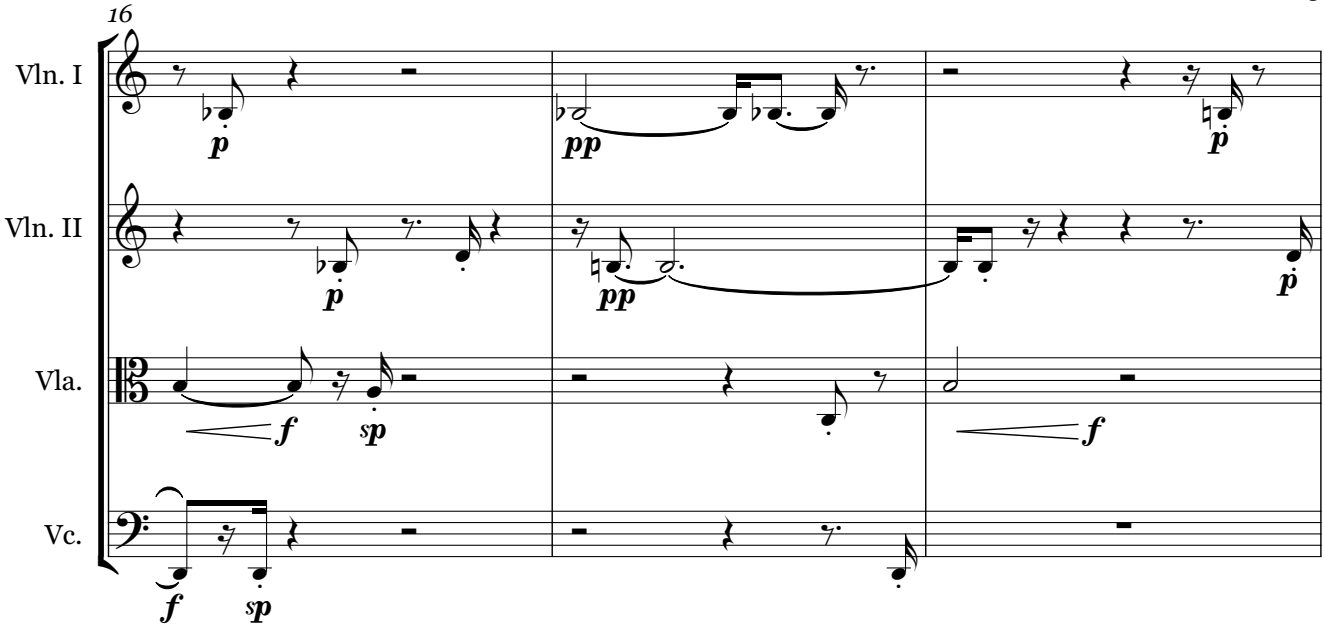
for string quartet

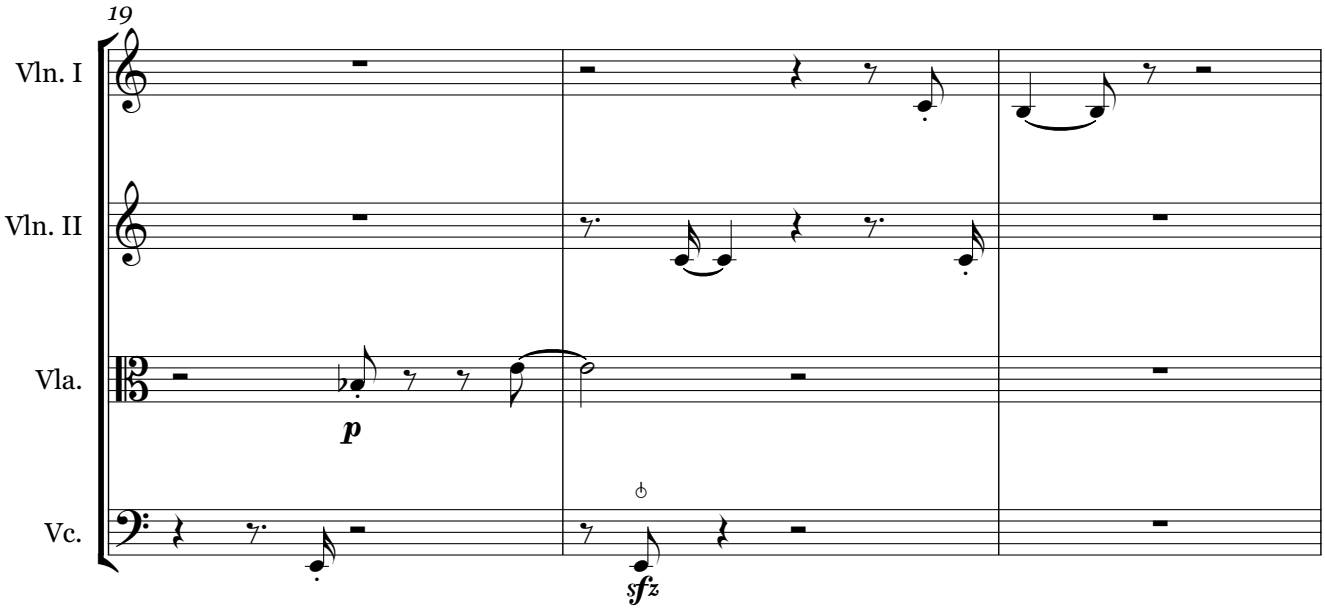
Matthew Bromley

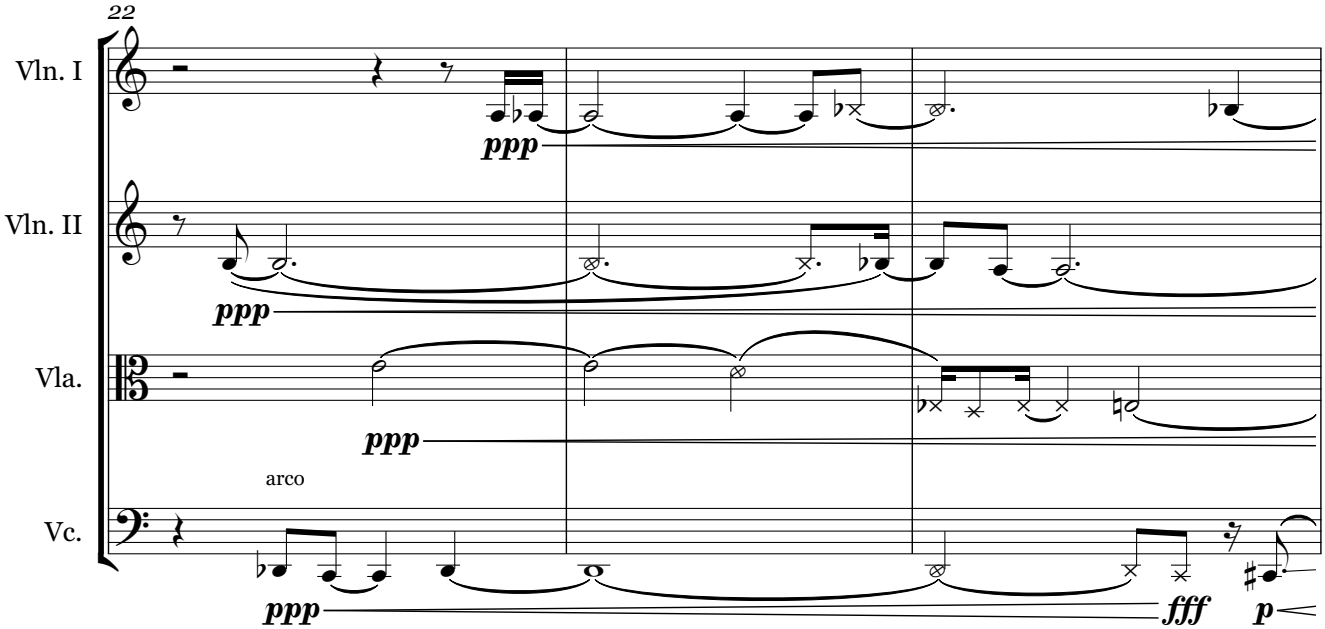


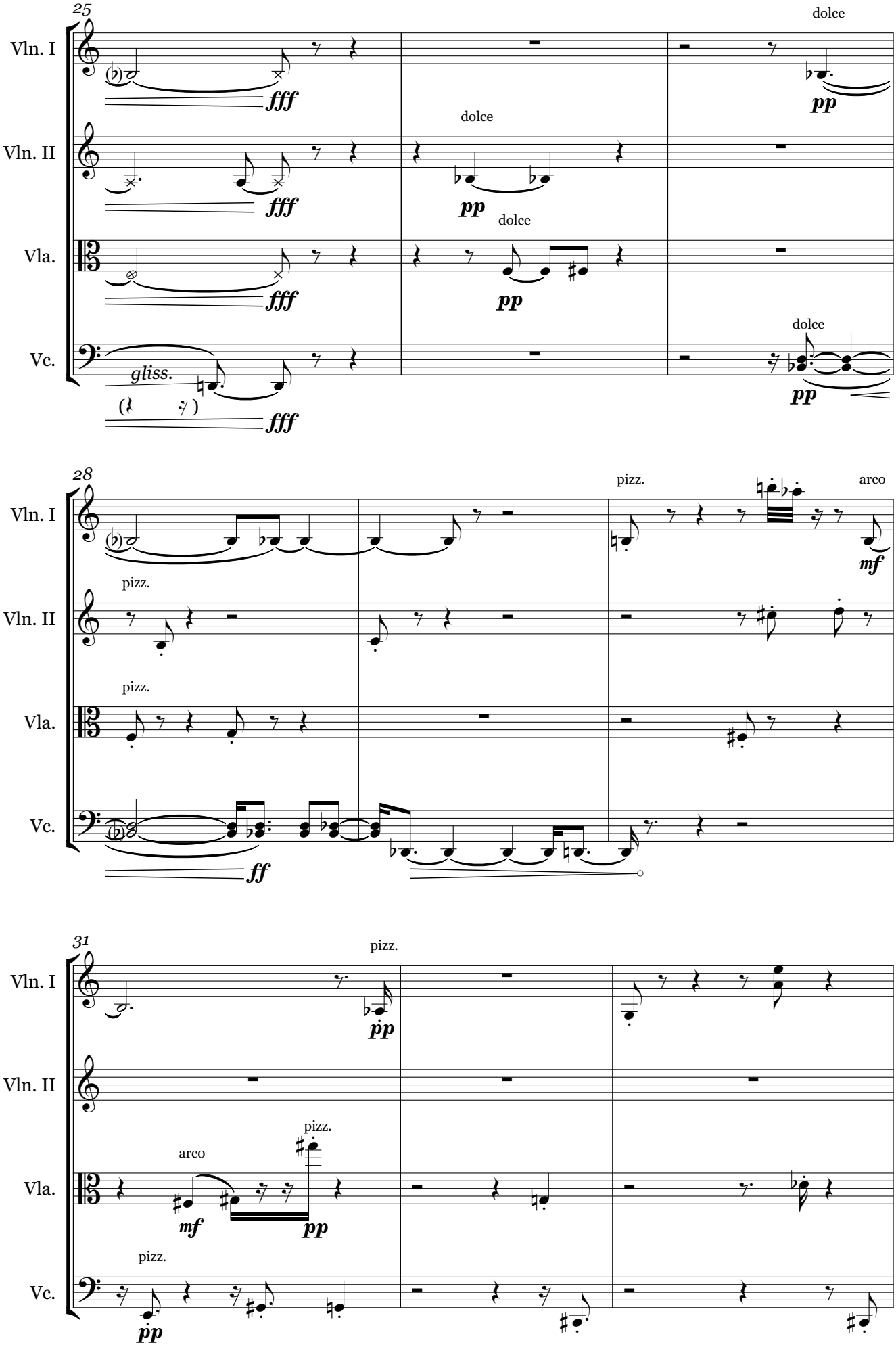


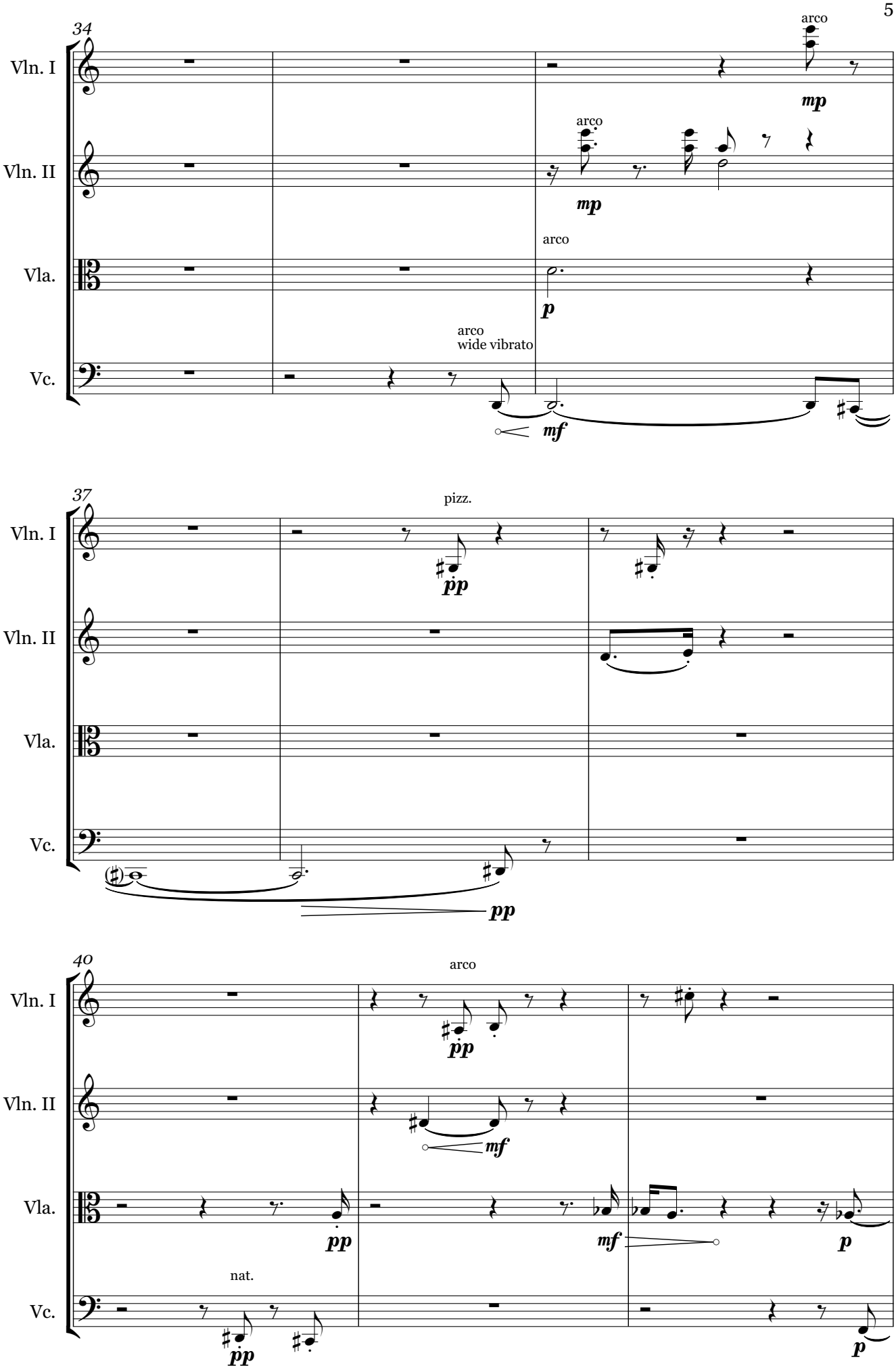

7
Vln. I
Vln. II
Vla.
Vc.
no vibrato
f
p< ff
pp
gliss.
f
mf
10
no vibrato
pp
nat.
no vibrato
p
p
13
nat.
nat.

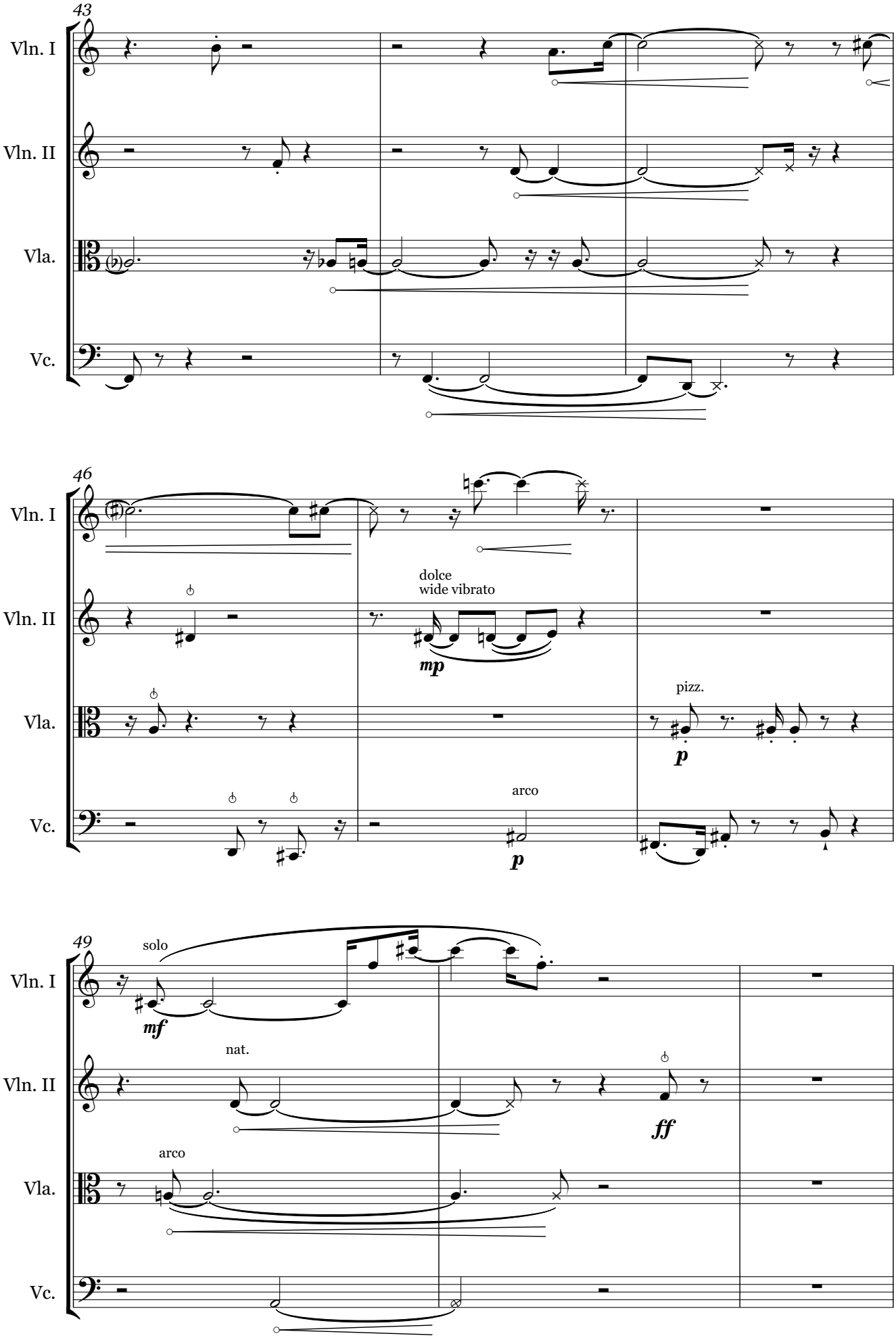

16
Vln. I
Vln. II
Vla.
Vc.
p
pp
p
p
pp
p
f
sp
f
f
sp

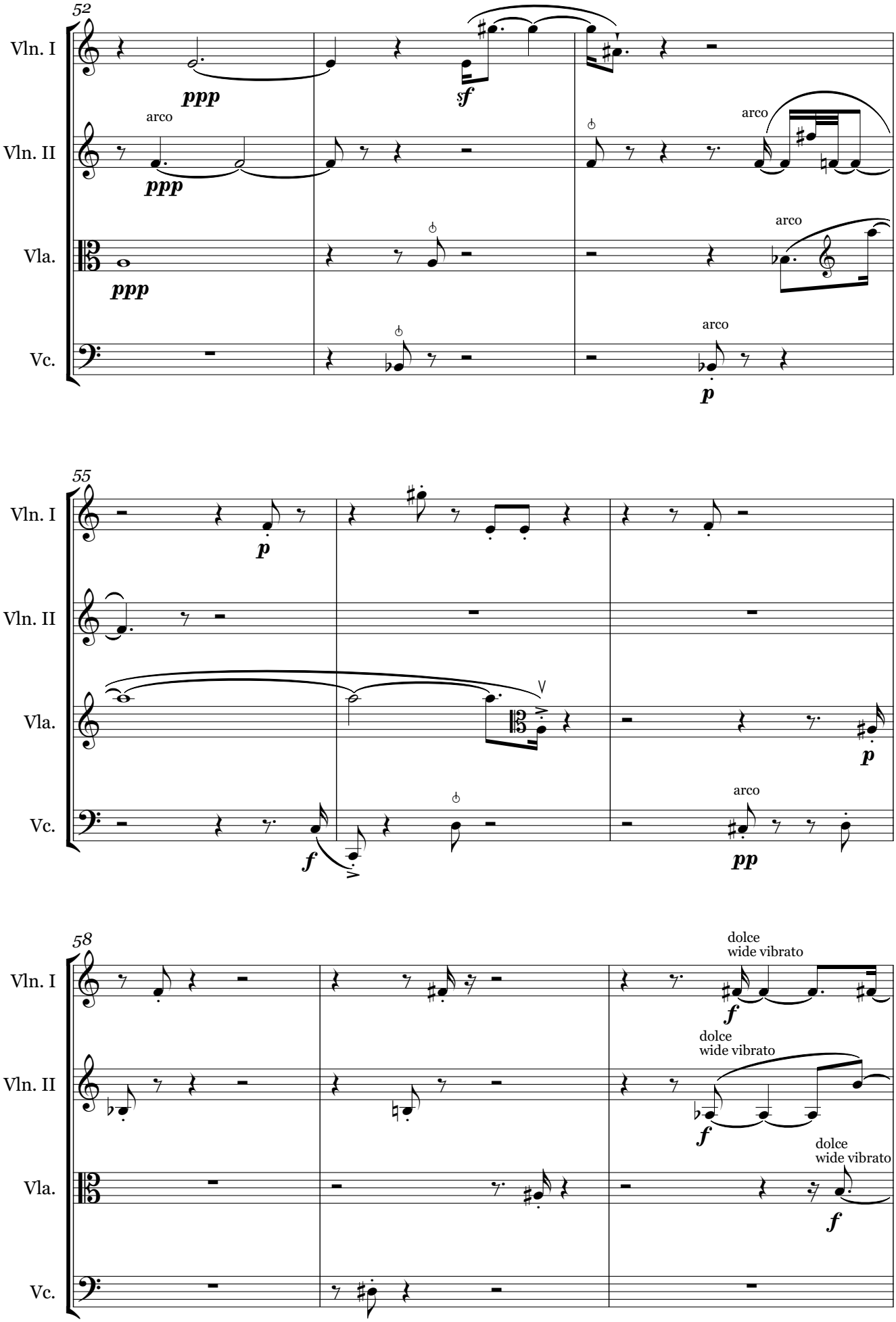

19
Vln. I
Vln. II
Vla.
Vc.
p
sfz

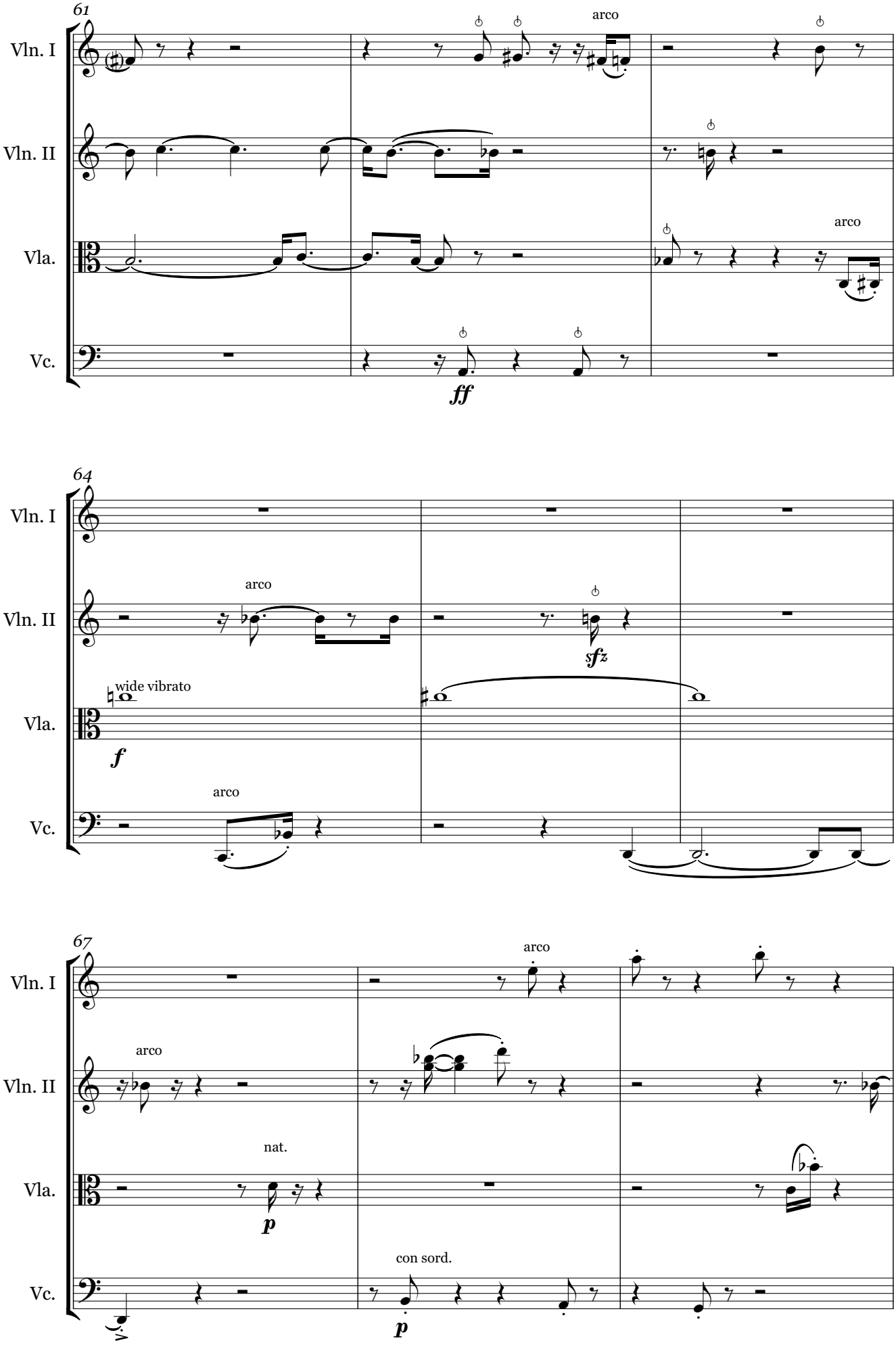

22
Vln. I
Vln. II
Vla.
Vc.
ppp
ppp
ppp
arco
ppp
fff
p

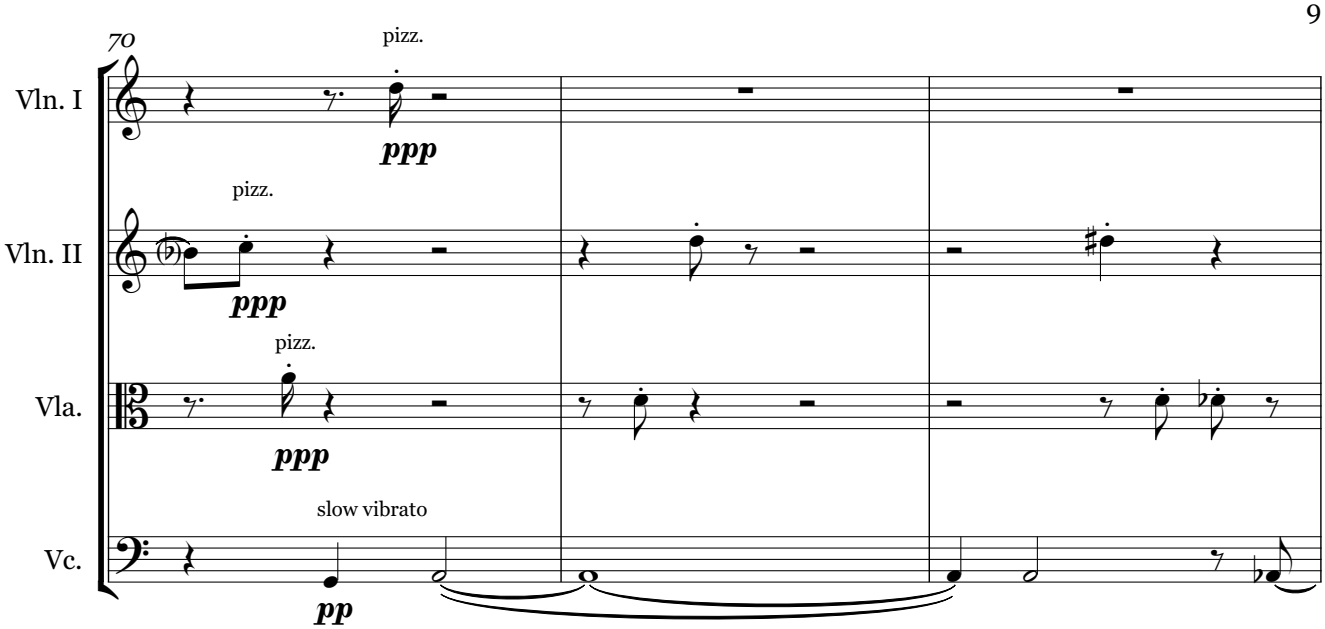

25
Vln. I
Vln. II
Vla.
Vc.
fff
dolce
pp
gliss.
28
pizz.
arco
mf
ff
31
pizz.
arco
mf
pp

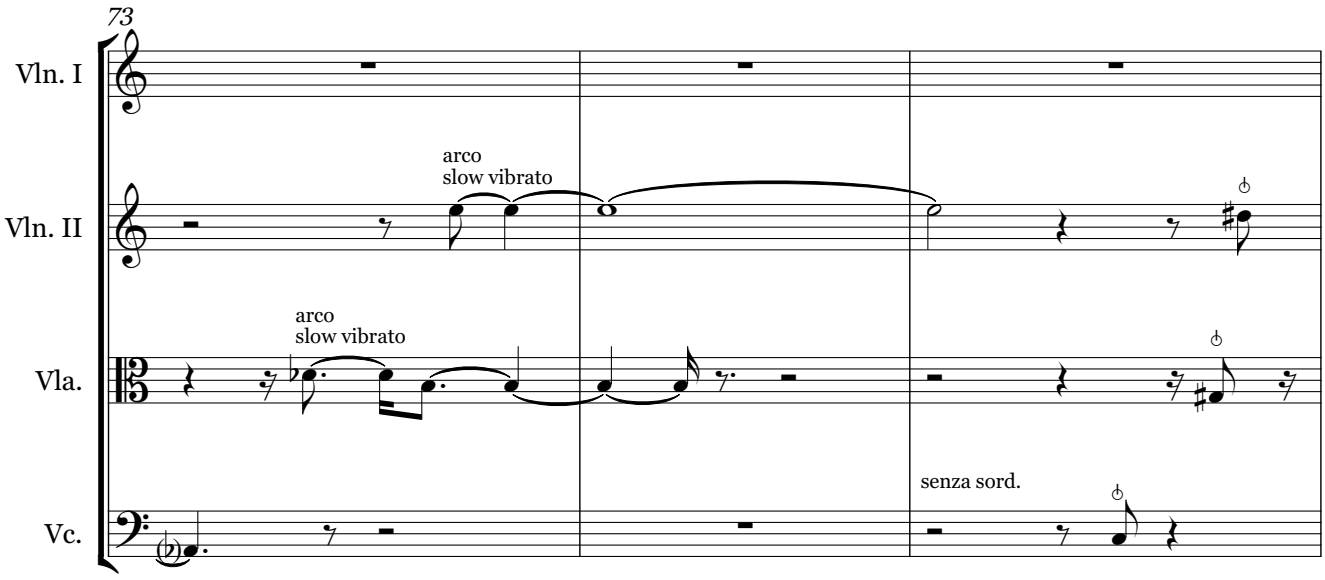

34
Vln. I
Vln. II
Vla.
Vc.
arco
mp
arco
mp
arco
p
arco
wide vibrato
mf
37
pizz.
pp
pp
40
arco
pp
mf
pp
mf
p
nat.
pp
p

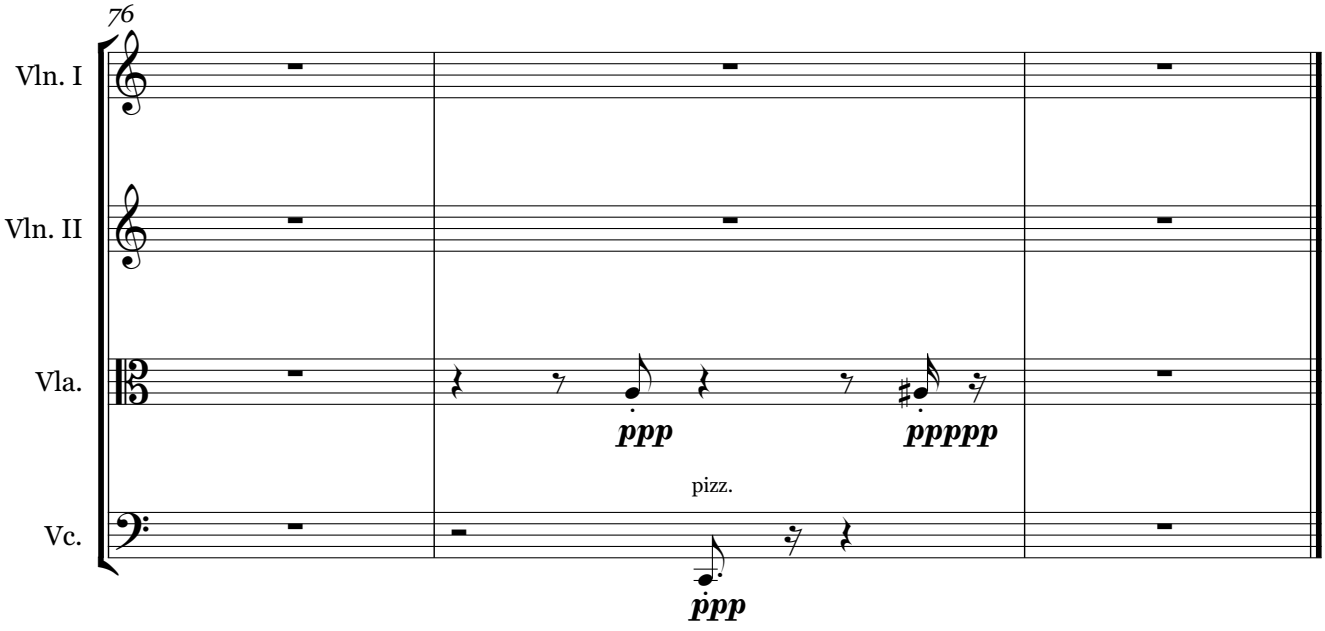

43
Vln. I
Vln. II
Vla.
Vc.
46
Vln. I
Vln. II
dolce
wide vibrato
mp
Vla.
pizz.
p
Vc.
arco
p
49
Vln. I
solo
mf
Vln. II
nat.
ff
Vla.
arco
Vc.

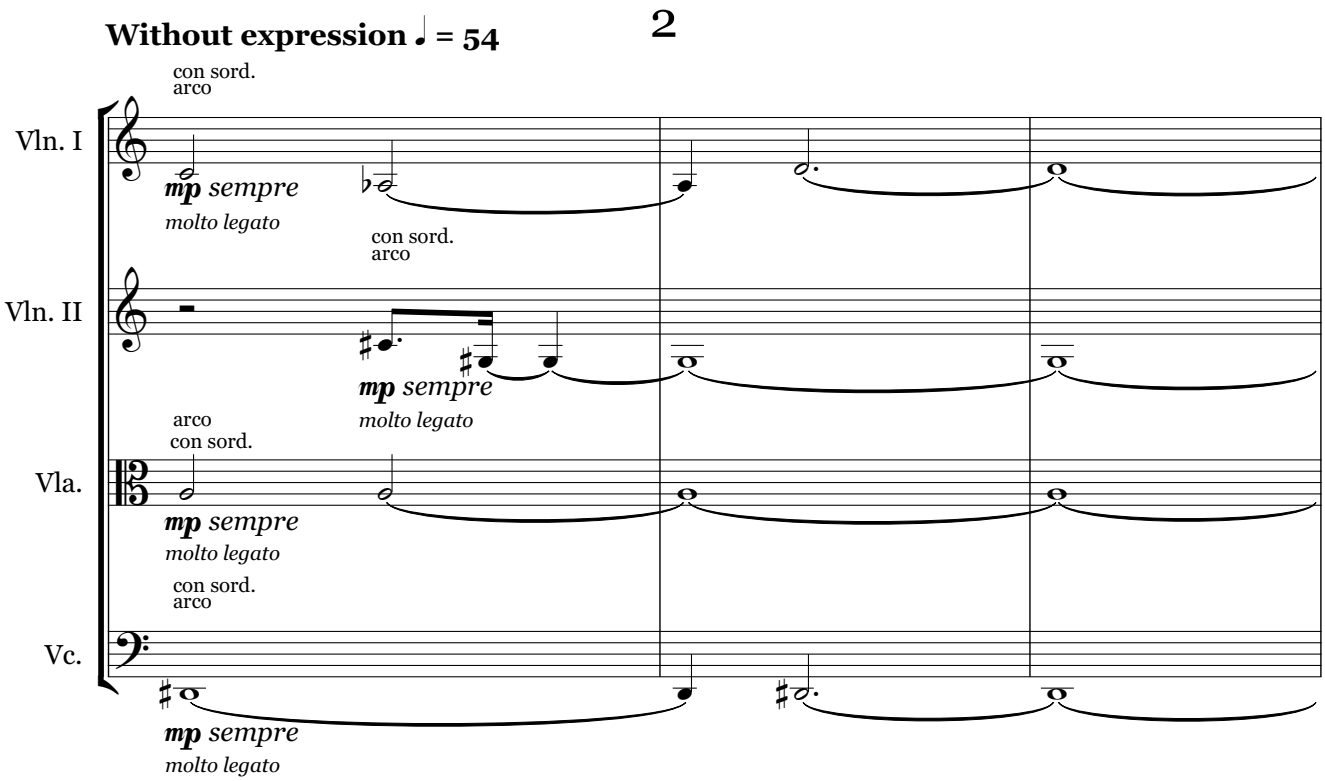

52
Vln. I
Vln. II
Vla.
Vc.
ppp
arco
sf
p
55
f
pp
58
dolce
wide vibrato

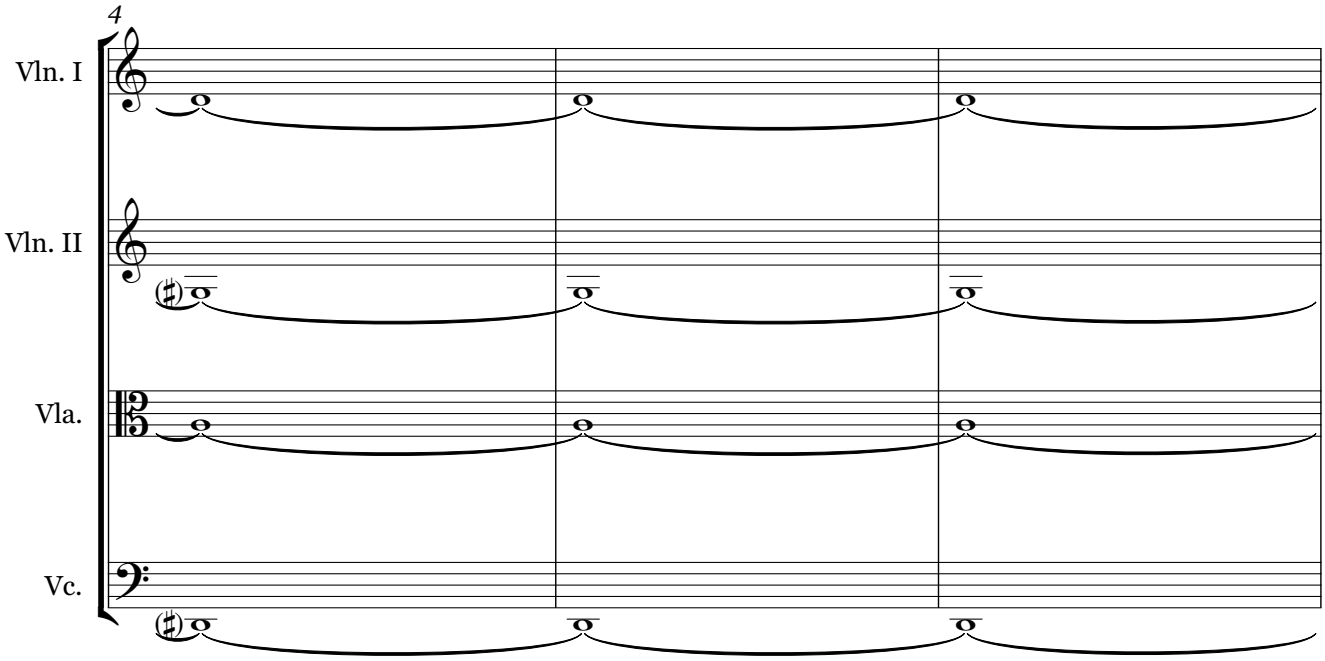

61
Vln. I
Vln. II
Vla.
Vc.
arco
arco
ff
64
Vln. I
Vln. II
Vla.
Vc.
arco
sfz
wide vibrato
f
arco
67
Vln. I
Vln. II
Vla.
Vc.
arco
arco
nat.
p
con sord.
p

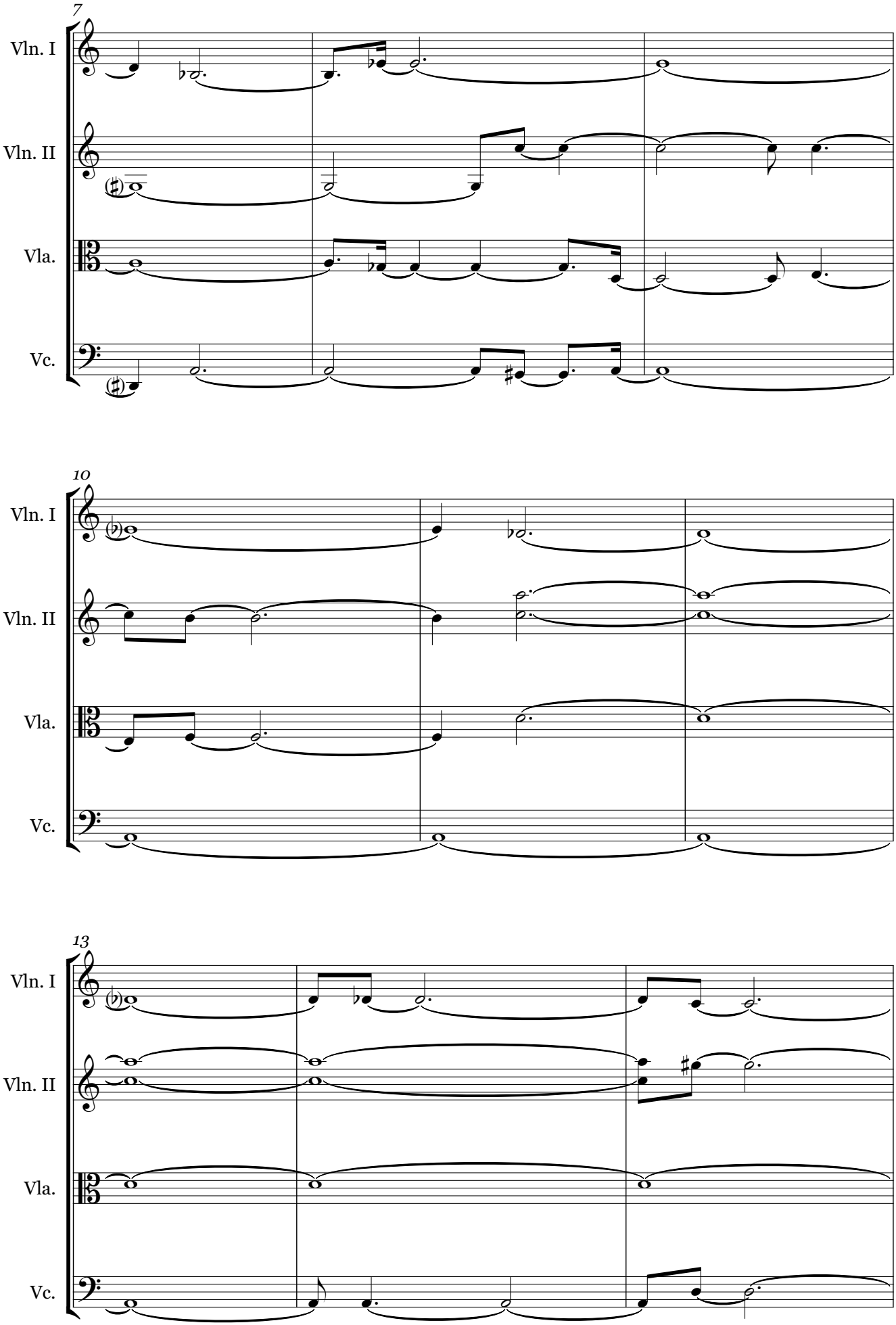

70
Vln. I
pizz.
ppp
Vln. II
pizz.
ppp
Vla.
pizz.
ppp
Vc.
slow vibrato
pp

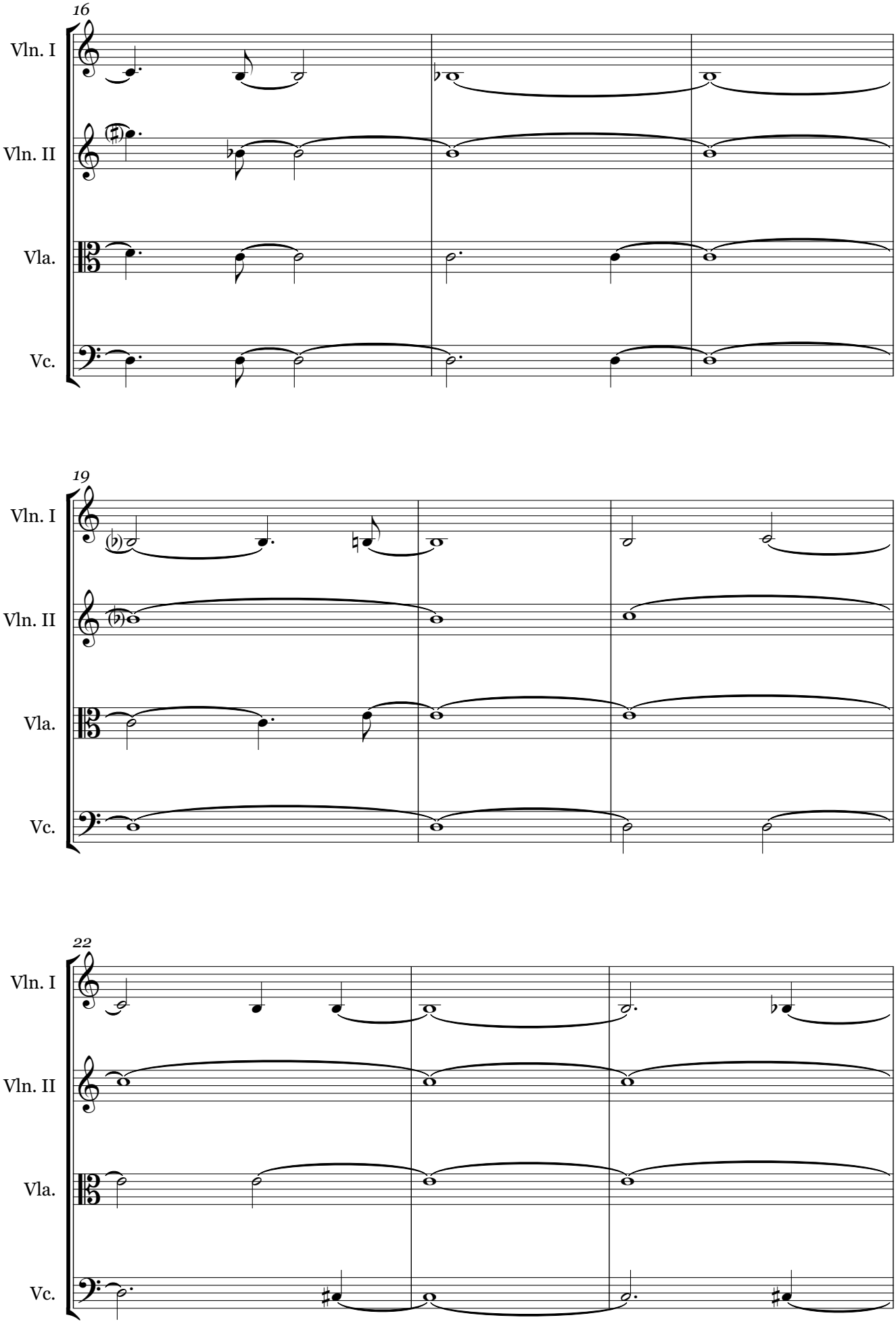

73
Vln. I
Vln. II
arco
slow vibrato
Vla.
arco
slow vibrato
Vc.
senza sord.

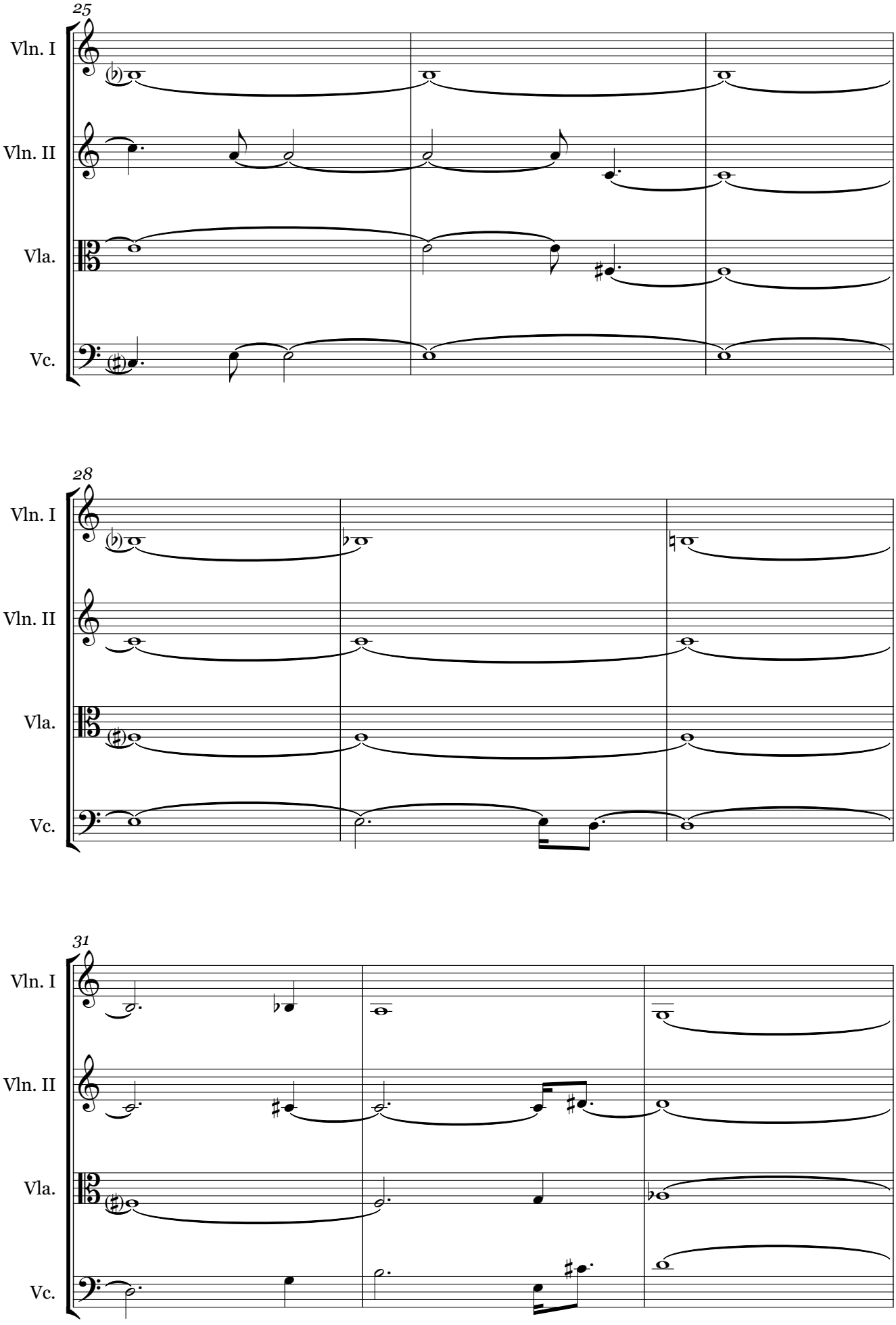

76
Vln. I
Vln. II
Vla.
ppp
ppppp
Vc.
pizz.
ppp

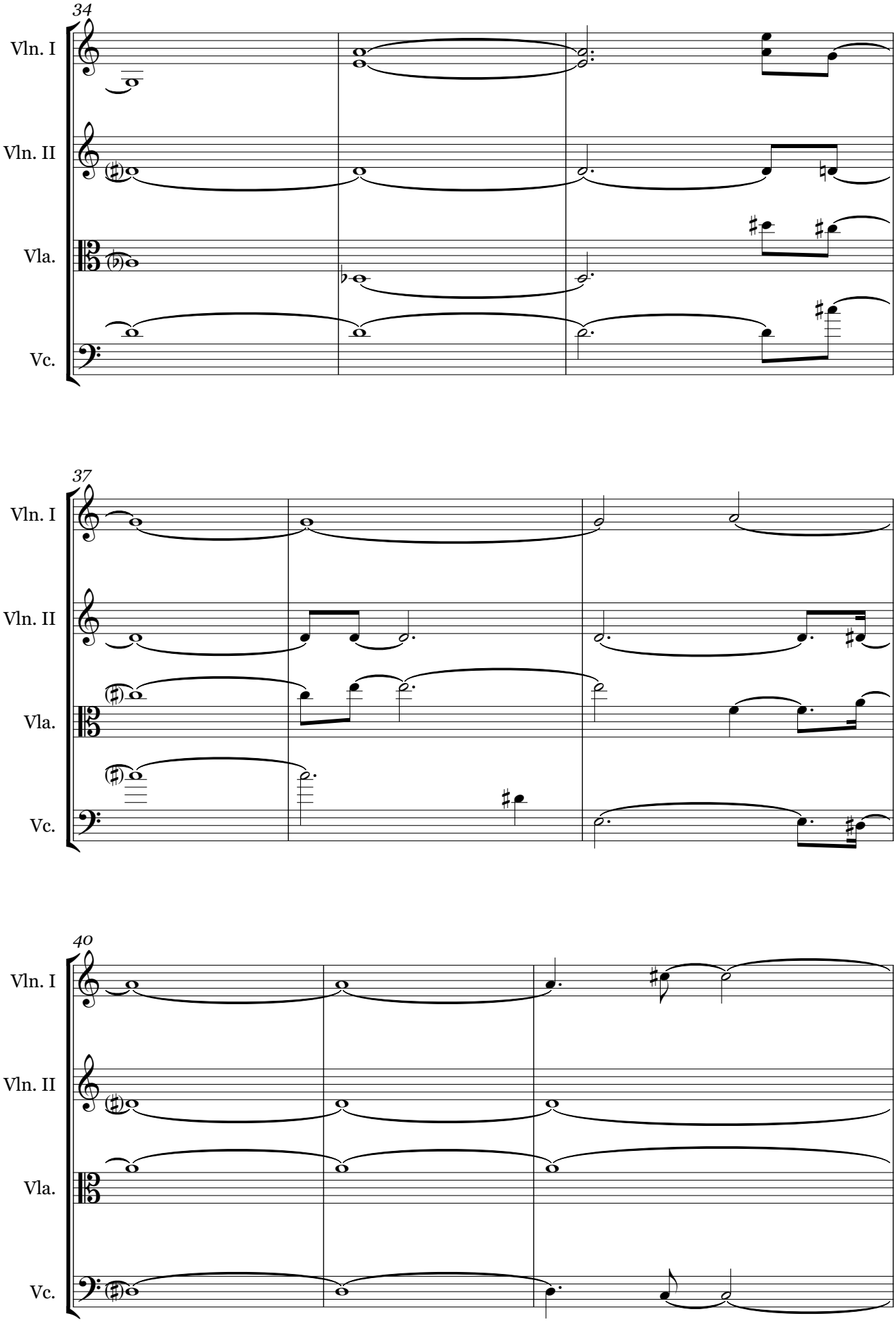

Without expression ♩ = 54
2
con sord.
arco
Vln. I
mp sempre
molto legato
con sord.
arco
Vln. II
mp sempre
molto legato
arco
con sord.
Vla.
mp sempre
molto legato
con sord.
arco
Vc.
mp sempre
molto legato

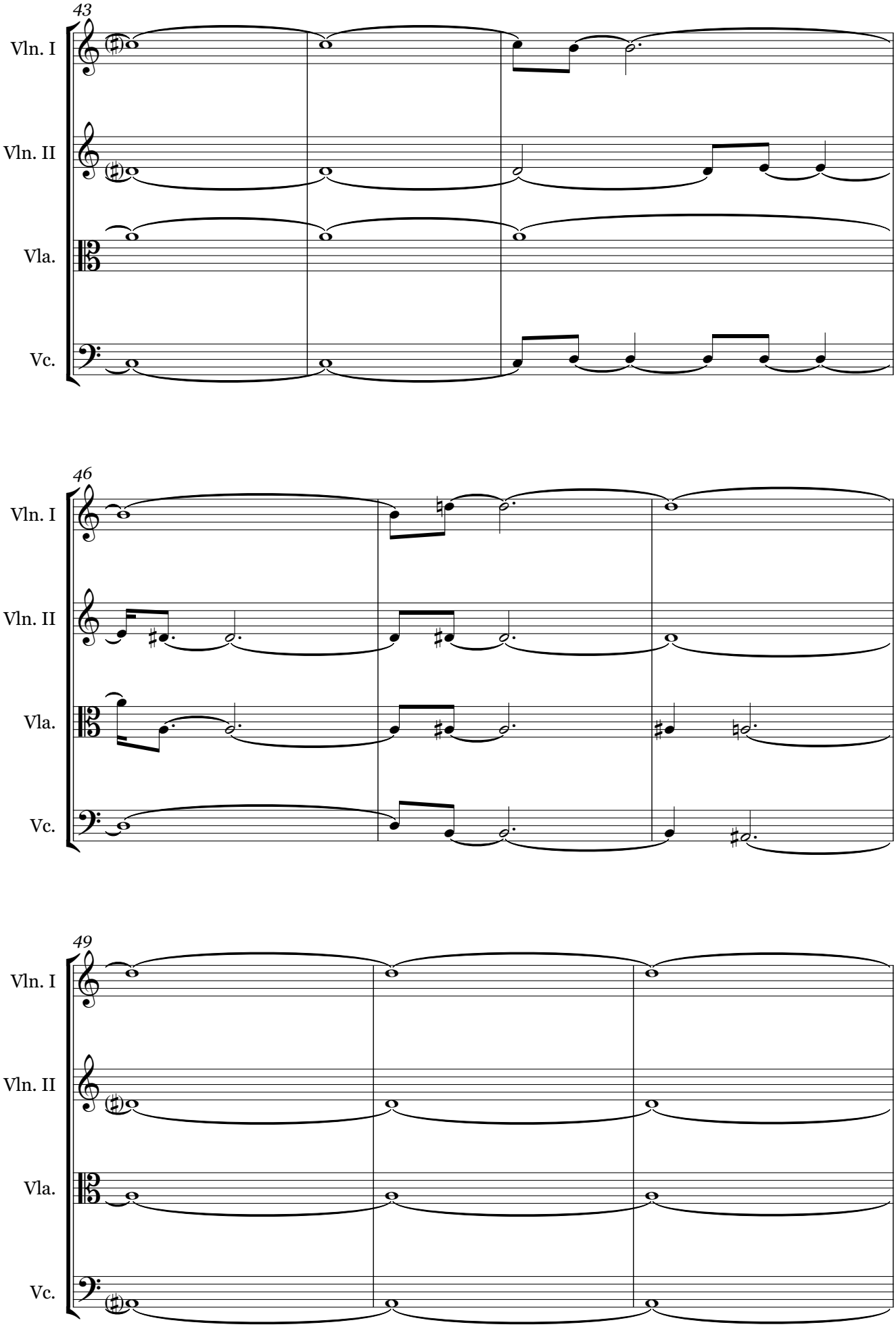

4
Vln. I
Vln. II
Vla.
Vc.

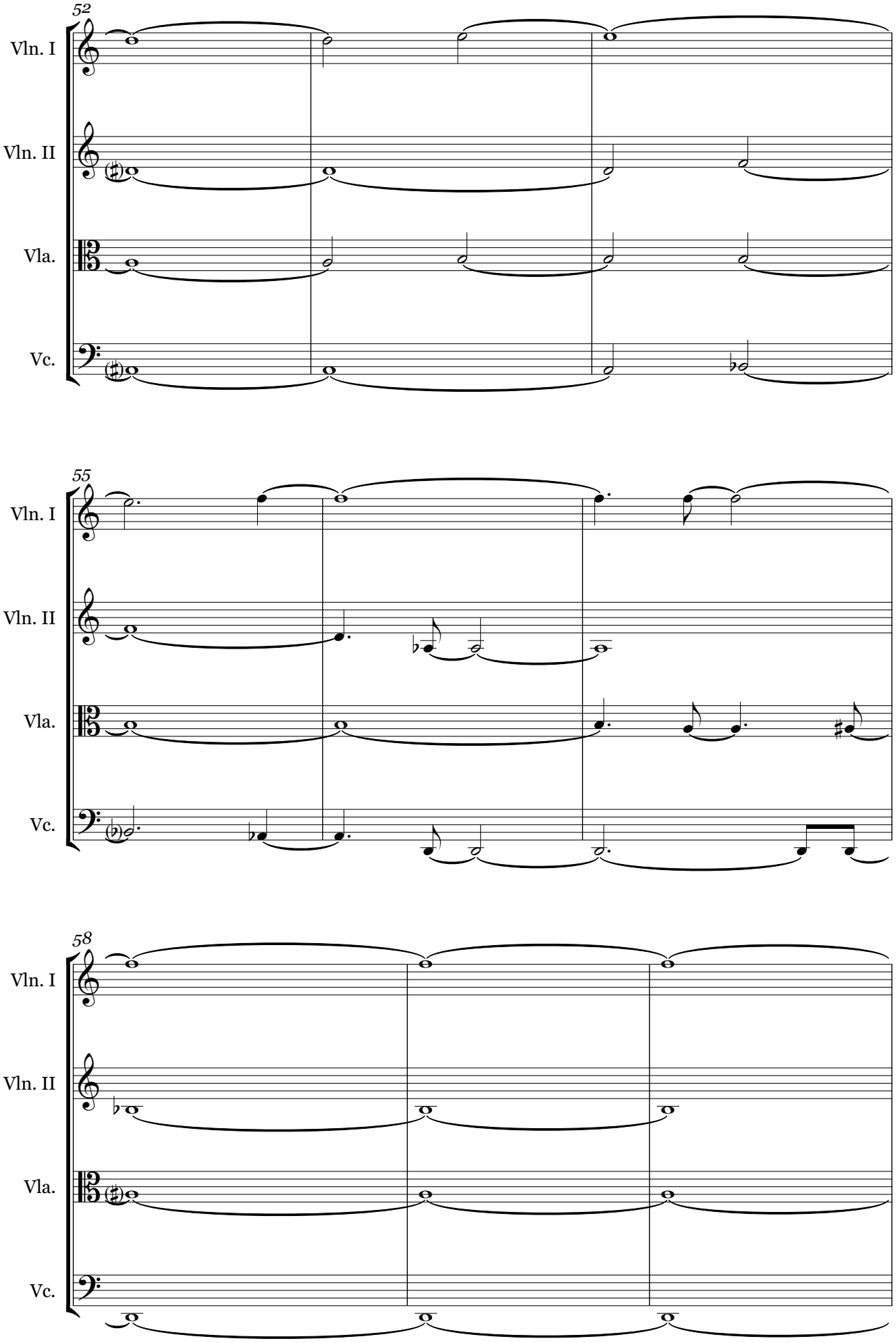

7
Vln. I
Vln. II
Vla.
Vc.
10
Vln. I
Vln. II
Vla.
Vc.
13
Vln. I
Vln. II
Vla.
Vc.

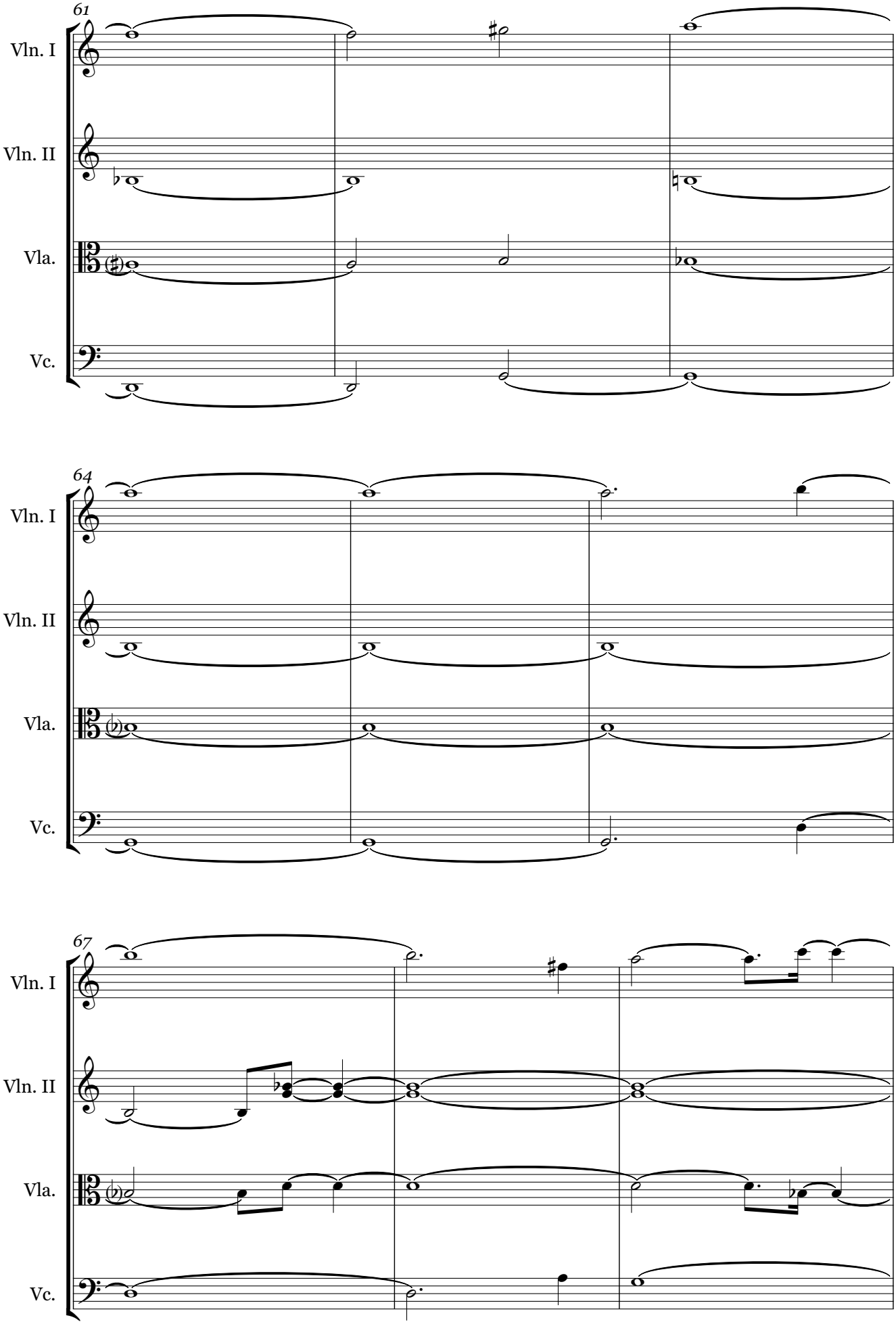

16
Vln. I
Vln. II
Vla.
Vc.
19
Vln. I
Vln. II
Vla.
Vc.
22
Vln. I
Vln. II
Vla.
Vc.

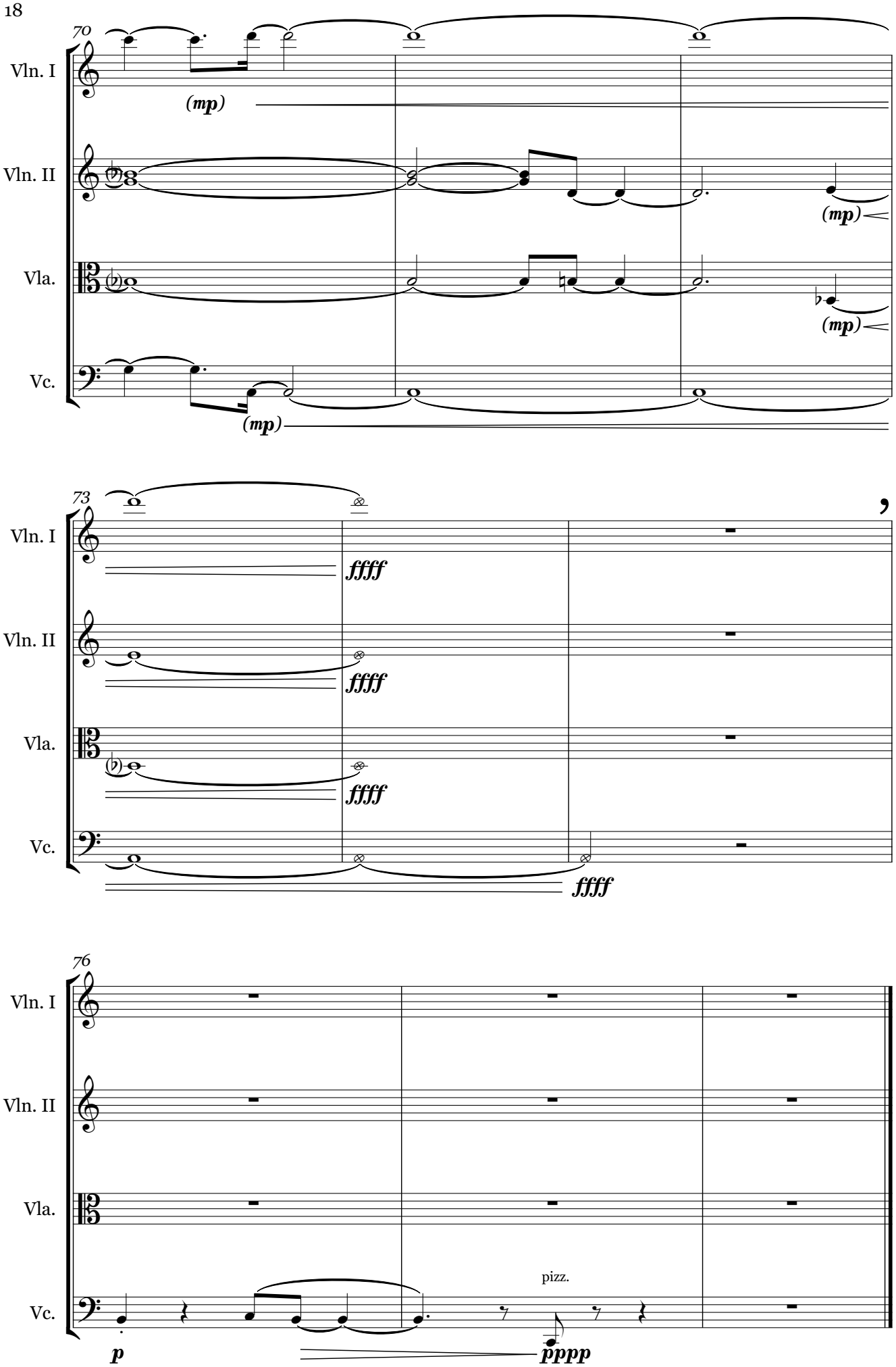

25
Vln. I
Vln. II
Vla.
Vc.
28
Vln. I
Vln. II
Vla.
Vc.
31
Vln. I
Vln. II
Vla.
Vc.

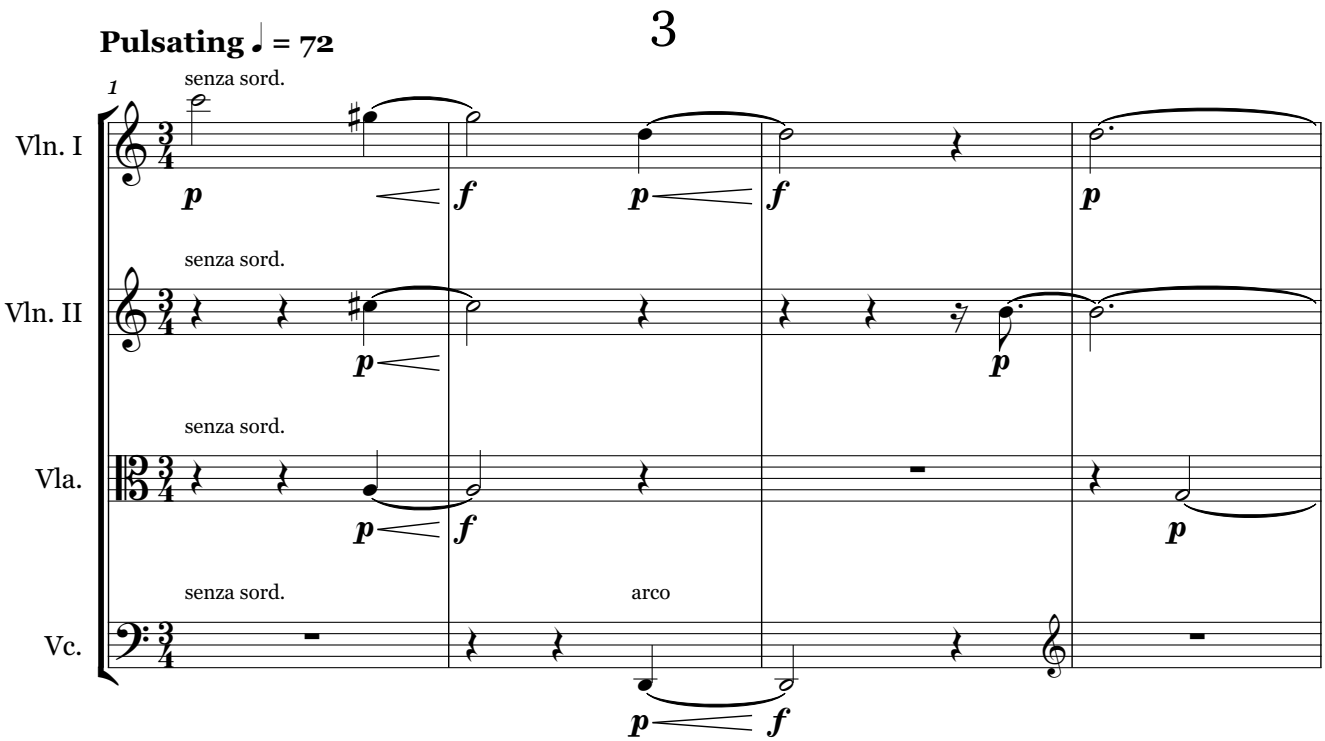

34
Vln. I
Vln. II
Vla.
Vc.
37
Vln. I
Vln. II
Vla.
Vc.
40
Vln. I
Vln. II
Vla.
Vc.

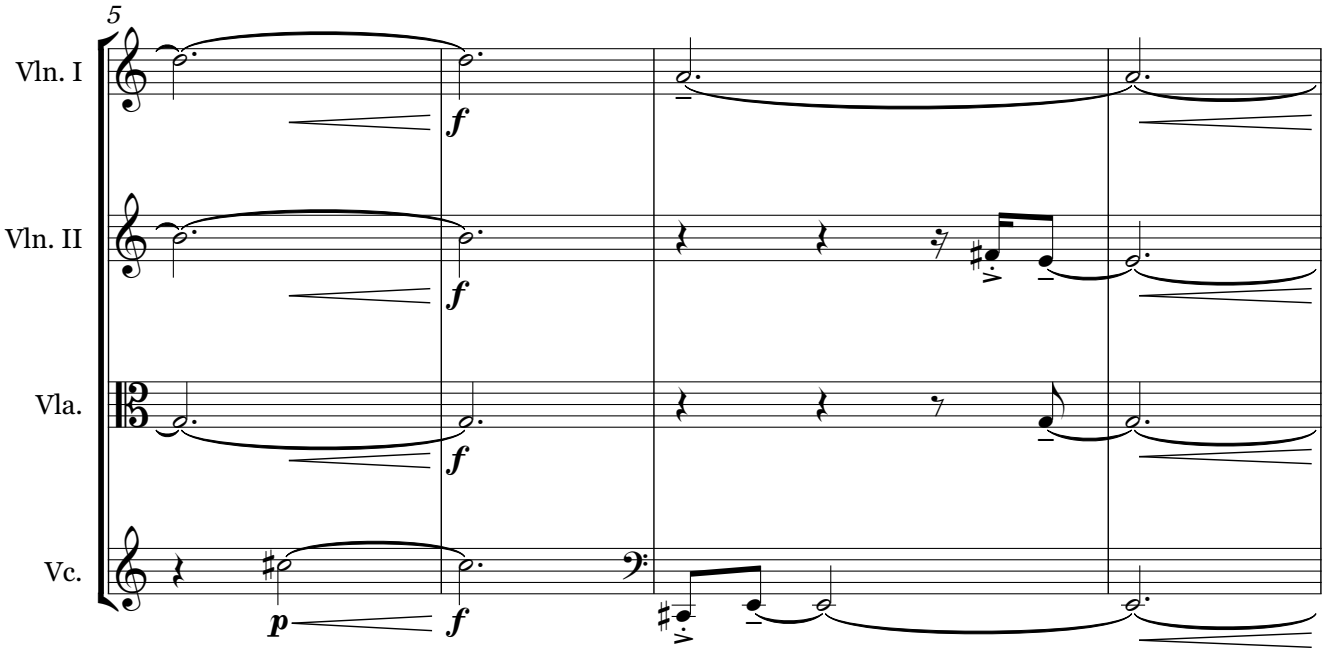

43
Vln. I
Vln. II
Vla.
Vc.
46
Vln. I
Vln. II
Vla.
Vc.
49
Vln. I
Vln. II
Vla.
Vc.

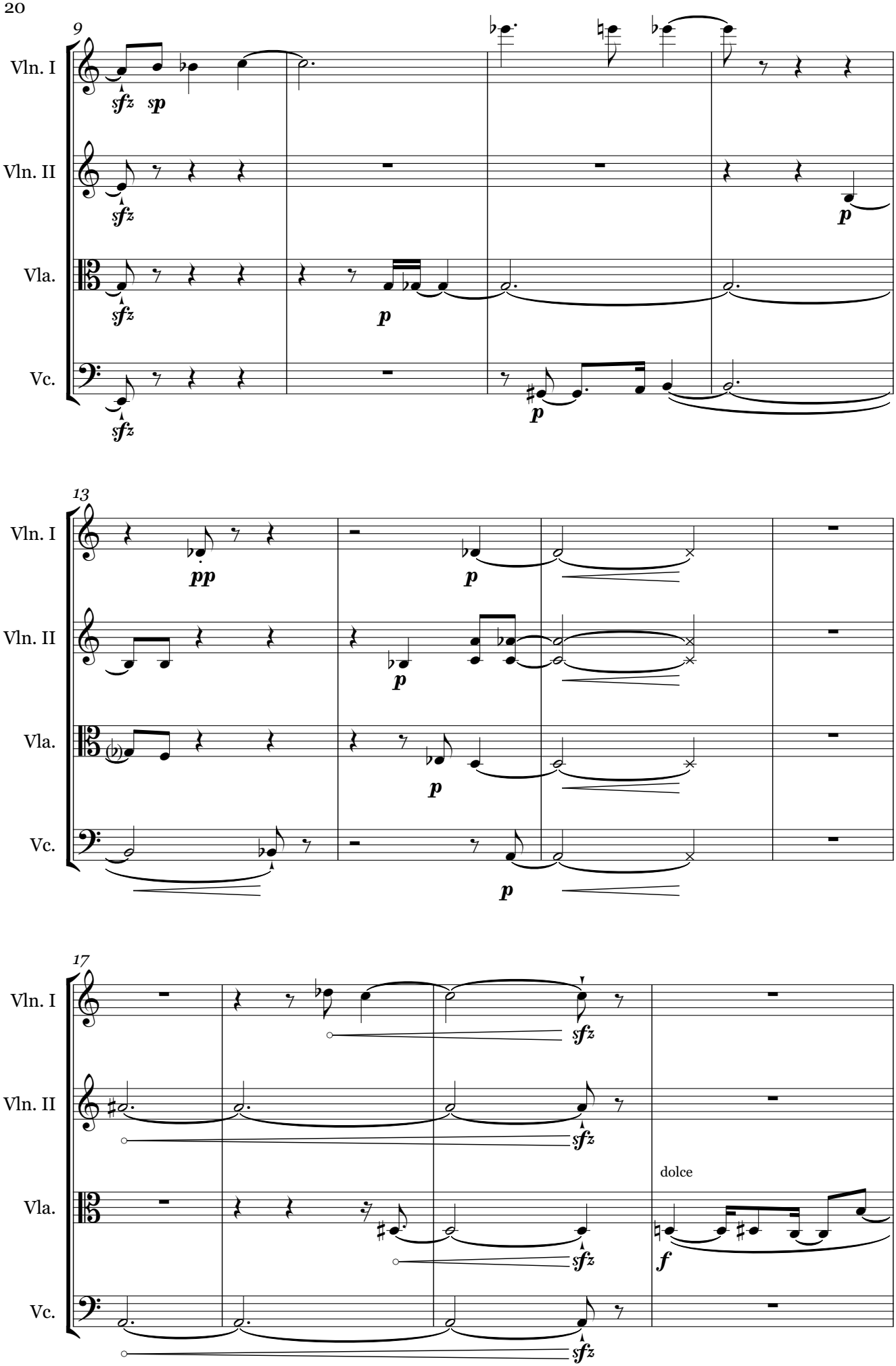

52
Vln. I
Vln. II
Vla.
Vc.
55
Vln. I
Vln. II
Vla.
Vc.
58
Vln. I
Vln. II
Vla.
Vc.

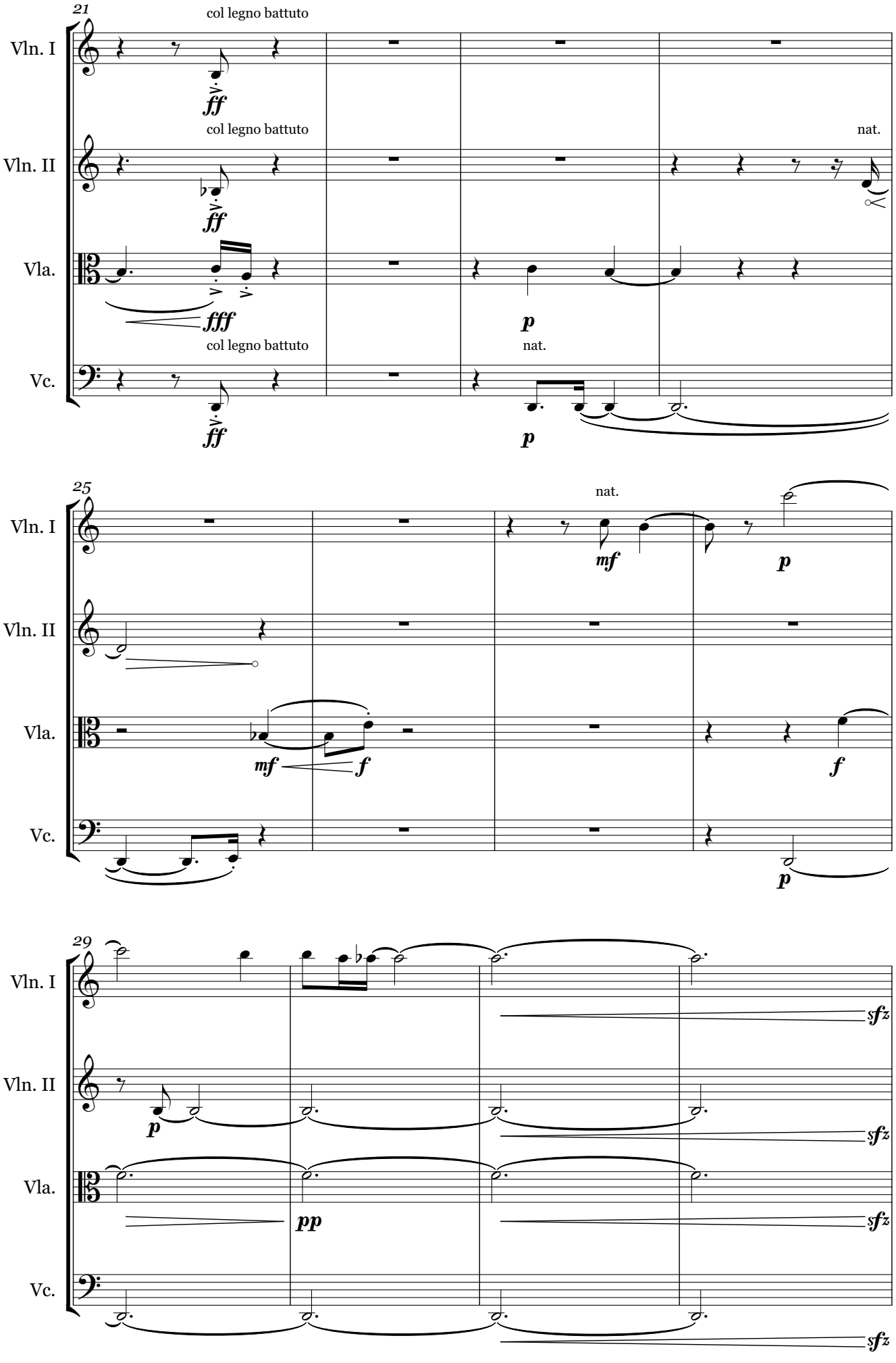

61
Vln. I
Vln. II
Vla.
Vc.
64
Vln. I
Vln. II
Vla.
Vc.
67
Vln. I
Vln. II
Vla.
Vc.

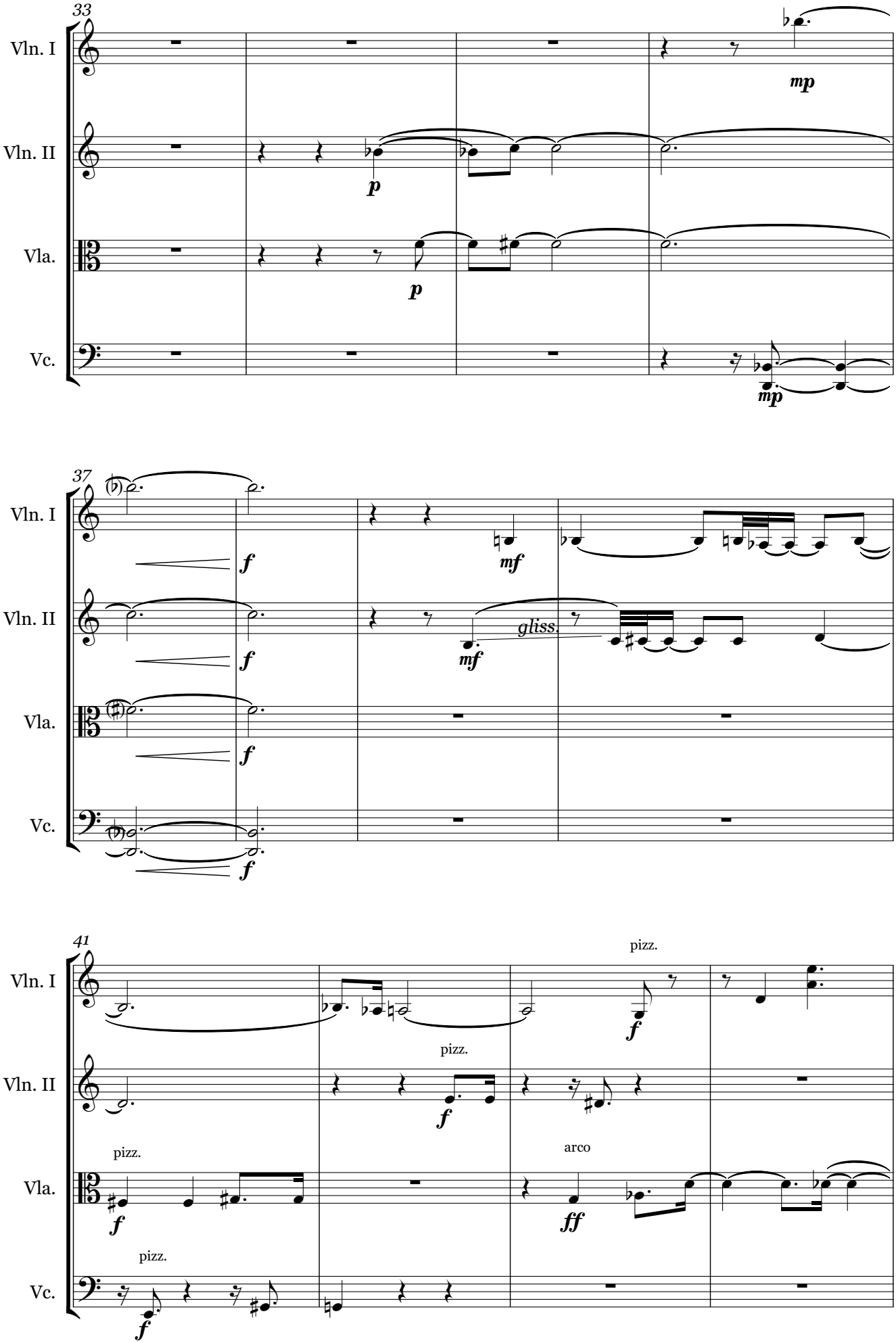

70
Vln. I
Vln. II
Vla.
Vc.
(mp)
(mp)
(mp)
(mp)
73
ffff
ffff
ffff
ffff
76
pizz.
p
pppp

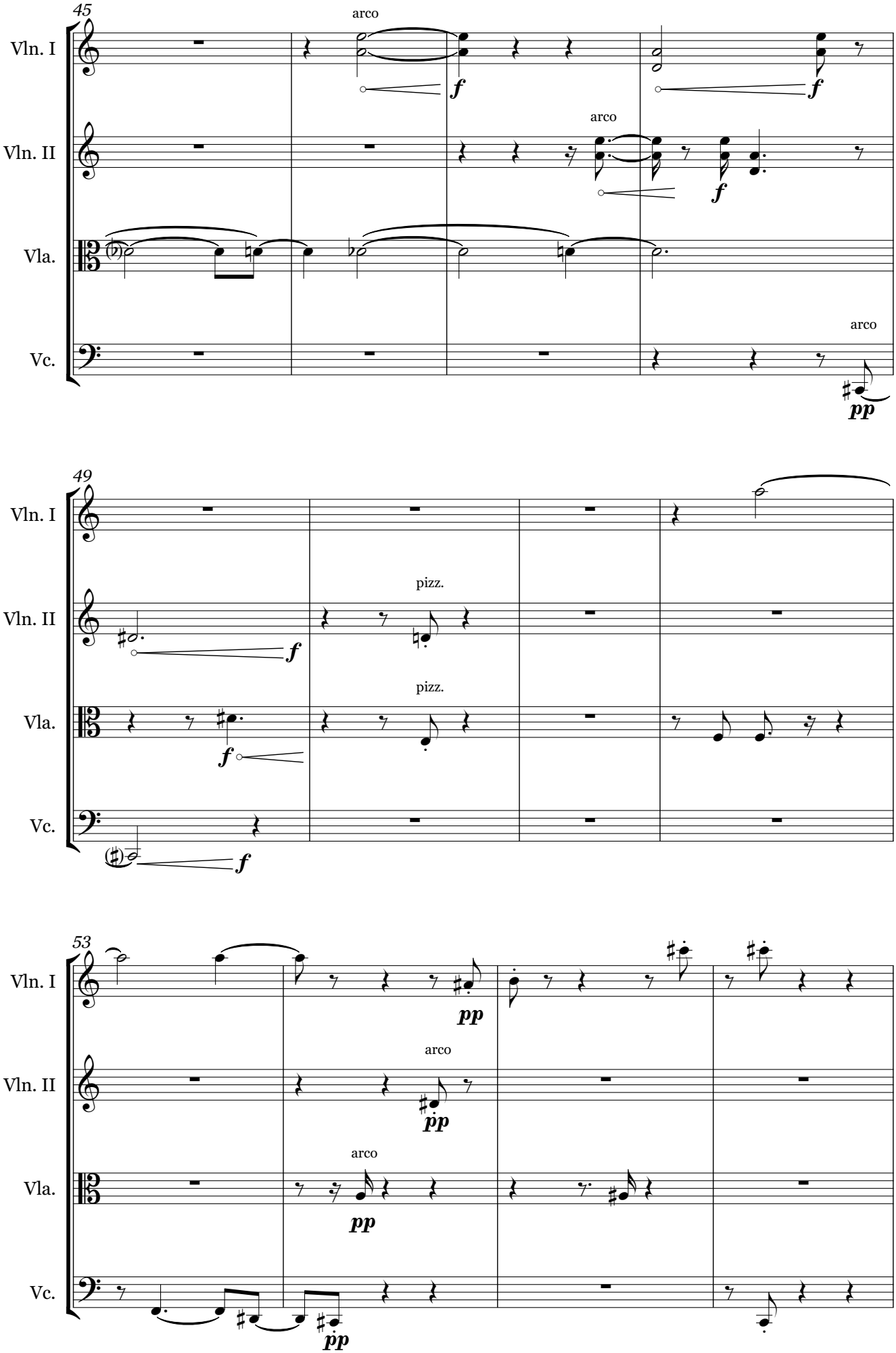

3
Pulsating ♩. = 72
1
Vln. I
Vln. II
Vla.
Vc.
senza sord.
arco
p
f

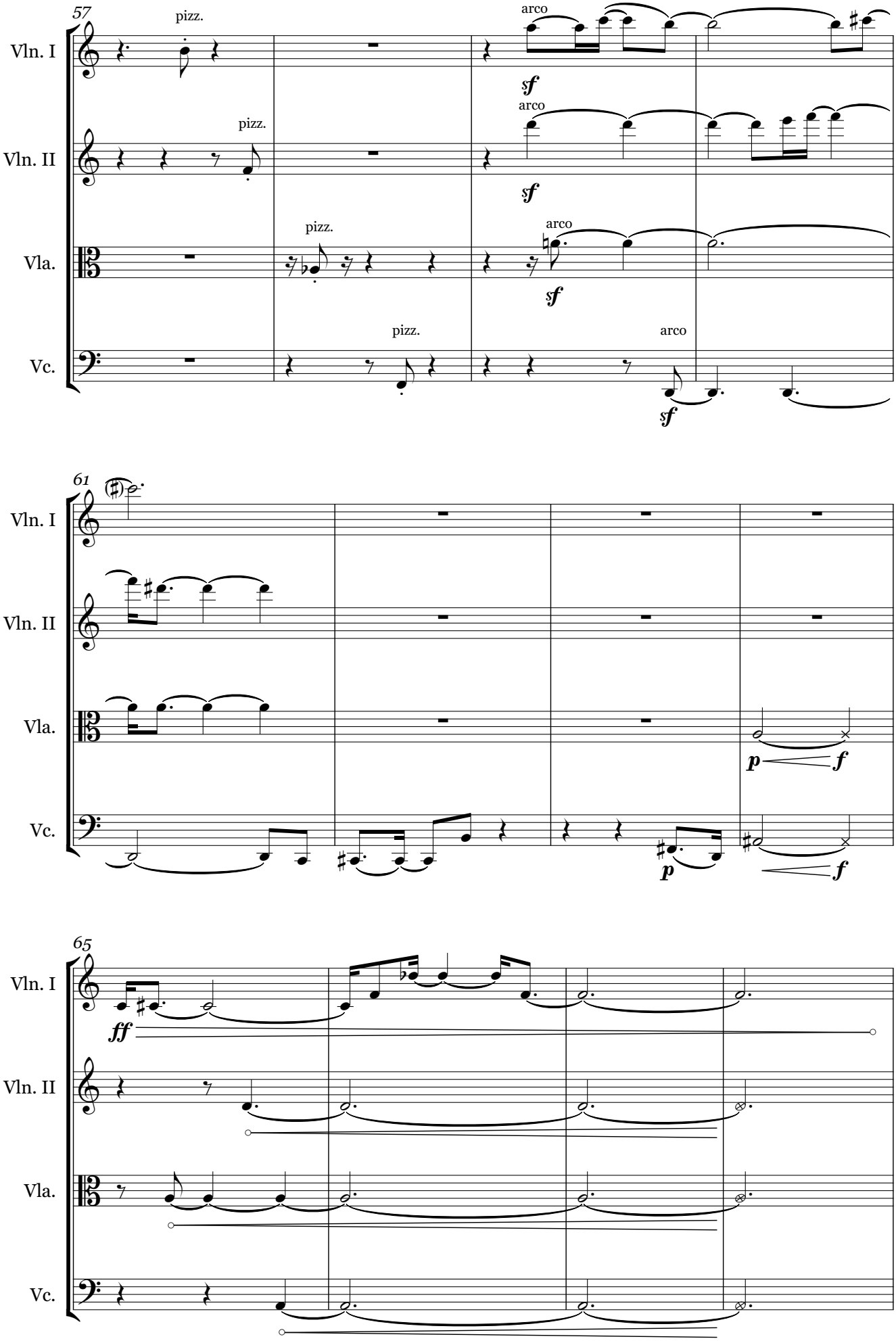

5
Vln. I
Vln. II
Vla.
Vc.
p
f

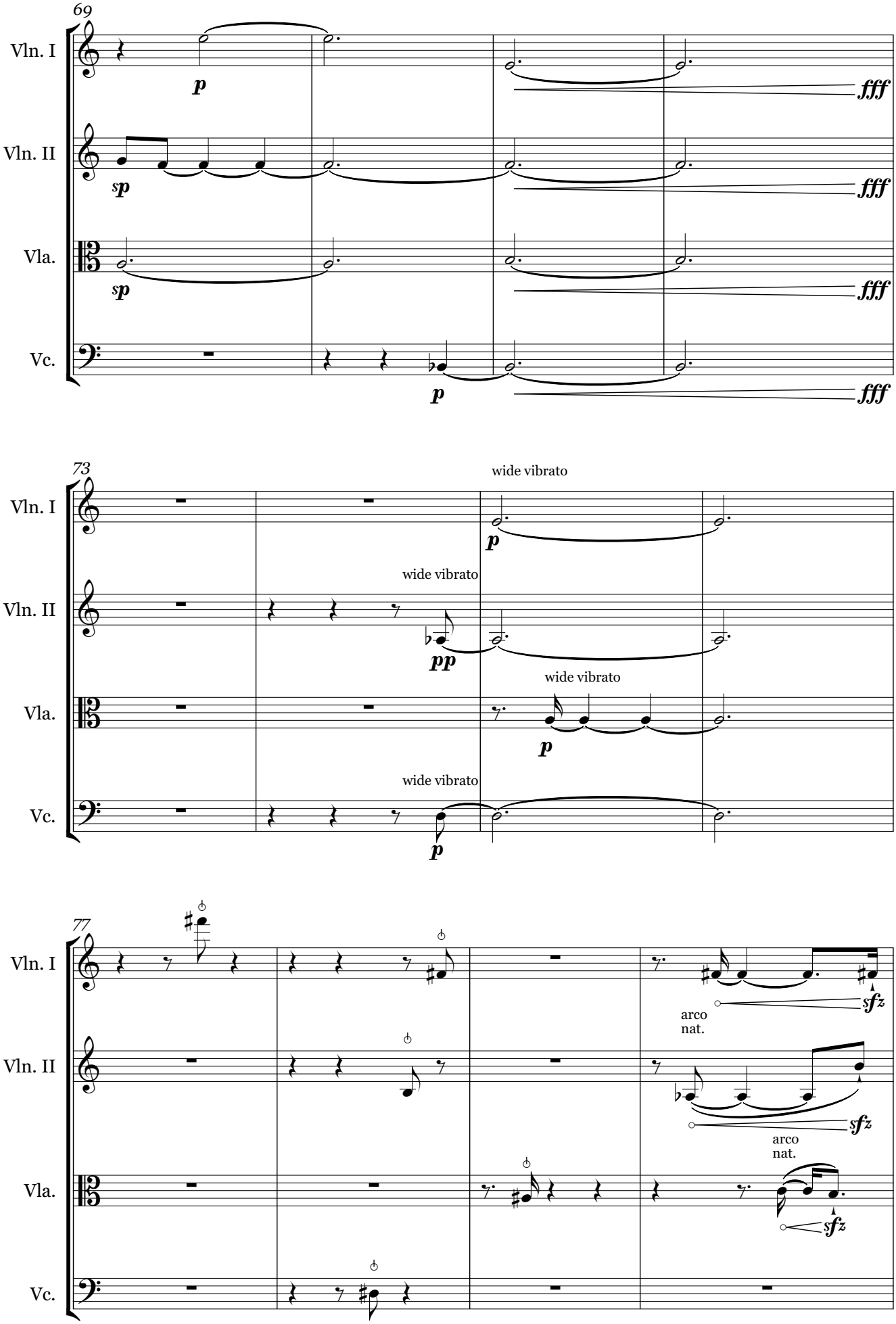

9
Vln. I
Vln. II
Vla.
Vc.
sfz
sp
p
13
pp
17
dolce
f

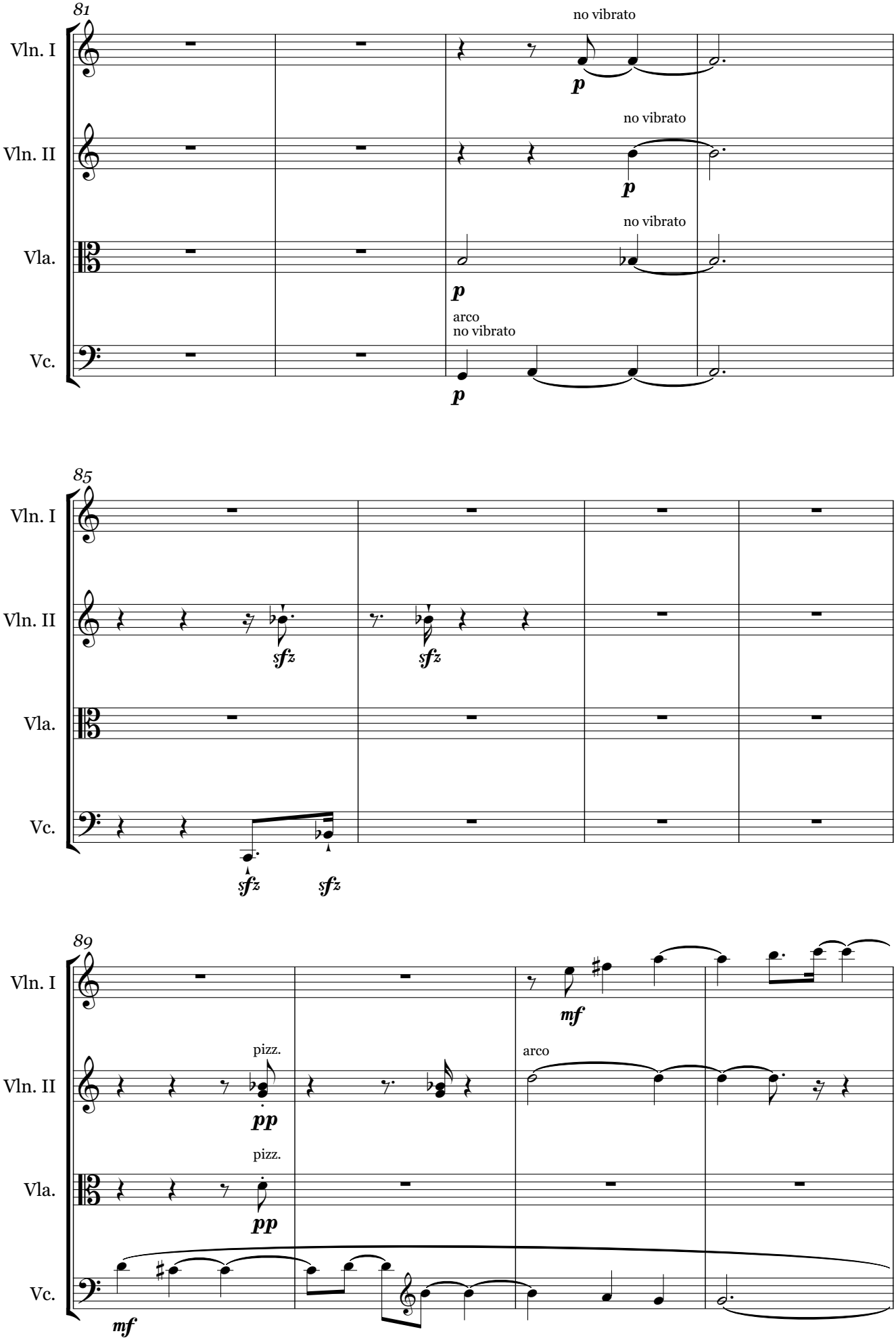

21
Vln. I
Vln. II
Vla.
Vc.
col legno battuto
col legno battuto
col legno battuto
nat.
nat.
ff
ff
ff
fff
p
p
25
nat.
mf
p
mf
f
f
p
29
sfz
sfz
sfz
sfz
p
pp

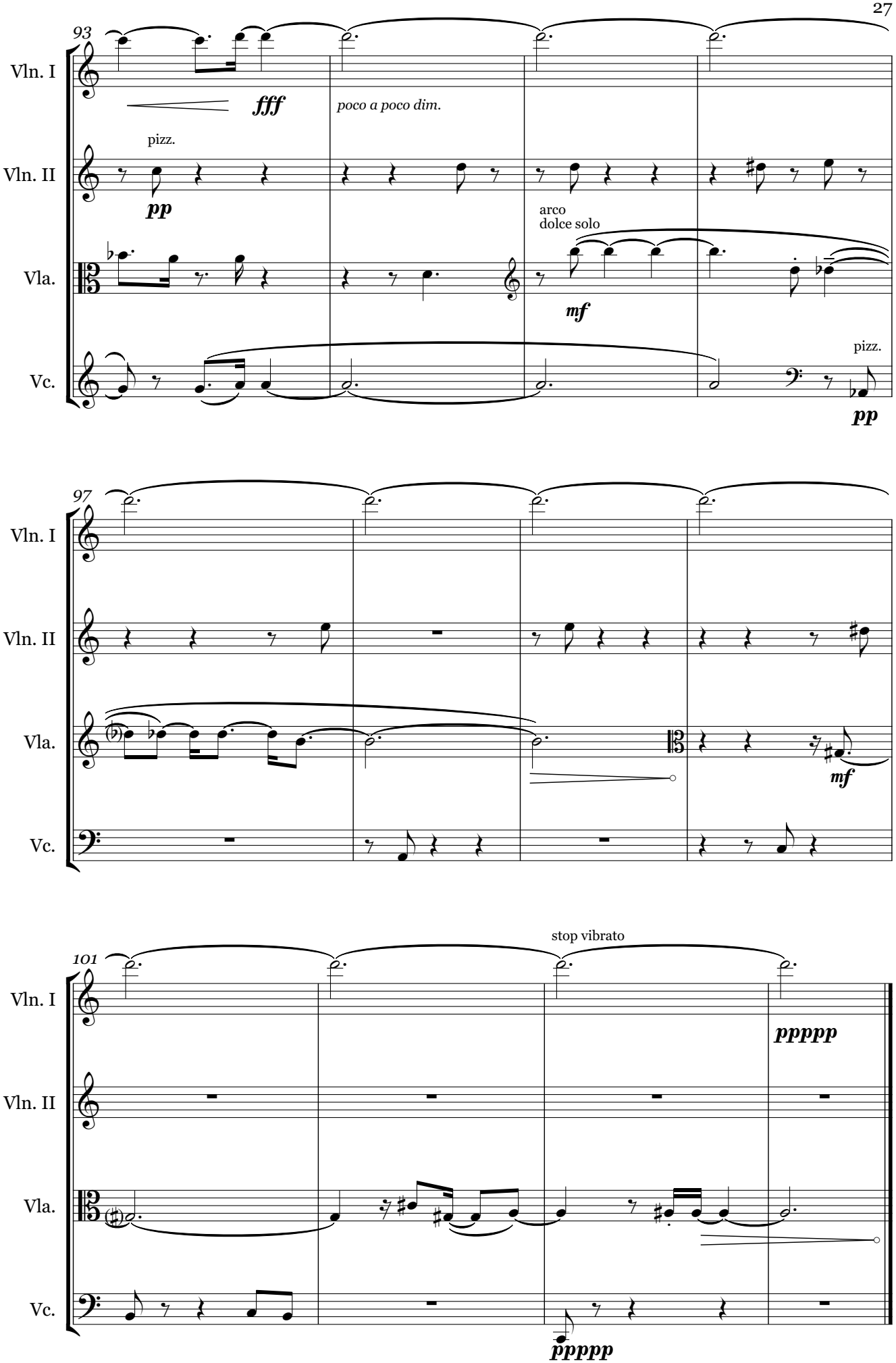

33
Vln. I
Vln. II
Vla.
Vc.
mp
p
p
mp
37
f
f
f
f
mf
mf
gliss.
41
pizz.
pizz.
pizz.
pizz.
arco
f
f
f
f
ff


45
Vln. I
Vln. II
Vla.
Vc.
arco
f
arco
f
arco
f
arco
pp
49
Vln. I
Vln. II
Vla.
Vc.
pizz.
f
pizz.
f
f
53
Vln. I
Vln. II
Vla.
Vc.
pp
arco
pp
arco
pp
pp


57
Vln. I
Vln. II
Vla.
Vc.
pizz.
arco
sf
61
p
f
65
ff


69
Vln. I
Vln. II
Vla.
Vc.
p
sp
fff
73
wide vibrato
pp
77
arco
nat.
sfz


81
Vln. I
Vln. II
Vla.
Vc.
no vibrato
p
no vibrato
p
no vibrato
p
arco
no vibrato
p
85
Vln. I
Vln. II
Vla.
Vc.
sfz
sfz
sfz
sfz
89
Vln. I
Vln. II
Vla.
Vc.
mf
pizz.
pp
arco
pizz.
pp
mf


93
Vln. I
fff
poco a poco dim.
pizz.
Vln. II
pp
arco
dolce solo
Vla.
mf
pizz.
Vc.
pp
97
Vln. I
Vln. II
Vla.
mf
Vc.
101
stop vibrato
Vln. I
ppppp
Vln. II
Vla.
Vc.
ppppp

Matthew Bromley

Holotrix(b.2)

for chamber ensemble

Holotrix(b.2)

Instrumentation:
flute
oboe
cor anglais
clarinet in A
bassoon
horn in F
trumpet in Bb
trombone
violin
viola
violoncello
double bass

Programme Note:

Holotrix(b.2) is intended to push the limits of systematisation of music. The first movement is entirely freely composed, with the exception of the pitch material, which is serial. Across the next eleven movements, the composer's free-choice is gradually diminished, until the final movement, where the pitch, instrumentation, rhythm, dynamics, articulations, and register are dictated entirely by the system.

Score in C
ca. 22'

Score in C

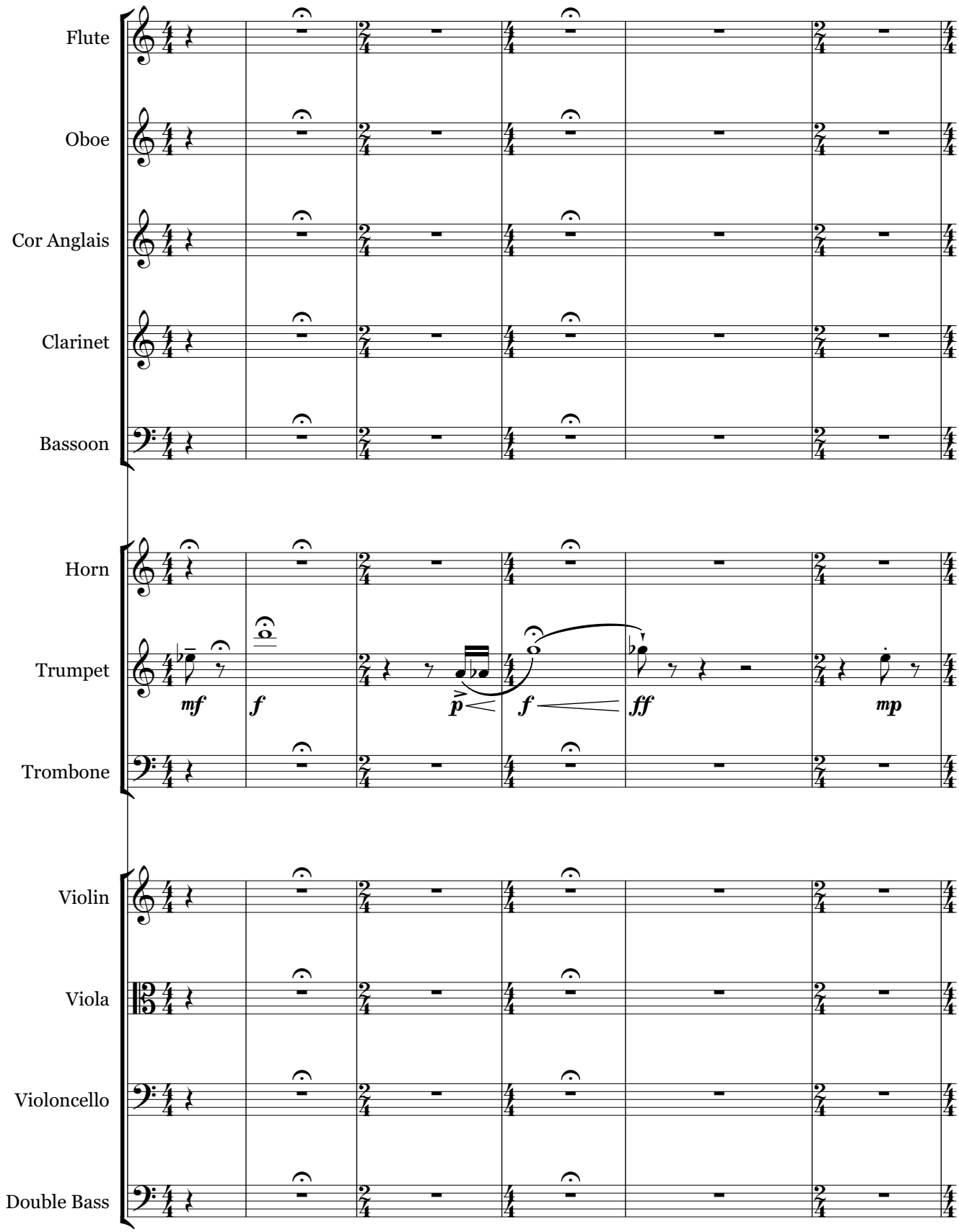
Holotrix(b.2)

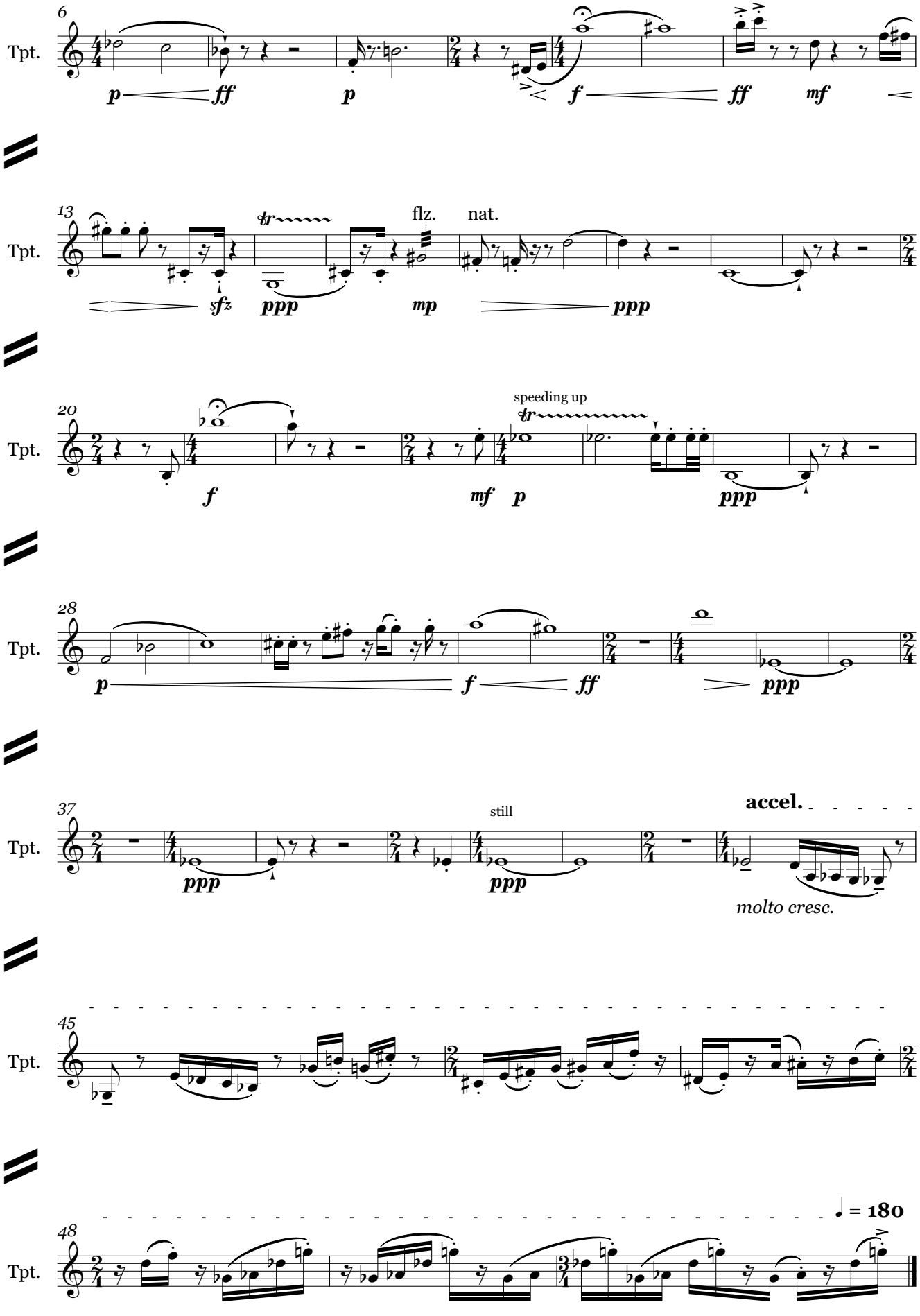
for chamber ensemble

I: Protrix

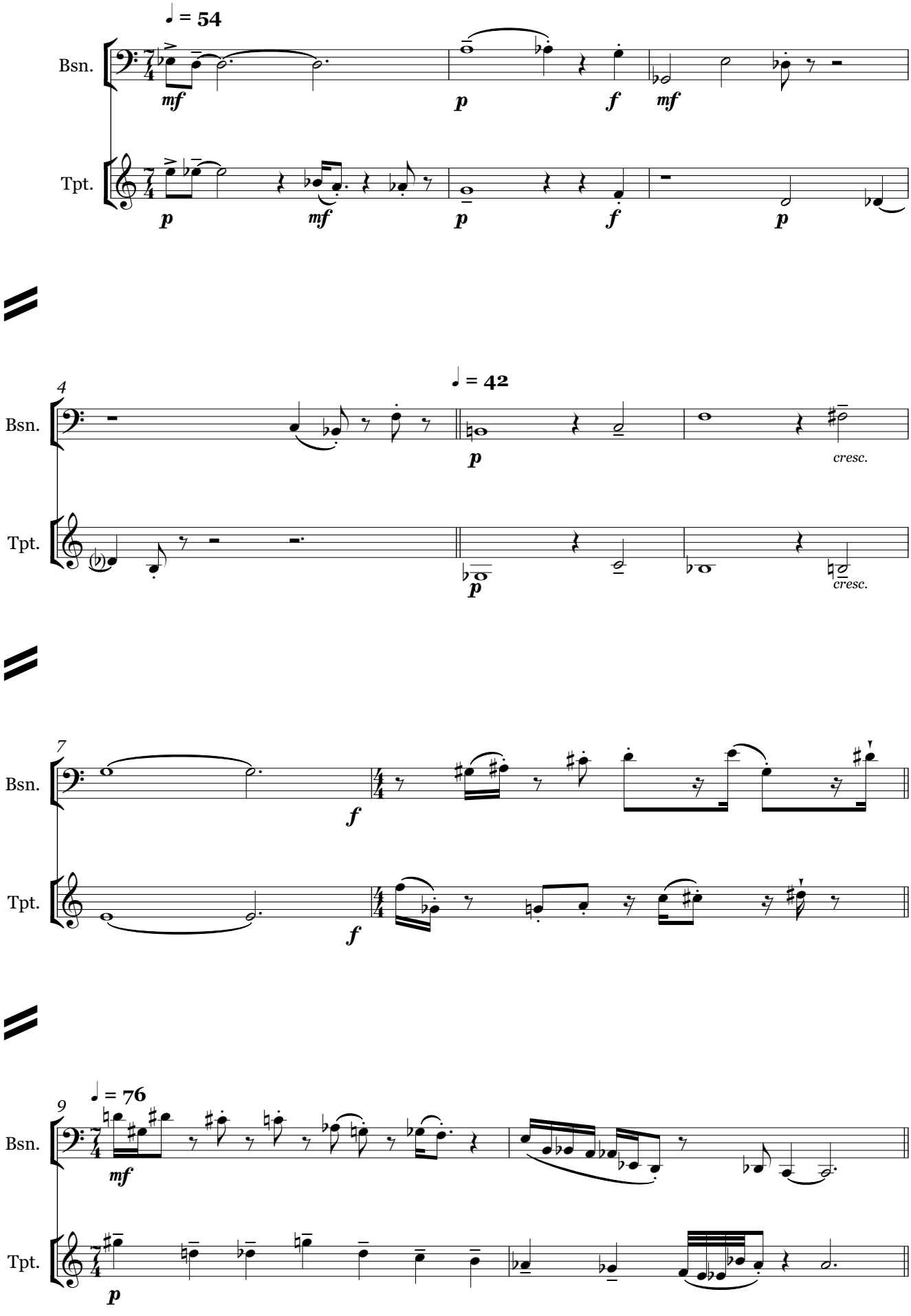
Matthew Bromley

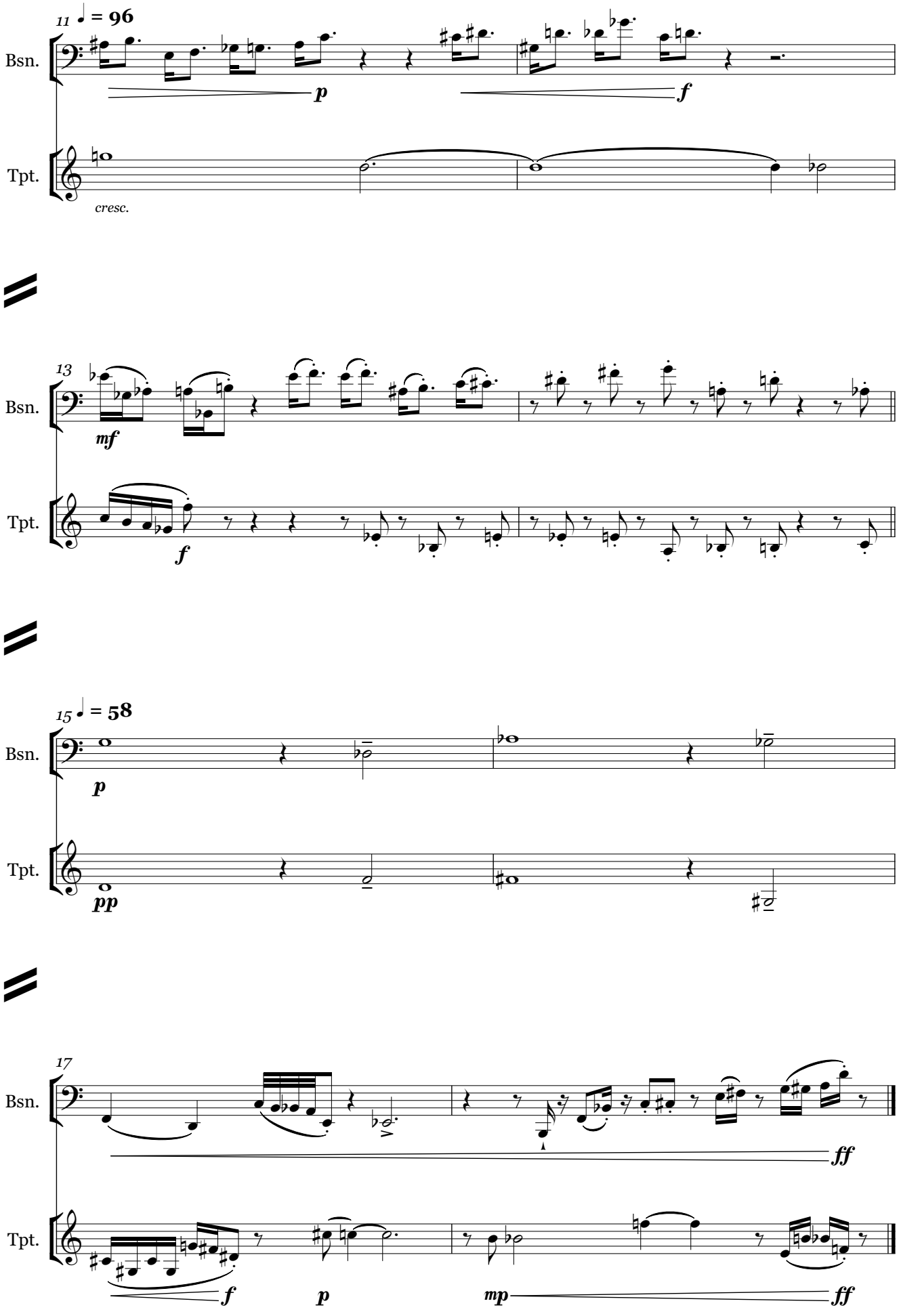
Fanfare ♩ = 120



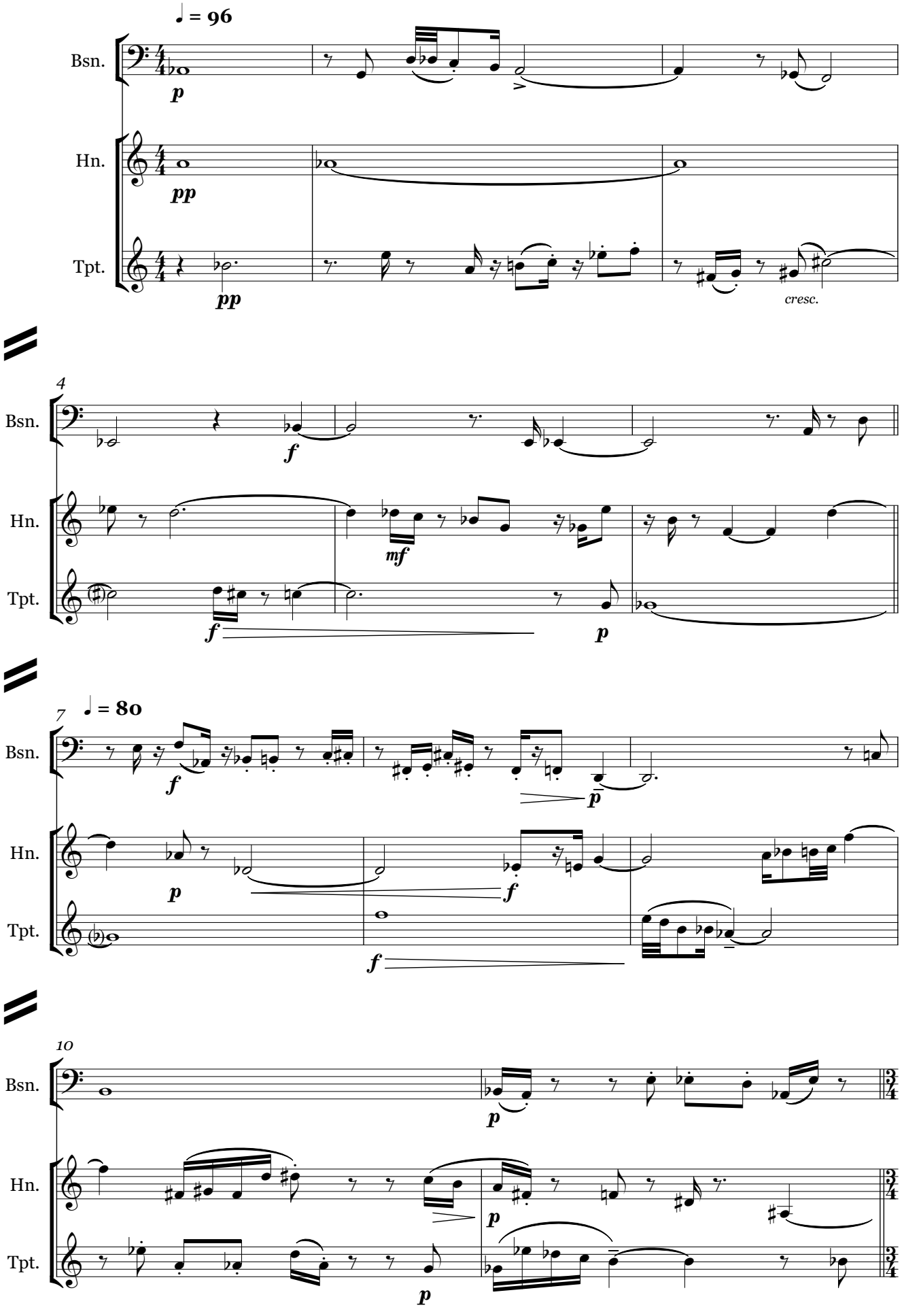

6
Tpt.
p
ff
p
f
ff
mf
13
Tpt.
sfz
ppp
flz.
nat.
mp
ppp
20
Tpt.
f
mf
p
speeding up
ppp
28
Tpt.
p
f
ff
ppp
37
Tpt.
ppp
still
ppp
accel.
molto cresc.
45
Tpt.
48
Tpt.
♩ = 180

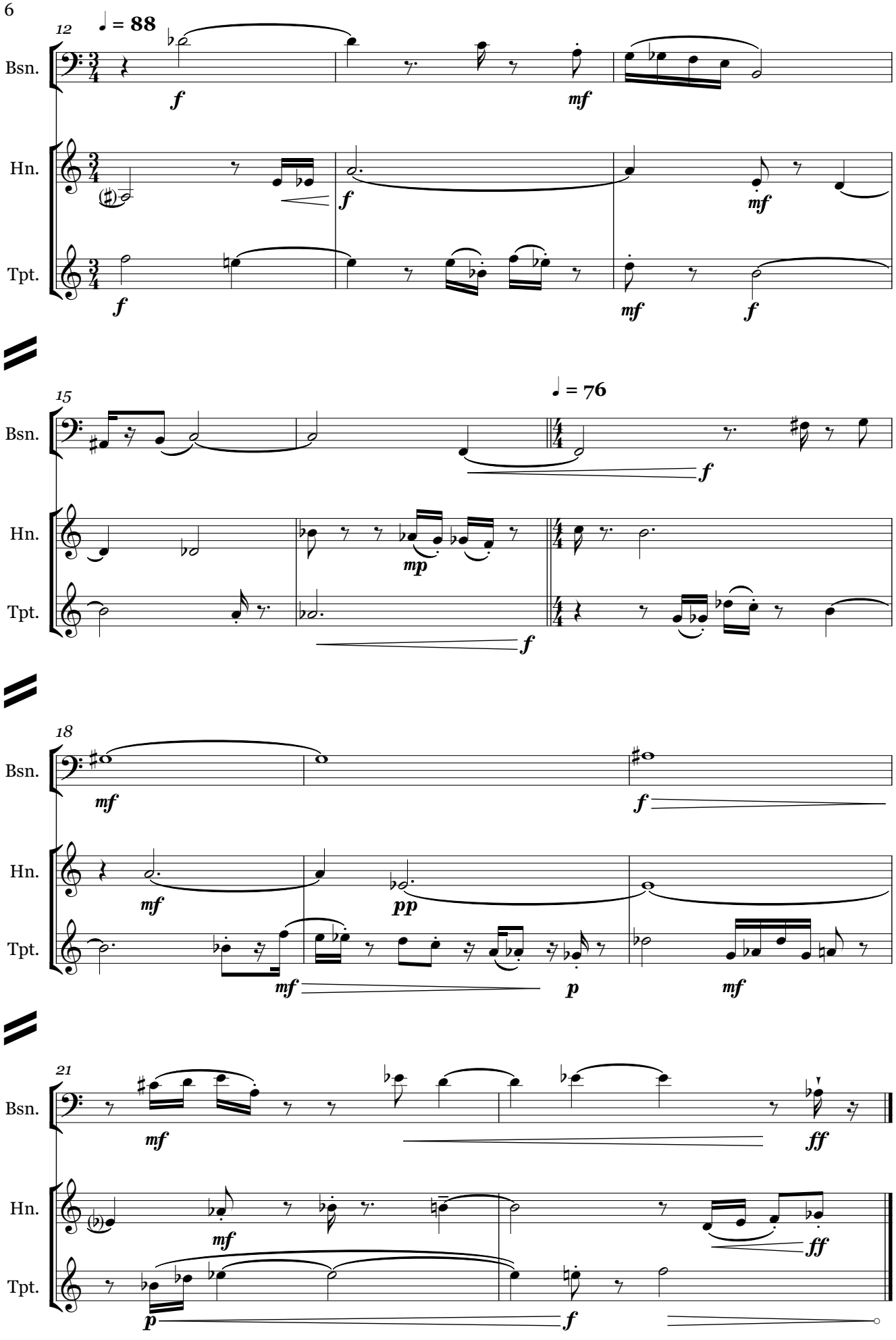
II: Deutrix


♩ = 54
Bsn.
Tpt.
mf
p
f
mf
p
mf
p
f
p
4
♩ = 42
Bsn.
Tpt.
p
cresc.
p
cresc.
7
Bsn.
Tpt.
f
f
9
♩ = 76
Bsn.
Tpt.
mf
p

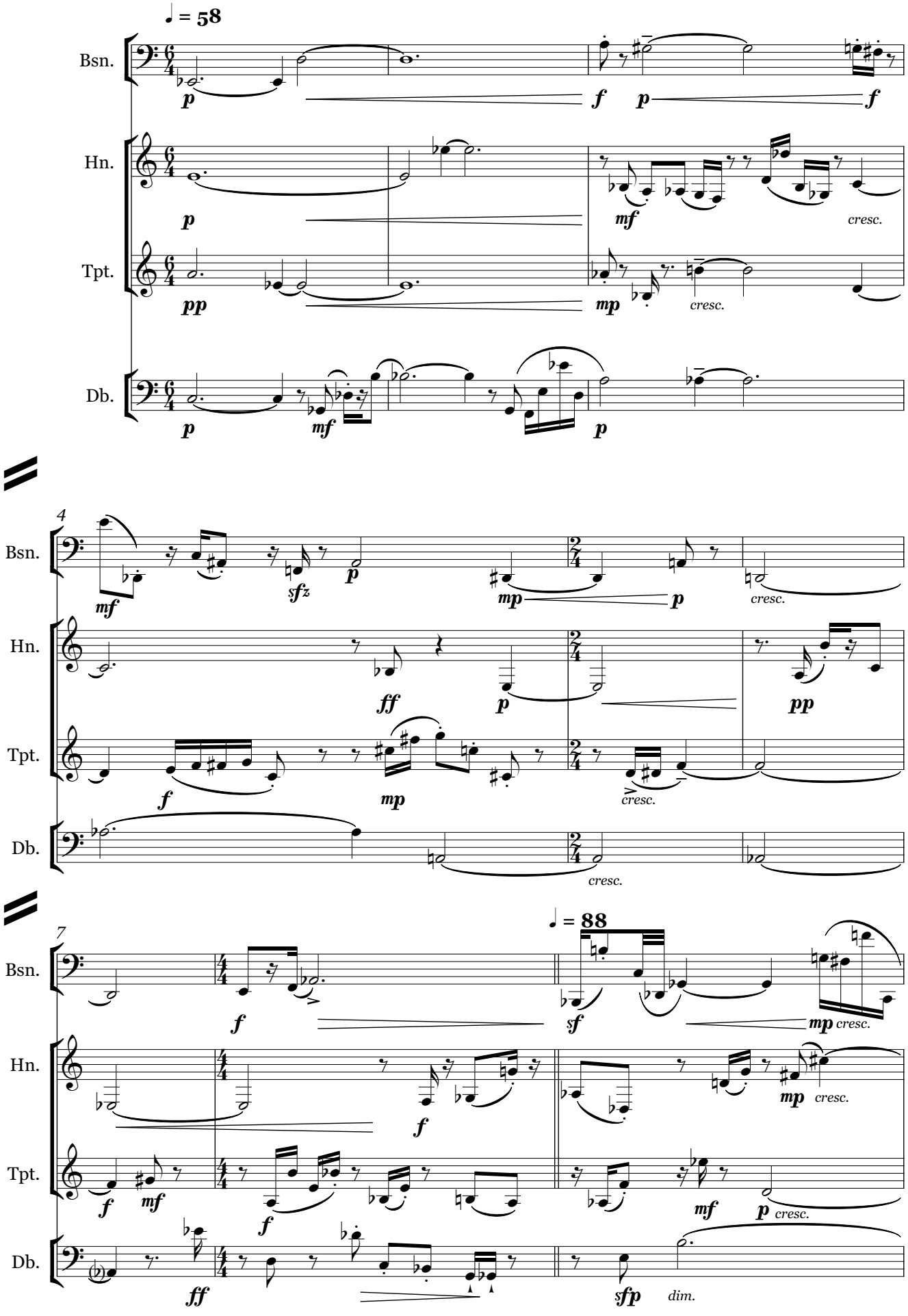

11
♩ = 96
Bsn.
p
f
Tpt.
cresc.
13
Bsn.
mf
Tpt.
f
15
♩ = 58
Bsn.
p
Tpt.
pp
17
Bsn.
ff
Tpt.
f
p
mp
ff

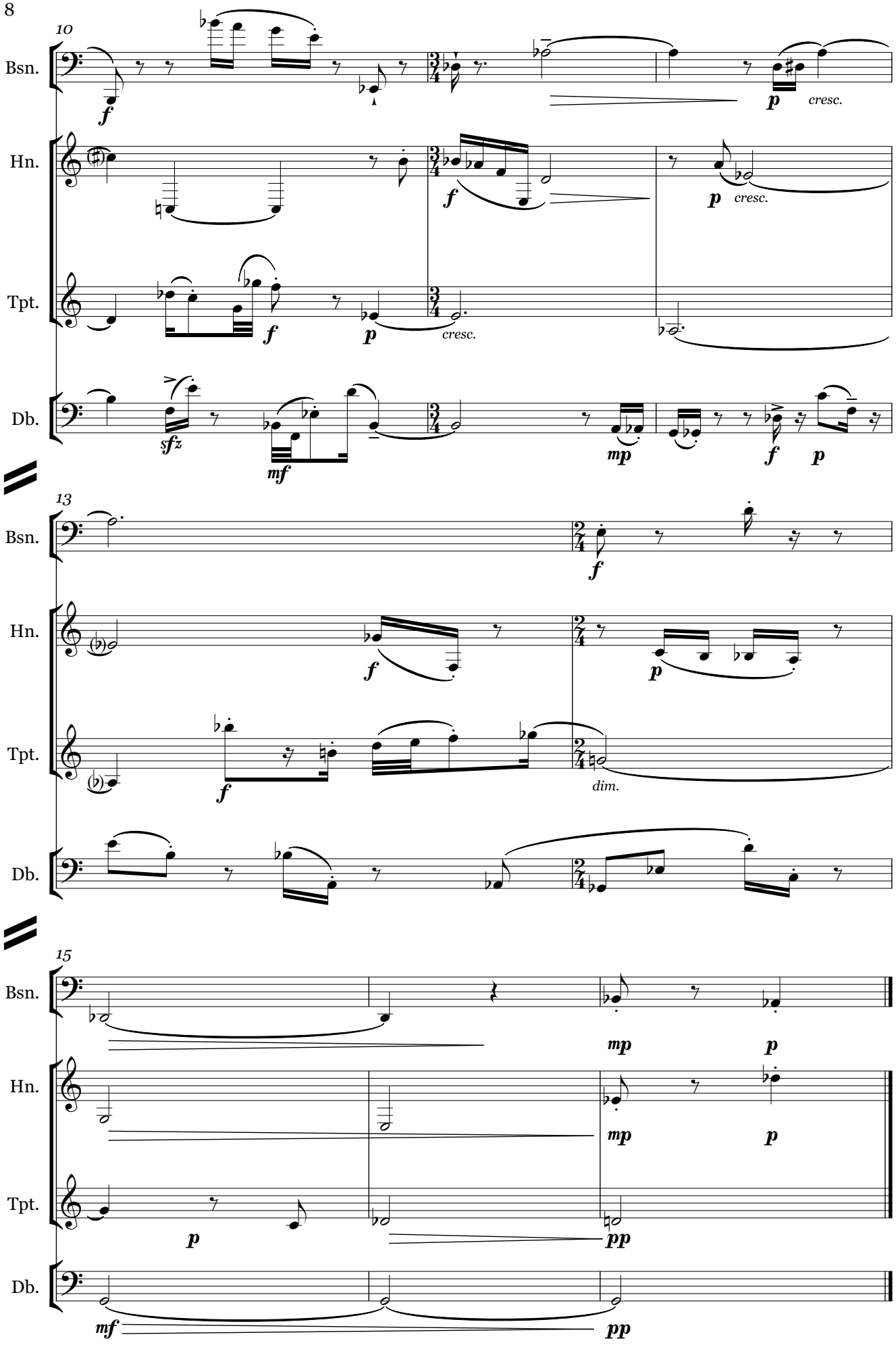
III: Tritrix



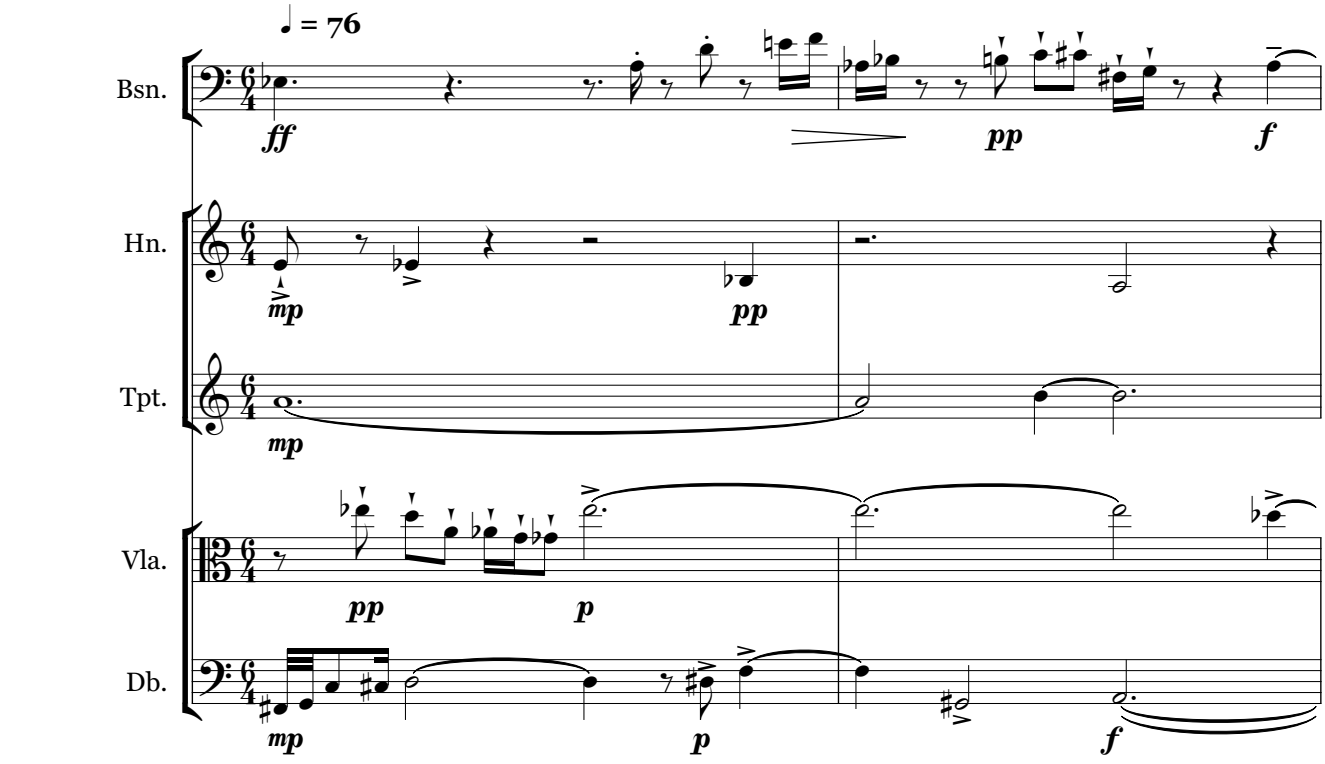

12
♩ = 88
Bsn.
Hn.
Tpt.
f
mf
15
♩ = 76
mp
18
pp
21
ff

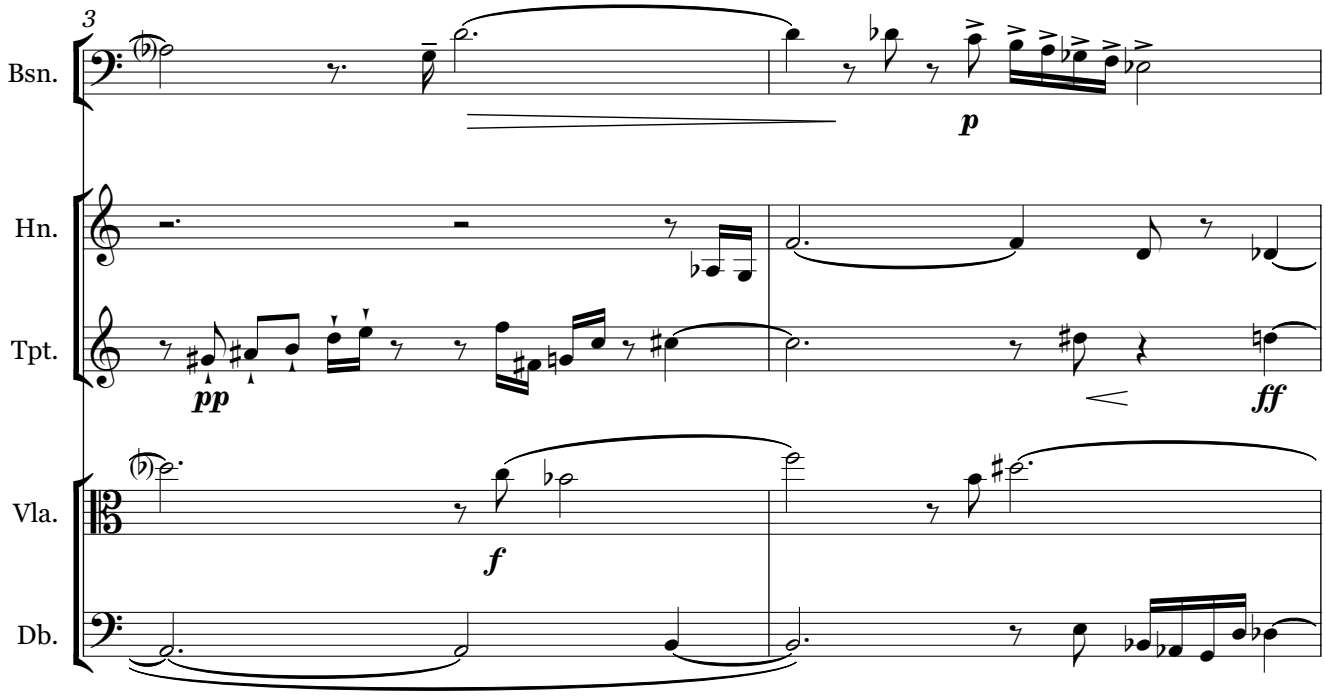
IV: Tetratrix

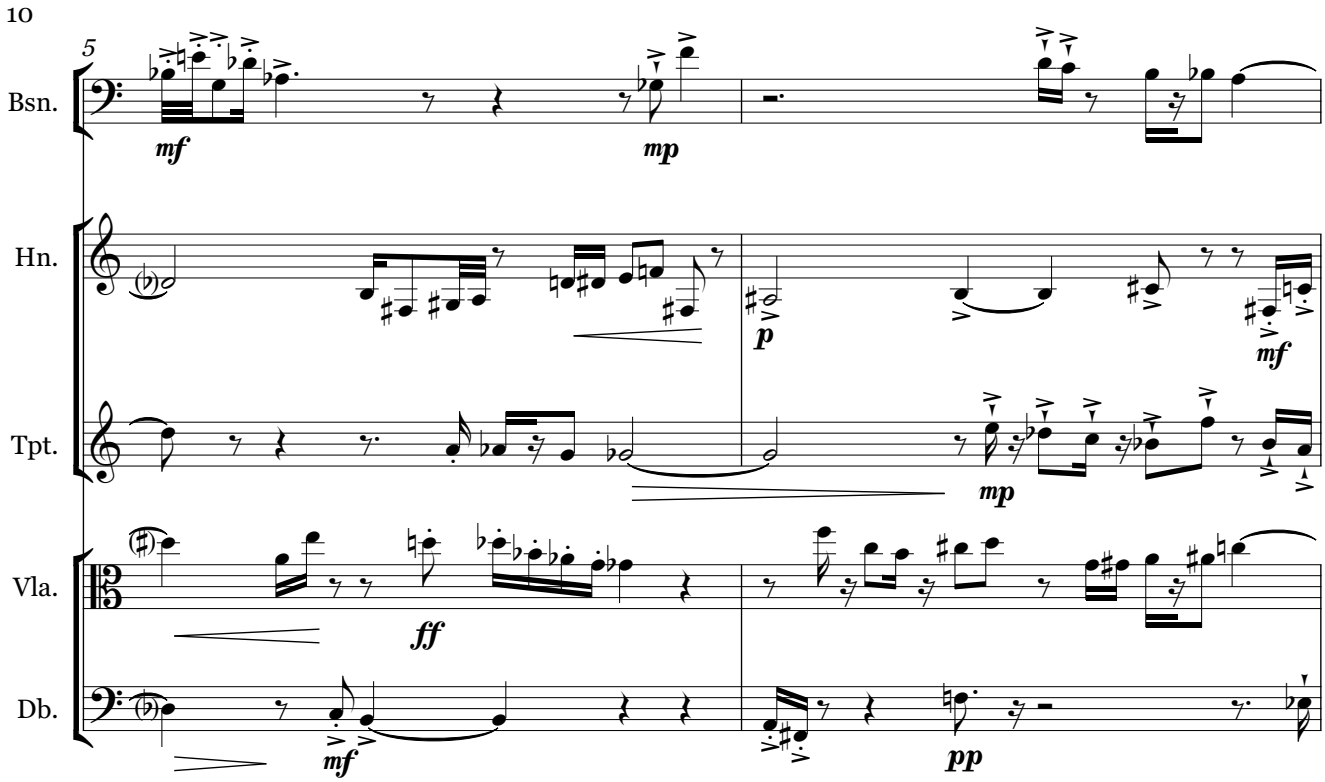


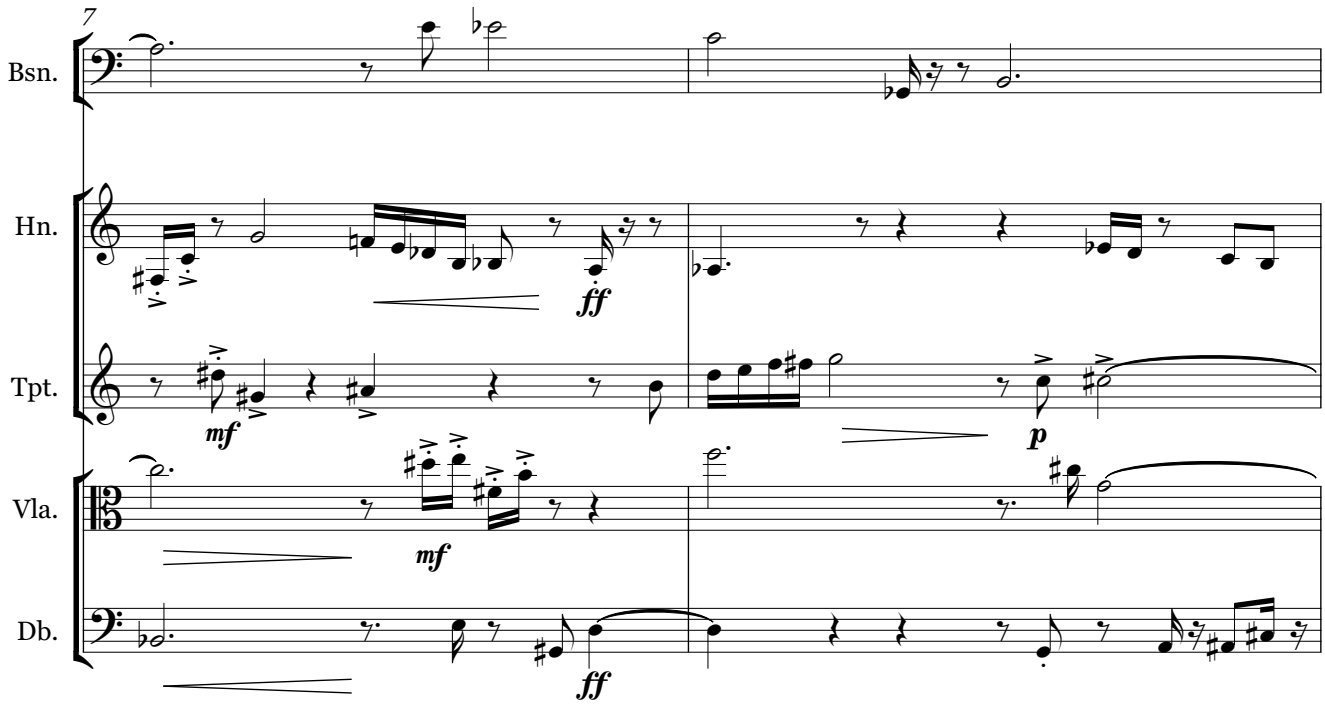

10
Bsn.
Hn.
Tpt.
Db.
f
p
cresc.
sfz
mf
mp
13
dim.
15
pp

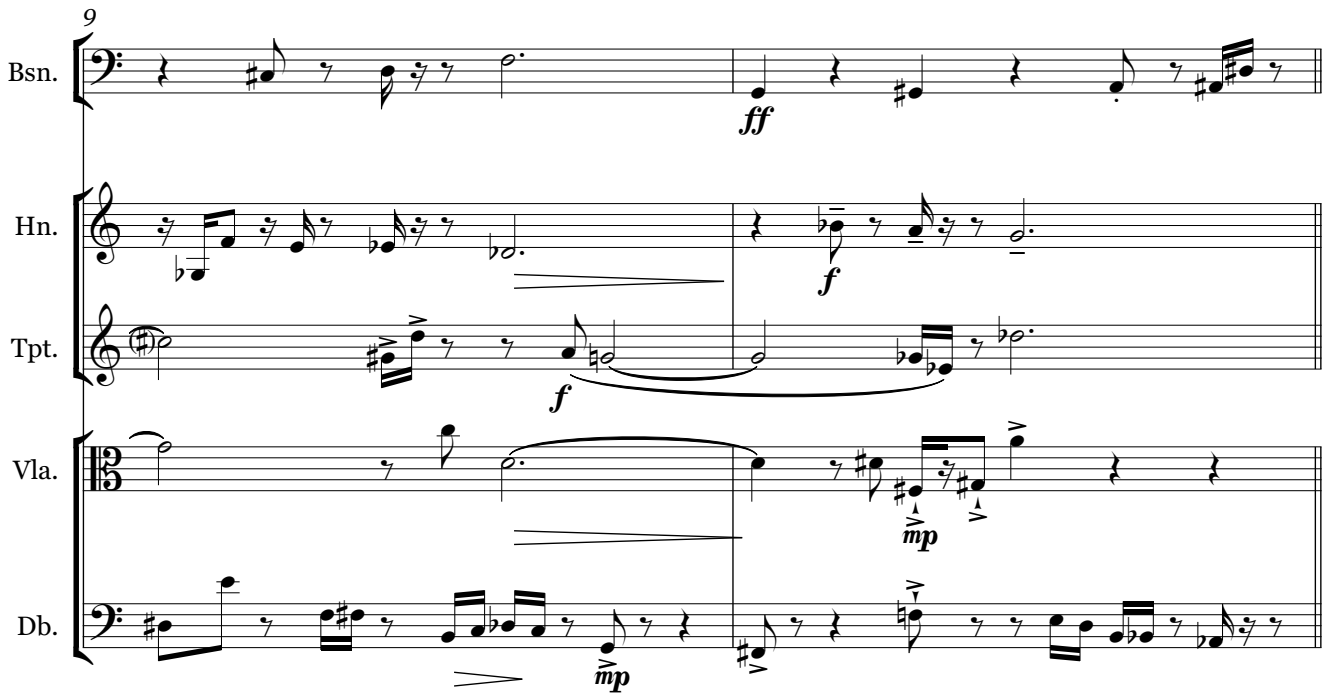
V: Pentatrix

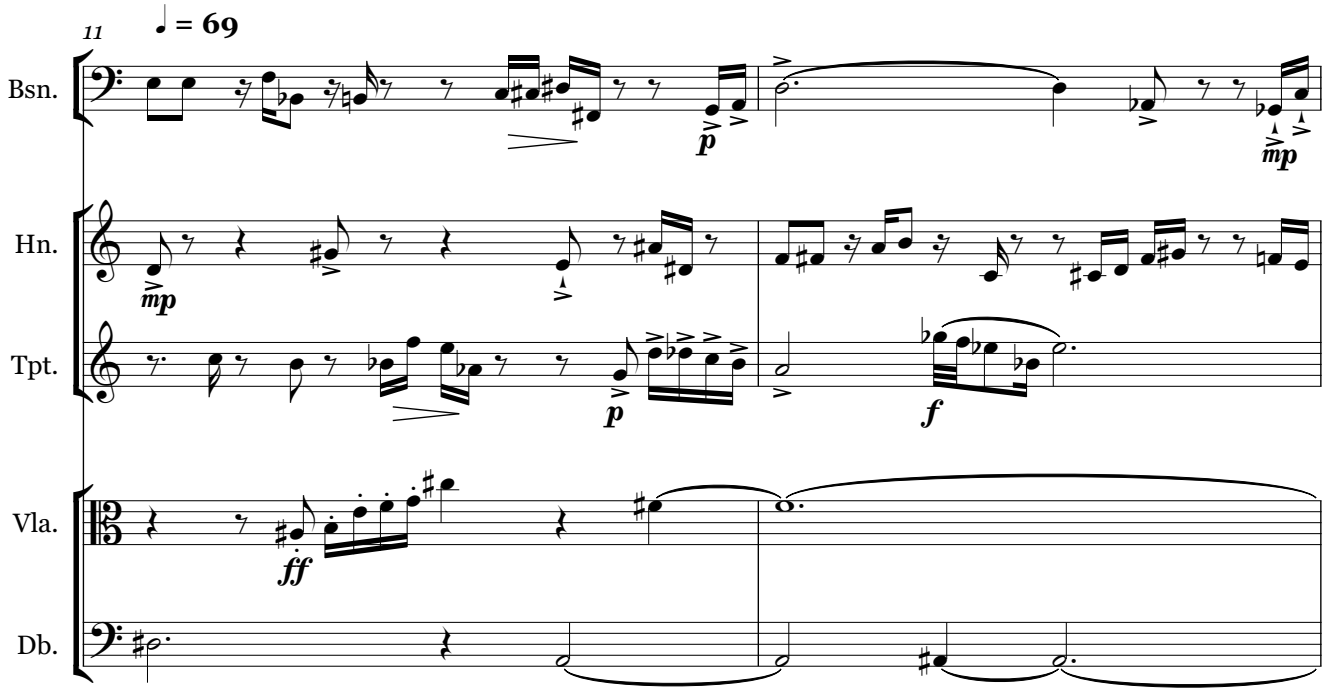

♩ = 76
Bsn.
Hn.
Tpt.
Vla.
Db.
ff
pp
f
mp
pp
mp
pp
p
mp
p
f

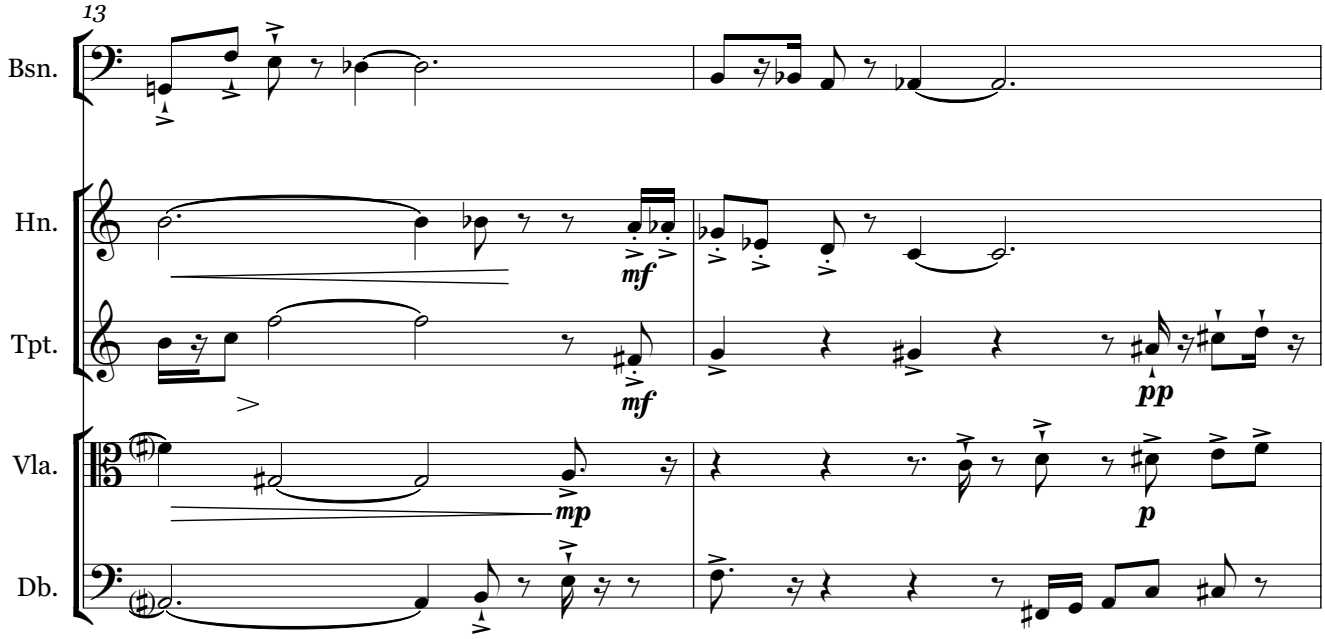

3
Bsn.
Hn.
Tpt.
Vla.
Db.
p
pp
ff
f

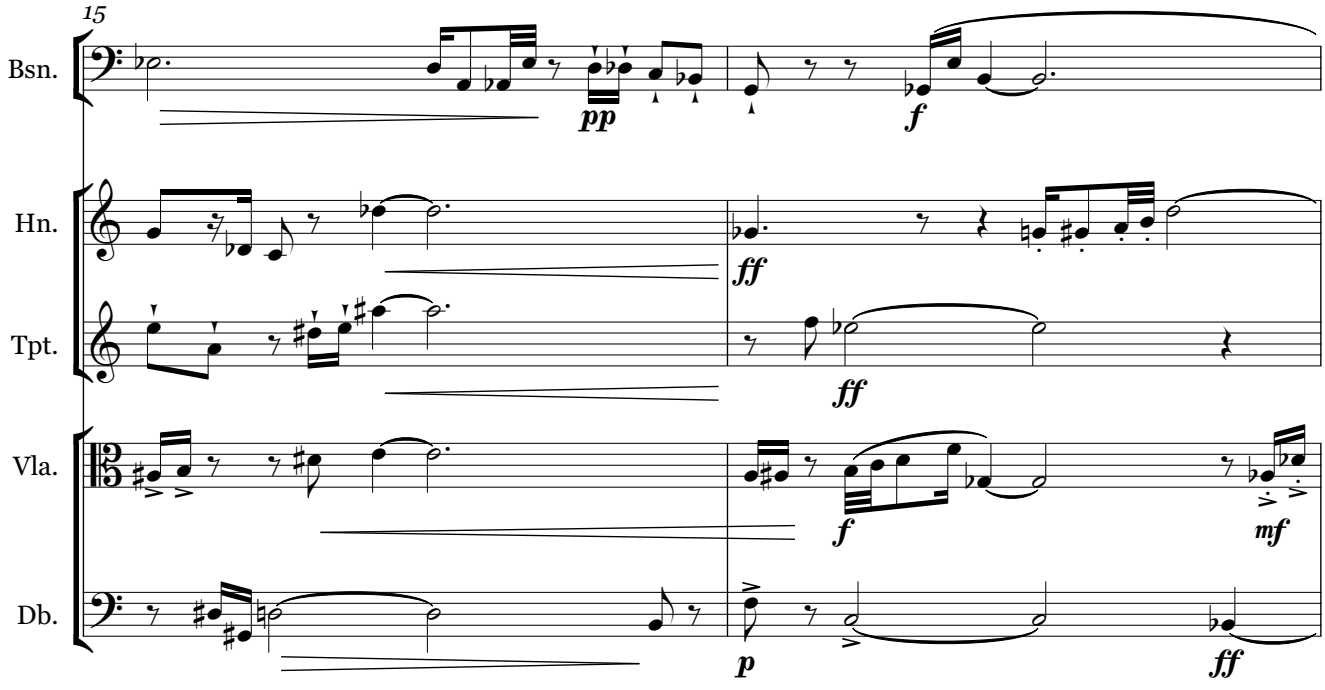

5
Bsn.
Hn.
Tpt.
Vla.
Db.
mf
mp
p
mf
mp
ff
mf
pp

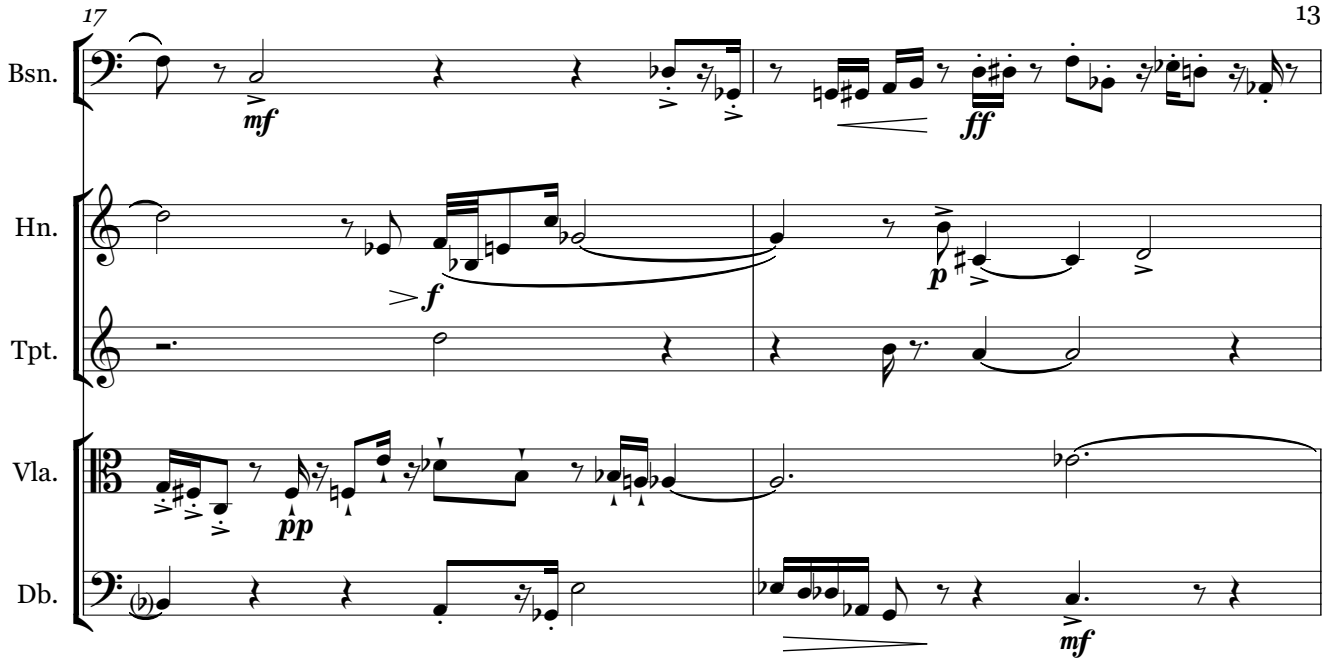

7
Bsn.
Hn.
Tpt.
Vla.
Db.
ff
mf
p
mf
ff

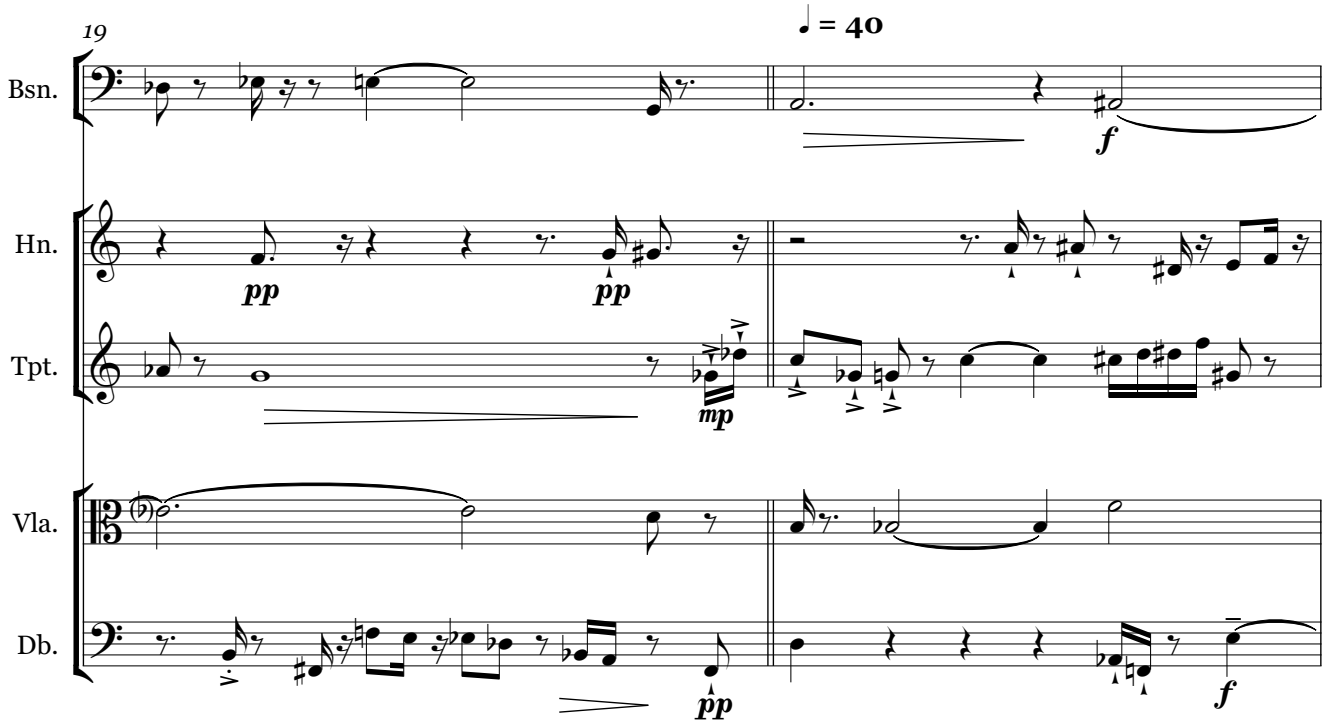

9
Bsn.
Hn.
Tpt.
Vla.
Db.
ff
f
f
mp
mp

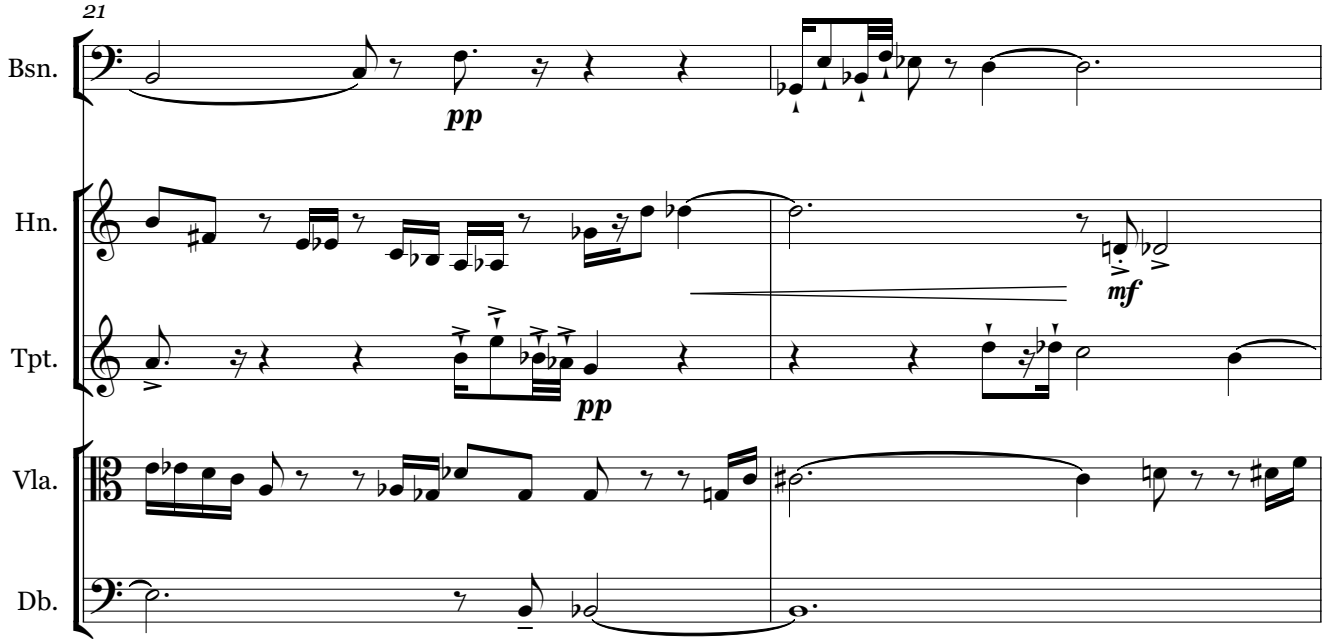

11
♩ = 69
Bsn.
Hn.
Tpt.
Vla.
Db.
p
mp
mp
p
f
ff

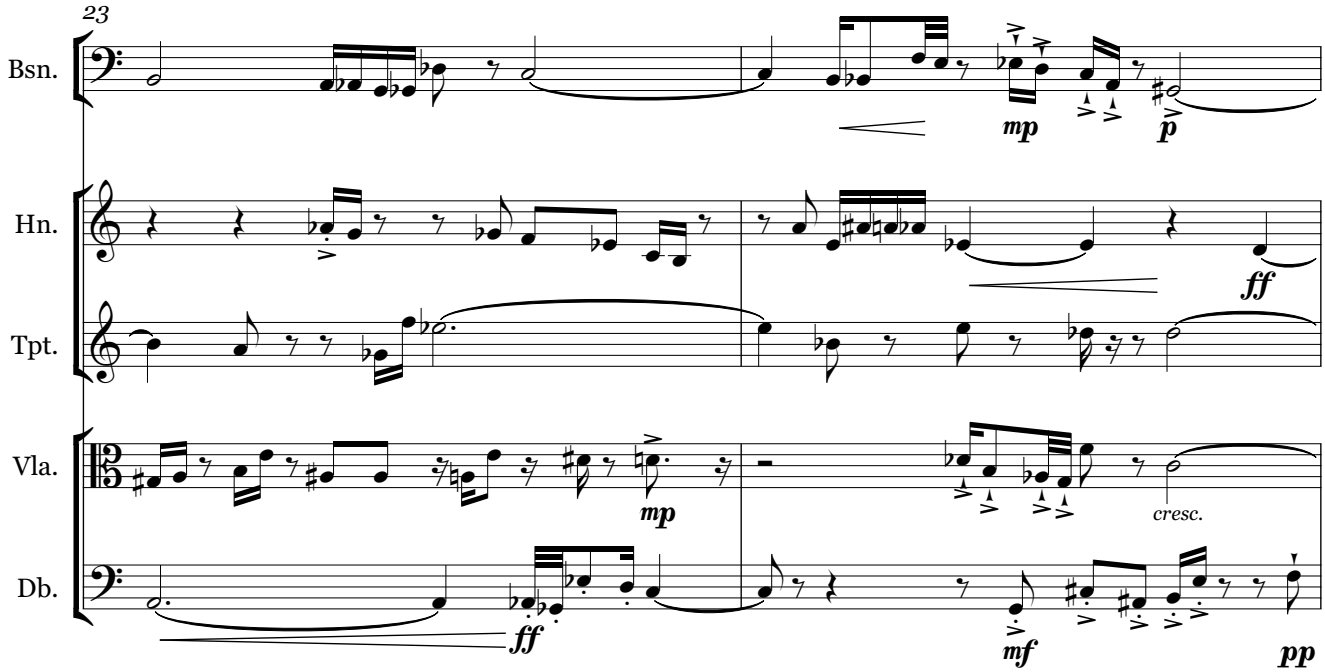

13
Bsn.
Hn.
Tpt.
Vla.
Db.
mf
mf
mp
pp
p

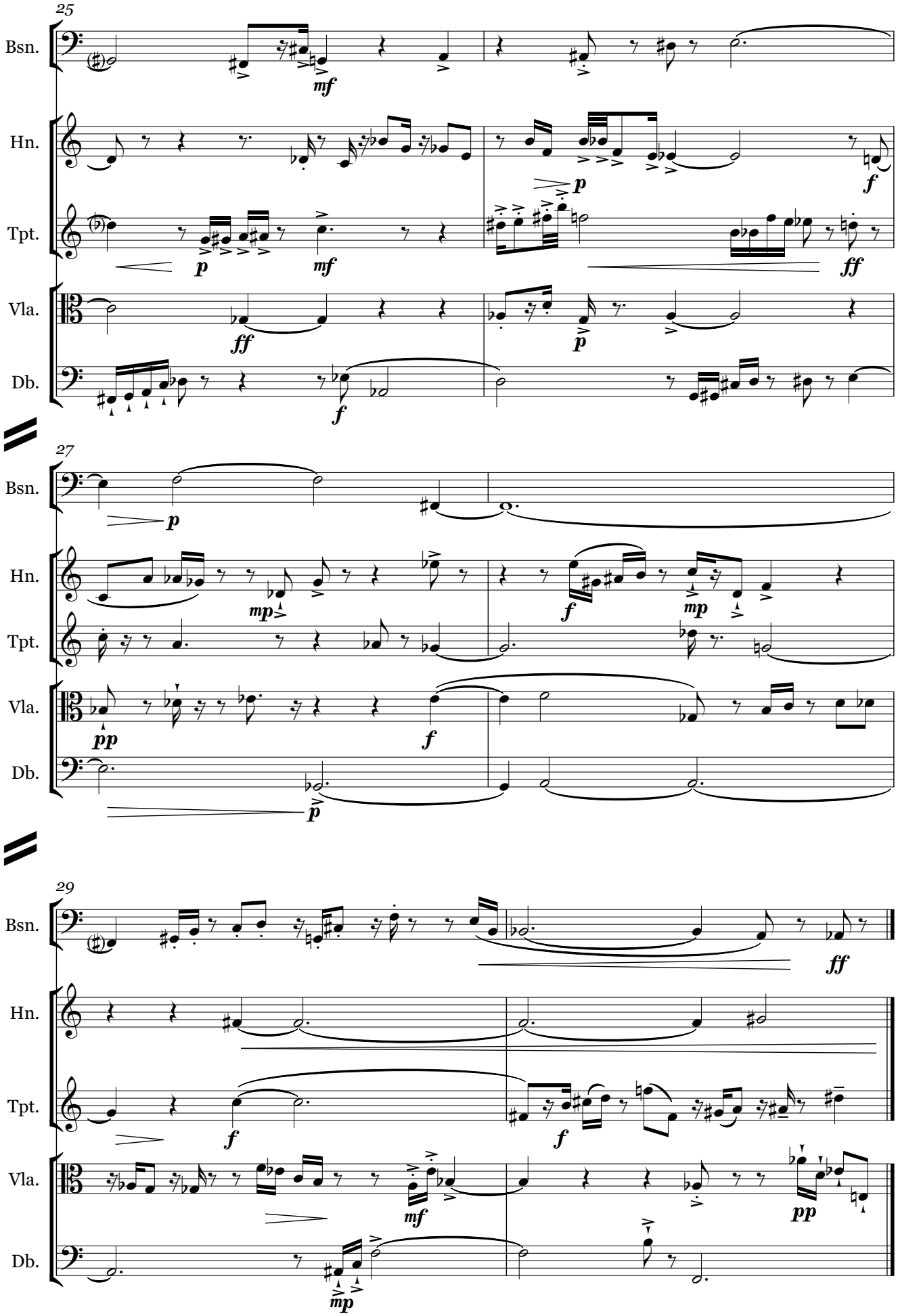

15
Bsn.
Hn.
Tpt.
Vla.
Db.
pp
f
ff
ff
f
mf
p
ff

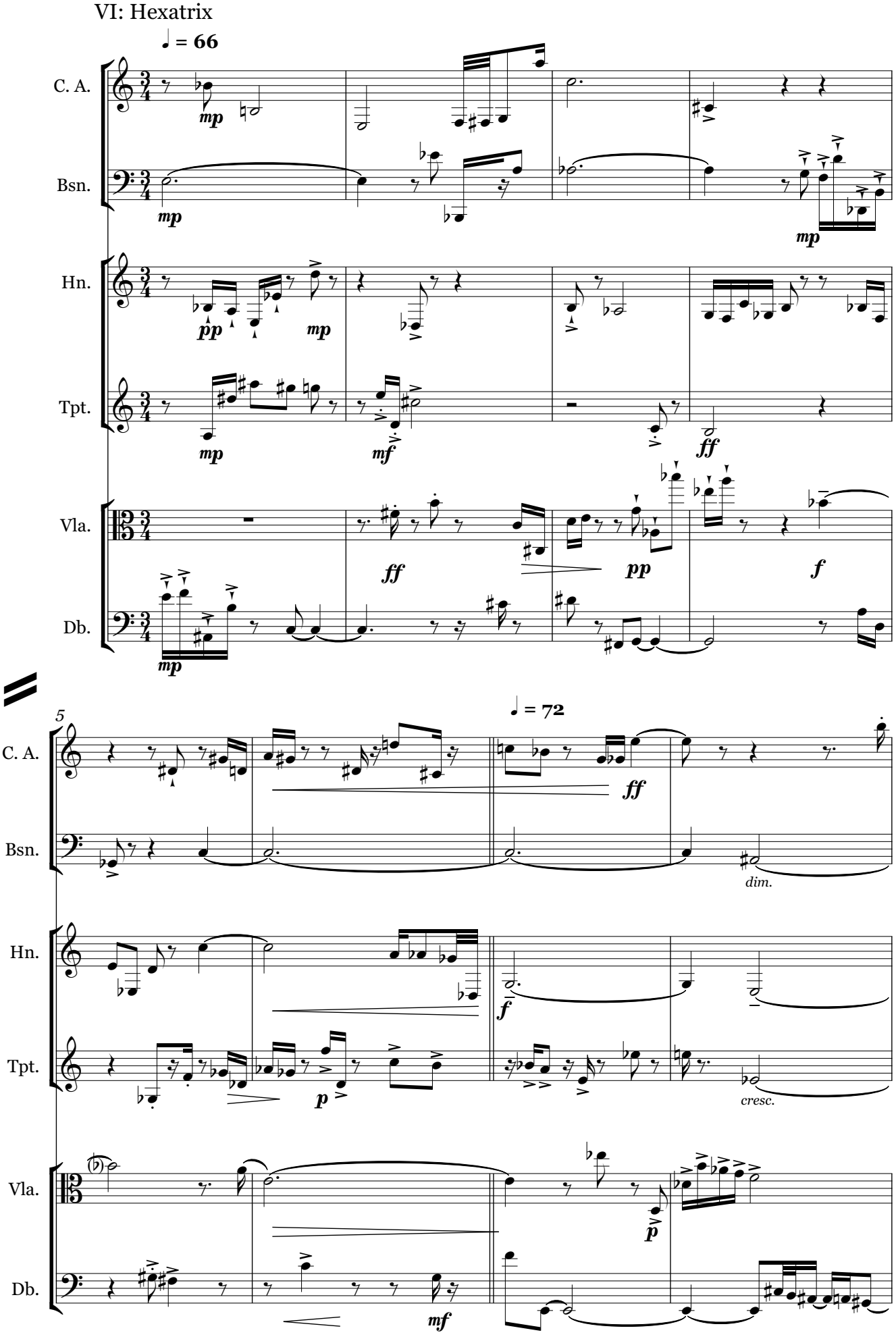

17
Bsn.
Hn.
Tpt.
Vla.
Db.
mf
ff
f
p
pp
mf

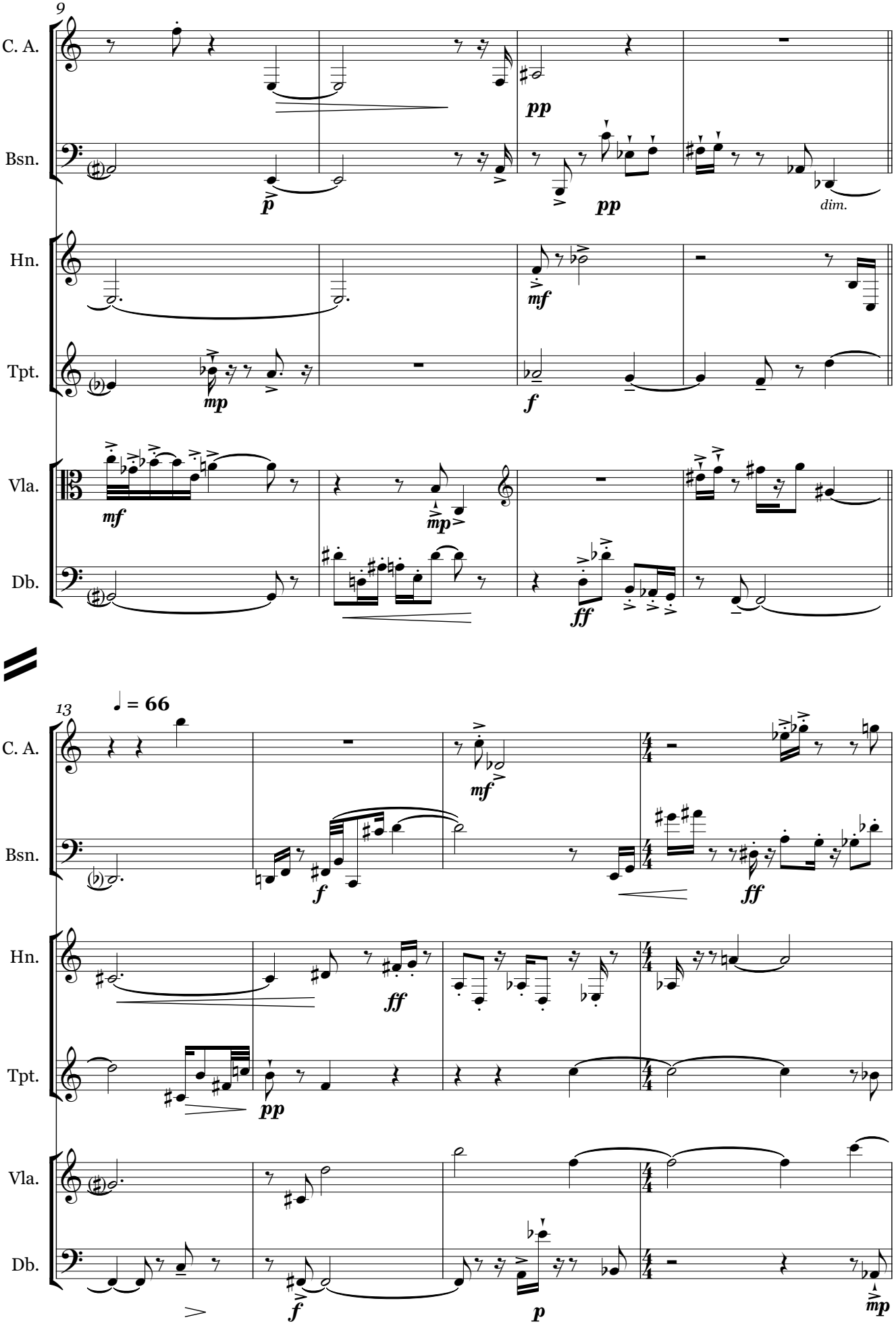

19
♩ = 40
Bsn.
Hn.
Tpt.
Vla.
Db.
f
pp
pp
mp
pp
f

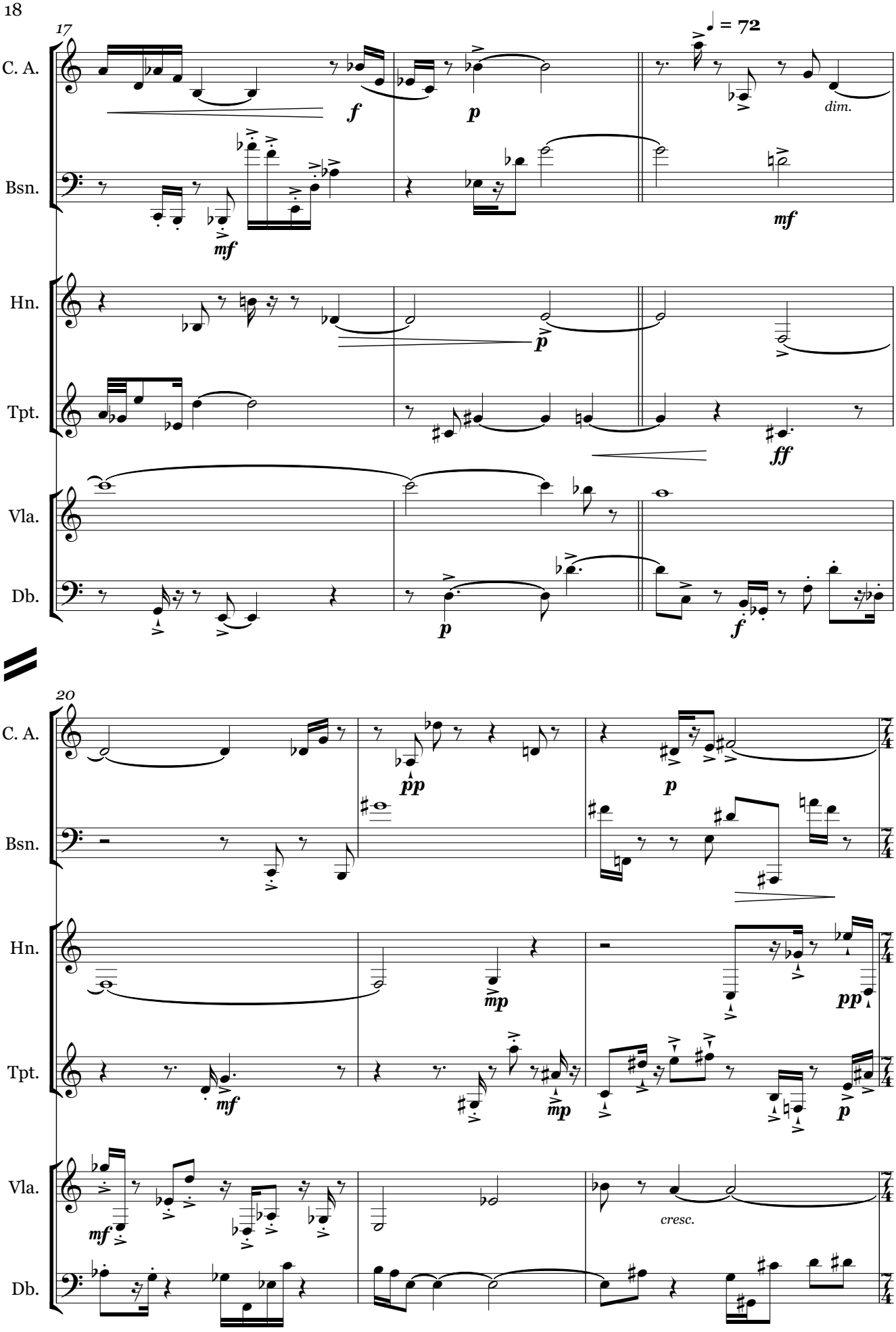

21
Bsn.
pp
Hn.
mf
Tpt.
pp
Vla.
Db.

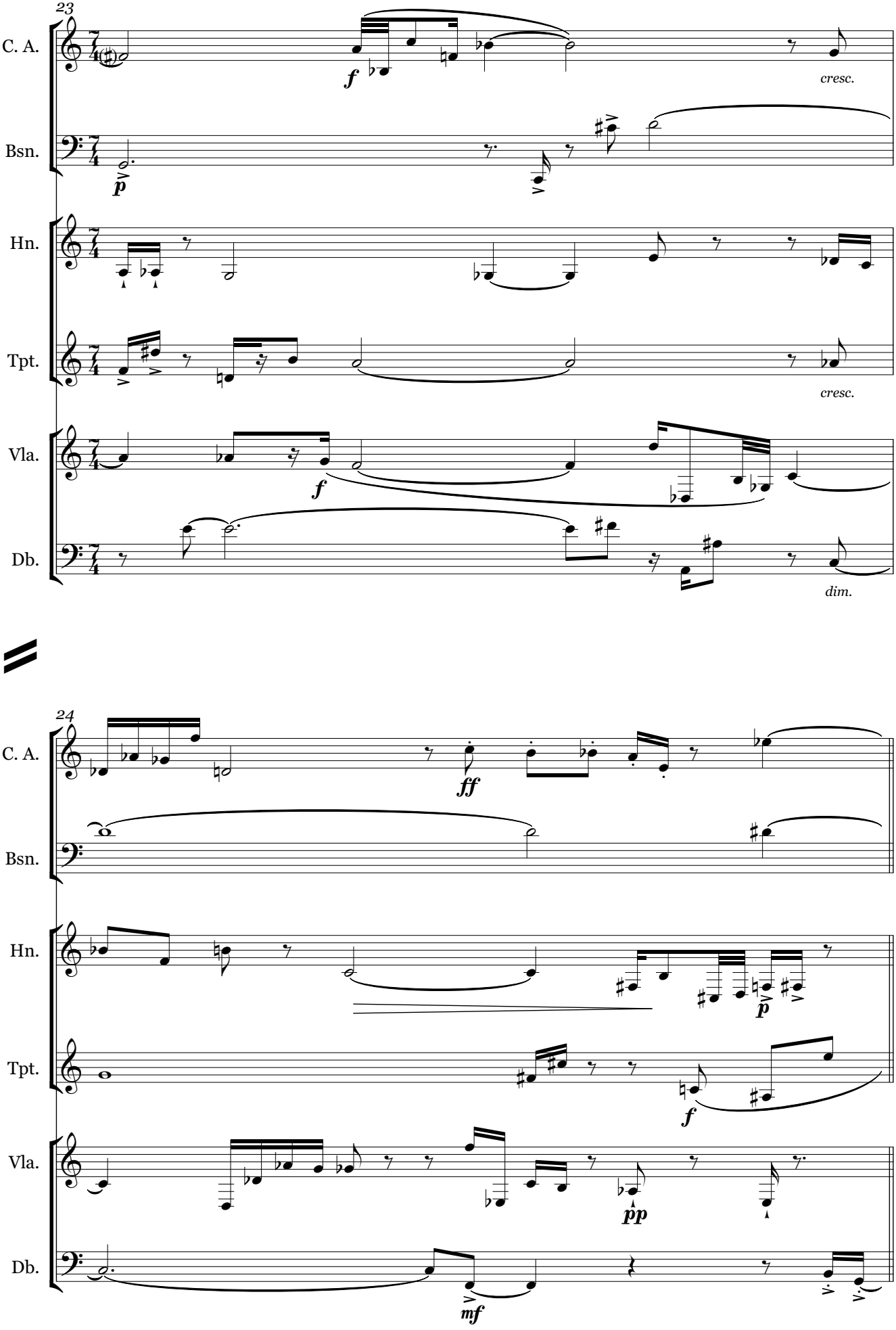

23
Bsn.
mp
p
Hn.
ff
Tpt.
Vla.
mp
cresc.
Db.
ff
mf
pp

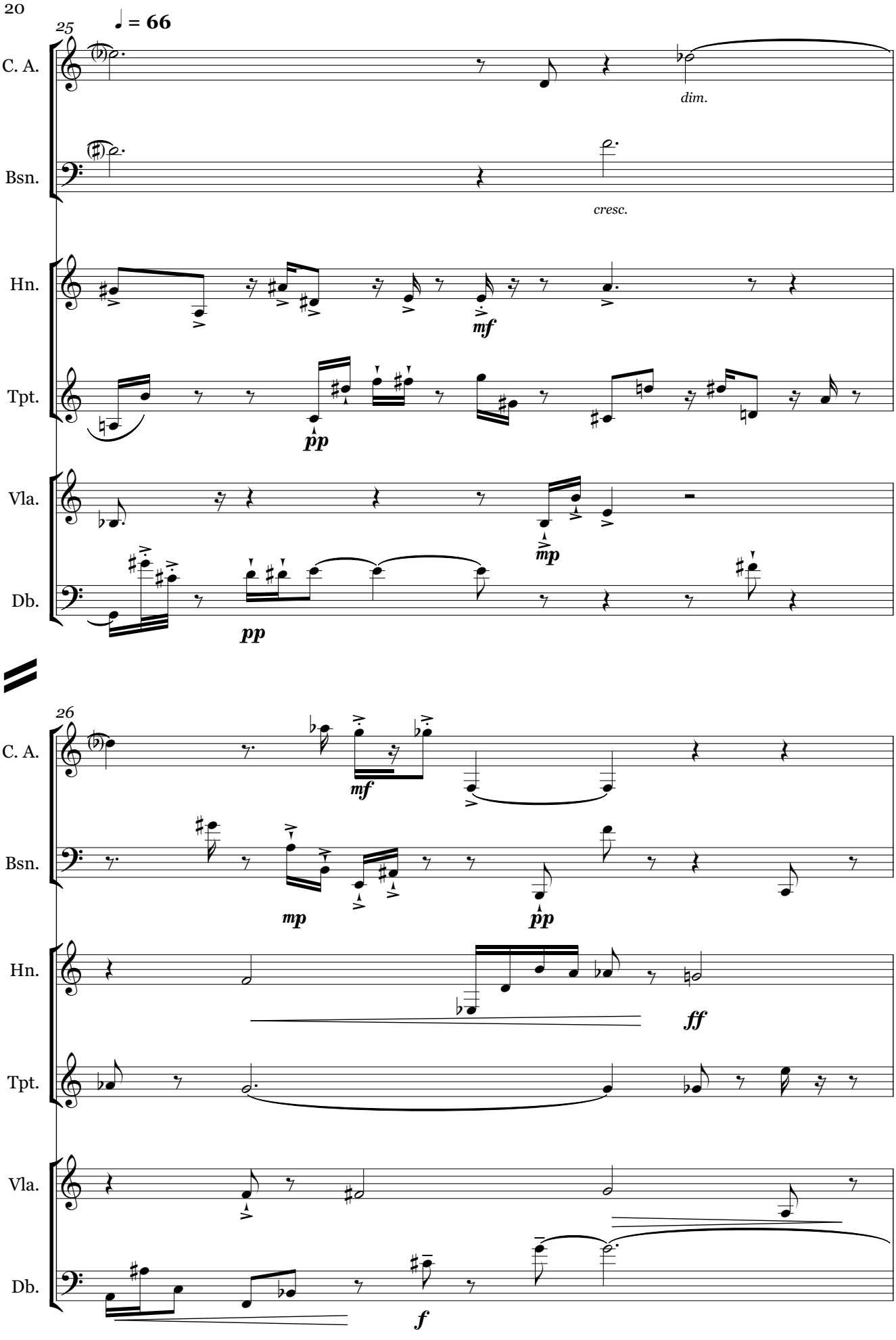

25
Bsn.
Hn.
Tpt.
Vla.
Db.
mf
p
f
ff
27
pp
mp
29

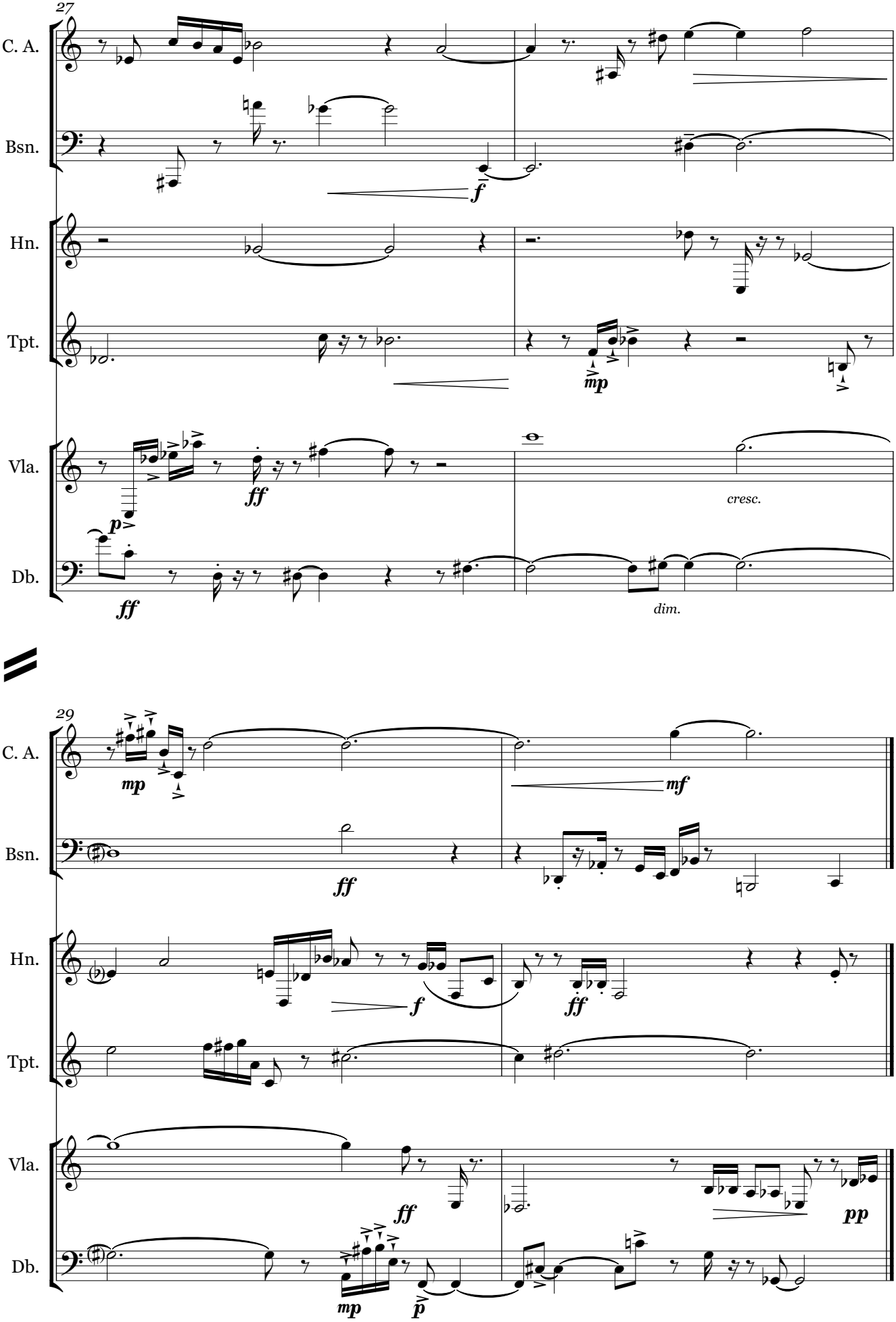

VI: Hexatrix
♩ = 66
C. A.
Bsn.
Hn.
Tpt.
Vla.
Db.
mp
pp
mf
ff
pp
f
5
♩ = 72
dim.
cresc.


9
C. A.
Bsn.
Hn.
Tpt.
Vla.
Db.
pp
p
pp
dim.
mf
mp
f
mf
mp
ff
13
♩ = 66
C. A.
Bsn.
Hn.
Tpt.
Vla.
Db.
mf
f
ff
ff
pp
f
p
mp

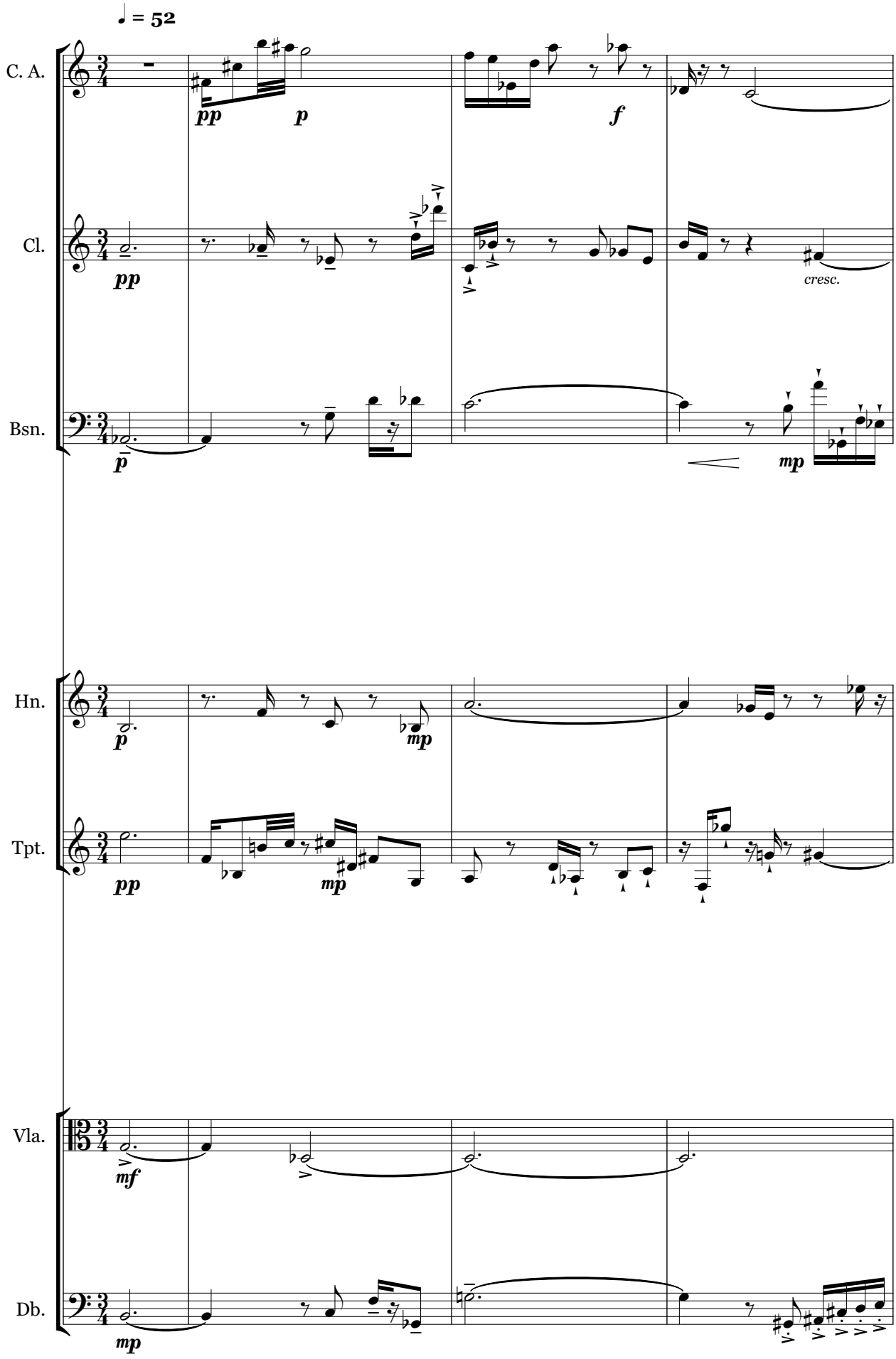

17
♩ = 72
C. A.
Bsn.
Hn.
Tpt.
Vla.
Db.
f
p
dim.
mf
ff
20
pp
mp
cresc.

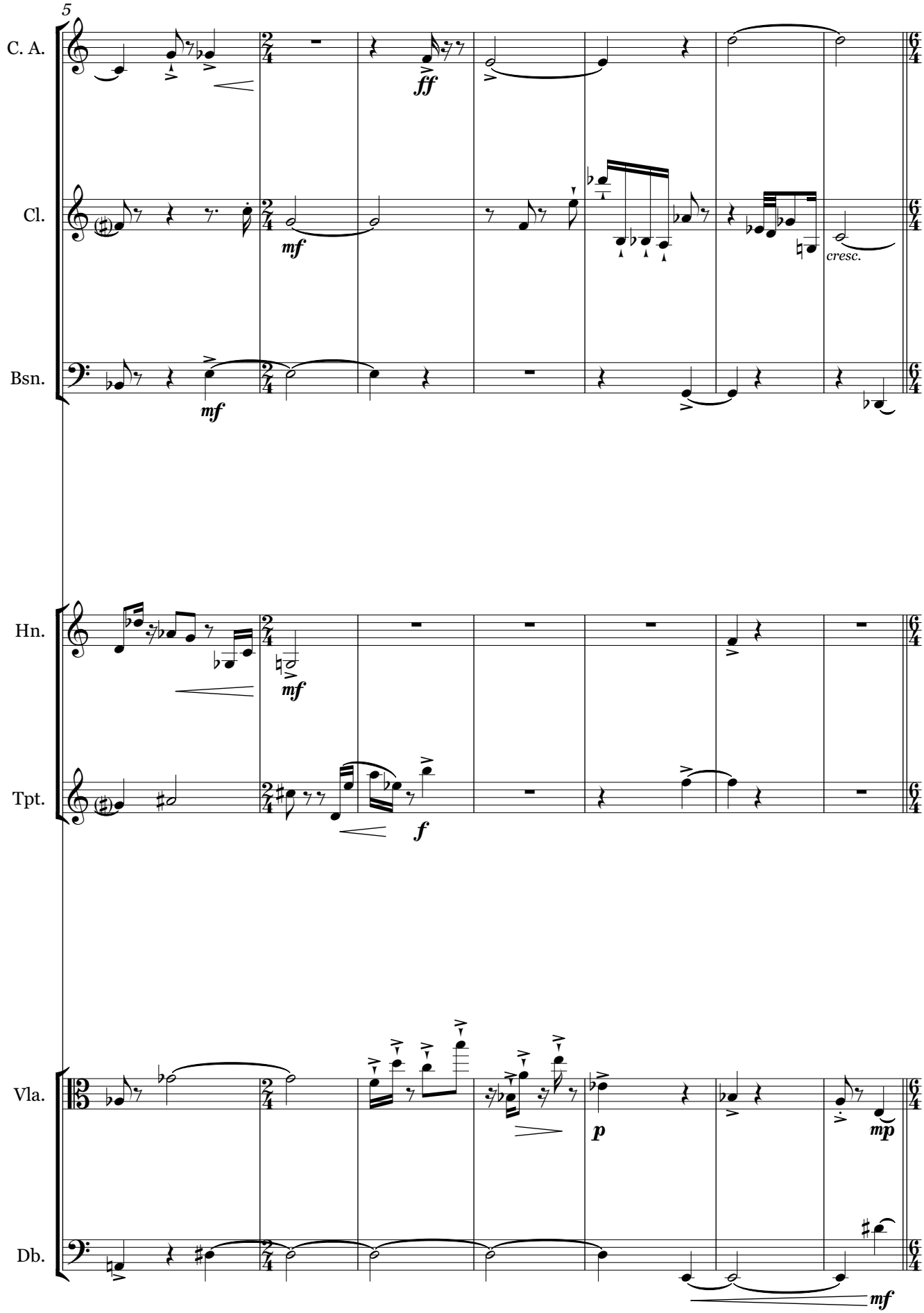

23
C. A.
Bsn.
Hn.
Tpt.
Vla.
Db.
f
cresc.
p
cresc.
f
dim.
24
ff
p
f
pp
mf

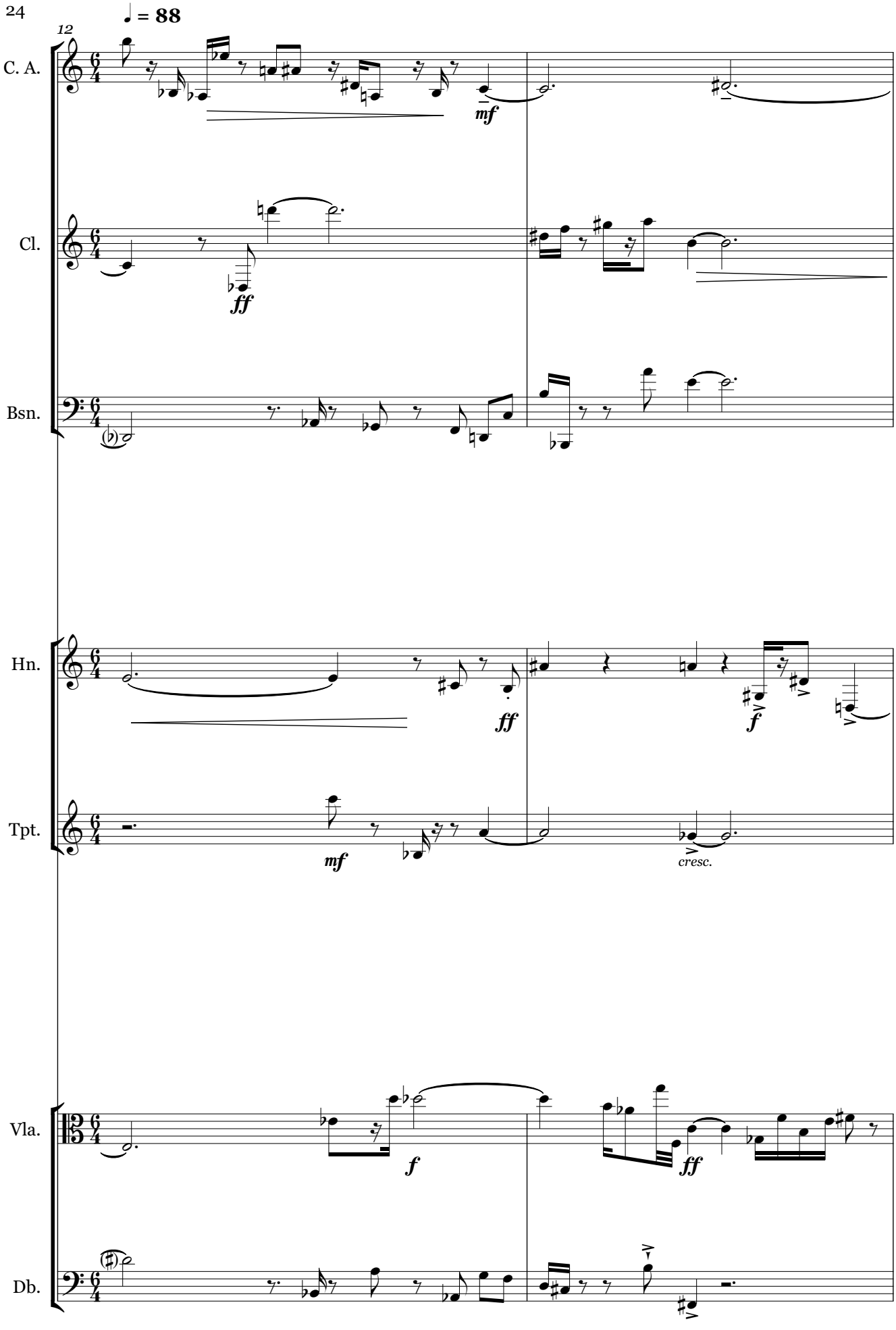

25
♩ = 66
C. A.
Bsn.
Hn.
Tpt.
Vla.
Db.
dim.
cresc.
mf
pp
mp
pp
26
C. A.
Bsn.
Hn.
Tpt.
Vla.
Db.
mf
mp
pp
ff
f

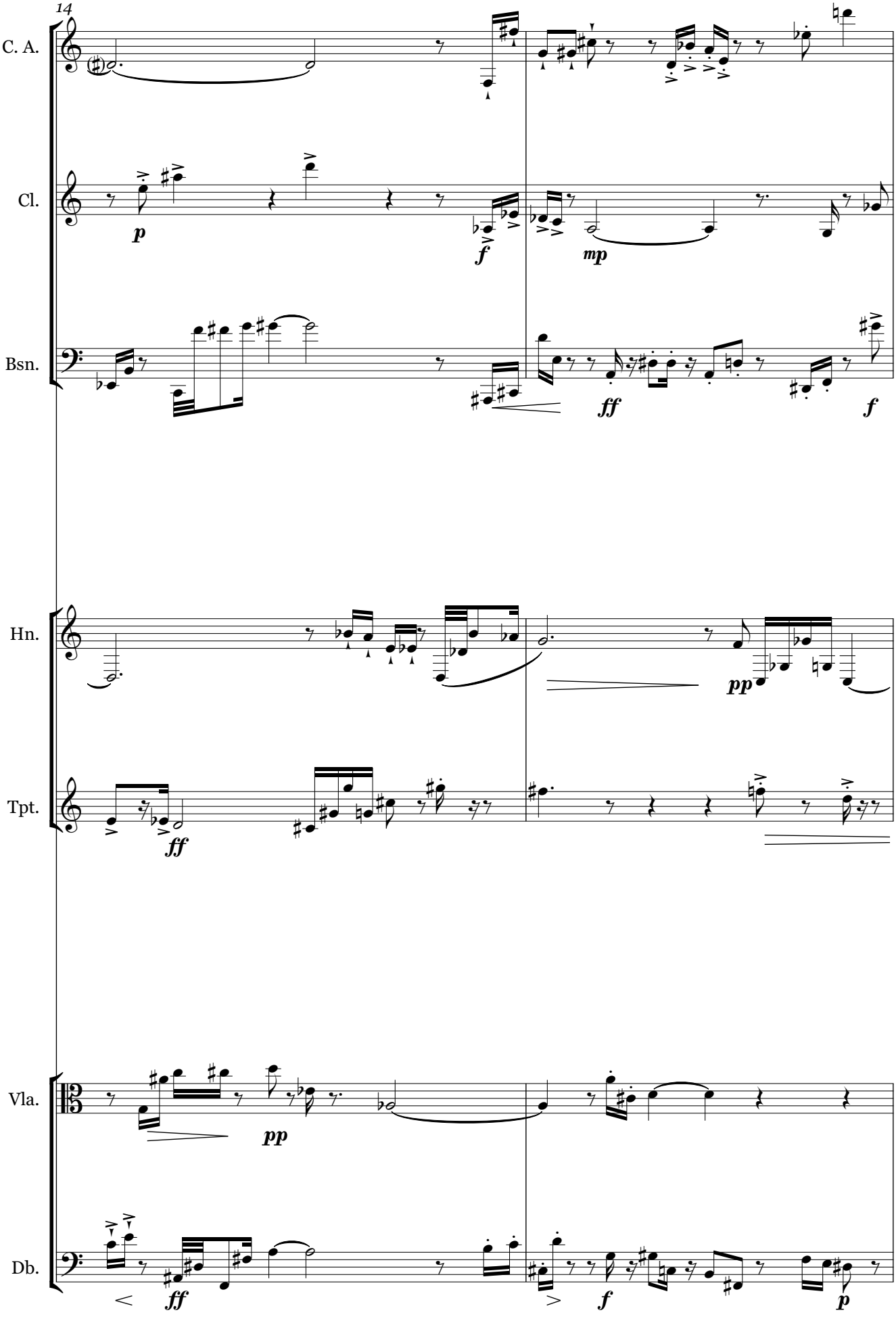

27
C. A.
Bsn.
Hn.
Tpt.
Vla.
Db.
f
mp
ff
p
cresc.
dim.
29
mf
pp

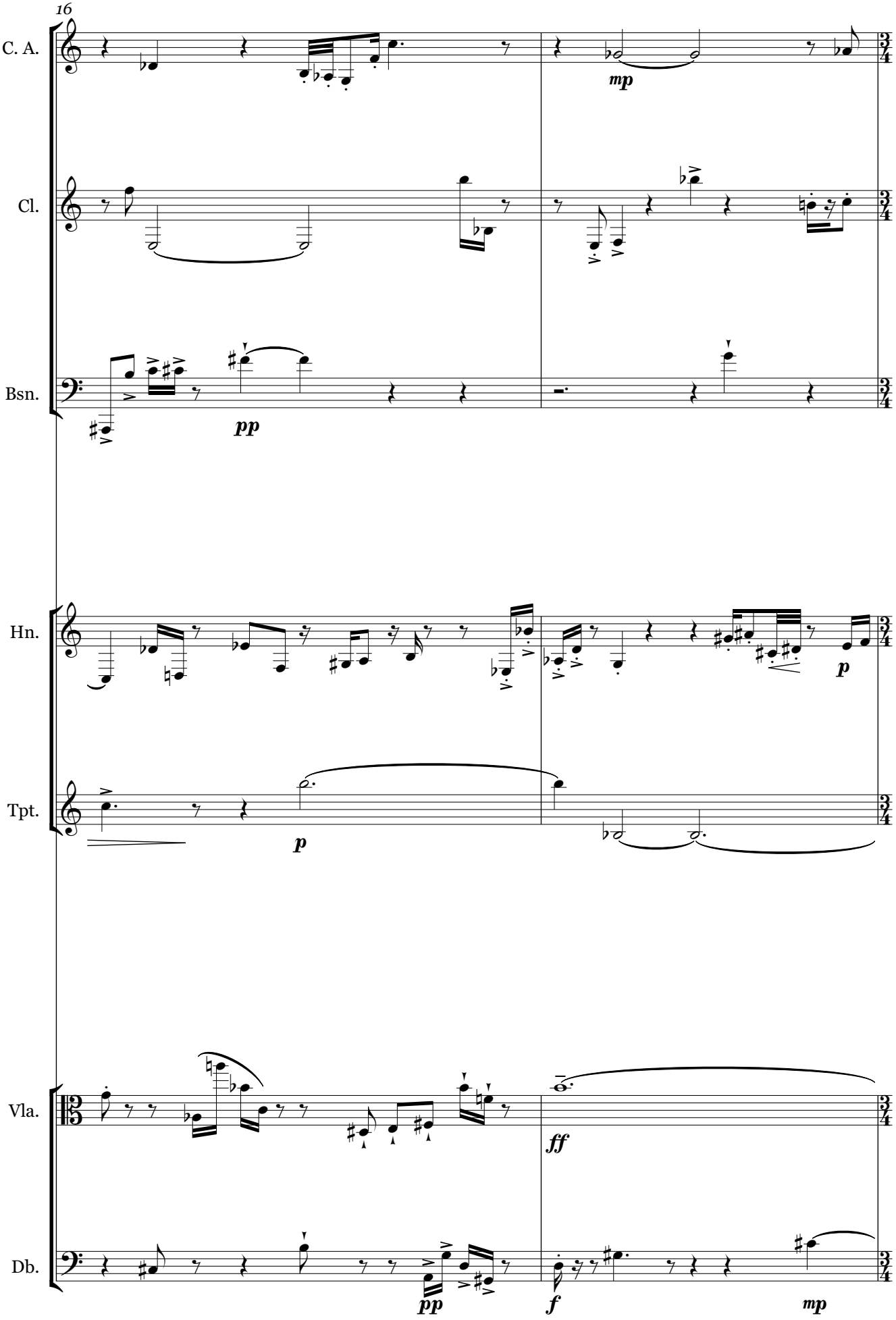
VII: Heptatrix

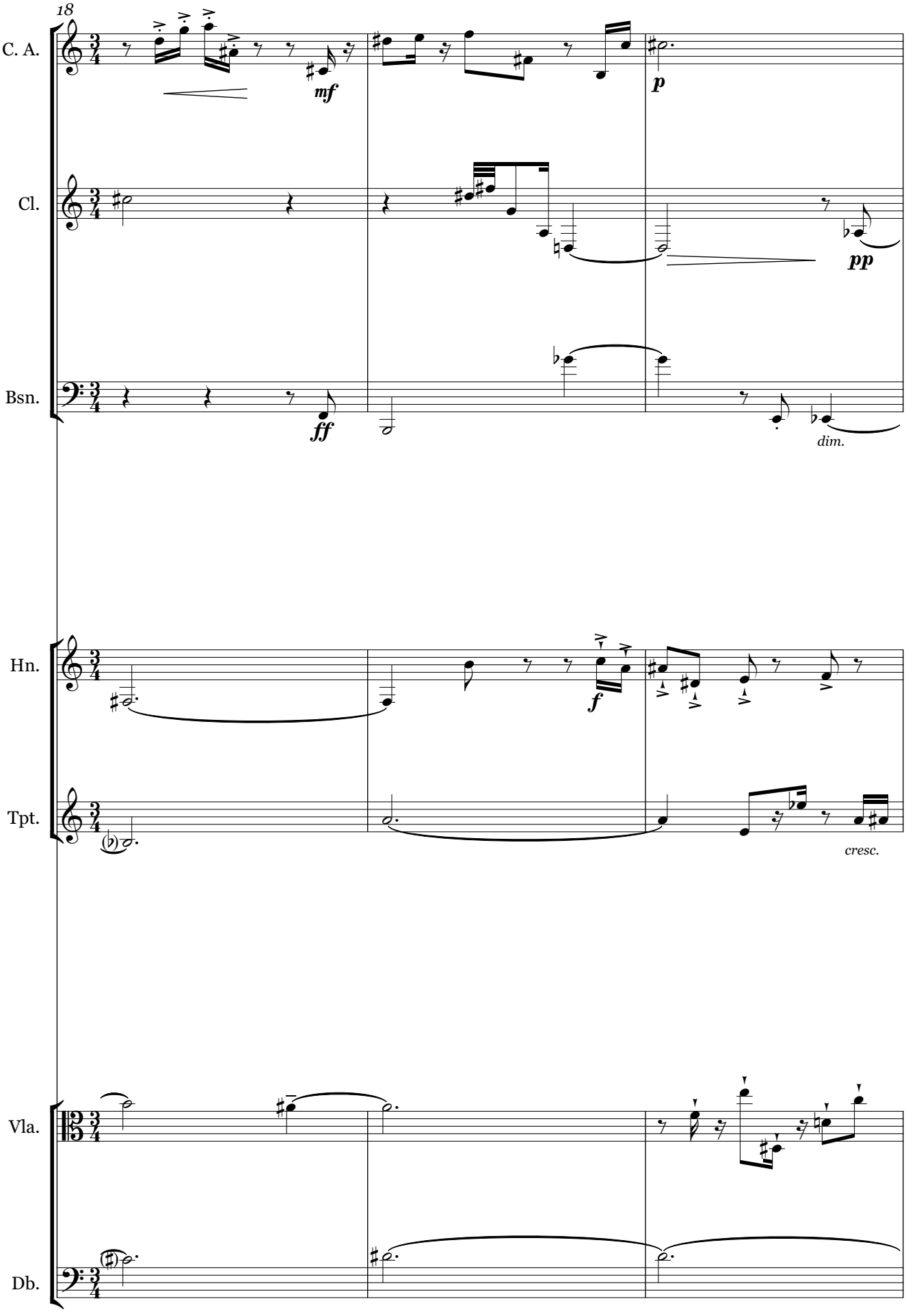


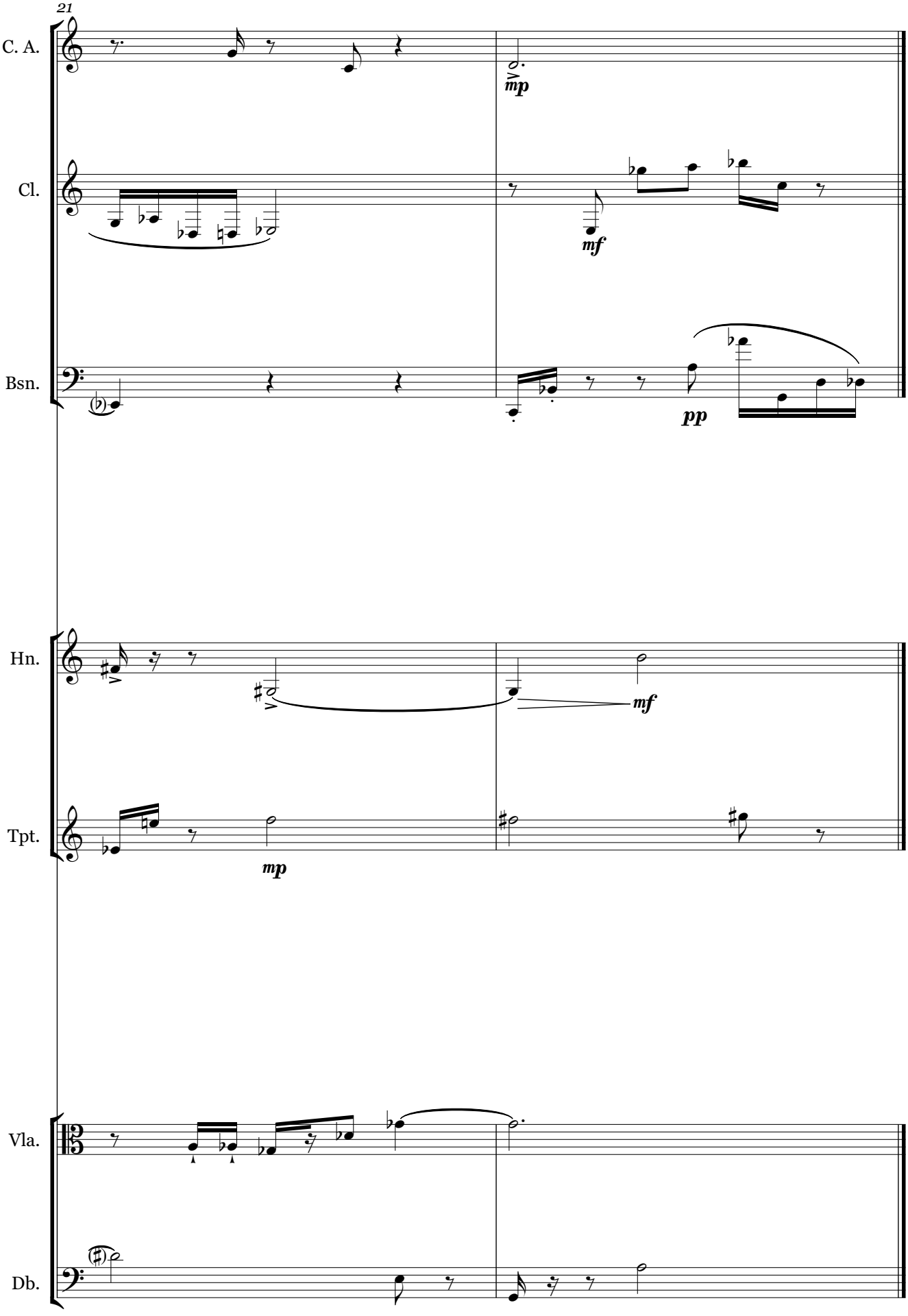

5
C. A.
Cl.
Bsn.
Hn.
Tpt.
Vla.
Db.
ff
mf
cresc.
f
p
mp


♩ = 88
12
C. A.
mf
Cl.
ff
Bsn.
Hn.
ff
f
Tpt.
mf
cresc.
Vla.
f
ff
Db.

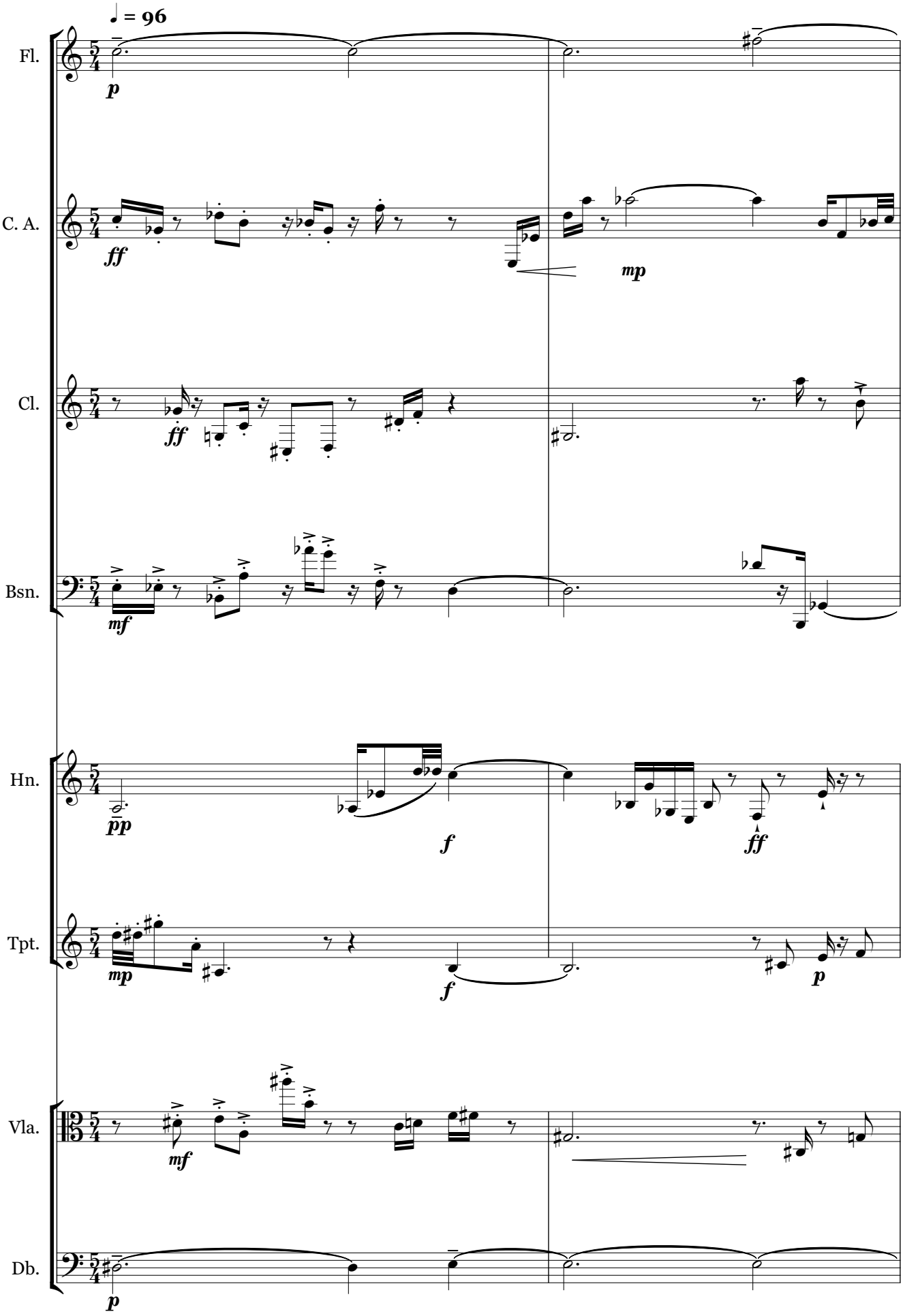

14
C. A.
Cl.
Bsn.
Hn.
Tpt.
Vla.
Db.
p
f
mp
ff
f
pp
ff
pp
ff
f
p

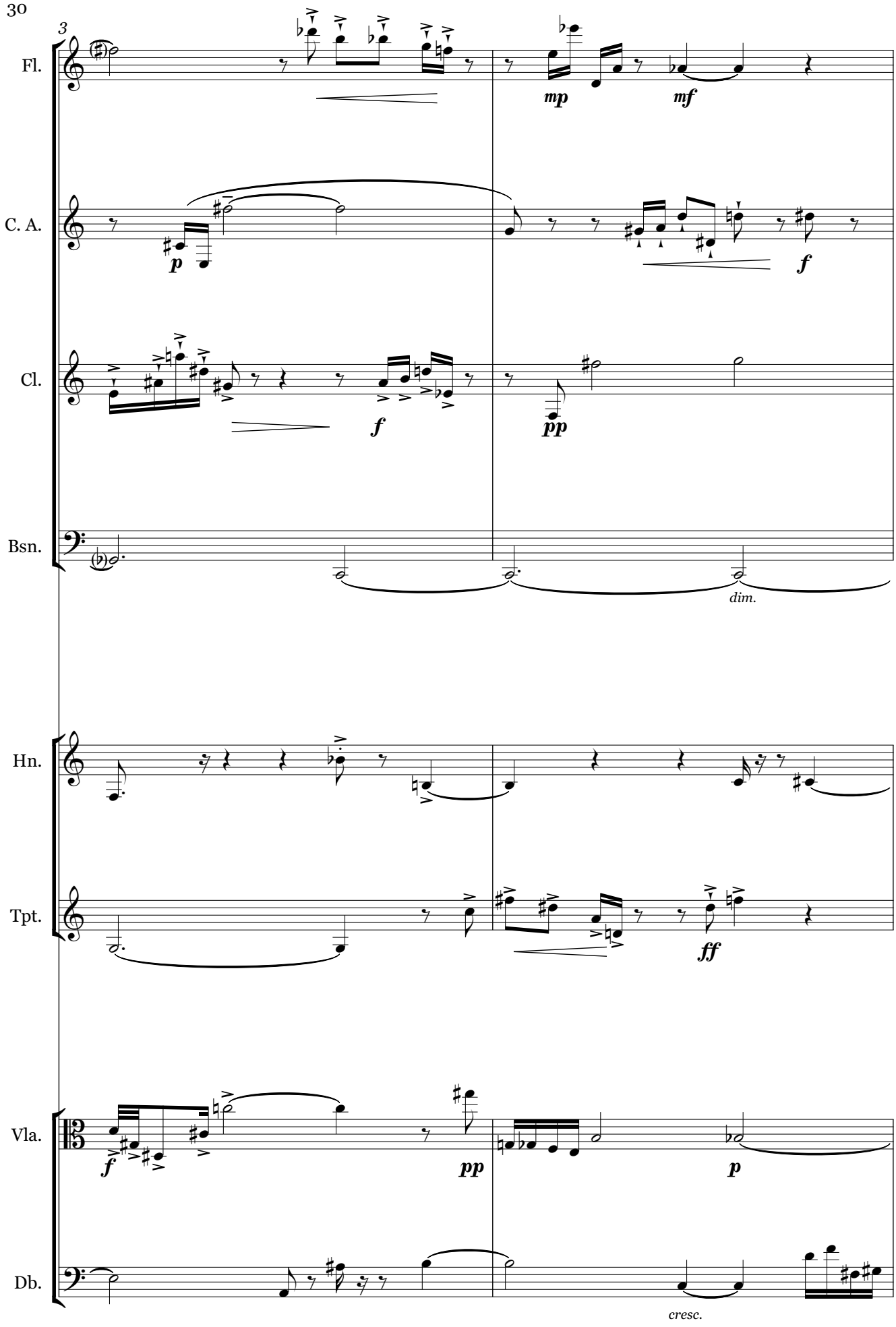

16
C. A.
mp
Cl.
Bsn.
pp
Hn.
p
Tpt.
p
Vla.
ff
Db.
pp
f
mp

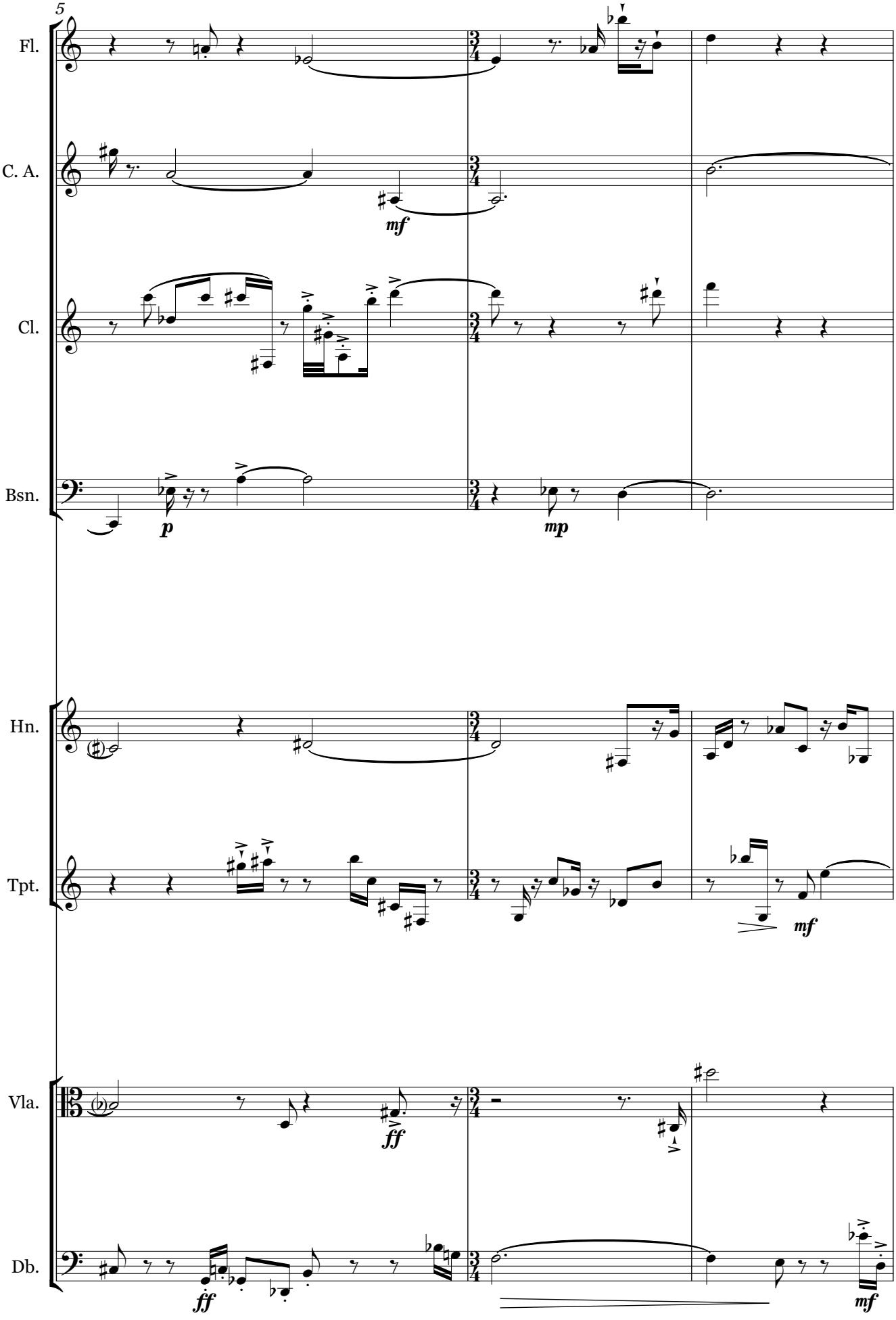

18
C. A.
Cl.
Bsn.
Hn.
Tpt.
Vla.
Db.
mf
ff
p
pp
dim.
f
cresc.


21
C. A.
Cl.
Bsn.
Hn.
Tpt.
Vla.
Db.
mp
mf
pp
mf
mp

VIII: Octotrix




3
Fl.
mp
mf
C. A.
p
f
Cl.
f
pp
Bsn.
dim.
Hn.
Tpt.
ff
Vla.
f
pp
p
Db.
cresc.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Cl.
Bsn.
Hn.
Tpt.
Vla.
Db.
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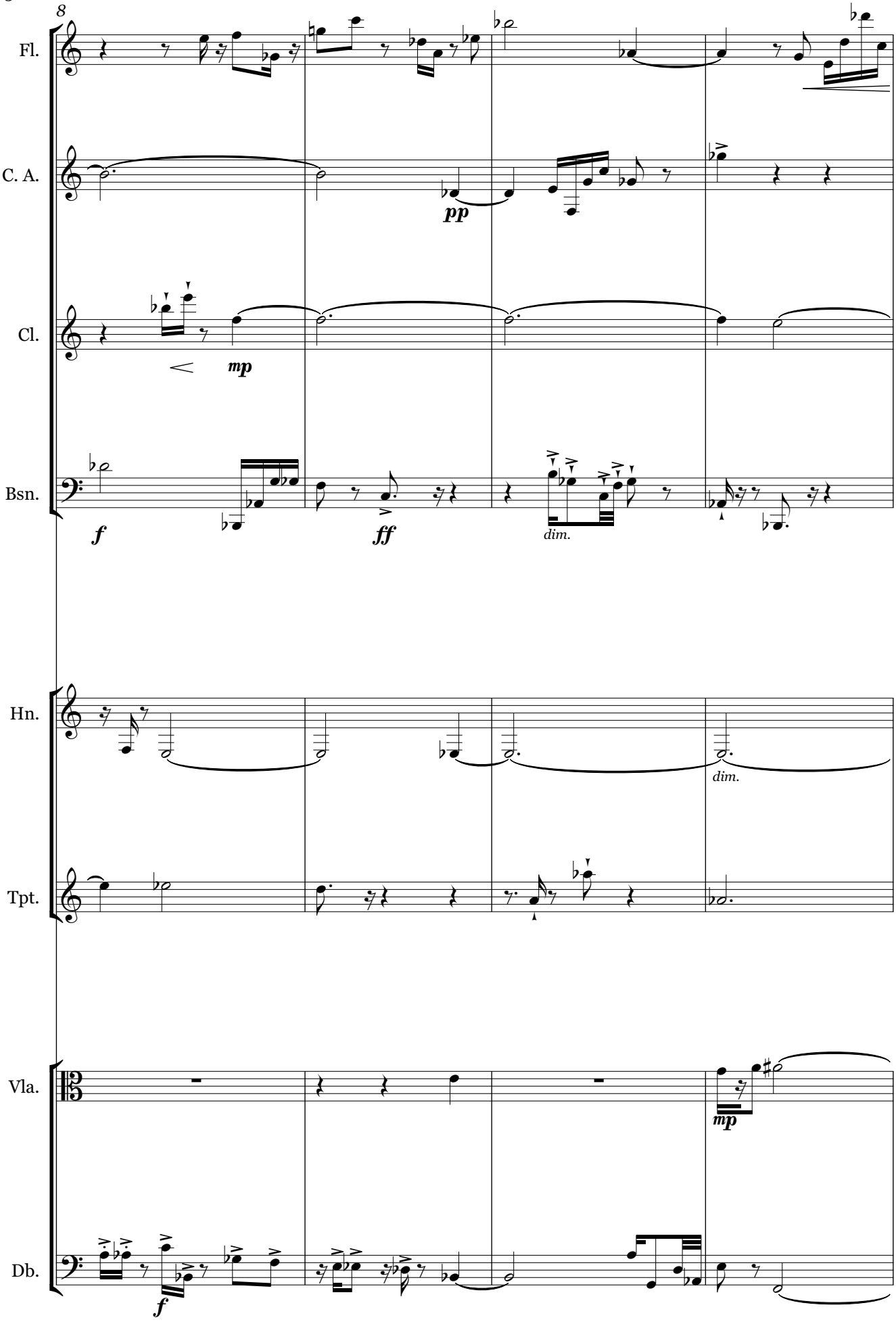
p
mp
mf
ff
ff
mf


8
Fl.
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Bsn.
Hn.
Tpt.
Vla.
Db.
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mp
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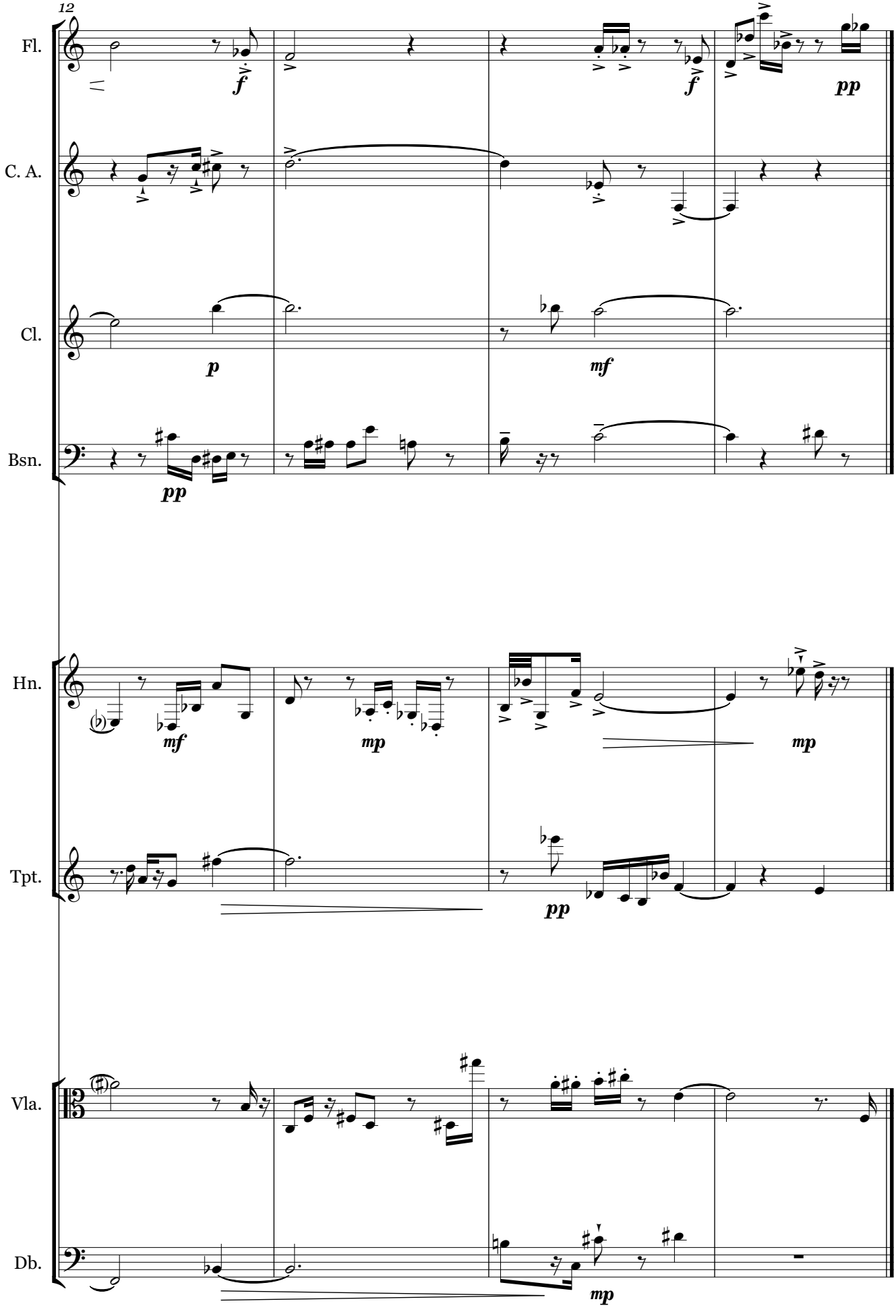
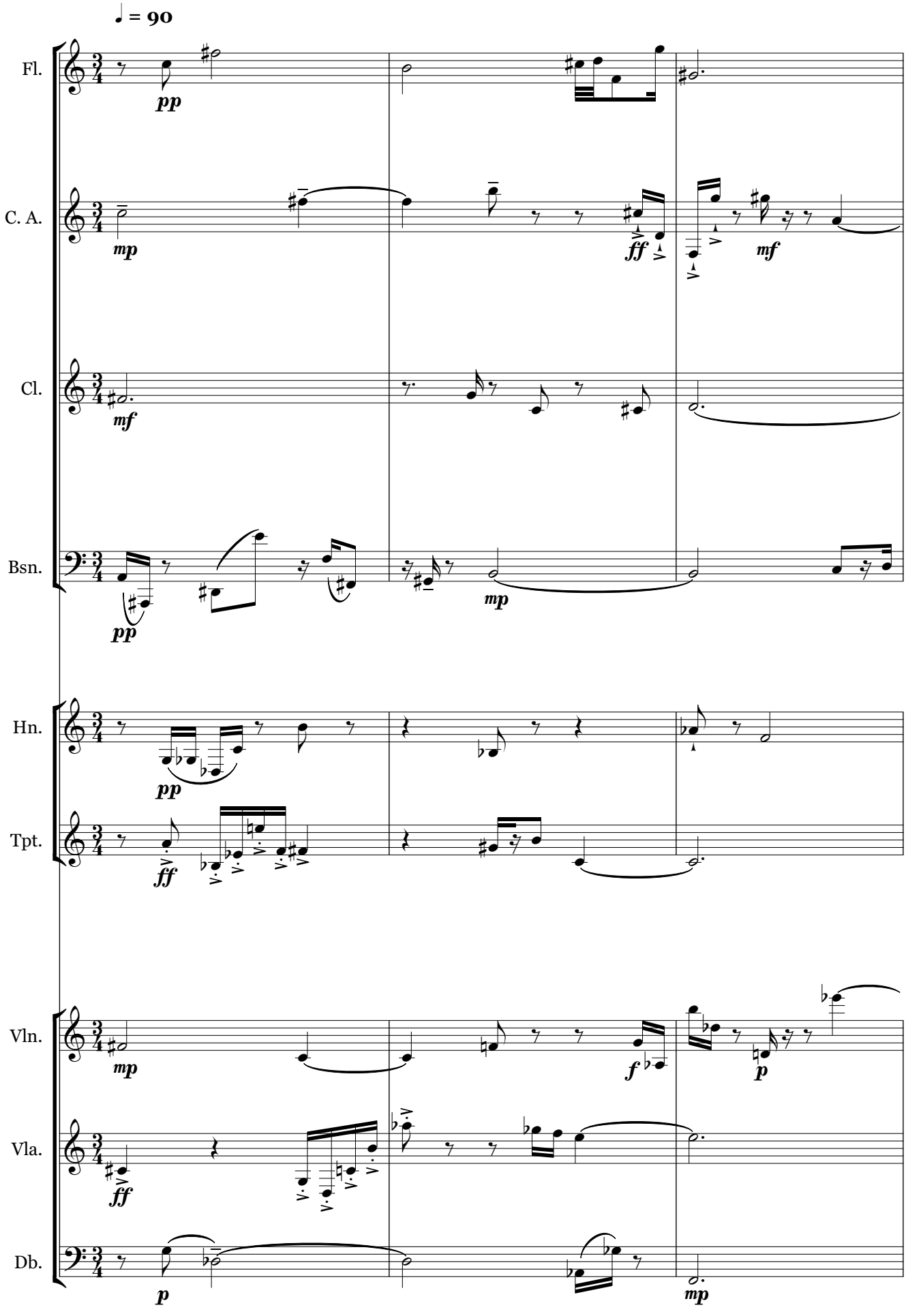
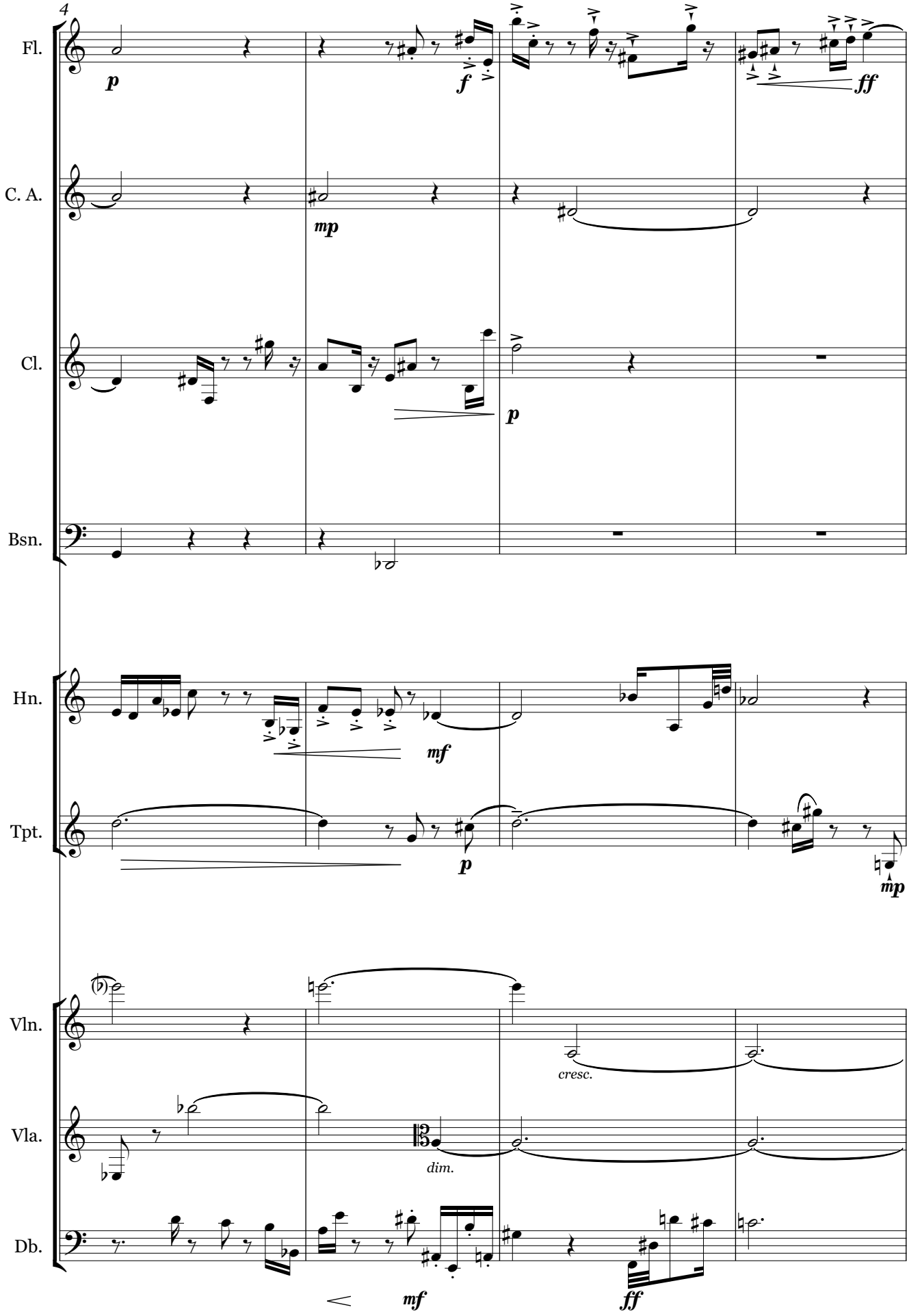
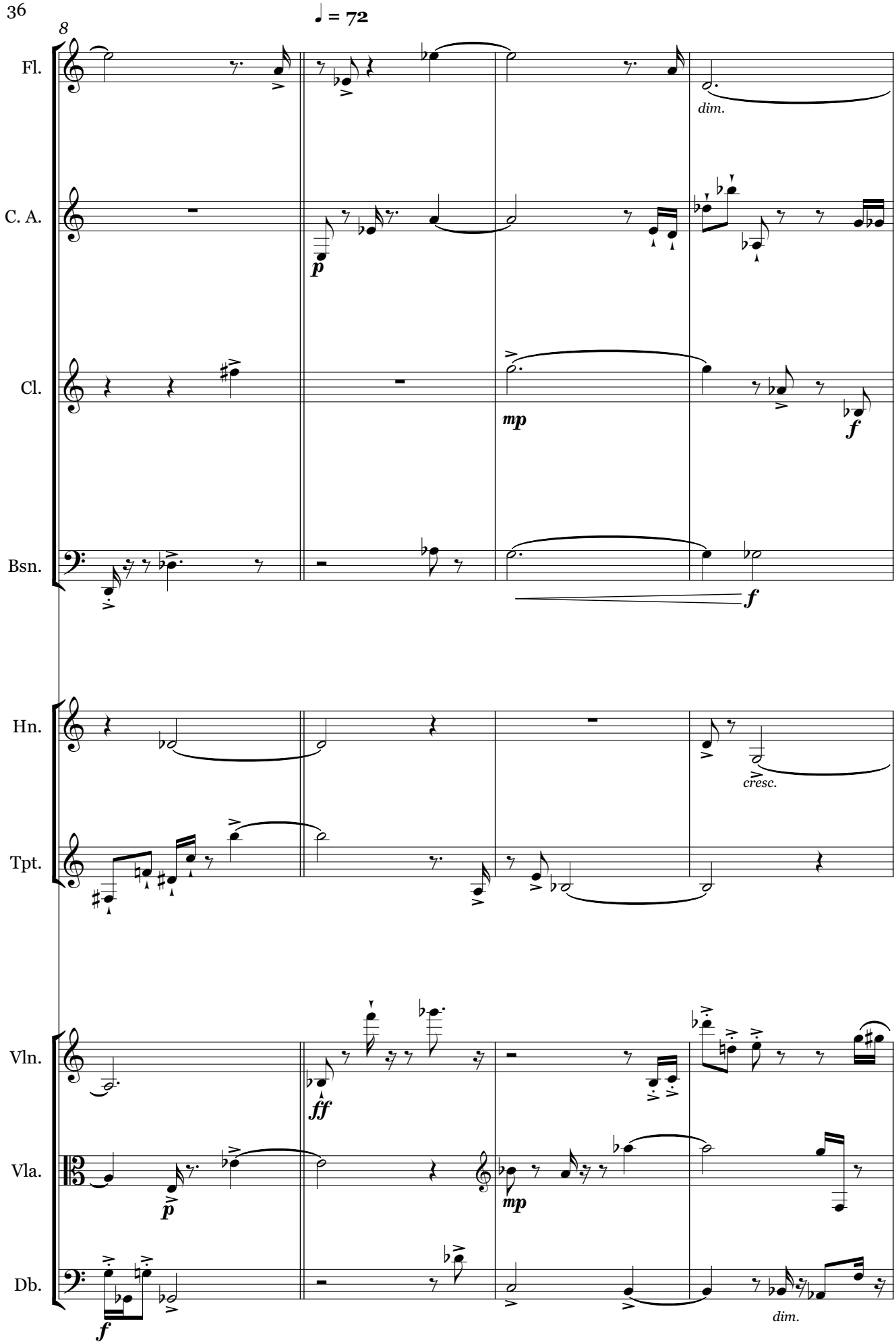
ff
dim.
dim.
mp
f


12
Fl.
C. A.
Cl.
Bsn.
Hn.
Tpt.
Vla.
Db.
f
f
pp
p
mf
pp
mf
mp
mp
pp
mp

IX: Entrix




4
Fl.
C. A.
Cl.
Bsn.
Hn.
Tpt.
Vln.
Vla.
Db.
p
f
ff
mp
p
mf
p
mp
cresc.
dim.
mf
ff


♩ = 72
8
Fl.
C. A.
Cl.
Bsn.
Hn.
Tpt.
Vln.
Vla.
Db.
dim.
p
mp
f
cresc.
ff
dim.

12
Fl.
C. A.
Cl.
Bsn.
Hn.
Tpt.
Vln.
Vla.
Db.
f
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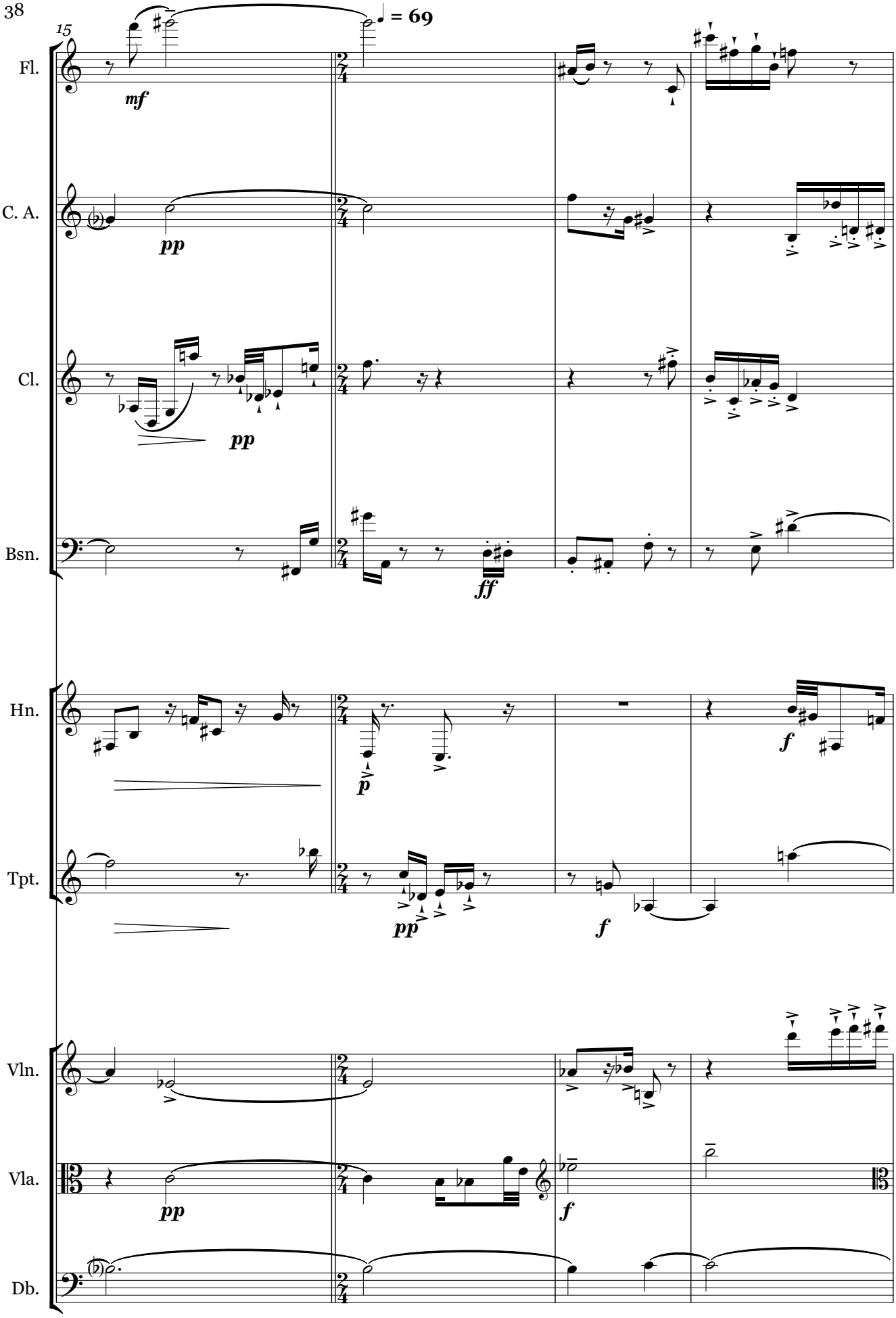
mf
ff
cresc.
mf
pp


15
♩ = 69
Fl.
mf
C. A.
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Bsn.
ff
Hn.
p
f
Tpt.
pp
f
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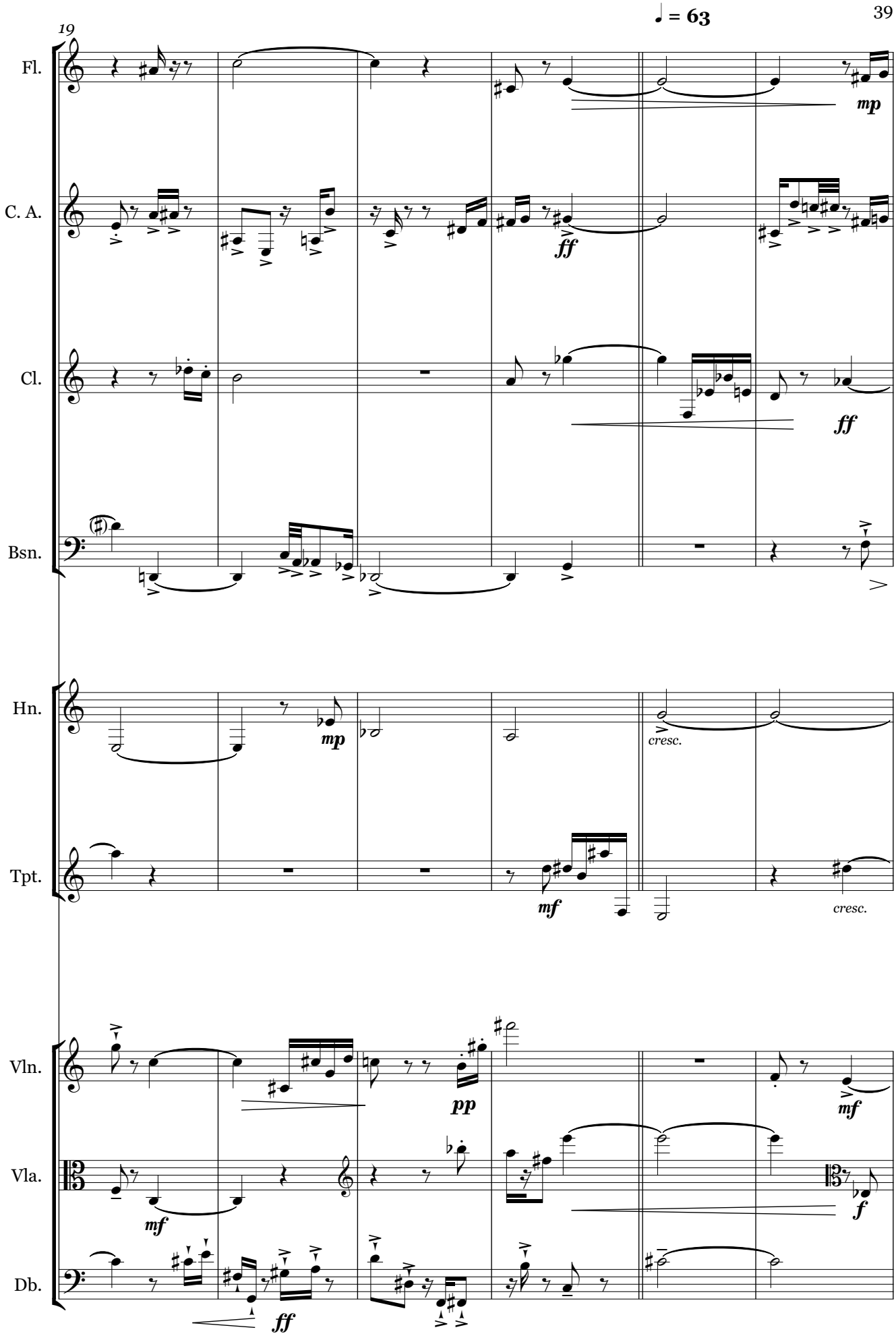
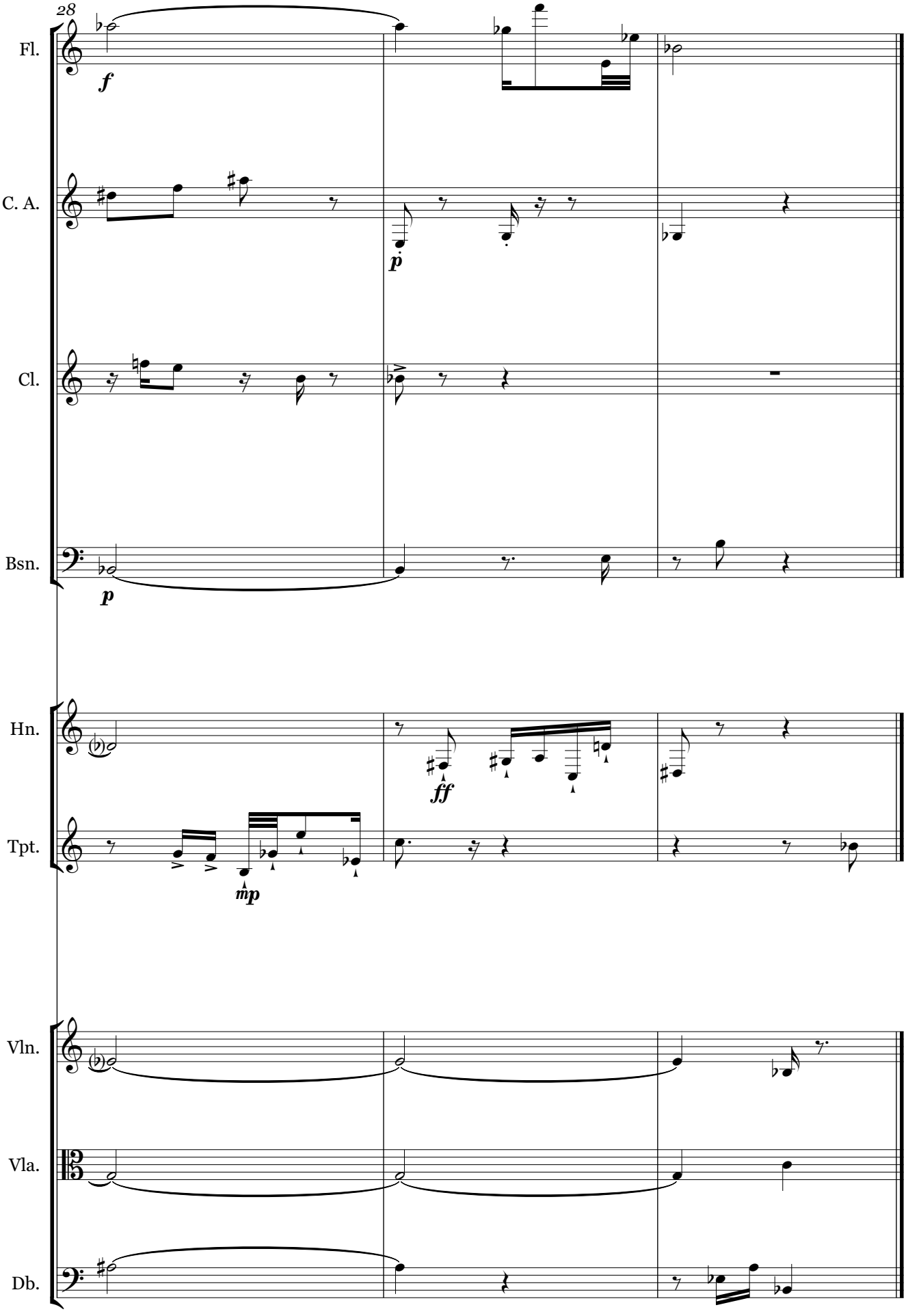
Vla.
pp
f
Db.


♩ = 63
19
Fl.
C. A.
Cl.
Bsn.
Hn.
Tpt.
Vln.
Vla.
Db.
mp
ff
mp
cresc.
mf
cresc.
pp
mf
mf
f
ff

25
Fl.
C. A.
dim.
Cl.
Bsn.
p
pp
Hn.
Tpt.
f
Vln.
Vla.
Db.


28
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C. A.
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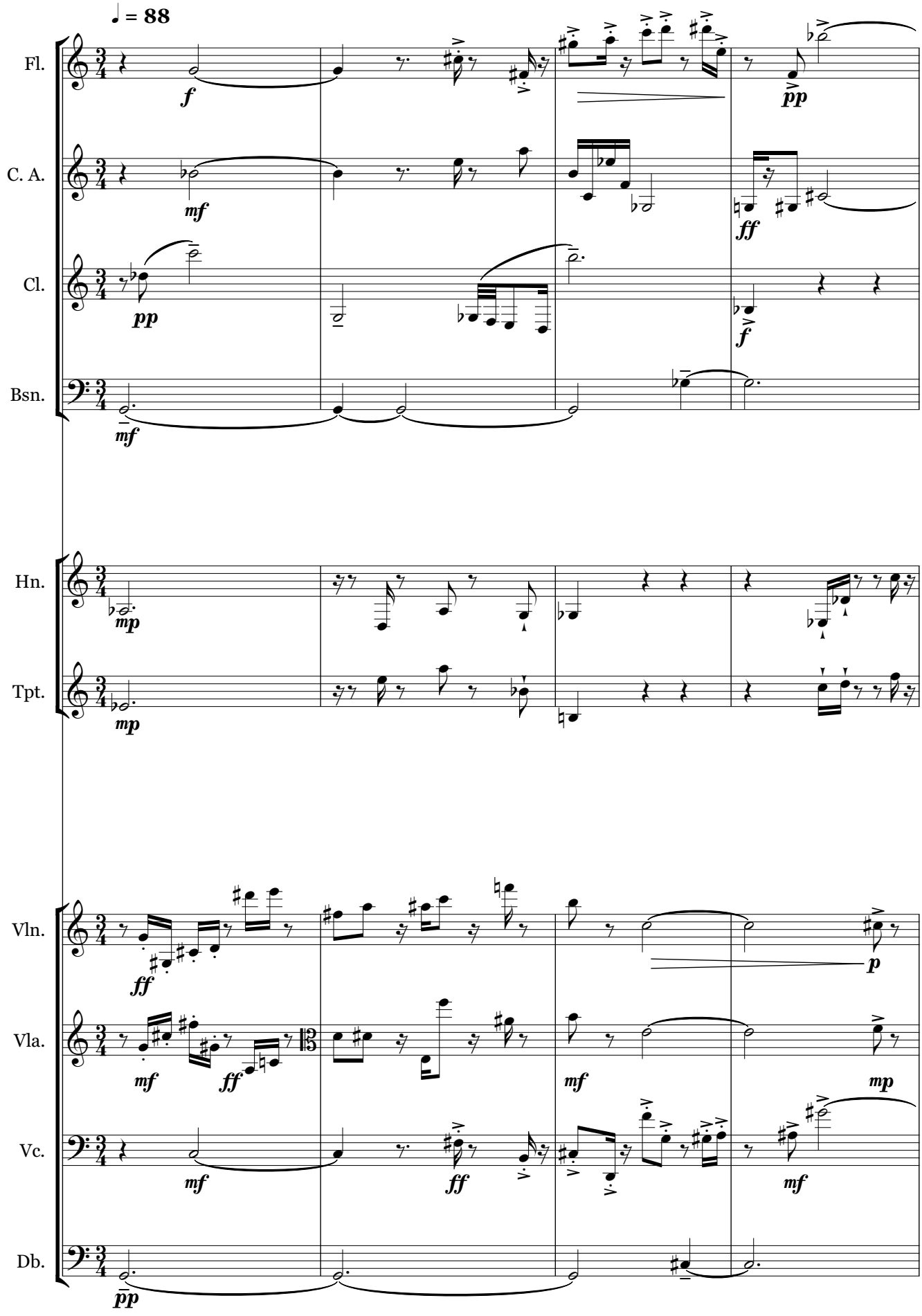
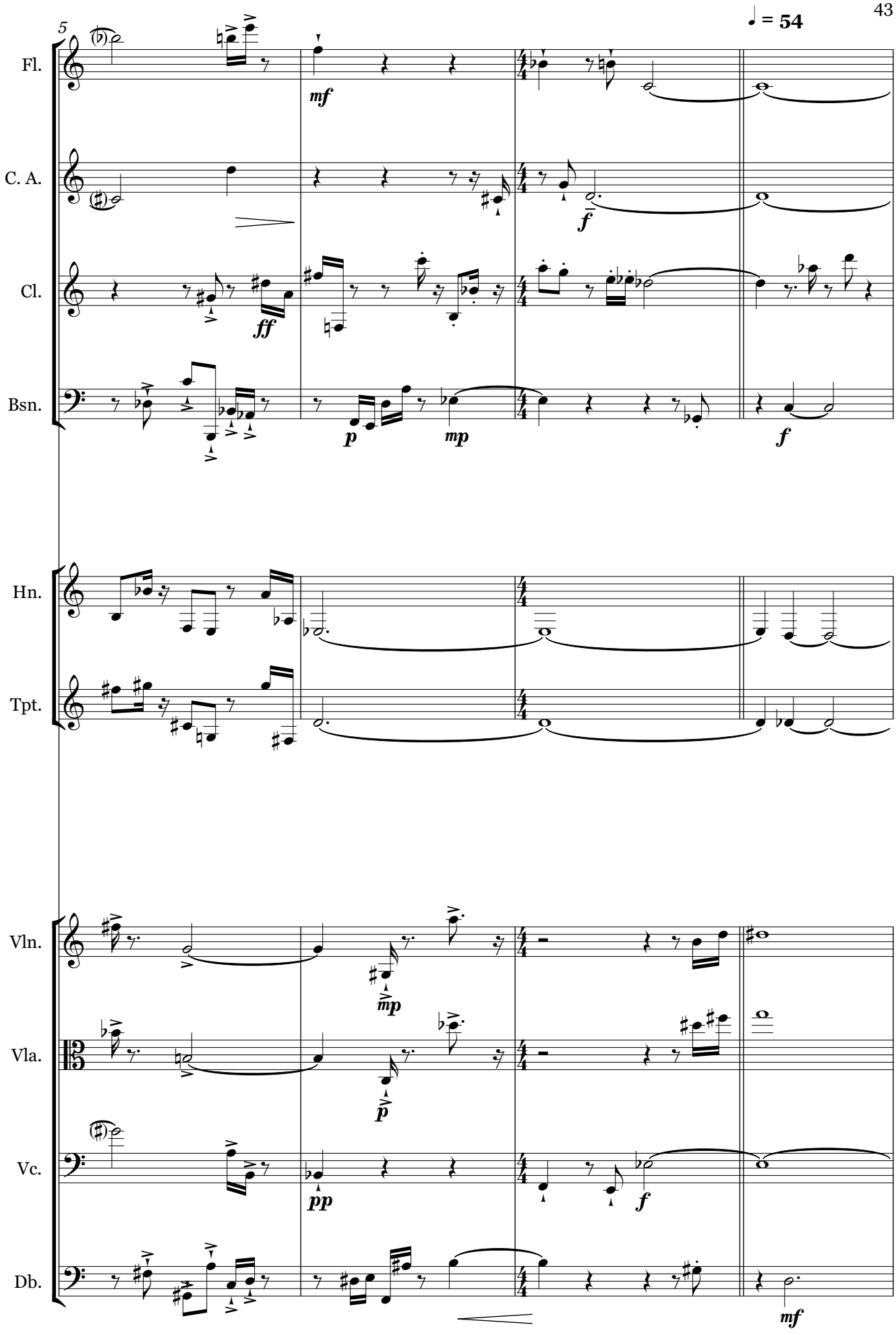
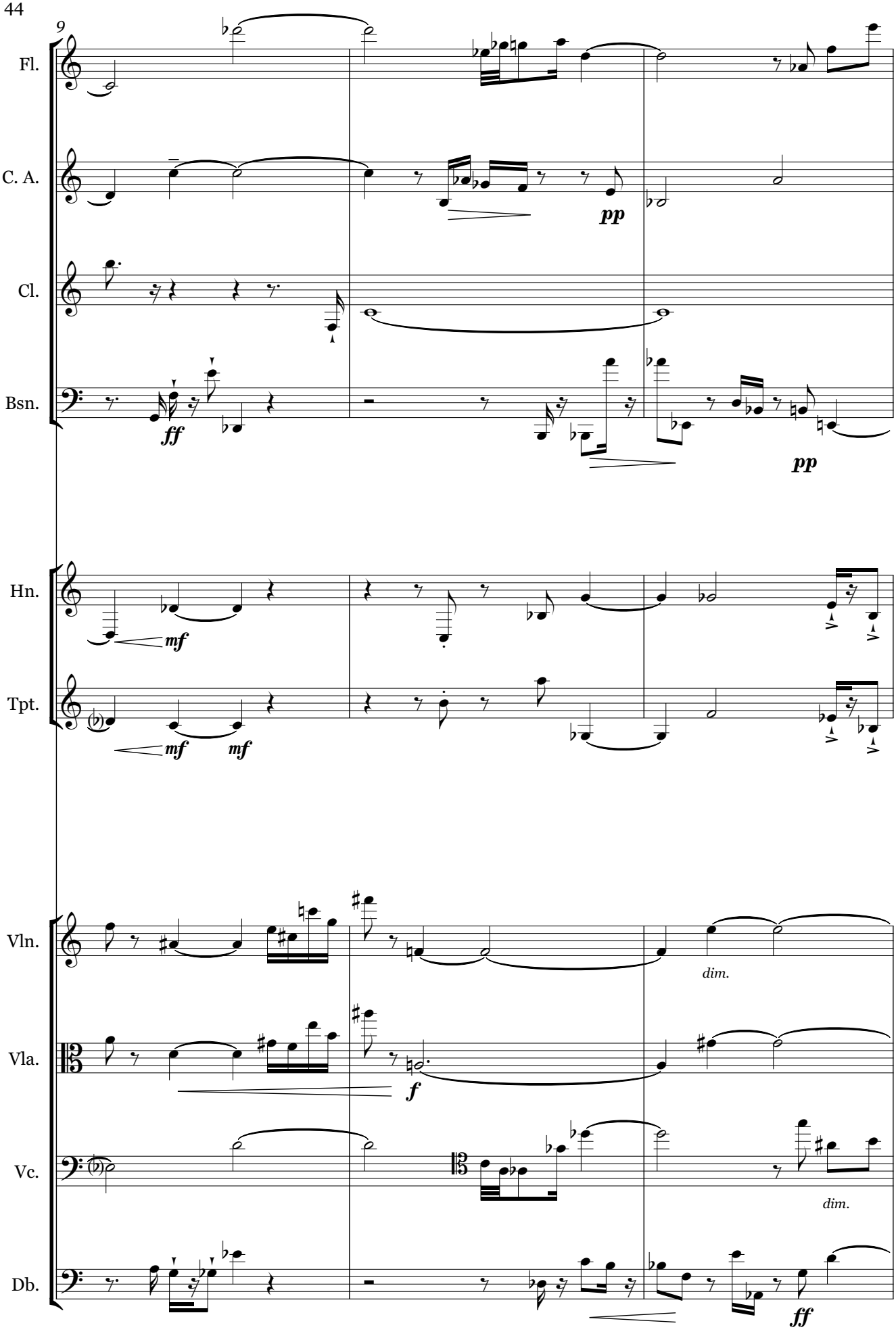
Bsn.
Hn.
Tpt.
Vln.
Vla.
Db.
f
p
ff
mp

X: Decatrix




5
♩ = 54
Fl.
C. A.
Cl.
Bsn.
Hn.
Tpt.
Vln.
Vla.
Vc.
Db.
mf
f
ff
p
mp
f
mp
p
pp
f
mf


9
Fl.
C. A.
Cl.
Bsn.
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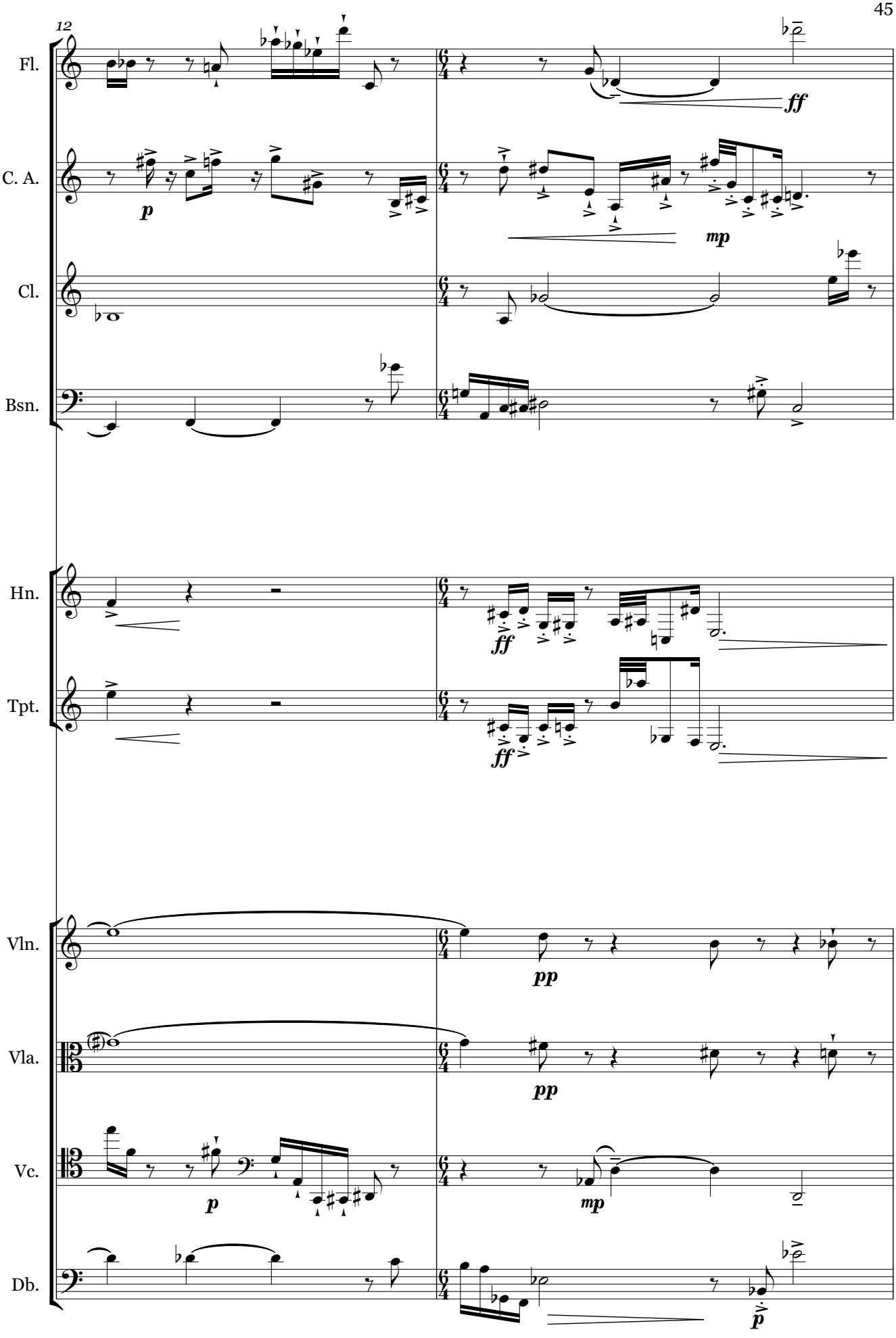
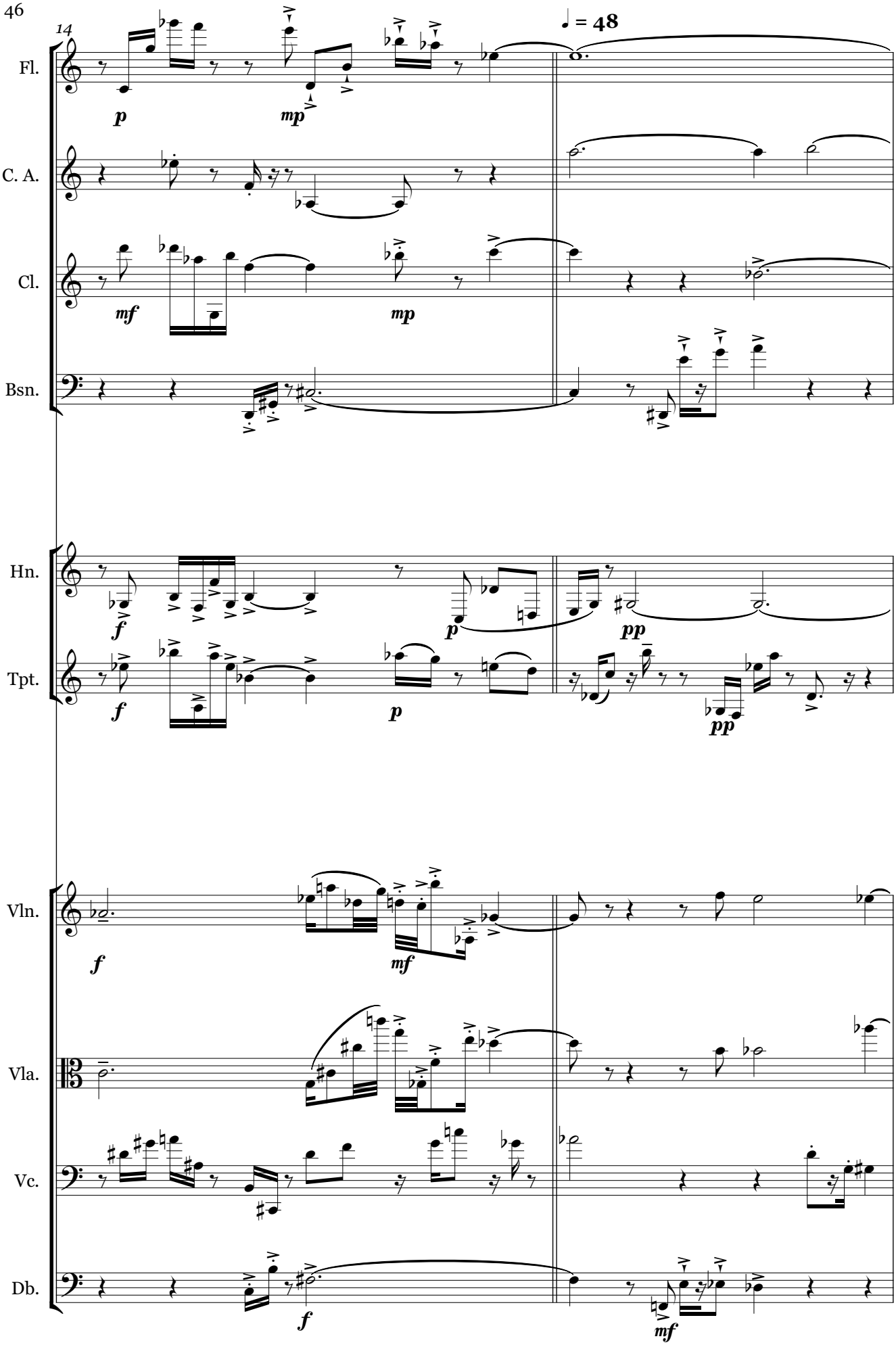
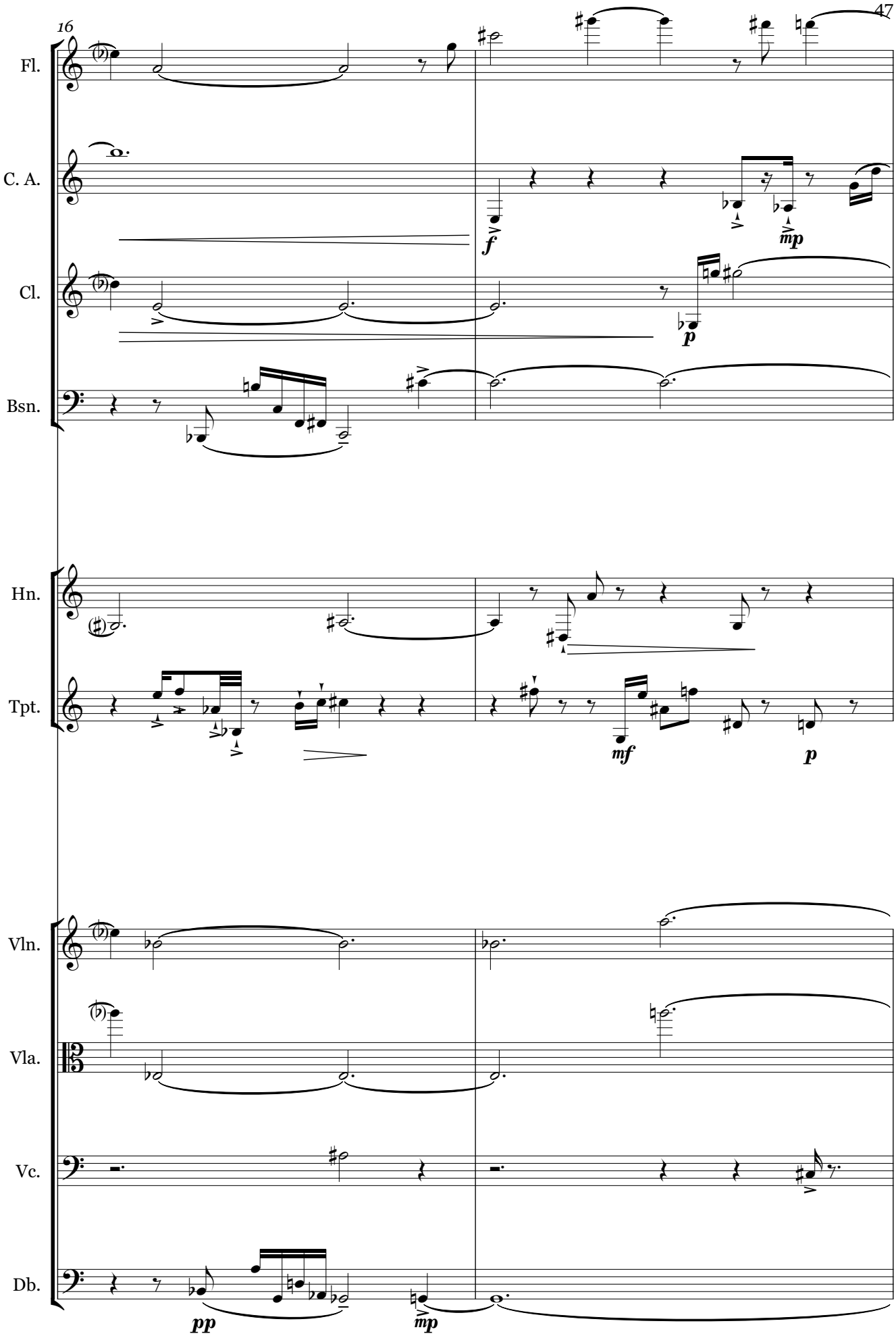
Hn.
Tpt.
mf
mf
mf
Vln.
Vla.
Vc.
Db.
dim.
f
dim.
ff


12
Fl.
C. A.
Cl.
Bsn.
Hn.
Tpt.
Vln.
Vla.
Vc.
Db.
p
mp
ff
pp


14
♩ = 48
Fl.
C. A.
Cl.
Bsn.
Hn.
Tpt.
Vln.
Vla.
Vc.
Db.
p
mp
mf
mp
f
p
pp
f
p
pp
f
mf
f
mf


16
Fl.
C. A.
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Bsn.
Hn.
Tpt.
Vln.
Vla.
Vc.
Db.
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mp
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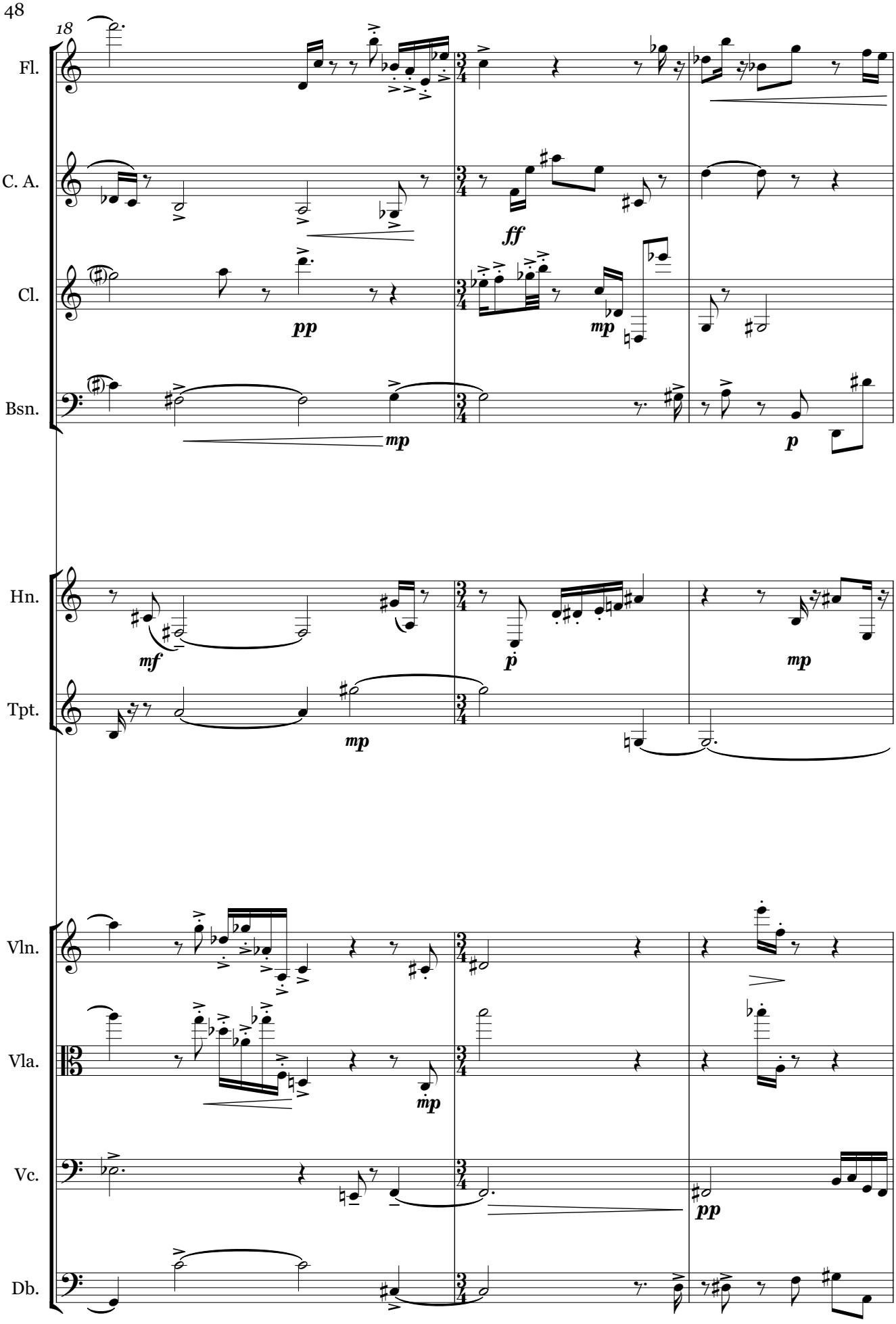
mf
p
pp
mp


18
Fl.
C. A.
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Hn.
Tpt.
Vln.
Vla.
Vc.
Db.
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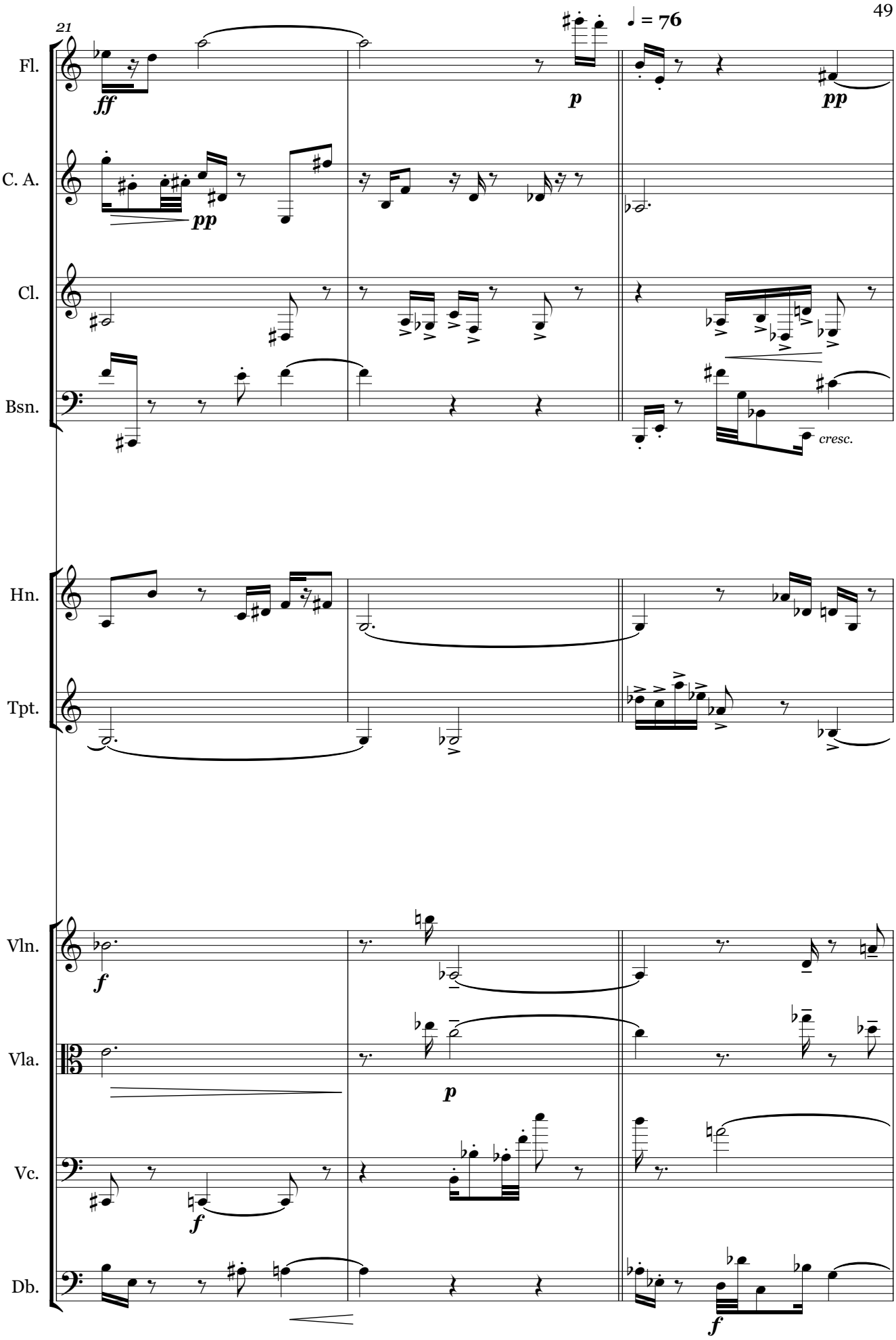
ff
mp
p
mf
pp


21
♩ = 76
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C. A.
Cl.
Bsn.
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Vln.
Vla.
Vc.
Db.
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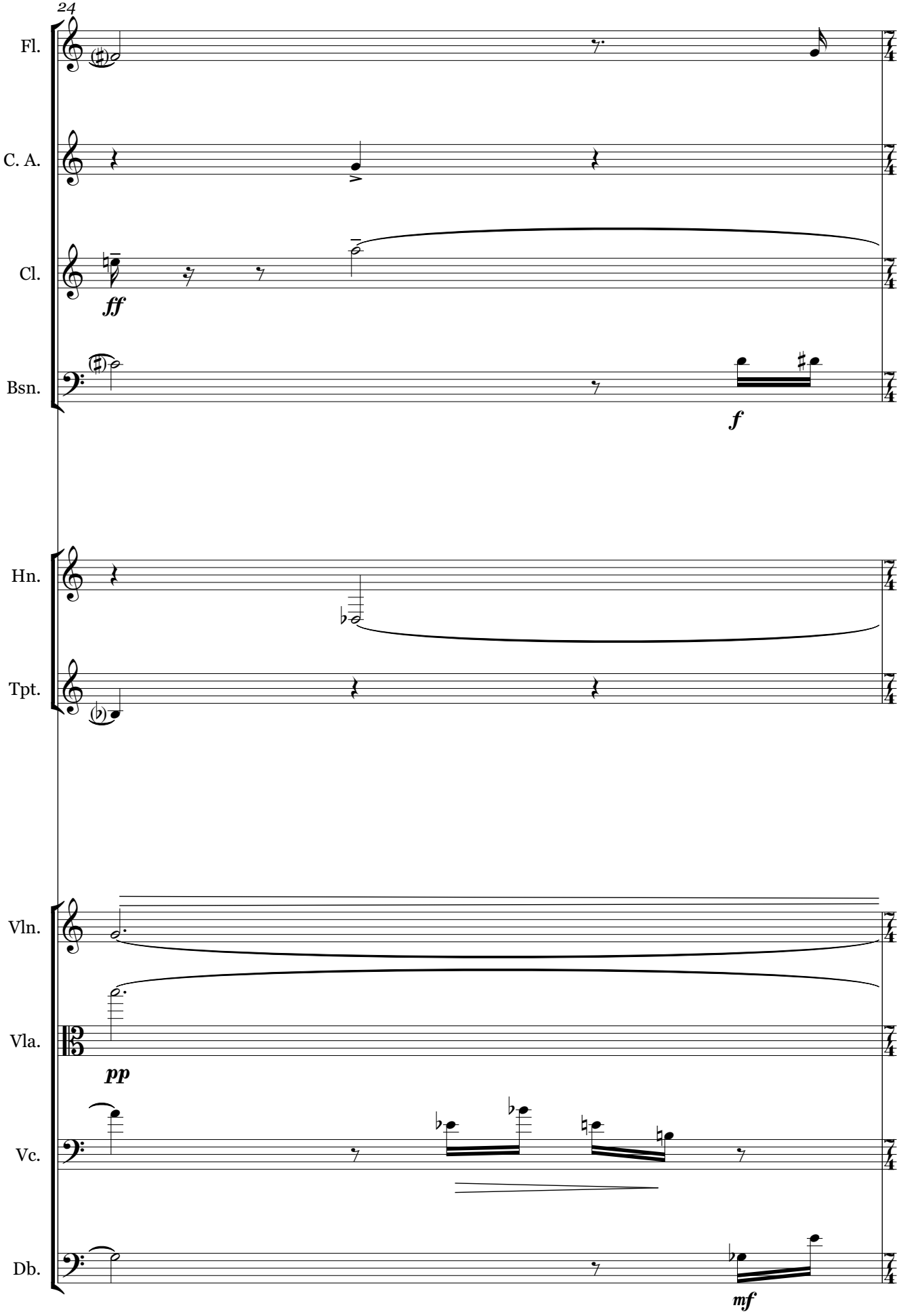
p
pp
cresc.
f
p
f
f


24
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C. A.
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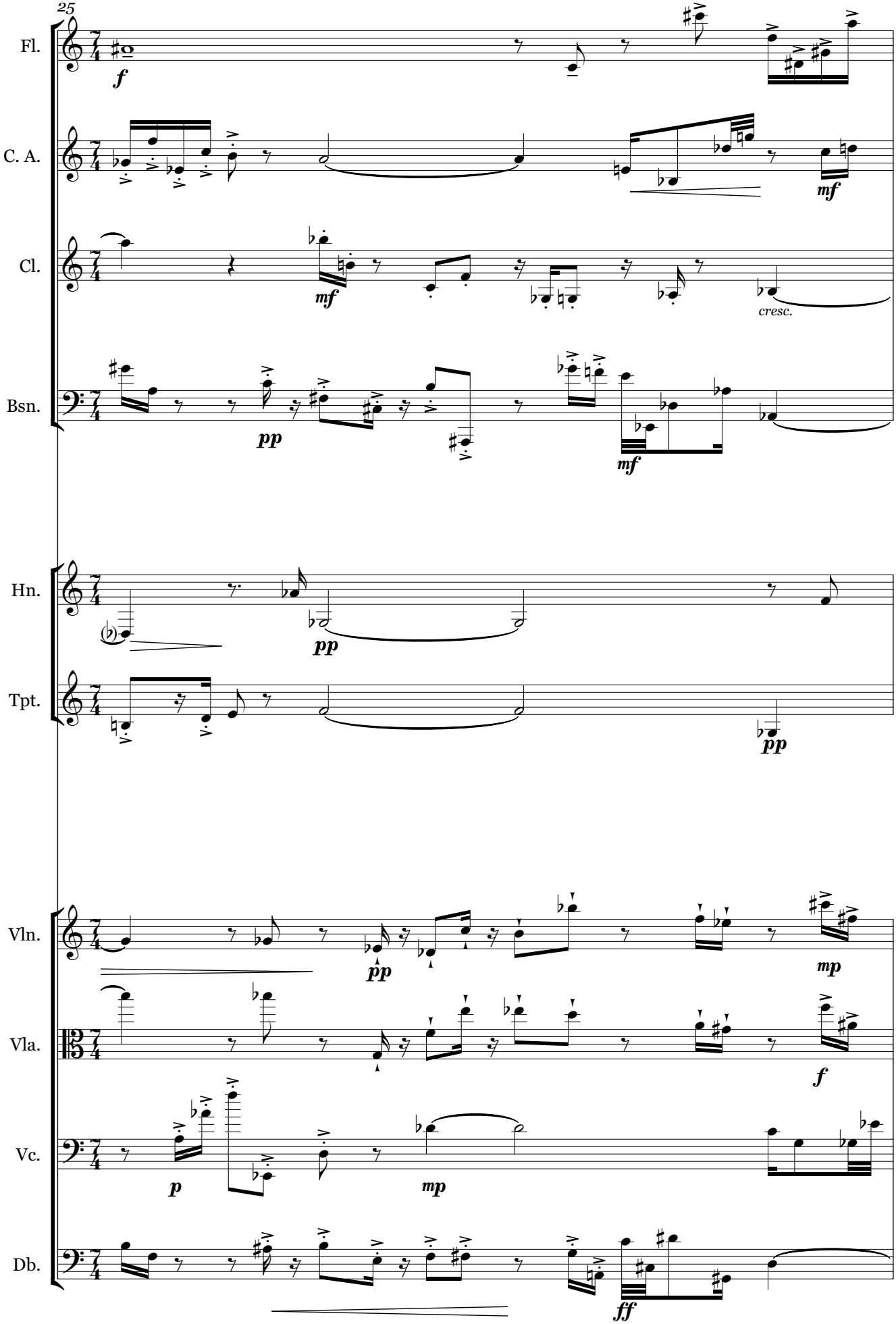
Bsn.
f
Hn.
Tpt.
Vln.
Vla.
pp
Vc.
Db.
mf


25
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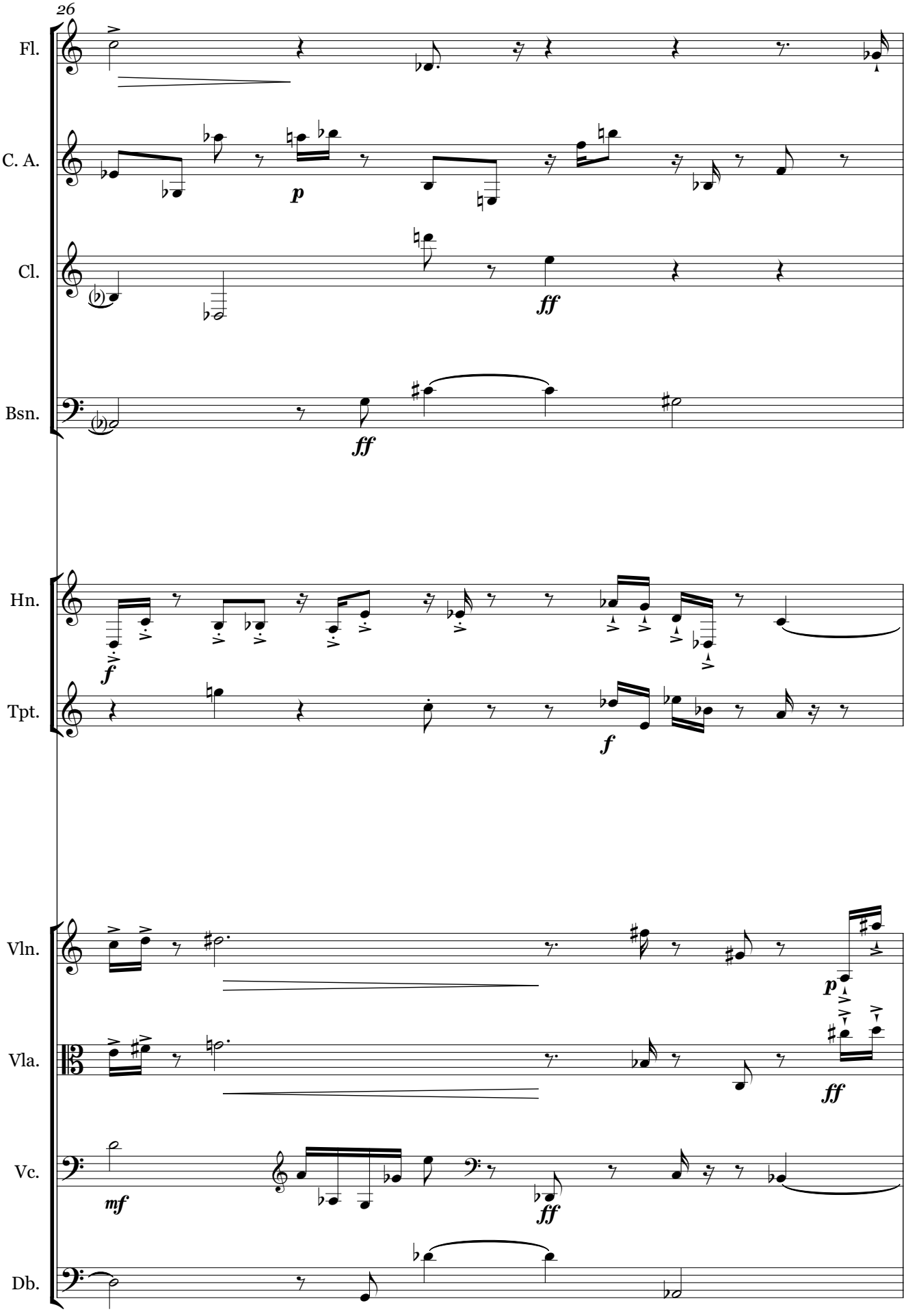
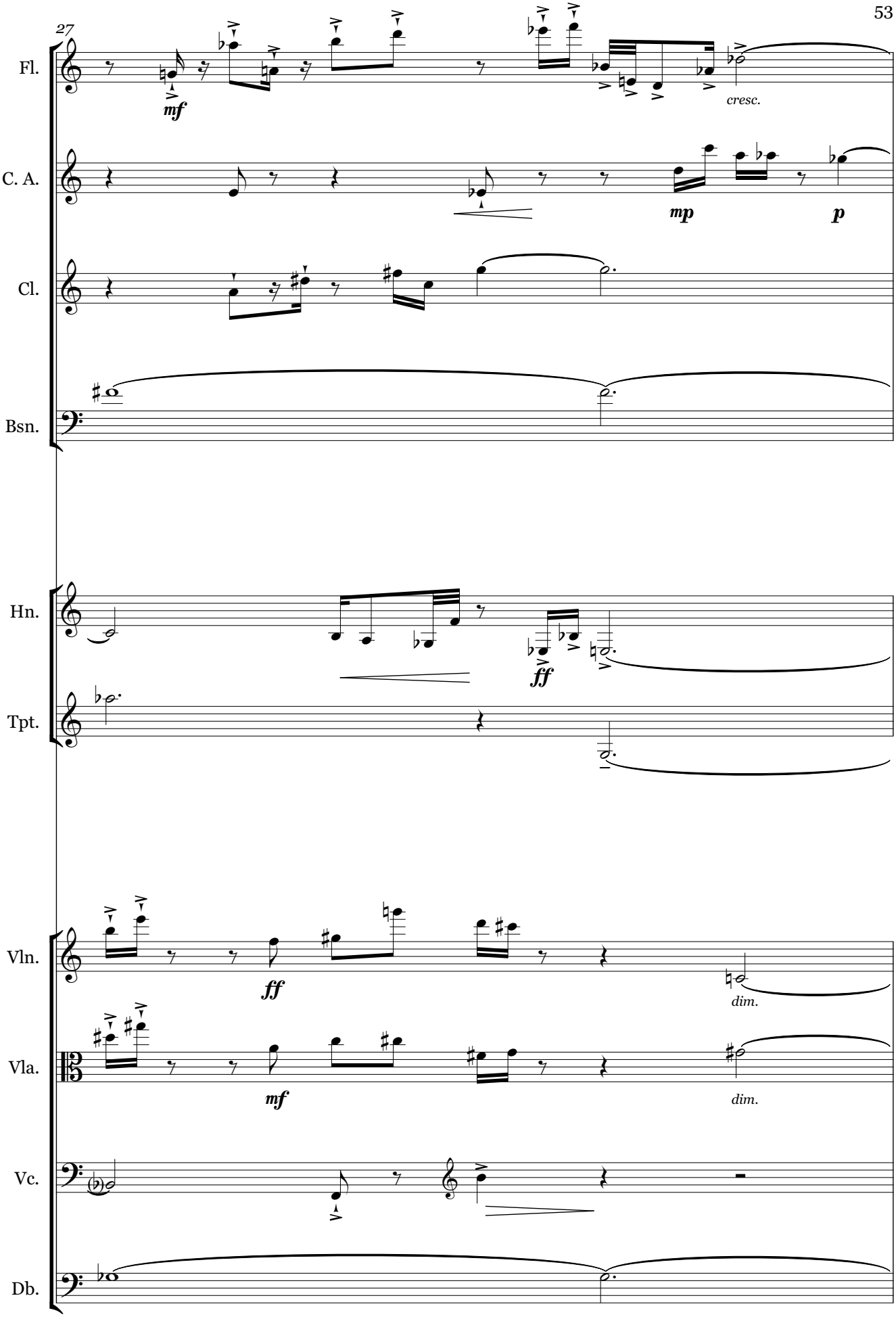
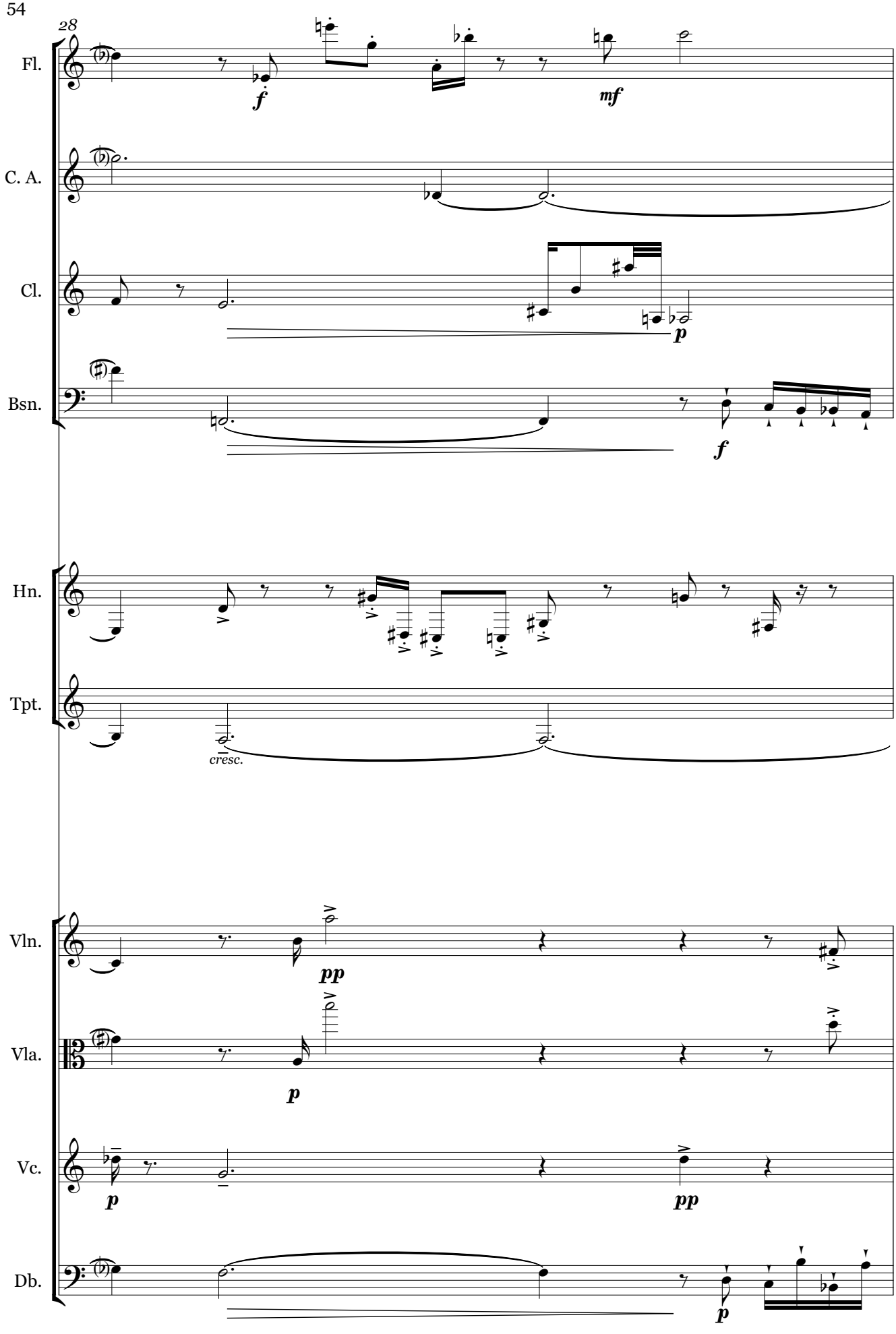
C. A.
Cl.
Bsn.
Hn.
Tpt.
Vln.
Vla.
Vc.
Db.
cresc.


26
Fl.
C. A.
Cl.
Bsn.
Hn.
Tpt.
Vln.
Vla.
Vc.
Db.
p
ff
ff
f
f
p
ff
mf
ff


27
Fl.
mf
cresc.
C. A.
mp
p
Cl.
Bsn.
Hn.
ff
Tpt.
Vln.
ff
dim.
Vla.
mf
dim.
Vc.
Db.


28
Fl.
C. A.
Cl.
Bsn.
Hn.
Tpt.
Vln.
Vla.
Vc.
Db.
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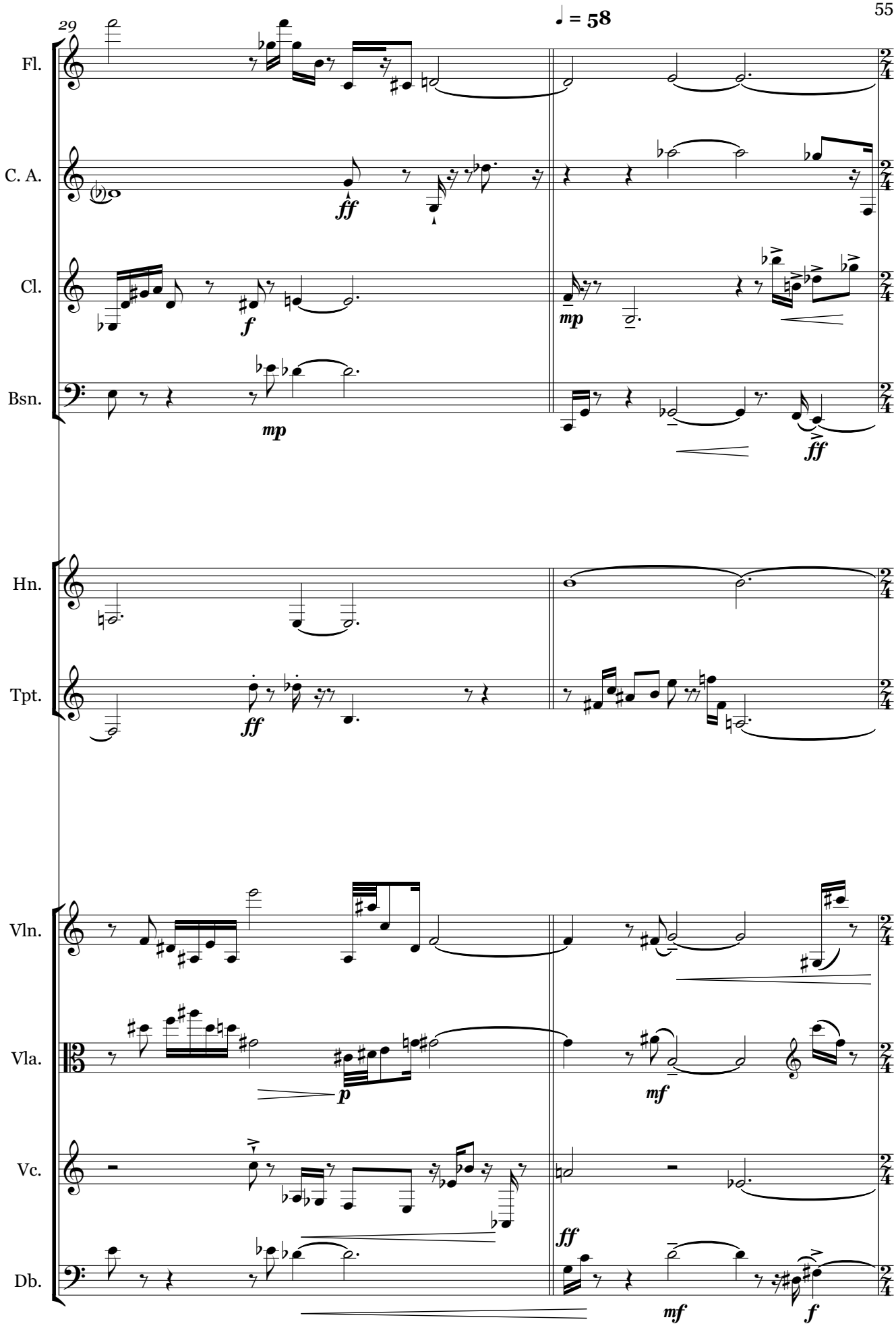
mf
p
f
cresc.
pp
p
p
pp
p


29
♩ = 58
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C. A.
Cl.
Bsn.
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Tpt.
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Vla.
Vc.
Db.
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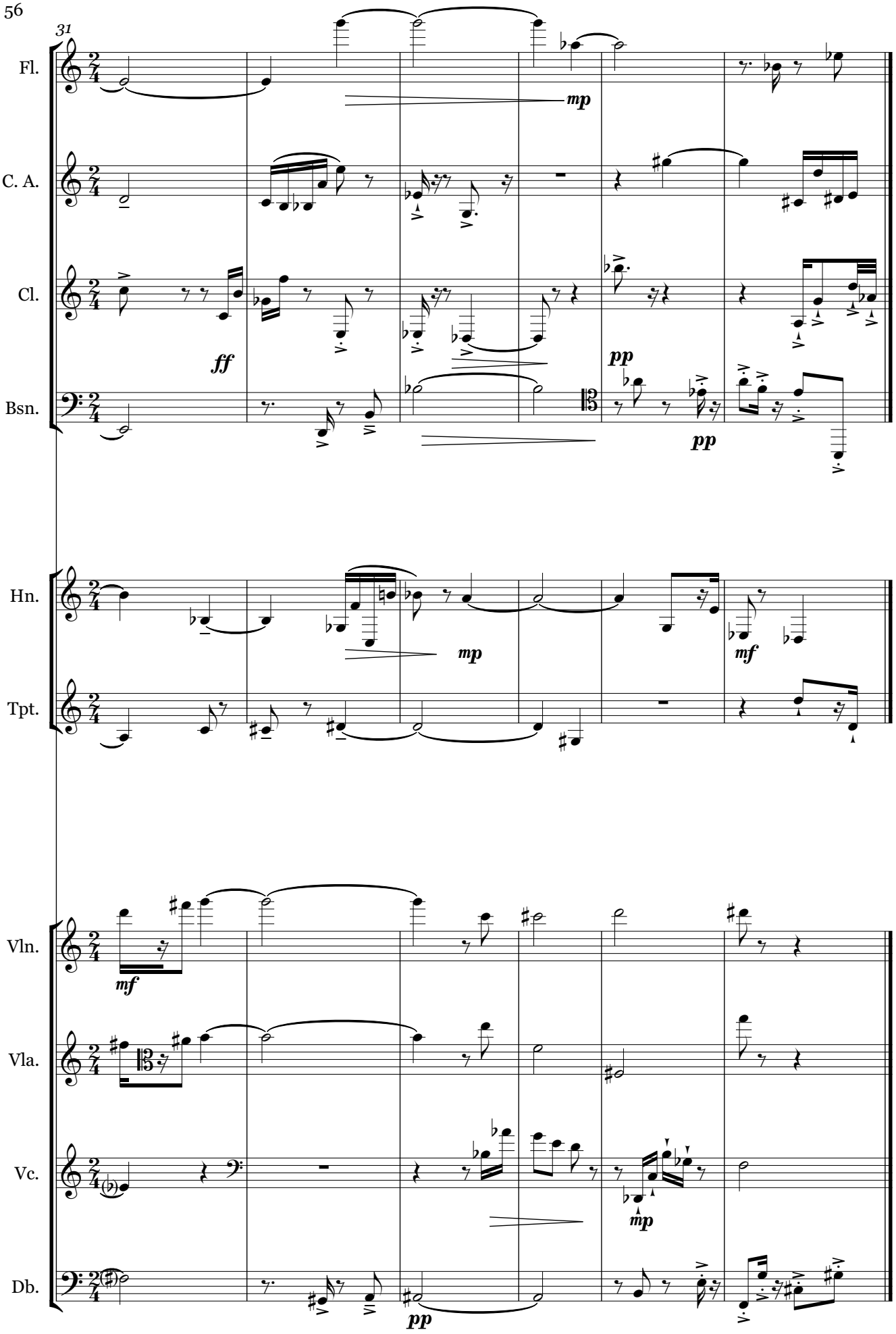
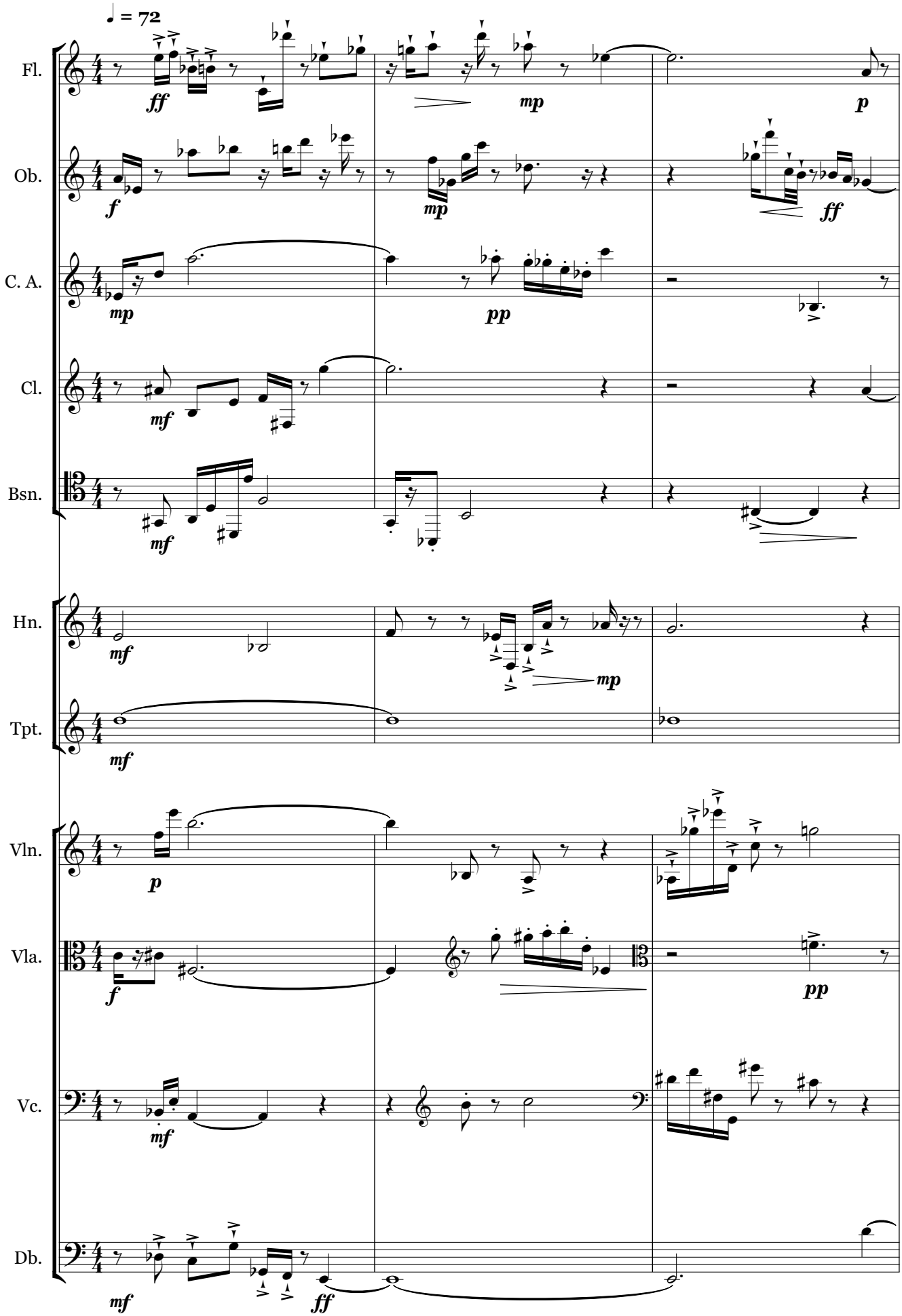
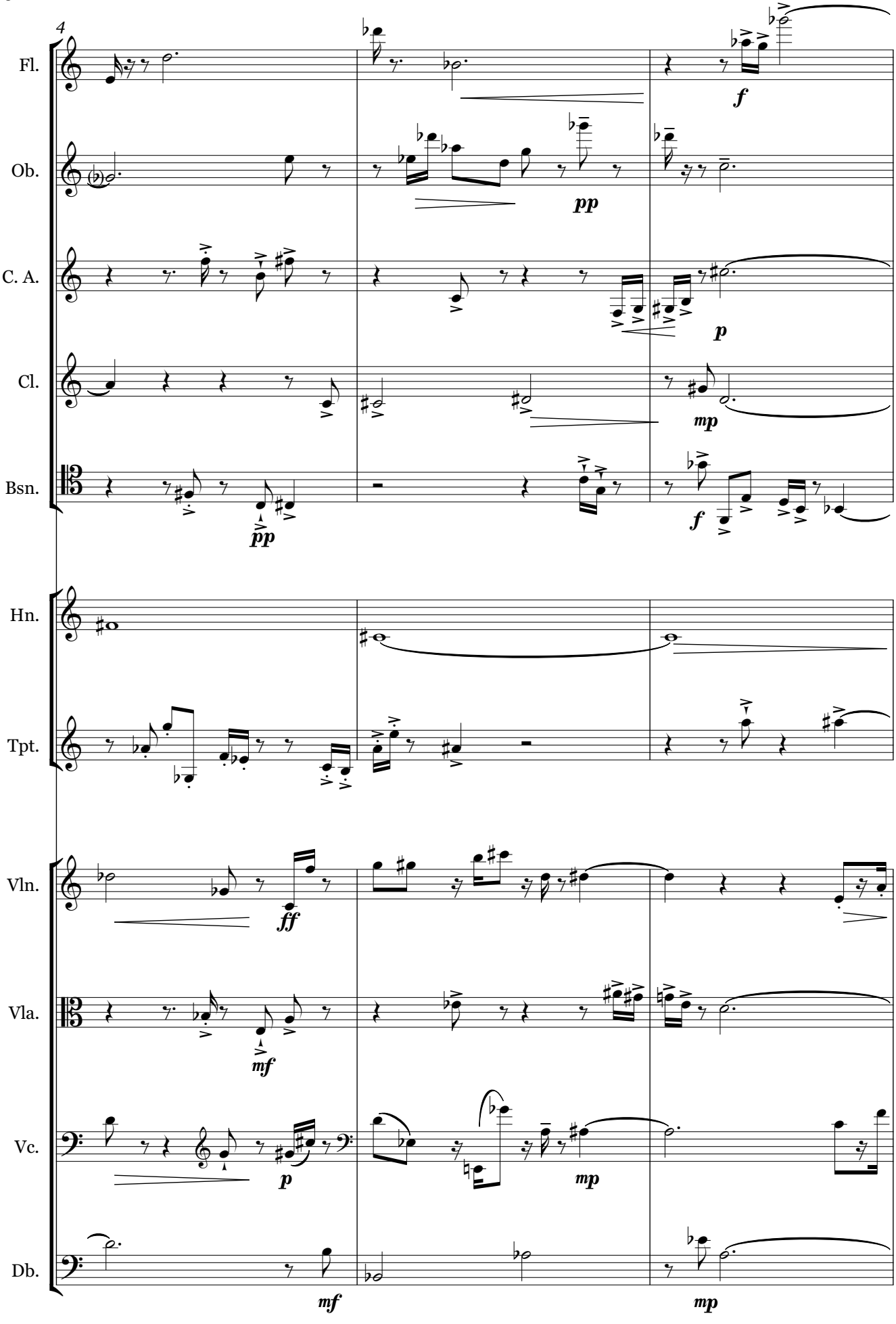
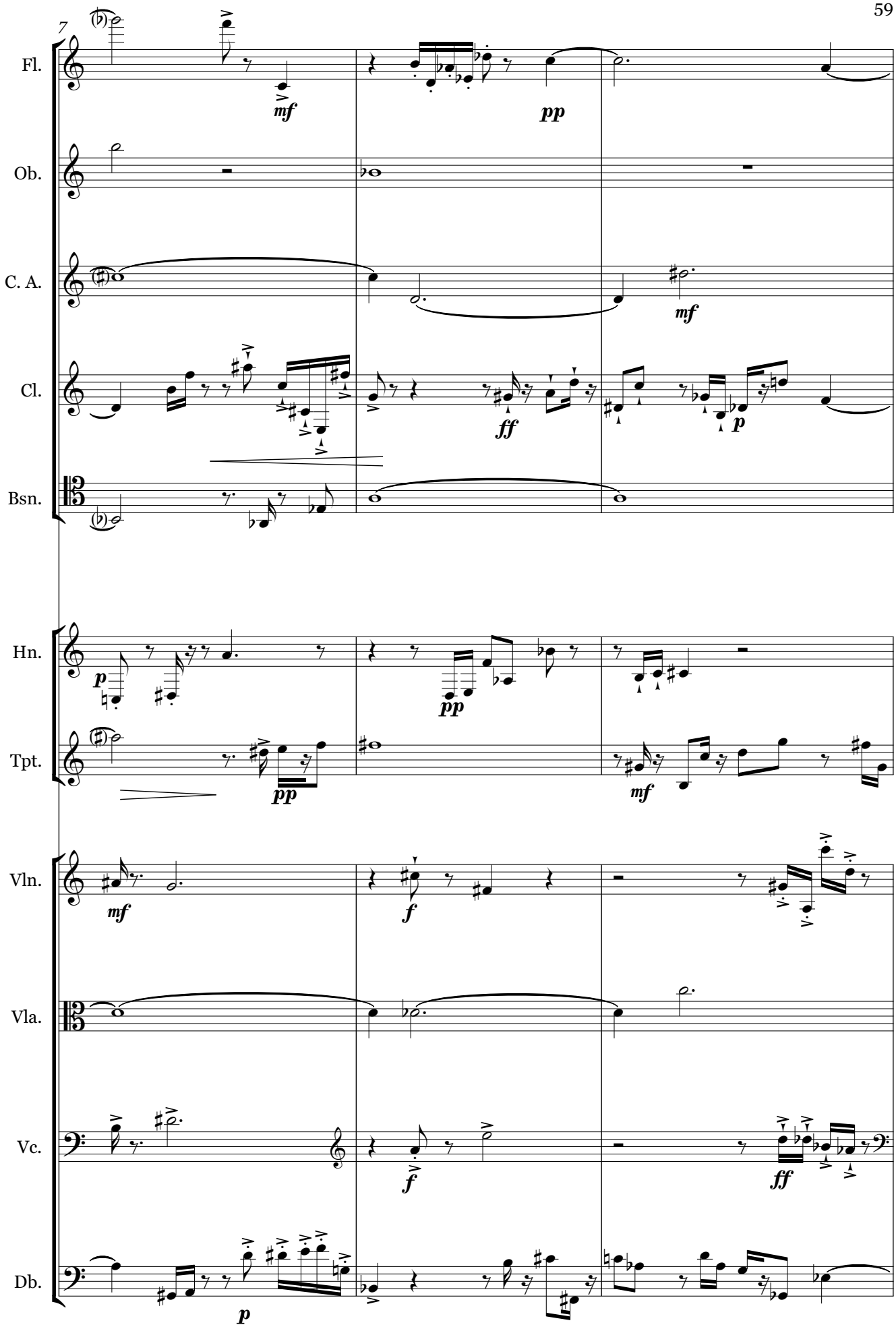
ff
mp
ff
p
mf
ff
mf
f

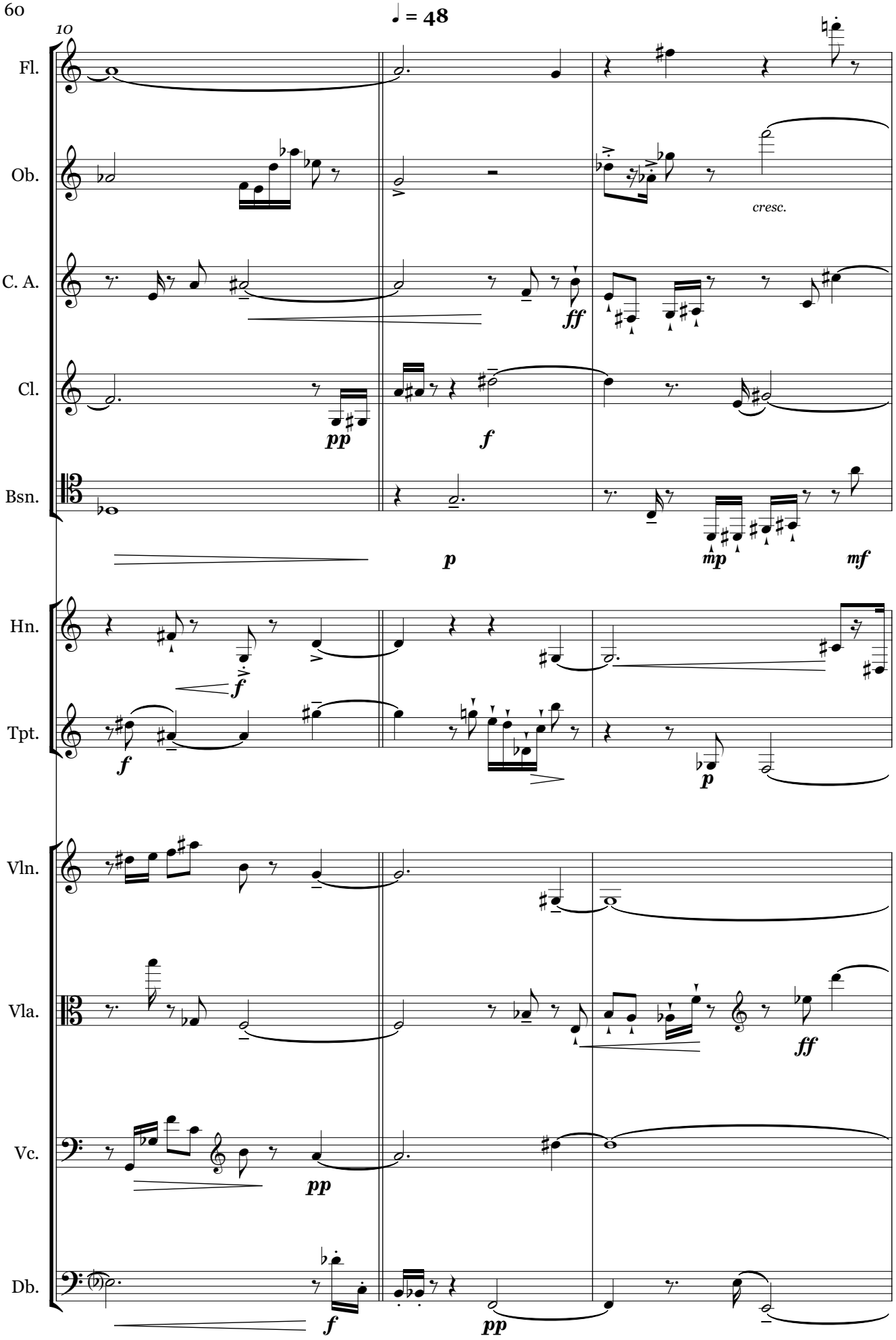

31
Fl.
C. A.
Cl.
Bsn.
Hn.
Tpt.
Vln.
Vla.
Vc.
Db.
mp
ff
pp
pp
mp
mf
mf
mp
pp

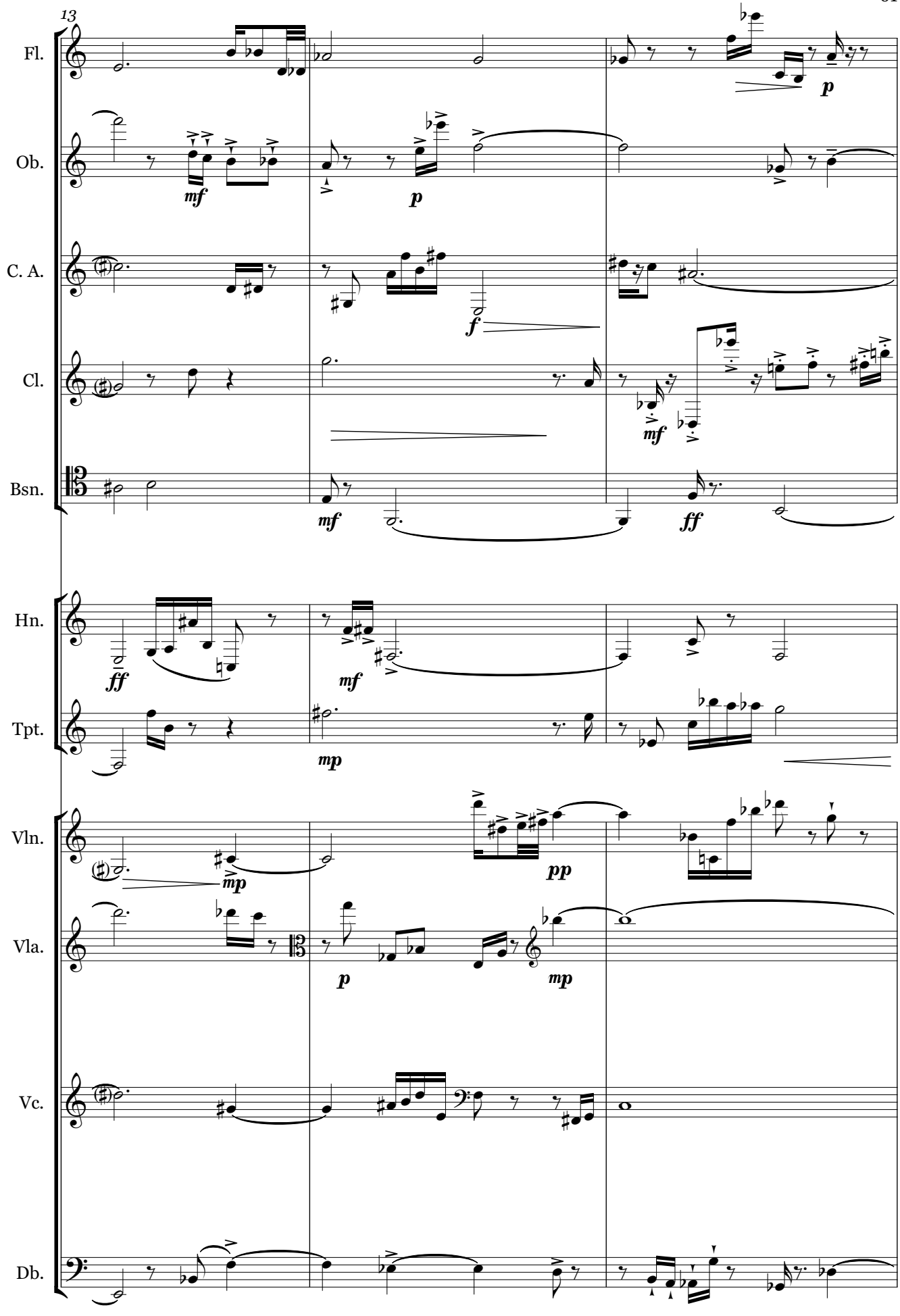
XI: Hendecatrix




4
Fl.
Ob.
C. A.
Cl.
Bsn.
Hn.
Tpt.
Vln.
Vla.
Vc.
Db.
f
pp
p
mp
pp
f
ff
mf
p
mp
mf
mp


7
Fl.
Ob.
C. A.
Cl.
Bsn.
Hn.
Tpt.
Vln.
Vla.
Vc.
Db.
mf
pp
mf
ff
p
p
pp
pp
mf
mf
f
f
ff
p


♩ = 48
10
Fl.
Ob.
cresc.
C. A.
ff
Cl.
pp
f
Bsn.
p
mp
mf
Hn.
f
Tpt.
f
p
Vln.
Vla.
ff
Vc.
pp
Db.
f
pp


13
Fl.
Ob.
C. A.
Cl.
Bsn.
Hn.
Tpt.
Vln.
Vla.
Vc.
Db.
mf
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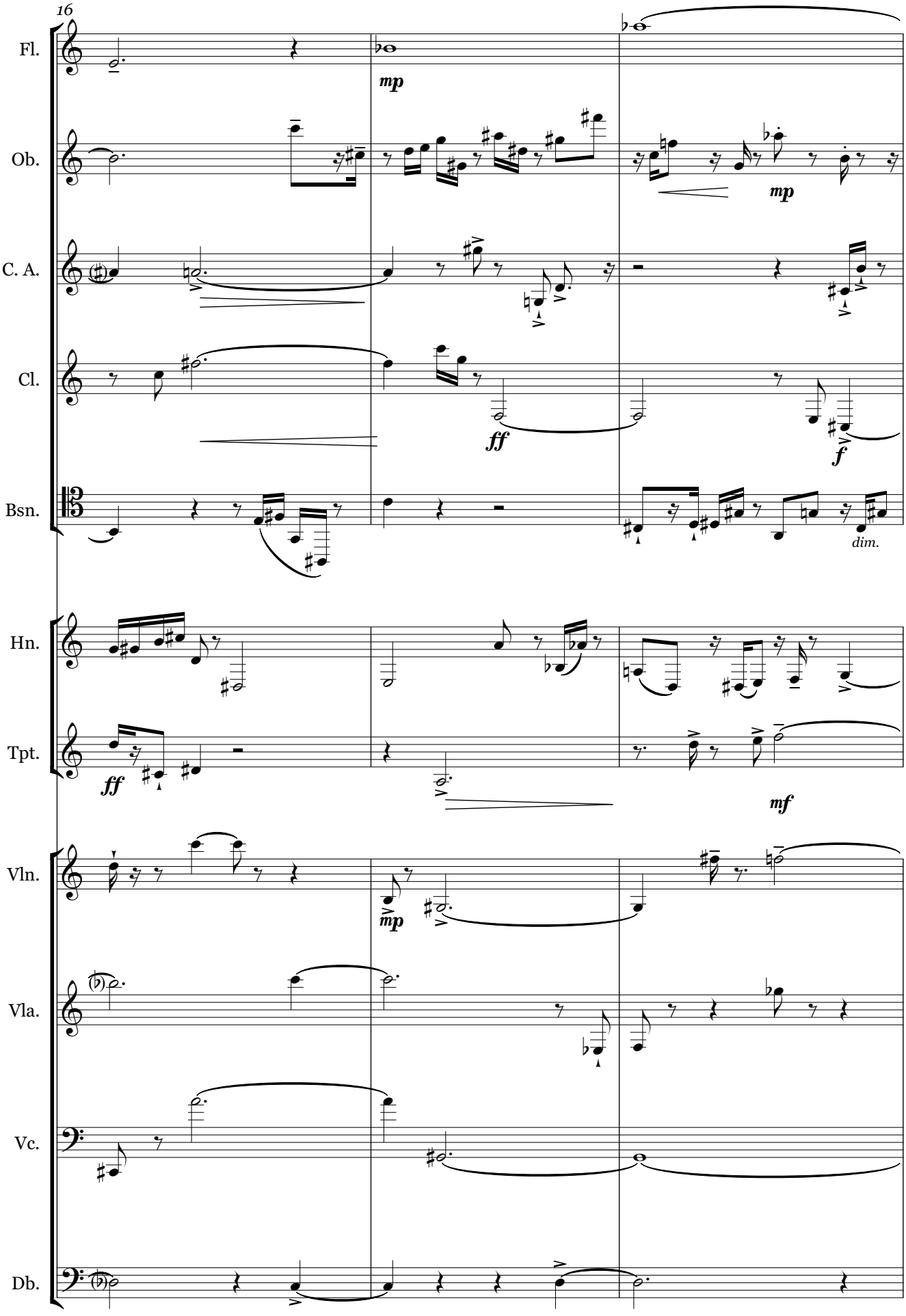
f
mf
mf
ff
ff
mp
mp
pp
p
mp


16
Fl.
mp
Ob.
mp
C. A.
Cl.
ff
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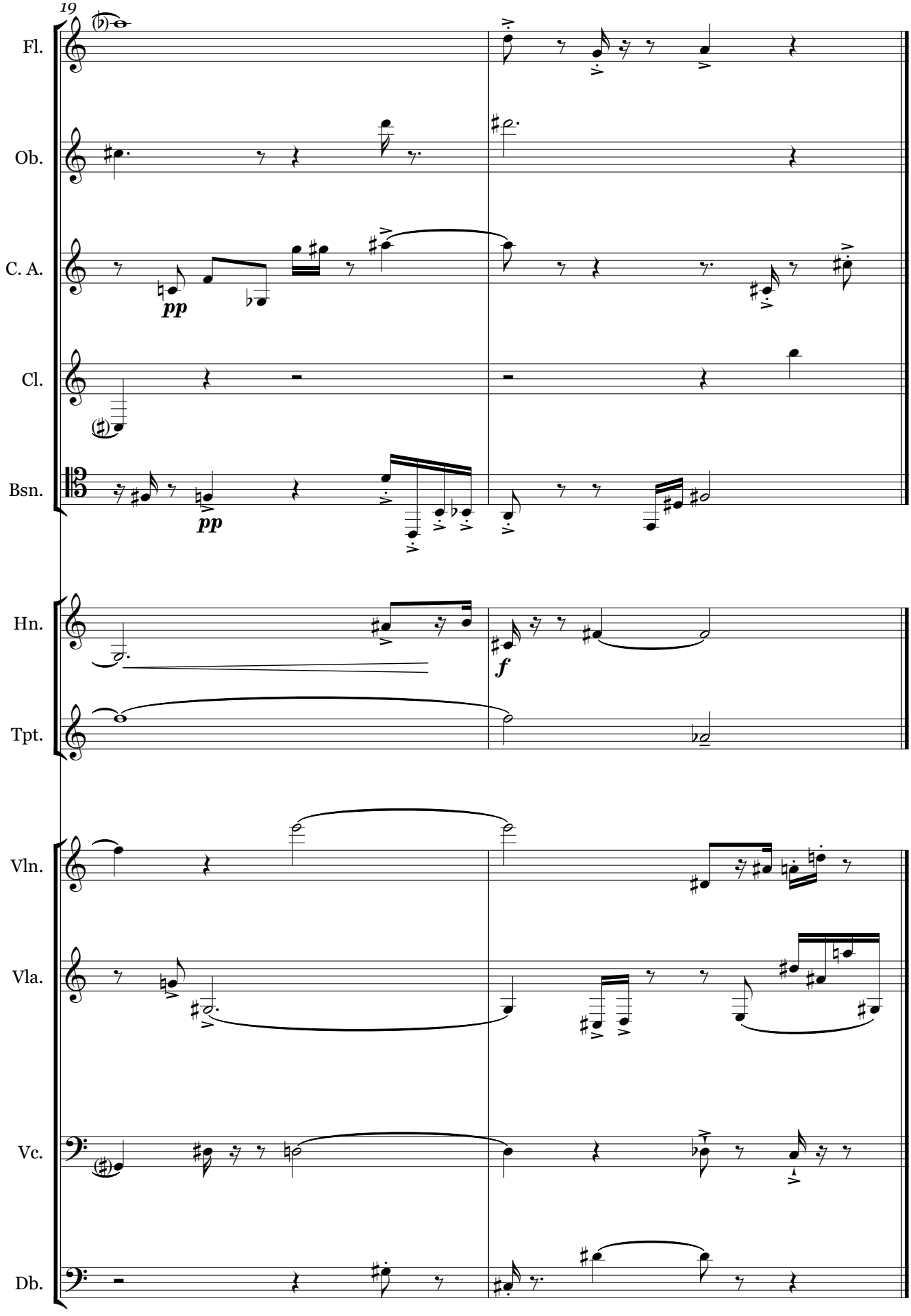
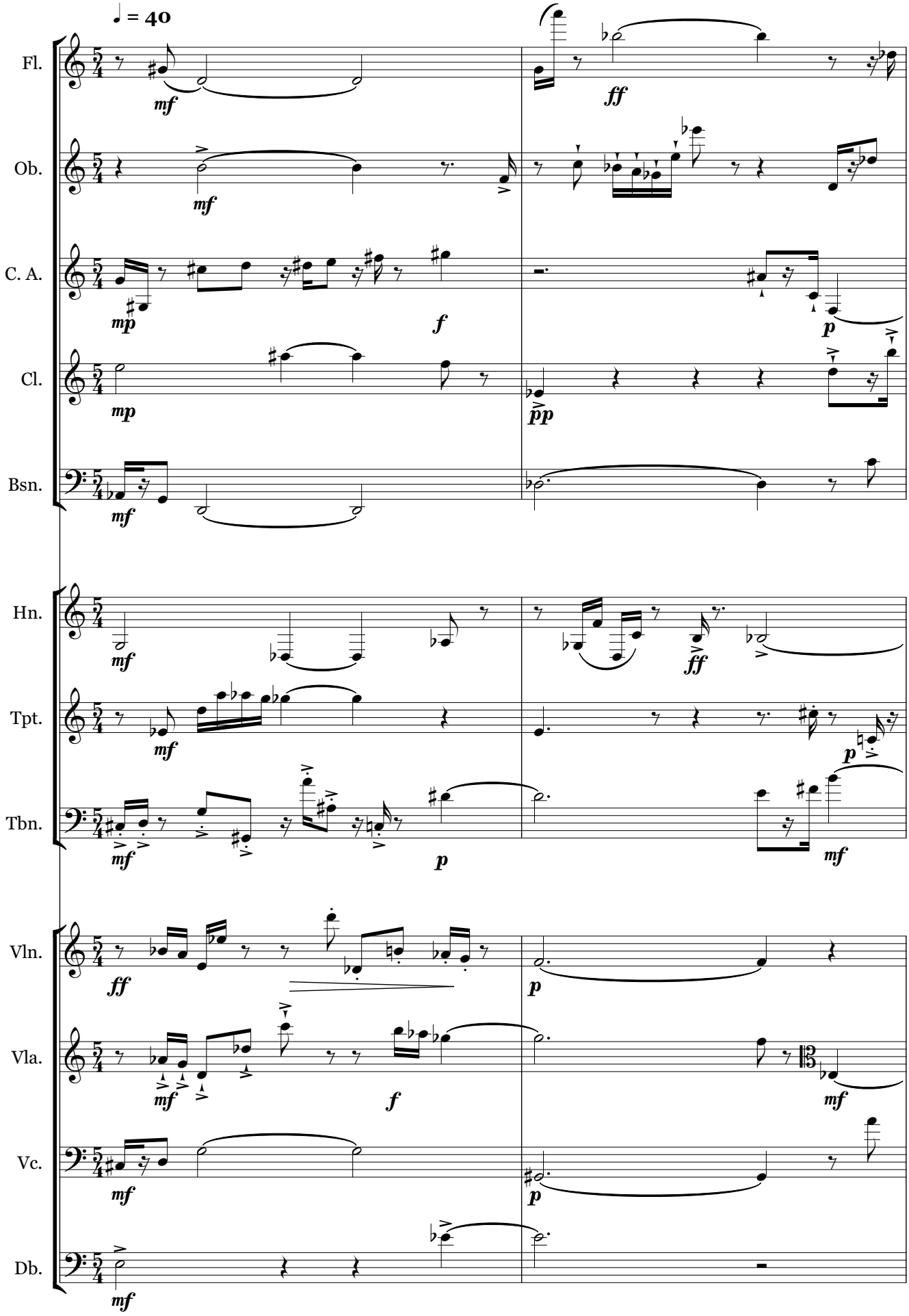
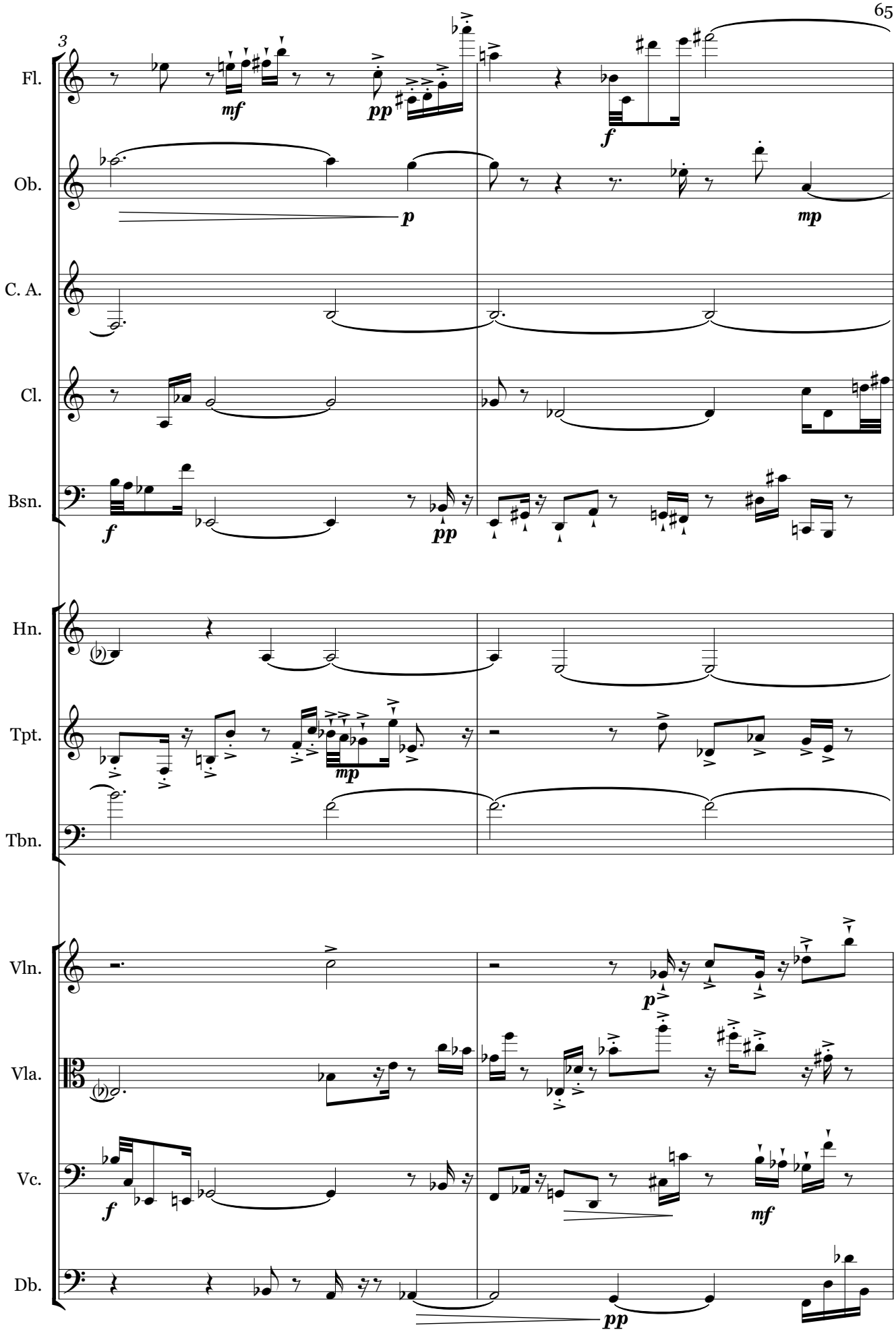
Bsn.
dim.
Hn.
Tpt.
ff
mf
Vln.
mp
Vla.
Vc.
Db.


19
Fl.
Ob.
C. A.
pp
Cl.
Bsn.
pp
Hn.
f
Tpt.
Vln.
Vla.
Vc.
Db.

XII: Dodecatrix




3
Fl.
Ob.
C. A.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Vln.
Vla.
Vc.
Db.
mf
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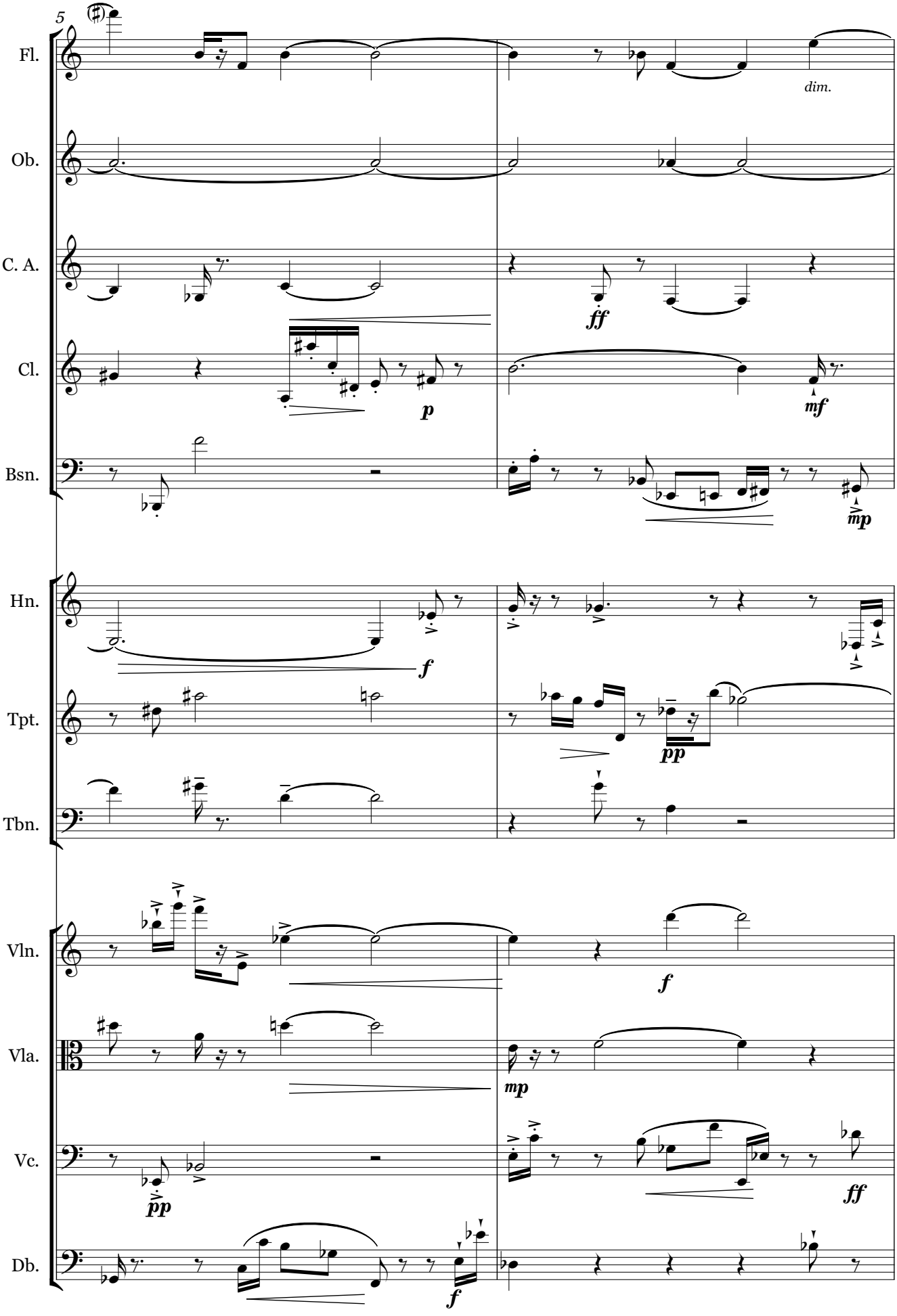
f
p
mp
f
pp
mp
p
f
mf
pp


5
Fl.
dim.
Ob.
C. A.
ff
Cl.
p
mf
Bsn.
mp
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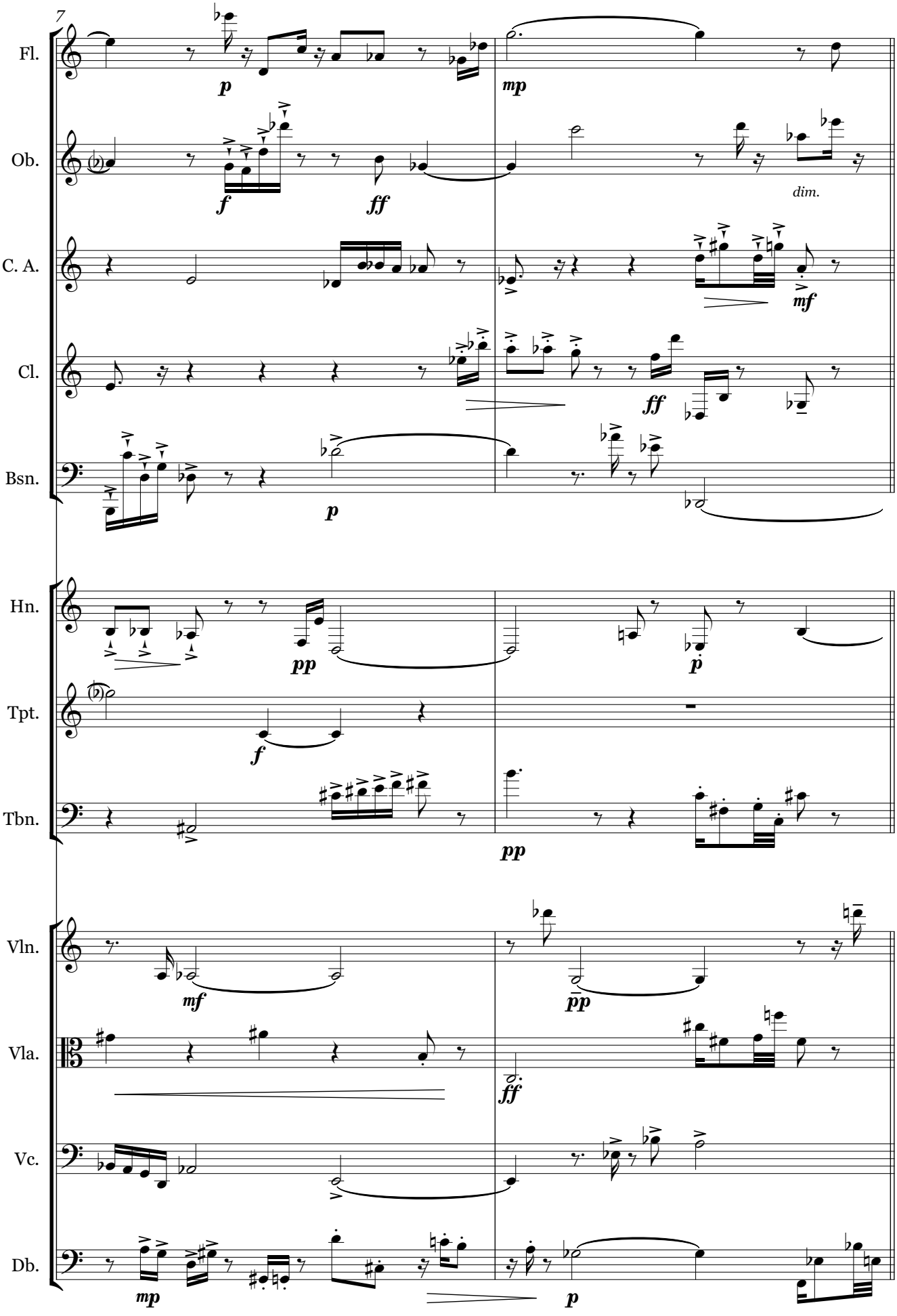
f
Tpt.
pp
Tbn.
Vln.
f
Vla.
mp
Vc.
pp
ff
Db.
f


7
Fl.
Ob.
C. A.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Vln.
Vla.
Vc.
Db.
p
mp
f
ff
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mf
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mf
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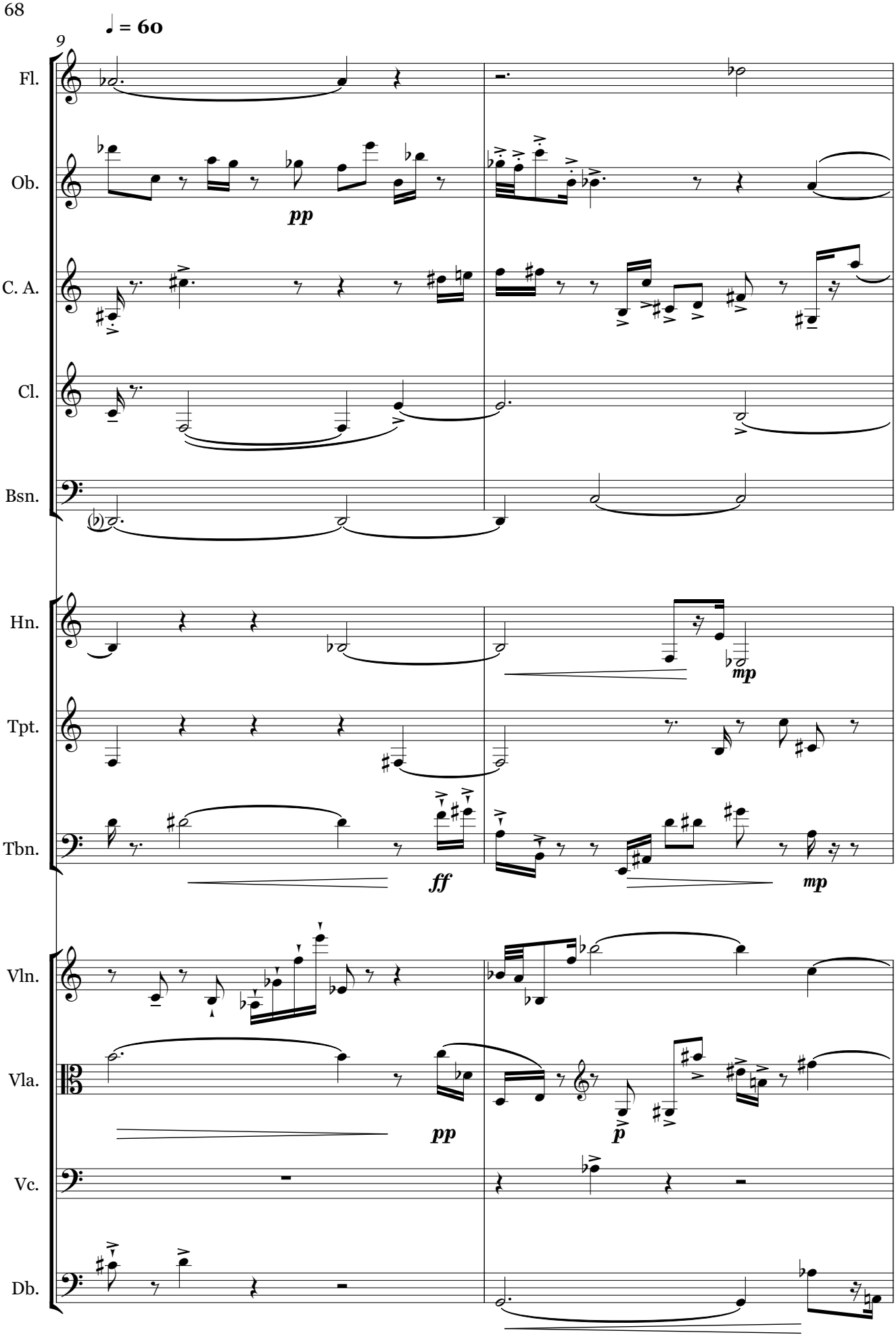
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pp
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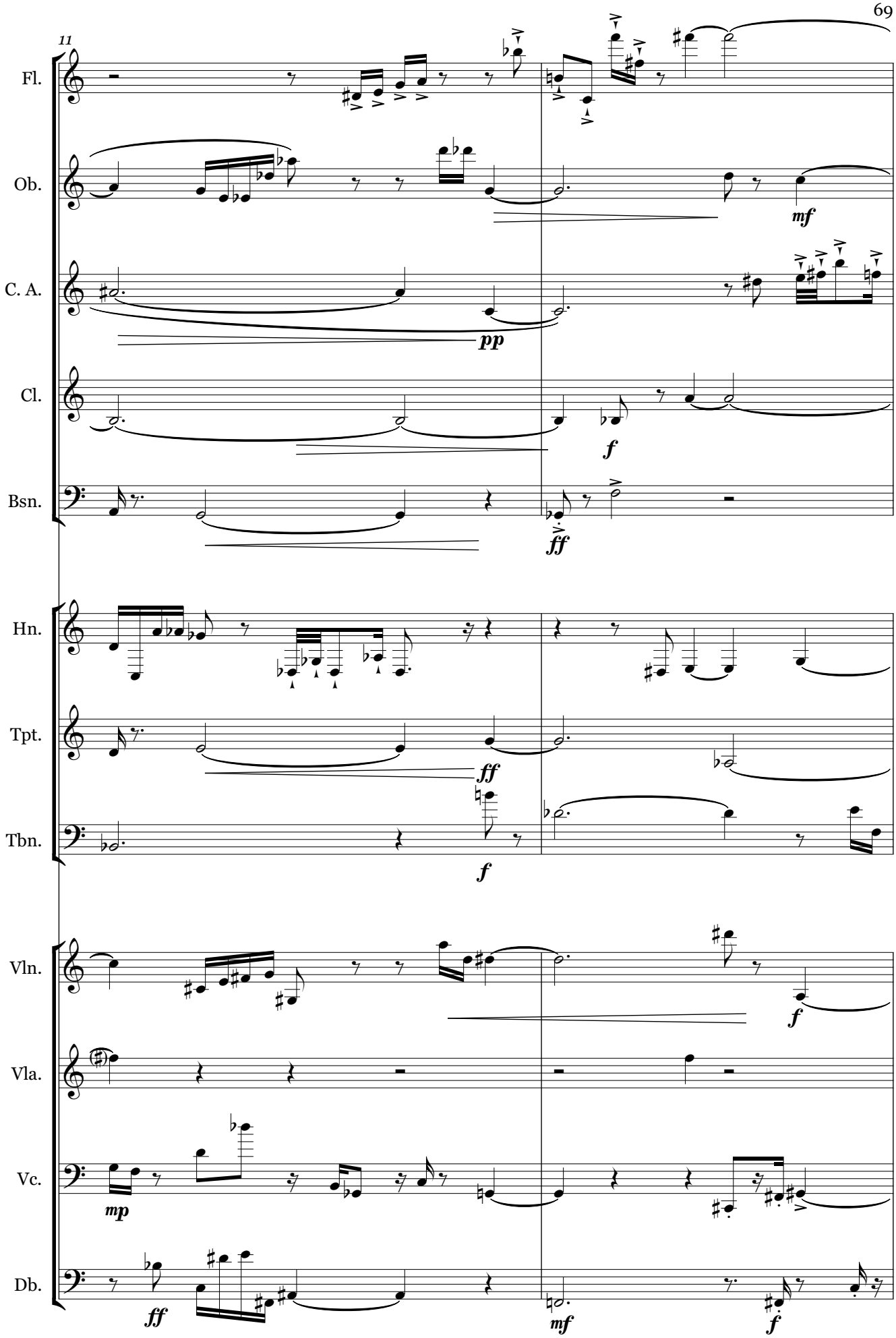
Vc.
Db.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Vc.
Db.
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ff
f
ff
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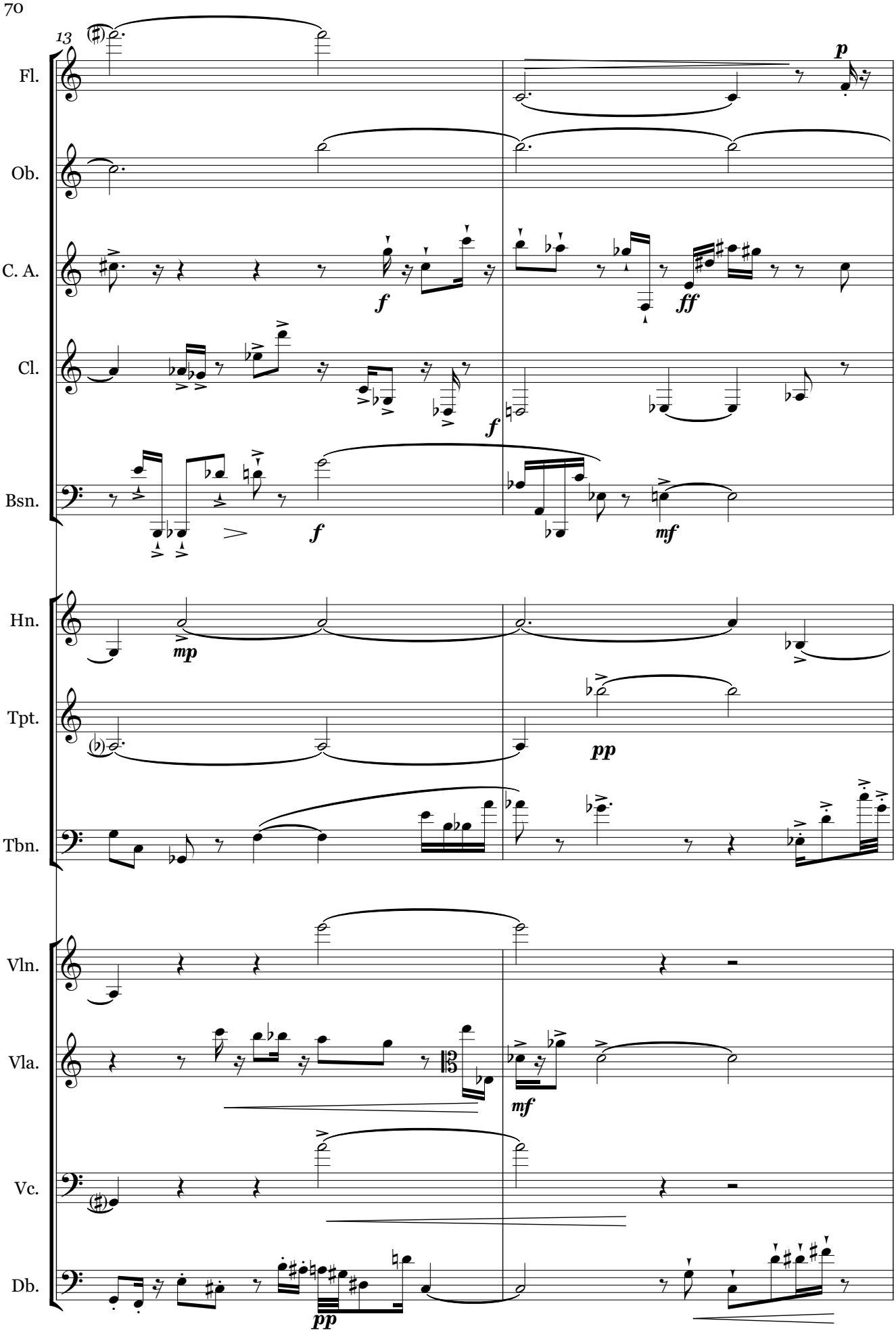
mp
ff
mf
f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Cl.
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Vla.
Vc.
Db.
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ff
f
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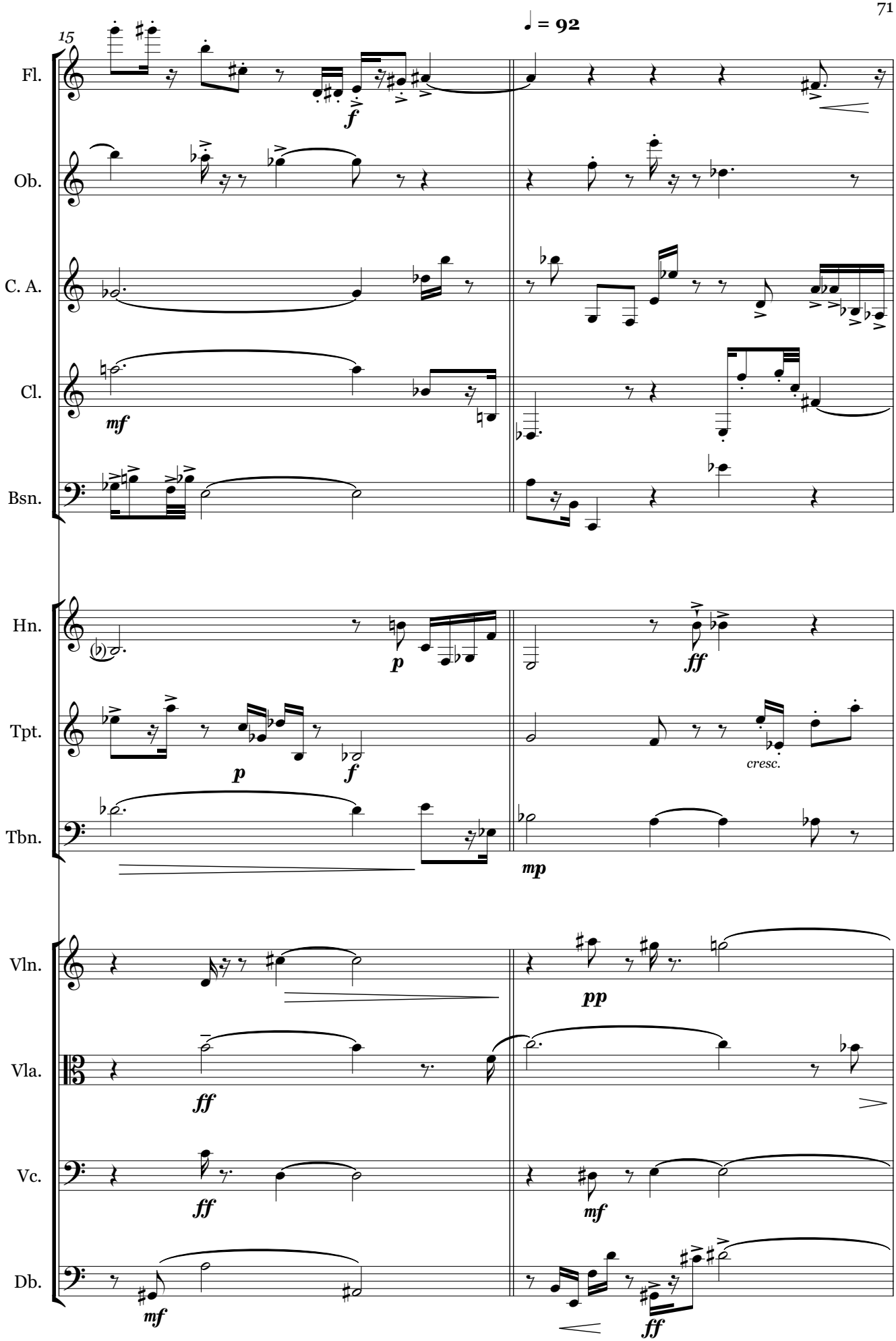
mf
mp
pp
mf
pp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Vln.
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Db.
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mf
p
ff
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mf
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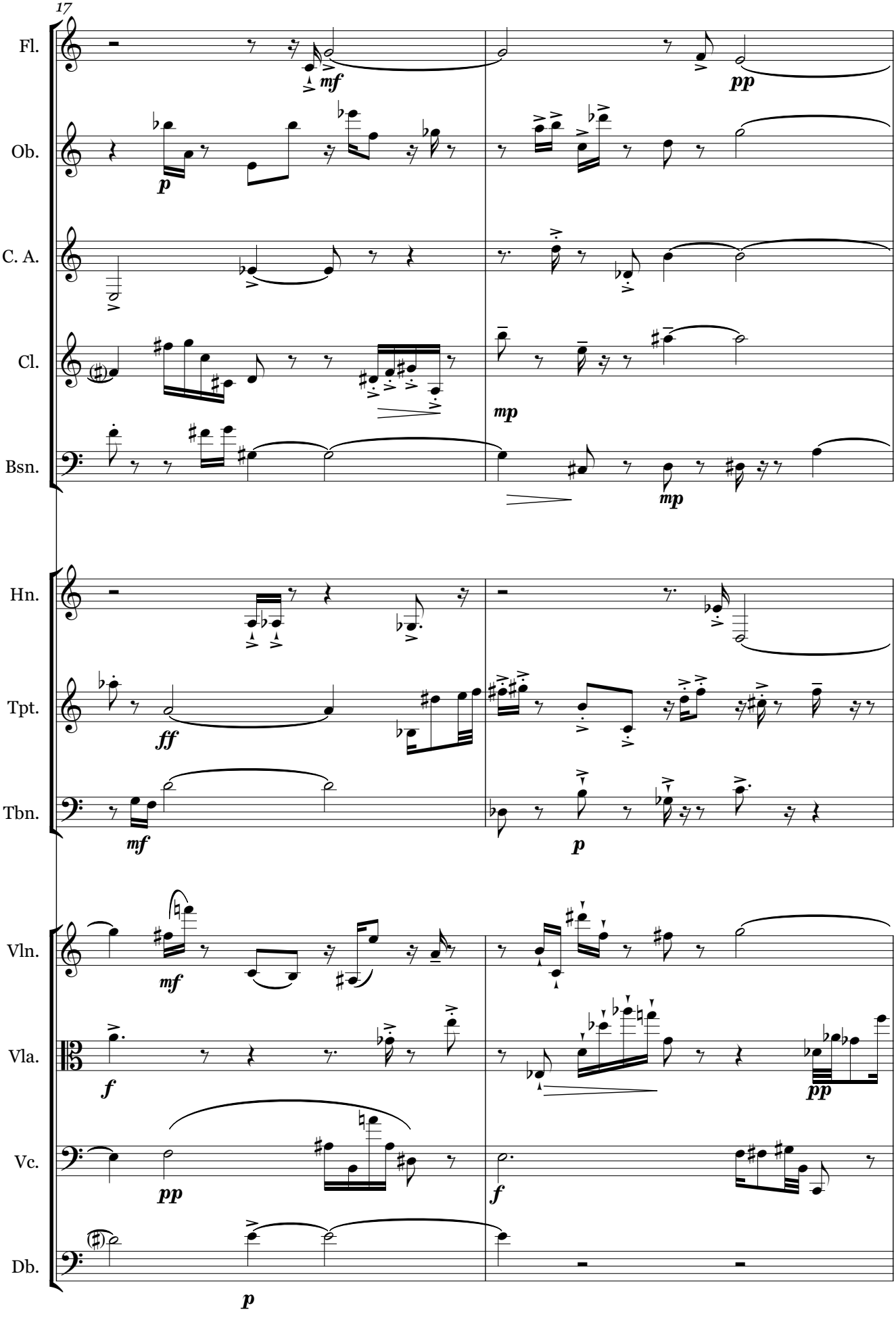
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Tpt.
Tbn.
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mf
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mf
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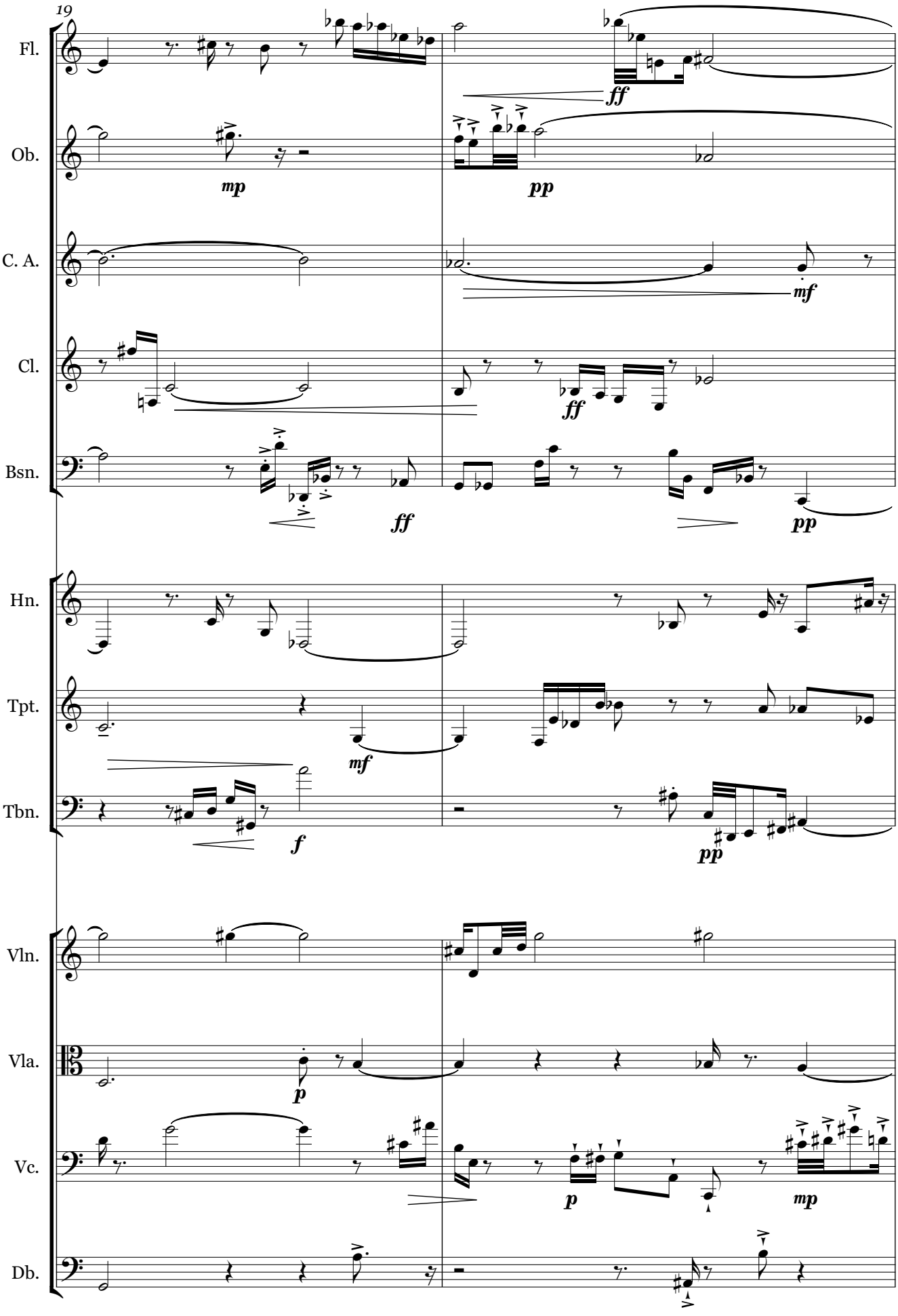
f
pp
pp
f
p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f
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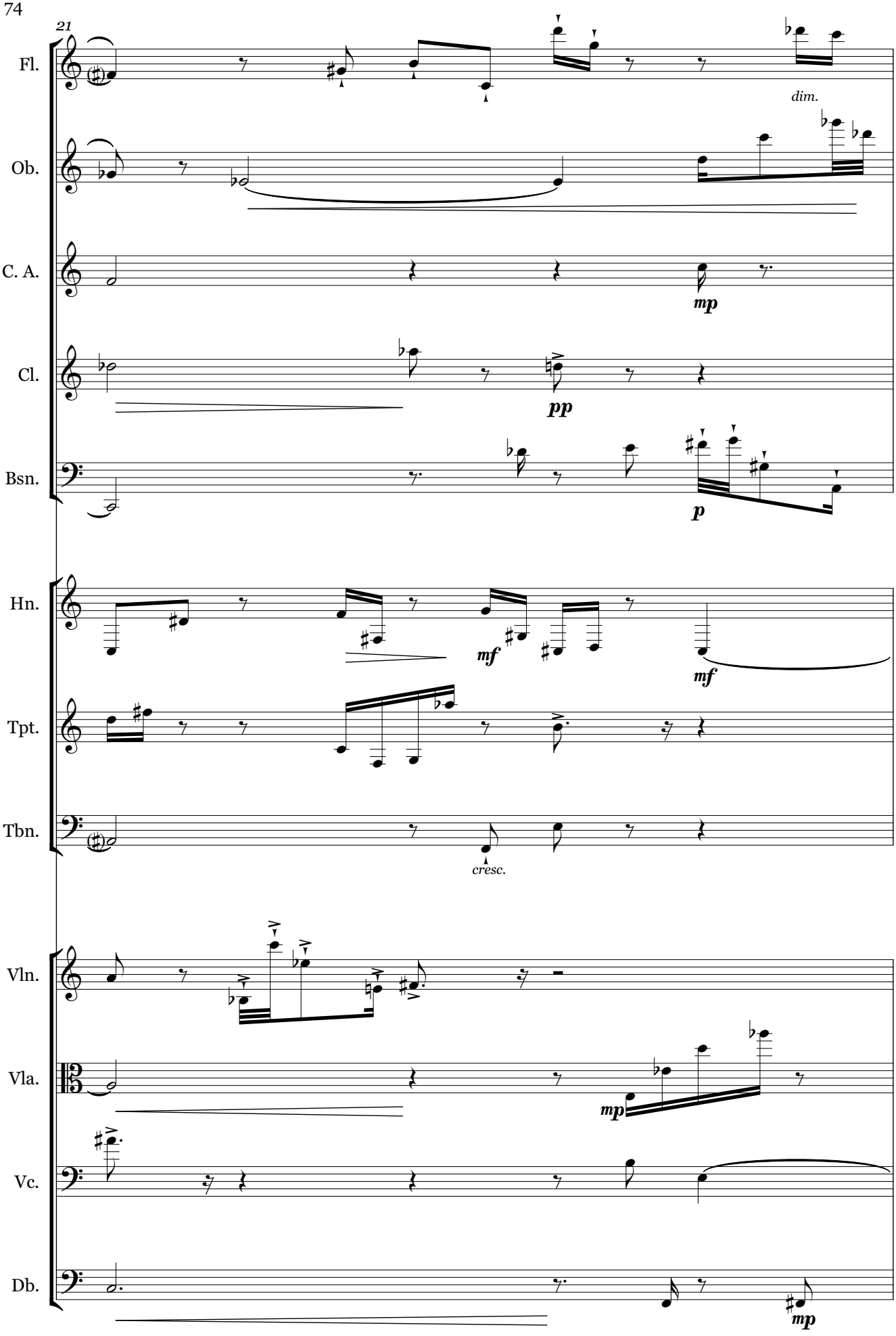
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mf
mf
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Vln.
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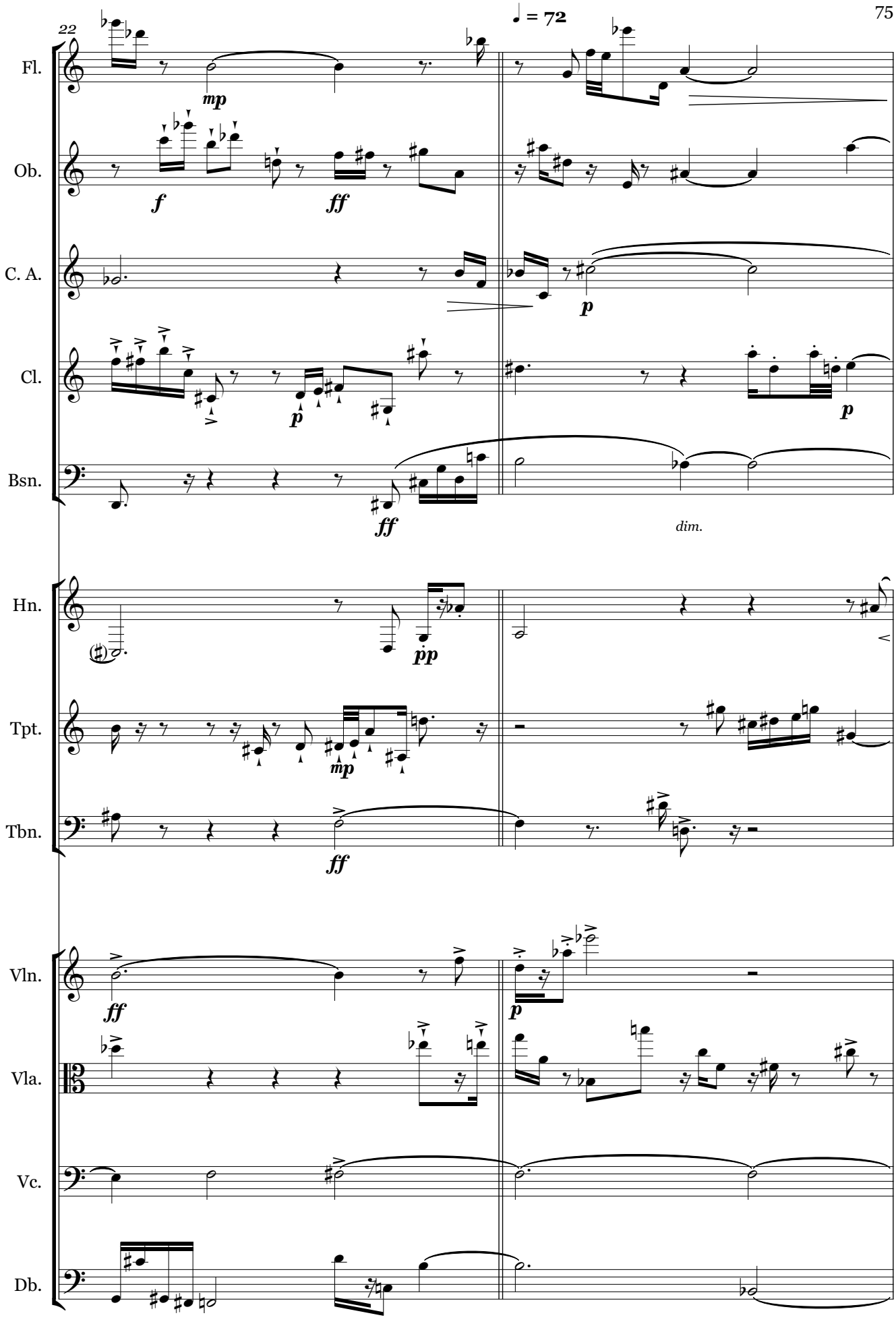
Vc.
Db.
mp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C. A.
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Vc.
Db.
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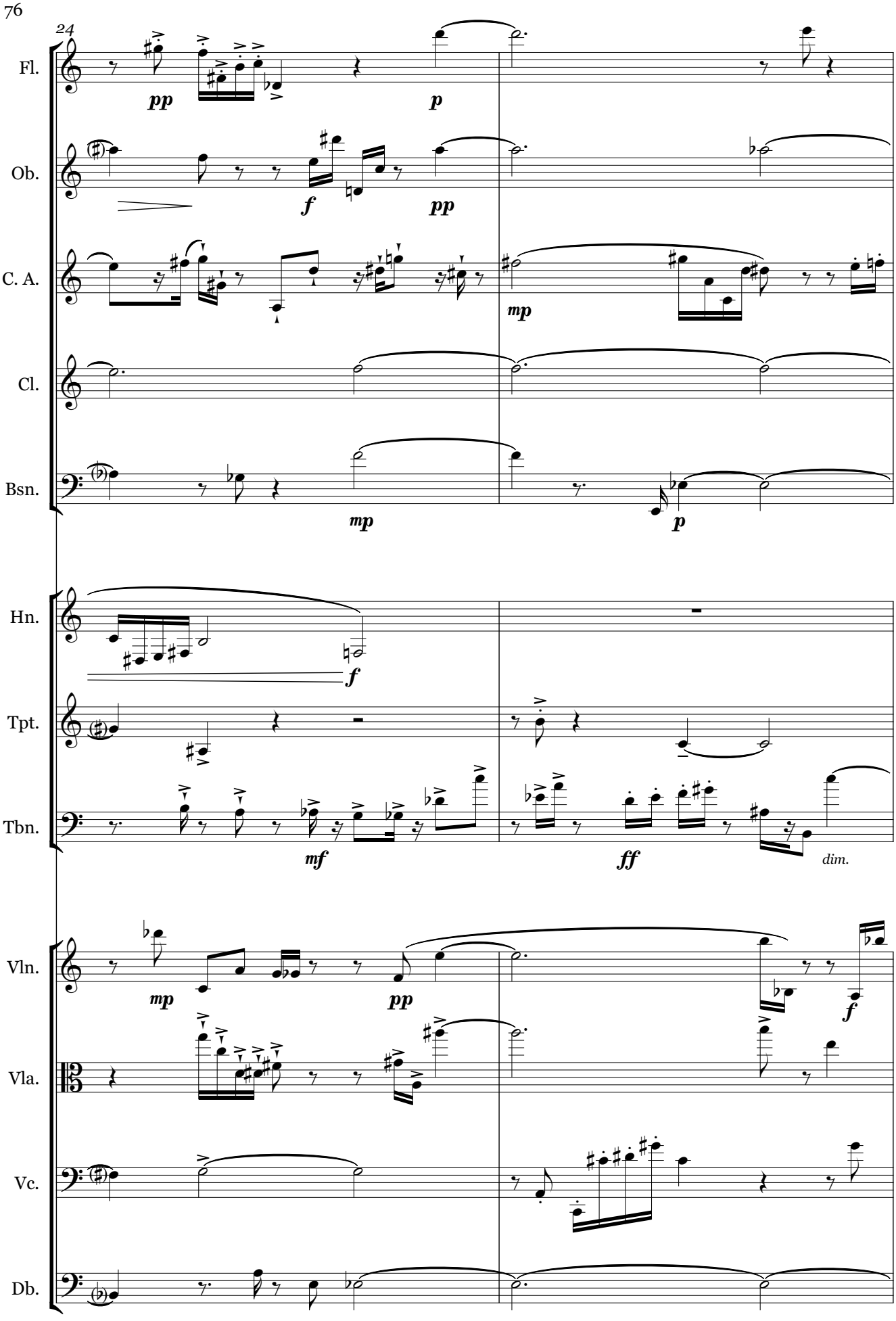
ff
p
pp
dim.


24
Fl.
pp
p
Ob.
f
pp
C. A.
mp
Cl.
Bsn.
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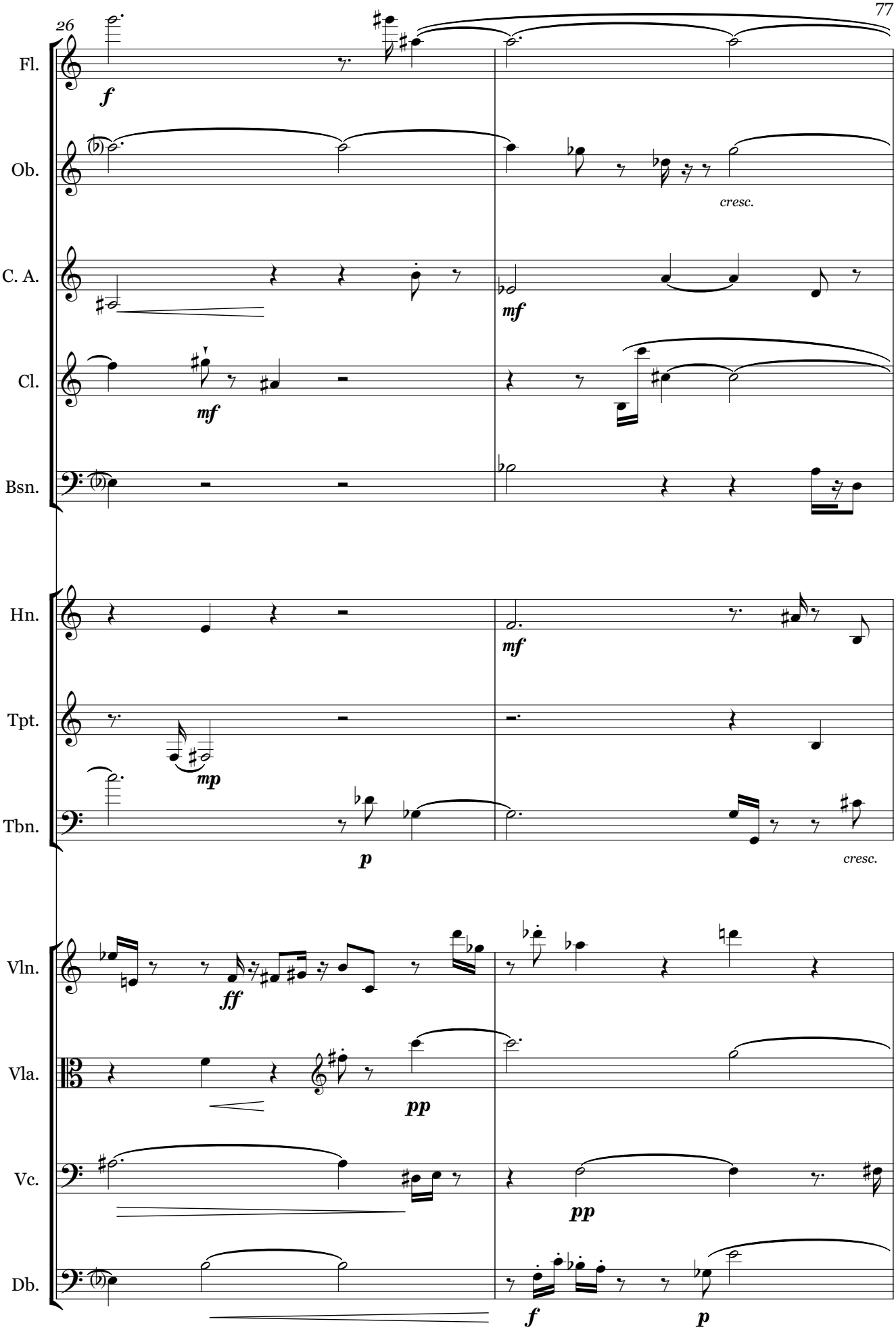
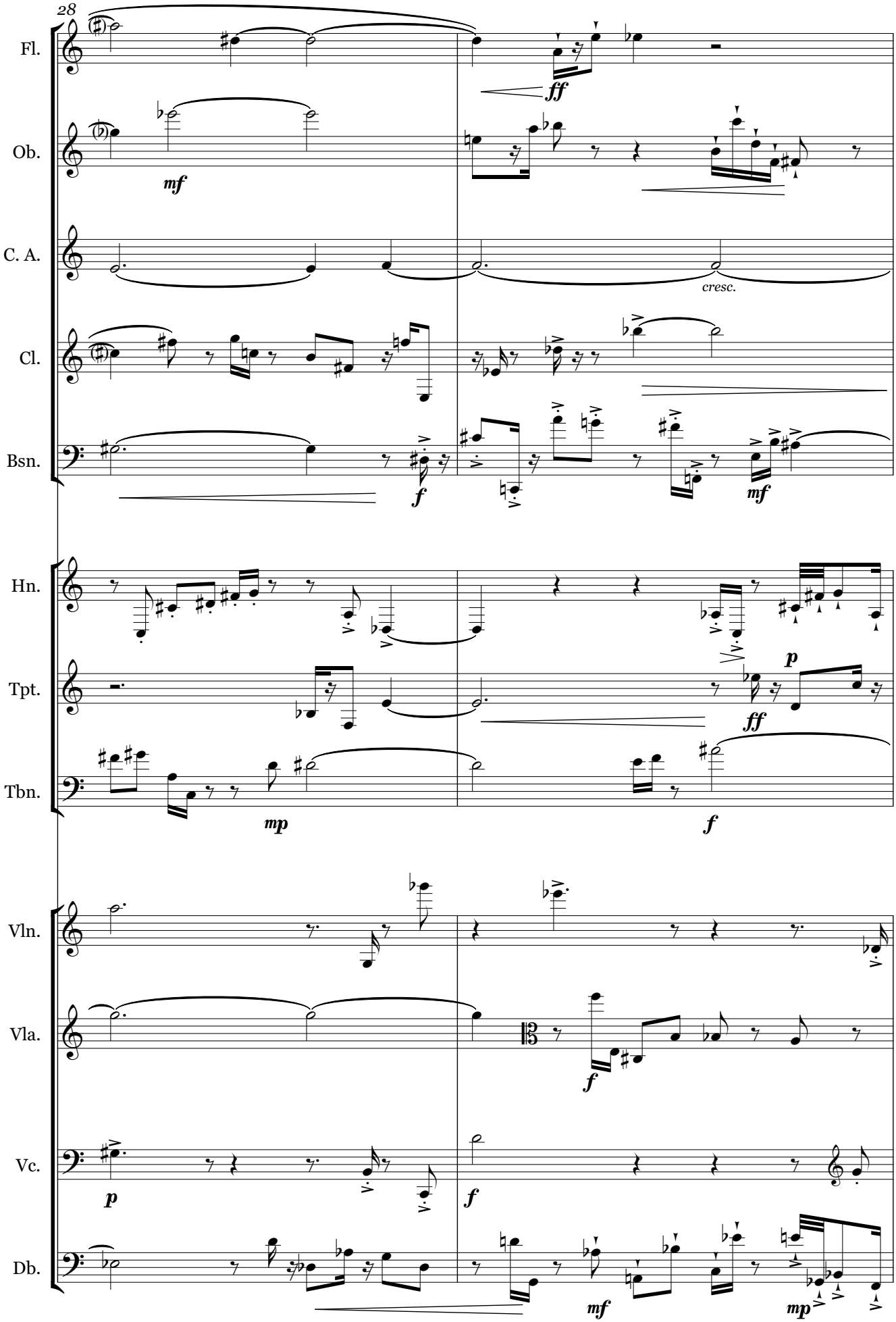
Tpt.
Tbn.
mf
ff
dim.
Vln.
mp
pp
f
Vla.
Vc.
Db.


26
Fl.
Ob.
C. A.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Vln.
Vla.
Vc.
Db.
f
cresc.
mf
mp
p
ff
pp
cresc.
f
p


28
Fl.
Ob.
C. A.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
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Db.
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cresc.
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mf
mp
p
ff
f
p
f
mf
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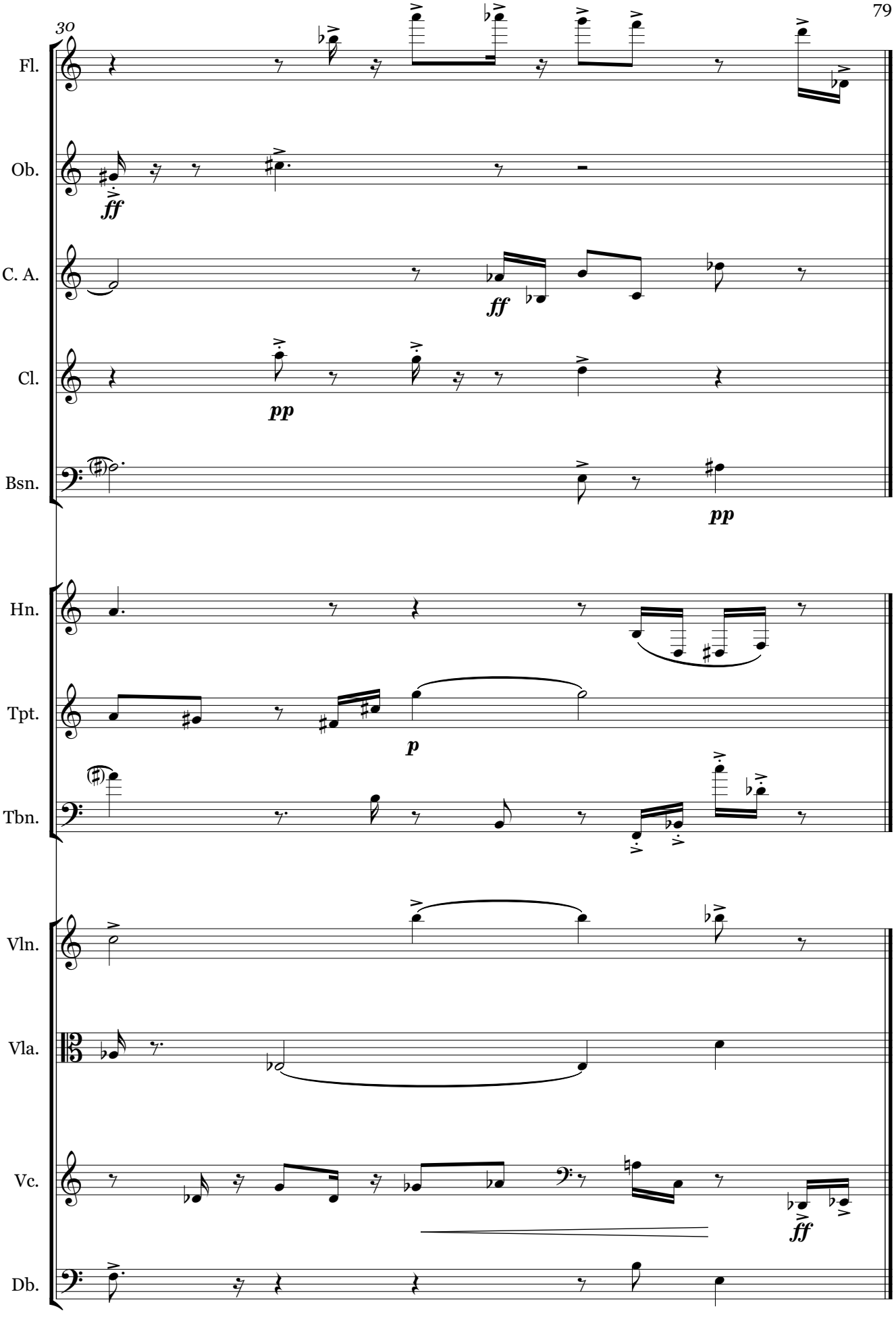

30
Fl.
Ob.
C. A.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Vln.
Vla.
Vc.
Db.
ff
ff
pp
pp
p
ff

Matthew Bromley

Holotrix 2

for chamber ensemble

Holotrix 2

Instrumentation:
flute
oboe
cor anglais
clarinet in A
bassoon
horn in F
trumpet in Bb
trombone
violin
viola
violoncello
double bass

Programme Note:

Holotrix 2 is intended to push the limits of systematisation of music. The second complete work of the 'Holotrix' series, it aims to exhibit the potential of the Holotrix system. The freely composed first movement, provides rhythmic material for the second movement, where the pitch, instrumentation, rhythm, dynamics, articulations, and register are dictated entirely by the system.

Score in C
ca. 4' 30"

Score in C

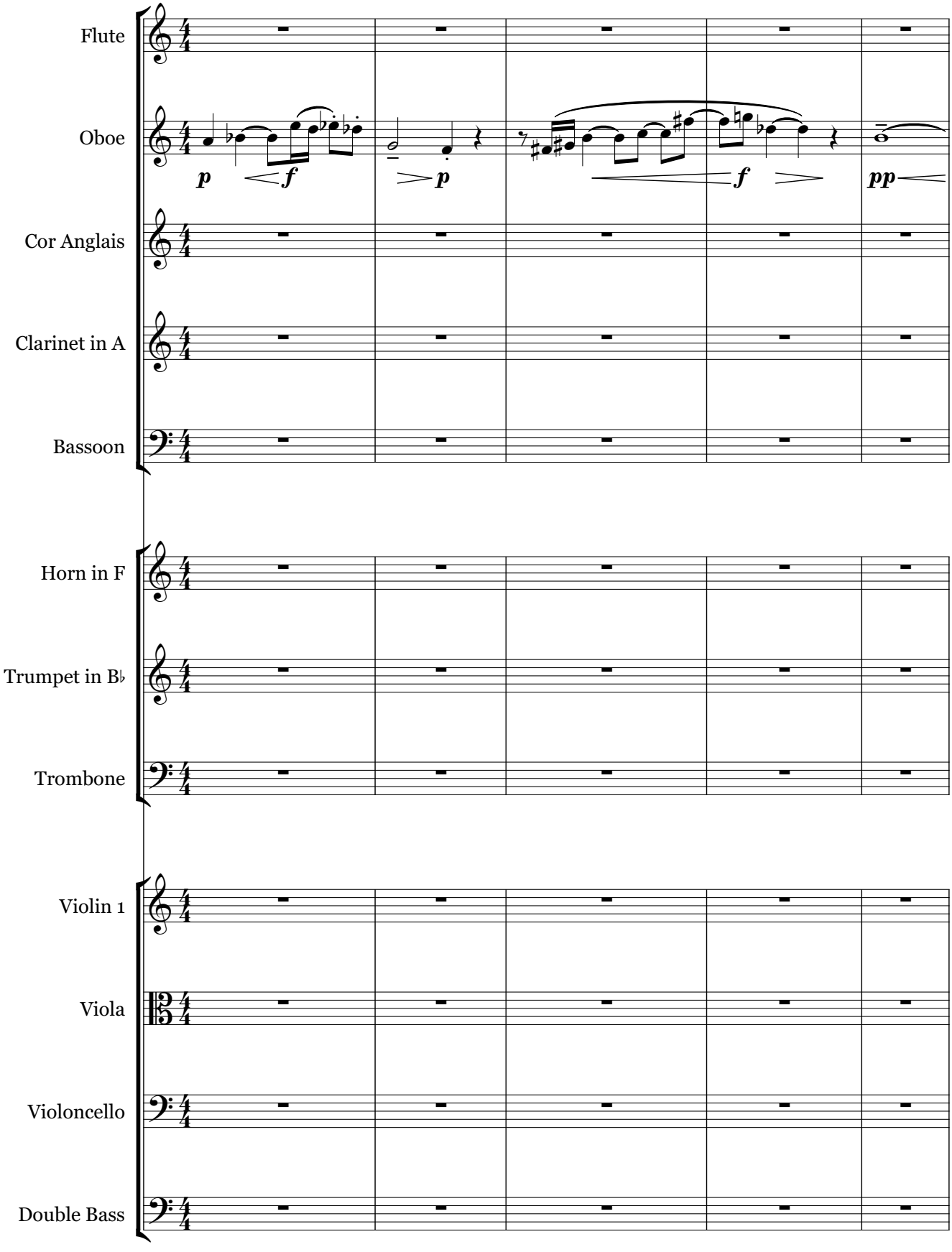
Holotrix 2

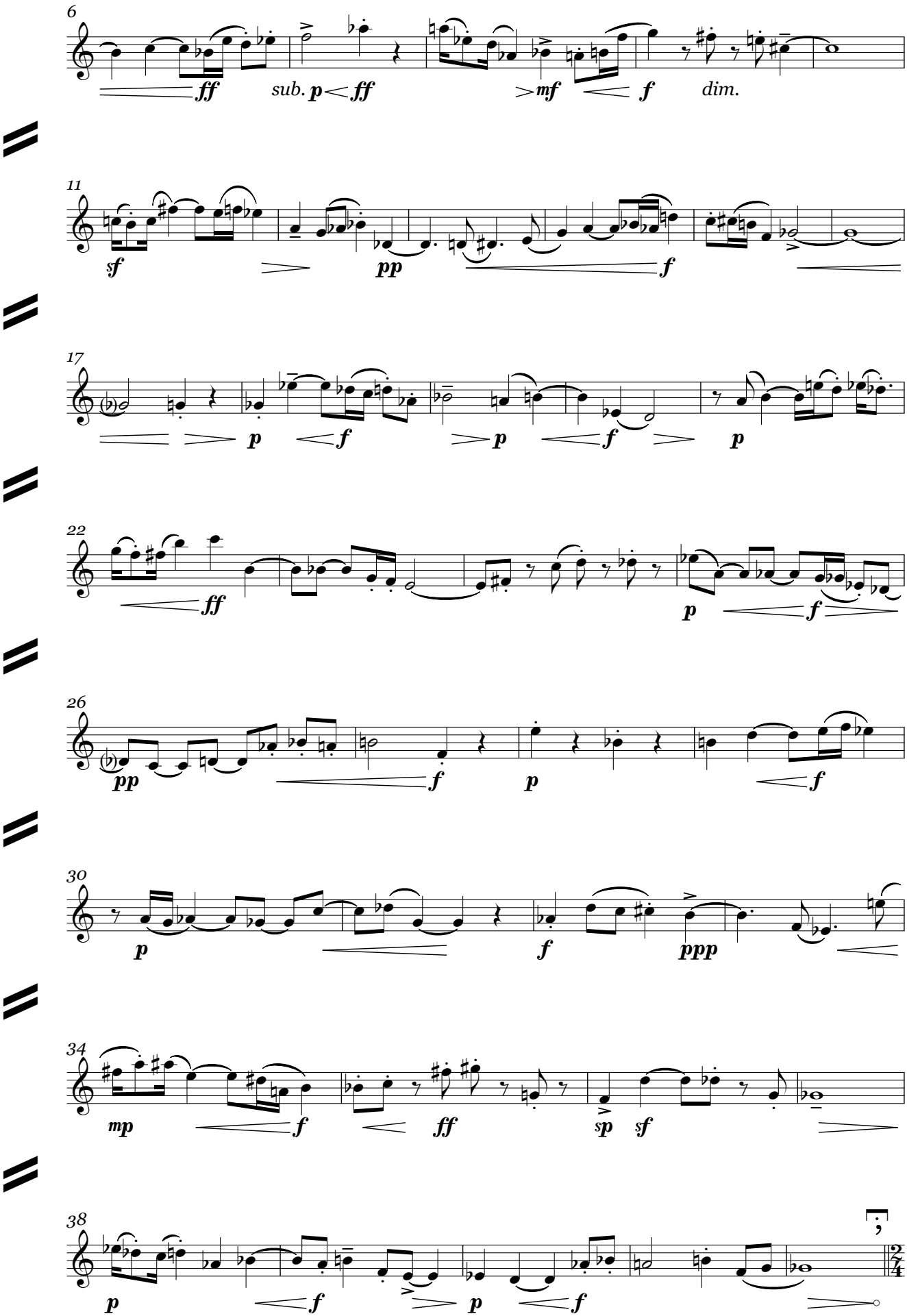
for chamber ensemble

I: Protrix

Matthew Bromley

♩ = 72 Meccanico




6
ff
sub. p ff
mf
f
dim.
11
sf
pp
f
17
p
f
p
f
p
22
ff
p
f
26
pp
f
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f
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f
ppp
34
mp
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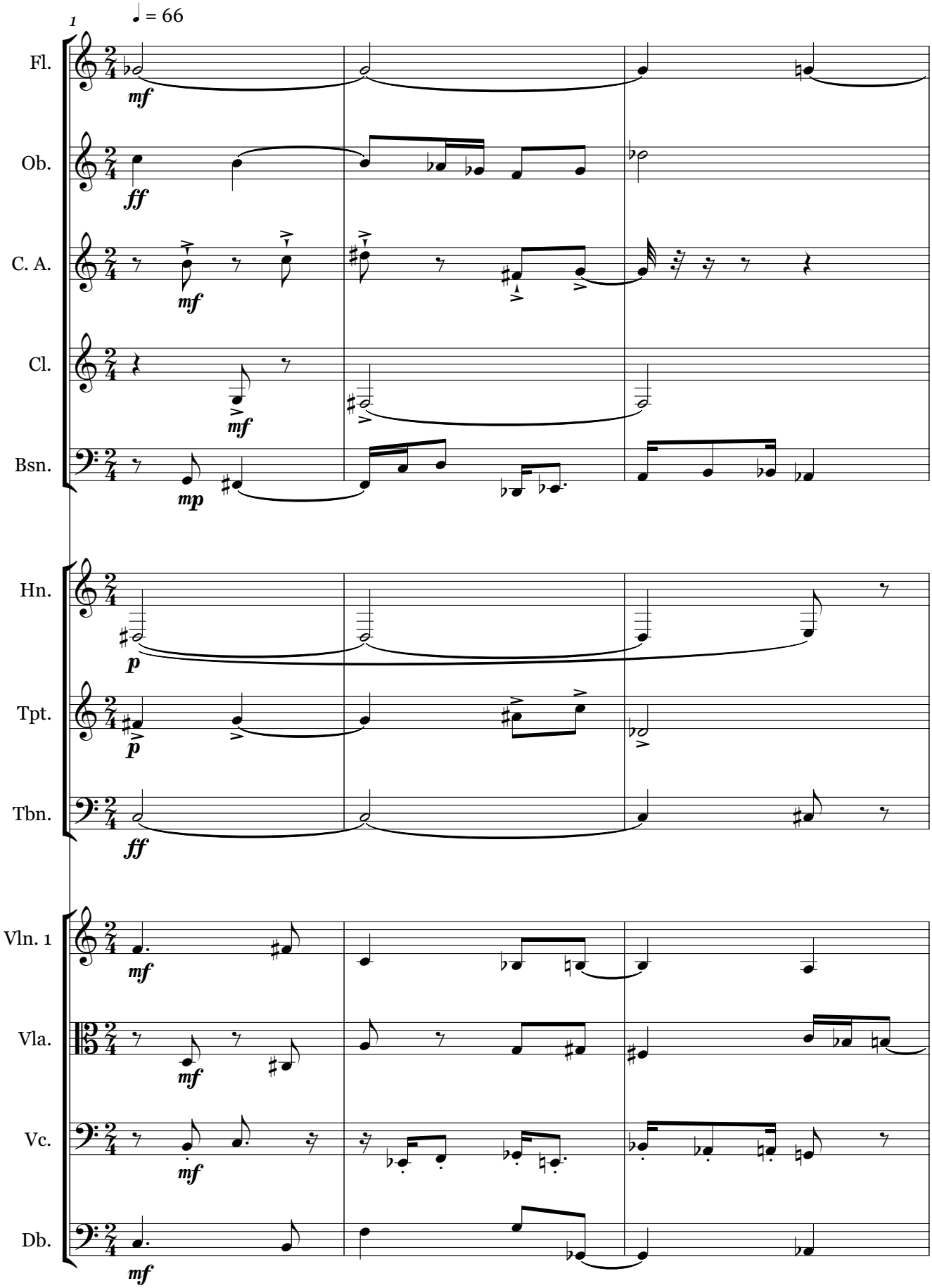
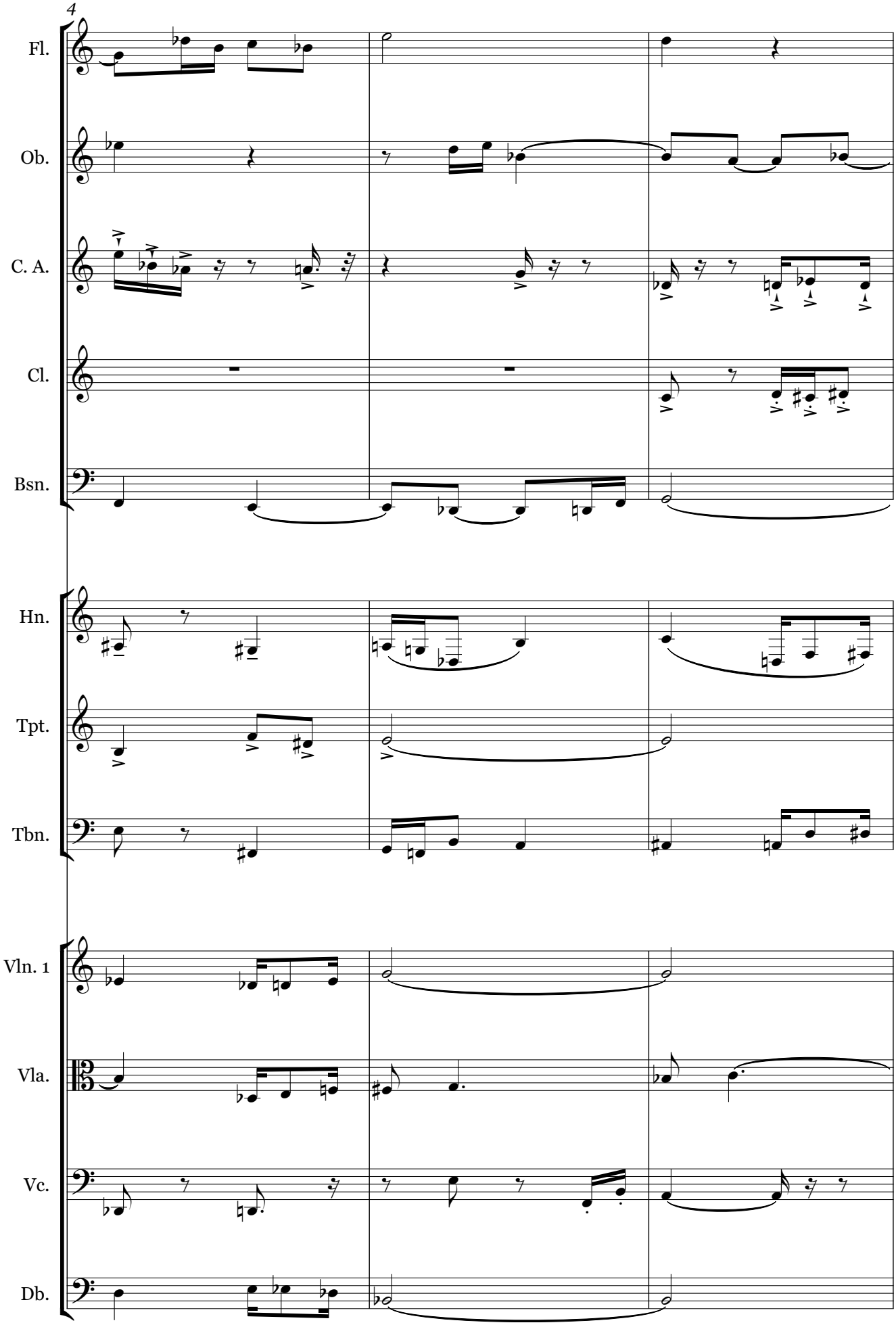
ff
sp
sf
38
p
f
p
f

II: Dodecatrix

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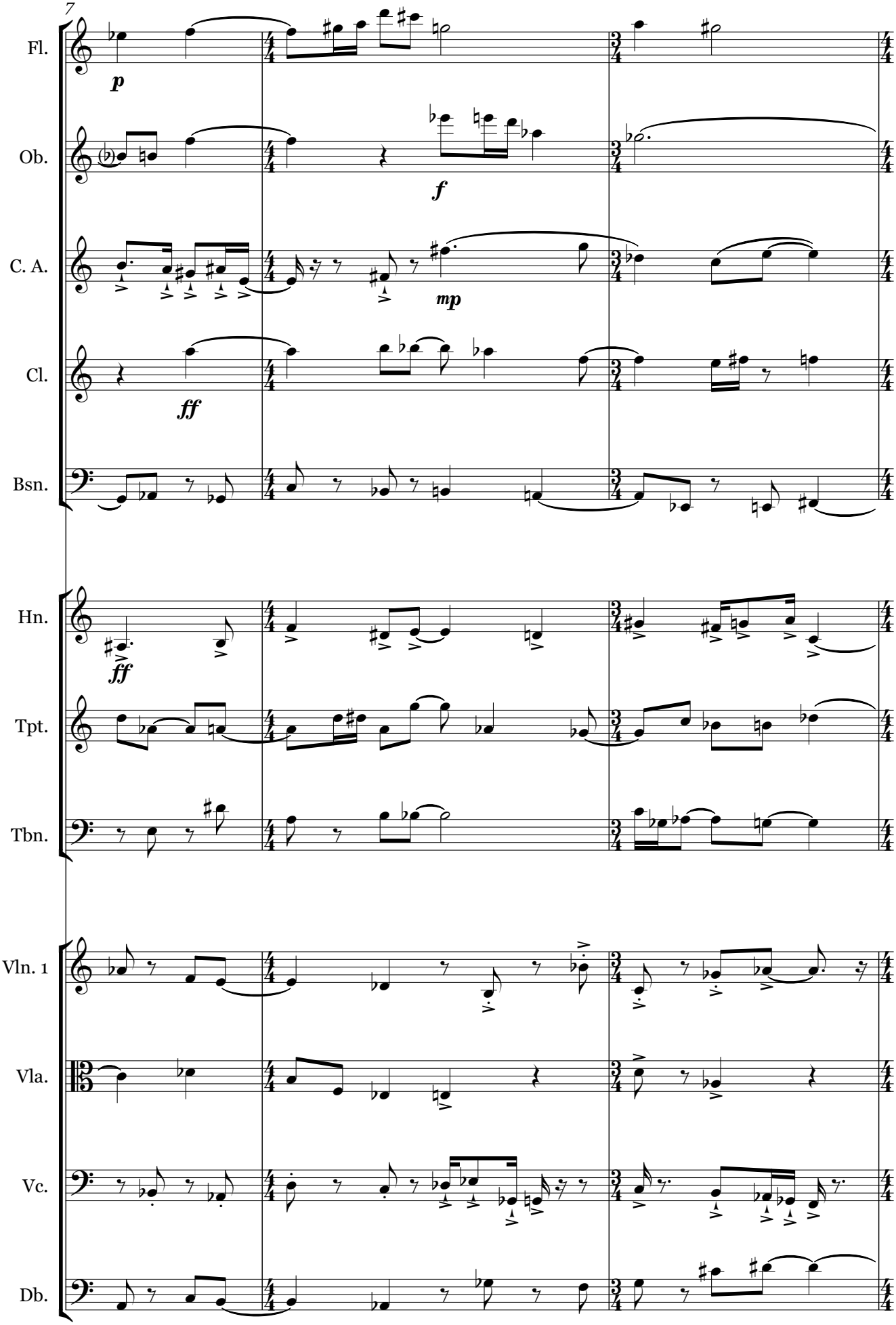
Fl.
Ob.
C. A.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Vln. 1
Vla.
Vc.
Db.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Tpt.
Tbn.
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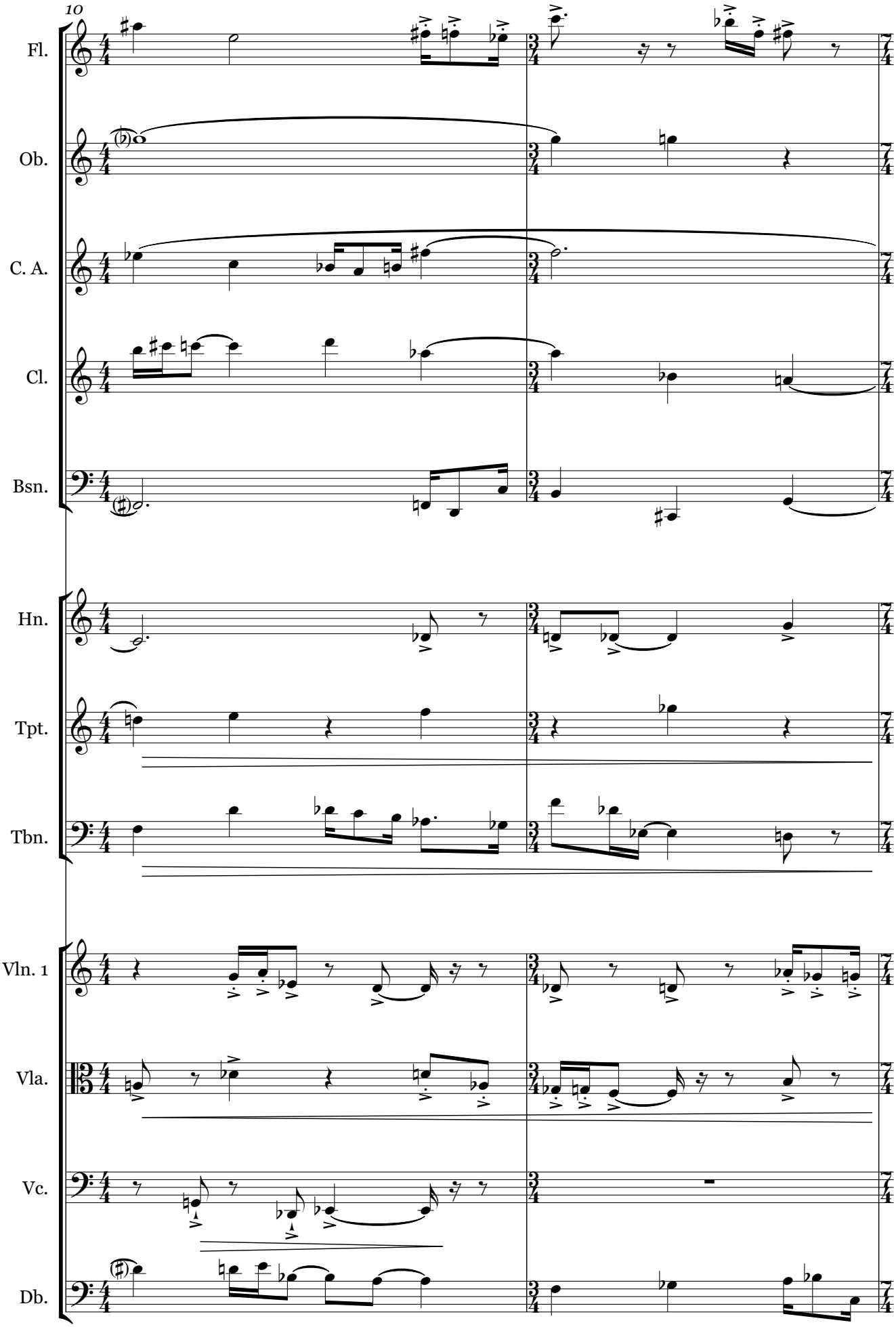
Vc.
Db.
p
f
mp
ff
ff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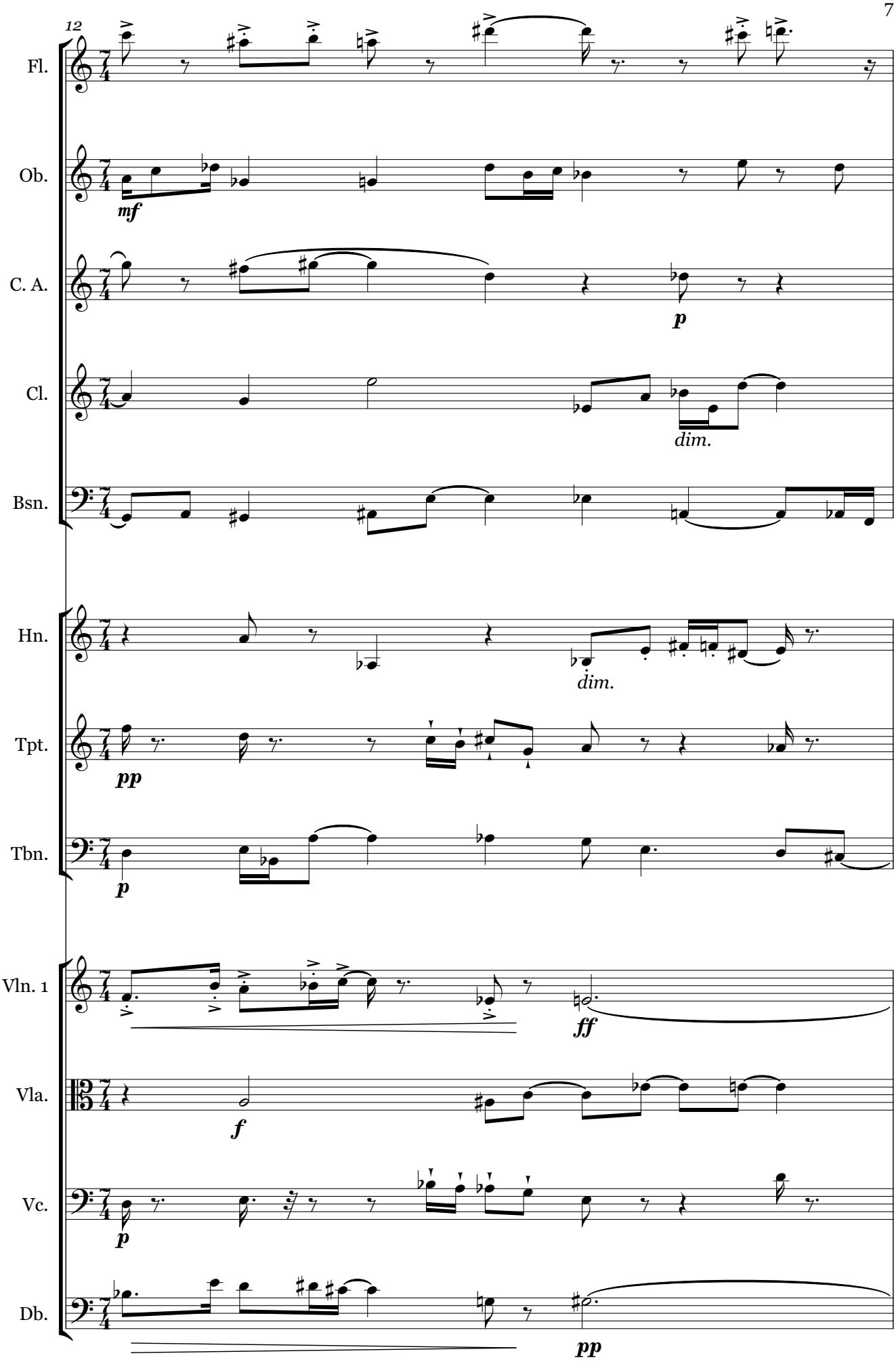
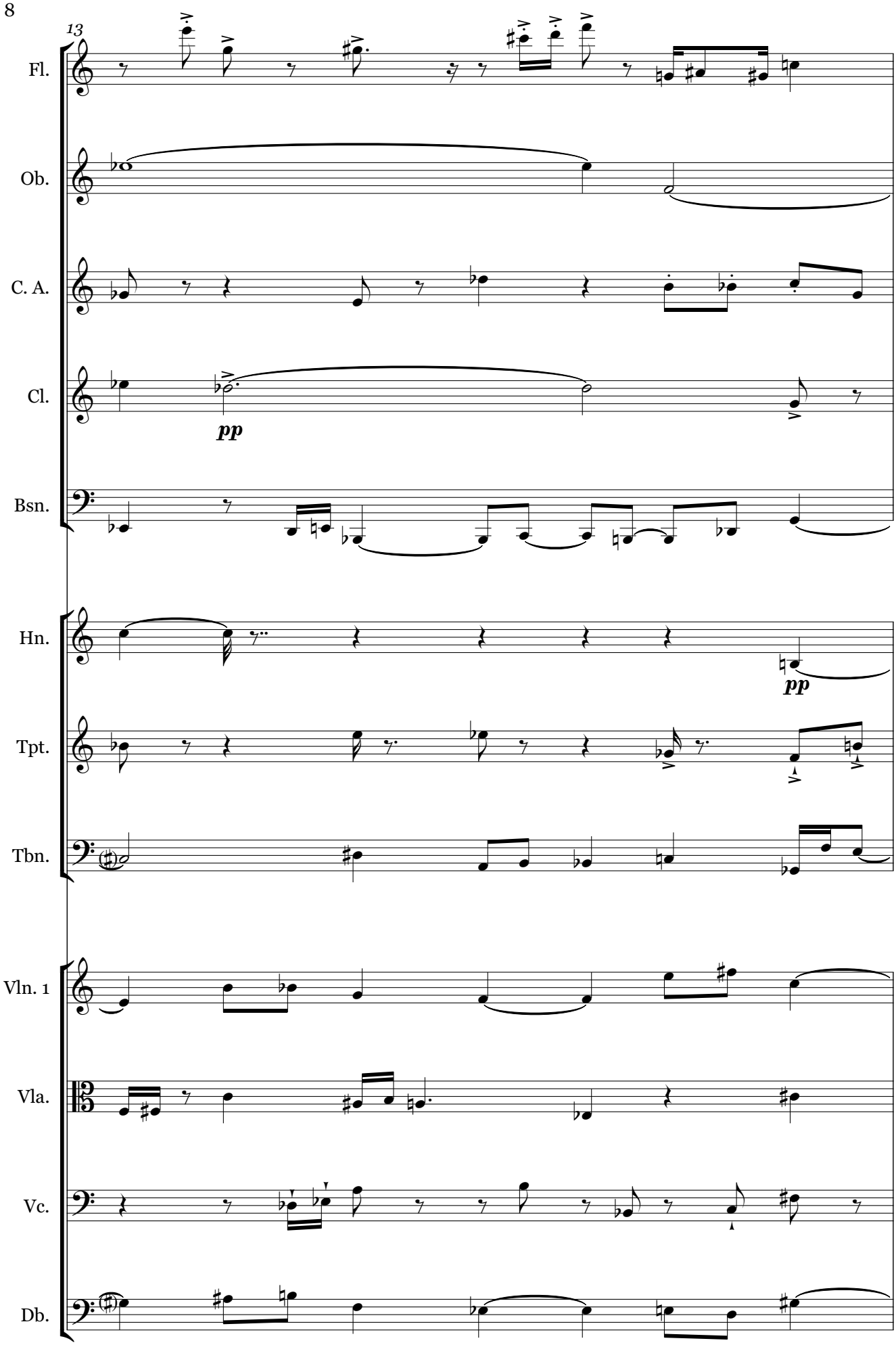
Tpt.
Tbn.
Vln. 1
Vla.
Vc.
Db.


12
Fl.
Ob.
mf
C. A.
p
Cl.
dim.
Bsn.
Hn.
dim.
Tpt.
pp
Tbn.
p
Vln. 1
ff
Vla.
f
Vc.
p
Db.
pp


13
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Cl.
pp
Bsn.
Hn.
pp
Tpt.
Tbn.
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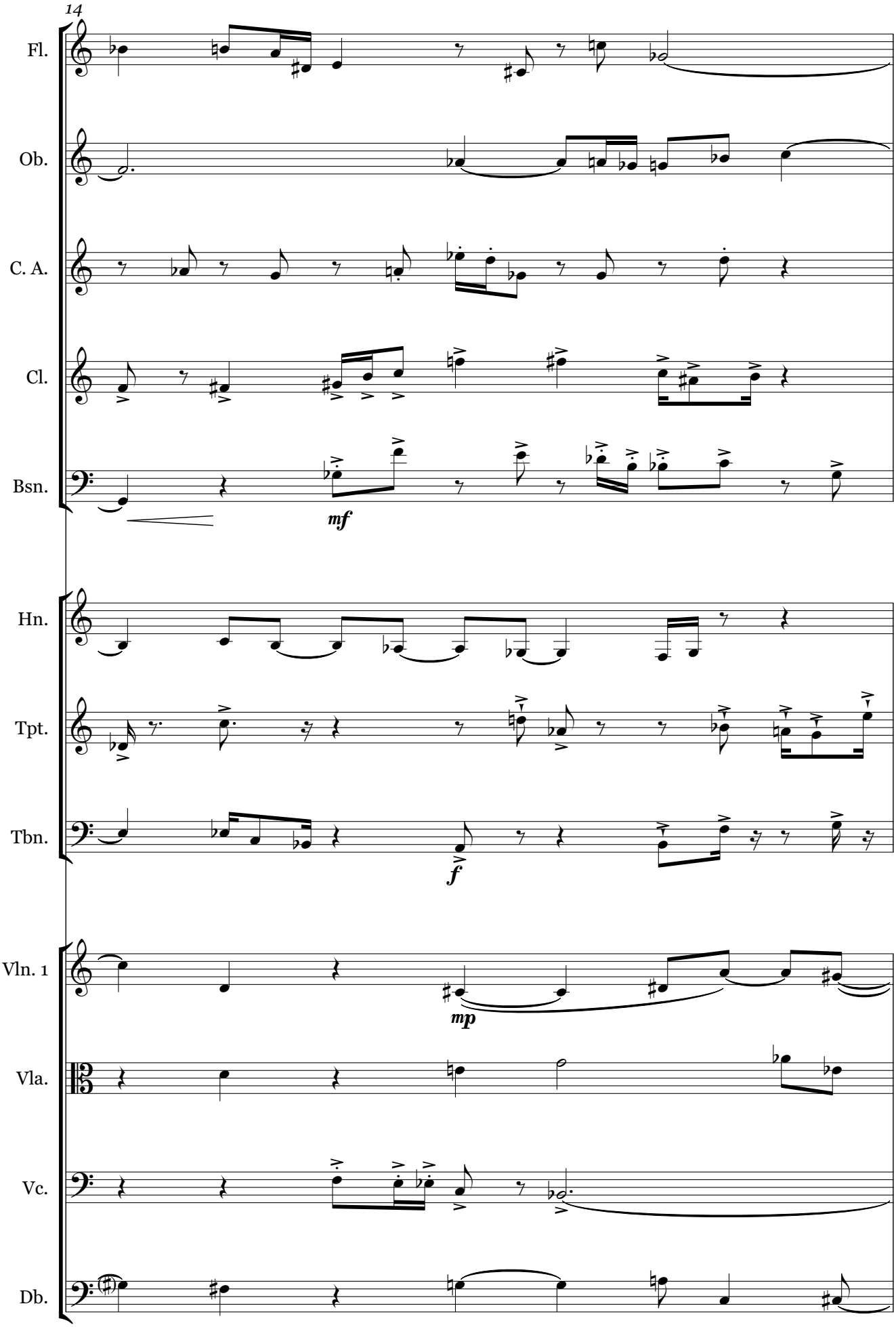
Vc.
Db.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Tpt.
Tbn.
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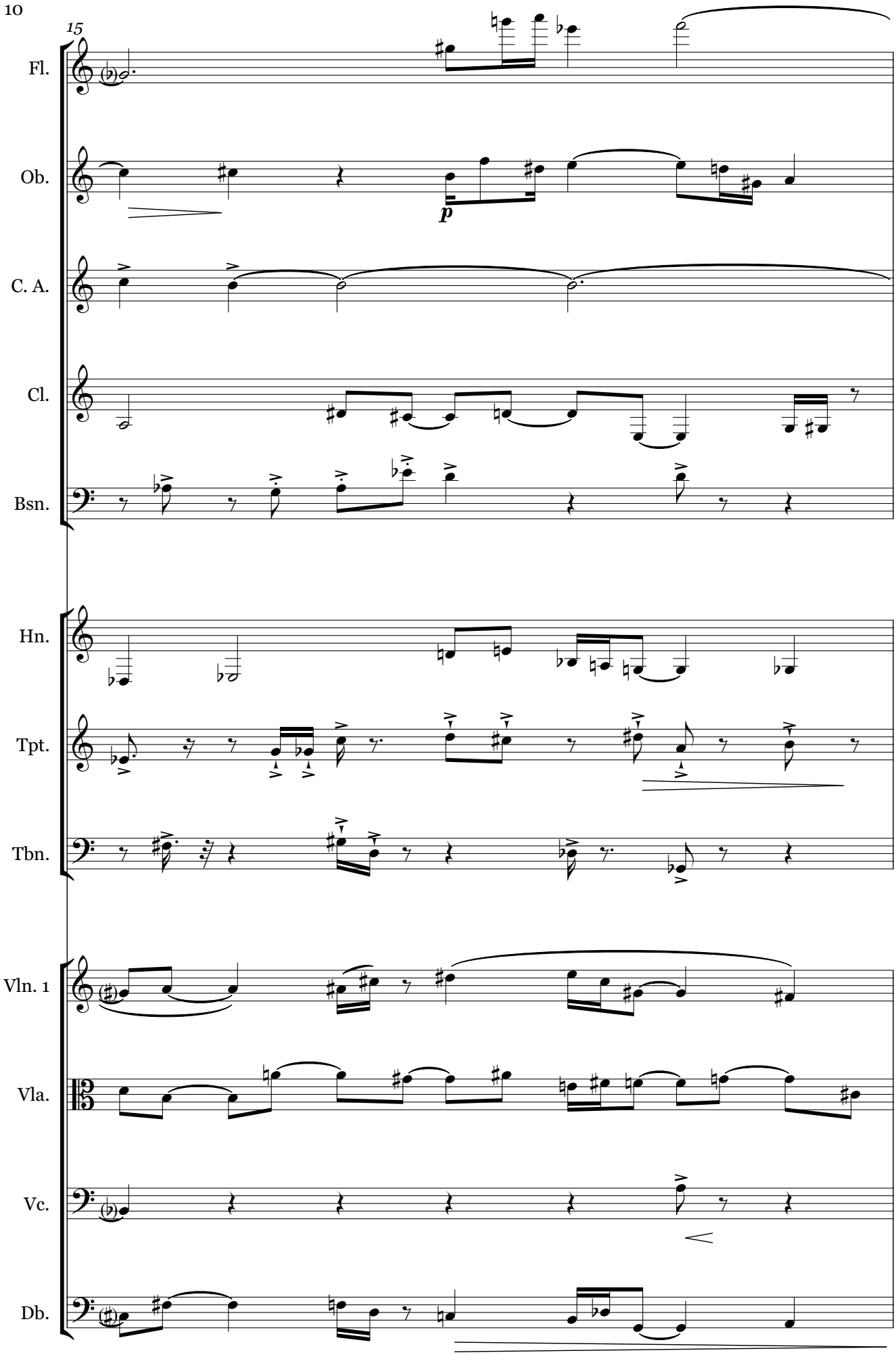
Vc.
Db.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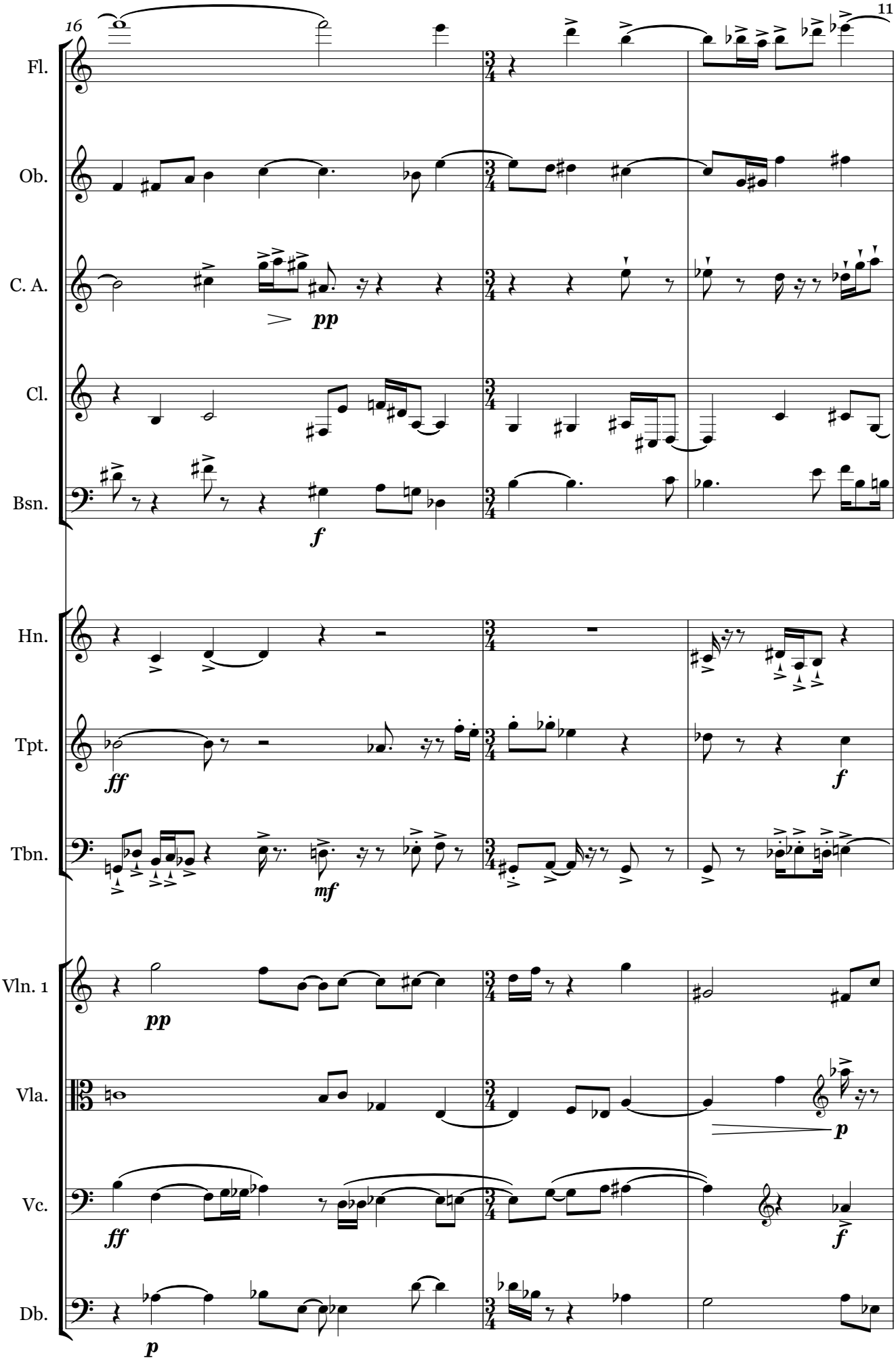
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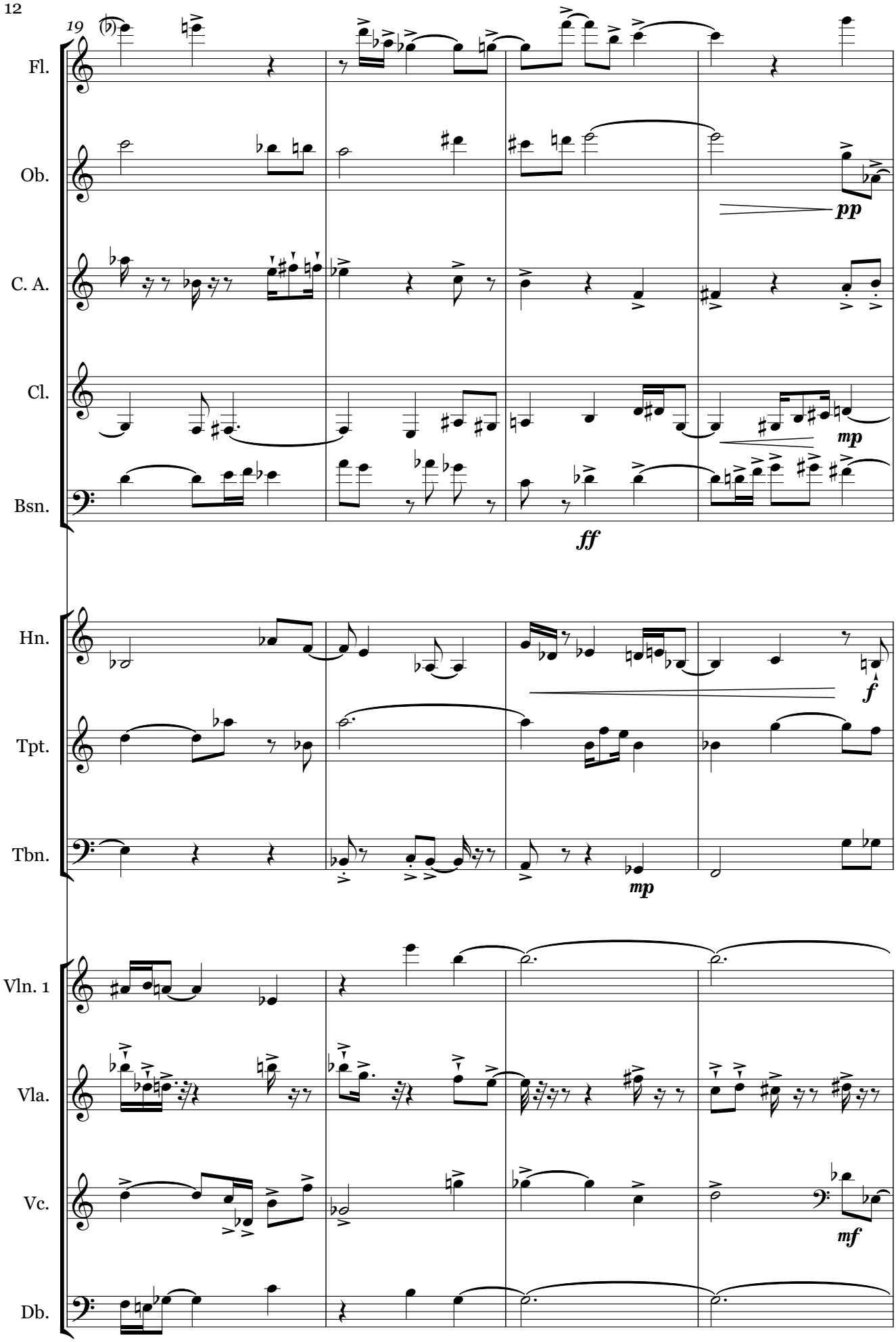
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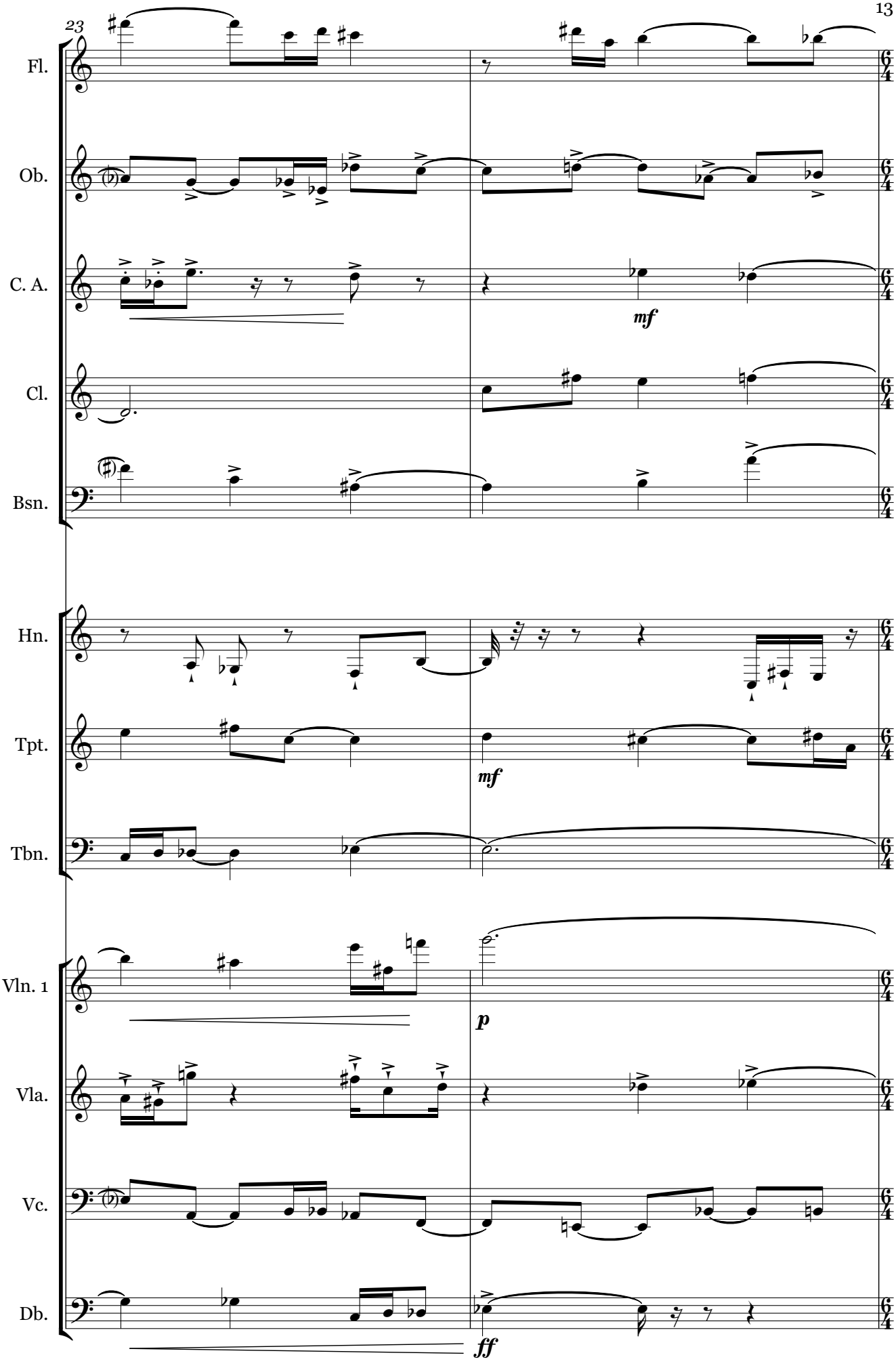
f
mp
mf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Vc.
Db.
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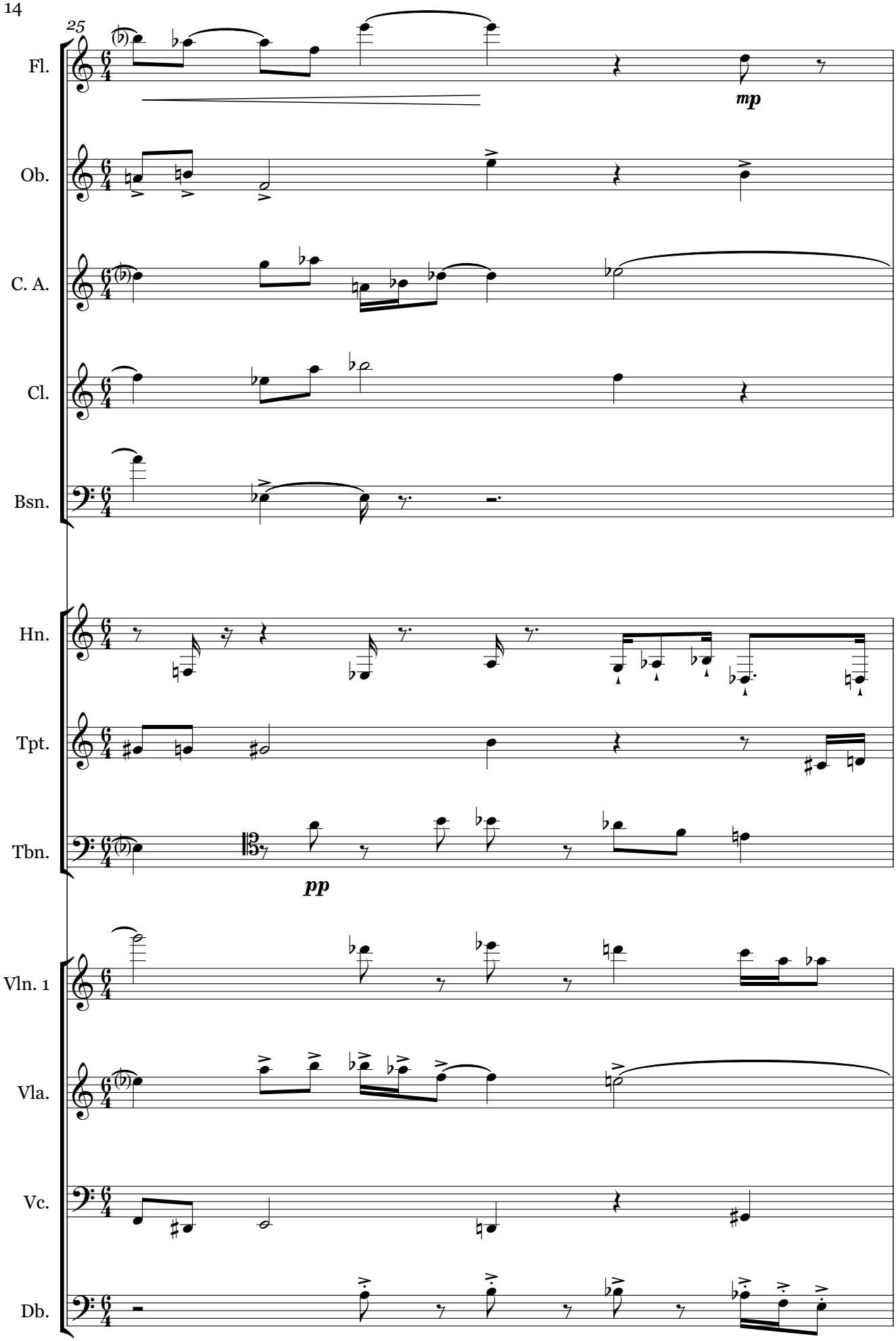
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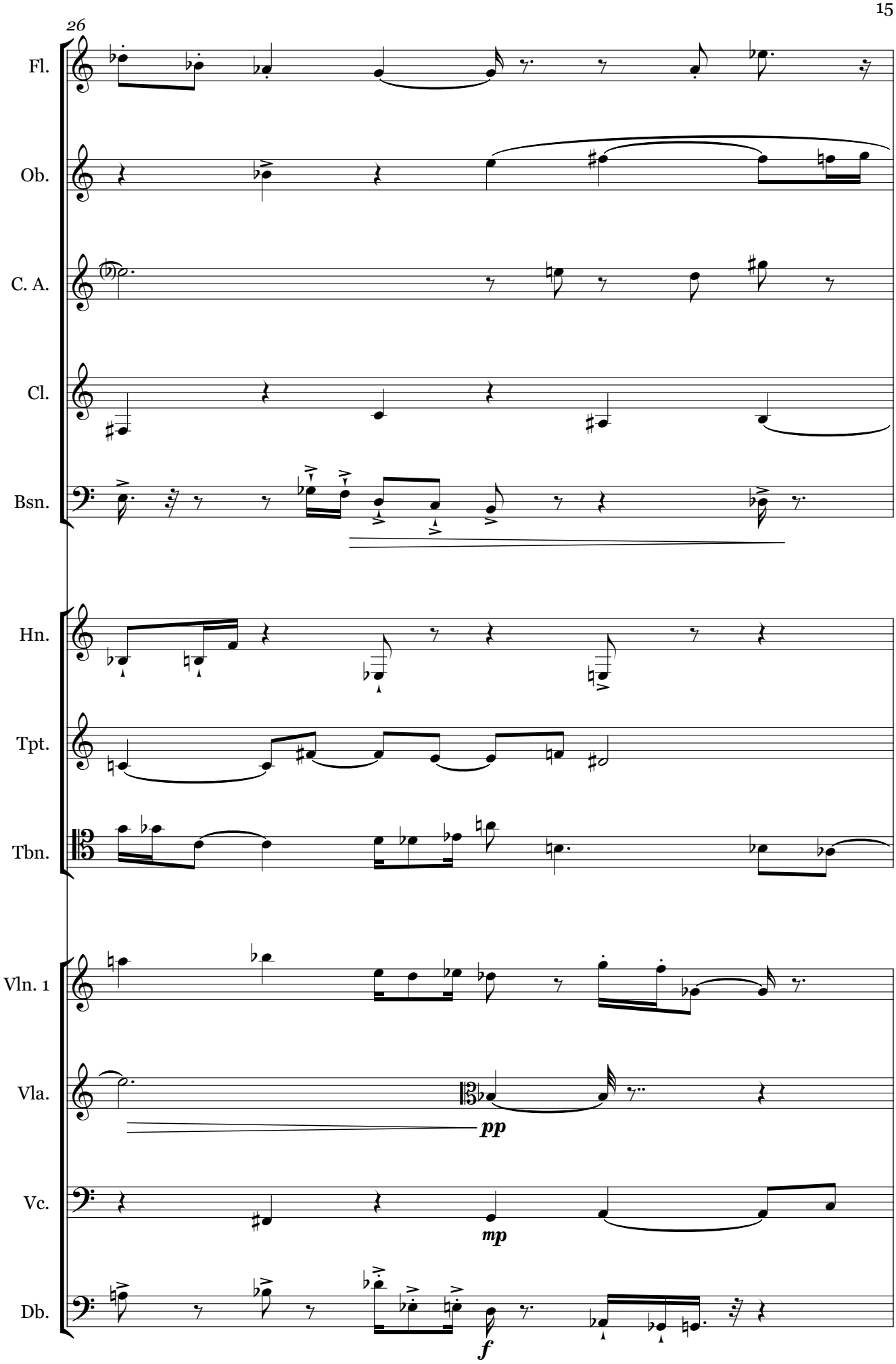
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Tbn.
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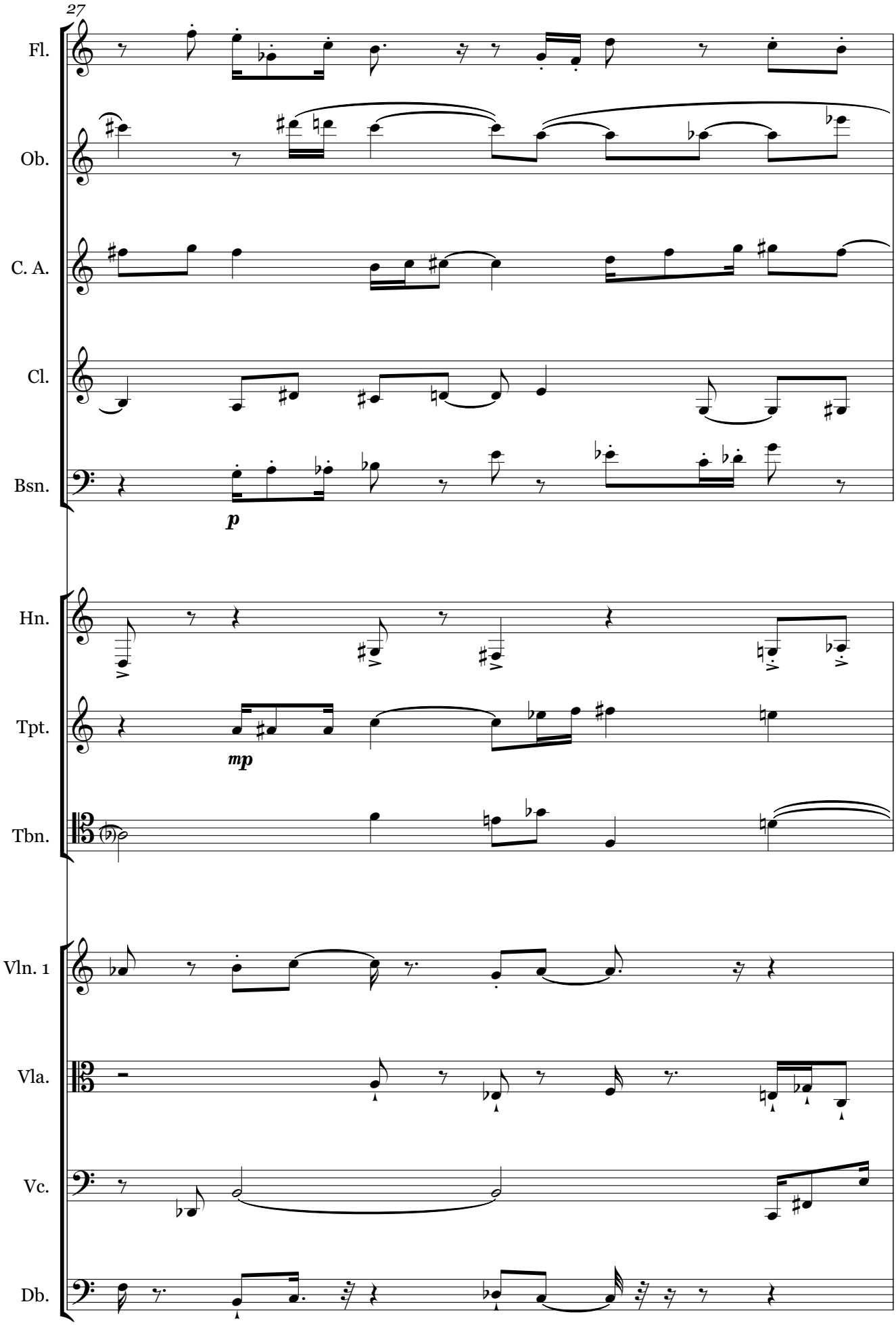
pp
Vc.
mp
Db.
f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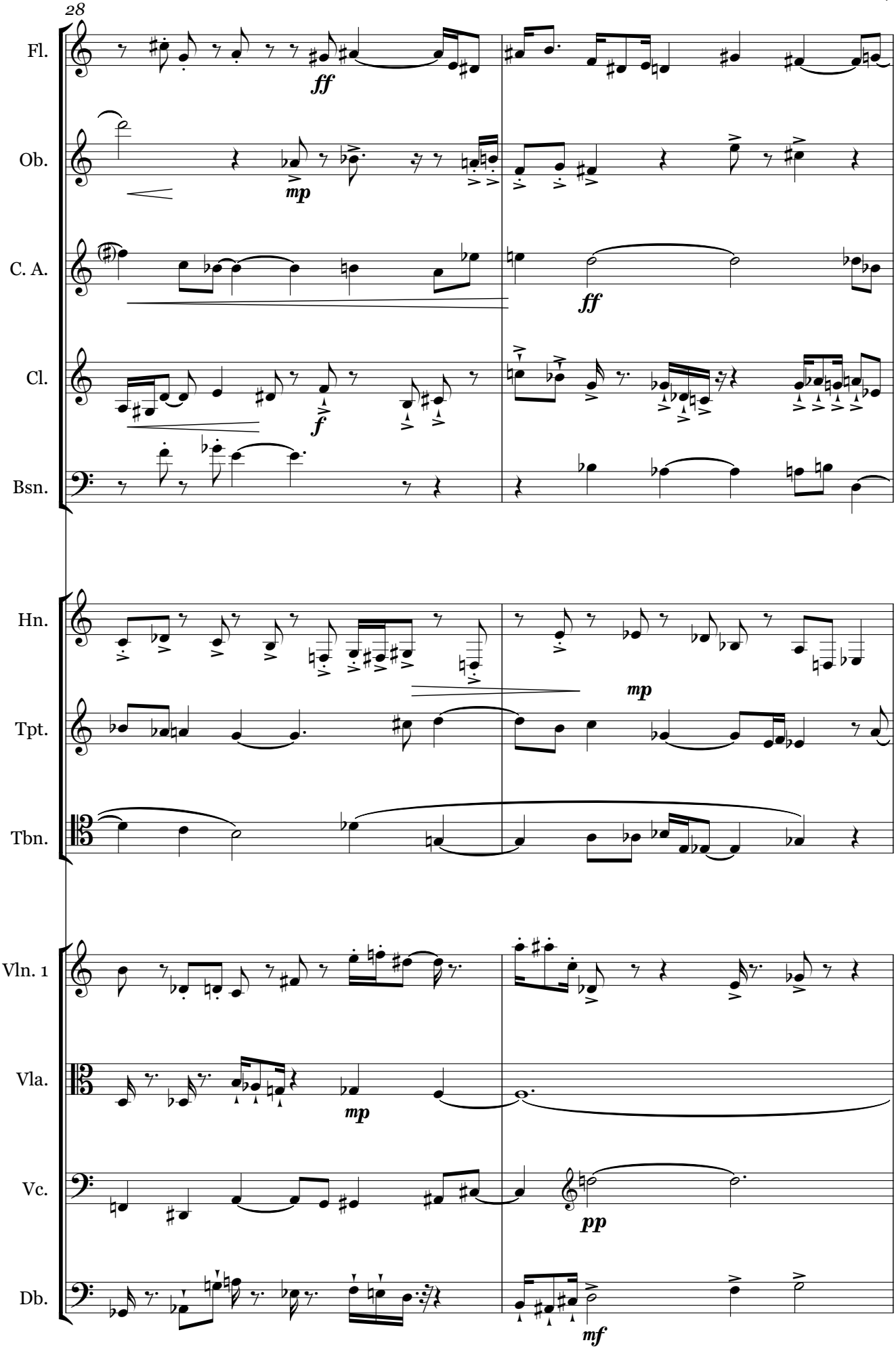
Vc.
Db.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Fl.
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C. A.
Cl.
Bsn.
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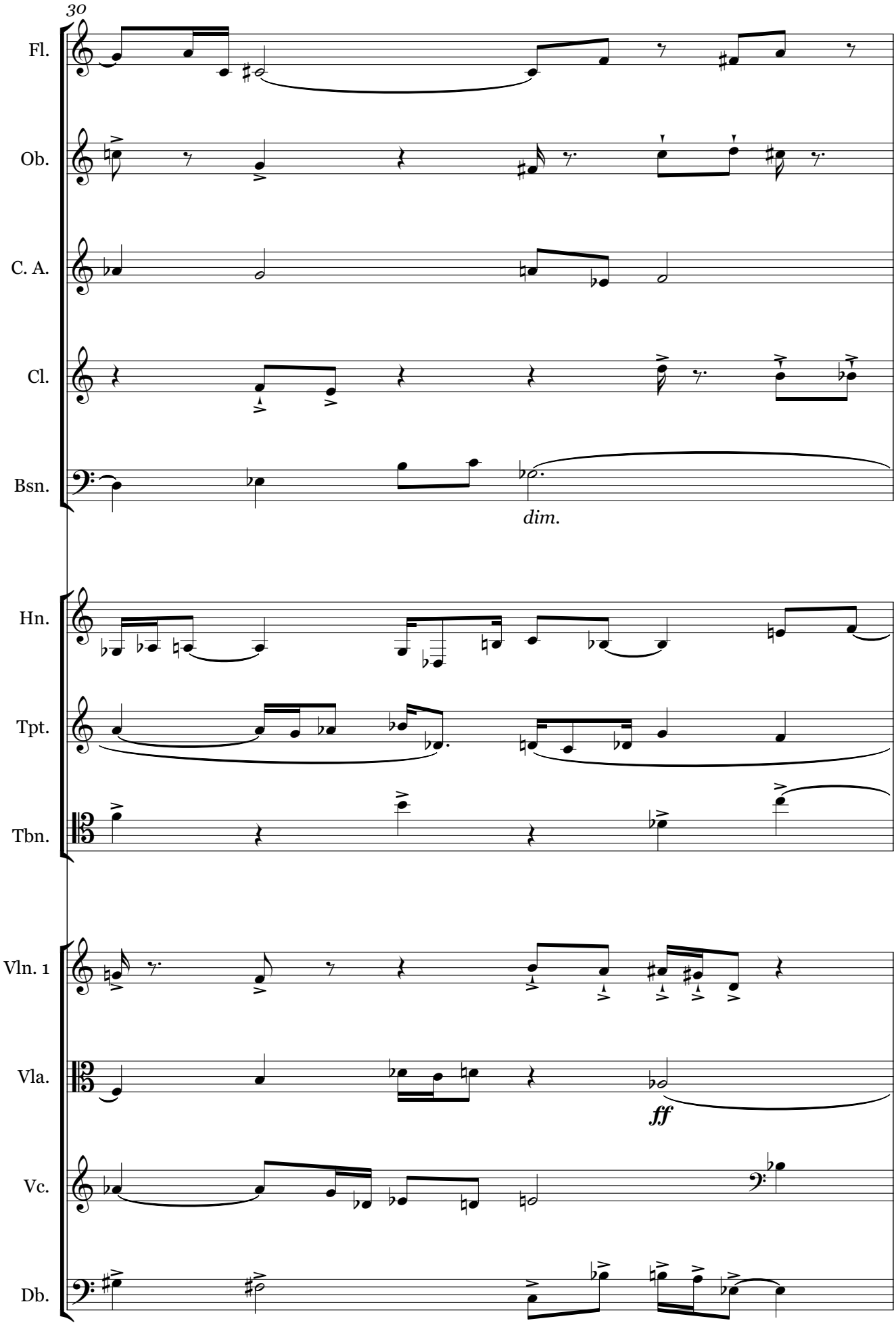
Tbn.
Vln. 1
Vla.
Vc.
Db.
ff
mp
ff
f
mp
mp
pp
mf


30
Fl.
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Cl.
Bsn.
dim.
Hn.
Tpt.
Tbn.
Vln. 1
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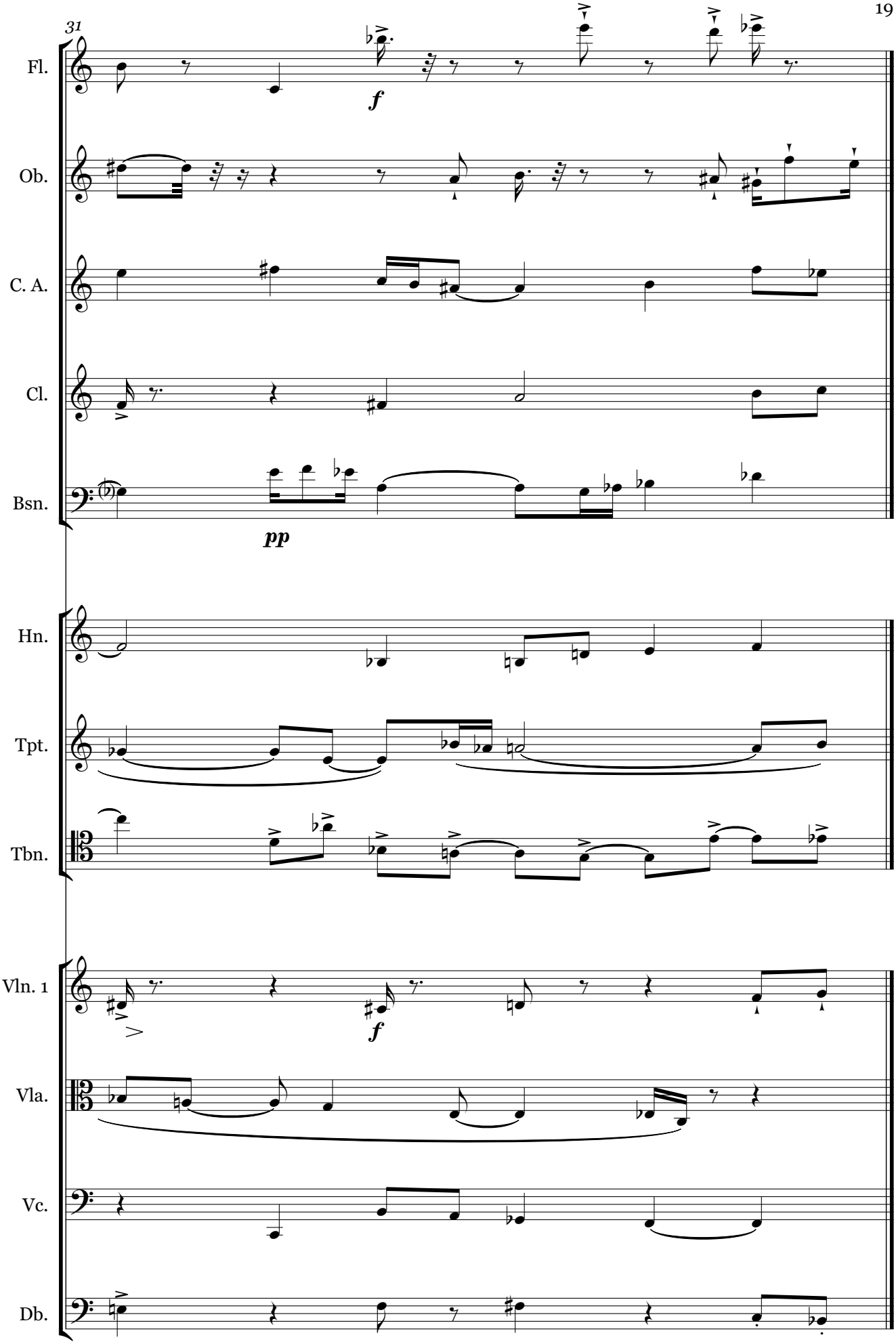
ff
Vc.
Db.


31
Fl.
Ob.
C. A.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Vln. 1
Vla.
Vc.
Db.
f
pp
f

Matthew Bromley

Prelude

for solo piano

Prelude

for solo piano

Programme Note:

Prelude is a study in composition based on systematic styles of Schoenberg and Satie. A series of harmonic techniques, such as serialism and hexachordal inversional combinatoriality are interfused with a Satien approach to organisation of rhythm.

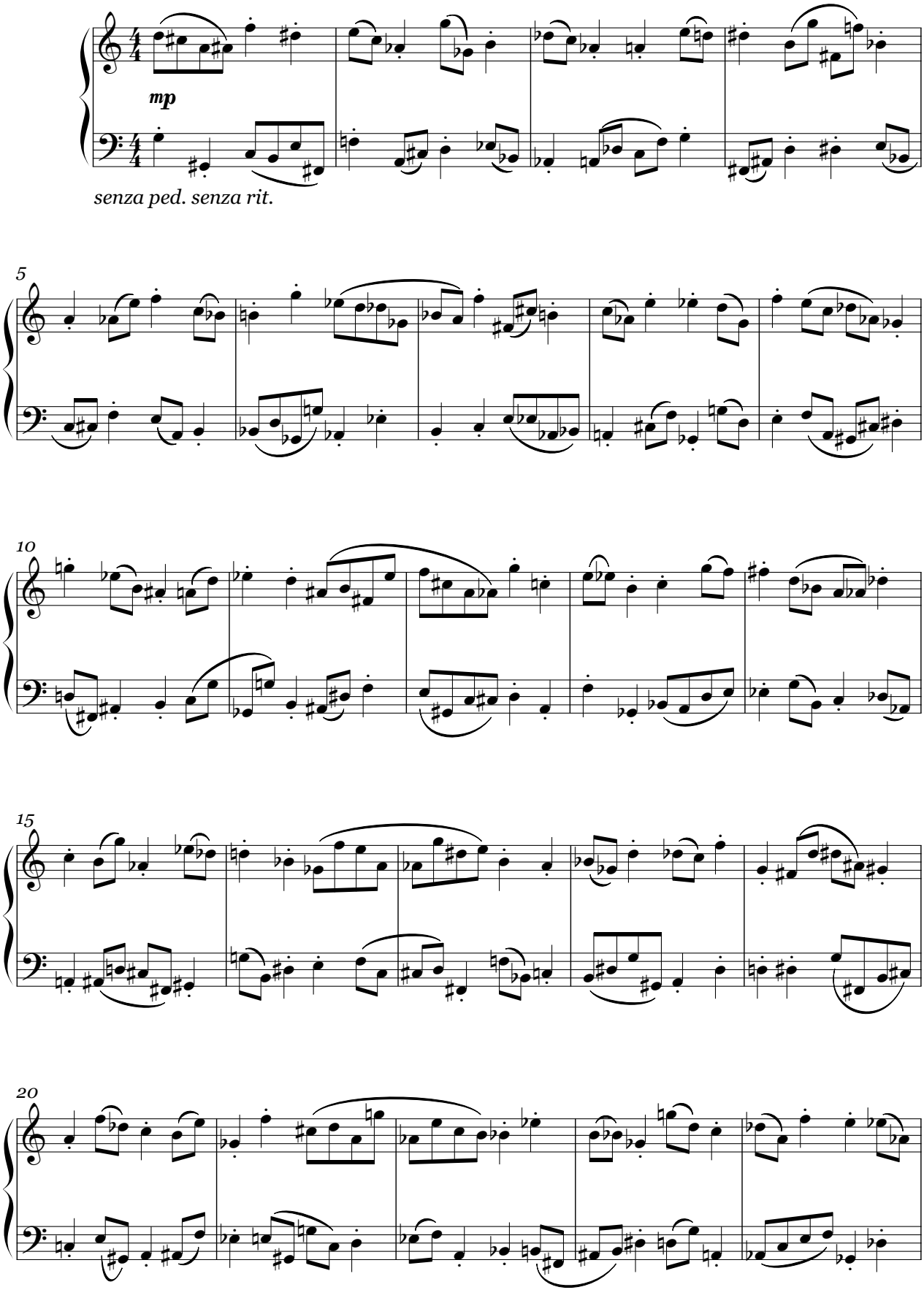
ca. 4'50"

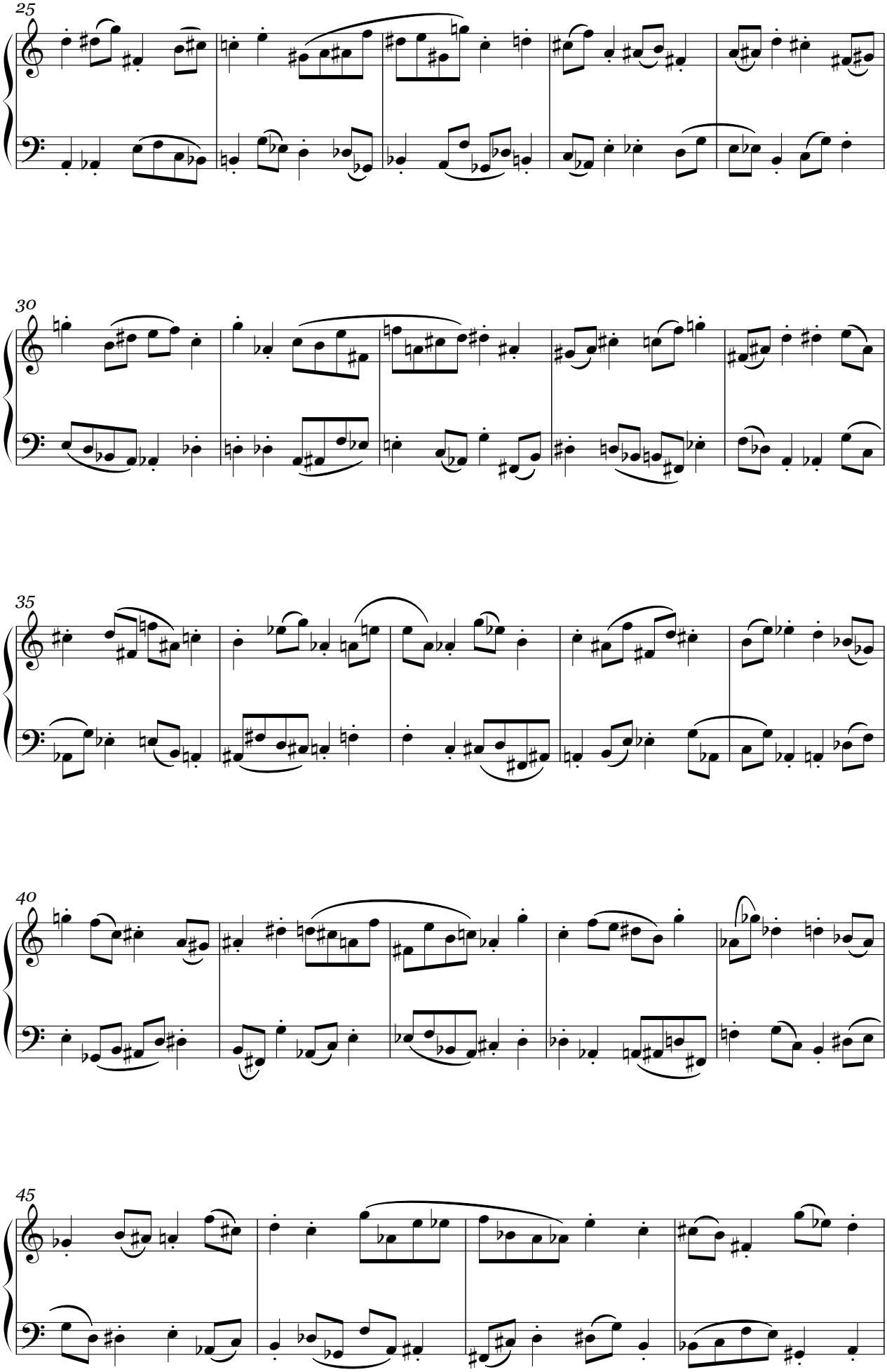
Prelude

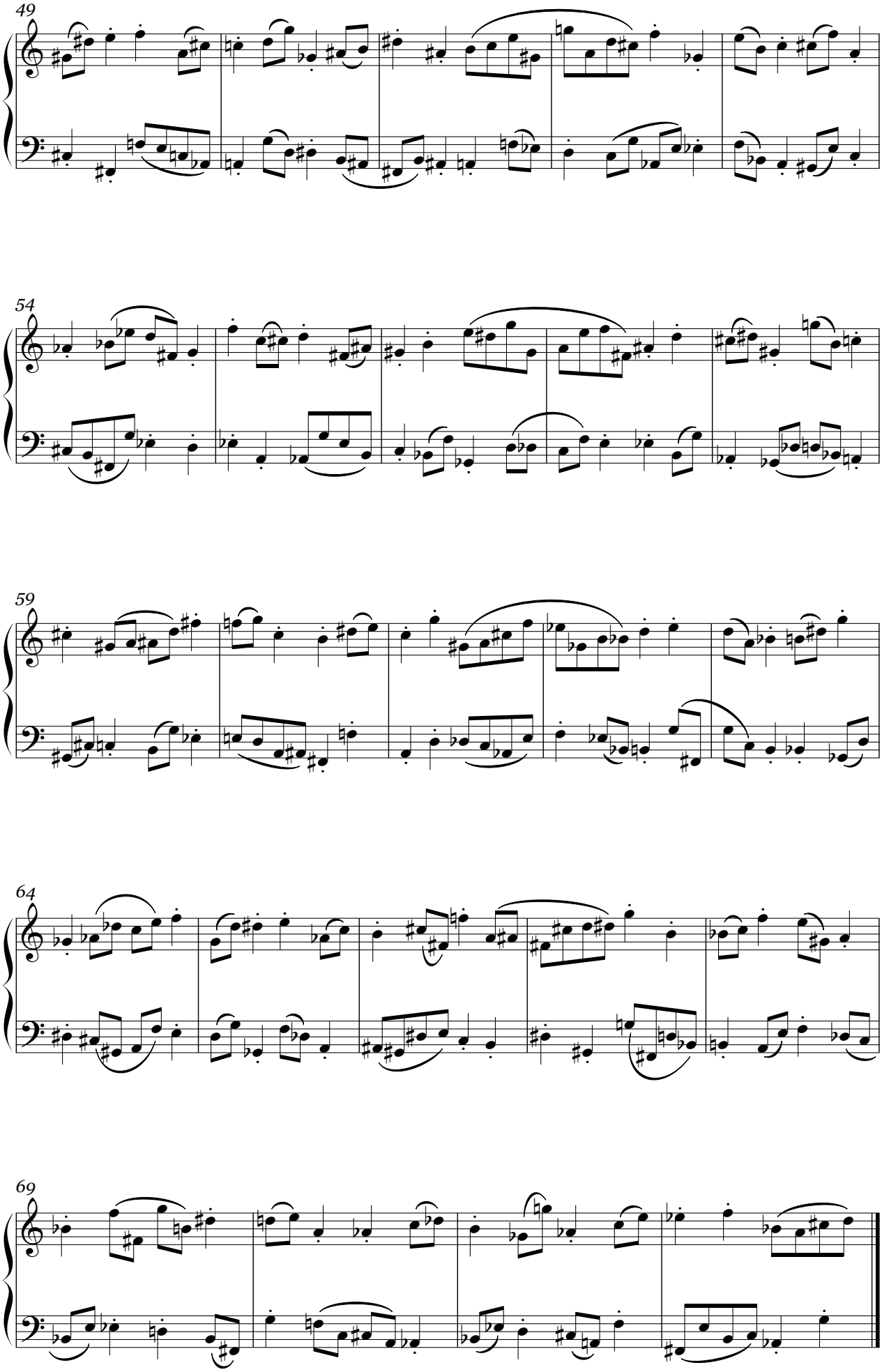
for solo piano

Matthew Bromley

Morose ♩ = 54




25
30
35
40
45


49
54
59
64
69

Matthew Bromley

Revolutions

for chamber ensemble

Revolutions

Instrumentation:
cor anglais
clarinet in Bb
bassoon
horn in F
trumpet in C
viola
violoncello

Programme Note:

Revolutions is a three-movement work for seven instruments, systematically drawn from *Prelude*. Each of the three movements comprises a full iteration of *Prelude*, which is itself a rotation of pitch and rhythmic cycles, each of which is a revolution of rhythmic cycles of a sequence of rhythmic cells.

Score in C
ca. 10'

Score in C

Revolutions

Вращаться

for chamber ensemble

Matthew Bromley

♩ = 54 morose

1

Cor Anglais

Clarinet

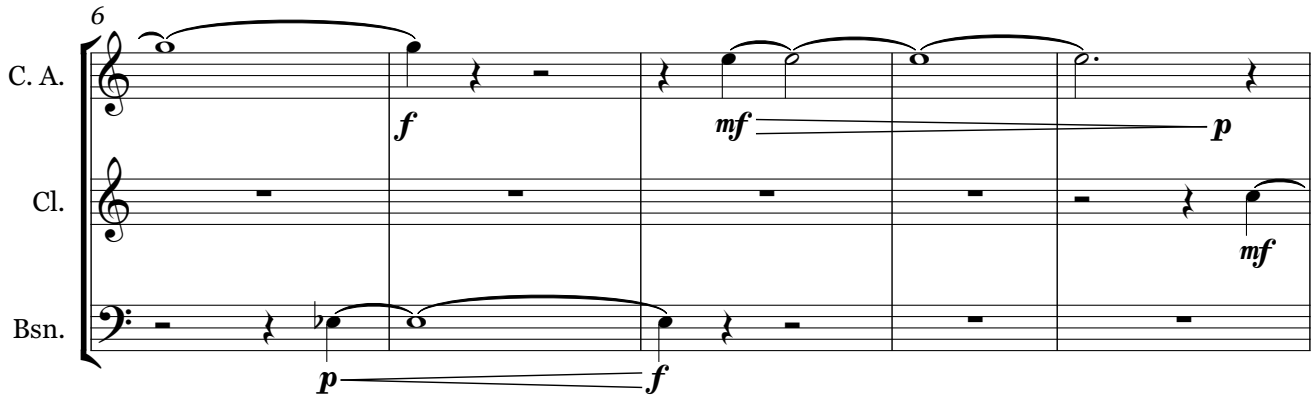
Bassoon

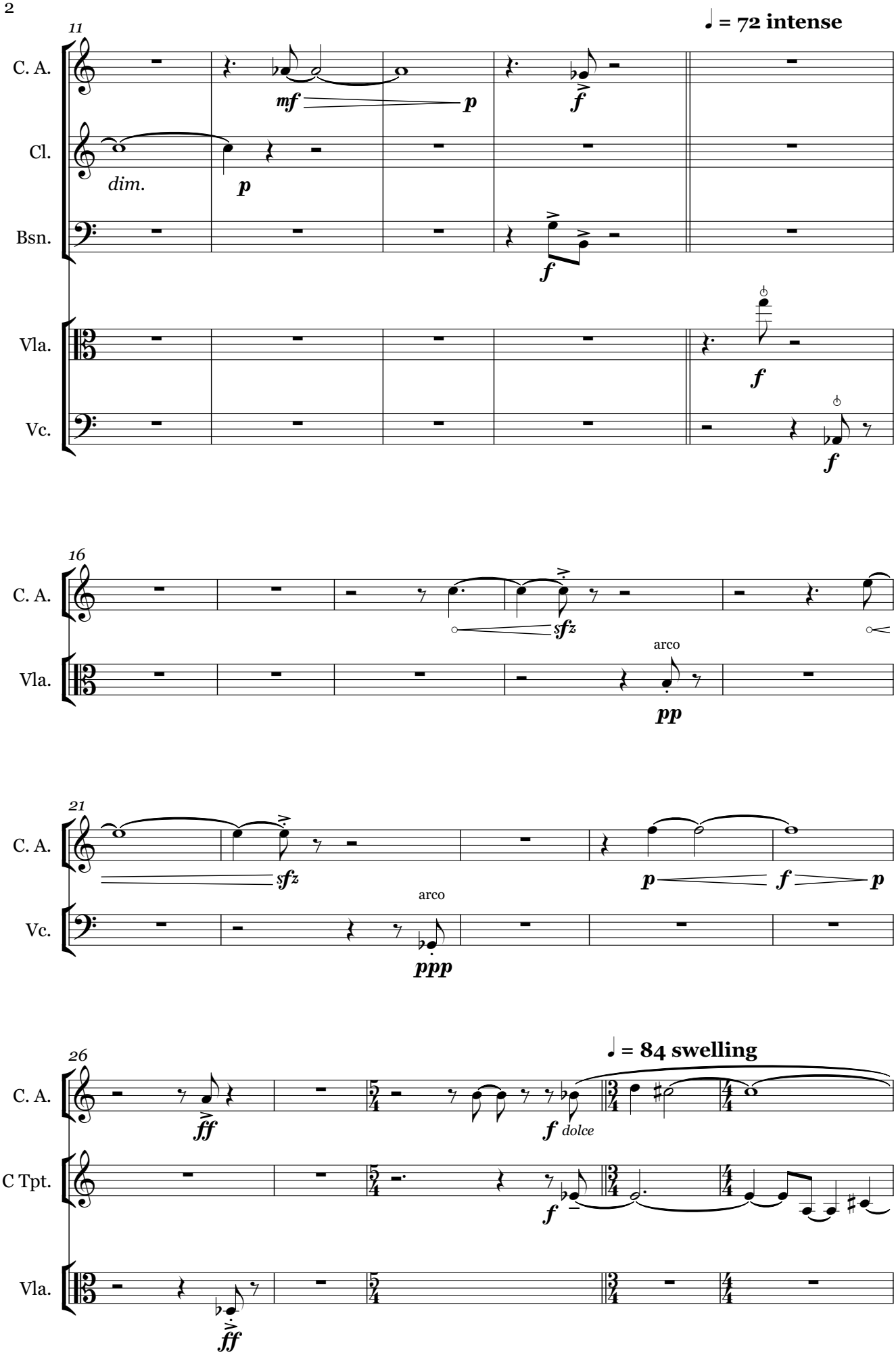
Horn

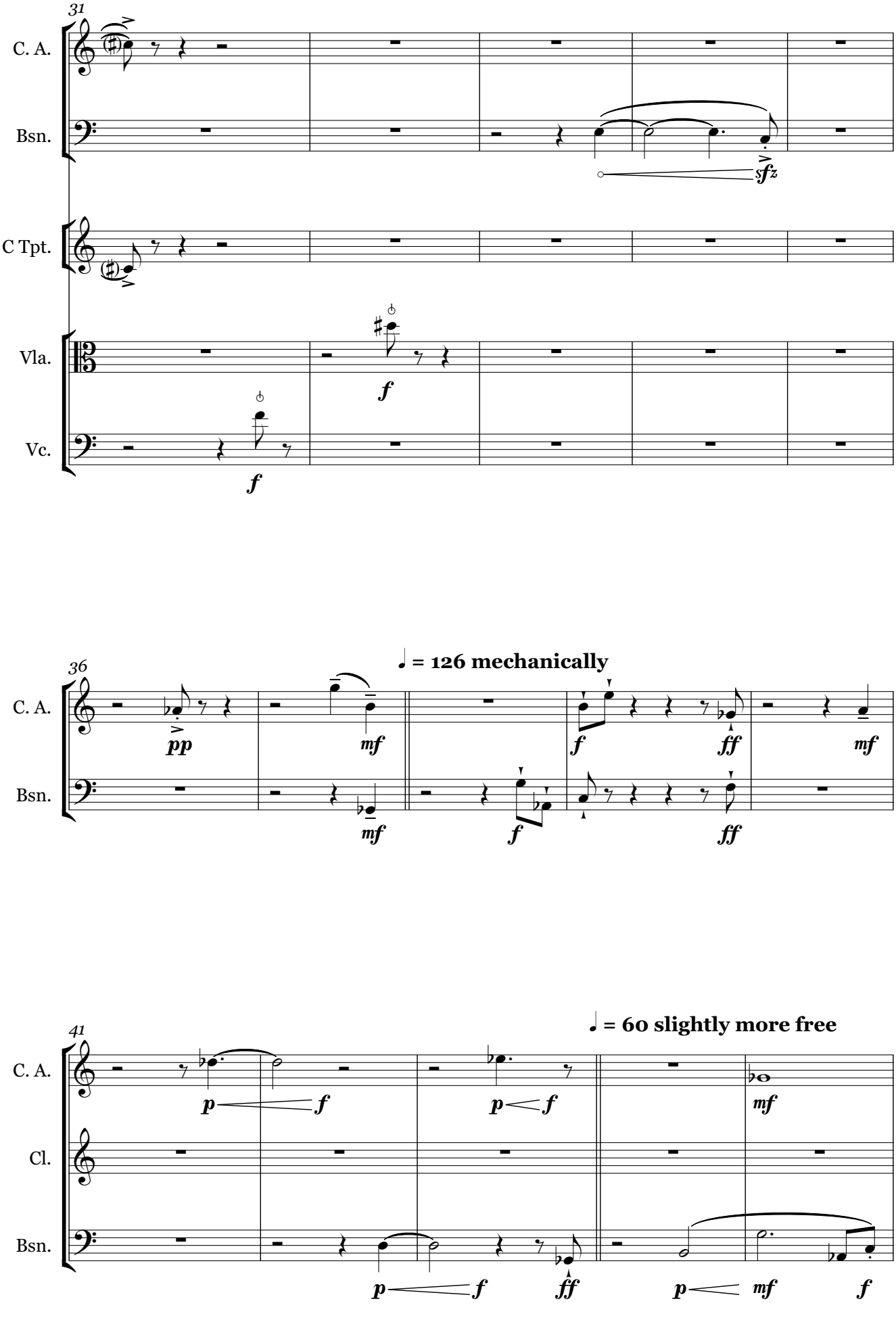
Trumpet

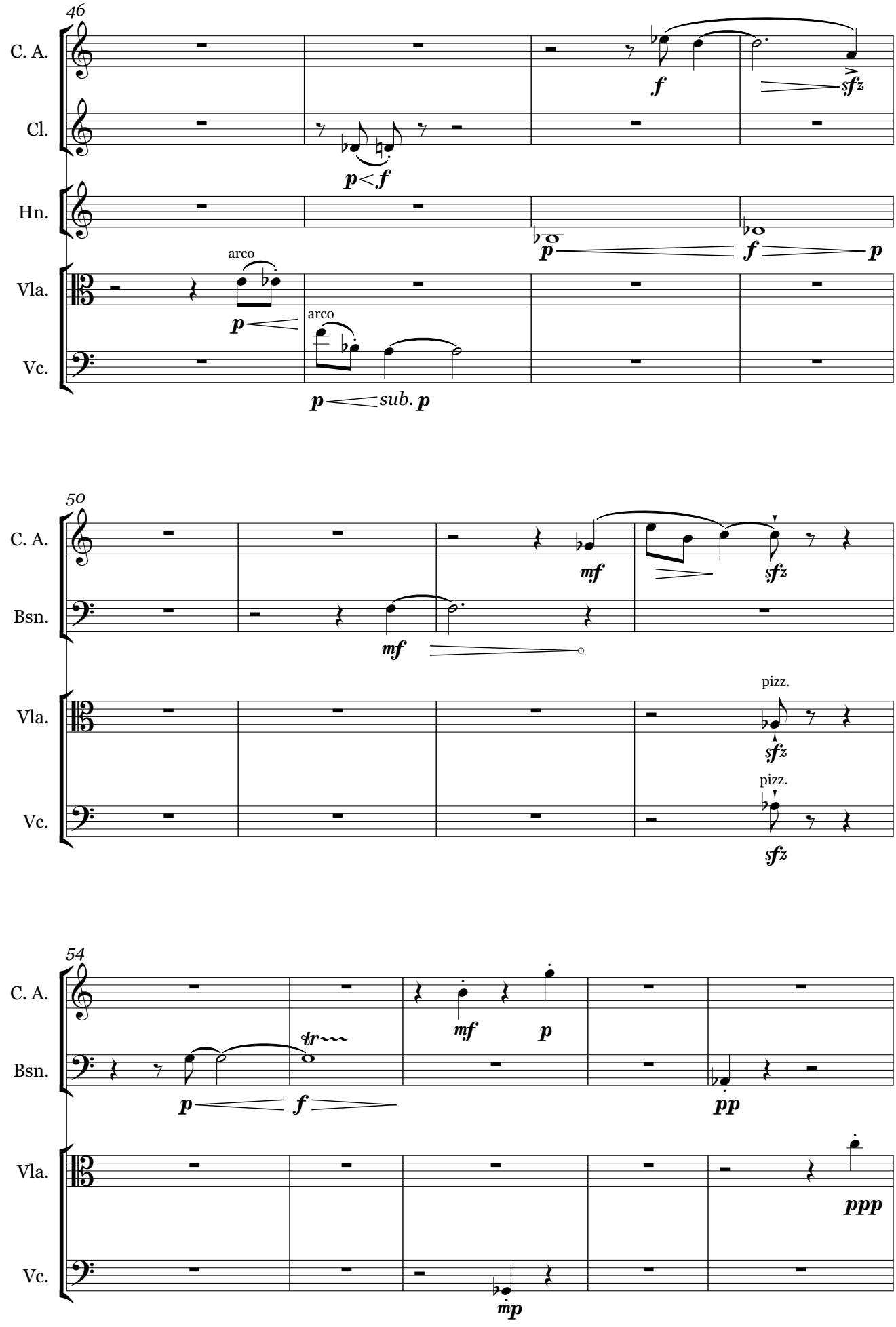
Viola

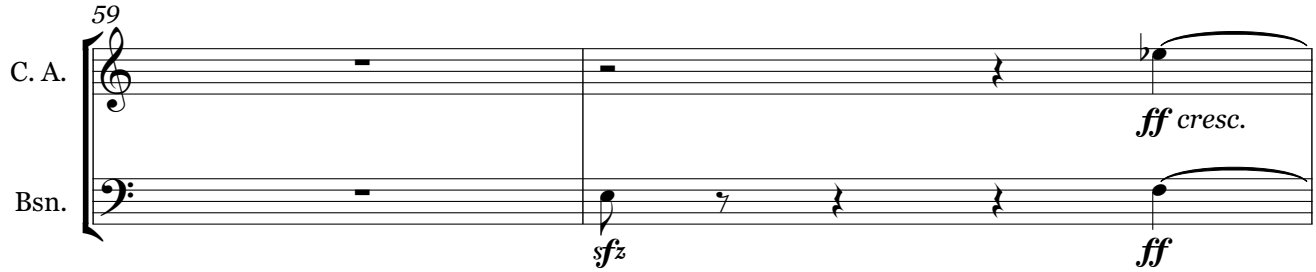
Violoncello

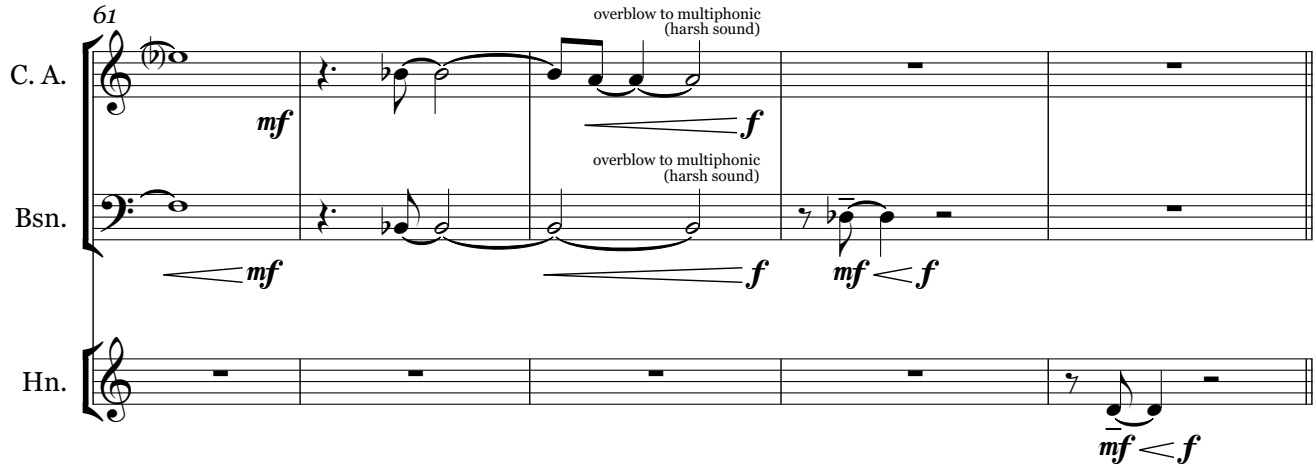


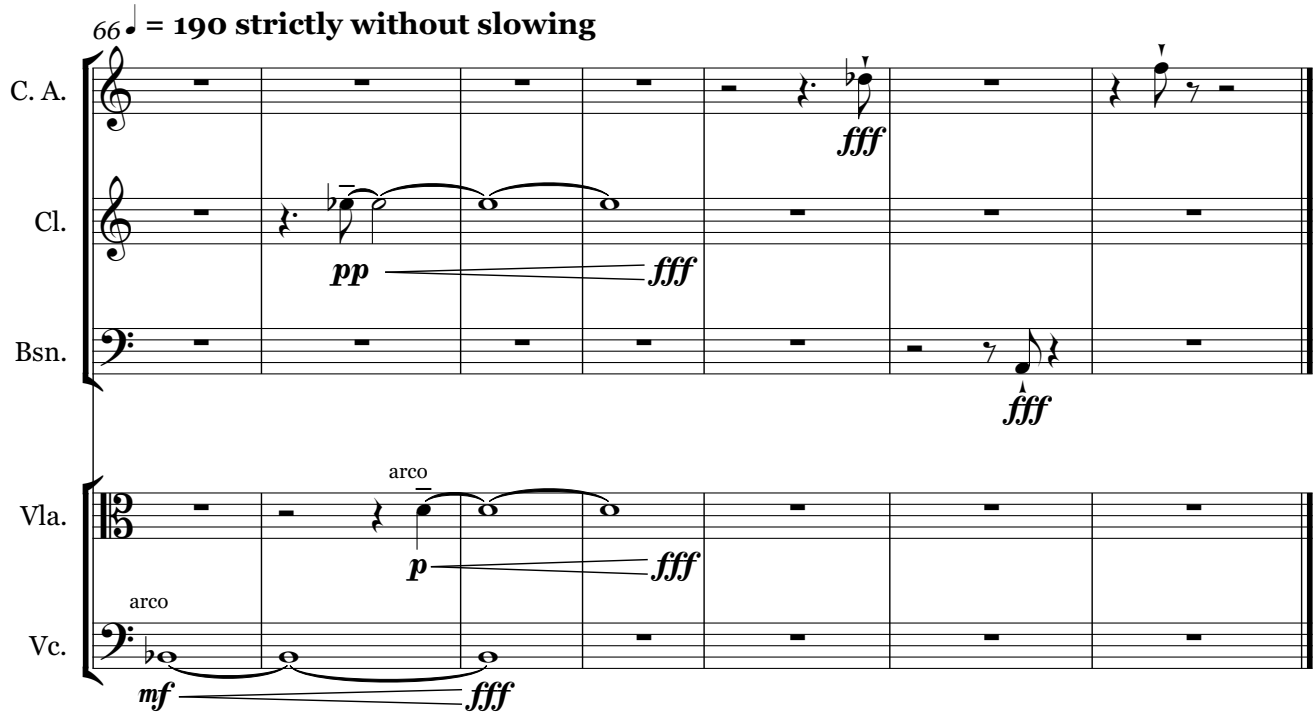

11
♩ = 72 intense
C. A.
Cl.
Bsn.
Vla.
Vc.
mf
p
f
dim.
16
sfz
arco
pp
21
ppp
26
ff
dolce
♩ = 84 swelling
C Tpt.


31
C. A.
Bsn.
C Tpt.
Vla.
Vc.
sfz
f
f
36
♩ = 126 mechanically
C. A.
Bsn.
pp
mf
mf
f
ff
mf
f
ff
41
♩ = 60 slightly more free
C. A.
Cl.
Bsn.
p
f
p
f
mf
p
f
ff
p
mf
f

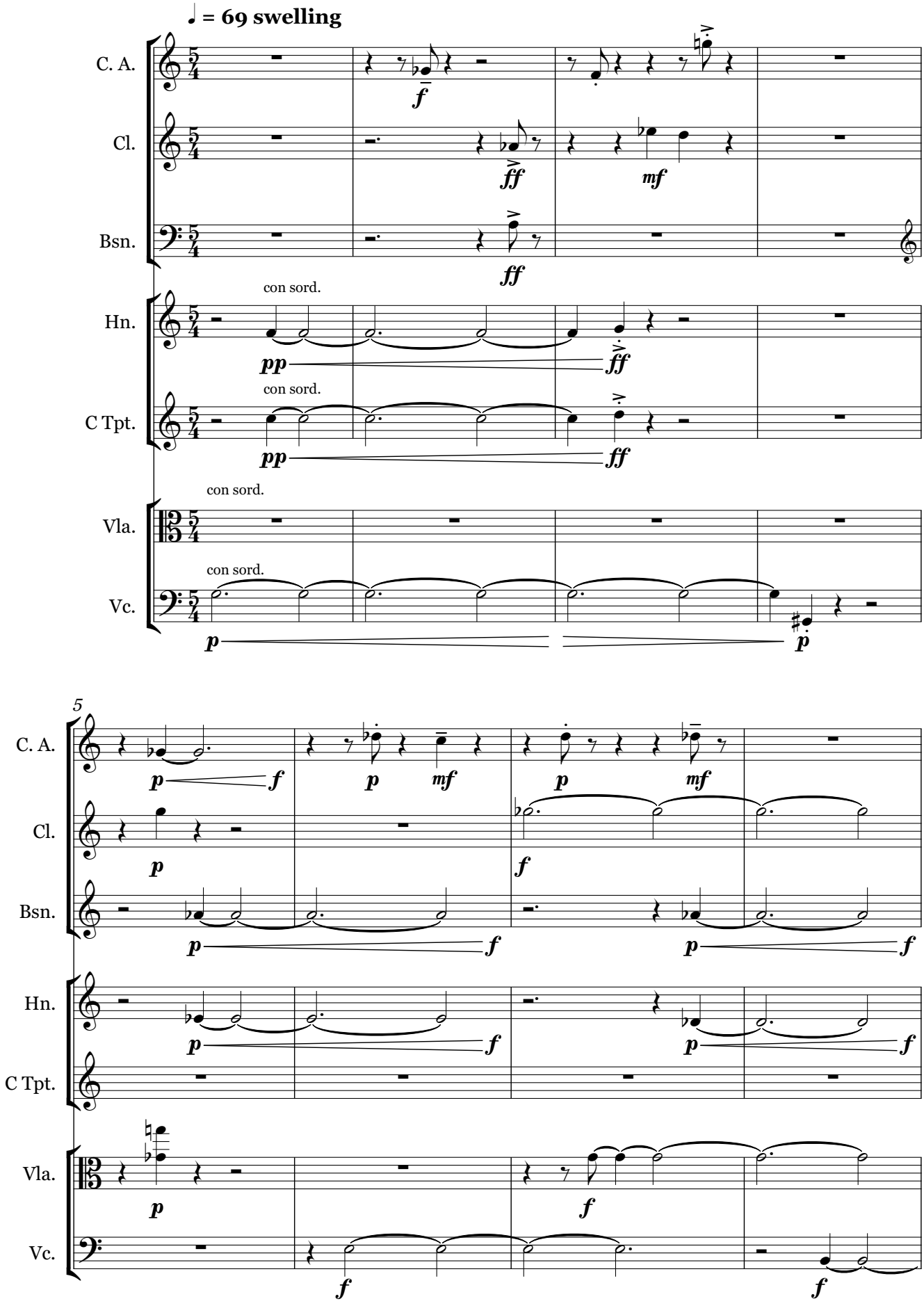

46
C. A.
Cl.
Hn.
Vla.
Vc.
arco
arco
sub. p
50
Bsn.
pizz.
pizz.
54
tr

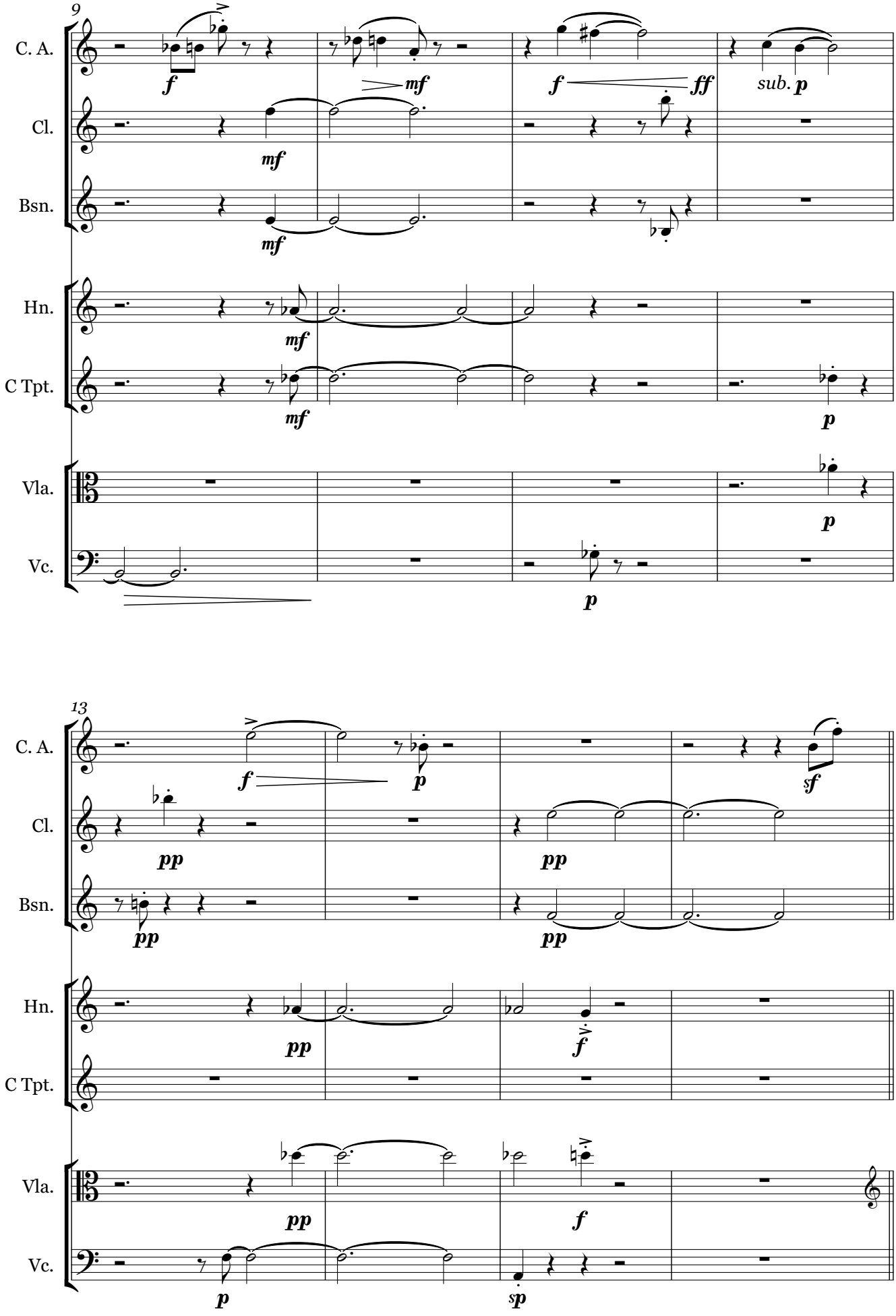

59
C. A.
Bsn.
ff cresc.
sfz
ff

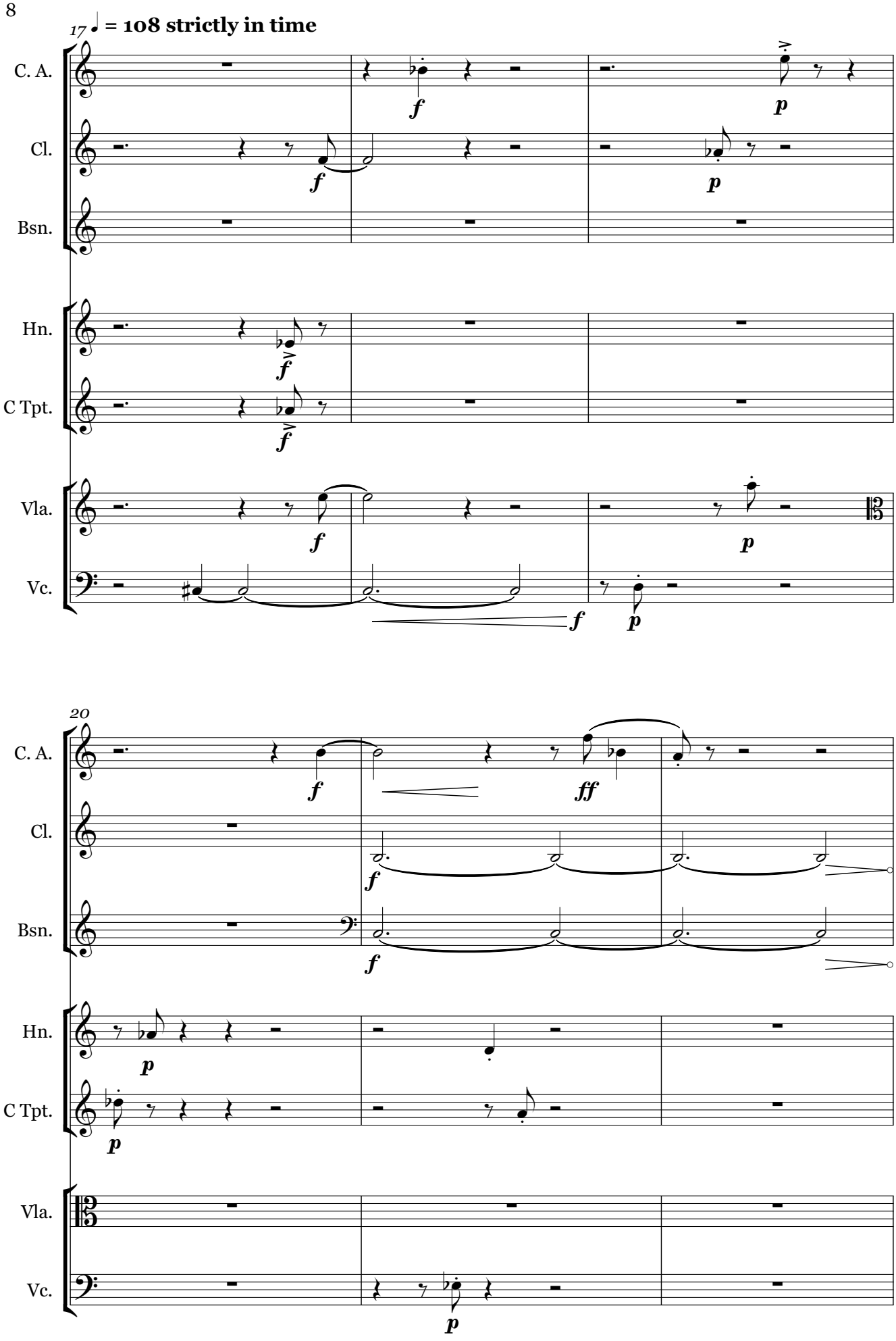

61
C. A.
Bsn.
Hn.
overblow to multiphonic
(harsh sound)
mf
f
overblow to multiphonic
(harsh sound)
mf
f
mf < f
mf < f

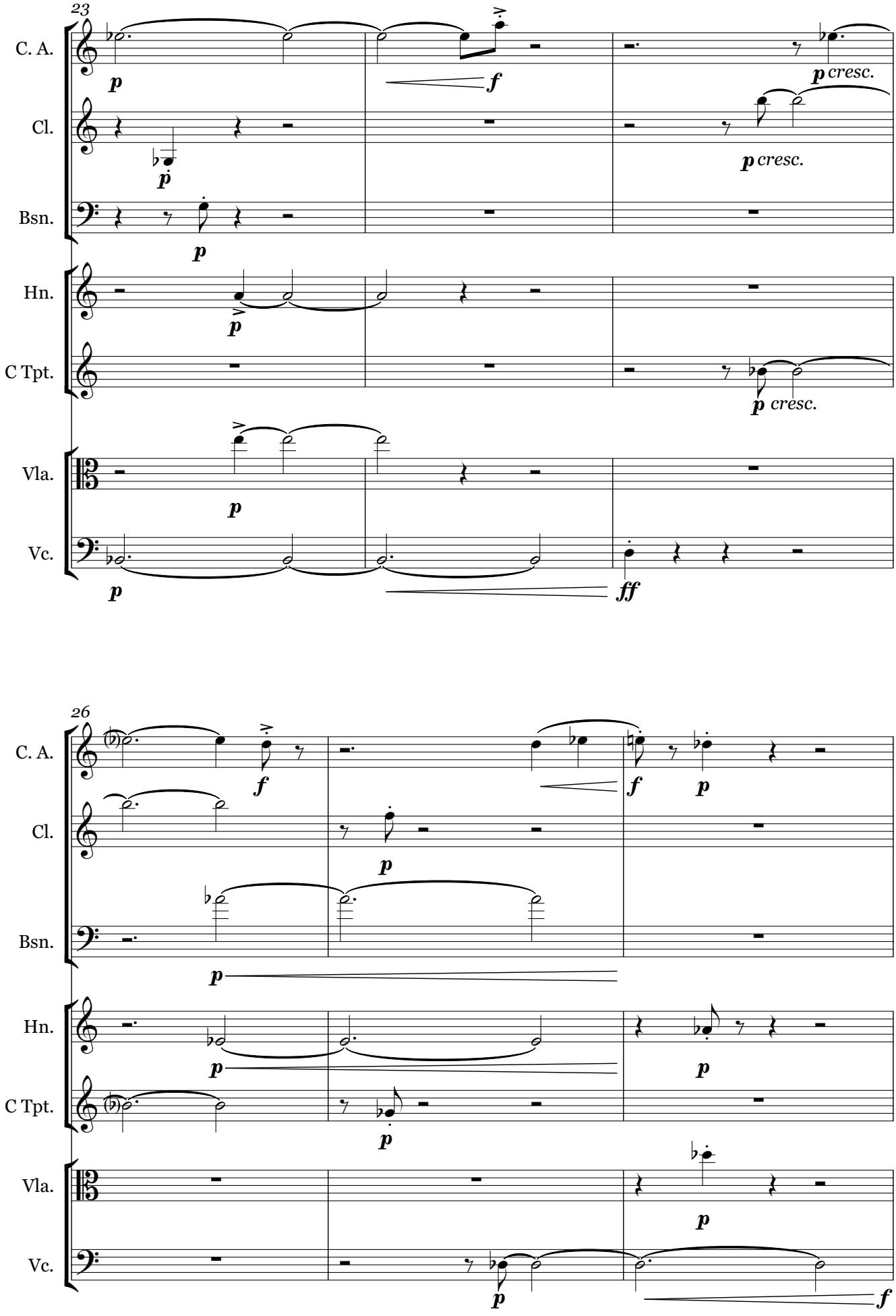

66 = 190 strictly without slowing
C. A.
Cl.
Bsn.
Vla.
Vc.
fff
pp
fff
fff
arco
p
fff
arco
mf
fff

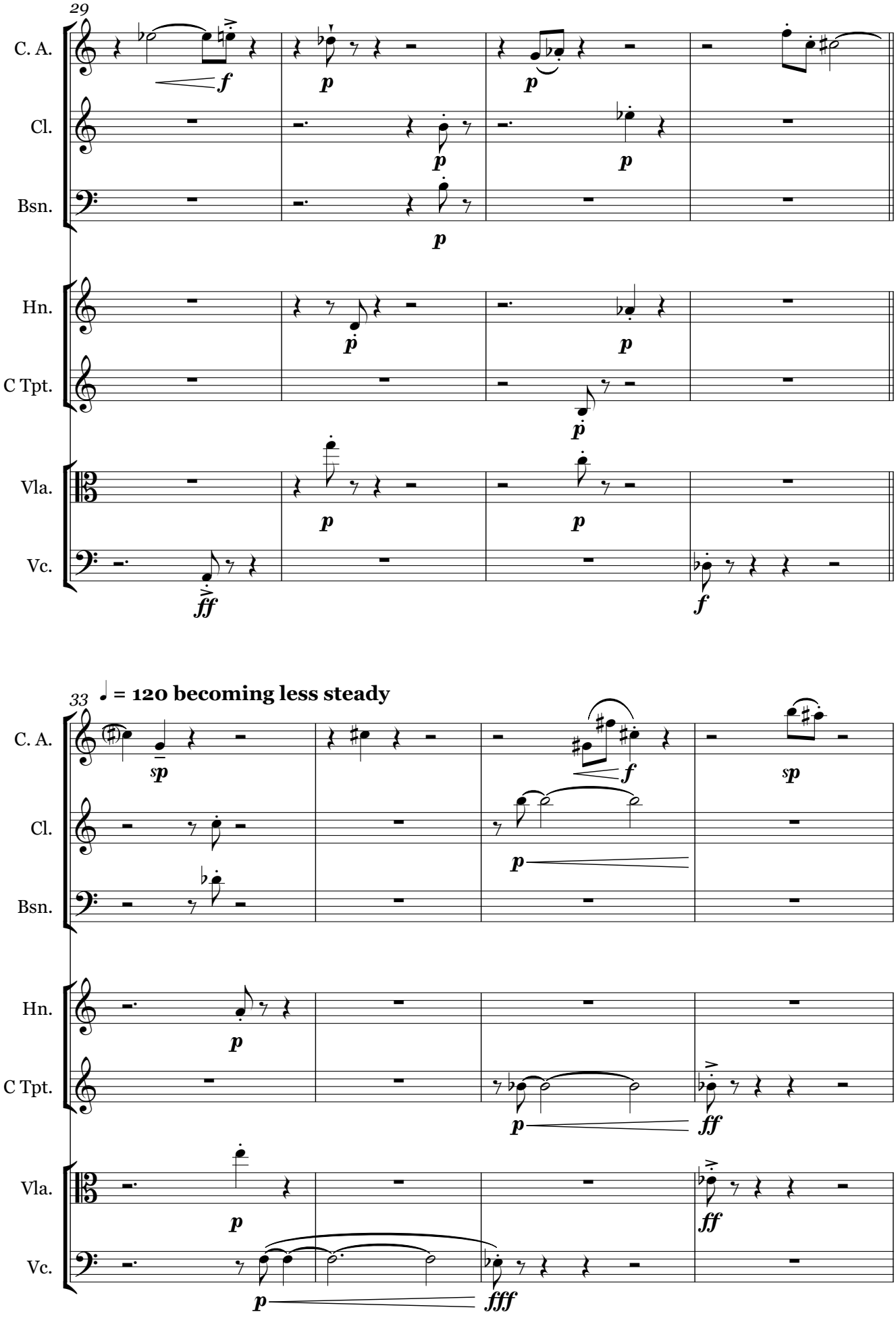
2

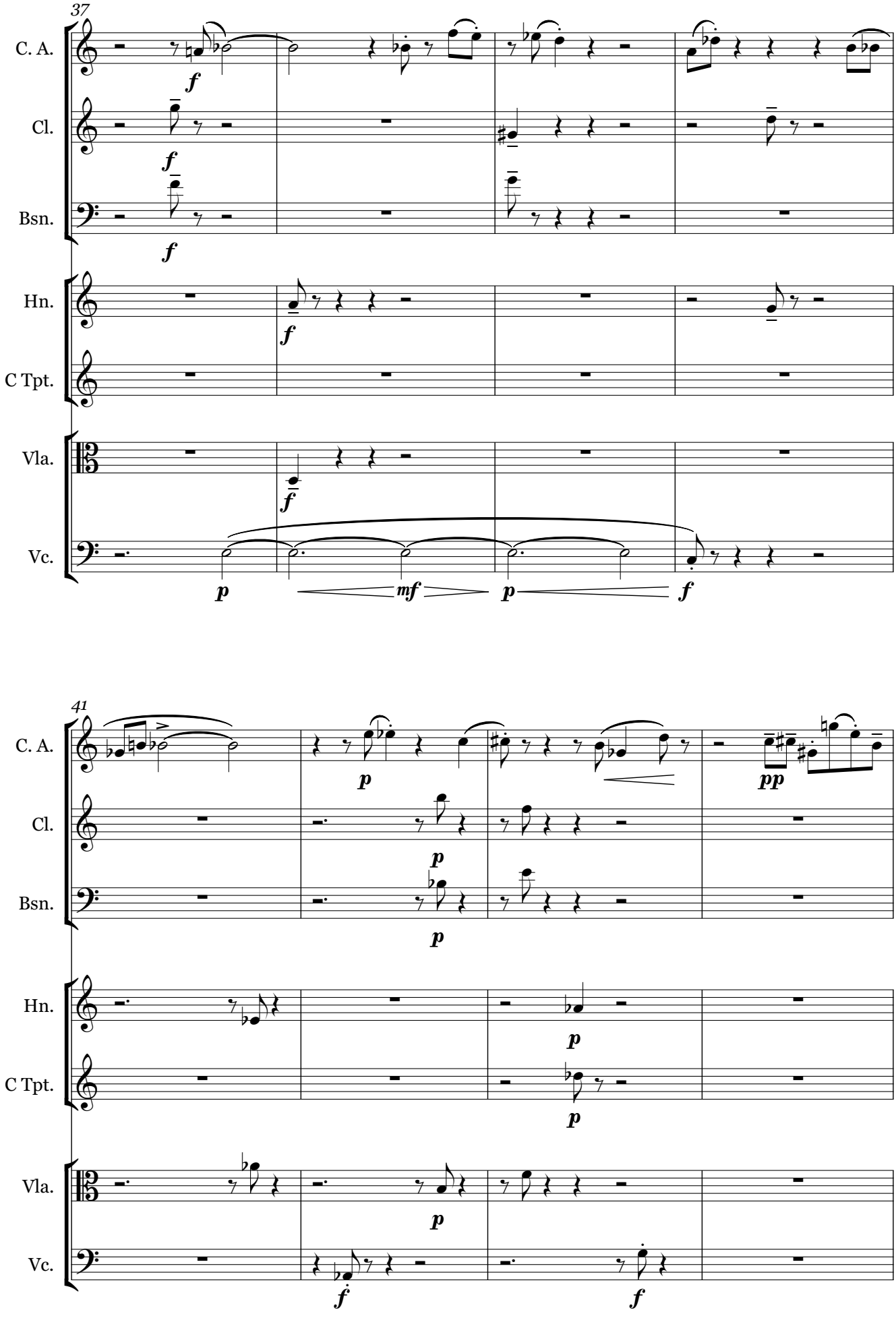


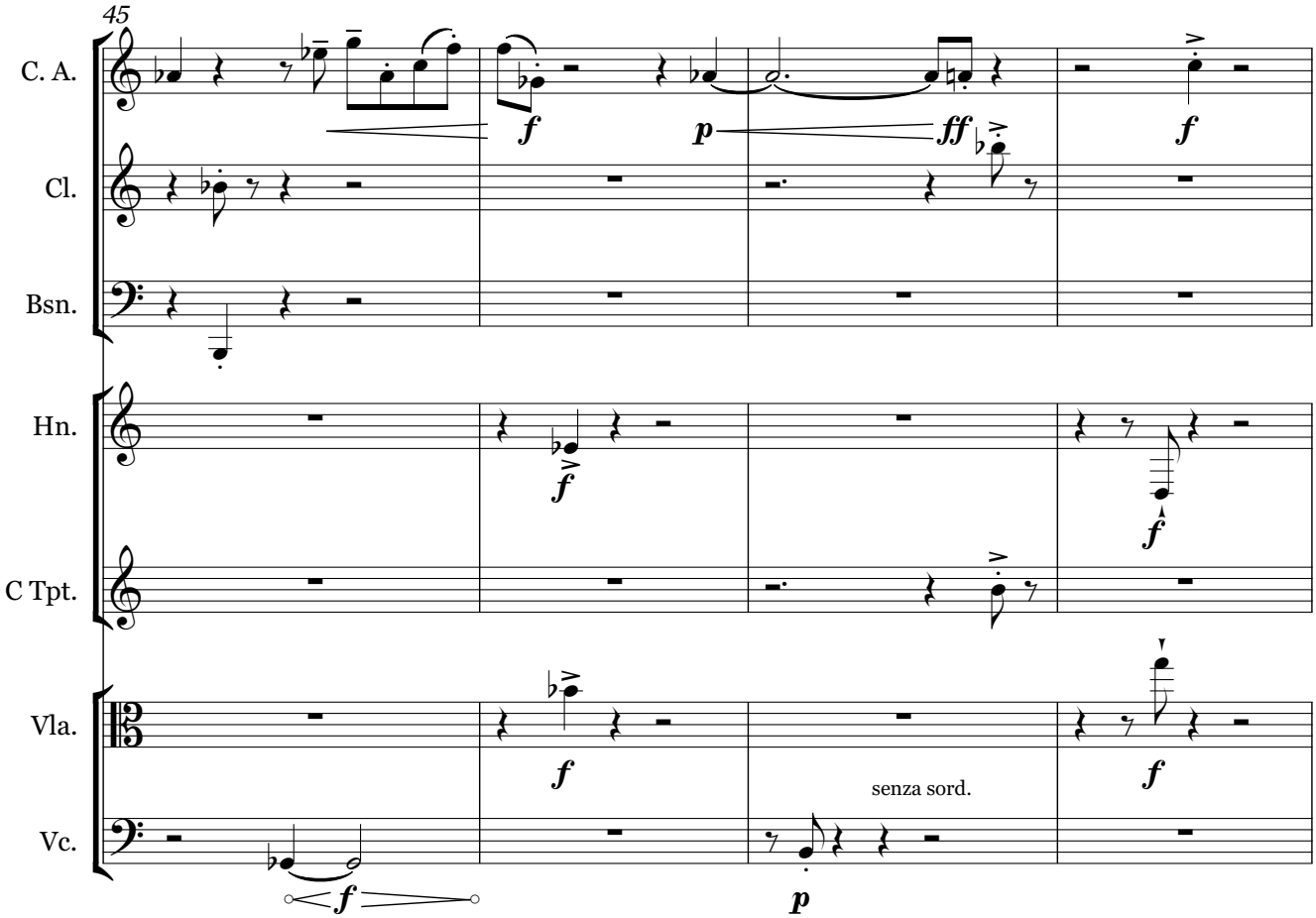

9
C. A.
Cl.
Bsn.
Hn.
C Tpt.
Vla.
Vc.
f
mf
ff
sub. p
p
13
pp
sf

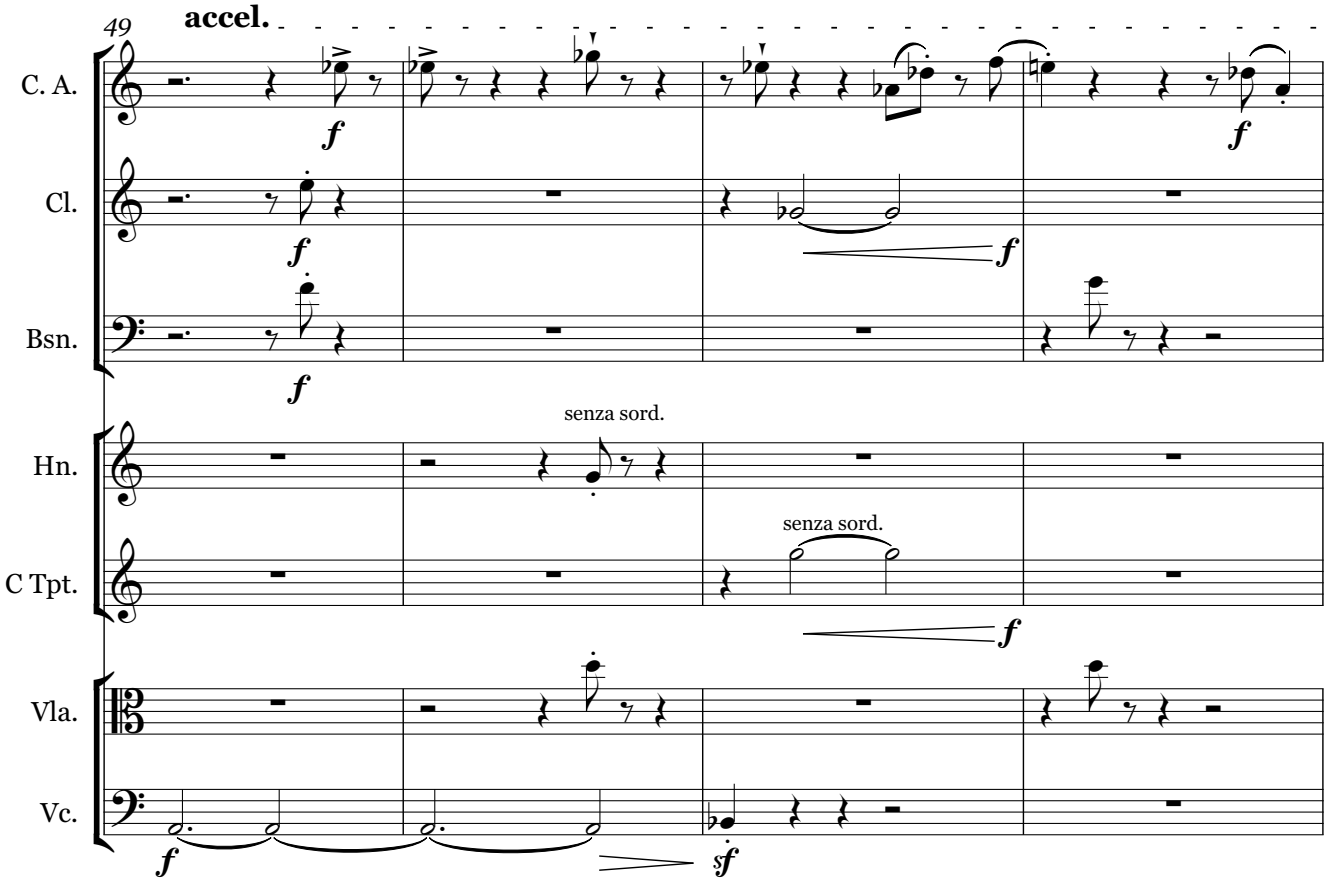

17
♩ = 108 strictly in time
C. A.
Cl.
Bsn.
Hn.
C Tpt.
Vla.
Vc.
20
C. A.
Cl.
Bsn.
Hn.
C Tpt.
Vla.
Vc.

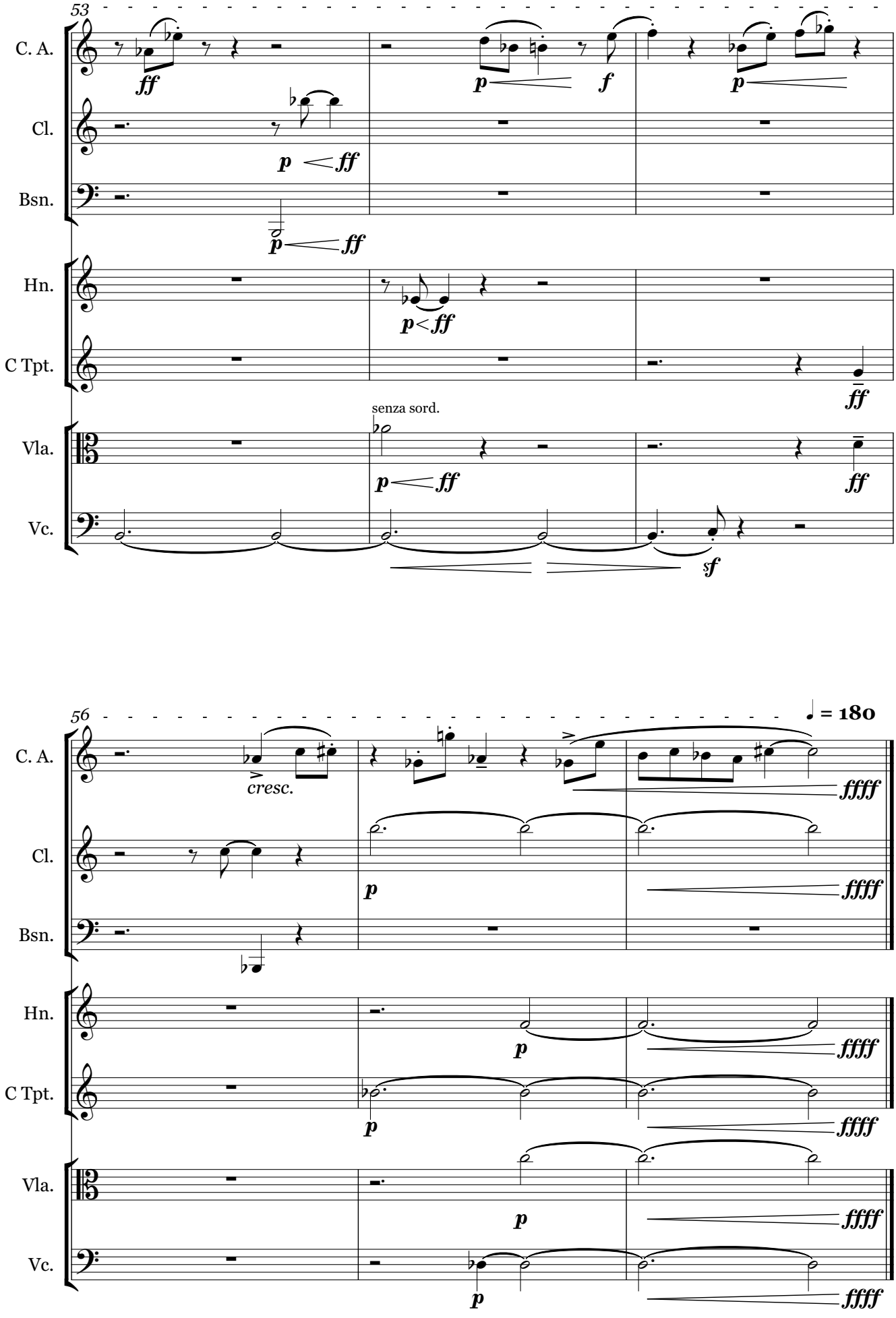

23
C. A.
Cl.
Bsn.
Hn.
C Tpt.
Vla.
Vc.
p
f
p cresc.
ff
26


29
C. A.
Cl.
Bsn.
Hn.
C Tpt.
Vla.
Vc.
33
♩ = 120 becoming less steady


37
C. A.
Cl.
Bsn.
Hn.
C Tpt.
Vla.
Vc.
41
pp


45
C. A.
Cl.
Bsn.
Hn.
C Tpt.
Vla.
Vc.
senza sord.

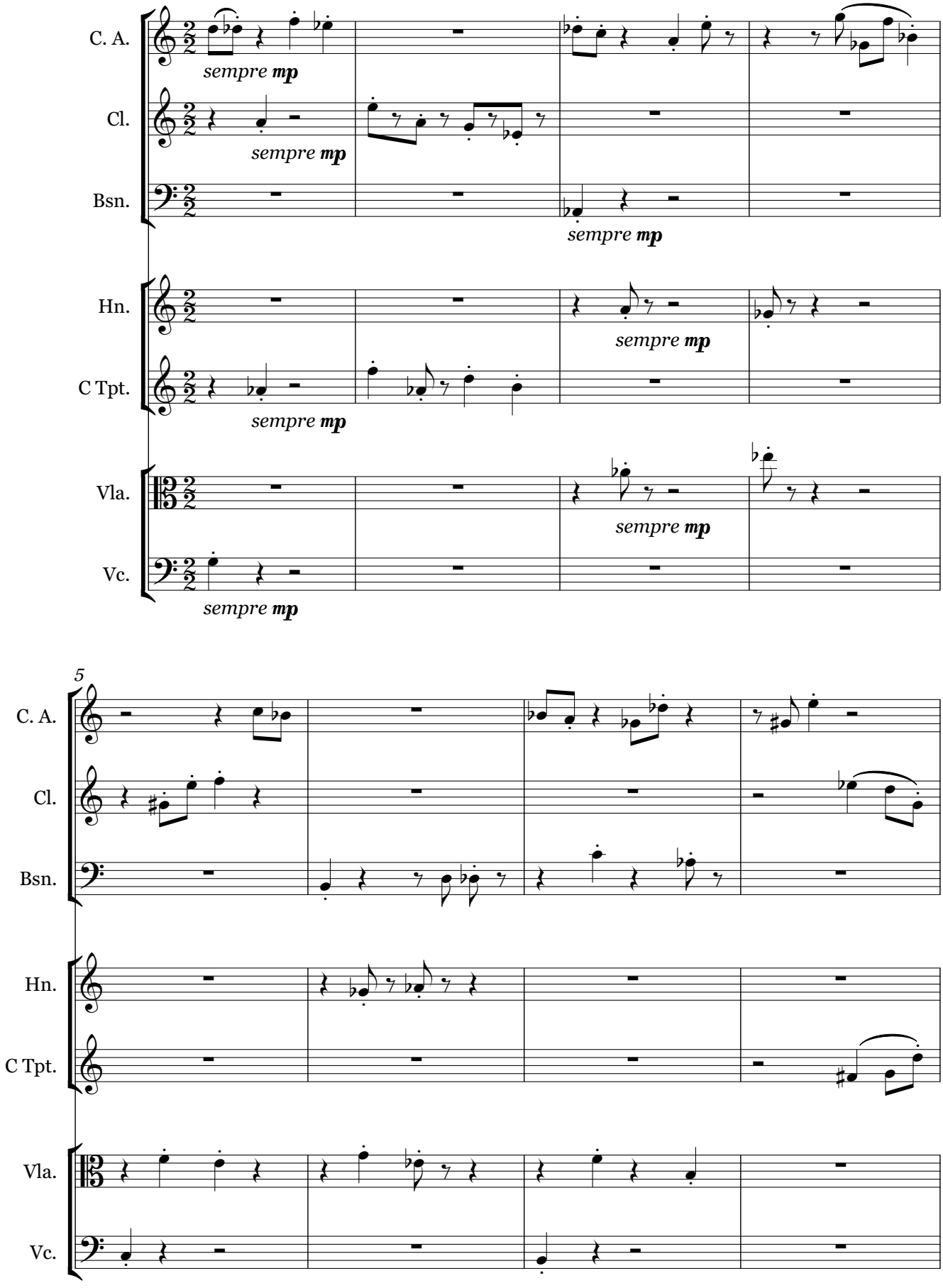

49
accel.
C. A.
Cl.
Bsn.
Hn.
C Tpt.
Vla.
Vc.
senza sord.
senza sord.

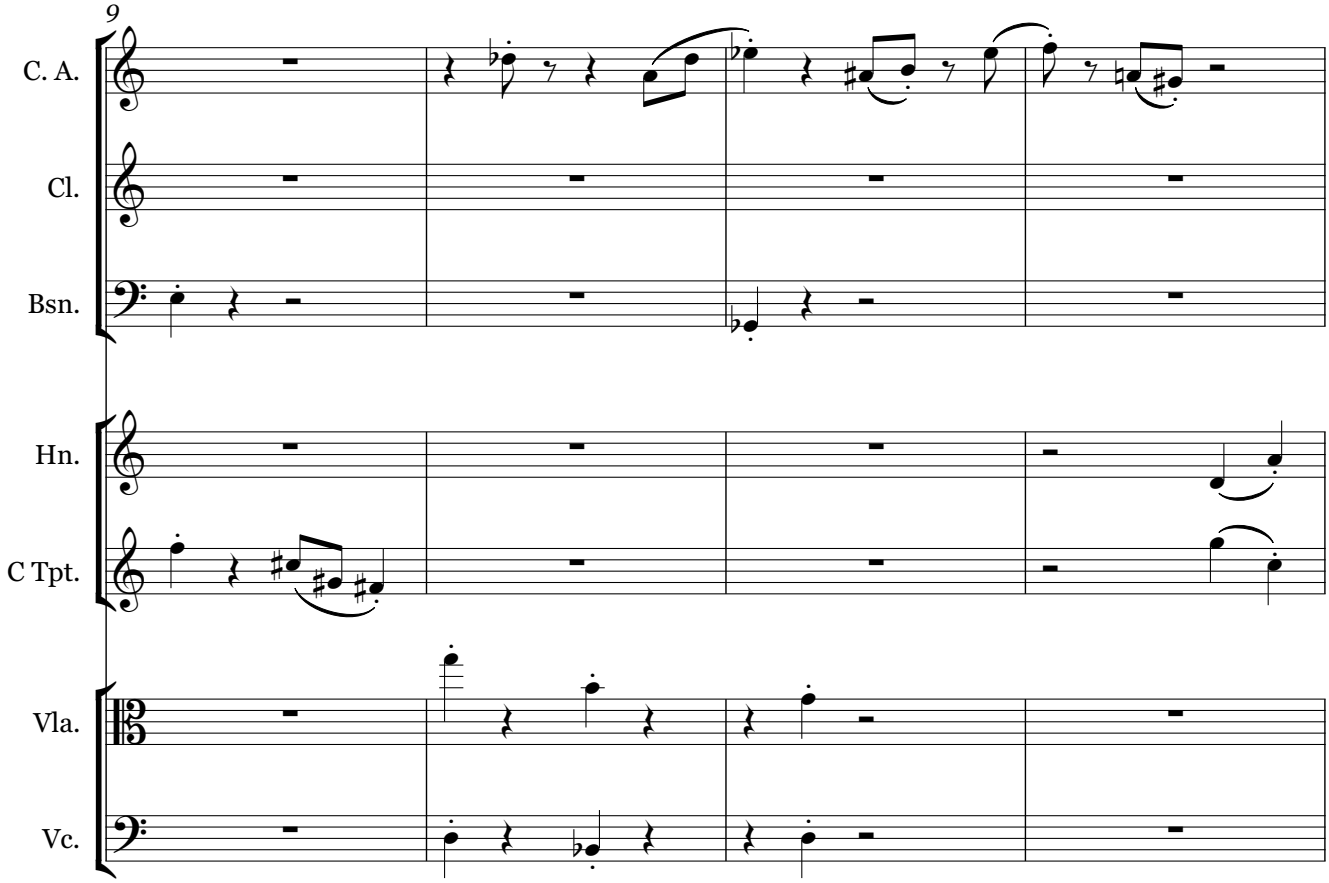

53
C. A.
Cl.
Bsn.
Hn.
C Tpt.
Vla.
Vc.
senza sord.
56
♩ = 180
cresc.

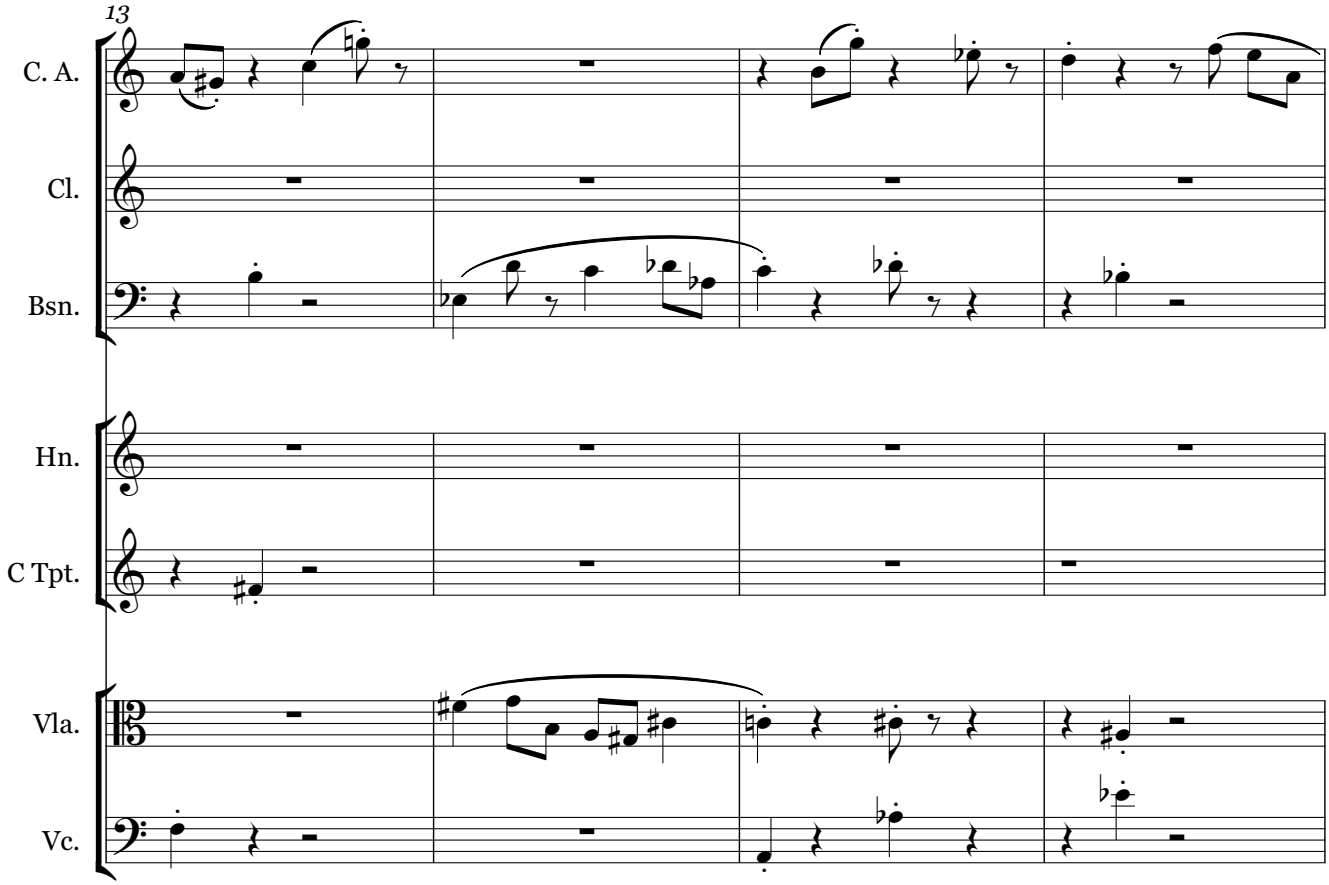
3

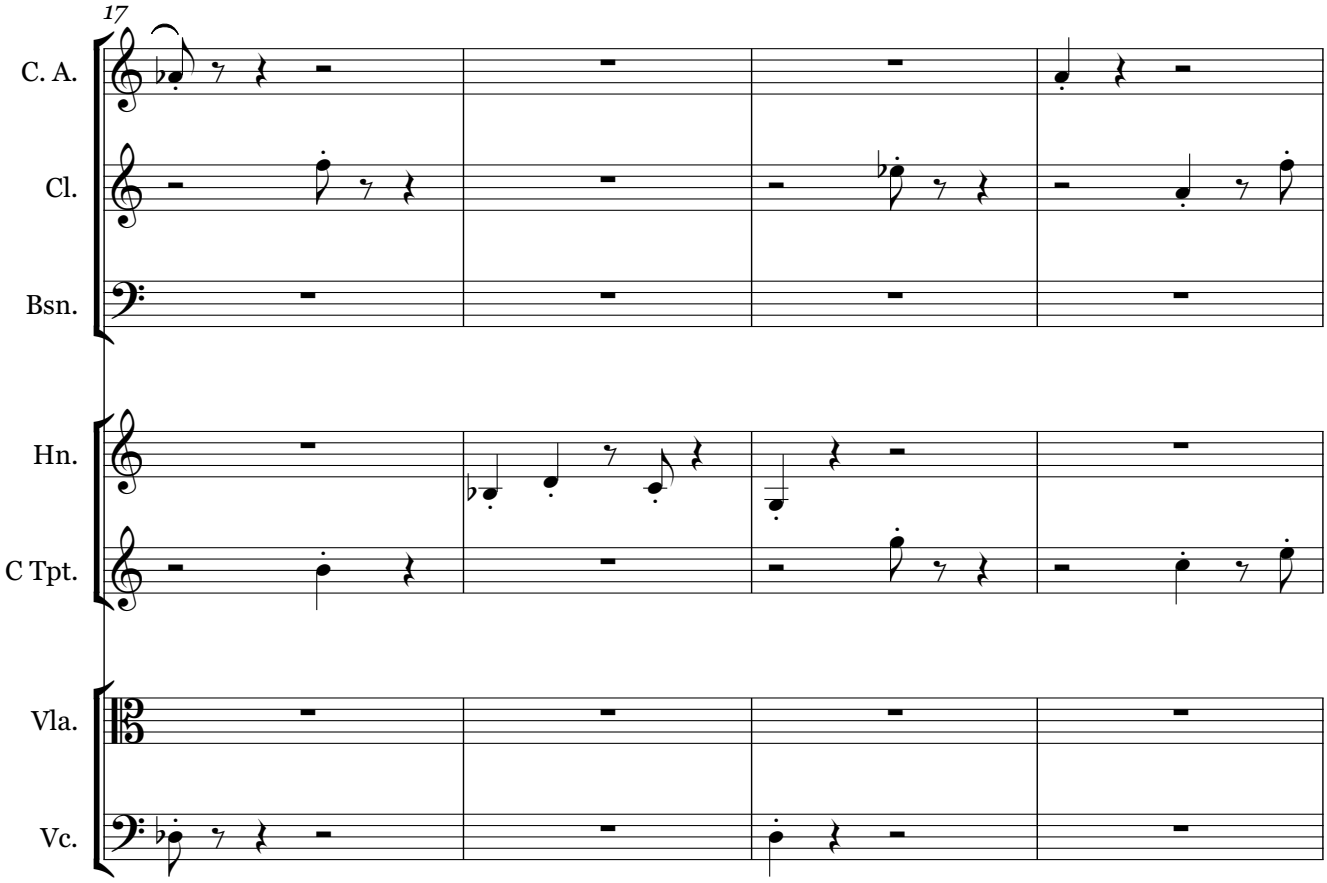
𝅗𝅥 = 120 playfully frenetic -

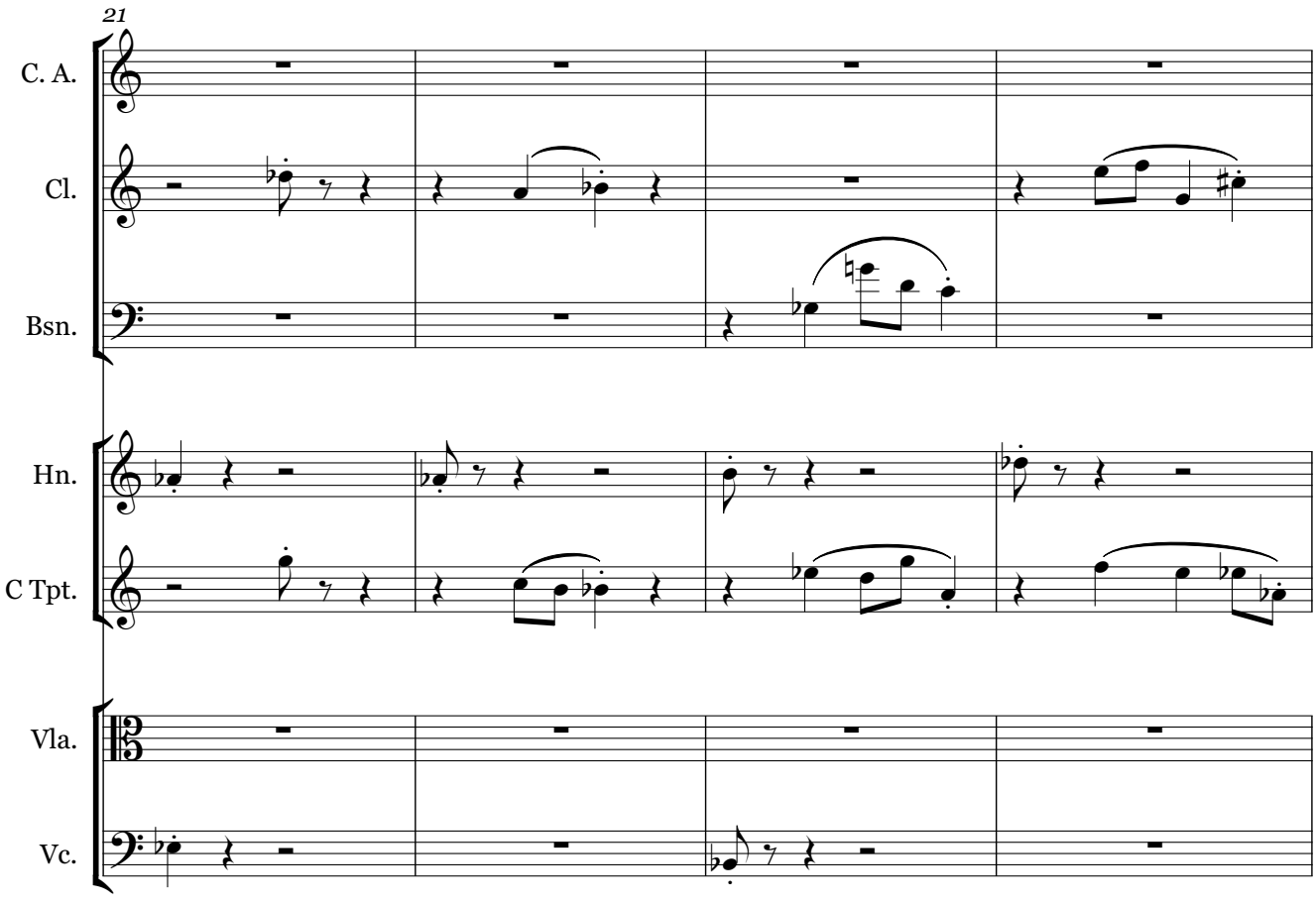
all instruments should play as evenly as possible - no solos

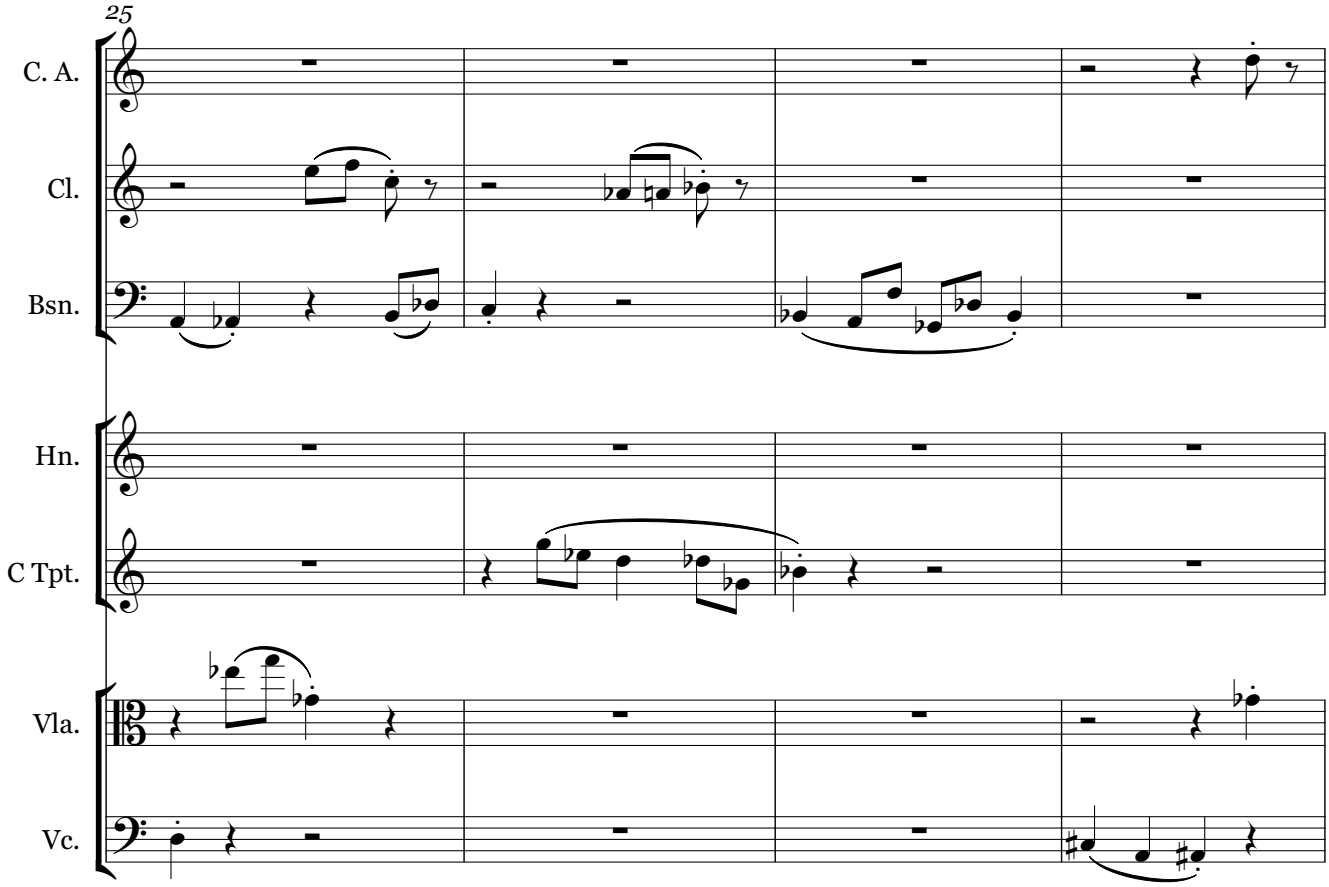


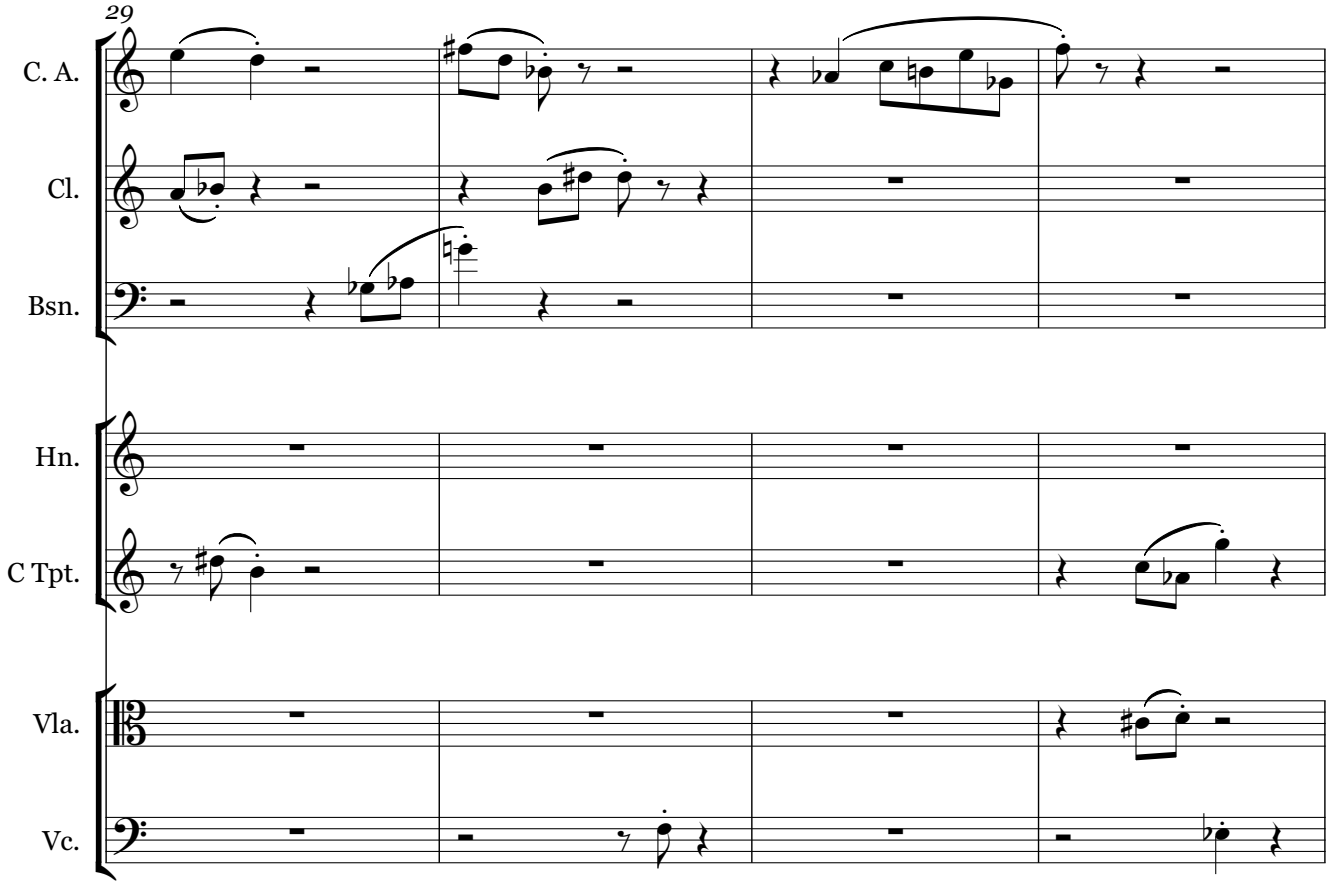

9
C. A.
Cl.
Bsn.
Hn.
C Tpt.
Vla.
Vc.

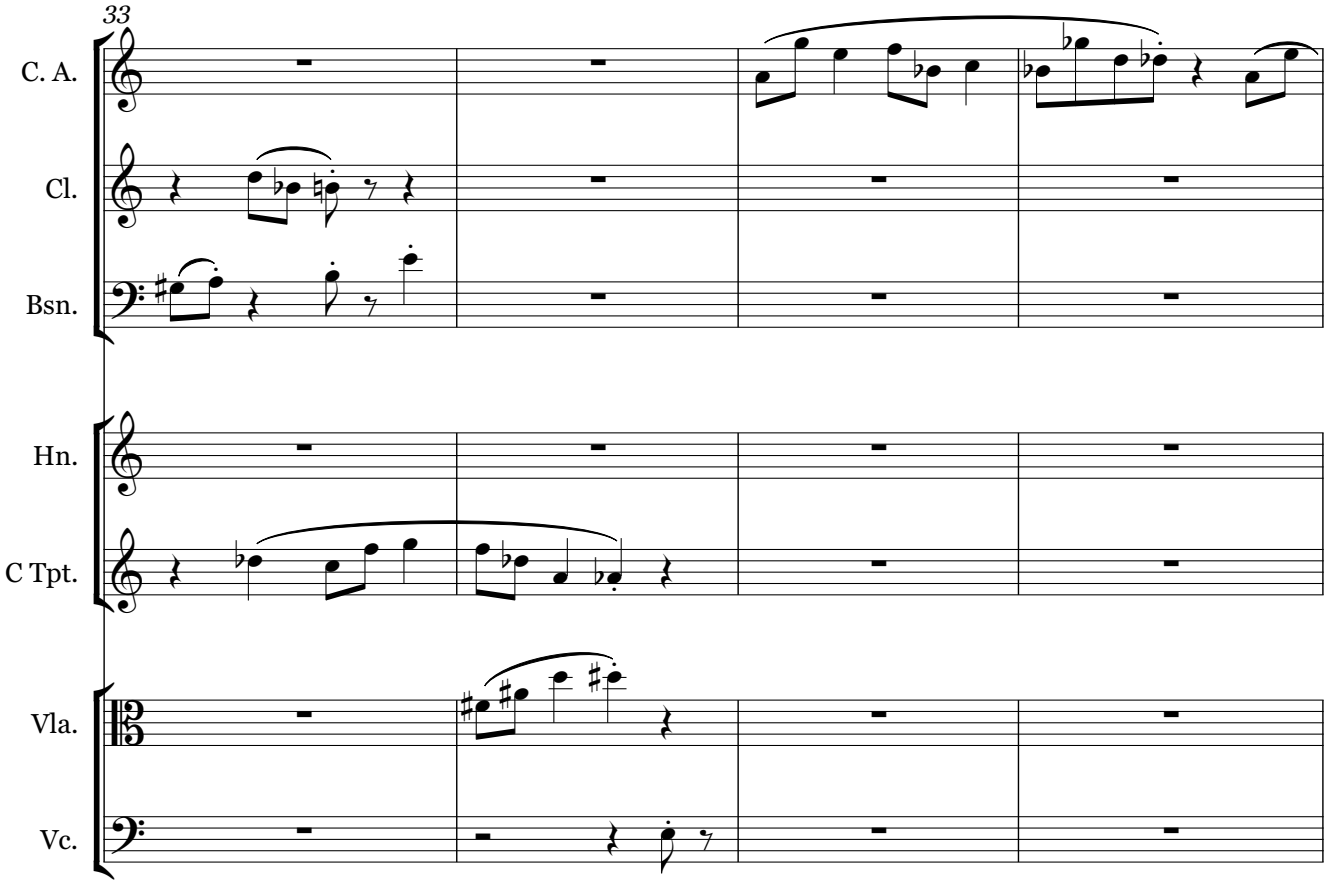

13
C. A.
Cl.
Bsn.
Hn.
C Tpt.
Vla.
Vc.

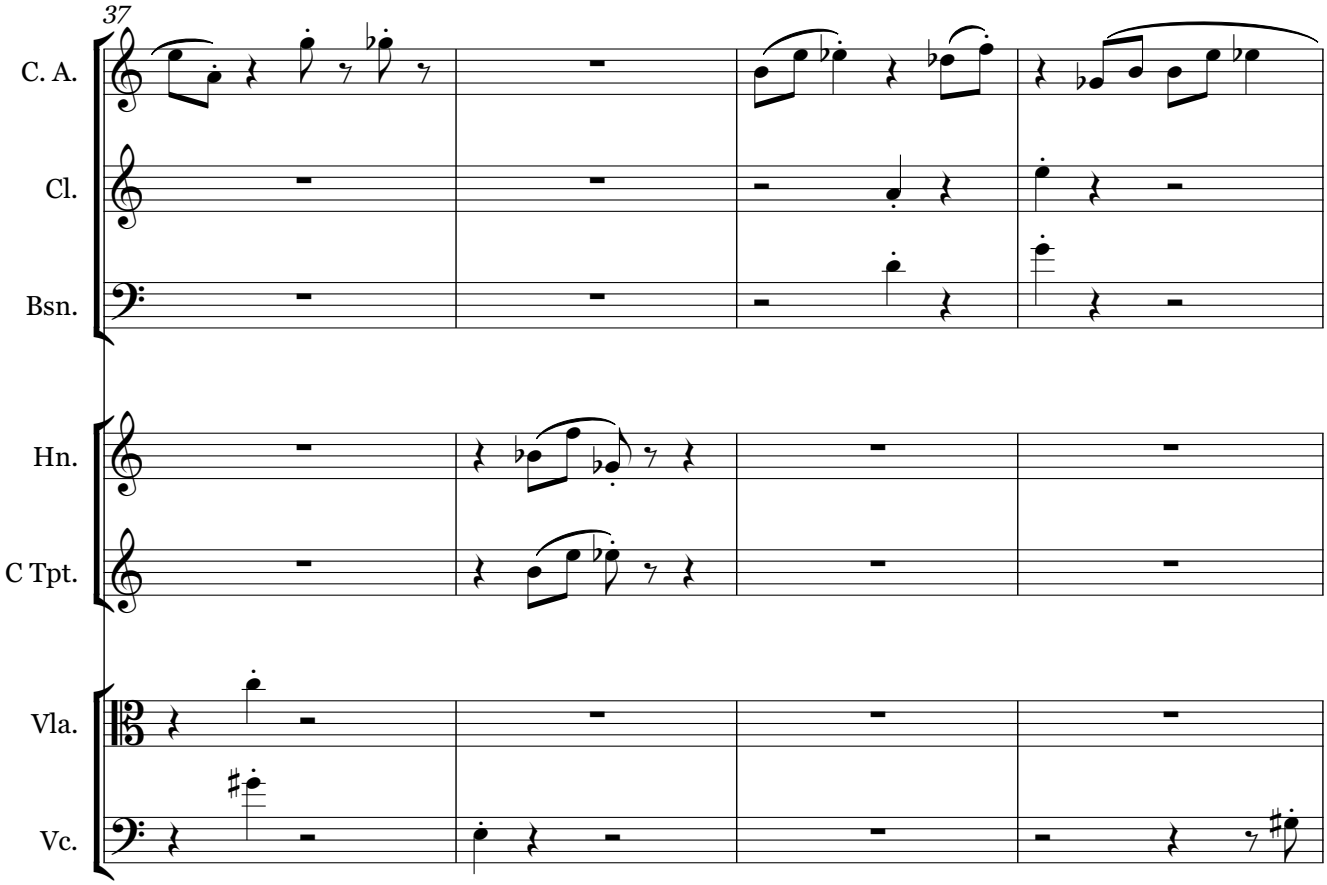

17
C. A.
Cl.
Bsn.
Hn.
C Tpt.
Vla.
Vc.

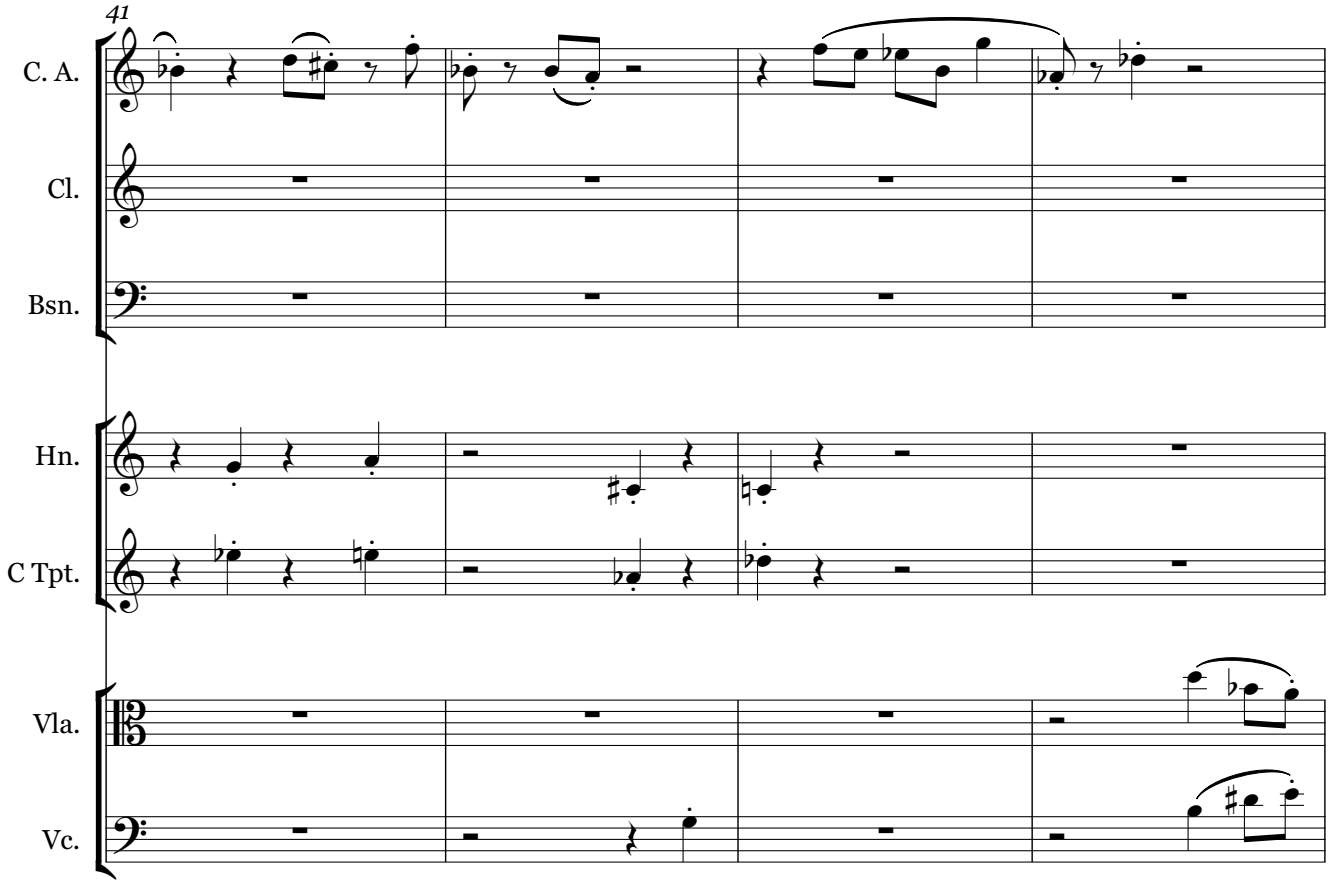

21
C. A.
Cl.
Bsn.
Hn.
C Tpt.
Vla.
Vc.

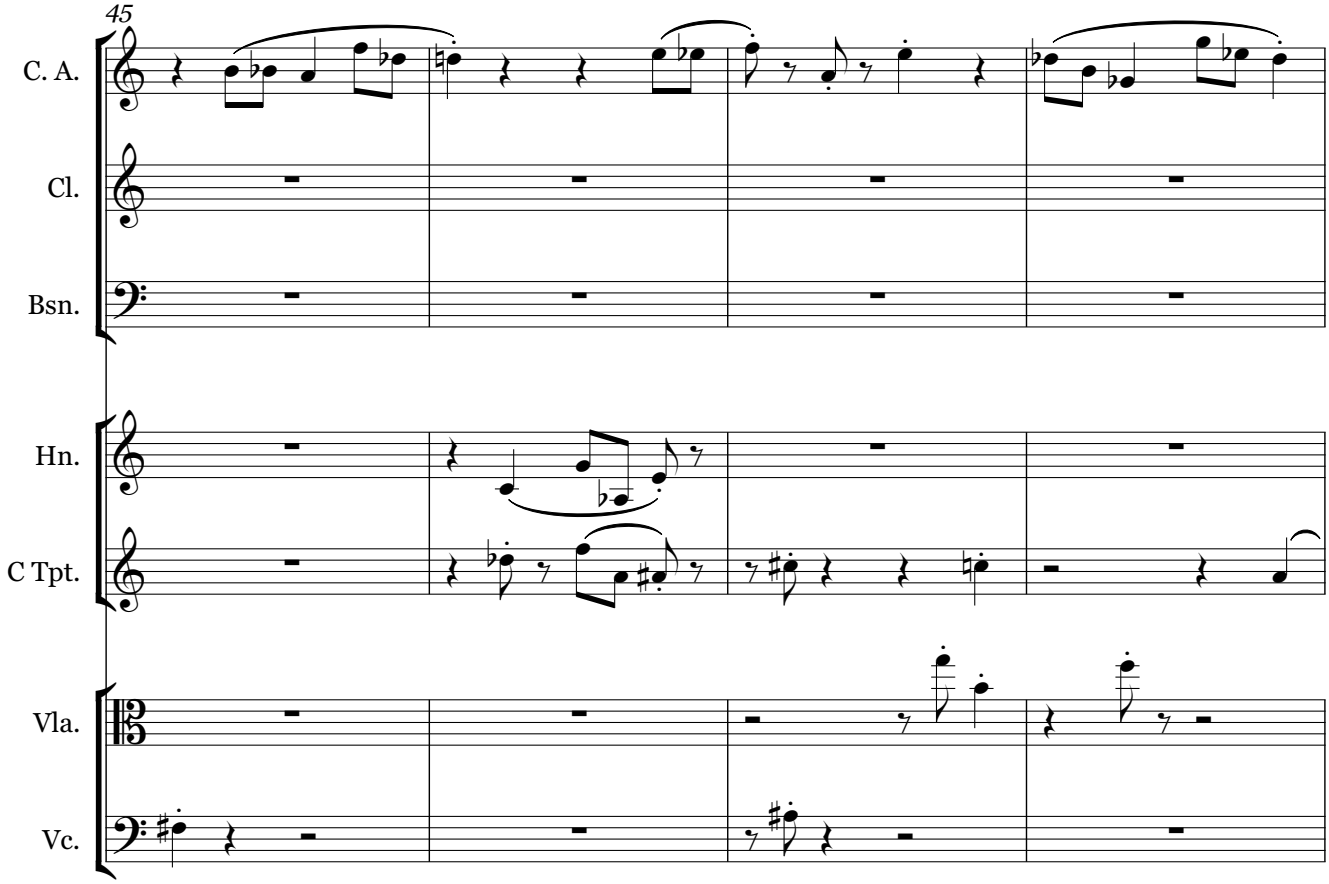

25
C. A.
Cl.
Bsn.
Hn.
C Tpt.
Vla.
Vc.

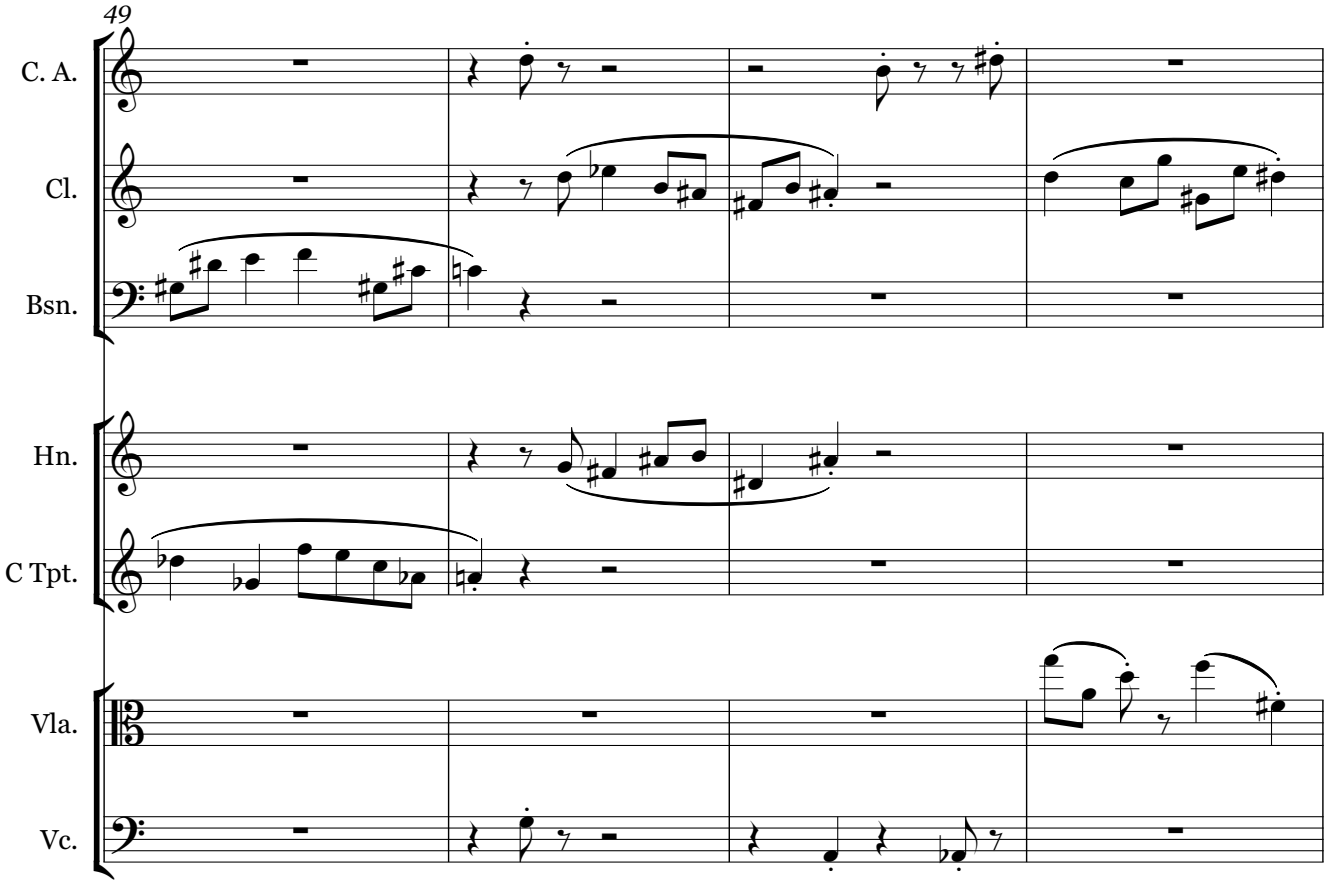

29
C. A.
Cl.
Bsn.
Hn.
C Tpt.
Vla.
Vc.

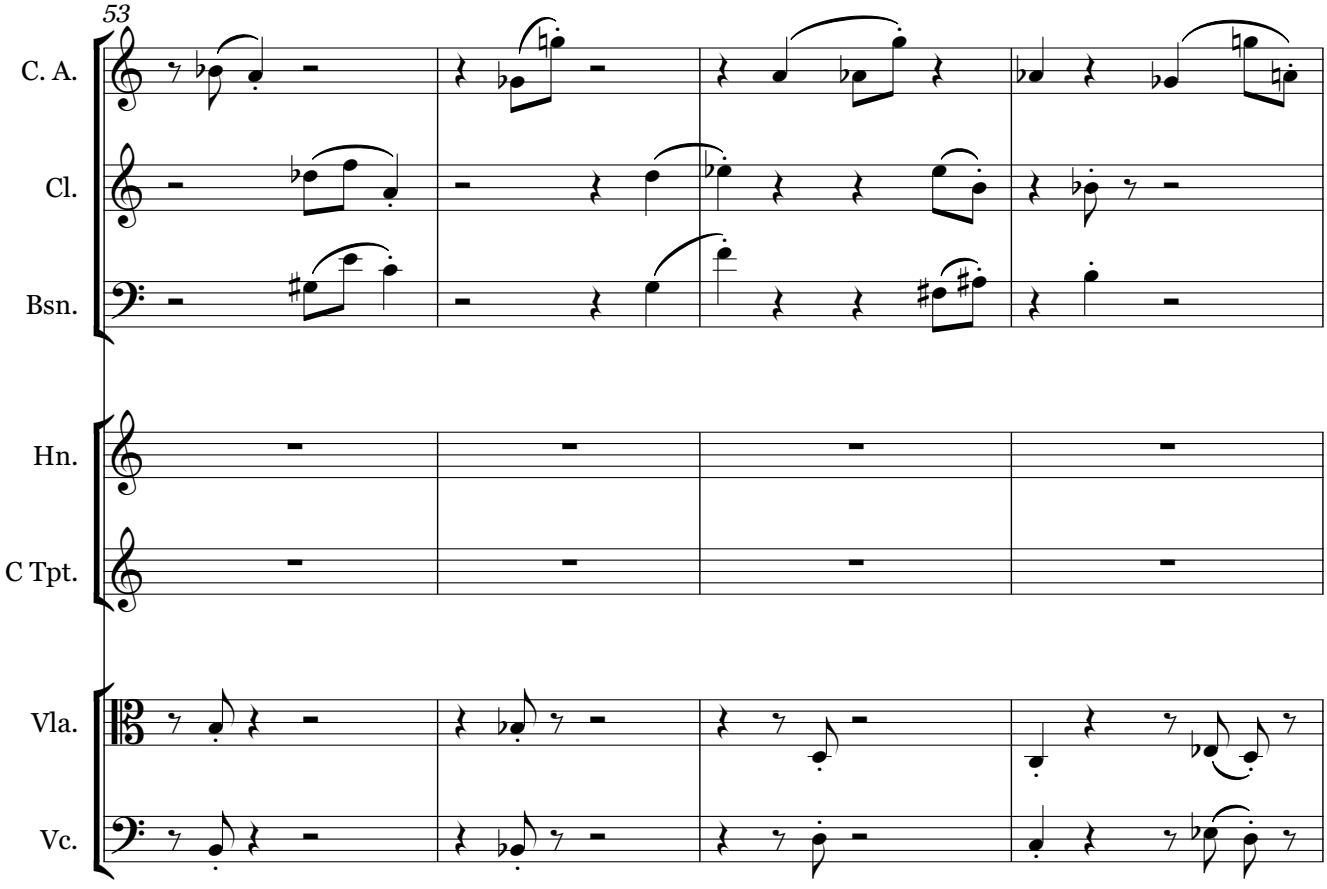

33
C. A.
Cl.
Bsn.
Hn.
C Tpt.
Vla.
Vc.

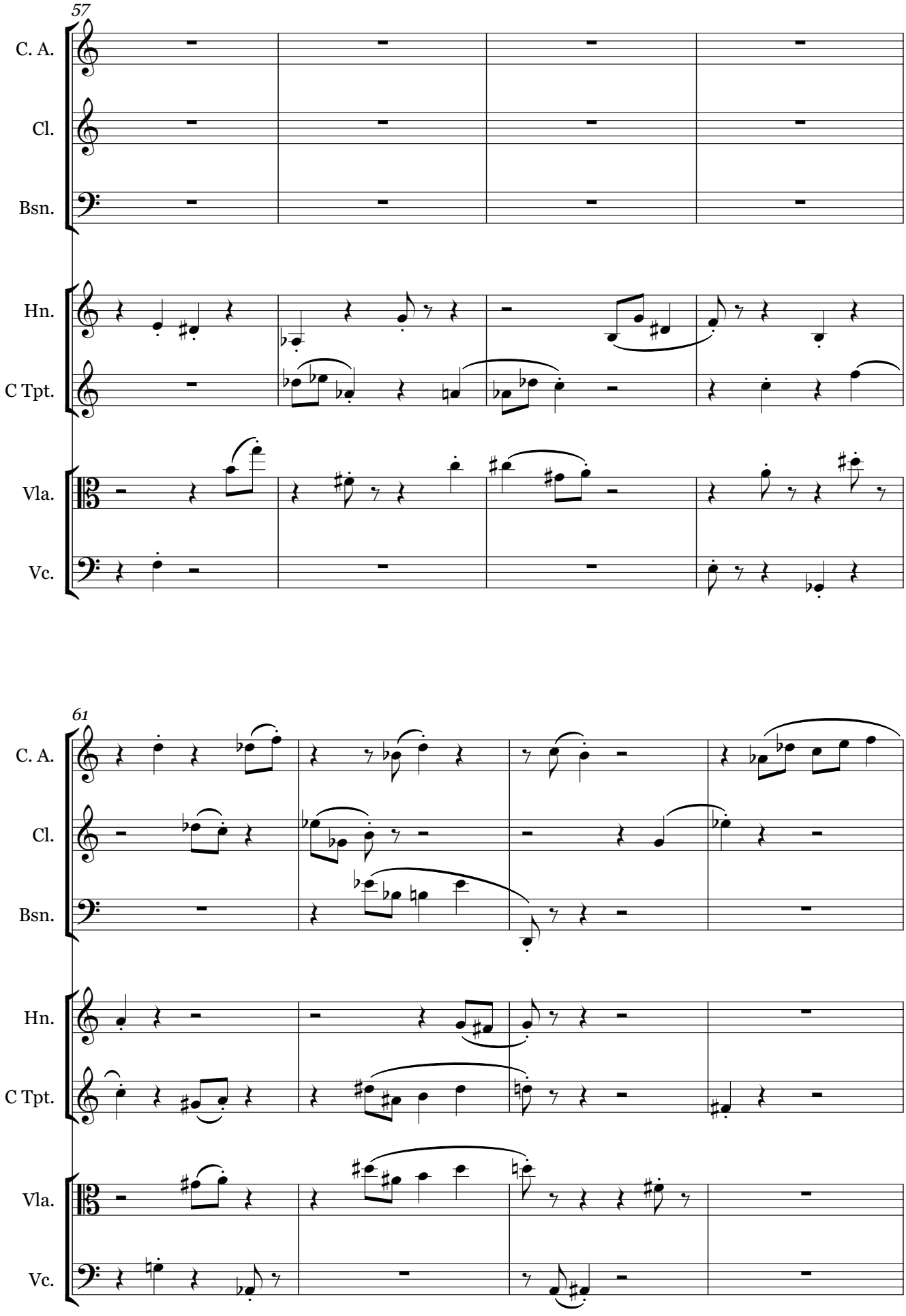

37
C. A.
Cl.
Bsn.
Hn.
C Tpt.
Vla.
Vc.

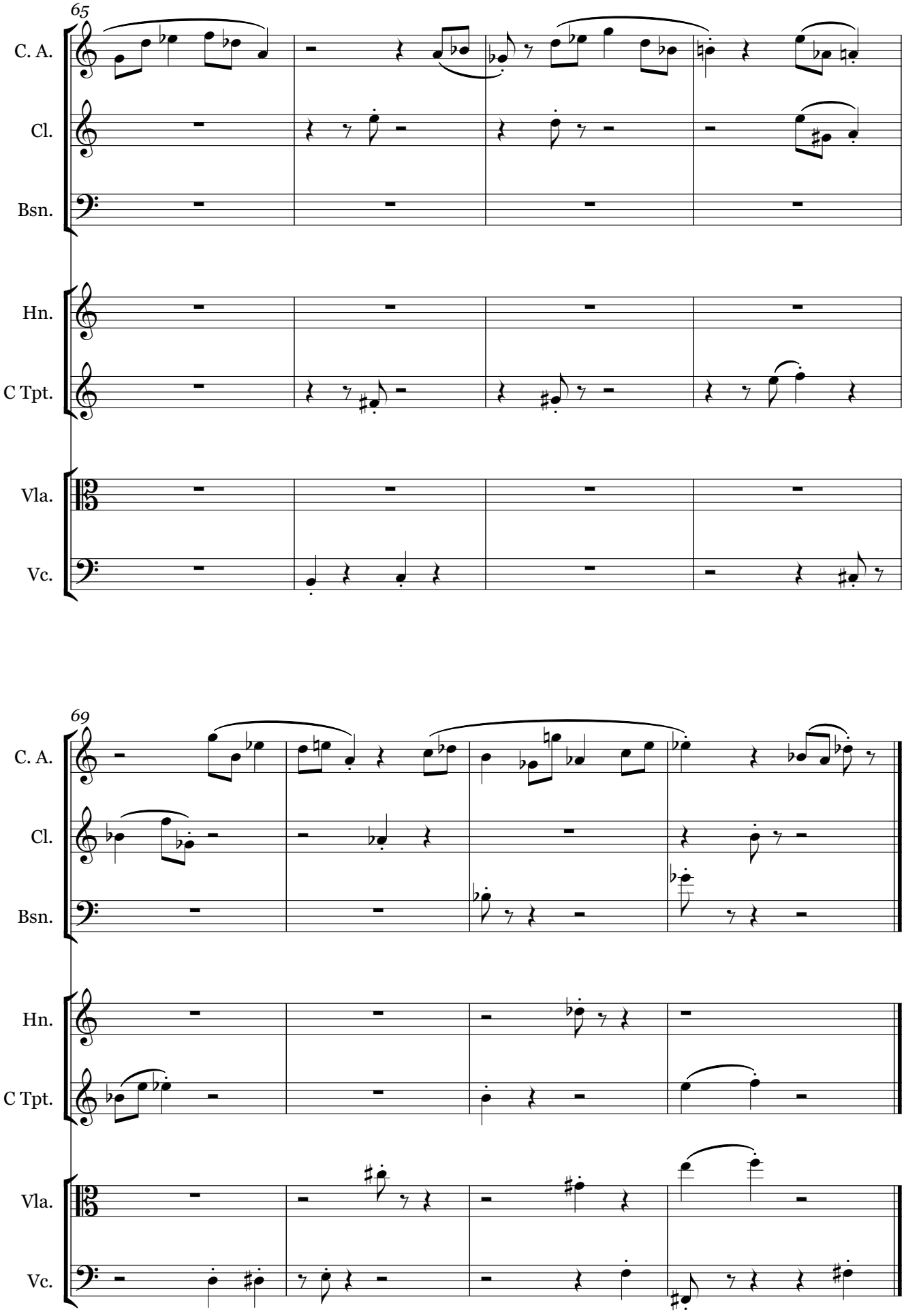

41
C. A.
Cl.
Bsn.
Hn.
C Tpt.
Vla.
Vc.


45
C. A.
Cl.
Bsn.
Hn.
C Tpt.
Vla.
Vc.


49
C. A.
Cl.
Bsn.
Hn.
C Tpt.
Vla.
Vc.

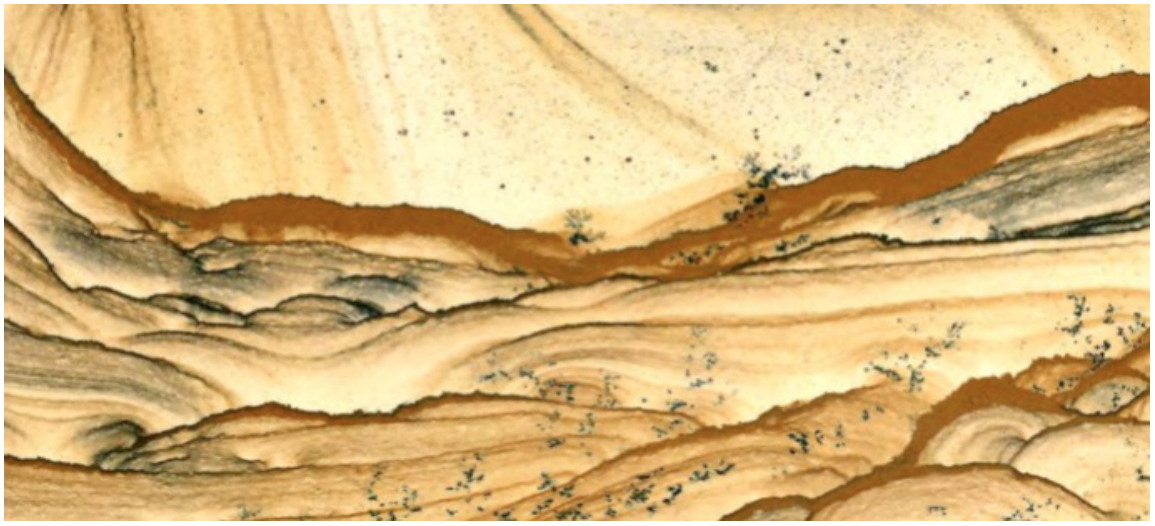

53
C. A.
Cl.
Bsn.
Hn.
C Tpt.
Vla.
Vc.


57
C. A.
Cl.
Bsn.
Hn.
C Tpt.
Vla.
Vc.
61
C. A.
Cl.
Bsn.
Hn.
C Tpt.
Vla.
Vc.


65
C. A.
Cl.
Bsn.
Hn.
C Tpt.
Vla.
Vc.
69
C. A.
Cl.
Bsn.
Hn.
C Tpt.
Vla.
Vc.

Matthew Bromley

Jasper's Regret



for string quartet

Jasper's Regret

for string quartet

Performance Note:

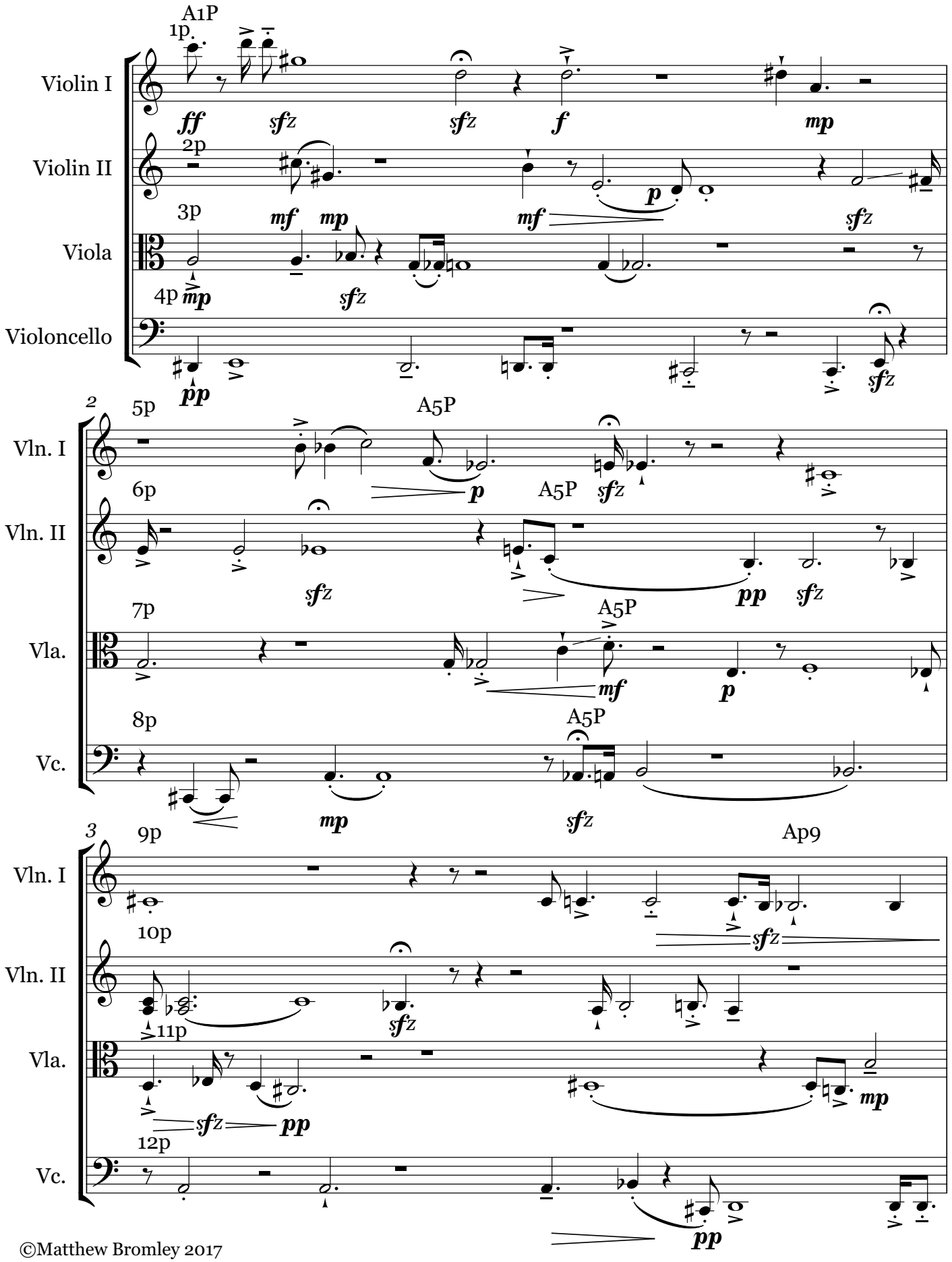
Jasper's Regret is the second of five pieces in the 'Jasper' series, responding to a macrophotographic image of a slide of jasper from the private archives of Richard Weston. This piece directly continues from the first of the series, *Jasper's Lament*. All pitch material is derived from *Jasper's Lament* combined with an approach to systematisation of rhythm similar to Messiaen's in *Mode de valeurs et d'intensités*.

ca. 3'30"

Jasper's Regret

Unedited

Matthew Bromley



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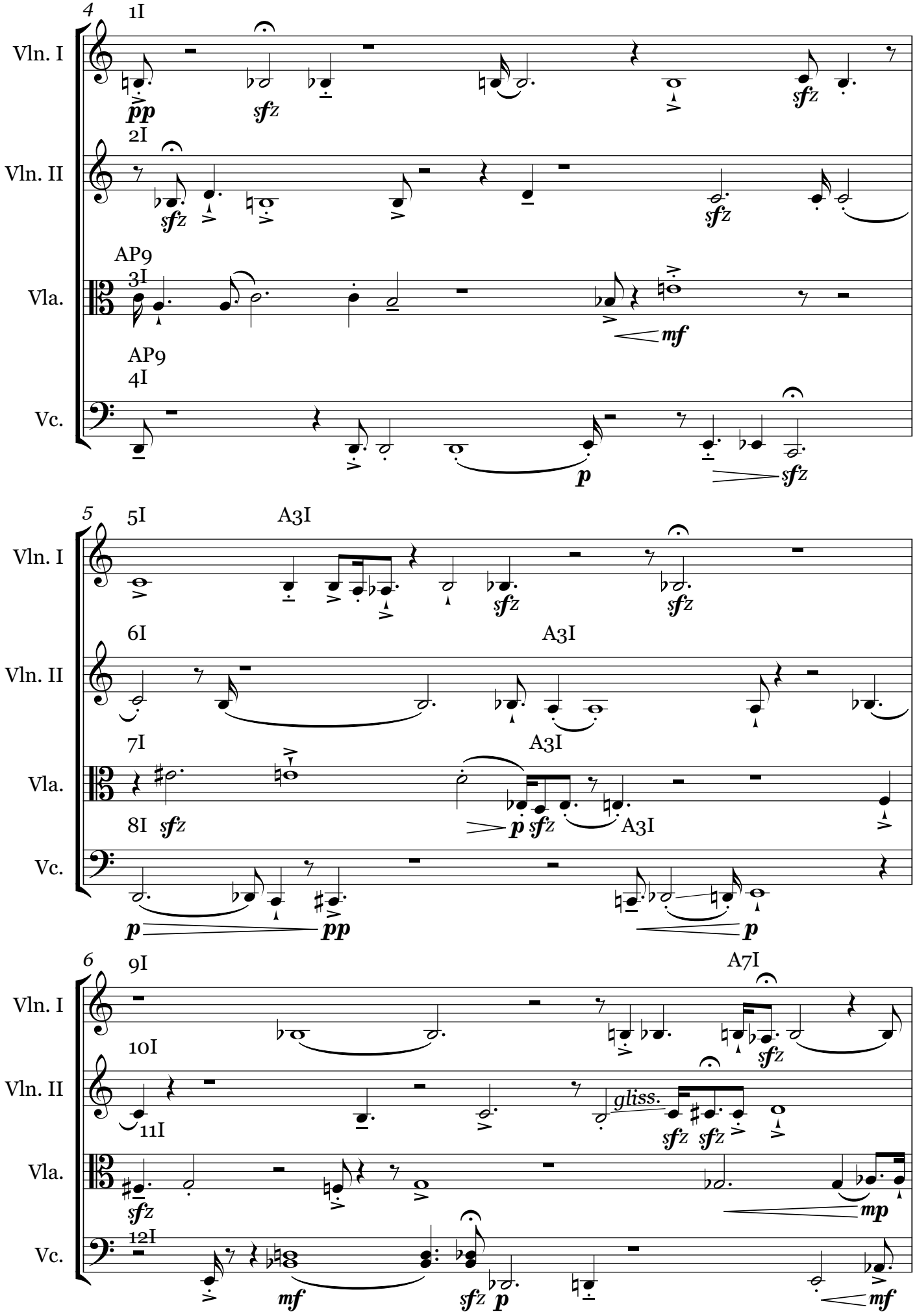
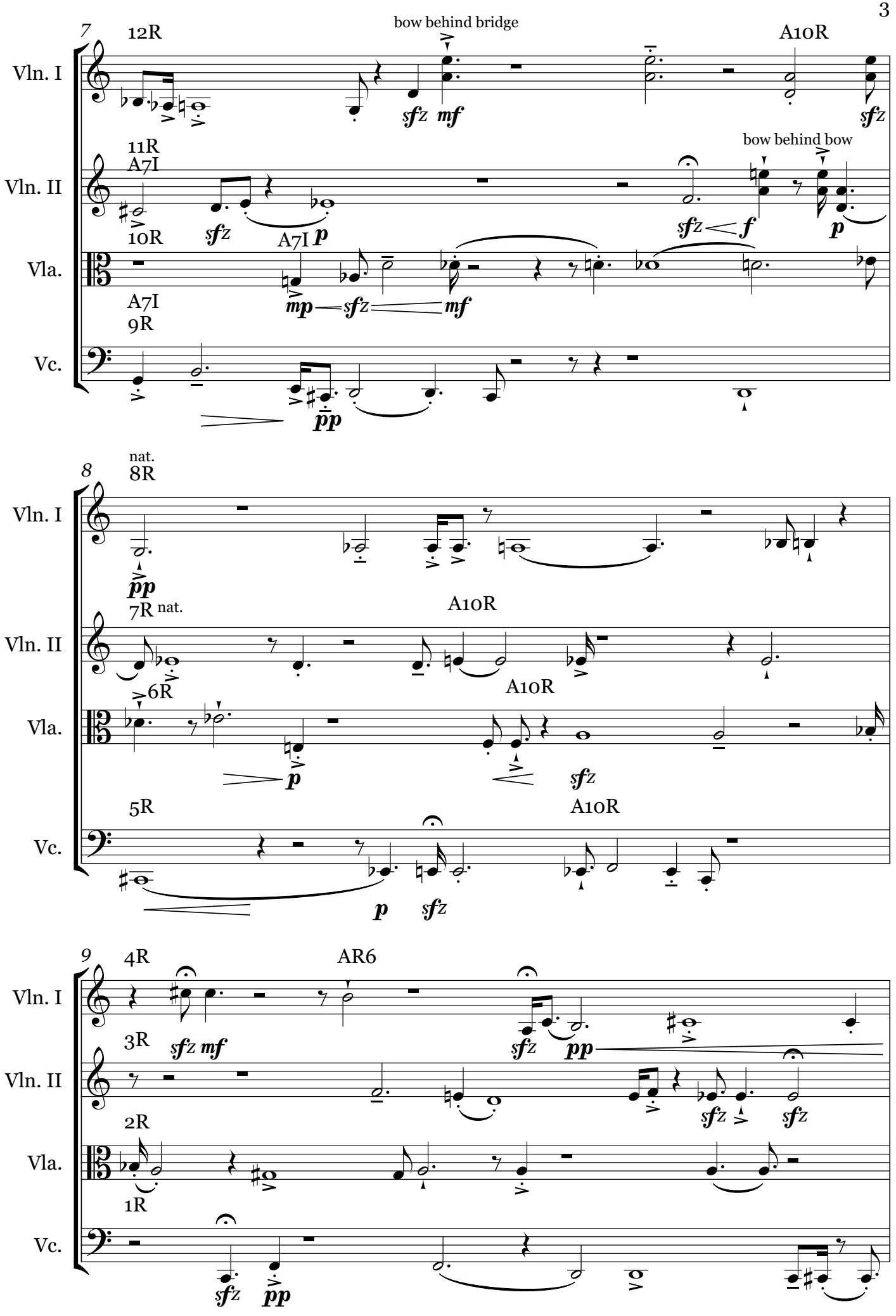
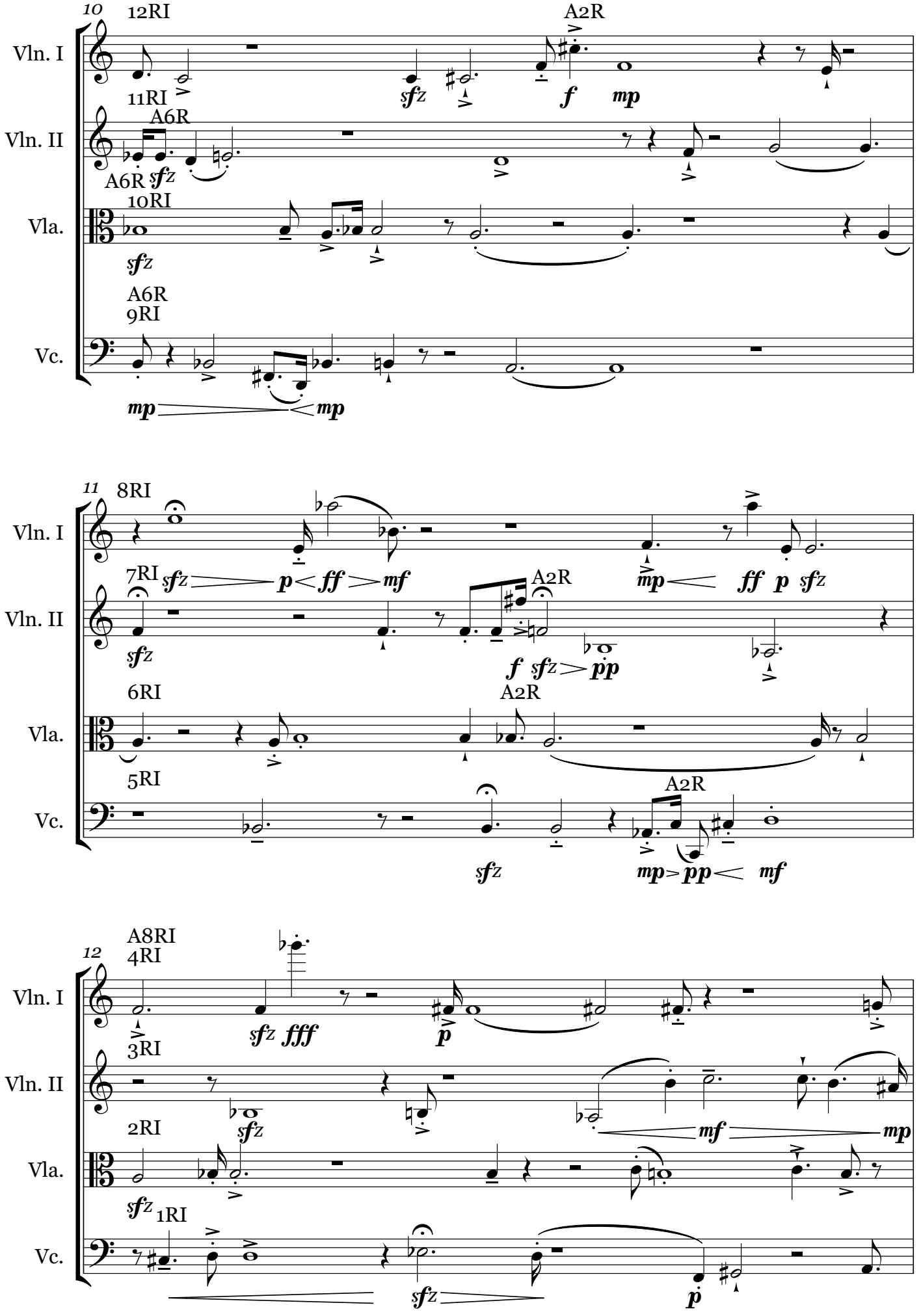
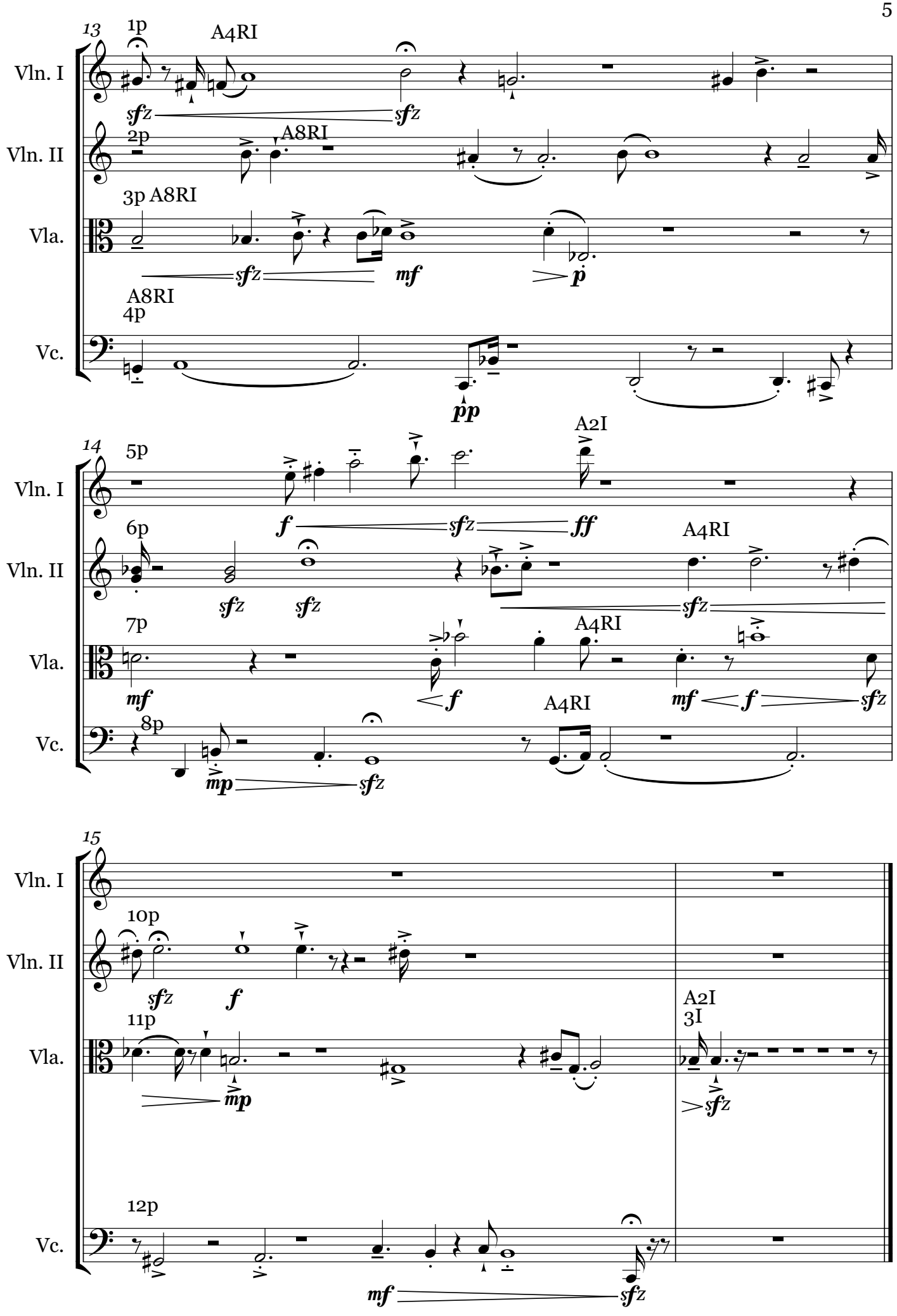

4
1I
Vln. I
pp
sfz
2I
Vln. II
sfz
AP9
3I
Vla.
mf
AP9
4I
Vc.
p
sfz
5
5I
A3I
Vln. I
sfz
6I
A3I
Vln. II
7I
A3I
Vla.
8I
sfz
p
sfz
A3I
Vc.
p
pp
p
6
9I
A7I
Vln. I
sfz
10I
Vln. II
gliss.
11I
sfz
sfz
Vla.
sfz
mp
12I
Vc.
mf
sfz
p
mf


7
12R
bow behind bridge
A10R
Vln. I
sfz mf
sfz
11R
A7I
bow behind bow
Vln. II
sfz
A7I p
sfz f
p
10R
Vla.
mp sfz mf
A7I
9R
Vc.
pp
8
nat.
8R
Vln. I
pp
7R nat.
A10R
Vln. II
6R
A10R
Vla.
p
sfz
5R
A10R
Vc.
p sfz
9
4R
AR6
Vln. I
3R
sfz mf
sfz pp
Vln. II
sfz
sfz
2R
Vla.
1R
Vc.
sfz
pp


10
12RI
A2R
Vln. I
11RI
A6R
Vln. II
A6R
10RI
Vla.
A6R
9RI
Vc.
11
8RI
Vln. I
7RI
A2R
Vln. II
6RI
A2R
Vla.
5RI
A2R
Vc.
12
A8RI
4RI
Vln. I
3RI
Vln. II
2RI
Vla.
1RI
Vc.


13
1p
A4RI
Vln. I
sfz
sfz
2p
A8RI
Vln. II
3p
A8RI
Vla.
sfz
mf
p
A8RI
4p
Vc.
pp
14
5p
A2I
Vln. I
f
sfz
ff
6p
A4RI
Vln. II
sfz
sfz
sfz
7p
A4RI
Vla.
mf
f
mf
f
sfz
A4RI
8p
Vc.
mp
sfz
15
Vln. I
10p
Vln. II
sfz
f
A2I
3I
11p
Vla.
mp
sfz
12p
Vc.
mf
sfz

Matthew Bromley

Holotrix

for chamber ensemble

Holotrix

Instrumentation:
flute
oboe
cor anglais
clarinet in A
bassoon
horn in F
trumpet in Bb
trombone
violin
viola
violoncello
double bass

Performance Note:

Holotrix is intended to push the limits of systematisation of music. The first movement is entirely freely composed, with exception to the pitch material, which is serial. Across the next eleven movements, the composer's free-choice is gradually diminished, until the final movement, where the pitch, instrumentation, rhythm, dynamics, articulations, and register are dictated entirely by the system.

Score in C
ca. 5'

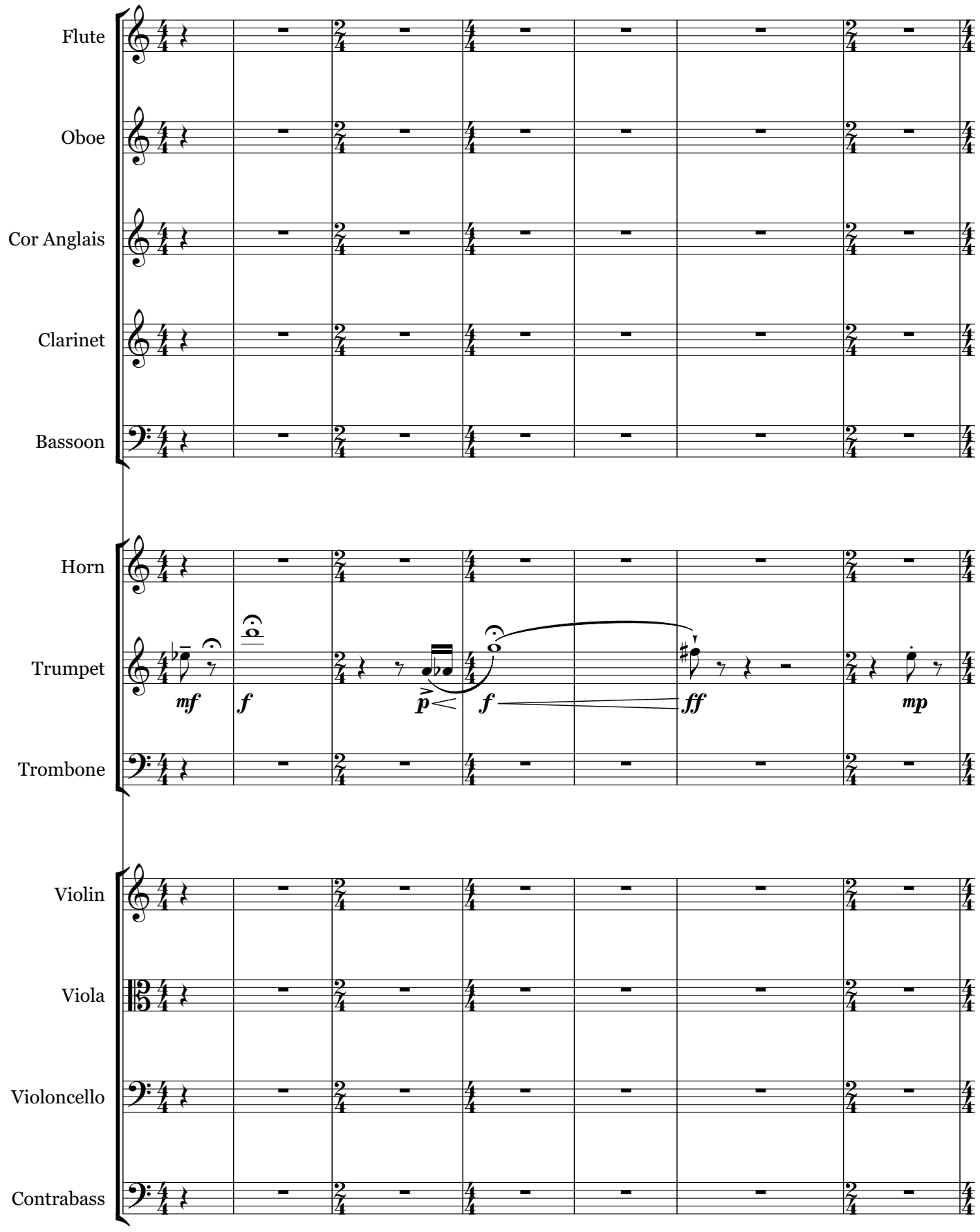
Score in C

Holotrix

I: Protrix

Matthew Bromley

Fanfare ♩ = 120



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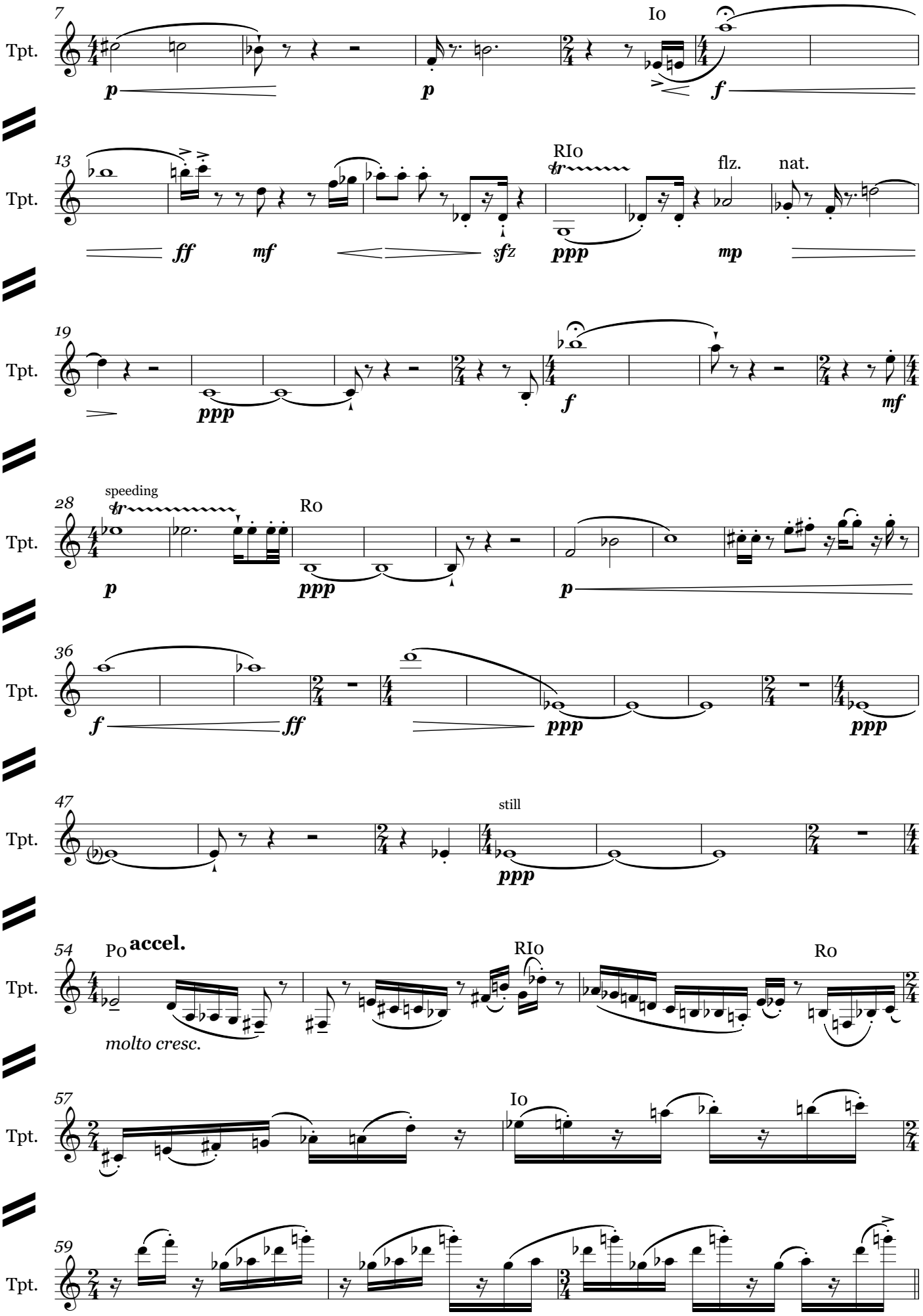
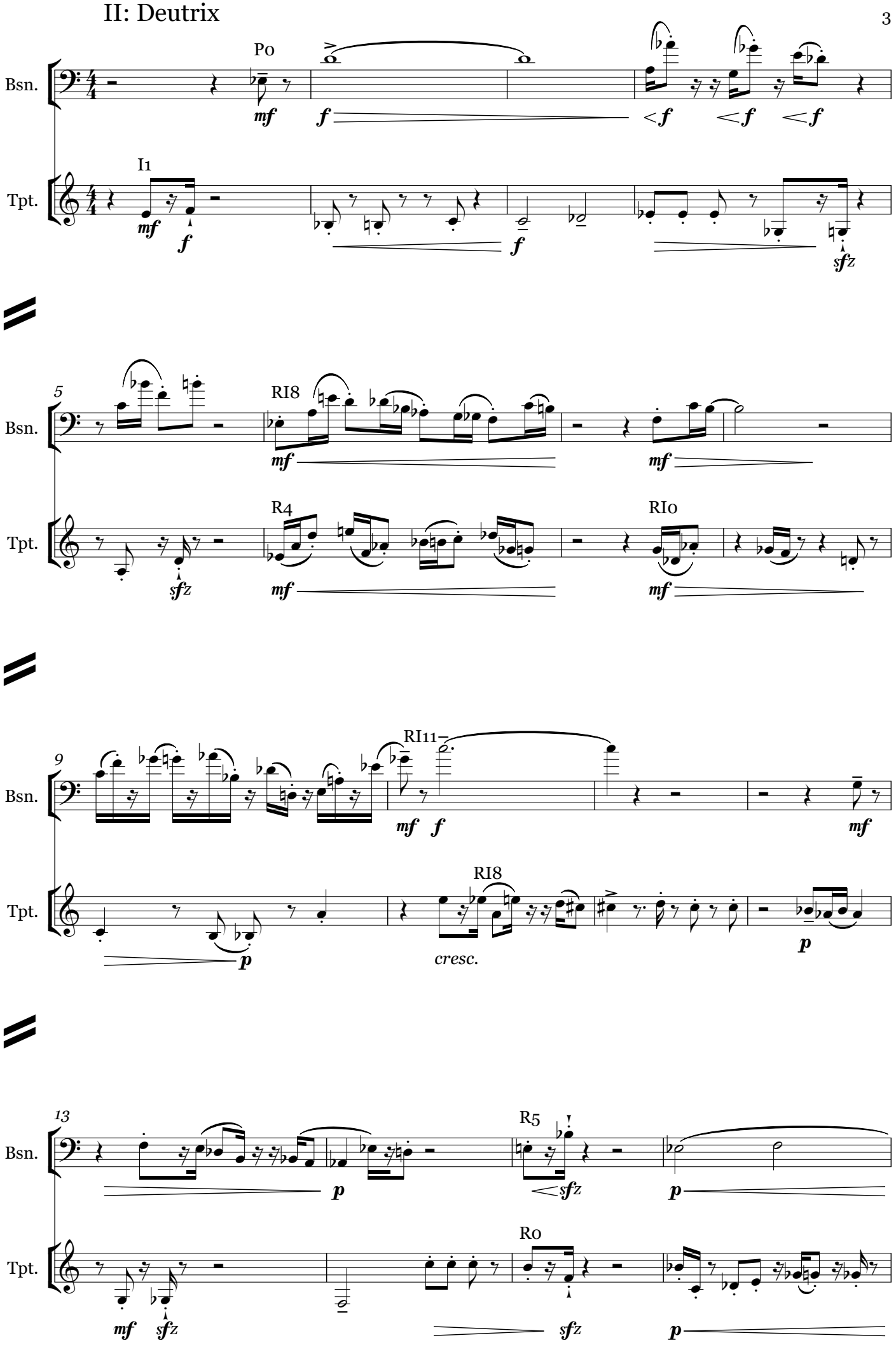
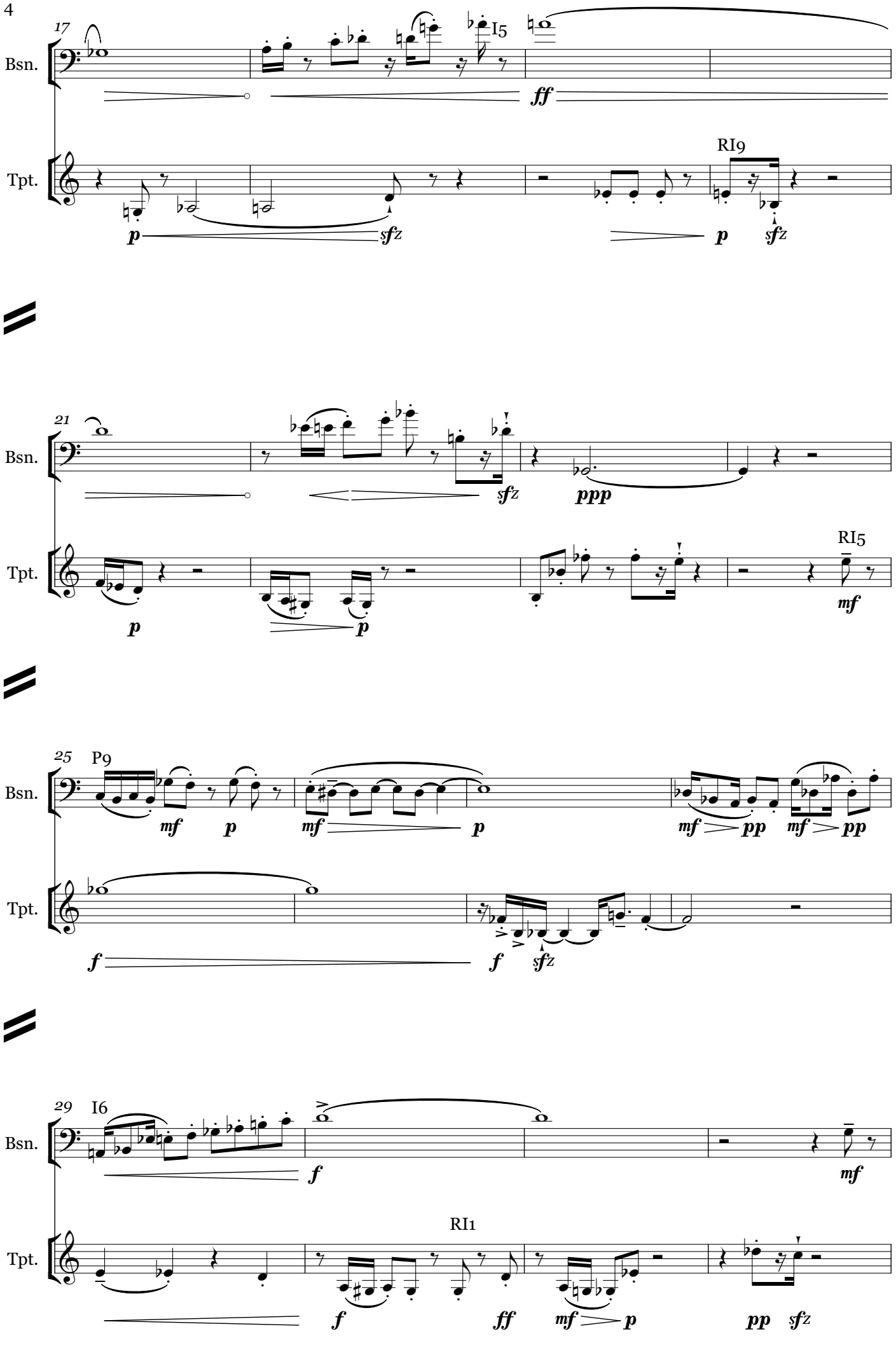
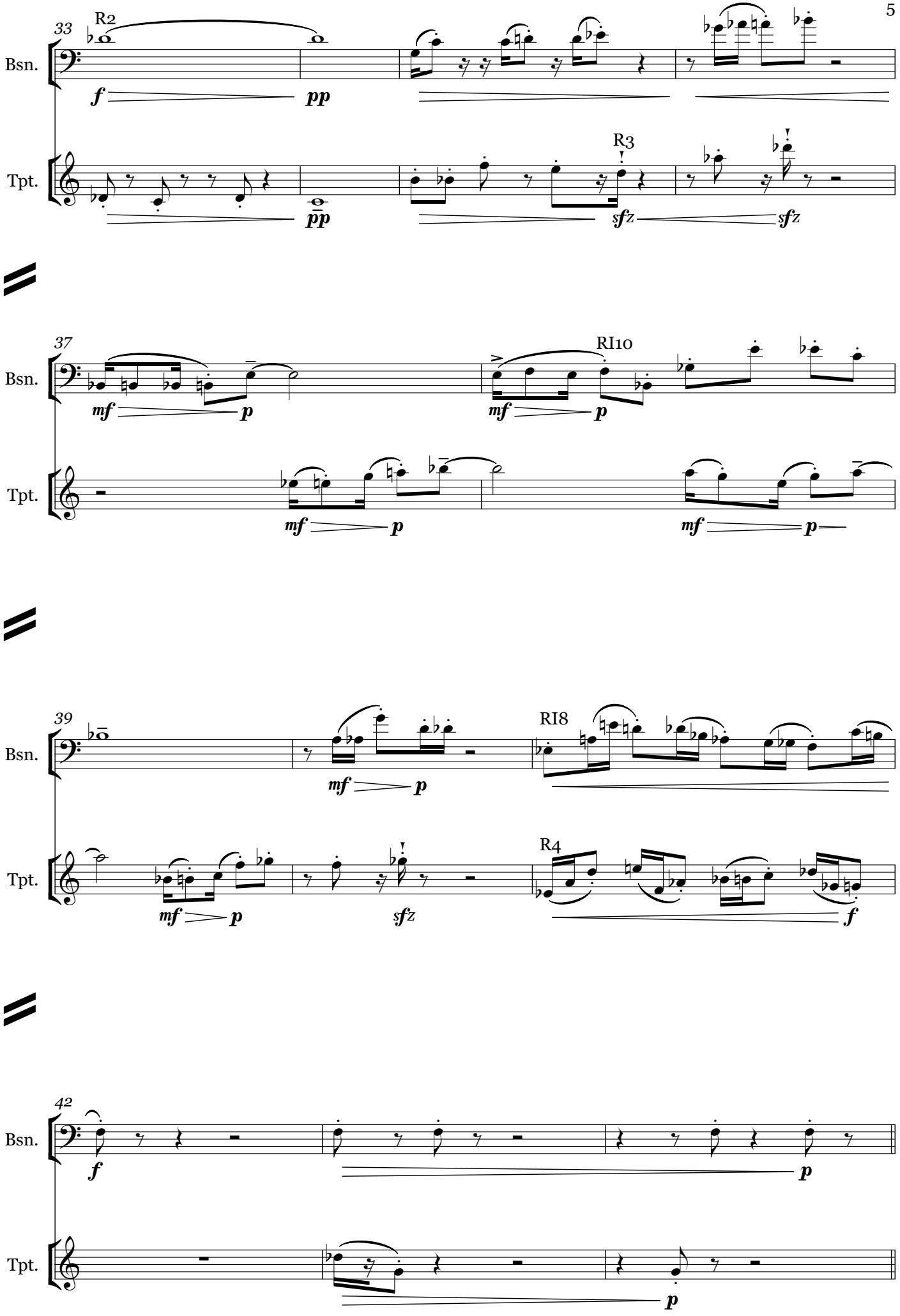

7
Tpt.
p
p
Io
f
13
Tpt.
ff
mf
sfz
RIo
ppp
flz.
mp
nat.
19
Tpt.
ppp
f
mf
28
Tpt.
speeding
p
Ro
ppp
p
36
Tpt.
f
ff
ppp
ppp
47
Tpt.
still
ppp
54
Tpt.
Po
accel.
molto cresc.
RIo
Ro
57
Tpt.
Io
59
Tpt.

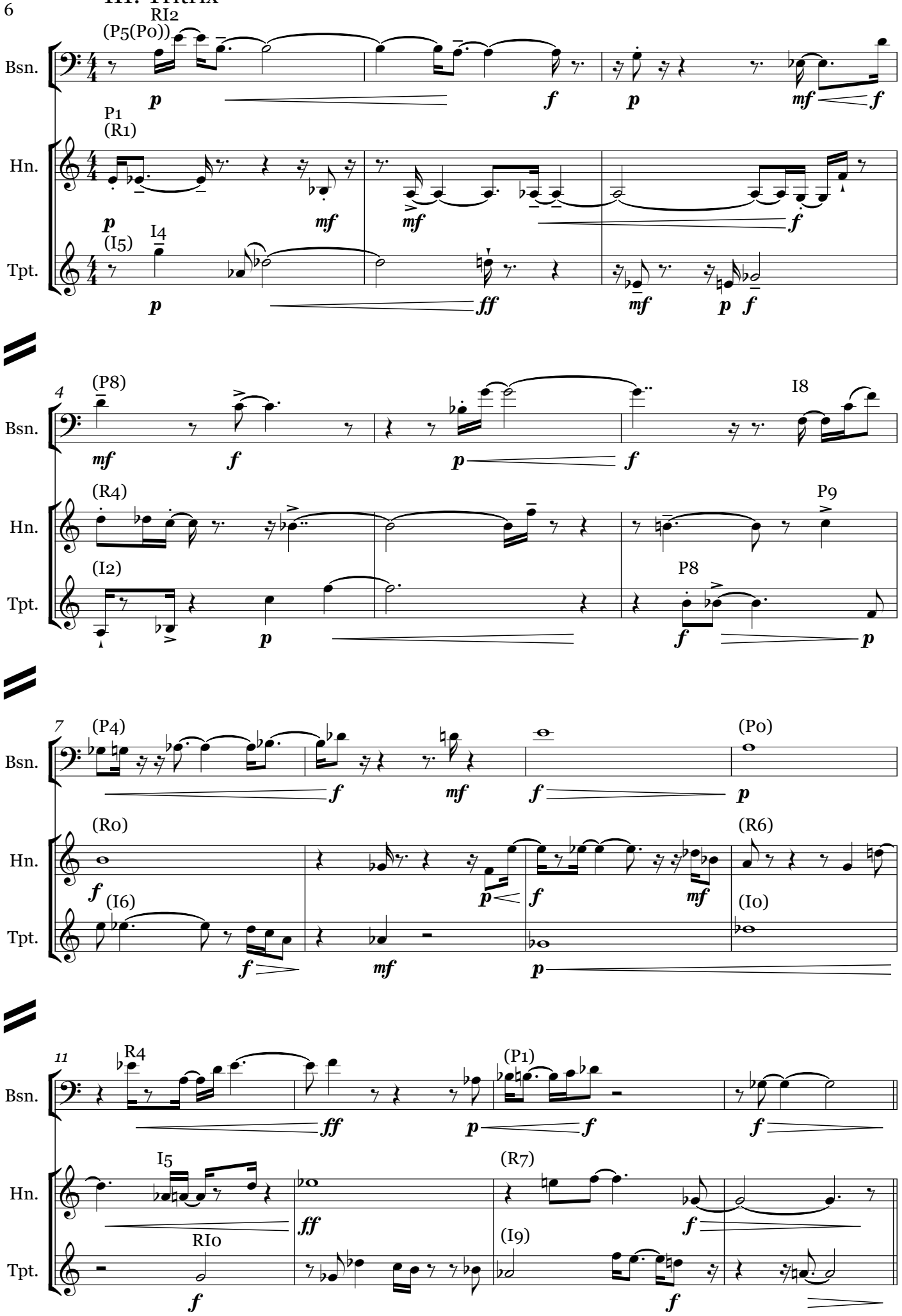
II: Deutrix

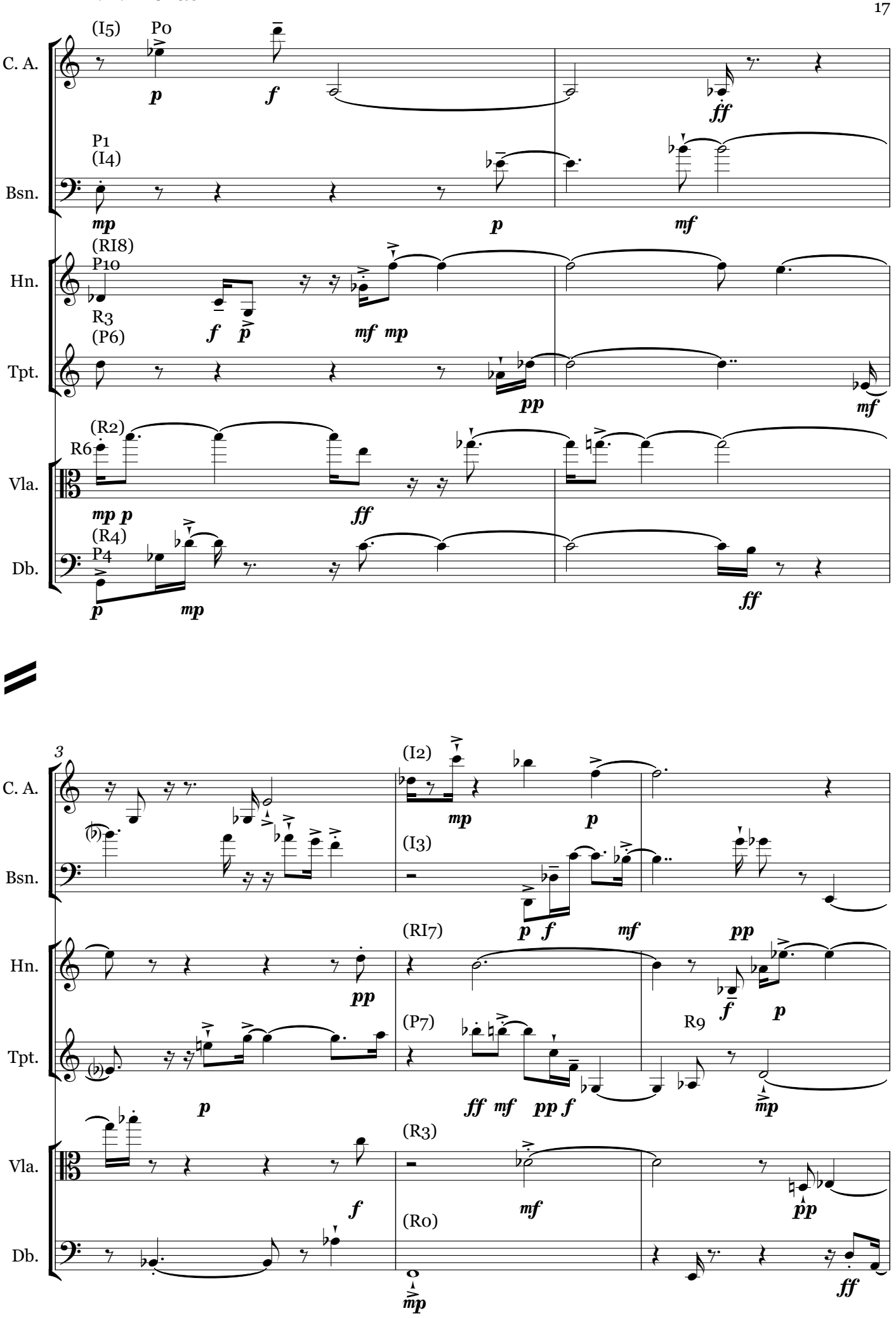


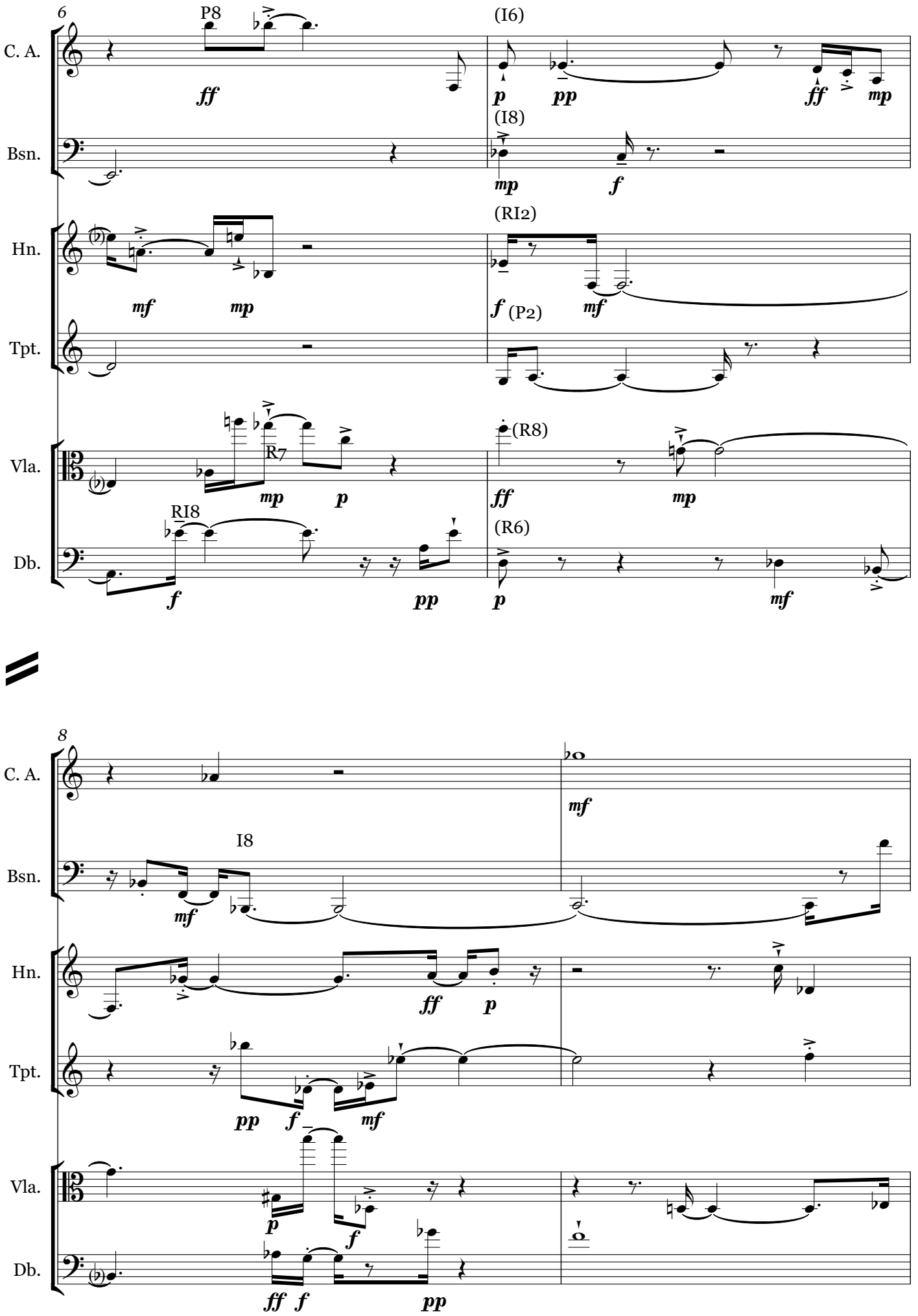

17
Bsn.
I5
ff
Tpt.
RI9
p
sfz
p
sfz
21
Bsn.
sfz
ppp
Tpt.
RI5
p
p
mf
25
P9
Bsn.
mf
p
mf
p
mf
pp
mf
pp
Tpt.
f
f
sfz
29
I6
Bsn.
f
mf
Tpt.
RI1
f
ff
mf
p
pp
sfz

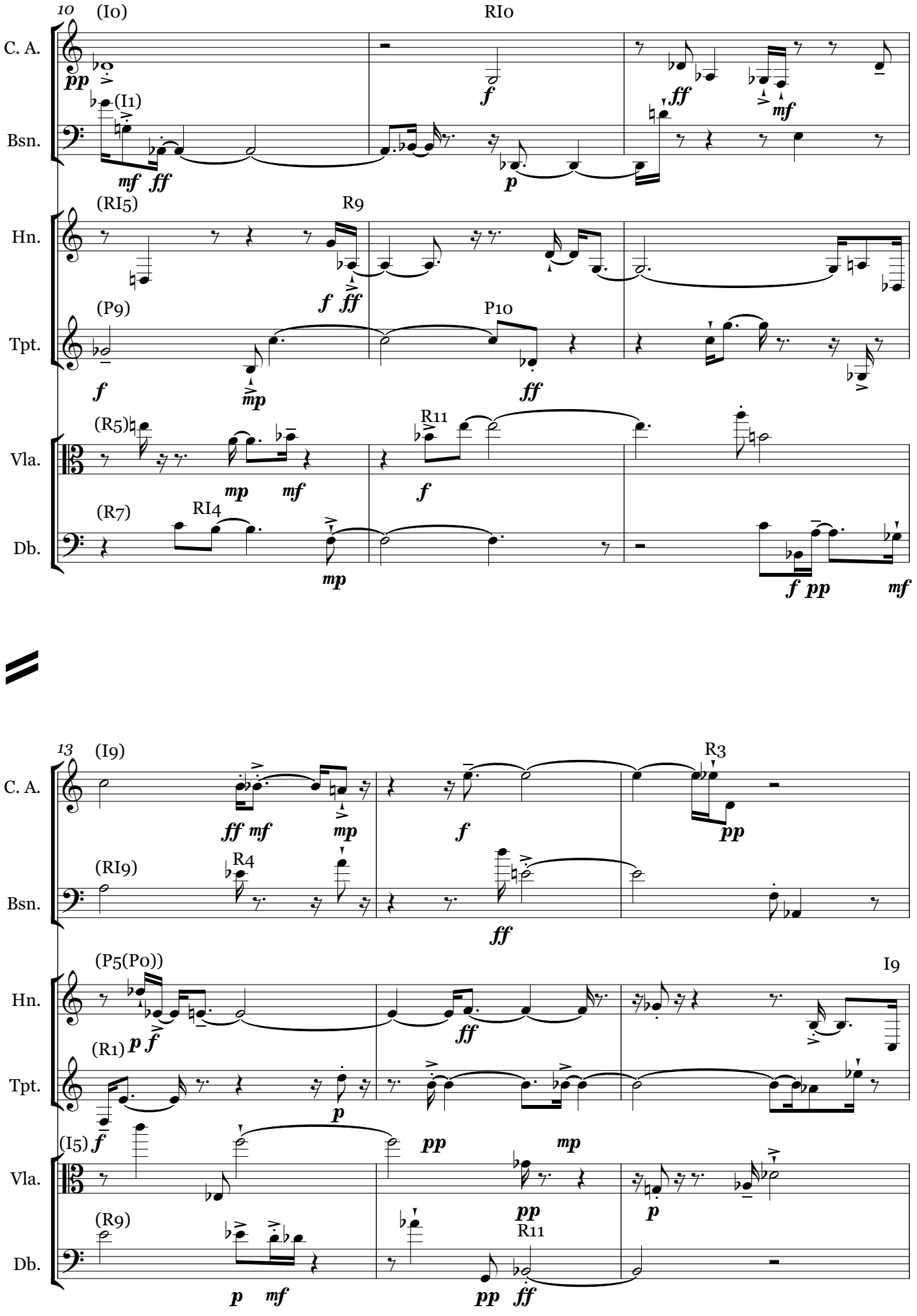

33
R2
Bsn.
Tpt.
f
pp
p
R3
sfz
37
RI10
mf
39
RI8
R4

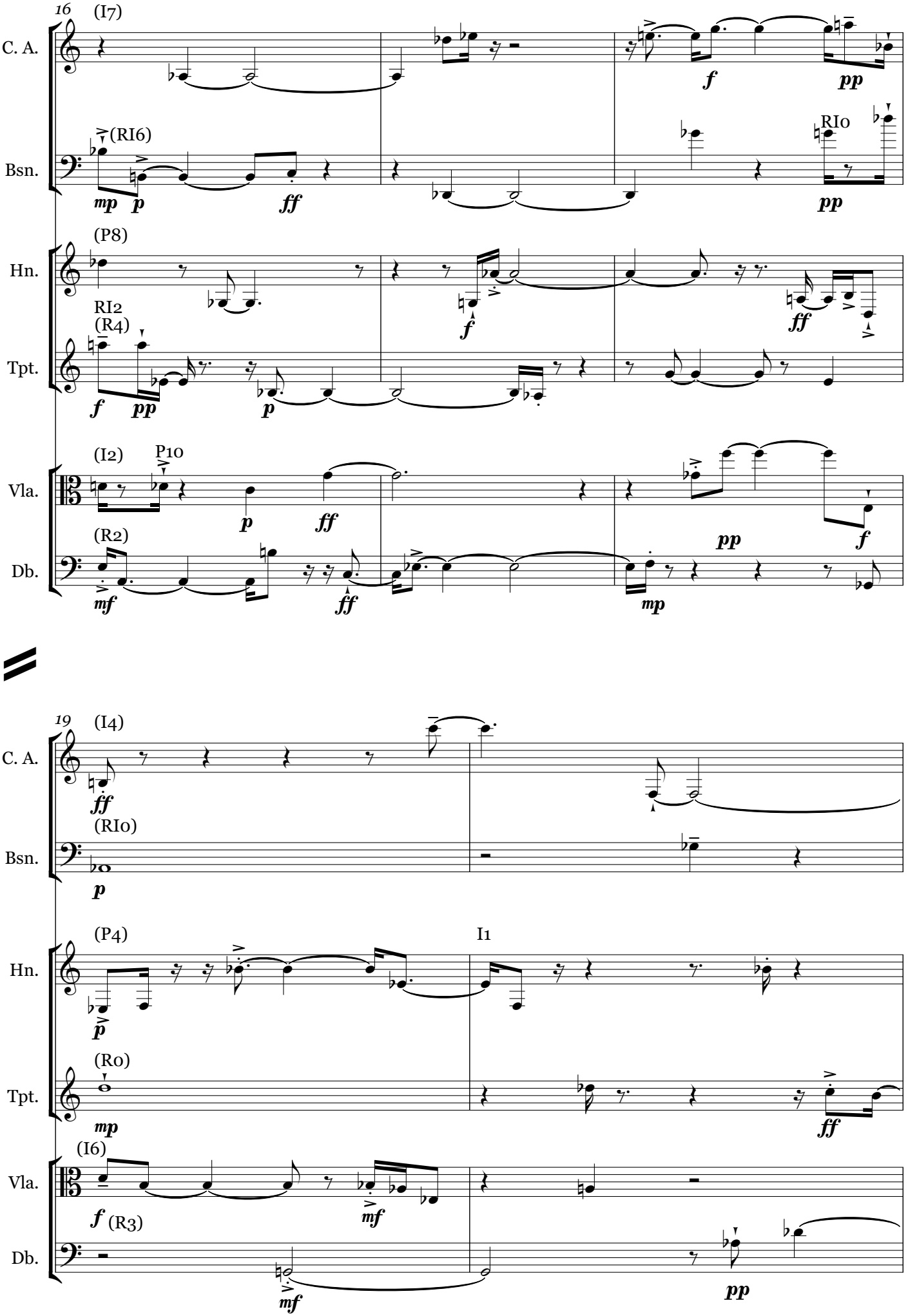
III: Tritrix

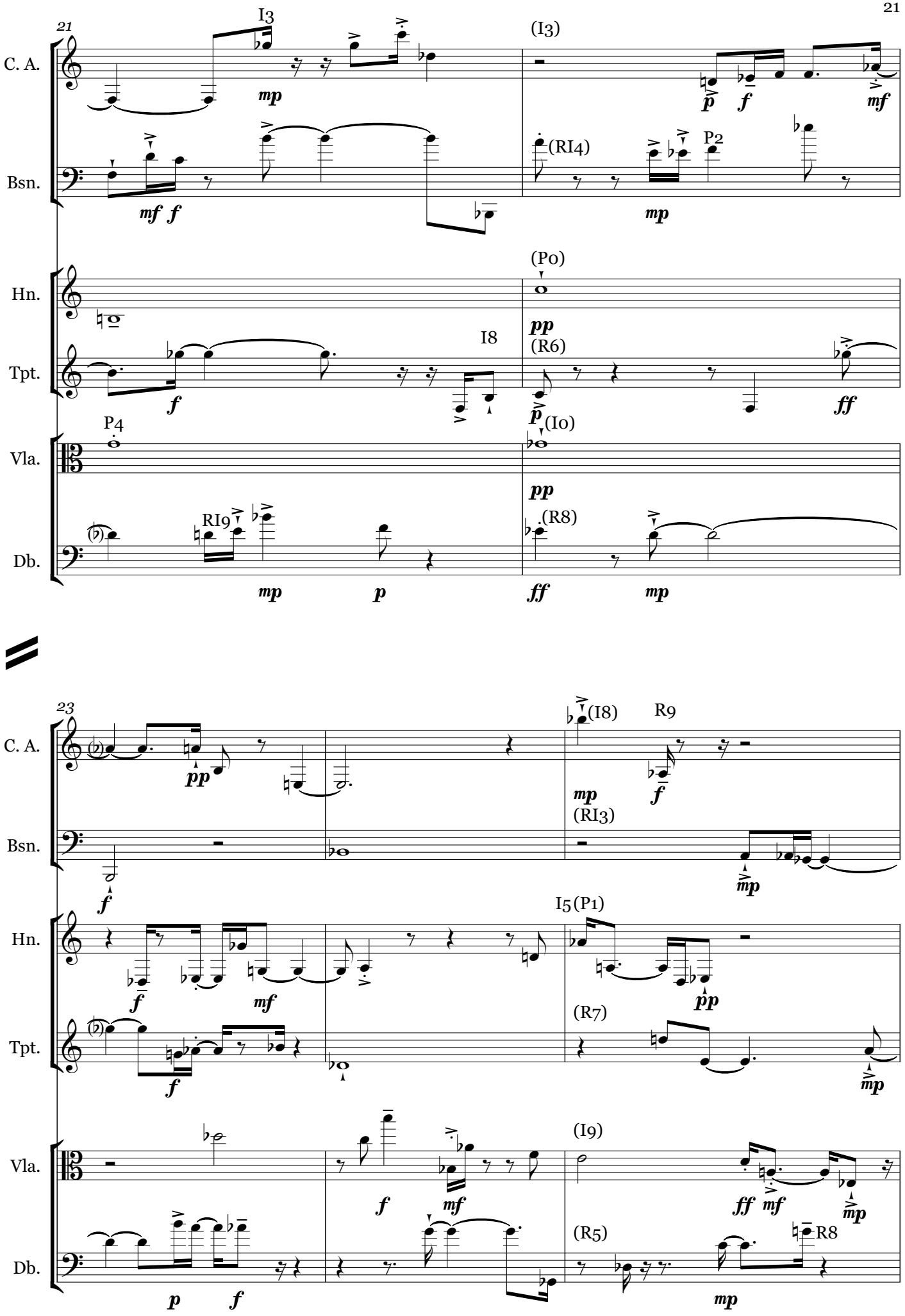

RI2
(P5(P0))
Bsn.
P1
(R1)
Hn.
I4
(I5)
Tpt.
4
(P8)
I8
(R4)
P9
(I2)
P8
7
(P4)
(P0)
(R0)
(R6)
(I6)
(I0)
11
R4
(P1)
I5
(R7)
RI0
(I9)

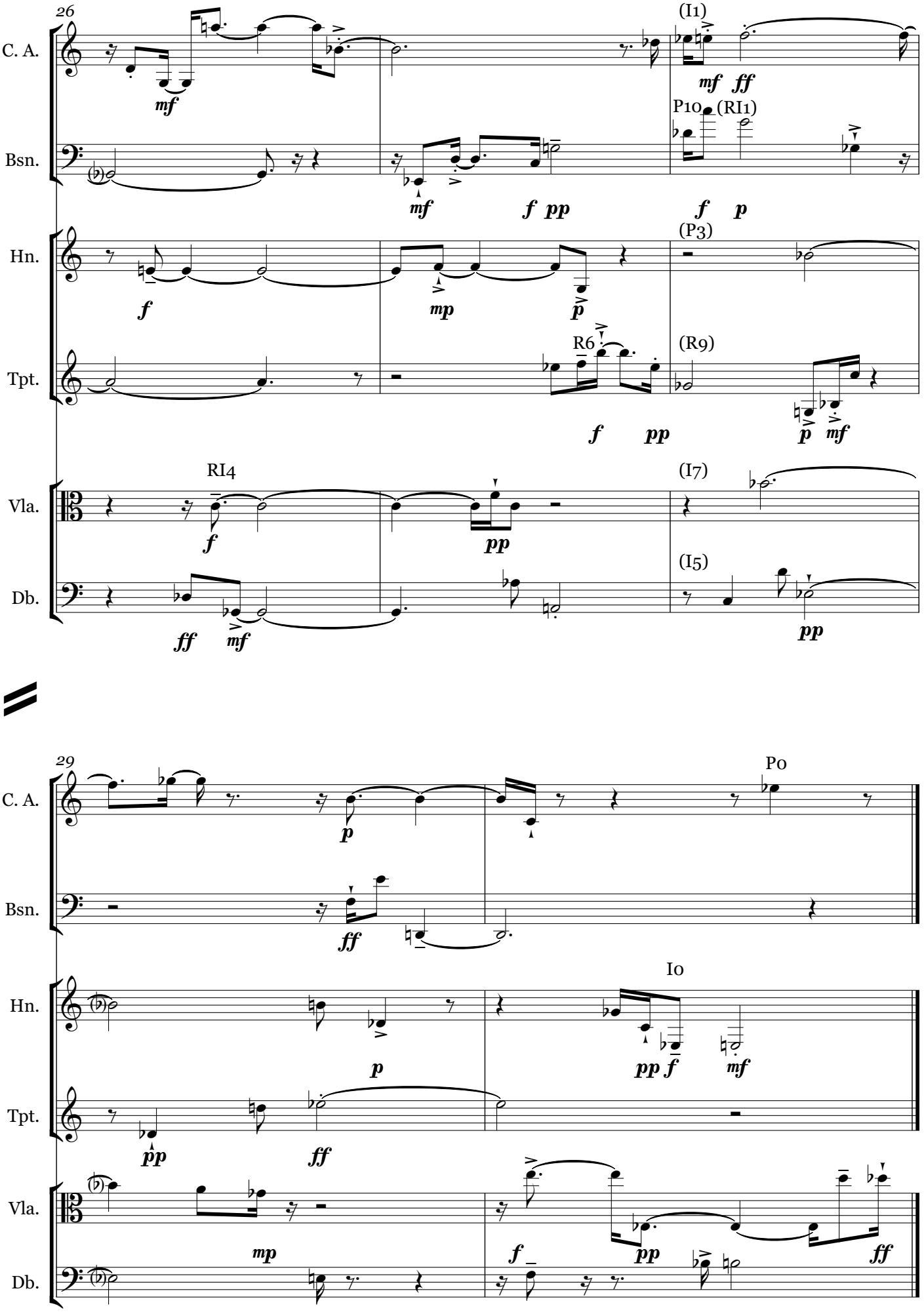

C. A.
Bsn.
Hn.
Tpt.
Vla.
Db.
(I5)
P0
P1
(I4)
(RI8)
P10
R3
(P6)
(R2)
R6
(R4)
P4
3
(I2)
(I3)
(RI7)
(P7)
R9
(R3)
(R0)


6
C. A.
Bsn.
Hn.
Tpt.
Vla.
Db.
P8
(I6)
(I8)
(RI2)
(P2)
R7
(R8)
RI8
(R6)
8
I8


10
(I0)
RI0
C. A.
Bsn.
Hn.
Tpt.
Vla.
Db.
(I1)
(RI5)
R9
(P9)
P10
(R5)
R11
(R7)
RI4
13
(I9)
R3
(RI9)
R4
(P5(P0))
I9
(R1)
(I5)
(R9)


16
(I7)
C. A.
f
pp
(RI6)
Bsn.
mp
p
ff
RIo
pp
(P8)
Hn.
RI2
(R4)
f
Tpt.
f
pp
p
ff
(I2)
P10
Vla.
p
ff
pp
f
(R2)
Db.
mf
ff
mp
19
(I4)
C. A.
ff
(RIo)
Bsn.
p
(P4)
I1
Hn.
p
(Ro)
Tpt.
mp
ff
(I6)
Vla.
f
(R3)
mf
Db.
mf
pp


21
C. A.
Bsn.
Hn.
Tpt.
Vla.
Db.
I3
(I3)
(RI4)
P2
(Po)
I8
(R6)
P4
(Io)
RI9
(R8)
23
(I8)
R9
(RI3)
I5 (P1)
(R7)
(I9)
(R5)
R8


26
C. A.
Bsn.
Hn.
Tpt.
Vla.
Db.
(I1)
P10
(RI1)
(P3)
R6
(R9)
RI4
(I7)
(I5)
29
Po
Io