Portfolio

Contents

Encore

Image

3 Dreams

à jamais 1

à jamais 2

tessitura a tratteggio (Cambridge: 2016), p. 7.

Stephane Crayton

Encore

Stephane Crayton

Encore

for orchestra

(2020)

Transposing score

Duration: 4'

This composition is commissioned by the City of Birmingham Symphony Orchestra as part of its Centenary celebrations,
with support from the John Feeney Charitable Trust.

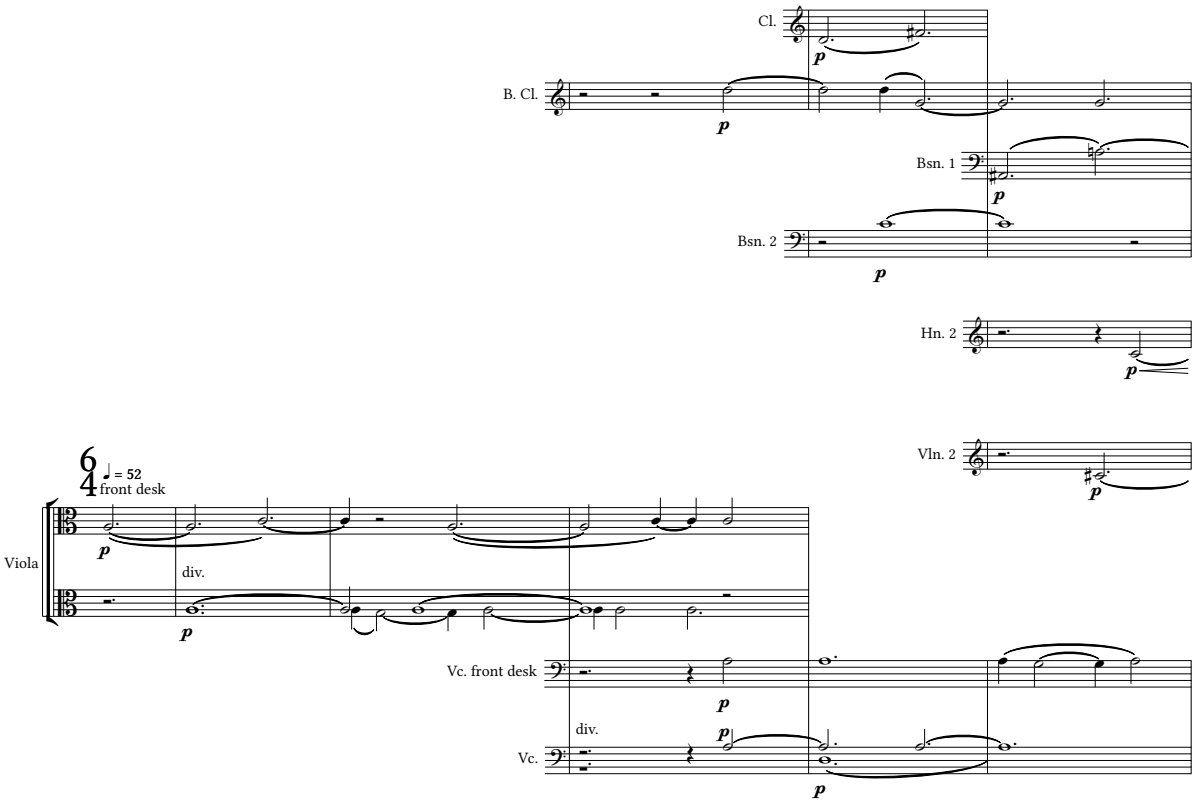
Flute
Alto flute
Oboe
Cor anglais
Clarinet in B♭
Bass clarinet in B♭
2 Bassoons
2 Horns in F
Trumpet in B♭
2 Trombones
Tuba
Harp
Strings (6.6.6.6.4)

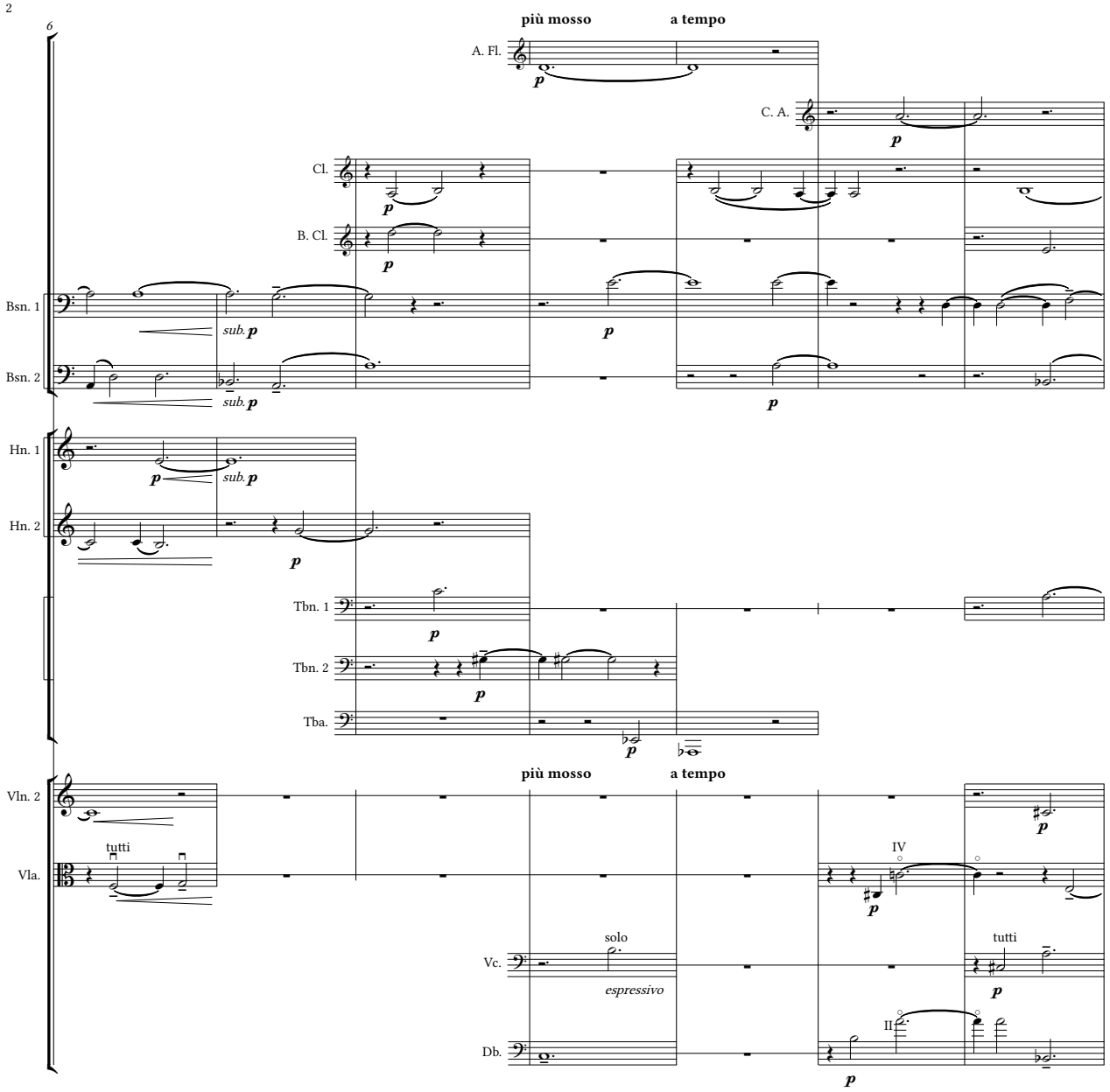
Note

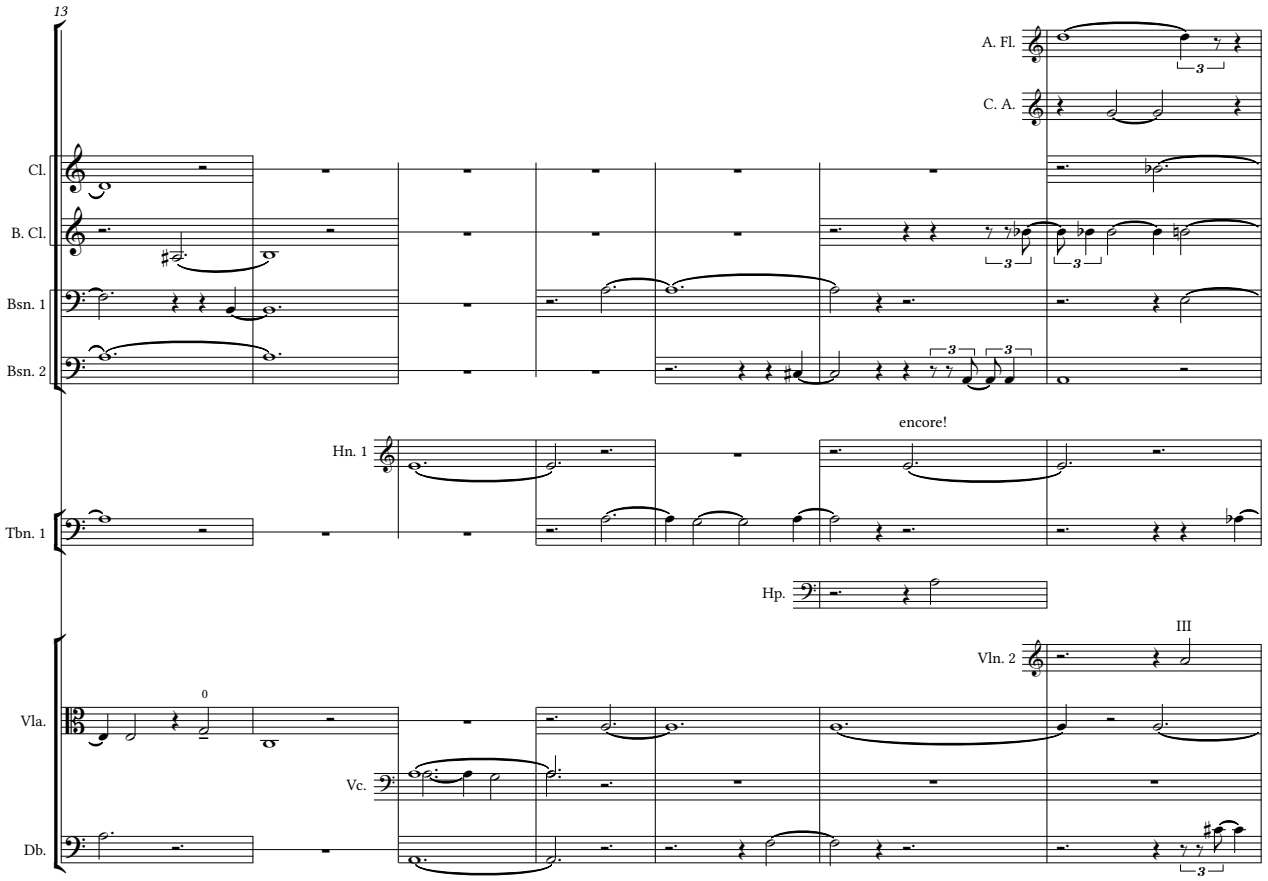
This is a very simple piece for orchestra, written to follow a standard programme. It is a kind of "anti-encore", *sempre piano*, slow and reflective. The music grows from a single note, A, almost as if the orchestra were "tuning down". At the midway point the music encores itself, on repetition elaborating harmony and timbre, but with a memory of the fundamental counterpoint. Instruments rarely play more than one or two notes at a time, so the music relies on this memory to phrase. *Encore* is essentially an attempt to give musical meaning to a disembodied notational aesthetic.

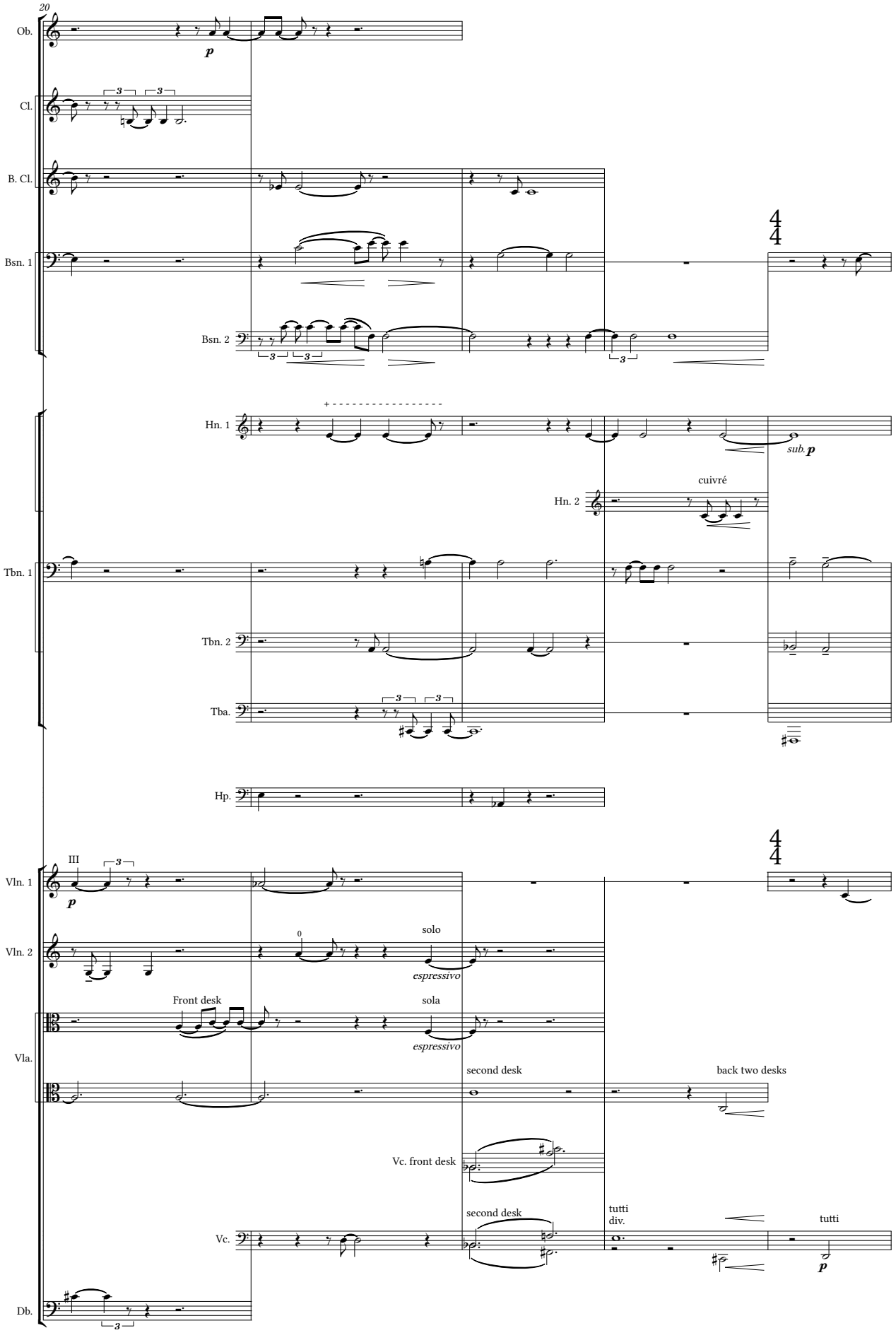
Encore

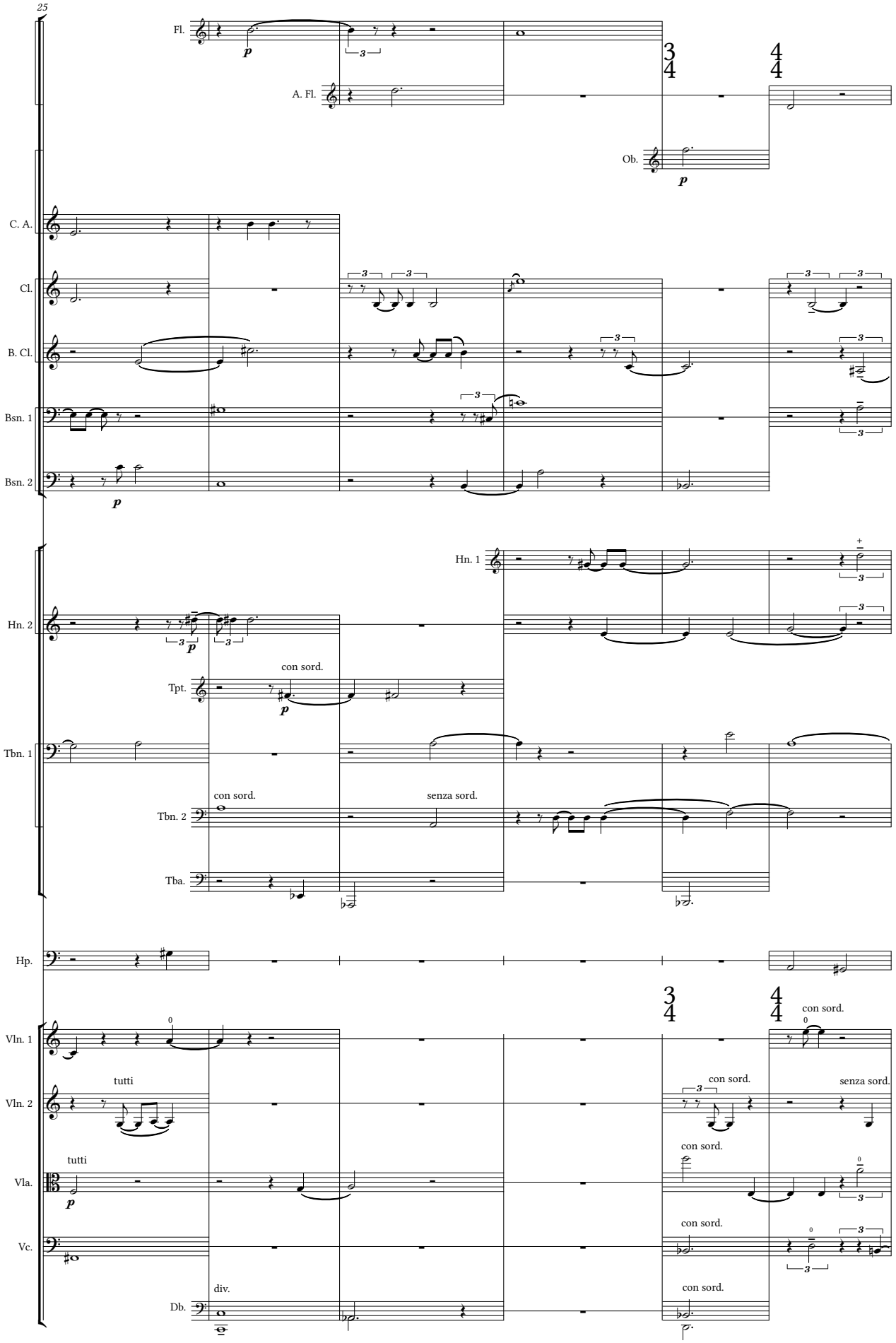
Stephane Crayton

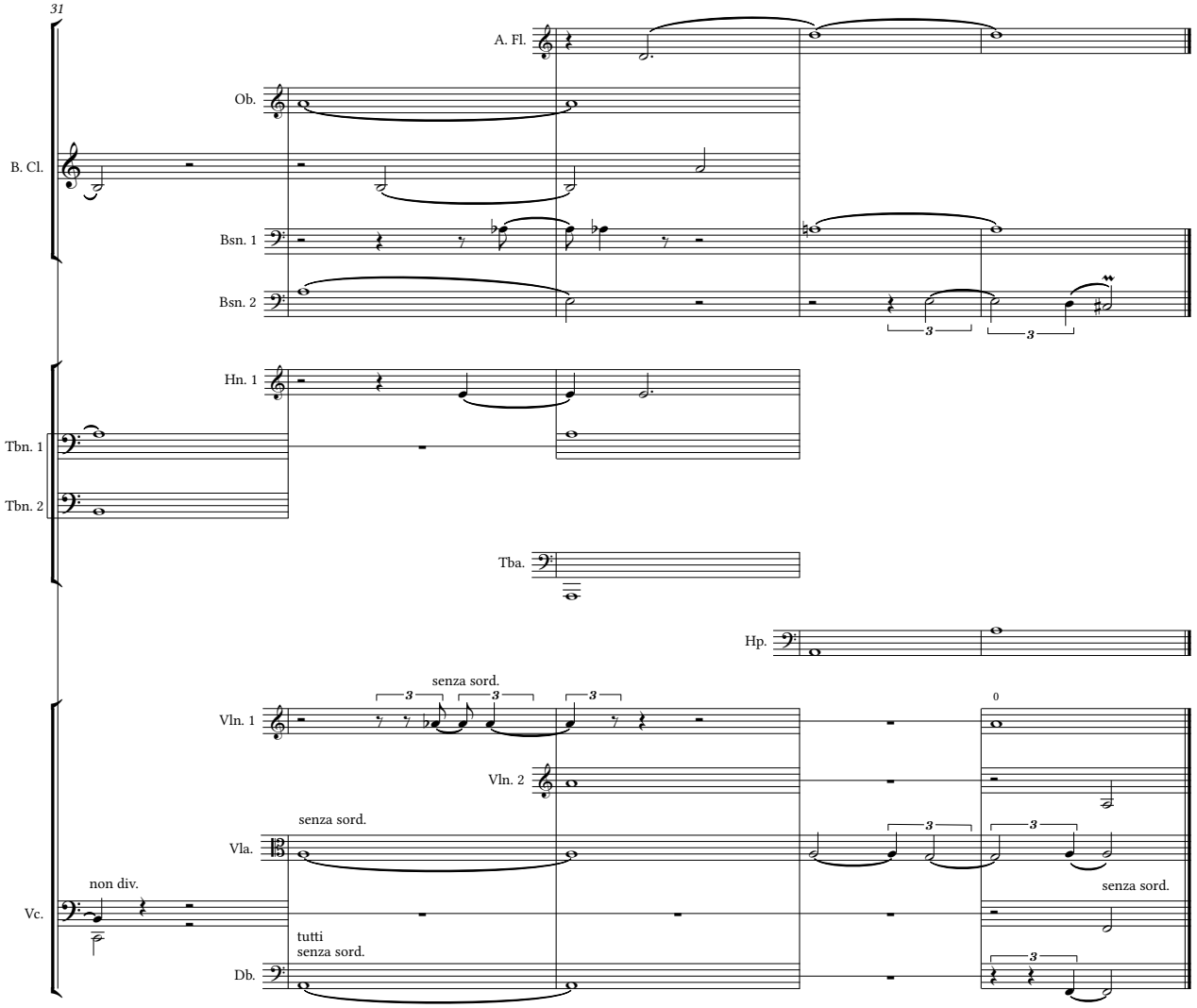



6
più mosso
a tempo
A. Fl.
C. A.
Cl.
B. Cl.
Bsn. 1
Bsn. 2
sub.
Hn. 1
Hn. 2
Tbn. 1
Tbn. 2
Tba.
Vln. 2
Vla.
tutti
IV
solo
espressivo
Vc.
Db.
II


13
A. Fl.
C. A.
Cl.
B. Cl.
Bsn. 1
Bsn. 2
encore!
Hn. 1
Tbn. 1
Hp.
III
Vln. 2
0
Vla.
Vc.
Db.


20
Ob.
p
Cl.
B. Cl.
Bsn. 1
Bsn. 2
4
4
Hn. 1
sub. p
cuivré
Hn. 2
Tbn. 1
Tbn. 2
Tba.
Hp.
III
Vln. 1
p
Vln. 2
solo
espressivo
Front desk
sola
espressivo
Vla.
second desk
back two desks
Vc. front desk
second desk
tutti
div.
tutti
Vc.
p
Db.


25
Fl.
A. Fl.
Ob.
C. A.
Cl.
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt.
con sord.
Tbn. 1
Tbn. 2
senza sord.
Tba.
Hp.
Vln. 1
Vln. 2
tutti
Vla.
Vc.
Db.
div.


31
A. Fl.
Ob.
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Tbn. 1
Tbn. 2
Tba.
Hp.
senza sord.
Vln. 1
Vln. 2
senza sord.
Vla.
non div.
Vc.
tutti
senza sord.
Db.
senza sord.

Image

Stephane Crayton

||: expose develop fix :||

An exposure is captured: a moment in time—movement of light
latent
safety lights
Chemical agents reveal and preserve.
Negative.
Repeat, exposing negative to negative paper.
latent, chemicals, image.

Image

for chamber ensemble and photographer

Performers

Percussion
- Suspended cymbal (18” preferred)
- Vibraphone
- Snare drum

Bass clarinet
Double bass
Photographer
- Camera (tripod likely necessary)
- Film and paper
- Enlarger
- Chemistry for development of film and print

On the structure

Exp.
  a(r)
Dev.
  <u>rɒ</u> + b1
  STOP
  rɒ
Recap.
  ɒ(r)
  <u>ra</u> + b2
  STOP
  ra

This structure accommodates the entire analogue photographic process within a musical form.

“a” and “b” represent the basic composed sections.
“(r)” signifies the material is to be recorded live.
“r[-]“ signifies the amplified playback of the recorded material.
Underlining signifies the recording is manipulated in reverse.
For example, “<u>rɒ</u> + b1” is the live performance of “b1” alongside the recorded “a” which has been manipulated to sound in reverse.

During the exposition the photographer captures an exposure on film; during the development the film is developed; during the recapitulation a print is made from the film.

The exposure is taken during “a(r)”;
The film is developed during “<u>rɒ</u> + b1”, with the second chemicals (the “stop” bath) added at the conclusion of this passage, and “fixed” with the third chemicals during the playback of the recorded “ɒ”;
The negative is exposed onto photographic paper in “ɒ(r)”;
During “ra + b2” the print is developed, to be “stopped” at its conclusion, and “fixed” during “ra”.

On the photography

The exposure captured by the photographer should consider the space of the room, dynamic of performance, and role of the audience. “a(r)” lasts about seven minutes so there is plenty of time to shoot, with the option of long exposures (ie. several minutes) as well as multiple shorter exposures. The only stipulation is that the film stock be black-and-white. Though I generally shoot 35mm, for *Image* I have a general preference for square format which usually means 120 film at 6x6 (that is why the score is also in square format).

Once fixed the print should be displayed to the audience. How this is done is at the discretion of the photographer, whether it is hung to dry, for instance, or displayed floating in the fixative, which may be convenient if fibre-based paper is used.

It is worth mentioning that the photography will require rehearsal since most will be accustomed to taking several hours longer than will be possible in *Image*. The more the photographer is familiar with the music the less they will have to worry about timing; if well rehearsed the photographer will be able to map the various chemical stages onto certain musical structures enabling them to work without a conventional timer, instead to the time of the event. It is further recommended to anticipate the exposure time with regards to printing as it is likely there will be time for one reattempt at most.

On the theatre

I have always tried to maintain *Image* as a kind of social event, encouraging chatter and serving drinks (red wine matches the red light). Red light is probably a good idea but how it is arranged will obviously determine how the audience move so this should be considered. I have never seen a performance without ambient red light (ie. sufficient that the audience can move safely) but there is no reason why this would not be possible providing an alternate theatre were considered.

The photographer should arrange their set-up to be as transparent as possible for the audience, and to allow them as close as possible to the process. If a dark bag is used then this allows for greater levels of light during the exposure and development but at the same time will obscure part of the process behind canvas.

Consider the inherent performativity of transitions of light. For instance, is it necessary to close shutters?; in what way are the red lights turned on?

In the past I have set up a simple exhibition on the walls, which can provide respite from obligations of small talk.

On the music

The musicians should be seated together, ideally with the double bass centrally.

The recorded material is notated in the score for ease of performance (no attempt has been made to accommodate the characteristic inflections of reversal in the notation of the recording).

On occasion there is playback without live performance.

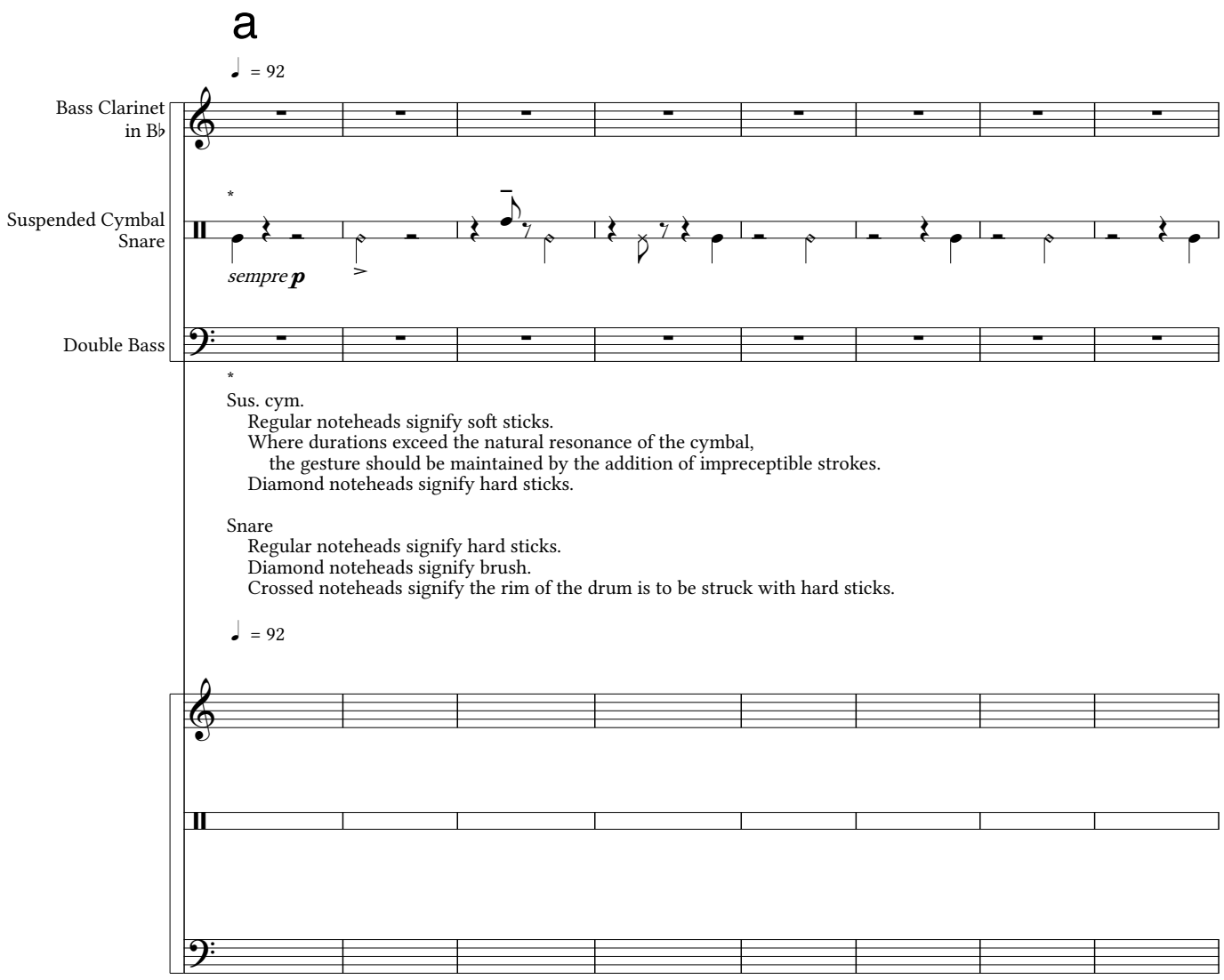
There is space for improvisation. This is entirely left to the musician, though it is sometimes introduced, and should conclude where rests are notated once more.

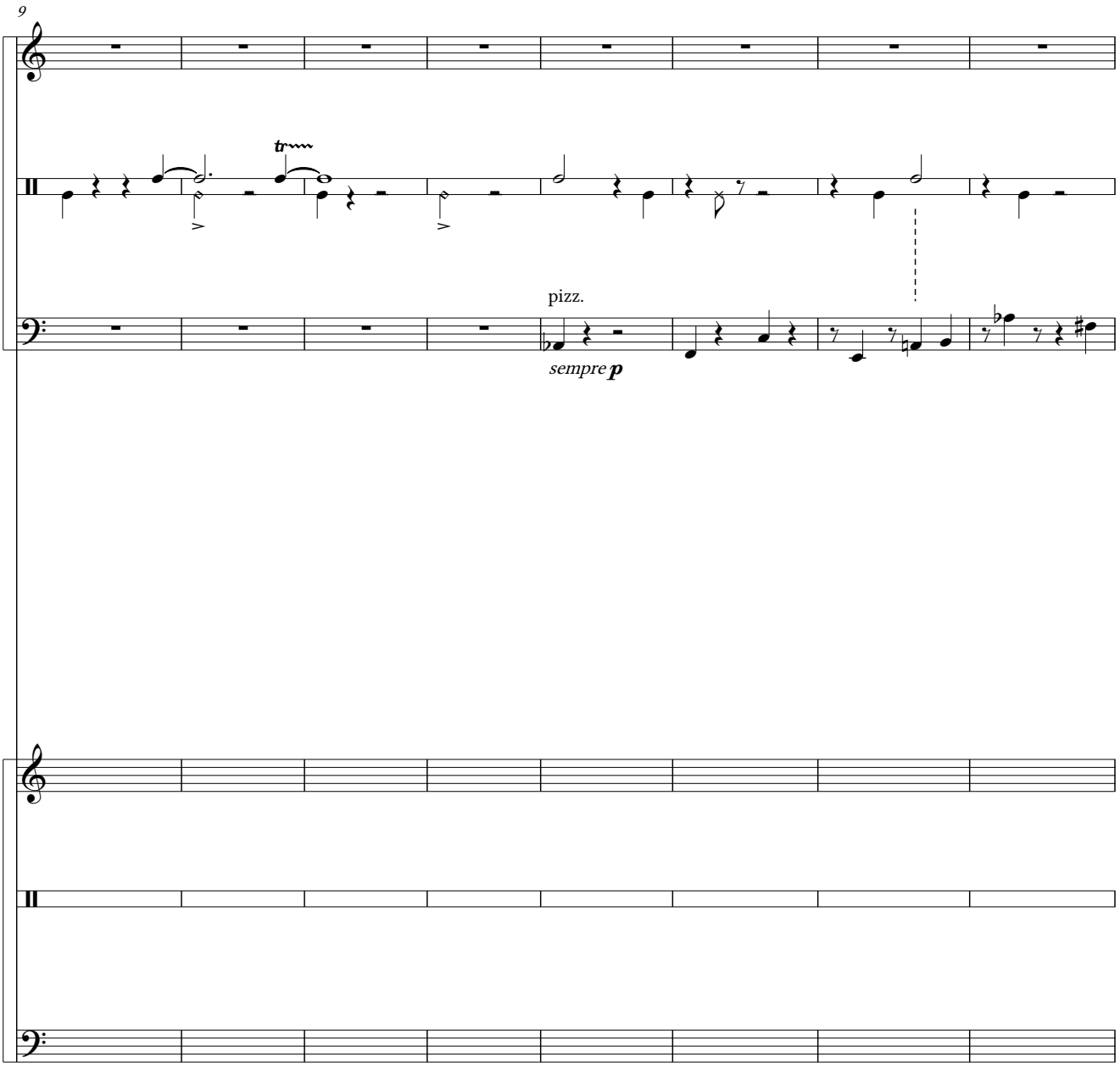
On the recorded material

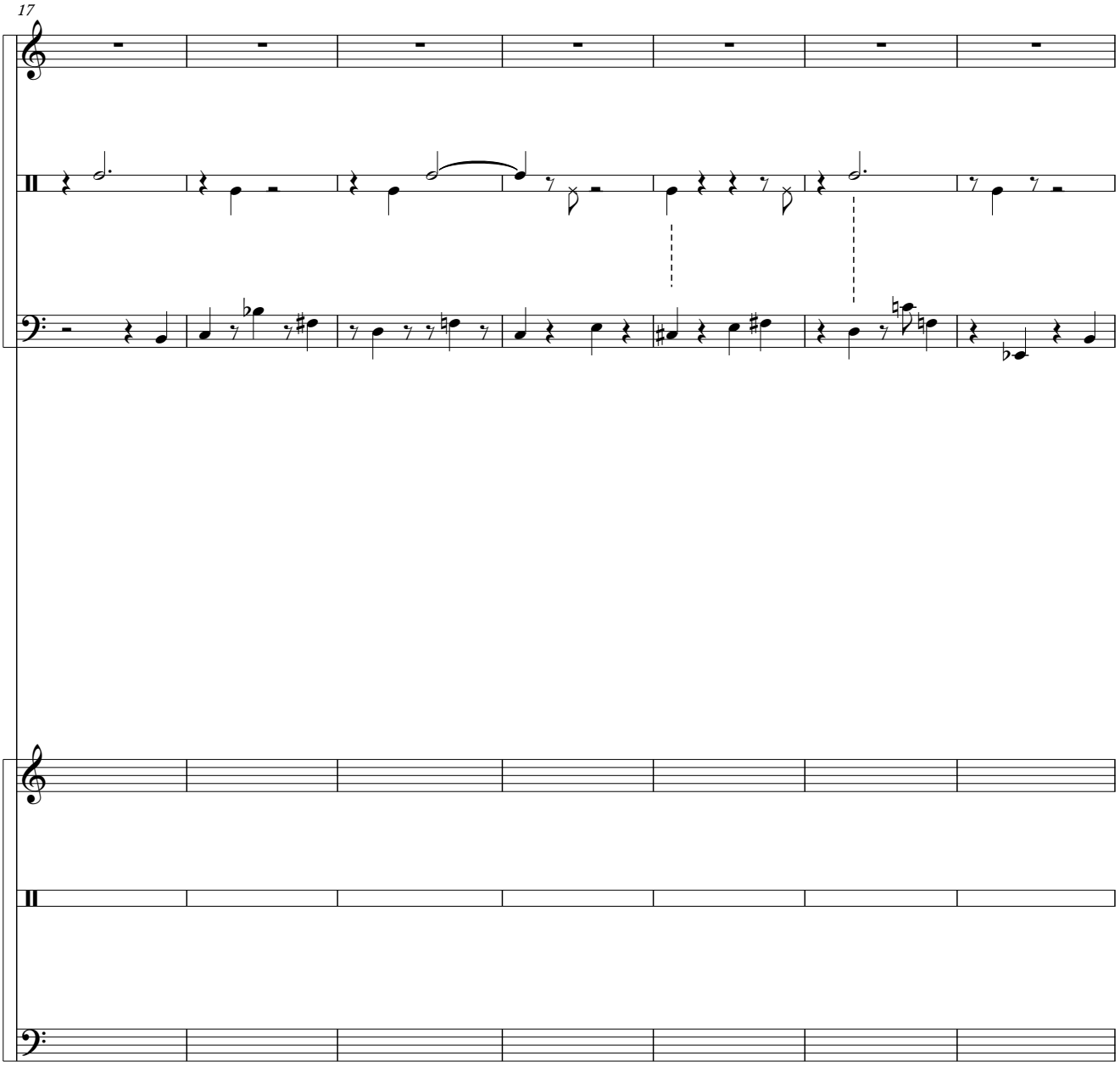
Exactly how the music is recorded live is to the discretion of the performers. Digital is fine and convenient, but you may also consider experimenting with reel-to-reel which would match the material of the photographer as well as offer further avenues for expression.

The speakers (stereo is preferable) should be positioned apart from the musicians and such that they give the impression of a separate, balanced ensemble. Decibel levels should match live performance which should, in general, be sensitive to low levels of speech, excepting at those moments of delicacy such as the bass clarinet multiphonics or those moments of greater animation.

Image

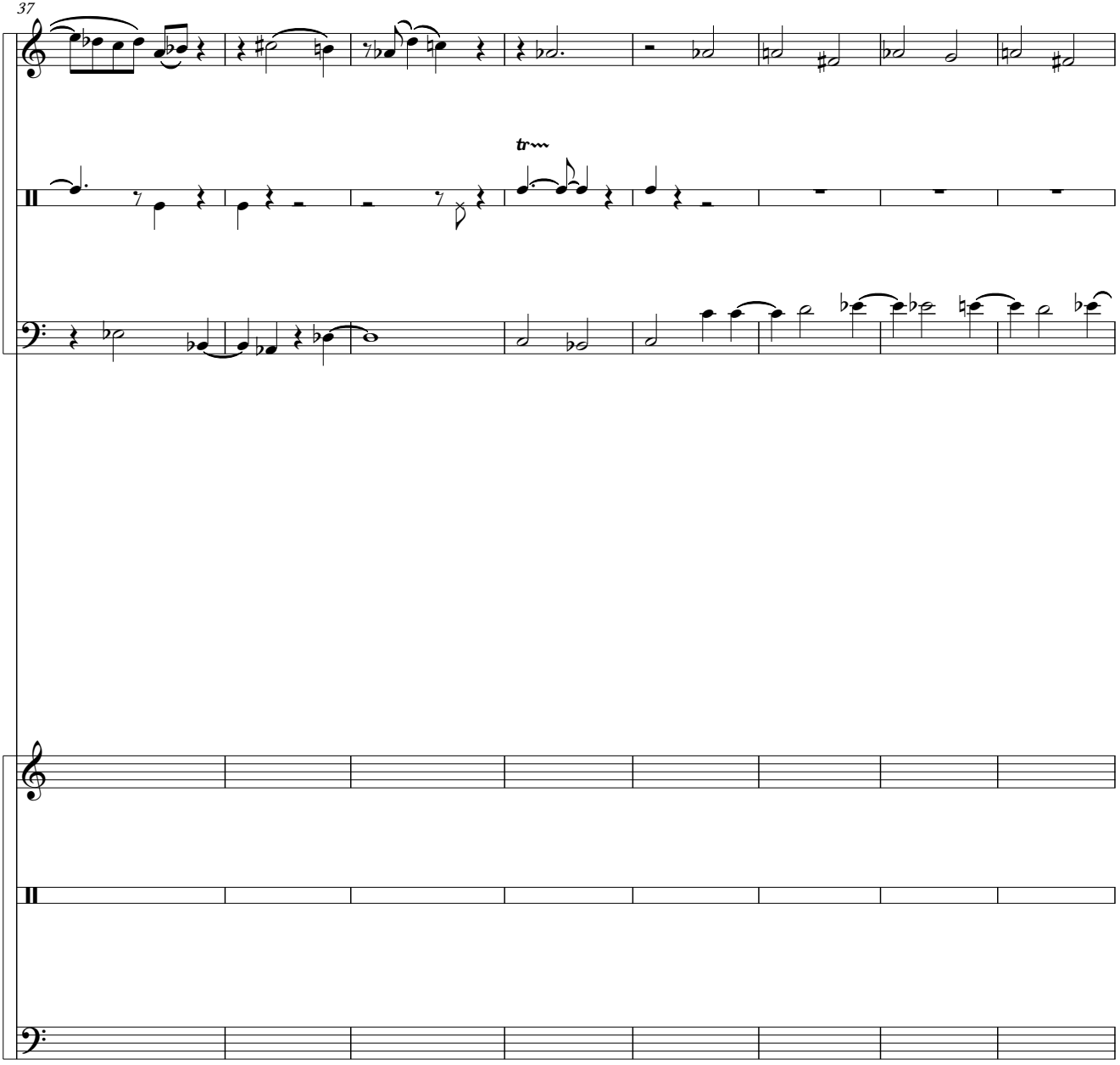

a
♩ = 92
Bass Clarinet in B♭
Suspended Cymbal
Snare
Double Bass
sempre p
Sus. cym.
Regular noteheads signify soft sticks.
Where durations exceed the natural resonance of the cymbal,
the gesture should be maintained by the addition of impreceptible strokes.
Diamond noteheads signify hard sticks.
Snare
Regular noteheads signify hard sticks.
Diamond noteheads signify brush.
Crossed noteheads signify the rim of the drum is to be struck with hard sticks.
♩ = 92

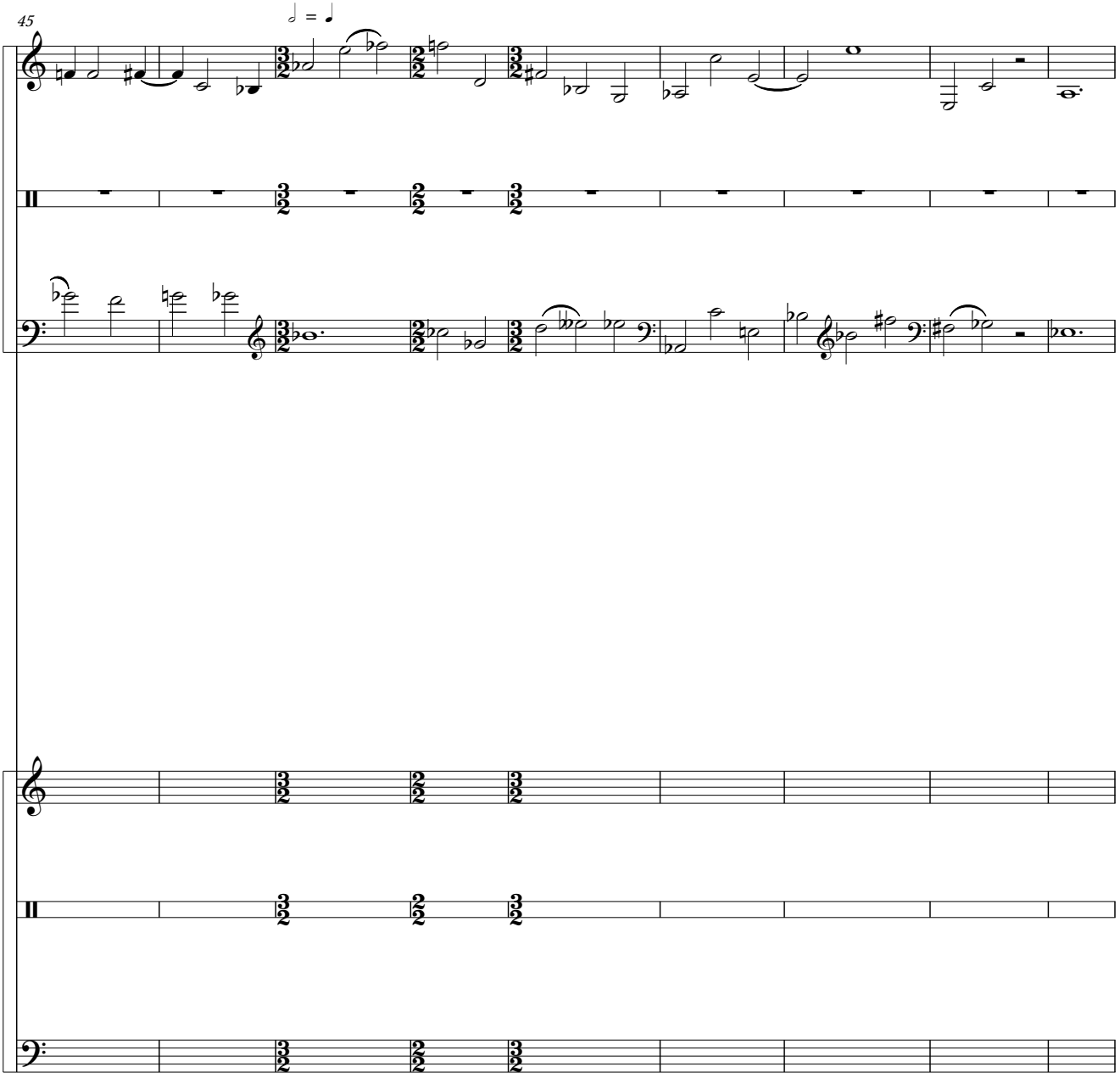

9
tr
pizz.
sempre p


17

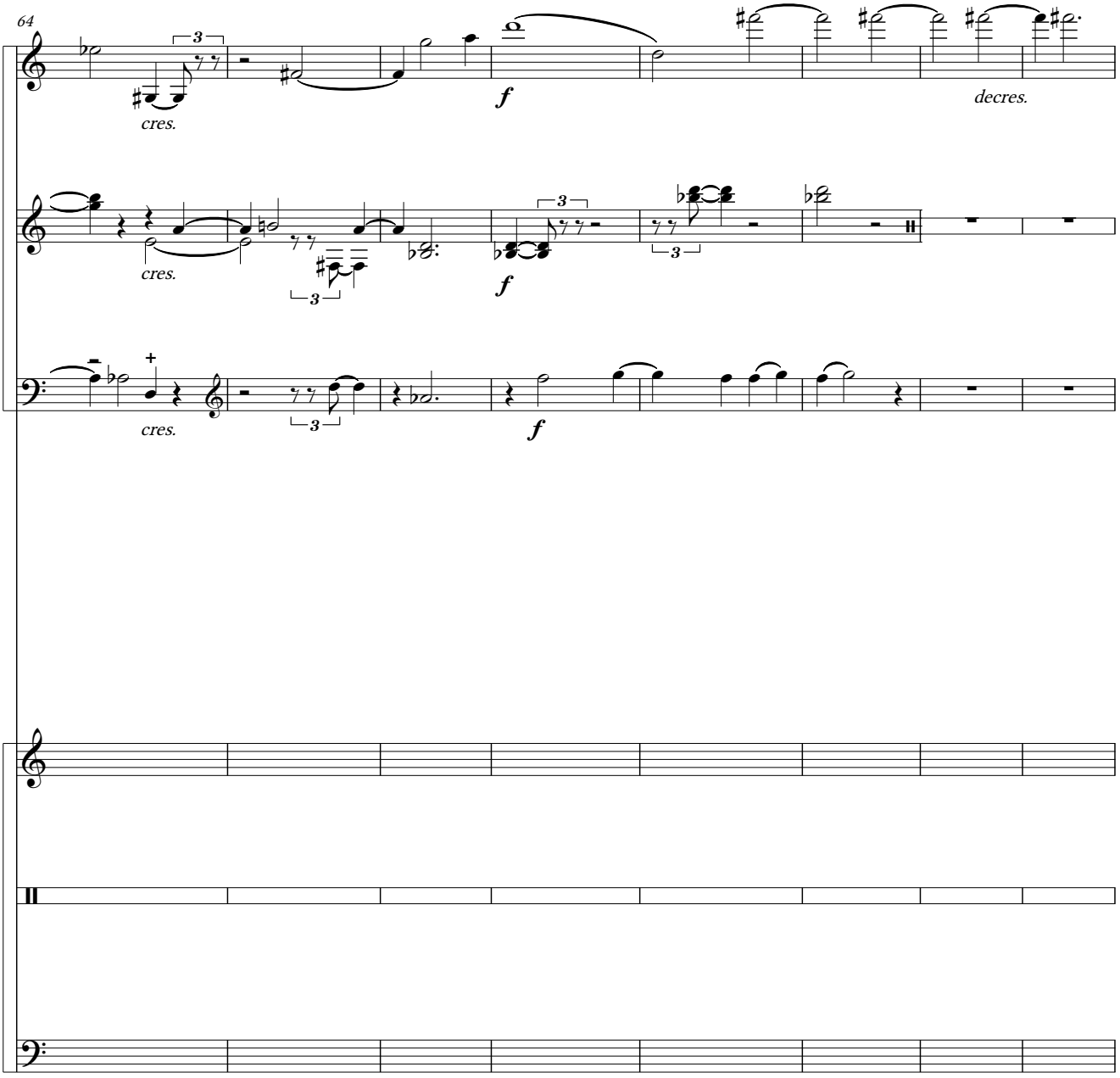
24
sempre p

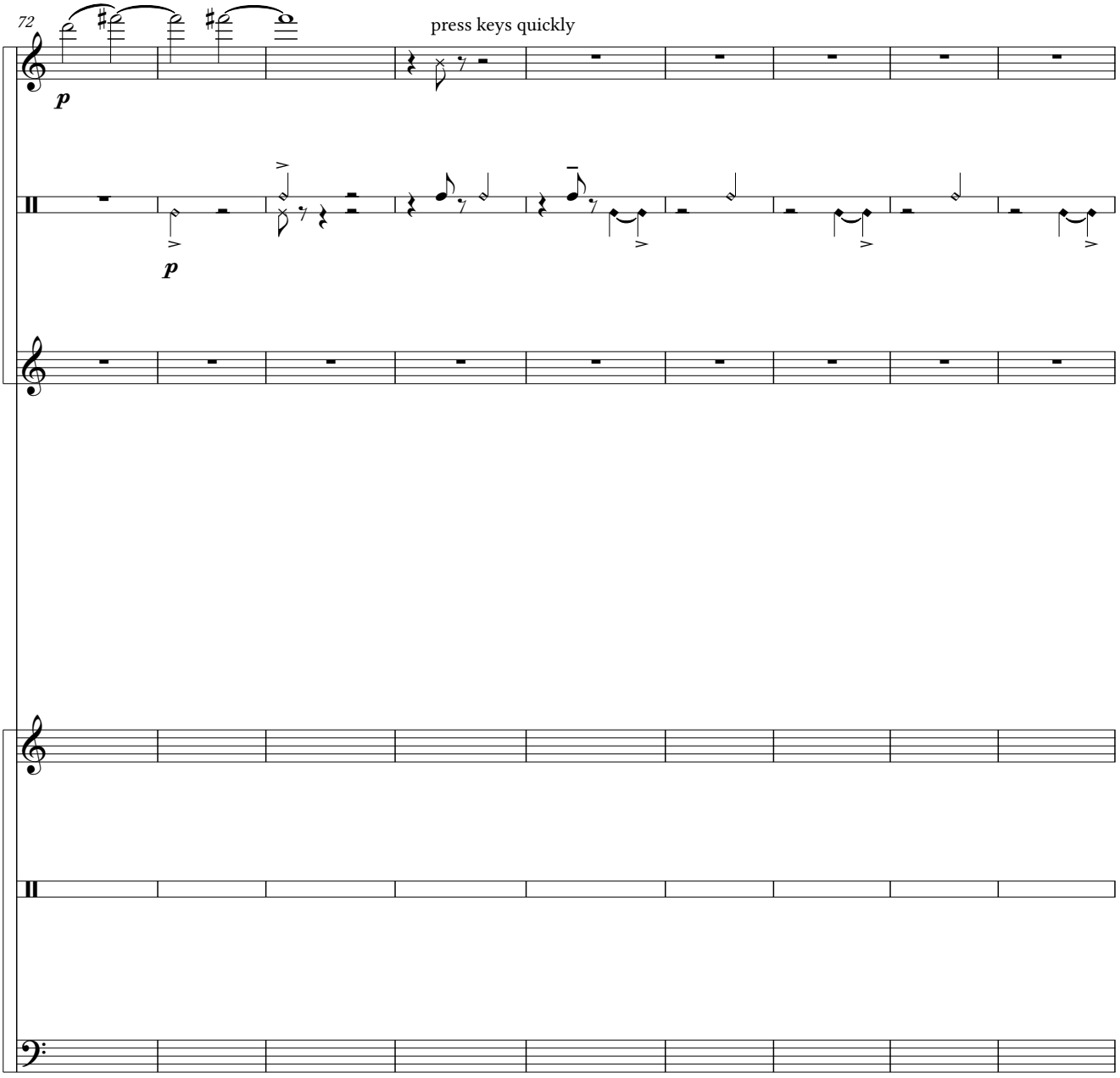
30
arco

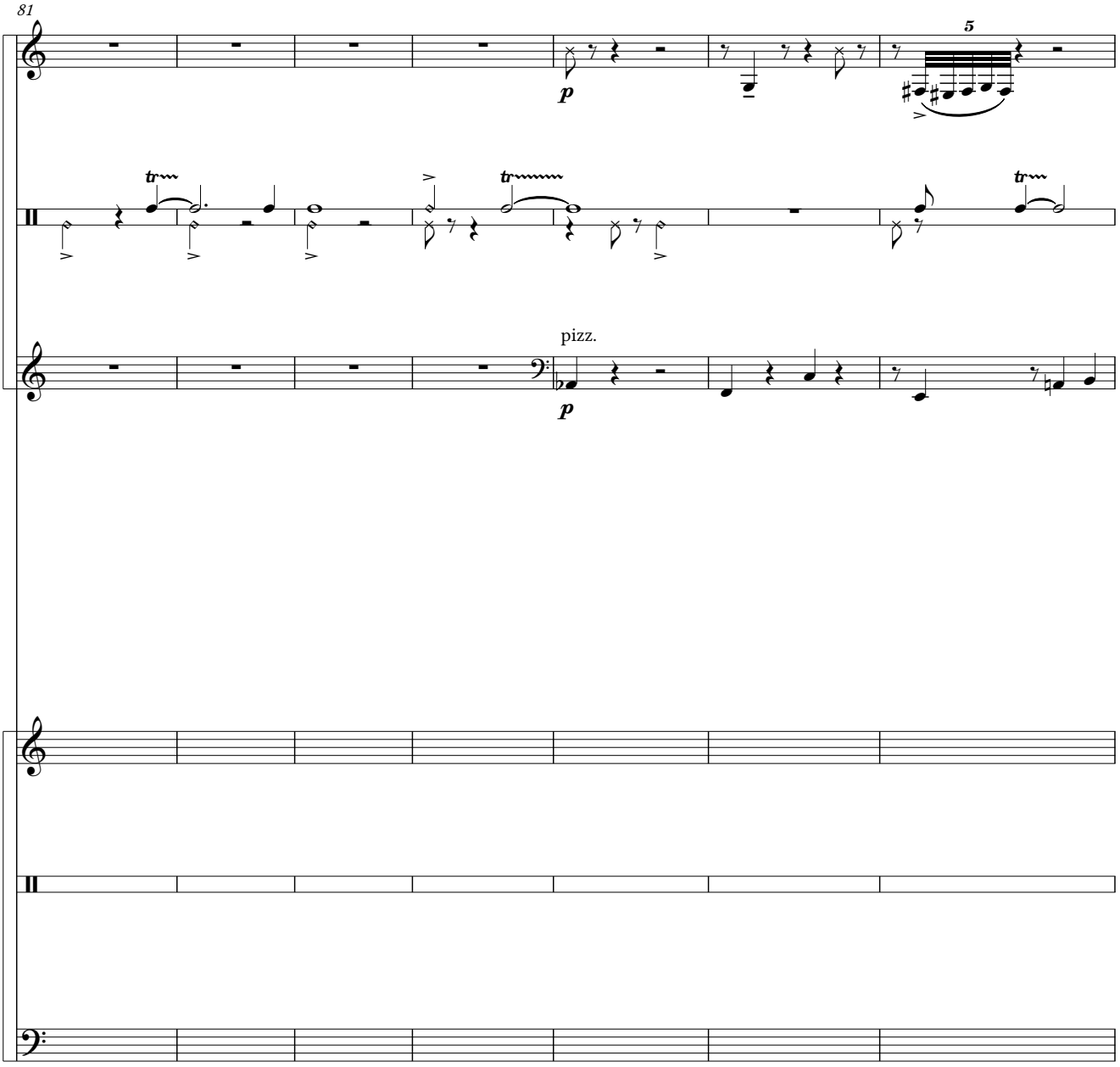

37
tr

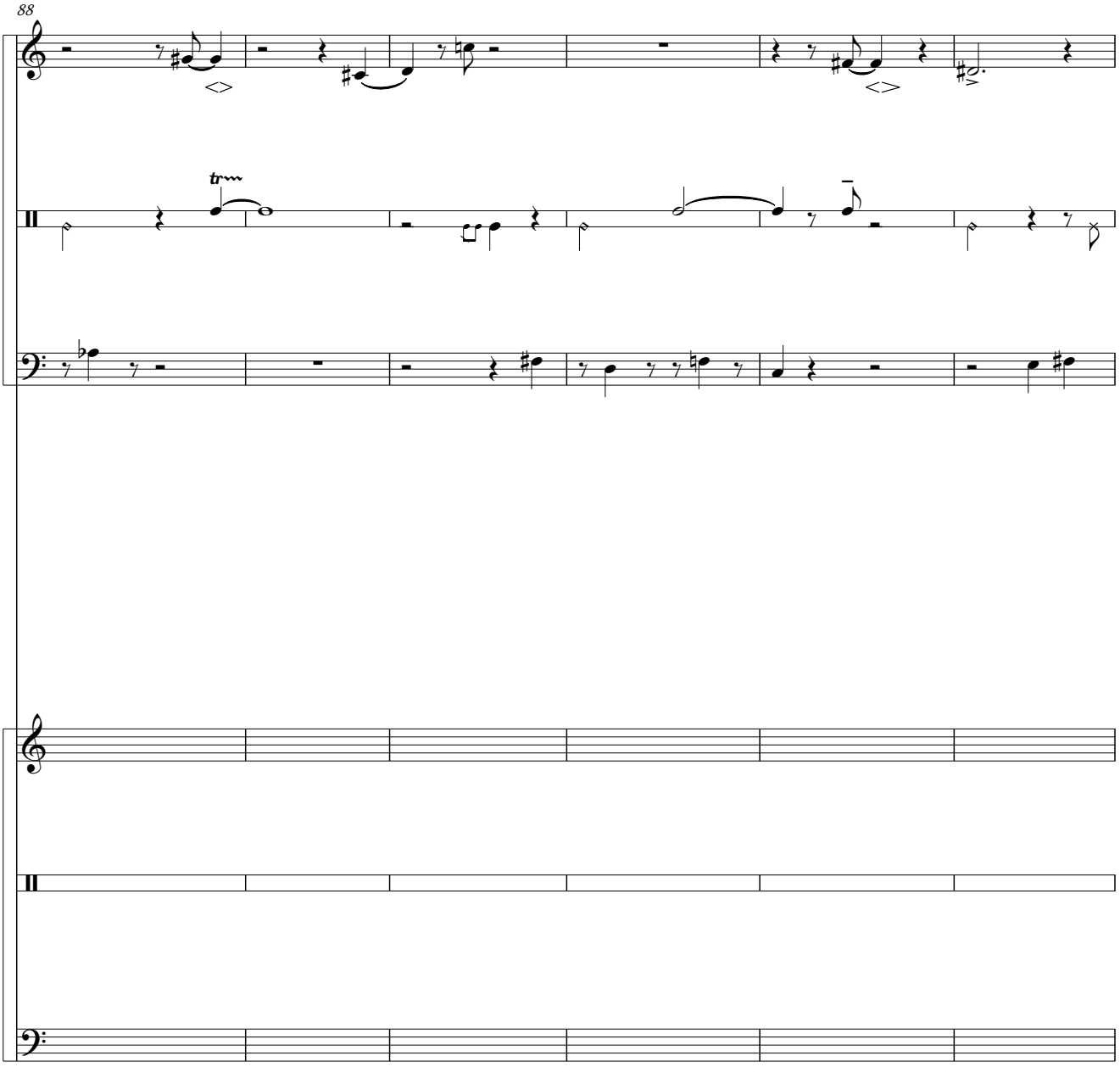

45

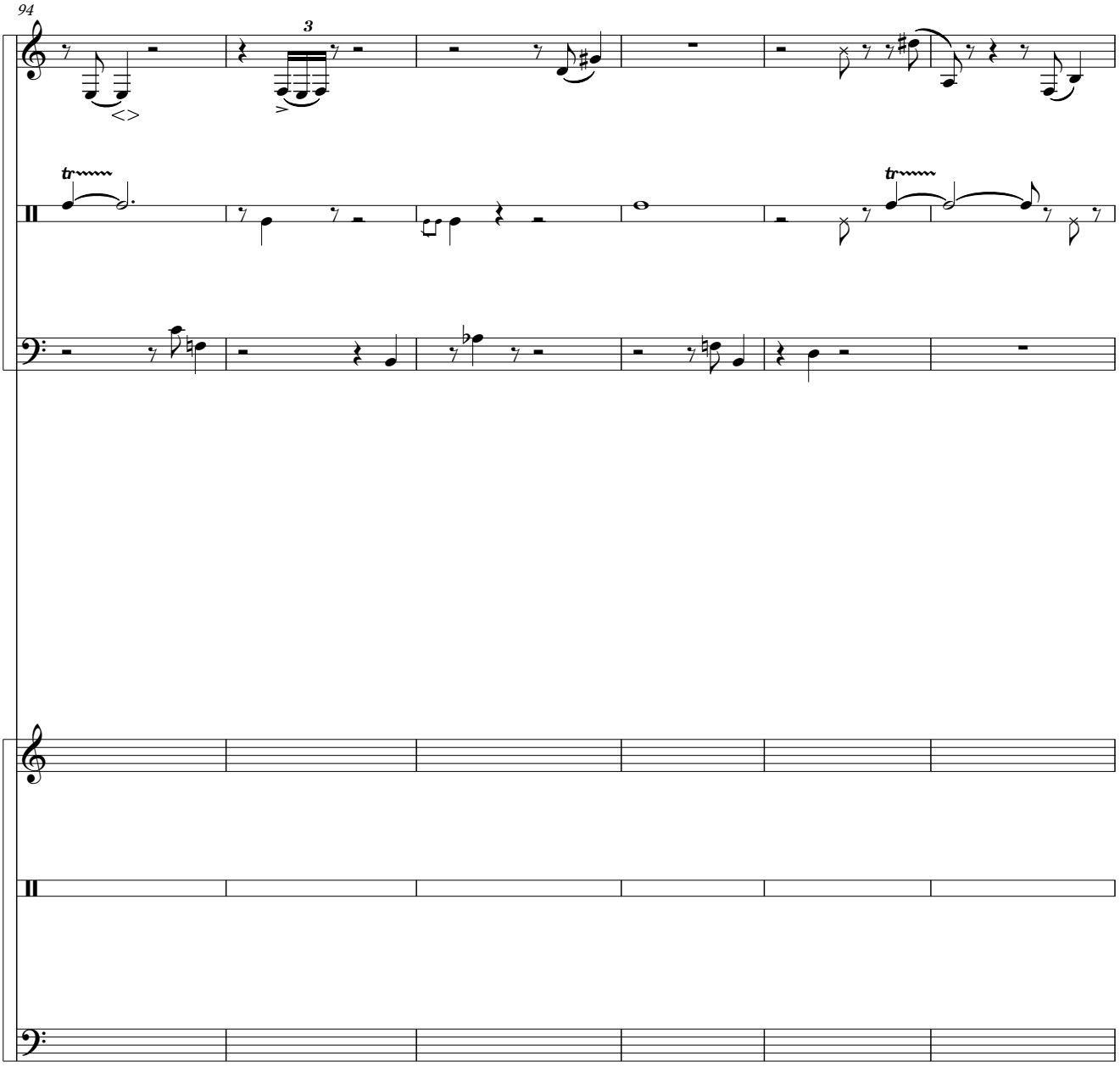
54
Tempo I
3
3
3
pizz.
arco
Tempo I


64
cres.
f
decres.
cres.
f
cres.
f

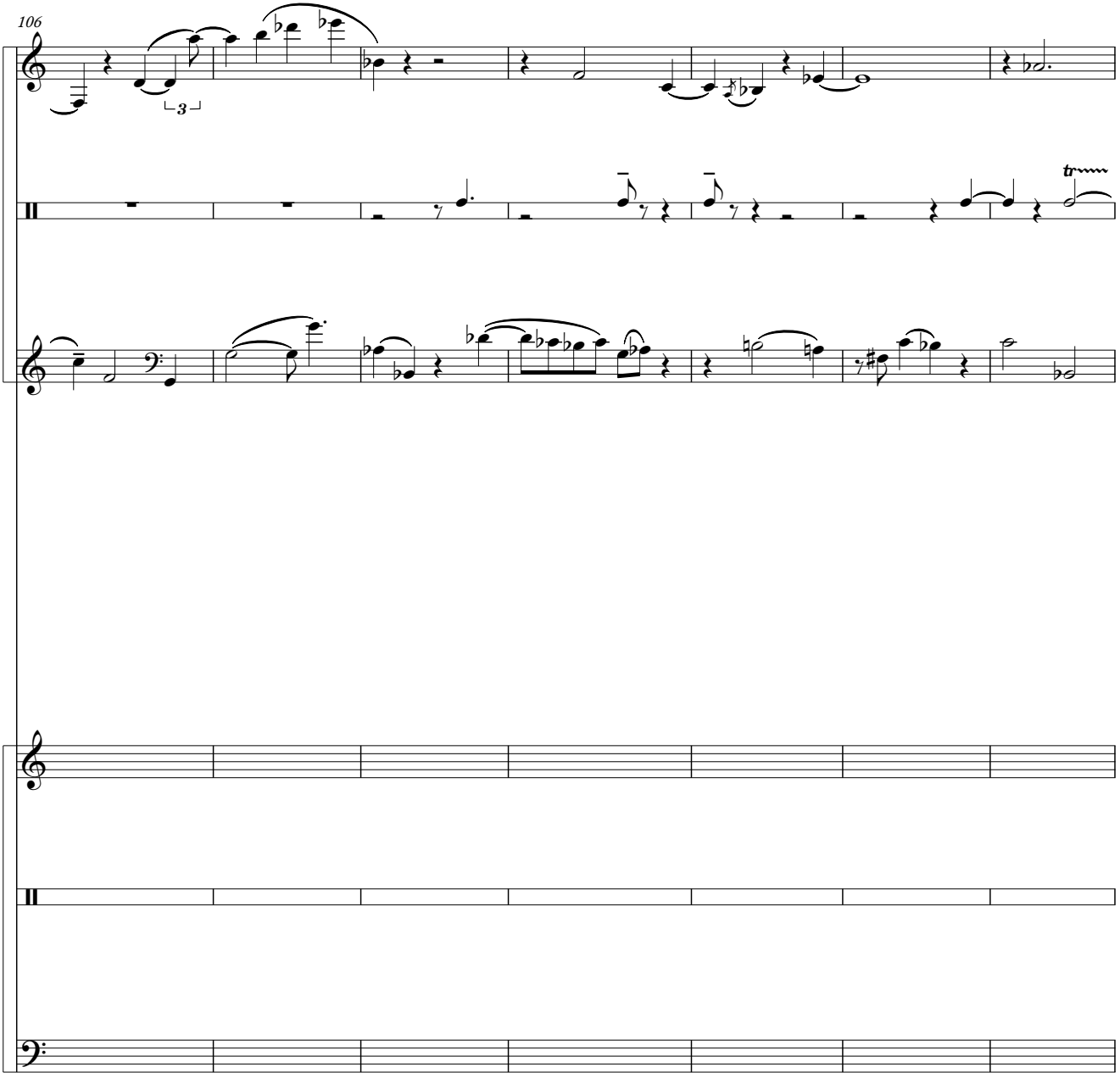

72
press keys quickly
p
p

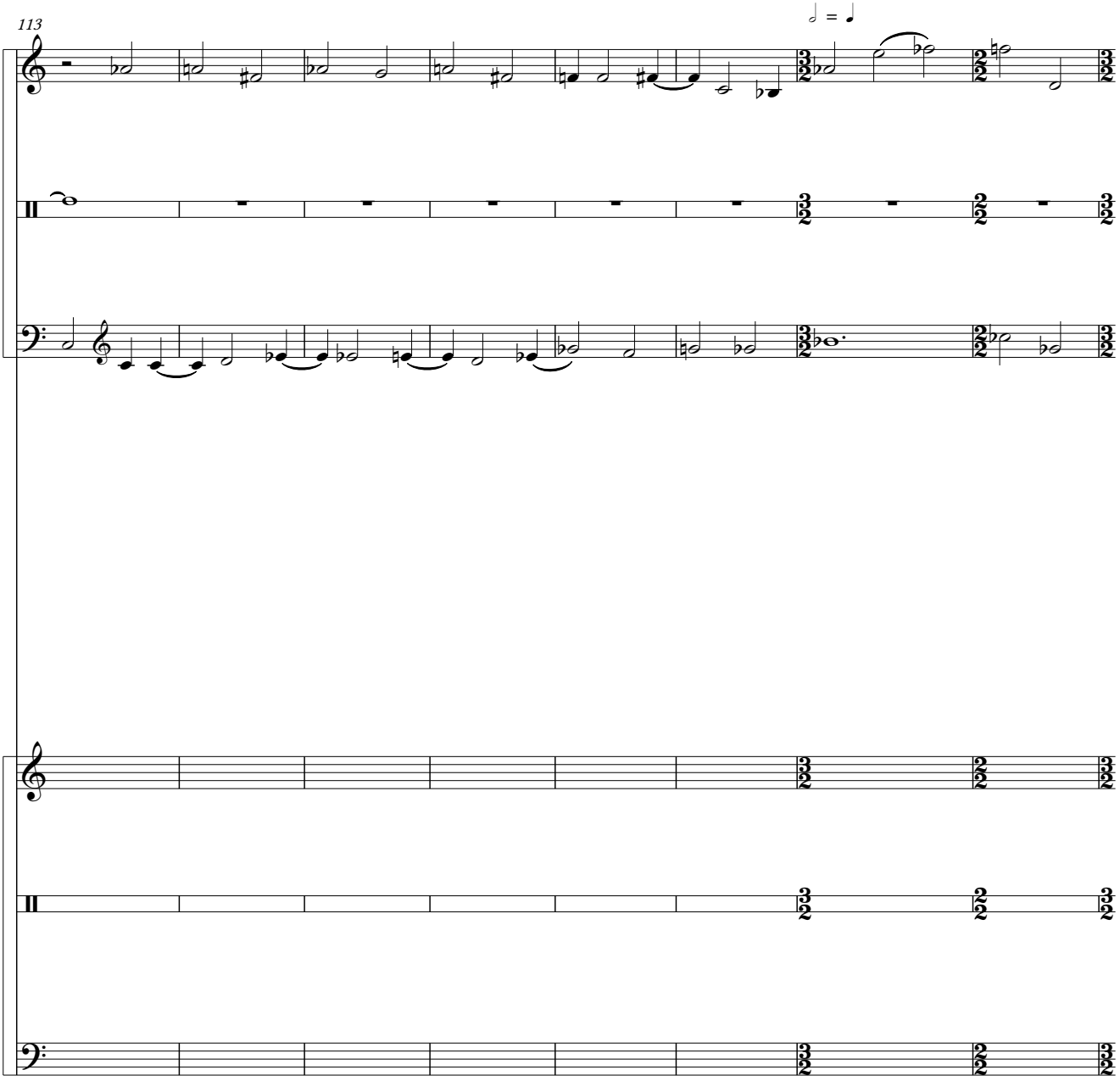

81
5
p
pizz.
p

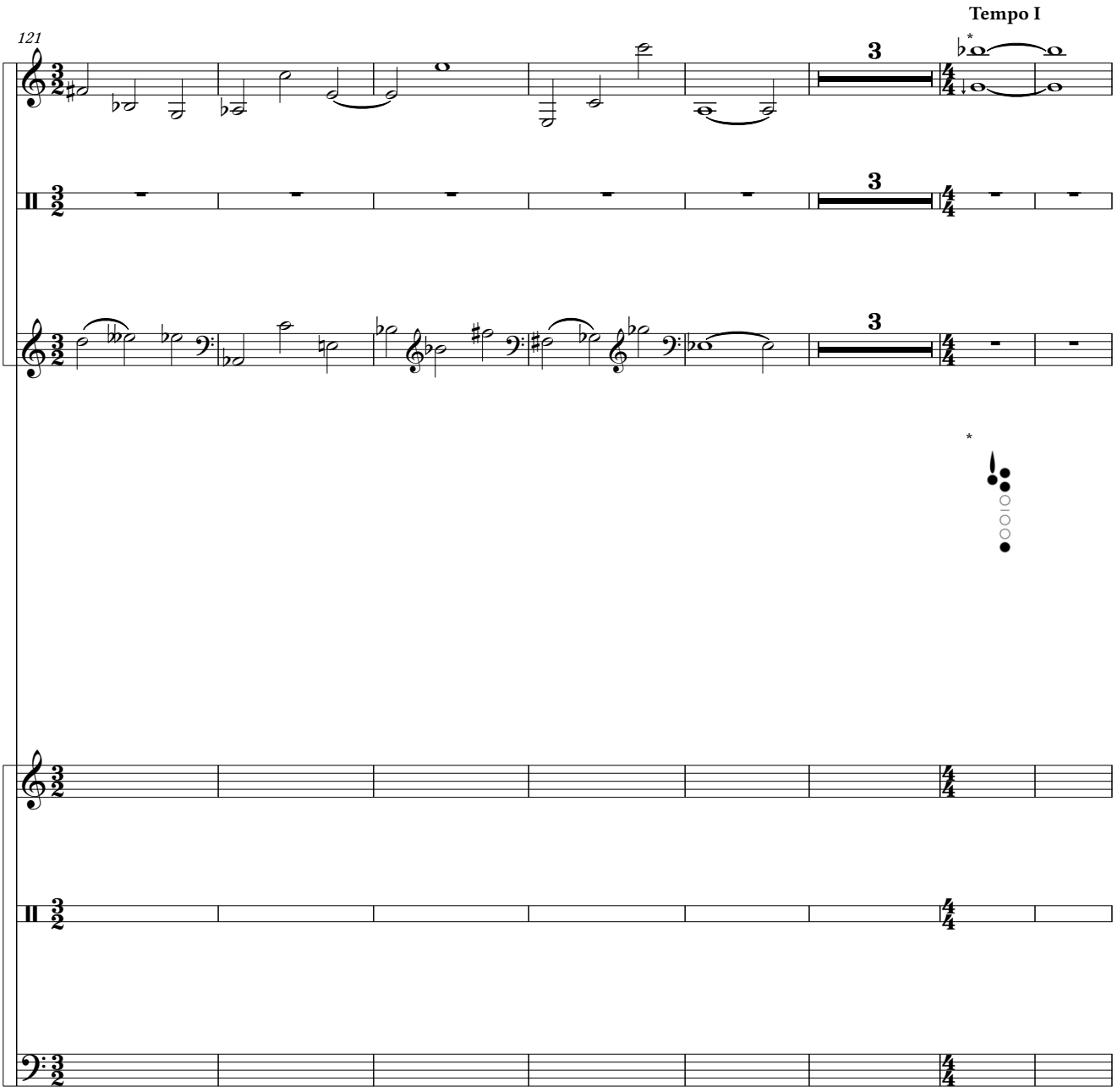

88
tr

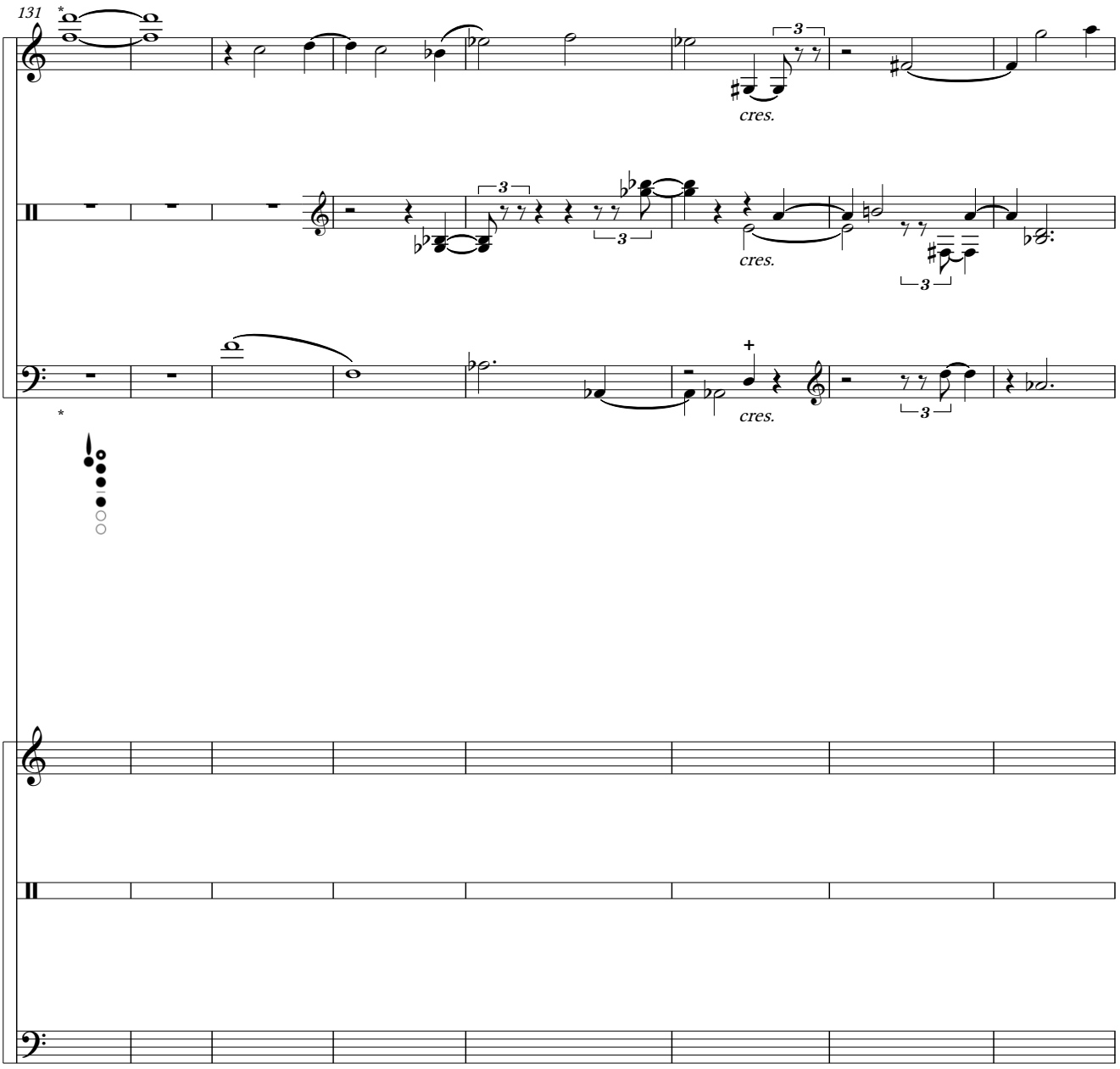

94
3
tr
tr

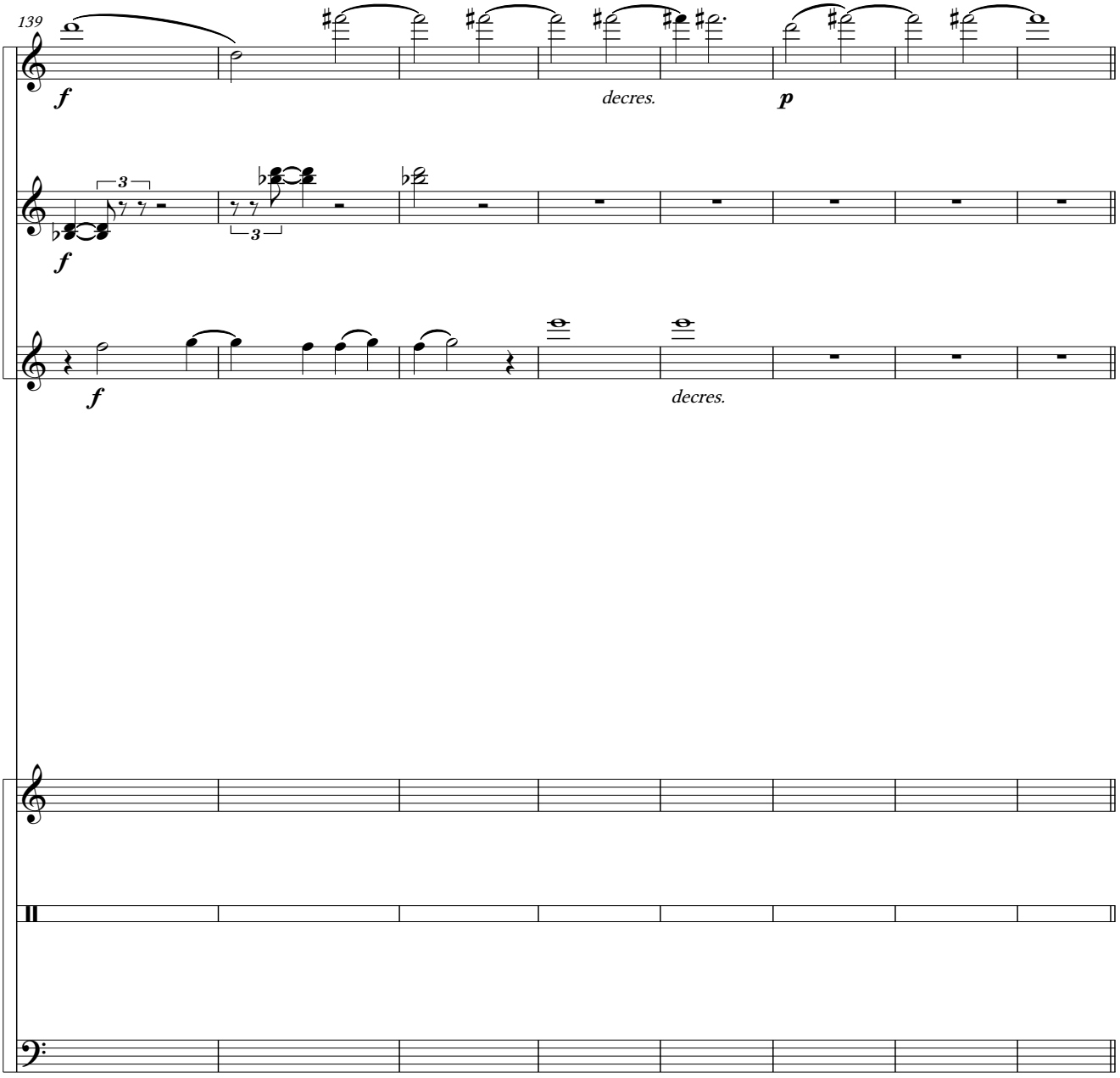
100
arco
tr
3

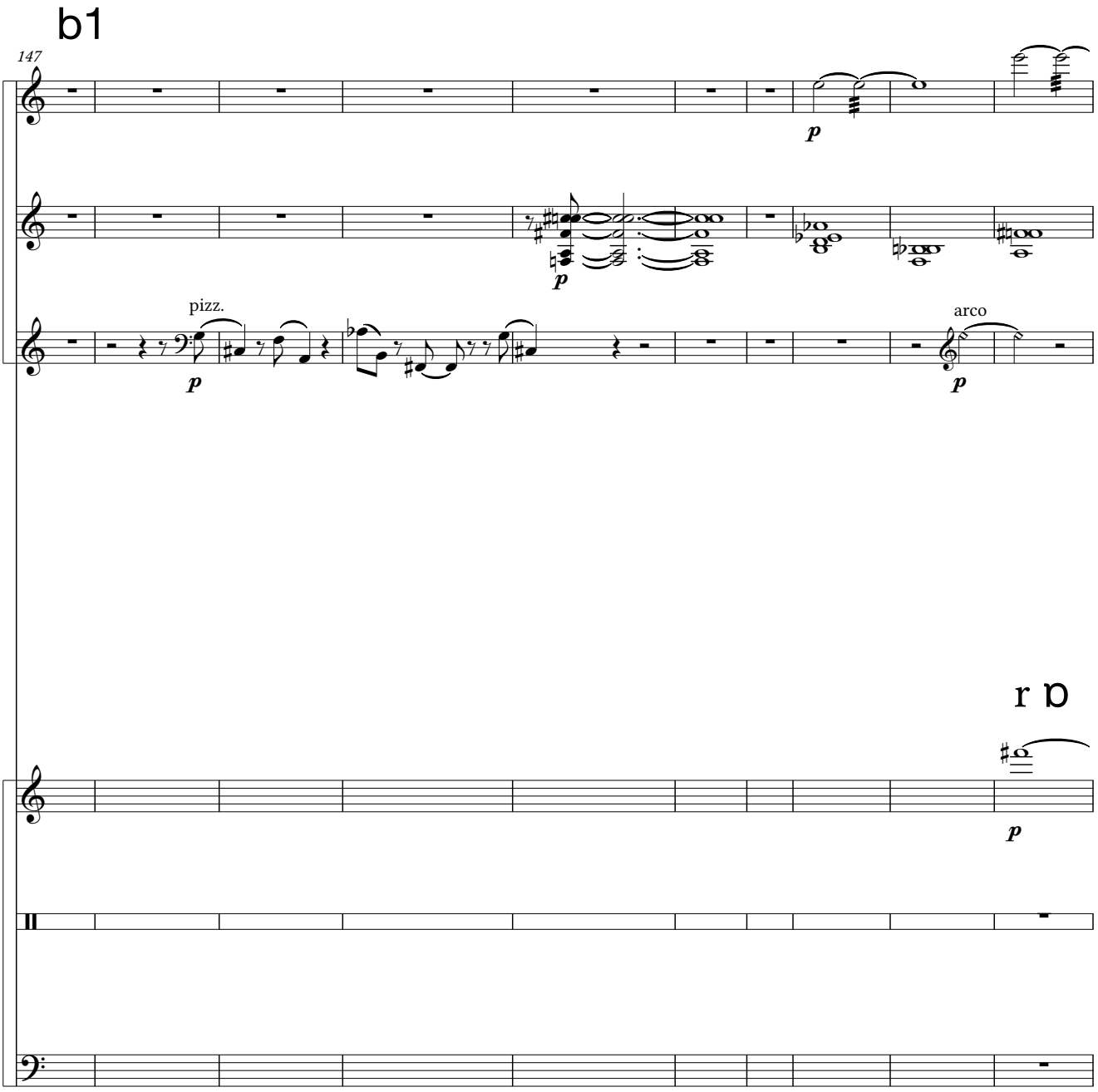

106
3
tr

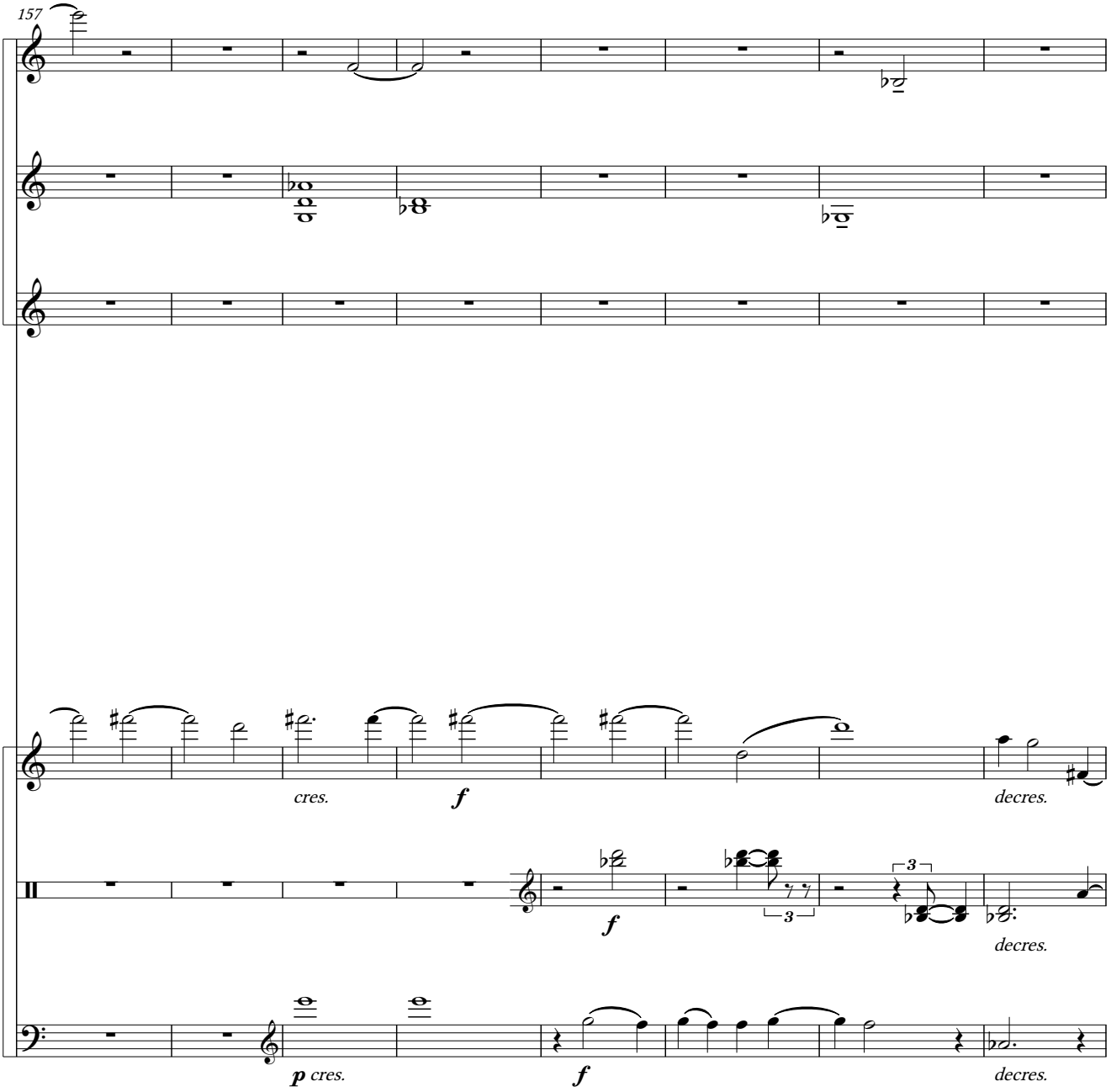

113
♩ = ♩

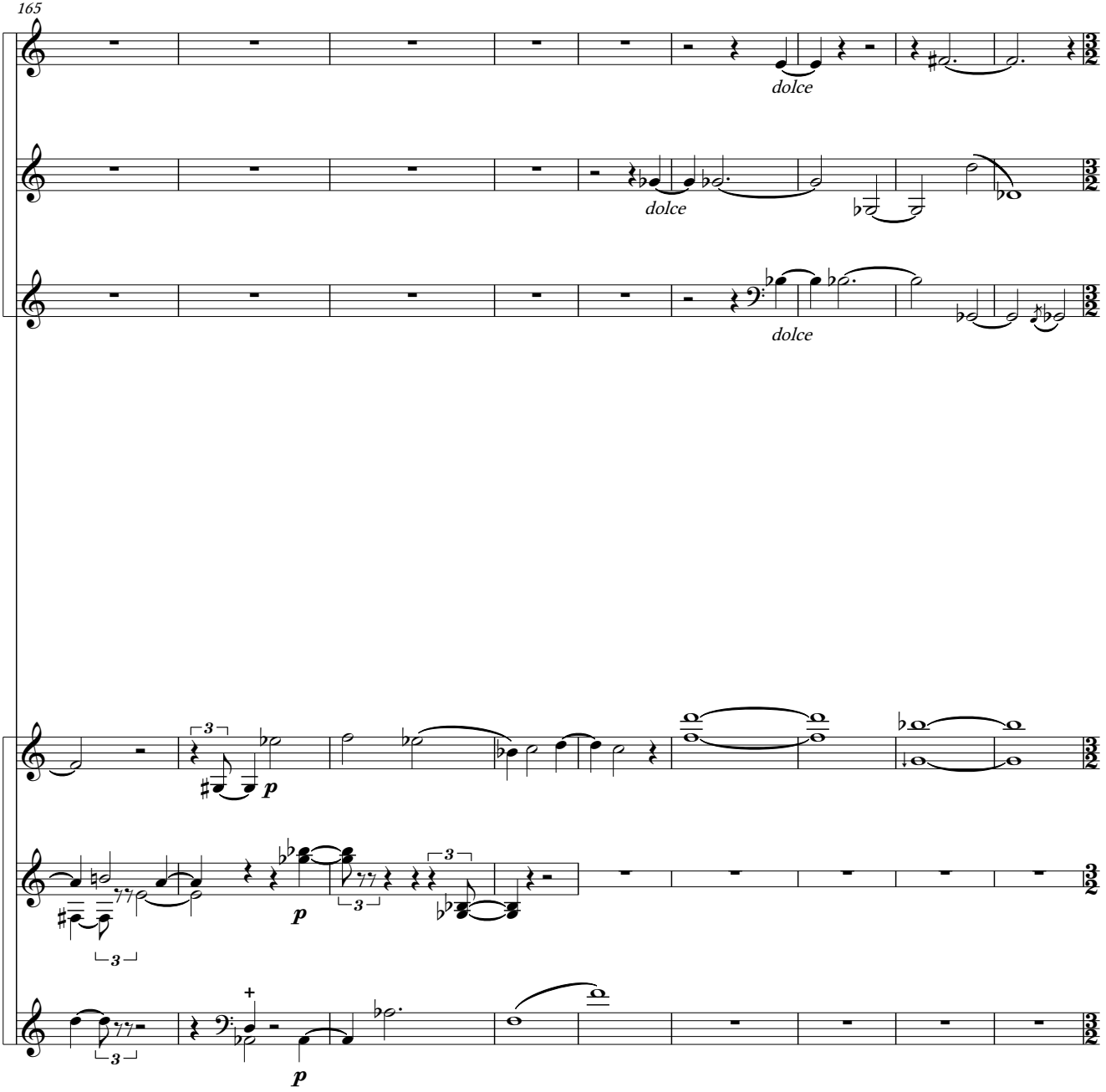

121
Tempo I
3
3
3


131
cres.
cres.
cres.


139
f
decres.
p
3
3
f
f
decres.


b1
147
p
p
pizz.
p
arco
p
p


157
cres.
f
decres.
f
3
3
decres.
p cres.
f
decres.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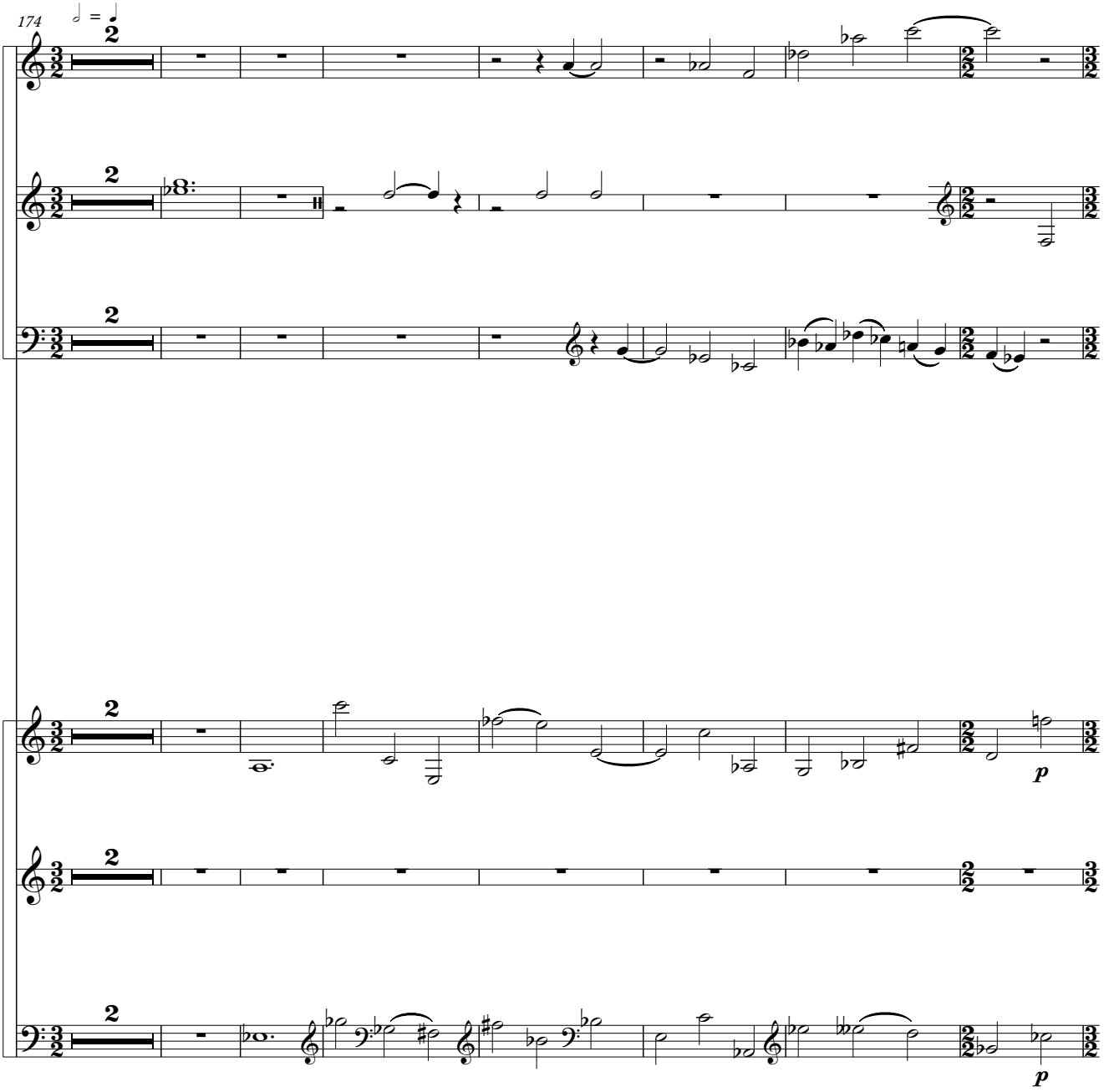
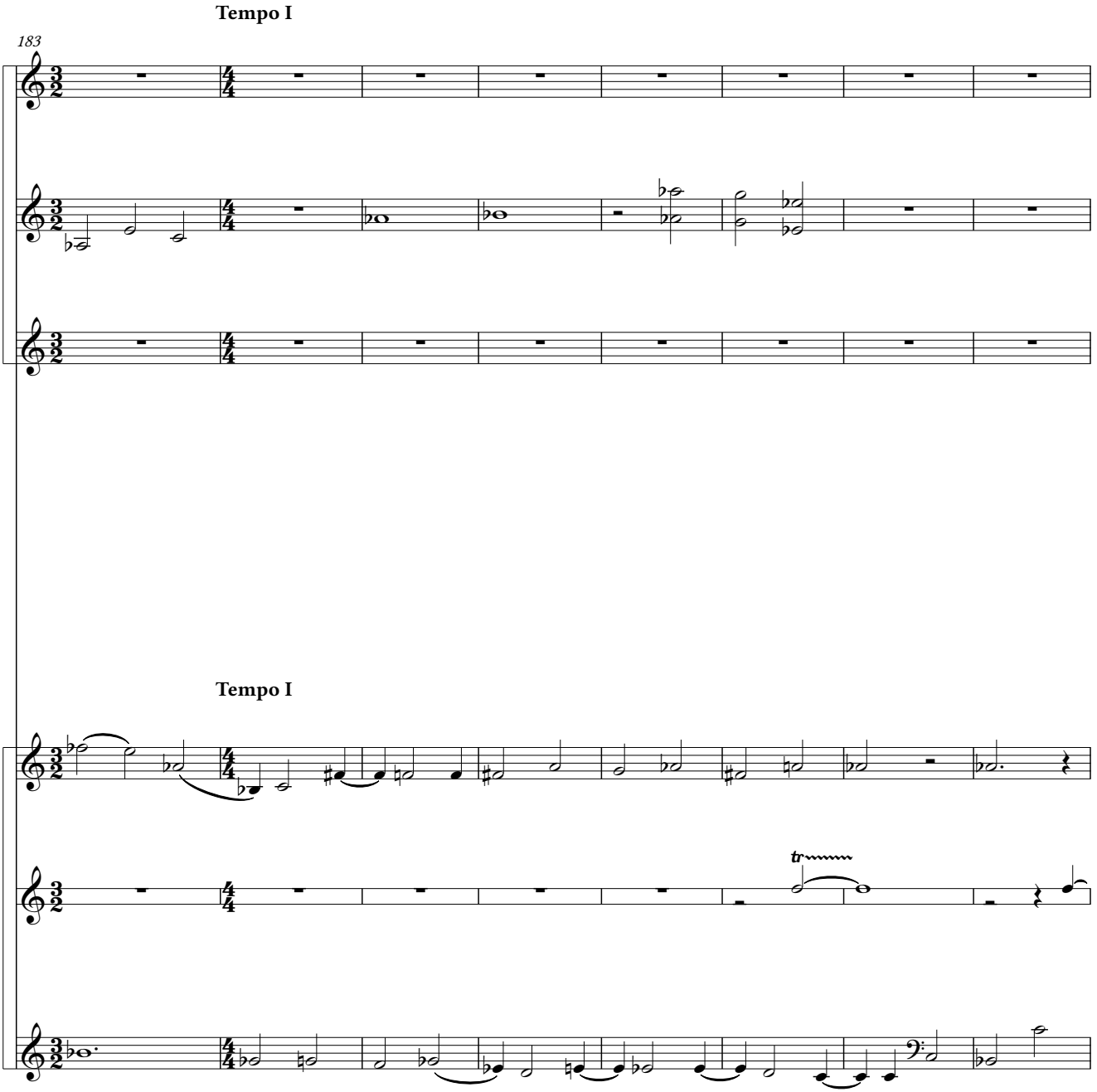
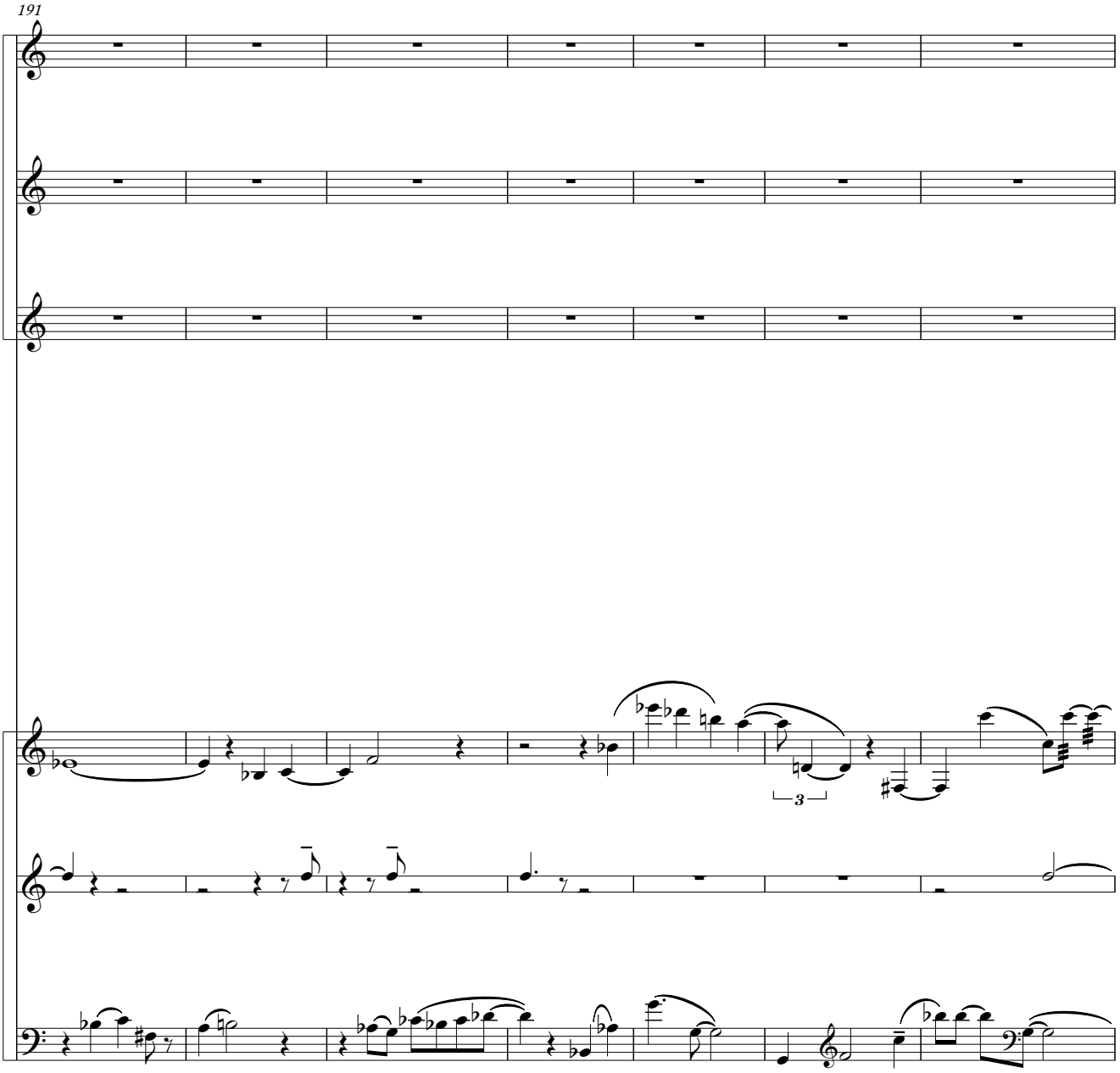
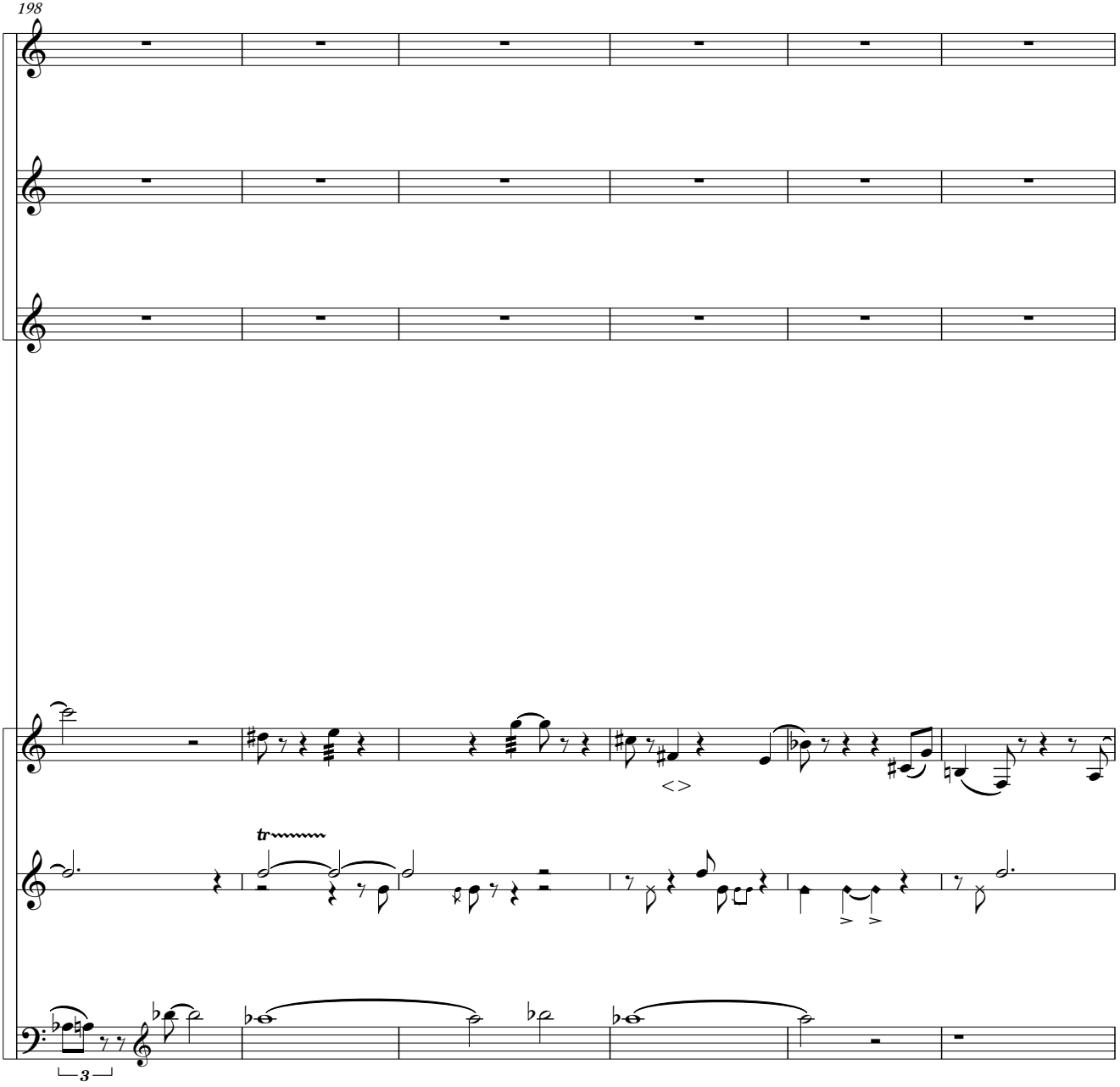
dolce
dolce
dolce
p
p
p


174
p
p


Tempo I
183
Tempo I
tr


191
3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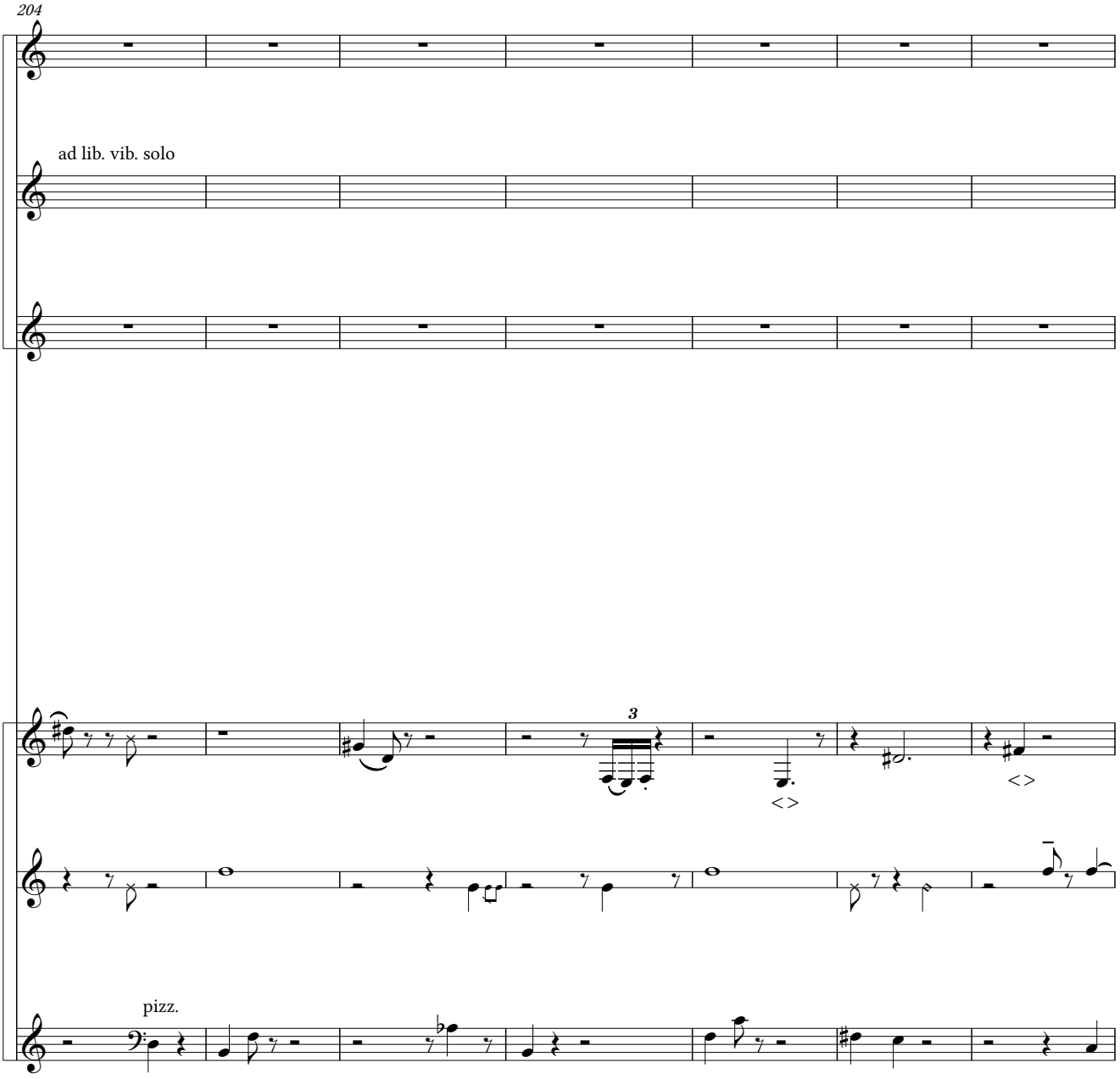
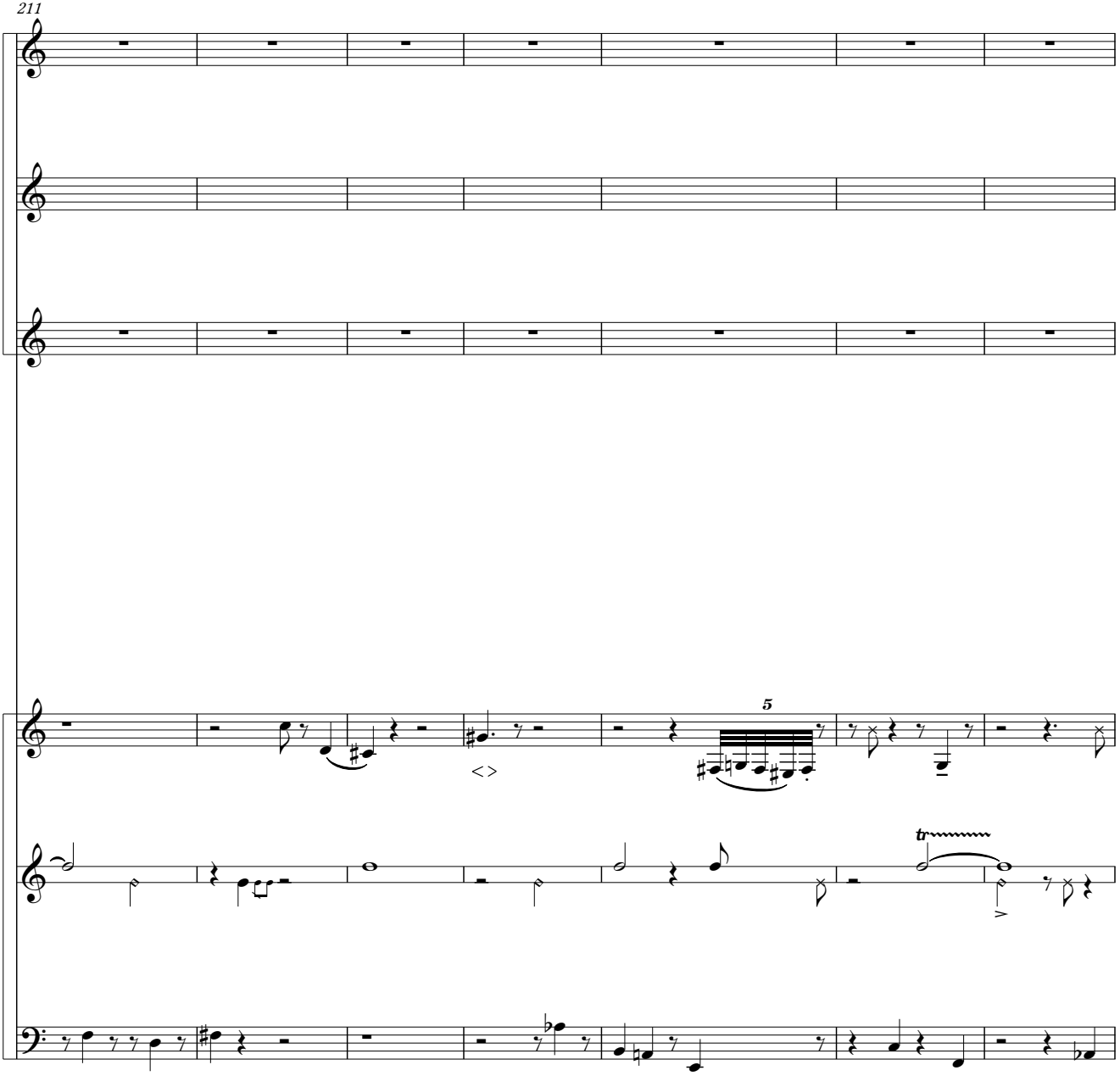
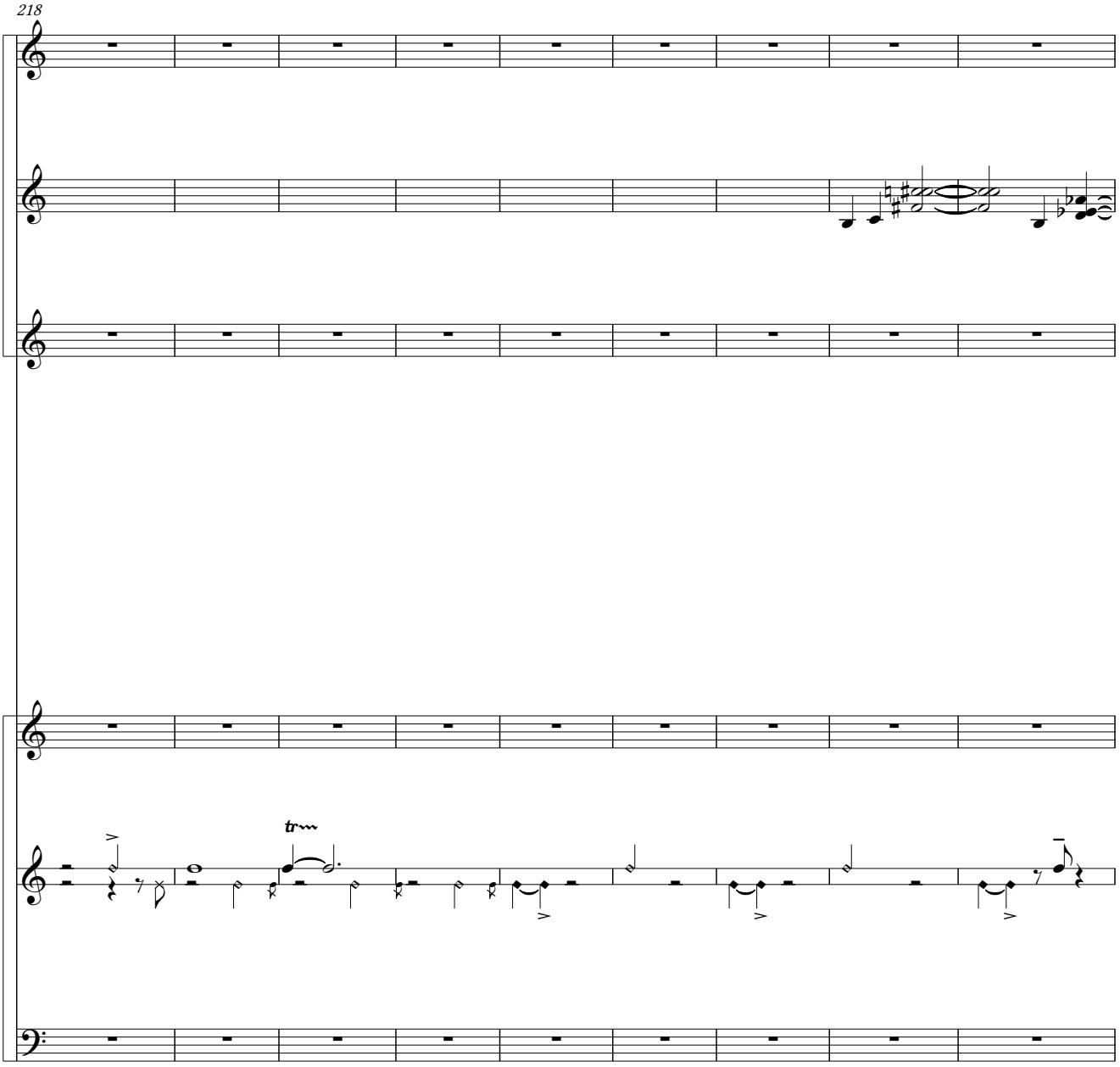
tr
3


204
ad lib. vib. solo
3
pizz.


211
5
tr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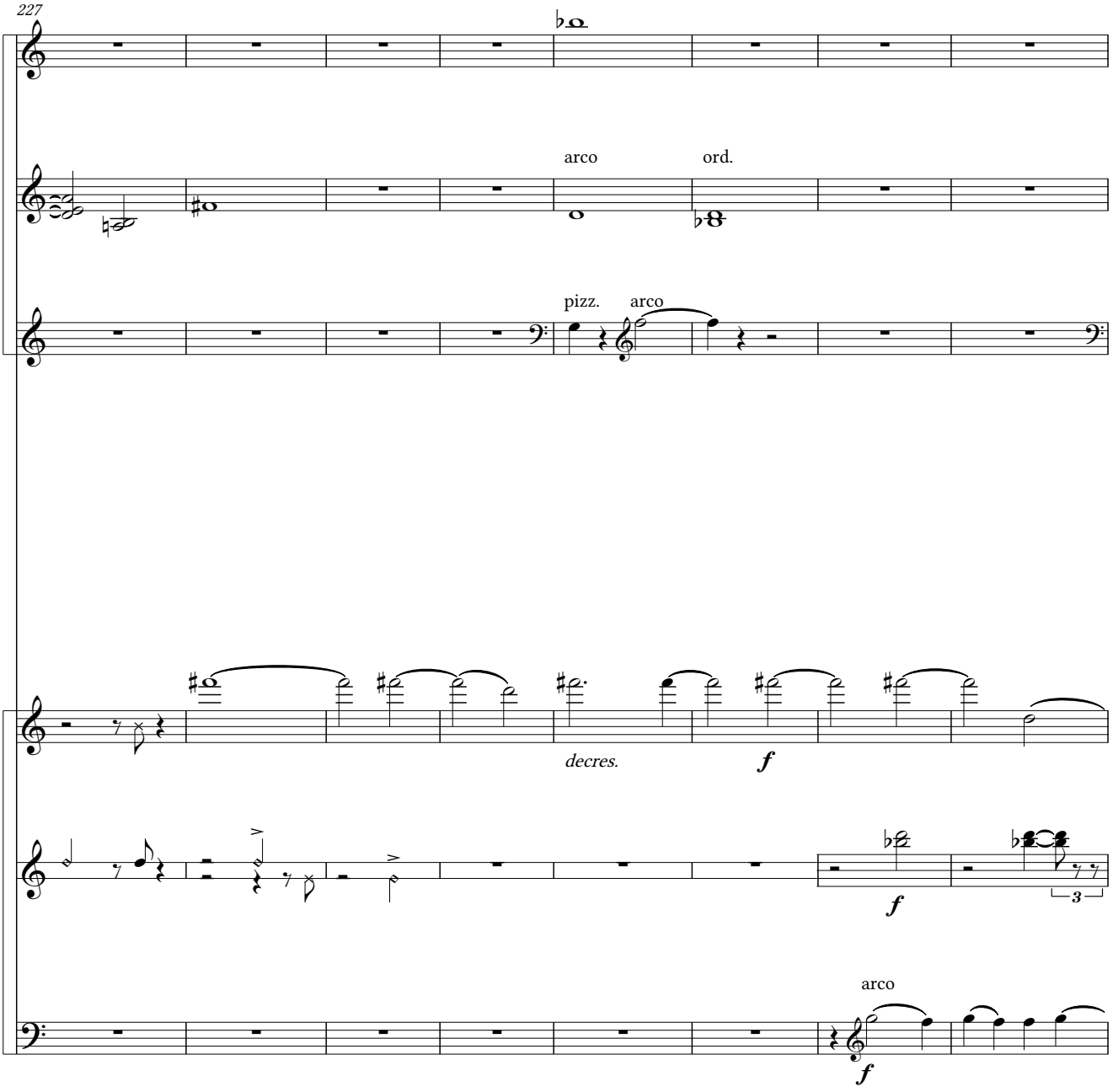
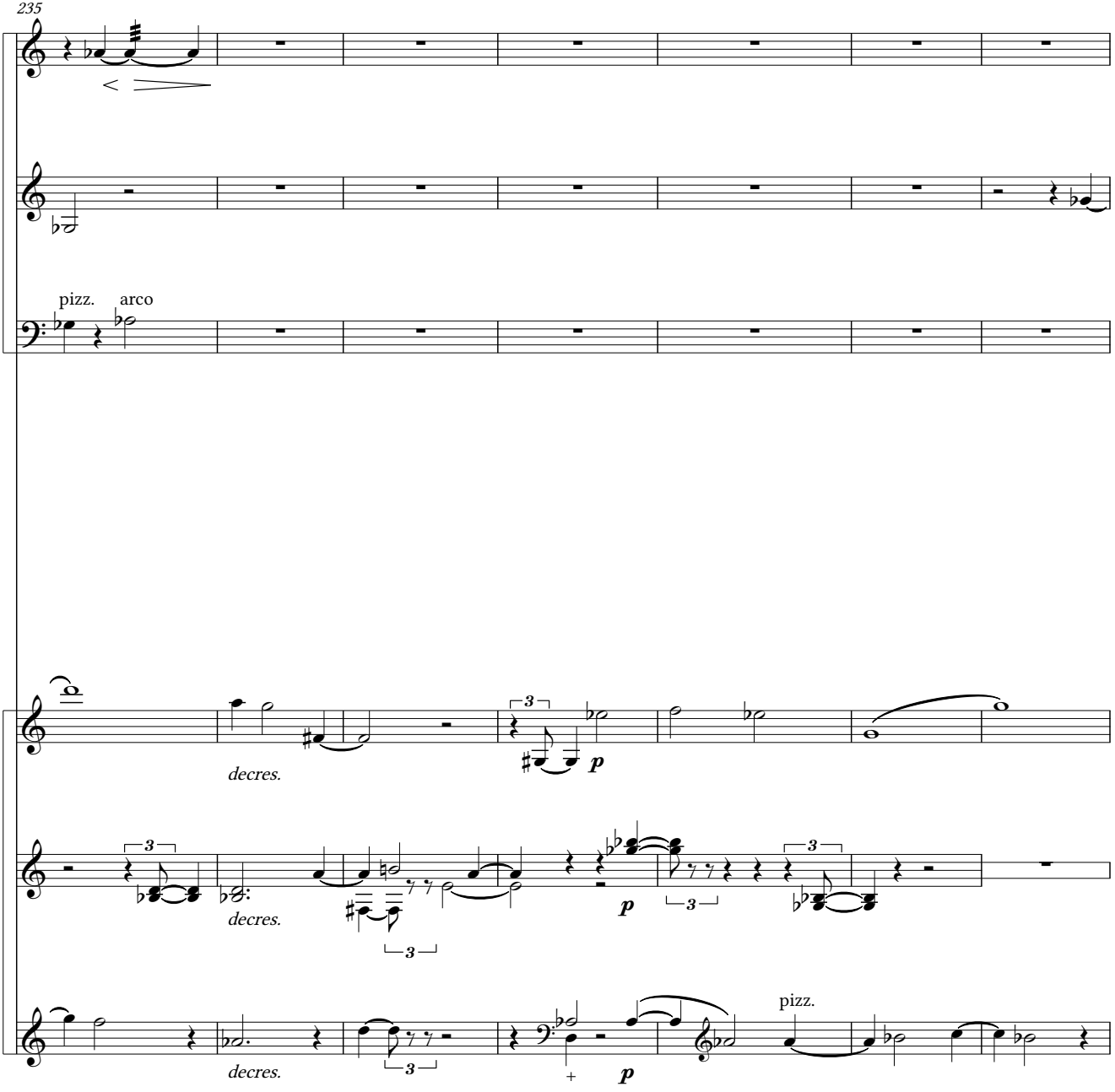
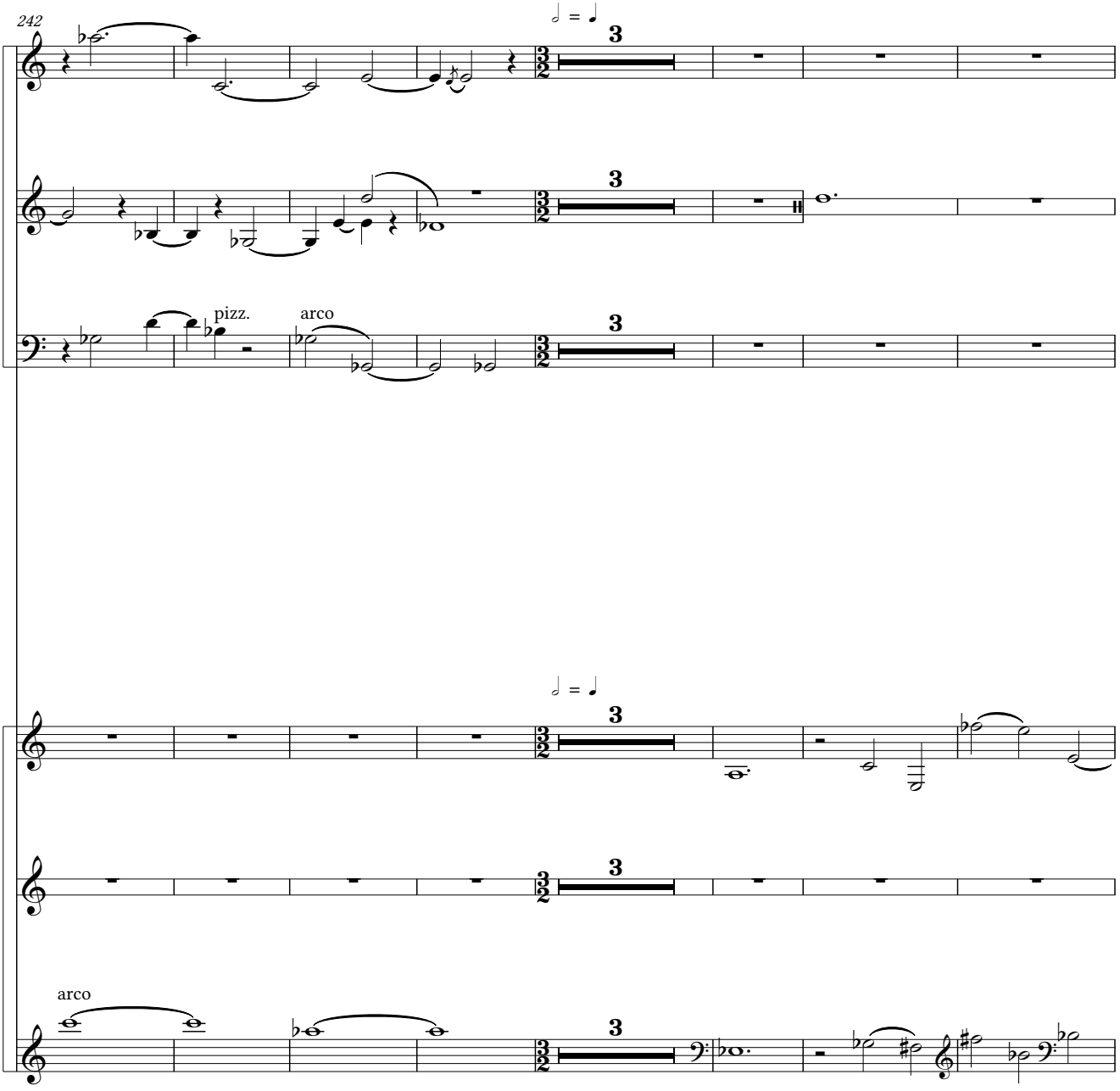
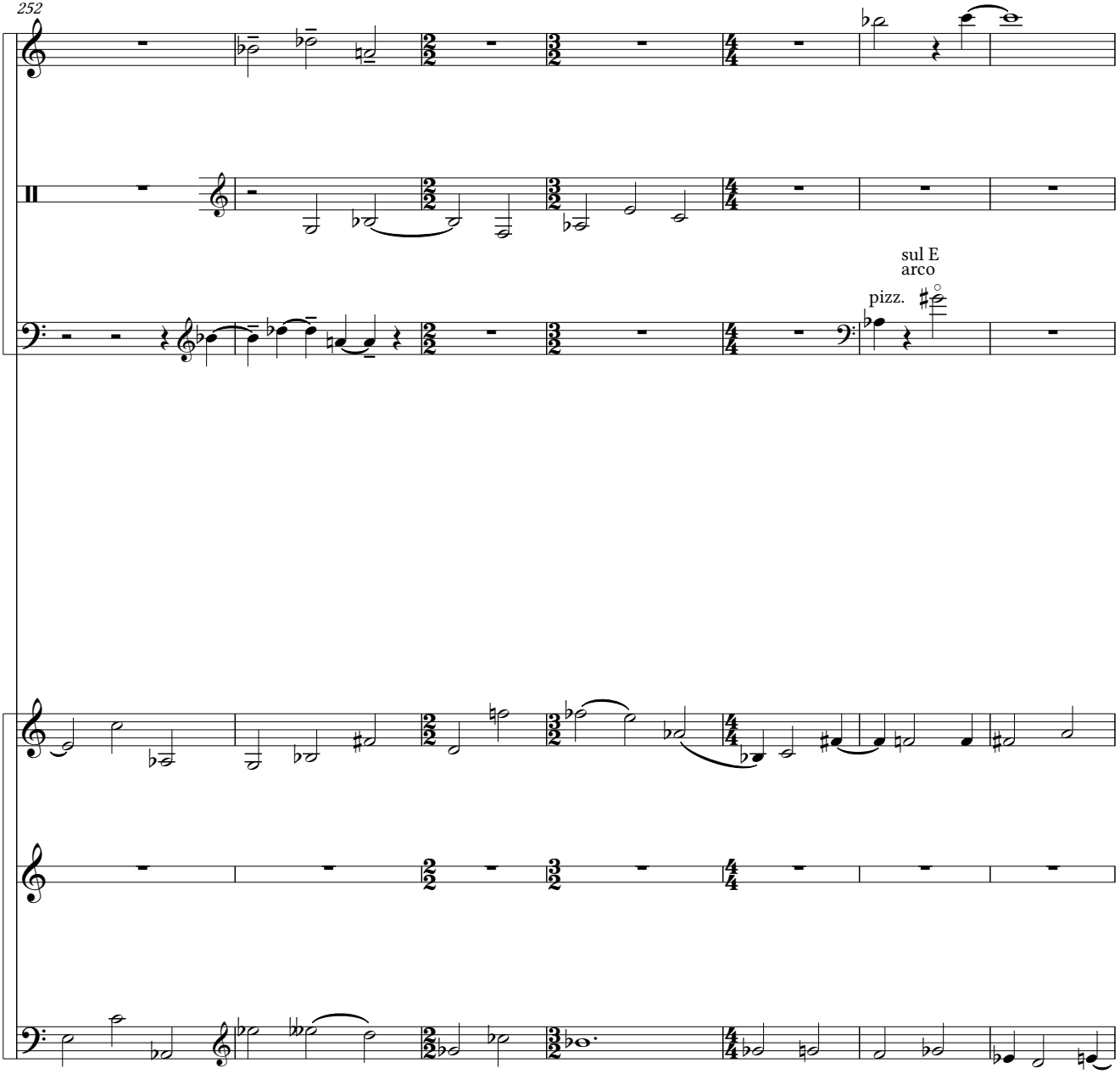
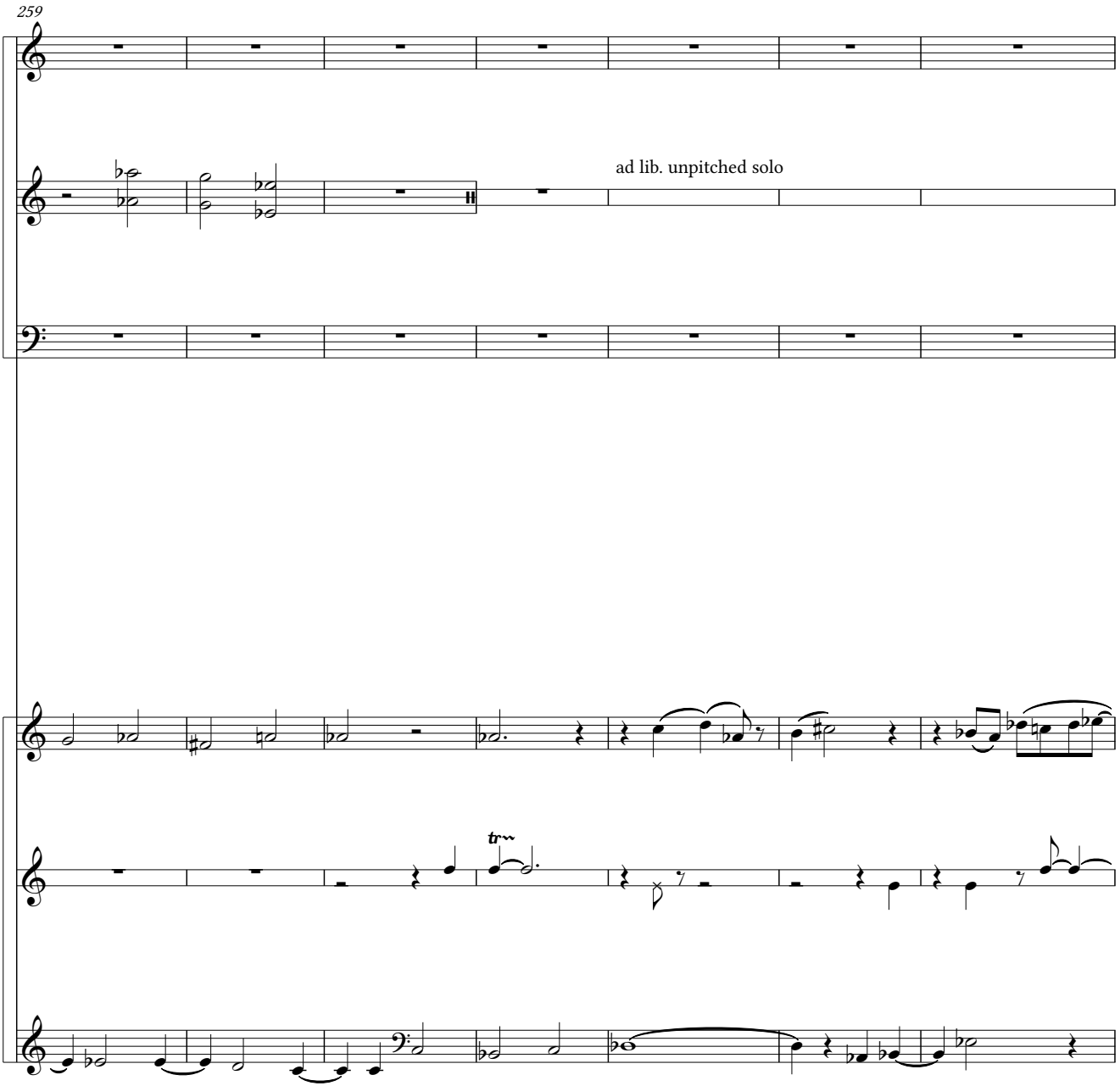
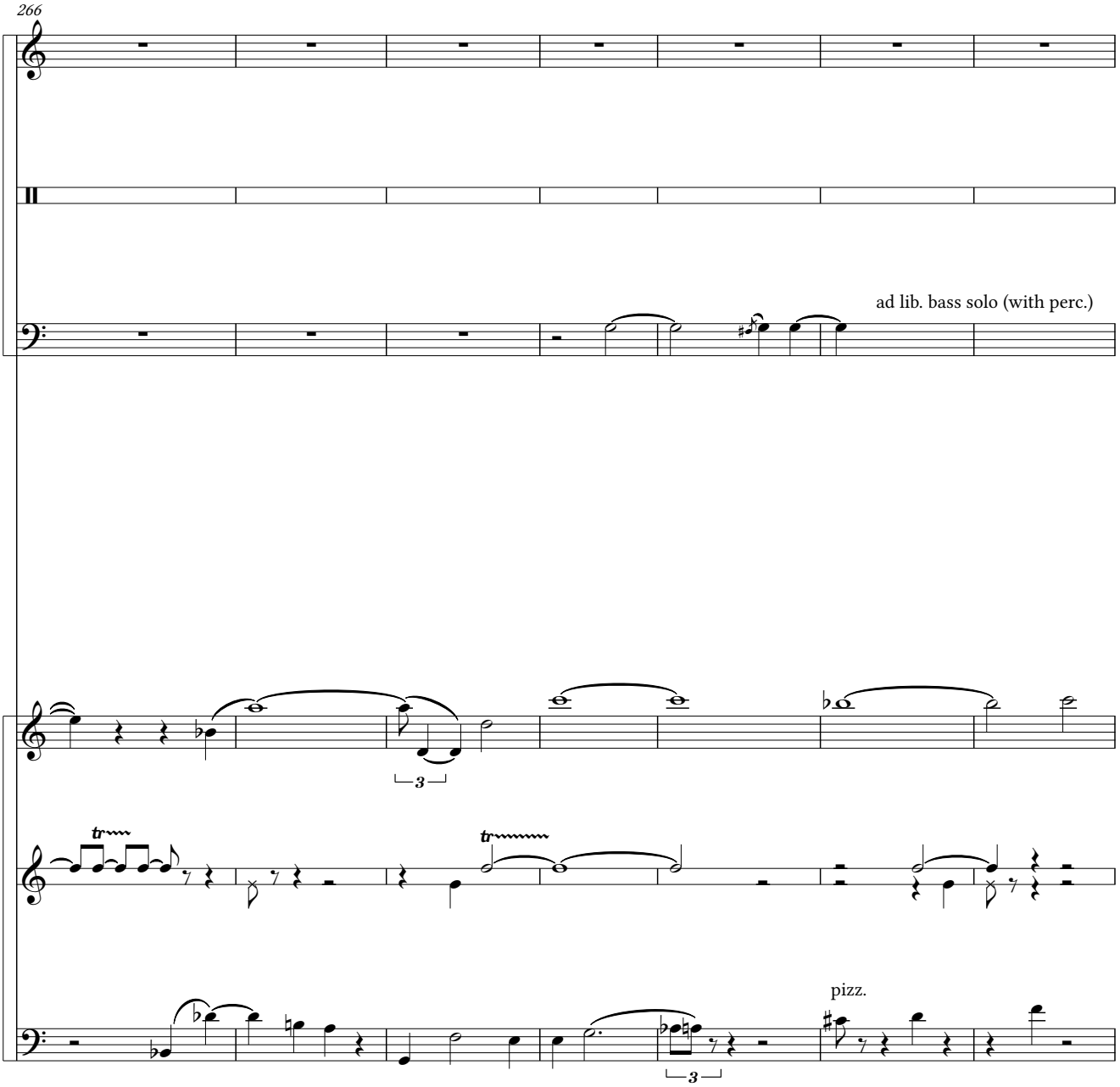

227
arco
ord.
pizz.
arco
decres.
f
f
3
arco
f


235
pizz.
arco
decres.
p
decres.
p
decres.
pizz.
p


242
pizz.
arco
arco


252
sul E
arco
pizz.


259
ad lib. unpitched solo
tr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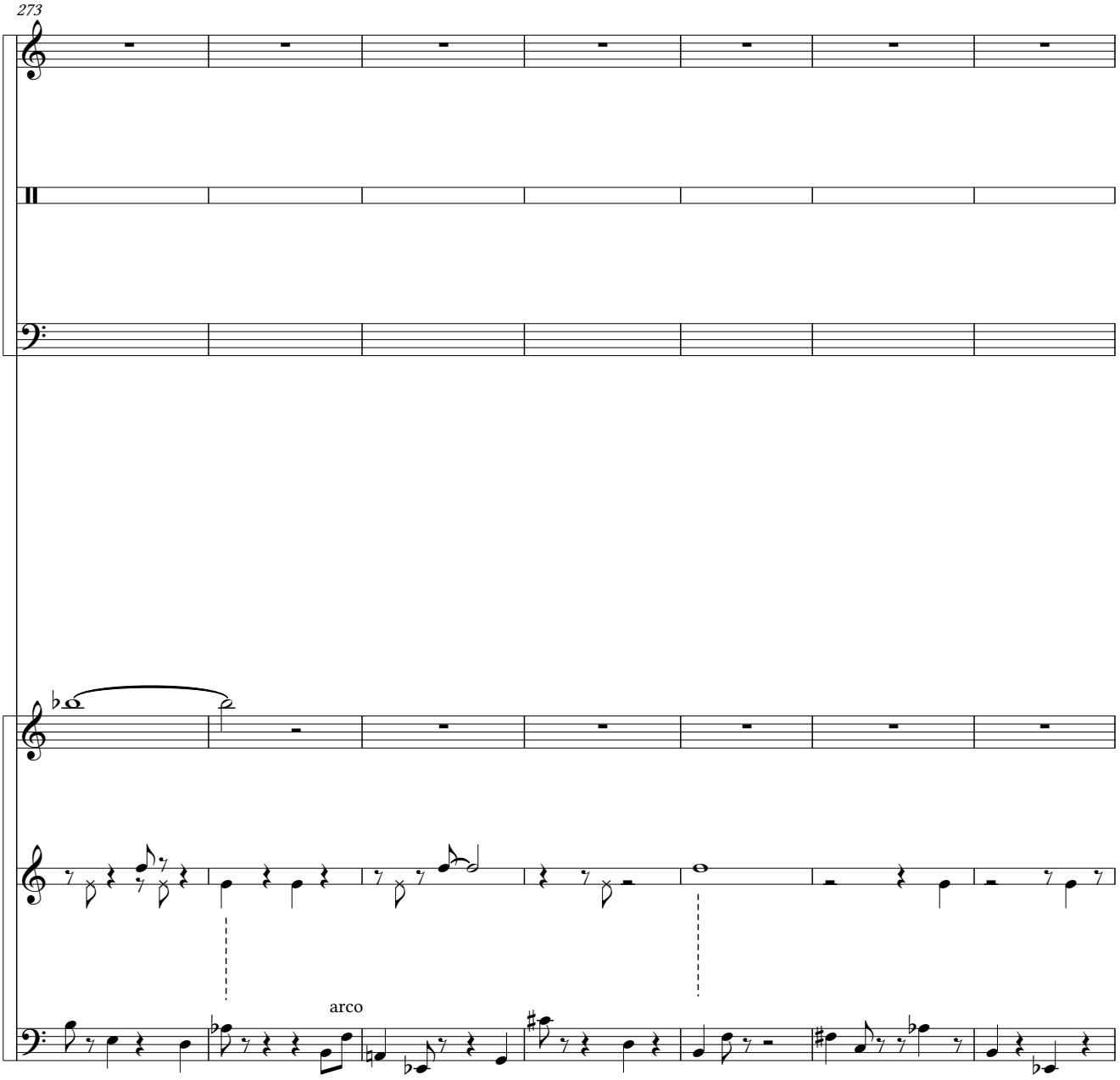
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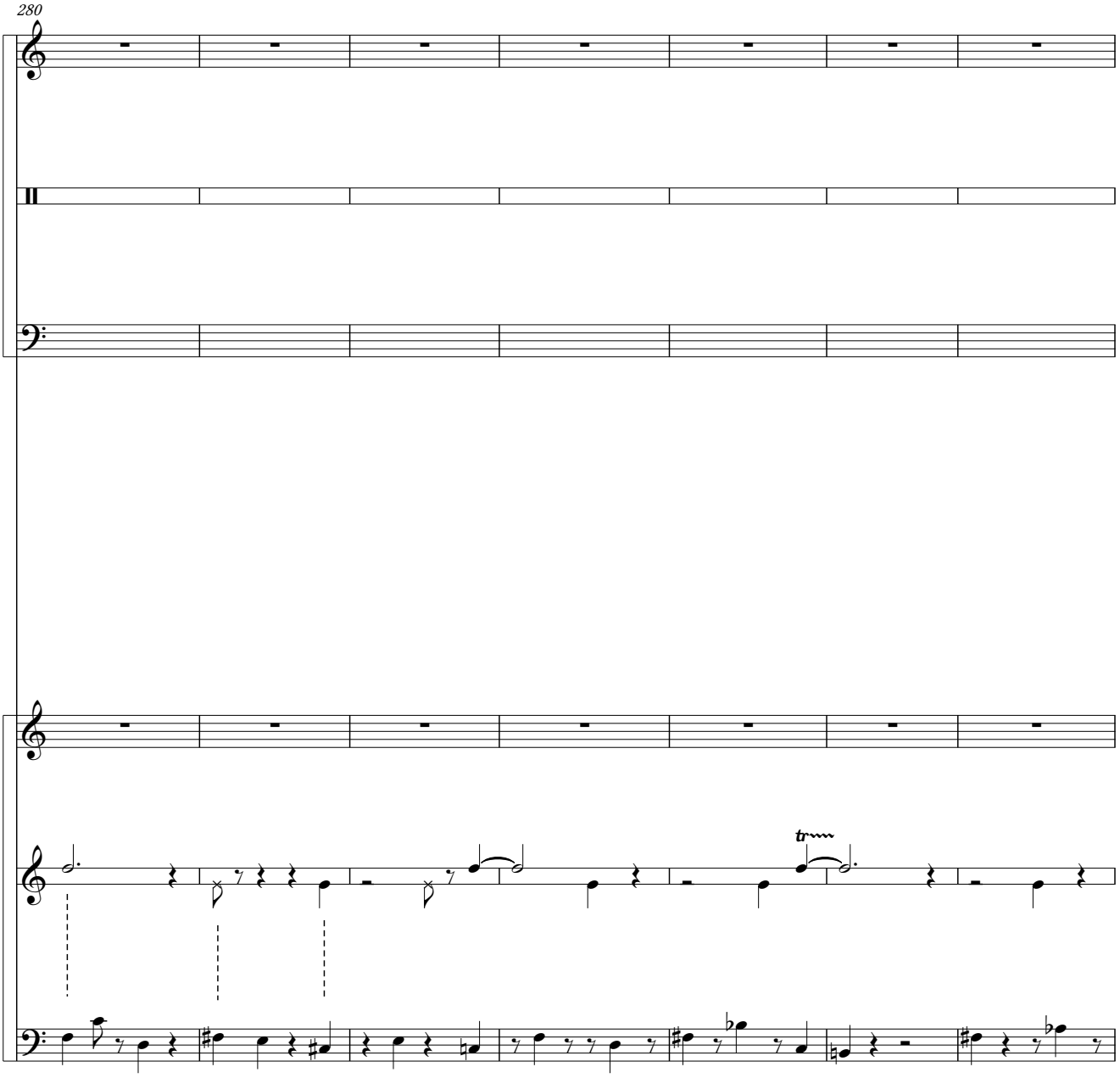
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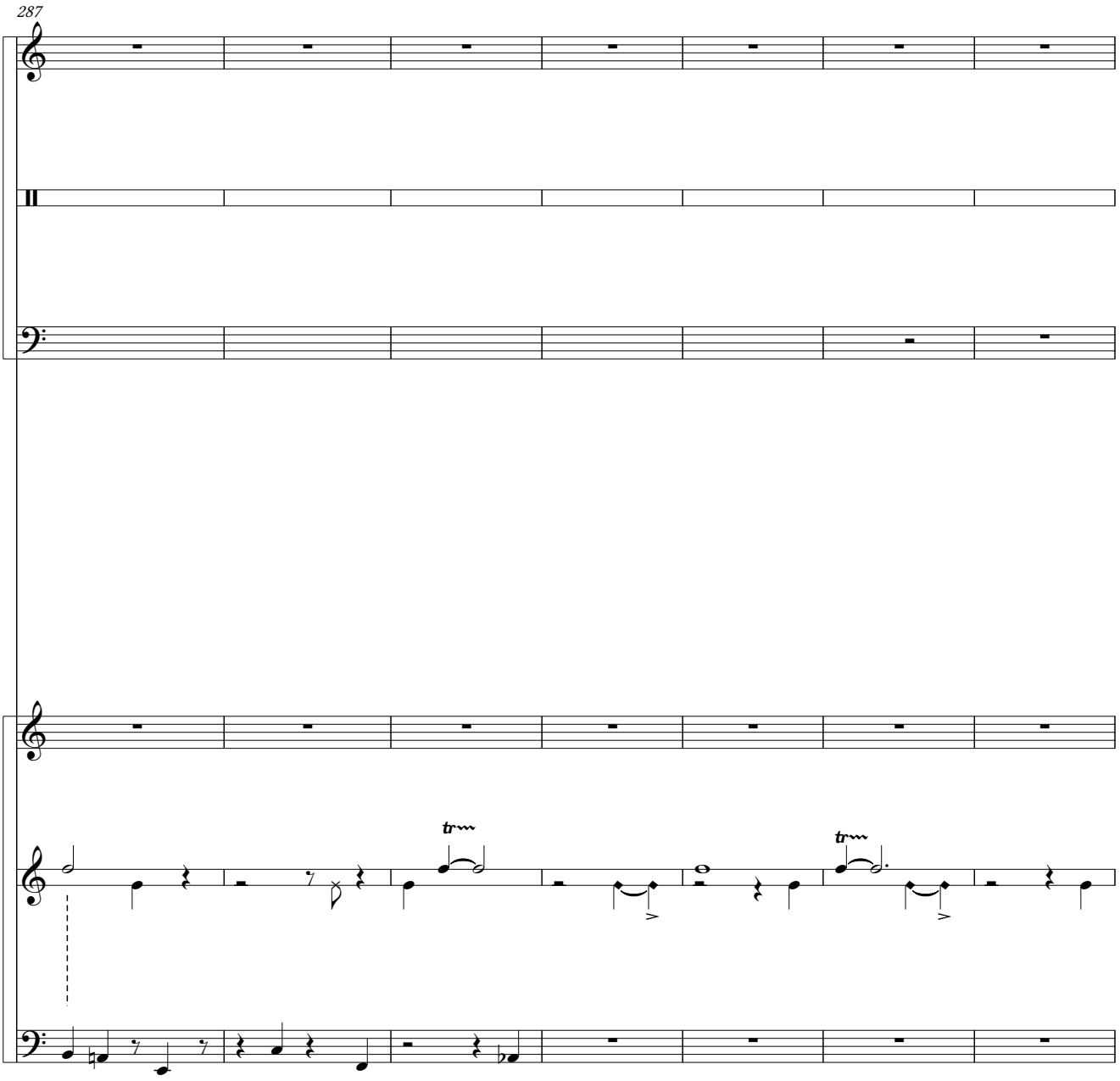
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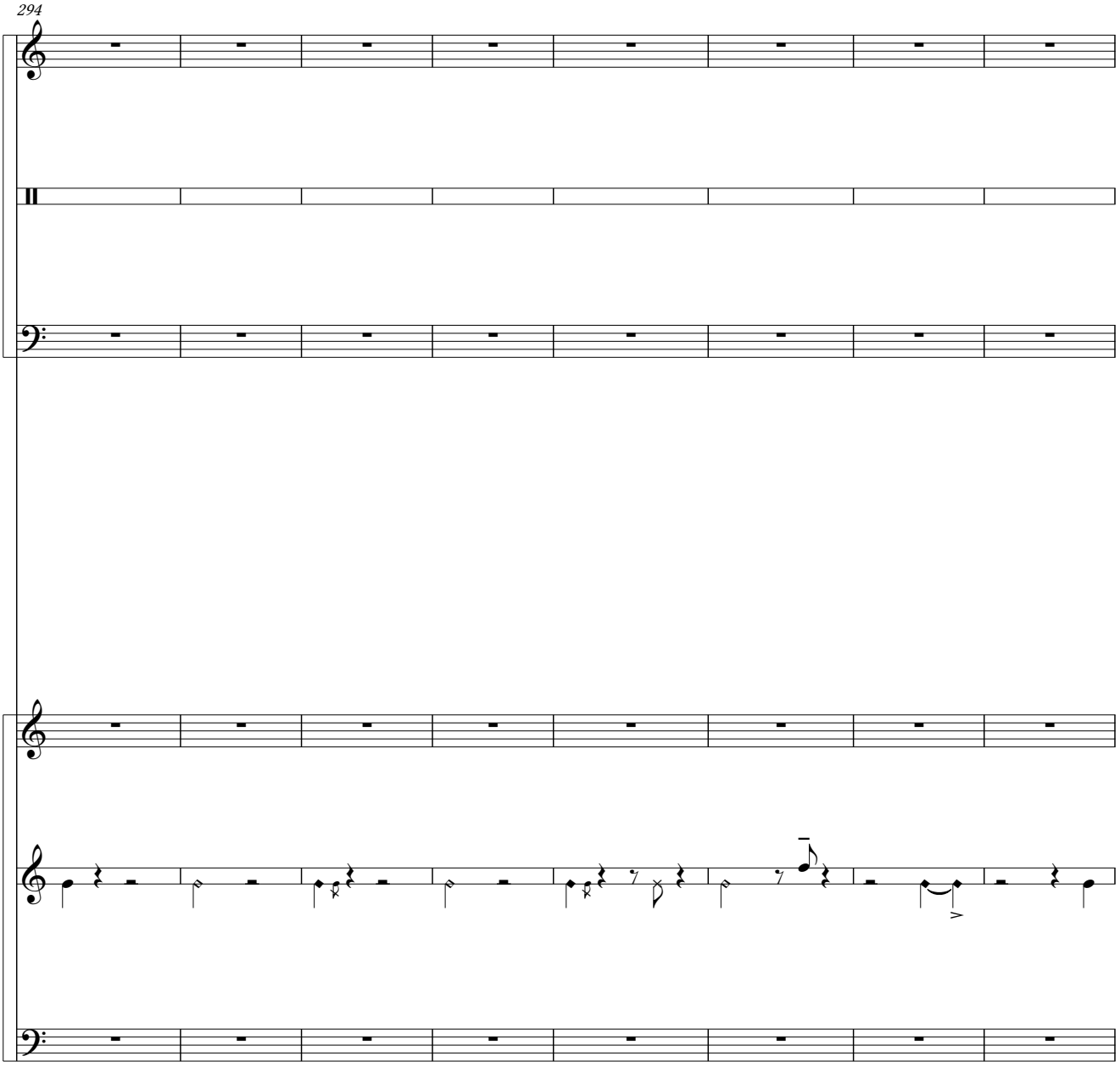
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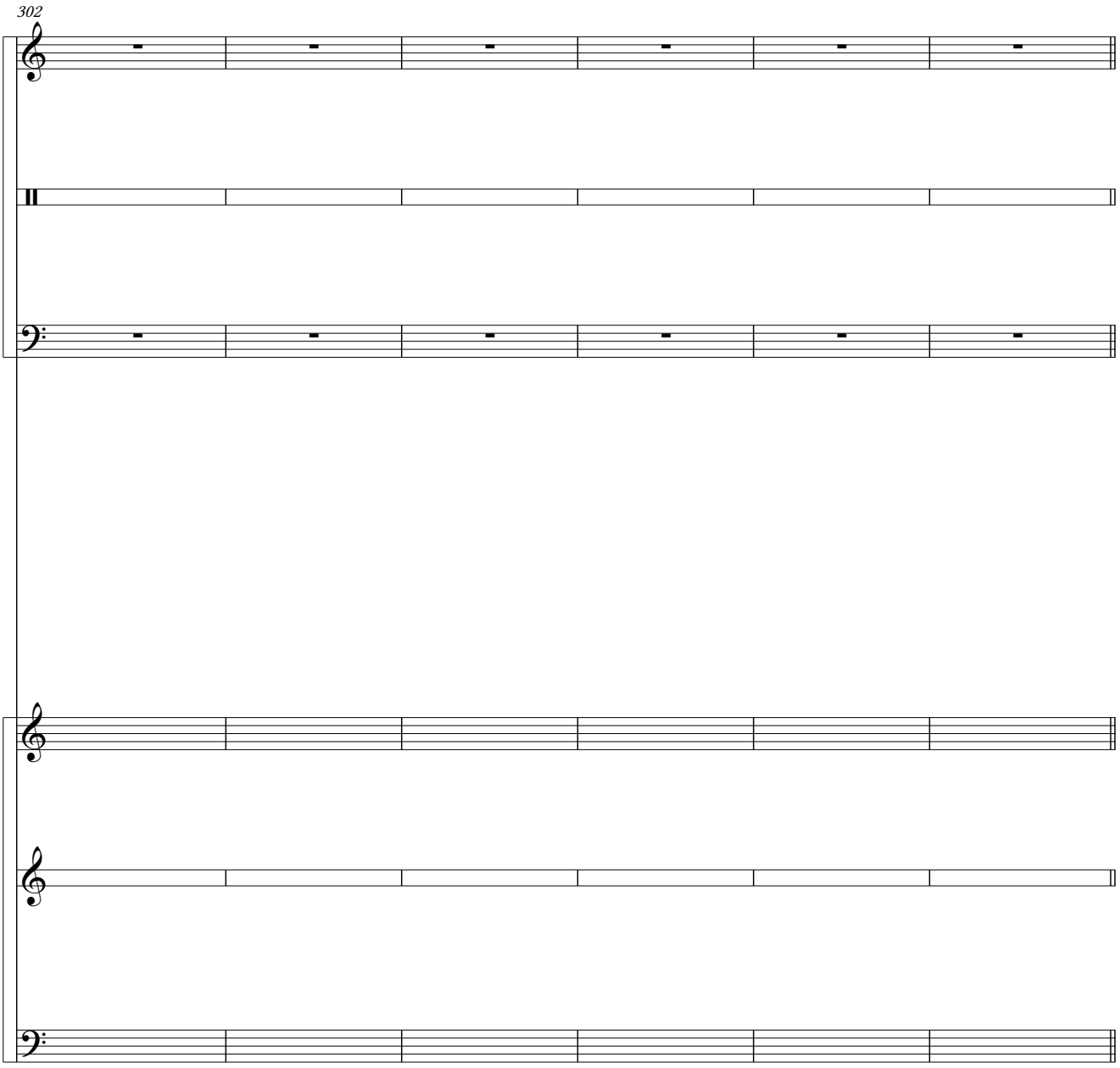
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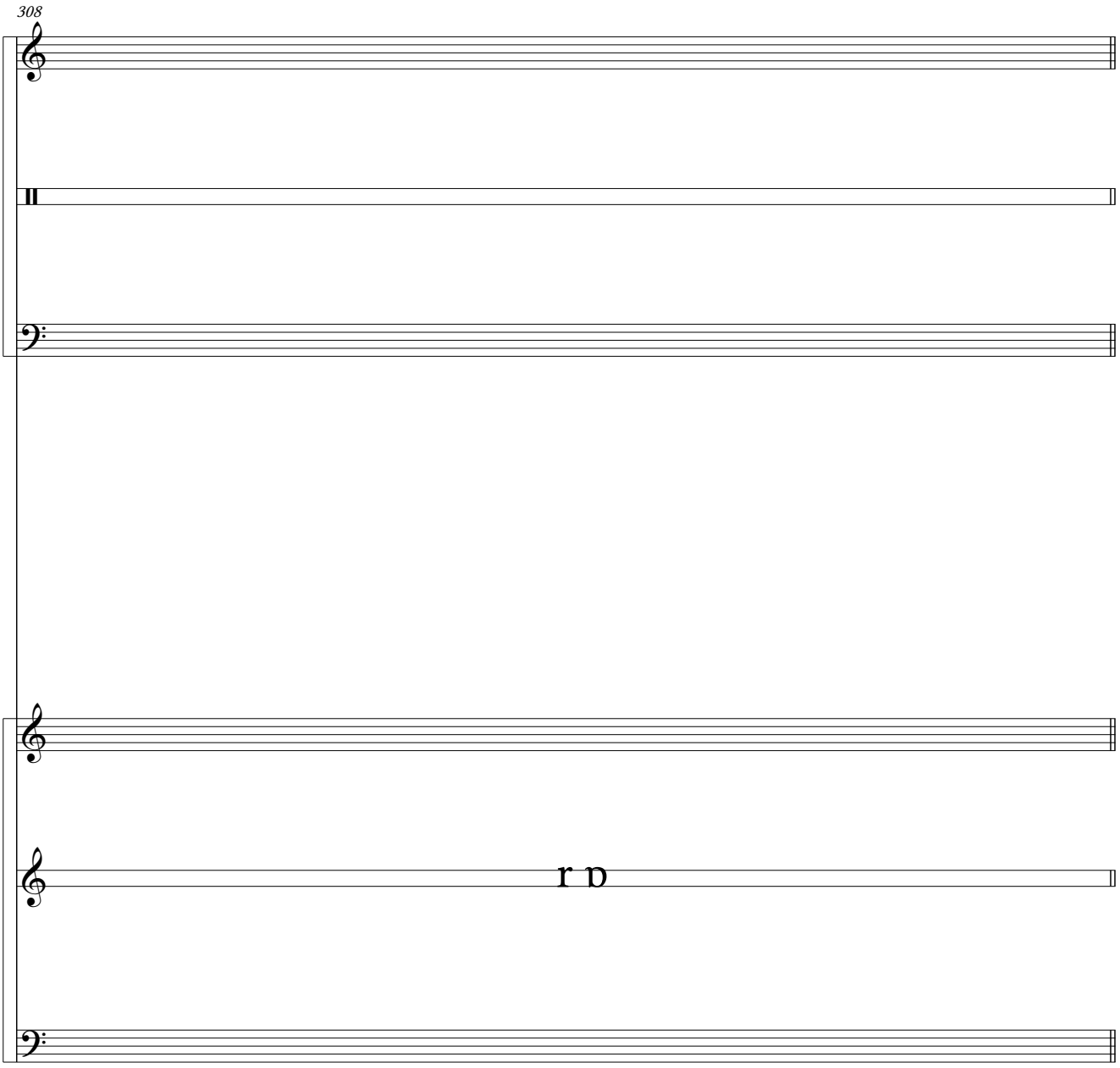
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309
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decres.
f
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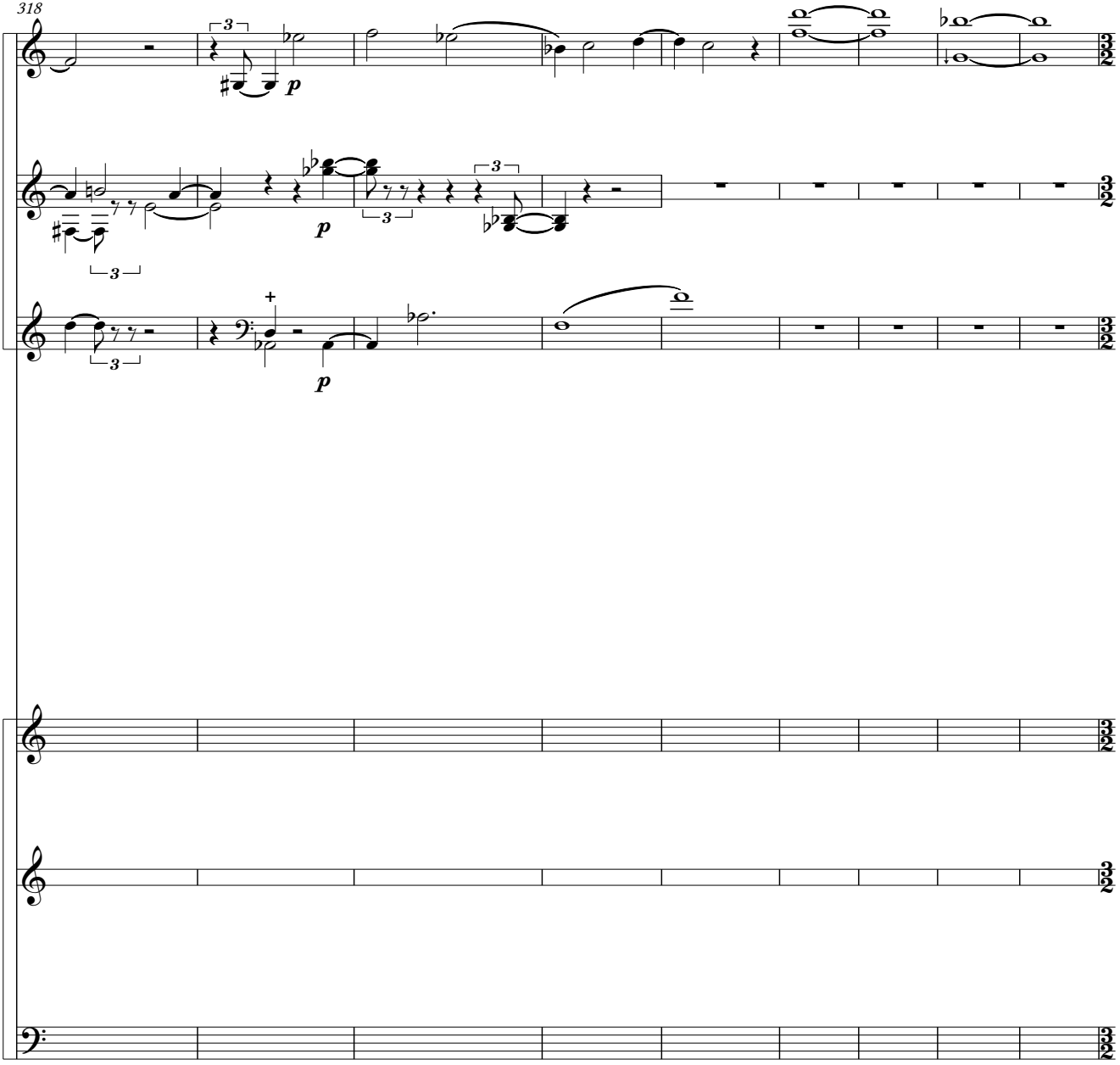
decres.
p cres.
f
decres.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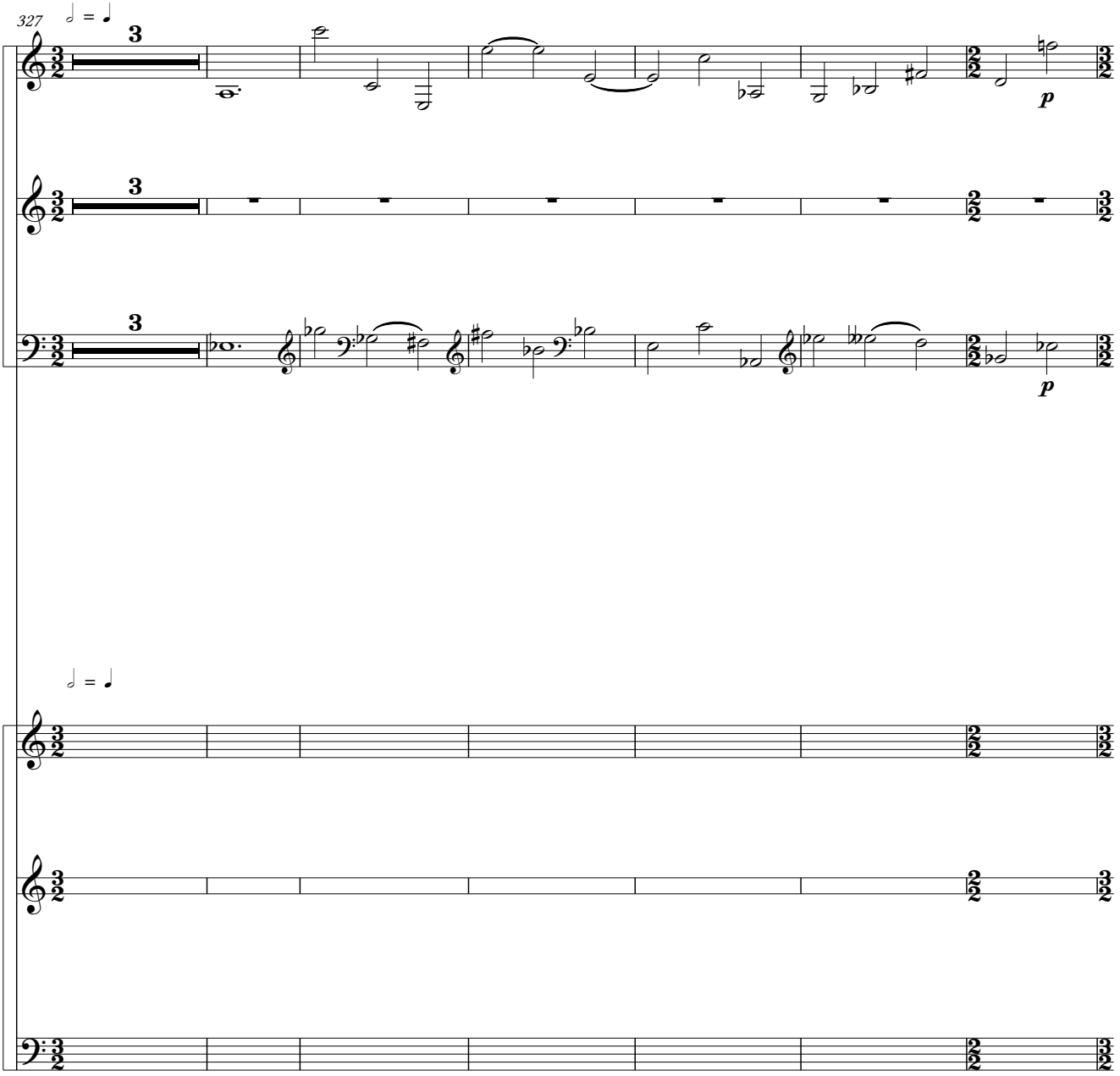
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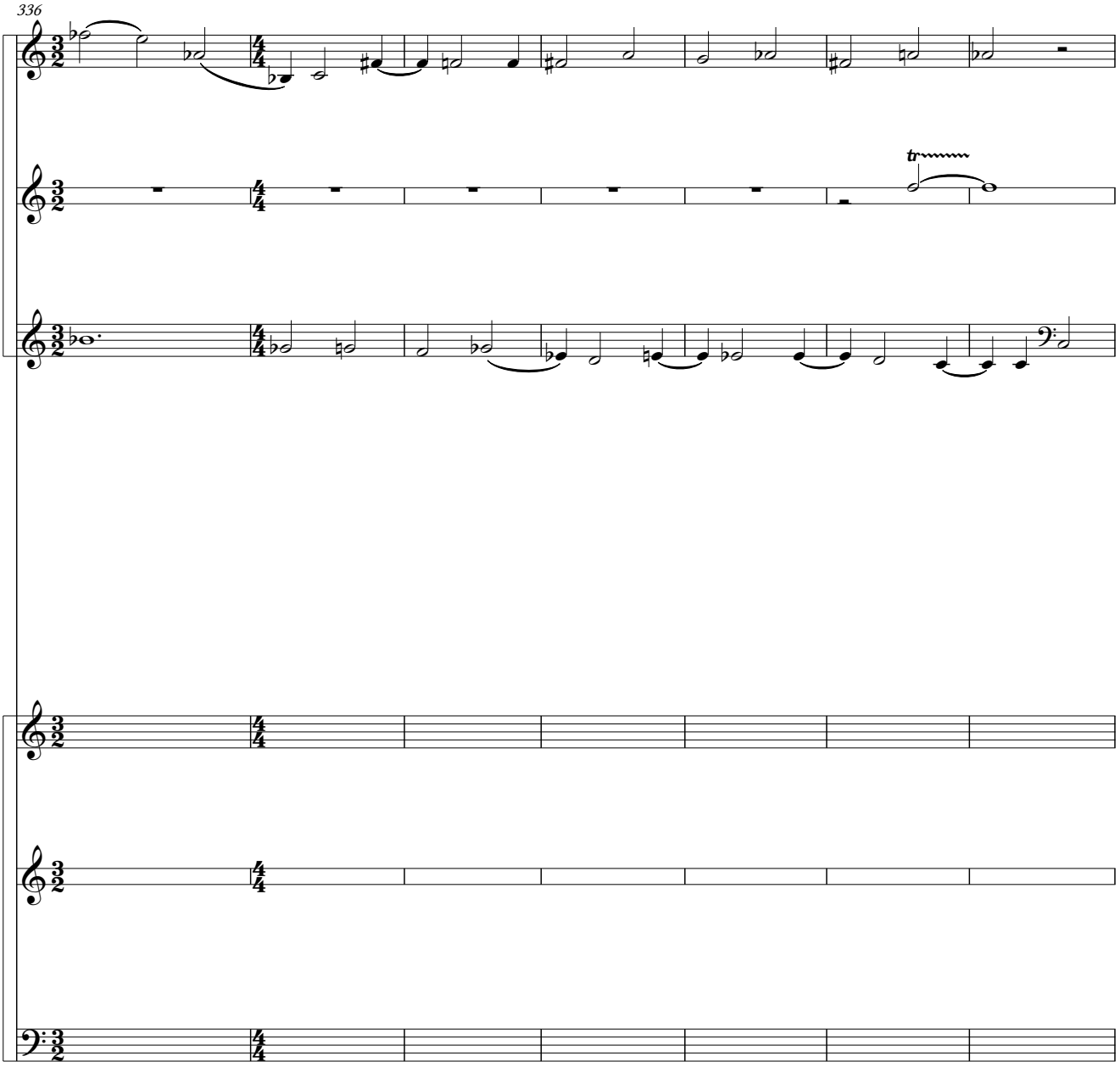
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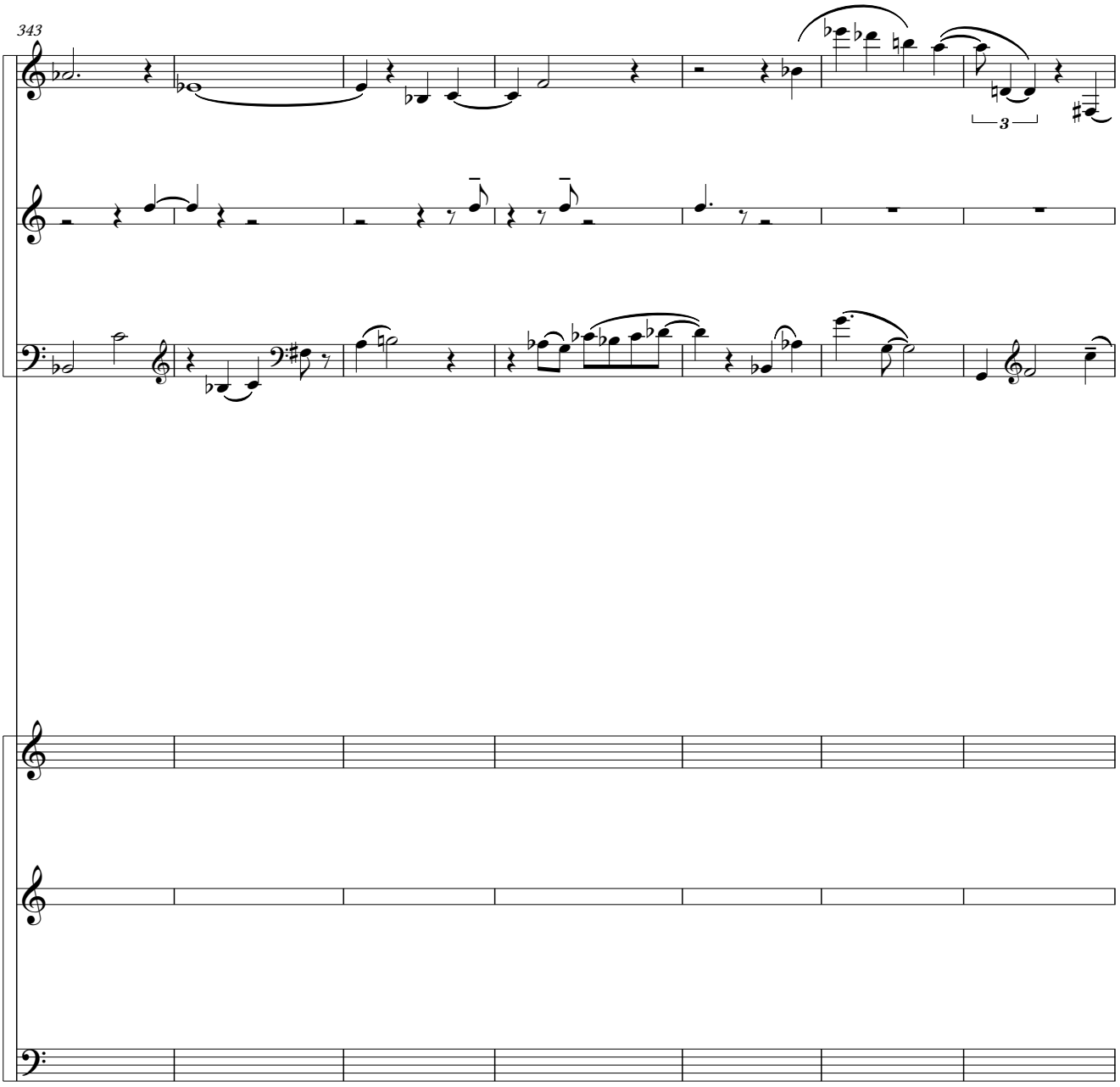
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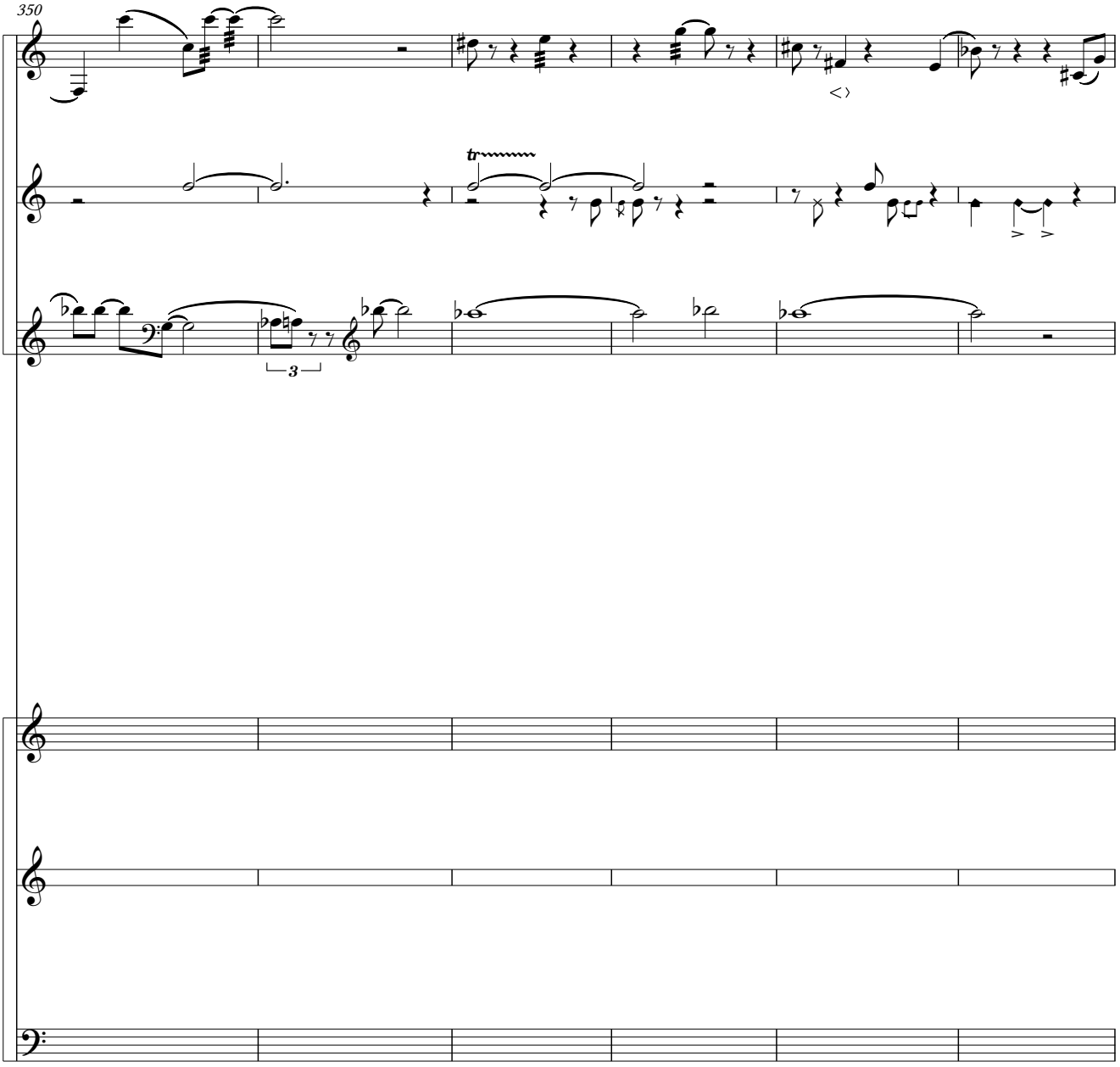
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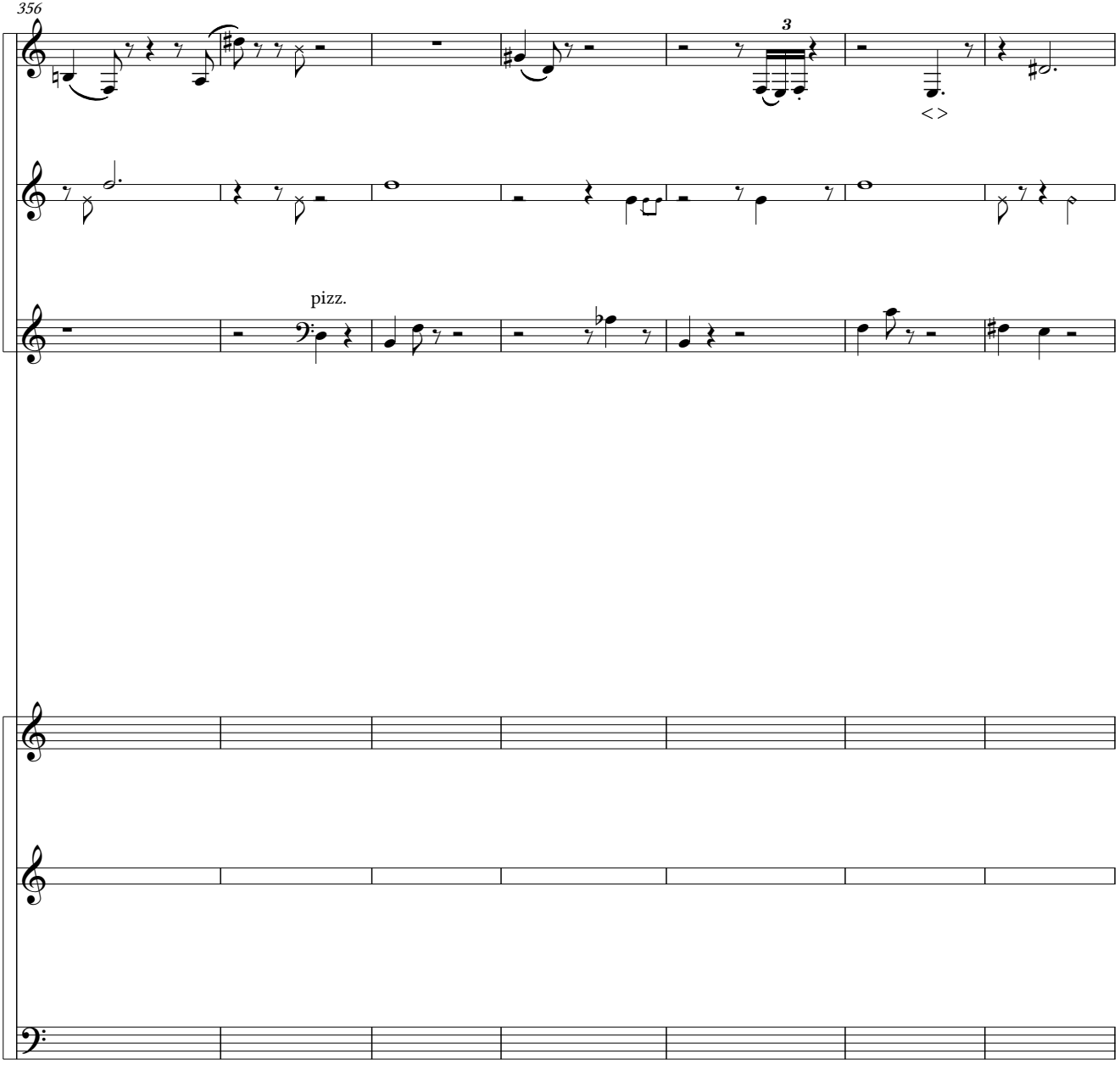
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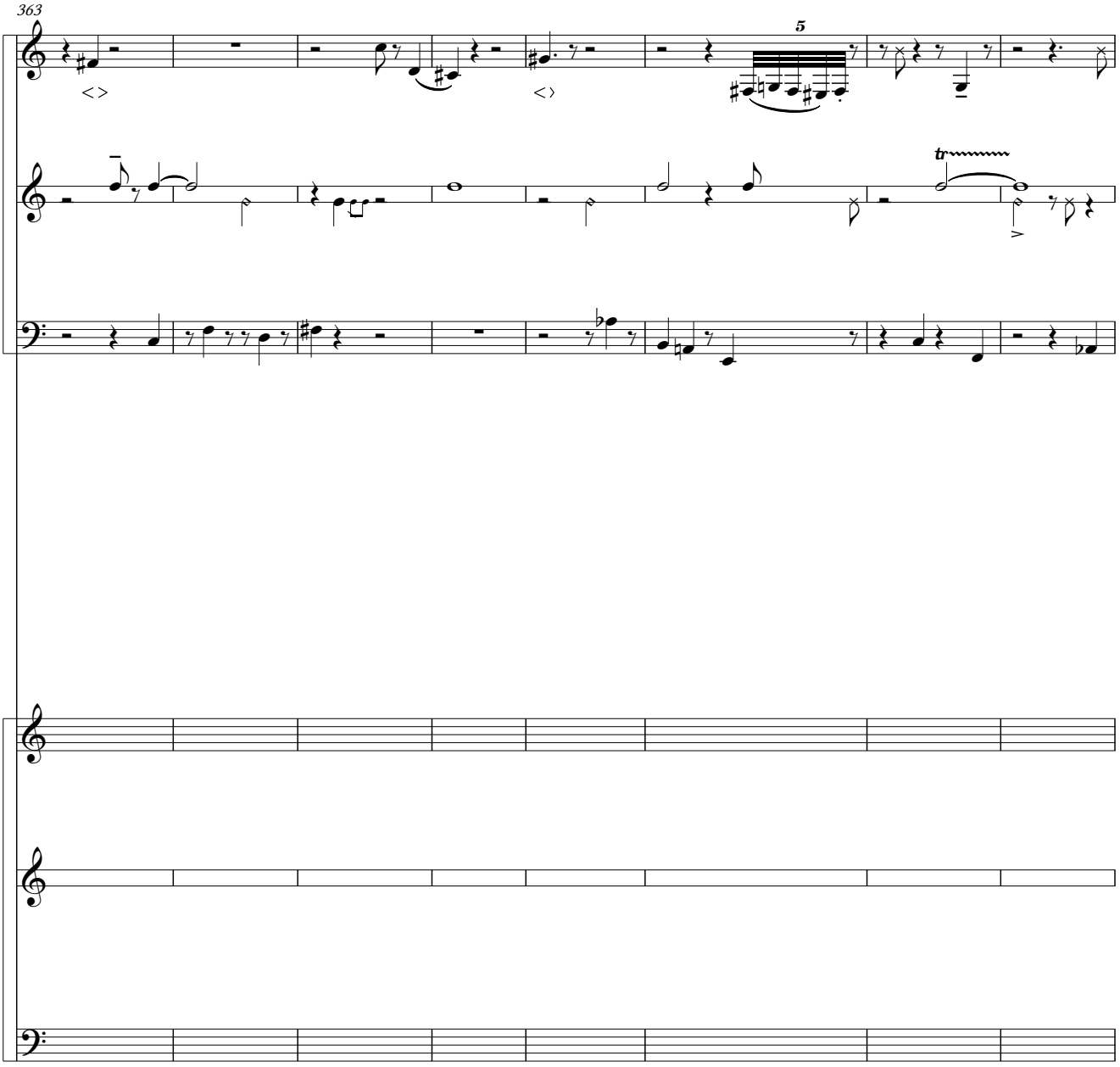
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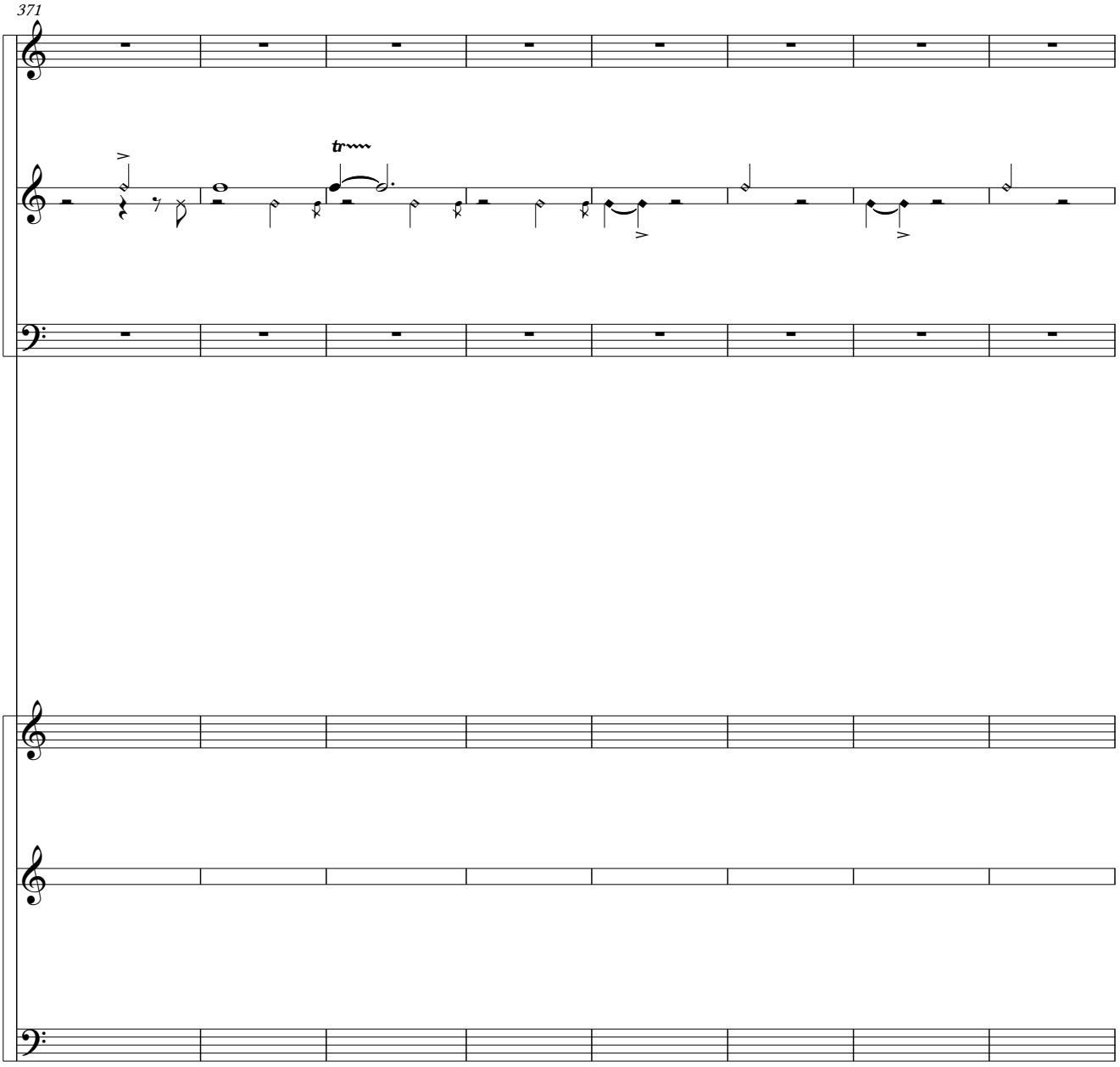
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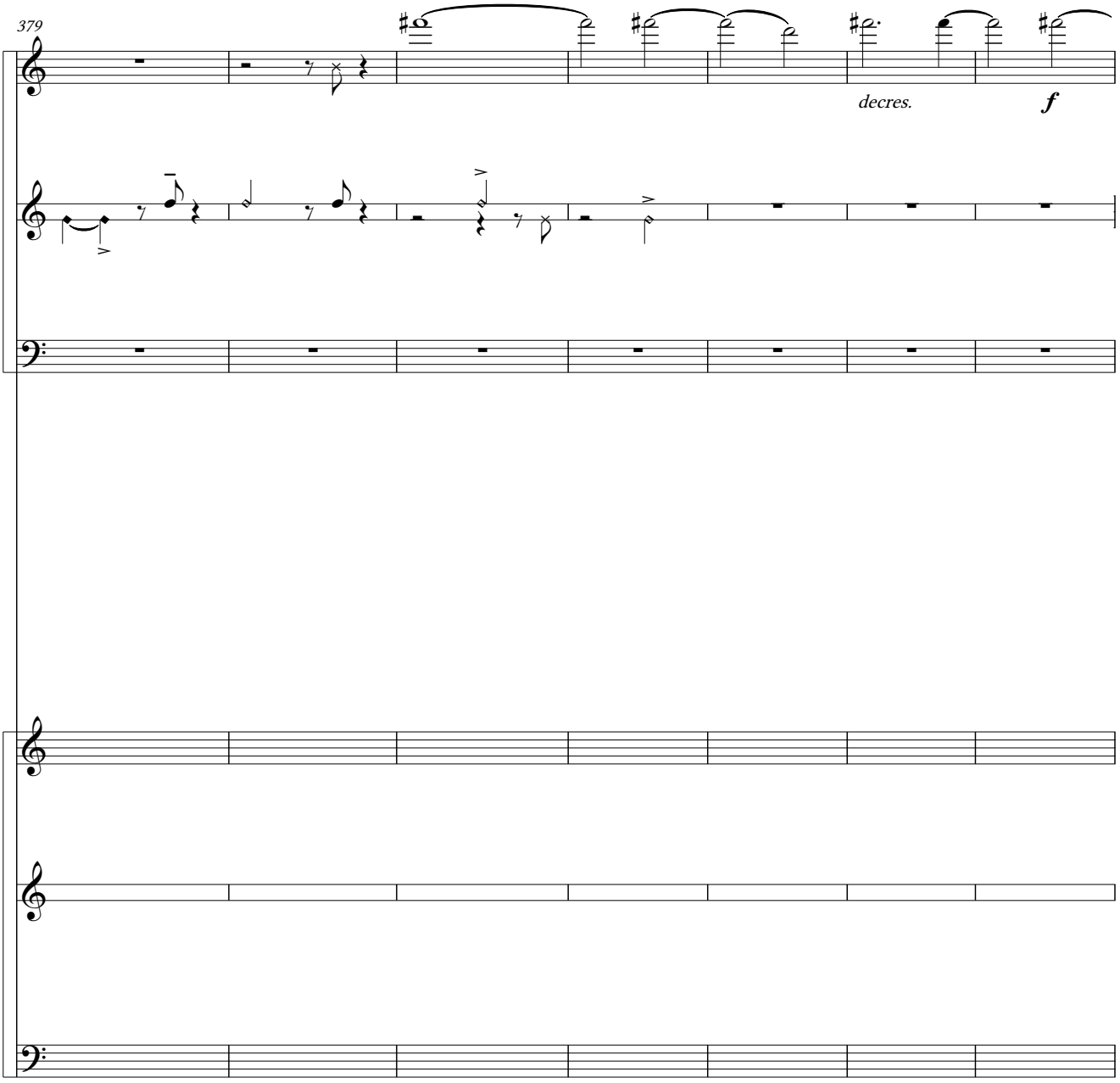
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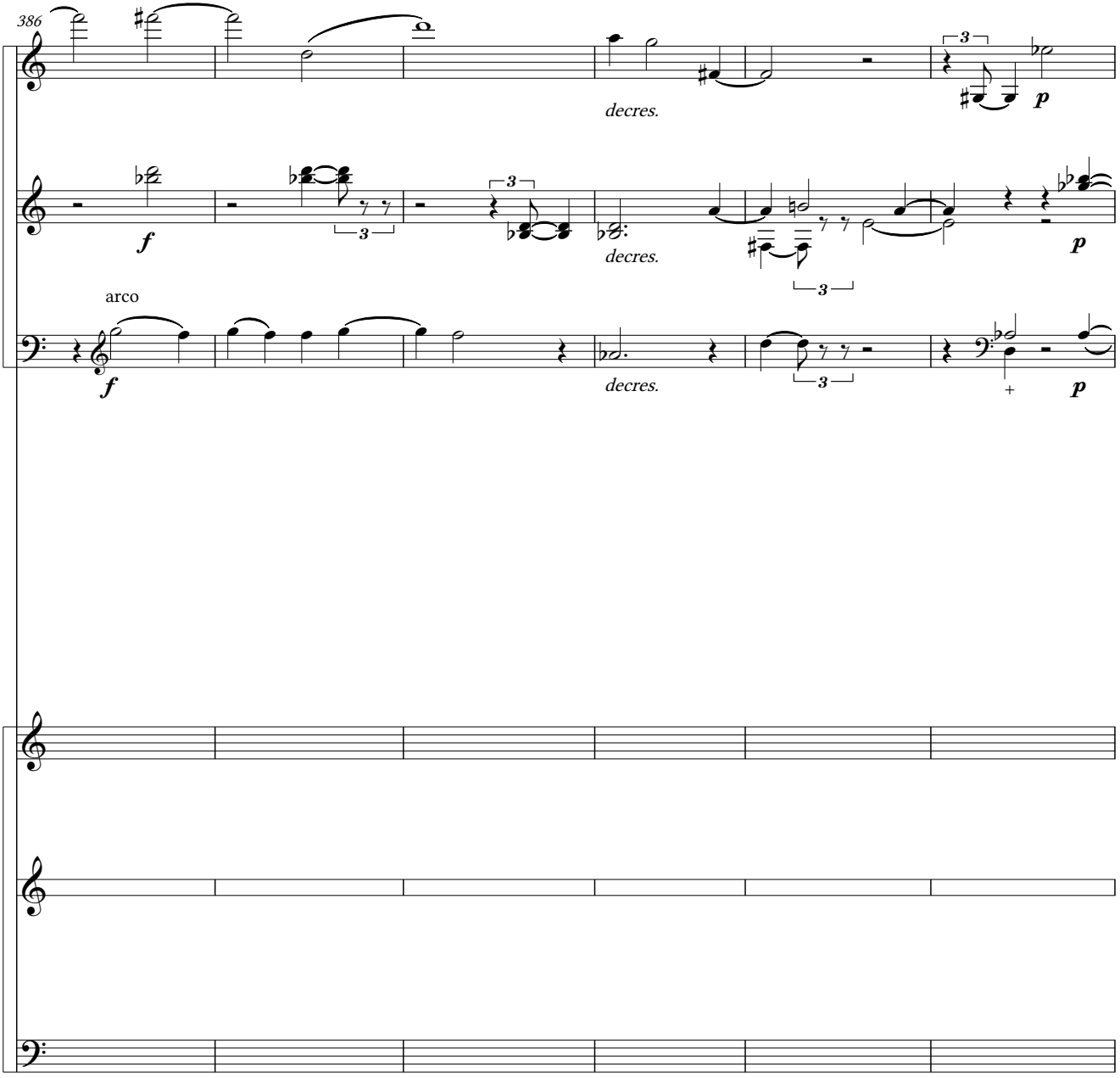
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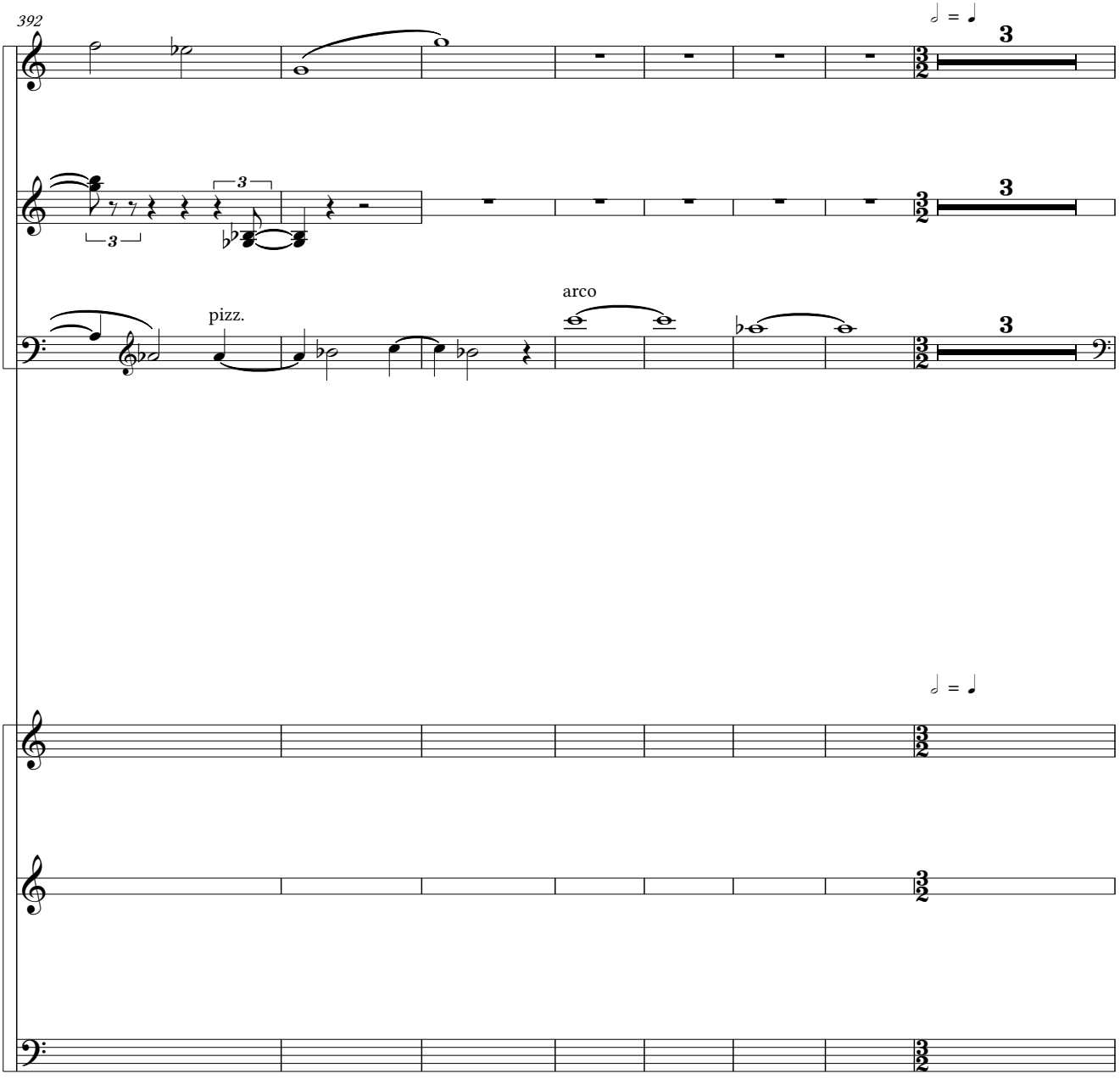
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arco
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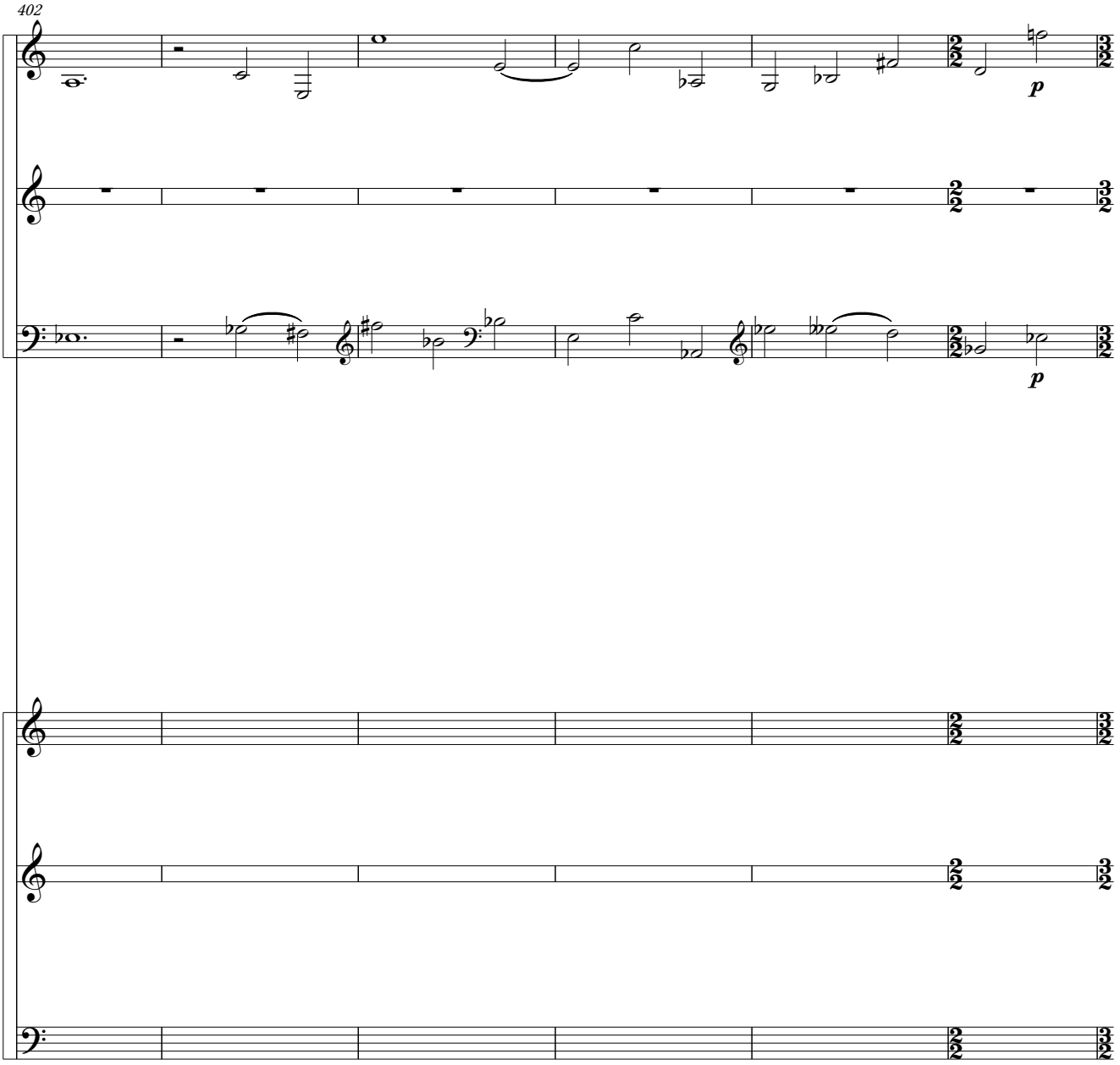
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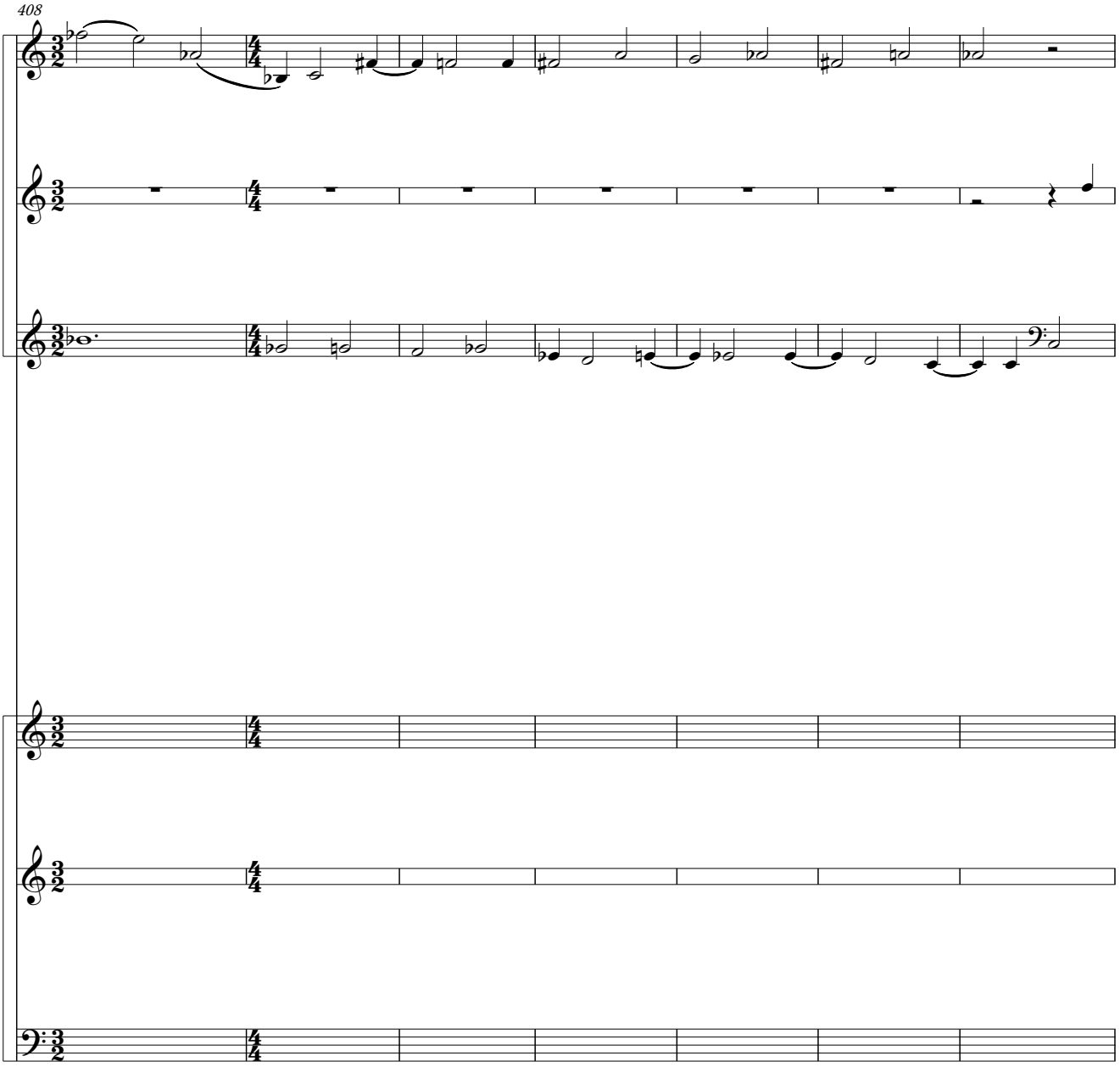
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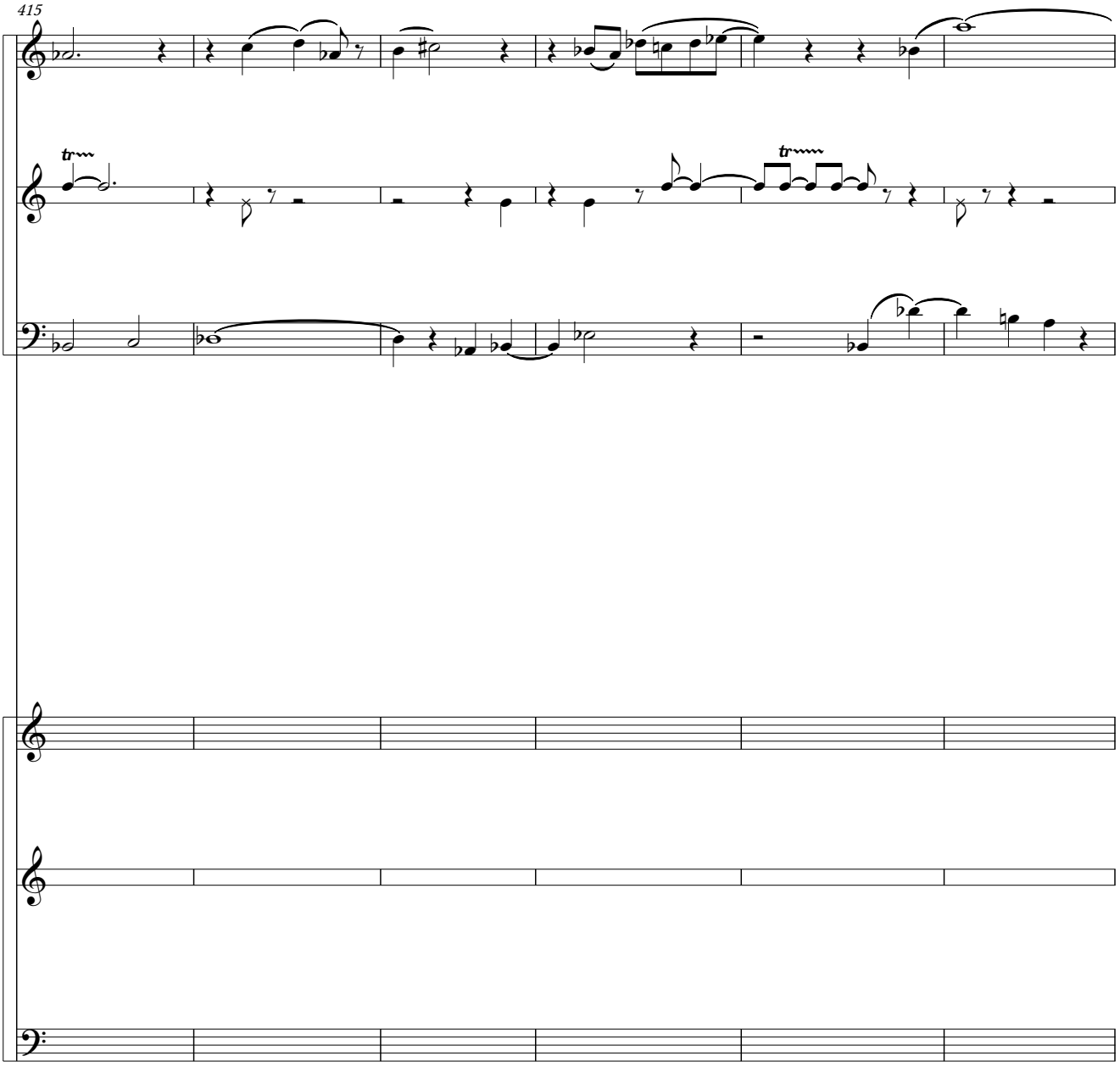
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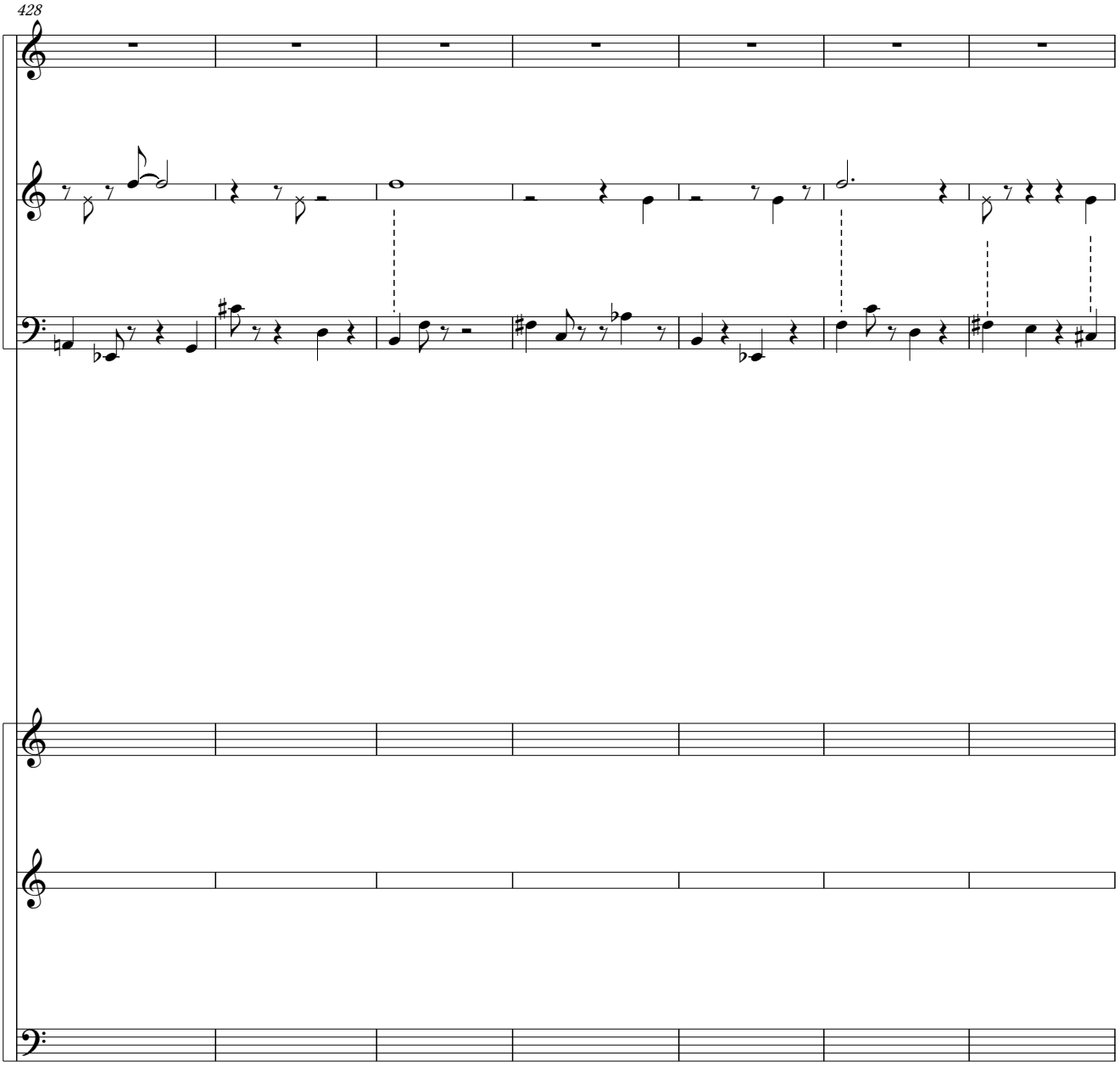
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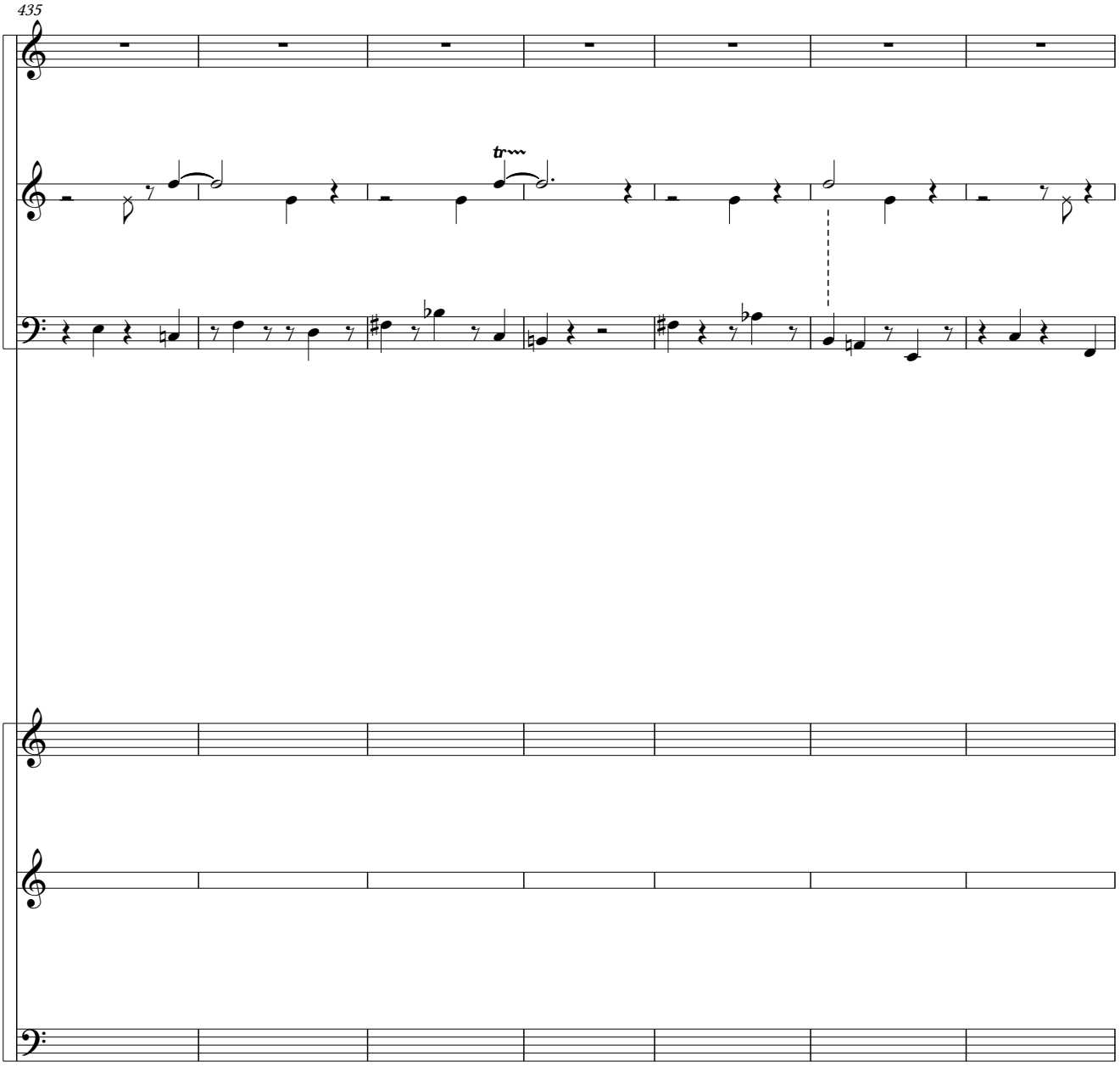
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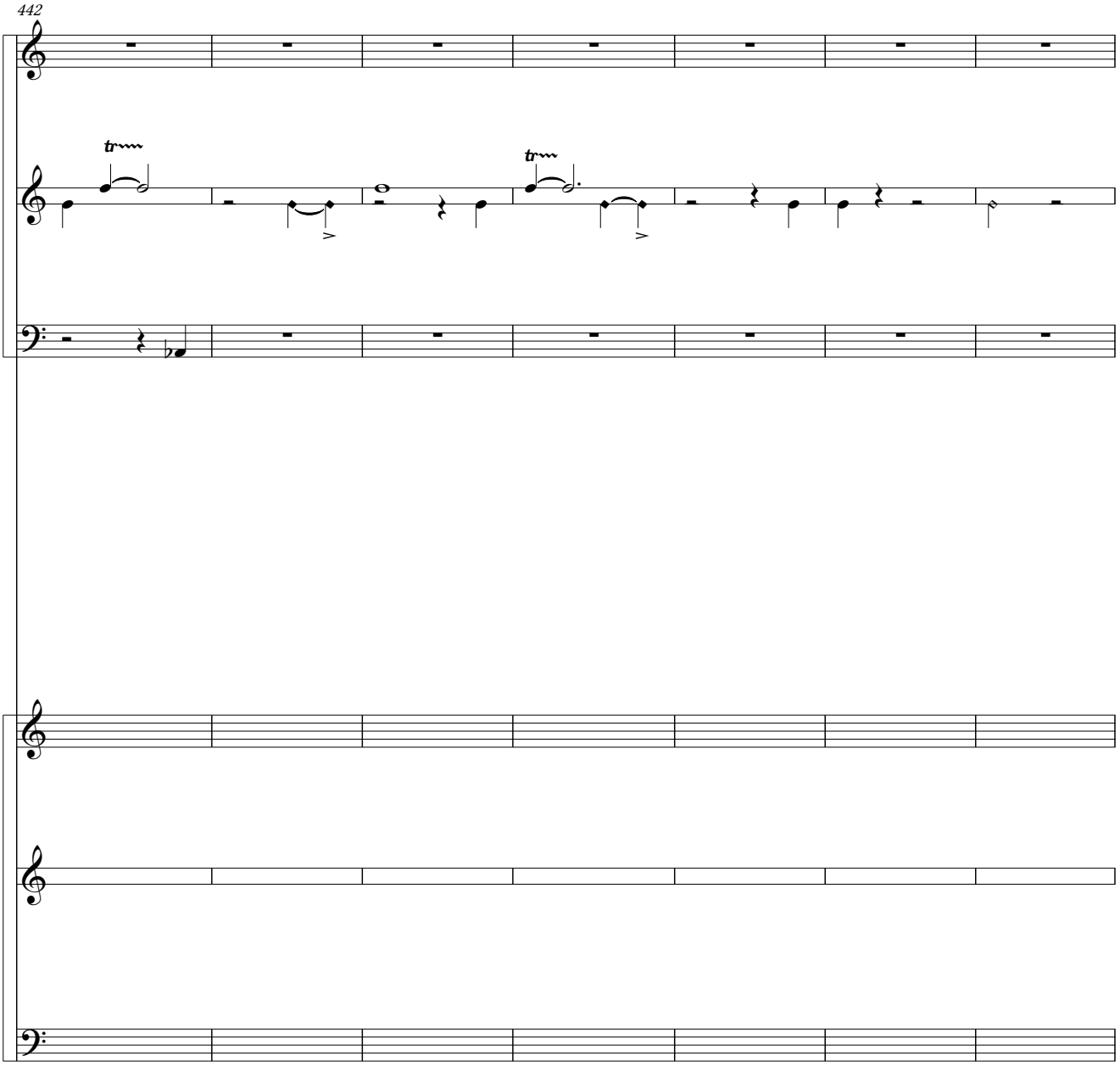
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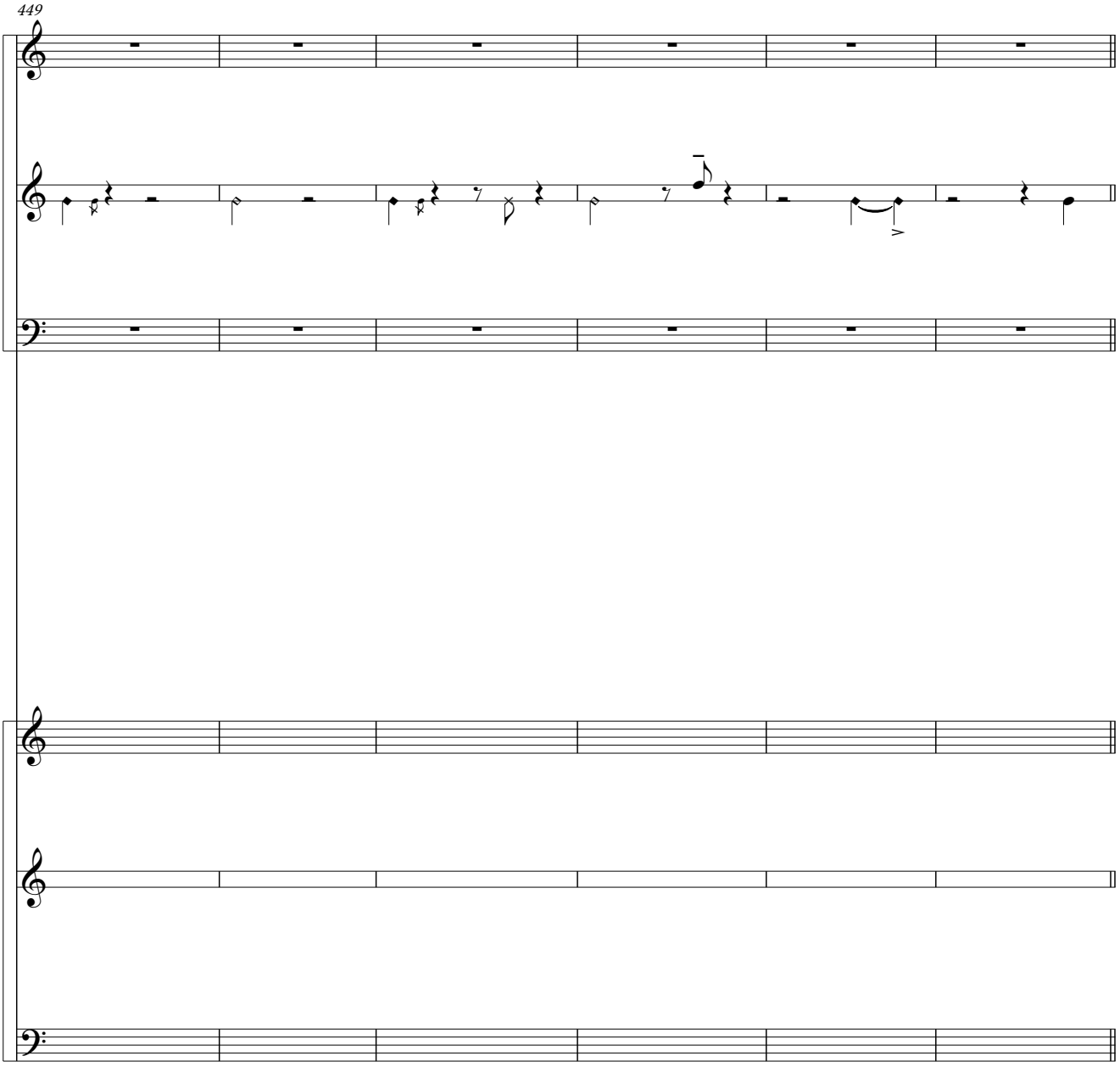
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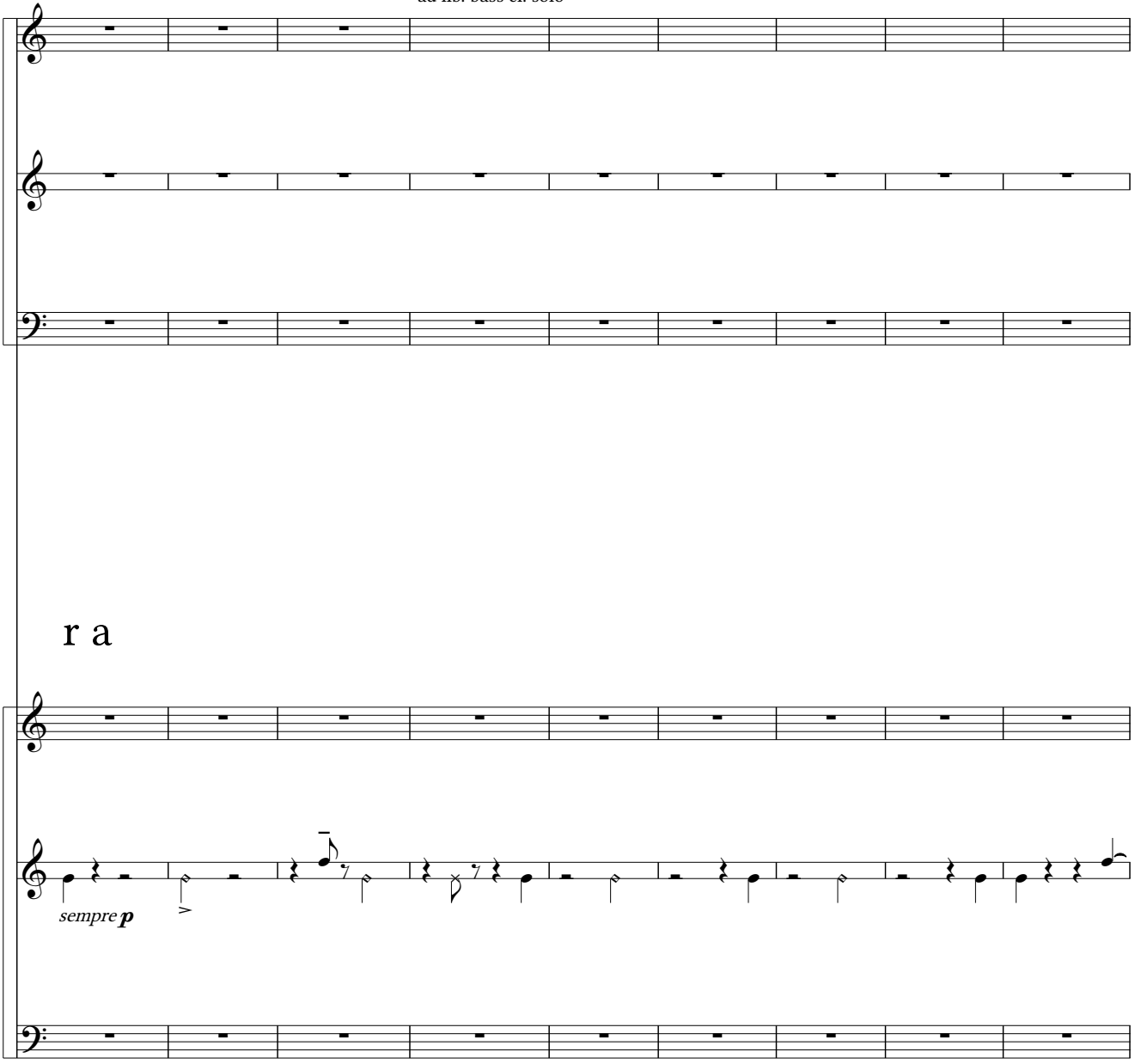
b2

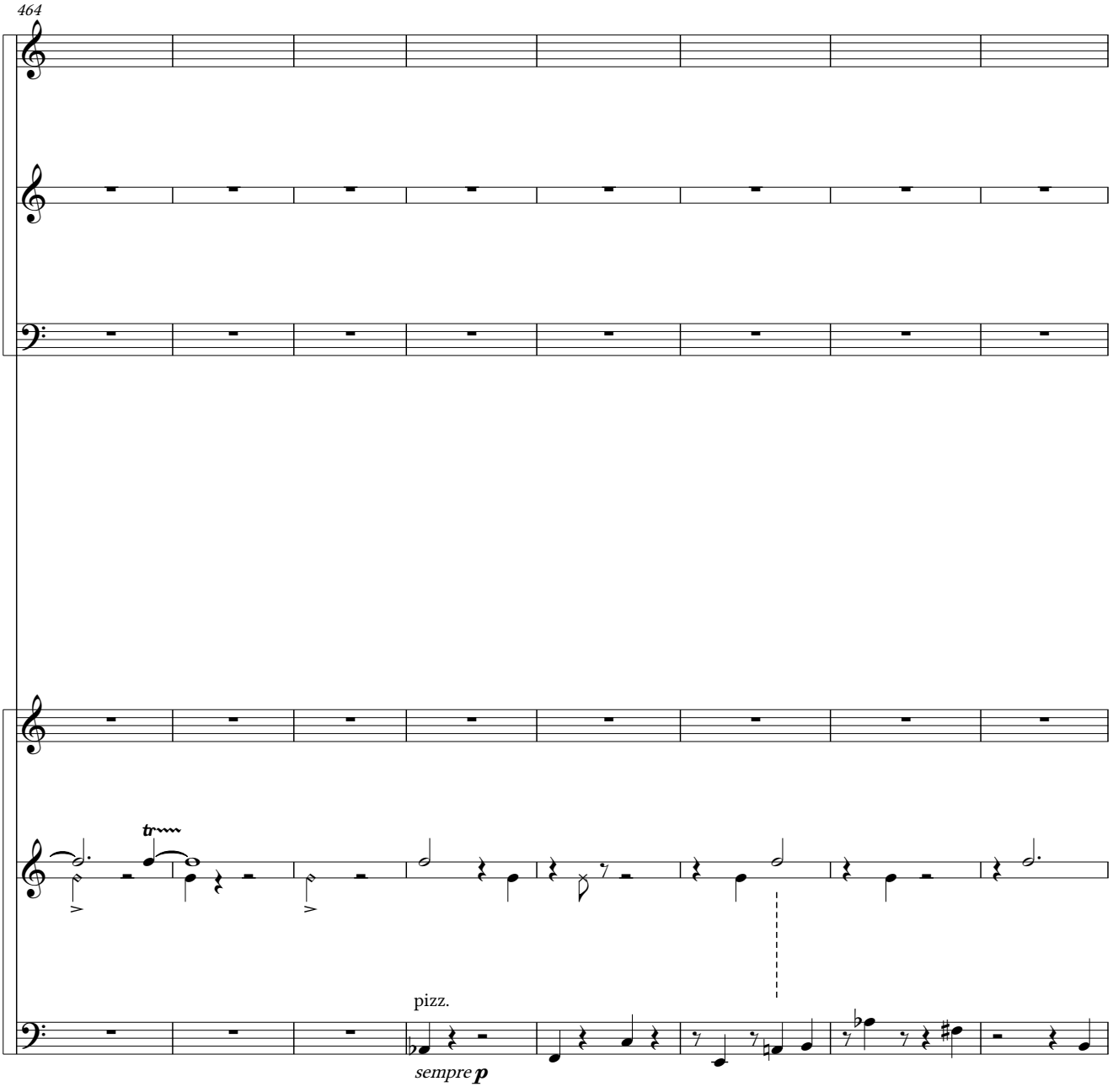
455

ad lib. bass cl. solo

r a

sempre ***p***

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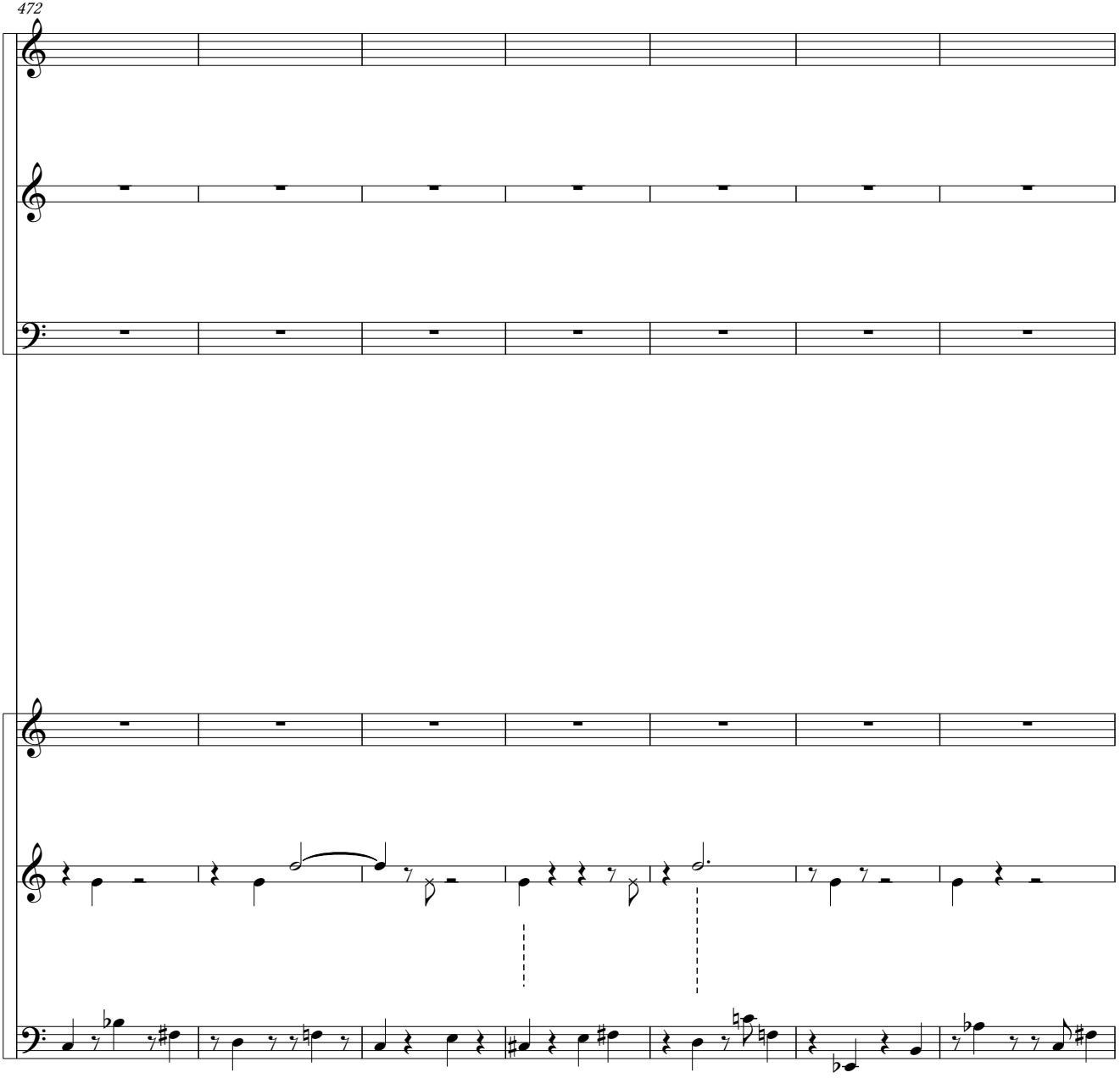
pizz.
sempre p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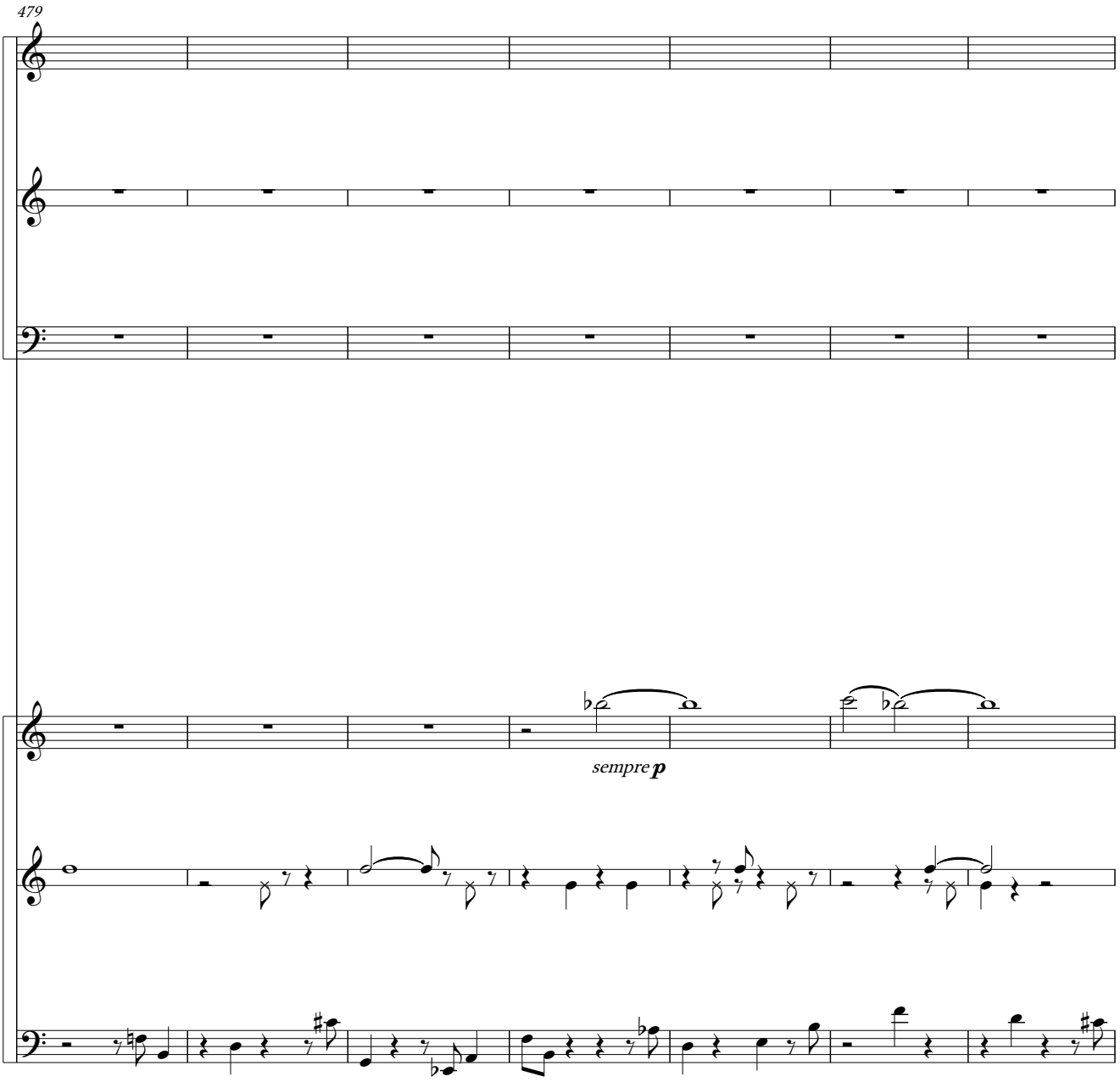
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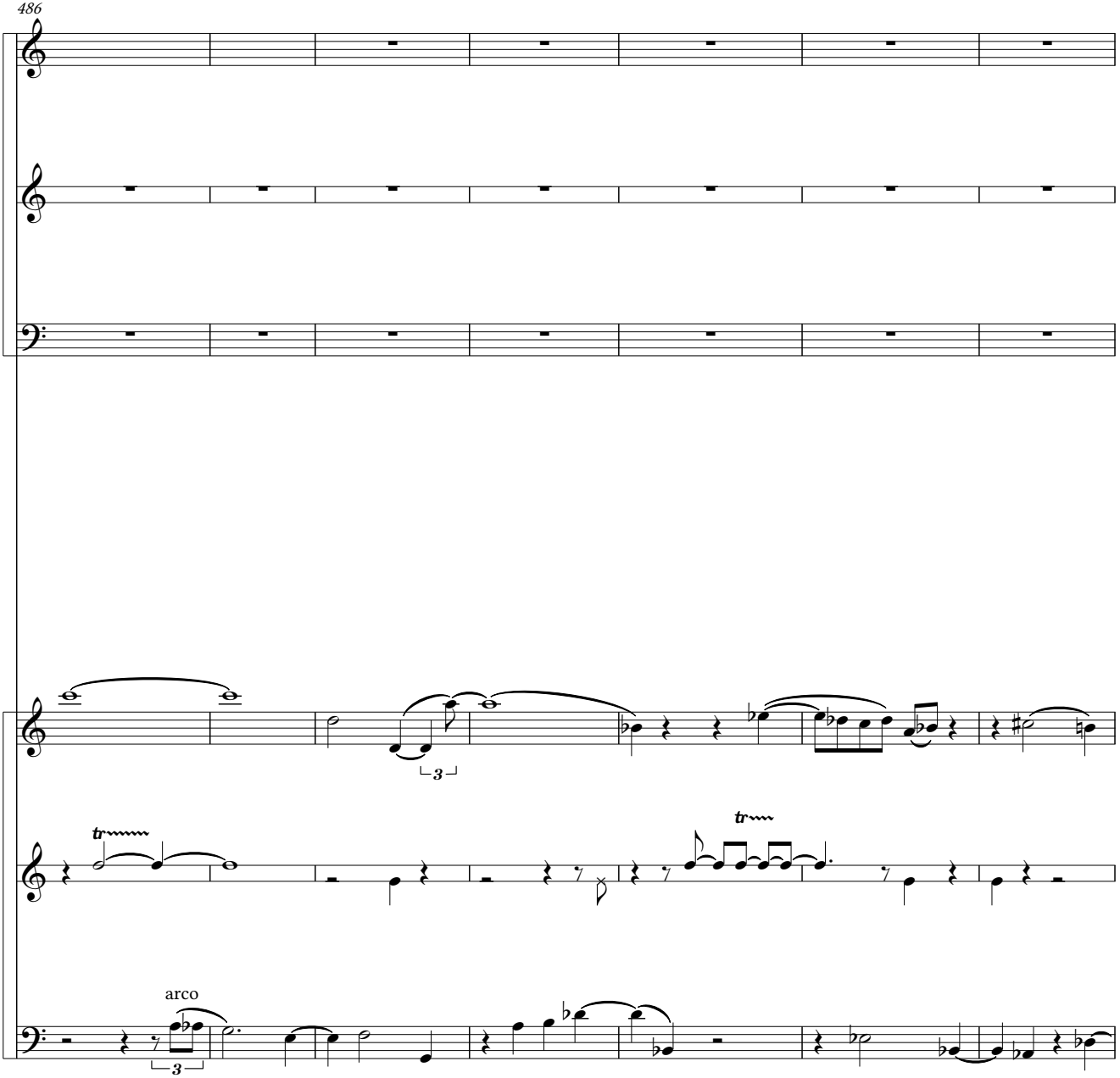
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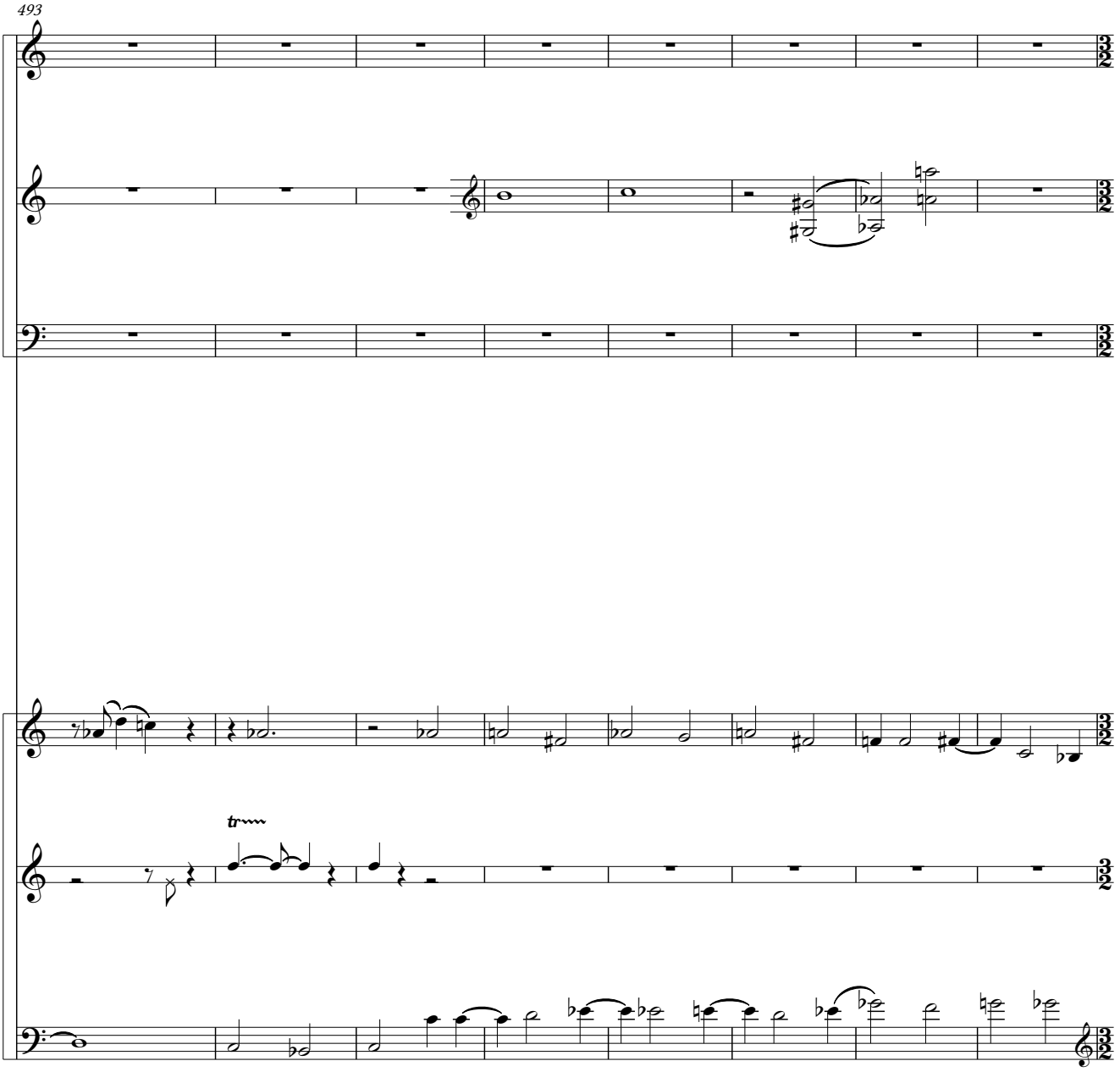
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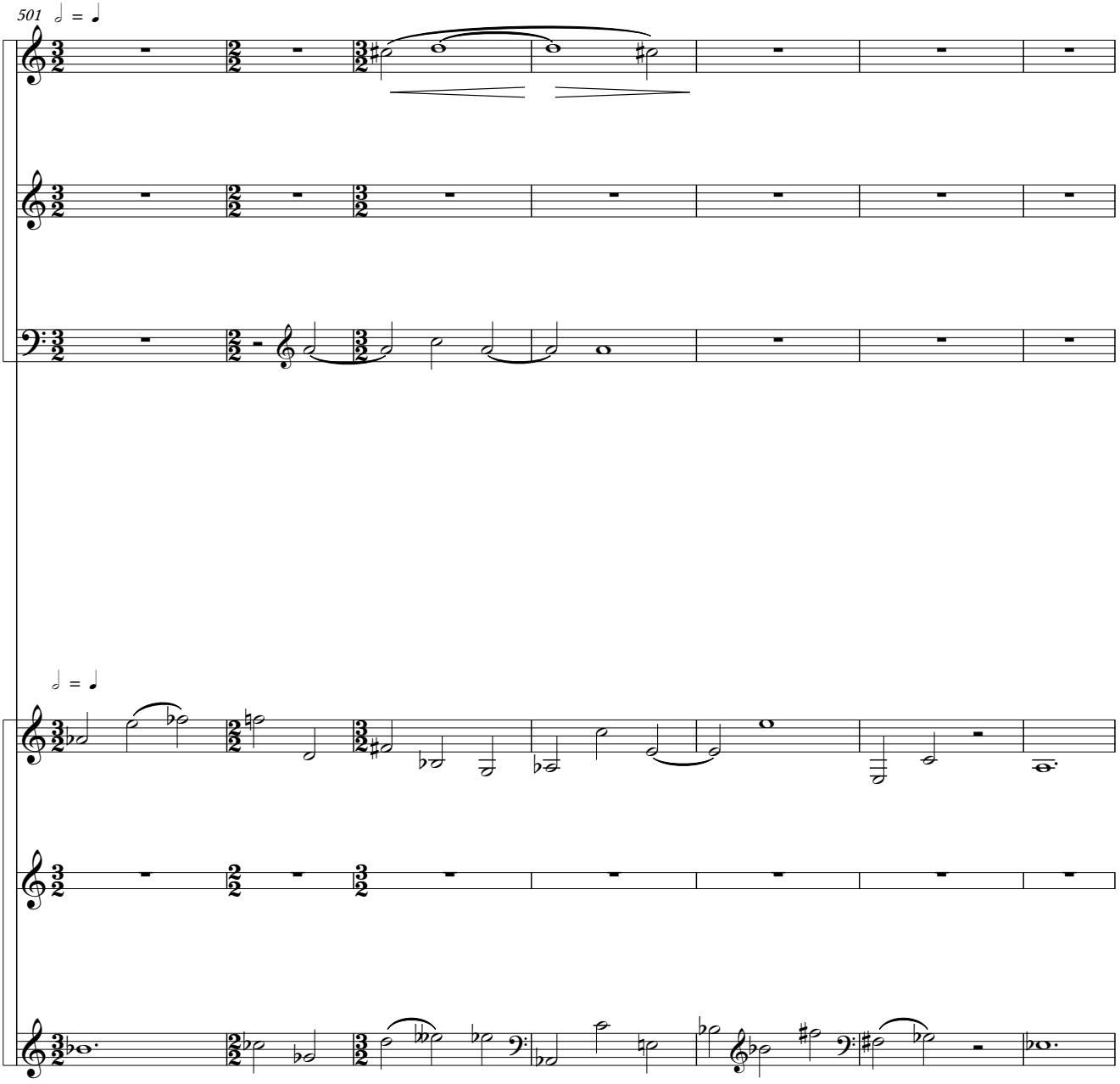
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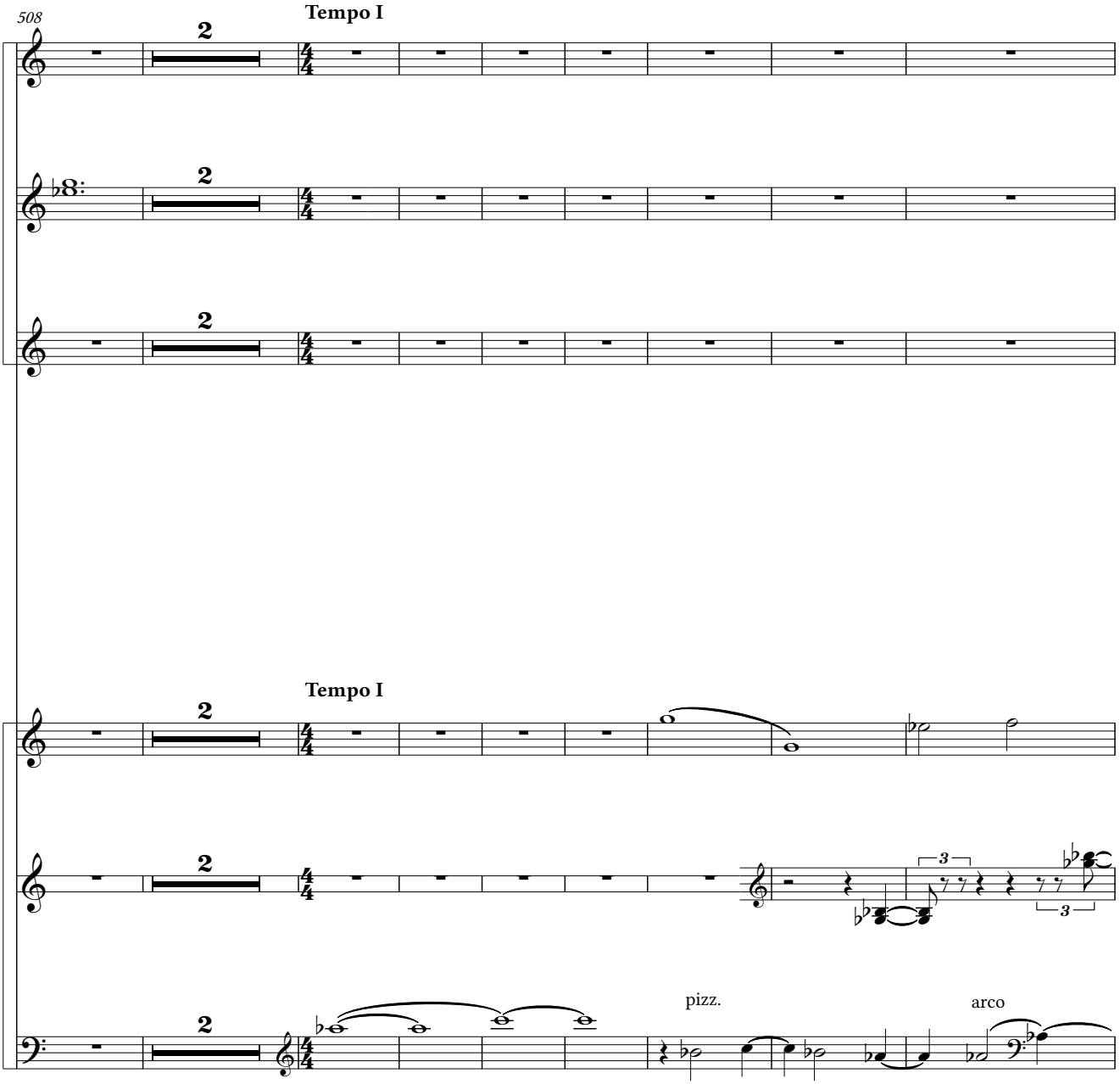
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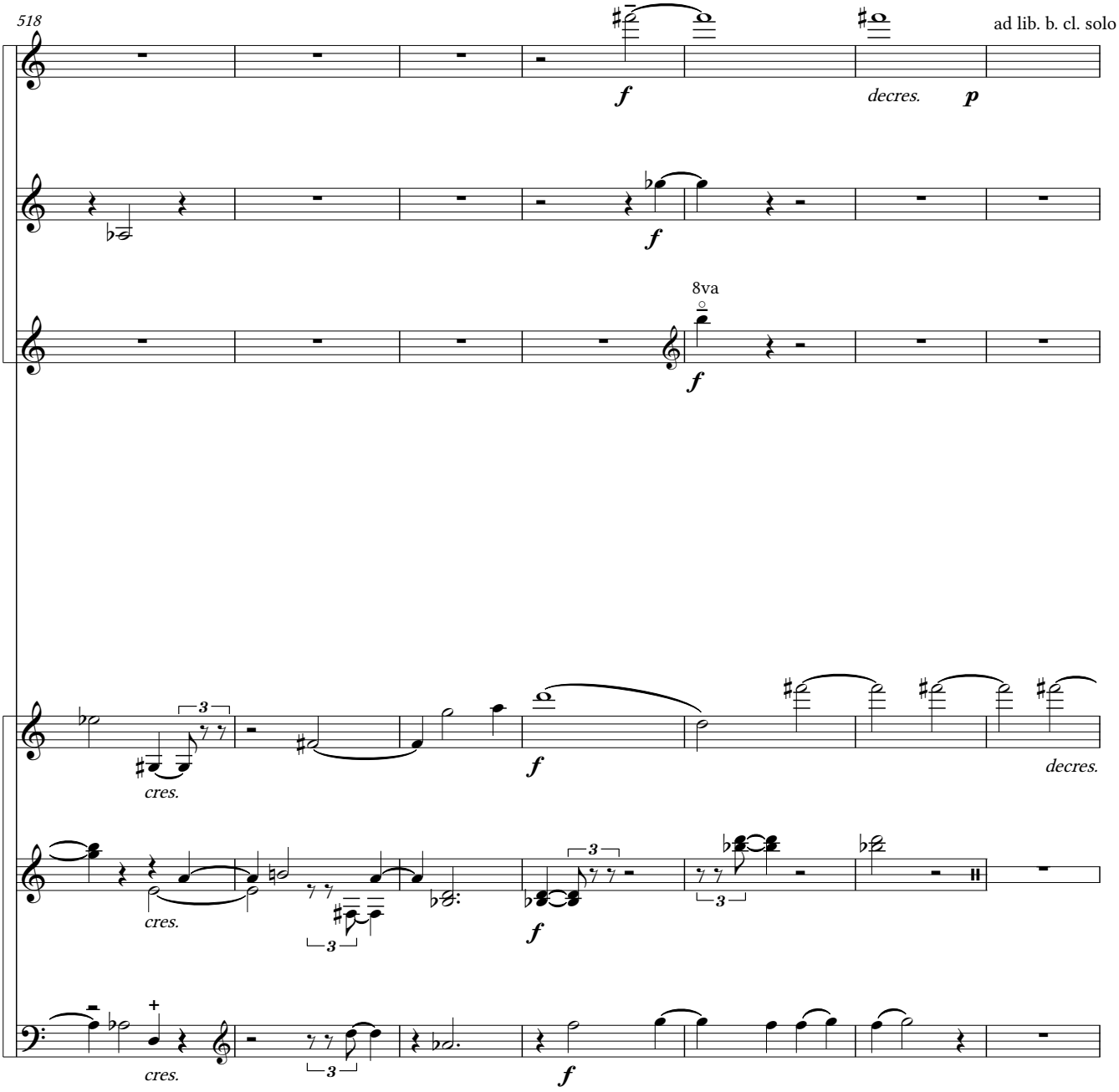
Tempo I
2
Tempo I
pizz.
arco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ad lib. b. cl. solo
f
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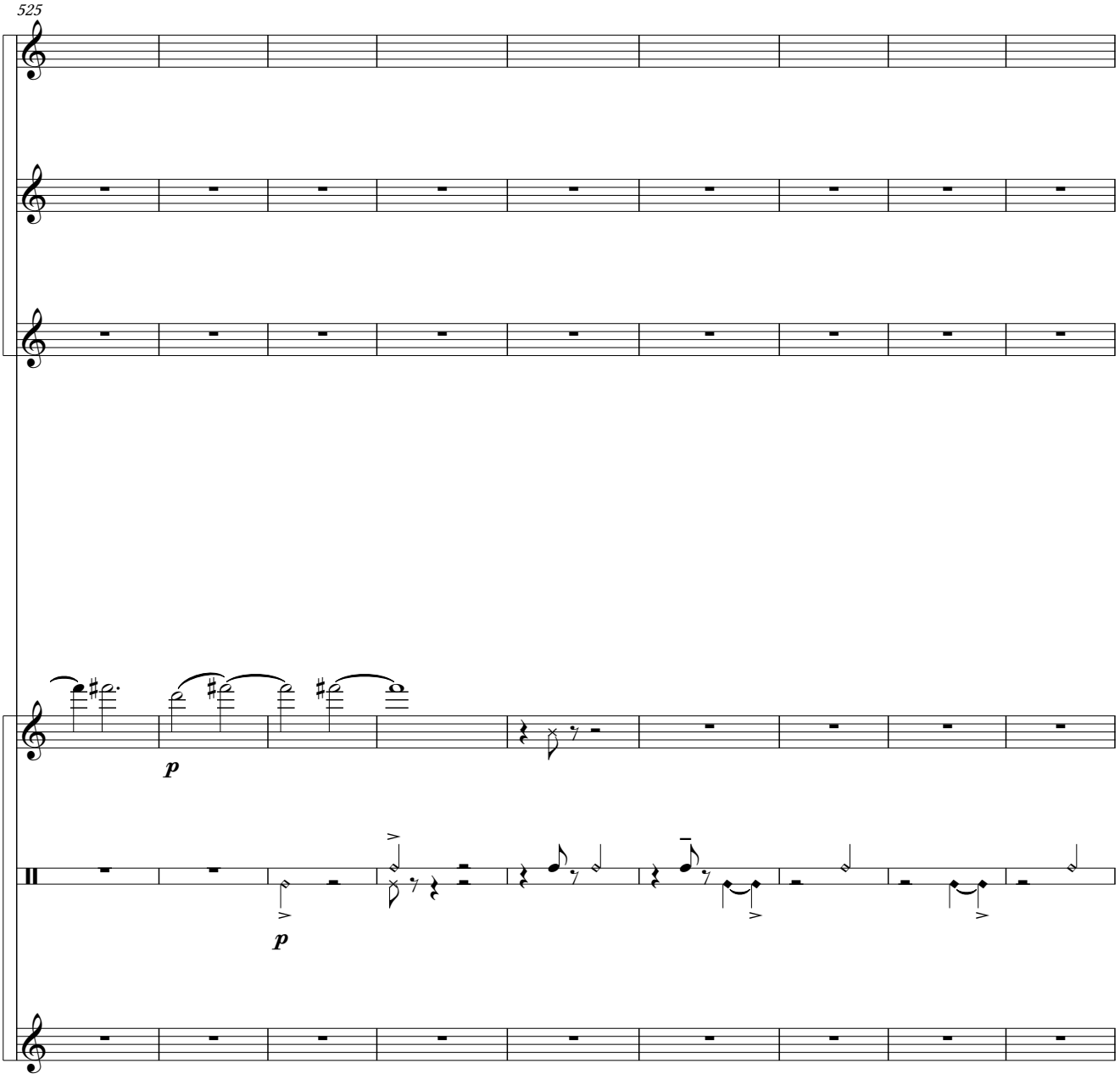
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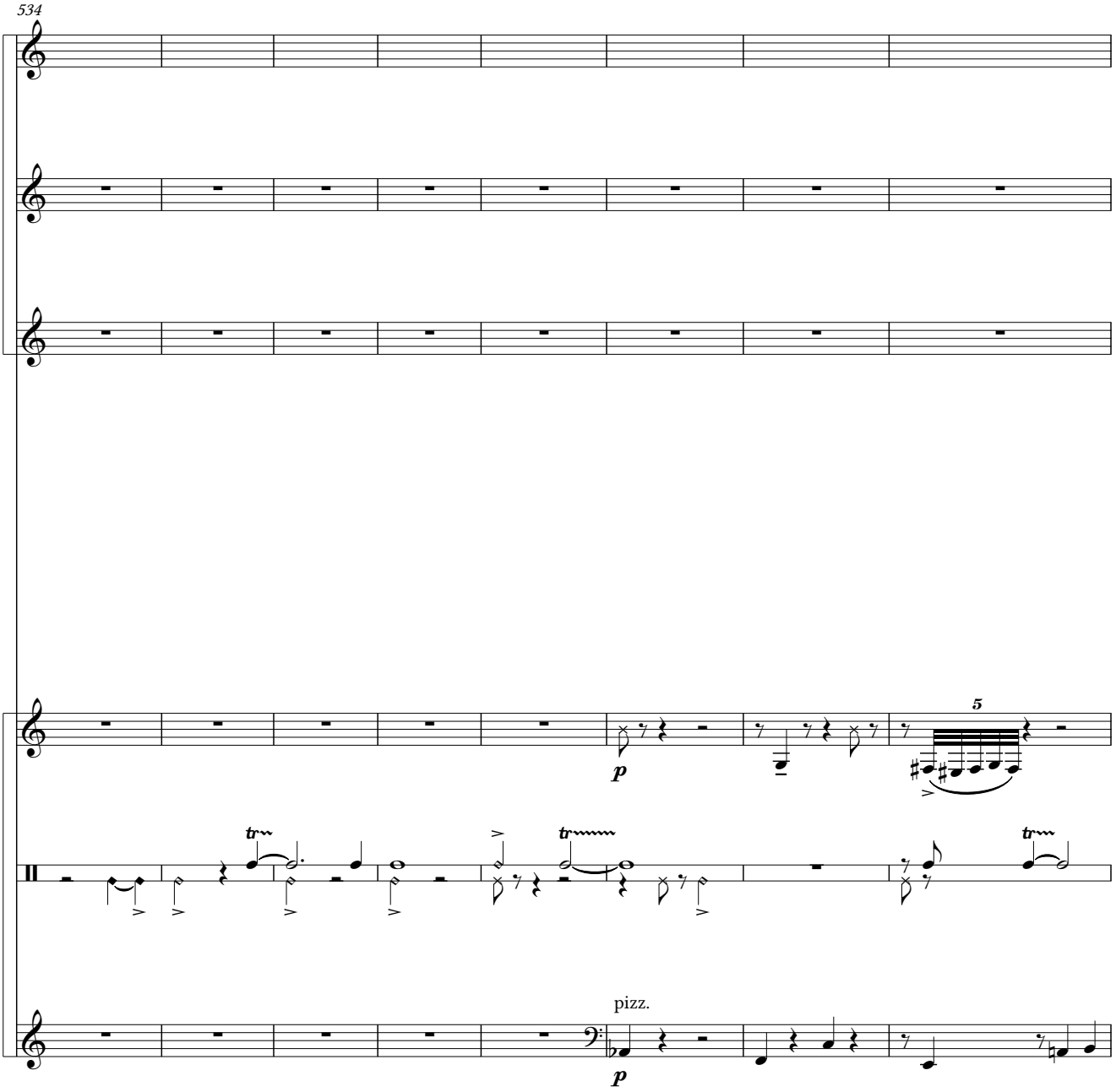
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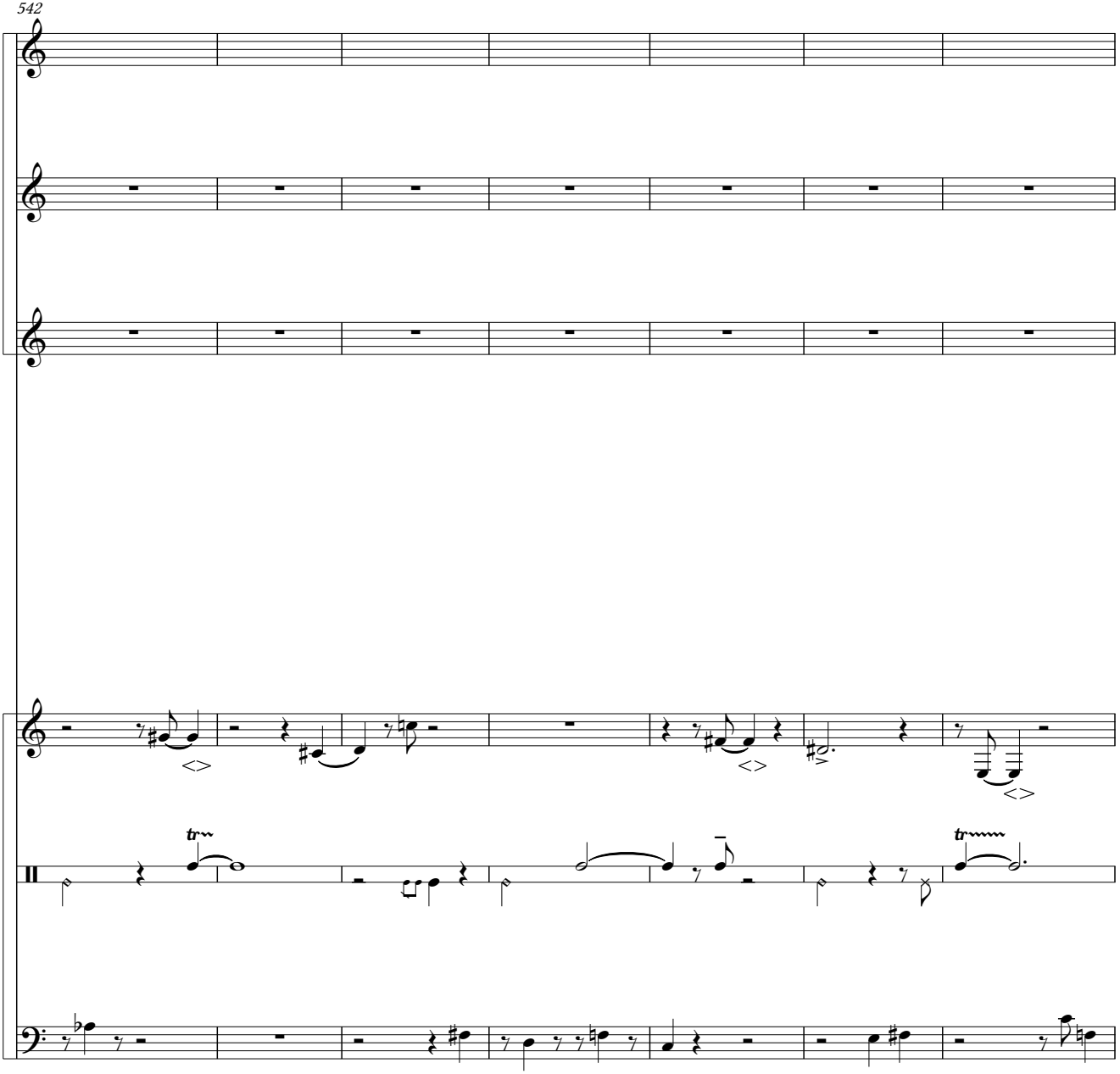
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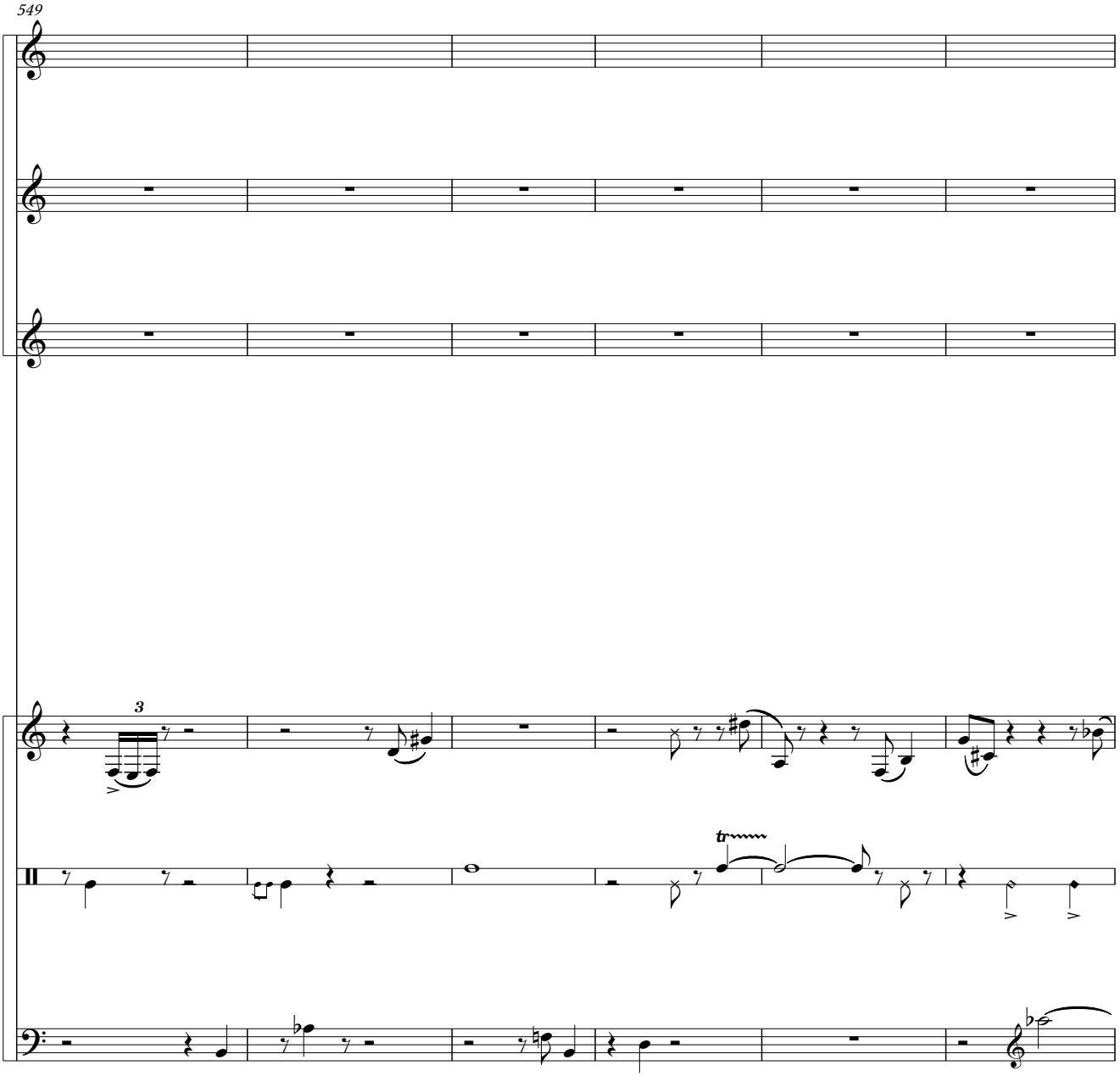
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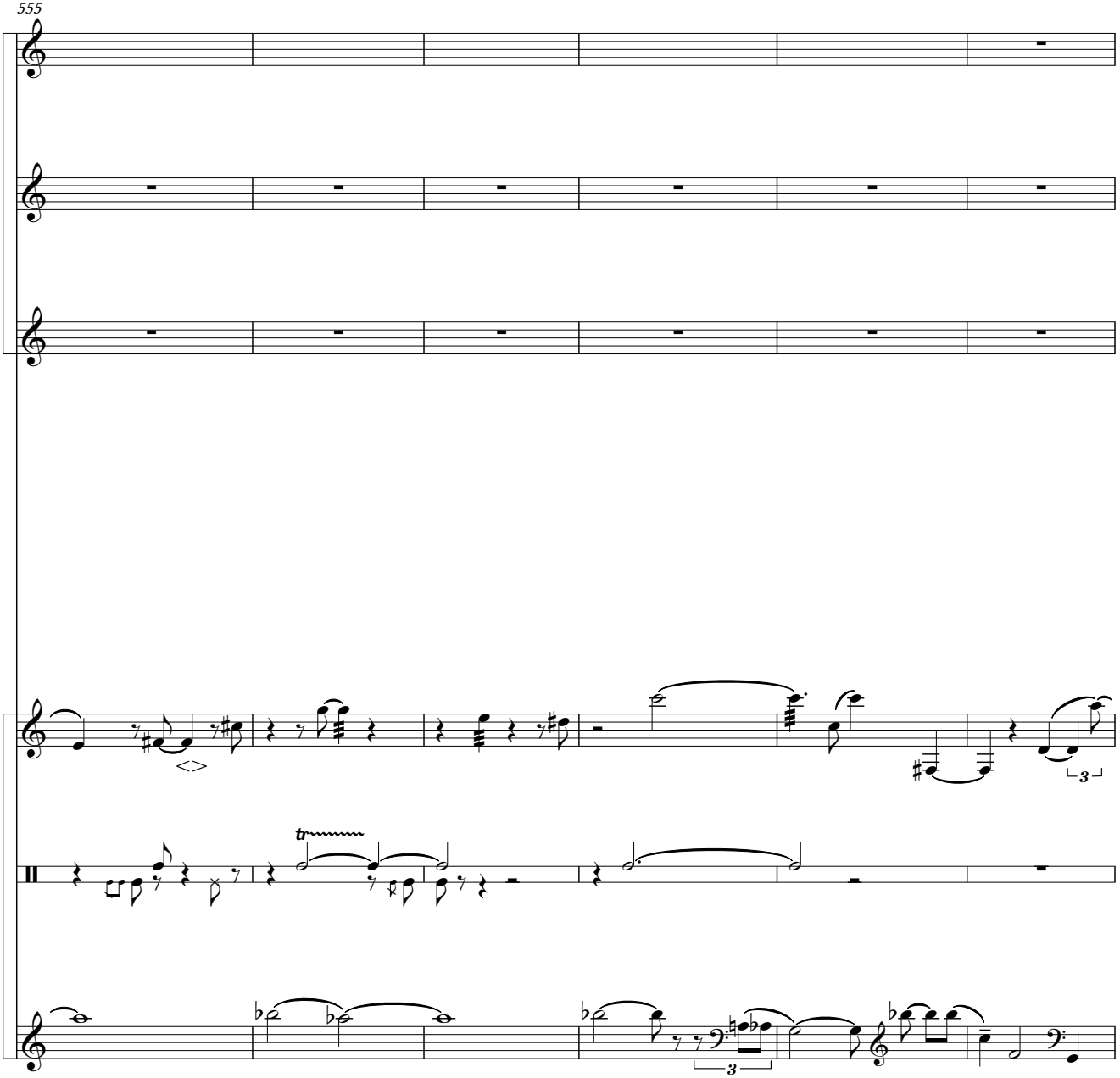
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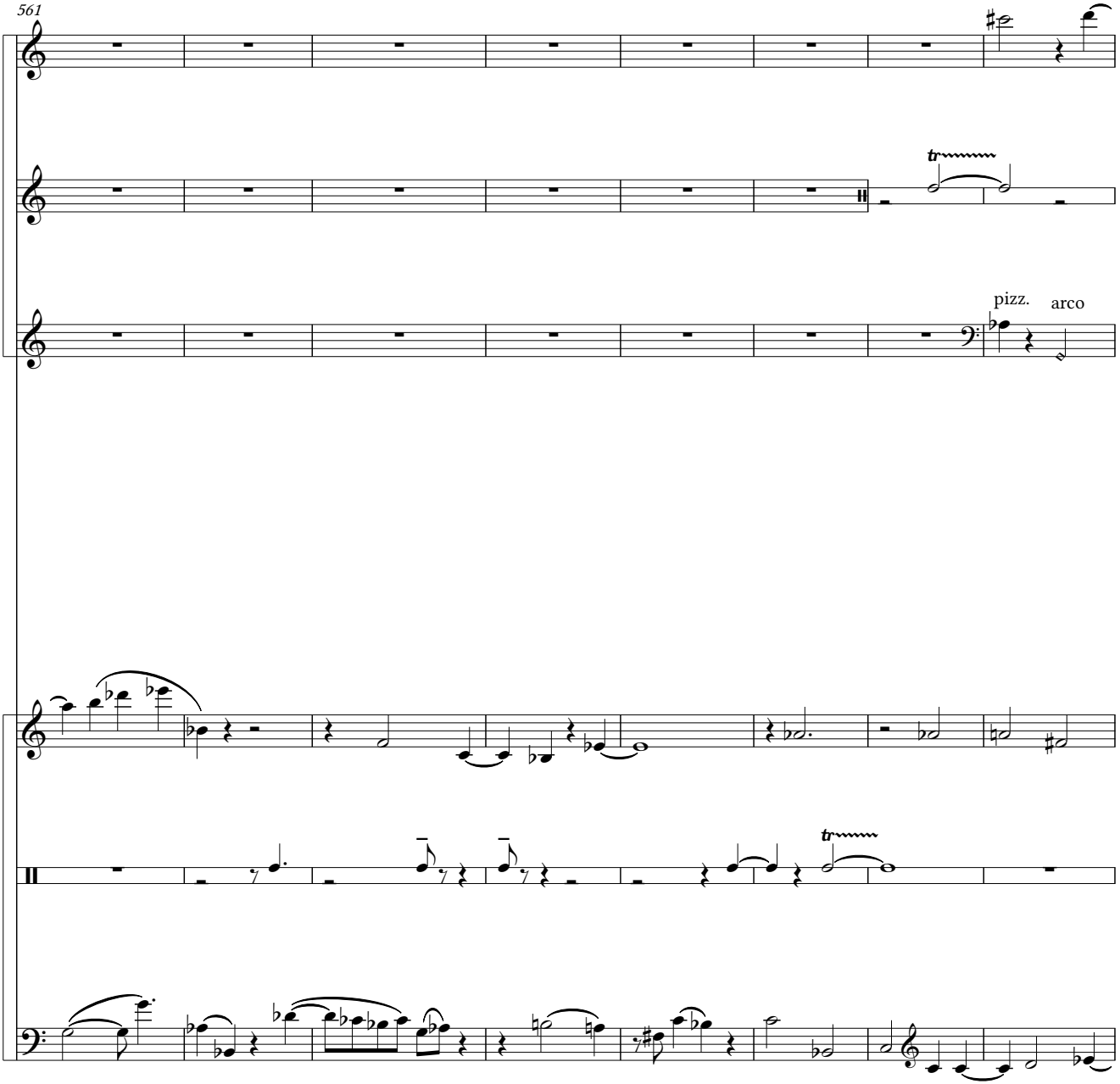
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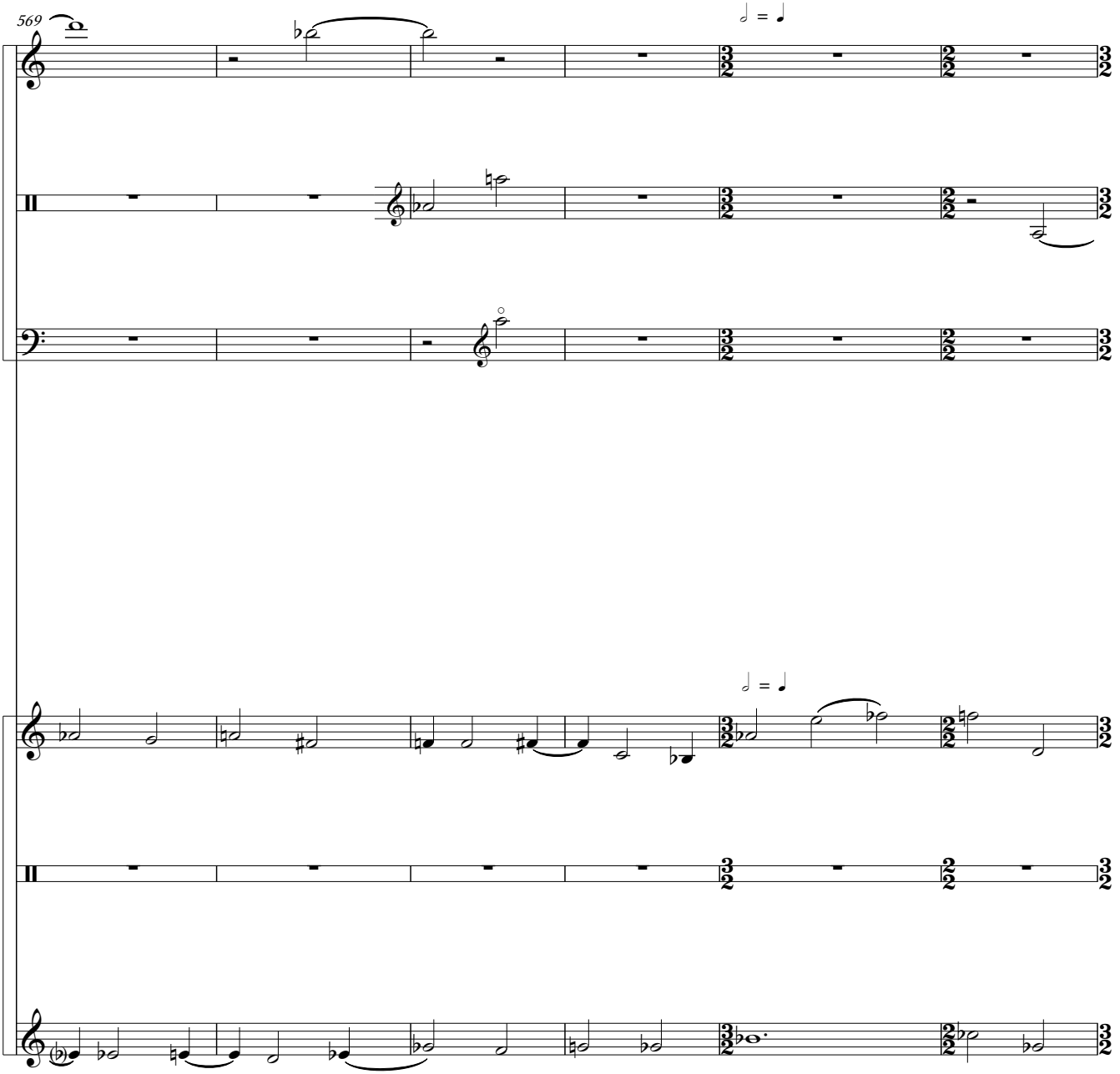
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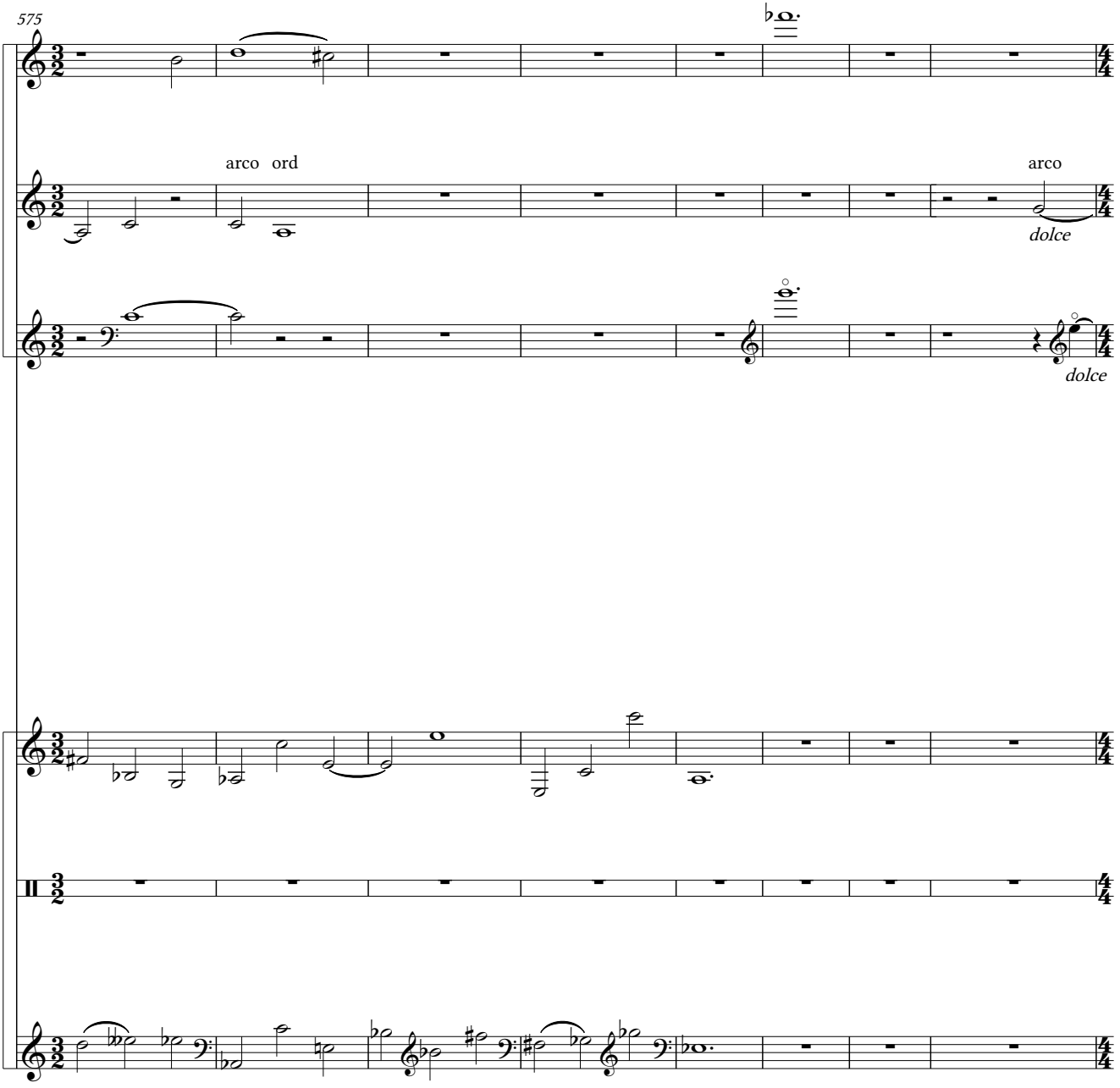
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arco
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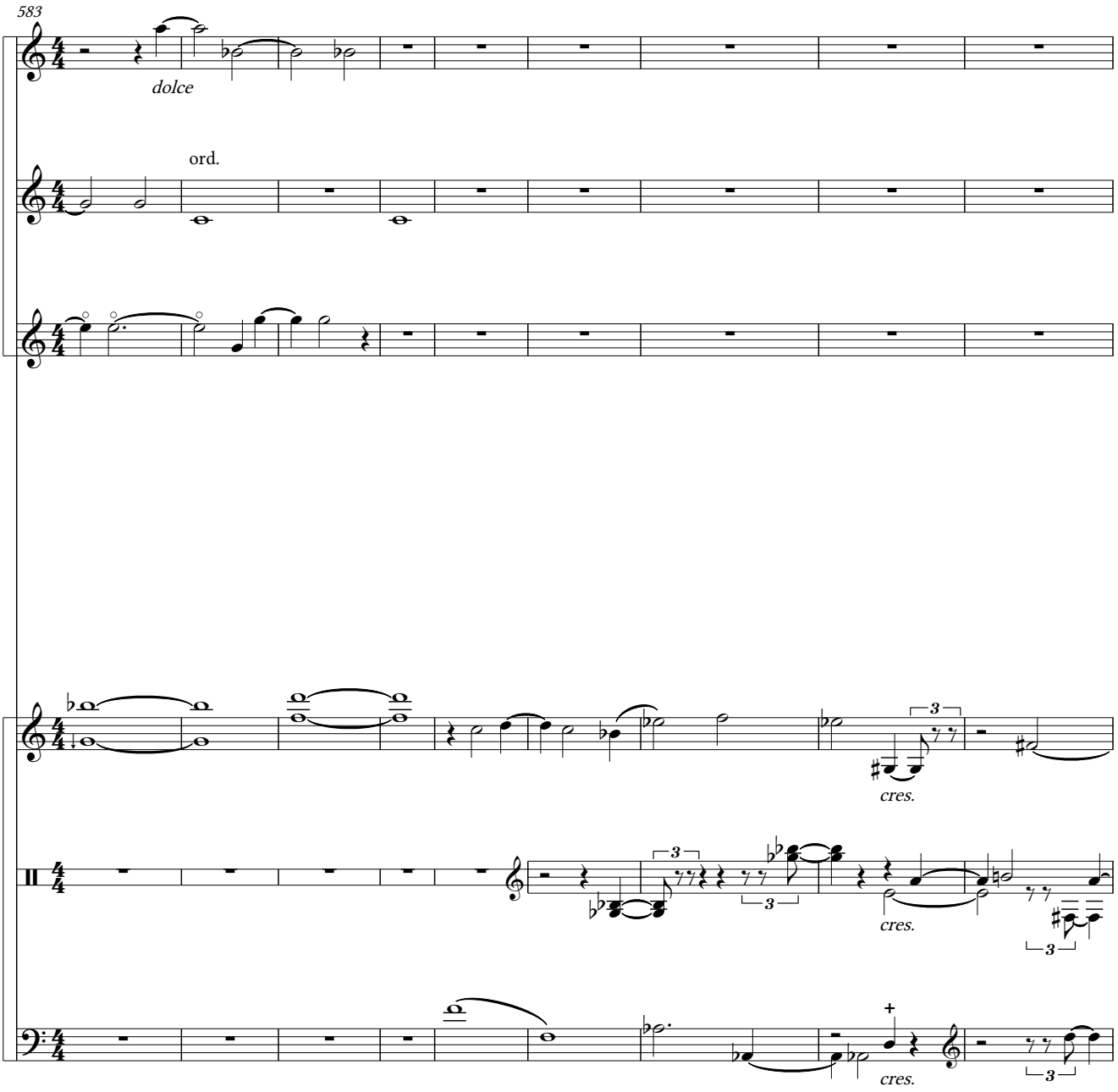
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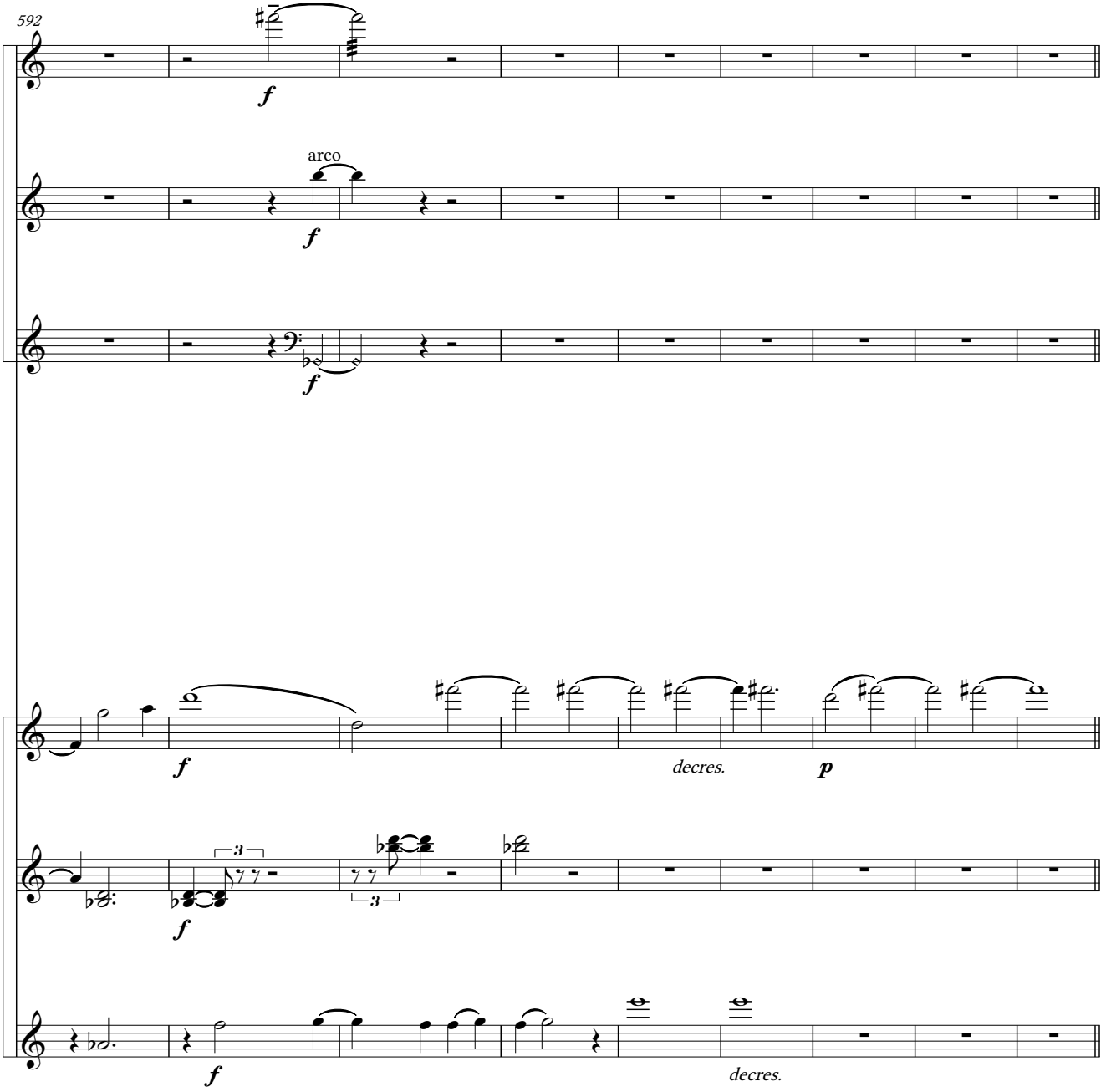
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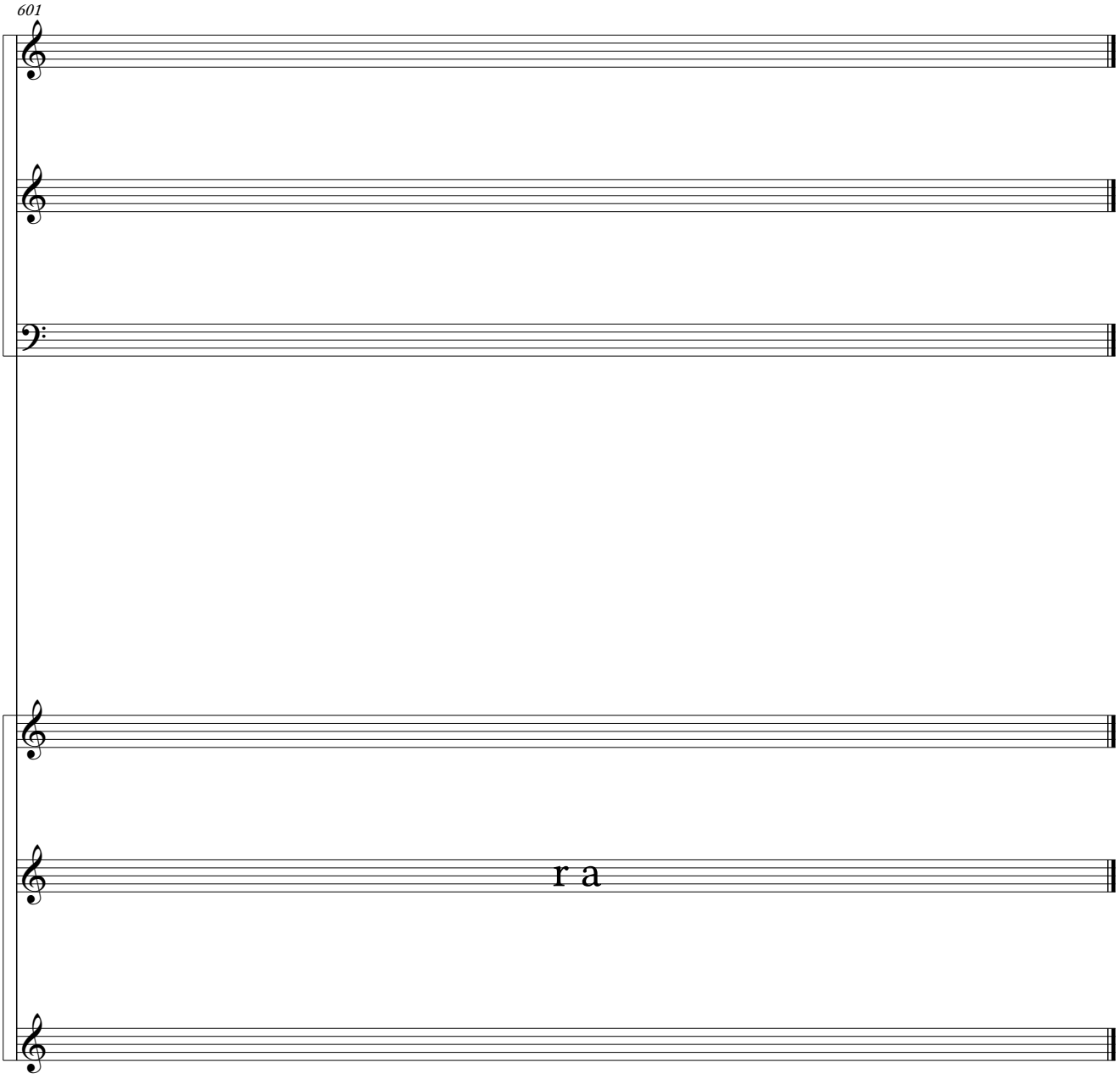

601
r a

3 Dreams

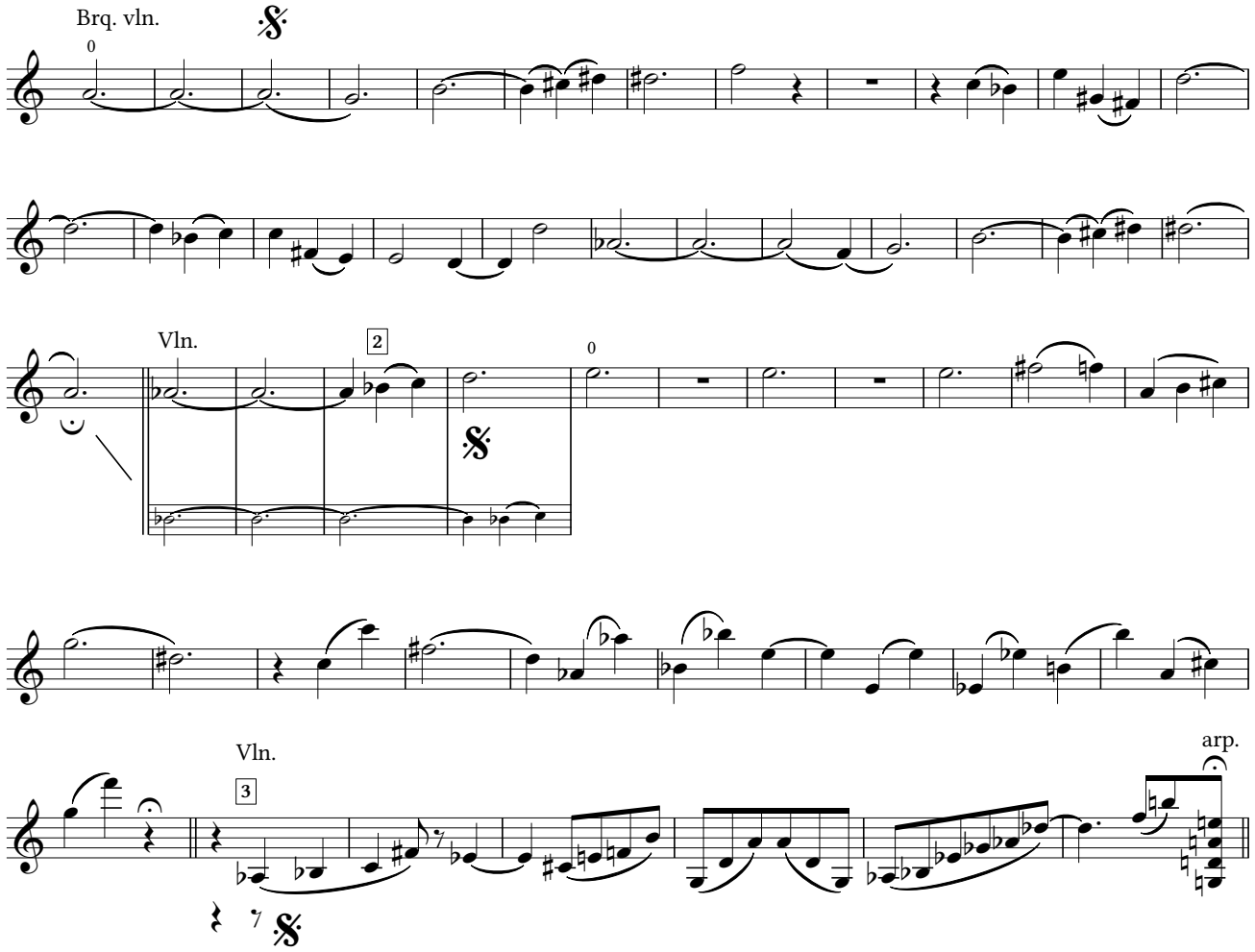
Stephane Crayton

Unmeasured canon inverted at the unison

1a: baroque violin starts
1b: modern violin starts

3 doubly serial canons at the unison

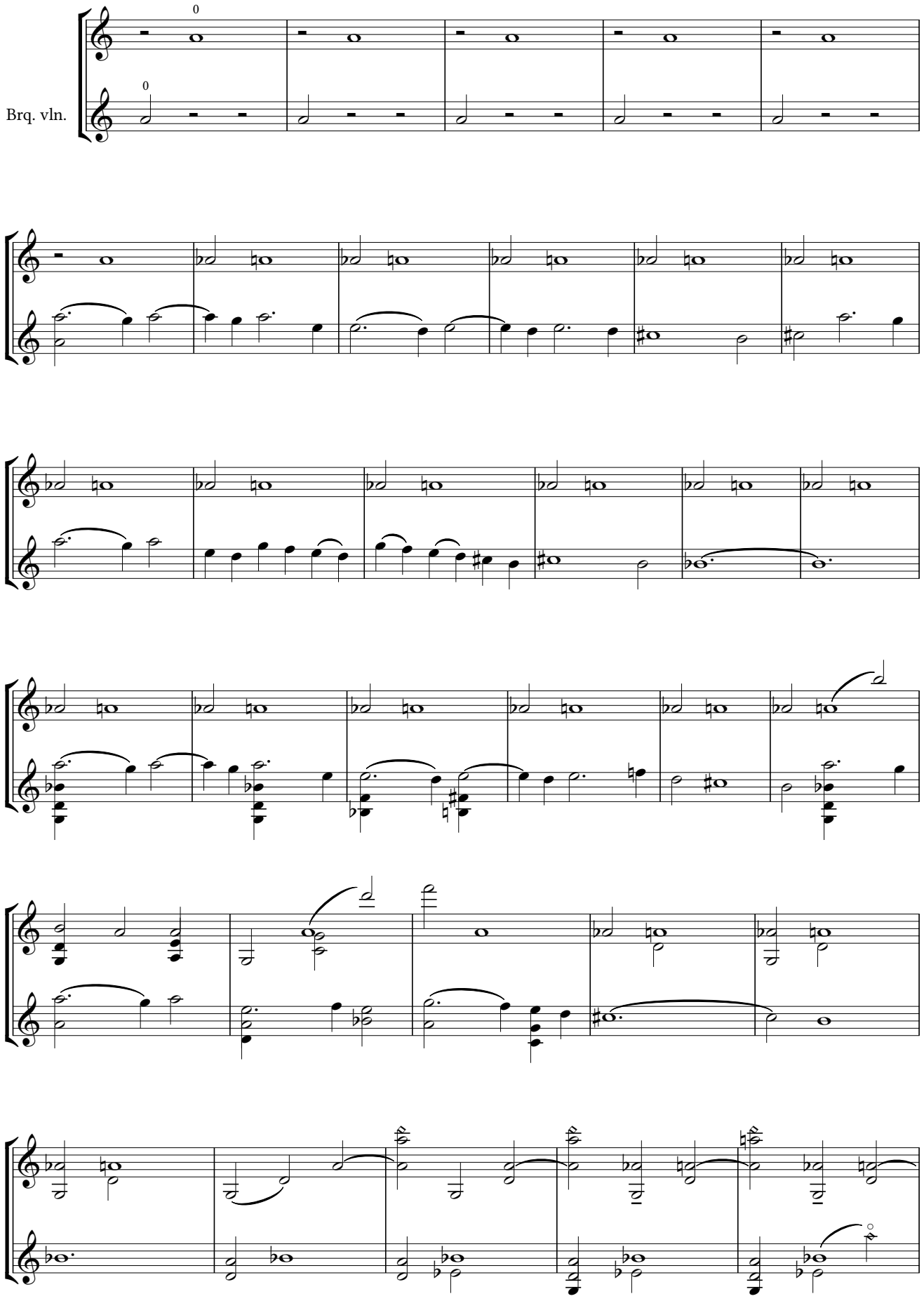
Fast

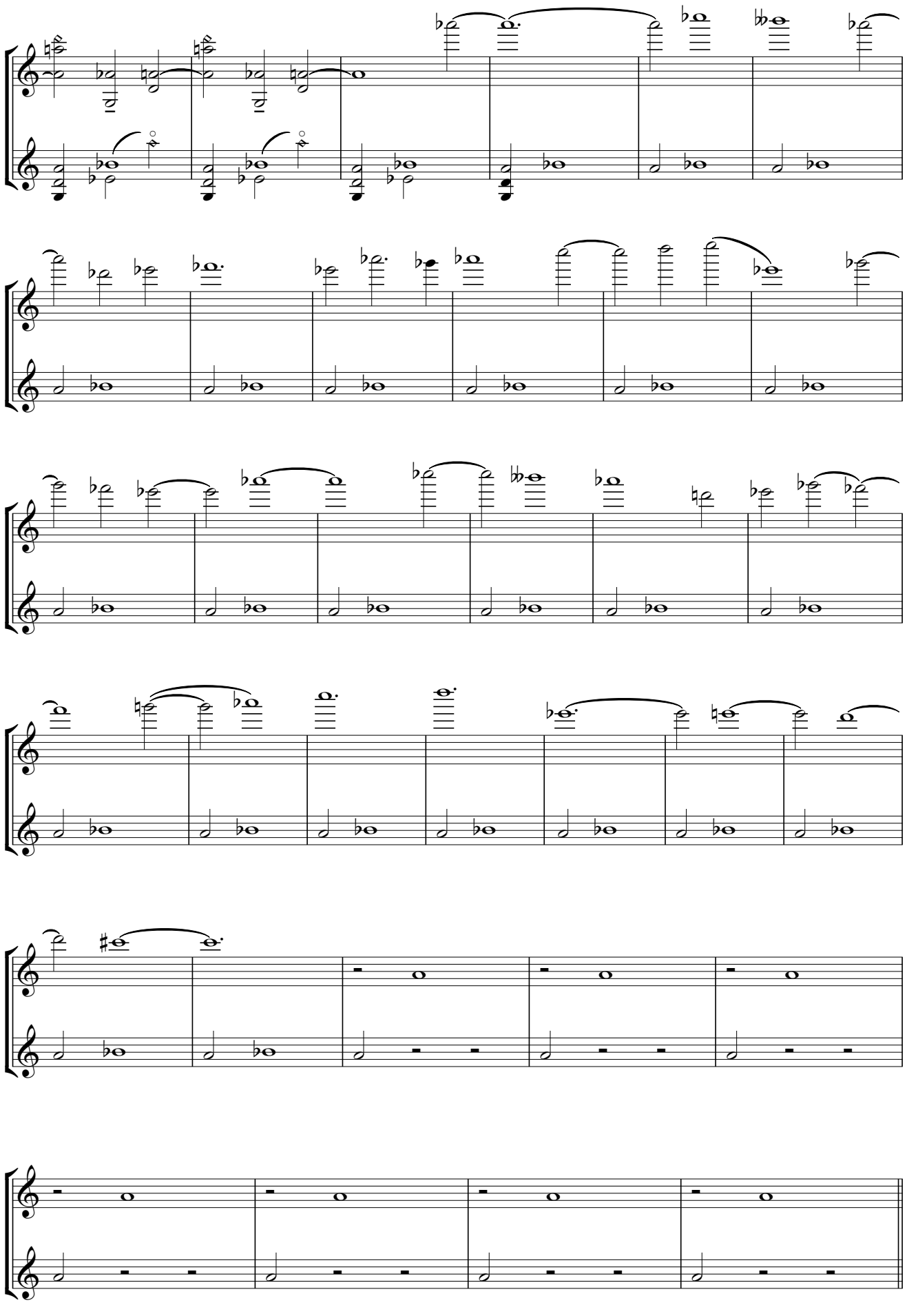


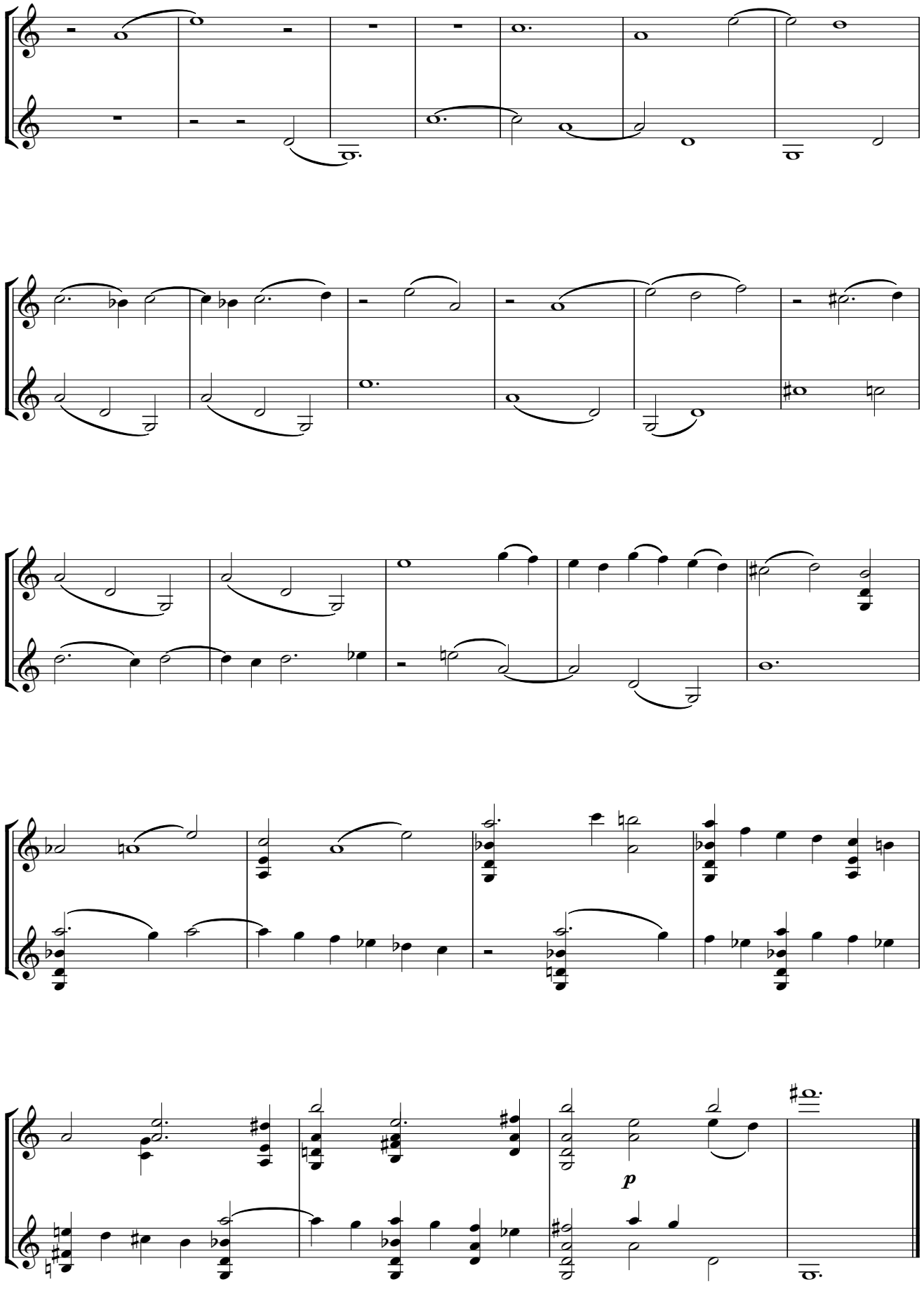
2a: modern violin starts
2b: baroque violin starts

Tempo di dormire

Brq. vln.






p

À JAMAIS 1

STEPHANE CRAYTON

à jamais 1

Stephane Crayton

for chamber ensemble

(2022)

Transposing score inc. instruments at A415 and A440 Hz

*Flute
*Violin
Violin
Soprano
Clarinet
*Viola
Cello
*Bassoon

* indicates a historical instrument tuned to A415Hz

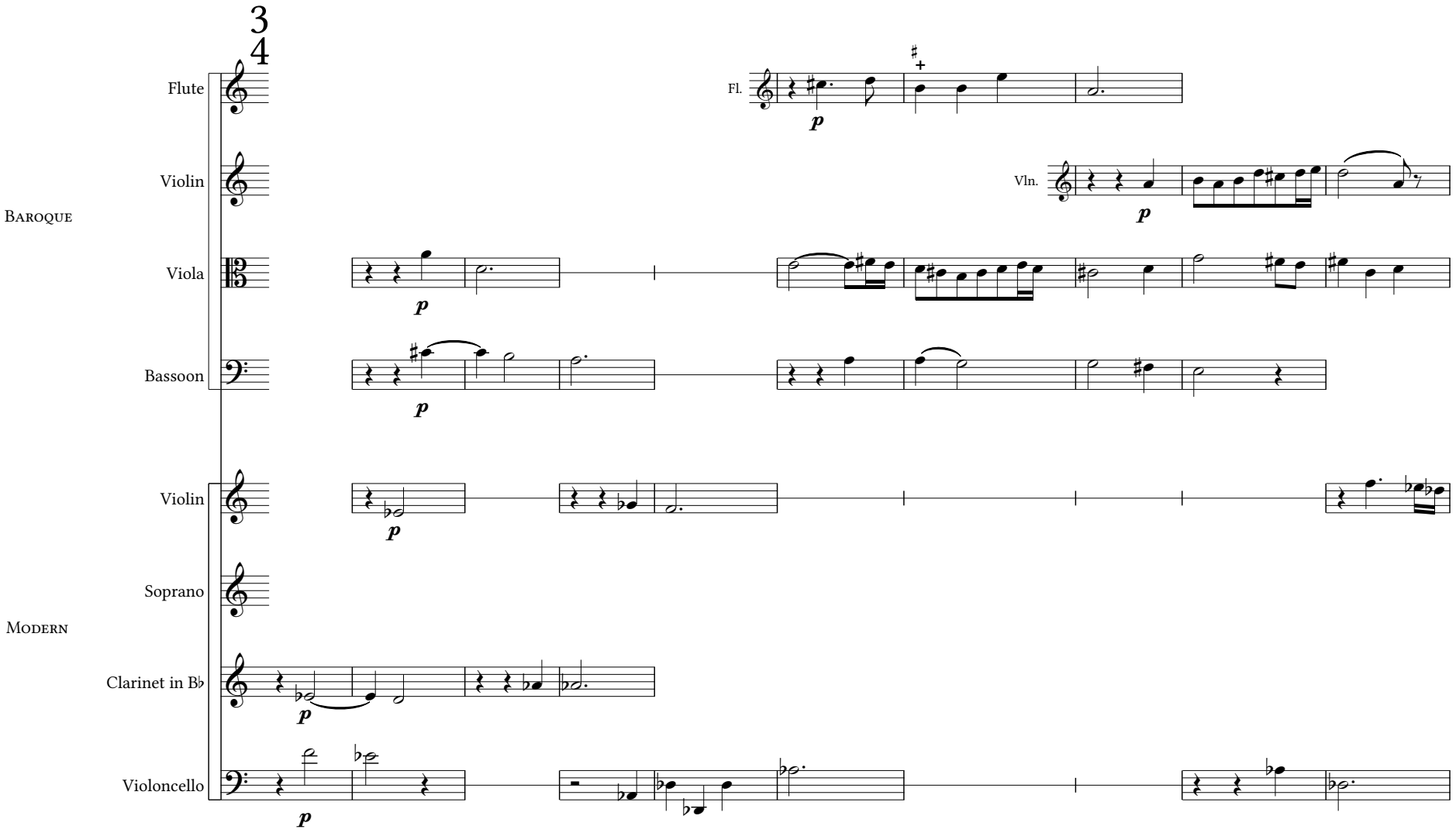
Performers should sit as they like. A good place to start would be in a semi-circle high to low, or with historical instruments on the left and modern instruments on the right, violins facing and working down towards bassoon and cello in the centre

Note

à jamais 1 is a recomposition of Rameau's 'Tendre Amour' from *Les Indes galantes*. I describe it as a recomposition rather than an orchestration because it has essentially been written such that the expressions of the music sound as products of the physical realities of the instruments.

à jamais 1 was originally intended for the desk drawer, a kind of preparatory exercise before writing what would become *à jamais 2*, but in the end I decided to keep the work since it seemed to me to demand a fundamentally different expression to Rameau's 'Tendre Amour'.

à jamais 1 is written for a mixed ensemble of baroque and modern instruments, tuned respectively to A415 and 440 Hz. This encourages a number of notational games which are essentially restricted to the score and, therefore, the performers. Refer to my *3 Dreams* for a dense examination of these possibilities.


3
4
Flute
Violin
Baroque
Viola
Bassoon
Violin
Soprano
Modern
Clarinet in B♭
Violoncello
Fl.
Vln.
p

11

Fl.

Vln.

Vla.

Bsn.

Vln.

S.

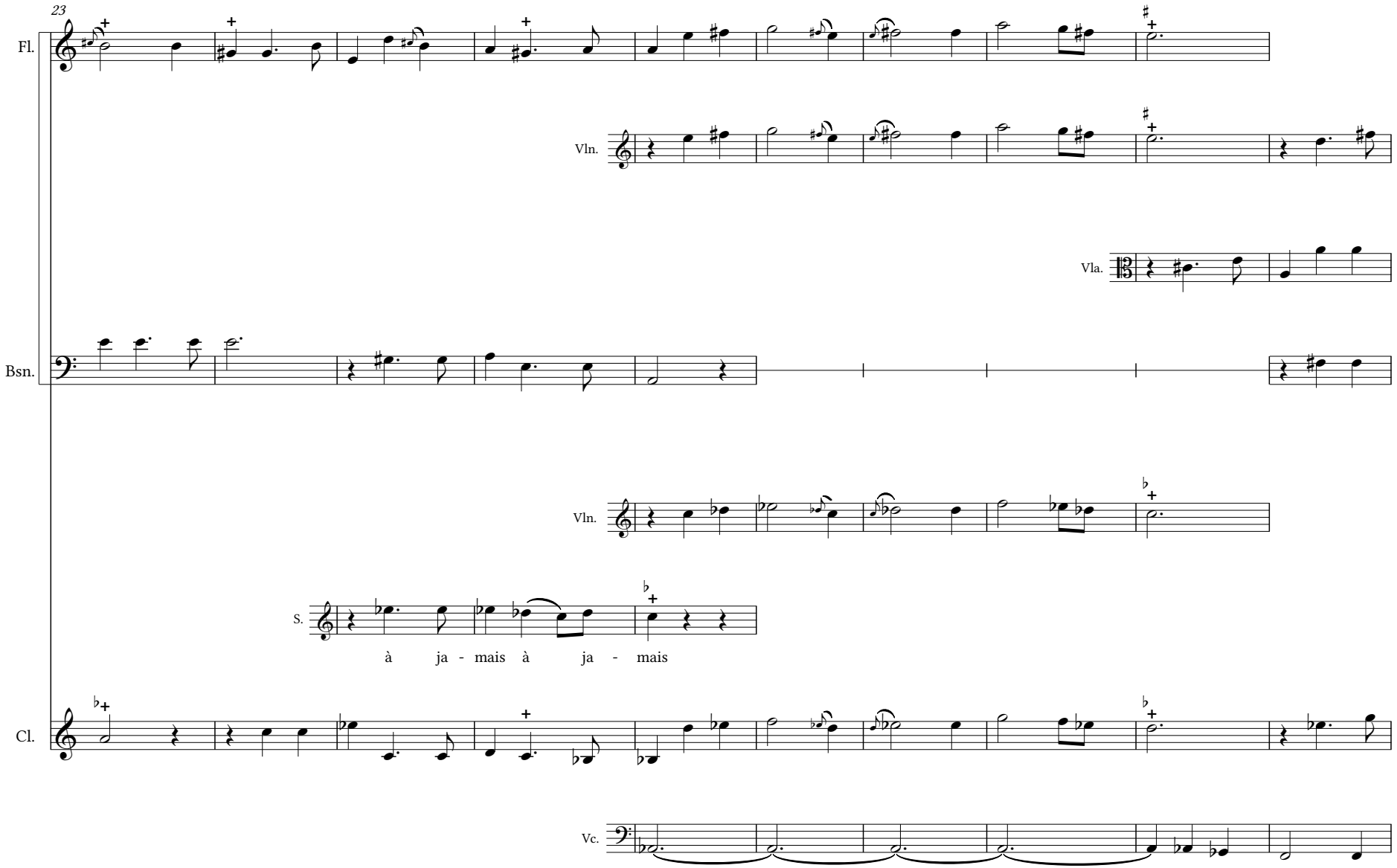
p

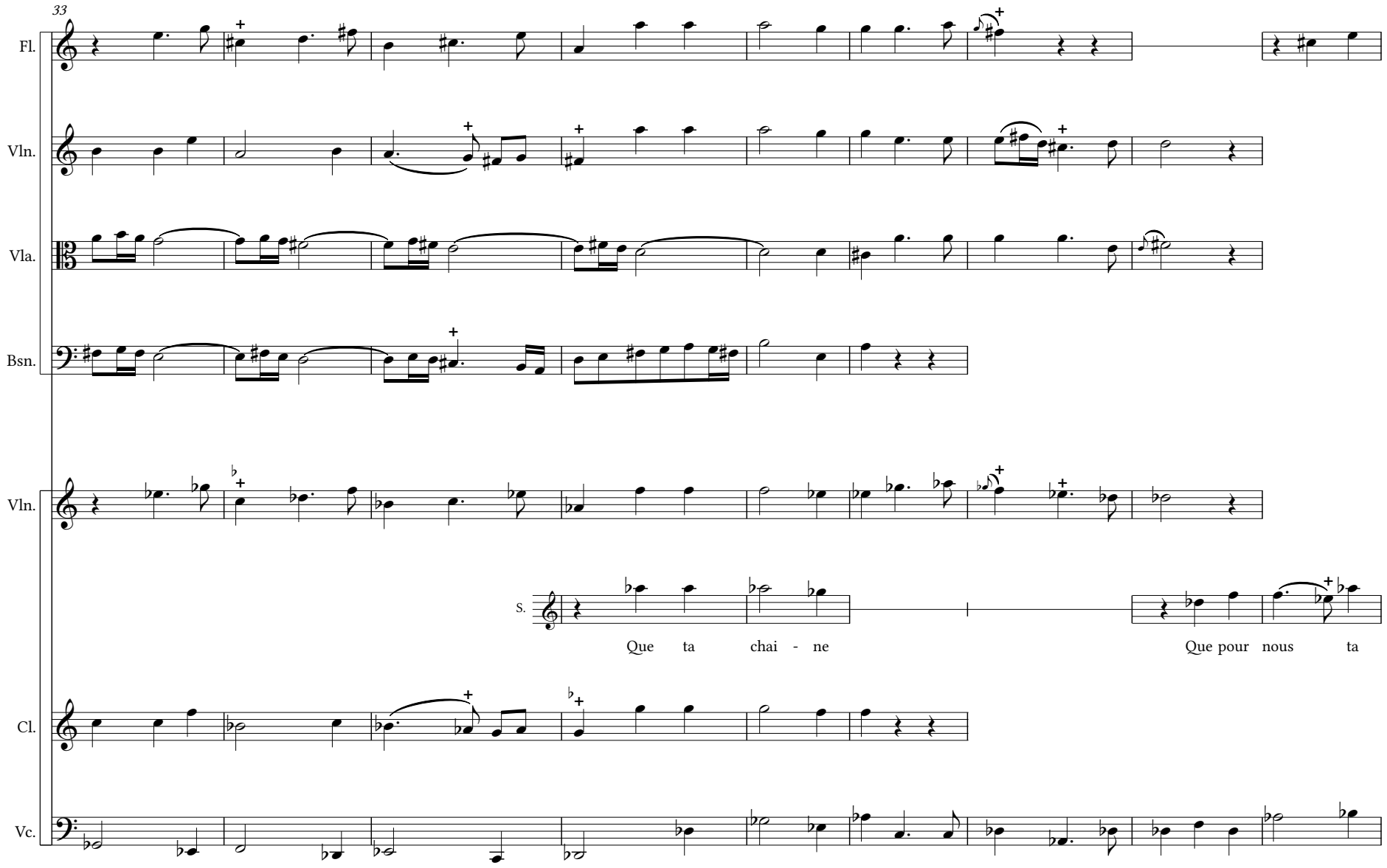
à ja - mais

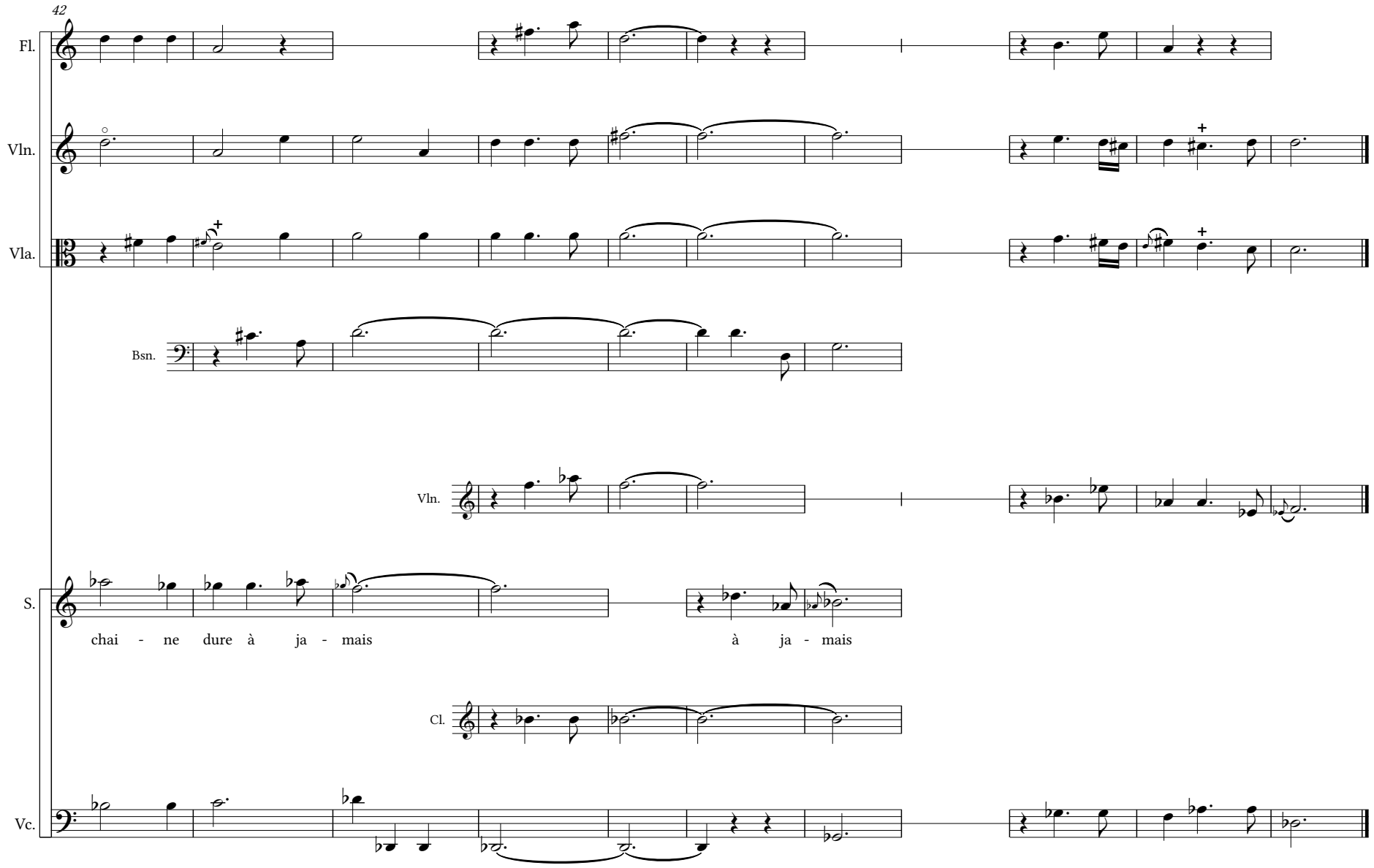
Tendre a - mour

Cl.

Vc.


23
Fl.
Vln.
Vla.
Bsn.
Vln.
S.
à ja - mais à ja - mais
Cl.
Vc.


33
Fl.
Vln.
Vla.
Bsn.
Vln.
S.
Que ta chai - ne
Que pour nous ta
Cl.
Vc.


42
Fl.
Vln.
Vla.
Bsn.
Vln.
S.
chai - ne dure à ja - mais
à ja - mais
Cl.
Vc.

À JAMAIS 1

STEPHANE CRAYTON

à jamais 1

Stephane Crayton

for chamber ensemble

(2022)

Transposing score inc. instruments at A415 and A440 Hz

*Flute
*Violin
Violin
Soprano
Clarinet
*Viola
Cello
*Bassoon

* indicates a historical instrument tuned to A415Hz

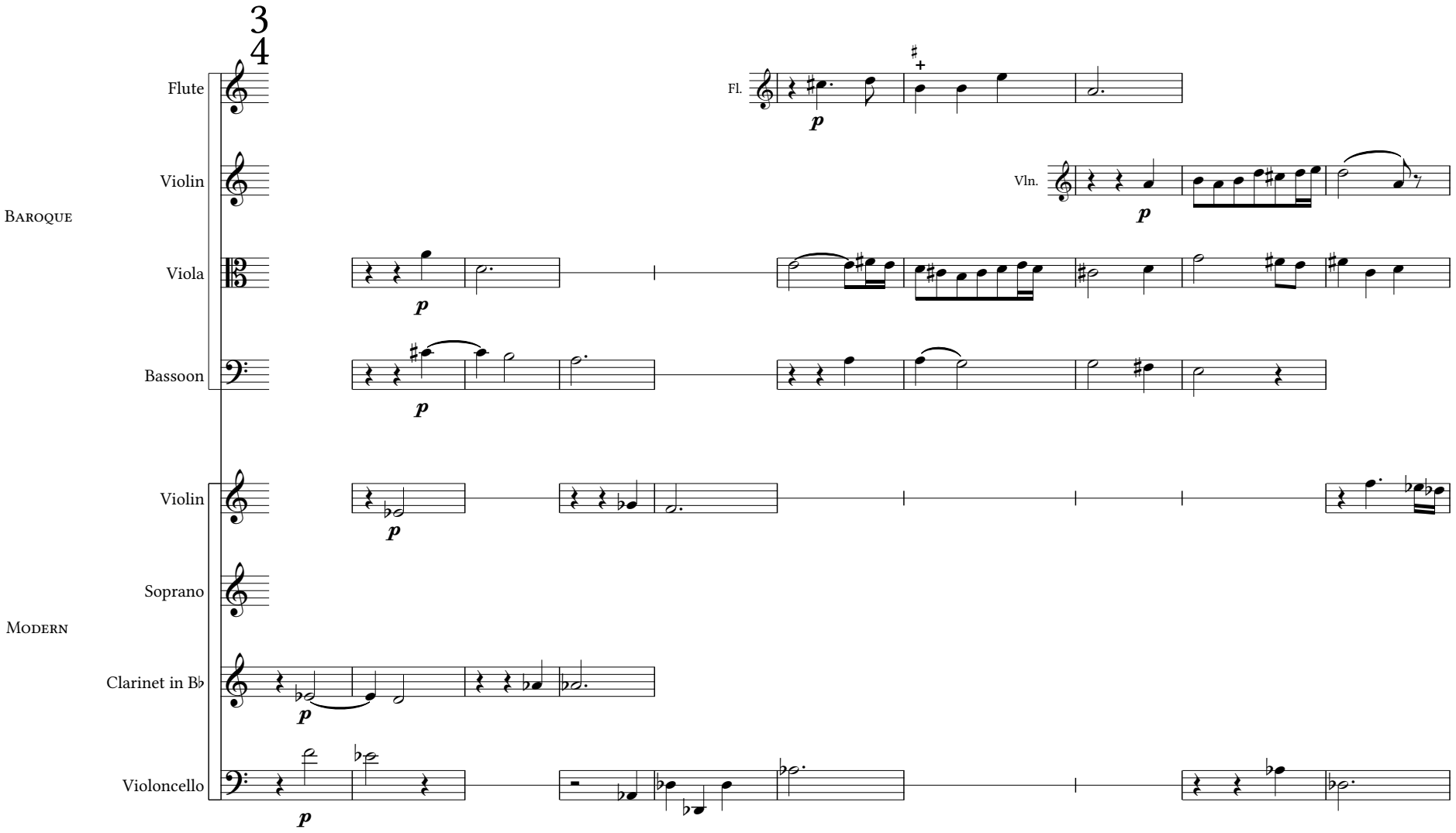
Performers should sit as they like. A good place to start would be in a semi-circle high to low, or with historical instruments on the left and modern instruments on the right, violins facing and working down towards bassoon and cello in the centre

Note

à jamais 1 is a recomposition of Rameau's 'Tendre Amour' from *Les Indes galantes*. I describe it as a recomposition rather than an orchestration because it has essentially been written such that the expressions of the music sound as products of the physical realities of the instruments.

à jamais 1 was originally intended for the desk drawer, a kind of preparatory exercise before writing what would become *à jamais 2*, but in the end I decided to keep the work since it seemed to me to demand a fundamentally different expression to Rameau's 'Tendre Amour'.

à jamais 1 is written for a mixed ensemble of baroque and modern instruments, tuned respectively to A415 and 440 Hz. This encourages a number of notational games which are essentially restricted to the score and, therefore, the performers. Refer to my *3 Dreams* for a dense examination of these possibilities.


3
4
Flute
Violin
Baroque
Viola
Bassoon
Violin
Soprano
Modern
Clarinet in B♭
Violoncello
Fl.
Vln.
p

11

Fl.

Vln.

Vla.

Bsn.

Vln.

S.

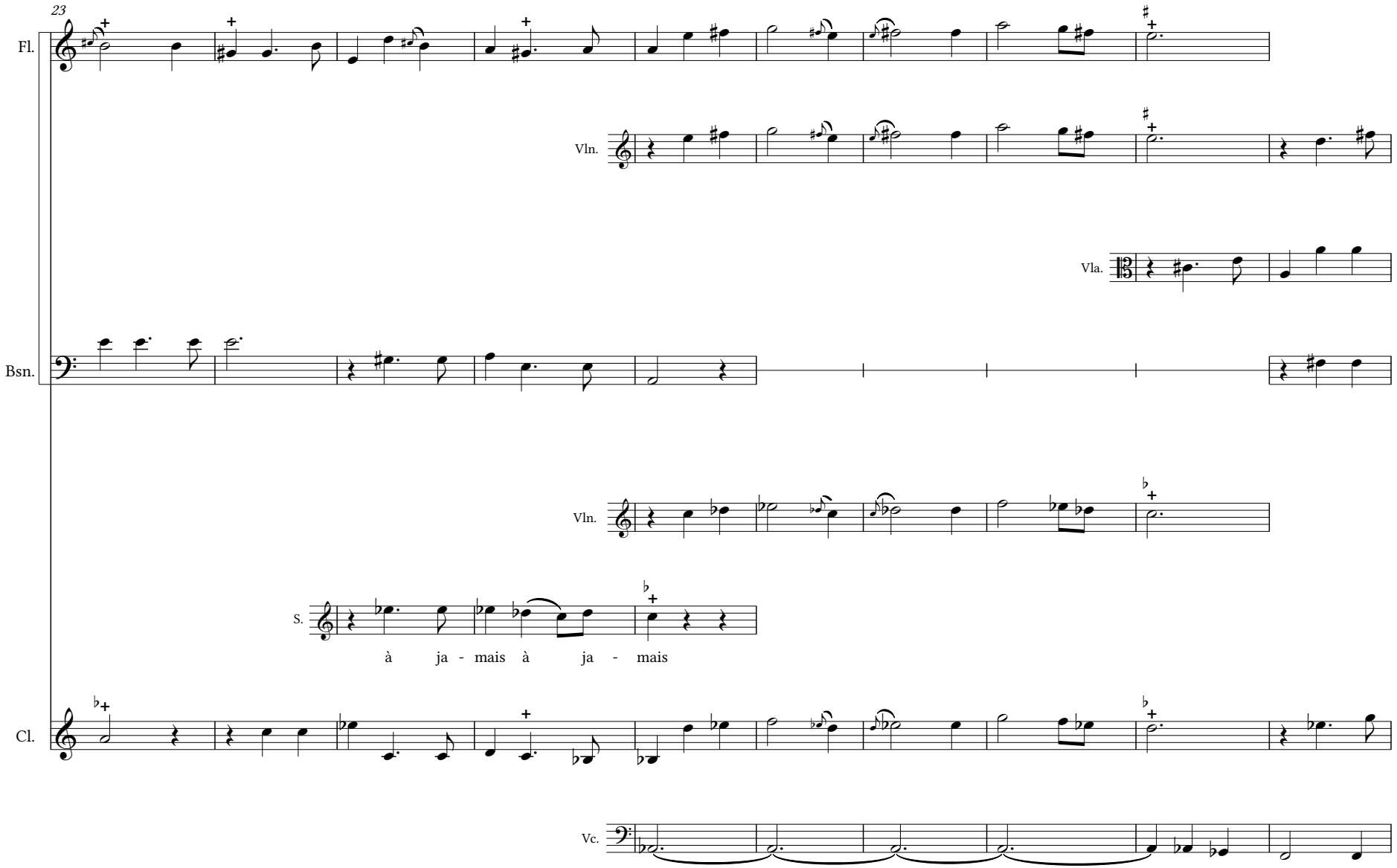
p

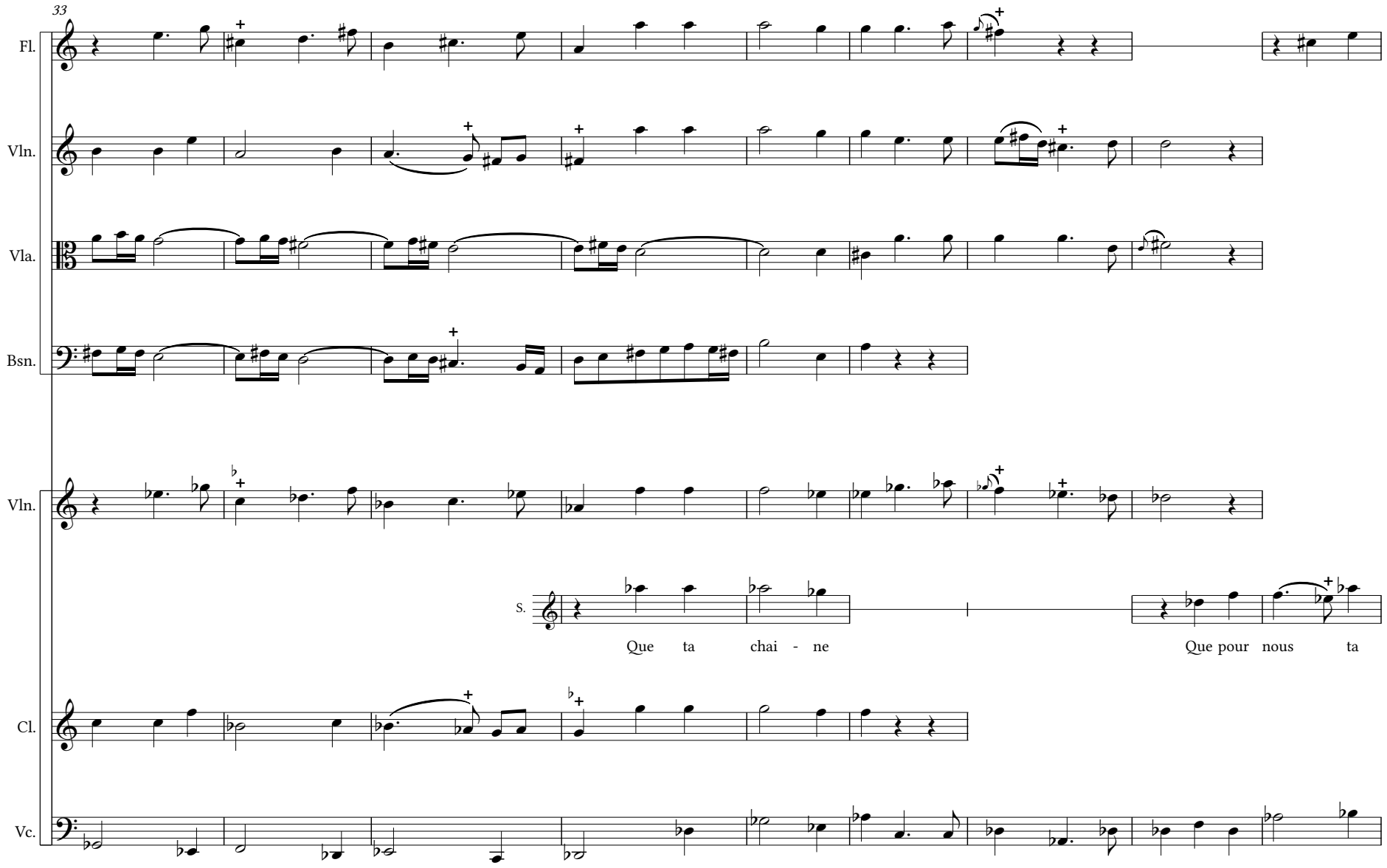
à ja - mais

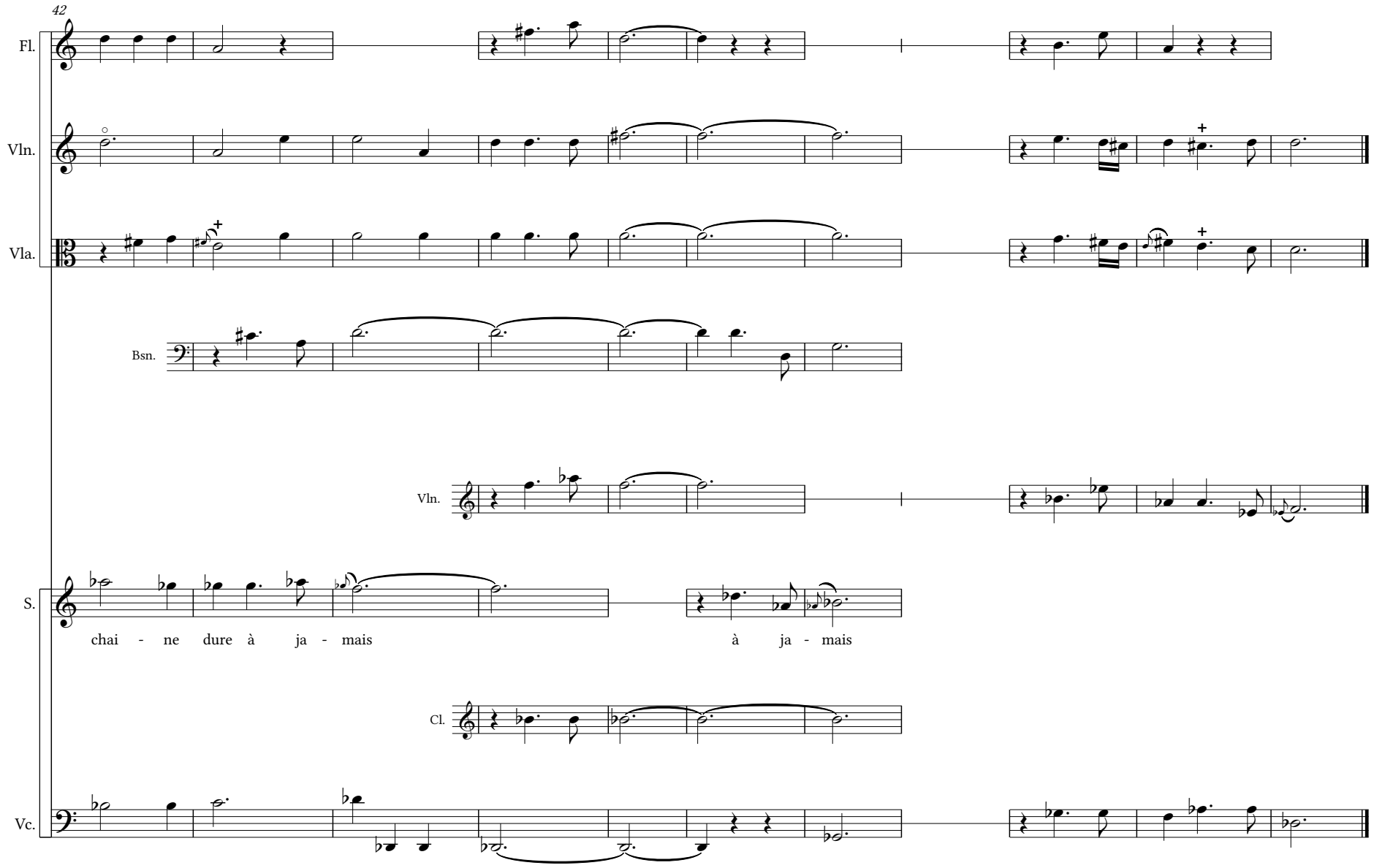
Tendre a - mour

Cl.

Vc.


23
Fl.
Vln.
Vla.
Bsn.
Vln.
S.
à ja - mais à ja - mais
Cl.
Vc.


33
Fl.
Vln.
Vla.
Bsn.
Vln.
S.
Que ta chai - ne
Que pour nous ta
Cl.
Vc.


42
Fl.
Vln.
Vla.
Bsn.
Vln.
S.
chai - ne dure à ja - mais
à ja - mais
Cl.
Vc.

À JAMAIS 2

STEPHANE CRAYTON

à jamais 2

Stephane Crayton

for chamber ensemble

(2022)

Score in C (not inc. instruments at A415 and A440 Hz)

*Flute
*Violin
Violin
Soprano
Clarinet
*Viola
Cello
*Bassoon

* indicates a historical instrument tuned to A415Hz

Performers should sit as they like. A good place to start would be in a semi-circle high to low, or with historical instruments on the left and modern instruments on the right, violins facing and working down towards bassoon and cello in the centre.

Note

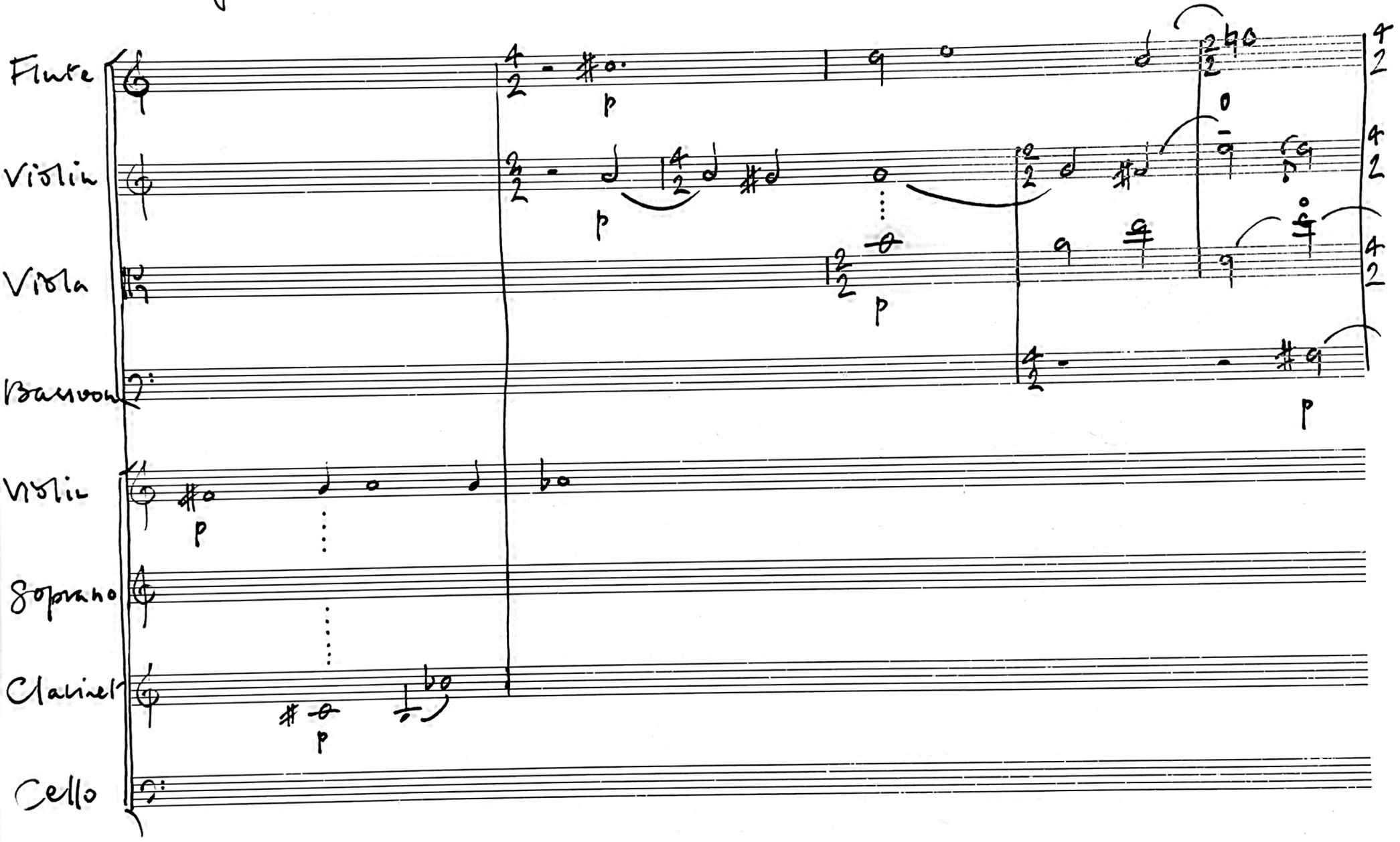
à jamais 2 is written for a mixture of historical and modern instruments, tuned to A415 and 440 Hz. Most of the expression of a *à jamais 2* is a result of negotiations between the instruments, and particularly those that can be represented notationally.

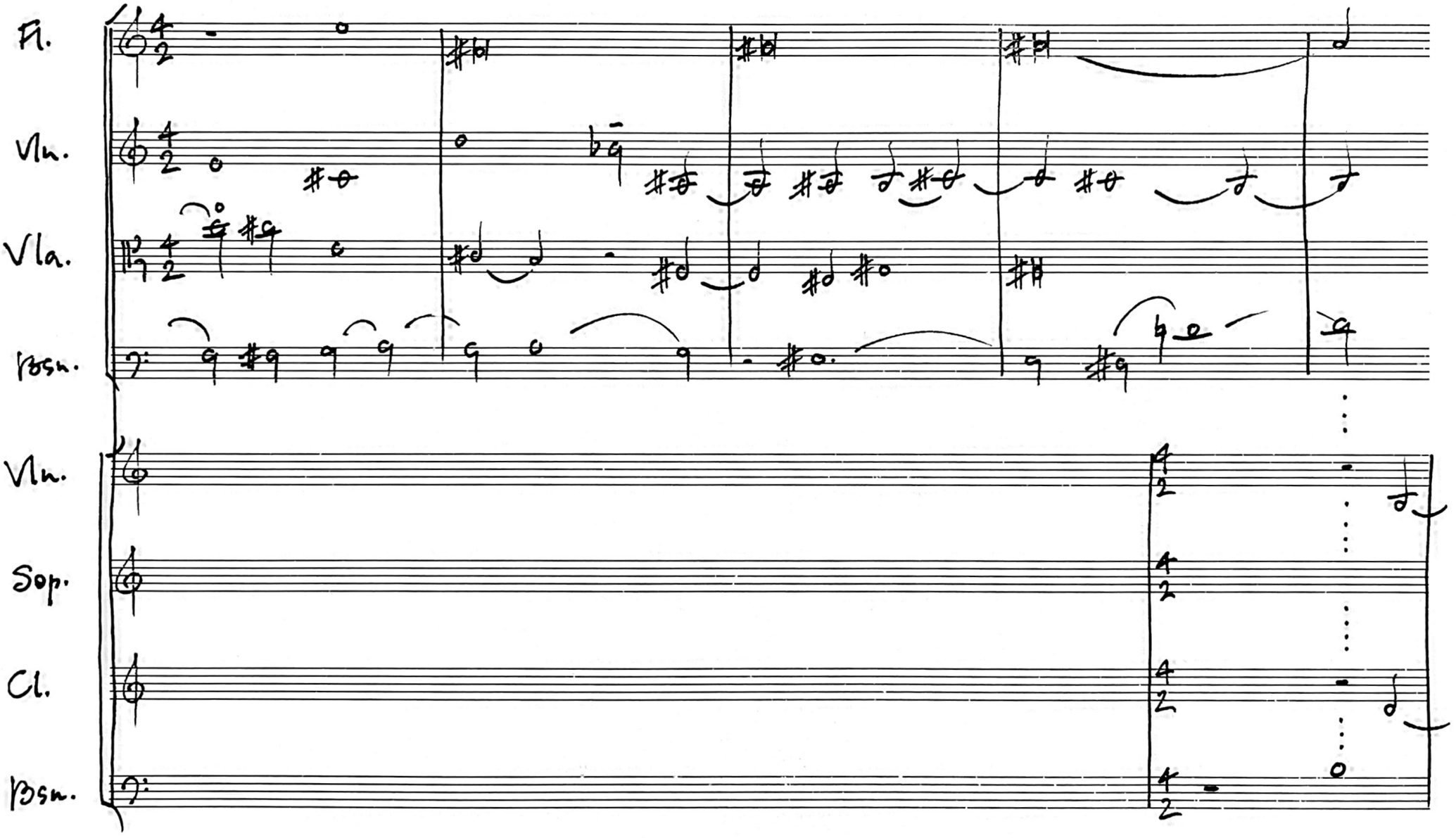
There is not much needed to know to perform *à jamais 2* except that it is in two parts, the latter part taking the first expression and transforming it upwards.

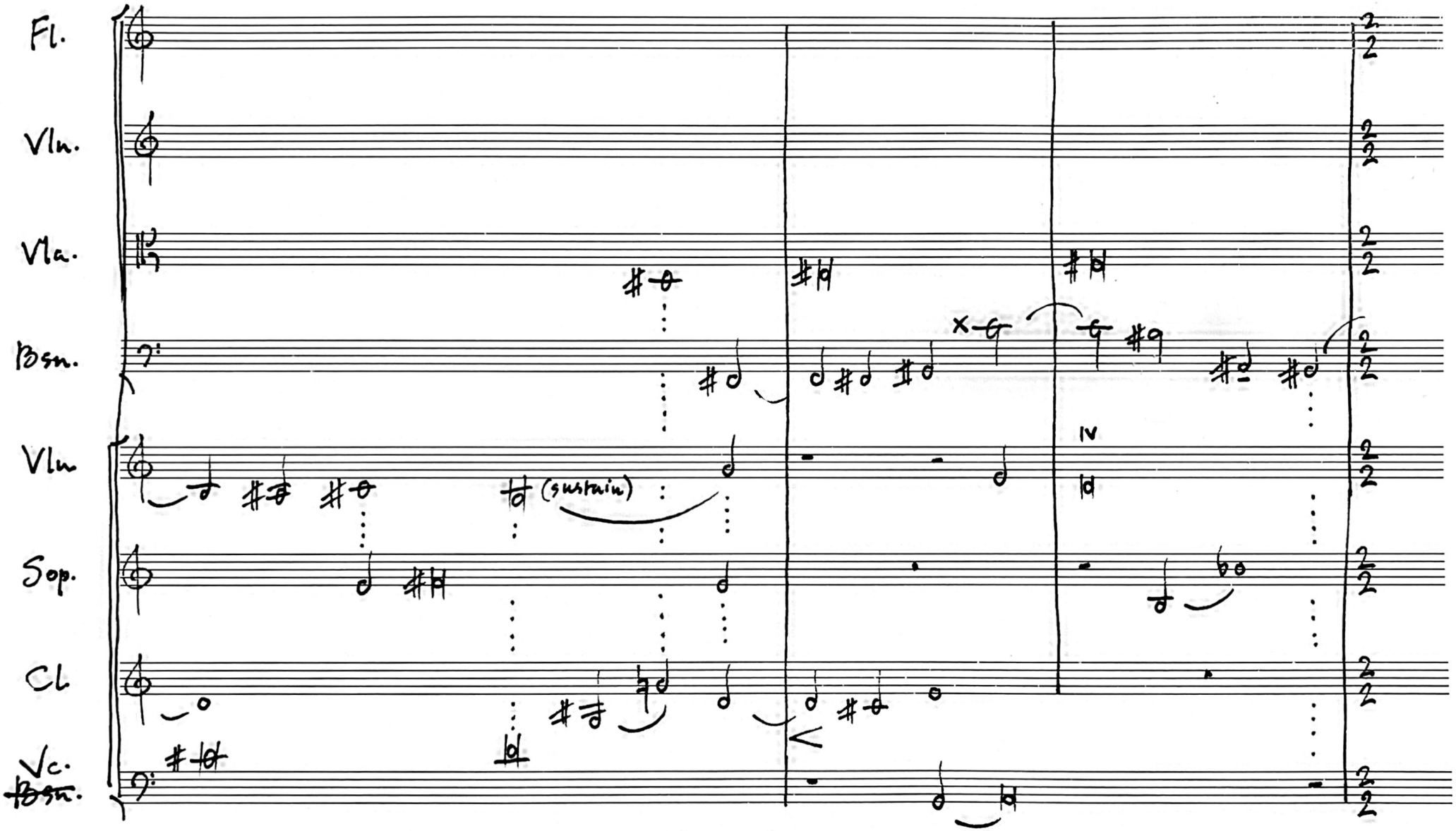
Technically speaking, *à jamais 2* is a kind of fugue (in fact very strictly constructed), but this is crucially not crucial in performance since its composition deliberately betrays what we expect a fugue to be. But those analytically inclined may be entertained by the large number of notational games at play in this regard as well as more generally.

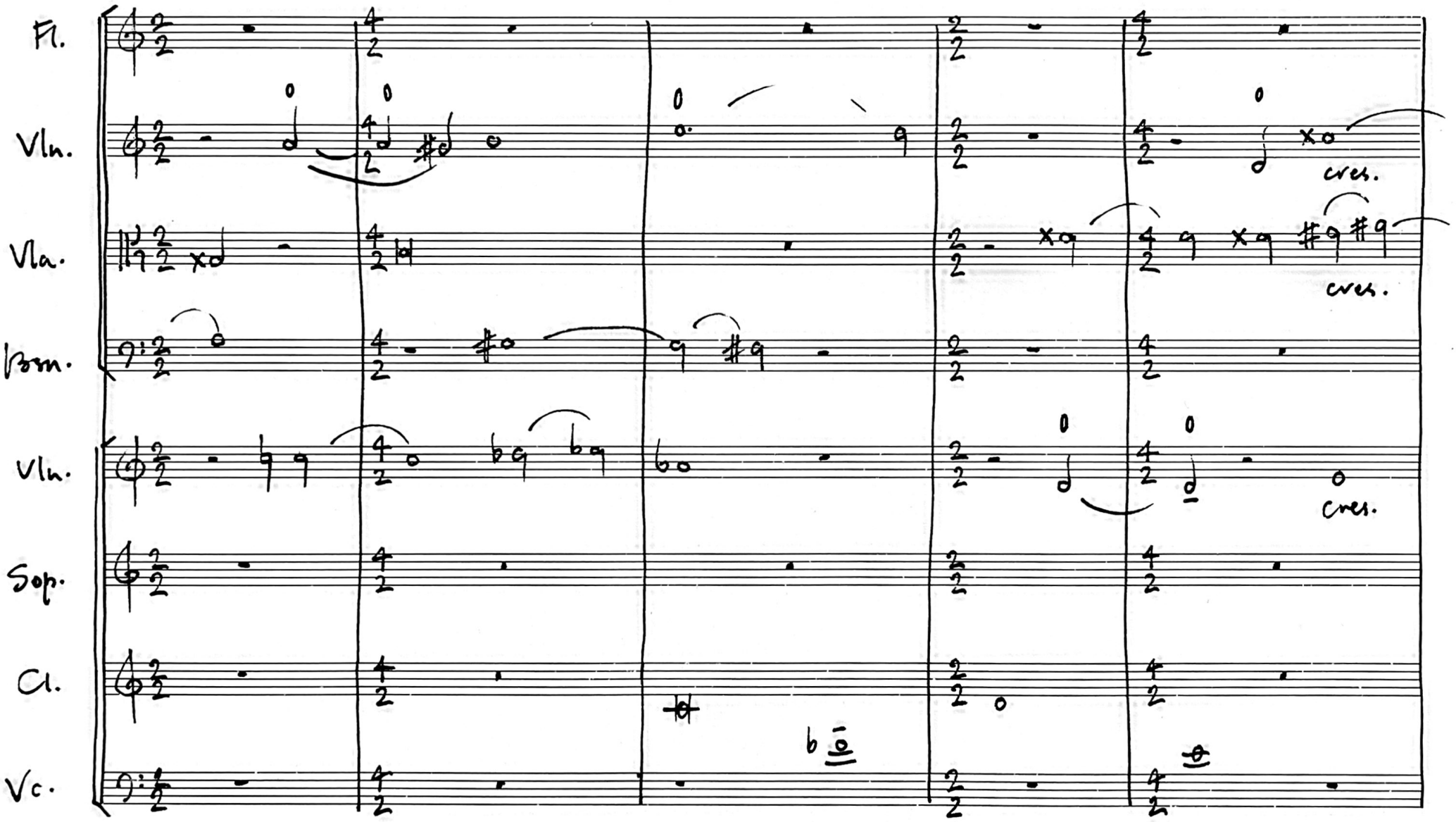
à jamais 2

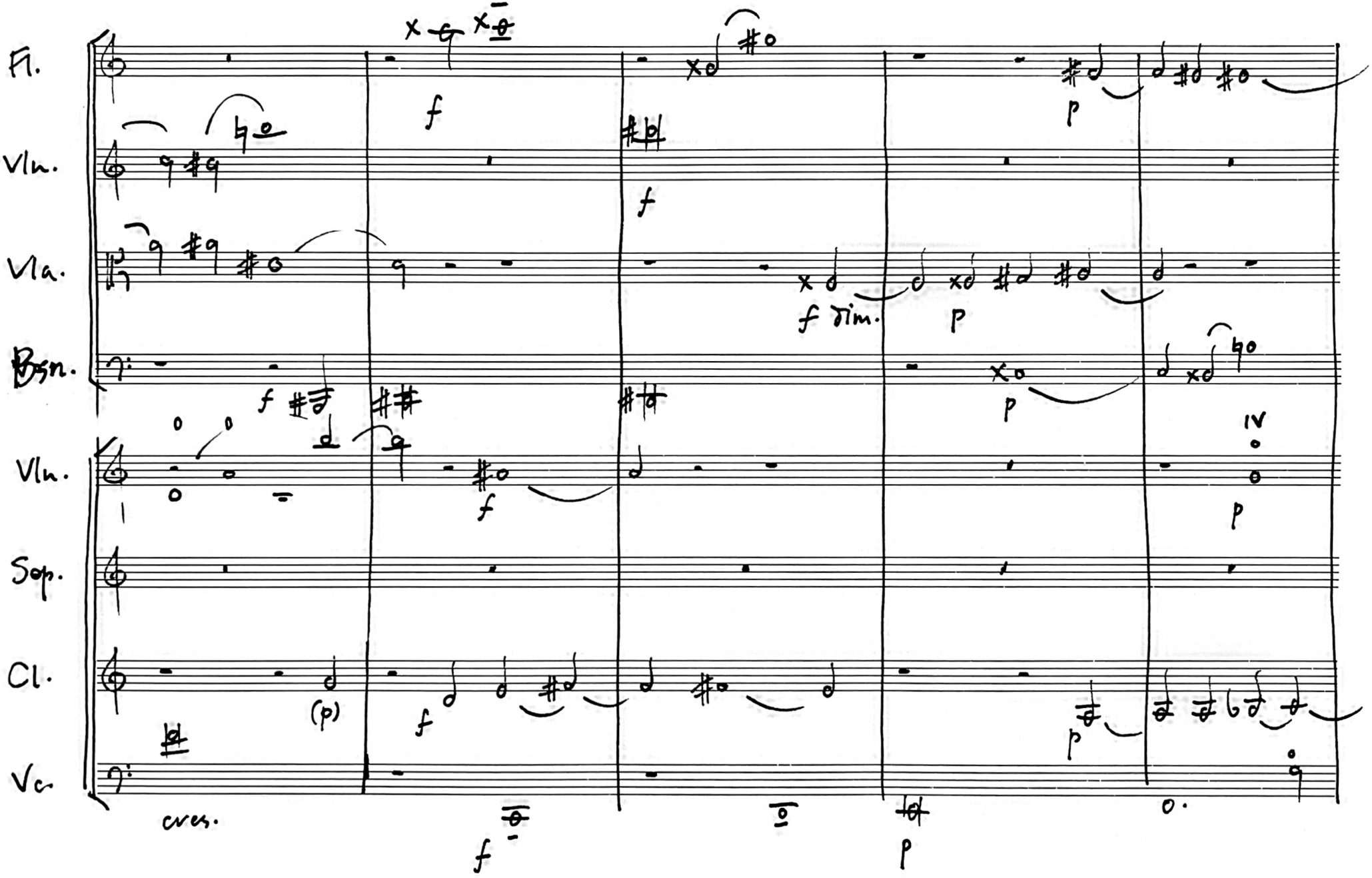
Stephane Crayton

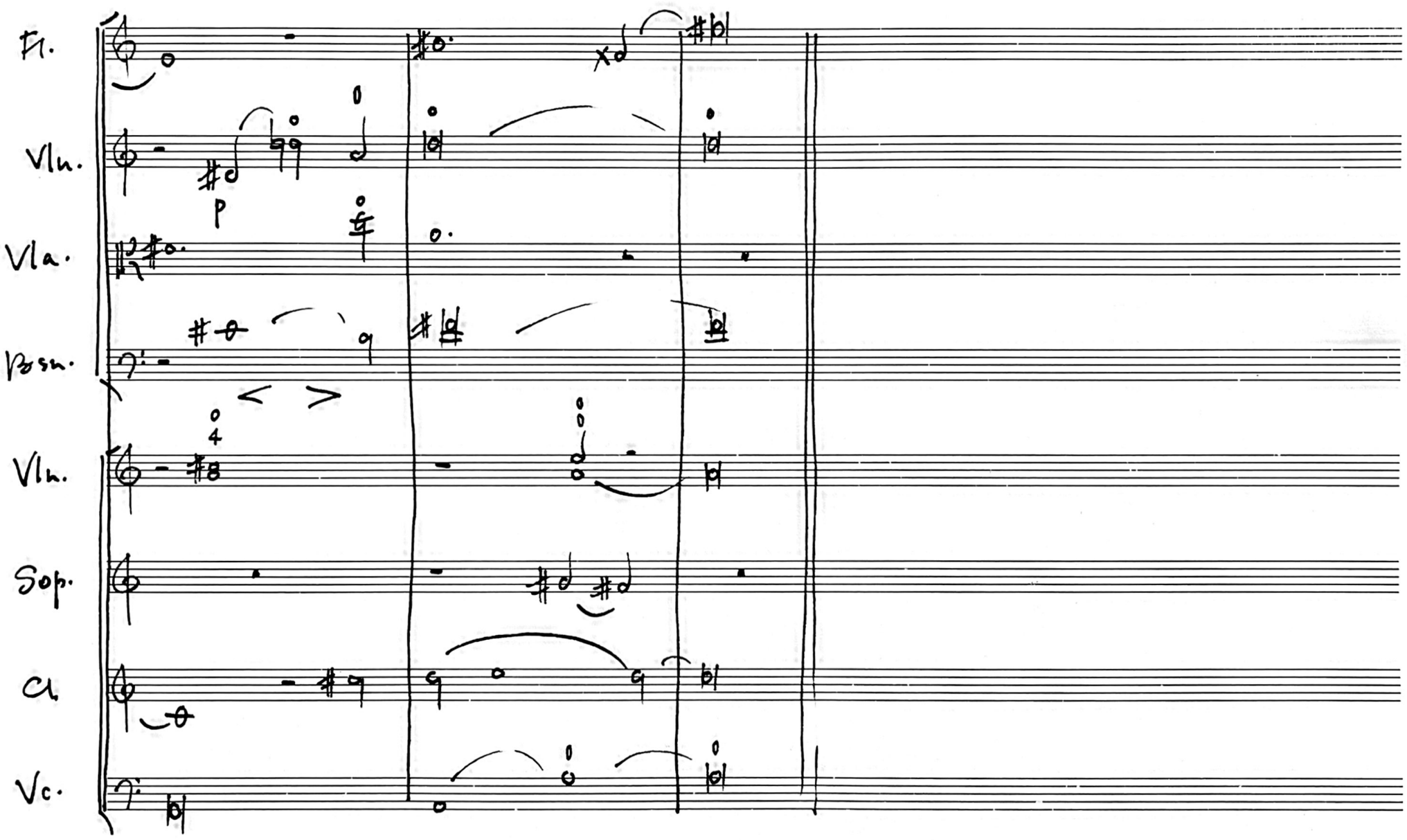



Fl.
Vln.
Vla.
Bsn.
Vln.
Sop.
Cl.
Bsn.


Fl.
Vln.
Vla.
Bsn.
Vln
Sop.
Cl
Vc.
Bsn.
(sustain)
IV


Fl.
Vln.
Vla.
Bsn.
Vln.
Sop.
Cl.
Vc.
cres.
cres.
cres.


Fl.
Vln.
Vla.
Bsn.
Vln.
Sop.
Cl.
Vc.
f
f dim.
p
(p)
cres.
IV


Fl.
Vln.
Vla.
Bsn.
Vln.
Sop.
Cl.
Vc.
p