Cameron McArthur

Ashening

for orchestra

January 2024

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Ashening

(2024)

Instrumentation

Piccolo

2 Flutes

2 Oboes

English Horn

2 Clarinets in Bb

Bass Clarinet in Bb

2 Bassoons

3 Horns in F

3 Trumpets in Bb

3 Trombones

Tuba

Timpani (+unmounted cymbal)

3 Percussion:

Percussion 1: Vibraphone, suspended cymbal

Percussion 2: Roto-toms [or 4 regular toms pitched high-low], Glockenspiel

Percussion 3: Triangle, Tam-tam, Bass Drum, Vibraphone [shared with perc. 1]

Harp

Strings (12.12.10.8.4)

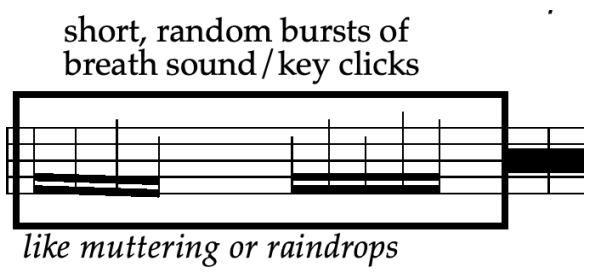
Score in C (Sounding Pitch)

Duration: 13 minutes

Performance Notes/Notation

Woodwind

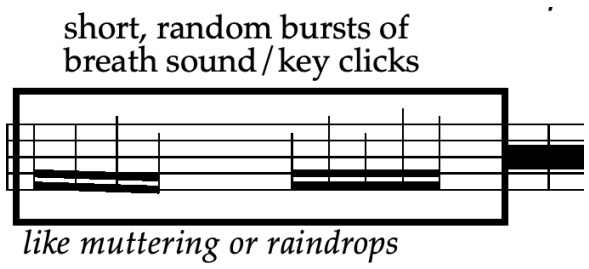
- Boxed notation: freely repeat contents of box, at your discretion, for duration of black line.



Brass

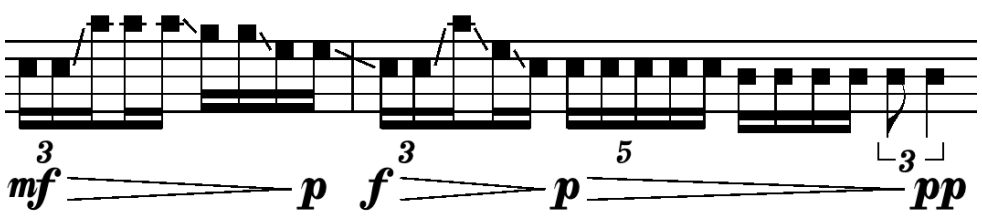
- Air sound: blow through instrument, but don't produce a pitch. Use valves/slide position to alter the sound. Notated with headless stems or cross (x) notehead.

- Boxed notation: freely repeat contents of box, at your discretion, for duration of black line.



Percussion

- Approximate pitch: notated with square notehead. Follow the pitch contour and get as close as possible to the notated pitch, but don't try and be exact.



Harp

Pedalling is at the performer's discretion, although suggestions have been made.

Strings

- Sul tasto: bow near the fingerboard
- Sul ponticello (sul pont.): bow near the bridge
- Downward triangle notehead: unpitched sound, produced by bowing parts of the instrument other than the strings (e.g. directly on the bridge or body). Produces a breath-like white noise/air sound
- Natural Harmonics: with very light pressure, place left hand finger on node (indicated by diamond notehead). The resulting sound is indicated by the normal notehead, with the circle above.
- 'Snap/Bartok' pizzicato: pull back the string enough that it hits the fingerboard on release, creating a 'snap' sound. Indicated by a circle and straight line above the pizzicato note.

Notes on the Music

This piece is built from three folk songs and hymn tunes. Some of these songs and tunes belong to the North East and North Yorkshire, and have been played and sung in the area for decades; others are characteristic of my experience playing and learning music on Teesside in the 2000s and early 2010s.

Each movement transforms one of these 'source' songs. Some transformations are relatively direct and perceptible; some are many layers deep, with the final sound-world being far removed from the source. Nonetheless, even if they are very hidden, traces of melody, harmony, and musical energy are carried through from the source songs, and these traces shape all aspects of the final work.

To assist with rehearsal, three orchestrated arrangements of the source works are included as appendices. ***These appendices are not for performance*** –they are included to provide the orchestra members with deeper insight into the construction of the work. This should in turn allow the performers to better understand and fulfil their musical roles during performance.

Composer Bio

Cameron McArthur (b. 1997) is a composer and multi-instrumentalist from the North-East of England.

His work focuses upon the experience of momentum in music, as well as ideas around perception, implication, and expectation. He is a currently exploring these topics as part of a PhD at the University of York, under the tutelage of Thomas Simaku and Martin Suckling.

Recent performances of his music have been hosted by Metz Arsenal, Convergence @ DMU, Twisted Spruce Foundation, Sound Thought Festival, and The Arc Project. Current and past collaborators include Psappha, Ensemble Intercontemporain, Diotima Quartet, Ligeti Quartet, Terra Invisus, and more.

Ashening

for TVYO

Score in C (Sounding Pitch)

Cameron McArthur

I

Atmospheric (♩=52)

Piccolo
Flute 1
Flute 2
Oboe 1
Oboe 2
English Horn
Clarinet 1 in B♭
Clarinet 2 in B♭
Bass Clarinet in B♭
Bassoon 1
Bassoon 2
Horn 1 in F
Horn 2 in F
Horn 3 in F
Trumpet 1 in B♭
Trumpet 2 in B♭
Trumpet 3 in B♭
Trombone 1
Trombone 2
Trombone 3
Tuba
Timpani
Percussion 1
Percussion 2
Percussion 3
Harp
Violin I
Violin II
Viola
Violoncello
Contrabass

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13 14 15 A 16 17 18 19 20 21 22 B 23

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Timp.
Perc. 1
Perc. 2
Perc. 3
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

solo
tutti
playful
(precise pitch)
To Glock.
Glockenspiel
E♭F♯G♭A♭ B♭C♯D♭
mp subito

24 25 26 27 28 29 30 31 32 33

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
Tbn. 3
Perc. 1
Perc. 2
Perc. 3
Hp.
Vln. I
Vln. II
Vla.
Vc.

solo
tutti

34 C 35 36 37 38 39 40 41

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
Tbn. 3
Tba.
Perc. 1
Perc. 2
Perc. 3
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

E♭F♯G♯A♭
B♮C♭D♮

B♭ E♮ E♭

C

pizz.
arco

42 43 44 45 46 47 48

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
Tbn. 3
Tba.
Timp.
Perc. 1
Perc. 2
Perc. 3
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

To Roto-t.
Roto-toms
(precise pitch)
bisb.
E♭F♯G♯A♯ B♭C♭D♭
arco

49 50 51 52

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
Tbn. 3
Tba.
Timp.
Perc. 1
Perc. 2
Perc. 3
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

mp *fff* *con fuoco* *f* *p* *mf* *ff*

E♭F♯G♯A♯
B♭C♭D♭

53 54 55 56 57

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
Tbn. 3
Tba.
(precise pitch)
Timp.
Perc. 1
To Vib.
Perc. 2
Perc. 3
Vln. I
Vln. II
Vla.
Vc.
Cb.

attacca

II

D **Darker; l'istesso tempo (♩=52)**

58 59 60 61 62 63 64 65 66 67 68 69 70 71 72

Hn. 1 — *f*

Hn. 2 — *f*

Hn. 3 — *f*

Tbn. 1 — *f*

Tbn. 2 — *f*

Tbn. 3 — *f*

Timp. — *mf*; place upturned cymbal on timpani; *pp* < *mf* — *p*; *roll on upturned cymbal, use the pedal to alter pitch; *pp* < *mf* — *p*

Perc. 1 — Vibraphone — *mp*; *mp*

Perc. 2 — To Glock. — *mf*; Glockenspiel — *mp*; *mp*

Perc. 3 — *mf*; scrape side of tam-tam with triangle beater — *p*

Hp. — E♭ F♭ G♯ A♮ B♭ C♭ D♮ — *pp*; *mp*; *pp*; A♯ C♯ — *p*

Darker; l'istesso tempo (♩=52)

D

Vln. I — Upbow: bow directly on the bridge / Downbow: bow the side of the violin body / (No pitch) — *like steady breathing, in and out* — *p*; continue 'breathing' effect rhythm ad lib.

Vln. II — Upbow: bow directly on the bridge / Downbow: bow the side of the violin body / (No pitch) — *like steady breathing, in and out* — *p*; continue 'breathing' effect rhythm ad lib.

Vla. — light, unpitched tapping on fingerboard or body — *pp* *like raindrops* — *mf*

Vc. — *f*; light, unpitched tapping on fingerboard or body — *pp* *like raindrops* — *mf*

Cb. — *f*

73 74 75 76 E 77 78 79 80 81 82 83 84 85 86

Picc.
Fl. 1
Fl. 2
Cl. 1
Cl. 2
Perc. 1
Perc. 2
Perc. 3
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

pp p mp f mf ppp

sul D

with soft mallets

light, unpitched tapping on fingerboard or body

like raindrops

87 88 89 90 91 92 93 94 95 96 97

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Tpt. 1
Tpt. 2
Tpt. 3
Perc. 1
Perc. 2
Perc. 3
Hp.
Vla.
Vc.
Cb.

short, random bursts of breath sound / key clicks unpitched
like muttering or raindrops
like raindrops
continue sim - ad lib.
cresc. poco a poco
st. mute
cresc.
light, unpitched tapping on fingerboard or body
sul pont.
arco
E♭ F♮ G♯ A♮ B♮ C♮ D♮
A♭

98 99 100 101 102 103 104 105 106 107 108 109

poco accel. ♩=60 F ♩=♩ Lively (♩=120)

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Tpt. 1
Tpt. 2
Tpt. 3
Timp.
Perc. 1
Perc. 2
Perc. 3
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

(st. mute) heavy

To Sus. Cym.

Suspended cymbal (regular)

Suspended cymbal (dark)

To B. D.

sul pont. arco

norm.

110 111 112 113 114 115 116 117 118

Picc.
Fl. 1
Fl. 2
Cl. 1
Cl. 2
Hn. 1
Hn. 2
Timp.
Perc. 1
Perc. 2
Perc. 3
Vln. I
Vln. II
Vla.
Vc.
Cb.

mf *p* *mp* *f*

Bass Drum

pizz.

119 120 121 122 123 124 125 126

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tbn. 1
Tbn. 2
Timp.
Perc. 1
Perc. 2
Perc. 3
Vln. I
Vln. II
Vla.
Vc.
Cb.

pizz.
arco

127 128 G 129 130 131 132 133 134 135 136 137 138 139

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
Tbn. 3
Timp.
Perc. 1
Perc. 2
Perc. 3
Vln. I
Vln. II
Vla.
Vc.
Cb.

open
pizz.

140 141 142 143 144 145 146 147 148

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Eng. Hn.
Hn. 1
Hn. 2
Hn. 3
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
Tbn. 3
Tba.
Timp.
Perc. 1
Perc. 2
Perc. 3
Vln. I
Vln. II
Vla.
Vc.
Cb.

149 150 151 152 153 154 155

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
Tbn. 3
Tba.
Timp.
Perc. 1
Perc. 2
Perc. 3
Vln. I
Vln. II
Vla.
Vc.
Cb.

arco

To Glock.

To T.-t.

rall. Resolute (♩=102) poco rall.

156 157 158 159 160 161 162 163 164 165 166 167 168 169

Fl. 1
Fl. 2
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
Tbn. 3
Tba.
Perc. 1
Perc. 3
Vln. I
Vln. II
Vla.
Vc.
Cb.

To Vib.

Tam-tam

attacca

III

Tenderly, with pride (♩=68) — poco rit. — Tender, proud, very fragile (♩=46)

170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189

H — I

Hn. 1 — solo — p — mf — pp
Hn. 2 — pp
Tpt. 1 — solo — a2 — p — mf — pp
Tpt. 2 — pp
Tbn. 1 — solo — p — mf — pp
Tbn. 2 — solo — p — mf — pp
Tba. — p — pp

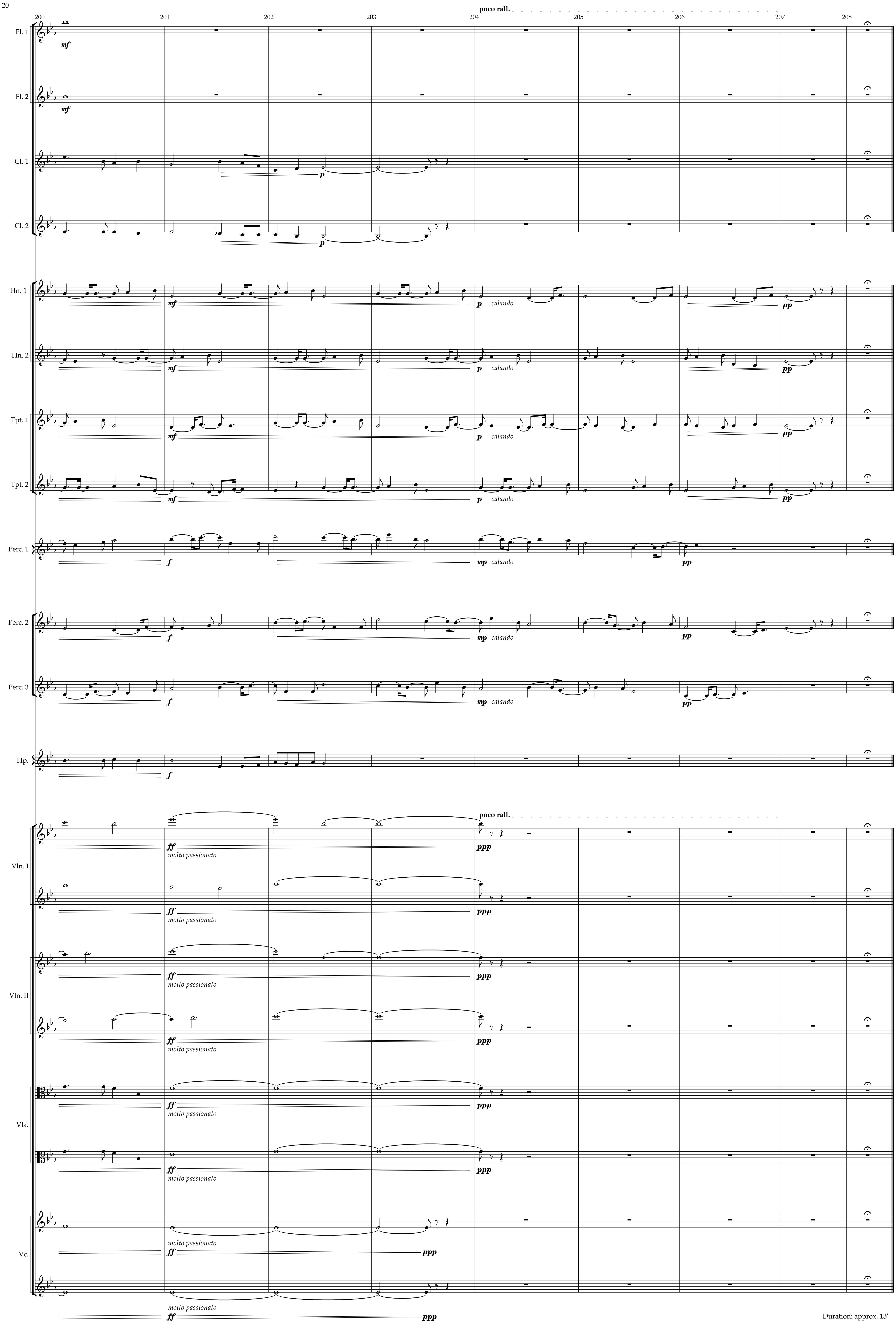
Perc. 1 — Vibraphone (share with perc 3) — p
Perc. 2 — Glockenspiel — p
Perc. 3 — Triangle — pp — Vibraphone (share with perc 1) — p
Hp. — E♭ F♭ G♭ A♭ B♭ C♭ D♭ — p

Vln. I — pp — soft, but clear and well-projected
Vln. II — pp — soft, but clear and well-projected
Vla. — pp — soft, but clear and well-projected
Vc.
Cb.

190 191 192 193 194 195 196 197 198 199

Fl. 1
Fl. 2
Cl. 1
Cl. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Perc. 1
Perc. 2
Perc. 3
Hp.
Vln. I
Vln. II
Vla.
Vc.

soft, but clear and well-projected



Duration: approx. 13'