Innocence

for flute, bassoon and piano

Nigel Morgan

Innocence

for flute, bassoon and piano

Nigel Morgan

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.

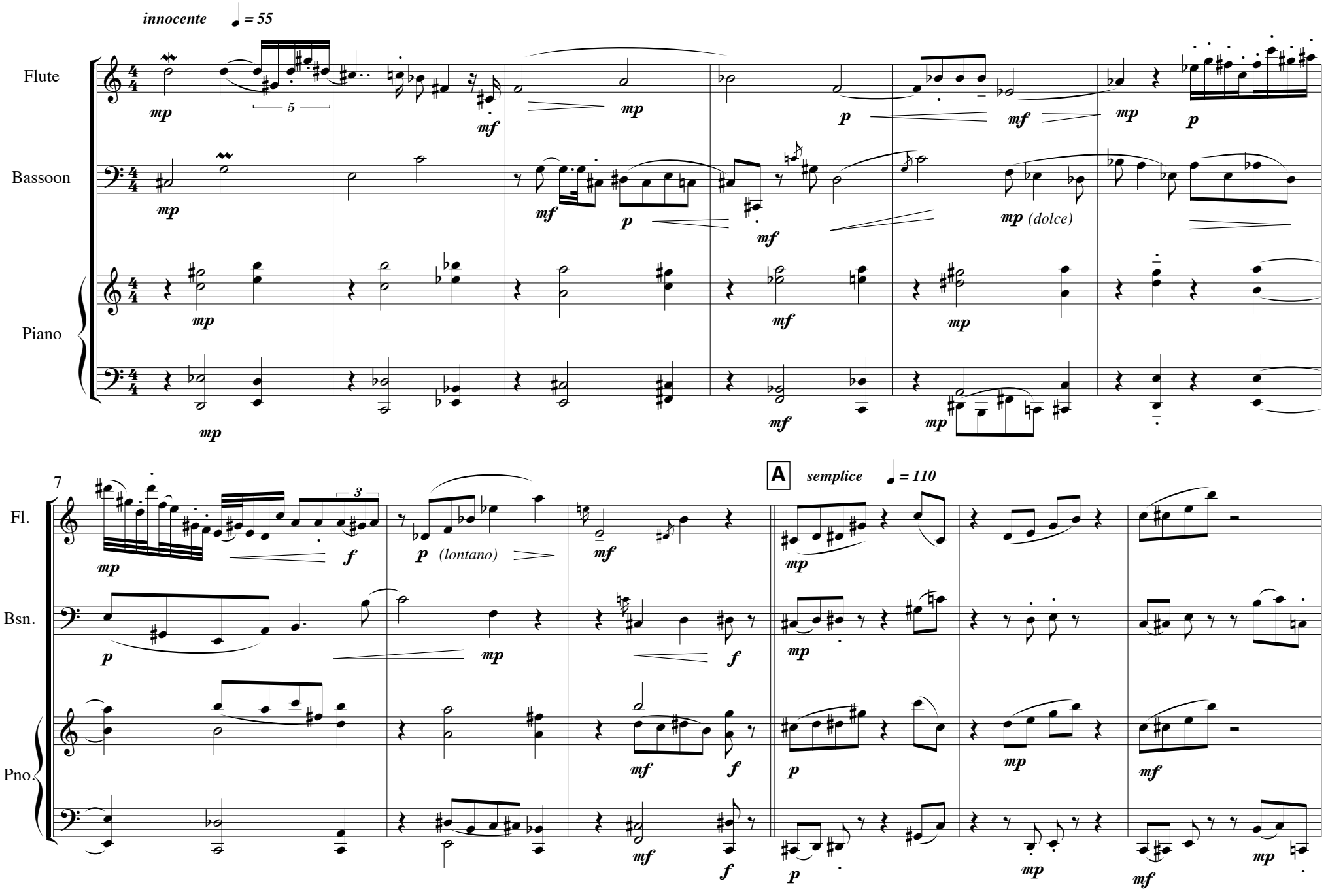
Notes for Performance

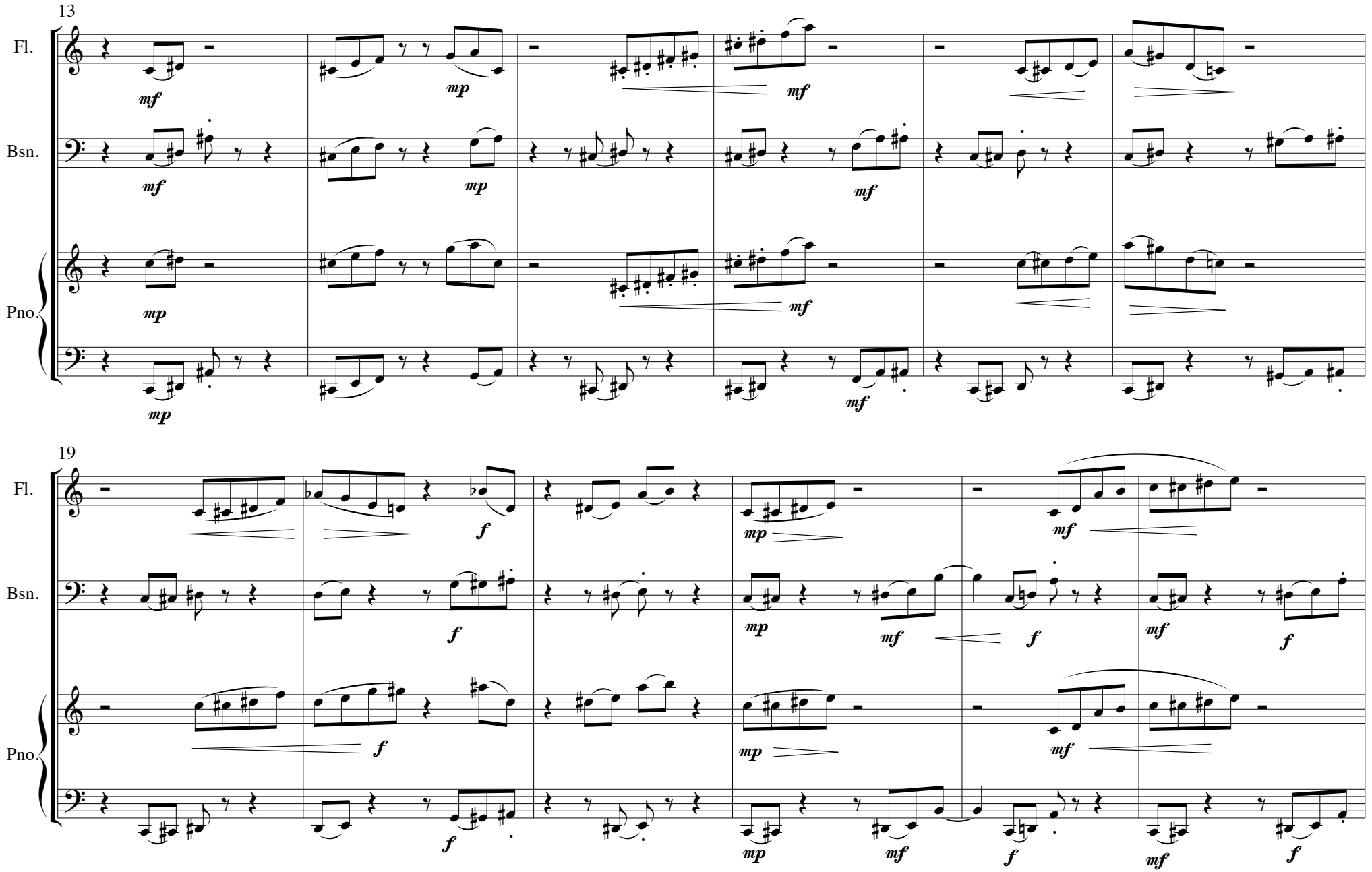
The musical articulations, tempo and dynamics should be seen as no more than starting points towards a performance. Performers are free to create their own 'play' of musical expression and add variants and ornamentations as appropriate.

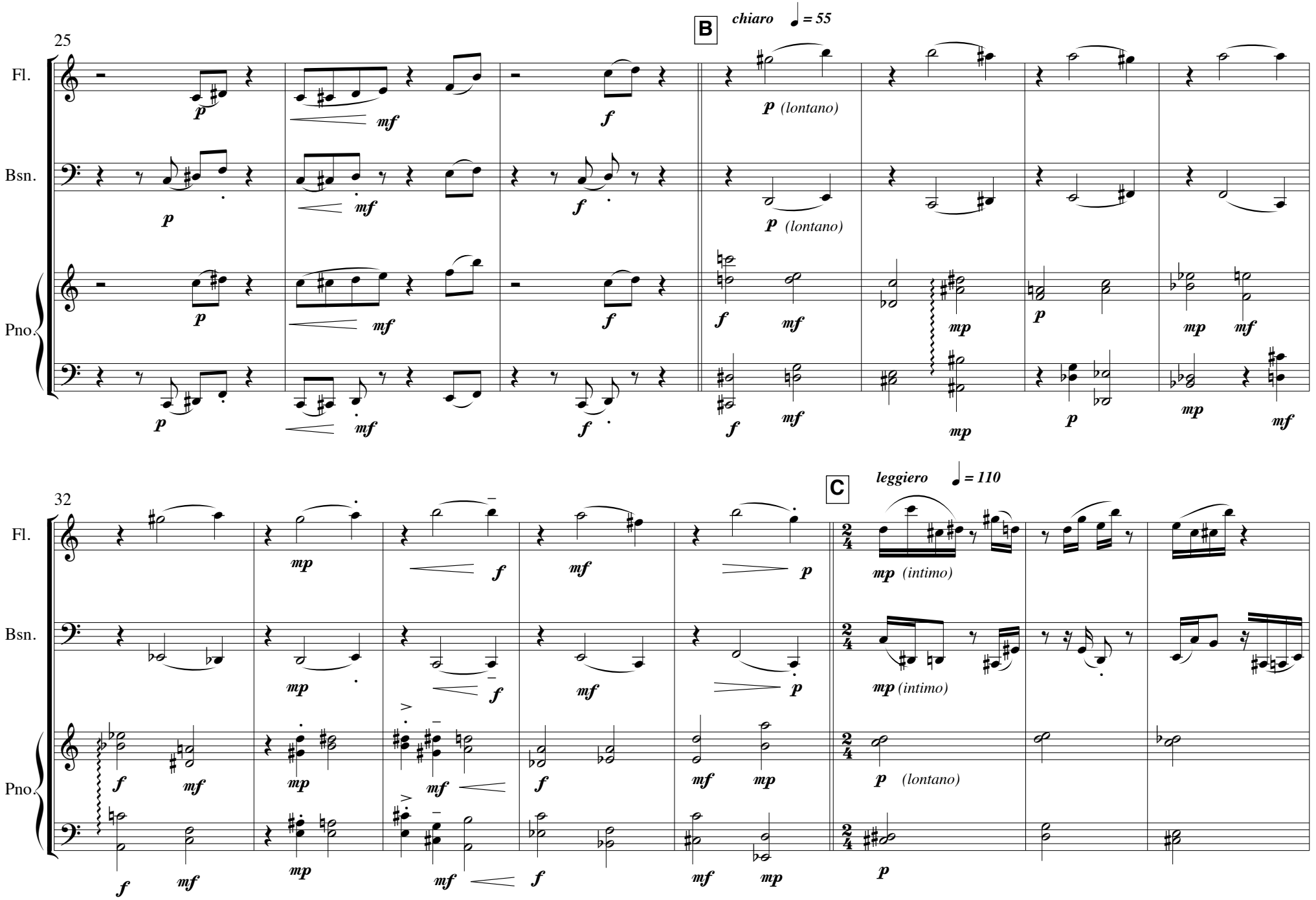
The music was composed during April 2015 for the Meltemi Ensemble: **Joanna Lewis** (flute), **David Baker** (bassoon) and **John Truss** (piano),

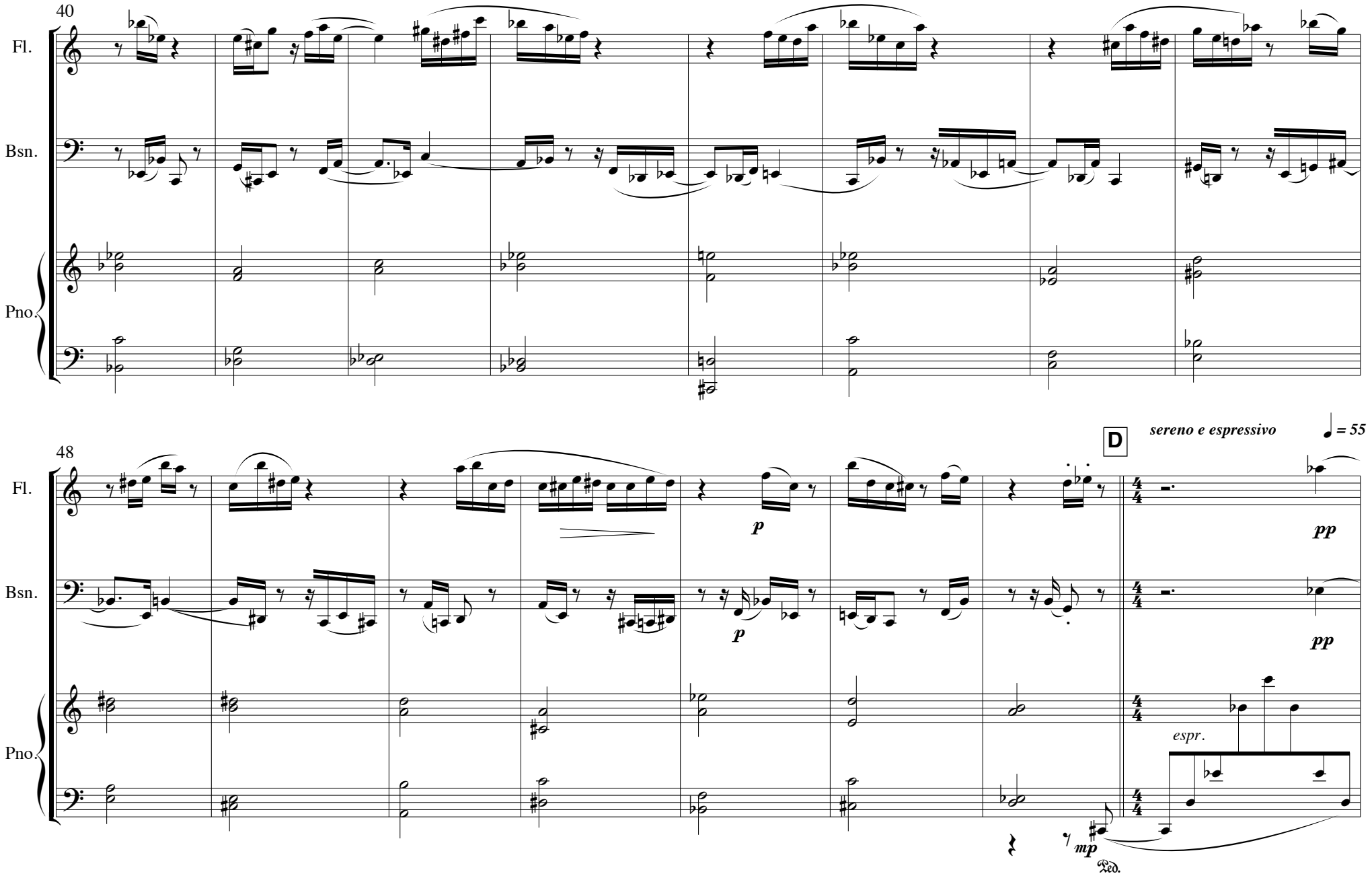
In memory of Karlheinz Stockhausen (1928 - 2007)

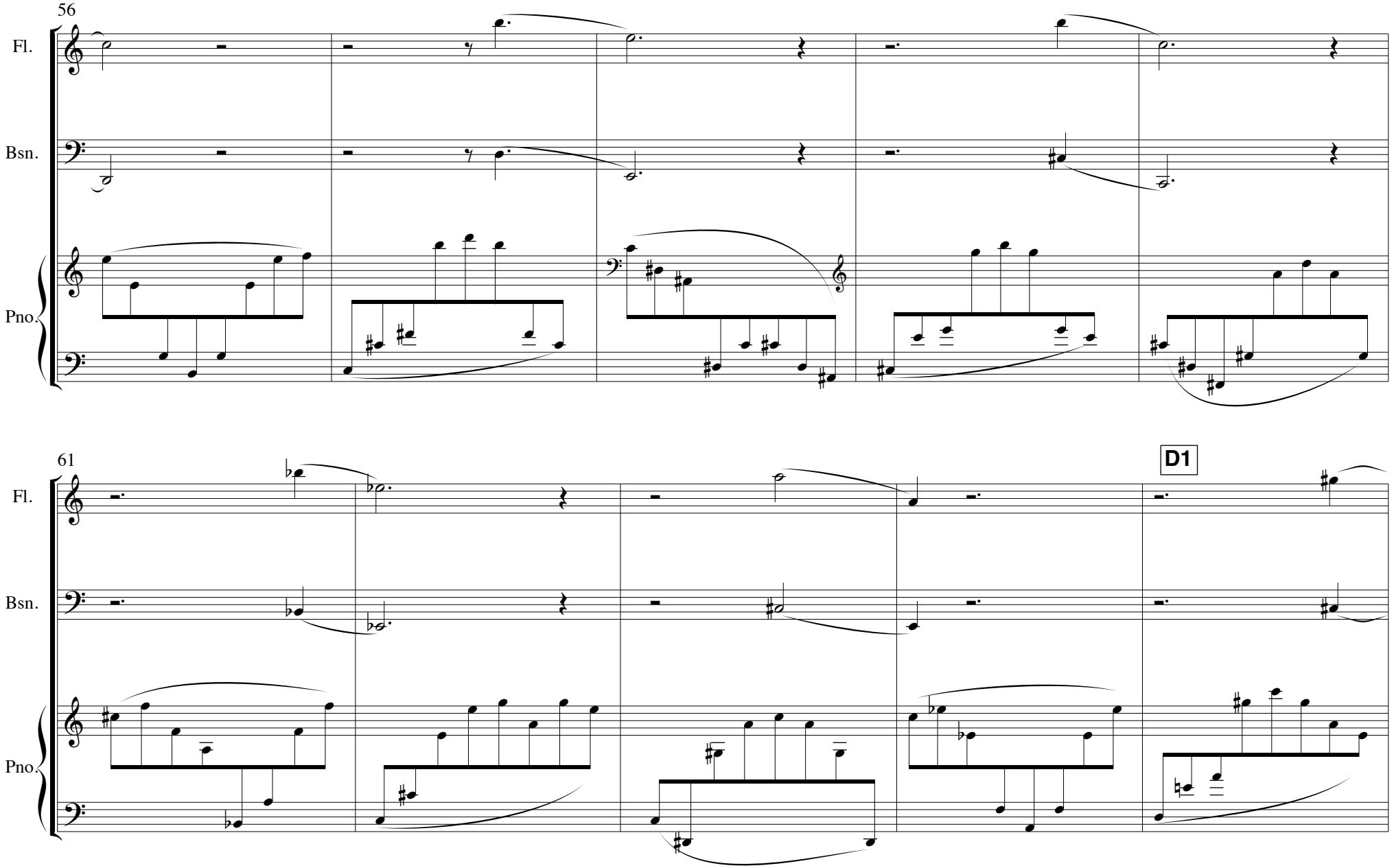
Innocence

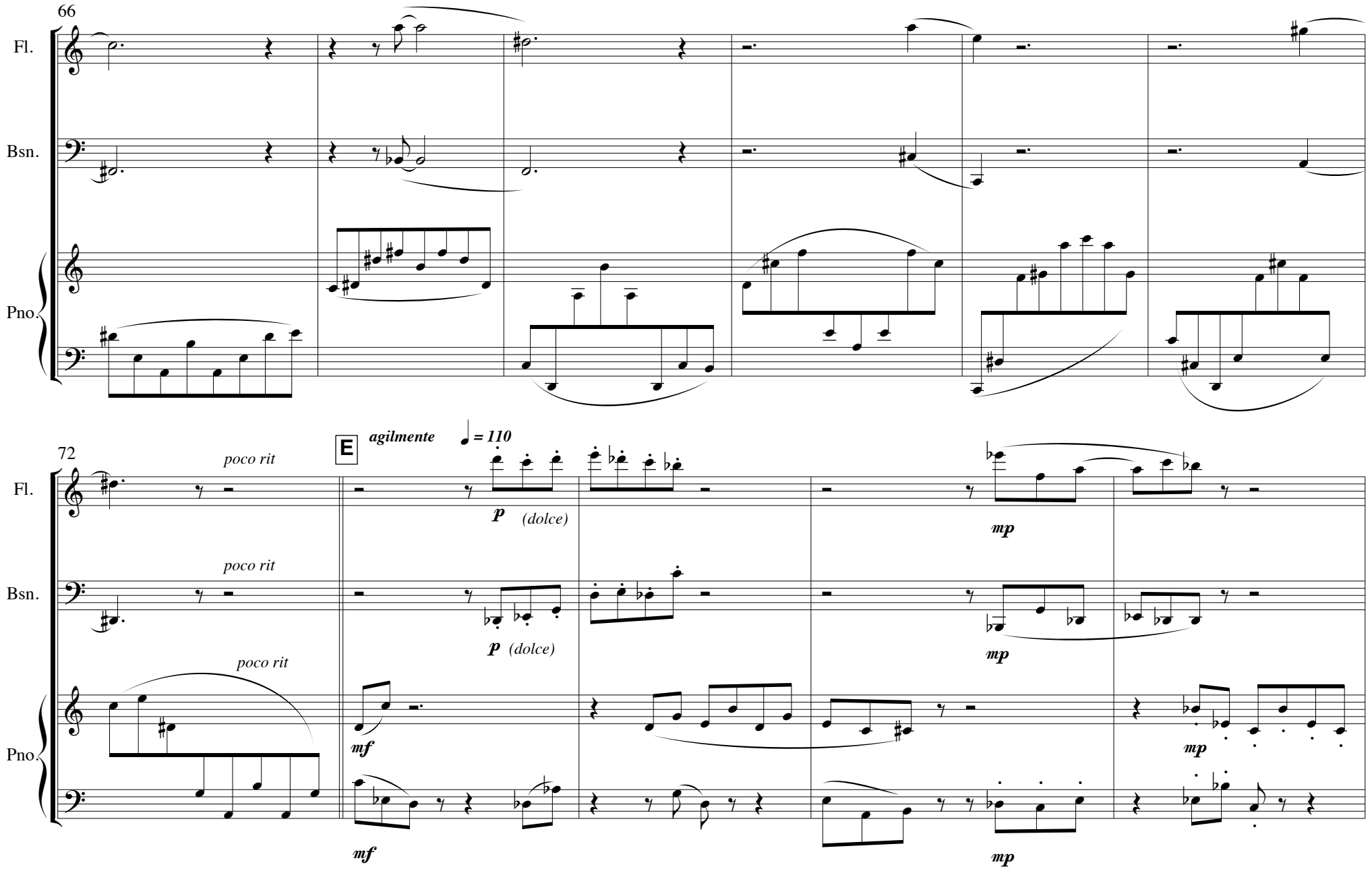

innocente
♩ = 55
Flute
Bassoon
Piano
mp
mf
p
mp (dolce)
7
A
semplice
♩ = 110
Fl.
Bsn.
Pno.
f
p (lontano)

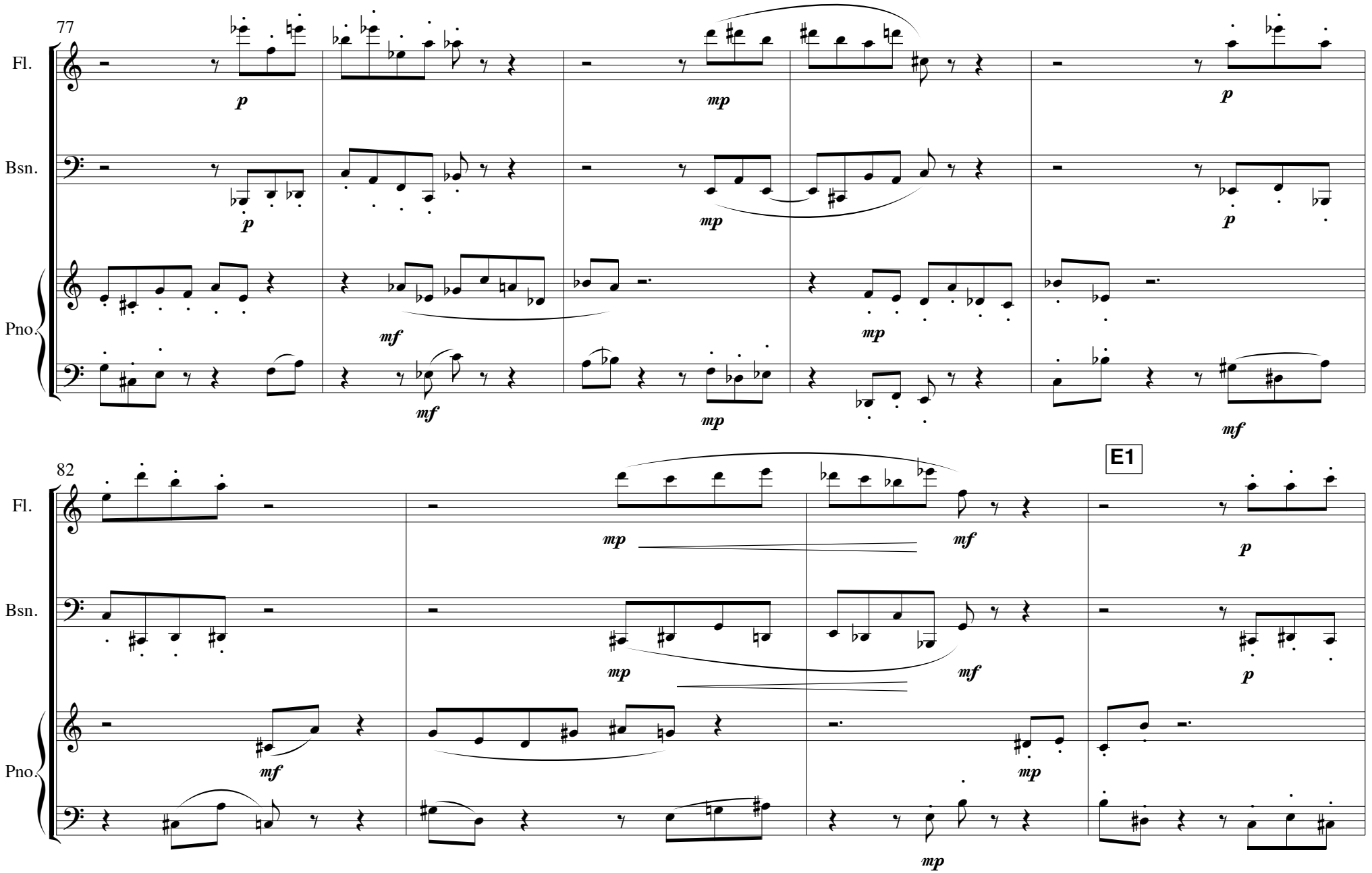

13
Fl.
Bsn.
Pno.
19
Fl.
Bsn.
Pno.

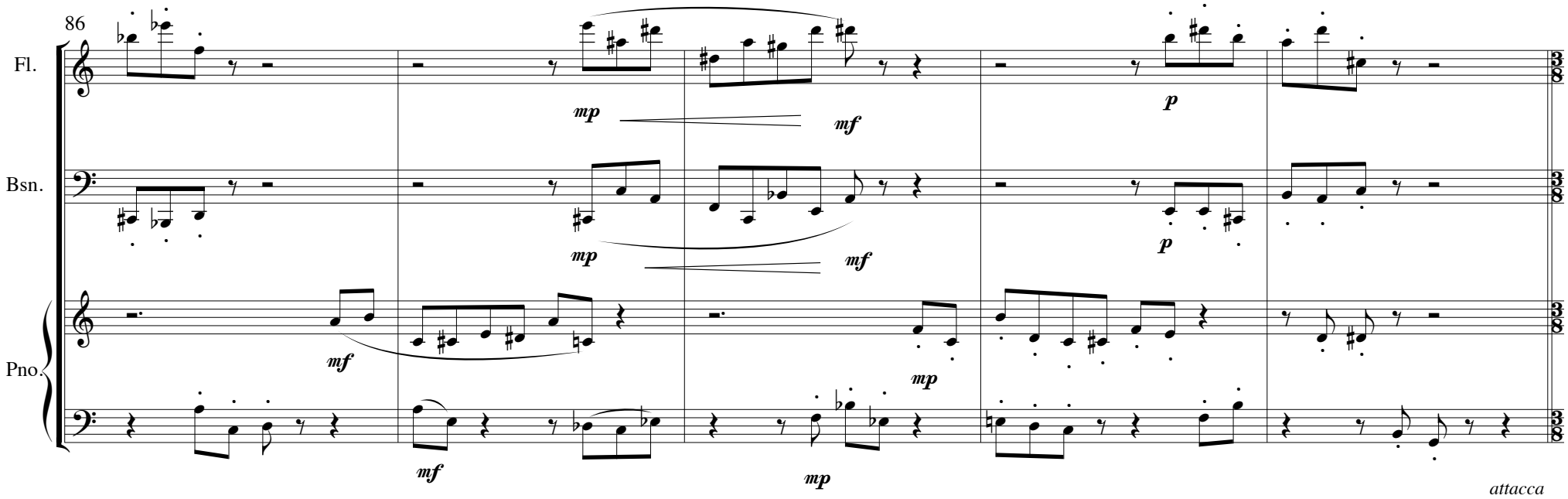

25
B
chiaro
= 55
Fl.
Bsn.
Pno.
p
mf
f
p (lontano)
mp
32
C
leggiero
= 110
mp (intimo)

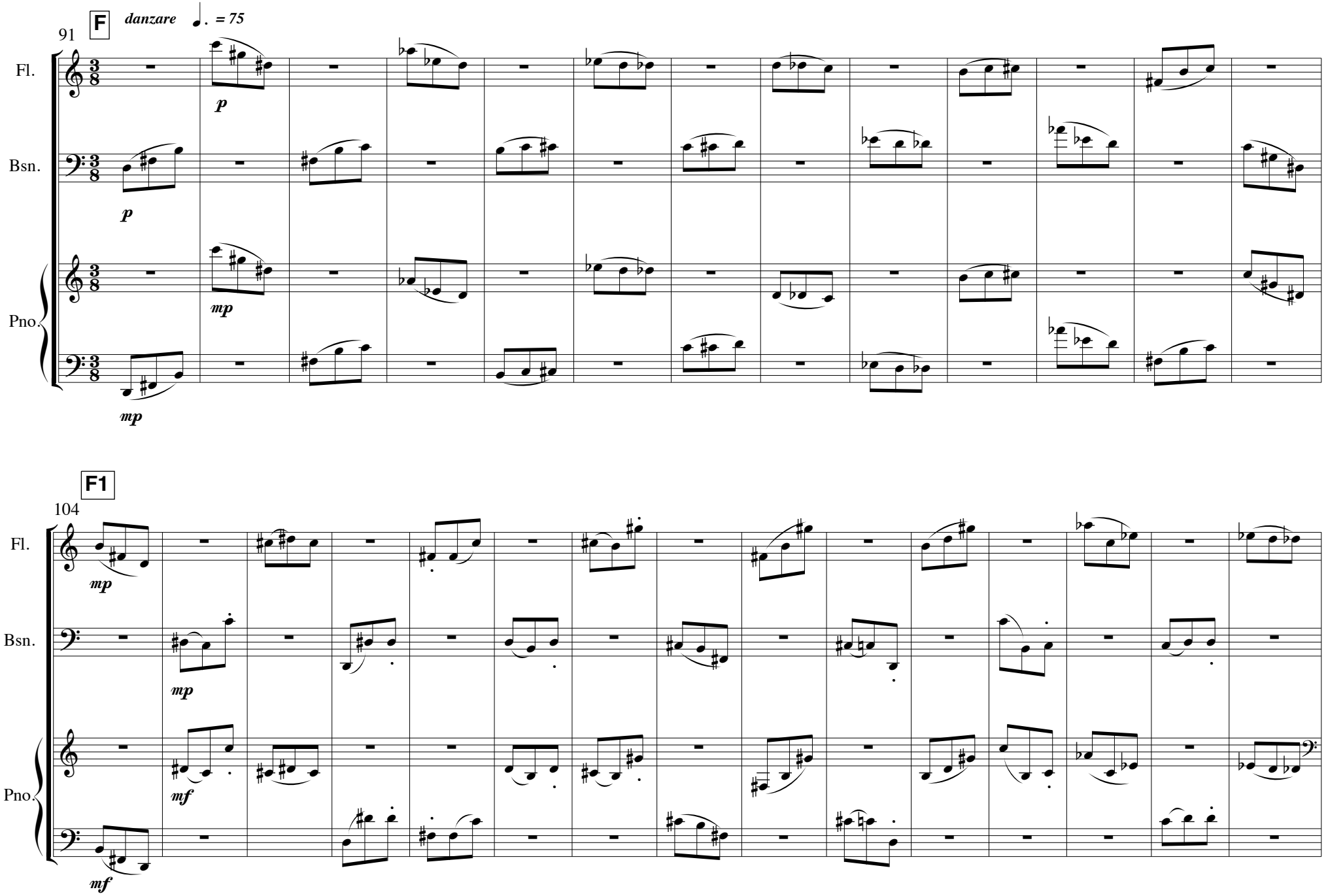

40
Fl.
Bsn.
Pno.
48
Fl.
Bsn.
Pno.
D
sereno e espressivo
♩ = 55
p
p
pp
pp
espr.
mp
Ped.

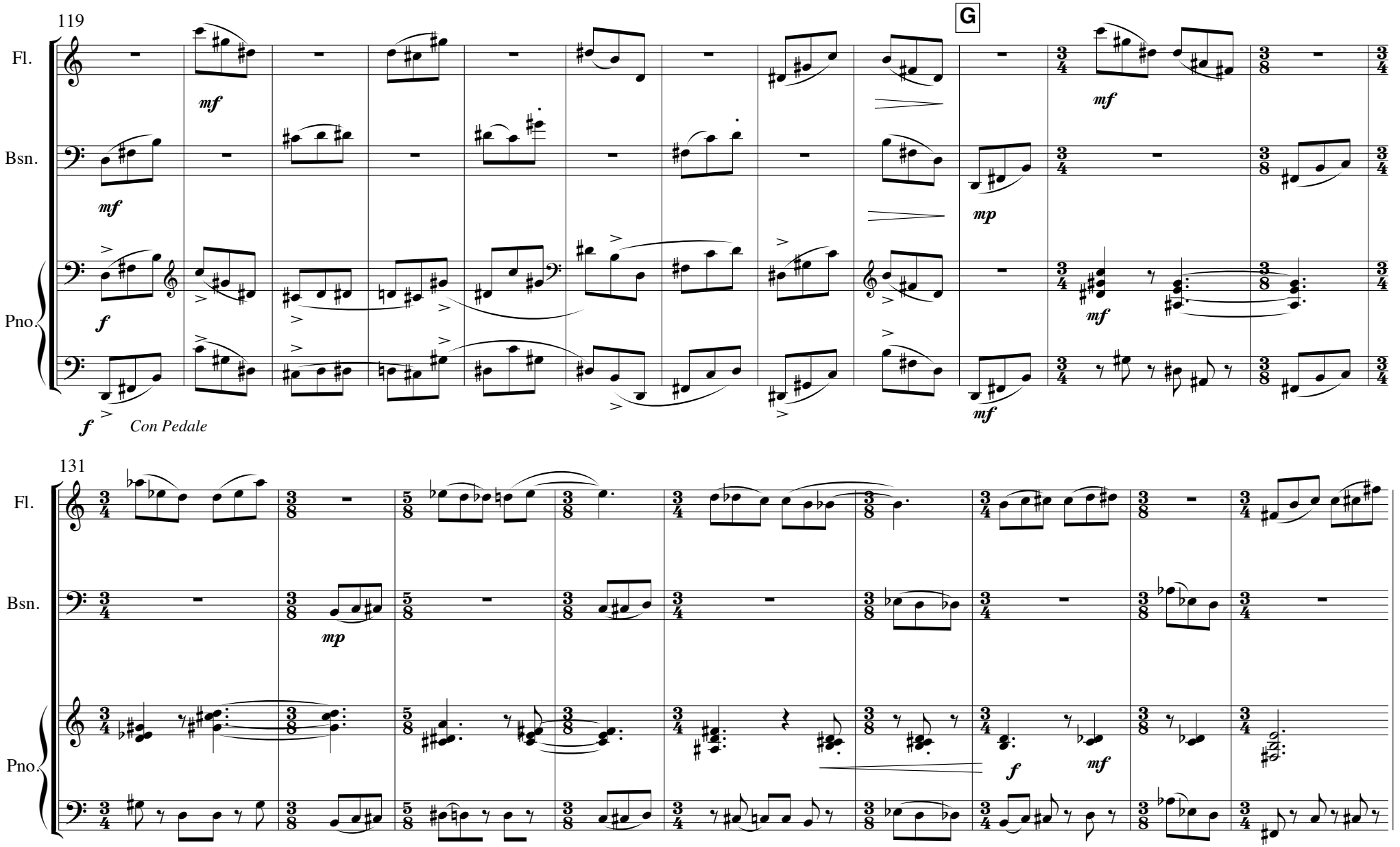

56
Fl.
Bsn.
Pno.
61
D1
Fl.
Bsn.
Pno.

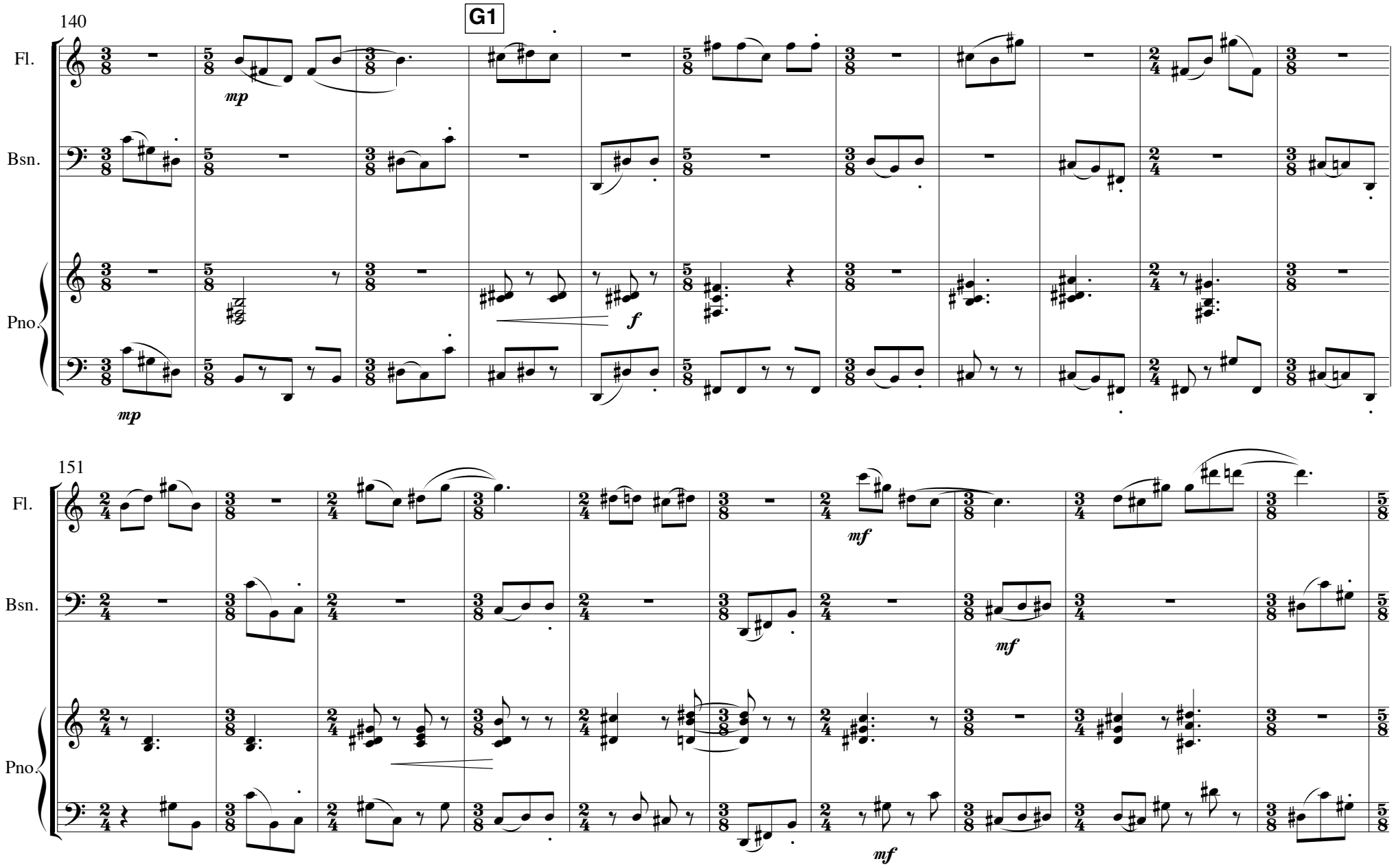

66
Fl.
Bsn.
Pno.
72
poco rit
E
agilmente
♩ = 110
p (dolce)
mp
mf

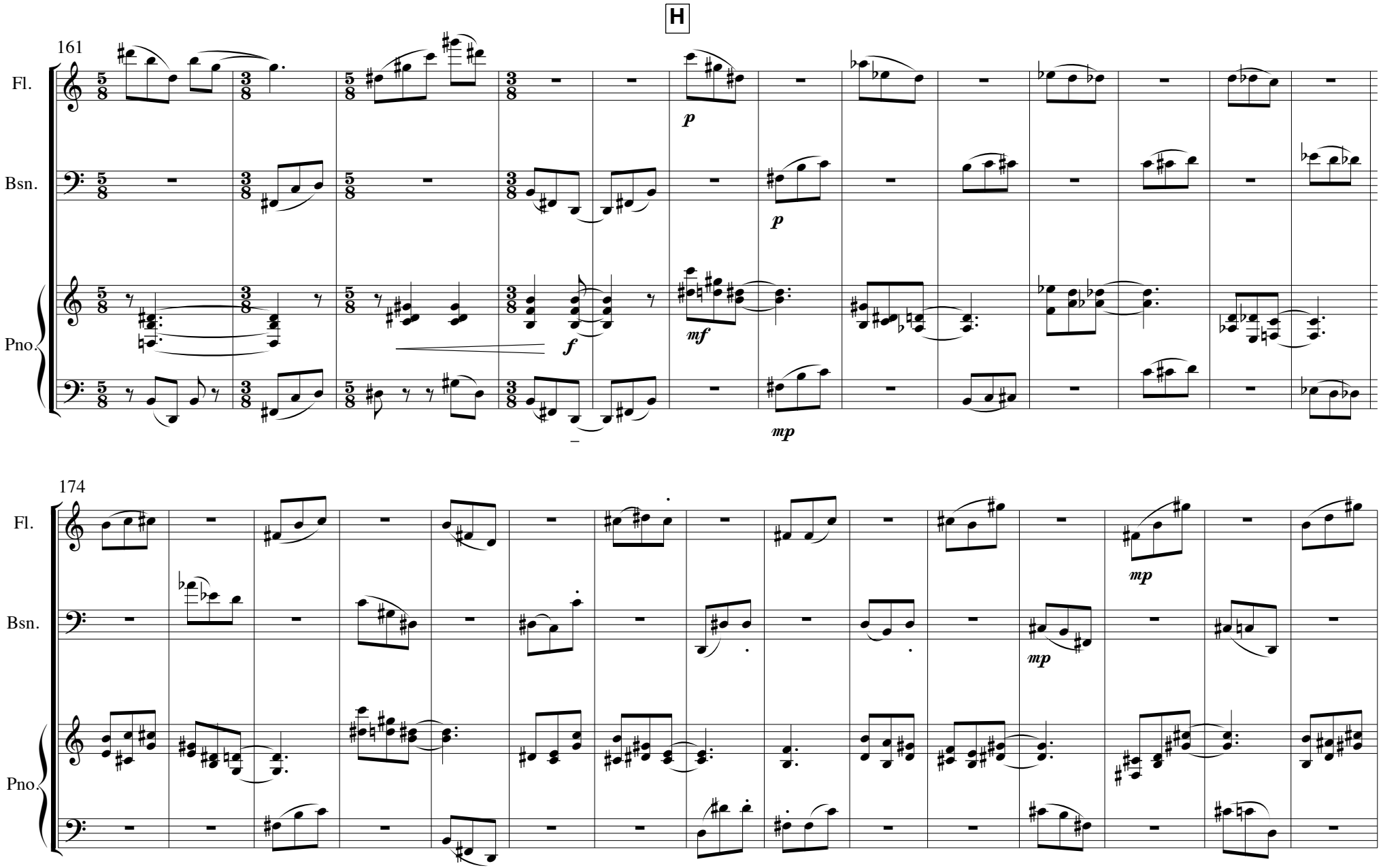

77
Fl.
Bsn.
Pno.
p
mp
mf
82
E1

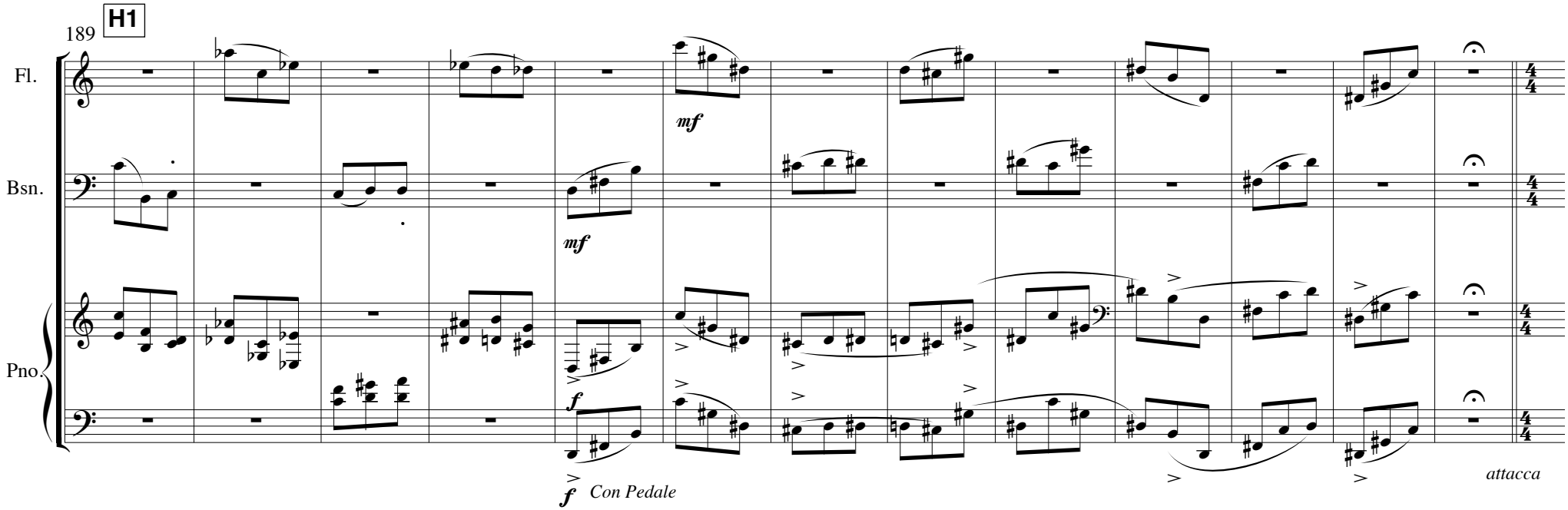

86
Fl.
Bsn.
Pno.
mp
mf
p
attacca

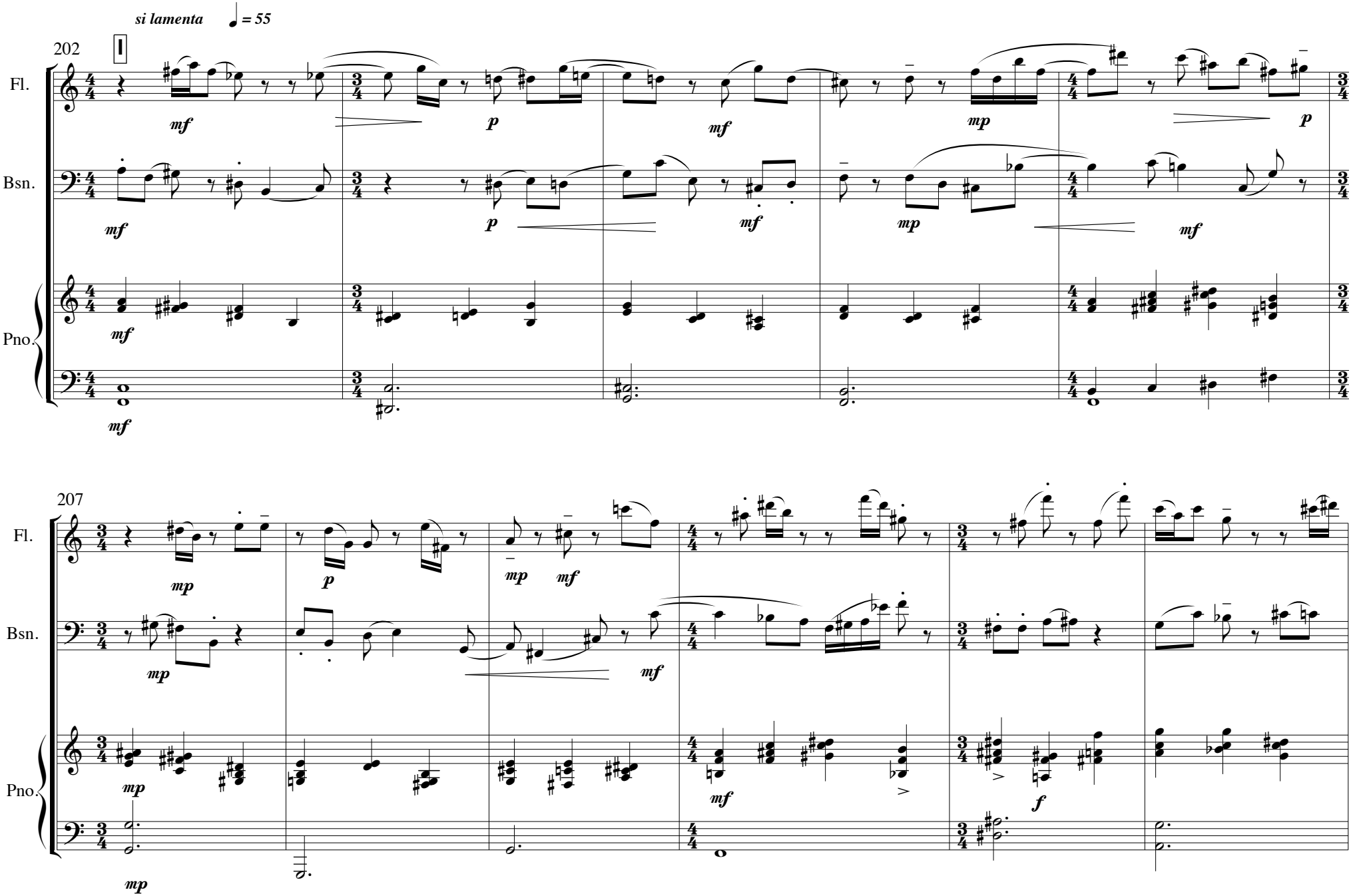

91
F
danzare
. = 75
Fl.
Bsn.
Pno.
p
p
mp
mp
104
F1
Fl.
Bsn.
Pno.
mp
mp
mf
mf

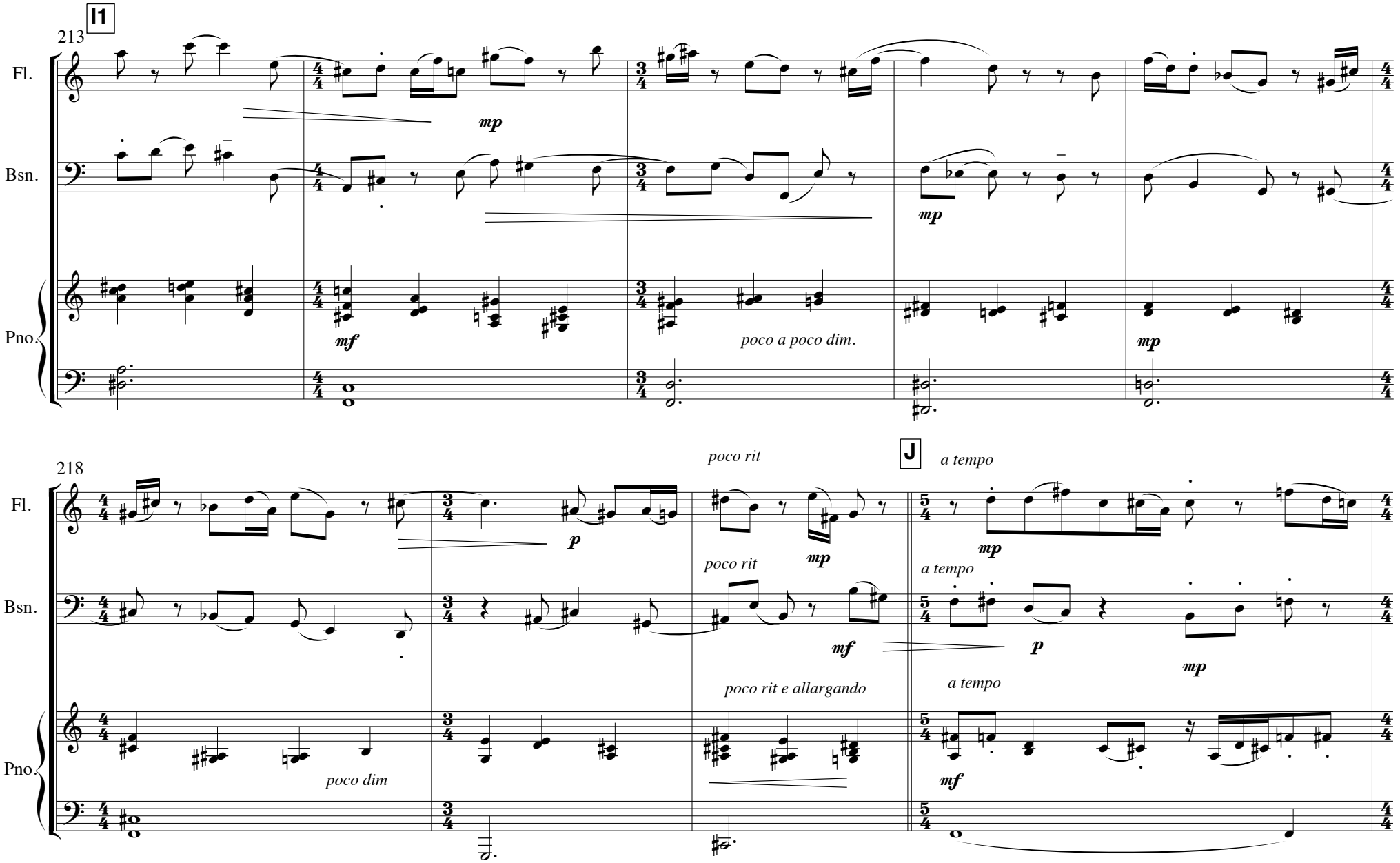

119
G
Fl.
Bsn.
Pno.
mf
mp
f
Con Pedale
131

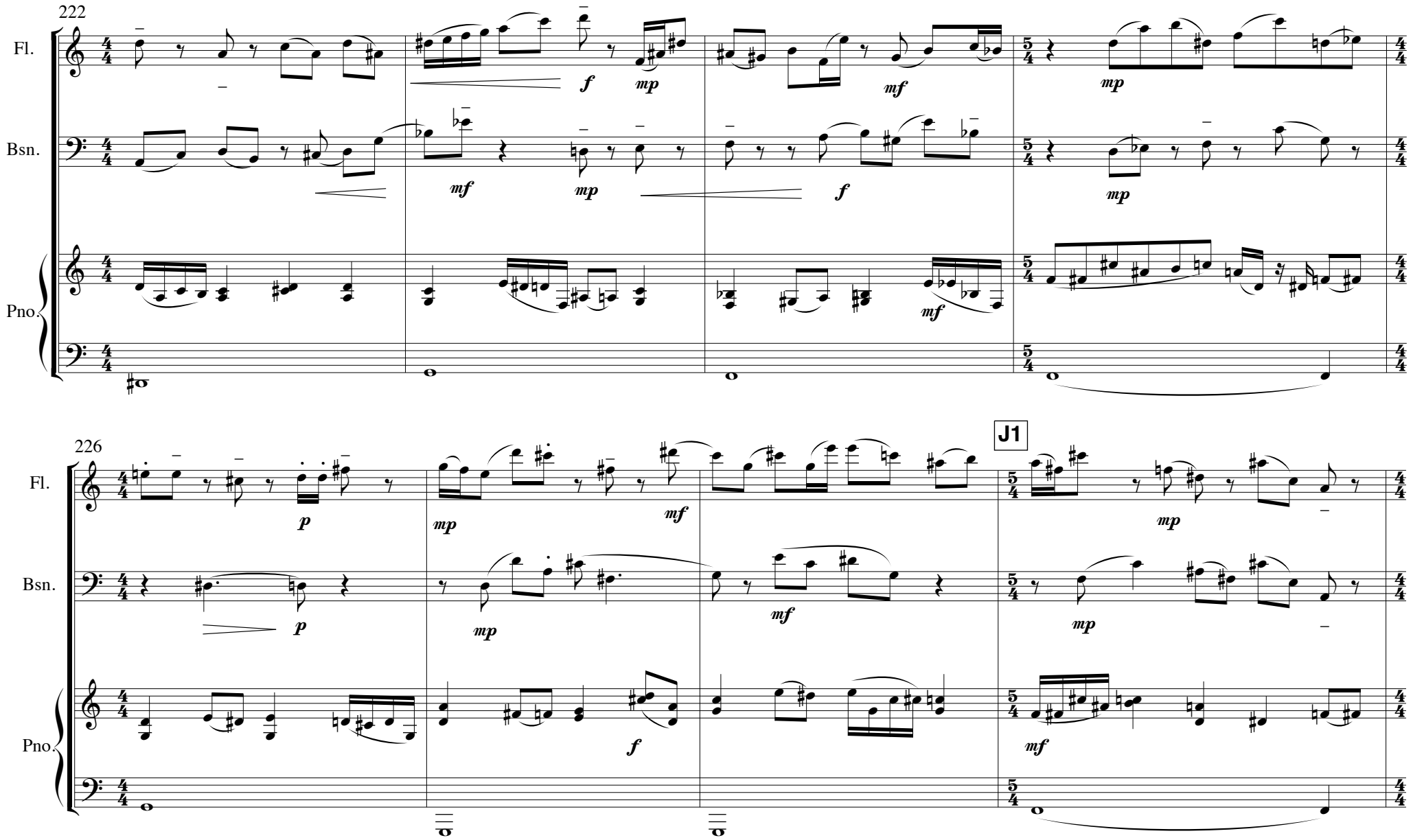

140
G1
Fl.
Bsn.
Pno.
mp
mp
f
151
Fl.
Bsn.
Pno.
mf
mf
mf

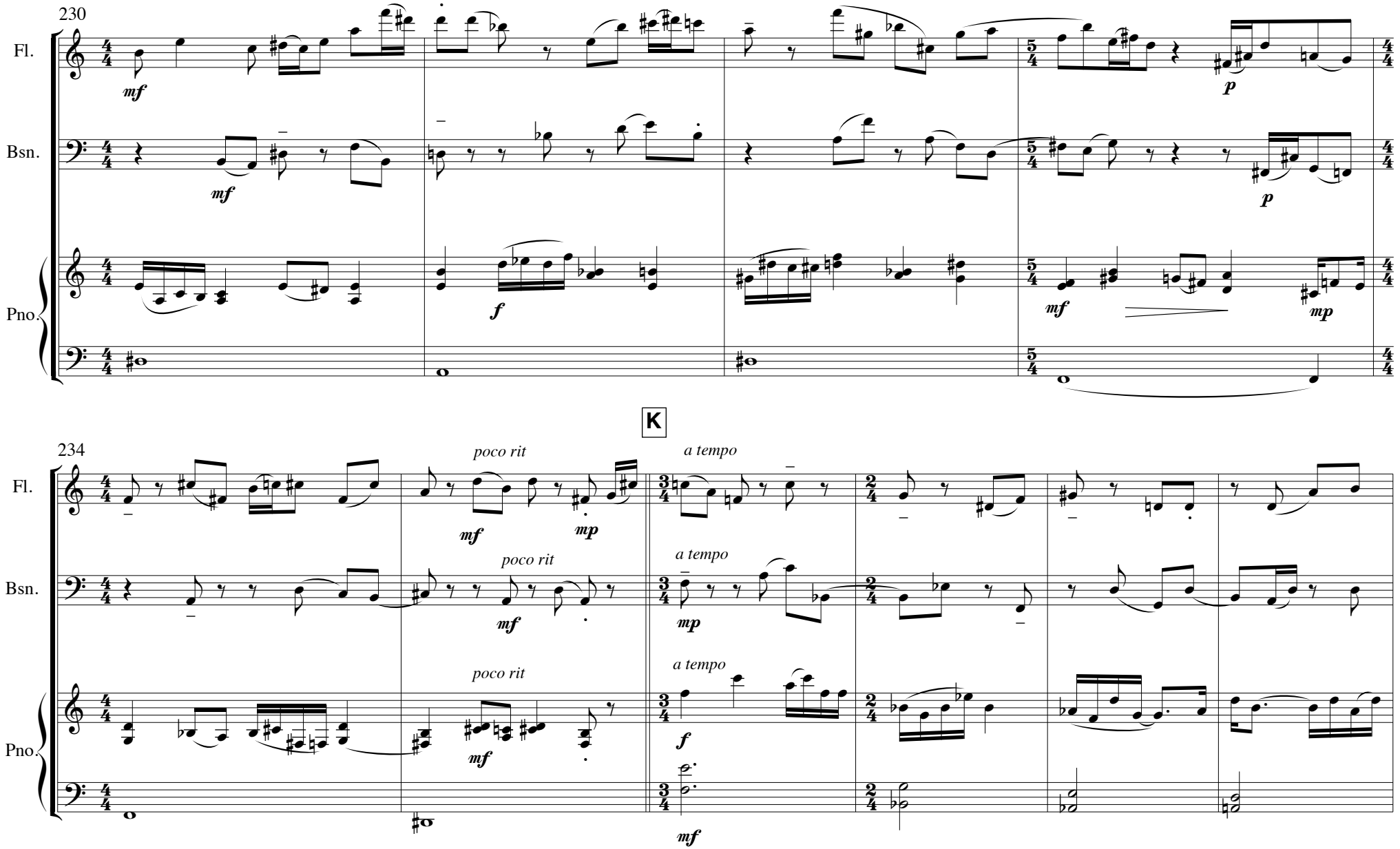

H
161
Fl.
Bsn.
Pno.
p
p
mf
f
mp
174
Fl.
Bsn.
Pno.
mp
mp

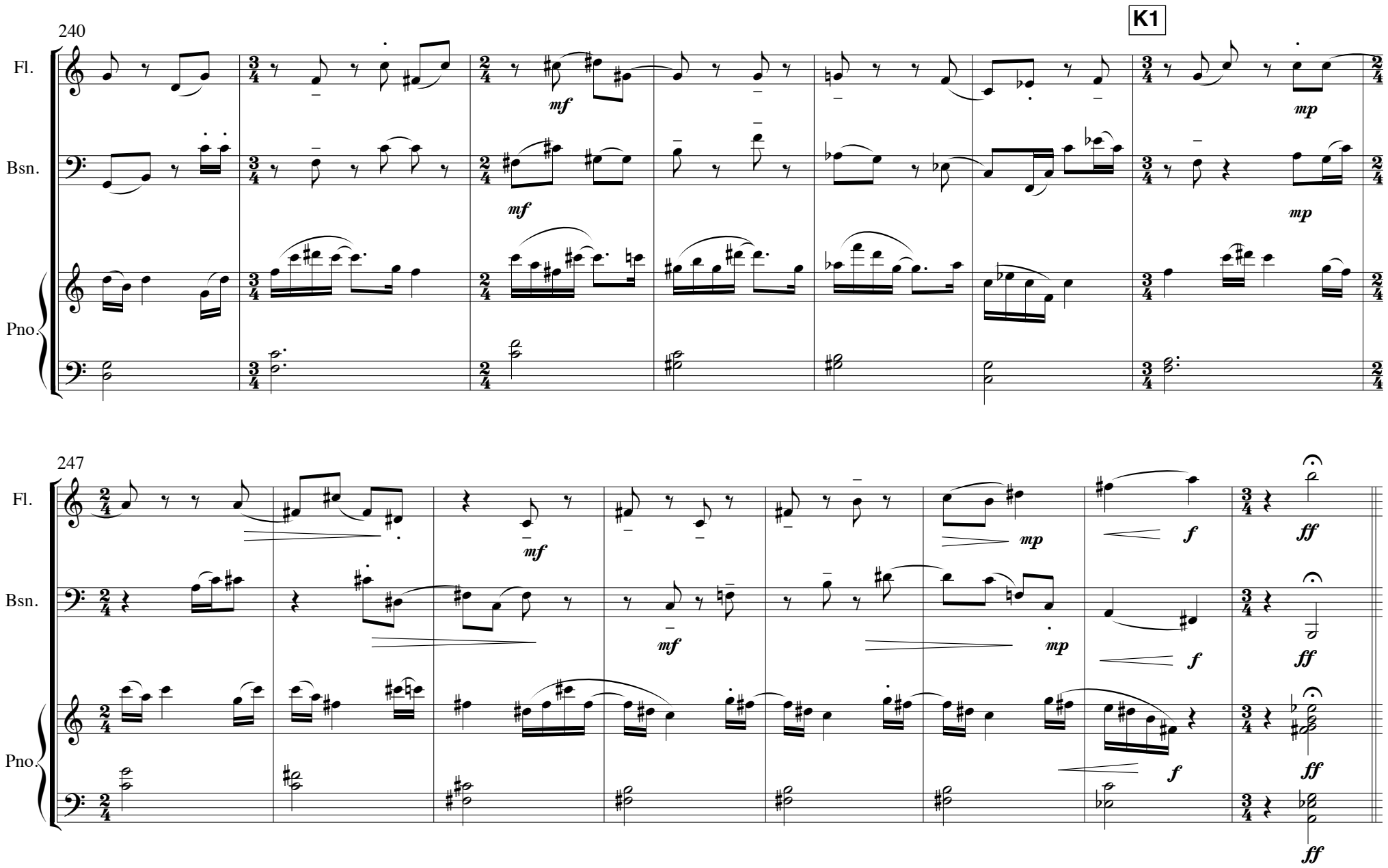

189
H1
Fl.
Bsn.
Pno.
mf
mf
f
f
Con Pedale
attacca


si lamenta
♩ = 55
202
I
Fl.
Bsn.
Pno.
mf
p
mf
mp
p
207
Fl.
Bsn.
Pno.
mp
p
mp
mf
mf
mp
mf
f
mp


I1
213
Fl.
Bsn.
Pno.
mp
mf
poco a poco dim.
mp
218
poco rit
J
a tempo
p
mp
poco rit
mf
a tempo
poco dim
poco rit e allargando
a tempo
mf


222
Fl.
Bsn.
Pno.
226
J1


230
Fl.
Bsn.
Pno.
mf
mf
f
mf
p
p
mp
K
234
poco rit
a tempo
mf
mp
mf
mp
mf
f
mf


K1
240
Fl.
Bsn.
Pno.
mf
mp
247
Fl.
Bsn.
Pno.
mf
mp
f
ff