Sid Richardson

Gramarye

for Chamber Ensemble

2019

Gramarye

Instrumentation

Flute
Clarinet in A
Violin
Violoncello
Percussion (Bongos, Tam-tam, Vibraphone with motor, Wood Block, Cartwheel Timpani mallets)
Piano

Performance Notes

Accidentals hold throughout the bar.

A large square fermata indicates a long pause of indefinite length.

An arrow indicates to gradually transition from one mode of playing to another, e.g. from sul ponticello to ordinario.

For string instruments, natural harmonics intended to be fingered at the first octave or above on the fingerboard are notated with the intended resultant pitch marked by a circle above. All other harmonics are notated as artificial harmonics with the string they appear on as an ordinary notehead and the touch spot as a diamond notehead.

Repeat m. 190 ad lib. until conductor cues the gong hit on the downbeat of m. 191. Coinciding with the gong hit, the pianist activates the strings inside the piano with both hands (finger glissando) while holding down the sustain pedal in order to achieve a maximum of resonance ringing out. Allow piano and gong to fully decay before moving on to the coda.

Program Note

Gramarye for chamber ensemble explores the interstices between music and language. Grammar is regarded today as an ubiquitous study instilled in us from a young age in school. In the Middle Ages, however, knowledge of grammar was scarce enough to be considered a form of sorcery by the layman. Along with logic and rhetoric, grammar formed the core of the seven liberal arts known as the trivium. The term “gramarye” now has connotations of occult learning, magic, and necromancy. This new work springs from this mystical view of grammar and learning in general. *Gramarye* presents many variations of its opening harmonic material in textures that are each controlled by unique sound grammars. Excerpts from preexistent texts are woven into the formal, rhythmic, and harmonic structures of the piece. These include references to gramarye in the Towneley plays and Sir Walter Scott’s The Lay of the Last Minstrel. I do not intend these processes to be recognized and carefully followed by the listener, but rather I aim for them to lend the music an underpinning structure and personal meaning, which allows a metaphorical resonance with the source materials to blossom. *Gramarye* was commissioned by the Utah Arts Festival for Sinfonia Salt Lake and was premiered in Salt Lake City on July 22, 2019. This work was made possible in part with the support of Crosstown Arts in Memphis.

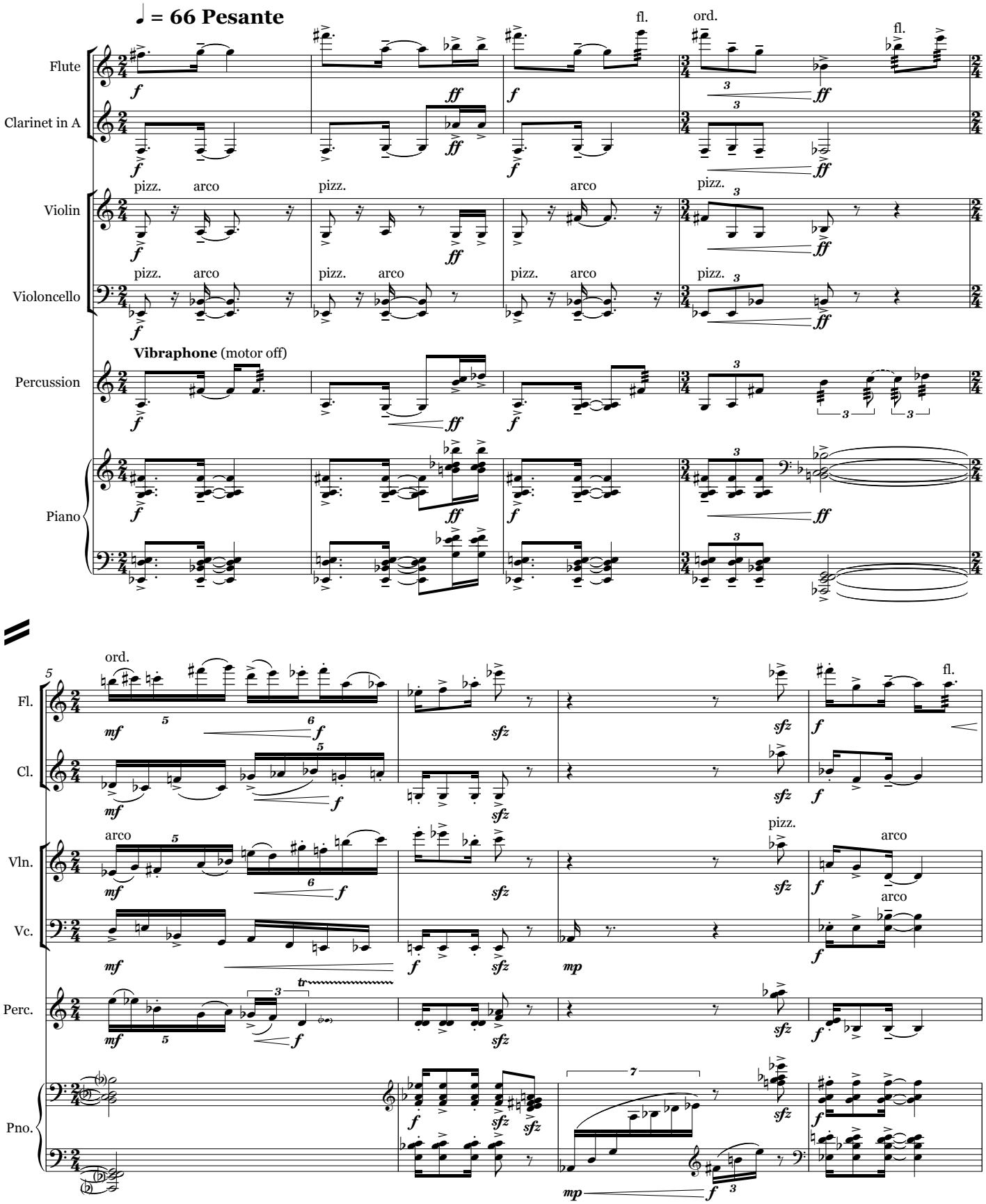
Commissioned by the Utah Arts Festival
for Sinfonia Salt Lake

Gramarye

Transposed Score

Duration: ca. 13 minutes

Sid Richardson
(b. 1987)



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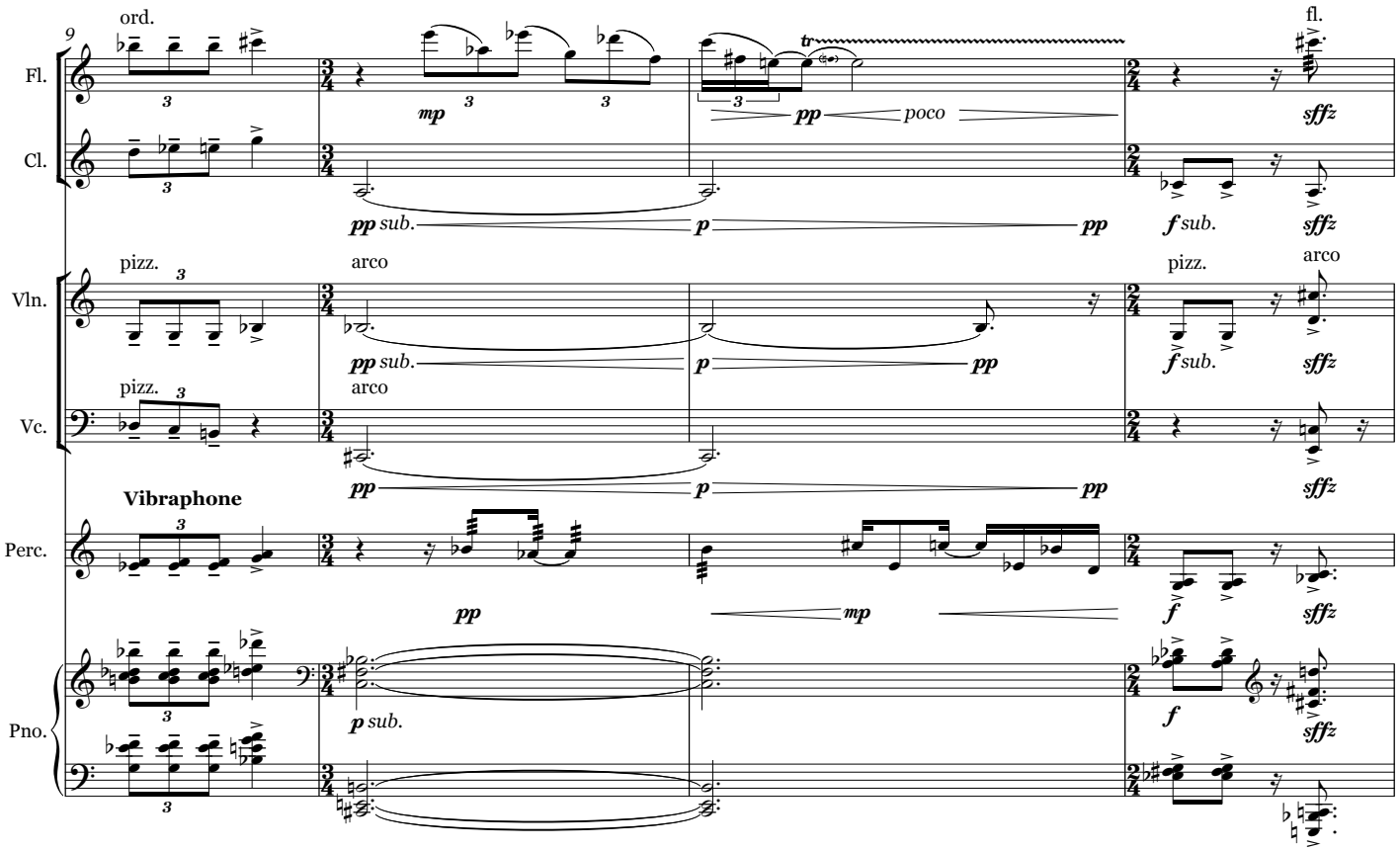
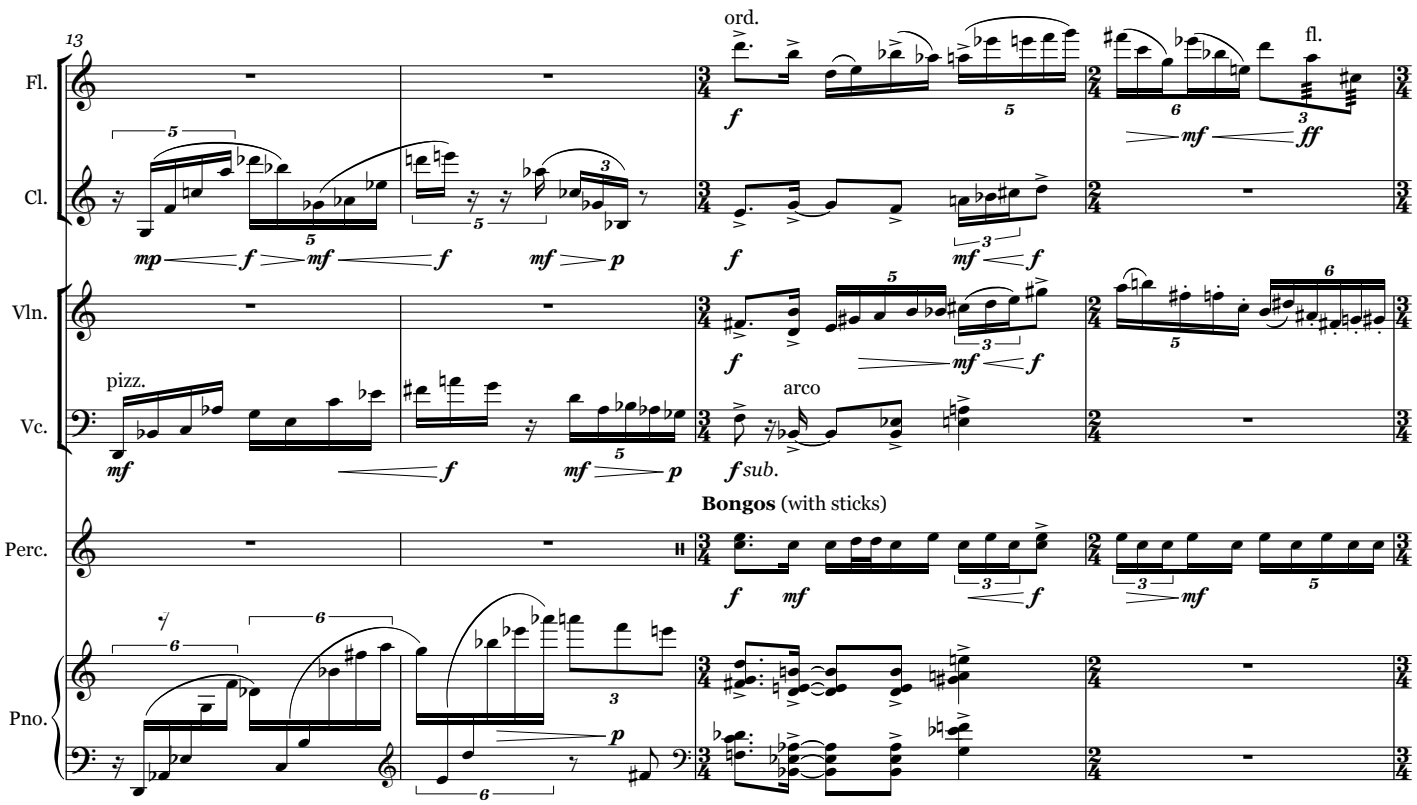
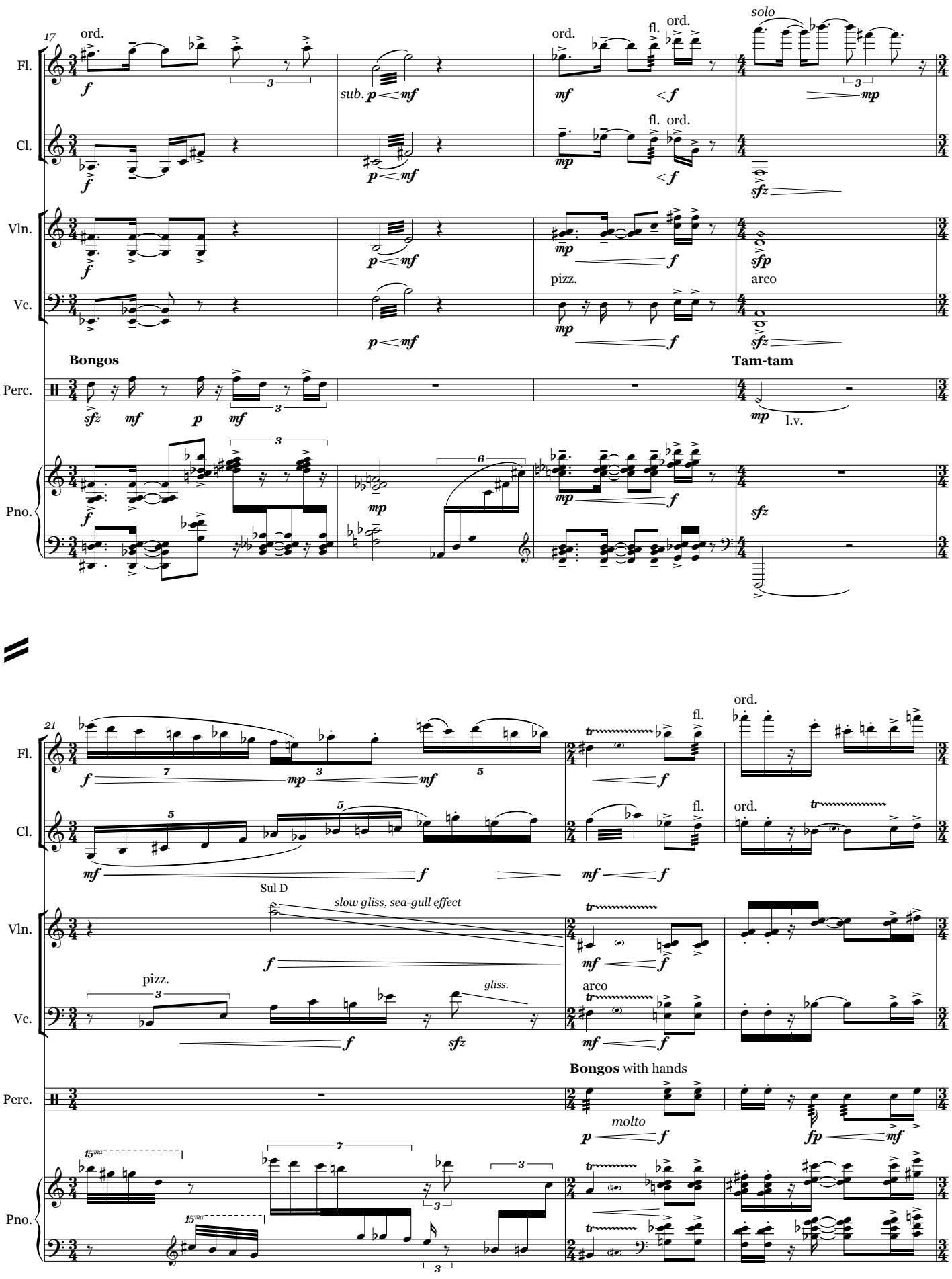
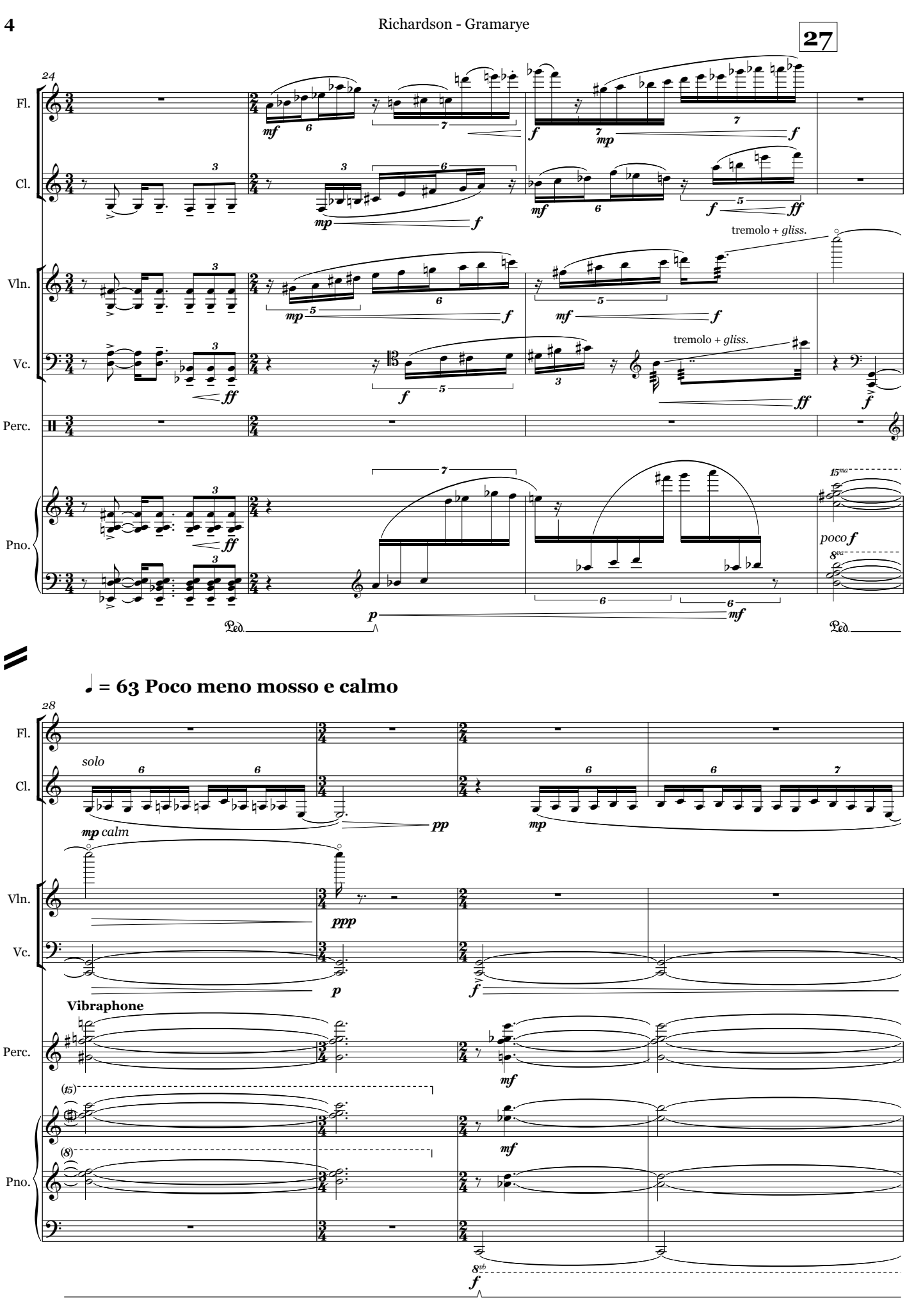
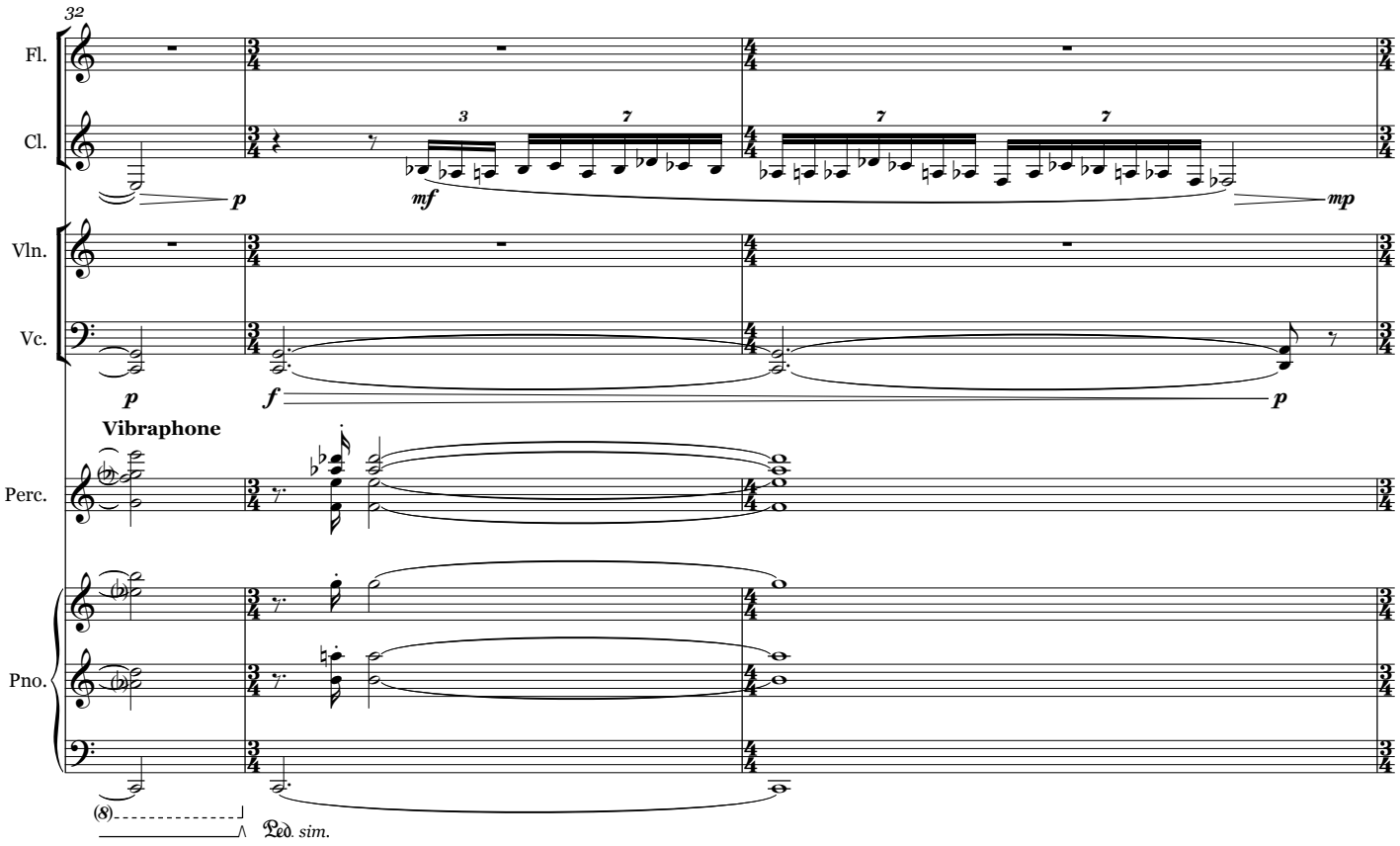
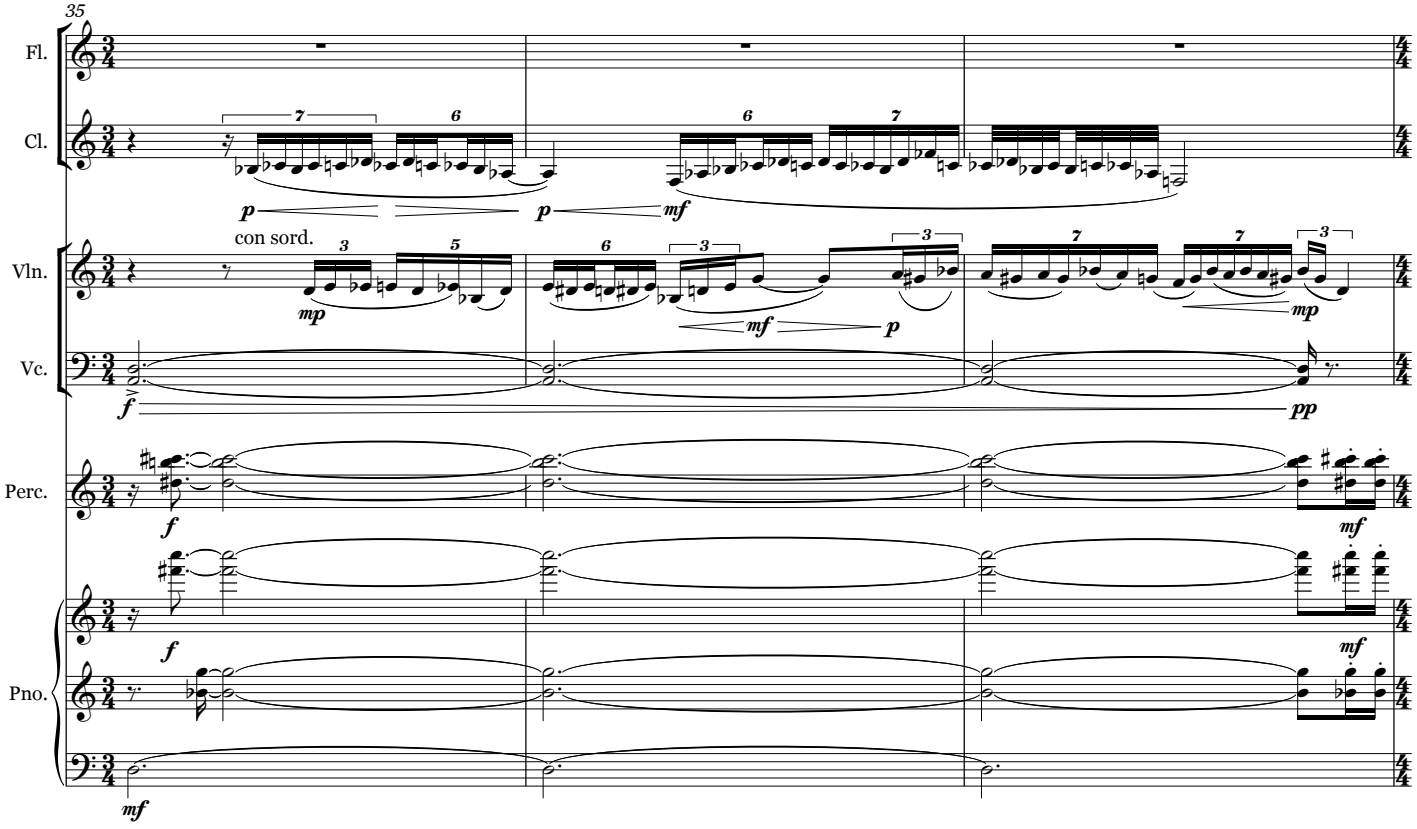

9
Fl.
Cl.
Vln.
Vc.
Perc.
Pno.
ord.
fl.
pizz.
arco
Vibraphone
poco
sub.

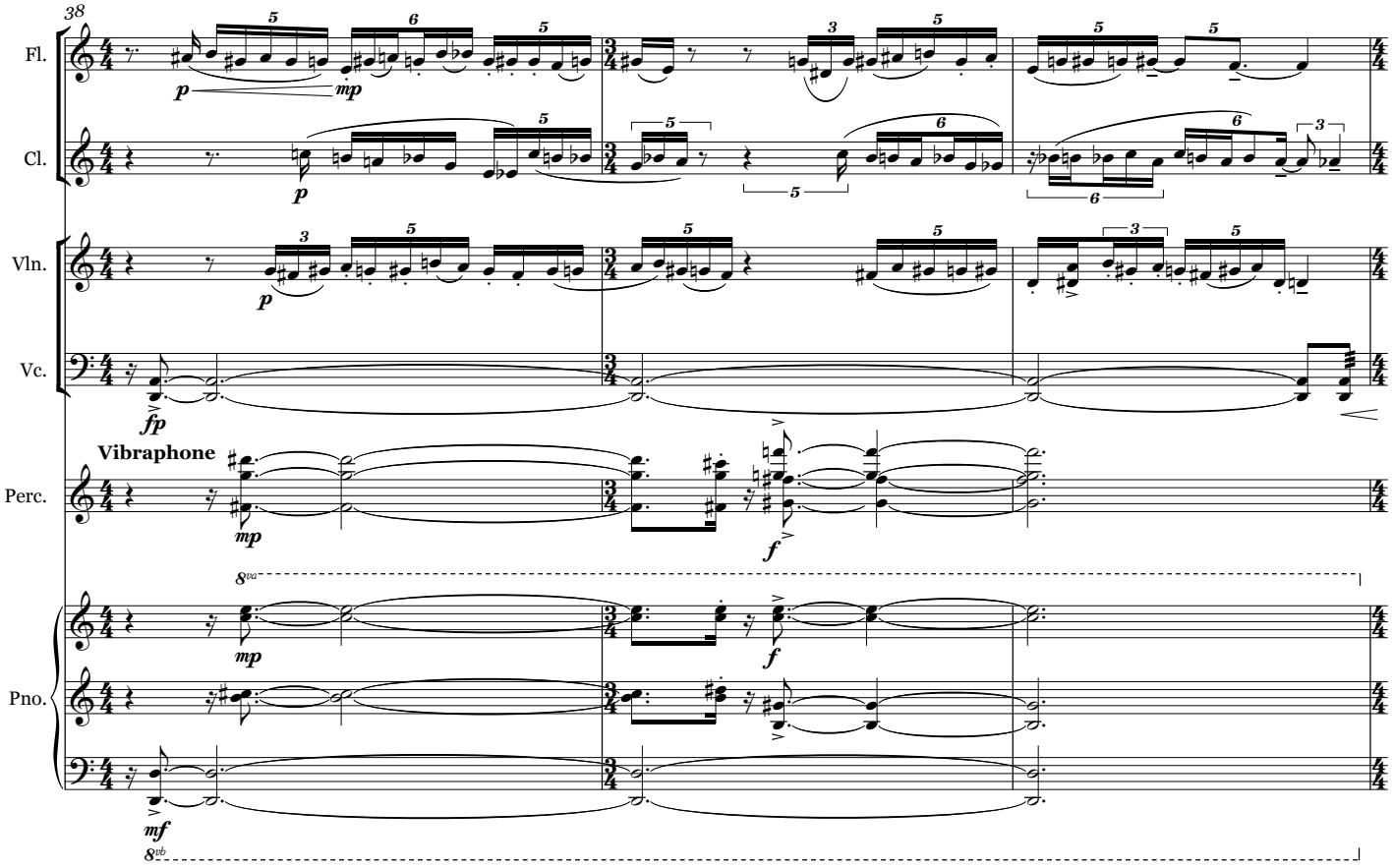

13
Fl.
Cl.
Vln.
Vc.
Perc.
Pno.
ord.
fl.
pizz.
arco
sub.
Bongos (with sticks)

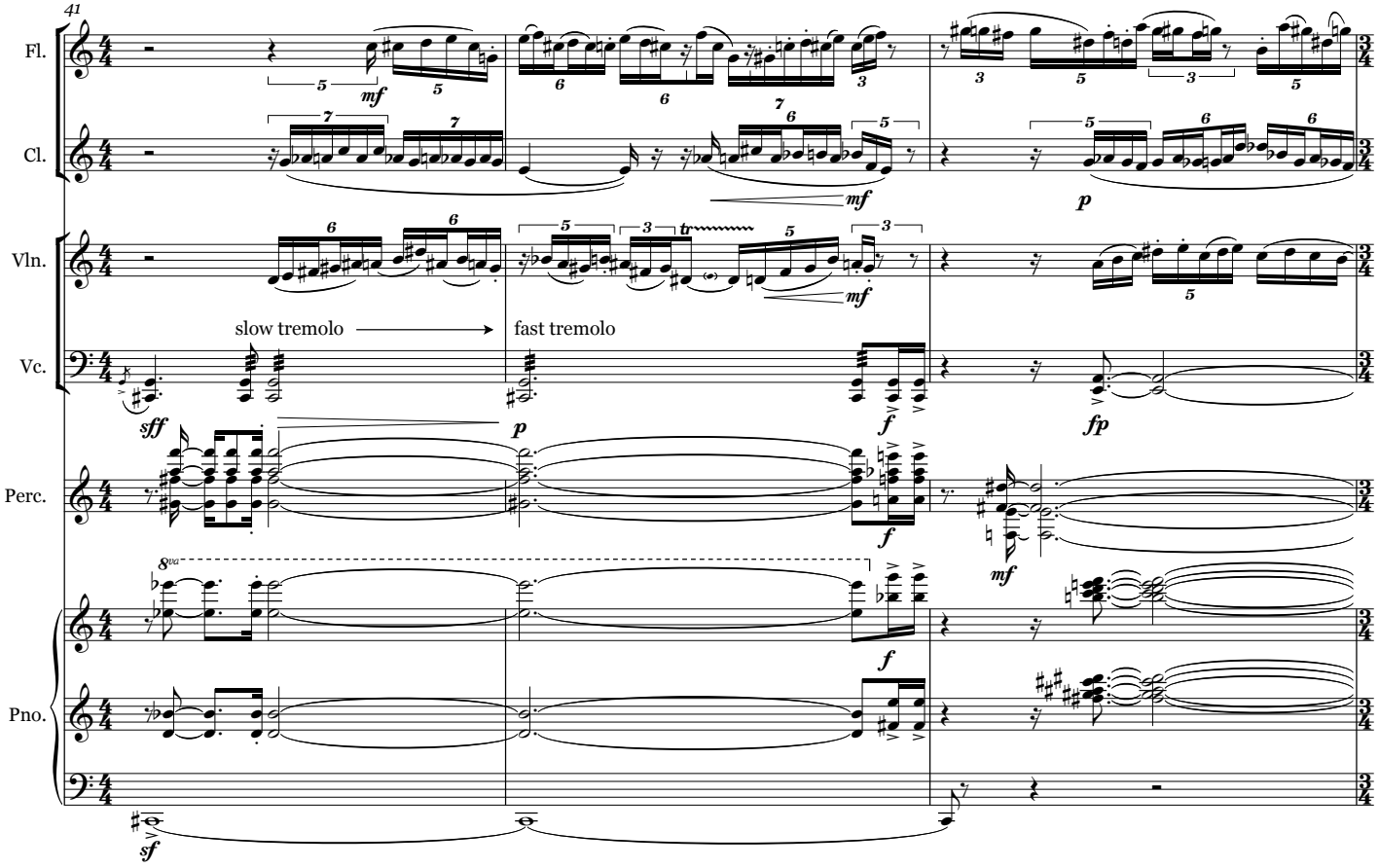

17
Fl.
Cl.
Vln.
Vc.
Perc.
Pno.
ord.
fl.
solo
sub.
pizz.
arco
Bongos
Tam-tam
l.v.
21
Sul D
slow gliss, sea-gull effect
gliss.
Bongos with hands
molto

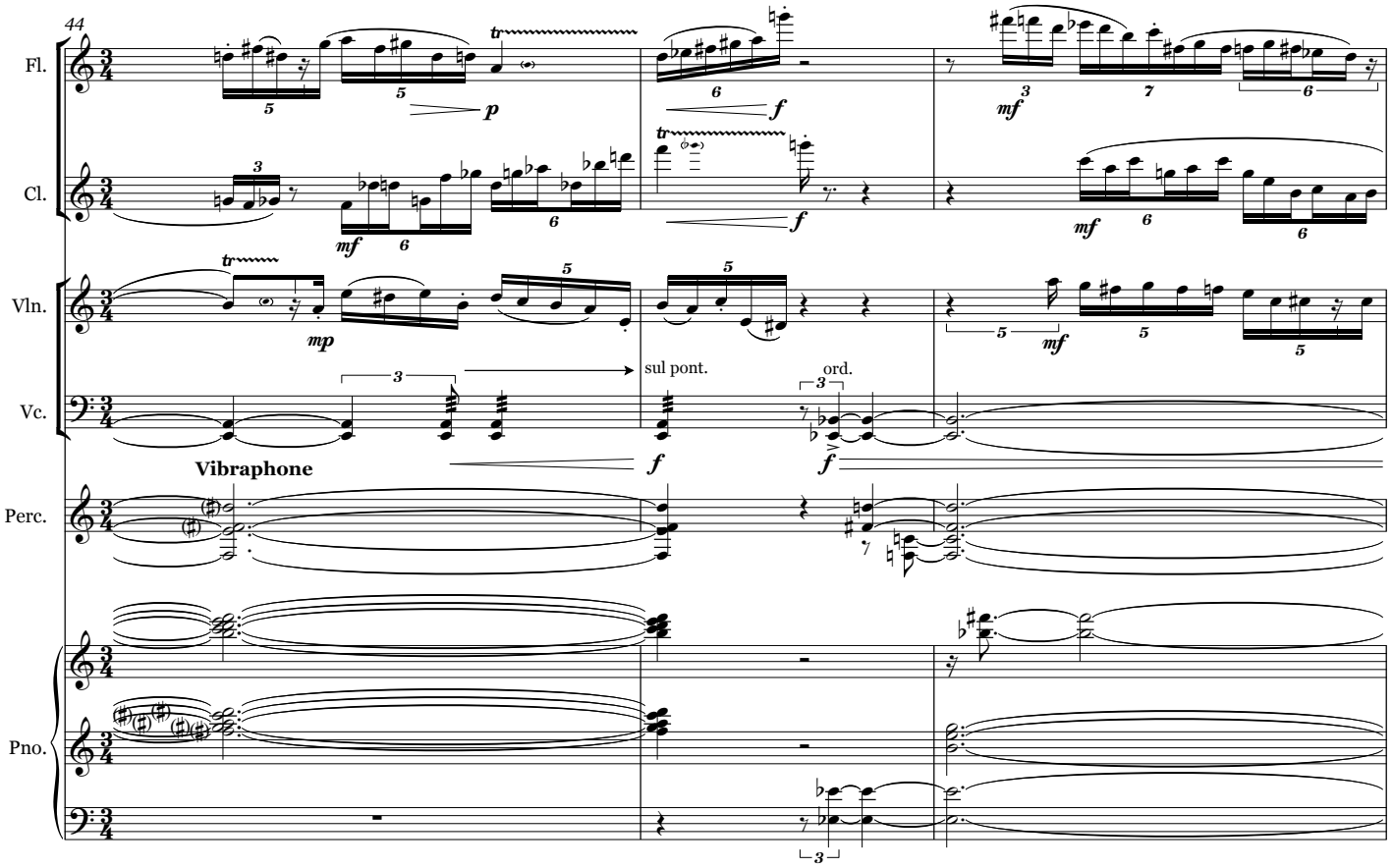

27
24
Fl.
Cl.
Vln.
Vc.
Perc.
Pno.
tremolo + gliss.
tremolo + gliss.
poco f
Ped.
Ped.
♩ = 63 Poco meno mosso e calmo
28
solo
mp calm
Vibraphone

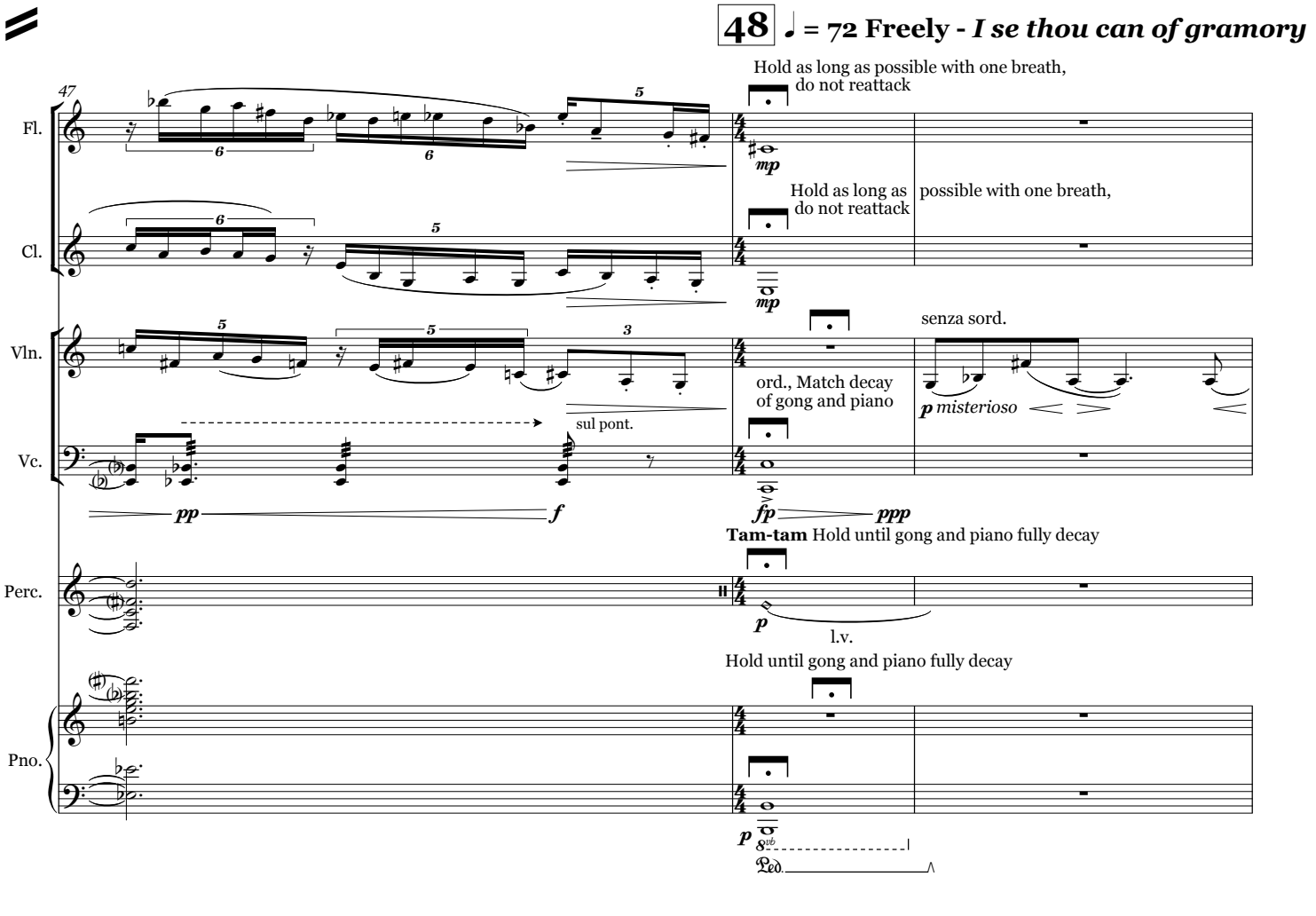

32
Fl.
Cl.
Vln.
Vc.
Perc.
Pno.
Vibraphone
Ped. sim.

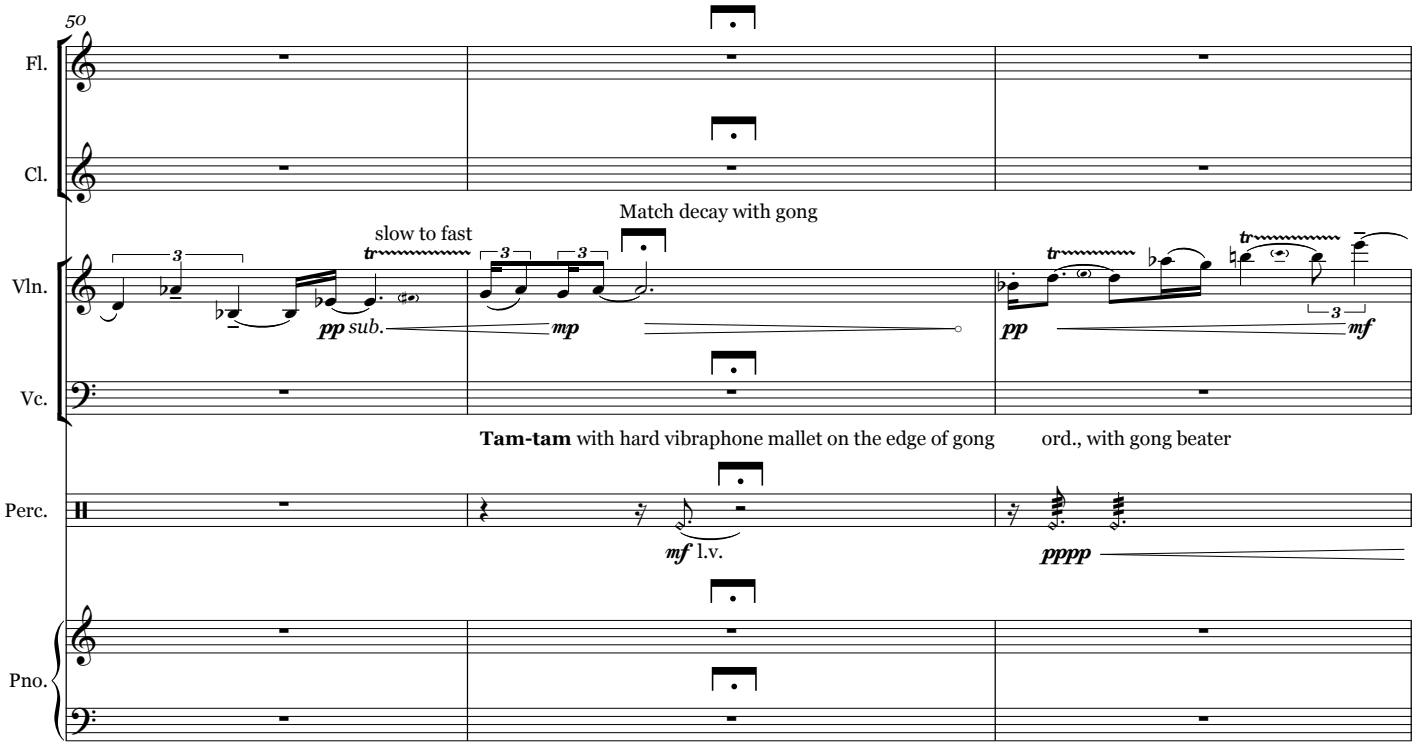

35
Fl.
Cl.
Vln.
con sord.
Vc.
Perc.
Pno.

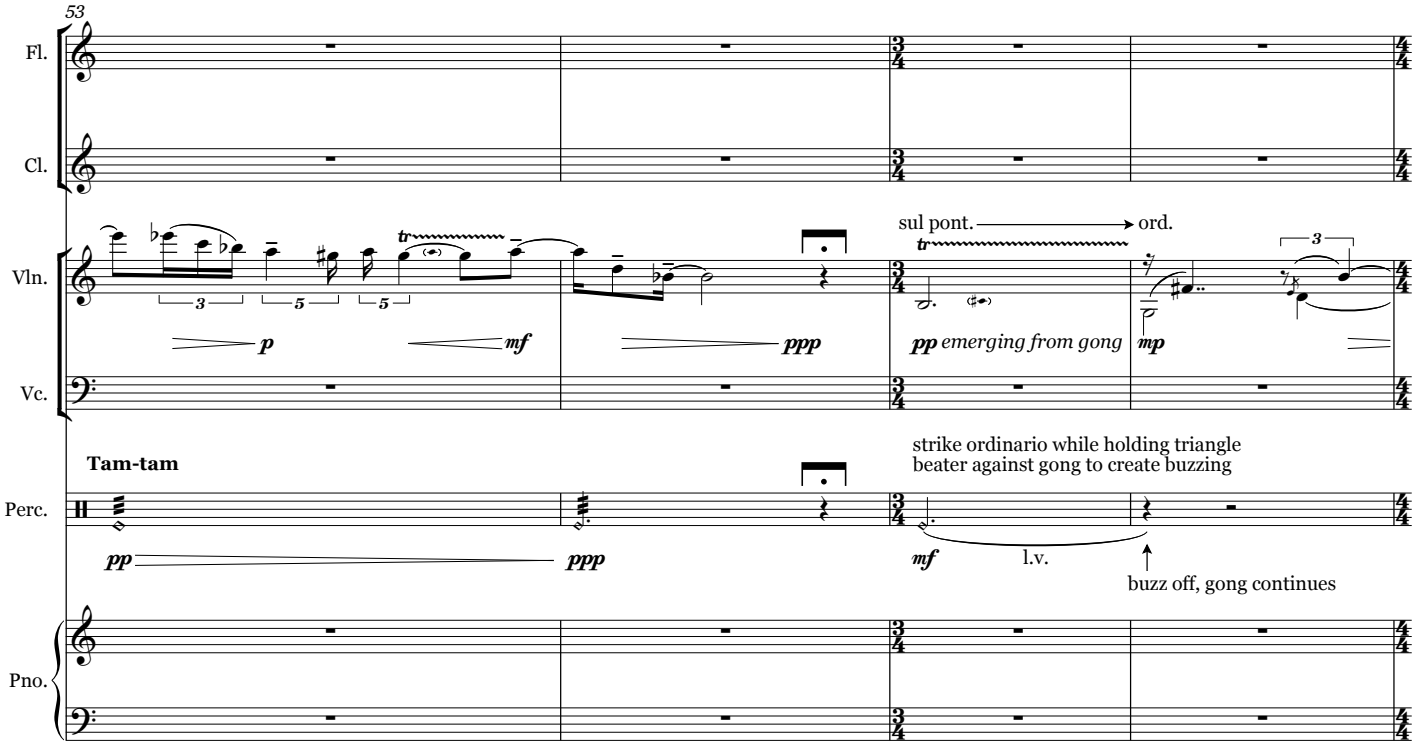

38
Fl.
Cl.
Vln.
Vc.
Vibraphone
Perc.
Pno.
8va
8vb

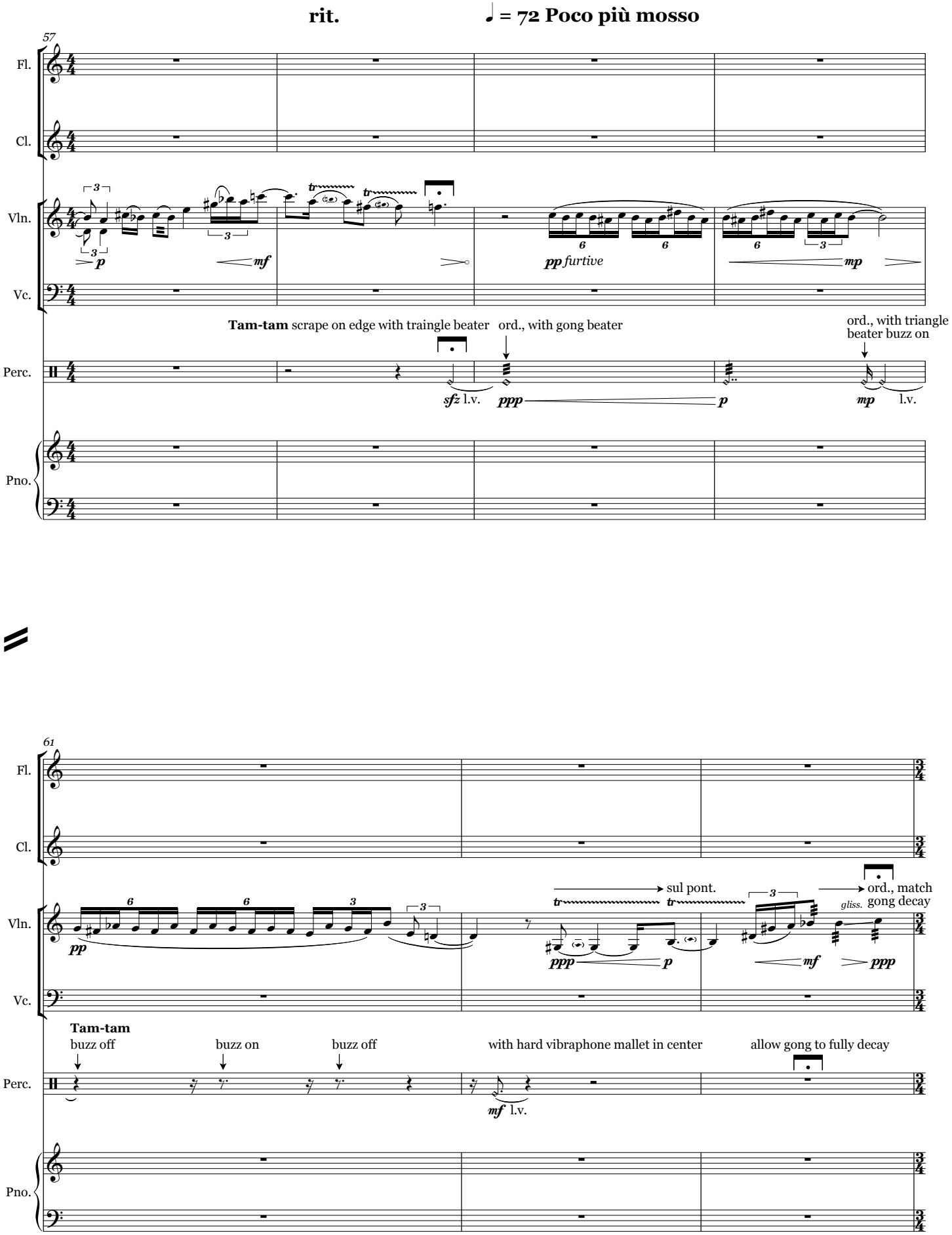

41
Fl.
Cl.
Vln.
slow tremolo
fast tremolo
Vc.
Perc.
8va
Pno.


44
Fl.
Cl.
Vln.
Vc.
Perc.
Pno.
Vibraphone
sul pont.
ord.

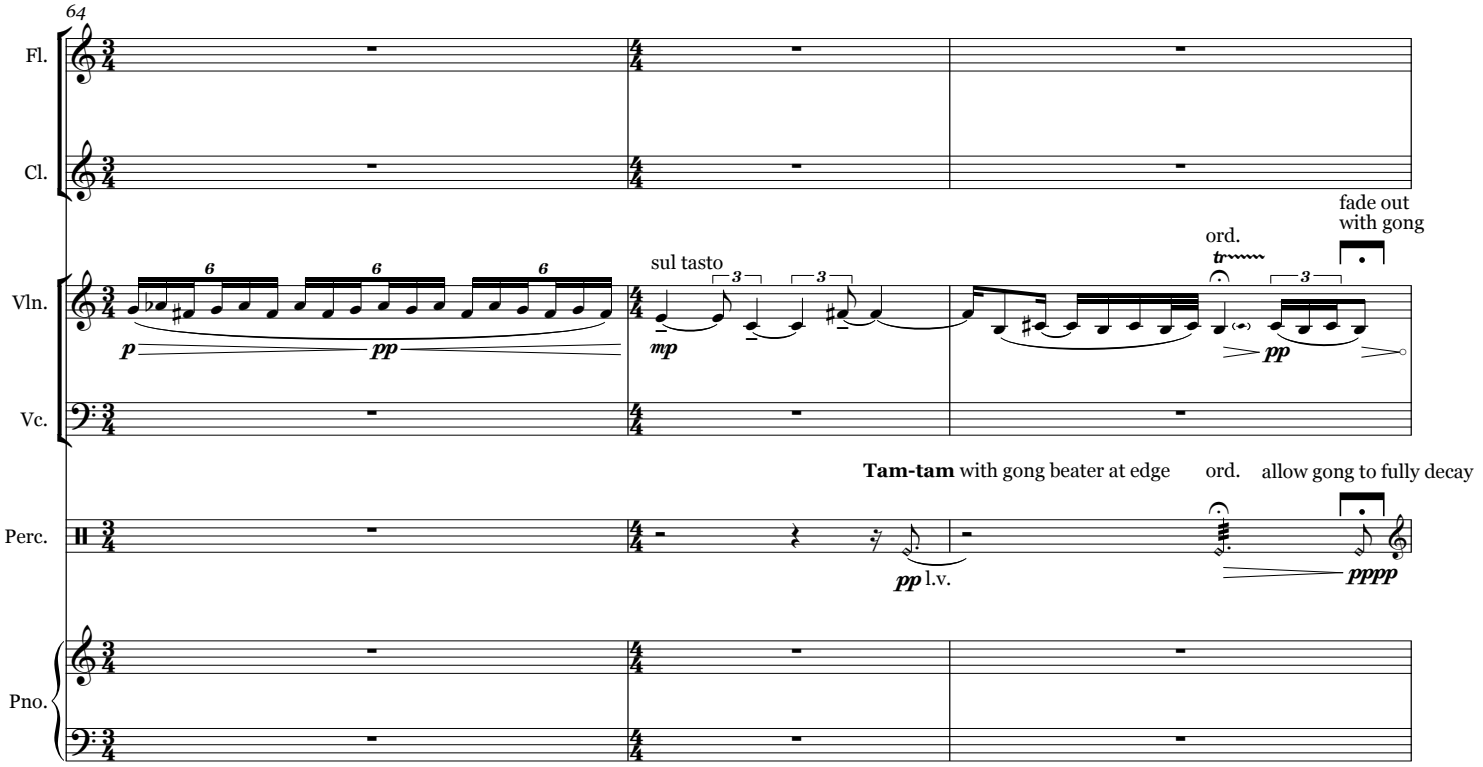

47
48 ♩ = 72 Freely - I se thou can of gramory
Fl.
Cl.
Vln.
Vc.
Perc.
Pno.
Hold as long as possible with one breath, do not reattack
Hold as long as do not reattack
possible with one breath,
senza sord.
ord., Match decay of gong and piano
sul pont.
misterioso
Tam-tam Hold until gong and piano fully decay
l.v.
Hold until gong and piano fully decay
Ped.


50
Fl.
Cl.
Vln.
Vc.
Perc.
Pno.
slow to fast
Match decay with gong
pp sub.
mp
pp
mf
Tam-tam with hard vibraphone mallet on the edge of gong
ord., with gong beater
mf l.v.
pppp

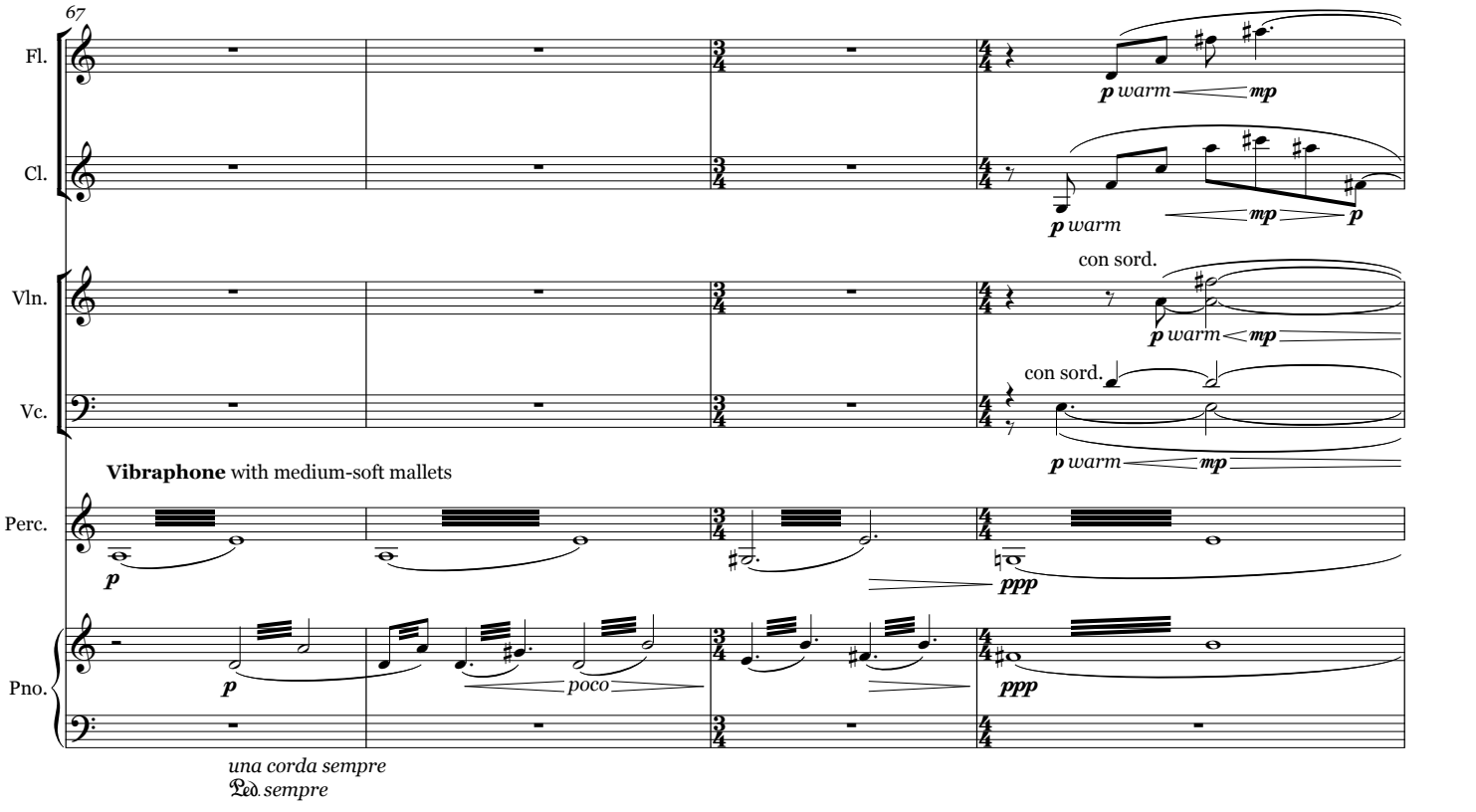

53
Fl.
Cl.
Vln.
Vc.
Perc.
Pno.
p
mf
ppp
sul pont.
ord.
pp emerging from gong
mp
Tam-tam
strike ordinario while holding triangle
beater against gong to create buzzing
pp
ppp
mf
l.v.
buzz off, gong continues

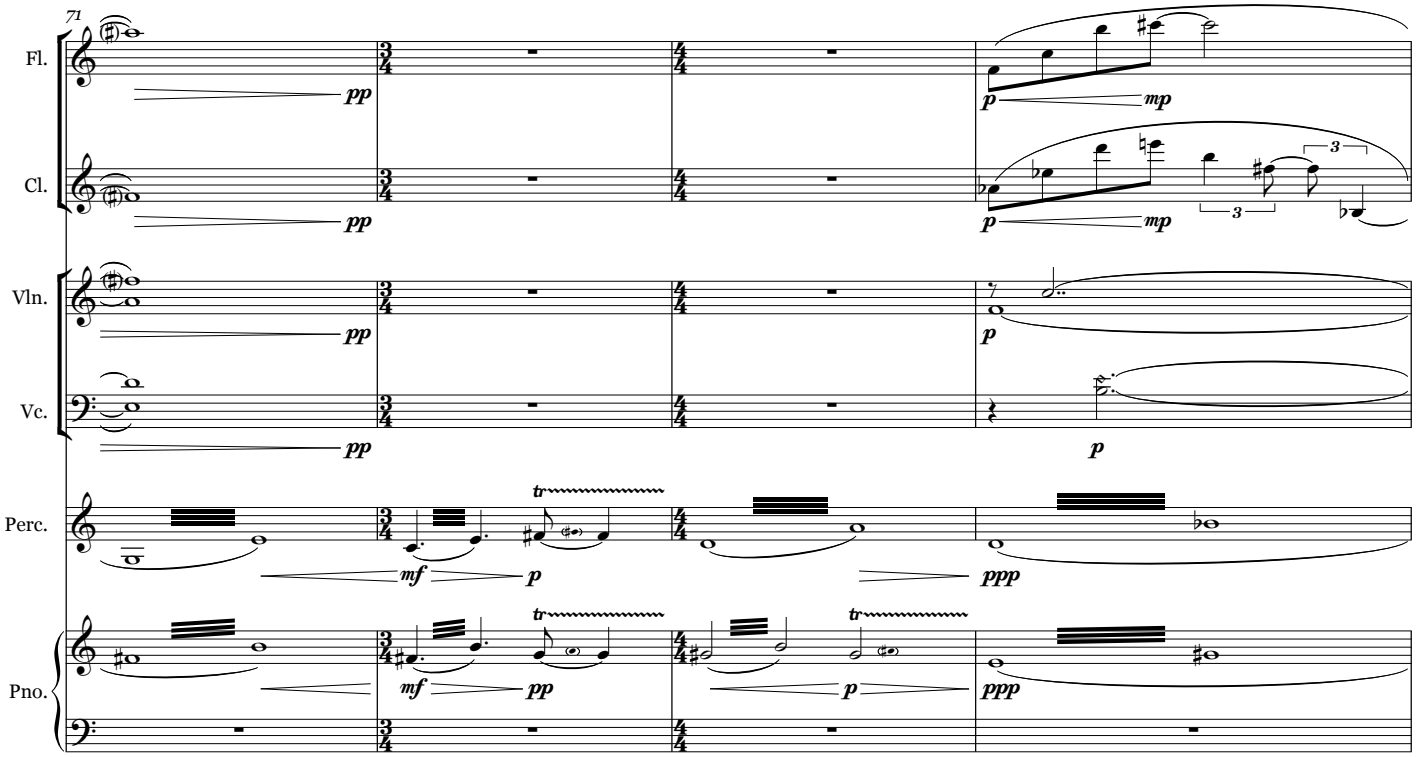

rit.
♩ = 72 Poco più mosso
57
Fl.
Cl.
Vln.
Vc.
Perc.
Pno.
pp furtive
mp
Tam-tam scrape on edge with traingle beater
ord., with gong beater
ord., with triangle beater buzz on
sfz l.v.
ppp
p
mp l.v.
61
sul pont.
ord., match gong decay
gliss.
pp
ppp
mf
Tam-tam
buzz off
buzz on
buzz off
with hard vibraphone mallet in center
allow gong to fully decay
mf l.v.

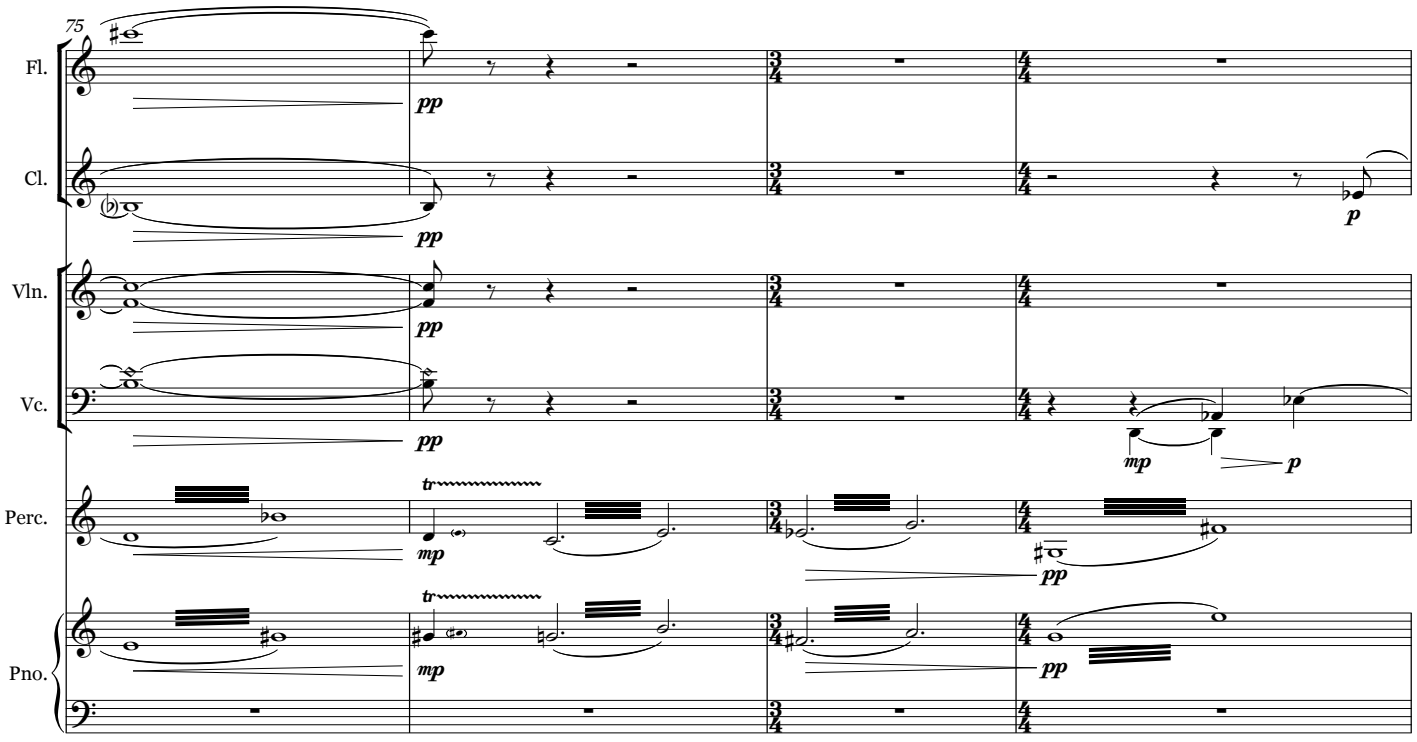
♩ = 69

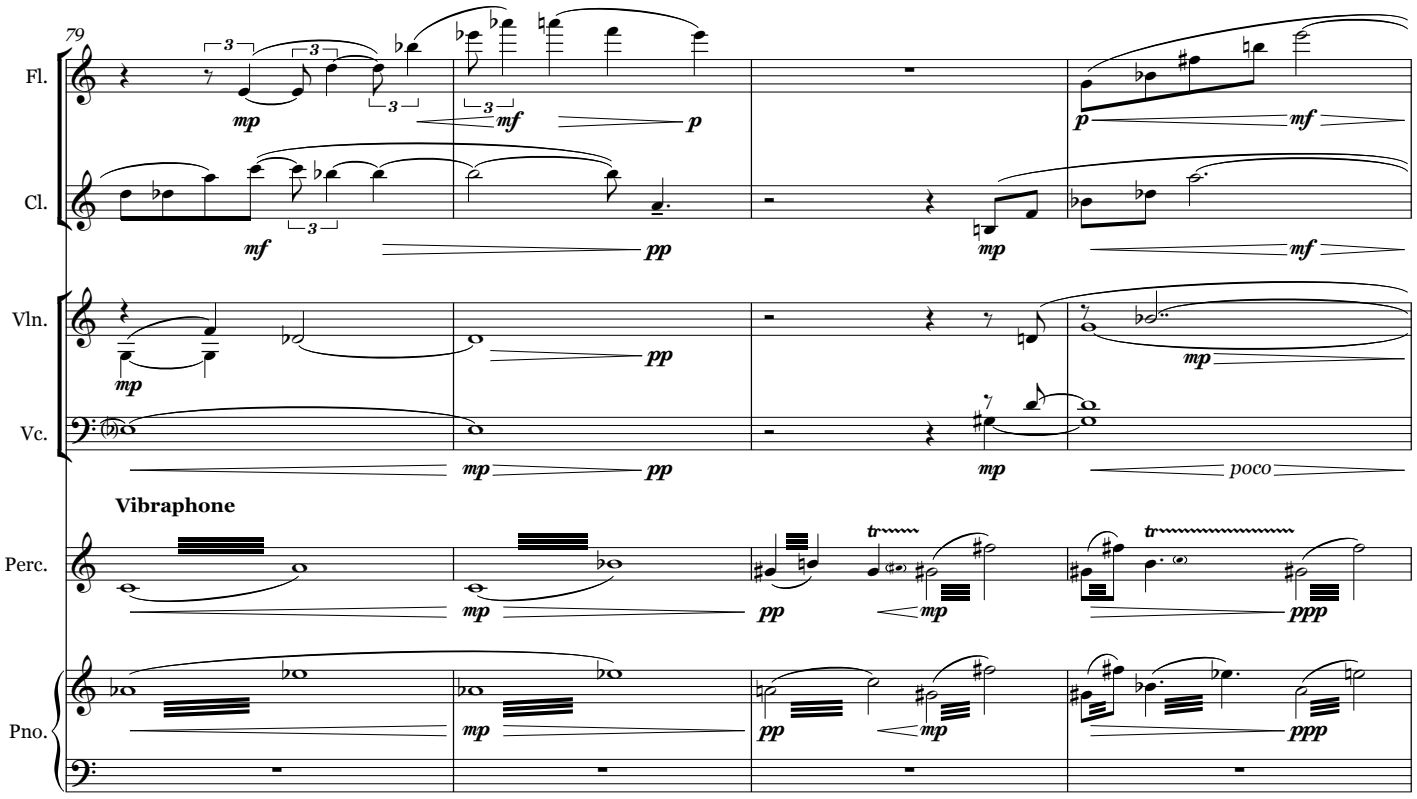


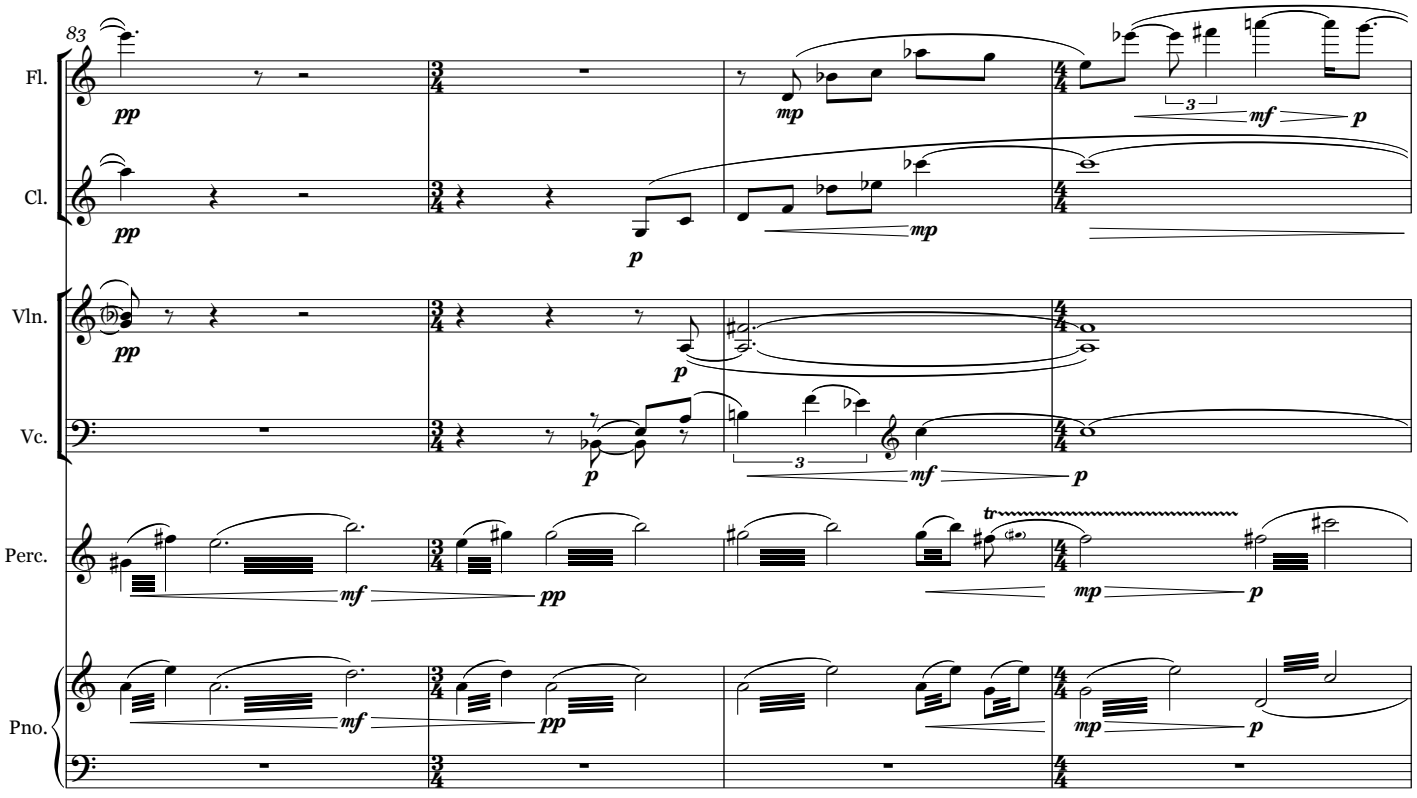
67 Misterioso - *Dark was the vaulted room of gramarye*

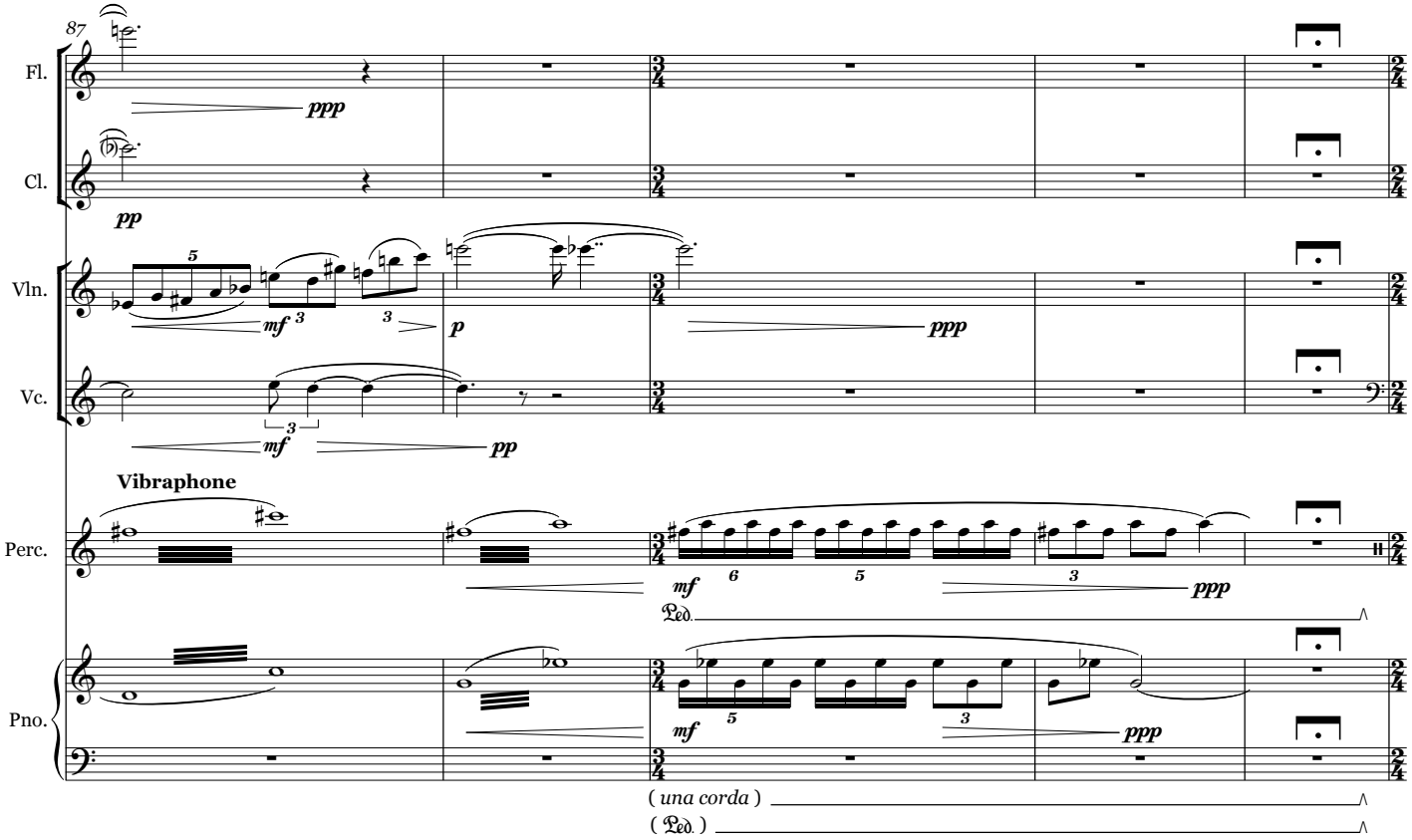


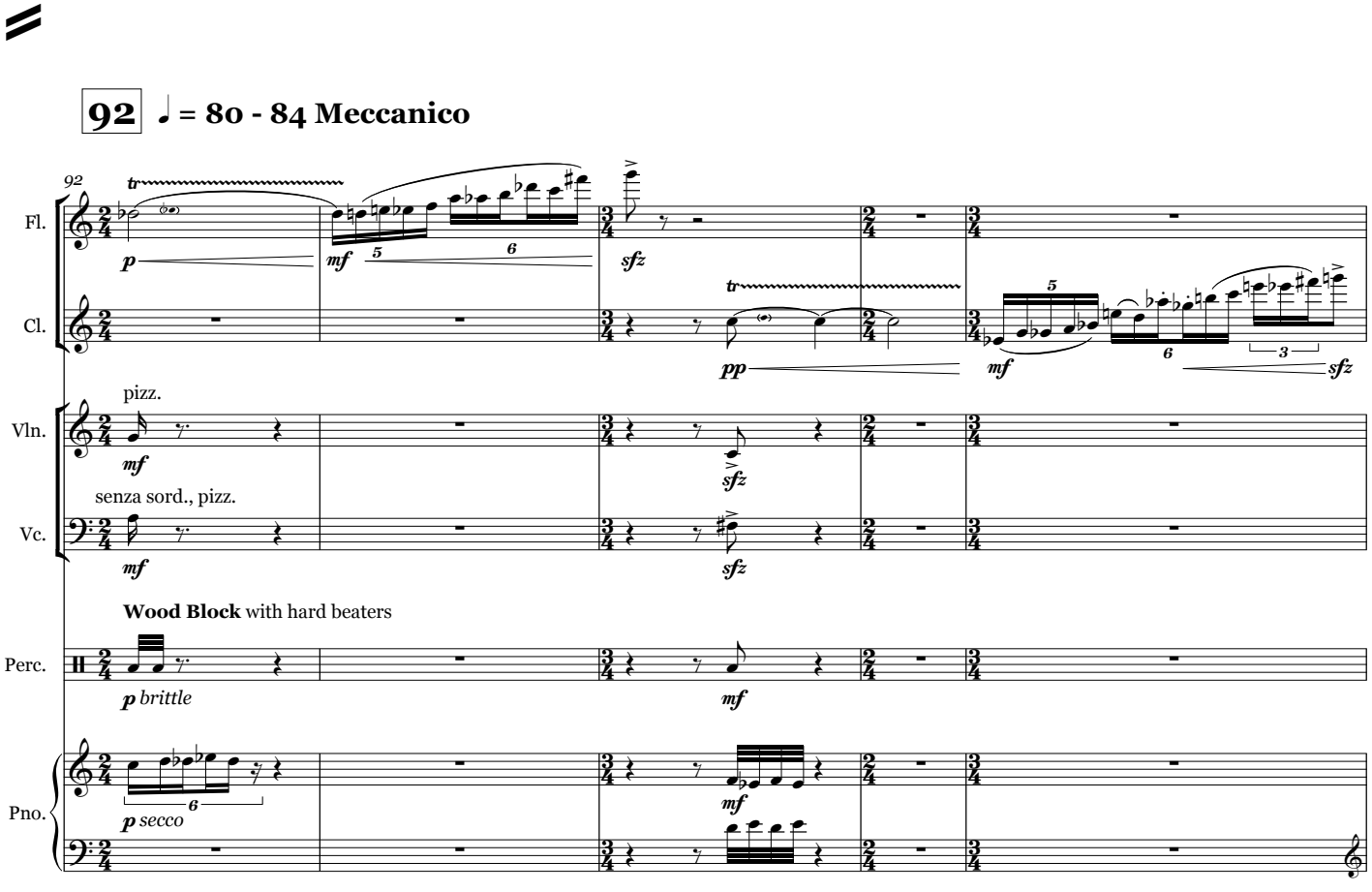

71
Fl.
Cl.
Vln.
Vc.
Perc.
Pno.
pp
p
mp
mf
tr
3
ppp


75
Fl.
Cl.
Vln.
Vc.
Perc.
Pno.
pp
mp
p
tr


79
Fl.
Cl.
Vln.
Vc.
Vibraphone
Perc.
Pno.
poco


83
Fl.
Cl.
Vln.
Vc.
Perc.
Pno.


87
Fl.
Cl.
Vln.
Vc.
Vibraphone
Perc.
Pno.
(una corda)


92
92 ♩ = 80 - 84 Meccanico
Fl.
Cl.
pizz.
Vln.
senza sord., pizz.
Vc.
Wood Block with hard beaters
Perc.
p brittle
Pno.
p secco