Bright Paths to New Worlds

for orchestra
by David John Roche
When I first started writing *Bright Paths to New Worlds* I wanted the music to relate aesthetically to the positive impact that a safe education and upbringing can have on a person, a family, and a community. The opening section was written in the familial home of two of my students; I find their excitement and happiness when making music extremely engaging, they remind me of when I started learning to play an instrument, and recalling the way they approach their music making helps me to find more enjoyment in the composition and performance of my own pieces. It was in this environment that I composed the uplifting, nostalgia-tinged musical idea that one hears at the start of the piece (the quintuplet figure in bar 1). The celebratory aspect of this composition was also inspired as a response to educational funding cuts – a particular concern for me as, had these cuts been in place during my youth, I would not have progressed as a musician. I wanted *Bright Paths to New Worlds* to be a jubilant anthem in praise and support of education.

Following on from this initial period of composition, I wrote *Bright Paths to New Worlds* in lots of different - some unusual - places; my home in Cambridge, somewhere in Cardiff near a flat I used to live in, the Artic explorer John Rae’s house on Orkney, a renovated farmhouse in Cornwall, and on a riverboat bar in Prague. Writing in different places pushed me into different compositional perspectives and this caused the journey and goal of the composition to become quite unclear which led me to think about musically representing the idea of reaching for something that we have yet to discover. This piece came to be about supporting people as they transform and develop during their journey in to an unknown – perhaps great – future. The idea of personal transformation is reflected in the musical development of the C major opening (naive, youthful exuberance) to the 16-note chords at the end of the piece (the new, the unknown).

### Instrumentation

- Piccolo
- Flute
- 2 Oboes
- 2 Clarinets in Bb
- 1 Bassoon
- 1 Contrabassoon (use a bassoon if a contrabassoon is not available)
- 2 Horns in F (with mutes)
- 2 Trumpets in Bb (with Harmon mutes)
- Violins 1 (minimum of 6 players)
- Violins 2 (minimum of 6 players)
- Violas (minimum of 4 players)
- Violoncellos (minimum of 4 players)
- Double Basses (minimum of 2 players, 1 player requires a C foot joint)

### Notes to strings

*Divisi:* ‘div. ord.’ is an indication to divide at the desk this is usually shortened to ‘div.’.

In more complex sections of the piece the players are labeled according to desk with an Arabic number (1 is desk 1, 2 is desk 2, 3 is desk 3, etc.) and their position as an inside or outside player is indicated with a letter, ‘a’ or ‘b’: ‘a’ is the outside-desk player ‘b’ is the inside-desk player.

For example, a part labeled ‘2a’ should be performed by the outside player of the second desk, a part labeled ‘1’ should be performed by the entire first desk, a part labeled ‘1-2’ should be performed by the first and second desks.

This score is in C with all instruments sounding as written.
Duration: approximately 10 minutes
Bright Paths to New Worlds
written for the London Graduate Orchestra
as part of Sound and Music’s Portfolios scheme

DAVID JOHN ROBIE
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