

**COMPOSITIONS
2003 through 2005**

by

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COMPOSITION

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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

J = 52

Flute 1/2

Oboe 1/2

B♭ Clarinet 1/2

Bassoon 1/2

French Horn 1/2

Trumpet 1/2

Trombone 1/2

Tb 3 and Tuba

Timpani

Percussion 1

VIBRAPHONE

Harp 2

CHIMES

BELL TREE

poco accel. a tempo

Violin I 2/5/8

3/6/9

1/4/7

Violin II 2/5/8

3/6

1/4/7

Viola 2/5

1. and 4

pp

2.

pp

3/6

3.

pp

1/3/5

Violoncello 2/4

1/3/5

Contrabass 2/4

poco accel. a. tempo

Fl. 7
Ob. 1.
Cl. (1.)
Bsn. pp
1/2 FH
3/4 Tpt.
Trb.
Trb/Tb
Timp.
Perc. 1
Harp 2
Vn. I 1/4/7
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. (1.) 3 3 (1.) 3 3
 Ob. (1.) pp (2.) pp p (2.) mp
 Cl. (1.) 3 3 (1.) 3 3
 Bsn. (1.) pp ppp (2.) pp p (2.) mp
 FH 1/2
 3/4
 Tpt. 1. ppp mp 2. 3 3 pp
 Trb.
 Trb/Tb
 Timp.
 1. Perc. - mp CHIMES
 2. Harp pp ppp mp mp
 poco accel. a tempo
 Vn. I 12 1/4/7
 2/5/8 (1.) mp
 (2.) ppp mp
 3/6/9
 Vn. II 1/4/7
 2/5/8 (1.) ppp mp
 3/6
 1/4/7
 Va. 2/5 (5. pp)
 3/6 (6. pp)
 1/3/5
 Vc. 2/4 (4. pp)
 1/3/5 Cb. 2/4

27

Fl.

Ob. 1. pp >

Cl. 2. pp >

Bsn. 1. 3. pp >

2. pp >

3. pp >

1/2 FH

3/4

Tpt.

Trb.

Trb/Tb

Timp.

1 Perc.

2

Harp

27

Vn. I 1/4/7 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

Fl.

Ob.

Cl.

Bsn.

FH

Tpt.

Trb.

Trb/Tb

Timp.

1

Perc.

2

Harp

Vn. I

Vn. II

Va.

Vc.

Cb.

B

Fl. 40 a2. 1. pp

Ob. 2. pp 1. pp

Ci. 2. pp 1. pp

Bsn. 2. pp 1. pp

FH. 1. p pp simile

Tpt. 3/4 pp simile

Trb. 1. p

Trb/Tb

Timpani

Perc.

Harp

Vn. I 40 4 and 7 3 1. pp

2/5/8 3 3 3 3

3/6/9 4 and 7 3 3 3

1/4/7 3 pp 3 1. pp

Vn. II 2/5/8 3 3 3 3

3/6 3 3 3

1/4/7 3 3 3 3

Va. 2/5 3 3 3 3

3/6 3 3 3

1/3/5 1 and 3 3 3

Vc. 2/4 2. pp 1. pp

Cb. 2/4

59

a2. 3

poco accel. (1.) 3 . . . a tempo

Fl.

Ob.

Cl.

Bsn.

1/2 FH

3/4 Tpt.

Trb.

Trb/Tb

Timp.

CHIMES

BELL TREE

Perc.

Vibraphone

Harp

59

poco accel. a tempo

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

Fl. 63 1. *pp* 2. *pp* 3. (1.) (2.) (1.) (2.) 3.

Ob. 1. 3. 3. (2.) 3. (1.) (2.) 3. (1.) (2.) 3.

Cl. 1. *pp* (2.) 3. (1.) 3. (2.) 3. (1.) 3.

Bsn. *pp* 3. (1.) 3. (2.) 3. (1.) 3. (2.) 3.

FH. 1/2 *pp* simile 3/4

Tpt. 1. 3. 2. *pp* 3. 3.

Trb. 3.

Trb/Tb (BASS TROMBONE) *pp* < p

Tim. 1. CHIMES

Perc. 1. TAMBOURINE *p* 2. *mf* VIBRAPHONE *p* 3. *mf*

Harp 1. 6. *pp* 2. *p* 3. *p* 4. 3. (4.)

Vn. I 1/4/7 2. 3. 3. (4.)

2/5/8 9. *pp* 3. *p* 3. 3. 3.

3/6/9 1. 6. *pp* 3. *p* 3. 3. 3.

1/4/7 2. *p* 3. 3. 3. 3.

Vn. II 2/5/8 3. 3. 3. 3. 3. 3.

3/6 3. 3. 3. 3. 3. 3.

1/4/7 3. 3. 3. 3. 3. 3.

Va. 2/5 3. 3. 3. 3. 3. 3.

3/6 3. 3. 3. 3. 3. 3.

1/3/5 5. *p* 3. 3. 3. 3. 3.

Vc. 2/4 (all) *p*

1/3/5 Cb. 2/4

Fl. (2.)

Ob. 3 (1.) 3 mp

Cl. (2.) 3 (1.) (2.) (2.) (1.) 3 pp

Bsn. (2.)

FH 1/2 3 (1.) 3 (2.) 3 (1.) 3

Tpt. 1. p 2. pp 3 (TUBA) pp mp

Trb. 3 (1.) 3 (2.) 3 (1.) 3

Trb/Tb 3 (1.) 3 (2.) 3 (1.) 3

Tim. pp

Perc. mf VIBRAPHONE

Harp

TAMBOURINE

Vn. I 2/5/8 68- 8. pp 3 (3.) p 3 (3.) 3

Vn. II 2/5/8 3/6/9 8. pp 3 (5.) 3 (3.) 3

Va. 1/4/7 3/6 3. p 3

Vc. 1/3/5 2/4 3/6 3 (3.) 3

Cb. 1/3/5 2/4 mp arco 3

17

Fl. (1.)
Ob. (2.)
Cl. (2.)
Bsn. (2.) 3
FH 1/2
3/4
Tpt. (1.) pp 3 (1.) 3 (2.) 3 (2.) 3
Trb.
Trb/Tb
Timp.
Perc. 1
Perc. 2
Harp
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

WINDCHIMES *mf*

Fl. f

Ob. f

Cl. f

Bsn. f

76 G

FH 1/2 f

Tpt. 3/4 f (3) (3) (3) (3)

Trib. f

Trib/Tb f

Tim. f

Perc. 1 ff fff mp

2 ff mp

Harp ff

Vn. I 2/5/8 ff

3/6/9 ff

1/4/7 ff

Vn. II 2/5/8 ff

3/6 ff

1/4/7 ff

Va. 2/5 ff pp

3/6 ff pp

1/3/5 Vc. ff

2/4 ff

1/3/5 Cb. ff

2/4 ff

83

Fl.

Ob.

Ci.

Bsn.

1/2 FH

· 3/4

Tpt.

Trb.

Trb/Tb

Timp.

1 Perc.

2 Perc.

pp

Harp

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

This page contains 18 staves of musical notation. The top section (measures 1-7) includes parts for Flute, Oboe, Clarinet, Bassoon, Half-time Flute/Horn, Quarter-time Bassoon, Trombone, Trombone/Tuba, Timpani, Percussion 1, Percussion 2 (with dynamic pp), and Harp. Measures 8-14 show Violin I, Violin II, Viola, Cello, and Double Bass. Measure 15 shows a transition with different instrumentation.

Fl. 89

Ob. 2. 3 pp

Cl. 1. 3 pp

Bsn. 1/2 FH 3/4 Tpt. Trb. Trb/Tb Timp. 1 Perc. 2 Harp 89

Vn. I 1/4/7 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 Cb. 1/3/5 2/4

95

Fl.

Ob.

Cl.

Bsn. *p*

1/2 FH

3/4 Trb.

Tpt. *p* 3

Trb/Tb

Tim.

1 Perc. *p*

2 Harp *pp*

3/6/9

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...

= 42 Serenely

Flute 1

Flute 2

Oboe 1

Oboe 2

B_b Clarinet 1

B_b Clarinet 2

Bassoon 1

Bassoon 2

French Horn 1

French Horn 2

Percussion 1

Percussion 2

Violin I

Back Stand Only (vnI)

Violin II

Viola

Violoncello

Back Stand Only (vc)

Contrabass

5

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

niente

Cl. 2

Bsn. 1

pp

mp

niente

Bsn. 2

Hn. 1

Hn. 2

con sordino

pp sempre

Perc. 1

SUSP.

lv.

Perc. 2

pp < p

Vn. I

mf

pp

Vn. II

pp

mp

pp

Va.

pp

pp

Vc.

mp

pp

pp

Cb.

mp

pp

pp

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*

Va. *pp*

Vc. *mp* *pp*

Cb. *mp* *pp*

13

Fl. 1

Fl. 2 *mp* *niente*

Ob. 1

Ob. 2 *pp*

Cl. 1 *pp* *mp* *n.*

Cl. 2

Bsn. 1

Bsn. 2 *pp* < *mp* > *niente*

Hn. 1

Hn. 2

Perc. 1 *SUSP.*

Perc. 2 *pp* < *p* > *pp* < *p* >

13

Vn. I *gliss.* *mf* *pp*
mp pp

Vn. II *mp* *pp*

Va. *mp* *pp*

Vc. *mf* *pp* *pp*

Cb. *mp* *pp* *pp* *mp* *pp*

17

B

Fl. 1 *mp*

Fl. 2 *n.*

Ob. 1 *pp* *mp* *n.*

Ob. 2 *niente*

Cl. 1

Cl. 2 *pp*

Bsn. 1 *pp* *mp* *n.*

Bsn. 2 *pp* *n.*

Hn. 1

Hn. 2

Perc. 1 *SUSP.*

Perc. 2 *pp* *p* *pp* *p*

17

Vn. I *mp*

Vn. II

Va. *mf* *pp*

Vc. *mf*

Cb.

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

Vn. I

Vn. II

Vc.

Cb.

21

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

Vn. I

Vn. II

Vc.

Cb.

pp <mp> >n. <mp> >n.

<mp> >n. <mp> >n.

pp <mp> >n. pp <mp>

>n. pp <mp> >n.

pp >n. <mp> >n. pp

>n. pp <mp> >n.

>n. <mp> >n. >n.

SUSP. <p> >n. <p> >n. SUSP. <p>

25

pp <p> >n. <mp> >n. <mp> >n.

mp >n. <mp> >n. <mp> >n. <mf> >n.

mp >n. <mp> >n. <mf> >n.

mp >n. <pp> >n. <pp> >n. <pp> >n.

mp >n. <pp> >n. <pp> >n. <pp> >n.

mp >n. <pp> >n. <pp> >n.

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

Vn. I

Vn. II

Va.

Vc.

Cb.

pp n.

pp n.

pp mp n.

mp n.

n.

pp n.

pp n.

pp n.

pp < mp n.

n.

>

SUSP.

pp p

pp

pp mp pp

> pp

mp pp

> pp

mp pp

mp pp

mf pp mp pp

mp pp

mp

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

Vn. I

Vn. II

Va.

Vc.

Cb.

pp *mp* *n.*

pp *n.*

pp < *mp* *n.*

pp *pp*

mp *n.*

pp *mp* < *n.*

pp *n.*

SUSP.

pp < *p* *pp* < *p*

mp *pp*

mf *pp*

mf *pp*

mf *pp*

pp

pp

mp

pp

pp

mp

mp

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

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

Vn. I

Vn. II

Va.

Vc.

Cb.

44

Fl. 1 *mp* *pp* *p.*

Fl. 2 *mp* *pp* *p.*

Ob. 1 *mp* *pp* *p.*

Ob. 2 *mp* *pp* *p.*

Cl. 1 *mp* *pp* *p.*

Cl. 2 *mp* *pp* *p.*

Bsn. 1 *mp* *pp* *p.*

Bsn. 2 *mp* *pp* *p.*

Hn. 1 *mp* *pp* *p.*

Hn. 2 *mp* *pp* *p.*

Perc. 1 *mp*

Perc. 2 *pp*

Vn. I *mp* *pp* *p.*

Vn. II *mp* *pp* *p.*

Va. *mp* *pp* *p.*

Vc. *mp* *pp* *p.*

Cb. *mp* *pp* *p.*

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. Quartet 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

Piano

RAZZLE

Piano

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

17

18

19

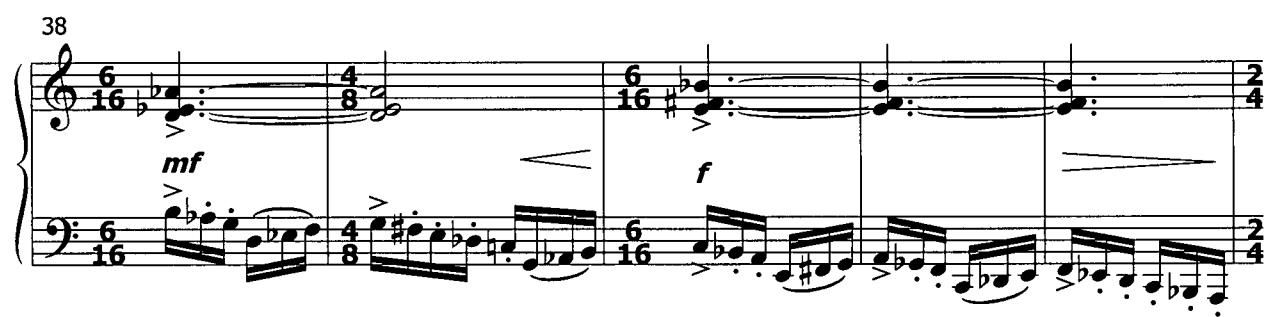
20

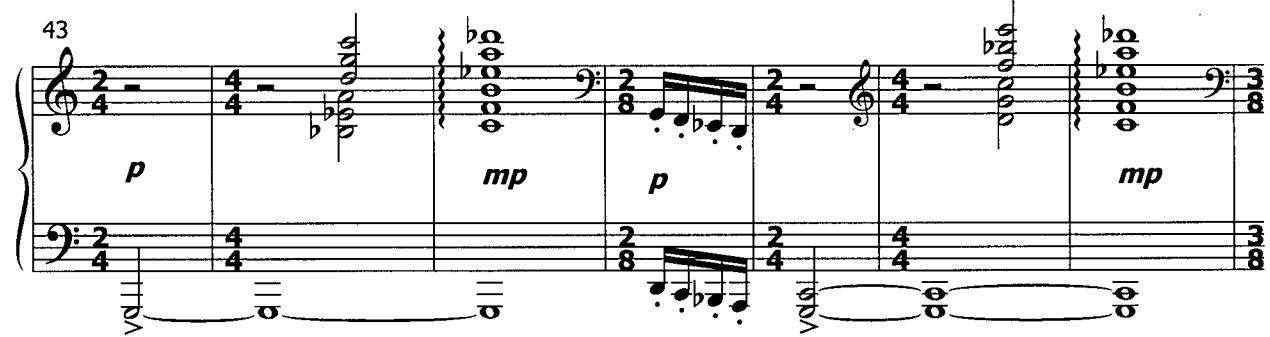
21

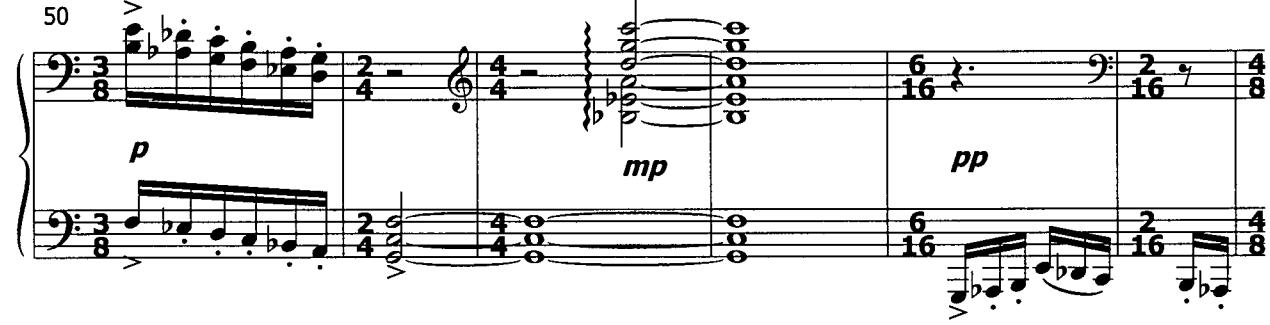
22

28 

33 

38 

43 

50 

56

61

66

72

77

82

mf

f

mf

v.

mp

p

mp

The musical score consists of five staves of piano music. The first staff begins at measure 111 with a dynamic of *p*, featuring a 6/16 time signature and a bass line with sixteenth-note patterns. The second staff continues with a 6/16 time signature and a dynamic of *p*. The third staff begins at measure 117 with a dynamic of *mp*, featuring a 4/8 time signature and a bass line with eighth-note patterns. The fourth staff begins at measure 122 with a dynamic of *mp*, featuring a 4/8 time signature and a bass line with eighth-note patterns. The fifth staff begins at measure 127 with a dynamic of *mf*, featuring a 4/8 time signature and a bass line with eighth-note patterns. The music includes various dynamics such as *p*, *mp*, and *mf*, and time signatures including 6/16, 4/8, and 4/4.

137

mp

mf

f

p

f

p

f

mp

mf

162 >

163

164

165

166

167 *f*

168

172 *mp*

173

174 *mp*

175

176

177

178 *mp*

183

188

193 > > >

f

ff

mp

mf

198

mp

p

p

mp

p

204

mp

p

211

mp

p

220

226

232

237

243

249

mp

253

258

263

f

mf

275

280

284

289

294

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

Flute

J = 112

Air only

pp

p

key clicks with gentle air

RH pluck string inside piano

Piano

pp

mp

ped.

Fl.

Air only

p

Pno.

p

*

ped.

Fl.

key clicks with gentle air

p

gradually add more and more air

Pno.

mp

ped.

13

Fl.

Pno.

mp

Ped.

16 *fully voiced*

Fl.

mp

poco a poco crescendo

Pno.

mf

Ped.

19

Fl.

Pno.

22

Fl. *f*

Pno. *f*

p *subito* *p*

All notes on piano keyboard

Fl. *Reed.*

26

Fl.

Pno.

29

Fl.

Pno.

Fl.

Pno.

32

mp

mf

mp

sfz

v

Fl.

Pno.

35

f

p

f

p

f

p

sfz

sfz

sfz

Fl.

Pno.

38

f

p

f

p

f

p

f

sfz

p

sfz

sfz

41

Fl.

Pno.

p

f p

sfz

Musical score for Flute and Piano, measure 41. The Flute part consists of six eighth-note pairs with grace notes, dynamic *p* at the beginning, followed by *f p*. The Piano part consists of three measures of eighth-note chords, dynamic *sfz* in the third measure.

44

Fl.

Pno.

f

mf

mf

Musical score for Flute and Piano, measure 44. The Flute part consists of six eighth-note pairs with grace notes, dynamic *f*, followed by *mf*. The Piano part consists of three measures of eighth-note chords, dynamic *mf* in the second measure.

47

Fl.

Pno.

Musical score for Flute and Piano, measure 47. The Flute part consists of six eighth-note pairs with grace notes. The Piano part consists of three measures of eighth-note chords.

50

Fl.

Pno.

mp

f

mp

f

mp

f

p

f

f

53

Fl.

Pno.

f

mp

f

ff

p

f

p

f

ff

56

Fl.

Pno.

f

f

f

f

-

f

f

f

Musical score for Flute (Fl.) and Piano (Pno.) in three staves.

Staff 1 (Flute):

- Measure 59: Flute plays eighth-note pairs with grace notes. Measure number 59 is at the top left.
- Measure 62: Flute plays sixteenth-note patterns. Measure number 62 is at the top left.
- Measure 65: Flute plays sixteenth-note patterns. Measure number 65 is at the top left.

Staff 2 (Piano):

- Measure 59: Pno. has sustained bass notes. Dynamic *p* (pianissimo) is indicated above the piano staff. The instruction *subito* is placed near the end of the piano part.
- Measure 62: Pno. has sustained bass notes.
- Measure 65: Pno. has sustained bass notes.

Staff 3 (Bass):

- Measure 59: Bass notes with vertical stems.
- Measure 62: Bass notes with vertical stems.
- Measure 65: Bass notes with vertical stems.

Musical score for Flute (Fl.) and Piano (Pno.) in G clef. The score consists of three systems of music.

System 1 (Measures 68-70):

- Flute (Fl.):** Starts with eighth-note pairs, followed by sixteenth-note patterns. Dynamics: p , mp , mf .
- Piano (Pno.):** Playing eighth-note chords. Dynamics: mp , mf , p *subito*.

System 2 (Measures 71-73):

- Flute (Fl.):** Playing eighth-note pairs. Dynamics: p , mp .
- Piano (Pno.):** Playing eighth-note chords. Dynamics: mp .

System 3 (Measures 74-76):

- Flute (Fl.):** Playing eighth-note pairs. Dynamics: p , mp .
- Piano (Pno.):** Playing eighth-note chords. Dynamics: p , mp .

77

Fl.

Pno.

p pp

This musical score consists of two staves. The top staff is for the Flute (Fl.), which plays eighth-note patterns. The bottom staff is for the Piano (Pno.), which provides harmonic support with sustained notes and chords. Measure 77 begins with a dynamic of *p* for the flute and *pp* for the piano.

80

Fl.

Pno.

mp mf

This musical score continues from the previous measure. The Flute (Fl.) maintains its eighth-note patterns, and the Piano (Pno.) continues its harmonic function. The dynamics *mp* and *mf* are indicated for the flute and piano respectively.

83

Fl.

Pno.

f p f p

This musical score concludes the page. The Flute (Fl.) has a prominent entry with a dynamic of *f*, followed by a dynamic of *p*. The Piano (Pno.) also has entries with dynamics of *f* and *p*.

87

Fl.

Pno.

90

Fl.

Pno.

93

Fl.

Pno.

96

Fl.

Pno.

p

99

Fl.

Pno.

f

102

Fl.

Pno.

mf

105

Fl.

Pno.

108

Fl.

Pno.

111

Fl.

Pno.

114

Fl.

Pno.

117

Fl.

Pno.

Reo.

121

Fl.

mf *poco a poco diminuendo*

Pno.

mf

* *Reo.*

124

Fl. *gradually less and less air*

Pno. *mp* *p*

* Leo.

127

Fl.

Pno. *RH pluck string inside piano* *mp*

130

Fl. *key clicks with gentle air*

Pno.

133

Fl.

This musical score consists of two staves. The top staff is for the Flute (Fl.), which plays a continuous eighth-note pattern. The bottom staff is for the Piano (Pno.), which has a bass line consisting of quarter notes and rests. The piano part is grouped by a brace under the bass and treble staves.

Pno.

136

Fl.

This musical score consists of two staves. The top staff is for the Flute (Fl.), which continues its eighth-note pattern. The bottom staff is for the Piano (Pno.), which now has a treble line consisting of eighth notes and rests. The piano part is grouped by a brace under the bass and treble staves.

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

J = 116

Flute

Violoncello

Piano

5

Fl.

Vc.

Pno.

10

Fl.

Vc.

Pno.

14

Fl.

Vc.

Pno.

mf

mf

mf

This section shows three staves. The flute (Fl.) and bassoon (Vc.) play eighth-note patterns. The piano (Pno.) provides harmonic support with sustained notes and chords. Measure 14 concludes with a dynamic marking of *mf*.

18 A

Fl.

Vc.

Pno.

mp

mp

mp

Measure 18 begins with a dynamic of *mp*. The flute and bassoon play eighth-note patterns, while the piano provides harmonic support. The section is labeled 'A' in a box.

22

Fl.

Vc.

Pno.

mf

mf

mf

Measure 22 continues the musical line. The flute and bassoon maintain their eighth-note patterns, and the piano provides harmonic support. The dynamic is marked *mf*.

26

Fl. *mp*

Vc. *mp*

Pno. *mp*

Detailed description: This musical score page contains three staves. The top staff is for the Flute (Fl.), the middle for the Bassoon (Vc.), and the bottom for the Piano (Pno.). The time signature is 3/8 throughout. Measure 26 begins with eighth-note patterns in the flute and bassoon, followed by sixteenth-note patterns. The piano has sustained notes in the bass and treble clef staves.

30

Fl. *f*

Vc. *pizz.* *mp* *mf*

Pno. *f* *p* *mf*

B

Detailed description: This page shows measures 30 through 34. The flute starts with a dynamic *f*. The bassoon uses pizzicato (*pizz.*) and changes dynamics between *mp* and *mf*. The piano also uses pizzicato and changes dynamics between *f*, *p*, and *mf*. A box labeled 'B' is placed above the flute's first measure.

34

Fl. *p* *mp*

Vc. *pizz.* *p* *mp*

Pno. *p* *mp*

Detailed description: Measures 34 through 37. The flute has eighth-note patterns with dynamics *p* and *mp*. The bassoon alternates between *pizz.* and *arco* techniques with dynamics *p* and *mp*. The piano maintains a steady eighth-note bass line with dynamics *p* and *mp*.

39

Fl. *f*

Vc. *arco* *pizz.* *mf*

Pno. *f* *subito*

43 C

Fl. *mp* *p* *mf*

Vc. *arco* *p* *mf*

Pno. *mp* *p* *mf*

48

Fl. *p*

Vc. *p*

Pno. *p* *mf*

53

Fl. Vc. Pno.

Fl. Vc. Pno.

58

Fl. Vc. Pno.

59

Fl. Vc. Pno.

60

Fl. Vc. Pno.

61

62 D

Fl. Vc. Pno.

66

Fl. *p* Vc. *mp* Pno. *mf*

Fl. *mp* Vc. *mf* Pno. *mp*

Fl. *mp* Vc. *mf* Pno. *mp*

70

Fl. *mp* Vc. *mf* Pno. *f*

Fl. *mf* Vc. *f* Pno. *mf*

Fl. *mf* Vc. *mf* Pno. *mf*

74

Fl. *mp* Vc. *mf* Pno. *mp*

Fl. *mp* Vc. *p* Pno. *mp*

Fl. *mf* Vc. *p* Pno. *p*

79

Fl. *mp* Vc. *p* Pno. *mf* *f*

83

Fl. *mf* *f* Vc. *pizz.* *E* *p* *subito* *arco* *f*

Vc. *ff* *p* *f*

Pno. *f* *f*

89

Fl. *p* *subito* *mp* *f* Vc. *p* *subito* *mp* *f*

Pno. *p* *mp* *f*

95

Fl. *p subito*

Vc. *p subito* *mp*

Pno. *p subito* *mp*

101 (b)

Fl. *f* (b) *p subito*

Vc. *f* *p subito* *mp*

Pno. *f* *p subito* *mp*

107 (b)

Fl. *mp* *f* *p subito*

Vc. *f* *p subito* *mp*

Pno. *f* *p subito*

113

Fl. Vc. Pno.

Flute part: Measures 1-3: $\frac{2}{4}$. Measure 4: $\frac{3}{4}$, mp ; $\frac{2}{4}$, p ; $\frac{3}{4}$, mp . Measures 5-6: $\frac{2}{4}$, mp ; $\frac{3}{4}$, mf . Bassoon part: Measures 1-3: $\frac{2}{4}$. Measure 4: $\frac{3}{4}$, mf . Measures 5-6: $\frac{2}{4}$, p ; $\frac{3}{4}$, mp . Measures 7-8: $\frac{2}{4}$, mf . Piano part: Measures 1-3: $\frac{2}{4}$, mp ; $\frac{3}{4}$, mf . Measures 4-5: $\frac{2}{4}$, p ; $\frac{3}{4}$, mp . Measures 6-7: $\frac{2}{4}$, mf .

117

Fl. Vc. Pno.

Flute part: Measures 1-2: $\frac{2}{4}$, f ; $\frac{3}{8}$, ff . Measures 3-4: $\frac{2}{4}$, p . Bassoon part: Measures 1-2: $\frac{2}{4}$, ff . Measures 3-4: p . Piano part: Measures 1-2: $\frac{2}{4}$, ff . Measures 3-4: p , subito . Measures 5-6: $\frac{2}{4}$, mp .

123 F

Fl. Vc. Pno.

Flute part: Measures 1-2: $\frac{2}{4}$, mp ; $\frac{3}{8}$, mf . Measures 3-4: $\frac{2}{4}$, p ; $\frac{3}{8}$, mf . Measures 5-6: $\frac{2}{4}$, p ; $\frac{3}{8}$, mp . Bassoon part: Measures 1-2: $\frac{2}{4}$, mp ; $\frac{3}{8}$, mf . Measures 3-4: $\frac{2}{4}$, p ; $\frac{3}{8}$, mp . Measures 5-6: $\frac{2}{4}$, p ; $\frac{3}{8}$, mf . Measures 7-8: $\frac{2}{4}$, mp ; $\frac{3}{8}$, p . Piano part: Measures 1-2: $\frac{2}{4}$, p ; $\frac{3}{8}$, mf . Measures 3-4: $\frac{2}{4}$, p ; $\frac{3}{8}$, mf . Measures 5-6: $\frac{2}{4}$, mp ; $\frac{3}{8}$, mf . Measures 7-8: $\frac{2}{4}$, p ; $\frac{3}{8}$, mp .

129

Fl. *mp* *f* *mp* *f*

Vc. *mp* *f* *mp*

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

134

Fl. *mp* *mf* *p* *mf*

Vc. *mf* *mp* *mf* *p* *mf*

Pno. *mf* *mp* *mf* *p* *mf*

139

Fl. *p* *mf* *p* *mp*

Vc. *p* *mp*

Pno. *p* *mf* *mp* *p* *mp*

144

Fl.

Vc.

Pno.

Measure 144: Flute and Bassoon play eighth-note patterns. Piano provides harmonic support. Dynamics: *f*, *mp*, *f*.

149

Fl.

Vc.

Pno.

Measure 149: Flute and Bassoon play eighth-note patterns. Piano provides harmonic support. Dynamics: *mp*, *p*, *< mp*, *f*.

154

G

Fl.

Vc.

Pno.

Measure 154: Flute and Bassoon play eighth-note patterns. Piano provides harmonic support. Dynamics: *ff*, *mp subito*, *ff*, *mp subito*, *p*, *ff*, *mp*, *p*.

159

Fl.

Vc.

Pno.

p

mp

p

164

Fl.

Vc.

Pno.

mp

mp

mp

168

Fl.

Vc.

Pno.

p

f

mp

p

mp

f

mp

173

Fl.

Vc.

Pno.

H

178

Fl.

Vc.

Pno.

182

Fl.

Vc.

Pno.

186

Fl.

Vc.

Pno.

mf ff mf

mf ff mf

mf ff mf

190

Fl.

Vc.

Pno.

ff

ff

ff

194 J

Fl.

Vc.

Pno.

p

pizz. mp arco mf pizz.

p

mf

199

Fl. *p* *mp* *f* *v*

Vc. *arco* *pizz.* *arco*

Pno. *p* *mp* *f*

204

Fl. *f* *mp*

Vc. *pizz.* *f subito* *mp*

Pno. *f subito* *mp*

208

Fl. *p* *mf*

Vc. *arco* *p* *mf*

Pno. *p* *mf*

211

Fl.

Vc.

Pno.

p

p

p

mf

mf

216

Fl.

Vc.

p

mp

f

mp

mp

f

219

Fl.

Vc.

f

f

p

f

f

subito

v.v.

223

Fl. Vc. Pno.

f *ff* *p*

subito *ff* *p*

L

227

Fl. Vc. Pno.

ff *p* *subito*

f *p* *subito*

f *p* *mp*

233

Fl. Vc. Pno.

f *p* *subito*

f *p* *subito*

f *p*

238

Fl. *mp*

Vc. *mp*

Pno. *mp*

242

Fl.

Vc. *p subito*

Pno. *p subito*

247

Fl. *f*

Vc. *f*

Pno. *f*

252

Fl. Vc. Pno.

256

Fl. Vc. Pno.

261

Fl. Vc. Pno.

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

Soprano Saxophone $\text{J} = 104 >$

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

5

10

16

A

22

28

33

38

B

44

50

mp

mf

f

p

mp

mf

p

mp

mf

mp

mf

p

mp

mf

54

pp

p

mp

p

mp

pp

p

mp

mp

pp

p

mp

mp

mp

60

mf

f

ff

mp

mf

f

ff

mf

f

ff

mf

f

ff

66 **C**

71

76

This block contains three musical staves, each consisting of four lines. The first staff begins at measure 66, the second at 71, and the third at 76. Each staff has a different key signature and time signature. Measure 66 starts with a treble clef, 3/8 time, and a key signature of one sharp. Measure 71 starts with a treble clef, 2/4 time, and a key signature of one sharp. Measure 76 starts with a treble clef, 3/8 time, and a key signature of two sharps. The music includes various note heads (solid, hollow, and with stems), rests, and beams. Dynamics such as *mp*, *p*, and *mf* are indicated with arrows pointing to specific notes or measures. Measure 66 includes a section labeled 'C' above the top staff. Measures 71 and 76 feature slurs and grace notes.

Musical score for orchestra and piano, page 81, measures 1-10. The score consists of five staves. The top three staves represent the orchestra, and the bottom two staves represent the piano. Measure 1: Violins play eighth-note patterns, viola and cello provide harmonic support. Measure 2: Flute enters with a melodic line. Measure 3: Clarinet adds to the texture. Measure 4: Bassoon joins the bassoon line. Measures 5-6: Trombones and tuba provide rhythmic drive. Measures 7-8: Percussion instruments (timpani, snare drum) are prominent. Measures 9-10: The piano plays a sustained bass line while the orchestra provides harmonic support.

Musical score for orchestra, page 10, measures 11-12. The score consists of four staves. Measure 11 starts with a forte dynamic. Measure 12 begins with a piano dynamic. Various dynamics (mf, mp, p) and performance instructions (e.g., slurs, grace notes) are indicated throughout the measures.

Musical score for orchestra and piano, page 10, measures 92-93. The score consists of four staves. The top staff (treble clef) has a key signature of one sharp. Measure 92 starts with a forte dynamic. Measure 93 begins with a dynamic marking of *mf*. The middle staff (treble clef) has a key signature of one flat. Measure 92 ends with a dynamic marking of *p*. The bottom staff (bass clef) has a key signature of one sharp. Measure 92 ends with a dynamic marking of *p*. Measures 92-93 are divided by vertical bar lines.

97

102

107

E

A musical score page featuring four staves of music. The top staff uses a treble clef and an 8/8 time signature. The second staff uses a treble clef and a 6/8 time signature. The third staff uses a treble clef and an 8/8 time signature. The bottom staff uses a bass clef and a 6/8 time signature. The score includes dynamic markings such as *mp*, *mf*, and *mp*. Measures 1 through 5 are shown, with measure 6 partially visible at the bottom.

Musical score for orchestra and piano, page 119, measures 1-4. The score consists of four staves. The top staff is for the piano, featuring eighth-note patterns with dynamic markings *p*, *p*, and *mp*. The second staff is for the first violin, with dynamics *mp*, *mp*, and *mf*. The third staff is for the second violin, with dynamics *p*, *p*, and *mp*. The bottom staff is for the cello, with dynamics *p*, *p*, and *mp*. Measure 4 concludes with a measure number 24.

129

mf > f mp pp p <> p

mf > mp pp p <> p

mf f mp pp p <> p

mf > f mp pp p <> p

134

mf mp mp p <> /

mp mp p <> /

mp mp p <> /

mp p <> /

139

mp > mp p <> pp p

mp mp p <> pp p

mp mp p <> pp p

mp > mp p <> pp p

F

145

mf

mp

mp

mp

150

f

ff

mf

mf

mf

mf

mf

mf

ff

ff

155

f

ff

f

mf

f

ff

mf

f

f

ff

mf

f

f

mf

f

f

160

ff

f mf < f

ff

mf < f

ff

f mf < f

ff

ff

ff

ff

166

G

p

mp

p

mp

p

mf

p

mp

p

mp

p

171

mp

mp

p

p

mp

mp

p

mf

mp

p

mp

p

mp

p

Musical score for orchestra and piano, page 177, measures 1-6. The score consists of five staves. The top staff is soprano voice, the second is alto, the third is tenor, the fourth is bass, and the bottom staff is piano. Measure 1: Soprano has eighth-note pairs (mp), Alto has eighth-note pairs (mf), Tenor has eighth-note pairs (mp), Bass has eighth-note pairs (mp). Measure 2: Soprano has eighth-note pairs (p), Alto has eighth-note pairs (p), Tenor has eighth-note pairs (p), Bass has eighth-note pairs (p). Measure 3: Soprano has eighth-note pairs (p), Alto has eighth-note pairs (p), Tenor has eighth-note pairs (p), Bass has eighth-note pairs (p). Measure 4: Soprano has eighth-note pairs (p), Alto has eighth-note pairs (p), Tenor has eighth-note pairs (p), Bass has eighth-note pairs (p). Measure 5: Soprano has eighth-note pairs (p), Alto has eighth-note pairs (p), Tenor has eighth-note pairs (p), Bass has eighth-note pairs (p). Measure 6: Soprano has eighth-note pairs (p), Alto has eighth-note pairs (p), Tenor has eighth-note pairs (p), Bass has eighth-note pairs (p).

Musical score for orchestra and piano, page 182, measures 1-4. The score consists of four staves. The top staff is soprano, the second is alto, the third is tenor, and the bottom is bass. Measure 1: Soprano (mf), Alto (pp). Measure 2: Alto (mp). Measure 3: Tenor (pp). Measure 4: Bass (mf).

Musical score for orchestra and piano, page 187. The score consists of four staves: Violin 1, Violin 2, Cello, and Double Bass. The Violin 1 staff starts with a dynamic of *mf*. The Violin 2 staff starts with a dynamic of *mp*. The Cello staff starts with a dynamic of *mp*. The Double Bass staff starts with a dynamic of *mp*. The music features various dynamics including *f*, *pp*, and *mf*, and includes slurs and grace notes.

191 **H**

197

202

206

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

J.= 80 Energetic and playful

Saxophone

Violoncello

Percussion

Piano

SNARE DRUM (no snares)

6

Sax.

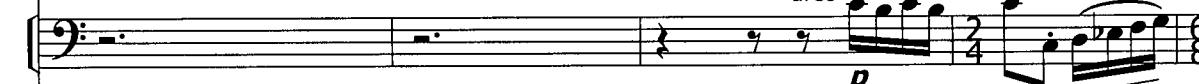
Vc.

Perc.

Pno.

9

Sax. 

Vc. 

Perc. 

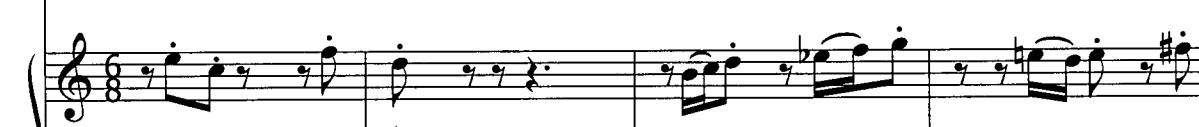
Pno. 

13

Sax. 

Vc. 

Perc. 

Pno. 

17

Sax. *mp*

Vc. *mf* *f* *mp* *p*

Perc. *p* *mf* *mp* *p*

Pno. *mp* *mf* *mp* *p*

21

Sax. *p*

Vc. *mf*

Perc. *mp*

Pno. *mf*

24

Sax.

Vc.

Perc.

Pno.

27

Sax.

Vc.

Perc.

Pno.

31

Sax.

Vc. *pizz.*

Perc.

Pno. *mp*

35

Sax.

Vc. *arco*
mp

Perc. *p*

Pno. *p*

39

Sax. Dynamics: *p*

Vc. Dynamics: *mf*

Perc. Dynamics: *p*

Pno. Dynamics: *p*, *mp*, *mf*

43

Sax. Measures 1-2: 6/8 time; Measures 3-4: 2/4 time

Vc. Dynamics: *p*

Perc. Dynamics: *p*, *pp*

Pno. Dynamics: *p*

47

Sax.

Vc.

Perc.

Pno.

This section contains four staves. The first three staves (Saxophone, Bassoon, and Percussion) have measure lines extending from the end of measure 46 into measure 47. Measure 47 consists of two 4/4 sections followed by a 6/8 section. Measure 48 begins with a 6/8 section. Measures 49 and 50 are 8-measure sections starting with 3/8, followed by 6/8, then 3/8, and finally 4/4. Various dynamics like *mf*, *f*, *p*, *mp*, and *pp* are indicated throughout.

50

Sax.

Vc.

Perc.

Pno.

This section contains four staves. The first three staves (Saxophone, Bassoon, and Percussion) have measure lines extending from the end of measure 49 into measure 50. Measure 50 consists of two 8-measure sections starting with 3/8, followed by 6/8, then 3/8, and finally 4/4. Measure 51 begins with a 6/8 section. Measures 52 and 53 are 8-measure sections starting with 3/8, followed by 6/8, then 3/8, and finally 4/4. Dynamics like *mf*, *mp*, *p*, and *pp* are used.

54

Sax.

Vc.

Perc.

Pno.

60

Sax.

Vc.

Perc.

Pno.

63

Sax.

Vc.

Perc.

Pno.

66

Sax.

Vc.

Perc.

Pno.

69

Sax.

Vc.

Perc.

Pno.

72

Sax.

Vc.

Perc.

Pno.

77

Sax. 

Vc. 

Perc. 

Pno. 

80

Sax. 

Vc. 

Perc. 

Pno. 

83

Sax.

Vc.

Perc.

Pno.

86

Sax.

Vc.

Perc.

Pno.

90 

Sax. 

Vc. 

Perc.

Pno. 

94 

Sax. 

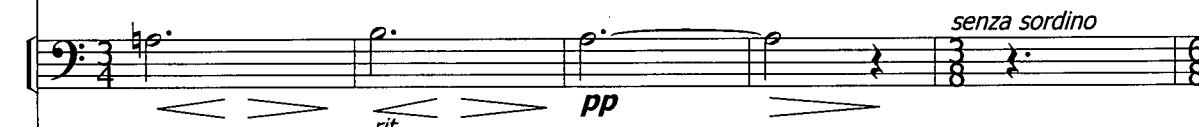
Vc. 

Perc.

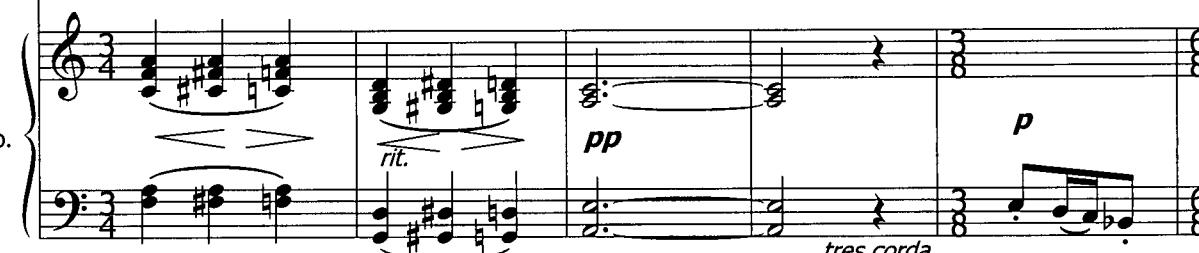
Pno. 

98

Sax. 

Vc. 

Perc. 

Pno. 

103

Sax. 

Vc. 

Perc. 

Pno. 

107

Sax. 

Vc. 

Perc. 

Pno. 

111

Sax. 

Vc. 

Perc. 

Pno. 

114

Sax.

Vc.

Perc.

Pno.

117

Sax.

Vc.

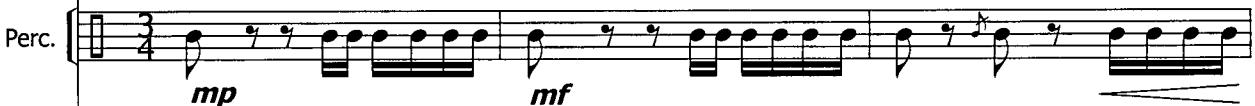
Perc.

Pno.

120

Sax. 

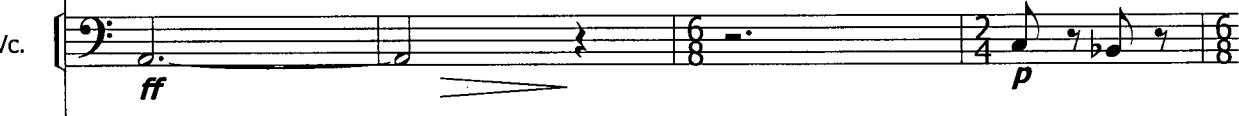
Vc. 

Perc. 

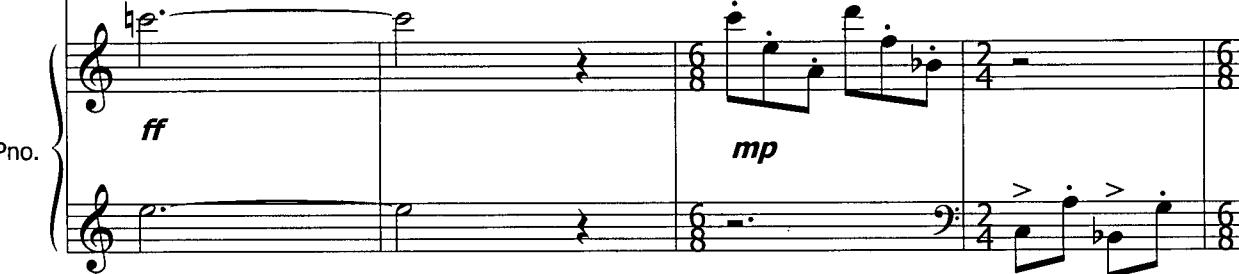
Pno. 

123

Sax. 

Vc. 

Perc. 

Pno. 

127

Sax.

Vc.

Perc.

Pno.

131

Sax.

Vc.

Perc.

Pno.

135

Sax. *p* *mp*

Vc. *mf*

Perc. *mp*

Pno. *mf*

138

Sax.

Vc. *p*

Perc. *pp*

Pno. *p*

141

Sax. 

Vc. 

Perc. 

Pno. 



144

Sax. 

Vc. 

Perc. 

Pno. 



148

Sax. 

Vc. 

Perc. 

Pno. 



153

Sax. 

Vc. 

Perc. 

Pno. 

CONTINUOSITY

By Yvonne Gillespie
(2005)

INSTRUMENTATION:

Flute
French Horn
Violin
Violoncello
Piano

DURATION:

5 minutes

PROGRAM NOTES:

Continuity 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

J=126

The musical score consists of two systems of music. The first system (measures 1-5) includes parts for Flute, Violin, Cello, and French Horn. The Flute part starts with a sustained note followed by eighth-note pairs. The Violin part has eighth-note pairs with dynamic *p*. The Cello part has sustained notes. The French Horn part has eighth-note pairs. The second system (measures 6-10) includes parts for Flute, Violin, Cello, French Horn, and Piano. The Flute part has eighth-note pairs. The Violin part has eighth-note pairs. The Cello part has eighth-note pairs with dynamic *mp*. The French Horn part has eighth-note pairs. The Piano part has sustained notes.

Flute

Violin

Cello

French Horn

Piano

Fl.

Vn.

Vc.

FH.

Pno.

21

Fl. Vn. Vc. FH.

Pno.

21

26

Fl. Vn. Vc. FH.

Pno.

26

B

Fl. Vn. Vc. FH. Pno.

32

37

Fl. Vn. Vc. FH. Pno.

37

42

Fl. Vn. Vc.

FH. Pno.

47

Fl. Vn. Vc.

FH. Pno.

51.

Fl. **C** *p*

Vn. *mp*

Vc. *p*

FH. *p*

Pno. *p* *mp* *mp*

56

Fl. *mp* < *mf*

Vn. *p* *mp* < *mf*

Vc. *mp* *p* < *mp*

FH. *mp* < *mf*

Pno. *mp* *mf*

Musical score for Flute (Fl.), Violin (Vn.), Cello (Vc.), Flute (Fl.), and Piano (Pno.). The score consists of five staves. The Flute and Violin play eighth-note patterns with grace notes. The Cello provides harmonic support with sustained notes. The second Flute part enters with eighth-note patterns. The Piano part features chords and arpeggiated patterns. Measure numbers 61, 5, 6, and 8 are indicated above the staves. Dynamics include *p*, *mp*, and *mf*.

Fl. 66

Vn.

Vc.

FH.

Pno.

71

Fl. *mp* > >

Vn. *mp* <> >

Vc. *mf* >

FH. *mp* <> >

Pno. *p* *mp* < > *mf* < >

75

Fl. *p* *mp* < > **D**

Vn. *p* *mp* < > *mf* < > *f*

Vc. *mf* — *f* *mf* < > *ff*

FH. *p* *mp* < > *mf* < > *f*

Pno. *p* *mp* < > *mf* < > *f* *ff*

80

Fl. Vn. Vc. FH.

Pno.

80

85

Fl. Vn. Vc. FH.

Pno.

85

91

Fl. Vn. Vc. FH.

Pno.

91

96

Fl. Vn. Vc. FH.

Pno.

96

100

Fl. Vn. Vc. FH.

Pno.

100

Fl. Vn. Vc. FH. Pno.

105

Fl. Vn. Vc. FH.

Pno.

105

109

Fl. Vn. Vc. FH.

Pno.

114

Fl. Vn. Vc. FH.

Pno.

118

Fl. f ff **F** mp

Vn. f ff p

Vc. f ff mp

FH. f ff p

Pno. f ff p mp

122

Fl. mp

Vn. mp

Vc.

FH. mp

Pno. mp

126

Fl. *mf* *mp*

Vn. *mf* *mf*

Vc. *mf* *mp*

FH. *mf*

Pno. *mf* *mp* *mf*

130

Fl. *p* *mp* *p* *mp*

Vn. *mp* *p*

Vc. *mf* *mp*

FH. *mf* *p*

Pno. *mp* *p* *mp*

134

Fl. Vn. Vc. FH.

Pno.

134

138

Fl. Vn. Vc. FH.

Pno.

138

143

Fl. *mp*

Vn. *p* *mp*

Vc. *p* *mf*

FH. *mp*

Pno. *mp* *mp*

147

Fl. >>> >>> >> > *p*

Vn. *mp* *mf* > *p*

Vc. *mp* *mf* > *mp* > *mp*

FH. << >>> >>> > *p*

Pno. << *mf* >> *mp* << *mf* >> << *mp* >>

Fl. 151 *mp* *mf* *f*

Vn. *mp* *mf* *f*

Vc. *f* > *mf* *ff*

FH. *mp* > *mf* *f*

Pno. 151 *mf* *mf* *ff*

Fl. 156 G *p*

Vn. *mp* *p* *ff*

Vc. *p* *ff*

FH. *p* *mf*

Pno. 156

Fl. 160 *f* *mp*

Vn. *f*

Vc.

FH. 160 *p* *mf*

Pno.

Fl. 165 *p* *f*

Vn.

Vc. *ff*

FH.

Pno.

169

Fl. *mp*

Vn. *p*

Vc. *p*

FH. *p*

Pno. *mp*

p

mp

mp

173

Fl. *f*

Vn. *f*

Vc. *mf*

FH. *mf*

Pno. *ff*

f

ff

ff

ff

178 H

Fl. Vn. Vc.

FH. Pno.

183

Fl. Vn. Vc.

FH. Pno.

187

Fl.

Vn.

Vc.

FH.

Pno.

187

188

189

190

191

Fl.

Vn.

Vc.

FH.

Pno.

191

192

193

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

Soprano *j = 72*

Tenor

Piano

S. *mp*
Drop - lets hang in time - less space, re - flect - ing sun's first

T. *mp*
Drop-lets in time - less space, re - flect - ing sun's first

Pno. *p*

S. *mf*
light. Sus-pend ed in our web of life

T. *mf*
light. Sus-pend ed in our web of life.

Pno. *mf*

S. 12 *mp* *p* *pp*
 pris - m to our — sanc - tum.
 T. 8 *mp* *p* *pp*
 pris - m to our — sanc - tum.
 Pno. *mp* *p* *pp*
 * *Rea.* * *Rea.*

S. 16 *mp* *p*
 Mis - ty shore — knows mist — once — more, — steal -
 T. 8 *mp*
 Mis - ty shore — knows mist — once more,
 Pno. *p* *pp*
 * *Rea.* * *Rea.* * *Rea.* *

S. 19 *mf* *fp* *pp*
 — ing — steal - ing si lent ly —
 T. 8 *mp* *fp* *pp*
 steal - ing — steal - ing si lent ly —
 Pno. *p* *mp* *mf* *pp*
subito *b2:*

23

S. *p* seep - ing through as morn - ing dew creeping play -

T. *p* 8 seep - ing through as morn - ing dew creeping creeping play -

Pno. *p*

27

S. ful - ly, play - ful - ly Morn - ing ze - phyr

T. ful - ly, play - ful - ly Morn - ing ze - phyr

Pno. *mp* 5 *pp*

30

S. brush - es, brush - es by gen-tle in its call *p* *mp*

T. brush - es, brush - es by gen-tle in its call *p* *mp*

Pno. 5 *p* *mf*

34

S. rais - ing muse—— of calm - er tides tran - quil——

T. rais ing muse—— of calm - er tides tran - quil in——

Pno.

p

8 * Rea. * Rea. * Rea. * Rea.

38

S. in—— its bless ————— ing.

T. ——— its bless ————— ing.

Pno.

p *pp* *p*

* 5 * Rea. * Rea.

42

S. ————— For - est floor—— a -

T. ————— For - est——

Pno.

mp

5 * Rea. * Rea. *

45

S. live once more Bend - ing with each each breath

T. a-live once more bend - ing with each each breath,

Pno.

mf pp

49

S. soft-ly sways in peace - ful play

T. soft-ly sways in peace - ful play

Pno.

p mp p

53

S. ing - ly be - reft. Waves of white fall crash

T. ing - ly be - reft. Waves of white fall crash

Pno.

pp mp f mp

56

S. *f* ing down pierc - ing pierc - ing to the core

T. *mf* ing down pierc - ing to the core

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

59

S. *mf* beat - ing drums, drums of va - cant cares

T. *mf* beat - ing drums, drums of va - cant cares

Pno. *p* *mf* *p* *mp* *p*

62

S. *p* hear - ing, hear-ing our de - sires, our de - sires

T. *p* hear - ing our de - sires, our de - sires

Pno. *p* *mp*

65 *mp*

S. O - cean's roar folds in once more boasting noise

T. 8 O - cean's roar folds in once more boasting

Pno. *pp* 5 *p* 5 *mp* 5 5 5

68

S. i - ly Call - ing out in end - less

T. 8 nois - i - ly Call - ing out in end - less

Pno. *mf* *f* *mp < mf >* *mp < mf >*

72

S. shouts set - ting spir

T. 8 shouts set - ting spir

Pno. *mp* *f* *mp* 3 *mp* *mf*

This musical score consists of three systems of music. System 1 (measures 65-67) features vocal parts for Soprano (S.) and Tenor (T.) with piano accompaniment (Pno.). The lyrics describe the ocean's roar and its boasting noise. System 2 (measures 68-70) continues with the same vocal parts and piano, focusing on the word 'noisily' and its connection to a call. System 3 (measures 72-74) concludes with the vocal parts and piano, mentioning 'shouts' and 'spir'. The piano part includes dynamic markings like *mp*, *f*, *pp*, and *mf*, and performance techniques such as slurs, grace notes, and dynamics over specific notes.

75

S. *mf*

T. *mf*

Pno.

rits free.

rits free.

mf *mp* *p*

8

2. A RIPPLE TO MY THOUGHTS

Lyrics by Peter Gillespie

Soprano *p* *mp* *pp*

Tenor *p* *mp* *pp*

Piano *p* *pp*

S. *p* *p < f*
a — jade blan — ket a sto-ny peak

T. *p* *p < f*
a — jade blan — ket a sto-ny peak

S. *mp* *pp* *p* *f*

T. *p* *pp* *p* *f*

S. *p* *mp* *mp* *mp*
a gib - ber brook on crun —

T. *p* *mp* *p* *pp* *mp*
a — gib — ber brook on —

17

S. *p* ching snow _____ plea _____ plea _____

T. *p* 8 snow _____ on e - cho's plea _____

pp *mp* *p* *pp* *ppp*

21 > *pp* on whis-per -- ing nights _____ whis per -- ing nights _____

T. *pp* 8 on whis-per -- ing nights on whisp'ring nights _____

pp

26 *pp* on soo -- thing tones _____

T. *pp* 8 on soo -- thing tones _____

ppp *pp* *p* *mp* *pp*

31

S. *p* in — fi re's _ pant *mf* in sprig's

T. *p* in — fi re's _ pant *mf* in sprig's

mp *pp* *p* *mf*

36

S. *p* spec — ter in — rai — ny haze in — rainy haze

T. *p* spec — ter in rai — ny haze in rai — ny haze

p *pp* *f* *f* *f*

41

S. in — spring's new tang *f* *p* I see *mp* I smell

T. in — spring's new tang *f* *p* I hear

p *f* *pp*

The musical score consists of three systems of music. System 1 (measures 31-32) features Soprano and Tenor voices with piano accompaniment. The Soprano part includes lyrics "in — fi re's _ pant" and "in sprig's". The Tenor part includes lyrics "in — fi re's _ pant" and "in sprig's". The piano part has dynamics *p*, *mf*, *p*, *mp*, *pp*, *p*, and *mf*. System 2 (measures 36-37) features Soprano and Tenor voices with piano accompaniment. The Soprano part includes lyrics "spec — ter" and "in — rai — ny haze in — rainy haze". The Tenor part includes lyrics "spec — ter" and "in rai — ny haze in rai — ny haze". The piano part has dynamics *p*, *pp*, *f*, *f*, and *f*. System 3 (measures 41-42) features Soprano and Tenor voices with piano accompaniment. The Soprano part includes lyrics "in — spring's new tang" and "I see I smell". The Tenor part includes lyrics "in — spring's new tang" and "I hear". The piano part has dynamics *f*, *p*, *mp*, *f*, *p*, and *pp*.

46

S. my life's faint path I taste the joy

T. *mp* < *mf* *p* *mp*
I feel my life's faint path I taste the joy of look -- ing back

51

S. a rip -- ple to my thoughts

T. *p* *pp*
a rip -- ple to my thoughts

3. ... OF LOSING YOU

Lyrics by Peter Gillespie

Soprano *J = 50*

Tenor

Piano *pp*

(Hold down throughout
unless indicated otherwise)

S. *p*

T. *p* *pp* *p*

S. *ry* *eyes*

T. *ry* *eyes*

14

S. - - - - - *of _____ raz - ing -*

T. - - - - - *of _____ raz - ing -*

Piano: Measures 14-17 show a bass line with eighth-note patterns and a treble line with sixteenth-note patterns.

18

S. *ing raz - ing -* *mind _____ of _____ mis -*

T. *raz - ing -* *mind _____ of _____ mis -*

Piano: Measures 18-21 show a bass line with eighth-note patterns and a treble line with sixteenth-note patterns.

22

S. *- placed _____ heart _____*

T. *- placed _____ heart _____*

Piano: Measures 22-25 show a bass line with eighth-note patterns and a treble line with sixteenth-note patterns. The piano part includes dynamic markings: > *mp* > *p* *pp*.

27

S. *p*
of los - ing you of

T. *pp* < *p*
of los - ing you

32

S. los - ing *pp* hope

T. *p* > *pp*
of los - ing hope

mf

ppp

37

S. > *pp* of

T. > *p*
of,

pp

42

S. *p* let - ting go of

T. *mp* of let - ting, let - ing go of

8

46 *pp* life

T. *pp* life

ppp

Detailed description: The musical score consists of two staves. The top staff is for the Soprano (S.) and the bottom staff is for the Tenor (T.). Both staves use a common time signature. Measure 42 begins with a piano dynamic (p) for the soprano, followed by a vocal line with lyrics 'let - ting go of'. The tenor enters with a dynamic of mezzo-forte (mp) and sings 'of let - ting, let - ing go of'. Measure 46 begins with a pianississimo dynamic (pp) for both voices, followed by the word 'life'. The tenor continues with 'life' and concludes with a dynamic of pianissississimo (ppp). The vocal parts are primarily composed of eighth and sixteenth notes, with some sustained notes and grace notes.