COMPOSITIONS
2003 through 2005

by

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B.Mus., The University of Victoria, 1994

A THESIS SUBMITTED IN PARTIAL FULFILMENT OF
THE REQUIREMENTS FOR THE DEGREE OF

MASTER OF MUSIC

In

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COMPOSITION

THE UNIVERSITY OF BRITISH COLUMBIA

April 2005

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ABSTRACT

This thesis includes compositions written by Yvonne Gillespie during her Master studies at the University of British Columbia from September, 2003 through April, 2005. The works are grouped according to genre beginning with orchestral works, followed by chamber works, and then vocal works.

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ORCHESTRAL COMPOSITIONS

1. **Illuminations**
2. **Endless...**

ILLUMINATIONS
for Orchestra

By Yvonne Gillespie
(2003)

INSTRUMENTATION:

2 Flutes
2 Oboes
2 Clarinets in B Flat
2 Bassoons

4 French Horns
2 Trumpets
3 Trombones
1 Tuba

Timpani
Percussion
- Bell Tree
- Chimes
- Tambourine
- Vibraphone
- Windchimes

9 Violin 1
8 Violin 2
7 Viola
6 Violoncello
5 Contrabass

DURATION:

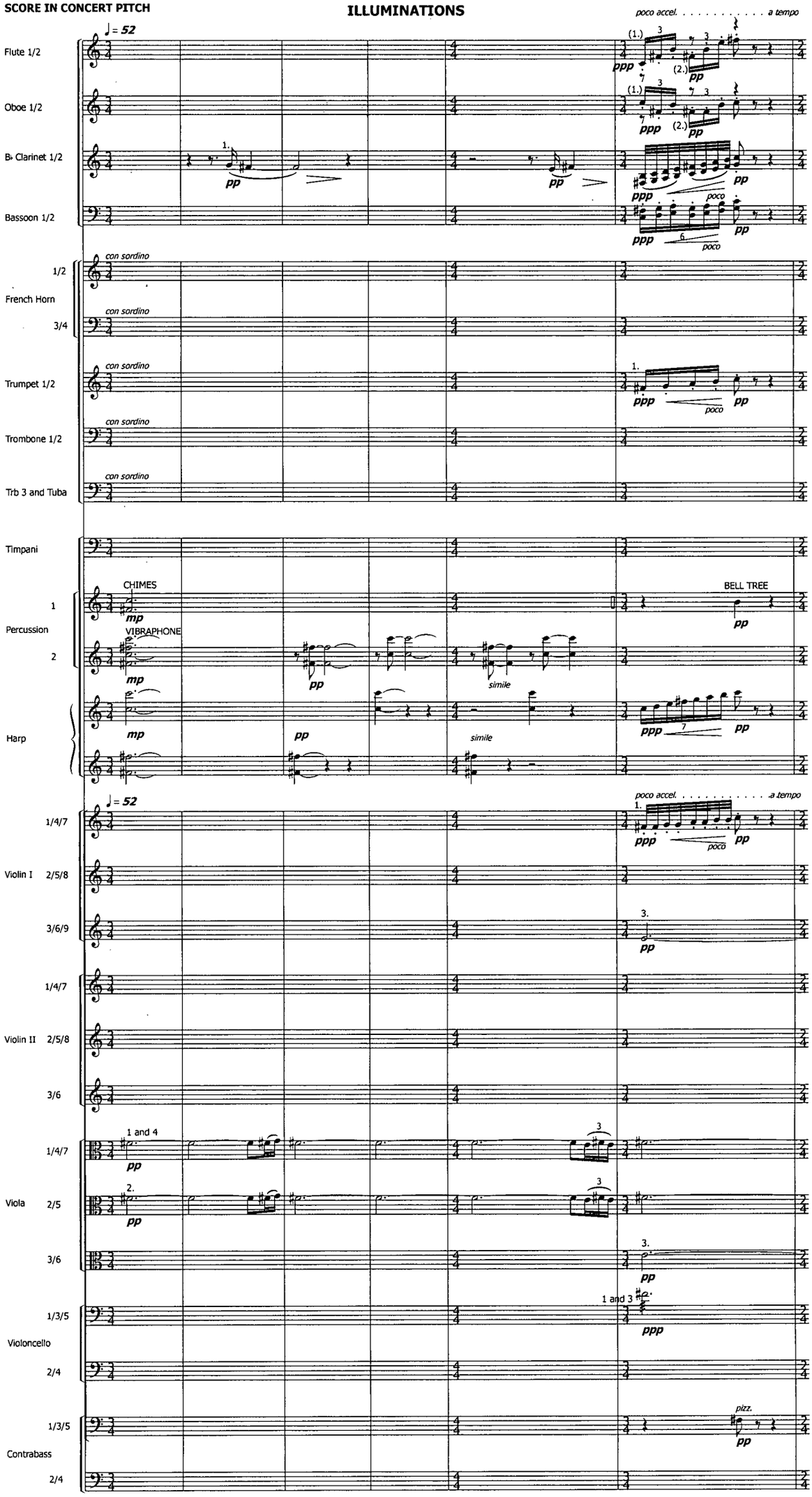
6 minutes

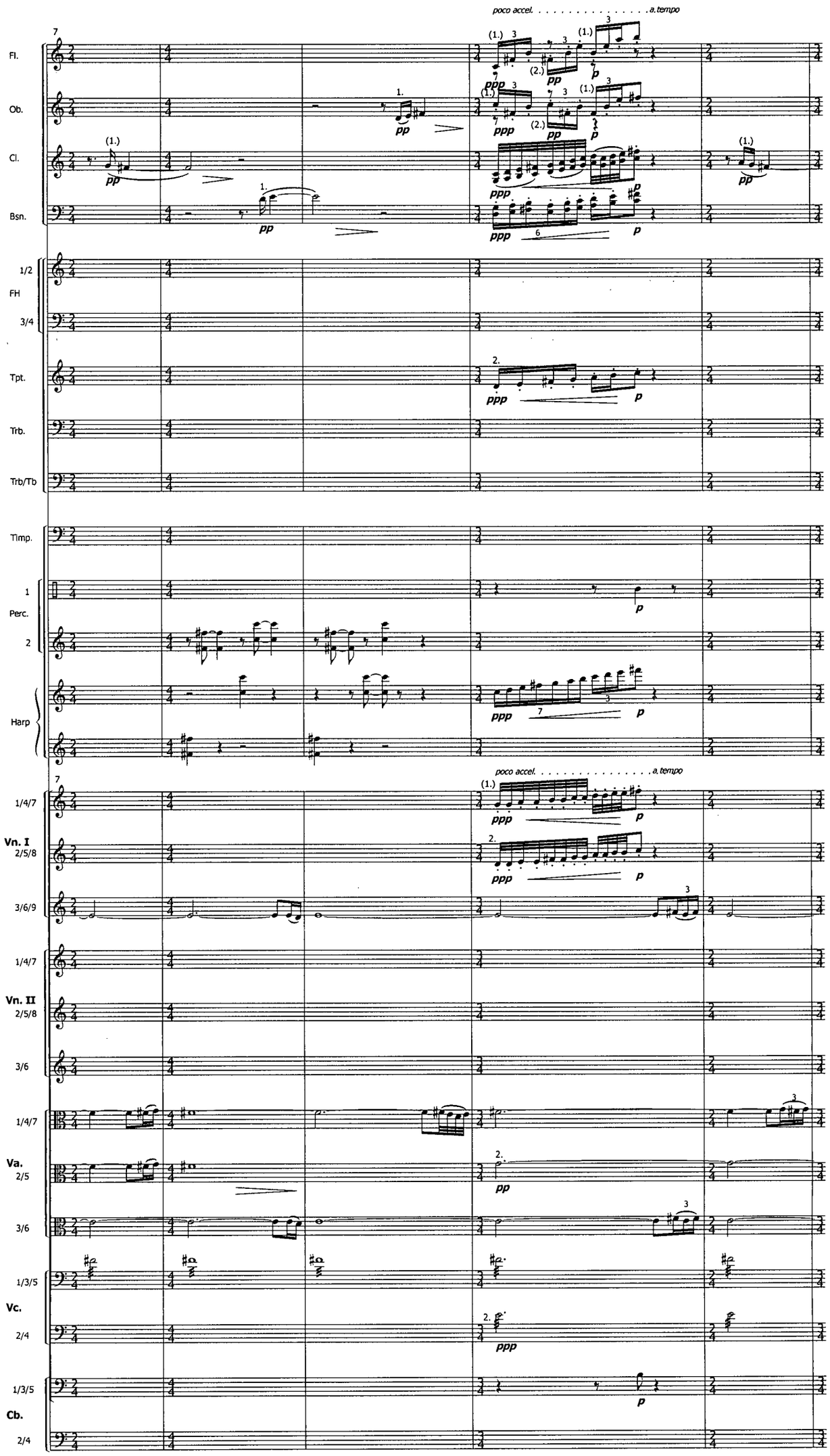
PROGRAM NOTES:

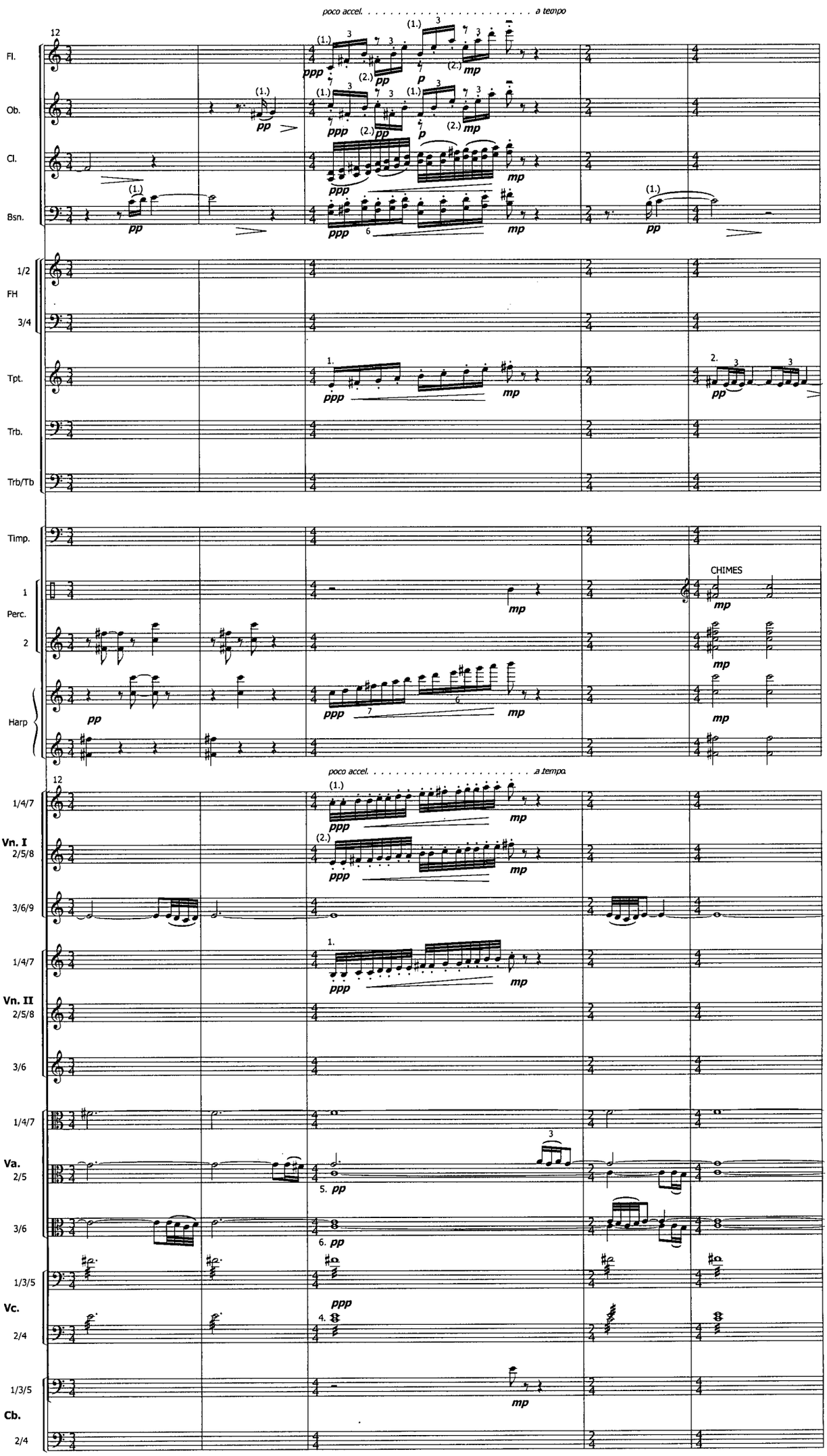
Have you ever wondered what a sunrise would sound like? How would you hear that which you can only see. This was the inspiration for the composing of this single movement orchestral work. The experience of gradually increasing light has been transferred into a parallel experience of sound which emulates the progressive visual intensity through the continual thickening of the orchestral texture and the expansion of range and dynamic. The goal was to create a subtly everchanging soundscape which gradually increases in density and intensity until the realization of the sunrise at the conclusion of the work.

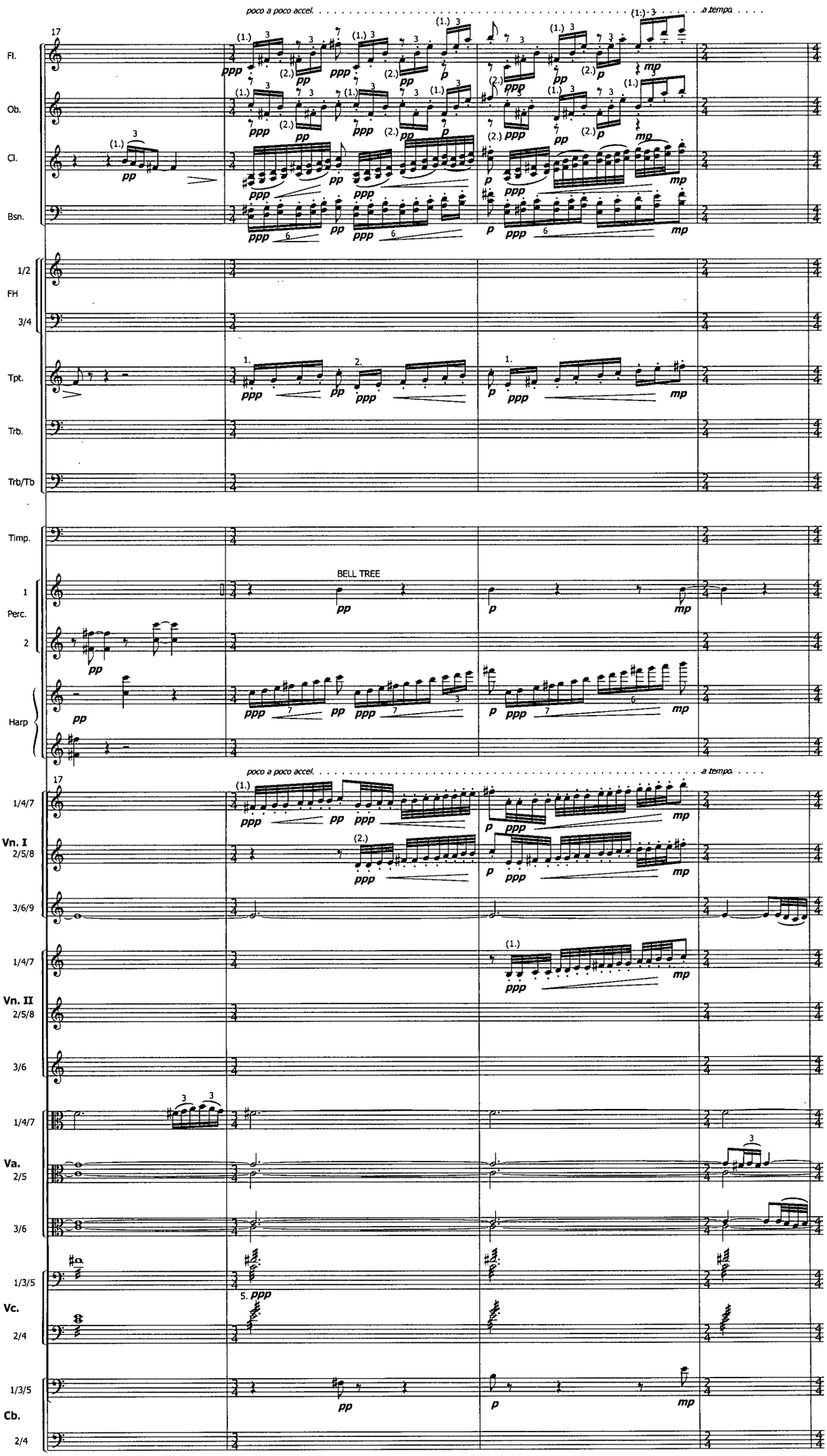
SCORE IN CONCERT PITCH

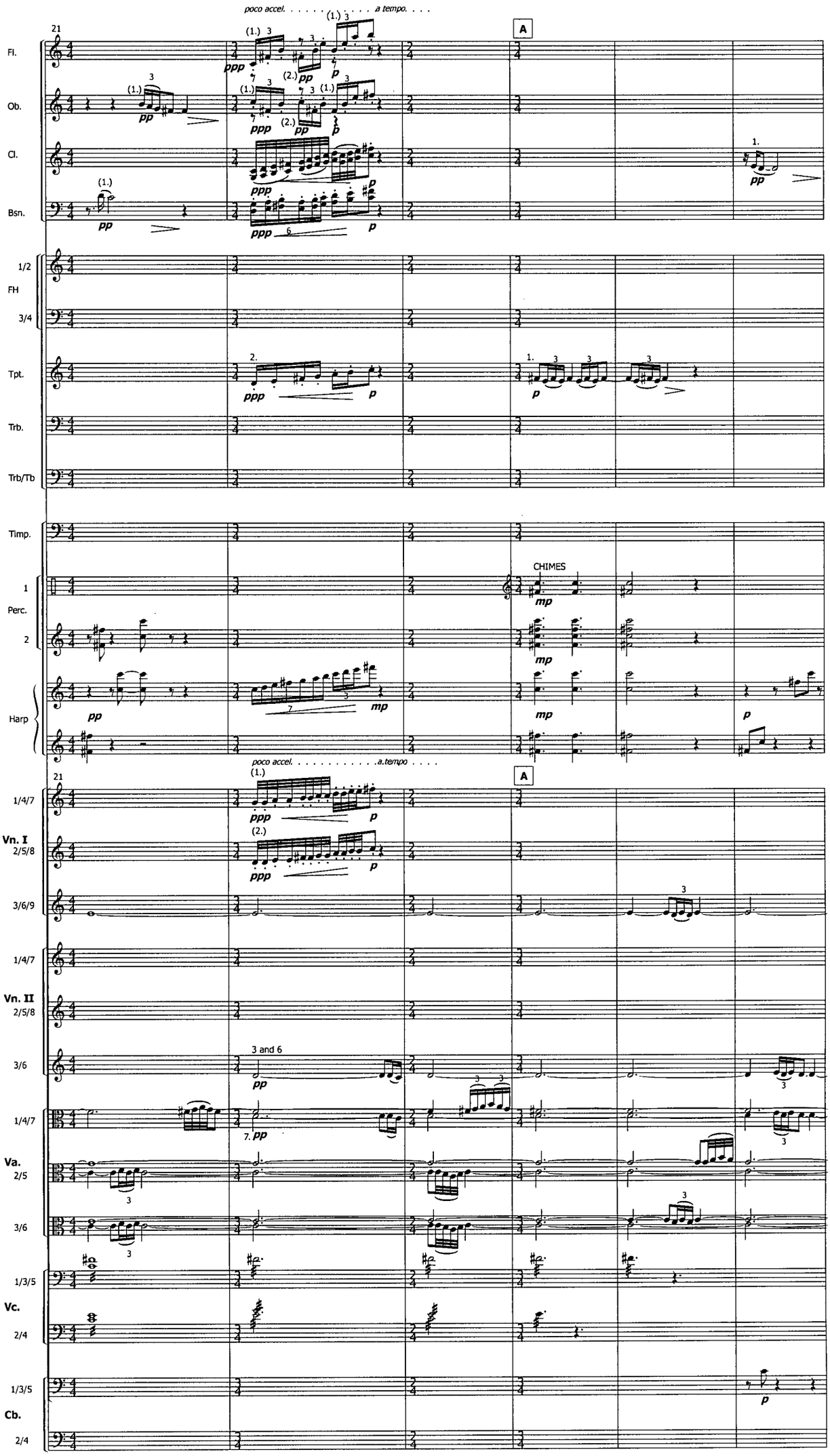
ILLUMINATIONS

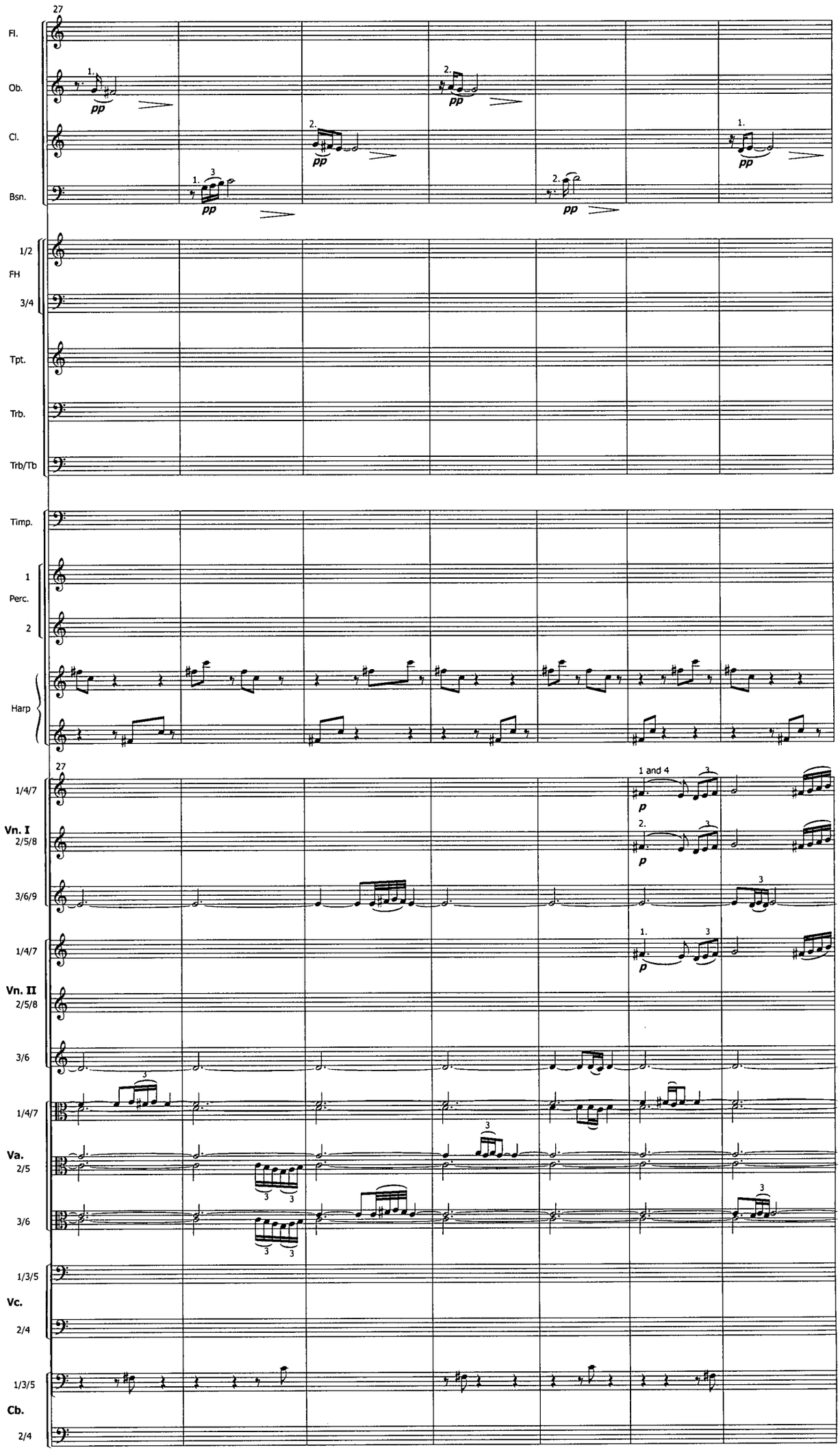


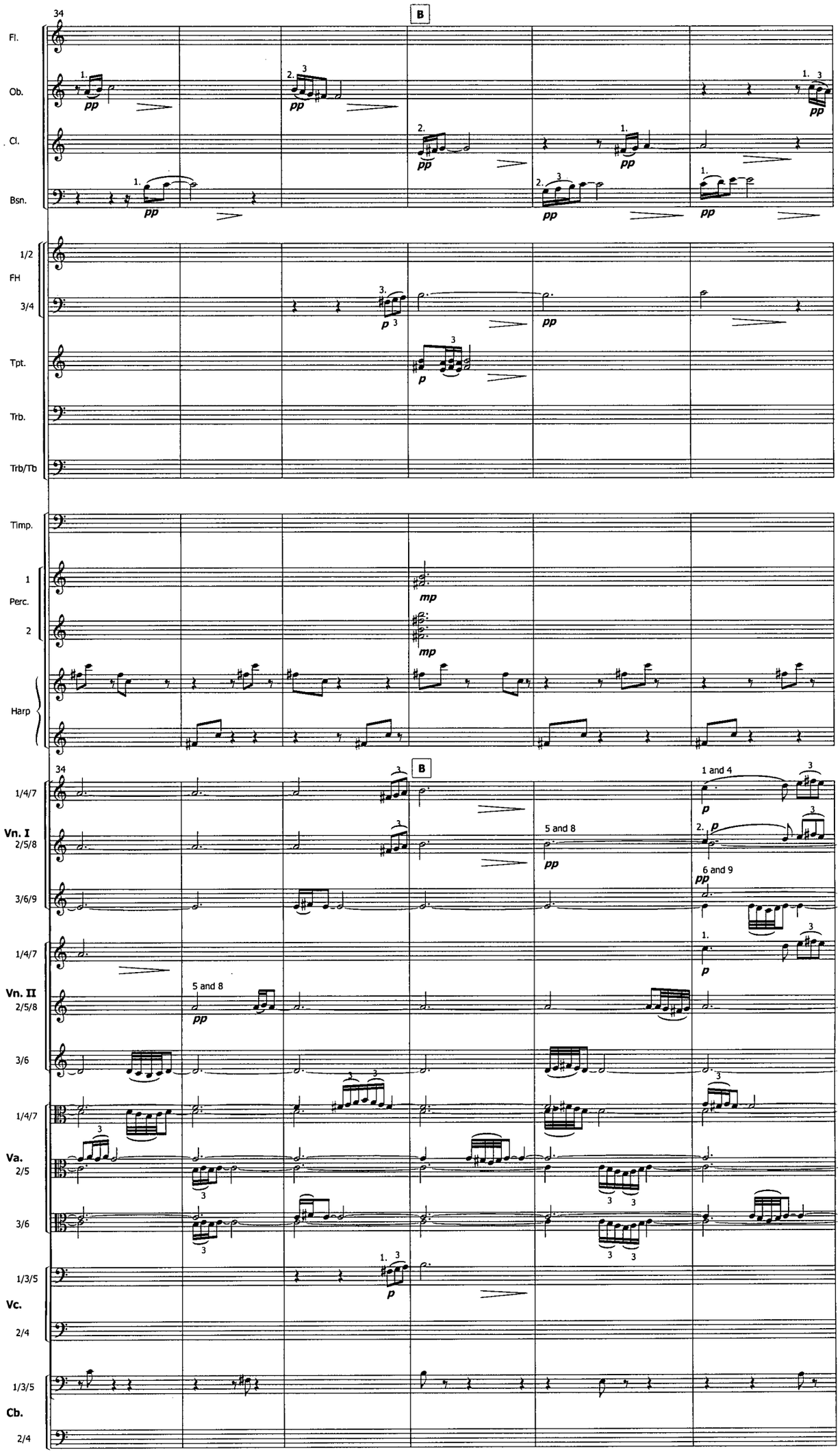

poco accel. . . . . a tempo
Fl.
Ob.
Cl.
Bsn.
1/2
FH
3/4
Tpt.
Trb.
Trb/Tb
Timp.
1
Perc.
2
Harp
1/4/7
Vn. I
2/5/8
3/6/9
1/4/7
Vn. II
2/5/8
3/6
1/4/7
Va.
2/5
3/6
1/3/5
Vc.
2/4
1/3/5
Cb.
2/4

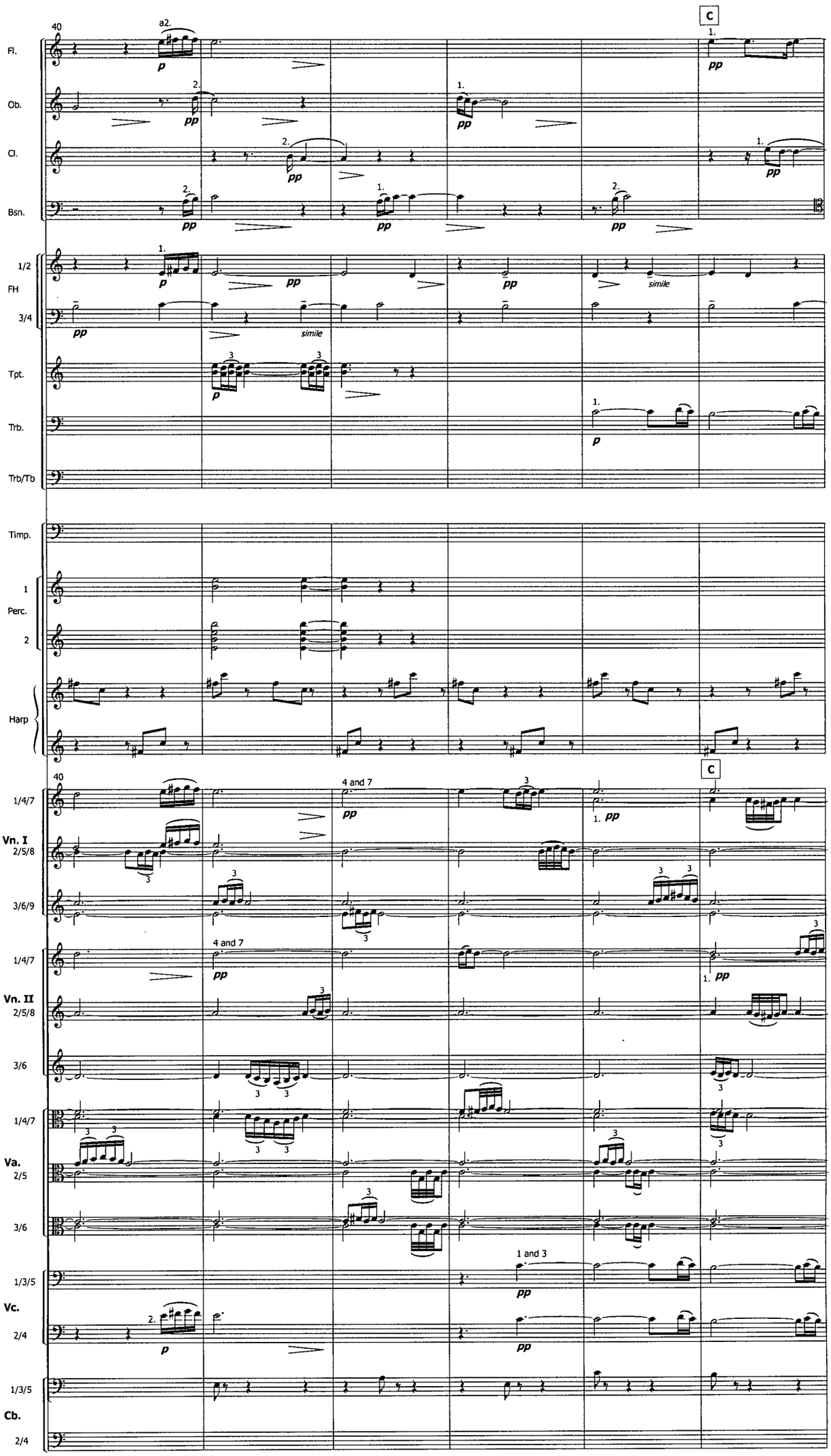

poco accel. . . . . a tempo
Fl.
Ob.
Cl.
Bsn.
1/2
FH
3/4
Tpt.
Trb.
Trb/Tb
Timp.
1
Perc.
2
Harp
CHIMES
poco accel. . . . . a tempo
1/4/7
Vn. I
2/5/8
3/6/9
1/4/7
Vn. II
2/5/8
3/6
1/4/7
Va.
2/5
3/6
1/3/5
Vc.
2/4
1/3/5
Cb.
2/4

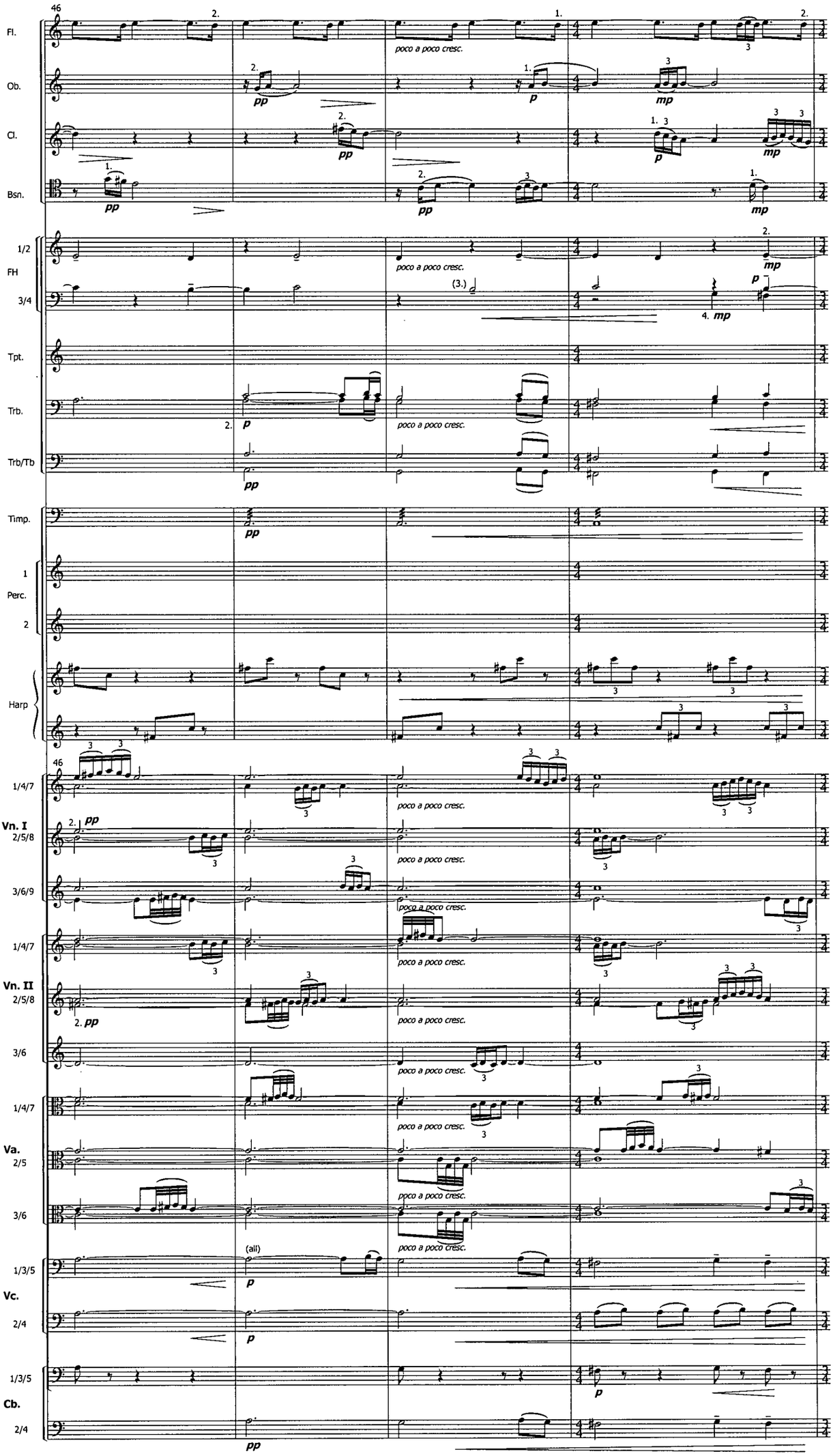

poco a poco accel.
a tempo
17
Fl.
Ob.
Cl.
Bsn.
1/2
FH
3/4
Tpt.
Trb.
Trb/Tb
Timp.
BELL TREE
1
Perc.
2
Harp
poco a poco accel.
a tempo
17
1/4/7
Vn. I
2/5/8
3/6/9
1/4/7
Vn. II
2/5/8
3/6
1/4/7
Va.
2/5
3/6
1/3/5
Vc.
2/4
1/3/5
Cb.
2/4

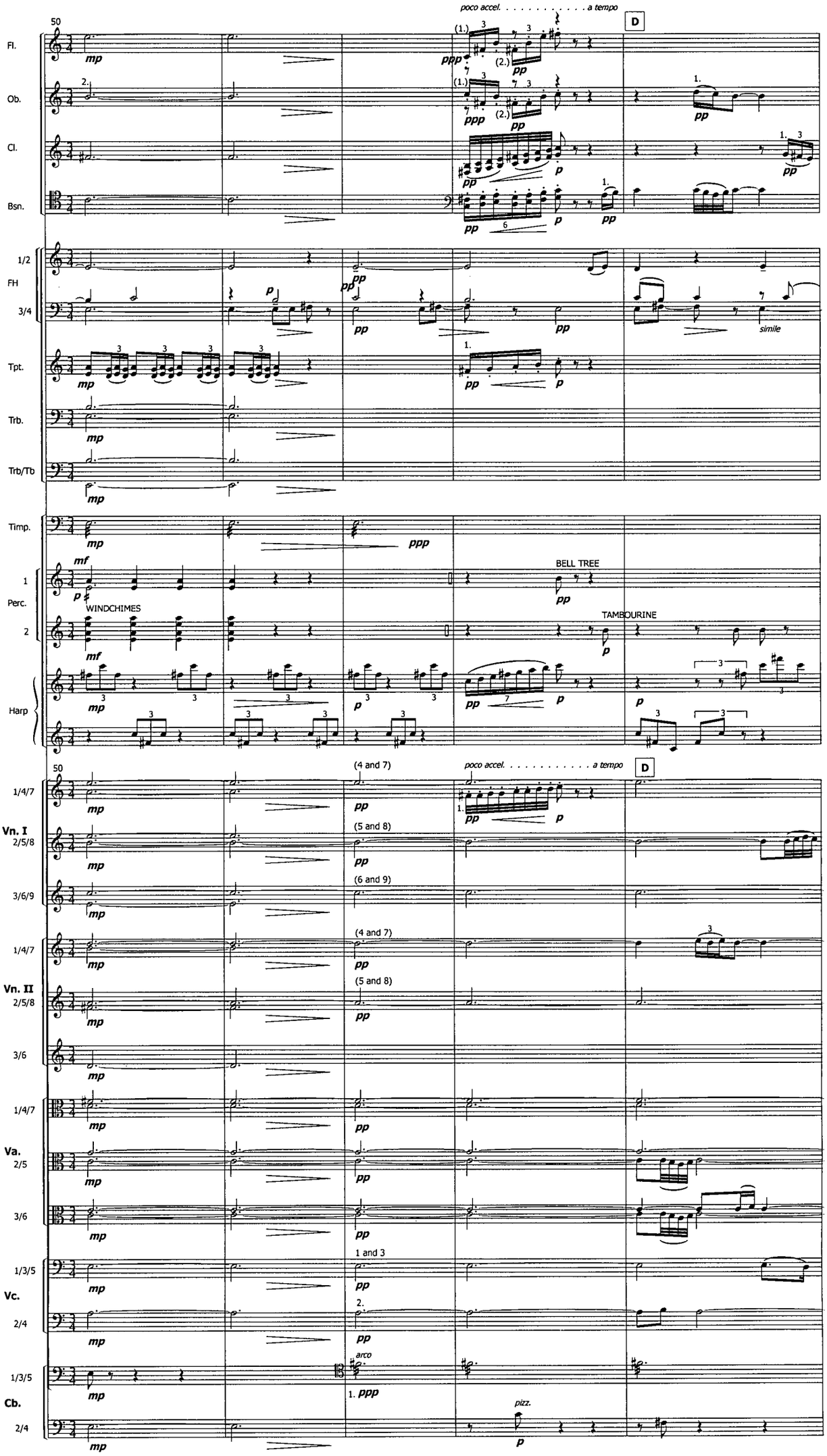

poco accel. . . . . a tempo. . . .
21
A
Fl.
Ob.
Cl.
Bsn.
1/2
FH
3/4
Tpt.
Trb.
Trb/Tb
Timp.
CHIMES
1
Perc.
2
Harp
poco accel. . . . . .a.tempo . . . .
21
A
1/4/7
Vn. I
2/5/8
3/6/9
1/4/7
Vn. II
2/5/8
3/6
3 and 6
1/4/7
Va.
2/5
3/6
1/3/5
Vc.
2/4
1/3/5
Cb.
2/4

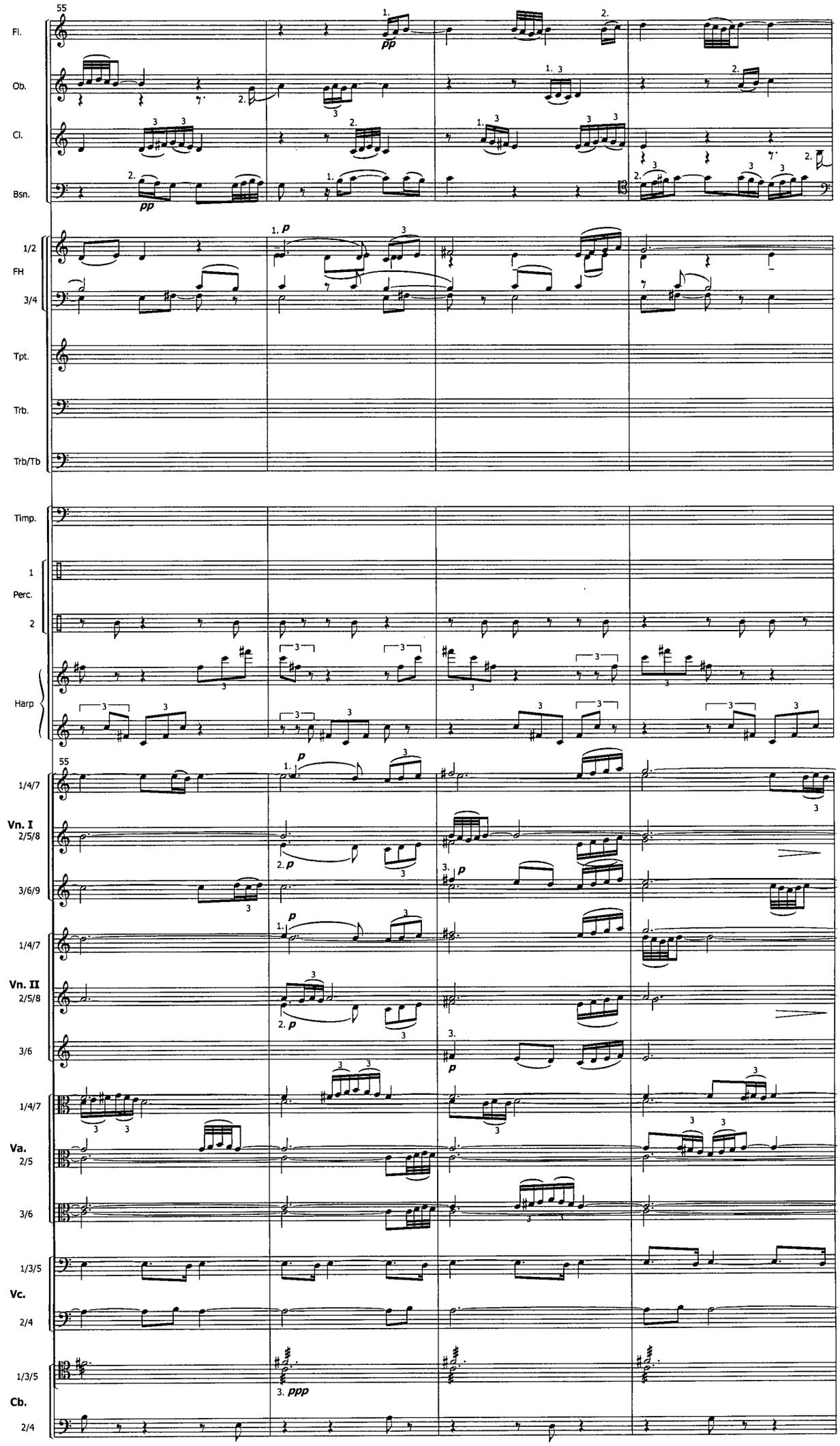

27
Fl.
Ob.
Cl.
Bsn.
1/2
FH
3/4
Tpt.
Trb.
Trb/Tb
Timp.
1
Perc.
2
Harp
27
1/4/7
Vn. I
2/5/8
3/6/9
1/4/7
Vn. II
2/5/8
3/6
1/4/7
Va.
2/5
3/6
1/3/5
Vc.
2/4
1/3/5
Cb.
2/4
pp
p
1 and 4

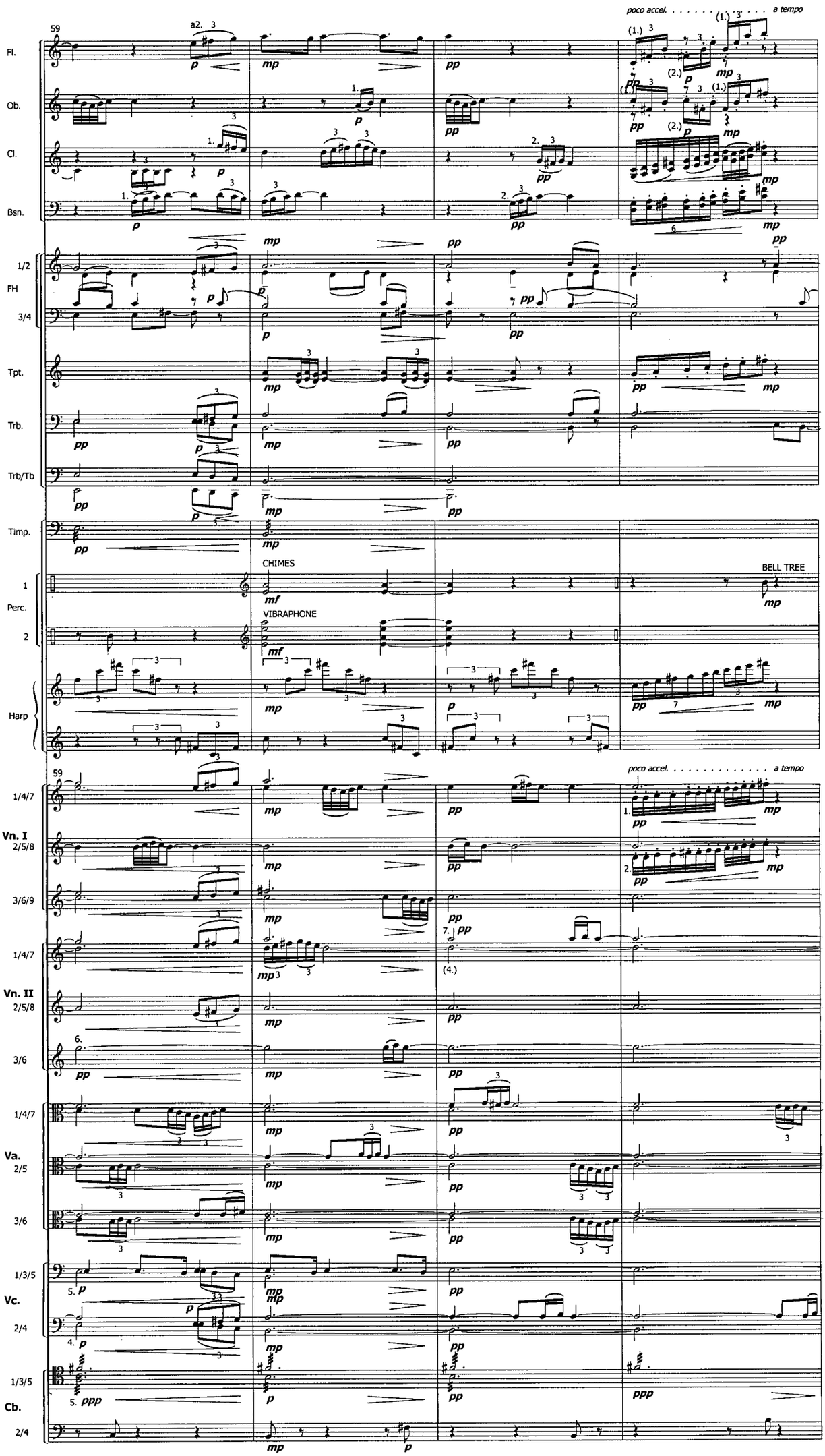

34
B
Fl.
Ob.
Cl.
Bsn.
1/2
FH
3/4
Tpt.
Trb.
Trb/Tb
Timp.
1
Perc.
2
Harp
1/4/7
Vn. I
2/5/8
3/6/9
Vn. II
Va.
1/3/5
Vc.
Cb.
2/4
pp
p
mp
5 and 8
1 and 4
6 and 9

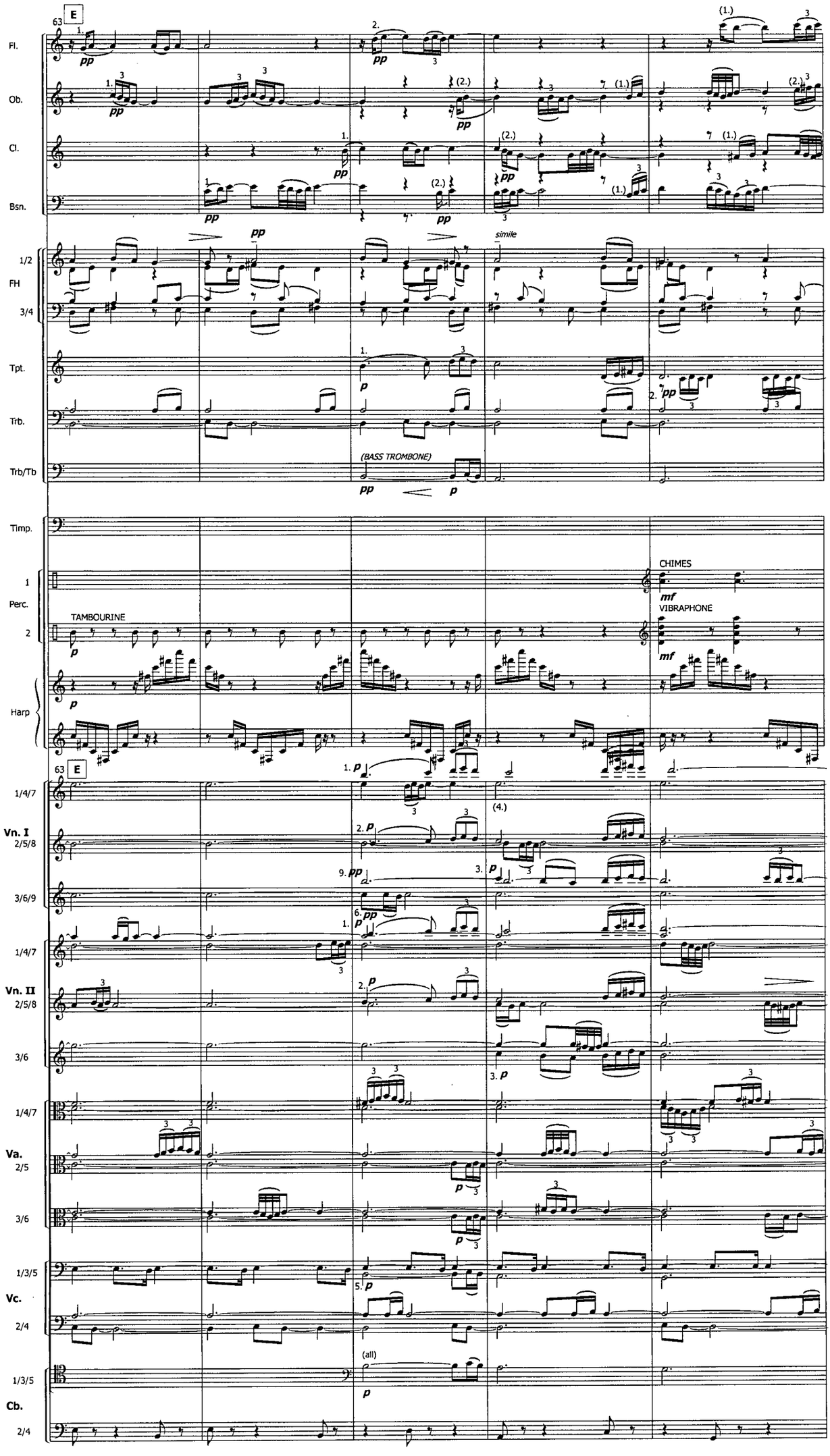

40
C
Fl.
Ob.
Cl.
Bsn.
1/2
FH
3/4
Tpt.
Trb.
Trb/Tb
Timp.
1
Perc.
2
Harp
1/4/7
Vn. I
2/5/8
3/6/9
Vn. II
Va.
1/3/5
Vc.
Cb.
a2.
simile
4 and 7
1 and 3
pp
p

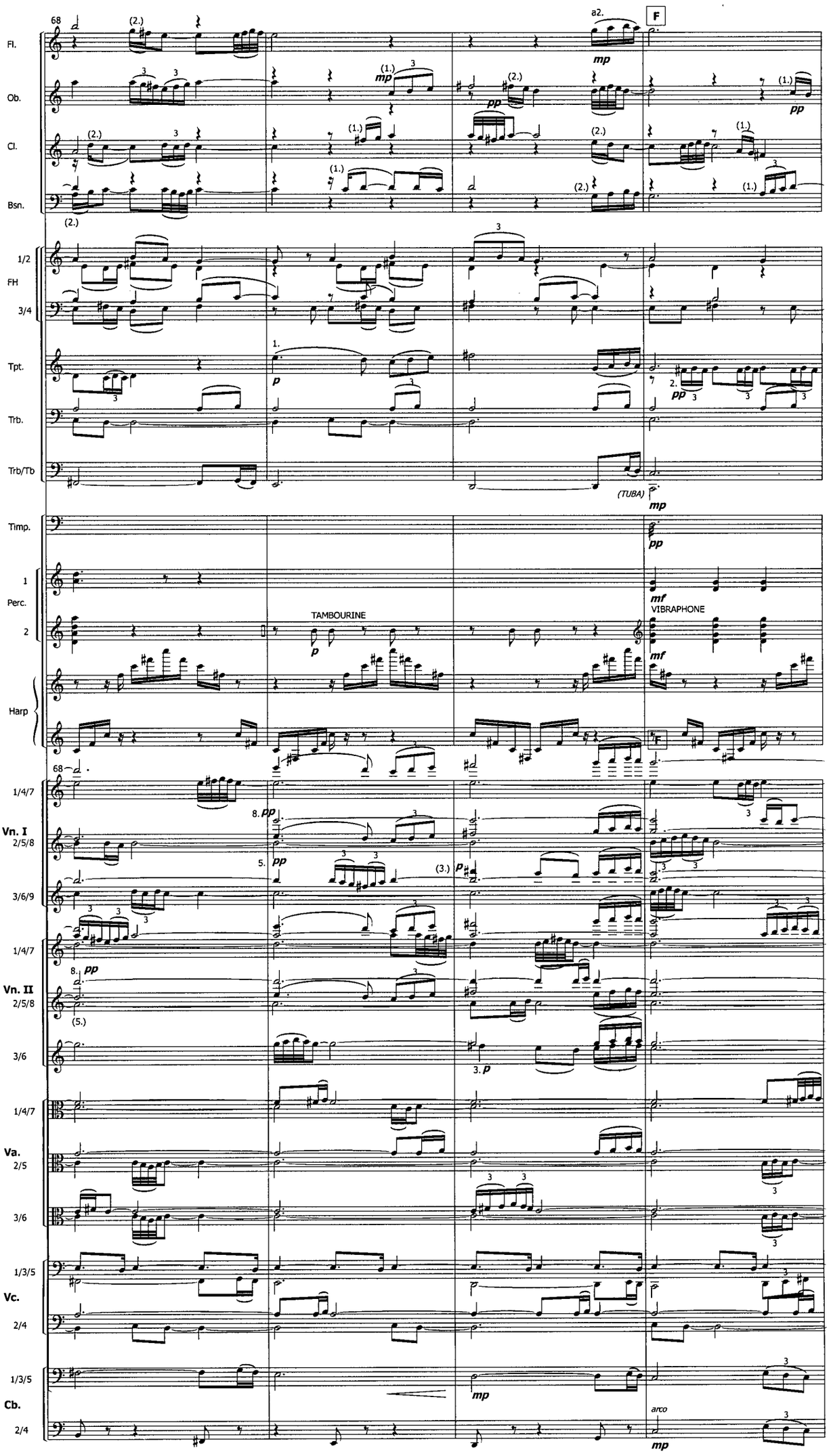

46
Fl.
Ob.
Cl.
Bsn.
1/2
FH
3/4
Tpt.
Trb.
Trb/Tb
Timp.
1
Perc.
2
Harp
1/4/7
Vn. I
2/5/8
3/6/9
1/4/7
Vn. II
2/5/8
3/6
1/4/7
Va.
2/5
3/6
1/3/5
Vc.
2/4
1/3/5
Cb.
2/4
poco a poco cresc.
pp
p
mp
(3.)
4. mp
(all)

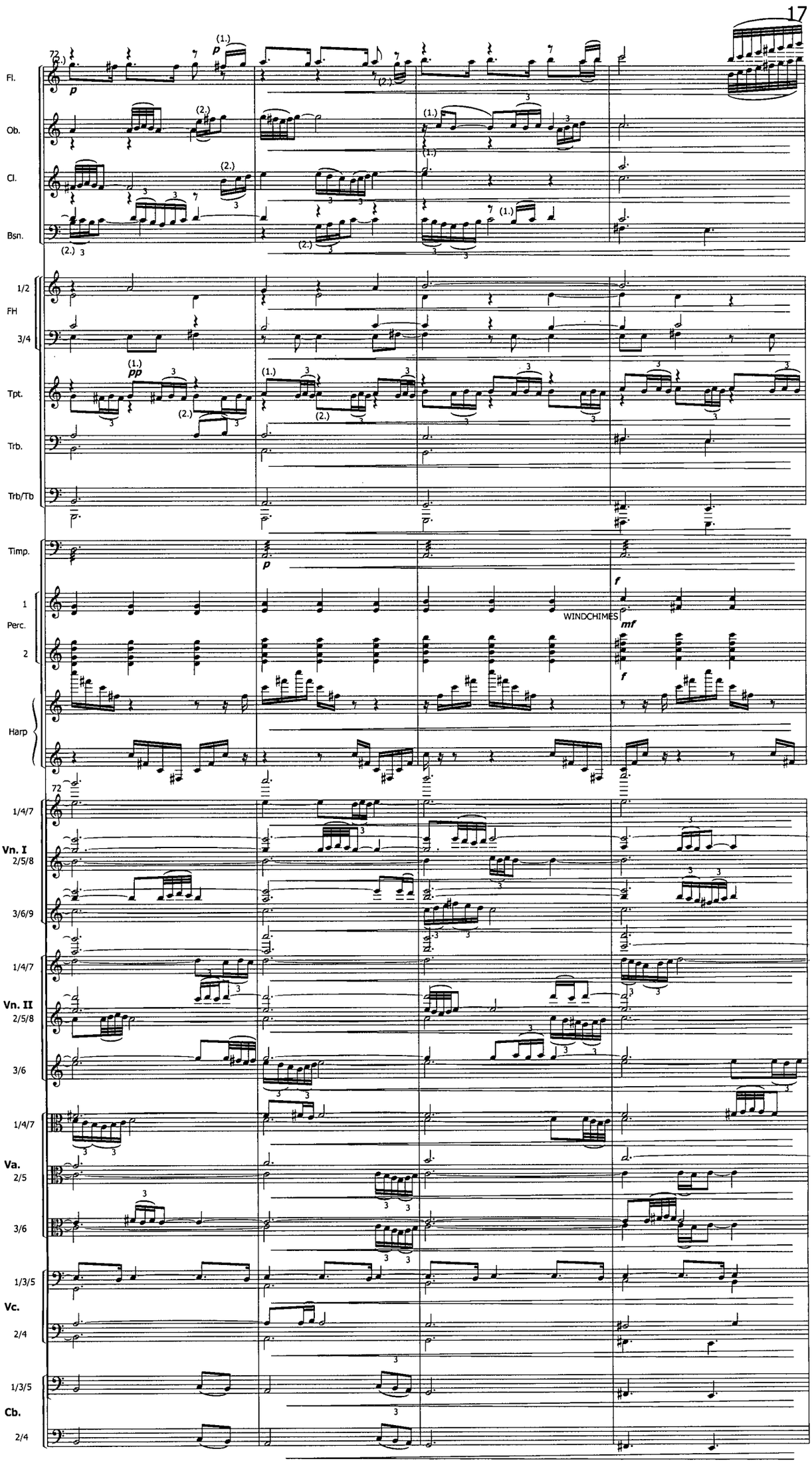

50
poco accel. . . . . a tempo
D
Fl.
Ob.
Cl.
Bsn.
1/2
FH
3/4
Tpt.
Trb.
Trb/Tb
Timp.
1
Perc.
2
Harp
WINDCHIMES
BELL TREE
TAMBOURINE
simile
(4 and 7)
(5 and 8)
(6 and 9)
1/4/7
Vn. I
2/5/8
3/6/9
Vn. II
3/6
Va.
2/5
1/3/5
Vc.
2/4
Cb.
arco
pizz.
1 and 3

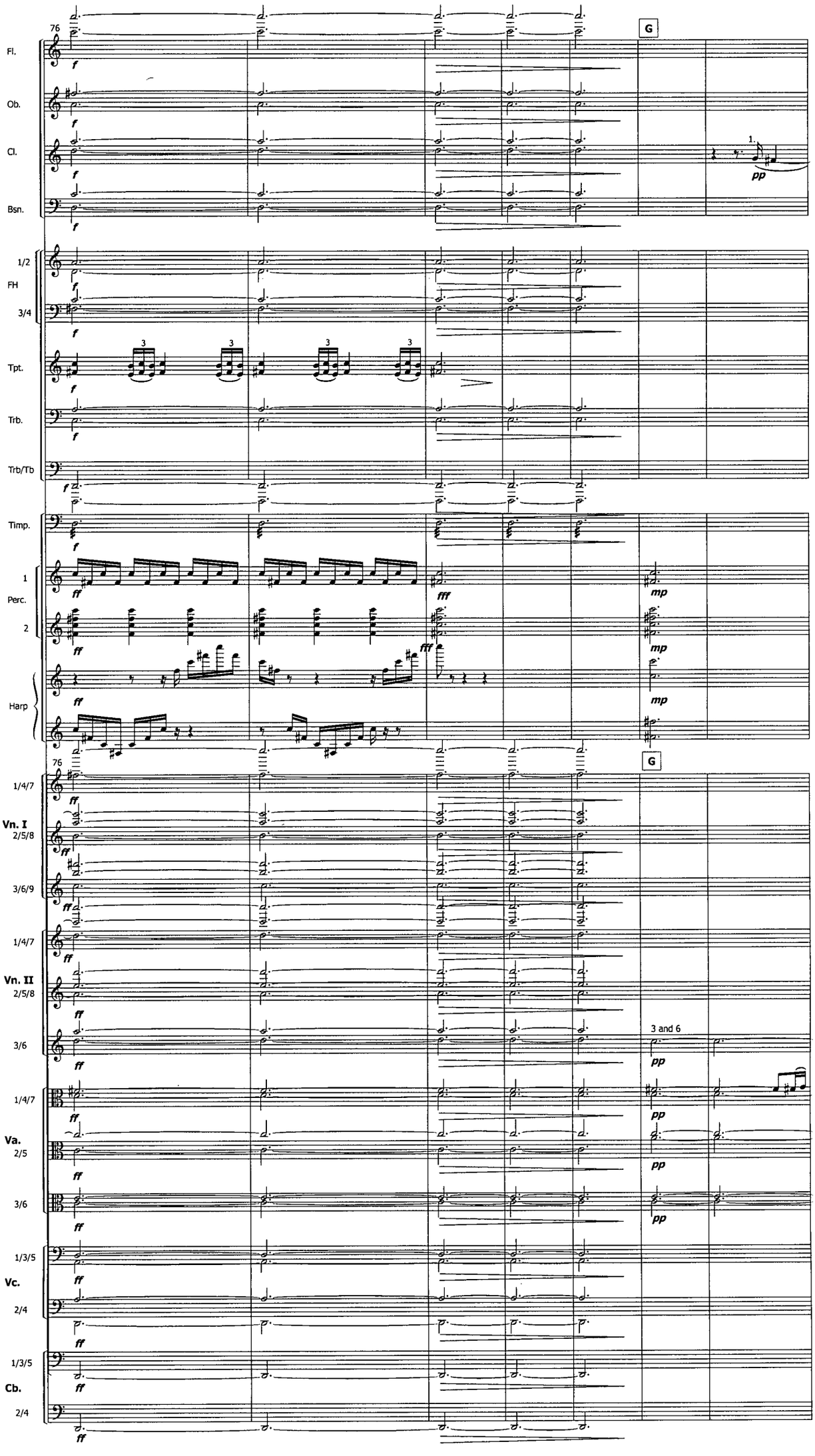

55
Fl.
Ob.
Cl.
Bsn.
1/2
FH
3/4
Tpt.
Trb.
Trb/Tb
Timp.
1
Perc.
2
Harp
55
1/4/7
Vn. I
2/5/8
3/6/9
1/4/7
Vn. II
2/5/8
3/6
1/4/7
Va.
2/5
3/6
1/3/5
Vc.
2/4
1/3/5
Cb.
2/4

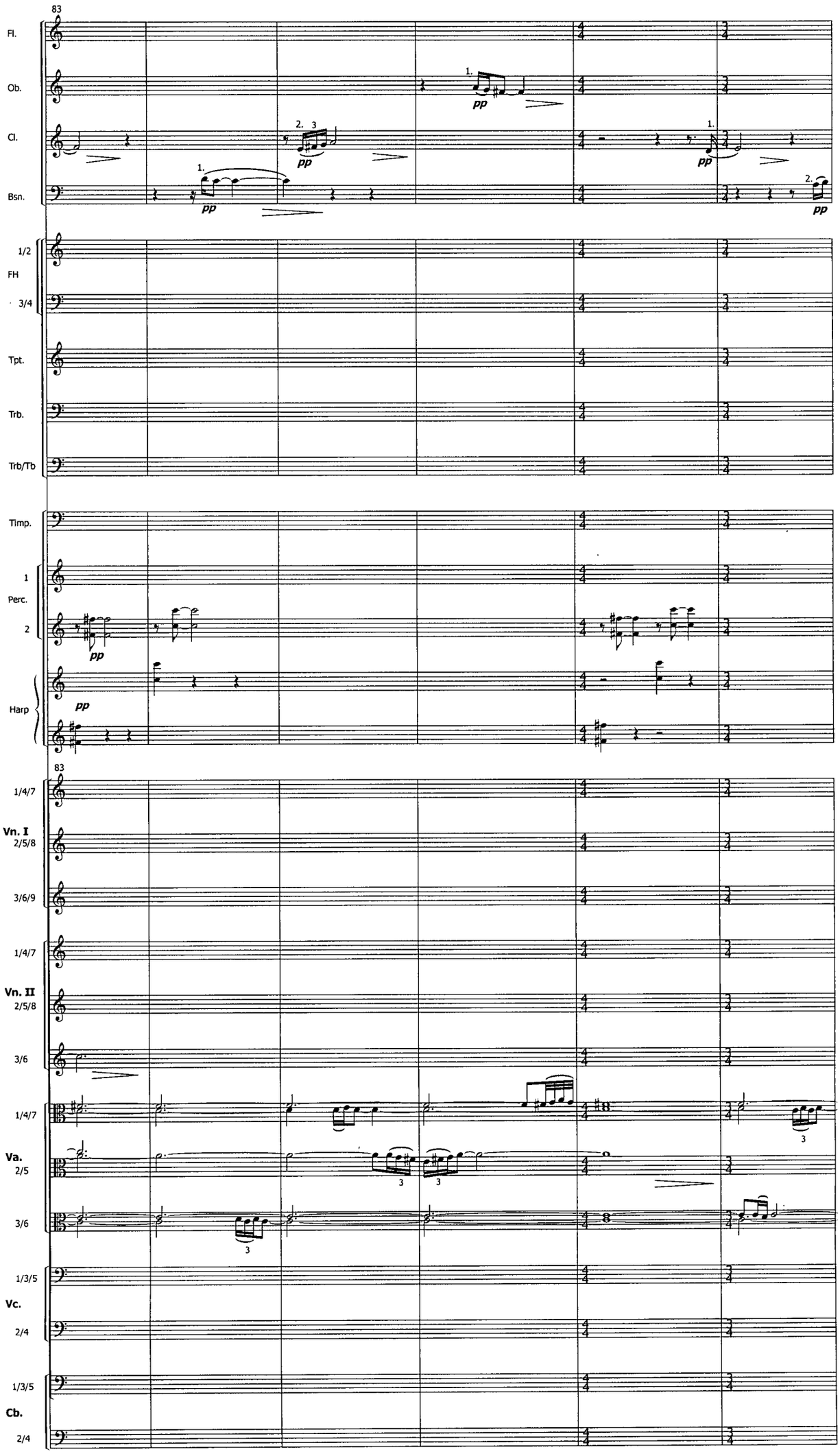

poco accel. . . . . a tempo
59
Fl.
Ob.
Cl.
Bsn.
1/2
FH
3/4
Tpt.
Trb.
Trb/Tb
Timp.
CHIMES
VIBRAPHONE
BELL TREE
1
Perc.
2
Harp
poco accel. . . . . a tempo
59
1/4/7
Vn. I
2/5/8
3/6/9
1/4/7
Vn. II
2/5/8
3/6
1/4/7
Va.
2/5
3/6
1/3/5
Vc.
2/4
1/3/5
Cb.
2/4

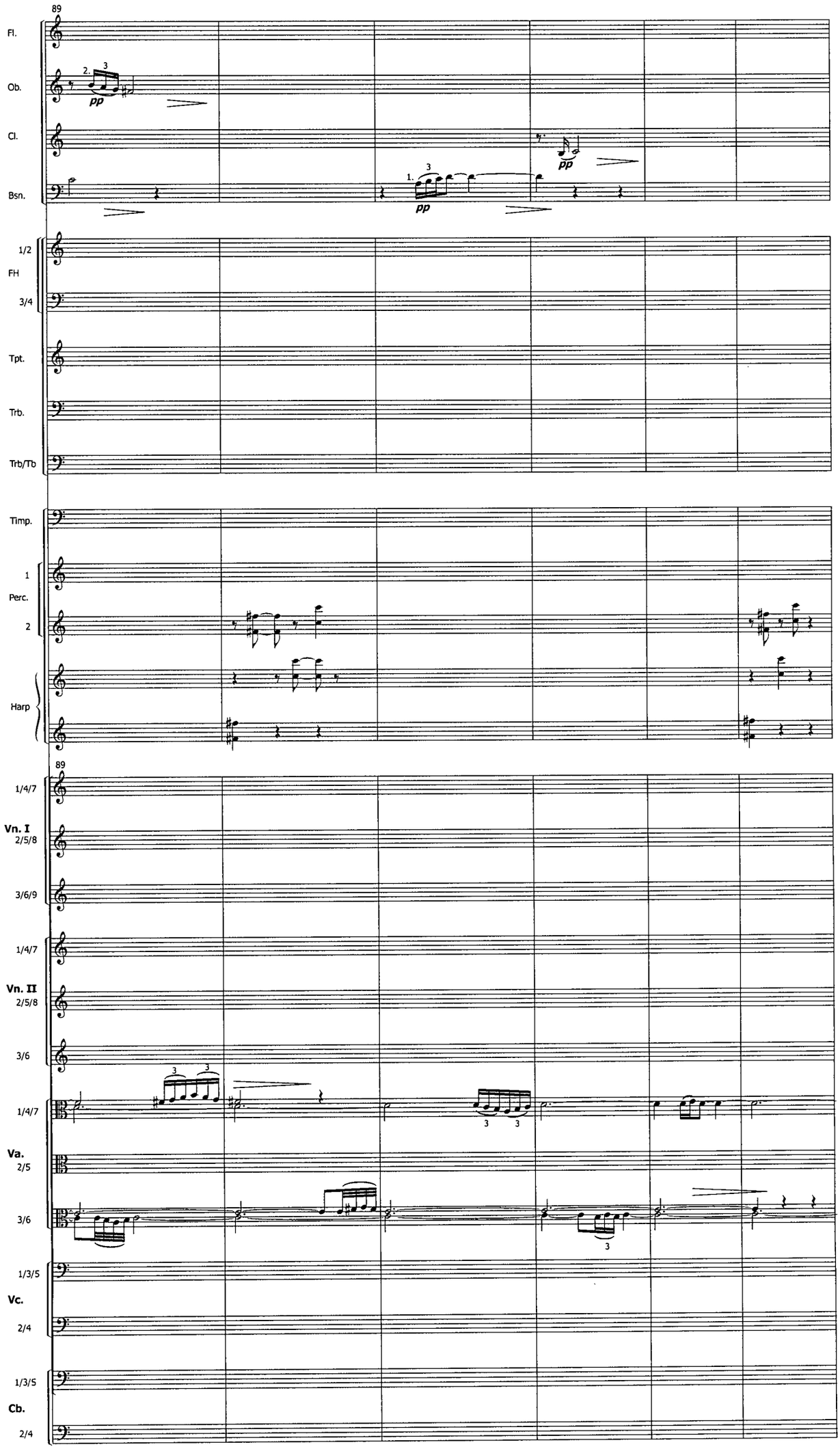

63
E
Fl.
Ob.
Cl.
Bsn.
1/2
FH
3/4
Tpt.
Trb.
Trb/Tb
(BASS TROMBONE)
simile
Timp.
1
Perc.
2
TAMBOURINE
CHIMES
VIBRAPHONE
Harp
1/4/7
Vn. I
2/5/8
3/6/9
Vn. II
Va.
1/3/5
Vc.
Cb.
(all)

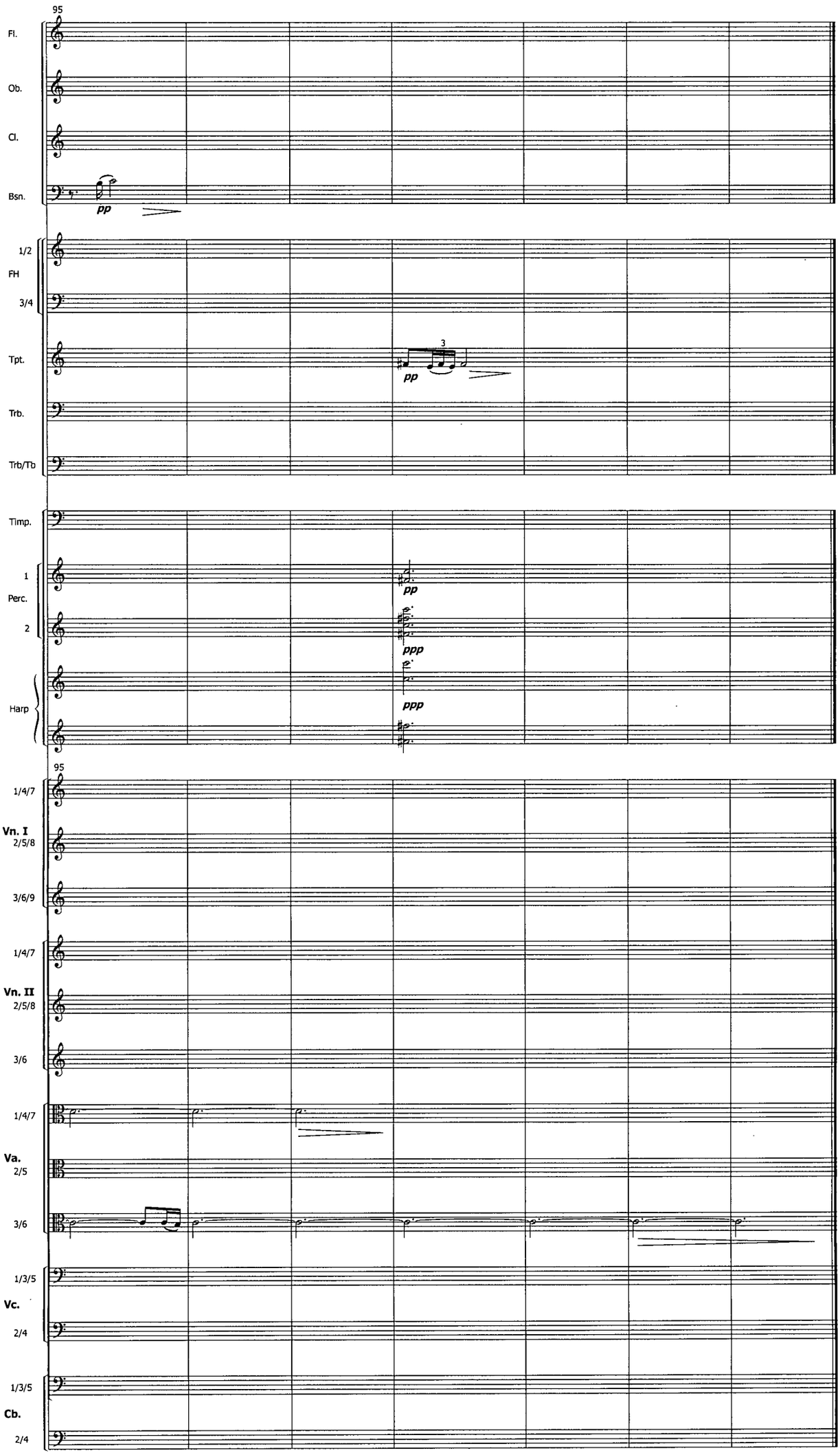

68
Fl.
Ob.
Cl.
Bsn.
a2.
F
mp
pp
1/2
FH
3/4
Tpt.
Trb.
Trb/Tb
1.
2.
(TUBA)
Timp.
1
Perc.
2
TAMBOURINE
VIBRAPHONE
mf
Harp
1/4/7
Vn. I
2/5/8
3/6/9
Vn. II
3/6
Va.
2/5
1/3/5
Vc.
2/4
Cb.
arco


72
Fl.
Ob.
Cl.
Bsn.
1/2
FH
3/4
Tpt.
Trb.
Trb/Tb
Timp.
1
Perc.
2
Harp
WINDCHIMES
72
1/4/7
Vn. I
2/5/8
3/6/9
1/4/7
Vn. II
2/5/8
3/6
1/4/7
Va.
2/5
3/6
1/3/5
Vc.
2/4
1/3/5
Cb.
2/4


76
G
Fl.
Ob.
Cl.
Bsn.
1/2
FH
3/4
Tpt.
Trb.
Trb/Tb
Timp.
1
Perc.
2
Harp
1/4/7
Vn. I
2/5/8
3/6/9
Vn. II
3/6
Va.
2/5
1/3/5
Vc.
2/4
Cb.
3 and 6


83
Fl.
Ob.
Cl.
Bsn.
1/2
FH
3/4
Tpt.
Trb.
Trb/Tb
Timp.
1
Perc.
2
Harp
pp
83
1/4/7
Vn. I
2/5/8
3/6/9
1/4/7
Vn. II
2/5/8
3/6
1/4/7
Va.
2/5
3/6
1/3/5
Vc.
2/4
1/3/5
Cb.
2/4


89
Fl.
Ob.
Cl.
Bsn.
2.
3
pp
1.
3
pp
pp
1/2
FH
3/4
Tpt.
Trb.
Trb/Tb
Timp.
1
Perc.
2
Harp
89
1/4/7
Vn. I
2/5/8
3/6/9
1/4/7
Vn. II
2/5/8
3/6
1/4/7
Va.
2/5
3/6
1/3/5
Vc.
2/4
1/3/5
Cb.
2/4


95
Fl.
Ob.
Cl.
Bsn.
pp
1/2
FH
3/4
Tpt.
3
pp
Trb.
Trb/Tb
Timp.
1
Perc.
2
pp
ppp
Harp
ppp
95
1/4/7
Vn. I
2/5/8
3/6/9
1/4/7
Vn. II
2/5/8
3/6
1/4/7
Va.
2/5
3/6
1/3/5
Vc.
2/4
1/3/5
Cb.
2/4

ENDLESS...
for Orchestra

By Yvonne Gillespie
(2004)

INSTRUMENTATION:

2 Flutes
2 Oboes
2 Clarinets in B Flat
2 Bassoons

2 French Horns

Percussion
- Bass Drum
- Suspended Cymbal
- Vibraphone

9 Violin 1
8 Violin 2
7 Viola
6 Violoncello
5 Contrabass

DURATION:

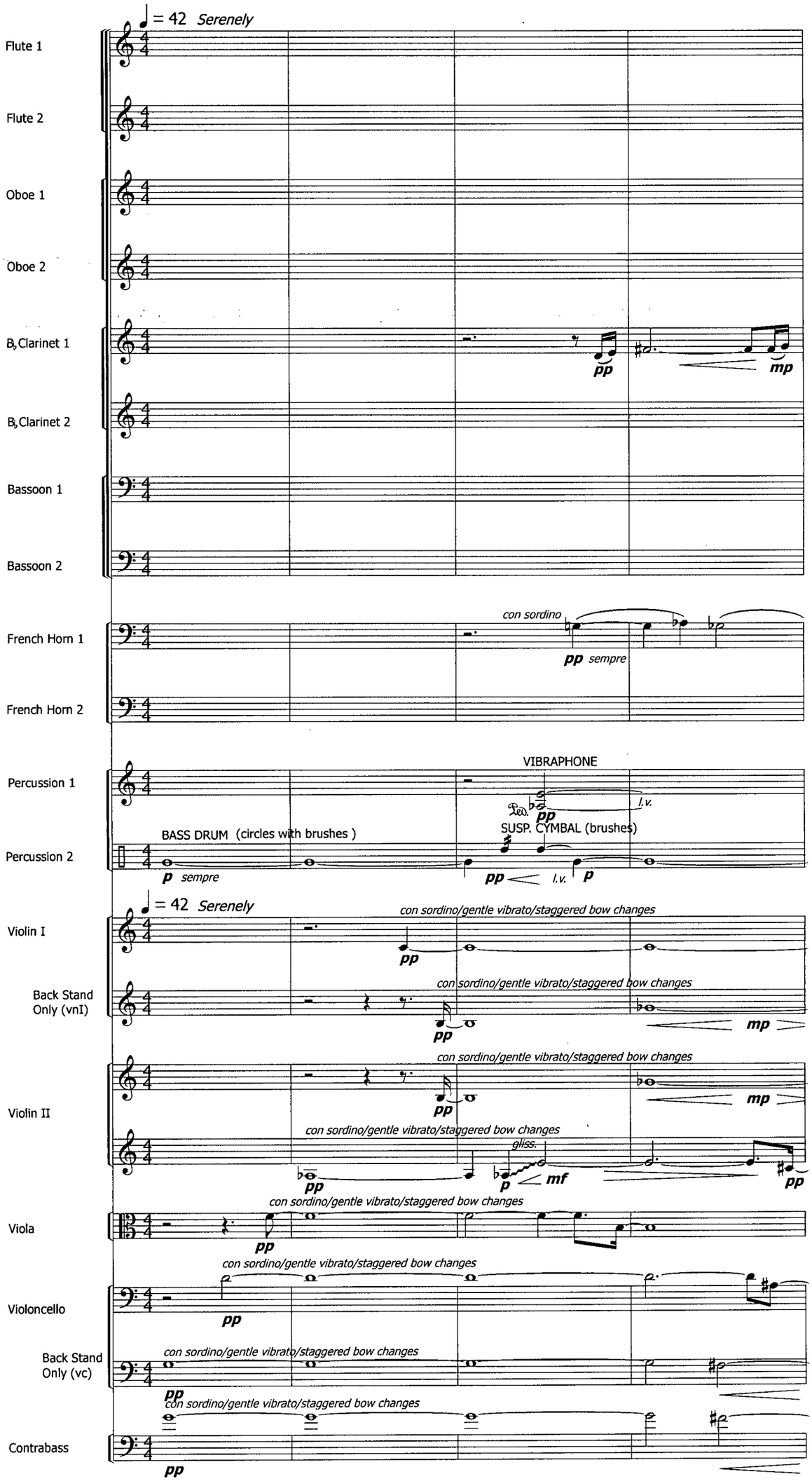
5 minutes

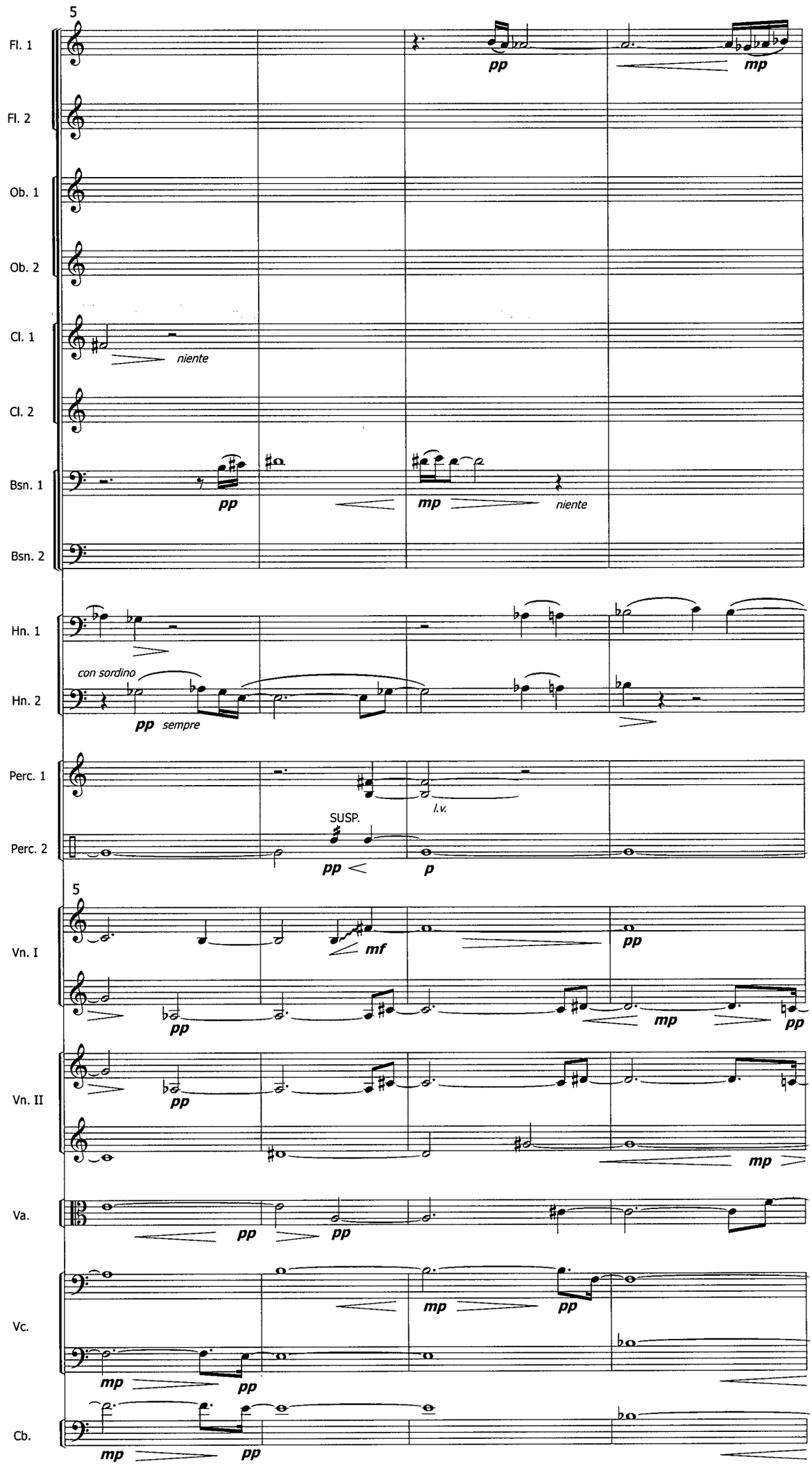
PROGRAM NOTES:

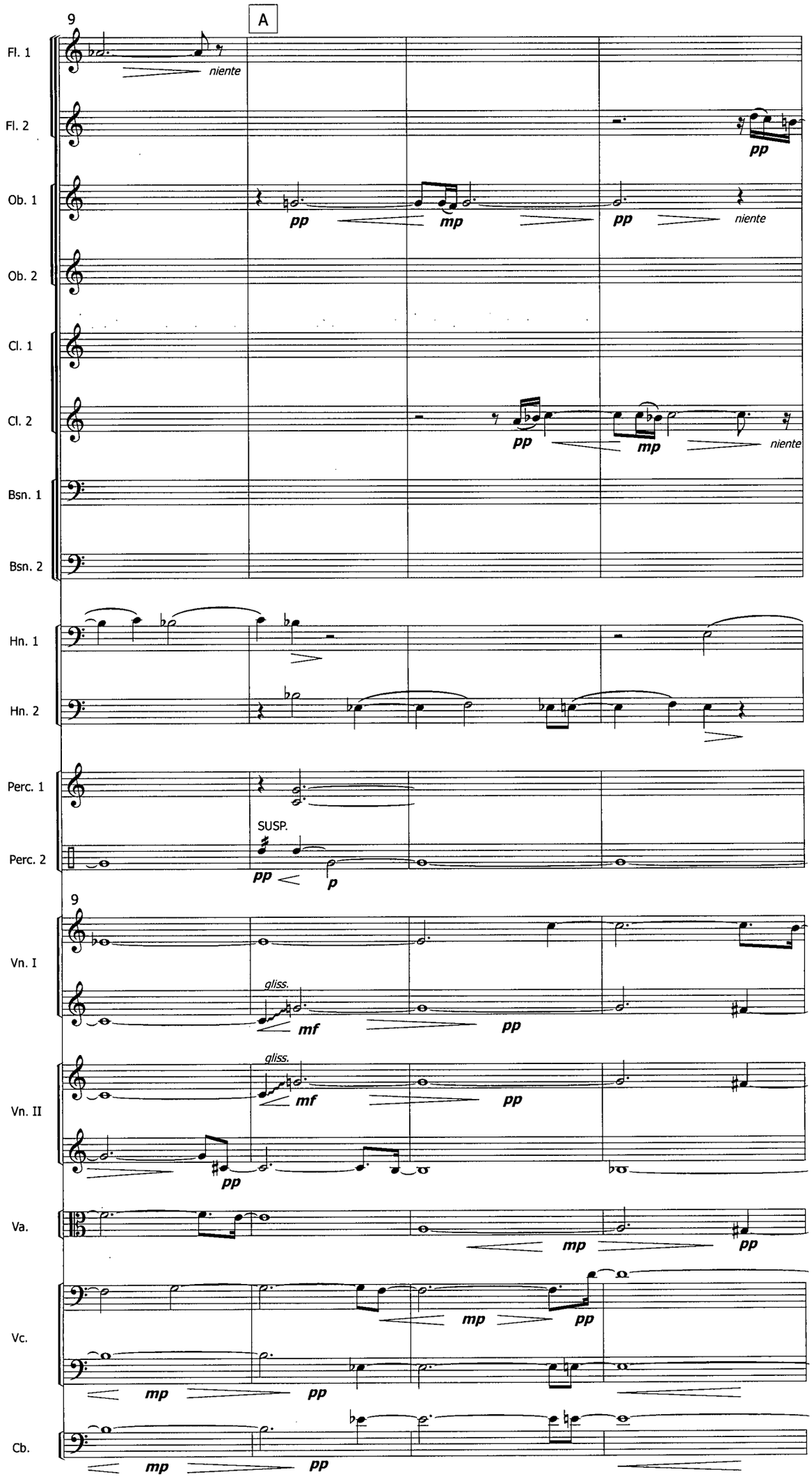
This single movement orchestral work endeavours to musically create an impression of endlessness by presenting an uninterrupted six note chord which is slowly and continually modulating while avoiding any sense of resolution. The notes of this everchanging harmony are sustained for differing durations by the strings and the unpredictable entrances of new notes ensures the obscuring of any fixed pulse. Within the veiled texture, certain pitches are made more prominent through slight crescendos or heterophonic doublings in the woodwinds, while others pitches are merely blended constituents of the musical fabric. Complementing the gradual harmonic change is the continuous expansion of register coupled with a thickening of the overall texture.

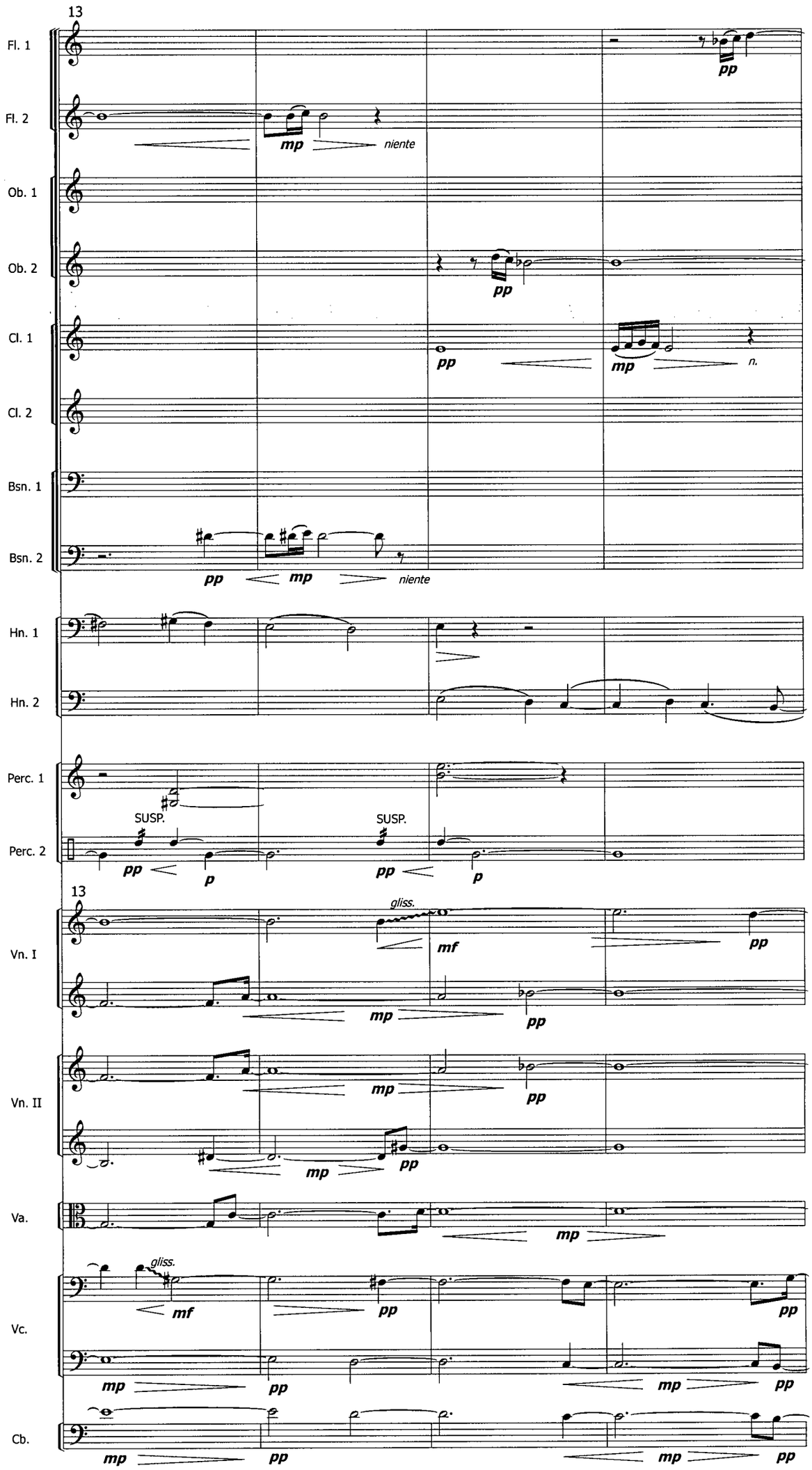
SCORE IN CONCERT PITCH

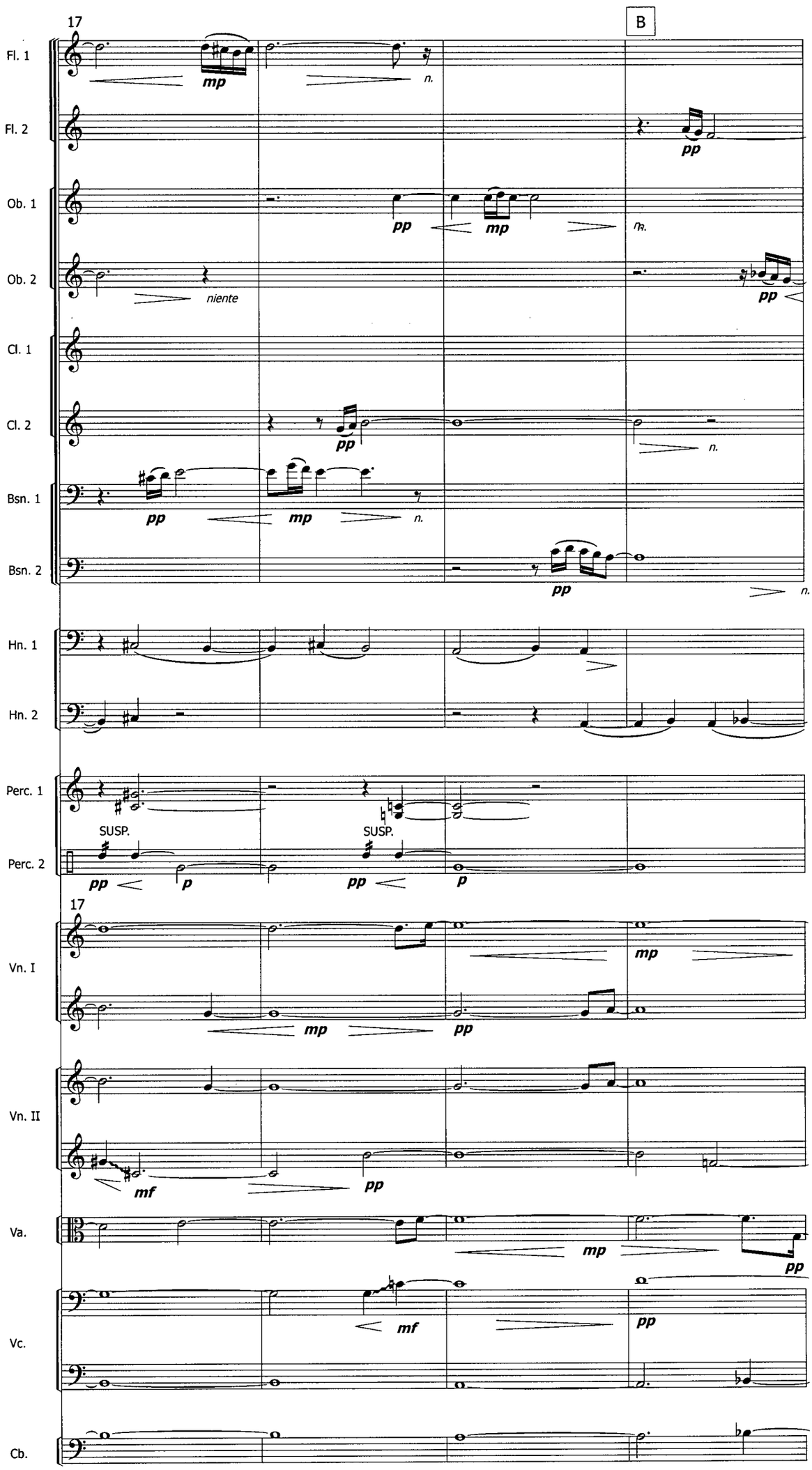
ENDLESS...

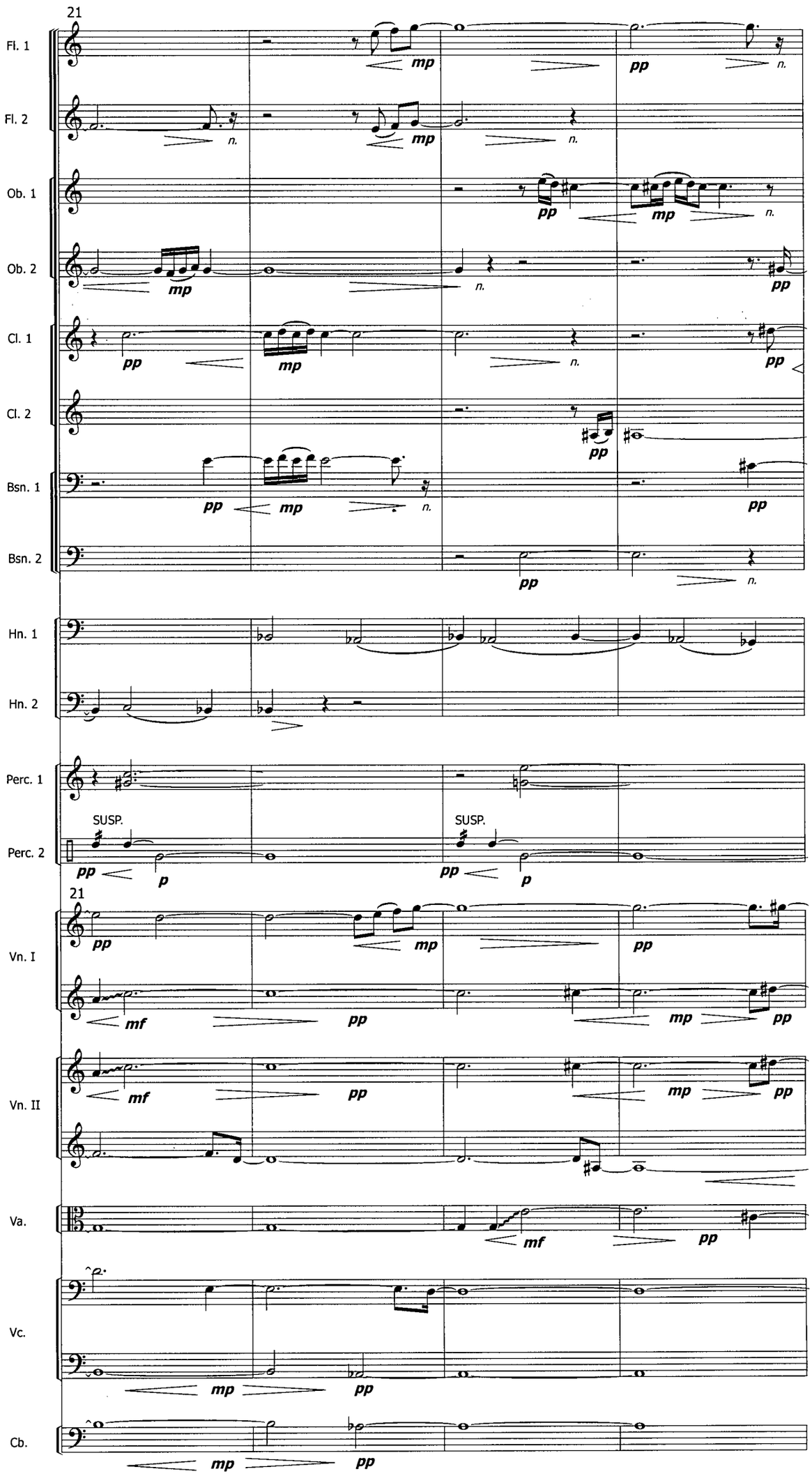


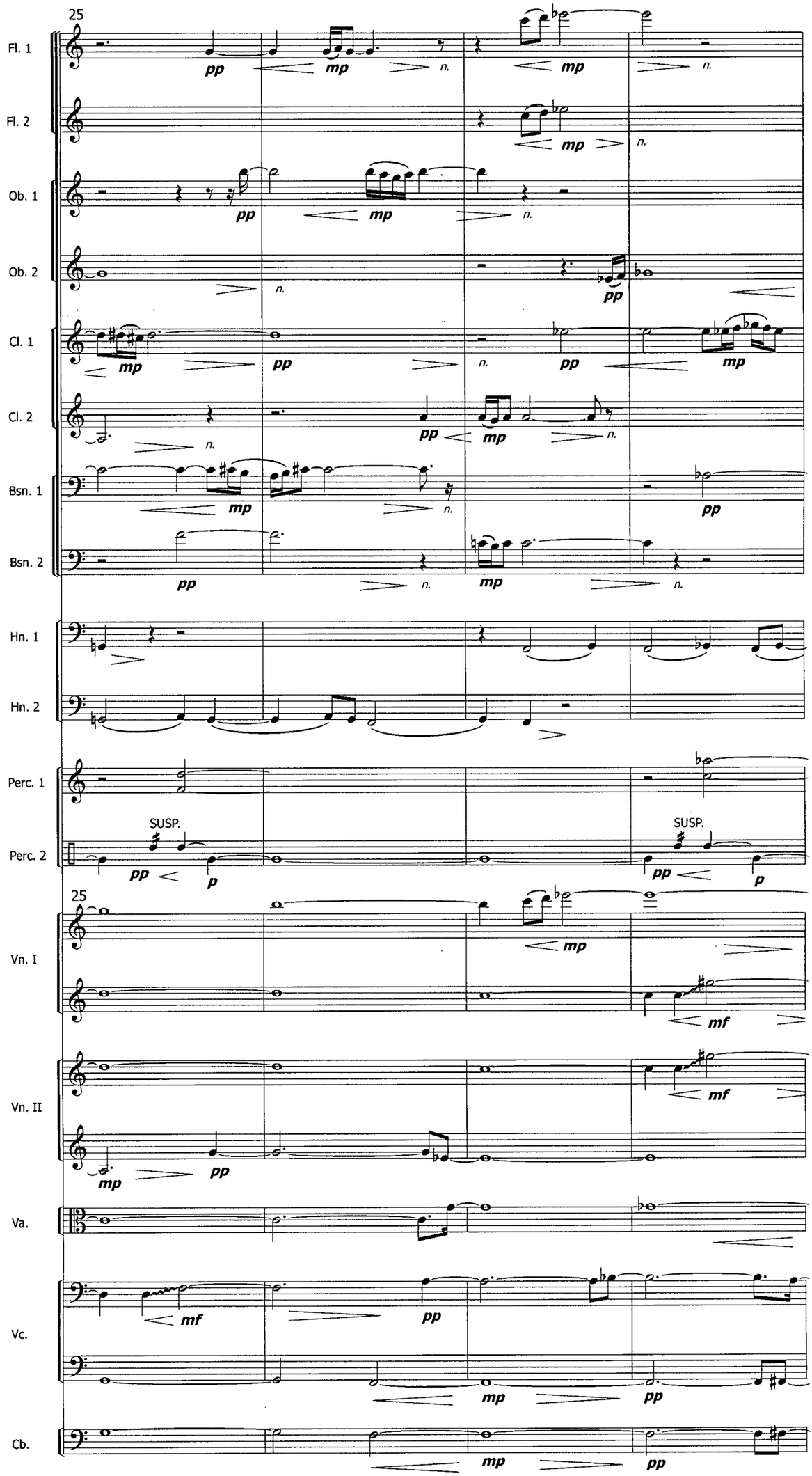

5
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Perc. 1
Perc. 2
Vn. I
Vn. II
Va.
Vc.
Cb.
pp
mp
niente
con sordino
sempre
SUSP.
l.v.
mf
p

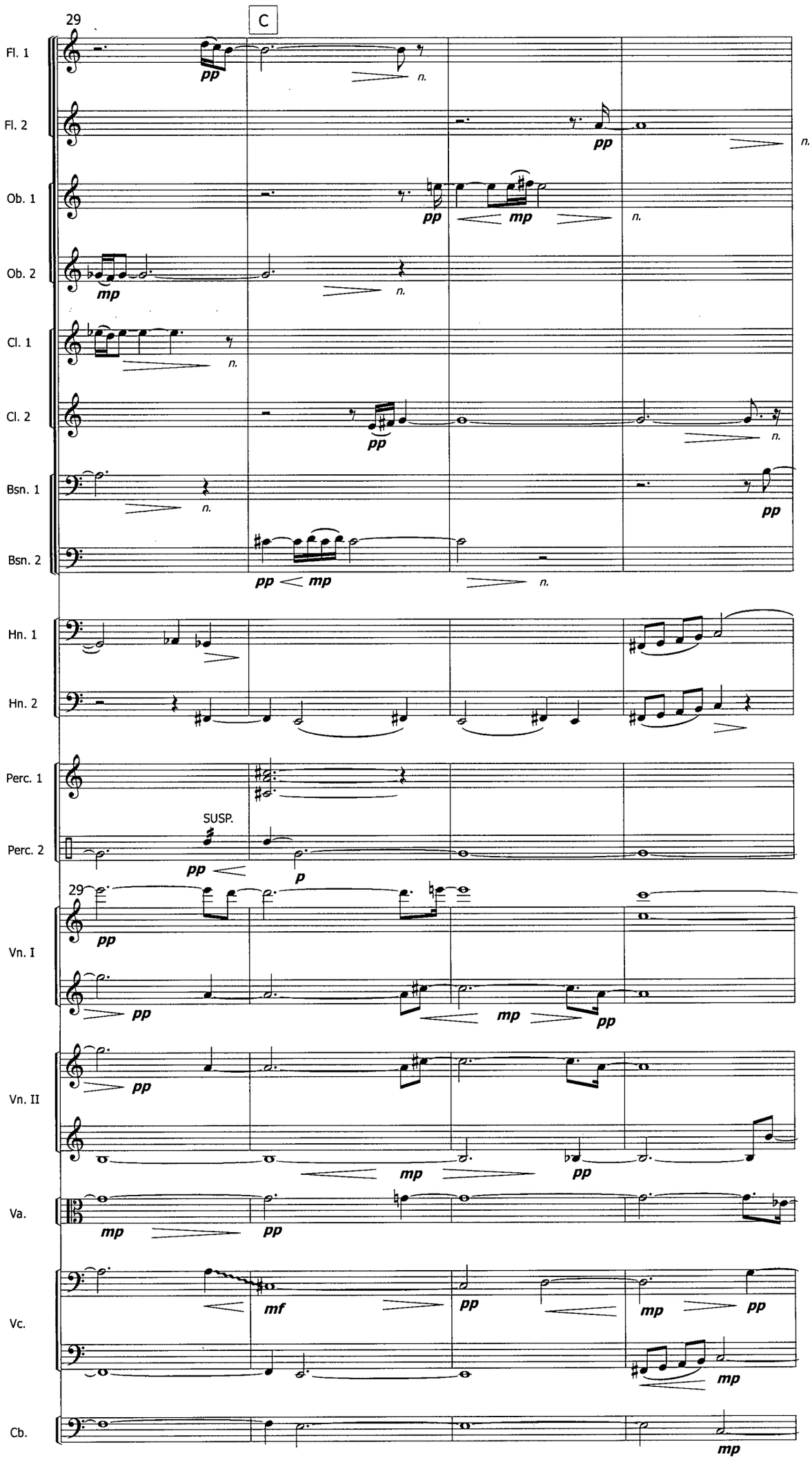

9
A
Fl. 1
niente
Fl. 2
pp
Ob. 1
pp
mp
pp
niente
Ob. 2
Cl. 1
Cl. 2
pp
mp
niente
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Perc. 1
SUSP.
Perc. 2
pp
p
9
Vn. I
gliss.
mf
pp
Vn. II
gliss.
mf
pp
pp
Va.
mp
pp
Vc.
mp
pp
mp
pp
Cb.
mp
pp

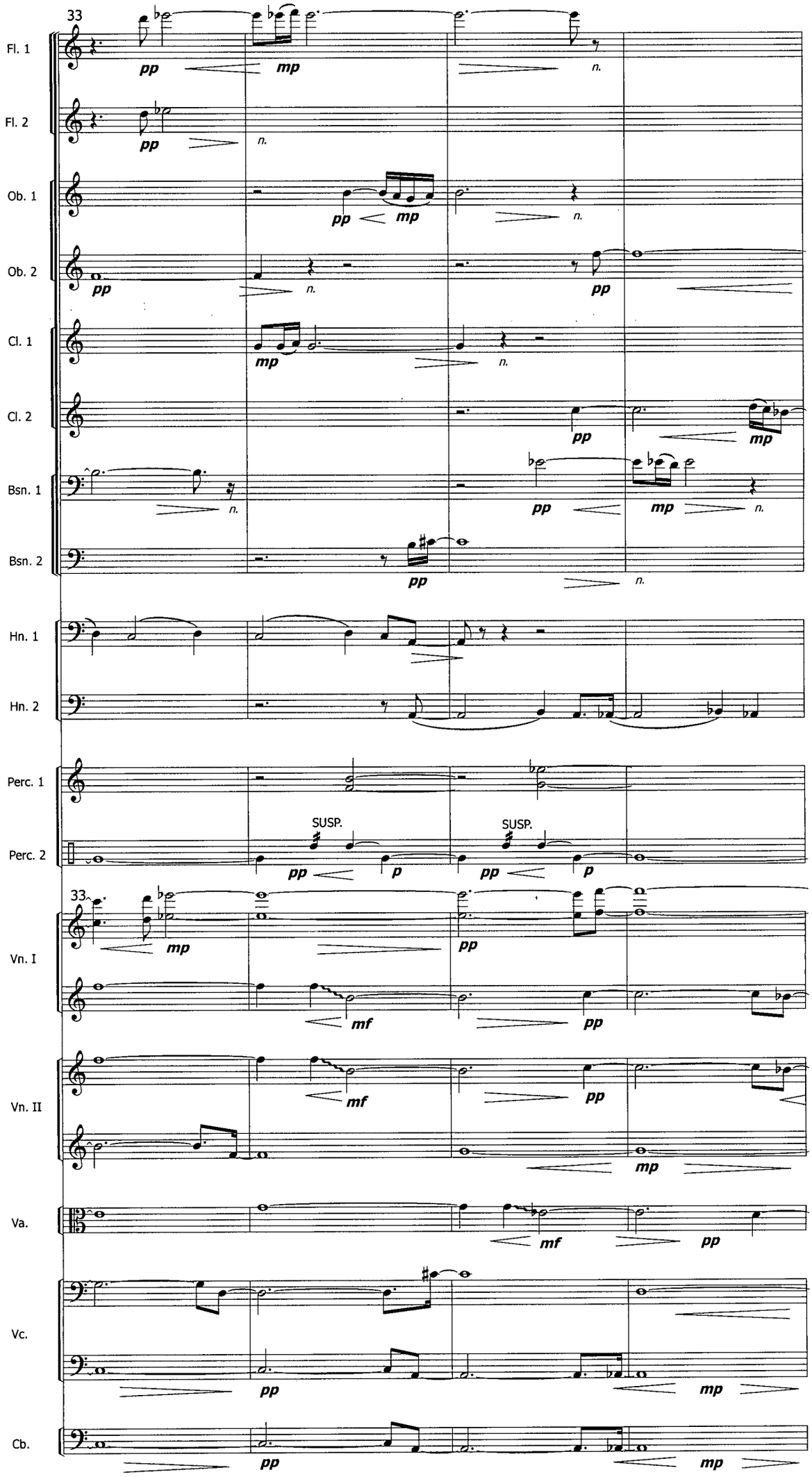

13
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Perc. 1
Perc. 2
SUSP.
SUSP.
13
Vn. I
Vn. II
Va.
Vc.
Cb.
gliss.
gliss.
pp
mp
niente
mf
p
n.

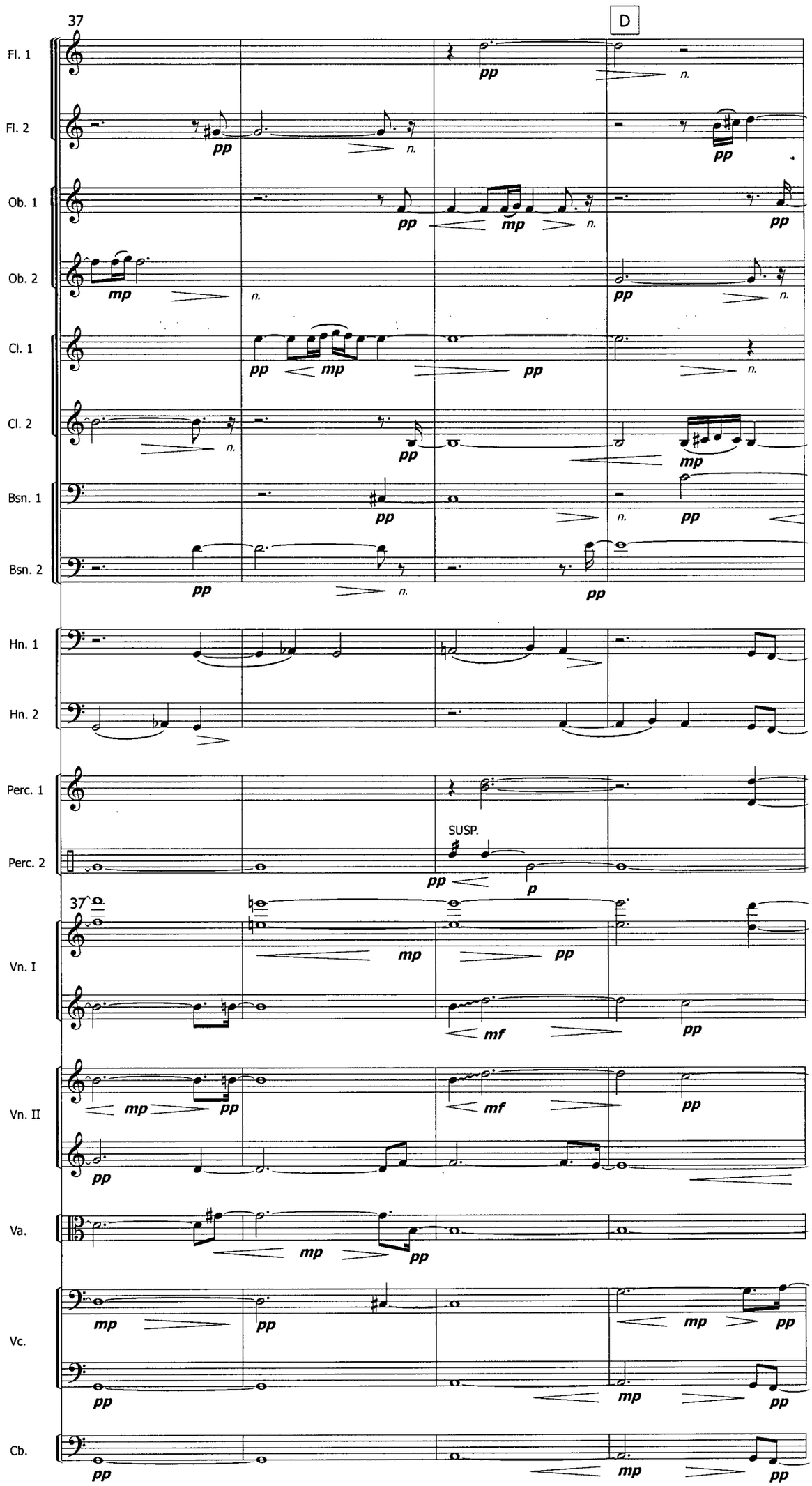

17
B
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Perc. 1
Perc. 2
17
Vn. I
Vn. II
Va.
Vc.
Cb.
mp
pp
niente
mf
p
SUSP.
n.

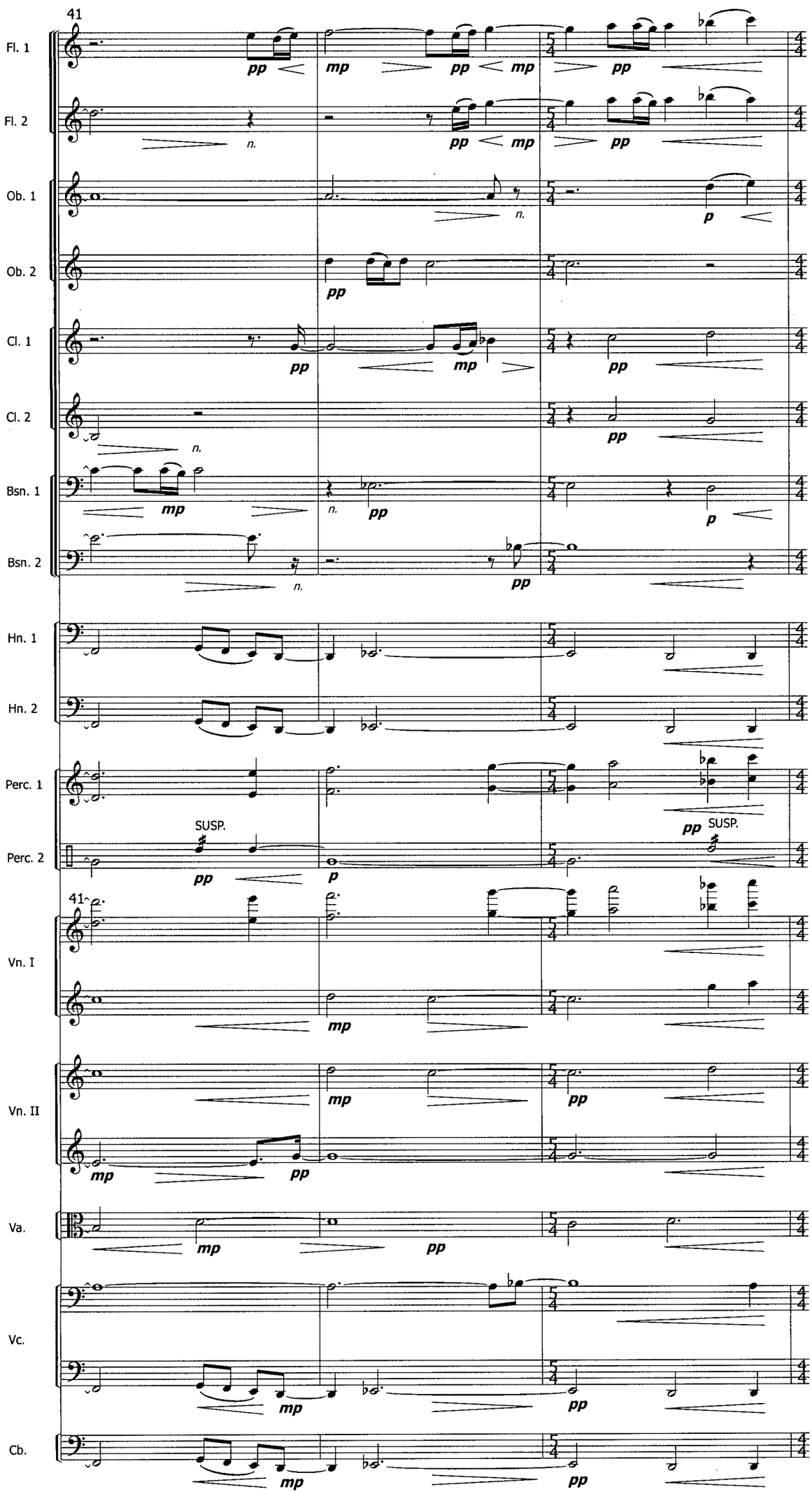

21
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Perc. 1
Perc. 2
SUSP.
SUSP.
21
Vn. I
Vn. II
Va.
Vc.
Cb.

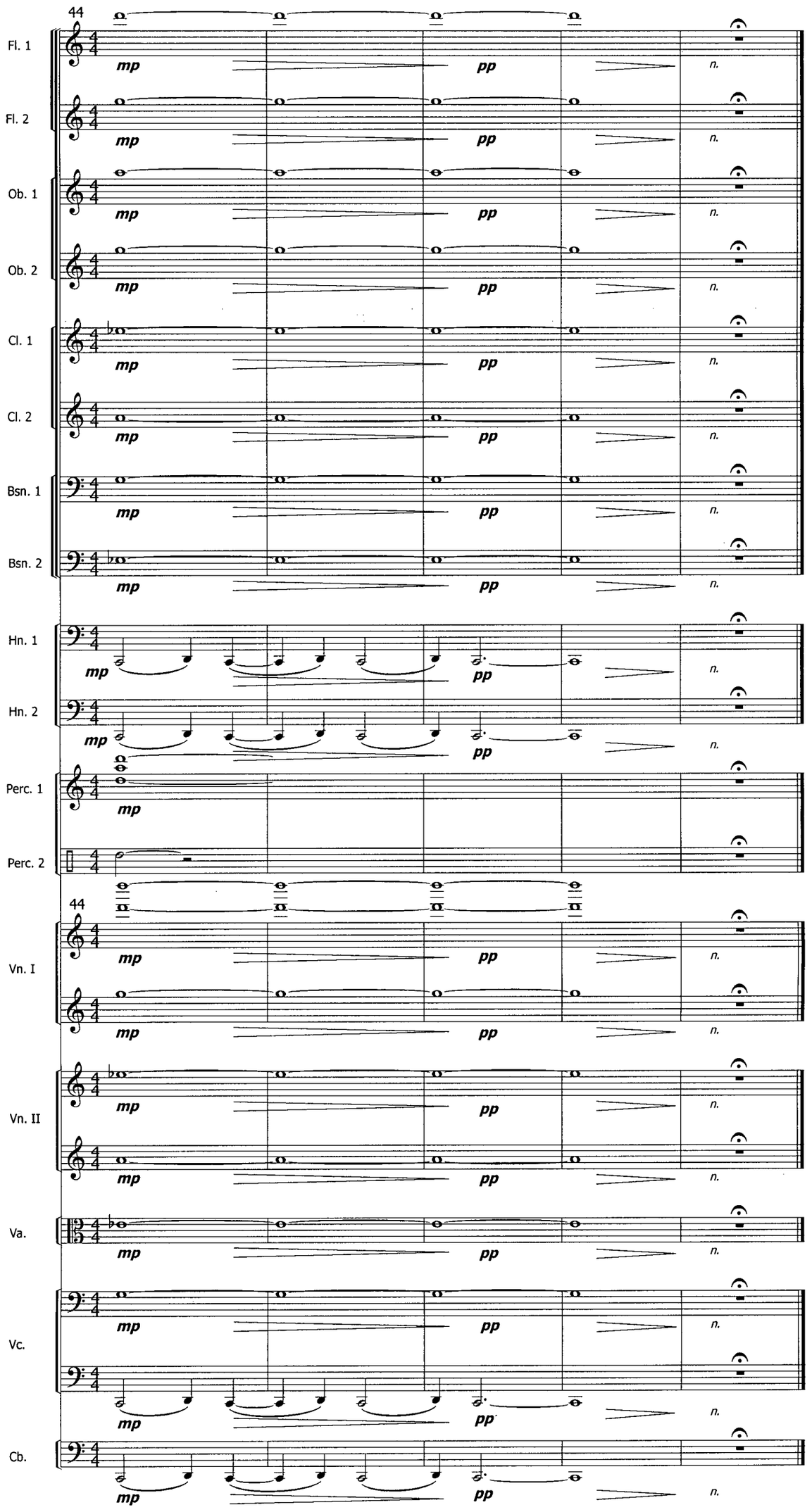

25
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Perc. 1
Perc. 2
SUSP.
SUSP.
25
Vn. I
Vn. II
Va.
Vc.
Cb.


29
C
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Perc. 1
Perc. 2
SUSP.
29
Vn. I
Vn. II
Va.
Vc.
Cb.
pp
mp
mf
p
n.


33
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Perc. 1
Perc. 2
SUSP.
SUSP.
33
Vn. I
Vn. II
Va.
Vc.
Cb.
pp
mp
mf
p
n.


37
D
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Perc. 1
Perc. 2
SUSP.
37
Vn. I
Vn. II
Va.
Vc.
Cb.


41
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Perc. 1
Perc. 2
SUSP.
SUSP.
41
Vn. I
Vn. II
Va.
Vc.
Cb.


44
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Perc. 1
Perc. 2
44
Vn. I
Vn. II
Va.
Vc.
Cb.
mp
pp
n.

RAZZLE

By Yvonne Gillespie
(2004)

INSTRUMENTATION:

Piano Solo

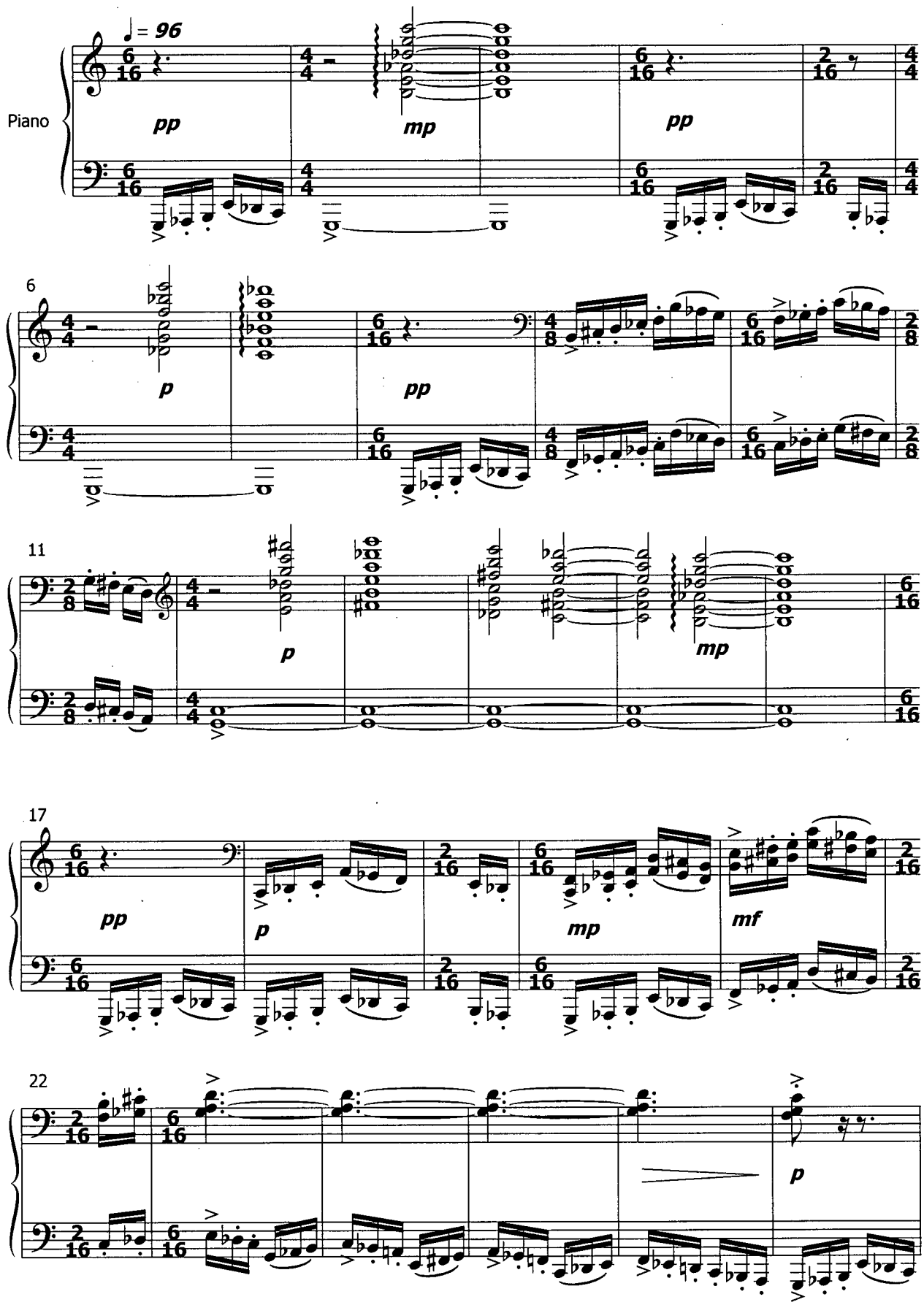
DURATION:

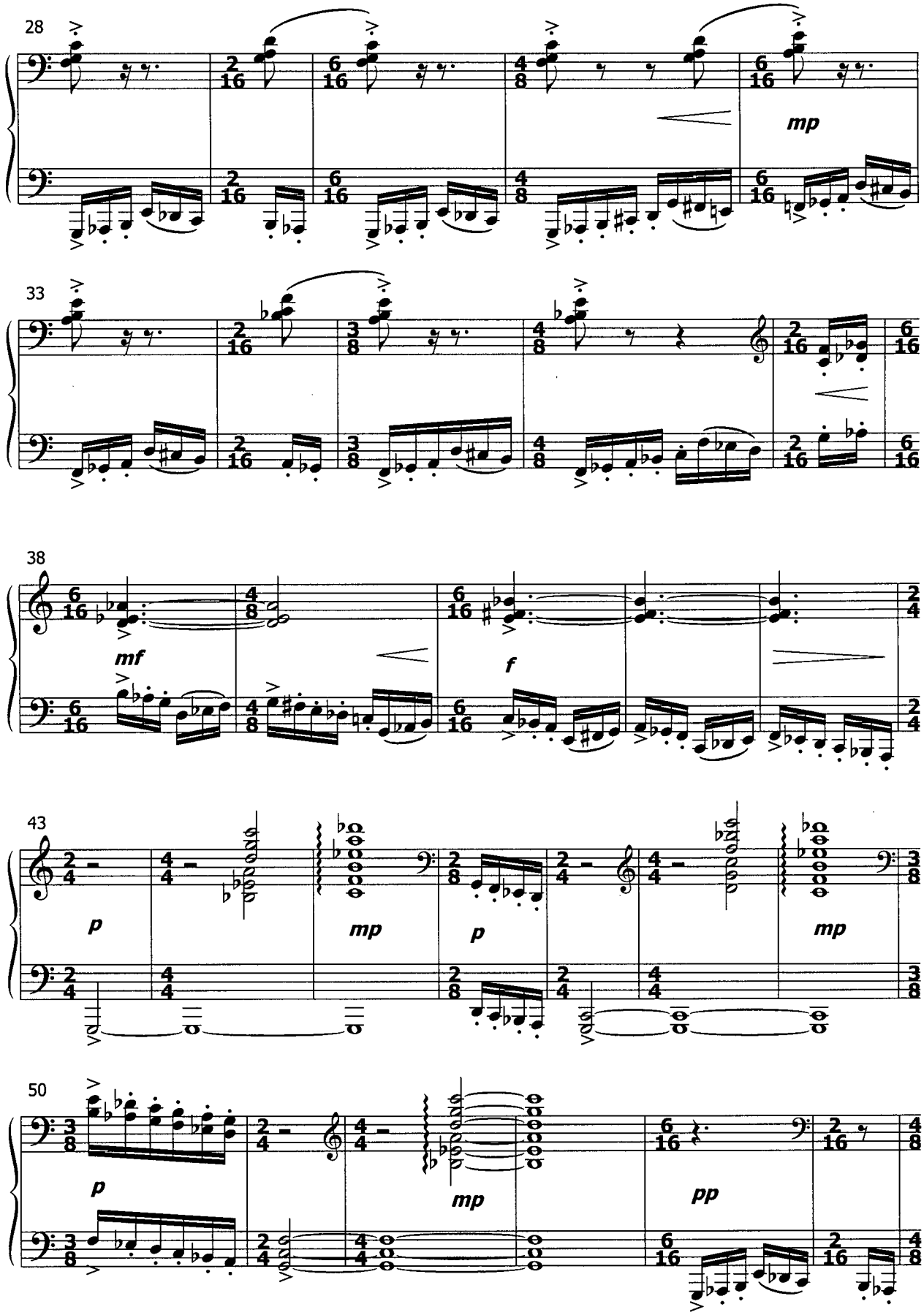
7 minutes

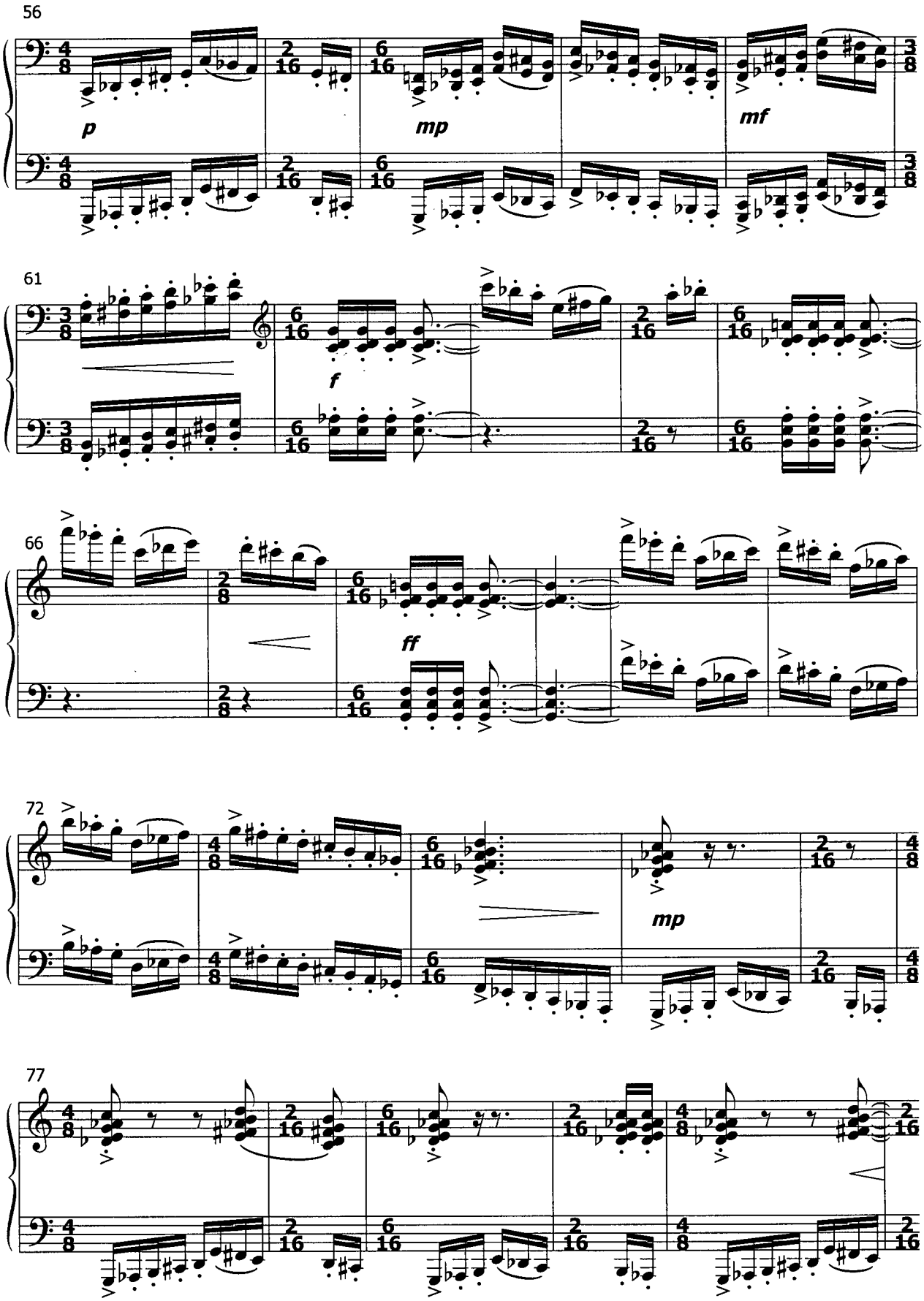
PROGRAM NOTES:

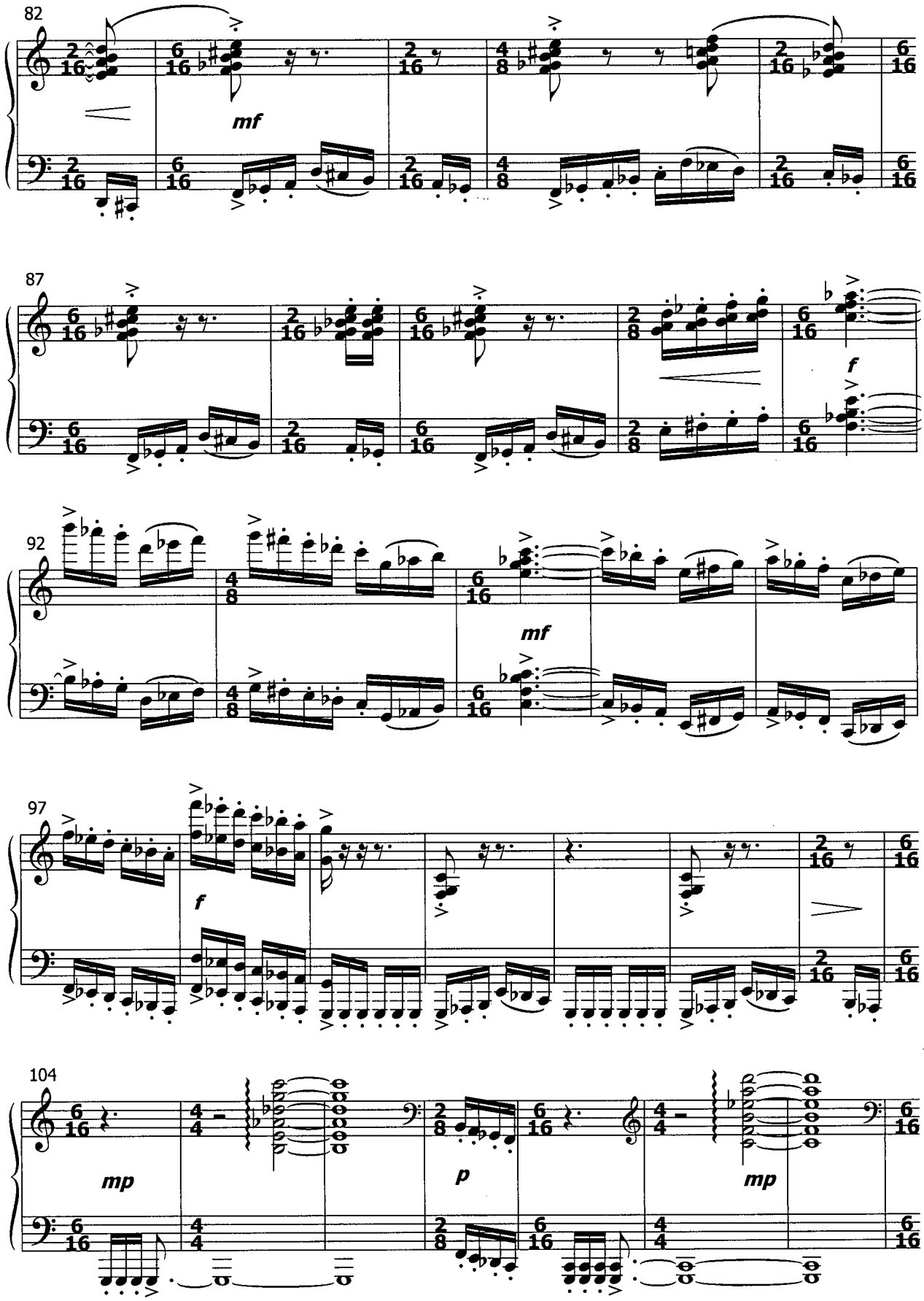
Razzle began quite simply with six notes; two three-note groupings comprised of the interval set of a minor second, an augmented second, and a perfect fourth. From these, an ostinato was created which provides the impetus for the continual variation and development that dominates the entire work. The ostinato is extremely rhythmic and driving and its expansion or contraction produces misplaced downbeats and unexpected accents. Quartel harmony predominates especially in the sustained six note chords that interrupt the quick sixteenth note activity and through the use of the interval of a fourth for canonic entries of the ostinato. The incessant activity in the first half of the work dissipates into a more ethereal middle section of chords which present the ostinato in a dramatically augmented form. The quietude is shortlived as the ostinato reappears, this time with the two three-note groupings reversed, and the musical energy winds back up, driving to the end of the work.

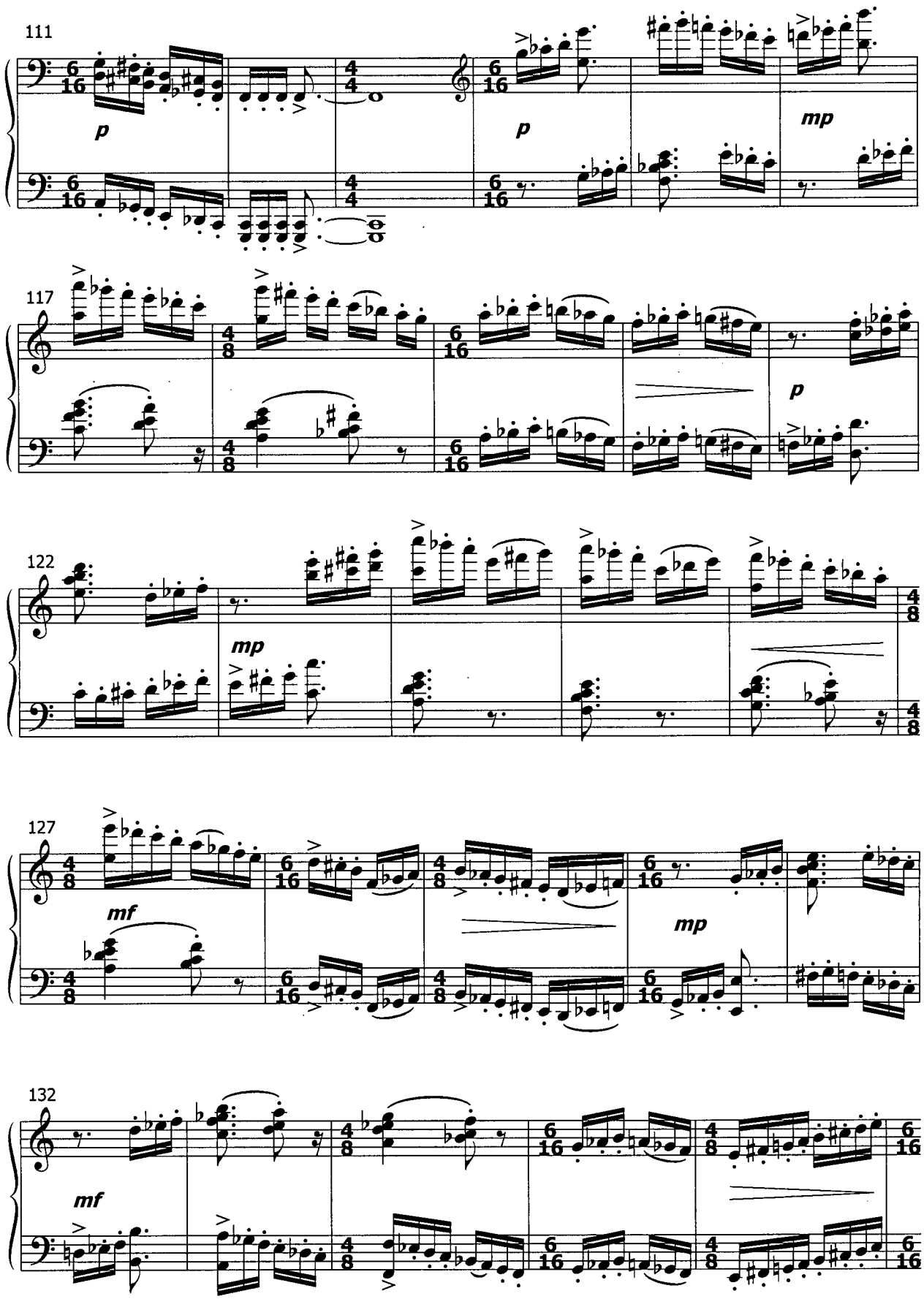
RAZZLE

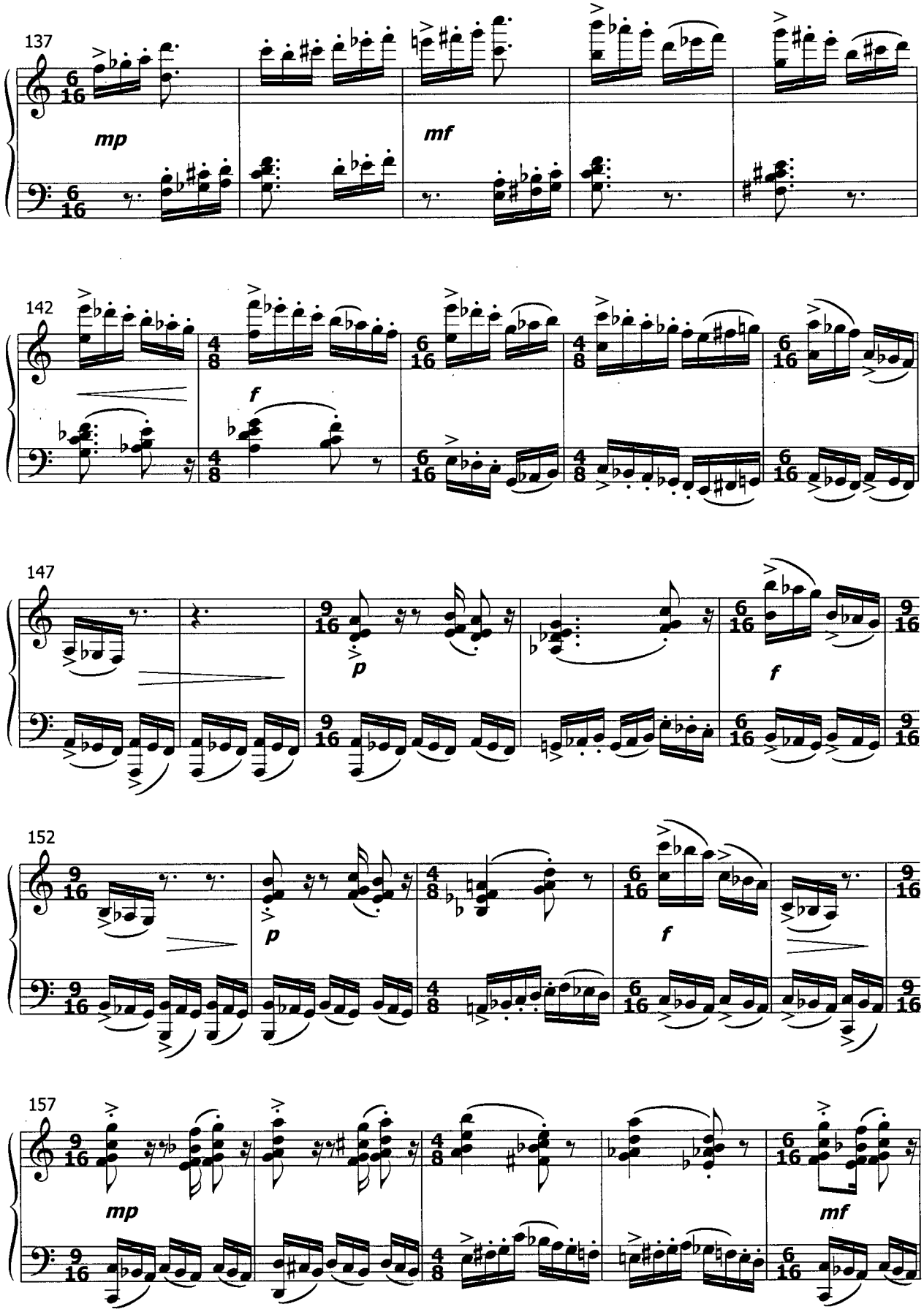


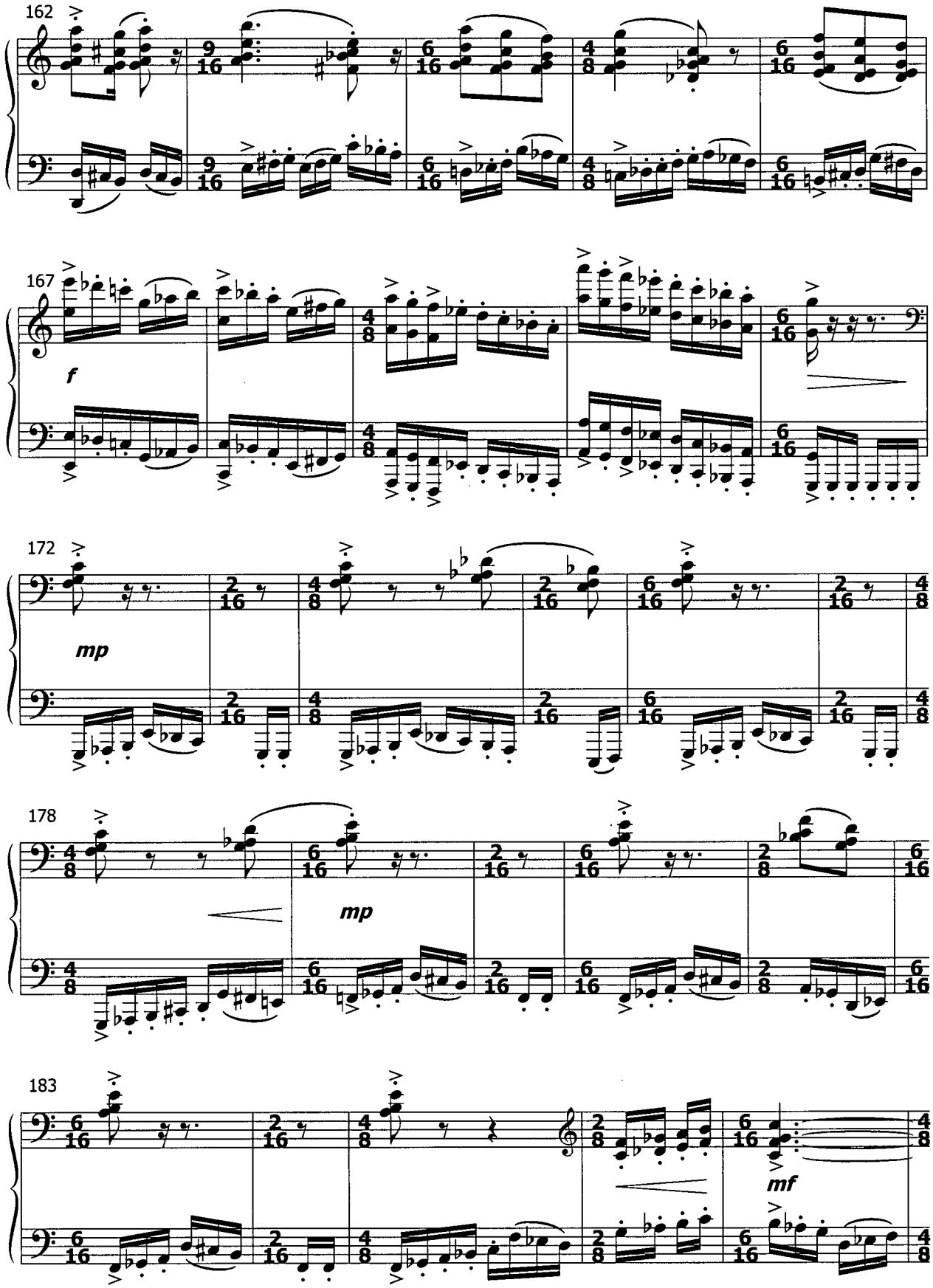

28
mp
33
38
mf
f
43
p
mp
p
mp
50
p
mp
pp

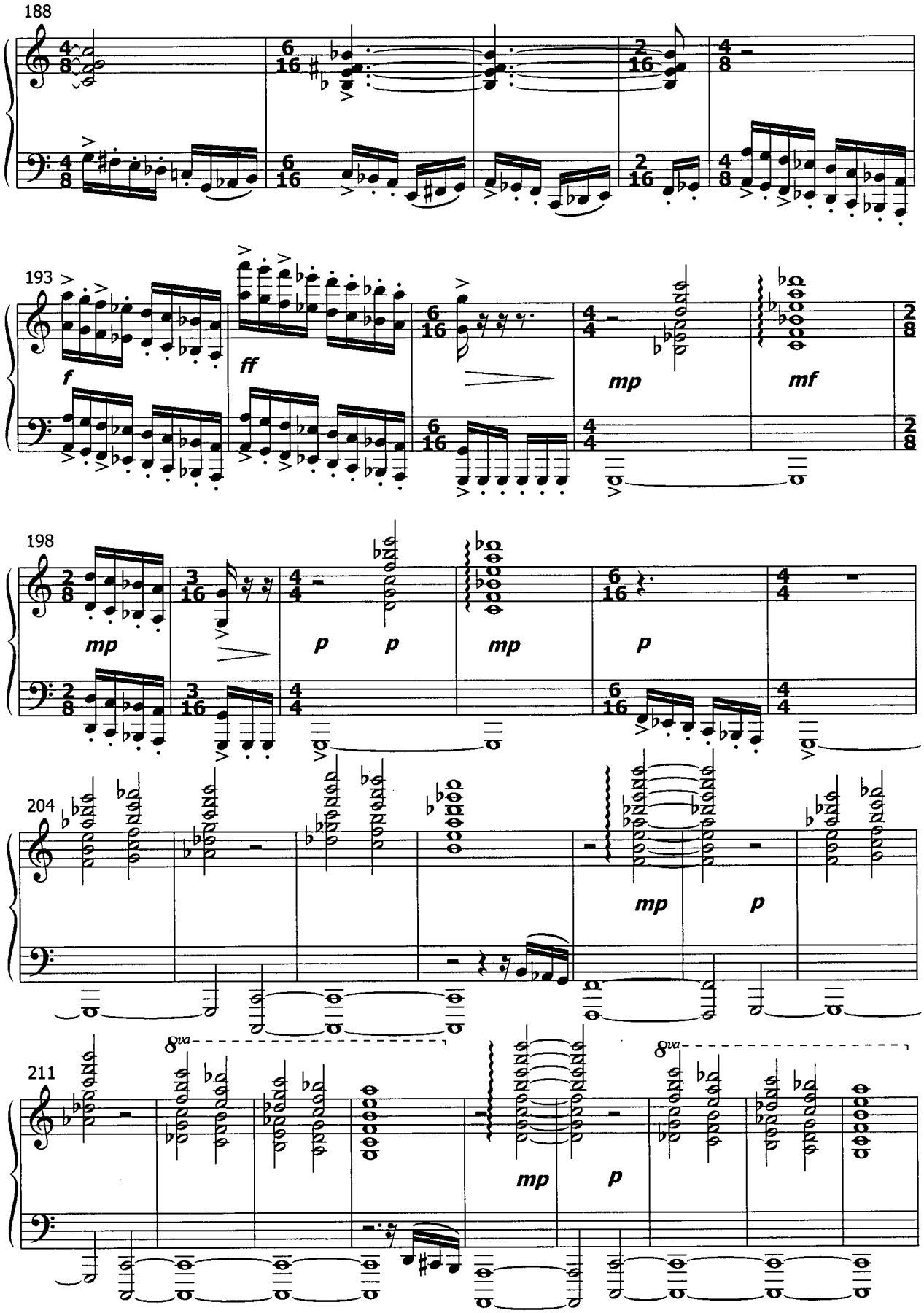

56
p
mp
mf
61
f
66
ff
72
mp
77

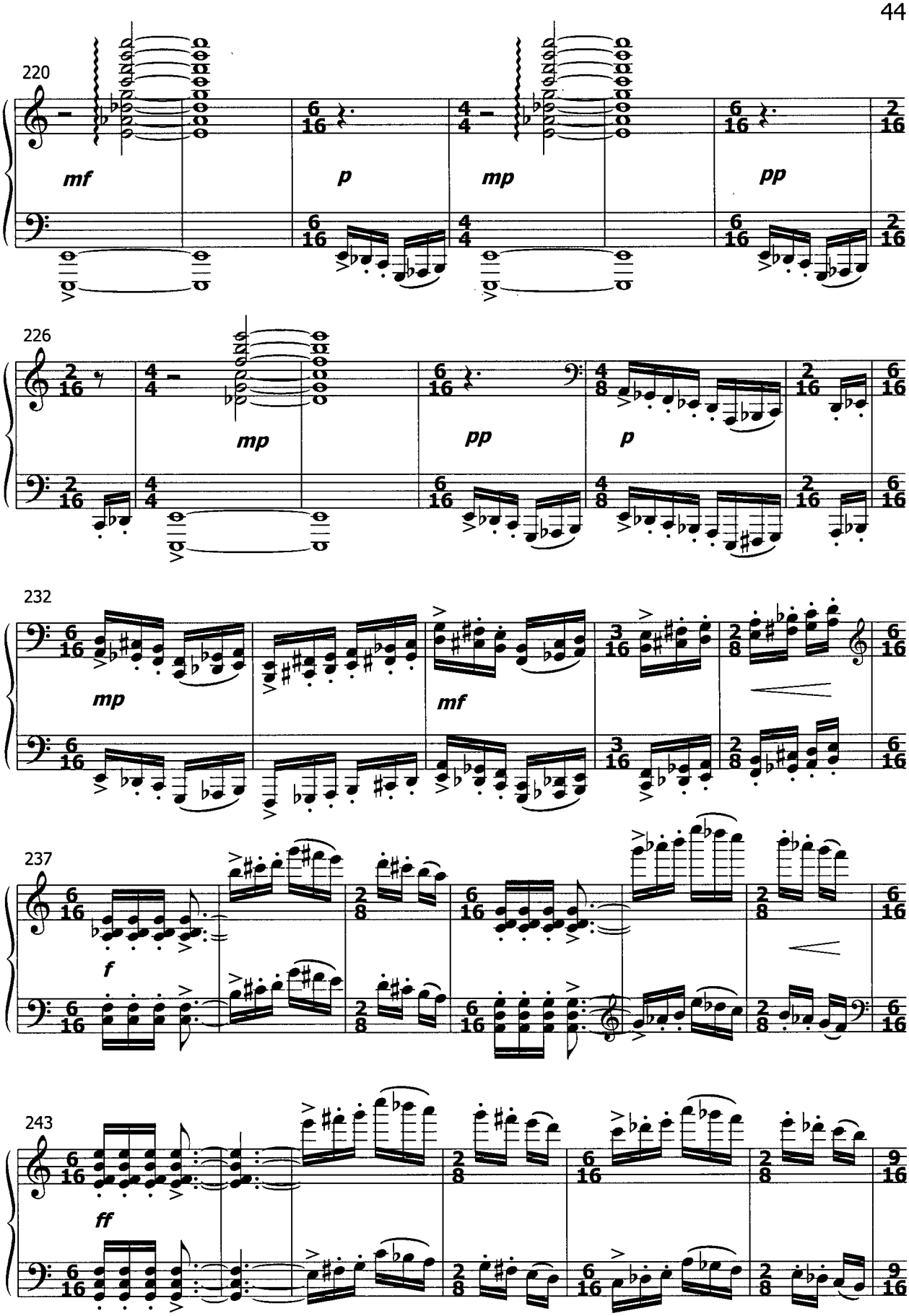

82
mf
87
f
92
mf
97
f
104
mp
p
mp

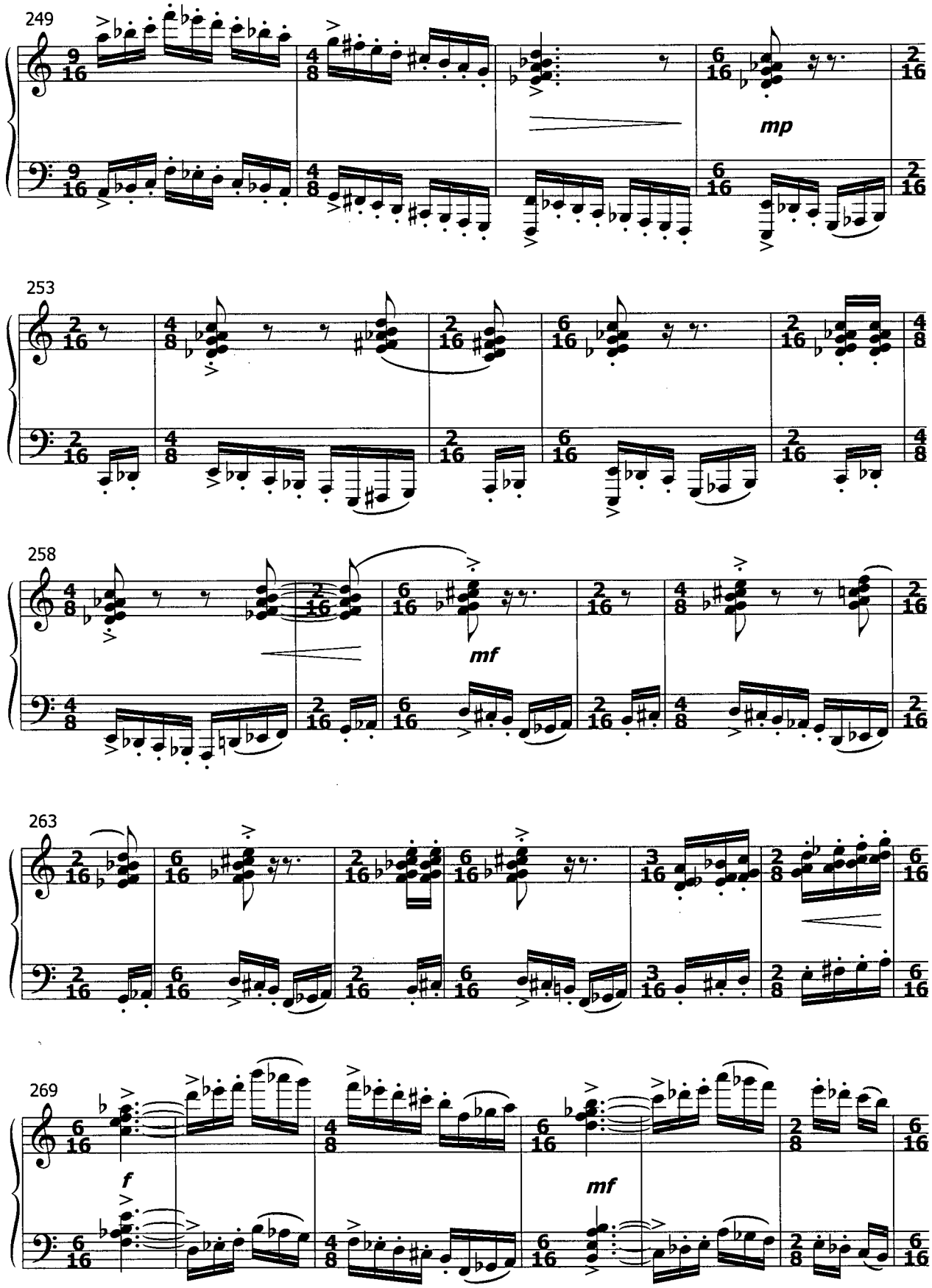

111
p
p
mp
117
p
122
mp
127
mf
mp
132
mf

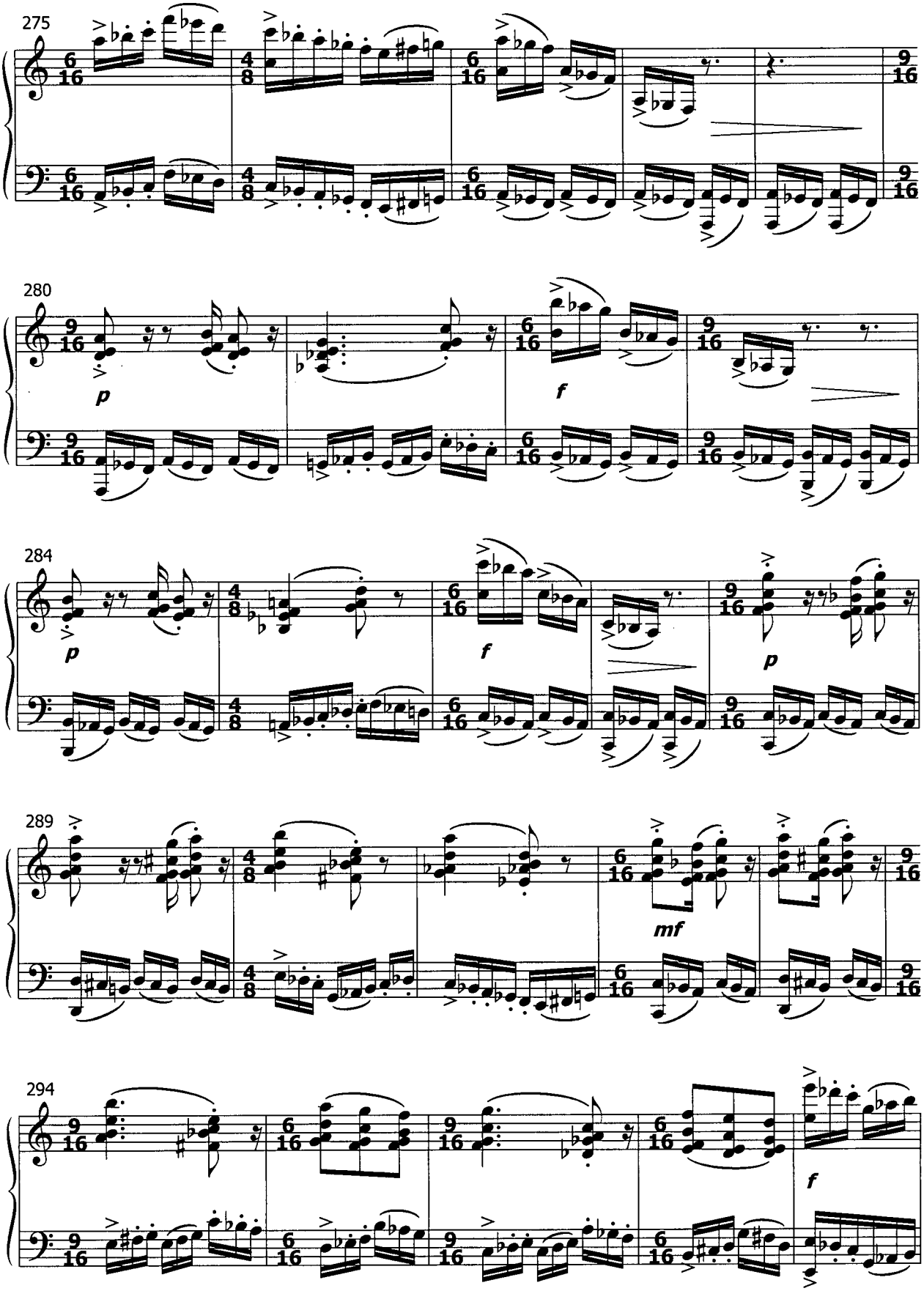

137
mp
mf
142
f
147
p
f
152
p
f
157
mp
mf

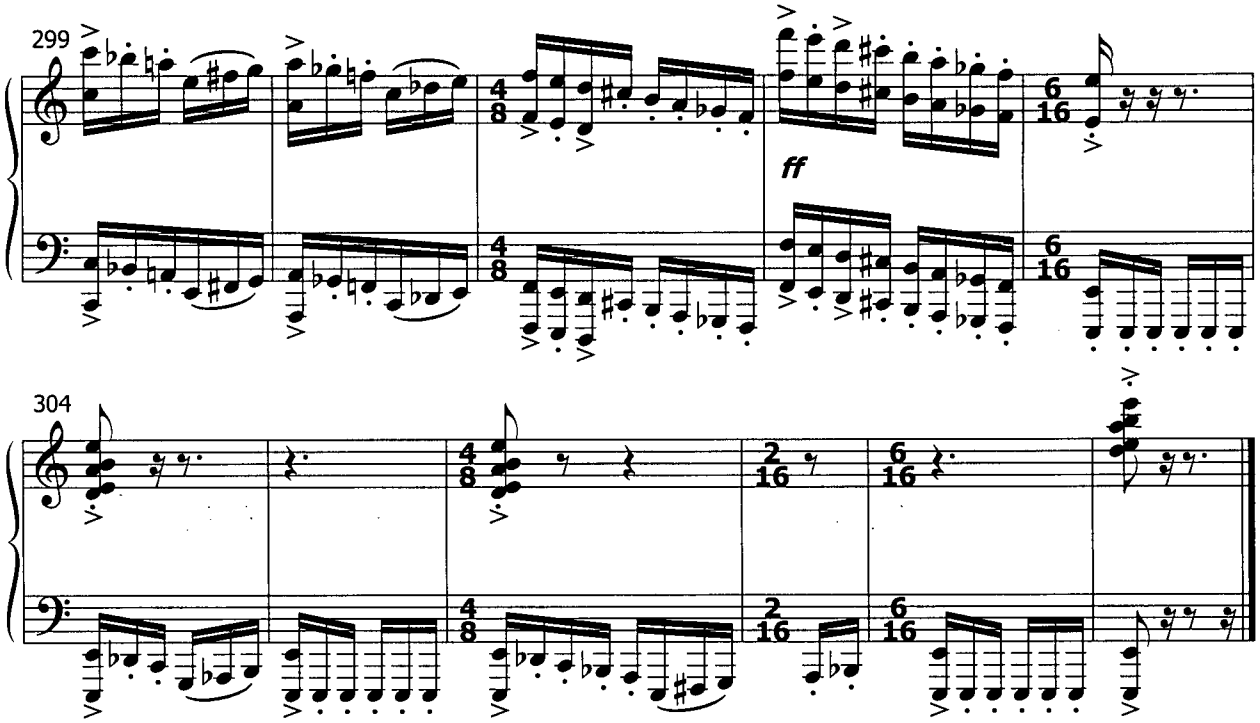

162
167
f
172
mp
178
mp
183
mf


188
193
f
ff
mp
mf
198
mp
p
p
mp
p
204
mp
p
8va
211
8va
mp
p


220
mf
p
mp
pp
226
mp
pp
p
232
mp
mf
237
f
243
ff


249
mp
253
258
mf
263
269
f
mf


275
280
p
f
284
p
f
p
289
mf
294
f


299
ff
304

SLEEVES OF GREEN

By Yvonne Gillespie
(2005)

INSTRUMENTATION:

Flute
Piano

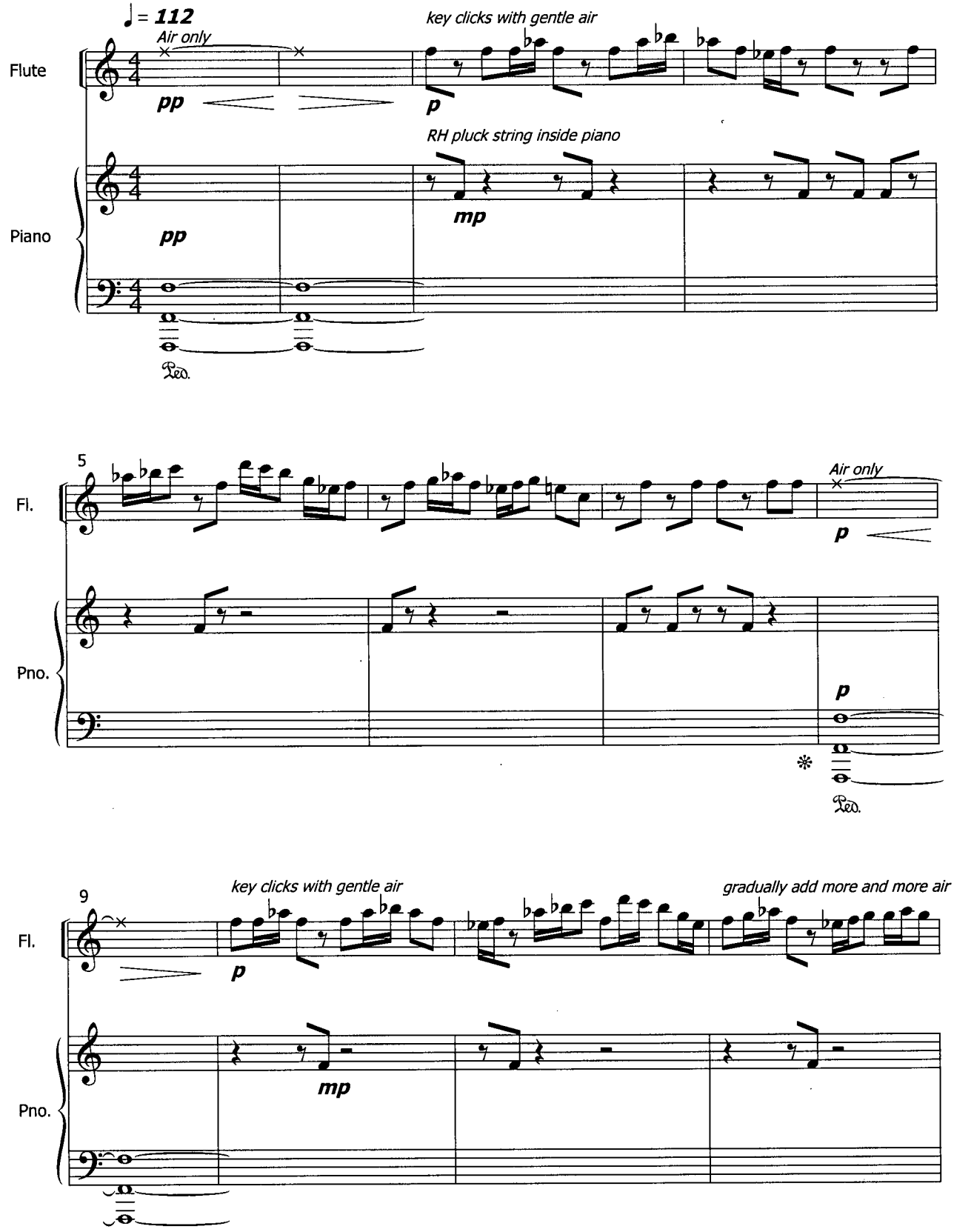
DURATION:

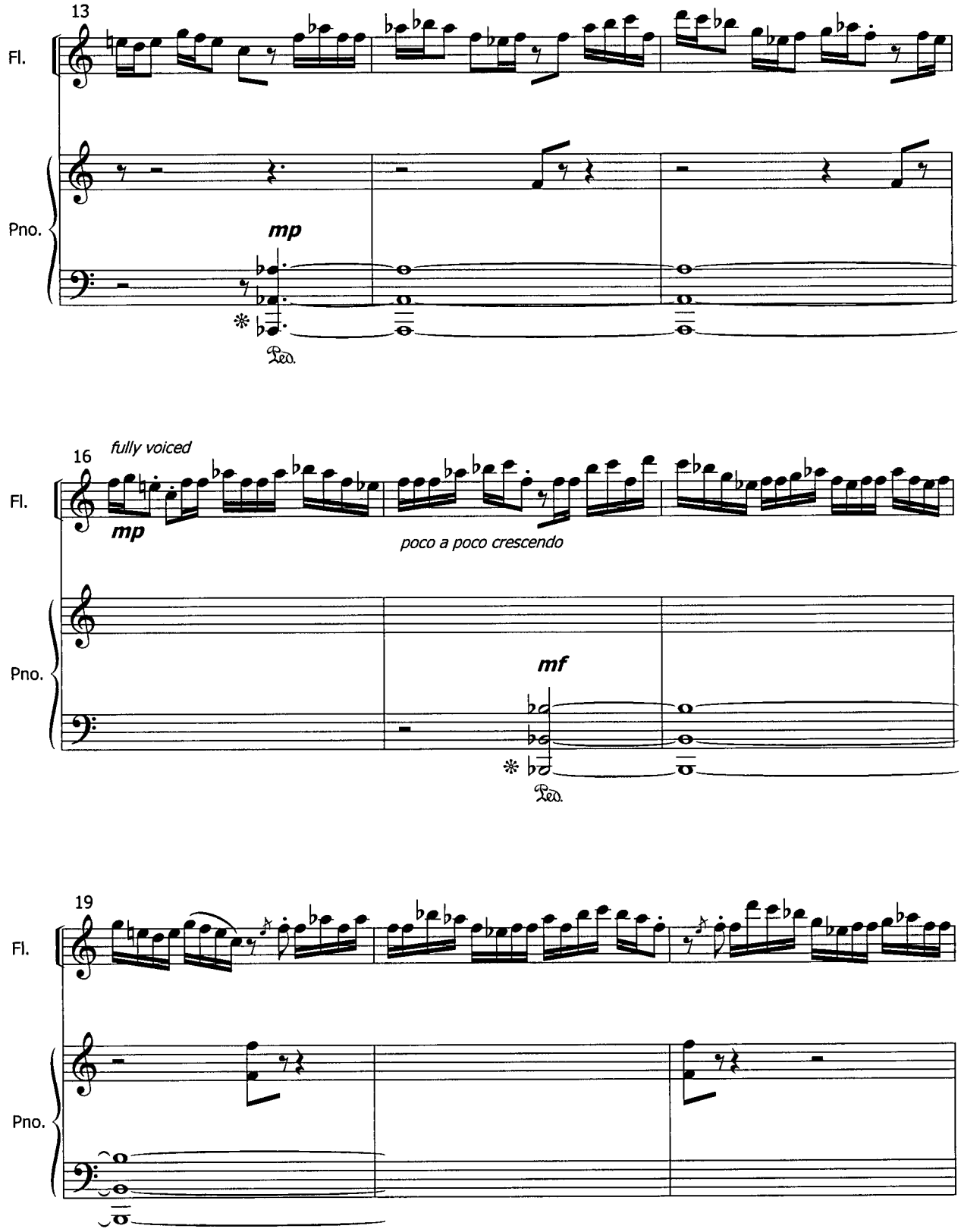
6 minutes

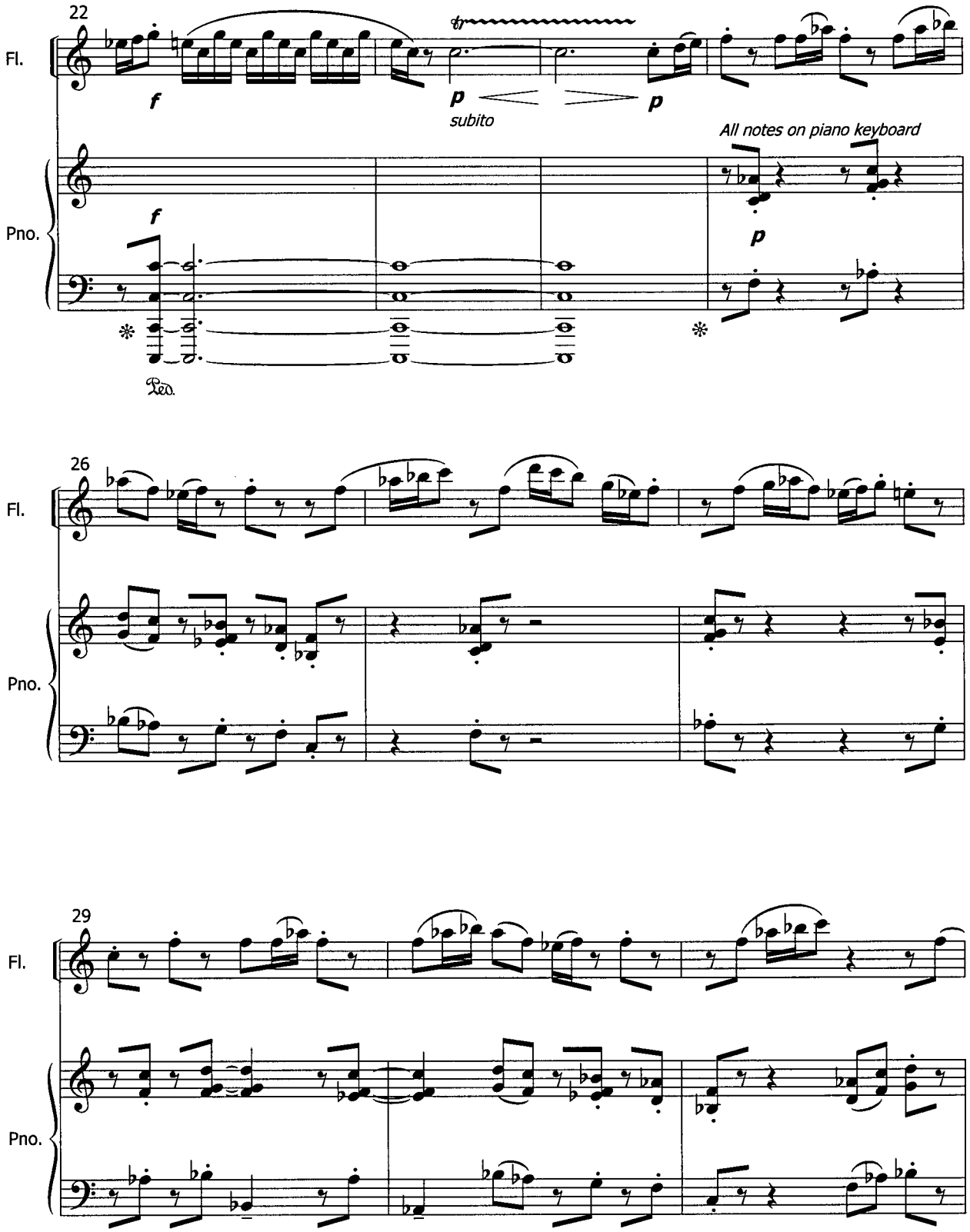
PROGRAM NOTES:

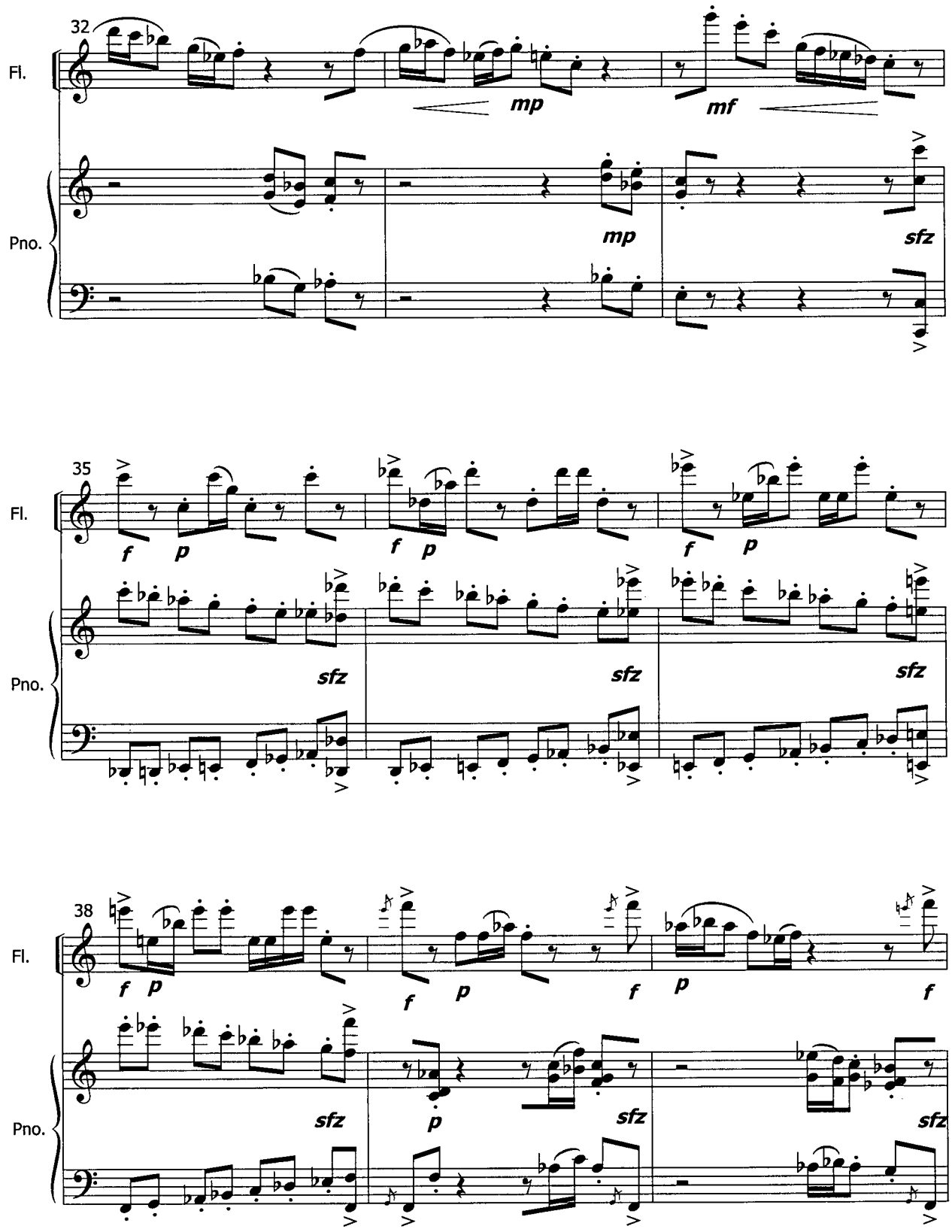
Sleeves of Green was a commissioned work by the American flutist, Jessica Raposo, for inclusion in a concert being presented on St. Patrick's Day. In keeping with a theme of "green", she requested a work based on the traditional song "Greensleeves". The theme from this work became the seminal material for the creation of Sleeves of Green. The melody appears in an extremely augmented form but still can be heard subtly in the background while the original modal scale is utilized throughout. The work begins with the music gradually emerging out of the past and this is followed by a lively and rhythmic interplay of the flute and piano. Folkloric drones appear in the piano during the middle section which coincide with the thematic presentation of the chorus from Greensleeves. The verse is presented again which eventually fades as the music returns from whence it came.

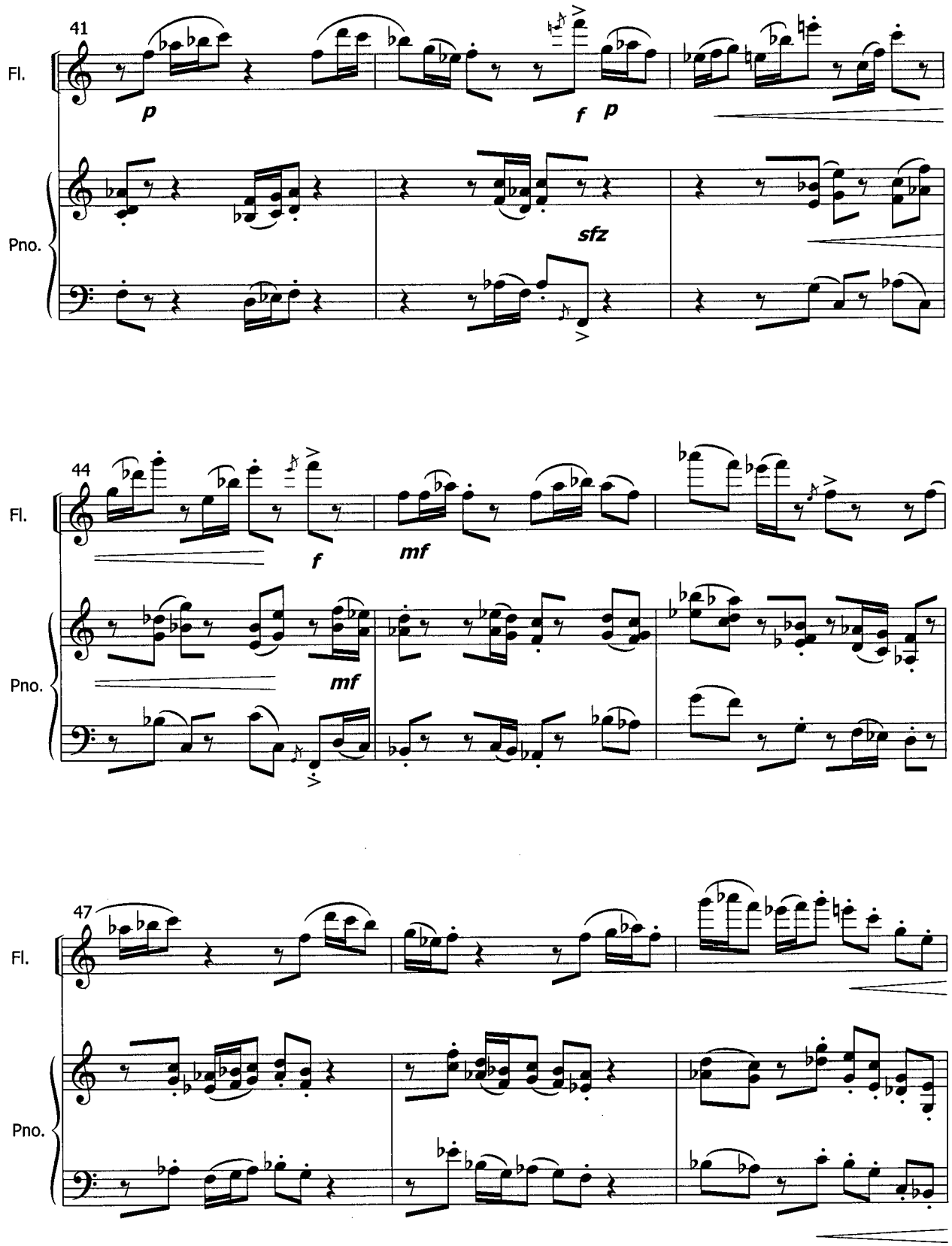
SLEEVES OF GREEN

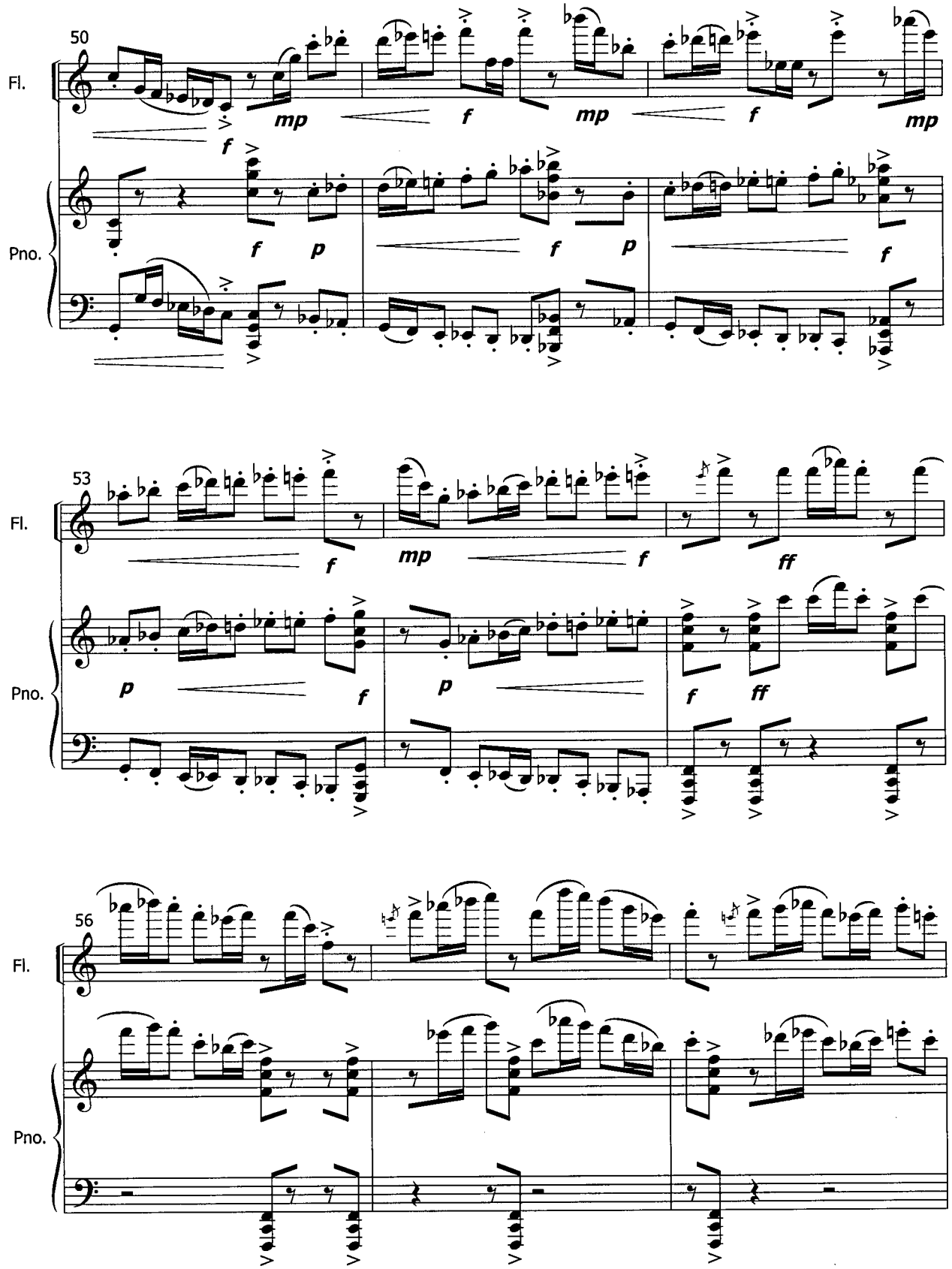


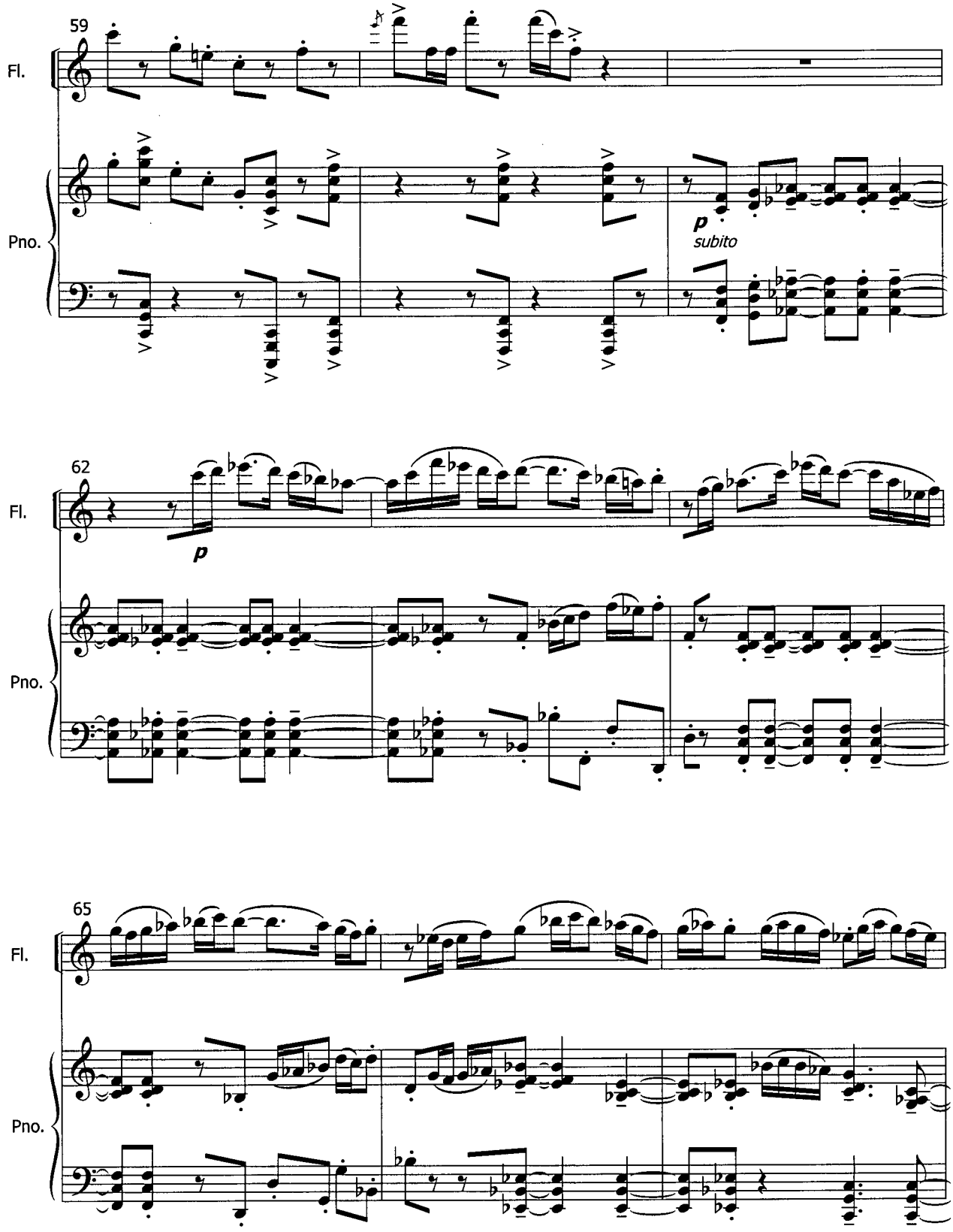

13
Fl.
Pno.
mp
Ped.
16
fully voiced
Fl.
mp
poco a poco crescendo
Pno.
mf
Ped.
19
Fl.
Pno.

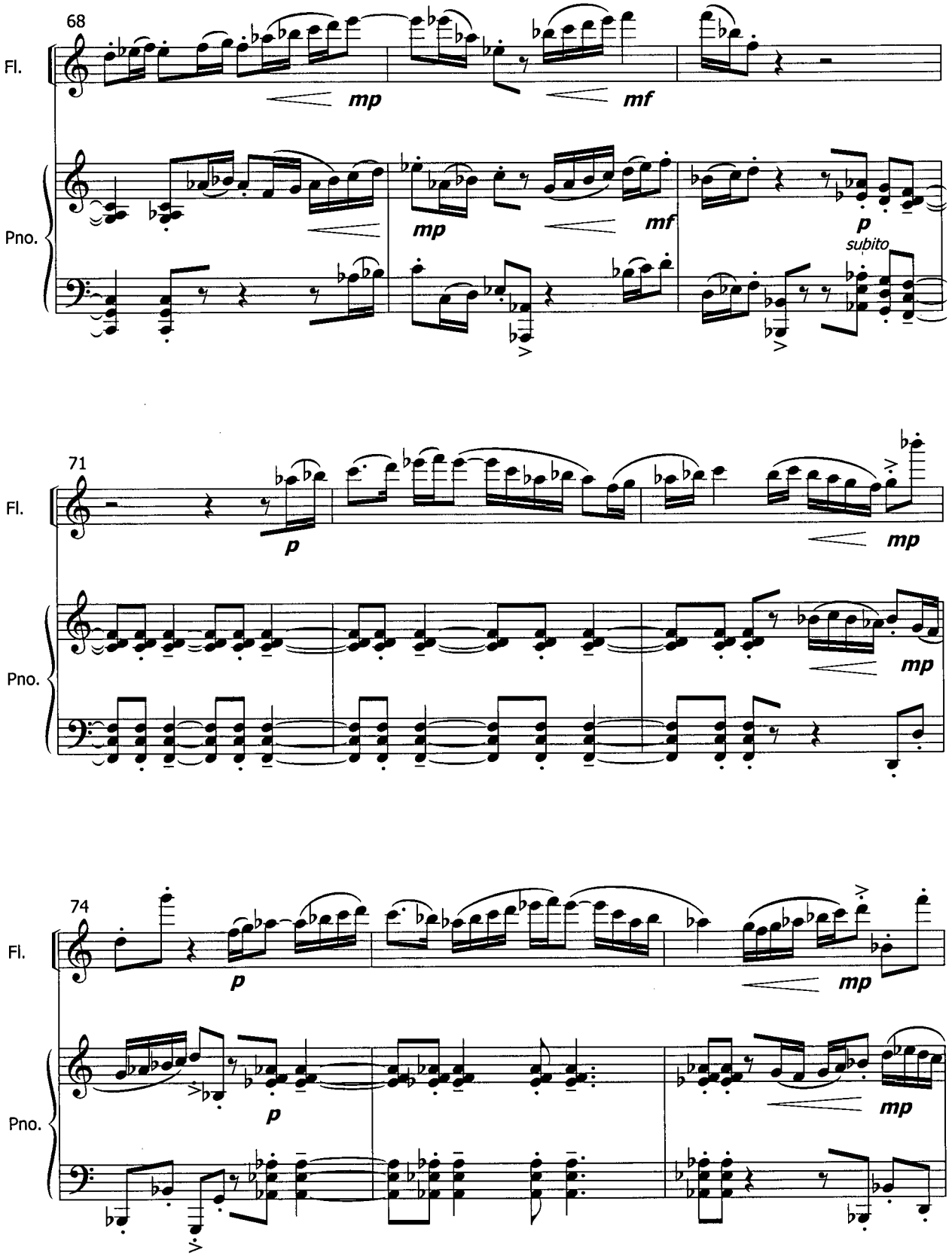

22
Fl.
f
p
subito
p
All notes on piano keyboard
Pno.
f
p
Ped.
26
Fl.
Pno.
29
Fl.
Pno.

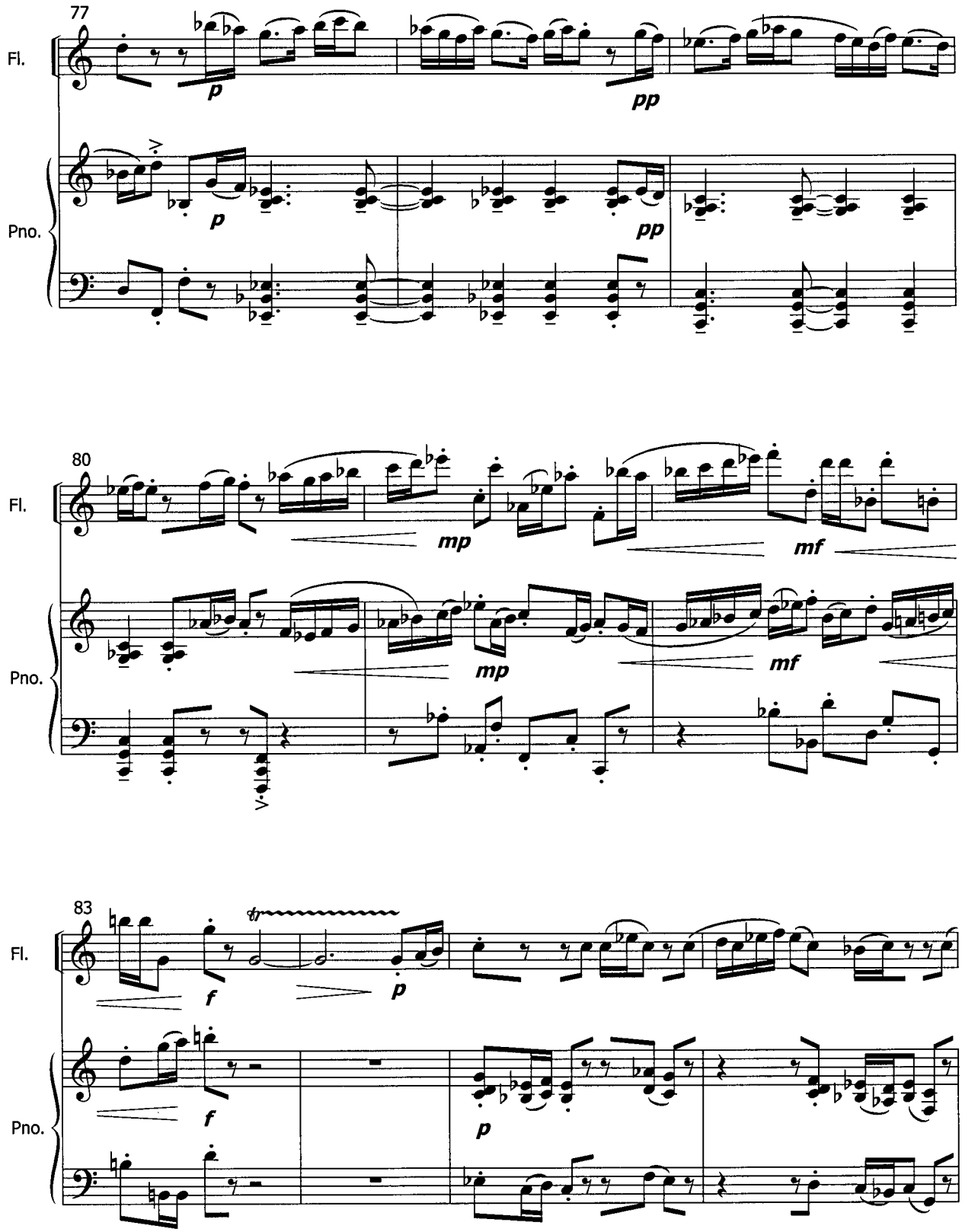

32
Fl.
mp
mf
Pno.
mp
sfz
35
Fl.
f
p
f
p
f
p
Pno.
sfz
sfz
sfz
38
Fl.
f
p
f
p
f
p
f
Pno.
sfz
p
sfz
sfz

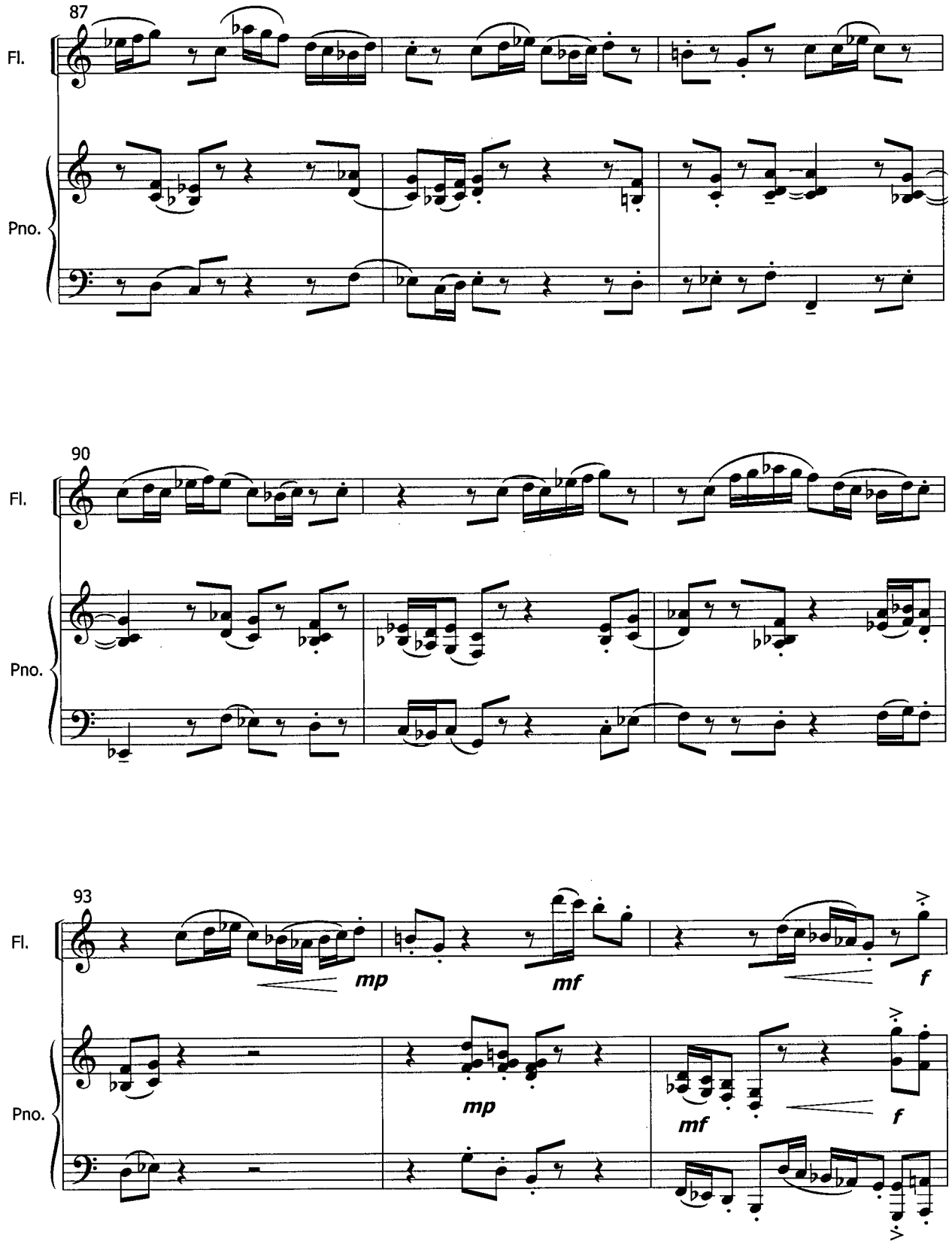

41
Fl.
p
f
p
Pno.
sfz
44
Fl.
f
mf
Pno.
mf
47
Fl.
Pno.

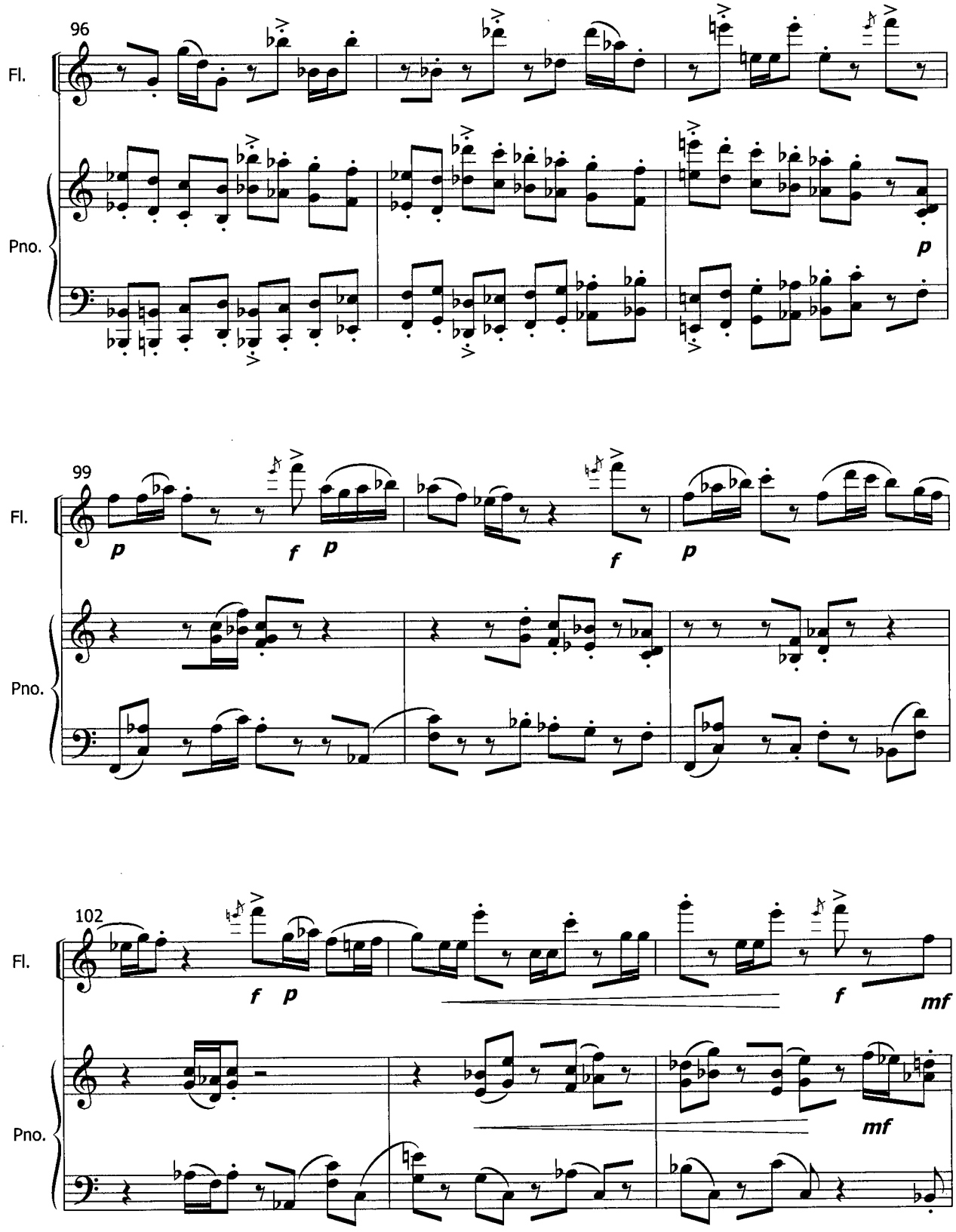

50
Fl.
mp
f
mp
f
mp
f
Pno.
f
p
f
p
f
53
Fl.
f
mp
f
ff
Pno.
p
f
p
f
ff
56
Fl.
Pno.

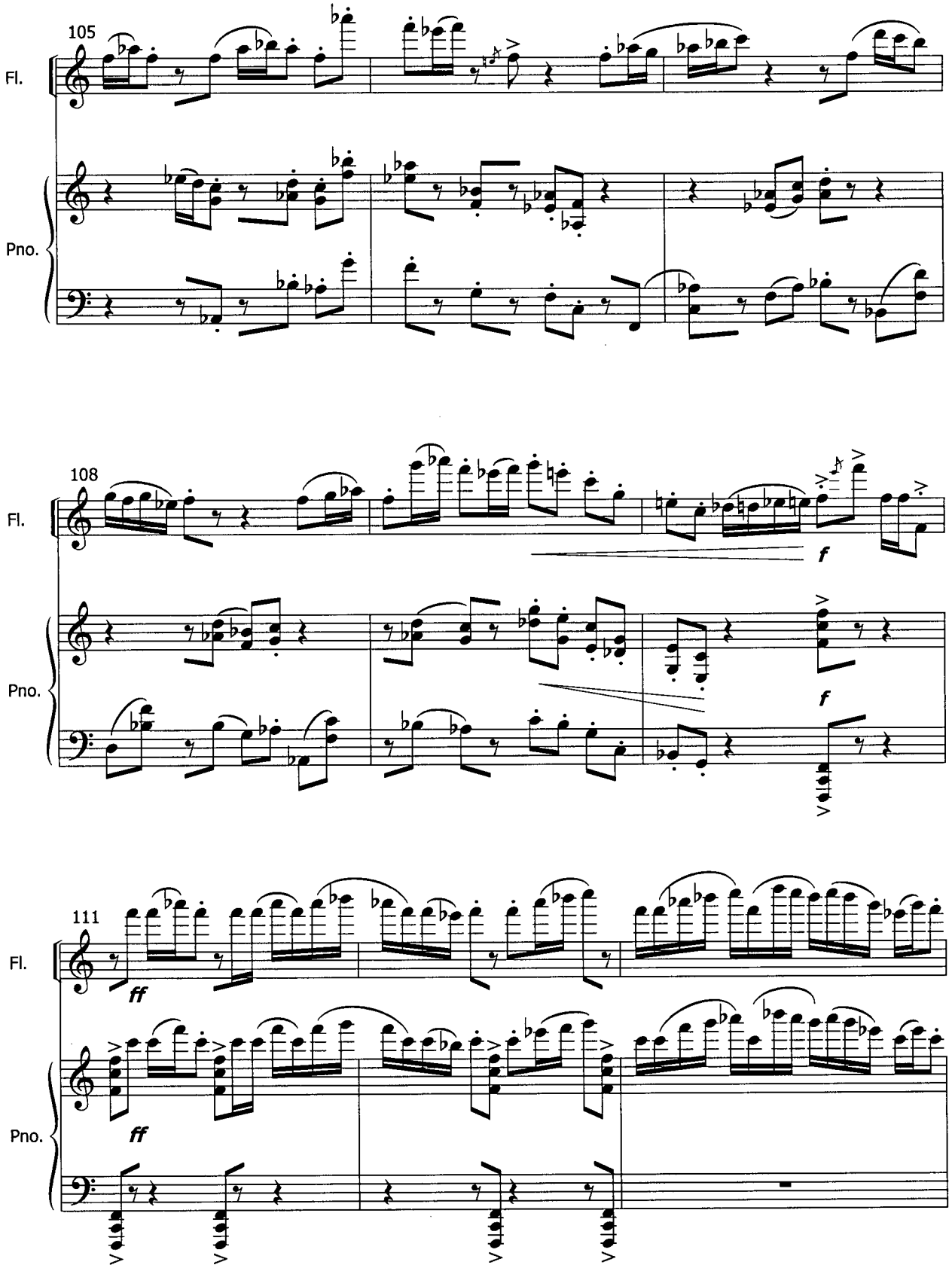

59
Fl.
Pno.
p
subito
62
Fl.
p
Pno.
65
Fl.
Pno.

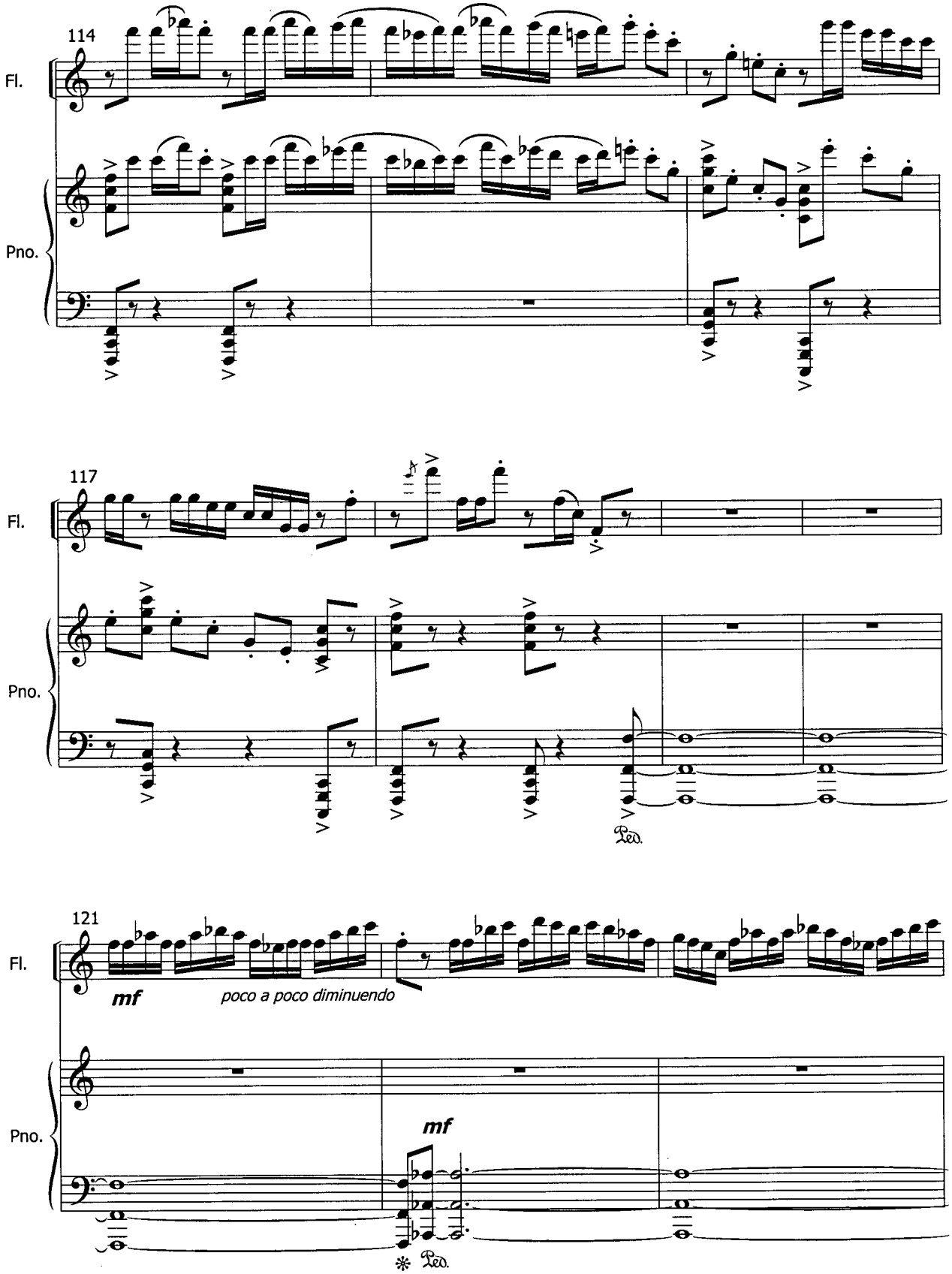

68
Fl.
mp
mf
Pno.
mp
mf
p
subito
71
Fl.
p
mp
Pno.
mp
74
Fl.
p
mp
Pno.
p
mp

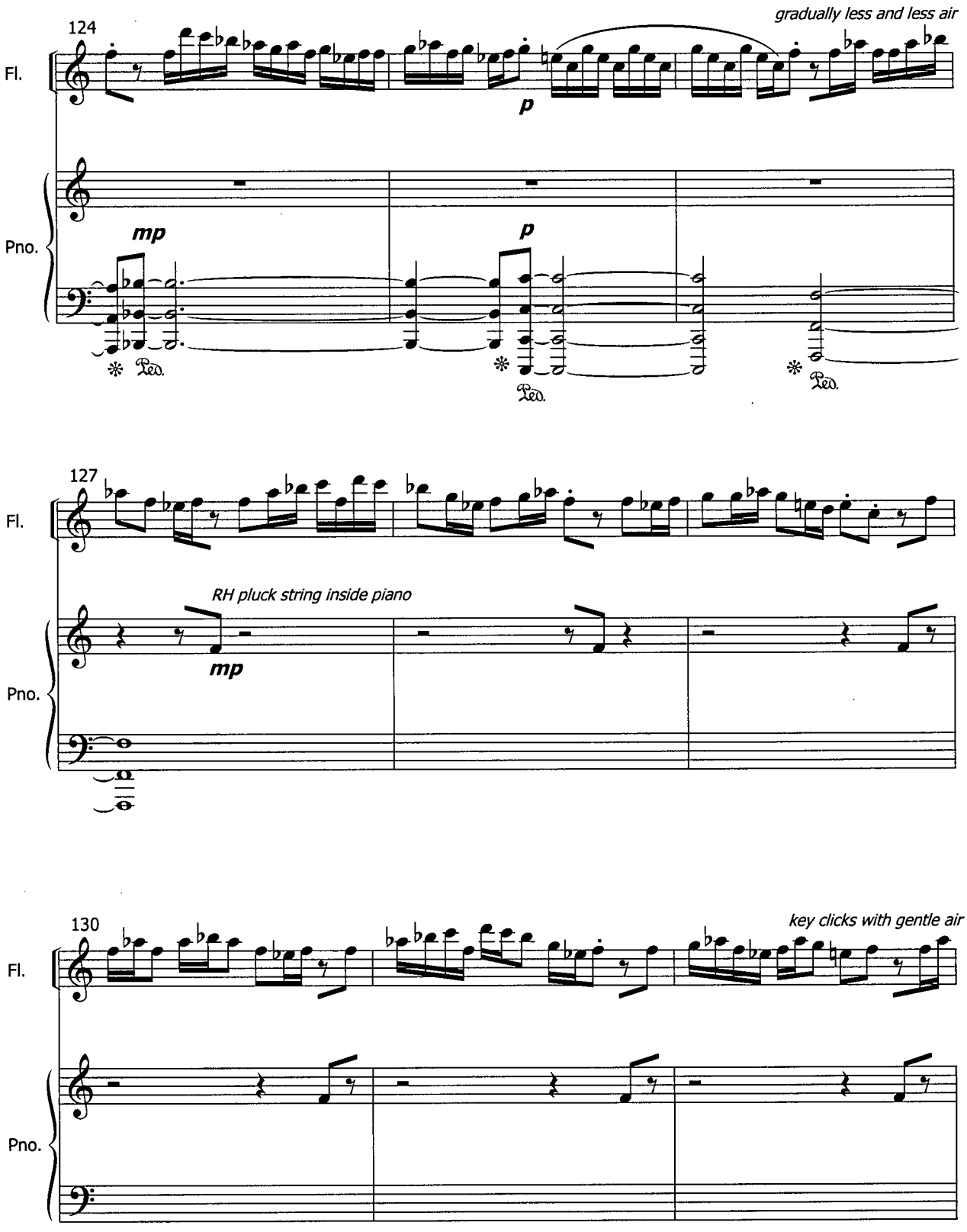

77
Fl.
p
pp
Pno.
p
pp
80
Fl.
mp
mf
Pno.
mp
mf
83
Fl.
f
p
Pno.
f
p

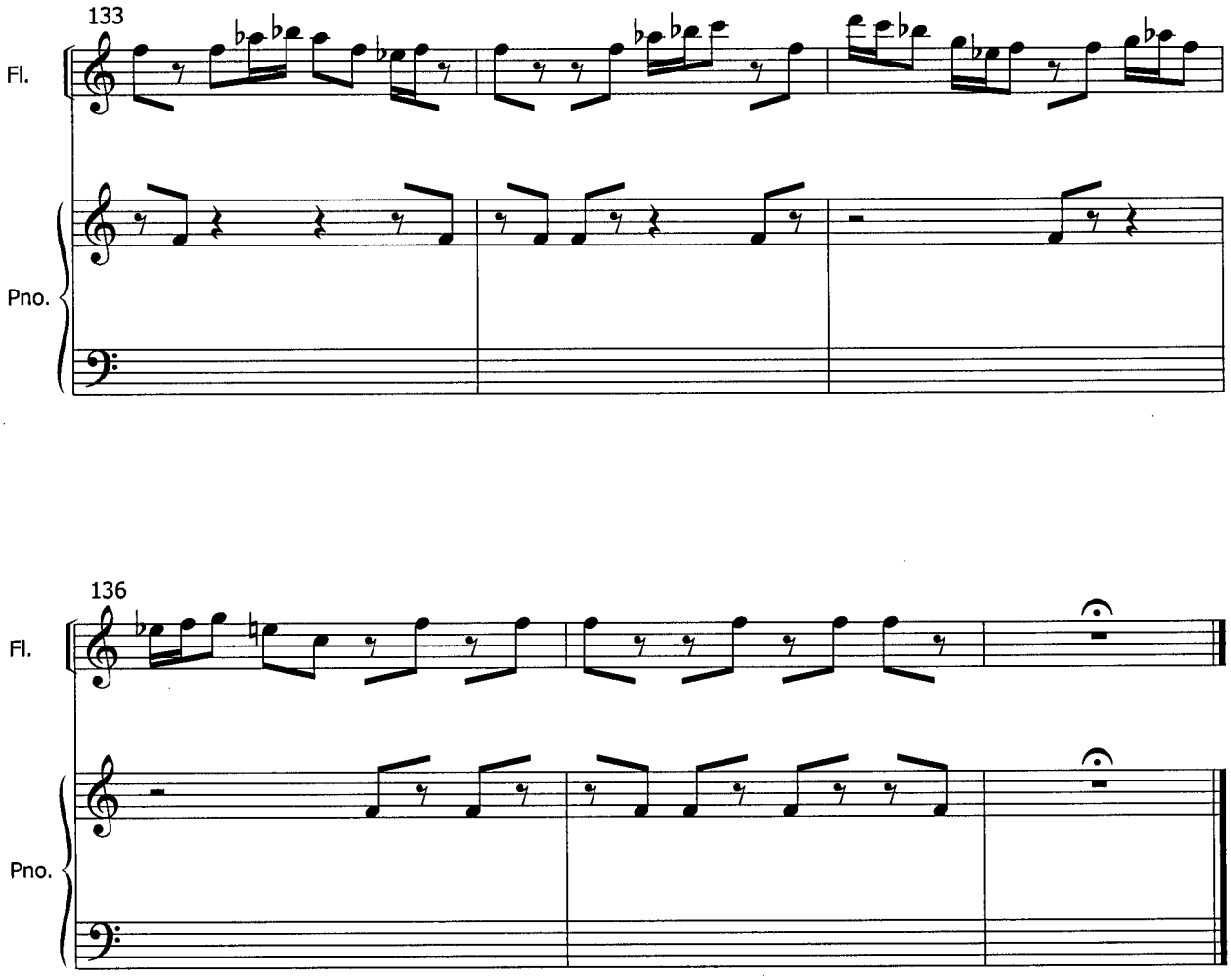

87
Fl.
Pno.
90
Fl.
Pno.
93
Fl.
mp
mf
f
Pno.
mp
mf
f


96
Fl.
Pno.
p
99
Fl.
Pno.
p
f
p
f
p
102
Fl.
Pno.
f
p
f
mf
mf


105
Fl.
Pno.
108
Fl.
Pno.
f
f
111
Fl.
Pno.
ff
ff


114
Fl.
Pno.
117
Fl.
Pno.
Ped.
121
Fl.
mf
poco a poco diminuendo
Pno.
mf
Ped.


124
gradually less and less air
Fl.
p
Pno.
mp
p
Ped.
Ped.
Ped.
127
Fl.
RH pluck string inside piano
mp
Pno.
130
key clicks with gentle air
Fl.
Pno.


133
Fl.
Pno.
136
Fl.
Pno.

CATNIP

By Yvonne Gillespie
(2004)

INSTRUMENTATION:

Flute
Violoncello
Piano

DURATION:

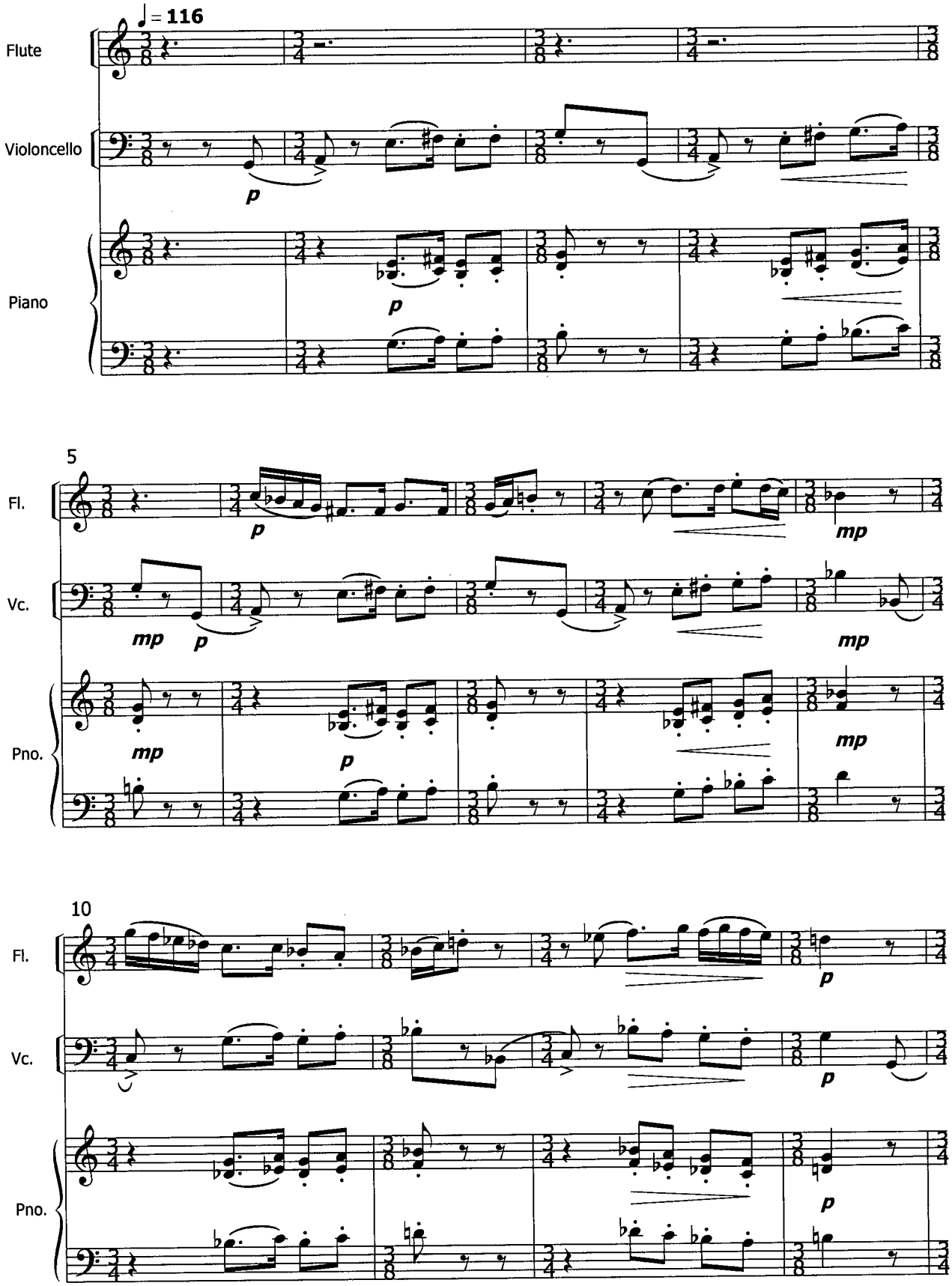
7 minutes

PROGRAM NOTES:

CatNip was inspired by the crazy antics of the composer's cats following their exposure to catnip. A fast tempo fuels this highly rhythmic single movement work with the flute presenting a constantly changing and somewhat unpredictable melody which continues from beginning to end. This is supported by the violoncello and piano which complement the flute's antics with a lively accompaniment and frequent interjections or interruptions. Contrasts between duple and triple time are exploited while articulation, accentuation, and dynamic changes all contribute to the energetic presentation.

Harmonically, the composition utilizes primarily triadic structures, usually minor and diminished which are juxtaposed with the major triad. B flat major, G major, and especially D major become the tonal centers to which all other triadic progressions lead. Additive rhythmic presentations contribute to the feelings of the unexpected, with groupings of two, three, or four notes throughout. Offbeat accents and subito piano or fortissimo contribute to the feline-induced musical activities!

CATNIP


♩ = 116
Flute
Violoncello
Piano
p
p
5
Fl.
Vc.
Pno.
p
mp
p
mp
mp
p
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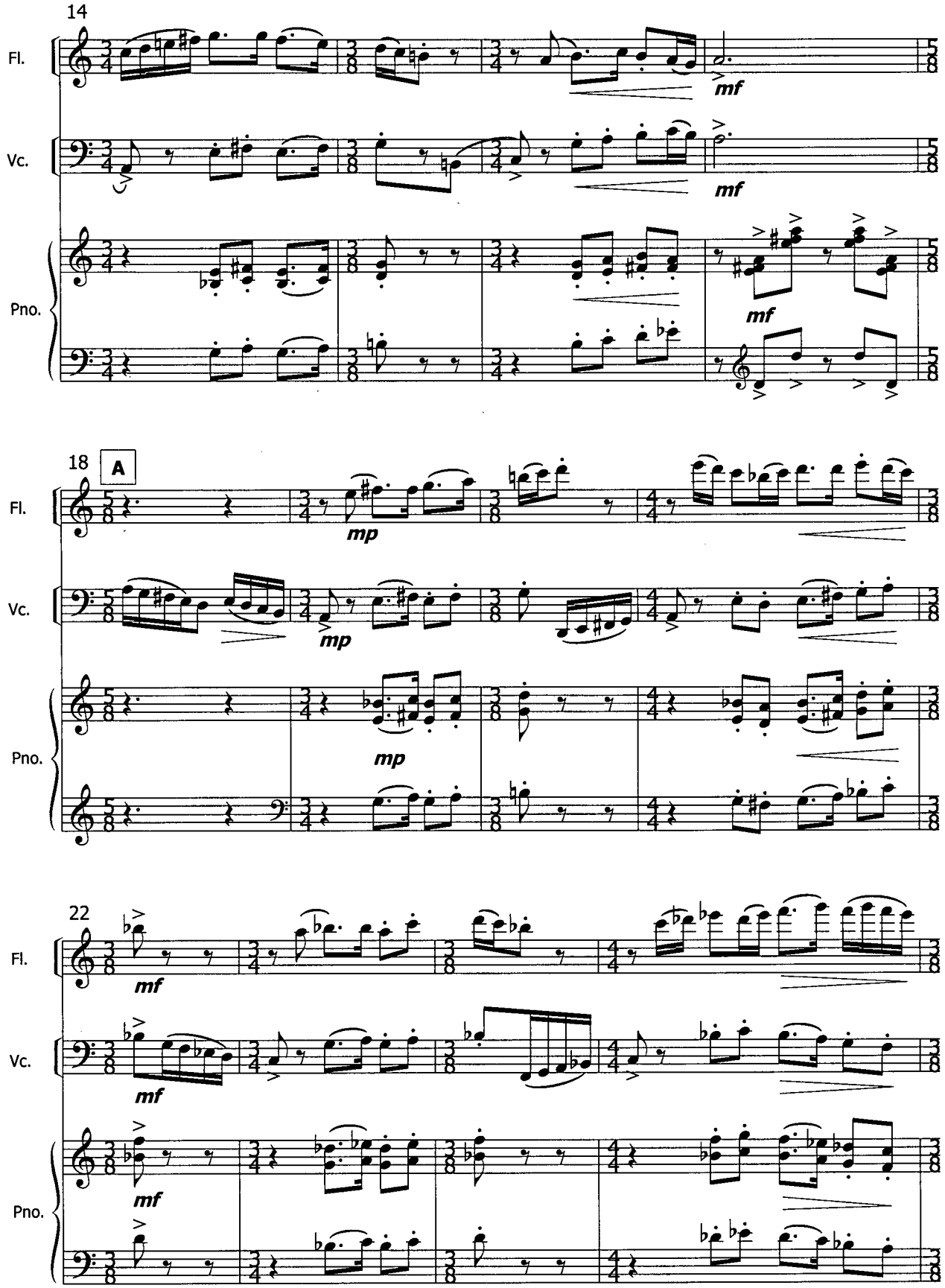
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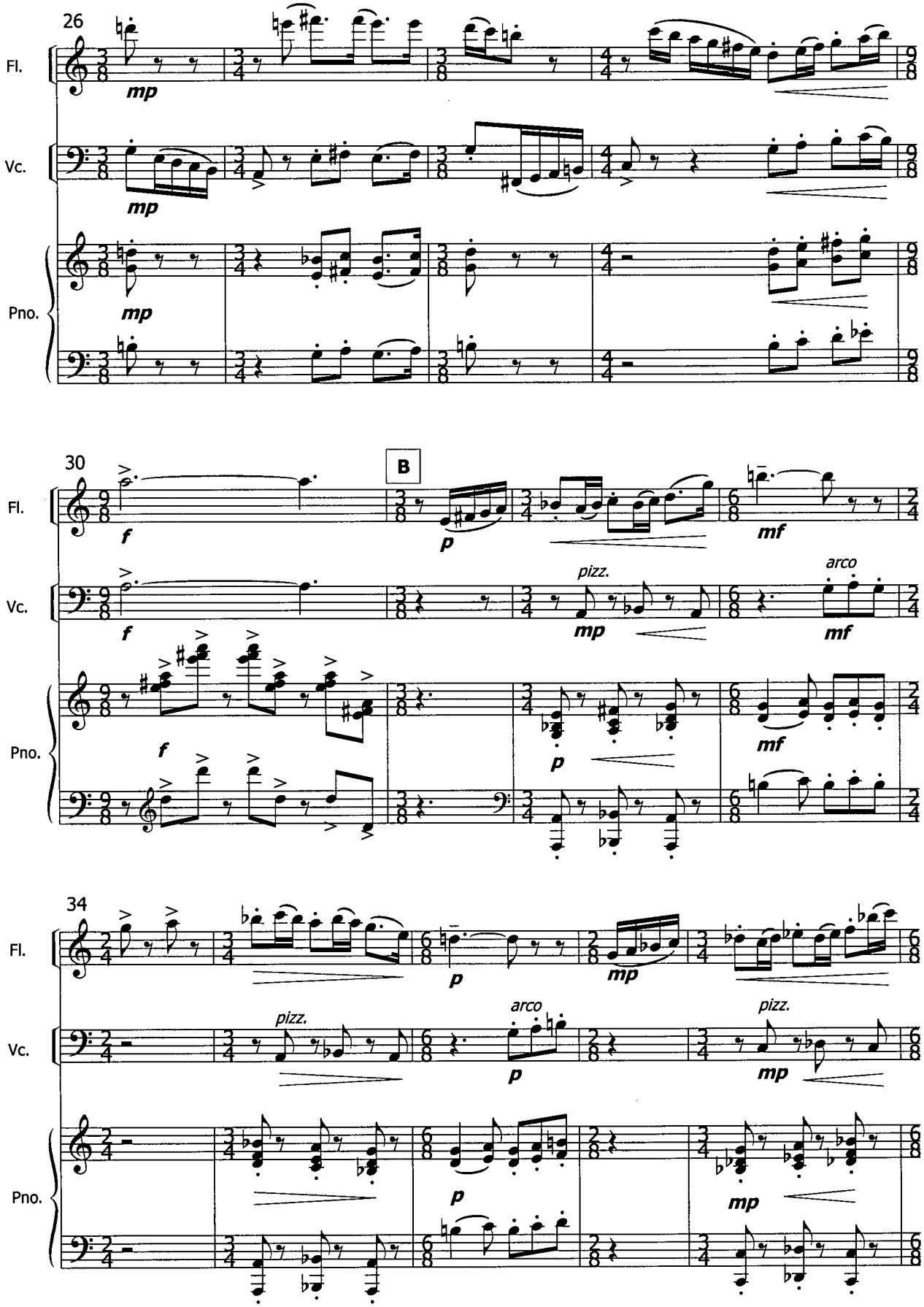
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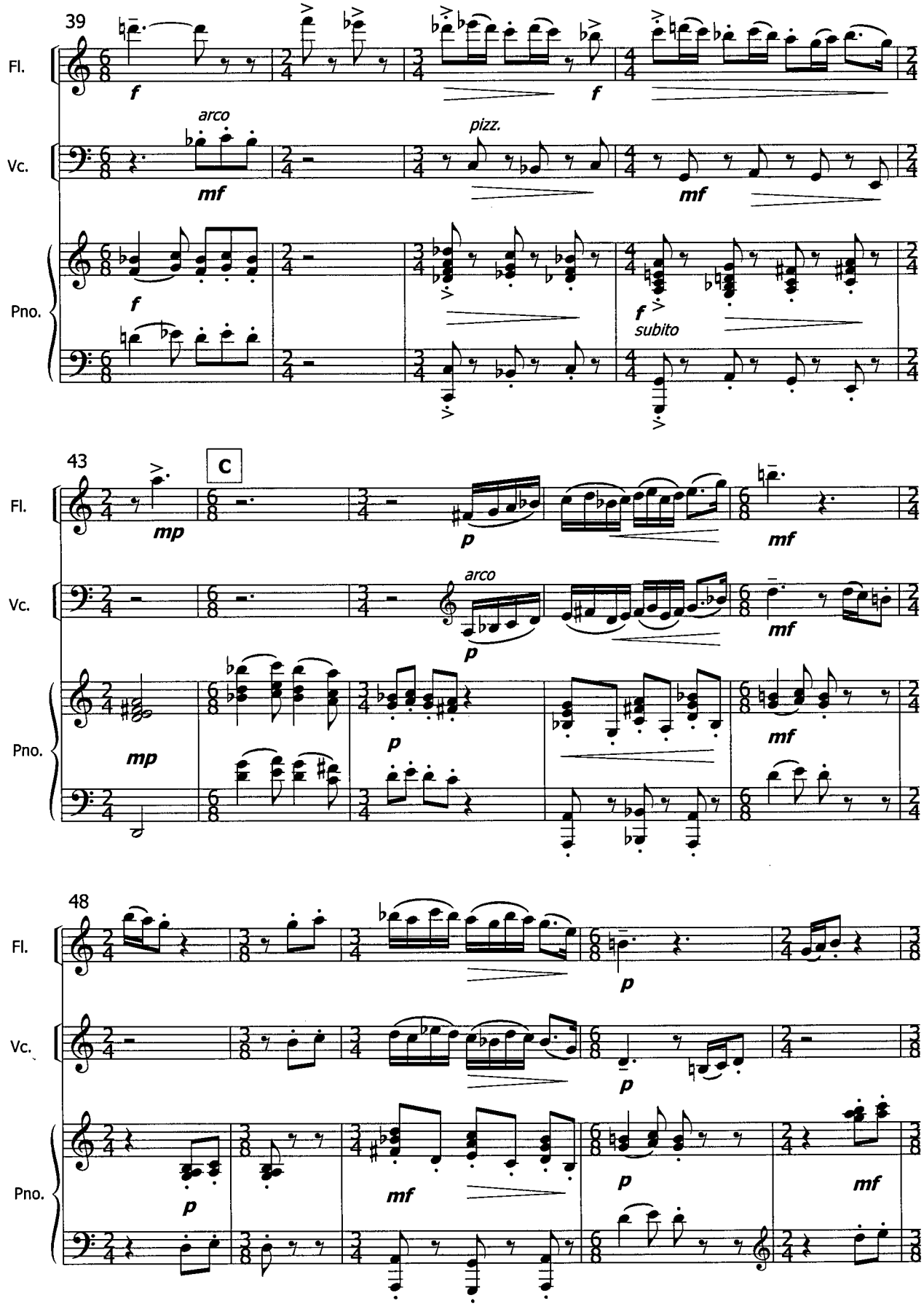
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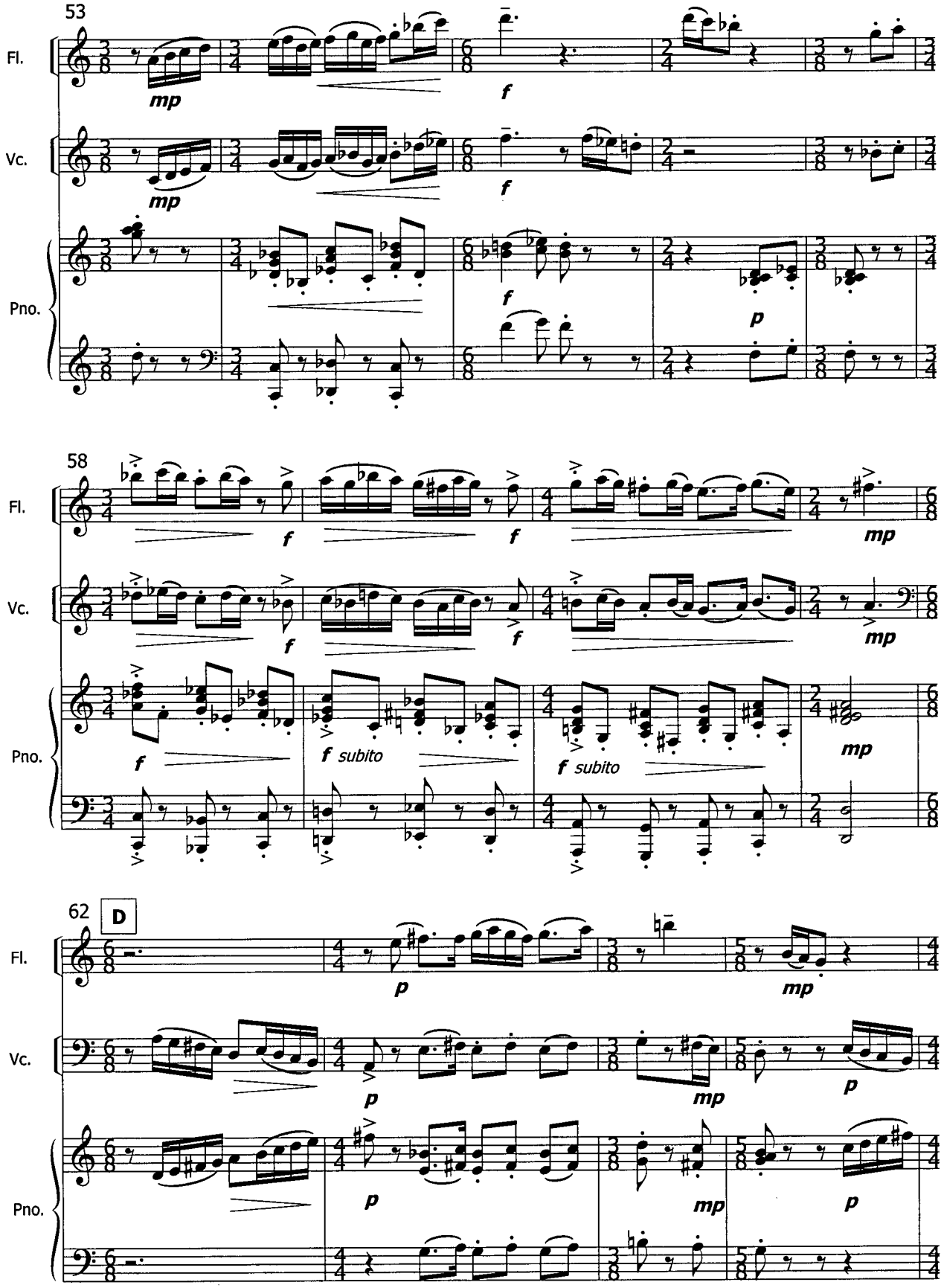
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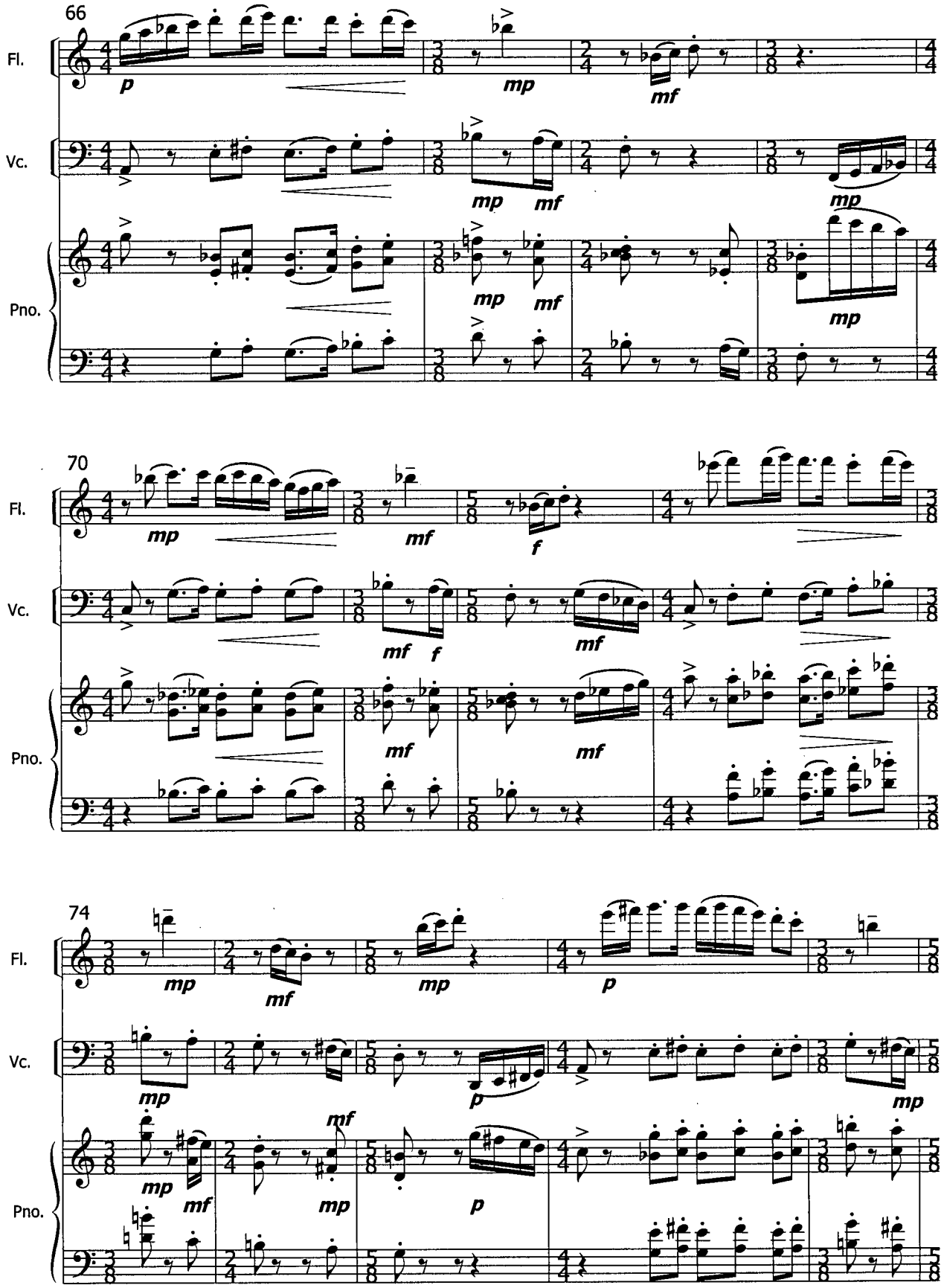
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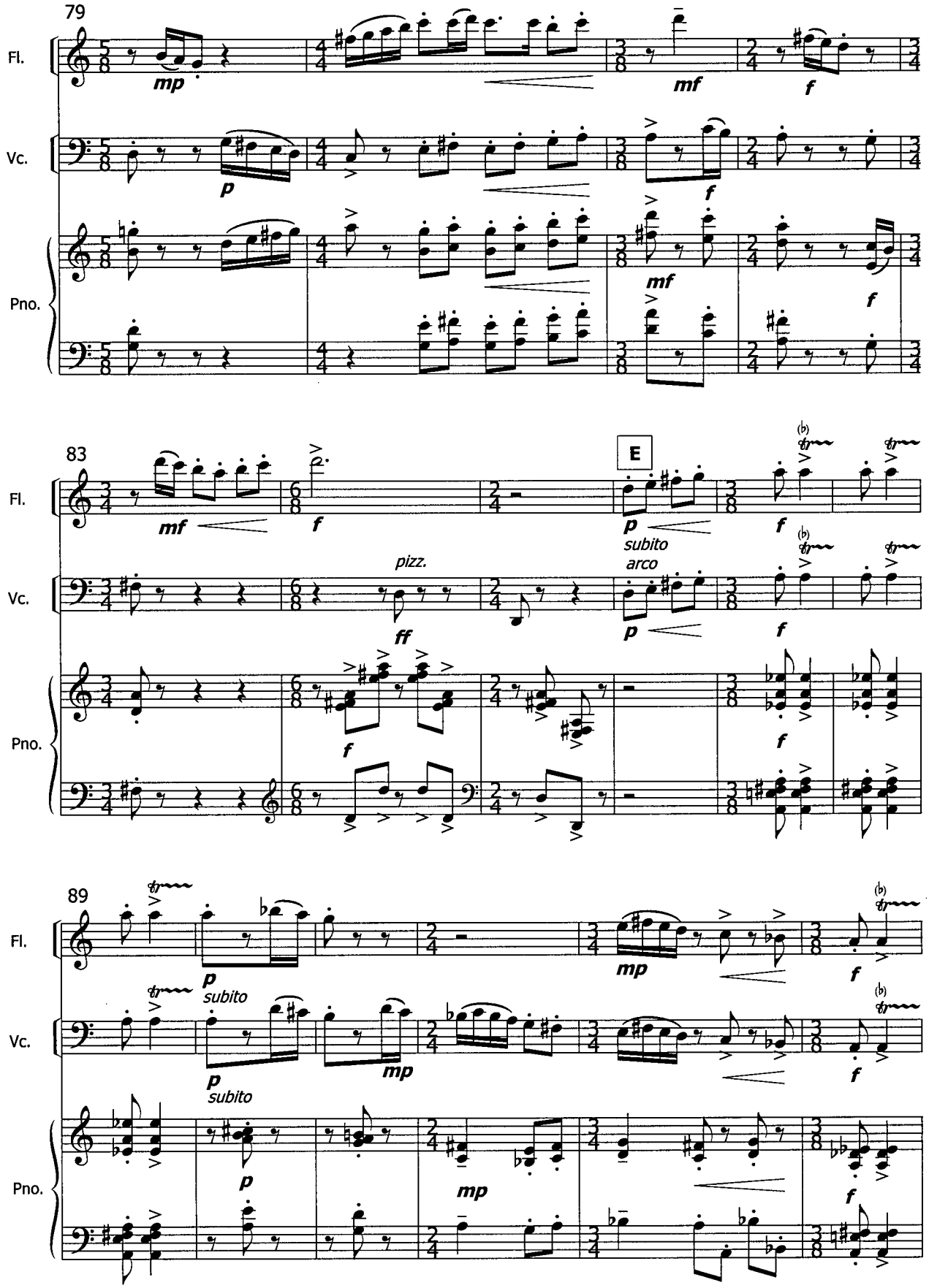
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arco
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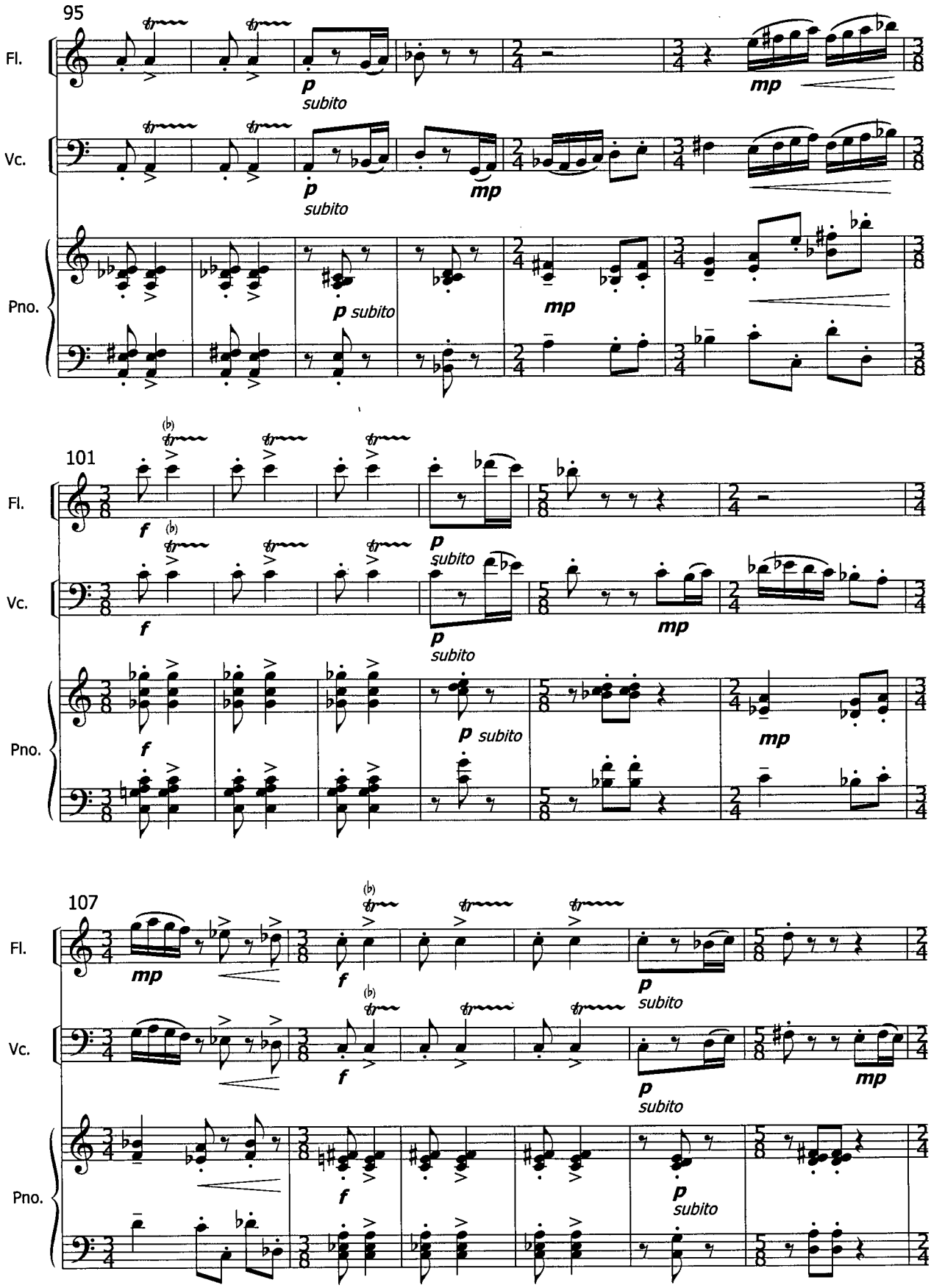
subito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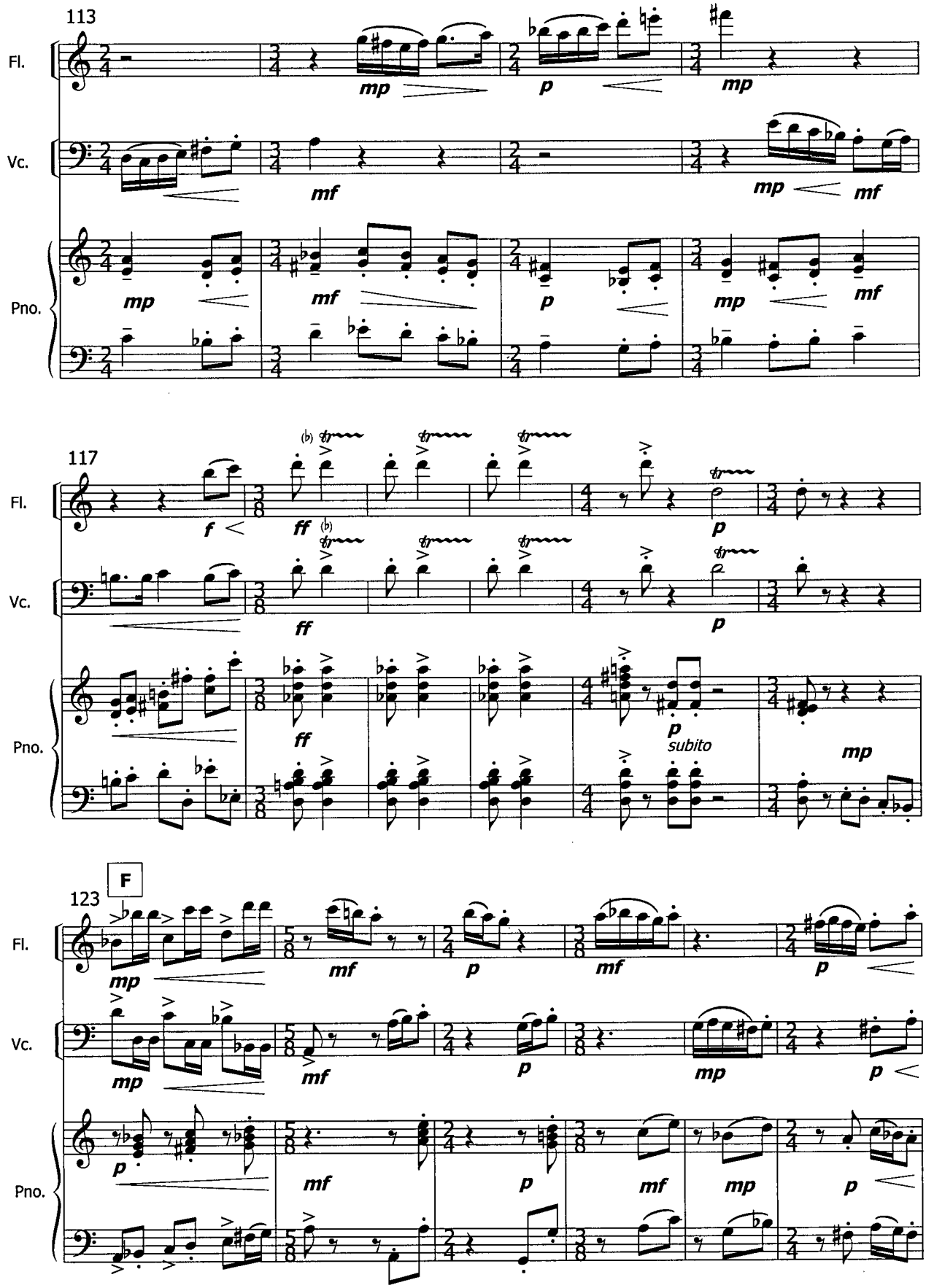
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subito
F
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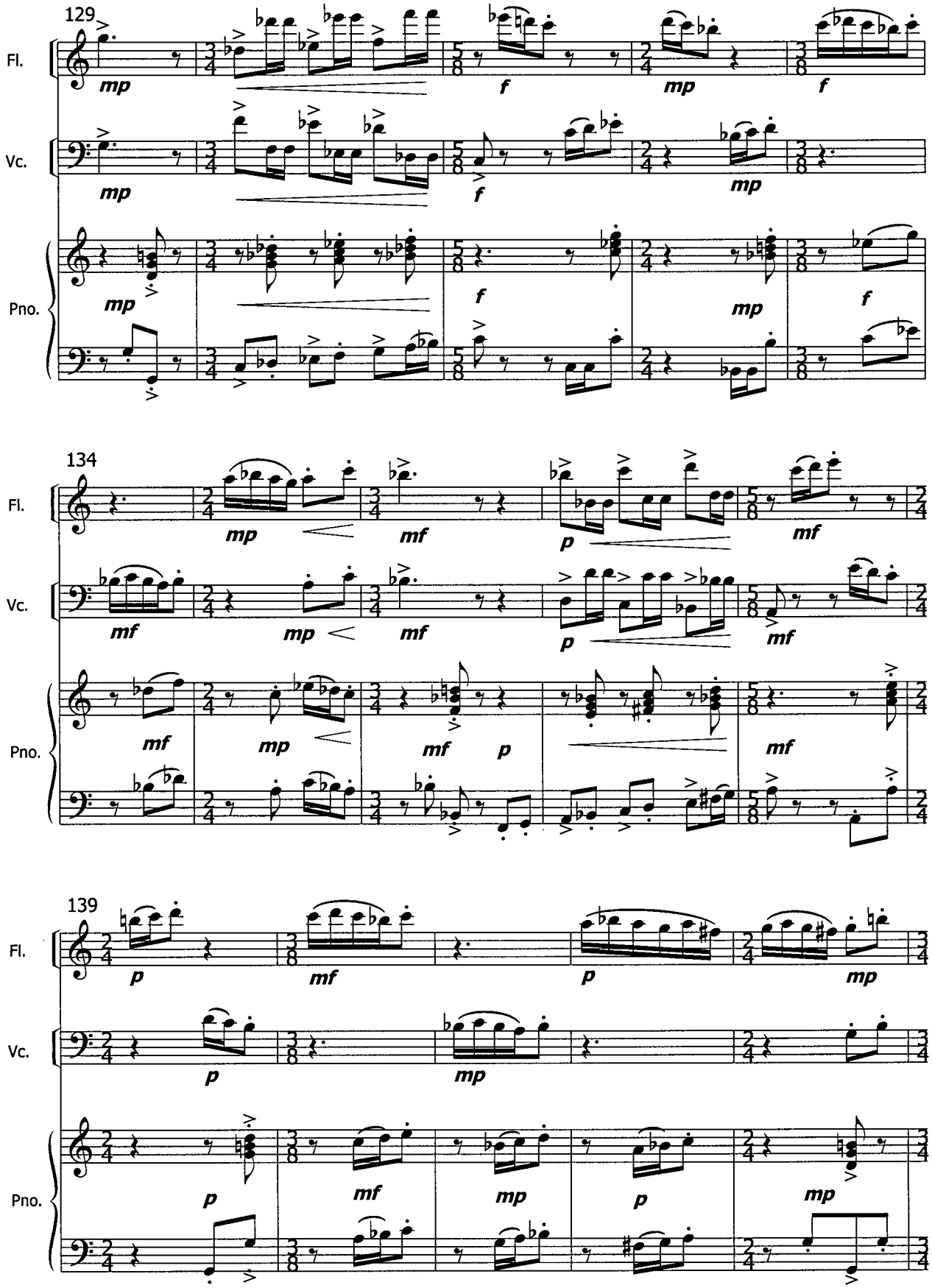
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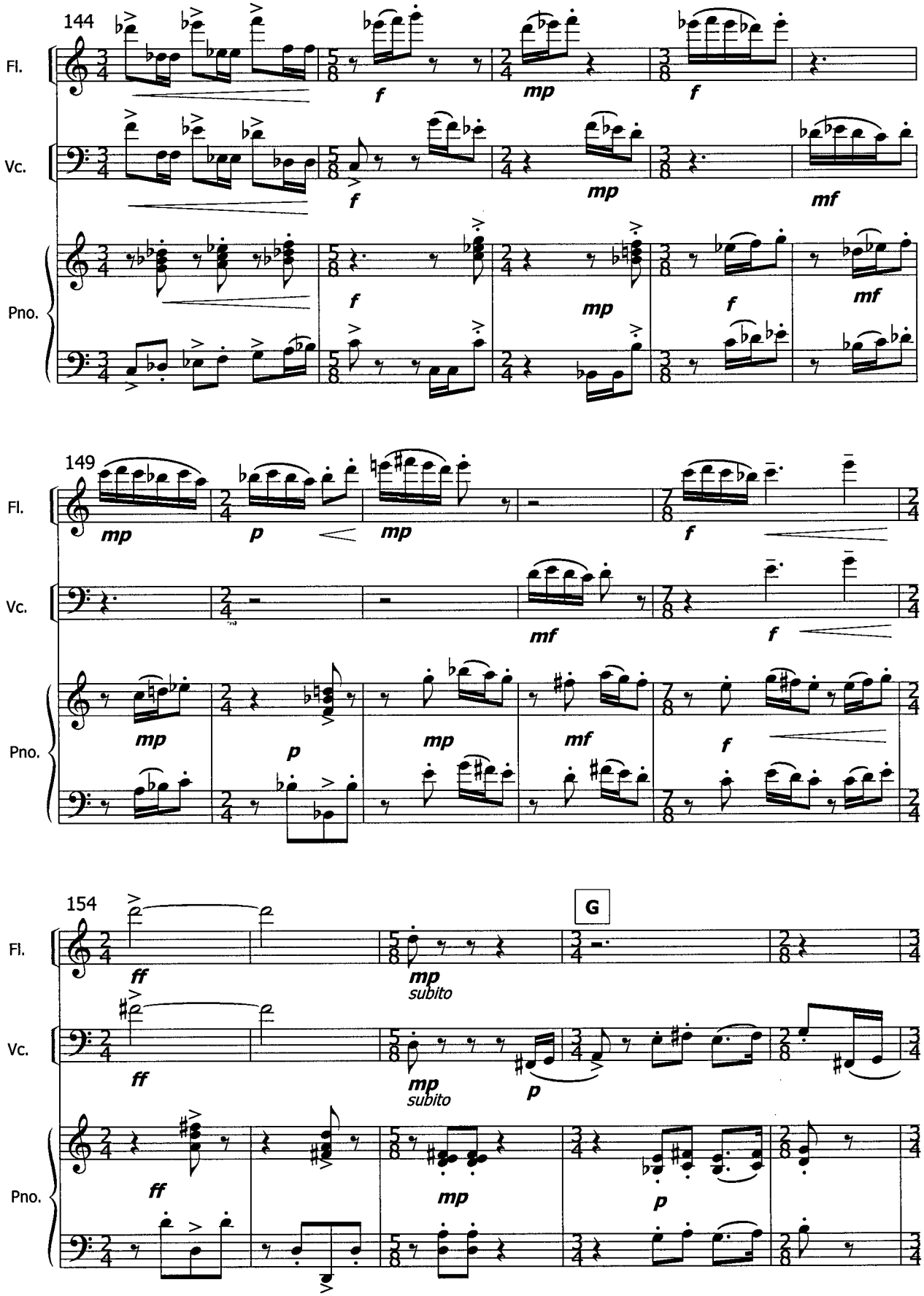
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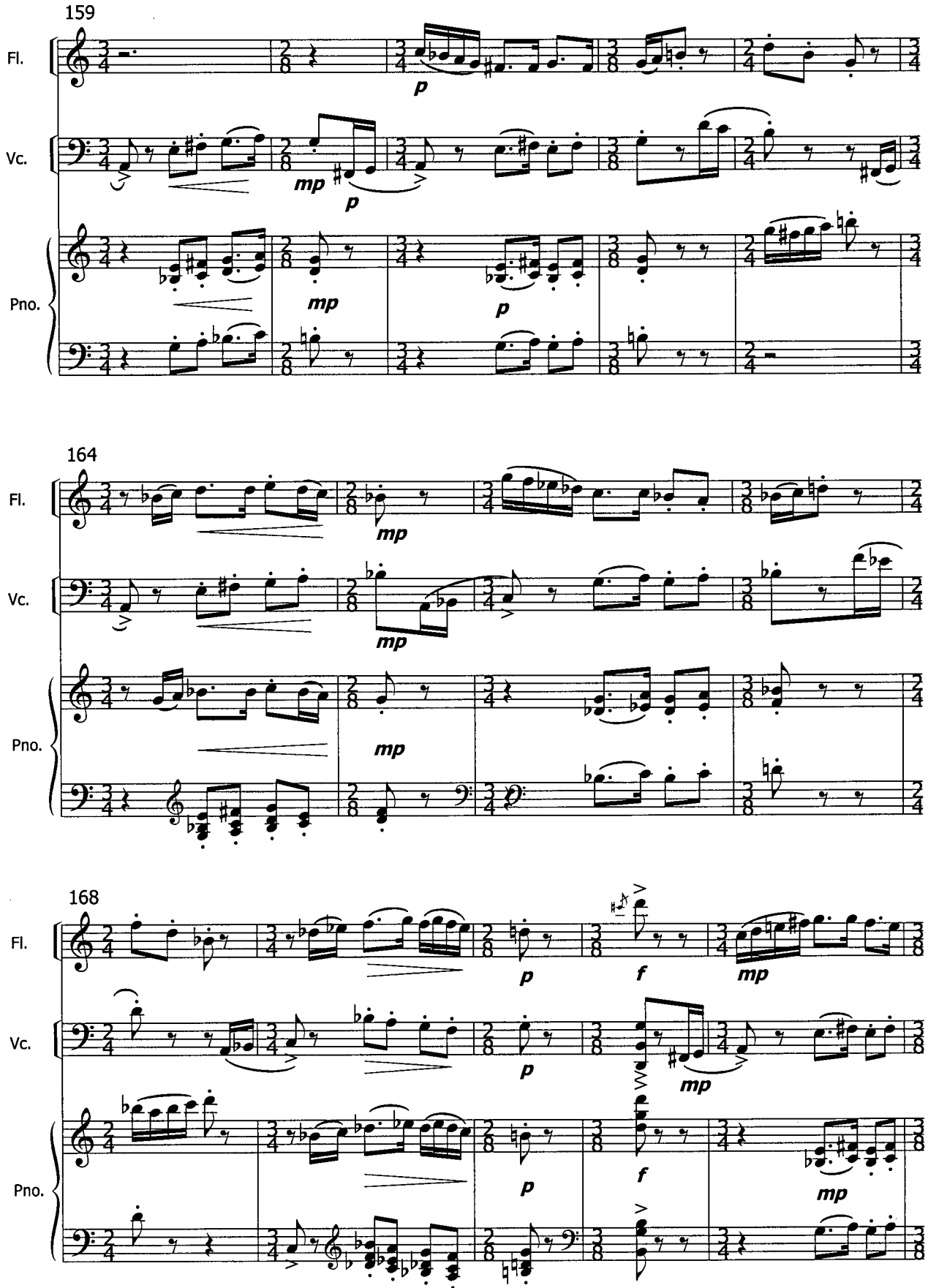
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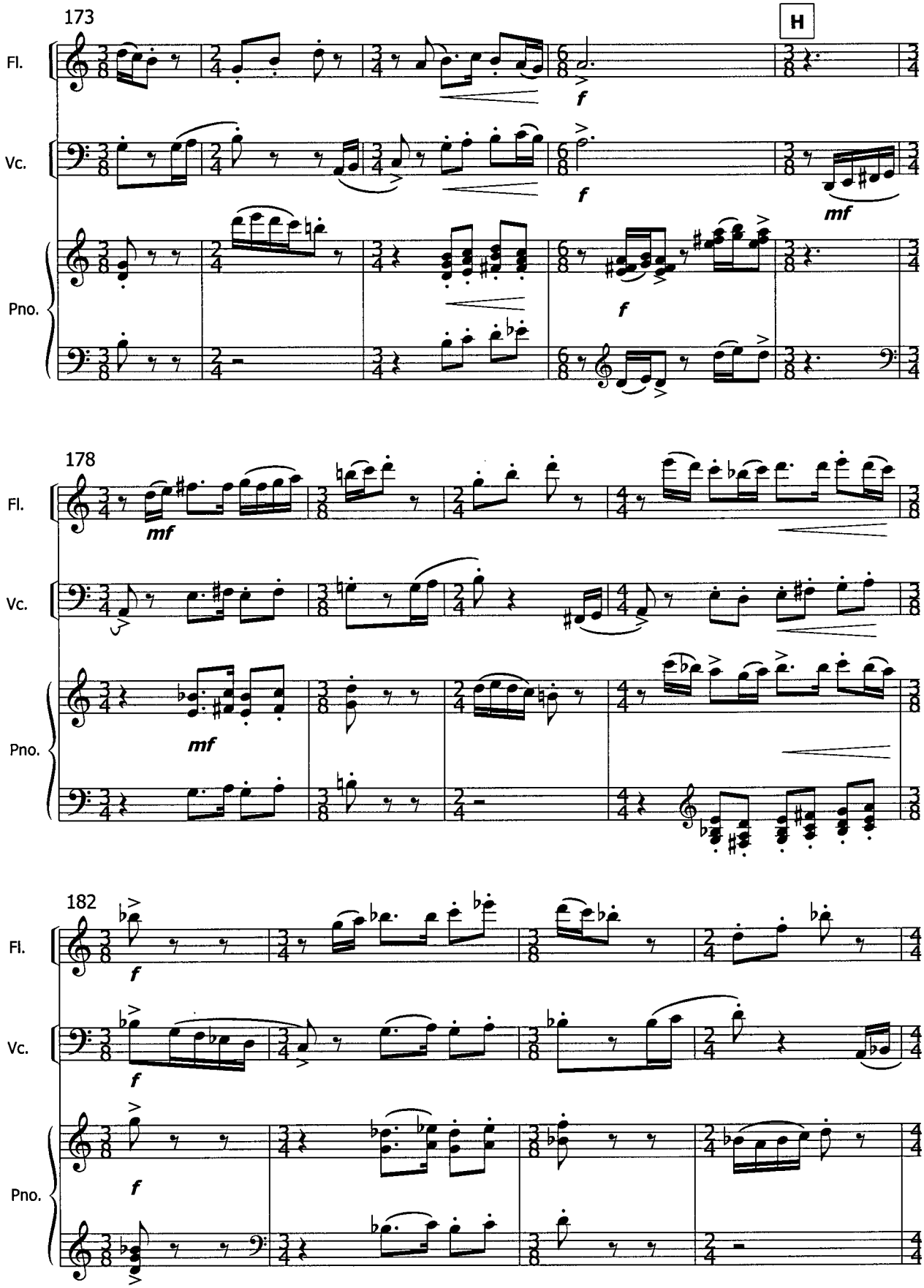
mp
p
mp
f
mp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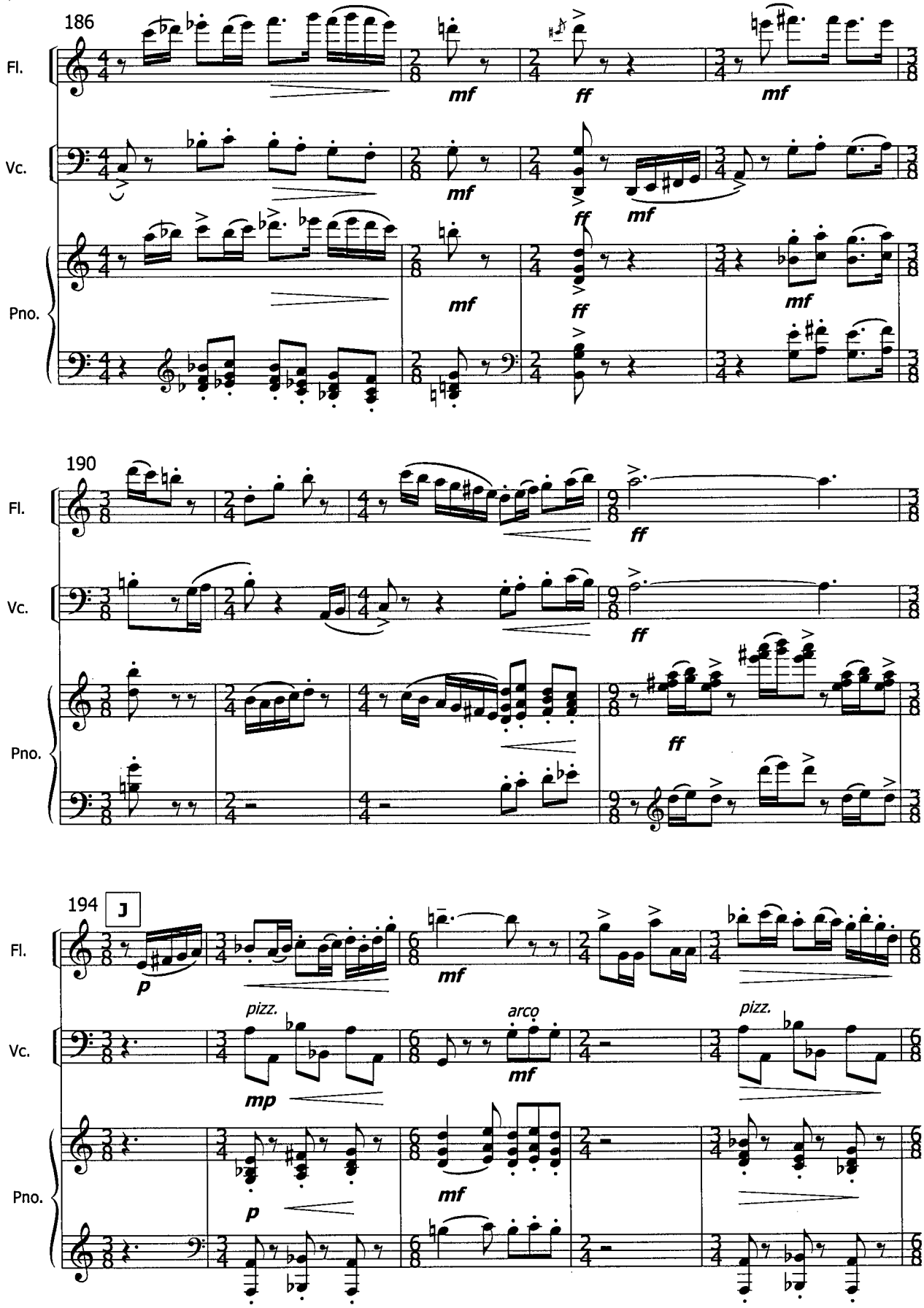
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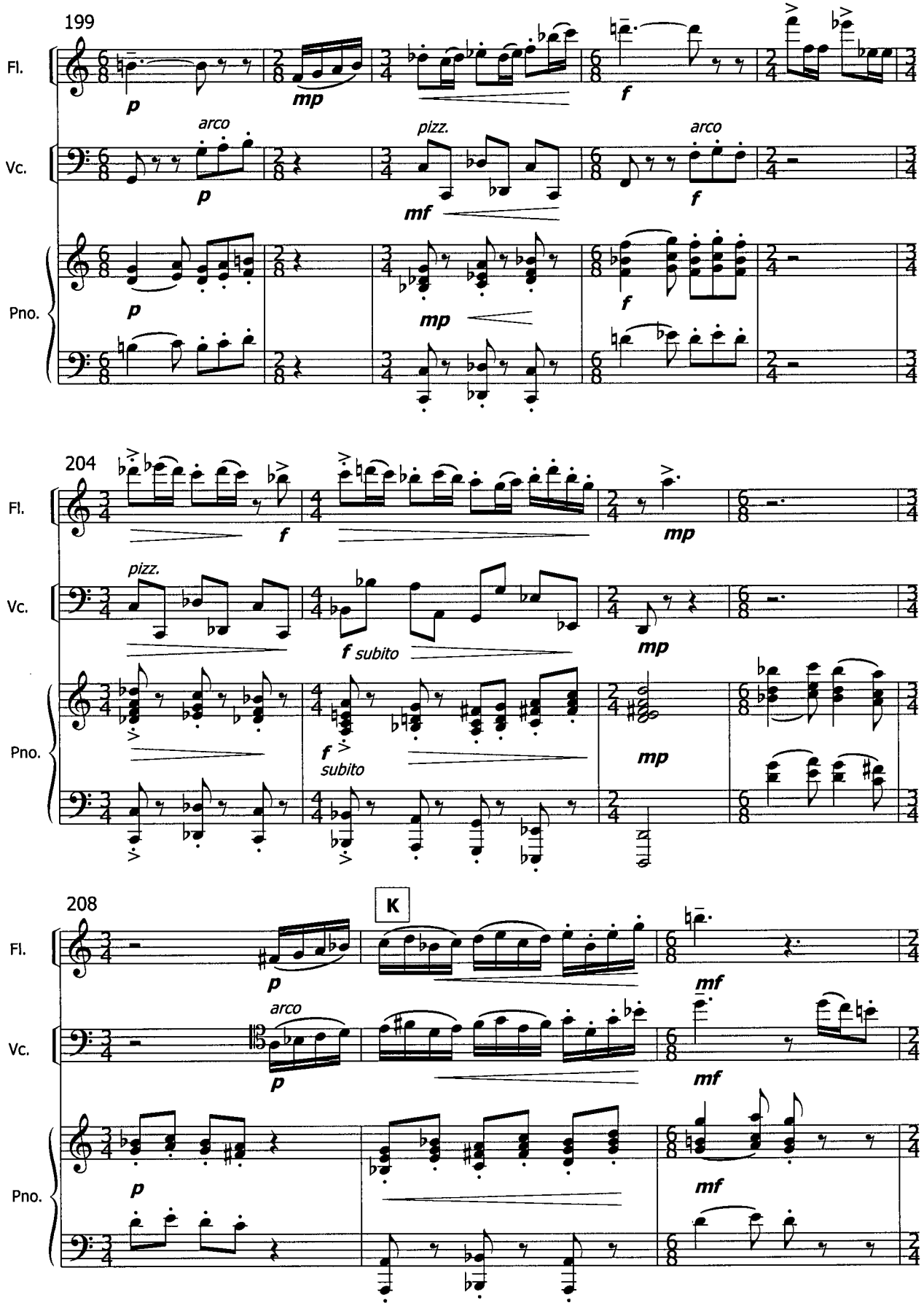
mp
arco
mf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mf
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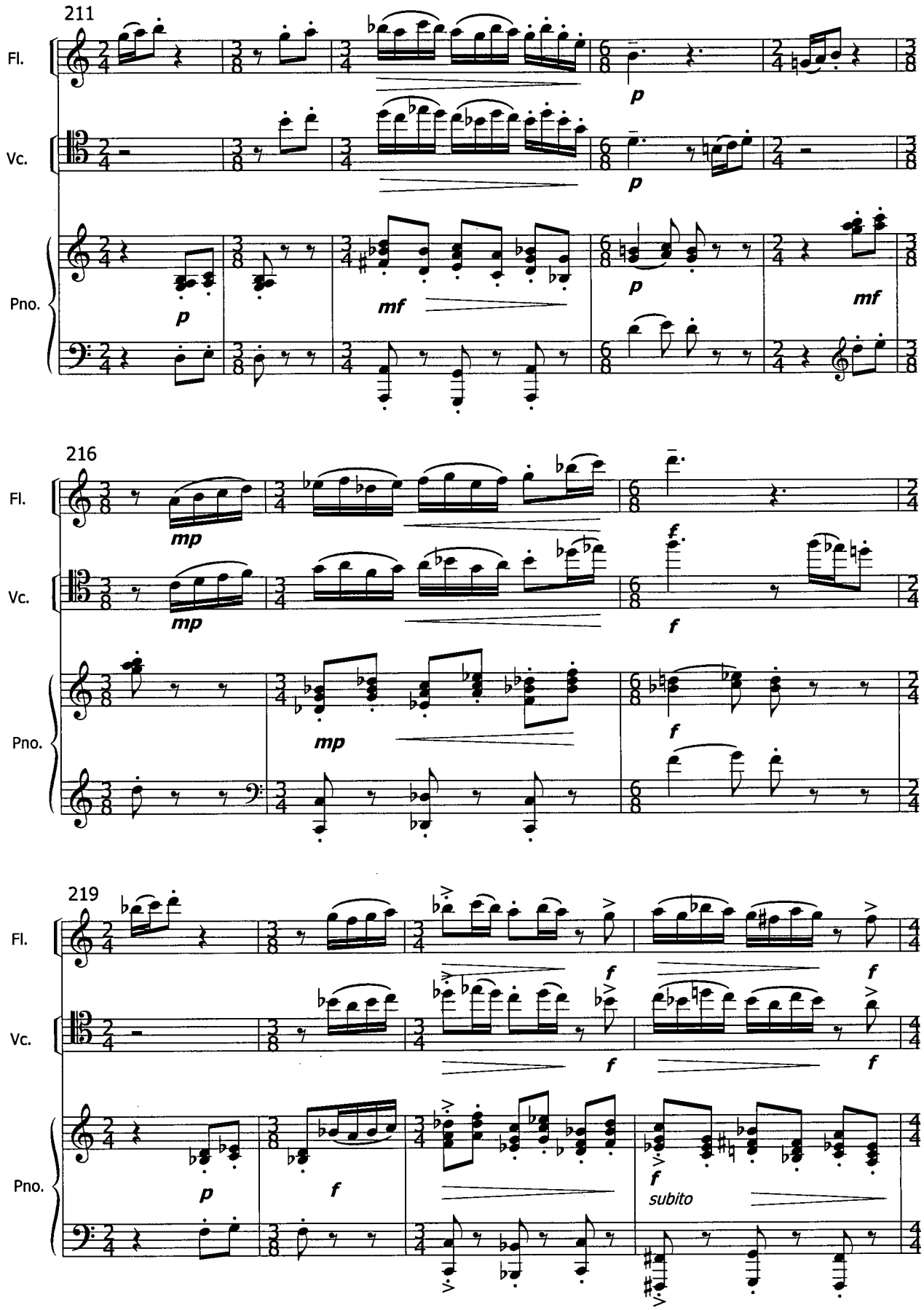
208
K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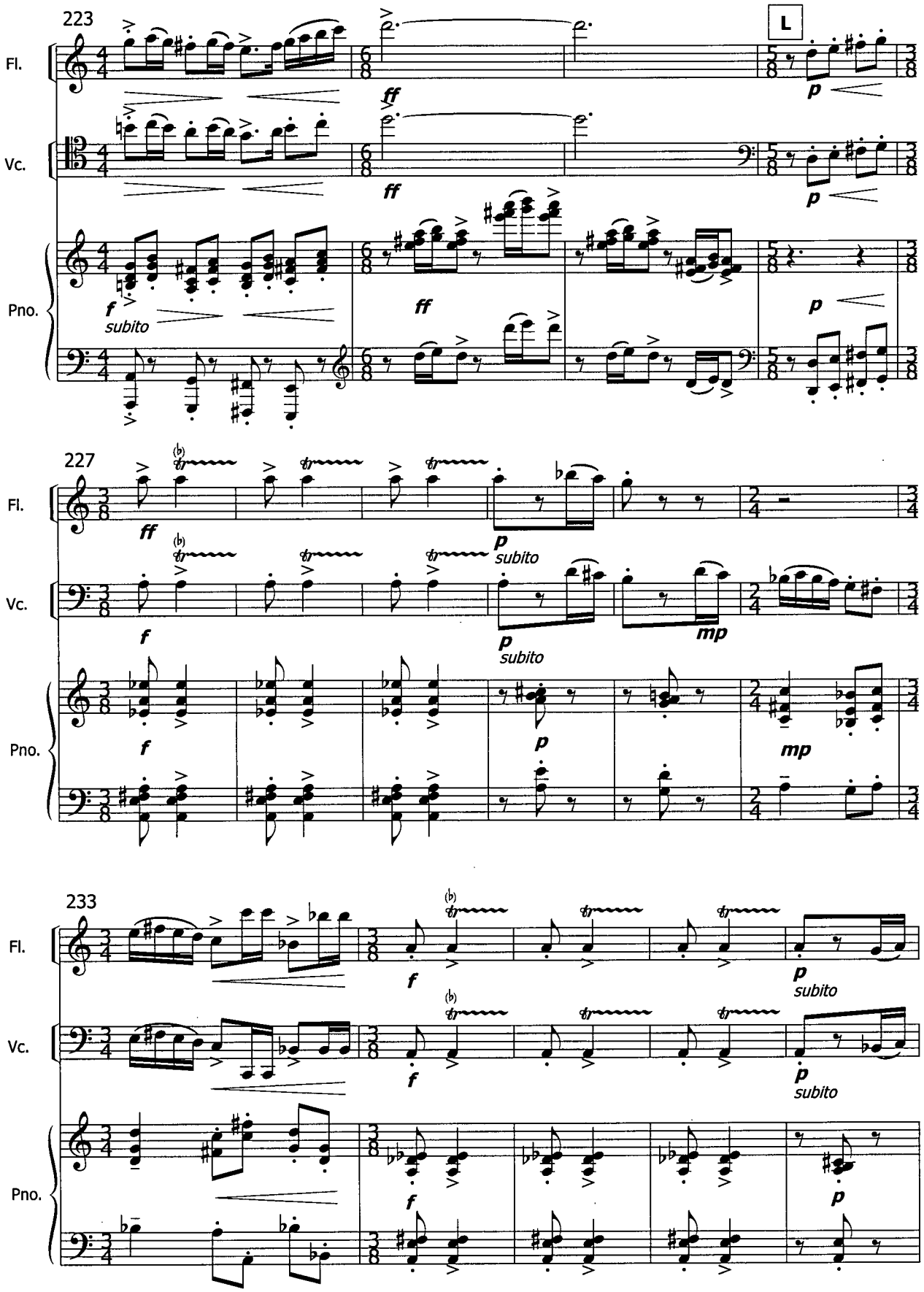
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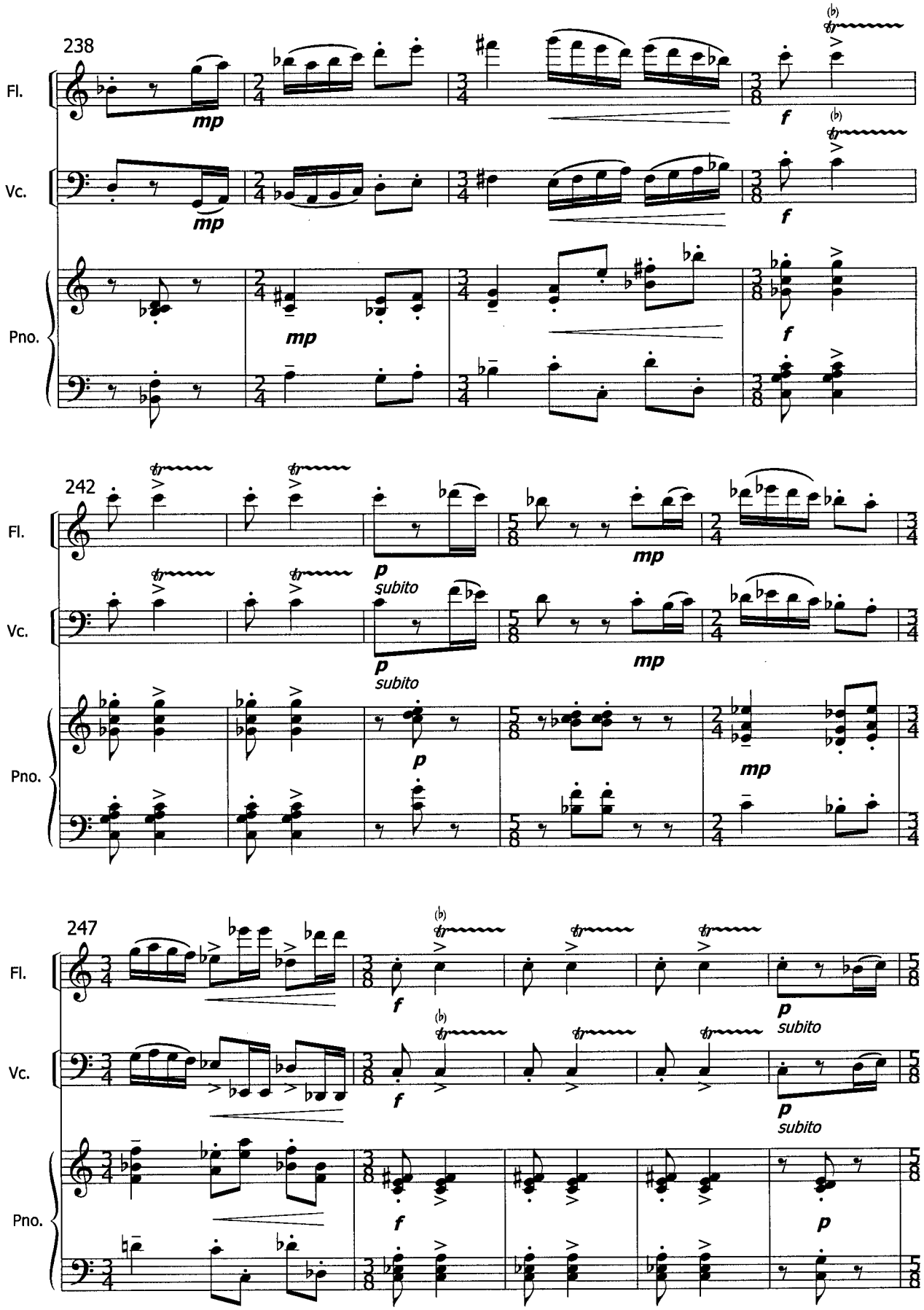
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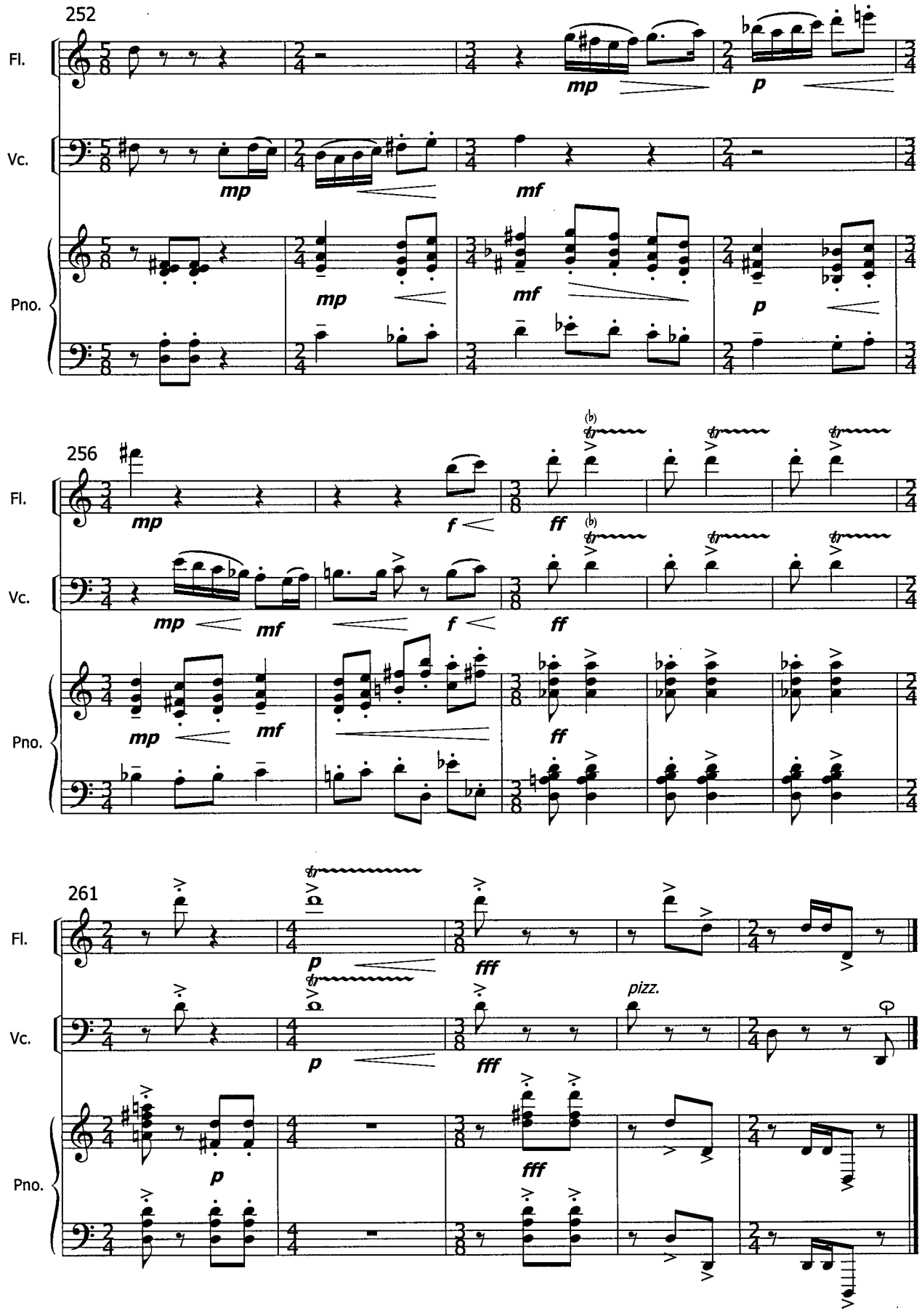
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Fl.
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Pno.
mp
mf
p
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ff
f
261
fff
pizz.

SQUARE PEG, ROUND HOLE

By Yvonne Gillespie
(2003)

INSTRUMENTATION:

Saxophone Quartet: Soprano, Alto, Tenor, Baritone

DURATION:

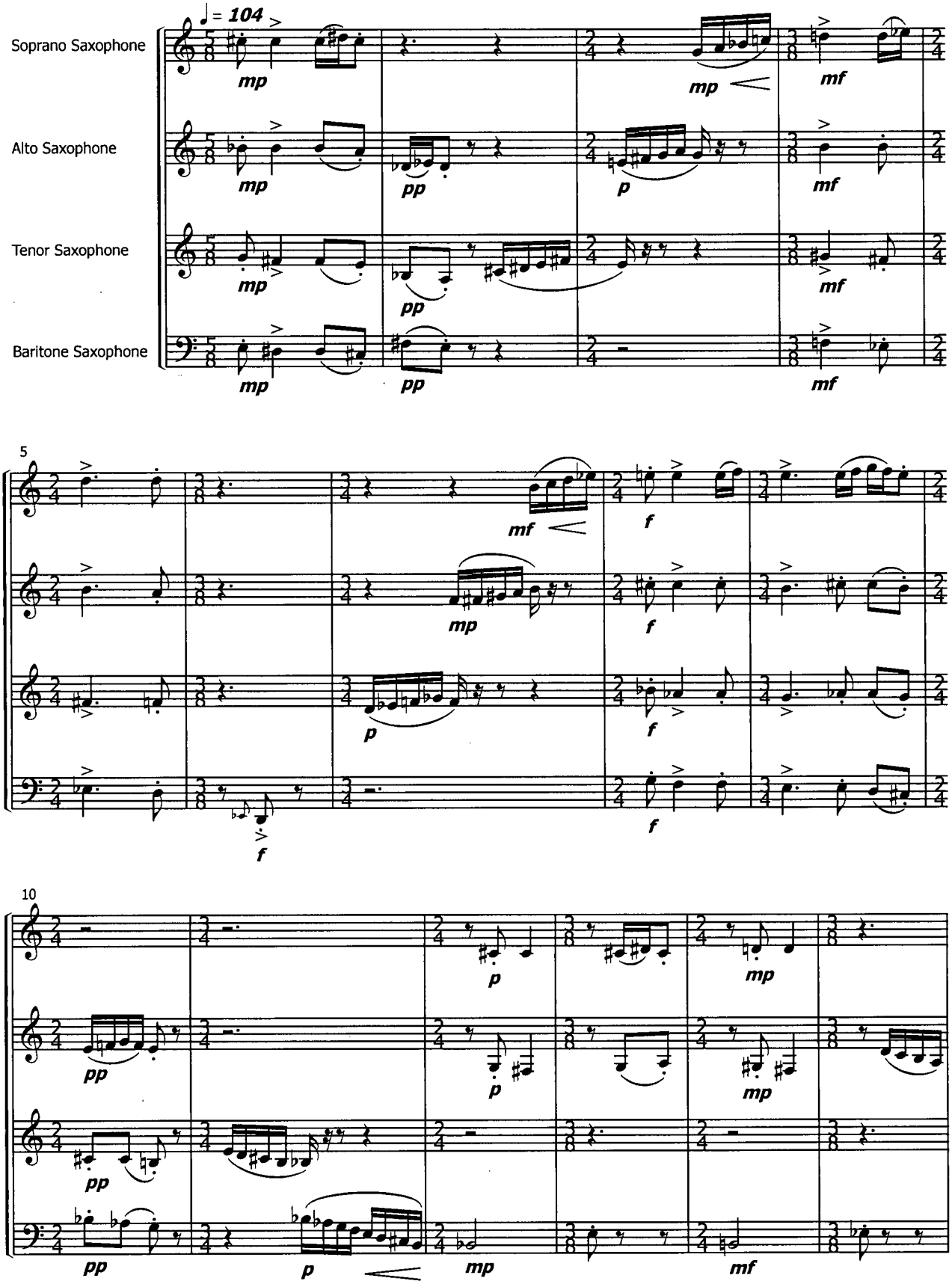
7 minutes

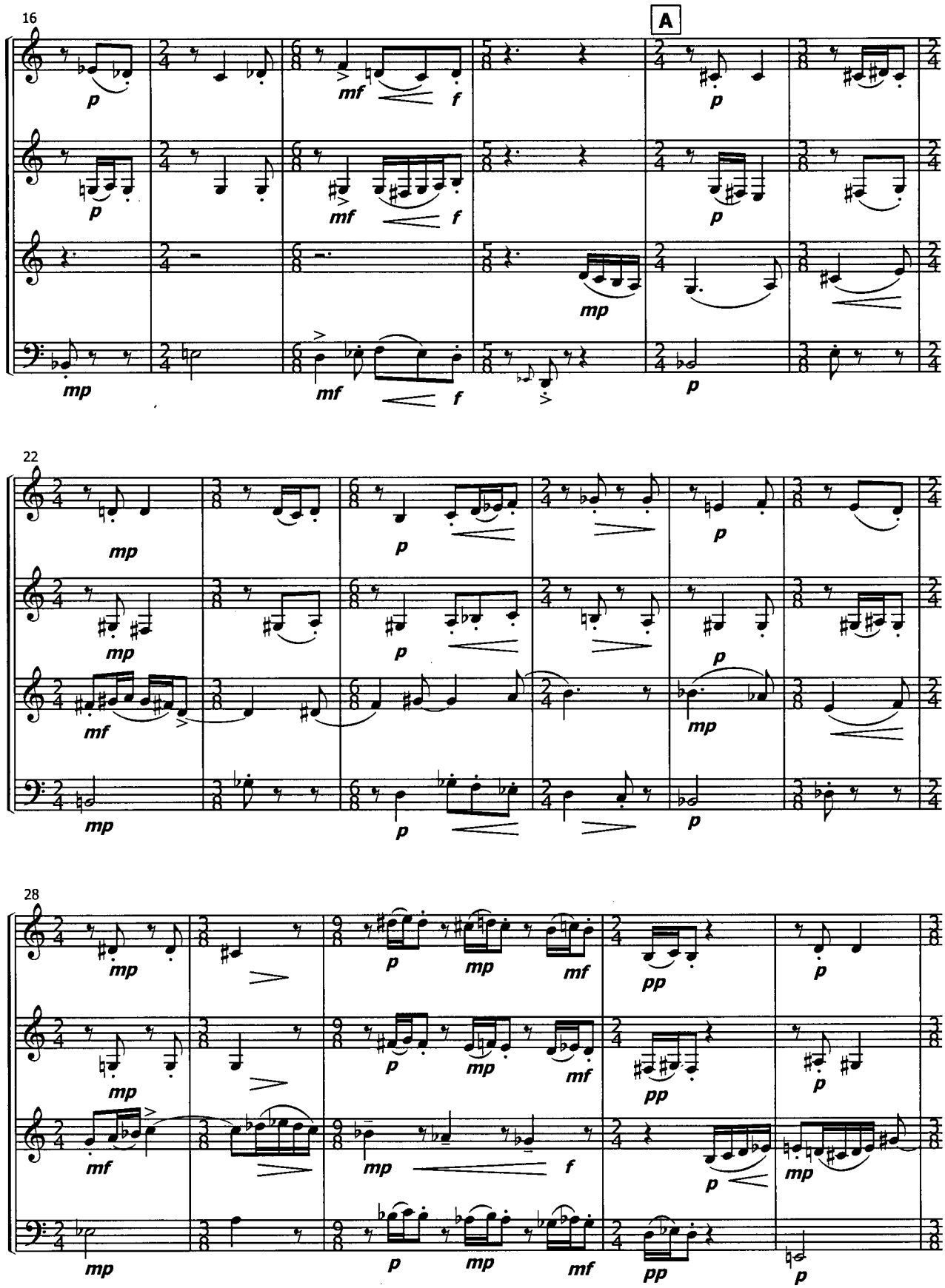
PROGRAM NOTES:

If you have the feeling when listening to this single movement work that the melodies and their accompaniments do not quite seem to fit a typically regular recurring beat, then the objective behind its creation has been realized. This is an offbeat and playful composition which explores the displacement and augmentation or diminution of motivic, rhythmic, and melodic ideas in order to achieve irregular and constantly changing rhythmic groupings of two and three notes. Accents and sudden changes of direction contribute to the metric diversity and complement the offbeat environment. All of the instruments play an integral part in presenting the musical material and each must insure their synchronized participation in the overall musical texture. Despite the unpredictability of the metrical presentation, the music still manages to achieve a lively and unified presentation which bumps and bounces to the end.

CONCERT PITCH

Square Peg, Round Hole

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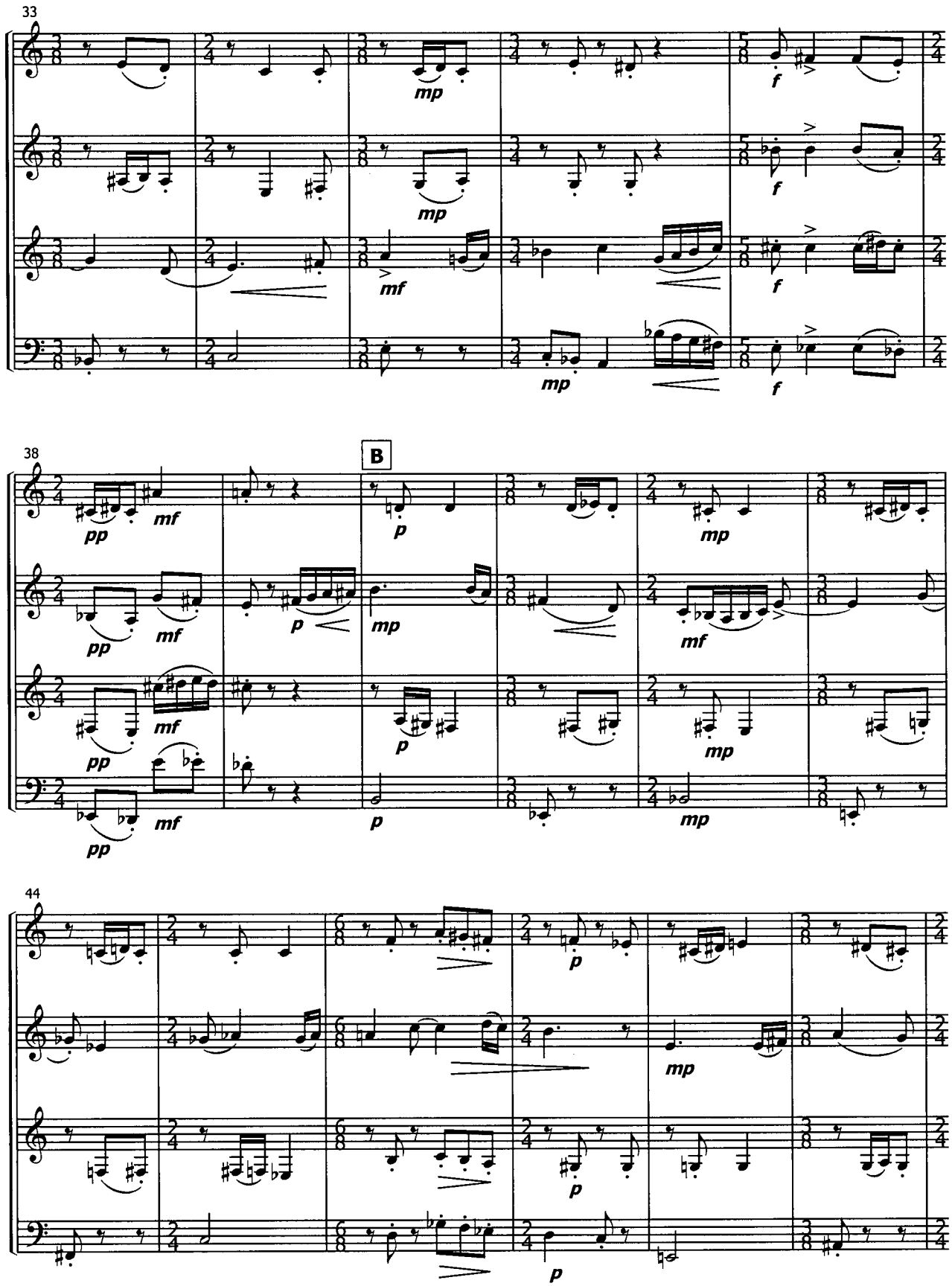
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B
pp
mf
p
mp
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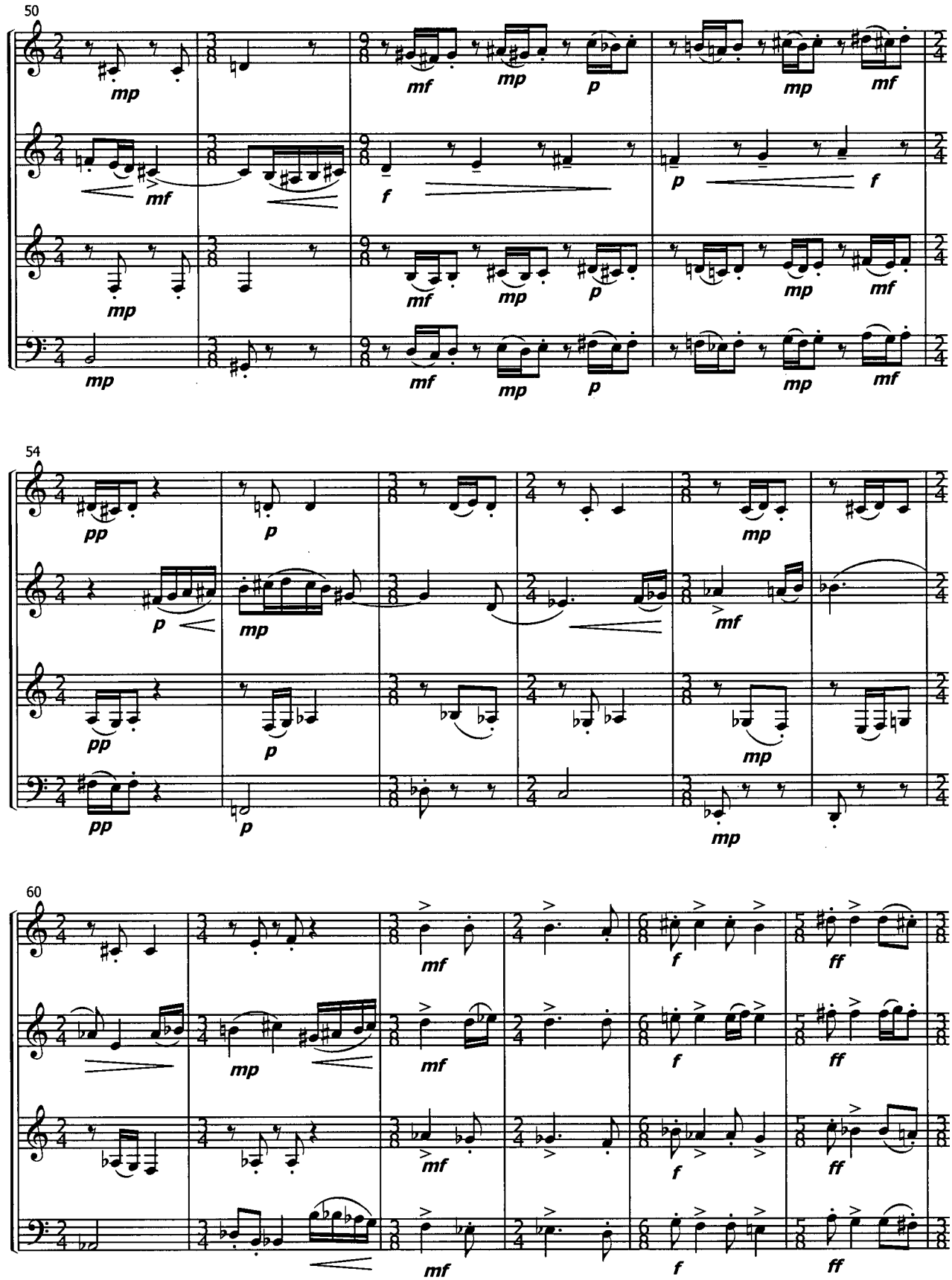
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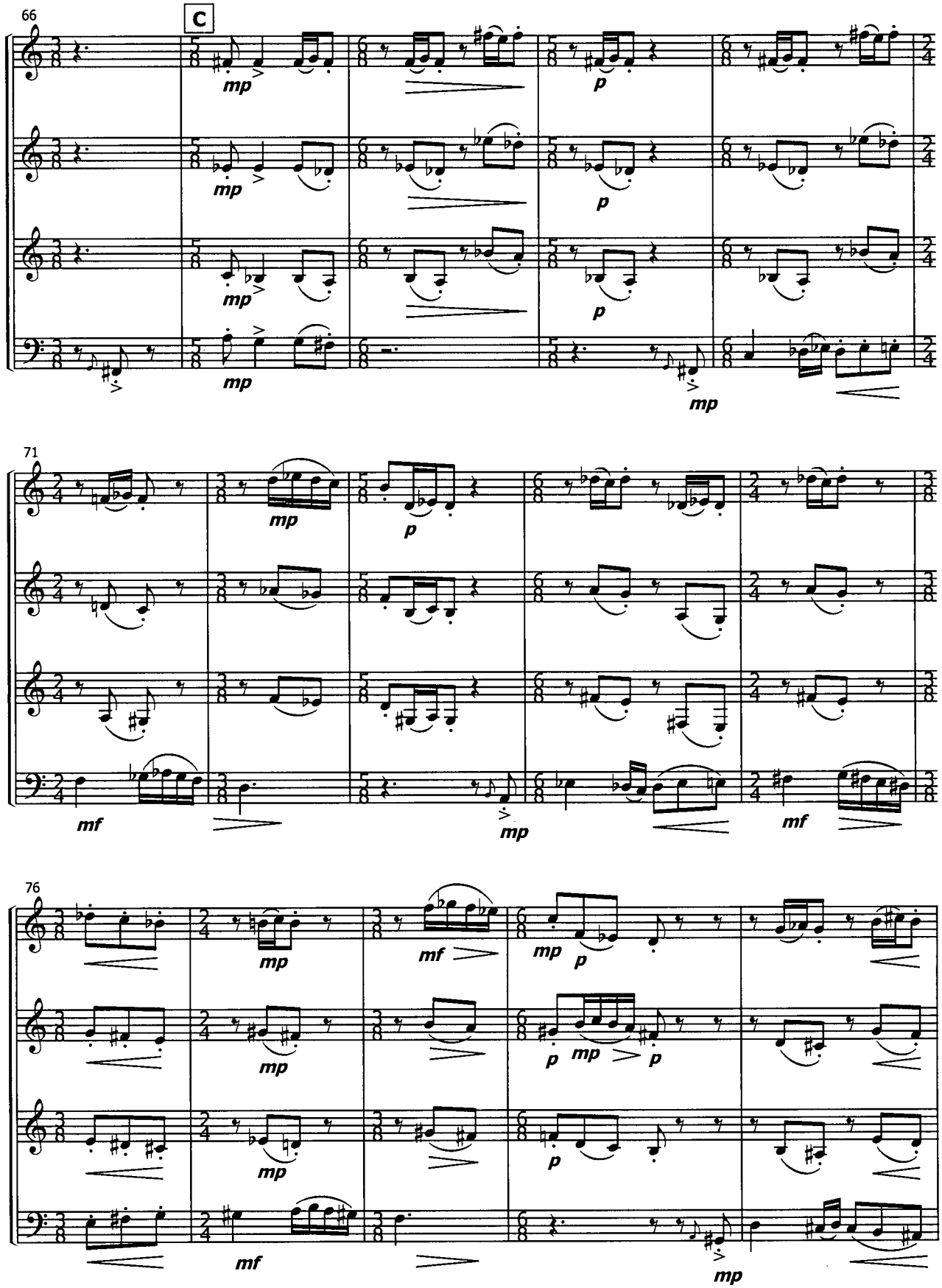
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p
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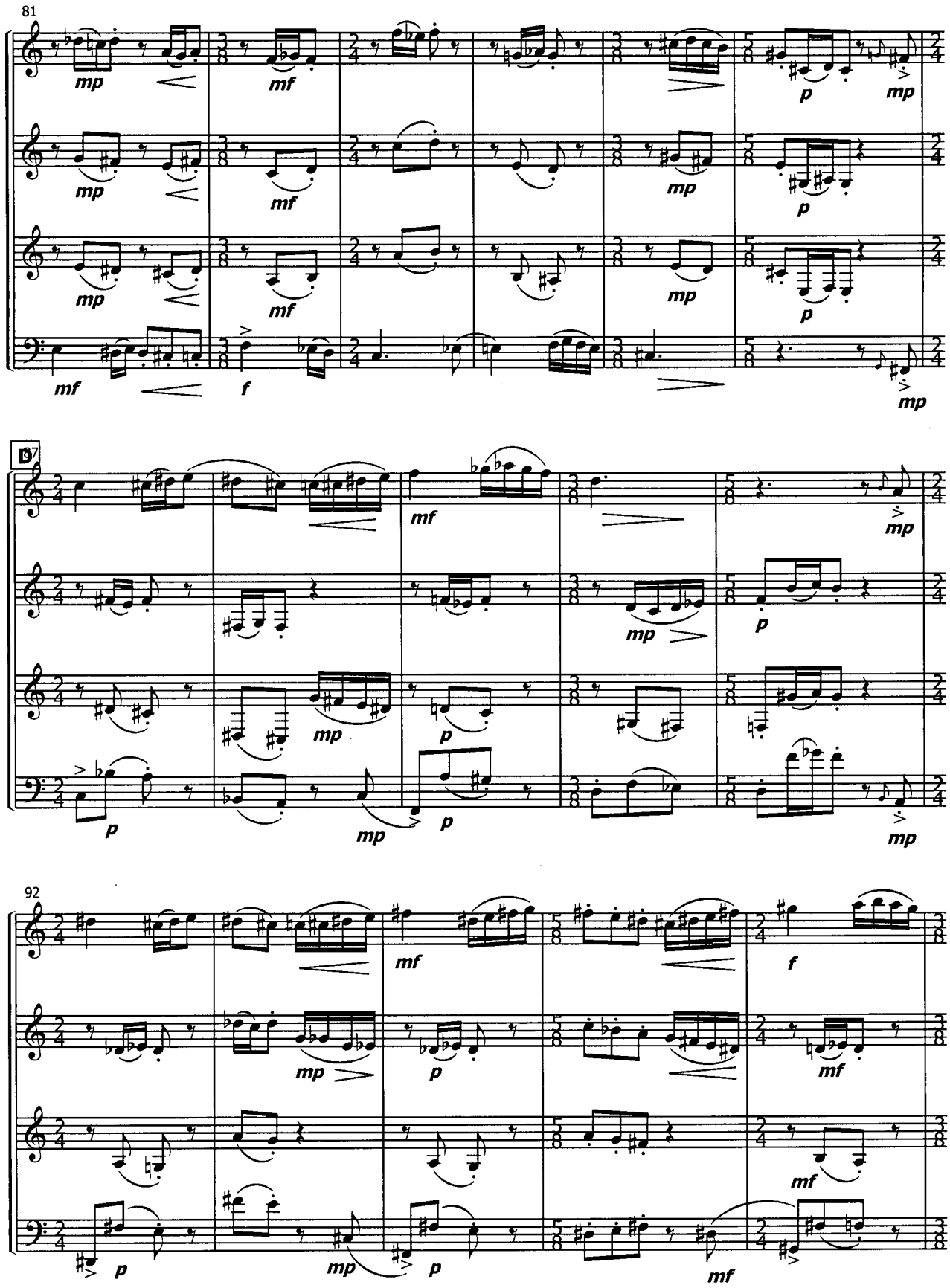
p
mf
mp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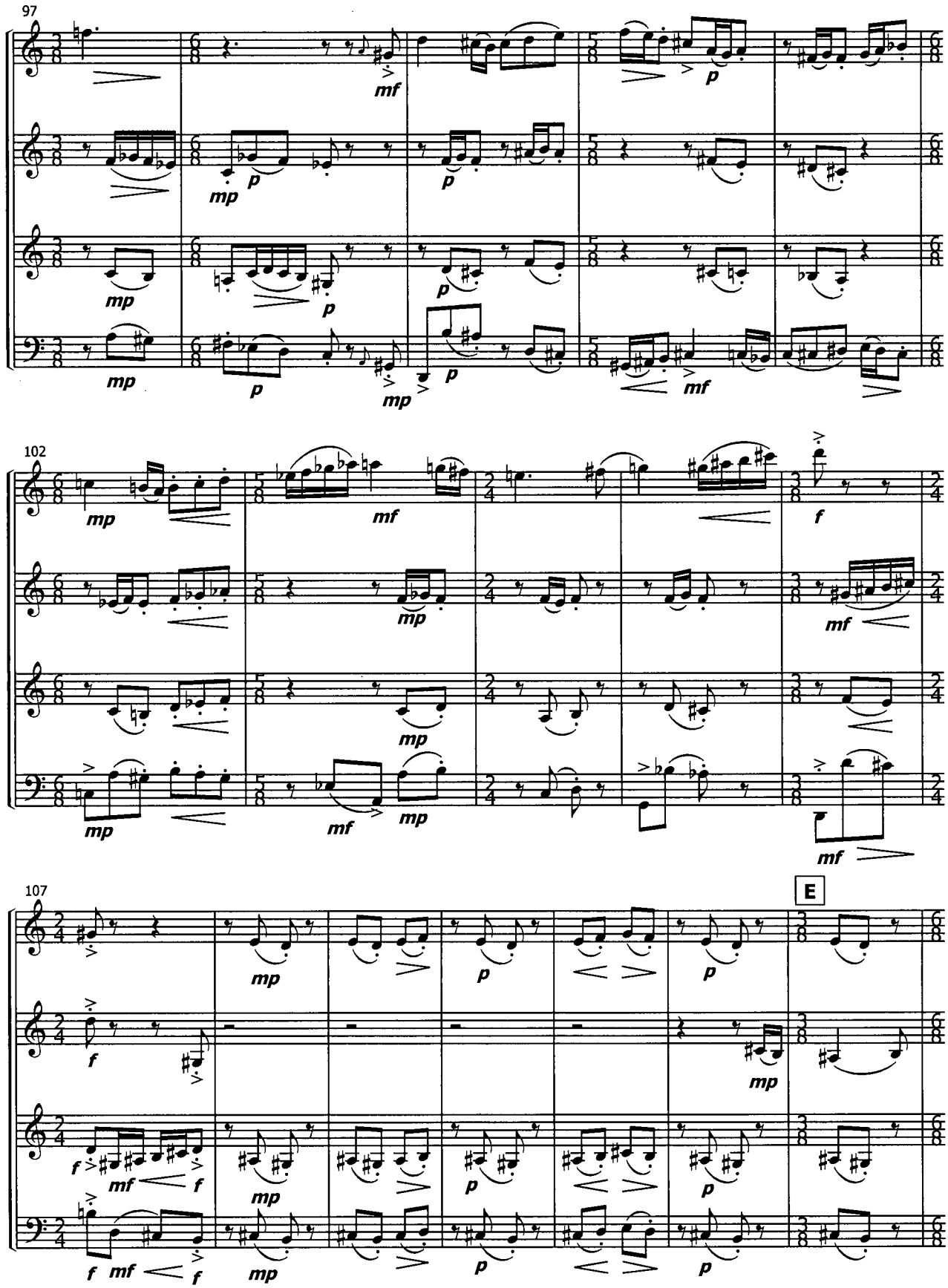
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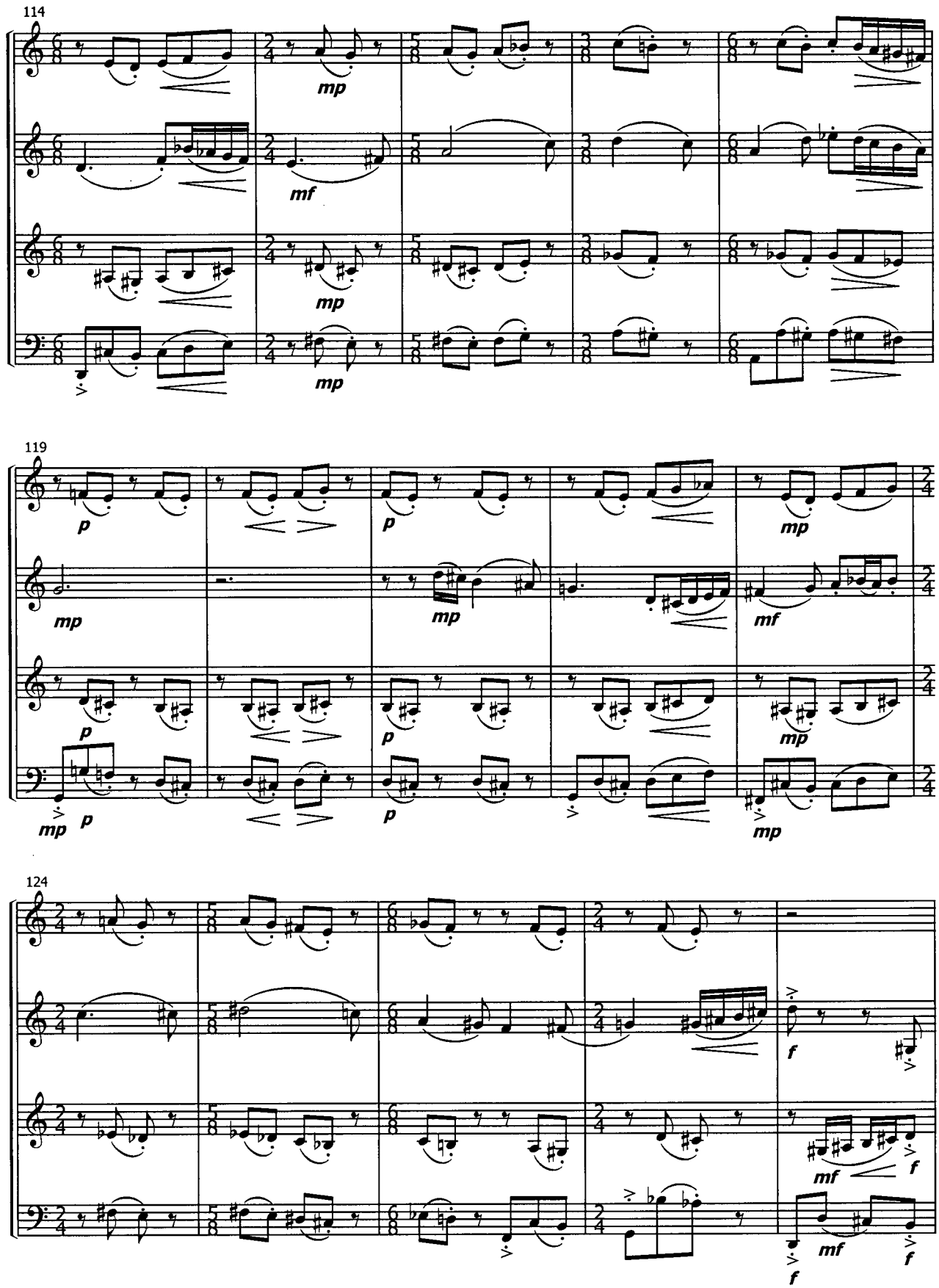
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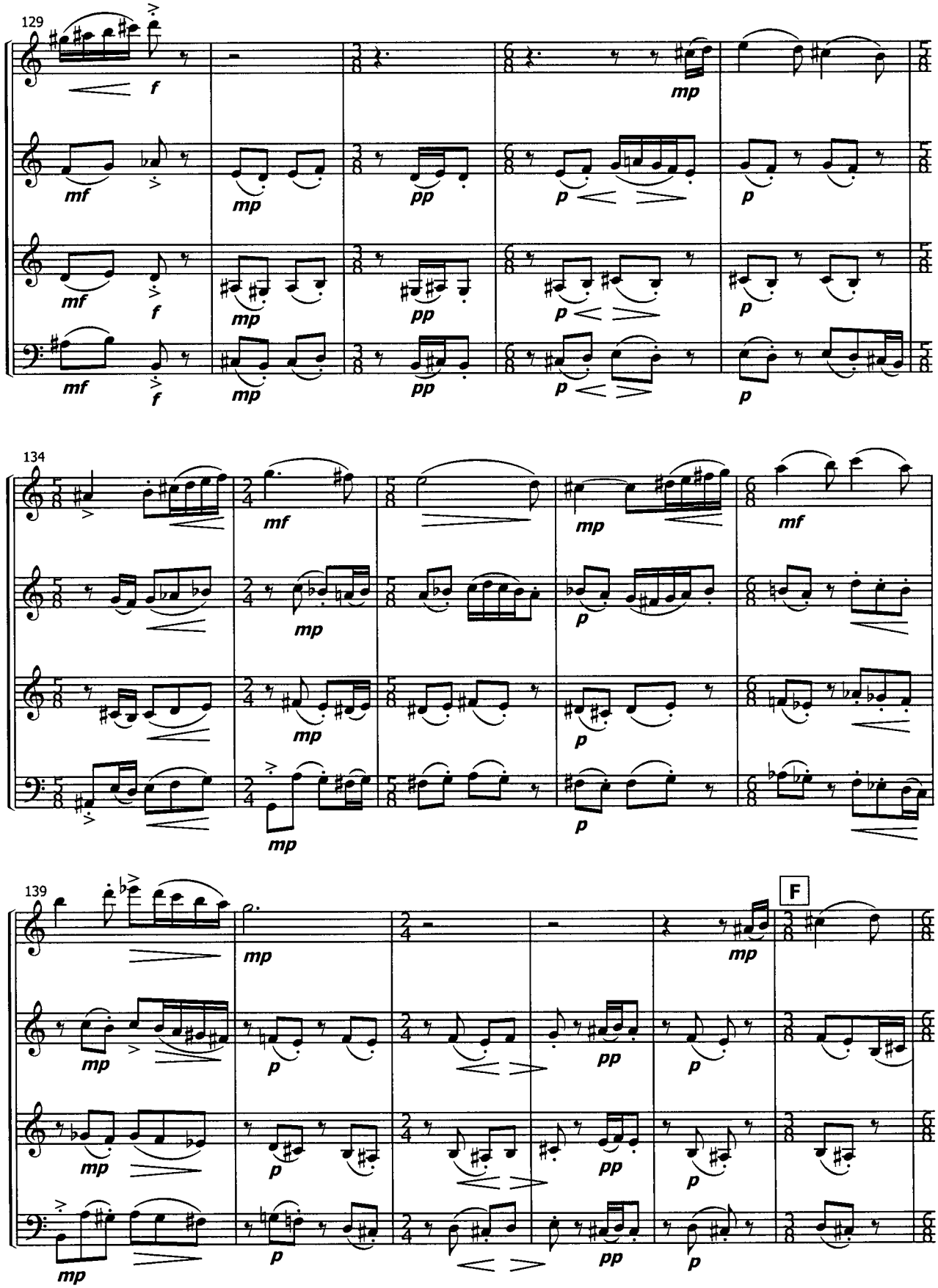
f
mf
f
f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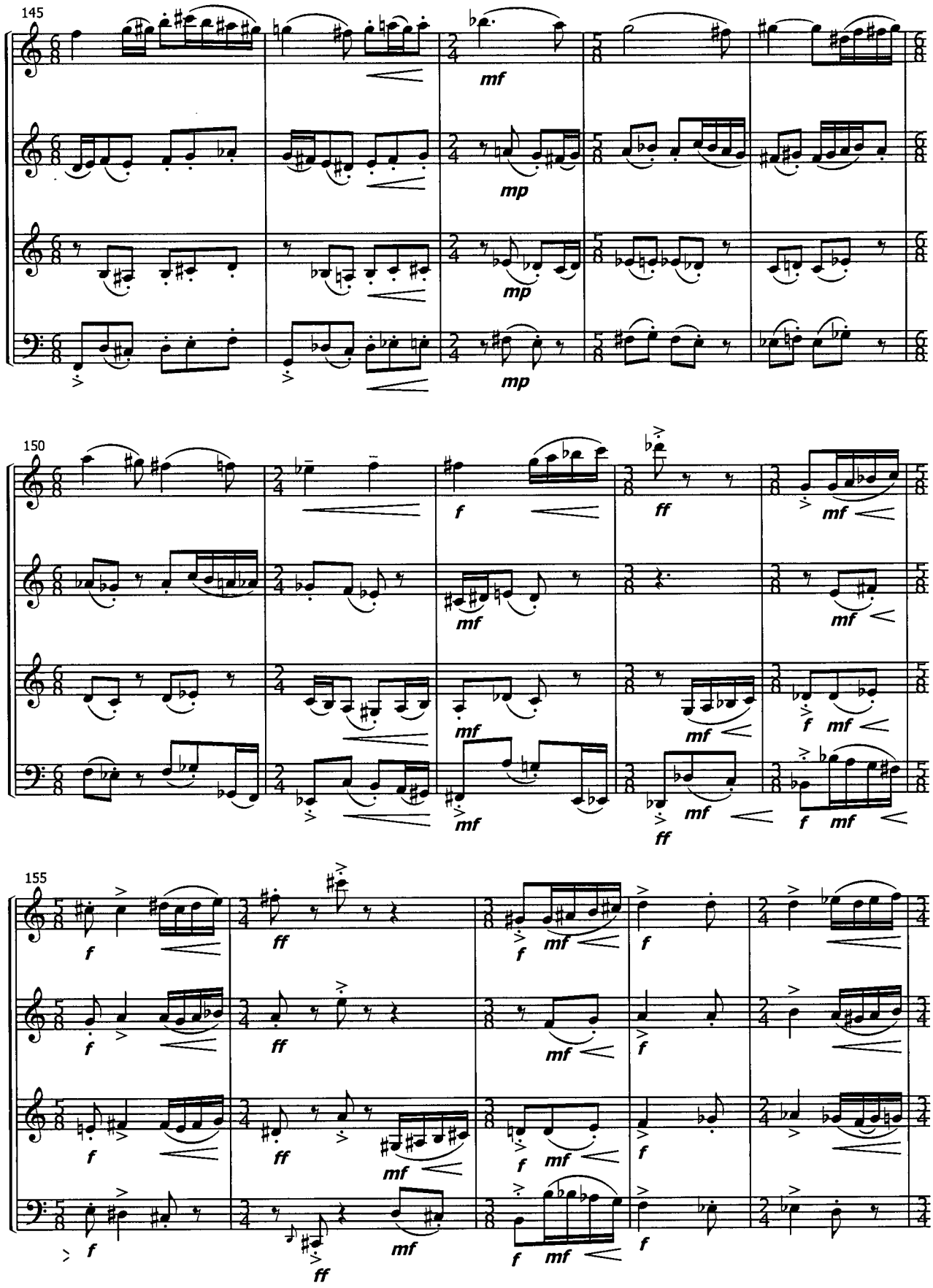
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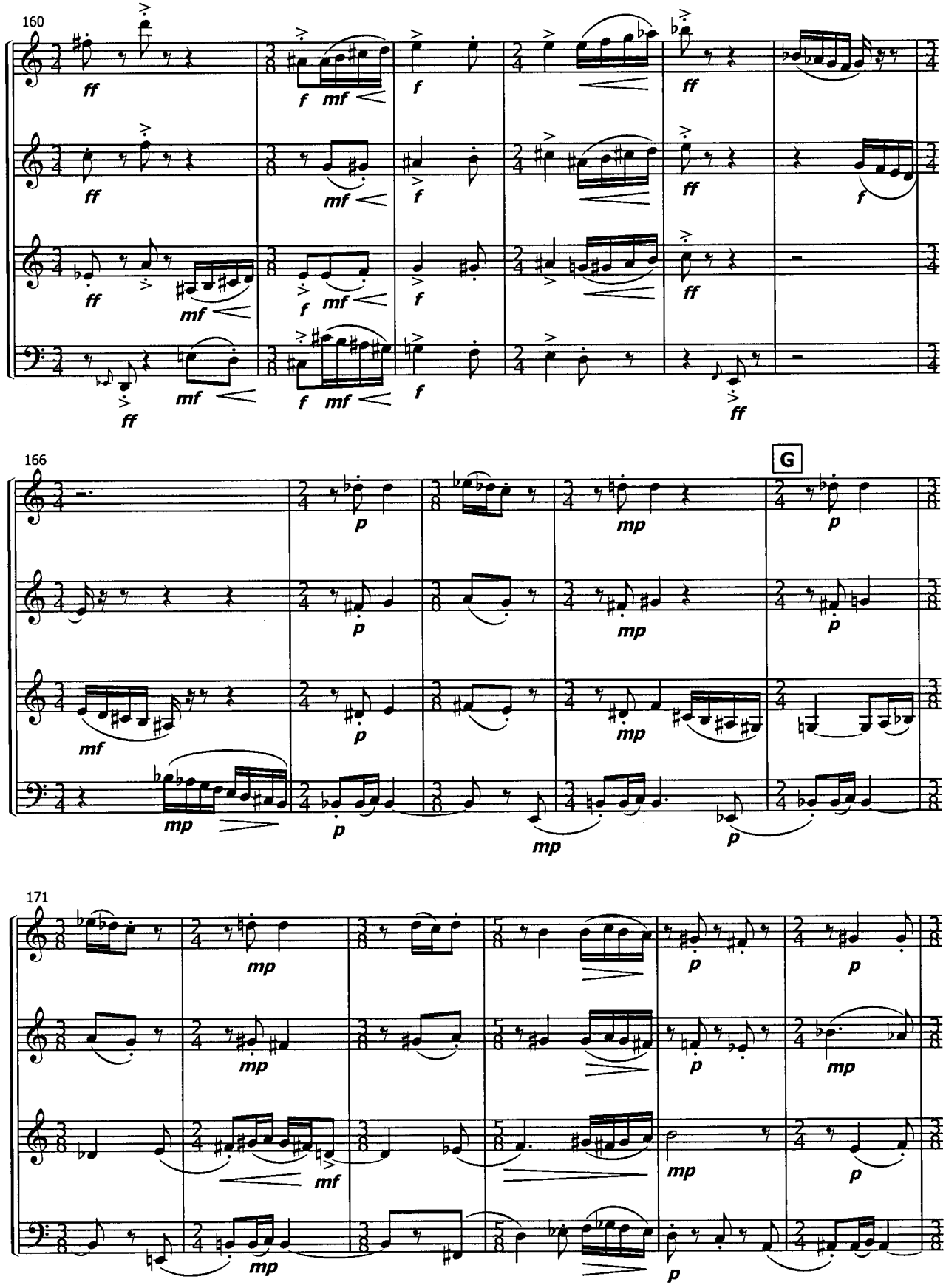
f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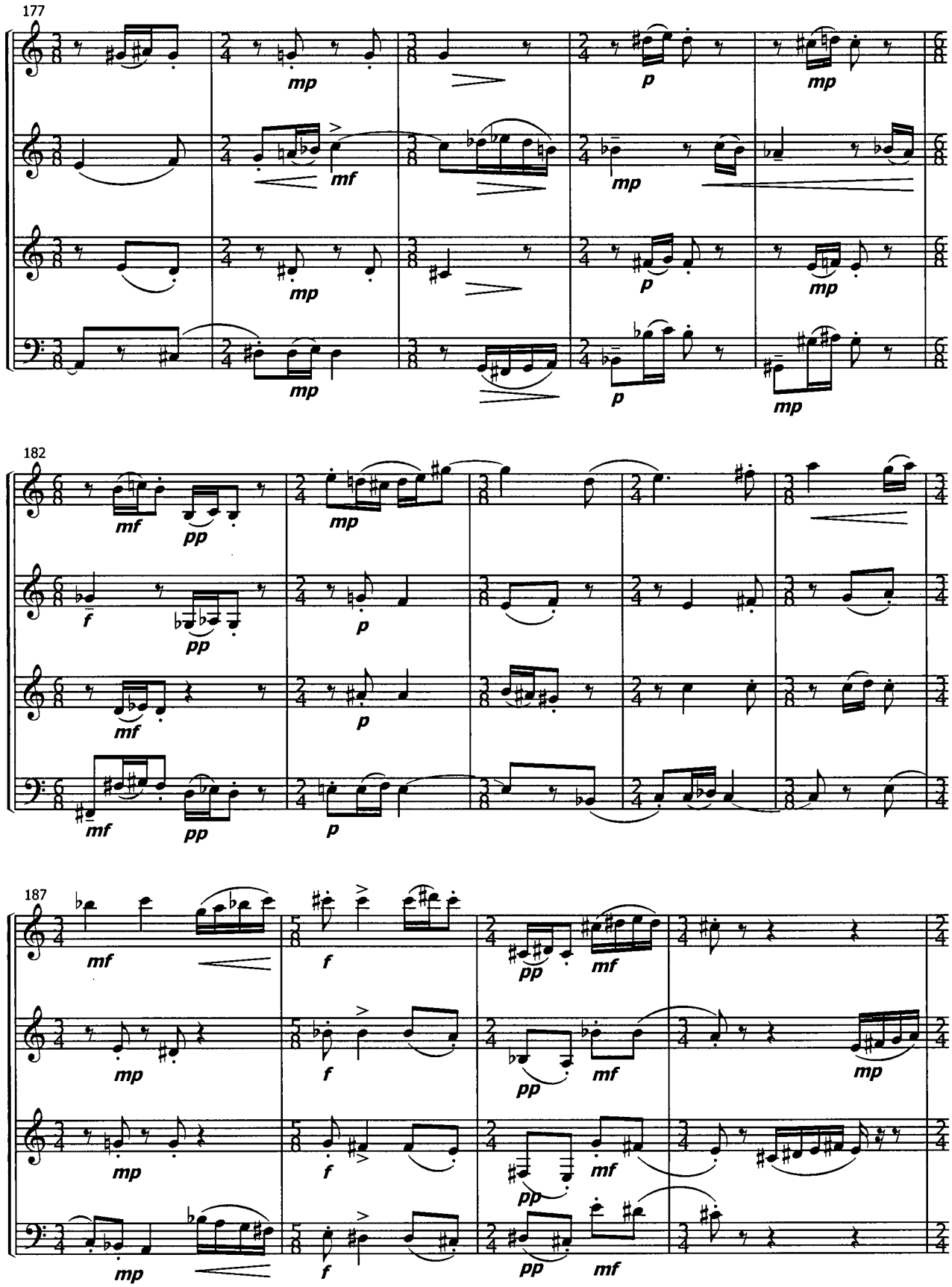
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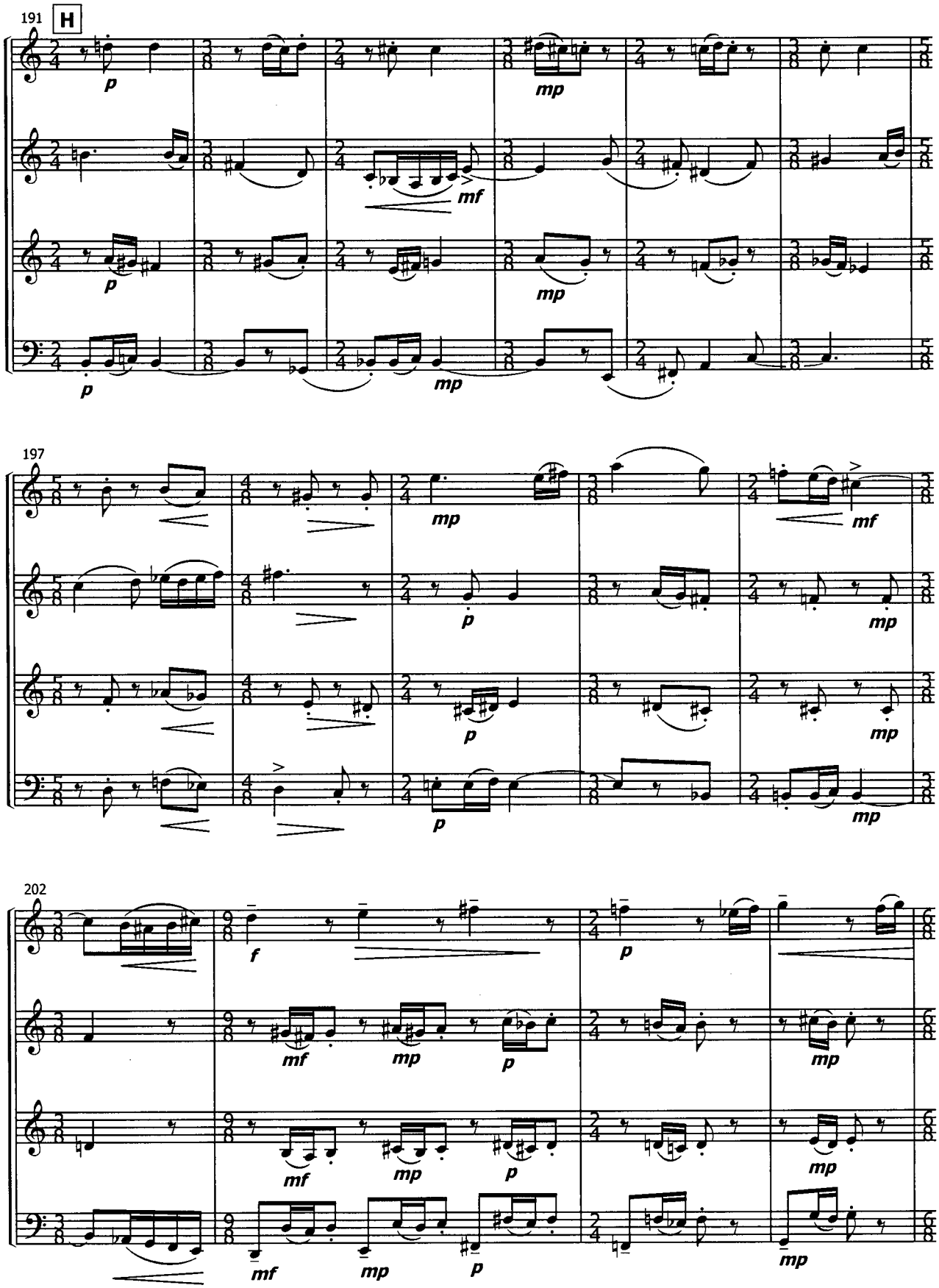
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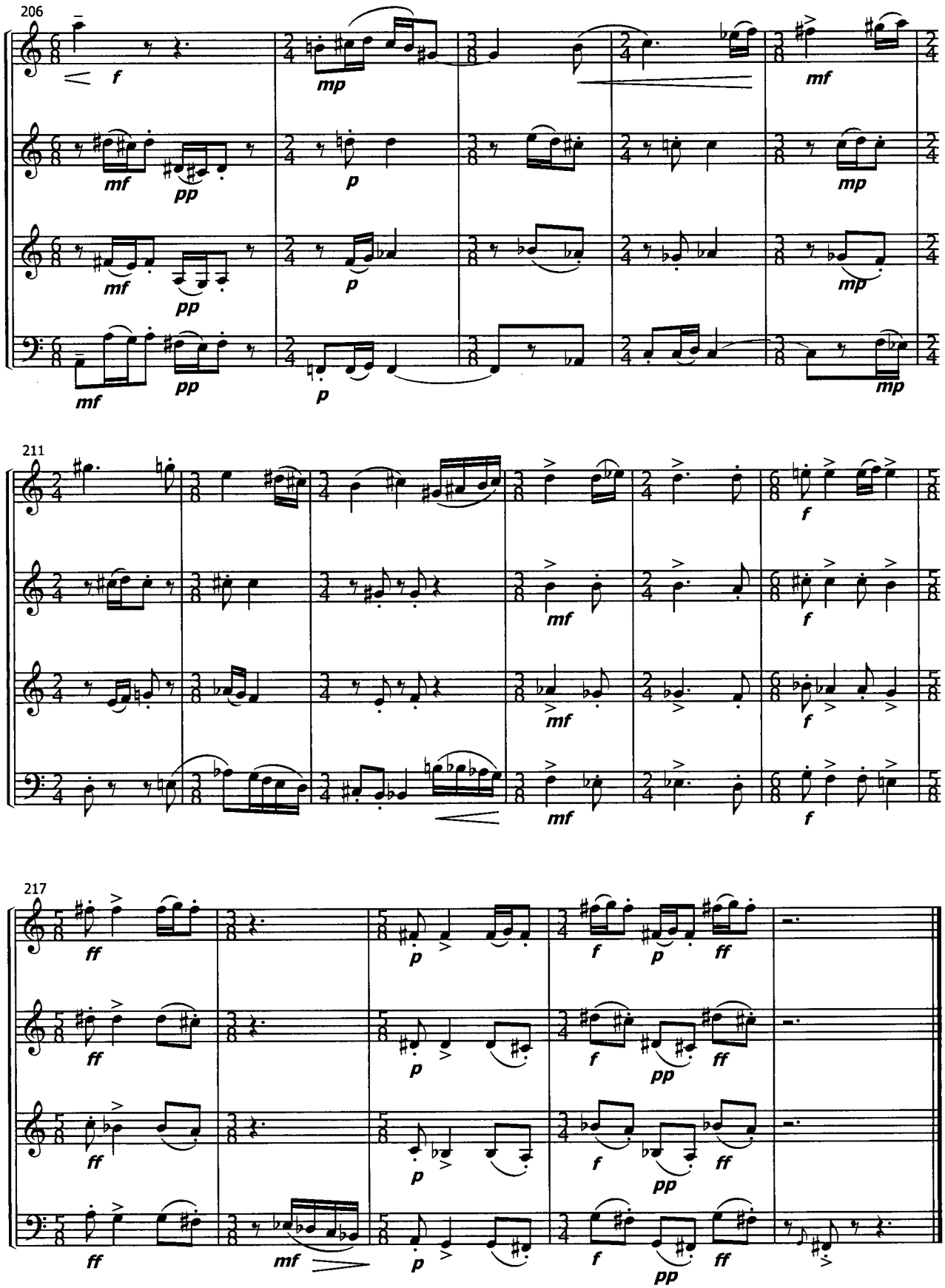
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211
217

TAKE A NOTE

By Yvonne Gillespie
(2004)

INSTRUMENTATION:

Sopranoe Saxophone
Violoncello
Piano
Percussion: Snare Drum

DURATION:

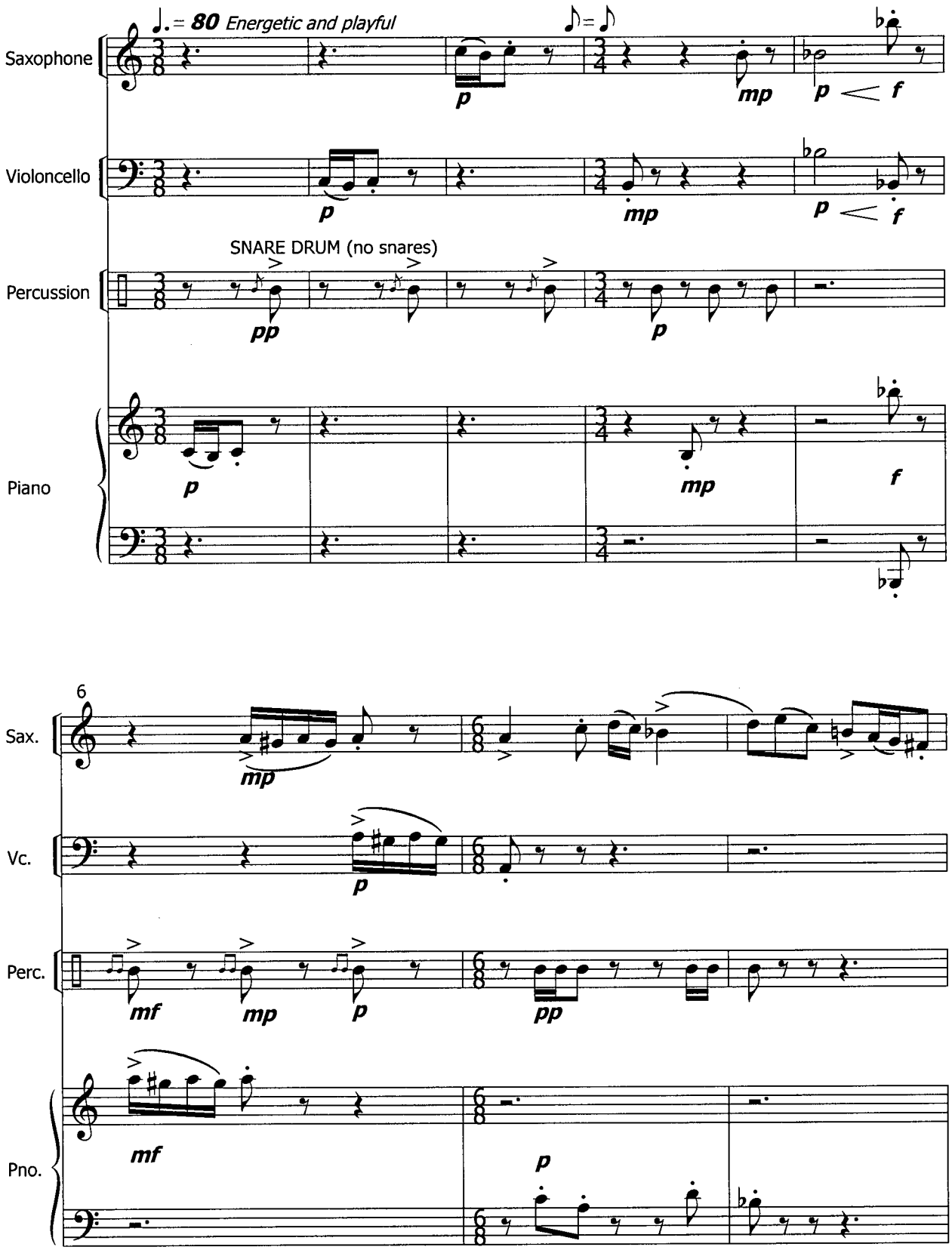
6 minutes

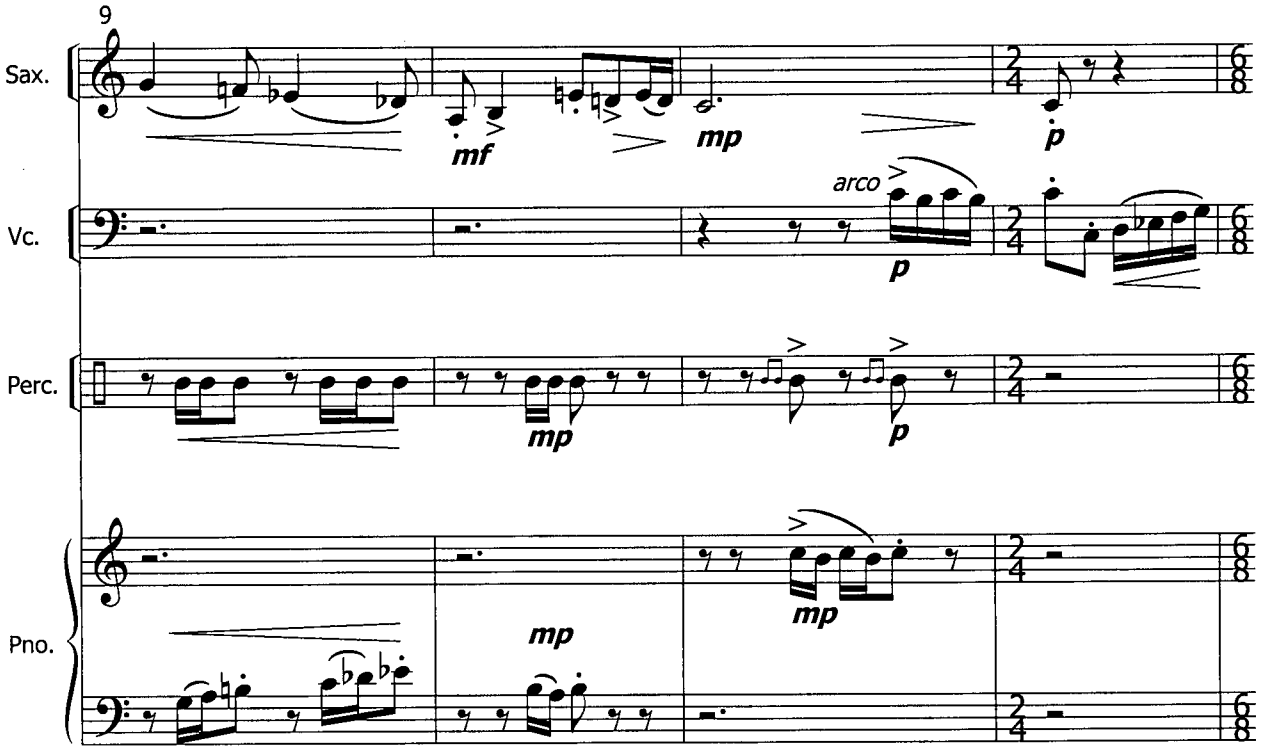
PROGRAM NOTES:

Take a Note was written for inclusion in the Sonic Boom Workshop in Vancouver in March, 2004. The work explores an ensemble relationship which consists primarily of the instruments playing either alone as soloist or accompanist, or in duos or trios. The layering of voices creates fluctuations in texture as instruments enter and exit depending on their role at the time. The rhythmic and driving first section is followed by a sudden switch to a more homophonic texture where the instruments all contribute equally. This is short-lived as the instruments suddenly change back to a more individualistic approach and the work drives to a dramatic end.

CONCERT PITCH

TAKE A NOTE

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mf
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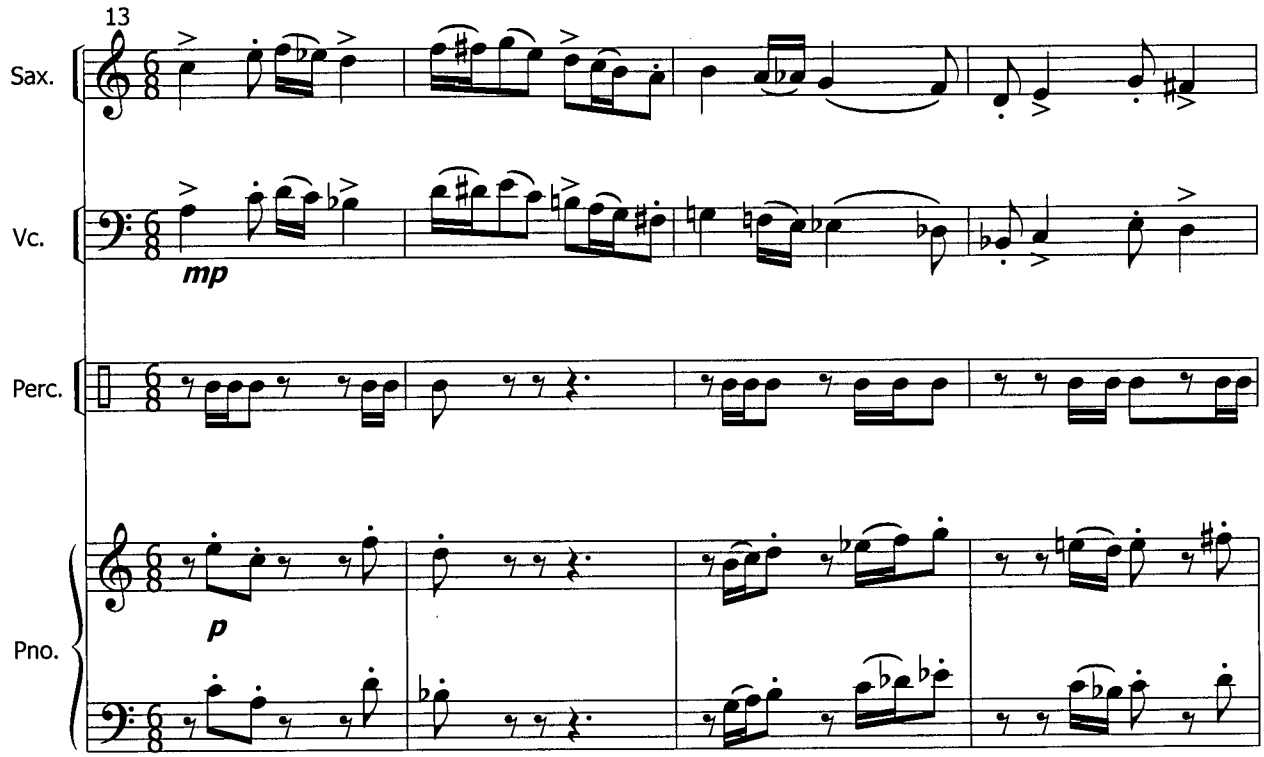
p
arco
mp
mp
mp
p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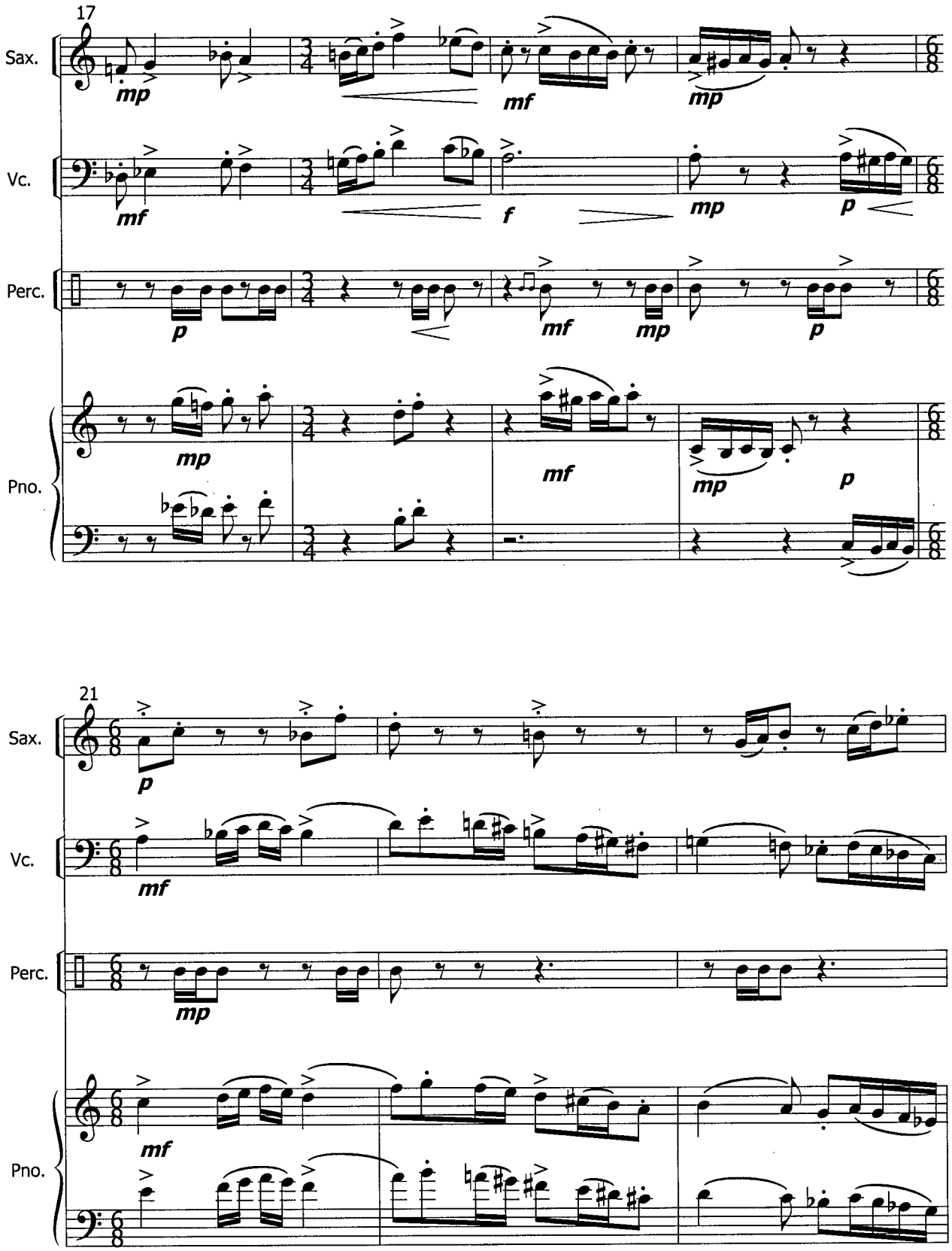
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mf
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mp
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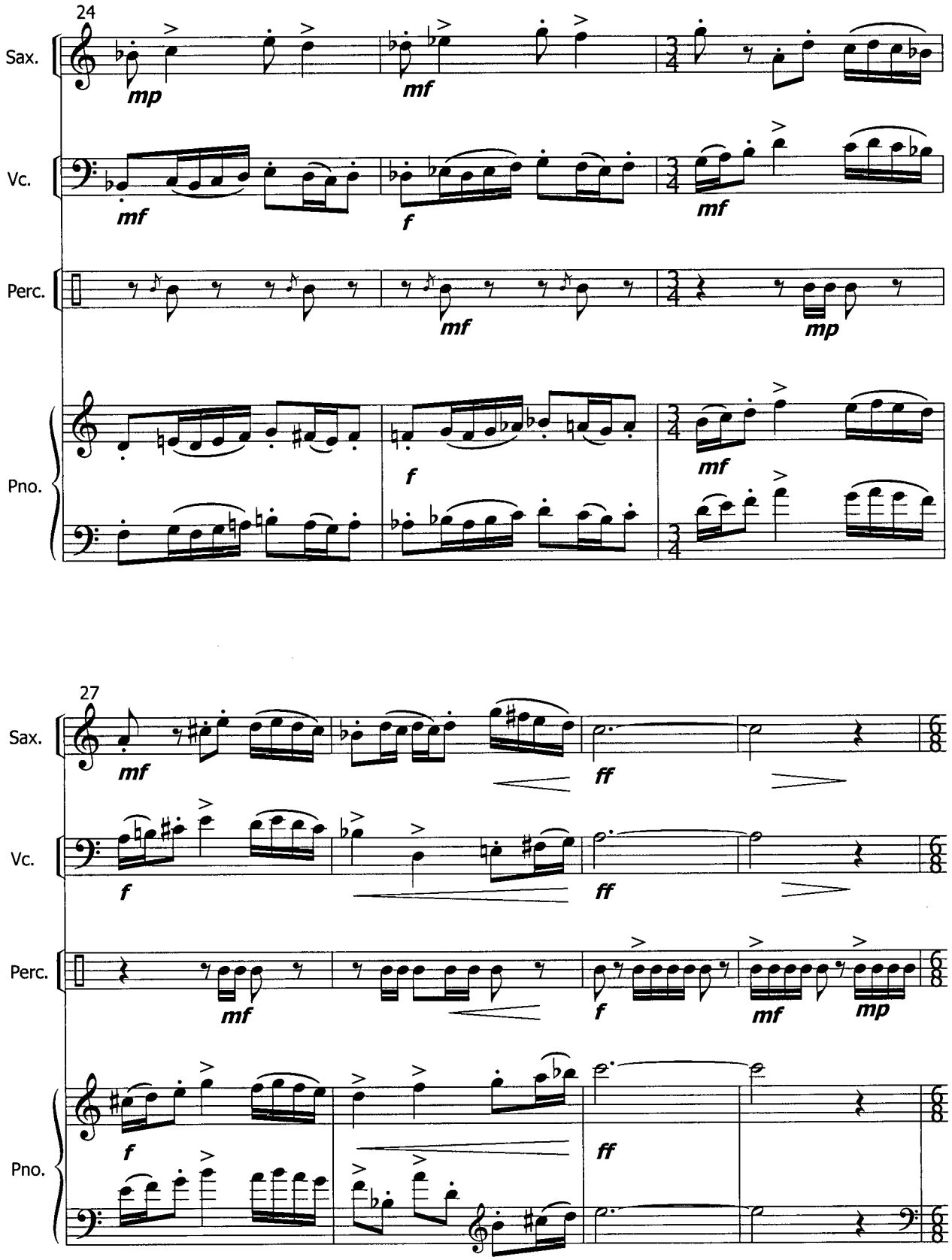
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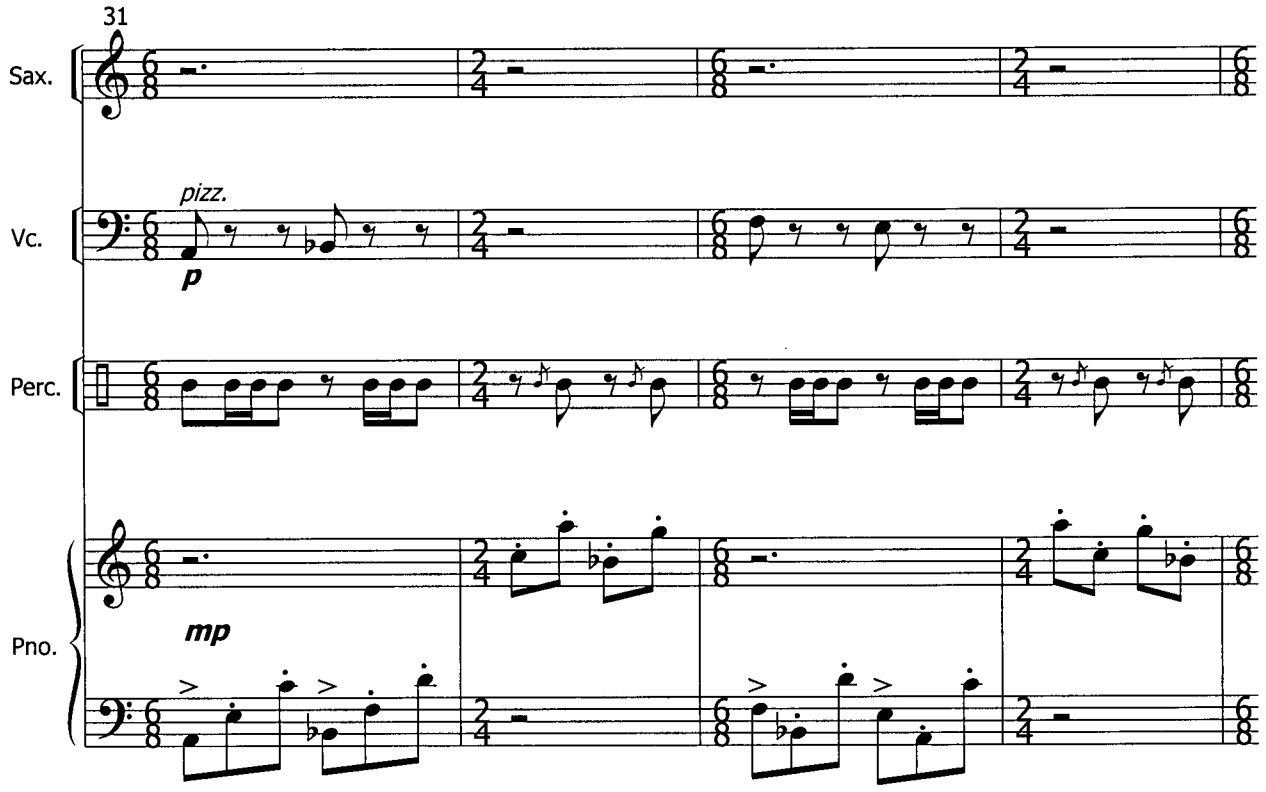
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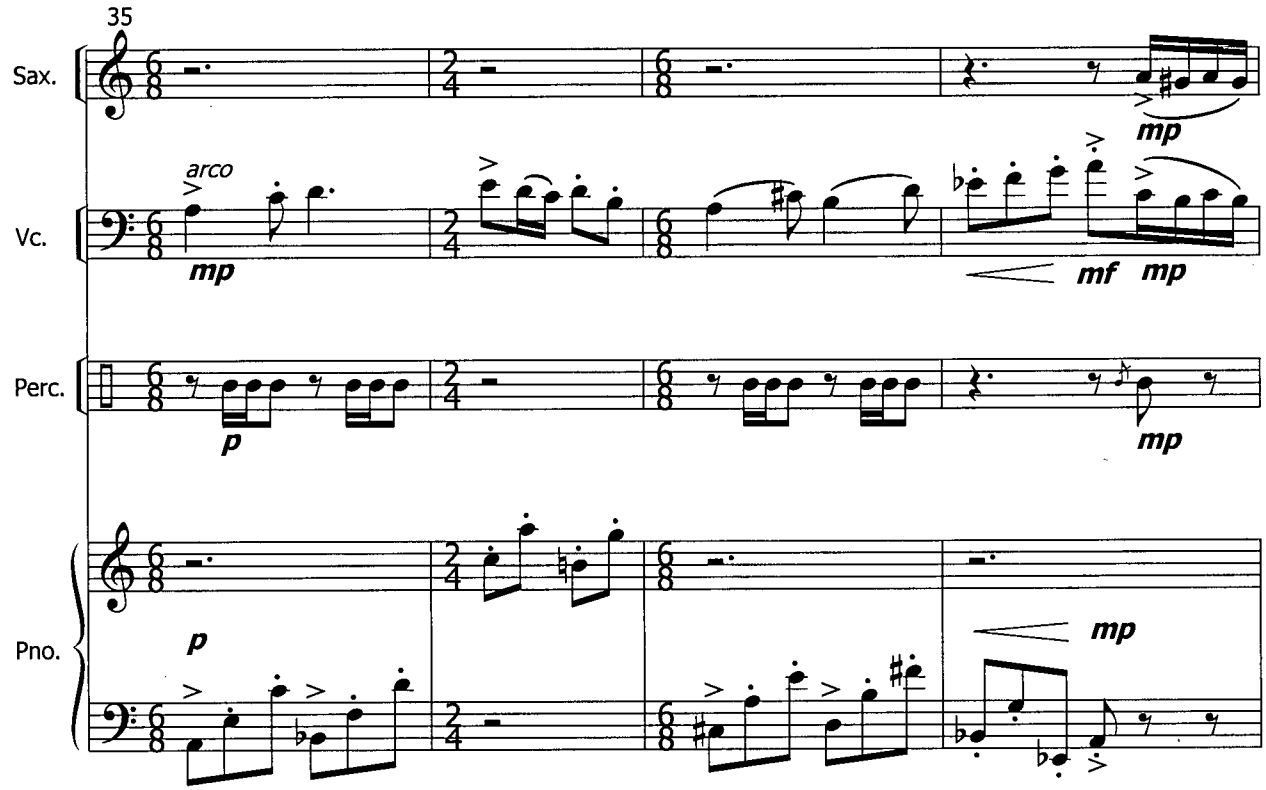
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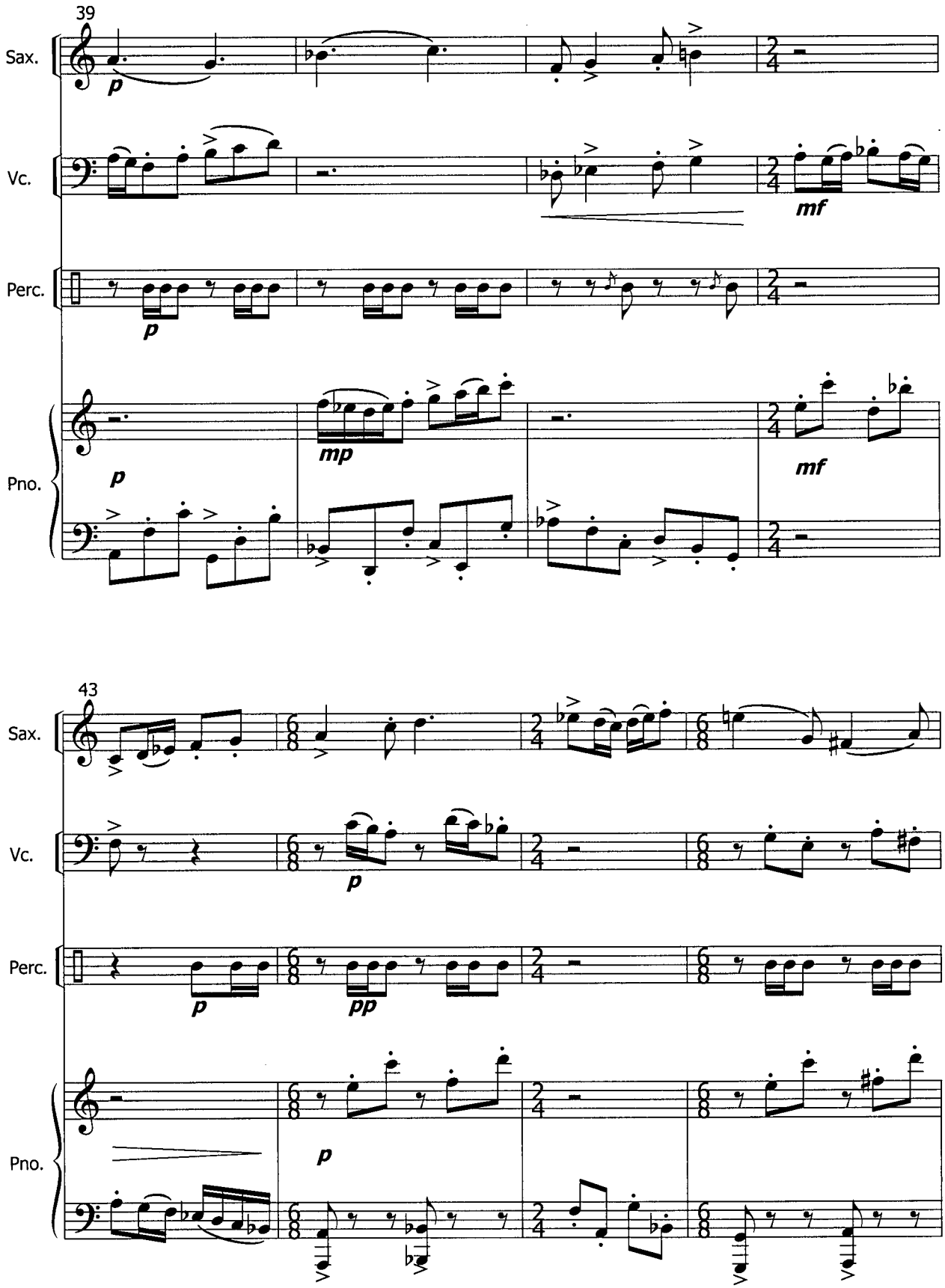
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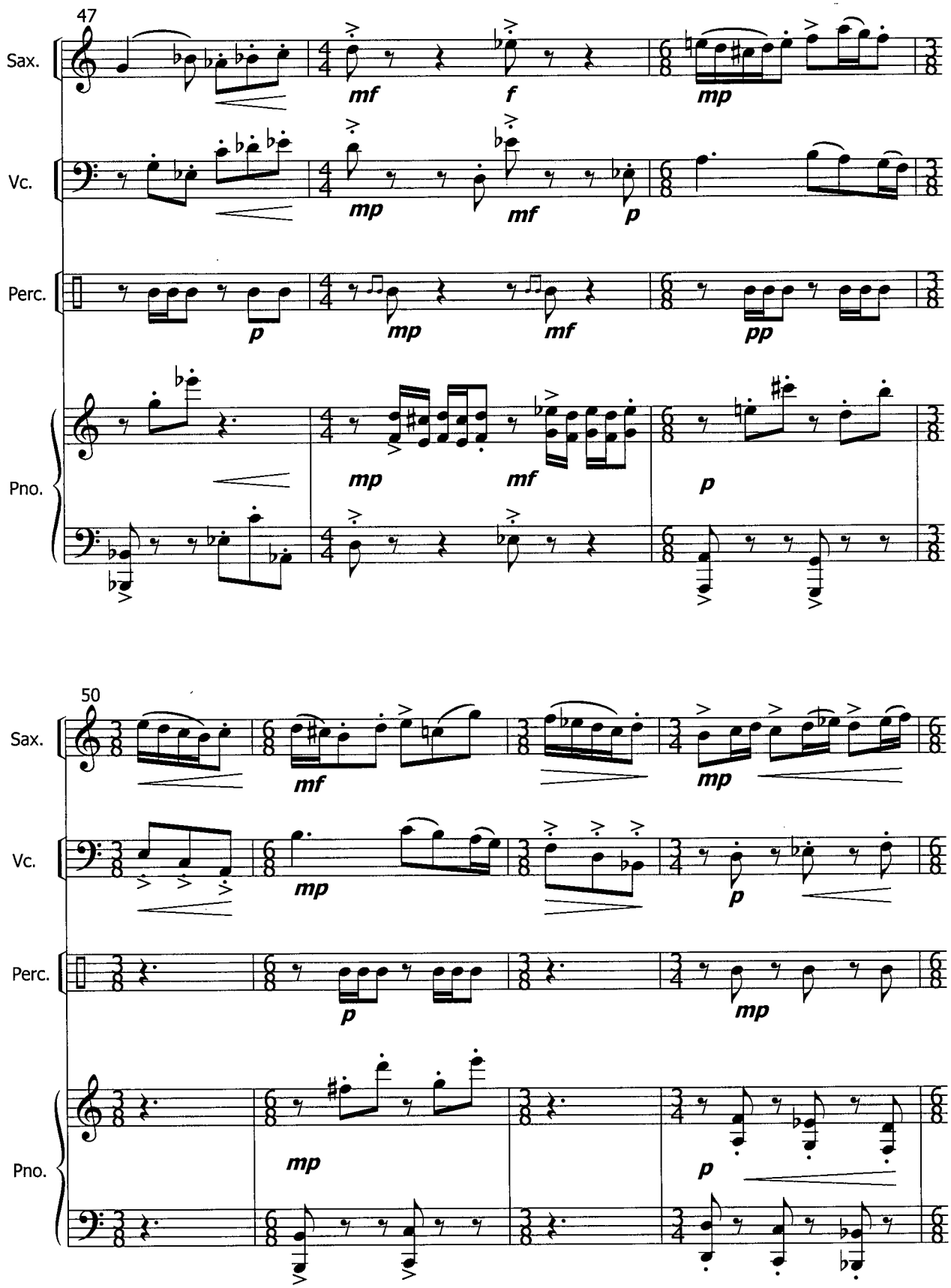
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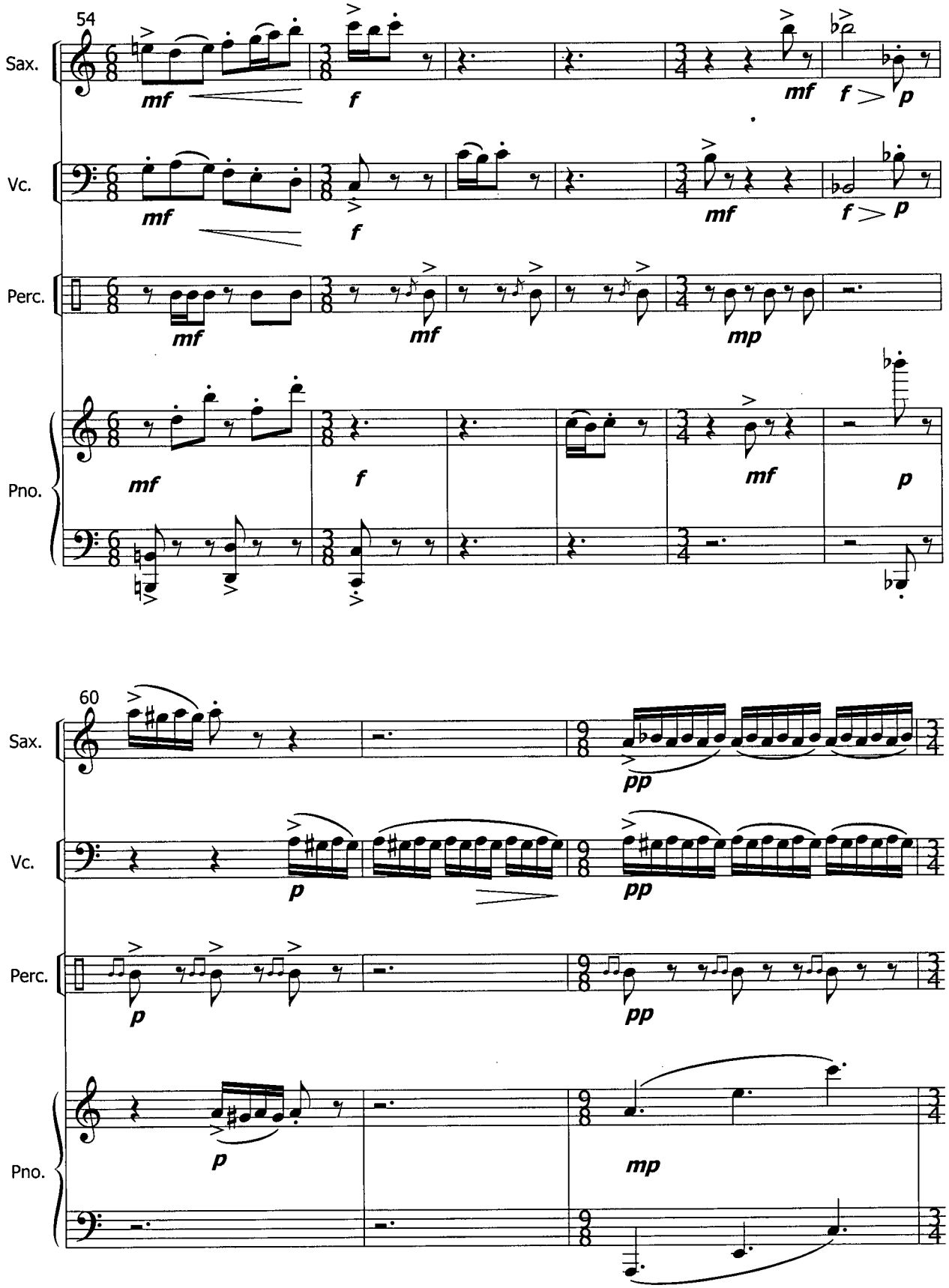
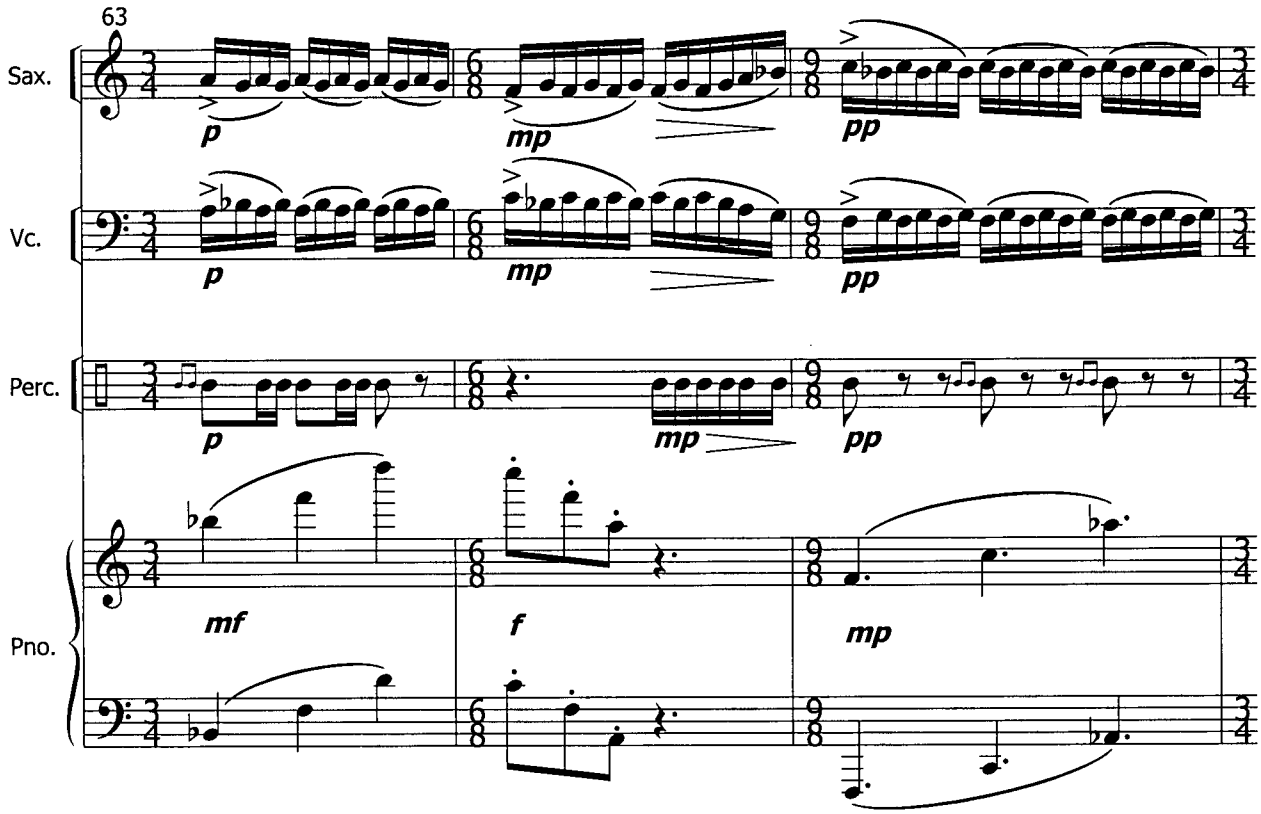
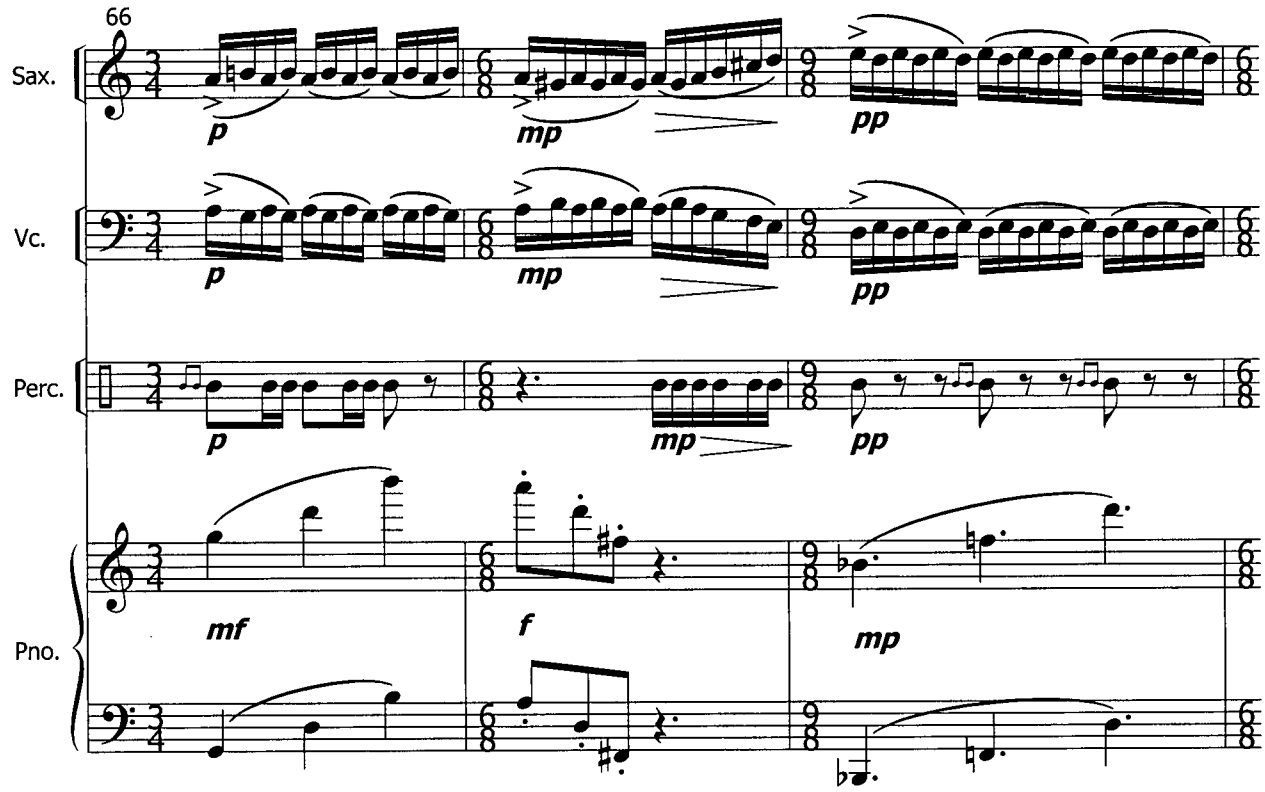
pp
mp
mf
p
50
Sax.
Vc.
Perc.
Pno.
mf
mp
mp
p
p
mp
mp
p


54
Sax.
Vc.
Perc.
Pno.
mf
f
mf
f
p
mp
60
pp


63
Sax.
Vc.
Perc.
Pno.
p
mp
pp
mf
f
mp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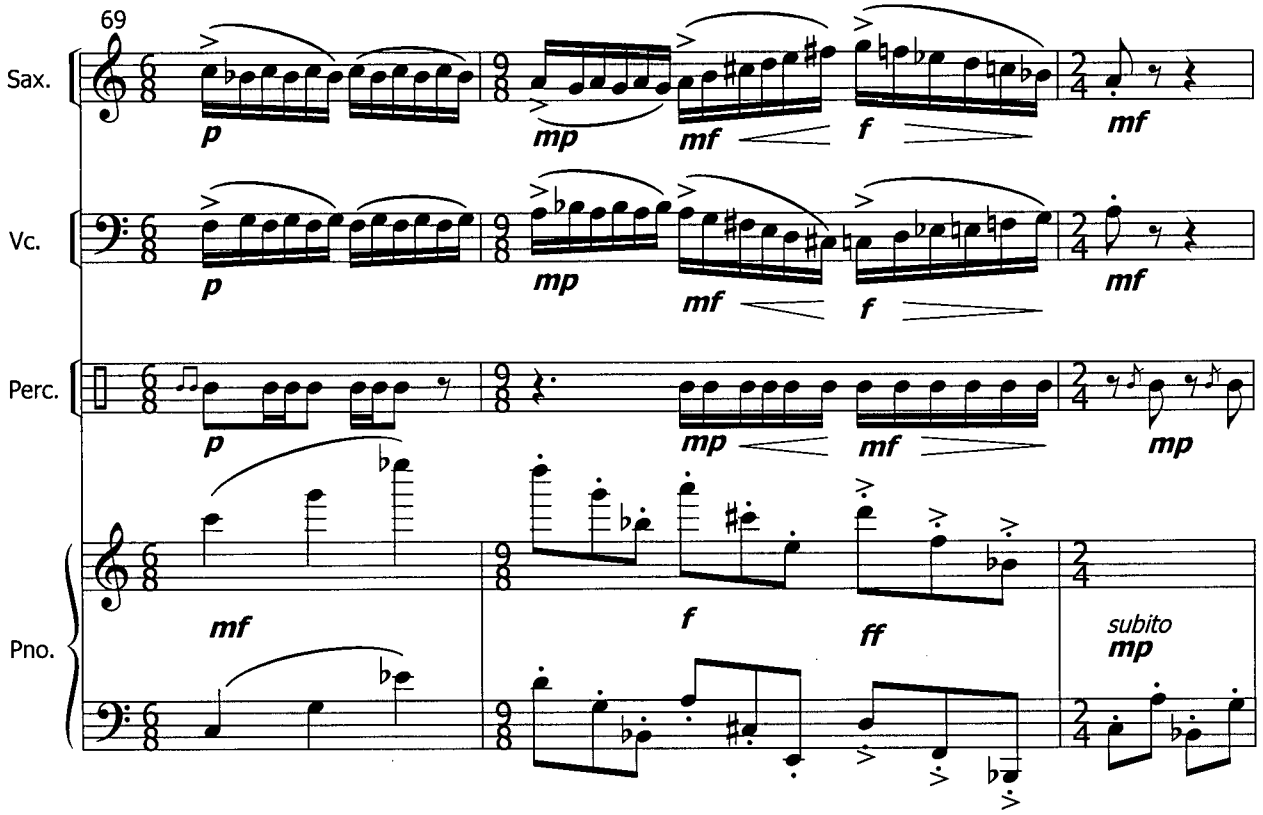
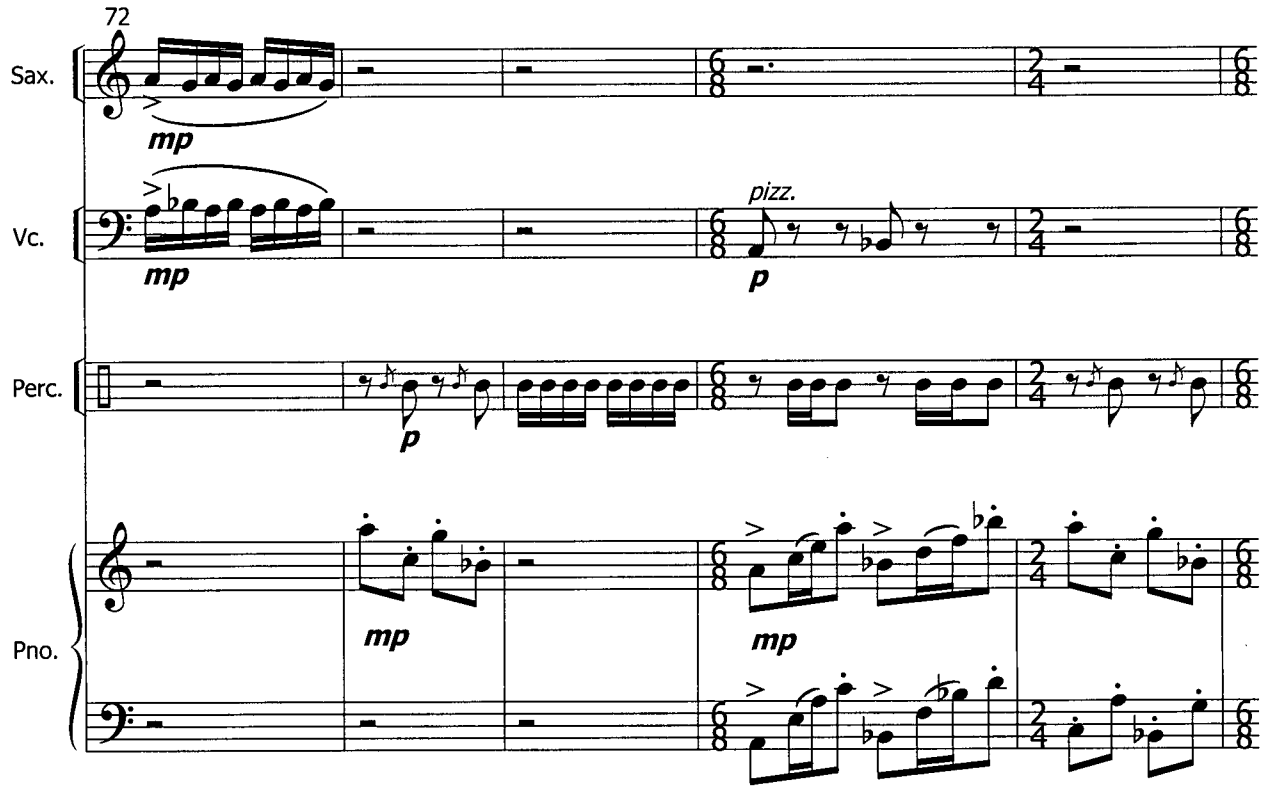
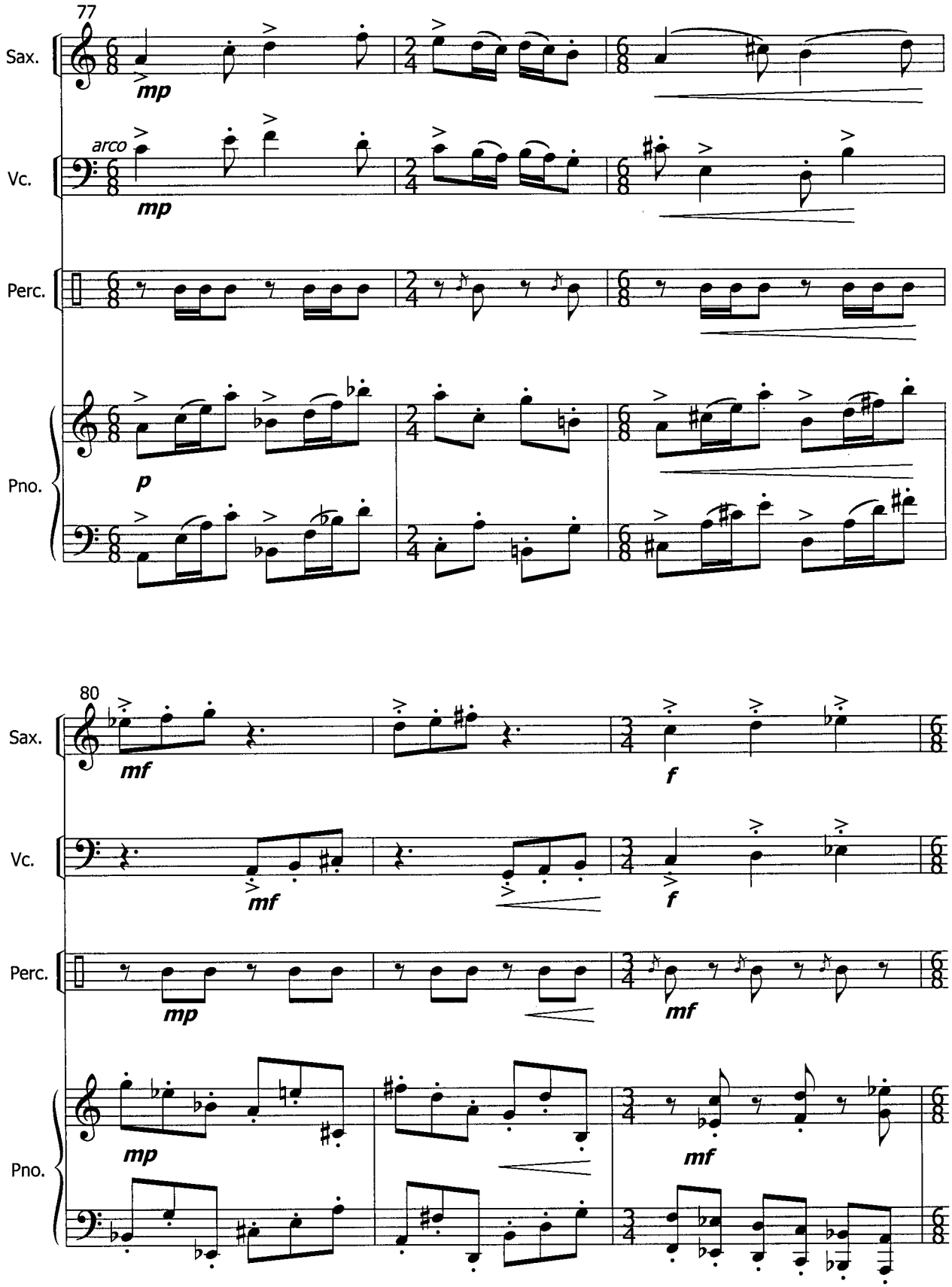
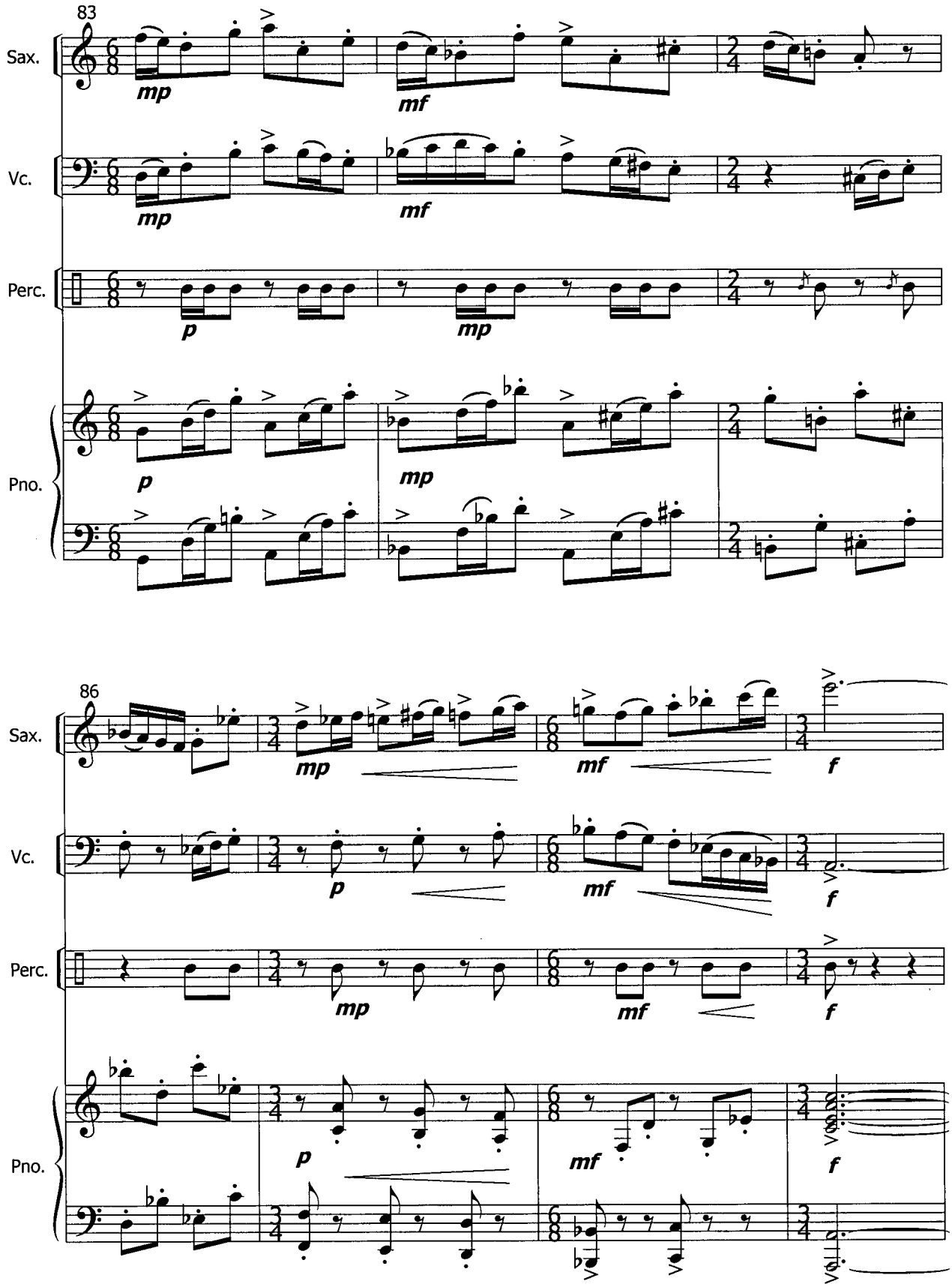
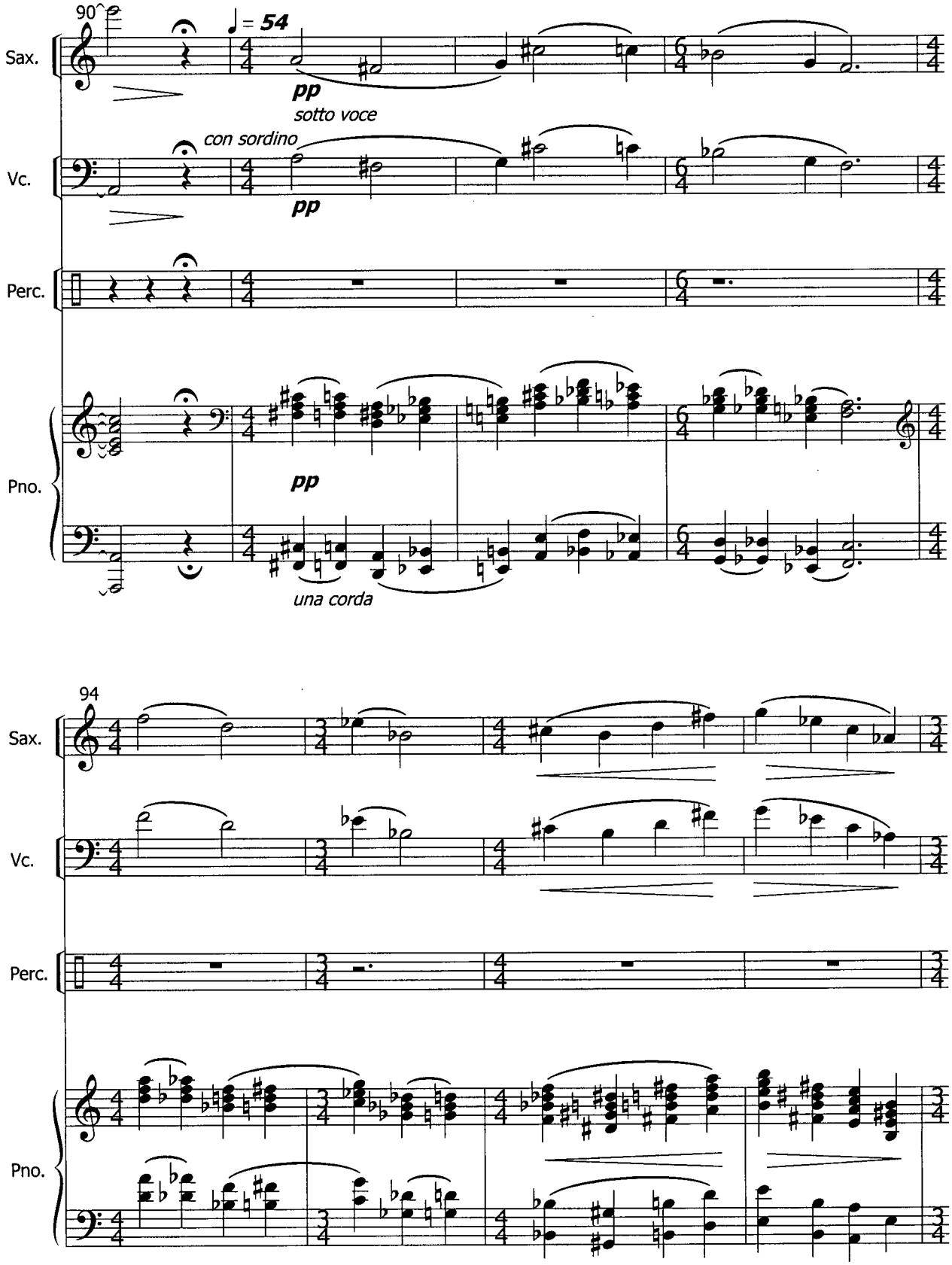
Vc.
Perc.
Pno.
p
mp
pp
mf
f
mp

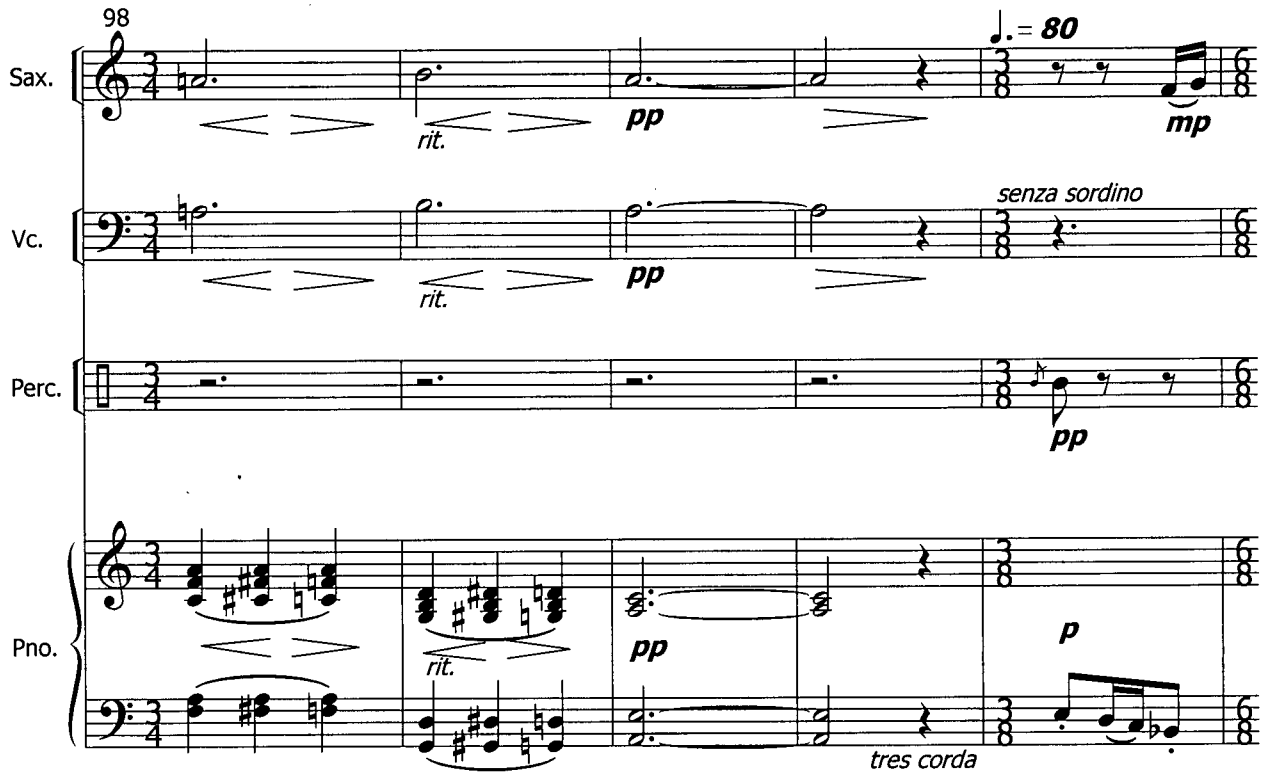

69
Sax.
Vc.
Perc.
Pno.
p
mp
mf
f
mf
ff
subito
mp

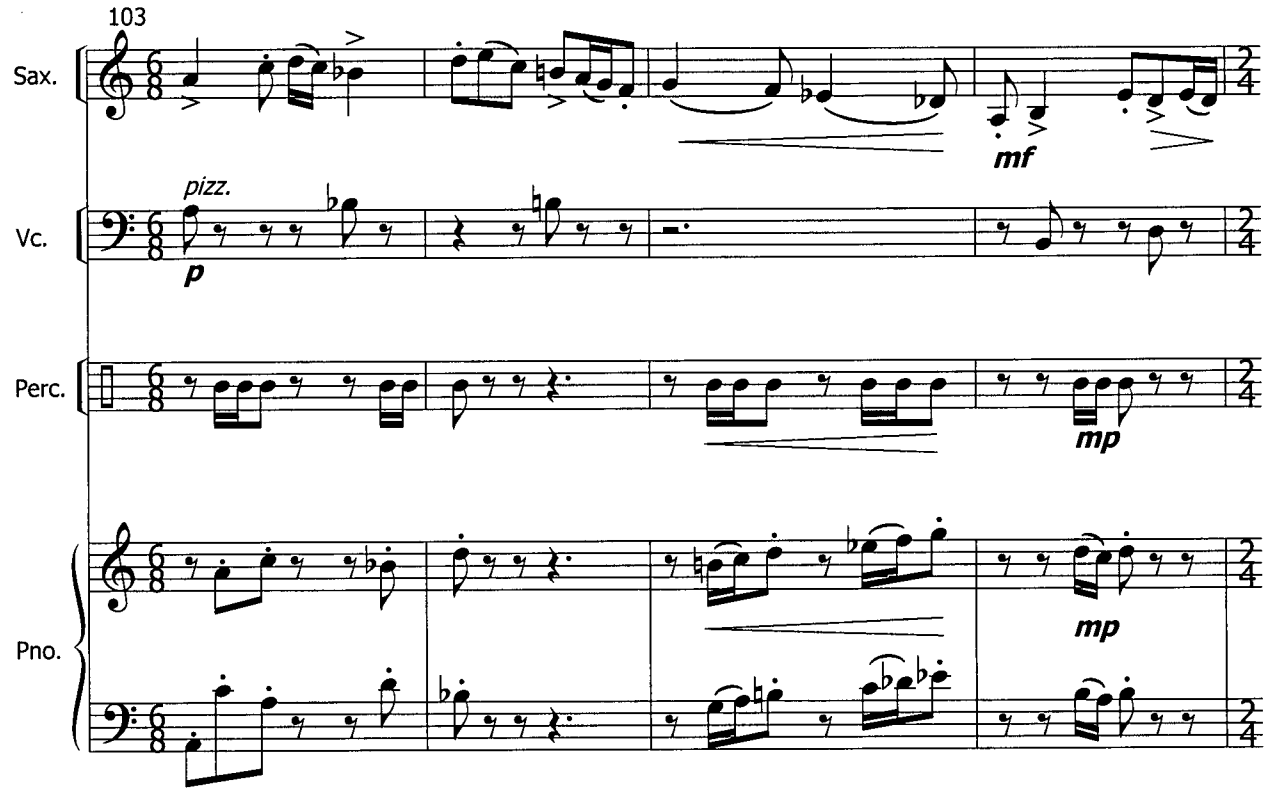

72
Sax.
Vc.
Perc.
Pno.
mp
pizz.
p

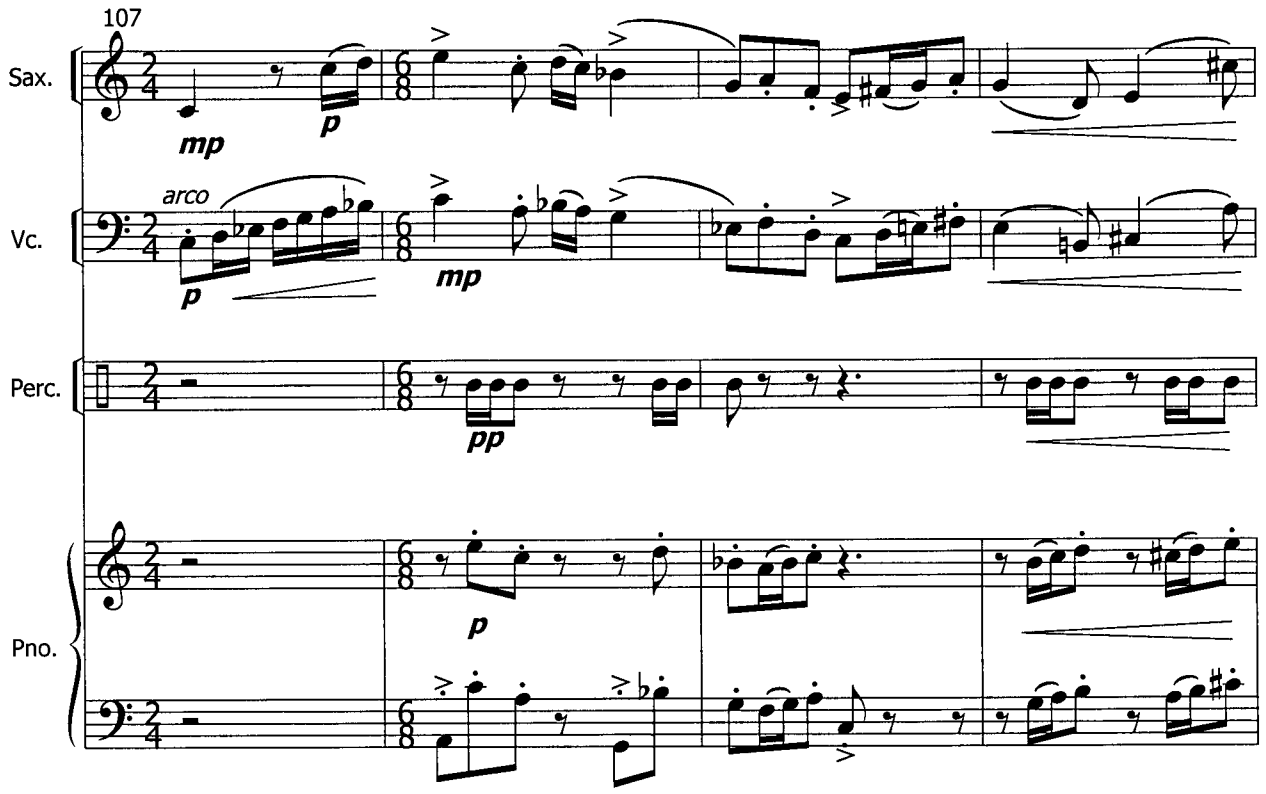

77
Sax.
mp
arco
Vc.
mp
Perc.
Pno.
p
80
Sax.
mf
f
Vc.
mf
f
Perc.
mp
mf
Pno.
mp
mf

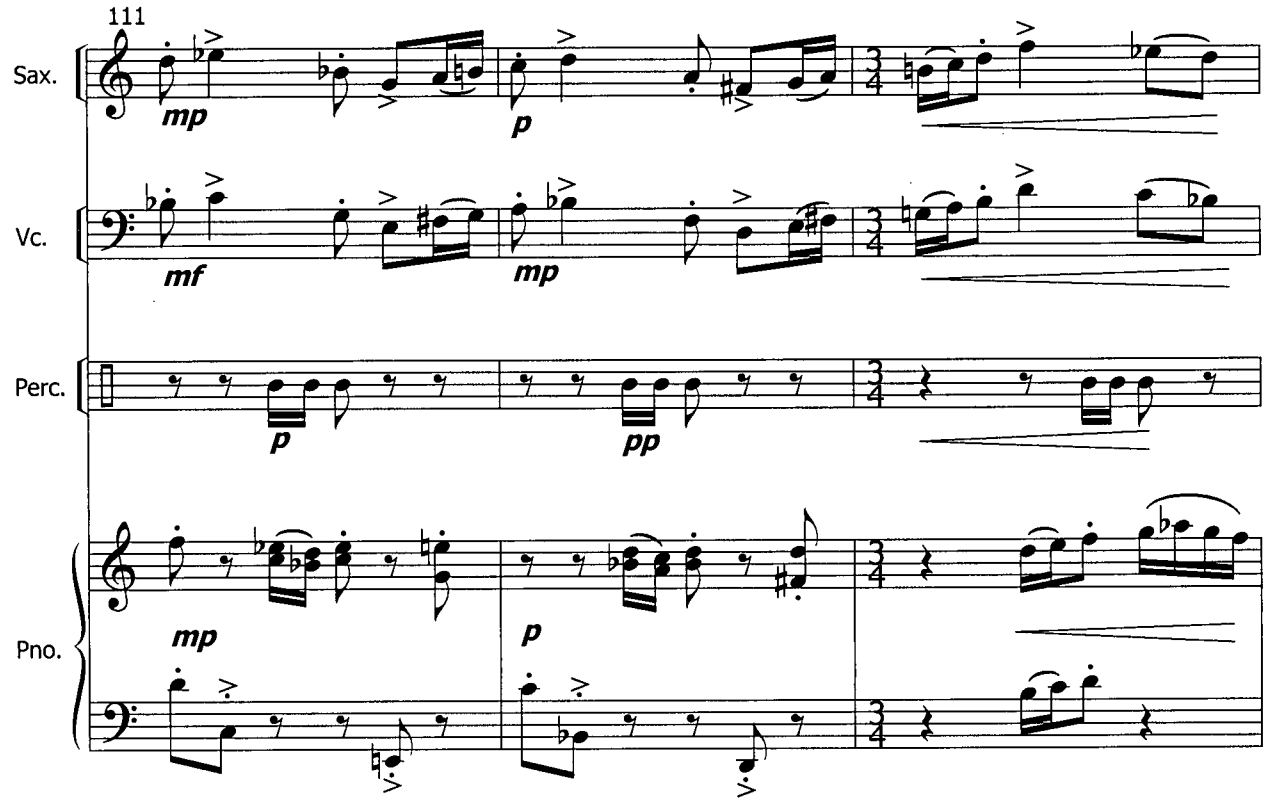

83
Sax.
Vc.
Perc.
Pno.
mp
mf
p
mp
86
f

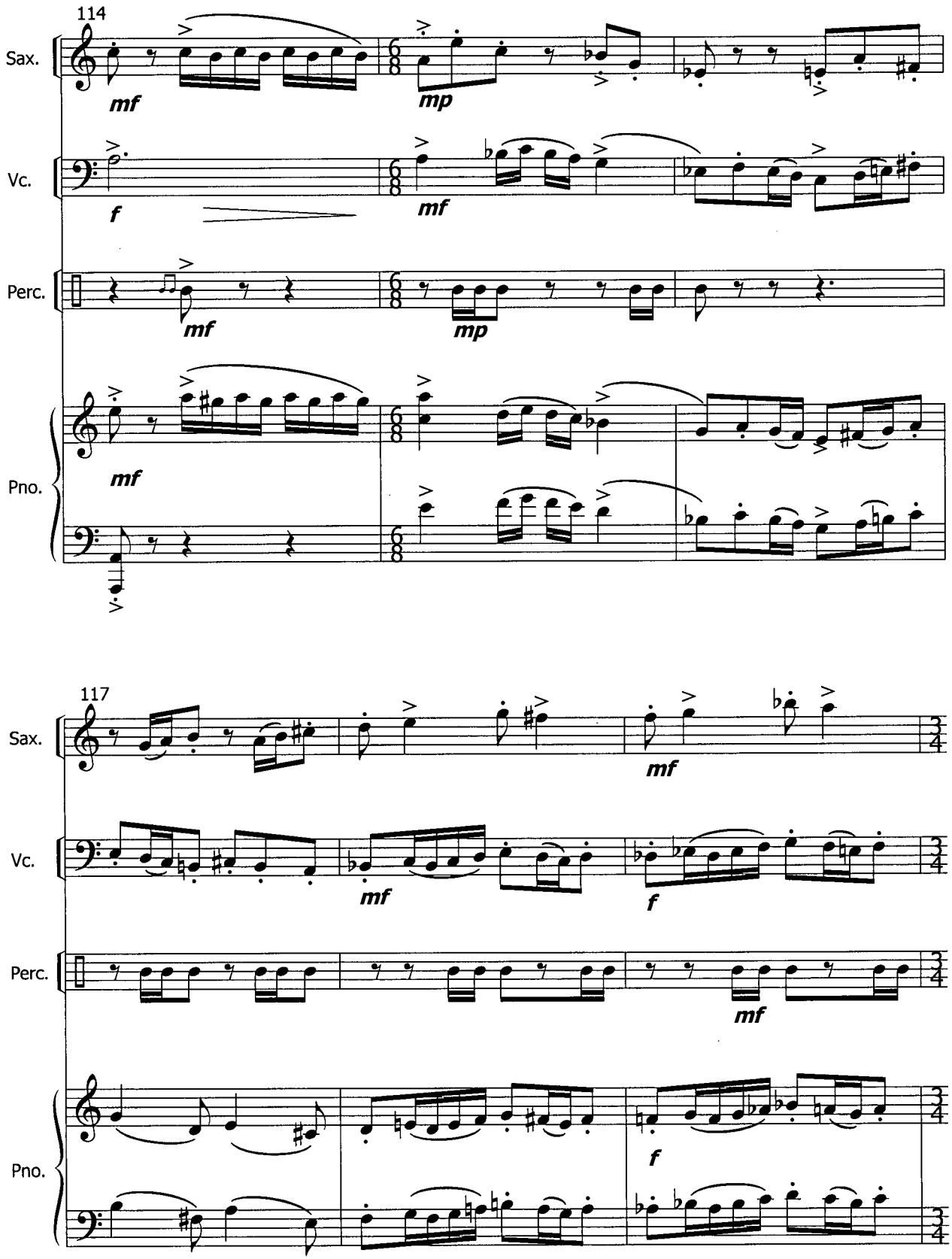

90
♩ = 54
Sax.
pp
sotto voce
con sordino
Vc.
pp
Perc.
Pno.
pp
una corda
94
Sax.
Vc.
Perc.
Pno.

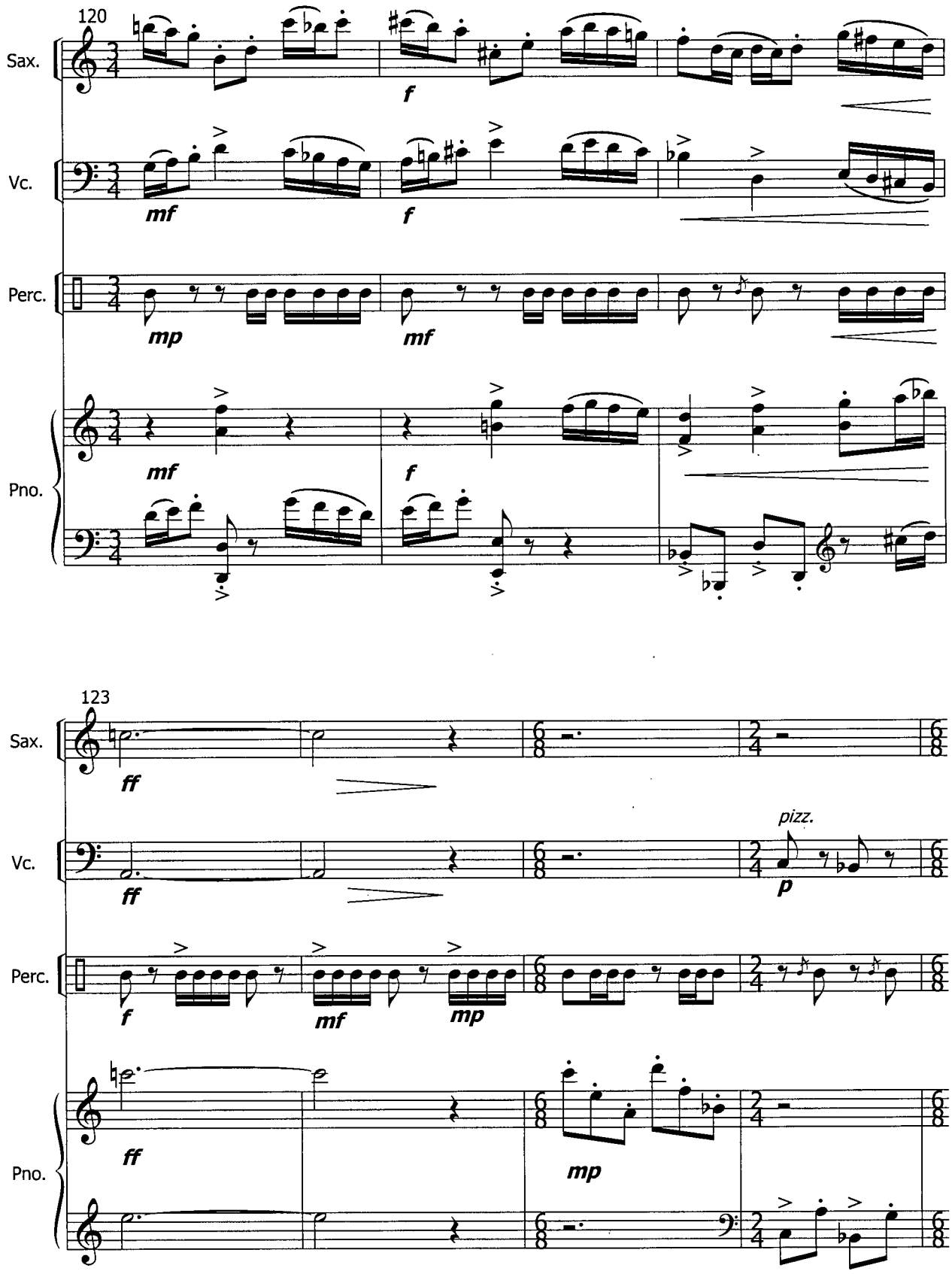

98
Sax.
Vc.
Perc.
Pno.
rit.
pp
♩. = 80
mp
senza sordino
p
tres corda

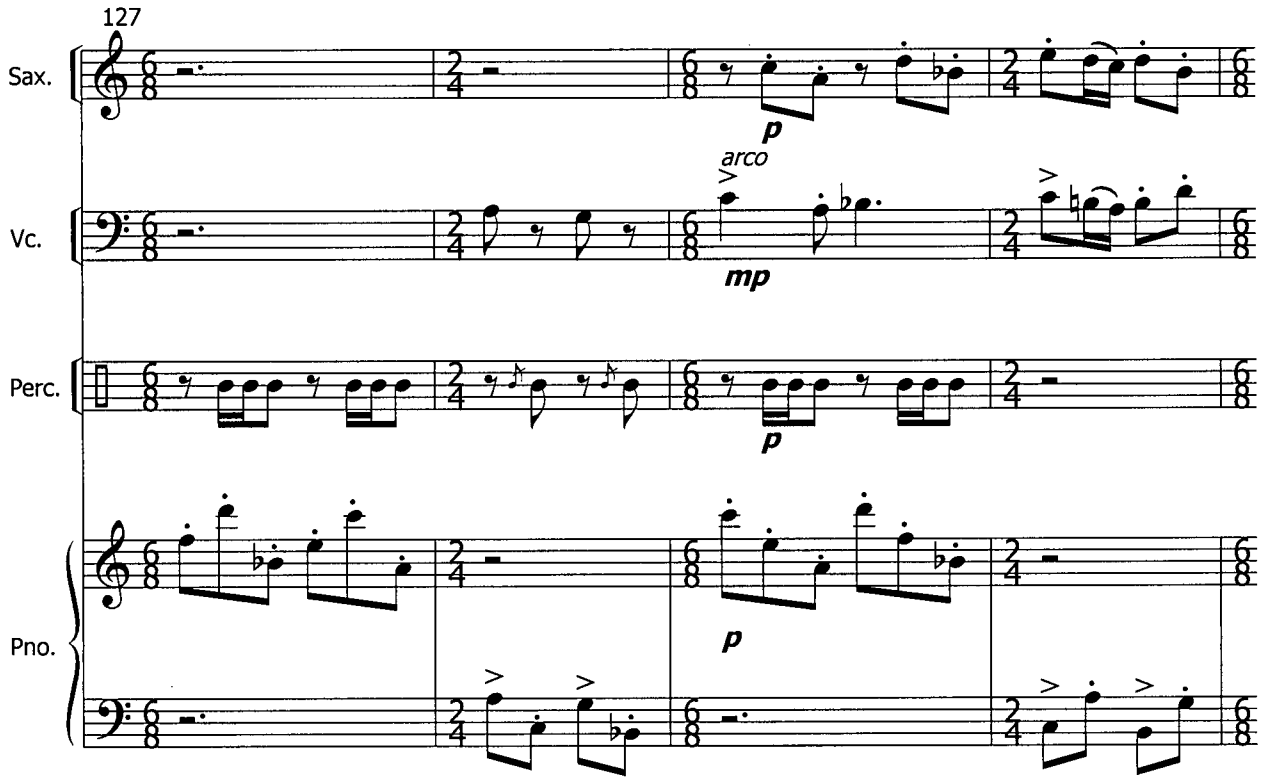

103
Sax.
Vc.
Perc.
Pno.
pizz.
p
mf
mp

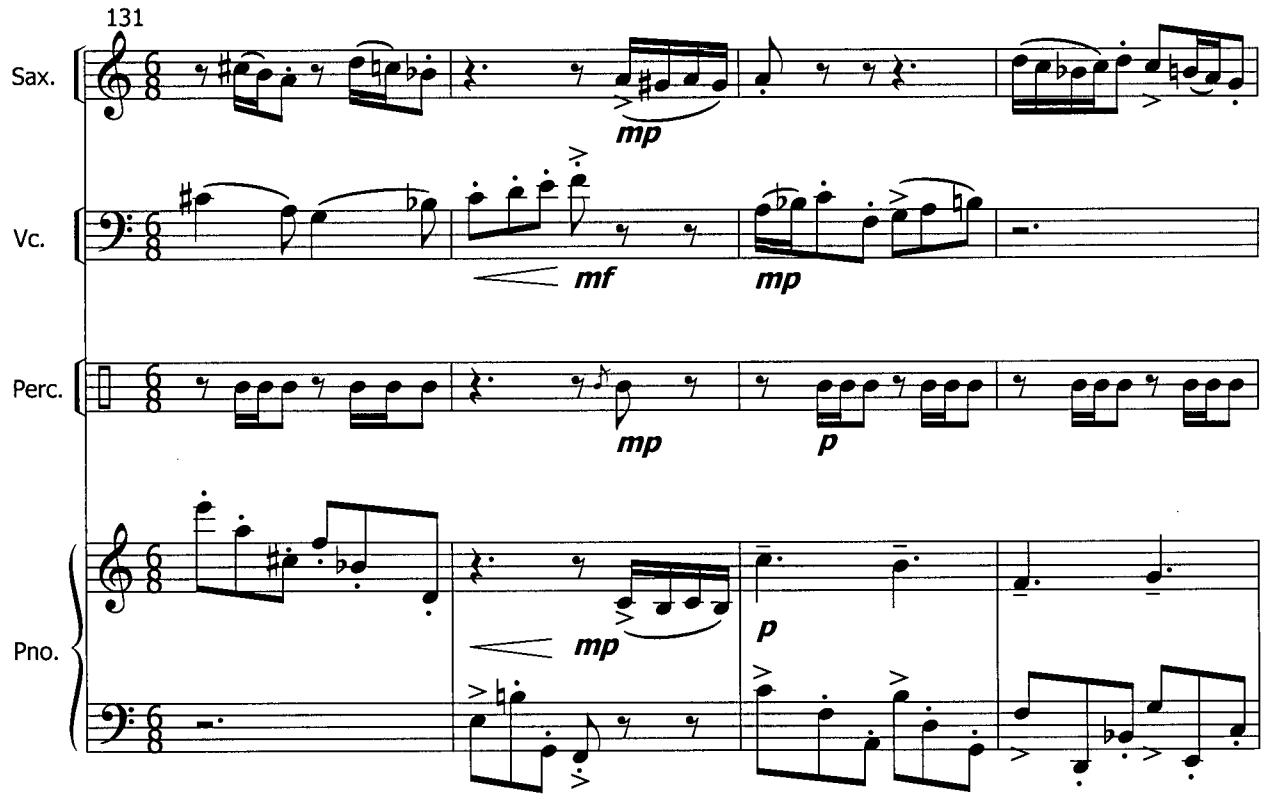

107
Sax.
mp
p
Vc.
arco
p
mp
Perc.
pp
Pno.
p

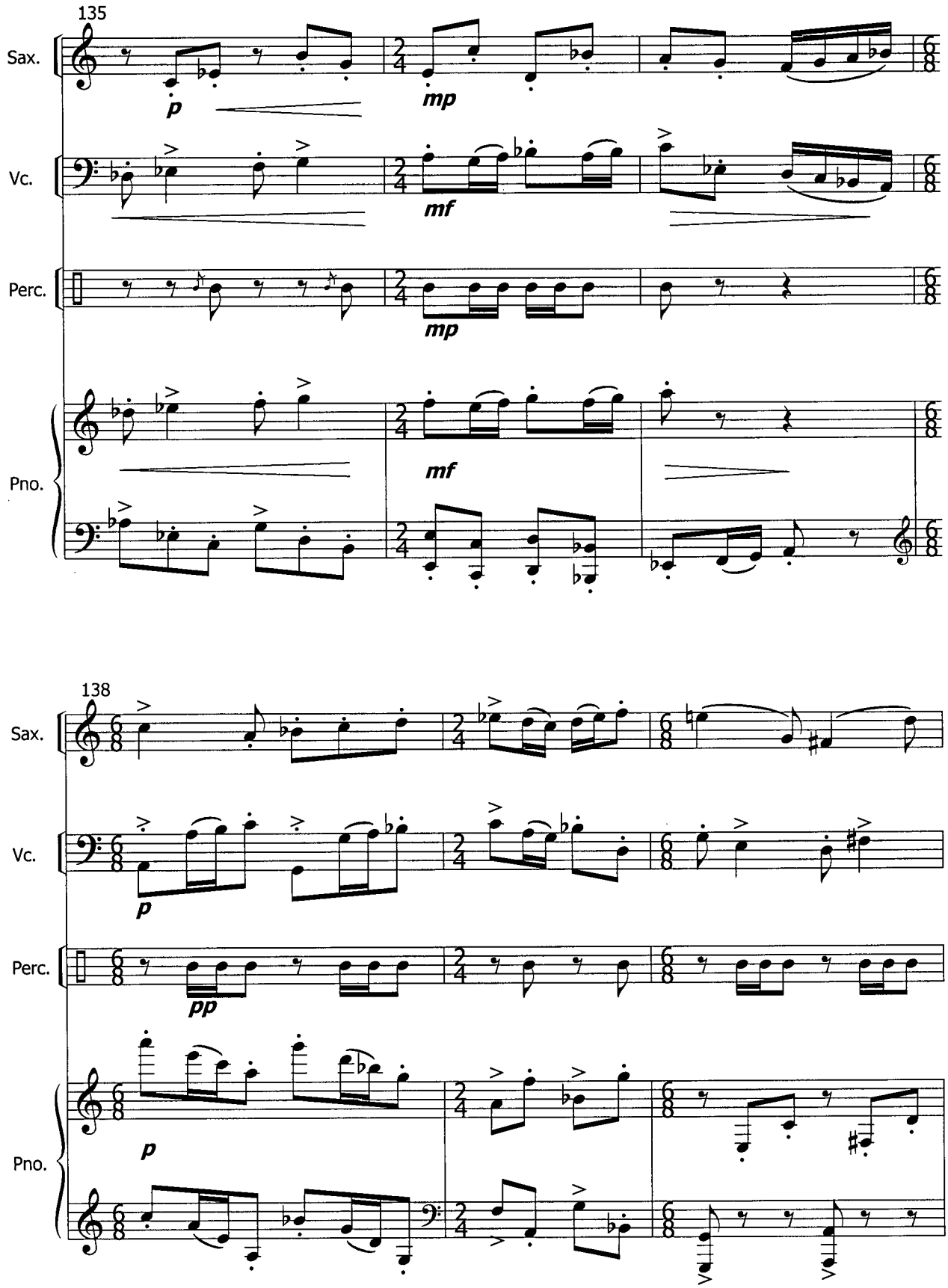

111
Sax.
mp
p
Vc.
mf
mp
Perc.
p
pp
Pno.
mp
p

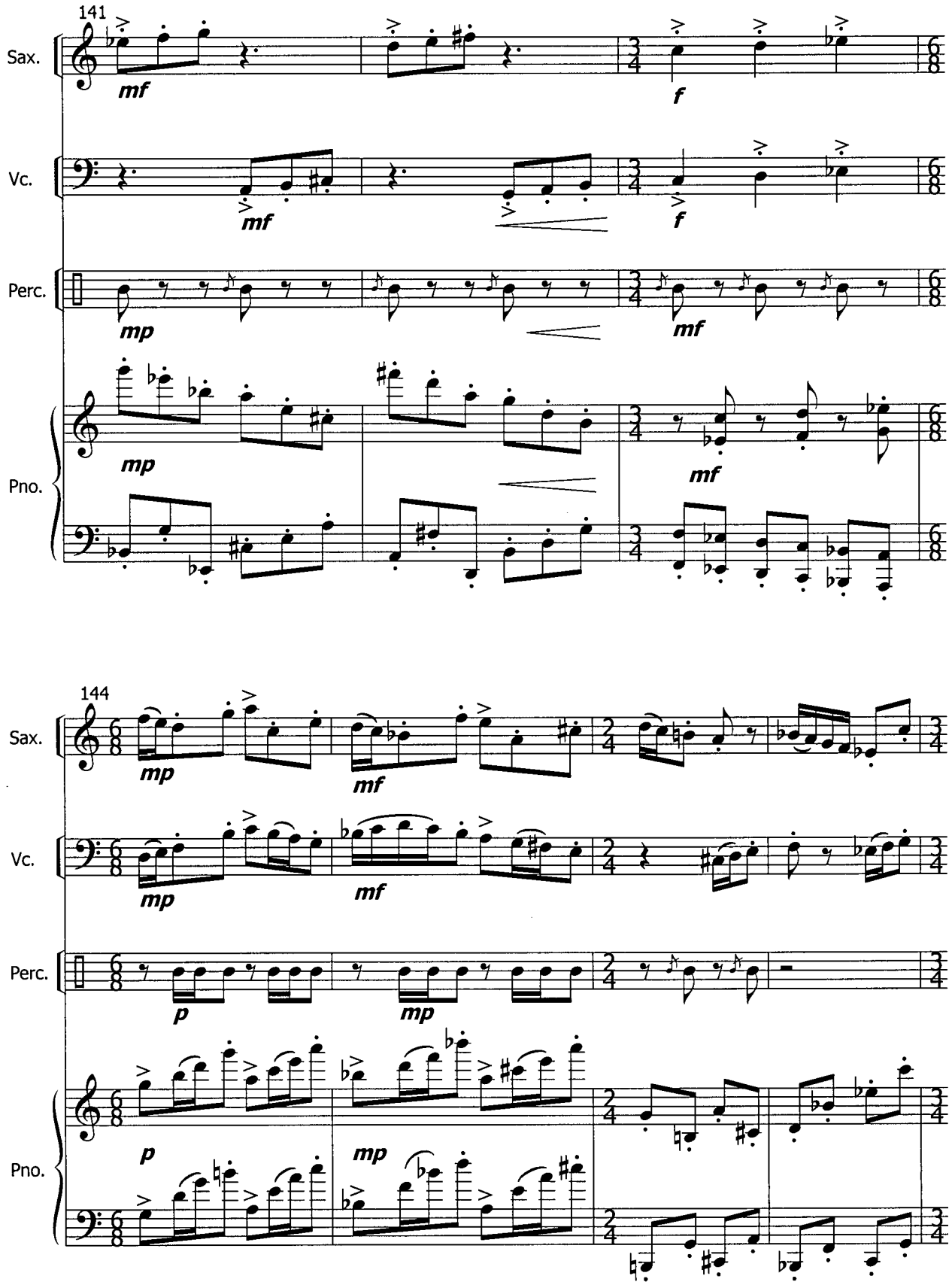

114
Sax.
Vc.
Perc.
Pno.
mf
mp
f
mf
mf
mf
117
Sax.
Vc.
Perc.
Pno.
mf
mf
f
mf
f

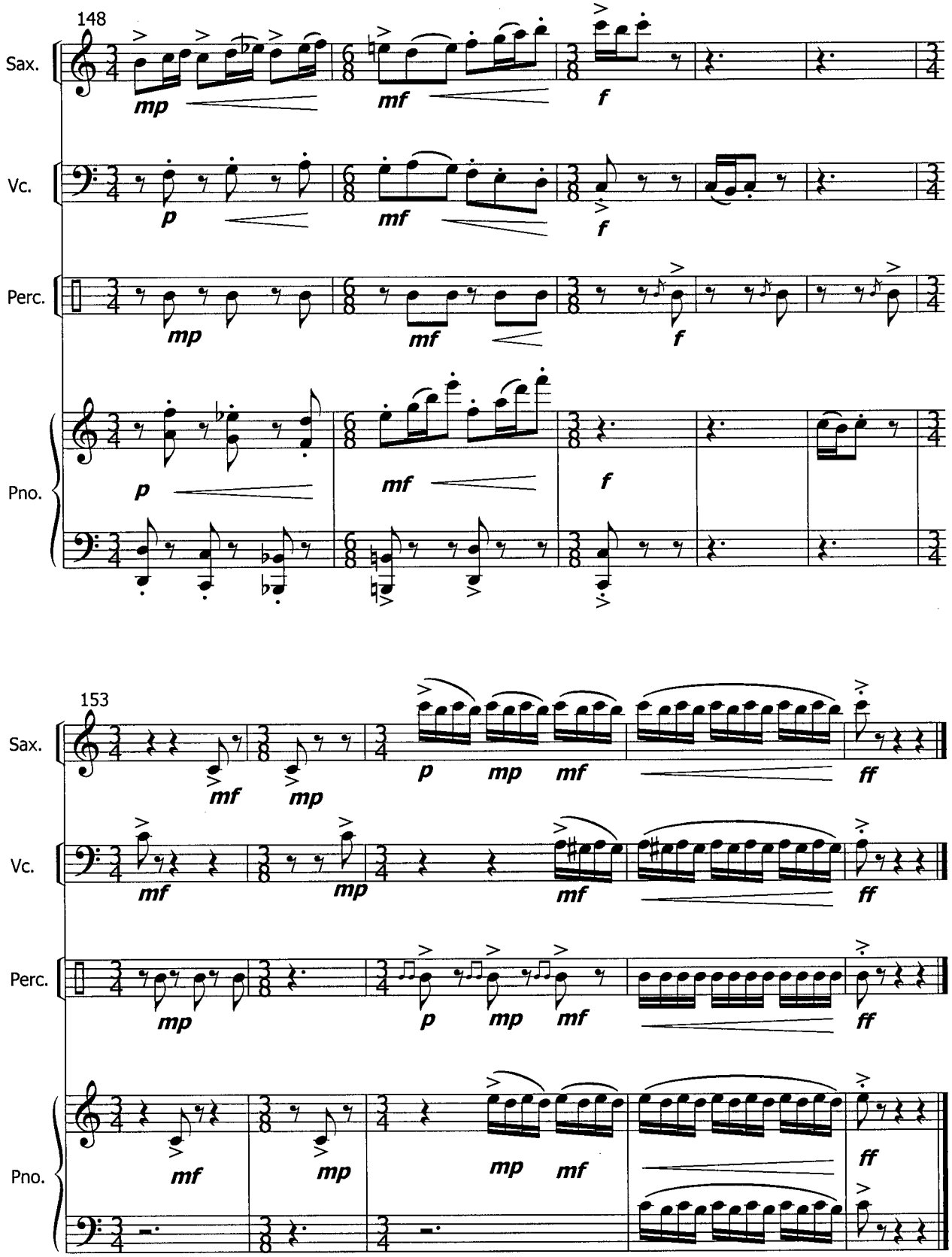

120
Sax.
Vc.
Perc.
Pno.
mf
f
mp
123
ff
pizz.
p


127
Sax.
p
arco
Vc.
mp
Perc.
p
Pno.
p


131
Sax.
mp
Vc.
mf
mp
Perc.
mp
p
Pno.
mp
p


135
Sax.
Vc.
Perc.
Pno.
p
mp
mf
mp
mf
138
Sax.
Vc.
Perc.
Pno.
p
pp
p


141
Sax.
Vc.
Perc.
Pno.
mf
f
mp
mf
144
p
mp


148
Sax.
Vc.
Perc.
Pno.
mp
mf
f
p
153
ff

CONTINUOSITY

By Yvonne Gillespie
(2005)

INSTRUMENTATION:

Flute
French Horn
Violin
Violoncello
Piano

DURATION:

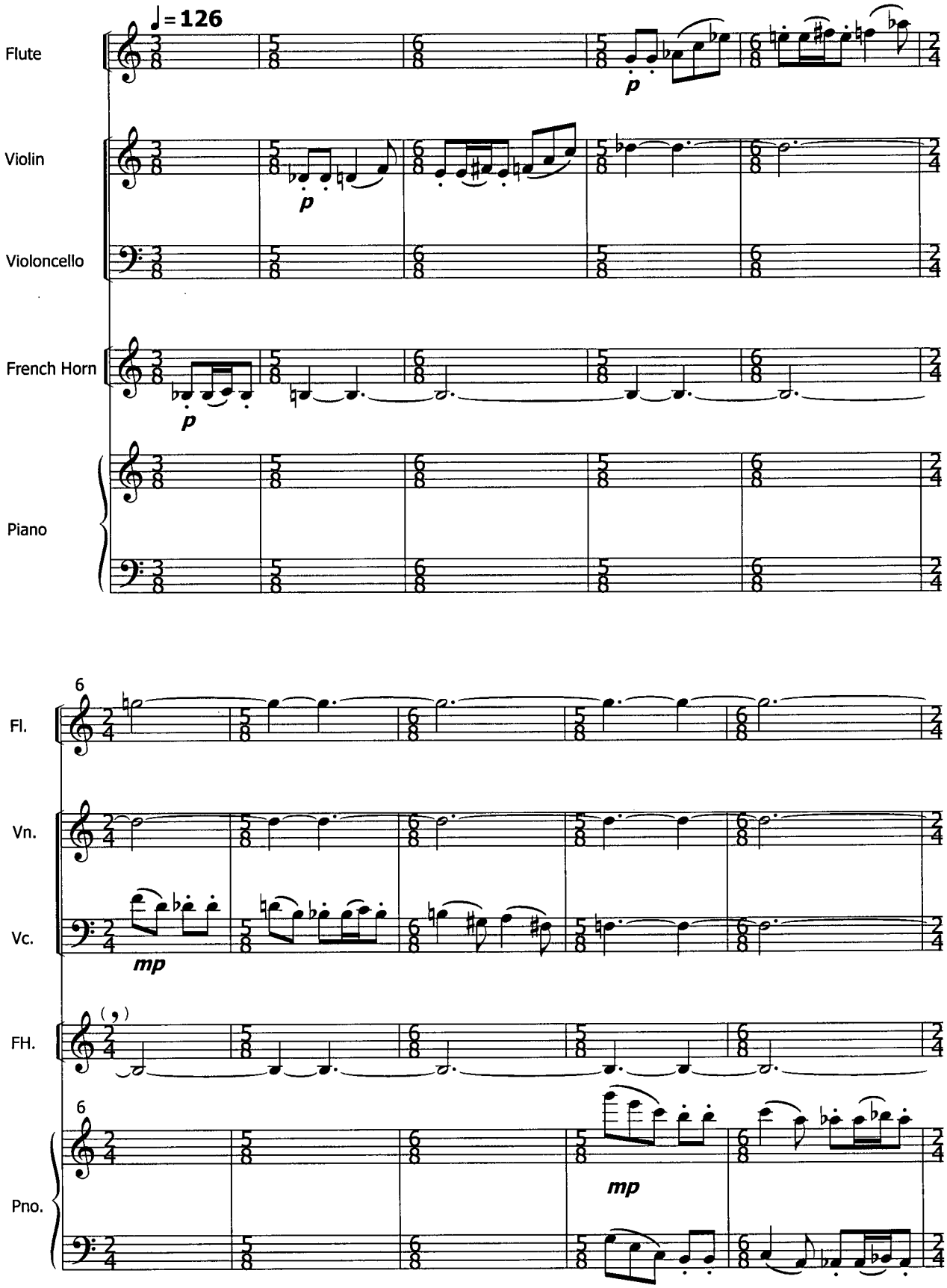
5 minutes

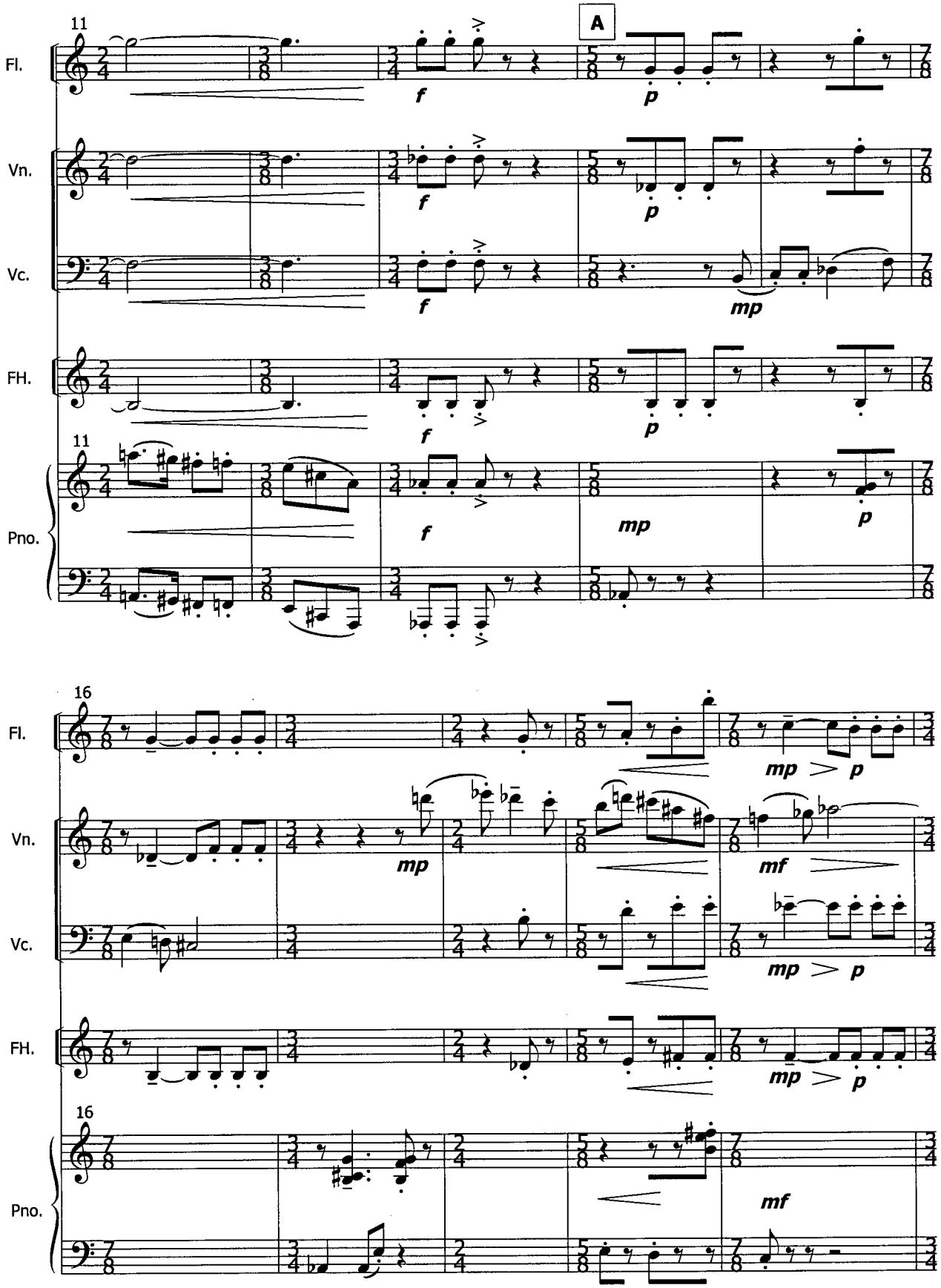
PROGRAM NOTES:

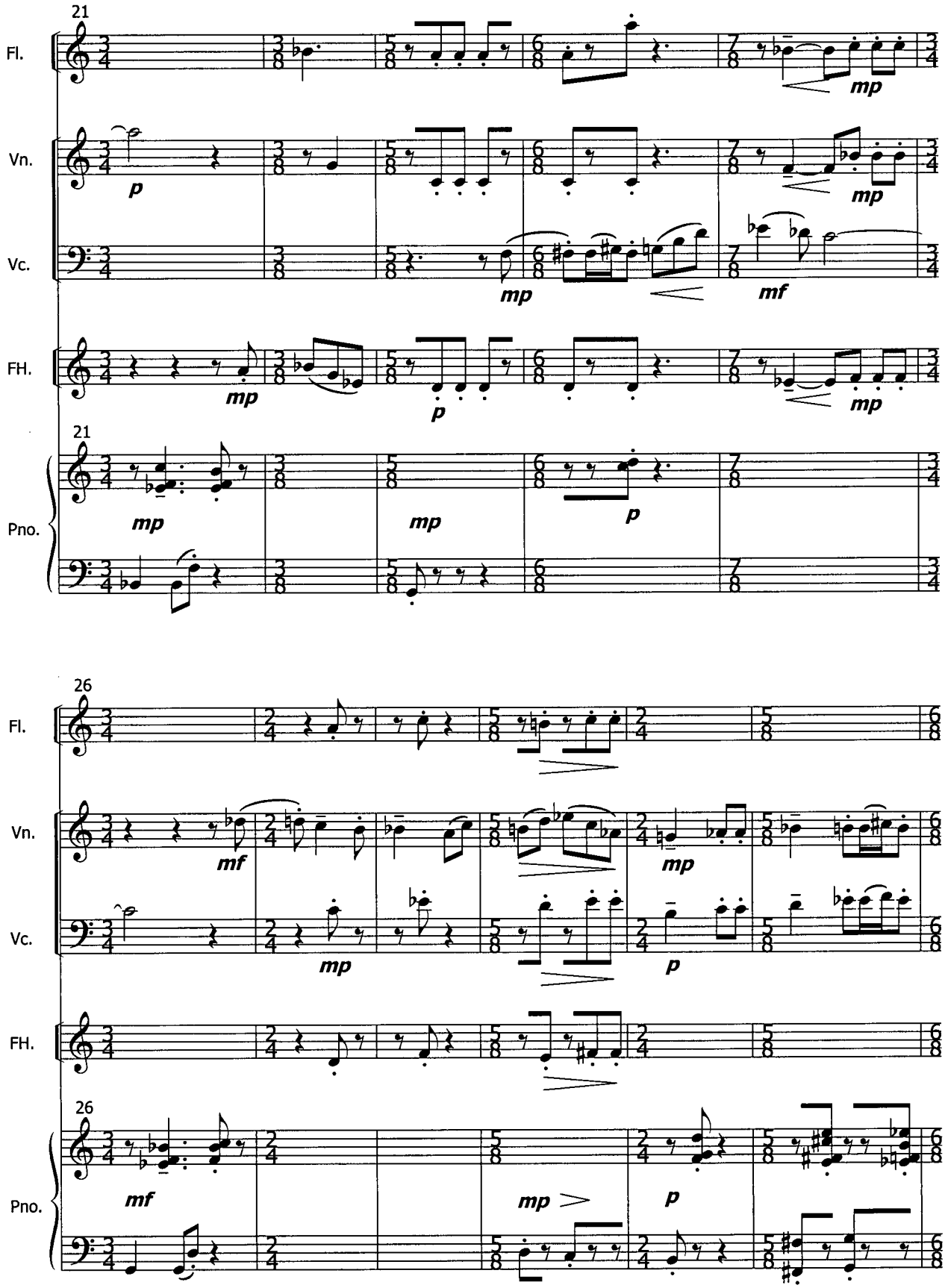
Continuosity was written for inclusion in the reading session provided by the Ensemble Contemporain de Montreal who were visiting the University of British Columbia in March 2004. The work exploits continually changing relationships amongst the instruments within an animated texture where motivic ideas are continually being passed from one instrument to the next. An important musical element is the use of additive rhythmic structures where combinations of two or three eighth notes provide an environment of asymmetrical pulse groupings. This produces an off-beat effect which contributes to the energetic and playful interactions of the instruments.

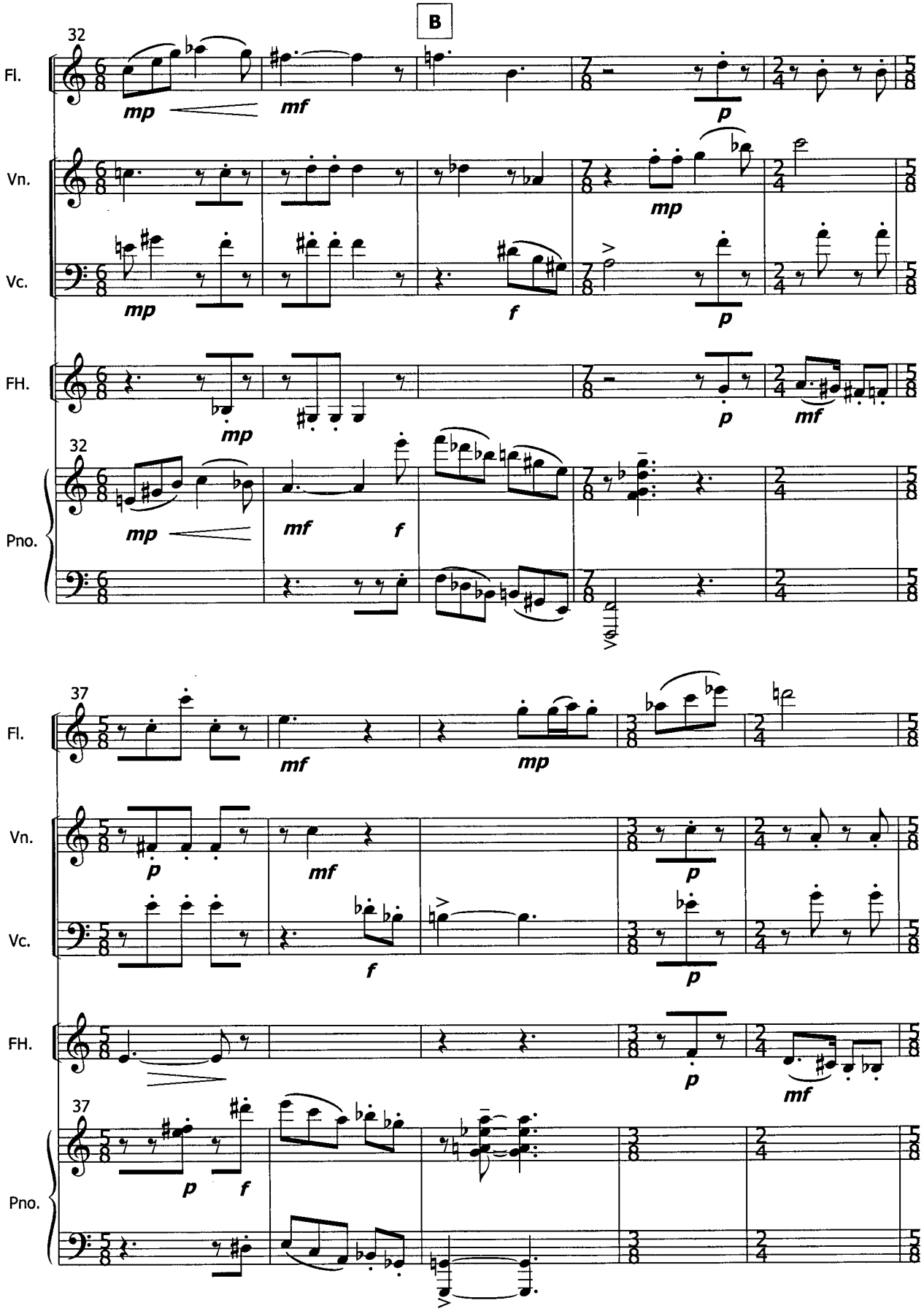
SCORE IN CONCERT PITCH

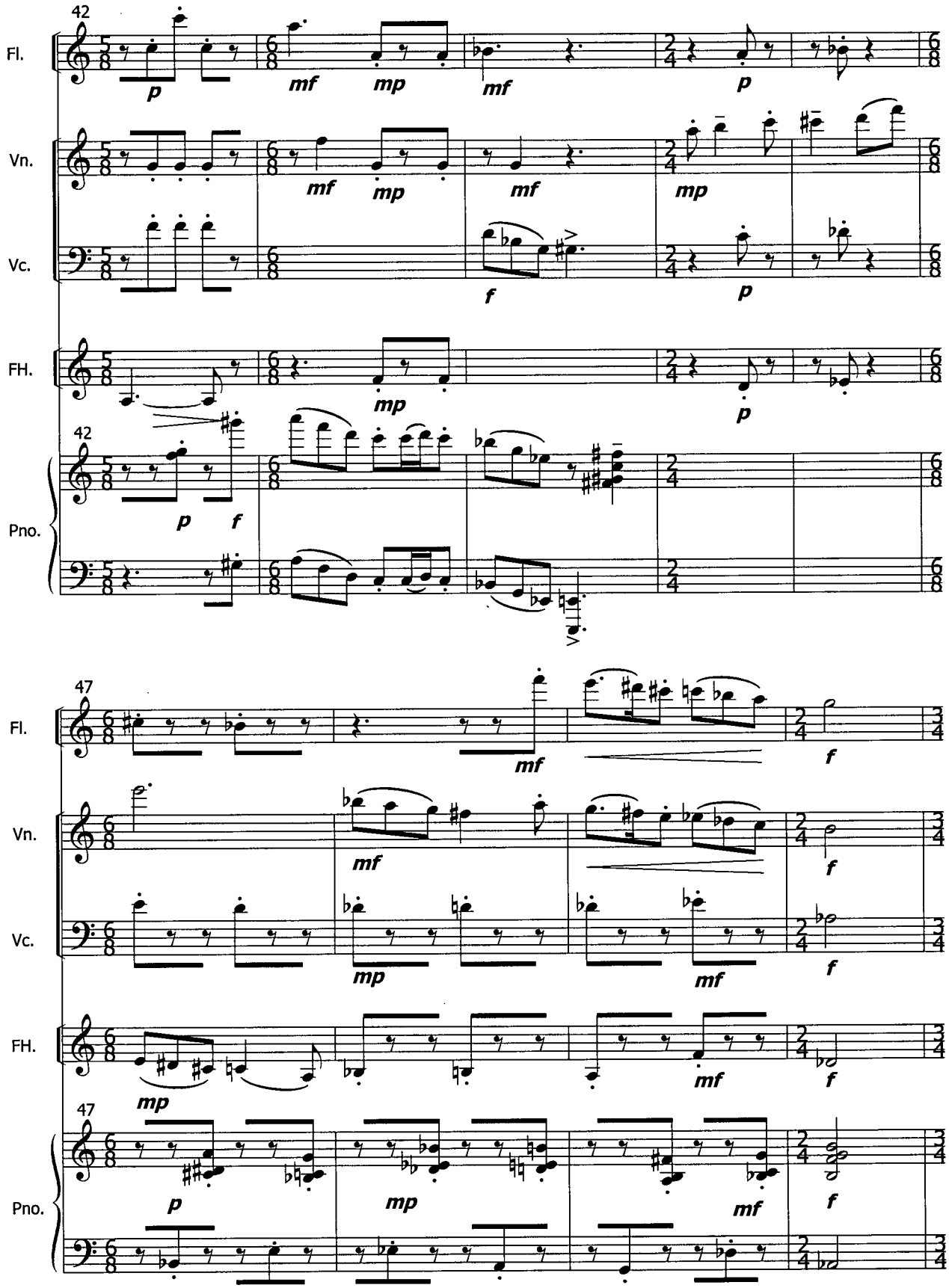
CONTINUOSITY

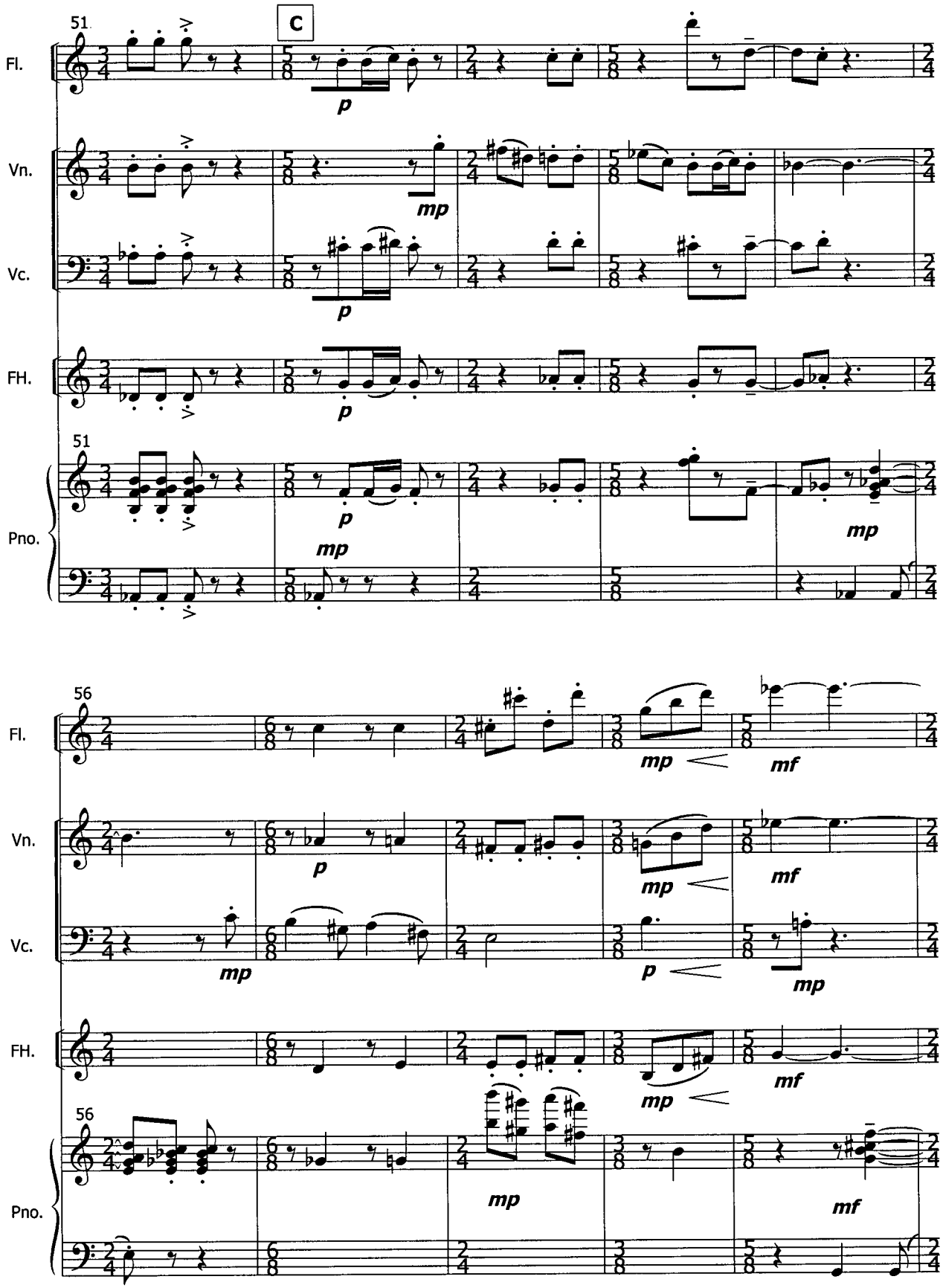



11
A
Fl.
Vn.
Vc.
FH.
Pno.
f
p
mp
16
mf


21
Fl.
Vn.
Vc.
FH.
Pno.
p
mp
mf
26


B
32
Fl.
Vn.
Vc.
FH.
Pno.
mp
mf
p
f
37


42
Fl.
Vn.
Vc.
FH.
Pno.
p
mf
mp
f
47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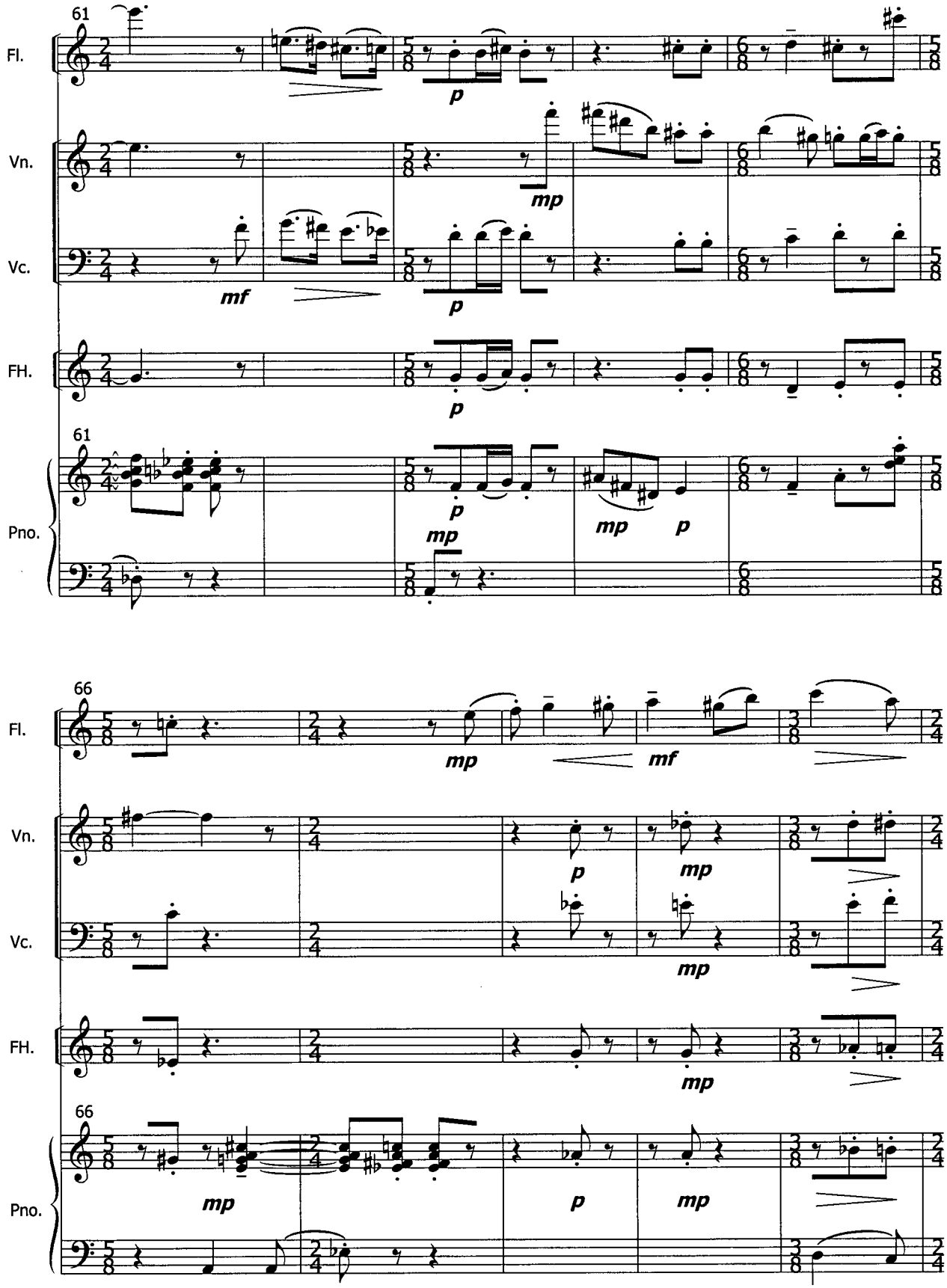
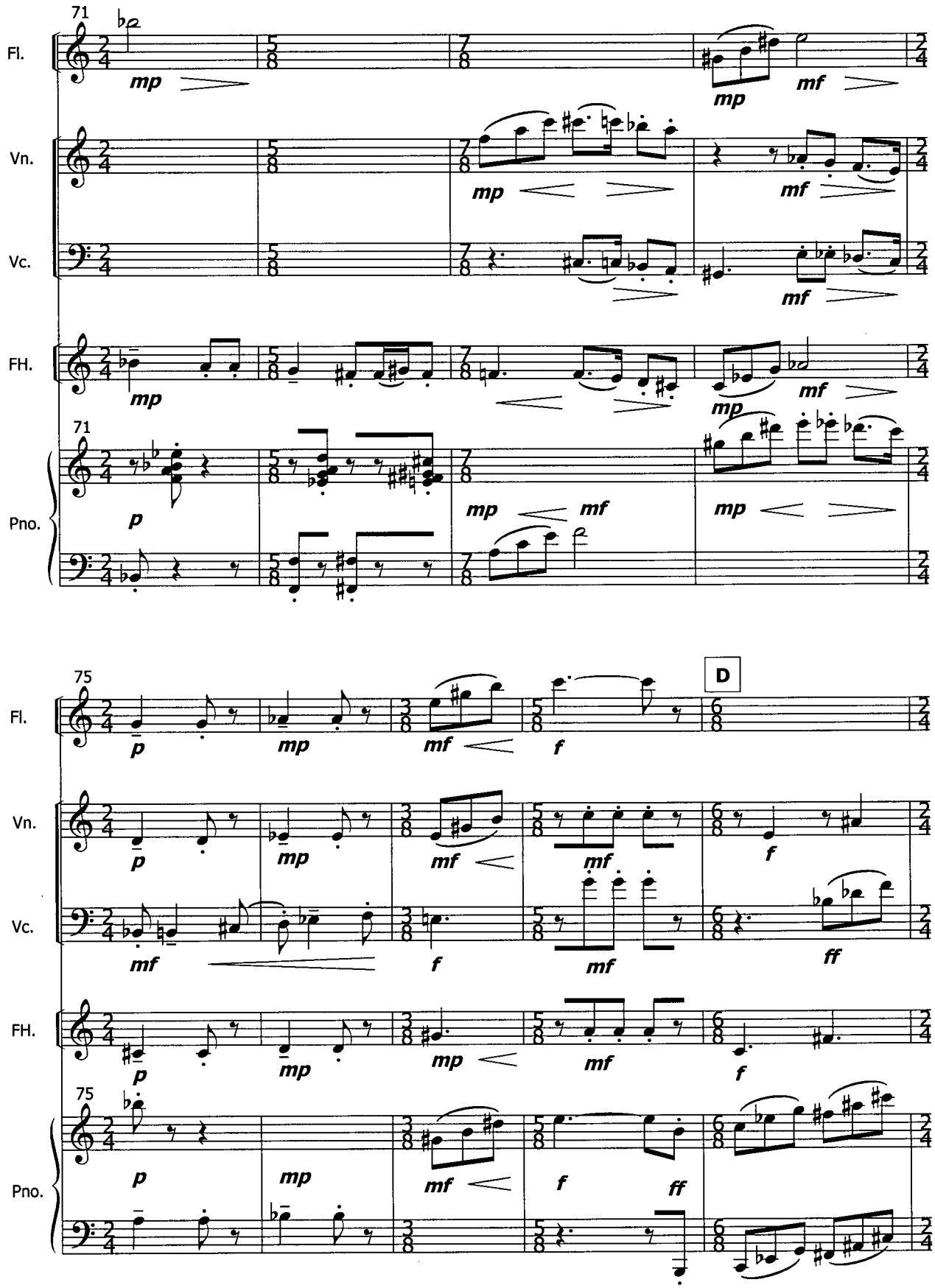
C
Fl.
Vn.
Vc.
FH.
Pno.
p
mp
56
mf


61
Fl.
Vn.
Vc.
FH.
61
Pno.
p
mp
mf
p
p
mp
mp
p
66
Fl.
Vn.
Vc.
FH.
66
Pno.
mp
mf
p
mp
mp
mp
mp
p
mp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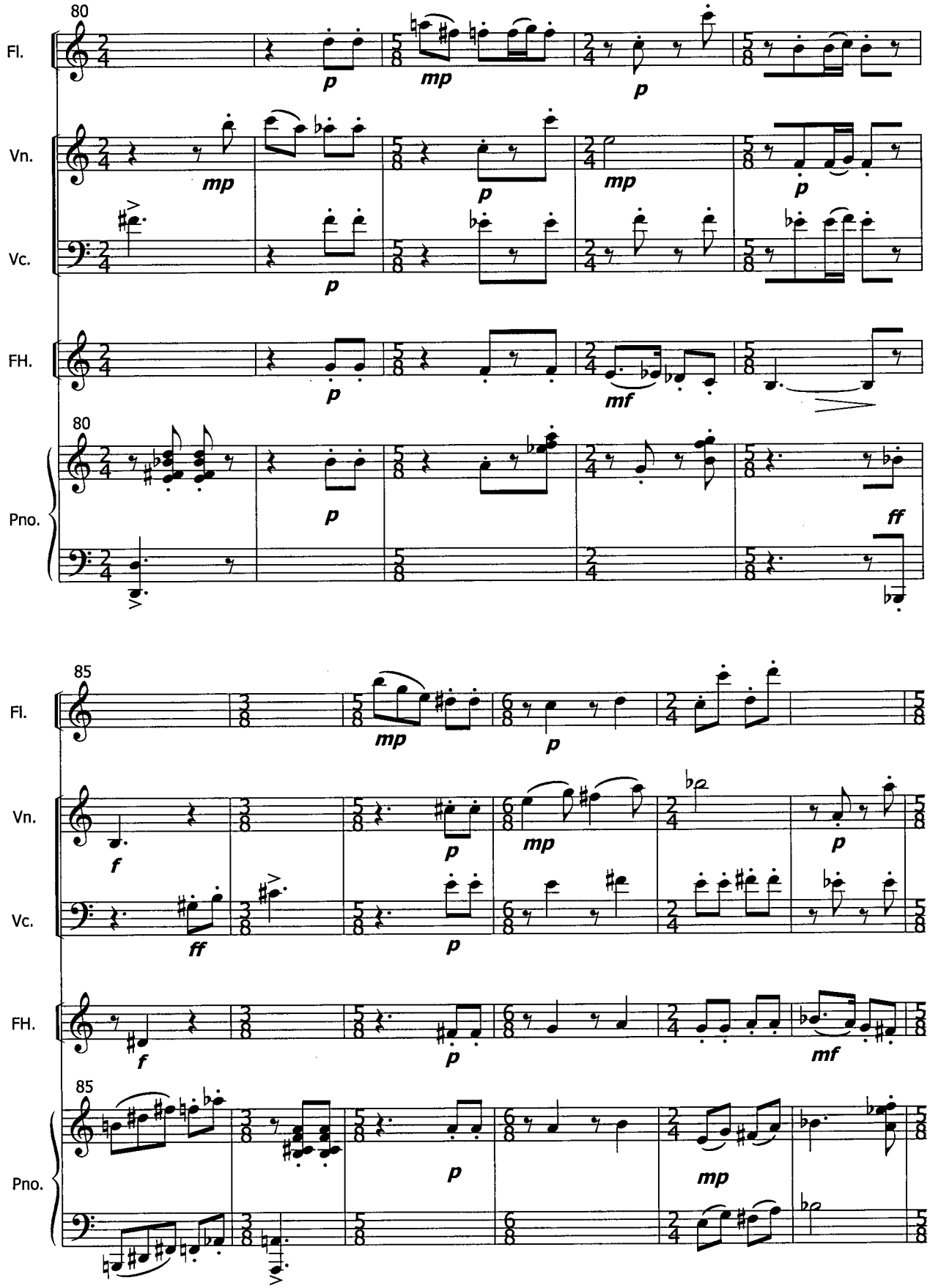
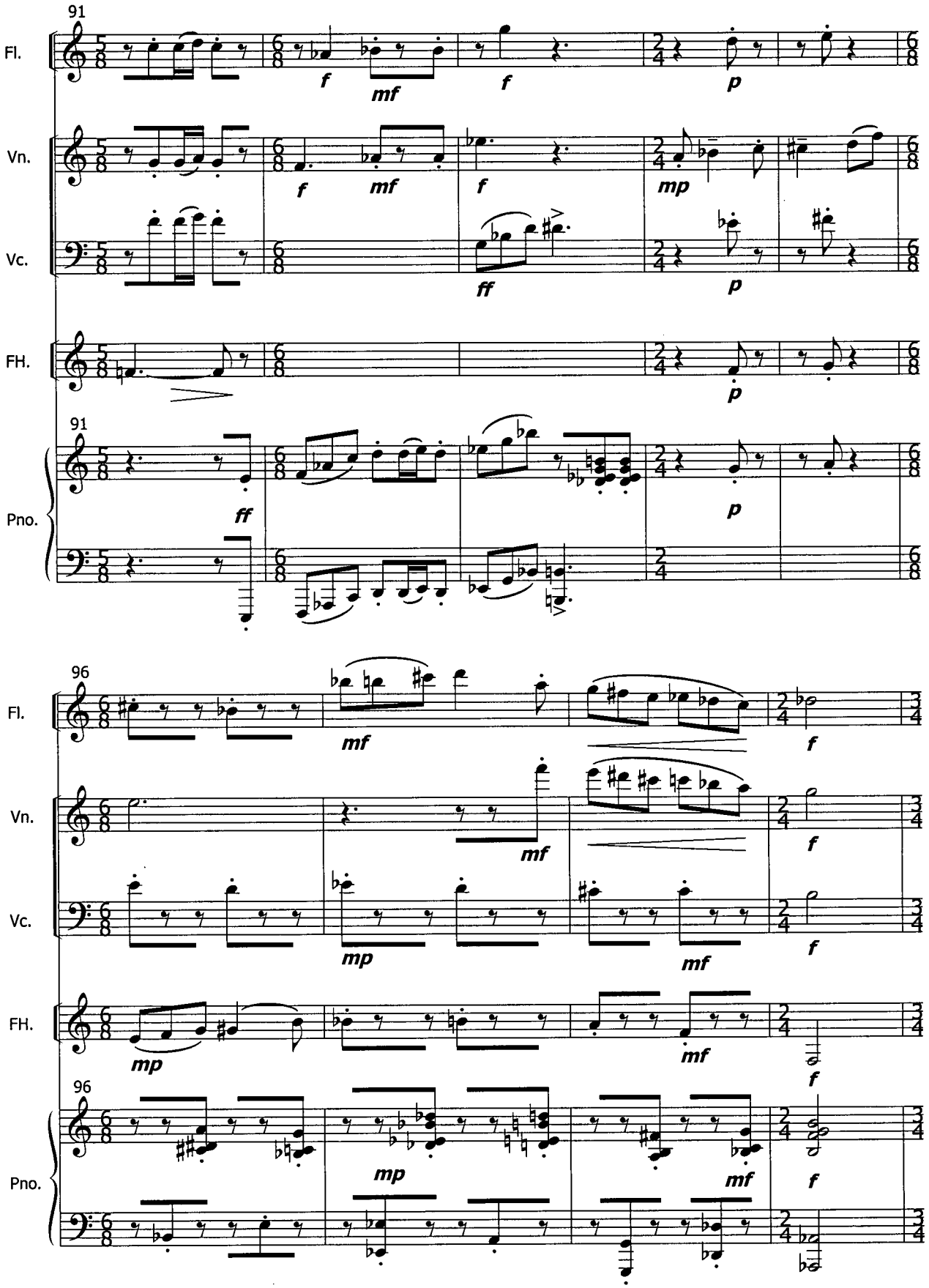
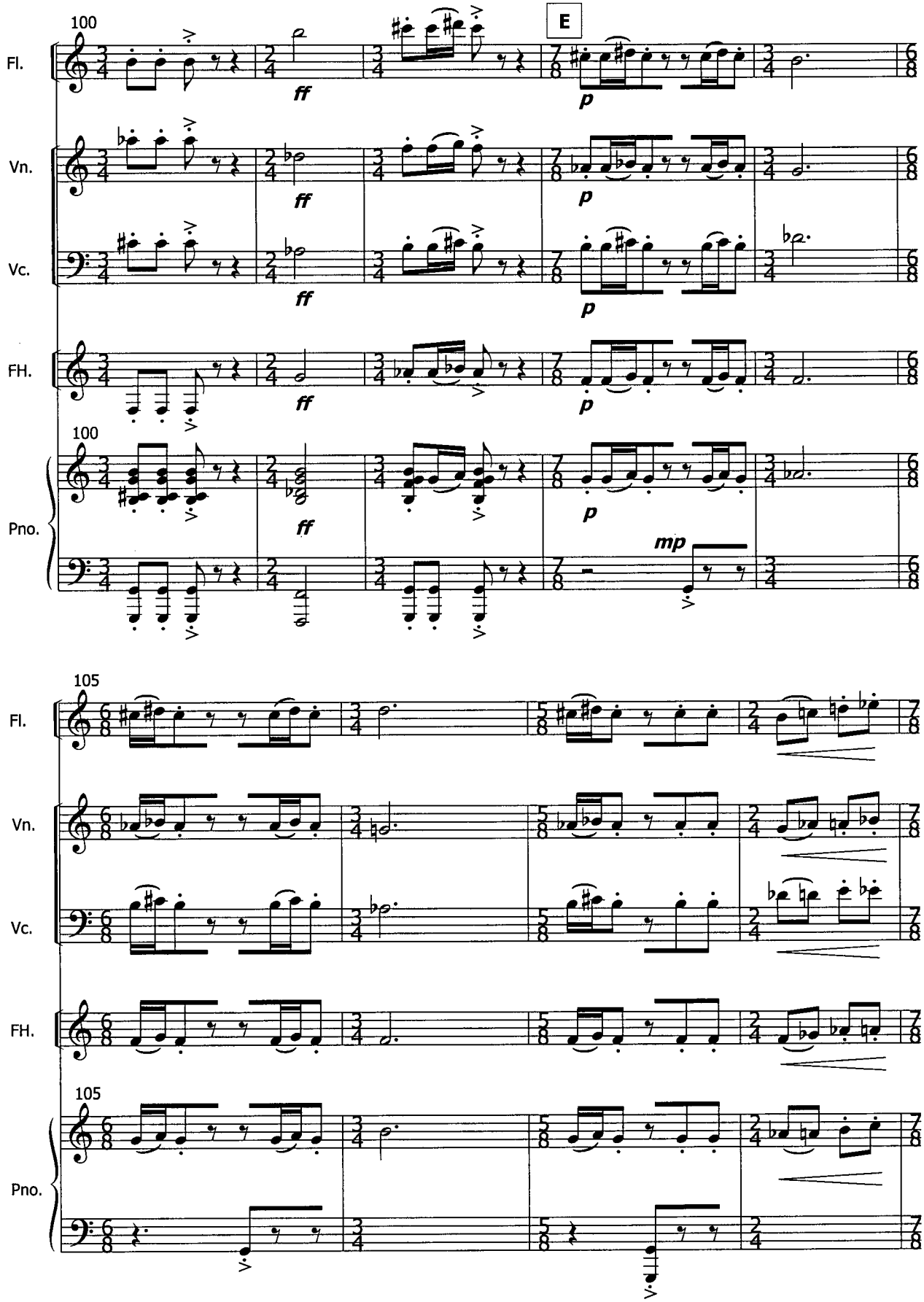
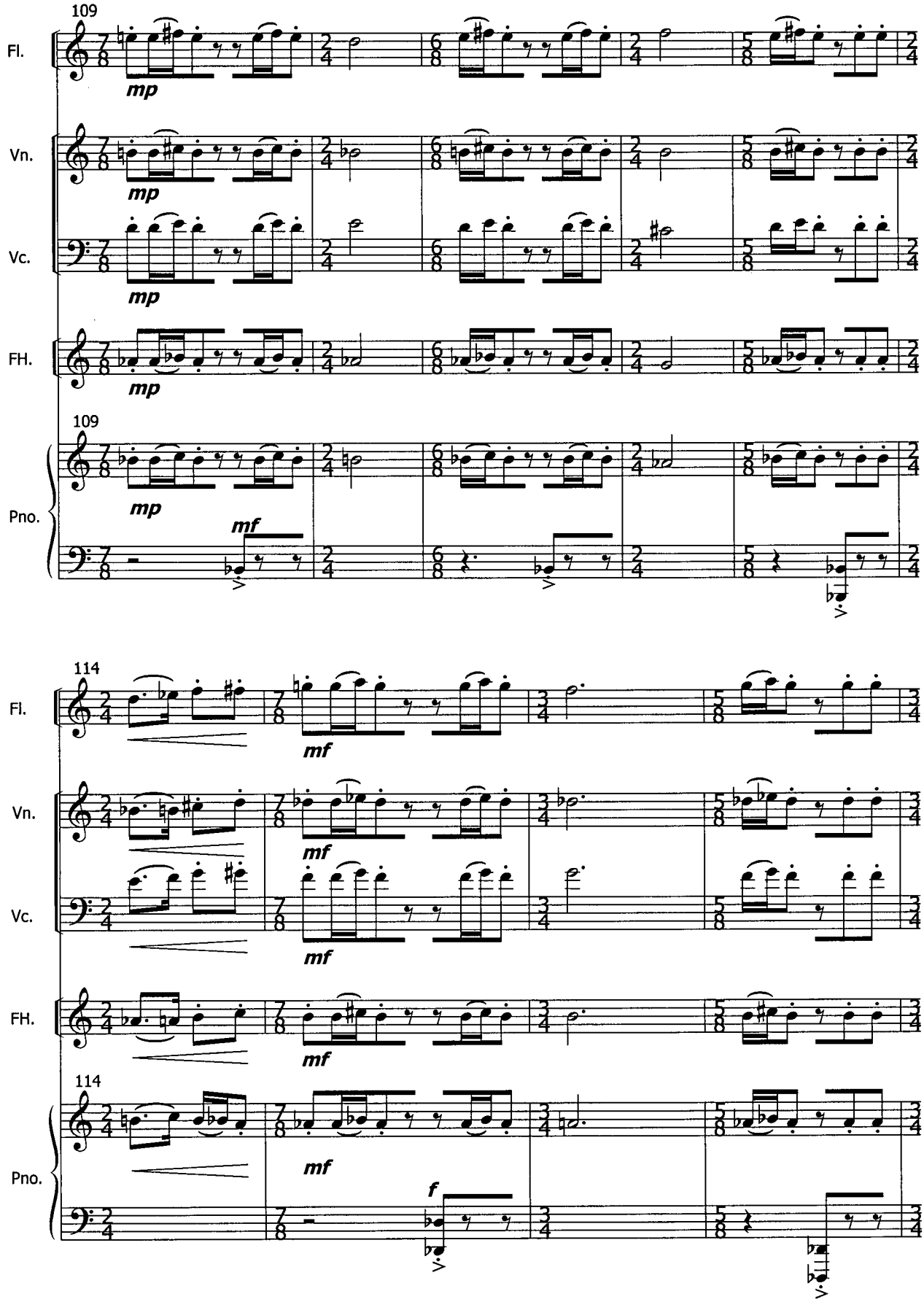
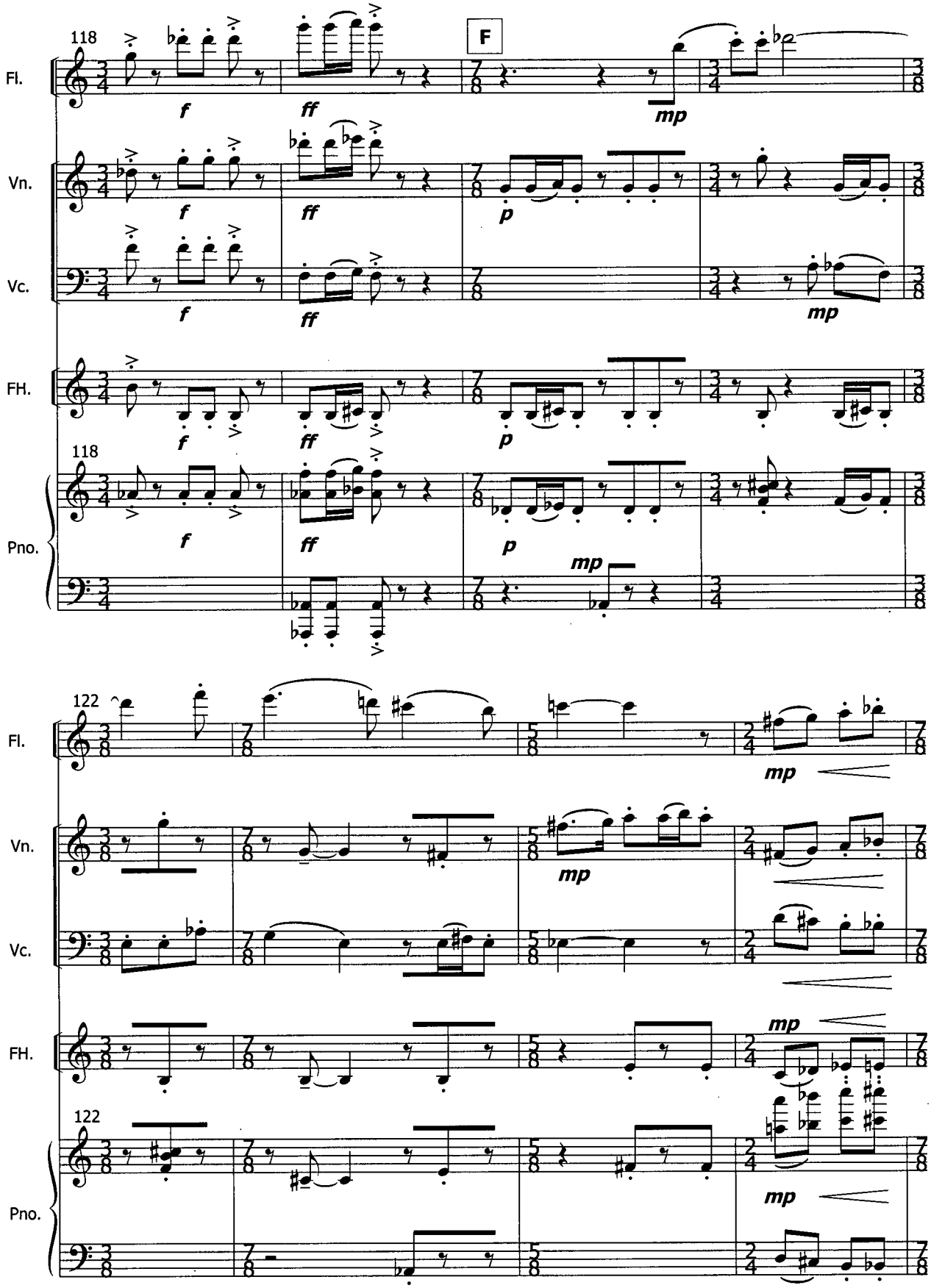
Vn.
Vc.
FH.
Pno.
mp
mf
p
75
D
ff

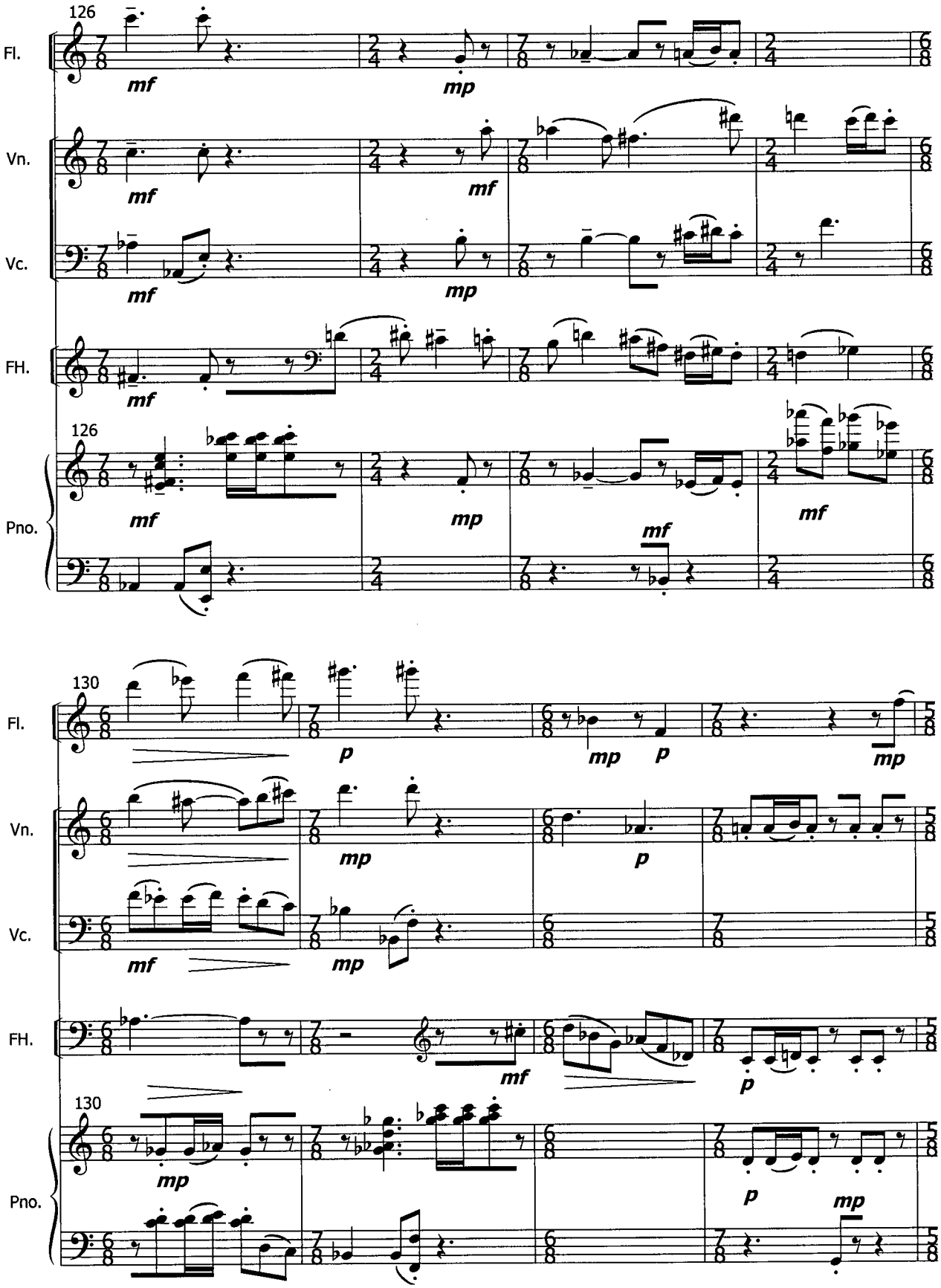

80
Fl.
Vn.
Vc.
FH.
Pno.
p
mp
mf
ff
85
f


91
Fl.
Vn.
Vc.
FH.
91
Pno.
96
Fl.
Vn.
Vc.
FH.
96
Pno.


100
E
Fl.
Vn.
Vc.
FH.
Pno.
ff
p
mp
105


109
Fl.
Vn.
Vc.
FH.
Pno.
mp
mf
114
f


118
F
Fl.
Vn.
Vc.
FH.
Pno.
f
ff
mp
p
122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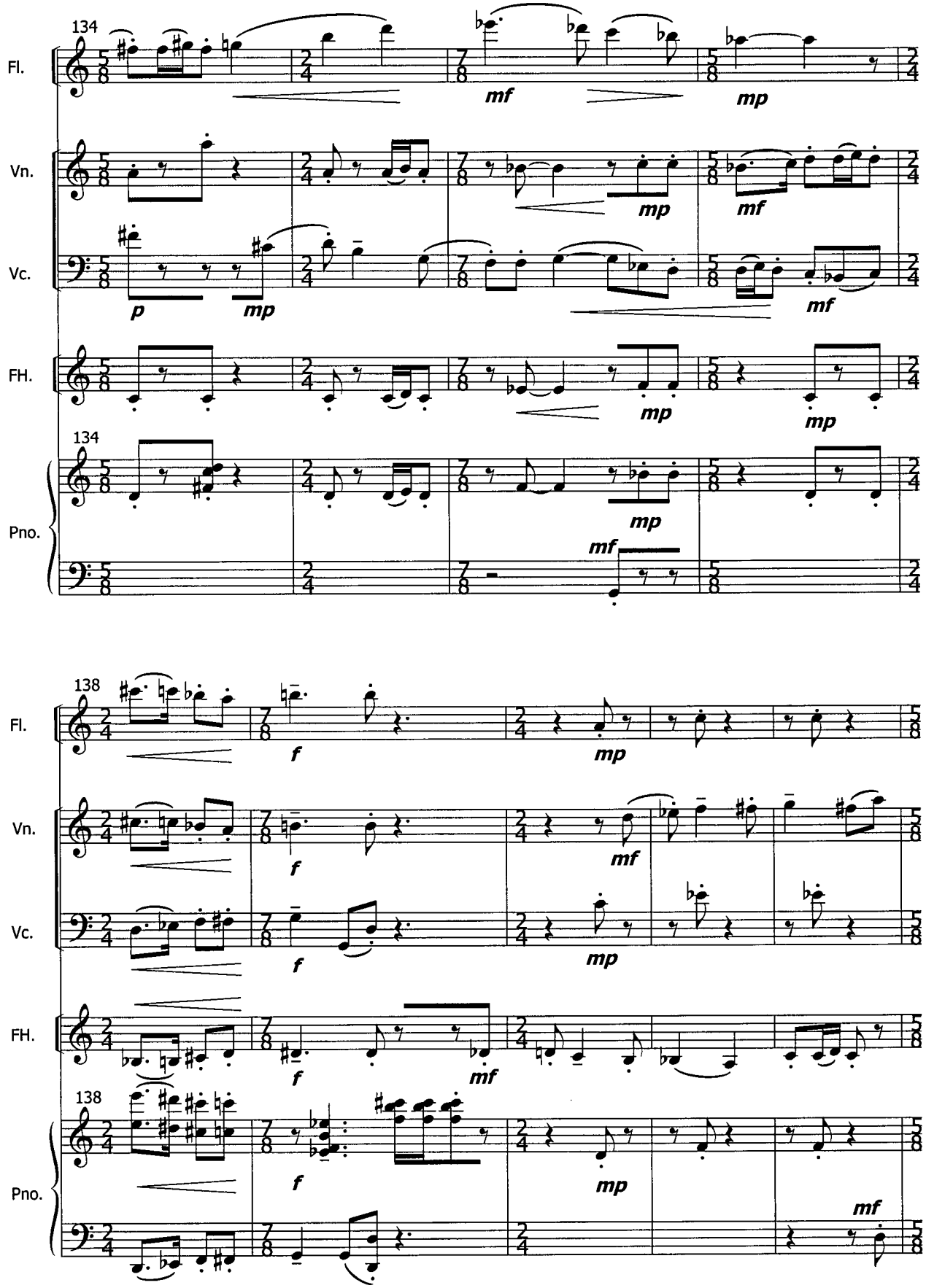
Fl.
Vn.
Vc.
FH.
Pno.
mf
mp
130
p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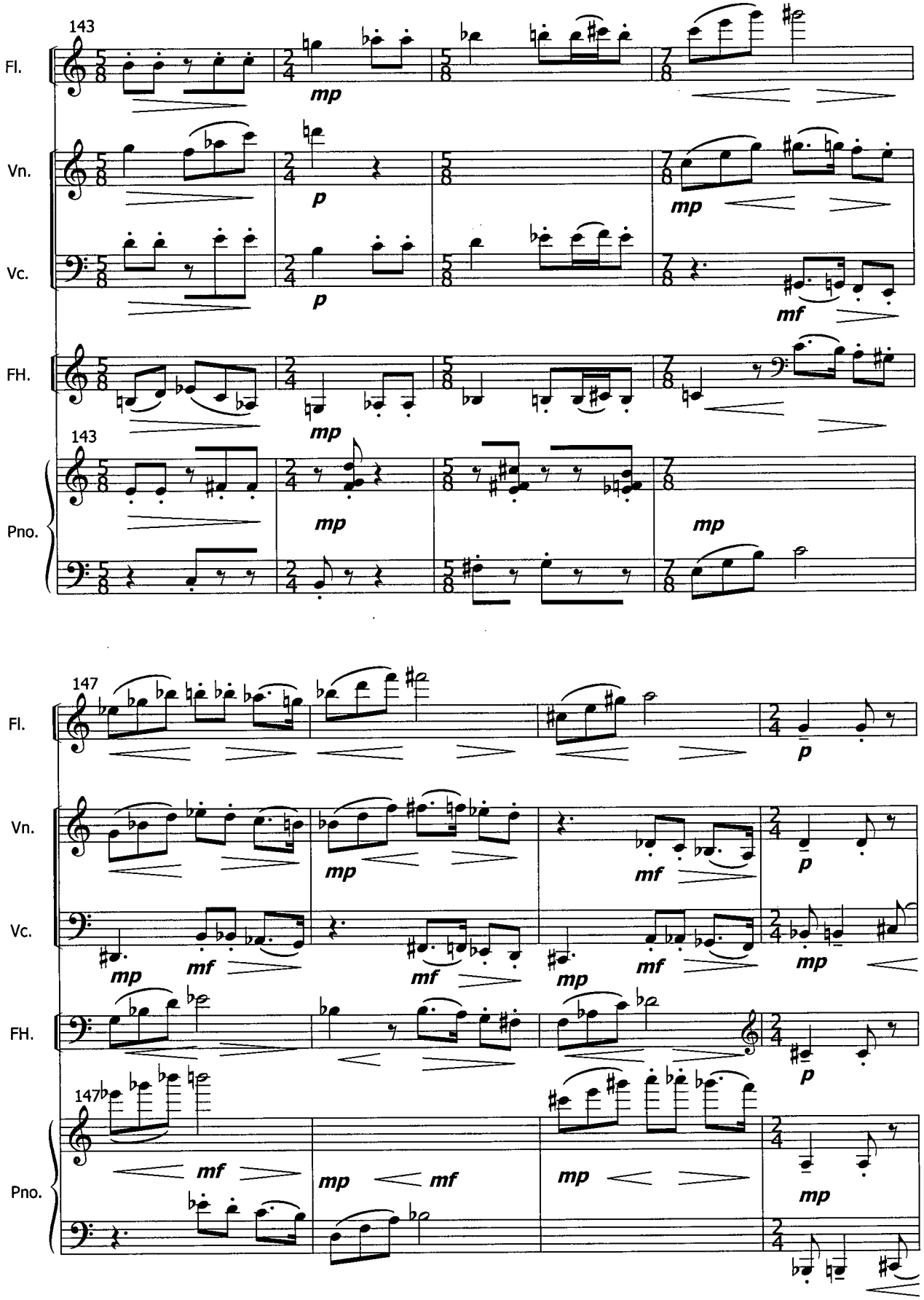
Fl.
Vn.
Vc.
FH.
Pno.
mf
mp
p
138
f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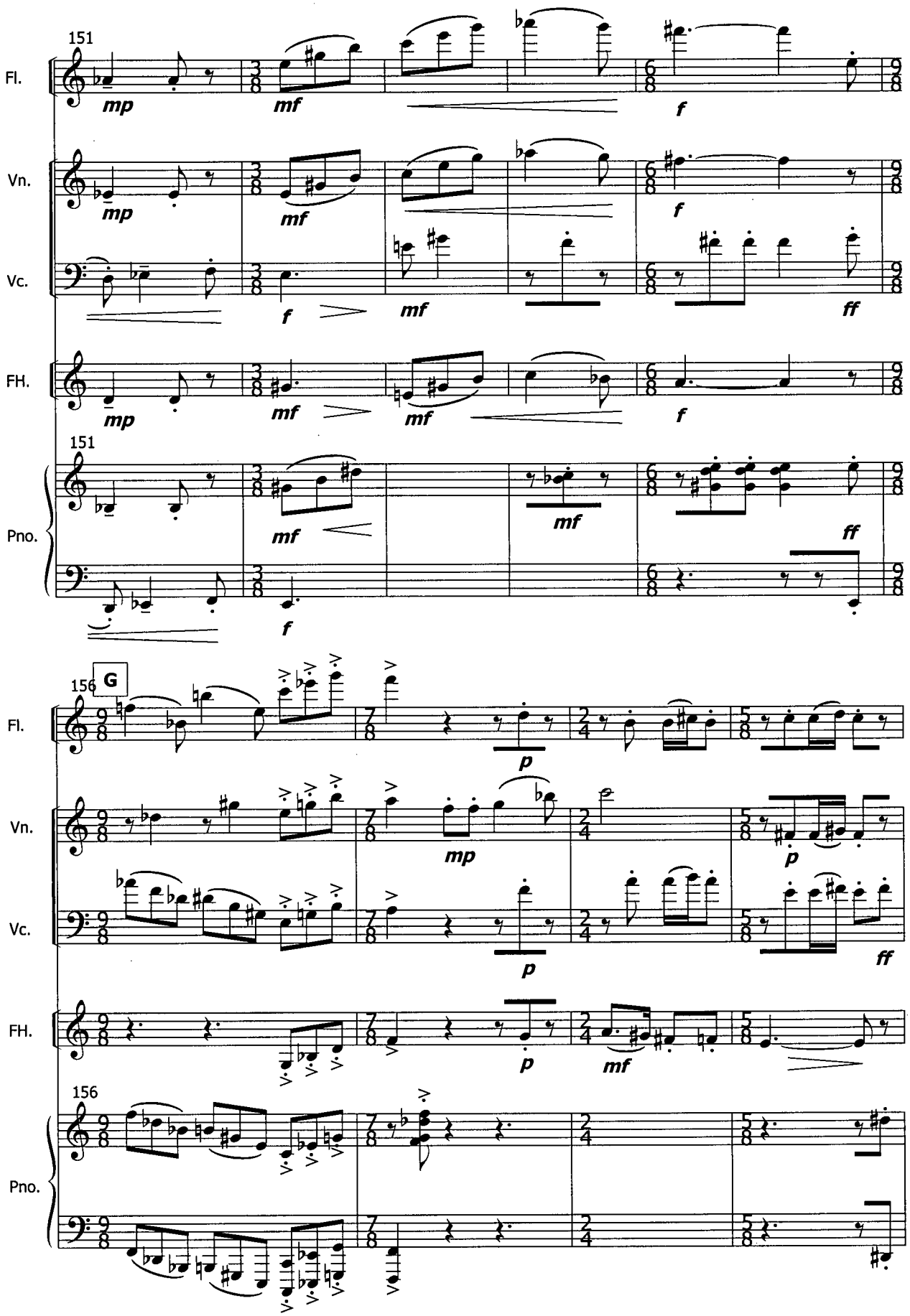
Vc.
FH.
Pno.
mp
p
mf
147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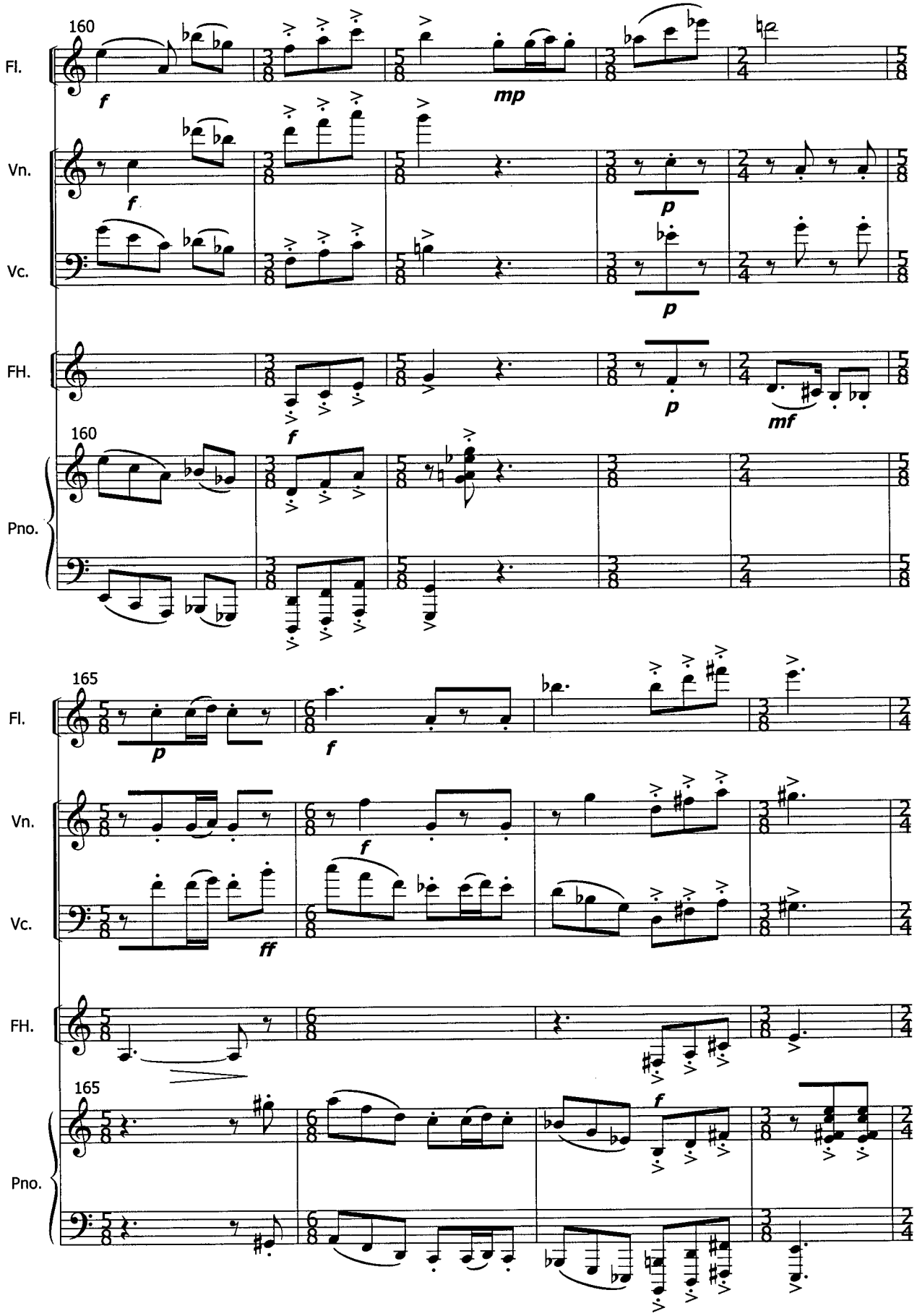
Fl.
Vn.
Vc.
FH.
Pno.
mp
mf
f
ff
156
G
p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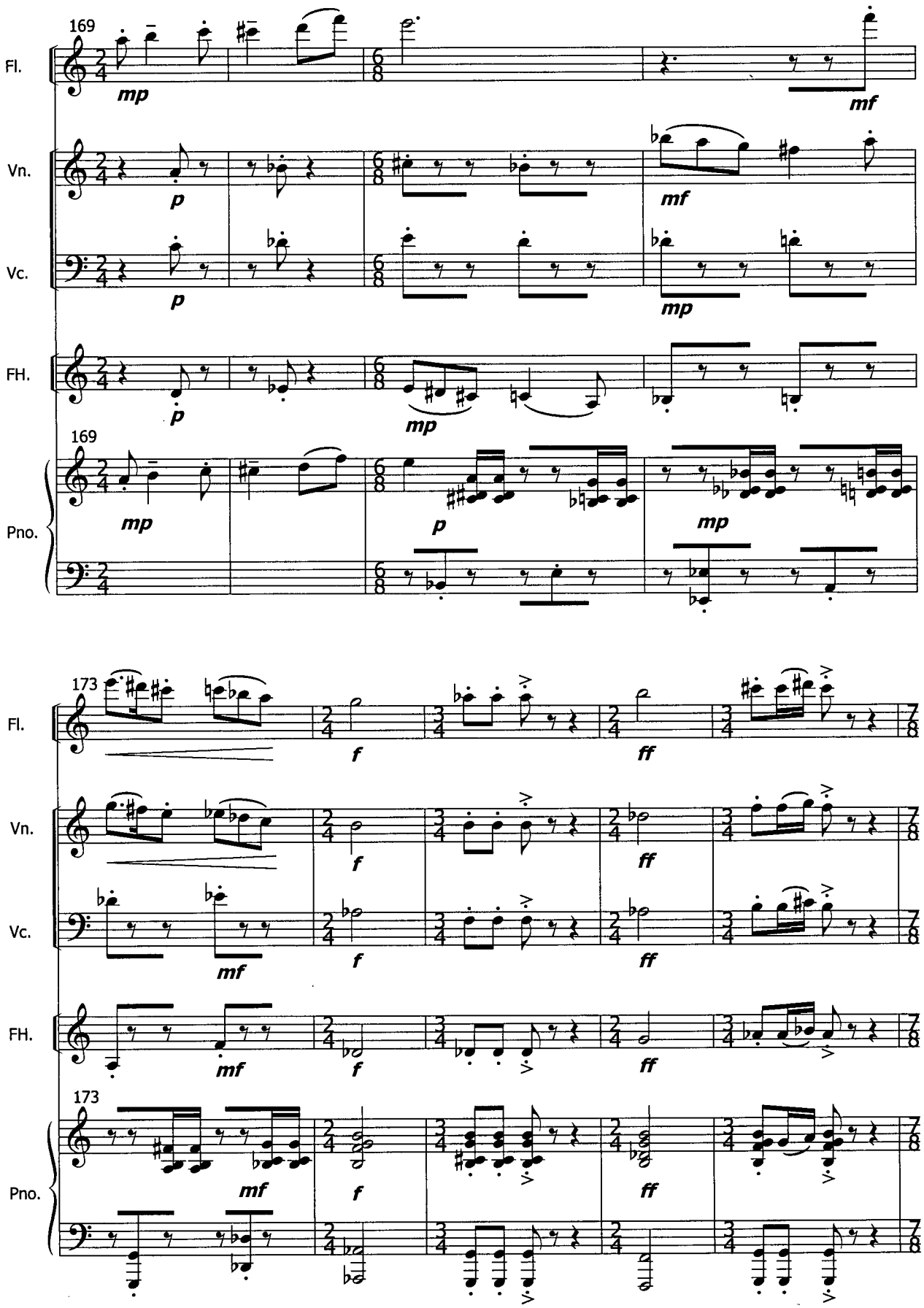
Vc.
FH.
Pno.
f
mp
p
mf
165
ff


169
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Vc.
FH.
Pno.
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mf
173
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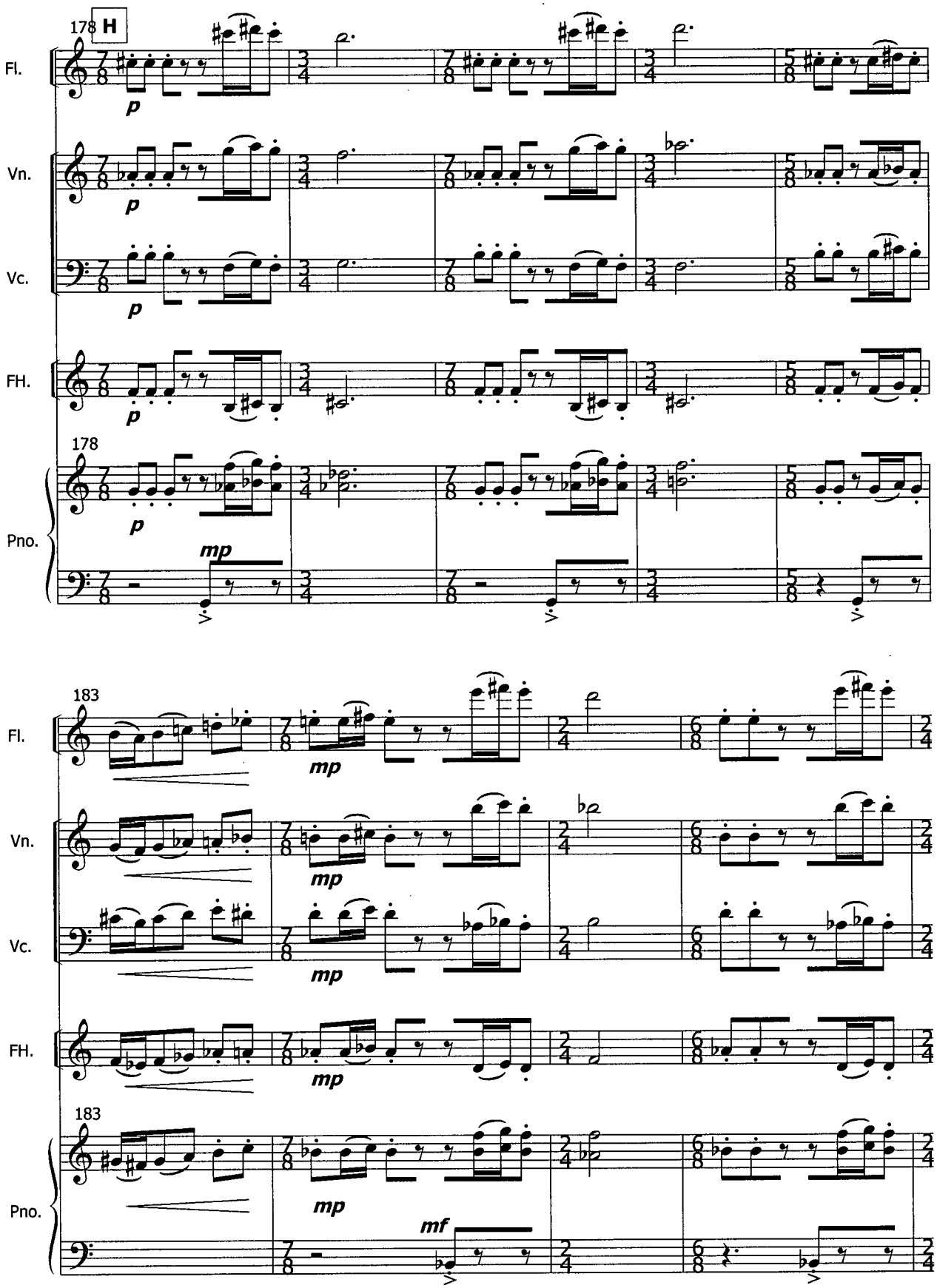
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Fl.
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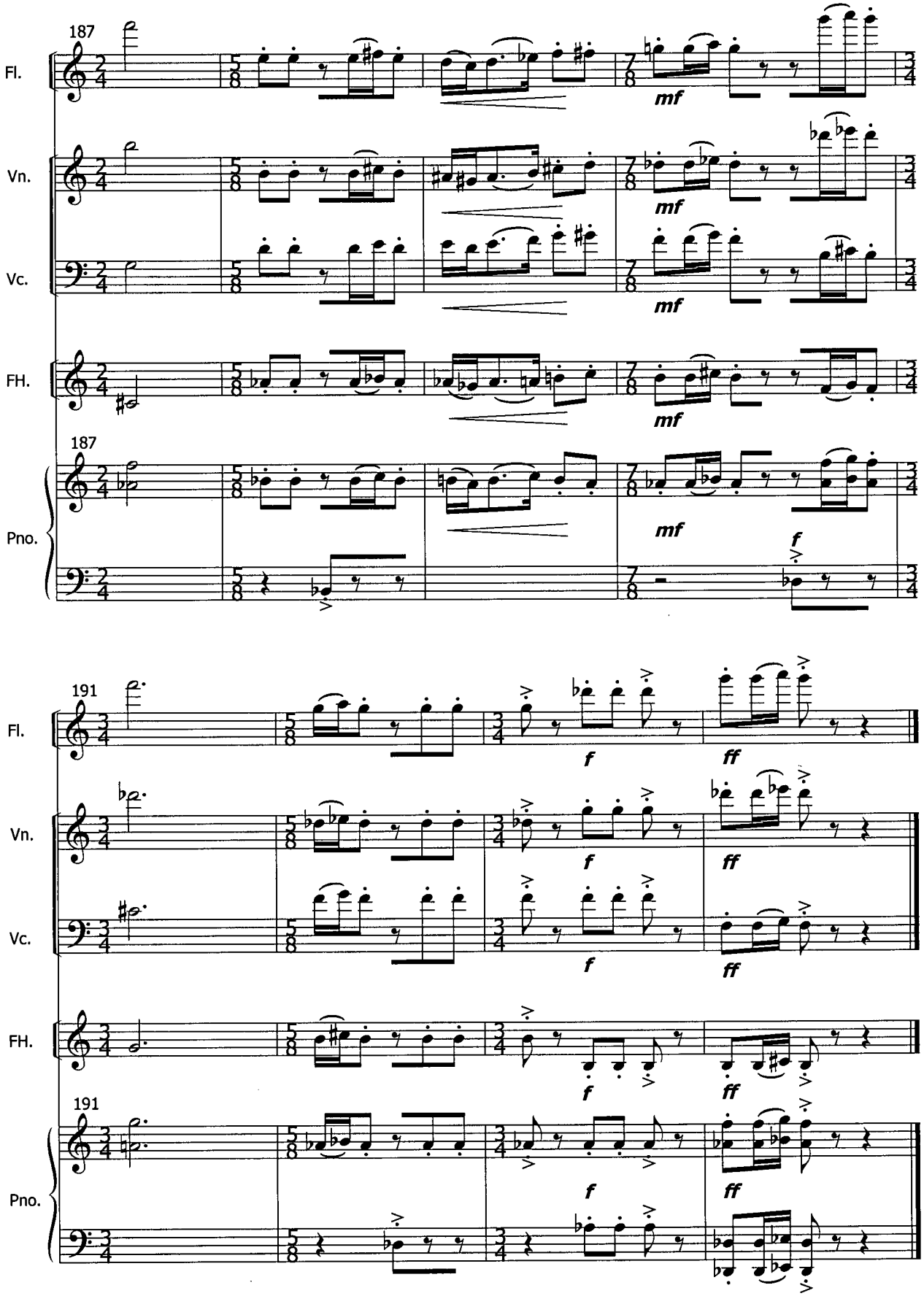
FH.
Pno.
p
mp
183
mf


187
Fl.
Vn.
Vc.
FH.
187
Pno.
mf
mf
mf
mf
mf
f
191
Fl.
Vn.
Vc.
FH.
191
Pno.
f
ff
f
ff
f
ff
f
ff
f
ff

SONG CYCLE

By Yvonne Gillespie
(2005)

INSTRUMENTATION:

Soprano and Tenor
Piano

DURATION:

14 minutes

PROGRAM NOTES:

1. Alive

Droplets hang in timeless space
reflecting sun's first light
suspended in our web of life
prism to our sanctum

misty shore knows mist once more
stealing silently
seeping through as morning dew
creeping playfully

Morning zephyr brushes by
gentle in its call
raising muse of calmer tides
tranquil in its blessing

forest floor alive once more
bending with each breath
softly sways in peaceful play
hauntingly bereft

Waves of white fall crashing down
piercing to the core
beating drums of vacant cares
hearing our desires

Ocean's roar folds in once more
boasting boisterously
calling out in endless shouts
setting spirits free

2. A Ripple to my Thoughts

a crimson sky
a jade blanket
a stony peak
a gibber brook

on crunching snow
on echo's plea
on whispering nights
on soothing tones

in fire's pant
in sprig's specter
in rainy haze
in spring's new tang

I see, I hear, I smell time gone
I feel my life's faint paths
I taste the joy of looking back
a ripple to my thoughts

3. ... of losing you

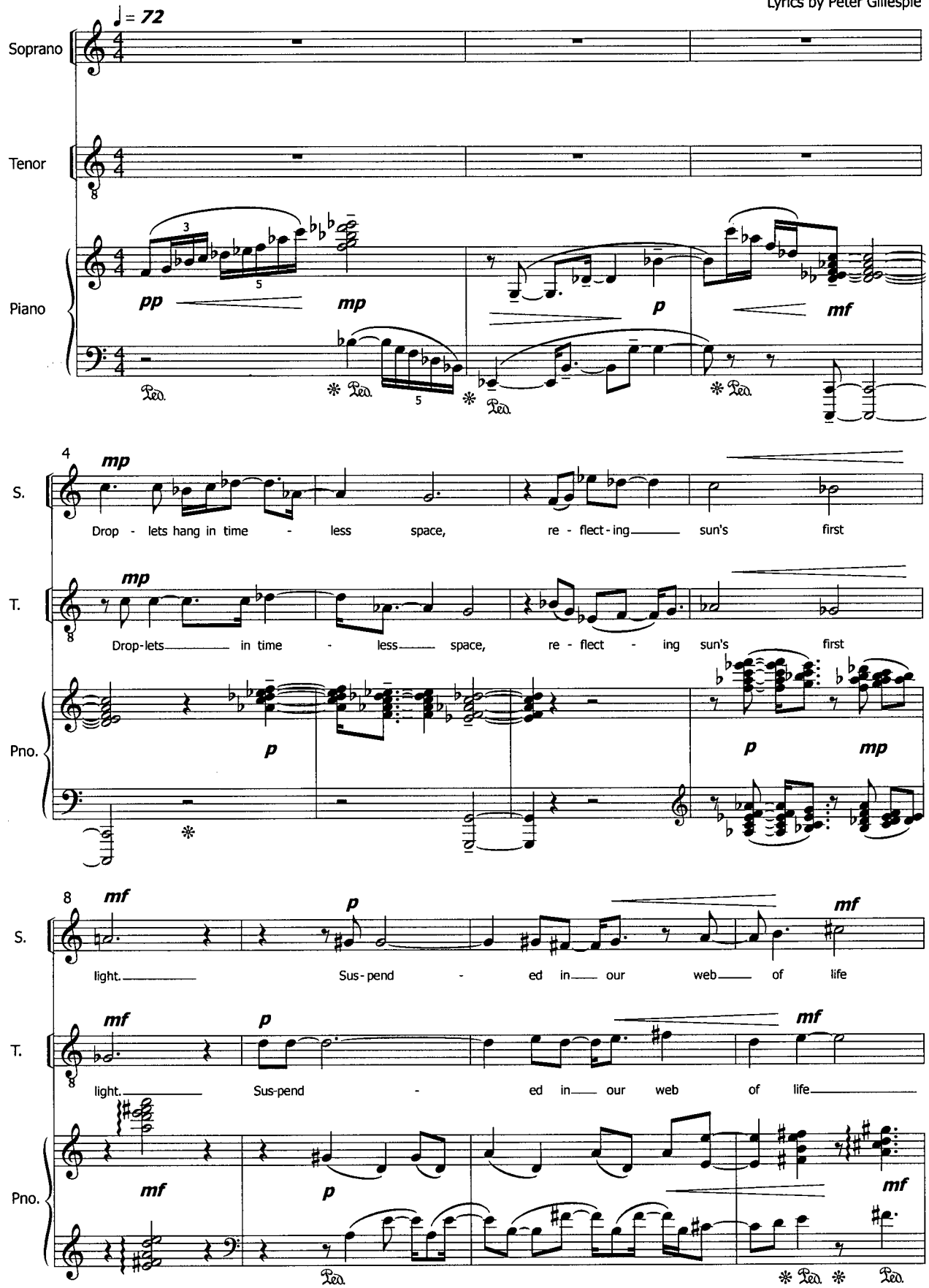
of burning cheek
of blurry eyes
of razing mind
of misplaced heart

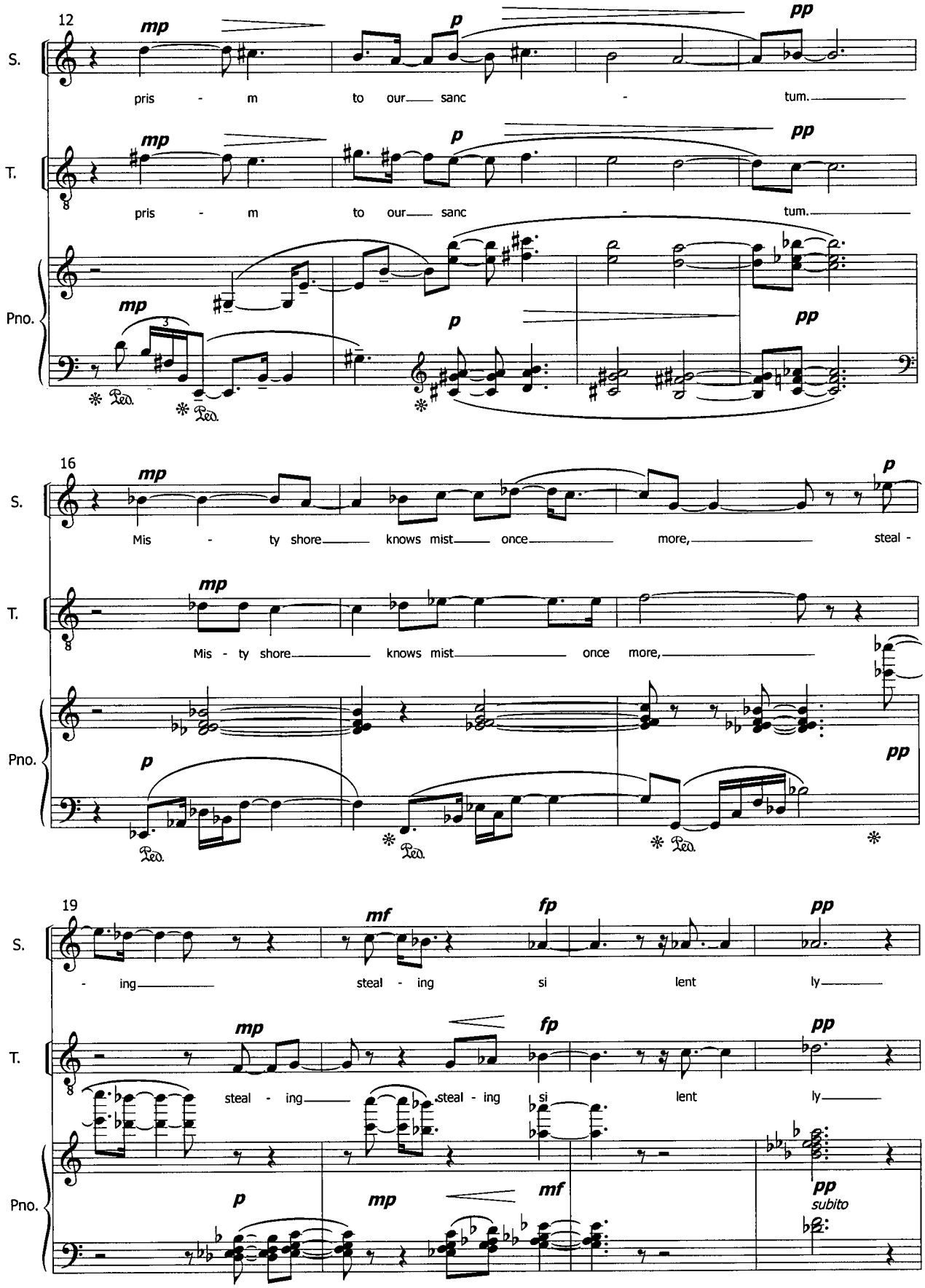
of losing you
of losing hope
of letting go
of life

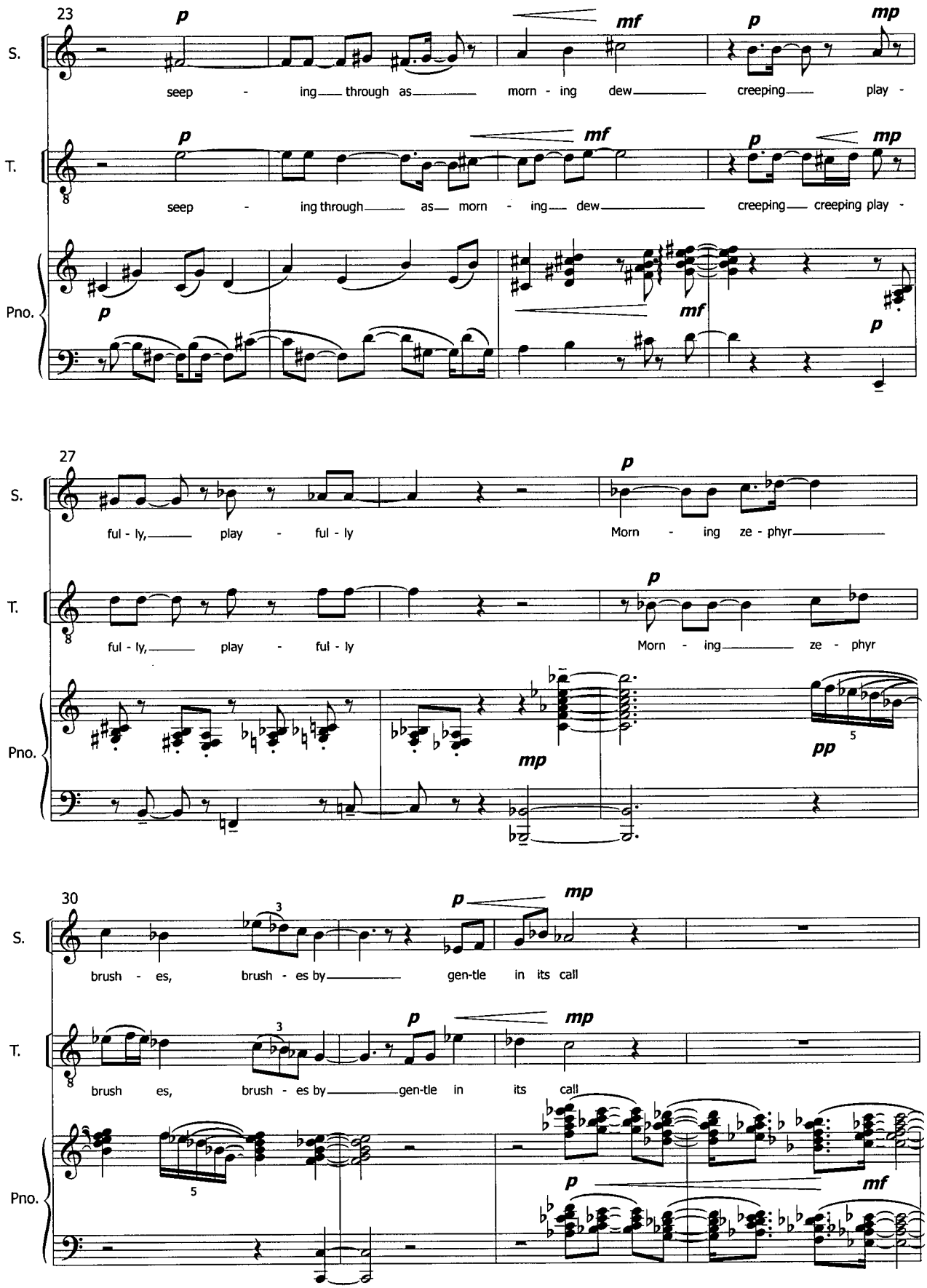
Lyrics by Peter Gillespie

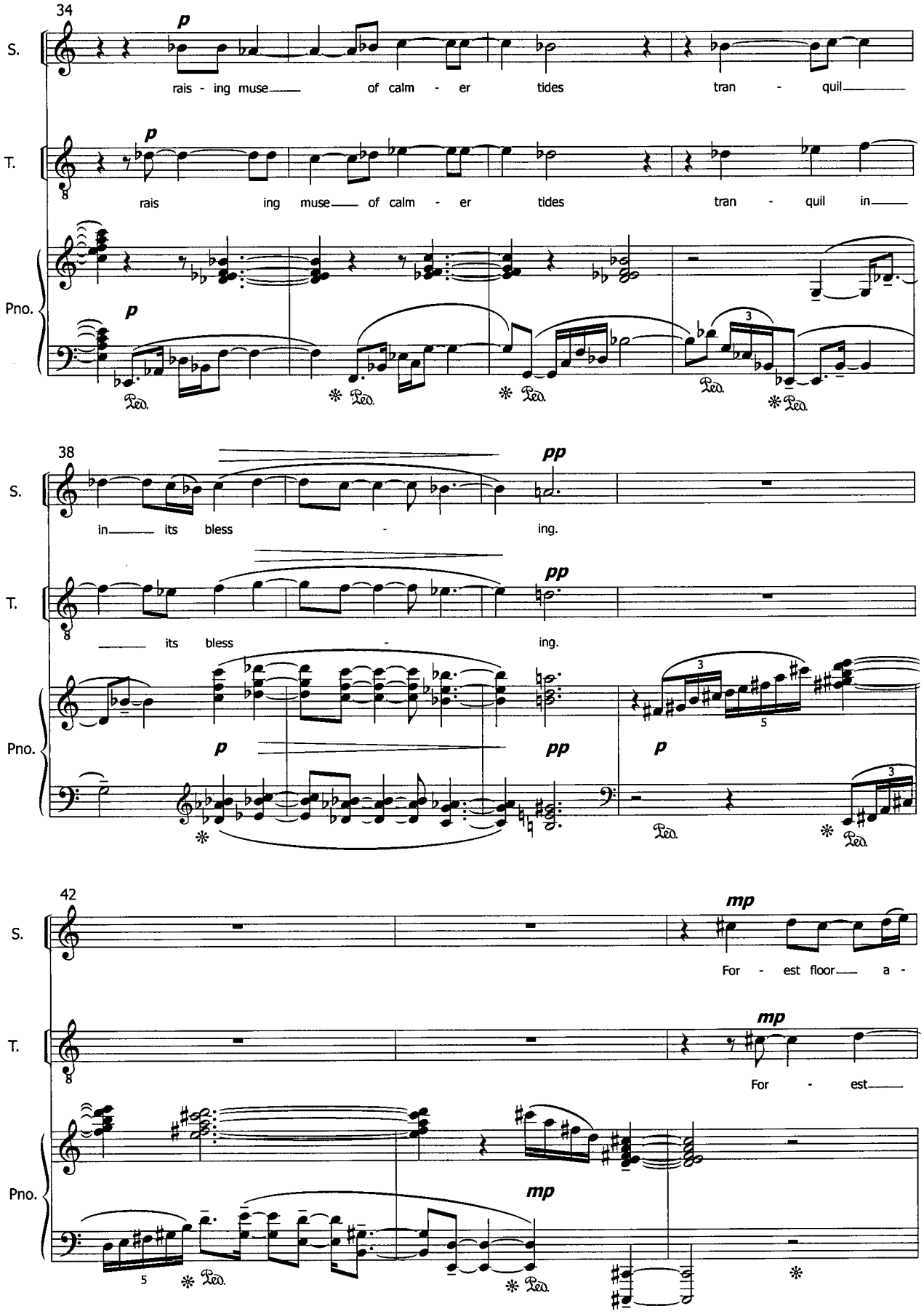
1. ALIVE

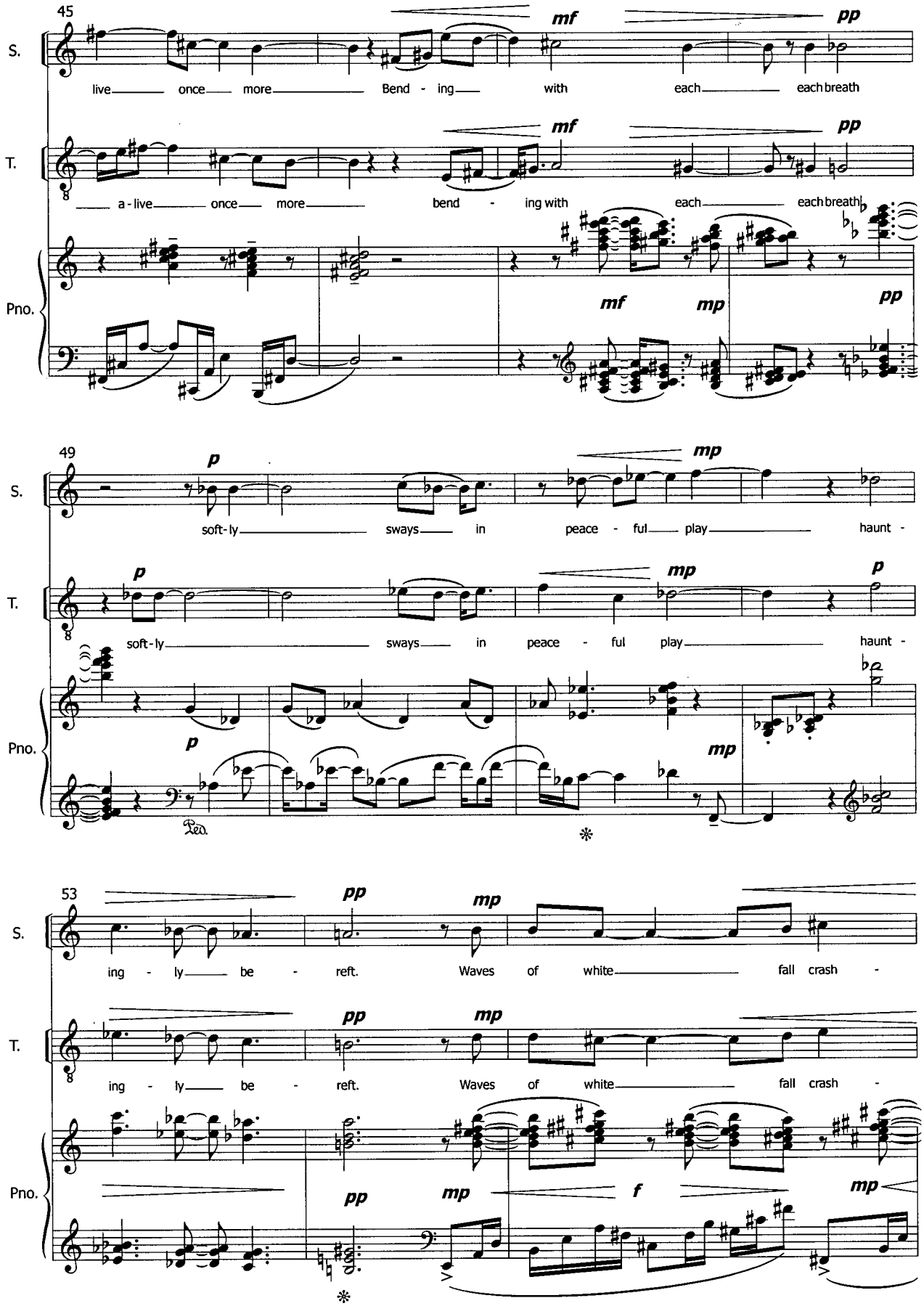
Lyrics by Peter Gillespie

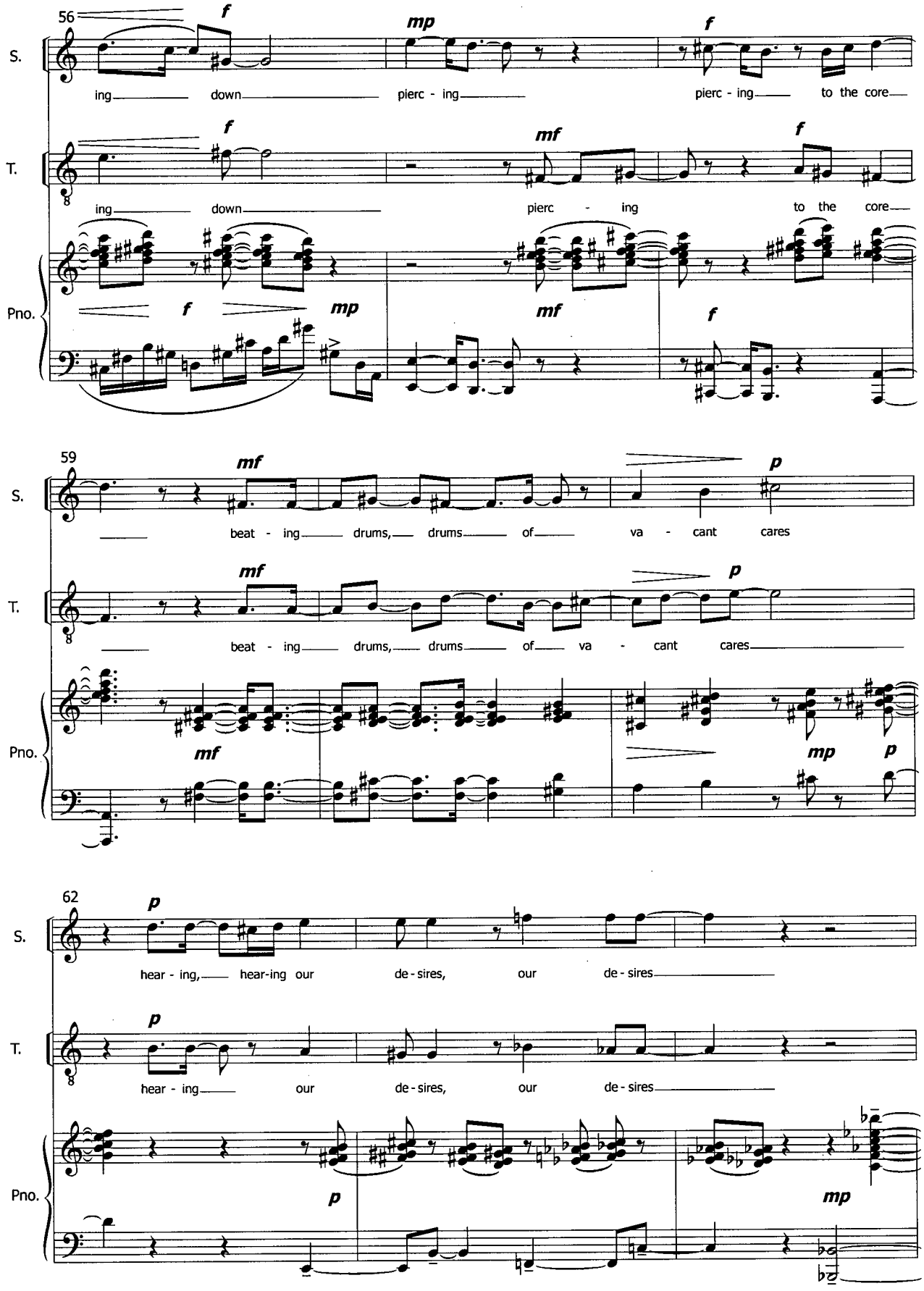


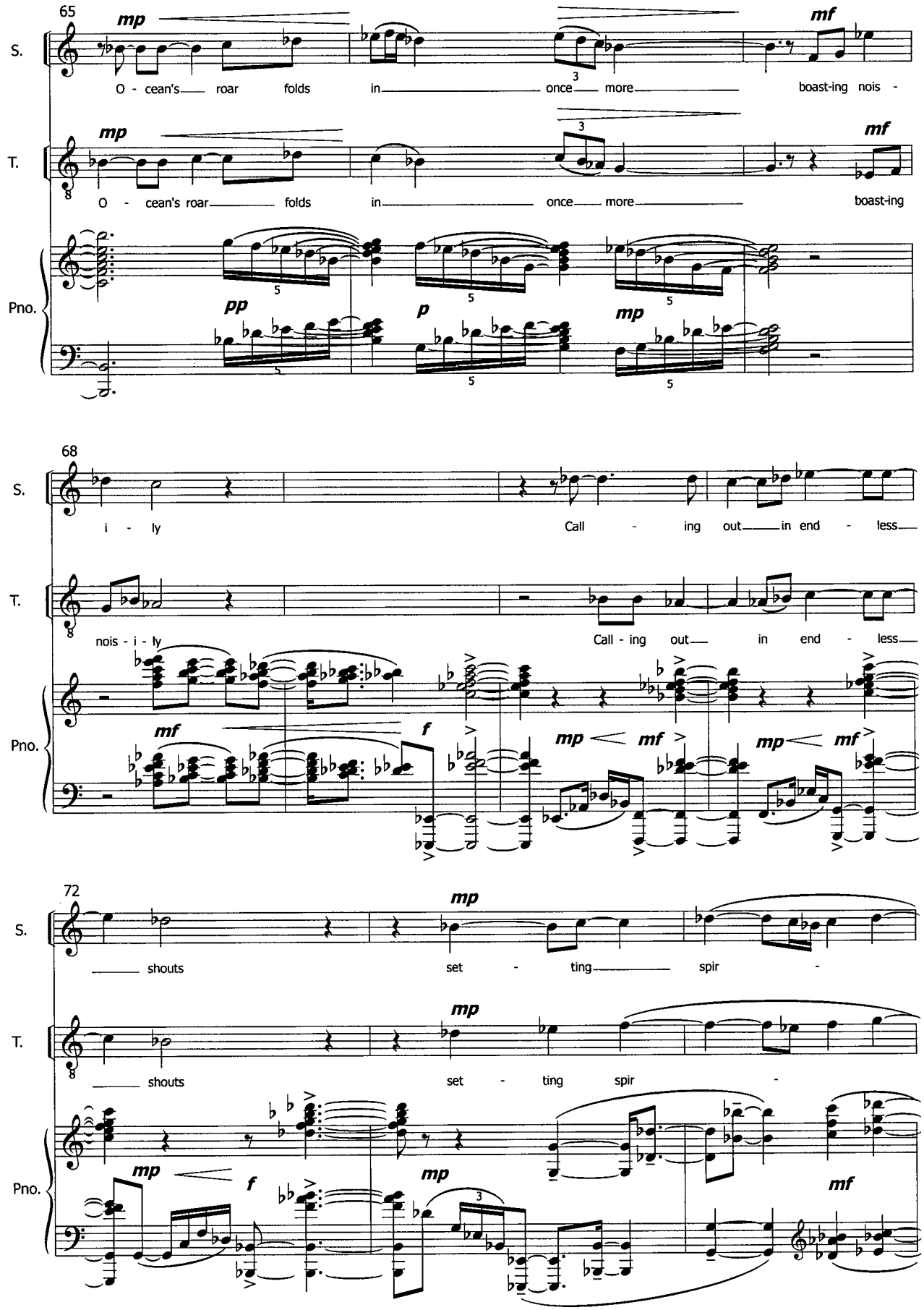

12
S.
mp
p
pp
pris - m to our sanc - tum.
T.
mp
p
pp
pris - m to our sanc - tum.
Pno.
mp
p
pp
Ped.
16
S.
mp
p
Mis - ty shore knows mist once more, steal -
T.
mp
Mis - ty shore knows mist once more,
Pno.
p
pp
Ped.
19
S.
mf
fp
pp
- ing steal - ing si lent ly
T.
mp
fp
pp
steal - ing steal - ing si lent ly
Pno.
p
mp
mf
pp
subito

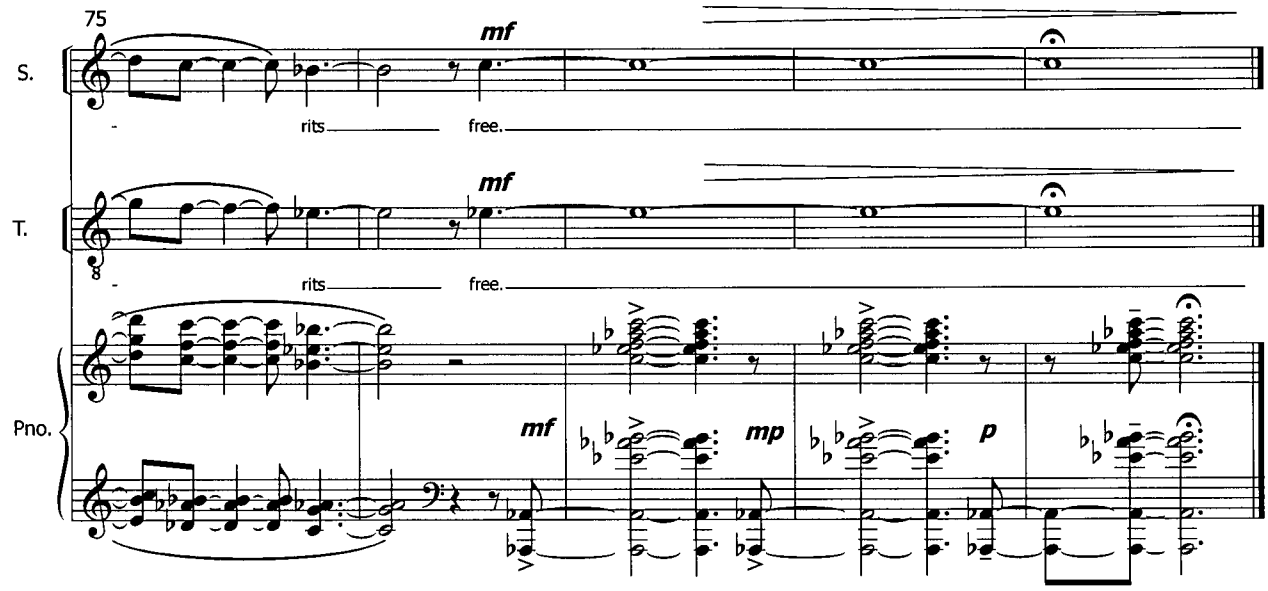

23
S.
T.
Pno.
p
mf
p
mp
seep - ing through as morn - ing dew creeping play -
seep - ing through as morn - ing dew creeping creeping play -
27
ful - ly, play - ful - ly
Morn - ing ze - phyr
ful - ly, play - ful - ly
Morn - ing ze - phyr
mp
pp
30
brush - es, brush - es by gen-tle in its call
brush es, brush - es by gen-tle in its call


34
S.
p
rais - ing muse of calm - er tides tran - quil
T.
p
rais ing muse of calm - er tides tran - quil in
Pno.
p
Ped.
38
S.
in its bless - ing.
pp
T.
its bless - ing.
pp
Pno.
p
pp
p
42
S.
mp
For - est floor a -
T.
mp
For - est
Pno.
mp
Ped.


45
S.
T.
Pno.
mf
pp
live once more Bend - ing with each each breath
a - live once more bend - ing with each each breath
mf
mp
pp
49
p
mp
soft - ly sways in peace - ful play haunt -
Ped.
53
pp
mp
f
ing - ly be - reft. Waves of white fall crash -

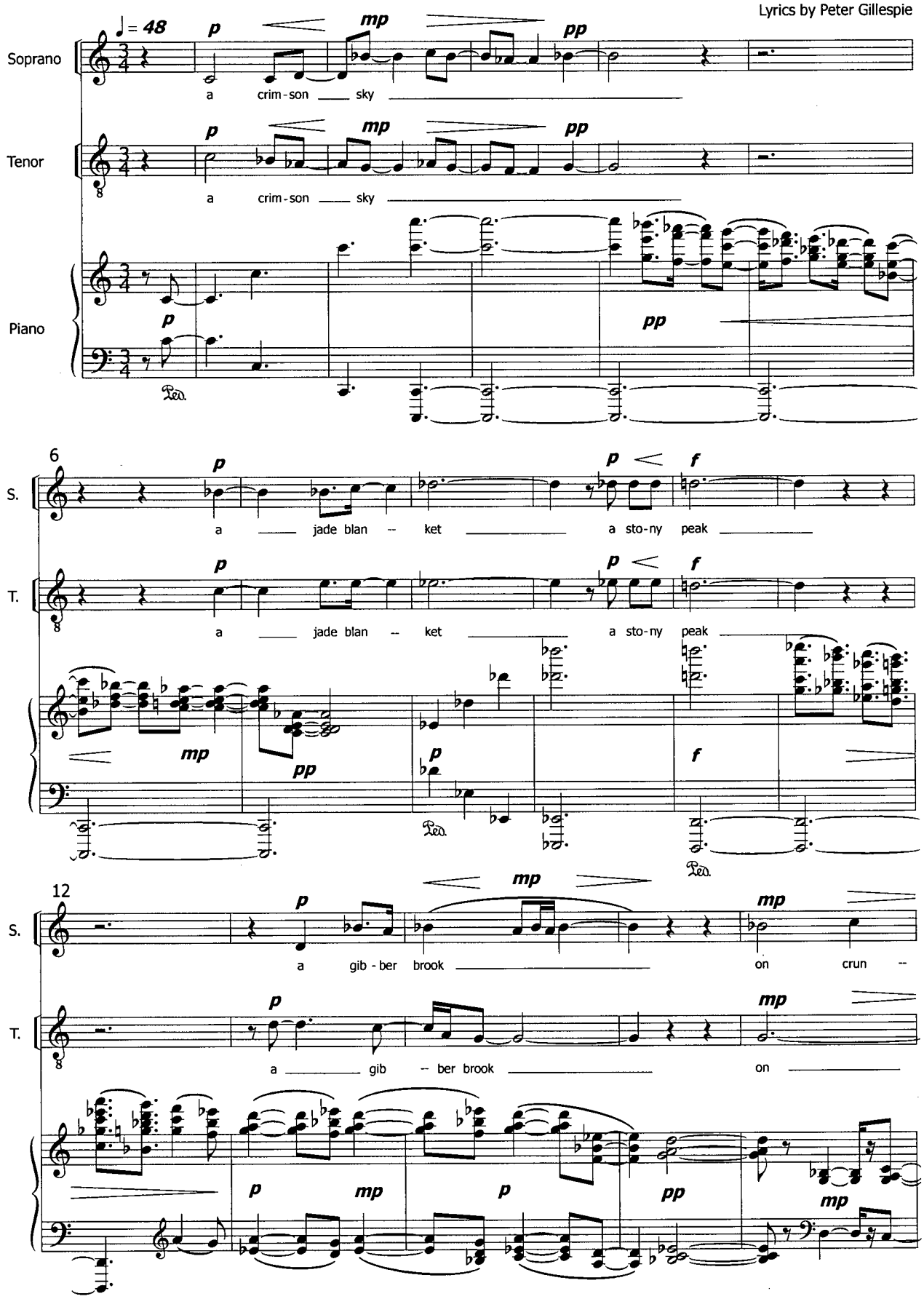

56
S.
T.
Pno.
f
mp
f
ing down pierc - ing pierc - ing to the core
f
mf
f
ing down pierc - ing to the core
f
mp
mf
f
59
S.
T.
Pno.
mf
p
beat - ing drums, drums of va - cant cares
mf
p
beat - ing drums, drums of va - cant cares
mf
mp
p
62
S.
T.
Pno.
p
hear - ing, hear-ing our de - sires, our de - sires
p
hear - ing our de - sires, our de - sires
p
mp

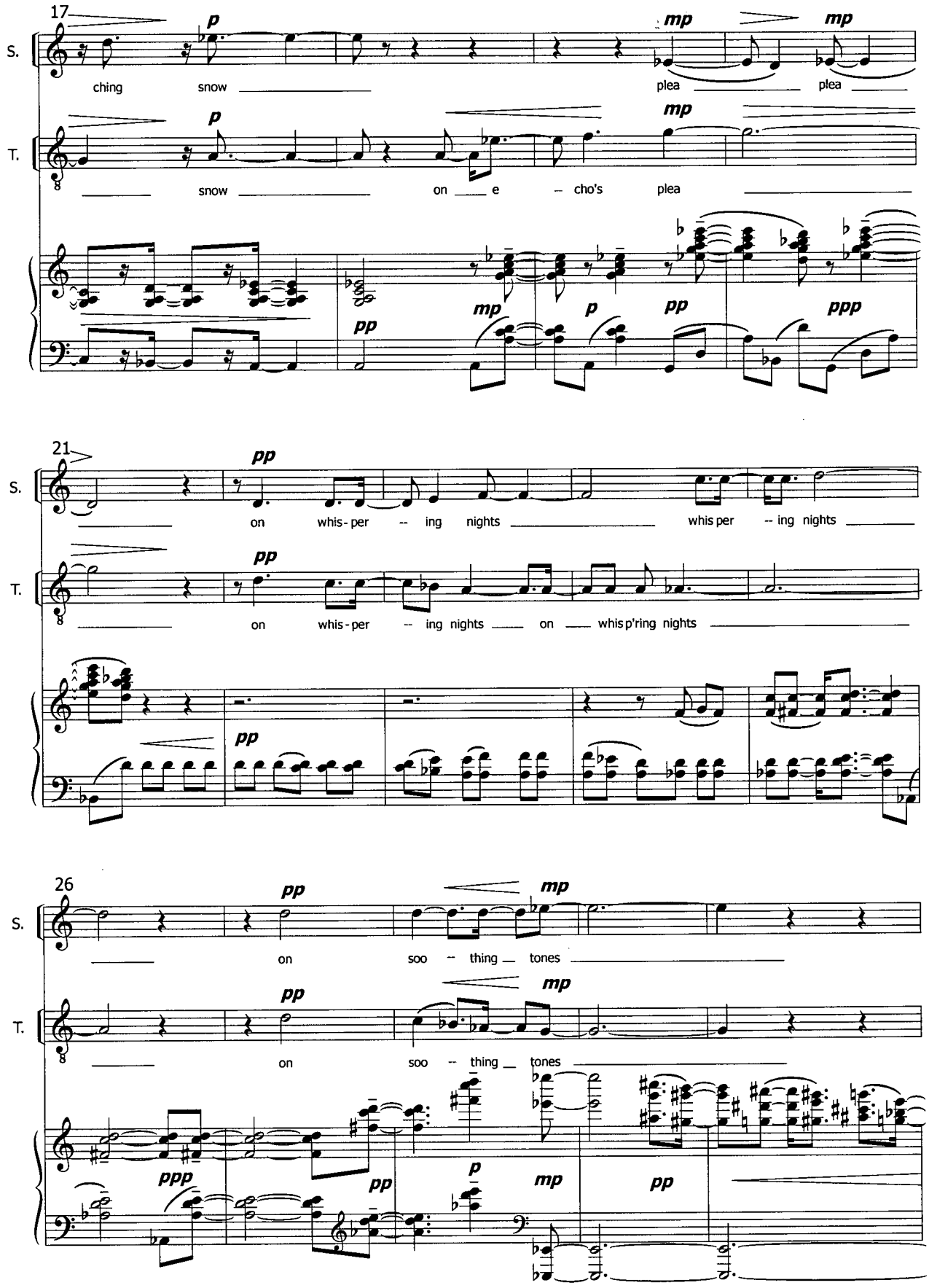

65
S.
T.
Pno.
mp
mf
pp
p
O - cean's roar folds in once more boast-ing nois -
O - cean's roar folds in once more boast-ing
68
i - ly
Call - ing out in end - less
nois - i - ly
Call - ing out in end - less
f
72
shouts
set - ting spir -
shouts
set - ting spir -

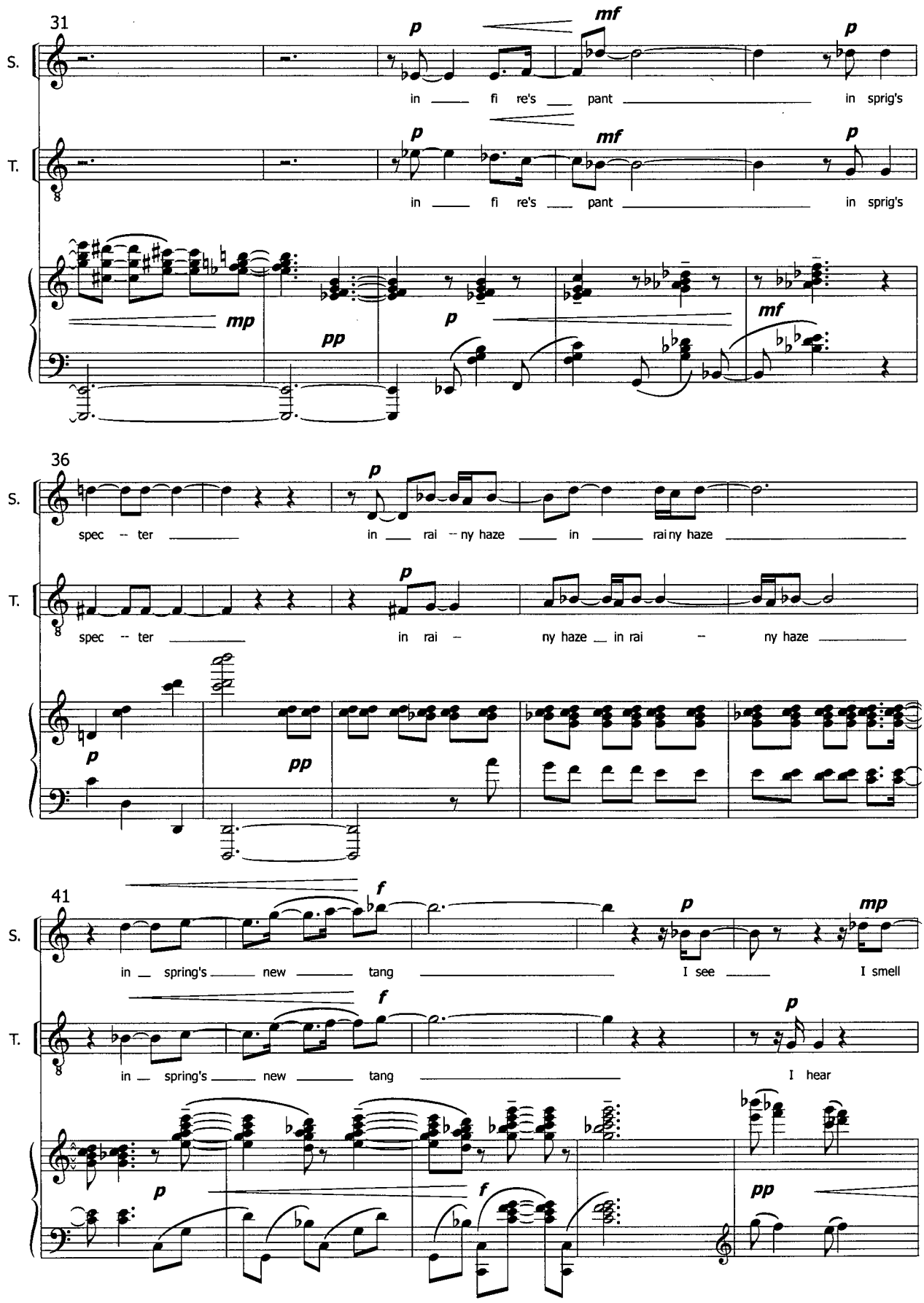

75
S.
T.
Pno.
mf
rits
free.
mf
rits
free.
mf
mp
p

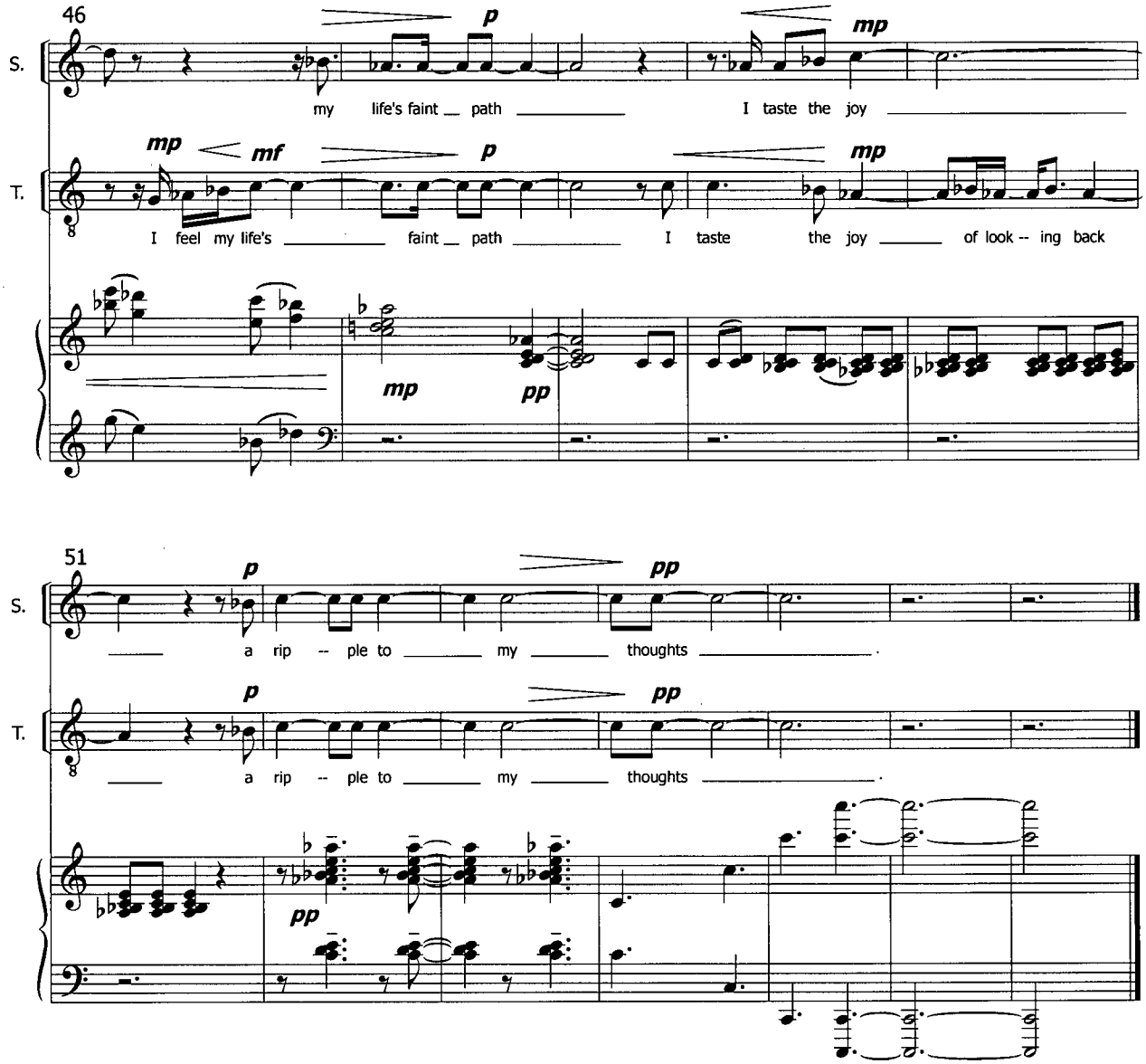
2. A RIPPLE TO MY THOUGHTS

Lyrics by Peter Gillespie



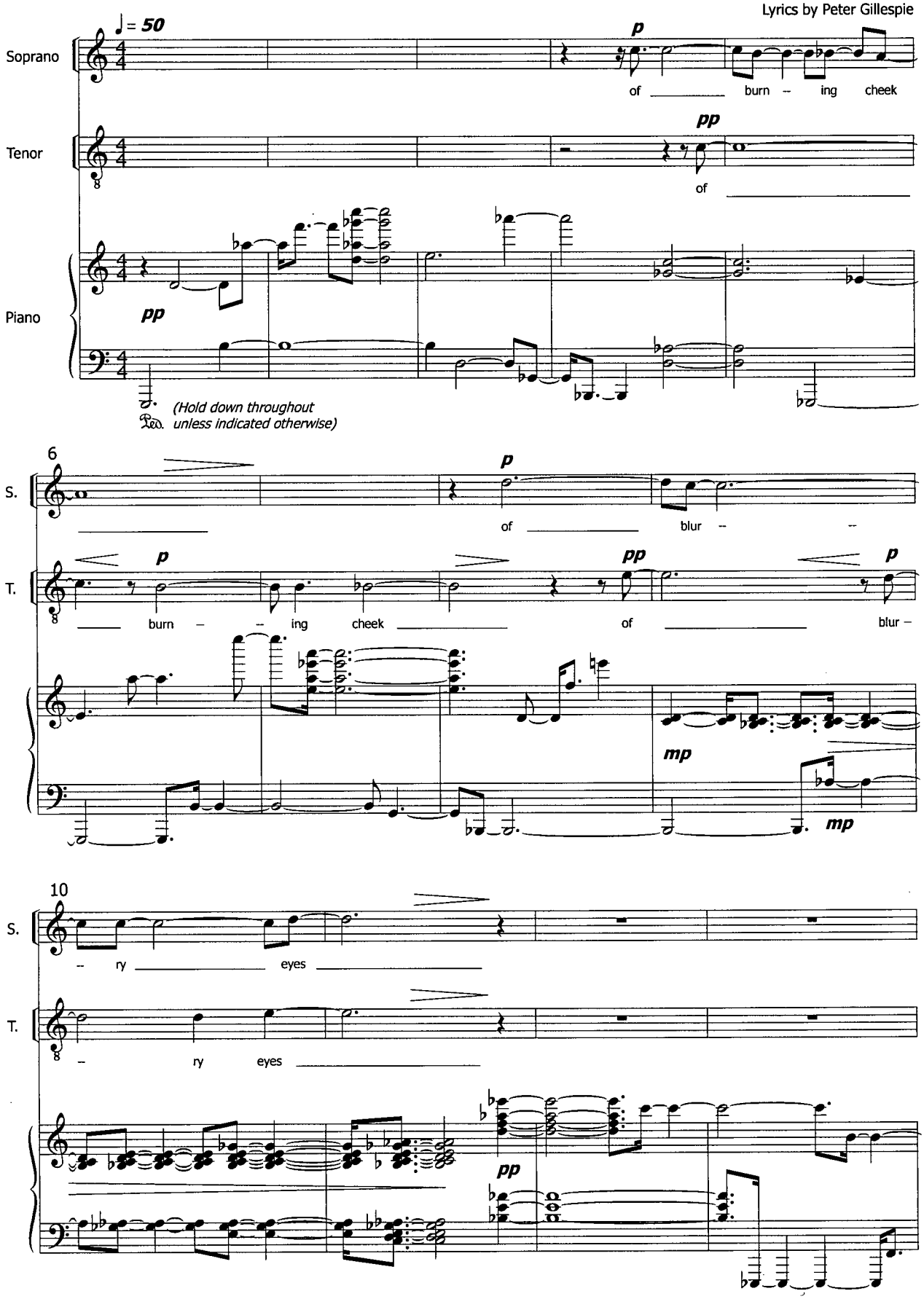

17
S.
T.
p
mp
ching snow plea plea
snow on e – cho's plea
pp
mp
p
pp
ppp
21
pp
on whis-per – ing nights whis per – ing nights
on whis-per – ing nights on whis p'ring nights
26
soo – thing tones
ppp

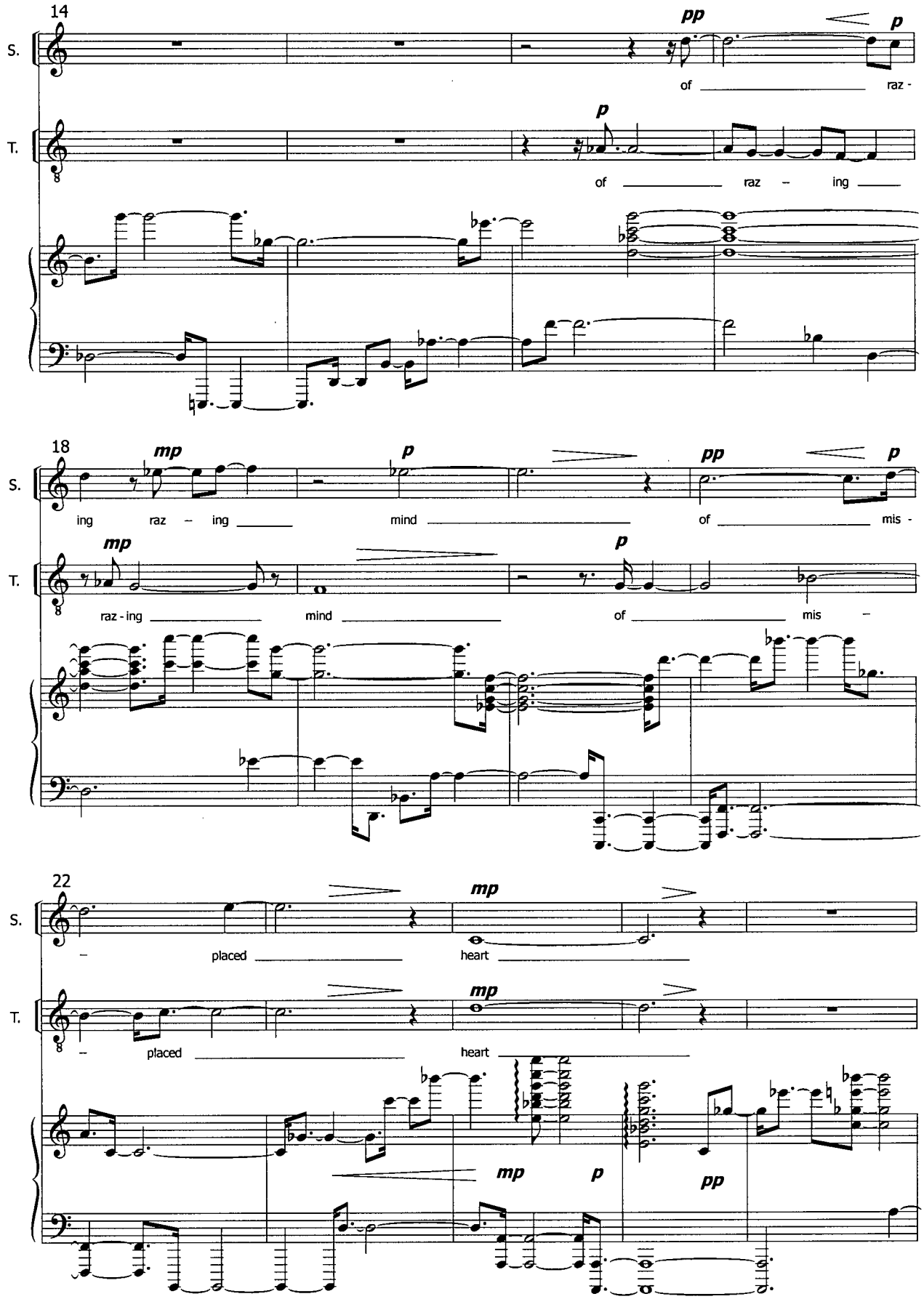

31
S.
T.
p
mf
p
in fi re's pant in sprig's
mp
pp
mf
36
spec -- ter in rai -- ny haze in rai ny haze
ny haze in rai ny haze
41
f
mp
in spring's new tang I see I smell
I hear
pp

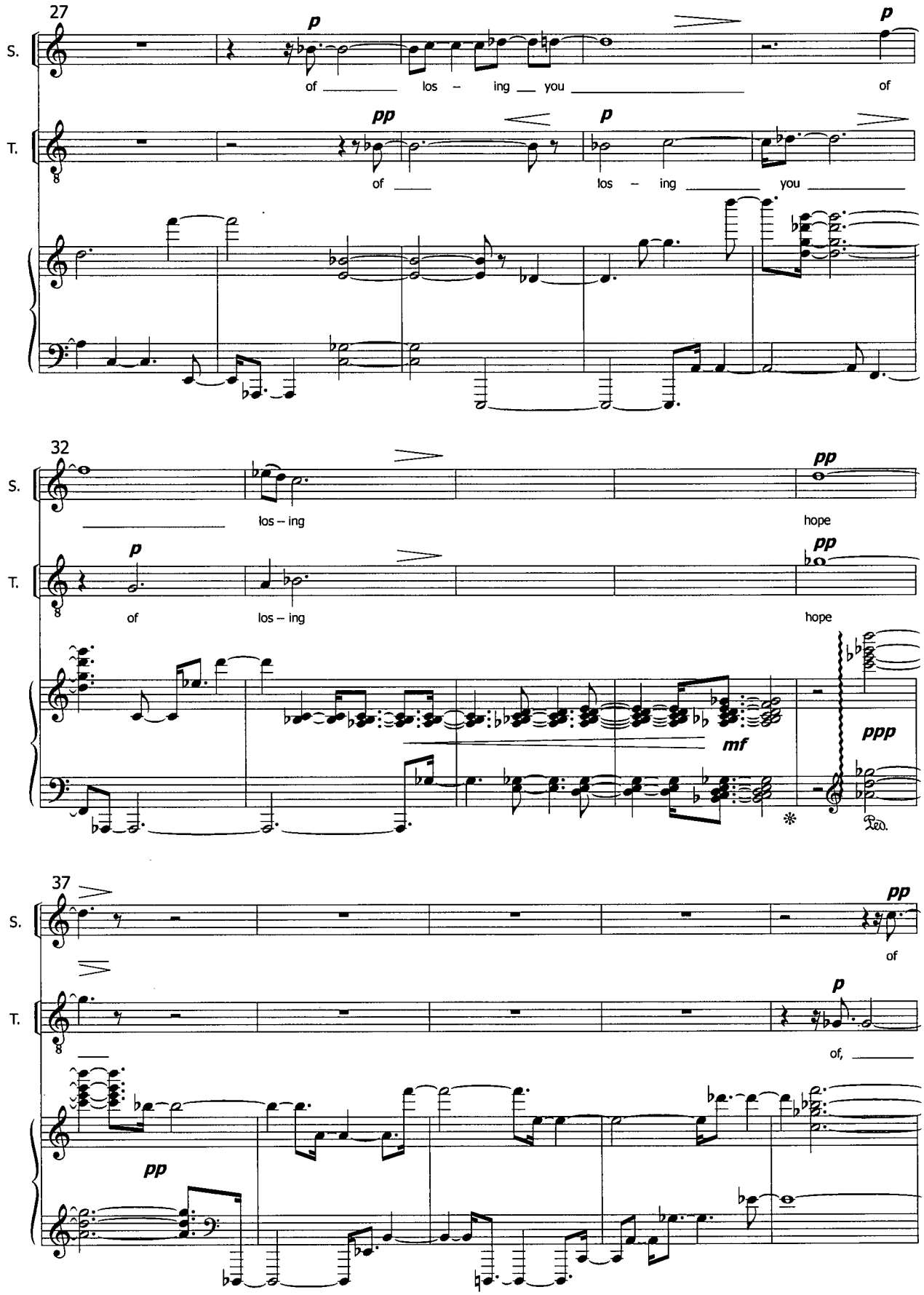

46
S.
T.
p
mp
my life's faint path I taste the joy
mp
mf
p
mp
I feel my life's faint path I taste the joy of look -- ing back
mp
pp
51
p
pp
a rip -- ple to my thoughts
p
pp
a rip -- ple to my thoughts
pp

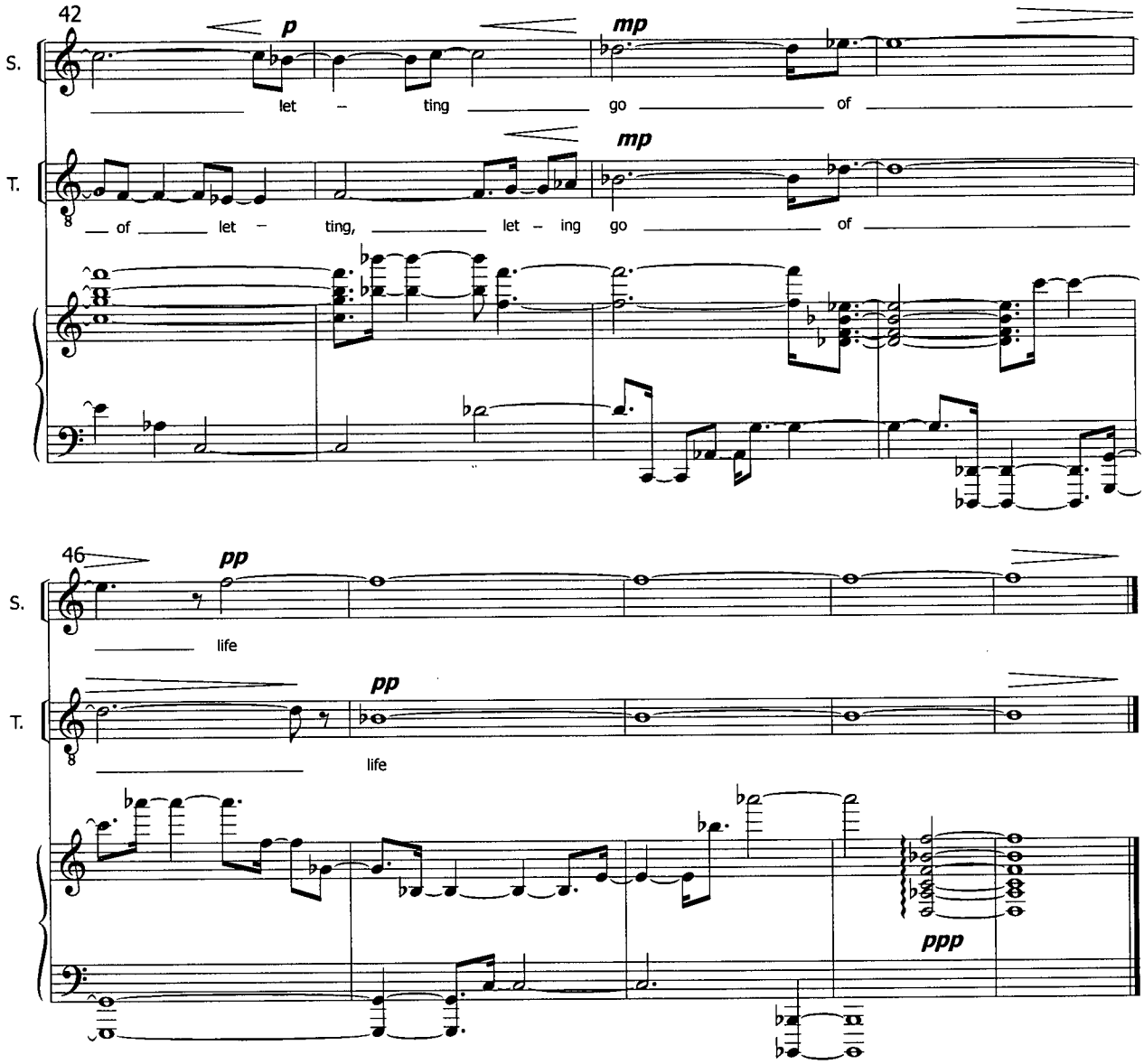
3. ... OF LOSING YOU

Lyrics by Peter Gillespie




14
S.
T.
pp
p
of raz -
of raz – ing
18
mp
p
pp
p
ing raz – ing mind of mis -
raz - ing mind of mis –
22
mp
– placed heart
– placed heart
mp
p
pp


27
S.
T.
p
of los – ing you
of
pp
of
los – ing you
32
los – ing
hope
of
los – ing
hope
mf
ppp
37
of
of,
pp


42
S.
T.
p
mp
let – ting go of
of let – ting, let – ing go of
46
pp
life
ppp