



Quatuor des Timbres

For an ensemble of mixed timbres

*Version for soprano sax in Bb, bass trombone,
tuned percussion and violoncello*

Bass Trombone

Nigel Morgan

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Version for soprano sax in Bb, bass
trombone,*

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About the piece

Quatuor des Timbres (A Quartet of Timbres) was written between 20 May and 17 June 2002. In this short period a number of major technical innovations developed which have laid the foundations for the series of orchestral music *Instrumentarium Novum* begun in 2003. The objective of *Quatuor des Timbres* was investigate different and formal ways an ensemble of instruments of differing timbre might interact with one another within particular musical situations.

The music looks backwards to devices from the Renaissance (vocal and instrumental setting of a Psalm text) and Baroque (chorales); performance instructions are kept to a minimum, and any that are present should be considered as a guide, no more.

The music looks forward in unique 'playful' open-form structures that develop from algorithmic computation modeling the activity and density of sound within an ensemble of instruments across time.

In the 2nd and 3rd movements two contemporary models are acknowledged: Milton Babbitt's graphic notation applied to the initial structuring of his early *Composition for Four Instruments*; Morton Feldman's score of *IXION* in which graphic structuring of activity is extended to include the density of sound attacks.

The quartet is devised to be played by an ensemble of diverse or mixed timbres. In this published version an ensemble of soprano sax in Bb, bass trombone, violoncello and tuned percussion is imagined. There exists a parallel version for flute, tenor saxophone in Bb, double bass and synthesiser realised for members of the BBC National Orchestra of Wales. For professional ensembles the composer is willing to undertake re-orchestrations or provide the basic data files to enable performers to undertake orchestrations themselves. More than four instruments may be scored. A reference version is available to audition on the composer's website: www.nigel-morgan.co.uk

In the rehearsals for the initial performances of this work musicians from the BBCNOW, although at first reluctant to devise their own dynamic schemes, articulations and tempos, brought to the work a wealth of ideas and invention: the flautist adopted oriental inflections (as well as using piccolo and alto flute), the sax player employed jazz timbres and ornaments, the bassist brought into play many rich timbral colours, and the keyboard player made extensive use of different voices, modulation and pitch bend. The music is published in a performance score with appropriate transpositions. A set of individual parts is also available.

Four Necessary Chorales

- each instrument leads a short chorale.

Giucco delle Coppe (The Game of Pairs)

- the title comes from the second movement of Bartok's *Concerto for Orchestra*. The music has been so structured (prior to the composition of pitches and rhythms) to allow only two instruments to play together at any one time.

Jeux Diurnes (Afternoon Games)

- this music focuses on unique tonalities derived from fractal data, the play of rhythm and elaborate counterpoint.

In Finem Psalmus David (To the end, a Psalm of David)

- this is a setting of Psalm 19 in the manner of a Renaissance composition where it was quite usual for a liturgical vocal setting to be played by or with an ensemble of instruments. A vocal version of this movement is available for four solo singers (SATB). It has already received performances in a variety of different vocal and instrumental combinations.

Performance Information

In the *Four Necessary Chorales* a marimba with an extension to low C is indicated. If this instrument is not available the player should follow the instructions to play an octave higher when necessary.

As with the change from marimba to vibraphone in the final movement, the trombonist might consider changing to tenor trombone for the fourth movement.

Performers are invited to experiment with placing whole phrases into different registers - an octave higher or lower than written.

Four Necessary Chorales

Chorale 1 ♩ = 40 *semplice*

Sop.Sax. in Bb
solo

Ensemble

Musical notation for Chorale 1, measures 1-4. The Ensemble part is in treble clef with a 3/8 time signature. The Bass Trombone part is in bass clef with a 3/8 time signature. The Soprano Saxophone part is in treble clef with a 3/8 time signature and a solo marking.

Bass Trombone

5 (Sop.Sax.)

Musical notation for Chorale 1, measures 5-6. The Ensemble part is in treble clef with a 7/8 time signature. The Bass Trombone part is in bass clef with a 7/8 time signature. The Soprano Saxophone part is in treble clef with a 7/8 time signature and a solo marking.

Ens.

Bass Tbn.

Chorale 2 Sop.Sax.

8

Musical notation for Chorale 2, measures 8-9. The Ensemble part is in treble clef with a 5/2 time signature. The Bass Trombone part is in bass clef with a 5/2 time signature. The Soprano Saxophone part is in treble clef with a 5/2 time signature and a solo marking.

Ens.

Bass Tbn.

9 (Sop.Sax.)

Musical notation for Chorale 2, measures 10-11. The Ensemble part is in treble clef with a 1/4 time signature. The Bass Trombone part is in bass clef with a 1/4 time signature. The Soprano Saxophone part is in treble clef with a 1/4 time signature and a solo marking.

Ens.

Bass Tbn.

Chorale 3

Marimba (solo)

13

Ens.

sim.

Bass Tbn.

14

Ens.

(Marimba) *sim.*

Bass Tbn.

16

Ens.

Bass Tbn.

Chorale 4

Vc.

17

Ens.

Bass Tbn.

18

Ens.

(Vc.)

Bass Tbn.

Guico Delle Coppe

20 $\text{♩} = 50$ *con brio*
Sop.Sax. in Bb

Ensemble

Bass Trombone

23 (Sop.Sax.)

Ensemble

Bass Tbn.

Marimba

Vc.

25 (Marimba)

Ensemble

Bass Tbn.

(Vc.) pizz.

(Marimba)

28 (Marimba)

Ensemble

Bass Tbn.

Vc. arco

31 (Marimba)

Ens.

Bass Tbn. (Vc.)

35 **A** (Marimba)

Ens.

Bass Tbn.

38 (Marimba)

Ens.

Bass Tbn.

41 Vc. *pizz.* (pizz.) *arco* Sop.Sax.

Ens.

Bass Tbn.

44 (Sop.Sax.)

Ens.

Bass Tbn.

47 (Sop.Sax.)

Ens.

Bass Tbn.

50 **B** Marimba

Ens.

Bass Tbn.

52 (Marimba) Sop.Sax.

Ens.

Bass Tbn.

55 (Sop.Sax.)

Ens.

Bass Tbn.

v.s.

58 (Sop.Sax.) Marimba

Ens.

Bass Tbn.

61 (Marimba) Sop.Sax.

Ens.

Bass Tbn.

64 (Sop.Sax.) **C** Marimba Marimba

Ens.

Bass Tbn. (ossia 8ve) Vc.

67 (Marimba) *as an echo*

Ens.

Bass Tbn. (Vc.)

70 Vc. *more distant*

Ens.

Bass Tbn.

74 (Vc.) Marimba

Ens.

Bass Tbn.

Sop.Sax.

77 Marimba

Ens.

(Sop.Sax.)
en dehors

Bass Tbn.

79 Marimba

Ens.

Bass Tbn.

82 Marimba

Ens.

Bass Tbn.

Vc.

86 (Marimba)

Ens.

(Vc.)

Bass Tbn.

88 (Marimba) Vc.

Ens.

Sop.Sax.

Bass Tbn.

91

Ens.

Bass Tbn.

94

Ens.

Bass Tbn.

3

Jeux Diurnes

$\text{♩} = 70$ *con anima*

95 *Ensemble* Marimba (Marimba)

98 *Ens.* (Marimba) Vc. *arco* *pizz.* *Bass Tbn.*

102 *Ens.* Vc. Marimba *Bass Tbn.*

105 *Ens.* Vc. *pizz.* *arco* *Bass Tbn.*

109 (Vc.) Marimba Vc. *Ens.* *Bass Tbn.*

113 (Vc.)

Ens.

Bass Tbn.

117 Marimba

Ens.

Bass Tbn.

121 (Marimba)

Ens.

Bass Tbn.

125 D

Ens.

Bass Tbn.

x - as though a bar of $\frac{2}{4}$

127 Marimba

Ens.

Bass Tbn.

Vc.

130 Marimba

Ens.

Bass Tbn.

Sop.Sax.

132 (Marimba)

Ens.

Bass Tbn.

Vc.

Sop.Sax.

135

Ens.

Bass Tbn.

137 Vc.

Ens.

Bass Tbn.

139 (Vc.)

Ens.

Bass Tbn.

141 Marimba

Ens.

Bass Tbn.

Vc.

143 (Vc.)

Ens.

Bass Tbn.

146 (Vc.)

Ens.

Bass Tbn.

pizz.

148 Marimba

Ens.

Bass Tbn.

150 (Marimba)

Ens.

Bass Tbn.

152 (Marimba)

Ens.

Bass Tbn.

155 E

Ens.

G.P.

Sop.Sax.

Bass Tbn.

G.P.

Vc. pizz. arco

158

Ens.

Sop.Sax.

Bass Tbn.

Vc. pizz.

161

Ens.

G.P.

Bass Tbn.

G.P.

164

Ens.

Vc. arco

Sop.Sax. very light - behind marimba

Bass Tbn.

166 (Sop.Sax.) Sop.Sax.

Ens. *G.P.*

Bass Tbn. *G.P.*

169 (Sop.Sax.)

Ens. *light - behind sax*

Bass Tbn.

172 (Sop.Sax.)

Ens.

Bass Tbn.

175 Marimba

Ens. *G.P.*

Bass Tbn. *G.P.*

178 Vc.

Ens. *G.P.*

Bass Tbn. *G.P.*

180 *Vc. pizz.*

Ens.

Bass Tbn.

183 *Vc. arco* **F** *Marimba* *Marimba*

Ens.

Bass Tbn.

187 (Marimba)

Ens.

Bass Tbn.

190 (Marimba)

Ens.

Bass Tbn.

193 *Vc.*

Ens.

Bass Tbn.

196 (Vc.) Marimba

Ens.

Bass Tbn.

199 Vc.

Ens.

Bass Tbn.

202 (Vc.)

Ens.

Bass Tbn.

205 Marimba

Ens.

Bass Tbn.

209 (Marimba)

Ens.

Bass Tbn.

Vc.

213

Ens.

Bass Tbn.

Marimba

In Finem Psalmus David

215 $\text{♩} = 100$ *spirituoso*
Vibr.

Ensemble

Bass Trombone

f

219 (Vibr.)

Ens.

Bass Tbn.

Vc.

Vc.

222 (Vibr.)

Ens.

Bass Tbn.

G $\text{♩} = 90$ *meno mosso*
3

mf

225 (Vibr.)

Ens.

Bass Tbn.

Vc.

mp

mp

mp

The musical score is divided into four systems, each with two staves. The first system (measures 215-218) features an Ensemble (treble clef) and Bass Trombone (bass clef). The tempo is marked 'spirituoso' with a quarter note equal to 100 beats. The second system (measures 219-221) features an Ensemble (treble clef) and Bass Tbn. (bass clef). The third system (measures 222-224) features an Ensemble (treble clef) and Bass Tbn. (bass clef). The tempo changes to 'meno mosso' with a quarter note equal to 90 beats. The fourth system (measures 225-228) features an Ensemble (treble clef) and Bass Tbn. (bass clef). The tempo remains 'meno mosso'. The score includes various musical notations such as vibrato, slurs, and time signature changes.

228 Sop.Sax.

Ens.

mp

Bass Tbn.

Vibr.

mp

231 Vibr. *en dehors*

Ens.

Bass Tbn.

mf

235 (Vibr.)

Ens.

Bass Tbn.

239 (Vibr.)

Ens.

f

Bass Tbn.

f

243 **H** $\text{♩} = 95$ *meno mosso*
(Vibr.)

Ens.

f p mf

Bass Tbn.

f p mf

246 *Sop.Sax.*

Ens.

mf

Bass Tbn.

Vc.

249 (Sop.Sax.)

Ens.

Vibr.

f

Bass Tbn.

(Vc.)

Vc.

f

252 (Vibr.) *Sop.Sax.*

Ens.

f

Bass Tbn.

f

255 *Vibr.*

Ens.

mf

Bass Tbn.

mf

258 (Vibr.)

Ens.

Bass Tbn.

261 (Vibr.)

Ens.

Bass Tbn.

264 (Vibr.)
poco rall.

Ens.

Bass Tbn.

$\text{♩} = 85$ *meno mosso*

267 (Vibr.)

Ens.

Bass Tbn.

mp

Vc.

mp *mp*

270 (Vibr.)

Ens.

Bass Tbn.

mf

mf

273 (Vibr.)

Ens. *mf*

Bass Tbn. *mf*

276 (Vibr.) Sop.Sax. *mp*

Ens. *mp*

Bass Tbn. *p*

278 (Sop.Sax.) *mf*

Ens. *mf*

Bass Tbn. *mf*

280 (Sop.Sax.) *cresc.* 3 *f*

Ens. *f*

Bass Tbn. *cresc.* 3 *f*

283 (Sop.Sax.)

Ens.

Bass Tbn.

286 (Sop.Sax.)

Ens.



Bass Tbn.

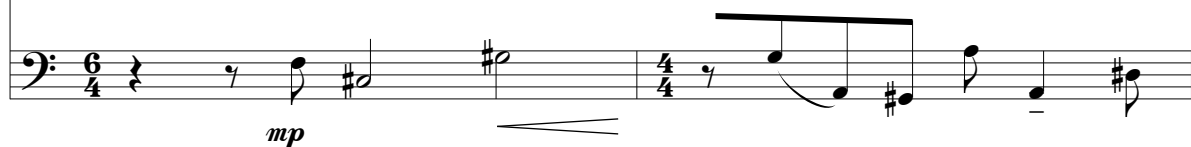


289 **J** ♩ = 80 *intimo*

Ens.



Bass Tbn.

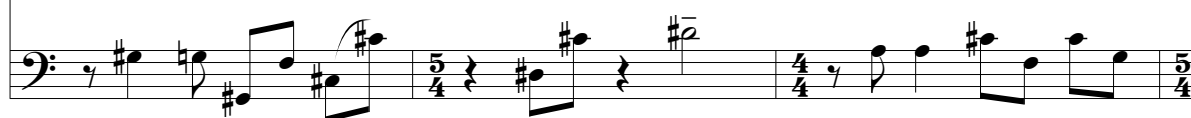


291 (Vibr.)

Ens.

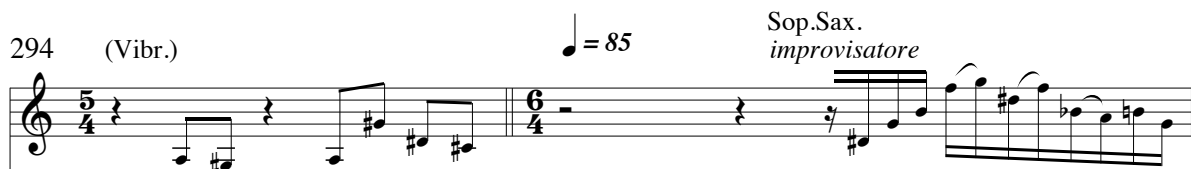


Bass Tbn.



294 (Vibr.)

Ens.



Bass Tbn.



296

Ens.



Bass Tbn.



299 (Vibr.) K

Ens.

mf

Bass Tbn.

mf

302 (Vibr.)

Ens.

Bass Tbn.

305 (Vibr.)

Ens.

Bass Tbn.

308 L ♩ = 80 *meno mosso* (Vibr.)

Ens.

Bass Tbn.

311

Ens.

Bass Tbn.