

# APPARITIONS

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Thomas Nicholson  
(2014)

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Flute

Clarinet

Violin

Violoncello

Piano

\*\*\*\*\*

*Commissioned by the Bathurst Chamber Music Festival*

Thomas Nicholson

## **Apparitions (2014)**

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### **PERFORMANCE NOTES**

*GENERAL* *Hauptstimme* indications have been included in the score to indicate parts of the instrumentation that should be brought out of the other instruments' textures. That said, the integrity of the equal balance within the ensemble should not be ignored and no one instrument is ever really more important than the others (apart from possibly measures 19 through 25).

*FLUTE* The fingerings for extended techniques such as multiphonics were taken from "The Techniques of Flute Playing" by Carin Levine, reprinted in 2003 by Bärenreiter. The dynamics written for the multiphonic passages should be considered and the player should strive to reach these levels, although physical limitations are also taken into consideration by the composer. The harmonic written in the final two measures should be as quiet as possible; it is the fifth partial of its fundamental.

*CLARINET* - The fingerings for extended techniques such as multiphonics were taken from "New Directions for Clarinet" by Phillip Rehfeldt, printed in 1977 by University of California Press. The dynamics written for the multiphonic passages should be considered and the player should strive to reach these levels, although physical limitations are also taken into consideration by the composer.

*VIOLIN & CELLO* The more complicated rhythmic notation in measures 31 through 38 are meant to represent an anxiousness and ought to be played as accurately as possible.

*PIANO* Sections of the piece are to be played inside the piano on the strings: square note-heads represent notes that are either plucked or are played as a glissando (cf. the opening). The grace notes in measure 60 should be played as fast as possible. The arrows in measure 82 represent directional glissandi indeterminately and the diamond in measure 83 represents the region where the pianist should gently slap the strings. In measure 86, the pianist will run his finger along the A-string indicated while striking the key to sound the various harmonics. The notes in measure 88 will sound as written and will therefore be played on the strings an octave lower at the location of the first harmonic (half way along the string) these are also struck by the hammers.

## PROGRAM NOTES

*Apparitions* was written for the Bathurst Chamber Music Festival's new music concert celebrating the local myth of the Phantom Ship. Less concerned with an actual narrative, the piece expresses rather the atmospheric, emotional, and psychological effects that one might experience at the sighting of such a phenomenon. The opening sets the composition's backdrop with a slowly developing atmosphere in which individual instruments appear one by one out of the texture, representing the still yet eerily moonlit waters. After a transition, the violin plays a plaintive folksong native to New Brunswick's northern region which the composer discovered during his research. Slowly, the ship finally begins to emerge accompanied by anxiety and restlessness, especially in the strings. This section heralds echoes and remembrances of the folksong in the piano juxtaposed with a gradually decaying sense of intonation around it as the piece ventures into microtonal inflections: the viewer's sense of being changed after having seen the Phantom Ship. When the ship finally disappears, the "still waters" from the opening are heard once again at the end, but things are not as settled as before, and the piece comes to close quietly though not decisively.

for David Scott  
**Apparitions**  
(2014)

Thomas Nicholson (b. 1995)

**♩ = 40**

Flute: *pp* senza vib. *ppp* respirare quando necessario

Clarinet in B $\flat$ : *pp* respirare quando necessario *ppp* 0'19.5" *p*

Violin: *pp* senza vib. *ppp* archeggio libero 0'27"

Violoncello: *pp* senza vib. *ppp* archeggio libero

Piano: *pp* sulle corde (l.v.) sulle corde

**♩ = 40**

Fl.: 0'30.5" poco vib. *p* senza vib. perd. 0'48"

Cl. B $\flat$ : perd. 0'48"

Vln.: poco vib. *p* senza vib. perd. 0'48"

Vc.: poco vib. *p* senza vib. perd. 0'36" 0'48"

Pno.: *sf* 0'30" *pppp* sulle corde 0'48"

# Apparitions

Fl. *pp* *1'00"*

Cl. B $\flat$  *pp* *1'00"*

Vln. *pp* *1'00"*

Vc. *pp* *1'00"*

Pno. *pp* *1'00"*

*8va*

*p* *3:2* *3:2* *ppp*

come ghiaccioli

Fl. *ppp* *mf* *pp* *mp*

Cl. B $\flat$  *ppp* *mf* *pp* *mp*

Vln. *ppp* *mf* *pp* *mp* *3:2*

Vc. *ppp* *mf* *pp* *mp*

Pno. *pp* *3:2* *3:2* *8va* *perd.*

come prima

# Apparitions

Musical score for measures 16-18, featuring Flute (Fl.), Clarinet in B-flat (Cl. Bb), Violin (Vln.), Viola (Vc.), and Piano (Pno.).

- Fl.:** Starts at *pp*, moves to *mf* for a melodic phrase, then *p* for a sustained note.
- Cl. Bb:** Sustained notes, moving from *pp* to *mp*.
- Vln.:** Sustained notes, moving from *pp* to *mp*.
- Vc.:** Sustained notes, moving from *pp* to *mp*.
- Pno.:** Features a triplet in the left hand and chords in the right hand, moving from *mf* to *p*.



Musical score for measures 19-21, featuring Flute (Fl.), Clarinet in B-flat (Cl. Bb), Violin (Vln.), Viola (Vc.), and Piano (Pno.).

- Fl.:** Starts at *pp* with a triplet, then rests.
- Cl. Bb:** Sustained notes, moving from *pp* to *p*.
- Vln.:** Starts at *pp*, then *p* with *espress.* marking, and *ppp* at the end. Includes *sul D* and *sul G* markings.
- Vc.:** Starts at *pp*, then *p* with *pizz.* marking and *come accompagnamento di chitarra* instruction. Includes triplet markings.
- Pno.:** Starts at *pp*, then *ppp*. Includes *rit.* marking and tempo  $\bullet = 56$ .

# Apparitions

Fl. *22*

Cl. B $\flat$

Vln. *22* *mp* *ord.*

Vc. *mp* *3:2* *3:2* *3:2* *3:2*

Pno. *22* *3:2* *pp* *8va* *3:2* *ppp* *come ghiaccioli* *8va* *3:2*



Fl. *24*

Cl. B $\flat$

Vln. *24* *mf* *lentamente piegando* *p* *3:2*

Vc. *mf* *3:2* *p* *3:2*

Pno. *24* *mf* *pp* *3:2*



# Apparitions

Musical score for measures 26-31. The score is for five instruments: Flute (Fl.), Clarinet in B-flat (Cl. B $\flat$ ), Violin (Vln.), Viola (Vc.), and Piano (Pno.).

- Fl.:** Starts at measure 26 with a *p* dynamic, moving to *mf* and then *mp*. A fermata is placed over the final note in measure 31.
- Cl. B $\flat$ :** Starts at measure 26 with a *p* dynamic, moving to *mf* and then *mp*.
- Vln.:** Starts at measure 26 with a *mf* dynamic, moving to *mp*.
- Vc.:** Starts at measure 26 with a *mp* dynamic, moving to *mp*. An *arco* marking is present in measure 31.
- Pno.:** Features complex chordal textures with triplets (3:2) and *8va* markings. Dynamics range from *p* to *mp*.

Musical score for measures 28-31. The score is for five instruments: Flute (Fl.), Clarinet in B-flat (Cl. B $\flat$ ), Violin (Vln.), Viola (Vc.), and Piano (Pno.).

- Fl.:** Starts at measure 28 with a *mf* dynamic and a *con forza!* marking. It transitions to *fp* and *frullato* in measure 30, ending with a *molto* dynamic and a fermata in measure 31.
- Cl. B $\flat$ :** Starts at measure 28 with a *mf* dynamic and a *con forza!* marking. It transitions to *fp* and *frullato* in measure 30, ending with a *molto* dynamic and a fermata in measure 31.
- Vln.:** Starts at measure 28 with a *mf* dynamic and a *con forza!* marking. It transitions to *fp* and *molto tremolo* in measure 30, ending with a *molto* dynamic and a fermata in measure 31.
- Vc.:** Starts at measure 28 with a *mf* dynamic and a *con forza!* marking. It transitions to *fp* and *molto tremolo* in measure 30, ending with a *molto* dynamic and a fermata in measure 31.
- Pno.:** Features complex chordal textures with triplets (3:2) and *8va* markings. Dynamics range from *mf* to *ffz*.

# Apparitions

♩ = 56



Fl. *pp*

Cl. B $\flat$  *pp*

Vln. *pp* 6:4 3:2 3:2 3:2

Vc. *pp* *gliss.* 3:2

Pno. *pp* 56

Fl. *pp*

Cl. B $\flat$  *f* *p* 3:2 *H* 3:2

Vln. *f* *pp* *sul G* 3:2 7:4 3:2 7:4

Vc. *mf* *gliss.* 3:2 7:4 3:2

Pno. *mf* 56

# Apparitions

rit. -----  $\text{♩} = 40$

Fl. *poco* *pp* *perd.*

Cl. B $\flat$  *p* *mf* *pp* *perd.*

Vln. *p* *gliss.* *pp* *ppp*

Vc. *p* *pp* *ppp* *sul G*

Pno. *ppp* (l.v.)

**||**

$\text{♩} = 56$

Fl. *ppp*

Cl. B $\flat$  *ppp*

Vln. *pp* *6:4* *3:2* *3:2* *3:2*

Vc. *pp* *gliss.* *3:2*

Pno. *pp* *3:2* *8va - - 1*

# Apparitions

Musical score for measures 37-44. The score is for a woodwind and string ensemble. The instruments are Flute (Fl.), Clarinet in B-flat (Cl. B $\flat$ ), Violin (Vln.), Viola (Vc.), and Piano (Pno.). The time signature is 3/4. The key signature has one sharp (F#). The score includes various dynamics such as *f*, *p*, *pp*, and *mf*. There are also performance markings like *gliss.*, *sul G*, and *7:4* (trill). The Flute part has a *3:2* trill. The Clarinet part has a *3:2* trill. The Violin part has a *7:4* trill. The Viola part has a *3:2* trill. The Piano part has a *mf* dynamic. The score ends with a double bar line and a repeat sign.

Musical score for measures 38-44. The score is for a woodwind and string ensemble. The instruments are Flute (Fl.), Clarinet in B-flat (Cl. B $\flat$ ), Violin (Vln.), Viola (Vc.), and Piano (Pno.). The time signature is 3/4. The key signature has one sharp (F#). The score includes various dynamics such as *f*, *ff*, *mf*, *mp*, and *sf*. There are also performance markings like *frullato*, *pizz.*, *arco*, *molto tremolo*, *gliss. sul. arm.*, and *9:8* (trill). The Flute part has a *frullato* marking. The Clarinet part has a *3:2* trill. The Violin part has a *9:8* trill. The Viola part has a *3:2* trill. The Piano part has a *mf* dynamic. The score ends with a double bar line and a repeat sign.

# Apparitions

Musical score for measures 40-41, featuring Flute (Fl.), Clarinet in B-flat (Cl. Bb), Violin (Vln.), Viola (Vc.), and Piano (Pno.).

- Fl.:** *mp* (measures 40-41), *mf* (measure 42), *rit.* (measure 42)
- Cl. Bb:** *mf* (measures 40-41), *f* (measure 42)
- Vln.:** *mf* (measures 40-41), *f* (measure 42)
- Vc.:** *mf* (measures 40-41), *f* (measure 42)
- Pno.:** *p* (measure 40), *mp* (measures 40-41), *mf* (measure 42)

Measures 40-41 contain 3:2 triplets. Measure 42 includes a *rit.* marking and a *frullato* marking.

Musical score for measures 42-43, featuring Flute (Fl.), Clarinet in B-flat (Cl. Bb), Violin (Vln.), Viola (Vc.), and Piano (Pno.).

- Fl.:** *f* (measures 42-43), *rit.* (measure 42), *fp* (measure 43), *f* (measure 43), *ff* (measure 43), *frullato* (measure 43)
- Cl. Bb:** *f* (measures 42-43)
- Vln.:** *f* (measures 42-43)
- Vc.:** *f* (measures 42-43)
- Pno.:** *f* (measures 42-43), *sfz* (measure 42), *f* (measure 43), *rit.* (measure 42)

Measures 42-43 include tempo markings:  $\text{♩} = 40$  (measures 42-43),  $\text{♩} = 56$  [♩ = 112] (measure 43). Measure 43 includes a *rit.* marking and a *frullato* marking.

Apparitions

46

Fl. *mf* 3:2

Cl. B $\flat$  *mf* *f* *mp* 3:2

Vln. *p* *p*

Vc. *p* *p*

Pno. *mf* 3:2



48

Fl. *ff* *p* rit. ----- ♩ = 104

Cl. B $\flat$  *ff* *p*

Vln. *mf* 3:2

Vc. *ff* *mf* *mp* *f* *gliss.* *p* *pizz.* *arco*

Pno. *ff* *mp* *p* rit. ----- ♩ = 104

8<sup>va</sup> -----

# Apparitions

52

Fl. *f*

Cl. B $\flat$  *mp* *p* *mf*

Vln. *mp* *f*

Vc. *pizz.* *p* *f*

Pno. *mp* *mf*

54

Fl. *mf*

Cl. B $\flat$  *p*

Vln. *mp*

Vc. *pizz.* *mp* *mf*

Pno. *mp* *p*

Apparitions

56 *rit.* *a tempo*

Fl. *mp* *f* *mp*

Cl. B $\flat$  *mp* *f* *mf* *f*

Vln. *f*

Vc. *arco* *mp* *f* *pizz.* *f* *ff*

Pno. *mp* *f* *mf* *sfz*

58

Fl. *f* *ff* *mf*

Cl. B $\flat$  *mf*

Vln. *mf* *f*

Vc. *f* *ff* *mf*

Pno. *f* *ff* *mf* *sfz*



# Apparitions

60

Fl. *mp*

Cl. B $\flat$  *mf* *fp*

Vln.

Vc.

Pno. *f* *sfz*

61

Fl. *ff* *frullato* *fp*

Cl. B $\flat$  *ff* *fp*

Vln.

Vc. *ff* *gliss.* *fp*

Pno. *ff* *f*

## Apparitions

♩ = 72

63

Fl.

Cl. B♭

Vln.

Vc.

Pno.

*pizz.*

*p*

*pp*

absolutamente idillio

3:2

3:2

66

Fl.

Cl. B♭

Vln.

Vc.

Pno.

*pppp*

*gliss.*

*arco*

*pppp*

*arco*

*ppp*

*gliss.*

3:2

3:2

3:2

*mp*

# Apparitions

This musical score is for the piece "Apparitions" and is page 15. It features six staves: Flute (Fl.), Clarinet in B-flat (Cl. B♭), Violin (Vln.), Viola (Vc.), Piano (Pno.), and Percussion (perd.).

The score is divided into two systems. The first system begins at measure 68. The Flute, Clarinet in B-flat, Violin, and Viola parts play a melodic line with dynamics ranging from *ppp* to *p*. The Piano part has a rhythmic accompaniment in the left hand, marked *pp*. The Percussion part is marked *perd.*. The second system begins at measure 72. The Flute part has dynamics of *pp*, *mp*, *pp*, *mp*, *p*, and *ppp*. The Clarinet in B-flat part has dynamics of *pp*, *mp*, and *pp*. The Violin and Viola parts have dynamics of *pp*, *mp*, and *pp*. The Piano part has a dynamic of *p*. The Percussion part is marked *perd.*. The score includes various musical notations such as slurs, accents, and dynamic markings.

♩ = 40

76

Fl. *pp* *senza vib.* *respirare quando necessario* *gliss.* *ppp* *poco vib.*

Cl. B♭ *pp* *respirare quando necessario* *p* *perd.*

76

Vln. *pp* *senza vib.* *archeggio libero* *ppp* *gliss.* *poco vib.* *p*

Vc. *pp* *senza vib.* *archeggio libero* *ppp*

76

Pno. *pp* *sulle corde* *(l.v.)* *sulle corde* *sf*

82

Fl. *p* *senza vib.* *perd.*

Cl. B♭ *gliss.*

82

Vln. *senza vib.* *perd.* *senza vib.*

Vc. *poco vib.* *p* *perd.*

82

Pno. *mp* *glissando sulle corde* *p* *schiaffeggiare le corde* *pppp* *sulle corde*



# Apparitions

The musical score is for the piece "Apparitions" and consists of five staves: Flute (Fl.), Clarinet Bb (Cl. Bb), Violin (Vln.), Viola (Vc.), and Piano (Pno.). The score is in 3/4 time and begins with a dynamic marking of *pp* (pianissimo) and a tempo marking of *quasi*. The Flute part includes a box labeled "armonica" with a circled "-14g" below it, and a "lunga" (long) marking above a note. The Clarinet Bb part has a "lunga" marking above a note. The Violin part has a "lunga" marking above a note. The Viola part has a "lunga" marking above a note. The Piano part has a "lunga" marking above a note. The score includes various musical notations such as slurs, accents, and dynamic markings like "perd." (perdere).

Victoria, March 2014