

# Homophony

## Op. 15

(Composed 1999-2000)

*Dedicated to Florence Truvel*

David Liddle

With the exception of a few bars, this piece is written entirely in the mode given below, which explains the unusual key signature of G sharp and A sharp.



S.B.

1. Accidentals do not apply between staves, but within a staff to notes of the same name in different octaves.
2. The barline always negates any previously occurring accidentals.
3. Very few customary accidentals appear.

**Sw** Open Diapason 8, Principal 4, Mixtur, Reeds 16, 8, 4 (Swell box is open)

**Gt** Bourdon 16, Open and Stopped Diapasons 8, Principal 4, Twelfth 2½, Fifteenth 2

**Pss** Foundations 16, 8, 4, Nazard 2½, Tierce P6

**Pod** Foundations 32, 16, 8, Nazard 5½, Flute 4, Tierce 3½

(Failing the Pedal Nazard and Tierce, couple Pss to Pod instead.)

Comp Sw to Pod

$\text{Sw}^{\text{♩}} = 144$

Musical score for the first system, measures 1-4. It features three staves: Treble (Sw), Bass (Gt), and a lower Bass staff. The time signature is 6/8. The key signature has two sharps (F# and C#). The first staff (Sw) contains chords and moving lines. The second staff (Gt) contains chords and moving lines. The third staff contains a simple melodic line.

Musical score for the second system, measures 5-8. It features three staves: Treble (Sw), Bass (Gt), and a lower Bass staff. The time signature is 6/8. The key signature has two sharps (F# and C#). The first staff (Sw) contains chords and moving lines. The second staff (Gt) contains chords and moving lines. The third staff contains a simple melodic line.