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

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for the 2016 CoMA Summer School

Chorale: New Shoes

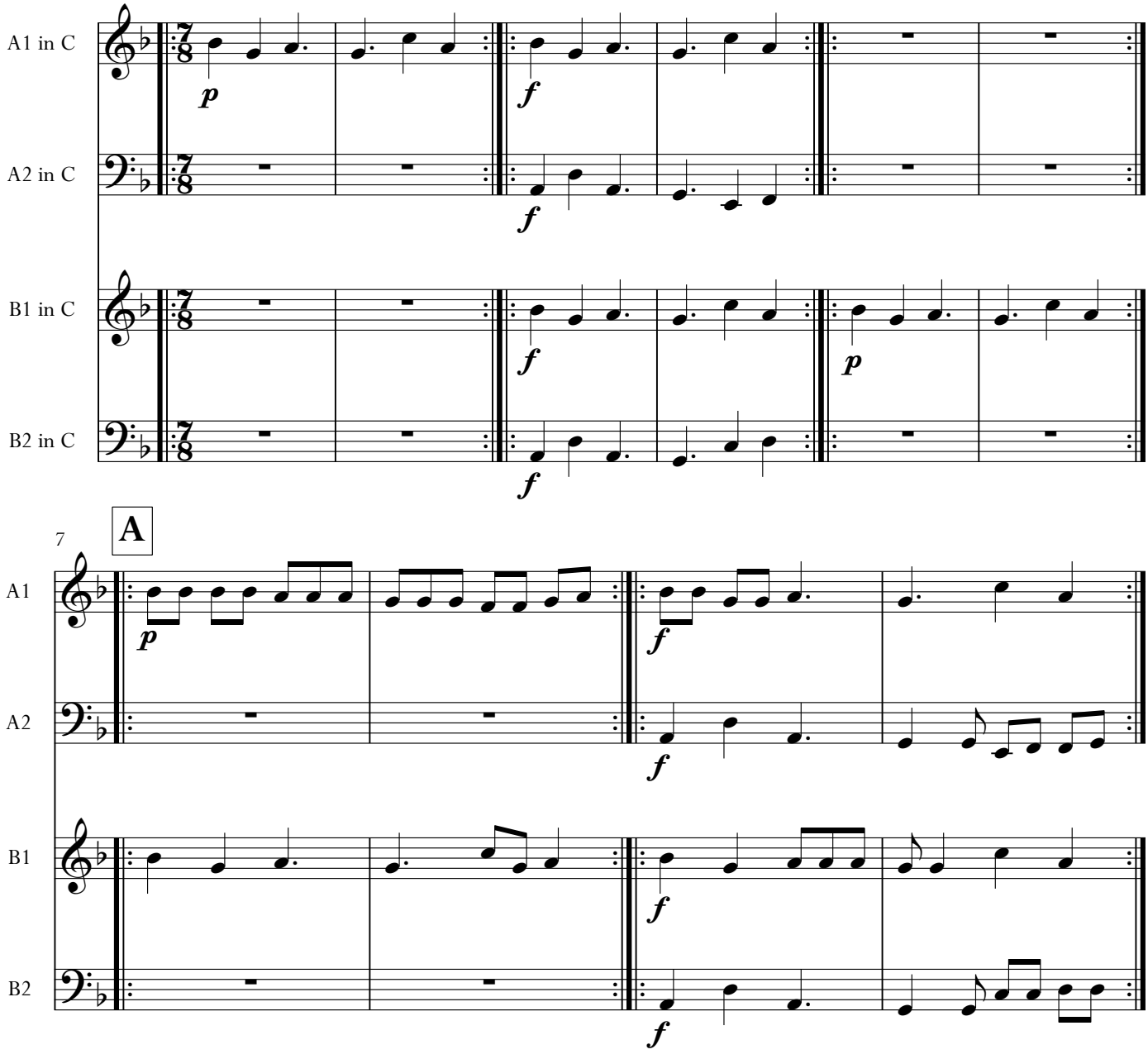
Martin Humphries

- 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)



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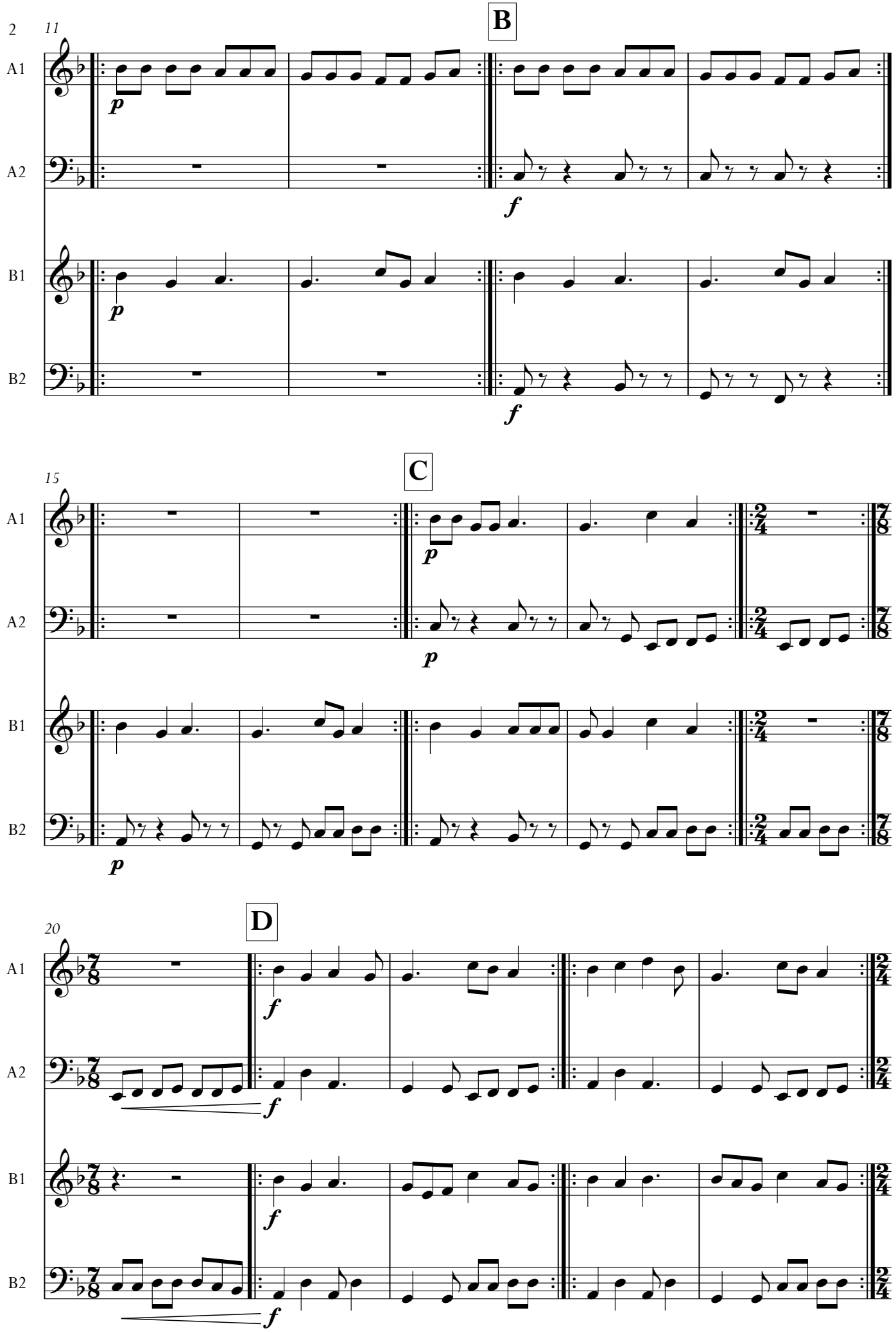
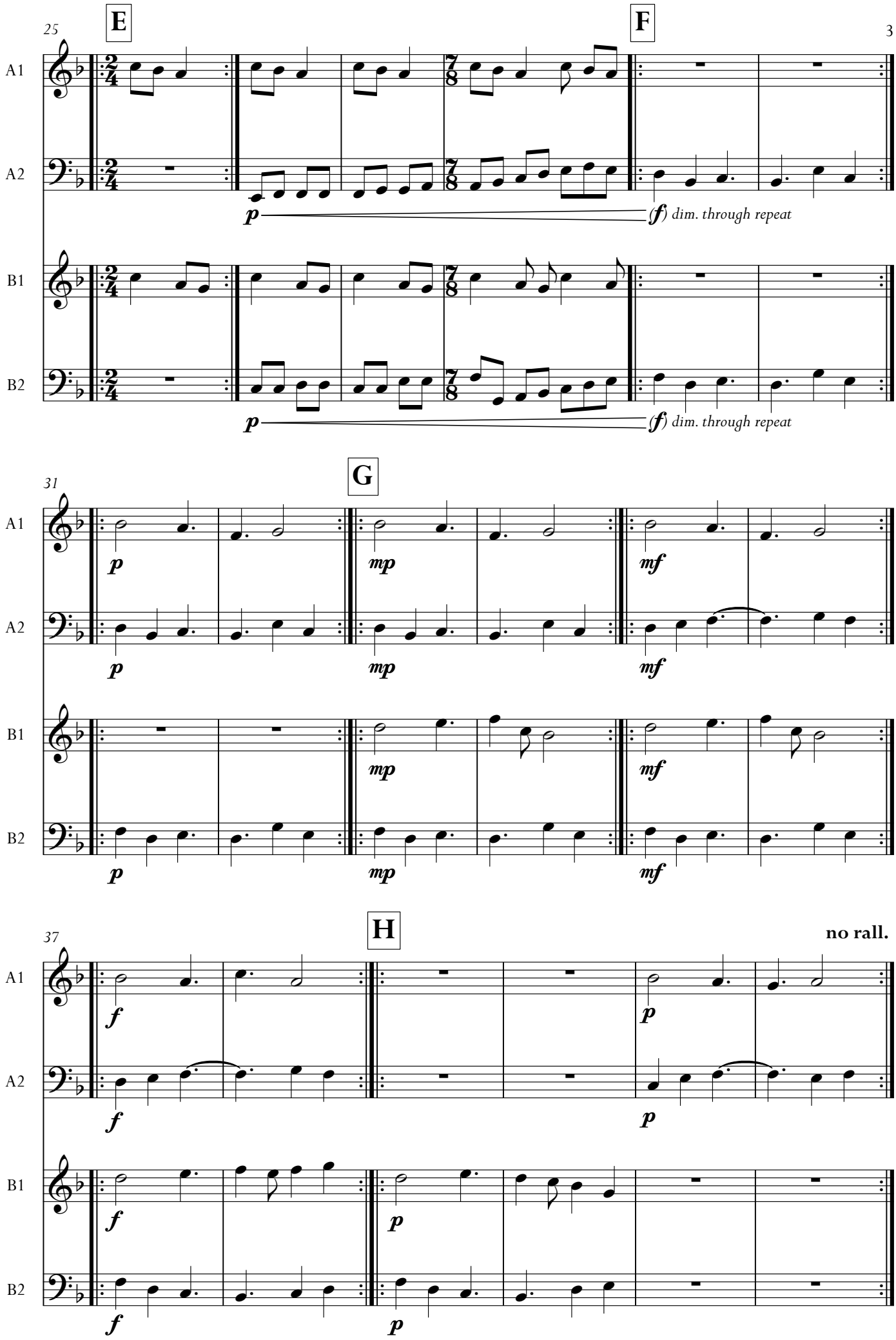

11
B
A1
A2
B1
B2
p
f
15
C
20
D


25
E
F
A1
A2
B1
B2
p
(f) dim. through repeat
31
G
mp
mf
37
H
no rall.
f

Scruffle

for mixed ensemble

Martin Humphries

- 2016 -

Programme note:

A 'truel' is a dual 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

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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 dyniamically and texturally (3 even parts). The *forte* marking should be gauged against the quitest instrument.

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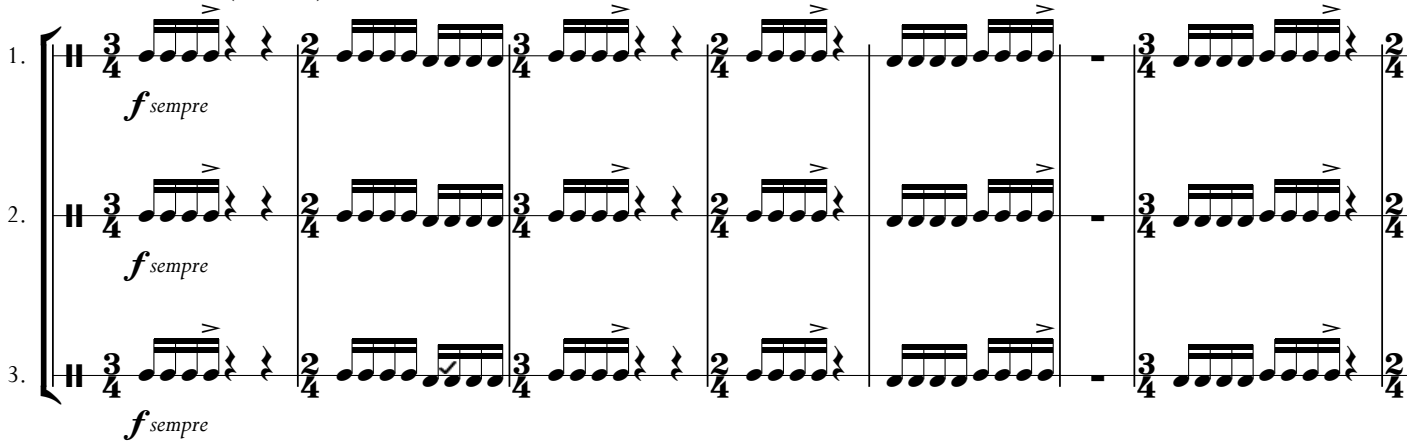
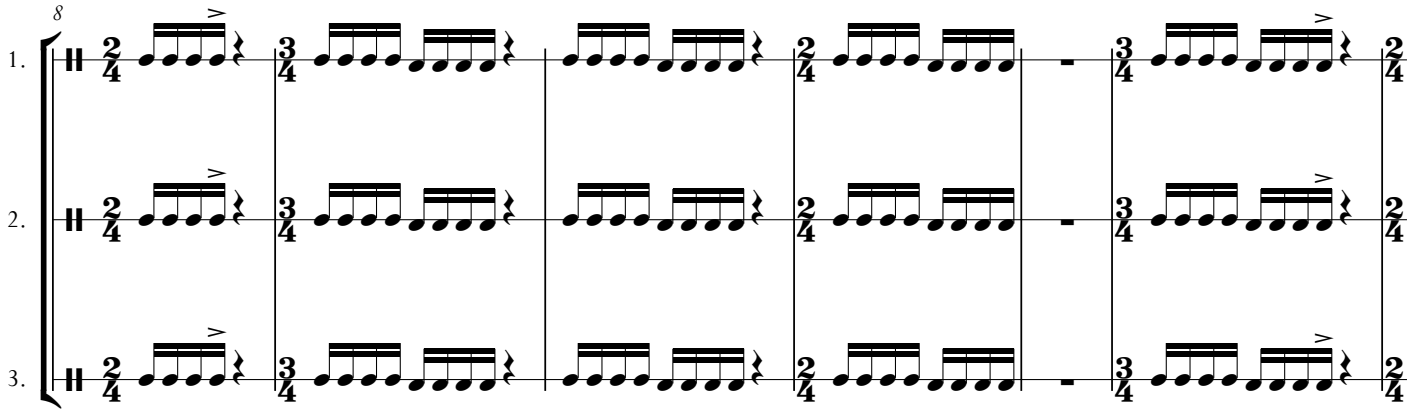
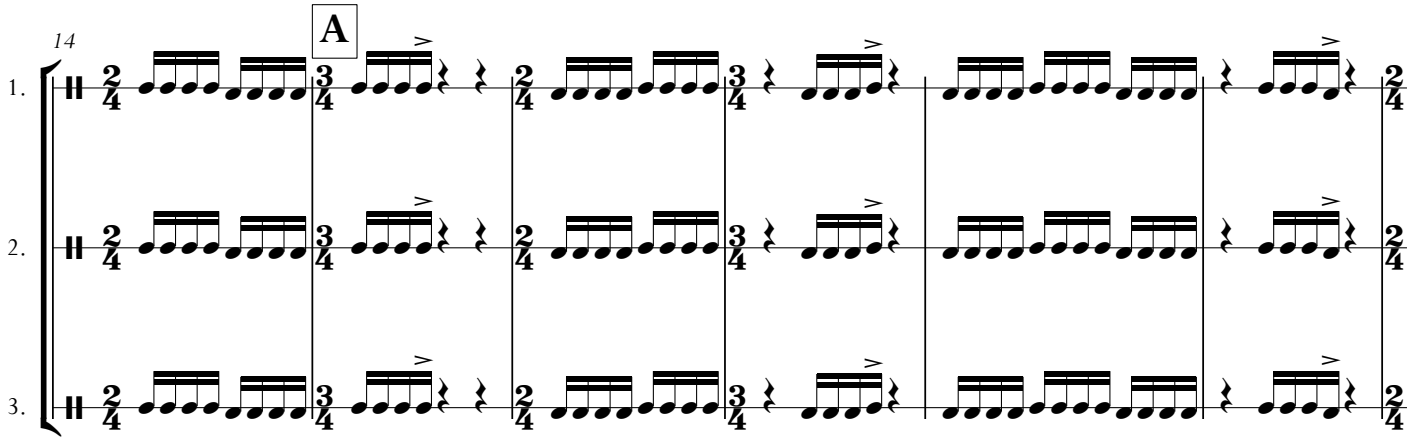
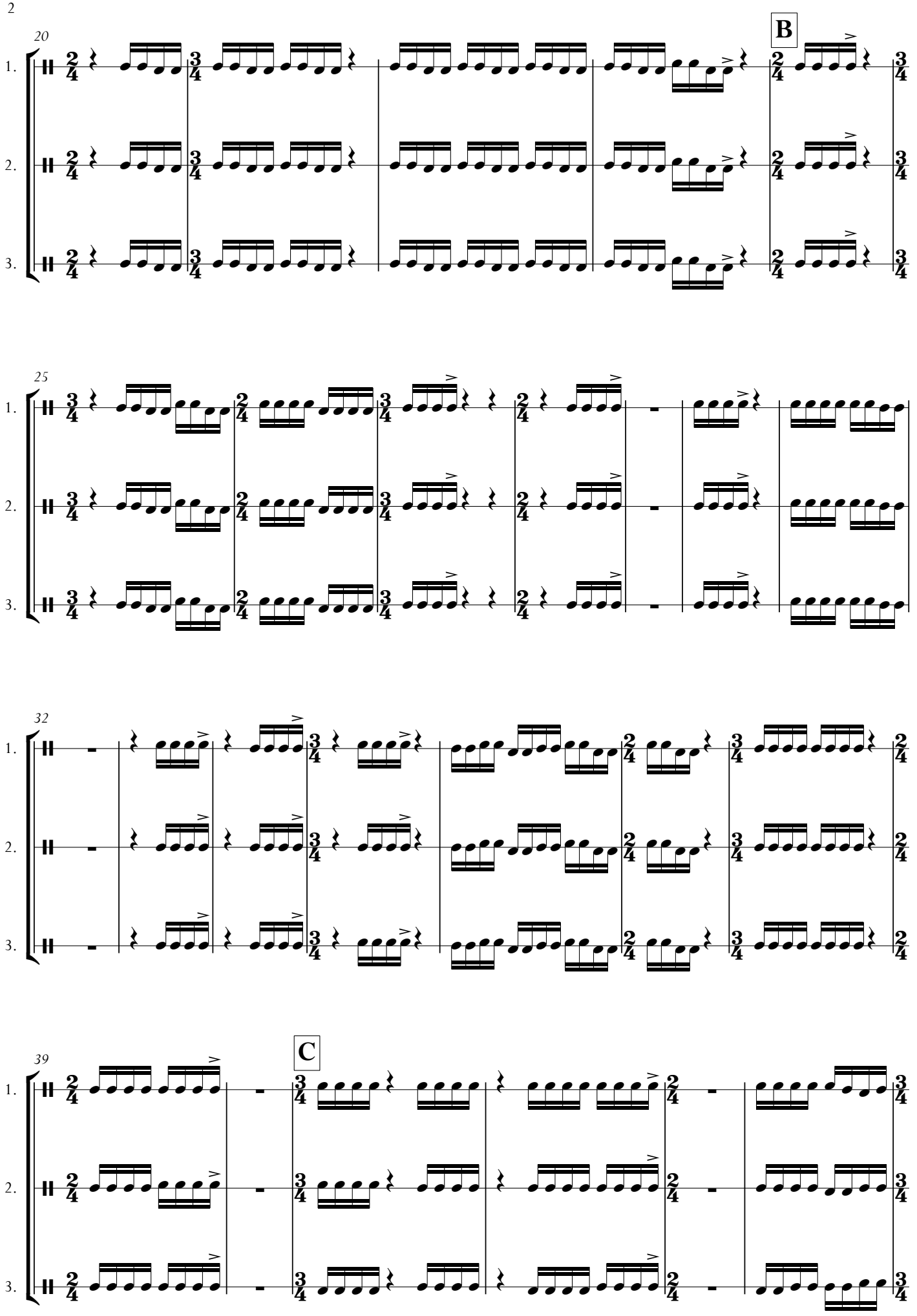
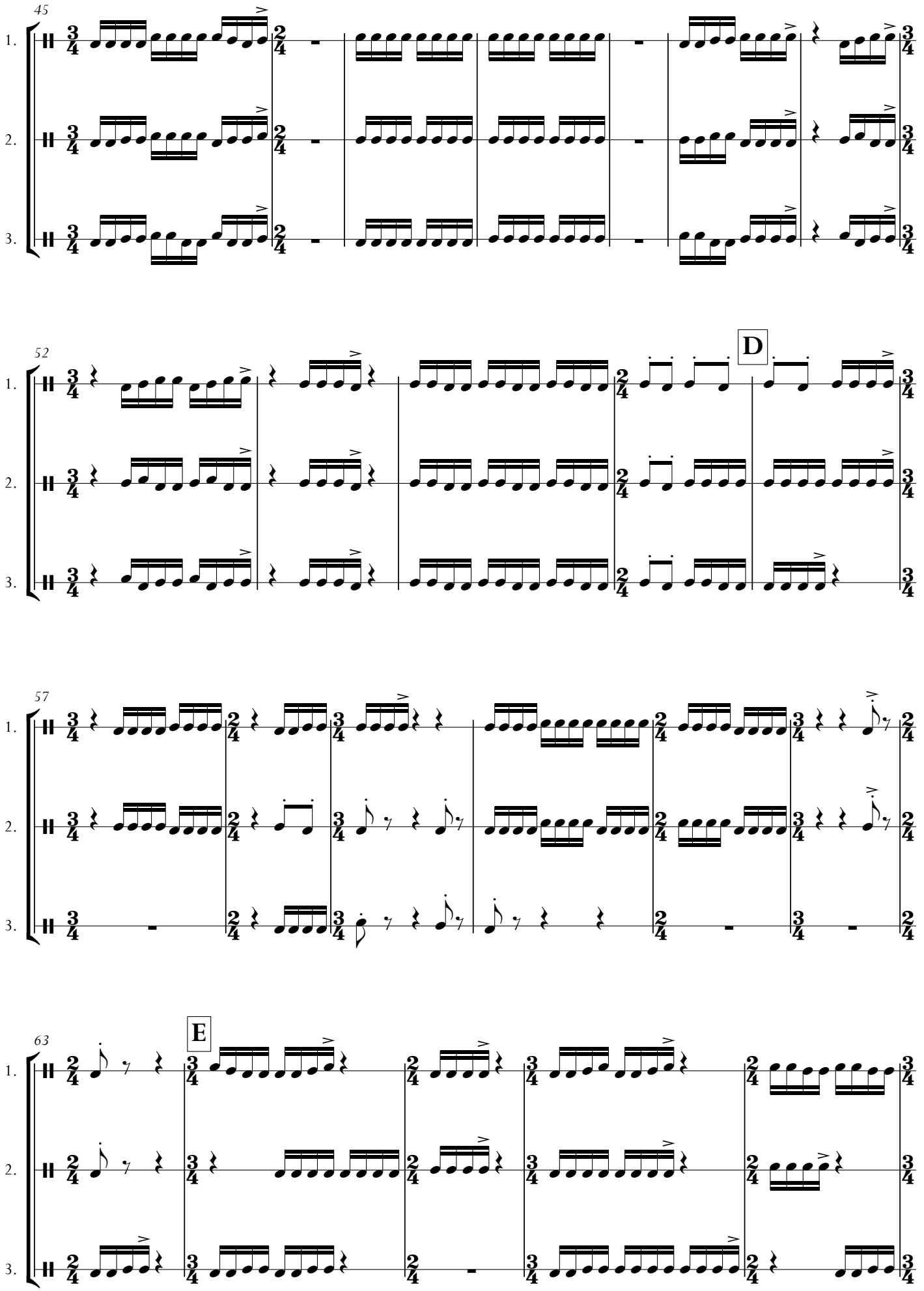
Constant (♩=c.96)

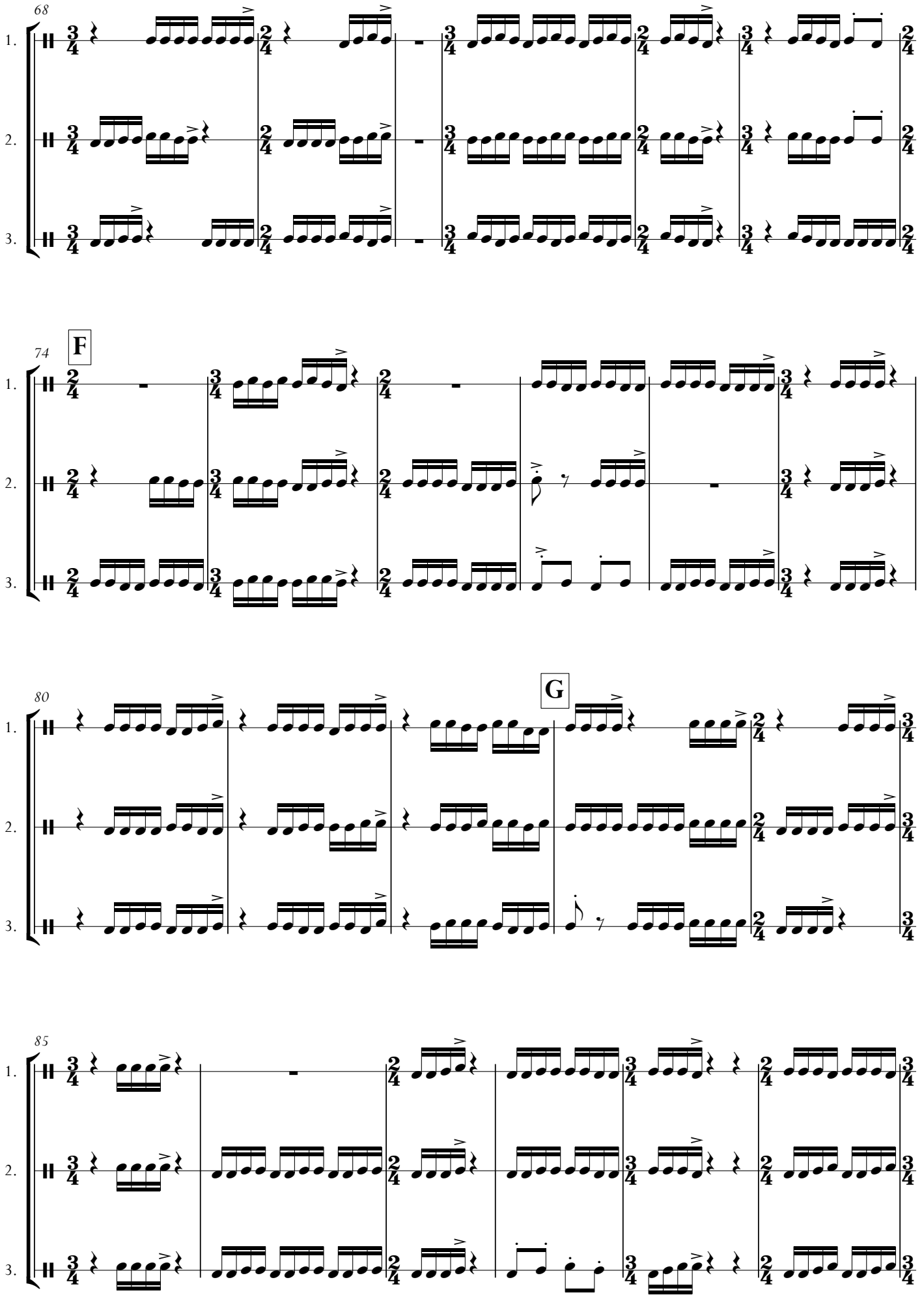


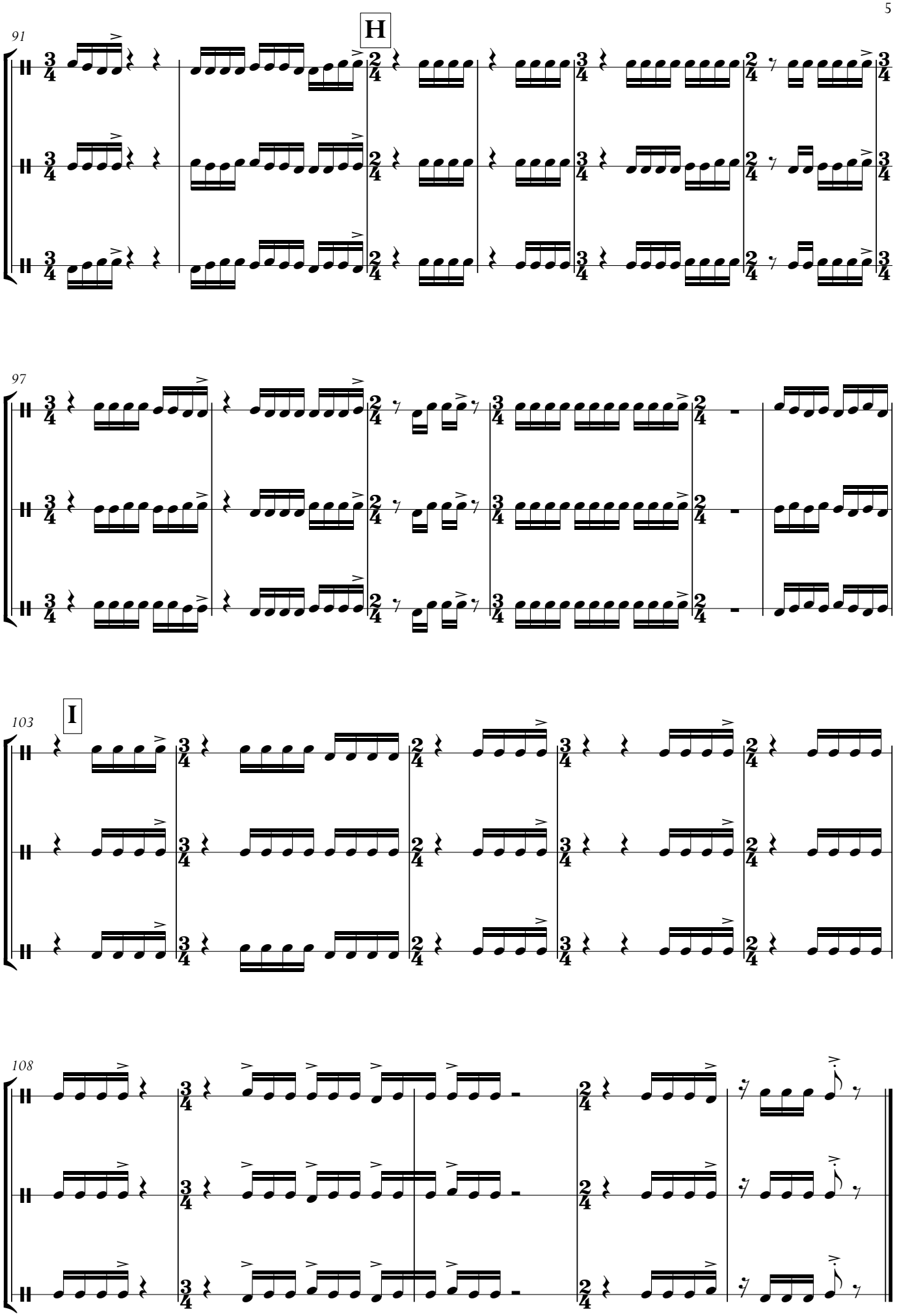





20
B
25
32
39
C
1.
2.
3.


45
1.
2.
3.
52
D
57
63
E


68
1.
2.
3.
74
F
1.
2.
3.
80
G
1.
2.
3.
85
1.
2.
3.


91
H
1.
2.
3.
97
1.
2.
3.
103
I
1.
2.
3.
108
1.
2.
3.

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 Onion* is a piece about rate of change.

Score in C

Duration: c. 6 minutes

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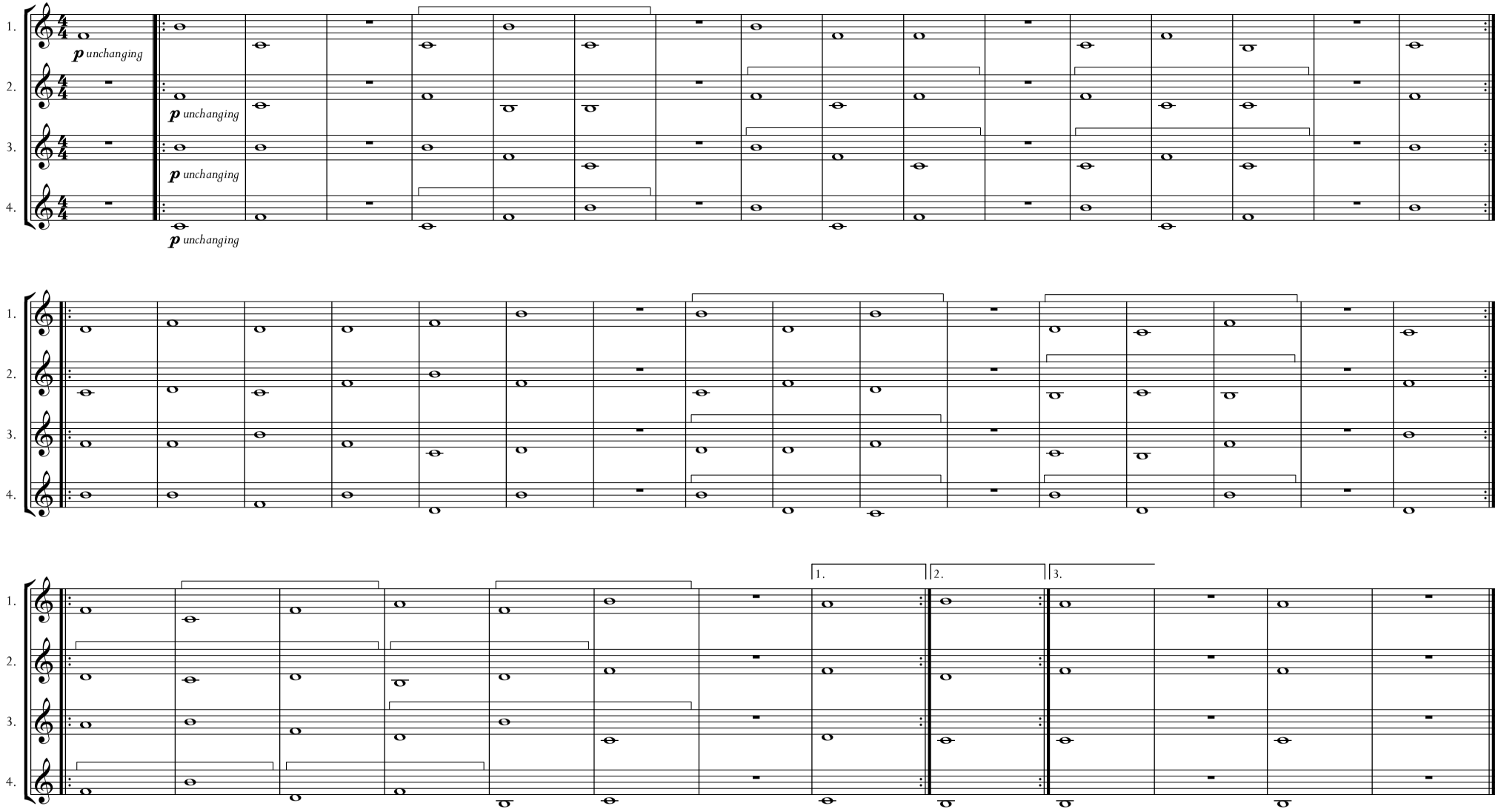
Workers Onion

- 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.
- Bracketed 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.

Martin Humphries

Slow and constant



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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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After the sculpture by Carwyn Evans…

Cast

E F G A♭
D♭ C♭ B♭

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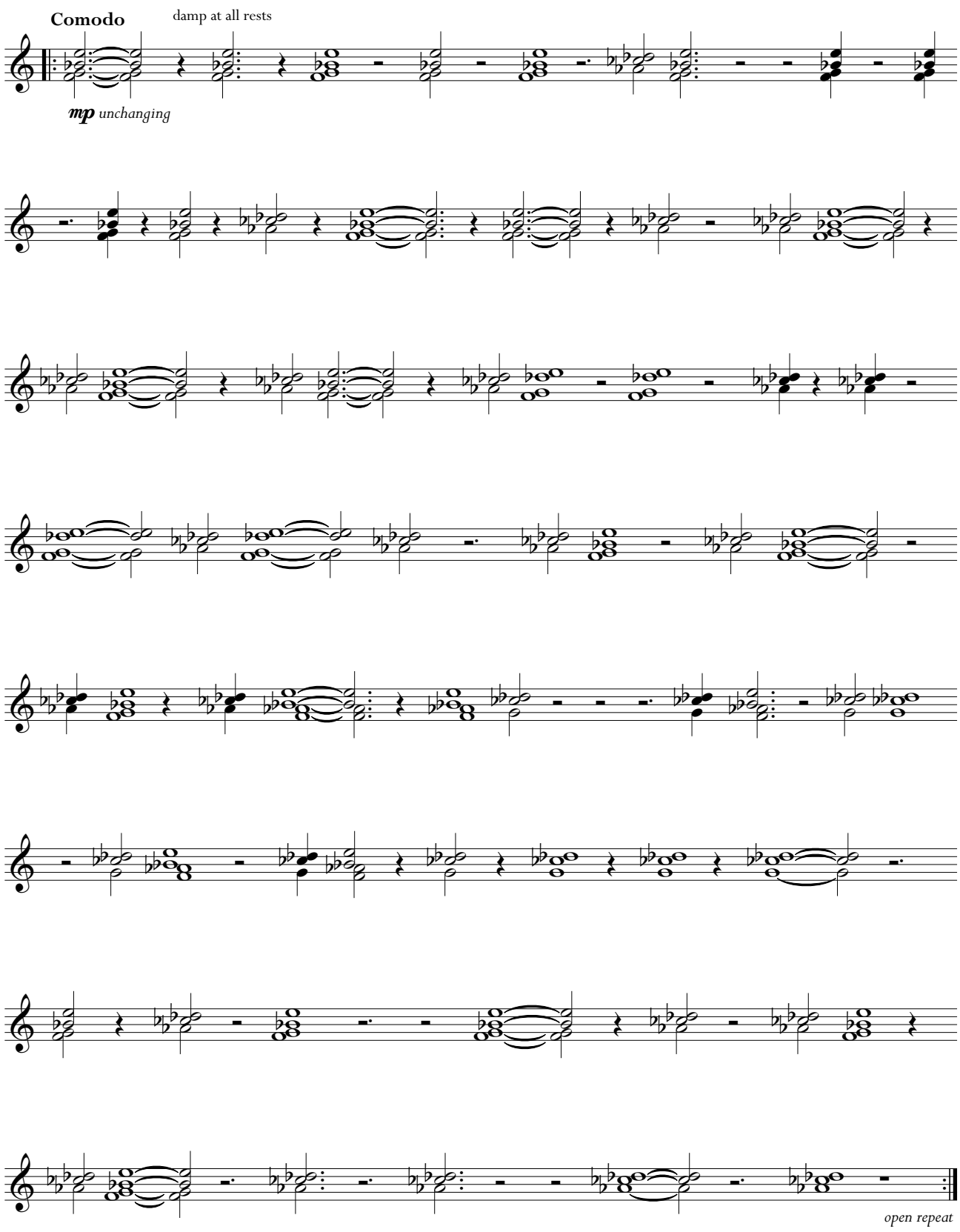

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