

Commissioned by and written for Melissa Doecke and Ben Opie of Inveni Ensemble
premiered at the Melbourne Recital Centre, 3 July 2017.

October in the Chair

For Chamber Ensemble

Duration approx. 8 minutes

Sample

Melody Eötvös (2017)

melodyeotvos.com



Program Notes

Based on Neil Gaiman's short story *October in the Chair*, this work parallels the whimsical yet dark undertones of what is essentially a Graveyard story. This particular tale personifies each month of the year into a group of twelve people who are having their monthly meeting around a campfire. The current month is October to lead. After settling in and asking if anyone has a story to tell (which no one does, that hasn't been told before or is substantial enough to tell fully), October begins to tell his. I won't recall it all for you here, but a very brief and cruel summary would be that a young boy, named "The Runt", runs away from his family who treats him poorly. He meets a ghost in a graveyard and decides that he'd prefer to die and stay with the ghost (who played with him kindly all afternoon) than return to his family. Sad? Yes. However the way it is told and the setting portrayed by the months has an unmistakable playfulness full of animated conversation and characters. This composition focuses mostly on those characters, leaving a centered 'serious' section of the music for the dark reality of "The Runt's" situation. It doesn't last long though as the momentum picks up again into the final moments of the piece. Another interesting consequence of this work was my recent aural saturation of lullabies and music set heavily in major tonalities, due to the birth of my son and my daily efforts to get him to sleep with calming 'classic' baby music. Unaware of how much I'd absorbed of those pretty little tunes, the writing of this work once again revealed my susceptibility to what I listen to!

October in the Chair

For Chamber Ensemble

Melody Eötvös (2017)

♩ = 152

Flute

Oboe

Harp

Violin

Viola

Violoncello

Fl.

Ob.

Hp.

Vln.

Vla.

Vc.

molto sul pont.

ppp

molto sul tasto

ppp

sim.

molto sul tasto

ppp

mp

ppp

9 **A**

Fl.

Ob.

Hp.

This block contains the first system of the musical score, measures 9 through 12. It includes staves for Flute (Fl.), Oboe (Ob.), and Harp (Hp.). All three parts are marked with a whole rest throughout the entire system, indicating they are silent during these measures.

A

Vln.

Vla.

Vc.

mp

pp

sul pont. (glassy)

sul tasto

This block contains the second system of the musical score, measures 9 through 12. It includes staves for Violin (Vln.), Viola (Vla.), and Violoncello (Vc.).
- The Violin part (Vln.) features a melodic line with a long slur across all four measures.
- The Viola part (Vla.) plays a rhythmic eighth-note pattern with accents (>) on every note.
- The Violoncello part (Vc.) plays a similar rhythmic eighth-note pattern. It starts with a *mp* dynamic and a *sul pont. (glassy)* instruction. From measure 10, it switches to *pp* and *sul tasto*.
- A large, semi-transparent watermark reading "Sample" is overlaid diagonally across the page.

13

Fl.

Ob.

Hp.

Vln.

Vla.

Vc.

pp

glassy

sul pont.

sul tasto

This block contains the third system of the musical score, measures 13 through 15. It includes staves for Flute (Fl.), Oboe (Ob.), Harp (Hp.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.).
- The Flute (Fl.) and Harp (Hp.) parts are marked with whole rests throughout the system.
- The Oboe (Ob.) part has whole rests in measures 13 and 14, followed by a half note in measure 15 with a *pp* dynamic.
- The Violin (Vln.) part has a melodic line with a slur and is marked *glassy*.
- The Viola (Vla.) part continues with the eighth-note rhythmic pattern and accents.
- The Violoncello (Vc.) part continues with the eighth-note rhythmic pattern, marked *sul pont.* in measure 13 and *sul tasto* in measure 14. The *pp* dynamic is also indicated.

16 **B**

Fl. *mp* *f* *p*

Ob. *mp*

Hp.

Detailed description: This system covers measures 16 to 18. The Flute part (treble clef) starts with a rest in measure 16, then plays a melodic line in measure 17 with a mezzo-piano (*mp*) dynamic. In measure 18, it features a triplet of eighth notes marked *f* (forte) and another triplet marked *p* (piano). The Oboe part (treble clef) plays a similar melodic line in measure 17 with a mezzo-piano (*mp*) dynamic and continues with a sustained note in measure 18. The Harp part (grand staff) is silent throughout these measures.

B *ord.*

Vln. *mp*

Vla. *mf* *p*

Vc. *ppp*

Detailed description: This system covers measures 16 to 18. The Violin part (treble clef) plays a melodic line in measure 17 with a mezzo-piano (*mp*) dynamic. The Viola part (alto clef) plays a rhythmic pattern of eighth notes with accents, marked mezzo-forte (*mf*) in measure 17 and piano (*p*) in measure 18. The Violoncello part (bass clef) plays a simple rhythmic pattern in measure 16, marked pianissimo (*ppp*), and is silent in the following measures.

19 "t"

Fl. *ppp* *mf*

Ob. *pp* *mf* *pp*

Hp. *f* *p*

Detailed description: This system covers measures 19 to 22. The Flute part (treble clef) has a rest in measure 19, then plays a melodic line in measure 20 marked pianissimo (*ppp*), and continues with a rhythmic pattern in measure 21 marked mezzo-forte (*mf*). The Oboe part (treble clef) plays a melodic line in measure 19 marked piano (*pp*), continues in measure 20 marked mezzo-forte (*mf*), and has a rest in measure 21 marked piano (*pp*). The Harp part (grand staff) plays a triplet of eighth notes marked forte (*f*) in measure 19 and a triplet marked piano (*p*) in measure 20.

Vln. *mf* *pp*

Vla. *mf*

Vc. *pizz* *f*

Detailed description: This system covers measures 19 to 22. The Violin part (treble clef) plays a melodic line in measure 19 marked mezzo-forte (*mf*) and has a rest in measure 20 marked piano (*pp*). The Viola part (alto clef) plays a rhythmic pattern of eighth notes with accents, marked mezzo-forte (*mf*) throughout. The Violoncello part (bass clef) has a rest in measure 19, then plays a pizzicato (*pizz*) note marked forte (*f*) in measure 20, and is silent in the following measures.

23 ----- "t" C

Fl. *ppp* *mp*

Ob.

Hp.

Vln. *sul pont.*

Vla. *p* (*pizz*)

Vc. *f*

27

Fl.

Ob.

Hp. *f*

Vln. *f* *p* *ppp*

Vla. *sul tasto* *ppp*

Vc. *arco sul tasto* *ppp* *sim.* *mp*

78

Fl. *f* *p* *f*

Ob. *f* *p* *f* *p*

Harp

Vln. *sub p* *sul tasto*

Vla. *sub p* *sul tasto*

Vc. *sub p* *sul tasto*

82

Fl. *p* *f* *p*

Ob. *f* *p* *f*

Harp

Vln. *p* *pp* *f* *p* *ord.*

Vla. *p* *pp* *f* *p* *ord.*

Vc. *p* *pp* *f* *p* *ord.*

94

Fl.

Ob.

Hp.

Vln.

Vla.

Vc.

p *f* *p* *f* *p* *f*

ff *ff* *ff*

98

Fl.

Ob.

Hp.

f *p* *f* *p*

p *f* *p* *f* *p*

ff

102

Vln.

Vla.

Vc.

sul pont. *sul pont.* *sul tasto* *pp*

sul pont. *sul tasto* *pp*

pp

162

Fl.

Ob.

Hp.

Vln.

Vla.

Vc.

S

ord.

sul tasto

f

pp

166

Fl.

Ob.

Hp.

Vln.

Vla.

Vc.

3

ppp

mf

ppp

mf

ppp

f

p

fp

ppp

180

Fl.

Ob.

Hp.

Vln.

Vla.

Vc.

p

mp

ppp

arco

ord.

sul pont.

183

Fl.

Ob.

Hp.

Vln.

Vla.

Vc.

f

pp

ppp

ff

f

mp

ord.

sul tasto

f p

U ♩ = ♩

G.P.

187 *poco accel.*

Fl. *mf*

Ob. *mf*

Hp. *f mp*

poco accel.
sim.

Vln.

Vla.

Vc.

190

Fl.

Ob.

Hp.

sul pont.

Vln.

Vla.

Vc.

236 **Z**

Fl. *p* *f* *p* *f* *p*

Ob. *f* *p* *f* *p* *f* *p*

Harp *p*

Vln. *mf*

Vla. *mf*

Vc. *mf*

240

Fl. *f* *p* *f* *p*

Ob. *f* *p* *f* *p*

Harp

Vln. *ff*

Vla. *ff*

Vc. *ff*

AA

243

Fl. *f* G.P. *p*

Ob. *f* G.P. *p*

Hp. *ff* G.P. *f* *pp*

Vln. *mp* G.P. *p*

Vla. *mp* G.P. *p*

Vc. *mp* G.P. *fp*

AA

247

Fl. *mf*

Ob. *mf*

Hp.

Vln. *mf*

Vla. *mf*

Vc.

