Layers of Love

for 13 players

2015

Christian Mason

Instrumentation

The instruments are grouped according to their primary musical relationships rather than standard orchestral order. Beyond these formations all instruments engage in a variety of interactions as the music evolves.

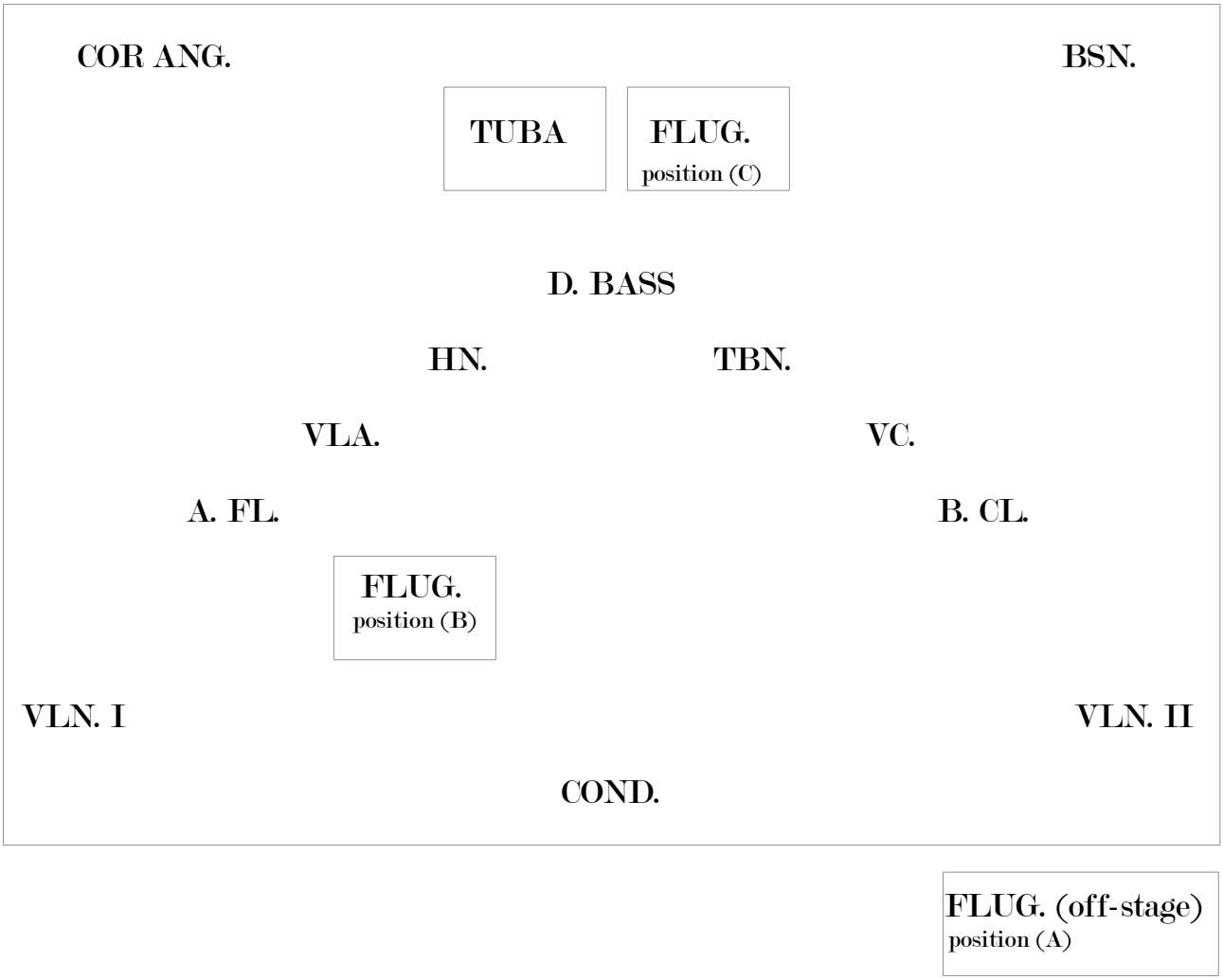
Violin I
Violin II

Cor Anglais
Bassoon
Flugelhorn

Tuba

Bass Clarinet
Cello
Trombone (with cup mute and harmon mute)
Double Bass (with C-extension)
Horn
Viola
Alto Flute

Layout/Spatial Deployment



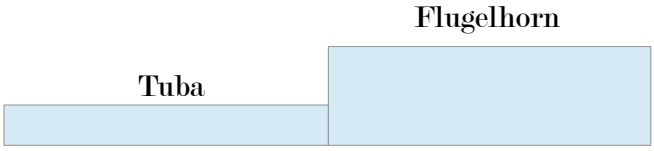
The diagram above is an approximation to be refined according to the concert hall in which the performance takes place according to the following considerations:

1. The flugelhorn player is required to move between three different playing positions:
   (a) Off-stage (within view of the conductor, but ideally invisible to the audience)
   (b) On stage (in front of septet, as if a soloist)
   (c) On stage (behind septet, on platform beside tuba)

   It is important that the distance to walk between positions is not too far, given the time available in the music. The off-stage position could either be in the wings or discretely in the midst of the audience.

   N.B. At the discretion of the conductor the piece may also be performed without the flugelhorn changing positions, in which case position (c) should be the default position.

2. The rest of the ensemble has a fixed location, however it is important that there should be two raised platforms behind the septet: one for the tuba and a second for the flugelhorn, which should be a bit higher than the tuba platform and may require stairs for the player to access during performance:

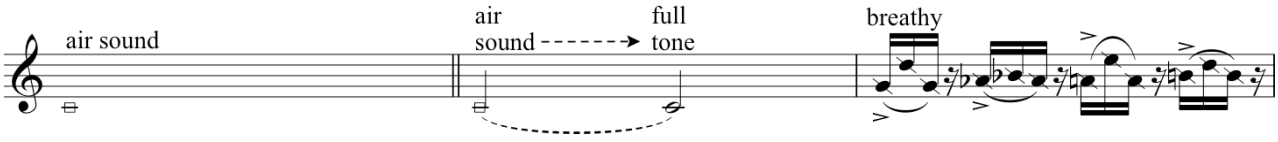


3. The violin duo and wind trio should be as widely spaced as possible (depending on the performance venue), whereas the members of the septet should be seated centre stage with ordinary spatial relationships.

4. Depending on the concert hall the two violins could either play from the front corners of the stage (as in the diagram), from balconies to the side of the stage, or even from within the audience area.

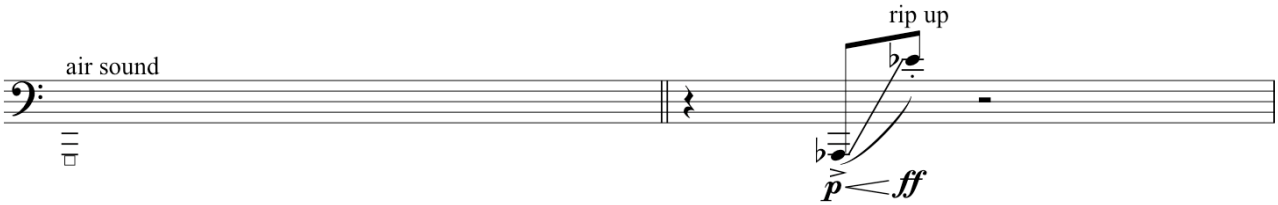
Other Performance Notes

Woodwind:



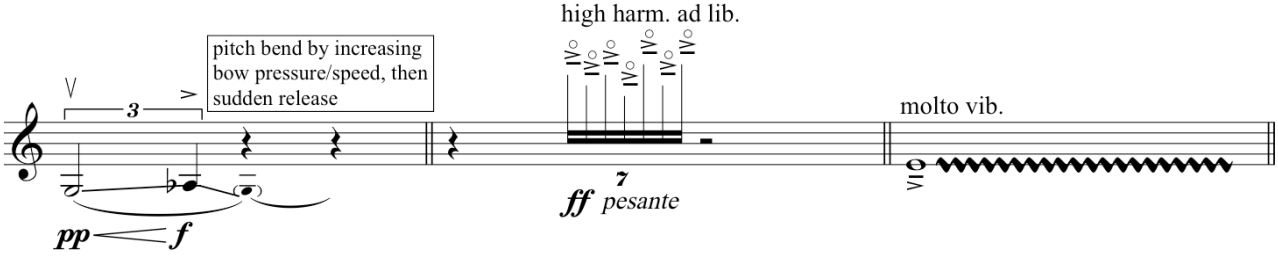
- 'air sound' indicates a breathy sound with minimal (though still identifiable) pitch.
- transition from 'air sound' to 'full tone' should be gradual and natural, without worrying too much about the notated rhythm (which is an approximation).
- 'breathy' indicates a clearly pitched sound with an impure/rough/noisy timbre. When accented it should give an impression similar to 'explosive breath' on the shakuhachi.

Brass:



- 'air sound' indicates to blow pitchless air noise through the tuba on 'ü' vowel.
- 'rip up' (on horn and tuba) indicates an overtone glissando between the notated pitches. Ideally both the departure and arrival notes should be clearly audible, though it is understood that hitting the top note may be risky in some instances, in which case the intensity of the gesture is of primary importance.

Strings:



- 'pitch bend on open string' is achieved by an up bow significantly increasing bow speed and pressure towards the heel, followed by a sudden release of the string, letting it ring on and return to its original pitch.
- 'high harm. ad lib.' (with stems but no ledger lines) indicates to improvise angular melodies on high natural harmonics – between partials 6 and 16 (sul G) – within the given rhythm.
- 'molto vibrato' should be at least a quarter tone, and not wider than a semitone. It can be of variable speed/intensity (to be judged according to context by the player).

Score in C with the usual octave transpositions

Duration: c.11'30"

Layers of Love is a work which also demands a many layered dedication. So many individuals and organisations have in their own ways – whether or not they knew it – supported, inspired and encouraged me during the composition of this piece, and I would like to thank all of them...

For...

The trustees and administration of the Ernst von Siemens Musikstiftung...

Klangforum Wien...

Manu Theobald, for the pictures...

Johannes List, for the film...

Paul Griffiths, for the words....

LAYERS OF LOVE

Christian Mason

Very slow: gently ebbing and flowing, like a river

♩ = 45 sempre senza vib. (unless specified)

VIOLIN I

VIOLIN II sempre senza vib. (unless specified)

COR ANGLAIS

BASSOON

FLUGELHORN

TUBA air sound = blow pitchless air through tuba on 'ü' vowel

air sound

p

Very slow: gently ebbing and flowing, like a river

♩ = 45

BASS CLARINET air sound

p

'CELLO pizz. III sempre senza vib. (unless specified)

p

arco m.s.p. II

pp

ord.

ppppp

TROMBONE

DOUBLE BASS sempre senza vib. (unless specified)

pull string to bend harmonic

I

3

p *ppppp*

p

ppppp

ppppp

HORN

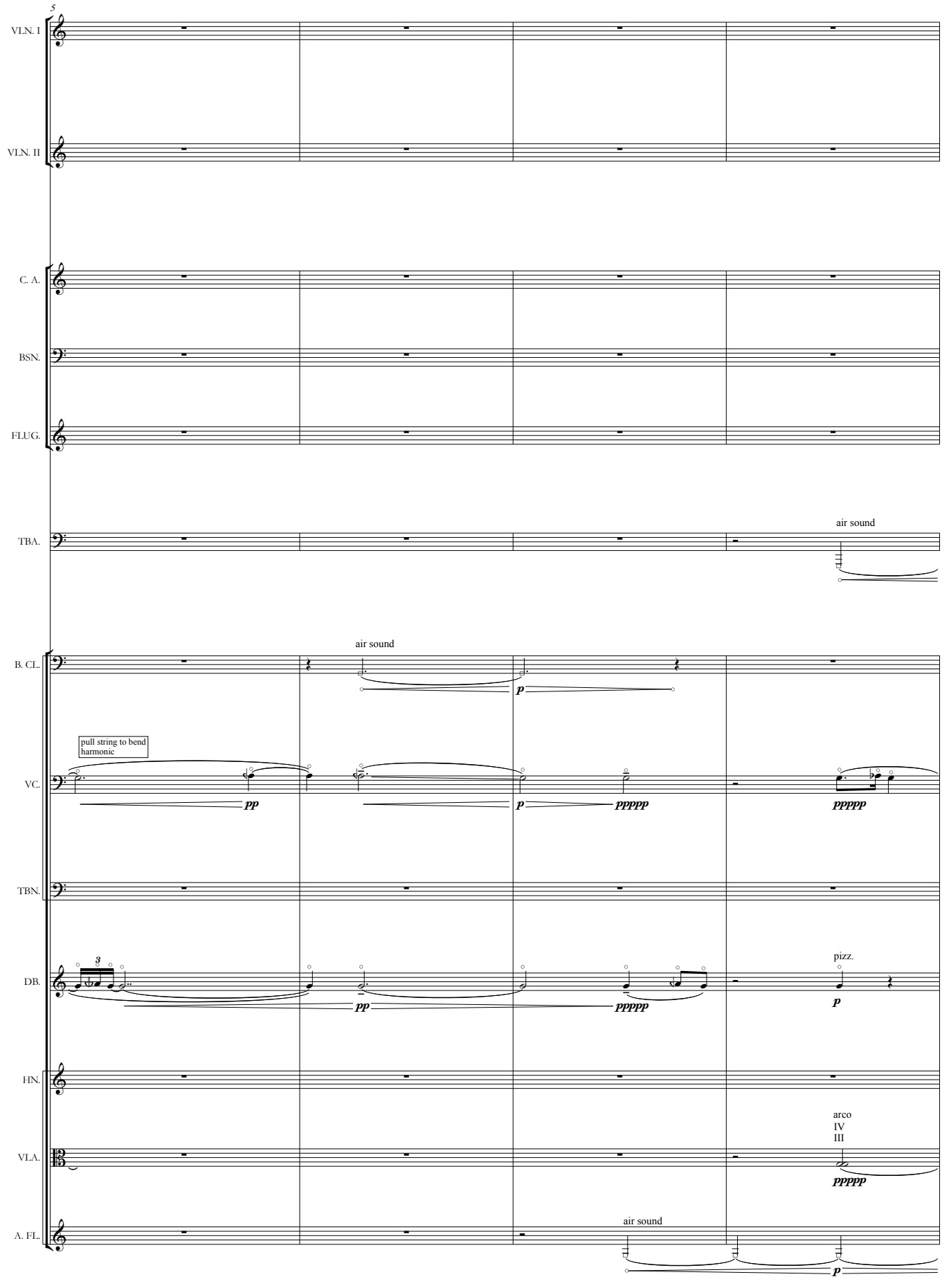
VIOLA sempre senza vib. (unless specified)

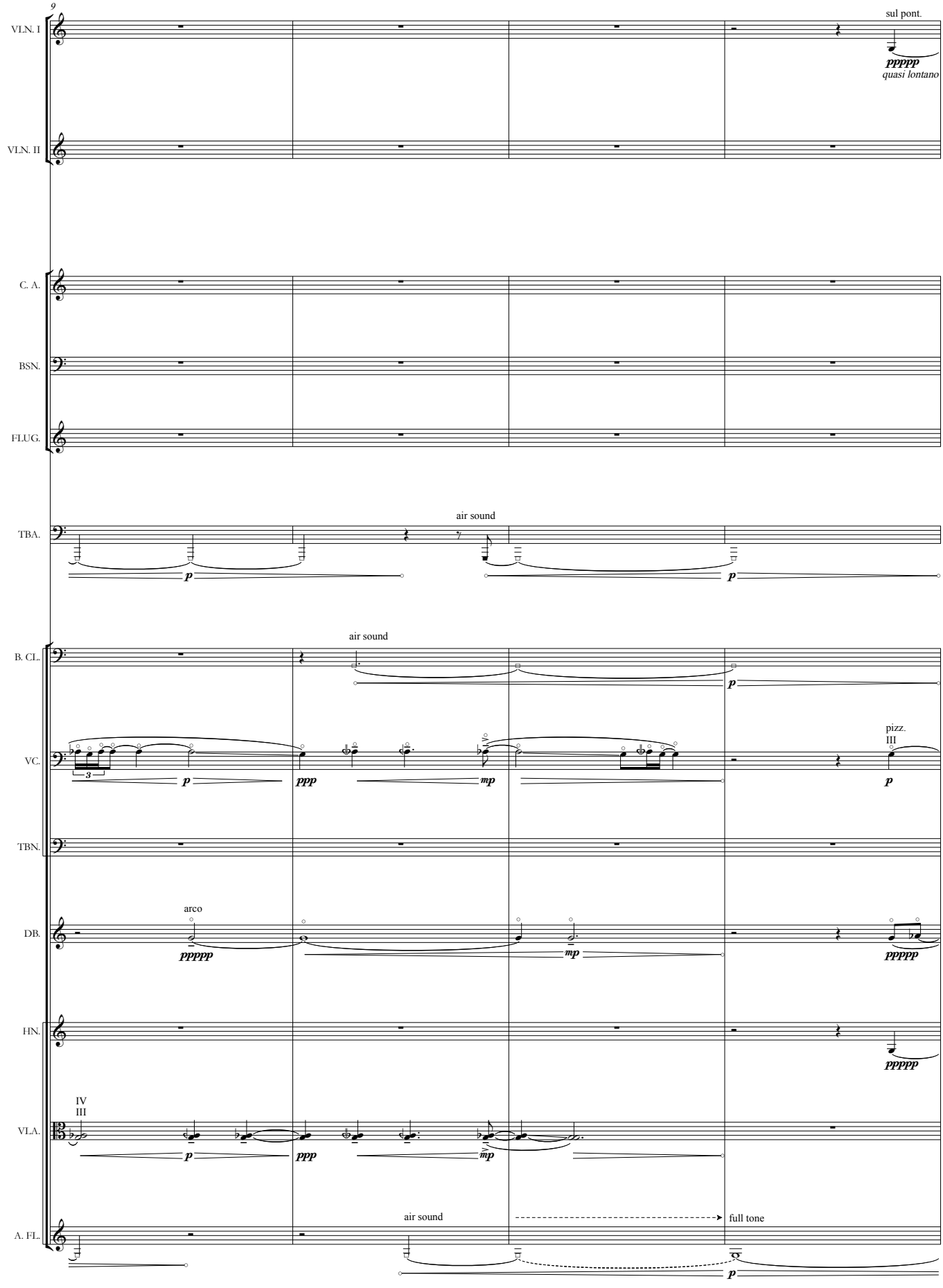
pizz. III

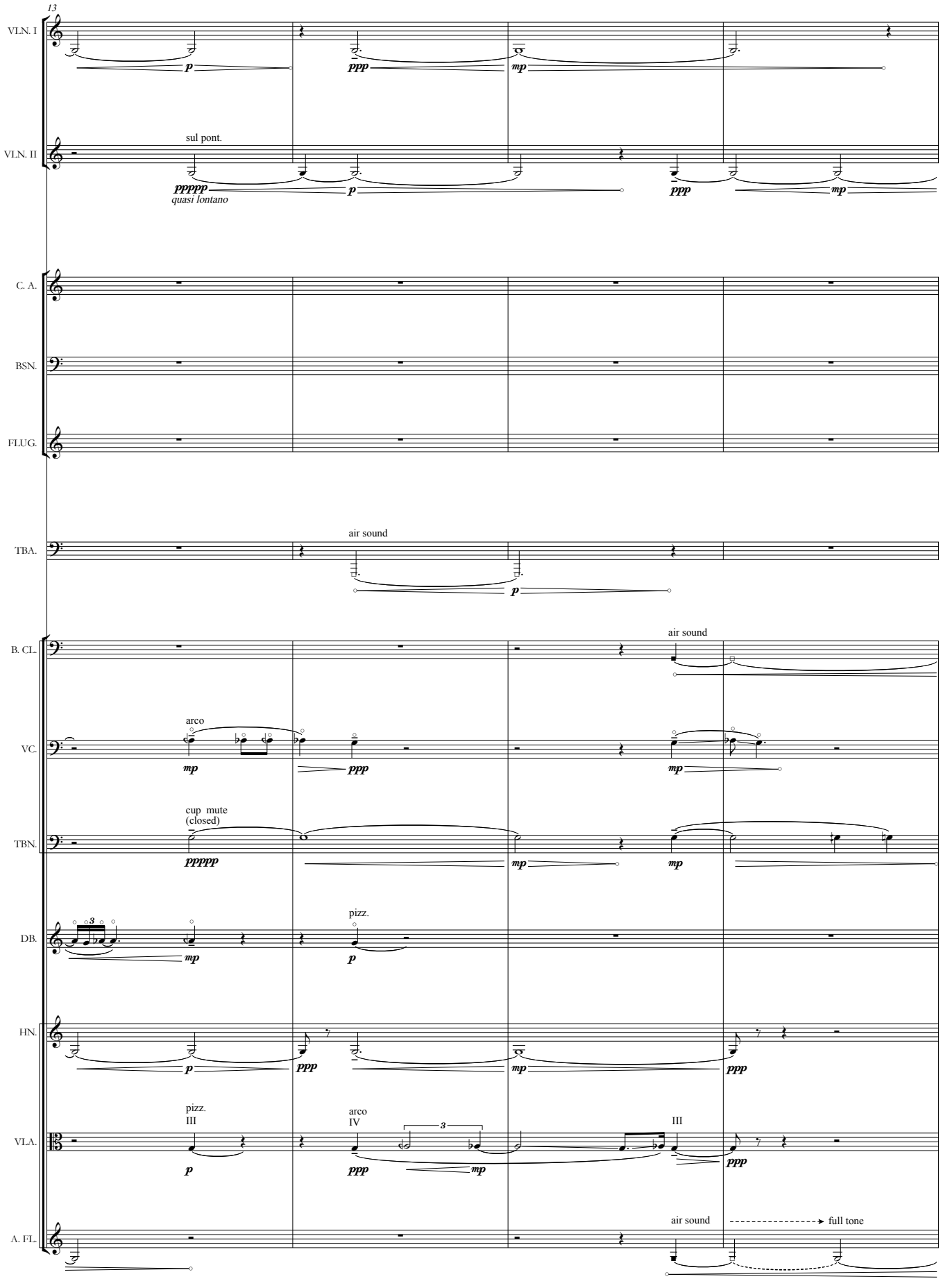
p

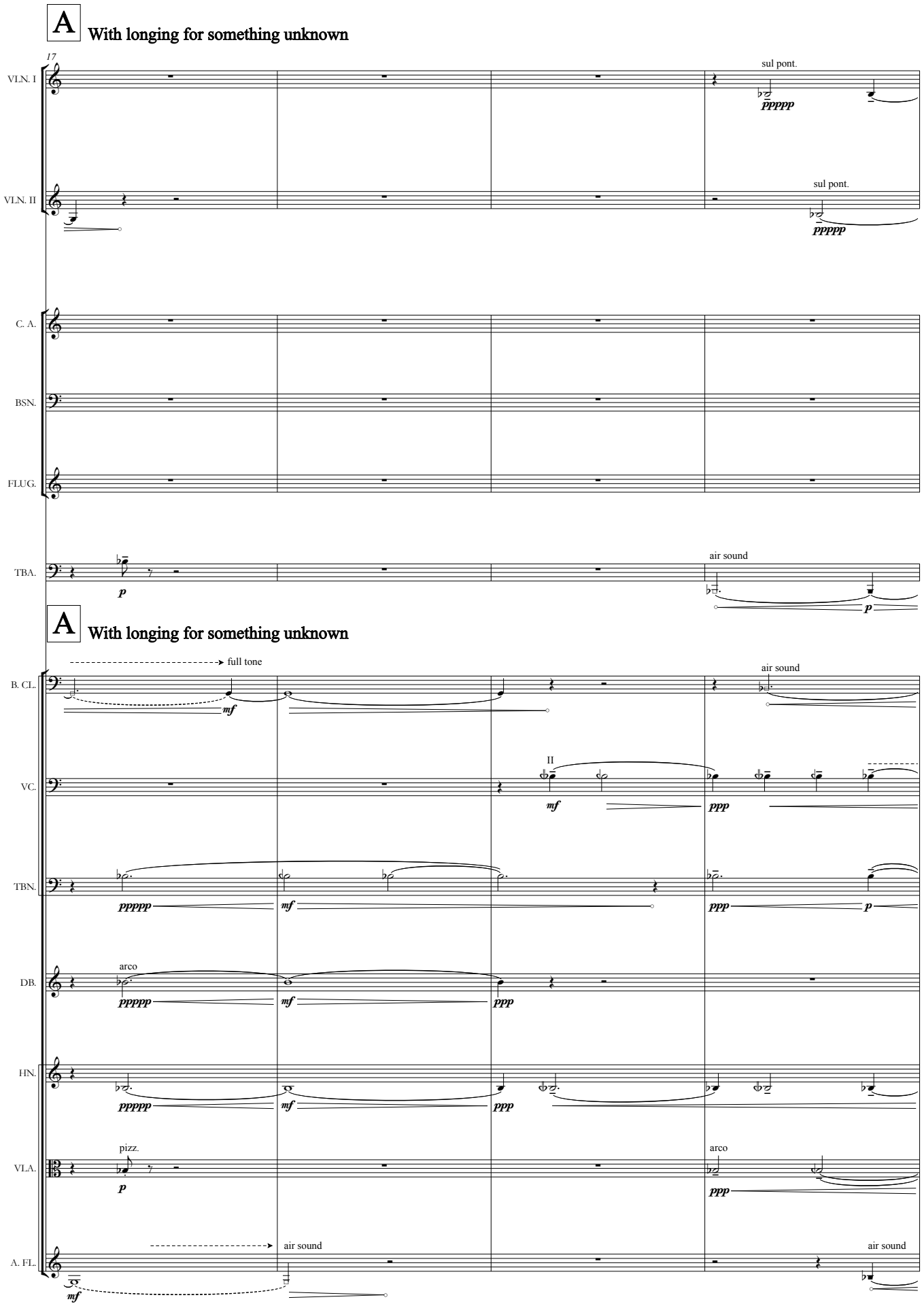
ALTO FLUTE air sound

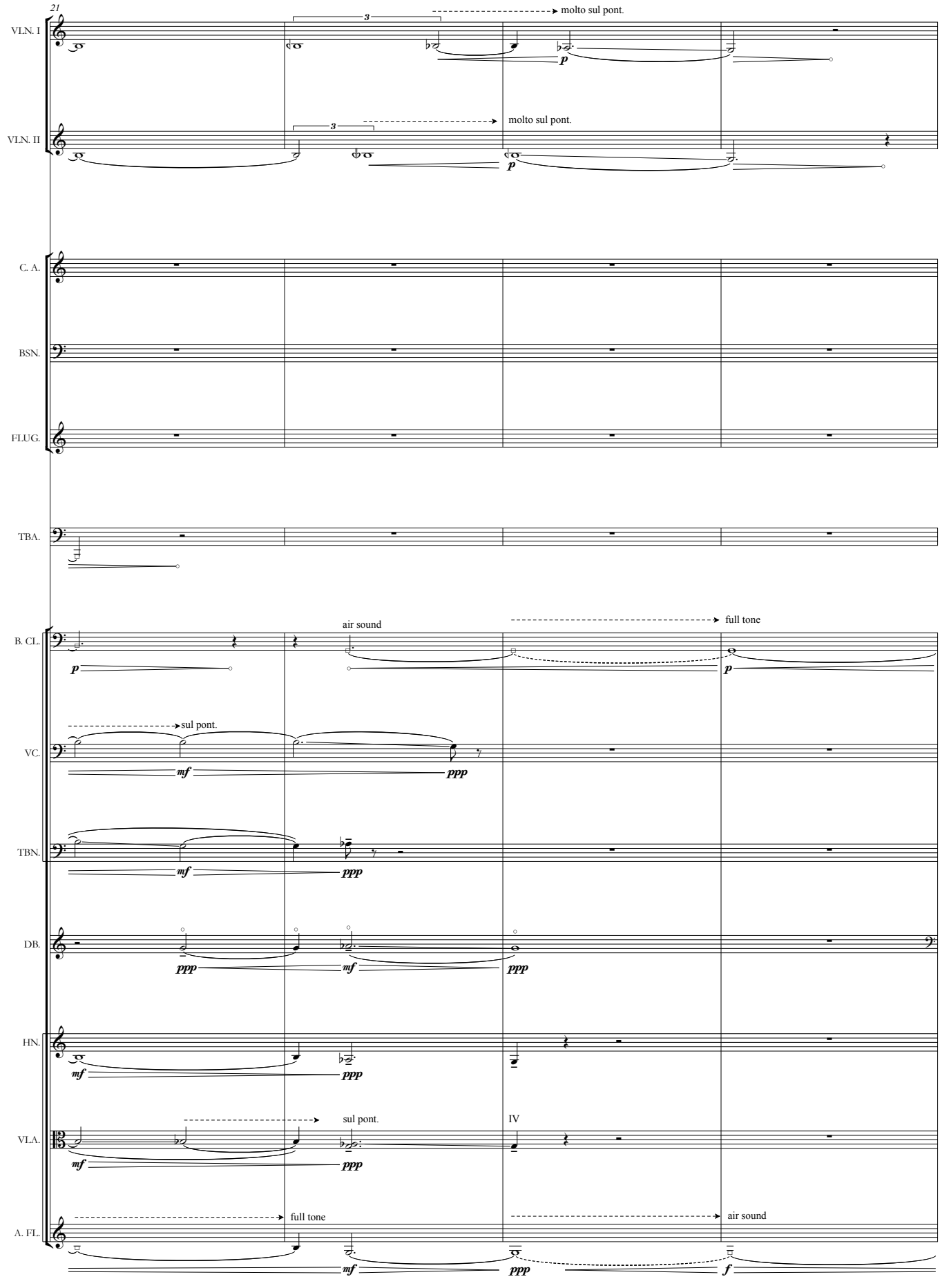
p

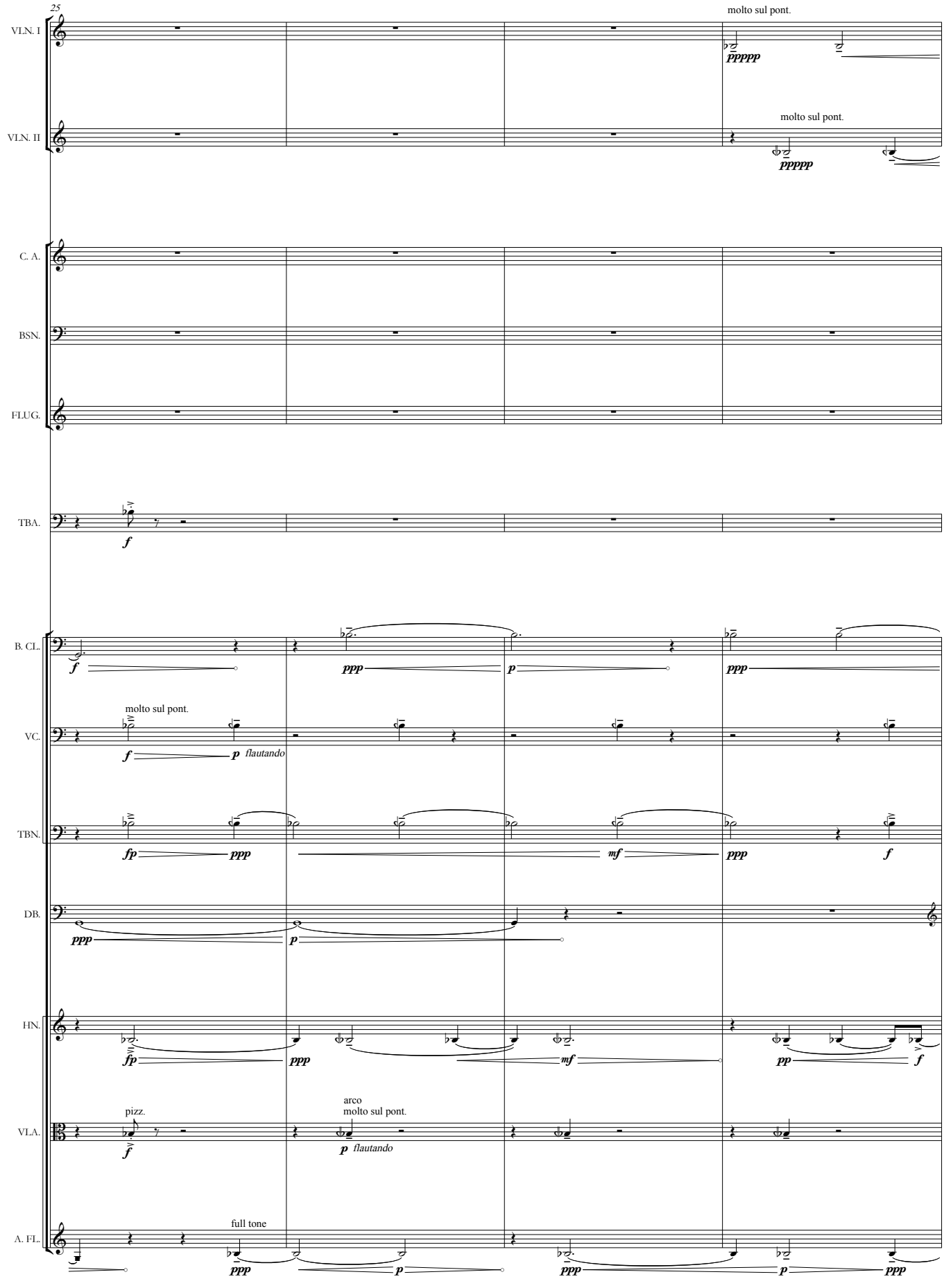

5
VLN. I
VLN. II
C. A.
BSN.
FLUG.
TBA.
air sound
B. CL.
air sound
p
pull string to bend harmonic
VC.
pp
p
ppppp
ppppp
TBN.
DB.
3
pizz.
pp
ppppp
p
HN.
VLA.
arco
IV
III
ppppp
A. FL.
air sound
p

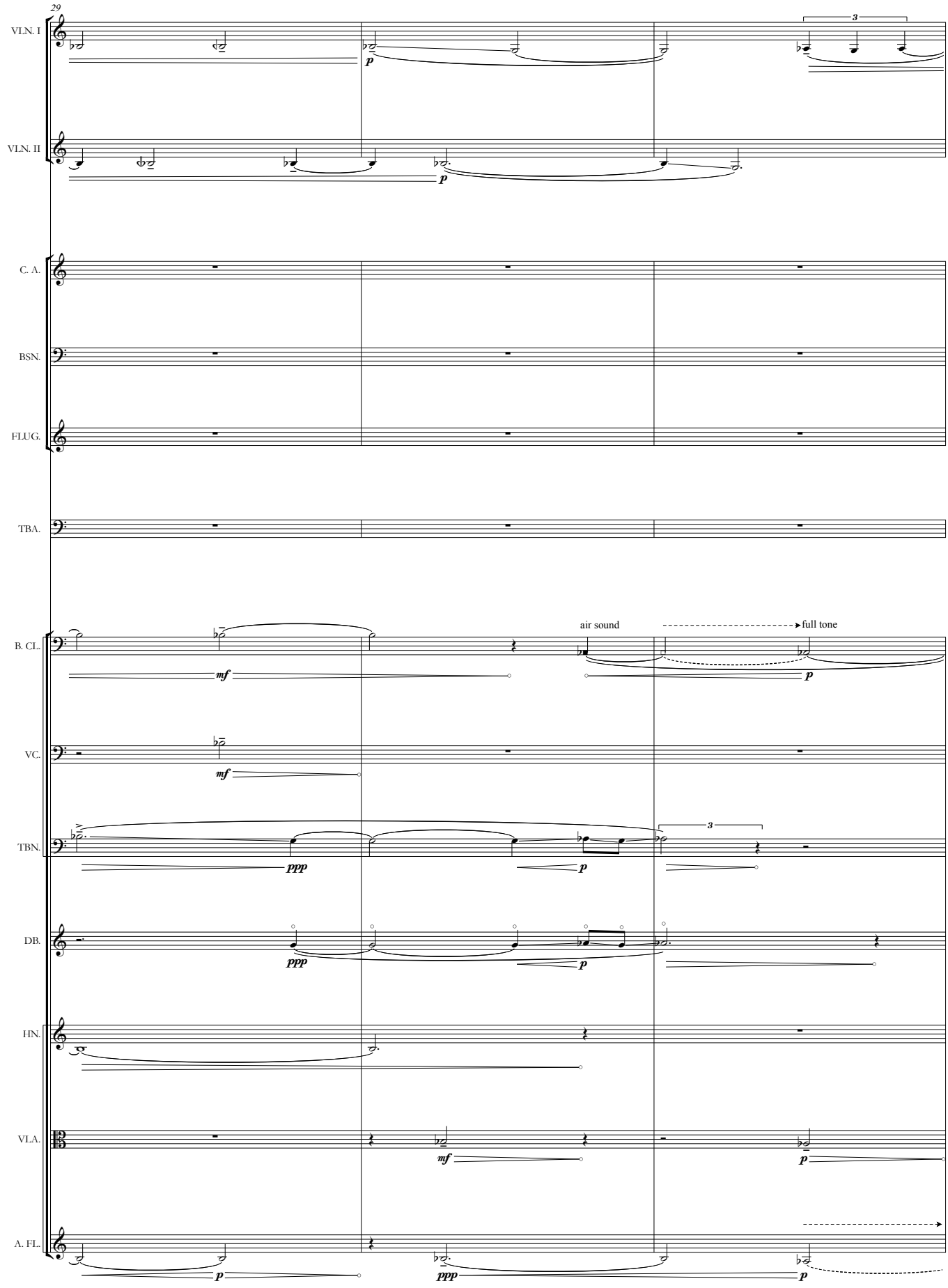

9
VLN. I
sul pont.
ppppp
quasi lontano
VLN. II
C. A.
BSN.
FLUG.
TBA.
air sound
p
p
B. CL.
air sound
p
VC.
3
p
ppp
mp
pizz.
III
p
TBN.
DB.
arco
ppppp
mp
ppppp
HN.
ppppp
VLA.
IV
III
p
ppp
mp
A. FL.
air sound
full tone
p

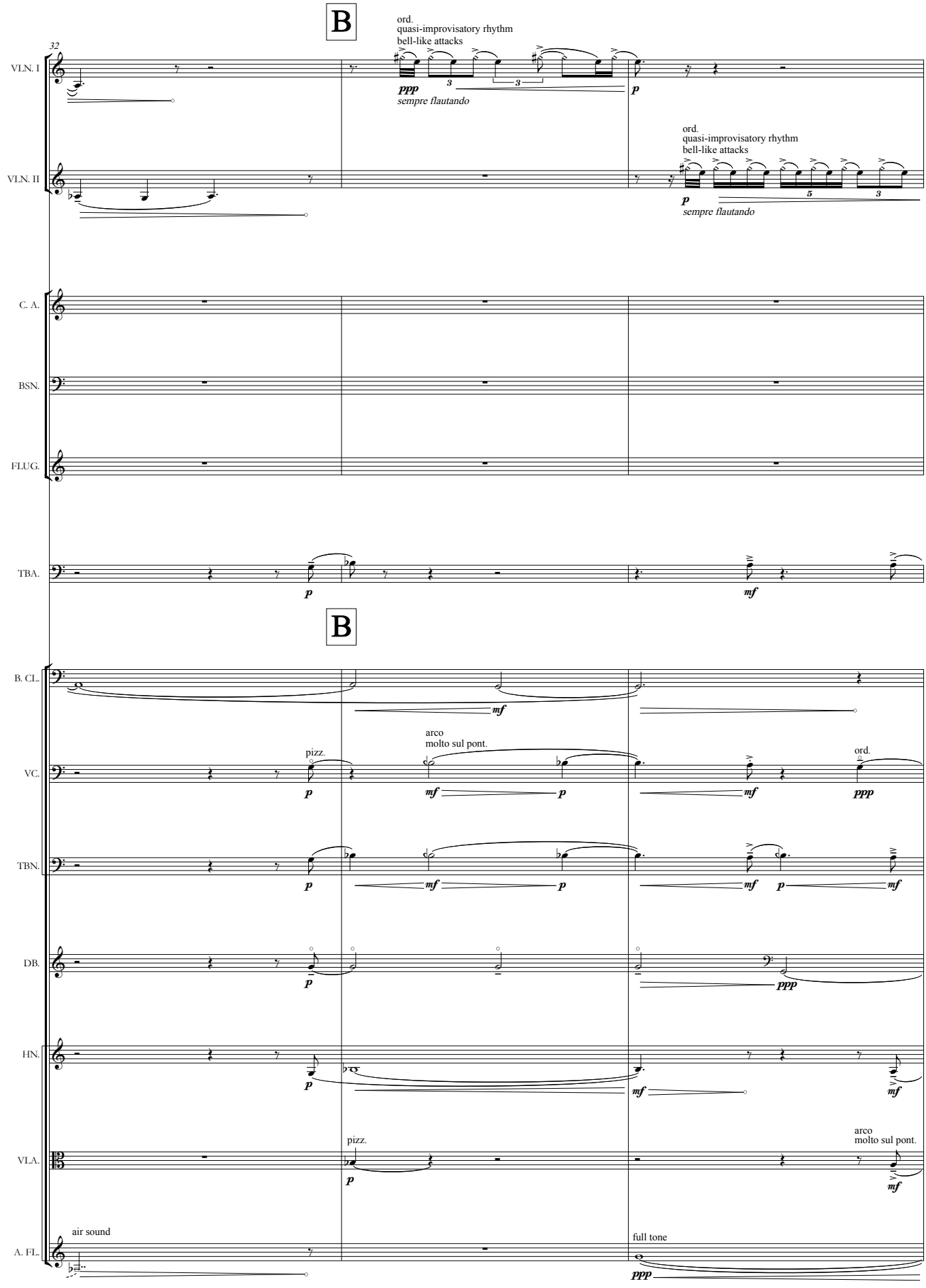

13
VI.N. I
VI.N. II
sul pont.
quasi lontano
C. A.
BSN.
FLUG.
TBA.
air sound
B. CL.
air sound
VC.
arco
cup mute
(closed)
TBN.
DB.
pizz.
HN.
VI.A.
pizz.
III
arco
IV
III
A. FL.
air sound
full tone

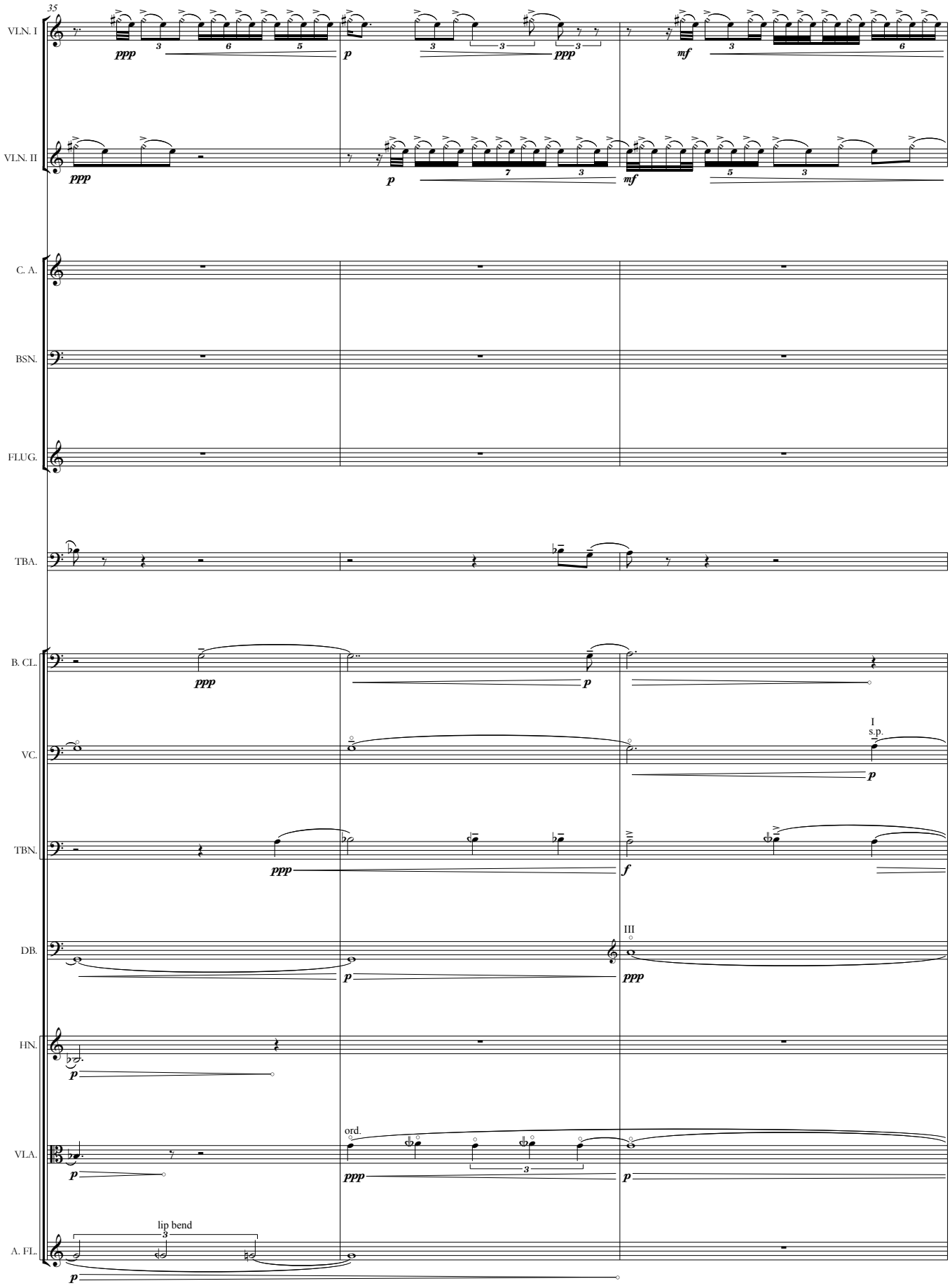

A
With longing for something unknown
17
VLN. I
VLN. II
C. A.
BSN.
FLUG.
TBA.
sul pont.
ppppp
sul pont.
ppppp
p
air sound
p
A
With longing for something unknown
B. CL.
VC.
TBN.
DB.
HN.
VLA.
A. FL.
full tone
mf
air sound
II
mf
ppp
ppppp
mf
ppp
p
arco
ppppp
mf
ppp
ppppp
mf
ppp
pizz.
p
arco
ppp
air sound
mf
air sound

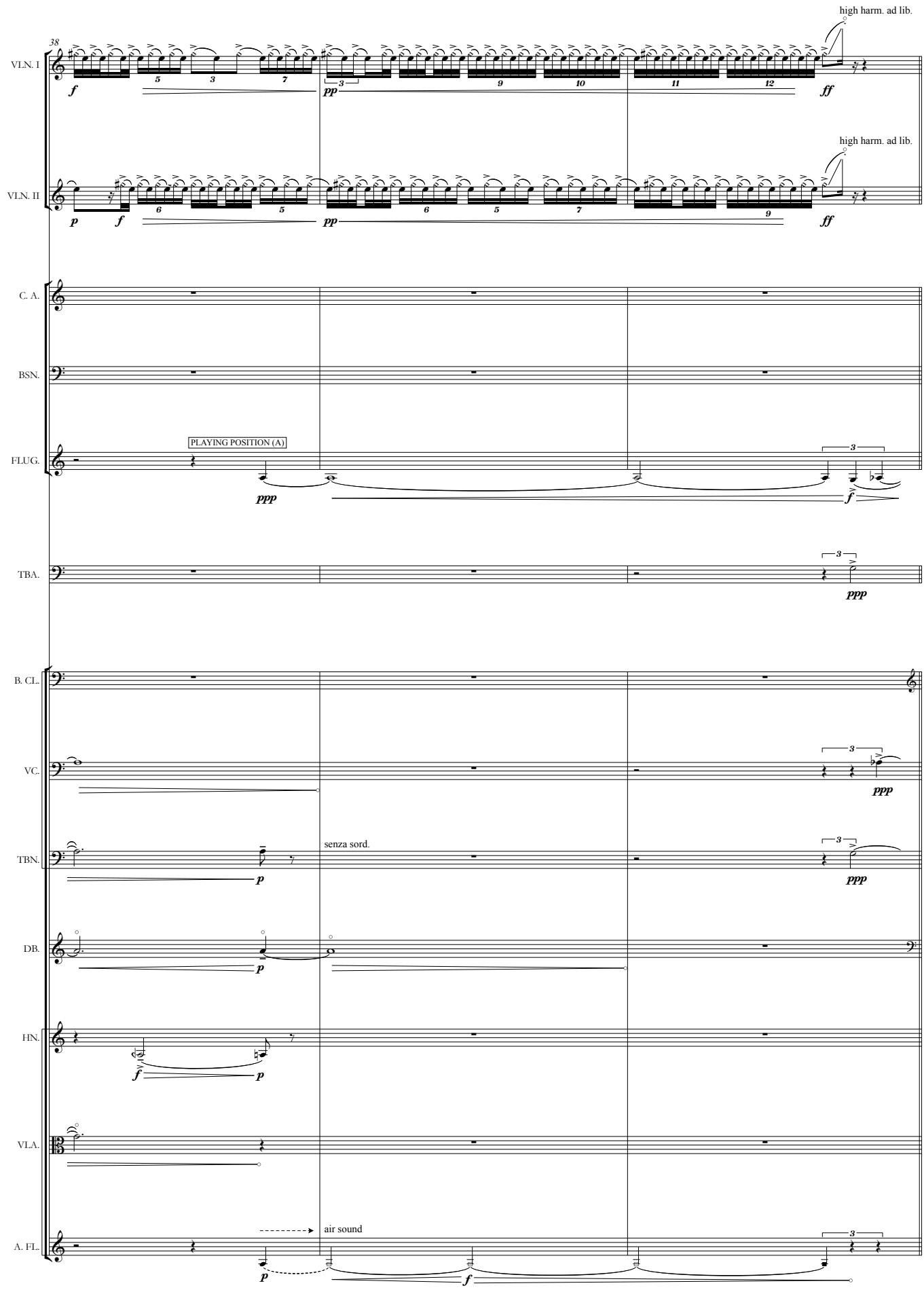

21
VLN. I
molto sul pont.
VLN. II
molto sul pont.
C. A.
BSN.
FLUG.
TBA.
B. CL.
air sound
full tone
sul pont.
VC.
TBN.
DB.
HN.
VLA.
sul pont.
IV
A. FL.
full tone
air sound

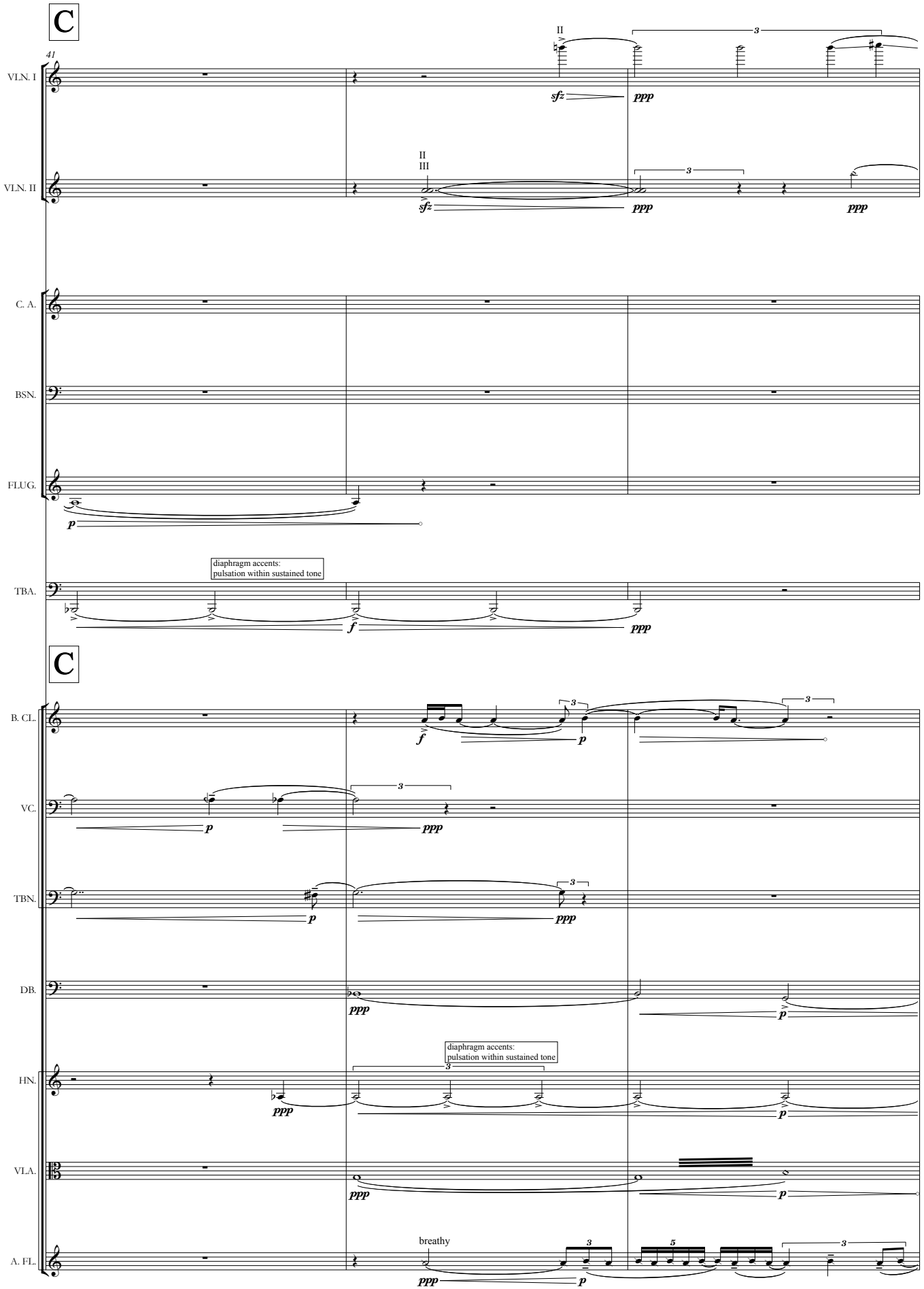

25
VLN. I
molto sul pont.
pppppp
VLN. II
molto sul pont.
ppppp
C. A.
BSN.
FLUG.
TBA.
f
B. CL.
f
ppp
p
ppp
VC.
molto sul pont.
f
p flautando
TBN.
fp
ppp
mf
ppp
f
DB.
ppp
p
HN.
fp
ppp
mf
pp
f
VLA.
pizz.
f
arco
molto sul pont.
p flautando
A. FL.
full tone
ppp
p
ppp
p
ppp

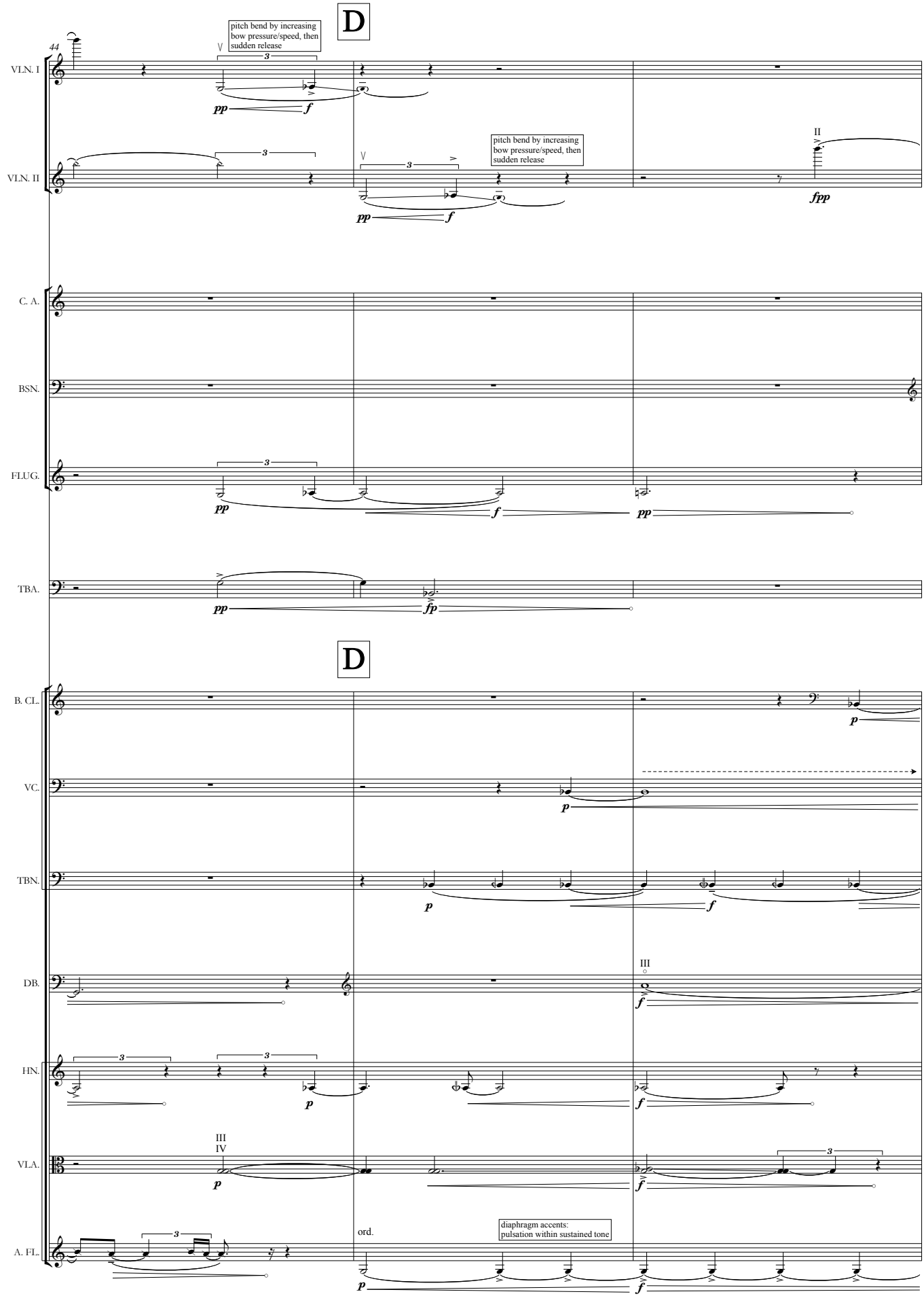

29
VLN. I
VLN. II
C. A.
BSN.
FLUG.
TBA.
B. CL.
VC.
TBN.
DB.
HN.
VLA.
A. FL.
air sound
full tone
3
3
p
mf
ppp

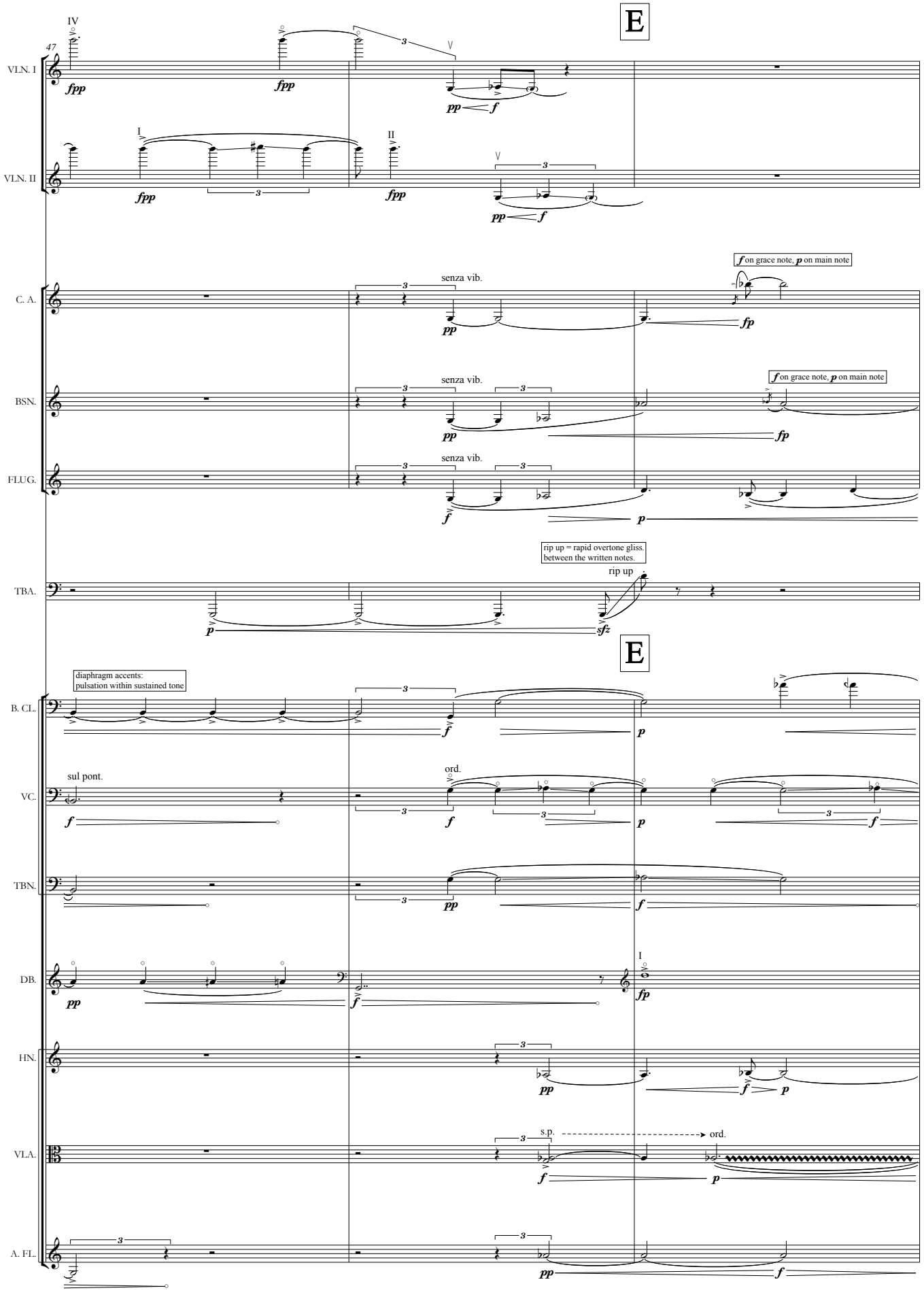

B
32
VLN. I
ord.
quasi-improvisatory rhythm
bell-like attacks
ppp
sempre flautando
p
VLN. II
ord.
quasi-improvisatory rhythm
bell-like attacks
p
sempre flautando
C. A.
BSN.
FLUG.
TBA.
p
mf
B
B. CL.
mf
VC.
pizz.
p
arco
molto sul pont.
mf
p
mf
ord.
ppp
TBN.
p
mf
p
mf
p
mf
DB.
p
ppp
HN.
p
mf
mf
VLA.
pizz.
p
arco
molto sul pont.
mf
A. FL.
air sound
full tone
ppp

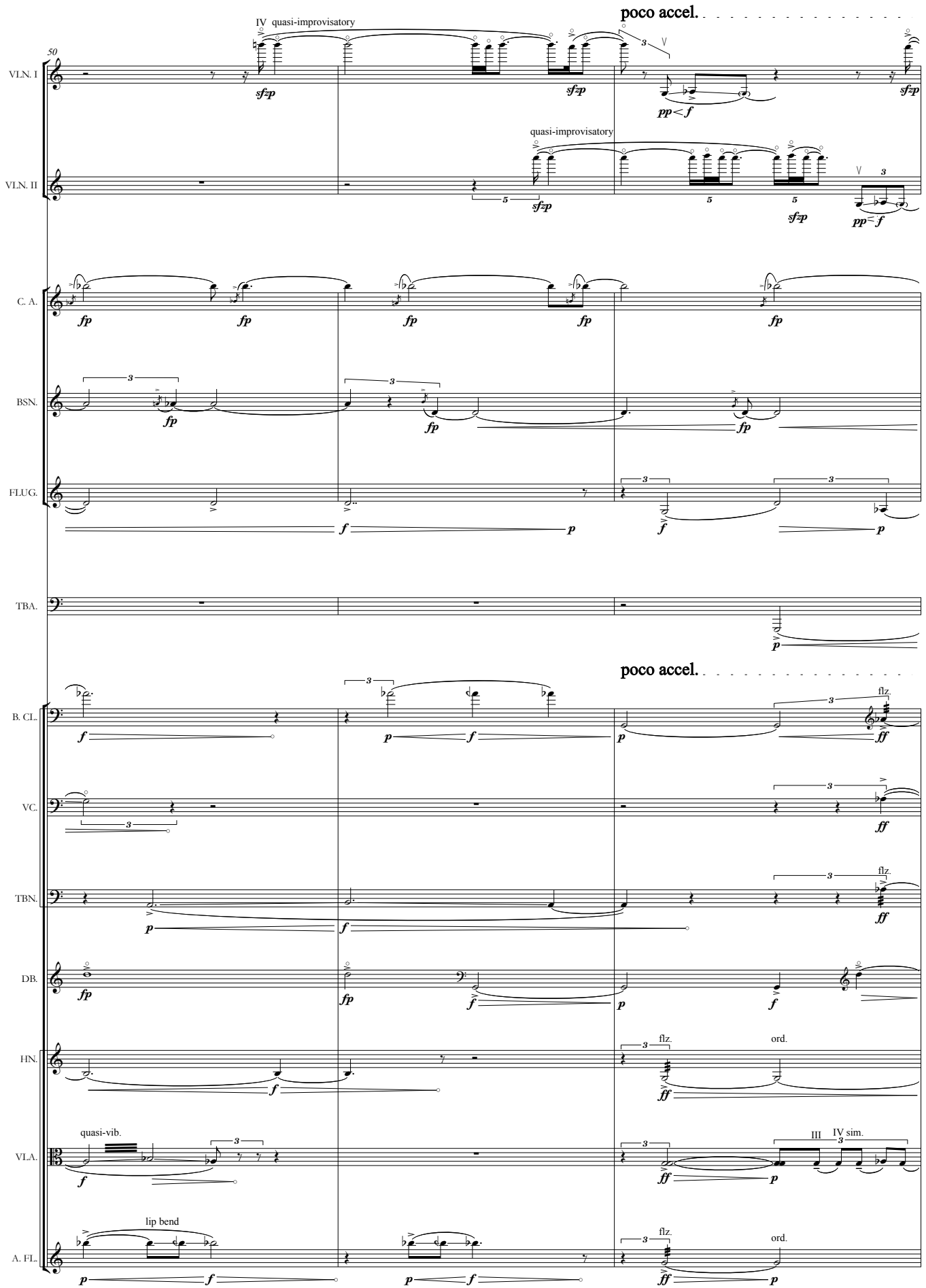

35
VLN. I
VLN. II
C. A.
BSN.
FLUG.
TBA.
B. CL.
VC.
TBN.
DB.
HN.
VLA.
A. FL.
ppp
p
mf
f
I
s.p.
III
ord.
lip bend

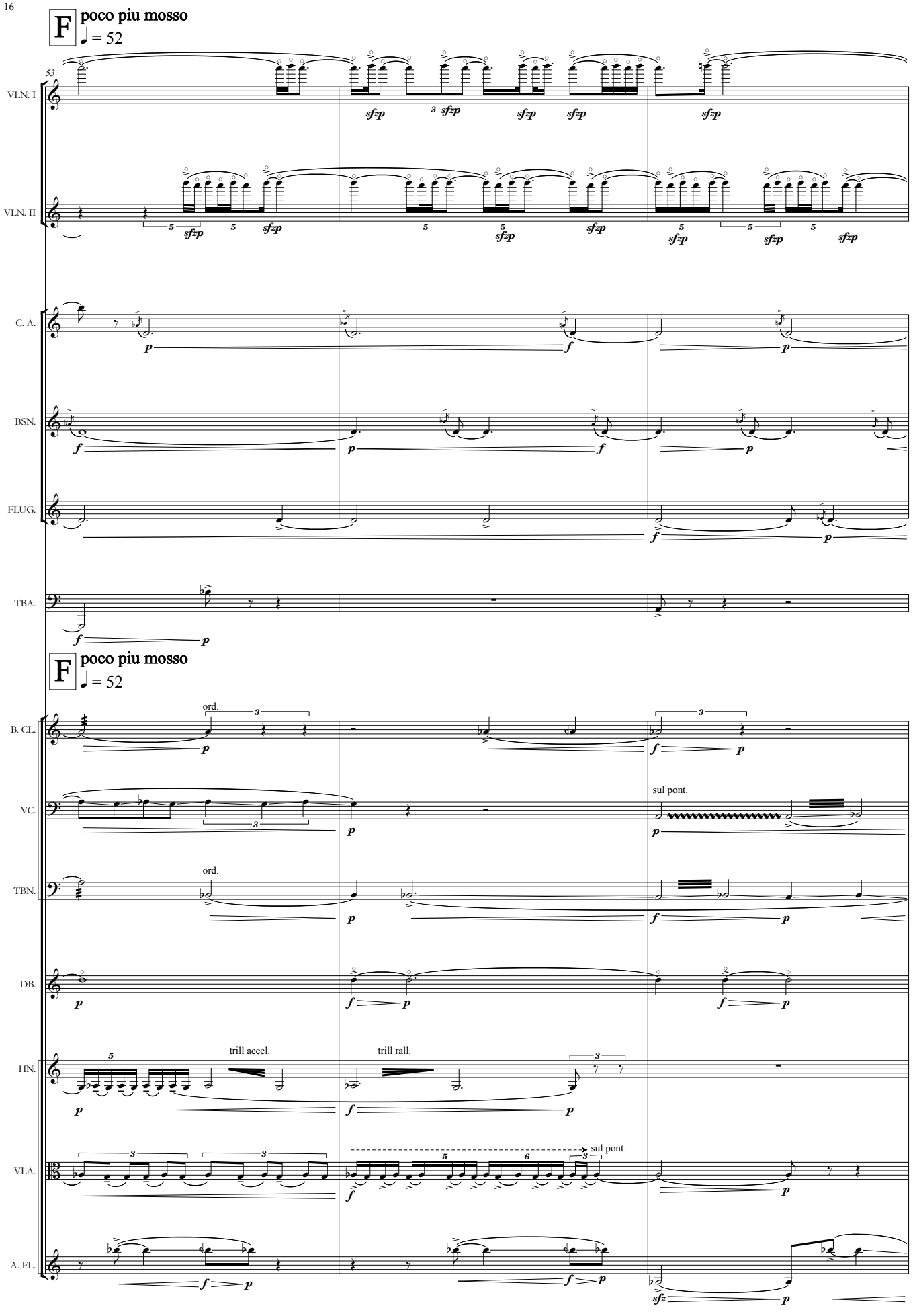

38
VI.N. I
high harm. ad lib.
VI.N. II
high harm. ad lib.
C. A.
BSN.
FLUG.
PLAYING POSITION (A)
TBA.
B. CL.
VC.
TBN.
senza sord.
DB.
HN.
VLA.
A. FL.
air sound

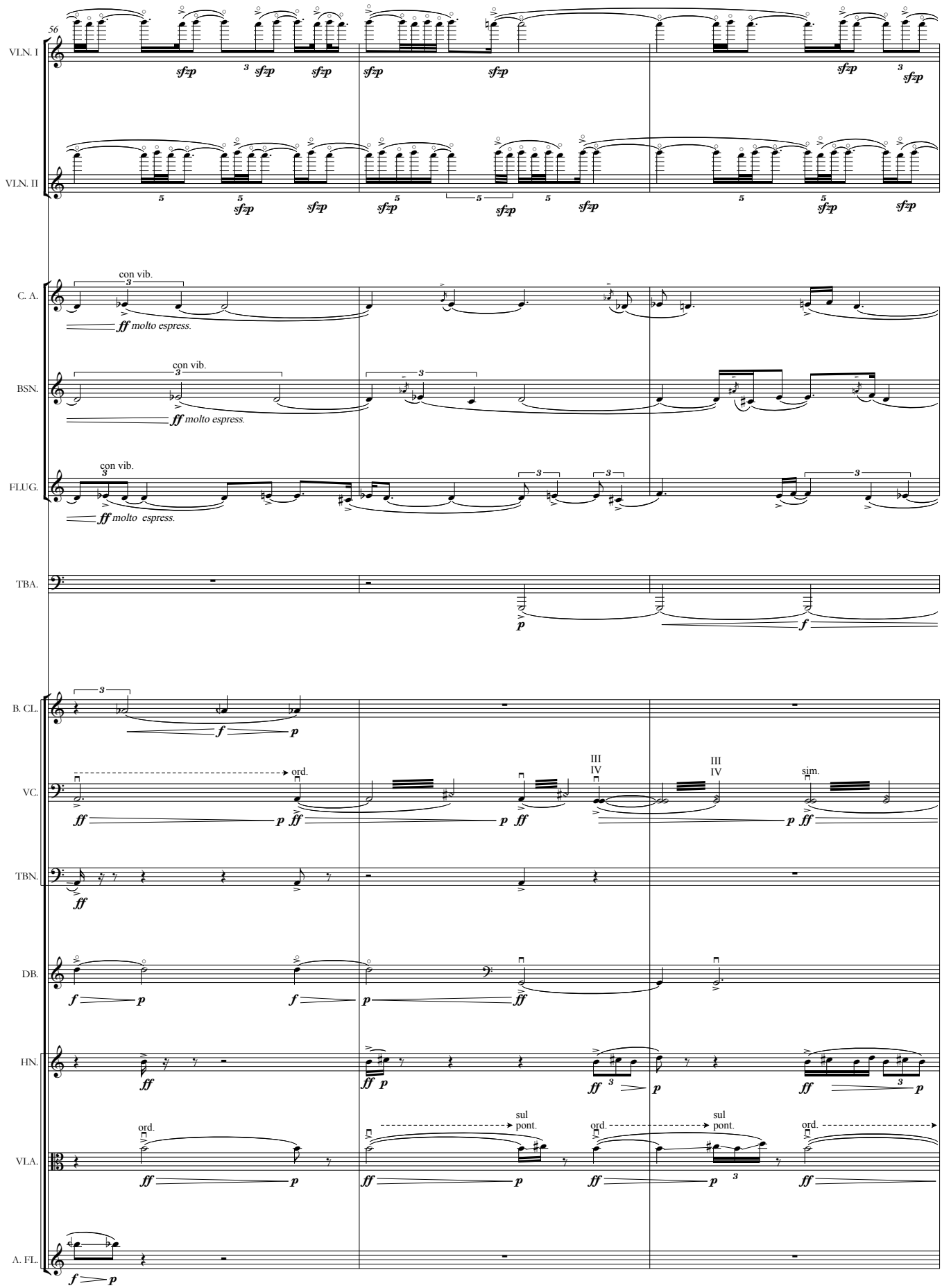

C
41
VLN. I
II
3
sfz
ppp
VLN. II
II
III
sfz
ppp
ppp
C. A.
BSN.
FLUG.
p
diaphragm accents:
pulsation within sustained tone
TBA.
f
ppp
C
B. CL.
f
p
3
VC.
p
ppp
TBN.
p
ppp
DB.
ppp
p
diaphragm accents:
pulsation within sustained tone
HN.
ppp
p
VLA.
ppp
p
breathy
A. FL.
ppp
p
3
5

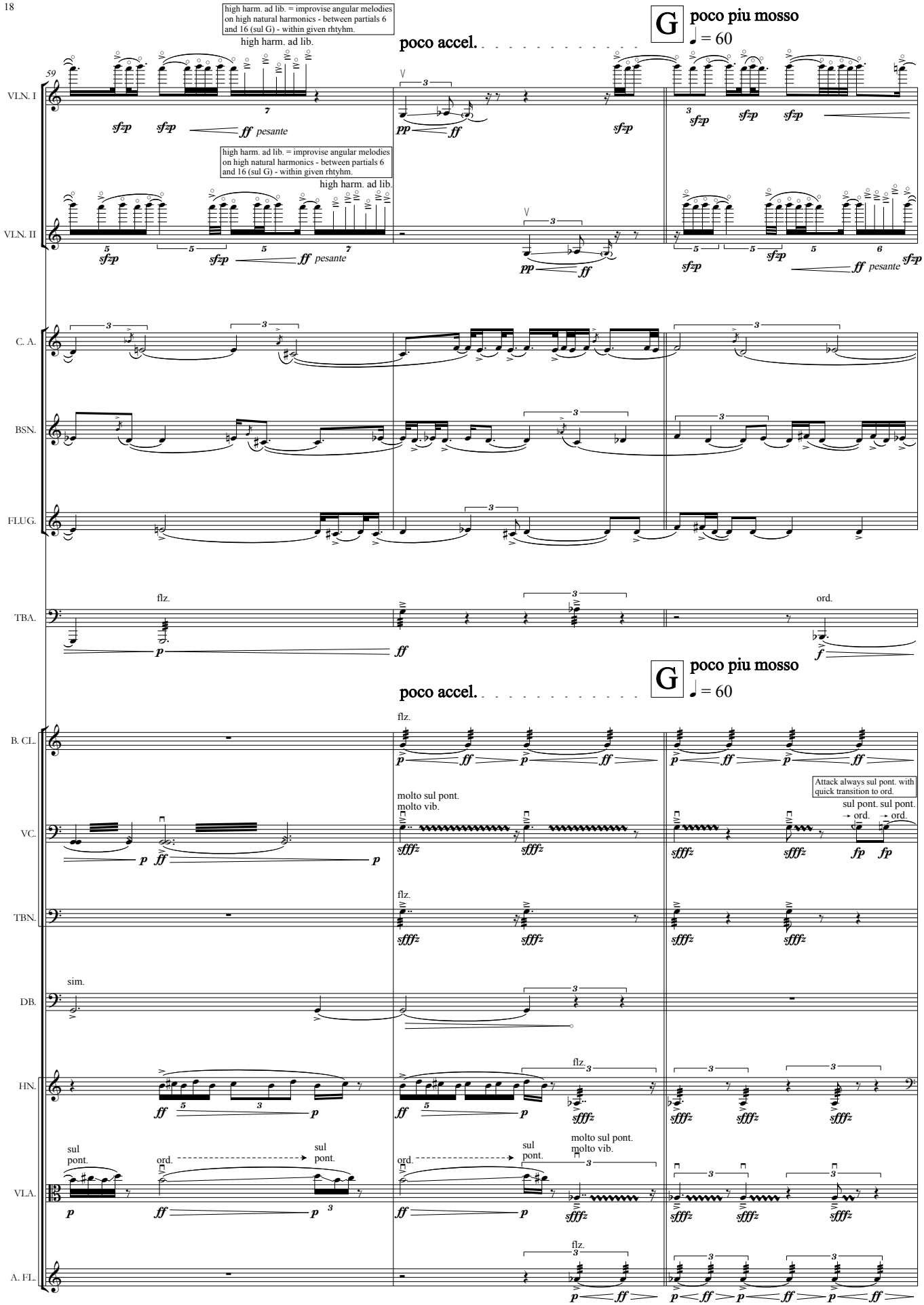

D
44
VLN. I
VLN. II
C. A.
BSN.
FLUG.
TBA.
pitch bend by increasing bow pressure/speed, then sudden release
pitch bend by increasing bow pressure/speed, then sudden release
II
D
B. CL.
VC.
TBN.
DB.
HN.
VLA.
A. FL.
III
III
IV
ord.
diaphragm accents: pulsation within sustained tone

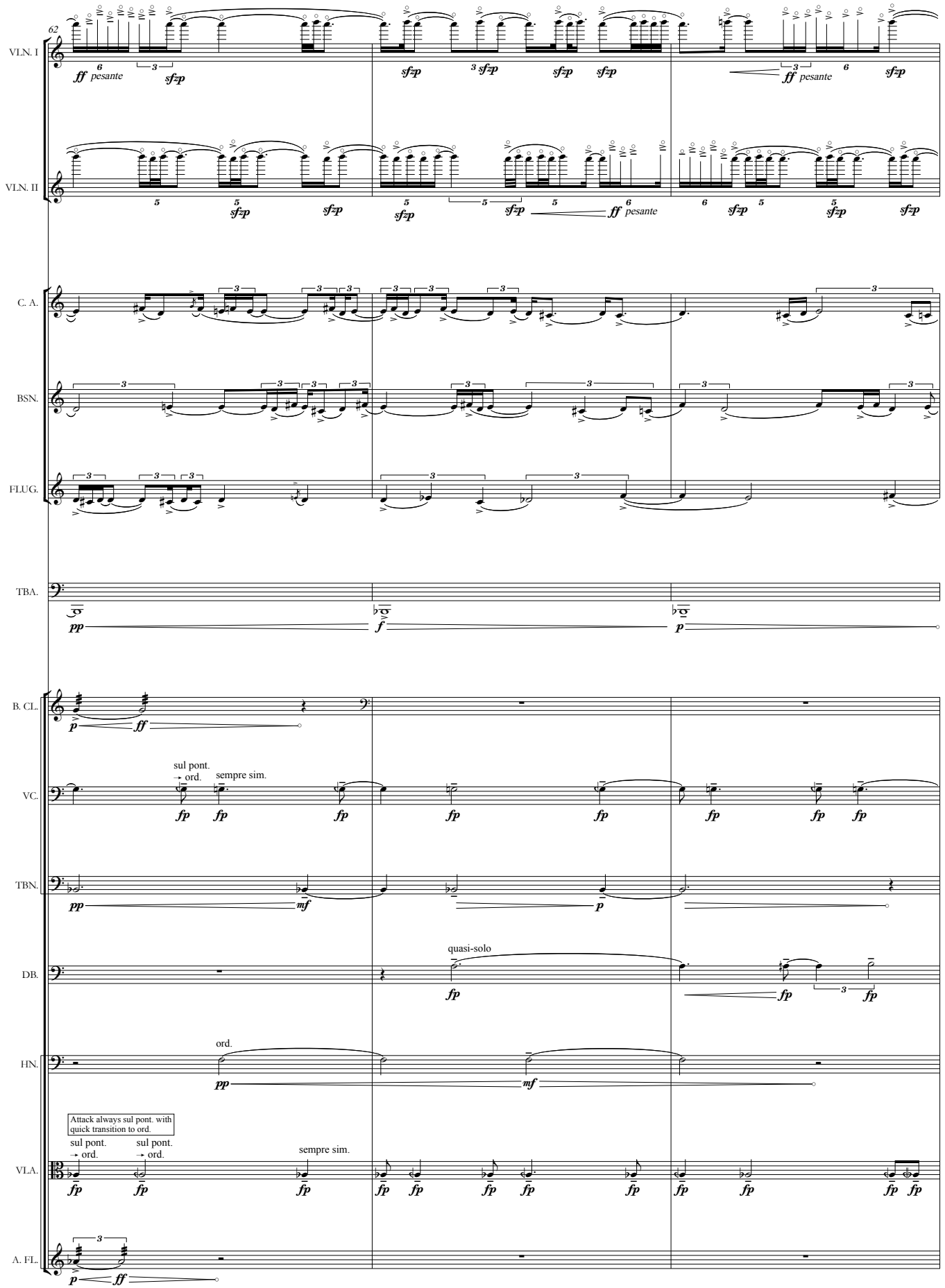

E
47
VLN. I
VLN. II
C. A.
BSN.
FLUG.
TBA.
B. CL.
VC.
TBN.
DB.
HN.
VLA.
A. FL.
IV
V
I
II
fpp
pp
f
senza vib.
fp
f on grace note, p on main note
rip up = rapid overtone gliss. between the written notes.
rip up
sfz
diaphragm accents: pulsation within sustained tone
sul pont.
ord.
s.p.
ord.

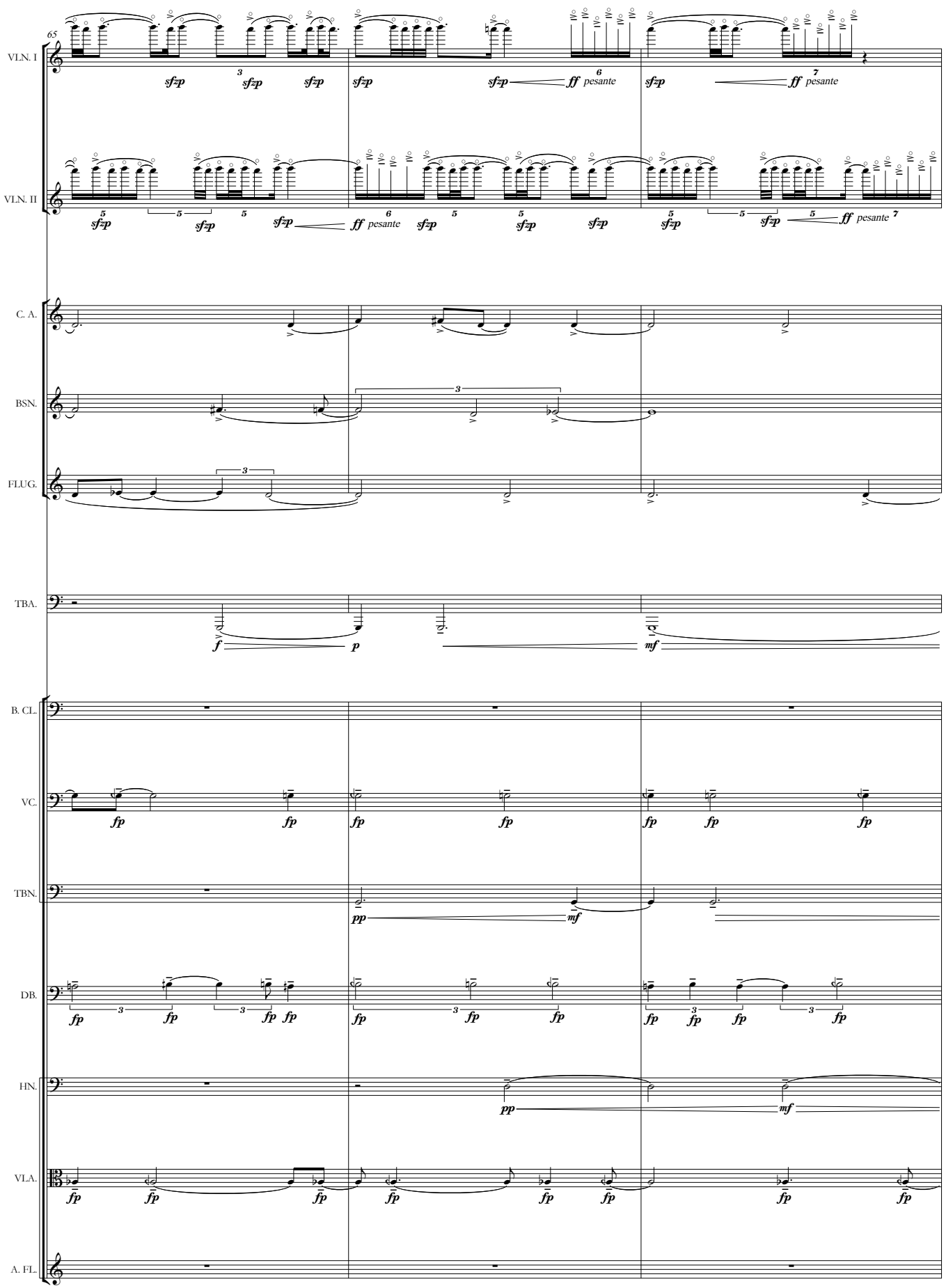

poco accel.
IV quasi-improvisatory
50
VLN. I
sf=p
pp < f
quasi-improvisatory
VLN. II
sf=p
pp < f
C. A.
fp
BSN.
FLUG.
f
p
TBA.
poco accel.
B. CL.
flz.
ff
VC.
TBN.
DB.
HN.
ord.
quasi-vib.
VLA.
III
IV sim.
lip bend
A. FL.

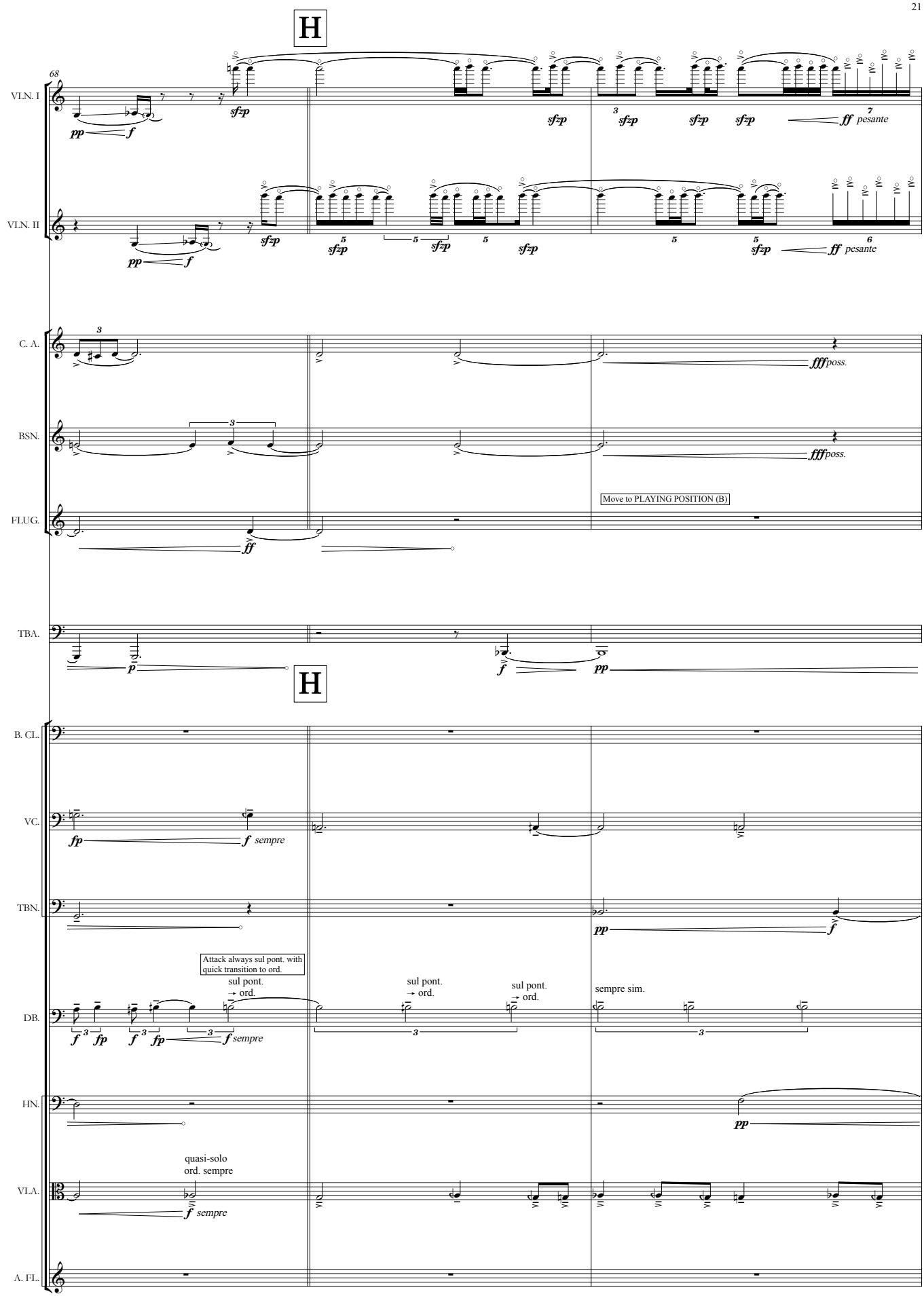

F
poco piu mosso
♩ = 52
53
VLN. I
VLN. II
C. A.
BSN.
FLUG.
TBA.
F
poco piu mosso
♩ = 52
B. CL.
VC.
TBN.
DB.
HN.
VLA.
A. FL.
ord.
sul pont.
trill accel.
trill rall.

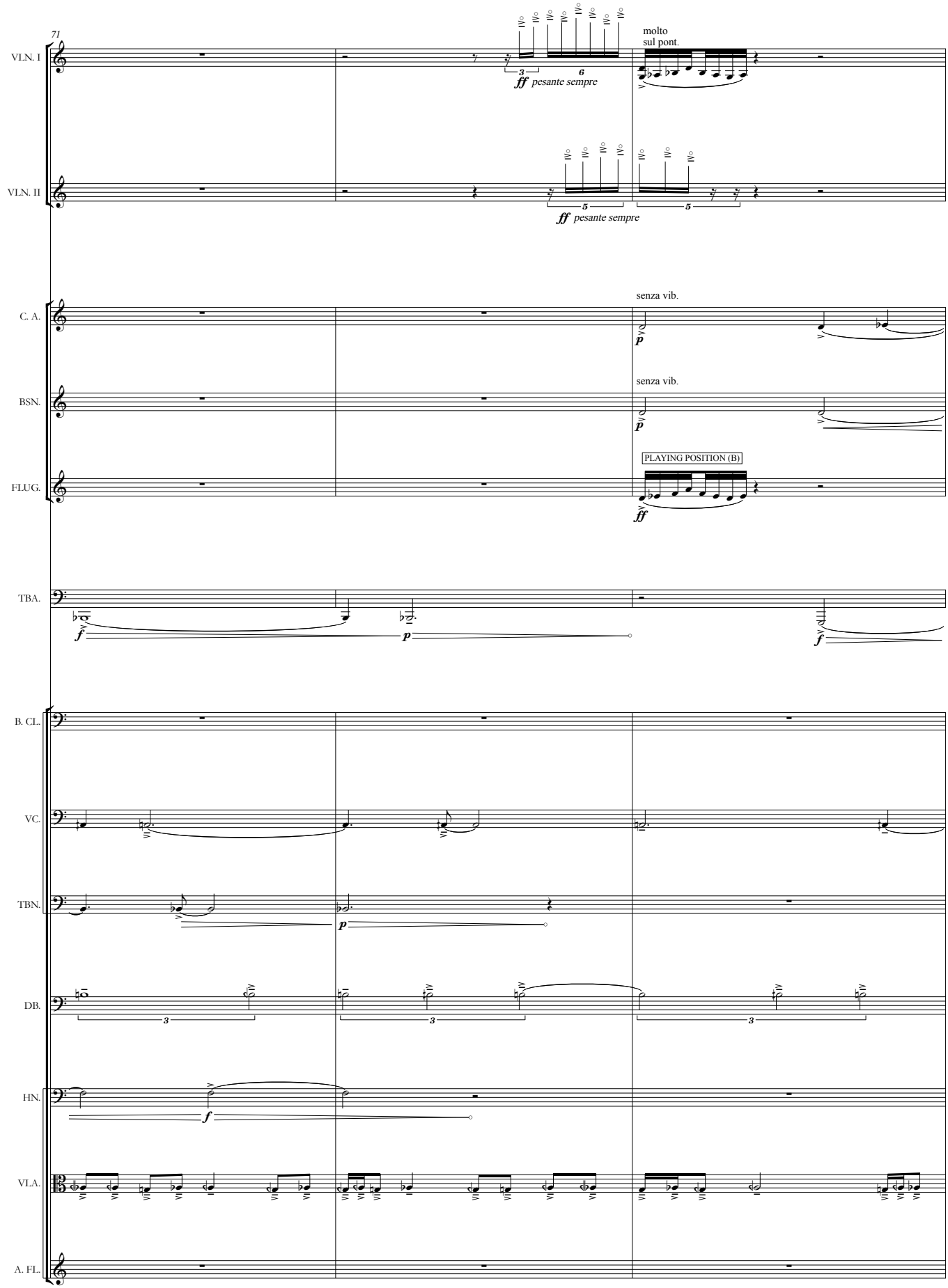

56
VLN. I
VLN. II
C. A.
BSN.
FLUG.
TBA.
B. CL.
VC.
TBN.
DB.
HN.
VLA.
A. FL.
con vib.
molto espress.
molto espress.
molto espress.
ord.
III
IV
sim.
sul pont.
ord.

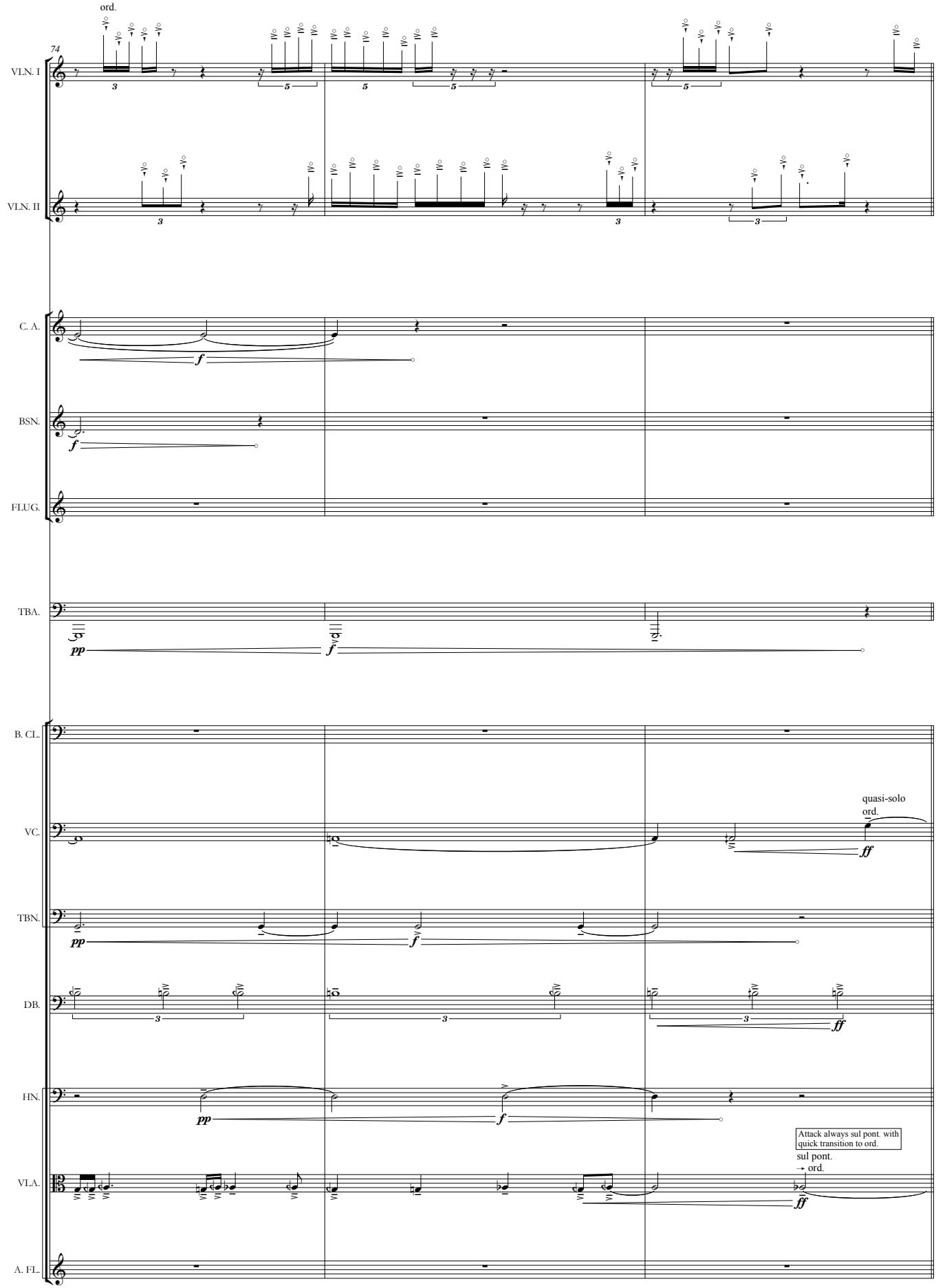

high harm. ad lib. = improvise angular melodies on high natural harmonics - between partials 6 and 16 (sul G) - within given rhtyhm.
high harm. ad lib.
poco accel.
G
poco piu mosso
♩ = 60
59
VLN. I
VLN. II
C. A.
BSN.
FLUG.
TBA.
B. CL.
VC.
TBN.
DB.
HN.
VLA.
A. FL.
sf=p
ff pesante
pp
ff
flz.
ord.
p
f
molto sul pont.
molto vib.
sfffz
Attack always sul pont. with quick transition to ord.
sul pont.
→ ord.
fp
sim.
sul pont.
ord.
molto sul pont.
molto vib.

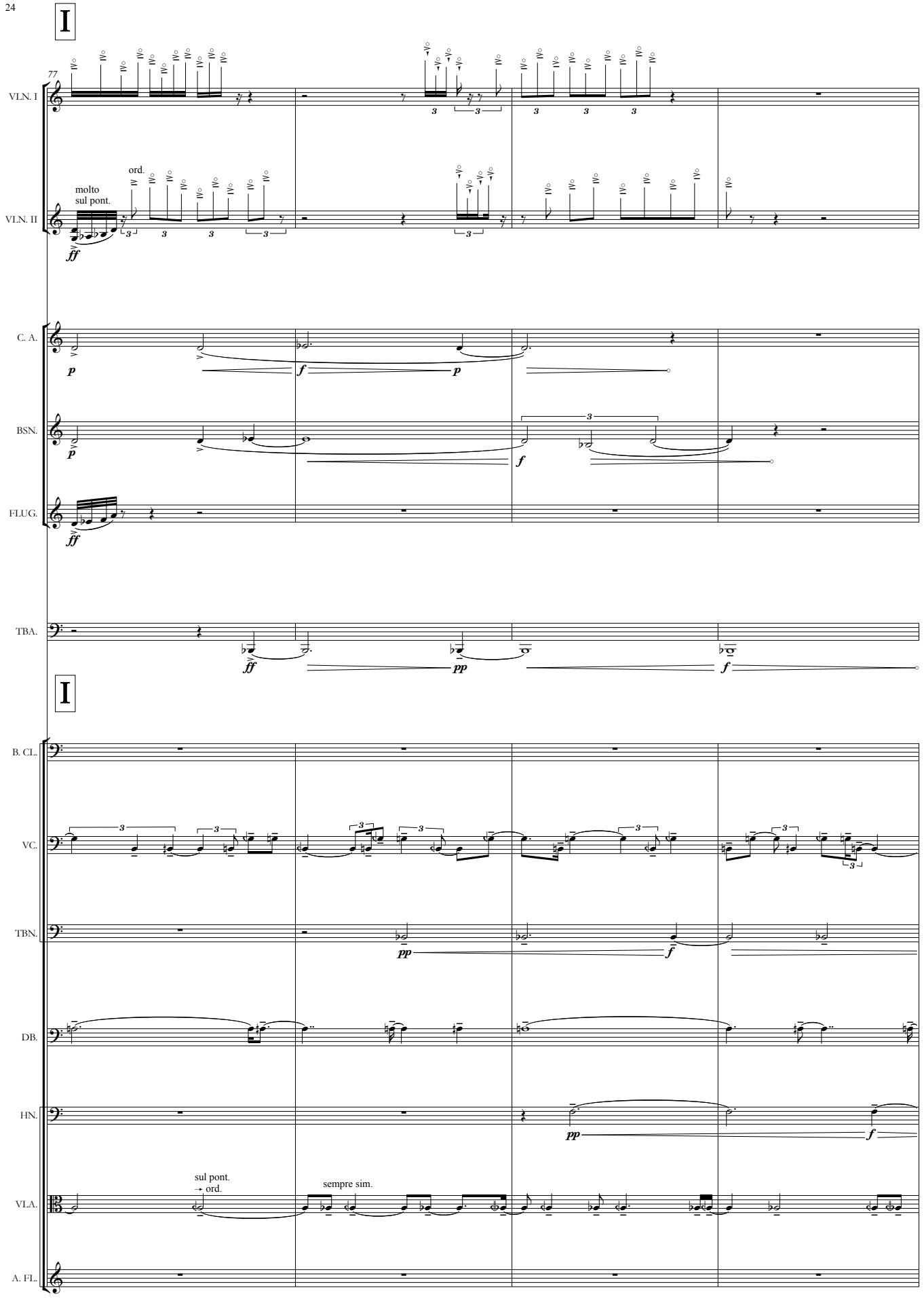

62
VLN. I
ff pesante
sfzp
VLN. II
C. A.
BSN.
FLUG.
TBA.
pp
f
p
B. CL.
ff
VC.
sul pont.
→ ord.
sempre sim.
fp
TBN.
mf
DB.
quasi-solo
HN.
ord.
Attack always sul pont. with quick transition to ord.
VLA.
A. FL.

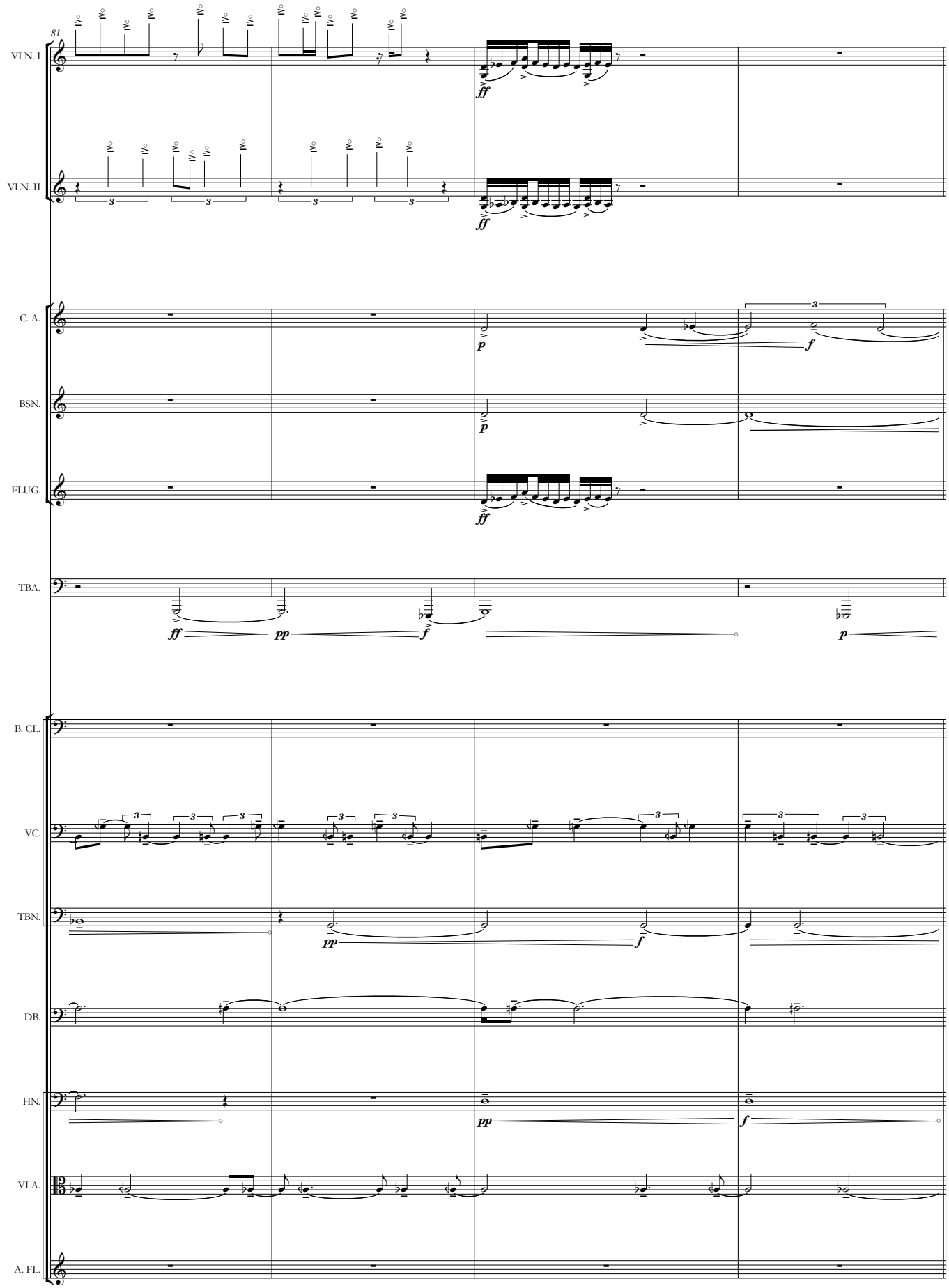

65
VLN. I
VLN. II
C. A.
BSN.
FLUG.
TBA.
B. CL.
VC.
TBN.
DB.
HN.
VLA.
A. FL.
sfzp
ff pesante
f
p
mf
pp
fp

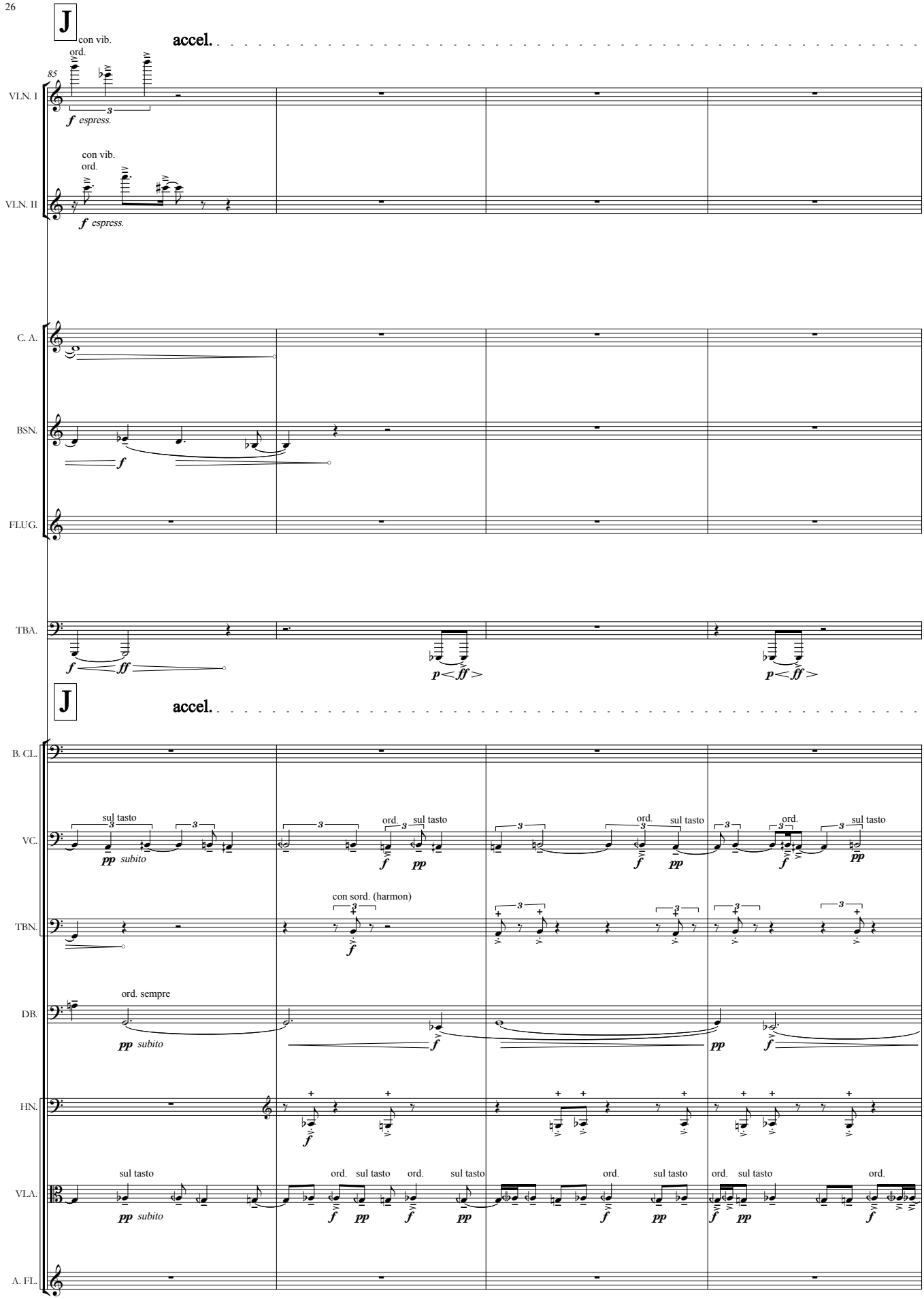

H
68
VI.N. I
VI.N. II
C. A.
BSN.
FLUG.
TBA.
H
B. CL.
VC.
TBN.
DB.
HN.
VLA.
A. FL.
pp
f
sfzp
ff pesante
fff poss.
Move to PLAYING POSITION (B)
ff
p
fp
f sempre
Attack always sul pont. with quick transition to ord.
sul pont.
→ ord.
sempre sim.
quasi-solo
ord. sempre

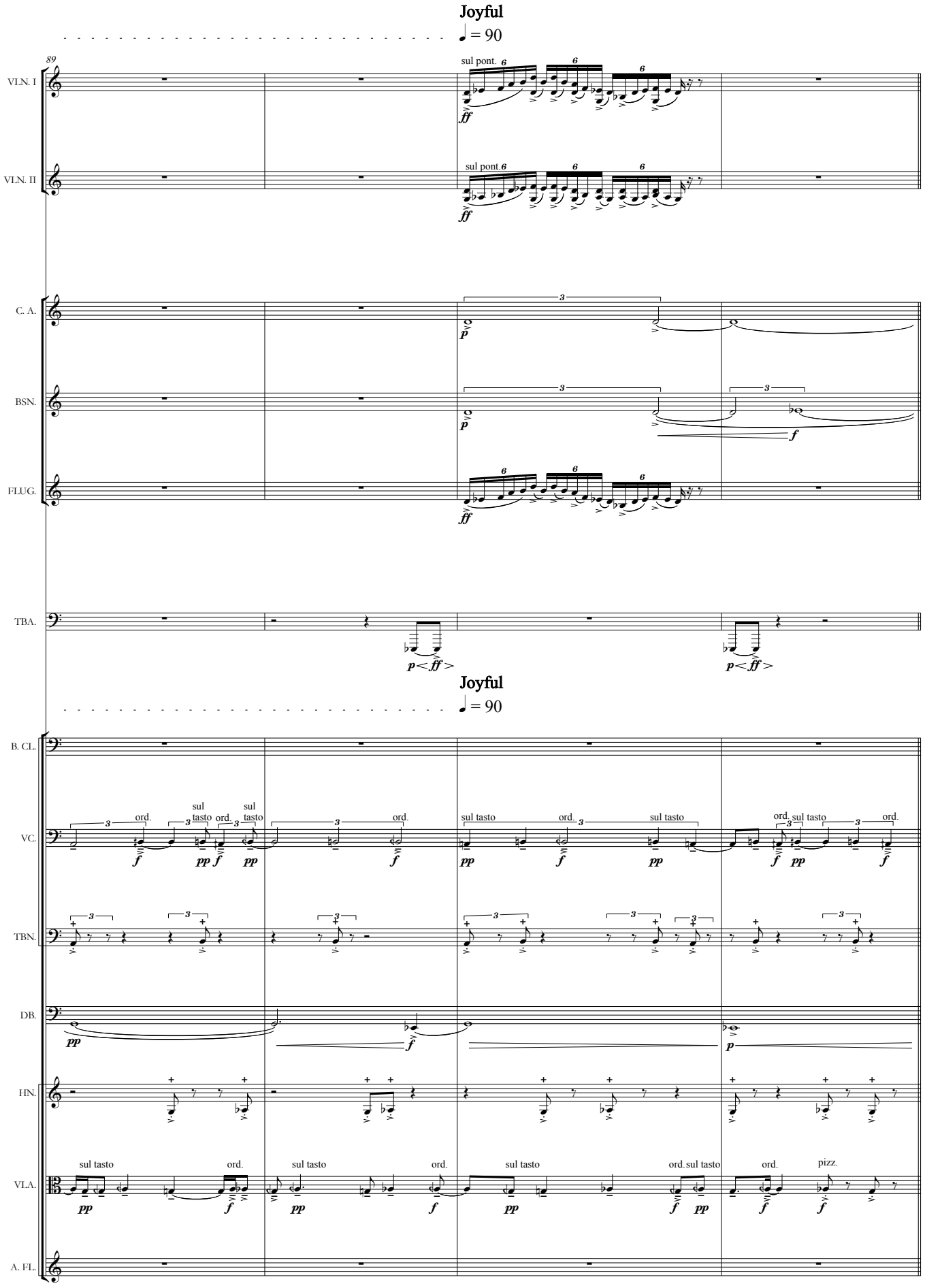

71
VLN. I
molto
sul pont.
ff pesante sempre
VLN. II
ff pesante sempre
C. A.
senza vib.
p
BSN.
senza vib.
p
FLUG.
PLAYING POSITION (B)
ff
TBA.
f
p
f
B. CL.
VC.
TBN.
p
DB.
HN.
f
VLA.
A. FL.

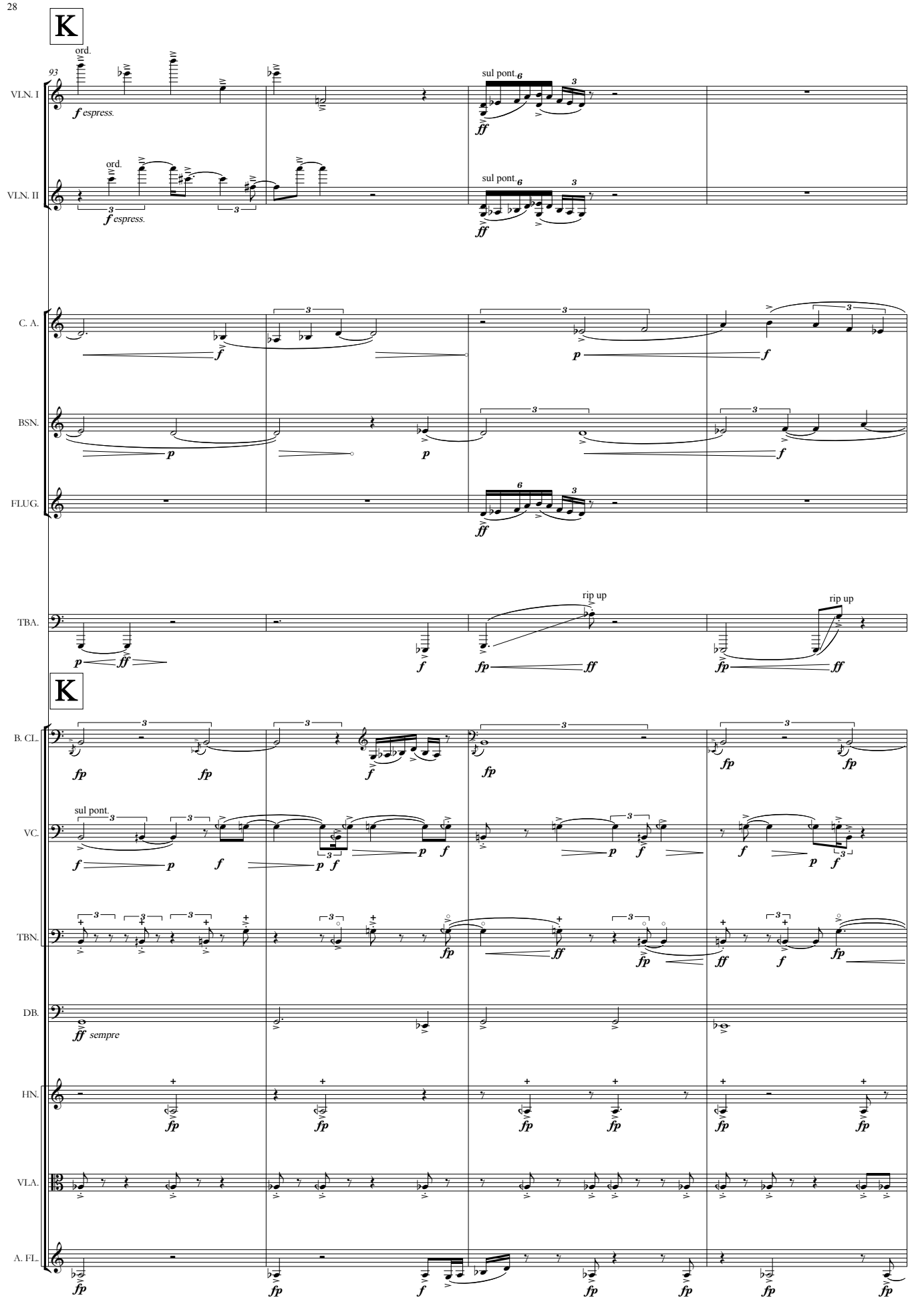

ord.
74
VLN. I
VLN. II
C. A.
BSN.
FLUG.
TBA.
B. CL.
VC.
TBN.
DB.
HN.
VLA.
A. FL.
quasi-solo
ord.
Attack always sul pont. with quick transition to ord.
sul pont.
→ ord.

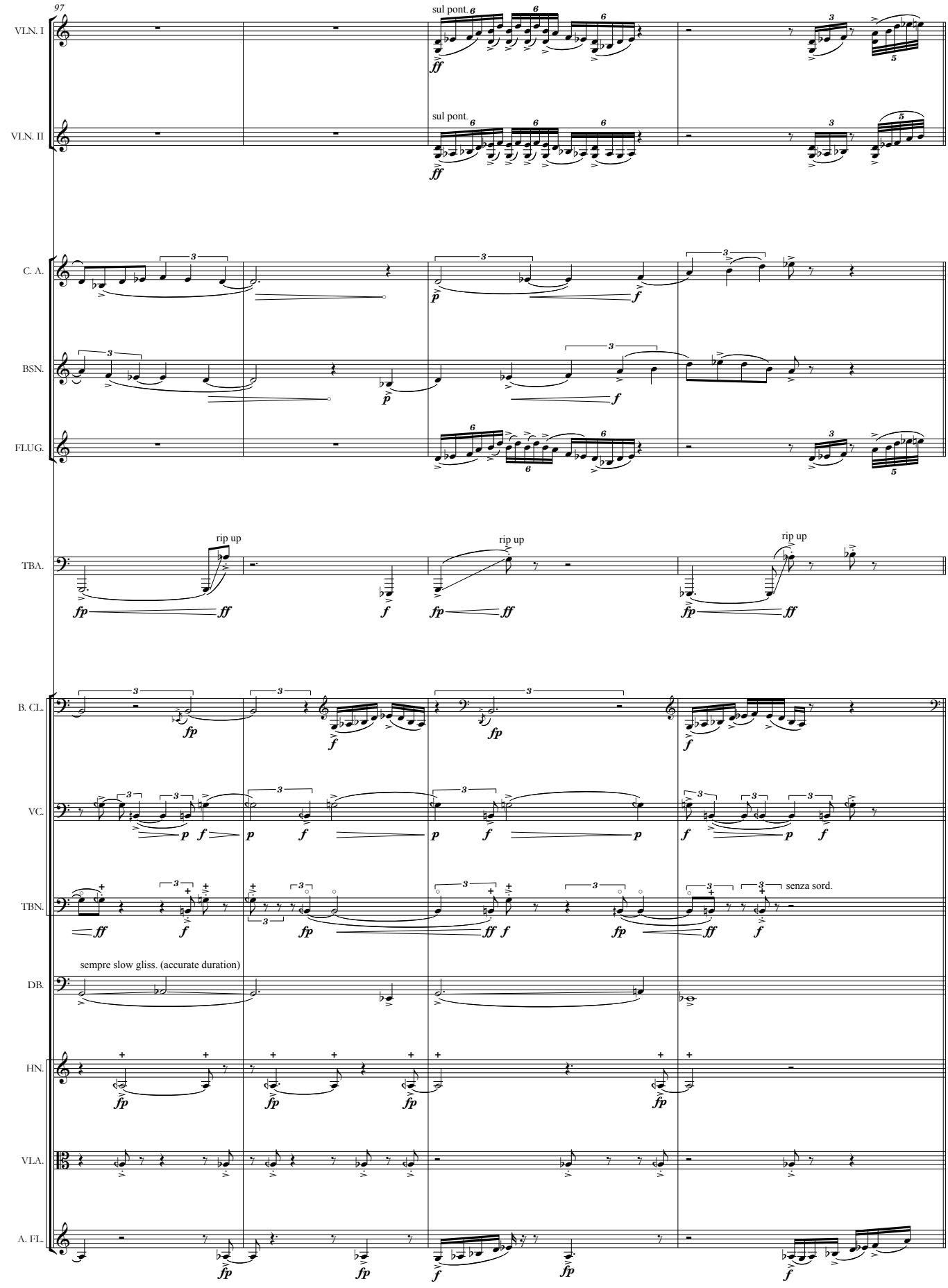

I
77
VLN. I
VLN. II
molto
sul pont.
ord.
C. A.
BSN.
FLUG.
TBA.
I
B. CL.
VC.
TBN.
DB.
HN.
VLA.
A. FL.
sul pont.
→ ord.
sempre sim.

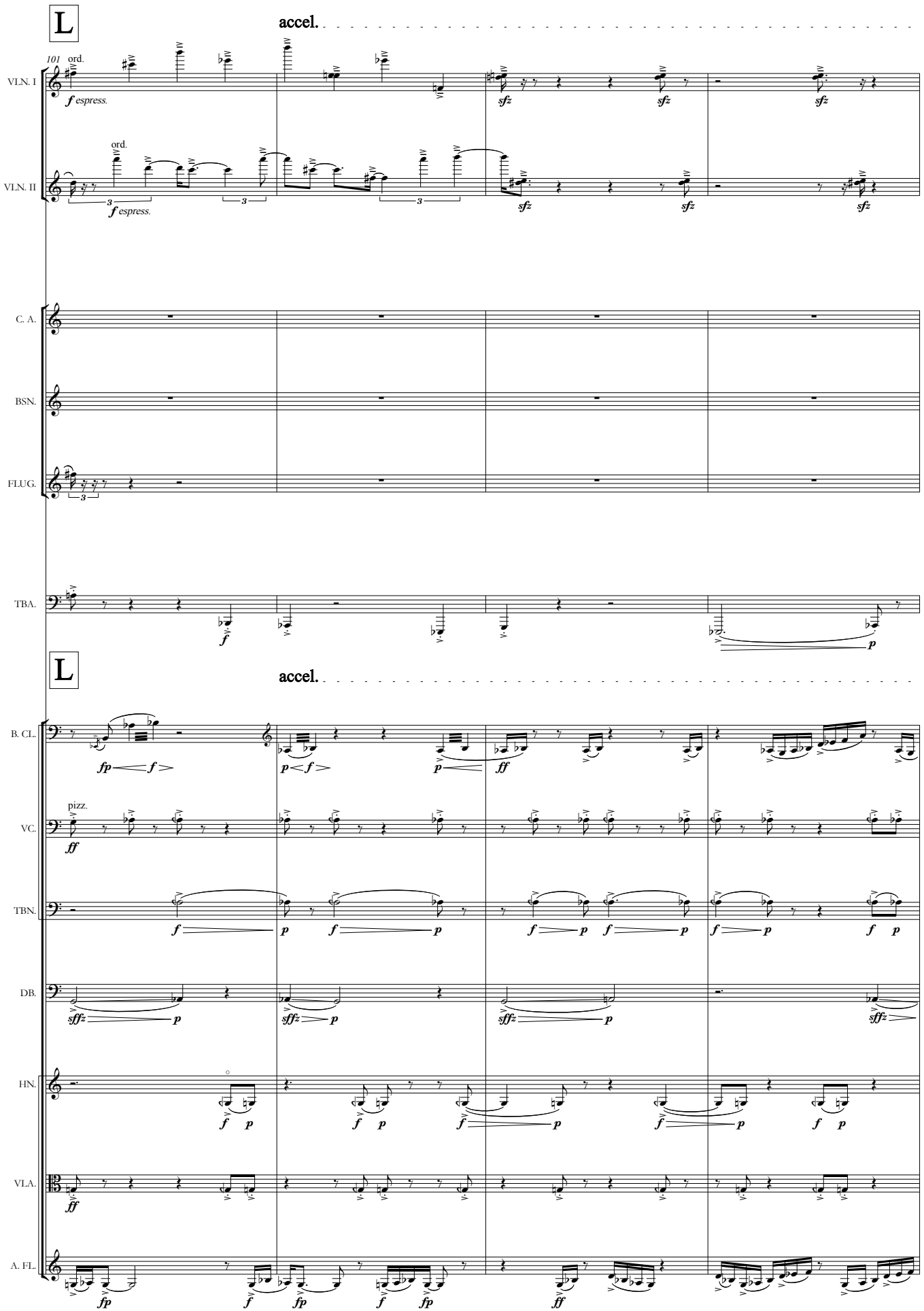

81
VLN. I
VLN. II
C. A.
BSN.
FLUG.
TBA.
B. CL.
VC.
TBN.
DB.
HN.
VLA.
A. FL.
ff
pp
f
p


J
con vib.
ord.
accel.
85
VLN. I
f espress.
con vib.
ord.
VLN. II
f espress.
C. A.
BSN.
f
FLUG.
TBA.
f
ff
p < ff >
p < ff >
J
accel.
B. CL.
VC.
sul tasto
pp subito
ord.
sul tasto
f
pp
TBN.
con sord. (harmon)
DB.
ord. sempre
pp subito
HN.
VLA.
sul tasto
pp subito
ord.
sul tasto
A. FL.


Joyful
♩ = 90
89
VLN. I
VLN. II
C. A.
BSN.
FLUG.
TBA.
sul pont.
Joyful
♩ = 90
B. CL.
VC.
TBN.
DB.
HN.
VLA.
A. FL.
ord.
sul tasto
pizz.

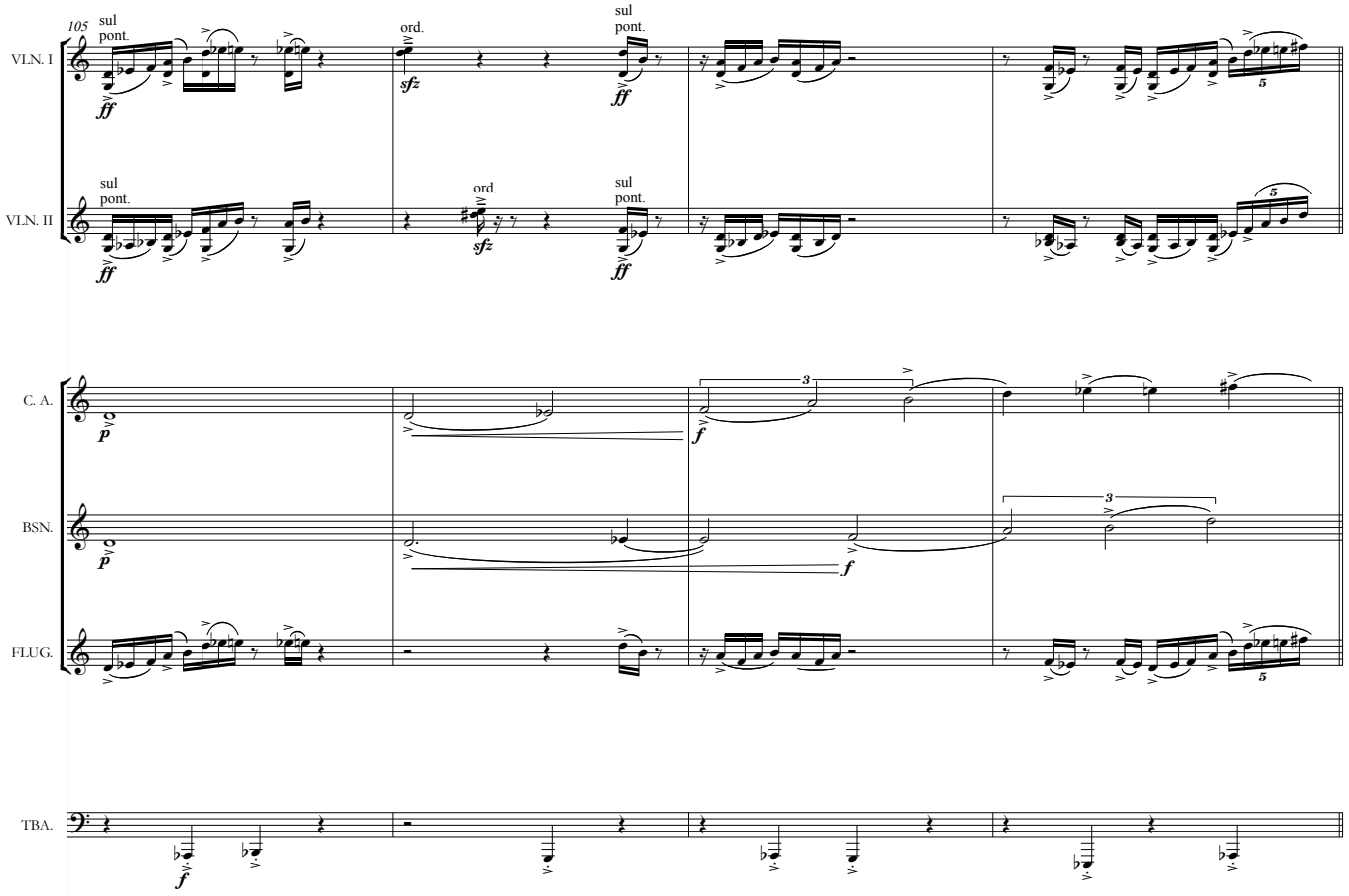

K
ord.
93
VLN. I
f espress.
sul pont.
ff
ord.
VLN. II
f espress.
sul pont.
ff
C. A.
BSN.
FLUG.
TBA.
rip up
rip up
K
B. CL.
VC.
sul pont.
TBN.
DB.
ff sempre
HN.
VLA.
A. FL.


97
VLN. I
sul pont.
VLN. II
sul pont.
C. A.
BSN.
FLUG.
TBA.
rip up
rip up
rip up
B. CL.
VC.
TBN.
senza sord.
sempre slow gliss. (accurate duration)
DB.
HN.
VLA.
A. FL.


L
accel.
101
ord.
VLN. I
f espress.
sfz
ord.
VLN. II
f espress.
C. A.
BSN.
FLUG.
TBA.
f
p
L
accel.
B. CL.
fp
f
p
ff
pizz.
VC.
ff
TBN.
f
p
DB.
sffz
p
HN.
f
p
VLA.
ff
A. FL.
fp
f
ff

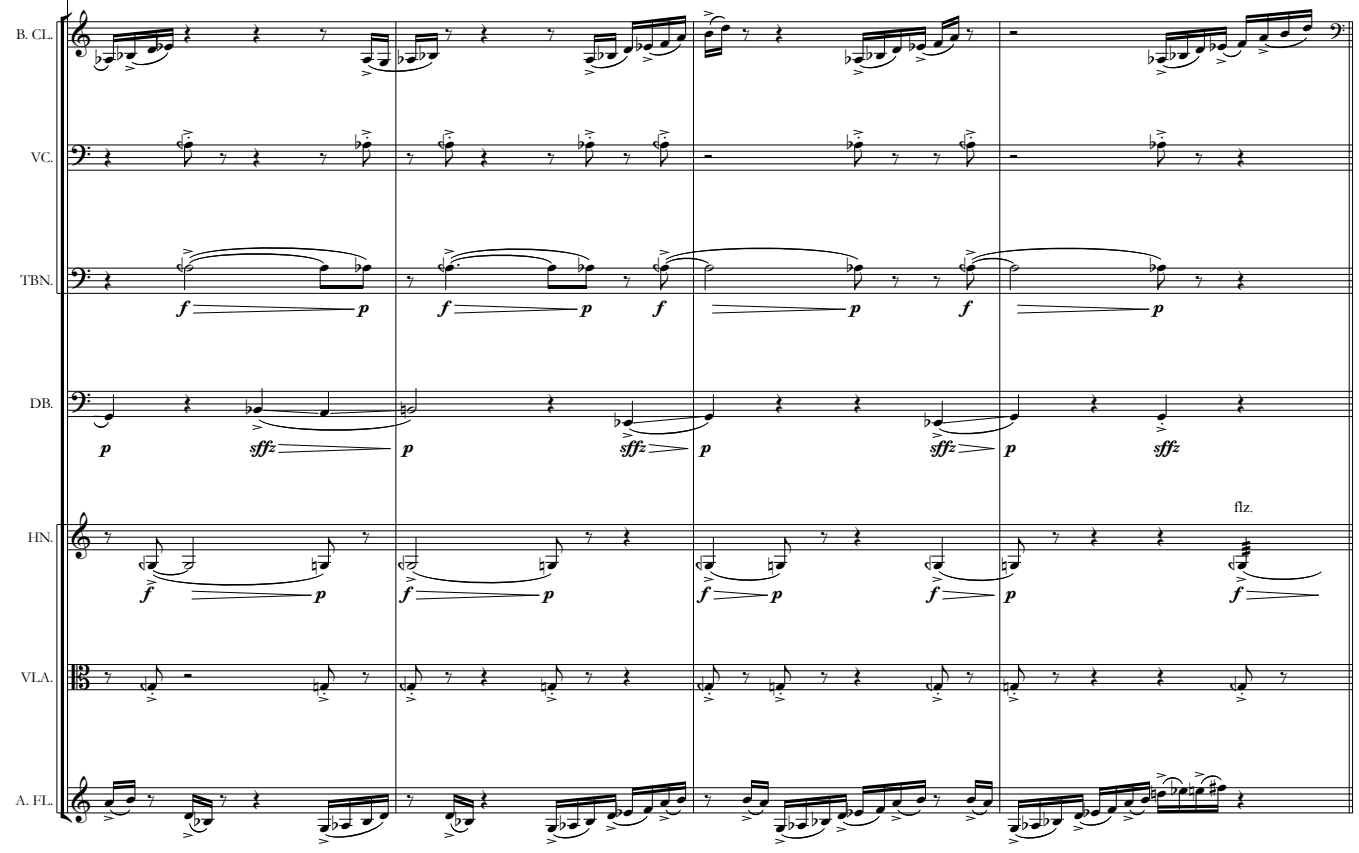
Increasingly ecstatic

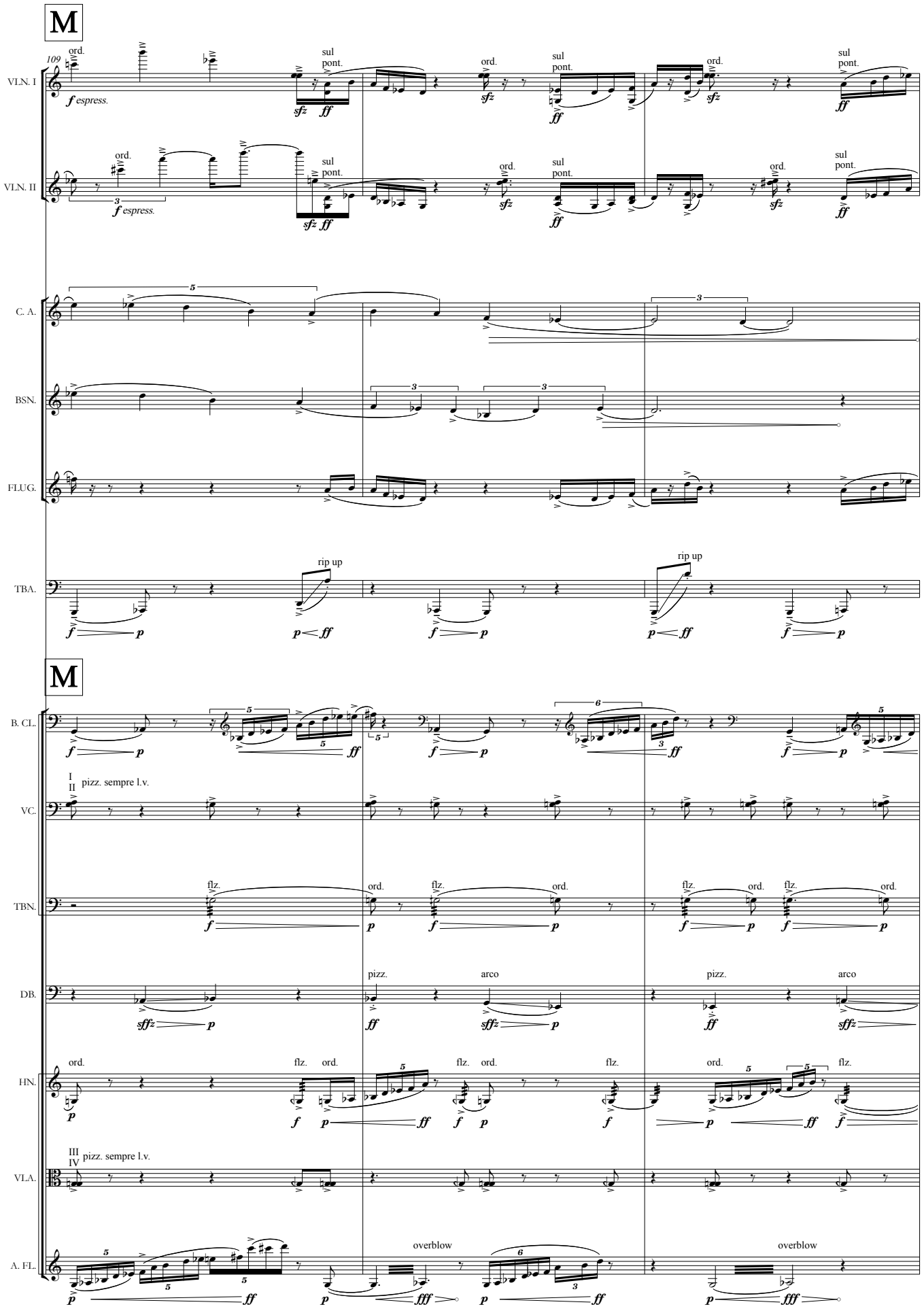
♩ = c.120

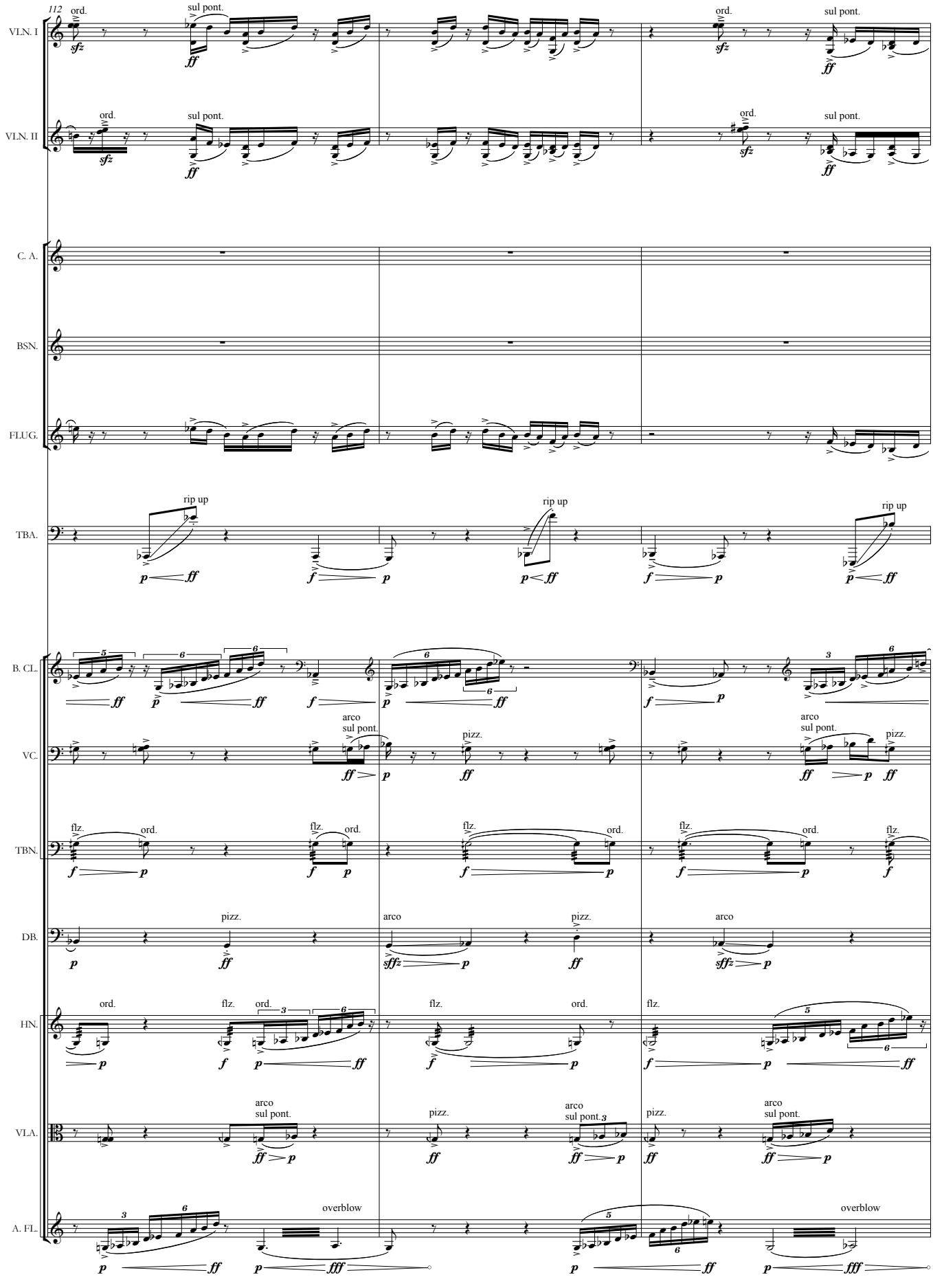


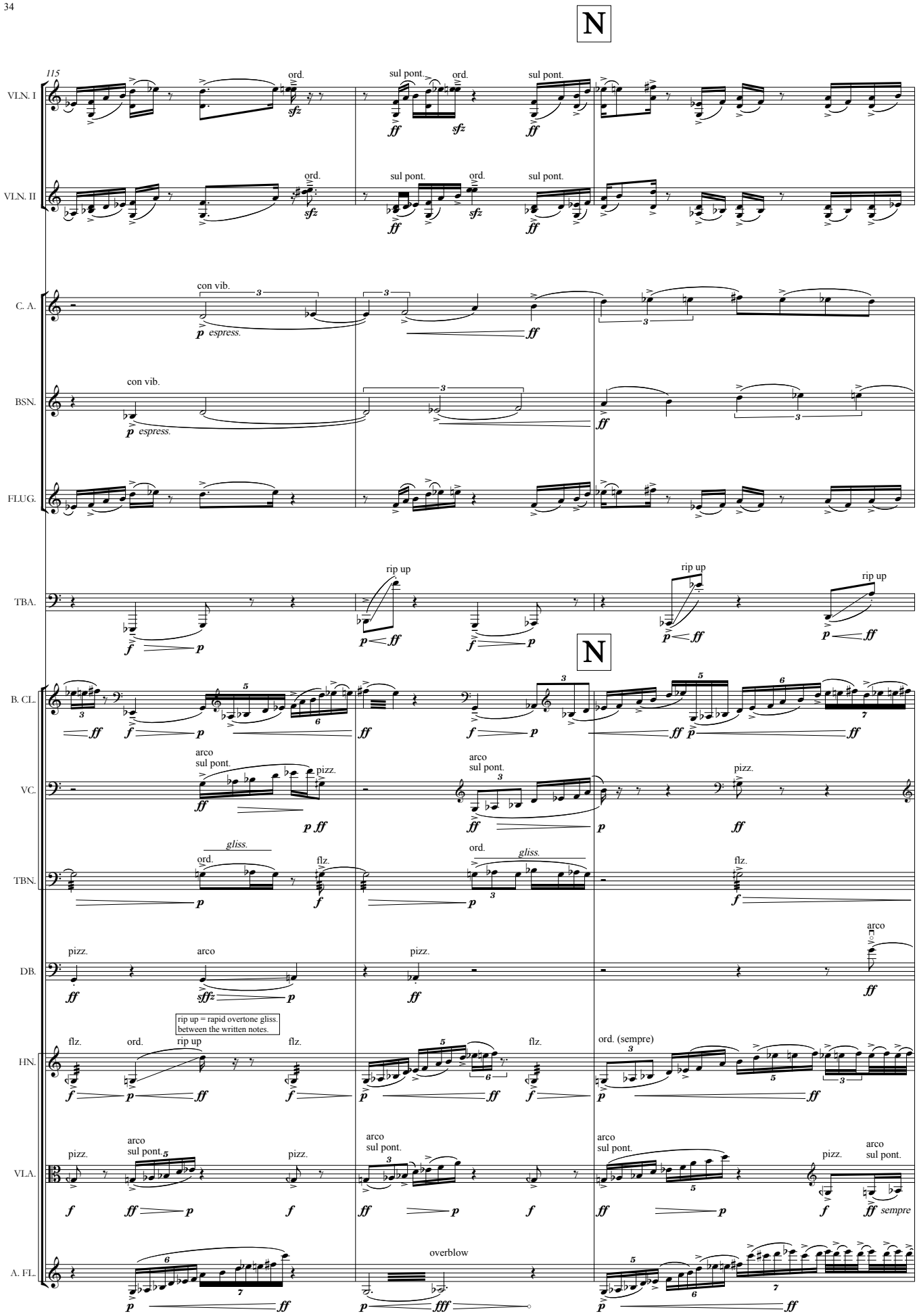
Increasingly ecstatic

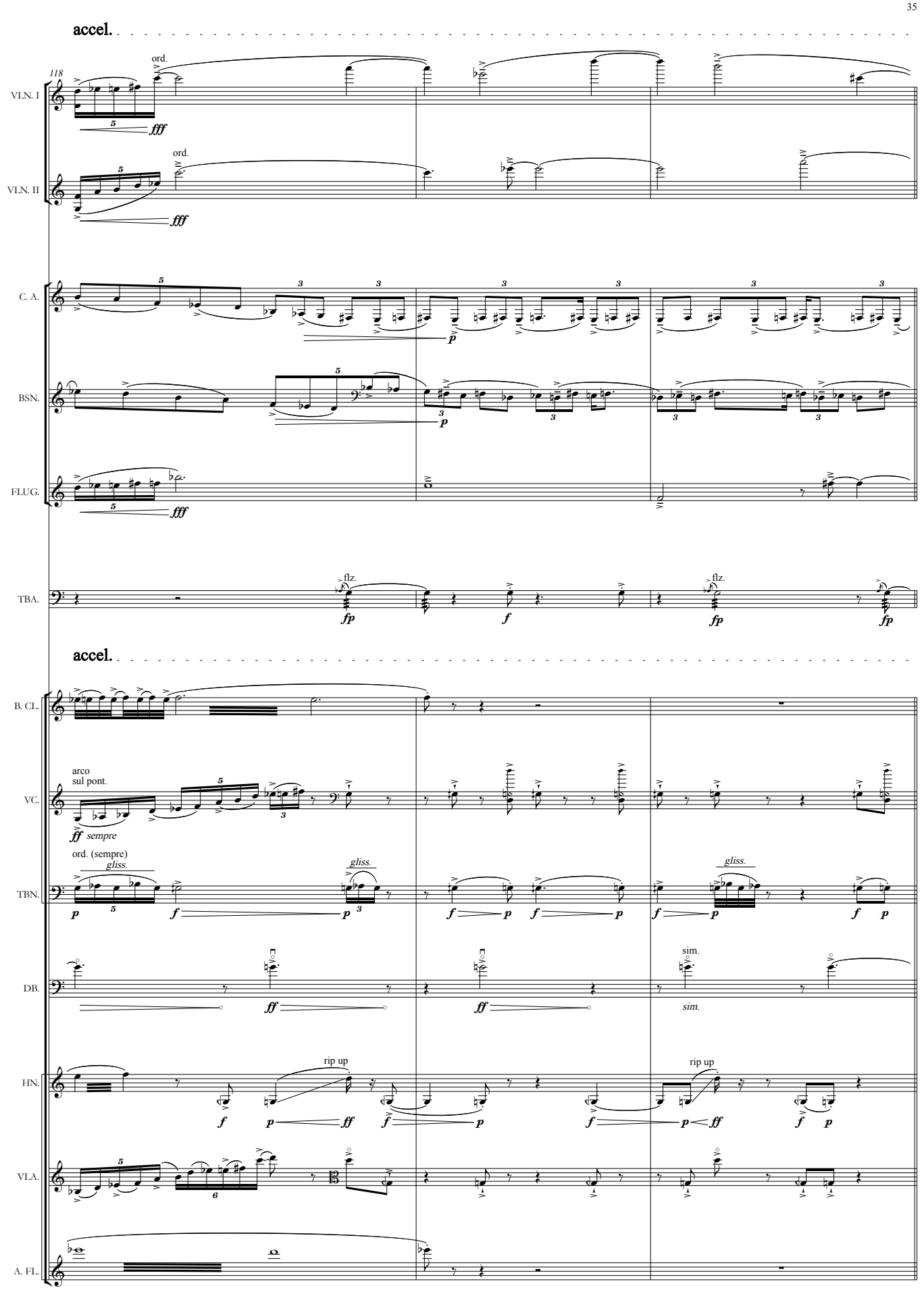
♩ = c.120

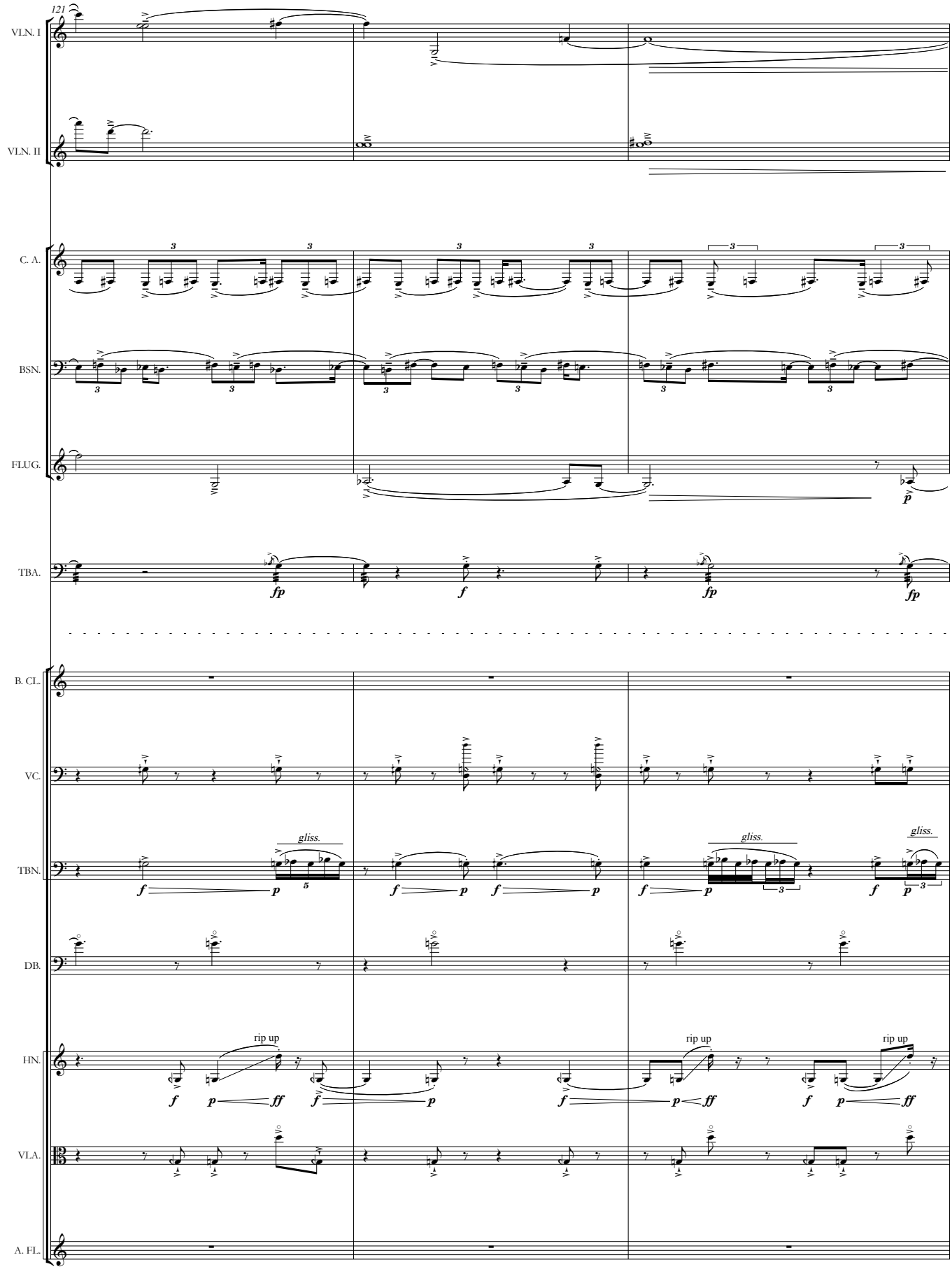


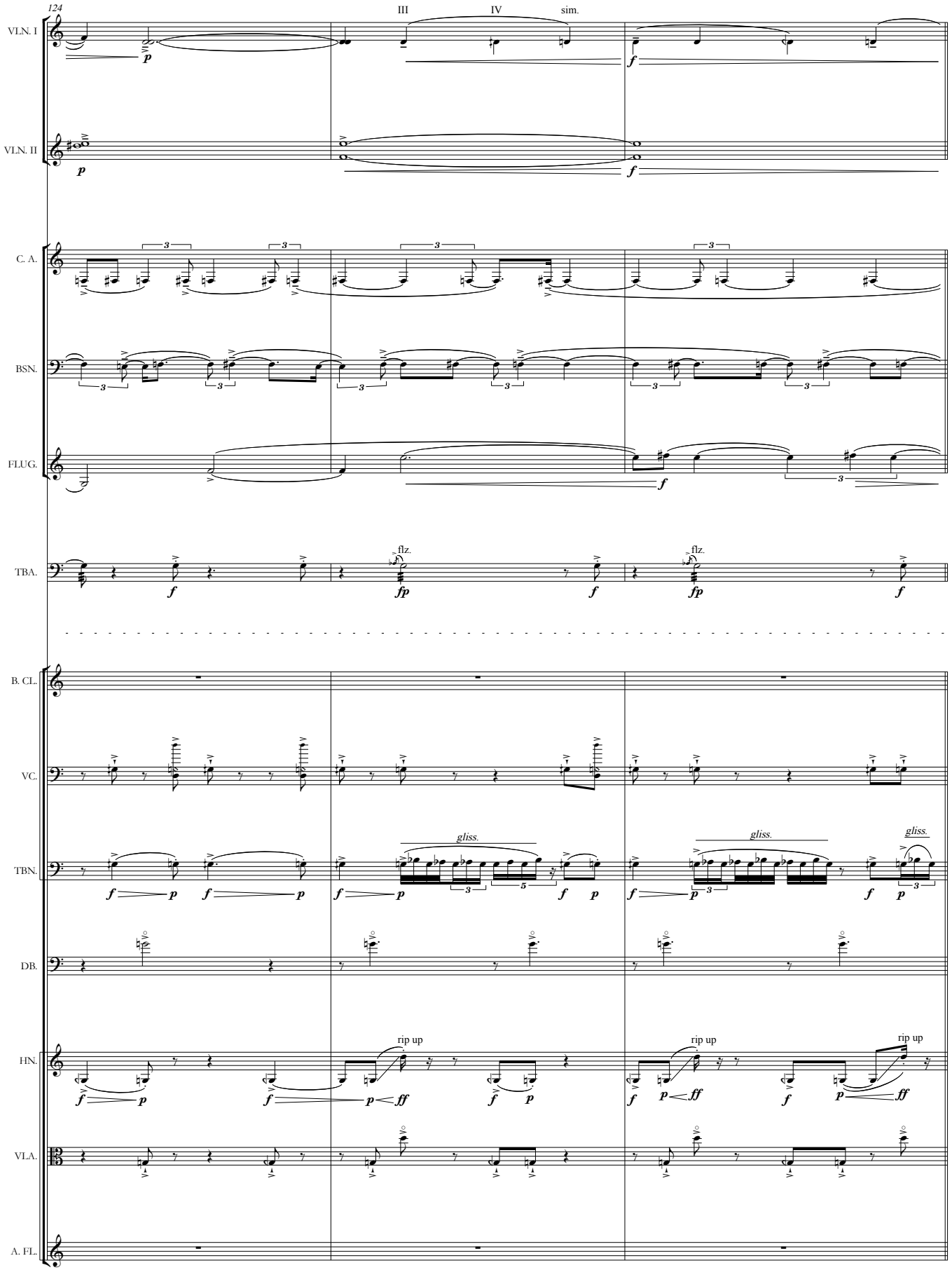

M
109
VLN. I
VLN. II
C. A.
BSN.
FLUG.
TBA.
ord.
sul pont.
f espress.
rip up
M
B. CL.
VC.
I II pizz. sempre l.v.
TBN.
flz.
ord.
DB.
pizz.
arco
HN.
VLA.
III IV pizz. sempre l.v.
A. FL.
overblow


112
VLN. I
VLN. II
C. A.
BSN.
FLUG.
TBA.
B. CL.
VC.
TBN.
DB.
HN.
VLA.
A. FL.
ord.
sul pont.
rip up
arco
pizz.
flz.
overblow


N
115
VLN. I
VLN. II
C. A.
BSN.
FLUG.
TBA.
B. CL.
VC.
TBN.
DB.
HN.
VLA.
A. FL.
ord.
sul pont.
con vib.
espress.
rip up
arco
pizz.
gliss.
flz.
overblow
sempre
rip up = rapid overtone gliss. between the written notes.

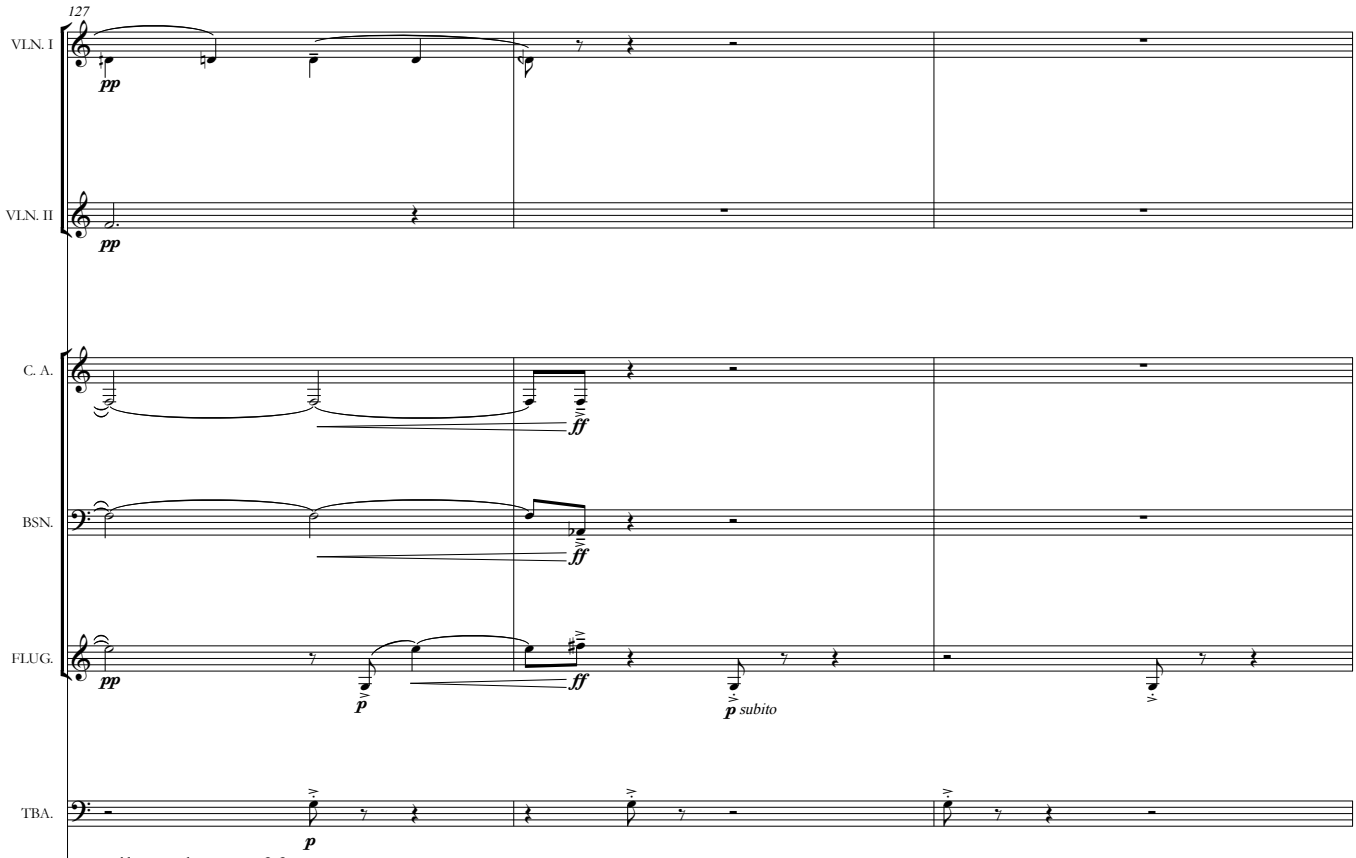

accel.
118
VLN. I
ord.
fff
VLN. II
ord.
fff
C. A.
p
BSN.
p
FLUG.
fff
TBA.
flz.
fp
f
flz.
fp
fp
accel.
B. CL.
VC.
arco
sul pont.
ff sempre
ord. (sempre)
TBN.
gliss.
gliss.
gliss.
DB.
ff
ff
sim.
sim.
HN.
rip up
rip up
VLA.
A. FL.


121
VLN. I
VLN. II
C. A.
BSN.
FLUG.
TBA.
B. CL.
VC.
TBN.
DB.
HN.
VLA.
A. FL.
gliss.
rip up


124
VLN. I
III
IV
sim.
VLN. II
C. A.
BSN.
FLUG.
TBA.
flz.
flz.
B. CL.
VC.
TBN.
gliss.
gliss.
gliss.
DB.
HN.
rip up
rip up
rip up
VLA.
A. FL.

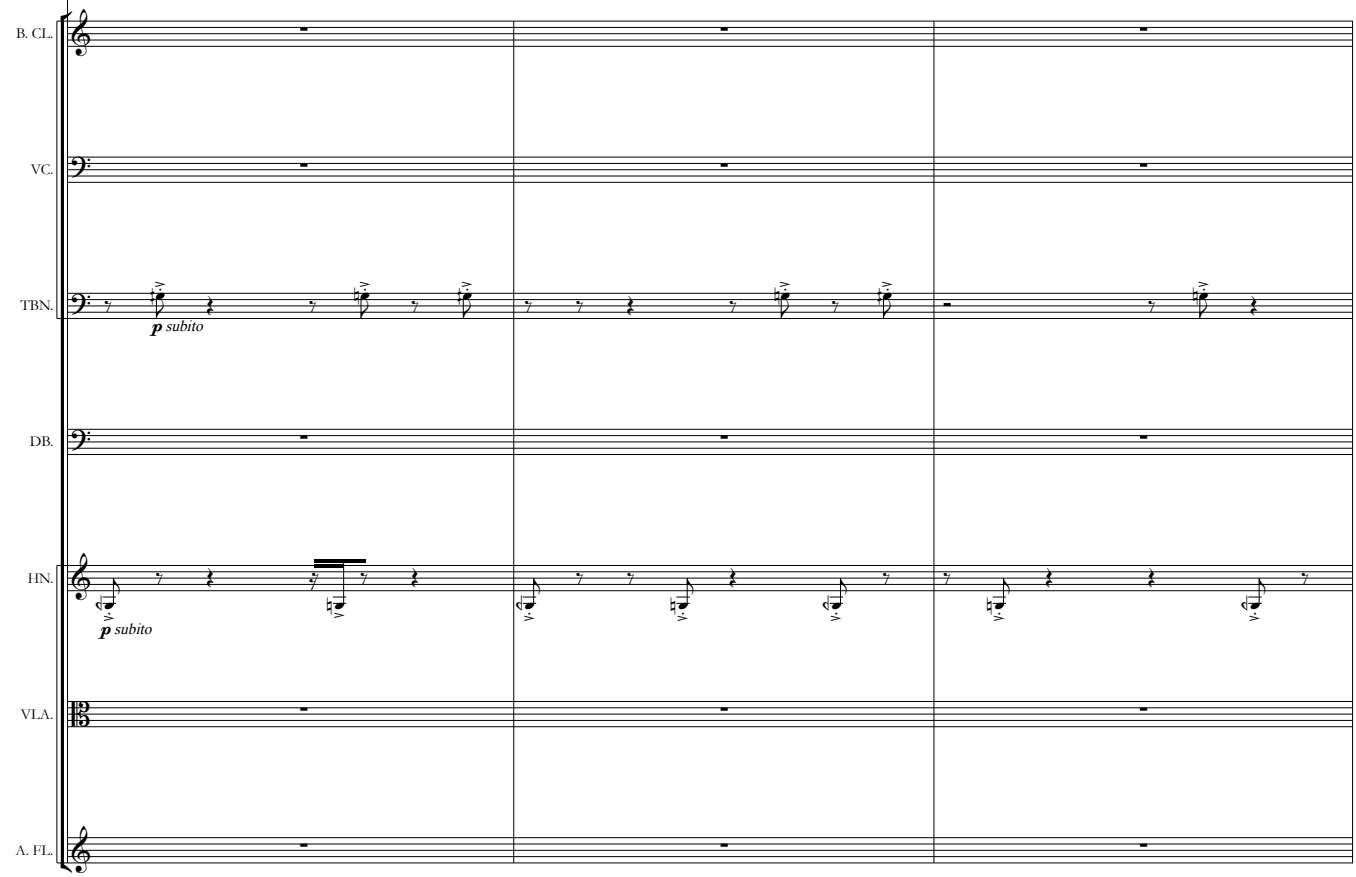
Like a chorus of frogs

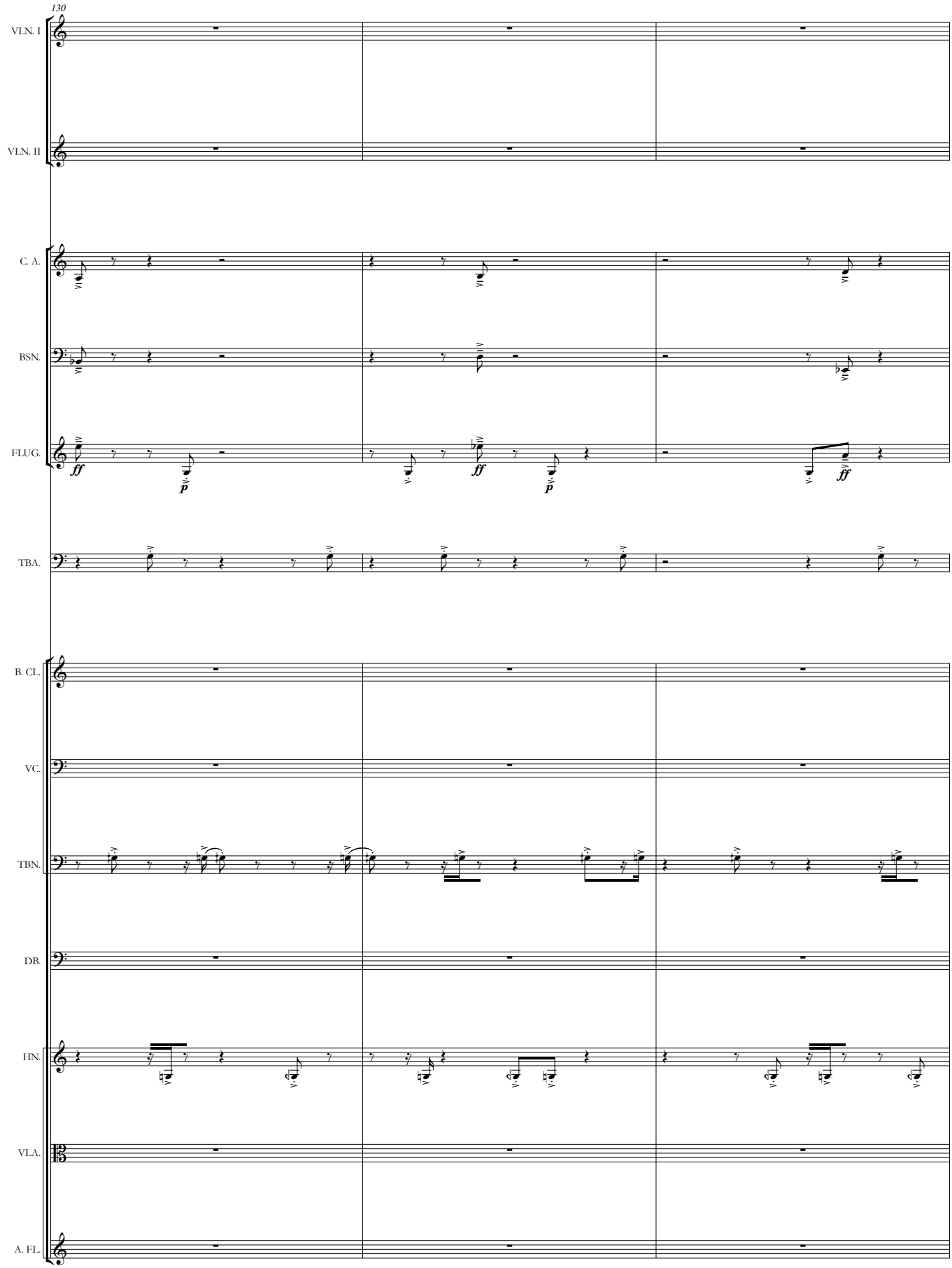
♩ = 180

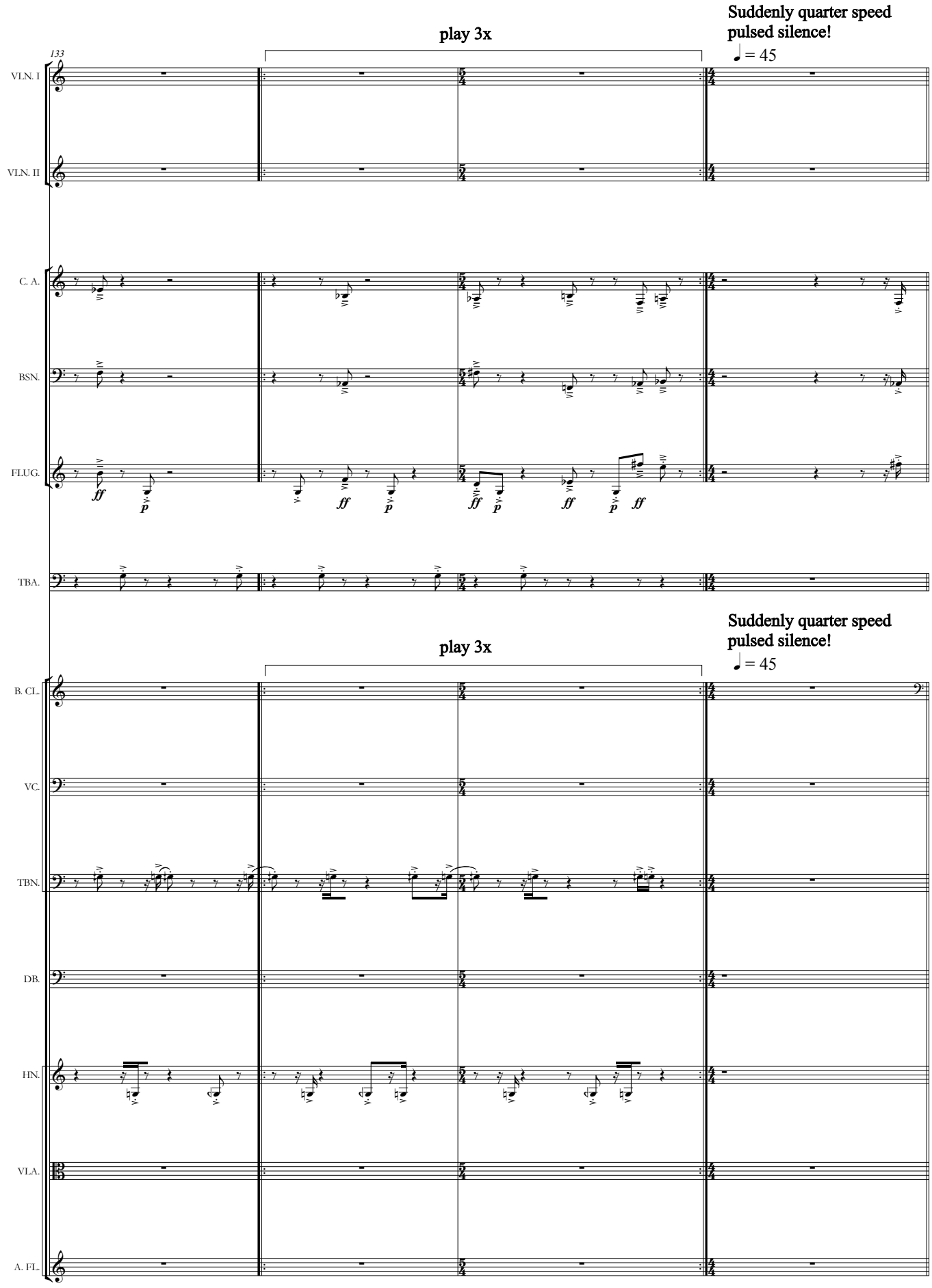


Like a chorus of frogs

♩ = 180

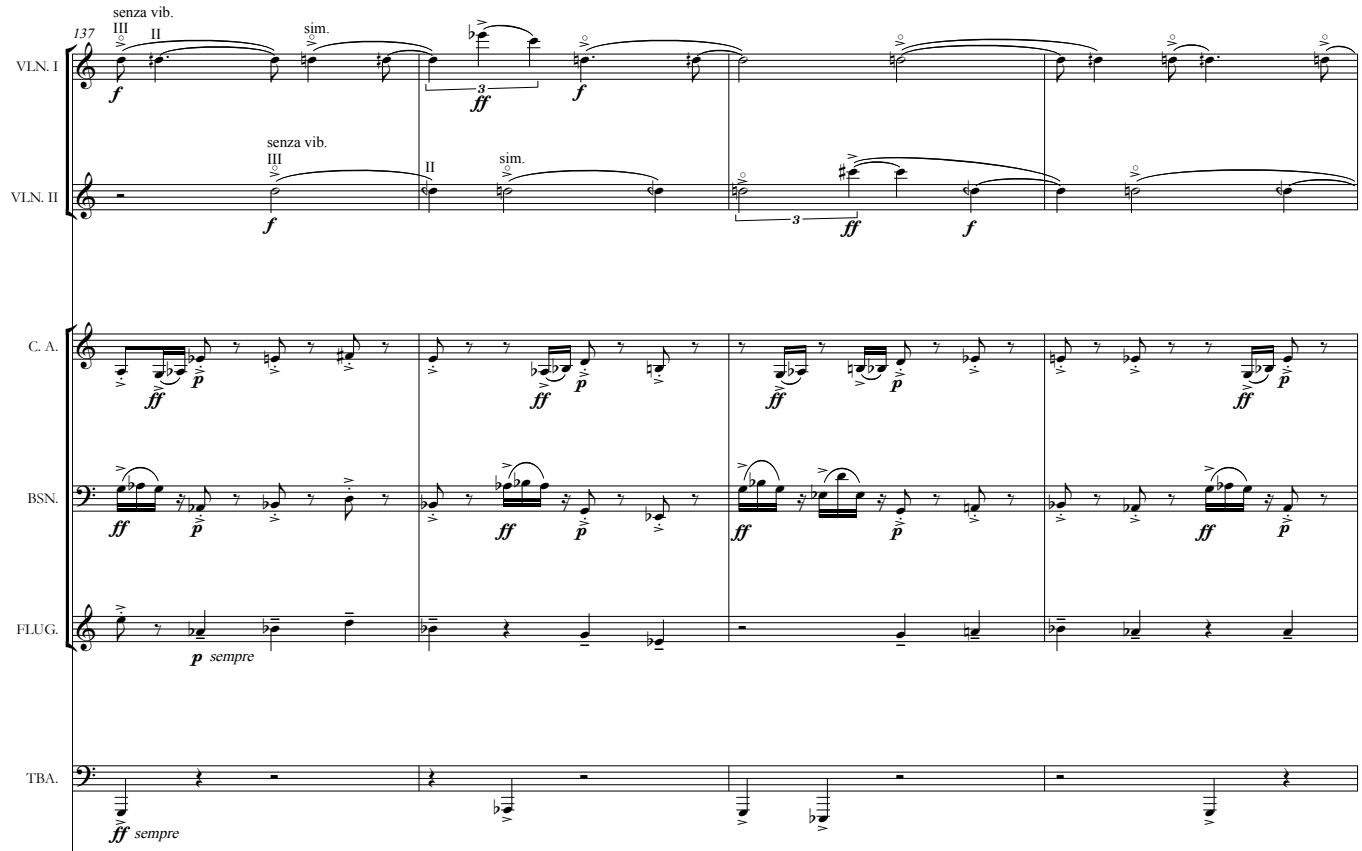



130
VLN. I
VLN. II
C. A.
BSN.
FLUG.
ff
p
ff
p
ff
TBA.
B. CL.
VC.
TBN.
DB.
HN.
VLA.
A. FL.


play 3x
Suddenly quarter speed
pulsed silence!
♩ = 45
133
VLN. I
VLN. II
C. A.
BSN.
FLUG.
TBA.
play 3x
Suddenly quarter speed
pulsed silence!
♩ = 45
B. CL.
VC.
TBN.
DB.
HN.
VLA.
A. FL.

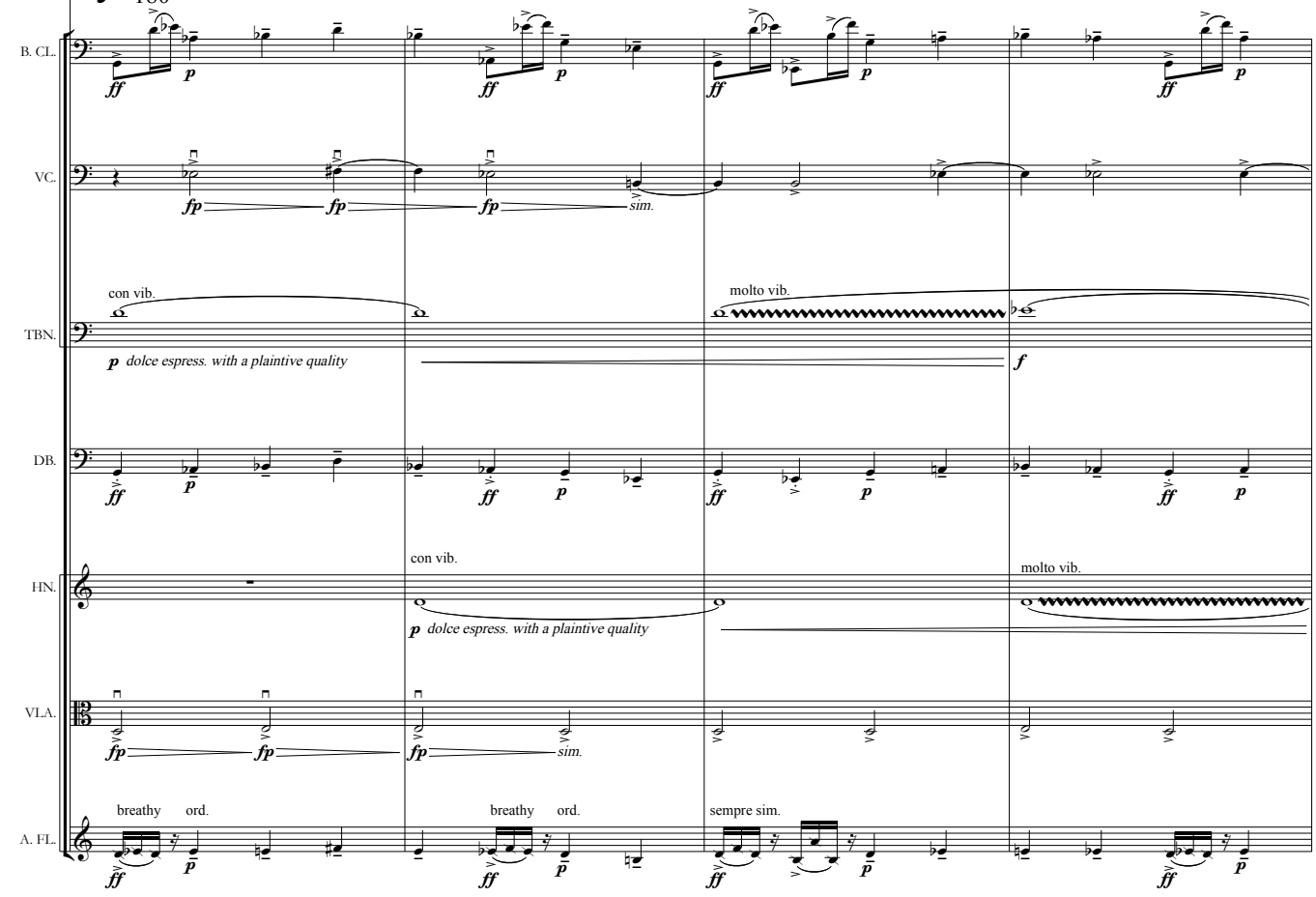
With fresh energy

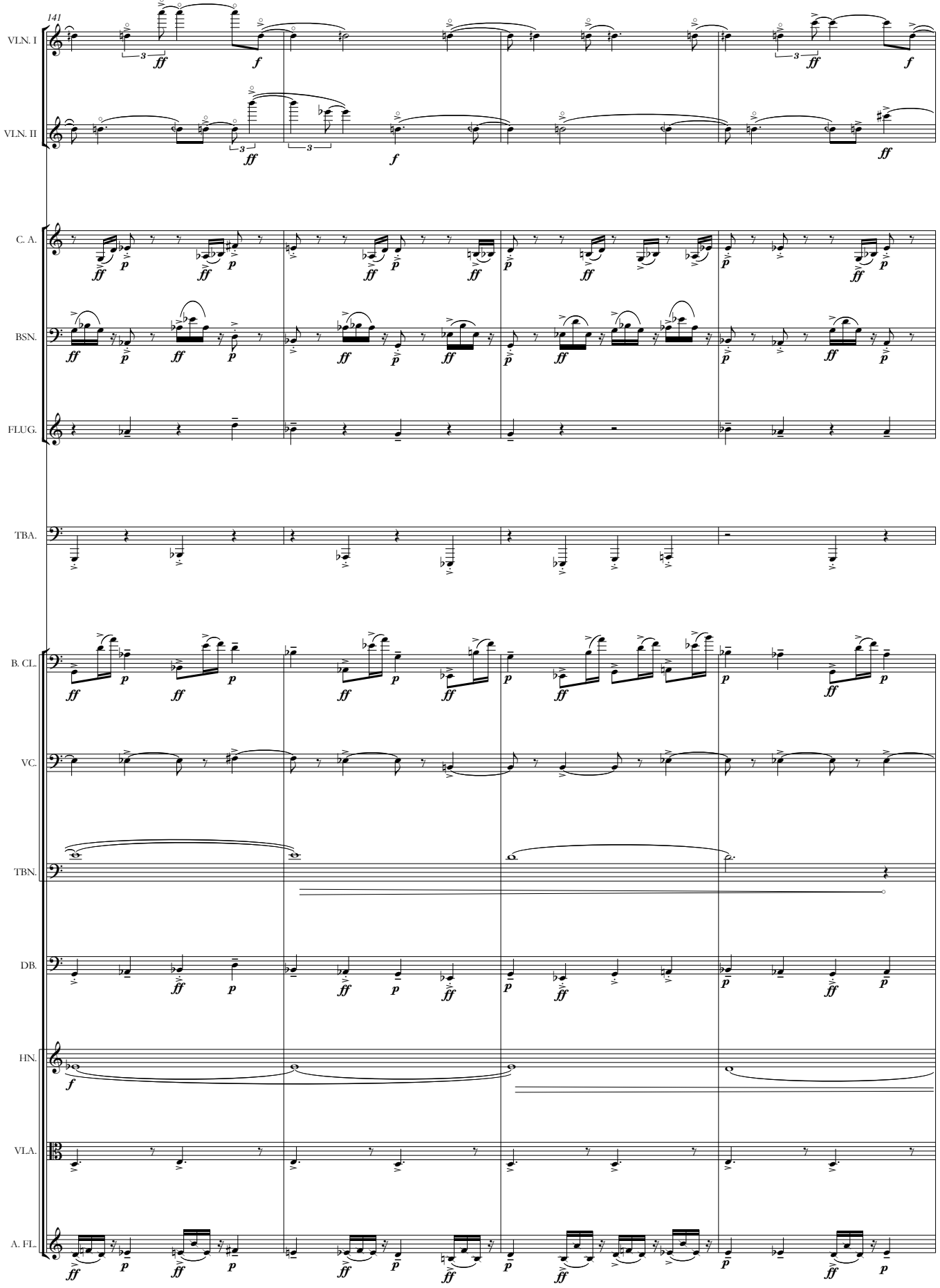
♩ = 180

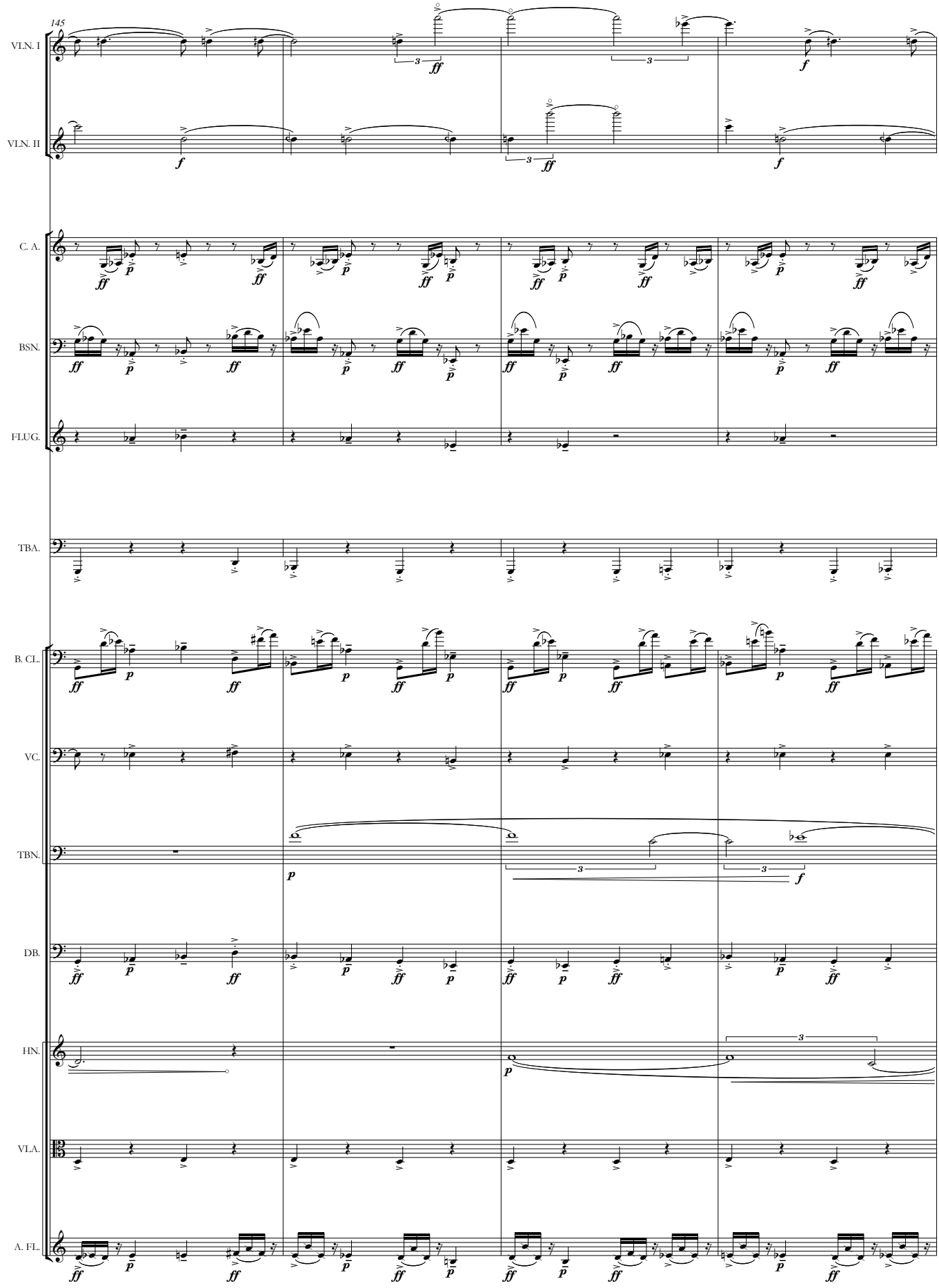


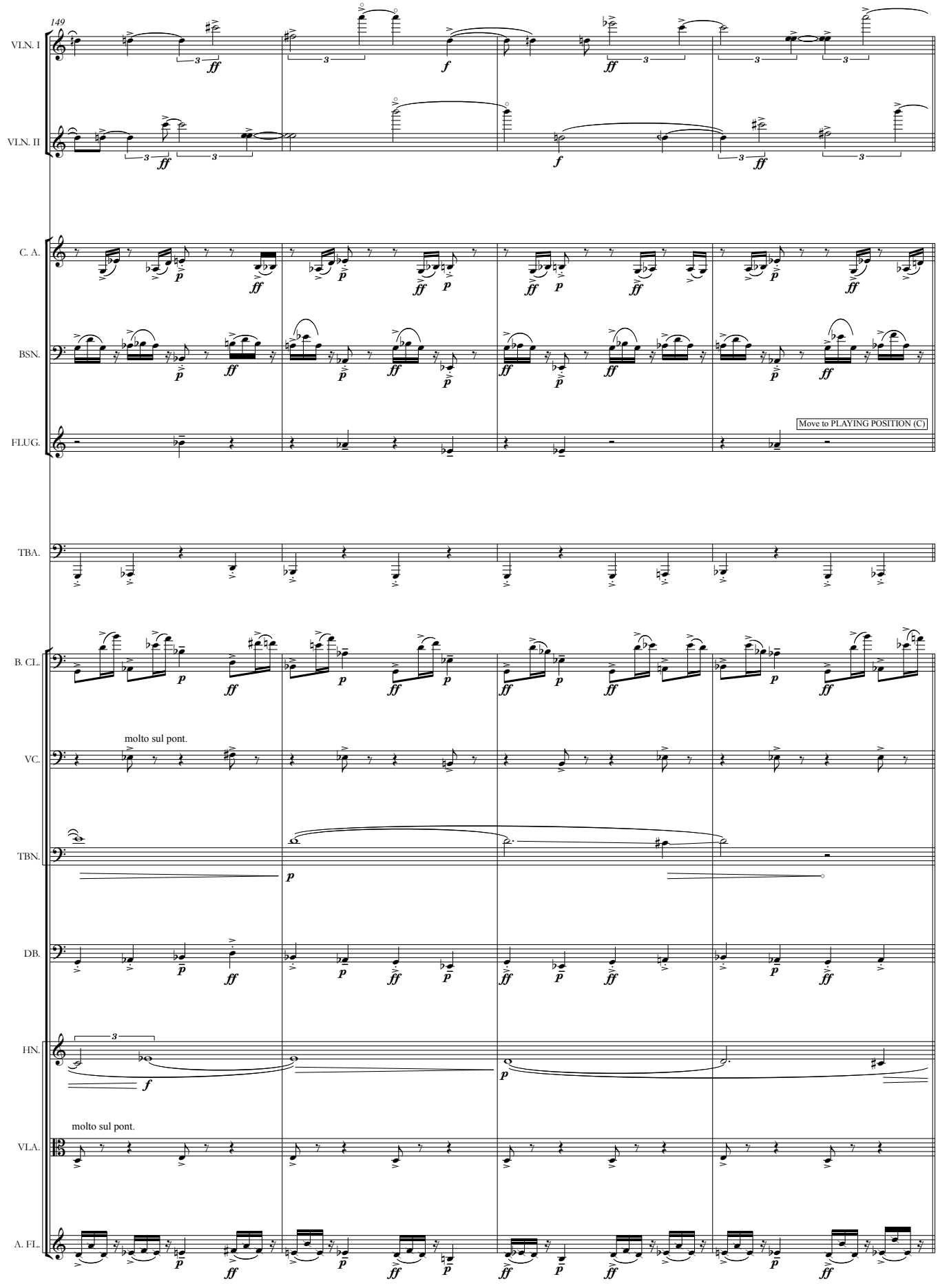
With fresh energy

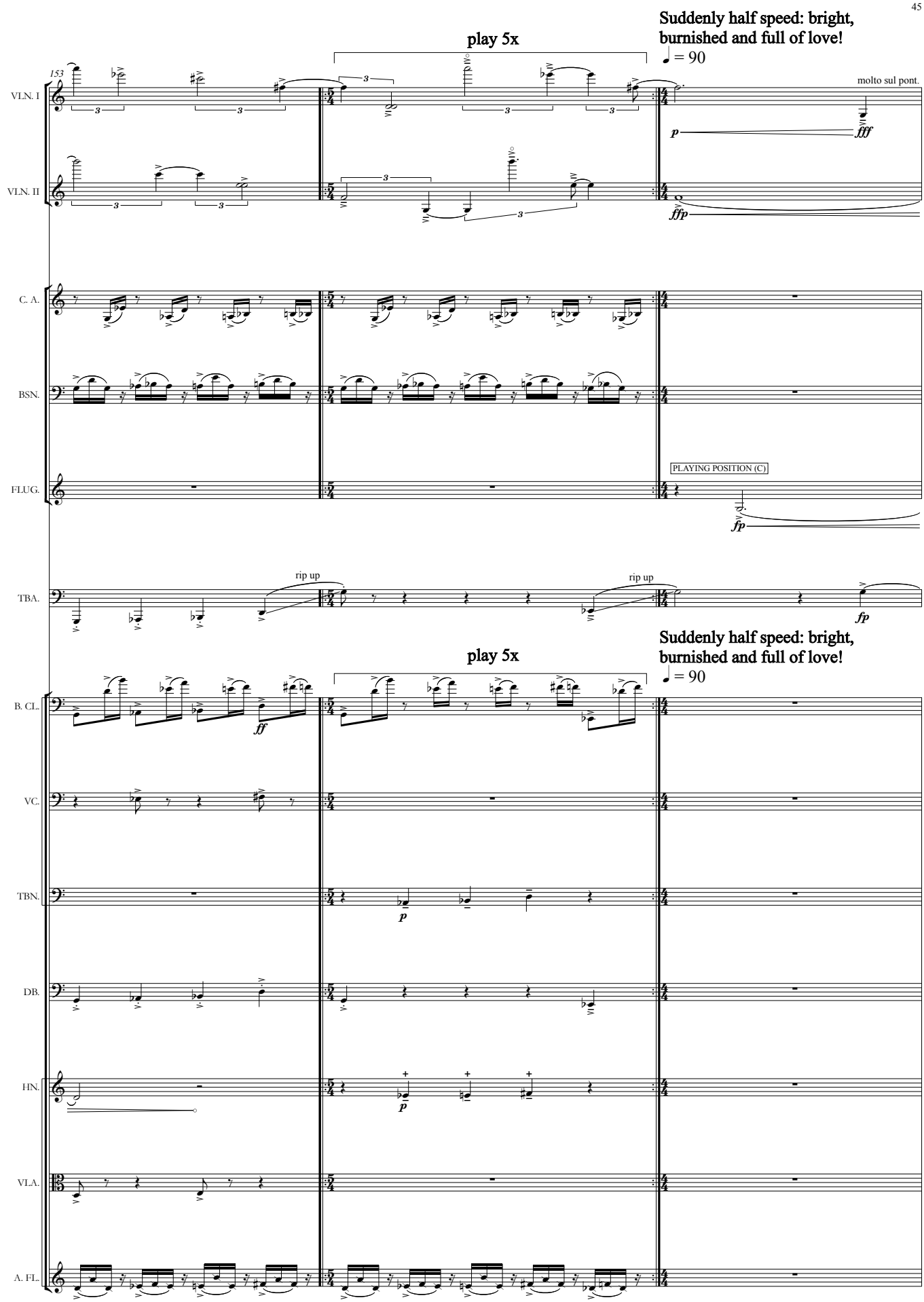
♩ = 180

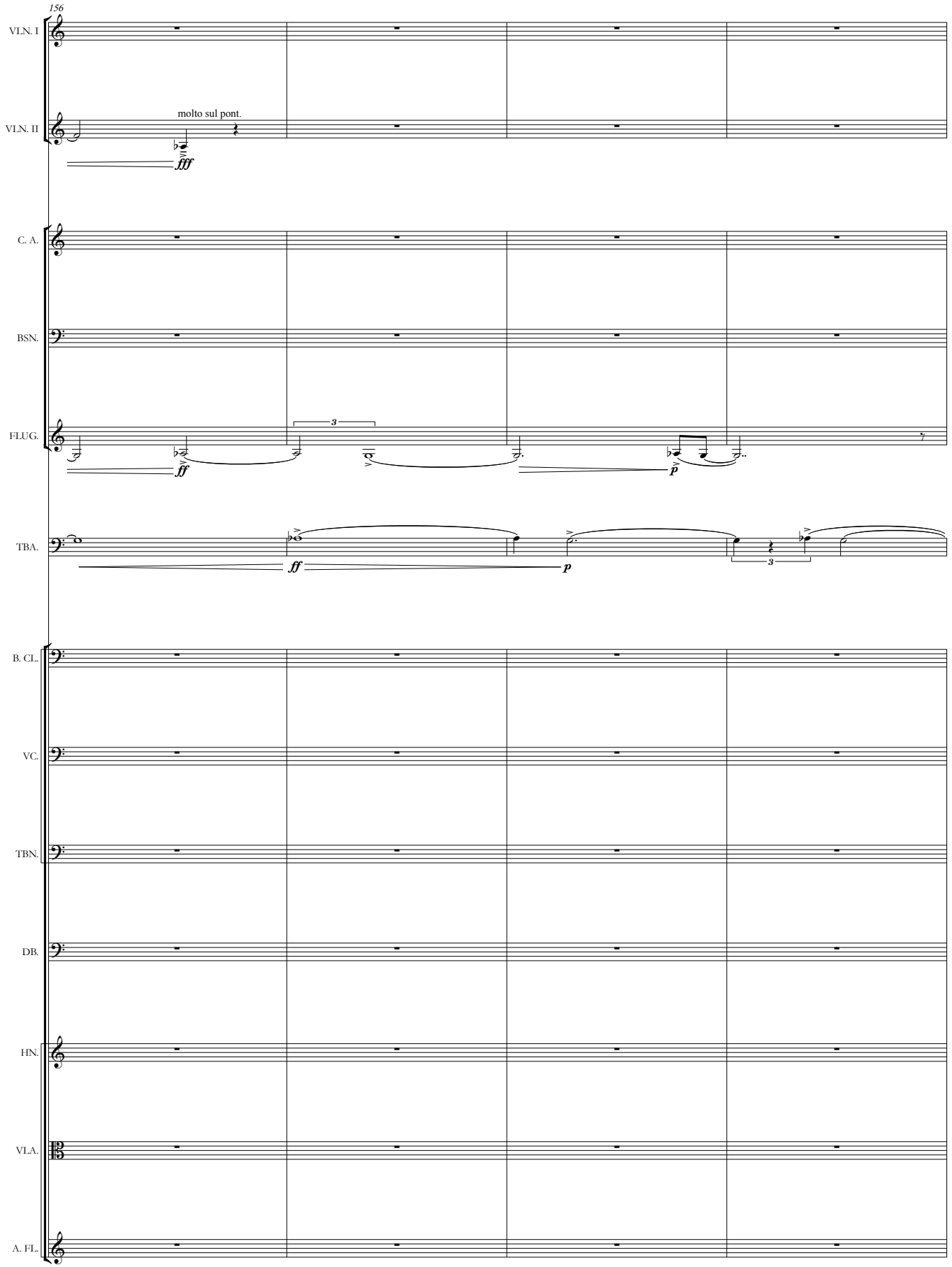


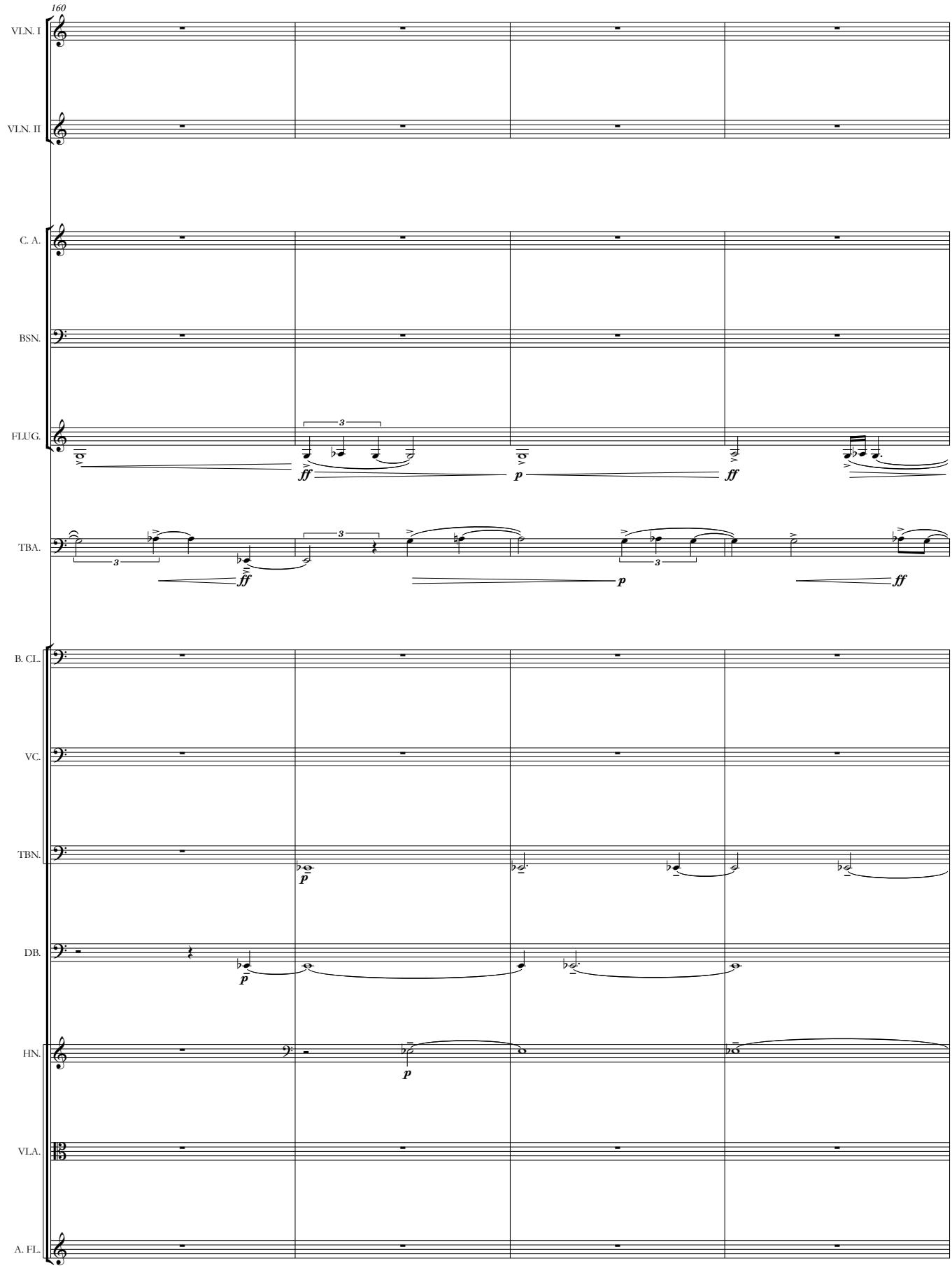

141
VLN. I
VLN. II
C. A.
BSN.
FLUG.
TBA.
B. CL.
VC.
TBN.
DB.
HN.
VLA.
A. FL.

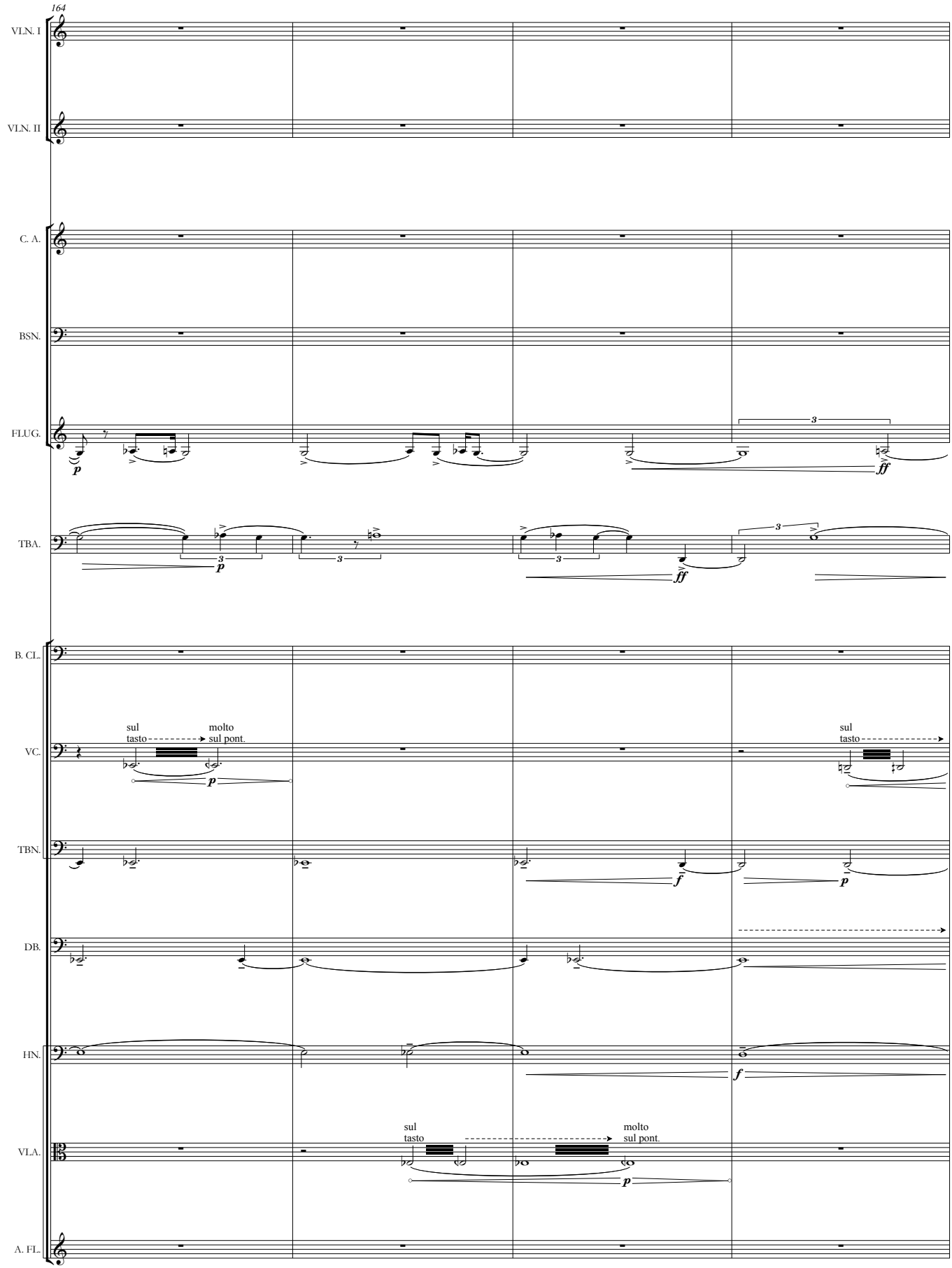

145
VLN. I
VLN. II
C. A.
BSN.
FLUG.
TBA.
B. CL.
VC.
TBN.
DB.
HN.
VLA.
A. FL.

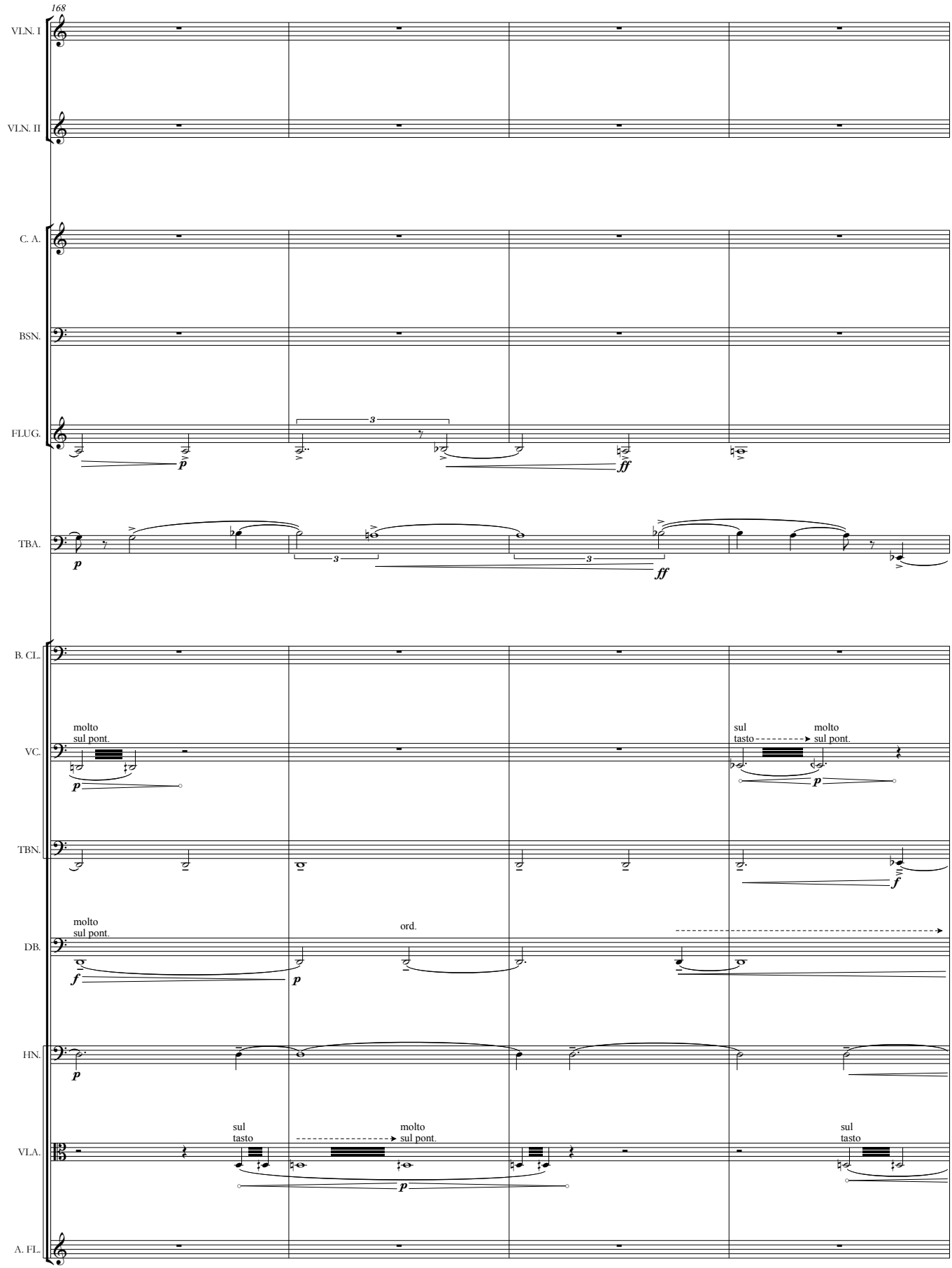

149
VLN. I
VLN. II
C. A.
BSN.
FLUG.
Move to PLAYING POSITION (C)
TBA.
B. CL.
molto sul pont.
VC.
TBN.
DB.
HN.
molto sul pont.
VLA.
A. FL.

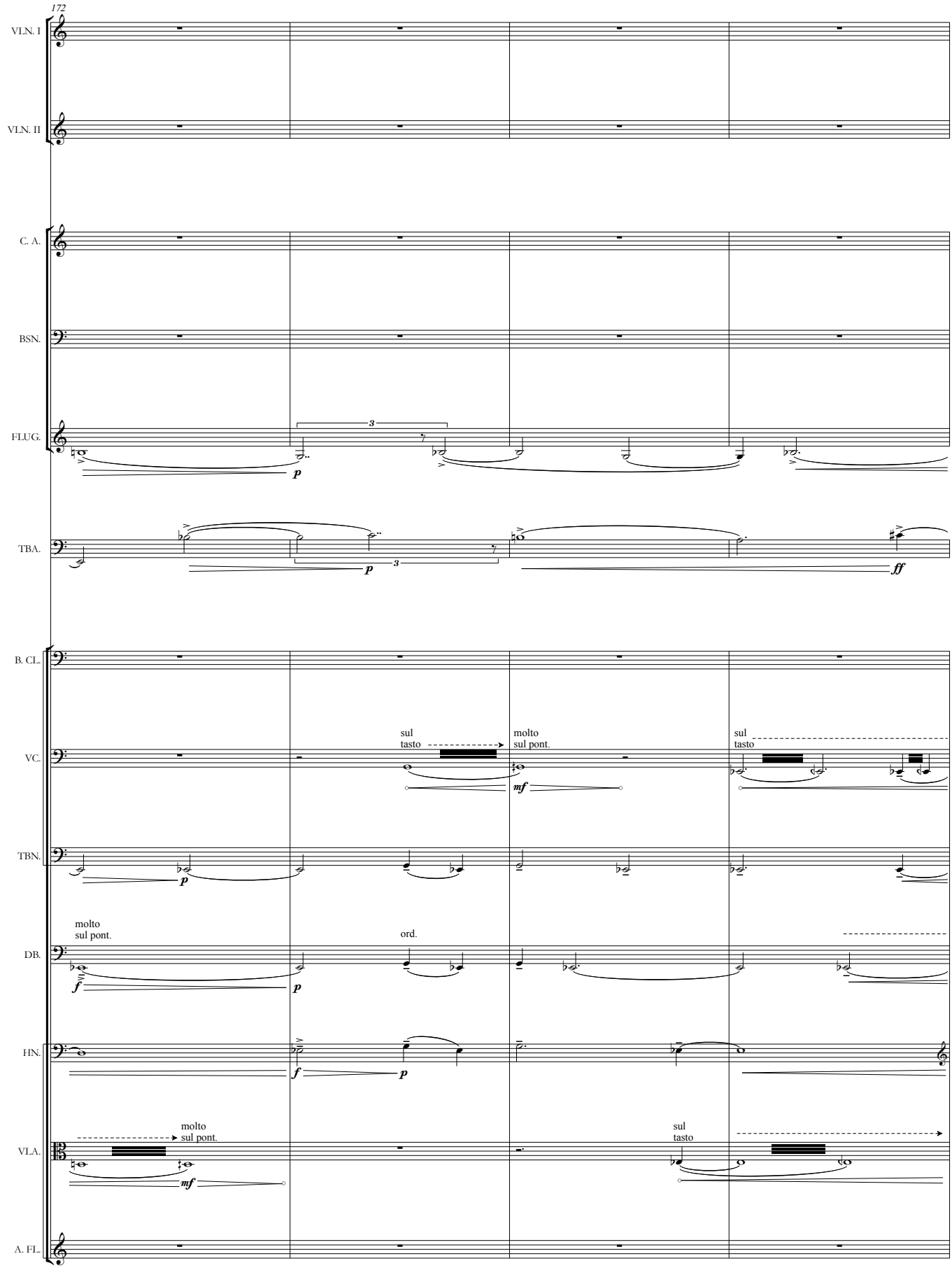

play 5x
Suddenly half speed: bright, burnished and full of love!
♩ = 90
153
VLN. I
VLN. II
molto sul pont.
p
fff
ffp
C. A.
BSN.
FLUG.
PLAYING POSITION (C)
fp
TBA.
rip up
rip up
fp
play 5x
Suddenly half speed: bright, burnished and full of love!
♩ = 90
B. CL.
ff
VC.
TBN.
p
DB.
HN.
p
VLA.
A. FL.

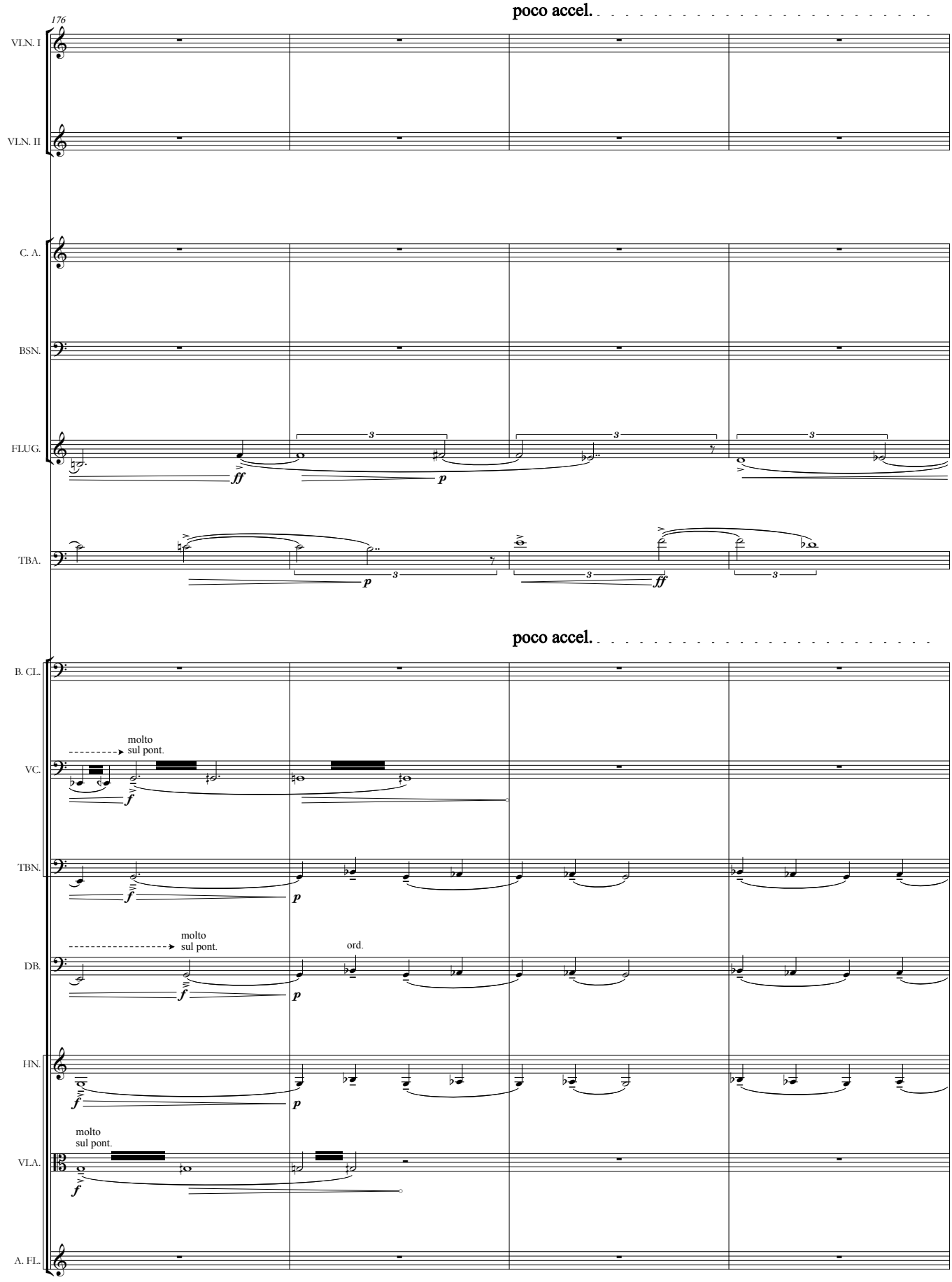

156
VLN. I
VLN. II
molto sul pont.
fff
C. A.
BSN.
FLUG.
3
ff
p
TBA.
ff
p
3
B. CL.
VC.
TBN.
DB.
HN.
VLA.
A. FL.

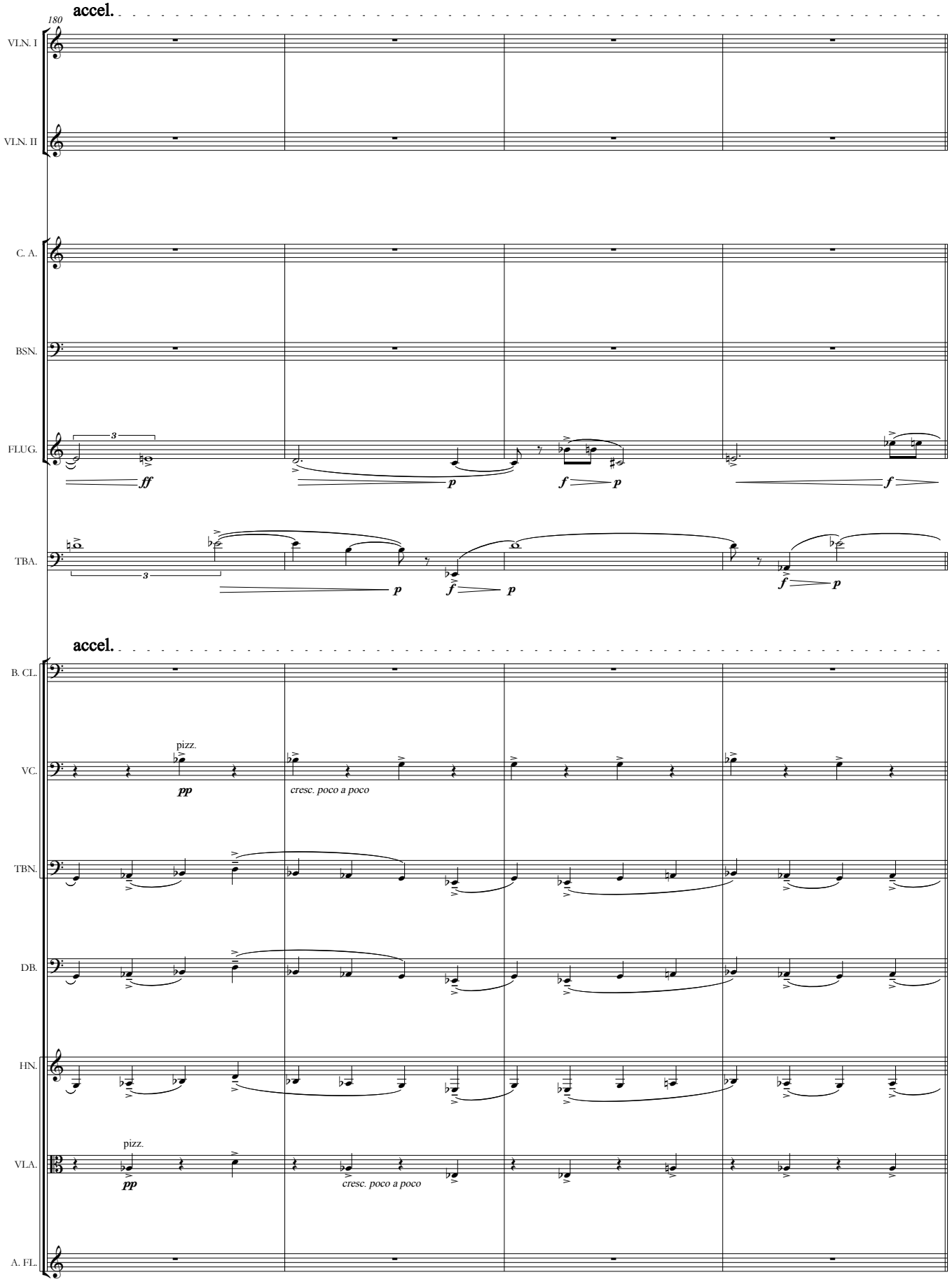

160
VLN. I
VLN. II
C. A.
BSN.
FLUG.
TBA.
B. CL.
VC.
TBN.
DB.
HN.
VLA.
A. FL.
ff
p
ff
ff
p
p
p


164
VLN. I
VLN. II
C. A.
BSN.
FLUG.
TBA.
B. CL.
VC.
TBN.
DB.
HN.
VLA.
A. FL.
sul tasto
molto sul pont.
sul tasto
sul tasto
molto sul pont.


168
VLN. I
VLN. II
C. A.
BSN.
FLUG.
TBA.
B. CL.
VC.
TBN.
DB.
HN.
VLA.
A. FL.
molto
sul pont.
sul
tasto
molto
sul pont.
ord.
p
ff
f


172
VLN. I
VLN. II
C. A.
BSN.
FLUG.
TBA.
B. CL.
VC.
TBN.
DB.
HN.
VLA.
A. FL.
sul tasto
molto sul pont.
sul tasto
molto sul pont.
ord.
molto sul pont.
sul tasto
p
mf
ff
f


poco accel.
176
VLN. I
VLN. II
C. A.
BSN.
FLUG.
TBA.
poco accel.
B. CL.
molto
sul pont.
VC.
TBN.
molto
sul pont.
ord.
DB.
HN.
molto
sul pont.
VLA.
A. FL.


180
accel.
VLN. I
VLN. II
C. A.
BSN.
FLUG.
TBA.
accel.
B. CL.
VC.
TBN.
DB.
HN.
VLA.
A. FL.
pizz.
pp
cresc. poco a poco
pizz.
pp
cresc. poco a poco

molto accel.

184

VLN. I

VLN. II

C. A.

BSN.

FLUG.

p *ff* *fff*

TBA.

ff rip up *fff* rip up

molto accel.

B. CL.

VC.

TBN.

DB.

HN.

VLA.

A. FL.

play 2x (with continuous accel. through repetition)

188

VLN. I

VLN. II

C. A.

ff sempre

BSN.

ff sempre

FLUG.

TBA.

play 2x (with continuous accel. through repetition)

B. CL.

ff sempre

VC.

(pizz.) arco sul pont. pizz. arco sul pont. pizz. arco sul pont. pizz. arco sul pont.

ff

TBN.

fp

DB.

HN.

fp

VLA.

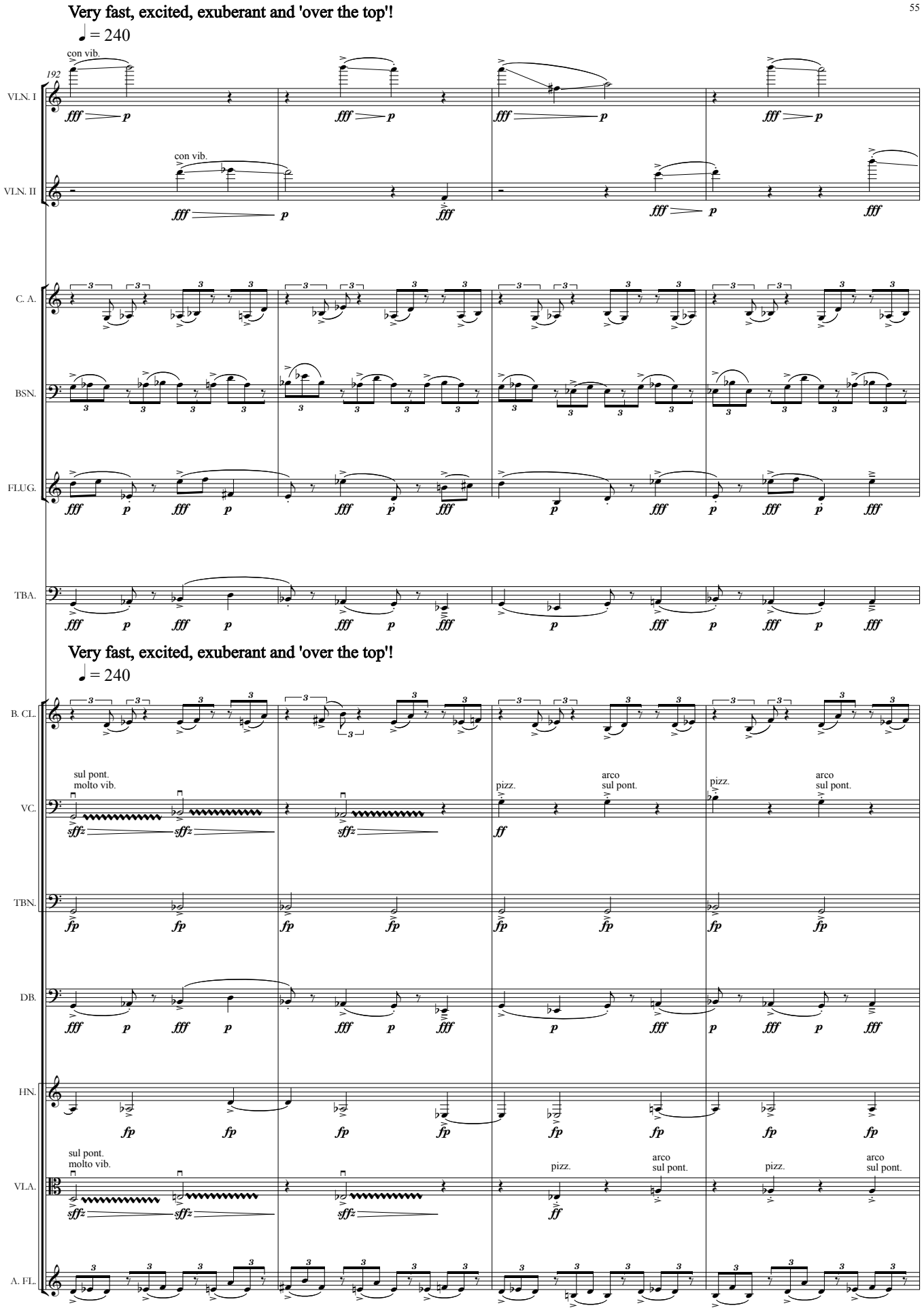
(pizz.) arco sul pont. pizz. arco sul pont. pizz. arco sul pont. pizz. arco sul pont.

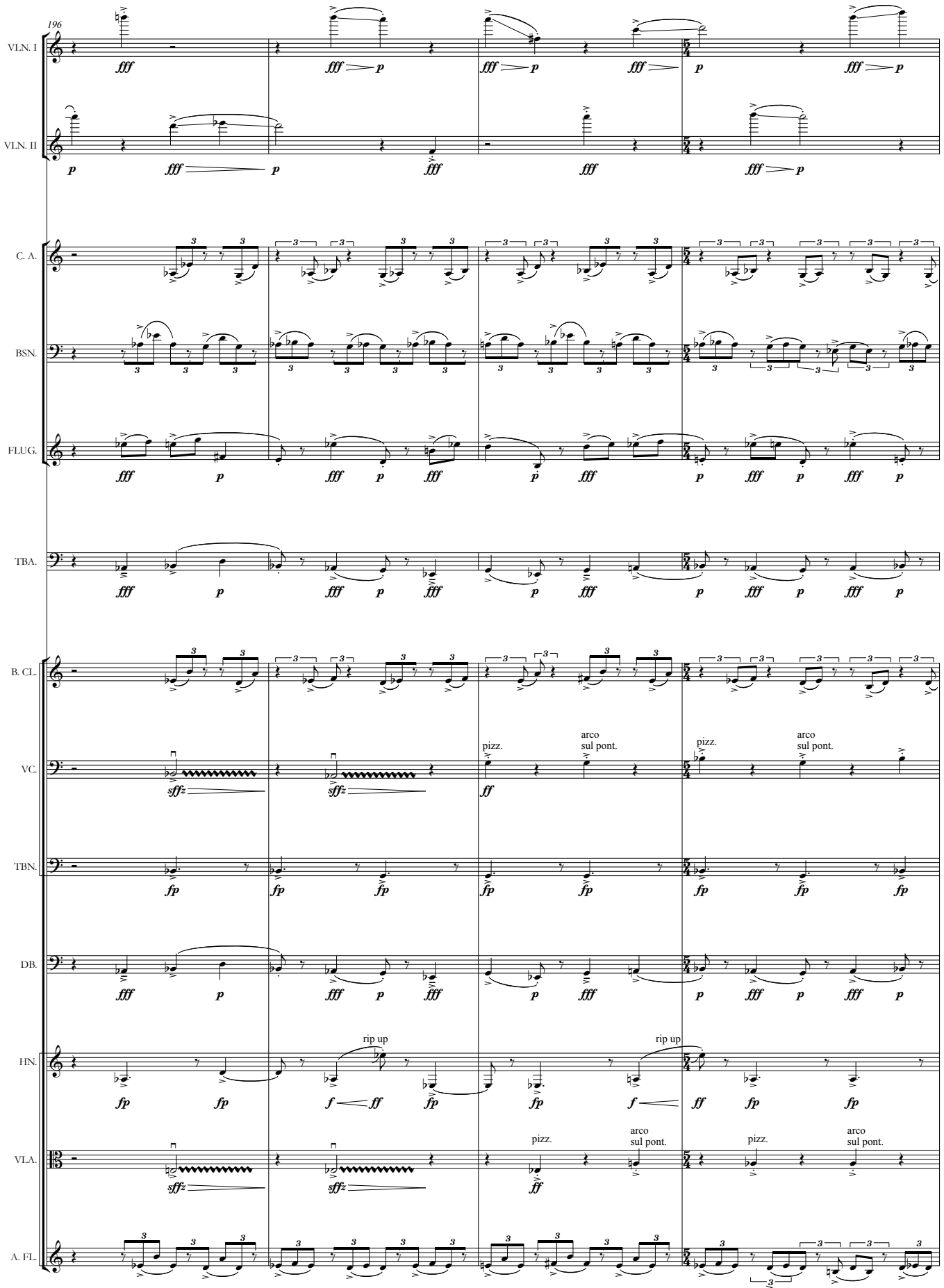
ff

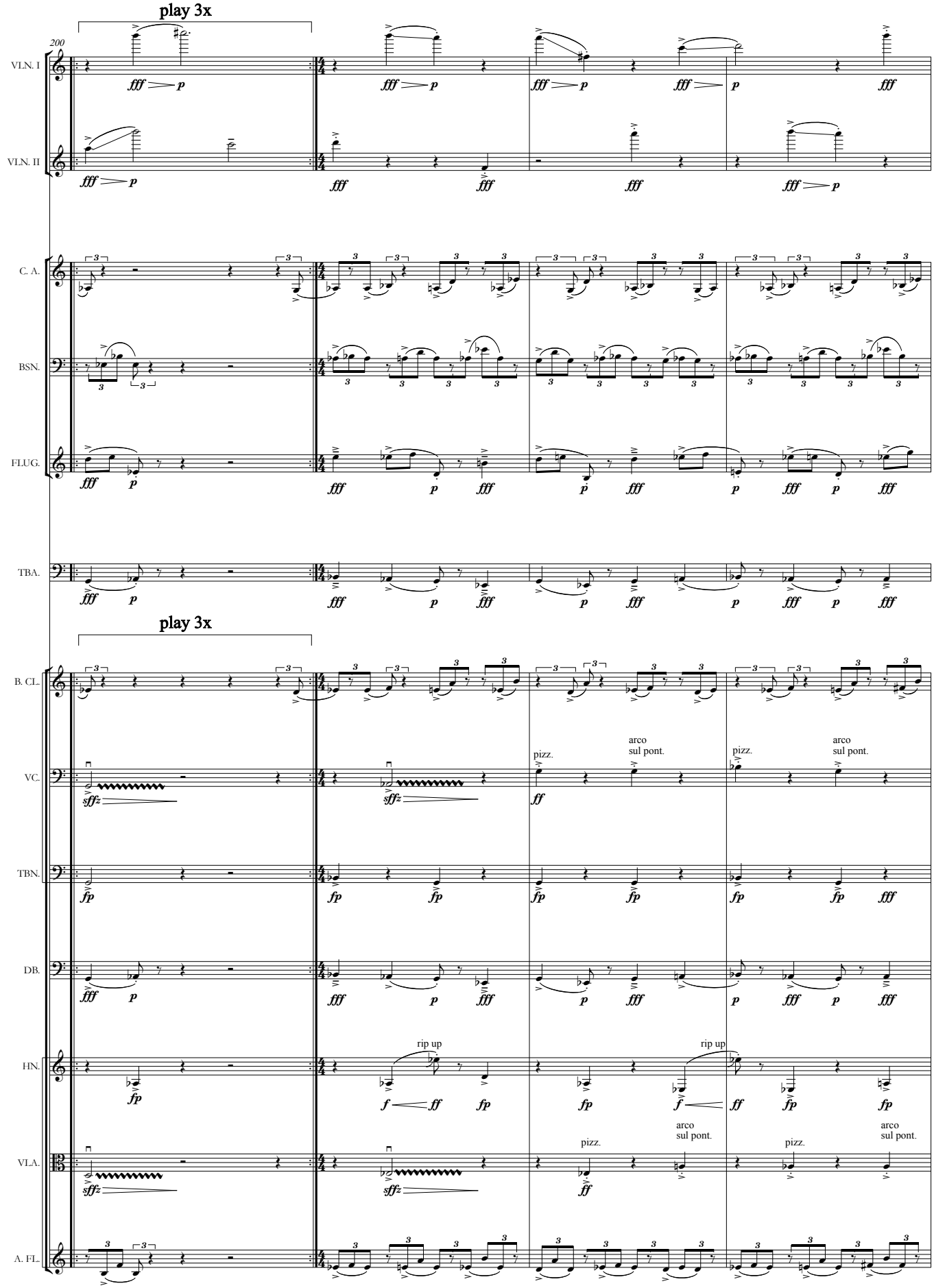
A. FL.

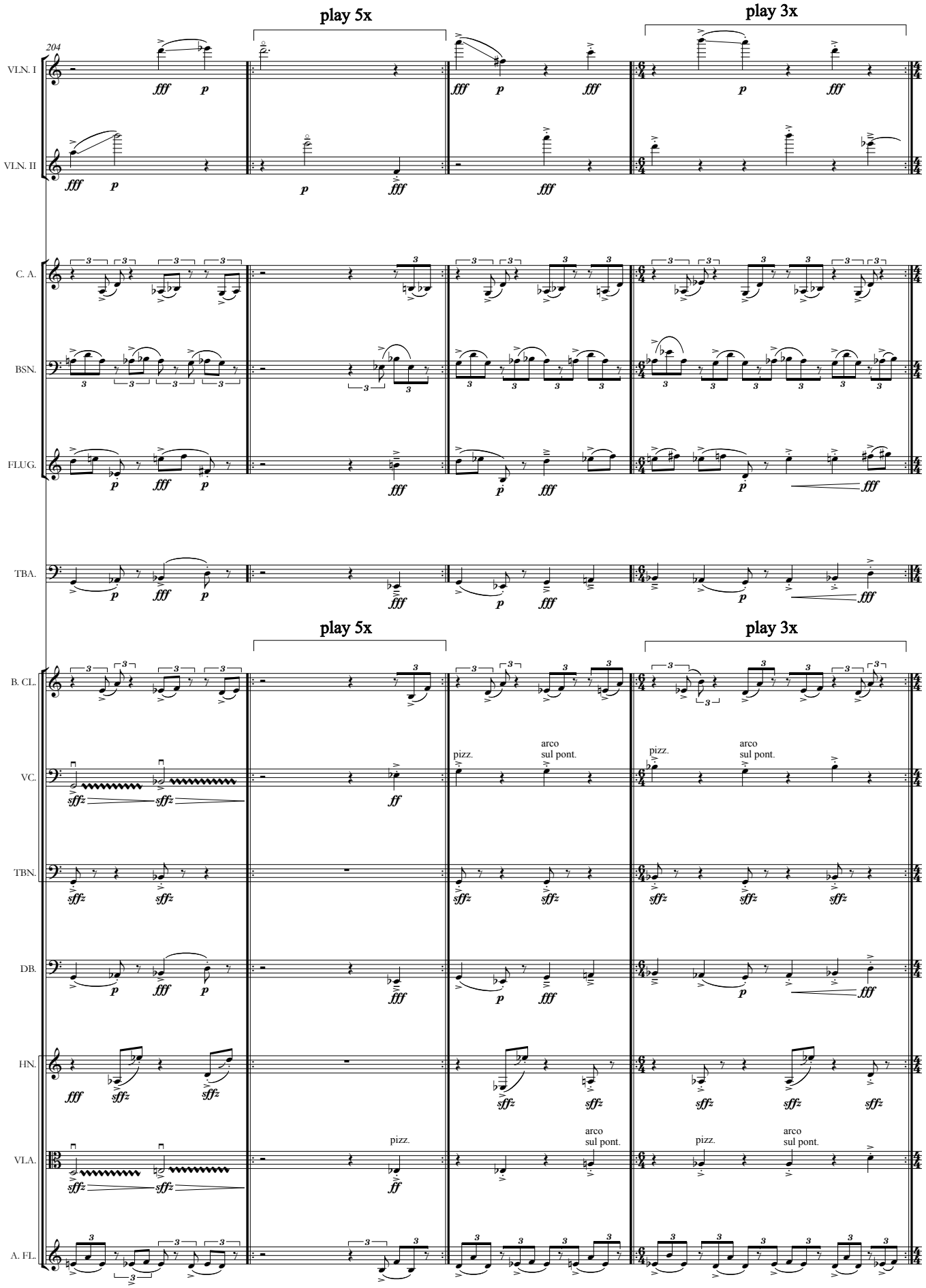
ord.

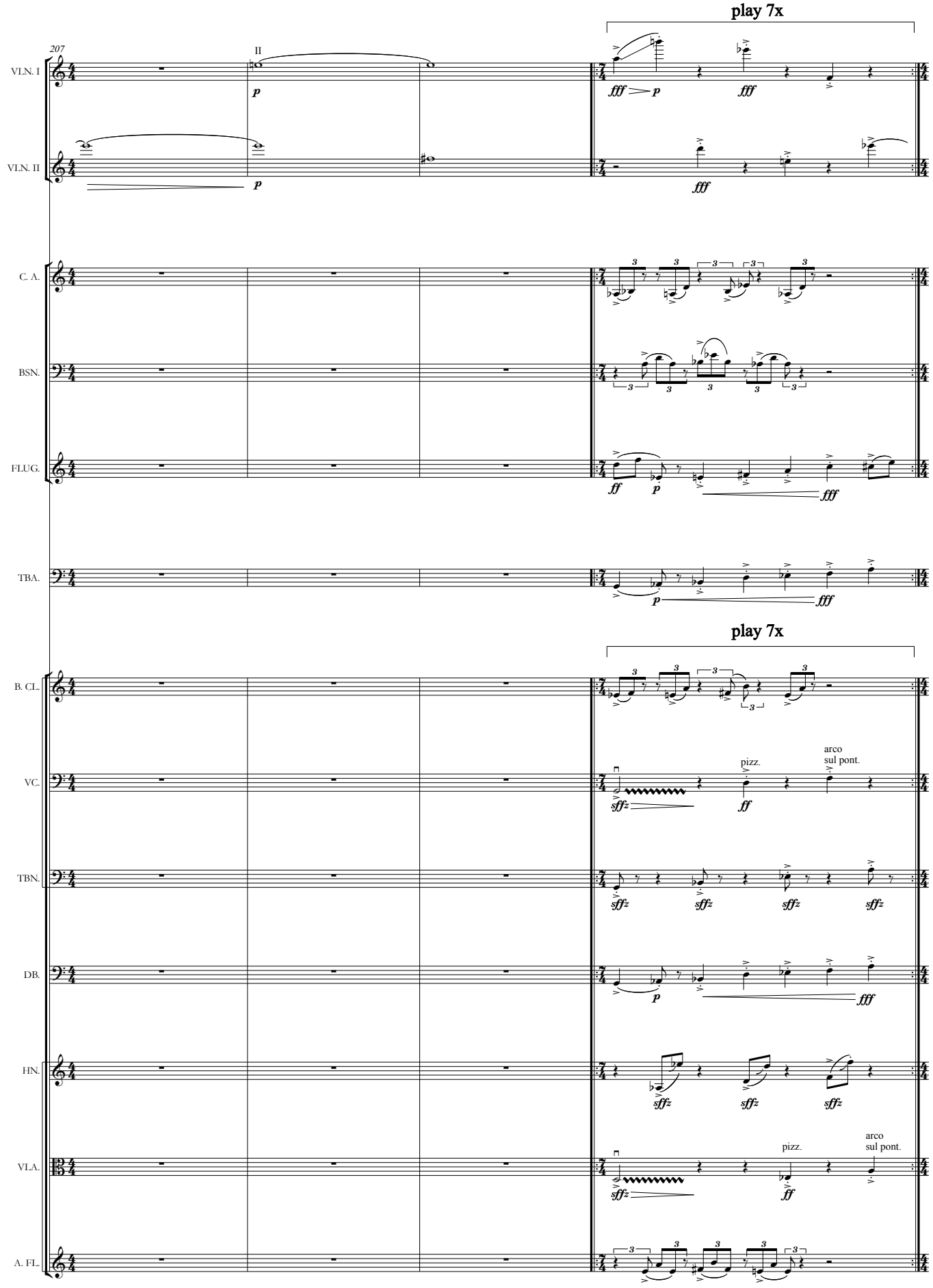
ff sempre

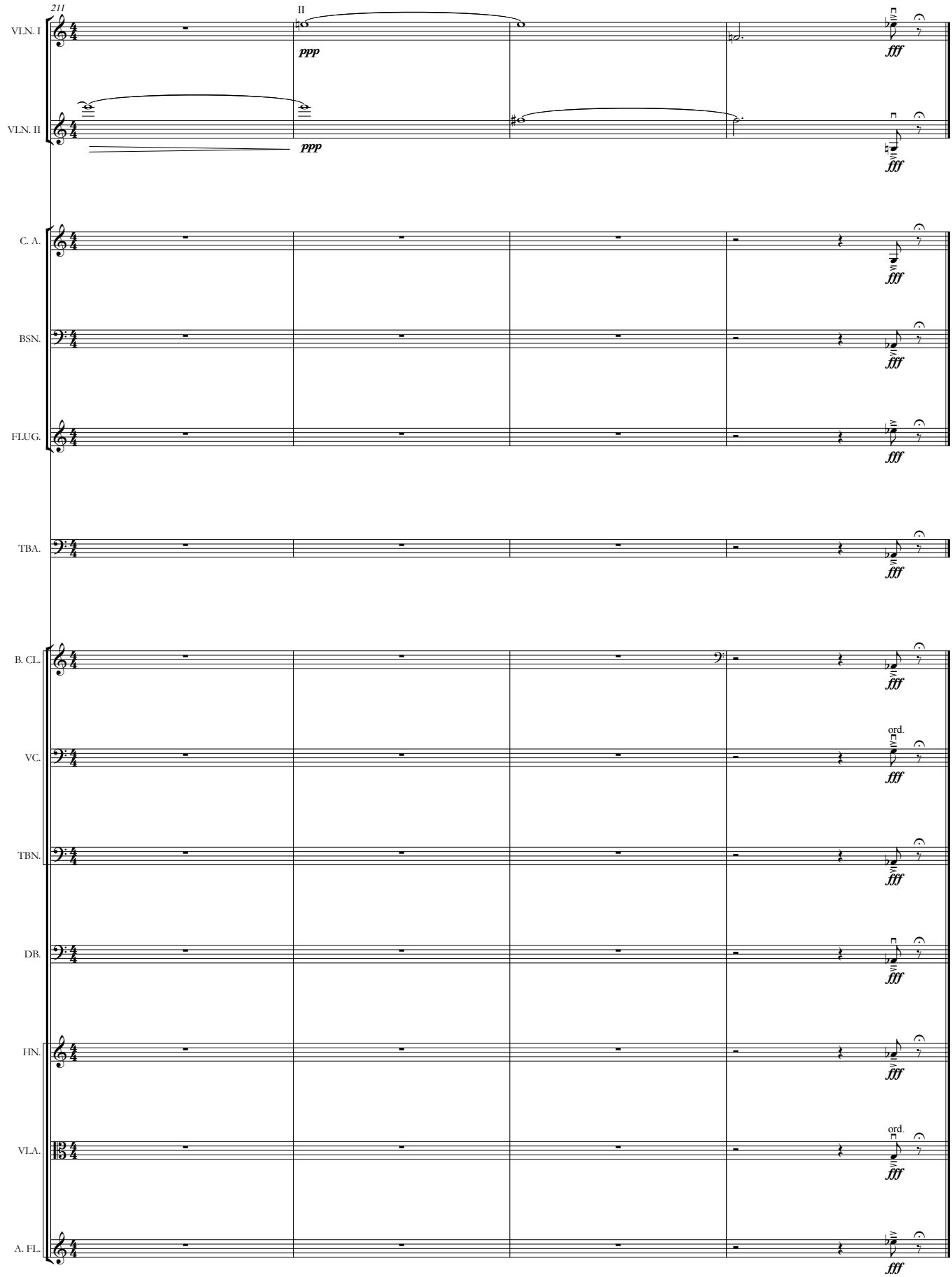

Very fast, excited, exuberant and 'over the top'!
♩ = 240
192
con vib.
VLN. I
VLN. II
C. A.
BSN.
FLUG.
TBA.
Very fast, excited, exuberant and 'over the top'!
♩ = 240
B. CL.
sul pont.
molto vib.
VC.
pizz.
arco
sul pont.
TBN.
DB.
HN.
VLA.
A. FL.


196
VLN. I
VLN. II
C. A.
BSN.
FLUG.
TBA.
B. CL.
VC.
TBN.
DB.
HN.
VLA.
A. FL.
pizz.
arco
sul pont.
rip up


play 3x
200
VLN. I
VLN. II
C. A.
BSN.
FLUG.
TBA.
play 3x
B. CL.
VC.
TBN.
DB.
HN.
VLA.
A. FL.
pizz.
arco
sul pont.
rip up


play 5x
play 3x
204
VLN. I
VLN. II
C. A.
BSN.
FLUG.
TBA.
play 5x
play 3x
B. CL.
VC.
TBN.
DB.
HN.
VLA.
A. FL.
pizz.
arco
sul pont.


play 7x
207
II
VLN. I
VLN. II
C. A.
BSN.
FLUG.
TBA.
play 7x
B. CL.
VC.
TBN.
DB.
HN.
VLA.
A. FL.
pizz.
arco
sul pont.


211
II
VLN. I
VLN. II
C. A.
BSN.
FLUG.
TBA.
B. CL.
VC.
TBN.
DB.
HN.
VLA.
A. FL.
ord.
ord.
ppp
ppp
fff