

BURDICK'S EDITION

*Baroque Shapes
&
Space Music
Opus 77
for horn and tape*

*by
Richard O. Burdick*

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BAROQUE SHAPES AND SPACE MUSIC, OPUS 77

For solo horn with computer generated tape

I began this piece in late July 1993 soon before I went to Bear Valley summer festival. Once at Bear Valley I started over with an improved structure. This version is the descendant version. The material begins in the high register and as the cycles expand from one-measure phrases to 2 to 4, 8, 16 and finally 32 bars, the tones drop an octave. The systemic flaw in this piece is that the correlation to my Zodiac / Tarot / I Ching that this piece contains as its structure is of an ascending chromatic scale thus there is a big jump between phrases. An ascendant version would be a smooth upward scale throughout. An ascendant version, however, would be inverse from the common conception that astrological energies come from above and not below, but in light that the ancient Greeks considered low tones to be above high tones there is validity to the ascendant possibility, which would make more of a fluent composition.

The piece contains a duality that represents my time in the mountains and my time in Davis. The structure that becomes the foundation to the more creative 32 bar phrases was all written in Bear valley and the rest in Davis. The title represents the original idea of the work, and has very little to do with the final piece. A more appropriate title would be "Music of the Spheres," but that is trite and suggests that agree with that unscientific concert. Even though I agree with the fact that the basic mathematical structure of sound does relate in some ways to the mathematical relationship of the distance between the planets of our solar system.

This piece starts with 12 tones and the tone plus two splitting the octave in half, then in three, four, seven and finally when we reach the 32 bar phrases, a bit of creative work gives us triangular shapes for the fire elements, squares for the earth elements, and different waves for water and air sections.

A performance of this work can be heard on I Ching Music's CD6 "Richard Burdick with tape"

A note for the performer:

I have performed this work at least three times. As I prepare this 2016 edition, I must say that I would not perform this without weeks of preparation and a click track!

The technology I use to record; the program Digital Performer has the capability of playing the tape part back while play a click track in my headphones. This is how I would perform this work.

Richard Burdick

Baroque Shapes & Space Music

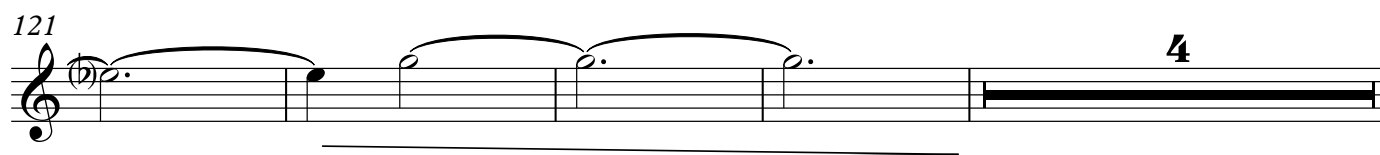
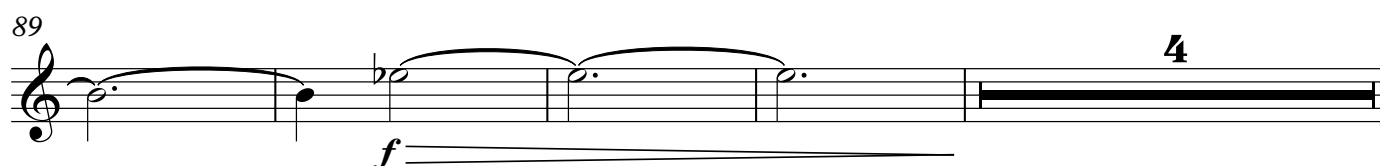
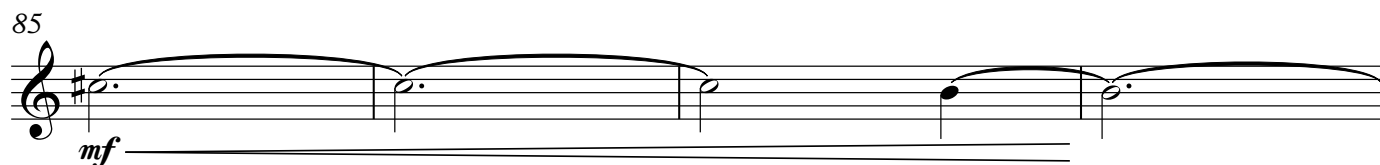
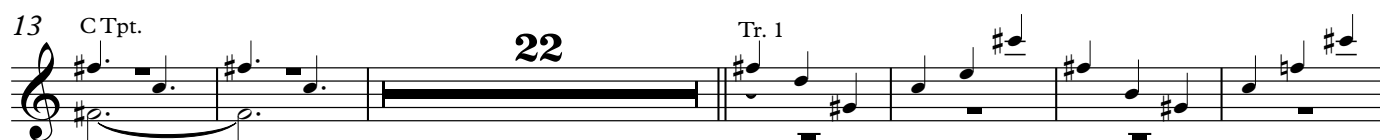
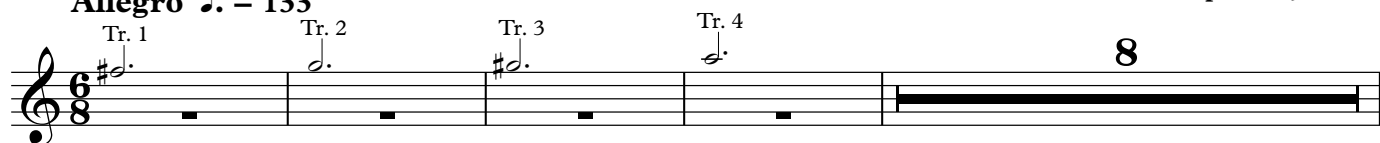
Horn in F

Richard O. Burdick

Opus 77, 1993

Allegro ♩. = 133

8



Horn in F

129

5



137

2

145

poco cresc.

153

The musical score for Example 153 is written on a single staff. It begins with a treble clef. The melody starts with a quarter note G4, followed by a quarter note A4, and then a half note B4. A fermata is placed over the B4 note. After the fermata, there is a whole rest for two measures. The piece concludes with a quarter note G4. A dynamic marking of *p* (piano) is placed below the final note. The number 153 is written in the top left corner.

167

mf

mf

179

f *mf* *f*

185

f *fp* *p*

[illegible]

197

mp⁺

P this symbol means



*this symbol means
point the phrase
to this point*

Horn in F

3

205

mp

209

213

mf

219

225

229

f *ff* *ff*

235

241

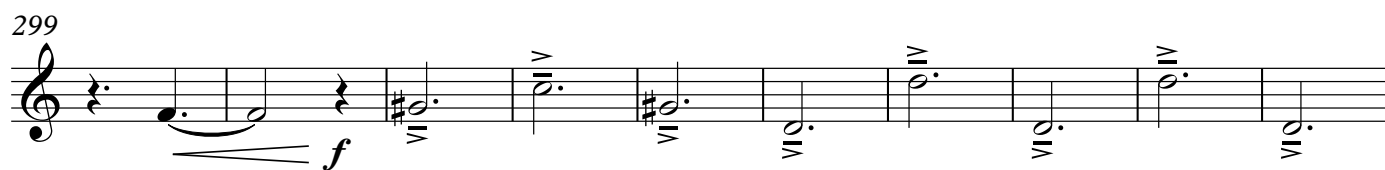
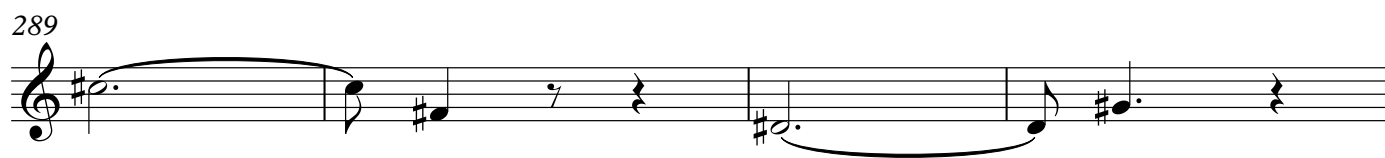
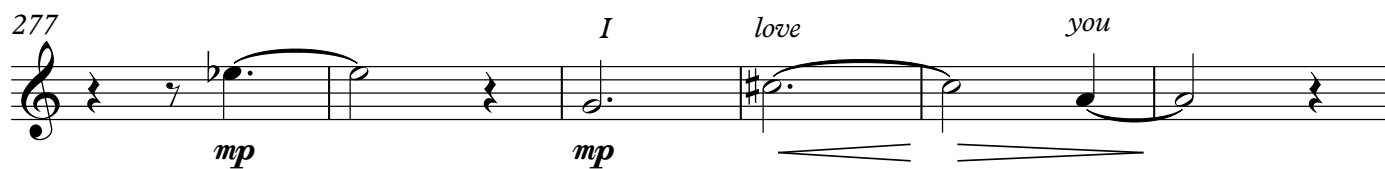
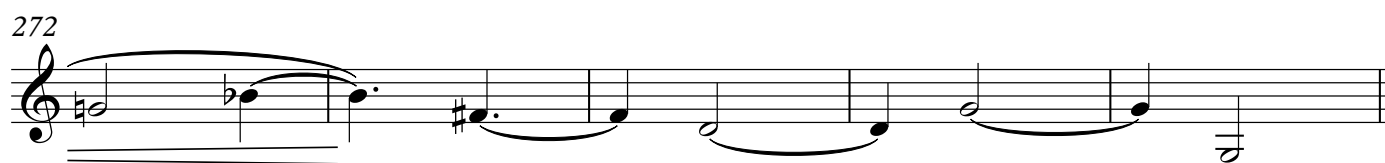
245

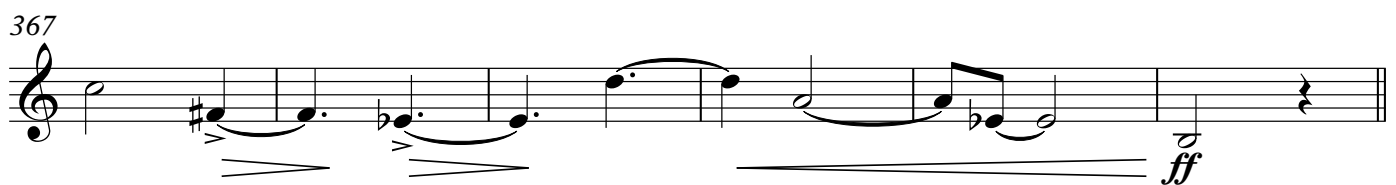
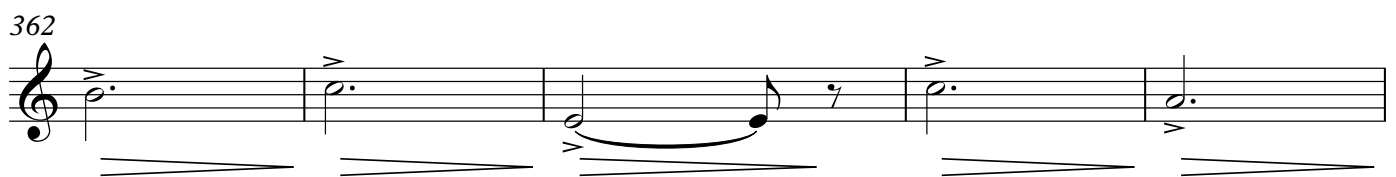
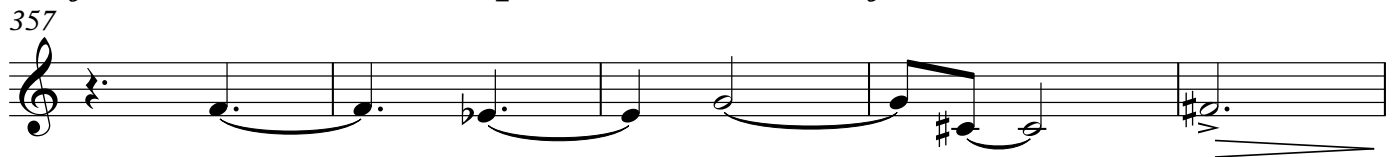
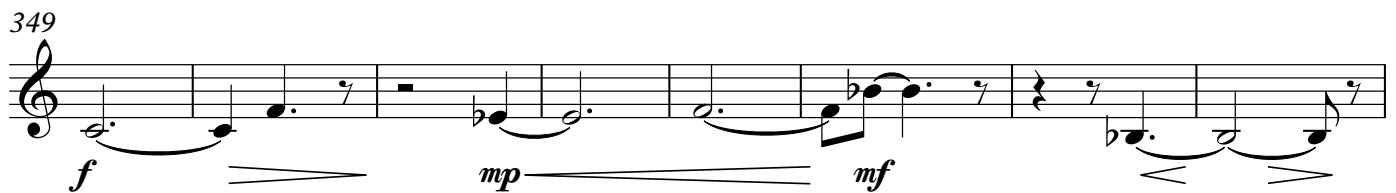
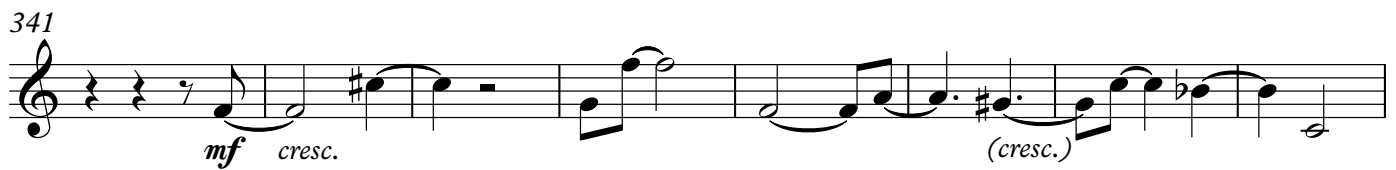
mf

251

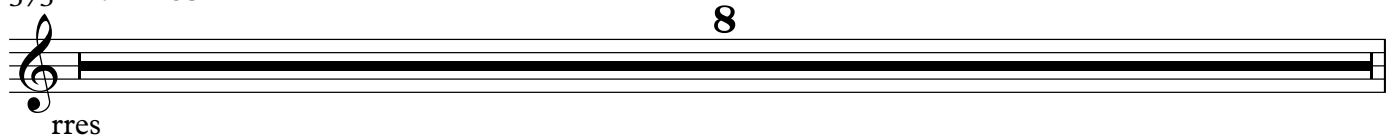
This musical score is for a Horn in F, spanning measures 205 to 251. The notation is in treble clef with a key signature of one sharp (F#). The score is divided into nine systems, each starting with a measure number. Measure 205 begins with a rest followed by a half note G4, marked *mp*. Measures 209 and 213 show melodic lines with various dynamics including *mf*. Measures 219 through 225 continue the melodic development. Measures 229 through 235 feature a crescendo leading to a fortissimo (*ff*) section. Measures 241 through 245 show a melodic line with a mezzo-forte (*mf*) dynamic. The final system, measures 251, continues the melodic pattern.

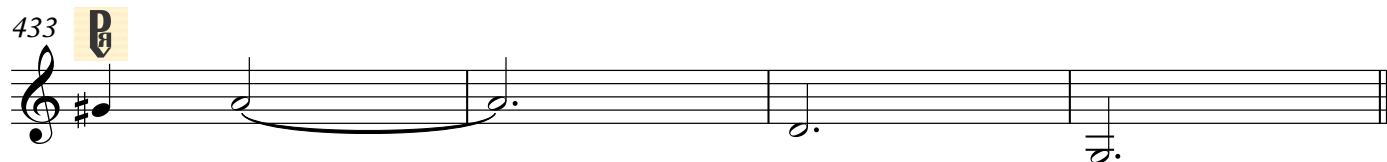
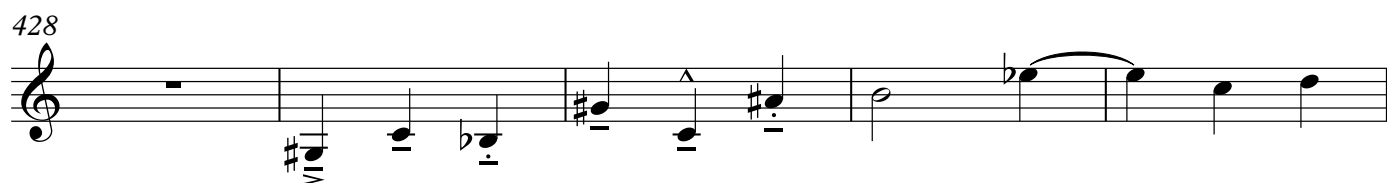
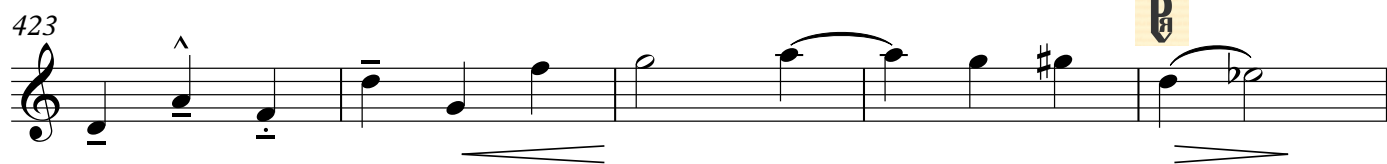
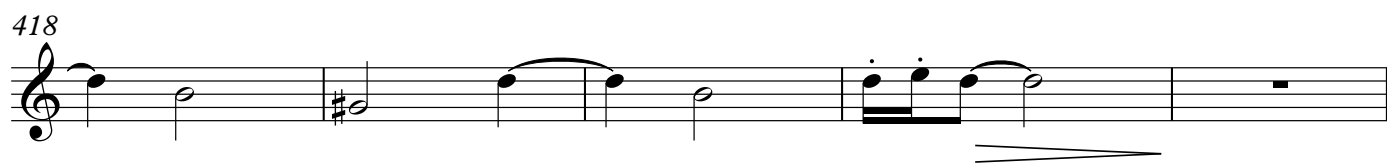
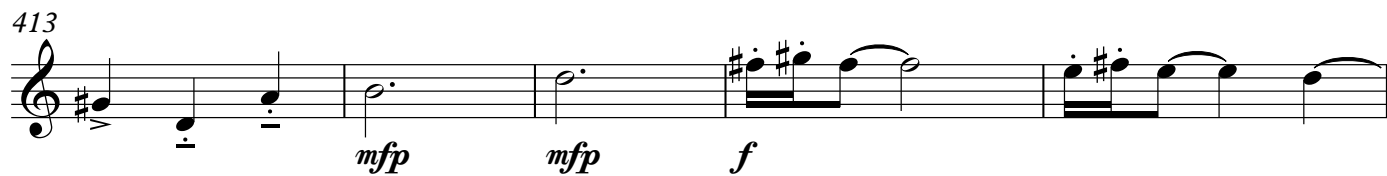
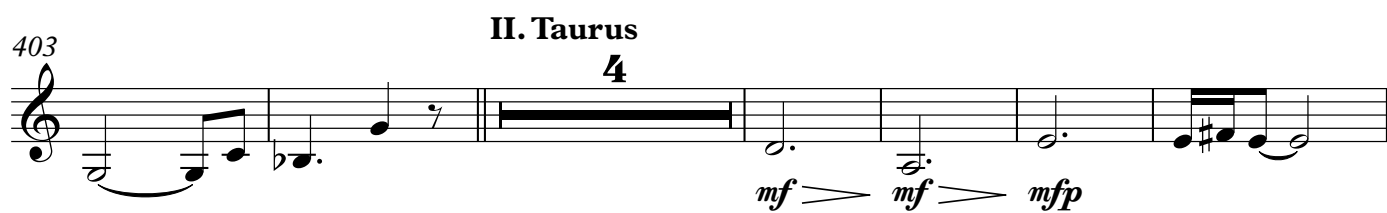
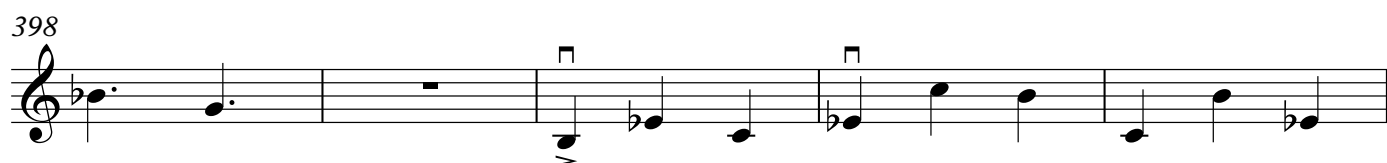
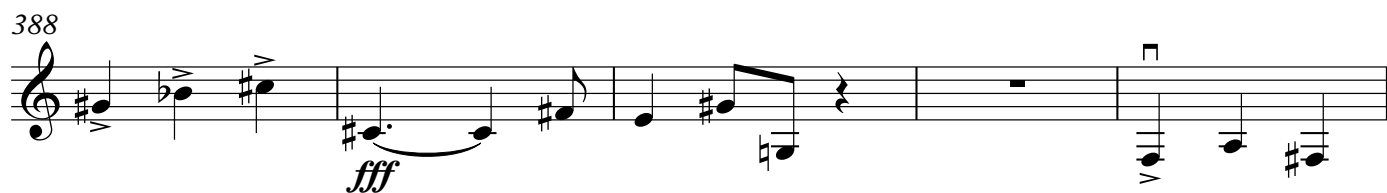
Horn in F

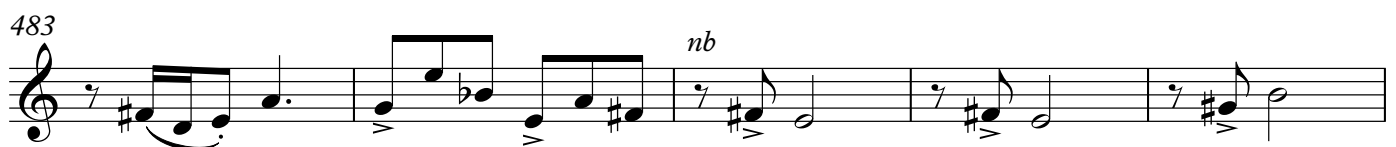
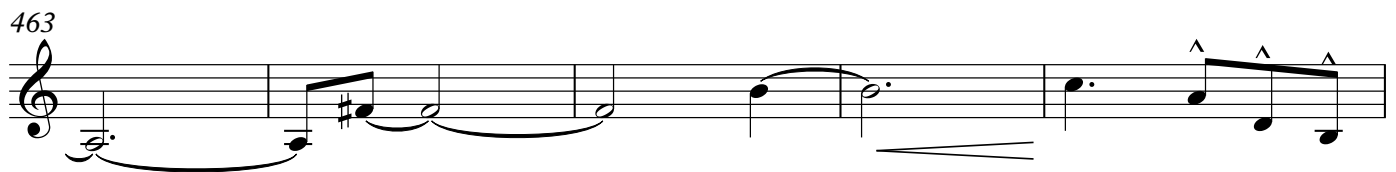
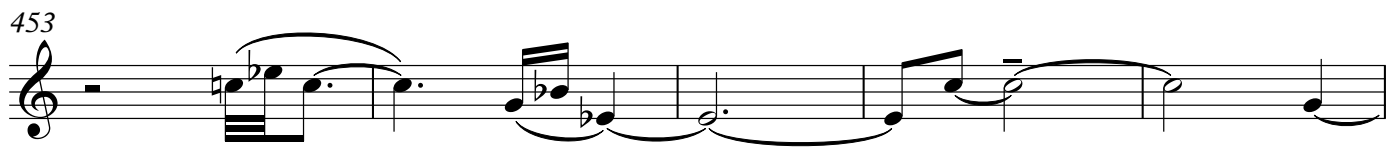
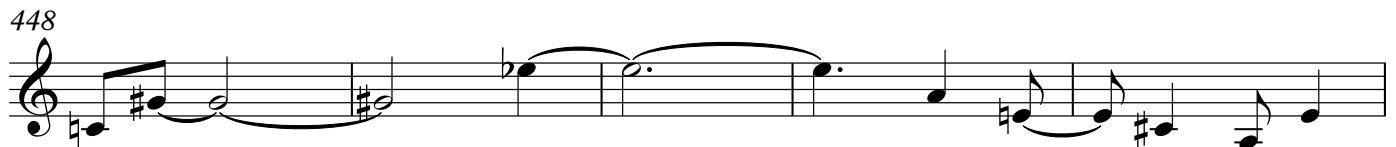




373 I. Aries

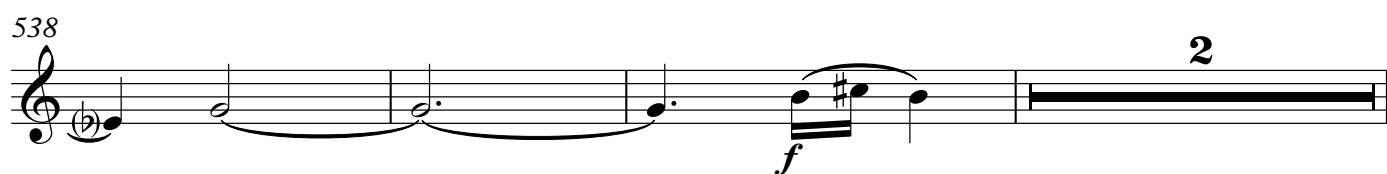
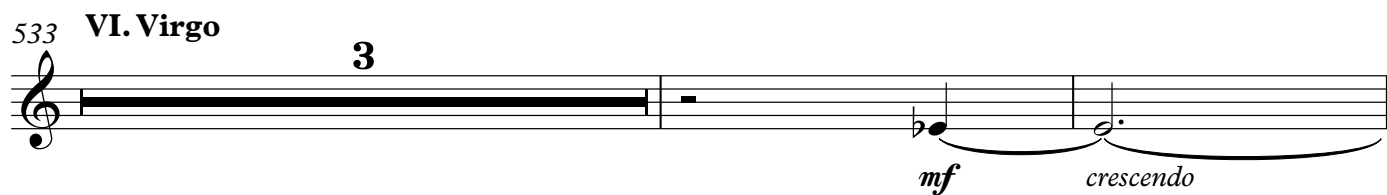
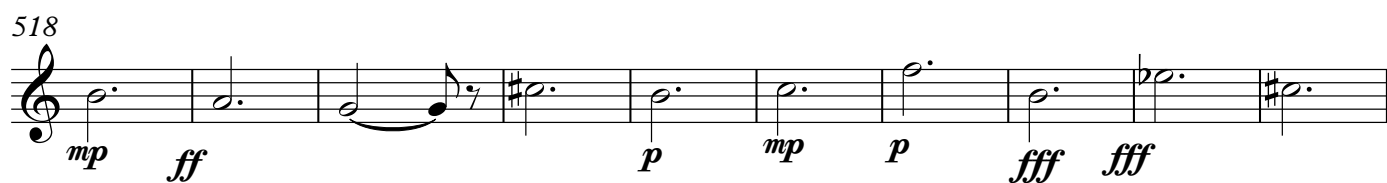
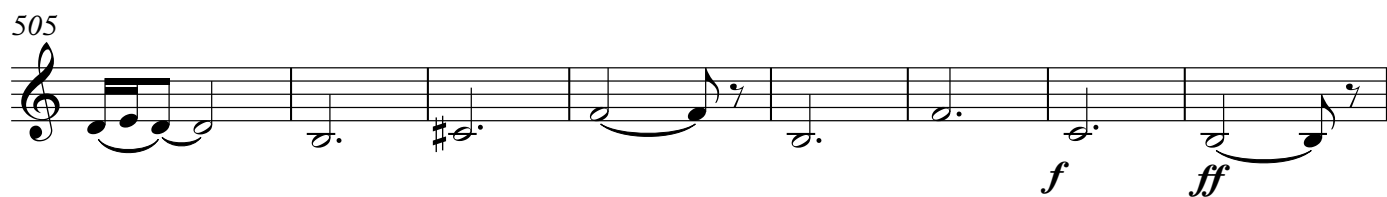




437 **III. Gemini**

8

Horn in F



543
Horn in F
mf *f* *mf*
3 9

553
f *mf* crescendo
3

563
VII. Libra
f *mf+*
3

573
4 2

583
2 4

593
VIII. Scorpio

600

606

611

618

623

629

638

643

648

653

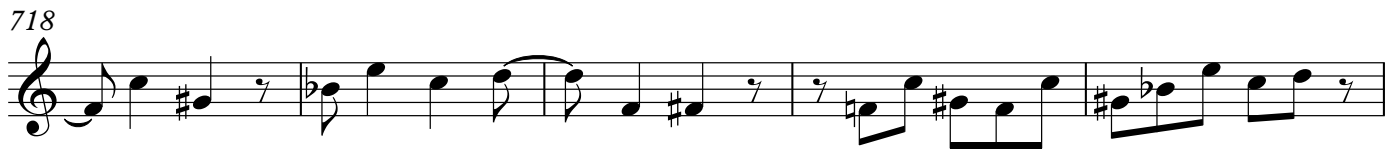
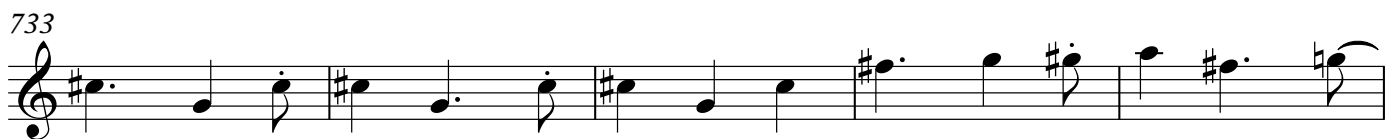
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668

673

678

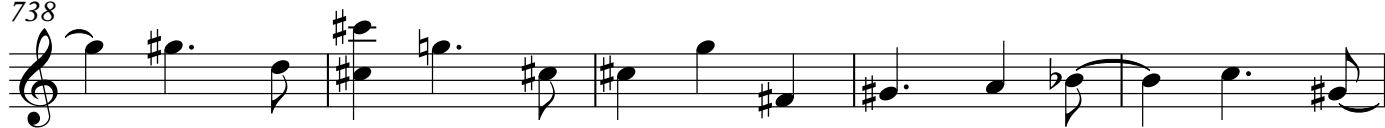
683

693 **XI. Aquarius**723 **XII. Pisces**

12

Horn in F

738



743



748

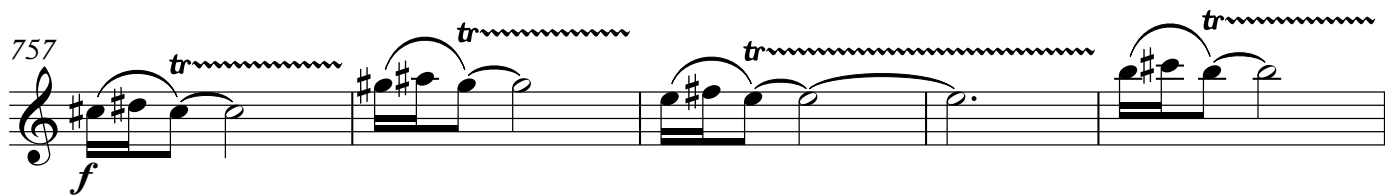


753



Coda

757



762

