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Programme Note:

Written in 2021, *The Snow Queen* is a multi-media work following the Hans Christian Anderson short story of the same name.

The work can be presented with accompanying animation, and narration, or stands alone as a concert piece.

The music features shimmering, rapidly evolving textures depicting the snow and wind-swept lands of Scandinavia, as well as several light motifs which make up the motivic and structural drive behind the work.

The structure of the work follows an abridged story of the Snow Queen, and is separated into the following movements:

I – Introit

An overture combining and counterpointing the primary light motif that will drive the character arc of the story.

II – The Looking Glass

Here, a first formal introduction of the ‘Mirror theme’ (included for reference below, seen at figure 140), a whole tone motive which in itself is reflective, and presents the eerie distortion of man when looked through.

‘Flight’ sees the looking glass being carried into the heavens, before eventually dropping and shattering into millions of billions of bits.

III – Gerda and Kai

Movement three opens with bird song which will reprise throughout the work, symbolising the natural and beautiful world in which Gerda and Kai aspire to live, before exposing three themes: *The Rose*, *Gerda*, and *Kai*.

The three melodies counterpoint with one another at *The Rose*, b. 155, which is symbolic of the pair’s blossoming friendship in the story. They plant the rose together and watch it grow, as their relationship does.

Kai’s theme is heard in horn, previously having exposed in the overture, b. 3, featuring acciaccatura and a buoyant melody.

The rose theme, a plaintive melody, can be heard in the solo cornet voice, and Gerda’s theme is heard in solo baritone, previously exposed in b.86.

The octatonic *Snow Queen* theme is first heard in b.164, in an eerie yet serene texture.

Shards from the glass mirror lodge in Kai’s eye which can be seen thematically at b.173-175, which causes a distortion of Kai’s theme, and a more introspective recapitulation, before the *Sleigh Ride*.

The sleigh ride is full energy and fast changing textures with a menacingly chromatic tonality forbearing Kai’s abduction. B.202 sees the Snow Queen take flight with Kai and his sled before panning down to a city asleep below.

IV – Garden of Flowers

The movement opens with Gerda longing for the now long since missing Kai, and her call to adventure, b.239.

Gerda is swept away in a boat on the river, b.242, and the music follows the flowing yet turbulent scenes on the water.

A brief spell of jaunty music appears through the watery textures symbolising the wooden soldiers she sees on the side of the river, before the music calms to the house of the old woman who could conjure.

The old woman, who wishes to keep Gerda forever, hides any roses as this may remind Gerda of why she is on her travels, and as such the theme of the woman only includes tones not used in the Rose theme.

This is pentatonic and sits very calmly, outside of time, reflecting the loss of sense of time Gerda experiences while with the woman.

Gerda finds a rose one morning however and is reminded of her friendship. *The Rose* theme recapitulates at b.294, symbolising this.

The call to adventure reprises at the end of the movement, along with birdsong, and Gerda is back on her journey.

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The musical score is arranged in a standard orchestral layout. The vocal parts at the top include Soprano (Sop. Cnt.), Solo Contralto (Solo Cnt.), and Repetitive Contralto (Rep. Cnt.). The instrumental sections include woodwinds (Flute, Clarinet, Bassoon), brass (Trumpet, Trombone, Euphonium, Tuba), percussion (Tambourine, Snare, Glockenspiel, Clash), and piano. The score is divided into four measures. The first measure is marked with a '7' above the Soprano line and includes the instruction 'straight mute' for the Soprano and 'Straight mute' for the Solo Trumpet. The second measure includes 'open' for the Soprano. The third measure includes '1.' for the Solo Contralto. The score uses various dynamics such as *f*, *p*, *fp*, and *ff*. A large, diagonal watermark reading 'PERUSAL COPY' is overlaid across the center of the page.

17

Sop. Cnt. *f* *p* *f*

a2. open

Solo Cnt. *f* *p* *f* *ff*

Rep. Cnt. *f non dim.* *p*

2nd Cnt. *f* *p* *f* *p*

3rd Cnt. *f* *p* *f* *p*

Flug. *f*

Solo Hn. *f* *p*

1st Hn. *f* *p*

2nd Hn. *f* open

Solo Btn. *f*

2nd Btn. *f non dim.* open

Solo Tbn. *f*

2nd Tbn. *f*

B. Tbn. (open) *p* *ff*

Euph. *f non dim.* *p* *sub.* *ff* *p* *ff*

E♭ Bass *p* *ff*

B♭ Bass *p* *ff*

Tamb. *fp* Timpani *p* *ff* 19 To Tomb. Tambourine *p* 12

S. Bells *f* *p* *ff* 12 6 12

Glock. *ff*

Perc. Clash *p* *ff* *pp*

Hp. *ff* To Cel.

27

Sop. Cnt.

Solo Cnt.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

Flug.

Solo Hn.

1st. Hn.

2nd. Hn.

Solo Btn.

2nd Btn.

Solo Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

29

Tamb.

S.Bells

Glock.

Perc.

Hp.

mp

p

p

p

p

p

p

p

p

mp

mp

mp

mf *sonore*

mf *sonore*

pp

To Timp.

pp

pp

36

Sop. Cnt. *p* *ff* *mf* *ff* *mf* *ff* *mf*

Solo Cnt. *f*

Rep. Cnt. *p* *ff* *mf* *ff* *mf* *ff* *mf*

2nd Cnt. *mf cresc.* *mf cresc.*

3rd Cnt. *f* *f*

Flug. *f sonore*

Solo Hn. *f sonore*

1st Hn. *f sonore*

2nd Hn. *f sonore*

Solo Btn. *mp* *ff* *f sonore*

2nd Btn. *mp* *ff* *f sonore*

Solo Tbn. *f* *ff* *mf* *f* *mp* *ff sub.*

2nd Tbn. *f* *ff* *mf* *f* *mp* *ff sub.*

B. Tbn. *f* *ff* *mf* *f* *mp* *ff sub.*

Euph. *p* *ff* *mf* *ff*

E♭ Bass *a2* *ff* *mf* *f* *mp* *ff sub.*

B♭ Bass *ff* *mf* *f* *mp* *ff sub.*

Timpani *f* *mp* *p*

S. Bells *f* *mp*

Glock. *ff*

Perc. *f* *mp*

Harp *To Celesta*

50

Sop. Cnt.

Solo Cnt.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

Flug.

Solo Hn.

1st. Hn.

2nd. Hn.

Solo Btn.

2nd Btn.

Solo Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

B. D.

Glock.

Perc.

Cel.

1. straight mute

mf *mf* *p*

mp *mp* *mp*

pp *pp*

lv *mp*

To Tub. B.

68

Sop. Cnt. straight mute

Solo Cnt. straight mute a2. (st. mute)

Rep. Cnt. f p mp fp

2nd Cnt. f p pp

3rd Cnt. f p pp

Flug. p pp mf f

Solo Hn. p pp mf f

1st Hn. Straight mute f p mf p

2nd Hn. Straight mute p pp p mf p

Solo Btn. p pp f

2nd Btn. Straight mute p

Solo Tbn. Straight mute mp mf p

2nd Tbn. Straight mute p mf p

B. Tbn.

Euph. p pp Muted p f

E♭ Bass

B♭ Bass

68 Tempo Primo, ♩ = 92

Timp. Tambourine, with sticks p fp

S. Bells Sleight Bells f p fp

Glock. f p fp

Tub. B. Percussion Susp. Cymbal Clash pp f

Cel. Harp Harp p f

Score for *The Snow Queen*, page 86. The score includes parts for various instruments and voices:

- Vocalists:** Sop. Cnt., Solo Cnt., Rep. Cnt., 2nd Cnt., 3rd Cnt.
- Woodwinds:** Flug., Solo Hn., 1st Hn., 2nd Hn., Solo Btn., 2nd Btn., Solo Tbn., 2nd Tbn., B. Tbn., Euph.
- Brass:** Eb Bass, Bb Bass
- Drums and Percussion:** Tamb., S. Bells, Glock., Perc., Hp.

Key performance instructions include dynamics such as *pp*, *p*, *mp*, *f*, *ff*, *non dim.*, *sonore*, and *sub.*. Mute instructions for brass instruments include "2. straight mute", "a2. (st. mute)", and "open".

Section markers include "To Timp." and "Timpani" at the top of the drum part, and "To Pno." and "Piano" at the bottom of the harp part.

94

Sop. Cnt. *f*

Solo Cnt. *fff*

Rep. Cnt. *ff* *sonore*

2nd Cnt. *fff* *f*

3rd Cnt. *fff* *f* *sonore* *f*

Flug. *ff* *sonore*

Solo Hn. *ff* *sonore*

1st. Hn. *ff* *sonore*

2nd. Hn. *ff*

Solo Btn. *fff*

2nd Btn. *fff* *sonore*

Solo Tbn. *ff* *sonore*

2nd Tbn. *ff* *sonore*

B. Tbn. *ff*

Euph. *ff* *ff* *fp* *ff*

E♭ Bass *ff* *ff* *fp* *ff*

E♭ Bass *ff* *ff* *fp* *ff*

Timp. *ff* *fp* *ff*

S.Bells

Glock.

Tub. B. *fff* *Tubular Bells*

Pno. *ff*

The Rose
2'44"

Flight

117

118

Text Cue 2, 2'59"

This musical score is for the operatic piece 'The Rose' (2'44") and 'Flight' (2'59"). It features a vocal soloist and a full orchestra. The vocal parts include Soprano (Sop. Cnt.), Solo Contralto (Solo Cnt.), Repetitor Contralto (Rep. Cnt.), 2nd Contralto (2nd Cnt.), 3rd Contralto (3rd Cnt.), and Flageolet (Flug.). The instrumental parts include Solo Horn (Solo Hn.), 1st Horn (1st Hn.), 2nd Horn (2nd Hn.), Solo Trumpet (Solo Tbn.), 2nd Trumpet (2nd Tbn.), Bass Trumpet (B. Tbn.), Euphonium (Euph.), Eb Bass, Bb Bass, Timpani (Timp.), Xylophone (Xyl.), Glockenspiel (Glock.), Tubular Bells (Tub. B.), and Piano (Pno.). The score is marked with dynamic levels such as *pp*, *mf*, *ff*, and *p*, and includes performance instructions like 'Open', 'Cup mute', and 'St. mute'. The score is divided into measures 117 and 118, with a 'Text Cue 2, 2'59"' section following measure 118. A large 'PERUSAL COPY' watermark is visible across the score.

128

Sop. Cnt.

Solo Cnt.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

Flug.

Solo Hn.

1st. Hn.

2nd. Hn.

Solo Btn.

2nd Btn.

Solo Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Xyl.

B. D.

Perc.

Pno.

(ord)

mp

open

mp

open

mf

f

open

mf

f

open

mp

mf

f

mf

f

mf

f

mf

f

cresc.

mp

III. Gerda and Kai

4 00'

Boy and Girl
(=60)

148 Text Cue 3 - 4'04"

Soprano Cornet in E♭

Solo Cornet in E♭

Repiano Cornet in E♭

2nd Cornets in E♭

3rd Cornets in E♭

Flugelhorn

Solo Horn in E♭

1st Horn in E♭

2nd Horn in E♭

Solo Baritone Horn in B♭

2nd Baritone Horn in B♭

Solo Trombone

2nd Trombone

Bass Trombone

Euphonium

Bass in E♭

Bass in B♭

(=60)

148

Timpani

Vibraphone

Glockenspiel

Percussion

Celesta

To Hp.

162 $\text{♩} = \text{♩}$, *ln 6*

Sop. Cnt. *pp*

Solo Cnt. *pp* a2. st. mute

Rep. Cnt. *pp* play if no vibes Cup mute

2nd Cnt. (cup) 1-1/3 *ppp* 2-2/3 *p*

3rd Cnt. (cup) 0-2/3 *ppp* 1/2-1/2/3 *p* Cup mute

Flug. *mf* solo, sostenuto

Solo Hn. *pp* play if no vibes *mf* *p* play

1st Hn. (cup) *ppp*

2nd Hn. (cup) *ppp*

Solo Btn. *pp*

2nd Btn. *pp*

Solo Tbn. *pp*

2nd Tbn. *pp*

B. Tbn. *pp*

Euph. *pp*

E♭ Bass *pp*

B♭ Bass *pp*

162 $\text{♩} = \text{♩}$, *ln 6* 168

Timp. *pp*

Vib. *pp* *mf* *p* *pp* *mf* *pp* *p* *mp*

Glock. *ppp*

Perc. *pp* *mf*

Cel. Harp *pp* *mf* *p* To Cel. Celesta *pp* *mf* *pp* *p* *mp*

183 rit. (♩ = 92)

open *f*

open *p* *f*

open *p* *f*

open *p* *f*

Flug.

Solo Hn.

1st. Hn. *f*

2nd. Hn.

Solo Btn. *pp* *mf* *pp*

2nd Btn. *pp* *mf* *pp*

Solo Tbn.

2nd Tbn.

B. Tbn.

Euph. *p* *f* *p*

E♭ Bass *pp* *mf* *pp*

B♭ Bass *pp* *mf* *pp*

186 rit. (♩ = 92)

Timp. *pp* *mf* *pp*

Vib.

Glock.

Perc. *p* *ff*

Cel.

Harp

198

Sop. Cnt. *mf* *f*

Solo Cnt. *mf* *f* ord.

Rep. Cnt. *f*

2nd Cnt. open *p* *f* *p* *f*

3rd Cnt. open *pp* *mp* *f*

Flug. *ff* 1/2-1/2/3

Solo Hn. open *f* *ff* 0-1/3

1st Hn. open *f* *ff* 2-1/2/3

2nd Hn. open *f* *ff* 0-3

Solo Btn. *pp* *mp* 2-2/3 *fp*

2nd Btn. *pp* *mp* flz.

Solo Tbn. *ff* *f*

2nd Tbn. *ff* *f*

B. Tbn. *ff*

Euph. *p* *f* flz.

E♭ Bass *pp* *mp* *ff*

B♭ Bass *pp* *mp* *ff*

202 (In 3)

Timp. *pp* *mp* *ff*

Vib.

Glock. *fff*

Perc.

Hp.

213 Harmon mute

Sop. Cnt. *f* *p* *mf* open

Solo Cnt. *fz* *f* *p* *ff* *mf* ord.

Rep. Cnt. *f* *p* *f* *p*

2nd Cnt. *f* *p* *f* *p* *mf*

3rd Cnt. *p*

Flug. *f*

Solo Hn. *p* *f* *p* *fff* *p*

1st Hn. *p* *fff* *p*

2nd Hn. *p* *fff* *p*

Solo Btn. *mf*

2nd Btn. ord. *mf*

Solo Tbn. *mf*

2nd Tbn.

B. Tbn.

Euph. *mf* *p* *f* *p* *f* *p*

E♭ Bass *ff* *fff* *ff*

B♭ Bass *ff* *fff* *ff*

Timp. *ff*

Xyl. *f* *p* *ff* *f*

Glock.

Perc. *f* *p*

Cel. *f* *p* To Hp.

224

Sop. Cnt. *fff* *pp* St. mute

Solo Cnt. *fff* solo *p*

Rep. Cnt. *fff*

2nd Cnt. *fff*

3rd Cnt. *fff*

Flug. *ff* *fff* *pp* 3

Solo Hn. *fff*

1st Hn. *fff*

2nd Hn. *fff*

Solo Btn. *fff*

2nd Btn. *fff*

Solo Tbn. *fff*

2nd Tbn. *fff*

B. Tbn. *fff* *pp*

Euph. *fff*

E♭ Bass *fff* *pp* *ppp*

B♭ Bass *fff* *pp* *ppp*

227 Slower, ♩ = 60

Timp. *f* *fff*

Xyl. *fp* *fff*

Glock. *fp* *fff* *pp*

Perc. *mp* *ff* *f* *ff*

Hp. *p* *ff*

242

Sop. Cnt. *pp* *mp*

Solo Cnt. *mp*

Rep. Cnt. *mp* *pp*

2nd Cnt. *pp* *poco* *pp* *poco* *pp* *poco* *ppp* *ppp*

3rd Cnt. *pp* *poco* *pp* *poco* *pp* *poco* *ppp* *ppp*

Flug.

Solo Hn. *mp* *pp* *p* *mf* *pp*

1st. Hn. *pp* *mp* *pp*

2nd. Hn. *pp* *mp*

Solo Btn. *p* *molto* *p* *molto*

2nd Btn. *pp* *poco* *pp* *poco* *pp* *poco*

Solo Tbn. *p* *molto* *p* *molto*

2nd Tbn. *p* *molto* *p* *molto*

B. Tbn. *p* *molto* *p* *molto*

Euph. *p* *molto* *p* *molto* *mp*

E♭ Bass *mf* *mf* *mp*

B♭ Bass *mp* *mf*

242 *Lv* ♩ = ♩ = 112

Timp. *mp* *mp* *mf*

Vib. *ppp* *ppp*

Glock. *mp* *ppp*

Perc.

Hp. *pp* *mf*