



# ***Rising, Falling***

*For solo violin*

*Nigel Morgan*

This study score has been downloaded from the [website archive](#) of composer Nigel Morgan. The PDF file is solely for personal study, repertoire research or educational reference. It is not intended for use in public performance except in educational situations when an extract is required for illustration purposes.

Performance scores and parts are available from Tonality Systems Press in two formats: as standard printed and bound paper copies, and as PDF electronic masters carrying a special electronic license for an unlimited number of performances over an agreed period. For more information please e-mail [Tonality Systems Press](#).



ISMN 979-0-57043-120-5 (Score for Violin)  
ISMN 979-0-57043-121-2 (Score for Viola)  
ISMN 979-0-57043-122-9 (Score for Cello)

# ***Rising, Falling***

*for solo violin*

*Nigel Morgan*

## **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 Slonimsky'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](http://www.nigel-morgan.co.uk)



# Rising, Falling

♩ = 72 rhapsodic

Musical notation for measures 1-2. Measure 1 is in 4/4 time, measure 2 is in 5/4 time. Dynamics include *mf*, *sul tasto*, and *tasto*. A *V* (vibrato) marking is present above the first measure.

Musical notation for measures 3-4. Measure 3 is in 5/4 time, measure 4 is in 3/4 time. Dynamics include *mp*, *mf*, and *mp*. A *V* marking is present above the first measure.

Musical notation for measures 5-6. Measure 5 is in 4/4 time, measure 6 is in 4/4 time. Dynamics include *mercurial (tasto)*, *(uneven vibrato)*, and *mf*. A *V* marking is present above the first measure.

Musical notation for measures 7-8. Measure 7 is in 2/4 time, measure 8 is in 4/4 time. Dynamics include *f*, *meno*, *mf*, *mf*, and *mp*. A *echo* marking is present at the end of measure 8. A *V* marking is present above the first measure.

Musical notation for measures 9-10. Measure 9 is in 9/16 time, measure 10 is in 11/16 time. Dynamics include *mf*, *mp*, and *p*. A *V* marking is present above the first measure.

Musical notation for measures 11-12. Measure 11 is in 11/16 time, measure 12 is in 9/16 time. Dynamics include *mf*, *mp*, and *p*. A *V* marking is present above the first measure.

19 *V* *(pizz.)* *V* *V* *V*

*mf*

23 *V* *V* *V* *V* *V* *V*

*mf*

28 *(short)* *V* *(pizz.)* *V* *V* *V* *V*

*vibr.* *pp* *pp*

32 *V* *V* *V* *V* *V* *(pizz.)* *V*

*mf* *mp* *f* *vibr.*

36 *V* *V* *V* *V* *(pizz.)* *V* *V* *V*

*vibr.* *mf* *p*

41 *(pizz.)* *V* *V* *V* *V* *V* *V*

*vibr.* *f* *echo (ppp)* *poco a . . .*

45 *V* *V* *V* *V* *V* *V*

*poco sul tasto* *mp*

♩ = 64 **rhapsodic, but more deliberation**

48 *naturale* *mp* *p* *mp*

Musical staff 48-51: Treble clef, 2/4 time signature. Measure 48 starts with a quarter rest followed by eighth notes. Measure 49 has a quarter rest followed by eighth notes. Measure 50 has a quarter rest followed by eighth notes. Measure 51 has a quarter rest followed by eighth notes. Dynamics: *naturale*, *mp*, *p*, *mp*.

52 *pp* *p* *sul ponticello*

Musical staff 52-55: Treble clef, 2/4 time signature. Measure 52 has a quarter rest followed by eighth notes. Measure 53 has a quarter rest followed by eighth notes. Measure 54 has a quarter rest followed by eighth notes. Measure 55 has a quarter rest followed by eighth notes. Dynamics: *pp*, *p*, *sul ponticello*.

gradually more emphasis and tone

56 *poco a poco normale* *mp*

Musical staff 56-60: Treble clef, 2/4 time signature. Measure 56 has a quarter rest followed by eighth notes. Measure 57 has a quarter rest followed by eighth notes. Measure 58 has a quarter rest followed by eighth notes. Measure 59 has a quarter rest followed by eighth notes. Measure 60 has a quarter rest followed by eighth notes. Dynamics: *poco a poco normale*, *mp*.

61 *sul ponticello* *poco a poco normale* *poco rit. ...*

Musical staff 61-63: Treble clef, 5/16, 3/4, 7/8, 5/8 time signatures. Measure 61 has a quarter rest followed by eighth notes. Measure 62 has a quarter rest followed by eighth notes. Measure 63 has a quarter rest followed by eighth notes. Dynamics: *sul ponticello*, *poco a poco normale*, *poco rit. ...*.

♩ = 96 **with energy**

64 *mf* *mp* *mf* *mp*

Musical staff 64-67: Treble clef, 5/8, 3/4, 7/4, 16/16 time signatures. Measure 64 has a quarter rest followed by eighth notes. Measure 65 has a quarter rest followed by eighth notes. Measure 66 has a quarter rest followed by eighth notes. Measure 67 has a quarter rest followed by eighth notes. Dynamics: *mf*, *mp*, *mf*, *mp*.

68 *mf* *mp* *p* *mp*

Musical staff 68-71: Treble clef, 7/16, 3/4, 5/8, 2/4 time signatures. Measure 68 has a quarter rest followed by eighth notes. Measure 69 has a quarter rest followed by eighth notes. Measure 70 has a quarter rest followed by eighth notes. Measure 71 has a quarter rest followed by eighth notes. Dynamics: *mf*, *mp*, *p*, *mp*.

72 *mp* *mf* *mp* *mf*

Musical staff 72-75: Treble clef, 2/4, 3/8, 2/8, 3/8 time signatures. Measure 72 has a quarter rest followed by eighth notes. Measure 73 has a quarter rest followed by eighth notes. Measure 74 has a quarter rest followed by eighth notes. Measure 75 has a quarter rest followed by eighth notes. Dynamics: *mp*, *mf*, *mp*, *mf*.

77 *mf* *allargando* *f* *naturale* *mf* *mf*

82 *p* *mp* *mf* *mp* *mf*

86 *allargando* *vib.* *mp* *naturale* *allargando* *poco a poco cresc... f*

90 *naturale* *p* *p* *f* *mf*

93 *poco a poco dim... tasto* *pp (ponticello)* *f tasto (intimately)* *mp*

97 *pp* Optional drone.

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