

Concert

for Matthew Bourne & Ensemble Entropy

The Illuminated Man

Matt London

Matthew Bourne & Ensemble Entropy

The Illuminated Mann

Matt London

- Piano - Flute/Alto Flute - Baritone/Tenor Saxophone - Violin - Double Bass

An open scored work exploring questions and realisations inspired by the piano music of Matthew Bourne.

As a development from my first open scored extended work for Ensemble Entropy *The Wind Blows South* towards my goal of creating scripted improvisation I have tried to develop a more efficient and succinct quality to the open scoring components to reduce the interpretation reaction time. As with everything in music it is clarity even if it is only initial clarity in my case so that it is easier to interpret and then depart or ignore! All of which is fine.

Comprised of varying non-traditional notation forms the ensemble should interpret, translate and navigate it how they see fit as individuals and a collective. These composed components are intended to serve as musical sustenance and identity to the work and it's improvisations.

Remember time is mobile... take as much, or as little that you feel is needed in performance, do not feel restricted by the notational layout with regards to time / duration... this spacial construction is meant purely as a guide and not necessarily always proportional or exact.

Please allow the music to breathe.

Score notes:

The ensemble should read off individual scores to allow the players to observe what is going on around them.

Vertical dashed lines are hit points to mark the few occasions where players should be together or play after a certain note / moment. Dashed ties are to indicate loose phrasing / relationships between certain notes.

The opening composed piano phrase is the work's source material with all the subsequent notated components drawing and highlighting different aspects and qualities of this phrase.

From the beginning to figure 1 the piano takes centre stage supported by the bass with the rest of the ensemble acting as accompanists through the motivic material provided. These motives may be elaborated and expanded upon.

The notated line at figure 2 is constructed with a contorted intervallic nature in mind for the piano to harmonise how and when they see fit and then explore through improvisation.

How the ensemble approach the TUTTI vs BREAK at figure 3 should probably be agreed upon prior to performance - whether the whole ensemble plays the tutti chords or just the piano.

For the majority of the work dynamics are open to the players to decide upon and therefore should be uninhibited and natural to the moment. Words in place of metronome marks are often provided as guidance to the spirit and character of sections.

As a whole the work should feel and sound impromptu... yet I am still trying to compose in a linear fashion away from unconnected episodic moments a characteristic often found in free improvisation whilst still capturing the density and colour indicative of this music.

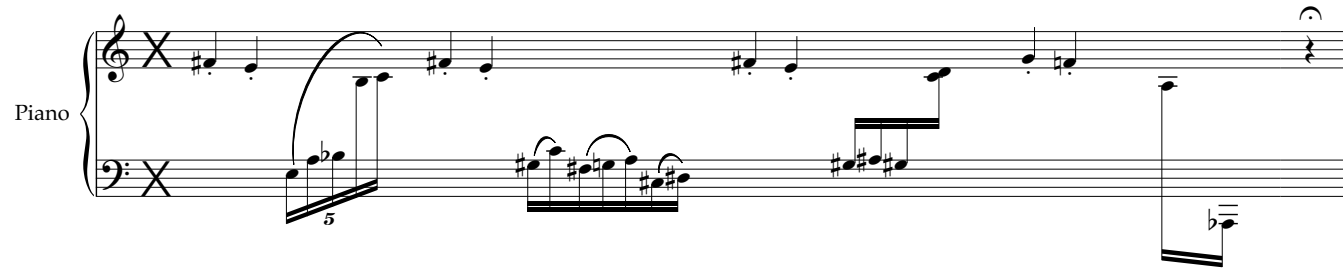
ML (March 2017)

for Matthew Bourne & Ensemble Entropy
The Illuminated Man

Matt London

**Sparse, fragmented & sudden
with high energy!**

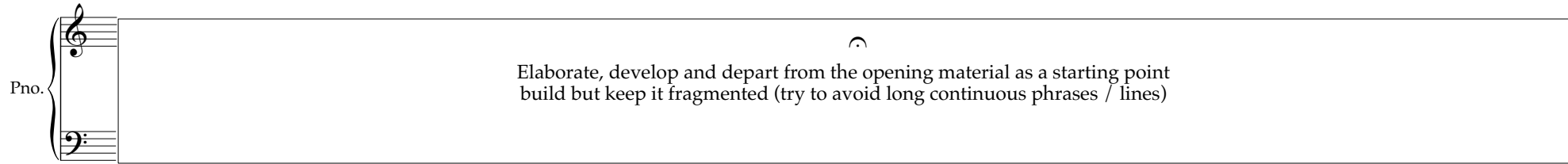
Piano



Elaborate, develop & depart from the opening material as a starting point build but keep it fragmented



Pno.



Elaborate, develop and depart from the opening material as a starting point build but keep it fragmented (try to avoid long continuous phrases / lines)

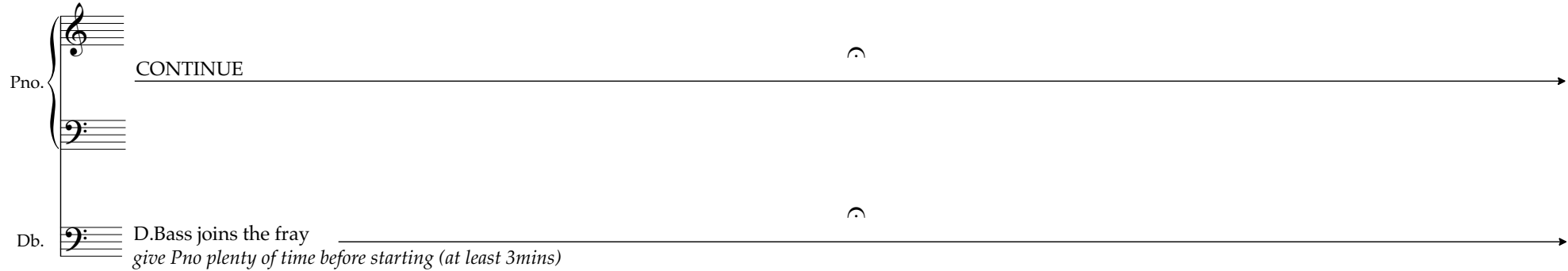


Pno.

CONTINUE

Db.

D.Bass joins the fray
give Pno plenty of time before starting (at least 3mins)



2

shifting in & out of air tones

CUE

CUE

Fl.

shifting in & out of air tones

CUE OFF

CUE OFF → CUE

Bari. Sax.

Vln.

Pno.

Db.



Figures can be played as whole and or split & played in any order
(instruments are independant not together)

rising waves - your own speed getting faster

rising waves - your own speed getting faster

rising waves - your own speed getting faster

Fl.

fragmented becoming longer more continuous



Bari. Sax.

fragmented becoming longer more continuous



Vln.

fragmented becoming longer more continuous



Pno.

Db.

Fl. *x2* *rising waves (like before)*

Bari. Sax. *rising waves (like before)*

Vln. *rising waves (like before)*

Pno.

Db.

x3 *rising waves (like before)*



1 **Wistful**
Open & Free (unhurried)

Fl.

Bari. Sax.

Vln. *Leading fl*
(take your time)

Pno.

Db.

Fl.
Bari. Sax.
Vln.
Pno.
Db.

arco

Detailed description: This is a musical score for five instruments: Flute (Fl.), Bari. Sax., Violin (Vln.), Piano (Pno.), and Double Bass (Db.). The Flute part features a melodic line with slurs and ties. The Bari. Sax. part has a similar melodic line with ties. The Violin part plays a more complex, rhythmic line with many slurs. The Piano part is mostly silent, with vertical dashed lines indicating specific moments. The Double Bass part has a simple line with a long sustain and an 'arco' marking.

2 Open & free with a marked quality
Harmonise the line how and when you see fit

Pno.

(time and phrasing is free)

Detailed description: A single staff of music for Piano (Pno.) in treble clef. It contains a melodic line with various intervals and rests. The instruction '(time and phrasing is free)' is written below the staff.

Pno.

Detailed description: A single staff of music for Piano (Pno.) in treble clef, showing a different harmonic interpretation of the same melodic line as the previous block.

Pno.

Detailed description: A single staff of music for Piano (Pno.) in treble clef, showing a third harmonic interpretation of the same melodic line.

Fl.
Bari. Sax.
Vln.
Pno.
Db.

SOLO Piano

DUO Piano / Flute

TRIO Piano / Flute / Double bass

continue free & open from the written line use it as a point of reference and departure

3 TUTTI vs Break
Open repeat

TRIO gravitate towards the descending backings building to the tutti

Trio backings - T.Sax & Vln

Fl. fragmented at first then build

Bari. Sax. fragmented at first then build

Vln. fragmented at first then build

Pno.

Db.

depart & reference as intensity builds

descending lines building towards the tutti!

getting faster

b
r
e
a
k
solo/combo

To All. Fl.

Alto Flute

A. Fl.

Bari. Sax.

Vln.

Pno.

Db.

col legno

arco

To T.Sax

(ord)



4 Meditational
SOLO - Extended harmonic cluster exploration

Pno.

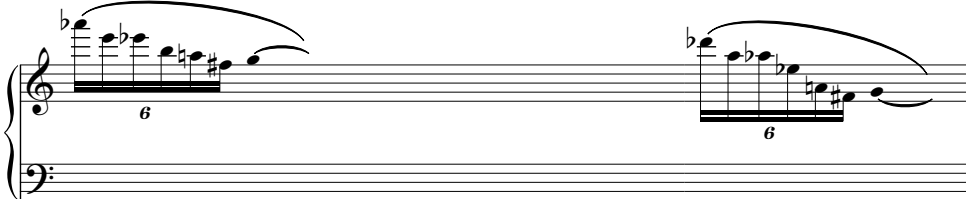



Pno.

explore and develop the sonorities of the chords
descending lower and lower - pulling and pushing time

(similar to *The Mystic*)

5 Rhapsodic (bel canto)
TRIO - T.Sax, Pno & D.bass

Pno.  continue with own embellishments / ideas

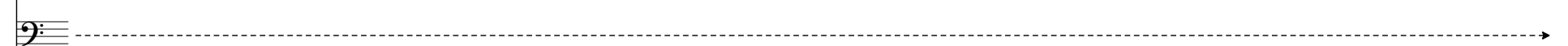
Db.  create your own ascending sequence using the given 4 notes
any length, time, place - occasional small departures from the 4 possible

(tempo rubato)
leave to resonate out




Ten. Sax. 

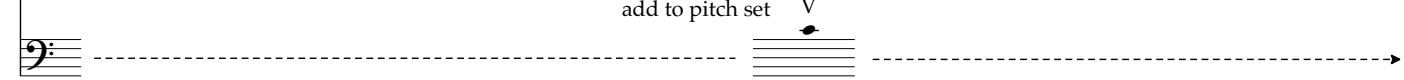
Pno. 

Db. 



Ten. Sax. 

Pno. 

Db.  add to pitch set V

TRIO
T.Sax, Pno & D.bass

6

building upon ripples to a surge

A. Fl. subtle air wash / noise & pops *in the background occasionally rising to the fore*

Ten. Sax.

Vln. pizz.

Pno.

Db.

A. Fl. bringing in a little more sound in

Ten. Sax.

Vln.

Pno.

Db. subtle in the background

slap/pop

independant from Vln

air pops

arco

independant from A.Fl

uneven

Pno.

Db.

off with Pno cluster

A. Fl.

Ten. Sax.

Vln.

Pno.

Db.

quick fragmented not constant (background) change note groups as you go

varying lengths

varying lengths

a fast ferocious swirl

short sudden departures

A. Fl.

Ten. Sax.

Vln.

Pno.

Db.

Tutti
channel the whole tone interval - playfully,
skippingly interweaving across the ensemble

7

continue

continue



Open repeat

A. Fl.

Ten. Sax.

Vln.

Pno.

Db.

Piano Chord



Piano Chord(s)
or something else!

could be 1, 2 or more
short or long

Staggered

Pno leads off