

Max Mitchell
Con Passione

Full score

Con Passione

To premiere on Sunday 11th September by members of the Bristol Ensemble as part of a public concert.

Approximate duration: 3'30

INSTRUMENTATION

Violin
Clarinet in B \flat
Horn in F
Cello
Piano

'concert-pitch score'

Program Note:

Over the summer holidays, as a member of the NMSW Young Composer's Academy, I was asked to write a piece for the Young Composer's Academy Showcase at St George's Bristol. All the young composers were asked to write for the mixed ensemble; violin, B \flat clarinet, French horn, cello and piano. Prior to concert, each composer had approximately 30 minutes to run through their piece with the ensemble. The piece was then performed by members of the Bristol Ensemble and a recording was made. Due to composing the piece over the summer holiday, I had no guidance from my composition teacher which forced me to rely purely on my compositional intuition to identify when areas could be improved and how to improve them.

Before I started composing the piece, I knew that I wanted it to be lively with a driving, dance-like rhythm to contrast my previous piece "*Le Jardin*". I started the piece by gradually stacking perfect 5ths on top of each other (an idea I got while experimenting on the piano). The piece starts in A Lydian, briefly moves through A Aeolian Dominant, A Lydian b7, G \flat , A \flat and B \flat Lydian, C minor and E \flat minor before modulating to F \sharp minor. The piece continues to modulate, exploring different keys and modes before triumphantly returning to A Lydian b7 at rehearsal mark *M*, where the theme is played once more.

Con Passione

MAX MITCHELL

Presto ♩ = 170
con passione

Violin

Clarinet in B \flat

Horn in F

Violoncello

Piano

p cresc. to b. 15

8^{va}

9

Vln.

Cl.

Hn.

Vc.

Pno.

f

f

mf

(8)

16

Vln.

Cl.

Hn.

Vc.

Pno.

23

Vln.

Cl.

Hn.

Vc.

Pno.

31 **B**

Vln. *f*

Cl.

Hn.

Vc. *f*

Pno.

39 **C**

Vln. *mp cresc. to b.55*

Cl.

Hn.

Vc. *mp cresc. to b.55*

Pno. *mp*

46

Vln.

Cl.

Hn.

Vc.

Pno.

mf

53

Vln.

Cl.

Hn.

Vc.

Pno.

f

cresc. to b.64

f

cresc. to b.64

cresc. to b.64

60 **D**

Vln. *ff* \rightrightarrows *mf*

Cl.

Hn.

Vc. *ff* \rightrightarrows *mf*

Pno. *f* *mf* *cresc. to b.76*

68

Vln. *f* *f*

Cl.

Hn. *mf* *f*

Vc.

Pno.

75 **E**

Vln. *ff*

Cl. *ff*

Hn. *ff*

Vc. *ff* pizz

Pno. *f*

82 **F**

Vln. *f*

Cl. *mf f*

Hn. *mf f*

Vc. *f*

Pno. *mf*

89

Vln. Cl. Hn. Vc. Pno.

f

3

Detailed description: This system covers measures 89 to 96. The Vln. part features a melodic line with a triplet of eighth notes in measure 90 and a fermata in measure 96. The Cl. part has a continuous eighth-note melody. The Hn. part has a similar eighth-note melody. The Vc. part has a sparse bass line starting with a forte (*f*) dynamic. The Pno. part consists of block chords in the right hand and a bass line in the left hand.

97

Vln. Cl. Hn. Vc. Pno.

pp

pp

pp

p *cresc. to b. 121*

8^{vb}

Detailed description: This system covers measures 97 to 104. The Vln. part has a melodic line with triplets of eighth notes in measures 97-99 and a fermata in measure 104, marked *pp*. A box labeled 'G' is above the fermata. The Cl. part has a melodic line marked *pp*. The Hn. part has a melodic line marked *pp*. The Vc. part has a sparse bass line. The Pno. part has block chords in the right hand and a bass line in the left hand, marked *p* with a crescendo leading to measure 121. A double bar line is present at the end of measure 104. At the bottom right, there is a marking *8^{vb}* with a dashed line.

105

Vln.

Cl.

Hn.

Vc.

Pno.

(8)-----

114

Vln.

Cl.

Hn.

Vc.

Pno.

(8)-----

122

Vln. *mf*

Cl. *ff*

Hn. *ff*

Vc.

Pno. *ff*

128

Vln. *f*

Cl. *f* *ff*

Hn. *f* *ff*

Vc.

Pno.

134

Vln. *mp cresc. to b.147*

Cl. *p cresc. to b.147*

Hn. *p cresc. to b.147*

Vc. *p cresc. to b.147*

Pno. *p cresc. to b.147*

140

Vln. *rall.*

Cl.

Hn.

Vc.

Pno.

a tempo

I

145

Vln. *ff*

Cl. *ff*

Hn. *ff*

Vc. *ff* arco

Pno. *ff*

151

Vln.

Cl.

Hn.

Vc.

Pno. *ff*

158

Vln. *ff*

Cl. *ff*

Hn.

Vc. *ff*

Pno.

167

Vln.

Cl.

Hn.

Vc.

Pno.

175

Vln. *dolce*

Cl. *dolce*

Hn. *f dolce*

Vc. *dolce*

Pno. *dolce*

183

Vln. **K** *f*

Cl. *mf*

Hn. *mf*

Vc. *mf*

Pno. *mf*

188

Vln. *mp*

Cl. *mf* *mp*

Hn. *mp*

Vc. *mp*

Pno. *f*

194

Vln.

Cl.

Hn.

Vc.

Pno.

200

Vln. **L** *pp* *f* più energia, poco a poco *pizz*

Cl. *f* più energia, poco a poco

Hn. *ff* più energia, poco a poco

Vc. *ff* più energia, poco a poco

Pno. *ff* più energia, poco a poco

8^{vb}

207

Vln. *ff* *arco* 3

Cl. *ff* *tr*

Hn.

Vc.

Pno. (8)

214

Vln.

Cl.

Hn.

Vc.

Pno.

ff

3

3

221

Vln.

Cl.

Hn.

Vc.

Pno.

f

3

3

f

229 **M**

Vln. *ff trionfale*

Cl. *f* *ff trionfale*

Hn. *trionfale*

Vc. *ff trionfale*

Pno. *trionfale*

236

Vln.

Cl.

Hn.

Vc.

Pno.

243

Vln. *ff*

Cl. *ff*

Hn. *ff* *f*

Vc. *ff*

Pno.

251

Vln. *mp*

Cl. *mp*

Hn.

Vc. *mp*

Pno. *mp*

258

Vln. *ff* *mf*

Cl. *ff* *mf*

Hn.

Vc. *ff* *mf*

Pno. *ff* *mf*

265

Vln. *mf* *fff*

Cl. *mf* *fff*

Hn. *ff* *fff*

Vc. *mf* *fff*

Pno. *f* *fff*

8vb