

# Flame

for full orchestra

Jordan Nobles

Dedicated to April and James Cormack

Vancouver, September 2004

# Flame

for full orchestra

*Flame is dedicated to my dear friends, April and James Cormack.*

## ORCHESTRATION

2 Flutes (II doubling Piccolo)	4 French Horns	1 <sup>st</sup> Violins (divisi)
Oboe	2 B♭ Trumpets	2nd Violins (divisi)
English Horn	2 Tenor Trombones	Viola (divisi)
E♭ Clarinet	Bass Trombone	Celli (divisi)
B♭ Clarinet	Tuba	Double Bass
2 Bassoons	Timpani	
	2 Percussion: vibraphone, chimes, glockenspiel, xylophone, crotales	

## ABOUT THE PIECE

- \* *Flame* was written in the summer of 2004 in Vancouver, B.C.
- \* The duration of the piece is about 4 minutes.

## PERFORMANCE NOTES

In *Flame* the tempo is not steady (until the very end) but constantly accelerates throughout the piece. In fact the tempo doubles every eighteen bars from 60 beats per minute to 120 beats per minute.

As a result the pulse of the piece soon becomes too fast to count so the conductor beats in half time.

Every eighteen bars the pulse, as conducted, is cut in half exactly (from ♩ = 120 bpm to ♩ = 60 bpm) and the note values are cut in half. What was a ♩ now becomes a ♪. What was a ♪ now becomes a ♩ and so on. This happens three times throughout the piece (at rehearsal numbers **A**, **B**, and **C** and is a device necessary for the constant acceleration.

The switch in tempo is meant to be a **seamless transition not to be heard or felt** by the audience.

## PROGRAM NOTE

I had the pleasure of writing this piece during the 2004 Athens Olympic Games and was inspired by watching the lighting of the Olympic Flame in its birthplace. The aspect of the Olympic games which I admire the most is the tradition of the Olympic Flame. From the lighting of the flame by the sun and a parabolic mirror in front of the Temple of Hera in Olympia to its journey around the world to the site of the Host City of the Olympic Games.

I appreciate not the journey as much as the fact that one runner could not do it alone and it is a collective effort by thousands of torch bearers to bring the flame to the games. In a way I consider this piece to be my stretch in a similar, musical tradition of bringing classical music to the present.

## BIOGRAPHY

Jordan is a Vancouver-based composer and co-founder of the new music group *Ensemble Symposium*. A guitarist by nature he has composed numerous spatial and ambient pieces using traditional and non-traditional instruments (multiple electric guitars, water, stones, etc) and ensembles (multiple electric guitars, percussion ensemble, and choir). To date his music has received numerous performances throughout Canada, and the US.

## CONTACT INFORMATION

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flame

Jordan Nobles

♩ = 60 Begin accelerando

Flute 1

Flute 2/Piccolo

Oboe

English Horn

B♭ Clarinet

E♭ Clarinet

Bassoon 1

Bassoon 2

1  
2  
Horns

3  
4

B♭ Trumpets

1  
2  
Trombones

3

Tuba

Timpani

1  
Percussion

2

Glockenspiel

Vibraphone (motor off, sustain pedal on)  
Hard Mallets

♩ = 60 Begin accelerando

Violin I-1

Violin I-2

Violin II-1

Violin II-2

Viola 1

Viola 2

Cello 1

Cello 2

Contrabass

8

1

2

3

4

5

6

FL1.1

FL1.2

*p*

Ob.

*p*

En.Hrn.

*p*

B♭ Cl.

E♭ Cl.

*p*

Bsn.1

Bsn.2

1.  
2.

*p Lontano*

3.  
4.

B♭ Tpt.

1. *with mute*  
*p*

1.  
2.

3.

Tba.

Timp.

1.

Perc.

*p* *L.v.*

2.

*L.v.* to Chimes

(8<sup>va</sup>)

Vln. I-1

*ppp* Solo *p* Tutti *ppp* *pp*

Vln. I-2

*ppp* *pp* *pp*

Vln. II-1

*pp*

Vln. II-2

Vla.1

(solo) *(p)*

Vla.2

Vcl.1

Vcl.2

Cb.

7

8

9

10

11

12

(♩ = 120 approx.) continue accel.

[illegible]

19

20

21

22

23

24

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Fl.1

Picc.

Ob.

En.Hrn.

B♭ Cl.

E♭ Cl.

Bsn.1

Bsn.2

Hrns. 1 2 3 4

B♭ Tpt.

Tbns. 1 2 3

Tba.

Timp.

Perc. 1 2

Vln. I-1

Vln. I-2

Vln. II-1

Vln. II-2

Vla.1

Vla.2

Vcl.1

Vcl.2

Cb.

31 32 33 34 35 36

flame

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**B** (♩ = 60 approx.) continue accel.

Fl.1 *mf*

Picc. *mf*

Ob. *mf*

En.Hrn. *mf*

B♭ Cl. *mf*

E♭ Cl. *mf*

Bsn.1 *mf*

Bsn.2 *p* *mf* *p*

Hrns. 1 2 *p* (4.) *p* *mf* *p*

B♭ Tpt. *mf*

Tbns. 1 2 *mf* *p* 3 *p*

Tba.

Timp.

Perc. 1 to Xylophone (mf) 2 Vibraphone (pedal OFF) Soft Mallets *mf*

**B** (♩ = 60 approx.) continue accel.

Vln. I-1 *mf* Tutti *mf*

Vln. I-2 *mf*

Vln. II-1 *n* *mf* (tutti)

Vln. II-2 *n* (tutti)

Vla.1 *mf* *p* *mf*

Vla.2 *mf* Tutti *mf*

Vcl.1 *p* *mf* Tutti *p* *mf*

Vcl.2

Cb. (1st Desk) *p* *mf* *p*

37

38

39

40

41

42

48

(♩ = 120 approx.) continue accel.

Fl.1 (mf) f f f

Picc. (mf) f f f

Ob. (mf) f

En.Hrn. p mf f

B♭ Cl. (mf) f

E♭ Cl. (mf) f

Bsn.1 (mf)

Bsn.2

Hrns. 1 2 p Div. mf

3 4 Div. mf

B♭ Tpt. (mf) p mf

Tbns. 1 2 p

3

Tba.

Timp.

Perc. 1 (xylophone) (mf) f (vibes) pedal OFF

2 (vibes) pedal OFF

\* (f)

Vln. I-1 f

Vln. I-2 f

Vln. II-1

Vln. II-2 p mf p

Vla.1 p mf p

Vla.2 p mf p

Vcl.1 p mf

Vcl.2 p mf

Cb. 8

[49]

[50]

[51]

[52]


[53]

[54]

This page of the musical score is for a symphony orchestra. It contains the following instruments and parts:

- Fl.1**: Flute 1, with dynamics *mp*, *f*, and *mp*.
- Picc.**: Piccolo, with dynamics *mp* and *f*.
- Ob.**: Oboe, with dynamics *mp* and *f*.
- En.Hrn.**: English Horn, with dynamics *mp* and *f*.
- B♭ Cl.**: Bass Clarinet, with dynamics *mp* and *f*.
- E♭ Cl.**: E♭ Clarinet, with dynamics *mp* and *f*.
- Bsn.1**: Bassoon 1, with dynamic *mf*.
- Bsn.2**: Bassoon 2, with dynamic *mf*.
- Hrns. 1-4**: Horns, with dynamics *mp* and *f*.
- B♭ Tpt.**: Baritone Saxophone, with dynamics *mp* and *f*.
- Tbns. 1-3**: Trombones, with dynamics *mf* and *(mf)*.
- Tba.**: Tuba, with dynamic *mf*.
- Timp.**: Timpani, with dynamic *mf*.
- Perc. 1-2**: Percussion, with dynamics *p* and *mf*.

The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The key signature is one flat (B♭), and the time signature is 4/4.

 (♩ = 60 approx.) continue accel.

Fl.1

Picc.

Ob.

En.Hrn.

B♭ Cl.

E♭ Cl.

Bsn.1

Bsn.2

Hrns.

B♭ Tpt.

Tbns.

Tba.

Timp.

Perc.

Vln. I-1

Vln. I-2

Vln. II-1

Vln. II-2

Vla.1

Vla.2

Vcl.1

Vcl.2

Cb.

59

60

61

62

*flame*

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66

This image shows a page of a musical score, likely for a symphony, featuring various instruments. The score is written in a standard musical notation with staves for each instrument. The instruments listed on the left include:

- Fl.1
- Picc.
- Ob.
- En.Hrn.
- B♭ Cl.
- E♭ Cl.
- Bsn.1
- Bsn.2
- Hrns. (1, 2, 3, 4)
- B♭ Tpt.
- Tbns. (1, 2, 3)
- Tba.
- Timp.
- Perc. (1, 2)
- Vln. I-1
- Vln. I-2
- Vln. II-1
- Vln. II-2
- Vla.1
- Vla.2
- Vel.1
- Vel.2
- Cb.

The score includes various musical notations such as notes, rests, and dynamic markings. Dynamic markings include *f* (forte), *mf* (mezzo-forte), *mp* (mezzo-piano), and *fz* (forzando). There are also crescendo and decrescendo hairpins. The score is divided into measures by vertical bar lines. The bottom of the page shows a double bass line with a 6/8 time signature.

(♩ = 120 approx.) continue accel.

Fl.1

Picc.

Ob.

En.Hrn.

B♭ Cl.

E♭ Cl.

Bsn.1

Bsn.2

Hrns.

B♭ Tpt.

Tbns.

Tba.

Timp.

Perc.

Vln. I-1

Vln. I-2

Vln. II-1

Vln. II-2

Vla.1

Vla.2

Vcl.1

Vcl.2

Cb.

71

72

73

74



*pp*