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 function 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

Macros & Samples

Osc1 WTP
“Saintly, Heavenly”
“the trembling leaves”

33"

Osc

“and walls of silk”

Mcr

ff  f  mp  p
Pulse to be taken from delay ($\tau = 100$)

"The cat..."

"Her stare intent"

"Her thoughts"

"While she weighs..."
Slightly faster than before ($\frac{d}{s} = 76$)

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

Filter 50%
"A quiet road"

Noise

"December"

"a puddle"

"he trudged"

"and as his shoe..."

Noise (do not re-sound note)
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 Kaite 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 ($\dot{\frac{1}{4}} = c.72$)

Baritone

\begin{gather}
\dot{\frac{1}{4}} \quad \ddot{\frac{1}{4}} \\
\text{Re-lease}
\end{gather}

Flute

\begin{gather}
\text{p sotto voce}
\end{gather}

Viola

\begin{gather}
\text{p}
\end{gather}

Harp

\begin{gather}
\text{mp}
\end{gather}
poco accel.

16  $f$ (semi-pitched)

Send up voices raw with grief.
Shriek!

f shouted

A

Bar.

Fl.

Vla.

Hp.

Bar.

Fl.

Vla.

Hp.

A

ff
32

mp sighing

La-ment.

36

f accel.

Roar un-til ear drums burst,
Spoken freely - words angrily spat out: for God has a cruel and vindictive face

\[ \text{tempo primo (} \dot{\text{c}} = \text{c.72)} \]\n
_ is turned against me. Shrieking, wailing,

\[ \text{bisbigr.} \]

\[ \text{pp} \]
the lament of defeat

clang and din for our drowned dead as a city mourns her lost sons.
Bar. 7

Fl. f

Vla. f

B Ferocious (\( \dot{q} = c.144 \))

It was the I-o-n-i-ans and their

Fl. p–f

Vla. p–f

Hp. p–f

\( \text{Eb, Gb} \)
Their ar-moured ships that stole men's lives

stole men's lives and turned the tide,
slicing across the night dark sea

C a tempo ($q = c.144$)
Largo (\( \dot{q} = c.44 \))

81  a tempo (\( \dot{q} = c.144 \))
D  tempo primo (\( \lambda = 72 \))

84

slic-\( \text{ing} \) a-cross  the night-dark  sea to the  un-hap-py, blood-dark  shore.

D  tempo primo (\( \lambda = 72 \))
Lyrical \( \frac{\text{l}}{= \text{c.60}} \)

103 \( \text{mf} \) spoken freely:

Warlords! Generals! 2\( \frac{2}{4} \)

Fl.

Vla. \( p \) cantabile espress.

Lyrical \( \frac{\text{l}}{= \text{c.60}} \)

Hp. \( pp \) sotto voce

They have gone. Commanders! 2\( \frac{2}{4} \)

Fl.

Vla.

Hp.
Marshalls! nothing now but names

Leaders, Captains, all that led the Persian host

113 poco rall. a tempo

are gone

poco rall. a tempo

Ab, Eb
116

\( \text{p spoken freely:} \)

\( \text{Thousands upon thousands} \)

119

\( \text{molto rall.} \)

\( \text{pp falsetto sotto voce} \)

\( \text{gone.} \)

\( \text{molto rall.} \)
Timothy Johnston

Discovering Ghosts

for soprano, bass clarinet, viola, cello & harp
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
Their 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
for the Riot Ensemble

Score in transposition

Soprano

Bass

Clarinet

Viola

Cello

Harp

Cold $\frac{7}{6}$

Air sounds, in time but without pitch

Cold $\frac{7}{6}$

without a sense of phrase

5

Sop.

B. Cl.

Vla.

Vc.

Hp.

repeat for as long as needed (until after 2nd Vc entry)
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 breathless, with plenty of rubato?

Have you never been woke 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.
Their

---

mp half whispered (growing back to pitch)

is a terrible intimacy

A horrible, enthralling confront

---

l.v.
(returning to whisper)

For their visits-

we dread and long

poco rit.
Ecstatic ($l = 66$)

Oh the sweet stabbing an -

Ecstatic ($l = 66$)

guish_

B. Cl. mp dolce
Last night I heard that whisper in my sleep

and the raging of blood
The soft touch of the fingers...

left me undone...

gliss. to indeterminate pitch
Oh the sweet stabbing anguish

and the raging of blood

and the rag-ing of blood

half-mute strings w. LH
I crum-bled be fore_ the in-tan-gi-ble

hum, very discreetly
presence Earth felt the wound I de-

par ted to the en-trails of the deep
For one enduring moment my psyche vanished.

moment of utter Division and Annunciation.
119

Sop.

\( p \)

guish

air sounds

B. Cl.

Vla.

\( p \)

without a sense of phrase

Vc.

\( p \)

Hp.

\( p \)

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

124

Sop.

B. Cl.

\( p \)

only play after Vc's held note

Vla.

\( p \)

only play after Vla's held note

stop on Hp. entry

Vc.

\( p \)

Hp.
spoken freely:

Yes, of course ghosts exist
We each carry with us our haunted bodies
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.leslieross.net/multiphonics.html

Approx. duration: 3:30
Contredanse
for solo bassoon

Bright and playful \( \text{\textit{d. = c.76}} \)

\( \text{\textit{rit. a tempo}} \)

\( \text{\textit{f (sustain dynamic)}} \)

Timothy Johnston
April 2020
Dolce capricious ($\phi = 116$)

molto accelerando

very fast ($\phi = c.88$), but molto rubato

molto ritardando

tempo primo ($\phi = 76$)
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

Very expressive ($\lambda = c.63$)

Theremin

\[ \text{p molto rubato} \]

Piano 1

Piano 2

6

Th.

Pno. 1

Pno. 2

6

6

6

mp
40  
Th.  
\( \text{G.P.} \)

45  
\text{tempo primo (misterioso} \quad \text{\( \downarrow \text{=} 63 \))}

56
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 Bb Clarinets (1 doubling bass clarinet)
2 Bassoons
4 F Horns
2 Bb Trumpets
2 Trombones
Bass Trombone
Tuba

Percussion (3 players)
Bass Drum, Celeste, Cymbals, Snare Drum, Timpani, Woodblock, Xylophone

Tenor-Treble English Concertina

Harp
Strings

© Timothy Johnston
Allegro ($l \approx c.76$)

Fl.

Ob.

Cl.

Bsn.

Hn. 1&3

Hn. 2&4

Tpt.

Tbn.

B.T & Tba.

Temp.

B. D.

Cym.

Cont.

Vln. 1

Vln. 2

Vla.

Vc.

Db.
Allegro (\( \dot{\text{d}} = \text{c.76} \))

\[ \text{C} \]
Lento tempo primo (\( \dot{\jmath} \approx \text{c.168} \))
Presto (≈ c.168)
Allegro ($\approx c.152$)

- Fl.
- Ob.
- Cl.
- Bsn.
- Hn. 1&3
- Hn. 2&4
- Tpt.
- Tbn.
- B.T & Tba.
- Timp.
- S. D.
- Cym.
- Cont.
- Hp.
- Vln. 1
- Vln. 2
- Vla.
- Vc.
- Db.
Presto ($\approx c.168$)
Picc.  
Fl.  
Ob.  
Cl.  
Bsn.  
Hn. 1&3  
Hn. 2&4  
Tpt.  
Tbn.  
B.T & Tba.  
Timp.  
B. D.  
S. D.  
Cont.  
Hp.  
Vln. 1  
Vln. 2  
Vla.  
Vc.  
Db.
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

© Timothy Johnston
48

52

56
Interlude I
(Y Tri Tharawiad)

Slow ($\overline{\text{c.}} = \text{c.54}$)
con sord.

Violin

Cello

Harp

Slow ($\overline{\text{c.}} = \text{c.54}$)

con sord.

Vln.

Vc.

Hp.
Carol
(Ffarwel Ned Puw)

Moderately ($\dot{\mathcal{A}} \approx c.76$)

Violin

Cello

Moderately ($\dot{\mathcal{A}} \approx c.76$)

Harp

5

$\text{mf?}$

Vln.

Vc.

Hp.

9

sul G

$\text{mf}$

Vln.

Vc.

Hp.

$G\#$ $G\#$

$G\#$ $G\#$

$G\#$ $G\#$

$G\#$ $G\#$
Interlude II
(Ymadawiad y Brenin)

Slow and plaintive (\( \dot{J} = c.48 \))

Violin

Cello

Harp

Vln.

Vc.

Hp.

Interlude II
(Ymadawiad y Brenin)
Vln. chop

Vc. mf

Hp. p

Vln. f

Vc. f

Hp. f

Vln. poco rit.

Vc. sub. pp

Hp. poco rit.
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

© Timothy Johnston
Hob
a fairy tale for five-octave marimba

Timothy Johnston
Spring 2021

Molto rubato ($\frac{j}{4} = c.112$)

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vary roll speed

7

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poco accel.

11

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rit. a tempo

15

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161
Driving, senza rubato
Molto rubato (as before)
Timothy Johnston

The Bat, the Cormorant & the Bramble Bush

an aetiology for soprano, clarinet, double bass & harp
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

Text: based on Aesop's Fables

Timothy Johnston
2021

Playful, with movement (\( \dot{\text{q}} = 80 \))

Soprano

B♭ Clarinet

Double Bass

Harp

mf

solo rubato

p lightly

mp

mf like a narrator
bat, a cor-mo-rant, and a bram-ble bush agreed to trade in

bus’ness to-geth-er
The bat's adventure was in ready money,
that she took up at int’rest; the cor-mo-rant’s in brass and the

bram-ble’s was in cloth.

accel.

tempo I (≈ 80)
They loaded their goods on to a ship and set sail.
But a storm blew up, and

ship and goods a-like were lost to the bot-tom of the sea!
three sor-ry trav-lers made their way back to land. ...and e-ver since:

the bat_ne-ver stirs a_broad till
night, for fear of her creditors; the cormorant is still

sauntering by the sea-shore, 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 up-on his own a-gain.
Timothy Johnston

Imagined Engines

for solo piano, studio production & film
Pulsing (\( \dot{q} = 120 \))

Loop to b. 70
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 (\( \text{\textfrac{3}{4}} \) = c.56)

\( p \) \hspace{1cm} mf \hspace{1cm} mp

\( p \) \hspace{1cm} sub. mf

\( f \)

\( p \) \hspace{1cm} mf \hspace{1cm} f

\( p \) \hspace{1cm} mf \hspace{1cm} f

\( 2+3 \)

poco rit.

mf \hspace{1cm} f \hspace{1cm} pp
molto legato, as if with a delay ($\frac{\text{l}}{\text{q.}} = \text{c.52}$)

slightly faster ($\frac{\text{l}}{\text{q.}} = \text{c.69}$)
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♭ clarinet, acoustic guitar, & double bass

Timothy Johnston
February 2022

Score in transposition

Very slow and free in time

B♭ Clarinet

Acoustic Guitar

Double Bass

With a gentle rubato ($q = c.72$)

Cl.

Gtr.

Db.

3

7

mp growing in energy

sim.

mp dolce
### Measures 10

Cl.  

Gtr.  

Db.  

### Measures 15

Cl.  

Gtr.  

Db.  

### Measures 19

Cl.  

Gtr.  

Db.  

p cresc. (as before)
Cl.

Gtr.

Db.

32

36

40 Very slow and free in time

Cl.

Gtr.

Db.

PPP

mf

with cl. & gtr

PPP
Timothy Johnston

John Thomas Rejigged
for violin, cello, concertina & piano
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! (q. = c.112)**

*Common cells/components*

```
\begin{music}
\begin{musicnote}
\rhythm(T:4)\end{musicnote}
\begin{musicnote}
\rhythm(T:4)\end{musicnote}
\begin{musicnote}
\rhythm(T:4)\end{musicnote}
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\begin{musicnote}
\rhythm(T:4)\end{musicnote}
\begin{musicnote}
\rhythm(T:4)\end{musicnote}
\end{music}
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Led by: Rob

Kick the World Before Me (original tune)

\begin{music}
\begin{musicnote}
\rhythm(T:4)\end{musicnote}
\begin{musicnote}
\rhythm(T:4)\end{musicnote}
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\rhythm(T:4)\end{musicnote}
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\begin{musicnote}
\rhythm(T:4)\end{musicnote}
\end{music}
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Kick the World Before Me (shifted emphasis)

In octave unison

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\begin{music}
\begin{musicnote}
\rhythm(T:4)\end{musicnote}
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\begin{musicnote}
\rhythm(T:4)\end{musicnote}
\end{music}
```

205
D minor
G Minor

Led by: Patrick
Conset Gwyr Dyfi (original tune)

F  Eb  F
1.  2.  G

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

4th  G  C  D  Eb  F  G
Conset Gwyr Dyfi (shifted emphasis)

Pno. 1. 2.

3+2 2+3

(8va 1st time only) (articulation 2nd time only)

(8vb 1st time only)
Led by: Shirley Y Facsen Felen (original tune)

Any harmony: Pedal E♭
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.’
Dreamlike, but not slow \( (\dot{\relbar} = 112) \)

Oh! where are you going? To Scarborough rough fair?

Tell her to make me a cambric shirt,

Tell her to wash it in yonder dry well,

Sage, rosemary and thyme:

Remember me to the

With no water sprung, nor a

One who lives there, for once she was a true lover of

Needlework, and then she'll be a true lover of

Drop of rain fell, and then she'll be a true lover of

Mine.

1.

And

2. & 3.

V1: concertina, V2: piano 8va, V3: piano

V1: concetina & pno

V1: piano

V1: concetina & pno
Instrumental 1

violin

cello & conc.

(cord)
O, will you find me an acre of land, Sav'ry sage, rosemary, and thyme; Be-tween the sea foam and the sea sand, Or never be a true lover of mine.

During instrumental 2 (p4), only play melodic riff as lead in to v6
And when you have done and finished your work, Savory

sage, rosemary, and thyme; You may come to me for

your cambric shirt, And then you shall be a true lover of

mine.

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

play/improv. around cells, in any order and octave, building up texture

Piano repeats v4-5 harmony

Instrumental 2

Bm11/C2 Em11/B E(add4)/A D(add4)/F♯

E(7) E(4)

S(4)

Bm11/C2 Em11/B E(add4)/A D(add4)/F♯

70

76 C9/F Em7 F♯m11 Bm7 C9

Cmaj7 A(add4)/F♯ Em Dy(add4) C♯(add6)

76

81

86
Green Grow the Rushes

Maintaining quaver pulse throughout \( \text{\(q\)} = 144 \)

I shall sing you one, oh! Green grow the rushes, oh!

one and one is all a lone, and ever more shall be so

Verse 1: slow, in free time

I shall sing you two, oh! green grow the rushes oh two for all the li-ly-white boys.
I shall sing you three, oh! green grow the rushes oh three for the ro-ving ri-

Cloth ed all in green, oh, e ver more shall be so

Instr. (after v3 only)

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

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

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
I will sing you ten, oh!

green grow the rush- es oh ten for the ten command-
ments and ever more I will sing e- le- ven green grow the

rush- es oh el- evn went up to Hea- v’n and ever more...
I shall sing you twelve, oh!
Green grow the rushes, oh!

Twelve for the twelve apostles that evermore 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
Playful (q = 96)

Violin solo (scordatura Ab-Eb-Bb-Eb)

Violin: freely ornament
Concertina: join with pedal high Bb-Eb-Bb

Y Sguthan (The Wood Pigeon)

Mi ad-rodd-af i - chwi bwt o stor - i Mi dri - af fynd yn dwrst - an
tros-ty, Ond chwaith ni ddwed - af ond y gwir, Y gwir a saif, dim ond y gwir. It’s of two
young men of this pa - rish, They went to hunt one cold sta - ry night, One took his
gun and the o-ther this dog, To be sure to catch their quar - ry al - right. Fe go-dodd

Piano: pedal Eb rising on 8va over next 3 verses
un i fy-ny ei ben, Fe we-lodd sgu than ar y pren: “Wel, cy-dia di yng ngwar y ci Rhag ofn id-do fynd o fy nga-fael I”. He’s cocked the han-dle and he’s charged his gun, Took two steps 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 brains. When the first shot rang like a clap of thun-der, The dog sprang Pan aeth yr er - gyd gyn - taf al - lan Mi oedd ‘na 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 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.
When the man took the bird and came to pluck it, a smell so vile rose to fill the air, it made her...
smile for to think of the young men, Their pride at bringing her such rotten fare 'Nol i

wraig y t' gael gwy-bod y cy-fan, Mai we-di tri go'r oedd y sgu-than Ac we-di syr-thio i florch y

The poor wood pigeon had lost its value, For it had been pren, Nis gal-lai lai na cho-di ei phen. Roedd we-di mynd yn ol eiphris, Roedd we-di

dead these past four long weeks, The young men were so sore disap-

poin ted, Their supper that night was just bread and leeks.

si' r, A'u supper how oedd br' es dd' r.
Gently ($\dot{q} = 96$)

Stormalong

Piano solo

una corda

5

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

Storm y's- gone, that good old man, Way, hey come storm y- John A good old skip-per, to his crew; way, hey

concertina

cello

20

storm - a-long An a - ble sai-lor_ brave and true Way hey come storm - y John (stop here)
Vln. vc. & conct.: hymn-like, in rhythmic unison w. voice, 4/4 feel
Piano (lower figures) in 3+3+2 cross rhythm

dig his grave with a silver spade Way, hey storm - a-long Of finest silk his_

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

way, hey storm-a-long Our eyes all dim with falling rain Way hey come storm-y John
50  He's moored at last and fur'd his sail Way, hey

55  piano

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

concertina (no vln & vc.)
concertina (no vln & vc.)

piano solo

una corda