

Midnight Skulker

Fiona Pennisi

$\text{♩} = 60$ Eerily

Piccolo

Flute 1

Flute 2

Oboe

Clarinet in Bb

Alto Saxophone

Tenor Saxophone

Trumpet in Bb

Trombone

Euphonium

Glockenspiel

Triangle

Piano

Violin I

Violin II

Viola

Cello

Double Bass

mp *p* *pp* *mp* *p*

fpp *fpp*

mp *p*

mp *p*

14

Picc. *mf* *p* *mf* *mp*

Fl. I *mf* *p* *mf* *mp*

B♭ Cl. *mf* *p* *mf* *mp*

T. Sc. *mp*

B♭ Tpt. *mf* *p* *mf* *mp*

Euph. *mp*

Pno. *mf* *mp* *mf* *mp*

Vln. II *mf* *mp* *mf* *mp*

Vc. *mp*

22

Picc. *p* *mp*

Fl. I *p* *mp*

B♭ Cl. *p* *mp*

T. Sc. *mf* *f*

B♭ Tpt. *p* *mp* *f*

Euph. *mf* *f*

Glk. *p* *mp*

Pno. *mf* *f*

Vln. II *mf* *f*

Vc. *mf* *mp* *f*

25

Picc. *mf*

Fl. I *p*

B♭ Cl. *mf*

B♭ Tpt. *ppp*

Euph. *mf* *p*

Glk. *p* *pp* *ppp* *p* *mf* *mp*

Trgl. *p* *mf* *mp*

Pno. *p* *mf* *mp*

Vln. II *p* *mf* *mp*

Vc. *mf* *p*

35

Picc. *mp* *p* *mf* *f* *mf* *mp* *p*

Fl. I *p* *mf* *f* *mp* *p*

B♭ Cl. *p* *mf* *f* *mp* *p*

B♭ Tpt. *mf*

Euph. *mf*

Glk. *mf*

Trgl. *mf*

Pno. *mf*

Vln. II *mf*

Vc. *mf*

43

Picc. *mp* *p*

Fl. I *mp*

B♭ Cl. *f* *mf* *p*

T. Sn. *mp*

B♭ Tpt. *mf*

Euph. *mf*

Glk. *f* *mp*

Pno. *mp* *mf*

Vin. II *ppp*

50

Picc. *f* *mf* *mf*

Fl. I *p* *mf*

B♭ Cl. *f* *mp*

T. Sn. *mf* *mp* *f*

B♭ Tpt. *f*

Euph. *mp* *mf*

Glk. *f* *mp*

Pno. *mp* *mf* *f*

Vin. II

56

Fl. 1 *f*

Fl. 2

Ob.

B♭ Cl. *mp*

A. Sax *mp*

T. Sax

B♭ Tpt.

Tbn.

Euph.

Glk. *mf* *mp*

Trgl.

Pno. *f*

Vln. I *mf* *f*

Vln. II *f* *mp*

Vla.

Vcl.

D.B.

7

69

Picc. *mf* *f* *mf*

Fl. 1 *mf* *f* *mf*

Fl. 2 *mf* *f* *mf*

Ob. *mf* *f* *mf*

B♭ Cl. *mf* *f* *mf*

A. Sax. *mf* *f* *mf*

T. Sax. *mf* *f* *mf*

B♭ Tpt. *mf* *f* *mf*

Tbn. *mf* *f* *mf*

Euph. *mf* *f* *mf*

Glk. *mp* *mf* *f* *mf*

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

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

D.B.

76

Picc. *mp*

Fl. 1 *mp*

Fl. 2 *mp*

Ob. *mp*

B♭ Cl. *mp*

A. Sax. *mp*

T. Sax. *mp*

B♭ Tpt. *mp*

Tbn. *mp*

Euph. *mp*

Glk. *mp* *mp*

Pno. *mp*

Vln. I *f* *mf* *mp*

Vln. II *f* *mf* *mp*

Vla. *f* *mf* *mp*

Vc. *f* *mf* *mp*

D.B. *mp*

83

Picc. *f* *ff* *sfz*

Fl. 1 *f* *ff* *sfz*

Fl. 2 *f* *ff* *sfz*

Ob. *f* *ff* *sfz*

B♭ Cl. *f* *ff* *sfz*

A. Sax. *f* *ff* *sfz*

T. Sax. *f* *ff* *sfz*

B♭ Tpt. *f* *ff* *sfz*

Tbn. *f* *ff* *sfz*

Euph. *f* *ff* *sfz*

Glk. *mf* *f* *ff* *sfz*

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

Vln. I *f* *ff* *sfz*

Vln. II *f* *ff* *sfz*

Vla. *f* *ff* *sfz*

Vc. *f* *ff* *sfz*

D.B. *f* *ff* *sfz*

89

Picc. *mf* *mp* *mf* *f*

Fl. 1 *mf* *mp* *mf* *f*

Fl. 2 *mf* *mp* *mf* *f*

93

Picc. *mf*

Fl. I *mf* *mp*

Fl. 2 *mf* *mp*

Ob. *mp* *mp*

B♭ Cl. *f* *mf* *f* *mf*

A. Sax. *mp* *f* *mf* *mp* *mp* *ppp*

B♭ Tpt. *f* *mf* *f* *mf*

Tbn. *mp*

Euph. *mp*

Glk. *mp*

Pno. *mp* *f*

Vln. I *f* *mf* *f* *mf*

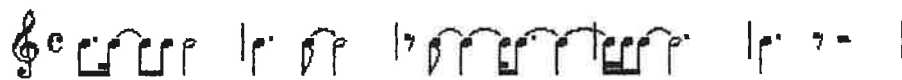
Vln. II *f* *mf* *f* *mf*

Vla. *mp*

D.B. *mp*

MIDNIGHT SKULKER

Composed for an orchestra, *Midnight Skulker* makes use of two basic cells or gestures. The first cell, which is introduced in the opening section, is comprised of the pitches B G F# A D. Selecting every fifth note (beginning the count on E) from the scale of E natural minor until five pitches had been acquired produced these pitches. The rhythmic cell primarily connected with this pitch collection is as follows:

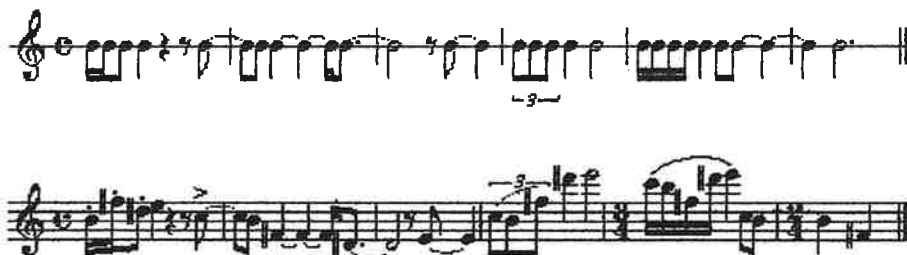


This cell consists of 11 attacks in 5 bars (eleven being a number of unification). Therefore the first gesture can be expressed as such:



Flute bars 1-5, *Midnight Skulker*

The second pitch cell - gesture 2, B F# D E C, is presented at bar 9. This introduces the complementary pitches of the previous melodic cell, E and C. The other notes present in this fragment are taken alternately from the pitch material in gesture 1. The second major rhythmic cell used in *Midnight Skulker* contains 22 attacks in 6 bars (the amount of bars increases by 1 in comparison to the first rhythmic cell, but the number of attacks doubles).



Flute bars 9-14, *Midnight Skulker*

This composition was initially conceived in rondo form, A B A1 C A2 D A3, with each A section containing variations such as different instrumentation and changed density or texture. This form was symmetrical; each A section being 11 bars in duration, B and D 22 bars long and section C 33 bars. Eleven, as already mentioned, is a fundamental integer to the piece, apparent in the structure and the aforementioned gestures. After substantial revision, however, the piece separated from this original form, losing many of the repetitive A sections and adopting a transformed structure.

The orchestra is broken into two parts; group 1 (flute II, oboe, alto saxophone, trombone, violin I, viola and double bass) and group 2 (piccolo, flute I, clarinet, tenor saxophone, trumpet, euphonium, violin II and cello), with the percussion section and pianoforte are part of both groups. The instruments available to be used in each section are determined by which group they belong to.

Each section can be classified according to the material it utilises. So, every gesture 1 oriented fragment can be labelled as section A, while section B employs gesture 2. Therefore the form can be described as such:

SECTION	LENGTH	GROUP/ INSTRUMENTATION and/or MATERIAL
A	1-8	Group 1 with clarinet and violin II
B	9-27	Group 2
Transition	28-42	Combination of both gestures, Group 2
A'	43-47	Violin II, glockenspiel and clarinet (Group 2)
B'	48-60	Group 2
A''	61-66	Group 1 with violin II, clarinet, trumpet and cello
B''	67-72	All except strings
B'''	73-81	Strings only
B''''	82-88	Tutti
A'''	89-93	Flutes and piccolo only
A''''	93-99	Tutti

The development of this piece is achieved primarily through this timbral modification.