

2022

James Mizen

# And Then We Saw the Daughter of the Minotaur

for chamber ensemble

## Instrumentation

Flute (doubling Alto Flute)  
 Clarinet in Bb  
 Bassoon  
 Horn  
 Harp

Percussion: Triangle, Woodblock, Suspended cymbal, Vibraphone

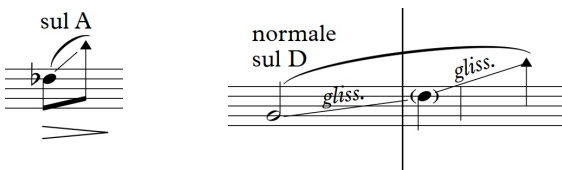
Violin I  
 Violin II  
 Viola  
 'Cello

## Performance notes

Notes with feathered beams are to be played with free acceleration as in the example below. Feathered beams going in the other direction should be played with free deceleration.



The notation below means that string players should play the starting note on the specified string and glissando upwards to the highest note possible on that string. These gestures are lengthened throughout the piece and the method of playing remains the same. The player should aim to play bracketed notes on the beat specified.



## Programme note

This piece, “And then we Saw the Daughter of the Minotaur” takes its inspiration from the painting of the same name (1953) by Leonora Carrington (1917-2011). Carrington was a surrealist painter with her works exhibiting a dreamlike curiousness and are usually presented with no further explanation from the painter. Many pieces are autobiographical in nature and deal with the subject of femininity and female sexuality from a woman’s point of view, showing Carrington refusing the role of muse frequently pushed onto women in the surrealist circle. However, the artist never painted with anyone else in mind and preferred viewers to take in the visual world on its own terms.

The piece takes inspiration from this uncertain, ever changing remembering and forgetting of dreaming seen in so many of Carrington’s paintings. Familiar forms and recognisable themes drift in and out of focus with senses of meter and tonality slipping past the listener. Lush chords grow out of the uncertainty before cycles of repetition grow frenzied. The textures of the materials in the painting influenced the choice of instrumentation with the lightness of the central figure’s billowing petals, crystal clearness of the orbs on the table, and dark stone walls creating a broad palette of sounds to draw from.

**Duration** 7'20"

## And Then We Saw the Daughter of the Minotaur

James Mizen

Violin I

Violin II

Viola

Tempo: ♩ = 63

Measure 1: Violin I (uncertain, col legno, pp, 3), Violin II (rest), Viola (rest)

Measure 2: Violin I (rest), Violin II (col legno, pp, 3), Viola (rest)

Measure 3: Violin I (normale sul A), Violin II (normale sul D), Viola (col legno, 3)

8

Fl.

*mf* 3 *f* 3 *mp*

Cl.

*sfp* *mp*

Hn.

con sord.

3 *sfp* *mp*

Vib.

*mf*

Hp.

*mf*

E♭F♯G♯A♯  
B♭C♭D♭

Vln. II

gliss.

Vla.

normale

Vc.

sul D

gliss.

3 *p* *pp*

Detailed description: This page contains the musical score for measures 8 and 9. The Flute (Fl.) part begins in measure 8 with a triplet of eighth notes (B4, A4, G4) marked *mf*, followed by a triplet of eighth notes (F#4, E4, D4) marked *f*, and ends in measure 9 with a triplet of eighth notes (C4, B3, A3) marked *mp*. The Clarinet (Cl.) part has a whole rest in measure 8 and a half note D3 in measure 9, marked *sfp* in measure 8 and *mp* in measure 9. The Horn (Hn.) part has a whole rest in measure 8 and a triplet of eighth notes (B3, A3, G3) in measure 9, marked *sfp* in measure 9 and *mp* in measure 9, with the instruction 'con sord.' above. The Vibraphone (Vib.) part has a whole rest in measure 8 and a half note D3 in measure 9, marked *mf*. The Harp (Hp.) part has a whole rest in measure 8 and a triplet of eighth notes (B3, A3, G3) in measure 9, marked *mf*. A box above the Harp part in measure 9 contains the notes E♭F♯G♯A♯ and B♭C♭D♭. The Violin II (Vln. II) part has a whole rest in measure 8 and a half note B3 in measure 9, marked *gliss.*. The Viola (Vla.) part has a whole rest in measure 8 and a half note B3 in measure 9, marked *normale*. The Violoncello (Vc.) part has a triplet of eighth notes (B2, A2, G2) in measure 8 marked *p*, followed by a half note D2 in measure 9 marked *gliss.* and *pp*.

10

Fl.

Cl.

Hn.

Vib.

Hp.

Vln. I

Vln. II

Vla.

Vc.

*p* *p* *mp* *f*

*f*

nat.

*f*

*f*

*f* *Ab* *f*

gliss.

gliss.

gliss.

col legno

normale

*pp* *< mf >* *pp*

*pp* *< mf >*

*pp* *pp*

14 To A. Fl. **B**

Fl. *ff*

Cl. *ff*

Bsn. *pp* *mp* *p* *pp*

Hn. *ff*

Hp. *ff*

**B**

Vln. I *mp* *pp* *gliss.*

Vln. II *mp* *pp* *gliss.*

Vla. *normale*

Vc. *pp* *p* *pp* *gliss.*

19

Cl. *mp* *f* *mf*

Bsn. *mp* *f* *mf*

Hp. *col legno*

Vln. II *col legno* *pp*

Vla. *col legno* *pp*

Vc. *mp* *pp* *gliss.*

E $\flat$ F $\sharp$ G $\flat$ A $\flat$   
B $\flat$ C $\flat$ D $\flat$

23

Alto Flute

Fl.

Cl.

Hn.

Vln. I

Vla.

Vc.

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

*gliss.* *gliss.*

col legno

26

A. Fl.

Cl.

Bsn.

Hn.

Vln. I

Vln. II

Vla.

Vc.

*mp* *f* *p* *mf* *pp*

*gliss.* *gliss.*

normale sul A

normale sul D

normale

29

Cl.

Bsn.

Hn.

Vln. I

Vla.

Vc.

*ff*

*mp*

*p*

*mf*

*mp*

sul D

*mf*

*pp*

normale

*pp*

*mp*

32

A. Fl.

Bsn.

Hn.

Hp.

Vln. I

Vln. II

Vc.

**C** with curiosity

*p*

*mf*

*p*

con sord.

*p*

*mf*

*col legno*

**C**

*mf*

*pp*

*pp*

E♭ F♯ G♭ A♯  
B♭ C♭ D♯



35

A. Fl. *mf* *p* *fp* *fp*

Bsn. *mf* *p* *fp* *fp*

Hn. *mf* *p* *fp* *fp*

Hp.

38

A. Fl. *f* uncertain

Bsn. *f*

Hn. *f*

Hp. Eb

Vln. II *pp*

Vla. *mf* *pp*

Vc. *pp* *mf* *pp*

1

42

A. Fl.

Cl.

Bsn.

Vib.

Hp.

Vln. I

Vln. II

Vla.

Vc.

growing confidence

mp

mp

mp

solo

f

p

f

col legno

mf > pp

pp

normale sul D

gliss.

gliss.

col legno

growing confidence

growing confidence

[illegible][illegible]

53

A. Fl. *mp* *p* *f*

Cl. *mp* *p* *f*

Bsn. *mp* *p* *f*

Vib. *f*

Hp. *f*

Vc. *f*

56

determined

A. Fl. *mp* *f* *p* *f*

Cl. *mp* *f* *p* *f*

Bsn. *mp* *f* *p* *f*

Vib. *mp* *f*

Ped. normale

Vln. I *mf* normale

Vln. II *mf*

Vc. *mp* *f* *p* *f*

59

A. Fl.

Cl.

Bsn.

Hn.

Vib.

Hp.

Vln. I

Vln. II

Vc.

con sord.

*mf*

*mf*

*mp*

*p*

Red.

14

63

To Fl. **E** **accel.** . . . . .

A. Fl.

Cl.

Bsn.

Hn.

Tri.

W.B.

Hp.

Vln. I

Vln. II

Vc.

63

To Fl. **E** **accel.** . . . . .

A. Fl.

Cl.

Bsn.

Hn.

Tri.

W.B.

Hp.

Vln. I

Vln. II

Vc.

70 - - - - - ♩=76

Hn.

Tri.

W.B.

Hp.

Vln. II

Vla.

Vc.

*p*

*p*

*p*

*p*

*pp*

*pp*

*gliss.*

*normale*

*gliss.*

*sul D*

*gliss.*

*pp*

Detailed description of the musical score: The score is for measures 70 to 76, with a tempo marking of ♩=76. The Horn (Hn.) part consists of sustained notes in measures 70, 72, 74, and 76, each marked with a piano (*p*) dynamic. The Triangle (Tri.) part has sustained notes in measures 70, 72, 74, and 76. The Wood Bass (W.B.) part features triplet patterns in measures 70, 72, 74, and 76. The Harp (Hp.) part has arpeggiated chords in measures 70, 72, 74, and 76. The Violin II (Vln. II) part has a melodic line starting in measure 70, marked with a piano (*p*) dynamic, and reaching a pianissimo (*pp*) dynamic by measure 72. It continues with a glissando (*gliss.*) in measure 76. The Viola (Vla.) part has sustained notes in measures 70, 72, 74, and 76, with a piano (*p*) dynamic in measure 76. The Violoncello (Vc.) part has sustained notes in measures 70, 72, 74, and 76, with a piano (*pp*) dynamic in measure 76 and a glissando (*gliss.*) in measure 76, moving to sul D.

77 absent-minded



83

Hn.

Tri.

W.B.

Hp.

Vln. I

Vln. II

Vla.

Vc.

*p*

*tr*

*gliss.*

*gliss.*

*gliss.*

*gliss.*

*sul D*

84

85

86

87

88

89

Hn.

Tri.

W.B.

Hp.

Vln. I

Vln. II

Vla.

Vc.

*p*

*p*

*p*

*gliss.*

*gliss.*

*gliss.*

*gliss.*

*p*

*tr*

*gliss.*

*gliss.*

*gliss.*

*p*



growing in confidence,  
remembering

101

Hn.

Tri.

W.B.

Hp.

Vln. I

Vln. II

Vla.

Vc.

*p*

*p*

*mf*

*f*

*mp*

*gliss.*

*gliss.*

*gliss.*

*normale*

*tr*

107

Hn. *p* with growing frenzy

Tri.

W.B. *3*

Hp.

Vln. I *f* nat. -----

Vln. II *f* sul D sul E sul D

Vla. *pp* *f* *mf* nat. -----

Vc. *f* *mf* nat. -----

113 nat.

Hn.

Tri.

Cym.

W.B.

Hp.

Vln. I

Vln. II

Vla.

Vc.

*mf*

*f*

*p*

*f*

tr

normale nat.

119

Hn.

Cym.

Hp.

Vln. I

Vln. II

Vla.

Vc.

*ff*

*ff*

*tr*

*tr*

Overpress.

*fff*

Overpress.

*fff*

Overpress.

*fff*

Overpress.

*fff*

*fff*

$\text{♩} = 63$

126 uncertain, forgetting

Fl.

Vln. I

Vln. II

Vla.

Vc.

**F**

**F**

normale sul A

col legno

col legno

pp

pp

mp

pp

mf

col legno

normale sul D

gliss.

130

Fl.

*p*

*mp*

*p*

Vln. I

col legno

*p*

*pp*

normale sul D

Vln. II

col legno

*p*

*pp*

normale sul D

*p*

≡

134

Fl.

*pp*

Vln. I

col legno

*p*

*pp*

Vln. II

*pp*

col legno

*p*

*pp*

Vla.

*p*

*pp*

*p*

*pp*