

**Chris Paul Harman**

# **Der Tag mit seinem Licht**

**(2011)**

Commissioned by the Transmission Ensemble of Montreal

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## Instrumentation:

Flute (doubles piccolo)  
Clarinet (doubles recorder)  
Violin (with regular mute, and practice mute)  
Cello (with regular mute)  
Percussion (crotales, vibraphone, toy piano)  
Piano (doubles 5-octave celesta)

Score is in C.

Duration: ca. 12 minutes

*Der Tag mit seinem Licht (the Day with its Light)* was commissioned in 2010 by the Transmission Ensemble of Montreal. The work draws its title from a chorale melody of the same name from the 69 Chorale Melodies published together with J.S.Bach's 371 Harmonized Chorales.

Of particular note in this work is the emphasis on diatonic materials, recontextualized in a non-linear, non-diatonic framework; triads, diatonic scales and cadences abound in contexts where harmonic "colour" supercedes functional harmony. The original chorale melody is at times heard explicitly; at other times, it is subjected to various types of alterations, though its distinctive contour (near-perfect ascending and descending lines in alternation) remains recognizable.

The orchestration is, for the most part, fragile. The vibraphone frequently contributes running lines or chords as a kind of "underpainting" for many of the work's textures, while the sparer piano part articulates larger scale formal divisions. The violin emerges on several occasions with filigree work, though at a quiet dynamic, restrained by the use of a mute. Crippled sonorities emerge through rarefied appearances of the celesta (emphasizing the low register), piccolo (likewise emphasizing its low register), toy piano and recorder.

Chris Paul Harman  
Montreal  
April 2011

# Der Tag mit seinem Licht (2011)

Chris Paul Harman

$\text{♩} = 72$

Flute

Clarinet in B $\flat$

Violin

Cello

Vibraphone

Celesta  
*quasi marcato*  
*mf*

Piano

*(remains down)*

Fl.

B $\flat$  Cl.

Vln.

Vc.

Vib.

Pno.

*rit.*

**A**  $\text{♩} = 40$

Fl. *p*

B♭ Cl. *pp*

Vln. *pp*

Vc. *pp*

Vib. *mf*  
*Xco. (remains down)*

Piano *p* *< mf* *mf* *> p* *p* *< mf* *mf* *> p* *(sim.)*

*Xco. (remains down)*

\*Grace notes in the flute and clarinet should be faster than the grace notes in the piano.  
 \*\*Grace notes in the percussion part should be coordinated to start with the piano.  
 \*\*\*Bracketed notes in the percussion part indicate crotales (at sounding pitch).

28

Fl. *rit.*

B♭ Cl.

Vln.

Vc.

Vib.

Pno.

B ♩=60

Musical score for measures 1-37. The score is for a woodwind and string ensemble. It includes parts for Flute (Fl.), Bass Clarinet (B♭ Cl.), Violin (Vln.), Viola (Vc.), Vibraphone (Vib.), and Piano (Pno.). The tempo is marked as ♩=60. The music is in 2/4 time and begins with a key signature of one flat (B♭). The Flute part starts with a dynamic of *mp*. The Bass Clarinet part starts with a dynamic of *p*. The Violin and Viola parts are marked *Con sord.* and *lightly détaché*, with a dynamic of *mp*. The Vibraphone part starts with a dynamic of *mf* and a *Reso.* (Resonance) marking. The Piano part starts with a dynamic of *mf* and a *Reso.* marking. The score is watermarked with 'Perussa Perusmaharaja'.

Musical score for measures 38-44. This section continues the ensemble piece. It includes parts for Flute (Fl.), Bass Clarinet (B♭ Cl.), Violin (Vln.), Viola (Vc.), Vibraphone (Vib.), and Piano (Pno.). The key signature changes to two flats (B♭ and E♭) at measure 38. The Flute part has a dynamic of *mf*. The Bass Clarinet part has a dynamic of *p*. The Violin and Viola parts have a dynamic of *mp*. The Vibraphone part has a dynamic of *mf* and a *Reso.* marking. The Piano part has a dynamic of *mf* and a *Reso.* marking. The score is watermarked with 'Perussa Perusmaharaja'.

C

♩=120

Fl. *pp*

B♭ Cl. *pp*

Vln. *Con sord.*

Vc. *pp*

Vib.

Pno. *mf*  
*sc.*

56

Fl. *breathe imperceptibly as necessary*

B♭ Cl. *breathe imperceptibly as necessary*

Vln. *marcato* *p* *sim.* (use open strings wherever possible)

Vc. *pp*

Vib. *pp* *sc.*

Pno.

66

Fl.

B♭ Cl.

Vln.

Vc.

Vib.

Pno.

76

Fl.

B♭ Cl.

Vln.

Vc.

Vib.

Pno.

83

Fl.

B♭ Cl.

Vln.

Vc.

Vib.

Pno.

90

Fl.

B♭ Cl.

Vln.

Vc.

Vib.

Pno.

*f*

*marcato*

*f*



96

Fl.

B♭ Cl.

Vln.

Vc.

Vib.

Pho.

103

Fl.

B♭ Cl.

Vln.

Vc.

Vib.

Pho.

**D** ♩ = 72

Piccolo

Fl. Recorder *p*

B♭ Cl. *p*

Vln. Senza sord. *p*

Vc. *pp*

Vib. Toy Piano *quasi marcato*

Celesta *quasi marcato*

Pno. *mp* (bring out the melody line)

*scd. scd. scd. (sim.)*

118

Fl. *p*

B♭ Cl. *p*

Vln. *p*

Vc. *pp*

Vib.

Pno.

127

Fl.

B♭ Cl.

Vln.

Vc.

Vib.

Pno.

*p*

*molto rit.*

**E** ♩ = 116

Flute

Fl.

Clarinet

B♭ Cl.

Vln.

Vc.

Vibraphone

Vib.

Piano

*con eleganza*

*f p*

Lea \* Lea \* Lea \* sim.

144

Fl.

B♭ Cl.

Vln.

Vc.

Vib.

Pno.

*f p*

154

Fl.

B♭ Cl.

Vln.

Vc.

Vib.

Pno.

*f p*

*rit.*

F ♩ = 116

Fl. *mf*

B♭ Cl. *mf*

Vln. con sord. *mf*

Vc. con sord. *mf*

Vib. motor off *mf*

Pno.

Fl. <sup>173</sup>

B♭ Cl.

Vln.

Vc.

Vib.

Pno.

180

Fl.

B♭ Cl.

Vln.

Vc.

Vib.

Pno.

188

Fl.

B♭ Cl.

Vln.

Vc.

Vib.

Pno.

*p* *lunga*

G ♩=104

Fl.

B♭ Cl.

Vln. *Senza sord. alla punta*  
*p*

Vc. *Senza sord.*

Vib. *pp*  
*sc.*

Pno. *marcato*  
*p*  
*sc.*

202

Fl.

B♭ Cl.

Vln. *cresc.*

Vc.

Vib. *cresc.*

Pno. *cresc.*

209

Fl.

B♭ Cl.

Vln.

Vc.

Vib.

Pno.

215

Fl.

B♭ Cl.

Vln.

Vc.

Vib.

Pno.

The image shows a page of a musical score, likely for a symphony orchestra. The score is divided into two systems, starting at measure 209 and ending at measure 215. The instruments listed are Flute (Fl.), B♭ Clarinet (B♭ Cl.), Violin (Vln.), Viola (Vc.), Vibraphone (Vib.), and Piano (Pno.). The music is written in 3/4 time. The first system (measures 209-214) features a dynamic marking of *f* (forte) and *sim.* (sforzando). The second system (measures 215-218) continues the musical material. A large, semi-transparent watermark is visible across the page, reading "Piano for Sale".



221

Fl.

B♭ Cl.

Vln.

Vc.

Vib.

Pno.

227

Fl.

B♭ Cl.

Vln.

Vc.

Vib.

Pno.

232

Fl.

B♭ Cl.

Vln.

Vc.

Vib.

Pno.

**H** ♩ = 104

Fl.

B♭ Cl.

Vln. *unbroken*

Vc.

Vib. *very hard mallets*  
*f secco*

Pno. *f*

245

Fl.

B $\flat$  Cl.

Vln.

Vc.

Vib.

Pno.

251

Fl.

B $\flat$  Cl.

Vln.

Vc.

Vib.

Pno.

259

Fl.

B♭ Cl.

Vln.

Vc.

Vib.

Pno.

266

Fl.

B♭ Cl.

Vln.

Vc.

Vib.

Pno.

273

Fl.

B♭ Cl.

Vln.

Vc.

Vib.

Pno.

279

Fl.

B♭ Cl.

Vln.

Vc.

Vib.

Pno.

286

Fl.

B♭ Cl.

Vln.

Vc.

Vib.

Pno.

292

Fl.

B♭ Cl.

Vln.

Vc.

Vib.

Pno.

I ♩=120

Fl. *p*

B♭ Cl. *pp*

Vln.

Vc. *pp*

Vib. *pp*

Pno. *ff*

303

Fl.

B♭ Cl.

Vln.

Vc.

Vib.

Pno.

308

Fl.  
B♭ Cl.  
Vln.  
Vc.  
Vib.  
Pno.

313

Fl.  
B♭ Cl.  
Vln.  
Vc.  
Vib.  
Pno.



318

Fl.

B $\flat$  Cl.

Vln.

Vc.

Vib.

Pno.

324

Fl.

B $\flat$  Cl.

Vln.

Vc.

Vib.

Pno.

J ♩=72

Fl. *pp* < >

B♭ Cl. *pp* < >

Vln. Practice Mute *pp mp*

Vc. II III IV II III I II II III IV IV

Vib. *mf* motor off

Pno. Celesta *mf*

Fl. 336 *rit.*

B♭ Cl.

Vln. *dim.*

Vc. III III IV

Vib.

Pno.

K ♩=44

Fl. *ppp*

B♭ Cl. *ppp*

Vln. *pp*

Vc. *pp*

Vib. *mp* motor off *Seo.*

Pno. *mf* *Piano* *Seo.*

350 *rit.*

Fl.

B♭ Cl.

Vln.

Vc. *non dim.*

Vib.

Pno.

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