

Quiet Comfort

for Euphonium and Tuba Octet

Composed by

Zoe Gougousidis

SCORE SAMPLE

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Quiet Comfort was composed by Zoe Gougousidis in 2022. It was premiered on October 12, 2022, in the East Recital Hall at the Sydney Conservatorium of Music, conducted by Brad Lucas.

Premiered by:

Euphonium 1: Jasper Mihalich, Heath McBride

Euphonium 2: Jack Daniel Reynolds

Euphonium 3: Josh Clark, Zoe Gougousidis

Euphonium 4: Nyeve Mackenzie, Joey Jelic

Tuba 1: Sam Hannan

Tuba 2: Michael Welch

Tuba 3: Riley Baker

Tuba 4: Scott Frankcombe, Dominic Lukin

This score is in **concert pitch**.

Duration: c. 6 minutes 30 seconds.

Programme Notes:

Quiet Comfort is based on the concept of the harmonic series, and was inspired by an improvisation exercise created by Michael Wray called 'Horn Meditation', in which players freely improvise on the harmonic series in a dark room with their eyes closed.

This piece utilises the harmonic series in numerous ways - firstly, in the opening and closing sections of the piece, in the form of staggered entries ascending and descending along notes in different harmonic series. The first note of each passage is not necessarily the fundamental note. In the body of the work, the melodic lines are comprised primarily of notes on a particular harmonic series, with other notes added for colour. The accompanying players improvise long tones beneath the melody, with each part being given a choice of pitches from the series.

Each harmonic series is played on a particular valve combination.

For contrast, there are passages which are not based on any harmonic series and do not involve improvisation - for example, figure D, F and G (the climax of the piece). The melodies that appear throughout the piece are developments of the short motifs that appear in the opening of the work.

The piece's title is based on the overall soundscape of the work - the musical elements combine in a way that creates a calm, warm, deep sound. The piece aims to provide a comforting and rich sonority, with elongated rhythms, slow tempo, rich harmonisation and soft dynamics providing an overall feeling of quiet comfort.

Performance Notes:

Improvised passages in this piece are indicated by black rectangles in the stave, which extend the duration of the improvisation. The player must use the notes indicated at the start of the passage.

The player may use as many or as few of these notes as they wish. The rhythms should be long tones, as to not distract from the melody. The player should avoid note values shorter than a quaver. Quavers may be used, but not consecutively for extended periods of time.

The accompanying improvisations should not take focus away from the melody, rather support it.

Rhythm changes can be irregular and off beat - the improvised lines should not just stick to the pulse.

The improvised lines should be individual, and not have any intentional uniformity between players.

Additionally, if there is more than one player per part, the players should use the same notes, but play individual lines. Moving parts and melodies should always be emphasised during the improvised sections, and improvisations should always be softer than the melody.

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Espressivo ♩ = 50

Euphonium 1
mp *p*

Euphonium 2
p

Euphonium 3
p *mp* 3

Euphonium 4
p

Tuba 1
p

Tuba 2
p

Tuba 3
p

Tuba 4
p

7

Euph. 1

Euph. 2

Euph. 3

Euph. 4

Tba. 1

Tba. 2

Tba. 3

Tba. 4

mf

mf

p

mp

mf

mf

mf

mf

mp

mf

13

A

Euph. 1

Euph. 2

Euph. 3

Euph. 4

Tba. 1

Tba. 2

Tba. 3

Tba. 4

mp

pp

mp

pp

mp

pp

mp

pp

mp

pp

mp

pp

3

B

Euph. 1

Euph. 2

Euph. 3

Euph. 4

Tba. 1

mp

mf

mp

mf

improvise long tones on G
harmonic series underneath melody

Tba. 2

improvise long tones on G
harmonic series underneath melody

p

mp

Tba. 3

improvise long tones on G
harmonic series underneath melody

p

mp

Tba. 4

p

mp

21

Euph. 1

Euph. 2

Euph. 3

Euph. 4

Tba. 1

f

p

Tba. 2

f

p

Tba. 3

mf

p

Tba. 4

mf

p