

CoMA Portfolio

Martin Humphries

2015-16

Note to this collection:

This portfolio is a gathering of four musical works composed for CoMA (Contemporary Music for All), an organisation founded in 1993 to enable musicians of all abilities to participate in contemporary music. Each work in this collection is composed in CoMA's *open score* format, meaning that instrumentation is not specified, and that indeterminacy is employed in some way within the musical fabrics.

I have collated these works for their shared interests and aspirations.

Chorale: New Shoes

for mixed ensemble

Martin Humphries

- 2016 -

Programme note:

I went shopping to buy a new pair of shoes.
Instead I bought a new synthesiser.
I wrote this on it.

Score in C

Duration:
c. 2-4 minutes

Chorale: New Shoes

Martin Humphries

- Choirs A and B should balance and may be made up of any mixture of instruments;
- Within each choir there should be two balanced sub-choirs divided by register;
 - Each player may perform their material at any comfortable octave, however, once selected, this octave music be used throughout.

- Always strive for a broad, homogenous sound, even when moving in quavers;
- Dynamics are always terraced unless specifically marked with a cresc. / dim.

- Every repeated section may be repeated up to four times.

Static and unchanging (♩=c.120)

(7/8 is always 2+2+3 / 3+2+2)

Musical score for the first system, labeled 'Static and unchanging'. It consists of four staves: A1 in C (treble clef), A2 in C (bass clef), B1 in C (treble clef), and B2 in C (bass clef). The time signature is 7/8. The first measure of A1 is marked *p* and the first measure of A2 is marked *f*. The score features a 7-measure phrase that repeats, with dynamics *f* and *p* indicated. The piece is in C major with one flat (Bb).

Musical score for the second system, labeled 'A'. It consists of four staves: A1 (treble clef), A2 (bass clef), B1 (treble clef), and B2 (bass clef). The time signature is 7/8. The first measure of A1 is marked *p* and the first measure of A2 is marked *f*. The score features a 7-measure phrase that repeats, with dynamics *f* and *p* indicated. The piece is in C major with one flat (Bb).

2 11

B

A1 *p*

A2 *f*

B1 *p*

B2 *f*

15

C

A1 *p*

A2 *p*

B1 *p*

B2 *p*

20

D

A1 *f*

A2 *f*

B1 *f*

B2 *f*

E

F

A1

A2

B1

B2

p *f* dim. through repeat

G

A1

A2

B1

B2

p *mp* *mf*

H

no rall.

A1

A2

B1

B2

f *p*

Scruffle

for mixed ensemble

Martin Humphries

- 2016 -

Programme note:

A 'truel' is a duel between three opponents. A 'scruffle' speaks for itself.

Instrumentation:

Scruffle may be performed by any combination of instruments, but each part must always have the same number of performers.

Score in C

Duration:

c. 3 minutes

Scruffle

Each player should pick 3 consecutive pitches from the Cmajor scale;
Non-pitched instruments pick three similar timbres and assign them high, mid and low based on their character;
In either case, begin the piece on the middle sound which is notated on the staff line.
Staccato quavers always have an equal value to semiquavers
Balance dynamically and texturally (3 even parts). The *forte* marking should be gauged against the quietest instrument.

Martin Humphries

Constant ($\text{♩} = c.96$)

1. $\text{♩} = c.96$
f sempre

2. *f sempre*

3. *f sempre*

The first system consists of three staves. Each staff begins with a treble clef and a common time signature of 3/4. The music is written in a rhythmic pattern of eighth notes and rests, with a dynamic marking of *f sempre* (forte) and an accent (>) over the first note of each eighth-note group. The time signature changes to 2/4 after the first measure of each staff. The system concludes with a double bar line and a final 2/4 time signature.

8

1.

2.

3.

The second system continues the rhythmic pattern from the first system. It begins with a measure rest of 8 measures. The time signature changes to 2/4 for the first measure of each staff, then to 3/4 for the second measure, and back to 2/4 for the third measure. The system concludes with a double bar line and a final 2/4 time signature.

14

A

1.

2.

3.

The third system continues the rhythmic pattern. It begins with a measure rest of 14 measures. A box labeled 'A' is placed above the first measure of the first staff. The time signature changes to 2/4 for the first measure of each staff, then to 3/4 for the second measure, and back to 2/4 for the third measure. The system concludes with a double bar line and a final 2/4 time signature.

20 B

1. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

2. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

3. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

Detailed description: This system contains measures 20 through 24. It features three staves (1, 2, and 3) with a common time signature of 2/4. The music consists of eighth-note patterns. Measure 20 starts with a 2/4 time signature. At the beginning of measure 21, the time signature changes to 3/4. It returns to 2/4 at the start of measure 22 and changes to 3/4 again at the start of measure 23. A box labeled 'B' is positioned above the first staff in measure 23. The piece concludes in measure 24 with a 3/4 time signature. Accents are placed over the final notes of measures 20, 21, 22, 23, and 24.

25

1. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ - $\frac{3}{4}$ $\frac{2}{4}$

2. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ - $\frac{3}{4}$ $\frac{2}{4}$

3. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ - $\frac{3}{4}$ $\frac{2}{4}$

Detailed description: This system contains measures 25 through 31. It features three staves with a common time signature of 2/4. The music consists of eighth-note patterns. Measure 25 starts with a 3/4 time signature. At the beginning of measure 26, the time signature changes to 2/4. It returns to 3/4 at the start of measure 27 and changes to 2/4 again at the start of measure 28. There are rests in measures 29 and 30. The piece concludes in measure 31 with a 2/4 time signature. Accents are placed over the final notes of measures 25, 26, 27, 28, 30, and 31.

32

1. - $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

2. - $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

3. - $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

Detailed description: This system contains measures 32 through 38. It features three staves with a common time signature of 2/4. The music consists of eighth-note patterns. Measure 32 starts with a rest. At the beginning of measure 33, the time signature changes to 3/4. It returns to 2/4 at the start of measure 34 and changes to 3/4 again at the start of measure 35. The piece concludes in measure 38 with a 2/4 time signature. Accents are placed over the final notes of measures 33, 34, 35, 36, 37, and 38.

39 C

1. $\frac{2}{4}$ - $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

2. $\frac{2}{4}$ - $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

3. $\frac{2}{4}$ - $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

Detailed description: This system contains measures 39 through 44. It features three staves with a common time signature of 2/4. The music consists of eighth-note patterns. Measure 39 starts with a 2/4 time signature. At the beginning of measure 40, the time signature changes to 3/4. It returns to 2/4 at the start of measure 41 and changes to 3/4 again at the start of measure 42. There are rests in measures 43 and 44. A box labeled 'C' is positioned above the first staff in measure 40. Accents are placed over the final notes of measures 39, 40, 41, 42, and 44.

45

1. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

2. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

3. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

Detailed description: This system contains measures 45 through 51. It features three staves (1, 2, and 3) with a common key signature of one sharp (F#). The time signature starts at 3/4, changes to 2/4 at measure 46, and returns to 3/4 at measure 50. The music consists of continuous eighth-note patterns in each staff, with accents (>) placed over various notes. The first staff has a double bar line at the end of measure 45.

52

1. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ **D** $\frac{3}{4}$

2. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$

3. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$

Detailed description: This system contains measures 52 through 56. It features three staves with a common key signature of one sharp (F#). The time signature starts at 3/4, changes to 2/4 at measure 53, and returns to 3/4 at measure 55. A box labeled 'D' is placed above the first staff in measure 55. The music consists of eighth-note patterns in each staff, with accents (>) placed over various notes. The first staff has a double bar line at the end of measure 52.

57

1. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

2. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

3. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

Detailed description: This system contains measures 57 through 62. It features three staves with a common key signature of one sharp (F#). The time signature starts at 3/4, changes to 2/4 at measure 58, and returns to 3/4 at measure 60. The music consists of eighth-note patterns in each staff, with accents (>) placed over various notes. The first staff has a double bar line at the end of measure 57.

63

1. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

2. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

3. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

E

Detailed description: This system contains measures 63 through 68. It features three staves with a common key signature of one sharp (F#). The time signature starts at 2/4, changes to 3/4 at measure 64, and returns to 2/4 at measure 66. A box labeled 'E' is placed above the first staff in measure 64. The music consists of eighth-note patterns in each staff, with accents (>) placed over various notes. The first staff has a double bar line at the end of measure 63.

68

1. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

2. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

3. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

Detailed description: This system contains six measures of music. Measures 68-73 are in a 3/4-2/4-3/4-2/4-3/4-2/4 time signature sequence. The music features a complex rhythmic pattern with eighth and sixteenth notes, often beamed together. Accents (>) are placed over various notes. The score is written for three staves, with a brace on the left side.

74 **F**

1. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

2. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

3. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

Detailed description: This system contains six measures of music. Measures 74-79 are in a 2/4-3/4-2/4-3/4-2/4-3/4 time signature sequence. A box labeled 'F' is placed above the first measure. The music continues with the same rhythmic complexity as the previous system, including beamed eighth and sixteenth notes and accents. The score is written for three staves.

80 **G**

1. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

2. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

3. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

Detailed description: This system contains five measures of music. Measures 80-84 are in a 2/4-3/4-2/4-3/4-2/4-3/4 time signature sequence. A box labeled 'G' is placed above the third measure. The rhythmic pattern remains consistent with the previous systems, featuring beamed eighth and sixteenth notes and accents. The score is written for three staves.

85

1. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

2. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

3. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

Detailed description: This system contains five measures of music. Measures 85-89 are in a 3/4-2/4-3/4-2/4-3/4-2/4 time signature sequence. The music continues with the established rhythmic pattern of beamed eighth and sixteenth notes and accents. The score is written for three staves.

91 **H**

1. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

2. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

3. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

Detailed description: This system contains six measures of music. The first measure is in 3/4 time. The second measure is in 2/4 time. The third measure is in 3/4 time. The fourth measure is in 2/4 time. The fifth measure is in 3/4 time. The sixth measure is in 2/4 time. A box labeled 'H' is positioned above the second measure. The music consists of three staves with rhythmic patterns of eighth and sixteenth notes.

97

1. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

2. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

3. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

Detailed description: This system contains six measures of music. The first measure is in 3/4 time. The second measure is in 2/4 time. The third measure is in 3/4 time. The fourth measure is in 2/4 time. The fifth measure is in 3/4 time. The sixth measure is in 2/4 time. The music consists of three staves with rhythmic patterns of eighth and sixteenth notes.

103 **I**

1. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

2. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

3. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

Detailed description: This system contains six measures of music. The first measure is in 3/4 time. The second measure is in 2/4 time. The third measure is in 3/4 time. The fourth measure is in 2/4 time. The fifth measure is in 3/4 time. The sixth measure is in 2/4 time. A box labeled 'I' is positioned above the first measure. The music consists of three staves with rhythmic patterns of eighth and sixteenth notes.

108

1. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

2. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

3. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

Detailed description: This system contains four measures of music. The first measure is in 3/4 time. The second measure is in 2/4 time. The third measure is in 3/4 time. The fourth measure is in 2/4 time. The music consists of three staves with rhythmic patterns of eighth and sixteenth notes.

Workers Onion

for any combination of non-wind instruments

Martin Humphries

- 2015 -

Programme note:

This work for any combination of non-wind instruments responds to Louis Andriessen's *Workers Union* (1975). Andriessen's firm political leanings and their manifestations within his music were the most pertinent of influences on my piece. Whilst composing I discovered that my new local constituency (Cardiff North) was one of the most closely contested seats at the last general election and is likely to remain so in 2015. In light (and spite) of all this, *Workers Union* is a piece about rate of change.

Score in C

Duration: c. 6 minutes

Workers Onion

Martin Humphries

- This piece may be performed by any combination of non-wind instruments.
- The octave at which each line should be played is at the discretion of the performer, however, once selected the octave relationship with each subsequent note should be observed.
- Strive for a balanced, singular ensemble sound.
- Bracketted moments may be played, or not played, at the performer's discretion. This should be a spontaneous decision, made in performance and not pre-planned.

Slow and constant

1. *p* *unchanging*

2. *p* *unchanging*

3. *p* *unchanging*

4. *p* *unchanging*

1. *p* *unchanging*

2. *p* *unchanging*

3. *p* *unchanging*

4. *p* *unchanging*

1. *p* *unchanging*

2. *p* *unchanging*

3. *p* *unchanging*

4. *p* *unchanging*

After the sculpture by Carwyn Evans

Cast

for any chordal instrument

Martin Humphries

- 2015 -

Programme note:

Cast is a loop of discarded material.

Performance note:

- *Cast* exists as a loop of linear musical material. The performers may begin and finish at any point along the loop, repeating as desired. The piece may last for any length of time depending on the performer's intent and the circumstances of performance.
- The tempo and dynamic should remain consistent and no special emphasis should be placed on any chord, not least the first following a repeat.
- The piece may be used as a musical installation where a recording of one cycle of the work may be played on a loop indefinitely, so long as the repetition is seamless.
- *Cast* was originally composed for solo harp, but may be performed by any chordal instrument.

Score in C

Duration: Variable

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Cast

E F G Ab
Db Cb Bb

Martin Humphries

Comodo damp at all rests

