Pande Shahov

Tremor

for fourteen players

2013
Composer’s note:

I wanted to compose a piece in which much of the music will be delivered by the harp, before spreading onto other instruments of the ensemble. The vibraphone and the piano ‘assist’ the harp in this role. I did not envisage virtuosic solo-sections in the harp part; this is not a virtuosic concerto. At the beginning of the piece, series of notes start in a similar way but then go to different directions. Another important element is the repeated-note pattern. I was interested in the notion of tremor and how the ensemble could portray that, not focusing solely on tremolo and trills but portraying ‘inner’ tremor and disquiet. The four-note repeated pattern is borrowed from the Third Symphony by Lutosławski. This year is the centenary of his birth and I wanted to pay homage to this exceptionally talented composer, who has been one of my heroes since my school days.

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Instrumentation:

Flute (=picc, =alto)
Clarinet in B♭
Bass Clarinet in B♭
Horn in F
Trumpet in C

Percussion: 3 players

| 2 Bongos | Snare Drum | Glockenspiel |
| Triangle | Susp. Cymbal | Xylophone |
| Tenor Drum | Gong | Vibraphone |
| Bass Drum |

Harp
Piano
Violin
Viola
Violoncello
Double Bass

The score is in C

- Occasionally, the percussion players need to leave their usual positions and play an instrument placed in front of the other percussionists. These sections are included in the individual parts of the person, who plays them
- The pedalling on the vibraphone should be used with caution, in order to let the harp sounds be heard
- If possible, the harp should be placed next to the conductor, as a soloist.
- The string parts should be played by single players. Whenever possible, strings should play natural harmonics.

Duration: 18’
Fl.
Cl.
B. Cl.
Hn.
Tpt.
Perc. 2
Perc. 3
Hp.
Pno.
Vln.
Vla.
Vc.
Db.

change to alto flute

mf
ppp
pp
p
f

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



8
Fl.
Cl.
B. Cl.
Hn.
Tpt.
Perc. 1
Perc. 2
Perc. 3
Hp.
Pno.
Vln.
Vla.
Vc.
Db.

fff = 90

change to piccolo

N