

# *Noctilucence*

*Night-Shining*

for Mixed Ensemble

2009

Christian Mason



## Instrumentation

Alto Flute/Flute/Piccolo

Clarinet in A/Clarinet in E-flat/Bass Clarinet in B-flat

Glockenspiel

Piano

Violin 1

Violin 2

Viola

Cello

Score in C with usual octave transpositions

Duration c.13 minutes

*Noctiluence* was commissioned, with funds made available by Arts Council England, East and the Britten-Pears Foundation, by Britten Sinfonia and Wigmore Hall and first performed at Filharmonia Hall, Krakow, Poland on Sunday 13 December 2009 by Jacqueline Shave (violin), Miranda Dale (violin), Martin Outram (viola), Caroline Dearney (cello), Michael Cox (flute), Joy Farrall (clarinet), Huw Watkins (piano) and Helen Edordu (percussion).

Stage Layout

PIANO

GLOCKENSPIEL

VIOLA

CELLO

VIOLIN 1

VIOLIN 2

FLUTE

CLARINET

Between the opposition of the night and day  
Between the opposition of the earth and sky

— from *Figure in a Landscape* by David Gascoyne  
Selected Poems, Enitharmon Press, 1994

*Dedicated to Sinan Savaskan*

for Sinan Savaskan  
**Noctilucence**  
 Night-Shining

Christian Mason (2009)

**Distant and mysterious,  
 intimate and intense**

♩ = 42

Alto Flute

Clarinet in A

Glockenspiel

Piano

Alto Flute and Clarinet in A: *senza vib.*, *ppp* to *f*, triplet of eighth notes.

Piano: *p*, chords with *b.v.* (bowed vibrato).

**Distant and mysterious,  
 intimate and intense**

♩ = 42

Violin I

Violin II

Viola

Violoncello

Violin I and II: *senza vib. con sord.*, *ppp* to *pp*, triplet of eighth notes, *sul pont.*, *ord.*

Viola: *sul G wispy*, *ppp* to *p*, triplet of eighth notes, *ppp* to *f*, sextuplet of eighth notes, triplet of eighth notes, *ppp* to *p*.

Violoncello: *sul A wispy*, *ppp* to *p*, triplet of eighth notes, *ppp* to *mf*, triplet of eighth notes, *ppp* to *f*, triplet of eighth notes, *ppp* to *ff*, triplet of eighth notes, *ppp* to *mf*.

Wispy = very fast, light,  
 and unfocused bow strokes,  
 moving ad lib. between:  
 sul pont. - ord. - sul tasto,  
 producing a shifting array  
 of overtones

10

A. Fl. *ppp* *ppp* lip bend *f* **A** con vib. *sfz sfz* *sfz p* *sfz p* *sfz p*

Cl. *ppp* *ppp* lip bend *f p* *f* con vib. *sfz sfz* *sfz p* *sfz p* *sfz p* senza vib. *p*

Glock. *sfz*

Pno. *sfz* *p* *sfz sfz sfz sfz sfz*  
3rd Ped.

Vln. I poco vib. senza vib. senza sord. con vib. sul pont. sul tasto *mf p* *sfz sfz sfz sfz p f*

Vln. II poco vib. senza vib. senza sord. con vib. sul pont. senza vib. sul tasto *mf p* *sfz sfz sfz sfz p*

Vla. *ppp* *f* senza vib. sul pont. ord. sul pont. wispy *pp* *f* *p*  
3

Vc. *ppp* *f* sul pont. ord. sul pont. *sfz* *pp*  
3

18 *senza vib.*

A. Fl. *sfz p* *sfz* *sfz p* *sfz* *sfz p* *sfz* *p* *sfz* *sfz* *ppp*

Cl. *sfz* *p* *sfz* *p* *sfz* *p* *sfz* *p* *sfz* *sfz* *ppp*

Glock. *dead-stroke* *sfz* *sfz* *sfz* *sfz* *sfz* *p*

Pno. *sfz* *p* *sfz* *p* *sfz* *p* *sfz* *p* *sfz* *p*

Vln. I *molto sul pont.* *sfz p* *f* *sul pont.* *sfz p* *f* *poco sul pont.* *sfz p* *f* *ord.* *sfz p* *f* *sul tasto* *sfz p* *f* *sul pont.* *sfz sfz*

Vln. II *p*

Vla. *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *ppp*

Vc. *molto sul pont.* *senza vib.* *sfz* *ppp* *sfz* *ppp* *p* *sfz* *ppp* *p* *sfz* *ppp* *p* *sfz* *ppp* *p* *sfz*

**B** Extremely delicate,  
calm, serene  
♩ = 54

24

A. Fl.

Cl.

Glock.

Pno.

Vln. I

Vln. II

Vla.

Vc.

*ppp*

*p*

*ppp*

*ff*

*ppp*

*ppp*

*p*

*ppp*

*ppp*

*ppp* *molto legato*

*p* *pp* *ppp*

*ppp* *sempre*

*ppp* *sempre*

con vib.

con sord.

senza vib.  
molto sul tasto

sul tasto

con sord.  
sul G

wispy 5

dead-stroke

con sord.  
sul D

con sord.  
sul D

con sord.  
sul G

32

A. Fl.

Cl.

Glock.

Pno.

Vln. I

Vln. II

Vla.

Vc.

senza vib.

*ppp* *pp* *p* *mp* *p* *ppp* *p* *mp*

*p* *ppp* *ppp* *p* *ppp*

Detailed description of the musical score: The score is for measures 32 through 39. The instruments are A. Fl., Cl., Glock., Pno., Vln. I, Vln. II, Vla., and Vc. The key signature has one flat (B-flat). The time signature is 4/4. The A. Fl. part has a melodic line in measures 32-34, then rests. The Cl. part has a long note in measure 32, then rests. The Glock. part has a rhythmic pattern of eighth notes with accents in measures 32-34, then rests, and a final pattern in measures 38-39. The Pno. part has a melodic line in the right hand and a bass line in the left hand, with dynamics ranging from ppp to mp. The Vln. I part has a melodic line with 'senza vib.' marking, starting in measure 32 and continuing in measure 38. The Vln. II part has a long note in measure 32, then rests. The Vla. part has a melodic line with a triplet in measure 38. The Vc. part has a long note in measure 32, then rests.

**C** Contemplative  
♩ = 42

40

A. Fl.

Cl.

Glock.

Pno.

*p* *pp* *ppp* *pppp* *mp* *ppp* *mp* *ppp*

**C** Contemplative  
♩ = 42

Vln. I

Vln. II

Vla.

Vc.

*pppp* *pppp* *p* *ppp* *pppp* *ppp* *wispy* *ppp* *p*

**D** TAKE PICCOLO

A. Fl.

Cl.

Glock.

Pno. *mp* *ppp* *mp* *pppp sempre*

**D**

Vln. I

Vln. II

Vla. *ppp* *wispy* *p*

Vc. *ppp* *p* *ppp* *p*

56

A. Fl.

Cl.

Glock.

Pno.

Vln. I

Vln. II

Vla.

Vc.

ppp p

ppp p

ppp p



This page of a musical score, numbered 10, features seven staves. The Piccolo staff (top) begins at measure 67 with a *ffff* dynamic and contains complex rhythmic patterns with slurs and fingerings (5, 7, 6, 5, 3, 3, 5). The Eb Clarinet staff starts with a *ff* dynamic and includes slurs and fingerings (5, 3, 3). The Glockenspiel, Piano, Violin I, Violin II, Viola, and Violoncello staves are currently empty, indicating they are silent for this section. The score is written in a 2/4 time signature and concludes with a double bar line at the end of the page.

**F** Slightly faster  
♩ = 54

71

Picc. *f* *pp* *p* *ppp* *p* *ppp* *p* *ppp* *p*

Es. Cl. *senza vib.* *p* *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *p*

Glock. *p* *ppp* *p*

Pno. *ppp sempre dolce* *p* *ppp* *p* *ppp* *p*

**F** Slightly faster  
♩ = 54

Vln. I *p* *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *p*

The sound of the harmonic should be emphasised with the fundamental tone murmuring beneath

Vln. II *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *p*

Vla. *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *p*

Vc. *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *p*

*trill* *ord.* *molto sul pont.* *ord.* *molto sul pont.* *ord.*

**G** Slightly faster  
♩ = 60

Picc. *mf* *ppp* *p* *f* *p*

E♭ Cl. *mf* *ppp* *p*

Glock. *mf*

Pno. *pp sempre dolce* *mf*

**G** Slightly faster  
♩ = 60

Vln. I *mf* *pp* *p* *mf* *f* *p*

Vln. II *mf* *pp* *p* *mf* *f* *f* *p*

con vib. senza vib. con vib. senza vib. con vib. sul pont. senza vib. ord. senza vib. con vib. sul pont.

Vla. *mf* *pp*

Vc. *mf* *pp*

**H** Slightly faster

♩ = 66

Picc. *f p* *ff* *mf* *p f p* *f p* *mf* *f*

E♭ Cl. *p* *f* *pp* *mf* *f* *mf* *p* *pp* *p* *mf* *f*

Glock. *p* *f* *f*

Pno. *p* *f* *mf* *f* *p* *f* *p* *mf* *f*

**H** Slightly faster

♩ = 66

Vln. I *f* *p* *mf* *f* *p* *f* *mf* *p* *mf* *mf*

Vln. II *f* *p* *mf* *f* *f* *f* *p* *mf*

Vla. *p* *f* *p* *f* *p* *f*

Vc. *p* *f* *p* *f* *p* *f*

I Slightly faster  
♩ = 72

Picc. *ff* *p* *f* *p* *mf* *f*

E♭ Cl. *ff* *p* *mf* *f* *p* *f*

Glock. *ff* *f*

Pno. *ff* *p* *mf* *f* *p* *f*

Slightly faster  
♩ = 72

I

Vln. I *ff* *p* *mf* *f* *pp* senza vib. con vib.

Vln. II *ff* *p* *mf* *f* *pp* senza vib. con vib.

Vla. *ff* *p* *mf* *f* *p* *pp* con vib.

Vc. *ff* *p* *mf* *f* *p* *pp* con vib.

**J** Slightly faster, pulsating with energy

♩ = 78

Picc. *ff* *ffff*

E♭ Cl. *ff* *pp* *f* *pp* *f* *pp*

Glock. *ff*

Pno. *ff*

**J** Slightly faster, pulsating with energy

♩ = 78

Vln. I *ff* *ppp*

Vln. II *ff* *ppp*

Vla. *sfz* *ord.* *sul pont.* *ff*

Vc. *sfz* *ord.* *sul pont.* *pp* *f*

























