

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 quartetone
 but rather a microtonal raising of the note

A $\text{♩} = 90 // \text{♩} = 45$

Musical score for Bass Flutes 1 through 4. The score is in common time (indicated by a '2'). The key signature is one sharp (F#). The dynamics are marked as pp . The bass flutes play sustained notes with small vertical strokes indicating finger placement. The notes are primarily open circles (quarter notes) or filled circles (eighth notes). There are several instances of 'lip up*' markings, which are indicated by a curved arrow pointing upwards above the staff. The bass flutes play in unison throughout the section.

B

Musical score for Bass Flutes 1 through 4. The score is in common time (indicated by a '2'). The key signature changes to one flat (B-flat). The bass flutes play sustained notes with small vertical strokes indicating finger placement. The notes are primarily open circles (quarter notes) or filled circles (eighth notes). The bass flutes play in unison throughout the section.

C

Musical score for Bass Flutes 1 through 4. The score is in common time (indicated by a '2'). The key signature changes to one sharp (F#). The bass flutes play sustained notes with small vertical strokes indicating finger placement. The notes are primarily open circles (quarter notes) or filled circles (eighth notes). The bass flutes play in unison throughout the section.

2

D

25

Musical score page D, measures 1-8. The score consists of four staves (string quartet) and a basso continuo staff (bassoon and harpsichord). The vocal parts sing eighth-note patterns with grace notes. The continuo part provides harmonic support with sustained notes and bassoon entries.

33

E

33

Musical score page E, measures 1-8. The vocal parts continue their eighth-note patterns with grace notes. The continuo part maintains its harmonic function with sustained notes and bassoon entries.

41

F

41

Musical score page F, measures 1-8. The vocal parts introduce sixteenth-note patterns with grace notes. The continuo part continues to provide harmonic support.

Lost in the Horizon - LAYER 2a (middleground)
 [MATERIAL FOR RECORDING]

A = 90 crossed noteheads = key-clicks

Bass Flute 1

Bass Flute 2

Bass Flute 3

Bass Flute 4

1

2

3

4

1

2

3

4

<img alt="Musical score for Bass Flutes 1-4, measures 13-18. The score consists of four staves of music for bass flutes. Measures 13-18: Bass Flute 1 (pp, f, pp), Bass Flute 2 (f, pp), Bass Flute 3 (f, pp), Bass Flute 4 (f, pp). Measures 19-24: Bass Flute 1 (f, pp), Bass Flute 2 (f, pp), Bass Flute 3 (f, pp), Bass Flute 4 (f, pp). Measures 25-30: Bass Flute 1 (f, pp), Bass Flute 2 (f, pp), Bass Flute 3 (f, pp), Bass Flute 4 (f, pp). Measures 31-36: Bass Flute 1 (f, pp), Bass Flute 2 (f, pp), Bass Flute 3 (f, pp), Bass Flute 4 (f, pp). Measures 37-42: Bass Flute 1 (f, pp), Bass Flute 2 (f, pp), Bass Flute 3 (f, pp), Bass Flute 4 (f, pp). Measures 43-48: Bass Flute 1 (f, pp), Bass Flute 2 (f, pp), Bass Flute 3 (f, pp), Bass Flute 4 (f, pp). Measures 49-54: Bass Flute 1 (f, pp), Bass Flute 2 (f, pp), Bass Flute 3 (f, pp), Bass Flute 4 (f, pp). Measures 55-60: Bass Flute 1 (f, pp), Bass Flute 2 (f, pp), Bass Flute 3 (f, pp), Bass Flute 4 (f, pp). Measures 61-66: Bass Flute 1 (f, pp), Bass Flute 2 (f, pp), Bass Flute 3 (f, pp), Bass Flute 4 (f, pp). Measures 67-72: Bass Flute 1 (f, pp), Bass Flute 2 (f, pp), Bass Flute 3 (f, pp), Bass Flute 4 (f, pp). Measures 73-78: Bass Flute 1 (f, pp), Bass Flute 2 (f, pp), Bass Flute 3 (f, pp), Bass Flute 4 (f, pp). Measures 79-84: Bass Flute 1 (f, pp), Bass Flute 2 (f, pp), Bass Flute 3 (f, pp), Bass Flute 4 (f, pp). Measures 85-90: Bass Flute 1 (f, pp), Bass Flute 2 (f, pp), Bass Flute 3 (f, pp), Bass Flute 4 (f, pp). Measures 91-96: Bass Flute 1 (f, pp), Bass Flute 2 (f, pp), Bass Flute 3 (f, pp), Bass Flute 4 (f, pp). Measures 97-102: Bass Flute 1 (f, pp), Bass Flute 2 (f, pp), Bass Flute 3 (f, pp), Bass Flute 4 (f, pp). Measures 103-108: Bass Flute 1 (f, pp), Bass Flute 2 (f, pp), Bass Flute 3 (f, pp), Bass Flute 4 (f, pp). Measures 109-114: Bass Flute 1 (f, pp), Bass Flute 2 (f, pp), Bass Flute 3 (f, pp), Bass Flute 4 (f, pp). Measures 115-120: Bass Flute 1 (f, pp), Bass Flute 2 (f, pp), Bass Flute 3 (f, pp), Bass Flute 4 (f, pp). Measures 121-126: Bass Flute 1 (f, pp), Bass Flute 2 (f, pp), Bass Flute 3 (f, pp), Bass Flute 4 (f, pp). Measures 127-132: Bass Flute 1 (f, pp), Bass Flute 2 (f, pp), Bass Flute 3 (f, pp), Bass Flute 4 (f, pp). Measures 133-138: Bass Flute 1 (f, pp), Bass Flute 2 (f, pp), Bass Flute 3 (f, pp), Bass Flute 4 (f, pp). Measures 139-144: Bass Flute 1 (f, pp), Bass Flute 2 (f, pp), Bass Flute 3 (f, pp), Bass Flute 4 (f, pp). Measures 145-150: Bass Flute 1 (f, pp), Bass Flute 2 (f, pp), Bass Flute 3 (f, pp), Bass Flute 4 (f, pp). Measures 151-156: Bass Flute 1 (f, pp), Bass Flute 2 (f, pp), Bass Flute 3 (f, pp), Bass Flute 4 (f, pp). Measures 157-162: Bass Flute 1 (f, pp), Bass Flute 2 (f, pp), Bass Flute 3 (f, pp), Bass Flute 4 (f, pp). Measures 163-168: Bass Flute 1 (f, pp), Bass Flute 2 (f, pp), Bass Flute 3 (f, pp), Bass Flute 4 (f, pp). Measures 169-174: Bass Flute 1 (f, pp), Bass Flute 2 (f, pp), Bass Flute 3 (f, pp), Bass Flute 4 (f, pp). Measures 175-180: Bass Flute 1 (f, pp), Bass Flute 2 (f, pp), Bass Flute 3 (f, pp), Bass Flute 4 (f, pp). Measures 181-186: Bass Flute 1 (f, pp), Bass Flute 2 (f, pp), Bass Flute 3 (f, pp), Bass Flute 4 (f, pp). Measures 187-192: Bass Flute 1 (f, pp), Bass Flute 2 (f, pp), Bass Flute 3 (f, pp), Bass Flute 4 (f, pp). Measures 193-198: Bass Flute 1 (f, pp), Bass Flute 2 (f, pp), Bass Flute 3 (f, pp), Bass Flute 4 (f, pp). Measures 199-204: Bass Flute 1 (f, pp), Bass Flute 2 (f, pp), Bass Flute 3 (f, pp), Bass Flute 4 (f, pp). Measures 205-210: Bass Flute 1 (f, pp), Bass Flute 2 (f, pp), Bass Flute 3 (f, pp), Bass Flute 4 (f, pp). Measures 211-216: Bass Flute 1 (f, pp), Bass Flute 2 (f, pp), Bass Flute 3 (f, pp), Bass Flute 4 (f, pp). Measures 217-222: Bass Flute 1 (f, pp), Bass Flute 2 (f, pp), Bass Flute 3 (f, pp), Bass Flute 4 (f, pp). Measures 223-228: Bass Flute 1 (f, pp), Bass Flute 2 (f, pp), Bass Flute 3 (f, pp), Bass Flute 4 (f, pp). Measures 229-234: Bass Flute 1 (f, pp), Bass Flute 2 (f, pp), Bass Flute 3 (f, pp), Bass Flute 4 (f, pp). Measures 235-240: Bass Flute 1 (f, pp), Bass Flute 2 (f, pp), Bass Flute 3 (f, pp), Bass Flute 4 (f, pp). Measures 241-246: Bass Flute 1 (f, pp), Bass Flute 2 (f, pp), Bass Flute 3 (f, pp), Bass Flute 4 (f, pp). Measures 247-252: Bass Flute 1 (f, pp), Bass Flute 2 (f, pp), Bass Flute 3 (f, pp), Bass Flute 4 (f, pp). Measures 253-258: Bass Flute 1 (f, pp), Bass Flute 2 (f, pp), Bass Flute 3 (f, pp), Bass Flute 4 (f, pp). Measures 259-264: Bass Flute 1 (f, pp), Bass Flute 2 (f, pp), Bass Flute 3 (f, pp), Bass Flute 4 (f, pp). Measures 265-270: Bass Flute 1 (f, pp), Bass Flute 2 (f, pp), Bass Flute 3 (f, pp), Bass Flute 4 (f, pp). Measures 271-276: Bass Flute 1 (f, pp), Bass Flute 2 (f, pp), Bass Flute 3 (f, pp), Bass Flute 4 (f, pp). Measures 277-282: Bass Flute 1 (f, pp), Bass Flute 2 (f, pp), Bass Flute 3 (f, pp), Bass Flute 4 (f, pp). Measures 283-288: Bass Flute 1 (f, pp), Bass Flute 2 (f, pp), Bass Flute 3 (f, pp), Bass Flute 4 (f, pp). Measures 289-294: Bass Flute 1 (f, pp), Bass Flute 2 (f, pp), Bass Flute 3 (f, pp), Bass Flute 4 (f, pp). Measures 295-296: Bass Flute 1 (f, pp), Bass Flute 2 (f, pp), Bass Flute 3 (f, pp), Bass Flute 4 (f, pp).</p>

Musical score page 3, system 38. The score consists of four staves, each with a treble clef and a key signature of one sharp. Measure 1 starts with a dynamic of mf , followed by f and pp . Measures 2 and 3 show various dynamics including f , pp , mfp , and f . Measures 4 through 12 continue with a mix of f and pp dynamics. Measure 13 concludes with a dynamic of f .

Lost in the Horizon - LAYER 2b (middleground)

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

[MATERIAL FOR RECORDING]

A ♩ = 108

B

C

D

E

F

G

2

18 H

I

24 J

K

L

In Memoriam Harrison Birtwistle

Lost in the Horizon [PERFORMANCE SCORE]

Christian Mason

A Lyrical, yet wistful
 $\text{♩} = 90 // \text{♩} = 45$

Piccolo
 FRONT PAIR
 Audio [Q-Lab]
 REAR PAIR
 LAYER 1 [GUIDE]

B
 lip bend
 LAYER 2b [A]

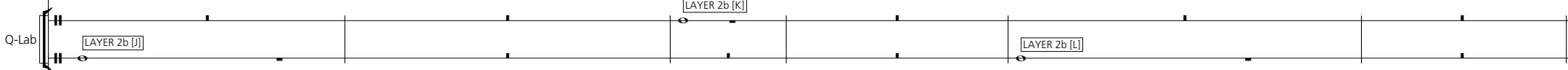
Picc.
 Q-Lab
 LAYER 2b [C] LAYER 2b [D] LAYER 2b [E]

C
 semper sim.
 LAYER 2b [B] LAYER 2b [F] LAYER 2b [G] LAYER 2b [H] LAYER 2b [I]

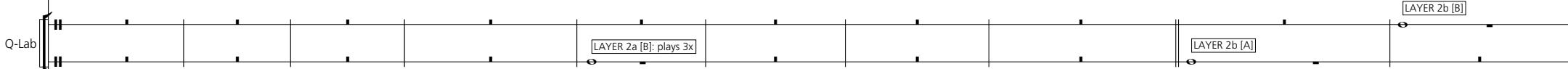
Picc.
 Q-Lab
 LAYER 2b [J]

27

Picc. 

Q-Lab 

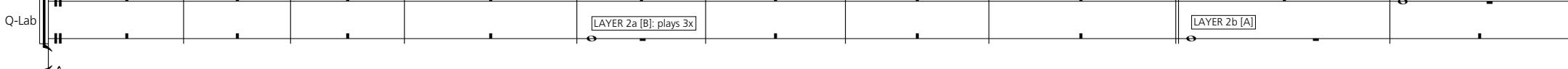




D 33

Picc. 

E

Q-Lab 



43

Picc. 

Q-Lab 



F

Picc. 49

ff *f* *cantabile* *pp* *ff*

breath interrupts cresc.

Q-Lab

LAYER 2b [J] LAYER 2b [K]

Picc. 55

pp *ff* *pp* *ff* *pp* *p*

Q-Lab

LAYER 2b [L]

Picc. 61

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

fff *p* *ff* *p* *f* *p* *mf*

G

Q-Lab