Rising, Falling

For solo violin

Nigel Morgan

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About the piece

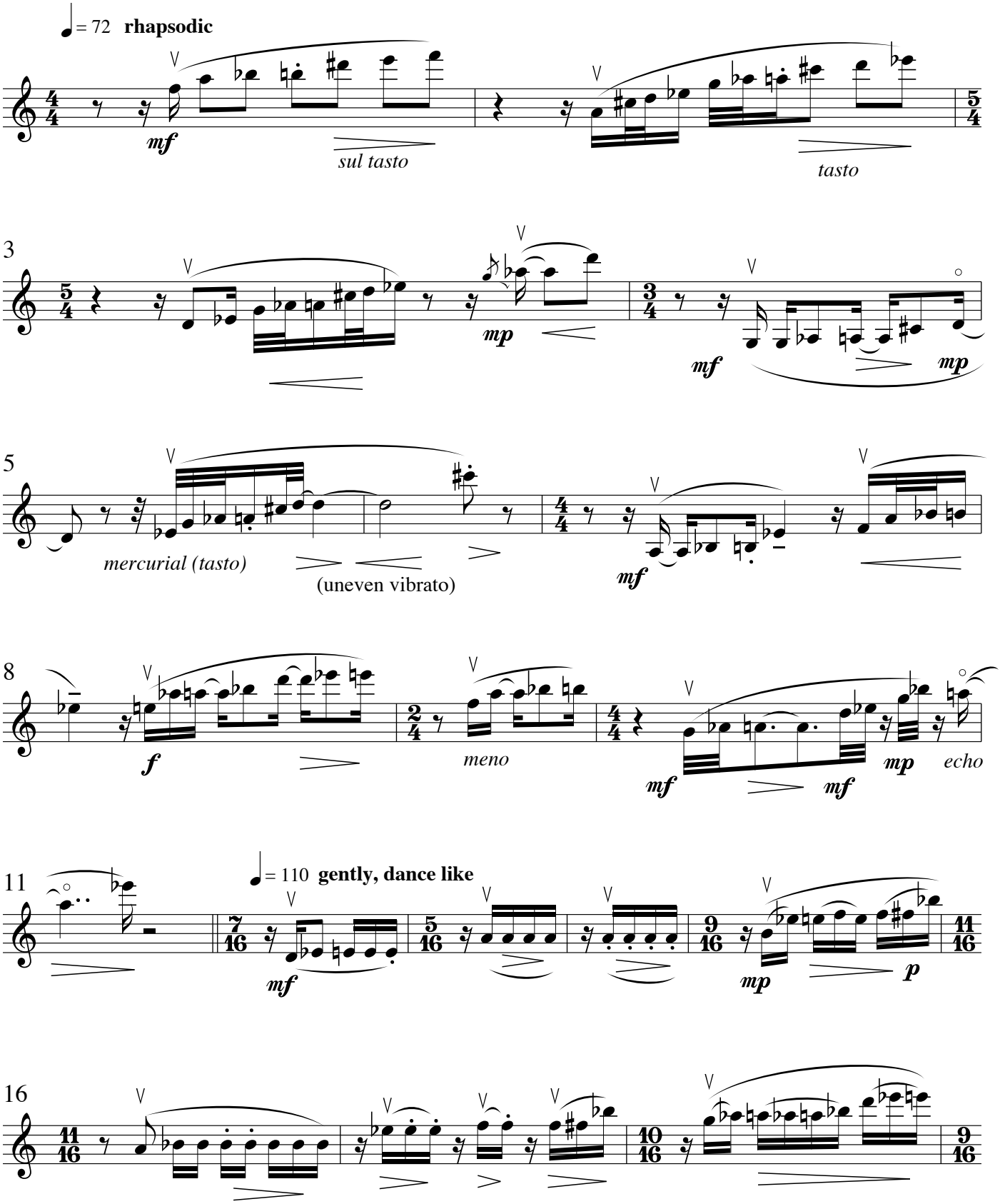
Rising, Falling was written in 1997 as a fiftieth birthday present for the composer Stephen Potts. Although the music was originally conceived for solo violin it has proved to be most effective in versions for solo viola and solo cello.

The title of the score comes from a sequence of descriptions that composer and author Sam Richards has applied to the elements that make up his own compositions: melody is 'rising, falling, hovering', rhythm is 'rate of change', harmony as 'what happens together. *Rising, Falling* is one of four works 'about melody' that share variations of the same title. In this piece the performer is asked to play all the rising phrases up-bow, all the falling phrases down-bow.

Rising, Falling is one of a number of works by Nigel Morgan that use source material from Nicholas Slonimksy's *Thesaurus of Scales and Melodic Patterns (1947)*, a collection of several thousand examples much used by jazz musicians and composers. John Coltrane is said to have learnt them all! John Adams recently celebrated their use in his orchestral work *Slonimsky's Earbox*. *Rising, Falling* employs pattern 5: a tritone progression (an equal division of the octave into two parts) with an interpolation of two notes.

This single movement work was created with the interaction of the Symbolic Composer software, an application co-developed by the composer. An introduction to Symbolic Composer, the Lisp code for *Rising, Falling* and a recording of the work can be found on the composer's website www.nigel-morgan.co.uk

Rising, Falling



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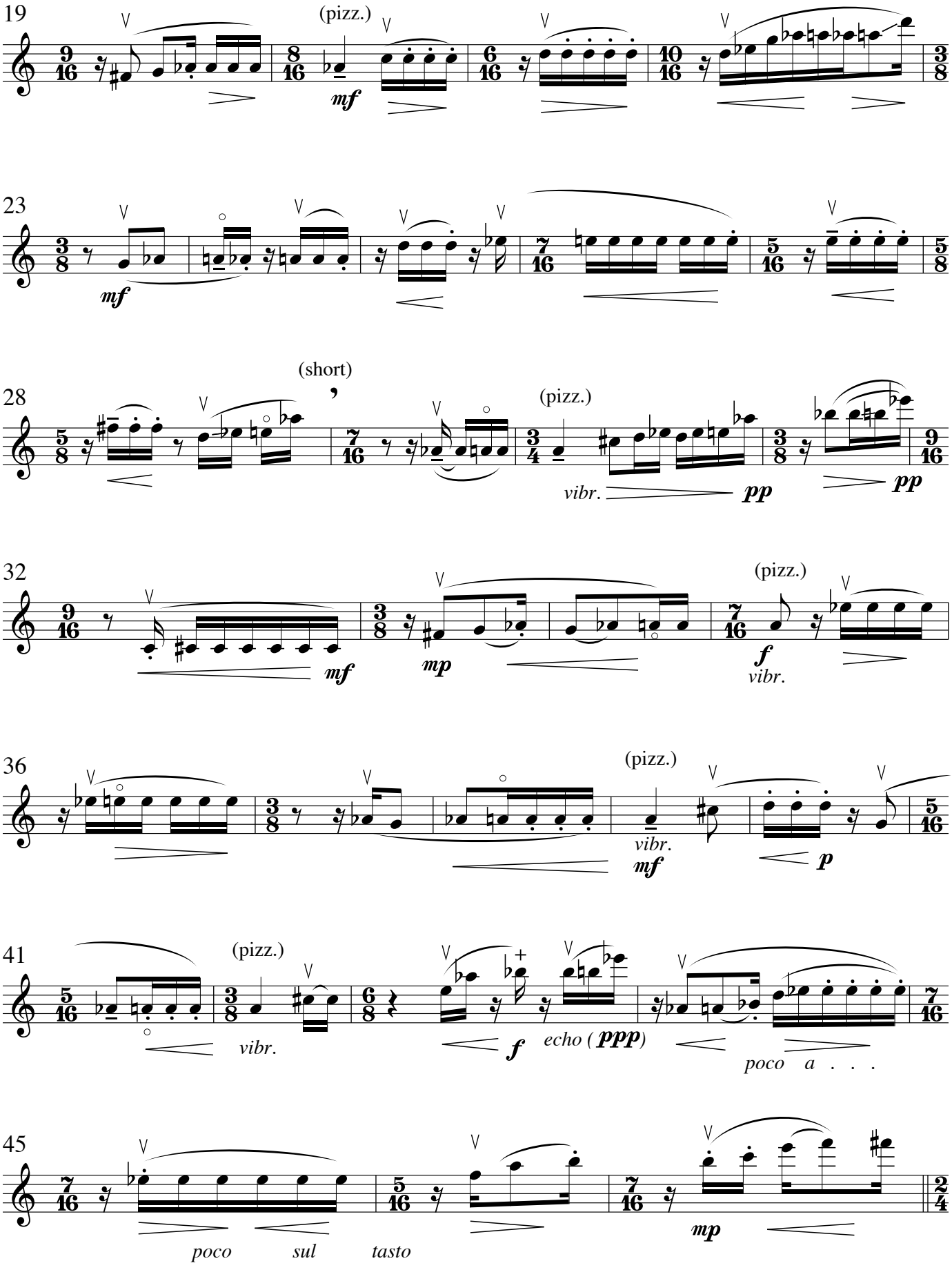
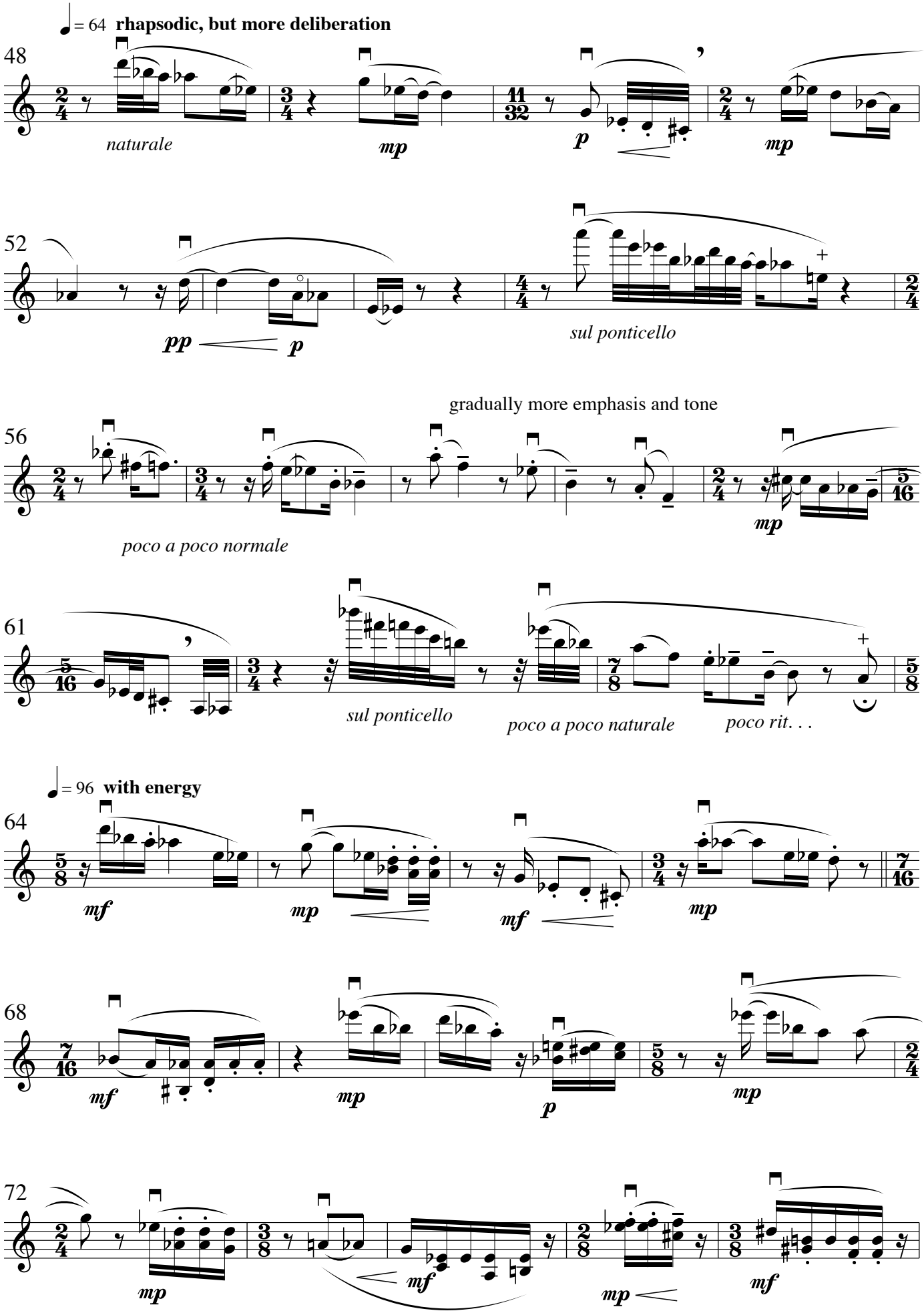
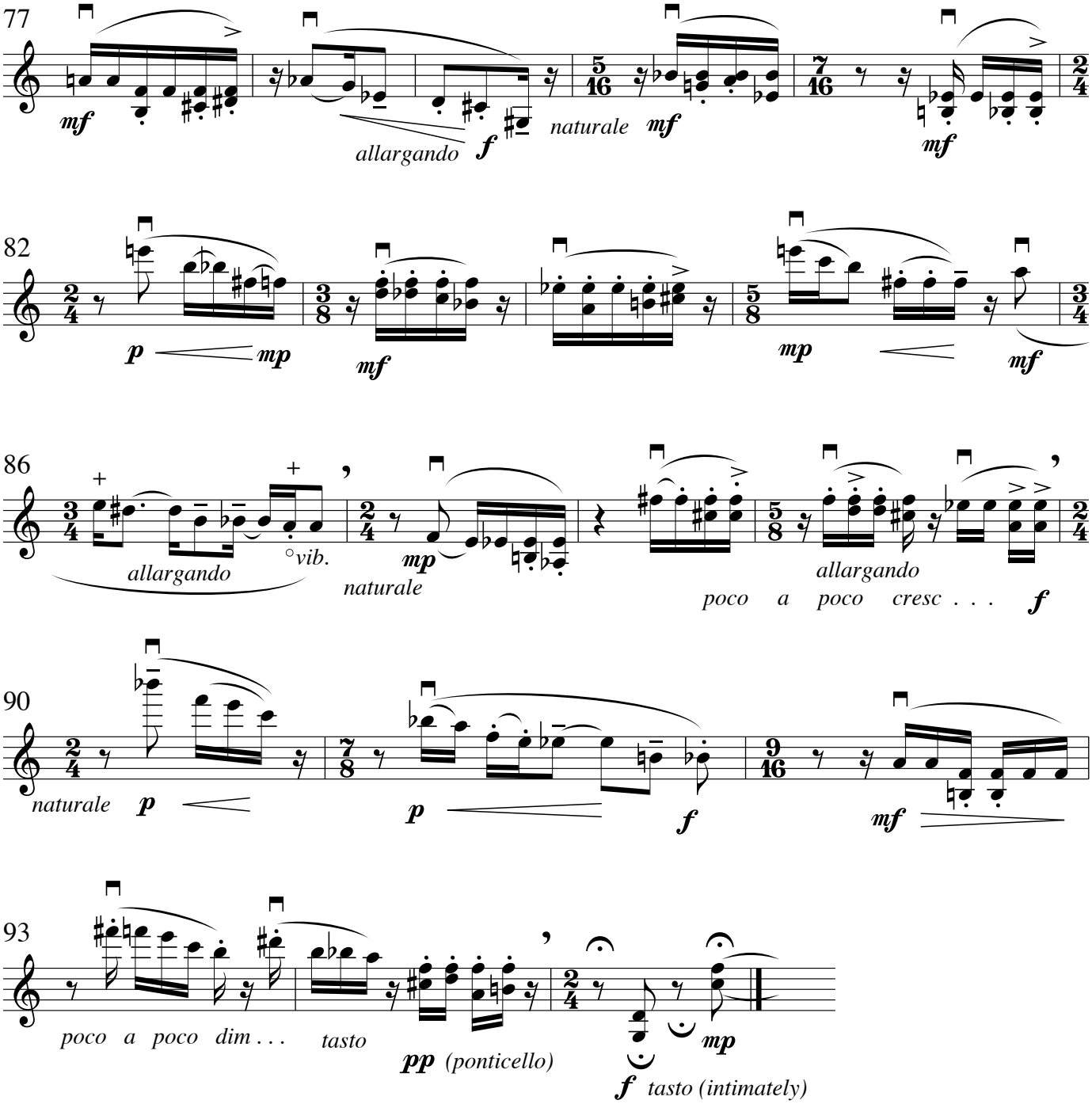
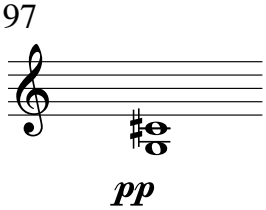

19
(pizz.)
mf
23
mf
28
(short)
(pizz.)
vibr.
pp
pp
32
mf
mp
(pizz.)
f
vibr.
36
(pizz.)
vibr.
mf
p
41
(pizz.)
vibr.
f
echo (ppp)
poco a . . .
45
poco sul tasto
mp


♩ = 64 rhapsodic, but more deliberation
48
naturale
mp
p
mp
52
pp
p
sul ponticello
gradually more emphasis and tone
56
poco a poco normale
mp
61
sul ponticello
poco a poco naturale
poco rit. . .
♩ = 96 with energy
64
mf
mp
mf
mp
68
mf
mp
p
mp
72
mp
mf
mp
mf





Optional drone.

For recording and broadcast performances the use of a drone , either synthesised or pre-recorded, has proved highly effective.