

LEE WESTWOOD

AS DAY RECEDES,
SO NIGHT...

FOR OBOE, CLARINET & BASSOON

(2014)

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'As Day Recedes, So Night...'

For Oboe, Clarinet & Bassoon

(2014)

'As Day Recedes, So Night...' was composed over the month of June 2014 in response to a call for scores by the Gelächter Trio, and is dedicated to the Swedish composer Jakob Jonsson.

One might say that the piece is built from two contrasting musical ideas: the first, a polyphonic setting of a monody, loosely based on the Sutartinės of Lithuania; the second, a more free-flowing texture characterised by glissandi and the gradual morphing from one pitch to the next. Multiphonics in the oboe and bassoon are used as a gateway to new pitches and musical sections, and the music maintains a very narrow tessitura between the instruments throughout, resulting in the bassoon, more often than not, performing in its higher register.

On the other hand, one might equally say that the content of each section, aside from their being contrasted, is immaterial, replaceable in fact, and that the piece is best defined by its structure. Essentially, the music plays a blending game, whereby the lengths of the A sections increase each time they reappear, whilst the B sections, with which the A alternates, gradually decrease in length. This procedure was derived from the division of a sine wave (from just shy of its peak to its trough) into 4 equal parts, the five intersections of the wave working in inverse proportion to one another in terms of their distance in height from point 0 (the centre of the wave). This relationship can be seen throughout nature, an obvious case being the increase and decrease in daylight hours throughout the year, more markedly so nearer the Earth's poles.

Acknowledgement must be given to geometer Sama Mara for his advice on this proportional system.

L.W.

SCORE IN C

DURATION: 4 mins

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As Day Recedes, So Night...

Lee Westwood
(Brighton, June 2014)

♩ = 120 Primitive, rhythmical, breathy. Senza vib.

Musical score for Oboe, Clarinet in Bb, and Bassoon, measures 1-6. The Oboe and Clarinet parts begin with a *mf* dynamic. The Bassoon part starts with a *ppp* dynamic and a *ff* dynamic marking.

Musical score for Oboe, Clarinet in Bb, and Bassoon, measures 7-12. A section marker 'A' is present above measure 10. The dynamic is *mf*.

Musical score for Oboe, Clarinet in Bb, and Bassoon, measures 13-16.

Musical score for Oboe, Clarinet in Bb, and Bassoon, measures 17-20. A section marker 'B' is present above measure 17. The dynamic is *ppp*.

22 **C** Gentle, with an unmeasured feel. Senza vib.

* Triangle noteheads should be played using an alternative, tone fingering for the same pitch

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29 **D**

* Triangle noteheads should be played using an alternative, tone fingering for the same pitch

34

38 **E**

43 **F**

ppp < p *ppp < p*

ppp < p *ppp p*

ppp *ff* *ppp < p* *ppp*

50 **G**

tone fingerings

ppp *p* *ppp <*

pp < p

p *5* *ppp* *p*

56 **H**

ff *mf*

f

f

61 **I**

f

66 **J**

ff ppp p

ppp p

ppp p

72 **K**

f mp ppp<

ppp p f ppp p

p ppp< p ppp ff

79

p 3 ppp p f

3 f

tone fingerings

ppp p 3 ppp

85 **L** **M**

ff f

3

90 N

ppp ff ppp < p
ff p
ppp ff ppp < p

97 O

tone fingerings

ppp p ppp < p
ppp < p
ppp mf ppp p

* Gradually fade from a single note into the multiphonic, and back again

104 P rit. . . . tone fingerings

p < mp < pp ppp p
ppp ppp ppp p
ppp ppp ppp p

* Triangle noteheads should be played using an alternative, tone fingering for the same pitch

A tempo (♩ = 120)

110 Q normal

ppp pp ppp ppp ppp ppp
ppp pp ppp ppp ppp ppp
ppp pp ppp ppp ppp ppp

* wind tones - breathy, very little note (triangular noteheads should be played using tone fingerings).