Nigel Keay

Sitting in the Ruins

Notice de l'œuvre

C'est en décembre 2017, suite à ma participation au Forum des nouveaux répertoires pédagogiques du Conservatoire du centre Mozart à Paris que j'ai eu l'idée de composer une œuvre pour des instruments à hanche double. A cette occasion, Marika Lombardi avait demandé à une jeune hautboïste de jouer ma sonate pour hautbois. Quelques mois plus tard, au début du mois de mai 2018 une visite à l'Abbaye de Chaalis au moment où je terminais d'écrire ce trio pour deux hautbois et basson m'a inspiré le titre de l'œuvre, « Assis au milieu des ruines ». Mon intention était d'écrire une œuvre fondée à partir d'un matériau traditionnel mélodique qui puisse être abordé par des musiciens en cours d'apprentissage tout en restant harmoniquement intéressant pour des musiciens de tout niveau.

Au cours de la table ronde du forum pédagogique, des questions relatives à l'esthétique contemporaine musicale furent abordées, et en particulier la question de l'utilité de désigner par l'épithète « contemporain » les musiques actuelles, étant donné la nature souvent polémique de ce qui est considéré comme digne d'une transmission culturelle. Dans ce cadre, le titre « Assis au milieu des ruines » peut être considéré comme une référence indirecte aux fondamentaux de la musique, quelque soit le système de tonalité choisie. Les ruines sont le symbole de ce que une position extrémiste peut provoquer quand elle conduit à une recherche trop zélée de ce que certains considèrent comme le nouveau, ou l'axiomatique en musique aujourd'hui.

Programme notes

The idea of composing a work for double reeds was born out of my participation at the Forum des nouveaux répertoires pédagogiques at the Conservatoire du centre Mozart, Paris in December 2017 at the invitation of Marika Lombardi who had organised a performance of my Oboe Sonata on that occasion. Some months after, in early May 2018, a visit to the Abbaye de Chaalis coincided with the composition's completion, and this excursion ended up giving me the title of the work. I wanted to produce a work using traditional melodic materials that could be approached by less-advanced players while at the same time would eventually be interesting harmonically to players of any level.

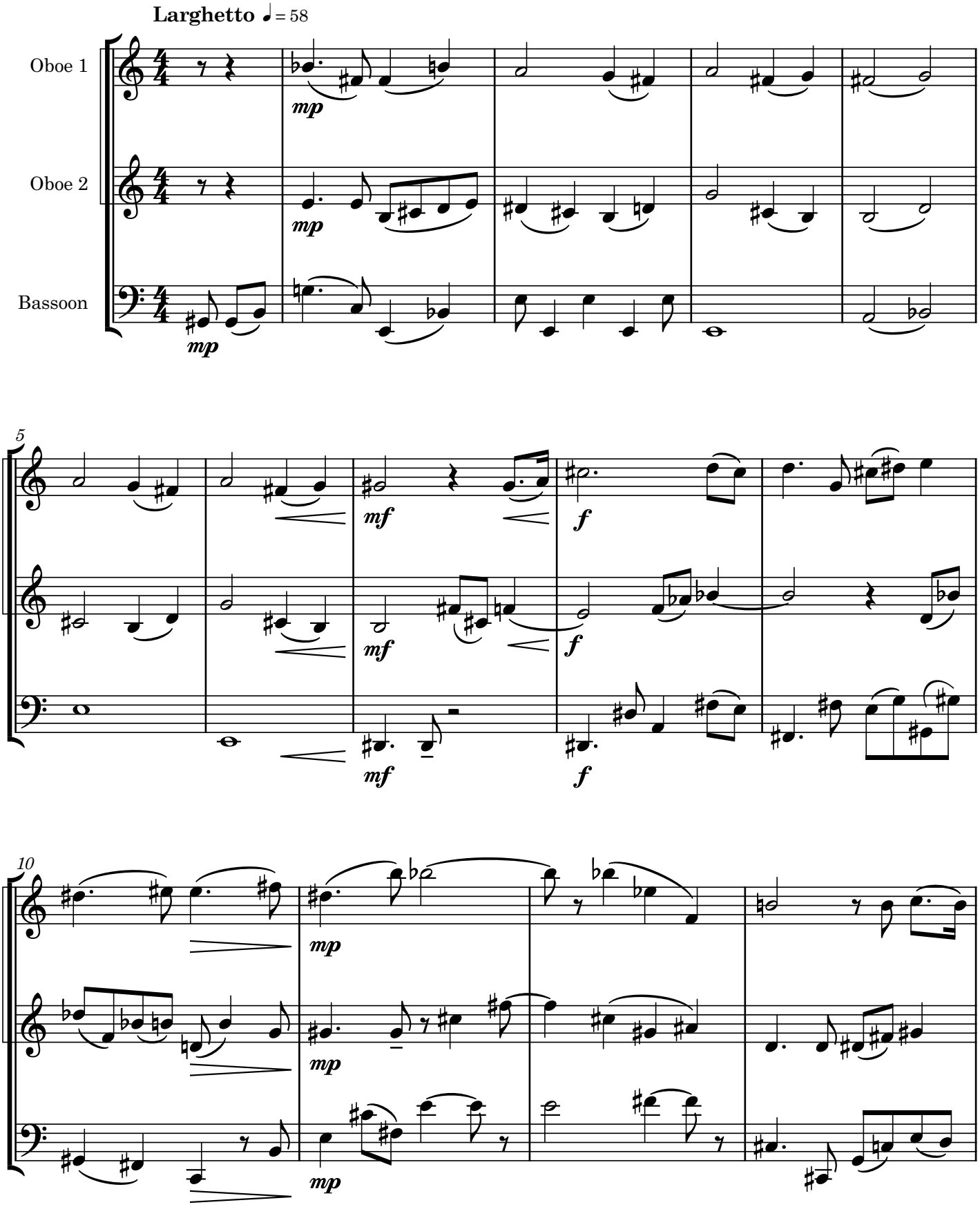
Discussion at a round table at December's forum brought up questions around contemporary musical aesthetics, and the usefulness of the label "contemporary" to define music composed today, considering the often polemical nature of what is wanted as valid cultural transmission. Sitting in the Ruins was therefore a rather oblique reference to the idea of the endurance of the fundamental building-blocks of music itself, such as pure melodic construction, irrespective of its system of tonality. In this context the ruins are a symbol of what an extremist position might provoke through an over-zealous pursuit of what some perceive to be new, or regard as axiomatic today.

Sitting in the Ruins

Trio in Two Movements for Two Oboes & Bassoon

Nigel Keay

1



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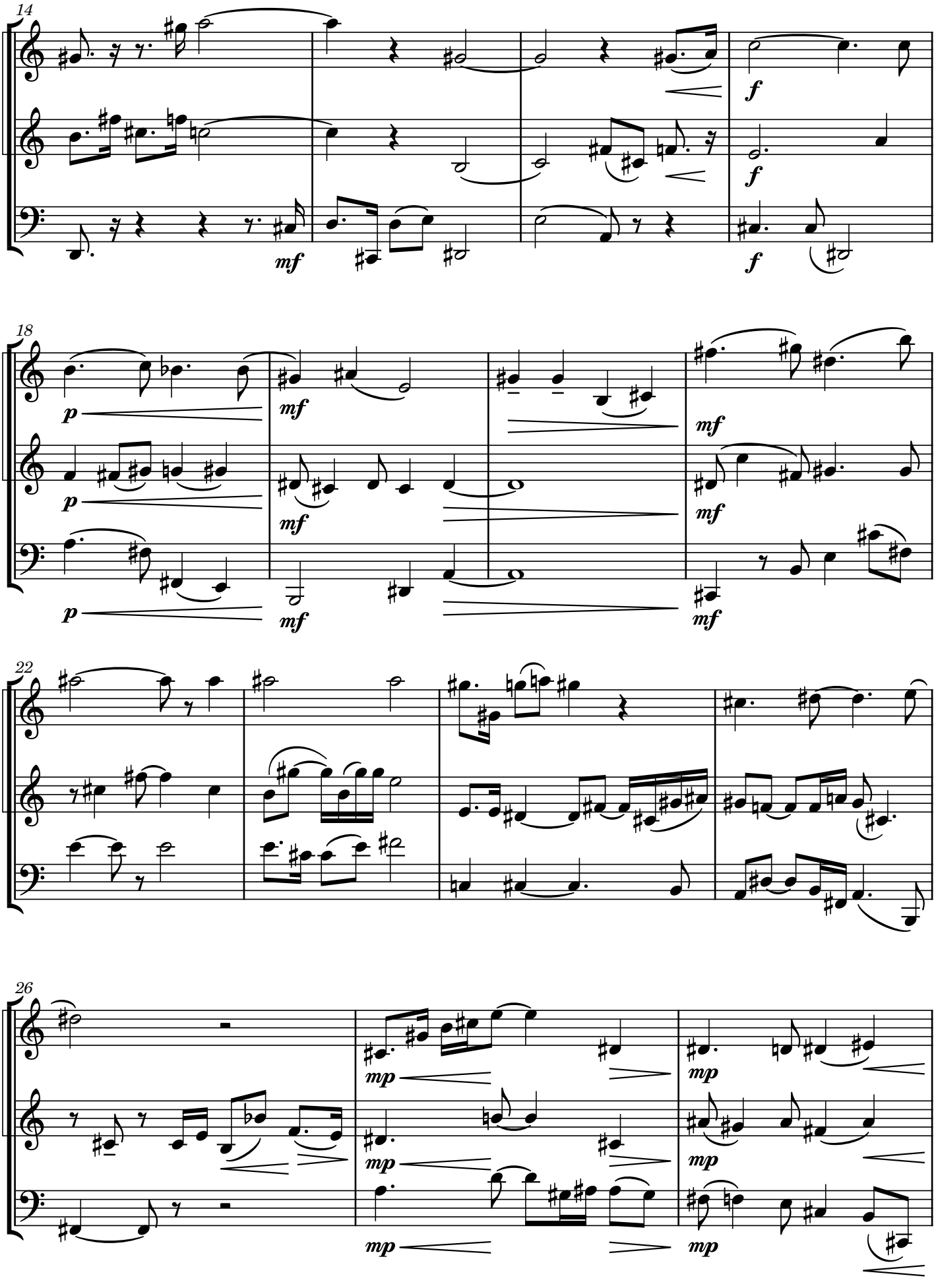
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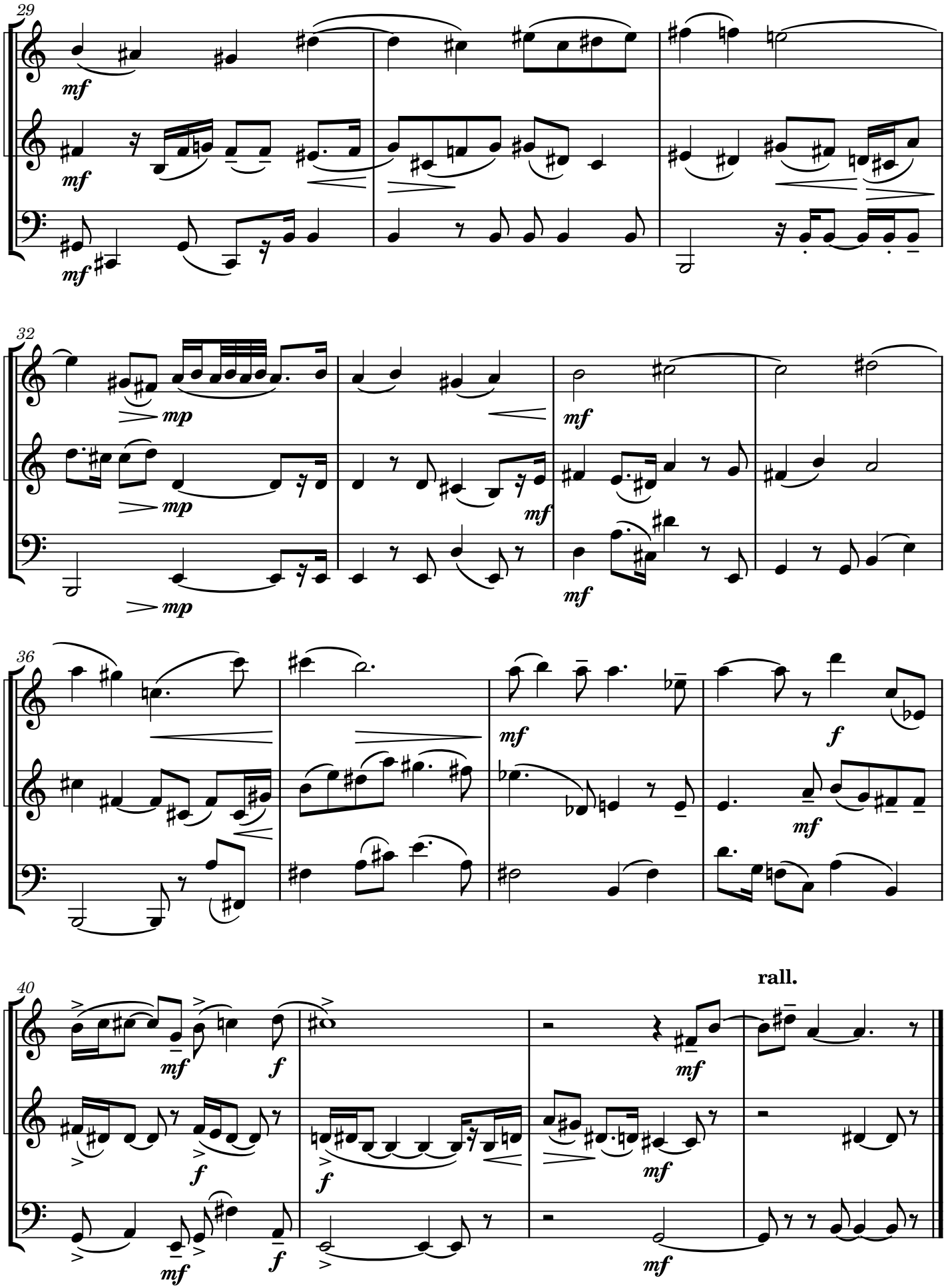
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mf
mf
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36
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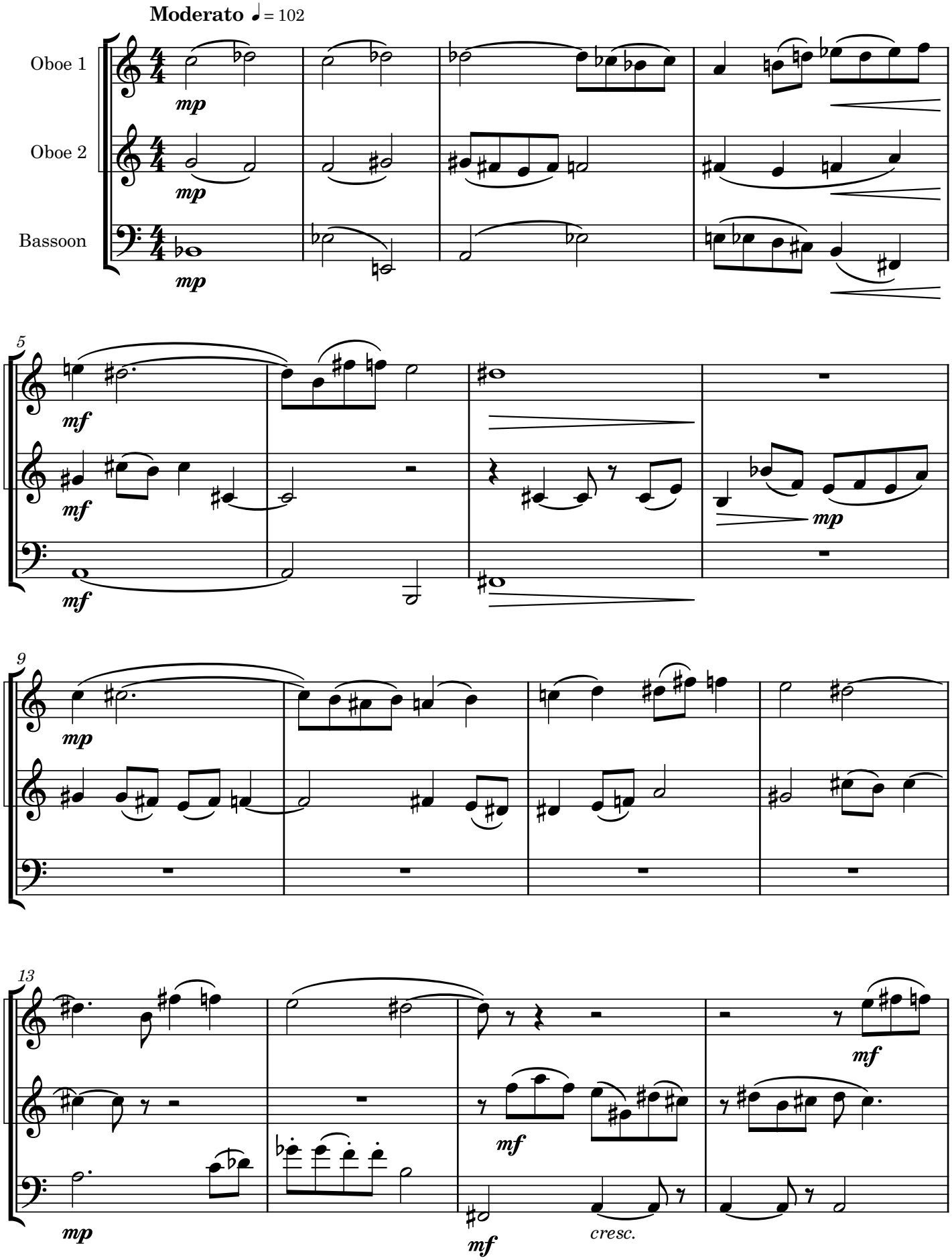
f
mf
40
mf
f
f
f
mf
mf
rall.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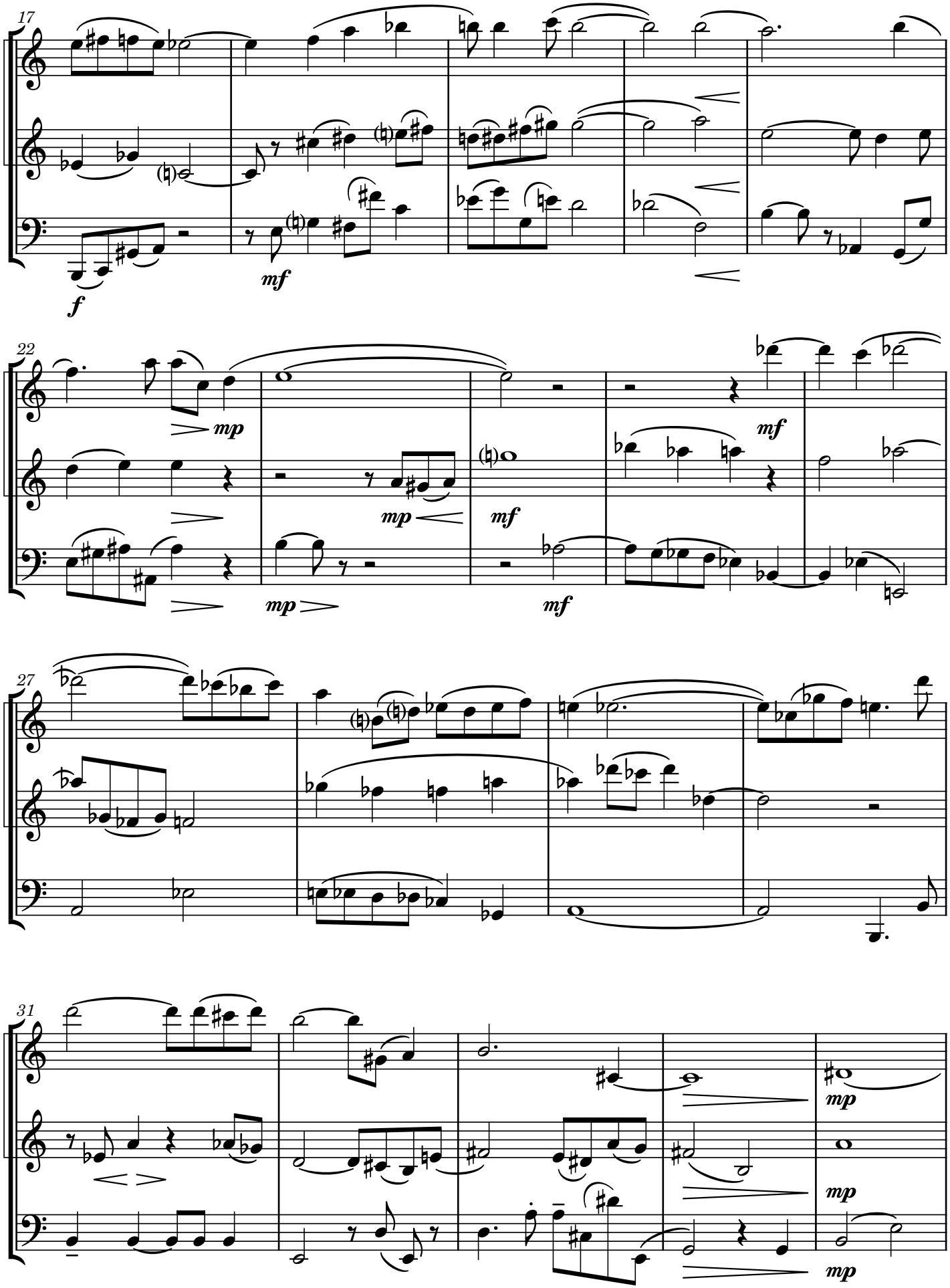
Oboe 1
Oboe 2
Bassoon
mp
mf
cresc.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mf
22
mp
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mf
mp
mf
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27
31
mp
mp
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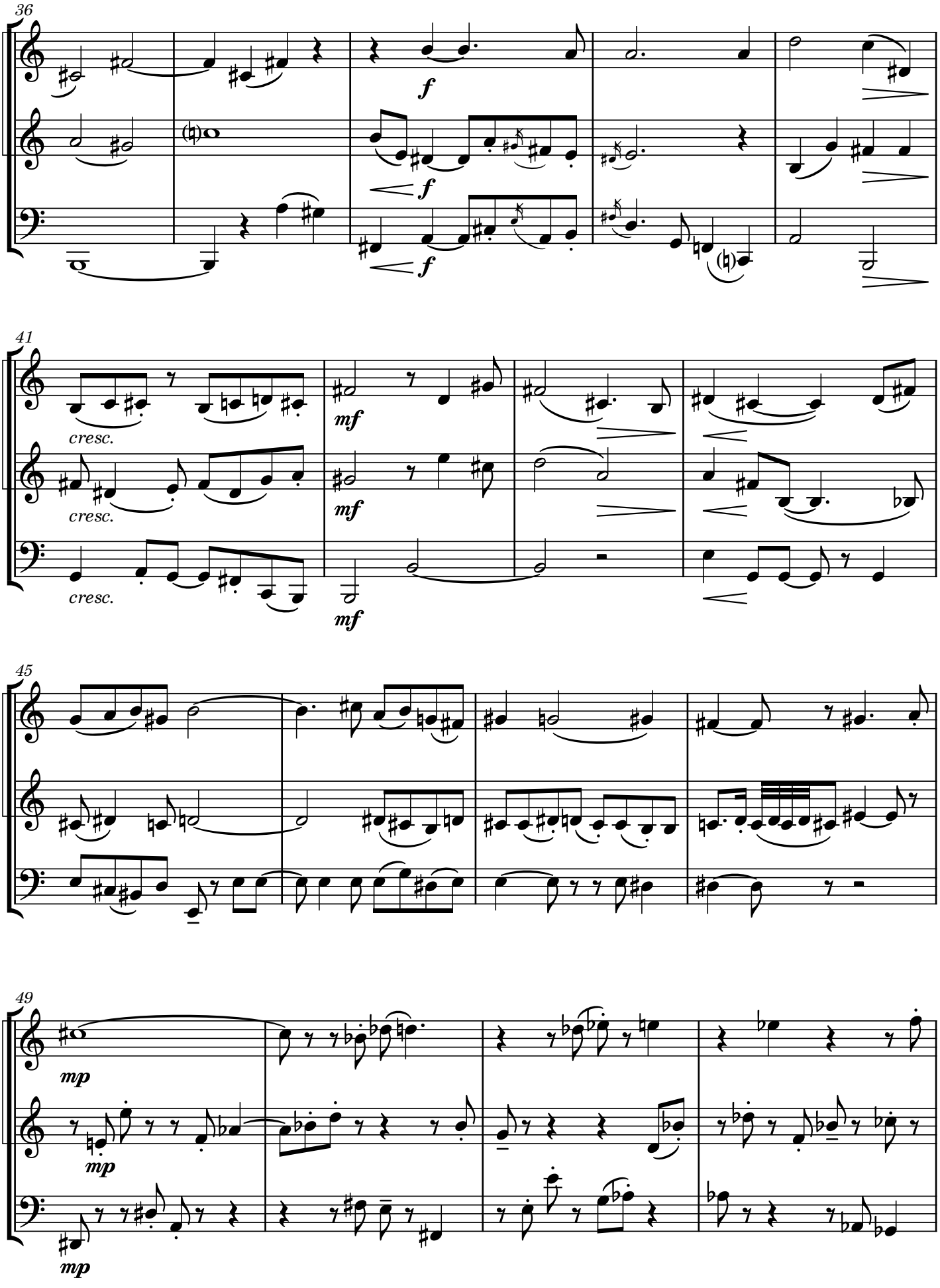
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f
f
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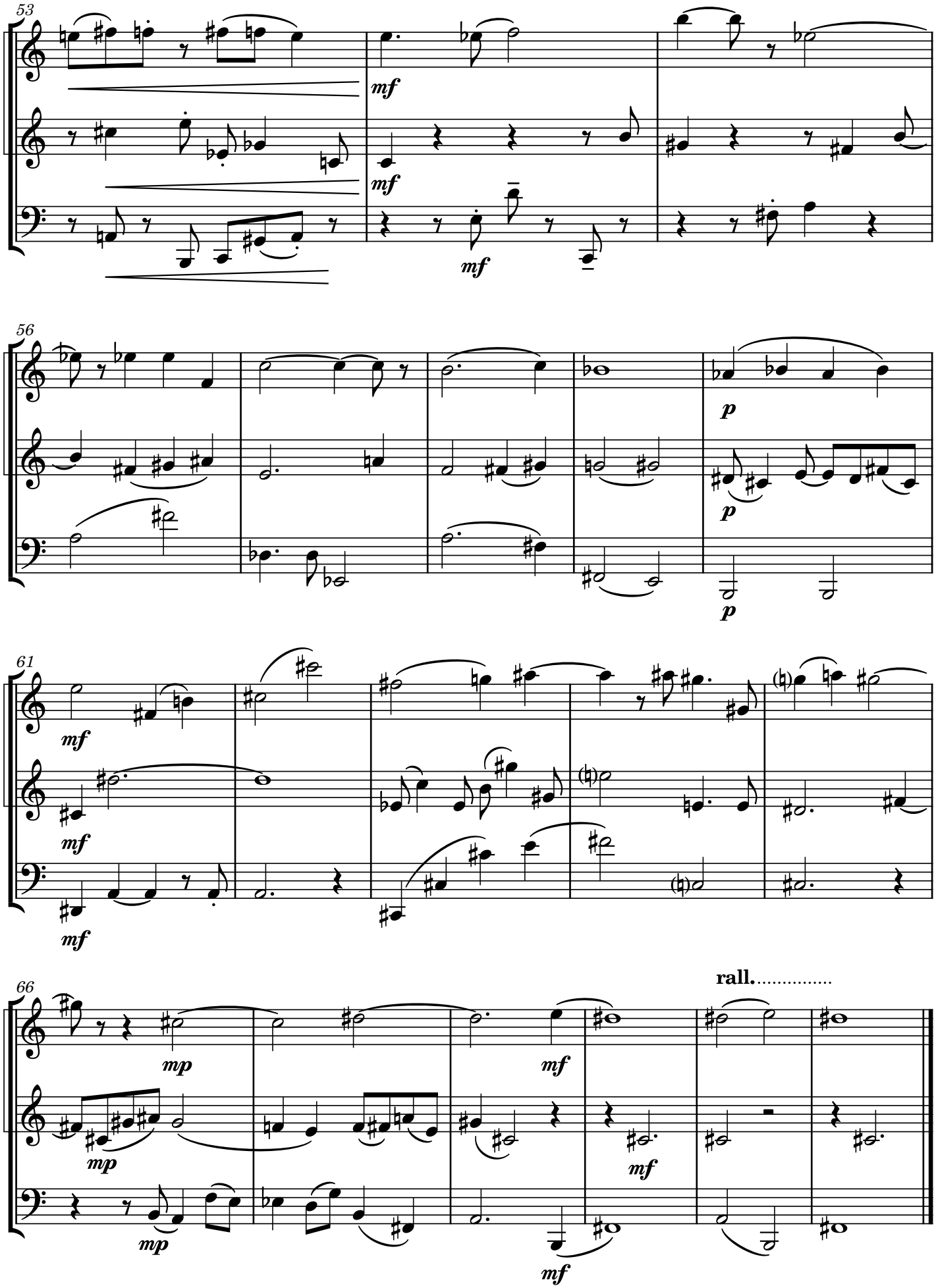
41
cresc.
cresc.
cresc.
mf
mf
mf
45
49
mp
mp
mp


53
mf
mf
mf
56
p
p
p
61
mf
mf
mf
66
mp
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rall.

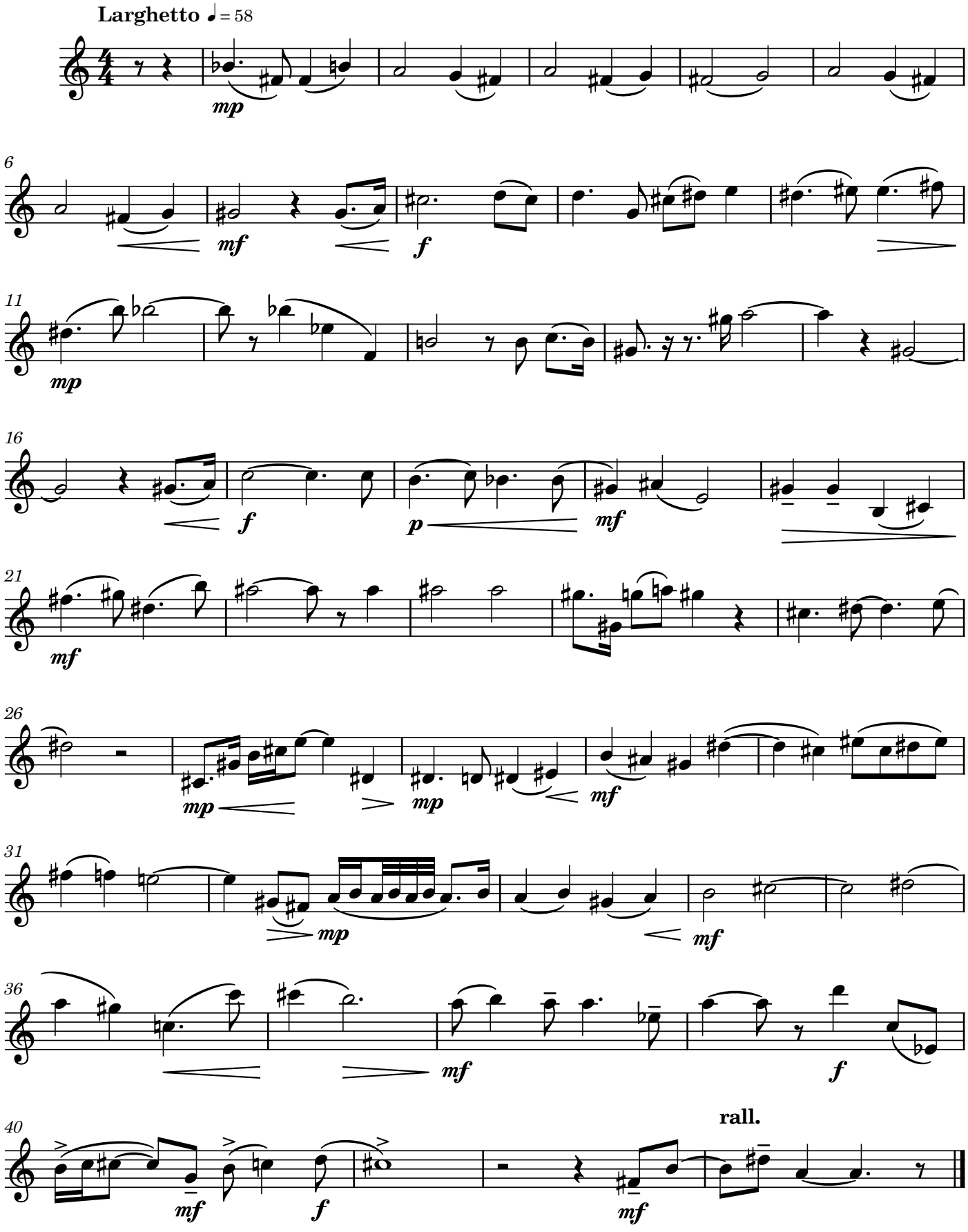
Oboe 1

Sitting in the Ruins

Trio in Two Movements for Two Oboes & Bassoon

1

Nigel Keay



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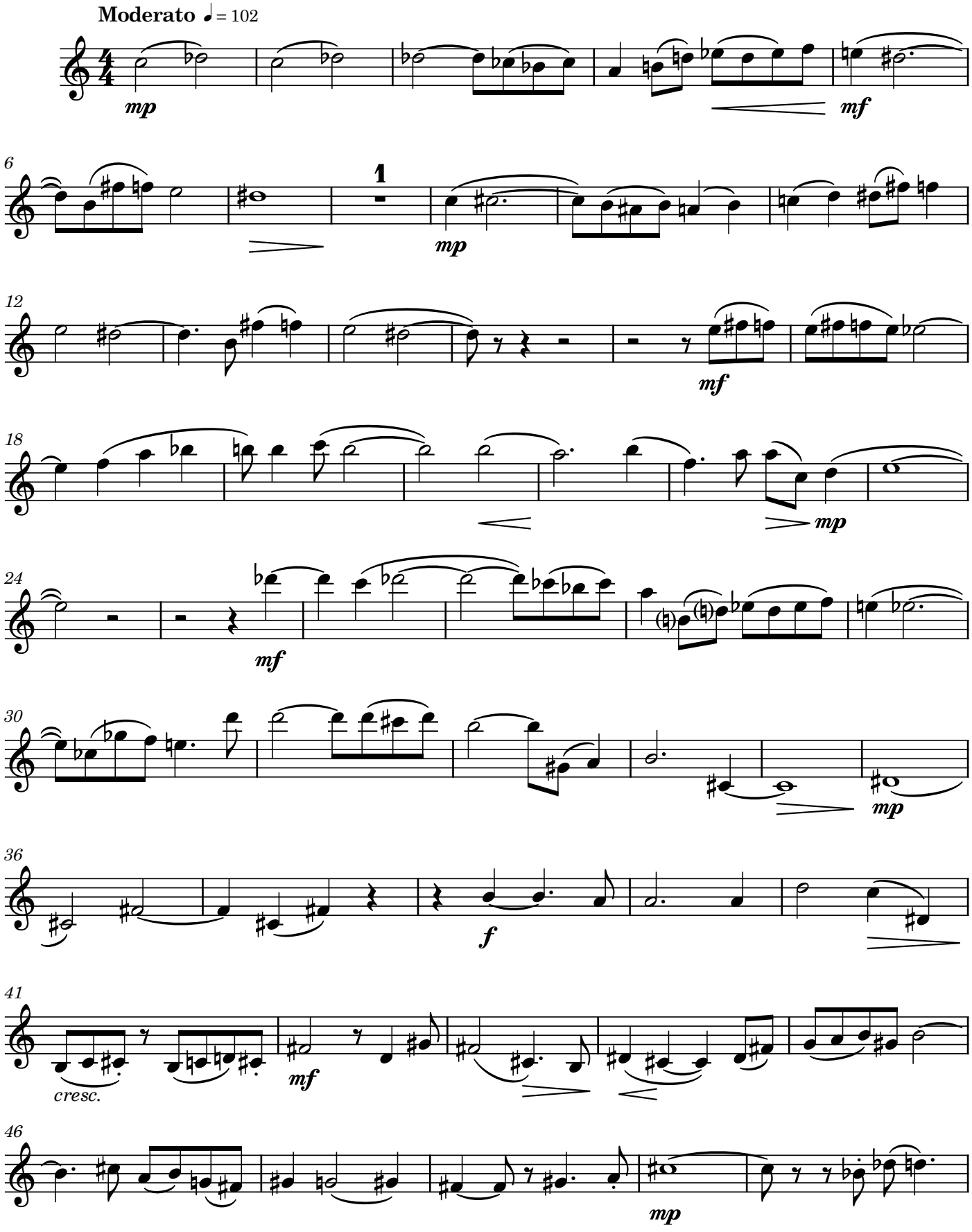
Oboe 1

Sitting in the Ruins

2



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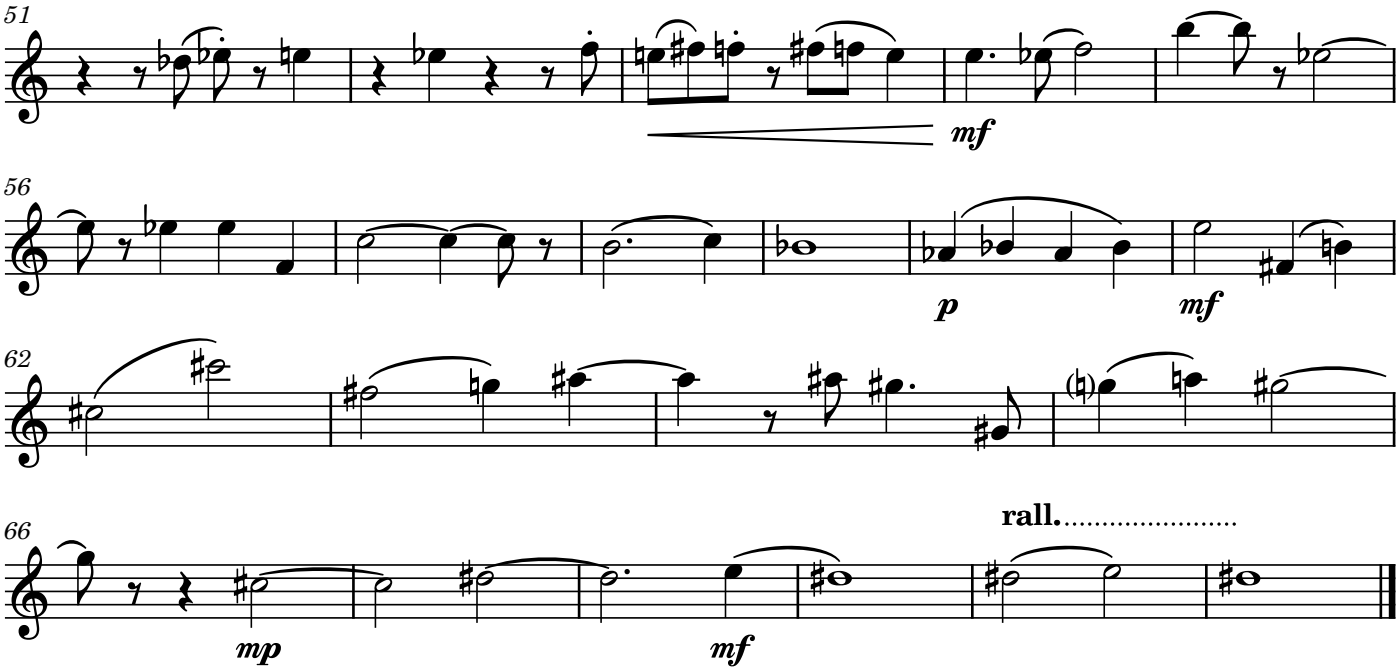

51
mf
56
p
mf
62
66
rall.
mp
mf

Oboe 2

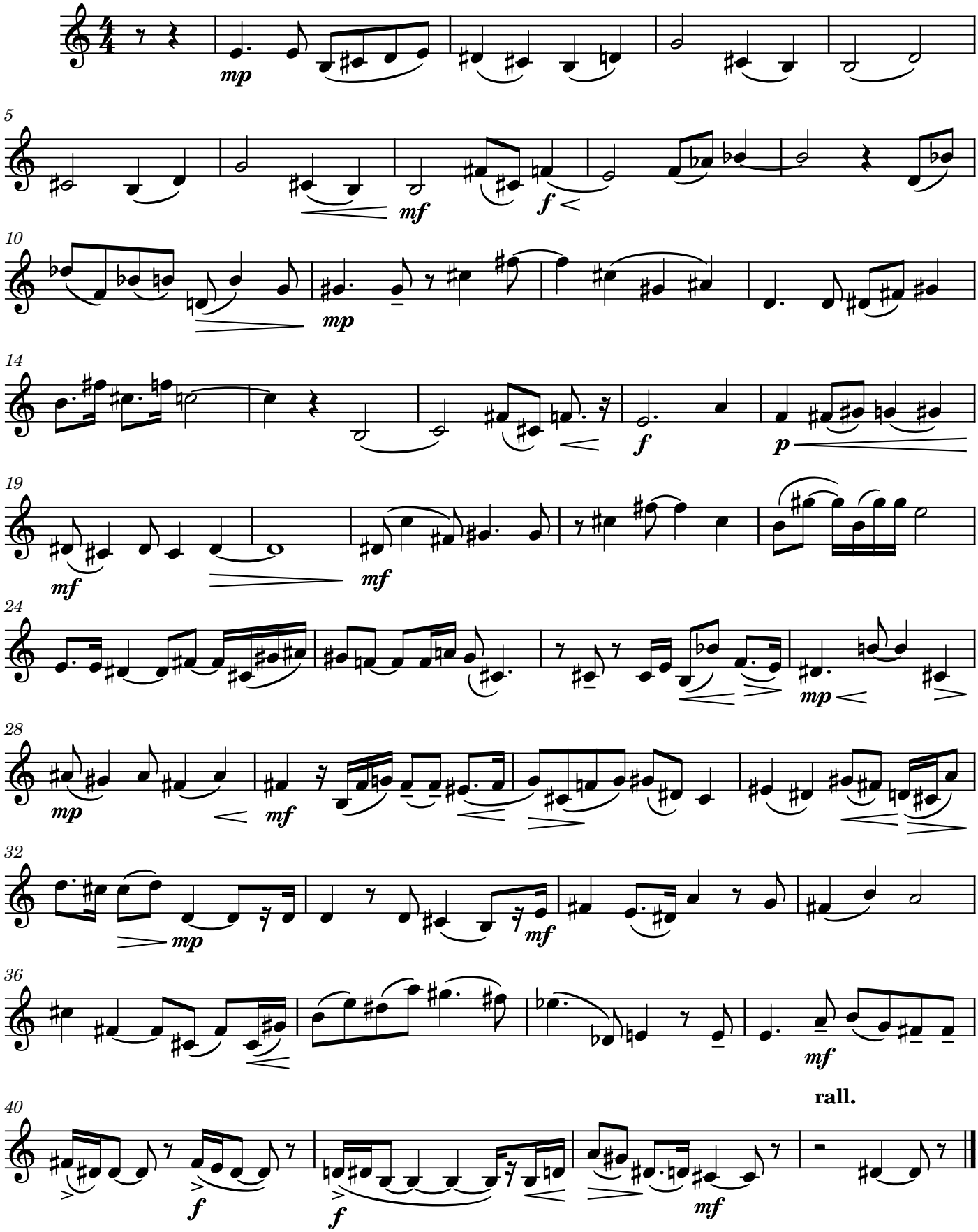
Sitting in the Ruins

Trio in Two Movements for Two Oboes & Bassoon

1

Nigel Keay

Larghetto ♩ = 58



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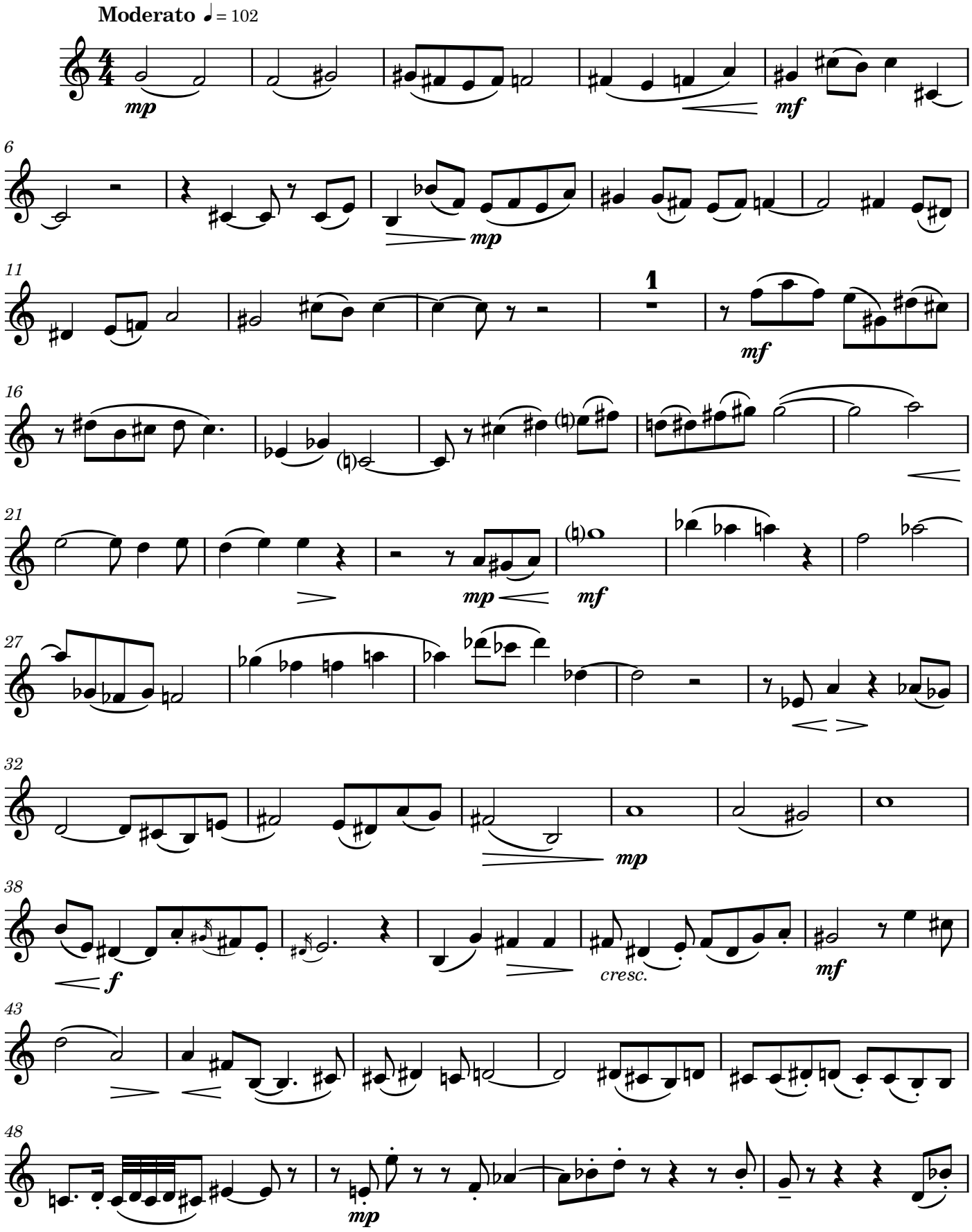
Oboe 2

Sitting in the Ruins

2

Moderato ♩ = 102



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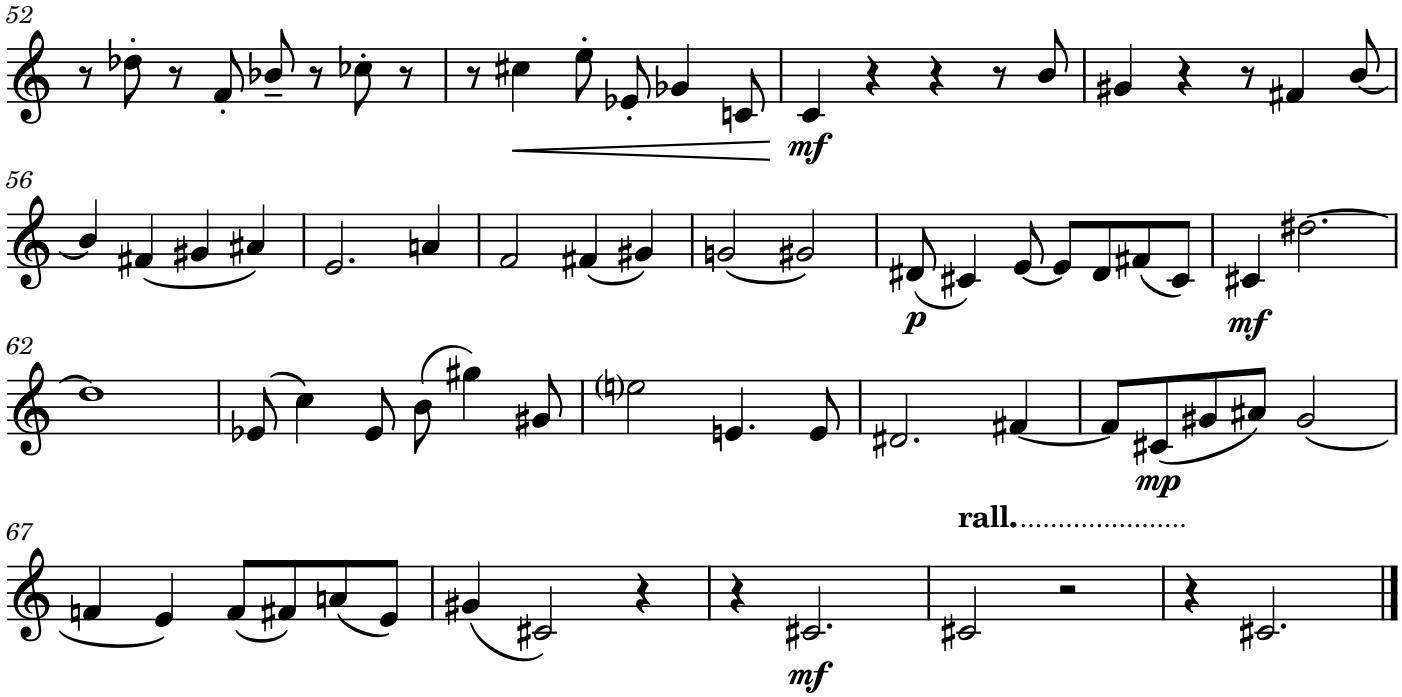
52
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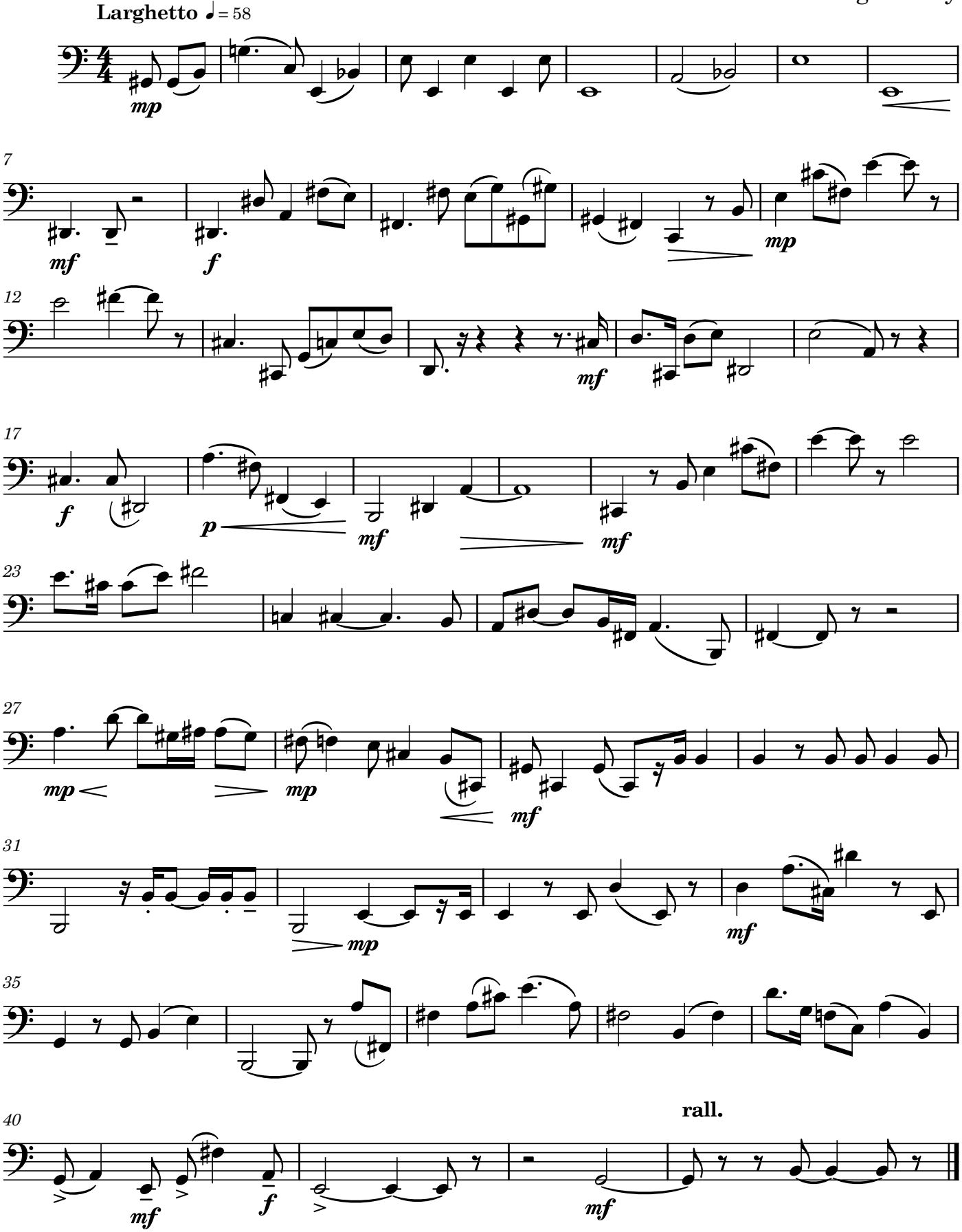
Bassoon

Sitting in the Ruins

Trio in Two Movements for Two Oboes & Bassoon

1

Nigel Keay



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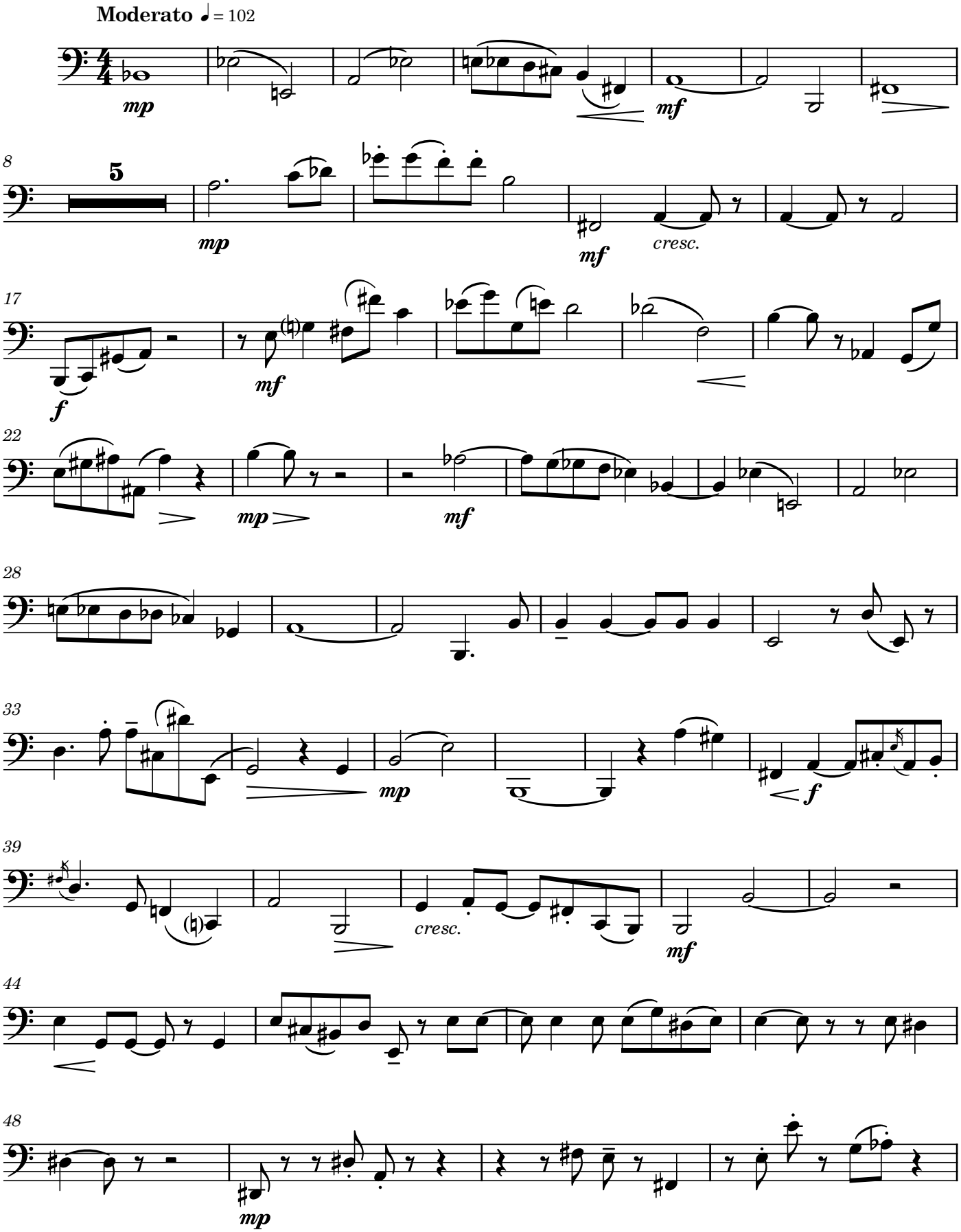
Bassoon

Sitting in the Ruins



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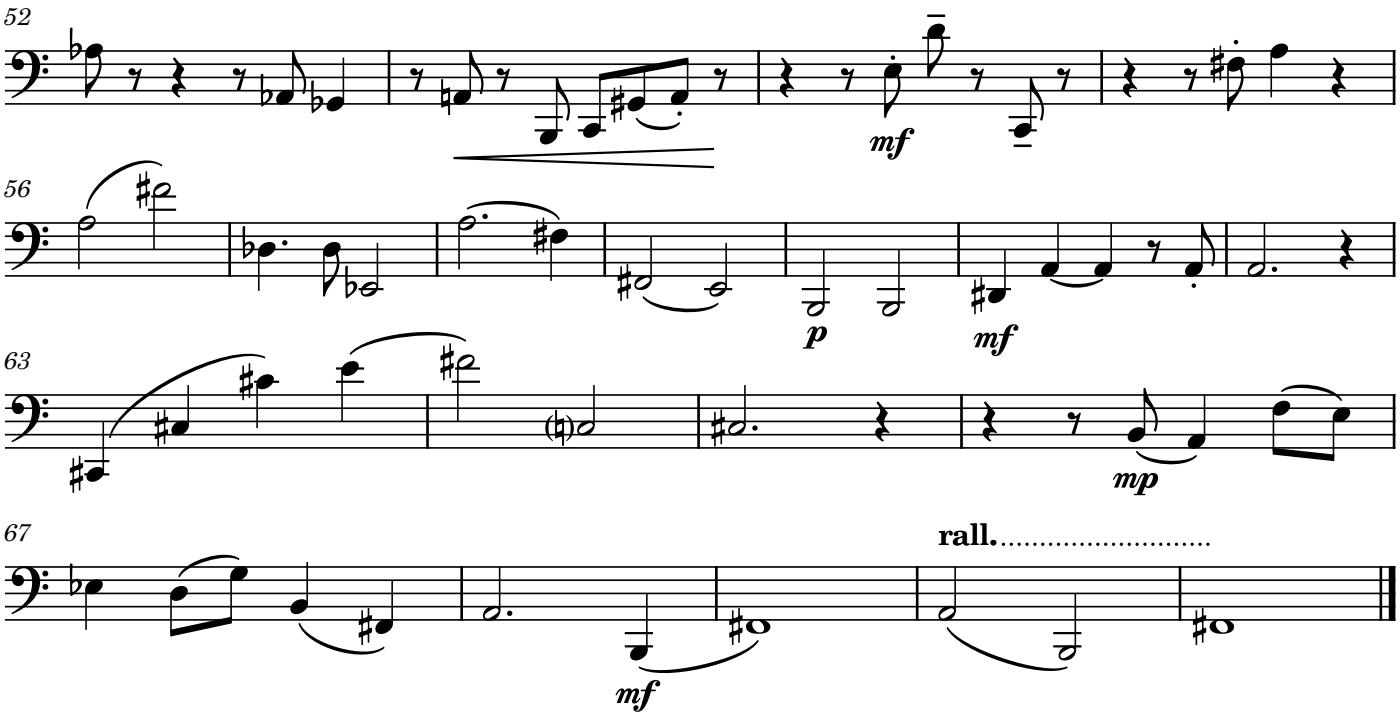
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