Matthew Bromley

Nerthus

for solo piano
Nerthus

for solo piano

Programme Note:

In German paganism, Nerthus is a goddess associated with fertility. Also known as 'Terra Mater', or 'Mother Earth', she inspires this work through the concepts of fertility, nature, and the formation of new life. Here, she is symbolic of the natural process of rocks and crystals forming in the earth and returning to the earth. The material attempts to develop but rarely manages to do so beyond a few bars with most of the piece drawing on these opening few bars. Though there is a gradual build in intensity, by the end, it collapses to become even more sparse than the opening motif. The regular use of the lower registers of the piano are symbolic of the depths of the earth.

c. 2'45"
Nerthus
for solo piano

Matthew Bromley

Pedal lightly
Matthew Bromley

Al’s Icier Pee

for solo piano
Al's Icier Pee

for solo piano

Programme Note:

Al's Icier Pee, along with its sister piece, Al's Epic Leer, explores the parameters and boundaries of Schoenberg's method of twelve-tone technique. All features of the music should be as exaggerated as possible and fermatas should be held for as long as the performer is willing.

Performance Note:

All features of the music should be as exaggerated as possible and fermatas should be held for as long as the performer is willing.

cia. 2'
Matthew Bromley

Al’s Epic Leer

for solo piano
**Al's Epic Leer**
for solo piano

Programme Note:

*Al's Epic Leer*, along with its sister piece, *Al's Icier Pee*, explores the parameters and boundaries of Schoenberg’s method of twelve-tone technique. *Al's Epic Leer* has a number of recurring motives which should be brought out by the performer and the twelve bar introduction should be dramatic but controlled, with the main body of the work having a little more freedom.

Performance Note:

All features of the music should be as exaggerated as possible and fermatas should be held for as long as the performer is willing.

c. 2'
Al's Epic Leer

for solo piano

Matthew Bromley
Matthew Bromley

Not Just Yet

for mixed quintet
Not Just Yet

Instrumentation:

flute
clarinet in A
piano
violin
cello

Programme Note:

Not Just Yet responds to a macrophotographic image of calcite, taken from the private archives of Richard Weston. By tracking the features of the image: the lines, imperfections, and density of these features, Not Just Yet realises the image through changes in pitch, rhythm, articulations, and dynamics.

Performance Note.

Ottava markings in the piano apply to both staves.
Cross note heads indicate scratch tone.

Transposed Score
ca. 4'30"
Matthew Bromley

Jasper's Lament

for string quartet
Jasper’s Lament

for string quartet

Programme Note:

Jasper’s Lament is the first of five pieces in the ‘Jasper’ series, responding to a macrophotographic image of a slide of jasper from the private archives of Richard Weston. This piece directly responds to the image by tracking lines and other features, with each instrument responding uniquely to the image.

c. 2'30"
Matthew Bromley

Jasper's Regret

for string quartet
Jasper's Regret

for string quartet

Programme Note:

Jasper's Regret is the second of five pieces in the 'Jasper' series, responding to a macrophotographic image of a slide of jasper from the private archives of Richard Weston. This piece directly continues from the first of the series, Jasper's Lament. All pitch material is derived from Jasper's Lament combined with an approach to systematisation of rhythm similar to Messiaen's in Mode de valeurs et d'intensités.

ca. 3'30"
Matthew Bromley

Jasper Reborn

for string quartet
Jasper Reborn

for string quartet

Programme Note:

*Jasper Reborn* is the third of five pieces in the 'Jasper' series, responding to a pixellated version of a macrophotographic image of a slide of jasper from the private archives of Richard Weston. The system behind *Jasper Reborn* takes computer generated data from the image, in the form of RGB codes, Hex codes, and HSV codes, and transforms it into this short experimental piece.

c. 1'
Matthew Bromley

Jasper Rises

for wind quintet
Jasper Rises

Instrumentation:

flute
oboé
clarinet in A
horn in F
bassoon

Programme Note:

Jasper's Rises is the fourth of five pieces in the 'Jasper' series, responding to a pixelated version of a macrophotographic image of a slide of jasper from the private archives of Richard Weston. Jasper Rises combines the approach used in Jasper Reborn to produce opening homophonic material with methods used in earlier Jasper works to create a contrasting second section.

Score in C
c.a. 2'
Matthew Bromley

Jasper Reigns

for string quartet
Jasper Reigns
for string quartet

Programme Note:

Jasper's Reigns is the final of five pieces in the 'Jasper' series, responding to a pixellated version of a macrophotographic image of a slide of jasper from the private archives of Richard Weston. Jasper Reigns acts as an extension of the methodology behind Jasper Rises. This time, the music is split into five sections, alternating between the opening homophonic material and the melodic line approach, both as seen in Jasper Rises.

ca. 3'
Matthew Bromley

Jasper's Farewell

for string quartet
Jasper’s Farewell

for string quartet

Programme Note:

Jasper’s Farewell is a departure from the Jasper series of works, with the basis for material taken from Jasper’s Regret. Each of the three movements takes a different, intuitive compositional approach to material selection, with every movement containing a full iteration of Jasper’s Regret.

Performance Note:

Cross note heads indicate scratch tone.

c. 13’30”
Jasper's Farewell
for string quartet

Unsettled $\frac{4}{4} = 88$

Matthew Bromley

Violin I

Violin II

Viola

Violoncello

Vln. I

Vln. II

Vla.

Vc.
Without expression \( \frac{1}{4} = 54 \)

Vln. I

\( \text{mp sempre} \)
\( \text{muito legato} \)
\( \text{con sord.} \)
\( \text{arco} \)

Vln. II

\( \text{mp sempre} \)
\( \text{muito legato} \)
\( \text{con sord.} \)
\( \text{arco} \)

Vla.

\( \text{mp sempre} \)
\( \text{muito legato} \)
\( \text{con sord.} \)
\( \text{arco} \)

Vc.

\( \text{mp sempre} \)
\( \text{muito legato} \)
Matthew Bromley

Holotrix(b.2)

for chamber ensemble
Holotrix(b.2)

Instrumentation:
flute
oboe
cor anglais
clarinet in A
bassoon
horn in F
trumpet in B♭
trombone
violin
viola
violoncello
double bass

Programme Note:

Holotrix(b.2) is intended to push the limits of systematisation of music. The first movement is entirely freely composed, with the exception of the pitch material, which is serial. Across the next eleven movements, the composer's free-choice is gradually diminished, until the final movement, where the pitch, instrumentation, rhythm, dynamics, articulations, and register are dictated entirely by the system.

Score in C
c. 22'
VI: Hexatrix

\( \frac{j}{66} \)

C. A.

Bsn.

Hn.

Tpt.

Vla.

Db.

\( \frac{j}{72} \)
VIII: Octotrix

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\[ j = 96 \]

Fl. \[ p \]

C. A. \[ \text{ff} \]

Cl. \[ \text{ff} \]

Bsn. \[ \text{mf} \]

Hn. \[ \text{pp} \]

Tpt. \[ \text{mp} \]

Vla. \[ \text{mf} \]

Db. \[ p \]
IX: Entrix

\( \text{\( \text{\( J = 90 \)} \)} \)

Fl.

C. A.

Cl.

Bsn.

Hn.

Tpt.

Vln.

Vla.

Db.
XI: Hendecatrix

\( j = 72 \)

Fl.

Ob.

C. A.

Cl.

Bsn.

Hn.

Tpt.

Vln.

Vla.

Vc.

Db.
Matthew Bromley

Holotrix 2

for chamber ensemble
Holotrix 2

Instrumentation:
flute
oboé
cor anglais
clarinet in A
bassoon
horn in F
trumpet in Bb
trombone
violin
viola
violoncello
double bass

Programme Note:

Holotrix 2 is intended to push the limits of systematisation of music. The second complete work of the 'Holotrix' series, it aims to exhibit the potential of the Holotrix system. The freely composed first movement, provides rhythmic material for the second movement, where the pitch, instrumentation, rhythm, dynamics, articulations, and register are dictated entirely by the system.

Score in C
c.a. 4'30"

II: Dodecatrix

Fl. $j = 66$

Ob.

C. A.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Vln. 1

Vla.

Vc.

Db.
Matthew Bromley

Prelude

for solo piano
Prelude

for solo piano

Programme Note:

Prelude is a study in composition based on systematic styles of Schoenberg and Satie. A series of harmonic techniques, such as serialism and hexachordal inversionsal combinatoriality are interfused with a Satien approach to organisation of rhythm.

c. 4'50"
Matthew Bromley

Revolutions

for chamber ensemble
Revolutions

Instrumentation:
cor anglais
clarinet in Bb
bassoon
horn in F
trumpet in C
viola
violoncello

Programme Note:

Revolutions is a three-movement work for seven instruments, systematically drawn from Prelude. Each of the three movements comprises a full iteration of Prelude, which is itself a rotation of pitch and rhythmic cycles, each of which is a revolution of rhythmic cycles of a sequence of rhythmic cells.

Score in C
ca. 10'
\( \text{= 69 swelling} \)

C.A.

Cl.

Bsn.

Hn.

C Tpt.

Vla.

Vc.

C.A.

Cl.

Bsn.

Hn.

C Tpt.

Vla.

Vc.
$\frac{1}{2} = 120$ playfully frenetic

all instruments should play as evenly as possible - no solos
Matthew Bromley

Jasper's Regret

for string quartet
Jasper's Regret
for string quartet

Performance Note:

Jasper's Regret is the second of five pieces in the 'Jasper' series, responding to a macrophotographic image of a slide of jasper from the private archives of Richard Weston. This piece directly continues from the first of the series, Jasper's Lament. All pitch material is derived from Jasper's Lament combined with an approach to systematisation of rhythm similar to Messiaen's in Mode de valeurs et d'intensités.

c. 3'30"
Matthew Bromley

Holotrix

for chamber ensemble
Holotrix

Instrumentation:
flute
oboé
cor anglais
clarinet in A
bassoon
horn in F
trumpet in Bb
trombone
violin
viola
violoncello
double bass

Performance Note:

Holotrix is intended to push the limits of systematisation of music. The first movement is entirely freely composed, with exception to the pitch material, which is serial. Across the next eleven movements, the composer’s free-choice is gradually diminished, until the final movement, where the pitch, instrumentation, rhythm, dynamics, articulations, and register are dictated entirely by the system.

Score in C
ca. 5’