

Keith Gifford

ECLIPSE

for octet

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Eclipse was written for Odaline de la Martinez and Lontano.
It was premiered by them in London at the Union Chapel Studio
Theatre on the 19th March 2000.

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for octet

Following my piano sonata Upon a Leafless Withered Bough of 1995, the orchestral piece Still Garden of 1996, the clarinet quintet The Intrusion of 1997 and a few other things, this is the seventh piece I've written which is more concerned with focusing on individual sounds than with building up or putting together musical structures.

Much of the material composed for Eclipse is not physically present in the piece being performed. In composing my pieces I now write a number of versions, anything up to ten or eleven for each piece. Each of these versions magnifies, so to speak, some of the features of the immediately previous version, while filtering out (or eclipsing) most of the other material. So, putting all the versions together, we have a series of magnifications upon magnifications, with each version getting bigger, while the amount of material being used gets less and less.

The more, however, this piece became a unified whole, at least in my own mind, the more the pressure increased to include short, harsh eruptions, or cascades of complex, even random-sounding figures. These interruptions refused to be well heard, and are consequently clumsily written. Why they should occur, I don't really know - but they do seem to be partly the result of an inner, unrecognized anger, maybe even disgust with the whole notion of unity or perfection.

The instrumentation is the same as that of the Schubert octet and the piece lasts roughly thirteen minutes.

Instrumentation

Clarinet in B \flat

Bassoon

French Horn in F

2 Violins

Viola

Cello

Double Bass

The score is notated in C

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Handwritten musical score for the first system, measures 1-7. The score includes staves for Clarinet, Bassoon, French Horn, Violin I, Violin II, Viola, Cello, and Double Bass. The tempo is marked $\text{♩} = 78$. The key signature has one flat. The time signature is 4/4. A dynamic marking of ppp is present in the Violin I and II staves. A rehearsal mark A is placed above the first measure. The system ends with a measure containing a circled 7 and a circled 4 below it.

Handwritten musical score for the second system, measures 8-13. The score includes staves for Violin I, Violin II, Viola, and Cello. The system begins with a circled 8. The time signature is 4/4. The Viola and Cello parts have dynamic markings of ppp . The system ends with a measure containing a circled 6 and a circled 4 below it.

Handwritten musical score for the third system, measures 14-17. The score includes staves for Viola and Cello. The system begins with a circled 14. The time signature is 4/4. The system ends with a measure containing a circled 8 and a circled 4 below it.

19 $\frac{8}{4}$ $\frac{5}{8}$ $\text{♩} = 288$ ($\text{♩} = 144$) $\frac{6}{8}$ s.p. $\frac{3}{4}$

Vln. I
Vln. II
Va.
Vc.

25 $\frac{3}{4}$ $\frac{5}{8}$ $\frac{3}{4}$ $\frac{7}{8}$ $\frac{10}{4}$ $\frac{12}{4}$

F. Horn
Ban.
Vln. I
Vln. II
Va.

ff s.p. pp fff
ff PPP (quasi niente) fff

30 $\frac{12}{4}$ $\frac{5}{8}$ $\frac{2}{4}$ $\frac{5}{8}$ $\frac{2}{4}$

Cl.
Ban.
Vln. I
Vln. II

pp pp 5+4

75 18 $\downarrow = 126$ 5 accel. - - - - - molto - - - - - 3 - (8)
 4 4 4 8

Vln. I
 Vln. II
 Va.
 Vc.

81 a tempo subito ($\downarrow = 126$) 3
 4 4

F. Horn
 Vln. I
 Vln. II

85 (4)
 4

Bsn.
 F. Horn
 Vln. I
 Vln. II
 Va.
 Vc.
 D. Bass

103 $\frac{10}{4}$ $\frac{8}{4}$ $\frac{3}{4}$ $\frac{5}{4}$ (6/4)

cl. $PPP = PP$

Bsn. $PPP = PP$

F.Hrn. $PPP = PP$

Vln. I $PPP = PP$ mezzo d'arco (vib.)

Va. $PPP = PP$ senza vib. PPP

Vc. $PPP = PP$

D. Bass $PPP = PP$

107 $\frac{6}{4}$ $\frac{4}{4}$ $\frac{10}{4}$ $\frac{6}{4}$ (4/4)

Vln. II PPP (vib.) ord. \rightarrow sul tasto \rightarrow ord.

Va. PPP

Vc. PPP senza vib. punta d'arco

(2)
4)

111

4/4 6/4 4/4 8/4

Cl. *pp* *pppp* *f* *ppp*

Bsn. *pp*

F.Hrn. *pp*

Vln. I *ppp* *<pp>* *ord.* *sultasto* *ord.*

Vln. II *ppp*

Va. *pp* *pp*

Vc. *pp* *ppp* *punta d'arco* *pp* *pochiss.* *pp*

D.Bass. *pp*

116

2/4 10/4 *rall.* *poco alla volta* 3/4 *♩ = 60* 2/4

Cl. *pp* *p*

Bsn. *pp* *p* *molto espressivo*

F.Hrn. *pp* *p*

Vln. II *pp* *sul tasto*

Va. *pp* *sul tasto*

Vc. *pp* *sul tasto*

D. Bass. *pp* *pizz.* *p*

posato e ponderoso

(121) 5/4 6/4 *coll.* 3/4 4/4 (7/4)

cl. *pp*

Bsn. *pp*

F.Hrn. *pp*

Vln. I *sul pont.* *pp*

Vln. II *ord. punta d'arco* *molto presto* *pppp*

Va. *pp*

Vc. *pp*

D. Bass *pp*

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(126) 7/4 $(\text{♩} = \text{♩})$ $(\text{♩} = \text{♩}^{\text{3}})$

cl. *ff*

Bsn. *ff*

F.Hrn. *ff*

Va. *ff*

Vc. *ff* *poco*

D. Bass *pp* *ff* *Pizz.*

(128)

(6/4)

Handwritten musical score for measures 128-131. The score includes staves for Vln. I, Vln. II, Va., Vc., and O. Bass. Above the staves, there are handwritten annotations: "6/4" above the first measure, "6/4" above the second measure, and "3/4" above the third measure. The music features various dynamics including *pp* and *Pizz.* (pizzicato). A large blue watermark "Preview File Only" is oriented diagonally across the page.

(132)

(2/8)

Handwritten musical score for measures 132-135. The score includes staves for cl., Bsn., F. Hon., Vln. I, Vln. II, Va., and Vc. Above the staves, there are handwritten annotations: "6/4" above the first measure, "h. rall." above the second measure, "2/4" above the third measure, and "♩ = 126" above the fourth measure. The music features various dynamics including *pp*, *ppp*, and *pppp*, as well as performance instructions like "Sul pont.", "al. talosa", and "ord. v". A large blue watermark "Preview File Only" is oriented diagonally across the page.

138 $\frac{2}{8}$ $\text{♩} = 114$ $\frac{2}{8}$ $\text{♩} = 63$ $\frac{5}{8}$ (5/8)

cl. *p* *ff*

Bsn. *ff*

F. Hrn. *f* *ffp* *ff*

Vln. II *f* *pp* *sultasto*

Va. *ff* *poco* *pp*

Vc. *ff* *pp* *sul pont.* *pp*

O.B. *pp* *ff*

144 $\frac{5}{8}$ $\frac{4}{8}$ $\frac{6}{8}$ $\frac{4}{8}$ $\frac{6}{4}$ $\text{♩} = 126$ (2/4)

cl. *pp*

Bsn. *ff*

Vln. I (ord.) *pp*

Va. (ord.) *pp*

155

(4/4)

Cl. *pp*

Bsn. *pp*

Vln. I *orch. punta d'arco pp mp PPP* *Sul Pont. - 5*

Vln. II *orch. punta d'arco pp mp PPP* *ff* *Sul Pont. - 5*

Va. *pp mp PPP*

Vc. *ppz. ff*

159

(8/4)

Cl. *Bell high! ff* *Bell normal! ff* *fff*

Bsn. *ff*

F. Hrn. *(s. pont.) ff_p* *ff_p* *ff* *ff sempre* *Fl. g.*

Vln. I *s. pont.*

Vln. II *s. pont.*

Va. *sul pont. ff arco* *ord.* *ppz.* *arco p* *f* *pp*

Vc. *f* *ff* *ppz.* *arco p* *f* *pp*

O. Bsn. *ff* *ff sempre*

8 4 2 $\text{♩} = 104$ 4 4 6 4 5 4 (4) (4)

161

cl. *pp*

Va. *pppp*

166

cl. *pppp* *cresc. poco a poco* *più molto*

Vln. I *Sul tasto* *pppp* *poco* *sul pont.*

Vln. II *ppp* *poco*

Va. *poco*

Vc. *pppp* *poco*

171

cl. *molto espressivo e metrico* *5:4* *fff!*

Bsn. *fff!*

F. Hon. *fff!*

Vln. I *(sul tasto)* *f* *fff!* *al. fal.*

Vln. II *(sul pont.)* *f* *fff!* *al. fal.*

Va. *f* *fff!* *al. fal.*

Vc. *f* *fff!*

O. Bass *fff!*

6 subito molto presto (♩ = 164)

5
8

6
4

(5
8)

(175)

Handwritten musical score for measures 175-177. The score includes parts for Clarinet (Cl.), Bassoon (Bsn.), Flute (F. Ho.), Violin (Vc.), and Double Bass (D. Bass). The music is in 4/4 time and features complex rhythmic patterns with triplets and sixteenth notes. Dynamics include *ff*, *p*, and *fff*. Performance instructions include *pizz.* and *arco*. A handwritten asterisk (*) is present above the first measure.

* It is not anticipated that the clarinetist will be able to keep to the ♩ = 164 tempo. He should play as fast as he can and continue into the next bar.

Tempo I

(178)

Handwritten musical score for measures 178-182. The score includes parts for Flute (F. Ho.), Violin II (Vln. II), and Violin (Vc.). The music is in 4/4 time. Dynamics include *ppp*, *fff*, and *molto pesante*. Performance instructions include *Double Bass*.

(183)

Handwritten musical score for measures 183-187. The score includes parts for Flute (F. Ho.), Bassoon (Bsn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Va.), Violin (Vc.), and Double Bass (D. Bass). The music is in 4/4 time. Dynamics include *pp*, *fff*, and *ppp*. Performance instructions include *ca. 5"*, *ord.*, *crudo*, *pizz.*, *arco*, and *5:4*.

200

17 10

4 4 4

(8)
(4)

cl.

Bsn.

F. Hrn.

Vln. I

Vln. II

Va.

Vc.

O. bass

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203

8 8 8 4

4 4 4 4

(5)
(4)

D. Bass

PPP

PPP

207

5 6 4 7

4 4 4 4

(4)
(4)

cl.

Bsn.

F. Hrn.

D. Bass

PPP

PPP

PP

f

PPPP

(211)

$\text{♩} = 78 \text{ accel.} \dots \dots \dots \text{♩} = 94$

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Handwritten musical score for measures 211-214. The score includes staves for Clarinet (cl.), Bassoon (Bsn.), Flute (F. Hrn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Va), Violoncello (Vc), and Double Bass (D. Bass). The tempo is marked as $\text{♩} = 78$ with an acceleration leading to $\text{♩} = 94$. The score features various musical notations including dynamics (p, A, PPP), articulation (accents), and phrasing slurs. A large blue watermark "Preview File Only" is overlaid on the score.