

# Ken Davies

# Escape From The Matrix

**for euphonium and piano**  
**or**  
**trombone with F-attachment and piano**



**KD 120**

**kenvad music**  
**www.kendavies.net**

***Escape from the Matrix*** - euphonium & piano - duration 12:30

Three movements: 1. Matrix (4:39) 2. Lovesong (3:44)  
3. Escape (3:26)

### **Program Notes**

The title came later as the intuitive sense from which I was composing this piece of 'absolute' music fancied about for a cool sounding title. The slight, almost Hindemithian sound resulting from strong use of melodic and harmonic fourths seemed to suggest a kind of imposing confinement, perhaps not unlike that which Hindemith may have felt as the political matrix of his time began to overrun and encompass him. The recent movie (The Matrix) tells of a sci-fi social confinement while our own era unfolds a matrix of ever increasing global controls. As a product of the 1960s, I'm also still cognizant of the 'rules' of that era's war between the tonality matrix and the 12-tone matrix versus today's diversity of artistic expression. *Lovesong* is a free-flowing ballad and an answer to those who have asked me if I could write a 'pretty song.' Love is perhaps the ultimate in freedom from the matrix, thus a fitting intermediate movement. The final movement, *Escape*, was written once I had a title in mind. Naturally, it had to be fast and impetuous, yet allowing for the brief lounge jazz breather in the middle.

# Escape From The Matrix

Performance time: c.12:30

for euphonium and piano or  
trombone with F-attachment and piano

## 1. Matrix

KEN DAVIES

Allegro ♩=132

Euphonium (trombone)

Piano

*f*

*mf*

*f*

5

9

The image displays a musical score for Euphonium and Piano, covering measures 13 through 25. The score is organized into five systems, each with a single staff for the Euphonium and a grand staff (treble and bass clefs) for the Piano. The Euphonium part begins at measure 13 with a dynamic marking of *mf* and features a melodic line with various intervals and rests. The Piano accompaniment consists of chords and rhythmic patterns in both hands. Measure numbers 13, 17, 21, and 25 are clearly marked at the start of their respective systems. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4.

### 2. Lovesong

Adagio ♩=64  
*mp*

Adagio ♩=64  
*mp* legato

6

6

11

11

*cresc.*

*cresc.*

16

16

*mf* *dim.* *mp* rit. *a tempo* ♩=64

*mf* *dim.* *mp* rit. *a tempo* ♩=64

21

21

26

$\bullet = \bullet$  a little faster  $\bullet = 72$

26

$\bullet = \bullet$  a little faster  $\bullet = 72$

30

30

32

32

56

56

rit. a tempo ♩=64

rit. a tempo ♩=64

3:43

### 3. Escape

Allegro ♩ = 112

*mp*

*cresc.*

Allegro ♩ = 112

*mp*

*cresc.*

7

7

*mf*

*mf*

12

12

RH LH

17

*f*

*f*

This system contains measures 17 through 21. The bass line starts with a forte (*f*) dynamic and features a rhythmic pattern of eighth notes. The piano accompaniment consists of dense chords in the right hand and a bass line of eighth notes in the left hand.

22

*b>*

*b>*

This system contains measures 22 through 26. The bass line continues with eighth notes, including accents and dynamic markings like *b>*. The piano accompaniment features chords and eighth notes in both hands.

27

*mf*

This system contains measures 27 through 31. The bass line has rests for the first two measures, then resumes with eighth notes. The piano accompaniment includes chords and eighth notes, with a dynamic marking of *mf* and a fermata over a chord in measure 30.

32

*mf*

This system contains measures 32 through 36. The bass line continues with eighth notes and a dynamic marking of *mf*. The piano accompaniment features a steady eighth-note bass line in the left hand and rests in the right hand until measure 35, where it resumes with chords.