

David Bruce  
**The Eye of Night**  
for flute harp and viola



Perusal

*Commissioned by Art of Elan, San Diego  
Dedicated to Gordon Brodfuehrer*

## The Eye of Night

The Eye of Night was commissioned by Art of Elan in San Diego and is dedicated to Gordon Brodfuehrer. It is a series of four tender movements, each in their own way a kind of nocturne. The night and in particular the night sky has long held a fascination for me. We all know the awe-inspiring site that awaits us if we are lucky enough to find ourselves away from the city lights in front of a cloudless night sky - I think the awe we experience on such occasions is not just because of the beauty and grandeur of the spectacle - but because it one of the very few times we are directly faced with the vast mystery of the universe. I have made an oath to myself that at least once every year I will make a pilgrimage to somewhere where I am able to lose myself in such a spectacle.

Continuing a source of inspiration from one of the songs in my song-cycle for Dawn Upshaw, *The North Wind was a Woman* (a series of songs conveying the painfully melancholy points of view of inanimate or incorporeal objects: snow, wind, night, the moon and a mountain), I have been drawn to the image, first discovered in a short story by Aimee Bender, of the night sky as a giant eye looking down on us, unblinkingly. The image fascinates me because it captures the complexity of feelings one experiences when staring up into space - it is friendly, familiar and constant, whilst at the same time being overwhelming, dizzying and quietly terrifying.

The first of the pieces has a dark atmosphere, that falls somewhere between sensual and plaintive. The melodic flute lines draw inspiration from the ornamental style of Indian bansuri flute playing. I am very grateful to Alex Housego, a British-born flute player who spent much of his childhood in India and so is familiar with both western and Indian traditions. His advice in finding areas of bansuri-flute technique which would translate adequately to a modern western flute was invaluable.

The second, very short movement has a sweeter atmosphere, showing a more tender and blissful side of night. The third, while still in a largely *piano* or *pianissimo* dynamic register is more active and flowing. The final piece is a lullaby, or 'song without words' inspired by William Blake's Cradle Song where he imagines the 'little sorrows' and 'quiet desires' of a sleeping baby.

David Bruce 11 July 2010

# The Eye of Night

David Bruce

I.

## Tender, sensual, quietly plaintive $\text{♩} = 60$

Throughout the piece, but especially in the first movement, the flute writing draws inspiration from the Indian Bansuri flute. Whilst it is recognised the Bansuri is very different from a modern Western flute, the player should nevertheless attempt to capture the nuance and atmosphere of Indian Bansuri playing, particularly on the embellishments and slides.

**Alto Flute**  
*pp* sul tasto. very fast bow, with absolutely no pressure down on to the strings, producing a wispy 'breathing' sound

**Viola**  
*pp*

**Harp**  
*p*  
*mf*

**A. Fl.**  
8 (like a little weep)

**Va.**

**Hp.**  
Eb Gb

**A. Fl.**  
15

**Va.**  
2 (\*)  
3  
(\* these slides should imitate the ornamental slides of Indian violin music)

**Hp.**  
F# G# F#

22

A. Fl.

Va.

Hp.

29

A. Fl.

Va.

Hp.

*ppp*

*mf*

*pizz*

36

A. Fl.

Va.

Hp.

*mf*

9

*p*

turn in

*pp*

42

A. Fl. *mp pp pp mp p* turn in *p* 3

Hp.

49

A. Fl. *p mf p mf* 3 3 3 *p* sim.

Hp.

55

A. Fl. 6 6

Hp.

62

A. Fl. lip bend 5 5 5 5

Hp.

68 **B**

A. Fl. *5* *3*

Va. *arco* *p* *2* *gliss.*

Hp. *Eb* *p* *3*

74

Va. *gliss.*

Hp. *3*

81 **C**

A. Fl. *mp* > *turn in* *3*

Va. *p* *gliss.* *mp*

Hp. *mp*

89

A. Fl.

Va.

Hp.

dim. mp p dim. p

Detailed description: This system covers measures 89 to 95. The flute part (A. Fl.) begins with a rest, followed by a melodic line with a *dim.* dynamic and a triplet of eighth notes. The violin part (Va.) plays a rhythmic accompaniment with a *dim.* dynamic and a triplet of eighth notes. The piano part (Hp.) features a bass line with chords and a *p* dynamic. A large watermark 'PENSU' is overlaid on the page.

96

A. Fl.

Va.

Hp.

mf mp p 3

Detailed description: This system covers measures 96 to 101. The flute part (A. Fl.) has a melodic line with a *mf* dynamic and a triplet of eighth notes. The violin part (Va.) has a rhythmic accompaniment with a *p* dynamic and a triplet of eighth notes. The piano part (Hp.) features a bass line with chords and a *mf* dynamic. A large watermark 'PENSU' is overlaid on the page.

102

A. Fl.

Va.

Hp.

3

Detailed description: This system covers measures 102 to 107. The flute part (A. Fl.) has a melodic line with a triplet of eighth notes. The violin part (Va.) has a rhythmic accompaniment with a triplet of eighth notes. The piano part (Hp.) features a bass line with chords. A large watermark 'PENSU' is overlaid on the page.

108

A. Fl.

Va.

Hp.

3

gliss.

3

3

3

114

A. Fl.

Va.

Hp.

gliss.

pp

3

3

tr

pp

p

mf

122

A. Fl.

Va.

Hp.

mf



129

A. Fl.

Va.

Hp.

pizz

3

135

A. Fl.

Va.

Hp.

p

(pizz)

p

143

A. Fl.

Va.

Hp.

148

A. Fl.

Va.

Hp.

ossia octava basso

153

A. Fl.

Va.

Hp.

turn in

G

*p* ben ritmico

*mf* 3 ben ritmico

158

Va.

Hp.

arco

*pp*

164

A. Fl. Flute *f*

Va. pizz *p* arco *mp*

Hp.

170

Fl.

Va. pizz *f*

Hp.

177

Fl. (\*) low D fingering

Va.

Hp. B# Bb

(\*) 'snatch' away the grace-notes here  
- very fast, so that they don't really sound,  
again, as in Indian music

183

Fl.

Va. arco sul tasto, punta d'arco *mp*

Hp. *sfz* *F#*

188

Fl. *f*

Va. arco *mf* ricochet

Hp. *f* *F#* *G#*

194

Fl.

Va. ricochet

Hp.

199

Fl. *f* *ff*

Va. *mf* *ff* pizz arco

Hp. *ff* F<sub>4</sub>

203

Fl. *f*

Va. pizz arco *f* pizz arco sul tasto, punta d'arco

Hp. *mf*

J

210

Fl. *f*

Va.

Hp. 8<sup>va</sup>

218 **K**

Fl. *pp*

Va. *pp*

Hp. *mp*

226

Fl.

Va.

Hp.

*sva*

232 **rall.** to A. Fl.

Fl.

Va. (keep fast tremolo through the rall.) *pppp*

Hp. *p*

Tenderly  $\text{♩} = 96$

II.

Viola *pizz sul tasto*  
*p dolce (behind harp)*

Harp *mp*

246

Va.

Hp.

254

Va.

Hp.

261

Va.

Hp.

268 **L**

A. Fl. *pp*

Va. *pp* *sim.*

Hp. *pp*

275

A. Fl. *pp*

Va. *pp* *arco*

Hp. *pp* *8va*

282 **M**

A. Fl. *p* *v. quick 'folk-like' grace notes - so quick that the grace note doesn't fully sound*

Hp. *p*

290

A. Fl.

Hp.



297 **N**

A. Fl.

Va. pizz *pp* arco *p* pizz *pp* arco *p*

Hp.

304 **O**

A. Fl.

Va. pizz *pp* sim

Hp.

312

A. Fl.

Va. arco *pp*

Hp. (8) loco *pp*

319 **P**

A. Fl.

Va.

Hp.

*pp* *mp* *pizz quasi-guitarra* *mp*

325

A. Fl.

Va.

Hp.

*f subito* *f subito* *mf* *f subito* *mf*

331

A. Fl.

Va.

Hp.

*mf* *f* *arco* *mf* *f* *mf*

IV<sup>o</sup> II I II III IV

336

A. Fl.

Va.

Hp.

Detailed description: This system covers measures 336 to 340. The A. Fl. part begins with a long note in 3/8 time, followed by a melodic line in 2/4 time. The Va. part features intricate sixteenth-note patterns with specific fingering: IV, III, II, III, IV; IV, III, II, I, I, II, III, IV; and III, I, I, II, III. The Hp. part consists of a bass line with chords and single notes, and a treble line with chords.

341

A. Fl.

Va.

Hp.

Detailed description: This system covers measures 341 to 344. The A. Fl. part continues its melodic line. The Va. part continues with similar sixteenth-note patterns and fingering: IV, III, II, II, III, IV; IV, III, II, I, I, II, III, IV; and IV, III, II, II, III, IV. The Hp. part continues with a complex accompaniment in the bass and treble staves.

345

A. Fl.

Va.

Hp.

Detailed description: This system covers measures 345 to 348. The A. Fl. part includes triplet markings (3) and a glissando (gliss.). The Va. part includes a glissando (gliss.) over a long note. The Hp. part continues with its accompaniment. The system concludes with a double bar line.

III.

With a lilt ♩ = 160

Flute *pp* *misterioso*

Viola *pizz* *mf*

Harp *mf*

Fl. 352

Va.

Hp.

Fl. 357

Va.

Hp.

361

Fl. *p*

Va.

Hp.

366

Fl.

Va.

Hp.

370

Fl.

Va.

Hp.

374

Fl.

Va.

Hp.

This system covers measures 374 to 377. The flute part is highly technical, featuring a sequence of triplets and quintuplets. The violin part consists of a steady eighth-note accompaniment. The piano part features a bass line with some triplet figures in the right hand.

378

Fl.

Va.

Hp.

This system covers measures 378 to 381. The flute part continues with complex rhythmic patterns, including triplets and quintuplets. The violin part continues with a steady eighth-note accompaniment. The piano part continues with a bass line and some triplet figures in the right hand.

382

Fl.

Va.

Hp.

This system covers measures 382 to 385. The flute part features a dense sequence of triplets. The violin part continues with a steady eighth-note accompaniment. The piano part continues with a bass line and some triplet figures in the right hand.

386 Q

Fl. *gliss.*

Va. *mf*

Hp. *mf* *f*

390

Fl.

Va. *arco* *mf* slide finger as in Indian music

Hp. *p*

394

Va.

Hp.

398

Fl.

Va.

Hp.

401

Fl.

Va.

Hp.

404

Fl.

Va.

Hp.



407 **S**

Fl. *mf* 3 3 3 3 3 3 3 3 3 3 3 3

Hp. *mf* 3 3 3 3 3 3 3 3 3 3 3 3

410

Fl. *mf* *cresc.* *mf* 3 3 3 3 3 3 3 3 3 3 3 3

Va. *mf* *cresc.* *mf* *mf* 3 3 3 3 3 3 3 3 3 3 3 3

Hp. *mf* *cresc.* 3 3 3 3 3 3 3 3 3 3 3 3

414

Fl. *ff* 5 5 6 3 3 3 3 3 3 3 3 3

Va. *ff* 5 6 3 3 3 3 3 3 3 3 3 3

Hp. *ff* 3 3 3 3 3 3 3 3 3 3 3 3

T

417

Fl.

Va.

Hp.

*ff* *mf*

*ff*

420

Fl.

Va.

Hp.

*mf* *mf* *f*

424

Fl.

Va.

Hp.

*cresc.* *cresc.* *cresc.*

*mp* *cresc.*

428

Fl. *molto* *ff*

Va. *molto* *ff*

Hp. *molto* *ff*

Musical score for measures 428-430. The Flute (Fl.) part features a melodic line with triplets and dynamics markings of *molto* and *ff*. The Viola (Va.) part mirrors the Flute's triplets. The Harp (Hp.) part has a bass line with triplets and dynamics markings of *molto* and *ff*. A large slur covers the first two measures.

431

Fl. *f* *p*

Va. pizz *f* *p*  
(use open strings wherever possible)

Hp. *f* *p*  
8va  
loco

Musical score for measures 431-435. The Flute (Fl.) part has dynamics of *f* and *p*. The Viola (Va.) part includes a *pizz* (pizzicato) marking and dynamics of *f* and *p*, with the instruction "(use open strings wherever possible)". The Harp (Hp.) part features a *loco* section, an *8va* (octave up) marking, and dynamics of *f* and *p*.

436

Fl. *pp*

Va. *p*

Hp. *p*

Musical score for measures 436-440. The Flute (Fl.) part has a *pp* (pianissimo) dynamic. The Viola (Va.) part has a *p* (piano) dynamic. The Harp (Hp.) part has a *p* dynamic and includes triplets in the right hand.

sim.

441

Fl. *p* 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Va. *mf*

Hp. *mf*

445

Fl. *pp* 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Va. *p*

Hp. *p*

448

Fl. *mf* V

Va. *mp* arco

Hp. *mf*

451

Fl. *pp* *mf*

Va.

Hp.

Musical score for measures 451-454. The Flute part (Fl.) starts with a *pp* dynamic and features two triplet markings. The dynamic changes to *mf* later in the system. The Viola part (Va.) consists of continuous triplet patterns. The Piano accompaniment (Hp.) is shown in both treble and bass clefs, providing a steady harmonic foundation.

455

Fl.

Va.

Hp.

Musical score for measures 455-458. The Flute part (Fl.) continues with triplet patterns. The Viola part (Va.) also features triplet patterns. The Piano accompaniment (Hp.) remains in both treble and bass clefs, maintaining the harmonic structure.

459

Fl. *tr* *5*

Va. *tr* *5*

Hp.

Musical score for measures 459-462. The Flute part (Fl.) includes trills (*tr*) and a quintuplet (*5*). The Viola part (Va.) also features trills (*tr*) and a quintuplet (*5*). The Piano accompaniment (Hp.) continues in both treble and bass clefs.

462

Fl.

Va.

Hp.

Musical score for measures 462-464. The Flute part (Fl.) begins with a triplet of eighth notes, followed by another triplet, and then a quintuplet of eighth notes. The Viola part (Va.) features a continuous triplet of eighth notes. The Harp part (Hp.) consists of a simple accompaniment pattern of quarter notes in the right hand and half notes in the left hand.

465

Fl.

Va.

Hp.

*mf*

Musical score for measures 465-468. The Flute part (Fl.) has rests in measures 465 and 466, followed by a triplet of eighth notes in measure 467. The Viola part (Va.) features a continuous triplet of eighth notes. The Harp part (Hp.) consists of a simple accompaniment pattern of quarter notes in the right hand and half notes in the left hand. A dynamic marking of *mf* is present in measure 465.

469

Fl.

Va.

Hp.

*p*

W

*gliss.*  
(gliss over full length of note)

Musical score for measures 469-472. The Flute part (Fl.) has rests in measures 469 and 470, followed by a triplet of eighth notes in measure 471. The Viola part (Va.) features glissandos over full-length notes in measures 469 and 470. The Harp part (Hp.) consists of a simple accompaniment pattern of quarter notes in the right hand and half notes in the left hand. A dynamic marking of *p* is present in measure 471. A large watermark 'Pencil' is overlaid on the score. A box containing the letter 'W' is located above measure 471.

474

Va. *p*

Hp. *cresc.* *mf* 6 6 *cresc.* 6

477

Va. *gliss.*

Hp. *p* *cresc.* 3 3 3 3 6 6 *mf*

480

Va. *(p)* *cresc.*

Hp. *cresc.* 6 6 3 3 3 3 *p* *cresc.*

483

Fl. *mf* 6 6 6 6

Va. *mf* 3 3 3 3 *p* 3 3 *cresc.*

Hp. *mf* 3 3 3 3 *p* 3 3 3 *cresc.*

486

Fl. *mf* 3 3 3 *cresc.*

Va. *f* non troppo 3 3 3

Hp. 3 3 3 3

488

Fl. 3 3 3 3

Va. *fmp* off the string 3 3 3 3 *fmp*

Hp. 3 3 3 3 *fmp*



490

Fl. *mf* *cresc.*

Va. *mf* *cresc.*

Hp. *mf* *cresc.*

494

Fl.

Va.

Hp.

497

Fl. *ff* *on the string*

Va. *f* (flute in foreground till end)

Hp. *ff*

500

Fl. *f* as fast as possible

Va. *mf* *mp*

Hp. *f* *mp*

502

Fl. ( )

Va. *p*

Hp. *p* *dim.*

504

Fl. *pp*

Va. *dim.*

Hp. *pp* *dim.*

IV.

$\text{♩} = 72$

senza vib., viol-like

Viola

*mp*

517

Va.

*pp* *mp* *mf*

528

Va.

*mf* **rall.**

**X** A tempo

538

B. Fl.

Bass Flute

*p* *molto tranquillo, teneramente*

Va.

Hp.

*pp*

546

B. Fl.

Hp.

553

B. Fl.

Va.

Hp.

*pp misterioso*

Musical score for measures 553-558. The B. Fl. part begins with a triplet of eighth notes, followed by a 7-measure rest. The Va. part features a continuous eighth-note pattern with slurs. The Hp. part provides a rhythmic accompaniment with slurs and accents.

559

B. Fl.

Va.

Hp.

*p*

Musical score for measures 559-563. The B. Fl. part has a 7-measure rest followed by a melodic line. The Va. part features a continuous eighth-note pattern with 6-measure rests. The Hp. part provides a rhythmic accompaniment with slurs and accents.

564

B. Fl.

Hp.

Musical score for measures 564-568. The B. Fl. part has a 7-measure rest followed by a melodic line. The Hp. part provides a rhythmic accompaniment with slurs and accents.

570 **Z**

B. Fl. *pp espress.*

Hp. *l.v.*

577

B. Fl.

Hp.

8<sup>va</sup>

582 **AA**

B. Fl.

Va. *pp*

Hp. (8)

588

B. Fl.

*pp sempre* 15

Va.

6 6

Hp.

592

B. Fl.

BB

Va.

6 6 6

Hp.

*p*

596

B. Fl.

15

Va.

6 6

Hp.

**CC Hushed, with great inner intensity**

600

B. Fl. *pp* *sim.*

Va. *p* senza vib., viol-like

**Hushed, with great inner intensity**

Hp.

608

B. Fl.

Va. *tenuto*

618

B. Fl.

Va.

Hp. *p*

628

B. Fl.

Va.

Hp.

Musical score for measures 628-637. The B. Fl. part features eighth-note triplets. The Va. part features sixteenth-note triplets. The Hp. part features bass-line triplets.

638

**DD** Calmo

Hp.

*p*

Musical score for measures 638-648. The Hp. part features piano dynamics and triplets. A large watermark 'PERUSSI' is overlaid on the page.

649

Hp.

Musical score for measures 649-657. The Hp. part features triplets and a slur.

658

Hp.

*p*

rall. . . . .

Musical score for measures 658-667. The Hp. part features piano dynamics, triplets, and a 'rall.' marking.