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Programme Note:

Written in 2021, *The Snow Queen* is a multi-media work following the Hans Christian Anderson short story of the same name.

The work can be presented with accompanying animation, and narration, or stands alone as a concert piece.

The music features shimmering, rapidly evolving textures depicting the snow and wind-swept lands of Scandinavia, as well as several light motif which make up the motivic and structural crive behind the work.

The structure of the work follows an abridged story of the Snow Queen, and is separated into the following movements:

I – Introit

An overture combining and counterpointing the primary light motif that will drive the character arc of the story.

II – The Looking Glass

Here, a first formal introduction of the ‘Mirror theme’ (included for reference below, seen at figure 140), a whole tone motive which in itself is reflective, and presents the eerie distortion of man when looked through.

‘Flight’ sees the looking glass being carried into the heavens, before eventually dropping and shattering into millions of billions of bits.

III – Gerda and Kai

Movement three opens with bird song which will reprise throughout the work, symbolising the natural and beautiful world in which Gerda and Kai aspire to live, before exposing three themes: *The Rose, Gerda, and Kai*.

The three melodies counterpoint with one another at *The Rose*, b. 155, which is symbolic of the pair’s blossoming friendship in the story. They plant the rose together and watch it grow, as their relationship does.

Kai’s theme is heard in horn, previously having exposed in the overture, b. 3, featuring acciaccatura and a buoyant melody.

The rose theme, a plaintive melody, can be heard in the solo cornet voice, and Gerda’s theme is heard in solo baritone, previously exposed in b.86.

The octatonic *Snow Queen* theme is first heard in b.164, in an eerie yet serene texture.

Shards from the glass mirror lodge in Kai’s eye which can be seen thematically at b.173-175, which causes a distortion of Kai’s theme, and a more introspective recapitulation, before the *Sleigh Ride*.

The sleigh ride is full energy and fast changing textures with a menacingly chromatic tonality forbearing Kai’s abduction. B.202 sees the Snow Queen take flight with Kai and his sled before panning down to a city asleep below.

IV – Garden of Flowers

The movement opens with Gerda longing for the now long since missing Kai, and her call to adventure, b.239.

Gerda is swept away in a boat on the river, b.242, and the music follows the flowing yet turbulent scenes on the water.

A brief spell of jaunty music appears through the watery textures symbolising the wooden soldiers she sees on the side of the river, before the music calms to the house of the old woman who could conjure.

The old woman, who wishes to keep Gerda forever, hides any roses as this may remind Gerda of why she is on her travels, and as such the theme of the woman only includes tones not used in the Rose theme.

This is pentatonic and sits very calmy, outside of time, reflecting the loss of sense of time Gerda experiences while with the woman.

Gerda finds a rose one morning however and is reminded of her friendship. *The Rose* theme recapitulates at b.294, symbolising this.

The call to adventure reprises at the end of the movement, along with birdsong, and Gerda is back on her journey.

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7

straight mute

open

Sop. Cnt.

Solo Cnt.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

Solo Btn.

2nd Btn.

Solo Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Tamb.

S.Bells

Glock.

Clash

Perc.

Hp.

f *p* *fp* *ff* *p* *f* *pp* *f*

17

Sop. Cnt. *f* *a2. open* *p* *f* *ff*

Solo Cnt. *f* *p* *f* *ff*

Rep. Cnt. *f non dim.* *p*

2nd Cnt. *f* *p* *f* *p*

3rd Cnt. *f* *p* *f* *p*

Flug. *f*

Solo Hn. *f* *p*

1st Hn. *f* *p*

2nd Hn. *f* *open*

Solo Btn. *f* *open*

2nd Btn. *f non dim.*

Solo Tbn. *f*

2nd Tbn. *f*

B. Tbn. *(open)* *p* *ff*

Euph. *f non dim.* *f* *p sub.* *ff* *ff*

E♭ Bass *p* *ff*

B♭ Bass *p* *ff*

19

Timpani *p* *ff* *Tambourine* *p*

S. Bells *f* *p* *ff*

Glock. *ff*

Perc. *p* *ff* *pp* *Clash*

Hp. *ff* *To Cel.*

27

Sop. Cnt.

Solo Cnt.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

Flug.

Solo Hn.

1st. Hn.

2nd. Hn.

Solo Btn.

2nd Btn.

Solo Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

29

Tamb.

S. Bells

Glock.

Perc.

Hp.

mp

mp

p

p

p

p

p

p

p

p

p

mf

mf

mf *sonore*

mf *sonore*

pp

To Timp.

pp

pp

36

Sop. Cnt. *p* *ff* *mf* *ff* *mf* *ff* *mf*

Solo Cnt. *f*

Rep. Cnt. *p* *ff* *mf* *ff* *mf* *ff* *mf*

2nd Cnt. *mf cresc.* *mf cresc.*

3rd Cnt. *f* *f* *ff*

Flug. *f sonore*

Solo Hn. *f sonore*

1st Hn. *f sonore*

2nd Hn. *f sonore*

Solo Btn. *mp* *ff* *f sonore*

2nd Btn. *mp* *ff* *f sonore*

Solo Tbn. *f* *ff* *mf* *f* *mp* *ff sub.*

2nd Tbn. *f* *ff* *mf* *f* *mp* *ff sub.*

B. Tbn. *f* *ff* *mf* *f* *mp* *ff sub.*

Euph. *p* *ff* *mf* *ff*

E♭ Bass *a2.* *ff* *mf* *f* *mp* *ff sub.*

B♭ Bass *ff* *mf* *f* *mp* *ff sub.*

Timpani *f* *mp* *p*

S. Bells *f* *mp*

Glock. *ff*

Perc. *f* *mp*

Harp *To Celesta*

Hp.

50

Sop. Cnt.

Solo Cnt.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

Flug.

Solo Hn.

1st. Hn.

2nd. Hn.

Solo Btn.

2nd Btn.

Solo Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

B. D.

Glock.

Perc.

Cel.

1. straight mute

mf *mf* *p* *3* *3* *3*

mp *mp* *mp*

pp *pp* *pp*

lv *mp*

To Tub. B.

68 straight mute

Sop. Cnt. *p*

Solo Cnt. *p* straight mute *f*

Rep. Cnt. *f* *p* *mp* *fp*

2nd Cnt. *f* *p* *pp*

3rd Cnt. *f* *p* *pp*

Flug. *p* *pp* *mf* *f*

Solo Hn. *p* *pp* *mf* *f*

1st. Hn. Straight mute *f* *p* *mf* *p*

2nd. Hn. *p* *pp* *p* *mf* *p*

Solo Btn. *p* *pp* *f*

2nd Btn. *p* Straight mute *p*

Solo Tbn. *p* *pp* *mf* *p*

2nd Tbn. *p* *pp* *mf* *p*

B. Tbn. *p* *pp* *mf* *p*

Euph. *p* *pp* *f*

E♭ Bass *p* *pp* *f*

B♭ Bass *p* *pp* *f*

68 Tempo Primo, ♩ = 92

Timp. *p* *fp*

S. Bells *f* *p* *fp*

Glock. *f* *p* *fp*

Tub. B. *p* *pp* *f*

Harp *p* *f*

81

Sop. Cnt. 2. straight mute

Solo Cnt. a2. (st. mute)

Rep. Cnt. open

2nd Cnt. open

3rd Cnt. open

Flug. *mf cant.* *f* *f* *ff* *ff sonore*

Solo Hn. *mf cant.* *f* *f* *ff* *ff sonore*

1st. Hn. *f* *ff* *ff sonore*

2nd. Hn. open *f* *ff* *ff sonore*

Solo Btn. *mp* *f* open *f non dim.* *f*

2nd Btn. *f non dim.* *f*

Solo Tbn. *mp* *fp* open *f* *ff* *ff sonore*

2nd Tbn. *p* *fp* open *f* *ff* *ff sonore*

B. Tbn. (open) *p* *ff*

Euph. open *f* *f non dim.* *p sub.* *ff*

E♭ Bass *p* *ff*

B♭ Bass *p* *ff*

Tamb. *fp* *f* To Timp. Timpani *mf* *f*

S. Bells *fp* *f* *mf* *ff*

Glock. *fp* *ff*

Perc. *pp* *f* *mf* *ff*

Hp. *p* *f* To Pno. Piano *ff*

86

94

Sop. Cnt. *f*

Solo Cnt. *fff*

Rep. Cnt. *fff* *sonore*

2nd Cnt. *fff*

3rd Cnt. *fff* *f* *f* *sonore*

Flug. *fff* *sonore*

Solo Hn. *fff* *sonore*

1st. Hn. *fff* *sonore*

2nd. Hn. *fff*

Solo Btn. *fff*

2nd Btn. *fff* *sonore*

Solo Tbn. *fff* *sonore*

2nd Tbn. *fff* *sonore*

B. Tbn. *fff*

Euph. *fff* *ff* *fp* *ff*

E♭ Bass *fff* *ff* *fp* *ff*

B♭ Bass *fff* *ff* *fp* *ff*

Timp. *fff* *fp* *ff*

S. Bells

Glock. *fff*

Tub. B. *fff* *Tubular Bells*

Pno. *fff*

Flight

117

118

Text Cue 2, 2'59"

112

Open

Sop. Cnt.

pp

Open

pp

Solo Cnt.

pp

ff

Rep. Cnt.

pp

ff

2nd Cnt.

pp

ff

3rd Cnt.

pp

ff

Flug.

Solo Hn.

p

1st Hn.

Cup mute

mf

mf

mf

mf

ff

2nd Hn.

mf

mf

mf

mf

ff

Solo Btn.

open

pp

2nd Btn.

pp

Solo Tbn.

Cup mute

mf

mf

mf

ff

2nd Tbn.

Cup mute

mf

mf

mf

ff

B. Tbn.

Euph.

pp

pp

Es Bass

Bb Bass

117

118

Timp.

Xyl.

Glock.

pp

Susp. Cymbal

p

ff

p

Pno.

pp

f

[illegible]

III. Gerda and Kai

4'00"

Boy and Girl
(=60)

148 Text Cue 3 - 4'04"

Soprano Cornet in B♭

Solo Cornet in B♭

Repiano Cornet in B♭

2nd Cornets in B♭

3rd Cornets in B♭

Flugelhorn

Solo Horn in E♭

1st Horn in E♭

2nd Horn in E♭

Solo Baritone Horn in B♭

2nd Baritone Horn in B♭

Solo Trombone

2nd Trombone

Bass Trombone

Euphonium

Bass in E♭

Bass in B♭

Timpani

Vibraphone

Glockenspiel

Percussion

Celesta

St. Mute

2. St. Mute

1. St. Mute

St. Mute

(cup)

(cup)

(cup)

(cup)

open, sost.

open, sost.

open, sost.

open, sost.

Soft beaters

To Hp.

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162 $\text{♩} = \text{♩}, \text{In } 6$

Sop. Cnt. pp

Solo Cnt. pp

Rep. Cnt. pp mf p

2nd Cnt. ppp $2-2/3$ $1/2-1/2/3$ p

3rd Cnt. ppp $0-1/3$ p

Flug. mf solo, sostenuto

Solo Hn. pp mf p $play$

1st Hn. ppp (cup) 3

2nd Hn. ppp (cup) 3

Solo Btn. pp

2nd Btn. pp

Solo Tbn. pp

2nd Tbn. pp

B. Tbn. pp

Euph. pp

E♭ Bass pp

B♭ Bass pp

162 $\text{♩} = \text{♩}, \text{In } 6$ lv

Timp. pp

Vib. pp mf p pp mf p mp

Glock. ppp

Perc. pp mf

Cel. pp mf p pp mf pp p mp

Harp pp mf p $To Cel.$

Celesta pp mf pp p mp

6/36

rit. (♩ = 92) 186 ♩ = ♩ (ln 2)

Sop. Cnt.

Solo Cnt.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

Flug.

Solo Hn.

1st. Hn.

2nd. Hn.

Solo Btn.

2nd Btn.

Solo Tbn.

2nd Tbn.

B. Tbn.

Euph.

Es Bass

Bb Bass

Timp.

Vib.

Glock.

Perc.

Cel.

Harp

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198

Sop. Cnt. *mf* *f*

Solo Cnt. *mf* *f* ord.

Rep. Cnt. *f*

2nd Cnt. open *p* *f* *p* *f*

3rd Cnt. open *pp* *mp* *f*

Flug. *ff* 1/2-1/2/3

Solo Hn. open *f* *ff* 0-1/3

1st. Hn. open *f* *ff* 2-1/2/3

2nd. Hn. open *f* *ff* 0-3

Solo Btn. *pp* *mp* 2-2/3 *fp*

2nd Btn. *pp* *mp* flz.

Solo Tbn. *ff* *f*

2nd Tbn. *ff* *f*

B. Tbn. *ff*

Euph. *p* *f* flz.

E♭ Bass *pp* *mp* *ff*

B♭ Bass *pp* *mp* *ff*

202 (In 3)

Timp. *pp* *mp* *ff*

Vib.

Glock. *fff*

Perc.

Hp.

213 Harmonic mute

Sop. Cnt. *f* *p* *mf* open

Solo Cnt. *f* *p* *ff* *mf* ord.

Rep. Cnt. *f* *p* *f* *p*

2nd Cnt. *f* *p* *f* *p* *mf*

3rd Cnt. *p* *mf*

Flug. *f*

Solo Hn. *p* *f* *p* *fff* *p*

1st. Hn. *p* *fff* *p*

2nd. Hn. *p* *fff* *p*

Solo Btn. *mf*

2nd Btn. *ord.* *mf*

Solo Tbn. *mf*

2nd Tbn.

B. Tbn.

Euph. *mf* *p* *f* *p* *f* *p*

E♭ Bass *ff* *fff* *ff*

B♭ Bass *ff* *fff* *ff*

Timp. *ff*

Xyl. *f* *p* *ff* *f*

Glock.

Perc. *f* *p*

Cel. *f* *p* To Hp.

227 Slower, ♩ = 60

A musical score for the song 'The Rose Tree'. The score is written for a vocal line and a piano accompaniment. The vocal line is in treble clef, and the piano accompaniment is in bass clef. The key signature has one flat (B-flat), and the time signature is 4/4. The score is divided into two systems. The first system contains the first two staves, and the second system contains the remaining four staves. The music features a melody with various note values, including eighth and sixteenth notes, and rests. The piano accompaniment provides a harmonic foundation with chords and moving lines. The score includes dynamic markings such as 'ff' (fortissimo) and 'pp' (pianissimo), and a crescendo/decrescendo hairpin. The text 'PERUSAI COPY' is overlaid diagonally across the score.

242

Sop. Cnt. *pp* *mp*

Solo Cnt. *mp* *pp* *mp*

Rep. Cnt. *mp* *pp*

2nd Cnt. *pp* *poco* *pp* *poco* *pp* *poco* *ppp* *2-2/3* *1-1/3*

3rd Cnt. *pp* *poco* *pp* *poco* *pp* *poco* *ppp* *0-1/3* *0-2/3* *1-1/2/3*

Flug.

Solo Hn. *mp* *pp* *p* *mf* *pp*

1st. Hn. *pp* *mp* *pp*

2nd. Hn. *pp* *mp*

Solo Btn. *p* *molto* *p* *molto*

2nd Btn. *pp* *poco* *pp* *poco* *pp* *2-2/3* *poco*

Solo Tbn. *pp* *poco* *pp* *poco* *pp* *2-2/3* *poco*

2nd Tbn. *pp* *poco* *pp* *poco* *pp* *2-2/3* *poco*

B. Tbn. *pp* *poco* *pp* *poco* *pp* *2-2/3* *poco*

Euph. *p* *molto* *p* *molto* *mp*

E♭ Bass *mf* *mf* *mp*

B♭ Bass *mp* *mf*

242 ♩ = ♩, ♩ = 112

Timp. *mp* *lv* *mp* *mf*

Vib. *ppp* *ppp* *ppp* *ppp*

Glock. *mp* *ppp* *ppp* *ppp*

Perc. *pp* *mf*

Hp. *pp* *mf*