Choose the Rising Fire

for 10 players
David John Roche
Choose the Rising Fire
for 10 players

by David John Roche

During the composition of Choose the Rising Fire I was interested in the work of several artists and writers; Yukio Mishima’s novel The Temple of the Golden Pavilion, a few of Aldous Huxley’s later books, the luminous and fiery art of Frans Widerberg (particularly I Og Over Vannet), Thea Djordjadze’s and Rosemarie Trockel’s A Ship so Big, a Bridge Cringes, and the cold, isolated art of R. H. Quaytman.

The Mishima and Djordjadze/Trockel came to mind because of their engagement with the idea of destruction as a form of renewal, a path towards a freer, more liberated lifestyle. Trockel has purposely burnt some of her artworks and Mishima’s novel follows the pathology of obsession that leads a young man to set fire to a Buddhist temple. In Choose the Rising Fire I wanted to engage with the idea of over-distorting and annihilating musical material as a means of creating intense structural events, particularly closing passages. Widerberg’s paintings inspired a sense of drive, heat, and scale. This amalgam of influences formed a poetic image significant for the final third of the composition - a musical fire rising and burning until the motifs and developmental processes turn to ash.

The opening of the work is much colder, akin to R. H. Quaytman’s art. The rhythmic aspect of this section was influenced by my experiences of walking and listening to music. Most of the music I listen to when walking has a clear, simple relationship to a single pulse. When one walks in time to this music the pace is steady and even. Occasionally the unevenness of the ground would disrupt the rhythm of my walking. In response to the disjunction between the pace of my walking and the pulse of the music I was listening to I decided to write a piece of music in which two pulses of the same tempo, starting at different points, were simultaneously implied. Beats within each of these pulses are expanded and contracted to mirror the altered pace of my walking; riff-based, pulse-driven music with an unstable ebb and flow. I wanted Choose the Rising Fire to evoke a sense of bleak isolation, control, and concentration leading towards a brutal, hot ending. The eventual sense being that renewal and change can be good things.

Instrumentation

1 flute
1 oboe
1 clarinet in Bb
1 bassoon
1 horn in F
1 harp
2 violins
1 viola
1 violoncello

This score is written in C
Duration: approximately 7 and a half minutes
Notes to performers

If you have any queries regarding the score and parts please contact David Roche at d_roche@hotmail.co.uk.

Notes to woodwind

1. Crossed noteheads are an indication to blow air through the instrument to produce a hissing or fizzing noise. This is often used in conjunction with key clicks (always noted on the score).

2. Where possible, microtonal pitches should be affected by implementing a specific fingering.

Notes to horn in F

1. Crossed noteheads are an indication to blow air through the instrument to produce a hissing or fizzing noise. This is often used in conjunction with trills (always noted on the score).

2. Where possible, microtonal pitches should be affected by finding an appropriate harmonic.

Notes to Harp

1. Five strings are microtonally tuned, these must be prepared before a performance – a tuning chart is included (bar 1), changing pedal positions generates all microtonal pitches in the piece.

2. Harmonics are notated an octave below sounding.

3. Jagged lines leading away from crossed noteheads are instructions to scrape the indicated strings along their length (bars 93-94), different strings are sounded following this performance direction. Crossed noteheads without the jagged lines (bars 63-64) indicate a slower scrape up or down the length of the indicated string, in these cases the string being scraped will be resounded, the finger scraping the string will slide to one side to pluck the string.

4. Triangular noteheads (bar 149) above or below the stave are an indication to play the highest or lowest pitches possible (used during glissandi).

4. Glissandi with an arrowhead are an indication to play glissandi in the direction of the arrow.

Notes to strings

1. Crossed noteheads are an indication to mute the strings with the non-bowing hand.

2. Triangular noteheads above the stave are an indication to play the highest pitch possible.

3. Natural harmonics are notated at sounding pitch.

4. Glissandi with an arrowhead are an indication to slide the left hand away in the direction of the arrow.
**Ensemble layout**
This is a suggested ensemble layout.

```
HARP      CLA  HORN
OBOE      BSN
FLUTE     VLN.2  VLA
VLN.1  VLN.2  VLA  VC
```
Choose the Rising Fire

=50 Leggiero, expressivo

Flute

Oboe

Clarinet in Bb

Bassoon

Horn in F

Hay

Violin I

Violin II

Viola

Violoncello

Da capo

p expressivo

ppp piatto

p expressivo

ppp piatto

p expressivo

ppp piatto

p expressivo

ppp piatto

f
tacet

mm

mf deciso, sempre l.v.

mp brioso

pp expressivo

p

pp

pp

pp expressivo

p

pp

pp

pp expressivo

pizz., sul pont.

ppo

sorrevole, delicato

Daavid John Rochhe

2014
Becoming more driven and clear
Cj=80 Grazioso, incalzando

senza vib.

Brilliante

norm.

sul pont. norm.

Vln. I

ff

Brilliante

Vln. II

Brilliante

Vla.

Brilliante

Vc.

Brilliante
O Poco a poco intenso

F Fl.

Ob.

Cl.

Bsn.

Hn.

Vln. I

Vln. II

Vla.

Vc.

O Poco a poco intenso

solo

norm.

f deciso con gracia

mf

ff

mf

f

mf

f

mf

f

mf

ff
Fl.

Ob.

Cl.

Bsn.

Hn.

Hp.

Vln. I

Vln. II

Vla.

Vc.

blow air through instrument (produce an audible, hissing noise)

piangevole

blow air through instrument (produce an audible, hissing noise)

piangevole

blow air through instrument (produce an audible, hissing noise)

piangevole

blow air through instrument (produce an audible, hissing noise)

piangevole

blow air through instrument (produce an audible, hissing noise)

morendo

morendo

morendo

morendo
blow air through instrument (produce an audible, hiss-like sound)

I.v. a niente

PPP