

## Structure of *Joute* ('Duel')

The main effect I've tried to achieve is conflict and rivalry between the two musical characters (organ and trumpet) by the treatment of similar musical material generating situations of conflict. The work is in three main sections.

The first section opens with an ostinato based on quintuplets on five beats that frames the whole piece. A dialogue starts with the main musical phrase between pedal part and trumpet in floating time and overlapping speed, leading to a first 'pole' of high tension. A relief from this at bar 11 gives a moment of musical breath for both instruments until they split at bars 14-15. The organ has the principal musical material in an enriched harmony that leads to the second section starting at bar 25. The trumpet presents this material lyrically by being more expressive while the organ plays the same ostinato using a different colour. The organ takes the lead when the roles are switched at bar 33 and the trumpet plays a transformed ostinato. This section ends (bars 38–44) with a free cadenza for the trumpet while the organ brings tension with a three-chord motif taken from the beginning. The third section revisits the 'relief' material (*ie* bar 11 returns at bar 45), the second 'pole' of high tension. Both instruments lead to the apotheosis with a brilliant soloistic double-pedal final theme –ostinato exposition (bar 51). The trumpet takes material from its free cadenza (bar 56) leading to the three last interventions, where the two instruments finally join together after waves of conflicting situations.

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