

An abstract, high-contrast black and white sketch of a cello, rendered with dense, overlapping lines that create a sense of movement and texture. The sketch is positioned on the left side of the page, extending from the top to the bottom.

# ***La Serenissima***

*Concerto for violin and strings*

Cello

*Nigel Morgan*



This study score has been downloaded from the [website archive](#) of composer Nigel Morgan. The PDF file is solely for personal study, repertoire research or educational reference. It is not intended for use in public performance except in educational situations when an extract is required for illustration purposes.

Performance scores and parts are available from Tonality Systems Press in two formats: as standard printed and bound paper copies, and as PDF electronic masters carrying a special electronic license for an unlimited number of performances over an agreed period. For more information please e-mail [Tonality Systems Press](#).





# *La Serenissima*

*Concerto for violin and strings*

*Nigel Morgan*

## About the Music

In November 2013 I made my first visit to the city of Venice, *La Serenissima*. I had long wanted to experience its magic and was not disappointed. Although music is no longer as important and prolific in the city's life as in past centuries, it is difficult to ignore the legacy of Monteverdi and Vivaldi: the latter's music being admired and arranged by Bach and Handel for the daring of its harmonic invention.

This string concerto is unashamedly based on a concerto from Vivaldi's *L'Estro Armonico*, the A minor concerto for violin Op.3 No.6. It follows the technique of another work modeled on music by a Venetian composer; my *Gloria* in 12 parts, based on the *Gloria a 12* by Giovanni Gabrieli. In both pieces the music follows the play of sound and silence, and in some instances the original rhythm as well. Such a practice has its antecedents, notably in Mozart's re-workings of symphonies by C.P.E. Bach.

In *La Serenissima* Vivaldi's ordering and dimensions of *solo* and *tutti* are followed with some precision and so too the unusual scoring of the slow movement. Here, Vivaldi's original does without a *basso* and adds an additional violin part. This orchestration in *La Serenissima* supports a highly decorated solo part created from an analysis of the intervals present between each chord. Enterprising performers may repeat this movement and supply an improvisation above the sustained string texture.

It is in its harmonic language that *La Serenissima* engages with the present day. This is one of a number of pieces beginning with my *String Trio* of 2012 that explore novel approaches to harmony as a sequence of musical objects. Chords are created from streams of pitch material generated by white-noise algorithms. In *La Serenissima* sixteen such chord objects are 'in play', arranged and ordered in different ways throughout each movement of the piece. The challenge was to fashion from such objects solo violin figures that could resonate with Vivaldi's. Rhythmically too the music begins in a 21<sup>st</sup> century world, but as the piece progresses, the rhythms of Vivaldi's Op.3 concerto gradually play an active part in the music, until by the last 35 or so bars Vivaldi's original rhythmic scheme is present in all parts.



*La Serenissima* claims to be the first complete composition wholly written using the Opusmodus music system and language, itself developed in the city of Venice by the Polish composer Janusz Podrazik.

### ***Performance Notes***

As in the music of Vivaldi's time, the markings for dynamics and tempo are kept to a minimum. Predominantly, dynamics are terraced, but there are occasional *crescendi* and *diminuendi* marked. When these occur the target dynamic is often not indicated, but left to the wisdom of the performers.

The use of the *glissando* / *portamento* markings in the first and third movements are again a matter for the performers' judgment. Experiment with the effect and find the best solution.

As with Baroque performance practice in the 18<sup>th</sup> century, matters of scoring may be changed, particularly in the *basso*. Although there is no continuo part as such, the keyboard reduction of the string *ripieno* should suffice. Though in no means obligatory, the composer has a preference for the Fender Rhodes type of electric piano rather than a harpsichord.



*This page intentionally left blank.*



# La Serenissima

## I

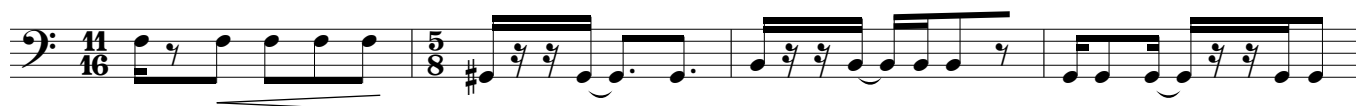
*allegro moderato chiaramente* ♩ = 110

tutti

Cello



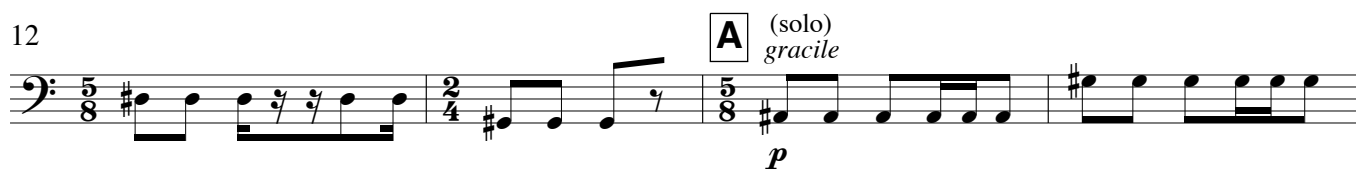
4



8



12



16



20



24



28





32 *gracile*

36 **D** (tutti) *risonare*  
*mp*

40

43

47 *deliberato* **E**

51 (solo) *delicato e lontano*  
*p*

55

59 **F** (tutti) *subito risonare*  
*mf*

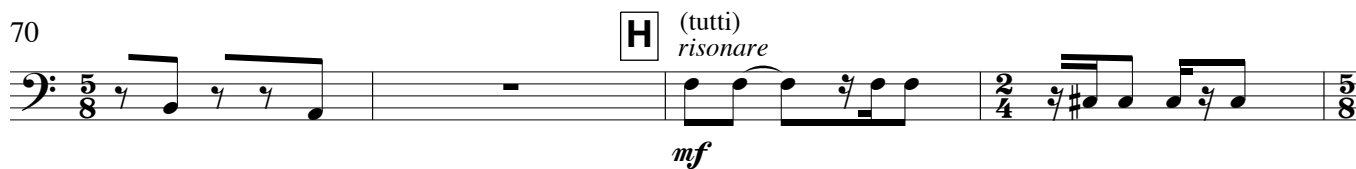
63 **G** (solo) *amabile*  
*p*



66



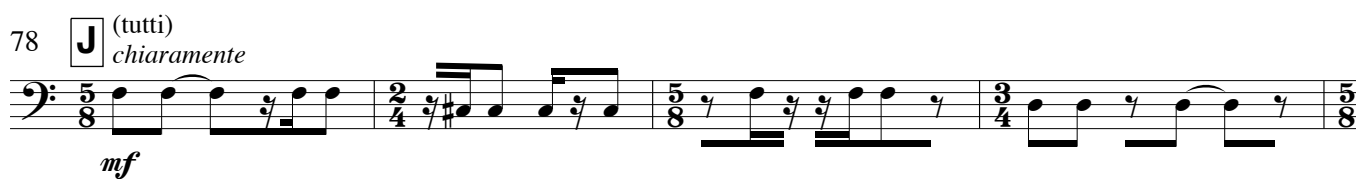
70



74



78



82



86



## II

89 *lento innocente* ♩ = 55

Tacet





### *III*

*allegro energico* ♩ = 115

Vn. I

(tutti)  
**6**

Vn. I

*Cello*

106

Vn. I

Vn. I

 $mf$ 

116

**N**

*mp*

$p$

 $mp$ 

122

 $mf$ 

127

**O**

(solo)

$$\mathcal{f}$$
$$mf$$
 $mp$ 

132

$$f$$
 $mp$ 
$$f$$
 $mp$ 

137

$$mf$$
$$f$$

148

**P**

(tutti)

*mp*

153

Q

(solo)

$$mf$$

*mp*

*p*



[illegible]

162

The musical score for the bass line of 'The Rose Tree' is shown on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The melody starts on a whole note G2, followed by a half note F#2, and then a quarter note E2. This is followed by a half note D2, a quarter note C2, and then a half note B1. The melody continues with a half note A1, a quarter note G1, and then a half note F#1. The piece concludes with a whole note E1. The tempo is marked 'Andante' and the dynamics are 'f' (forte) and 'mp' (mezzo-piano).

167 S (solo)

*f* *mf* *mp*

172 pizz arco

172 pizz arco

177

*mf*

182

182

187

**T** 7 Vn. I

*f* *f*

199

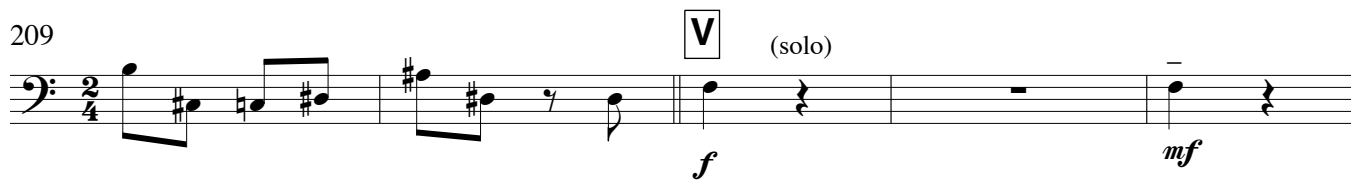
Example 199 is a musical score for a single melodic line, likely for a piano. It consists of two staves: a treble staff and a bass staff. The key signature has one sharp (F#), and the time signature is 4/4. The piece begins with a treble staff containing a whole rest, followed by a half note F#4, a quarter note G#4, and a quarter note A4. A dynamic marking of *mp* (mezzo-piano) is placed below the first half note, and a crescendo hairpin spans the first two measures. The second measure ends with a half note F#4. The third measure contains a whole rest. The fourth measure begins with a bass staff containing a half note F#3, followed by a quarter note G#3, a quarter note A3, and a quarter note B3. A dynamic marking of *mp* is placed below the first half note. A box containing the letter 'U' is positioned above the first half note of the bass staff. The fifth measure continues with a half note F#3, a quarter note G#3, and a quarter note A3. The sixth measure contains a half note F#3, a quarter note G#3, and a quarter note A3, with a dynamic marking of *p* (piano) below the first half note. The seventh measure contains a half note F#3, a quarter note G#3, and a quarter note A3. The eighth measure contains a half note F#3, a quarter note G#3, and a quarter note A3. The ninth measure contains a half note F#3, a quarter note G#3, and a quarter note A3. The tenth measure contains a half note F#3, a quarter note G#3, and a quarter note A3. The piece concludes with a final whole note F#3 in the bass staff.

204

*mf*



209



214



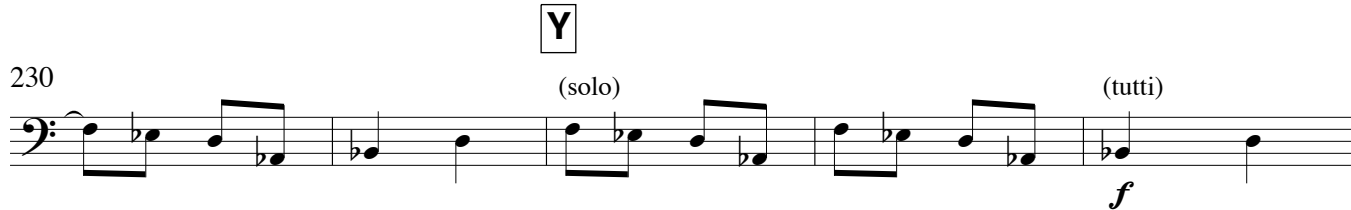
219



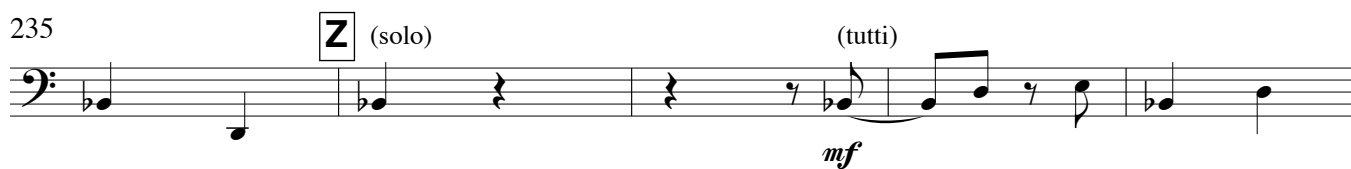
225



230



235



240



245

