

Christian Mason

Lost in the Horizon -
In Memoriam Harrison Birtwistle (2022)

for piccolo and tape

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Composed for the Royal Academy of Music 200 Celebrations

For: solo piccolo (live) and bass flutes (12 parts, pre-recorded)

Duration: 6 minutes

INFO FOR RECORDING

- Three BASS FLUTE LAYERS [1, 2a, 2b] each in 4-parts need to be pre-recorded, therefore a total of 12 parts (with various internal subdivisions) needs to be recorded. These will then be mixed into their respective layers.
- Within each layer the parts are synchronised and should be recorded to click as per the indicated metronome mark for each layer
- Audio Cues are to be prepared in advance, with reference to the three bass flute scores (Layer 1, Layer 2a, Layer 2b). Existing audio material (recorded at RAM, London, by flautist Jessica Scott in March 2022) may also be used.

INFO FOR PERFORMANCE

I envisage a 'quadraphonic' setup, with front and rear stereo pairs of speakers.

Q-Lab is the recommended software for triggering the cues. Timing of cues is indicated in the Performance Score.

- **LAYER 1** will play continuously in the background, giving the basic structure of the piece; present equally in all speakers.
- **LAYER 2a** is divided into two equal halves [A] and [B], to be cued during performance; present in all speakers, but stronger in the rear pair.
- **LAYER 2b** is divided into twelve overlapping 'loop fragments' [A] - [L] of different lengths, to be cued during performance; alternating between front and rear speakers.
- **SOLO PICCOLO:** the solo part is to be performed live, with the player following the bass line in the performance score as a reference for synchronisation.

Programme note

Looking south, into the distance, there's a tantalising sense of mystery in the hazy horizon-line forms of trees and hills, quite at odds with my knowledge that London continues for many miles. It seems almost as if anything could be possible there, even another world. I get a similar sense from musical situations in which the precise identity of individual parts is blurred and tangled, concealing their compositional origins and leaving room for imagination, room to wander and wonder. Nothing better than the velvet sound of low layered bass flutes to foster this fantastical feeling! The piccolo, on the other hand, can't help but stand out. Appearing like a figure in the landscape, she sings a sad song to the distant hills, lamenting the loss of Harry whose dear presence so defined our musical landscape.

Christian Mason, October 2022

Lost in the Horizon - LAYER 1 (background) [MATERIAL FOR RECORDING]

"TANPURA LAYER" record with close mic for lots of sound detail.
Playing should emphasise variety of microfluctuations and noises in the sound
avoiding a conventionally attractive 'pure' tone

* doesn't have to be precise quartertone
but rather a microtonal raising of the note

A ♩ = 90 // ♩ = 45

Musical score for section A, measures 1-8. The score is for four Bass Flute parts (1, 2, 3, 4). The music is in 4/4 time. The tempo is marked as ♩ = 90 // ♩ = 45. The dynamic is *pp*. The score includes various musical notations such as notes, rests, and slurs. The instruction "lip up*" is written above the notes in measures 3, 4, 5, and 6.

B

Musical score for section B, measures 9-16. The score is for four Bass Flute parts (1, 2, 3, 4). The music is in 4/4 time. The dynamic is *pp*. The score includes various musical notations such as notes, rests, and slurs.

C

Musical score for section C, measures 17-24. The score is for four Bass Flute parts (1, 2, 3, 4). The music is in 4/4 time. The dynamic is *pp*. The score includes various musical notations such as notes, rests, and slurs.

25 **D**

Musical score for system D, measures 25-32. The system consists of four staves. The top staff (1) is in treble clef and contains a melodic line with eighth and quarter notes, some with slurs. The second staff (2) is in treble clef and contains a bass line with eighth and quarter notes, some with slurs. The third staff (3) is in treble clef and contains a bass line with quarter notes and slurs. The fourth staff (4) is in bass clef and contains a bass line with quarter notes and slurs. The key signature has one flat (B-flat).

33 **E**

Musical score for system E, measures 33-40. The system consists of four staves. The top staff (1) is in treble clef and contains a melodic line with eighth and quarter notes, some with slurs. The second staff (2) is in treble clef and contains a bass line with eighth and quarter notes, some with slurs. The third staff (3) is in treble clef and contains a bass line with quarter notes and slurs. The fourth staff (4) is in bass clef and contains a bass line with quarter notes and slurs. The key signature has one flat (B-flat).

41 **F**

Musical score for system F, measures 41-48. The system consists of four staves. The top staff (1) is in treble clef and contains a melodic line with eighth and quarter notes, some with slurs. The second staff (2) is in treble clef and contains a bass line with eighth and quarter notes, some with slurs. The third staff (3) is in treble clef and contains a bass line with quarter notes and slurs. The fourth staff (4) is in bass clef and contains a bass line with quarter notes and slurs. The key signature has one flat (B-flat).

Lost in the Horizon - LAYER 2a (middleground)

[MATERIAL FOR RECORDING]

♩ = 90 crossed noteheads = key-clicks

A

1 Bass Flute 1
2 Bass Flute 2
3 Bass Flute 3
4 Bass Flute 4

7
1
2
3
4

13
1
2
3
4

19 **B**

1 *f pp f pp f pp f pp*

2 *pp f pp f pp f pp f pp*

3 *f pp f pp f pp f pp*

4 *pp f pp f pp f pp f pp*

1 *mf > f pp mf f pp f pp f pp*

2 *f pp f pp f pp f pp*

3 *f pp mf > f pp f pp f pp*

4 *f pp f pp f pp f pp*

1 *f pp f pp f pp mf > f pp f pp f pp*

2 *pp f pp f pp f pp*

3 *pp f pp f pp mf > f pp mf > f pp*

4 *f pp f pp f pp*

Lost in the Horizon - LAYER 2b (midground)

[MATERIAL FOR RECORDING]

N.B. EACH REPEATING FIGURE SHOULD BE RECORDED SEPARATELY

DYNAMICS:
crossed notehead = sempre ff poss. (key clicks)
normal noteheads = sempre pp

ARTICULATION:
- Freely mix slurs and staccato to create inner textural variety
- Freely add occasional accents for colouristic variety

A ♩ = 108

Musical score for Bass Flute 1, 2, 3, and 4, measures 1-6. The score is in 4/4 time with a tempo of 108. It features complex rhythmic patterns with frequent triplets and slurs. Measure 1 starts with a key signature of one flat. Measure 2 changes to two flats. Measure 3 changes to one flat. Measure 4 changes to two flats. Measure 5 changes to one flat. Measure 6 changes to two flats. The notation includes various articulations such as slurs and staccato marks.

Musical score for Bass Flute 1, 2, 3, and 4, measures 7-11. The score continues with complex rhythmic patterns and articulations. Measure 7 starts with a key signature of one flat. Measure 8 changes to two flats. Measure 9 changes to one flat. Measure 10 changes to two flats. Measure 11 changes to one flat. The notation includes various articulations such as slurs and staccato marks.

Musical score for Bass Flute 1, 2, 3, and 4, measures 12-16. The score continues with complex rhythmic patterns and articulations. Measure 12 starts with a key signature of one flat. Measure 13 changes to two flats. Measure 14 changes to one flat. Measure 15 changes to two flats. Measure 16 changes to one flat. The notation includes various articulations such as slurs and staccato marks.

2

18 **H**

1

2

3

4

24 **J**

1

2

3

4

30 **K**

1

2

3

4

36 **L**

1

2

3

4

In Memoriam Harrison Birtwistle
Lost in the Horizon
[PERFORMANCE SCORE]

Christian Mason

A Lyrical, yet wistful
♩ = 90 // ♩ = 45

B

Piccolo

FRONT PAIR
Audio [Q-Lab]
REAR PAIR

LAYER 1 [GUIDE]

ppp mp ppp mf p < f ppp sub. mp f

LAYER 1 + crackling fire embers

LAYER 2a [A]: plays 3x

LAYER 2b [A]

C

11 Picc.

Q-Lab

LAYER 2b [B]

LAYER 2b [C]

LAYER 2b [D]

LAYER 2b [E]

ppp < mf ppp < p mf p f p mf > pp

sempre sim.

19 Picc.

Q-Lab

LAYER 2b [F]

LAYER 2b [G]

LAYER 2b [H]

LAYER 2b [I]

pp mf p mf > pp f pp f pp f pp < f mf > pp f

27 Picc. *pp* *ff* *pp* *ppp* *p* *pp* *cresc.* *ff*

Q-Lab LAYER 2b [J] LAYER 2b [K] LAYER 2b [L]

33 Picc. **D** *f* *ppp* *p* *f* *ppp* *mp* *ppp* *p* *ppp* *pp* **E**

Q-Lab LAYER 2a [B]: plays 3x LAYER 2b [A] LAYER 2b [B]

43 Picc. *mf* *ppp* *pp* *f* *ppp* *pp* *ff* *pp* *pp* *pp*

Q-Lab LAYER 2b [C] LAYER 2b [D] LAYER 2b [E] LAYER 2b [F] LAYER 2b [G] LAYER 2b [H]

F

49

Picc. *ff* *p < f cantabile* *pp* *ff* breath interrupts cresc.

Q-Lab [LAYER 2b [J]] [LAYER 2b [K]]



55

Picc. *pp* *p < ff* *pp* *p < ff* *pp* *p*

Q-Lab [LAYER 2b [L]]



61

Picc. *fff* *p* *ff* *p* *f* *p* *mf*

Q-Lab

G

- BEGIN EXIT (WITH FOOTSTEPS FOLLOWING ♩ PULSE)
- PLAY FROM MEMORY
- MAINTAIN PRECISE RELATIONSHIP WITH LAYER 1