



Innocence

for flute, bassoon and piano

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About the music

Sometimes a word is all that is needed to summon up music. In dwelling upon the word *innocence* so many thoughts and images seem to flow. In the realm of music I have been touched by the innocent intent of the music of Karlheinz Stockhausen who from the mid seventies experienced a vision that he had come from the star Sirius. In the composer's imagination, for beings from the planets of the Sirius system, 'everything is music, or the art of co-ordination and harmony of vibrations . . . The art is very highly developed there, and every composition on Sirius is related to the rhythms of nature . . . the seasons, the rhythms of the stars.'

So much of Stockhausen's output, since his contemporary mystery play *Sirius*, has been composed for close friends and members of his family. He has made numerous intricate and often playful chamber works featuring wind and brass instruments as an extension of the human voice and physical gesture. My Trio for flute, bassoon and piano titled *Innocence* occupies something akin to this body of Stockhausen's musical work, but carries with it no programme or narrative. It is written with the simplest of intentions: that the music might display and embody something of that innocence found in dreams and visions of the natural world.

The Trio consists of three sections titled *Innocente*, *Danzare* and *Si Lamento*. They are to be played as a single and continuous movement although having very distinct characteristics in tempo and compass of each instrumental voice. As in Stockhausen's *In Freundschaft* the play of registers is all important. In *Innocence* a musical section may have high flute and low bassoon with a piano texture in the sounding space between. Much of the music is conceived in a six-part harmony of voices, one each for the woodwind and four for the piano.

Notes for Performance

The musical articulations, tempo and dynamics should be seen as no more than starting points towards a performance. Performers are free to create their own 'play' of musical expression and add variants and ornamentations as appropriate.

The music was composed during April 2015 for the Meltemi Ensemble: **Joanna Lewis** (flute), **David Baker** (bassoon) and **John Truss** (piano),

In memory of Karlheinz Stockhausen (1928 - 2007)

Innocence

innocente ♩ = 55

Flute
mp
mf
mp
p
mf
mp
p

Bassoon
mp
mf
p
mf
mp (dolce)

Piano
mp
mf
mp

mp
mf
mp

Detailed description: This block contains the first six measures of the piece. The Flute part starts with a mezzo-piano (*mp*) dynamic, followed by a five-measure slur. The Bassoon part begins with a mezzo-piano (*mp*) dynamic, then moves to mezzo-forte (*mf*), piano (*p*), mezzo-forte (*mf*), and mezzo-piano (*mp*) with a *dolce* marking. The Piano accompaniment consists of chords in the right hand and a simple bass line in the left hand, with dynamics ranging from mezzo-piano (*mp*) to mezzo-forte (*mf*).

7
Fl.
mp
f
p (lontano)
mf
mp
mp
mp

Bsn.
p
mp
f
mp
mp
mp

Pno.
mf
f
p
mp
mf
mp

mf
f
p
mp
mf
mp

A *semplice* ♩ = 110

Detailed description: This block contains measures 7 through 12. Measure 7 is marked with a box 'A' and the tempo *semplice* at 110 beats per minute. The Flute part starts with mezzo-piano (*mp*), then forte (*f*), piano (*p*) with a *lontano* marking, mezzo-forte (*mf*), and mezzo-piano (*mp*). The Bassoon part begins with piano (*p*), mezzo-piano (*mp*), forte (*f*), mezzo-piano (*mp*), mezzo-piano (*mp*), and mezzo-piano (*mp*). The Piano accompaniment features a more active bass line with dynamics including mezzo-forte (*mf*), forte (*f*), piano (*p*), mezzo-piano (*mp*), mezzo-forte (*mf*), mezzo-piano (*mp*), mezzo-forte (*mf*), and mezzo-piano (*mp*).

13

Fl. *mf* *mp* *mf*

Bsn. *mf* *mp* *mf*

Pno. *mp* *mf*

19

Fl. *f* *mp* *mf*

Bsn. *f* *mp* *mf* *f* *mf* *f*

Pno. *f* *mp* *mf*

25 **B** *chiaro* ♩ = 55

Fl. *p* *mf* *f* *p* (*lontano*)

Bsn. *p* *mf* *f* *p* (*lontano*)

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

32 **C** *leggiero* ♩ = 110

Fl. *mp* *f* *mf* *p* *mp* (*intimo*)

Bsn. *mp* *f* *mf* *p* *mp* (*intimo*)

Pno. *f* *mf* *mp* *mf* *f* *mf* *mp* *p* (*lontano*)

40

Fl.

Bsn.

Pno.

48

Fl.

Bsn.

Pno.

D sereno e espressivo ♩ = 55

p

pp

pp

espr.

mp

red.

56

Fl.

Bsn.

Pno.

Musical score for measures 56-60. The Flute (Fl.) and Bassoon (Bsn.) parts are mostly rests, with some notes in measure 57 and 59. The Piano (Pno.) part features a complex accompaniment with many beamed notes and slurs.

61

Fl.

Bsn.

Pno.

D1

Musical score for measures 61-65. The Flute (Fl.) and Bassoon (Bsn.) parts have more notes. A "D1" marking is present in measure 64. The Piano (Pno.) part continues with complex accompaniment.

66

Fl.

Bsn.

Pno.

72

Fl.

Bsn.

Pno.

poco rit

E *agilmente* ♩ = 110

p (*dolce*)

mp

poco rit

p (*dolce*)

mp

poco rit

mf

mf

mp

77

Fl. *p* *mp* *p*

Bsn. *p* *mp* *p*

Pno. *mf* *mp* *mf*

82

Fl. *mp* *mf* *p*

Bsn. *mp* *mf* *p*

Pno. *mf* *mp* *mp*

E1

91 **F** *danzare* ♩. = 75

Fl. *p*

Bsn. *p*

Pno. *mp*

mp

104 **F1**

Fl. *mp*

Bsn. *mp*

Pno. *mf*

mf

119

Fl. *mf*

Bsn. *mf*

Pno. *f*

f *Con Pedale*

G

131

Fl.

Bsn. *mp*

Pno. *f* *mf*

140 **G1**

Fl. *mp*

Bsn.

Pno. *mp*

151

Fl. *mf*

Bsn. *mf*

Pno. *mf*

H

161

Fl.

Bsn.

Pno.

p

f

mf

mp

174

Fl.

Bsn.

Pno.

mp

mp

189 **H1**

Fl.

Bsn.

Pno.

mf

f *Con Pedale*

attacca

Detailed description of the musical score: The score consists of three staves. The top staff is for Flute (Fl.) in treble clef, the middle for Bassoon (Bsn.) in bass clef, and the bottom for Piano (Pno.) in grand staff (treble and bass clefs). The time signature is 4/4. The key signature has one flat (B-flat). Measure 189 is marked with a box containing 'H1'. The Flute and Bassoon parts have a dynamic marking of *mf* starting in measure 190. The Piano part has a dynamic marking of *f* starting in measure 190 and includes 'Con Pedale' instructions. The score ends with an 'attacca' marking in measure 196.

si lamenta ♩ = 55

202

Fl. *mf* *p* *mf* *mp* *p*

Bsn. *mf* *p* *mf* *mp* *mf*

Pno. *mf*

Detailed description: This system contains measures 202 through 206. The Flute part starts with a dynamic of *mf*, then *p*, *mf*, *mp*, and *p*. The Bassoon part starts with *mf*, then *p*, *mf*, *mp*, and *mf*. The Piano accompaniment is marked *mf* throughout. The time signature changes from 4/4 to 3/4 and back to 4/4.

207

Fl. *mp* *p* *mp* *mf*

Bsn. *mp* *mf*

Pno. *mp* *mf* *f*

Detailed description: This system contains measures 207 through 211. The Flute part has dynamics of *mp*, *p*, *mp*, and *mf*. The Bassoon part has dynamics of *mp* and *mf*. The Piano accompaniment has dynamics of *mp*, *mf*, and *f*. The time signature changes from 3/4 to 4/4 and back to 3/4.

213 11

Fl. *mp*

Bsn. *mp*

Pno. *mf* *poco a poco dim.* *mp*

218

Fl. *p* *poco rit* *mp* J *a tempo* *mp*

Bsn. *poco rit* *mf* *a tempo* *p* *mp*

Pno. *poco dim* *poco rit e allargando* *a tempo* *mf*

222

Fl.

Bsn.

Pno.

f *mp* *mf* *mp*

mf *mp* *f* *mp*

mf

5/4

226

Fl.

Bsn.

Pno.

J1

p *mp* *mf* *mp*

p *mp* *mf* *mp*

f *mf*

5/4

230

Fl. *mf* *p*

Bsn. *mf* *p*

Pno. *f* *mf* *mp*

K

234

Fl. *mf* *mp* *poco rit* *a tempo*

Bsn. *mf* *mp* *poco rit* *a tempo*

Pno. *mf* *f* *poco rit* *a tempo*

240 K1

Fl. *mf* *mp*

Bsn. *mf* *mp*

Pno.

Measures 240-246. Time signatures: 3/4, 2/4, 3/4, 2/4, 3/4, 2/4. Dynamics: *mf*, *mp*.

247

Fl. *mf* *mp* *f* *ff*

Bsn. *mf* *mp* *f* *ff*

Pno. *f* *ff*

Measures 247-253. Time signatures: 2/4, 3/4, 2/4, 3/4, 2/4, 3/4, 2/4. Dynamics: *mf*, *mp*, *f*, *ff*.