



# *Quatuor des Timbres*

*For an ensemble of mixed timbres*

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

## *Tuned Percussion*

*Nigel Morgan*

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## *Quatuor des Timbres*

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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](http://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 $\text{♩} = 40$ *semplice*

Sop.Sax. in Bb

*Ensemble*

*Marimba*

*octave higher ad lib*

5 (Sop.Sax.)

*Ensemble*

*Mrmb.*

G.P.

G.P.

8 **Chorale 2**  
Bass Tbn.

*Ensemble*

*Mrmb.*

9 (Bass Tbn.)

*Ensemble*

*Mrmb.*

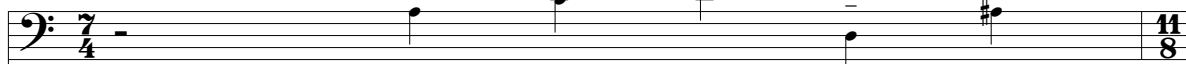
G.P.

G.P.

13 **Chorale 3**

Bass Tbn.

Ensemble



Mrmb.



14

Bass Tbn.

Ensemble



Mrmb.



15

Bass Tbn.

Ensemble



G.P.

Mrmb.



G.P.

**Chorale 4**

Vc. solo

17

Ensemble



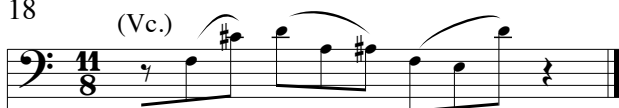
Mrmb.



18

(Vc.)

Ensemble



Mrmb.



# Guico Delle Coppe

$\text{♩} = 50$  *con brio*

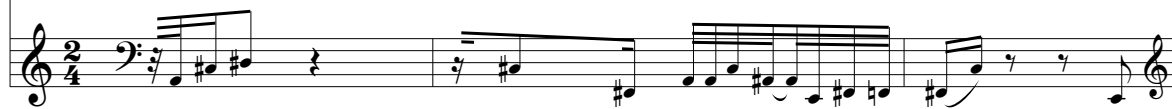
20 Sop.Sax. in Bb

Ensemble



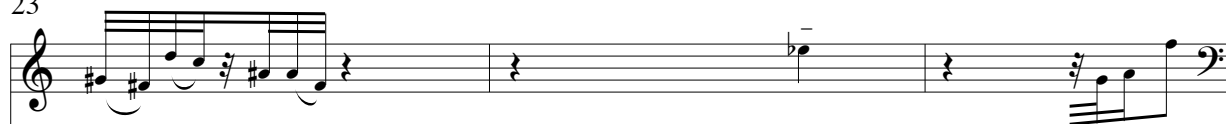
Vc.

Marimba



23 (Sop.Sax.)

Ens.



Mrmb.



26 Bass Tbn.

Ens.



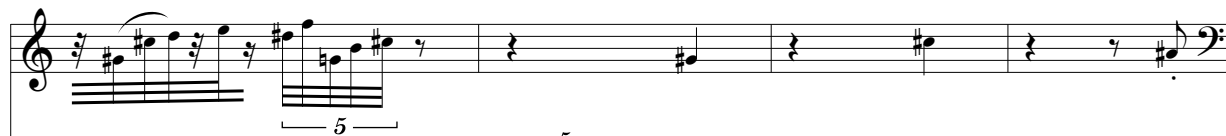
Sop.Sax.

Mrmb.



29 (Sop.Sax.)

Ens.



Mrmb.



V.S.

33 Vc. *pizz.* Bass Tbn. **A** Vc. *arco*

Ens.

Mrmb.

36 Bass Tbn. Sop.Sax. in Bb

Ens.

Mrmb.

39 (Sop.Sax.) *eco* (Sop.Sax.)

Ens.

Mrmb.

42 (Sop.Sax.) Bass Tbn.

Ens.

Mrmb.

45 (Sop.Sax.)

Ens.

Mrmb.



49 (Sop.Sax.) **B** Bass Tbn. Sop.Sax.

*Ens.*

*Mrmb.*

52 Bass Tbn.

*Ens.*

*Mrmb.* Vc. 5 *pizz.*

55 (Bass Tbn.)

*Ens.*

*Mrmb.*

59 (Bass Tbn.)

*Ens.*

*Mrmb.*

62 (Bass Tbn.) **C** (ossia 8ve)

*Ens.*

*Mrmb.*

66 Vc. Sop.Sax.

Ens.

Mrmb.

*as an echo*

70 Vc. *more distant*

Ens.

Mrmb.

*a very distant pre-echo*

74 (Vc.) Sop.Sax.

Ens.

Mrmb.

76 Vc.

Ens.

Mrmb.

79 (Vc.) Bass Tbn.

Ens.

Mrmb.

82 Bass Tbn. Vc.

Ens.

Mrmb.

Sop.Sax. *as a pre-echo*

85 Vc. Bass Tbn.

Ens.

Mrmb.

88 Sop.Sax. Vc.

Ens.

Mrmb.

91 Bass Tbn. Sop.Sax.

Ens.

Mrmb.

(Vc.)

93

Ens.

Mrmb.

Bass Tbn. Vc.

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# Jeux Diurnes

♩ = 70 *con anima*  
95 Bass Tbn.

Ensemble



Marimba



98 Vc.

*pizz.*

Bass Tbn.

Sop.Sax.

Ens.



Mrmb.



102 (Sop.Sax.)

Bass Tbn.

Ens.



Mrmb.



106 (Bass Tbn.)

Ens.



Mrmb.



110 (Bass Tbn.)

Ensemble (Ens.) and Mrmb. parts for measures 110-113. The Ensemble part (Bass Tbn.) is in the bass clef, and the Mrmb. part is in the treble clef. The Mrmb. part includes a Vc. (Violoncello) section.

114 Bass Tbn.

Ensemble (Ens.) and Mrmb. parts for measures 114-117. The Ensemble part (Bass Tbn.) is in the bass clef, and the Mrmb. part is in the bass clef. The Mrmb. part includes a Vc. (Violoncello) section.

118 Sop.Sax.

Ensemble (Ens.) and Mrmb. parts for measures 118-121. The Ensemble part (Sop.Sax.) is in the treble clef, and the Mrmb. part is in the treble clef.

122 Bass Tbn.

Ensemble (Ens.) and Mrmb. parts for measures 122-125. The Ensemble part (Bass Tbn.) is in the bass clef, and the Mrmb. part is in the treble clef.

125 **D** Bass Tbn.

Ensemble (Ens.) and Mrmb. parts for measures 125-128. The Ensemble part (Bass Tbn.) is in the bass clef, and the Mrmb. part is in the treble clef. The Ensemble part includes a section marked 'x' with a note 'x - as though a bar of 2/4'.

128 Vc. Bass Tbn.

Ens.

Mrb.

131 Vc. pizz. arco

Ens.

Mrb.

134 Bass Tbn.

Ens.

Mrb.

(Bass Tbn.)

137

Ens.

Mrb.

(Bass Tbn.)

139

Ens.

Mrb.

142 Vc.

Ens.

Mrmb.

145 (Vc.) pizz

Ens.

Mrmb.

148 Sop.Sax.

Ens.

Mrmb.

150 (Sop.Sax.)

Ens.

Mrmb.


152 (Sop.Sax.)

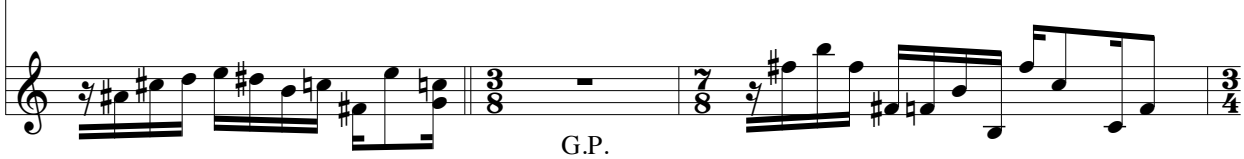
Ens.

Mrmb.

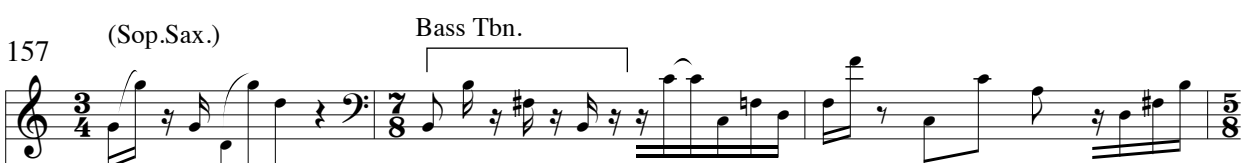


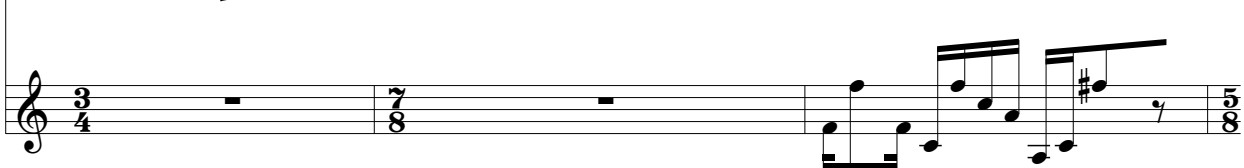
154 Bass Tbn. Sop.Sax.

Ens. 


Mrmb. 

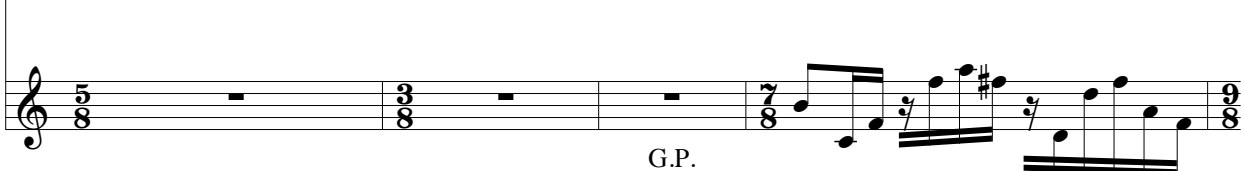
157 (Sop.Sax.) Bass Tbn.

Ens. 

Mrmb. 

160 Vc. pizz. Bass Tbn.

Ens. 

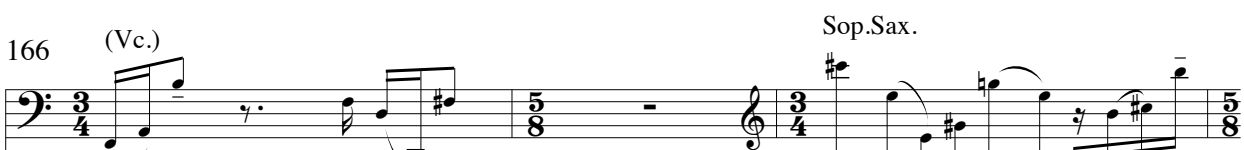
Mrmb. 

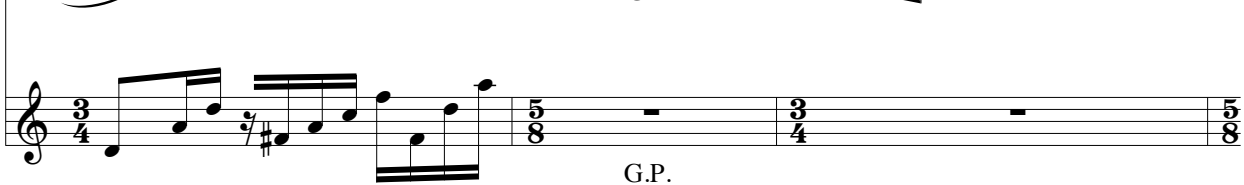
164 Vc.

Ens. 

Mrmb. 

166 (Vc.) Sop.Sax.

Ens. 

Mrmb. 

(Sop.Sax.)

169

Ens.

Mrmb.

(Sop.Sax.)

171

Ens.

Mrmb.

Bass Tbn.  
light - behind sax.

(Sop.Sax.)

173

Ens.

Mrmb.

Sop.Sax.

175

Ens.

Mrmb.

G.P.

G.P.

Sop.Sax.

178

Ens.

Mrmb.

Vc.

Bass Tbn.

Vc. pizz.

181 (Bass Tbn.) (Bass Tbn.)

*Ens.*

(Vc.) Vc. arco

*Mrmb.*

184 **F**

*Ens.*

(Vc.)

*Mrmb.*

187 Sop.Sax. Sop.Sax.

*Ens.*

*Mrmb.*

190 (Sop.Sax.) Bass Tbn.

*Ens.*

*Mrmb.*

193 (Bass Tbn.)

*Ens.*

Vc.

*Mrmb.*

196

Ensemble (Ens.) and Mrmb. (Mrmb.) musical notation for measures 196-197. The Ensemble part is in bass clef with a 7/8 time signature, followed by a 3/4 time signature. The Mrmb. part is in bass clef with a 7/8 time signature, followed by a 3/4 time signature. The Mrmb. part includes a vocal line (Vc.) indicated by a slur over the first few notes.

198

Ensemble (Ens.) and Mrmb. (Mrmb.) musical notation for measures 198-200. The Ensemble part is in bass clef with a 7/8 time signature, followed by a 3/8 time signature, then a 3/4 time signature. The Mrmb. part is in treble clef with a 7/8 time signature, followed by a 3/8 time signature, then a 3/4 time signature. The Mrmb. part includes a Bass Tbn. (Bass Tbn.) line indicated by a slur over the first few notes.

201

Ensemble (Ens.) and Mrmb. (Mrmb.) musical notation for measures 201-202. The Ensemble part is in bass clef with a 7/8 time signature, followed by a 3/4 time signature. The Mrmb. part is in treble clef with a 7/8 time signature, followed by a 3/4 time signature. The Mrmb. part includes a Bass Tbn. (Bass Tbn.) line indicated by a slur over the first few notes.

203

Ensemble (Ens.) and Mrmb. (Mrmb.) musical notation for measures 203-205. The Ensemble part is in bass clef with a 7/8 time signature, followed by a 2/4 time signature, then a 3/4 time signature. The Mrmb. part is in treble clef with a 7/8 time signature, followed by a 2/4 time signature, then a 3/4 time signature. The Mrmb. part includes a Bass Tbn. (Bass Tbn.) line indicated by a slur over the first few notes.

206

Ensemble (Ens.) and Mrmb. (Mrmb.) musical notation for measures 206-207. The Ensemble part is in bass clef with a 3/8 time signature, followed by a 5/8 time signature, then a 3/4 time signature. The Mrmb. part is in treble clef with a 3/8 time signature, followed by a 5/8 time signature, then a 3/4 time signature. The Mrmb. part includes a Bass Tbn. (Bass Tbn.) line indicated by a slur over the first few notes.

209

Vc. *arco*

Bass Tbn.

*Ens.**Mrmb.*

Musical score for measures 209-212. The score is written for Ensemble (Ens.) and Mrmb. (Mrmb.). The key signature is one sharp (F#). The time signature changes from 3/4 to 3/8, then to 2/8, and finally to 3/8. The Ensemble part is in bass clef, and the Mrmb. part is in treble clef. The Ensemble part features a melodic line with eighth and sixteenth notes, while the Mrmb. part provides a rhythmic accompaniment with eighth and sixteenth notes. The score ends with a double bar line.

213 (Bass Tbn.)

*Ens.**Mrmb.*

Musical score for measures 213-214. The score is written for Ensemble (Ens.) and Mrmb. (Mrmb.). The key signature is one sharp (F#). The time signature changes from 3/8 to 5/8. The Ensemble part is in bass clef, and the Mrmb. part is in treble clef. The Ensemble part features a melodic line with eighth and sixteenth notes, while the Mrmb. part provides a rhythmic accompaniment with eighth and sixteenth notes. The score ends with a double bar line.

# In Finem Psalmus David

215  $\text{♩} = 100$  *spirituoso*

Vc. -

Ensemble

Vibraphone

*f*

*f*

219 (Vc.)

Ens.

Vibr.

222 (Vc.)

**G**  $\text{♩} = 90$  *meno mosso*

Sop.Sax. in Bb

Ens.

Vibr.

*mf*

*mf*

225 (Sop.Sax.)

Vc.

Sop.Sax.

Ens.

Vibr.

*mp*

*p*

*mp*

*mp*

*mp*

229 (Sop.Sax.)

Ens. *Vc.*

Vibr.

233

Ens. *(Vc.)*

Vibr. *en dehors*

*mf*

236 (Vc.)

Ens.

Vibr. *tremolo ad lib.*

*f*

240

Ens. *H* *♩ = 95 meno mosso* *Bass Tbn.*

Vibr.

*f p*

244 (Bass Tbn.)

Ens. *Vc.*

Vibr.

*mf*

248 (Vc.)

Ens. *f*

Vibr. *mf* *f*

252 (Vc.) Bass Tbn.

Ens.

Vibr.

255 (Bass Tbn.)

Ens. *mf*

Vibr. *mf*

259 (Bass Tbn.) Sop.Sax. in Bb

Ens.

Vibr.

263 (Sop.Sax.) *poco rall.*

Ens. *poco rall.*

Vibr. *poco rall.*

$\text{♩} = 85$  *meno mosso*

Vc.



267 (Vc.)

Ens. *mp*

Vibr. *mp*

270 (Vc.) Sop.Sax.

Ens. *mf* *mp*

Vibr. *mf* *mp*

273 (Sop.Sax.)

Ens. *mf*

Vibr.

276 (Sop.Sax.)

Ens. *mp*

Vibr. *p*

279 (Sop.Sax.)

Ens. *mf* *cresc.* 3

Vibr. *cresc.* 3

V.S.

282 (Sop.Sax.)

Ens. *f*

Vibr. *f*

285 (Sop.Sax.)

Ens.

Vibr.

288 (Sop.Sax.)

J ♩ = 80 *intimo*

Bass Tbn.

Ens. *mp*

Vibr. *mp*

291 (Bass Tbn.)

Ens.

Vibr.

294 Vc.

♩ = 85 Sop.Sax. *improvisatore*

Ens.

Vibr.

296 Bass Tbn.

Ens.

Vibr.

299 (Bass Tbn.)

**K**

Ens.

Vibr.

303 (Bass Tbn.)

Ens.

Vibr.

306 (Bass Tbn.)

**L**

$\text{♩} = 80$  *meno mosso*

Ens.

Vibr.

309

Sop.Sax.

Ens.

Vibr.