Cameron Biles-Liddell

Frozen Plains

For Chamber Orchestra

Full Score

Cameron Biles-Liddell

Frozen Plains

A Soundscape

For

Chamber Orchestra

Programme Note

Frozen Plains is a composition inspired by the icy landscapes of Antartica, exploring how musical stasis can invoke the stillness found on these frozen icecaps. The title *Frozen Plains* serves a double meaning, representing both the static music in this piece as well as the imagery of glaciers. The landscape of Antartica, a point of fascination for me, depicts ice continuously thawing and freezing as if the landscape is always changing shape. The music captures this through delicate textures and drifting melodies morphing from one idea to another. The ending of *Frozen Plains* hints towards our impact on the environment, where the layers of music melt away leaving only an intimate trio setting. I wanted this to signal the damage done to the beautiful artic landscapes and the impact of global warming causing these layers of ice to melt away. The end result would be these wonderful landscapes becoming a fraction of their former glory.

First performed by the BBC National Orchestra of Wales
as part of Composition Wales: 2021.

Duration: Ca. 9'

Performance Notes

During the senza misura passage (Rehearsal Mark E) the conductor is required to stop beating and follow the solo oboist. The conductor is required to indicate the cues numbered 1- 6 to indicate which performer to enter or fade out of the passage.

Brass:

French Horns
Mutes Required: metal mute.

Trumpets
Mutes Required: cup mute, straight mute and harmon mute. (Stems in)

Trombone (Tenor / B. Tromb.)
Mutes Required: cup mute and straight mute.

Tuba
Mutes Required: metal mute .

Percussion:

Bowed percussion is labelled clearly with ‘arco’ and should be performed with a cello or double bass bow to ensure maximum ringing potential.

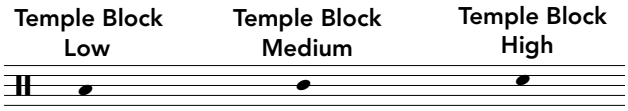
Percussion Required:

Percussion 1:

Glockenspiel

Bass Drum

Temple Blocks (Low, Medium and High)



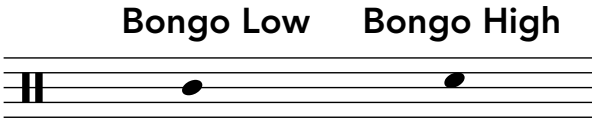
Suspended Medium Cymbal

Triangle

Percussion 2:

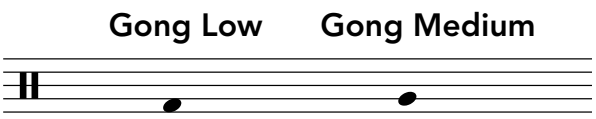
Vibraphone

Bongos (Low and High)



Suspended Large Cymbal

Gongs (Low and Medium, indefinite pitch)



Tam-Tam

Orchestration

(1) Flute (Doubling Picc.)

(1) Oboe

(1) Clarinet in B♭ (Doubling B. Cl.)

(1) Bassoon (Doubling Cbsn.)

(2) Horns in F

(2) Trumpets in B♭

(1) Tenor Trombone

(1) Bass Trombone

(1) Tuba

(1) Timpani

(2) Percussion

(1) Harp

(6) First Violins

(6) Second Violins

(4) Violas

(4) Cellos

(3) Double Bass

Transposed Score

Frozen Plains

A Soundscape
for
Chamber Orchestra

Cameron Biles-Liddell
(1997-)
Revised Dec 2020

5/8 Incredibly Still ♪ = 80 — **2/4** — **5/8**

Flute (Doubling Picc.)
Oboe
Clarinet in B♭ (Doubling Bass Cl. in B♭)
Bassoon (Doubling Cbsn.)
Horns in F 1.2
Trumpets in B♭ 1.2
Tenor Trombone
Bass Trombone
Tuba
Timpani
Percussion 1
Percussion 2
Harp

Med. Susp. Cymbal
wire brush, scrape
pp

Vibraphone
arco
pp
3
Ped.

p
mf

5/8 Incredibly Still ♪ = 80 — **2/4** — **5/8**

Violin I
Div. by 2
Violin I
Violin II
Div. by 2
Violin II
Viola
Violoncello
Double Bass

con sord.
molto sul tasto → ord.
ppp *with little pitch*
pp
p
mf

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3/8 5/8

6

Fl.

Ob.

Cl.

Bsn. — pp p pp

Hns. 1.2. — 1. — 3 — pp p pp

Tpts. 1.2. — 1. harmon mute — pp mf pp

Timp.

Perc. 1 — Glockenspiel — 3 — pp — Temple blocks (low / High) med. vib. mallet — 3 — pp distant

Vib.

Hp. — pp — mp

3/8 5/8

Vln. I — mf pp — flaut. pp — ord. mf — flaut. p

Vln. I — mf pp

Vln. II — mf pp — flaut. 3 ppp

Vln. II — con sord. flaut. pp p pp

Vla. — (senza sord.) pizz. p dry

Vc. — (senza sord.) pizz. mp dry

Db.

11

A

2/4 5/8 3/4 5/8

Fl.
tr senza trill
ppp breathy mf pp

Ob.
solo
3 pp

Cl.
tr senza trill
ppp breathy mf pp

Bsn.

Hns. 1.2.
a2
pp distant mf pp

Tpts. 1.2.
2. harmon mute
3 pp distant mf ppp 3

Perc. 1
Med. Susp. Cymbal
wire brush, scrape
pp

Vib.
arco
pp
Ped.

Hp.
8va
mf p
pp

A

2/4 5/8 3/4 5/8

Vln. I
mf
senza sord.
pizz., sul D
3 mf

Vln. I
pp
senza sord.
pizz., sul D
mf

Vln. II
mf ppp
(senza sord.)

Vln. II
p mf p
senza sord.
pizz., sul D
mf

Vla.
arco,sul tasto
senza sord.
p mf pp

Vc.
arco, jeté
col legno battuto
f pp
f pp

Db.

16

Fl.

Ob.

distant

Cl.

solo

Bsn.

Hns. 1.2.

Tpts. 1.2.

Tbn.

B. Tbn.

Perc. 1

Vib.

med. yarn mallets

Hp.

(unis.), arco, jeté
col legno battuto

Vln. I

Vln. II

arco
flaut.

Vla.

flaut.

Vc.

ord.
flaut.

Db.

22

B

To Picc.

Fl.
Ob.
Cl.
Bsn.
Hns. 1.2.
Tpts. 1.2.
Tbn.
B. Tbn.
Tba.
Timp.
Perc. 1
Perc. 2
Hp.
Vln. I
Div. by 2
Vln. I
Vln. II
Div. by 2
Vln. II
Vla.
Vc.
Db.

pp
mf
p
breathy
a2
metal mute
cup mute
2.
tr
Bass Drum
(soft mallets)
distant
Large Susp. Cym.
soft yarn mallets
Bongos (high)
fingertips
G♯
bisbigliando
arco, ord.
ord.
ord. div.
pizz.
arco
jeté
harm. gliss
sul D
unis.

28

Fl.

Ob.

Cl.

Bsn.

Hns. 1.2.

Tpts. 1.2.

Tbn.

Perc. 1

Perc. 2

Hp.

Vln. I

Vln. I

Vln. II

Vln. II

Vla.

Vc.

Db.

Temple Block (low)
med. vib. mallet

Low gong
soft mallets

Tam-Tam
(soft mallets)

mf singing

mysterious

jeté
harm. gliss
sul A

jeté
harm. gliss
sul A

jeté,harm. gliss.
Sul G

jeté, harm. gliss.
sul D

harm. gliss.
sul D

jeté harm. gliss
Sul C

extremely thin

pizz.

33 **Piccolo**

flz.

To Fl.

Picc.

Ob.

Cl.

Bsn.

Tpts. 1.2.

2.
harmon mute
(closed)

Med. Susp. Cym.
wire brush, scrape

Perc. 1

Large Susp. Cym.
soft mallet

Perc. 2

Vibraphone
yarn mallets

Hp.

dry

pizz.
sul A

arco
sul pont.

ord.

Vln. I

Vln. I

ord.
sul pont.

Vln. II

ord.
sul pont.

Vln. II

trem.
sul pont.

(sul pont.)

Vla.

pizz.

sul A

Vc.

pizz.

Db.

39

Picc.
Flute
ord.
tr
pp mf pp

Ob.
pp 5 mf

Cl.
ord.
mf pp

Bsn.
pp
mf 3 p
pp

Hns. 1.2.
1.
senza sord.
solo
3 p expansive
mf pp
5 pp
a2
(senza sord.)
pp mf

Tpts. 1.2.
1.
senza sord.
pp mf

Timp.
p
tr
p

Perc. 1
Med. Susp. Cym.
wire brush, on rim
Bass Drum
Soft Mallets
dramatically
pp

Vib.
p 3 mf

Hp.
8va
p
mf
mf

Vln. I

Vln. II

Vla.

Vc.
arco, trem.
molto sul pont.
pp fp f

Db.
pizz.
senza sord.
mf f

D

45

3/4

2/4

Fl.
Ob.
Cl.
Hns. 1.2.
Tpts. 1.2.
Tbn.
B. Tbn.
Tba.
Timp.
Perc. 1
Perc. 2
Hp.
Vln. I
Vln. I
Vln. II
Vln. II
Vla.
Vc.
Db.

ord.
ethereal
ethereal
ethereal
ppp
p mf pp
a2
senza sord.
(tr)
f pp
tr
(soft mallets)
ff pp
pp f pp
Med. Gong
wire brush,
outer rim scrape
mf *mysterious*
mf *delicate*
(ord.)
fp
ord.
mf fp pp
arco
pizz.
pp *agitated*

51

Fl.
Ob.
Cl.
Hns. 1.2.
Tpts. 1.2.
Timp.
Perc. 1
Perc. 2
Hp.
Vln. I
Vln. I
Vln. II
Vln. II
Vla.
Vc.
Db.

Large Susp. Cym.
wire, scrape

bisbig.

a2

1.

2.

(senza trill)

agitated

div.,sul tasto
con sord.

ord.

div.
arco

56

Fl.

Ob.

mp p pp

To B.Cl.

Cl.

pp p pp

To Cbsn.

Bsn.

pp p pp

Hns. 1.2.

pp

Tpts. 1.2.

pp

Tbn.

pp mf pp

B. Tbn.

pp mf pp

Tba.

pp mf pp

Timp.

pp

Perc. 1

Glockenspiel
rubber mallets

pp

Perc. 2

Tam-Tam
arco

pp

Hp.

f mf 5 p A♮ pp delicate 8va p pp

Vln. I

Vln. I

Vln. II

tr senza trill.
sul pont.

pp mf

Vla.

div.,sul pont.
trem.

pp

Vc.

pp

Db.

pp

E

Senza Misura (♪ ≈ 80)

60

1

2

Fl.

enter with harp on cue 4

Ob.

solo

pp *expressive* *p* *pp* *mf* *p*

Timp.

Perc. 1

Perc. 2

Enter on cue 2, fade out by cue 6

Low / Med. Gong and Tam-Tam
soft mallets
play in any order, leave space for resonance

p

Hp.

Enter with flute on cue 4

E

Senza Misura (♪ ≈ 80)

1

2

Vln. I

Vln. II

Gradually fade out by cue 1

pp

Vla.

Remain playing until fourth cue,
Vary trem. speed

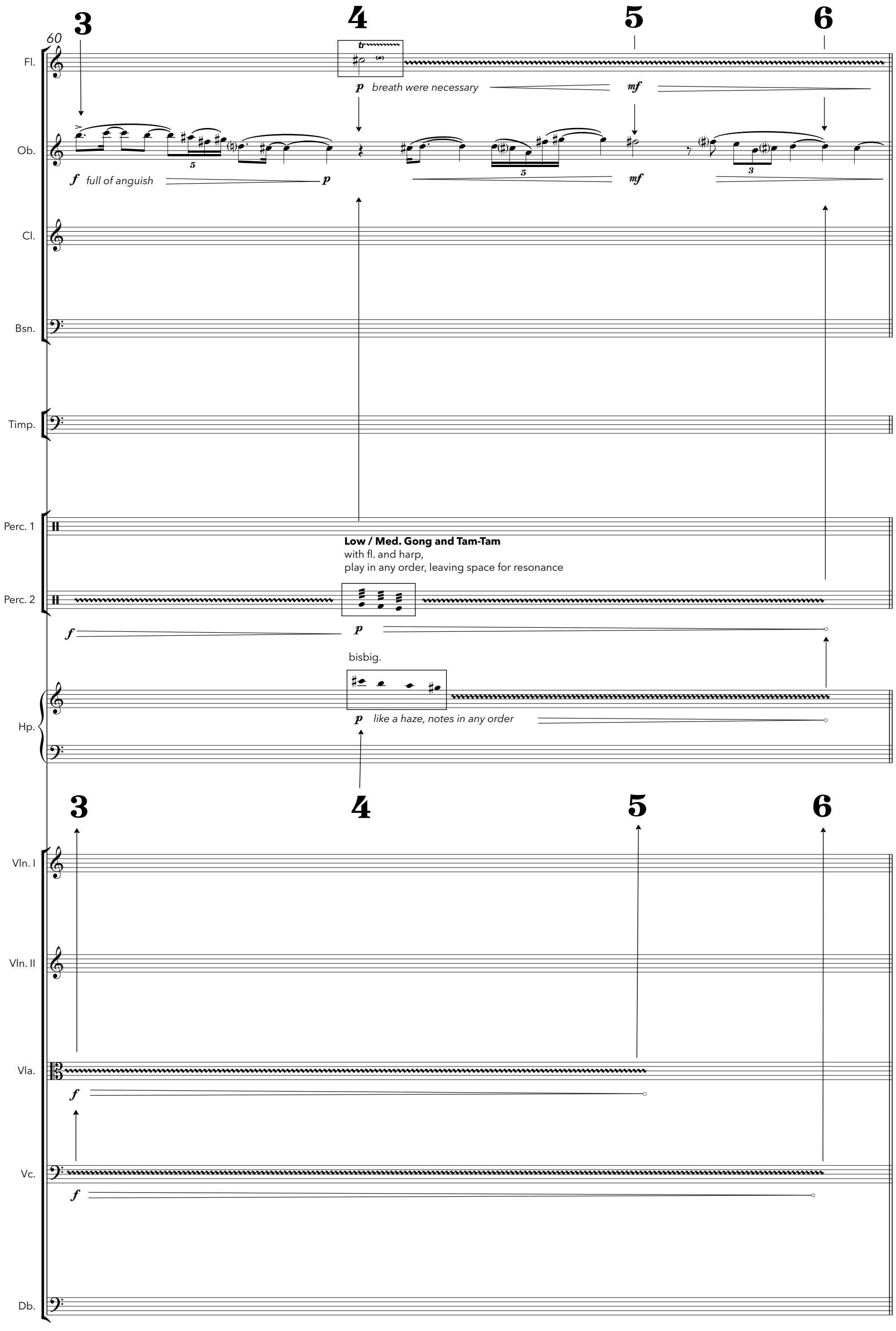
pp *mf*

Vc.

Remain playing until fifth cue

pp *mf*

Db.


3
4
5
6
60
Fl.
tr
p breath were necessary
mf
Ob.
f full of anguish
p
mf
Cl.
Bsn.
Timp.
Perc. 1
Low / Med. Gong and Tam-Tam
with fl. and harp,
play in any order, leaving space for resonance
Perc. 2
f
p
bisbig.
Hp.
p like a haze, notes in any order
3
4
5
6
Vln. I
Vln. II
Vla.
f
Vc.
f
Db.