

Matthew Bromley

Northus

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

$\text{♪} = 72$

Pedal lightly

4

8

12

16

20

Treble staff: Measure 20: Eighth note, sixteenth note. Measure 21: Sixteenth note, eighth note. Bass staff: Measure 20: Sixteenth note. Measure 21: Sixteenth note.

24

Treble staff: Measure 24: Sixteenth note. Measure 25: Sixteenth note. Measure 26: Sixteenth note. Measure 27: Sixteenth note. Bass staff: Measure 24: Sixteenth note. Measure 25: Sixteenth note. Measure 26: Sixteenth note. Measure 27: Sixteenth note.

28

Treble staff: Measure 28: Sixteenth note. Measure 29: Sixteenth note. Bass staff: Measure 28: Sixteenth note. Measure 29: Sixteenth note.

32

Treble staff: Measure 32: Sixteenth note. Measure 33: Sixteenth note. Bass staff: Measure 32: Sixteenth note. Measure 33: Sixteenth note.

36

Treble staff: Measure 36: Sixteenth note. Measure 37: Sixteenth note. Bass staff: Measure 36: Sixteenth note. Measure 37: Sixteenth note.

40

44

48

52

56

15 mb

60

64

68

71

Matthew Bromley

Als Jaier 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

Staggering ♩=104

1

2

3

4

5

6

7

8

9

10

cresc.

11

12

13

f 3

14

15

p sub. 3

16

3

3

3

3

2

19

22

25

29

cresc.

33

ff pp

37

3

41

cresc.

v. sfz

Matthew Bromley

Als 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 $\text{♩} = 92$

5/4

f *p* *f* *p* *f* *p* <> *p* <>

5/4

4

f *mp* *f* *pp* 5/4

4

7

f *p* *f* *p* *f* *p*

5/4

Slightly manic $\text{♩} = 118$

10

f *mp* *f* *p* <> *f* *p* *f*

3/4

14

mf *f* *mp* *pp* *p*

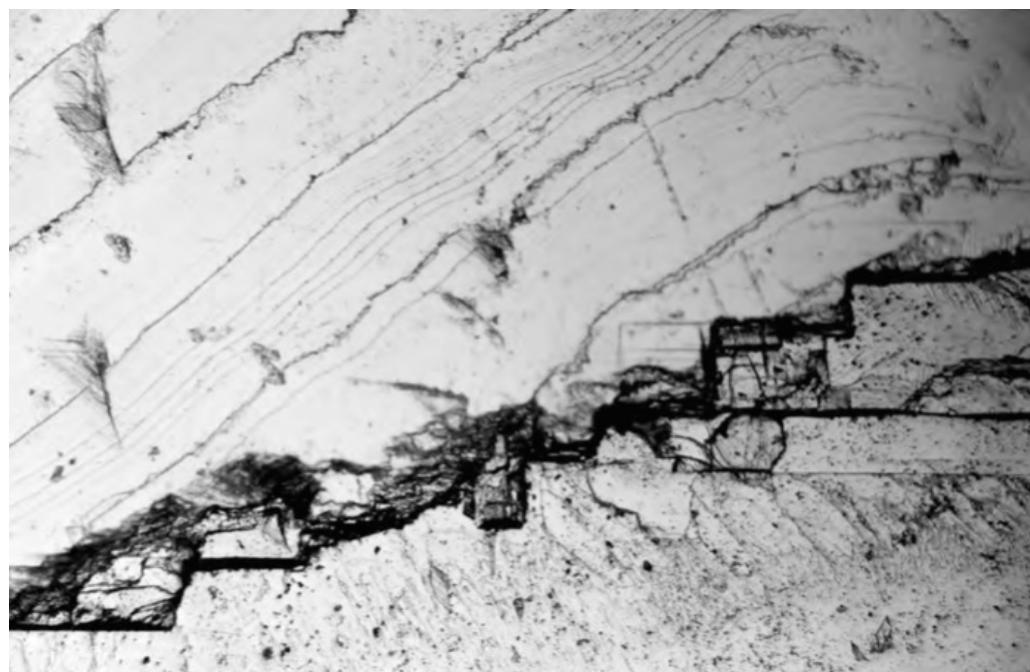
4/4

The image shows six staves of musical notation for piano, arranged vertically. The staves are as follows:

- Staff 1 (Top):** Treble clef, key signature of one flat. Measure 19 starts with **f**, followed by a dynamic change to **p**, then **f** again.
- Staff 2:** Bass clef, key signature of one flat. Measures 24-25 show a transition between **3/4** and **2/4** time signatures.
- Staff 3:** Treble clef, key signature of one flat. Measures 29-30 show a transition between **3/4** and **2/4** time signatures, with dynamics **p**, **mf**, **f**, **p**, **f**, **p**, and **cresc.**
- Staff 4:** Bass clef, key signature of one flat. Measures 34-35 show a transition between **3/4** and **2/4** time signatures, with dynamics **p**, **mf**, **f**, and **p**.
- Staff 5:** Treble clef, key signature of one sharp. Measures 39-40 show a transition between **3/4** and **2/4** time signatures, with dynamics **sp**, **p**, **f**, **sfz**, **sfz**, **p**, and **dolce**.
- Staff 6 (Bottom):** Bass clef, key signature of one flat. Measures 45-46 show a transition between **3/4** and **2/4** time signatures, with dynamics **p**, **mf**, **p**, **p**, **p**, and **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

Without haste ♩ = 72

Flute

Clarinet in A

Violin

Cello

Piano

15 b*

6

Fl.

Cl.

VI.

Vc.

Pno.

(15 b)

ff

pizz.

gliss.

arco

pp

f

3

pp

ffff

pp

f

15 b*

p

mf

aggressively!

gliss.

pizz.

f

fff

p

2

11

Fl. *mf* *p* *f*

Cl. *f*

Vl. *pp*

Vc. *p*

Pno. *ff*

(15b) *

16

Fl. *mp* *f* *p* *f* *p* *cresc.*

Cl. *f*

Vl. *arco*

Vc. *f* *p* *f*

Pno. *fff*

(15b)

Musical score for Flute (Fl.), Clarinet (Cl.), Violin (VI.), Cello (Vc.), and Piano (Pno.). The score consists of five staves. The Flute and Clarinet staves begin with eighth-note patterns. The Violin staff features a glissando instruction. The Cello staff includes dynamic markings like *p*, *mf*, *tr*, and *pizz.*. The Piano staff shows sustained notes with dynamic *mp*.

Musical score for Flute, Clarinet, Violin, Cello, and Piano. The score consists of five staves. The Flute (Fl.) and Clarinet (Cl.) staves begin with eighth-note patterns. The Violin (VI.) staff follows with sixteenth-note patterns. The Cello (Vc.) staff includes dynamic markings *f*, *p*, and *pizz.*. The Piano (Pno.) staff features sustained notes and dynamic markings *fff* and *ppp*.

27

Fl.

Cl.

VI. arco

Vc.

Pno.

31

Fl.

Cl.

VI.

Vc. arco

Pno.

35

Fl.

Cl.

VI.

Vc.

Pno.

mf

f

pp

$\overbrace{\quad\quad}$

$\overbrace{\quad\quad}$

39

Fl.

Cl.

VI.

Vc.

Pno.

ff

f

p

p cresc.

p cresc.

gliss.

43

Fl. *pp*

Cl. *pp* *f*

VI. *p* *p* *p* *p cresc.*

Vc. *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*

Pno. *mf* *pp*

47

Fl. *mp* *f* *p* *pp*

Cl. *f* *p* *f*

VI. *p* *p* *p* *p*

Vc. *gliss.* *gliss.* *gliss.*

Pno. *pp* *ppp* *pp* *ppp*

51

Fl.

Cl.

VI.

Vc.

Pno.

ff
p
f
tr
p
f
tr
p
p
p

55

Fl.

Cl.

VI.

Vc.

Pno.

f
pp
f
pp
f
pizz.
ff
dolce
f
p
pp
f

59

Fl.

Cl.

VI.

Vc.

Pno.

ff *mf* *p* *pp*

arco *pizz.* *3* *pp*

ppp

3

p

63

Fl.

Cl.

VI.

Vc.

Pno.

p *f*

f

pizz.

ppp *ff* *p* *f*

pp

67

Fl. *mf*

Cl. *f* *p cresc.*

Vi. *pp* *ff*

Vc. *p*

Pno. *delicately* *p* *mf*

8b-----|

71

Fl. *f*

Cl.

Vi. arco *f* pizz.

Vc. arco *f* pizz.

Pno. *ppp* *pp* *mf*

(8b)-----|

10

75

Fl. *p* *f*

Cl. *p* *mf*

VI. *p* *f* *f*

Vc. *p* *<* *ppp*

Pno. *pp* *ppp*

Detailed description: This musical score page contains five staves. The Flute (Fl.) has a single note followed by a rest. The Clarinet (Cl.) has a single note followed by a rest. The Violin (VI.) has eighth-note patterns with dynamics *p*, *f*, and *f*. The Cello (Vc.) has eighth-note patterns with dynamics *p* and *ppp*. The Piano (Pno.) has sustained notes with dynamics *pp* and *ppp*.

79

Fl. *gliss.*

Cl. *p*

VI. *sfz* *pizz.*

Vc. *p* *pp*

Pno. *mf*

Detailed description: This musical score page contains five staves. The Flute (Fl.) has a sustained note followed by a rest. The Clarinet (Cl.) has eighth-note patterns. The Violin (VI.) has eighth-note patterns with dynamics *f* and *p*, and includes a glissando instruction (*gliss.*). The Cello (Vc.) has sustained notes with dynamics *p* and *pp*. The Piano (Pno.) has eighth-note patterns with dynamics *mf*.

83

Fl. *b* *f* *p*

Cl. *mf* *p*

Vl. *ff* *ff* *fff* *pizz.*

Vc. *arco* *sfsz* *ff* *ff* *p* *ppp*

Pno. *mf* *p* *ff* *p* *cresc.*

ff

87

Fl. *ff* *ff*

Cl. *p* *f* *p* *pizz.*

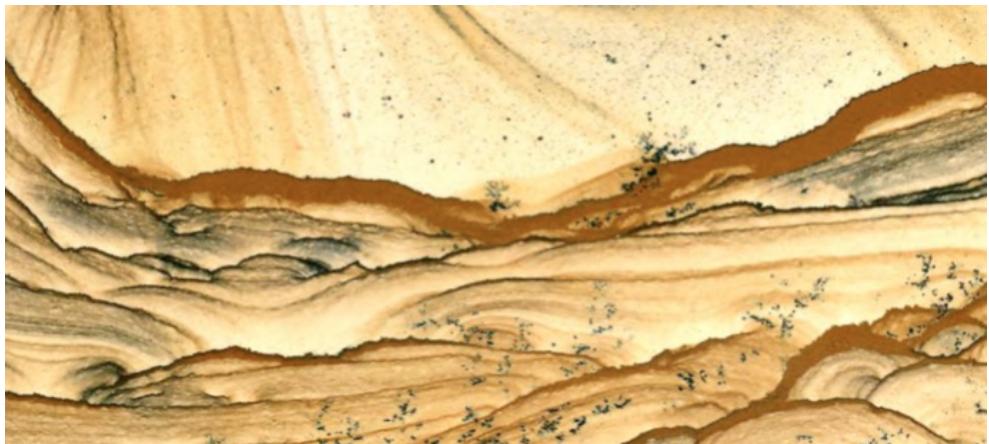
Vl. *ff* *ff* *ff*

Vc. *ff* *arco* *3* *ppp* *ff* *pp*

Pno. *p* *ff* *ppp*

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

Turbulent $\text{♩} = 72$

Matthew Bromley

Musical score for the first page of Jasper's Lament, featuring four staves: Violin 1, Violin 2, Viola, and Violoncello. The key signature is F major (one sharp). The tempo is marked as 'Turbulent' with $\text{♩} = 72$. Dynamics include *p* (piano) and *f* (fortissimo). Measure 1: Violin 1 starts with a sustained note followed by eighth-note pairs. Measure 2: Violin 1 plays eighth-note pairs. Measure 3: Violin 2 enters with eighth-note pairs. Measure 4: Viola enters with eighth-note pairs. Measure 5: Violoncello enters with eighth-note pairs. Measures 6-7: All instruments play eighth-note pairs.

Musical score for the second page of Jasper's Lament, featuring four staves: Vln. 1, Vln. 2, Vla., and Vc. The key signature changes to G major (two sharps). Measure 5: Vln. 1 plays eighth-note pairs with a crescendo. Measure 6: Vln. 1 plays a glissando. Measure 7: Vln. 2 plays eighth-note pairs with a crescendo. Measure 8: Vln. 2 plays eighth-note pairs with a glissando. Measure 9: Vla. plays eighth-note pairs with a crescendo. Measure 10: Vc. plays eighth-note pairs with a crescendo. Measure 11: Vc. plays eighth-note pairs with a forte dynamic (*f*). Measures 12-13: All instruments play eighth-note pairs.

2

9

Vln. 1

Vln. 2

Vla.

Vc.

pizz.
mp
pizz.
f
pizz.
f
mp
f

arco
arco
p
f
mp
f

13

Vln. 1

Vln. 2

Vla.

Vc.

pizz.
pp
pizz.
arco
pp

arco wide vibrato
wide vibrato
arco wide vibrato
pp

nat.
gliss.
wide vibrato
gliss.

17

Vln. 1

Vln. 2

Vla.

Vc.

gliss.
f
arco
f
gliss.
ff

nat.
p
f
p
gliss.
ff

21

Vln. 1

Vln. 2

Vla.

Vc.

25 bow behind bridge

Vln. 1

Vln. 2

Vla.

Vc.

29

Vln. 1

Vln. 2

Vla.

Vc.

4

stringendo

33

Vln. 1

Vln. 2

Vla.

Vc.

37

Vln. 1

Vln. 2

Vla.

Vc.

41

wide vibrato

3

Vln. 1

Vln. 2

Vla.

Vc.

45

Vln. 1 *p* *molto cresc.*

Vln. 2

Vla.

Vc.

5

10"

Vln. 1

Vln. 2

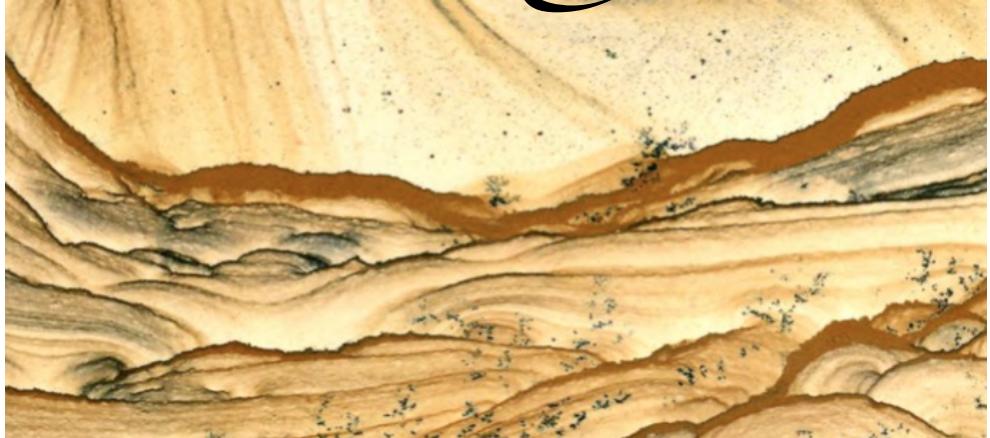
Vla.

Vc.

49

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

$\text{d.} = 30$

Musical score for Jasper's Regret, page 1, measures 1-2. The score is for string quartet: Violin I, Violin II, Viola, and Cello. The key signature is A major (no sharps or flats). Measure 1 starts with Violin I in ff , followed by Violin II in mf , then Viola in mp , and Cello in pp . Measure 2 continues with sfz for Violin I, mf for Violin II, sfz for Viola, and ends with f for Cello.

Musical score for Jasper's Regret, page 1, measures 3-4. The score is for string quartet: Violin I, Violin II, Viola, and Cello. Measure 3 begins with a rest for Violin I, followed by a melodic line in Violin II starting with p . Measure 4 begins with a glissando in Violin II, followed by sfz in Violin I, sfz in Viola, and sfz in Cello.

5

Vln. I

Vln. II

Vla.

Vc.

p

sfz

ff *gliss.* *mf*

mp *sfz*

p

7

Vln. I

Vln. II

Vla.

Vc.

sfz

ff *sfz* *pp*

mp

9

Vln. I

Vln. II

Vla.

Vc.

sfz

sfz

mp

pp

11

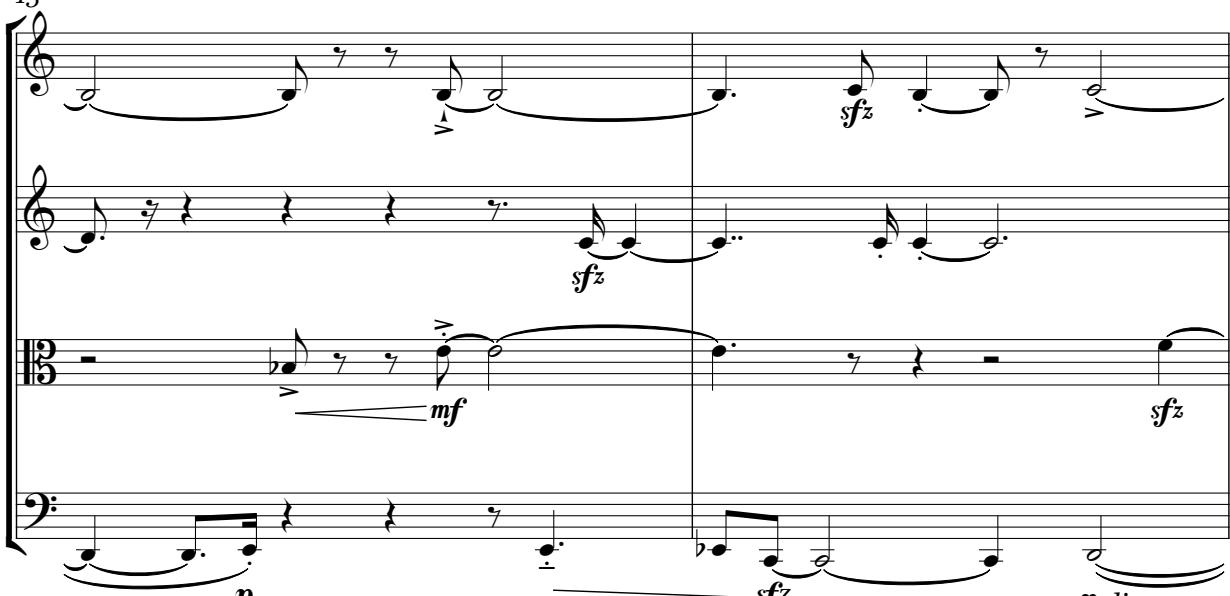
Vln. I 

Vln. II

Vla.

Vc.

13

Vln. I 

Vln. II

Vla.

Vc.

15

Vln. I 

Vln. II

Vla.

Vc.

17

Vln. I

Vln. II

Vla.

Vc. *gliss.* *p*

mf *sfz*

19

Vln. I

Vln. II

Vla.

Vc. *sfz* *p*

gliss. *sfz* *#*

21

Vln. I

Vln. II

Vla.

Vc. *mf*

sfz *p*

mp *sfz* *mf*

mf *pp*

bow behind bridge

23

Vln. I

Vln. II

Vla.

Vc.

5

nat.

sfz

pp

nat.

bow behind bridge

f

p

cresc.

25

Vln. I

Vln. II

Vla.

Vc.

27

Vln. I

Vln. II

Vla.

Vc.

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 *sfz* ————— *p* <*ff*————*mf*

Vln. II *sfz* *f sfz dim.*

Vla. *sfz*

Vc. *sfz*

37

Vln. I *mp*———— *ff* *p sfz*

Vln. II *pp*

Vla. *sfz*

Vc. *mp*———— *pp*———— *mf* *cresc.*

39

Vln. I *sfz fff* *p*

Vln. II *sfz* *cresc.*

Vla. *sfz*

Vc. *sfz*

41

Vln. I

Vln. II

Vla.

Vc.

43

Vln. I

Vln. II

Vla.

Vc.

45

Vln. I

Vln. II

Vla.

Vc.

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

=96

Violin I Violin II Viola Violoncello

Vln. I Vln. II Vla. Vc.

Vln. I Vln. II Vla. Vc.

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

Convulsive $\text{♩} = 144$

The score consists of five staves representing Flute, Oboe, Clarinet, Horn, and Bassoon. The time signature is mostly common time (4/4). Dynamics include **fff**, **ff**, **f**, **pp**, **sfz**, **p**, **mf**, and **sfz**. Measure 1: Flute **fff**, Oboe **f**, Clarinet rest, Horn rest, Bassoon rest. Measure 2: Flute **ff**, Oboe **f**, Clarinet rest, Horn rest, Bassoon rest. Measure 3: Flute **f**, Oboe **sfz**, Clarinet rest, Horn rest, Bassoon rest. Measure 4: Flute **pp**, Oboe **ffff**, Clarinet **p**, Horn **mf**, Bassoon **sfz**. Measure 5: Flute **sfz**, Oboe **p**, Clarinet **f**, Horn **sfz**, Bassoon **mf**.

The score continues from measure 6. The time signature is mostly common time (4/4). Dynamics include **sfz**, **fff**, **f**, **p**, **sfz**, **ff**, **ff**, **sfz**, **pp**, and **fff**. Measure 6: Flute **sfz**, Oboe **p**, Clarinet **ff**, Horn **sfz**, Bassoon **pp**. Measure 7: Flute **fff**, Oboe **sfz**, Clarinet **ff**, Horn **ff**, Bassoon **fff**.

11

Fl. f

Ob. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{16}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

Cl. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{16}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

Hn. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{16}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

Bsn. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{16}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

ff fff fff ff p fff

16

Fl. - $\frac{3}{4}$ $\frac{4}{4}$ $\frac{16}{4}$ - $\frac{4}{4}$

Ob. - $\frac{3}{4}$ $\frac{4}{4}$ $\frac{16}{4}$ - $\frac{4}{4}$

Cl. - $\frac{3}{4}$ $\frac{4}{4}$ $\frac{16}{4}$ - $\frac{4}{4}$

Hn. - $\frac{3}{4}$ $\frac{4}{4}$ $\frac{16}{4}$ - $\frac{4}{4}$

Bsn. - $\frac{3}{4}$ $\frac{4}{4}$ $\frac{16}{4}$ - $\frac{4}{4}$

- ff pp p -
- p fff mf -
- pp f fff -
- p p p -
- f pp ff -

21

Fl. *pp* *pp* *pp* *fff* *sfz* *p* *sfz*

Ob. *fff* *fff* *fff* *f* *p* *mf* *sfz*

Cl. *f* *f* *sfz* *pp* *f* *fff* *sfz*

Hn. *mf* *pp* *p* *p* *pp* *f* *sfz*

Bsn. *pp* *mf* *p* *p* *pp* *ff* *sfz*

26

Fl. *ff* *p* *fff* *mf* *pp* *sfz* *mf*

Ob. *f* *mf* *f* *f* *fff* *p* *f*

Cl. *pp* *fff* *mf* *mf* *f* *f* *mf*

Hn. *p* *f* *p* *fff* *mf* *pp* *fff*

Bsn. *f* *ff* *p* *f* *pp* *pp* *f*

4

31

Fl. - - - *mf ff*

Ob. *f f sfz* *fff p*

Cl. - - -

Hn. - - -

Bsn. - - -

34

Fl. - *f* *pp sfz* *ff sfz*

Ob. - *p* *p pp sfz*

Cl. - *f* *pp*

Hn. - - -

Bsn. *pp* *mf* *f* *fff* *sfz*

37

Fl. *ff*

Ob. *ff sfz* *fff p* *mf*

Cl. *ff* *p f* *ff* *ff* *mf*

Hn. *p* *sfz* *p* *sfz* *pp*

Bsn. *mf* *fff* *fff* *fff*

40

Fl. *f* *mf sfz* *p* *sfz*

Ob. *pp* *ff* *ff p* *fff mf*

Cl. *ff* *ff* *ff ff* -

Hn. *mf* *pp* *sfz* *f*

Bsn. *fff* *ff p* *fff sfz*

43

Fl. *f mf ff pp p*

Ob. *f fff fff*

Cl. *p pp f fff mf mf*

Hn. *sfz pp p p fff*

Bsn. *f pp ff f pp pp mf*

46

Fl. *pp pp pp fff*

Ob. *fff f p mf sfz f*

Cl. *mf f sfsz pp*

Hn. *mf mf pp p p pp f*

Bsn. *p p pp pp ff*

49

Fl. *sfp*

Ob. *mf* *f* *fff*

Cl. *f ffff* *sfz* *pp*

Hn. *sfz* *p*

Bsn. *sfz* *f* *ff*

52

Fl. *p mf* *pp* *sfz* *mf* *mf ff*

Ob. *f* *ffff p* *f* *f* *sfz*

Cl. *mf sfz*

Hn. *ffff* *mf* *f*

Bsn. *f* *p* *sfz* *ff* *mf* *pp* *pp* *f*

55

Fl. $\text{f} \text{ pp}$

Ob. fff p p p

Cl. f mf f pp ff

Hn. mf

Bsn. pp fff sfz f $ffff sfz mf$

58

Fl. sfz ff sfz ff fff

Ob. pp sfz ff sfz

Cl. p f ff ff $mf ff$ fff

Hn. p sfz p sfz pp $mf pp$

Bsn. fff fff fff fff

61

Fl. f mf
 Ob. fff p mf pp ff $ff\ p$
 Cl. ff ff p
 Hn. sfp f
 Bsn. ff p fff sfp f

64

Fl. p sfp f mf ff pp p
 Ob. $-$ fff mf f
 Cl. pp f fff mf
 Hn. sfp p fff p p p mf
 Bsn. $-$ p p p pp ff f

10

67

Fl. *mf*

Ob. *pp*

Fl. *pp pp*

Ob. *fff fff fff*

Cl. *mf*

Hn. *mf*

Bsn. *pp mf p pp f ff*

70

Fl. *fff sfz*

Ob. *p*

Fl. *sfz ff p*

Ob. *mf sfz f*

Cl. *ffff sfz pp ff mf*

Hn. *p pp f sfz p f*

Bsn. *sfz f ff*

Musical score for orchestra, page 11, system 73. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), and Bassoon (Bsn.). The music consists of two measures separated by a vertical bar line. Measure 1 starts with a dynamic of *p*. The Flute has a sixteenth-note pattern. The Oboe plays eighth-note pairs. The Clarinet has a sustained note with a grace note. The Horn is silent. The Bassoon has a sustained note with a grace note. Measure 2 begins with a dynamic of *mf*. The Flute continues its sixteenth-note pattern. The Oboe plays eighth-note pairs. The Clarinet has a sustained note with a grace note. The Horn has a dynamic of *p*, followed by *sfz*, and ends with *fff*. The Bassoon has a sustained note with a grace note.

Musical score for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), and Bassoon (Bsn.) from measure 75. The score shows dynamic markings and performance instructions:

- Flute (Fl.):** Dynamics include p , pp , sfp , and mf . Articulation includes slurs and grace notes.
- Oboe (Ob.):** Dynamics include p and f . Articulation includes slurs and grace notes.
- Clarinet (Cl.):** Dynamics include f and mf . Articulation includes slurs and grace notes.
- Horn (Hn.):** Dynamics include mf , pp , and fff . Articulation includes slurs and grace notes.
- Bassoon (Bsn.):** Dynamics include pp and f . Articulation includes slurs and grace notes.

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 pixelated 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

Convulsive ♩ = 100

Musical score for string quartet (Violin I, Violin II, Viola, Violoncello) in 4/4 time. The score consists of four measures. Measure 1: Violin I (fff), Violin II (f), Viola (f), Violoncello (fff). Measure 2: Violin I (fff), Violin II (sfz), Violoncello (fff). Measure 3: Violin I (mf), Violin II (sfz), Violoncello (fff). Measure 4: Violin I (p), Violin II (fff p), Violoncello (ff).

Musical score for string quartet (Violin I, Violin II, Viola, Violoncello) in 5/4 time. The score consists of four measures. Measure 5: Violin I (sfz), Violin II (pp), Violoncello (p). Measure 6: Violin I (f), Violin II (ff), Violoncello (pp). Measure 7: Violin I (ff), Violin II (p), Violoncello (fff). Measure 8: Violin I (pp), Violin II (fff), Violoncello (mf).

9

Vln. I

Vln. II

Vla.

Vc.

13

Vln. I

Vln. II

Vla.

Vc.

17

Vln. I

Vln. II

Vla.

Vc.

mf ff

p

f

pp

mf

21

Vln. I

Vln. II

Vla.

Vc.

pp

sfz

ff

ff

fff f

pp

sfz

ff

sfz

fff p

pp

ff

p

f

ff

mf

fff

25

Vln. I

Vln. II

Vla.

Vc.

29

Vln. I

Vln. II

Vla.

Vc.

33

Vln. I

Vln. II

Vla.

Vc.

p fff p fff fff

pp ff f f fz

ff mf f f

p fff p fff mf

3

16

3

16

3

16

37

Vln. I

Vln. II

Vla.

Vc.

pp ffffff

f p mf fz f

sfz

pp

mf

pp

pp ff

41

Vln. I

sfp *sff* *fff pp* *p mf pp*

Vln. II

mf *f* *fff* *f fff p f*

Vla.

f fff *sfz* *pp* *fff sfz*

Vc.

sfz *f* *ff* *p mf*

This section contains four staves. Vln. I has sixteenth-note patterns with dynamics *sfp*, *sff*, *fff pp*, *p mf pp*. Vln. II has eighth-note patterns with *mf*, *f*, *fff*, *f fff p f*. Vla. has eighth-note patterns with *f fff*, *sfz*, *pp*, *fff sfz*. Vc. has eighth-note patterns with *sfz*, *f*, *ff*, *p mf*.

45

Vln. I

- *sfz mf ff* *f pp*

Vln. II

- *sfz fff p*

Vla.

mf *f* *mf f* *pp*

Vc.

f pp f *mf*

This section contains four staves. Vln. I has eighth-note patterns with rests, *sfz*, *mf*, *ff*, *f pp*. Vln. II has eighth-note patterns with rests, *sfz*, *ffff*, *p*. Vla. has eighth-note patterns with *mf*, *f*, *mf f*, *pp*. Vc. has eighth-note patterns with *f pp*, *f*, *pp*, *mf*.

49

Vln. I

Vln. II

Vla.

Vc.

Measure 49: Vln. I (sfz, ff), Vln. II (pp), Vla. (ff, p, f, ff, mf ff, ffff), Vc. (f, ffff, sfz, mf)

Measure 50: Vln. I (sfz, ff), Vln. II (sfz, ff), Vla. (ff), Vc. (ffff)

Measure 51: Vln. I (sfz, ff), Vln. II (sfz, ff), Vla. (mf ff, ffff), Vc. (sfz)

Measure 52: Vln. I (sfz, ff), Vln. II (sfz, ff), Vla. (mf ff, ffff), Vc. (sfz, ff)

53

Vln. I

Vln. II

Vla.

Vc.

Measure 53: Vln. I (f, mf, sfz), Vln. II (ffff, p, mf, pp, ff, p), Vla. (sfz, ff), Vc. (sfz, ff)

Measure 54: Vln. I (sfz), Vln. II (sfz), Vla. (sfz), Vc. (sfz)

Measure 55: Vln. I (sfz), Vln. II (sfz), Vla. (sfz), Vc. (sfz)

Measure 56: Vln. I (sfz), Vln. II (sfz), Vla. (sfz), Vc. (sfz, ff)

57

Vln. I Vln. II Vla. Vc.

mf *ff* *pp* *p* *mf* *pp*
ffff *mf* *f* *ffff*
ffff *mf* *sfz* *pp*
pp *ff* *pp* *mf* *p* *ff*

61

Vln. I Vln. II Vla. Vc.

ff *pp* *sfz* *p* *sfz* *ff* *p*
f *p* *sfz* *f* *ff* *sfz* *f*
f *ff* *sfz* *pp* *ffff* *mf*
pp *ff* *sfz* *f* *ff*

65

Vln. I

Vln. II

Vla.

Vc.

ffff pp mf pp fz mf

f ffff f ffff p f

sfz mf f mf

p mf f pp ff

69

Vln. I

Vln. II

Vla.

Vc.

ff f pp sfz sfz

sfz ffff p

sfz f ff

ff f pp mf ffff

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 material 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

Unsettled ♩ = 88

1

Musical score for Jasper's Farewell, page 1, featuring four staves for Violin I, Violin II, Viola, and Violoncello. The key signature is A major (no sharps or flats). The time signature is common time (4/4) throughout the page. The tempo is indicated as "Unsettled ♩ = 88". The dynamic markings include **p**, **pp**, **f**, **sp**, and **gliss.**. The score consists of two systems of music. In the first system, Violin I starts with a sixteenth-note figure at **p**, followed by eighth-note pairs at **pp**. Violin II enters with eighth-note pairs at **p**, followed by a sixteenth-note figure at **sp**. The Viola and Violoncello provide harmonic support with sustained notes and rhythmic patterns. In the second system, the instruments continue their respective patterns, with the Violin II and Violoncello sections featuring eighth-note figures at **f** and **sp** respectively. The overall mood is contemplative and expressive.

Musical score for Jasper's Farewell, page 4, featuring four staves for Vln. I, Vln. II, Vla., and Vc. The key signature is A major (no sharps or flats). The time signature is common time (4/4) throughout the page. The dynamic marking **mp** is present in the Vln. II part. The score consists of three systems of music. In the first system, Vln. II plays eighth-note pairs at **mp**. In the second system, Vln. II begins a **gliss.** (glissando) from a low note to a high note, indicated by a curved bracket above the staff. The Vc provides harmonic support with sustained notes. In the third system, Vln. II continues its glissando, while Vc plays eighth-note pairs at **f**. The overall mood is melodic and expressive, with the glissando being a prominent feature.

2

Vln. I

Vln. II no vibrato
f p < ff spp

Vla. f

Vc. mf

10

Vln. I no vibrato
pp

Vln. II nat.

Vla. no vibrato
p

Vc. p

13

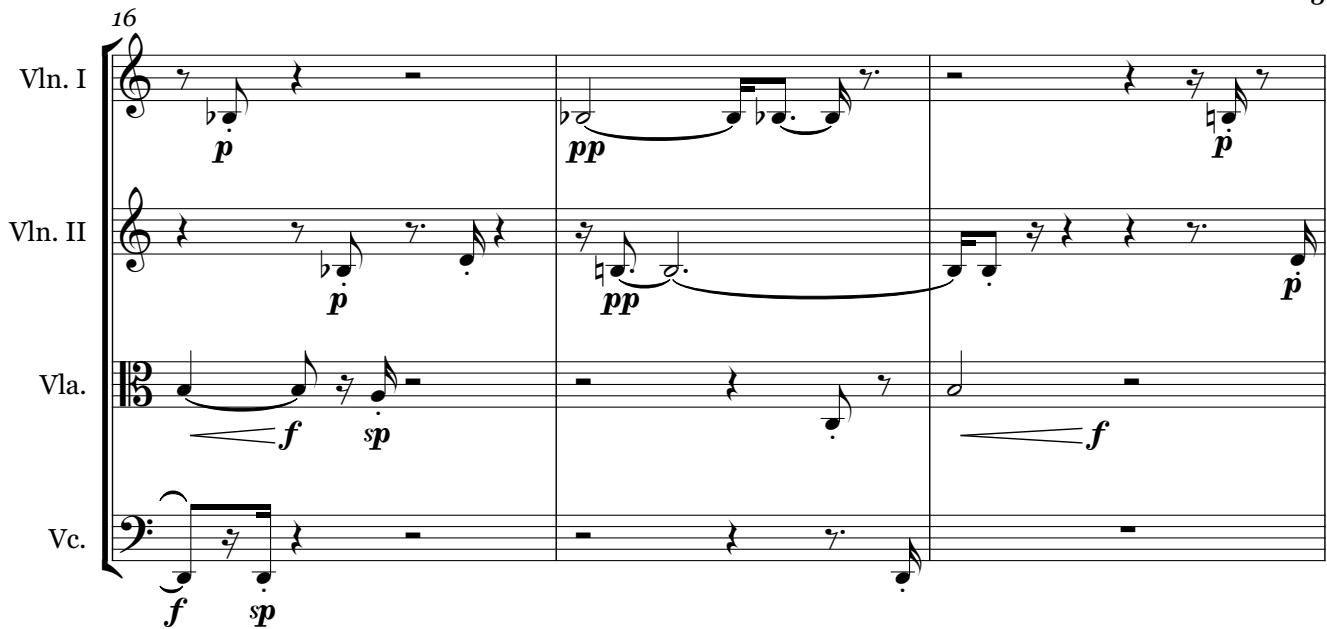
Vln. I

Vln. II nat.

Vla.

Vc. nat.

16



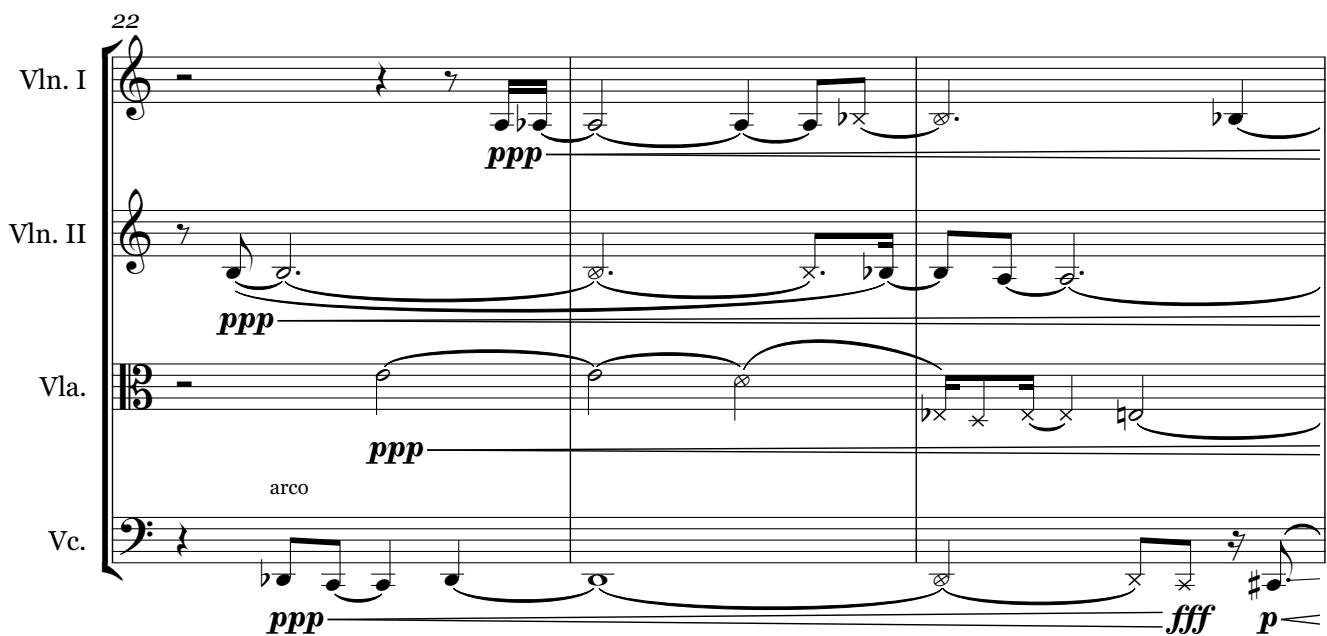
Vln. I
Vln. II
Vla.
Vc.

19



Vln. I
Vln. II
Vla.
Vc.

22



Vln. I
Vln. II
Vla.
Vc.

25

Vln. I dolce

Vln. II dolce

Vla. pp dolce

Vc. dolce
gliss.
(\downarrow \uparrow) pp

28

Vln. I pizz. arco
pizz.

Vln. II pizz.

Vla. pizz.

Vc. ff

31

Vln. I pizz.

Vln. II

Vla. arco
mf pp

Vc. pizz.
pp

34

Vln. I

Vln. II

Vla.

Vc.

arco

mp

arco

mp

arco

p

arco wide vibrato

mf

37

Vln. I

Vln. II

Vla.

Vc.

pizz.

pp

pp

pp

40

Vln. I

Vln. II

Vla.

Vc.

arco

pp

pp

mf

pp

nat.

mf

p

43

Vln. I

Vln. II

Vla.

Vc.

46

Vln. I

Vln. II

Vla.

Vc.

49

Vln. I

Vln. II

Vla.

Vc.

52

Vln. I *ppp* arco

Vln. II *ppp*

Vla. *ppp*

Vc. - *p*

55

Vln. I - *p*

Vln. II -

Vla. - *p*

Vc. - *f* *pp*

58

Vln. I - - - *dolce*
wide vibrato

Vln. II - - - *f*

Vla. - - - *dolce*
wide vibrato

Vc. - - - *f*

61

Vln. I

Vln. II

Vla.

Vc.

ff

arco

64

Vln. I

Vln. II

Vla.

Vc.

wide vibrato

f

arco

s^z

67

Vln. I

Vln. II

Vla.

Vc.

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

Vla.

mp sempre
*molto legato*con sord.
arco

Vc.

mp sempre
molto legato

Vln. I

4

7

Vln. I

Vln. II

Vla.

Vc.

10

Vln. I

Vln. II

Vla.

Vc.

13

Vln. I

Vln. II

Vla.

Vc.

12

16

Vln. I

Vln. II

Vla.

Vc.

19

19

Vln. I

Vln. II

Vla.

Vc.

22

22

Vln. I

Vln. II

Vla.

Vc.

25

Musical score for strings (Vln. I, Vln. II, Vla., Vc.) at measure 25. The score consists of four staves. Vln. I has a sustained note with a grace note. Vln. II plays eighth-note pairs. Vla. has a sustained note with a grace note. Vc. has a sustained note.

28

Musical score for strings (Vln. I, Vln. II, Vla., Vc.) at measure 28. The score consists of four staves. Vln. I has a sustained note with a grace note. Vln. II has a sustained note with a grace note. Vla. has a sustained note with a grace note. Vc. has a sustained note.

31

Musical score for strings (Vln. I, Vln. II, Vla., Vc.) at measure 31. The score consists of four staves. Vln. I has a sustained note with a grace note. Vln. II plays eighth notes. Vla. has a sustained note with a grace note. Vc. has a sustained note.

14

34

Vln. I

Vln. II

Vla.

Vc.

37

37

Vln. I

Vln. II

Vla.

Vc.

40

40

Vln. I

Vln. II

Vla.

Vc.

43

Vln. I

Vln. II

Vla.

Vc.

Musical score for strings (Vln. I, Vln. II, Vla., Vc.) at measure 43. The score is in common time with a key signature of one sharp. The violins play sustained notes. The viola and cello provide harmonic support with sustained notes and short melodic fragments.

46

Vln. I

Vln. II

Vla.

Vc.

Musical score for strings (Vln. I, Vln. II, Vla., Vc.) at measure 46. The score is in common time with a key signature of one sharp. The violins play sustained notes. The viola and cello provide harmonic support with sustained notes and short melodic fragments.

49

Vln. I

Vln. II

Vla.

Vc.

Musical score for strings (Vln. I, Vln. II, Vla., Vc.) at measure 49. The score is in common time with a key signature of one sharp. The violins play sustained notes. The viola and cello provide harmonic support with sustained notes and short melodic fragments.

16

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.

17

This musical score page contains two staves of four string parts: Vln. I, Vln. II, Vla., and Vc. Measure 61 begins with a sustained note on the first line of the treble clef staff. Measure 17 follows, starting with a sharp sign in the key signature. The notes are sustained across measure lines.

64

Vln. I

Vln. II

Vla.

Vc.

This musical score page shows a single staff for the four string parts. Measure 64 consists of sustained notes with grace notes above them. The dynamics change from *p* to *f*.

67

Vln. I

Vln. II

Vla.

Vc.

This musical score page shows a single staff for the four string parts. Measure 67 features eighth-note patterns. Vln. II has a sixteenth-note pattern. Vla. and Vc. play eighth-note patterns.

18

Vln. I

(*mp*) —

Vln. II

(*mp*) —

Vla.

(*mp*) —

Vc.

(*mp*) —

Vln. I

ffff

Vln. II

ffff

Vla.

ffff

Vc.

ffff

Vln. I

Vln. II

Vla.

Vc.

p

pizz.

pppp

Pulsating $\text{♩} = 72$

3

senza sord.

Vln. I

p f *p* f *p*

senza sord.

Vln. II

p

senza sord.

Vla.

p f

senza sord.

Vc.

—

arco

p f

5

Vln. I

p f

Vln. II

p f

Vla.

p f

Vc.

p f

20

9

Vln. I

Vln. II

Vla.

Vc.

13

Vln. I

Vln. II

Vla.

Vc.

17

Vln. I

Vln. II

Vla.

Vc.

21

col legno battuto

Vln. I

Vln. II

Vla.

Vc.

ff
col legno battuto

ff
col legno battuto

fff
col legno battuto

p
nat.

p

25

Vln. I

Vln. II

Vla.

Vc.

nat.

Musical score for strings (Vln. I, Vln. II, Vla., Vc.) showing measures 29-30. The score consists of four staves. Vln. I starts with a dynamic *f*, followed by a sixteenth-note pattern. Vln. II enters with a dynamic *p*, playing eighth-note pairs. Vla. and Vc. provide harmonic support with sustained notes. Measure 30 begins with a dynamic *pp*. All parts end with a dynamic *sfz*.

33

Vln. I

Vln. II

Vla.

Vc.

37

Vln. I

Vln. II

Vla.

Vc.

41

Vln. I

Vln. II

Vla.

Vc.

49

Vln. I

Vln. II

Vla.

Vc.

pizz.

f

pizz.

f

53

Vln. I

Vln. II

Vla.

Vc.

pp

arco

pp

arco

pp

24

57

Vln. I pizz.

Vln. II pizz.

Vla. pizz.

Vc. pizz. arco

61

Vln. I $\text{F}^{\#}$

Vln. II

Vla.

Vc. $p \xrightarrow{f}$

65

Vln. I ff

Vln. II

Vla.

Vc.

69

Vln. I **p**

Vln. II **sp**

Vla. **sp**

Vc. **p**

fff

fff

fff

fff

73

Vln. I

Vln. II

Vla.

Vc.

wide vibrato

wide vibrato

wide vibrato

wide vibrato

p

Vln. I

Vln. II

Vla.

Vc.

#

ø

ø

ø

arco nat. **sfp**

arco nat. **sfp**

arco nat. **sfp**

26

81

Vln. I

Vln. II

Vla.

Vc.

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.

pizz.

pp

pizz.

pp

mf

arco

93

Vln. I 27

Vln. II

Vla.

Vc.

97

Vln. I

Vln. II

Vla.

Vc.

Musical score for strings (Vln. I, Vln. II, Vla., Vc.) showing measures 101-102. The score includes dynamic markings and performance instructions:

- Vln. I:** Measures 101-102. Dynamics: p . Measure 102: Stop vibrato (text above staff), p .
- Vln. II:** Measures 101-102. Dynamics: p . Measure 102: Rest.
- Vla.:** Measures 101-102. Dynamics: p . Measure 102: Rest.
- Vc.:** Measures 101-102. Dynamics: p . Measure 102: Rest.

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 $\text{♩} = 120$

The musical score consists of four systems of staves, each containing five instruments. The instruments are: Flute, Oboe, Cor Anglais, Clarinet, Bassoon in the first system; Horn, Trumpet, Trombone in the second system; Violin, Viola, Violoncello in the third system; and Double Bass in the fourth system. The score is in common time (indicated by a '4' in the time signature). The key signature is C major (indicated by a 'C'). The music begins with a fanfare pattern where most instruments play eighth-note patterns. In the second system, the Trumpet plays a dynamic sequence from *mf* to *ff*, with a crescendo line above it. The Trombone also has a dynamic marking of *mp*. The Double Bass staff is present in all systems but remains silent throughout the score.

Flute

Oboe

Cor Anglais

Clarinet

Bassoon

Horn

Trumpet

Trombone

Violin

Viola

Violoncello

Double Bass

6

Tpt.

p *ff* *p* *f* *ff* *mf*



13

Tpt.

sfz *ppp* *mp* *ppp*

flz. *nat.*



20

Tpt.

f *mf* *p* *ppp*

speeding up



28

Tpt.

p *f* *ff* *> ppp*



37

Tpt.

ppp *still* *accel.* *molto cresc.*



45

Tpt.



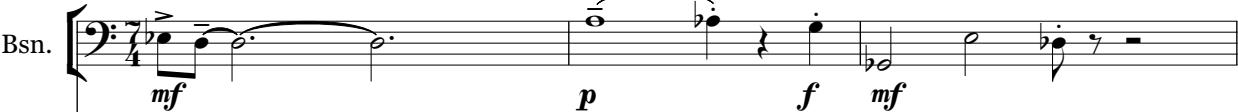
48

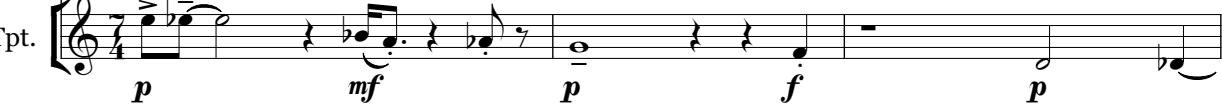
Tpt.

♩ = 180

II: Deutrix

$\text{♩} = 54$

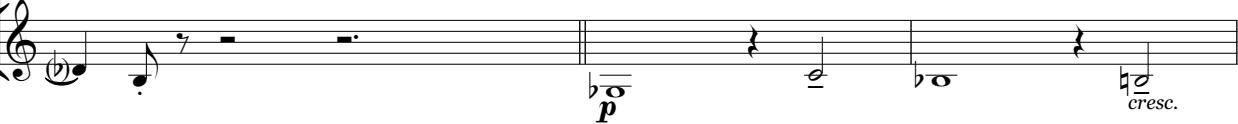
Bsn. 

Tpt. 



$\text{♩} = 42$

Bsn. 

Tpt. 



Bsn. 

Tpt. 



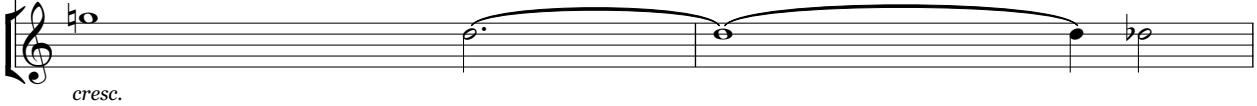
$\text{♩} = 76$

Bsn. 

Tpt. 

11 $\text{♩} = 96$

Bsn. 

Tpt. 



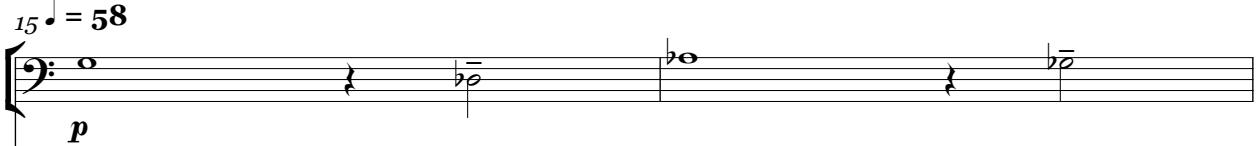
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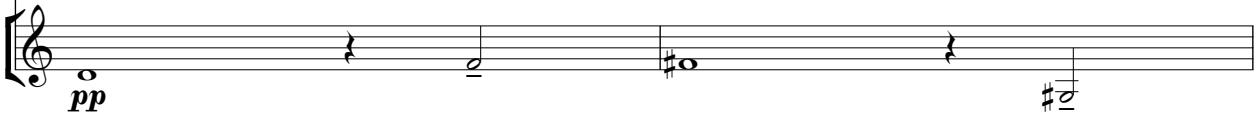
Bsn. 

Tpt. 



15 $\text{♩} = 58$

Bsn. 

Tpt. 



17

Bsn. 

Tpt. 

III: Tritrix

$\text{♩} = 96$

Bsn. p

Hn. pp

Tpt. pp *cresc.*

Bsn. f

Hn. mf

Tpt. f p

$\text{♩} = 80$

Bsn. f p

Hn. p f

Tpt. f

10

Bsn. p

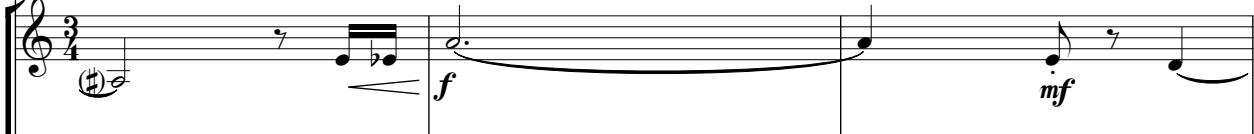
Hn. p

Tpt. p

6

12 ♩ = 88

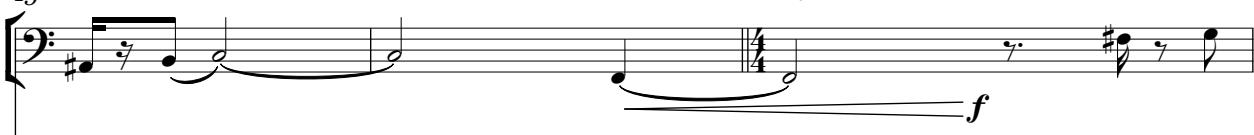
Bsn. 

Hn. 

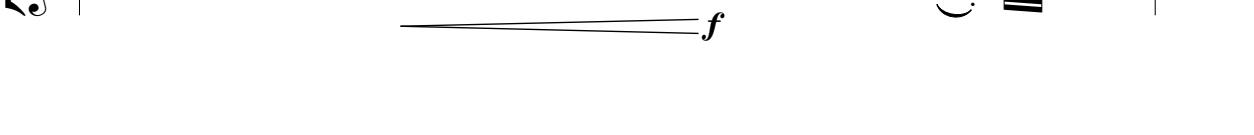
Tpt. 

=

15 ♩ = 76

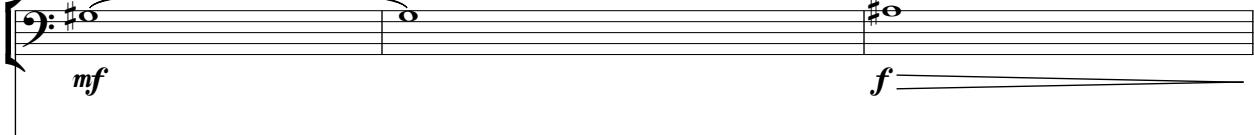
Bsn. 

Hn. 

Tpt. 

=

18 ♩

Bsn. 

Hn. 

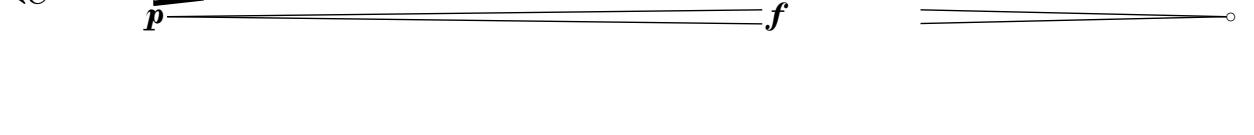
Tpt. 

=

21 ♩

Bsn. 

Hn. 

Tpt. 

IV: Tetratix

$\text{♩} = 58$

Bsn. p *f p f*

Hn. p *mf cresc.*

Tpt. pp *mp cresc.*

Db. p *mf p*

==

Bsn. *mf sfz p cresc.*

Hn. *ff p pp*

Tpt. *f mp cresc.*

Db. *cresc.*

==

$\text{♩} = 88$

Bsn. *f sf mp cresc.*

Hn. *f mp cresc.*

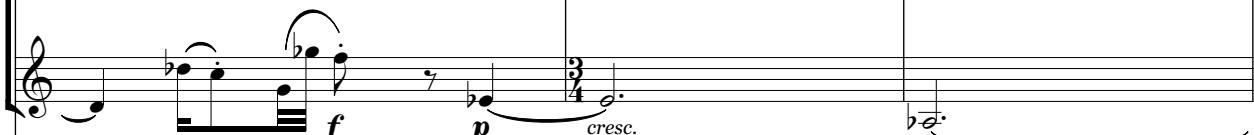
Tpt. *f mf f mf p cresc.*

Db. *ff sfp dim.*

8

Bsn. 10 

Hn. 

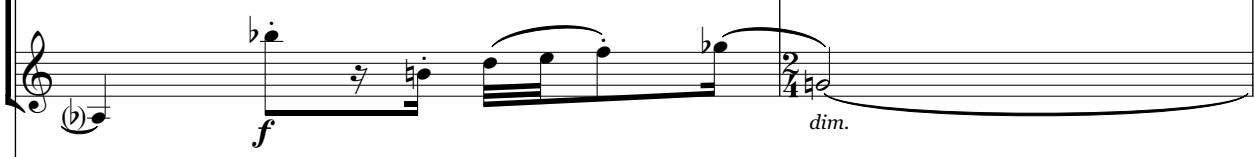
Tpt. 

Db. 

==

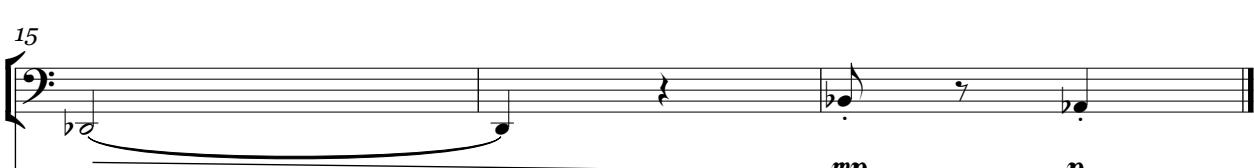
Bsn. 13 

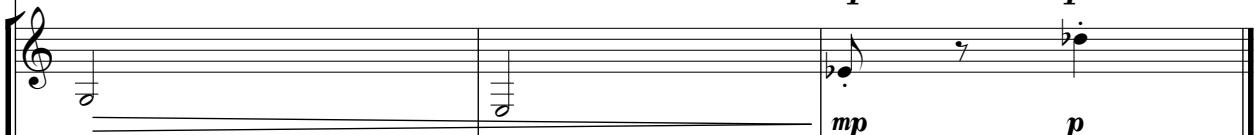
Hn. 

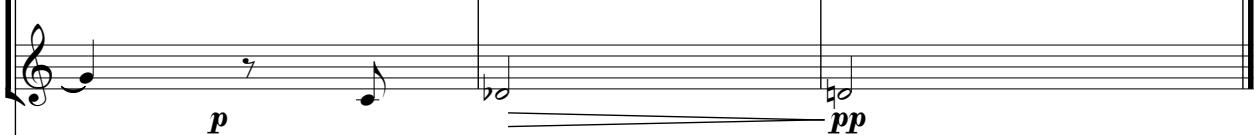
Tpt. 

Db. 

==

Bsn. 15 

Hn. 

Tpt. 

Db. 

V: Pentatrix

$\text{♩} = 76$

Bsn. ff

Hn. mp pp

Tpt. mp

Vla. pp p

Db. mp p f

≡

3

Bsn. p

Hn.

Tpt. pp ff

Vla. f

Db.

10

Bsn. *mf*

Hn. *p*

Tpt. *mp*

Vla. *ff*

D. b. *mf* *pp*

This section contains five staves. The Bassoon (Bsn.) starts with a dynamic of *mf*. The Horn (Hn.) follows with a dynamic of *p*. The Trumpet (Tpt.) has a dynamic of *mp*. The Violin (Vla.) plays a powerful dynamic of *ff*. The Double Bass (D. b.) ends with a dynamic of *pp*.



Bsn.

Hn. *ff*

Tpt. *mf* *p*

Vla. *mf*

D. b. *ff*

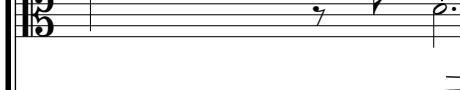
This section begins with a double bar line. The Bassoon (Bsn.) has a sustained note. The Horn (Hn.) plays a dynamic of *ff*. The Trumpet (Tpt.) has dynamics of *mf* and *p*. The Violin (Vla.) has a dynamic of *mf*. The Double Bass (D. b.) ends with a dynamic of *ff*.

9

Bsn.  ***ff***

Hn. 

Tpt.  ***f***

Vla.  ***mp***

Db.  ***mp***



J = 69

11

Bsn.  ***p*** ***mp***

Hn.  ***mp***

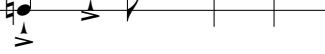
Tpt.  ***p*** ***f***

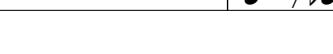
Vla.  ***ff***

Db. 

12

13

Bsn. 

Hn. 

Tpt. 

Vla. 

Db. 



Musical score for orchestra, page 15. The score includes parts for Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Violin (Vla.), and Double Bass (Db.). The Bassoon part starts with a dynamic of ***pp***. The Horn part follows with ***ff***. The Trumpet part reaches ***ff***. The Violin part ends with ***mf***. The Double Bass part ends with ***ff***.

17

Bsn. *mf*

Hn. *>f*

Tpt.

Vla. *pp*

Db. *mf*

13

==

19

Bsn. *f*

Hn. *pp*

Tpt. *mp*

Vla.

Db. *pp* *f*

J = 40

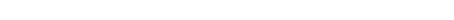
Musical score for orchestra, page 14, system 21. The score includes parts for Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Violin (Vla.), and Double Bass (Db.). The Bassoon and Double Bass parts begin with a dynamic of ***p***. The Horn part features a dynamic of ***mf***. The Trumpet part begins with a dynamic of ***p***.



23

Bsn.   

Hn.  

Tpt. 

Vla.   

Db.    

25

Bsn. *mf*

Hn. *p* *f*

Tpt. *p* *mf* *ff*

Vla. *ff* *p*

Db. *f*

==

27

Bsn. *p*

Hn. *mp* *f* *mp*

Tpt.

Vla. *pp* *f*

Db. *p*

==

29

Bsn. *ff*

Hn.

Tpt. *f* *f*

Vla. *mf* *pp*

Db. *mp*

VI: Hexatrix

$\text{J} = 66$

C. A.

• = 72

5

C. A.

Bsn.

Hn.

Tpt.

Vla.

Db.

ff

dim.

f

cresc.

p

p

mf

9

C. A.

Bsn.

Hn.

Tpt.

Vla.

Db.

dim.

=

13 $\text{♩} = 66$

C. A.

Bsn.

Hn.

Tpt.

Vla.

Db.

$\text{♩} = 66$

f

mf

ff

pp

p

mp

18

17

C. A. *f* *p*

Bsn. *mf* *mf*

Hn.

Tpt. *p* *ff*

Vla.

Db. *p*

This section consists of two staves. The top staff includes parts for C. A. (soprano), Bsn. (bassoon), Hn. (horn), Tpt. (trumpet), Vla. (viola), and Db. (double bass). Measure 17 starts with eighth-note patterns in C. A. and Bsn. followed by sustained notes. Measure 18 begins with a dynamic *f* for C. A. and Bsn., followed by *p* dynamics for Hn., Tpt., and Db. The tempo is marked *=72*. The violins play sustained notes throughout.

20

C. A. *pp* *p*

Bsn. *v.*

Hn. *mp* *pp*

Tpt. *mf* *mp* *p*

Vla. *mf* *cresc.*

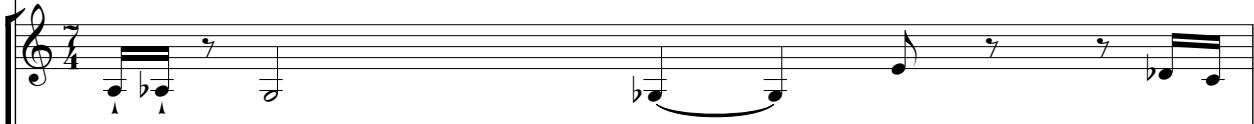
Db.

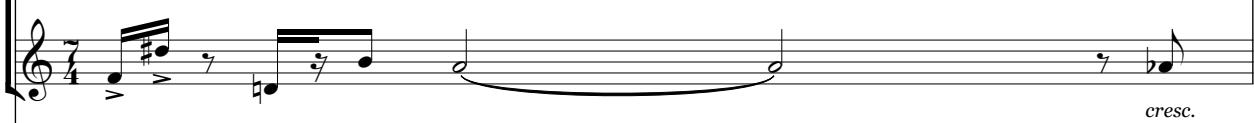
This section consists of two staves. The top staff includes parts for C. A. (soprano), Bsn. (bassoon), Hn. (horn), Tpt. (trumpet), Vla. (viola), and Db. (double bass). Measure 20 starts with *pp* dynamics for C. A. and Bsn., followed by *p* dynamics for Hn. and Tpt. Measure 21 begins with *mf* dynamics for Vla. and Db. The tempo is marked *=72*.

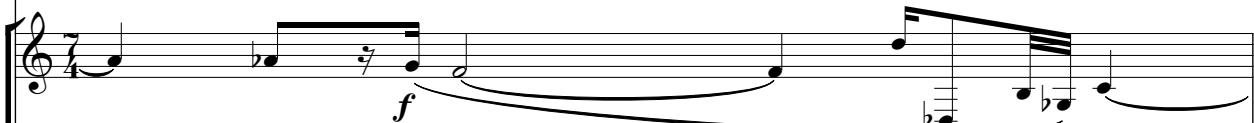
23

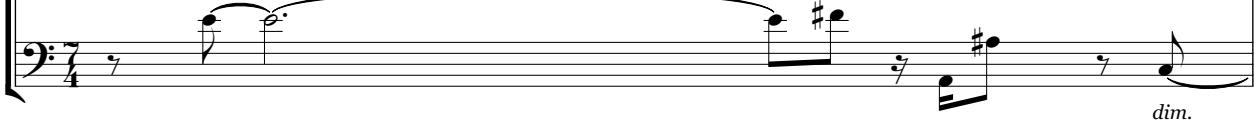
C. A. 

Bsn. 

Hn. 

Tpt. 

Vla. 

Db. 

cresc.

cresc.

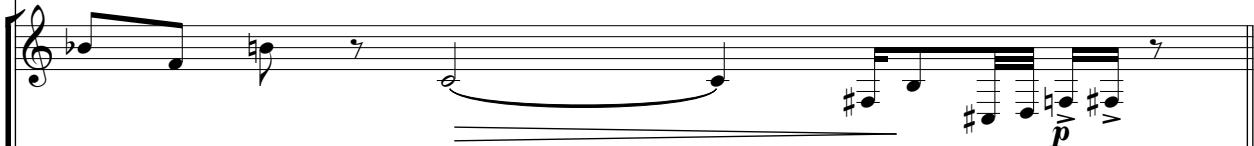
dim.

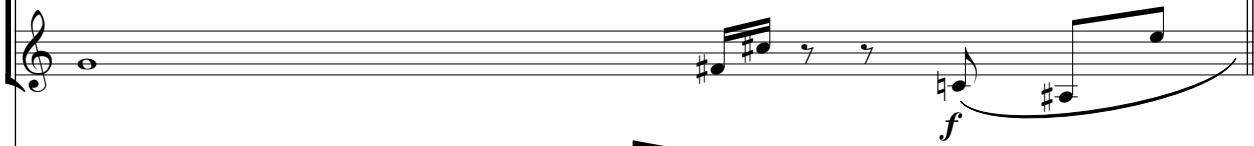


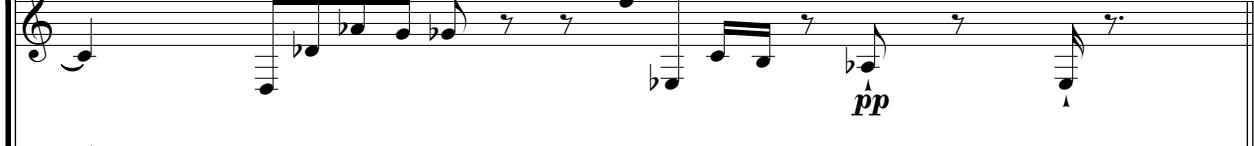
24

C. A. 

Bsn. 

Hn. 

Tpt. 

Vla. 

Db. 

20

 $\text{♩} = 66$

C. A. (D.P.)

Bsn. (D.P.)

Hn.

Tpt. (pp)

Vla.

Db. (pp)

dim.

cresc.

26

C. A. (D.P.)

Bsn. (mp)

Hn.

Tpt.

Vla.

Db. (f)

ff

27

C. A.

Bsn.

Hn.

Tpt.

Vla.

Db.

ff

mp

cresc.

dim.

29

C. A.

Bsn.

Hn.

Tpt.

Vla.

Db.

mp

ff

f

ff

ff

pp

VII: Heptatrix

$\text{♩} = 52$

C. A.

Cl.

Bsn.

Hn.

Tpt.

Vla.

Db.

pp p f

pp cresc.

p

mp

p

mp

mf

mp

5

C. A.

Cl.

Bsn.

Hn.

Tpt.

Vla.

Db.

This musical score page contains seven staves for different instruments. The first three staves (C. A., Cl., Bsn.) are grouped together at the top, while the remaining four (Hn., Tpt., Vla., Db.) are grouped together below them. The C. A. staff begins with a dynamic *mf*. The Cl. staff features a dynamic *ff* followed by a crescendo. The Bsn. staff has a dynamic *mf*. The Hn. staff includes a dynamic *mf*. The Tpt. staff has a dynamic *f*. The Vla. staff shows a dynamic *p* followed by *mp*. The Db. staff concludes with a dynamic *mf*.

24

 $\text{♩} = 88$

C. A.

Cl.

Bsn.

Hn.

Tpt.

Vla.

D. b.

This musical score page contains six staves of music for various instruments. The top staff is for C. A. (Clarinet in A), starting in 4/4 time with a key signature of one flat. The second staff is for Cl. (Clarinet in C), also in 4/4 time with one flat. The third staff is for Bsn. (Bassoon), in 6/4 time with one flat. The fourth staff is for Hn. (Horn), in 6/4 time with one sharp. The fifth staff is for Tpt. (Trumpet), in 6/4 time with one flat. The bottom staff is for Vla. (Violin) and D. b. (Double Bass), both in 2/4 time with one sharp. The score includes dynamic markings such as *ff*, *mf*, *f*, *ff*, *cresc.*, and *f*. Measure 12 begins with eighth-note patterns in C. A. and Cl. Measure 13 shows a transition with different rhythms and dynamics. Measure 14 features sustained notes and eighth-note patterns. Measure 15 concludes with a final dynamic marking and a rest. The overall tempo is indicated by $\text{♩} = 88$.

14

C. A.

Cl. *p*

Bsn. *f* *mp* *ff* *f*

Hn. *pp*

Tpt. *ff*

Vla. *pp*

D. b. < *ff* > *f* *p*

16

C. A.

Cl.

Bsn.

Hn.

Tpt.

Vla.

D. b.

Measure 16:

- C. A.**: Starts with a quarter note followed by a sixteenth-note pattern. Dynamics: *mp*.
- Cl.**: Playing eighth notes.
- Bsn.**: Playing eighth notes. Dynamics: *pp*.
- Hn.**: Playing sixteenth notes. Dynamics: *p*.
- Tpt.**: Playing eighth notes. Dynamics: *p*.
- Vla.**: Playing sixteenth notes. Dynamics: *ff*.
- D. b.**: Playing eighth notes. Dynamics: *pp*, *f*, *mp*.

18

C. A.

Cl.

Bsn.

Hn.

Tpt.

Vla.

D. b.

mf

p

pp

ff

dim.

cresc.

21

C. A.

Cl.

Bsn.

Hn.

Tpt.

Vla.

D. b.

mp

mf

pp

mf

mp

ff

ff

VIII: Octotrix

J = 96

Fl. *p*

C. A. *ff* *mp*

Cl.

Bsn. *mf*

Hn. *pp* *f* *ff*

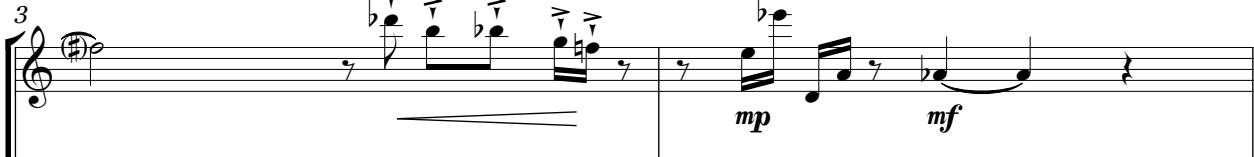
Tpt. *mp* *f* *p*

Vla. *mf*

Db. *p*

This musical score page features six staves of music for an orchestra. The top staff is for the Flute (Fl.), followed by the Clarinet (C. A.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), and Violin (Vla.). The Double Bass (Db.) is the bottom staff. The key signature is 5 sharps. The tempo is marked *J = 96*. Dynamics include *p*, *ff*, *mp*, *pp*, *f*, *ff*, *mp*, *p*, and *mf*. Measure numbers 1 through 10 are present above the staves, with vertical bar lines dividing the measures. The score includes various note heads, stems, and rests, with some notes having horizontal dashes or dots indicating specific performance techniques.

30

Fl. 

C. A. 

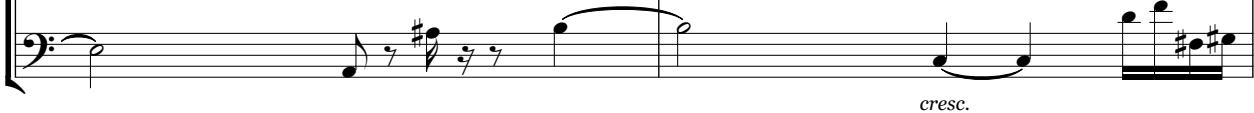
Cl. 

Bsn. 

Hn. 

Tpt. 

Vla. 

D. b. 

Fl.

C. A.

Cl.

Bsn.

Hn.

Tpt.

Vla.

Db.

A musical score page featuring six staves of music. The top four staves (Flute, Clarinet, Bassoon, Horn) are in common time, while the bottom two staves (Trumpet, Violin) are in 3/4 time. The instrumentation includes Flute, Clarinet, Bassoon, Horn, Trumpet, Violin, and Double Bass. The score shows various musical markings such as dynamics (p, ff, mp, mf), articulations, and performance instructions like 'mf' and 'ff'. The page number 31 is located in the top right corner.

32

8

This musical score page contains six staves of music for various instruments. The instruments and their parts are:

- Fl.**: Flute part, starting with a grace note followed by eighth-note pairs.
- C. A.**: Clarinet part, featuring sustained notes with dynamic markings *p*, *pp*, and *mp*.
- Cl.**: Clarinet part, with a dynamic marking *mp*.
- Bsn.**: Bassoon part, with dynamics *f*, *ff*, and *dim.*
- Hn.**: Horn part, with sustained notes and a dynamic marking *dim.*
- Tpt.**: Trumpet part, consisting of eighth-note pairs.
- Vla.**: Violin part, with a dynamic marking *mp*.
- Db.**: Double Bass part, with a dynamic marking *f*.

The score is divided into measures by vertical bar lines. The bassoon's dynamic *ff* is positioned between the first and second measure lines. The trumpet's eighth-note pairs begin in the third measure. The violin's dynamic *mp* is located in the fifth measure. The double bass's dynamic *f* is at the bottom of the page, preceding the first measure.

Fl. *f* *pp*

C. A.

Cl. *p* *mf*

Bsn. *pp*

Hn. *mf* *mp* *mp*

Tpt. *pp*

Vla.

D. b. *mp*

This musical score page contains six staves of music. The top staff is for Flute (Fl.), followed by Clarinet (C. A.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), and Violin (Vla.). The Double Bass (D. b.) is shown at the bottom. Measure 12 begins with a dynamic of *f* for Flute and Bassoon. The Clarinet has a sustained note with a fermata. Measure 13 starts with a dynamic of *pp* for Bassoon. The Violin and Double Bass provide harmonic support with sustained notes. Measures 14-15 show the Flute and Clarinet continuing their melodic lines, while the Bassoon provides harmonic support. Measure 16 features the Horn and Trumpet. Measure 17 shows the Violin and Double Bass. Measure 18 concludes with a dynamic of *mp* for Double Bass.

IX: Entrix

$\text{♩} = 90$

The musical score consists of eight staves, each representing a different instrument or section of the orchestra. The instruments are: Flute (Fl.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Violin (Vln.), Viola (Vla.), and Double Bass (Db.). The score is divided into measures by vertical bar lines. Dynamic markings such as *pp*, *mp*, *ff*, *f*, and *p* are placed below the staves to indicate the volume level. The instruments play various patterns of notes, including eighth and sixteenth notes, and rests. Measure 1: Flute (Fl.) plays a eighth note at *pp*. Measure 2: Clarinet (Cl.) plays a eighth note at *mp*. Measure 3: Bassoon (Bsn.) plays a eighth note at *pp*. Measure 4: Horn (Hn.) plays a eighth note at *pp*. Measure 5: Trumpet (Tpt.) plays a eighth note at *ff*. Measure 6: Violin (Vln.) plays a eighth note at *mp*. Measure 7: Viola (Vla.) plays a eighth note at *ff*. Measure 8: Double Bass (Db.) plays a eighth note at *p*. Measure 9: Flute (Fl.) plays a eighth note at *mp*.

4

Fl. *p*

C. A. *mp*

Cl. *p*

Bsn.

Hn. *mf*

Tpt. *p* *mp*

Vln. *bass*

Vla. *dim.* *cresc.*

D. b. *mf* *ff*

This musical score page contains eight staves of music. The top four staves are for Flute (Fl.), Clarinet (C. A.), Bassoon (Bsn.), and Horn (Hn.). The bottom four staves are for Trumpet (Tpt.), Violin (Vln.), Viola (Vla.), and Double Bass (D. b.). Measure 4 begins with a dynamic of *p* for Flute and C. A., followed by *mp* for Cl. and *p* for Bsn. The Hn. and Tpt. staves begin with eighth-note patterns. The Vln. and Vla. staves show sustained notes with grace notes above them. The D. b. staff features sixteenth-note patterns. Measure 5 starts with a dynamic of *mf* for Hn. and *p* for Tpt. The Vln. and Vla. staves continue their sustained-note patterns. Measure 6 begins with a dynamic of *ff* for D. b. The Vln. and Vla. staves show crescendo markings. Measure 7 concludes with a dynamic of *ff* for D. b.

36

 $\text{♩} = 72$

Fl.

C. A.

Cl.

Bsn.

This section of the musical score includes parts for Flute, Clarinet, Bassoon, Horn, Trombone, Violin, Viola, and Double Bass. The Flute and Clarinet parts begin with eighth-note patterns. The Bassoon part has a prominent eighth-note bass line. The Trombone part enters with a dynamic **p**. The Violin part features a sustained note with a dynamic **mp**. The Double Bass part ends with a dynamic **f**.

dim.

p

mp

f

Hn.

Tpt.

This section of the musical score includes parts for Horn and Trombone. The Horn part has a sustained note with a dynamic **p**. The Trombone part has a sustained note with a dynamic **p**. The Trombone part ends with a dynamic **cresc.**

cresc.

Vln.

Vla.

D. b.

This section of the musical score includes parts for Violin, Viola, and Double Bass. The Violin part begins with a dynamic **ff**. The Viola part has a sustained note with a dynamic **p**. The Double Bass part ends with a dynamic **dim.**

ff

p

dim.

12

Fl.

C. A.

Cl.

Bsn.

Hn.

Tpt.

Vln.

Vla.

D. b.

ff

cresc.

mf

mf

pp

38

Fl. *mf*

C. A. *pp*

Cl. *pp*

Bsn. *ff*

Hn. *p* *f*

Tpt. *pp* *f*

Vln.

Vla. *pp* *f*

Db.

Fl. 19

C. A.

Cl.

Bsn.

Hn.

Tpt.

Vln.

Vla.

D. b.

mp

ff

ff

cresc.

mp

mf

cresc.

pp

mf

f

ff

This musical score page contains a system of six staves, numbered 19 at the top left. The key signature is one sharp. The tempo is indicated as ♩ = 63. The page number 39 is at the top right. The instruments listed from top to bottom are Flute (Fl.), Clarinet (C. A.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Violin (Vln.), Viola (Vla.), and Double Bass (D. b.). The Flute part features a melodic line with grace notes and dynamics marked mp and ff. The Clarinet and Bassoon parts provide harmonic support with sustained notes and rhythmic patterns. The Horn and Trumpet parts enter with sustained notes and crescendos, marked ff. The Violin, Viola, and Double Bass parts provide harmonic support with sustained notes and rhythmic patterns, including a dynamic ff at the end of the section. Measure numbers 19 through 24 are present along the left margin.

25

Fl.

C. A.

Cl.

Bsn.

p

pp

dim.

This section of the musical score consists of four systems of music. The top system features Flute, Clarinet, and Bassoon. The Flute plays eighth-note patterns, the Clarinet has sustained notes with grace notes, and the Bassoon has eighth-note patterns with dynamics. The second system features Horn and Trumpet. The Horn plays sustained notes, and the Trumpet has eighth-note patterns with dynamics. The third system features Violin and Viola. Both play sustained notes. The bottom system features Double Bass. It plays eighth-note patterns. Measure 25 starts with Flute and Clarinet entries. Measure 26 begins with a sustained note from the Horn. Measure 27 starts with Bassoon and Trumpet entries. Measure 28 concludes with a sustained note from the Double Bass.

Hn.

Tpt.

f

This section of the musical score consists of two systems. The top system features Horn and Trumpet. The Horn continues its sustained note with a grace note. The Trumpet enters with eighth-note patterns, starting at dynamic *f*. The bottom system is empty in this section.

Vln.

Vla.

D. b.

This section of the musical score consists of three systems. The top system features Violin. The middle system features Viola. The bottom system features Double Bass. All three instruments play sustained notes. The sustained notes from the previous section (Horn and Trumpet) continue here.

28

Fl. *f*

C. A.

Cl.

Bsn. *p*

Hn.

Tpt. *mp* *ff*

Vln.

Vla.

D. b.

This musical score page contains six systems of music, each with a different instrument's name and its corresponding staff. The instruments are Flute (Fl.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Violin (Vln.), Viola (Vla.), and Double Bass (Db.). The score is divided into measures by vertical bar lines. Measure 28 begins with a dynamic instruction 'f' over the Flute staff. Measure 29 continues with the Flute, followed by the Clarinet and Bassoon. Measure 30 shows the Bassoon and Horn. Measure 31 features the Trumpet and Violin. Various dynamics are indicated throughout, such as 'p' (piano), 'ff' (fortissimo), and 'mp' (mezzo-piano). Measure 31 concludes with a dynamic shift in the Trumpet and Violin parts.

X: Decatrix

$\text{♩} = 88$

Fl. f pp

C. A. mf ff

Cl. pp f

Bsn. mf

Hn. mp

Tpt. mp

Vln. ff p

Vla. mf ff mp

Vc. mf ff mf

D. b. pp

Fl. (D) ♫ **p** **mf**

C. A. (D) ♫ **f**

Cl. **ff**

Bsn. **p** **mp** **f**

Hn.

Tpt.

Vln. **mp**

Vla. **p**

Vc. **pp** **f**

Db. **mf**

44

Fl.

C. A.

Cl.

Bsn.

Hn.

Tpt.

Vln.

Vla.

Vc.

D. b.

ff

pp

mf

f

dim.

ff

Fl. 

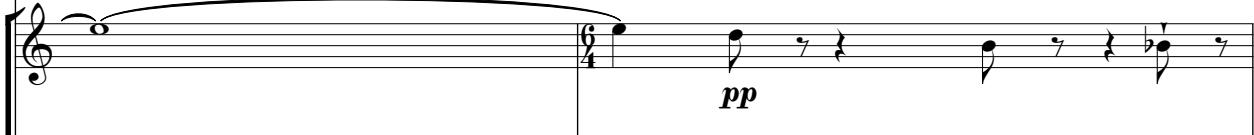
C. A. 

Cl. 

Bsn. 

Hn. 

Tpt. 

Vln. 

Vla. 

Vc. 

D. b. 

46

14

p

mp

mf

mp

f

p

pp

f

mf

p

pp

mf

f

mf

f

mf

Fl.

C. A.

Cl.

Bsn.

Hn.

Tpt.

Vln.

Vla.

Vc.

Db.

J = 48

This page contains six systems of musical notation, each with five staves. The instruments are: Flute (Fl.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Violin (Vln.), Viola (Vla.), Cello (Vc.), and Double Bass (Db.). The music is set in common time (indicated by the '48' in the first system). Measure 46 starts with a dynamic of *p* for Flute, followed by *mp* for Clarinet and Bassoon. Measure 47 begins with *mf* for Clarinet, followed by *mp*. Measures 48 and 49 show transitions between dynamics like *f*, *p*, *pp*, and *mf*. The score uses standard musical notation with stems and beams.

16

Fl.

C. A.

Cl.

Bsn.

Hn.

Tpt.

Vln.

Vla.

Vc.

D. b.

47

p

mf

p

v

pp

mp

48

18.

Fl. (Treble clef) plays eighth-note patterns. C. A. (Treble clef) has eighth-note pairs. Cl. (Treble clef) has eighth-note pairs. Bsn. (Bass clef) has eighth-note pairs. Trombone (Bass clef) has eighth-note pairs. Dynamics: *pp*, *ff*, *mp*, *p*.

Hn. (Treble clef) has eighth-note pairs. Tpt. (Treble clef) has eighth-note pairs. Dynamics: *mf*, *p*, *mp*.

Vln. (Treble clef) has eighth-note pairs. Vla. (Bass clef) has eighth-note pairs. Vc. (Bass clef) has eighth-note pairs. Db. (Bass clef) has eighth-note pairs. Dynamics: *mp*, *pp*.

49

Fl. *ff*

C. A. *pp*

Cl.

Bsn. *cresc.*

Hn.

Tpt.

Vln. *f*

Vla.

Vc. *f*

Db. *f*

50

24

Fl. 

C. A. 

Cl. 
ff

Bsn. 

Hn. 

Tpt. 

Vln. 

Vla. 

Vc. 
pp

Db. 
mf

Fl. *f*

C. A.

Cl. *mf* cresc.

Bsn. *pp* *mf*

Hn. *pp*

Tpt. *pp*

Vln. *pp* *mp*

Vla. *f*

Vc. *p* *mp*

D. b. *ff*

This musical score page contains six systems of music, each with multiple staves for different instruments. The instruments include Flute (Fl.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Violin (Vln.), Viola (Vla.), Cello (Vc.), and Double Bass (D. b.). The score is set in common time (indicated by '4' or '7') and includes various dynamics such as *f*, *mf*, *pp*, *mp*, and *ff*. The bassoon part features a prominent crescendo. The double bass part ends with a dynamic of *ff*.

26

Fl.

C. A.

Cl.

Bsn.

Hn.

Tpt.

Vln.

Vla.

Vc.

D. b.

ff

ff

f

p

ff

p

ff

mf

ff

Fl. *mf* *cresc.*

C. A. *mp* *p*

Cl.

Bsn. *p*.

Hn. *ff*

Tpt. *p*.

Vln. *ff* *dim.*

Vla. *mf* *dim.*

Vc. *v*

Db. *p*.

This musical score page contains eight staves of music for various instruments. The top four staves are grouped together by a brace and include Flute (Fl.), Clarinet (Cl.), Bassoon (Bsn.), and Horn (Hn.). The bottom four staves are also grouped by a brace and include Violin (Vln.), Viola (Vla.), Cello (Vc.), and Double Bass (Db.). The page number 53 is located in the top right corner. The music consists of measures 27 through a concluding section. Dynamic markings such as *mf*, *cresc.*, *mp*, *p*, *ff*, *dim.*, and *v* are present. Performance instructions like 'cresc.' and 'decresc.' are also included. Measure 27 starts with a dynamic *mf* for Flute, followed by a crescendo. Measures 28-29 show dynamics *mp* and *p* for Clarinet and Bassoon respectively. Measure 30 shows a dynamic *ff* for Horn. Measures 31-32 show dynamics *ff* and *dim.* for Violin and Viola respectively. Measure 33 shows a dynamic *mf* for Cello. Measure 34 concludes with a dynamic *v* for Double Bass.

54

28

Fl.

C. A.

Cl.

Bsn.

Hn.

Tpt.

Vln.

Vla.

Vc.

D. b.

f

mf

p

f

cresc.

pp

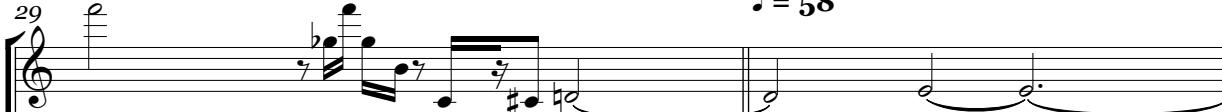
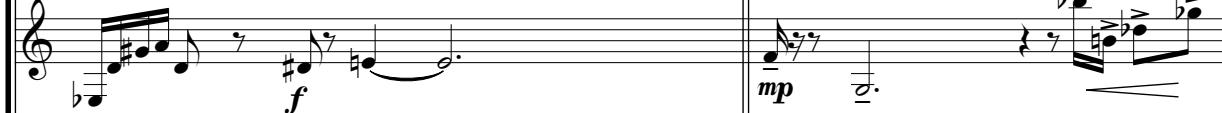
p

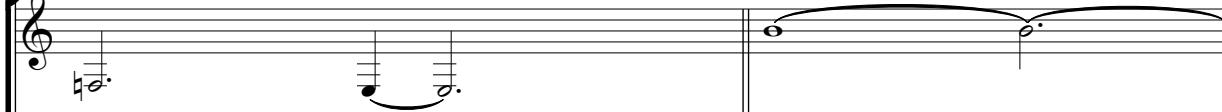
pp

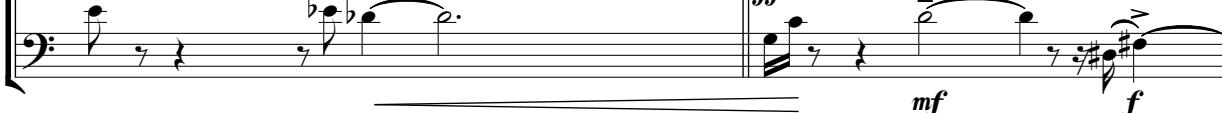
p

p

$\text{♩} = 58$

Fl. 
C. A. 
Cl. 
Bsn. 

Hn. 
Tpt. 

Vln. 
Vla. 
Vc. 
Db. 

56

31

Fl.

C. A.

Cl.

Bsn.

ff

mp

pp

pp

v.

This system contains five staves. The Flute (Fl.) has a melodic line with grace notes and a dynamic of *mp*. The Clarinet (Cl.) plays eighth-note patterns with a dynamic of *ff*. The Bassoon (Bsn.) has sustained notes with dynamics of *ff*, *pp*, and *pp*. The Alto (C. A.) and Trombone (Tpt.) staves are mostly blank. The bassoon's dynamic *pp* ends with a fermata.

Hn.

Tpt.

mp

mf

This system contains two staves. The Horn (Hn.) plays eighth-note patterns with a dynamic of *mp*. The Trombone (Tpt.) has sustained notes with a dynamic of *mf*.

Vln.

Vla.

Vc.

D. b.

mf

mp

pp

This system contains four staves. The Violin (Vln.) and Viola (Vla.) play eighth-note patterns with dynamics of *mf* and *pp*. The Cello (Vc.) has sustained notes with a dynamic of *mp*. The Double Bass (D. b.) plays eighth-note patterns with a dynamic of *pp*.

XI: Hendecatrix

J = 72

The musical score consists of eleven staves, each representing a different instrument. The instruments are: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Violin (Vln.), Viola (Vla.), Cello (Vc.), and Double Bass (Db.). The score is divided into measures by vertical bar lines. Dynamic markings such as *ff*, *mp*, *p*, *f*, *mf*, and *pp* are placed above or below the staves to indicate the volume level. The instruments play various patterns of notes, including sixteenth-note figures and sustained notes. Measure 1 starts with *ff* for Flute and *f* for Oboe. Measure 2 shows a transition with *mp* for Flute and *ff* for Oboe. Measures 3 and 4 feature *pp* dynamics for Flute and *mf* for Bassoon. Measure 5 includes *mf* for Horn and *mp* for Trumpet. Measure 6 features *p* for Violin and *f* for Viola. Measure 7 shows *pp* for Violin and *mf* for Double Bass. Measure 8 includes *mf* for Cello and *ff* for Double Bass.

Musical score for orchestra, page 58, measures 4-7.

Measure 4:

- Flute (Fl.): $\text{F} \# \text{G}$, dynamic p .
- Oboe (Ob.): $\text{E} \text{G} \text{A}$, dynamic p .
- C. A.: $\text{D} \text{F} \text{G}$, dynamic p .
- Clarinet (Cl.): $\text{C} \text{E} \text{G}$, dynamic mp .
- Bassoon (Bsn.): $\text{B} \text{D} \text{F}$, dynamic pp .

Measure 5:

- Horn (Hn.): $\text{A} \text{C} \text{E}$, dynamic p .
- Trombone (Tpt.): $\text{G} \text{B} \text{D}$, dynamic p .

Measure 6:

- Violin (Vln.): $\text{E} \text{G} \text{B} \text{D}$, dynamic ff .
- Violoncello (Vcl.): $\text{C} \text{E} \text{G}$, dynamic p .
- Double Bass (Db.): $\text{B} \text{D} \text{F}$, dynamic mf .

Measure 7:

- Violin (Vln.): $\text{E} \text{G} \text{B} \text{D}$, dynamic p .
- Violoncello (Vcl.): $\text{C} \text{E} \text{G}$, dynamic mp .
- Double Bass (Db.): $\text{B} \text{D} \text{F}$, dynamic mp .

Musical score page 59 featuring ten staves of music for various instruments. The instruments and their dynamics are as follows:

- Fl.**: Dynamics include *mf*, *pp*, and a dynamic marking with a circled 100.
- Ob.**: Dynamics include a dynamic marking with a circled 100.
- C. A.**: Dynamics include *mf*.
- Cl.**: Dynamics include *ff* and *p*.
- Bsn.**: Dynamics include a dynamic marking with a circled 100.
- Hn.**: Dynamics include *p*, *pp*, and *mf*.
- Tpt.**: Dynamics include *pp* and *mf*.
- Vln.**: Dynamics include *mf* and *f*.
- Vla.**: Dynamics include *p*.
- Vc.**: Dynamics include *f* and *ff*.
- Db.**: Dynamics include *p*.

60

 $\text{♩} = 48$

Fl. 10

Ob.

C. A.

Cl.

Bsn.

Hn.

Tpt.

Vln.

Vla.

Vc.

D. b.

Flute part: Measures 10-11. Measure 10: Flute sustained note. Measure 11: Flute sustained note, followed by a dynamic crescendo. Oboe: Measures 10-11. Measure 10: Oboe eighth-note pattern. Measure 11: Oboe eighth-note pattern, dynamic ff. Clarinet: Measures 10-11. Measure 10: Clarinet eighth-note pattern. Measure 11: Clarinet eighth-note pattern, dynamic f. Bassoon: Measures 10-11. Measure 10: Bassoon sustained note. Measure 11: Bassoon eighth-note pattern, dynamic p. Measure 12: Bassoon eighth-note pattern, dynamic mp. Measure 13: Bassoon eighth-note pattern, dynamic mf. Horn: Measures 10-11. Measure 10: Horn eighth-note pattern, dynamic f. Measure 11: Horn eighth-note pattern, dynamic ff. Trombone: Measures 10-11. Measure 10: Trombone eighth-note pattern. Measure 11: Trombone eighth-note pattern, dynamic ff. Measure 12: Trombone eighth-note pattern. Measure 13: Trombone eighth-note pattern. Violin: Measures 10-11. Measure 10: Violin eighth-note pattern. Measure 11: Violin eighth-note pattern, dynamic ff. Measure 12: Violin eighth-note pattern. Measure 13: Violin eighth-note pattern. Cello: Measures 10-11. Measure 10: Cello eighth-note pattern. Measure 11: Cello eighth-note pattern, dynamic pp. Measure 12: Cello eighth-note pattern. Measure 13: Cello eighth-note pattern. Double Bass: Measures 10-11. Measure 10: Double Bass eighth-note pattern. Measure 11: Double Bass eighth-note pattern, dynamic f. Measure 12: Double Bass eighth-note pattern. Measure 13: Double Bass eighth-note pattern.

13

Fl.

Ob.

C. A.

Cl.

Bsn.

Hn.

Tpt.

Vln.

Vla.

Vc.

D. b.

16

Fl.

Ob. *mp*

C. A.

Cl. *ff* *f*

Bsn. *dim.*

Hn.

Tpt. *ff* *mf*

Vln. *mp*

Vla.

Vc.

D. b.

19

Fl.

Ob.

C. A.

Cl.

Bsn.

Hn.

Tpt.

Vln.

Vla.

Vc.

D. b.

XII: Dodecatrix

J = 40

Fl. *mf*

Ob. *mf*

C. A. *mp* *f*

Cl. *mp* *p*

Bsn. *mf*

Hn. *mf*

Tpt. *mf*

Tbn. *mf* *p* *mf*

Vln. *ff* *p*

Vla. *mf* *f* *mf*

Vc. *mf* *p*

D. b. *mf*

Fl. *mf* *pp* *f*

Ob. *p* *mp*

C. A.

Cl.

Bsn. *f* *pp*

Hn.

Tpt. *mp*

Tbn.

Vln.

Vla.

Vc. *f* *mf*

D. b.

This page contains musical notation for an orchestra. The instruments listed are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Violin (Vln.), Viola (Vla.), Cello (Vc.), and Double Bass (Db.). Measure 3 starts with the Flute playing eighth-note pairs at *mf*, followed by the Oboe at *p*. The Bassoon plays eighth-note pairs at *f*. Measure 65 begins with the Flute at *pp*, followed by the Oboe at *mp*. The Bassoon continues its eighth-note pattern. The Violin, Viola, and Cello have sustained notes. The Double Bass enters in measure 65 at *pp*.

Musical score for orchestra, page 66, measures 5-6. The score includes parts for Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Violin, Viola, Cello, and Double Bass.

Measure 5:

- Flute:** Playing eighth-note patterns.
- Oboe:** Playing sustained notes.
- C. A. (Clarinet):** Playing eighth-note patterns.
- Cl. (Clarinet):** Playing sixteenth-note patterns at **p**.
- Bsn. (Bassoon):** Playing eighth-note patterns.
- Hn. (Horn):** Playing eighth-note patterns at **f**.
- Tpt. (Trumpet):** Playing eighth-note patterns.
- Tbn. (Trombone):** Playing eighth-note patterns.
- Vln. (Violin):** Playing sixteenth-note patterns.
- Vla. (Viola):** Playing eighth-note patterns.
- Vc. (Cello):** Playing eighth-note patterns at **pp**.
- D. b. (Double Bass):** Playing eighth-note patterns at **f**.

Measure 6:

- Flute:** Playing eighth-note patterns.
- Oboe:** Playing sustained notes.
- C. A. (Clarinet):** Playing eighth-note patterns.
- Cl. (Clarinet):** Playing eighth-note patterns at **ff**.
- Bsn. (Bassoon):** Playing sixteenth-note patterns at **mf**.
- Hn. (Horn):** Playing eighth-note patterns.
- Tpt. (Trumpet):** Playing eighth-note patterns at **pp**.
- Tbn. (Trombone):** Playing eighth-note patterns.
- Vln. (Violin):** Playing eighth-note patterns at **f**.
- Vla. (Viola):** Playing eighth-note patterns at **mp**.
- Vc. (Cello):** Playing sixteenth-note patterns at **ff**.
- D. b. (Double Bass):** Playing eighth-note patterns.

Musical score for orchestra, page 67, showing parts for Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Violin, Viola, Cello, and Double Bass.

The score is divided into two systems by a vertical bar line. The first system consists of measures 1 through 5. The second system begins at measure 6 and ends at measure 10.

Flute: Measures 1-5 play eighth-note patterns. Measure 6 starts with a dynamic *p*, followed by a sixteenth-note pattern. Measure 7 starts with a dynamic *mp*. Measure 8 starts with a dynamic *ff*. Measure 9 starts with a dynamic *dim.*. Measure 10 starts with a dynamic *mf*.

Oboe: Measures 1-5 play eighth-note patterns. Measure 6 starts with a dynamic *f*, followed by a sixteenth-note pattern. Measure 7 starts with a dynamic *ff*. Measure 8 starts with a dynamic *dim.*. Measure 9 starts with a dynamic *ff*. Measure 10 starts with a dynamic *mf*.

Clarinet: Measures 1-5 play eighth-note patterns. Measure 6 starts with a dynamic *p*, followed by a sixteenth-note pattern. Measure 7 starts with a dynamic *ff*. Measure 8 starts with a dynamic *ff*. Measure 9 starts with a dynamic *ff*. Measure 10 starts with a dynamic *ff*.

Bassoon: Measures 1-5 play eighth-note patterns. Measure 6 starts with a dynamic *p*, followed by a sixteenth-note pattern. Measure 7 starts with a dynamic *ff*. Measure 8 starts with a dynamic *ff*. Measure 9 starts with a dynamic *ff*. Measure 10 starts with a dynamic *ff*.

Horn: Measures 1-5 play eighth-note patterns. Measure 6 starts with a dynamic *pp*, followed by a sixteenth-note pattern. Measure 7 starts with a dynamic *p*. Measure 8 starts with a dynamic *p*. Measure 9 starts with a dynamic *p*. Measure 10 starts with a dynamic *p*.

Trumpet: Measures 1-5 play eighth-note patterns. Measure 6 starts with a dynamic *f*, followed by a sixteenth-note pattern. Measure 7 starts with a dynamic *ff*. Measure 8 starts with a dynamic *ff*. Measure 9 starts with a dynamic *ff*. Measure 10 starts with a dynamic *ff*.

Trombone: Measures 1-5 play eighth-note patterns. Measure 6 starts with a dynamic *pp*, followed by a sixteenth-note pattern. Measure 7 starts with a dynamic *ff*. Measure 8 starts with a dynamic *ff*. Measure 9 starts with a dynamic *ff*. Measure 10 starts with a dynamic *ff*.

Violin: Measures 1-5 play eighth-note patterns. Measure 6 starts with a dynamic *mf*, followed by a sixteenth-note pattern. Measure 7 starts with a dynamic *pp*. Measure 8 starts with a dynamic *pp*. Measure 9 starts with a dynamic *pp*. Measure 10 starts with a dynamic *pp*.

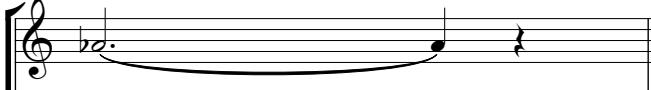
Viola: Measures 1-5 play eighth-note patterns. Measure 6 starts with a dynamic *ff*, followed by a sixteenth-note pattern. Measure 7 starts with a dynamic *ff*. Measure 8 starts with a dynamic *ff*. Measure 9 starts with a dynamic *ff*. Measure 10 starts with a dynamic *ff*.

Cello: Measures 1-5 play eighth-note patterns. Measure 6 starts with a dynamic *ff*, followed by a sixteenth-note pattern. Measure 7 starts with a dynamic *ff*. Measure 8 starts with a dynamic *ff*. Measure 9 starts with a dynamic *ff*. Measure 10 starts with a dynamic *ff*.

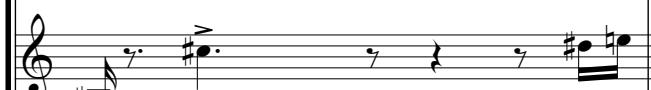
Double Bass: Measures 1-5 play eighth-note patterns. Measure 6 starts with a dynamic *mp*, followed by a sixteenth-note pattern. Measure 7 starts with a dynamic *p*. Measure 8 starts with a dynamic *p*. Measure 9 starts with a dynamic *p*. Measure 10 starts with a dynamic *p*.

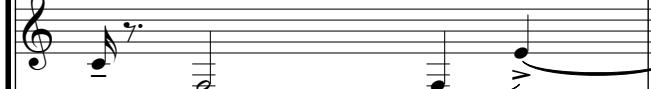
68

 $\text{♩} = 60$

Fl. \flat 

Ob. \flat 
pp

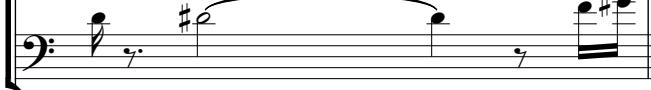
C. A. 

Cl. 

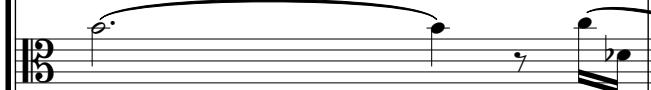
Bsn. \flat 

Hn. 
mp

Tpt. 

Tbn. 
ff 
mp

Vln. 

Vla. 
pp

Vc. 

D. b. 

Fl. -

Ob.

C. A. *pp*

Cl. *f*

Bsn. *ff*

Hn.

Tpt. *ff*

Tbn. *f*

Vln. *f*

Vla.

Vc. *mp*

D. b. *ff* *mf* *f*

This page contains two systems of musical notation. The first system begins with a rest for Flute (Fl.) on the first measure. The Oboe (Ob.) enters with eighth-note pairs. The Clarinet (Cl.) and Bassoon (Bsn.) follow with eighth-note patterns. The second system begins with a dynamic ff for Trombone (Tbn.). The Trumpet (Tpt.) and Trombone (Tbn.) enter with sustained notes. The Violin (Vln.) and Double Bass (Db.) also contribute to the harmonic texture. Dynamics such as pp, f, ff, and mf are used to control the volume and intensity of the music.

13 (b) *p*

Fl.

Ob.

C. A. *f* *ff*

Cl. *f*

Bsn. *f* *mf*

Hn. *mp*

Tpt. (b) *pp*

Tbn.

Vln.

Vla. *mf*

Vc.

D. b. *pp*

This page contains ten staves of musical notation. The instruments are: Flute, Oboe, Clarinet (C. A.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Violin (Vln.), Viola (Vla.), and Double Bass (Db.). Measure 13 begins with dynamic (b). The score includes various dynamics such as *p*, *ff*, *mf*, *mp*, and *pp*. Performance instructions like *ff* and *mf* are placed above specific notes or groups of notes. Measures 13 and 14 show a variety of rhythmic patterns and harmonic changes across all instruments.

d = 92

Fl. 15 *f*

Ob.

C. A.

Cl. *mf*

Bsn.

Hn. *p* *ff*

Tpt. *p* *f* *cresc.*

Tbn. *mp*

Vln. *pp*

Vla. *ff*

Vc. *ff* *mf*

D. b. *mf* *ff*

This page contains ten staves of musical notation for a symphony orchestra. The top section includes parts for Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Violin, Viola, and Cello. The bottom section includes parts for Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Violin, Viola, and Double Bass. The score is divided by a vertical bar line. Measure 15 starts with dynamic 'f' for Flute, Oboe, Clarinet, and Bassoon. Measures 16-17 show various dynamics including 'p', 'ff', 'cresc.', 'mp', 'pp', 'ff', 'mf', and 'ff'. Measure 18 ends with a dynamic 'ff'.

17

Fl.

Ob.

C. A.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Vln.

Vla.

Vc.

D. b.

mf

p

pp

mp

ff

mf

p

mf

f

pp

f

p

19

Fl.

Ob.

C. A.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Vln.

Vla.

Vc.

D. b.

ff

pp

mp

mf

f

p

pp

21

Fl. *dim.*

Ob.

C. A. *mp*

Cl. *pp*

Bsn. *p*

Hn. *mf* *mf*

Tpt.

Tbn. *cresc.*

Vln.

Vla. *mp*

Vc.

Db. *mp*

75

Fl. *mp*

Ob. *f* *ff*

C. A.

Cl. *p* *p*

Bsn. *ff* *dim.*

Hn. *pp*

Tpt. *mp*

Tbn. *ff*

Vln. *ff* *p*

Vla.

Vc.

D. b.

24

Fl. *pp* *p*

Ob. *f* *pp*

C. A. *mp*

Cl.

Bsn. *mp* *p*

Hn. *f*

Tpt.

Tbn. *mf* *ff* *dim.*

Vln. *mp* *pp* *f*

Vla.

Vc.

D. b.

Fl. *f*

Ob. *(b)* *p*

C. A.

Cl. *mf*

Bsn.

Hn. *mf*

Tpt. *mp*

Tbn. *p*

Vln. *ff*

Vla. *pp*

Vc. *pp*

D. b. *f* *p*

This musical score page contains two systems of music for an orchestra. The top system (measures 26-77) includes parts for Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Violin, Viola, Cello, and Double Bass. Measure 26 starts with Flute and Oboe playing eighth-note patterns. Clarinet and Bassoon enter in measure 27. Measure 28 features a dynamic shift with 'cresc.' and 'mf' markings. Measure 29 shows a transition with 'p' dynamics. The bottom system (measures 77-78) begins with a dynamic 'ff' in the Violin part. The Viola and Cello provide harmonic support with sustained notes and eighth-note patterns. The Double Bass concludes with a dynamic 'f' followed by 'p'.

28

Fl.

Ob.

C. A.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Vln.

Vla.

Vc.

D. b.

ff

cresc.

p

ff

f

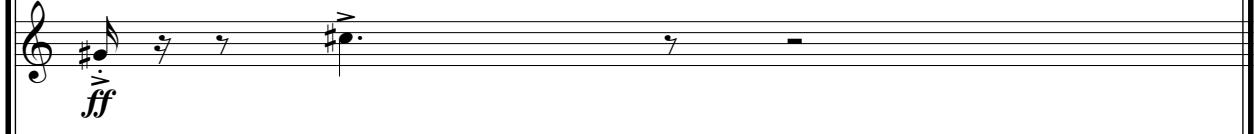
mp

f

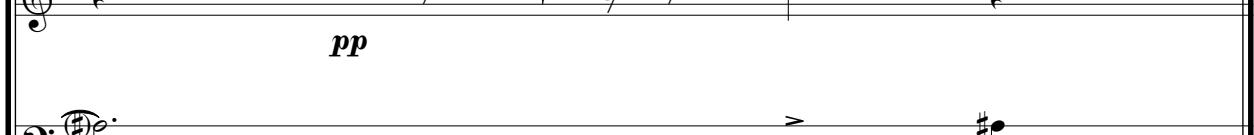
mf

mp

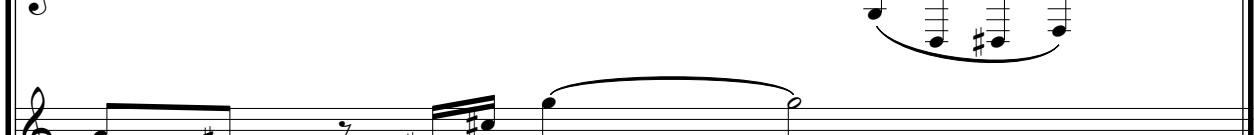
Fl. 

Ob. 
ff

C. A. 
ff

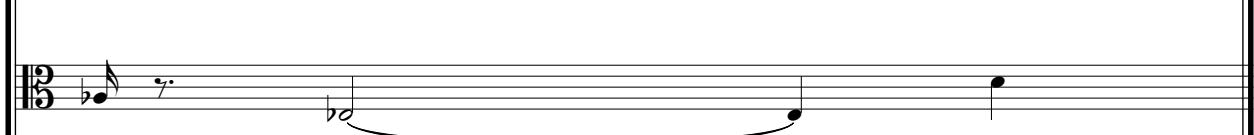
Cl. 
pp

Bsn. 
pp

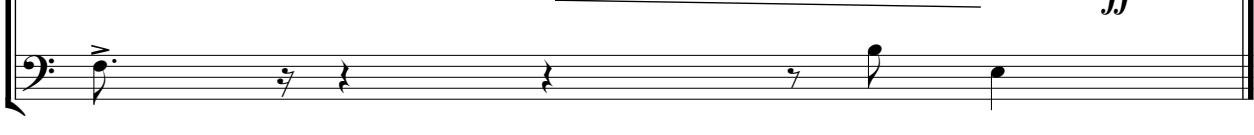
Hn. 
A eighth note, eighth note.

Tpt. 
p

Tbn. 

Vln. 

Vla. 

Vc. 
ff

D. b. 

Matthew Bromley

Hedotrix 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

Flute

Oboe

Cor Anglais

Clarinet in A

Bassoon

Horn in F

Trumpet in B♭

Trombone

Violin 1

Viola

Violoncello

Double Bass

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* *p* <*f*

30

p = *f* *ppp* =

34

mp = *f* <*ff* >*sp* <*sf* >

38

p <*f* > <*p* > <*f* > =

II: Dodecatrix

1 $\text{♩} = 66$

Fl. $\text{♩} = 66$

Ob. ff

C. A. mf

Cl. mf

Bsn. mp

Hn. p

Tpt. p

Tbn. ff

Vln. 1 mf

Vla. mf

Vc. mf

Db. mf

Musical score page 4, featuring ten staves of music for various instruments. The instruments and their parts are:

- Fl. (Flute): Starts with eighth-note pairs, followed by a whole note, then a dotted half note.
- Ob. (Oboe): Starts with a quarter note, followed by eighth-note pairs, then a sixteenth-note pattern.
- C. A. (Clarinet): Starts with eighth-note pairs, followed by sixteenth-note patterns.
- Cl. (Clarinet): Rests throughout the measure.
- Bsn. (Bassoon): Starts with a quarter note, followed by eighth-note pairs.
- Hn. (Horn): Starts with eighth-note pairs, followed by sixteenth-note patterns.
- Tpt. (Trumpet): Starts with a quarter note, followed by eighth-note pairs.
- Tbn. (Trombone): Starts with a quarter note, followed by eighth-note pairs.
- Vln. 1 (Violin 1): Starts with eighth-note pairs, followed by a whole note.
- Vla. (Viola): Starts with a quarter note, followed by eighth-note pairs.
- Vc. (Cello): Starts with eighth-note pairs, followed by a whole note.
- Db. (Double Bass): Starts with a quarter note, followed by eighth-note pairs.

The score is divided into measures by vertical bar lines. Measures 1 and 2 are identical for most instruments. Measures 3 and 4 show more variation, particularly in the woodwind and brass parts. Measure 5 concludes the section with a final cadence.

Musical score page 5 featuring ten staves of music for various instruments. The instruments are: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Violin 1 (Vln. 1), Violoncello (Vc.), and Double Bass (Db.). The score is divided into measures by vertical bar lines. Measure 1: Flute (p), Oboe (f), Clarinet (mp), Bassoon, Horn (ff). Measure 2: Clarinet, Bassoon, Horn, Trumpet, Trombone. Measure 3: Violin 1, Violoncello, Double Bass.

10

Fl.

Ob.

C. A.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Vln. 1

Vla.

Vc.

Db.

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

Fl.

Ob.

C. A.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Vln. 1

Vla.

Vc.

D. b.

14

Fl.

Ob.

C. A.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Vln. 1

Vla.

Vc.

Db.

10

15

Fl.

Ob.

C. A.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Vln. 1

Vla.

Vc.

Db.

Fl. 16 

 Ob. 

 C. A. 

 Cl. 

 Bsn. 

 Hn. 

 Tpt. 

 Tbn. 

 Vln. 1 

 Vla. 

 Vc. 

 Db. 

11

12

19

A musical score for orchestra and choir, page 12, measures 19-20. The score includes parts for Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Violin 1, Violin 2, Cello, and Double Bass. Measure 19 starts with a forte dynamic (ff) from the Bassoon. Measures 19-20 feature various melodic lines and dynamics, including pp for Oboe and mp for Clarinet. Measure 20 concludes with mf for Cello.

Fl.

Ob.

C. A.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Vln. 1

Vla.

Vc.

Db.

ff

pp

mp

f

mp

mf

Fl. 23 13
 Ob.
 C. A. *mf*
 Cl.
 Bsn.
 Hn.
 Tpt. *mf*
 Tbn.
 Vln. 1 *p*
 Vla.
 Vc.
 Db. *ff*

14

25

Fl. *mp*

Ob.

C. A.

Cl.

Bsn.

Hn.

Tpt.

Tbn. *pp*

Vln. 1

Vla.

Vc.

D. b.

This page contains ten staves of musical notation. The top staff is for Flute (Fl.), followed by Oboe (Ob.), Clarinet (C. A.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Violin 1 (Vln. 1), Violin 2 (Vla.), and Cello (Vc.). The Double Bass (Db.) has its own staff at the bottom. Measure 25 starts with the Flute, followed by the Oboe, Clarinet, and Bassoon. The Trombone (Tbn.) enters in measure 26 with a sustained note. Measure 27 begins with the Violin 1. The Double Bass (Db.) continues its rhythmic pattern throughout the page.

26

Fl.

Ob.

C. A. (D.P.)

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Vln. 1

Vla.

Vc.

Db.

This page contains ten staves of musical notation for an orchestra. The instruments are: Flute, Oboe, Clarinet (marked D.P.), Bassoon, Horn, Trumpet, Trombone, Violin 1, Cello, and Double Bass. The music begins at measure 26. Various dynamics are indicated, such as *p*, *pp*, *mp*, and *f*. Slurs and grace notes are also present. The notation is typical of classical or symphonic music.

27

Fl.

Ob.

C. A.

Cl.

Bsn.

p

Hn.

Tpt.

mp

Tbn.

Vln. 1

Vla.

Vc.

Db.

28

Fl. *ff*

Ob. *mp*

C. A.

Cl. *f* *ff*

Bsn.

Hn.

Tpt. *mp*

Tbn.

Vln. 1

Vla. *mp*

Vc. *pp*

Db. *mf*

This page contains ten staves of musical notation for orchestra. The top section (measures 28-17) includes parts for Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Violin 1, Violin 2, Cello, and Double Bass. The bottom section (measures 17) includes parts for Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Violin 1, Violin 2, Cello, and Double Bass. Various dynamics are marked throughout, such as *ff*, *mp*, *f*, *pp*, and *mf*. The music consists of six measures per staff, with a mix of eighth and sixteenth note patterns. Measure 28 begins with the Flute and Oboe. Measure 17 concludes with the Double Bass.

30

Fl.

Ob.

C. A.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Vln. 1

Vla.

Vc.

Db.

dim.

Fl. *f*

Ob.

C. A.

Cl.

Bsn. *pp*

Hn.

Tpt.

Tbn.

Vln. 1 *f*

Vla.

Vc.

D. b.

This page contains ten staves of musical notation for an orchestra. The instruments are: Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Violin 1, Violoncello, and Double Bass. The music starts at measure 31 and ends at measure 19. Measure 31 begins with a forte dynamic from the Flute and Oboe. Measures 18 and 19 feature sustained notes and grace notes from the Bassoon and Trombone respectively.

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



Musical score for solo piano. The key signature is A major (no sharps or flats). The time signature is common time (4/4). The tempo is marked "Morose" with a tempo of ♩ = 54. The dynamic is "mp". The instruction "senza ped. senza rit." is written below the bass staff. The music consists of two staves: treble and bass.



Musical score for solo piano, continuing from page 1. The key signature changes to E major (one sharp). The time signature remains common time (4/4). The music continues with two staves: treble and bass.



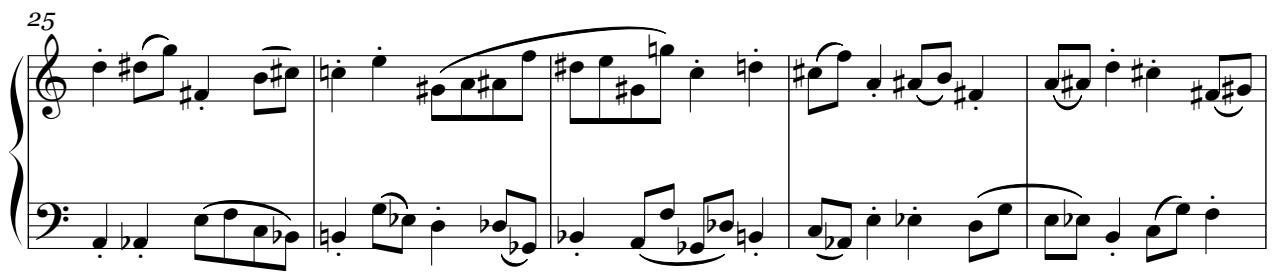
Musical score for solo piano, continuing from page 2. The key signature changes to B major (two sharps). The time signature remains common time (4/4). The music continues with two staves: treble and bass.



Musical score for solo piano, continuing from page 3. The key signature changes to F# major (one sharp). The time signature remains common time (4/4). The music continues with two staves: treble and bass.



Musical score for solo piano, continuing from page 4. The key signature changes to C major (no sharps or flats). The time signature remains common time (4/4). The music continues with two staves: treble and bass.



Musical score for two staves (treble and bass) in G major. The treble staff has six measures featuring eighth-note pairs and some sixteenth-note patterns. The bass staff has five measures, mostly eighth-note pairs with some quarter notes.

Musical score for two staves (treble and bass) in G major. The treble staff has five measures with eighth-note pairs and some sixteenth-note patterns. The bass staff has four measures, mostly eighth-note pairs with some quarter notes.

Musical score for two staves (treble and bass) in G major. The treble staff has five measures with eighth-note pairs and some sixteenth-note patterns. The bass staff has four measures, mostly eighth-note pairs with some quarter notes.

Musical score for two staves (treble and bass) in G major. The treble staff has five measures with eighth-note pairs and some sixteenth-note patterns. The bass staff has four measures, mostly eighth-note pairs with some quarter notes.

A musical score for piano, showing two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is A major (no sharps or flats). The measure number 49 is at the top left. The music consists of eighth-note patterns with various slurs and grace notes.

A musical score for piano, featuring two staves. The top staff is in treble clef and the bottom staff is in bass clef. Measure 54 begins with a sixteenth-note pattern in the treble staff, followed by eighth-note pairs. The bass staff has eighth-note pairs. Measure 55 continues with eighth-note pairs in both staves, maintaining the established rhythmic pattern.

A musical score for piano, showing two staves. The top staff is in treble clef and the bottom staff is in bass clef. Measure 59 begins with a sixteenth-note pattern in the treble staff, followed by eighth-note pairs. The bass staff has eighth-note pairs. Measure 60 continues with eighth-note pairs in both staves. Measure 61 begins with a sixteenth-note pattern in the treble staff, followed by eighth-note pairs. The bass staff has eighth-note pairs.

A musical score for piano, showing two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature changes frequently, indicated by various sharps and flats. Measure 64 begins with a dotted half note followed by eighth-note pairs. The bass staff has sustained notes throughout the measure.

A musical score for piano, showing two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature changes between measures, starting with one sharp, then two sharps, then one sharp again, and finally no sharps or flats. The time signature is common time. Measures 69 through 74 are shown, with measure 69 starting with a dotted half note followed by a sixteenth-note pattern.

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

p *f>p* *p<f>p* *p cresc.*

C. A.

Cl.

Bsn.

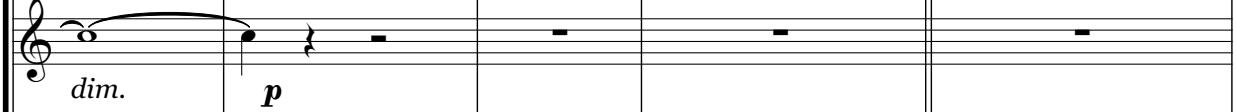
f *mf* *p*

p *f*

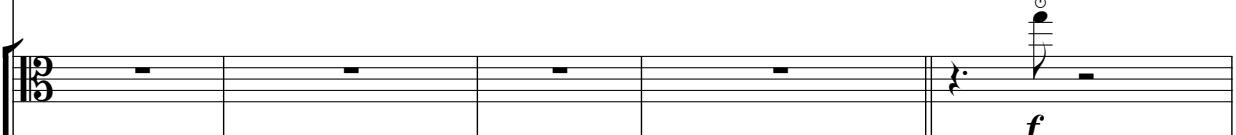
2

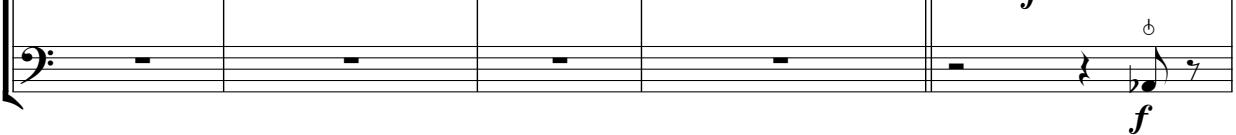
$\text{♩} = 72$ intense

C. A. 

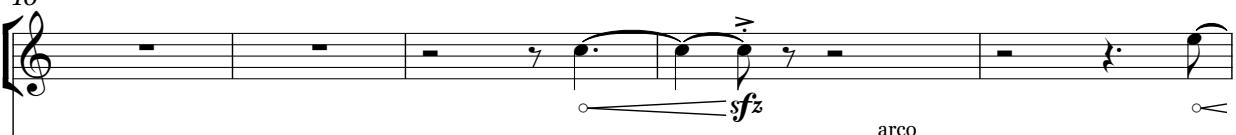
Cl. 

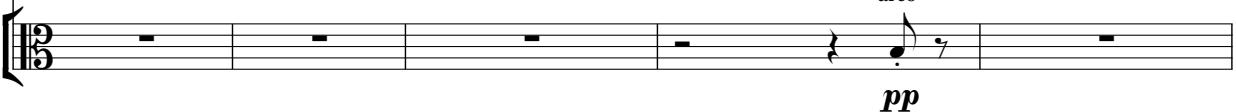
Bsn. 

Vla. 

Vc. 

16

C. A. 

Vla. 

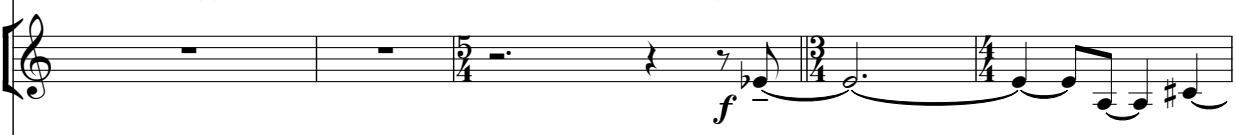
21

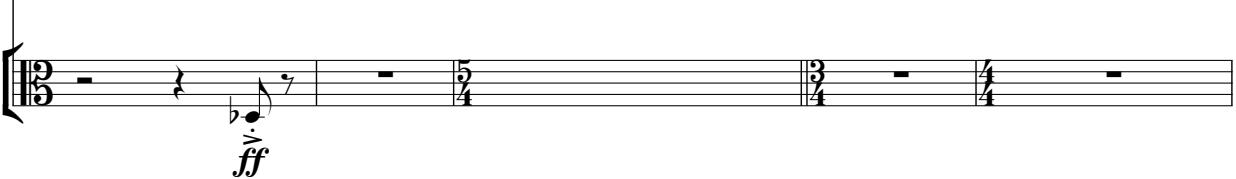
C. A. 

Vc. 

$\text{♩} = 84$ swelling

C. A. 

C Tpt. 

Vla. 

31

C. A.

Bsn.

C Tpt.

Vla.

Vc.

Measure 31: C. A. has a grace note followed by a fermata. Bsn. has a grace note followed by a sustained note with a dynamic sfz. C Tpt. has a grace note followed by a fermata. Vla. has a grace note followed by a fermata. Vc. has a grace note followed by a fermata.

Measure 32: C. A. has a grace note followed by a fermata. Bsn. has a grace note followed by a sustained note with a dynamic sfz. C Tpt. has a grace note followed by a fermata. Vla. has a grace note followed by a fermata. Vc. has a grace note followed by a fermata.

Measure 33: C. A. has a grace note followed by a fermata. Bsn. has a grace note followed by a sustained note with a dynamic sfz. C Tpt. has a grace note followed by a fermata. Vla. has a grace note followed by a fermata. Vc. has a grace note followed by a fermata.

Measure 34: C. A. has a grace note followed by a fermata. Bsn. has a grace note followed by a sustained note with a dynamic sfz. C Tpt. has a grace note followed by a fermata. Vla. has a grace note followed by a fermata. Vc. has a grace note followed by a fermata.

Measure 35: C. A. has a grace note followed by a fermata. Bsn. has a grace note followed by a sustained note with a dynamic sfz. C Tpt. has a grace note followed by a fermata. Vla. has a grace note followed by a fermata. Vc. has a grace note followed by a fermata.

36

$\text{♩} = 126$ mechanically

C. A.

Bsn.

Cl.

Bsn.

Measure 36: C. A. starts at pp, transitions to mf, then f, ff, and mf. Bsn. starts at mf, then f, ff, and mf.

Measure 37: C. A. starts at f, then ff, and mf. Bsn. starts at ff, and mf.

Measure 38: C. A. starts at ff, and mf. Bsn. starts at mf.

Measure 39: C. A. starts at mf. Bsn. starts at mf.

Measure 40: C. A. starts at mf. Bsn. starts at mf.

$\text{♩} = 60$ slightly more free

C. A.

Cl.

Bsn.

Measure 41: C. A. starts at p, then f. Cl. rests. Bsn. starts at p, then f.

Measure 42: C. A. starts at f. Cl. rests. Bsn. starts at f.

Measure 43: C. A. starts at ff. Cl. rests. Bsn. starts at ff.

Measure 44: C. A. starts at ff. Cl. rests. Bsn. starts at ff.

Measure 45: C. A. starts at ff. Cl. rests. Bsn. starts at ff.

4

46

C. A.

Cl.

Hn.

Vla.

Vc.

p < *f*

arco

p

arco

p

p ————— *sub. p*

f ————— *sfp*

50

C. A.

Bsn.

Vla.

Vc.

mf

mf

mf ————— *o*

mf ————— *sfp*

pizz.

pizz.

pizz.

sfp

pizz.

sfp

54

C. A.

Bsn.

Vla.

Vc.

tr ————— *o*

p ————— *f* ————— *p*

mf

p

pp

mp

ppp

59

C. A.

Bsn.

ff cresc.

ff

61

C. A.

Bsn.

overblow to multiphonic
(harsh sound)

mf

overblow to multiphonic
(harsh sound)

f

mf < f

Hn.

mf < f

66 = 190 strictly without slowing

C. A.

Cl.

Bsn.

Vla.

Vc.

fff

pp

fff

fff

fff

p

fff

arco

mf

fff

$\text{♩} = 69$ swelling

C. A.

Cl.

Bsn.

Hn. con sord.

C Tpt. con sord.

Vla.

Vc. con sord. p

Measure 1: C. A. (f), Cl. (ff), Bsn. (ff), Hn. (pp), C Tpt. (pp), Vla. (con sord.), Vc. (p). Measure 2: C. A. (ff), Cl. (mf), Bsn. (ff), Hn. (ff), C Tpt. (ff), Vla. (con sord.), Vc. (p).

5

C. A.

Cl.

Bsn.

Hn.

C Tpt.

Vla.

Vc.

Measure 3: C. A. (p-f), Cl. (p), Bsn. (p-f), Hn. (p-f), C Tpt. (p), Vla. (p), Vc. (p). Measure 4: C. A. (mf), Cl. (f), Bsn. (f), Hn. (f), C Tpt. (f), Vla. (f), Vc. (f). Measure 5: C. A. (mf), Cl. (f), Bsn. (f), Hn. (f), C Tpt. (f), Vla. (f), Vc. (f).

9

C. A. *f*

Cl. *mf*

Bsn. *mf*

Hn. *mf*

C Tpt. *mf*

Vla.

Vc. *p*

sub. p

13

C. A. *f* *p*

Cl. *pp*

Bsn. *pp*

Hn. *pp*

C Tpt.

Vla. *pp*

Vc. *p*

sf

pp

f

f

sp

8

 $\text{♩} = 108$ strictly in time

C. A.

Cl.

Bsn.

Hn.

C Tpt.

Vla.

Vc.

This musical score page contains seven staves of music for orchestra. The instruments listed are C. A. (Clarinet in A), Cl. (Clarinet in C), Bsn. (Bassoon), Hn. (Horn), C Tpt. (C Trumpet), Vla. (Violin), and Vc. (Double Bass). The tempo is indicated as $\text{♩} = 108$ strictly in time. Measure 8 starts with a rest followed by dynamic *f*. Measures 9 and 10 show dynamics *p* and *f* respectively. Measure 11 has a dynamic *p*. Measure 12 starts with a rest followed by dynamic *f*. Measure 13 has a dynamic *p*. Measure 14 starts with a rest followed by dynamic *f*. Measure 15 has a dynamic *p*. Measure 16 starts with a rest followed by dynamic *f*. Measure 17 has a dynamic *p*.

20

C. A.

Cl.

Bsn.

Hn.

C Tpt.

Vla.

Vc.

This musical score page contains seven staves of music for orchestra. The instruments listed are C. A. (Clarinet in A), Cl. (Clarinet in C), Bsn. (Bassoon), Hn. (Horn), C Tpt. (C Trumpet), Vla. (Violin), and Vc. (Double Bass). The tempo is indicated as $\text{♩} = 108$ strictly in time. Measure 20 starts with a rest followed by dynamic *f*. Measures 21 and 22 show dynamics *ff* and *f* respectively. Measures 23 and 24 show dynamics *f* and *p* respectively. Measure 25 starts with a rest followed by dynamic *p*. Measure 26 starts with a rest followed by dynamic *p*. Measure 27 starts with a rest followed by dynamic *p*.

23

C. A. *p*

Cl. *p*

Bsn. *p*

Hn. *p*

C Tpt. *p*

Vla. *p*

Vc. *p* *ff*

p cresc.

p cresc.

p cresc.

26

C. A. *p*

Cl. *f*

Bsn. *p*

Hn. *p*

C Tpt. *p*

Vla. *p*

Vc. *p* *f*

10

29

C. A. *f*

Cl.

Bsn.

Hn. *p*

C Tpt.

Vla. *p*

Vc. *ff* *f*

J = 120 becoming less steady

33

C. A. *sp*

Cl.

Bsn.

Hn. *p*

C Tpt. *p* *ff*

Vla. *p*

Vc. *p* *ffff*

37

C. A. *f*

Cl. *f*

Bsn. *f*

Hn. *f*

C Tpt.

Vla. *f*

Vc. *p* — *mf* — *p* — *f*

41

C. A. *p*

Cl.

Bsn. *p*

Hn.

C Tpt. *p*

Vla. *p*

Vc. *f* — *p* — *f*

45

C. A. *f* *p* *ff* *f*

Cl.

Bsn.

Hn. *f*

C Tpt. *f*

Vla. *f* senza sord. *f*

Vc. *f* *p*

49 *accel.*

C. A. *f*

Cl. *f*

Bsn. *f* senza sord.

Hn.

C Tpt. senza sord.

Vla.

Vc. *f* *sforzando* *f*

53

C. A. *ff*

Cl. *p < ff*

Bsn.

Hn. *p < ff*

C Tpt.

Vla. *senza sord.* *p < ff*

Vc. *sf* *ff*

56

C. A. *cresc.* *fffff*

Cl. *p* *fffff*

Bsn.

Hn. *p* *fffff*

C Tpt. *p* *fffff*

Vla. *p* *fffff*

Vc. *p* *fffff*

J = 180

3

$\text{♩} = 120$ playfully frenetic -
all instruments should play as evenly as possible - no solos

C. A. $\text{♩} = 120$ playfully frenetic -
all instruments should play as evenly as possible - no solos

The musical score consists of seven staves, each representing a different instrument: C. A. (Clarinet), Cl. (Clarinet), Bsn. (Bassoon), Hn. (Horn), C Tpt. (C Trumpet), Vla. (Violoncello), and Vc. (Double Bass). The time signature is common time (indicated by '2'). The key signature changes between measures, including B-flat major, A major, and G major. The dynamics are consistently marked as 'sempre mp' (sempre mezzo-forte). Measure 3 starts with C. A. and Cl. playing eighth-note pairs. Bsn. joins in measure 4. Hn. and C Tpt. enter in measure 5. Vla. and Vc. join the ensemble in measure 6.

5

The musical score continues with the same seven instruments. The time signature remains common time. The dynamics are consistently marked as 'sempre mp'. Measure 5 begins with a sustained note from C. A. followed by eighth-note patterns. Measures 6 and 7 feature more complex eighth-note figures, particularly for C. A. and Cl. The instrumentation grows from just C. A. and Cl. in measure 5 to a full ensemble of seven instruments by measure 7.

Musical score for orchestra, page 9. The score includes parts for C. A., Cl., Bsn., Hn., C Tpt., Vla., and Vc. The C. A. part begins with a rest followed by a melodic line. The Cl. part has rests. The Bsn. part has rests. The Hn. part has rests. The C Tpt. part has rests. The Vla. part has rests. The Vc. part has rests.

13

C. A.

Cl.

Bsn.

Hn.

C Tpt.

Vla.

Vc.

16

17

This section contains seven staves for different instruments. The first three staves (C. A., Cl., Bsn.) have treble clefs and no key signature. The last four staves (Hn., C Tpt., Vla., Vc.) have treble clefs and a key signature of one flat. Measures 17-18 show mostly rests. Measure 19 begins with eighth-note patterns in the brass and woodwind sections. Measure 20 concludes with eighth-note patterns.

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

21

This section contains seven staves for different instruments. The first three staves (C. A., Cl., Bsn.) have treble clefs and no key signature. The last four staves (Hn., C Tpt., Vla., Vc.) have treble clefs and a key signature of one flat. Measures 21-22 show eighth-note patterns in the brass and woodwind sections. Measures 23-24 show sustained notes with grace notes above them.

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

25

C. A.

Cl.

Bsn.

Hn.

C Tpt.

Vla.

Vc.

This section contains seven staves of musical notation. Measures 25-27 show mostly rests or simple notes. Measure 28 begins with a sustained note from the bassoon (Bsn.) followed by a melodic line from the cello (Vc.). The other instruments provide harmonic support.

29

C. A.

Cl.

Bsn.

Hn.

C Tpt.

Vla.

Vc.

This section contains seven staves of musical notation. Measures 29-31 feature melodic lines from the soprano (C. A.), clarinet (Cl.), and bassoon (Bsn.). Measure 32 concludes with a melodic line from the cello (Vc.).

18

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.

This musical score page contains two staves of music. The top staff includes parts for Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Cornet (C Tpt.), Alto Saxophone (C. A.), Violin (Vla.), and Cello/Bass (Vc.). The bottom staff includes parts for Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Cornet (C Tpt.), Alto Saxophone (C. A.), Violin (Vla.), and Cello/Bass (Vc.). Measure 41 begins with C. A. playing a eighth-note followed by a sixteenth-note, then a eighth-note followed by a sixteenth-note. Cl. and Bsn. play eighth-note rests. Hn. and C Tpt. play eighth-note rests. Vla. and Vc. play eighth-note rests. Measure 42 begins with C. A. playing a eighth-note followed by a sixteenth-note, then a eighth-note followed by a sixteenth-note. Cl. and Bsn. play eighth-note rests. Hn. and C Tpt. play eighth-note rests. Vla. and Vc. play eighth-note rests.

45

C. A.

Cl.

Bsn.

Hn.

C Tpt.

Vla.

Vc.

This musical score page contains two staves of music. The top staff includes parts for Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Cornet (C Tpt.), Alto Saxophone (C. A.), Violin (Vla.), and Cello/Bass (Vc.). The bottom staff includes parts for Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Cornet (C Tpt.), Alto Saxophone (C. A.), Violin (Vla.), and Cello/Bass (Vc.). Measure 45 begins with C. A. playing a eighth-note followed by a sixteenth-note, then a eighth-note followed by a sixteenth-note. Cl. and Bsn. play eighth-note rests. Hn. and C Tpt. play eighth-note rests. Vla. and Vc. play eighth-note rests. Measure 46 begins with C. A. playing a eighth-note followed by a sixteenth-note, then a eighth-note followed by a sixteenth-note. Cl. and Bsn. play eighth-note rests. Hn. and C Tpt. play eighth-note rests. Vla. and Vc. play eighth-note rests.

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.

This musical score page contains seven staves of music for orchestra. The instruments listed are C. A. (Clarinet in A), Cl. (Clarinet in C), Bsn. (Bassoon), Hn. (Horn), C Tpt. (C Trumpet), Vla. (Violin), and Vc. (Cello). The page number 57 is at the top left, and the page number 21 is at the top right. The music consists of four measures of music, with measure 57 starting with rests for most instruments except the C Tpt. and Vla. Measure 58 begins with eighth-note patterns for the Hn. and C Tpt. Measure 59 continues these patterns, with the Vla. joining in. Measure 60 concludes the section with eighth-note patterns for the Hn., C Tpt., and Vla.

61

C. A.

Cl.

Bsn.

Hn.

C Tpt.

Vla.

Vc.

This musical score page contains seven staves of music for orchestra, continuing from the previous page. The instruments listed are C. A. (Clarinet in A), Cl. (Clarinet in C), Bsn. (Bassoon), Hn. (Horn), C Tpt. (C Trumpet), Vla. (Violin), and Vc. (Cello). The page number 61 is at the top left. The music consists of four measures of music, with measure 61 featuring eighth-note patterns for the C. A., Cl., and Bsn. Measures 62 and 63 continue these patterns, with the Hn. and C Tpt. joining in. Measure 64 concludes the section with eighth-note patterns for the Vla. and Vc.

65

C. A.

Cl.

Bsn.

Hn.

C Tpt.

Vla.

Vc.

This section contains seven staves of musical notation. The first staff (C. A.) starts with a eighth note followed by a sixteenth-note pair, then rests. The second staff (Cl.) has a rest. The third staff (Bsn.) has a rest. The fourth staff (Hn.) has four rests. The fifth staff (C Tpt.) has a rest, followed by a sixteenth note, a eighth note, another sixteenth note, and a eighth note. The sixth staff (Vla.) has four rests. The seventh staff (Vc.) has a rest, followed by a eighth note, a sixteenth note, a eighth note, a sixteenth note, and a eighth note.

69

C. A.

Cl.

Bsn.

Hn.

C Tpt.

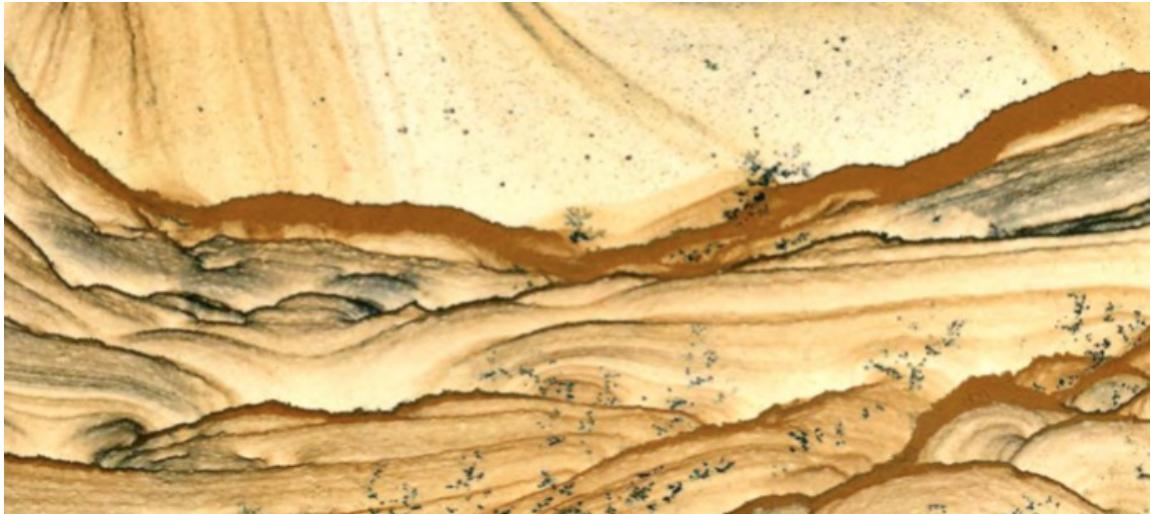
Vla.

Vc.

This section contains seven staves of musical notation. The first staff (C. A.) has a rest, followed by a eighth note, a sixteenth-note pair, and a eighth note. The second staff (Cl.) has a eighth note, a sixteenth note, and a eighth note. The third staff (Bsn.) has a rest, followed by a eighth note, a sixteenth note, and a eighth note. The fourth staff (Hn.) has four rests. The fifth staff (C Tpt.) has a eighth note, a sixteenth note, and a eighth note. The sixth staff (Vla.) has four rests. The seventh staff (Vc.) has a eighth note, a sixteenth note, and a eighth note.

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

Violin I

Violin II

Viola

Violoncello

Vln. I

Vln. II

Vla.

Vc.

Vln. I

Vln. II

Vla.

Vc.

Detailed description: The image shows a page from a musical score for orchestra. It consists of eight staves, each representing a different instrument or section. The instruments are: Violin I, Violin II, Viola, Violoncello, Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), and Vc. (Violoncello/Bass). The score is divided into three systems by vertical bar lines. System 1 starts with dynamic 1p and includes markings like ff, sfz, mp, and p. System 2 starts with 5p and includes A5P, pp, and sfz. System 3 starts with 9p and includes Ap9, sfz, 10p, 11p, 12p, and mp. Various performance techniques are indicated throughout, such as slurs, grace notes, and specific bowing patterns.

4 1I

Vln. I *pp* *sfp*

Vln. II

Vla. AP9 3I *mf*

Vc. AP9 4I

Vln. I 5I A3I

Vln. II

Vla. 6I A3I

Vc. 7I A3I

Vln. I 8I *sfp* A3I

Vln. II

Vla. 9I A7I

Vc. 10I

Vln. I

Vln. II 11I

Vla. *sfp* *mp*

Vc. 12I *mf*

7

Vln. I 12R bow behind bridge

Vln. II A7I bow behind bow

Vla. 10R sfz A7I p

Vc. A7I mp — sfz — mf

9R

Vln. I nat. 8R

Vln. II 7R nat.

Vla. 6R A10R

Vc. 5R sfz A10R

8

Vln. I pp A10R

Vln. II 6R A10R

Vla. p sfz

Vc. 5R A10R

p sfz

9

Vln. I 4R AR6

Vln. II 3R sfz mf

Vla. 2R

Vc. 1R

sfz pp

10 12RI

Vln. I *sfp*

Vln. II *A6R*

Vla. *A6R* *sfz*

Vc. *10RI* *sfz*

Vln. I *A6R* *9RI*

Vln. II

Vla.

Vc. *mp* *mp*

A2R

11 8RI

Vln. I *p* < *ff* > *mf*

Vln. II *sfz*

Vla. *6RI*

Vc. *5RI*

Vln. I *A2R* *mp* < *ff* *p* *sfz*

Vln. II *f* *sfz* > *pp*

Vla. *A2R*

Vc. *sfz* *mp* > *pp* < *mf*

12 A8RI
4RI

Vln. I *3RI* *sfz* *fff*

Vln. II *2RI* *sfz*

Vla. *1RI* *sfz*

Vc. *p*

13

Vln. I 1p A4RI

Vln. II 2p A8RI

Vla. 3p A8RI

Vc. A8RI
4p

sfz *sfz*

mf >*p*

pp

14

Vln. I 5p

Vln. II 6p f *sfz* ff A4RI

Vla. 7p *sfz* *sfz* >*b*
mf A4RI

Vc. 8p <*f* A4RI *mf* <*f* *sfz*
mp *sfz*

15

Vln. I

Vln. II 10p

Vla. 11p *sfz* f A2I
mf 3I

Vc. 12p *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 $\text{♩} = 120$

The musical score consists of ten staves, each representing a different instrument. The instruments listed from top to bottom are: Flute, Oboe, Cor Anglais, Clarinet, Bassoon, Horn, Trumpet, Trombone, Violin, Viola, Violoncello, and Contrabass. The score is in common time (indicated by a '4' in the top right corner of each staff). The key signature is C major (indicated by a 'C' in the top left corner of each staff). The music begins with a series of eighth-note patterns: Flute, Oboe, Cor Anglais, Clarinet, Bassoon, Horn, Trombone, Violin, and Viola play eighth notes on the first beat; Oboe, Cor Anglais, Clarinet, Bassoon, Horn, Trombone, Violin, and Viola play eighth notes on the second beat; and so on. The Trumpet and Violoncello enter later, with the Trumpet playing a rhythmic pattern of eighth and sixteenth notes, and the Violoncello providing harmonic support. The piece concludes with a final series of eighth-note patterns.

2

Tpt. 7 *p* *p* *f*

Tpt. 13 *ff* *mf* *sfp* *ppp* *mp* *flz.* *nat.*

Tpt. 19 *ppp* *f* *mf*

Tpt. 28 *speeding* *tr* *Ro* *p*

Tpt. 36 *f* *ff* *ppp* *ppp*

Tpt. 47 *still* *ppp*

Tpt. 54 *Po accel.* *molto cresc.* *Rio* *Ro*

Tpt. 57 *Io*

Tpt. 59

II: Deutrix

3

Bsn. Po *mf* *f* <*f* <*f* <*f*

Tpt. I1 *mf* *f* *f* *sfz*

Bsn. 5 RI8 *mf* *mf*

Tpt. R4 RI0 *sfz* *mf* *mf*

Bsn. RI11 *mf* *f* *mf*

Tpt. RI8 *p* *cresc.* *p*

Bsn. 13 R5 *p* <*sfz* *p*

Tpt. Ro *mf* *sfz* *sfz* *p*

4

Bsn. 17

Tpt. RI9

p *sfz* *p* *sfz*

==

Bsn. 21

Tpt. RI5

p *p* *mf*

==

Bsn. 25 P9

Tpt. *f* *sfz*

==

Bsn. 29 I6

Tpt. RI1

f *ff* *mf* > *p* *pp* *sfz*

33 R₂

Bsn. *f* — *pp*

Tpt. *pp* — *sfz* — *sfz*

==

37

Bsn. *mf* — *p*

RI10

Tpt. *mf* — *p*

==

39

Bsn. *mf* — *p*

RI18

Tpt. *mf* — *p*

sfz

R₄

f

==

42

Bsn. *f* — *p*

Tpt. — *p*

6

III: Tritrix

RI₂(P₅(Po))

Bsn. p f p mf f

Hn. p mf mf f

Tpt. p ff mf p f

==

Bsn. (P₈) mf f p f I₁₈

Hn. (R₄) p f P₉

Tpt. (I₂) p f P₈

==

Bsn. (P₄) f mf f p (Po)

Hn. (Ro) f (I₆) p f mf (R₆)

Tpt. f mf p

==

Bsn. R₄ ff p f

Hn. I₅ ff (R₇)

Tpt. RI₀ (I₁₉) f f

VI: Hexatrix

17

(I5) Po

C. A. *p* *f*

Bsn. *mp*

Hn. (RI8) P10 R3 (P6) *f p* *mf mp*

Tpt. *p* *pp* *mf*

Vla. (R2) R6 *ff*

Db. *p* *mp* *ff*

3

C. A. (I2) *mp* *p*

Bsn. (I3)

Hn. (RI7) *pp* *p f* *mf* *pp* *f p*

Tpt. (P7) *ff mf pp f*

Vla. *p* (R3) *f* (Ro) *mf* *pp* *ff*

Db. *mp*

18

6

C. A. *ff*

Bsn.

Hn. *mf* *mp*

Tpt.

Vla. *R7* *mp* *p*

D. b. *f* *RI8* *pp* *p*

(I6) *p* *pp* *f*

(I8) *mp* *f*

(RI2) *f* (*P2*) *mf*

(R8) *ff* (*R6*) *mp*

ff *mp*

8

C. A.

Bsn. *mf*

Hn. *ff* *p*

Tpt. *pp* *f* *mf*

Vla. *p* *f*

D. b. *ff f* *pp*

mf

18

10 (Io) RIo

C. A. *pp* (I1) *ff* *mf*

Bsn. *mf ff* (RI5)

Hn. R9 (P9) *f ff*

Tpt. (R5) *f mp* P10 *ff*

Vla. (R7) RI4 *mp mf f*

Db. *mp* *f pp* *mf*

13 (I9)

C. A. *ff mf mp f pp* R3

Bsn. (RI9) R4 *ff*

Hn. (P5(Po)) (R1) *p f ff* I9

Tpt. (I5) *f p pp mp p*

Vla. (I5) *f pp pp ff*

Db. (R9) *p mf pp ff*

20

C. A. (I7)

Bsn. (RI6) *mp p ff pp*

Hn. (P8)

Tpt. RI₂ (R4) *f pp p f ff*

Vla. (I2) P₁₀ *p ff pp f*

Db. (R2) *mf ff mp pp f*



19 (I4)

C. A. *p*

Bsn. *p*

Hn. (P4) I1

Tpt. *mp*

Vla. (I6) *f* (R3) *mf*

Db. *pp*

21

C. A. I₃ *mp* (I₃) *p f mf*

Bsn. *mf f* (RI4) P₂ *mp*

Hn. (Po)

Tpt. I₈ ***pp*** (R₆) *f* (P₄) *pp* (Io) *ff*

Vla.

D_b. RI₉ *mp* (R₈) *ff* *mp*

22

C. A. *pp* (RI₃) *f* (I₈) R₉ *mp*

Bsn. *f* *mp*

Hn. I₅(P₁) *f* (R₇) *pp* *mp*

Tpt. *f* *mf* (R₅) *ff mf* *mp*

Vla. (I₉) *f* (R₈) *ff mf* *mp*

D_b. *p f* (R₅) *ff mf* *mp*

26

C. A. *mf*

Bsn. *mf* *f pp* *f p*
(P10) (RI1)

Hn. *f* *mp* *p*
(P3)

Tpt. *f* *pp* *p mf*
(R9)

Vla. *f* *pp*
RI4 (I7)

Db. *ff* *mf* *pp*
(I5)

29

C. A. *p* Po

Bsn. *ff*

Hn. *p* Io

Tpt. *pp f* *mf*

Vla. *ff* *f* *pp* *ff*

Db. *mp* *f* *pp* *ff*