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UNIVERSITY OF SUSSEX

Ian Morgan-Williams

D.Phil. in Musical Composition

Portfolio of Musical Composition:

My Approach to Composing:

**the Development, Selection and Application
of Techniques and Systems**

December 2011

UNIVERSITY OF SUSSEX

Ian Morgan-Williams – D.Phil. in Musical Composition

Portfolio of Musical Composition:

My Approach to Composing: the Development, Selection and Application of Techniques and Systems in My Music

ABSTRACT

I use a range of techniques to put together my musical ideas, techniques that are rooted in the incidental and intentional listening that identifies who I am, as a person as well as a composer. Reflecting on the intentional is relatively easy. Reflecting on the incidental requires objective analysis of one's own music. Inevitably, such analysis identifies preoccupations and preferences, as well as technical weaknesses and obsessions, all of which may or may not be unhealthy.

Like many composers, I develop various systems to help me generate the sketch material which eventually becomes the completed piece. These are important to me and can occupy the mind long after the job of selecting – and therefore discarding – and organising has been started. This is the work that in essence produces the version of the music to be heard – the only version that matters. While others may be interested, even intrigued, by the process of composing, it is difficult to accept the importance of the process to the listener. Once systems have served their purpose, they hold little relevance for me; they may be compromised, altered, even ignored to serve the needs of the music as it develops in its own right.

The preoccupations that occupy me presently are:

- Homophonic heterophony
- Non octave-repeating modes and derivative chord groups
- Rhythmic devices in melodic construction
- Temporal ambiguity
- The application of sets of rules or systems

This commentary describes my methods and some of the intentional and incidental influences on my music, and reflects on my thoughts about how my music might be perceived by others. It also reflects on others' and my thoughts on the relationship between composer and listener. This is something I have come to appreciate the greater significance of during the post-compositional analytical process – my starting point for the commentary – and something which seems increasingly more complex than I had once imagined.

Statement

I hereby declare that this portfolio of compositions and commentary have not been and will not be submitted in whole or in part to any other university or awarding body for the award of any other degree.

Signature

Name Ian Morgan-Williams

Note

The Harvard referencing style has been adopted throughout.

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List of portfolio works

THREE LOVE SONGS for 2 sopranos and 2 violins (2008)

She Walks in Beauty (George Gordon, Lord Byron)

A Song of a Young Lady to Her Ancient Lover (John Wilmot, Earl of Rochester)

Love is Love (Sir Edward Dyer)

DANCIN' . . . ! for solo clarinet (2009)

FIVE PIECES FOR THE SOLO PIANO (2007, Revised 2011)

1 (The Dream, methinks)

2 (The Frolic)

3 (The Hymn)

4 (The Aria, or perhaps just a song)

5 (The Dance, mostly)

LINES FROM BRYN WGAN – PRELUDE, SONGS AND POSTLUDE for Soprano, Mezzo-soprano, Tenor, Bass-baritone solos and large orchestra (2011), texts by Bob Wallbank

PRELUDE

SONG 1 – GREAT BLASKET

SONG 2 – WILD MAN OF THE WOODS

SONG 3 – ONE STEP AT A TIME

SONG 4 – SOMETHING THAT HAPPENED JUST SOUTH OF SOLITUDE

SONG 5 – THE JETTY

POSTLUDE

Introduction

I know how I make my music. I know why I use my systems, my techniques. I know where I come from as a musician-composer, and that this is important to me. It might be important to someone wanting to understand my music. I have come to accept that I have little or no control over the way others perceive my music, whether others make the connections I think are there to be made. What my music *sounds* like is important. What my listeners bring to their understanding of it is not my responsibility; what it *means* to each of them is personal – individual.

In the body of work starting with **Two Pieces for Violins and Horn** (2006), I have consolidated my belief in the importance of rhythmic precision – particularly in melody – while becoming increasingly aware of the significance of the systems I devise for generating pitch associations. (Was this ever merely intuitive?) I have further developed my techniques for linear development and have focused on their effect on the temporal layering of quasi-heterophonic textures, providing me with more tools with which to shape my favourite compositional plaything – synchronicity (or, rather, the lack of it).

My compositional focus for the better part of two decades was youth and community theatre and musical ensembles. My theatre collaborations with Bob Wallbank¹ (whose texts I set in **Lines from Bryn Wgan**) taught me a great deal about the relationship between drama and music – particularly plot development – and about composing for the needs of non-professional performers. This experience has brought much to the

¹ Robert W. Wallbank (1953-2010): engineer, humanist, playwright, poet, scholar & friend

music I write today. Structurally, I always have an eye on the dramatic impact. I create textures principally by layering linear ideas, many of which have an essential vocal, folk-like quality. I hear my music dancing.²

Almost all of the pieces I have written since 2006 have started out with a specific technical-development agenda. My initial technical concerns emanated from my theatre music experience: I struggled to write anything particularly long; I thought I needed freeing from the parameters imposed by working with young people and amateurs (something I no longer identify as a weakness). **Five Pieces for the Solo Piano** (2007, revised 2011) was my first attempt in many years to compose a long piece. The total duration is *ca.* 45 minutes. Also, I set myself the task of re-composing the same sketch material for each movement. This was something I had done “after the fact” in . . . **or perhaps my End**, the second of **Two Pieces for Violins and Horn** (2007). Having finished the first, . . . **another’s Golden Horizon**, almost a year earlier, I returned to my original sketches and composed another piece, trying to imagine that the first did not exist.³ The main difference with **Five Pieces**... was that I knew my intention before I started. I was determined not to “reserve for later” sketch material, and to maintain the music’s integrity by developing ideas as if they were for one piece only. **Three Love Songs** (2008) was essentially an exercise in linear development, in placing my vocal writing further away from its folk music origins (which I had also attempted in **Songs for Olden Children** (2007)), and in maintaining and varying structural associations within the ensemble. **Dancin’ . . . !** (2009) establishes and

² Hans Keller (1957) concludes that essentially all music aligns itself to our individual history and culture of dance.

³ This second piece ended up, at *ca.* 16 minutes, twice the duration of the first.

maintains the dramatic focus of an imaginary dance, while focusing on linear development in a virtuoso medium. The interesting side issue of working with rhythmic phasing in a piece with only a solo line arose during the process. **Lines from Bryn Wgan**⁴ (2011) attempts to develop further all of these techniques.

Thinking of each work as a technical exercise risks hearing them as so. That is not my intention. They are all dramatically-driven, existing only when heard. I hope they reveal more to the listener about me than my compositional technique. **Lines...** is principally plot-driven; although Bob Wallbank's texts have their own clear structures, I have shaped them to work essentially as one continuous piece of music (there are no breaks between the seven sections). The four soloists appear together for only one prolonged section and they align themselves to various timbral associations (as do the many orchestral solos) – the most significant being the chamber orchestra and smaller ensembles – within the large orchestra.

Lines from Bryn Wgan, started life as a chamber opera. Bob and I had always wanted to collaborate on an opera project, but we had long failed to find the opportunity. In 2008 we started work on a piece about a remarkable example of the sudden disintegration of a social and political structure: that of the larger of two Norse communities in Greenland towards the end of the eleventh century (as described by Diamond (2006)). The scenario and libretto were to have been entirely fictional⁵ (Appendix 4 is a summary of Bob's unpublished scenario and my initial responses).

⁴ Bryn Wgan is the Wallbank's family home.

⁵ Nansen's journal of his 1888 trans-navigation of Greenland provided additional reference material (Nansen, F. (1890) *The First Crossing of Greenland*. London: Longmans, Green and Co.)

The opera's sketch material and systems underlie substantial sections of **Lines...**:

- Modes – based on non-octave-repeating scales for different dramatic aspects and for each of five characters – and methods by which these could be merged or transformed one to another
- Primary chord groups
- Rhythmic systems and extended melodic strands as exemplars for each character's likely various conditions and circumstances

I set to compose – and indeed completed – several of the orchestral interludes.⁶

The opera remains uncompleted, but with the help of Bob's family, I realised what was to become **Lines from Bryn Wgan**. The central five movements are settings of poems and excerpts of plays of Bob's for which I had not previously composed music. **Song 3 – One Step at a Time** was completed only a few weeks before he died.

The experience of re-working material intended for one piece has been similar to my methodological experiments composing **Two Pieces for Violins and Horn** and **Five Pieces for the Solo Piano**. Also, it has provided a valuable opportunity to examine the techniques and systems which are the basis for much of **Lines...** and to compare my original intentions with the end product.

⁶ Later that year, Bob was diagnosed with terminal cancer. He died in March 2010 having completed little more than his scenario. His frustratingly (apparently) disorganised working methods meant that he struggled to decide (or remember!) which was to be the final version of much that he wrote, even when a work had already been performed. **Great Basket**, for instance, exists as poetic interludes for a play and in at least two different versions as a poem. I remember his endless pacing up and down during his decision making, which was often followed up a few hours later by phone call confirming a different decision altogether. I am certain that the texts as they appear in **Lines...** would have satisfied him (for at least half day).

I compose because I enjoy organising sound. This enjoyment has encouraged me to address organisational processes, including:

- Homophonic heterophony
- Modes that do not repeat at the octave and chord groups derived from these
- Primary importance of rhythmic devices in melody construction
- Temporal ambiguity

An all-encompassing preoccupation is meddling with sets of rules (systems), the devices that help me to generate musical material. Recently, I have become aware of ignoring whichever rules and systems fail to serve the music's needs during the compositional process. They are not unessential; rather they are applied inconsistently, as would be revealed by an in-depth analysis of the resultant pieces.

Succeeding chapters examine my approaches to these processes and to how they have been applied and developed through the four works discussed. My close examination of my music has revealed other issues, the importance to my music of some of which I had not previously realised. The most significant of these is my relationship with the listener – particularly, to what degree, if any, I manage the listener's perception of my music.

I was introduced to Gaelic Psalmody by the composer John Hearne in 1992. He sent me a cassette of local radio religious broadcasts. His **Lætatus Sum** had intrigued me with its extension of heterophonic melodic techniques (Example 1.1 shows the opening bars). He created textures that, at least on a first hearing, sounded more polyphonic than heterophonic, claiming they were merely re-workings of performance techniques widely known in his locality. An unlikely claim, I thought, until I listened to the tape.

Soprano

f Lac - ta - tus sum, lac - ta - tus

Alto

f Lac - ta - tus sum, lac - ta - tus

Tenor

f Lac - ta - tus sum, lac - ta - tus sum in

Bass

f Lac - ta - tus sum, lac - ta - tus sum in his unis.

sum in his, *mf* quae dic - ta sunt mi - hi, quae dic -

- tus sum in his, *mf* quae dic - ta sunt mi - hi, quae dic - ta

- tus sum in his, *mf* quae dic - ta sunt mi - hi, quae dic -

- sum in his, *mf* quae dic - ta sunt mi - hi, quae

his, *mf* quae dic - ta sunt mi - hi, quae dic -

his, *mf* quae dic - ta sunt mi -

his, *mf* quae dic - ta sunt, quae

sum in his, *mf* quae dic - - - ta

sum in his, *mf* quae dic - - - ta

- ta sunt mi - hi:

sunt mi - hi:

- ta sunt mi - hi:

- ta sunt mi - hi:

dic - ta sunt mi - hi

- ta sunt mi - hi:

- hi: In dom - um Do - mi - ni,

dic - ta sunt mi - hi: in dom - um Do - mi - ni,

dic - ta sunt mi - hi: in dom - um Do - mi - ni,

dic - ta sunt mi - hi: in dom - um Do - mi - ni,

dic - ta sunt mi - hi: in dom - um Do - mi - ni,

dic - ta sunt mi - hi: in dom - um Do - mi - ni,

sunt mi - hi: in dom - um Do - mi - ni,

sunt mi - hi: in dom - um Do - mi - ni,

Example 1.1 – Hearne, J. (1992) *Lætatus Sum* for 12 voices (Anthem on Psalm 122). Inverurie: Longship Music. (joint winner of the Gregynog Composers' Award of Wales) bb.1-12, with kind permission

The Precentor- led congregational singing of psalm melodies seemed at odds with what to me was a more familiar Welsh non-conformist hymn-singing tradition, in which almost everyone sings an individual, perfectly blending, homophonic part.⁷

I think of my technique as “homophonic heterophony”: the application of accepted heterophonic melodic techniques⁸ to different layers of a fundamentally homophonic texture. This allows me to create textures in which the anticipated metrical stability of homophony is disturbed by subtle phasing. Although I always ensure it is possible to hear the points at which moving parts *might* coincide with harmonic impact, they rarely do. Through this instability I create a momentum at points of relative harmonic stasis, essential with textures constructed from linear material. More authentically, I give different layers of monodic and genuinely polyphonic melody quasi-heterophonic treatments. The layers may move in different metres and tempos (although notated within the same metrical system) in an Ives-ian manner, but mostly I construct melodies to give them an illusion of homophonic or heterophonic treatment, with gradual and occasionally strikingly sudden metrical shifts.

⁷ Scholes (1970, pp.502, 1105 & 1065), cites Giriladus Cambrensis' (1188) description of Wales: 'they do not sing in unison...but in many different parts, so that in a company of singers...you will hear as many different parts and voices as there are performers,' as well as a contrasting early report of American Negro congregational singing (W.E. Allen (1867)): 'There is no singing *in parts*, as we understand it, and yet no two appear to be singing the same thing...[they] seem to follow their own whims, beginning when they please and leaving off when they please...hitting some other note...so as to produce the effects of a marvellous complication and variety and yet with the most perfect time rarely with any discord.' Scholes' own description of mid sixteenth century Scottish psalm and hymn singing: 'A peculiarity of Highland musical life has been the extraordinary way the old psalm tunes have been lengthened out with roulades and grace notes until they have become unrecognisable save by the expert,' would adequately describe today's Gaelic Psalmody.

⁸ Grout (1973, pp.4, 77 & 123) describes heterophony in Greek music from second century B.C., in thirteenth century European organum, and in fourteenth and early fifteenth century instrumental cantilena style music.

I use this technique in each of the **Three Love Songs** and in many sections of **Five Pieces for the Solo Piano** and **Lines from Bryn Wgan**, as well as in earlier vocal and instrumental works. Usually, but not exclusively, it is employed in two-part textures; it appears between different voices, different instruments and between voices and instruments. Occasionally, it appears as “monophonic heterophony”, the only appropriate comparative label, applying as it does to the true heterophony of, say, Gaelic folk and religious music, and Chinese folk music.⁹

I have a long-held interest in the music of the great highland pipe (bagpipes). Whether heterophonically treated or not, my melodic embellishments are often derivations of Piobaireachd. Varying patterns of multiple grace notes¹⁰, the essential purpose of which is to help define the rhythm and phrasing of melodies produced by a continuous flow of air through the chanter, provides much melodic material. I first encountered notations of these in **Logan’s Complete Tutor for the Highland Bagpipe** in the late 1970s.¹¹ Sometimes I notate these as acciaccaturas and sometimes with specific, often significantly augmented, rhythms imposed on the grace note groups. Taking this grace note analogy further: the purely chordal employment of homophonic heterophony in Examples 1.2a & b – from **Five Pieces for the Solo Piano** – could be described as “acciaccato”.) Example 1.2a shows how I disrupt the clear homophony of bb.72-76,

⁹ As recently as the mid 1960s, Chinese folk music was assumed to apply similar characteristic homophonic techniques as the ancient ritual or “classical” music, *Ya Yüeh*. For further information on heterophonic techniques in the performance of Chinese music, see Mok (1966) and Witzleben (1995).

¹⁰ In Piobaireachd (or Ceòl mór) these appear at their most complex in the leumluath, taorluath, and crùnlath variations; but they are found also in Ceòl beag and Ceòl meadhonach (Scholes (1970, p.67)).

¹¹ Having lost my copy of **Logan’s Complete Tutor for the Highland Bagpipe**, I can’t remember the edition. It was probably Ross (1953). Many examples of these often very long and elaborate grace note embellishments can be found online (<http://www.armycadets.com/county/pipingdrumming/assets/pipinganddrumming/piobaireachd-movts>, 2007). Some have been reproduced as Appendix 2.

Example 1.2a – **Five Pieces for the Solo Piano: 1 (The Dream, methinks)**, bb.72-83

where three chords are played in the order *a b a c a b*, in their palindromic repetitions (bb.76-83, pivoting on the 6th chord) to the extent where notes belonging to one chord eventually coincide with notes from a different chord. The subtly different note lengths of each of the three voices in Example 1.2b are unsettling, but do not overly disturb the homophony.

Example 1.2b – **Five Pieces for the Solo Piano: 1 (The Dream, methinks)**, bb.139-141

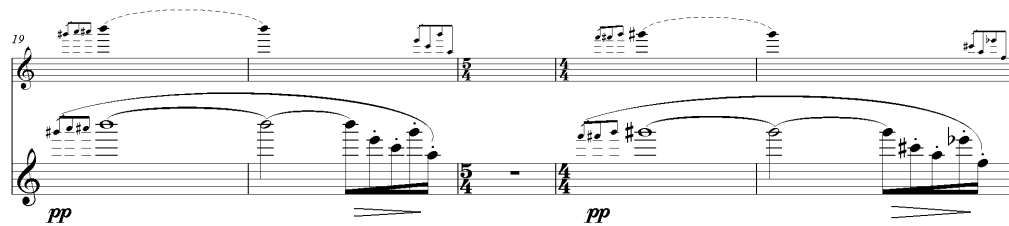
This technique might appear most useful for instrumental melodies. I tend to apply increasingly augmented rhythmic treatments, so that material derived from the extended grace note groups of, say, Piobaireachd might sometimes be transformed in to significantly more elongated embellishments within a slow-moving melody.

Examples 1.3a & b show melodic fragments with short length grace note style embellishments from **Five Pieces for the Solo Piano** and **Dancin' . . . !** which are more Piobaireachd-like. The miniature staves show how the melodies are conceived from very few different principal notes (only three in Example 1.3a).

Example 1.3a – **Five Pieces for the Solo Piano: 3 (The Hymn)**, bb.40³-60

Example 1.3b – **Dancin' . . . !**, bb.1-4

Dancin' . . . ! also makes frequent use of “reverse” grace note groups, where the grace note derived figures tail away from the principal notes, as in Example 1.4.



Example 1.4 – **Dancin' . . . !**, bb.19-23

Example 1.5 shows clearly the simultaneous application of both acciaccatura-like grace note groups and augmented figures derived from them. The slower-moving, augmented application more readily and more appropriately lends itself to vocal melodies, as well as instrumental. Certainly, I have achieved a greater vocal quality in this extract.

The musical score is presented in two systems, each with a grand staff (treble and bass clefs). The key signature has one flat (B-flat). The score includes various musical notations such as triplets, slurs, and dynamic markings.

- Measure 76:** The bass staff begins with a triplet of eighth notes. The dynamic marking *pp* (pianissimo) is present.
- Measure 82:** The bass staff features a triplet of eighth notes. The dynamic marking *p* (piano) is present.
- Measure 88:** The bass staff features a triplet of eighth notes. The dynamic marking *mp* (mezzo-piano) is present.
- Measure 94:** The bass staff features a triplet of eighth notes. The dynamic marking *mf* (mezzo-forte) is present.
- Measure 98:** The bass staff features a triplet of eighth notes. The dynamic marking *pp* (pianissimo) is present.

Tempo markings and other annotations include:

- rall.* (ritardando) above the staff in measure 88.
- f* (forte) below the staff in measure 88.
- Poco meno, ♩ = 60* above the staff in measure 94.
- poco accel.* (poco accelerando) above the staff in measure 94.
- rall.* (ritardando) above the staff in measure 94.
- Tempo 1, ♩ = 69* above the staff in measure 98.

Example 1.5 – Five Pieces for the Solo Piano: 3 (The Hymn), bb.75³-102

In the first of **Three Love Songs**, I derive much of both vocal lines from grace note groups focusing on specific principal pitches (the slow tempo might make this difficult to perceive aurally). In contrast, the violin figurations are more acciaccatura-like. In

Example 1.6, the brief violin interlude foreshadows the augmented treatment of the non-principal notes in the subsequent vocal entry. I may question why I regard my

The musical score for Example 1.6, 'Three Love Songs: 1 – She Walks in Beauty', spans measures 42 to 56. It features four staves: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Soprano 1 (S. 1), and Soprano 2 (S. 2). The music is written in 16th and 32nd notes, with various dynamics (mp, p, mf, pp, ppp) and articulations (pizz, arco, trills). The lyrics are: 'And on that cheek, and oe'r that brow, So soft, so calm, yet e-lo-quent, The smiles that win, the tints that glow,'.

Example 1.6 – Three Love Songs: 1 – She Walks in Beauty, bb.42-56

melodic material as being treated other than as counterpoint. A skilled contrapuntalist working with the same musical material might have produced many similar textures. I doubt the listener need be aware of from what this music is derived or how it is constructed, to identify its dramatic tensions and resolutions. My perception of my methods of melodic invention and the derived textures is paramount.

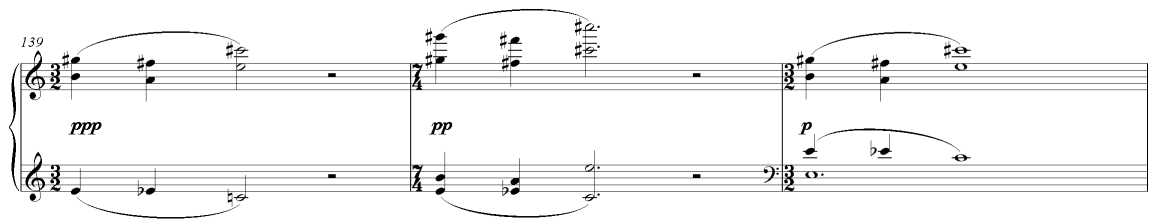
Early work on these grace-note-derived techniques led me to investigate various methods of dealing with the displacement of conventionally-accented principal notes that follow grace note groups. If an accepted performance technique employed with, say, five acciaccatura notes prior to one principal note is to play the acciaccaturas as quickly as possible before the principal note (sounding on the beat on which it was written), I needed to consider where coincidental notes (chords) should be placed when the acciaccaturas were extensively augmented? The harmonic momentum might stall to the point of stasis were the harmonic rhythm tied predominantly to the movement of the principal notes; and increasingly unmanageable textures would accumulate were grace note groups to extend beyond the point at which any next chord might sound. One solution was to experiment with staggering the melodic lines from which the harmony derives, often making the pulse ambiguous and the essential homophony of a passage decreasingly cohesive.

Example 1.7a demonstrates that even the passage previously referred to in Example 1.2b is derived from significantly augmented, but simple, grace note groups.

The image displays a musical score for Example 1.7a, consisting of a piano part (left) and a violin part (right). The piano part is written in 3/4 time and features a series of grace notes (acciaccaturas) leading into principal notes. The dynamics are marked *ppp* (pianississimo) and *pp* (pianissimo). The violin part is written in 3/4 time and also features grace notes leading into principal notes. The dynamics are marked *p* (piano). The score is divided into three measures, each with a different time signature: 3/4, 7/4, and 3/4. The piano part has a measure rest in the second measure, while the violin part has a measure rest in the first and third measures.

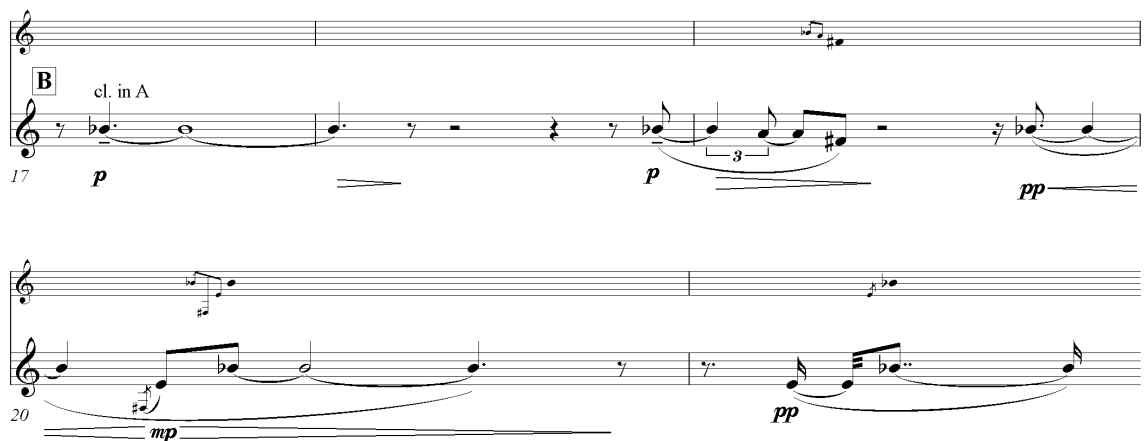
Example 1.7a – **Five Pieces for the Solo Piano: 1 (The Dream, methinks)**, bb.139-141

Example 1.7b shows the homophonic clarity of the three parts.

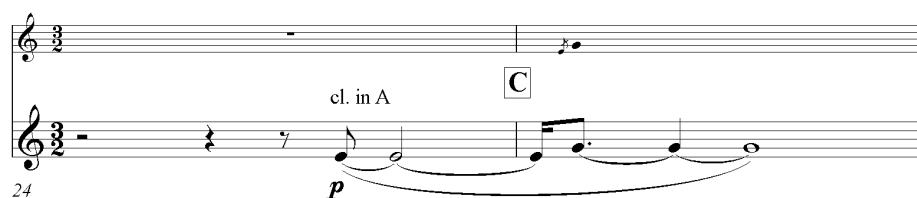


Example 1.7b – **Five Pieces for the Solo Piano: 1 (The Dream, methinks)**, bb.139-141

Examples 1.8a-c show the combined treatments of grace note groups in three fragments of an opening clarinet melody in the **Prelude of Lines from Bryn Wgan**. I derive almost all melodic material in the first two movements from this, combining it with heterophonic versions of itself mainly on guitar, harp and celesta to create temporally slightly destabilised, multi-layered textures.



Example 1.8a – **Lines from Bryn Wgan: Prelude**, bb.17-21



Example 1.8b – **Lines from Bryn Wgan: Prelude**, bb.24-25

cl. in A

31 *mp* *mp* *pp* *f*

35 *p* *f*

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

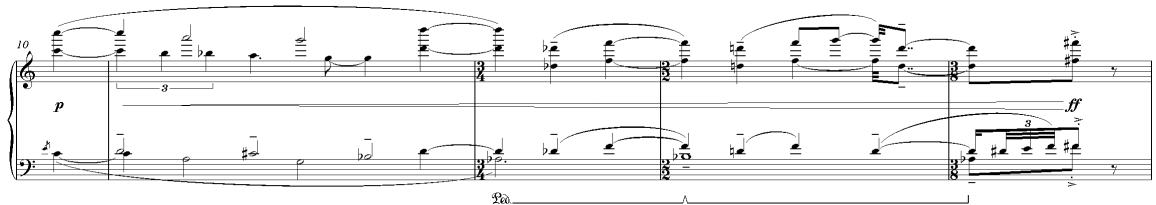
40 *mp* *mp* *p*

Example 1.8c – Lines from Bryn Wgan: Prelude, bb.31-43

Above, I refer to melodic layers moving in an Ives-ian manner. Although Ives' construction of multi-layered textures is clearly different – consequent to collisions between different sets of musical material,¹² rather than the simultaneous pulling in different directions of single sets of musical ideas (for simple applications, see Examples 1.9a & b) – the impact of temporal destabilisation is similar. Theses on temporal perception in music are well documented, and much has been written about

¹² Kramer (1996, p.48-61) presents an analysis of Ives' use of densely-layered quotations in **Putnam's Camp (Three Places in New England)**. Labelling this as 'multiply-directed time', Kramer suggests 'there is little possibility of hearing' some of the temporally-independent lines and refers to specific instrumental alignments as 'unlikely to be heard at all' and not lasting 'long enough to permit many such changes of attentional [*sic*] focus.'

Western music's pre-occupation with time as progressive.¹³ Time is no more or less than one set of relationships shaped by composers, comparable to the shaping of more-obviously aural relationships.¹⁴



Example 1.9a – *Five Pieces for the Solo Piano: 1 (The Dream, methinks)*, bb.10³-14

Example 1.9b – *Lines from Bryn Wgan: Prelude*, bb.32-37

¹³ Carpenter (1967, pp.61-62) and Kramer (1981, p.540) contrast this with “Hopi time” (time being – getting later rather than progressing) and Balinese time (evidenced in the nonlinear structure of Balinese music). Rowell (1996, p.84) refers to Becker’s noting of “connections between time in Indonesian languages, history, and religious ideology and the temporal organization of the traditional gamelan music of Java” – the dependence of musical time on cultural perceptions of time (Becker, J. (1981) ‘Hindu-Buddhist Time in Javanese Gamelan Music’, in *The Study of Time*, 4, pp.161-172). Rowell (1996, pp.86-87) recounts Fraser’s conclusion: “that time is not a single thing but many, that it is more idea and experience than it is a property of physical reality...[and] that the properties of time depend upon the *Umwelt* of the subject” (Fraser, J.T. (1975) *Of Time, Passion and Knowledge*. New York: Braziller).

¹⁴ Although Carpenter (1965, p.47) asks, “even if music be shaped time, is it also shaped by time?”

In the first of **Three Love Songs**, I contrast the near perfect homophony of the vocal lines with the less stable, but still clearly homophonically derived, violin parts – there are only five points at which the rhythms of the two sopranos drift momentarily apart (bb.37, 41, 55, 58 & 67). I maintain even the violins' absolute homophony for most of the song, the only extended exception being the passage from bb.35-43. I establish a counterpoint between the two pairs of two-part homophony, which often sets them moving against each other in a manner suggesting their derivation to be one four-part homophonic texture (Example 1.10a). I clarify the separate identity of the pair of

The musical score for Example 1.10a, titled 'Three Love Songs: 1 – She Walks in Beauty, bb.5-10', features four staves. The top two staves are for Sopranos 1 and 2 (S. 1, S. 2), and the bottom two are for Violins 1 and 2 (Vln. 1, Vln. 2). The key signature has one sharp (F#), and the time signature is 4/4. The vocal parts are marked with a piano (*p*) dynamic and include lyrics: 'She walks in beau - ty, like the night Of cloud - less climes and star - ry skies,'. The violin parts are marked with a pianissimo (*pp*) dynamic and include a mezzo-forte (*mf*) dynamic. The score shows a complex interplay of homophony and counterpoint between the vocal and instrumental lines, with various musical notations such as slurs, ties, and dynamic markings.

Example 1.10a – **Three Love Songs: 1 – She Walks in Beauty**, bb.5-10

sopranos and the pair of violins as the song progresses, with a more-genuinely polyphonic texture being established between the two pairings (Example 1.10b).

60 *p* *mp*

S. 1 A mind at peace with all be - low, A heart whose love is

S. 2 A mind at peace with all be - low, A heart whose love is

Vln. 1 *pp* *ppp* *pppp*

Vln. 2 *pp* *ppp* *pppp*

64 *p* *mp* *p* *pp* *rall.*

S. 1 in - no - cent! A heart whose love is in - no - cent!

S. 2 in - no - cent! A heart whose love is in - no - cent!

Vln. 1 *mp* *p* *pp*

Vln. 2 *mp* *p* *pp*

♩ = 26

68 *ppp* *p* niente

Vln. 1

Vln. 2 *ppp* *p* niente

Example 1.10b – Three Love Songs: 1 – She Walks in Beauty, bb.59⁸-70

In the third song, the heterophonic treatment of all four parts is more consistently individual (Example 1.11).

15

S. 1 *p* The slender hairs cast shadows, though but

S. 2 *p* The slender hairs cast shadows, though but

Vln. 1

Vln. 2

18

S. 1 small, And bees have stings,

S. 2 small, And bees have stings,

Vln. 1

Vln. 2 *mp*

mp

Example 1.11 – Three Love Songs: 3 – Love is Love, bb.15-19

Previous examples clarify the way in which melodic lines in the following extracts from **Dancin' . . . !** and **Lines from Bryn Wgan** have been teased from grace note figurations (Examples 1.12a & b). Example 1.12a demonstrates a straightforward monodic heterophonic treatment: the grace note derivations approaching the repeated D \flat s and other principal notes, particularly in the increasingly convoluted applications of bb.106²-107 and bb.113⁵-114, are comparable with the extended acciaccatura-like prefixes to the glockenspiel's repeated A \flat s in Example 1.12b, in which the vocal lines are sparser and framed by the vibraphone's condensed homophonic treatment. The textural relationship here is homophonically heterophonic: a re-working of the same melodic material, focused on different pitches and in different tessitura.

Example 1.12a – *Dancin' . . . !*, bb.103-114

Example 1.12b – Lines from *Bryn Wgan: Song 1 – Great Blasket*, bb.65³-68

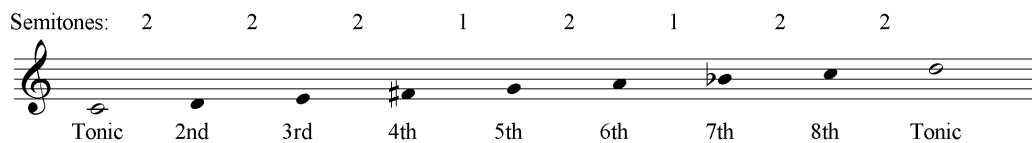
Chapter 2

My approach to developing, selecting and employing systems and other

sketch material

Often, I use scales constructed from interval patterns that repeat at intervals greater or smaller than an octave. For example, starting on C⁴, the semitone sequence

2 – 2 – 2 – 1 – 2 – 1 – 2 – 2 would produce this scale:



Example 2.1a – one cycle



Example 2.1b – expanded to three cycles

Because the range of one cycle of this scale is a Major 9th, each degree of the scale repeats at this interval, rather than at the octave (as in most conventional scales).

Consequently, if each of the four tonics¹⁵ from Example 2.1b were played together, the following four-part “unison” would be heard:



Example 2.1c

¹⁵ I use “tonic” as a widely recognised label for the first degree of a scale, there being little common vocabulary between writers on “non-octave repeating” scales. This paucity might be because of cross-cultural derivations and the difficulty of “tonal”/“micro-tonal” equivalence. Albersheim (1970, pp.118-119) challenges the validity of non-octave scales: “the tonal space of all musical systems is structured in octave ranges” and, to place his assertions in perspective, challenges the validity of almost all non-tonal or non-modal scales: “all dodecaphonic intervals (except the octave) are irrational, *i.e.* they can never become musical concepts and produce a musical hearing convention.” Examples of non-octave scales appear to fall into two categories: those comprising pitches which can be at least imitated by well-tempered Western instruments, *e.g.* the Shtayger modes of Ashkenazi synagogue singing, extending over more or less than an octave and which may be different in ascending and descending versions, and those that are microtonal, *e.g.* the Bohlen-Pierce scale with its thirteen equal subdivisions of the major 12th. For further information see <http://cnx.org/content/m11636/latest/>; http://www.jewishvirtuallibrary.org/jsource/judaica/ejud_0002_0018_0_18413.html; and <http://www.huygens-fokker.org/bpsite/>.

This is clearly not a unison in the conventional sense; however I defend its definition as such because it is a doubling of the first notes (functional tonics) of successive cycles of a scale. Examples 2.2a & b show a scale constructed from the semitone sequence 1 – 2 – 2 – 1 – 1 – 2 – 2 – 1 – 1 . Here, the degrees of the scale repeat at the interval equivalent to an Augmented 8ve or Minor 9th.

Semitones: 1 2 2 1 1 2 2 1 1

T 2nd 3rd 4th 5th 6th 7th 8th 9th Tonic

Example 2.2a – one cycle

T 2 3 4 5 6 7 8 9 T 2 3 4 5 6 7 8 9 T 2 3 4 5 6 7 8 9 T

Example 2.2b – expanded to three cycles

Example 2.2c shows a chord comprising only 1st (tonics) and 5th degrees of the scale:

Example 2.2c

Examples 2.3a & b show a scale with a range smaller than an octave, constructed from the semitone sequence 2 – 1 – 2 – 2 – 2 .

Semitones: 2 1 2 2 2

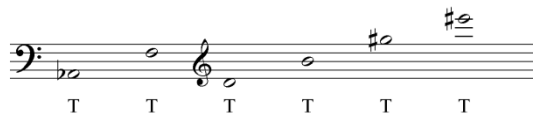
Tonic 2nd 3rd 4th 5th Tonic

Example 2.3a – one cycle

T 2 3 4 5 T 2 3 4 5 T 2 3 4 5 T 2 3 4 5 T 2 3 4 5 T

Example 2.3b- expanded to three cycles

Here, the six tonics over the given range are:



Example 2.3c



Example 2.3d

Most commonly, my scales repeat at the interval of a 9th or 10th above the tonic.

Aurally, these might differ only slightly from conventional heptatonic modes, creating an illusion of subtle, but persistent chromaticism (within, say, an assumed Aeolian, Dorian, Mixolydian or Ionian mode), especially in melodic material. Harmonically, this illusion is less stable because notes within chords will not double functionally at multiples of an octave (see Examples 2.1-2.3). Also, an obvious textural difficulty arises when doubling the lowest pitches of a scale (perhaps to establish the harmonic palette), where superimposing the lowest five possible tonics on the piano of the scale in Examples 2.3, creates a very dense texture:



Example 2.4

The rest of this chapter deals with mainly the sketch material for my unwritten opera. This might seem strange when the opera is neither part of my folio nor likely to be completed; but the modes, chords and characterisation ideas prepared for it underpin much of **Lines from Bryn Wgan**. (Of course, the latter also comprises large amounts of “original” material.) This material is presented in Examples 2.5 and 2.11, and is the most extensive and formally laid out “sketch pad” I have retained (partly because I still think of it as “work in progress”). Comparing my intentions here with the working out

of this material in the alternative piece has been an interesting exercise – similar to the processes of composing the second of **Two Pieces for Violins and Horn** and the **Five Pieces for the Solo Piano**.

MODES & SCALES

INUIT mode **Tensions?**

significant bi-modality between A & C - use B alone only - reserve () for significant moments (clarity!)

INUIT mode 1A **Transpose mode** **Special chord?**

too clichéd..?
change notes (4 & 8)..?

Hexatonic (omitting A \sharp & E \flat)

Literal (comprehensive) **Sequential (comprehensive)**

N.B. in chords VI & VIII, the "middle" note is higher than the "highest" note...!
(and has been changed enharmonically to an E \flat for clarity)

INUIT

arbitrary C D F (???) > add A \sharp > A \sharp 5 > A \sharp 5 fall to G \sharp 5 > INTRO: F \sharp G \sharp B > add E \flat > alt. + 4th only...?
(eventually juxtapose E \flat with C D F (E?) & establish as bass pedal over C D F texture?)
always reserve/repeat use of A \sharp s and E \flat s as long notes [up a tone?]

NORSE mode: grand scale

NORSE CHURCH mode: grand scale

NORSE chords

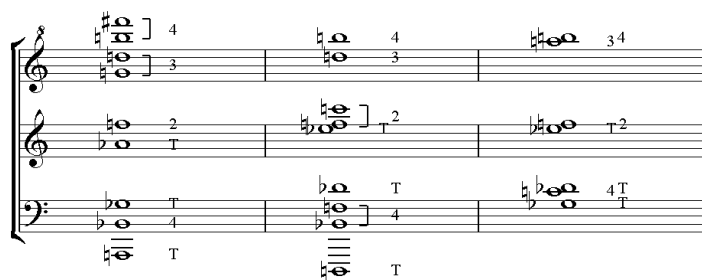
A	B	C	D	A1	B1	C1	D1
4	2	3	4	T	3	4	2
T	3	2	T	2	4	T	4
3	T	2	4	T	3	2	3
T	3	2	3	3	T	2	4
(2)	(4)	(T)	(4)	(T)	(3)	(2)	(T)
(T)	(3)	(4)	(2)	(4)	(2)	(3)	(4)

Example 2.5 – sketch material for opera 1: **Modes & Scales**

The bracketed notes may be omitted, thereby producing either four- or six-note chords.

Functionally, Chords A1-D1 are inversions of A-D.

There is clearly little difference between my Norse and Norse Church modes. Although intervallically they both might be perceived as octatonic, the derived material is from a reading of the Norse mode as tetratonic. (The interchangeableness of the two modes is important to the dramatic context and allows for some of the chords to be constructed using functional numberings from both grand scales.) The chord numbering system based on the Norse grand scale implies no specific range be fixed to each number, other than the notes being placed in the correct vertical position related to one another; *e.g.* in Chord A (Example 2.5) the top note could be any Note 4 providing there remain available sufficient lower pitches to complete the chord. An interesting feature of chords constructed numerically from non-octave scales is that the different forms in which the “same chord” might exist may comprise different pitches (see Example 2.6). This can make the process of comparing what actually ends up in a piece with the chords’ origins quite challenging, especially once the piece itself has taken control over the systems.



Example 2.6 – three different versions of the “same chord” constructed from the NORSE mode

The **Prelude to Lines from Bryn Wgan** makes extensive use of Inuit material from the opera, the opening clarinet melody using notes exclusively from INUIT modes B and C.

17 **B** cl. in A

INUIT mode B 1 1 7 6 1

20 6 5 1 5 1

Example 2.7a – Lines from Bryn Wgan: Prelude, bb.17-21

24 cl. in A **C**

INUIT mode C 6 7

Example 2.7b – Lines from Bryn Wgan: Prelude, bb.24-25

31 cl. in A

INUIT mode C 6 7 6 7 6 5 3 6

D

34 2 3 7 6 1 6 2 1 6

37 2 1 6 7 6 5 6 2

39 3 6 3 6 2 7 6 2 3 7 1 6 5

41 6 5 6 7

Example 2.7c – Lines from Bryn Wgan: Prelude, bb.31-43

In **Song 3 – One Step at a Time**, the four-chord upper-strings link between the riotous introductory orchestral music and the first vocal entry (Example 2.8) is based on the Norse Church mode transposed down 1 semitone.

A	B	C	D
4 (4)	6 (2)	5 (T)	8 (4)
8 (4)	6 (2)	7 (3)	4 (4)
3 (3)	5 (T)	4 (4)	6 (2)
7 (3)	5 (T)	6 (2)	3 (3)
			5 (T)

N.B. The bracketed numbers correlate to the tetratonic NORSE mode grand scale

The musical score is divided into three systems. The first system, starting at measure 303, features strings with a *rall.* marking and a *pp* dynamic. It includes four measures labeled A, B, C, and D, each with a bracketed number (4, 6, 5, 8 respectively) indicating fingerings. The second system, starting at measure 307, includes vocal parts (B-B) with lyrics: "I broke up a pi - a - no to - day." The third system, starting at measure 311, includes vocal parts with lyrics: "Not vi - cious - ly." The score includes various musical notations such as dynamics (*pp*, *pppp*, *mf*), articulation (*stacc.*), and fingerings.

Example 2.8 – Lines from Bryn Wgan: Song 3 – One Step at a Time, bb.303-312

Incidentally, this passage recalls those moments of Ives-ian stillness – where, despite his association with complex collages of orchestral colour, focus-distorting cross-rhythms, and extreme dissonance, quietude suddenly appears as if from nowhere, leaving the listener wondering whether it was present in the background throughout. I enjoy these moments so much, their brevity being a distillation of the essence of Ives'

music.¹⁶ Unashamedly, I allow moments like these to elbow their way in to my music, sometimes precisely as Ives might have placed them.

Example 2.9a shows a passage from **Song 1: Great Blasket (Lines from Bryn Wgan)**

featuring three elements of opera sketch material:

1. the upper strings play Chords A-C (see Example 2.9) transposed up one tone;.
2. the vocal lines are entirely “diatonic” within this transposed mode (they are also the upper notes of the four chords constructed for the opera’s husband and wife, Kristin and Thorstein (see Example 2.9b));
3. the vocal lines are made up of slow-moving, overlapping hocket-like figurations, which is the characteristic singing style of Kristin and Thorstein when they appear together on stage (see also Example 2.8c) (clichéd husband/wife bickering perhaps – but an effective comedic device all the same).

Although passages like these are modally consistent, the actual chords are not those in my opera source material (see Example 2.5). At this stage in the compositional process (i.e. the end of composing a large-scale piece partially based on systems and material devised for a different piece) I cannot recall why this set of chords should have been favoured over the original. I am confident that it doesn’t matter, and am happy to defend my decision behind Felsenfeld’s (2004, p.5) “emotional complexity”.

¹⁶ Tippett (1969, pp.113-116) identified the essence of Ives’ music as the tiny moments of near silence that remain after all the apparent chaos has subsided, these often being brief, apparent oversights of orchestration – a few lingering notes from a chord perhaps – which are most often moments of absolute beauty and repose.

97 **K**

S. *p* *legatissimo, espressivo*

M-S. And

ww./perc. *pp*

Strings *pp*

102 *p* *legatissimo, espressivo*

S. lies on the strand, your love,

M-S. your love, your love lies on the strand,

107 **L**

S. and your love lies

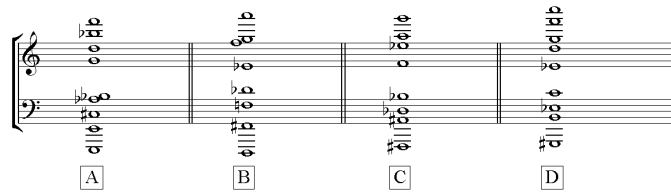
M-S. on the strand

mp *ppp*

A	B	C
4 (4)	6 (2)	5 (T)
8 (4)	6 (2)	7 (3)
3 (3)	5 (T)	4 (4)
7 (3)	5 (T)	6 (2)

Example 2.9a – Lines from Bryn Wgan: Song 1 – Great Blasket, bb.97-112

from IDEAS FOR KRISTIN AND THORSTEIN



A	B	C	D
4 (4)	6 (2)	5 (T)	8 (4)
8 (4)	6 (2)	7 (3)	4 (4)
3 (3)	5 (T)	4 (4)	6 (2)
7 (3)	5 (T)	6 (2)	3 (3)
2 (2)	4 (4)	3 (3)	5 (T)
T (T)	7 (3)	5 (T)	3 (3)
5 (T)			6 (2)
8 (4)	T (T)	3 (3)	4 (4)
T (T)	8 (4)	2 (2)	3 (3)

Example 2.9b – sketch material for opera 2: **Ideas for Kristin and Thorstein (four chords)**

W1
♩ = 60

S. *p* 478 *p* 479
Y' there, y' there, aren't you? Y' there, y' there in the lit - tle house,

M-S. *p*
Y' there, y' there, aren't you? Y' there, aren't you, there in the lit - tle house,

lower strings hp/guit.
p

S. *f* 484
y' there in the lit - tle house, tend - ing. tend - ing. tend - ing. those rab - bits,

M-S. *f*
y' there in the lit - tle house, tend - ing. tend - ing. tend - ing. those rab - bits,

Example 2.9c – **Lines from Bryn Wgan: Song 4 – Something that happened just south of Solitude**,
bb.478-488

Four-chord groupings feature throughout **Lines from Bryn Wgan**. Sometimes these derive from opera chords; sometimes they are “original” chord groups, as in **Song 2 – Wild Man of the Woods** (see Examples 2.10a & b). The idea, however, is rooted firmly in the opera’s sketch material.

O

B-B. *mp*
Fly with me to the far west

w.w./perc.
Strings *ppp*

B-B. *mf* *p* *mp*
With on - ly me - mor - ies of what you were be - fore, Liv - ing a life out of time

T. *mp*
My feet leave no print up - on the grass. On - ly by

B-B. *f* *mf* *p*
Mad Swee - ney, mad Swee - ney, Swee - ney

T. *mp*
dew - brush Can you trace my pass - ing

B-B. *f*
Out - a - cross the strick - en corn - fields Bleached by greed

w.w./perc.
+ brass *mp* *mf*

B-B. *ff*
Wait - ing for Par - si - fal to save the Fish - er King And make the waste - land

w.w./perc.
p *f* *ff*

Example 2.10a – Lines from Bryn Wgan: Song 2 – Wild Man of the Woods, bb.143-156

The musical score is for a song titled "Lines from Bryn Wgan: Song 2 – Wild Man of the Woods". It is written for a vocal part (B-B) and piano accompaniment. The piano part consists of strings and bells. The score is in B-flat major and 3/4 time. The lyrics are: "The sheep ham - merred up - land. wood. Ev - 'y - where the print of man Save fair Glen Bol - cain where the mad - men. roam Liv - ing up - on Wa - ter - cress, up - on Wa - ter - cress, cress. + brass". The score includes various musical notations such as triplets, slurs, and dynamic markings like *p*, *ppp*, *mf*, and *f*. There is a section marked "molto rall." and a section marked "S".

Example 2.10b – Lines from Bryn Wgan: Song 2 – Wild Man of the Woods, bb.167³-177

Lines from Bryn Wgan has been an emotionally difficult piece to write. Discussing it here has brought home to me how close Bob and I worked together and how “in tune” we were with each other’s creative thinking. Bob was a humanist. The contradictions of imposed organisation were anathema to him – governmental, religious, community, etc., systems made him angry (he blamed them for most of the world’s wrongs). He wrote about them – in a beautiful, sincere, incisively ironic, comedic and angry way; I just grumble. He looked to nature, to natural systems – and not just the pretty bits

(naïve he certainly wasn't) – to history and to the Arts for lessons. Why am I writing about Bob? – because some aspect of each of the characters in the opera would have made him angry. Eirik, the personification of organised religion would have made Bob very angry indeed. The last writing Bob completed before his untimely death was his poem, **One Step at a Time** – the text of **Song 3**. Reviewing my characterisation sketches for the opera (Example 2.11), it comes as no surprise that Eirik's material and the damned "Bell chords" should feature prominently in this song. (Most of this material appears in **Lines from Bryn Wgan**, if not in its original form.) It mattered a great deal to me when I sketched material for the piece. But I hadn't appreciated how far back in the mind it became buried once the piece itself had taken over.

CHARACTERIZATIONS

INUIT
ametrical - includes downward chromatic "tails" when (hidden) tension is present

OLAF
2 or 3 syllable words - percussive (only occasionally mellow)

KRISTIN

THORSTEIN
lyrical - ambiguous between NORSE & NORSE CHURCH modalities (= Chant)

EIRIK
4 2 4 2 3 T 7 T 7 6 5
(3) (3) (2) (T)

THE BELLS
Either: 5 6 8 (3 T) Or: 5 6 8 (6 2)

THE BELLS (chords)
Either: Or:
(?)
gradually phase (but try too maintain homophonic "markers" within layered heterophonic textures)

THE (NECESSARY!) BELLS
1Ai 1Bi 1Ci
1 2 3 4 5 6 (1) 1 2 3 4 5 6 (1) 1 2 3 4 5 6 (1)

Pitches: 4 6 4 4 4 4

Chords: I II III IV V VI
(T) (T)

If I, then 3 chords should appear each in O & K mode and T & E mode (alternately?)
 2 chords of greatest tension to T & E - II, IV & VI (I)
 2 chords of least tension to O & K - I, III & V
 Chord I belongs to both (and in different transformations)

Or is this the INUIT chord? Transformation for SOLILOQUY? Or omit these for transformed NORSE GRAND STAVE?

Example 2.11 – source material for opera 3: **Characterisations**

With its augmented seconds and minor thirds, the transformed Norse mode is more usefully interchangeable with the original Inuit mode and is the basis for much melodic material throughout **Lines...** The transformed Norse Church mode, with its optional

sharpened Notes 4 and 8, is more adaptable than in its original form; again, this is used widely.

Finally, Examples 2.12a-c show the employed notes from the modes in **Three Love Songs** (the “chromatic” notes used are shown in brackets). In **She Walks in Beauty**, the full range of the octatonic mode (the Norse Church mode one semitone higher) is used between all four parts. The only chromatic note is the highest A \sharp which appears in bb.16-18. I cannot remember its significance: whether it was a momentary lapse in concentration or whether the sudden clarification of a D major chord was the insightful word painting of “eyes”. I tried changing it to maintain the modal consistency throughout; A \sharp s here simply did not work.



Example 2.12a – mode from **Three Love Songs: 1 – She Walks in Beauty**

Similar levels of modal consistency are maintained in the second and third songs. **A Song of a Young Lady to Her Ancient Lover** uses only one chromatic note in each of the Soprano 1 and Violin 1 parts, which share the same mode, and, other than the highest three notes in Violin 2, only a small number of chromatic notes appear in the parts 2. Again, I cannot explain this inconsistency. Changing these notes to what would be Notes 3, 4 and 2, does not sound as good. Sounding better has to be the best argument for dispensing with rules set by any system, even simply a mode. Any music with such a pitch system is likely to contain some chromaticism; it is the sparseness of it here that increases its significance.

Violin 1

Soprano 1

Violin 1 & Soprano 1 combined

Violin 2

Soprano 2

Violin 2 & Soprano 2 combined

The musical score for Example 2.12b consists of six staves. The first three staves are for Violin 1, Soprano 1, and their combined parts. The next three staves are for Violin 2, Soprano 2, and their combined parts. Each staff contains a sequence of notes with fingerings indicated below them. The key signature is one flat (B-flat), and the time signature is 4/4. The notes are primarily eighth and sixteenth notes, with some ties and slurs. The combined staves show the overlapping parts of the violin and soprano instruments.

Example 2.12b – modes from **Three Love Songs: 2 – A Song of a Young Lady to Her Ancient Lover**

The two modes are distributed differently in **Love is Love**. The violins share one at the same pitch, and the sopranos share another, a semitone apart. Again, the occurrences of chromatic notes are very few (none in the violin parts).

Violins

Soprano 1

Soprano 2

The musical score for Example 2.12c consists of three staves. The first staff is for Violins, the second for Soprano 1, and the third for Soprano 2. Each staff contains a sequence of notes with fingerings indicated below them. The key signature is one flat (B-flat), and the time signature is 4/4. The notes are primarily eighth and sixteenth notes, with some ties and slurs. The Violins part starts with a 3, indicating a triplet. The Soprano 1 and Soprano 2 parts have more complex rhythmic patterns, including some chromaticism.

Example 2.12c – modes from **Three Love Songs: 3 – Love is Love**

In **Three Love Songs**, the harmonic implications are entirely incidental to the linear material – there are very few harmonically conceived chords – and the forces restrict the lowest pitch to the G below middle C, avoiding the textural problem of low-pitch crowding.

Chapter 3

My approach to rhythm

Decisions about the durations of individual sounds, particularly but not exclusively melodic, take me longer than any other technical consideration in the composing process. My experimentation with the rhythmic treatment of grace note groups and its consequent disruption of overall pulse increasingly focuses my attention on melodic rhythm. Mostly, I avoid *rubato* in my music and rarely use pauses; I prefer to dictate the precise relative duration of each sound. This can lead to complex notations and having to choose between regular and irregular time signatures.

Example 3.1 shows one of the rhythmically more complex passages from the **Prelude of Lines from Bryn Wgan**. The five-part rhythmic texture and the relationships between each of the parts were established as an important dramatic device in the opening section of the opera. In this version, the rhythms are less complicated than in the original which, scored for chamber orchestra, might have lent greater clarity to the independence of the complex temporal layers (originally including additional lines in septuplet semiquavers) more effectively than the larger ensemble. An excerpt from Ives' **Putnam's Camp (Three Places in New England)** might appear rhythmically straightforward in comparison. In both, the temporal convolution enhances the clarity of the dense textures by allowing the listener access to the different linear strands.¹⁷

¹⁷ Writing about the multiple temporal layers in **Putnam's Camp** and the various themes quoted by Ives, Kramer (1996, pp.48-61) refers to the different 'associations that the quoted material evokes in each listener' and 'the relations between the piece and numerous other pieces from other historical eras', if the listener were able to decipher Ives' American Revolutionary War narrative programme.

The image displays a musical score for Example 3.1, which consists of two systems of staves. The first system (measures 54-55) includes parts for piccolo/flute/clarinet, reed, guitar, oboe/bassoon/strings (pizzicato), percussion, side drum, and bassoon/contrabassoon. The second system (measures 56-57) continues the orchestral texture. The score is characterized by complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *mf*, *f*, *p*, and *sf*.

Example 3.1 – Lines from Bryn Wgan: *Prelude*, bb.54-55

Example 3.2 shows the three temporal layers at the beginning of the fourth of **Five Pieces for the Solo Piano**. Examples 3.3a & b show irregular time signatures and abstrusely precise note lengths, both employed carefully for expressive effect: one in a text setting and the other purely instrumental. In the second, the directions *rubato* or *molto espressivo* might have resulted in similar rhythmic effects, but would have meant my abdicating responsibility for the affective quality of the phrases. Many passages comprising similarly apparently arcane rhythmic devices occur in my music of the past fifteen-or-so years.

Gravé, $\text{♩} = 30$
 8^{va}

fff

8^{va}

5

9

13

poco a poco dim.

poco a poco dim.

Example 3.2 – Five Pieces for the Solo Piano: 4 (The Aria, of perhaps just a song), bb.1-16

rall.

Violin 1

Violin 2

S. 1

S. 2

Vln. 1

Vln. 2

One shade the more, one ray the less, Had half im - paired the

One shade the more, one ray the less, Had half im - paired the

pizz. arco

pp arco

poco rall.

S. 1

S. 2

Vln. 1

Vln. 2

name - less grace Which waves in ev - 'ry ra - ven tress,

name - less grace Which waves in ev - 'ry ra - ven tress,

mp

mp

mp

mp

Example 3.3a – Three Love Songs: 1 – She Walks in Beauty, bb.23-33

Poco meno mosso, $\text{♩} = 60$ ($\text{♩} = 30$)

ppp

mp

ppp

pp

Example 3.3b – Five Pieces for the Solo Piano: 4 (The Aria, or perhaps just a song), bb.55-58

Keller (1957, p.201) claims 'Rhythm is the ultimate source of music...there is rhythm without melody, but there is no melody or harmony or counterpoint without rhythm.'¹⁸ The "dance against the dance" is how he describes the anticipations and anticipatory suspensions leading to the eventual release of simultaneity (as in Gershwin, and very many aboriginal dance forms) and contrasts this with the constant displacement of downbeat (as in Stravinsky¹⁹ – but surely no more so, in context, than the accumulating hemiolas in the first movement of Beethoven's *Eroica* symphony). Keller's implied beating drum can be only an essential ingredient of his "background" of musical logic, and cannot be guaranteed ever-present in the twenty-first century.²⁰ The problem for today's listener (and for today's composer, Keller's thesis being rooted principally in classical tonality) is that there can be no certainty of expectation and, by implication, no certainty of the unpredictability on which musical logic depends. I dwell on Keller (1957, p.201) because of his described irritation at the non-synchronicity of Belisha beacons and his presumption that this be a shared emotional response; I mourn their loss from our urban landscape and rejoice in their memory. I do not regard myself to be rhythmically subversive. I respond with curiosity and creative interest to the conflict with the implied drum beat. Indeed, this is often a principal motivator for my music. If the expected is an essential parameter definer of

¹⁸ Keller (1957, p.201), in contrasting and comparing syncopation techniques in the music of Gershwin and Stravinsky, refers to the ever-present, if inaudible, beating drum.

¹⁹ In his essay on Schoenberg, Tippett (1965, pp.98-99) observes how Bartok and Stravinsky pursued individual, personal "necessary step[s] within the world-wide musical revolution in progress," referring specifically to Stravinsky's approach to rhythm in *Les Noces*, "with Stravinsky...we have not only additive rhythm...but the use of this material to build a tremendous additive *structure* where *rhythm* is the functional force not harmony at all."

²⁰ Keller (1970, p.123) describes background and foreground as the 'two dimensions...along which musical meaning develops': "background" being expectations unfulfilled (different for each listener and dependent on varying (common) experiences with the composer and, therefore, with the potential to change during a piece) and "foreground" being what the composer *actually* composed (which cannot change); one cannot exist without the other.

the unexpected, what happens to our parameters as composers when each of our listeners expects the unexpected (a point I return to in Chapter 4)?

There are many ‘Belisha beacon’ moments in my music. The clearest in this folio is the entire second of **Three Love Songs**. When I read Rochester’s *A Song of a Young Lady to Her Ancient Lover*, I could only perceive the music with two parallel temporal levels: one young, the other ancient. For much of this song, the rhythms and phrase structure of Soprano 1 are aligned to Violin 1, and Soprano 2 to Violin 2. This may be seen clearly in Example 3.4a, if one ignores the soprano parts until they re-enter in bb.55 & 56. The underlying meters of both pairings are irregular (the time signatures are largely a

The musical score for Example 3.4a is presented in two systems. The first system covers measures 49 to 54, and the second system covers measures 55 to 60. The score is for Soprano 1 (S. 1), Soprano 2 (S. 2), Violin 1 (Vln. 1), and Violin 2 (Vln. 2). The tempo is marked 'A tempo' and the dynamics range from 'pp' (pianissimo) to 'f' (forte). The lyrics for Soprano 1 and Soprano 2 are as follows:

System 1 (Measures 49-54):

- S. 1: heart
- S. 2: my heart con sord.
- Vln. 1: con sord.
- Vln. 2: p

System 2 (Measures 55-60):

- S. 1: On thy witered lips and dry.
- S. 2: On thy wit thered lips and dry.
- Vln. 1: pp
- Vln. 2: pp

Example 3.4a – **Three Love Songs: 2 – A Song of a Young Lady to Her Ancient Lover**, bb.49-60

convenience for the eye) and because of this I imagine that most of the connections or synchronicities, and the consequent syncopations, may not immediately be apparent to the listener. I know they are present. It was one of my preoccupations. Most

importantly, it gave me the stimulus to generate this music: Keller's "foreground". The third song, **Love is Love** (see Example 3.4b) also has different concurrent temporal

Example 3.4b – **Three Love Songs: 3 – Love is Love**, bb.20-25

structures, often maintaining a crotchet pulse against a dotted crotchet pulse. Note that the dotted crotchet pulse of Soprano 2 is aligned with $2\frac{1}{2}$ dotted crotchet (or 5 dotted quaver) phrases in Violin 1 or, as in Example 3.4c, something more complex,

Example 3.4c – **Three Love Songs: 3 – Love is Love**, bb.9-11

such as 2 triplet crotchets against a dotted crotchet in the two soprano parts. The same relationship is present at the beginning of the coda to **Love is Love** (Example 3.4d), where this time the dotted crotchets of Soprano 2 are more evenly aligned to the nine quaver phrases of Violin 2.

71

S. 1 *pp* True hearts have ears and eyes,

S. 2 *pp* True hearts have ears and eyes,

Vln. 1 *arco* *ppp (sempre)*

Vln. 2

Example 3.4d – Three Love Songs: 3 – Love is Love, bb.71-77

Writers and composers have advanced thoughts on the significance of layered temporal structures, the importance of rhythm to structural progression, and parallel perceptions of time perceived by the listener.²¹ Stravinsky (1942, p.35) observes that ‘All music is nothing more than a succession of impulses that converge towards a definite point of repose,’ (considering Kramer (1996, pp.21-62), we might revise this to consider *multiple* definite points of repose) and, referring to an obsession with regularity, asserts that the unexpected is revealed through the contrast between actual or implied isochronous beats and rhythmic invention.²² My music avoids regularity. This may be seen in Examples 3.4a-d and in perhaps all other excerpts in

²¹ See Chapter 1. Also, Kramer (1996, pp.21-62) develops his theory of multiply directed time through analyses of Beethoven, Mahler and Ives: ‘a multiply directed piece...[is] one "in which the direction of motion is so frequently interrupted by discontinuities, in which the music goes so often to unexpected places, that the...[sense of linear motion through time], though still a potent structural force, seems reordered.'” Carpenter (1967, p 59) argues: ‘The basic fact about a piece of music is that the object heard is never actually there; yet actually, in our mode of hearing music strikingly tends toward wholeness, toward Gestalt. For this reason the kind of hearing demanded by modern Western music has been called “antilogical perception,” for it requires the ability to grasp the non simultaneous as simultaneous.’

²² Stravinsky (1942, p.29) cites Souvtchinsky’s summary of two kinds of music: one ‘evolving parallel to the process of ontological time, embracing and penetrating it, inducing in the mind of the listener a feeling of euphoria,’ the other ‘running ahead of or counter to [ontological time, which] dislocates the centers [*sic.*] of attraction and gravity and sets itself up in the unstable’, making it ‘particularly adaptable to the translation of the composer’s emotive impulses.’

this commentary. In **Dancin' . . . !**, I understand how Kramer's analyses might apply. It comprises several contrasting dance-like fragments, some based on actual dance forms – the waltz (Example 3.5a) and the gavotte (Example 3.5b) – and others merely impressions. Each develops independently with interruptions and, through syncopation, irregular metres and metric modulations, they gradually merge, separate, and re-merge. By b.190, it is no longer obvious which fragment dominates (Example 3.5c); the *listener's* perception of progression and simultaneity effectively controls the way in which the music is heard. And the listener's perception is based on the listener's experience.

poco accel.

58

mp

Quick Waltz, ♩. = 63 (Tempo 2)

63

p

Example 3.5a – **Dancin' . . . !**, bb.57³-66

163

mf

pp

166

mf

f

sub. pp

mf

170

ff

p

ff

Example 3.5b– *Dancin’ . . . !*, bb.163-172

Poco meno mosso, ♩ = 72

190 *p ff p ff p ff p ff p ff p ff*

196 *p ff p ff p ff p ff p ff p ff p ff p*

202 *ff p ff p ff p ff p ff p ff p* *Più mosso*, ♩ = 84

208 *ff*

Example 3.5c– *Dancin’ . . . !*, bb.190-210

Rowell (1996, p.88) asserts, “Time cannot articulate itself...[we] grasp it only by means of events and processes that pass through our experience, and the ways in which we observe, store, manipulate, and retrieve these.” How then, does musical memory inform musical experience? What is the relationship between what is heard and what is memorised²³ – the “actual” versus the “internal”?

²³ Kramer (1981, p.552) describes how his increasing familiarity with a recording of Cage’s *Aria* allowed him to be able to predict with absolute certainty what was to happen next, resulting in linearity by implication.

Chapter 4

My approach to the listener

Carpenter (1967) implies that cultural background must affect the listener's perception through listening, not merely of what a "piece" of music is about, but of what is the very nature of music. Asserting that "primarily music is something to be responded to," (pp.66-67) she appears to overlook that this might not be universal.²⁴ Asserting that ways of perceptual organisation "assume a "common-sense" manner of hearing or seeing," and that "in order to *perceive* time, we must perceive change," she omits discussion of how this impacts on someone failing to perceive connections (p.77). Such failure of perception could be regarded as a failure of effort or of intellect, but (for today's audience) could be due to cultural diversity, a paucity of opportunities to gain experience, or could be a societal omission. Carpenter (pp.83-84)²⁵ observes that there are many and various philosophies of how we hear and perceive, and parallels drawn between form and psychological movement (tension and release). Is it possible for composers to be unaware of their and their listener's expectations?²⁶ Kennaway (2011) leads me to ponder the potential number of permutations of experience of the

²⁴ Carpenter (1967, p.71) may be in danger of assuming an implicit cultural hierarchy ("to create a musical object, it is necessary to transform sound from vital sensation into one that has an objective character." Although reminding us that she is considering the "Western tradition", she fails to check sufficiently her theses against listener expectation from other cultural experiences. Other inconsistencies are noted by Treitler (1967).

²⁵ Footnote 4, from p.60

²⁶ Meyer (1957, p.414) defines latent expectation as being habitual (getting up in the morning; feeling satiated after a meal; expecting – from the outset – a tonal piece of music to end with a tonic chord) and active expectation as being consequent to a disruption in habit (over-sleeping, followed by awareness that the decision to get out of bed must be taken; arriving late at lunch to find only salad available, followed by awareness of the need to eat much carbohydrate to get through the afternoon; listening to an improvisation and losing track of how the key of the moment relates to the tonic, followed by awareness of working out how it might end).

listener when coming to his own *Gestalt* of a piece of music.²⁷ He implies that the composer-listener relationship exists via a third party (*i.e.* it is, at least, second-hand). Twenty-first century access to “experience” might make it more likely that the listener is enabled to adopt Kramer’s “new listening strategies.”²⁸ Perhaps it also makes it less likely that the composer is able to make accurate assumptions about the listener’s experience. Meyer (citing himself²⁹) attributes significant value to the experience the listener brings to (unfamiliar) music: “The differentia between the affective response and the intellectual response to music lies in the dispositions and beliefs which the listener brings to musical experiences rather than in the musical processes which evoke the responses.” Cummings (1994, p.1) cites Clifton:³⁰ “The responsive listener does not create the composition, but he constitutes it as meaningful for him...it is the listener’s composition which counts for him. In short, order is constituted a priori by the listener, not imposed by the composer.”

Twenty-four years’ experience as a school teacher makes me certain that I will never fully understand the communication or access-to-information cultures of young people. Rowell (1996, p.92) raises an on-going agenda, which I summarise:

1. Music’s tendency to become more interactive (less composer control)

²⁷ Kennaway (2011, pp.370-373) analyses the fingering options in the opening ten bars of the cello part of Beethoven’s cello sonata in A, op.69. He calculates there to be 1,289,945,088,000, many of which are completely impracticable of course, but many might lead to subtle nuances of perception.

²⁸ Kramer, J.D. (1988) *The Time of Music: New Meanings, New Temporalities, New Listening Strategies*. New York: Schirmer Books.

²⁹ Footnote 1 (p.412): Meyer, L.B. (1956) *Emotion and Meaning in Music*. Chicago: University of Chicago Press, p.39ff.

³⁰ Clifton T. (1973) ‘Music and the A Priori’, in *Journal of Musical Theory*. 17/1, p.81.

2. Music's tendency to become more communal (blurred boundaries between individual and collective creativity)
3. Digitalisation (preference for discontinuity)
4. Return to the concept of "epic" time (tuning-in and tuning-out³¹)
5. Waning importance of opus and genre
6. Virtual disappearance of "Absolute" music
7. Increasing interest in musical issues involving longer spans of temporal hierarchy

All of these impact, and have impacted, on listener expectation – today largely through experience with computers, the internet and other interactive devices – and not merely in music.³² Rowell (1990, p.357) himself cites evidence from his teaching (and that from over two decades ago): "many young people today prefer a different set of perception strategies and are more ready to adapt – particularly in their extraordinary ability to assemble a coherent package from a series of disconnected events." He questions whether "the price for this newfound ability is the shortening of attention span...and the consequent loss of the ability to follow and relish the linear intricacies of a sustained, focused narrative."

Increasingly, I ponder the significance of how and why I make the decisions I do, as a composer. Clearly, I cannot control completely the listener's perception of my music. Consequently, it cannot be important for my listener to understand or even be aware

³¹ cf. Carpenter's (1967, p.57) reference to a Chinese painting serving to cut out a "piece" of the "extended visual world"

³² 1 & 2 relate to interactivity and on-line collaborative editorship/creativity; 3 & 4 relate to multi-tasking (Windows); 5 relates to open access; 6 relates to shortening attention span.

of my compositional process? Meyer (1960, pp.50-51) posits that society and culture bear upon the receiver's perception of music – “monism” versus “monistic relativism” – and that compositional material “requires not only knowledge of the stimulus, but also knowledge of the responding individual – whether composer, performer, or listener...[including the] understanding of mental behavior (*sic.*) as it operates within the context of culturally acquired habits and dispositions.” He continues: “associations by contiguity are culture-bound... Because contiguity creates associations which are contingent rather than necessary, they are subject to change and modification.” To identify contiguous associations, the listener must learn “meaning”; and these associations and meanings are not culturally interchangeable. And Rowell (1990, p.356) (summarising Kramer) – through references to Stockhausen's “notion of moment form” – leads me to doubt whether, today, either the composer or the listener really controls the perception of time (and, therefore, of everything else) in music.

Conclusion

Achenbach (1987, cited in Rowell 1996, p.86) describes his boredom when listening to a piece of music by Glass – presumably one that Kramer would categorise as being in “vertical time”: “It didn’t really start, and it didn’t really end. No earlier or later. No past or future. It was beautiful. I was so bored I thought I had died.”³³

Kramer (cited in Rowell (1990, p.349)) “concludes that...the meanings of our music are vast and varied. And, in response, our listening strategies are (or at least should be) flexible and creative.”

Post-compositional analyses of my own music, consequent reflections on the relationships between material sketched and material used, and other writers’ thoughts on how listeners’ experiences affect their perception of music lead me to conclude that, as a composer, I have far less influence over how my music is received than perhaps I once imagined. The composer-listener condition clearly is affected by the shaping of the listener’s perception of time (either by the composer or by other influences), and the perception of time could be either one of several musical elements shaped by the composer or it could be the consequence of the composer’s shaping of more-obviously aural elements, especially rhythm and texture, but also harmony – and therefore modes and scales (because an expectation of how harmonic syntax might function in various contexts affects the perception of rhythm and texture in relation to the progression of time).

³³ This reminds me of my perception of a radio broadcast, I think in the early 1980s, of Glass’ **Einstein on the Beach**.

My yearning for reminiscences of Celtic musics – Piobaireachd, Gaelic Psalmody, simple folk-like melody and modal harmonies – is a subconscious palette of elemental raw materials: a musical *hiraeth*, not merely of all things Welsh that stimulate the childhood memory, but of an undertow of a wider Celtic culture. Recently, I reconsidered what were to me the significant early events that had shaped my music:

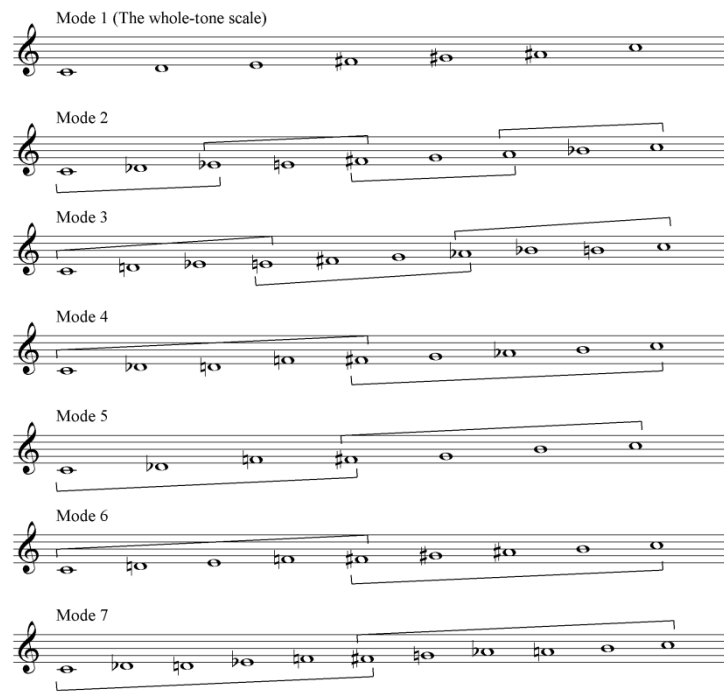
- growing up in a Welsh non-conformist Christian environment
- accompanying a male voice choir
- playing bass in dance and folk bands
- visiting a bagpipe retailer in Edinburgh
- listening to Ives' **The Unanswered Question** in an A-level lesson
- learning Tippett's second piano sonata
- being given a cassette tape of Gaelic psalm singing by John Hearne

Two things intrigue me about these: firstly, none of them seem to me as if they have had any specific impact on other aspects of my identity; and secondly, whether anyone hearing my music would be able to identify them – the influences I most remember and which lie deeply wrapped in a blanket of other subliminal influences. I cannot imagine living without Beethoven. I have to listen regularly to my recording of Bach's **St Matthew Passion**. I need to return frequently to Ives' **Piano Trio**, to June Tabor singing **The Flowers of the Forest**, and to Dick Gaughan singing anything. Where are the important "modern" composers?

Conclusions vary, not so much on the predictability or otherwise of music, but more on the listener's dependableness in predicting music as others might expect, or even desire. Some assume the "natural" superiority or accordance with nature of a pitch

system. Some assume the only appropriate perception of time as linear. Discussing tension and resolution in the music of Beethoven and the Viennese Serialists with Edward Said, Barenboim (2003, p.43) identifies a personal dilemma: “I’m not convinced that the tonal system is a pure and simple fabrication of man, nor am I convinced that it is a law of nature. I vacillate from one to the other.” Webern (1963, p.13), opines on the scales of Western music, specifically the major scale, implicitly dismissing other pitch systems: “as a material it accords completely with nature...the special consistency and firm basis of our system seem proved by the fact that our music has been assigned a special path.” According to Kramer (1981, p.539), “In music, the quintessential expression of linearity is the tonal system. Tonality’s golden age coincides with the height of linear thinking in Western culture.” Johnson (1975, pp.16-17), expanding on Messiaen’s own writings on the subject of his ‘modes of limited transposition’ and ‘added resonance’ (Examples 4.1a & b), describes Messiaen’s modes of limited transposition as “artificial modes, having no connection with the modes of folk-music or plainchant,” implying therefore that other modes are without artifice, *i.e.* entirely natural.³⁴ Further, Messiaen’s ‘chord of resonance’, described by Johnson, would be *naturally* resonant only if it comprised *naturally* occurring odd-numbered harmonics (this point is ignored by Johnson); it is, therefore, as *artificial* as any ‘artificial mode’. How can a pitch system based on the compromises of equal temperament accord completely with nature?

³⁴ Perhaps this displays the same arrogance as Bush’s denial of the validity of serial dodecophony (Bush, A. (1971) ‘Introduction’, in Lendvai, E. *Béla Bartók: An Analysis of his Music*. Reprint, London: Kahn & Averill, 1979.)



Example 4.1a – Messiaen’s ‘Modes of limited transposition’, as cited in Johnson (1975, p.16)

f = fundamental
3, 5, ... = harmonics



Example 4.1b – Messiaen’s ‘Chord of resonance’, as cited in Johnson (1975, p.17)

Reminding us that “music is not a natural system”, Meyer (1957, p.419) refers to the “man-made” and “man-controlled” condition of music. He alludes to the compositional process as combating “the tendency toward the tedium of maximum certainty through the *designed uncertainty* introduced by the composer...[and] “that as probability increases so does the *apparent* significance...of “minor” deviations.”

I have never believed that my music *means* anything, if meaning implies something additional, something extra-musical. Meyer (1957, p.416) defines musical meaning as “arising when an antecedent situation, requiring an estimate as to the probable modes

of pattern continuation, produces uncertainty as to the temporal-tonal nature of the expected consequent.”³⁵ As Meyer’s *musical* meaning is entirely dependent on expectation, and expectation is carried in each listener’s unique baggage, then I can no longer believe that my music has any *fixed* meaning. If the parameters that might legitimise music carry so many inconsistencies and dissenters, on which listener might they impact?

It is important to be aware of one’s methodology, even – or especially – when experience leads to techniques appearing instinctive. But the product is more important to the listener than the process³⁶, and the listener more important to the music than the composer – at least in Stravinsky’s (1942, p.121) second state: ‘actual music’, rather than its first state: ‘potential music’.

³⁵ He defines “hypothetical meaning” as “expectation” (p.417).

³⁶ In reviewing Carpenter’s (1967) conclusions about the relationship between listener and the musical work, Treitler (1967, p.87) asserts “We perceive it [the “product”, the “closed” process of music] all at once and from a single point of view.” How can this be (today, or in 1967)?

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Appendix 1

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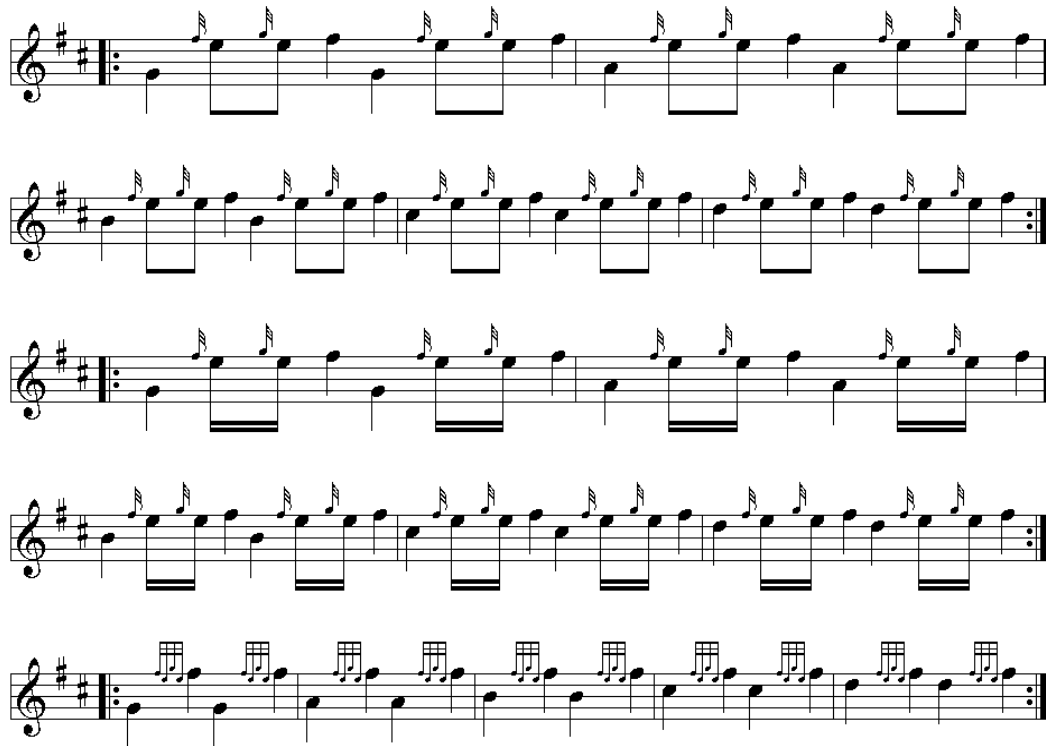
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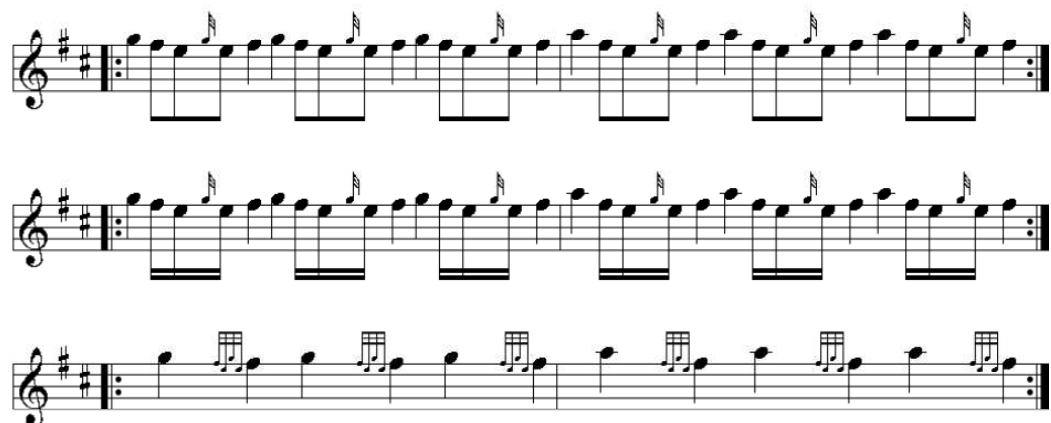
Appendix 2

Piobaireachd movements – a selection of pages³⁷

Dare

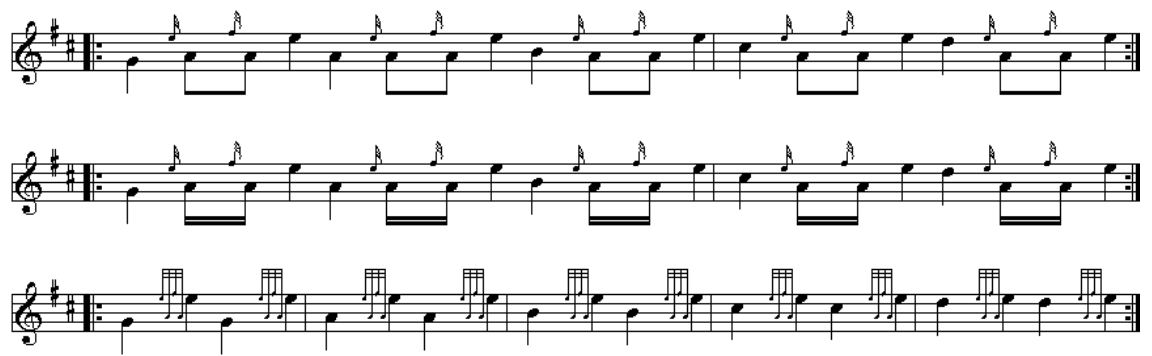
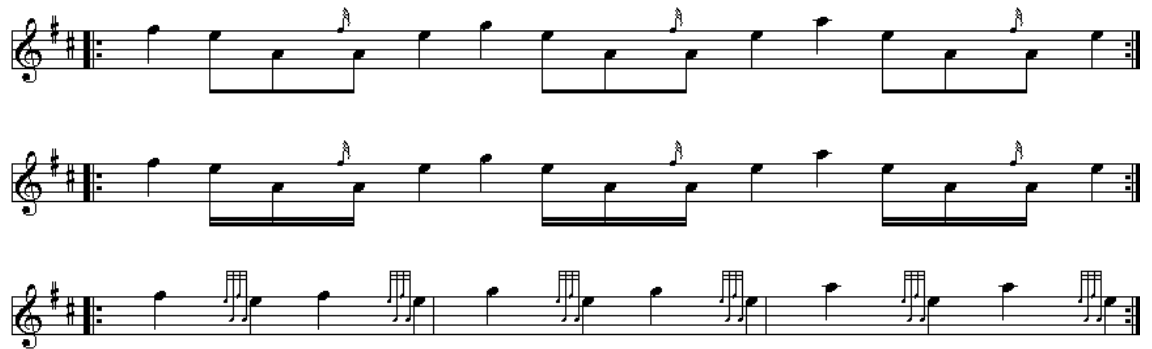
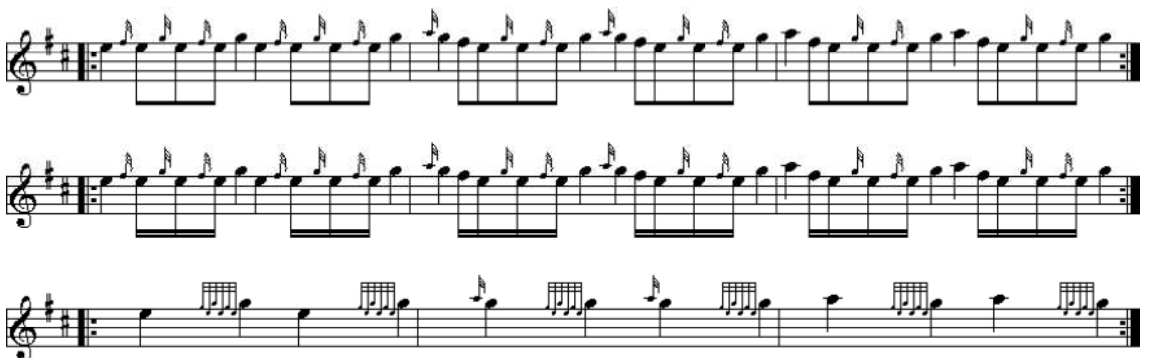


Vedare



³⁷ <http://www.armycadets.com/county/pipingdrumming/pages/exercise-sheets/piobaireachd-embellishments.aspx>

Darodo

DreEdreChedare

Appendix 3

My compositions since the start of my D. Phil. Course (April 2006)

Completed

A FEW LESSER FOLKSONGS – for 3 oboes, cor anglais & 2 bassoons (7 minutes, 2010)

1. CAM YE O'ER FRAE FRANCE
2. AR LAN Y MÔR
3. THE SKYE KEEL ROW BOAT SONG

BLOOD WEDDING: incidental music and songs for Lorca's play, produced & directed at Lancing College by P.C. Richardson – for cor anglais (= percussion), electric violin & percussion (5 players), with surround sound amplification (2009)

CHRISTMAS EVE & CHRISTMAS DAY – for unaccompanied choir (Tr. A. T. B.) with optional organ or piano accompaniment (6 minutes, 2007)

DANCIN' . . . ! – for clarinet solo (7½ minutes, 2009)

FIVE PIECES FOR THE SOLO PIANO (43 minutes, 2007 (revised 2011))

- 1 (The Dream, methinks)
- 2 (The Frolic)
- 3 (The Hymn)
- 4 (The Aria, or perhaps just a song)
- 5 (The Dance, mostly)

LINES FROM BRYN WGAN: PRELUDE, SONGS AND POSTLUDE – for soprano, mezzo-soprano, tenor, bass-baritone solos & large orchestra (54 minutes, 2011)

- PRELUDE
- SONG 1 – GREAT BLASKET
- SONG 2 – WILD MAN OF THE WOODS
- SONG 3 – ONE STEP AT A TIME
- SONG 4 – SOMETHING THAT HAPPENED JUST SOUTH OF SOLITUDE
- SONG 5 – THE JETTY
- POSTLUDE

LITTLE PIECES FOR PIANO – for piano solo (7½ minutes, 2008)

- LITTLE PIECE FOR PIANO No. 1
- LITTLE PIECE FOR PIANO No. 2
- LITTLE PIECE FOR PIANO No. 3
- LITTLE PIECE FOR PIANO No. 4
- LITTLE PIECE FOR PIANO No. 5

MURDER IN THE CATHEDRAL: incidental music and chants for Eliot's play, produced & directed at Lancing College by P.C. Richardson – for treble recorder, oboe, clarinet, bassoon (male = singing) & horn (2007)

PASTORAL – for flute, guitar & cello (9 minutes, 2009)

SONGS FOR OLDEN CHILDREN – 7 songs for tenor & piano (23 minutes, 2007)

MUSIC THAT BRINGS SWEET SLEEP
 CAVALIER
 NIGHT PIECE
 THE PENNY WHISTLE
 THE FIELDS OF PARADISE
 THE BALLOONS
 SILVER HOURS

SONGS THE KIDS'LL LIKE TO SING – 7 songs for children's voices & piano (24 minutes, 2007)

THE HEALTHY-EATING SONG
 THE EXERCISE SONG
 THE SCHOOL SONG
 THE MUSIC LESSON SONG
 THE DREAMING SONG
 THE PET SONG
 THE HOUSEWORK SONG

STILLE NACHT (a free arrangement of the carol by Gruber) – for tenor & flute solos with string orchestra (4 minutes, 2006)**THREE EDWARD THOMAS SONGS** – for chamber choir (S.A.T.B.) (7 minutes, 2009)

BRIGHT CLOUDS
 SNOW
 FEBRUARY AFTERNOON

THREE LOVE SONGS – for 2 sopranos & 2 violins (18 minutes, 2008)

SHE WALKS IN BEAUTY
 A SONG OF A YOUNG LADY TO HER ANCIENT LOVER
 LOVE IS LOVE

TWO PIECES FOR VIOLINS AND HORN – for 2 violins & horn (24 minutes, 2006)

I *...another's Golden Horizon*
 II *...or perhaps my End*

TALES OF TIMBERSCOMBE – 9 pieces for Grade V horn & Grade II piano (11 minutes, 2007)

- 1 - RICHARD AND SARAH AND HENRY AND OLIVER BIGGS!
- 2 - JUST ONE MORE FLAPJACK...?
- 3 - THE LAST WORD...?
- 4 - WHAT'S THAT AT THE BOTTOM OF THE GARDEN, RICHARD DEAR...?
- 5 - THE CATAPULT AND GREENHOUSE BLUES
- 6 - HAVE YOU GOT AN ONION, A CUP OF SUGAR OR SOME CHEESE?
- 7 - WHERE DID I PARK THE BOAT?
- 8 - PASS THE WINE
- 9 - DAYS OF WINE AND NUROFEN

WHEN I WAKE-UP, DANCING – for David Johnston and The National Children's Chamber Orchestra (10½ minutes, 2006)

Completed since original submission date

DANCIN' 2 4 (MR KELLER'S BEACONS) – for 2 clarinets & percussion (2 players)
(6 minutes, 2011)

FIVE OR SIX CORRIDORS (THIRTEEN MINIATURES FOR PIANO TRIO) – violin, cello & piano (20 minutes, 2012)

. . . WITH VIEWS OF A HIGHER PLACE . . . – for oboe solo & string orchestra (or string sextet) (12½ minutes, 2012)

- I Very slowly
- II Fairly quick, but steady

Work in progress

J. & B.'s SUNDAY BOOK (re-arrangement of a set of 7 piano duets (2002)) – for symphonic windband

- I Sunday Morning
- II Matron
- III Mrs K-H
- IV Under the Bed . . .
- V Polydor Lawn
- VI The Head Master (...and his wife)!
- VII The Boys

SONGS – for Clarinet, Violin, Viola & Cello

String Quartet

Appendix 4

A summary of the Greenland opera synopsis

Characters

Each character to have different mode and/or chord groupings. Thorstein & Eirik similar; Kristin & Olaf similar; Inuit unique. However, throughout Thorstein & Eirik modality moves further away from Inuit, while Kristin & Olaf moves closer.

Thorstein (M, Tenor) a Norse Greenlandic farmer

last Greenlander; stubbornly maintains culture; reveres master (Eirik); immersed in and governed by the Norse way handed down in the sagas and ancestral stories; very physical; visually Norse; reactionary; inadaptably heroic in failure; grows in stature; doomed; becomes increasingly like his master; eventually becomes insane

Kristin (F, High Soprano) his wife

also fiercely Norse; more pragmatic; understands culture might not survive; determined to the death to maintain way of life; prepared for minor concessions; totally supportive of and deeply in love with Th. (final break with him/culture to join Inuit must be truly shocking on revelation that Th. has morphed into Eirik); tragic

Olaf (M, Baritone) a poor Norse farmer

poor up-valley failed farmer; less to lose than Th.; less invested in Norse culture; prophetic about destruction of land, etc.; tries and fails to persuade others to adopt

successful Inuit ways; procrastinator; only talks about leaving, even when a golden opportunity arises; wife dies of starvation; joker – only really happy with Inuit

Inuit (name Ukaliq (Arctic hare)?) (M, Countertenor/Alto) a shaman

shamanistic view of land, environment and natural world (familiar could be goose or Arctic hare); ritualistic (ballets..?); rhythmic-mesmerising; has drum (mirroring Eirik's bells); ageless (Puck-like..?); trances nearly always involve flight (usually as or with familiar); visually comedic; relationship with Olaf includes laughter and humanity (games..?); relationships with others as despised heathen; culture survives because environmental demands sustainable (more immersed and in tune with it); = chorus..?

Eirik (M, Bass-baritone) the Authority figure

chief; priest; chronicler; poet; guardian of the culture/Christianity; despises Inuit (heathen); looks only to God for solutions; interested only in maintaining the way of life; presenter of the epic for posterity (aware he is acting in own drama); madness must grow invidiously throughout (never quite aware when evangelistic zeal tips into insanity); suspected of relationship with Kristin

Scenes

- Act 1 *ca.* 1 hour, Act 2 *ca.* 40 minutes; cyclical (seasons); orchestral prelude and postlude
- tape loops through interval and prior to performance in public spaces & auditorium; food theme runs throughout (parallel starvation..? esp. in set/props/action)

- Norse bells (Inuit drums?) ever-present, ever-changing, developing in impact (musically and visually) = allegory for alien Norse imposition on environment; bells key to audience seeing (literally) their way through plot (like Wozzeck's moon, their appearance should gradually transform)
- medieval tapestry/painting/cartoon backcloth (gradually destroyed), depicting grand hall with feasting and the landscape (which degrades throughout)
- mystical landscape at opening, setting spirit of place through eyes of I., mirrors ending seen through Norse eyes (Nature = impassive observer-facilitator)
- I. often seen observing by *audience*, although not by Norse characters

Scene 1/1 – Exterior, side of fjord, early spring (civilisation still freewheeling, but doomed)

- slow build of light/movement/sound; I. has harpooned seal, calling up its spirit to propitiate it (with drum?) (possibly mirror treatment of dead animal with later treatment of dead humans)
- although surrounded by death (food), I. is all about life
- gradual awareness that he is watched by O. who is drawn, animal-like, towards carcase
- I. shows harpoon, mimes harpooning, demonstrates ritual appeasement
- O. joins in as directed (eyes never leave food)
- offers some seal which he grabs and runs

Scene 1/2 – Interior, E.'s Hall, spring (visual clues to religious nature of wealth)

- E. eating heartily

- Th. & K. enter to tell E. of difficulty paying church tribute/tax (taken as personal failure), pasture growth poor, insufficient hay to winter cattle (E. clearly runs church as business, invoking God to raise taxes for him)
- E. tells them not to worry (he'll take labour instead), invites them to eat
- Th. discusses environmental difficulties, K. suggests learning from I. (E. & Th. dissent)
- E. makes advances to K. (as priest..?)
- E. (with Th.) propounds history & culture, pointing out = Norse land (E. controls society by controlling route to life after death – for Christian Norse, death more important)
- E. claims God will provide if worshipped grandly (proposes new tower for church bells & will call all his farmers to build it) & leaves, fired up
- Th. repeats mantra – way of life must be maintained, mimics broadsword thrusts & parries with knife
- K. cannot see they'll survive winter (without building projects), but they will survive adversity together, again

Scene 1/3 – Exterior, Thorstein's farm, spring

- K. preparing food, O. asks for some & discusses failure of farm, death of wife & departure of family – has to beg, talks of I. way of life
- K. agrees they could learn from I. but not that they could live like them & Th. won't leave farm (I. observes – shamanic presence = despoiled land)
- Th. enters, O. reiterates, also referring to I. magic, too much for Th. – denounces O. as in league with devil: E. & God will provide

Scene 1/4 – Exterior, church tower, late spring

- building of tower underway (I. observes)
- O., now in thrall to E., works on tower with Th.
- E. demands greater effort to impress God & secure his provision
- K. arrives with milk, E. leaves
- O. predicts no more calvings as farm will have same destiny as his; no time to collect hay from distant pastures or catch fish while building tower
- E. ecstatically describes vision of tower
- E:- merchant ship sighted in outer fjord (very rare) – will build to house 5, not 3 bells – they are to sail north to hunt walrus to trade tusks with merchant, who can return later with 2 extra bells from Norway
- O. objects, Th. claims hunt is noble, wielding his knife to demonstrate
- K. silent in fear, but must support Th.
- E. reminds them of duty to God (Th. consents), E. makes another “pass” at K.
- K: trade should be for iron & wood
- O: only hope is throw in their lot with I.
- I. sings soliloquy of lonely land (as contrast to haggling & bustle of Norse)
- E. curses I.

Scene 1/5 – Exterior, side of fjord, Early autumn

- feast on backdrop destroyed, hunting party not returned
- K. & Th. discuss news of remaining inhabitants’ plans to leave with merchant before winter

- K. wonders if they should leave too, Th. dissents: they will pull through – fewer people = more grazing
- O. won't leave with merchant in case they drown – tries to convince others they can go next spring, talks again about joining I. when the time is right – meantime condemned to building pointless tower
- I. materialises as Th. leaves – picking berries (rapport evident between I. & O.)

Scene 1/6 – Exterior, church tower, late Autumn

- pasture on backdrop virtually destroyed
- undernourished Th., K., O. & E. struggling on tower – work proceeds slowly with dogged fatalism, chance for 5 bells gone
- E. (now self-styled bishop with crosier) still obsessed with re-hanging the 3
- O. intends leaving with I.
- obvious to all except E. food will not last the winter (E. trades some food for the tower roof materials)
- I. materialises to swap seal meat for iron nails, starting argument between consenting O. & dissenting Th.
- E. adamant that they abjure devil trying to steal nails needed for tower roof – again curses I.
- I.'s reaction mistaken as cursing tower, E. grabs I. – trussing him like meat (cannibalistic?) & threatening to burn him for witchcraft
- O. tells them they'd be mad to turn I. against them
- fight ensues, Th. brandishing knife again as broadsword, E. hits O. on head with crosier – he falls & is killed by E. & Th., I. escapes

Interval

Scene 2/1 – Interior, Eirik's Hall, early spring

- dogs on backcloth destroyed
- Th. & K. eating hunting dogs – no other food, have abandoned farm & are moving in with E. (last remaining inhabitants)
- K. again urges to learn from I. & make harpoons to catch seals while still possible, Th. refuses to abandon his lord or culture
- K.'s priority is staying alive, preserving *some* ideals – if dead, culture dies with them (Th. believes culture better dead than compromised)
- K. & Th. discuss life as used to be & how they will stay together until the end
- E. enters carrying homemade crosier – deranged, asks how his dogs are, has had a vision of angels rebuilding church in glowing gold, if they can just raise 1 bell to ring it, angels will come
- E. goes outside – later, dull banging heard – E. hitting bells with rock maniacally (bells could either be being destroyed or remaining impervious to E.'s hysteria)
- K. wants to fetch him, Th. won't let her (E. has chosen his destiny) – up to Th. to uphold culture – Th. must take chief's mantle, even if they live only a few days
- ringing stops, Th. goes outside, returning with crosier – K. begins to see him in new & worrying light

Scene 2/2 – Exterior, church tower, next day

- tower on backcloth collapsing
- Th. & K. filling in E.'s grave (echoes of bells..?) – no headstone, but they lay crosier upon it

- K. tolls bell with stone but Th. grabs it, thumping it in imitation of E.
- Th. (increasingly evangelistic) says they must await death calmly in church – in future their church will be found as a magnificent beacon of their civilisation, their barns will be found and pastures recovered, blooming at fjord's edge, new visitors will stand amazed at glory of their civilisation – his manner more like E.'s with every moment, offers to dig K. a grave for decent burial
- I. appears offering seal meat, Th. advances, taking out knife, I. misunderstands (knife being offered in exchange for meat..?), K. hurls herself between them
- Th. (as E.) curses I. as devilish temptation, hitting K. as I. again escapes (I. remains nearby)
- Th. grabs K., begging her to die with him, throwing themselves off tower to avoid further suffering, Th. grabs crosier off grave and orders K. to obey
- Th. advances (as E.) – he *is* E., K. frees herself, standing between Th. & I.
- I. holds out fish, Th. raises crosier (indistinguishable from mad E.), K. advances and I. & Th. stumble back to touch tower
- I. sings of his land as in 1/4 – K. watches but doesn't join I., accepts seal, I. propitiates spirit of seal
- Th. watches in godlike pose, holding out crosier like medieval saint awaiting martyrdom, as I. & K. exit, Th. turns to embrace tower

Scene 2/3 – Exterior, side of fjord ,early spring

- total isolation, Th. prising limpets off rock with knife, eating them raw
- in major soliloquy rising above and subsiding back into derangement, Th. calls on ancestors who first sailed to Greenland to see glory of *their* civilisation,

contrasting himself to O. (free to make up his mind and didn't) and E. (= absolute power) – all end up dead

- Th. holds out knife (as broadsword) & makes passes in air (Viking to the last), knife flies from hand, sinks to knees but can't reach it, slumps forward with hand outstretched towards knife

IAN MORGAN-WILLIAMS

DANCIN' . . . !

FOR SOLO CLARINET

2009

PERFORMANCE NOTE

DANCIN' . . . ! IS MEANT TO BE SLIGHTLY FUNNY AND VERY SAD. BOTH QUALITIES WOULD BE UNDOUBTEDLY ENHANCED IF THE PERFORMER WERE TO DRESS AS A WOE-BEGONE, TIRED AND DISHEVELLED DANCER, IDEALLY IN A YELLOWING TU-TU (FEMALE AND MALE), CLUMPY TRAINERS (NOT CLEAN) AND ODD LEG-WARMERS, POSSIBLY WITH A BASEBALL CAP. OTHER "HAS-SEEN-BETTER-DAYS" DANCEWEAR MAY BE SUBSTITUTED, EVEN IF ONLY A FADED HOODIE AND ILL-FITTING TRACKIE-BOTTOMS - BUT DON'T FORGET THE LEG-WARMERS! LONG HAIR SHOULD BE UNTIDILY PONY-TAILED IF POSSIBLE.

IAN MORGAN-WILLIAMS

DURATION: 7 MINUTES 40 SECONDS

DANCIN' ...!

IAN MORGAN-WILLIAMS

Fast, ♩ = 168 (♩ = ♩ throughout, unless otherwise indicated)

CLARINET IN B_♭

The musical score for Clarinet in B_♭ is written in 3/4 time. It begins with a *fff* dynamic marking. The first system (measures 1-5) includes a quintuplet in measure 4. The second system (measures 6-11) features triplets in measures 6 and 7, and a *fff* dynamic in measure 11. The third system (measures 12-16) includes a quintuplet in measure 13 and triplets in measures 14, 15, and 16. The fourth system (measures 17-20) starts with a *pp* dynamic in measure 17 and features a long slur spanning measures 18, 19, and 20. The fifth system (measures 21-24) also starts with a *pp* dynamic in measure 21 and has a slur spanning measures 22, 23, and 24. The sixth system (measures 25-29) begins with a *ff* dynamic in measure 25, includes quintuplets in measures 26 and 28, and ends with a *ppp* dynamic in measure 29. The final system (measures 30-34) includes a *gliss.* marking in measure 30, a *mf* dynamic in measure 31, a *ppp* dynamic in measure 32, a *p* dynamic in measure 33, and a *ppp* dynamic in measure 34. The score concludes with a final double bar line in measure 34.

34 *fff* *mf*

39 *ff* *p* *rall.*

45 *molto rall.*

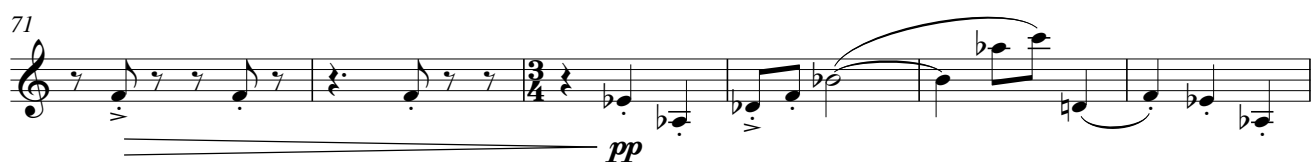
50 *pp* *gliss.*

56 *mp* *poco accel.*

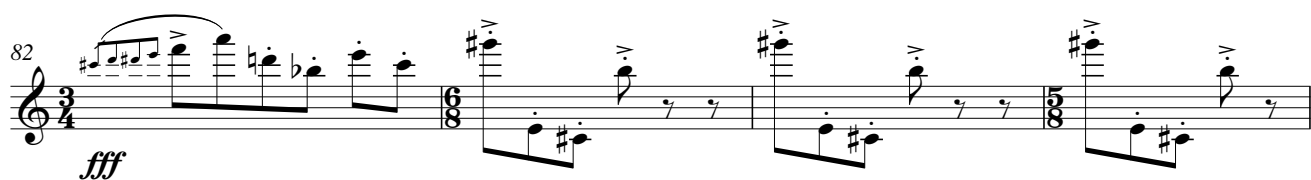
61 *p* *Quick Waltz, ♩ = 63 (Tempo 2)*

67 *fff* *Suddenly Tempo 1, ♩ = 168*

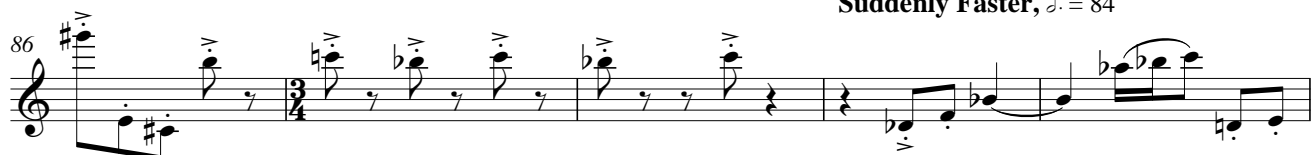
Tempo 2 (♩. = 63)



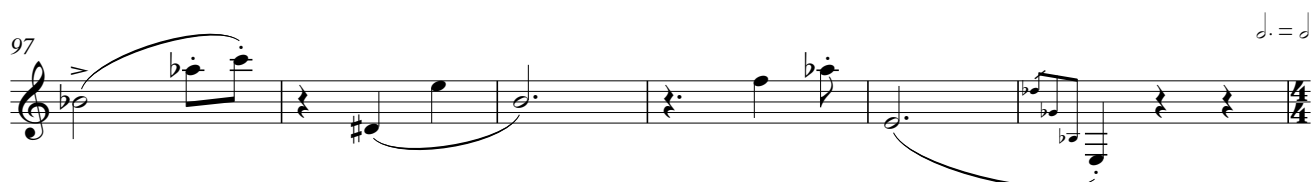
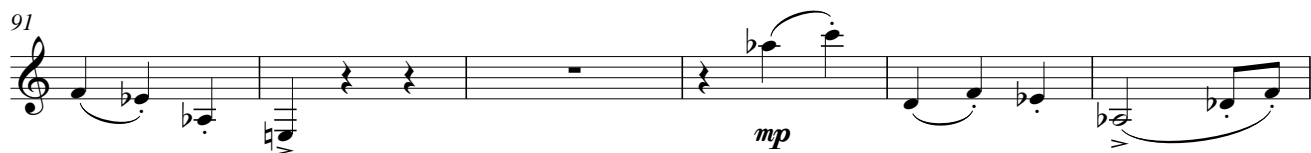
Suddenly Tempo 1, ♩ = 168



Suddenly Faster, ♩. = 84



Tempo 2 (♩. = 63)



♩. = ♩

103 *f* *pp*

107 *f* *ff*

Ossia *pp* *p* *fff* *pp*

114 *f* *f*

116

♩ = ♩.

poco rall.

120 *p*

accel.

Tempo 2 (♩. = 63)

126 *pp* *mf*

132 *p*

139

mf pp mf

Musical staff 139-147. Treble clef, key signature of one sharp (F#). The staff contains a series of eighth and sixteenth notes with various dynamics. A slur covers measures 139-141, with dynamics mf, pp, and mf indicated below. A double bar line is at the end of measure 147.

148

pp

Musical staff 148-154. Treble clef, key signature of one sharp (F#). The staff contains a series of eighth and sixteenth notes with various dynamics. A slur covers measures 148-150, with dynamics pp, mf, and mf indicated below. A double bar line is at the end of measure 154.

poco accel.

155

Musical staff 155-160. Treble clef, key signature of one sharp (F#). The staff contains a series of eighth and sixteenth notes with various dynamics. A double bar line is at the end of measure 160.

$\text{♩} = \text{♩} = 84$ (Poco più mosso)

161

mf

Musical staff 161-164. Treble clef, key signature of one sharp (F#). The staff contains a series of eighth and sixteenth notes with various dynamics. A double bar line is at the end of measure 164.

165

pp mf f

Musical staff 165-167. Treble clef, key signature of one sharp (F#). The staff contains a series of eighth and sixteenth notes with various dynamics. A double bar line is at the end of measure 167.

168

sub. pp mf ff p

Musical staff 168-170. Treble clef, key signature of one sharp (F#). The staff contains a series of eighth and sixteenth notes with various dynamics. A double bar line is at the end of measure 170.

171

ff

Musical staff 171-172. Treble clef, key signature of one sharp (F#). The staff contains a series of eighth and sixteenth notes with various dynamics. A double bar line is at the end of measure 172.

173

pp fff pp fff pp fff

Musical staff 173-176. Treble clef, key signature of one sharp (F#). The staff contains a series of eighth and sixteenth notes with various dynamics. A double bar line is at the end of measure 176.

179

pp *mf*

182

p *f*

7

184

ff

186

188

pp *fff* *p* *ff* *p* *ff* *p* *ff*

Poco meno mosso, ♩ = 72

192

p *ff* *p* *ff* *p* *ff* *p* *ff*

A musical score for the song 'The Rose Tree'. The score is written on a single staff with a treble clef. It begins with a 6/16 time signature, which changes to 5/16, then 2/8, and finally 3/8. The melody is composed of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The key signature has one flat (B-flat). The dynamics are marked as *ff* (fortissimo) and *p* (piano). The lyrics 'The Rose Tree' are written below the staff, aligned with the notes. The score ends with a double bar line.

Piú mosso, ♩ = 84

The score consists of two staves. The first staff is in treble clef and the second in bass clef. The key signature has one flat (B-flat). The tempo is marked 'Piú mosso' with a quarter note equal to 84 beats per minute. The score is divided into measures with time signatures 3/16, 2/8, and 6/16. The dynamics are marked *ff* and *p*. The first staff has a double bar line after the first measure, and the second staff has a double bar line after the first measure. The first staff has a double bar line after the first measure, and the second staff has a double bar line after the first measure.

This page of musical notation consists of nine staves of music. The notation includes various time signatures such as 8/16, 9/16, 7/16, 6/16, 5/16, 3/4, 2/4, and 3/4. The key signature is B-flat major, indicated by one flat (B-flat) on the staff. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics are marked with *p* (piano), *ff* (fortissimo), and *pp* (pianissimo). Articulations include accents, slurs, and triplets. A *rall.* (rallentando) marking is present above the seventh staff. A tempo marking of $\text{♩} = 106$ is located below the seventh staff. The notation is written in a single melodic line on a grand staff.

8/16 9/16 7/16 6/16 5/16 9/16 3/4 2/4 3/4

p *ff* *p* *ff* *pp*

rall.

$\text{♩} = 106$

283

fff *pp* *fff*

gliss. *gliss.* *gliss.*

286

ppp *p* *ff* *ff*

288

ff *p*

291

fff *fff*

293

ppp *fff*

295

fff *fff*

gliss.

299

pp *ppp* *fff*

301

gliss. *gliss.* *pp* *fff*

304

ppp

305

ppp

306

ppp

Ossia

ff *fff*

Ian Morgan-Williams

Five Pieces

for the

Solo Piano

2007, revised 2011

Ian Morgan-Williams

Five Pieces

for the

Solo Piano

1 (The Dream, methinks), p.1

2 (The Frolic), p.19

3 (The Hymn), p.37

4 (The Aria, or perhaps just a song), p.47

5 (The Dance, mostly), p.59

My **Five Pieces for the Solo Piano** were composed to celebrate the 60th birthday of a Kent-based pianist and teacher, at the request of her husband. He asked that the pieces reflect her fondness for the late Romantic piano repertoire, while being clearly in a modern idiom. His intention was to present her with the pieces at a celebratory dinner. He didn't like them and/or didn't think she would like them; so the presentation was not made (and the cheque was not received!).

I suspect few composers would have taken on a stylistically-limiting commission such as this. Indeed, the idea came about when the pianist's husband approached me to ask if I might recommend someone "of stature" who would. It just happened to come along at the right time.

I still believe **Five Pieces for Solo Piano** fulfills the brief, while giving me the opportunity to present an exercise in re-visiting the same musical material in different movements of the same piece – a pre-occupation of mine at the time. I don't suppose I'll ever know whether the person for whom they were composed saw them. Still, it was fun messing around within the said stylistic parameters.

Ian Morgan-Williams
15th August 2011

Five Pieces for the Solo Piano

Ian Morgan-Williams

1 (The Dream, methinks)

♩ = 76 (♩ = 38) *rall.* *a tempo*

Measures 1-5 of the piece. The score is in 7/4 time. Measure 1 has a treble staff with a *ppp* dynamic and a bass staff with a *p* dynamic. Measures 2-5 show various dynamics including *p* and *pp*. Pedal markings are present at the end of measures 3 and 5.

Measures 6-9 of the piece. The score is in 8/8 time. Measure 6 has a treble staff with a *f* dynamic and a bass staff with a *f* dynamic. Measures 7-9 show various dynamics including *pp*, *f*, and *mp*. Pedal markings are present at the end of measures 6 and 9.

Measures 10-13 of the piece. The score is in 3/4 time. Measure 10 has a treble staff with a *ppp* dynamic and a bass staff with a *ppp* dynamic. Measures 11-13 show various dynamics including *ppp* and *p*. A triplet marking is present in measure 11. Pedal markings are present at the end of measures 11 and 13.

13

ff *mf* *f*

3

3

16

ff

13

Ped.

18

p *ppp* *mp* *pp*

3

3

Ped. *Ped.*

21

f *ff*

3

3

Ped.

23

rall.

pp

Ped.

Meno mosso, $\text{♩} = 30$

25

ppp

pp

ad lib.

Ped.

28

f

mp

Ped.

30

pp

Ped.

32

Measures 32-33 of a piano piece. Measure 32 is in 3/2 time, featuring a treble staff with a half note and a bass staff with a triplet of eighth notes. Measure 33 is in 4/4 time, featuring a treble staff with a triplet of eighth notes and a bass staff with a triplet of eighth notes. Dynamics include *mf* and *p*. A *Ped.* (pedal) marking is present at the end of measure 33.

34

Measures 34-35 of a piano piece. Measure 34 is in 3/2 time, featuring a treble staff with a half note and a bass staff with a half note. Measure 35 is in 4/4 time, featuring a treble staff with a half note and a bass staff with a half note. Dynamics include *pp* (pianissimo) and *mf* (mezzo-forte). A *ad lib.* (ad libitum) marking is present in measure 34.

35

Measures 35-36 of a piano piece. Measure 35 is in 3/2 time, featuring a treble staff with a half note and a bass staff with a half note. Measure 36 is in 4/4 time, featuring a treble staff with a half note and a bass staff with a half note. Dynamics include *f* (forte) and *ff* (fortissimo). A *3* (triple) marking is present in measure 35.

37

Measures 37-38 of a piano piece. Measure 37 is in 3/2 time, featuring a treble staff with a half note and a bass staff with a half note. Measure 38 is in 4/4 time, featuring a treble staff with a half note and a bass staff with a half note. Dynamics include *f* (forte), *ff* (fortissimo), and *fff* (fortississimo). A *3* (triple) marking is present in measure 37. A *Ped.* (pedal) marking is present at the end of measure 38.

Piú mosso, ♩ = 58

39

mp *ff* *mp*

Ped.

41

rit. a tempo rit.

f *p* *f* *f*

Ped. Ped. Ped. Ped.

43

a tempo rit.

p *f*

Ped. Ped.

44

a tempo rit.

p *ff*

Ped.

a tempo

rit.

Measures 46-47. The score is in 3/4 time. Measure 46 starts with a piano (*p*) dynamic. The right hand has a half note G4, a quarter note A4, and a half note B4. The left hand has a half note C4, a quarter note D4, and a half note E4. Measure 47 is marked *rit.* and *f*. The right hand has a half note G4, a quarter note A4, and a half note B4. The left hand has a half note C4, a quarter note D4, and a half note E4. There are triplets in both hands. A *Ped.* (pedal) marking is present under the left hand.

Measures 48-49. The score is in 3/4 time. Measure 48 starts with a piano (*p*) dynamic. The right hand has a half note G4, a quarter note A4, and a half note B4. The left hand has a half note C4, a quarter note D4, and a half note E4. Measure 49 is marked *ff* and *p*. The right hand has a half note G4, a quarter note A4, and a half note B4. The left hand has a half note C4, a quarter note D4, and a half note E4. There are triplets in both hands. A *Ped.* (pedal) marking is present under the left hand.

Measures 50-51. The score is in 3/4 time. Measure 50 starts with a mezzo-forte (*mf*) dynamic. The right hand has a half note G4, a quarter note A4, and a half note B4. The left hand has a half note C4, a quarter note D4, and a half note E4. Measure 51 is marked *ff*. The right hand has a half note G4, a quarter note A4, and a half note B4. The left hand has a half note C4, a quarter note D4, and a half note E4. There are triplets in both hands. A *Ped.* (pedal) marking is present under the left hand.

Measures 52-53. The score is in 3/4 time. Measure 52 starts with a mezzo-forte (*mf*) dynamic. The right hand has a half note G4, a quarter note A4, and a half note B4. The left hand has a half note C4, a quarter note D4, and a half note E4. Measure 53 is marked *mf*. The right hand has a half note G4, a quarter note A4, and a half note B4. The left hand has a half note C4, a quarter note D4, and a half note E4. There are triplets in both hands. A *Ped.* (pedal) marking is present under the left hand.

a tempo (poco meno mosso), ♩ = 63

52

Measures 52-53 of a piano piece in 4/4 time. Measure 52 features a piano (*p*) melody in the right hand with eighth-note triplets and a triplet in the left hand, marked *pp*. Measure 53 features a fortissimo (*fff*) melody in the right hand with a triplet and a triplet in the left hand. Both measures are marked *Ped.* (pedal).

54

Measures 54-55 of a piano piece in 4/4 time. Measure 54 features a melody in the right hand with a triplet and a triplet in the left hand. Measure 55 features a melody in the right hand with a triplet and a triplet in the left hand. Both measures are marked *ad lib.* (ad libitum) and *8va* (octave).

56

Measures 56-57 of a piano piece in 4/4 time. Measure 56 features a melody in the right hand with a triplet and a triplet in the left hand, marked *ad lib.* (ad libitum) and *8va* (octave). Measure 57 features a melody in the right hand with a triplet and a triplet in the left hand, marked *11* (11th).

57

Measures 57-58 of a piano piece in 4/4 time. Measure 57 features a melody in the right hand with a triplet and a triplet in the left hand. Measure 58 features a melody in the right hand with a triplet and a triplet in the left hand, marked *8va* (octave).

59

Measures 59 and 60 of a musical score in 4/4 time. Measure 59 features a complex piano accompaniment with triplets and a vocal line with a triplet. Measure 60 continues the piano accompaniment with a triplet and a vocal line with a triplet. The key signature has two sharps (F# and C#).

61

Measures 61 and 62 of a musical score in 4/4 time. Measure 61 features a piano accompaniment with a triplet and a vocal line with a triplet. Measure 62 continues the piano accompaniment with a triplet and a vocal line with a triplet. The key signature has two sharps (F# and C#).

62

Measures 62 and 63 of a musical score in 4/4 time. Measure 62 features a piano accompaniment with a triplet and a vocal line with a triplet. Measure 63 continues the piano accompaniment with a triplet and a vocal line with a triplet. The key signature has two sharps (F# and C#).

64

Measures 64 and 65 of a musical score in 4/4 time. Measure 64 features a piano accompaniment with a triplet and a vocal line with a triplet. Measure 65 continues the piano accompaniment with a triplet and a vocal line with a triplet. The key signature has two sharps (F# and C#).

Ped.

66 *pp* *f* *ad lib.* *p*

68 *mf* *pp*

(In time) 70 *f* *pp* *Ped.*

Piú mosso, ♩ = 48 (♩ = 96) 72 *mp* *pp*

76

mf

pp

80

3

Meno mosso, ♩ = 76

84

pp *f*

pp *f*

Ped.

86

pp *f*

pp *f*

Ped.

88

Measures 88-89 of a piano piece. Measure 88 features a treble staff with a triplet of eighth notes (F#4, G#4, A4) and a bass staff with a triplet of eighth notes (F#2, G#2, A2). Measure 89 continues the triplet patterns in both staves. The key signature has two sharps (F# and C#).

89

Measures 89-90 of a piano piece. Measure 89 continues the triplet patterns from the previous system. Measure 90 features a treble staff with a triplet of eighth notes (F#4, G#4, A4) and a bass staff with a triplet of eighth notes (F#2, G#2, A2). The key signature has two sharps (F# and C#).

Ped.

90

Measures 90-91 of a piano piece. Measure 90 features a treble staff with a triplet of eighth notes (F#4, G#4, A4) and a bass staff with a triplet of eighth notes (F#2, G#2, A2). Measure 91 features a treble staff with a triplet of eighth notes (F#4, G#4, A4) and a bass staff with a triplet of eighth notes (F#2, G#2, A2). The key signature has two sharps (F# and C#).

Ped.

91

Measures 91-92 of a piano piece. Measure 91 features a treble staff with a triplet of eighth notes (F#4, G#4, A4) and a bass staff with a triplet of eighth notes (F#2, G#2, A2). Measure 92 features a treble staff with a triplet of eighth notes (F#4, G#4, A4) and a bass staff with a triplet of eighth notes (F#2, G#2, A2). The key signature has two sharps (F# and C#).

Ped.

92

Ped.

molto rall.

93

Ped.

Poco meno mosso, ♩ = 64

94

Ped.

97 *accel.*

98 *Piú mosso, ♩ = 96*

102 *accel.*

106 *♩ = 108*

rall.

110

f *p*

3

115 ♩ = 80

pp *p*

3

Ped. Ped.

119

mp *mp*

3

Ped.

rall.

121

ff

ff

Ped.

a tempo **rall.** **a tempo**

123

fff

fff

Ped.

Piú mosso, ♩ = 100 **accel.**

124

fff

fff

Ped.

126

p *Ped.*

Piú mosso, $\text{♩} = 60$ ($\text{♩} = 120$)

rall.

128

8va

mf *p*

3 *3*

Meno mosso, $\text{♩} = 44$

131

8va

pp

Ped.

3 *3*

rall.

(8)

134

3 *3*

Meno mosso, $\text{♩} = 40$

(8)

136

Meno mosso, $\text{♩} = 38$

Meno mosso, $\text{♩} = 68$ ($\text{♩} = 34$)

139

ppp

pp

Meno mosso, $\text{♩} = 30$

141

p

p

Red.

Musical score for measures 143-146. The score is written for two staves (treble and bass clef) and a grand staff (treble, middle, and bass clef). The key signature is one flat (B-flat). The time signature is 9/16. The first two staves (treble and bass clef) feature a melodic line with triplets and sixteenth notes, marked with a piano (*p*) dynamic. The grand staff (treble, middle, and bass clef) features a bass line with triplets and sixteenth notes, also marked with a piano (*p*) dynamic. The measures are numbered 143, 144, 145, and 146.

Musical score for measures 144-146. The score is written for two staves (treble and bass clef) and a grand staff (treble, middle, and bass clef). The key signature is one flat (B-flat). The time signature is 9/16. The first two staves (treble and bass clef) feature a melodic line with triplets and sixteenth notes, marked with a piano (*p*) dynamic. The grand staff (treble, middle, and bass clef) features a bass line with triplets and sixteenth notes, marked with a piano (*p*) dynamic. The measures are numbered 144, 145, and 146.

Musical score for measures 147-150. The score is written for two staves (treble and bass clef) and a grand staff (treble, middle, and bass clef). The key signature is one flat (B-flat). The time signature is 9/16. The first two staves (treble and bass clef) feature a melodic line with triplets and sixteenth notes, marked with a piano (*p*) dynamic. The grand staff (treble, middle, and bass clef) features a bass line with triplets and sixteenth notes, marked with a piano (*p*) dynamic. The measures are numbered 147, 148, 149, and 150.

2 (The Frolic)

Allegro vivo, ♩ = 132

Allegro vivo, ♩ = 132

The score is written for piano in 3/4 time. It consists of four systems of music, each with a treble and bass staff joined by a brace. The key signature is one sharp (F#), and the tempo is marked 'Allegro vivo' with a quarter note equal to 132 beats per minute. The first system (measures 1-3) features a treble staff with sixteenth-note runs and a bass staff with a 'fff' dynamic marking and a sixteenth-note accompaniment. The second system (measures 4-6) continues the melodic and harmonic patterns. The third system (measures 7-8) is characterized by long, sweeping sixteenth-note lines in both staves, with a large slur spanning across the measures. The fourth system (measures 9-11) introduces triplet rhythms in the treble staff while the bass staff continues with a steady accompaniment. The score concludes with a final chord in the treble staff.

12

mf

This system contains measures 12, 13, and 14. The treble clef staff features a sequence of triplets in measures 12 and 13, followed by a single note in measure 14. The bass clef staff has a steady eighth-note triplet pattern throughout. A dynamic marking of *mf* is placed between the staves at the start of measure 13.

15

This system contains measures 15, 16, and 17. The treble clef staff shows a triplet in measure 15, followed by eighth notes in measure 16, and a triplet in measure 17. The bass clef staff continues with the eighth-note triplet pattern.

18

This system contains measures 18, 19, and 20. The treble clef staff has eighth notes in measure 18, eighth notes with a triplet bracket in measure 19, and a triplet in measure 20. The bass clef staff continues with the eighth-note triplet pattern.

21

This system contains measures 21, 22, and 23. The treble clef staff features a triplet in measure 21, eighth notes in measure 22, and a triplet in measure 23. The bass clef staff continues with the eighth-note triplet pattern.

24

This system contains measures 24, 25, and 26. The treble clef staff has eighth notes in measure 24, eighth notes with a triplet bracket in measure 25, and a triplet in measure 26. The bass clef staff continues with the eighth-note triplet pattern.

27

fff

30

fff

33

fff

36

fff

40

p

45

45 46 47 48

49

49 50 51 52

53

53 54 55 56

57

57 58 59 60

61

61 62 63 64

64

mf

67

p cresc.

71

8va

75

(8)

fff

78

f

81

ff mf f

Measures 81-83: This system contains measures 81, 82, and 83. The right hand features a melodic line with triplets and slurs, while the left hand provides a steady accompaniment of eighth notes, also in triplets. Dynamic markings are *ff* at the start of measure 81, *mf* at the start of measure 82, and *f* at the start of measure 83.

84

mp mf p

Measures 84-86: This system contains measures 84, 85, and 86. The right hand continues with a melodic line featuring triplets and slurs. The left hand maintains the eighth-note accompaniment. Dynamic markings are *mp* at the start of measure 84, *mf* at the start of measure 85, and *p* at the start of measure 86.

87

Measures 87-90: This system contains measures 87, 88, 89, and 90. The right hand plays a continuous melodic line with eighth notes and slurs. The left hand continues with the eighth-note accompaniment. No dynamic markings are present in this system.

91

Measures 91-94: This system contains measures 91, 92, 93, and 94. Measures 91 and 92 continue the previous pattern. Measures 93 and 94 feature a long, sweeping slur in the right hand, indicating a melodic phrase. The left hand continues with the eighth-note accompaniment.

95

Measures 95-98: This system contains measures 95, 96, 97, and 98. Measures 95 and 96 continue the previous pattern. Measures 97 and 98 feature a long, sweeping slur in the right hand, indicating a melodic phrase. The left hand continues with the eighth-note accompaniment.

99

Measures 99-102. The piece is in 2/4 time. The right hand features a melodic line with a trill in measure 99, a half note in 100, and a half note in 101, followed by a half note in 102. The left hand plays a steady eighth-note accompaniment. Dynamics include *mf* (measures 99-101) and *f* (measure 102).

103

Measures 103-106. The right hand continues the melodic line with a half note in 103, a half note in 104, a half note in 105, and a half note in 106. The left hand maintains the eighth-note accompaniment. Dynamics include *mf* (measures 103-105) and *f* (measure 106).

107

Measures 107-110. The right hand features a melodic line with a half note in 107, a half note in 108, a half note in 109, and a half note in 110. The left hand plays a steady eighth-note accompaniment. Dynamics include *p* (measures 107-109) and *mp* (measure 110).

111

Measures 111-114. The right hand continues the melodic line with a half note in 111, a half note in 112, a half note in 113, and a half note in 114. The left hand maintains the eighth-note accompaniment. Dynamics include *p* (measures 111-113) and *mp* (measure 114).

115

Measures 115-118. The right hand features a melodic line with a half note in 115, a half note in 116, a half note in 117, and a half note in 118. The left hand plays a steady eighth-note accompaniment. Dynamics include *p* (measures 115-117) and *f* (measure 118).

119

ff

122

fff

f

126

f

130

f

133

f

136

Measures 136-138. Treble clef. Key signature: one sharp (F#). Measure 136: Treble has a half note F#4, a quarter note G#4, and a quarter rest. Bass has a half note F#3, a quarter note G3, and a quarter note A3. Measure 137: Treble has a half note A4, a quarter note B4, and a quarter note C5. Bass has a half note B2, a quarter note C3, and a quarter note D3. Measure 138: Treble has a half note C5, a quarter note B4, and a quarter note A4. Bass has a half note E3, a quarter note F3, and a quarter note G3. All notes have accents.

139

Measures 139-141. Treble clef. Key signature: one sharp (F#). Measure 139: Treble has a half note D5, a quarter note E5, and a quarter note F#5. Bass has a half note A2, a quarter note B2, and a quarter note C3. Measure 140: Treble has a half note G5, a quarter note A5, and a quarter note B5. Bass has a half note D3, a quarter note E3, and a quarter note F3. Measure 141: Treble has a half note C6, a quarter note B5, and a quarter note A5. Bass has a half note G3, a quarter note A3, and a quarter note B3. All notes have accents.

142

Measures 142-144. Treble clef. Key signature: one sharp (F#). Measure 142: Treble has a half note G5, a quarter note F#5, and a quarter note E5. Bass has a half note C3, a quarter note D3, and a quarter note E3. Measure 143: Treble has a half note D5, a quarter note C5, and a quarter note B4. Bass has a half note F3, a quarter note G3, and a quarter note A3. Measure 144: Treble has a half note C5, a quarter note B4, and a quarter note A4. Bass has a half note D3, a quarter note E3, and a quarter note F3. All notes have accents.

145

Measures 145-147. Treble clef. Key signature: one sharp (F#). Measure 145: Treble has a half note G5, a quarter note F#5, and a quarter note E5. Bass has a half note C3, a quarter note D3, and a quarter note E3. Measure 146: Treble has a half note D5, a quarter note C5, and a quarter note B4. Bass has a half note F3, a quarter note G3, and a quarter note A3. Measure 147: Treble has a half note C5, a quarter note B4, and a quarter note A4. Bass has a half note D3, a quarter note E3, and a quarter note F3. All notes have accents.

148

Measures 148-150. Treble clef. Key signature: one sharp (F#). Measure 148: Treble has a half note G5, a quarter note F#5, and a quarter note E5. Bass has a half note C3, a quarter note D3, and a quarter note E3. Measure 149: Treble has a half note D5, a quarter note C5, and a quarter note B4. Bass has a half note F3, a quarter note G3, and a quarter note A3. Measure 150: Treble has a half note C5, a quarter note B4, and a quarter note A4. Bass has a half note D3, a quarter note E3, and a quarter note F3. All notes have accents.

151

fff

mf

155

8va

pp

(8)

159

p

(8)

163

ppp

pp

Ped.

(8)

167

ppp
Ped.

171

p

174

mf

178

p

181

181 182 183 184

185

185 186 187 188

mf cresc.

189

189 190 191

192

192 193 194 195

194

fff

Measures 194 and 195 of a piano piece. Measure 194 features a treble clef with a sixteenth-note scale (F#4 to G#5) marked with a '6' and a bass clef with a sixteenth-note scale (F#3 to G#4) marked with a '3'. Measure 195 continues with similar patterns, including a sixteenth-note scale in the treble marked with a '6' and a sixteenth-note scale in the bass marked with a '3'. The dynamic *fff* is indicated at the start of measure 194.

196

Measures 196, 197, and 198. Measure 196 has a treble clef with a sixteenth-note scale (F#4 to G#5) marked with a '3' and a bass clef with a sixteenth-note scale (F#3 to G#4) marked with a '6'. Measure 197 continues with similar patterns, including a sixteenth-note scale in the treble marked with a '3' and a sixteenth-note scale in the bass marked with a '6'. Measure 198 features a treble clef with a sixteenth-note scale (F#4 to G#5) marked with a '6' and a bass clef with a sixteenth-note scale (F#3 to G#4) marked with a '6'.

199

8^{va}

Measures 199, 200, and 201. Measure 199 has a treble clef with a sixteenth-note scale (F#4 to G#5) marked with a '6' and a bass clef with a sixteenth-note scale (F#3 to G#4) marked with a '6'. Measure 200 features a treble clef with a sixteenth-note scale (F#4 to G#5) marked with a '3' and a bass clef with a sixteenth-note scale (F#3 to G#4) marked with a '3'. Measure 201 continues with similar patterns, including a sixteenth-note scale in the treble marked with a '3' and a sixteenth-note scale in the bass marked with a '3'. A dashed line labeled '8^{va}' is positioned above measure 199.

202

Measures 202, 203, and 204. Measure 202 has a treble clef with a sixteenth-note scale (F#4 to G#5) marked with a '3' and a bass clef with a sixteenth-note scale (F#3 to G#4) marked with a '3'. Measure 203 continues with similar patterns, including a sixteenth-note scale in the treble marked with a '3' and a sixteenth-note scale in the bass marked with a '3'. Measure 204 features a treble clef with a sixteenth-note scale (F#4 to G#5) marked with a '3' and a bass clef with a sixteenth-note scale (F#3 to G#4) marked with a '3'.

205 *mf*

208

211

214

217 *fff*

This musical score is for a piano piece, spanning measures 205 to 217. The key signature is one sharp (F#), and the time signature is 3/4. The score is written for a grand piano, with a treble and bass staff. The dynamics range from mezzo-forte (*mf*) to fortissimo (*fff*). The piece features a variety of musical textures, including triplets, sixteenth-note runs, and chords. The notation includes many accents and slurs, indicating a fast and expressive performance. The piece concludes with a final chord in measure 217.

220

Measures 220-222. Treble staff: Measure 220 has eighth notes with accents and slurs. Measure 221 continues with eighth notes. Measure 222 has eighth notes. Bass staff: Measure 220 has a triplet of eighth notes. Measure 221 has a triplet of eighth notes. Measure 222 has a triplet of eighth notes.

223

Measures 223-225. Treble staff: Measure 223 has eighth notes with accents and slurs. Measure 224 continues with eighth notes. Measure 225 has eighth notes. Bass staff: Measure 223 has a triplet of eighth notes. Measure 224 has a triplet of eighth notes. Measure 225 has a triplet of eighth notes.

226

Measures 226-228. Treble staff: Measure 226 has eighth notes with accents and slurs. Measure 227 has a whole rest. Measure 228 has eighth notes with accents and slurs. Bass staff: Measure 226 has a triplet of eighth notes. Measure 227 has a triplet of eighth notes. Measure 228 has a triplet of eighth notes.

229

Measures 229-231. Treble staff: Measure 229 has eighth notes with accents and slurs. Measure 230 has eighth notes with accents and slurs. Measure 231 has eighth notes with accents and slurs. Bass staff: Measure 229 has eighth notes with accents and slurs. Measure 230 has eighth notes with accents and slurs. Measure 231 has eighth notes with accents and slurs.

232

Measures 232-234. Treble staff: Measure 232 has eighth notes with accents and slurs. Measure 233 has eighth notes with accents and slurs. Measure 234 has eighth notes with accents and slurs. Bass staff: Measure 232 has eighth notes with accents and slurs. Measure 233 has eighth notes with accents and slurs. Measure 234 has eighth notes with accents and slurs.

234

Measures 234-235. Treble clef: Measure 234 has two groups of sixteenth notes, each marked with a '6' and a slur. Measure 235 has a triplet of sixteenth notes marked with a '6' and a slur, followed by two groups of sixteenth notes, each marked with a '6' and a slur. Bass clef: Measure 234 has a whole note chord. Measure 235 has a series of eighth notes marked with a '6' and a slur, followed by a triplet of eighth notes marked with a '3' and a slur. Dynamics: *f* (forte) is indicated in measure 235.

236

Measures 236-237. Treble clef: Measure 236 has three groups of sixteenth notes, each marked with a '6' and a slur. Measure 237 has three groups of sixteenth notes, each marked with a '6' and a slur. Bass clef: Measure 236 has a whole note chord. Measure 237 has a series of eighth notes marked with a '6' and a slur, followed by a triplet of eighth notes marked with a '3' and a slur. Dynamics: *ff* (fortissimo) is indicated in measure 237.

238

Measures 238-240. Treble clef: Measure 238 has a group of sixteenth notes marked with a '6' and a slur, followed by two groups of eighth notes marked with a '3' and a slur. Measure 239 has a group of sixteenth notes marked with a '6' and a slur, followed by two groups of eighth notes marked with a '3' and a slur. Measure 240 has a group of sixteenth notes marked with a '6' and a slur, followed by two groups of eighth notes marked with a '3' and a slur. Bass clef: Measures 238-240 have whole note chords. Dynamics: *ff* (fortissimo) is indicated in measure 240.

241

Measures 241-242. Treble clef: Measure 241 has two groups of eighth notes marked with a '3' and a slur. Measure 242 has a group of sixteenth notes marked with a '6' and a slur. Bass clef: Measure 241 has a series of eighth notes marked with a '6' and a slur. Measure 242 has a group of sixteenth notes marked with a '6' and a slur. Dynamics: *fff* (fortississimo) is indicated in measure 242.

244

3 3 3 3

6 6 6 6

246

6 6 6 3

6 6 6 6

248

3 3 3 3 3 3

f *ff*

251

rall.

mf *f* *mp*

Ped.

254

mf *p*

Ped.

258

ppp

Tempo 1 (♩ = 132)

261

fff

264

pp

3 (The Hymn)

Con moto, ♩ = 69

Measures 1-6 of the piece. The key signature has one sharp (F#) and the time signature is 4/4. The tempo is marked 'Con moto' with a quarter note equal to 69 beats per minute. The first measure starts with a piano (*p*) dynamic. The music features a mix of eighth and sixteenth notes, with triplets indicated by a '3' and a bracket. The right hand has a melodic line with some grace notes, while the left hand provides a harmonic accompaniment.

Measures 7-12. Measure 7 begins with a triplet. The dynamic shifts to *ppp* (pianissimo) in measure 8. The music continues with a steady eighth-note accompaniment in the left hand and a more active melodic line in the right hand. The key signature remains one sharp.

Measures 13-15. Measure 13 starts with a *cresc.* (crescendo) marking. The dynamic changes to *mf* (mezzo-forte) in measure 14 and back to *ppp* in measure 15. The piece continues with eighth-note patterns and triplets.

Measures 16-20. Measure 16 begins with a *mp* (mezzo-piano) dynamic. The dynamic shifts to *pp* in measure 17, *mf* in measure 18, and *p* in measure 19. The music features a mix of eighth and sixteenth notes with triplets.

Measures 21-24. Measure 21 starts with a *pp* dynamic. The dynamic shifts to *p* in measure 22 and back to *pp* in measure 23. The piece concludes in measure 24 with a final chord and a fermata. The key signature remains one sharp.

26

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

Ped.

31

pp *p* *pp* *ppp*

Ped.

36

p *pp* *ppp*

rall.

Ped.

A tempo

(8)

40

ff *mf* *f*

Ped.

42

Measures 42-43 of a piano score. The right hand features a melodic line with eighth and sixteenth notes, including a triplet in measure 43. The left hand provides harmonic support with chords and a triplet in measure 43. The bass line consists of sustained octaves in both measures.

44

Measures 44-46 of a piano score. The right hand continues the melodic development with triplets and slurs. The left hand features a complex accompaniment with triplets and slurs. The bass line consists of sustained octaves in all three measures.

47

Measures 47-48 of a piano score. The right hand has a melodic line with a *fff* dynamic marking in measure 48. The left hand includes triplets and slurs, with *ff* and *f* dynamic markings. The bass line consists of sustained octaves, with a *ff* dynamic marking in measure 48.

49

Measures 49-50 of a musical score. The system consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. Measure 49 features a treble staff with eighth notes and a triplet of eighth notes, and a grand staff with a triplet of eighth notes in the bass and sustained chords in the treble. Measure 50 continues with similar patterns, including a triplet in the treble and sustained chords in the grand staff.

51

Measures 51-52 of a musical score. Measure 51 shows a treble staff with eighth notes and a triplet, and a grand staff with a triplet in the bass and sustained chords in the treble. Measure 52 features a treble staff with eighth notes and a triplet, and a grand staff with a triplet in the bass and sustained chords in the treble. The piece concludes with a *fff* (fortississimo) dynamic marking.

53

Measures 53-54 of a musical score. Measure 53 features a treble staff with a half note and a triplet, and a grand staff with a triplet in the bass and sustained chords in the treble. Measure 54 continues with similar patterns, including a triplet in the treble and sustained chords in the grand staff. The piece concludes with a *f* (forte) dynamic marking.

55

8va

3

3

(8)

58

f

mf 3

p

3

61

mp

3

p

p

3

3

8vb

65

(8)

69

(8)

74

(8)

78

pp

83

p *pp*

87

p *mp*

rall. Poco meno, ♩ = 60

91

f *pp*

Ped. _____

poco accel. rall.

95

mf

Ped. _____

Tempo 1, ♩ = 69

98

pp

Ped. _____

104

mf *mf* *p*

Ped. _____

111

mp *mf* *m.s.* *fff*

Ped. _____

117

Measures 117-119 of a musical score. The treble clef staff contains a melodic line with eighth and sixteenth notes, including triplets and slurs. The bass clef staff features a sustained low-frequency accompaniment with some chordal textures. Measure 119 includes a triplet in the treble and a sustained bass line.

120

Measures 120-122 of a musical score. The treble clef staff continues the melodic development with slurs and triplets. The bass clef staff provides harmonic support with sustained chords and some moving lines. Measure 122 shows a more active bass line with eighth notes.

123

Measures 123-125 of a musical score. The treble clef staff features a series of slurs over eighth and sixteenth notes. The bass clef staff has a steady accompaniment of chords and some moving lines. Measure 125 ends with a sustained bass line.

126

Measures 126-128 of a musical score. The treble clef staff includes a triplet in measure 126 and a more complex melodic line with slurs and triplets in measures 127 and 128. The bass clef staff has a sustained accompaniment with some chordal textures. Measure 128 features a triplet in the bass.

129

Measures 129-130 of a musical score. Measure 129 features a complex texture with multiple sixteenth-note triplets in the right hand and a triplet of eighth notes in the left hand. Measure 130 continues with similar rhythmic patterns, including a triplet of eighth notes in the left hand and a triplet of sixteenth notes in the right hand. The score includes various musical notations such as beams, slurs, and dynamic markings.

131

Measures 131-132 of a musical score. Measure 131 shows a right hand with a whole note and a left hand with a triplet of eighth notes. Measure 132 features a right hand with a half note and a left hand with a triplet of eighth notes. The score includes various musical notations such as beams, slurs, and dynamic markings.

133

Measures 133-134 of a musical score. Measure 133 features a right hand with a half note and a left hand with a triplet of eighth notes. Measure 134 continues with similar rhythmic patterns, including a triplet of eighth notes in the left hand and a triplet of sixteenth notes in the right hand. The score includes various musical notations such as beams, slurs, and dynamic markings.

136

mf

3

3

139

3

p

143

3

3

rall.

146

ppp

3

4 (The Aria, or perhaps just a song)

Gravé, $\text{♩} = 30$ *8^{va}*

First system of the musical score. It features a grand staff with two treble staves and two bass staves. The top treble staff begins with a *fff* dynamic marking. The middle treble staff contains several triplet markings (3). The bottom two bass staves are marked with *fff* and contain sustained chords. A *8^{va}* marking is present above the first treble staff. Below the grand staff, there is a *8^{vb}* marking and a *Ped.* (pedal) marking with a line extending to the right.

(8)

Second system of the musical score, starting at measure 5. It continues the grand staff arrangement. The top treble staff features a complex, rapid passage. The middle treble staff has triplet markings (3). The bottom two bass staves continue with sustained chords. A *8^{va}* marking is present above the first treble staff. Below the grand staff, there is a *8^{vb}* marking and a *Ped.* (pedal) marking with a line extending to the right.

(8)

9

(8)

(8)

12

poco a poco dim.

poco a poco dim.

(8)

(8)

15

(8)

poco accel. . . .

(8)

19

ppp

ppp

(8)

$\text{♩} = 72 (\text{♩} = 36)$

(8)

Musical score for measures 22-25. The score is written for two staves (treble and bass clef). Measure 22 starts with a piano (*pp*) dynamic. The key signature has two flats (B-flat and E-flat). The time signature is 5/4. The score includes various musical notations such as eighth notes, quarter notes, and half notes, with some measures containing triplets. A *Ped.* (pedal) marking is present at the bottom of the first staff. The score ends with a repeat sign and a 5/4 time signature.

(8)

Musical score for measures 26-27. The score is written for two staves (treble and bass clef). Measure 26 starts with a piano (*pp*) dynamic. The key signature has two flats (B-flat and E-flat). The time signature is 5/4. The score includes various musical notations such as eighth notes, quarter notes, and half notes, with some measures containing triplets. A *Ped.* (pedal) marking is present at the bottom of the first staff. The score ends with a repeat sign and a 5/4 time signature.

(8)

Musical score for measures 28-31. The score is written for two staves (treble and bass clef). Measure 28 starts with a piano (*ppp*) dynamic. The key signature has two flats (B-flat and E-flat). The time signature is 12/8. The score includes various musical notations such as eighth notes, quarter notes, and half notes, with some measures containing triplets. A *Ped.* (pedal) marking is present at the bottom of the first staff. The score ends with a repeat sign and a 12/8 time signature.

(8)

29

Measures 29-30 of a musical score. The system consists of two staves. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a 16/16 time signature. It contains eighth notes, some beamed in groups of three, and a triplet of eighth notes. The bottom staff is in bass clef with the same key signature and time signature, featuring eighth notes, a triplet of eighth notes, and a half note. Both staves have a common time signature of 16/16 at the end of the system. A dashed line with the number (8) is above the top staff.

(8)

30

Measures 30-31 of a musical score. The system consists of two staves. The top staff is in treble clef with a key signature of two flats and a 16/16 time signature. It contains eighth notes, some beamed in groups of three, and a triplet of eighth notes. The bottom staff is in bass clef with the same key signature and time signature, featuring eighth notes, a triplet of eighth notes, and a half note. Both staves have a common time signature of 16/16 at the end of the system. A dashed line with the number (8) is above the top staff.

(8)

31

Measures 31-32 of a musical score. The system consists of two staves. The top staff is in treble clef with a key signature of two flats and a 16/16 time signature. It contains eighth notes, some beamed in groups of three, and a triplet of eighth notes. The bottom staff is in bass clef with the same key signature and time signature, featuring eighth notes, a triplet of eighth notes, and a half note. Both staves have a common time signature of 16/16 at the end of the system. A dashed line with the number (8) is above the top staff.

(8)

32

Measures 32-33 of a musical score. The system consists of two staves. The top staff is in treble clef with a key signature of two flats and a 16/16 time signature. It contains eighth notes, some beamed in groups of three, and a triplet of eighth notes. The bottom staff is in bass clef with the same key signature and time signature, featuring eighth notes, a triplet of eighth notes, and a half note. Both staves have a common time signature of 16/16 at the end of the system. A dashed line with the number (8) is above the top staff.

(8)

Measures 34-35. Measure 34 is in 4/4 time. Measure 35 is in 15/16 time. The score features a piano accompaniment with a treble and bass staff. Measure 34 has a treble staff with a half note and a bass staff with a half note. Measure 35 has a treble staff with a half note and a bass staff with a half note. The key signature has one flat. The tempo is marked 'Andante'.

Measures 35-36. Measure 35 is in 15/16 time. Measure 36 is in 13/16 time. The score features a piano accompaniment with a treble and bass staff. Measure 35 has a treble staff with a half note and a bass staff with a half note. Measure 36 has a treble staff with a half note and a bass staff with a half note. The key signature has one flat. The tempo is marked 'Andante'.

Measures 36-37. Measure 36 is in 13/16 time. Measure 37 is in 15/16 time. The score features a piano accompaniment with a treble and bass staff. Measure 36 has a treble staff with a half note and a bass staff with a half note. Measure 37 has a treble staff with a half note and a bass staff with a half note. The key signature has one flat. The tempo is marked 'Andante'.

39

f *mf* *mp* *p*

3 3 3 3

39 40 41 42

42

f *ff* *pp*

3 3 3 3

42 43 44 45

(8)

44

mf *pp*

ppp

Ped.

47 loco

mf *pp*

Ped.

49

mp *f*

Ped.

51

mp *f*

Ped.

53

54

Poco meno mosso, ♩ = 60 (♩ = 30)

55

58

ppp

p cantabile

pp legatissimo

pp

8^{va}

8^{vb}

Red.

61

(8)

64

(8)

67 (8)

Musical score for measures 67-69. The system consists of three staves: a treble staff, a piano staff (grand staff), and a bass staff. The treble staff begins with a treble clef and a key signature of one sharp (F#). It contains a series of eighth and sixteenth notes, some beamed together, and a final quarter note. The piano staff has a treble clef and a key signature of one flat (Bb). It features several triplet markings (indicated by a '3' and a bracket) over eighth notes. The bass staff has a bass clef and a key signature of one sharp (F#). It contains a long, sustained half note in the first measure, followed by a quarter note, and then another long, sustained half note in the third measure. Below the piano staff, there is a dashed line with a bracket underneath, labeled with a circled '8'.

70 (8)

Musical score for measures 70-72. The system consists of three staves: a treble staff, a piano staff (grand staff), and a bass staff. The treble staff begins with a treble clef and a key signature of one flat (Bb). It contains a series of eighth and sixteenth notes, some beamed together, and a final quarter note. The piano staff has a treble clef and a key signature of one flat (Bb). It features several triplet markings (indicated by a '3' and a bracket) over eighth notes. The bass staff has a bass clef and a key signature of one sharp (F#). It contains a long, sustained half note in the first measure, followed by a quarter note, and then another long, sustained half note in the third measure. Below the piano staff, there is a dashed line with a bracket underneath, labeled with a circled '8'.

73 (8)

Musical score for measures 73-75. The system consists of three staves: a treble staff, a piano staff (grand staff), and a bass staff. The treble staff begins with a treble clef and a key signature of one sharp (F#). It contains a series of eighth and sixteenth notes, some beamed together, and a final quarter note. The piano staff has a treble clef and a key signature of one flat (Bb). It features several triplet markings (indicated by a '3' and a bracket) over eighth notes. The bass staff has a bass clef and a key signature of one sharp (F#). It contains a long, sustained half note in the first measure, followed by a quarter note, and then another long, sustained half note in the third measure. Below the piano staff, there is a dashed line with a bracket underneath, labeled with a circled '8'.

77

80

81

84

85

88

5 (The Dance, mostly)

Con brio, ♩. = 84 (♩ = 126)

1 *f*

4

7

9 *mp*

12

Measures 12-14 of a musical score. The system consists of two staves. The upper staff is in bass clef with a key signature of two flats (B-flat and E-flat). It features a series of eighth notes with accents, changing from 16/16 to 9/16 to 12/16 to 7/16 time signatures. The lower staff is in bass clef with a key signature of one flat (B-flat), featuring a series of eighth notes with accents, changing from 16/16 to 9/16 to 12/16 to 7/16 time signatures. Dynamics include *f* (forte) and *ff* (fortissimo). A *8va* marking is present below the first measure of the lower staff.

15

Measures 15-17 of a musical score. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat), featuring a series of eighth notes with accents, changing from 16/16 to 8/16 to 7/16 to 8/16 time signatures. The lower staff is in bass clef with a key signature of one flat (B-flat), featuring a series of eighth notes with accents, changing from 16/16 to 8/16 to 7/16 to 8/16 time signatures. Dynamics include *mf* (mezzo-forte). A *8va* marking is present below the first measure of the lower staff.

18

Measures 18-20 of a musical score. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat), featuring a series of eighth notes with accents, changing from 16/16 to 16/16 to 8/16 to 4/8 time signatures. The lower staff is in bass clef with a key signature of one flat (B-flat), featuring a series of eighth notes with accents, changing from 16/16 to 7/16 to 8/16 to 4/8 time signatures. Dynamics include *ff* (fortissimo). A *8va* marking is present below the first measure of the lower staff.

21

Measures 21-23 of a musical score. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat), featuring a series of eighth notes with accents, changing from 16/16 to 12/16 to 12/16 to 7/16 time signatures. The lower staff is in bass clef with a key signature of one flat (B-flat), featuring a series of eighth notes with accents, changing from 16/16 to 12/16 to 12/16 to 7/16 time signatures. Dynamics include *ff* (fortissimo). A *8va* marking is present below the first measure of the lower staff.

24

mf *f*

8^{va} 8^{vb}

27

30

33

pp

8^{va} 8^{vb}

36

mp

8^{vb}

39 *pp* *f* *p* *sempre p*

42 *fp*

45 *fp* (*p*)

47 (*p*) *fp*

49 *f* (*p*) *p*

Detailed description: This page contains a piano score for measures 39 through 50. The music is written for a grand piano with a treble and bass staff. The key signature has one sharp (F#). The time signature changes frequently: 11/16, 12/16, 9/16, 6/16, 7/16, and 9/16. The score includes various dynamic markings: *pp* (pianissimo), *f* (forte), *p* (piano), *sempre p* (always piano), *fp* (fortissimo piano), and (*p*) (piano). There are also accents (>) and slurs. The right hand often plays chords and single notes, while the left hand plays a steady eighth-note accompaniment. Measure 45 features a large slur over the right hand, and measure 47 has a long note in the right hand with a slur. Measure 49 shows a crescendo in the right hand leading to a *p* marking.

52

Measures 52-53. The score is in 9/16 time. The right hand features a melodic line with eighth and sixteenth notes, including a trill in measure 53. The left hand plays a steady eighth-note accompaniment. Dynamics include *f* (forte) and *(p)* (piano).

54

Measures 54-55. The right hand continues the melodic line. The left hand has a more active accompaniment with some chords. Dynamics include *p* (piano), *f* (forte), and *(p)*.

56

Measures 56-57. The right hand has a trill marked *8va* (octave up). The left hand features a descending eighth-note scale. Dynamics include *f* (forte).

58

Measures 58-62. The right hand has a trill marked *8va*. The left hand features a descending eighth-note scale. Dynamics include *ff* (fortissimo) and *8vb* (octave down) markings.

61

(8)---| 8vb---| 8vb---|

64

8vb---| 8vb---|

67

f — *mp* 8vb---| 8vb---|

71

fff 8vb---| 8vb---|

74

8vb---| 8vb---|

Meno mosso, ♩ = 84 (= prev. ♩.)

76

p

79

rall. A tempo, ♩ = 84

83

mf *f* *p*

Ped.

87

mp *mf*

Ped.

8^{vb}

Ped.

Giocosu

90 *mp*

rall.

94

A tempo, ♩ = 84

poco rall. A tempo, ♩ = 84

96 *mp*

♩ = 84 (Tempo 1)

poco rall.

98 *mf*

A tempo, ♩. = 84 poco rall.

Meno mosso, ♩. = 63

101

mf

8^{va}-----|

accel.

104

mf

mf

mf

A tempo, ♩. = 84

107

f

110

f

3

3

113

ff

116

fff

Meno mosso, ♩ = 84

119

ff

Ped.

121

ff

123

fff
Ped.

125

fff
Ped.

127

fff
fff
fff
fff
Ped.

Calmato, ♩ = 69

sempre pppp

131

pp

Red.
una corda

(pppp)

132

3

(pppp)

134

3

(pppp)

137

pp

mp

3

141 *pp* *8va*

145 *p* *mp* *15ma* *trés corda*

148 *p* *pp* *Ped.*

151 *Poco piú mosso, ♩. = 92* *p*

154

poco rall. Meno mosso, ♩ = 108

157

161

Red.

Poco più mosso, ♩ = 84 (♩ = 126)

rall.

165

Meno mosso, ♩ = 104

(8) 168

Red.

171

pp *mf*

Ped.

174

ppp *f*

Ped.

8^{va}

177

mp

Ped.

(8)

Meno mosso, ♩ = 84

181

f *mf* *p*

Ped.

184

pp

... niente

IAN MORGAN-WILLIAMS

LINES FROM BRYN WGAN

PRELUDE, SONGS AND POSTLUDE

for

Soprano, Mezzo-soprano, Tenor, Bass-baritone solos
and
large orchestra

2011

Texts by
BOB WALLBANK

IAN MORGAN-WILLIAMS

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PRELUDE, SONGS AND POSTLUDE

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Soprano, Mezzo-soprano, Tenor, Bass-baritone solos
and
large orchestra

2011

Texts by
BOB WALLBANK

for my friend Bob, who lived from 12th May 1953 to 1st March 2010

ORCHESTRA

3 Flutes (I = Alto, II = Bass, III = Piccolo)
Sopranino Recorder (= Tenor)
Descant Recorder (= Bass)
Treble Recorder (= Great Bass)
2 Oboes (I = Oboe d'Amore, II = Cor anglais)
3 Clarinets in B♭ (I = A, II = E♭, III = B♭ Bass)
2 Bassoons (II = Contrabassoon)

4 Horns
3 B♭ Trumpets (III = E♭)
2 Trombones
Bass Trombone
Euphonium
Tuba

Percussion - 7 players (beater indications - soft, medium & hard - are intended as a guide and indicate relative hardness only)

Percussion 1
Glockenspiel - shared with Perc. 2 & 3
Rota-toms (set of 5)
Tenor Drum - shared with Perc. 2 & 3
Timpani (at least 5)
Triangles (set of 3 - 6", 8", 10" with beaters 1 (lightest) - 4 (heaviest)) - shared with Perc. 2 & 3

Percussion 2
Bass Drum (Large) - shared with Perc. 3
Crotales (C6-D7 - written as C4-D5)
Glockenspiel - shared with Perc. 1 & 3
Suspended cymbals (12" splash & large) - shared with Perc. 3
Tenor Drum - shared with Perc. 1 & 3
Triangles (set of 3 - 6", 8", 10" with beaters 1 (lightest) - 4 (heaviest)) - shared with Perc. 1 & 3
Xylophone

Percussion 3
2 Bass Drums (Large - shared with Perc. 2 & Small)
Glockenspiel - shared with Perc. 1 & 2
Suspended cymbals (12" splash & large) - shared with Perc. 2
Tenor Drum - shared with Perc. 1 & 2
Triangles (set of 3 - 6", 8", 10" with beaters 1 (lightest) - 4 (heaviest)) - shared with Perc. 1 & 2

Percussion 4
2 Tam-tams (high (18-22") & low (at least 30")) - shared with Perc. 5
Temple Blocks (set of 5)
Tenor Drum - shared with Perc. 5 & 6

Percussion 5
Snare drum
Tambourine - shared with Perc. 6
2 Tam-tams (high (18-22") & low (at least 30")) - shared with Perc. 4
Tenor Drum - shared with Perc. 4 & 6
Tubular Bells
Xylophone - shared with Perc. 6 & 7

Percussion 6
Marimba
Tambourine - shared with Perc. 5
Tenor Drum - shared with Perc. 4 & 5
Xylophone - shared with Perc. 5 & 7

Percussion 7
Suspended cymbals (12" splash & large)
Vibraphone
Xylophone - shared with Perc. 5 & 6

Classical Guitar (amplified)
Harp
Piano (= Celesta)

Soprano solo
Mezzo-soprano solo
Tenor solo
Bass-baritone solo

Strings

Score in C with the usual octave and 2 octave transpositions

with thanks to Gregg Isaacson for his advice with the guitar writing

LINES FROM BRYN WGAN

Music by
IAN MORGAN-WILLIAMS

Texts by
BOB WALLBANK

Duration: 54 minutes

SONG 1 - GREAT BLASKET

lines from a poem by Bob Walbank, adapted from his play *The Jetty*

Sunlight catches water where the nets are thrown.
Rainbow squalls cover the land;
Spray hauled in upon sodden oars
Drips into an empty bilge.

Black tipped gannets spear the sea,
The grey seal floats a disembodied head
Flounder flapping from her whiskered mouth;
Bitter are the drops that salt an empty tongue.

Turn homeward upon the tide
For sea fret fills our boat,
Night roars in the east
And my love lies on the strand.

I will dive with the seals
I will soar with the auks
I will dance with the hare
For life surges in my blood

SONG 2 - WILD MAN OF THE WOODS

lines from *Wild Man*, by Bob Wallbank
a play based on the Middle Irish romance of *Suibhne Geilt*

Sweeney
Am I mad? Do I dream my flying?

Trickster
This is real -
This is the dreamworld, the otherworld, your dreamtime
Fly with me to the far west
With only memories of what you were before,
Living a life out of time -
Mad Sweeney

Sweeney
My feet leave no print upon the grass
Only by dewbrush
Can you trace my passing

Trickster
Out across the stricken cornfields
Bleached by greed
Waiting for Parsifal to save the Fisher King
And make the wasteland bloom

Fly Sweeney fly.
Fly with the wild geese through the people of the world.
Fly to the otherworlds.

Sweeney
Field and wood, bog and mountain
Never shall I find rest
But I fly away from myself

Trickster
The drained marsh, nitrogen green
The sheep hammered upland wood
Everywhere the print of man
Save fair Glen Bolcáin where the madmen roam
Living upon Watercress

Sweeney
Howling, biting flies the wind to Glenn Bolcáin
Madmen geese whirl darkly as a man rips watercress beneath its
waters
The spring floats on rough rocks,
Green dripping.
Whiffling feathers drop the geese to land in safety in the foxfree
undergrowth

Trickster
Damp bottomed on their island in the pool, the ticking clock
within them whispers Arctic Arctic Arctic Arctic
But the green man shovels watercress into his green mouth
He thinks not of goals, only travel
A man must eat a lot of watercress to stay alive,
Even a madman
By the spring he rants and raves, naked save for his imagined
feathers,

Sweeney
The geese stir
Someone shot at them today

Trickster
A sane farmer protecting his income in his field of winter wheat
This spring in the frantic ticking summer of the Arctic, a gander
will search out a younger mate
No time for sadness, only eggs

Sweeney
The geese stir, settling deeper in the dusk
Their birdfriend shovels watercress, his barefeet slipping in the
shingle of the spring
He is not a cow, this madman: too much vegetation makes his
stomach bloat
Belching, he flies into a nearby oak, crash landing in a clatter of
broken twigs

Trickster
An ungainly bird, serving his cold goddess in a tree

Sweeney
The spring bubbles
The geese stir

Trickster
In the heat of a radiator, the farmer watches television

The wild goose wants nothing. (*as a blessing*) Live as a wild
goose, eating grass.

SONG 3 - ONE STEP AT A TIME

a poem by Bob Wallbank

I broke up a piano today
 Not viciously, you understand but with care and feeling
 I was obeying orders
 Lifting off the front was easy and broke nothing
 I am the piano tuner, coaxing to concert pitch,
 Wrapping reverently the mock mahogany lid in a pale blanket.
 Each screw, slot cleaned, is teased without burring
 I am the instrument maker, pebbled glasses down a cobbled
 backstreet
 With my sharp chisel I prise away the glued wooden strips without
 splitting
 My workshop smells of fish and shavings
 I unbolt the brass pedals,
 Dismantle the keyboard note by note, laying it to rest in a
 cardboard box.
 Loving hands twist huge screws holding the soundboard to the
 frame
 I am the antiquarian, examining manufacturing techniques,
 investigating the strings
 To remove a string, first slacken with the tuning key, then
 unthread...
 I try another...
 They are intransigent
 The piano is foreign
 A bigger spanner - a monkey wrench - a stillson
 The key breaks and I skin my knuckles
 The string remains. I cut it with bolt cutters. It twangs into
 silence
 Muted strings curl about my limbs, deepening as I move down the
 frame
 I hide them in a bin bag. They rip it
 I push them in a box. They leap out across the floor
 I stand amidst entrails
 Piano wire can be used for hanging
 The soundboard will not leave the frame
 The jemmy slips, gashing my knee
 I smash out the soundboard with a sledgehammer
 It's not my fault. I behaved with reason and respect,
 But the piano would not conform
 I hurl the frame to the floor again and again
 It splinters
 I run a chop saw through the uprights
 It can burn on the fire
 With the keys
 And the mahogany lid
 And the books
 I have done my duty
 The world will be a safer place without pianos

SONG 4 - SOMETHING THAT HAPPENED JUST SOUTH OF SOLITUDE

from the play of the same name by Bob Wallbank

You're there, aren't you? You're there in the little house, tending
 those rabbits and they're coming bouncing up to the edge of the
 cage to say hello to you as you bring them their alfalfa, and you're
 putting your hand over the wire to pet them and stroke their soft
 fur. They love you, Lennie, 'cause you look after them so well.
 There isn't nothing that they want. You're there aren't you, and
 behind you the smoke's rising from the little stove in the house
 where George is frying up some bacon for breakfast. You're there
 with your rabbits. You'll always be there. Ain't nothin' gonna stop
 you now.

SONG 5 - THE JETTY

lines from **Maire's Interludes** in *The Jetty*, a play by Bob Wallbank

Maire

I will dance with the hare
 I will sing with the blackbird
 I will soar with the auks
 I will dive with the seal
 I will soar with the kittiwakes
 For my life is this moment
 For my life is in this moment
 And joy surges in my blood
 For life surges in my blood
 For my life is in this moment

Caitín

Be dancing little hare, when the sun shines on the hillside, be
 dancing

IAN MORGAN-WILLIAMS

PRELUDE

© Ian Morgan-Williams, Hafgan, Llandyssil, Montgomery, Powys, SY15 6LQ, United Kingdom - ian@morganwilliams.org.uk, 2011

This page of a musical score, likely for a symphony orchestra, features a variety of instruments and vocal soloists. The staves are arranged vertically, with the following instruments and parts from top to bottom:

- A. Fl.** (Alto Flute): Features a melodic line with dynamic markings of *mp*.
- Fl. 2** (Flute 2): Remains mostly silent, with a few notes in the final measure marked *pp*.
- Ten. Rec.** (Tenor Recorder): Plays a melodic line with *mp* dynamics.
- B. Rec.** (Bass Recorder): Plays a melodic line with *mp* dynamics.
- G. B. Rec.** (Goblet Drum): Provides a steady, low-pitched accompaniment with *mp* dynamics.
- Ob. d'A.** (Oboe da Cassa): Enters in the fourth measure with a melodic line marked *pp*.
- Cl. I** (Clarinet I): Enters in the fourth measure with a melodic line marked *p*, including a triplet and a *pp* section.
- Hn. 1/2** (Horn 1/2): Enters in the seventh measure with a melodic line marked *p*.
- Hn. 3/4** (Horn 3/4): Enters in the seventh measure with a melodic line marked *pp*.
- Tbn. 1/2** (Trumpet 1/2): Enters in the seventh measure with a melodic line marked *pp*.
- Euph.** (Euphonium): Enters in the seventh measure with a melodic line marked *ppp*.
- Crot.** (Crochets): Provides a rhythmic accompaniment with *pp* dynamics.
- Perc. 2 - & Susp. Cyms** (Percussion 2 and Suspended Cymbals): Provides a rhythmic accompaniment with *p* dynamics.
- Perc. 3 - B. D.** (Percussion 3 - Bass Drum): Provides a steady, low-pitched accompaniment with *pp* dynamics.
- Perc. 4 - T.-ts** (Percussion 4 - Tom-toms): Provides a steady, low-pitched accompaniment with *pp* dynamics.
- Perc. 5 - Tub. B.** (Percussion 5 - Tubular Bells): Provides a steady, low-pitched accompaniment with *pp* dynamics.
- Perc. 6 - Mar.** (Percussion 6 - Maracas): Provides a steady, low-pitched accompaniment with *p* dynamics.
- Perc. 7 - Vib.** (Percussion 7 - Vibraphone): Provides a melodic line with *p* dynamics.
- Gtr.** (Guitar): Provides a melodic line with *mf* dynamics.
- Hp.** (Harp): Provides a melodic line with *p* dynamics.
- Cel.** (Celesta): Provides a melodic line with *p* dynamics.
- Vc.** (Violoncello): Provides a melodic line with *pp* dynamics.
- Db.** (Double Bass): Provides a melodic line with *pp* dynamics.

The score includes various musical notations such as notes, rests, and dynamic markings like *mp*, *pp*, *p*, and *mf*. A section marker 'B' is visible at the top center.

C

21

A. Fl. *mp*

Fl. 2 *p* *pp* *mp*

Fl. 3 *pp* *mp*

Ten. Rec. *mp* *mp* *mp*

B. Rec. *mp* *mp*

G. B. Rec. *mp* *mp*

Ob. d'A. *ppp* *p* To Ob.

Cl. 1 *pp* *p*

Hn. 1/2 *ppp*

Hn. 3/4 *ppp*

E♭ Tpt. *pp* con sord.

Euph. *pp*

Perc. 1 - Tri. *p* 10" - 4

Crot. *mf* *pp*

Perc. 2 - & Susp. Cyms *pp*

Perc. 3 - B. D. *p*

Perc. 4 - T-ts *p*

Perc. 5 - Tub. B. *p* *pp*

Perc. 6 - Mar. *p*

Perc. 7 - Vib. *mf* *mp* *pp* *pp*

Gtr. *p* *p*

Hp. *ppp* *p*

Cel. *p* *mp*

Vla. 2 desks *ppp*

Vc. 2 desks *ppp*

Db.

This image shows a page of a musical score, likely for a string quartet, featuring 16 staves. The notation is in black ink on a white background. The score includes various musical notations such as notes, rests, and dynamic markings (mp, pp, mf, f, p). The notation is in black ink on a white background.

To Pno.

E

42

A. Fl.

Fl. 2

Fl. 3

Ten. Rec.

B. Rec.

G. B. Rec.

Cl. 1

Hn. 1/2

Hn. 3/4

Euph.

Tba.

Crot.

Perc. 2 - & Susp. Cyms

Perc. 3 - B. D.

Perc. 4 - T.-ts

Perc. 6 - Mar.

Perc. 7 - Vib.

Motor off

Gtr.

Hp.

Cel.

Piano

Vla.

Vc.

Db.

mp

p

f

mf

ppp

pp

p

8va

E

46

A. Fl. *mf*

Fl. 2 *p* *mf*

Fl. 3 *mp*

Ten. Rec. *mp* *pp*

B. Rec. *mp* *mp*

G. B. Rec. *mp*

Bsn. 1 *mp* 3

Cbsn. *mp* 3

Hn. 1/2

Hn. 3/4

Tpt. 1/2 *p* 1. con sord. 3 *pp* 3 *p*

E♭ Tpt. *p* *pp* *p* 3

Euph.

Tba.

Crot. *p* take drum sticks

Perc. 2 - & Susp. Cyms *p*

Perc. 3 - B. D.

Perc. 4 - T.-ts

Perc. 6 - Mar. *ppp*

Gtr. *mp*

Hp. *mp*

Pno. (8).....

Vla.

Vc.

Db.

50

A. Fl. *mp* *pp* *mp* *f*

Fl. 2 *mf* *ff*

Fl. 3 *pp* *mp* To Picc.

Ten. Rec. *mf* *f*

B. Rec. *mf* *f*

G. B. Rec. *mp* *mf* *f*

Bsn. 1 *f*

Cbsn. *f*

Hn. 1/2 *pp* *p*

Hn. 3/4 *pp*

Tpt. 1/2 *mf* *pp*

E♭ Tpt. *mf*

Euph. *pp* *p*

Tba. *pp* *p*

Perc. 3 - B. D.

Perc. 4 - T.-ts

Gtr. *mf*

Hp. *mf*

Pno. *pp* *p*

Vln. 2 2 desks *ppp*

Vla.

Vc.

Db.

[illegible]

attacca

57

A. Fl. *ff* *p* *mf* *mp*

Fl. 2 *ff* *p* *mf*

Picc. *ff* *mf*

Ten. Rec. *mf* *ff* *pp*

B. Rec. *pp*

G. B. Rec. *ff* *mf* *pp*

Ob. 1 *f* *fff* *f*

C. A. *pp* *mp*

Cl. 1 *mf* *fff* *p*

E♭ Cl. *ff* *mf* *fff* *p*
To B♭ Cl.
Clarinet in B♭

B. Cl. *mf* *fff*

Bsn. 1 *mf* *fff* *f*

Cbsn. *mf* *fff*

Hn. 1/2 *con sord.* *pp* *(senza sord.)* *f* *fff*

Hn. 3/4 *con sord.* *pp* *fff* *(con sord.)* *mf*

E♭ Tpt. *mf*

Tbn. 1/2 *f*

B. Tbn. *con sord.* *pp* *fff*

Euph. *f*

Tba. *f*

Perc. 1 - Tri. Triangle 6" - 3

Perc. 2 - T. D. Tenor Drum *pp* *f* *To B. D.*

Perc. 3 - B. D. *To Glock.* *mp* *Glockenspiel* *ff*

Perc. 4 - T.-ts *mf*

Perc. 5 - Tub. B. *f*

Perc. 6 - Mar. *p*

Perc. 7 - Vib. *(motor off)* *ff* *To Susp. Cyms* *p*

Gtr. *ff* *mf* *f* *mp*

Hp. *ff*

Pno. *To Cel.*

Vln. 1 *arco* *ff > p* *ppp* *attacca*

Vln. 2 *gradually add players over next 3 bars*

Vla. *gradually add players over next 3 bars*

Vc. *gradually add players over next 3 bars*

Db. *attacca*

[illegible]

[illegible]

G
 69
 A. Fl.
 Fl. 2
 Fl. 3
 Ten. Rec.
 B. Rec.
 G. B. Rec.
 Tba.
 Perc. 1 - Tri.
 Perc. 2 - B. D.
 Perc. 3 - Glock.
 Perc. 4 - T.-ts
 Perc. 5 - Tub. B.
 Perc. 6 - Mar.
 Perc. 7 - Vib.
 Gtr.
 Hp.
 Cel.
 S.
 M-S.
 G
 Vln. 1
 Vln. 2
 Vla.
 Vc.
 Db.

70

A. Fl.

Fl. 2

Ten. Rec.

B. Rec.

G. B. Rec.

Ob. 1

C. A.

Cl. 1

Hn. 1/2

Hn. 3/4

Tpt. 1/2

E♭ Tpt.

Tbn. 1/2

B. Tbn.

Euph.

Tba.

Perc. 1 - Tri.

Perc. 2 - B. D.

Perc. 3 - Glock.

Perc. 4 - T.-ts

Perc. 5 - Tub. B.

Perc. 7 - Vib.

Gtr.

Hp.

Cel.

S.

M.S.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Oboc d'Amore

Oboc

(con sord.)

(con sord.)

senza sord.

senza sord.

div.

Spray _____ hauled _____ in _____ up-on sod- den _____ oars _____ Drips, _____ drips, _____ drips _____ in - to an

Spray _____ hauled _____ in _____ up-on sod- den _____ oars _____ Drips, _____ drips, _____ drips _____ in - to an

79

A. Fl. *mp* *pp* *pp*

Fl. 2 *p*

Fl. 3 *p* *mf* *p* Piccolo

Ten. Rec.

B. Rec.

G. B. Rec.

Ob. d'A. *mp* *pp*

Ob. 2 *mp* *pp* To C. A.

Cl. 1

f *p*

Tpt. 1/2 *mp* *pp*

E♭ Tpt. *mp* *pp*

Euph. *mf* *pp*

Tba.

Perc. 1 - Tri. *mp* *pp* *mf* *pp*

Perc. 2 - B. D.

Perc. 3 - Glock. *mp* *pp* *mf* *p* *pp*

Perc. 4 - T.-ts

Perc. 5 - Tub. B. *pp* *mf*

Perc. 7 - Vib. *mp* *pp* *mf* *pp*

Gtr. *pp* *mp* *mf*

Hp. *ppp*

Cel.

S. *mp* *f* *mp*

M-S. *mp* *f* *mp*

emp - ty bil - - - ge Black tipped gan - nets spear the sea The grey seal floats a dis -

emp - ty bil - - - ge Black tipped gan - nets spear the sea The grey seal floats a dis - em -

Vln. 1

Vln. 2

Vla.

Vc.

Db.

This musical score is for the piece "The Drops of Salt" by John Williams. It is a vocal duet with a large orchestral accompaniment. The score is written for two vocalists (Soprano and Mezzo-Soprano) and a full orchestra. The orchestration includes woodwinds (Flute, Piccolo, Tenor Recorder, Bass Recorder, Contrabass), percussion (Triangle, Bells, Glockenspiel, Tom-toms, Vibraphone, Gong), strings (Violins I and II, Viola, Violoncello, Double Bass), and piano. The vocal parts have lyrics in English. The score is marked with a first ending bracket (I) at the beginning and end of the piece. The tempo is marked "Piano". The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The score is written for two vocalists (Soprano and Mezzo-Soprano) and a full orchestra. The orchestration includes woodwinds (Flute, Piccolo, Tenor Recorder, Bass Recorder, Contrabass), percussion (Triangle, Bells, Glockenspiel, Tom-toms, Vibraphone, Gong), strings (Violins I and II, Viola, Violoncello, Double Bass), and piano. The vocal parts have lyrics in English. The score is marked with a first ending bracket (I) at the beginning and end of the piece. The tempo is marked "Piano". The key signature is one flat (B-flat major or D minor). The time signature is 4/4.

86

A. Fl.

Fl. 2

Fl. 3

To Picc.

pp

Ten. Rec.

B. Rec.

G. B. Rec.

Cl. 1

pp

Tba.

Perc. 1 - Tri.

Perc. 2 - B. D.

Perc. 3 - Glock.

Perc. 4 - T.-ts

Perc. 7 - Vib.

Gtr.

p

mf

f

mf

p

Hp.

Pno.

(8).....

S.

emp - ty tongue

M-S.

emp - ty tongue

Vln. 1

Vln. 2

Vla.

Vc.

Db.

89

A. Fl.

Ten. Rec.

B. Rec.

G. B. Rec.

Cbsn.

Tba.

Perc. 1 - Tri.

To Timp.

Perc. 2 - B. D.

Perc. 3 - Glock.

To T. D.

Perc. 4 - T.-ts

Perc. 6 - Mar.

Perc. 7 - Vib.

Gtr.

Hp.

Pno.

S.

M.S.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

LINES FROM BRYN WGAN: SONG 1 - GREAT BLASKET

93

Ten. Rec.

To D. Rec.

B. Rec.

G.B. Rec.

Ob. 2

Cor Anglais

Bsn. 1

Cbsn.

Hn. 1/2

B. Tbn.

Tba.

Perc. 2 - B.D.

Perc. 3 - T.D.

Perc. 4 - T.-ts

Perc. 6 - Mar.

Perc. 7 - Vib.

Hp.

Pno.

S.

M-S.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Night roars,

Night, night roars

poco cresc.

(8)

ppp p pp mp mf

mp pp

p pp

p pp

ppp p ppp p

ppp p ppp

ppp p ppp

ppp p ppp

[illegible]

95

Fl. 2

Ten. Rec.

G. B. Rec.

Cbsn.

Tpt. 1/2

E♭ Tpt.

Tba.

Timpani

Perc. 1 - Timp.

Perc. 2 - B. D.

Perc. 4 - T.-ts

Perc. 6 - Mar.

Perc. 7 - Vib.

Hp.

Pno.

(8)

S.

east, night roars

M.S.

night roars

Vln. 1

Vln. 2

Vla.

Vc.

Db.

(p)

[illegible]

[illegible]

104

A. Fl.

Fl. 2

Picc.

Ten. Rec.

D. Rec.

G. B. Rec.

Ob. d'A.

Cl. 1

E♭ Cl.

B. Cl.

Bsn. 1

Cbsn.

Perc. 3 - Glock.

Perc. 6 - Mar.

Perc. 7 - Vib.

S.

M.S.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

your love, and your love lies

your love lies on the strand on the strand

mp

mp

mp

mp

ppp

ppp

arco

ppp

arco

ppp

This page of the musical score, numbered 112, contains the following instruments and parts:

- Woodwinds:** A. Fl., Fl. 2, Ten. Rec., Ob. d'A., C. A., Bsn. 1, Cbsn., Hn. 1/2, Hn. 3/4, Tpt. 1/2, B. Tbn., Tba.
- Percussion:** Perc. 1 - Timp., Perc. 2 - Susp. Cyms (Suspended Cymbals bowed), Perc. 3 - Glock., Perc. 5 - Tub. B., Perc. 6 - Mar., Perc. 7 - Vib.
- Keyboard:** Hp. (Harp), Pno. (Piano).
- Strings:** Vln. 1, Vln. 2, Vla. (Viola), Vc. (Violoncello), Db. (Double Bass).

The score includes various musical notations such as notes, rests, and articulation marks. Dynamic markings like *ppp*, *pp*, *mp*, *f*, and *ff* are used throughout. Performance instructions include "div." (divisi) and "non div." (non divisi). The page is marked with a large "L" in the top left corner.

[illegible]

120

Cbsn.

Tba.

Perc. 1 - Timp.

Perc. 2 - Susp. Cyms

Perc. 3 - T. D.

Perc. 5 - Tub. B.

Perc. 6 - Mar.

Perc. 7 - Vib.

Gtr.

Hp.

Pno.

S.

M-S.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Glockenspiel

p

pp

mp

I will dance with the hare For life sur - ges in my blood

I will dance with the hare For life sur - ges in my blood

SONG 2 - WILD MAN OF THE WOODS

Piú mosso, ♩ = 48

128

Alto Flute

Clarinet in A

Bass Clarinet in B♭

To Roto-l.

Percussion 1 - Timpani

To Xyl.

Percussion 6 - Marimba

Harp

Piano

Piú mosso, ♩ = 48

Violin 1

Violin 2

Viola

Violoncello

Double Bass



133

A. Fl.

Fl. 2

Cl. 1

B. Cl.

Perc. 2 - Crot.

Perc. 3 - Glock.

Perc. 7 - Vib.

Hp.

Pno.

T.

Vc.

N

pp

pp

bowed

p

pp

Motor off

p

pp

p

pp

SWEENEY

p

Am I mad? _____

N

pppp

137

A. Fl.

Fl. 2

Cl. 1

B. Cl.

Perc. 2 - Crot.

Perc. 3 - Glock.

Perc. 7 - Vib.

Hp.

Pno.

T.

B-B.

Vln. 1

Vln. 2

Vla.

Vc.

pp

pp

ppp

ppp

ppp

TRICKSTER

Do I dream my_ fly - ing?_

This is real This is the dream - world_ the o-ther world_ your dream time._

Fly_ with me_

O

O

144

accel.

A. Fl.

Fl. 2

Cl. 1

B. Cl.

Perc. 2 - Crot.

Perc. 3 - Glock.

Perc. 7 - Vib.

Hp.

Pno.

B-B.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

to the far west With on - ly me - mor - ies of what you were be - fore,

mp

mf

p

ppp

pp

poco a poco cresc.

147

A. Fl.

Fl. 2

Cl. 1

E♭ Cl.

B. Cl.

Perc. 2 - Crot.

Perc. 3 - Glock.

Perc. 7 - Vib.

Hp.

Pno.

T.

My feet leave no print up - on the grass. On - ly by

B-B.

Liv - ing a life out of time Mad Swee - ney, mad Swee - ney, Swee - ney

Vln. 1

Vln. 2

Vla.

Vc.

Db.

P

150

A. Fl.

Fl. 2

Picc.

Cl. 1

E♭ Cl.

B. Cl.

Hn. 1/2

Tpt. 1/2

E♭ Tpt.

Euph.

Tba.

Perc. 1 - Timp.

Perc. 2 - Crot.

Perc. 3 - Glock.

Perc. 4 - T.-ts

Perc. 7 - Vib.

Hp.

Pno.

T.

B-B.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

senza sord.

1. senza sord.

To T. D.

Roto-toms

Tenor Drum

Temple Blocks

dew - brush Can you trace my pass - ing

Out a-cross the strick - en corn - fields Bleached by greed

P

154

A. Fl.

Fl. 2

Picc.

Ob. d'A.

C. A.

Cl. 1

Es. Cl.

B. Cl.

Bsn. 1

Cbsn.

Hn. 1/2

Hn. 3/4

Tpt. 1/2

Tbn. 1/2

B. Tbn.

Euph.

Tba.

Perc. 1 - Roto-t.

Perc. 2 - T. D.

Perc. 3 - Glock.

Perc. 4 - T. Bl.

Perc. 5 - Tub. B.

Perc. 6 - Mar.

Perc. 7 - Vib.

Hp.

B-B.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

f *mp* *ff*

f *mp* *ff*

ff

ff

ff

f *mp* *ff*

f *mp* *ff*

mp *mf* *fff*

mp *mf* *fff*

p *mf*

mf

a 2 (senza sord.)

senza sord.

senza sord.

pp *p* *fff*

p *mf* *ff*

p

To Timp.

To Susp. Cym.

To Tri.

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

p *ff*

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

ff

Xylophone

p *ff*

To Mar.

ff

Wait - ing for Par - si - fal to save the Fish - er King And make the waste - land bloom

mf *f* *ff* *ff*

mf *mf* *f* *ff*

mf *mf* *f* *ff*

mf *mf* *f* *ff*

mf *mf* *f* *ff*

161

A. Fl. *ff* *mp*

Fl. 2 *fff* *p* *mf* *mp* *f*

Picc. *ff* *p* *mf*

Ten. Rec. *ff* *p* *mf*

D. Rec. *ff* *p* *mf*

Tr. Rec. *ff* *p* *mf*

Ob. 1 *p* *mf* *mp* *f*

Ob. 2 *p* *mf* *mp* *f*

Cl. 1 *f* *fff*

Bsn. 1 *mp* *mp* *f*

Cbsn. *mp* *f*

Hn. 1/2 *pp* *a 2* *mp* *p* *mf*

Hn. 3/4 *a 4* *pp* *mp* *p* *mf*

Tpt. 1/2 *p* *+2*

E♭ Tpt. *pp* *mp*

Tbn. 1/2 *pp* *mp* *p*

B. Tbn. *pp* *mp* *p*

Euph. *pp* *mp* *p*

Tba. *pp* *mp* *p*

Perc. 1 - Timp. *p*

T. *p* (half whispered) *(sung)*

B.B. *mp*

Vln. 1 *p*

Vln. 2 *p*

Vla. *p* *solo* *tutti (div.)* *mf*

Vc. *p* *tutti (div.)* *mf*

Db. *p*

LINES FROM BRYN WGAN: SONG 2 - WILD MAN OF THE WOODS

43

The musical score is divided into two systems. The first system includes parts for Fl. 2, Picc., Ten. Rec., D. Rec., Tr. Rec., Ob. 1, Ob. 2, Bsn. 1, Cbsn., Hn. 1/2, Hn. 3/4, Tpt. 1/2, Perc. 1 - Timp., Perc. 5 - Tub. B., Perc. 7 - Vib., Gtr., T., B-B., and vocal lines. The second system includes parts for Vln. 1, Vln. 2, Vla., Vc., Db., and vocal lines. The score features complex notation with triplets, slurs, and dynamic markings such as pp, p, mp, and f. A tempo marking of quarter note = 54 is present at the beginning of each system. The lyrics are written below the vocal staves.

170

Ten. Rec.

D. Rec.

Tr. Rec.

Perc. 5 - Tub. B.

Perc. 7 - Vib.

Gtr.

B.B.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Save fair Glen Bol - cain where the mad - men roam Liv - ing up-on Wa - ter cress, up-on Wa ter - cress,

pp

pp

mp

p

mf

p

p

p

p

pp

pp

p

p

[illegible]

189

A. Fl.

ppp

B. Fl.

ppp

Ten. Rec.

ppp

B. Rec.

ppp

G. B. Rec.

ppp

B. Cl.

pp

Hn. 1/2

(pp)

Hn. 3/4

(pp)

Tba.

pp

Perc. 1 - Roto-T.

pp *ppp* *mf* *p*

Perc. 4 - T. Bl.

pp *ppp*

Perc. 6 - Mar.

(tr)

Perc. 7 - Vib.

(ppp)

Gtr.

ppp

Hp.

(p)

Pno.

(8)

T.

p *p*

- ly as a man rips wa - ter cress__ be-neath its__ wa - ters__ The__ spring floats__ on__ rough__ rocks__

Vla.

ppp

Vc.

ppp

Db.

ppp

U

194

A. Fl.

ppp

B. Fl.

ppp

Ten. Rec.

3

B. Rec.

3

G. B. Rec.

3

B. Cl.

6

p

ppp

pp

p

pp

ppp

Hn. 1/2

(pp)

Hn. 3/4

(pp)

Tba.

3

Perc. 1 - Roto-t.

ppp

Perc. 4 - T. Bl.

< p

pp

pp

pp < f

Perc. 6 - Mar.

(tr)

Perc. 7 - Vib.

(ppp)

Gtr.

3

Hp.

(p)

Pno.

(8)

T.

pp

ppp

mp

pp

Green_____green_____dripp - ing_____drip

Vla.

3

Vc.

Db.

V

204

A. Fl.

B. Fl.

Ten. Rec.

B. Rec.

G. B. Rec.

Cl. 1

Hn. 1/2

Tba.

Perc. 1 - Roto-t.

Perc. 3 - Tri.

Perc. 6 - Mar.

Perc. 7 - Vib.

Gtr.

Hp.

Pno.

T.

Vla.

Vc.

Db.

Whif- fling fea - thers drop the geese_ to land in safe - ty in the fox - free un - der growth_

207

A. Fl.

p espress.

B. Fl.

Ten. Rec.

B. Rec.

G. B. Rec.

Cl. 1

ppp

Hn. 1/2

Hn. 3/4

(pp)

Tba.

Perc. 3 - B. D.

Perc. 4 - T. Bl.

mp

To T.-ts

Perc. 6 - Mar.

(tr)

Perc. 7 - Vib.

pp

Gtr.

p

Hp.

Pno.

(s)

T.

B.B.

mf

Damp bot-tom - med on their isl - and in the pool,_____ the tick - ing clock with-in them whis-pers Arc - tic, Arc-tic, Arc - tic,

Vla.

Vc.

Db.

210

A. Fl.

B. Fl.

Ten. Rec.

B. Rec.

G. B. Rec.

Cl. 1

Hn. 1/2

Hn. 3/4

Tba.

Perc. 3 - B. D.

Perc. 6 - Mar.

Perc. 7 - Vib.

Gtr.

Hp.

Pno.

B-B.

Vla.

Vc.

Db.

pp

pp

pp

p

mp

p

pp

mp

p

mp

p

mp

f

pp

solo, sul tasto

Arc - tic But the green man sho-vels wa - ter cress in - to his green mouth He thinks not of goals, on - ly tra - vel A man must eat a

213

W

A. Fl.

pp

B. Fl.

To Fl.

Ten. Rec.

B. Rec.

G. B. Rec.

Cl. 1

pp

To Cl. in B \flat

Hn. 1/2

pp

Tba.

Perc. 3 - B. D.

ff

Perc. 4 - T.-ts

Tam-tams

pp

mf

Perc. 5 - Tub. B.

ppp

To Xyl.

Perc. 6 - Mar.

(tr)

Perc. 7 - Vib.

To Susp. Cyms

Gtr.

Hp.

Pno.

(8)

B-B.

lot of wa - ter cress_ to stay a - live,_ E - ven a mad - man, a mad - man By_ the spring he rants and raves,____

Vla.

Vc.

Db.

$\text{♩} = 96$ ($\text{♩} = \text{♩}$ (quasi Tempo 1))

220

A. Fl. *f*

Fl. 2 *f*

Picc. *pp*

Ten. Rec. *f*

B. Rec. *f*

G. B. Rec. *f* To Tr. Rec.

Ob. 1 *pp*

Cl. 1 *pp* Clarinet in B \flat

E \flat Cl. *f*

Bsn. 1 *pp*

Cbsn. *pp*

Hn. 1/2 *pp* 1.

E \flat Tpt. *pp* con sord.

Tbn. 1/2 *pp* 1. con sord.

Perc. 2 - Crot. *pp* Crotales

Perc. 4 - T. Bl. *f* To T. D.

Perc. 5 - Xyl. *f* To Tub. B.

Perc. 6 - Mar. *pp*

Hp. *pp*

T. *fff*

B-B. *ff*

A sane_____ far -mer pro tect - ing his_____ in -come in his field_____ of win -ter wheat This spring in the fran - - tic tick -ing sum - mer of the Arc -tic, a

$\text{♩} = 96$ ($\text{♩} = \text{♩}$ (quasi Tempo 1))

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *pp*

Vc. *pp*

[illegible]

[illegible]

243

Fl. 2

Ten. Rec.

B. Rec.

G. B. Rec.

E♭ Cl.

B. Cl.

Tba.

Perc. 1 - Timp.

Perc. 3 - Glock.

Perc. 5 - Tub. B.

Perc. 6 - Mar.

Perc. 7 - Vib.

Gtr.

Hp.

Pno.

T.

wa - ter - cress, his bare - feet slip - ping in the shin - gle of the spring He is not a cow,

Vln. 1

Vln. 2

Vla.

Vc.

Db.

246

A. Fl.

Fl. 2

Picc.

Ten. Rec.

B. Rec.

G. B. Rec.

Ob. 1

Ob. 2

Cl. 1

E♭ Cl.

B. Cl.

Bsn. 1

Cbsn.

Tbn. 1/2

B. Tbn.

Euph.

Tba.

Perc. 1 - Timp.

Perc. 4 - T. D.

Perc. 5 - Xyl.

Perc. 6 - Mar.

Gtr.

Hp.

T.

this mad man: too much ve-ge ta-tion makes his sto mach bloat

Vc.

Db.

LINES FROM BRITN VGM: SONG 2 - WILD MAN OF THE WOODS

Bsn. I
Cbsn.
B. Tbn.
Tba.
Perc. 1 - Roto-t.
Perc. 2 - Susp. Cym.
Perc. 3 - Glock.
Perc. 4 - T. Bl.
Perc. 5 - Xyl.
Perc. 6 - Mar.
Perc. 7 - Vib.
Gtr.
Hp.
Pno.
T.
B.B.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

248

To Timp.
To Tri.
cane sticks
To T.-ts
To Tub. B.
Tubular Bells

senza sord.
Timpani

Bel - ching, he flies in - to a near - by oak, crash land-ing in a clat-ter of brok-en twigs
An un - gain - ly bird serv-ing his cold mi - stress

254

A1

rall.

A. Fl.

Fl. 2

Picc.

Ten. Rec.

B. Rec.

G. B. Rec.

Cl. 1

B. Cl.

Tba.

Perc. 1 - Timp.

Perc. 2 - Susp. Cym.

Perc. 3 - Glock.

Perc. 4 - T. Bl.

Perc. 5 - Tub. B.

Perc. 6 - Mar.

Perc. 7 - Vib.

Gtr.

Hp.

Pno.

T.

B.B.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Bass Flute

To Fl.

Flute

To Picc.

Treble Recorder

To B \flat Cl.

Triangle 8" - 1

To B. D.

To S. D.

H. Tam-tams

L.

The spring bub - bles

The geese stir

in a tree

In the heat of a ra - di - a - tor, the farm - er wat - ches te - le - vi - sion

The

A1

rall.

Musical score for "The Wild Goose" by John Williams. The score is written for a large ensemble and includes the following parts:

- Ten. Rec.** (Tenor Recorder): Starts at measure 261, marked "To Sop. Rec.".
- B. Rec.** (Bass Recorder): Starts at measure 261, marked "To D. Rec.".
- Tr. Rec.** (Trumpet Recorder): Starts at measure 261.
- B. Cl.** (Bass Clarinet): Starts at measure 261.
- Tba.** (Tuba): Starts at measure 261.
- Perc. 1 - Timp.** (Timpani): Starts at measure 261.
- Perc. 3 - B. D.** (Bass Drum): Starts at measure 261, marked "Bass Drum".
- Perc. 4 - T.-ts** (Tom-toms): Starts at measure 261, marked "To T. D.".
- Gtr.** (Guitar): Starts at measure 261.
- Hp.** (Harp): Starts at measure 261.
- B.-B.** (Bassoon): Starts at measure 261, marked "wild goose wants noth - ing...".
- Vc.** (Violoncello): Starts at measure 261, marked "rall.".
- Db.** (Double Bass): Starts at measure 261, marked "1 desk".

The score includes various musical notations such as rests, notes, and dynamic markings (e.g., *ppp*, *pp*, *p*, *pppp*). It also features tempo markings (*rall.*) and performance instructions like "take drum sticks" and "attacca".

This page of the musical score is for measures 269 to 272. The tempo is marked "Molto più mosso, ♩ = 80". The instruments and their parts are as follows:

- Alto Flute:** Measures 269-270 are rests. Measure 271 has a triplet of eighth notes (G4, A4, B4) marked *fff*. Measure 272 has a half note (G4) marked *pp*.
- Flute 2:** Measures 269-270 are rests. Measure 271 has a triplet of eighth notes (F4, G4, A4) marked *fff*. Measure 272 has a half note (F4) marked *pp*.
- Piccolo:** Measures 269-270 are rests. Measure 271 has a triplet of eighth notes (G4, A4, B4) marked *fff*. Measure 272 is a rest.
- Sopranino Recorder:** Measures 269-270 are rests. Measure 271 has a half note (G4) marked *ff*, followed by a half note (F4) marked *p*. Measure 272 is a rest.
- Descant Recorder:** Measures 269-270 are rests. Measure 271 has a half note (G4) marked *ff*, followed by a half note (F4) marked *p*. Measure 272 is a rest.
- Treble Recorder:** Measures 269-270 are rests. Measure 271 has a half note (G4) marked *ff*, followed by a half note (F4) marked *p*. Measure 272 has a half note (G4) marked *pp*.
- Oboe 1/2:** Measures 269-270 are rests. Measure 271 has a half note (G4) marked *fff*. Measure 272 is a rest.
- Clarinet 1 in B♭:** Measures 269-270 are rests. Measure 271 has a half note (G4) marked *ff*, followed by a half note (F4) marked *p*. Measure 272 has a half note (G4) marked *f*, followed by a half note (F4) marked *p*.
- Clarinet in E♭:** Measures 269-270 are rests. Measure 271 has a half note (G4) marked *ff*, followed by a half note (F4) marked *p*. Measure 272 has a half note (G4) marked *f*, followed by a half note (F4) marked *p*.
- Bass Clarinet in B♭:** Measures 269-270 are rests. Measure 271 has a half note (G4) marked *ff*, followed by a half note (F4) marked *p*. Measure 272 has a half note (G4) marked *f*, followed by a half note (F4) marked *p*.
- Bassoon 1:** Measures 269-270 are rests. Measure 271 has a half note (G4) marked *fff*. Measure 272 is a rest.
- Contrabassoon:** Measures 269-270 are rests. Measure 271 has a half note (G4) marked *fff*. Measure 272 is a rest.
- Horn 1/2 in F:** Measures 269-270 are rests. Measure 271 has a half note (G4) marked *ffp*, followed by a half note (F4) marked *ff*. Measure 272 has a half note (G4) marked *fff*.
- Horn 3/4 in F:** Measures 269-270 are rests. Measure 271 has a half note (G4) marked *ffp*, followed by a half note (F4) marked *ff*. Measure 272 has a half note (G4) marked *fff*.
- Trumpet 1/2 in B♭:** Measures 269-270 are rests. Measure 271 has a half note (G4) marked *ff*, followed by a half note (F4) marked *ff*. Measure 272 has a half note (G4) marked *pp*, followed by a half note (F4) marked *pp*.
- Trumpet in B♭:** Measures 269-270 are rests. Measure 271 has a half note (G4) marked *ff*, followed by a half note (F4) marked *ff*. Measure 272 has a half note (G4) marked *pp*, followed by a half note (F4) marked *pp*.
- Trumpet 3 in B♭:** Measures 269-270 are rests. Measure 271 has a half note (G4) marked *ff*, followed by a half note (F4) marked *ff*. Measure 272 has a half note (G4) marked *pp*, followed by a half note (F4) marked *pp*.
- Trombone 1/2:** Measures 269-270 are rests. Measure 271 has a half note (G4) marked *ffp*, followed by a half note (F4) marked *ff*. Measure 272 has a half note (G4) marked *fff*.
- Bass Trombone:** Measures 269-270 are rests. Measure 271 has a half note (G4) marked *ffp*, followed by a half note (F4) marked *ff*. Measure 272 has a half note (G4) marked *fff*.
- Euphonium:** Measures 269-270 are rests. Measure 271 has a half note (G4) marked *fff*. Measure 272 is a rest.
- Tuba:** Measures 269-270 are rests. Measure 271 has a half note (G4) marked *fff*. Measure 272 is a rest.
- Percussion 1 - Timpani:** Measures 269-270 are rests. Measure 271 has a half note (G4) marked *fff*. Measure 272 has a half note (G4) marked *fff*.
- Percussion 2 - Suspended Cymbals:** Measures 269-270 are rests. Measure 271 has a half note (G4) marked *ff*. Measure 272 has a half note (G4) marked *ff*.
- Percussion 3 - Bass Drum:** Measures 269-270 are rests. Measure 271 has a half note (G4) marked *ff*. Measure 272 has a half note (G4) marked *f*.
- Percussion 4 - Tenor Drum:** Measures 269-270 are rests. Measure 271 has a half note (G4) marked *ff*. Measure 272 has a half note (G4) marked *f*.
- Percussion 5 - Snare Drum:** Measures 269-270 are rests. Measure 271 has a half note (G4) marked *ff*. Measure 272 has a half note (G4) marked *f*.
- Percussion 7 - Vibraphone:** Measures 269-270 are rests. Measure 271 has a half note (G4) marked *fff*. Measure 272 has a half note (G4) marked *p*.
- Harp:** Measures 269-270 are rests. Measure 271 has a half note (G4) marked *fff*. Measure 272 has a half note (G4) marked *fff*.
- Piano:** Measures 269-270 are rests. Measure 271 has a half note (G4) marked *fff*. Measure 272 has a half note (G4) marked *fff*.
- Violin 1:** Measures 269-270 are rests. Measure 271 has a half note (G4) marked *fff*. Measure 272 has a half note (G4) marked *fff*.
- Violin 2:** Measures 269-270 are rests. Measure 271 has a half note (G4) marked *fff*. Measure 272 has a half note (G4) marked *fff*.
- Viola:** Measures 269-270 are rests. Measure 271 has a half note (G4) marked *fff*. Measure 272 has a half note (G4) marked *pizz.*
- Violoncello:** Measures 269-270 are rests. Measure 271 has a half note (G4) marked *fff*. Measure 272 has a half note (G4) marked *pizz.*
- Double Bass:** Measures 269-270 are rests. Measure 271 has a half note (G4) marked *fff*. Measure 272 has a half note (G4) marked *p*.

[illegible]

300

B. Cl.

Bsn. 1

Cbsn.

Hn. 1/2

Hn. 3/4

Tpt. 1/2

E♭ Tpt.

Tbn. 1/2

B. Tbn.

Euph.

Tba.

Perc. 1 - Glock.

Xyl.

Perc. 2 - & Susp. Cyms

Perc. 3 - B. D.

Perc. 4 - T. D.

Perc. 5 - Tub. B.

Perc. 6 - Mar.

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Timpani

Tam-tams

H.

L.

gliss.

gliss.

gliss.

8^{va}

2^{da}

301

[illegible]

F1

B. Cl. *fp* *ff* *fp* *ff* *fp* *ff*

Bsn. 1 *fp* *ff* *ff* *fp* *ff*

Bsn. 2 Bassoon *fp* *ff* *fp* *ff* *fp* *ff* To Cbsn.

Hn. 1/2 1. *ff*

Tpt. 1/2 1. con sord. *p* *ff*

B. Tbn. *ff* *f* *ff* *p* *ff* *p* *ff*

Euph. con sord. *ff*

Tba. con sord. *ff*

Perc. 1 - Timp. Roto-toms *ff* To Timp.

Perc. 2 - Xyl. *f* *fff* To Crot.

Perc. 4 - T. Bl. *ff* To T. D.

Perc. 5 - T. D. *ff*

Perc. 7 - Vib. *f* *fff*

B-B. *ff* *fff* *fff* *fff*

I am the, I am the, the pi - a - no tun - - - - - er,

F1

Vc. senza sord. pizz. ord. *fff*

Db. senza sord. pizz. ord. *fff*

[illegible]

[illegible]

336

Bsn. 1

Cbsn.

Perc. 2 - Xyl.

Perc. 6 - Mar.

Gtr.

Hp.

B-B.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Each screw, slot cleaned, is teased with - out burr - - - ing

337

338

339

[illegible]

345

Bsn. 1

Cbsn.

Hn. 1/2

Hn. 3/4

Tbn. 1/2

B. Tbn.

Euph.

Tba.

Perc. 2 - Xyl.

Perc. 5 - T. D.

Perc. 6 - Mar.

Gtr.

Hp.

B-B.

my sharp chi-sel I prise a-way. the glued wood-en strips with - out split - ting My work - shop smells of fish and shav - ings

Vln. 1

Vln. 2

Vla.

Vc.

II

349

Hn. 1/2

Hn. 3/4

Tpt. 1/2

senza sord.

Trumpet in B \flat

To E \flat Tpt.

Tbn. 1/2

B. Tbn.

Euph.

Tba.

Perc. 2 - Xyl.

Perc. 5 - T. D.

Perc. 6 - Mar.

Hp.

B.B.

I un-bolt the brass pe - dals, Dis - man - tle the key-board note by___ note,___ lay -

Vln. 1

Vln. 2

Vla.

Vc.

Db.

[illegible]

K1

358

Fl. 1

Fl. 2

Picc.

Cl. 1

E♭ Cl.

Cl. 3

Euph.

Perc. 6 - Mar.

Hp.

Pno.

S.

M.S.

B-B.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

pp

pp

pp

p

p

1 desk div. (con sord.)

K1

(senza tenuto)

screws hold - ing the sound - board to the frame

screws hold - ing the sound - board to the frame

screws hold - ing the sound - board to the frame I am the an - ti - qua-ri - an

364

Fl. 1

Fl. 2

Picc.

Cl. 1

E♭ Cl.

Cl. 3

Euph.

Perc. 6 - Mar.

Hp.

Pno.

S.

M-S.

B-B.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

ex-am-in-ing ma - nu - fac - tur - ing tech - niques, in - ves - ti - gat - ing the strings To re - move a string, To re - move a string, To re - move a string,

370

L1

Fl. 1

Fl. 2

Picc.

Cl. 1

E♭ Cl.

Cl. 3

Tbn. 1/2

B. Tbn.

Euph.

Perc. 6 - Mar.

Hp.

Pno.

S.

M-S.

B-B.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

first slack-en with the tun-ing key, then un - thre - (e)ad . . .

first slack-en with the tun-ing key, then un - thre - (e)ad . . .

first slack-en with the tun-ing key, then un - thre - (e)ad . . . I try an - o - ther...

(solo)

375

Fl. 1

Fl. 2

Picc.

Sop. Rec.

D. Rec.

Cl. 1

E♭ Cl.

Cl. 3

Tbn. 1/2

B. Tbn.

Euph.

Tba.

Perc. 6 - Mar.

Hp.

Pno.

B-B.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

They are in - tran - si-gent The pi - a - no is fo - reign A big-ger span- ner a monk - ey wrench a still - son The key breaks and I skin my

[illegible]

[illegible]

N1

Xylophone

Perc. 2 - Crot.

bowed To Xyl.

pp

ff

Perc. 6 - Mar.

f

ff

Perc. 7 - Vib.

Motor on - medium bowed

pp

Gtr.

fff

Hp.

pp

ff

fff

Pno.

pp

B-B.

Mut - ed strings curl a - bout my limbs, deep' ning as I move down the frame

Vln. 1

mp

fff

Vln. 2

ff

Vla.

mf

ff

fff

Vc.

con sord.

ppp

solo

gli alt. senza sord.

p

mf

tutti (senza sord.) pizz.

ff

fff

Db.

con sord.

ppp

senza sord.

pp

mp

senza sord. pizz.

ff

fff

senza sord. pizz.

fff

[illegible]

01

395

C. A. *p*

B. Cl. *pp*

B. Tbn. *ff* senza sord.

Perc. 2 - Xyl. *ff* *fff*

Perc. 6 - Mar. *ff* *fff*

Gtr. *fff*

Hp. *ff* *fff*

S. *fff* They leap out a - cross the floor

M-S. *fff* They leap. out a - cross the floor

B-B. *fff* I push them in a box. They leap. out a - cross the floor

01

Vln. 1 *fff* tutti pizz.

Vln. 2 *ff* *fff* tutti pizz.

Vla. *mf* *ff* *fff* tutti arco pizz.

Vc. *p* *mf* *ff* *fff* tutti arco pizz.

Db. *fff*

P1

403

Fl. 1

Fl. 2

Picc.

Sop. Rec.

D. Rec.

Tr. Rec.

Ob. 1

C. A.

Cl. 1

Cl. 2
Clarinet in B \flat

B. Cl.

Bsn. 1

Perc. 2 - Xyl.

Perc. 6 - Mar.

Gtr.

Hp.

B-B.

P1

Vln. 1

Vln. 2

Vla.

Vc.

Db.

LINES FROM BRYN WGAN: SONG 3 - ONE STEP AT A TIME

93

LINES FROM BRYN WGAN: SONG 3 - ONE STEP AT A TIME

Q1

406

Fl. 1

Fl. 2

Ob. 1

C. A.

B. Cl.

Bsn. 1

Cbsn.

Hn. 1/2

Hn. 3/4

Tpt. 1/2

E♭ Tpt.

Tbn. 1/2

B. Tbn.

Euph.

Tba.

Perc. 2 - Xyl.

Perc. 3 - Glock.

Perc. 5 - Tub. B.

Perc. 6 - Mar.

Perc. 7 - Vib.

Hp.

Pno.

S.

M-S.

B-B.

Vla.

Vc.

Db.

f, *fff*, *p*, *pp*, *mf*, *con sord.*, *(senza sord.)*, *To Bsn.*, *2 con sord.*, *To Tri.*, *To S. D.*, *Motor off To Xyl.*, *arco*, *8va*

Pi a - no wire can be used for hang - ing

Pi a - no wire can be used for hang - ing

Pi a - no wire can be used for hang - ing

Q1

[illegible]

[illegible]

422

Sop. Rec. *f* *p*

D. Rec. *f* *p*

Tr. Rec. *f* *p*

Ob. I *fff*

C. A. *fff*

E♭ Cl. *fff* *p*

E♭ Cl. *fff* *p*

B. Cl. *fff* *p*

Bsn. I *fff*

Cbsn. *mp* *pp*

Tbn. 1/2 *senza sord.* *fff*

B. Tbn. *senza sord.* *mf*

Euph. *senza sord.* *fff*

Tba. *senza sord.* *fff*

Perc. 1 - Timp. *mf*

Triangle 6" - 2

Perc. 3 - Tri. *f* *p*

Perc. 4 - T.-ts *mf* *pp*

Perc. 5 - Tub. B. *Snare Drum* *fff*

S. *fff*

M-S. *fff*

B-B. *p* *mf* *fff*

But the pia - no would not con - form I

Vln. 1

Vln. 2

Vla.

Vc.

Db. *arco* *ppp* *arco* *ppp*

[illegible]

S1

430

Picc.

Sop. Rec.

D. Rec.

Tr. Rec.

Bsn. 1

Bsn. 2

Perc. 1 - Timp.

S.

fire,___ the fire_____ With the keys,_____ lid,___ books_____

M-S.

fire,___ the fire_____ With the keys,_____ lid,___ books_____

B-B.

_____ With the keys,_____ the keys_____and the ma-ho-ga-ny lid___ And the books___ I have,___ I___ have_____

S1

Vla.

Vc.

Db.

[illegible]

[illegible]

SONG 4 - SOMETHING THAT HAPPENDED JUST SOUTH OF SOLITUDE

452

L'istesso tempo, $\text{♩} = 72$

Alto Flute

p *f* *ff* *mf*

Flute 2

p *f* *ff* *mf*

Piccolo

ff

Sopranino Recorder

mf

Descant Recorder

mf

Treble Recorder

mf

Oboe 1

mf

Cor Anglais

mf

Clarinet 1 in B♭

fp

Bass Clarinet in B♭

fp *f p* *mf*

Bassoon 1

fp

Contrabassoon

fp *f p* *mf*

Percussion 3 - Glockenspiel

f

Percussion 4 - Temple Blocks

mf *f*

Percussion7 - Vibraphone

Vibraphone (Motor off) *mp* To Xyl. Xylophone *mf*

Harp

f

Celesta

mp

Celesta

Violin 1

L'istesso tempo, $\text{♩} = 72$
pizz. *ff* arco *mf*

Violin 2

pizz. *ff* arco *mf*

Viola

pizz. *ff* arco *mf*

Viola

pizz. *ff* arco *mf*

Violoncello

pizz. ord. *ff* arco *mf*

Violoncello

pizz. ord. *ff*

Double Bass

pizz. ord. *ff* arco *mf*

U1

U1

456

A. Fl. *mf*

Fl. 2 *mf*

Picc. *f*

Sop. Rec. *mf*

D. Rec. *mf*

Tr. Rec.

Ob. 1 *mf*

C. A. *mf*

Cl. 1 *f*

E♭ Cl. *f*

B. Cl. *mf*

Bsn. 1 *f*

Cbsn. *mf*

Perc. 3 - Glock.

Perc. 4 - T. Bl.

Perc. 7 - Xyl. *mf* To Vib.

Gtr. *f* (6) = D

Hp. *mf*

Cel. *mf*

Vln. 1 *f* *pp*

Vln. 2 *f* *pp*

Vla. *f* *pp*

Vc. *f* *ff* *pp* arco *pp*

Db. *mp* *f*

pp *mf* *p* *f* *pizz.*

461

A. Fl. *pp* *mf* *pp* *ff* *ff*

Fl. 2 *pp* *mf* *pp* *ff* *ff*

Picc. *ff* *ff*

Sop. Rec. *ff* *mf* 3 6

D. Rec. *ff* 3 3 *p* 6 6 *ff*

Tr. Rec. *mf* *ff* *p* *ff*

Ob. 1 *ff*

C. A. *ff*

Cl. 1 *p* *mf*

E♭ Cl. *p* *mf*

B. Cl. *p f* *ff*

Cbsn. *p f* *ff*

Perc. 4 - T. Bl. *p* 3 *p* *mf* 3 3 3

Perc. 7 - Vib. *mp* Motor on - medium 3 *mf* *f* *ff*

Gtr. *f*

Hp. *f* *f* *ff*

Vln. 1 *p* *f* arco

Vln. 2 *p* *f* arco 3 3

Vla. *f* *p* *f* arco pizz. *f* *ff*

Vc. *f* *p* *f* arco pizz. *f* *ff*

Db. *f* *p* *f* arco pizz. *f* *ff*

V1

A. Fl.

Fl. 2

Picc.

Sop. Rec.

D. Rec.

Tr. Rec.

Ob. I

C. A.

Cl. I

E♭ Cl.

B. Cl.

Bsn. I

Cbsn.

Perc. 3 - Glock.

Perc. 4 - T. Bl.

Perc. 7 - Vib.

Gtr.

Hp.

Cel.

V1

Vln. 1

Vln. 2

Vla.

Vc.

Db.

LINES FROM BRYN GWAN: SONG 4 - SOMETHING THAT HAPPENED JUST SOUTH OF SOLITUDE

105

474

rall.

A. Fl. *mf*

Fl. 2 *mf*

Picc. *mf*

Sop. Rec. *mf* To T. Rec.

D. Rec. *mf* *p*

Tr. Rec.

Ob. 1 *mf*

C. A. *mf* To Ob.

Cl. 1 *mf*

E♭ Cl. *mf*

B. Cl. *mf*

Bsn. 1 *mf*

Cbsn. *mf*

Perc. 3 - Glock. *mf*

Perc. 4 - T. Bl. *mf* *pp*

Perc. 7 - Xyl. *mf* To Vib.

Gtr. *mf* *pp* *mp*

Hp. *mf* *pp*

Cel. *mf*

Vln. 1 *mf* pizz. *pp*

Vln. 2 *pp* arco *mf* pizz. *pp*

Vla. *pp* arco *mf* pizz. *pp* solo arco *pp*

Vc. *pp* arco *mf* pizz. *pp* solo arco sul pont. *mp*

Db. *mf* *pp* *mp* *pizz.* *mp*

[illegible]

486

T. Rec.

D. Rec.

Tr. Rec.

Perc. 6 - Mar.

Gtr.

Hp.

S.

M.S.

Vc.

Db.

X1

X1

— tend- ing, tend - ing, tend - ing those rab - bits, and they're com - ing boun - cing, boun - cing, boun - cing up to the edge of the cage to

— tend - ing, tend-ing, tend - ing those rab - bits, and they're com - ing boun - cing, boun - cing, boun - cing up to the edge of the cage to say

This musical score is for the song "The Rose Tree" from the Broadway musical "The Rosemary and Thyme". It is a full orchestral score with vocal soloists. The score is written for the following instruments and voices:

- Vocal Soloists:** T. Rec. (Tenor), D. Rec. (Dramatist), Tr. Rec. (Trumpet), S. (Soprano), M.S. (Mezzo-Soprano).
- Orchestra:** Perc. 6 - Mar. (Percussion 6 - Maracas), Gtr. (Guitar), Hp. (Harp), Vln. 1 (Violin 1), Vln. 2 (Violin 2), Vla. (Viola), Vc. (Violoncello), Db. (Double Bass).

The score is in 4/4 time and features a key signature of one sharp (F#). The tempo is marked "Moderato". The score includes various musical notations such as notes, rests, accidentals, and dynamic markings (e.g., *f*, *mf*, *pp*, *mp*). The lyrics are written below the vocal staves.

The lyrics for the song are:

say hel-lo, hel-lo, to say hel-lo, hel-lo, hel-lo, hel-lo, hel-lo to you as you bring them their al-fal-fa,

— hel-lo, hel-lo, to say hel-lo, hel-lo, hel-lo, hel-lo to you as you bring them their al-fal-fa, —

504

T. Rec.

D. Rec.

Tr. Rec.

Perc. 6 - Mar.

Gtr.

Hp.

S.

M.S.

Vc.

Db.

Bass Recorder

p

To G. B. Rec.

pp

p

mp

p

mp

p

the wire to pet them an' stroke, 'n' stroke, and stroke their soft, soft, soft

the wire to pet them an' stroke, 'n' stroke, an' stroke their soft, soft, soft

Z1

5/8

A2

T. Rec.

p

B. Rec.

Descant Recorder

p

Tr. Rec.

Great Bass Recorder

p

Perc. 6 - Mar.

mp *p* *ppp* *p* *pp* *pppp*

Gtr.

Hp.

p

S.

p

They love, _____

they love, _____

love, _____

M.S.

p

They love, _____

they love, _____

love, _____

love, _____

A2

Vln. 1

ff *p* *f* *p* *pp* *f* *p* *pp*

Vln. 2

ff *p* *f* *p* *pp* *f* *p* *pp*

Vla.

ff *p* *f* *p* *pp* *f* *p* *pp*

Vc.

p

Db.

524

T. Rec.

D. Rec.

G. B. Rec.

Perc. 6 - Mar.

Vibraphone
Motor on - slow

Perc. 7 - Xyl.

Gtr.

Hp.

S.

M.S.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

B2

mp

they love you they love

mp

they love you they love

B2

tutti

p

tutti

p

tutti (div.)

p

tutti (div.)

p

f

f

f

529

T. Rec.

D. Rec.

G. B. Rec.

Perc. 7 - Vib.

S.

M-S.

Vln. 1

Vln. 2

Vla.

you, _____

you, _____

they love _____

they love _____

pp

pp

532

T. Rec.

D. Rec.

G. B. Rec.

Perc. 7 - Vib.

S.

M-S.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

you, _____ Len - nie, _____ 'cause you look aft - er them. _____ so _____

you, _____ Len - nie, _____ 'cause you look aft - er them. _____ so _____

tutti (ord.) (div.)

p tutti (div.) arco

p tutti arco

p

535

C2

T. Rec.

D. Rec.

G. B. Rec.

Perc. 7 - Vib.

Gtr.

Hp.

S.

M-S.

well.

well.

There is - n't noth - ing that they want.

There is - n't noth - ing that they want.

C2

Vln. 1

Vln. 2

Vla.

Vc.

Db.

539

T. Rec.

D. Rec.

G. B. Rec.

Perc. 7 - Vib.

Gtr.

Hp.

S.

M-S.

Vln. 1

Vln. 2

Vla.

[illegible]

[illegible]

555

Picc. *mf*

T. Rec. *mf*

D. Rec. *mf*

G. B. Rec. *mf*

Cl. 1 *mf*

E♭ Cl. *mf*

Gtr. *mf* *p*

Hp. *mp* *ppp*

S. *mf*

M.S. *mf*

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *pp* *mf*

Vc. *pp* *mf* *p*

Db. *mf* *p* *pp*

Sopranino Recorder

Treble Recorder

-hind you the smoke's ri - sing from the lit - tle stove in the house where George is fry - ing up some ba - con.

solo arco sul pont.

pizz.

solo

567

Picc.

Musical staff for Piccolo (Picc.). It features a treble clef and a key signature of one flat. The staff contains several measures of music, including a triplet of eighth notes marked with a 'p' (piano) dynamic, and a sixteenth-note triplet marked with a 'p' dynamic. The staff is part of a larger orchestral score.

Sop. Rec.

Musical staff for Soprano Recorder (Sop. Rec.). It features a treble clef and a key signature of one flat. The staff contains several measures of music, including a sixteenth-note triplet marked with a 'p' (piano) dynamic, and a sixteenth-note triplet marked with a 'mp' (mezzo-piano) dynamic. The staff is part of a larger orchestral score.

D. Rec.

Musical staff for Descant Recorder (D. Rec.). It features a treble clef and a key signature of one flat. The staff contains several measures of music, including a sixteenth-note triplet marked with a 'p' (piano) dynamic, and a sixteenth-note triplet marked with a 'mp' (mezzo-piano) dynamic. The staff is part of a larger orchestral score.

Tr. Rec.

Musical staff for Treble Recorder (Tr. Rec.). It features a treble clef and a key signature of one flat. The staff contains several measures of music, including a sixteenth-note triplet marked with a 'p' (piano) dynamic, and a sixteenth-note triplet marked with a 'mp' (mezzo-piano) dynamic. The staff is part of a larger orchestral score.

Cl. 1

Musical staff for Clarinet 1 (Cl. 1). It features a treble clef and a key signature of one flat. The staff contains several measures of music, including a triplet of eighth notes marked with a 'p' (piano) dynamic, and a triplet of eighth notes marked with a 'p' dynamic. The staff is part of a larger orchestral score.

E♭ Cl.

Musical staff for E-flat Clarinet (E♭ Cl.). It features a bass clef and a key signature of one flat. The staff contains several measures of music, including a triplet of eighth notes marked with a 'p' (piano) dynamic, and a triplet of eighth notes marked with a 'p' dynamic. The staff is part of a larger orchestral score.

Gtr.

Musical staff for Guitar (Gtr.). It features a treble clef and a key signature of one flat. The staff contains several measures of music, including a triplet of eighth notes marked with a 'p' (piano) dynamic, and a triplet of eighth notes marked with a 'p' dynamic. The staff is part of a larger orchestral score.

Hp.

Musical staff for Harp (Hp.). It features a bass clef and a key signature of one flat. The staff contains several measures of music, including a triplet of eighth notes marked with a 'p' (piano) dynamic, and a triplet of eighth notes marked with a 'p' dynamic. The staff is part of a larger orchestral score.

S.

Musical staff for Soprano (S.). It features a treble clef and a key signature of one flat. The staff contains several measures of music, including a triplet of eighth notes marked with a 'p' (piano) dynamic, and a triplet of eighth notes marked with a 'mf' (mezzo-forte) dynamic. The staff is part of a larger orchestral score.

M.S.

Musical staff for Mezzo-Soprano (M.S.). It features a treble clef and a key signature of one flat. The staff contains several measures of music, including a triplet of eighth notes marked with a 'p' (piano) dynamic, and a triplet of eighth notes marked with a 'mf' (mezzo-forte) dynamic. The staff is part of a larger orchestral score.

Vln. 1

Musical staff for Violin 1 (Vln. 1). It features a treble clef and a key signature of one flat. The staff contains several measures of music, including a triplet of eighth notes marked with a 'p' (piano) dynamic, and a triplet of eighth notes marked with a 'mp' (mezzo-piano) dynamic. The staff is part of a larger orchestral score.

Vln. 2

Musical staff for Violin 2 (Vln. 2). It features a treble clef and a key signature of one flat. The staff contains several measures of music, including a triplet of eighth notes marked with a 'p' (piano) dynamic, and a triplet of eighth notes marked with a 'mp' (mezzo-piano) dynamic. The staff is part of a larger orchestral score.

Vla.

Musical staff for Viola (Vla.). It features a treble clef and a key signature of one flat. The staff contains several measures of music, including a triplet of eighth notes marked with a 'p' (piano) dynamic, and a triplet of eighth notes marked with a 'mp' (mezzo-piano) dynamic. The staff is part of a larger orchestral score.

Vc.

Musical staff for Violoncello (Vc.). It features a bass clef and a key signature of one flat. The staff contains several measures of music, including a triplet of eighth notes marked with a 'p' (piano) dynamic, and a triplet of eighth notes marked with a 'mp' (mezzo-piano) dynamic. The staff is part of a larger orchestral score.

Db.

Musical staff for Double Bass (Db.). It features a bass clef and a key signature of one flat. The staff contains several measures of music, including a triplet of eighth notes marked with a 'p' (piano) dynamic, and a triplet of eighth notes marked with a 'mp' (mezzo-piano) dynamic. The staff is part of a larger orchestral score.

G2

573

Picc.

mp

mf

p

Sop. Rec.

mf

D. Rec.

mf

Tr. Rec.

mf

Cl. 1

mp

mf

p

E♭ Cl.

mp

mf

p

B. Cl.

pp

Bsn. 1

pp

Cbsn.

pp

Perc. 6 - Mar.

p

Gtr.

p

S.

rab - bits...

You'll al - ways be there...

M.S.

rab - bits...

You'll al - ways be there...

G2

Vln. 1

p

mf

pp

Vln. 2

p

mf

pp

Vla.

p

pp

Vc.

pp

pp

pp

Db.

pp

[illegible]

586 ♩ = 48 **attacca**

Fl. 2 *p* *pp*

Sop. Rec. To T. Rec.

D. Rec.

Tr. Rec.

Ob. 1 *p* *pp*

E♭ Cl. To B♭ Cl. *pp*

Cbsn. *p* *fff* *p* *fff* To Bsn

Hn. 1/2 *pp* *fff* *p* *fff*

Hn. 3/4 *pp* *fff* *p* *fff*

Tpt. 1/2 senza sord. *pp* *fff* *p* *fff*

E♭ Tpt. (con sord.) *pp* *fff* *p* *fff*

Tbn. 1/2 (con sord.) *pp* *fff* *p* *fff*

B. Tbn. senza sord. *p* *fff* *p* *fff*

Euph. *pp* *fff* *p* *fff*

Tba. *pp* *fff* *p* *fff*

Perc. 1 - Timp. *pp* *fff* *pp* To Tri.

Perc. 2 - Crot. Bass Drum | *pp* *fff* *p* *fff* To Xyl.

Perc. 3 - Glock. Suspended Cymbals | *pp* *fff* *pp* *fff*

Perc. 4 - T. Bl. *pp* Tam-tams | *pp* *fff* To T. D.

Perc. 6 - Mar. *pp* *fff* *p* *fff*

Perc. 7 - Vib. Xylophone | *pp* *fff* *p* *fff* To Vib..

S. (shouted, relative pitches) *fff* Ain't noth in' gon-na stop. y' now.

M.S. (shouted, relative pitches) *fff* Ain't noth in' gon-na stop. y' now.

Db. arco *p* *fff* *p* *fff* ♩ = 48 **attacca**

SONG 5 - THE JETTY

L'istesso tempo, $\text{♩} = 48$

[illegible]

[illegible]

607

J2

Picc.

3

pp

Ob. 1

mp

Ob. 2

p

Cl. 1

p

E♭ Cl.

Clarinet in B♭

pp

Bsn. 1

pp

Cbsn.

pp

Perc. 1 - Tri.

Perc. 2 - B.D.

Perc. 5 - Tamb.

Perc. 6 - Mar.

Perc. 7 - Vib.

pp

Gtr.

Hp.

T.

mp

I _____ will _____ soar _____ with _____ the auks, _

J2

Vln. 1

Vln. 2

Vla.

Vc.

Db.

611

Ten. Rec. *mp*

Tr. Rec. *mp*

Ob. 1 *mf* *f* *p* *mf*

Ob. 2 *mf* *f*

Cl. 1 *p* *mf*

E♭ Cl.

Bsn. 1 *p* *mp*

Cbsn. *p* *mp* To Cbsn.

Perc. 1 - Tri. *p* 6" - 2

Perc. 5 - Tamb. *p*

Perc. 6 - Mar. *p*

Perc. 7 - Vib. *p*

Gtr. *p*

Hp. *p*

S. *mf* *mp* *mf*
I ___ will dive ___ with the seal
I ___ will soar ___ with the kit-ti-wakes

M-S. *mf*

T. *mf* *mp* *mf*
___ with ___ the seal
I ___ will soar ___ with the kit-ti-wakes

B-B. *mf*
with ___ the seal

Db. *p*

615

To Sop. Rec.

Ten. Rec.

D. Rec.

Tr. Rec.

Ob. 1

Cl. 1

Bsn. 1

Perc. 1 - Tri.

Perc. 3 - Susp. Cyms

Perc. 5 - Tamb.

Perc. 6 - Mar.

Perc. 7 - Vib.

Gtr.

Hp.

S.

M-S.

T.

B-B.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

pp

p

pp

p

pp

pp

mp

mf

f

pp

mp

mp

f

mp

f

p

p

p

p

For my life is this mo - ment

For my life is this mo - ment

K2

Flute

619

Fl. 1 *p*

Fl. 2 *p*

D. Rec. *mf*

Tr. Rec. *mf*

Cl. 1 *f* *p* *f*

Bsn. 1 *p* *mf*

(con sord.)

E♭ Tpt. *p*

Perc. 1 - Tri.

Perc. 3 - Susp. Cyms

Perc. 5 - Tamb. *p*

Perc. 6 - Mar.

Perc. 7 - Vib. *p*

Gtr.

Hp. *mf*

S. *mf*
For my life is in this mo - - -

M-S. *mf*
For my life is in this mo - - -

T. *mf*
For my life is in this mo - - -

B-B. *mf*
For my life is in this mo -

K2

Vln. 1

Vln. 2

Vla.

Vc.

Db.

622

Fl. 1

mf

ff

Fl. 2

mf

ff

Picc.

mp

3

Ob. 1

mf

ff

Ob. 2

mf

ff

Cl. 1

ff

mf

ff

mf

ff

Cl. 2

mf

ff

mf

ff

B. Cl.

Clarinet in B \flat

mf

ff

mf

ff

Bsn. 1

ff

p

mf

ff

mf

ff

Tpt. 1/2

con sord.

mf

ff

E \flat Tpt.

mf

ff

Perc. 1 - Tri.

Perc. 2 - Xyl.

p

Perc. 3 - Susp. Cyms

To B. D.

f

Perc. 5 - Tamb.

Perc. 6 - Mar.

Perc. 7 - Vib.

f

Gtr.

Hp.

S.

ff

f

3

3

3

M-S.

ff

f

3

3

3

T.

ff

f

3

B-B.

ff

f

3

Vln. 1

p

Vln. 2

p

Vla.

p

Vc.

p

Db.

- ment

And

joy

sur - ges,

sur - - ges

in

my

blood

- ment

And

joy

sur - ges,

sur - - ges

in

my

blood

- ment

And

joy

sur - ges,

sur - - ges

in

my

blood

- ment

And

joy

sur - ges,

sur - - ges

in

my

blood

[illegible]

629

Fl. 1 *ff* *mf* *ff* *f* *fff*

Fl. 2 *ff* *p* *ff* *f* *fff*

Picc. *ff* *p* *ff* *f*

Sop. Rec. *ff* *mf* *ff* *f*

D. Rec. *ff* *mf* *ff* *f*

Tr. Rec. *ff* *mf* *ff* *f*

Ob. 1 *ff* *p* *ff*

Ob. 2 *ff* *p* *ff*

Cl. 1 *p* *f* *fff*

Cl. 2 *p* *f* *fff* To Eb Cl.

B. Cl. *f*

Perc. 1 - Tri. 6" - 3 *mp*

Perc. 2 - Xyl.

Perc. 3 - B. D. Sp. Suspended Cymbals *p* *f* To Glock. Lge

Perc. 4 - T. D.

Perc. 5 - Tamb. *mp*

Perc. 6 - Mar. *mf* *ff* *mp*

Perc. 7 - Vib. *f* *mf* *ff*

Gtr.

Hp.

S. *ff* *mf* *ff* life, _____ life _____ sur - - ges _____ in my blood _____

M-S. *ff* *mf* *ff* life, _____ life _____ sur - - ges _____ in my blood _____

T. *ff* *mf* *ff* life, _____ life _____ sur - - ges _____ in my blood _____

B-B. *ff* *mf* *ff* life, _____ life _____ sur - - ges _____ in my blood _____

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vc. *mp*

Db.

This musical score page is for Act II, Scene 2 of Wagner's Der Ring des Nibelungen. It features a large ensemble of instruments and four vocal soloists.

- Instruments:** Flutes 1 & 2, Piccolo, Soprano Recorder, Double Recorder, Trumpet Recorder, Clarinet 1, Bass Clarinet, Horns 1/2, Euphonium, Trombone, Percussion 1-7 (including Triangles, Xylophone, Glockenspiel, Tom-toms, Maracas, Vibraphone), Guitar, Harp, Violins 1 & 2, Viola, Cello, and Double Bass.
- Vocal Soloists:** Siegmund (S.), Sigmund's Mother (M-S.), Mime (T.), and Brunhilde (B-B.).
- Key Musical Elements:**
 - The score begins with a tempo marking of 633 and dynamic markings of *mp* and *p*.
 - A section labeled "M2" appears at the top center and bottom center of the page.
 - Siegmund's vocal line includes lyrics: "I will dive," and "I will sing."
 - Mime's vocal line includes lyrics: "I will sing," "sing with the black bird," and "I will sing."
 - Trombone's vocal line includes lyrics: "I will dive," "I will dive, I will dive," and "I will..."
 - Brunhilde's vocal line includes lyrics: "I will dance with the hare" and "I will dive, with the seal."
- Instrumental Details:**
 - The woodwinds feature complex rhythmic patterns, often marked with slurs and fingerings (e.g., 6, 8, 3).
 - The percussion section includes specific instructions like "Suspended Cymbals Sp. Lge" and "pp" (pianissimo) markings.
 - The strings provide harmonic support, with the double bass part having prominent melodic lines.

[illegible]

6/4 3

Hn. 1/2 *f*

Tpt. 1/2 senza sord. *p poco a poco cresc.* (*mp poco a poco cresc.*)

Euph. *f*

Tba. *p* *f*

Perc. 1 - Tri. 8" - 2 *mf* 8" - 3 *f*

Perc. 2 - Xyl. Glockenspiel *f* To Xylo.

Perc. 3 - Susp. Cyms *pp* *mf* *p* *mf* *p*

Perc. 4 - T. Bl. *f*

Perc. 5 - Tamb. *mf* *f*

Perc. 6 - Mar. *f*

Perc. 7 - Vib. *ff* Motor off - To Tri. *f*

Gtr. *f*

Hp. *f*

S. *ff*
- bird For my life is in this mo - ment

M.S. life is this mo - ment, this mo - ment

T. *ff*
- bird For my life is in this mo - ment

B-B. *ff*
For my life is this mo - ment

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

Db. *f* tutti (pizz.)

[illegible]

655

Sop. Rec.

D. Rec.

Tr. Rec.

Cbsn.

Tba.

Perc. 4 - T. Bl.

Perc. 5 - Tamb.

Perc. 6 - Mar.

Perc. 7 - Tri.

Gtr.

Hp.

S.

M-S.

T.

B-B.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

p *f* *p* *f* *p* *f* *p* *f* *p*

pp

To T.-ts

To S. D.

To Tamb.

To Vib.

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

Be dan - cing lit - tle hare, be dan - cing lit - tle hare, be dan cing, be dan - cing, dan - cing,

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

Be dan - cing lit - tle hare, be dan - cing lit - tle hare, be dan cing, be dan - cing, dan - cing,

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

Be dan - cing lit-tle hare, be dan - cing lit - tle hare, be dan - cing, be dan - cing, dan - cing,

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

Be dan - cing lit-tle hare, be dan - cing lit - tle hare, be dan - cing, be dan - cing, dan - cing,

ppp con sord. div. *ppp* con sord. *ppp* con sord. *ppp* con sord. *ppp* con sord. arco *mf* *ppp* con sord. *p* *ppp*

poco rall. . .

[illegible]

R2

680

Sop. Rec.

D. Rec.

Tr. Rec.

Ob. d'A.

B. Cl.

Bsn. 1

Cbsn.

pp

ppp

Perc. 3 - Glock.

Perc. 6 - Mar.

Perc. 7 - Vib.

Hp.

Pno.

pp

ff

To B. D.

S.

M-S.

T.

B-B.

mp

f

mf

p

be dan - cing, dan - - cing, be dan - cing, dan - cing,

be dan - cing, dan - - cing, be dan - cing lit-tle hare,

be dan - cing, dan - cing, be dan - cing lit-tle

be dan - cing, dan - cing, be dan - cing, dan - cing,

R2

Vln. 1

Vln. 2

Vla.

mf

pp < mf pp

mf

pp < mf pp

mf

pp < mf pp

mf

pp < mf pp

684

To T. Rec.

Tenor Recorder

Sop. Rec.

D. Rec.

Tr. Rec.

Ob. d'A.

Bsn. 1

Cbsn.

Suspended Cymbals

Perc. 2 - Susp. Cyms

Perc. 3 - Glock.

Perc. 4 - T. D.

Hp.

Pno.

S.

M.S.

T.

B.B.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Sp.

Bass Drum

pp

f

mf

p

f

pp

f

mf

p

pp

mf

mp

p

f

pp

con sord.

pppp

(arco)

pp

be dan - cing

lit - tle hare,

on the hill - side,

lit - tle hare,

dan - cing,

on the hill - side,

hare,

when the sun shines

on the hill - side,

be dan - cing,

dan - cing,

on the hill - side,

pp

mf

mp

p

f

mf

mp

p

f

mf

mp

p

f

pp

pppp

pp

689

Fl. 2

T. Rec.

D. Rec.

Tr. Rec.

Ob. d'A.

B. Cl.

Bsn. 1

Cbsn.

Hp.

Pno.

S.

M-S.

T.

B-B.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

dan - - - cing,____

'an - cing,____

'an - cing,____

be dan - cing,____

Be dan - cing____ lit - tle.____

Be dan - cing____ lit - tle.____

Be dan - cing____ lit - tle.____

Be dan - cing____ lit - tle.____

solo

solo

solo

solo

tutti con sord.

tutti con sord.

S2

S2

[illegible]

[illegible]

704

T2

Ten. Rec.

Tr. Rec.

Bsn. 1

Cbsn.

To Bsn.

Hn. 1/2

Hn. 3/4

Tba.

pppp

Perc. 7 - Vib.

Gtr.

Hp.

T2

Vla.

Vc.

solo con sord.
arco

p

solo con sord.
arco

p

Db.

[illegible]

[illegible]

==

756

Fl. 2

Hn. 1/2

Perc. 2 - Crot.

Perc. 3 - Glock.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Z2

pp

pppp

mp

pppp

IAN MORGAN-WILLIAMS

THREE LOVE SONGS

for

2 sopranos and 2 violins

2008

Performance Note

Ideally, for the first and third songs the performers should stand in the following configuration:

Sop. 2 Sop. 1 Vln 1 Vln 2

For the second song they should stand as follows:

Vln 1 Sop. 1 Sop. 2 Vln 2

If it is impractical to move between the songs, then the performers should stand throughout as for the first and third songs.

Ian Morgan-Williams

IAN MORGAN-WILLIAMS

THREE LOVE SONGS

FOR

2 SOPRANOS AND 2 VIOLINS

SHE WALKS IN BEAUTY

- GEORGE GORDON, LORD BYRON -

A SONG OF A YOUNG LADY TO HER ANCIENT LOVER

- JOHN WILMOT, EARL OF ROCHESTER -

LOVE IS LOVE

- SIR EDWARD DYER -

She Walks in Beauty

She walks in beauty, like the night
 Of cloudless climes and starry skies;
 And all that's best of dark and bright
 Meet in her aspect and her eyes:
 Thus mellowed to that tender light
 Which heaven to gaudy day denies.

One shade the more, one ray the less,
 Had half impaired the nameless grace
 Which waves in every raven tress,
 Or softly lightens o'er her face;
 Where thoughts serenely sweet express
 How pure, how dear their dwelling-place.

And on that cheek, and o'er that brow,
 So soft, so calm, yet eloquent,
 The smiles that win, the tints that glow,
 But tell of days in goodness spent,
 A mind at peace with all below,
 A heart whose love is innocent!

George Gordon, Lord Byron
 (1788 - 1824)

Love is Love

The lowest trees have tops, the ant her gall,
 The fly her spleen, the little spark his heat:
 The slender hairs cast shadows, though but small,
 And bees have stings, although they be not great;
 Seas have their source, and so have shallow springs;
 And love is love, in beggars and in kings.

Where waters smoothest run, there deepest are the fords,
 The dial stirs, yet none perceives it move;
 The firmest faith is found in fewest words,
 The turtles do not sing, and yet they love;
 True hearts have ears and eyes, no tongues to speak;
 They hear and see, and sigh, and then they break.

Sir Edward Dyer
 (ca. 1543 - 1607)

A Song of a Young Lady to Her Ancient Lover

Ancient person, for whom I
 All the flattering youth defy,
 Long be it ere thou grow old,
 Aching, shaking, crazy, cold;
 But still continue as thou art,
 Ancient person of my heart.

On thy withered lips and dry,
 Which like barren furrows lie,
 Brooding kisses I will pour
 Shall thy youthful heat restore
 (Such kind showers in autumn fall,
 And a second spring recall);
 Nor from thee will ever part,
 Ancient person of my heart.

Thy nobler part, which but to name
 In our sex would be counted shame,
 By age's frozen grasp possessed,
 From his ice shall be released,
 And soothed by my reviving hand,
 In former warmth and vigor stand.
 All a lover's wish can reach
 For thy joy my love shall teach,
 And for thy pleasure shall improve
 All that art can add to love.
 Yet still I love thee without art,
 Ancient person of my heart.

John Wilmot, Earl of Rochester
 (1647 - 1680)

THREE LOVE SONGS

1 - SHE WALKS IN BEAUTY

GEORGE GORDON, LORD BYRON

IAN MORGAN-WILLIAMS

$\text{♩} = 52$

Soprano 1

Soprano 2

Violin 1

Violin 2

p *pp* *sim.* *V*

S. 1

S. 2

Vln. 1

Vln. 2

p *mf* *pp* *3*

She walks in beau - ty, _____ like the _____

7

S. 1

— night Of cloud - less climes and star - - -

S. 2

— night Of cloud - less climes and star - - -

Vln. 1

Vln. 2

mf

10

S. 1

- ry _____ skies; _____ And all that's best of

S. 2

- ry _____ skies; _____ And all that's best of

Vln. 1

Vln. 2

mf

13

S. 1

dark__ and bright__ Meet__ in her a - spect__ and her

S. 2

dark__ and bright__ Meet__ in her a - spect__ and her

Vln. 1

IV

I

Vln. 2

II

16

S. 1

eyes:

S. 2

eyes:

Vln. 1

pp

II

f

Vln. 2

pp

II

f

19

S. 1 *p* Thus mel - lowed to that

S. 2 *p* Thus mel - lowed to that

Vln. 1 *mf* *mp* *pp* *IV*

Vln. 2 *mf* *mp* *pp*

21

S. 1 tend - er light Which heav'n to gau-dy day den-ies.

S. 2 tend - er light Which heav'n to gau-dy day den-ies.

Vln. 1 *pizz.* *mf* *f* *mp*

Vln. 2 *pizz.* *mf* *f* *mp*

rall.

24

Vln. 1 *mp* *f* *arco*

Vln. 2 *mp* *f* *arco*

$\text{♩} = 36$

27 *pp*

S. 1

One shade the more, one ray the less, Had half im -

S. 2

One shade the more, one ray the less, Had half im -

Vln. 1

pp *mp* *pp* pizz. arco

Vln. 2

pp *mp* *pp* pizz. arco

30

S. 1

paired the name - less grace Which waves in

S. 2

paired the name - less grace Which waves in

Vln. 1

Vln. 2

poco rall. ♩ = 32

33 *mp* *pp*

S. 1 ev - 'ry ra - ven tress, Or soft - ly light - ens o'er her

S. 2 ev - 'ry ra - ven tress, Or soft - ly light - ens o'er her

Vln. 1 *mp* *pp*

Vln. 2 *mp* *pp* 3

36 *p*

S. 1 face; Where thoughts se - rene - ly sweet ex - press How

S. 2 face; Where thoughts se - rene - ly sweet ex - press How

Vln. 1 3 3 3

Vln. 2

39 *mf*

S. 1 pure, how dear their dwell ing - place.

S. 2 pure, how dear their dwell ing - place.

Vln. 1 *mf*

Vln. 2 *mf* *mp*

42 *mp* *p*

Vln. 1 *p*

Vln. 2 *p*

45 *p*

S. 1 And on that cheek, and oe'r that

S. 2 And on that cheek, and oe'r that

Vln. 1 pizz. arco *mf* *p* *pp*

Vln. 2 pizz. arco *mf* *p* *pp*

48 *pp*

S. 1
brow, _____ So soft, so calm, yet

S. 2
brow, _____ So soft, so calm, yet

Vln. 1
ppp

Vln. 2
ppp

51 *p*

S. 1
e - lo quent, _____ The smiles that win, _____ the tints that

S. 2
e - lo quent, _____ The smiles that win, _____ the tints that

55 *pp*

S. 1
glow, _____ But tell of days_ in good - ness_

S. 2
glow, _____ But tell of days_ in good - ness_

Vln. 1
pp

Vln. 2
pp III IV

59

S. 1

spent, _____

S. 2

spent, _____

Vln. 1

Vln. 2

p

p

pp

pp

61

S. 1

mind at peace with all _____ be - low, A heart whose love is

S. 2

mind at peace with all _____ be - low, A heart whose love is

Vln. 1

Vln. 2

mp

mp

ppp

pppp

ppp

pppp

64

S. 1

in-no cent!___

A heart whose love___ is___

S. 2

in-no cent!___

A heart whose love___ is___

Vln. 1

Vln. 2

mp

p

pp

rall. ♩ = 26

67

S. 1

in - no - cent!_____

S. 2

in - no - cent!_____

Vln. 1

Vln. 2

pp

ppp

p

ppp

p

niente

niente

2 - A SONG OF A YOUNG LADY TO HER ANCIENT LOVER

JOHN WILMOT, EARL OF ROCHESTER

IAN MORGAN-WILLIAMS

$\text{♩} = 120$ (sempre $\text{♩} = \text{♩}$)

Soprano 1

Soprano 2

Violin 1

Violin 2

ff

ff

4

S. 2

ff

An-cient per - son, _____

Vln. 1

Vln. 2

7 *ff*

S. 1 An - - - - - cient per -

S. 2 an - cient per - son, _____

Vln. 1

Vln. 2

10

S. 1 - son, _____ an - - - - - cient _____

S. 2 an - - - - - cient, an - - - - - cient per - son, _____ for

Vln. 1

Vln. 2

13

S. 1

per - son,

S. 2

whom I All the flat - ter - ring youth de - fy,

Vln. 1

Vln. 2

15

mf

S. 1

an - cient, an - - cient,

mf

S. 2

for whom, for whom I, for whom I All,

Vln. 1

mf

Vln. 2

mf

17

S. 1
an - - cient, an - - cient — per - per - son,

S. 2
All the flat - ter - ring, all the flat -

Vln. 1
II
I II
I

Vln. 2

19

S. 1
for whom I All —

S. 2
ter - ring, for whom All the, the flat -

Vln. 1
II
I II
I

Vln. 2

21

S. 1

the flat - 'ring youth de - fy,

S. 2

'ring, flat - 'ring youth, the flat - 'ring, the youth, the youth_ de -

Vln. 1

II
I

Vln. 2

ff

24

S. 1

Long

S. 2

- fy, _____

Vln. 1

ff

Vln. 2

ff

28

S. 1

be it____ ere____ thou grow____ old,

S. 2

Long be it____ ere____ thou grow____ old,

Vln. 1

Vln. 2

32

S. 1

Ach - - ing, shak -

S. 2

Ach - - ing, shak -

Vln. 1

Vln. 2

35

S. 1

ing, cra - zy, cra -

S. 2

ing, cra -

Vln. 1

Vln. 2

37

S. 1

- zy, cold;

S. 2

- zy, cold;

Vln. 1

Vln. 2

40

Vln. 1

Vln. 2

poco rit.

45

pp

S. 1

But still con - ti - nue as thou art, _____ An - cient

S. 2

But still con - ti - nue as thou art, _____ An - cient

Vln. 1

Vln. 2

A tempo

48

f

S. 1

per - son _____ of my heart. _____

S. 2

per - son _____ of my _____ heart. _____

Vln. 1

pp

con sord.

Vln. 2

p

pp

52

Vln. 1

Vln. 2

pp

55

S. 1

S. 2

Vln. 1

Vln. 2

pp *mp*

pp *mp*

pp

On thy wi - thered lips

On thy wi- thered

58

S. 1

S. 2

Vln. 1

Vln. 2

pp

and dry, Which

lips and dry, Which

61

S. 1

like bar- ren fur- rows lie,

S. 2

like bar- ren fur- rows lie,

Vln. 1

pp *f*

Vln. 2

61

64

S. 1

Brood - ing kiss - es

S. 2

Brood - ing kiss - es

Vln. 1

mf *p* *pp*

Vln. 2

f *p* *pp*

64

67

S. 1 *f*
I will pour_ Shall thy_ youth - ful heat_ re - store_

S. 2
I will pour_ Shall thy youth - ful heat_ re - -

Vln. 1 *f*

Vln. 2 *f*

71

S. 1
_ (Such kind show'rs_ in_ au - - tumn

S. 2 *f*
store (Such kind show'rs_ in au - - tumn_

Vln. 1 *f*

Vln. 2 *f*

75

S. 1 *ff*

— fall, And a se - cond spring re - call);

S. 2 *ff*

— fall, And a se - cond spring re - call);

Vln. 1 *ff*

Vln. 2 *ff*

77

S. 1 *p*

Nor from thee will e - ver part,

S. 2 *p*

Nor from thee will e - ver part,

Vln. 1 *pp* *p* senza sord. pizz.

Vln. 2 *pp* *p* senza sord. pizz.

poco rit. A tempo

79

S. 1

An - cient per - son of my heart.

S. 2

An - cient per - son of my heart.

Vln. 1

Vln. 2

81

Vln. 1

f

pp

sul tasto

Vln. 2

f

pp

sul tasto

85

Vln. 1

mp

ff

Vln. 2

ff

fff

89

Vln. 1

fff

fff

Vln. 2

fff

93 *f*

S. 1

Thy no - bler pa, pa, pa - (a)rt,

S. 2

Thy no - bler pa, pa, pa - (a)rt,

96 *ff*

S. 1

Thy no - bler part,

S. 2

Thy no - bler part,

100 *f*

S. 1

which but to name In our sex

S. 2

which but to name In our se, ss - ex

103 *mf* *fff*

S. 1

would be count - ed sh, sh, sh - ame,

S. 2

would be count - ed shame,

105

ff

S. 1 By ag - e's

S. 2

Vln. 1 (pizz.) *fff*

Vln. 2 (pizz.) *fff* arco con sord. *pp*

108

S. 1 fro - - zen grasp pos

S. 2 *f* By ag - e's, by ag - e's, ag - e's fro -

Vln. 1 arco *pp* *mp* 8^{va}

Vln. 2 *mf* *f*

110

p

S. 1

- sessed, _____ From _____ his ice _____

S. 2

- zen grasp pos - - sessed, _____ From his ice, _____

p

Vln. 1

(8)

pp

Vln. 2

p *f* *p*

113

f

S. 1

_____ shall be re - leased, _____

S. 2

mf

_____ from his ice _____ shall be re - -

Vln. 1

(8)

mp

Vln. 2

3 3 3 3

115

S. 1 *pp*
And soothed by my_____ re -

S. 2 *ff* *pp*
- leased,_____ And soothed by my_____

Vln. 1 *pp*

Vln. 2 *ff* *p* *ff* *p* *pp*

119

S. 1 *mp*
viv - ing_____ hand,_____ In for - mer warmth_____

S. 2 *mp*
_____ re - viv - ing hand,_____ In for - mer warmth_____

Vln. 1 II

Vln. 2

123

mf *ff*

S. 1 and vi - gor stand.

S. 2 and vi - gor, vi - gor stand.

Vln. 1 pizz. *ff* senza sord. pizz. *ff*

Vln. 2 *ff*

126

f *mf*

S. 1 All a lov - er's wish can reach For thy

S. 2 All a lov - er's wish can reach

Vln. 1 arco

Vln. 2 arco

128

S. 1

joy - - - - - oy - - - - - my

S. 2

For - - - - - thy joy, - - - - - thy joy, - - - - - thy joy, - - - - - for thy joy - - - - - my

Vln. 1

pizz. arco *p* *ff*

Vln. 2

130

S. 1

love shall teach, - - - - - And

S. 2

love shall - - - - - teach, - - - - - shall teach, - - - - - And

Vln. 1

pizz. arco

Vln. 2

pizz.

133

S. 1
for thy plea - - sure shall

S. 2
for thy plea - sure, and for thy plea

Vln. 1
f

Vln. 2
f

135

S. 1
im - prove

S. 2
- sure, and for thy plea sure shall im -

Vln. 1

Vln. 2
arco

137

S. 1 All that art can add to

S. 2 prove All that art can add

Vln. 1

Vln. 2

pizz.

139

S. 1 love.

S. 2 to love.

Vln. 1 arco

Vln. 2 pizz.

ff

arco

pizz.

arco

ff

141

mp

S. 1

vuh!

mp

S. 2

vuh!

pizz.

ord.

Vln. 1

f

pizz.

ord.

Vln. 2

f

arco

p

144

p

S. 1

Yet still I love thee

p

S. 2

Yet still I love thee

con sord.
arco

Vln. 1

p

Vln. 2

mf

147

S. 1

with - out art,

S. 2

with - out art,

Vln. 1

p

Vln. 2

con sord.

p

150

S. 1

An - cient per - son,

S. 2

An - cient per - son,

Vln. 1

p

Vln. 2

pp

153

mp *pp*

S. 1

an - cient per - son, an - cient

S. 2

an - cient per - son, an - cient per

Vln. 1

p

Vln. 2

157

S. 1

per - son of my

S. 2

son of my

Vln. 1

p

Vln. 2

161

S. 1

heart.

S. 2

heart.

Vln. 1

ppp

Vln. 2

ppp

165

S. 1

S. 2

Vln. 1

Vln. 2

3 - LOVE IS LOVE

SIR EDWARD DYER

IAN MORGAN-WILLIAMS

$\text{♩} = 56$

Soprano 1

Soprano 2

Violin 1

con sord.
pp (sempre)

Violin 2

con sord.
pp (sempre)

5

S. 1

p

The low est___ trees have

S. 2

p

The___ low-est trees have

Vln. 1

Vln. 2

9

S. 1

tops, the ant her gall, _____

S. 2

_____ tops, the ant her gall, _____

Vln. 1

Vln. 2

12 *mf*

S. 1

The fly her spleen, the lit - tle spark his heat: _____

S. 2

The fly her spleen, the lit-tle spark his heat: _____

Vln. 1

Vln. 2

15 *p*

S. 1 *p*
The — slen - der hairs cast sha - dows, though but

S. 2 *p*
The slen - der hairs_ cast sha - dows, — though but_

Vln. 1

Vln. 2

Detailed description: This block contains the musical notation for measures 15 through 17. Soprano 1 (S. 1) and Soprano 2 (S. 2) have vocal lines with lyrics. S. 1's lyrics are "The — slen - der hairs cast sha - dows, though but". S. 2's lyrics are "The slen - der hairs_ cast sha - dows, — though but_". Both vocal parts start with a piano (*p*) dynamic. Violin 1 (Vln. 1) and Violin 2 (Vln. 2) provide instrumental accompaniment. Vln. 1 features several triplet figures and slurs. Vln. 2 has a more sustained line with some triplet patterns. The key signature has one sharp (F#).

18

S. 1
small, — And bees have stings, — al - though they

S. 2
small, — And bees have stings, — al-though they be —

Vln. 1

Vln. 2 *mp*

mp

Detailed description: This block contains the musical notation for measures 18 through 20. Soprano 1 (S. 1) and Soprano 2 (S. 2) continue their vocal lines with lyrics. S. 1's lyrics are "small, — And bees have stings, — al - though they". S. 2's lyrics are "small, — And bees have stings, — al-though they be —". Violin 1 (Vln. 1) and Violin 2 (Vln. 2) continue their accompaniment. Vln. 1 has a triplet in measure 18. Vln. 2 has a triplet in measure 20. The dynamic *mp* (mezzo-piano) is indicated for Vln. 2 in measure 20 and below the staff in measure 20.

20 *mf*

S. 1
be not great;

S. 2
not great;

Vln. 1
pp

Vln. 2
pp (sempre)

23 *p*

S. 1
Seas have their source,

S. 2
Seas have their source,

Vln. 1
ancora pp
mp +

Vln. 2

26

S. 1

and_____ so_____ have shal - - low_____ springs;_____

S. 2

and so have shal - low_____ springs;

Vln. 1

mp *pp* *pp*

Vln. 2

3 3

Detailed description: This block contains the musical notation for measures 26 and 27. Soprano 1 (S. 1) and Soprano 2 (S. 2) have vocal lines with lyrics. S. 1's lyrics are "and_____ so_____ have shal - - low_____ springs;_____". S. 2's lyrics are "and so have shal - low_____ springs;". Violin 1 (Vln. 1) and Violin 2 (Vln. 2) provide instrumental accompaniment. Vln. 1 features a melodic line with triplets and dynamic markings of *mp* and *pp*. Vln. 2 has a lower melodic line with triplets. The measures are connected by a brace on the left.

28

S. 1

And love is love,_____ and love_____ is_____

S. 2

And love is love,_____ and_____ love_____ is_____

Vln. 1

mp *pp* pizz.

Vln. 2

pizz. *mp*

Detailed description: This block contains the musical notation for measures 28 and 29. Soprano 1 (S. 1) and Soprano 2 (S. 2) have vocal lines with lyrics. S. 1's lyrics are "And love is love,_____ and love_____ is_____". S. 2's lyrics are "And love is love,_____ and_____ love_____ is_____". Violin 1 (Vln. 1) and Violin 2 (Vln. 2) provide instrumental accompaniment. Vln. 1 features a melodic line with triplets, dynamic markings of *mp* and *pp*, and a section marked "pizz.". Vln. 2 has a lower melodic line with a "pizz." marking and a dynamic marking of *mp*. The measures are connected by a brace on the left.

31

S. 1 *f* 3 3

love, in beg- gars and in kings.

S. 2 *f*

love, in beg- gars and in kings.

Vln. 1 *p* *mf* *p* *f* *mp* 3 3 3 3

Vln. 2 arco

Detailed description: This system contains measures 31, 32, and 33. Soprano 1 (S. 1) and Soprano 2 (S. 2) have vocal lines with lyrics. S. 1 has a forte (f) dynamic and triplet markings. S. 2 also has a forte (f) dynamic. Violin 1 (Vln. 1) has a piano (p) dynamic in measure 31, mezzo-forte (mf) and piano (p) in measure 32, and forte (f) and mezzo-piano (mp) in measure 33, with triplet markings. Violin 2 (Vln. 2) is marked 'arco' and has a forte (f) dynamic in measure 33. The key signature has one sharp (F#).

34

Vln. 1 *f*

Vln. 2 *f* *mp* *f*

Detailed description: This system contains measures 34, 35, and 36. Violin 1 (Vln. 1) has a forte (f) dynamic. Violin 2 (Vln. 2) has forte (f) dynamics in measures 34 and 36, and mezzo-piano (mp) in measure 35. The key signature has one sharp (F#).

37

Vln. 1 3 3 *ff*

Vln. 2 *mp* *f* *mp*

Detailed description: This system contains measures 37, 38, and 39. Violin 1 (Vln. 1) has mezzo-piano (mp) dynamics in measures 37 and 38, and fortissimo (ff) in measure 39, with triplet markings. Violin 2 (Vln. 2) has mezzo-piano (mp) dynamics in measures 37 and 39, and forte (f) in measure 38. The key signature has one sharp (F#).

40

pp

S. 1

Where wa - ters smooth - - -

S. 2

pp

Where wa - ters smooth - - - est

Vln. 1

arco

pp (*sempre*)

Vln. 2

f

pp (*sempre*)

43

S. 1

- est run, there deep - est are the fords,

S. 2

run, there deep - est are the fords,

Vln. 1

Vln. 2

46 *p*

S. 1
The di-al stirs, yet none per-ceives it move;—

S. 2
The di-al stirs, yet none per-ceives it move;—

Vln. 1

Vln. 2

pp

49 *pp*

S. 1
The firm - est faith is found in few - est words,

S. 2
The firm - est faith is found in few - est words,—

Vln. 1

Vln. 2

pp

53

Vln. 1
pizz arco

Vln. 2
pizz arco

pp

IV

58 *pp*

S. 1 The tur - tles do not sing, _____ and yet they

S. 2 *pp* The tur - tles do not sing, _____ and yet they love,

Vln. 1 pizz *ppp* IV *pp*

Vln. 2 *ppp* *espressivo* 5

61 *mf* *pp*

S. 1 love; _____

S. 2 *mf* *pp* yet they love; _____

Vln. 1 *p* *mp* *mf* *f*

Vln. 2 *mf* *pp*

65

mp *f*

S. 1
True_ hearts_ have ears_

S. 2
True_ hearts_ have ears_ and_ eyes, _

Vln. 1
arco
ff *pp*

Vln. 2
mp

68

mf

S. 1
and_ eyes, no tongues_ to speak; _

S. 2
_ no tongues_ to speak; _

Vln. 1
p *mf* *p* pizz.

Vln. 2
p *mf* *ppp* (sempre)

71

S. 1

pp

True_____ hearts_____

S. 2

pp

True hearts_____

Vln. 1

arco

ppp (sempre)

Vln. 2

75

S. 1

_____ have_____ ears and eyes,_____ no tongues

S. 2

_____ have ears and_____ eyes, no tongues_____

Vln. 1

Vln. 2

78 *mp*

S. 1
— to speak; They hear and see, and sigh, —

S. 2
to speak; — They hear and see, and sigh, —

Vln. 1

Vln. 2

Detailed description: This block contains measures 78-80. Soprano 1 (S. 1) and Soprano 2 (S. 2) have vocal lines with lyrics. S. 1's lyrics are "— to speak; They hear and see, and sigh, —". S. 2's lyrics are "to speak; — They hear and see, and sigh, —". Violin 1 (Vln. 1) plays a melodic line with triplets and a crescendo leading to a *mp* dynamic. Violin 2 (Vln. 2) plays a rhythmic accompaniment with eighth notes and a crescendo.

81 *f*

S. 1
— and then they break, —

S. 2
— and then they break, —

Vln. 1

Vln. 2

Detailed description: This block contains measures 81-84. Soprano 1 (S. 1) and Soprano 2 (S. 2) have vocal lines with lyrics. S. 1's lyrics are "— and then they break, —". S. 2's lyrics are "— and then they break, —". Violin 1 (Vln. 1) plays a melodic line with triplets and a crescendo leading to a *f* dynamic. Violin 2 (Vln. 2) plays a rhythmic accompaniment with eighth notes and a crescendo.

85

S. 1 *p* *pp*

and_ then_ they break.

S. 2 *p* *pp*

and_ then_ they break.

Vln. 1 *pp* *ppp*

Vln. 2

88

Vln. 1

Vln. 2

(senza rall.)

91

Vln. 1

Vln. 2