

Crossing the Lines: A Portfolio of Compositions

Exploring Rhythmic Dissonance and Polyrhythmic Textures

Joshua Ethan Rogers

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Joshua Rogers

Midnight Rhythm

for alto saxophone and piano

Midnight Rhythm

for alto saxophone and piano

Duration: c. 4 - 5 minutes

Programme Note

Midnight Rhythm, written for alto saxophone and piano, was conceived as the first exploration of rhythmically dissonant ideas for my thesis. The piece was originally written for the Illuminate Duo as part of a workshopping opportunity at Cardiff University.

The piece is in a concise ABA structure and uses *quasi*-jazz harmonic language. The A section is initially centred around G minor, using a playful melody primarily in triplets. The piano accompanies with cross-rhythmic and syncopated textures.

The B section focuses on a monotonous dominant note pulse (D) and whilst the saxophone's interjections dance around the piano's pulse train.

The A returns with added variation and increased harmonic exploration. The piece ends with cross-rhythmic textures building up to a final syncopated climax.

Midnight Rhythm

for alto saxophone and piano

Joshua Rogers

Playful ♩ = 126

Alto Saxophone

Piano

Playful ♩ = 126

mp dolce

con ped.

mf

6

f

mf

mp

f

mp

A

12

f

ff

p

A

mf

f

18

mp cresc.

p cresc.

2 23

ff *mp*

28

mf dolce *mf* *mp*

33

mf

37

mf

42

3 3

3 3 3 3 3 3 3 3 3 3

3

47

mp cresc.

p cresc.

3 3

5

51

(mf cresc.)

f

poco rit.

f

poco rit.

5 3 3 3 3 3 3 3 3 3

55

A tempo

mf

f

A tempo

mf

3 3

B

60

Emphasis on cross-rhythmic 2:3

p *mp* *pp cresc.*

65

3:4 cross-rhythm

mf *mp* *mf*

70

f *f*

74

mf *ff* *mp* *pp cresc.*

[illegible]

82

3 3 3 3 3

(mf) f

86

First system (Mezzo-soprano):

- Measure 1: 1/4, rest.
- Measure 2: 2/4, quarter notes G4, A4, B4, A4, G4.
- Measure 3: 3/4, quarter notes G4, A4, B4, A4, G4.
- Measure 4: 4/4, quarter notes G4, A4, B4, A4, G4.
- Measure 5: 5/4, quarter notes G4, A4, B4, A4, G4.

Second system (Piano):

- Measure 1: 1/4, rest.
- Measure 2: 2/4, quarter notes G3, B2.
- Measure 3: 3/4, quarter notes G3, B2, D3.
- Measure 4: 4/4, quarter notes G3, B2, D3.
- Measure 5: 5/4, quarter notes G3, B2, D3.

90

90

f *p* *p*

3 3

108 C ord.

f *mp* *f subito*

112

mf *p cresc.* *f*

117

ff *p* *mp*

122

mp cresc. *p cresc.*

127

f *p* *mf*

mf *f* *p*

5:4

132

f *p*

mp *mf*

138

mp *f*

f *p*

142

mf *p*

mp

147

mf

152

f

mp

157

mp

p

162

f

167

mp *mf* *f*

172

f *mf*

177

cresc. *f* *pp*

181

ff *sf* *ff* *sf*

Joshua Rogers

Crossing the Lines

for string quartet

Crossing The Lines

for string quartet

Duration: c. 5 minutes

Programme Note

Originally conceived as a duo, Crossing the Lines focuses on using a small motivic idea through various rhythmic transformations. The piece is written in an ABA structure. A is characterised by a descending seven-note pattern. Contrastingly, B is characterised by a playful triplet theme with a Phrygian inflexion.

In the introduction, the theme and its cross-rhythmic accompaniment try to find their footing before the main section enters. The main theme is subjected to metric and cross-rhythmic developments, and is interrupted repeatedly by chordal dissonance. These chordal moments act as transitional material to new textures within A. The B section is characterised by a G Phrygian soundworld and a short, playful triplet pattern. Timbral effects, such as pizzicato, play a key role in the development of this section. As A returns, with structural and developmental changes, metric irregularity and sub-metric shifts intensify to create further developments. The piece ends with the motif overwhelming the entire ensemble as it races to the finish.

Crossing The Lines

for string quartet

Joshua Rogers

Vivace ♩ = 120-126

Violin I

mp

Violin II

Viola

Violoncello

6

Vn. I

Vln. II

Vla.

Vc.

mp

11

A

Vn. I

Vln. II

Vla.

Vc.

mf

pp

mp

16

sul G

Vn. I *mf*

Vln. II *p* *mp*

Vla. *p* *mp*

Vc.

21

(♩ = ♪ throughout)

Vn. I *mp* *f* *mf*

Vln. II *mp* *mp* *mp*

Vla. *mp* *mp* *mp*

Vc. *mp* *mf* *mp*

26

Vn. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

[illegible][illegible]

46

Vn. I

Vln. II

Vla.

Vc.

mp dolce

mf

p

mp

mp dolce

51

Vn. I

Vln. II

Vla.

Vc.

p

f

p

mf

p

mf

56

Vn. I

Vln. II

Vla.

Vc.

mp

f

mp

mf

mp

mf

mp

61

Vn. I

Vln. II

Vla.

Vc.

mf

f

Measures 61-65. Vn. I and Vc. have a long *mf* line. Vln. II, Vla., and Vc. have *f* notes in measures 64 and 65.

66

Vn. I

Vln. II

Vla.

Vc.

fff

pizz. ϕ

sf

fff

fff

Measures 66-70. Vn. I, Vln. II, and Vla. have *fff* notes. Vc. has *fff* notes. Vln. II and Vla. have pizz. notes in measure 69.

71

Vn. I

Vln. II

Vla.

Vc.

arco

p

Measures 71-75. Vn. I has a melodic line. Vln. II is silent. Vla. has arco notes in measure 72. Vc. is silent.

76

Vn. I

Vln. II

Vla.

Vc.

arco

mp

mf

mf

81

Vn. I

Vln. II

Vla.

Vc.

p

p

pizz.

p

mp

mf

f

mf

86

Vn. I

Vln. II

Vla.

Vc.

p

pizz.

p

p

f

f

f

f

pizz.

arco

C

90

Vn. I *arco* *mp*

Vln. II *arco* *p*

Vla.

Vc. *pizz.* *f*

94

Vn. I *mf*

Vln. II

Vla.

Vc. *arco* *mf*

98

Vn. I

Vln. II

Vla.

Vc.

103

Vn. I

Vln. II

Vla.

Vc.

108

Vn. I

Vln. II

Vla.

Vc.

112

Vn. I

Vln. II

Vla.

Vc.

pizz. III + = l.h. pizz.

mf

pizz.

f

pizz.

f

mf

l.h. pizz. = similar to a guitar 'pull-off'.

Press both notes simultaneously, then pluck C and allow G to sound from 'pulling-off' from C note.

116

Vn. I

Vln. II

Vla.

Vc.

arco

f

sf

121

arco

3

mp

mf

Vn. I

Vln. II

arco

3

mp

mf

Vla.

arco

3

sf

mf

Vc.

3

sf

mf

126

Vn. I

Vln. II

Vla.

Vc.

D

8va

f

p subito

mp subito

(8)

130

Vn. I

Vln. II

Vla.

Vc.

134

Vn. I

Vln. II

Vla.

Vc.

mf

138

Vn. I

Vln. II

Vla.

Vc.

p cresc.

142

Vn. I

Vln. II

Vla.

Vc.

Measures 142-145. Vn. I and Vln. II play a melodic line with triplets. Vla. and Vc. play a rhythmic accompaniment. Dynamics include *f* and *mf*.

146

Vn. I

Vln. II

Vla.

Vc.

Measures 146-150. Vn. I and Vln. II play a melodic line with triplets. Vla. and Vc. play a rhythmic accompaniment. Dynamics include *f* and *mf*.

151

Vn. I

Vln. II

Vla.

Vc.

Measures 151-154. Vn. I and Vln. II play a melodic line with triplets. Vla. and Vc. play a rhythmic accompaniment. Dynamics include *fff* and *mp*.

156

Vn. I

Vln. II

Vla.

Vc.

mf

mp

(2+3)

161

Vn. I

Vln. II

Vla.

Vc.

166

Vn. I

Vln. II

Vla.

Vc.

mf

mf

171

Vn. I

Vln. II

Vla.

Vc.

f

f

176

Vn. I

Vln. II

Vla.

Vc.

ff

ff

180

Vn. I

Vln. II

Vla.

Vc.

fff

fff

fff

fff

mf

mf

ord.

ord.

simile

simile

simile

simile

F

185

Vn. I

Vln. II

Vla.

Vc.

ord.

mf

190

Vn. I

Vln. II

Vla.

Vc.

f

mf

mp

194

Vn. I

Vln. II

Vla.

Vc.

mp

198

Vn. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

mf *mp* *f*

mp *f*

mp *f*

mp *f*

203

molto accel.

Vn. I *ff*

Vln. II *mp*

Vla. *p*

Vc. *p*

fff

p

208

$\text{♩} = \text{c.120}$

Vn. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

fff

fff

fff

fff

pizz. *fff*

pizz. *fff*

pizz. *fff*

pizz. *fff*

Joshua Rogers

Enchantment

for flute, viola & harp

Enchantment

for flute, viola & harp

Duration: c. 18 – 19 minutes

Programme Note

Written in three movements, Enchantment explores a range of rhythmic devices. In the first movement, the mystical A theme is accompanied by rhythmic cross-accents and driving syncopated rhythms. In the tranquil B section, there is a degree of temporal suspension as the staggered entries become busier.

Movement two uses a Lydian soundworld with a legato melody. Primarily, rhythmic interest is produced through displaced entries by the viola. During the B section, the piece becomes metrically fluid and irregular, creating a distinct contrast to the previous material. Despite this, displaced melodic ideas remain to create a connection to the A material.

The final movement is characterised by metric alternation between regular and irregular in a rondo structure. The episodes are typically metrically static, with experimentation of rhythmic displacement and textural developments.

Enchantment

for flute, viola & harp

Joshua Rogers

Playful ♩ = 96

Flute *mp*

Viola pizz. *sf* arco *mp*

Harp

Playful ♩ = 96

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

4 ord. *mf* pizz. *sf*

Fl. *mf*

Vla. *sf*

Hp. *sf*

7 f.t. ord. *f* arco *mf* *p* *mp*

Fl. *f*

Vla. *mf* *p* *mp*

Hp. *mf* *mp*

2 10

FL.

Vla.

Hp.

mf *mp*

mf

mp

13

FL.

Vla.

Hp.

f *mf*

mf *mp*

mf *mp*

16

FL.

Vla.

Hp.

mp *p*

mp

19

FL.

Vla.

Hp.

pp

mp

3

3

3

22

FL.

Vla.

Hp.

mp

5

5

3

3

3

3

3

25

FL.

Vla.

Hp.

f

mp subito

mf

p subito

pp

f

mp subito

mf

p subito

pp

4 28

FL.

mf

5

3

3

3

3

Vla.

mp

pizz.

sf

sf

Hp.

sf

sf

sf

sf

31

FL.

f.t.

f

3

3

3

3

ord.

p

Vla.

arco

mf

5

p

mp

3

3

Hp.

mp

5

34

FL.

mp

3

3

3

3

mf

3

3

3

3

Vla.

mp

3

mf

mp

3

3

3

3

Hp.

mp

3

3

3

3

5

36 *f.t.* 5

FL. *pp* *mp*

Vla. *mp* 3 3

Hp. *p* *mp* 3 3

39

FL. *mf* 3 3 3 3

Vla. *p* *mf* 3 3 3 3

Hp. *mp* *mf* 3 3 3 3 D#

41 *ord.* **Tranquillo** ♩ = 60-63

FL. *mf* *f*

Vla. *mf* *f* **Tranquillo** ♩ = 60-63

Hp. *mf* *f* *gliss.* *pp*

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

6 44

FL.

Vla.

Hp.

mf

p

f.t.

5

47

FL.

Vla.

Hp.

50

FL.

Vla.

Hp.

ord.

53 7

FL.

Vla.

Hp.

mp

mf

Ab

56

FL.

Vla.

Hp.

ord.

mp

p

sul pont.

pp

mf

mp

59

FL.

Vla.

Hp.

f forceful

mf

8 62 f.t. ord. *f* *mf* *mf*

Vla. ord.

Hp. *mp* loosely in time *p* gliss.

E♭ F♯ G♯ A♭
B♭ C♯ D♭

65 3 *mf* *mf*³ 3 3 3

68 chromatic gliss. *mf*

71 **accel.** 9

FL. *mp* sul pont., port. *mf* *mf*

Vla. *mf* *mp* *mf* **accel.**

Hp.

74

FL. *mf*

Vla. *mf*

Hp. Play note, then change with pedal whilst still resonating to next note. Gb - G₄ Ab - A₄

77

FL. 3 6 6 6

Vla.

Hp.

10 79

FL.

6

6

mf

ord. >

sf *sf* *sf*

Playful ♩ = 96

Vla.

Hp.

Db - D $\sharp$

gliss.

81

FL.

mp *mp* *mf*

f.t.

f *mp* *mf*

3 3 3

Vla.

Hp.

f *mp* *sf* *sf*

84

FL.

ord.

5

mp

3 3 3 3 6 3

Vla.

sf *sf*

Hp.

sf *sf*

87 11

FL. *mf* 3 3 3 3

Vla. *mp* 5 5 *mf* 3 3 3

Hp. *mp* *mf* *mp*

90

FL. f.t. *f* 3 3

Vla. *mf* 3 3 3 3

Hp. *mf*

93

FL. ord. *f* 3 3 3 3

Vla. *f* 3 *mp* *f* 3 3

Hp. *mp*

12 96

FL.

Vla.

Hp.

p *mf*

mf *p*

99

FL.

Vla.

Hp.

mp

p

mp *mf*

102

FL.

Vla.

Hp.

mf *f*

mf *f*

105 13

FL.

Vla.

Hp.

p

p

f

muffled

p

108

FL.

Vla.

Hp.

mf

f

ff

ff

p

mf

111

FL.

Vla.

Hp.

mf

mf

mf

14 114

FL.

Vla.

Hp.

mf *f*

mf

L.H. palm mute

117

FL.

Vla.

Hp.

f

f

ord.

119

FL.

Vla.

Hp.

3 6 3

6 3 3

121 15

FL.

Vla.

Hp.

123

FL.

Vla.

Hp.

ft.

f

mf

mf

5 5

126

FL.

Vla.

Hp.

ff

fp subito

ff

f

fp subito

ff

f

fp subito

ff

gliss.

II

Tranquillo ♩ = 66

Flute

mp *p*

Viola

Tranquillo ♩ = 66

Harp

pp dolce

6

Fl.

pp *p*

Vla.

sul tasto

mp espress. *p*

Hp.

mf

11

rit. A tempo

Fl.

mf *< f* *mf*

Vla.

mf *< f*

rit. A tempo

Hp.

mf

16

FL.

pp *mf*

Vla.

mf

Hp.

21

FL.

f *mp* *mp*

Vla.

mp

Hp.

25

FL.

chromatic gliss.
'fall'

f *mf*

Vla.

f

Hp.

rit. A tempo

rit. A tempo

29

Fl.

Vla.

Hp.

mf

34

Fl.

Vla.

Hp.

mp

f

port.

f

38

Fl.

Vla.

Hp.

f

f

This musical score page contains three systems of music for Flute (Fl.), Viola (Vla.), and Harp (Hp.). The key signature is three sharps (F#, C#, G#) and the time signature is 12/8. The first system (measures 29-33) features a melodic line in the Flute and Viola, with the Viola starting at measure 29. The Harp provides a continuous accompaniment of eighth-note chords. Dynamics include *mf* for the Viola and *mp* for the Harp. The second system (measures 34-37) continues the melodic development, with the Flute and Viola playing triplets and moving towards a fortissimo (*f*) dynamic. The Harp accompaniment remains consistent. The third system (measures 38-42) shows the Flute and Viola playing sustained notes, with the Viola marked *f* and the Harp marked *f*. The Viola part includes a 'fall' instruction and a portamento (*port.*) marking. The Harp continues with its eighth-note accompaniment.

43

FL.

Vla.

Hp.

f

mf

7

3

3

47

FL.

Vla.

Hp.

50

This musical score shows measures 47 through 50. The Flute and Viola parts are mostly rests, with the Viola having a few notes in measure 49. The Harp part is more active, featuring a sequence of chords and triplets in measures 48 and 49, and a series of triplets in measure 50. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4.

Pressing Forward ♩ = 66-69

Fl. *p*

Vla. *mf*

Hp. *D4*

Fl. *p*

Vla. *mf*

Hp. *p*

Fl. *p*

Vla. *gliss.* *p* *f*

Hp. *mf*

67

Fl.

Vla.

Hp.

67 68 69 70

71

Fl.

Vla.

Hp.

71 72 73 74

75

Fl.

Vla.

Hp.

75 76 77 78

79

Fl.

mp

Vla.

pp

Hp.

79 80 81 82

83

Fl.

mp

Vla.

pp

Hp.

83 84 85 86

86

Fl.

Vla.

Hp.

86 87 88 89 90

90

Fl.

mp

Vla.

mp

Hp.

94

Fl.

Vla.

Hp.

97

Fl.

mf

Vla.

Hp.

mf

101

Fl.

Vla.

Hp.

104

Fl.

Vla.

Hp.

f *ff*

f *ff*

D $\natural$ - D $\sharp$ D $\sharp$ - D $\natural$

108

Fl.

Vla.

Hp.

f *mf* *f* *mf*

mf *f*

mp

This musical score is for measures 111, 112, and 113 of 'The Swan' from 'The Nutcracker'. The score is written for three parts: Flute (Fl.), Viola (Vla.), and Piano (Hp.).

- Flute (Fl.):** The part begins in measure 111 with a half note G4, followed by a quarter note A4, and then a triplet of eighth notes (B4, C5, D5). In measure 112, there is a quarter note E5, a quarter rest, and then a triplet of eighth notes (F5, G5, A5). In measure 113, the flute plays a half note B5, a half note C6, and a half note D6, all marked with a forte (*f*) dynamic.
- Viola (Vla.):** The part begins in measure 111 with a half note G3, followed by a quarter note A3, and then a triplet of eighth notes (B3, C4, D4). In measure 112, there is a quarter note E4, a quarter note F4, and a quarter note G4. In measure 113, there is a quarter note A4, a quarter note B4, and a quarter note C5, all marked with a mezzo-forte (*mf*) dynamic.
- Piano (Hp.):** The part is written in two staves. In measure 111, the right hand plays a triplet of eighth notes (G4, A4, B4), a quarter note C5, and a quarter note D5, all marked with a mezzo-forte (*mf*) dynamic and a *dim.* (diminuendo) marking. The left hand plays a half note G3, a half note A3, and a half note B3. In measure 112, the right hand plays a triplet of eighth notes (G4, A4, B4), a quarter note C5, and a quarter note D5, all marked with a mezzo-forte (*mf*) dynamic and a *dim.* marking. The left hand plays a half note G3, a half note A3, and a half note B3. In measure 113, the right hand plays a triplet of eighth notes (G4, A4, B4), a quarter note C5, and a quarter note D5, all marked with a mezzo-piano (*mp*) dynamic. The left hand plays a half note G3, a half note A3, and a half note B3.

114

Fl. *mp* *f* 8va 3 3 3 3

Vla. 3 3 3 3 port.

Hp. 7 7 7 7

117

FL.

Vla.

Hp.

5

5

5

G $\flat$

G $\sharp$

f

3

120

Fl.

Vla.

Hp.

mf

Musical score for measures 120-122. The Flute (Fl.) and Viola (Vla.) parts feature long, flowing melodic lines starting at measure 120, marked with a mezzo-forte (*mf*) dynamic. The Piano (Hp.) accompaniment is intricate, utilizing triplets and sixteenth notes throughout. The key signature is three sharps (F#, C#, G#).

123

Fl.

Vla.

Hp.

mp

p

Musical score for measures 123-125. The Flute (Fl.) part becomes more rhythmic, featuring triplet patterns, marked with a mezzo-piano (*mp*) dynamic. The Viola (Vla.) part also shows rhythmic variation, marked with a piano (*p*) dynamic. The Piano (Hp.) accompaniment remains complex with triplets and sixteenth notes. The key signature is three sharps (F#, C#, G#).

126

Fl.

Vla.

Hp.

Musical score for measures 126-128. The Flute (Fl.) and Viola (Vla.) parts continue with melodic lines. The Piano (Hp.) accompaniment is complex, featuring triplets and sixteenth notes. The key signature is three sharps (F#, C#, G#).

129

Fl.

Vla.

Hp.

mp

mp

mf

132

Fl.

Vla.

Hp.

f

mf

f

mf

f

mp

fall

135

Fl.

Vla.

Hp.

p

pp

pp

poco rit.

III

Energetic ♩ = 142- 148

Flute

mf *f*
pizz.

Viola

sf *sf*

Energetic ♩ = 142- 148

Harp

5

Fl.

Vla.

arco (detaché)
f

Hp.

sf *mf* *sf*

9

FL.

sf *mf* f.t.

gradually overload bow (stratch tone)

Vla.

mf *fff*

Hp.

pp *f*

gliss.

13 ord.

Fl. *ff* *f* *mp*

Vla. *sf* *sf* pizz. ϕ

Hp. *sf* *sf*

Measures 13-16. Flute (Fl.) plays a melodic line with triplets and a long note. Viola (Vla.) plays a pizzicato line. Harp (Hp.) plays chords. Dynamics range from *ff* to *mp*. Rehearsal mark 13 is indicated.

17

Fl. *f* *mf*

Vla. arco *mf*

Hp. *sf* *sf* A#

Measures 17-20. Flute (Fl.) plays a melodic line. Viola (Vla.) plays an arco line. Harp (Hp.) plays chords. Dynamics range from *f* to *mf*. Rehearsal mark 17 is indicated.

21

Fl. *f*

Vla. *f*

Hp. *f*

Measures 21-24. Flute (Fl.) plays a melodic line. Viola (Vla.) plays a melodic line. Harp (Hp.) plays chords. Dynamics range from *f*. Rehearsal mark 21 is indicated.

30

25

Fl.

Vla.

Hp.

29

Fl.

Vla.

Hp.

A

mf

f

mf

f

33

Fl.

Vla.

Hp.

mp

mf

f

f

mf

f

mf

37

Fl.

Vla.

Hp.

mp

p

mf

41

Fl.

Vla.

Hp.

mf

p

sf

f

mf

f

mf

f

45

Fl.

Vla.

Hp.

f

mp

f

mf

mf

32

49

Fl.

mf

f

B

Vla.

p

mf

f

B

Hp.

f

53

Fl.

mf

Vla.

f

f

Hp.

f

57

Fl.

sf

arco (detaché)

gradually overload bow (stretch tone)

Vla.

mf

mf

Hp.

pp

D#

61 f.t. ord.

Fl. *mf* *ff*

Vla. *ff* *sf*

Hp. *f* *sf* gliss.

65

Fl. *f* *f*

Vla. pizz. *sf* arco *mf*

Hp. *sf* *f*

69

Fl. *mf*

Vla. *f*

Hp. *f* *mf* *p* Palm muted with free hand.

34

73

Fl.

Vla. *con sord.* *mp*

Hp. *A#*

Measure 73: Flute is silent. Viola plays a quarter note G4, eighth notes A4-B4, quarter note C5, eighth notes B4-A4, quarter note G4. Harp plays eighth notes G2-A2-B2-C3-D3-E3-F3-G3.

Measure 74: Flute is silent. Viola plays eighth notes A4-B4, quarter note C5, eighth notes B4-A4, quarter note G4, eighth notes F4-E4, quarter note D4. Harp plays eighth notes G2-A2-B2-C3-D3-E3-F3-G3.

Measure 75: Flute is silent. Viola plays eighth notes A4-B4, quarter note C5, eighth notes B4-A4, quarter note G4, eighth notes F4-E4, quarter note D4. Harp plays eighth notes G2-A2-B2-C3-D3-E3-F3-G3.

Measure 76: Flute is silent. Viola plays eighth notes A4-B4, quarter note C5, eighth notes B4-A4, quarter note G4, eighth notes F4-E4, quarter note D4. Harp plays eighth notes G2-A2-B2-C3-D3-E3-F3-G3.

77

Fl.

Vla. *p* *mf* *mf*

Hp. *ord.*

Measure 77: Flute plays a quarter note G4, eighth notes A4-B4, quarter note C5, eighth notes B4-A4, quarter note G4. Viola plays eighth notes A4-B4, quarter note C5, eighth notes B4-A4, quarter note G4, eighth notes F4-E4, quarter note D4. Harp plays eighth notes G2-A2-B2-C3-D3-E3-F3-G3.

Measure 78: Flute is silent. Viola plays eighth notes A4-B4, quarter note C5, eighth notes B4-A4, quarter note G4, eighth notes F4-E4, quarter note D4. Harp plays eighth notes G2-A2-B2-C3-D3-E3-F3-G3.

Measure 79: Flute is silent. Viola plays eighth notes A4-B4, quarter note C5, eighth notes B4-A4, quarter note G4, eighth notes F4-E4, quarter note D4. Harp plays eighth notes G2-A2-B2-C3-D3-E3-F3-G3.

Measure 80: Flute is silent. Viola plays eighth notes A4-B4, quarter note C5, eighth notes B4-A4, quarter note G4, eighth notes F4-E4, quarter note D4. Harp plays eighth notes G2-A2-B2-C3-D3-E3-F3-G3.

81

Fl.

Vla. *2* *3*

Hp.

Measure 81: Flute plays a quarter note G4, eighth notes A4-B4, quarter note C5, eighth notes B4-A4, quarter note G4. Viola plays eighth notes A4-B4, quarter note C5, eighth notes B4-A4, quarter note G4, eighth notes F4-E4, quarter note D4. Harp plays eighth notes G2-A2-B2-C3-D3-E3-F3-G3.

Measure 82: Flute plays eighth notes A4-B4, quarter note C5, eighth notes B4-A4, quarter note G4, eighth notes F4-E4, quarter note D4. Viola plays eighth notes A4-B4, quarter note C5, eighth notes B4-A4, quarter note G4, eighth notes F4-E4, quarter note D4. Harp plays eighth notes G2-A2-B2-C3-D3-E3-F3-G3.

Measure 83: Flute plays eighth notes A4-B4, quarter note C5, eighth notes B4-A4, quarter note G4, eighth notes F4-E4, quarter note D4. Viola plays eighth notes A4-B4, quarter note C5, eighth notes B4-A4, quarter note G4, eighth notes F4-E4, quarter note D4. Harp plays eighth notes G2-A2-B2-C3-D3-E3-F3-G3.

Measure 84: Flute plays eighth notes A4-B4, quarter note C5, eighth notes B4-A4, quarter note G4, eighth notes F4-E4, quarter note D4. Viola plays eighth notes A4-B4, quarter note C5, eighth notes B4-A4, quarter note G4, eighth notes F4-E4, quarter note D4. Harp plays eighth notes G2-A2-B2-C3-D3-E3-F3-G3.

85

Fl.

Vla.

Hp.

89

Fl.

Vla.

Hp.

D

ff *p* *f*

ff *p* *f*

f

93

Fl.

Vla.

Hp.

ff *p* *ff*

f *f*

36

96

Fl.

sf *mf* *f.t.*

Vla.

mf

Hp.

A₄B₄

100

Fl.

ff

Vla.

ff *sf*

Hp.

A[#] *f* *gliss.* *sf*

104

Fl.

f *mf* *pizz.*

Vla.

mf *mp*

Hp.

sf *mp*

108

Fl.

Vla.

Hp.

mf

3

Measures 108-111. Flute (Fl.) has a melodic line with accents and slurs. Viola (Vla.) plays a steady eighth-note accompaniment. Harp (Hp.) has a bass line with a triplet in the right hand starting at measure 110. Dynamic is *mf*.

112

Fl.

Vla.

Hp.

mp

3

E#

Measures 112-115. Flute (Fl.) has a melodic line with a triplet in measure 113. Viola (Vla.) continues the eighth-note accompaniment. Harp (Hp.) has a triplet in the right hand in measure 112 and a whole note E# in the left hand in measure 114. Dynamic is *mp*.

116

Fl.

Vla.

Hp.

mp

3

E $\flat$ A# D $\flat$

Measures 116-119. Flute (Fl.) has a melodic line with a slur. Viola (Vla.) continues the eighth-note accompaniment. Harp (Hp.) has triplets in the right hand in measure 117 and a whole note E $\flat$ in the left hand in measure 118. Dynamic is *mp*.

120

Fl.

Vla.

Hp.

mf

mf

mp $D^\sharp$

124

Fl.

Vla.

Hp.

ff arco

p

f

mf

ff

p

f

mf

f

mf

128

Fl.

Vla.

Hp.

ff

mp

ff

131

Fl. *sf* *mf* *f.t.*

Vla. *mf*

Hp. *A₄*

135

Fl. *ff* *sf*

Vla. *ff* *sf*

Hp. *f* *sf* *Gliss.* *A#*

139

Fl. *mp* *G*

Vla. *mf* *G*

Hp. *f* *D₄* *mf* *A₄*

40

143

Fl.

Vla.

Hp.

mf

f

3

3

147

Fl.

Vla.

Hp.

mp

f

mp

mf

f

mp

3

3

151

Fl.

Vla.

Hp.

mp

mf

mf

3

155

FL. *p sf mp f*

Vla. *mf f*

Hp. *mf f mf*

159

FL. *mp*

Vla. *mp*

Hp. *mf*

163

FL. *mf ff p*

Vla. *mf ff p*

Hp. *f p*

arco

E# A# D#

42

167

Fl.

f *mf* *ff* *p*

Vla.

f *mf* *f*

Hp.

f *mf* *f* B#

171

Fl.

ff *f* *sf* *mf* f.t.

Vla.

mp

Hp.

f *p*

175

Fl.

ff

Vla.

ff *sf*

Hp.

f *sf* A#

Gliss.

179

Fl.

Vla.

Hp.

f

pizz. ϕ

(LH cresc.)

sf

p cresc.

182

Fl.

Vla.

Hp.

mp

mf

f

186

Fl.

Vla.

Hp.

ff

sf

mf

sf

Joshua Rogers

Refractions

for clarinet in B $\flat$, violin, cello & piano

Refractions

for clarinet in B $\flat$, violin, cello & piano

Score in C

Duration: c. 13 minutes

Programme Note

Refractions aims to explore a single motif through a cycle of fourths within a malleable rondo structure. Harmonically, the piece traverses a wide range of soundworlds, but with a primary Lydian inflexion owing to the sharpened fourth scale degree.

The piece is rhythmically vibrant, featuring syncopation, metric fluidity, and frequent alternation of metre. Section A is characterised by fixation on the motif, with numerous interjections from the ensemble. Section B is marked by chromatic descents that disrupt the melodic material. Section C appears with a waltz-like texture. Section D features the piano as the principal melodic instrument, with the rest of the ensemble accompanying. Section E presents a legato version of the theme in the cello, supported by the full ensemble. Section F introduces an aggressive, irregular piano motif combined with Bartók pizzicato. Section G builds toward an important recitative moment for the clarinet. Section H features the clarinet alone in a quasi-cadenza, performed in free time. The finale develops material from Section B, culminating in a crashing descent of the main motif across the entire ensemble.

Refractions

for clarinet in Bb, violin, cello & piano

Score in C (see footnote)

Joshua Rogers

Moderato ♩ = 92-96

Clarinet in Bb

Violin

Violoncello

Piano

4

Cl.

Vln.

Vc.

Pno.

8

Cl.

Vln.

Vc.

Pno.

The accidentals presented in this version of the full score aim to display horizontal clarity as much as possible.

12

Cl. *mf*

Vln. *mf* *p*

Vc. *p*

Pno. *mp* *p*

A

16

Cl. *mp* *mf* *mp*

Vln. *pizz.* *mp* *3*

Vc. *sf* *mp* *mf*

Pno. *mp* *f* *mf* *f*

20

Cl. *p* *f* *3* *6*

Vln. *f* *3* *3*

Vc. *f*

Pno. *f* *mp*

23

Cl.

Vln.

Vc.

Pno.

p

mf

p

3

3

3

3

26

Cl. *f.t.* *mf* *ord.*

Vln.

Vc. *arco*

Pno. *mp*

This musical score is for the 'The Swan' movement from the Suite for Piano, Op. 20, by Camille Saint-Saëns. It is a four-part setting for Clarinet (Cl.), Violin (Vln.), Viola (Vc.), and Piano (Pno.). The score is written in 3/4 time and consists of 30 measures. The key signature is one sharp (F#), and the tempo is marked 'Andante'. The dynamics range from piano (p) to mezzo-forte (mf). The Clarinet part features a melodic line with triplets and a crescendo. The Violin and Viola parts provide harmonic support with triplets and sustained notes. The Piano part features a bass line with triplets and a crescendo. The score is marked with a rehearsal mark '30' at the beginning of the first measure.

34 B

Cl. *f*

Vln. *f*

Vc. *f*

Pno. *f*

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

38

Cl. *f*

Vln. *mp* *mf*

Vc. *mf* *f*

Pno. *ff* *mf* *f*

41

Cl. *f* *p* *f*

Vln. *f* *p* *f*

Vc. *mf* *p* *f*

Pno. *mp* *ff* *p* *f*

44

Cl. *ff* *f.t.*

Vln. *ff*

Vc. *ff*

Pno. *ff*

47 *ord.*

Cl. *mf*

Vln. *mf*

Vc. *mf*

Pno. *mf*

50

Cl. *mp* *p* *pp*

Vln. *mp* *p* *pp*

Vc. *mp* *p* *pp*

Pno. *f* *mp* *p* *pp*

C

53

Cl.

Vln.

Vc.

Pno.

p

p

p

57

Cl.

Vln.

Vc.

Pno.

mp

mf

p

mf

mp

mf

p

mf

61

Cl.

Vln.

Vc.

Pno.

mf

mf

mf

mf

65

Cl.

Vln.

Vc.

Pno.

p *mp* *mf*

69

Cl.

Vln.

Vc.

Pno.

mp *p* *mp*

73

Cl.

Vln.

Vc.

Pno.

77 **D**

Cl. *f* *mf*

Vln. *f* *mf*

Vc. *f*

Pno. *f*

81

Cl. *p* *mf*

Vln. *mf*

Vc. *p* *mf*

Pno. *p* *mp*

85

Cl. *p*

Vln. *p*

Vc. *p*

Pno. *mp*

89

Cl.

Vln.

Vc.

Pno.

93

Cl.

Vln.

Vc.

Pno.

E

mp

mf

97

Cl.

Vln.

Vc.

Pno.

f

101

Cl. *mf* *mp*

Vln. *mf*

Vc. *mf*

Pno. *mp*

105

Cl. *mf*

Vln. *mf*

Vc. *f*

Pno. *mf*

109

Cl. *p* *mf*

Vln. *p*

Vc. *pp* *p* *mf*

Pno. *p*

113 **F**

Cl. *mf*

Vln. *mf*

Vc. *mp*

Pno. *mp*

117

Cl. *f* *mp*

Vln. *f* *mp*

Vc. *f* *mp*

Pno. *f* *mp*

121

Cl. *f* *mp*

Vln. *f* *mp*

Vc. *f* *mp*

Pno. *f* *mp*

125

Cl.

Vln.

Vc.

Pno.

129

Cl.

Vln.

Vc.

Pno.

mp

mf

p

133

Cl.

Vln.

Vc.

Pno.

mf

137

Cl. *poco rit.*

Vln. *mp*

Vc. *mf*

Pno. *mp*

141

Cl. *Maestoso* ♩ = 84-88

Vln. *mf molto dolce, espressivo*

Vc. *f molto dolce, espressivo*

Pno. *mf molto dolce, espressivo*

145

Cl. *cresc.*

Vln. *cresc.*

Vc. *cresc.*

Pno.

149

Cl. *poco accel.*

Vln.

Vc. *ff*

Pno. *f* *poco accel.*

153

Cl. *Moderato* ♩ = 92-96

Vln.

Vc. *f*

Pno. *mf* *Moderato* ♩ = 92-96

157

Cl.

Vln.

Vc.

Pno.

161

Cl.

Vln.

Vc.

Pno.

165

Cl.

Vln.

Vc.

Pno.

169

Cl.

Vln.

Vc.

Pno.

G

mf

mp

p

G

p

173

Cl.

Vln.

Vc.

Pno.

mf

mf

f

mf

177

Cl.

Vln.

Vc.

Pno.

mp

mp

181

Cl.

Vln.

Vc.

Pno.

mp

mp

mp

185

Cl.

Vln.

Vc.

Pno.

f

189

Cl.

Vln.

Vc.

Pno.

f

193

Cl.

Vln.

Vc.

Pno.

f

18 H

197

Cl. *mp*

Vln. *mp*

Vc. *mf*

Pno. *mp*

201

Cl.

Vln.

Vc.

Pno.

205

Cl. *p*

Vln. *p*

Vc. *mf*

Pno. *mp*

209

Cl.

Vln.

Vc.

Pno.

213

Cl.

Vln.

Vc.

Pno.

mf cresc.

f

mf

mf cresc.

217

Cl.

Vln.

Vc.

Pno.

mp

mp

[illegible]

225

Cl.

Vln.

Vc.

Pno.

mp

mp

mf

mf

mp

The musical score for measures 225-228 is presented in a four-staff format. The first staff is for Clarinet (Cl.) in treble clef, the second for Violin (Vln.) in treble clef, the third for Viola (Vc.) in bass clef, and the fourth for Piano (Pno.) in grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature changes from 3/4 to 2/4 at measure 226, and then to 4/4 at measure 227. The Clarinet part begins with a melodic line in 3/4 time, marked *mp*, and then rests in 2/4 and 4/4 times. The Violin part has a melodic line in 3/4 time, marked *mp*, then *mf* in 2/4 time, and continues in 4/4 time with a triplet. The Viola part has a melodic line in 3/4 time, marked *mp*, then *mf* in 2/4 time, and continues in 4/4 time. The Piano part has a chordal accompaniment in 3/4 time, marked *mp*, and then rests in 2/4 and 4/4 times.

229

CL.

Vln.

Vc.

Pno.

p

mp cresc.

pp

3

3

3

3

233

Cl. *mf*

Vln. *mf*

Vc. *mf*

Pno. *mp*

237

Cl. *p* *mf*

Vln. *p* *mp*

Vc. *mp*

Pno.

241

Cl.

Vln. *3*

Vc.

Pno.

245

Cl. *f*

Vln. *mf*

Vc. *mp*

Pno. *mf*

249

Cl. *f*

Vln.

Vc. *mp*

Pno. *mp*

253

Cl.

Vln.

Vc.

Pno. *mp*

257

Cl.

Vln.

Vc.

Pno.

261

Cl.

Vln.

Vc.

Pno.

f cresc.

265

Cl.

Vln.

Vc.

Pno.

ff

24

269 J

Cl.

Vln.

Vc.

Pno.

f

sfz

p

273

Cl.

Vln.

Vc.

Pno.

pizz ϕ

sfz

f

sfz

sfz

277

Cl.

Vln.

Vc.

Pno.

p

f

sfz

sfz

sfz

sfz

293

Cl.

Vln.

Vc.

Pno.

f

296

Cl.

Vln.

Vc.

Pno.

mf

f

299

Cl.

Vln.

Vc.

Pno.

p

302 L

Cl. *mp*

Vln. *mp*

Vc. *f*

Pno. *p* *mp*

306

Cl. *f*

Vln. *f*

Vc. *f*

Pno. *mf cresc.*

310

Cl. *mp*

Vln. *mf*

Vc. *mp* *mf*

Pno. *mf*

[illegible]

318

Cl.

ff

Vln.

Vc.

Pno.

321 **Free Time**

Cl. *pp*
recitative,
quasi-cadenza

mf *f*

Cl. *f*

Cl. *mp* *f* *p*

Cl. *mf* *p* *f* *f* *mp* In time

322 **Moderato** ♩ = 92-96

Cl. *ff* *f* *mf*

Vln. *f* *mf*

Vc. *f* *mf*

Pno. **Moderato** ♩ = 92-96 *f* *mf*

325

Cl.

Vln.

Vc.

Pno. *f*

328

Cl.

Vln.

Vc.

Pno.

mf

331

Cl.

Vln.

Vc.

Pno.

mf

p

334

Cl.

Vln.

Vc.

Pno.

mf

f

mf

mp

f

338

Cl.

Vln.

Vc.

Pno.

mf

mf

mf

342

Cl.

Vln.

Vc.

Pno.

rall.

rall.

f

N

345 **Chaotic** ♩ = 92-96

Cl.

Vln.

Vc.

Pno.

mf cresc.

mf cresc.

mf cresc.

Chaotic ♩ = 92-96

347

Cl.

Vln.

Vc.

Pno.

f

f

f

349

Cl.

Vln.

Vc.

Pno.

ff mechanical

ff mechanical

ff mechanical

ff mechanical

352

Cl.

Vln.

Vc.

Pno.

fp *sf*

fp *fff*

fp *fff*

fff

Joshua Rogers

Dechrau

for solo piano

Dechrau

For solo piano

Duration: c. 12 Minutes

Programme Note

Using sketches from my late-grandfather's work, the piece's opening is intended as the start of his unpublished musical titled *Remember!* Dechrau, written for solo piano, is a theme and variations based on his initial sketches of orchestral writing.

The first variation focuses on a four-part chorale texture with sub-metric manipulation within the irregular metre. The second is a playful, irregular staccato motif with the theme in the bass line. The third variation is a quasi-neoclassical harmonic progression with a pedal E tone throughout. The fourth features a static ostinato pattern with the theme moving throughout the piano register. The fifth features terraced dynamics and virtuosic jumps and a toccata approach towards the end of the variation. The sixth relates texturally to the second variation, with greater chordal density and metric interjections.

Dechrau

Based on a Theme from *Remember!* by Leonard Davies
for solo piano

Joshua Rogers

Laboured ♩ = 63

Measures 1-4 of the piece. The music is in 4/4 time. The right hand features a melody with a slur over measures 1-2 and another slur over measures 3-4. The left hand provides a harmonic accompaniment with chords and single notes. Dynamics include *f espress.* in measure 1 and *mp* in measure 4. The instruction *Con ped.* is written below the first two measures.

Measures 5-7 of the piece. Measure 5 begins with a slur over the right hand. Measure 6 continues the melody. Measure 7 features a 'slow arp.' (slow arpeggio) in the right hand. Dynamics include *mf* in measures 5 and 7.

Measures 8-11 of the piece. The time signature changes to 5/8. Measure 8 begins with a slur over the right hand. Measures 9-11 continue the melody with various phrasing slurs. The dynamic *mp* is marked in measure 8.

Measures 12-15 of the piece. Measures 12-15 continue the melody in 5/8 time. Measure 14 features a *mf* dynamic marking.

Measures 16-19 of the piece. Measures 16-19 continue the melody in 5/8 time, featuring various phrasing slurs and dynamics.

20

Measures 20-23 of a piano piece. The right hand features a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment. Dynamic markings include *fp* (fortissimo piano) in measures 21, 22, and 23. The key signature has two sharps (F# and C#).

24

Measures 24-27. The right hand continues the melodic development with slurs and accents. The left hand has a steady accompaniment. Dynamic markings include *p* (piano) at the start of measure 24 and *mp* (mezzo-piano) at the start of measure 26. The key signature has two sharps.

28

Measures 28-31. The right hand features a melodic line with slurs and accents. The left hand has a steady accompaniment. Dynamic markings include *mp poco cresc.* (mezzo-piano, poco crescendo) at the start of measure 29. The key signature has two sharps.

32

Measures 32-35. The right hand continues the melodic development with slurs and accents. The left hand has a steady accompaniment. The key signature has two sharps.

36

Measures 36-39. The right hand features a melodic line with slurs and accents. The left hand has a steady accompaniment. Dynamic markings include *mf* (mezzo-forte) at the start of measure 36. The key signature has two sharps.

40

(2+3)

44

mp

48

53

rit.

58

Playful ♩ = 126

pp

4
62

Measures 62-65 of a musical score. The system consists of two staves. The upper staff is in bass clef with a key signature of one sharp (F#). It contains a melodic line with eighth and sixteenth notes, including some beamed sixteenth notes. The lower staff is also in bass clef with the same key signature, featuring a bass line with eighth and sixteenth notes. The measures are grouped by vertical bar lines.

66

Measures 66-69 of a musical score. The system consists of two staves. The upper staff is in bass clef with a key signature of one sharp (F#). It contains a melodic line with eighth and sixteenth notes, including some beamed sixteenth notes. The lower staff is also in bass clef with the same key signature, featuring a bass line with eighth and sixteenth notes. The measures are grouped by vertical bar lines. Dynamic markings *f* and *p* are present below the lower staff.

70

Measures 70-73 of a musical score. The system consists of two staves. The upper staff is in bass clef with a key signature of one sharp (F#). It contains a melodic line with eighth and sixteenth notes, including some beamed sixteenth notes. The lower staff is also in bass clef with the same key signature, featuring a bass line with eighth and sixteenth notes. The measures are grouped by vertical bar lines. A dynamic marking *mf* is present below the lower staff.

74

Measures 74-77 of a musical score. The system consists of two staves. The upper staff is in bass clef with a key signature of one sharp (F#). It contains a melodic line with eighth and sixteenth notes, including some beamed sixteenth notes. The lower staff is also in bass clef with the same key signature, featuring a bass line with eighth and sixteenth notes. The measures are grouped by vertical bar lines.

78

Measures 78-81 of a musical score. The system consists of two staves. The upper staff is in bass clef with a key signature of one sharp (F#). It contains a melodic line with eighth and sixteenth notes, including some beamed sixteenth notes. The lower staff is also in bass clef with the same key signature, featuring a bass line with eighth and sixteenth notes. The measures are grouped by vertical bar lines. A dynamic marking *mp* is present below the lower staff.

82

Musical score for measures 82-85. The piece is in D major and 5/8 time. Measure 82 features a bass line with eighth notes and a treble line with a dotted quarter note. Measure 83 has a treble line with a dotted quarter note and a bass line with eighth notes. Measure 84 continues with similar patterns. Measure 85 features a treble line with a dotted quarter note and a bass line with eighth notes. A fermata is placed over the final measure.

86

Musical score for measures 86-89. The piece is in D major and 5/8 time. Measure 86 features a treble line with a dotted quarter note and a bass line with eighth notes. Measure 87 has a treble line with a dotted quarter note and a bass line with eighth notes. Measure 88 continues with similar patterns. Measure 89 features a treble line with a dotted quarter note and a bass line with eighth notes. The dynamic marking *mf* is present.

90

Musical score for measures 90-93. The piece is in D major and 5/8 time. Measure 90 features a treble line with a dotted quarter note and a bass line with eighth notes. Measure 91 has a treble line with a dotted quarter note and a bass line with eighth notes. Measure 92 continues with similar patterns. Measure 93 features a treble line with a dotted quarter note and a bass line with eighth notes.

94

Musical score for measures 94-97. The piece is in D major and 5/8 time. Measure 94 features a treble line with a dotted quarter note and a bass line with eighth notes. Measure 95 has a treble line with a dotted quarter note and a bass line with eighth notes. Measure 96 continues with similar patterns. Measure 97 features a treble line with a dotted quarter note and a bass line with eighth notes. The dynamic marking *f* is present.

98

Musical score for measures 98-101. The piece is in D major and 5/8 time. Measure 98 features a treble line with a dotted quarter note and a bass line with eighth notes. Measure 99 has a treble line with a dotted quarter note and a bass line with eighth notes. Measure 100 continues with similar patterns. Measure 101 features a treble line with a dotted quarter note and a bass line with eighth notes. A triplet marking (3+2) is present over the final measure.

102

Musical score for measures 102-105. The system consists of two staves. Measure 102 is in 7/8 time, 103 in 8/8, 104 in 2/4, and 105 in 3/4. The key signature has two sharps (F# and C#). The melody in the right hand features eighth and quarter notes, while the left hand provides a harmonic accompaniment with dotted half notes and quarter notes.

106

Musical score for measures 106-109. The system consists of two staves. Measure 106 is in 8/8 time, 107 in 7/8, 108 in 8/8, and 109 in 7/8. The key signature has two sharps. Dynamics include *ff* (fortissimo) in measure 106 and *pp* (pianissimo) in measure 107. The right hand has a melodic line with slurs and ties, while the left hand has a steady accompaniment of eighth notes.

110

Musical score for measures 110-113. The system consists of two staves. Measure 110 is in 8/8 time, 111 in 7/8, 112 in 8/8, and 113 in 7/8. The key signature has two sharps. The right hand features a complex melodic line with many beamed eighth notes and slurs. The left hand has a simple accompaniment of quarter notes.

114

Musical score for measures 114-117. The system consists of two staves. Measure 114 is in 8/8 time, 115 in 7/8, 116 in 8/8, and 117 in 7/8. The key signature has two sharps. The right hand has a melodic line with slurs and ties. The left hand has a steady accompaniment of quarter notes. A *mf* (mezzo-forte) dynamic marking appears in measure 117.

118

Musical score for measures 118-121. The system consists of two staves. Measure 118 is in 8/8 time, 119 in 7/8, 120 in 8/8, and 121 in 7/8. The key signature has two sharps. The right hand has a melodic line with slurs and ties. The left hand has a steady accompaniment of quarter notes. A *rit.* (ritardando) marking is present above the staff in measure 118.

122 - - - - - ♩ = 104 - 108

p

Con ped.

126

mp

130

133

mf

136 poco accel. - - - - -

139 **A tempo** (♩ = 104-108)

Measures 139-141. Treble clef, 3/4 time, key of D major. Bass clef, 3/4 time, key of D major. Measure 139: Treble has a continuous eighth-note pattern. Bass has a half note G# and a half rest. Measure 140: Treble has a continuous eighth-note pattern. Bass has a half note G# and a half rest. Measure 141: Treble has a continuous eighth-note pattern. Bass has a half note G# and a half rest. Dynamics: *f* in measure 139.

142

Measures 142-145. Treble clef, 3/4 time, key of D major. Bass clef, 3/4 time, key of D major. Measure 142: Treble has a continuous eighth-note pattern. Bass has a half note G# and a half rest. Measure 143: Treble has a continuous eighth-note pattern. Bass has a half note G# and a half rest. Measure 144: Treble has a continuous eighth-note pattern. Bass has a half note G# and a half rest. Measure 145: Treble has a continuous eighth-note pattern. Bass has a half note G# and a half rest. Dynamics: *mf* in measure 143.

146

Measures 146-149. Treble clef, 3/4 time, key of D major. Bass clef, 3/4 time, key of D major. Measure 146: Treble has a continuous eighth-note pattern. Bass has a half note G# and a half rest. Measure 147: Treble has a continuous eighth-note pattern. Bass has a half note G# and a half rest. Measure 148: Treble has a continuous eighth-note pattern. Bass has a half note G# and a half rest. Measure 149: Treble has a continuous eighth-note pattern. Bass has a half note G# and a half rest. Dynamics: *mf* in measure 147.

150

Measures 150-153. Treble clef, 3/4 time, key of D major. Bass clef, 3/4 time, key of D major. Measure 150: Treble has a continuous eighth-note pattern. Bass has a half note G# and a half rest. Measure 151: Treble has a continuous eighth-note pattern. Bass has a half note G# and a half rest. Measure 152: Treble has a continuous eighth-note pattern. Bass has a half note G# and a half rest. Measure 153: Treble has a continuous eighth-note pattern. Bass has a half note G# and a half rest. Dynamics: *rit.* in measure 151.

154

Measures 154-157. Treble clef, 3/4 time, key of D major. Bass clef, 3/4 time, key of D major. Measure 154: Treble has a continuous eighth-note pattern. Bass has a half note G# and a half rest. Measure 155: Treble has a continuous eighth-note pattern. Bass has a half note G# and a half rest. Measure 156: Treble has a continuous eighth-note pattern. Bass has a half note G# and a half rest. Measure 157: Treble has a continuous eighth-note pattern. Bass has a half note G# and a half rest. Dynamics: *ff* in measure 154, *mf* in measure 156. Tempo: ♩ = 104-108 in measure 154. Roll if necessary. in measure 156.

158 **poco rall.** **A tempo** (♩ = 104-108)

162 **mf**

166 **f**

170 **poco rit.** **fff**

174 **Sorrowful** ♩ = 80-84

pp **mp** **mf**

*L.H. over 8va

Con ped.

*Optional

178

simile

182

cresc.

186

f

190

mp

mf

194

ff

mf

*L.H. over

5

5

198

p

5

5

202

mf

5

5

206

(♩ = c.108)

f

5

5

211

p

f

p

f

3

3

3

3

215

ff

p

3

3

3

218

ff *pp* *ff* *pp*

222

f *p* *f*

225

poco rall. ♩ = c.108

p *p* *f*

228

p *f* *p* *f*

232

accel.

p *f* *f* *f*

236

237 238 239

240

$\text{♩} = 138$

p *sf*

241 242 243

244

mp

245 246 247

248

mf

249 250 251

252

p *mf*

253 254 255

14

256

pp

260

mp

264

f

268

f

272

f

276

Musical score for measures 276-279. The piece is in 7/8 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. The key signature has one flat (B-flat).

280

Musical score for measures 280-283. The time signature changes to 4/4. Dynamic markings include *sf* (sforzando) in measures 280 and 281, and *p subito* (piano subito) in measure 282. The right hand continues with a melodic line, and the left hand has a bass line with eighth notes.

284

Musical score for measures 284-287. The time signature changes to 3/8. The right hand features a melodic line with eighth notes, and the left hand has a bass line with eighth notes. The key signature has one flat (B-flat).

288

Musical score for measures 288-291. The time signature changes to 3/8. A dynamic marking of *mf* (mezzo-forte) is present in measure 289. The right hand features a melodic line with eighth notes, and the left hand has a bass line with eighth notes.

292

Musical score for measures 292-295. The time signature changes to 3/8. A dynamic marking of *f* (forte) is present in measure 293. The right hand features a melodic line with eighth notes, and the left hand has a bass line with eighth notes.

296

Measures 296-303. Treble and bass staves. Measure 296 starts with a treble staff rest and a bass staff eighth note. Measures 297-303 contain various chords and single notes with dynamic markings 'v' and 'sf'.

300

Measures 300-303. Treble and bass staves. Measure 300 starts with a treble staff eighth note and a bass staff eighth note. Measures 301-303 contain various chords and single notes with dynamic markings 'v' and 'sf'.

304

Measures 304-307. Treble and bass staves. Measure 304 starts with a treble staff eighth note and a bass staff eighth note. Measures 305-307 contain various chords and single notes with dynamic markings 'sf'.

308

Measures 308-311. Treble and bass staves. Measure 308 starts with a treble staff eighth note and a bass staff eighth note. Measures 309-311 contain various chords and single notes with dynamic markings '8va'.

(8) 312

molto rit. *Freely*

mp

Measures 312-315. Treble and bass staves. Measure 312 starts with a treble staff eighth note and a bass staff eighth note. Measures 313-315 contain various chords and single notes with dynamic markings 'mp' and '8va'.

316

17

320

324

Very slow arp.

Free time

326

mf

con ped.

329

pp

327 **Mournful** ♩ = 60 - 64

p

331

335 **molto rit.**

pp

Joshua Rogers

A Place of Pain

for SATB *a cappella*

A Place of Pain

for SATB *a cappella*

Duration: c. 8 Minutes

Programme Note

A Place of Pain is based on the perils of working within Welsh coal mines, with the Senghenydd colliery disaster as its main context. In that tragedy, 439 men and boys lost their lives in an explosion at the colliery. The topic originates from a drafted musical number found among my late grandfather Leonard Davies's sketches for his unpublished musicals.

In the sketches for Senghenydd (the intended title of his song) appears the following text:

*Here is a place of pain,
We're nowhere else, sphere we remain.*

Give us hope, you who enter here.

*No place for faith, but a place for fear
If God made fell, then he made it here.*

*Fumes fill your throat, you lungs will burn
Ash fills your eyes.*

This text has been heavily adapted and transformed for my piece. My work primarily explores the syllabic setting of the text to produce punctuating irregularity and rhythmic tension. The piece follows a loose AB/verse-chorus structure.

The recurring text — "Give us hope, you who enter here. This is no place for faith, but a place for fear." — functions as the B material in a chorale-like texture, juxtaposing the syllabic, percussive nature of the verses.

In the heart of the valley,
Lay a place of pain,
Where men and boys would rally,
Men that died in vain.

With the dim light of the candle,
Barely ushering a glow,
Faces marked with soot and struggle,
Down where hope is low.

Give us hope
Those who enter here
This is no place for faith,
but a place for fear.

The birdy's feeling woozy,
because the gas will kill,
Silent assassin will kill us
toxic fumes and no-one knows.

Give us hope
Those who enter here
This is no place for faith,
but a place for fear.

The dark, the dirty,
The dangerous work
The dark, the dirty,
The pervasive murk

Give us hope
Those who enter here
This is no place for faith,
but a place for fear.

A Place of Pain

Original text by Leonard Davies
Adapted and revised by Josh Rogers

for SATB *a cappella*

Joshua Rogers

Vivo ♩ = 66

Soprano *mf*
In the heart__

Alto *mp*
In the heart__

Tenor *p* *even-toned/sustained*
In the heart of the val-ley In the heart of the val-ley In the heart of the val-ley

Bass *p* *even-toned/sustained* *simile*
In the heart of the val-ley In the heart of the val-ley In the heart of the val-ley In the heart of the val-ley

5

S. *mf*
Lay a place__ In the heart__ of the

A. *mp*
Lay a place__ In the heart__ of the

T. *simile*
In the heart of the val-ley In the heart of the val-ley In the heart of the val-ley In the heart of the val-ley

B. *simile*
In the heart of the val-ley In the heart of the val-ley In the heart of the val-ley

9

S.
val - ley lay__ A__ place__ of pain__ place__ of

A.
val - ley lay__ A__ place__ of pain__ place__ of

T.
In the heart of the val-ley In the heart of the val-ley lay a place of pain lay a place of pain

B.
In the heart of the val-ley In the heart of the val-ley lay a place of pain

A

14

S. *mp* *even-toned/sustained*
 pain_____ Where men and boys would ral - ly Where men and boys would ral - ly

A. *mp* *even-toned/sustained*
 pain_____ Where men and boys would ral - ly Where men and boys would ral - ly

T. *8*

B. *8*
 lay a place of pain

17

S. *simile*
 Where men and boys would ral - ly Where men and boys would ral - ly

A. *mf*
 Where men and boys would ral - ly Where men and boys would ral - ly

T. *mf*
 Where men_____ Ral - ly_____

B. *mf*
 Where men_____ Ral - ly_____

20

S. *mf*
 Where men and boys would ral - ly Where men and boys would ral - ly Where men and boys would ral - ly

A. *mf*
 Where men and boys would ral - ly Where men and boys would ral - ly

T. *mf*
 _____ Where men_____

B. *mf*
 _____ Where men_____

23

S. *p* Where men and boys would ral - ly Some that died in vain

A. *p* Where men and boys would ral - ly Some that died in vain

T. *p* Ral - ly Some that

B. *p* Ral - ly Some that

26

S. *ff* Some that died in vain Some that died in vain

A. *ff* Some that died in vain Some that died in vain

T. *ff* died in vain

B. *ff* died in vain

B

29

S. *p* Whisper, no pitch
With the dim light of the can-dle

A. *mp* With the dim light of the can-dle *mf* Bare-ly ush er-ing a *pp* Whisper, no pitch
Bare-ly ush er-ing a

T. *p* Whisper, no pitch
With the dim light of the can-dle *f* Bare-ly ush er-ing a

B. *mp* With the dim light of the can-dle

33 Whisper, no pitch

S. *p* With the dim light of the can-dle *mf* Bare-ly ush er-ing a *mf* With the dim light of the cand-le

A. *mf* With the dim light of the cand-le

T. *p* Bare-ly ush er-ing a *mf* glow

B. *mp* With the dim light of the can-dle Whisper, no pitch *p* Bare-ly ush er-ing a *mf* glow

37

S. With the dim light of the cand-le

A. With the dim light of the cand-le

T. *mp* With the dim light of the cand-le *f* Bare-ly ush-er-ing a glow___ Bare-ly ush-er-ing a

B. *mp* With the dim light of the cand-le *f* Bare-ly ush-er-ing a glow___

41

S. Bare - ly ush - er - ing a glow *f* *mp* With the dim light of the cand-le

A. *mf* Bare - ly ush - er - ing a *f* Bare - ly ush - er - ing a glow *mp* With the dim light of the cand-le

T. Bare - ly ush - er - ing a *f* Bare - ly ush - er - ing a glow *mf* With the

B. *mf* Bare - ly ush - er - ing a *f* Bare - ly ush - er - ing a glow *mf* With the

45

S. With the dim light of the cand-le With the dim light of the cand-le With the dim light of the cand-le

A. With the dim light of the cand-le With the dim light of the cand-le With the dim light of the cand-le

T. Dim_____ light_____ Bare - ly_____

B. Dim_____ light_____ Bare - ly_____

48

S. With the dim light of the cand-le With the dim light of the cand-le With the dim light of the cand-le

A. With the dim light of the cand-le With the dim light of the cand-le With the dim light of the cand-le

T. Ush - ers_____ a

B. Ush - ers_____ a

51

S. Bare - ly ush - er - ing a glow

A. Bare - ly ush - er - ing a glow

T. glow Bare - ly ush - er - ing a Bare - ly ush - er - ing a glow

B. glow Bare - ly ush - er - ing a Bare - ly ush - er - ing a glow

55

S. *f* (2+3) Fa - ces marked with

A. *f* (2+3) Fa - ces marked with

T. *f* Fa - ces marked with soot and strug-
gle

B. *f* Fa - ces marked with soot and strug-
gle

60

S. soot and strug-
gle *f* (2+3) Fa - ces marked with soot and strug-
gle

A. soot and strug-
gle *f* (2+3) Fa - ces marked with soot and strug-
gle

T. Fa - ces marked with soot and strug-
gle

B. Fa - ces marked with soot and strug-
gle

65

S. *f* Down where hope is low Down where hope is low

A. *mf* Down where hope is low Down where hope is low

T. *p* *mf* *mf* *f* Down where hope is low Fa - ces marked with

B. *p* *mf* *mf* *f* Down where hope is low Fa - ces marked with

69

S. *f* Fa ces marked with soot and strug-gle

A. *f* Fa ces marked with soot and strug-gle

T. *f* soot and strug-gle Fa - ces marked with soot and strug-gle

B. *f* soot and strug-gle Fa - ces marked with soot and strug-gle

74

S. *p* Fa ces marked with soot and strug-gle Fa ces marked with soot and strug-gle

A. *p* Fa ces marked with soot and strug-gle Fa ces marked with soot and strug-gle

T. *p* Fa - ces marked with soot and strug - gle

B. *p* Fa - ces marked with soot and strug - gle

78

S. *f* Fa - ces marked with soot and strug-gle

A. *f* Fa - ces marked with soot and strug-gle

T. *f* Fa - ces marked with soot and strug - gle Fa - ces marked with soot and strug - gle

B. *f* Fa - ces marked with soot and strug - gle Fa - ces marked with soot and strug - gle

80

S. *f* ————— *ff*
Down where hope is low

A. *mf* ————— *ff*
Down where hope is low Down where hope is low

T. *mf* ————— *ff*
Down where hope is low Down where hope is low Down where hope is low

B. *p* ————— *ff*
Down where hope is low Down where hope is low Down where hope is low Down where hope is low

C

♩ = 100

85

S. *mf* ————— *mp* ————— *mf* ————— *f*
Give us hope those who en - ter here this is no

A. *mf* ————— *mp* ————— *mf* ————— *f*
Give us hope those who en - ter here this is no

T. *mf* ————— *mp* ————— *mf* ————— *f*
Give us hope those who en - ter here this is no

B. *mf* ————— *mp* ————— *mf* ————— *f*
Give us hope those who en - ter here this is no

90

S. *ff* ————— *mp* ————— *mf* —————
place for faith but a place for fear Give us hope those who en - ter

A. *ff* ————— *mp* ————— *mf* —————
place for faith but a place for fear Give us hope those who en - ter

T. *ff* ————— *mp* ————— *mf* —————
place for faith but a place for fear Give us hope those who en - ter

B. *ff* ————— *mp* ————— *mf* —————
place for faith but a place for fear Give us hope those who en - ter

95 *f* *mp* *p*

S. here this is no place for faith but a place for fear

A. here this is no place for faith but a place for fear

T. here this is no place for faith but a place for fear

B. here this is no place for faith but a place for fear

D

99 **Pushing forward** ♩ = 132

S.

A.

T. *mp* *f*
The bir-dy's feel-ing woo-zy The bir-dy's feel-ing woo-zy The bir-dy's feel-ing woo-zy The bir-dy's feel-ing woo-zy

B.

103

S.

A. *mf* *f*
The bir-dy's feel-ing woo-zy The bir-dy's feel-ing woo-zy The bir-dy's feel-ing woo-zy

T. *mf* *f*
The bir-dy's feel-ing woo-zy The bir-dy's feel-ing woo-zy The bir-dy's feel-ing woo-zy

B.

107

S. *mf* *f*
The bir-dy's feel-ing woo-zy The bir-dy's feel-ing woo-zy

A. *mf* *f*
The bir-dy's feel-ing woo-zy The bir-dy's feel-ing woo-zy

T. *mf* *f*
The bir-dy's feel-ing woo-zy The bir-dy's feel-ing woo-zy

B. *mf* *f*
be cause the gas will kill

111

S. *mf*
be cause the gas will kill

A. *mf*
be cause the gas will kill be cause the gas will kill

T. *mf*
be cause the gas will kill be cause the gas will kill

B. *mf*
be cause the gas will kill The bir-dy's feel-ing woo-zy

115

S. *mf*
Bir - dy woo -

A. *mf*
Bir - dy woo -

T. *mf*
The bir-dy's feel-ing woo-zy

B. *mf*
be cause the gas will kill The bir-dy's feel-ing woo-zy be cause the gas will kill

119

S. zy Gas will kill

A. zy Gas will kill

T. be cause the gas will kill The bir-dy's feel-ing woo-zy

B. The bir-dy's feel-ing woo-zy be cause the gas will kill

123

S. — Gas will

A. — Gas will

T. be cause the gas will kill The bir-dy's feel-ing woo-zy be cause the gas will kill

B. The bir-dy's feel-ing woo-zy

127

S. gas will kill *p* The bir-dy's feel-ing woo-zy

A. gas will kill *p* The bir-dy's feel-ing woo-zy

T. The bir-dy's feel-ing woo-zy be cause the gas will kill The bir-dy's feel-ing woo-zy

B. be cause the gas will kill *p* The bir-dy's feel-ing woo-zy

131

S. *ff* be cause the gas will kill *p* The bir-dy's feel-ing woo-zy

A. *ff* *p* be cause the gas will kill The bir-dy's feel-ing woo-zy

T. *ff* *f* be cause the gas will kill be-cause the gas will kill

B. *ff* be cause the gas will kill

135

S. *f* The bir-dy's feel-ing woo-zy

A. *f* The bir-dy's feel-ing woo-zy The bir-dy's feel-ing woo-zy

T. be-cause the gas will kill

B. *f* be-cause the gas will kill be-cause the gas will kill

139

S. be-cause the gas will kill Thebirdy's feel-ing woo-zy

A. be-cause the gas will kill Thebirdy's feel-ing woo-zy

T. Thebirdy's feel-ing woo-zy be cause the gas will kill

B. Thebirdy's feel-ing woo-zy be cause the gas will kill

143

S. be cause the gas will kill si-lent as-sas-sin will kill us

A. be cause the gas will kill si-lent as-sas-sin will kill us

T. *mp* be cause the gas will kill *mf* si-lent as-sas-sin will kill us tox-ic fumes and no-one knows

B. *mp* be cause the gas will kill *mf* si-lent as-sas-sin will kill us tox-ic fumes and no-one knows

147

S. *mf* tox - ic fumes and no-one *f* knows

A. *mf* tox - ic fumes and no-one *f* tox - ic fumes and no-one knows

T. *f* tox - ic fumes and no-one *mf* tox - ic fumes and no-one *f* knows

B. *mf* tox - ic fumes and no-one *f* tox - ic fumes and no-one knows

151

S. *mf* tox-ic fumes and no-one tox-ic fumes and no-one

A. *mf* tox-ic fumes and no-one *mf* tox-ic fumes and no-one

T. *mf* tox-ic fumes and no-one tox-ic fumes and no-one

B. *mf* tox-ic fumes and no-one tox-ic fumes and no-one

155

S. *si-lent as-sas-sin will kill us* *si-lent as-sas-sin will kill us*

A. *si-lent as-sas-sin will kill us* *si-lent as-sas-sin will kill us*

T. *si-lent as-sas-sin will kill us* *si-lent as-sas-sin will kill us* *si-lent as-sas-sin will kill us*

B. *si-lent as-sas-sin will kill us* *si-lent as-sas-sin will kill us*

mp *p* *f*

159

S. *tox - ic fumes and no-one knows*

A. *tox - ic fumes and no-one tox - ic fumes and no-one tox - ic fumes and no-one knows*

T. *tox - ic fumes and no-one tox - ic fumes and no-one knows*

B. *tox - ic fumes and no-one tox - ic fumes and no one knows*

mp *f* *mp* *f* *mf* *mp* *f*

E

Sorrowful ♩ = 100

163

S. *Give us hope those who en - ter here this is no*

A. *Give us hope those who en - ter here this is no*

T. *Give us hope those who en - ter here this is no*

B. *Give us hope those who en - ter here this is no*

pp *mp* *mf* *pp* *mp* *mf* *pp* *mp* *mf*

168

S. *ff* *mf*
place for faith but a place for fear Give us hope those who en - ter

A. *ff* *mf*
place for faith but a place for fear Give us hope those who en - ter

T. *ff* *mf*
place for faith but a place for fear Give us hope those who en - ter

B. *ff* *mf*
place for faith but a place for fear Give us hope those who en - ter

[F]

173

S. *mp* *p* *mp* *f* *mf* *f*
here this is no place for faith but a place for fear The dark The dir - ty

A. *mp* *p* *mf* *f*
here this is no place for faith but a place for fear dark dir - ty

T. *mp* *p* *mf* *f*
here this is no place for faith but a place for fear dark dir - ty

B. *mp* *p* *mf* *f*
here this is no place for faith but a place for fear dark dir - ty

182

S. *mf* *mp*
The Dan - ger - ous work. dark, the dirt - y The per - va - sive

A. *mp*
Dan - ger - ous work. dark, the dirt - y The per - va - sive

T. *mp*
Dan - ger - ous work. dark, the dirt - y The per - va - sive

B. *mp*
Dan - ger - ous work. The dark, the dirt - y The per - va - sive

188

mf *f*

S. murk This is no place for faith

mf *mp* *mf* *f*

A. murk This is no place for faith

mf *mp* *mf* *f*

T. murk This is no place for faith

mf *mp* *mf* *f*

B. murk This is no place for faith

rit. A tempo rit. *ff*

193

S. but a place for fear This is no place for faith but a place for

f *mp* *mf* *f* *ff*

A. but a place for fear This is no place for faith but a place for

f *mp* *mf* *f* *ff*

T. but a place for fear This is no place for faith but a place for

f *mp* *mf* *f* *ff*

B. but a place for fear This is no place for faith but a place for

A tempo

199

pp

S. In the heart of the val - ley lay a place of pain Where men and boys would ral - ly

pp

A. In the heart of the val - ley lay a place of pain Where men and boys would ral - ly

pp

T. In the heart of the val - ley lay a place of pain Where men and boys would ral - ly

pp

B. In the heart of the val - ley lay a place of pain Where men and boys would ral - ly

202

S. *f* *ppp*
Some that died in vain With the dim light of the cand-le Bare - ly ush - er - ing a glow

A. *f* *ppp*
Some that died in vain With the dim light of the cand-le Bare - ly ush - er - ing a glow

T. *f* *ppp*
Some that died in vain With the dim light of the cand-le Bare - ly ush - er - ing a glow

B. *f* *ppp*
Some that died in vain With the dim light of the cand-le Bare - ly ush - er - ing a glow

205

S. *mf* *f*
Fa - ces marked with soot and strug - gle Down where hope is low

A. *mf* *f*
Fa - ces marked with soot and strug - gle Down where hope is low

T. *mf* *f*
Fa - ces marked with soot and strug - gle Down where hope is low

B. *mf* *f*
Fa - ces marked with soot and strug - gle Down where hope is low

207

S. *ff*
The bir - dy's feel - ing woo - zy be cause the gas will kill

A. *ff*
The bir - dy's feel - ing woo - zy be cause the gas will kill

T. *ff*
The bir - dy's feel - ing woo - zy be cause the gas will kill

B. *ff*
The bir - dy's feel - ing woo - zy be cause the gas will kill

209

S. *fff* *mf*
 si-lent as-sass-in will kill us tox-ic fumes and no-one knows Give us hope those who en-ter

A. *fff* *mf*
 si-lent as-sass-in will kill us tox-ic fumes and no-one knows Give us hope those who en-ter

T. *fff* *mf*
 si-lent as-sass-in will kill us tox-ic fumes and no-one knows Give us hope those who en-ter

B. *fff* *mf*
 si-lent as-sass-in will kill us tox-ic fumes and no-one knows Give us hope those who en-ter

214

S. *f* *f*
 here this is no place for faith but a place for fear This

A. *f* *mp*
 here this is no place for faith but a place for fear This

T. *f* *mp*
 here this is no place for faith but a place for fear This

B. *f* *mp*
 here this is no place for faith but a place for fear This

219

S. *molto rit.* *ff*
 is no place for faith but a place for fear

A. *mf* *f* *ff*
 is no place for faith but a place for fear

T. *mf* *f* *ff*
 is no place for faith but a place for fear

B. *mf* *f* *ff*
 is no place for faith but a place for fear

Joshua Rogers

Odyssey

for piano & orchestra

Odyssey

for piano & orchestra

Duration: c. 20 minutes

Score in C

Instrumentation

2 Flutes (1st Doubling Piccolo)
2 Oboes (1st doubling Cor Anglais)
2 Clarinets in B $\flat$
2 Bassoons

2 Horns in F
2 Trumpets in B $\flat$
3 Trombones (2 tenor, 1 bass)

Percussion (2):
Snare Drum
Bass Drum

Timpani

Harp

Solo Piano

Violin I
Violin II
Viola
Cello
Double Bass

Programme Note

Written between June 2023 and May 2025, Odyssey represents the pinnacle of my PhD research. A single-movement work, it explores rhythmic dissonance across a large-scale form with the aim of evaluating the effectiveness of rhythmic techniques in developing musical material. Odyssey borrows from a wide range of styles and influences encountered during my undergraduate and postgraduate studies. The piece, written in a quasi-rondo style, presents three principal themes. Section A is based on a legato theme in C major/minor, coloured by a prominent flattened sixth (A $\flat$). This theme establishes C as the recurring tonal centre of the work, persisting throughout.

Section B introduces a quirky theme in a modal soundworld, driven by sub-metric irregularity through a 3+3+2 grouping within 4/4. Here, the woodwinds weave intricate textures that evolve in a manner reminiscent of a film underscore. These textures culminate in interjecting punctuations set in compound triple time.

Section C is melodically akin to the B theme but develops primarily through metric alternation, aiming to destabilise the prevailing 3/4 metre. The chief metric antagonist in this section is the frequent interjection of 5/8, which disrupts duple groupings of 3/4 and 4/4. Constant fluctuations in metre create a lack of continuity as the orchestra wrestles between regular and irregular metric shifts.

The development section heightens both harmonic and rhythmic tension as material transitions rapidly. Percussive repeated notes in the piano open this section, punctuated by sharp interjections from strings and percussion.

The cadenza provides a moment of temporal suspension, with time and notation left to the discretion of the solo pianist, before leading into the final build-up. Following the piano's solo, the A theme returns, transformed into a triplet pattern.

The piece culminates in a dramatic flourish of rhythmic complexity, as irregular metres, cross-rhythms, sub-metric subdivisions, and syncopated phrasing overlap—propelling the music towards its explosive conclusion.

Odyssey

for piano & orchestra

Joshua Rogers

Score in C

A

Vivace ♩ = 132

poco rall.

A tempo

Flute 1
f *fp* *ff* *f*

Flute 2/Piccolo
f *fp* *ff* *f*

Oboe 1
f *fp* *ff* *mp*

Oboe 2/Cor Anglais
f *fp* *ff* *mp*

Clarinets 1, 2 in B♭
f *fp* *ff* *mp*

Bassoons 1, 2
f *fp* *ff* *mf*

Horns 1, 2 in F
f *fp* *ff* *mf*

Trumpets 1, 2 in B♭
f *fp* *ff* *f*

Trombones 1, 2
f *fp* *ff* *f*

Bass Trombone
f *fp* *ff* *mf*

Timpani
fp *ff*

Bass Drum
fp *ff*

Snare Drum
fp *ff*

Harp
f *p* *ff*

Piano
f cresc. *ff* *mf*
con Ped.

Vivace ♩ = 132

poco rall.

A tempo

Violin I
f

Violin II
f

Viola
mf

Cello
mf

Double Bass
mf

[illegible]

11

FL 1

FL 2

Ob. 1

Ob. 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Tpt. 1, 2

Trb. 1, 2

B. Tbn.

Timp.

B. D.

S. D.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

ff

p

p subito

f

a 2

p subito

ff

p

p subito

f

p

p subito

f

p

p subito

f

p

p

f

p

mp cresc.

mf

ff

p

mf

ff

p

unis

p subito

f

p

p subito

f

p

p subito

f

p

The musical score for 'Playful' is in 4/4 time with a tempo of 148 bpm. It features three staves: Flute 1 (FL. 1), Bassoon 1 & 2 (Bsn. 1, 2), and Snare drum (S. D.).

Flute 1 (FL. 1): The melody begins at measure 22 with a *mf* dynamic. It consists of eighth-note triplets and quarter notes. The key signature has three flats (B-flat, E-flat, A-flat). The melody ends at measure 26 with a *(mf)* dynamic.

Bassoon 1 & 2 (Bsn. 1, 2): The part begins at measure 22 with a *mp* dynamic. It features a steady eighth-note accompaniment, primarily on B-flat and E-flat, with occasional quarter notes and rests. The key signature has three flats.

Snare drum (S. D.): The part begins at measure 22 with a *p* dynamic. It consists of eighth-note patterns and quarter notes, primarily on the snare drum.

[illegible]

32

FL 1

FL 2

Ob. 1

Ob. 2

Cl. 1, 2

Bsn. 1, 2

S. D.

mp

mf

f

cresc.

(mp)

(p)

mf

mp

[illegible]

This musical score is for the piece "The Rose Tree" from the opera "The Tales of Hoffman" by Jacques Offenbach. The score is arranged for a woodwind ensemble, strings, and piano. The key signature is B-flat major (two flats) and the time signature is 9/16. The score is divided into two systems. The first system (measures 42-45) features the woodwind ensemble (Flute 1, Flute 2, Oboe 1, Oboe 2, Clarinet 1 & 2, Bassoon 1 & 2) playing a melody in the right hand and a bass line in the left hand. The strings (S.D. - String Drums) play a rhythmic pattern. The piano (Pno.) plays a melody in the right hand and a bass line in the left hand. The second system (measures 46-49) features the woodwind ensemble playing a melody in the right hand and a bass line in the left hand. The strings play a rhythmic pattern. The piano plays a melody in the right hand and a bass line in the left hand. The score includes dynamic markings such as *f*, *ff*, *mf*, *mp*, and *p*. The score is written for a woodwind ensemble, strings, and piano.

47

FL. 1

Ob. 1

Cl. 1, 2

Bsn. 1, 2

S. D.

Pno.

mf

mp

p



52

FL. 1

Ob. 2

Cl. 1, 2

Bsn. 1, 2

S. D.

Pno.

mf

mp

p

62

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

[illegible]

87

Hp.

p subito

f

A $\sharp$
D $\flat$

Pno.

p

ff

Vln. I

p subito

f

ff

Vln. II

p subito

f

ff

Vla.

p subito

f

ff

Vc.

p subito

f

ff

Cb.

p subito

f

ff



92

Hp.

p

D

Pno.

mp

L.H. over

sf

mf

con ped.

Vln. I

p

sf

D

Vln. II

p

sf

Vla.

p

sf

Vc.

p

sf

Cb.

p

sf

Ob. 1

97

f

Pno.

Vln. I

arco

mf

Vln. II

arco

mf

102

Fl. 1

p

Picc.

p

Ob. 1

mf

Cl. 1, 2

f

ff

mf

Bsn. 1, 2

Hp.

p

*E♭ F♯ G♯ A♭
B♭ C♯ D♯*

E♭

E♭

Pno.

Vln. I

Vln. II

Vla.

arco

p cresc.

mf cresc.

Vc.

arco

p cresc.

mf cresc.

Cb.

arco

p cresc.

mf cresc.

[illegible]

112 rit.

Fl. 1

Picc. To Picc.

Ob. 1

Bsn. 1, 2

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

mf

8va

E

118

Rubato ♩ = c.100

Timp.

Hp.

Pno.

E

Rubato ♩ = c.100

Vln. I

Vln. II

Vla.

Vc.

Cb.



123

Timp.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

128

Hp. *mf espress.*

Pno.

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp*

==

132

Hp. *rit.* *f*

Vln. I *p* *mf* *p*

Vln. II *p* *div.* *mf* *p*

Vla. *p* *mf* *p*

Vc. *p* *mf* *p*

Cb. *p* *mf* *p*

F

Tranquillo ♩ = 66

FL. 1

Ob. 2

Timp.

Hp.

137

mf

mp

E₄

B₄

E₄

E₄

F

Tranquillo ♩ = 66

Vln. I

Vln. II

Vla.

Vc.

Cb.

ord.

pp

pp

pp

pp

pp



Ob. 2

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

143

ppp

gliss.

gliss.

gliss.

gliss.

gliss.

mp espress.

mp

mp

mp

mp

mp

E₄F₄G₄A₄
B₄C₅D₅

148

Hn. 1. 2

Tpt. 1. 2

Trb. 1. 2

B. Tbn.

Grandioso (♩ = 66)

mf

a 2

mf

mf

Hp.

gliss. gliss. gliss. gliss.

mf

3 3 3 3

Musical score for Piano (Pno.). The score is written for a piano and features a complex melodic line in the right hand and a more rhythmic, chordal accompaniment in the left hand. The key signature is B-flat major (two flats). The tempo is marked 'Andante' and the dynamics range from 'mf' (mezzo-forte) to 'f' (forte). The score includes various musical notations such as triplets, slurs, and dynamic markings.

Violin I

Violin II

Viola

Violoncello

Contrabasso

Grandioso (♩ = 66)

mf

[illegible]

[illegible]



163 Playful ♩ = 148

FL. 1

CL. 1, 2

Bsn. 1, 2

Hn. 1, 2

Tpt. 1, 2

Trb. 1, 2

B. Tbn.

mf

mf

a 2

p

con sord.

p

con sord.

p

con sord.

p



168

FL. 1

Ob. 2

CL. 1, 2

Bsn. 1, 2

Hn. 1, 2

Tpt. 1, 2

Trb. 1, 2

B. Tbn.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

mf

mf

mf

pizz.

mp

mp

mp

mp

mp

mp

Oboe

173

Ob. 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Tpt. 1, 2

Trb. 1, 2

B. Tbn.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff

p



177

Ob. 2

Pno.

3

[illegible]

187

Pno.

The piano accompaniment for measures 187-194 consists of two staves. The right hand (treble clef) plays chords and moving lines, while the left hand (bass clef) plays a steady eighth-note bass line. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 8/8.

[illegible]

205

FL 1



FL 2



Ob. 1



Ob. 2



Bsn. 1, 2



Hn. 1, 2



Trb. 1, 2



B. Tbn.



Pno.



Vln. I



Vln. II



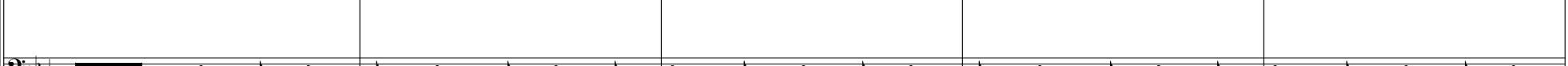
Vla.



Vc.



Cb.



210

FL. 1

(f cresc.)

FL. 2

(f cresc.)

Ob. 1

(f cresc.)

Ob. 2

(f cresc.)

Bsn. 1, 2

(f cresc.)

Hr. 1, 2

(f cresc.)

Trb. 1, 2

(f cresc.)

B. Tbn.

(f cresc.)

Pno.

(f cresc.)

Vln. I

(f cresc.)

Vln. II

(f cresc.)

Vla.

(f cresc.)

Vc.

(f cresc.)

Cb.

(f cresc.)

[illegible]

220

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1. 2

Bsn. 1. 2

Hn. 1. 2

Tpt. 1. 2

Trb. 1. 2

B. Tbn.

Vln. I

Vln. II

Vla.

Vc.

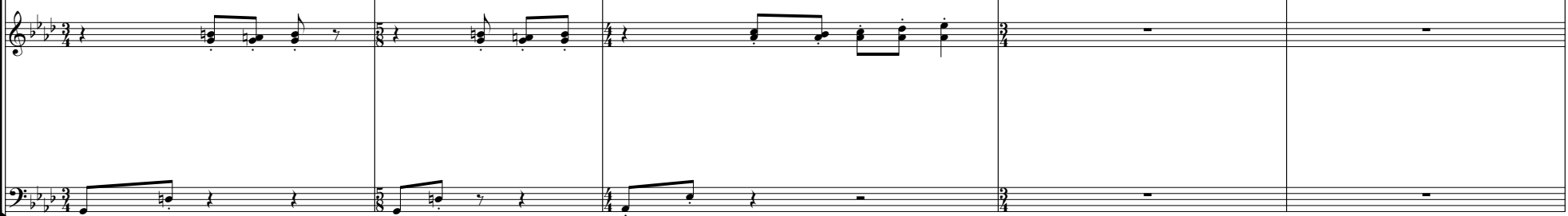
Cb.

225

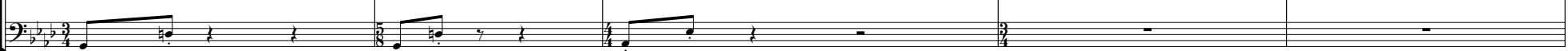
Ob. 2



Cl. 1, 2



Bsn. 1, 2



Hn. 1, 2



Tpt. 1, 2



Trb. 1, 2



B. Tbn.



Pno.



Vln. I



Vln. II



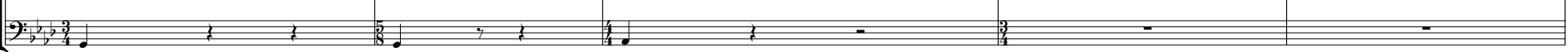
Vla.



Vc.



Cb.



230

FL 1

FL 2

CL 1, 2

Bsn. 1, 2

Tpt 1, 2

Trb. 1, 2

B. Tbn.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

240

FL 1

FL 2

Ob. 1

Ob. 2

CL 1, 2

Bsn. 1, 2

Tpt. 1, 2

Trb. 1, 2

B. Tbn.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

250

FL 1

Musical staff for FL 1. Treble clef, key signature of three flats. Measures 1-5: Measure 1 has a whole rest. Measures 2-3 have eighth notes G4, A4, Bb4. Measure 4 has eighth notes G4, A4, Bb4. Measure 5 has a whole rest. Dynamics: *f cresc.*

FL 2

Musical staff for FL 2. Treble clef, key signature of three flats. Measures 1-5: Measure 1 has a whole rest. Measures 2-3 have eighth notes G4, A4, Bb4. Measure 4 has eighth notes G4, A4, Bb4. Measure 5 has a whole rest. Dynamics: *f cresc.*

Ob. 1

Musical staff for Ob. 1. Treble clef, key signature of three flats. Measures 1-5: Measure 1 has a whole rest. Measures 2-3 have a melodic line starting on G4, marked *mf cresc.* Measure 4 has a whole rest. Measure 5 has a whole rest.

Ob. 2

Musical staff for Ob. 2. Treble clef, key signature of three flats. Measures 1-5: Measure 1 has a melodic line starting on G4. Measure 2 has a whole rest. Measure 3 has a whole rest. Measure 4 has a melodic line starting on G4. Measure 5 has a melodic line starting on G4.

Cl. 1, 2

Musical staff for Cl. 1, 2. Treble clef, key signature of three flats. Measures 1-5: Measure 1 has a whole rest. Measure 2 has a whole rest. Measure 3 has a whole rest. Measure 4 has a melodic line starting on G4, marked *a 2*. Measure 5 has a melodic line starting on G4.

Bsn. 1, 2

Musical staff for Bsn. 1, 2. Bass clef, key signature of three flats. Measures 1-5: Measure 1 has eighth notes G2, A2, Bb2 with a triplet '3' below. Measure 2 has eighth notes G2, A2, Bb2 with a triplet '3' below. Measure 3 has eighth notes G2, A2, Bb2 with a triplet '3' below. Measure 4 has eighth notes G2, A2, Bb2 with a triplet '3' below. Measure 5 has eighth notes G2, A2, Bb2 with a triplet '3' below.

Hn. 1, 2

Musical staff for Hn. 1, 2. Treble clef, key signature of three flats. Measures 1-5: Measure 1 has a whole rest. Measure 2 has a whole rest. Measure 3 has a whole rest. Measure 4 has a whole rest. Measure 5 has a whole rest.

Tpt. 1, 2

Musical staff for Tpt. 1, 2. Treble clef, key signature of three flats. Measures 1-5: Measure 1 has a whole rest. Measure 2 has a whole rest. Measure 3 has a whole rest. Measure 4 has a melodic line starting on G4. Measure 5 has a melodic line starting on G4.

Trb. 1, 2

Musical staff for Trb. 1, 2. Bass clef, key signature of three flats. Measures 1-5: Measure 1 has eighth notes G2, A2, Bb2. Measure 2 has eighth notes G2, A2, Bb2. Measure 3 has eighth notes G2, A2, Bb2. Measure 4 has eighth notes G2, A2, Bb2. Measure 5 has eighth notes G2, A2, Bb2.

B. Tbn.

Musical staff for B. Tbn. Bass clef, key signature of three flats. Measures 1-5: Measure 1 has eighth notes G2, A2, Bb2. Measure 2 has eighth notes G2, A2, Bb2. Measure 3 has eighth notes G2, A2, Bb2. Measure 4 has eighth notes G2, A2, Bb2. Measure 5 has eighth notes G2, A2, Bb2.

Pno.

Musical staff for Pno. Grand staff, key signature of three flats. Measures 1-5: Measure 1 has eighth notes G2, A2, Bb2 with a triplet '3' below. Measure 2 has eighth notes G2, A2, Bb2 with a triplet '3' below. Measure 3 has eighth notes G2, A2, Bb2 with a triplet '3' below. Measure 4 has eighth notes G2, A2, Bb2 with a triplet '3' below. Measure 5 has eighth notes G2, A2, Bb2 with a triplet '3' below.

Vln. I

Musical staff for Vln. I. Treble clef, key signature of three flats. Measures 1-5: Measure 1 has eighth notes G4, A4, Bb4. Measure 2 has eighth notes G4, A4, Bb4. Measure 3 has eighth notes G4, A4, Bb4. Measure 4 has eighth notes G4, A4, Bb4. Measure 5 has eighth notes G4, A4, Bb4.

Vln. II

Musical staff for Vln. II. Treble clef, key signature of three flats. Measures 1-5: Measure 1 has eighth notes G4, A4, Bb4. Measure 2 has eighth notes G4, A4, Bb4. Measure 3 has eighth notes G4, A4, Bb4. Measure 4 has eighth notes G4, A4, Bb4. Measure 5 has eighth notes G4, A4, Bb4.

Vla.

Musical staff for Vla. Alto clef, key signature of three flats. Measures 1-5: Measure 1 has eighth notes G4, A4, Bb4. Measure 2 has eighth notes G4, A4, Bb4. Measure 3 has eighth notes G4, A4, Bb4. Measure 4 has eighth notes G4, A4, Bb4. Measure 5 has eighth notes G4, A4, Bb4.

Vc.

Musical staff for Vc. Bass clef, key signature of three flats. Measures 1-5: Measure 1 has eighth notes G2, A2, Bb2. Measure 2 has eighth notes G2, A2, Bb2. Measure 3 has eighth notes G2, A2, Bb2. Measure 4 has eighth notes G2, A2, Bb2. Measure 5 has eighth notes G2, A2, Bb2.

Cb.

Musical staff for Cb. Bass clef, key signature of three flats. Measures 1-5: Measure 1 has eighth notes G2, A2, Bb2. Measure 2 has eighth notes G2, A2, Bb2. Measure 3 has eighth notes G2, A2, Bb2. Measure 4 has eighth notes G2, A2, Bb2. Measure 5 has eighth notes G2, A2, Bb2.

255

FL 1

FL 2

Ob. 1

Ob. 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Tpt. 1, 2

Trb. 1, 2

B. Tbn.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

[illegible]

265

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl. 1

Ob. 1

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Tpt. 1, 2

Trb. 1, 2

B. Tbn.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

274

Trb. 1, 2

B. Tbn.

B. D.

S. D.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.



279

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

284

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.



288

Trb. 1, 2

Timp.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

292

Fl. 1

f

Ob. 1

f

Cl. 1, 2

mf

Bsn. 1, 2

a 2
mf

Hr. 1, 2

mf

Tpt. 1, 2

mf

Trb. 1, 2

mf

B. Tbn.

f

Hp.

ff A♯ G♭

Pno.

ff

Vln. I

Vln. II

Vla.

Vc.

Cb.

297

FL 1

p

Ob. 1

p

Cl. 1, 2

p

Bsn. 1, 2

p

Hn. 1, 2

p

Tpt. 1, 2

p

Trb. 1, 2

p

B. Tbn.

p

Hp.

mf

Pno.

mf

Vln. I

mp

Vln. II

mp

Vla.

mp

Vc.

mp

Cb.

mp

301

Hp.

Pno.

Vln. I.

Vln. II.

Vla.

Vc.

Cb.

p

pp

pp

pp

pp

305

Vivace ♩ = 148

FL 1

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Trb. 1, 2

B. D.

S. D.

Hp.

Pno.

f

mf

mp

p

p

pp

pp

309

Fl. 1

Ob. 1

Ob. 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Tpt. 1, 2

Trb. 1, 2

B. D.

S. D.

Pno.

mf

mf

mf

mp

mp cresc.

To C. A.

319

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

mp

mp

mp

mp

336

FL. 1

FL. 2

Ob. 1

Ob. 2

Cl. 1. 2

Bsn. 1. 2

Hn. 1. 2

Tpt. 1. 2

Trb. 1. 2

B. D.

S. D.

f

mf

mp

p

a 2

Cor Anglais

3

341

FL 1

FL 2

Ob. 1

C. A.

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Tpt. 1, 2

Trb. 1, 2

B. Tbn.

B. D.

S. D.

Pno.

mf

mp

mp cresc.

ff

Piccolo

ft.

growl

9/16

347

ord.

f

ff

To FL.

ord.

f

ff

ord.

f

ff

a 2. ord.

f

ff

ord.

f

ff

ord.

f

ff

ord.

f

ff

B. D.

ff

S. D.

ff

Pno.



351

arco

f

arco

f

arco

f

arco

f

arco

f

arco

f

356

Hn. 1, 2

Tpt. 1, 2

Trb. 1, 2

B. D.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

ff

f

mf

ff

ff

ff

ff

361

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Tpt. 1, 2

Trb. 1, 2

B. D.

Pno.

pp

pp

pp

ff

mf

ff

f

mf

M

(3+2)

(2+3)

(3+2)

366

Ob. 1

Cl. 1, 2

Bsn. 1, 2

pp

(2+3)

(3+2)

(2+3)

(3+2)

Ob. 1

CL 1, 2

Bsn. 1, 2

371

mf

mf

mf

(mf)

Fl. 1

CL 1, 2

Bsn. 1, 2

Pno.

376

f

(3+2)

mf

mf

mp

pp

Fl. 1

Ob. 1

CL 1, 2

Bsn. 1, 2

Pno.

381

(2+3)

(2+3)

(3+2)

(2+3)

(3+2)

Ob. 1

CL 1, 2

Bsn. 1, 2

Pno.

386

391

FL. 1

f 3

FL.

f 3

Ob. 1

mf 3

CL. 1, 2

f

Bsn. 1, 2

f a 2

Tpt. 1, 2

f 3

Trb. 1, 2

mf

B. Tbn.

mf

Pno.

mf 3

Vln. I

mf

Vln. II

mf

Vla.

mf

Vc.

mf

Cb.

mf

[illegible]

[illegible]

This image shows a page of a musical score, likely for a symphony. The page is numbered 406 at the top left and 53 at the top right. The score is written in a standard musical notation with staves, notes, rests, and dynamic markings. The instruments listed on the left side of the score are:

- Fl. 1
- Fl.
- Ob. 1
- C. A.
- Cl. 1, 2
- Bsn. 1, 2
- Hn. 1, 2
- Tpt. 1, 2
- Trb. 1, 2
- B. Tbn.
- Hp.
- Pno.
- Vln. I
- Vln. II
- Vla.
- Vc.
- Cb.

The score is written in a standard musical notation with staves, notes, rests, and dynamic markings. The instruments listed on the left side of the score are:

- Fl. 1
- Fl.
- Ob. 1
- C. A.
- Cl. 1, 2
- Bsn. 1, 2
- Hn. 1, 2
- Tpt. 1, 2
- Trb. 1, 2
- B. Tbn.
- Hp.
- Pno.
- Vln. I
- Vln. II
- Vla.
- Vc.
- Cb.

[illegible]

416

FL. 1

f *mf*

FL.

Bsn. 1, 2

Hn. 1, 2

Tpt. 1, 2

Trb. 1, 2

B. Tbn.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Piccolo

55 ft.

[illegible]

425

Fl. 1

Picc.

Ob. 1

C. A.

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Tpt. 1, 2

Trb. 1, 2

B. Tbn.

Timp.

B. D.

S. D.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

429

Fl. 1

Picc.

Ob. 1

C. A.

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Tpt. 1, 2

Trb. 1, 2

B. Tbn.

Timp.

B. D.

S. D.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

molto rit.

f

fp

molto rit.

432 **Free Time** 59

Pno. *p molto rubato*

con ped.

Musical score for Piano (Pno.). The score is written on a grand staff with a treble and bass clef. The key signature is one flat (B-flat). The tempo is marked 'Allegretto' and the time signature is 4/4. The score consists of two systems. The first system shows a melodic line in the treble clef and a more active line in the bass clef. The second system continues the melodic line in the treble clef, which now features a long, sweeping slur over several measures, while the bass clef continues with a similar active pattern. The score ends with a double bar line.

433 (♩ = c. 60) **accel.**
Becoming more metric.

mp cresc.

Pno.

435

(♩ = c. 72)

poco rall.

Pno.

f

Q

439 **Temporally loose (Free flowing)** (♩ = c. 60–70)

Pno. *mp molto rubato*

mf

444

Pno.

Measures 444-448 of the piano score. The key signature is B-flat major (two flats). Measure 444 starts with a treble clef and a bass clef. The treble staff has a half note G4, a quarter note A4, and a quarter note B4. The bass staff has a half note F3, a quarter note G3, and a quarter note A3. Measure 445 has a treble staff with a half note G4, a quarter note A4, and a quarter note B4. The bass staff has a half note F3, a quarter note G3, and a quarter note A3. Measure 446 has a treble staff with a half note G4, a quarter note A4, and a quarter note B4. The bass staff has a half note F3, a quarter note G3, and a quarter note A3. Measure 447 has a treble staff with a half note G4, a quarter note A4, and a quarter note B4. The bass staff has a half note F3, a quarter note G3, and a quarter note A3. Measure 448 has a treble staff with a half note G4, a quarter note A4, and a quarter note B4. The bass staff has a half note F3, a quarter note G3, and a quarter note A3.

454

Pno.

mf

mp

459

Hp.

mf

mf

f

E₁F₁G₁A₁
B₁C₁D₁

Pno.



464

Hp.

E₁

E₁
D₁

Pno.



469

Hp.

f

B₁

G₁ E₁

A₁
D₁

Pno.

pp



R

474 **accel.**

mp cresc.

Pno.



478

Pno.

482 (♩ = c.100)

Hp.

$E: F G A; A; B: C D; D;$

p

61

Pno.

mf

487 $\text{♩} = \text{C. 120}$ **molto rall.** $\text{♩} = \text{C. 120}$

Fl. 1

Cl. 1, 2

Bsn. 1, 2

Hp.

Pno.

f

mf

mf

mp

pp

492

FL 1

Ob. 1

Cl. 1, 2

Bsn. 1, 2

Pno.

(2+3)

(2+3)

The musical score for measures 492-495 is written for five staves. The key signature is B-flat major (two flats). The time signature is 8/8. The Flute 1 part begins in measure 492 with a quarter rest, followed by eighth notes G4, A4, Bb4, and A4. In measure 493, it continues with eighth notes G4, F4, E4, and D4. Measures 494 and 495 contain whole rests. The Oboe 1 part has whole rests in measures 492 and 493. In measure 494, it plays a quarter note G4, followed by eighth notes A4 and Bb4. In measure 495, it plays eighth notes A4 and G4, followed by a quarter rest. The Clarinet 1 & 2 and Bassoon 1 & 2 parts are marked with a (2+3) in measure 492. The Clarinet part plays eighth notes G4, A4, Bb4, and A4 in measure 492, and eighth notes G4, F4, E4, and D4 in measure 493. The Bassoon part plays eighth notes G4, A4, Bb4, and A4 in measure 492, and eighth notes G4, F4, E4, and D4 in measure 493. In measure 494, the Clarinet part plays a quarter rest, followed by eighth notes G4 and A4. The Bassoon part plays a quarter rest, followed by eighth notes G4 and A4. In measure 495, the Clarinet part plays eighth notes G4, A4, Bb4, and A4. The Bassoon part plays eighth notes G4, F4, E4, and D4. The Piano part has a melodic line in the right hand and a bass line in the left hand. The right hand plays eighth notes G4, A4, Bb4, and A4 in measure 492, and eighth notes G4, F4, E4, and D4 in measure 493. The left hand plays eighth notes G4, A4, Bb4, and A4 in measure 492, and eighth notes G4, F4, E4, and D4 in measure 493. In measure 494, the right hand plays a quarter rest, followed by eighth notes G4 and A4. The left hand plays a quarter rest, followed by eighth notes G4 and A4. In measure 495, the right hand plays eighth notes G4, A4, Bb4, and A4. The left hand plays eighth notes G4, F4, E4, and D4.

497

Ob. 1

Cl. 1, 2

Bsn. 1, 2

Pno.

502

Fl. 1

Cl. 1, 2

Bsn. 1, 2

Pno.

507

Fl. 1

Ob. 1

Cl. 1, 2

Bsn. 1, 2

Pno.

514

Picc. *f* 3

Ob. 1

Cl. 1, 2 *mf*

Bsn. 1, 2 *mf* a 2

Tpt. 1, 2 *mp* 3

Trb. 1, 2 *mp*

B. Tbn. *mp*

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

519

S

Agitato (♩ = c.120)

FL. 1

Picc.

Ob. 1

C. A.

Cl. 1, 2

Bsn. 1, 2

Hr. 1, 2

Tpt. 1, 2

Trb. 1, 2

B. Tbn.

Pno.

S

Agitato (♩ = c.120)

Vln. I

Vln. II

Vla.

Vc.

Cb.

524

Fl. 1

Musical staff for Fl. 1. Treble clef, key of B-flat major. Measures 524-529. Dynamics: mf.

Picc.

Musical staff for Picc. Treble clef, key of B-flat major. Measures 524-529.

Ob. 1

Musical staff for Ob. 1. Treble clef, key of B-flat major. Measures 524-529. Dynamics: mf, f.

C. A.

Musical staff for C. A. Treble clef, key of B-flat major. Measures 524-529. Dynamics: f, mf.

Cl. 1, 2

Musical staff for Cl. 1, 2. Treble clef, key of B-flat major. Measures 524-529. Dynamics: mp, f, mf.

Bsn. 1, 2

Musical staff for Bsn. 1, 2. Bass clef, key of B-flat major. Measures 524-529. Dynamics: f, a 2.

Hn. 1, 2

Musical staff for Hn. 1, 2. Treble clef, key of B-flat major. Measures 524-529. Dynamics: f.

Tpt. 1, 2

Musical staff for Tpt. 1, 2. Treble clef, key of B-flat major. Measures 524-529. Dynamics: f, mp.

Trb. 1, 2

Musical staff for Trb. 1, 2. Bass clef, key of B-flat major. Measures 524-529. Dynamics: f.

B. Tbn.

Musical staff for B. Tbn. Bass clef, key of B-flat major. Measures 524-529.

Pno.

Musical staff for Pno. Grand staff, key of B-flat major. Measures 524-529.

Vln. I

Musical staff for Vln. I. Treble clef, key of B-flat major. Measures 524-529.

Vln. II

Musical staff for Vln. II. Treble clef, key of B-flat major. Measures 524-529.

Vla.

Musical staff for Vla. Alto clef, key of B-flat major. Measures 524-529.

Vc.

Musical staff for Vc. Bass clef, key of B-flat major. Measures 524-529. Dynamics: 3.

Cb.

Musical staff for Cb. Bass clef, key of B-flat major. Measures 524-529. Dynamics: 3.

[illegible]

536

T

Grandioso

$\text{♩} = 100$

Fl. 1

f

Ob. 1

f

C. A.

f

Cl. 1, 2

f

Hr. 1, 2

mf

Tpt. 1, 2

mf

ff mp

f

Trb. 1, 2

ord.

mf

ff

B. Tbn.

mf

Hp.

mf

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

Pno.

f

Vln. I

mf

f

Vln. II

mf

f

Vla.

mf

Vc.

mf

Cb.

540

Fl. 1

Ob. 1

C. A.

Cl. 1, 2

Hn. 1, 2

Tpt. 1, 2

Trb. 1, 2

B. Tbn.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mp

This musical score page contains measures 540 through 543. The instrumentation includes Flute 1, Oboe 1, Clarinet in A, Clarinets 1 and 2, Horns 1 and 2, Trumpets 1 and 2, Trombones 1 and 2, Bass Trombone, Harp, Piano, Violin I, Violin II, Viola, Violoncello, and Contrabass. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. Measures 540 and 541 feature long, sustained notes in the woodwinds and strings, with the harp playing a triplet pattern. Measures 542 and 543 show more active movement, with triplets in the woodwinds and strings, and a triplet in the piano. Dynamics include *mf* (mezzo-forte) and *mp* (mezzo-piano).

544

Pno.

mf

547

Hn. 1. 2

1. (solo)

f

mf

Pno.

pp

Vln. I

sul tasto

ppp

mp

Vln. II

sul tasto

ppp

mp

Vla.

sul tasto

ppp

mp

Vc.

sul tasto

ppp

mp

Cb.

sul tasto

ppp

mp

552

Hn. 1. 2

f

ff

p

B. Tbn.

mp

mf

Pno.

mf

Vln. I

mf

f

mp

Vln. II

mf

f

mp

Vla.

mf

f

mp

Vc.

mf

f

mp

Cb.

mf

f

mp

558

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

563

Fl. 1 *mf sub.* *mf sub.* *mp* *mf sub.*

Ob. 1 *mp*

Cl. 1, 2 *mf* *mf sub.* *mp* *mf*

Bsn. 1, 2 *mf*

Pno. *f*

Vln. I *mf* ord. 3

Vln. II *mf* ord. 3

Vla. *mf* ord. 3

Vc. *mf* ord. div.

Cb. *mf* ord.

567

Fl. 1

Ob. 1

Cl. 1, 2

Bsn. 1, 2

Tpt. 1, 2

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

mf

f

mp

mf sub.

f sub.

f

ff

f

f

1. (solo)

[illegible]

579

Fl. 1

Picc.

Ob. 1

Hn. 1, 2

Tpt. 1, 2

Trb. 1, 2

B. Tbn.

Timp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

fff

ff

f

f

div.

div.

f

f

583

Hn. 1. 2

Tpt. 1. 2

Trb. 1. 2

B. Tbn.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff

ff

ff

ff

mp

p cresc.

p cresc.

mf cresc.

mf cresc.

mp cresc.



588

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

rit.

rit.

594

U
A tempo (♩ = 100)

Fl. 1

ff

Picc.

ff

Ob. 1

f

Cl. 1, 2

f

Bsn. 1, 2

a 2
f

Hn. 1, 2

ff

Tpt. 1, 2

ff

Trb. 1, 2

ff

B. Tbn.

f

Pno.

ff

U
A tempo (♩ = 100)

Vln. I

ff

Vln. II

ff

Vla.

f

Vc.

f

Cb.

f

599

Fl. 1

Picc.

Ob. 1

C. A.

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Tpt. 1, 2

Trb. 1, 2

B. Tbn.

Timp.

B. D.

S. D.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

ff

fff

rit.

Without rhythmic precision

7

3

[illegible]

[illegible]

Joshua Rogers

The Rhythm

for snare drum

The Rhythm

for snare drum

Duration: c. 6-7 minutes.

Programme Note

Written for untuned percussion, The Rhythm explores a rhythmic motif developing through a range of techniques. The piece initially explores developing a single rhythmic pattern using diminution, fragmentation, rhythmic retrogrades and metric alternation.

In the middle section, an additional rhythmic layer is introduced to produce cross-rhythmic textures, and timbral changes add greater variation to the theme.

The final section combines the rhythmic techniques from the previous sections and introduces sub-metric accentuation into alternating rhythmic textures.

The piece is written primarily for snare drum, but it could also be applied to untuned percussion that can produce three distinct timbral sounds.

Performance Note

The information below is presented in shorthand on the first page of the score. The piece uses three main noteheads throughout the performance:

♩ = standard note.

× = rim shot

◊ = stick hit on the snare drum rim.

If the piece is not being performed using a snare drum, appropriate timbral changes can be made to the notation to suit the desired instrument. Choosing timbral changes is down to the performer, and I encourage them to seek their own stylistic interpretation of the notation. Below is an example:

If using congas, the x notehead could represent using the secondary drum, and the diamond could represent striking the edge of the drum skin to produce an alternative sound. Similarly, for an instrument using a beater/mallet, a choice to swap beaters could produce interesting effects (e.g. soft vs. hard beater).

for snare drum

Mechanical ♩ = 92-96

Snare Drum

5

9 **More Groove** (♩ = 92-96)

13

17

22

27 **Playful**
No snare wire (Rim shot)

34

38

x notehead = rim shot Diamond notehead = stick hit (rim)

43 (Stick hit rim)

(Stick mit rim)

Musical notation for 'Stick mit rim' on a single staff. It begins with a C-clef and a key signature of one flat (B-flat). The notation includes various rhythmic values: eighth notes, sixteenth notes, and dotted notes. There are three triplet markings (indicated by a '3' below the notes) and three measures with a 15/16 time signature. The piece concludes with a double bar line.

48

The first staff of music begins with a double bar line. It contains several measures with eighth and sixteenth notes, some beamed together. A triplet of eighth notes is marked with a '3' and a bracket. The staff changes to 4/4 time, indicated by a '4' over a '4'. It continues with more eighth and sixteenth notes, some beamed, and a measure with a quarter note and a quarter rest. The staff then changes to 7/8 time, indicated by a '7' over an '8'. It continues with eighth and sixteenth notes, some beamed, and a measure with a quarter note and a quarter rest. The staff ends with a double bar line.

52

The first system of the musical score for 'The Little Boat' consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains a melody with eighth and sixteenth notes, including triplets and some notes marked with an 'x'. The bottom staff is in bass clef and contains a bass line with eighth and sixteenth notes, also including triplets. The system concludes with a double bar line and a final chord marked with a '7' and an '8'.

56

60

The musical score for 'Share with Me' is written for a single melodic line. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Andante' and the time signature is 4/4. The score consists of two systems. The first system contains measures 1 through 10, featuring various rhythmic patterns including eighth and sixteenth notes, rests, and triplets. The second system contains measures 11 through 14, starting with a dynamic marking of *mp* (mezzo-piano) and including a quintuplet in measure 13. The piece concludes with a double bar line.

64

69

73

77

The first system of the musical score for 'The Rose Tree' is shown. It consists of two staves. The upper staff is in treble clef and contains a melody with eighth and sixteenth notes, including some beamed sixteenth notes. The lower staff is in bass clef and contains a bass line with dotted half notes and eighth notes. The system concludes with a double bar line.

81

The first system of the musical score for 'The Rose Tree' is written on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of a series of eighth and sixteenth notes, with some notes beamed together. There are several rests throughout the system. The system ends with a double bar line.

84

A musical score for the song 'The Rose Tree'. The score is written on a single staff with a treble clef and a key signature of one flat (B-flat). The melody is composed of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The lyrics are written below the staff, aligned with the notes. The score is divided into four measures by vertical bar lines. The first measure contains the lyrics 'The Rose Tree', the second 'The Rose Tree', the third 'The Rose Tree', and the fourth 'The Rose Tree'. The score ends with a double bar line.

87

buzz roll

92

95

Snare wire off

p

99

ff *mf*

102

105

109

mp *mf*

112

114

116

This page of musical notation is for a snare drum, spanning measures 87 to 116. It begins with a double bar line at measure 87, followed by a half note and a quarter rest. Measure 88 starts with a snare roll, indicated by the text 'buzz roll' above the staff. The notation consists of a series of eighth notes, with some groups of three marked with a '3' and a slur. Measure 92 continues the pattern with triplets and eighth notes. Measure 95 features a 'Snare wire off' instruction, with the dynamics *p* (piano) and *ff* (fortissimo) marked. Measure 99 shows a change in dynamics from *ff* to *mf* (mezzo-forte). Measure 102 and 105 show various rhythmic patterns, including eighth and sixteenth notes. Measure 109 includes a triplet of eighth notes marked *mp* (mezzo-piano) and *mf*. Measure 112 and 114 continue the snare roll pattern. Measure 116 ends with a final rhythmic pattern. The notation includes various drum-specific symbols such as eighth notes, quarter notes, and rests, as well as dynamic markings and articulation marks like accents and slurs.

118 *p* *ff* *f*

121 *mp* *f*

126 *p* *f*

131 *mf*

135 *mf*

139 *mf*

143 *mp*

146 *mf* *f*

148 *mf*

149 *p* *ff* **molto rit.**

Joshua Rogers

Irrationality

for cello and piano

Irrationality

for cello and piano

Duration: c. 7 - 8 minutes

Programme Note

Irrationality explores the use of irregular and irrational metres.

Irrational metres are used to organise rhythmic material that cannot fit into a traditional (simple/compound) metre.

For the listener, irrational metres can aurally sound like an irregular number of triplets performed, creating a degree of aural disruption.

Written in an ABA structure, the A section explores these irrational metres through augmentation and diminution, acting as interjections within the irregular metric structure.

The B section explores a simple harmonic and metric framework, but with complex cross-rhythmic textures within the top register of the piano and flowing melodic ideas for the cello.

A returns with greater harmonic interest and more aggressive metric interjections from the piano. The final moments of the piece build to a conflicting irrational vs. irregular metric alternation.

Performance Note

This note is specifically to aid performers in understanding the irrational metres that feature in the score. Irrational metres can be understood as metric modulations and will require contextualising them within the context of the piece.

With six as the denominator (lower number) each crotchet beat is performed at a crotchet triplet speed. In the context of the piece, each irrational bar should be treated as if the BPM is crotchet = 168. In this piece, being exact to the decimal point will not be necessary and is not practical for you as the performers. For the entire duration of the piece, the BPM relating to the irrational metres does not change.

Note that the first irrational metre within the score is marked simile, indicating that all irrational bars should be interpreted at the same BPM.

Irrationality

for cello and piano

Joshua Rogers

Violoncello

Vivace ♩ = 224

mf

Piano

Vivace ♩ = 224

p

6 (♩ = 168) *simile* (♩ = 224)

Vc.

f

mf

Pno.

(♩ = 168) *simile* (♩ = 224)

mp

mf

mp subito

11

Vc.

f

Pno.

mf

16

Vc.

Pno.

f

21

Vc.

Pno.

A

mp

mf

3

25

Vc.

Pno.

mf

3

28

Vc.

Pno.

32

Vc.

Pno.

f

pp

36

Vc.

Pno.

ff *f*

ff *p*

40

Vc.

Pno.

f

ff *p*

44

Vc.

Pno.

ff *f*

ff *p*

48

Vc.

Pno.

fp

ff *p*

52

Vc.

Pno.

f

ff

p

ff

56

Vc.

Pno.

mf

mf

60

Vc.

Pno.

64

Vc.

Pno.

68

Vc.

Pno.

3

3

72

Vc.

Pno.

3

mp

77

Vc.

Pno.

mf

3

81

Vc.

Pno.

3

84

Vc.

Pno.

88

Vc.

Pno.

B

f

B

pp

92

Vc.

Pno.

ff

f

ff

p

96

Vc.

Pno.

f

ff

p subitio

100

Vc.

Pno.

ff *f*

ff *p*

104

Vc.

Pno.

f *mp* *f*

ff *p* *mp* *f*

108

Vc.

Pno.

mf *f* *mp molto espress.*

p *f* *pp con rubato*

C **Largo** ♩ = 50-54

C **Largo** ♩ = 50-54

112

Vc.

Pno.

mf

114

Vc.

Pno.

mp

p

5 5 5 5

5 5 5 5

116

Vc.

Pno.

mf

f

5 5 5 5

5 5 5 5

118

Vc.

Pno.

mf

f

mf

5 5 5 5

5 5 5 5

120

Vc.

Pno.

5 5 5 5

5 5 5 5

122

Vc.

Pno.

124

Vc.

Pno.

126

Vc.

Pno.

ff

8va

mf

128

Vc.

Pno.

(8)

129

Vc.

Pno.

130

Vc.

Pno.

131

Vc.

Pno.

8va

132

Vc.

Pno.

f

f

5

5

133 **D** **A tempo** ♩ = 224

Vc. *mp* *mf*

Pno. **D** **A tempo** ♩ = 224 *mp*

137

Vc.

Pno.

141

Vc. *p*

Pno. *mp* *mf*

147

Vc.

Pno. 3

152

Vc.

Pno.

mp

mf

3

156

Vc.

Pno.

3

158

Vc.

Pno.

3

161

Vc.

Pno.

165 E

Vc. *f* *mp*

Pno. *ff* *p*

169

Vc. *ff*

Pno. *ff*

173

Vc.

Pno.

177

Vc. *f*

Pno. *p*

181

Vc.

Pno.

ff *f*

ff *p*

184

Vc.

Pno.

ff

187

Vc.

Pno.

f *p*

190

Vc.

Pno.

mf *f*

mf *f*

193

Vc.

pp *f*

Pno.

pp *sf* *mf*

197

Vc.

ff

Pno.

sf *f*

201

Vc.

mf

Pno.

mp

205

Vc.

mf

Pno.

209

Vc.

Pno.

f

213

Vc.

Pno.

mf

f

mp

217

Vc.

Pno.

221

Vc.

Pno.

mf

mp

f

225

Vc.

Pno.

mp

229

Vc.

Pno.

ff

233

Vc.

Pno.

f

p

237

Vc.

Pno.

f

mp

sf

pp

f

241

Vc.

Pno.

245

Vc.

Pno.

sf

f

mf

f

249

Vc.

Pno.

mf

253

Vc.

Pno.

p

f

p

f

257

Vc.

Pno.

mp *mf*

mf

260

Vc.

Pno.

mp *mf*

mp *mf*

mp *mf*

263

Vc.

Pno.

f

f

268

Vc.

Pno.

ff

ff

con ped.

8va