

INTERSECTING INFLUENCES:
FINDING COMPOSITIONAL UNITY ACROSS
DIFFERENT MUSICAL SPACES

Volume 2 of 2: Portfolio of Scores

By Timothy Johnston

Presented in fulfilment of the requirements for the degree of Doctor of
Philosophy in Music (Composition) at Cardiff University School of Music, 2023

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Approximate durations given

List of Included Recordings/Media

1. Facebook Snapshots (studio/acousmatic recording, produced by Timothy Johnston)
2. Gone (live concert recording, performed by Tom Clough, Elizabeth May, Nancy Johnson, and Inbar Vernia at Ty Cerdd, Cardiff, 23rd April 2023)
3. Contredanse (studio recording, performed by Joanna Cackett)
4. Bright-Shadow (studio recording, performed by Grégoire Blanc and Timothy Johnston)
5. Hob (studio recording, performed by George Barton)
6. The Bat, the Cormorant & the Bramble Bush (workshop recording, performed by The Hermes Experiment at the University of Plymouth, 6th January 2022)
7. Imagined Engines (studio recording, performed and produced by Timothy Johnston)
8. Nocturne (studio recording, performed by Rob Harbron)
9. Trio (workshop recording, performed by The Riot Ensemble)
10. John Thomas Rejigged (studio recording, performed by Patrick Rimes, Shirley Smart, Rob Harbron, and Timothy Johnston)

APPENDIX

Remaining tracks from *Green Grow the Rushes* (studio album, performed by Fay Hield, Patrick Rimes, Rob Harbron, Shirley Smart, and Timothy Johnston)

- i. Scarborough Fair
- ii. Green Grow the Rushes
- iii. Y Sguthan
- iv. Stormalong

- A. Facebook Snapshots (Massive patch)
- B. Imagined Engines (complete short film)

Timothy Johnston

Facebook Snapshots

*for Native Instruments' Massive &
fixed media*

Required equipment:

Native Instruments' Massive (on a suitable host computer, preferably with Play/Pause functions keys)

Audio playback software (such as VideoLan's VLC)

MIDI keyboard controller with pitchbend and aftertouch capability

MIDI sustain pedal

MIDI control faders/encoders (at least 11) Audio interface or equivalent for amplification during live performance

Macros and MIDI controls: default MIDI assignment**Macros [starting position at bar 1] - 0% fader down, 100% fader up**

Macro 1 (cc74): Envelope 3 attack & release [100%]

Macro 2 (cc71): Noise oscillator amplitude [0%]

Macro 3 (cc91): Oscillator 1 wavetable position [0%]

Macro 4 (cc93): Oscillator 1 amplitude* [100%]

Macro 5 (cc73): FX (Reverb & delay dry/wet, modulation oscillator amplitude [for Osc3]) [0%]

Macro 6 (cc72): Oscillator 2 amplitude* [100%]

Macro 7 (cc05): Oscillator 3 wavetable position [0%]

Macro 8 (cc84): Oscillator 3 amplitude* [100%]

**due to their use as sidechain modulation, oscillator amplitude macros are inverted (eg 100% = min. value, 0% = max. value); instructions in the score refer to dynamic value, therefore 'Osc1 to 0%' calls for the fader to be raised to its maximum value.*

Interpretation of dynamic markings (in relation to MIDI CC):

niente = to/from 0%

pp = 15%

p = 25%

mp = 35%

mf = 50%

f = 75%

ff = 100%

unless otherwise stipulated (eg when marked with niente), oscillators should be placed at 100%, and dynamic markings should be applied to the master output.

PROGRAMME NOTE:

This piece sets three short poems to a musical accompaniment, each text written by friends of the composer, and first posted online. The music playfully evokes the experience of looking through a Facebook feed; Short snapshots of seemingly unrelated material are juxtaposed together, but which we can all relate to seeing on social media: something beautiful, something personal, and something (inevitably) about cats.

The piece uses a single patch for Massive, a classic software wavetable synthesiser, and fixed media of the three poems recited by their original authors.

Approx. duration: 3:30

Music © Timothy Johnston

Text 1 © William Christofides

Text 2&3 © Matthew Colclough

Facebook Snapshots

for Native Instruments' Massive

and fixed media

Texts posted and performed by
William Christofides & Matthew Colclough

Timothy Johnston
Autumn 2019

Calm ♩ = 72

Osc1,2,3

Osc1

ff

Ped.

Macros & Samples

Osc1 WTP

"Saintly, Heavenly"

"the trembling leaves"

pp

mf

5 l.v.

10

33"

Osc

Mcr

"and walls of silk"

ff

f

mp

p

15

20

1'12"

Pulse to be taken from delay (♩ = 100)

25

30

Osc

Mcr

Osc1 0%
Osc2 100%
FX 100%

"The cat..."

Osc1

ff

1'28"

Osc

Osc1

Osc2

Osc1 PB

35

ff

f

Mcr

Osc2 0%

"Her stare intent"

Osc1 0%
Osc2 100%

"Her thoughts"

Osc1 75%
Osc2 0%

Osc1 0%
Osc2 100%

1'46"

Osc

40

PB

Mcr

"While she weighs..."

Osc1 70%
Osc2 0%

45 **Slightly faster than before** (♩ = 76)

50

Osc

Osc3

l.v.

Ped.

Mcr

Attack to 70%
Osc1&2 0%
Osc 3 100%

"December"

Filter 50%

"A quiet road"

Osc3 WTP

mf

Env3 A/R

ff → *f*

Noise

mp → *p* → *mf*

2'31"

55

60

Osc

Master output

f

mf

Ped.

Mcr

Osc3 WT

mf

Env3 A/R 75%

FX & WT3

"a puddle"

"he trudged"

Noise

mf

2'54"

65

Osc

Ped.

Mcr

"and as his shoe..."

Osc1 amp

ff

Osc1 amp

Noise (do not re-sound note)

Env3 A/R 75%

Osc1 WTP

mf

Env3 A/R

ff

l.v.

5

Timothy Johnston

Gone

for baritone, flute, viola & harp

FULL TEXT:

*Release it!
Send up voices raw with grief.
Shriek! Lament.
Roar until ear drums burst,
for God has a cruel and vindictive face
and is turned against me.*

*Shrieking, wailing,
the lament of defeat
the clang and din for our drowned dead
as a city mourns her lost sons.*

*It was the Ionians
and their armoured ships!
That stole men's lives
and turned the tide,
slicing across the night-dark sea
to the unhappy, blood-dark shore.*

*Warlords!
Generals!
They have gone.
Commanders!
Marshalls!
nothing now but names
Leaders, Captains,
all that led the Persian host are gone
Thousands upon thousands
gone.*

from *Persians*, by Kaitie O'Reilly (based on
the Greek tragedy by Aeschylus)

Approx. duration: 7:00

Written for Harry Fradley & the Arista Trio, in the 2019/20 Ty Cerdd CoDI Text Programme.

Music © Timothy Johnston

Gone

for CoDI Text 2019/20

Text by Kaite O'Reilly
from *Persians*

Timothy Johnston

Flowing (♩ = c.72)

Musical score for measures 1-6. The score is in 4/4 time with a tempo of c.72. The instruments are Baritone, Flute, Viola, and Harp. The Baritone part is mostly rests. The Flute part begins in measure 2 with a *p* dynamic. The Viola part begins in measure 5 with a *p* dynamic and a triplet. The Harp part begins in measure 1 with a *mp* dynamic and a triplet. The Harp part has a repeat sign in measures 2-6.

Musical score for measures 7-8. The score is in 4/4 time. The instruments are Baritone, Flute, Viola, and Harp. The Baritone part begins in measure 7 with a *p sotto voce* dynamic and the lyrics "Re - lease". The Flute part begins in measure 7 with a *mf* dynamic and a triplet, then a *p* dynamic. The Viola part begins in measure 7 with a *p* dynamic and a triplet. The Harp part begins in measure 7 with a *mf* dynamic and a triplet, then a *p* dynamic. The Harp part has a repeat sign in measure 8.

10

Bar. *mp*

Re - lease

Fl. *p* *mf*

Vla. *mf* *pp* *p*

Hp. C# A#

13

Bar. *mf*

Re - lease

Fl. *f* *ff* *mf*

Vla. *f* *ff* *mf*

Hp. *fp* *f* B# EbbbAb

poco accel.

16 *f* (semi-pitched)

Bar. *it!*

Fl. *fp* *f* *mf* *ff*

Vla. *fp* *f* *mf* *ff*

Hp. *mf* *fp* *ff*

poco accel.

a tempo

19

Bar. *mp* *mp* *mf* *p* *pp*

Send _____ Send up voi-ces raw with grief.

Fl. *p* *f* *p* *pp*

Vla. *mp* *p* *pp*

Hp. *bisbigl. (LH)* *f* *F#, A:* *p* *mf* *[pp]*

25

Bar. Fl. Vla. Hp.

p *mp* *mp* *E_b*

28

Bar. Fl. Vla. Hp.

A *f* *shouted* *Shriek!*

fp *ff* *fp* *ff*

A *ff* *p* *sub. ff*

8^{vb}

32 *mp* *sighing*
La-ment.

Bar.

Fl. *mf*

Vla. *p* *mf* *sul pont.*

Hp. *p* *mf* *p* *mf* *p*

36 *f* *accel.*
Roar un-til ear drums burst,

Bar.

Fl. *pp* *p* *ff* *p*

Vla. *p* *ff* *p* *ord.* *3*

Hp. *ff* *gliss.* *p*

39 *Spoken freely - words angrily spat out:* **tempo primo** (♩ = c.72)

Bar. for God has a cruel and vindictive face *p* and__

Fl. *ff*

Vla. *ff* *p*

Hp. *ff* **tempo primo** (♩ = c.72)

42 *mf* *mp*

Bar. __ is turned a - gainst__ me. Shriek-ing, wail-ing,

Fl. *p*

Vla.

Hp. *bisbigl.* *pp*

47

Bar. *mf* $\frac{3}{4}$

the la - ment of de - feat the

Fl.

Vla.

Hp. (l.v.) *p*

51 *accel.* $(\text{♩} = \text{c.}92)$

Bar. $\frac{4}{4}$ $\frac{7}{8}$

clang and din_ for our drowned dead as a ci-ty mourns her lost sons.

Fl.

Vla.

Hp. *accel.* $(\text{♩} = \text{c.}92)$ *f*

53 **B** Ferocious (♩ = c.144)

Bar.

Fl.

Vla.

Hp.

57

Bar.

Fl.

Vla.

Hp.

60 **poco rall.** *f* *losing strength* **p**

Bar.

Fl.

Vla.

Hp.

65 **Largo** (♩. = c.44) **p**

Bar.

Fl.

Vla.

Hp.

2

69 *mf* *p* **accel.**

Bar. *sli-cing a-cross the night - dark sea*

Fl.

Vla.

Hp.

accel.

f

72 **C** a tempo (♩ = c.144)

Bar. $\frac{3}{8}$ $\frac{3}{4}$ $\frac{7}{8}$ $\frac{2}{4}$ $\frac{6}{8}$

Fl. *f* *p* *f*

Vla. *f* *p* *f*

Hp. **C** a tempo (♩ = c.144) *l.v.*

tr

77 **Largo** (♩ = c.44)

Bar.

Fl.

Vla.

Largo (♩ = c.44)

Hp.

81 **a tempo** (♩ = c.144)

Bar.

Fl.

Vla.

a tempo (♩ = c.144)

Hp.

Bar.

Fl.

Vla.

Hp.

mf \longleftarrow *ff*

mf \longleftarrow *ff*

E \flat

3

3

D tempo primo (♩ = c.72)

Bar.

Fl.

Vla.

Hp.

mf

3

sli-cing a-cross the night-dark sea to the un - hap-py, blood-dark shore.

D tempo primo (♩ = c.72)

92

Bar. _____

Fl. *mp* _____ *mf*

Vla. *con sord.* *p* _____ *mf*

Hp. *p* _____ *mf*
Ab A#

98

Bar. _____ **poco rall.**

Fl. _____ *p*

Vla. _____ *p*

Hp. _____ **poco rall.** *p* _____ E# _____
3 3

Lyrical (♩ = c.60)

103 *mf* spoken freely:

Bar. Warlords! ————— Generals! —————

Fl. *pp*

Vla. *p cantabile espress.*

Hp. *pp sotto voce* Eb

Bar. $\frac{2}{4}$ They have gone. — $\frac{3}{4}$ — $\frac{4}{4}$ Commanders! —

Fl.

Vla.

Hp.

Bar. *p* Marshalls! nothing now but names
 2/4 3/4 4/4
 Leaders, Cap-tains, all that led the Per-sian host

Fl.

Vla.

Hp.

113 *poco rall.* *a tempo*
 Bar. 4/4
 are gone

Fl.

Vla.

Hp. *poco rall.* *a tempo*
mf Ab, Eb 2

116 *p* spoken freely: Thousands upon thousands

Bar. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

Fl. *p*

Vla. senza sord. *p*

Hp. *mp* 3

119 **molto rall.** *pp* falsetto sotto voce gone.

Bar. $\frac{4}{4}$

Fl.

Vla.

Hp. **molto rall.** *p* l.v.

Timothy Johnston

Discovering Ghosts

for soprano, bass clarinet, viola, cello & harp

FULL TEXT:

*Of course ghosts exist
There is too much evidence to deny it
See here, they leave their mark*

*Have you never been woken by that presence in the middle of the night and left feeling ill at ease?
Have you never trembled in the locked inner room?
The whole cosmos flees, and only that presence remains
Theirs is a terrible intimacy
A horrible, enthralling confrontation
For their visitations we dread and long*

*Oh, the sweet stabbing anguish
The raging of the blood
Last night I heard that whisper in my sleep
The soft touch of the fingers left me undone*

*I crumbled before the intangible presence
Earth felt the wound
I departed to the entrails of the deep
For one enduring moment my psyche vanished
A moment of utter Division and Anguish*

*Yes, of course ghosts exist
We each carry with us our haunted bodies*

Approx. duration: 7:30

Clarinet multiphonics courtesy of heatherroche.net – exact fingerings provided on individual clarinet part.

Music © Timothy Johnston
Text © William Christofides

Discovering Ghosts

Text by William Christofides
lucentdreaming.com

for the Riot Ensemble

Timothy Johnston
March/September 2020

Score in transposition

Cold ♩ = 76

Soprano

Bass Clarinet

Viola

Cello

Harp

air sounds, in time
but without pitch

pp

Cold ♩ = 76
without a sense of phrase

p + + + + +

5

Sop.

B. Cl.

Vla.

Vc.

Hp.

only play after Vc's held note

only play after Vla's held note

repeat for as long as needed (until after 2nd Vc entry)

9 *pp not in strict time*

Sop. *Mmm* *Mmm*

B. Cl.

Vla. *sul pont.* *ord. not in strict time*
mp *p*

Vc. *tap lower half of cello* *not in strict time*
mp *p*

Hp. *pdl.* *mp*

13 *poco gliss.* *p*

Sop. *Mmm*

B. Cl.

Vla. *sul pont.*
mf

Vc. [M]

Hp. *knock on soundboard*

16 *mf* spoken freely, cold:

Sop. Of course ghosts exist
There is too much evidence to deny it See here, they leave
their mark 3/4

B. Cl. slap tongue (with some pitch) *mf*

Vla. *pp*

Vc. *pp*

Hp. *p* E \flat F \sharp 8 vb

20

Sop.

B. Cl.

Vla.

Vc.

Hp. *mf*

24 *mp* *breathless, with plenty of rubato*

Sop. *3* *3* *3* *3*
 Have you ne-ver been wo-ken_ by that pre sence in the mid-dle of the night and left

B. Cl.

Vla.

Vc.

Hp. *mf* *pp*

27

Sop. *3* *3*
 feel-ing ill at ease? Have you ne-ver trem-bled in the locked in-ner room?

B. Cl. *pp* *p*

Vla.

Vc. *p*

Hp. *Bb* *Ab* *mf*

8^{vb}

32

Sop. *mf* *f* *p*
The whole cos - mos_ flees,_

B. Cl.

Vla. *colla voce*
mf *f* *p*

Vc. *colla voce*
mf *f* *p*

Hp.

37

Sop. *mp*
and on - ly that pre - sence re - mains_

B. Cl.

Vla.

Vc.

Hp. *mp*

41

Sop. *mf*
Theirs

B. Cl.

Vla. *p*

Vc. *p*

Hp. *mp* *mf*

45 *mp* half whispered (growing back to pitch)

Sop. *p*
is a ter-ri-ble in-ti-ma cy A hor-ri-ble, en-thral-ling con-fron

B. Cl. *p*

Vla.

Vc. *p*

Hp. *p* l.v.

49 (returning to whisper)

Sop. ta - tion For their vi - si - ta - tions

B. Cl.

Vla. sul pont.

Vc.

Hp.

mf *p* *mf* *p* *mp*

52 poco rit.

Sop. we dread and long

B. Cl.

Vla.

Vc.

Hp. poco rit.

mf *f*

gliss.

Ecstatic (♩ = 66)

55 *f* *ff dolce* *f*

Sop. Oh the sweet stab - bing an -

B. Cl. *sub.p* *f* *sub.mf* *p*

Vla. *mf*

Vc. *f* *ff dolce* *mf* *p*

Hp. *mf* *f* *mf*

Ecstatic (♩ = 66)

59 *mp*

Sop. guish

B. Cl. *mp dolce*

Vla. *p*

Vc.

Hp. *p* D# E# D#

63 *f* in a stage whisper

Sop. and the rag-ing of blood *mf* Last night I

B. Cl.

Vla. *fp*

Vc. *fp*

Hp. *fp* D# E# A# *p* C# A#

69

Sop. heard that whis-per in my sleep

B. Cl. *p* flz. *p* *f*

Vla. *p* *f*

Vc. *p* *f*

Hp. *mf* *mp* *f* *gliss.*

72

Sop. *p*
The soft touch of the fin - gers—

B. Cl. *sub. pp*

Vla. *sub. pp*

Vc. *sub. pp*

Hp. *sub. p* F# Ab

76

Sop. gliss. to indeterminate pitch
left me un - done—

B. Cl. *mf* *p*

Vla. *p* *pp flautando* *ord.* 3

Vc. *p*

Hp. E# F# A# 3

81 *p* *f dolce* *mp* *p*

Sop. Oh the sweet stab-bing an-guish

B. Cl.

Vla. *colla voce* *mp* *f* *mf* *p*

Vc. *mp* *f* *p*

Hp. *p* *mf* *p*

86 *mp* *poco accel.* *p hummed*

Sop. and the rag-ing of blood Mmm

B. Cl.

Vla. *pizz.* *p*

Vc. *mp*

Hp. *poco accel.* half-mute strings w. LH *p*

92

Sop. *Mmm*

B. Cl.

Vla.

Vc.

Hp.

96 $(\text{♩} = 76)$

Sop. *mp*
Mmm I crum-bled be fore_ the in-tan-gi-ble

B. Cl.

Vla. *arco*

Vc.

Hum *p*
hum, very discreetly

Hp. $(\text{♩} = 76)$

100

Sop. *f* *p*
 pre-sence Earth felt the wound I de-

B. Cl.

Vla.

Vc.

Hum *pp*

Hp.

105

Sop. *gliss. to low whisper*
 par - ted to the en-trails of the deep_

B. Cl.

Vla.

Vc.

Hum

Hp. *pp*

8^{vb}

110 *mf*

Sop. For one enduring moment my psyche vanished *p* A

B. Cl. *pp* *mf*

Vla. *mf* pizz.

Vc. *mf* pizz.

Hp. *mf* *sub. pp* l.v. damp

114 *f*

Sop. mo-ment of ut - ter Di - vi - sion and An - *gliss.*

B. Cl. *p* *f*

Vla. arco *p* *f*

Vc. arco *p* *f*

Hp.

119

Sop. *p*
guish

B. Cl. *p*
air sounds

Vla. *p*

Vc. *p*

Hp. *p*
without a sense of phrase

124

Sop.

B. Cl.

Vla. *p*
only play after Vc's held note

Vc. *p*
only play after Vla's held note
stop on Hp. entry

Hp.
repeat for as long as needed (until after 2nd Vc entry)

128

Sop.

B. Cl.

Vla.

Vc.

Hp.

p

mp

E♭

132 *spoken freely:*

Sop.

B. Cl.

Vla.

Vc.

Hp.

pp

sul G

Yes, of course ghosts exist
We each carry with us our haunted bodies

135 *pp* not in strict time

Sop. *Mmm*

B. Cl. *p*

Vla. port.

Vc.

Hp. *p* pdlt A#

138 poco gliss. rall.

Sop. *Mmm*

B. Cl. *pp*

Vla. sul pont. *ppp* *pp*

Vc.

Hp. ord. *rall.* 1.v. *[mf]*

C# D#
E# A#

Timothy Johnston

Contredanse

for solo bassoon

Performance notes:

Standard fermatas (including GP bars) should last approximately 4 seconds.

Hard, triangle fermatas are shorter, in the manner of a greatly exaggerated tenuto.

Square noteheads denote a staccato, aggressively tongued note that does not speak, where the sound is produced without the reed crowing; similar to 'helicopter tonguing' but where only a single sound is produced.

Multiphonics should be chosen which are resonant and speak readily, and which should emphasise the pitch written in the standard notehead in each chord. The fingerings supplied are for a guide only, and the performer is welcome to experiment with other multiphonics as desired (within the specified pitch effect).

Figures courtesy of www.lesliross.net/multiphonics.html

Approx. duration: 3:30

Contredanse

for solo bassoon

Timothy Johnston
April 2020

Bright and playful $\text{♩} = \text{c.}76$

Measures 1-8. Dynamics: *f*, *mp*, *f*, *mf*.

Measures 9-16. Dynamics: *p*, *f*, *mf*.

Measures 17-25. Dynamics: *p*, *f*, *f* (sustain dynamic). Includes fingerings (2) and slurs.

Measures 26-33. Dynamics: *p*, *sub.p*, *sub.p*, *mp*. Includes *rit.* and *a tempo* markings.

Measures 34-40. Dynamics: *f*, *ff*, *p*, *f*, *sub.p*. Includes slurs and accents.

Measures 41-48. Dynamics: *mp*. Includes slurs and rests.

Measures 49-54. Dynamics: *mp*. Includes slurs and rests.

Measures 55-60. Dynamics: *mf*, *p*, *f*. Includes slurs and rests.

60 *mp*

67 *rit.*

73 *f* *mp dolce* *p* *f* *p*

capricious (♩ = 116)

81 *f* *p* *mf* *pp* *mf*

90 **molto accel.**

sub.p

97 **very fast** (♩ = c.88), but **molto rubato**

103 **molto rit.**

ff *mf*

110 **tempo primo** (♩ = 76)

f

116

mp *f*

125

mf *f* *mp*

132

f *ff*

Timothy Johnston

Bright-Shadow

a fairy tale for Theremin & two pianos

PROGRAMME NOTE

The term 'bright-shadow' is used by folklorist James Roy King to refer to the 'transcendental region' of myth and folk tale, 'a world that embraces searches and quests, secret doors and casement windows, poverty and wealth, puddles and lamps, twilight and dawn'.

Inspired by several folk and fairy tales, the structure of the music is primarily based on the legend of King Herla, as found in Walter Map's 12th century *De nugis curialium* [Courtier's Trifles], a compendium of wry satire and tall tales. The story describes the meeting of Herla, 'a king of the most ancient Britons', with the fairy king who, dancing in the forest, invites him to his wedding in the Otherworld. To his detriment, Herla forgets his agreement and, when the time comes, he is whisked away unprepared. After apparently surviving the fairy wedding (the dangers of dancing with fairies is a common theme throughout much of British folklore), Herla returns only to find that centuries have passed in his absence, his kingdom is long-forgotten, and that he and his knights are forced to ride on neither dead nor alive.

Herla's sedate, kingly theme is stated in E on piano, before the music journeys to F# for his supernatural meeting in the forest (a liminal space between human civilisation and the Bright-Shadow realm in, as it transpires, a liminal tone centre). After the shock wears off, Herla's theme pushes the 'fairy music' away and, in a short developmental passage, distracts itself hurrying through various tone centres apparently on its way back to E. However, the 'Bright-Shadow' theme suddenly returns, dragging the music into the Otherworld and an irresistible wild dance, where time stands still in a stifling G tonal hegemony. Finally escaping the dance, the familiar musical landscape of the opening returns, but changed and more unstable. Herla's own theme tries to re-establish itself in the piano but remains caught in G, and quickly disintegrates into chromatic ambiguity in the Otherworldly theremin.

Approximate duration of performance: 7 minutes.

Bright-Shadow

a fairy tale for theremin and two pianos

Timothy Johnston
June/Aug. 2020

Very expressive (♩ = c.63)

Theremin

p molto rubato

Piano 1

pp 6 6 6

Piano 2

Very expressive (♩ = c.63)

6

Th.

Pno. 1

p 6 6 6

Pno. 2

mp

9

Th.

Pno. 1

Pno. 2

4

[pp]

6

6

6

6

6

p

f

13

Th.

Pno. 1

Pno. 2

8

6

6

6

3

mp

mp

15

Th.

Pno. 1

Pno. 2

mp

mf

mf *mp*

17

Th.

Pno. 1

Pno. 2

stac.

p

mf

20 **Uneasy** ♩. = 58

Th. *mf* *mf*

Pno. 1 *sub. p*

Pno. 2 *sub. p*

Uneasy ♩. = 58

Pno. 2 *sub. p*

23

Th.

Pno. 1

Pno. 2

26

Th.

Pno. 1

Pno. 2

8va

28

Th.

Pno. 1

Pno. 2

31

Th.

Pno. 1

Pno. 2

pp

mf

p

35

Th.

Pno. 1

Pno. 2

p

poco rit.

poco rit.

8^{vb}

40

Th. *pp* G.P.

Pno. 1 *pp* G.P.

Pno. 2 G.P.

45 **tempo primo (misterioso ♩ = 63)**

Th.

Pno. 1 *mp*

Pno. 2 *p* *mp*

50

Th.

Pno. 1

Pno. 2

3/4 5/4 4/4 7/8 3/4

p *mf*

mf

55

Th.

Pno. 1

Pno. 2

3/4 4/4 5/4 4/4

f *mp*

f *mp*

60

Th.

Pno. 1

Pno. 2

64

Th.

Pno. 1

Pno. 2

67

Th.

Pno. 1

Pno. 2

mf

p

72

Th.

Pno. 1

Pno. 2

p

mf

p

p

mf

76

Th.

Pno. 1

Pno. 2

pp

p

f

mp

p

f

79 **Wild Dance** (♩. = 126)

Th.

Pno. 1

Pno. 2

mp

l.v.

sim.

Wild Dance (♩. = 126)

p

85

Th.

Pno. 1

Pno. 2

90

Th.

Pno. 1

Pno. 2

94

Th.

Pno. 1

Pno. 2

98

Th.

Pno. 1

Pno. 2

f

f

mf

102

Th.

Pno. 1

Pno. 2

8va

107

Th.

Pno. 1

Pno. 2

aggressive - pp to ff

mp — f

sub. pp

una corda sim.

112

Th. *sim.*

Pno. 1 *f*

Pno. 2

117

light (as before)

Th. *mp*

Pno. 1 *p* — *f*

Pno. 2 *mf* — *ff* *pp*

tre corda *una corda* *sim.*

122

Th.

Pno. 1

Pno. 2

126

Th.

Pno. 1

Pno. 2

mp

l.v.

mp

f

tre corda

mp

131

Th.

Pno. 1

Pno. 2

ff

ff

f

l.v.

136

Th.

Pno. 1

Pno. 2

sim.

141

Th. *p*

Pno. 1 *f ff sub. p*

Pno. 2 *mf ff sub. p*

145

rit.

Th.

Pno. 1

Pno. 2 *rit.*

150 **tempo primo** (♩. = ♪)

Th. *mf*

Pno. 1 *p* *mp* l.v.

Pno. 2 *mp* l.v.

154 (*poco port.*)

Th.

Pno. 1 *p* 6 6 6 6 6 6

Pno. 2 *p*

156

Th.

Pno. 1

Pno. 2

4

6

6

160

Th.

Pno. 1

Pno. 2

mf

p

8

8^{va}

mp

163

Th.

f

Pno. 1

6 6 6 3 6 6 6

Pno. 2

8^{va}

165

Th.

mp *mf* *f*

Pno. 1

6 6 6 6 6 6

Pno. 2

167

Th.

mf

Pno. 1

Pno. 2

169

Th.

Pno. 1

Pno. 2

171

Th. *8^{va}*

Pno. 1

Pno. 2

Musical score for measures 171-172. The Th. part features a long note with an *8^{va}* marking. Pno. 1 is silent. Pno. 2 has sixteenth-note runs in both staves, with '6' markings below the bass staff.

173

Th. *pp*

Pno. 1

Pno. 2

Musical score for measures 173-174. The Th. part features a long note with a *pp* marking. Pno. 1 is silent. Pno. 2 has sixteenth-note runs in the bass staff with '6' markings, and a triplet in the final measure.

176

Th. *p*

Pno. 1 *p* 6 6 6 6 6 6

Pno. 2 *p*

178

Th. *p*

Pno. 1 4

Pno. 2 *p* 15^{ma} 3 3

rit. poco a poco

182

Th.

Pno. 1

Pno. 2

pp

6 6 6

(15)

8^{va}

184

Th.

Pno. 1

Pno. 2

8^{va}

6 6 6

l.v.

Timothy Johnston

Sinfonietta

for orchestra and English concertina

to Rob Harbron

PROGRAMME NOTE

i: Stick Dance

- A boisterous stick dance, based on a traditional tune performed by William Kimber in the early 20th century, pits the orchestra against the solo concertina. The two play back and forth, between a highly stylised reinvention of the tune, and a simple harmonisation of the original melody.

ii: Passacaglia

- This melancholy slow movement explores the sonorous potential of the concertina, set against a background of soft orchestral textures.

iii: Scherzo

- Motifs from the first movement return to close the piece in a mischievous scherzo & trio, as the music bustles through a whistle-stop tour of different transpositions in search of a suitable finale.

Approx. duration: 12:00

Instrumentation

2 Flutes (1 doubling piccolo)

2 Oboes (1 doubling cor anglais)

2 B♭ Clarinets (1 doubling bass clarinet)

2 Bassoons

4 F Horns

2 B♭ Trumpets

2 Trombones

Bass Trombone

Tuba

Percussion (3 players)

Bass Drum, Celeste, Cymbals, Snare Drum, Timpani, Woodblock, Xylophone

Tenor-Treble English Concertina

Harp

Strings

Sinfonietta

for orchestra and concertina

i - Stick Dance

Score in transposition

Timothy Johnston
September 2020

Presto, with joy (♩ = c.168)

Flutes *ff*

Oboes *ff* a 2

B♭ Clarinets *ff* a 2

Bassoons *ffp*

F Horn 1&3 *ff*

F Horn 2&4 *ffp*

B♭ Trumpets *ff*

Trombones *ffp*

B. Tbn. & Tuba *ffp*

Timpani *f*

Bass Drum (P1) *f*

Percussion 2

Concertina

Violin 1 *ff*

Violin 2 *ff*

Viola *ff*

Violoncello *ffp*

Double Bass *ffp*

19

Fl. a 2 *p* ————— *f*

Ob. a 2 *p* ————— *f*

Cl. a 2 *p* ————— *f*

Bsn. a 2 *p* ————— *f* *mp*

Hn. 1&3

Hn. 2&4

Tpt. a 2

Tbn.

B.T & Tba. *mp*

Timp.

B. D.

Perc. 2

Cont.

Vln. 1

Vln. 2

Vla.

Vc.

Db. *mp*

Detailed description: This is a page of a musical score for an orchestra, page 3 of 3. The score is in 4/4 time and features a key signature of two flats (B-flat and E-flat). The instruments are arranged in a standard orchestral layout. The woodwinds (Flute, Oboe, Clarinet, Bassoon) have a melodic line starting at measure 19, marked 'a 2' (second octave) and dynamic markings from *p* (piano) to *f* (forte). The strings (Violins 1 & 2, Viola, Violoncello, Double Bass) play a rhythmic accompaniment of eighth notes. The brass (Horns, Trumpet, Trombone, Bass/Tuba) and percussion (Timpani, Percussion 2) are mostly silent in this section. The score includes various musical notations such as slurs, accents, and dynamic markings.

27

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *ffp*

Hn. 1&3 *ffp*

Hn. 2&4 *ffp*

Tpt. *ff*

Tbn. *ffp* *f*

B.T & Tba. *ffp*

Timp. *ff* *f*

B. D. *f* *mf*

Perc. 2

Cont.

Vln. 1 *ff* *mf*

Vln. 2 *ff* *mf*

Vla. *ff* *mf*

Vc. *ffp* pizz. \circ

Db. *ffp* pizz. \circ

Detailed description: This page of a musical score covers measures 27 through 31. The music is in a key with two flats and a 4/4 time signature. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and brass section (Trumpets, Trombones, Baritone/Euphonium, Tuba) play a rhythmic pattern of eighth notes, starting in measure 28. The strings (Violins, Viola, Violoncello, Double Bass) play a similar eighth-note pattern. The percussion includes a snare drum (B.D.) and a tom-tom (Perc. 2). The conductor's part (Cont.) is mostly rests. Dynamics range from *ff* (fortissimo) to *mf* (mezzo-forte). There are also markings for *ffp* (fortississimo) and *f* (forte). The score includes various musical notations such as slurs, accents, and dynamic markings.

34

Fl.

Ob.

Cl.

Bsn.

Hn. 1&3

Hn. 2&4

Tpt.

Tbn.

B.T & Tba.

Timp.

B. D.

Perc. 2

Cont.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

f

p — *mf*

pizz.

40

A

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *ffp*

Hn. 1&3 *f* *ff*

Hn. 2&4 *p* *mf* *ffp*

Tpt. *ff*

Tbn. *ffp*

B.T & Tba. *ffp*

Timp.

B. D.

Perc. 2

Cont.

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vc. *ffp* arco

Db. *ffp* arco

56 **1.** **Allegro** (♩ = c.76)

Fl. *p* 3

Ob.

Cl.

Bsn. *f*

Hn. 1&3

Hn. 2&4

Tpt.

Tbn.

B.T & Tba.

Timp. *f*

B. D.

Cym.

Cont. *f*

Allegro (♩ = c.76)

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. *p*

Db. *f*

64

Fl.

Ob.

Cl.

Bsn.

Hn. 1&3

Hn. 2&4

Tpt.

Tbn.

B.T & Tba.

Timp.

B. D.

Cym.

Cont.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

arco

f

Snare Drum (snares off)

p

pp

p

p

p

p

tempo primo (♩ = c.168)

71

Fl.

Ob.

Cl.

Bsn.

Hn. 1&3

Hn. 2&4

Tpt.

Tbn.

B.T & Tba.

Timp.

S. D.

Cym.

Cont.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

To B. D.

with snares

Bass Drum

p *f*

f

80

Fl.

Ob.

Cl.

Bsn.

Hn. 1&3

Hn. 2&4

Tpt.

Tbn.

B.T & Tba.

Timp.

S. D.

B. D.

Cont.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

To W.B.

mf

B Allegro (♩ = c.104)

89

Fl.

Ob.

Cl.

Bsn.

Hn. 1&3

Hn. 2&4

Tpt.

Tbn.

B.T & Tba.

Timp.

S. D.

B. D.

Cont.

B Allegro (♩ = c.104)

Vln. 1

Vln. 2

Vla.

Vc.

Db.

97

Fl.

Ob.

Cl.

Bsn.

Hn. 1&3

Hn. 2&4

Tpt.

Tbn.

B.T & Tba.

Timp.

S. D.

B. D.

Cont.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

mp

mf

div.

mf

105

Fl.

Ob.

Cl.

Bsn.

Hn. 1&3

Hn. 2&4

Tpt.

Tbn.

B.T & Tba.

Timp.

S. D.

B. D.

Cont.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

a 1

a 2

f

mp

f

f

The musical score is for measures 105 through 108. It features a woodwind section with Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). The woodwinds play a melodic line in measures 105-106, which then continues in measures 107-108. The Clarinet and Bassoon parts are marked with dynamics *f* and *a 1*, *a 2*. The Horns (Hn. 1&3, Hn. 2&4) and Trumpets (Tpt.) play a rhythmic accompaniment. The Trombones (Tbn.) and Baritone/Euphonium (B.T & Tba.) are silent. The Timpani (Timp.) is silent. The Snare Drum (S. D.) and Bass Drum (B. D.) play a rhythmic pattern. The Snare Drum part is marked with dynamics *mp*. The Violins (Vln. 1, Vln. 2) play a melodic line. The Viola (Vla.) and Violoncello (Vc.) play a rhythmic accompaniment. The Double Bass (Db.) plays a rhythmic accompaniment. The score is in 4/4 time and features a key signature of one sharp (F#).

Fl.

Ob.

Cl.

Bsn.

Hn. 1&3

Hn. 2&4

Tpt.

Tbn.

B.T & Tba.

Timp.

S. D.

B. D.

Cont.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Woodblock

To Cym.

mf

mp

p

poco accel.

122

Fl.

Ob.

Cl.

Bsn. *a 2*

Hn. 1&3

Hn. 2&4

Tpt.

Tbn.

B.T & Tba.

Timp. *mf* *f*

S. D. *mf* To B. D. Bass Drum

Perc. *mf* Cymbals

Cont.

Vln. 1 *mf* *f*

Vln. 2 *mf* *f*

Vla. *mf* *f*

Vc. *mf* *f*

Db. *mf* *f*

Detailed description: This page of a musical score covers measures 122 through 125. The score is arranged in a standard orchestral format with multiple staves. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and brass section (Horn 1&3, Horn 2&4, Trumpet, Trombone, Baritone/Tuba) play melodic lines with various articulations and dynamics. The percussion section includes Timpani, Snare Drum (with 'To B. D.' marking), and Cymbals. The string section (Violins 1&2, Viola, Violoncello, Double Bass) provides a rhythmic accompaniment with dynamic markings of *mf* and *f*. The score includes various time signatures (3/4, 3/8, 7/8, 4/4) and key signatures (one flat). Measure numbers 122, 123, 124, and 125 are clearly marked at the beginning of their respective staves.

130 **C** Allegro (♩ = c.76)

Fl.

Ob.

Cl.

Bsn.

Hn. 1&3

Hn. 2&4

Tpt.

Tbn.

B.T & Tba.

Timp.

B. D.

Cym.

Cont.

C Allegro (♩ = c.76)

Vln. 1

Vln. 2

Vla.

Vc.

Db.

137

Fl. *mp* *f* *mf* *p*

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

Cl. *mp* *f* *mf* *p*

Bsn. *mp* *mf* *p*

Hn. 1&3 *mf* *p*

Hn. 2&4 *mf* *p*

Tpt. *mf* *p*

Tbn. *mf* *p*

B.T & Tba. *mf* *p*

Timp.

B. D.

Cym.

Cont. *p* *mf* *p*

Vln. 1 *mp* *f*

Vln. 2 *mp* *f*

Vla. *mp* *f*

Vc. *mp* *f*

Db. *mp* *f* *♩ pizz.*

Detailed description: This page of a musical score covers measures 137 to 140. The score is for a full orchestra. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and strings (Violins 1 & 2, Viola, Violoncello, Double Bass) play a melodic line that changes dynamics from mezzo-piano (*mp*) to forte (*f*) and then to mezzo-forte (*mf*) and piano (*p*). The brass section (Horns 1&3, Horns 2&4, Trumpets, Trombones, Baritone/Euphonium and Tuba) provides harmonic support, also following the dynamic markings. The percussion section includes Timpani, Bells, Cymbals, and a Contrabass. The Contrabass part features a triplet of eighth notes in measures 137 and 139, marked piano (*p*). The Double Bass part has a pizzicato (*pizz.*) marking in measure 139. The score is written in a key signature of two flats and a 3/8 time signature, with a 4-measure phrase in 4/4 time at the end of each measure.

145 **1. Lento** **D** tempo primo (♩ = c.168) 19

Fl. *mf* < *f*

Ob.

Cl.

Bsn.

Hn. 1&3 *mf*

Hn. 2&4 *mf*

Tpt.

Tbn.

B.T & Tba.

Timp.

B. D.

Cym. *p* To S. D.

Cont. *mf* < *f*

Vln. 1 *p* **Lento** solo **D** *mf* < *f*

Vln. 2 *p* solo **D** *mf* < *f*

Vla. *p* solo *mp*

Vc. *p* solo *mp*

Db.

171

Fl.

Ob.

Cl.

Bsn.

Hn. 1&3

Hn. 2&4

Tpt.

Tbn.

B.T & Tba.

Timp.

B. D.

Cym.

Cont.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

p

ff

mf

tr

a 2

9

Measures 171, 172, 173, 174

176

Fl. *mf* *ff*

Ob. *mf* *ff*

Cl. *mf* *ff*

Bsn. *ffp* *f*

Hn. 1&3 *ffp* *f*

Hn. 2&4 *ffp* *f*

Tpt. *mf* *ff*

Tbn. *ffp* *f*

B.T & Tba. *ffp* *f*

Timp. *ff* *mf* *ff*

B. D. *f*

Snare Drum

S. D. *f* *mf* *ff*

Cont. *mf* *ff*

Vln. 1 *mf* *ff* *p* pizz.

Vln. 2 *mf* *ff* *p* pizz.

Vla. *mf* *ff* *p* pizz.

Vc. *ffp* *f* *p* pizz.

Db. *ffp* *f* *p* pizz.

ii - Passacaglia

Adagio (♩ = c.63)

Flutes

Oboes

B♭ Clarinets

Bassoons

F Horn 1&3

F Horn 2&4

B♭ Trumpets

Trombones

B.Tbn. & Tuba

Celeste

Concertina

Harp

Adagio (♩ = c.63)

Violin 1

Violin 2

Viola

Violoncello

Double Bass

9 **A** 25

Fl. *mp* a 2

Ob.

Cl. *mp* a 2

Bsn.

Hn. 1&3 *p* 1.

Hn. 2&4 *p* 1.

Tpt.

Tbn.

B.T & Tba.

Cel.

Cont.

Hp.

A

Vln. 1 *p* *mp*

Vln. 2 *p* *mp*

Vla. *mp* div.

Vc. *mp*

Db. *mp*

17

Fl.

Ob.

Cl.

Bsn.

Hn. 1&3

Hn. 2&4

Tpt.

Tbn.

B.T & Tba.

Cel.

Cont.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

a 2

f

mf

con sord.

f

mf

mf

pizz.

arco

f

f

mf pizz.

25

Fl. *mf* 1. 3

Ob.

Cl. *p*

Bsn.

Hn. 1&3 *p* *f*

Hn. 2&4 *p* *f*

Tpt. *mf* *f* *p* *pp* senza sord.

Tbn. *p* *f*

B.T & Tba. *p* *f*

Cel.

Cont.

Hp.

Vln. 1 *pp* *f* div.

Vln. 2 *pp* *f* div.

Vla. *pp* *f* div.

Vc. *pp* *f* div.

Db. *pp* *f* arco div.

56

Fl. *mf* *p* *f*

Ob. *mf* *p* *f*

C. A. *mf*

Cl. *mf* *p* *f*

Bsn. *mf* *p* *f*

Hn. 1&3 *mp* *pp* *f*

Hn. 2&4

Tpt. *f*

Tbn.

B.T & Tba.

Cel.

Cont.

Hp.

Vln. 1 *pizz.* *arco* *f*

Vln. 2 *pizz.* *arco* *f*

Vla. *pizz.* *arco* *f*

Vc. *pizz., div.* *arco, div.* *f*

Db. *pizz.* *arco* *f*

C

63

Fl. *mp*

Ob. *mf* a 2

Cl. *mp*

Bsn. *p*

Hn. 1&3 *p*

Hn. 2&4 *p*

Tpt. *mf*

Tbn. *p*

B.T & Tba. *p*

Cel. *p*

Cont. *f*

Hp. *mp*

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. *p* div. 3

Db. *p*

70 **a tempo**

Fl. *p* 1.

Ob.

Cl.

Bsn. *p* 1.

Hn. 1&3

Hn. 2&4

Tpt.

Tbn.

B.T & Tba.

Cel.

Cont. *p*

Hp.

a tempo

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Detailed description: This page of a musical score covers measures 70 to 74. The score is for a full orchestra and a soloist. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horns 1&3 (Hn. 1&3), Horns 2&4 (Hn. 2&4), Trumpets (Tpt.), Trombones (Tbn.), and Baritone/Euphonium & Tuba (B.T & Tba.). The string section includes Cello (Cel.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). A Soloist (Cont.) part is also present. The score begins at measure 70 with a tempo marking of 'a tempo'. The key signature has four sharps (F#, C#, G#, D#) and the time signature is 2/4. The woodwinds and soloist have melodic lines starting in measure 70, with dynamics of piano (*p*) and first endings (1.). The strings are mostly silent, with some accompaniment in the Soloist part. The page ends at measure 74.

78

poco rall.

Fl. *mp* 3 3

Ob.

Cl. 1. *mp* 3 3

Bsn.

Hn. 1&3

Hn. 2&4

Tpt.

Tbn.

B.T & Tba.

Cel. *pp*

Cont.

Hp. *mp* 3 3 3 3

Vln. 1 con sord. *pp* sul tasto poco rall.

Vln. 2 con sord. *pp* sul tasto

Vla. con sord. *pp* sul tasto

Vc. con sord. *pp* sul tasto

Db. con sord. *pp* sul tasto

iii - Scherzo

Presto, alla movement 1 (♩ = c.168)

Flutes *ff* *p*

Oboes *ff* *p*

B♭ Clarinets *ff* *p*

Bassoons *ffp*

F Horn 1&3 *ff*

F Horn 2&4 *ffp*

B♭ Trumpets *ff*

Trombones *ffp*

B.Tbn. & Tuba *ffp*

Timpani *f*

Bass Drum (P1) *f* To Xyl.

Cymbals *f*

Concertina

Harp

Violin 1 *ff* *p*

Violin 2 *ff* *p*

Viola *ff* *p*

Violoncello *ffp*

Double Bass *ffp*

A Vivace (♩ = c.138)

rit.

9

Fl.

Ob.

Cl.

Bsn.

Hn. 1&3

Hn. 2&4

Tpt.

Tbn.

B.T & Tba.

Timp.

B. D.

Cym.

Cont.

Hp.

A Vivace (♩ = c.138)

rit.

pizz.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

mf pizz.

mf pizz.

mf pizz.

pp

mf pizz.

mf

16

Fl. *f* a 2

Ob. *f*

Cl. *f* 1.

Bsn. *f* a 2

Hn. 1&3

Hn. 2&4

Tpt.

Tbn.

B.T & Tba.

Timp. *f*

B. D.

Cym.

Cont.

Hp.

Vln. 1 *f* arco

Vln. 2 *f* arco

Vla. *f* arco

Vc. *f* arco

Db.

20

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn. 1&3

Hn. 2&4

Tpt.

Tbn.

B.T & Tba.

Timp.

B. D.

Cym.

Cont.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

ff

f

mf

mp

div.

25

Fl.

Ob.

Cl.

Bsn.

Hn. 1&3

Hn. 2&4

Tpt.

Tbn.

B.T & Tba.

Timp.

B. D.

Cym.

Cont.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Xylophone (soft mallets)

mf

fp

mp

p

a 2

tba.

33

Fl.

Ob.

Cl.

Bsn.

Hn. 1&3

Hn. 2&4

Tpt.

Tbn.

B.T & Tba.

Timp.

Xyl.

Cym.

Cont.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

To S. D.

pizz.

37

Fl. Ob. Cl. Bsn. Hn. 1&3 Hn. 2&4 Tpt. Tbn. B.T & Tba. Timp. Xyl. Cym. Cont. Hp. Vln. 1 Vln. 2 Vla. Vc. Db.

The score is for measures 37-40. The key signature has one sharp (F#) and the time signature is 2/4. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and the Contrabassoon part feature melodic lines with slurs and accents. The strings (Violins 1 & 2, Viola, Violoncello, Double Bass) play a rhythmic pattern of eighth notes, with the lower strings marked 'arco'. The brass section (Horns, Trumpets, Trombones, Baritone/Euphonium) is mostly silent. The percussion section (Tympani, Xylophone, Cymbals) is also silent.

B Allegro (♩ = c.152)

42

Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn. 1&3
Hn. 2&4
Tpt.
Tbn.
B.T & Tba.
Timp.
Xyl.
Cym.

B Allegro (♩ = c.152)

Vln. 1
Vln. 2
Vla.
Vc.
Db.

Presto (♩ = c.168)

rit.

47

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn. 1&3

Hn. 2&4

Tpt.

Tbn.

B.T & Tba.

Timp.

Xyl.

Cym.

Cont.

Hp.

Snare Drum

mp *p*

p

Presto (♩ = c.168)

rit.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

C Allegro (♩ = c.152)

55

Fl.

Ob.

Cl.

Bsn.

Hn. 1&3

Hn. 2&4

Tpt.

Tbn.

B.T & Tba.

Timp.

S. D.

Cym.

Cont.

Hp.

mf

mf a 2

p

mf > p

con sord.

p

p

mf

f

F#

C Allegro (♩ = c.152)

Vln. 1

Vln. 2

Vla.

Vc.

Db.

p

67

Fl. 2/4 - 4/4 - 3/4 - 2/4 - 4/4 - 3/4

Ob. 2/4 - 4/4 - 3/4 - 2/4 - 4/4 - 3/4

Cl. 2/4 - 4/4 - 3/4 - 2/4 - 4/4 - 3/4 *p*

Bsn. 2/4 - 4/4 - 3/4 - 2/4 - 4/4 - 3/4

Hn. 1&3 2/4 - 4/4 - 3/4 - 2/4 - 4/4 - 3/4

Hn. 2&4 2/4 - 4/4 - 3/4 - 2/4 - 4/4 - 3/4

Tpt. 2/4 - 4/4 - 3/4 - 2/4 - 4/4 - 3/4

Tbn. 2/4 - 4/4 - 3/4 - 2/4 - 4/4 - 3/4

B.T & Tba. 2/4 - 4/4 - 3/4 - 2/4 - 4/4 - 3/4

Timp. 2/4 - 4/4 - 3/4 - 2/4 - 4/4 - 3/4

S. D. Woodblock *mp* *mf*

Cym. 2/4 - 4/4 - 3/4 - 2/4 - 4/4 - 3/4

Cont. *mf* < *f* *p*

Hp. *mf* < *f* *p*

Vln. 1 *mf* *p* *f* *p*

Vln. 2 *mf* *p* *f* *p*

Vla. *mf* *p* *f* *p*

Vc. *mf* *p* *f* *p*

Db. *p* *f* *p*

D Presto (♩ = c.168)

91

Fl.
Ob.
Cl.
B. Cl.
Bsn.
Hn. 1&3
Hn. 2&4
Tpt.
Tbn.
B.T & Tba.
Timp.
S. D.
Cym.
Cont.
Hp.

D Presto (♩ = c.168)

Vln. 1
Vln. 2
Vla.
Vc.
Db.

98 **Vivace** (♩ = c.138)

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn. 1&3

Hn. 2&4

Tpt.

Tbn.

B.T & Tba.

Timp.

S. D.

B. D.

Cont.

Hp.

Vivace (♩ = c.138)

Vln. 1

Vln. 2

Vla.

Vc.

Db.

pizz.

mf

pizz.

mf

pizz.

mf

pizz.

mf

pizz.

mf

103

Picc. *fp sim.*

Fl. *fp sim. f*

Ob. *f fp sim.*

Cl. *f fp sim.*

B. Cl. *f fp*

Bsn. *mf fp*

Hn. 1&3 *fp sim.*

Hn. 2&4 *fp sim.*

Tpt. *fp sim.*

Tbn. *fp*

B.T & Tba. *fp*

Timp.

S. D. *Xylophone*

B. D.

Cont.

Hp. *f*

Vln. 1 *f arco*

Vln. 2 *f arco*

Vla.

Vc. *f*

Db. *f*

109

Picc.

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn. 1&3

Hn. 2&4

Tpt.

Tbn.

B.T & Tba.

Timp.

Xyl.

B. D.

Cont.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

p

mp

p

f

arco

116

Picc. Fl. Ob. Cl. Bsn.

Hn. 1&3 Hn. 2&4 Tpt. Tbn. B.T & Tba.

Timp. Xyl. B. D.

Cont.

Hp. D \sharp damp immediately

Vln. 1 Vln. 2 Vla. Vc. Db.

f *f* *f* *f* *f*

f

pizz. *mf* pizz. *mf* pizz. *mf* pizz. *mf* pizz. *mf*

accel.

Presto (♩ = c.168)

Picc. *f* *mf*

Fl. *f* *mf*

Ob. *f* *mf* a 2

Cl. *f* *mf*

Bsn. *f* *ffp* *f*

Hn. 1&3 *ffp* *f*

Hn. 2&4 *ffp* *f*

Tpt. *mf*

Tbn. *ffp* *f*

B.T & Tba. *ffp* *f*

Timp. *ff* *mf*

Xyl. Bass Drum *f*

W.B. Snare Drum *f* *mf*

Cont. *mf*

Hp.

Vln. 1 *mf* arco

Vln. 2 *mf* arco

Vla. *mf* arco

Vc. *ffp*

Db. *ffp*

138

Picc. *ff*

Fl. *ff*

Ob. *f* *ff*

Cl. *ff* *f* *ff*

Bsn. *f* *ff*

Hn. 1&3 *f* *ff*

Hn. 2&4 *f* *ff*

Tpt. *ff* *f* *ff*

Tbn. *f* *ff*

B.T & Tba. *f* *ff*

Timp. *ff*

B. D. *f*

S. D. *ff*

Cont. *f* *mf* *ff*

Hp.

Vln. 1 *ff* *f* *ff*

Vln. 2 *ff* *f* *ff*

Vla. *ff* *f* *ff*

Vc. *f* *ff*

Db. *f* *ff*

Timothy Johnston

Five Airs for Ifor Ceri

for violin, cello & harp

Five Airs:

- Jig I (Mi Welais Rhyfeddod)
- Interlude I (Y Tri Tharawiad)
- Carol (Ffarwel Ned Puw)
- Interlude II (Ymadawiad y Brenin)
- Jig II (Y Saith Rhyfeddod)

Approx. duration: 9:30

Jig I

(Mi Welais Rhyfeddod)

Timothy Johnston
January 2021

Animato (♩. = c.116)

Violin

Cello

mf string chopping, *ad lib.*

Harp

Animato (♩. = c.116)

mf

Detailed description: This system contains measures 1 through 6. The Violin part is mostly silent, with rests in measures 1-5 and a final measure in 6/8 time. The Cello part plays a rhythmic pattern of eighth notes with 'x' marks above them, indicating string chopping. The Harp part has a treble clef and a key signature of one sharp (F#). It features a series of chords in measures 1-2, followed by a melodic line in measures 3-6. Dynamics include *mf* for the Cello and Harp.

Vln.

Vc.

Harp.

mf

f

Detailed description: This system contains measures 7 through 11. The Violin part has rests in measures 7-8, followed by a melodic line in measures 9-11. The Cello part continues with string chopping in measures 7-8, then plays a melodic line in measures 9-11. The Harp part plays a continuous melodic line in the treble clef and a rhythmic accompaniment in the bass clef. Dynamics include *mf* for the Violin and *f* for the Cello.

Vln.

Vc.

Harp.

f

fp

mf

f

Detailed description: This system contains measures 12 through 15. The Violin part has a melodic line in measure 12, rests in measures 13-14, and a final melodic line in measure 15. The Cello part has a long note in measure 12, rests in measures 13-14, and a melodic line in measure 15. The Harp part continues with its melodic and rhythmic accompaniment. Dynamics include *f* for the Violin, *fp* for the Cello, and *mf* and *f* for the Harp.

2 17

Vln.

Vc.

Hp.

f

f

gliss.

f

C#

C#

23

Vln.

Vc.

Hp.

29

Vln.

Vc.

Hp.

mp

mf

mf

f

35

Vln. *p* *fp* *fp* *fp* *f*

Vc. *fp* *fp* *fp* *fp* *f*

Hp. *mp* *f*

gliss.

F \natural F \sharp

40

Vln. *f*

Vc. *f*

Hp. *p*

8va

45

Vln. *mf* *ff*

Vc. *mf* *ff*

Hp. *ff*

8va

F \natural F \sharp

4
48

Vln. *p*

Vc. *p*

Hp. *mp*

52

Vln.

Vc.

Hp. *mf*

F# *mf* *3* *F#* *F#*

56

Vln. *molto rit.* *p flautando*

Vc. *p flautando*

Hp. *molto rit.* *p* *mf*

3 *F#*

60 *a tempo*

Vln. *mf*

Vc. *f*

Hp. *f* *p* *f*

Detailed description: This system covers measures 60 to 65. The Vln. part starts with a half note G4, followed by rests. The Vc. part has a rhythmic pattern of eighth notes. The Hp. part features a complex rhythmic pattern with accents. The key signature is one sharp (F#), and the time signature changes from 6/8 to 3/4 and back to 6/8. A fermata is placed over the final measure (65).

66

Vln. *mf*

Vc. *fp*

Hp. *mf*

Detailed description: This system covers measures 66 to 70. The Vln. part has a melodic line with a fermata. The Vc. part has a long, sustained note with a fermata. The Hp. part continues with a rhythmic pattern. The key signature is one sharp (F#), and the time signature changes from 6/8 to 4/4 and back to 6/8. A C# chord symbol is present in the final measure (70).

71

Vln. *p* *f*

Vc. *p* *f*

Hp. *f*

Detailed description: This system covers measures 71 to 75. The Vln. part has a melodic line with a fermata and a dynamic change from *p* to *f*. The Vc. part has a melodic line with a fermata and a dynamic change from *p* to *f*. The Hp. part has a melodic line with a fermata and a dynamic change from *f* to *f*. The key signature is one sharp (F#), and the time signature changes from 9/8 to 6/8 and back to 2/4.

Vln. *mp*

Vc. *mf*

Hp. *f*

Vln.

Vc.

Hp.

Vln. *ff*

Vc. *p < ff*

Hp. *ff*

89

Vln.

Vc.

Hp.

sub. p

sub. p

p l.v.

l.v.

l.v.

Interlude I

(Y Tri Tharawiad)

Slow (♩ = c.54)
con sord.

Violin *pp* *p*

Cello *pp* *p*

Harp *p* *mp*

10 Vln. *mf*

Vc. *mp* *p*

Hp. *mf* *mp*

The musical score is written for Violin, Cello, Harp, Violin, and Viola. It begins with a tempo marking of 'Slow' and a metronome marking of '♩ = c.54'. The key signature is D major (two sharps) and the time signature is 2/4. The first system includes the Violin and Cello parts, both marked 'con sord.' (con sordina). The Violin part starts with a piano-pianissimo (*pp*) dynamic and moves to piano (*p*) later. The Cello part also starts with *pp* and moves to *p*. The Harp part begins with a piano (*p*) dynamic and later moves to mezzo-piano (*mp*). The second system starts at measure 10 and includes Violin, Viola, and Harp parts. The Violin part is marked mezzo-forte (*mf*). The Viola part is marked mezzo-piano (*mp*) and later moves to piano (*p*). The Harp part is marked mezzo-forte (*mf*) and later moves to mezzo-piano (*mp*), featuring a triplet in the final measure.

17

Vln. *rit.* , *a tempo*

Vc. *mf* *fp*

Hp. *rit.* , *a tempo*

23

Vln.

Vc. *mf* *p*

Hp. *F#* *3*

Carol (Ffarwel Ned Puw)

Moderately (♩ = c.76)

Violin

Cello

p

p

Moderately (♩ = c.76)

Harp

p

pp

mf

Vln.

Vc.

p

mf

Hp.

p

p7

Vln.

Vc.

fp

p

p

Hp.

mf

sul G

14

Vln. *mp*

Vc. *mf*

Hp.

C#
F#

F#

p

19

Vln. *p*

Vc. *p*

Hp. *mf*

p

8va

mf

mf

24

Vln. *mf*

Vc. *mf*

Hp. *mf*

mf

Ab

30

Vln.

Vc.

Hp.

f *mf*

f *mp*

B# Bb A# A C# C# A# C#

36

Vln.

Vc.

Hp.

p *mf* *p* *mf* *pp*

f *mp*

42 **a little faster** (♩. = c.84)

Vln.

Vc.

Hp.

p *mp*

46

Vln. *mf* *fp* *sim.*

Vc. *mf < fp* *fp*

Hp. *mf* *f*

49

Vln. *poco port.*

Vc. *poco port.* *fp* *sim.*

Hp. *mf*

53

Vln. *f*

Vc. *f*

Hp. *f*

57

Vln. *sub. p* *f*

Vc. *sub. p*

Hp. *mp*

61

Vln. *ff*

Vc. *ff*

Hp. *ff*

64

Vln. *molto rit.* *p*

Vc. *molto rit.*

Hp. *molto rit.*

67

Vln.

Vc.

Hp.

p

mf

C#

71

Vln.

Vc.

Slower (♩ = c.72)

Hp.

p

Slower (♩ = c.72)

74

Vln.

Vc.

poco rit.

pp

pp

Hp.

poco rit.

pp

l.v.

Interlude II

(Ymadawiad y Brenin)

Slow and plaintive (♩ = c.48)
con sord.

Violin *p*

Cello *p*

Harp

Slow and plaintive (♩ = c.48)

p.d.l.t. *mf* *l.v.* *p*

8

Vln. *p*

Vc. *mf*

Hp. *mp* B# Bb E# G#

14

Vln.

Vc.

Hp.

mf

B#
E# G# *mp*

20

Vln.

Vc.

Hp.

p *mf* *pp*

p *mf* *pp*

p *mf* *pp*

E# *p* G# E# *mp* *pp*

mf

rit.

Jig II

(Y Saith Rhyfeddod)

Fast jig (♩. = c.120)

Violin

Cello

Harp

5

Vln.

Vc.

Hp.

9

Vln.

Vc.

Hp.

13

Vln.

Vc.

Hp.

f

f

G#

17

Vln.

Vc.

Hp.

fp *p* *mf* *f* *p*

mf *f* *mf*

mf

G#

23

Vln.

Vc.

Hp.

mp

28

Vln.

Vc.

Hp.

f *mp* *f*

f

Ch

33

Vln.

Vc.

Hp.

mf

Ch

37

Vln.

Vc.

Hp.

mp *f*

42

Vln. *f* --- *p*

Vc. *f*

Hp. *f* --- *mp* G#

47

Vln. *p*

Vc. *p*

Hp. *f* C# *gliss.* *damp* *gliss.* *damp* *p*

52

Vln. *f* *p*

Vc. *f* *p* chop

Hp. *f*

56

Vln.

Vc.

Hp.

G# *mf*

60

Vln.

Vc.

Hp.

sub. ff *f*

sub. ff *f*

sub. ff *f*

64

Vln.

Vc.

Hp.

p *f*

p *f*

68

Vln. *chop*

Vc. *mf*

Hp. *p*

mf *mf*

71

Vln. *f* *p* *f*

Vc. *f* *p* *f*

Hp. *f*

77

Vln. *poco rit.*

Vc. *sub. pp*

Hp. *poco rit.* *mp*

83 **accel.** **a tempo**

Vln. *f*

Vc. *f*

Hp. *f* G#4

88

Vln. *mp*

Vc. *mp*

Hp. *mp*

92

Vln. *f* *p*

Vc. *f* *p*

Hp. *f* *p* gliss. gliss.

Timothy Johnston

Hob

a fairy tale for solo marimba

PROGRAMME NOTE

“Thrift may go, bad luck may stay, I shall travel far away...”

The hob, or brownie, is a domestic sprite found throughout British folklore. Often encountered by a down-on-his luck farmer or homeowner, a hob works tirelessly to turn around its human companion's fortunes and for only minimal payment. However, arbitrary and capricious, these sprites habitually take offence at some perceived slight and abandon (and sometimes actively sabotage) the hapless human, leaving him or her no better off than before.

The music begins similarly luckless, unable to establish a coherent sense of line, or convert its own opening material (a sequence of diminished, augmented, and perfect fifths) into an accurate statement. With impish assistance, a feel of groove is established and the music moves into an exploration of the diminished and augmented, then perfect, intervals. However, just as it appeared without warning, so the music's source of power vanishes leaving it to slowly disintegrate back to exactly where it started.

Approx. duration: 6:00

Hob

a fairy tale for five-octave marimba

Timothy Johnston
Spring 2021

Molto rubato (♩ = c.112)

vary roll speed <<< >>> <<< >>> ,

Musical notation for measures 1-6. The score is in grand staff with treble and bass clefs. Measure 1: Treble clef has a whole rest, bass clef has a quarter note G4. Measure 2: Treble clef has a whole rest, bass clef has a quarter note F4. Measure 3: Treble clef has a whole rest, bass clef has a quarter note E4. Measure 4: Treble clef has a whole rest, bass clef has a quarter note D4. Measure 5: Treble clef has a whole rest, bass clef has a quarter note C4. Measure 6: Treble clef has a whole note G4, bass clef has a quarter note G4. Dynamics: *mf* in measure 1, *p* in measure 2, *f* in measure 6. A fermata is over the G4 in measure 6.

Musical notation for measures 7-10. Measure 7: Treble clef has a quarter note G4, bass clef has a quarter note G4. Measure 8: Treble clef has a quarter note A4, bass clef has a quarter note A4. Measure 9: Treble clef has a quarter note B4, bass clef has a quarter note B4. Measure 10: Treble clef has a quarter note C5, bass clef has a quarter note C5. Dynamics: *p* in measure 7, *f* in measure 8, *p* in measure 9, *f* in measure 10. A fermata is over the C5 in measure 10.

Musical notation for measures 11-14. Measure 11: Treble clef has a quarter note G4, bass clef has a quarter note G4. Measure 12: Treble clef has a quarter note A4, bass clef has a quarter note A4. Measure 13: Treble clef has a quarter note B4, bass clef has a quarter note B4. Measure 14: Treble clef has a quarter note C5, bass clef has a quarter note C5. Dynamics: *p* in measure 11, *f* in measure 12, *p* in measure 13, *mp* in measure 14. A fermata is over the C5 in measure 14.

poco accel.

Musical notation for measures 15-18. Measure 15: Treble clef has a quarter note G4, bass clef has a quarter note G4. Measure 16: Treble clef has a quarter note A4, bass clef has a quarter note A4. Measure 17: Treble clef has a quarter note B4, bass clef has a quarter note B4. Measure 18: Treble clef has a quarter note C5, bass clef has a quarter note C5. Dynamics: *mf* in measure 15, *p* in measure 16, *mf* in measure 17, *pp* in measure 18. A fermata is over the C5 in measure 18.

rit.

a tempo

Musical notation for measures 19-22. Measure 19: Treble clef has a quarter note G4, bass clef has a quarter note G4. Measure 20: Treble clef has a quarter note A4, bass clef has a quarter note A4. Measure 21: Treble clef has a quarter note B4, bass clef has a quarter note B4. Measure 22: Treble clef has a quarter note C5, bass clef has a quarter note C5. Dynamics: *ff* in measure 19, *mp* in measure 20, *p* in measure 21, *f* in measure 22, *mf* in measure 22. A fermata is over the C5 in measure 22.

23

f ————— *p* *mf*
[not a triplet!]

27

mp *rit.*

31

pp *mf* *a tempo*

37

p *mf* *p* *mf*

41

f

45

Musical score for measures 45-49. The piece is in 3/8 time. Measure 45 starts with a fortissimo (*ff*) dynamic. The tempo changes to 3/4 in measure 46, then to 2/4 in measure 47, 6/16 in measure 48, and back to 2/4 in measure 49. Dynamics include *mp*, *f*, and *p*. There is a hairpin crescendo from measure 47 to 48.

50

Musical score for measures 50-54. The piece is in 2/4 time. Measure 50 starts with a fortissimo (*f*) dynamic that decrescendos to piano (*p*). Measures 51-53 feature a triplet of eighth notes in the bass clef. Measure 54 ends with a triplet of eighth notes in the bass clef. There are slurs over the triplet notes in measures 51-53.

55

Musical score for measures 55-59. The piece is in 4/4 time. Measure 55 starts with a fortissimo (*f*) dynamic. Measure 56 has a piano (*p*) dynamic. Measure 57 has a fortissimo (*f*) dynamic that decrescendos to piano (*p*). Measure 58 has a mezzo-forte (*mf*) dynamic. Measure 59 has a piano (*p*) dynamic. There are slurs over the triplet notes in measures 56-59.

60

Musical score for measures 60-63. The piece is in 4/4 time. Measure 60 starts with a mezzo-forte (*mf*) dynamic and a *rit.* (ritardando) marking. Measure 61 has a piano (*p*) dynamic. Measure 62 starts with a pianissimo (*pp*) dynamic and an *accel.* (accelerando) marking. Measure 63 has a mezzo-forte (*mf*) dynamic and an *a tempo* marking. There are slurs over the triplet notes in measures 60-63.

64

Musical score for measures 64-67. The piece is in 2/4 time. Measure 64 starts with a piano (*p*) dynamic. Measure 65 has a mezzo-forte (*mf*) dynamic. Measure 66 has a piano (*p*) dynamic. Measure 67 has a mezzo-forte (*mf*) dynamic. There are slurs over the triplet notes in measures 64-67.

68

72

f

77

81

molto rit.

86

Driving, senza rubato

p

p — *mp* *f*

91

Musical score for measures 91-94. The piece is in 2/4 time. Measure 91 features a piano introduction with a forte (*f*) dynamic. Measures 92-94 show a rhythmic pattern of eighth notes with dynamic markings of piano (*p*), forte (*f*), and piano (*p*). The bass line includes triplet eighth notes.

95

Musical score for measures 95-97. The piece is in 2/4 time. Measure 95 features a piano introduction with a forte (*f*) dynamic. Measures 96-97 show a rhythmic pattern of eighth notes with dynamic markings of mezzo-forte (*mf*), fortissimo (*ff*), and piano (*p*). The bass line includes triplet eighth notes.

98

Musical score for measures 98-100. The piece is in 2/4 time. Measure 98 features a piano introduction with a forte (*f*) dynamic. Measures 99-100 show a rhythmic pattern of eighth notes with dynamic markings of mezzo-piano (*mp*), forte (*f*), and piano (*p*). The bass line includes triplet eighth notes.

101

Musical score for measures 101-103. The piece is in 2/4 time. Measure 101 features a piano introduction with a fortissimo (*ff*) dynamic. Measures 102-103 show a rhythmic pattern of eighth notes with dynamic markings of piano (*p*) and forte (*f*). The bass line includes triplet eighth notes.

104

Musical score for measures 104-106. The piece is in 2/4 time. Measure 104 features a piano introduction with a forte (*f*) dynamic. Measures 105-106 show a rhythmic pattern of eighth notes with dynamic markings of piano (*p*) and forte (*f*). The bass line includes triplet eighth notes.

107

Musical score for measures 107-110. The piece is in 4/4 time. The treble staff features a series of triplets of eighth notes, each with an accent (>). The bass staff also features triplets of eighth notes, with some notes beamed together. The key signature has one sharp (F#). The piece concludes with a 2/4 time signature change.

111

Musical score for measures 111-113. The piece is in 4/4 time. The treble staff features triplets of eighth notes with accents. The bass staff features triplets of eighth notes with accents. The dynamic marking *ff* is present. The piece concludes with a 4/4 time signature change.

114

Molto rubato (as before)

Musical score for measures 114-119. The piece is in 4/4 time. The treble staff features triplets of eighth notes with accents. The bass staff features triplets of eighth notes with accents. The dynamic markings *pp* and *ff* are present. The piece concludes with a 2/4 time signature change.

120

Musical score for measures 120-123. The piece is in 2/4 time. The treble staff features a melodic line with a slur and a dynamic marking *f*. The bass staff features a melodic line with a slur and a dynamic marking *f*. The piece concludes with a 3/8 time signature change.

124

Musical score for measures 124-127. The piece is in 3/8 time. The treble staff features a melodic line with a slur and a dynamic marking *f*. The bass staff features a melodic line with a slur and a dynamic marking *f*. The piece concludes with a 3/4 time signature change.

129

ff *f*

133

mf

138

mp *pp* *mp* *f*

3

145

p < f *mf*

150

p *pp* *f* *pp*

155 **Laboured**

molto rit.

159

a tempo

163

poco accel.

rit.

a tempo

168

172

rit.

Timothy Johnston

The Bat, the Cormorant & the Bramble Bush

an aetiology for soprano, clarinet, double bass & harp

FULL TEXT (AESOP'S FABLES):

A bat, a cormorant, and a bramble bush agreed to trade in business together.

The bat's adventure was in ready money, that she took up at interest;

the cormorant's in brass;

and the bramble's was in cloth.

They loaded their goods onto a ship and set sail.

But a storm blew up, and ship and goods alike were lost to the bottom of the sea!

The three sorry travellers made their way back to land.

...and ever since:

the bat never stirs abroad till night,

for fear of her creditors;

the cormorant is still sauntering by the seashore,

to see if he can find any of his brass cast up;

and the bramble bush lays hold of all the clothes he can reach,

in hope to light upon his own again.

Approx. duration: 4:15

First performed live by The Hermes Experiment, at the BFE/RMA Research Students' Conference, University of Plymouth 2022.

© Timothy Johnston

The Bat, the Cormorant & the Bramble Bush

an aetiology

Score in transposition

Text: based on Aesop's Fables

Timothy Johnston

2021

Playful, with movement (♩ = 80) *mf*

Soprano

Mmm

B♭ Clarinet *solo rubato*
p *f*

Double Bass
p lightly *mp*

Harp
mf +++|+|+++ C# *p*

4 *mf* like a narrator *p*

S. *mf* like a narrator *p*

Cl.

DB.

Hp.

7

Sop. $\frac{4}{4}$ bat, a cor-mo-rant, and a bram-ble bush a - greed to trade in $\frac{2}{4}$ $\frac{3}{4}$

Cl. $\frac{4}{4}$ *mf* $\frac{2}{4}$ $\frac{3}{4}$

DB. $\frac{4}{4}$ *pp* *mf* $\frac{2}{4}$ $\frac{3}{4}$

Hp. $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

10

Sop. $\frac{3}{4}$ bus-'ness to-geth-er $\frac{4}{4}$

Cl. $\frac{3}{4}$ $\frac{4}{4}$ *p* *mf*

DB. $\frac{3}{4}$ $\frac{4}{4}$

Hp. $\frac{3}{4}$ *f* $\frac{4}{4}$ *gliss.*

12

Sop.

Cl.

DB.

Hp.

p

p

bisbig.

15

molto legato (♩ = c.63)

Sop.

Cl.

DB.

Hp.

mp *mf* *f*

The bat's ad - ven - ture was in re-ady mo-ney,

p colla voce *mp* *ff*

molto legato (♩ = c.63)

D#

20 *mf casually* *p* *p legato*

Sop. that she took up at int- 'rest; the cor-mo-rant's in brass and the

Cl. *mp colla voce* *pp*

DB. *mp colla voce* *pp*

Hp.

26 *accel.* **tempo I (♩ = 80)**

Sop. bram-ble's was in cloth.

Cl. *pp* *mf*

DB. *mp lightly*

Hp. *mf* **tempo I (♩ = 80)**

29

Sop. *p*
Mmm

Cl. *p*

DB. *f* *mp* *f*

Hp. *p* *f*

32 *pp* **poco rall.** (♩ = c.63)

Sop. *pp*
Mmm

Cl. *pp* *mf* *p*

DB. *mf*

Hp. **poco rall.** (♩ = c.63)

36 *mf*

Sop. They load-ed their goods

Cl. *sfz mp ff p < f sfz mp p* *flz.*

DB. *f p mf f* *pizz. arco pizz. arco pizz.*

Hp. *mp*

40 *poco accel.*

Sop. on-to a ship and set sail.

Cl. *f fp* *tr.*

DB.

Hp. *poco accel.* D4 C4

43 $(\text{♩} = \text{c.76})$ *f* *mf* ⁷

Sop. But a storm blew up, and

Cl. *(tr)* *flz.* *f* *ff*

DB. *arco* *mp* *f* *pizz.* *ff*

Hp. $(\text{♩} = \text{c.76})$ *f* *ff* *thunder gliss.* *l.v.*

47 *mp*

Sop. ship and goods a-like were lost to the bot-tom of the sea!

Cl. *p*

DB. *arco* *p*

Hp. *D# C#* *mf*

50 **poco rall.**

Sop.

Cl.

DB.

Hp.

gliss.

mf *p* **poco rall.** *f*

D \sharp C \sharp

53 **(♩ = c.63)**

Sop.

Cl.

DB.

Hp.

p **(♩ = c.63)** *p* D \sharp

The

56

Sop. *4/4* *3* three sor-ry trav-'lers made their way back to land. ...and e-ver since:

Cl. *4/4* *3/4*

DB. *4/4* *3/4*

Hp. *4/4* *3/4*

59 **molto legato** *mp* *3* *f*

Sop. the bat___ ne-ver stirs a - - broad till

Cl. *3/4* *p*

DB. *3/4* *p*

Hp. **molto legato** *p* *gliss.*

63 *mp* *mf* (as if as an aside) *mf*

Sop. night, for fear of her cred-i-tors; the corm-or-ant is still

Cl. *mp colla voce*

DB. *mp colla voce*

Hp. *mp colla voce*

67 *f* *mp* (returning to speaking)

Sop. saun-ter-ing by the sea-shore, to see if he can find a-ny of his brass cast

Cl. *mf*

DB. *mf*

Hp. *mf*

71 *f* *p legato* *f*

Sop. up; and the bram-ble bush lays hold of all the clothes he can

Cl. *p*

DB. *mp*

Hp.

76 *p* *mf*

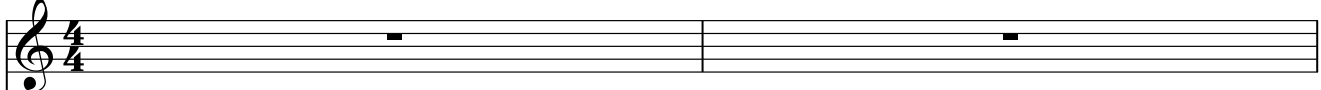
Sop. reach, in hope to light up - on his own a - gain.

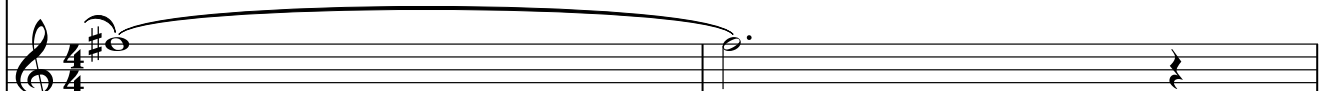
Cl. *p*

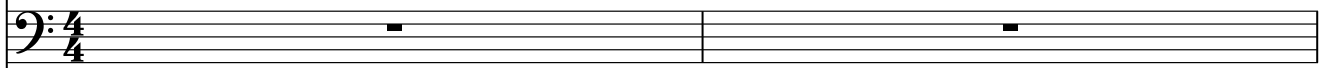
DB.

Hp. Ch


80 **tempo I** (♩ = 80)


Sop. 

Cl. 
fp

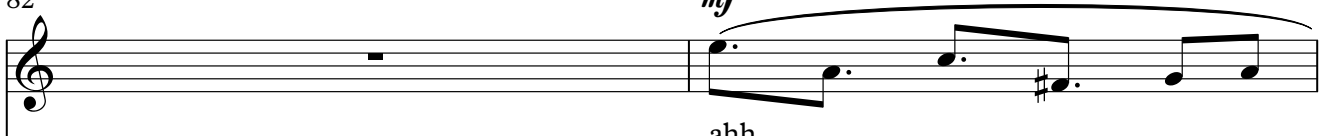
DB. 


tempo I (♩ = 80)

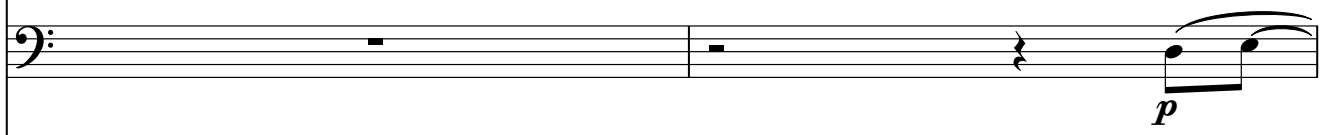
8^{va} 
mp C# B# Bb



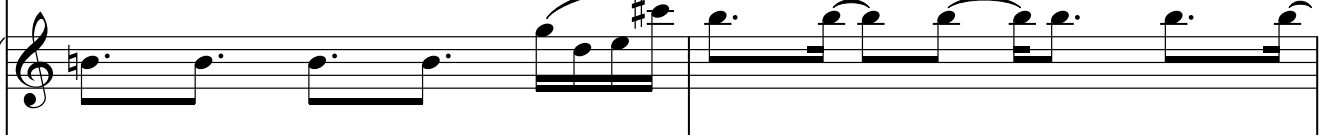
82 **molto rall.**


Sop. 
ahh

Cl. 
mf

DB. 
p

molto rall.

8 



84 *p* *pp*

Sop. *mm*

Cl. *pp* *ppp*

DB. *pp*

Hp. *p*

Timothy Johnston

Imagined Engines

for solo piano, studio production & film

Approx. duration: 4:00

© Timothy Johnston

Imagined Engines

Timothy Johnston
Spring 2021

Dreamy (♩ = 138)

8va

mp *poco rit.* *a tempo* *poco rit.*

f > *p*

a tempo (♩ = ♩)

mp *mf*

mp *mf* *p*

mp *f* *p*

a little faster (♩ = 152)

16 poco accel.

Musical score for measures 16-19. The piece is in 6/8 time. Measure 16 starts with a piano introduction. Measure 17 has a *poco accel.* marking. Measure 18 has a *mf* dynamic. Measure 19 has a *mf* dynamic. The key signature has one sharp (F#).

20

f dolce

Musical score for measures 20-24. Measure 20 has a *f dolce* marking. Measure 21 has a *f dolce* marking. Measure 22 has a *f dolce* marking. Measure 23 has a *f dolce* marking. Measure 24 has a *f dolce* marking. The key signature has one sharp (F#).

tempo primo (♩ = 138)

25 molto rit.

Musical score for measures 25-28. Measure 25 has a *molto rit.* marking. Measure 26 has a *p* dynamic. Measure 27 has a *f* dynamic. Measure 28 has a *p* dynamic. The key signature has one sharp (F#).

29

mf

p

mf

p

pp

Musical score for measures 29-33. Measure 29 has a *mf* dynamic. Measure 30 has a *p* dynamic. Measure 31 has a *mf* dynamic. Measure 32 has a *p* dynamic. Measure 33 has a *pp* dynamic. The key signature has one sharp (F#).

34

accel.

(*mf*)

Musical score for measures 34-37. Measure 34 has an *accel.* marking. Measure 35 has an *accel.* marking. Measure 36 has an *accel.* marking. Measure 37 has an *accel.* marking. The key signature has one sharp (F#).

Pulsing (♩ = 120) Loop to b. 70

37 *pp*

40

43 *mf* LH

47

52 *f*

77

p

80

f *p* *f*

85

mp

88

molto rit.

p

Timothy Johnston

Nocturne

for tenor-treble English concertina

to Rob Harbron

PROGRAMME NOTE

This short nocturne for English concertina explores the instrument's expressive range, inspired by both the intricate style of 19th century classical concertina repertoire, and the robust, chordal technique of later traditional music in the 20th and 21st centuries. The opening melody finds itself repeated three times, varying in ornamentation, tonal centre, and instrumental register, accompanied by modally inflected quintal harmony. A contrasting middle section focuses on timbre and register, with blurred chords and delicate internal melodic lines, before the main theme returns once again as the music slips gracefully into stillness.

Approx. duration: 6:30

Nocturne was written in consultation with, and is dedicated to, Rob Harbron. It received its online premiere in December 2021, recorded in the Subscription Rooms, Stroud, United Kingdom.

© Timothy Johnston

Nocturne

for tenor-treble english concertina

Timothy Johnston

2021

Lilting (♩ = c.56)

p *mf* *mp*

9 *p* *sub. mf*

17 *f*

24 *p* *f*

30

36 *p* *mf* *f*

42 *p* 2+3

47 *mf* *f* *pp* **#**

molto legato, as if with a delay (♩. = c.52)

52

mf *tenuto sim.*

57

p *f*

62

pp *f*

66

p *f*

71

p

slightly faster (♩. = c.69)

77

f *p* *mf* *p*

82

f *ff* *mf*

88

f *mf* *p*

Measures 88-92: Treble clef, key signature of two flats. Measure 88 is 4/4, 89 is 3/4, 90 is 4/4, 91 is 4/4, and 92 is 6/8. Dynamics: *f* (measures 88-89), *mf* (measures 90-91), *p* (measures 92).

93

mp *pp* *p* *mp*

(♩ = ♪)

Measures 93-100: Treble clef, key signature of two flats. Measure 93 is 6/8, 94 is 5/8, 95 is 2/4, 96 is 5/8, 97 is 2/4, 98 is 2/4, 99 is 2/4, and 100 is 6/8. Dynamics: *mp* (measures 93-94), *pp* (measures 95-96), *p* (measures 97-98), *mp* (measures 99-100). Tempo marking: (♩ = ♪).

101

p *f* *p*

Measures 101-107: Treble clef, key signature of two flats. Measure 101 is 6/8, 102 is 2/4, 103 is 2/4, 104 is 5/8, 105 is 2/4, 106 is 2/4, and 107 is 2/4. Dynamics: *p* (measures 101-102), *f* (measures 103-104), *p* (measures 105-107).

108

f *p* *mf* *pp*

poco rit. *a tempo*

Measures 108-113: Treble clef, key signature of two flats. Measure 108 is 4/4, 109 is 4/4, 110 is 4/4, 111 is 4/4, 112 is 4/4, and 113 is 4/4. Dynamics: *f* (measures 108-109), *p* (measures 110-111), *mf* (measures 112-113), *pp* (measures 113). Tempo markings: *poco rit.* (measures 108-109), *a tempo* (measures 110-113).

114

mp *f*

Measures 114-118: Treble clef, key signature of two flats. Measure 114 is 4/4, 115 is 4/4, 116 is 5/8, 117 is 4/4, and 118 is 4/4. Dynamics: *mp* (measures 114-115), *f* (measures 116-118).

119

ff *p* *f* *p*

Measures 119-124: Grand staff (treble and bass clefs), key signature of two flats. Measure 119 is 5/8, 120 is 5/8, 121 is 5/8, 122 is 5/8, 123 is 4/4, 124 is 5/8. Dynamics: *ff* (measures 119-122), *p* (measures 123-124), *f* (measures 125-126), *p* (measures 127-128).

125

mf *p* *f* *p*

Measures 125-130: Grand staff (treble and bass clefs), key signature of two flats. Measure 125 is 4/4, 126 is 4/4, 127 is 6/8, 128 is 6/8, 129 is 6/8, and 130 is 6/8. Dynamics: *mf* (measures 125-126), *p* (measures 127-128), *f* (measures 129-130), *p* (measures 131-132).

131 **accel.**

p

136 **tempo primo** (♩. = 56) **poco rit.**

141 **poco accel.** **a tempo**

146 **poco rit.**

f sub. p

152 **a little slower** **rit.**

p *mf* *pp*

Timothy Johnston

Trio

for B♭ clarinet, acoustic guitar & double bass

PROGRAMME NOTE

Guitar performance notes:

To be played on a steel string guitar in drop D tuning (DADGBE).

Harmonics with two notes should be played as multiphonics, with the top note sounding as the harmonic, and the lower open string ringing underneath it.

In free time passages, note values are a guide to relative duration, and not to be interpreted strictly in time. The dashed bar line denotes the start of the final gesture, for ease of synchronisation with the other ensemble members.

Approx. duration: 4:00

Clarinet multiphonics courtesy of heatherroche.net – exact fingerings provided on individual clarinet part.

© Timothy Johnston

Trio

for B \flat clarinet, acoustic guitar, & double bass

Score in transposition

Timothy Johnston

February 2022

Very slow and free in time

B \flat Clarinet

Acoustic Guitar

Double Bass

harmonics at (relative) sounding pitch

pp \rightarrow f

mf \rightarrow ff

pp \rightarrow f

after cl.

3 With a gentle rubato ($\text{♩} = \text{c.72}$)

Cl.

Gtr.

Db.

pp \rightarrow mp dolce

mf

p \rightarrow pp

Cl.

Gtr.

Db.

mp growing in energy \rightarrow sim.

mp

10

Cl. *mp* *mf*

Gtr. *f* *mf* *p* *mf*

Db. *f*

15

Cl. *pp* *p*

Gtr.

Db. *p* *mf*

19

Cl. *mf* *pp*

Gtr. *f* *p cresc. (as before)*

Db. *p*

22

Cl.

Gtr.

Db.

sim.

25

Cl.

Gtr.

Db.

mp

f

mf

27

Cl.

Gtr.

Db.

p

f

p

32

Cl.

Gtr.

Db.

8

④

p

sim.

36

Cl.

Gtr.

Db.

rit.

tambora

8

40

Very slow and free in time

Cl.

Gtr.

Db.

ppp

mf

⑥

ppp

with cl. & gtr

Timothy Johnston

John Thomas Rejigged

for violin, cello, concertina & piano

Approx. duration: 9:15

© Timothy Johnston

John Thomas Rejigged

Each player should begin a section by playing some or all of the collection of cells, in any order they wish and at either/any of the provided transpositions. Cells may be played as few or as many times as desired, and in any order. All musicians should end a section playing in the transposition marked with an asterisk*. Where patterns occur, cells may be extrapolated in sequences etc. Free 'cell-based' textures should last approximately 1 minute, and a global quaver pulse should be held across the band.

At the conclusion of the full cell-based texture, one lead player should begin longer portions, and eventually two full statements of the original version of a given tune. The remaining players should initially maintain a cell-based accompanying texture, gradually falling into unison, or harmony, with the leader. All chord symbols denote the root of open fifths, not full triads.

This in turn gives way to at least one full ensemble statement of the tune in the 'shifted emphasis' version, before returning to the cell-based material for the next section.

As fast as you dare! (♩. = c.112)

Common cells/components

Led by: Rob Kick the World Before Me (original tune)

3rd Pedal D
4th C

1st+4th D C B^b C D D C B^b C D
2nd+3rd E^b F G F E^b D C B^b C D

Kick the World Before Me (shifted emphasis)

In octave unison

D minor

G Minor*

Led by: Patrick Conset Gwyr Dyfi (original tune)

3rd Pedal G
4th G

F Eb F

1. 2. G

1st+3rd G Ab Bb C
2nd+4th G F Eb D

D C Bb Ab G
C D Eb F G

Conset Gwyr Dyfi (shifted emphasis)

The first system of the musical score consists of two staves. The upper staff is a single treble clef line with a key signature of one flat and a 6/8 time signature. It contains a melodic line with various rhythmic values and articulation marks. The lower staff is a grand staff (treble and bass clefs) with piano accompaniment. The piano part features chords and single notes, with some rests. Both staves include first and second endings, indicated by bracketed lines and the numbers '1.' and '2.'.

The second system continues the musical score. The upper staff has melodic lines with '3+2' and '2+3' rhythmic groupings. The lower staff has piano accompaniment with similar rhythmic groupings. A dashed line labeled '8va' spans across the system, indicating an octave transposition for the piano part.

The third system concludes the piece. The upper staff has a melodic line with a '2+3' rhythmic grouping. The lower staff has piano accompaniment. A dashed line labeled '8va' spans across the system, with annotations '(8va 1st time only)' and '(8vb 2nd time only)' indicating octave transpositions. Another dashed line labeled '(articulation 2nd time only)' indicates a change in articulation for the second ending.

G Minor

C minor*

Led by: Shirley Y Facsen Felen (original tune)

Any harmony: Pedal Eb

C minor

G Minor

F minor*

APPENDIX:

Green Grow the Rushes

accompanying notes and remaining lead sheets

Green Grow the Rushes lead sheets from final recording session 26-July-2022

n.b. these lead sheets are not strict musical instructions and continued to evolve and be improvised around throughout the session (see Ch.5 discussion). Due to the improvisational nature of the creative process, not every melodic line, harmony, etc. is strictly adhered to in the finished recording, and so may differ from what is printed here. The audio masters should be taken as the primary artistic object resulting from this project, and these scores are included here as documents of the process for academic reference only.

The general preface also included below was from the basic starting materials sent out to the ensemble ahead of Workshop 1 in February 2022:

‘Set out below are a few introductory notes to my choice of repertoire, explaining my reasons for including them: either owing to a pre-existing attachment to a song, or newer discoveries that have interested me.

I consider these pieces to be musical starting points, ‘creative stimuli’ for the workshops, rather than something to be strictly adhered to. Whilst I love the work of those musicians who follow the route of historically informed performance, and present traditional music closer to how it was originally performed, I’m a great believer in wholeheartedly embracing traditional music’s continually evolving nature and taking it as inspiration for one’s own creative practice. My intent for this project is to create music derived from these materials, with an emphasis on re-composition and reinterpretation rather than necessarily straightforward arrangements or any “authentic” rendering of words or music.

Adapting melodic features and rhythms, adding more unconventional harmonies, and breaking down tunes into component fragments (a trick beloved by Bartok) all feature heavily in my previous work with traditional music. This is an approach that I hope can produce some interesting results with the material in these workshops.’

Scarborough Fair

Dreamlike, but not slow (♩ = 112)

piano solo

9 F#m(add4) G⁹ Bm⁷ A⁶ Gmaj⁷

Oh! where are you go - ing? To Scar - bo rough fair? Sa - v'ry
 tell her to make me a cam - bric shirt,
 tell her to wash it in yon - der dry well,

v1: vln, conct. & vc, v2: tutti, v3: piano

v1&2: layer multiple takes of vln, conct., & vc with sustained notes
 picked from chords, with a little more movement in v2
 v3: pno rhythmically busier, vln, conct. & vc pedal high Ds

15 Cmaj⁷(#4) G⁶(add9)/D Gmaj⁷(add13) F#m⁷(add13) G⁶(add9)

sage — rose - ma - ry and thyme: Re - mem - ber me to the
 With - out a - ny seam — or
 Where no wa - ter sprung, — nor a

20 D⁶(add9)/A Bm⁷(add4) G/C G⁹/D Bm⁶

one who lives there, for once she was a true lov - er of
 nee - dle - work, and then she'll be a true lov - er of
 drop of rain fell, and then she'll be a true lov - er of

25

mine. 1. 2. & 3.

And And

v1: concertina, v2: piano 8va, v3: piano v1: conct. & pno

29 violin

cello & conct.

(cont'd)

p

36 cello

p

42 violin

cello

conct.

mf

p

sub. p

l.v.

Instr.: play in lower registers w. rich, resonant timbre

50 F#m7 C9(#4) Em7(add11) A(sus4)/G D9 Em F9(#4)

O, will you find me an acre of land, Sa-v'ry sage, rose-ma-ry, and
O, will you plough it with a ram's horn

58 G(add9sus4) F#m6 G9 C#m6 Bm7(add11)

thyme; Be-tween the sea foam and the sea sand, Or
And sow it all ov-er with a pep-per-corn

63 C9 D6 Em7 F9

ne-ver be a true lov-er of mine.

during instrumental 2 (p4),
only play melodic riff as lead in to v6

2nd time

Instrumental 2
 Play/improv. around cells, in any order and octave, building up texture
 Piano repeats v4-5 harmony

Lead in: listen to piano for main riff
 Conct. & pno only

70 $Bm^{11}/C\#$ $F6(Add9)/C$ Em^{11}/B $E(Add4)/A$ $D(Add4)/F\#$

And when you have done and fin - ished your work, Sa - v'ry

76 C^9/F Em^7 $F\#m^{11}$ Bm^7 C^9

sage, rose - ma - ry, and thyme; You may come to me for

81 $Fmaj7$ $A(Add4)/F\#$ Em $D(Add4)$ $C5(Add6/9)$

your cam - bric shirt, And then you shall be a true lov - er of

86 *violin rit.*

mine.

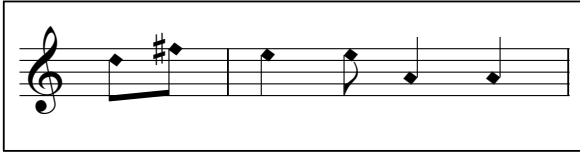
cello

piano solo rit.

concertina

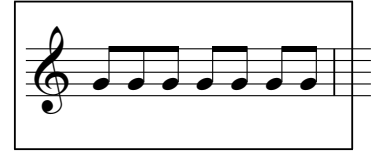
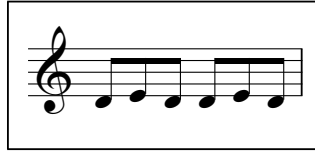
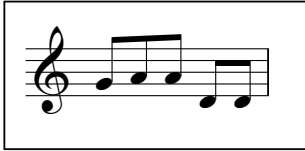
Green Grow the Rushes

Maintaining quaver pulse throughout (♩ = 144)



Guitar only: opens solo, then joined by ensemble (see below)

Ensemble play boxed cells freely to create phasing-like texture, sustained over verse 1



1 Verse 1: slow, in free time

I shall sing you one, oh! Green grow the rush - es, oh!_____

one and one is all_____ a - lone, and e - ver - more shall be so

Verse 2&3: still in free time but gradually finding groove

Instr.: phasing gradually replaced by in-tempo accomp. over pedal D or G

2

I shall sing you two, oh! green grow the rush-es oh_ two for all the li-ly-white boys_

I shall sing you three, oh! green grow the rush-es oh_ three for the ro-ving ri - val and

7 *instr. (after v3 only)* A/E A

Cloth-ed all in green, oh_

e - ver more shall be so

Instrumental 1 Violin: freely ornamented, cello: pizz. bass line, conct. & guitar: rhythm section

13 D G⁹ D D Bm A G A⁹ D G⁹ D G⁹ D G⁹

18 Bm A(sus4) G G(#4) D(sus4) G⁹ Em⁷

Ensemble: hitting full groove by v4

22 G A⁹ D A/C# Bm⁷ G⁹ G G(#4) D(sus4)

I will sing you four, oh! green grow the rush-es oh_ four for the Gos-pel ma - kers and
 I will sing you five, oh! five for the sym-bol at your door and
 I will sing you six, oh! six for the six proud wal - kers and

27 G⁹ Em⁷ D instr. Em F#m⁷ G⁹ G G(#4) D(sus4) G⁹ A(sus4) (x3)

e-ver more shall be so *instr. transition*

33 D⁹ G⁹ A Bm G G(#4)

vln & gtr only

Instrumental 2 Cello: arco

38 C D⁹ C Bm A Gmaj⁷ F#m Em F#m G⁹ C⁹ A⁹

44 G E7/A Bm⁷ G⁹ G D/F# G Em C D A E/G#

49 F#m D⁹ A Em G⁹ D/F# Em⁷ Bm G A

Cello: pizz.

Vocal harmony

54 G A⁶ A D A/C# Bm⁷ G⁹ G G(#4) D(sus4)

I will sing you se - ven green grow the rush-es oh_ sev'n for the stars all in the sky and
 I will sing you eight, oh! eight for the eight bold ran - gers and
 I will sing you nine, oh! nine for the nine bright shi - ners and

59 G⁹ Em⁷ D instr. Em F#m⁷ G⁹ G G(#4) D(sus4) G⁹ A(sus4) (x3)

e-ver more shall be so *instr. transition*

Instrumental 3

65

violin

f

concertina

cello

Repeat 3 times, freely varying melodic line

68

C⁹ C⁹ C⁹ C⁹ Em⁹ G G(#4) D(sus4) G⁹ A(sus4)

73

concertina

C⁹ C⁹ D⁹ Em⁷/A

violin

mp *pp* *f* in unison

cello

Vocal harmony

78

No instr. accompaniment

D A/C# Bm⁷ G⁹ | G G(#4)

I will sing you ten, oh! green grow the rush-es oh ten for the ten com- mand -

Vocal harmony

82

D(sus4) G⁹ Em⁷ G A⁹ | D A/C#

ments and e - ver more I will sing e - le - ven green grow the

(straight into next verse)

86

Bm⁷ G⁹ | G G(#4) D(sus4) G⁹ Em

rush-es oh el- e'vn went up to Hea - v'n and e - ver more...

Instrumental 4

90 G E7/A Bm7 G⁹ G D/F# G Em C D A E/G#

95 F#m D⁹ A Em G⁹ D/F# Em⁹ Bm G A

Ensemble: pedal G, then begin to reintroduce phasing
Violin: follow melody

100

cello

104

Phasing fully reintroduced

Concertina: free improv. along melodic shape with voice
Phasing continues between vln. vc. & gtr

110

I shall sing you twelve, oh! Green grow the rush - es, oh!

111

Twelve for the twelve a - pos - tles that e - ver - more shall be so

Phasing continuing (w. concertina) to gradual slow down and 'fade out'

Guitar only ending cell (repeated around 3-4 times)

all stop on final D

Y Sguthan (The Wood Pigeon)

Playful (♩ = 96)

Violin solo (scordatura A \flat -E \flat -B \flat -E \flat)

Violin: freely ornament

Concertina: join with pedal high B \flat -E \flat -B \flat

vln. & conct.: continue with simple harmonic accomp.

Concertina: transition to more melodic support

Cello: simple pizz. root notes/lower LH piano stave

2 Cello: arco, with more rhythm

34 Eb Bb Eb Bb Cm Bb Ab

un i fy-ny ei ben, Fe we-loddsgu than ar y pren: "Wel, cy-dia di yng ngwar y ci Rhag ofn id-do

40 Bb Eb [Fay] Eb Bb

fynd o fy nga-fael I'. He's cocked the han-dle and he's charged his gun, Took two steps

44 Eb Bb Eb Bb/D Ab/C Bb

back for to get good aim, The o-ther shook at the foot of the tree, In fear that he'd soon shoot out his

49 Eb Eb Bb

brains. When the first shot rang like a clap of thun-der, The dog sprang

[Patrick]

Pan aeth yr er - gyd gyn - taf al - lan Mi oedd 'na

52 Eb Bb Eb Bb/D

off swift as a hare, The young men fol - lowed swift there -

dw - rw me - gis ta - ran A rhe - deg wnaent I'r lle a'r

55 Ab/C Bb Eb

af - ter, To stop the dog get - ting more than his share.

[Instrumental 1]

fan Rhag ofn i'r ci gael mwy na'i ran.

58 Eb/Ab Bb(add9sus4) Eb/Ab Bb(add9sus4) Cm11 Bb7(sus4) Fm7(sus4) Cm7

Instrumental 1

64 $A\flat^6/E\flat$ $E\flat/A\flat$ $B\flat(sus4)$ $E\flat$ $E\flat/A\flat$ $B\flat(add9sus4)$

68 $E\flat/A\flat$ $B\flat(add9sus4)$ Cm^{11} $B\flat^7(sus4)$ $Fm^7(sus4)$ Cm^7 $A\flat^6/E\flat$ $E\flat/A\flat$ $B\flat(sus4)$ $E\flat$

pedal $E\flat$ over next verse

Violin & cont. high pedal notes, cello: pizz. bass line

74 **Patrick** $E\flat$ $B\flat$ $E\flat$ $B\flat$

Pan ad - a - wsa-nt gyn-ta geg i cy_ Wei, ad-ref aet - hant hwy â hi, A go-fyn

79 $E\flat$ $B\flat/D$ $A\flat/C$ $B\flat$ $E\flat$ **Fay**

wnaent i wraig y t' A wnâi ei chw-c-io am_ ei_ phlu... When the wo-man

Violin & vc.: pizz.

83 $E\flat/A\flat$ $B\flat(add9sus4)$ $E\flat/A\flat$ $B\flat(add9sus4)$

took the bird and came to pluck it, A smell so vile rose to fill the air, It made her

8va

87 Cm¹¹ B^b7(sus4) Fm⁷(sus4) Cm⁷ A^b6/E^b E^b/A^b B^b(sus4) E^b Patrick

smile for to think of the young men, Their pride at__ bring-ing her such rot - ten fare 'Nól__ i

91 E^b/A^b B^b(add⁹sus4) E^b/A^b B^b(add⁹sus4) Cm¹¹ B^b7(sus4)

wraig y t^l gael gwy-bod y cy-fan, Mai we-di tri go'r_ oedd y sgu-than Ac we-di syr - thio i fforch y

96 Fay E^b B^b

The poor wood pi-geon had lost its va-lue, For it had been

Fm⁷(sus4) Cm⁷ A^b6/E^b E^b/A^b B^b(sus4) E^b

pren, Nis gal-lai_ lai na_cho-di ei__ phen. Roedd we - di mynd yn ôl eiphris, Roedd we - di

101 E^b B^b E^b E^b7/D^b

dead these past four__ long weeks, The young men were so sore dis - ap -

tri - go__ ers ped - war mis, A'r llan - ciau gadd eu sio - mi'n

104 A^b B^b A^bmaj7

poin - ted, Their sup-per that night was just__ bread and leeks.

si^e r, A'u sw - per__ hwy oedd__ br^e es__ dd^e r.

Instrumental 2

107 Eb Bb/D Cm Bb(add9sus4) Cm¹¹ Bb7(sus4) Ab⁹ Cm⁷

113 Ab⁶/Bb Eb/Ab Bb(sus4) Eb Eb/Ab Bb(add9sus4)

117 Cm¹¹ Bb(sus4)/D Eb⁹ Eb7/Db

rall.
120 Ab⁹ Cm¹¹ Bb7(sus4) Ab⁹ Bb(sus4) 1. Eb 2.

Stormalong

Gently (♩ = 96)

Piano solo

Musical notation for the piano introduction, measures 1-4. The piece is in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The right hand plays chords and the left hand plays a rhythmic eighth-note pattern.

una corda

Violin and Viola accompaniment, measures 5-8. The notation shows sustained high notes and harmonics. The instruction "(normale)" is written above the staff.

vln, vc. & conct.: sustained high notes/harmonics

Continuation of the piano accompaniment for measures 5-8, showing the right and left hand parts.

Vocal line and concertina accompaniment, measures 9-13. The vocal line includes the lyrics: "Storm -y's gone, that good old man, Way, hey— storm - a-long Storm -y's gone,—that". The concertina part is in the bass clef.

Storm -y's gone, that good old man, Way, hey— storm - a-long Storm -y's gone,—that

concertina

Vocal line and cello accompaniment, measures 14-19. The vocal line includes the lyrics: "good old man; Way hey come storm-y John A— good old skip-per_ to his crew; way, hey—". The cello part is in the bass clef.

good old man; Way hey come storm-y John A— good old skip-per_ to his crew; way, hey—

cello

Vocal line and piano accompaniment, measures 20-24. The vocal line includes the lyrics: "storm - a-long An a - ble sai-lor_ brave and true Way hey come storm - y John". The piano accompaniment includes a "stop here" instruction at the end of the piece.

storm - a-long An a - ble sai-lor_ brave and true Way hey come storm - y John

(stop here)

2
25 violin (freely ornament)

cello (freely ornament)

piano only

tre corda

29 (voice)

We'll

Vln. vc. & conct.: hymn-like, in rhythmic unison w. voice, 4/4 feel
Piano (lower figures) in 3+3+2 cross rhythm

33 Cm⁶ Db(sus2) Fm⁷(sus4) Bbm¹¹ Db¹¹ Ab(add9) Ebm⁹ Cm⁶ Db(sus2)

dig his grave with a sil-ver spade Way, hey___ storm - a-long Of fin - est silk his___

Fm___ Db⁹___ Ab___ Db G^{b9} Ab(add4)___ Db___ G^b/Eb___ Ab⁵/Eb⁵ Db___

38 Eb⁷(sus4) F⁷(omit3) Cm⁶ Db(sus2) Fm⁹(add4) Db/G^b Ab⁵(add6^b) B^b(sus2) Cm⁹(sus4)

shroud will be made Way hey come storm-y John We_ lowr'd him down with a gold-en chain

Ab⁹/C___ B^bsus4___ Ab⁹___ Db⁶___ Fm Fm___ Db⁹___ Ab___ Db

44 Dbmaj⁹ Ab(add9) Ebm⁹ Cm⁶ Db(sus2) Fm⁷(sus4) Abmaj⁷/C Ab(sus4) Fm(add4)

way, hey___ storm-a-long Our eyes all dim with fal-ling rain Way hey come storm-y John

G^{b9} Ab(add4)___ Db___ G^b/Eb___ Ab⁵/Eb⁵ Db___ Ab⁹/C___ B^bsus4___ Ab⁹___ Db⁶___ Fm

concertina (no vln & vc.)

50

piano

55

piano solo

Violin: pick out harmonics as pedal tones
 Cello: double voice at pitch

60

He's moored at last and fur'ld his sail Way, hey___ storm-a-long No

concertina

dan - ger now from wreck or_ gale Way hey come storm-y John Old Storm he's heard the_

bu - gle call; way, hey_ storm - a-long So sing is dirge now, one and all! Way

hey come storm-y John_

violin

cello

82

concertina (no vln & vc.)

86

piano solo

8^{va}

90

una corda

(8)

94

l.v.