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Poem of the Phantom Queen

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2020

*Poem of the
Phantom Queen*

for cello and piano

Commissioned by The Sheldon Concert Hall

Daniel Fitzpatrick

(2020)

Daniel Fitzpatrick (b. 1995)
Poem of the Phantom Queen (2020)
for cello and piano

Commissioned by The Sheldon Concert Hall

Duration ca. 6 minutes

Program Notes

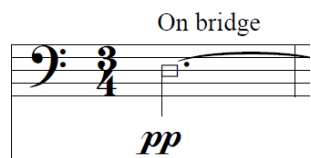
The Morrigan, commonly translated as the phantom queen, is an ominous figure within Gaelic mythology symbolizing war, fate, and death. In the text *Cath Maige Tuired* (“The Battle of Magh Tuireadh”) she recites a poem upon arriving at the battlefield against the Fomorians (hideous monsters from under the sea). Hearing the Morrigan’s words, the Fomorians are compelled by fear to retreat back to the sea. Following this triumph, the Morrigan chants a different poem lauding the victory and foretelling the end of the world. Inspired by Gaelic folklore, *Poem of the Phantom Queen* depicts these poems. Musically, the composition is influenced by the Gaelic folk tradition. This includes the imitation of celtic harp music, modal melodies and harmonies, and drones imitating uilleann pipes (the Irish bagpipe). In addition to Gaelic inspiration, the piece utilizes various aesthetics of modern classical music. For instance, there are passages where the pianist strums chords inside the piano, a technique taken from Henry Cowell’s composition *Aeolian Harp* (1923). Furthermore, *Poem of the Phantom Queen* features sections with asymmetric meters, contrapuntal textures, expanded harmonic language, and a myriad of sonic effects.

Composer’s Bio

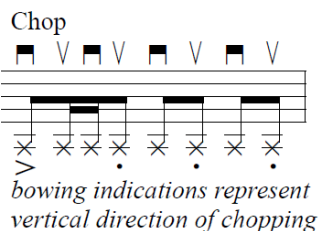
Daniel Fitzpatrick (b. 1995) is a composer with an exceedingly diverse musical background. Having played banjo since the age of seven, bluegrass and folk music have considerable significance in his life as a composer and performer. He has been featured as a banjo soloist and composer in various concerts and recitals at the University of Missouri, Southeast Missouri University, and East Central College. He has also had the honor to be featured in a collaborative recital with artist Najjar Abdul-Mussawwir’s *Reconstructed* exhibition at Southeast Missouri State University. During this event Daniel premiered his piece *Premonition* (2017) and performed traditional bluegrass music as well as works by Béla Fleck and Tony Trischka. As a banjo player and composer, Daniel is always working on writing and arranging music to reinvent the instrument. For example, his piece *Perplexion* (2019) fuses the styles of bluegrass, rag, jazz, and contemporary classical music. Additionally, Daniel has arranged and performed Sergei Rachmaninoff’s *Prelude in C# minor* Op. 3, No. 2 on the banjo, considerably expanding what audiences think of an often type-casted instrument. In addition to being a banjo player, Daniel also plays piano, guitar, and mandolin. Currently he is the pianist of the New Music Ensemble at the University of Missouri, where he is studying for his master’s in music composition under Dr. Stefan Freund. His past composition professors include Dr. Robert Fruehwald and Dr. Joseph Tyldesley. Daniel’s interests in writing music are seemingly limitless as he has explored many different folk traditions in his compositions along with the genres of dubstep, glitch, pop, and modern classical music. Rather than being defined by one particular genre of music, Daniel’s compositions are characterized by the seamless integration of many musical influences.

Performance Notes

Cello:



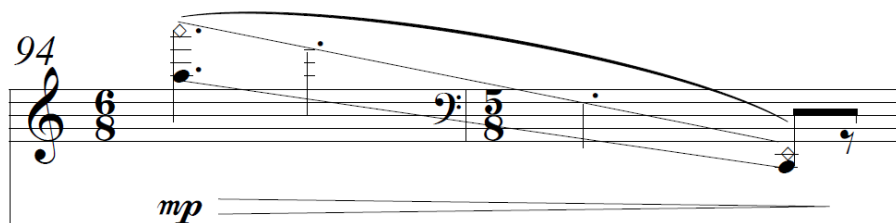
m. 1 et al: The **rectangle-shaped notehead** indicates bowing on the bridge. The sound should have no pitch if possible and should resemble white noise.



bowing indications represent vertical direction of chopping

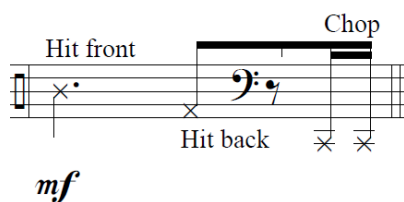
m. 36 et al: The “**chop**” technique is always indicated by an **x-shaped notehead** on the low C of the bass clef. The action involves abrupt vertical movement of the bow on the string to achieve a short, grating burst of sound. Normally, a cellist would use their left hand to mute the strings on the fingerboard, but in order to keep the left hand free to perform percussive hits the muting should be enacted by the bow resting on the string after each “chop.” In some sections the “chop” technique is employed in rhythmic

bursts in which the cellist would need to alternate **vertical** movements (indicated by bowing marks) to achieve the needed speed. It is paramount that the chops in mm. 286-291 are as violent, grating, and loud as humanly possible.

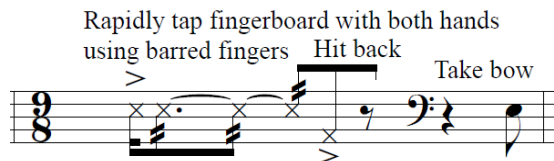


mm. 94-95 et al: The **diamond-shaped notehead** indicates lightly touching the string without pressing down on the fingerboard to sound natural or false harmonics. In the example

shown to the left, the notation shows a false harmonic ascending glissando, which keeps the hand shape consistent to achieve a seagull-like effect.



m. 105 et al: The **x-shaped noteheads** along with their corresponding percussive hit instructions are somewhat comparable to the sound of a small drum kit. The “hit back” instruction should have a kick drum-like sound to it. The “hit front” indication is kind of like a tom drum with less bass sound as slapping the back of the cello produces and should be ideally close to the *f* hole. All of the percussive hits should be performed with the left hand leaving the right hand free to hold the bow since chops are often interpolated into the percussive rhythms.

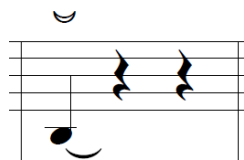


cellist can tap, the better the technique can be executed. Furthermore, the use of percussion clef will always indicate use of a technique that is percussive in nature or devoid of pitch.

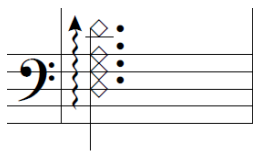
m. 124 et al: Both hands rapidly and savagely **tap** the fingerboard in fixed hand positions (preferably one low and one high). The initial accent is to show that the first sound of this action should be clearly louder and more violent than the continuation of the gesture. The faster the

Piano:

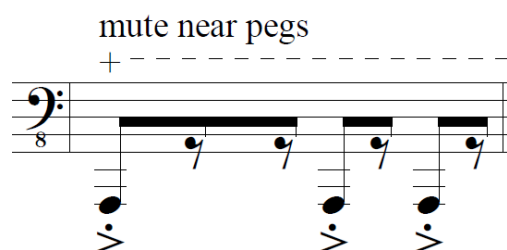
For the duration of the piece: The dampers for the lowest two D's on the piano need to be lifted by having a brick hold down the sostenuto pedal.



m. 2 et al: This symbol indicates that the pianist quickly **scrapes** the string corresponding to the notated pitch with a **fingernail** resulting in a gentle ringing sound (pedal should be held down every time this symbol appears).

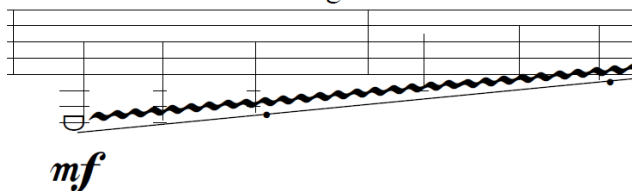


m. 9 et al: The **diamond-shaped noteheads** accompanied with a vertical **arrow** always indicate use of the technique from Cowell's *Aeolian Harp* (1923). The technique involves depressing the keys of the notated pitches without hammering them and then strumming the strings inside the piano in the direction the arrow indicates. The strum inside the piano will be shown to either be **near the pegs** or **behind the dampers**.



m. 44 et al: The **plus sign** indicates for the pianist to play the specified note on the piano **keys** while **muting** the resonating string with the **thumb** near the **peg**. The note with this marking will always be at dynamic level **forte** or louder.

Rapidly flick strings inside the piano with index and middle fingernails



mm. 53-55 et al: The pianist **rapidly flicks** the strings inside the piano with the index and middle fingernails near the pegs. Gradually the pianist flicks higher notes until running into the first beam, blocking the ascent to the right.

Rapidly flick random strings with fingernails within the range F6-C8

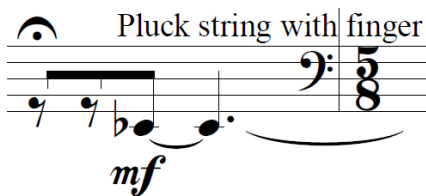


mm. 56-57: The pianist **rapidly flicks** random strings within the specified note range inside the piano with the index and middle fingernails near the pegs. There should be **no pedal**.

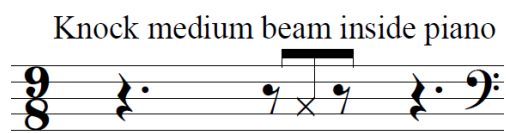
Knock on piano lid



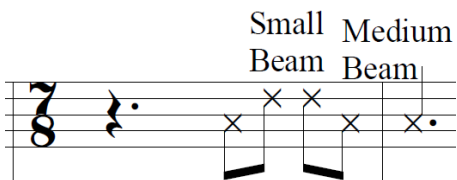
m. 86 et al: The **x-shaped notehead** along with the instruction “knock on piano lid” indicates to use the knuckles of a fist to knock on the top of the piano lid.



m. 90: The instruction “pluck string with finger” indicates to **pluck** the notated string **inside** the piano **behind the dampers**. The sound should be resonant and warm.

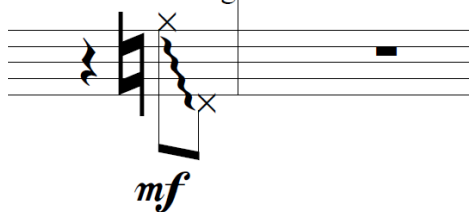


m. 124 et al: The **x-shaped notehead** along with the instruction “knock medium beam inside piano” indicates to use the **knuckles** of a **fist** to knock a **metal beam** of medium length **inside the piano**. The instruction is later shortened to “medium beam.”



m. 134 et al: The technique specified by the instruction “small beam” is exactly the same as the previous performance note, but requires **knocking** on a **metal beam** of small length **inside the piano**.

Gliss. fingernails across white keys without sounding notes



m. 135: This notation indicates that the pianist **slides** their fingernails over the **white keys** as shown. **No pitches** should be sounded, only the percussive sound resulting from the action should be heard. The sound should be reminiscent of a guiro.

Please notify the composer of any performances

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Poem of the Phantom Queen

Daniel Fitzpatrick

Eerie ♩ = 60

On bridge

Longingly

Cello

pp *mf* *pp* *mf* *pp* *mf*

Remove music stand from the piano

Piano

f *p* *f* *p* *f*

ff *mf* *ff* *mf* *mp*

scrape string vertically with the fingernail

Strum strings behind the dampers in this register while silently depressing keys, then catch resonance in pedal

Similarly, but strum close to pegs behind the dampers

Similarly, but strum close to pegs

(always near the pegs)

10

On bridge

f *mf* *mp* *mf*

10

mp *p*

mf *f* *mp* *f*

Similarly, but strum behind the dampers

20

p *mf* *f*

(always behind the dampers) *mf*

29 *rit.*

mf *f* *mf* *p* *mf*

On bridge

mf

♩ = 40 *accel.* slowly gaining intensity

Chop

bowing indications represent vertical direction of chopping

*Place brick on sostenuto pedal to sustain lowest D octave throughout the entire piece

37 $(\text{♩} = 80)$ $(\text{♩} = 140)$

Near pegs (near pegs) Near pegs

Hit back with palm

Inside piano

43 **Savage** $\text{♩} = 170$

Ricochet Col legno $(\text{♩} + \text{♩})$ Hit back with palm

mute near pegs

Inside piano **f**

48 Ricochet Col legno $(\text{♩} + \text{♩})$ Ricochet Col legno (♩)

51 Hit back with palm gliss.

mf **f** **mf**

Rapidly flick strings inside the piano with index and middle fingernails

Rapidly flick random strings with fingernails within the range F6-C8

mf **f**

57 (8^{va})

f **mf** **f**

63 Chop

mf f

63 let ring -

ff

70 Chop

V V Chop

p f mp f

70 Sinister

f

75

mf f

mf f mp

ped. * ped. * ped. * ped. * ped. * ped. *

79

mf f mp

f ff mf

ped. * ped. * ped. * ped. * ped. *

senza ped.

Poem of the Phantom Queen

84

Chop

f

mf

89

$\text{♩} = 40$ *accel.* With Reverence

ff

mf

pp

mp

Seagull effect

Pluck string with finger

pp

mp

mf

94

Chop

mp

mf

pp

Seagull effect

99

f *mf*

Ped. * *Ped.* *

103

f *mp* *mf*

f *mf*

Ped. * *Ped.* *

f *

Tempo markings: $\text{♩} = 120$ ($\text{♩} = 180$) *rit.* Celebratory $\text{♩} = 107$ ($\text{♩} = 160$)

Performance instructions: On bridge, Hit front, Hit back, Chop, Hit front, Chop

108

f *mf*

f

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

112

ff *mf* *f* *mf* *f*
f *mf* *f* *mf* *f* *mf*
f *mf* *f* *mf* *f* *mf*

Leo * Leo * Leo * Leo * Leo * Leo *

116

Hit front *mf* *f* *mf* *f*
 Hit back *f* *mf* *f* *mf*

f *mf* *f* *mf* *f* *mf*

Leo * Leo * Leo *

121

Rapidly tap fingerboard with both hands using barred fingers *f* *mf* *f* *mp*
 Hit back *f*
 Take bow *mp*

f *mf* *ff* *mf*

Leo *

Knock medium beam inside piano

126

mf *f* *mf*

126

Knock medium beam inside piano

f *f*

132

f *mf* *f* Chop

132

Small Beam Medium Beam

Gliss. fingernails across white keys without sounding notes

f *f* *f* *mf*

138

p *mf*

138

Small Beam Medium Beam

mf *f*

143

gliss. Hit back Hit front $\frac{V}{3}$ $\frac{V}{3}$

mp *mf*

Delicate

143

p senza ped.

8^{va}

148

Bow down Rapidly tap fingerboard with both hands using barred fingers Take bow gliss.

mp *p* *mf*

148

8^{va}

mf *p*

Lively and Dance-like

153

Chop Hit side $\frac{V}{3}$ $\frac{V}{3}$ Hit back Hit front

mf

153

mf

156

Hit side

Hit front

f *ff*

156

Suddenly Disturbing

161

On bridge

mp *f* *mf* *mp*

f

Rapidly flick strings inside the piano with index and middle fingernails

mf

mp

Increasingly Vicious *accel.*

167

f

167

172

gliss.

ff

172

ff

$\text{♩} = 160$ *rit.* $\text{♩} = 100$

177 **Utterly Violent**

ff

177

ff *fff*

183 **Like an Indiscernible Whisper**
On bridge

p *mf* *ppp*

183