Madrigale II: Qu’est devenu ce bel oeil

for Large Ensemble

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for 12 instruments
duration: 20’

Instrumentation:

Flute (+ Bass Flute)
Oboe
Clarinet in Bb (+ Bass Clarinet in Bb)
Percussion
Harp
Piano
Guitar
Mandolin
Violin
Viola
Violoncello
Double Bass

About the Piece

This piece is derived from the three part chanson “Qu’est devenu ce bel oeil” by Claude Le Jeune, which does not appear in its original format. The idea is inspired by the poem “Why I am not a painter” by Frank O’Hara. The piece uses the Le Jeune both as musical material and to represent stages of loss.

1. AH GOOD THE SEA
The title of this section is a famous piece of graffiti at the University of York. The gestures expand and contract in a wave-like pattern. Think of these gestures as like breathing.

2. Trio
The trio is a wholesale exploration of the harmonic material and the instrumentation available. Threaded throughout is the beginning of the Chorale. “Trio” refers to the three lines of material travelling at the same time - very quick and rhapsodic material, a quick unfolding line based on the Le Jeune, and long slow chords permeating the harmonic background. At one point (page 33 - 37) three trios are moving at once.

3. Chorale
As far as possible, this should be completely static, and each gesture should grow out of nothing, following the clarinettist’s cue, as it slowly builds from nothing and permeates the space with harmony. The halting nature of the material represents grief.

4. “Une Jeune Fillette”
An orchestration of the renaissance tune "Une Jeune Fillette" (or "madre mi far monica") - a device to supplant the Le Jeune, and an “intruder” to the piece.

5. SARDINES
‘SARDINES’ is a reference to the subject of Mike Goldberg’s painting in O’Hara’s poem, which is present at first and then finally omitted. Theatrically, this is the “gap” where the Le Jeune is not.

6. Exeunt, pursued by the ghost of Claude le Jeune
This movement is based around the theatrical idea that the protagonist is desperately trying to bring the Le Jeune back to life from the resonances of the room by violently hitting a large bass drum.
Oy Dieus! Oy Dieus! de l’alba tan tost ve.
O maleur injurieux qui cachant ce trezor sou-le tombeau,
Fais que le monde n’a plus rien de mignard ni de beau

dedicated to all who suffer loss.


First Performance 23rd Nov 2010 by the Nieuw Ensemble in the HCMF, Huddersfield.
**Percussion List**

**Instruments:** 2 bass drums (one suspended over open piano), vibraphone, crotale, small skin drum, temple blocks (5 pitches), finger cymbals, Tam Tam, Large Cymbal, 3-4 small cymbals.

**Beaters:** 2 double-bass bows, medium vibraphone sticks, rubber-ball-on-a-stick, bass drum beaters, tam-tam beaters.

**Notation Conventions**

Score is in C (concert pitch)

Senza Misura Sections - tempo (slow or fast) or rough time estimates for each page are shown. N.B. timing is by no means strict and the conductor can choose his/her own pace.

- = conductor cue
- - = notes joined by dotted lines should be performed simultaneously
- = pitch played (senza misura)
- - - = duration held on for (relative to space on page)

Where a conductor cue isn’t specified the performer should pick up relative timing from the position of the notes in space relative to the given cues.

- - = pitched sound
- - - = percussive sound
- - - - = air sound
- - - - - = dampen/stop note

= exhale vocally (either as if blowing out a candle, or audible sigh). Place in staff denotes general relative pitch of white noise produced (high, low, middle, gliss)

= whistle (using lips)

= unspecified multiphonic - noteheads indicate pitch(es) that should be present. Tall boxes indicate widely-spread multiphonic and short boxes indicate close multiphonics.

- = indicates gradual progression

= harmonic - harmonics are always notated at the resultant pitch (not an octave below), with the played/touched/fundamental note indicated underneath where necessary.

**Flute**

T, K = articulation consonant

closed/open = when closed, put your mouth across the hole, producing a lower air sound, when open, blow into the mouthpiece from normal playing position, producing a higher air sound. Applies to air sounds only.

"whistle tone" = whistle tones: alternating fragile high harmonics, fundamental indicated by notehead.

1/2 tone or = some tone with air leaking through

full tone = normal pitched material

= air tone only (blow through instrument)

= jet whistle (quick, violent burst of air through instrument)

= sung pitch (at the same time as playing)

= audible key clacks (add air attack to increase effect)

**Oboe**

= repeat airtone attack in legato phrasing

= as high as possible - bite reed to create unspecified high pitch

**Clarinet**

T.S = tongue slap (slap tongue against reed opening. Usually without pitch)

timbral trill = unspecified microtonal trill from the pitch(es) specified

= audible key clack

**Percussion**

arco = bowed (using double bass bow(s))

= medium sticks

= tremolo arpeggiation pattern

= path of rubber ball across the bass drum

= as quick as possible, shifting between cymbals (time specified by relative position on page)

edge = center - indicates the position on the skin/tam-tam that the beaters play

= point at which the tam-tam “blossoms”
Harp

- gliss using bottle neck or other cylindrical item
- chord arpeggiation pattern
- bartok pizzicato - play note by the soundboard and “snap” finger onto the sound board in the process. Use two fingers during fast repetitive material
- dampen chord/note
- harmonic - diamond notehead indicates the string it is played on
- percussive sound. Dampen indicated string as much as possible with one hand and play with the other.

Piano

- slam lid of the piano upwards, against body of piano (i.e. slam open, rather than shut)
- chromatic cluster, play with whole hand on piano
- “quiro” effect - run fingers along the wood of the keys, producing clacking sound but no pitch. Direction on score indicates direction up/down keyboard.
- depress silently
- mute with hand (hand presses down on string inside the piano as note is played)

Guitar/Mandolin

- unpitched chord (strum across all strings while muting as much as possible with left hand)
- percussive sound (usually by muting string at pitch indicated)
- bounce pencil or small stick across the end of the string. Unpitched
- tremolo (senza misura) - bar indicates length of tremolo effect
- bartok pizz. - snap string against neck

Strings

- natural harmonic (string indicated) N.B harmonics indicated at resultant pitch
- artificial harmonic
- place hair of bow on body of the instrument and rub the wood of the bow over the hair - this should create a creaking/gritty sound.
- play the body of the instrument, the position indicated by the notehead i.e.: low strings high strings
- play the tail piece (play across the body of the tail piece, not the side or corner)
- heavily mute (little to no pitch)
- play on the wood of the bridge, unpitched.
- play pitch as high as possible, using any means e.g. playing highest regular pitch, using artificial harmonics or any other means.
- play with the wood of the bow, mute as much as possible, percussive sound, unpitched.
- extreme bow pressure - draw the bow across the string haltingly - produces creaking sound.
vocally exhale/blow
Fl.

Ob.

B. Cl.

Crot.

Hp.

Pno.

Grn.

Mand.

Vln. 1

Vla.

Vc.

Vn.

Ch.

"whistle tones"

instrumental air tone

exhale vocally/blow

Heavily muted
Bass Drum

Heavily muted
with hand

until resonance
dies out

exhale vocally/blow

exhale vocally/blow

mp

mp
Fl.
Oboe
B. Cl.
Vib.
Hp.
Pno.
Gr.
Mand.
Vln. I
Vla.
Vc.
Cbs.

Heavily muted
With hand

Heavily Muted,
little or no pitch

Exhale vocally/blow
Instrumental air tone
Presto  \( \frac{4}{4} \)  \( \frac{5}{8} \)  \( \frac{7}{8} \)  \( \frac{3}{4} \)

Bass Flute

Oboe

Bass Clarinet in Bb

Vibraphone

Harp

Piano

Guitar

Mandolin

Violin I

Violin

Violoncello

Contrabass
4/4

B. Fl.

Obs.

tone cluster multiphonic

B. Cl.

T. t.

Large Cymbal

Tr. B. D.

Bass Drum

Hp.

F E A G# A B C

Heavily muted with hand

Pno.

p

Gr.

Mand.

Vln. I

Vla.

Vc.

Ch.

pluck string, completely muted, no pitch

mp
as if suddenly cut loose in a gale
"whistle tones"

timbred troll
Blb fingering, Ab-fourd.
(multiphonic)
"ganzo" - run knuckles along the keys of the piano, producing no pitch
III. Chorale

Flute

Oboe

Clarinet in Bb

Cymbals

Vibraphone

Harp

depress silently

Piano

Guitar

Mandolin

Violin 1

Violin

Violoncello

Contrabass

senza misura. slow, spacious

pp

sffz

pp

pp
IV. "Une Jeune Fillette"

Tempo: \( \text{moderato con moto} \quad \frac{1}{4} \frac{3}{4} \frac{4}{4} = 60-70 \)

- Flute
- Oboe
- Bass Clarinet
- Crotales
- Harp
- Piano
- Guitar
- Mandolin
- Violin I
- Viola
- Violoncello
- Contrabass

Instruments:
- Bass Drum
- Crotales arco
- To B. D.
- Heavily Misted
- on the tail piece
VI. Exeunt pursued by the ghost of Claude Le Jeune

\( \dot{=60} \) sedate, hungover, like a broken toy piano. with rubato

*if oboeist is unable to whistle, play on instrument instead.
Où est deviné ce bel oeil qui m'ont aime éclatant ja de ses rayons.
Don qui l'Amour envoûte ses fléchettes flammes et mots?