

MATTHEW KANER

Chants



INSTRUMENTATION

Flute

Clarinet in B \flat

Viola

Violoncello

The score is notated in C.

Duration: ca' 5 mins

s.p. = sul ponticello

e.s.p. = extreme sul ponticello

PROGRAMME NOTE

Chants was commissioned by the London Sinfonietta as part of Writing the Future, which is generously supported by the Boltini Trust, Anthony Mackintosh and Michael & Patrica McLaren-Turner.

Chants is essentially a melodic work; it features almost no chords, and all the harmonies that can be heard were conceived in terms of the linear interaction between voices. The title refers to the plainchant-like writing heard moving in parallel harmonics in the viola and cello shortly after the opening, which is loosely inspired in terms of its shape and syntax by some of the works of Guillaume de Machaut, especially his *Mistra de Nostre Dame*, with its characteristic cadences in parallel fifths. Later in the work, another kind of 'chant' emerges: a long-breathed melodic line passed around the ensemble to provide variation in colour and timbre, which eventually flowers into a richer three, and then four voice texture.

Chants

♩ = 132

MATTHEW KANER

Flute: airy tone → ord. (G.P.)
 Clarinet in Bb: *ppp* → *mf* > *mp*
 Viola: poco sul pont., icy IV. III. (II.) I. II. III. IV. *pp* → *f* *mf*
 Violoncello: pizz. *p* arco molto sul pont. *mf* > *mp*

Fl.: *f* → *mp*
 Cl.: *mp* → *p* → *f* → *p* → *ppp*
 Vla.: sempre sul pont. I. *mf* → *pp* pizz. *f*
 Vc.: II. pos nat. *f* > *mp* II. III. *pp*

4 **Poco meno mosso** (♩ = c. 56)

Fl. *fltr* v. breathy tone *ord.* normal tone

11

Fl. *pp* *mp* *ppp*

Cl. *pppp* *p* *ppp* *p*

Vla. I. arco, poco sul pont., wispy *ppp*

Vc. poco sul pont., wispy *ppp*

14

Fl. *ppp* *mp* *mf*

Cl. *ppp* *p*

Vla. *p* *pp*

Vc. *p* *pp*

16

Fl. *ppp* *mp* *ff*

Cl. *pp* *ppp* *mp*

Vla. I II *mp* *ppp*

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

20

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

Cl. *ppp mf* *mp* *ppp* *pp* *pppp*

Vla. *sul pont.* *molto s.p.* *gliss.* *p*

Vc. *mf* *f* *ppp* *p*

25

Fl. *ppp* *p*

Cl. *p* *pp* *ppp* *p*

Vla. *pp* *ppp* *p* II

Vc. *pp* *ppp* *p* III

28

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

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

Vla. *pp*

Vc. *pp*

30

Fl. *mf* 6 *p* *mf*

Cl. *ppp* *p* 3 *mp* *p* *mp*

Vla. *ppp*

Vc. *pp* *mp* *f* *tasto*

Detailed description: This system contains measures 30 through 33. The Flute part begins with a sixteenth-note scale (marked *mf*) and a sixteenth-note rest (marked 6), followed by a half-note rest (*p*) and a half-note (*mf*). The Clarinet part starts with a sixteenth-note scale (marked *ppp*) and a sixteenth-note rest (marked 5), followed by a half-note (*p*), a quarter-note triplet (*mp*), and a half-note (*p*), ending with a quarter-note (*mp*). The Viola part plays a half-note chord (*ppp*). The Violoncello part plays a half-note chord (*pp*) and a quarter-note triplet (*mp*) with a *tasto* marking, ending with a half-note (*f*).

34

Fl. *fp* *f* *mp* *mp* *p* *ppp*

Cl. *mf* 3 *ppp*

Vla. (I.) *ppp* *pp*

Vc. *mp* *fpp* 3 *pp*

v. breathy → *normal tone* *fltr.* *ord.*

ord. → sul tasto *II ord.*

Detailed description: This system contains measures 34 through 37. The Flute part starts with a half-note (*fp*), a quarter-note (*f*), a quarter-note (*mp*), a half-note (*mp*), a half-note (*p*), and a half-note (*ppp*). The Clarinet part plays a half-note (*mf*) and a quarter-note triplet (*ppp*). The Viola part plays a half-note chord (*ppp*) and a half-note chord (*pp*). The Violoncello part plays a half-note (*mp*), a quarter-note (*fpp*), a quarter-note triplet (*pp*), and a half-note (*pp*). Performance instructions include *v. breathy* and *normal tone* for the flute, *fltr.* and *ord.* for the clarinet, and *ord. → sul tasto* and *II ord.* for the cello.

40

Fl. *mf* 3 *pp* *pp*

Cl. *pp* *pp* *mf* *ppp*

Vla.

Vc.

Detailed description: This system contains measures 40 through 43. The Flute part plays a half-note (*mf*) and a quarter-note triplet (*pp*), followed by a half-note (*pp*) and a half-note (*pp*). The Clarinet part plays a half-note (*pp*), a half-note (*pp*), a quarter-note (*mf*), and a quarter-note triplet (*ppp*). The Viola and Violoncello parts play half-note chords.

44

Fl. *pp* 3 *mf* 3 *p sf* 3

Cl. *ppp* 3 3

Vla. *p* 3 *pp* 3 3 *p*

Vc. *p* 3 *pp* 3 3 *p*

48

Fl. *p* *mf* 5 *pp* *mf p* fltr.

Cl. *ppp* 3 5 *pp silky* *p*

Vla. *ppp* *mf p* (begin trem. fast but rapidly slow down) poco s.p. → ord.

Vc. *ppp* *mf p* (begin trem. fast but rapidly slow down) poco s.p. → ord.

52

Fl. ord. *ppp* *mf* *ff* *mf* *p* ft.

Cl. *ppp* *p*

Vla. poco s.p. *fp* *f* molto s.p. *mp* poco s.p. *mf p* *f* molto s.p. *ppp* *8va* molto. s.p.

Vc. poco s.p. *fp < f* poco s.p. *mf p* *ff* *3* ord. *ppp*

e.s.p. + a little excess bow pressure

57

Fl. ord. *ff* *mp* *sf* ft. Cantabile ♩=66 (but flexible)

Cl. ftr. *mf* *mp* *p* *mf*

Vla. *ff* *ff* pizz. *ff* arco sul pont. *fp*

Vc. *f* molto s.p. ord. *mf* *gliss.* *fp* *f* *mf*

59 ord.

Fl. *p* *p* *ppp* *p* *3*

Cl. *ppp* *pp dolciss.* *p > pp*

Vla. *mf p* *mp espress.* *pp* *mp* *ppp* *mp* *3* *mf*

Vc. *pp* *ppp* *pp* *mp espress.*

molto sul tasto

64

Fl. *ppp* *p* *11* *mp* *pp* *3* *ppp*

Cl. *pp* *mp* *5* *mf*

Vla. *p* *pp*

Vc. *ppp* *pp*

67

Fl. *p* *3* *p* *mp*

Cl. *pp* *mp* *<mf>* *3* *p* *pp*

Vla. *pp* *mp* *3* *p* *pp* *IV.*

Vc. *ppp* *ppp* *3* *II.*

71

Fl. *ppp* *ppp* *mp*

Cl. *p* *ppp* *pp dolce* *ppp* *p*

Vla. *p* *ppp* *mp*

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

Measures 71-74. Flute: *ppp*, *ppp* (triple), *mp* (triple). Clarinet: *p*, *ppp* (5), *pp*, *p*, *pp dolce*, *ppp* (3), *p*. Viola: *p*, *ppp* (3), *mp*. Violoncello: *p*, *mp*, *pp* (3), *mp*.

75

Fl. *ppp*

Cl. *mp* *ppp*

Vla. *mp* *p* *pp* *p*

Vc. *mp* *pp* *p*

Measures 75-78. Flute: *ppp*. Clarinet: *mp* (5), *ppp*. Viola: *mp*, *p*, *pp*, *p*. Violoncello: *mp*, *pp* (3), *p* (3).

79

Fl. -

Cl. *ppp*

Vla. II. *mf* *p* *mf*

Vc. *mf* *p* *mf*

Measures 79-82. Flute: rest. Clarinet: *ppp* (3), (3). Viola II: *mf*, *p*, *mf* (3). Violoncello: *mf* (3), *p* (3), *mf* (3), (3).

82 11

Fl. *ppp* *mf*

Cl. *mp* *ppp* *pp 3*

Vla. *senza vibr.* *sub. pp* *p* *pp* *ppp* *pp*

Vc. *senza vibr.* *sub. pp* *p* *pp* *ppp* *pp*

86

Fl. *pp* *ppp*

Cl. *mp* *feisty* *mf*

Vla. *vibr. norm.* *ppp* *mp*

Vc. *vibr. norm.* *ppp* *p* *pp* *mf* *mp*

90

Fl. *fitr.* *ord.* *mf* *f*

Cl. *pp* *(into background)* *ppp* *p* *mf* *f*

Vla. *f* *mf*

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

12

92

Fl. *f* *ff* *mp* *mf* *ff* *ppp*

Cl. *p* *ppp* *mp* *pp*

Vla. *p* *ffz* *pp* *ppp*

Vc. *f* *mp* *mf* *f* *pp*

fltr. ord.

E.S.P. pos. nat. I. II.

fast trem. non. trem.

sul tasto molto s.p. tasto

94

Fl. *ppp* *mp* *ppp*

Cl. *pp* *mf* *pp* *ppp*

Vla. *p* *pp*

Vc. *ppp* *pp < p* *pp*

gradually loosen embouchure → airy nat.

II. pos. nat.

99

Fl. *pppp* *p* *pp*

Cl. *mp* *pppp*

Vla. *ppp*

Vc. *ppp*