

COMMENTARY
ON A
PORTFOLIO OF
ORIGINAL COMPOSITIONS



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Preface

I had considered the possibility of studying for a PhD for many years, but never seriously thought it could be a reality until a chance meeting with Professor Anthony Powers on a train to London, who mentioned that I might be interested in the new PhD in Composition at Cardiff University. Anthony was one of my composition tutors when I was an undergraduate and along with Professor Stephen Walsh, had encouraged my work as a composer at a time when I was unsure if this was the direction I wanted to take. Since graduating, I had established a professional music career but after thirteen years, felt I lacked focus and direction; I had also kept in touch with both Anthony and Stephen and it was these reasons, amongst others, that led to my decision to undertake the course.

I am very grateful to Cardiff University School of Music for giving me a scholarship to enable me to pursue my studies without financial burden and for believing in me as a composer. The wealth of experiences during my period of study has been extensive, ranging from performance opportunities, workshops, concerts (many featuring twentieth and twenty-first century music), seminars and lectures, to being part of a lively and vibrant postgraduate community, all of which I have greatly valued. I am also indebted to Professor Anthony Powers, for his help and encouragement and to Professor Stephen Walsh and Professor Judith Weir, who kindly gave up their time to look over this Commentary.

Writing about my music has been one of the greatest challenges of this PhD. Whereas composing music is a skill I have developed over several decades and studying for a PhD in Composition has, in some respects, been a continuation of this, analysing my approach to composing music and the music itself has been a new, and surprisingly rewarding, experience. Being first and foremost a composer who writes intuitively with little recourse to planning, at first I wondered how I would gather together enough information to write about my music, let alone articulate this in an appropriate way. However, I found that, after a while, I had not only amassed more written material than I needed but that the exercise was both enlightening and beneficial, giving me an interesting perspective on how and why I approached certain aspects of composing.

The instinctive approach to my work has changed during the last few years. Looking back I see a gradual progression, both stylistically and visually, of the music I have written, and this is not just because I have become more aware of the mechanisms which drive the creative process but because I have taken on board a wealth of musical experiences and applied these to my composing, teaching me to question what I write and to find new and different ways of achieving sounds which I would not have previously considered.

In this way, and many others, my PhD studies have provided a platform both academically and practically which has initiated, and continues to initiate, professional opportunities, both as a composer and within the academic community. Not only have I accrued an extensive collection of music which I can offer for performance but the music itself is often eclectic. Most recently, the list of works

and soundclips on my website has attracted a commission and several proposed performances, both in this country and America.

I have always known that a composer's life is seldom straightforward and never predictable, hardly ever financially rewarding in itself. Sometimes I question what it is that makes me want to continue writing music in a tough and competitive profession. However, the opportunity over the last few years (and perhaps in many ways, the luxury) of being able to write music intensively, study that of others and learn from a wide variety of sources within a supportive environment has been invaluable and it is this, which, together with my own underlying personal motivation, has given me the further skills to continue with and develop my future career as a composer.

Liz Lane

Wanswell, June 2009

Chapter 1

Background

I began my PhD in 2004 at the age of forty, having graduated in 1991. In the intervening years my work as a composer had evolved in several ways, through my gradually receiving an increasing number of commissions and performances whilst financially supporting myself with teaching, performing, arranging and other musical activities.

As an older student studying for a PhD, I have brought to my studying an eclectic musical experience, all of which has shaped the music I write. In addition, my unusual childhood upbringing, which focussed intensely on musical activities, has played a large part in influencing my current work.

I took up the piano at the age of three and began composing and playing the violin when I was six. Between the ages of eight and seventeen, I won several composition competitions and became the subject of national media attention, including a televised performance by the Royal Philharmonic Orchestra of my *Sinfonietta for Strings*. As a result of this, I received many commissions and performances both in this country and abroad.

During this time, I attended regular orchestral concerts both locally and in London and took formal harmony lessons as well as studying composition with Professor Peter Wishart. I was also a pupil at Wells Cathedral School where I started learning

the horn and percussion when I was twelve, at the same time giving up the violin. At the age of thirteen I was taken out of mainstream education and received tuition at home; this and other decisions affected what might have been a more traditional path for my longer term musical career. When I was seventeen, I left home and worked in offices for several years.

In my early twenties I became increasingly involved with music, mostly performing (horn and percussion) and teaching. I subsequently moved to Cardiff University to study where my interest in composition was reawakened, and after graduation I taught music in Bristol whilst performing professionally in the local area. During this time, I received some performances of my music; a defining moment came with a commission to write the music for the London Children's Ballet production of *Mrs Harris goes to Paris* in 1998. Shortly after this, I undertook a part-time Postgraduate Diploma at the Royal College of Music, studying with Edwin Roxburgh and Julian Anderson.

By my late thirties, much of my time was taken up teaching and although I was receiving some commissions and performances, I felt increasingly isolated as a musician and composer, due to the nature and pressure of school activities. The decision to undertake a full-time PhD was the beginning of a significant new direction for me as a composer.

Significant Musical Influences

Performing in both an amateur and professional capacity¹ has been a major influence on my work as a composer, enabling me to learn about writing for instruments in a very practical way and as Malcolm Arnold stated: “I have been able to watch at close quarters the reactions of the instrumentalists to the music they are playing, and those of the audience as they listen to it [and also to] hear in detail what is played well, what is played poorly, and what is left out completely”.²

Teaching has also had a strong influence on my composing. I gained extensive experience writing and arranging for school ensembles, learning how to work with limited musical material within pre-determined criteria of age, ability, restricted instrument range and often irregular instrumental combinations; this has been invaluable when writing for amateur musicians, an integral aspect of my work to date. Teaching has also taught me how to work in an organised and efficient way as well as learning inter-personal skills which have been helpful when dealing with the business side of writing music.

In addition, in the mid 1990s, whilst teaching at Clifton College, I set up and ran a Contemporary Music Group; this enabled me to keep an active interest in contemporary music, delving in some depth into a variety of works.³

¹ During the last thirty years, I have engaged in a wide variety of music, from orchestra to wind band, wind quintet, brass ensemble and brass bands as well as performing twentieth and twenty-first century repertoire.

² Schafer, M., *British Composers in Interview* (London: Faber and Faber, 1963) p. 149.

³ These included *Quartet for the End of Time* - Messiaen, *The Sea'r* - Charles Ives and *In Shadow* for oboe and piano - Anthony Powers.

Since 2004 I have collaborated with the composer and explorer David Fanshawe and now work alongside him as the main arranger and orchestrator of his music.⁴ I have also assisted in the production of two CD recordings and this experience enabled me to take on the role of producer during the recording of my own song cycle, *Words, Wide Night* in 2006.

Working with David Fanshawe has been beneficial to me as a composer in a number of ways. Although he and I write very different kinds of music, our approaches are quite similar as well as our goals and we both learn from the collaborative process. David's meticulous approach frequently focuses on musical detail and this has made me more aware of the subtle effects that can be achieved in my own compositions.

⁴ Projects to date include arranging David Fanshawe's *Lord's Prayer* from *African Sanctus* for brass band (two versions) and orchestra (two versions) and the vocal arrangement of *Pacific Song: Chants from the Kingdom of Tonga* for double/single choir, flute, piano, double bass and percussion.

Chapter 2

The Journey of the PhD 2004-2009

My journey as a PhD student has seen my music evolve in many ways, most noticeably being open to exploring new sounds and techniques. A general overview of the longer works contained in this portfolio can trace ways in which my musical language has expanded and evolved whilst still maintaining an instinctive and personal style.

The centrepiece of my PhD portfolio, *Time Travel* for orchestra, was written at various times throughout my period of study. The four movements were composed in reverse order but any compositional progression is to an extent disguised by revisions that took place on the first three movements. The last movement, *Somewhere Unknown*⁵ (the first to be written) is the only movement not to be reworked, and aspects of my composition style at the beginning of the course can be clearly seen throughout.⁶ However, it is partly the circumstances during which it was written, following the death of my mother, which convinced me to retain the movement in its complete and unchanged form. Also, the first three movements lead towards this last movement by means of motivic resource and it is for these reasons that I have chosen to discuss *Somewhere Unknown* and its context within *Time Travel* in Chapter 3 of this Commentary.

⁵ *Somewhere Unknown* was written between November 2004 and January 2005 for the BBC National Orchestra of Wales Composer's Days workshops, 11th February 2005.

⁶ This includes a clear use of melody and accompaniment, and harmonic resource often based around traditional 'jazz' additive chords.

Time Travel generally reflects a freer and more enriched musical vocabulary than I have used previously, and the song cycle *Words, Wide Night* relates to this in several ways. Composed after *Somewhere Unknown* but before completing the other movements, *Words, Wide Night* incorporates a variety of compositional techniques which are, in part, determined by the eclectic nature of the poems but also by the placing of songs and instrumental interludes within the song cycle.⁷ Planning a large scale work which incorporates these smaller scale elements enabled me to experiment with musical shapes and textures and it is these contrasts which, combined with recurring musical motifs, shape the architectural whole.

Jaleo, like *Procession*, the first movement of *Time Travel*, is influenced by visits to Spain and was written for the Carducci Quartet,⁸ who were looking for music suitable for performance at music club concerts. *Jaleo* incorporates textural and harmonic elements from the song cycle especially requested by the quartet, namely the lyrically and harmonically spacious string writing of *Though Time Conceals Much*, reproduced in *Midnight Ballad* and the rhythmical pizzicato of *I Want It All*, which can be heard in the last movement, *El Habañero*. Both *Words, Wide Night* and *Jaleo* incorporate string techniques assimilated whilst attending the Cardiff University Tuesday night concerts and supporting workshops, in particular those given by the Schubert Ensemble.⁹

⁷ One example of this is *I Want It All*, whose individual style of text required different treatment; use of sprechgesang with a mainly pizzicato accompaniment differentiated this song from the settings of other poems.

⁸ The *Carducci Quartet* recorded and performed my song cycle *Words, Wide Night*.

⁹ The wide variety of contemporary music performed during concerts and workshops at Cardiff University has had a significant impact on my work as a composer during the last few years.

Several of the compositions in this portfolio have been written especially for these workshops, including *Through the Window 1729* and *Cloud Colours* and it has been invaluable hearing both my own music and that of fellow students, performed and discussed by professional musicians.¹⁰ On occasion, these opportunities have also complemented professional commitments; when I was composing *Landscapes* for baritone voice and piano,¹¹ I was able to submit the music to a workshop given by Jeremy Huw Williams, and received helpful advice and feedback. *Landscapes* was amongst the last music to be completed for my PhD portfolio, and shows how my musical language has assimilated some of the techniques and effects demonstrated in these workshops and concerts,¹² as well as being commissioned music written within a pre-determined brief, an aspect of my work discussed later in this chapter.

Studying for a PhD has enabled me to compose without the distractions of other work commitments, to take advantage of many musical opportunities available as part of the course and has allowed my music to evolve and develop. Invaluable performance opportunities directly related to my studies have included the first performances of *Somewhere Unknown*¹³ and *Words, Wide Night*;¹⁴ I was also able to attend the US premiere of my work, *Why Cats Sit on Doorsteps in the Sun*, in Seattle, with the help of a grant from the School of Music.¹⁵ In addition, I have gained

¹⁰ For example, the technique of using both pizzicato and arco in *divisi* double basses was suggested to me during the workshop of *Somewhere Unknown* by the BBC National Orchestra of Wales in February 2005; I have since used this effect at the beginning of *Summer Lake* (movement 2 of *Time Travel*).

¹¹ *Landscapes* was commissioned as a surprise birthday present for a young baritone singer.

¹² These include the use of silent piano keys and whispering at the end of *The Wayfarers*, as well as a sense of musical spaciousness throughout the song.

¹³ Orchestra of Welsh National Opera, conductor Andrew Greenwood, Wales Millennium Centre, 19th October 2008.

¹⁴ Andrew Staples (tenor), Daniel Hill (piano) and the Carducci Quartet, Concert Hall, Cardiff University, 24th April 2007.

¹⁵ Chinook Winds, conductor Maggii Weitzel. As a direct result of this, a further performance was given in the UK in 2007.

valuable teaching and lecturing experience at the University as a tutor of General Musicianship Year 1 and Year 2 and as a Teaching Assistant on the Composition 1B course, as well as being the Co-Coordinator of the *New Horizons in Chamber Music* project for sixth form students, involving a series of workshops and recording by the Schubert Ensemble.

Outside Cardiff University, I have found that studying for a PhD acts as an endorsement of quality in the eyes of others, enabling opportunities which would not otherwise have been available. These have included being asked to design and deliver a first year composition and performance module at the University of the West of England, as well as several commissions and performances.

Current Musical Practice

Professional Opportunities

I was fortunate that when I started my PhD, I was already writing music to commission and these professional opportunities have extended into and been enhanced by my studies. In addition, the music included in this portfolio written specifically for the purposes of the PhD has sometimes evolved into a professional performance opportunity. On occasion, other processes have taken place such as collaborating with the commissioner on texts for the song cycle *Words, Wide Night* and being involved with the complete project from initial conception to recording and performance; or the opportunity of hearing *Somewhere Unknown*, the last movement of my orchestral work *Time Travel*, before writing the preceding movements. Throughout the last few years, I have also had the freedom to take on commissions and performances which might not have been possible in other circumstances.

Commissions have sometimes evolved from the most unexpected sources and several of the works included in this portfolio have been requested by individuals; these have ranged from the larger scale *Words, Wide Night* to the anthem, *Though We Are Many*, which involved setting to music the text written by the commissioner's mother-in-law and most recently, *Linear Lines*, written for a series of lecture-recitals in the USA. Sometimes the commission process has followed a more integrated path as in the case of *Heritage: Horizons* for euphonium and piano, which was commissioned by Cardiff University student Craig Keates for his final degree recital;

as each section was completed, we would meet and play through the music and I would then go away and make suitable alterations.

Specific Commissions and Briefs

The context in which I work as a composer is frequently defined by circumstances and events rather than by a compelling urge to just create music for the sake of it. A request for my music and a pre-determined timescale for completion remains a motivating factor throughout the composition process, from the initial knowledge of the commission which will often ‘kick-start’ the ideas for musical material, to the final goal of the first performance.

Many of the works in this portfolio were written for specific performers. Just as writing within the framework of a specific request is energizing to me as a composer, so is writing with a performer – or performers – in mind. As Oliver Knussen states: “Some composers regard that as an intolerable straightjacket; I find it the most stimulating restraint in the world.”¹⁶ However, at the same time, I am aware that the music will (I hope) have a life beyond its first performance and that it is important to take this into account. Although it may seem that writing with particular players or singers in mind whilst at the same time taking into consideration the possibility of future performances by other performers is contradictory, this can be reconciled when one bears in mind that the music is frequently enhanced by a performer’s

¹⁶ Griffiths, P., *New Sounds, New Personalities: British Composers of the 1980s* (London and Boston: Faber, 1985) p. 64.

interpretation and therefore takes on an independent life away from the initial creative process.¹⁷

Range of Undertakings

The scope of my music is, to a large extent, determined by what I am asked to write and as John Casken has remarked: “if someone suggests I might be interested in writing a piece for a certain ensemble, that lays a seed, even if I’d never thought of writing for that ensemble”.¹⁸

My range of undertakings has varied considerably during the past few years, from orchestra through ensemble and vocal to several solo one minute pieces (not included in the portfolio). Different occasions have demanded different pieces and at times, a finished work can lead to new opportunities.¹⁹

I write acoustic music and have not been tempted to include electronics. As George Benjamin has noted: “I like music to be live. I value the drama of performance: the tension, the danger, the ritual.... all of it.”²⁰ Most of the music in this portfolio is written for traditional combinations of instruments; not because of a disinterest in including something more unusual – or perhaps electronic – but merely that I usually

¹⁷ When writing the song cycle *Words, Wide Night*, I had in mind the voice of Andrew Kennedy; however, the first public performance was given by Andrew Staples.

¹⁸ Griffiths, P., *New Sounds, New Personalities: British Composers of the 1980s* (London and Boston: Faber, 1985) p. 90.

¹⁹ *Through the Window 1729* was originally written for the BBC National Orchestra of Wales ensemble workshop in 2005 and has since been arranged and transcribed for marimbas and vibraphone.

²⁰ Griffiths, P., *New Sounds, New Personalities: British Composers of the 1980s* (London and Boston: Faber, 1985) p. 29.

consider the likelihood of my music being performed in the future and am aware that this is more likely to occur if it is written for a standard grouping of performers.

Writing for Amateurs

A selection of music in this portfolio is written for amateur musicians, something which offers up very different challenges for the composer. This approach can be similar to writing specific commissions or for certain players, but is often tailored even more towards particular performers, circumstances and occasions. It is important to create the music in a way that is not only successful for players of often limited experience and technical ability (and this can differ greatly from performer to performer) but is achievable in the time available. Restrictions of rehearsal time are, of course, common to both non-professionals and professionals but the difference when writing for amateurs is the amount that can be accomplished within that time. The criteria are therefore constantly changing according to a wide variety of constraints which can include ability, combination of instruments or voices, rehearsal time and sometimes audience expectation, making this kind of composing challenging and satisfying. As Benjamin Britten said: "I want to write for people.... the professional must know his business thoroughly, but this shouldn't prevent him from writing for amateurs."²¹

Three Motets for Special Occasions were all written with limited rehearsal times in mind, although the circumstances of the performances were different. *In Flanders*

²¹ Schafer, M., *British Composers in Interview* (London: Faber and Faber, 1963) p. 118.

Fields was composed for, and first performed by, four solo singers with very limited rehearsal time for a performance which took place in front of a large audience;²² my concept, therefore, was to keep the rhythmic structure straightforward and concentrate on harmonic movement, frequently keeping the pitches in stepwise motion. *My Star* was written for reasonably experienced voices that were accustomed to rehearsing music quickly;²³ however, as I had not heard them sing, I kept the music relatively tonal. *Though We Are Many* had in mind the limited rehearsal schedule of a church or cathedral choir; the harmonies are quite straightforward but the music features echo effects that exploit the ecclesiastical acoustic properties.

When writing *Landscapes* I took a different approach; although the songs were written for a young voice, it was important that they would be appropriate for performance as the singer's voice matured and also suitable for other, more experienced, singers. With this in mind, I decided not to restrict my harmonic language. However, in order to help the less experienced voice, I added 'hidden' pointers in the piano accompaniment such as cuing vocal entries and supporting the (sometimes challenging) vocal line in the piano where necessary. The piano part remains reasonably complex.

Writing for less experienced performers is a challenge, not only to achieve my desired musical result but to reach this in a way that is musically satisfying to both performer and listener. This does not necessarily mean compromising but it does entail an adjustment of musical language so that certain elements are highlighted and

²² Royal British Legion Festival of Remembrance, Colston Hall, Bristol, 5th November 2005.

²³ Wells Cathedral Voluntary Choir, Michael Cockerham, St. Cuthbert's Church, Wells, Somerset, 12th May 2007.

others restricted. It is a delicate balance, wanting to create something new and interesting, whilst still maintaining a cohesive score which is readable and performable in a variety of circumstances. In practice, this process probably takes longer than writing for professionals, as the composer is constantly looking for ways which will simplify and clarify without losing the integrity of the music.

Compositional Process

The 'ivory tower' and inspiration

I have seldom written music for its own sake but almost always with a reason or purpose; someone once commented that I am not an 'ivory tower'²⁴ composer. Ideas for my work usually come from 'bouncing' off circumstances (especially being asked to write something), assimilating what is going on around me and storing this information ready to tap into it as a composer. A preliminary thought process may be as simple as knowing I have been asked to write a particular piece of music and this is the stimulus from which musical ideas occur, often when I am not formally working. Thinking about the music away from my usual working environment can be constructive, especially when solving structural issues.

Usually the initial 'inspiration' - which can take the form of a melody or more often a rhythmic framework - will lead continuously to other ideas and as Robin Holloway says: "sometimes it's a surprise: you don't know that anything exists, but you follow where the music takes you, with pleasure, surprise and gratitude."²⁵ However, occasionally it is necessary to start again and as Alexander Goehr states: "I write something, and I don't abandon it, but I can't go on. Then I start again, and at a later point I can bring that false start in, because I've understood it in a different way".²⁶

²⁴ Stephen Walsh, in conversation with the author, 1991.

²⁵ Griffiths, P., *New Sounds, New Personalities: British Composers of the 1980s* (London and Boston: Faber, 1985) p. 122.

²⁶ *Ibid.*, p. 21

Instinct is by far my most potent compositional tool but this is empowered by knowledge and learned techniques; although I may not necessarily be conscious of how this occurs, I am aware of its nature and in this way, my musical language evolves and develops. Similarly, I am often driven to compose by circumstances and occasions unrelated directly to my composing; Barack Obama describes this in his life story as “[hinting] at what might be possible and therefore [spurring] you on, beyond the immediate exhilaration, beyond any subsequent disappointments, to retrieve that thing that you once, ever so briefly, held in your hand.”²⁷

Planning, process and perspective

Like Edmund Rubbra, who had “little idea where his inspiration [would] lead him next”,²⁸ I will rarely plan a piece of music in advance, although I may have some idea of the overall intention. When I am writing, I make decisions based on what feels musically ‘right’ to my inner ear. These choices are usually instinctive and as Stephen Walsh comments when discussing Stravinsky’s teacher in *Stravinsky: A Creative Spring: Russia and France, 1882-1934*: “Kalafati will simply have pointed out that, in the end, as between two “correct” pieces of writing, only the musical ear can judge which is better.”²⁹ However, when there is some doubt in my mind as to whether a particular passage I have written is effective or not, I will look at the music and rationalise my decisions from an analytical and structural viewpoint.

²⁷ Obama, B., *Dreams from my Father: A Story of Race and Inheritance* (Edinburgh, Canongate Books Ltd, paperback 2008) p. 242.

²⁸ Schafer, M., *British Composers in Interview* (London: Faber and Faber, 1963) p. 16.

²⁹ Walsh, S., *Stravinsky: A Creative Spring: Russia and France, 1882-1934* (New York: Alfred A. Knopf 1999) p. 59.

Setting words to music is a process which I find very rewarding, whether this involves writing for solo voice (in this portfolio, *Words, Wide Night* and *Landscapes*) or for choir (*Three Motets for Special Occasions*). I find that words almost immediately suggest musical lines, and as Robin Holloway has observed: “quite often I wouldn’t even read the poem through before beginning the setting (having, of course, decided already to set on the basis of previous reading). I could almost invent the song while I read the poem.”³⁰

Like Mark-Anthony Turnage, I “often write the beginning and end of a piece first and then join up the dots in the middle”.³¹ Knowing where and how the music ends helps clarify the overall piece in my mind; I can then fill in the middle with the knowledge that some of the most important and difficult parts of the music are already completed. I will often through-compose quickly in draft and then come back to the music at a later date (or dates), revising constantly during different stages of this process. This element of time perspective is important, helping me to make objective decisions on the music. I will work on more than one piece at a time, switching from one to the other according to deadline or mood, so that for each I can allow, as Brian Ferneyhough explains: “a period during which I let the actual work of writing come to a stop.... providing time for a final reorientation”.³²

³⁰ Griffiths, P., *New Sounds, New Personalities: British Composers of the 1980s* (London and Boston: Faber, 1985) p. 122.

³¹ Clements, A., *Mark-Anthony Turnage* (London: Faber and Faber 2000) p. 10.

³² Griffiths, P., *New Sounds, New Personalities: British Composers of the 1980s* (London and Boston: Faber, 1985) p. 72.

Melody

Stephen Oliver observed: “There are several reasons why people write tunes, and one of the most fundamental is that someone else wants them too. That’s extremely gratifying for a composer, and a perfectly good motive for writing.”³³ The use of melody in my work has always been important because it is both a way of personally expressing my musical language and also of connecting with an audience; as Michael Finnissy describes it: “Melody is the sort of line more people remember.”³⁴ As a young composer, melody was a natural compositional process and this has remained a central focus of my work. Melodic ideas frequently occur in my head sub-consciously but are not always suitable for use within the context of my current musical language and will therefore undergo rhythmic or pitch transformation that generates less predictability, although some music remains deliberately more lyrical.³⁵

³³ Griffiths, P., *New Sounds, New Personalities: British Composers of the 1980s* (London and Boston: Faber, 1985) p. 143.

³⁴ Fox, C., Brougham, H., and Pace, I., *Uncommon Ground The Music of Michael Finnissy* (Aldershot: Ashgate, 1997) p. 2.

³⁵ *Waterloo Bridge*, the first song of the song cycle *Words, Wide Night*, is an example of this; although initially fairly conventional in shape, the music becomes increasingly less so by use of intervallic progression.

Direct quotation is rare in my work but exceptions in this portfolio are *Procession*, the first movement of *Time Travel*; there are two quotations, transcribed from processions I attended in Spain which inspired the work. The first is a trumpet fanfare in bars 113-116. [Ex. 1]

The musical score for two Bb Trumpets (1/2 and 3) shows a Spanish procession fanfare quotation. The score is in 2/4 time and consists of four measures. The first two measures are marked *ff* and *like a fanfare*. The last two measures are marked *p* and *(1. con sord)*. The melody is a fanfare-like sequence of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4.

Ex. 1: Spanish procession fanfare quotation, *Procession* (movement 1 of *Time Travel*), bars 113-116.

The second, always in the strings, is heard in the main section of this movement and also in an altered form at the end of the introduction, which draws the two sections together. [Ex. 2 and Ex. 3]

Ex. 2: Spanish procession melody quotation, *Procession*, bars 233-234.

Ex. 3: Altered form of Spanish procession melody quotation, *Procession*, bars 87-92.

Harmonic function

My music tends to be driven by harmony rather than rhythm (although rhythmic momentum is important of course) and the final chord, as well as any high points, is determined by this. As George Benjamin has said: “I can’t write harmony unless I feel it’s going somewhere”.³⁶

My harmonic language often uses superimposed tonally based chords, also ‘added note’ chords, to create a rich soundworld above a defined bass line. In addition, inner lines have an independent and functional role which denotes choice of harmonic progression. These lines can also be determined by a particular note’s character; as I have perfect pitch, choices of notes (whether melodic or harmonic) are frequently decided by this inner ear, and the difference between the ‘quality’ of one pitch and another can alter the harmonic direction. This is not pre-planned but instinctive and can also be further dictated by timbre of instrument or voice.

Descriptive titles and programme notes

The contemporary trend of providing an explanation as to what lies behind the music is one into which I have gradually fallen. Although I rarely have a title before starting work on a piece, there are often times when the descriptive aspect evolves as an idea or collection of ideas which come from the musical process. Exceptions to

³⁶ Griffiths, P., *New Sounds, New Personalities: British Composers of the 1980s* (London and Boston: Faber, 1985) p. 26.

this have been music specifically related to an event, especially those works with Spanish influences.³⁷

Less overtly descriptive pieces include certain elements which have determined their title; for example, *Heritage: Horizons* started out as a purely abstract piece of music, but its name evolved during rehearsals.³⁸ The title for *Words, Wide Night*, taken from the poem itself, needed to encompass a broad range of concepts and emotions whilst still creating an appropriate overall impression, and *Through the Window 1729* has a double meaning, relating both to the story behind the title³⁹ and also my own travelling experiences.

When writing programme notes, I often prefer to be a little vague or evasive, to set a picture without being too openly descriptive. As Gavin Bryars has noted: “there can be a problem where if you say something specific about a piece, that becomes what the piece means for the audience.”⁴⁰ Timothy Salter’s article *Called to Account* in the British Academy of Composers and Songwriters magazine illustrates this point; “Take, for instance, programme notes written by the composer. They can be either concisely informative.... or they can be over-long (emotionally autobiographical or minutely analytical). The latter variety, I suggest, adds nothing to the impression of

³⁷ *Procession* (movement 1 of *Time Travel*) and *Jaleo*.

³⁸ Rehearsals with Craig Keates, year 3 student, Cardiff University, who commissioned the work.

³⁹ The ‘taxicab’ mathematical formula. The number 1729 was made famous by the Indian mathematician Srinivasa Aiyangar Ramanujan, and origins of the name relate to a journey he made in taxicab no.1729 with his friend and fellow mathematician G. H. Hardy. When Hardy mentioned to Ramanujan that he considered 1729 a dull number, Ramanujan replied that he thought it interesting as it is the smallest number that can be written as the sum of two cube numbers, in two different ways: $*1729 = 1^3 + 12^3$ (i.e. $(1 \times 1 \times 1) + (12 \times 12 \times 12)$) = $9^3 + 10^3$ (i.e. $(9 \times 9 \times 9) + (10 \times 10 \times 10)$).

⁴⁰ Griffiths, P., *New Sounds, New Personalities: British Composers of the 1980s* (London and Boston: Faber, 1985) p. 154.

the music and may indeed induce hostility before a note has sounded.”⁴¹ I agree with him when he says “that this is a phenomenon of recent times.”⁴² However, I do, as he goes on to say, feel “obliged to be articulate in placing [my] work in a context”;⁴³ by often choosing relevant descriptive titles which have an open-ended meaning and writing programme notes which provide a glimpse into the music, I can engage with an audience beyond the actual music, whilst at the same time maintaining a sense of integrity as a composer.

Revisions

I rarely revised music before starting my PhD. However, since 2004 I have substantially altered *El Habañero* as well as the first three movements of *Time Travel*. The reasons for this relate to musical material which, in the context of the work in question, never quite felt ‘right’ when composing, although at the time I was unable to find a better alternative. The perspective of months or even years provides a solution for structural and performance-related alterations, whilst experience has enabled me to either stretch out or compress musical material when needed.

Cante Jondo (movement 1 of *Jaleo*) was revised three times; the original version (then known as *El Habañero*) was written for a workshop at the start of my PhD and composed at a time when I had not written anything for a while.⁴⁴ The first revision, for performance the following year, tightened some of the rhythms and added an

⁴¹ Salter, T., *Called to Account*, British Academy of Composers and Songwriters *Four Four* Magazine, Issue 22 (British Academy of Composers and Songwriters: May 2008) p. 7.

⁴² Ibid.

⁴³ Ibid.

⁴⁴ Workshop given by the Sorrel Quartet, 27th October 2004.

introspective and reflective ending. The second and third revisions, made for incorporation into the string quartet *Jaleo*, altered the structure, added new material and more detail. The music was given a different title and the original title *El Habañero* allotted to the third movement.

Time Travel took on a different form of revision in that, as mentioned previously, with the exception of the last movement, *Somewhere Unknown*, it was constantly reworked throughout this period of study. This applied particularly to the second and third movements which were drafted early on in my studies. *Dreams are not always Nightmares* (movement 3) was completed in its initial form by summer 2006 but was substantially revised by the addition of further material in July 2008. It was again revised in the autumn of that year (by which time most of *Time Travel* was completed); within the context of the complete work, yet further material was added to increase the intensity and dramatic impact of both the main and subsidiary climaxes.

Summer Lake (movement 2) was also completed in draft by summer 2006 and revised in summer 2008. These revisions consisted mainly of adding detail, in particular certain techniques which I had assimilated over the course of study, such as dovetailing ends and beginnings of phrases and creating textural space.

Orchestral/instrumental textures

Experience as a performer has given me an insight into many of the intricacies of instrumental and orchestral writing and when I am writing for large-scale forces, I will work in draft full score straightaway; the musical ideas are often informed by the instruments they are written for. George Benjamin described this as “invention is *provoked* by timbre, though not *defined* by it”⁴⁵ and Malcolm Arnold expanded on this by saying: “One must always think of one’s material as being played by specific instruments. When I compose the characteristics of the material I have in mind suggest their own instrumentation, and this instrumentation in turn conditions the material.”⁴⁶

Finale/Sibelius

I started my PhD working with Finale notation software which I had used for the previous nine years since its early inception. However, the predominance of Sibelius in this country persuaded me to learn Sibelius and despite what I felt was the superior creative ability of Finale, after a while I was reluctantly, but increasingly, drawn to Sibelius’ quick and effective user interface. The portfolio therefore uses both programmes.

⁴⁵ Nieminen, R., *George Benjamin* (London: Faber and Faber, 1997) p. 28.

⁴⁶ Schafer, M., *British Composers in Interview* (London: Faber and Faber, 1963) p. 148.

My Music in Context

It has always been important to me that the music I write is enjoyed and appreciated by both players and audience and my motivation to compose is conditioned by this as well as the activity of composing being deeply personally rewarding; the two are mutually inclusive. My musical language is governed by instinct; what occurs naturally is further informed by learnt ability, technique and influences both musical and non-musical. The result of this is music which could be described as 'accessible', being relatively tonal in comparison to that of many other living composers, although the degree of tonality or atonality will change according to the contexts for which the music is written.

Personal circumstances behind this are relevant. As a child and teenager, I was exposed to a wealth of 'traditional' classical music such as orchestral concerts, opera and ballet, both live and recorded. At this time, the study of other types of music such as rock, jazz and pop tended to be discouraged and I remained relatively unaware of the current contemporary music scene until I went to university at the age of twenty four.⁴⁷ Subsequently, as a teacher, setting up and running a Contemporary Music Group was an excellent way to stay in touch with, and learn about, new music, and during the last few years I have had the opportunity to experience and assimilate a wealth of twentieth and twenty-first century music, especially through live concerts in Cardiff.

⁴⁷ As a teenager, I had of course heard of British composers such as Benjamin Britten, Michael Tippett and Peter Maxwell Davies and was also made aware of Elisabeth Lutyens, Elizabeth Maconchy and Elizabeth Poston, also Anthony Hopkins. Dr. Ruth Gipps introduced me to the music of Sir Arthur Bliss, especially his *Colour Symphony* and ballet suite *Checkmate*.

Despite my music leaning towards tonality, it is rarely, if ever, completely tonal as an unexpected harmonic resolution, melodic turn of phrase or rhythmic pattern may be integral to its character. I am a great admirer of the skill, popularity and enduring qualities of the music of both John Rutter and Karl Jenkins but I would not be comfortable writing in such a consistently tonal harmonic language. Where my music may occasionally follow a similar path, this is always for a specific reason, such as a composition brief or a particular occasion.

My musical influences are eclectic and because of the broadly intuitive way I work, I may not necessarily be aware of what they are or how they affect what I write. I have a poor recollection for the names of works and composers but once I know a piece well, my musical memory will operate effectively and this phenomenon somehow subconsciously influences the compositional process. As Peter Maxwell Davies explains: “there are all sorts of influences, but I regard them as having helped the growth process rather than been fundamental to it.”⁴⁸

My strongest influences are ‘active’ rather than ‘passive’ and frequently inspired by everyday non-musical as well as musical events. Music is usually more memorable to me for being interactive; for example, performing or going to a concert, and in this way it comes alive and can take a more distinctive role through the circumstances within which it is placed. From a personal viewpoint, the music is giving “room to allow other events to take place”.⁴⁹ There will often be particular aspects of a composer’s work which I feel inspired by but I may not consciously know how – or if – this is used in my own music; recently I have been intrigued by aspects of the

⁴⁸ Griffiths, P., *New Sounds, New Personalities: British Composers of the 1980s* (London and Boston: Faber, 1985) p. 35.

⁴⁹ Judith Weir, in conversation with the author, 2009.

work of Pavel Novák, especially his use of extremes of pitch, timbre, dynamics and spatial awareness.

Probably the living composer whose music currently interests me most is Mark-Anthony Turnage, whose edgy style and non-elitist connection to contemporary culture, along with jazz and rock influences, I admire. My own music is also influenced by other styles of music. For example, sections of *Dreams are not always Nightmares* (movement 3 of *Time Travel*) have jazz-type rhythms, and jazz-related harmonies and rhythms are also utilized in *If Love Was Jazz* from the song cycle *Words, Wide Night*. [Ex. 4 and Ex. 5]

The musical score for Ex. 4 consists of six staves. The top two staves are for B♭ Clarinet 1 and Bassoon 1, both marked with a dynamic of *mf* and the instruction "warm and rich sound". The Clarinet part features a melodic line with eighth-note patterns and slurs. The Bassoon part provides a harmonic accompaniment with similar rhythmic patterns. The Percussion 1 staff shows a steady eighth-note accompaniment. The Viola, Violoncello, and Double Bass staves are marked with *(mf)* and *(pizz.)*, indicating a pizzicato accompaniment with eighth-note patterns.

Ex. 4: Jazz-type rhythms, *Dreams are not always Nightmares*, bars 52-56.

T
love was a trombone, I'd feel its slow Slide, right down my

Pno.
mf

Ex. 5: Jazz-related harmonies and rhythms, *If Love Was Jazz*, bars 17-19.

The ubiquitous semitone key change at the end of pop ballads can be found towards the end of *Somewhere Unknown* (movement 4 of *Time Travel*) when the initial material is re-stated, although hidden amongst other harmonic processes. The music of other cultures also fascinates me, especially that of Africa.⁵⁰

Although I greatly respect the music of some serial composers and its particular impact in live performance,⁵¹ I have not been tempted to write in this way although the processes and techniques of this and other music infiltrate into my compositional approach. I have sometimes felt that, as the late Nicholas Maw stated over twenty years ago: “I ought to be keeping up, even though I didn’t feel at one with what was happening”⁵² but I have been lucky to receive tuition from teachers⁵³ who have given me the confidence to believe in what I write whilst being open to influences around

⁵⁰ I travelled to Uganda in 1992.

⁵¹ I admire Boulez *Marteau Sans Maître*, especially his structural use of instruments and voice, also the way in which Henze creates such a large overall soundscape from small nucleus of material in *El Cimarron*; I heard both works performed live at concerts in March 2005 and December 2008 respectively.

⁵² Griffiths, P., *New Sounds, New Personalities: British Composers of the 1980s* (London and Boston: Faber, 1985) p. 168.

⁵³ Anthony Powers and Judith Weir, Cardiff University; Edwin Roxburgh, Royal College of Music.

me, as Nicholas Maw described it: “to put down what I heard.... which I hope was and is personal”.⁵⁴

The placing of my music within the contexts of performance and occasion is often different to that of music by other composers which could be broadly perceived as more ‘challenging’ to listen to and understand. At times this has created opportunities outside the concert hall which suit my style of composition, such as the motet *In Flanders Fields*, written for an essentially non-musical but large-scale occasion,⁵⁵ and *Words, Wide Night*, first performed at a party and commissioned by a businessman who wanted to be instrumental in achieving a lasting legacy. Most recently, *Linear Lines* was commissioned for a series of lecture-recitals about women composers in the USA.⁵⁶ *Somewhere Unknown* was also first performed at an event which was more of a celebration than a formal concert and whose audience were mostly attending for other reasons.⁵⁷ As Benjamin Britten stated: “Composers must always write for people”,⁵⁸ and I believe my music works well for an audience which may not have considered listening to new ‘classical’ music before.

I first became aware of the effect on an audience of contrasting ‘contemporary’ music alongside more ‘traditional’ music, when my school’s Contemporary Music Group became a cult feature of the traditional end of term concerts; I found this very

⁵⁴ Griffiths, P., *New Sounds, New Personalities: British Composers of the 1980s* (London and Boston: Faber, 1985) p. 170.

⁵⁵ Royal British Legion Festival of Remembrance, Colston Hall, Bristol, 5th November 2005.

⁵⁶ Marlene Ford, horn, Old Dominion University (27th January 2010), Portsmouth Music Club (27th January 2010), Tidewater Community College (2nd March 2010), Prince of Peace Lutheran Church (28th March 2010), Virginia Wesleyan College, (22nd April 2010).

⁵⁷ The Orchestra of Welsh National Opera performed *Somewhere Unknown* amongst a predominantly opera-based programme. The concert celebrated the 125th anniversary of Cardiff University and took place at Wales Millennium Centre at the non-traditional concert time of 4pm.

⁵⁸ Schafer, M., *British Composers in Interview* (London: Faber and Faber, 1963) p. 123.

interesting and in turn stimulating for me as a composer.⁵⁹ Accordingly, when writing for particular occasions, I will adjust my musical language in the same way as I will when writing for professional or amateur musicians. This is not a compromise but an adaptation and exploration of my skills as a composer and as Peter Maxwell Davies explains: “I don’t feel there’s a tremendously different approach between my orchestral pieces and things that are tonal in a more traditional way”.⁶⁰

My research study has enabled me to extend my personal boundaries of tonality and atonality and take onboard new soundworlds whilst still maintaining a personal framework which instinctively works for me. I try to reach ways of achieving fresh sounds within a framework of established instrumental and vocal idioms and, when relevant, to think beyond a conventional notation. Timothy Salter describes this by saying: “At its extreme, we have a situation in which many composers feel the need to create their own voice by inventing new tools, not just fashioning new objects through skilful use of familiar tools.”⁶¹

My musical language constantly changes and reinvents as a response to what I hear, what I experience and what I am at that moment. However, I accept that it is often considered ‘accessible’ or ‘approachable’ and I am happy for it to be described as such. Because of this, my music could be considered a bridge between the kind of

⁵⁹ It is interesting to note how these contrasts can positively affect an audience. Messiaen’s *Dieu Parmi Nous*, arguably not ‘contemporary’ any more but whose musical language is still outside the scope of many people’s experience, was performed as the organ voluntary at the end of a traditional carol service I attended in 2008; whilst many of the congregation left after the service, three (non-musical) neighbours of ours stayed to the end because they enjoyed the music so much.

⁶⁰ Griffiths, P., *New Sounds, New Personalities: British Composers of the 1980s* (London and Boston: Faber, 1985) p. 37.

⁶¹ Salter, T., *Called to Account*, British Academy of Composers and Songwriters *Four Four Magazine*, Issue 22 (British Academy of Composers and Songwriters: May 2008) p. 7.

music that a non-specialist audience might listen to and the wealth of more 'challenging' contemporary music being written today. As long as my music says something interesting to the listener and people continue to ask for it then it is achieving its purpose and as John Casken has remarked: "one of the main reasons for composing is the hope that some of your listeners will be excited by it, and at the same time entertained in the best sense of the word."⁶²

⁶² Griffiths, P., *New Sounds, New Personalities: British Composers of the 1980s* (London and Boston: Faber, 1985) p. 91.

Chapter 3

An analysis of the song cycle, *Words, Wide Night*

Words, Wide Night was commissioned by a self-employed business entrepreneur, to celebrate his and his wife's 40th (Ruby) Wedding Anniversary. It was a surprise present to his wife, and recorded at Studio 1, BBC Wales, on 29th and 30th April 2006 by Andrew Kennedy (tenor), Daniel Hill (piano) and the Carducci String Quartet. The first performance was at a private (surprise) party for invited family and friends at Coxley Vineyard, Somerset, 12th August 2006 and this was followed by the first public performance on 24th April 2007, this time with Andrew Staples (tenor), as part of the Cardiff University Concert Series.

Words Wide Night was more than just a commission; I was involved with the whole concept including obtaining copyright, finding performers, booking a rehearsal and recording venue, producing (studio, editing and CD mastering), liaising with CD production and helping organise the first performance. The commissioner had already asked me to write a shorter song cycle a few years previously⁶³ and it was as a result of this that he committed the time, energy and financial backing to achieving a project of this scale. His reasons for this were not only to commission a work, recording and performance as a present for his wife but to achieve something long-lasting and he said: "there are not many things in this life that you can leave behind, but commissioning a piece of music is one of them".⁶⁴ I was fortunate that in almost

⁶³ Three of these songs were included in *Words, Wide Night* in different versions.

⁶⁴ Steve Lee, commissioner, in conversation with the author, 2006.

all aspects of artistic decisions, the commissioner was happy to accept my proposals, and in this way I kept considerable creative freedom.

The texts, all on the subject of love, were chosen by the commissioner in collaboration with myself and are drawn from a wide selection of poets and literary styles ranging over several centuries. Eleven songs and five instrumental interludes create a musical timeline which traces the couples' romance from first meeting, the establishment of their relationship and continuing years of marriage. The choice of tenor voice and piano with the addition of string quartet widened the musical scope of a forty minute work, and this combination also enables possible future programming alongside other song cycles with the same instrumentation, such as Vaughan Williams' *On Wenlock Edge*.

The song cycle is structurally planned to create contrasts of vocal and instrumental textures as well as the physical breaks necessary for players in a work of this length, and the division of the forty minute work into four sections articulates this. Part 1: *Expectation*⁶⁵ encapsulates the initial stages of the relationship such as discovery, attraction and possibilities; Part 2: *Revelation*⁶⁶ portrays a changing pace of life and the establishment of the relationship; and Part 3: *Confirmation*⁶⁷ contrasts contentment, completion, some regrets and acceptance along with reflections and memories. Part 4, intentionally shorter in length and simply titled '.....'⁶⁸ consists of

⁶⁵ Part 1: *Expectation* includes the texts *After the Lunch* - Wendy Cope [1945 -], *Everyone Sang* (first half) - Siegfried Sassoon [1886 - 1967] and *The Passionate Shepherd to his Love* - Christopher Marlowe [1564 - 1593].

⁶⁶ Part 2: *Revelation* includes the texts *Everyone Sang* (second half) - Siegfried Sassoon [1886 - 1967], *Words, Wide Night* - Carol Ann Duffy [1955 -], *If Love Was Jazz* - Linda France [1958 -], *Nomad* - Clare Pollard [1978 -] and *I Want it All* - Freddie Mercury/Brian May/Roger Taylor/John Deacon.

⁶⁷ Part 3: *Confirmation* includes the texts *The Succubus* - Robert Graves [1895 - 1985], *Symptoms of Love* - Robert Graves [1895 - 1985] and *The Confirmation* - Edwin Muir [1887 - 1959].

⁶⁸ Part 4: '.....' consists of the poem *Though Time Conceals Much* - Robert Graves [1895 - 1985].

only one song, *Though Time Conceals Much*, and creates a sense of completion to the work, whilst still maintaining an awareness of an unknowable future.

Motivic aspects of *Words, Wide Night* are heard throughout the song cycle and generate a sense of continuity for the listener. Material from *After the Lunch* is particularly evident, such as its use at the end of the song *Words, Wide Night*.

[Ex. 6 and Ex. 7]

Piano score for Ex. 6, showing the motif from *After the Lunch*, bars 1-4. The score is in 2/4 time and features a melodic line in the right hand and a bass line in the left hand. The right hand starts with a motif of eighth notes, followed by a half note, and then a quarter note. The left hand consists of a steady eighth-note bass line. Dynamics range from *mp* to *mf*. A "with pedal" instruction is present at the bottom left.

Ex. 6: Motif from *After the Lunch*, bars 1-4, used throughout the song cycle *Words, Wide Night*.

Piano and Violin score for Ex. 7, showing the motif used in an altered form at the end of the song *Words, Wide Night*, bars 104-108. The piano part is in 2/4 time and features a melodic line in the right hand and a bass line in the left hand. The right hand starts with a motif of eighth notes, followed by a half note, and then a quarter note. The left hand consists of a steady eighth-note bass line. Dynamics range from *p* to *pp*. The violin part is in 2/4 time and features a melodic line. Dynamics range from *p* to *pp*.

Ex. 7: Motif used in an altered form at the end of the song *Words, Wide Night*, bars 104-108; taken from *After the Lunch* (see Ex. 6 above).

The reflective *Piano Interlude* includes references to *After the Lunch* as well as several elements of previous songs, whilst the retrospective role of *Review* incorporates musical material selected almost entirely from the preceding movements.

Motivic connections are notably less prevalent towards the end of the second section, *Revelation*, and the beginning of the third, *Confirmation*, where the mood is much darker.

The cello's role throughout the song cycle is particularly important as it often relates to key events in the couples' life represented by the texts. It takes on a solo role in the song *The Passionate Shepherd to his Love*, which is reprised in an impassioned and extended version towards the end of *Review*. [Ex. 8 and Ex. 9]

Ex. 8: Excerpt from cello solo, *The Passionate Shepherd to his Love*, bars 59-61.

Ex. 9: Excerpt from extended cello solo, *Review*, bars 175-179.

Cello harmonics complete *Review*, echoing those at the end of *Nomad*⁶⁹ which are in turn taken from the words “on, on... and out of sight’ from *Everyone Sang (1)*.

[Ex. 10, Ex. 11 and Ex. 12]

The musical score for Ex. 10 consists of four staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Cello (Vc.). The Violin I staff has a few notes at the beginning and then remains silent. The Violin II and Viola staves feature a series of triplets of notes, marked with 'pp' and 'ppp' dynamics. The Cello staff features a series of harmonics, marked with 'pp' and 'ppp' dynamics. The score is in 4/4 time and spans 7 measures.

Ex. 10: Cello harmonics, end of *Review*, bars 193-199; taken from *Nomad* and *Everyone Sang (1)*

(see Ex. 11 and Ex. 12).

⁶⁹ These harmonics take place at key points in the song cycle; *Everyone Sang* links the three main sections, *Nomad* is a favourite poem of the commissioner’s wife and the *Review* musically draws together concepts from the preceding poems.

Musical score for Ex. 11, showing cello harmonics. The score includes parts for Trombone (T), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Cello (Vc.). The Cello part is marked "arco" and "p" to "pp". The Trombone part is marked "p" to "pp" and has the word "gold." written below it. The Violin I and II parts are marked "pp".

Ex. 11: Cello harmonics, end of *Nomad*, bars 60-62; taken from *Everyone Sang (1)*

(see Ex. 12).

Musical score for Ex. 12, showing the vocal line source of cello harmonics. The score includes parts for Trombone (T) and Piano (Pno.). The Trombone part is marked "poco rit" and "p". The Piano part is marked "p". The vocal line is: "on on and out of sight."

Ex. 12: *Everyone Sang (1)*, bars 16-18; vocal line source of cello harmonics, end of *Nomad* and *Everyone Sang (1)* (see Ex. 10 and Ex. 11).

The work begins with a short introductory prelude *Prelude: After the Lunch* for string quartet, introducing material of the first song. *After the Lunch* is a lyrical ballad, accompanied mainly by the piano and occasionally warmed by simple string harmonies, such as a string arrangement might sound on a pop song. The intention is

to introduce the listener to the harmonic resource of the string quartet which is exploited in more depth later on.

Everyone Sang is split into three different versions which provide a link throughout the song cycle and occur in each of the three main sections; two vocal (the poem dividing naturally into two halves) and an instrumental interlude which encapsulates the spirit and nature of both settings of this text. The playful first setting, *Everyone Sang (1)*, is enhanced by string passages which filter down and up in response to the piano line, with the first entry of the cello on the word 'sight'.

The Passionate Shepherd to his Love is given a folk inspired treatment, with Baroque-like inflections and ornamentations. In addition, the couple's decision to marry, reflected in the lyrics 'and be my love', is musically portrayed by a contrast of speed, and the words 'The Shepherd's swains' introduce cross rhythms portraying these sentiments at bar 85. *The Passionate Shepherd to his Love: Interlude* is a short, intense but celebratory review of the song, making increased use of these edgy rhythms. [Ex. 13 and Ex. 14]

The image displays a musical score for five instruments: Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The score is organized into three measures, corresponding to bars 96, 97, and 98 of the piece. The key signature is one sharp (F#), and the time signature is 3/4. The music is characterized by complex rhythmic patterns, including triplets and cross rhythms. The Piano part features a dense texture with many sixteenth and thirty-second notes. The Violin I and II parts play a melodic line with triplets. The Viola and Violoncello parts provide a rhythmic foundation with triplets and cross rhythms. The score is marked with a forte (ff) dynamic.

Ex. 13: Cross rhythms, *The Passionate Shepherd to his Love*, bars 96-98.

Lilting but with a sense of urgency ♩. = 68

lyrical

The musical score consists of five staves. The top staff is for Piano, with a treble clef and a dynamic marking of *mf*. Above it, the tempo and mood are indicated as "Lilting but with a sense of urgency" with a quarter note equal to 68 (♩. = 68), and "lyrical" is written above the first few notes. The Piano part features a melodic line with slurs and some grace notes. The second staff is Violin I, the third is Violin II, the fourth is Viola, and the fifth is Cello. All four string parts are marked *mf* and play a rhythmic accompaniment of eighth notes, with some slurs and accents. The strings play in a 3/8 time signature.

Ex. 14: Extended cross rhythms, *Interlude: The Passionate Shepherd to his Love*, bars 1-2.

This brings the first section, *Expectation*, to a close.

Everyone Sang (2) launches the second section, *Revelation*, and receives a similar treatment to *Everyone Sang (1)*. This time the harmonic movement is more intense, but without cello, as this is held back in preparation for its solo role in the next song.

Words, Wide Night features the cello's high tessitura, underpinned with low piano textures. A regular rhythmic formation (6/8, 3/8, 3/4, 3/8) creates phrase momentum until a change of mood at bar 41. [Ex. 15 and Ex. 16]

pp

T

Some - where on the

Pno.

pp

Vc.

Ex. 15: Regular phrase structure, *Words, Wide Night*, bars 5-8.

mf

C

T

moon.

legato

Pno.

mf

dim

Vc.

pizz

mf

dim

Ex. 16: Breakdown of phrase structure, *Words, Wide Night*, bars 41-44.

Word painting is predominant throughout; for example, the use of high piano range at bar 48 enhances the word 'pleasurable'. [Ex. 17]

The musical score for Example 17 consists of four staves. The top staff is for the Tenor (T) voice, with lyrics 'This is pleasurable'. The piano accompaniment (Pno.) is shown in two staves (treble and bass clef), and the Violin (Vc.) part is in a single staff. Dynamics include *mf* (mezzo-forte) and *p* (piano). A crescendo hairpin is shown above the vocal line, leading to a *p* dynamic. The piano part features a *p* dynamic in the first measure and *mf* in the second. The violin part is marked *arco* and *mf*.

Ex. 17: Word painting by use of contrasting high piano, *Words, Wide Night*, bars 47-50.

The longest crescendo takes place at the words 'I am in love with you' at bar 93 and the music returns to the original phrase structure on the words 'and this is what it is like' at bar 101.

If Love was Jazz is treated with jazz-derived harmonies and rhythms, whilst violins and viola semiquavers are reminiscent of those in *Everyone Sang (1)* and *(2)*. [Ex. 18, Ex. 19 and Ex. 20]

Ex. 18: Violins and viola semiquavers, *If Love Was Jazz*, bars 32-33; reminiscent of *Everyone Sang (1)* and *Everyone Sang (2)* (see Ex. 19 and 20 below).

Ex. 19: Violins and viola semiquavers, *Everyone Sang (1)*, bar 11; further developed in *If Love Was Jazz* (see Ex. 18 above).

Ex. 20: Violins and viola semiquavers, *Everyone Sang (2)*, bar 16; further developed in *If Love Was Jazz* (see Ex. 18 above).

Later in the song, the ambiguity of words describing love as being an ‘organ recital’ at bar 29 is interpreted with jazz-inspired motifs superimposed over homophonic ‘organ-like’ material.

Nomad is written mostly for tenor and piano but enhanced by strings, creating a sparse sound world with the use of harmonics. The introspective lyrics at the end of the song are sung by solo voice alone and the harmonics of the instrumental introduction mirrored by the cello.⁷⁰

⁷⁰ This closing cello motif also relates to other material in the work; see pages 41 and 42 (Ex. 10, Ex. 11 and Ex. 12).

The *Piano Interlude* is a resting point in the song cycle. It starts by developing some of the string motifs just heard in *Nomad* but soon digresses into a fantasy of reflections on the song cycle so far, which include *If Love Was Jazz* and *After the Lunch*. [Ex. 21, Ex. 22 and Ex. 23]

Faster, cadenza-like $\text{♩} = 64$

Pno. *mp* *mf* *mp* *mf* *p*

Ex. 21: *Piano Interlude*, bars 27-29; use of material from *If Love was Jazz* and *After the Lunch*
(see Ex. 22 and Ex. 23 below).

Vla. *f*

Vc. *f*

Ex. 22: *If Love was Jazz*, bars 35-36; source of material for *Piano Interlude* (see Ex. 21 above).

Pno. *mp*

with pedal

Ex. 23: *After the Lunch*, bars 1-2; source of material for *Piano Interlude* (see Ex. 21 above).

I Want It All was an anomaly in the set of texts and required different musical treatment; an irregular time signature and use of *sprechgesang* is accompanied by pizzicato strings. Incorporating these particular lyrics was very important to the commissioner, as the original Queen song is a favourite of his wife.⁷¹ The song is placed at the end of the second section, *Revelation*, before the less optimistic texts which follow.

The third section, *Confirmation*, is characterized by a noticeable reduction in textural accompaniment to accompany the change of mood. The emotions of the first song, *The Succubus*, are defined by a voice and viola duet, the timbre of the viola working with and contrasting against the voice. [Ex. 24]

The musical score for Ex. 24 consists of two staves. The top staff is for Tenor (T) in 3/4 time, with lyrics: "lips in answer to your pra-yer And". The bottom staff is for Viola (Vla.) in 4/4 time. The vocal line starts with a *dim* marking and a slur over the first two bars. The viola line starts with a *dim* marking and a slur over the first two bars. In the third bar, the viola has a *pizz* marking. In the fourth bar, the viola has an *arco* marking and a slur over the notes. The score ends with a *pp* marking and a slur over the final notes.

Ex. 24: Converging and contrasting vocal and viola timbres, *The Succubus*, bars 11-14.

Symptoms of Love has a lyrical poignancy and is the only song written for tenor voice and piano alone. Although the harmonies are deliberately quite traditional, the use of 6/4 and lower piano register enables different sonorities to change the character; however, the overall effect is intentionally simple.

⁷¹ I had not heard Queen's *I Want It All* and deliberately did not listen to it before writing my version of the song. I am very grateful to Brian May, who facilitated copyright permission for the lyrics.

Interlude: Everyone Sang brings together material heard in *Everyone Sang (1)* and *(2)*, with the harmonies stripped down to the basics of the complete song but then embellished with additional material. [Ex. 25, Ex. 26 and Ex. 27]

The musical score for Ex. 25, *Interlude: Everyone Sang*, bars 10-14, is written for Violin I, Violin II, Viola, and Violoncello. The score is in 3/4 time and consists of four measures. The first measure is marked *pizz* and *mp*. The second measure is marked *rit* and *p*. The third measure is marked *mp*. The fourth measure is marked *moving back into tempo* and *mp*. The Violin I and Violin II parts have a *pizz* marking in the first measure. The Viola part has a *pizz* marking in the second measure. The Violoncello part has a *mp* marking in the first measure, a *p* marking in the second measure, and a *mp* marking in the fourth measure.

Ex. 25: *Interlude: Everyone Sang*, bars 10-14; use of material from *Everyone Sang (1)* and *Everyone Sang (2)* (see Ex. 26 and Ex. 27).

poco rit

T
dark - green field; on on and out of sight.

Pno.

Vln. I

Vln. II

Vc.

mp

Ex. 26: *Everyone Sang (1)*, bars 15-18; source of material for *Interlude: Everyone Sang*

(see Ex. 25).

Piano

mf

mp

Ex. 27: *Everyone Sang (2)*, bars 1-2; source of material for *Interlude: Everyone Sang*

(see Ex. 25).

Continuity from previous versions is achieved by increased use of semiquaver material. This light-hearted and almost dance-like instrumental interlude breaks the dark mood set by the preceding songs and previews the more optimistic atmosphere to follow.

The Confirmation is a ballad-style similar to *After the Lunch*, and the use of strings provides rich textural interest and colour which contrasts with the thinness of the two previous songs. It is the first time in the song cycle that the whole ensemble is heard for any length of time, at a point when the lyrics describe a joyous reaffirmation of the couple's decision to be together. *Review* is an instrumental meditation on the couple's life, tracing past memories through substantial use of previous material and bringing the work to a natural pause before the final section. [Ex. 28, Ex. 29, Ex. 30 and Ex. 31]

The musical score for Ex. 28 consists of five staves. The top staff is for Piano (Pno.) and is marked with a box containing the letter 'L'. Above the piano staff, the tempo and mood are indicated as 'Fast, lively and dance-like' with a metronome marking of ♩ = 120. The piano part features a complex rhythmic pattern with slurs and dynamics including *mp*, *dim*, and *p*. A note below the piano staff reads '(simile - slurs as previous bars)'. The string quartet parts (Vln. I, Vln. II, Vla., and Vc.) are marked with 'pizz' (pizzicato) and 'p' (piano). The Vc. part has a long slur under the first few measures.

Ex. 28: Use of musical material from preceding movements in *Review*, bars 84-89. Piano taken from *After the Lunch*, bars 42-43 (see Ex. 29); cello line from *Words, Wide Night*, bars 1-4 (see Ex. 30) and string quartet pizzicato from *I Want It All*, bars 1-4 (see Ex. 31).

Ex. 29: *After the Lunch*, bars 42-43; source of material for *Review* (see Ex. 28).

Ex. 30: *Words, Wide Night*, bars 1-4; source of material for *Review* (see Ex. 28).

Ex. 31: *I Want It All*, bars 1-4, source of material for *Review* (see Ex. 28).

Part 4, '.....', consists of one song, *Though Time Conceals Much*, which was written early on in the composition process and through-composed with little change, unlike most of the song cycle which underwent extensive alterations during the writing

process. *Though Time Conceals Much* has an independent role within the work and is the only song written for voice and string quartet without piano, and also the sole use of muted strings. The wide harmonic spacing of the string quartet and a deliberate harmonic simplicity help emphasise its lyrical nature. [Ex. 32]

The image displays a musical score for the song "Though Time Conceals Much". It features five staves: a vocal line (T) and four string staves (Vln. I, Vln. II, Vla., and Vc.). The vocal line is in treble clef with a key signature of one flat (B-flat major/D minor). The lyrics are: "me, _____ How - e - ver far _____ we be." The string quartet accompaniment is characterized by wide harmonic spacing and harmonic simplicity. The Vln. I staff shows a melodic line with a fermata and a dynamic marking of *p*. The Vln. II, Vla., and Vc. staves show sustained notes with a dynamic marking of *mf*. The Vc. staff has a dynamic marking of *mf* and a fermata. The overall texture is sparse and emphasizes the lyrical nature of the vocal line.

Ex. 32: Wide harmonic spacing and harmonic simplicity, *Though Time Conceals Much*, bars 7-10.

A discussion of *Somewhere Unknown* and its context within the orchestral work *Time Travel*

Introduction

I knew from the beginning of my PhD studies that the central focus of my portfolio would probably be a large orchestral work, although not necessarily termed a symphony as such. Having been immersed in the orchestral tradition both as a performer and a listener, I have an affinity with this medium; writing for orchestra seemed both a natural progression, and the challenge to fulfil a long held ambition.

Time Travel could perhaps be thought of as a ‘symphony’ because its overall concept and structure have many similarities; it is a significant length, there are four movements and it has other echoes of the symphonic form, such as the use of a scherzo for the third movement. However, I have chosen not to call it a ‘symphony’ but to keep the term in my mind as a kind of reference point; a generic expression for a large-scale orchestral work which could take many different shapes. As Edmund Rubbra noted: “the word symphony could not have a definite meaning, as each age brings to it a new interpretation”.⁷² In this way, the classic division of movements makes it possible to explore aspects of harmony, tonality and texture as well as the rich timbres of the orchestra, within both pre-defined smaller units and a wider musical framework. Just as working to specific commissions and writing for particular players suit my style of composing, so does the outline of the symphonic form; in whatever manifestation, it offers plenty of opportunity to manoeuvre, and

⁷² Schafer, M., *British Composers in Interview* (London: Faber and Faber, 1963) p. 42.

mould to suit, my own personal form of expression. By using such a tried and tested genre, I have access to a wide variety of orchestral timbres and colours which can be positively and richly exploited, especially with the addition of an array of percussion instruments.

Time Travel's first three movements lead towards the last, *Somewhere Unknown*, both harmonically and especially motivically. This last movement therefore becomes a culmination of what has gone before and in this sense, is the reason for the existence of the preceding movements. *Somewhere Unknown*, relatively unusually, is slow and introspective and because of this, *Summer Lake* (movement 2) takes on a more light-hearted role. *Procession* (movement 1) does not in any way emulate a standard sonata form (which to me would seem too conventional)⁷³ but moves progressively towards a conclusion of its own, much in the same way as a physical procession. The slow introduction, followed by a more upbeat, but still relatively sombre, main body of the movement, is another way in which the form differs from the 'classical'. *Dreams are not always Nightmares* (movement 3), although at the tempo of a traditional scherzo with occasional playful moods, has significantly darker elements.

The title *Time Travel* is by no means intended to be literal as in the Jules Verne sense but rather that the movements are linked together by elements of time and travel, such as the immediacy of a Spanish procession combined with a literal musical representation of time and motion passing by in *Procession*, the time of year represented in *Summer Lake*, the transitional and transient nature of *Dreams are not*

⁷³ The use of a scherzo, however, made sense within the structural scheme for the overall work.

always Nightmares or the ethereal and spiritual overtones of *Somewhere Unknown*. Although the names of the movements are quite disparate, together they form a cohesive whole by means of linking motifs and the transference of ideas behind the titles.

The last movement, *Somewhere Unknown*

Time Travel evolved throughout my years of study and the last movement, *Somewhere Unknown*, was written for the BBC National Orchestra of Wales Composer's Days workshops in February 2005. I set out to write a piece which would stand-alone as well as become part of a larger work; my intention was that it could be rehearsed, performed and recorded in the limited time available.

I began writing *Somewhere Unknown* in November 2004 (the month after I commenced my PhD) and finished it in January 2005. Although I was unaware of it at the time, what started as a sad reflection on my mother's recent death evolved into a more positive ethos; that of, in a sense, rebuilding my own life and looking towards the future. Despite the circumstances, the music is intended to be uplifting and optimistic as well as thoughtful and reflective.

If anyone asked me how I wrote *Somewhere Unknown*, I would have to say I honestly do not know. As Alexander Goehr said about his *Little Symphony*, which

was written in memory of his father, “it just seemed to write itself”.⁷⁴ However, looking back, I find I can view the music with an objectiveness which, together with notes kept whilst writing the piece, gives an insight into how it was put together. In addition, it has remained a constant presence whilst writing the first three movements of *Time Travel*, dictating the way in which these migrate towards the final movement and also the concept behind the whole work. Together with the BBC National Orchestra of Wales workshop recording, at the time of writing the recent performance by the Orchestra of Welsh National Opera at Wales Millennium Centre is fresh in my mind and offers another useful perspective.⁷⁵

Following the workshop performance of *Somewhere Unknown*, it became evident that this should become the final movement, not least because of the way the ending dies away to nothing. From then on, the other movements were entirely written with this in mind.

⁷⁴ Griffiths, P., *New Sounds, New Personalities: British Composers of the 1980s* (London and Boston: Faber, 1985) p.14.

⁷⁵ Orchestra of Welsh National Opera, Andrew Greenwood, Cardiff University 125th Anniversary Concert, Wales Millennium Centre, 19th October 2008.

Somewhere Unknown: outline

Somewhere Unknown consists of five self-contained but related sections with an introduction and coda. The introduction sets up a pattern of low pedal notes on D with superimposed harp motifs. [Ex. 33]

The musical score for the beginning of *Somewhere Unknown* (bars 1-6) is arranged for a full orchestra. The score includes the following parts and markings:

- Horn in F 1/2:** *sotto voce* 2. *pp*
- Horn in F 3/4:** *sotto voce* 4. *pp*
- Trombone 3:** *sotto voce* *pp*
- Tuba:** *sotto voce* *pp*
- Timpani:** *pp*
- Percussion 1:** TAM TAM *pp*
- Percussion 2:** BASS DRUM soft stick *pp*
- Harp:** C D E F# G A B *p*
- Cello:** *sotto voce sul lato* *pp*
- Double Bass:** *sotto voce unis. pizz.* *pp*

Ex. 33: Low D pedal notes and superimposed harp motifs at the beginning of *Somewhere Unknown*, bars 1-6.

The first section (bars 13-26) extends this opening sequence with homophonic chordal textures above and exploring motifs which are developed later in the work.

[Ex. 34 and Ex. 35]

Musical notation for Ex. 34: Opening sequence motif, *Somewhere Unknown*, bars 16-17. The notation is for a Trombone (Tbn.) in 1/2 time, marked "1. solo" and "pp". The melody consists of a half note G2, a quarter note A2, a quarter note B2, a quarter note C3, a quarter note D3, a quarter note E3, a quarter note F3, and a quarter note G3.

Ex. 34: Opening sequence motif, *Somewhere Unknown*, bars 16-17.

Musical notation for Ex. 35: Opening sequence motif developed in the horns, *Somewhere Unknown*, bars 55-58. The notation is for two French Horns (F Hn.) in 3/4 time, marked "soli a2" and "p". The melody consists of a quarter note G2, a quarter note A2, a quarter note B2, a quarter note C3, a quarter note D3, a quarter note E3, a quarter note F3, and a quarter note G3. The notation includes dynamic markings "p" and "cresc poco a poco".

Ex. 35: Opening sequence motif developed in the horns, *Somewhere Unknown*, bars 55-58.

More melodic work is introduced in the second section (bars 27-40), with a theme in the clarinet which is passed around other members of the orchestra. Section three (bars 41-54) features a romantic ‘Rachmaninov’-style theme in the trumpet,⁷⁶ which becomes more intense as it is taken up by the high cellos. [Ex. 36 and Ex. 37]

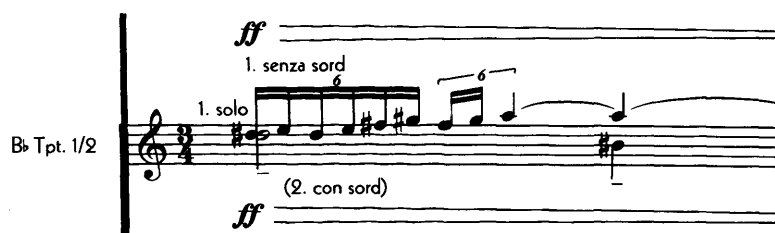


Ex. 36: ‘Rachmaninov’-style theme in the trumpet, *Somewhere Unknown*, bars 41-44.



Ex. 37: ‘Rachmaninov’-style theme developed in the cellos, bars 49-51.

Section four (bars 55-97) is the longest; an extended melodic phrase led by unison horns which opens out into four part chords at strategic sub-climactic moments until finally spilling out into a short but intense climax at bar 90, featuring a sparkling trumpet motif. [Ex. 38]



Ex. 38: Trumpet motif at climax, bar 90.

⁷⁶ The inspiration for this came from rehearsals I was taking part in at the time of writing for Rachmaninov’s Second Piano Concerto, coincidentally also a favourite of my mother’s.

The fifth section (bars 98-108) is a re-orchestrated and shortened reiteration of the first section, but transposed up a semitone, this time with a lower pedal Bb underlining the harmonic structure. The trombone solo is taken by the trumpet and the muffled rhythmic bass drum continues below; against this the soaring strings take on a separate identity whilst the tubular bells continue unremittingly. This then dissolves into the coda (bars 109-end), a four bar repeated phrase taken from material in sections one (or five), the last chord of which is always orchestrated in a different way.

Finally the ebb and flow of dissonance and near-resolution is partly achieved and gradually dies away, leaving the tubular bells to fade to nothing. At no time is the whole orchestra ever heard in its entirety, a deliberate intention to further enhance the feeling of restraint, of not knowing and of perhaps looking for something more.

Harmonic Scheme of *Time Travel*

Time Travel's overall harmonic scheme, although not immediately discernible, is nonetheless important in that by use of a camouflaged tonal centre, it is not only a nod to the traditional harmonic relationships of the symphonic form but also acts as a basis from which my own harmonic and melodic language can evolve. A relationship of the interval of a third can be found, especially within *Somewhere Unknown*. Significantly, *Time Travel* starts with an F# and ends on Bb (a note which is not heard before in the bass although it is hinted at in the tubular bells ostinato on C# and A#); *Somewhere Unknown* starts on a D.

Procession moves through various points of tonality, in particular those relating to G, C and D; this irregular circle of 5ths could be considered more 'open' tonalities which sum up the immediacy of the procession.⁷⁷ *Summer Lake* does not travel far harmonically but its tonal centre stays within an interval of a third. *Scherzo*, unsurprisingly in view of its erratic nature, constantly shifts tonality and this remains ambiguous throughout. *Somewhere Unknown* begins firmly on a pedal D, pinning down the harmonic centre from the previous movement's scattered sense of tonality. It progresses through a linear bass line which, although camouflaged, is clearly defined. The penultimate F#, although sharing a role with the A which precedes it at bar 72, punctuates the climax of the movement at bar 90 and is a brief reference to the opening tonality of *Time Travel*. The leading note relationship of A which moves towards the closing pedal Bb, although heard in the bass and overshadowed by other harmonic relationships, is nonetheless a nod to tradition at a point in the music directed towards the end of that movement and the complete work.

⁷⁷ An aspect of my work related to perfect pitch which is discussed earlier in 'Harmonic function', p. 24.

Other movements and their relationship to *Somewhere Unknown*

The independent role of *Somewhere Unknown* within the overall work is characterized by a number of features. As mentioned earlier, it is the only movement not to be revised. It makes use of the warm bass clarinet sound rather than the rough edge of the contra-bassoon used in the other three movements; this subtly alters the orchestral timbre. The harp, whose role throughout the work has been fairly incidental, takes on a more soloistic role by use of its now familiar motifs; tubular bells are prominent throughout and their often bitonal role continues this synthesis of opposites.

However, in order to understand the integrated role *Somewhere Unknown* plays with the rest of *Time Travel*, it is necessary to look at the individual aspects of the other three movements (in reverse order) and how they relate to this movement. Despite the richness of orchestration in *Somewhere Unknown* and the fact that the whole orchestra is never totally employed, often the impression of a full orchestra is created; the same is true for *Procession* and *Summer Lake* (movements 1 and 2). It is only in the third movement, *Dreams are not always Nightmares*, that the complete orchestra is heard.⁷⁸

⁷⁸ A 'focal point' roughly two thirds through the work.

This movement is a patchwork of intertwined motifs, hardly ever the same, frequently repetitive but never predictable; intentionally reflecting the title image. The patterns emerge and reappear, sometimes evolving throughout the music, often remaining static but sounding different because of melodic or rhythmic additions or subtractions, or their context differing within the music. [Ex. 39, Ex.40 and Ex. 41]

The image shows a musical score for bar 6 of a piece. The score is arranged in a system with eight staves. From top to bottom, the staves are: Flute 1 (Fl. 1), Piccolo (Picc.), Horn 1/2 (F.Hn. 1/2), Horn 3/4 (F.Hn. 3/4), Timpani (Timp.), Percussion 1 (Perc. 1), Viola (Vla.), and Double Bass (D.B.). The key signature has one sharp (F#) and the time signature is 3/4. The Flute 1 staff begins with a melodic line marked *mf*. The Piccolo staff has a rhythmic pattern of eighth notes with accents, also marked *mf*. The Horn 1/2 and Horn 3/4 staves play a similar rhythmic pattern, marked *mf*. The Timpani staff has a melodic line starting with *mf* and ending with *f*. The Percussion 1 staff has a single note marked *mf* with the label 'TOMS' above it. The Viola staff has a melodic line with triplets, marked *mf*, with the instruction 'lighter div.' above it. The Double Bass staff has a simple rhythmic pattern.

Ex. 39: Motivic patterns, *Dreams are not always Nightmares*, bar 6.

There is a constant layering of ideas, frequent scene changes, conglomeration and confusion.

Summer Lake's role is to provide a more relaxed section of the work, following the rigorousness of the procession in the first movement and preceding the contrasting playfulness and intensity of the third. A sense of spaciousness is created by chords and melodic patterns which alternate between strings, brass and woodwind. The movement is also characterised by the use of marimba and xylophone (and an absence of rhythmical percussion); these instruments, along with the harp, take on a role separate to the rest of the orchestra. However, it is the harp's music which provides the motivic link to *Somewhere Unknown* and foreshadows its important function (also that of the tubular bells) in this last movement.⁷⁹

Procession (movement 1) is based on two quite different processions encountered in South East Spain. The first, the *Procesión de La Virgen del Carmen* (Procession of the Virgin Madonna of the Sea) takes place in August, when an image of the Virgin Mary is paraded from the local church and along the promenade by the sea. The introductory music represents hushed anticipation, the sudden burst of noise from the church bell and rockets being fired, and the emotional reaction of the crowd. The second procession, heard in the main body of the movement, takes place in the Spanish town of Cartagena on Easter Sunday, and is altogether more solemn. Groups of standard bearers from local churches parade through the town in colour-coordinated costumes, followed by processional floats bearing images of the Passion carried by many men; each group is accompanied by a wind band and drummers.

⁷⁹ Further discussion on this role can be found on page 82 and 83 (Ex. 58, Ex. 59, Ex. 60 and Ex. 61).

The tempo, rhythms and melodies of the procession remain the same throughout – so that the whole has a unifying musical co-ordination, altered only by the occasional absence of melody while the procession rests. Frequently, there is a superimposition of rhythms as one band moves away and the other approaches, and this aspect has also become a feature of the movement.⁸⁰

Motifs

The first three movements are directed towards *Somewhere Unknown* by means of common melodic, rhythmic and harmonic denominators which, although integrated within each movement, only reach a true meaning and reason for existence in the final, albeit inconclusive movement. *Procession, Summer Lake* and *Dreams are not always Nightmares* could almost be performed individually but it is only *Somewhere Unknown* that would be completely successful in this aspect because this is the only movement to have all elements complete. Also, the reverse order of writing *Time Travel* means that each of the movements take on less of a close relationship to *Somewhere Unknown* as they progress backwards.

⁸⁰ A Charles Ives concept I have been fascinated with for a number of years.

The main motivic links which lead the listener through the three movements can broadly be described as existing in the bass of the orchestra in the first, the harp in the second and the horns in the third. However, within this concept there are also common elements between each movement which link the overall scheme. The first of these can be heard in the timpani, which in bars 38-39 and 45-46 of *Procession* hint towards the soloistic timpani passages of *Dreams are not always Nightmares*, such as bars 5, 83, 84, 99 and particularly bars 209-242, the dramatic culmination of this pattern. [Ex. 42, Ex. 43 and Ex. 44]

Timpani notation for *Procession*, bars 38-39. The notation shows a bass clef with a 3/4 time signature. The melody consists of eighth and quarter notes. Dynamics are marked as *mf* > *p*, *mp* > *p*, and > *pp*.

Ex. 42: Timpani motif, *Procession*, bars 38-39; hinting at timpani passages, *Dreams are not always Nightmares* (see Ex. 43 and Ex. 44 below).

Timpani notation for *Dreams are not always Nightmares*, bars 85-86. The notation shows a bass clef with a 3/4 time signature. The melody consists of quarter and eighth notes. Dynamics are marked as *mf* and > *p*.

Ex. 43: Timpani motif, *Dreams are not always Nightmares*, bars 85-86; related to timpani motif, *Procession* (see. Ex. 42 above).

Timpani notation for *Dreams are not always Nightmares*, bars 220-222. The notation shows a bass clef with a 3/4 time signature. The melody consists of quarter and eighth notes. Dynamics are marked as *f*, *ff*, and *f*.

Ex. 44: Culmination of timpani passages, *Dreams are not always Nightmares*, bars 220-222; related to timpani motif, *Procession* (see Ex. 42 above).

The trumpets at bars 203-204 in the first movement allude to bar 13 in the second movement. [Ex. 45 and Ex. 46]



Ex. 45: Trumpet motif, *Procession*, bar 203-204; related to trumpet motif, *Summer Lake*
(see Ex. 46 below).



Ex. 46: Trumpet motif, *Summer Lake*, bar 13; related to trumpet motif, *Procession* (see Ex. 45 above).

In addition, the trumpet solo quintuplet and sextuplet figures at bars 198 and 201 of *Procession* are related to the important trumpet motif at the climax of *Somewhere Unknown* in bar 90. [Ex. 47 and Ex. 48]

Ex. 47: Trumpet motif, *Procession*, bar 201; related to important trumpet motif at climax of *Somewhere Unknown* (see Ex. 48 below).

Ex. 48: Trumpet motif, *Somewhere Unknown*, bar 90; related to trumpet motif, *Procession* (see Ex. 47 above).

Similarly, woodwind rising note figurations featured in *Summer Lake* in bars such as 109 – 111 are developed throughout *Dreams are not always Nightmares*. [Ex. 49 and Ex. 50]

Ex. 49: Woodwind rising note figurations, *Summer Lake*, bars 109-111; developed throughout *Dreams are not always Nightmares* (see. Ex. 50 below).

Ex. 50: Woodwind rising note figurations, *Dreams are not always Nightmares*, bars 45-47; developed from figurations, *Summer Lake* (see Ex. 49 above).

These motifs are also utilized at the ends of phrases in *Somewhere Unknown*, especially the scalic passages just before the climax at bar 90. [Ex. 51]

Ex. 51: Woodwind scalic passages, *Somewhere Unknown*, bar 89; similar to rising note figurations, *Summer Lake* and *Dreams are not always Nightmares* (see Ex. 49 and Ex. 50).

What was an incidental horn pattern at bar 158 of the first movement now becomes a feature in *Dreams are not always Nightmares* bars 6-7, 15-16, 94-95, 103-104, 199-201 and 253-255. [Ex. 52 and Ex. 53]

The image shows two staves of musical notation. The top staff is labeled 'F Hn. 1/2' and the bottom staff is labeled 'F Hn. 3/4'. Both staves contain a sequence of notes: F# (quarter), G (quarter), A (quarter), B (quarter), C (quarter), D (quarter), E (quarter), and F (quarter). The notes are connected by a slur. The dynamic marking 'mf' is written below each staff.

Ex. 52: Horn pattern, *Procession*, bars 158-159, developed in *Dreams are not always Nightmares* (see Ex. 53 below).

The image shows two staves of musical notation. The top staff is labeled 'F Hn. 1/2' and the bottom staff is labeled 'F Hn. 3/4'. Both staves contain a sequence of notes: F# (quarter), G (quarter), A (quarter), B (quarter), C (quarter), D (quarter), E (quarter), and F (quarter). The notes are connected by a slur. The dynamic marking 'mp' is written below each staff for the first part, and 'mf' is written below each staff for the second part.

Ex. 53: Horn pattern, *Dreams are not always Nightmares*, bars 94-95; a feature of this movement and related to similar pattern, *Procession* (see Ex. 52 above).

The most overt use elsewhere of motivic material from *Somewhere Unknown* can be seen throughout *Procession* where the upper melodic line, first heard as chords in the brass and woodwind at bars 13-27 of *Somewhere Unknown* [Ex. 54], is transferred to the bass lines of *Procession*, creating a solid foundation from which the rest of the music evolves and moves forward.

F. Cor. Ang. *ppp* *p* *ppp* *p* *cresc*
 B♭ Cl. *ppp* *p* *ppp* *p* *cresc*
 Bsn. 1 *ppp* *p* *ppp* *p* *cresc*
 Bsn. 2 *ppp* *p* *ppp* *p* *cresc*
 F. Hn. 1/2 *ppp* *p* *ppp* *p* *cresc*
 F. Hn. 3/4 *ppp* *p* *ppp* *p* *cresc*
 B♭ Tpt. 1/2 *p* *cresc* 1. solo
 Tbn. 1/2 *ppp* *p* *cresc*
 Tbn. 3 normale *p* *cresc*

F. Cor. Ang. *mf* *mp*
 B♭ Cl. *mf* *mp*
 Bsn. 1 *mf* *mp*
 Bsn. 2 *mf* *mp*
 F. Hn. 1/2 *mf* *mp*
 F. Hn. 3/4 *mf* *mp*
 B♭ Tpt. 1/2 *mp* *mp* 1. con sord
 B♭ Tpt. 3 *mf* *mp*
 Tbn. 1/2 *mp*
 Tbn. 3 *mp*
 Tuba normale *mp*

Ex. 54: Melodic line heard as chords, *Somewhere Unknown*, bars 13-17.

This also represents the predictable nature of the procession and the bass line's familiarity, albeit in a different register and now as the melodic line, helps set up the play of opposites that define *Somewhere Unknown*, in this case familiarity from before and unfamiliarity from a new context.

This motif is first heard in the contra-bassoon and double bass at bars 79-90 (G) where the transposed pitches are the same but the rhythm subtly altered. [Ex. 55]

The image displays two systems of musical notation for bass instruments. The first system consists of two staves: the top staff is labeled 'C. bn.' and the bottom staff is labeled 'D.B.'. Both staves contain a melodic line starting with a mezzo-forte (*mf*) dynamic. The second system also consists of two staves, labeled 'C. bn.' and 'D.B.', showing the same melodic line but with a pianissimo (*pp*) dynamic. The notation includes various note values, rests, and slurs, indicating a specific rhythmic pattern.

Ex. 55: Bass line, *Procession*, bars 79-90; related to melodic chordal line of *Somewhere Unknown*

(see Ex. 54).

It is next heard at bars 131-143, this time in the cellos and basses, again with an altered rhythm and almost identical pitches except for a slight upward transposition (relevant as the procession is about to start). [Ex. 56]

normal vibrato
unis.
pizz.

Vc.

mp

normal vibrato
unis.
pizz.

D.B.

mp

Vc.

D.B.

mf

mf

Ex. 56: Bass line, *Procession*, bars 131-143; related to melodic chordal line of *Somewhere Unknown* (see Ex. 54).

Its third and final incarnation, again in the contrabassoon and double bass, comes at bar 240, at a point when the procession is in full swing. [Ex. 57]

The musical score consists of two systems of staves. The first system covers bars 240-242, and the second system covers bars 243-246. Each system has two staves: the top staff is for Contrabassoon (C. bn.) and the bottom staff is for Double Bass (D.B.).

In the first system (bars 240-242), both instruments play a melodic line starting on a low note, moving up stepwise with some eighth-note patterns. The notation includes a *broad sound* instruction above the staff and a *ff* dynamic marking below the staff.

The second system (bars 243-246) shows the continuation of the melodic line. The notation includes a *243* bar number above the first staff. The melodic line continues with similar rhythmic patterns, ending with a final note in bar 246.

Ex. 57: Bass line, *Procession*, bars 240-246, related to melodic chordal line of *Somewhere Unknown*

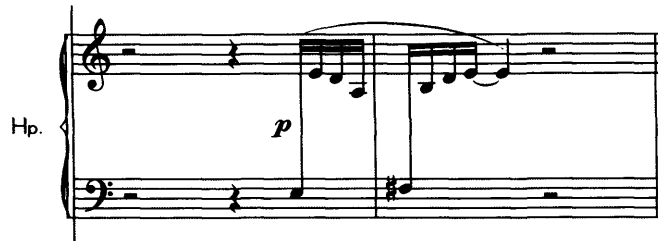
(see Ex. 54).

The harp also sets up musical material throughout *Time Travel* and eventually takes a leading role in *Somewhere Unknown* where it both contrasts and converges with the orchestral sonority. Its main earlier connection to this process takes place in *Summer Lake*, where the initial harp pattern from *Somewhere Unknown* is heard in various formats, each gradually becoming closer in shape and tonality. [Ex. 58, Ex. 59, Ex. 60 and Ex. 61]

Ex. 58: Harp pattern (1), *Summer Lake*, bar 3; related to harp pattern, *Somewhere Unknown* (see Ex. 61).

Ex. 59: Harp pattern (2), *Summer Lake*, bar 57-58; becoming closer in shape to harp pattern, *Somewhere Unknown* (see Ex. 61).

Ex. 60: Harp pattern (3), *Summer Lake*, bar 75-77; becoming closer in tonality to harp pattern, *Somewhere Unknown* (see Ex. 61).



Ex. 61: Harp pattern, *Somewhere Unknown*, bars 5-6; evolved from motifs featured in *Summer Lake* (see Ex. 58, Ex. 59 and Ex. 60).

In addition, the first harp pattern of *Somewhere Unknown* is repeated at the end of the final movement⁸¹ and a similar process to this takes place in the preceding scherzo.

⁸¹ The harp motifs in this section are structured with a strict sequence of rests between each pattern, at first 11, then 10, 9 and so on; this is later reversed in the final section.

Somewhere Unknown is partly defined by the slow build-up in unison horns to the climax by use of three irregular and long phrases which fan out at the end of each into a flourish of close harmony, with the horns at the top of their range. [Ex. 62, Ex. 63 and Ex. 64]

Ex. 62: Horn flourish at the end of phrases (1), *Somewhere Unknown*, bars 61-63.

Ex. 63: Horn flourish at the end of phrases (2), *Somewhere Unknown*, bars 70-71.

Ex. 64: Horn flourish at the end of phrases (3), *Somewhere Unknown*, bars 84-88.

The orchestral quartet of horns play an important linking role throughout most of *Time Travel* and it is this gesture, the shape of the motifs rather than actual harmonic

or melodic repetitions, which can be heard for the first time in bars 158-160 of *Procession* and again in bars 176-178, also bars 246-247; in this case the wide leap that precedes the final consonant chord is especially indicative of this relationship.

[Ex. 65, Ex. 66 and Ex. 67]

Ex. 65: Horn motif (1), *Procession*, bars 158-160; becoming closer in shape to horn flourishes at the end of phrases, *Somewhere Unknown* (see Ex. 62, Ex. 63 and Ex. 64).

Ex. 66: Horn motif (2), *Procession*, bars 176-178; becoming closer in shape to horn flourishes at the end of phrases, *Somewhere Unknown* (see Ex. 62, Ex. 63 and Ex. 64).

Ex. 67: Horn motif (3), *Procession*, bars 246-247; becoming closer in shape to horn flourishes at the end of phrases, *Somewhere Unknown* (see Ex. 62, Ex. 63 and Ex. 64).

In bars 73-76 of *Dreams are not always Nightmares* we also hear a snippet of this end of phrase horn quartet pattern so predominant in *Somewhere Unknown*. [Ex. 68]

Ex. 68: Horn quartet pattern, *Dreams are not always Nightmares*, bars 73-76; related to horn flourishes at the ends of phrases, *Somewhere Unknown* (see Ex. 62, Ex. 63 and Ex. 64).

It is not, however, until the end of the scherzo that the texture finally clears and in a gesture of release from the preceding complexities, the featured quartet can be heard in a sequenced pattern of three motifs which clearly precede those of the final movement. [Ex. 69]

The image displays three systems of musical notation for a quartet of horns. Each system consists of two staves: the top staff is for F Horns in 1/2 time, and the bottom staff is for F Horns in 3/4 time. The first system (bars 327-330) shows a sequence of notes with dynamic markings *p*, *mf*, and *p*. The second system (bars 331-334) continues the sequence with *mf* and *p* dynamics. The third system (bars 335-338) concludes with *mf* and *pp* dynamics. The notation includes various note values, slurs, and accents, indicating phrasing and articulation.

Ex. 69: Quartet of horns, *Dreams are not always Nightmares*, bars 327-341; related to horn flourishes at the ends of phrases, *Somewhere Unknown* (see Ex. 62, Ex. 63 and Ex. 64).

At this point, the music is anchored by a pedal note on C;⁸² this, combined with the predominance and bright tonality of the horns, along with a thinning of texture, sets the scene for *Somewhere Unknown*.

⁸² The pedal note C at the end of *Dreams are not always Nightmares*, D at the beginning and Bb at the end of *Somewhere Unknown*, have their own individual harmonic connotations within the overall structure. In addition, as with other notions of pitch within my music (discussed in 'Harmonic function', p. 24), there is an added significance to my ears in that C is an important 'clear' note, D is also a 'clear' note but brighter and the final Bb is 'lyrical but with depth'.

Somewhere Unknown: placing within Time Travel

The placing of *Somewhere Unknown* within *Time Travel* is not only the culmination of the work's musical journey but also reflects a number of opposites and parallels which can relate to the circumstances under which it was composed and the 'meanings' the movement is intended to convey, which are themselves intentionally ambiguous. Whilst *Somewhere Unknown* is intended to look toward the future, it is also the end of an era (as well as the culmination of *Time Travel*) and both uncertainty and reassurance are reflected in the musical material.

The bittersweet tonality and ambiguities are also achieved by this juxtaposition of opposites; the end of something as well as the beginning, uncertainty and reassurance, culmination and evolution. In addition, the quiet, introspective nature of the music is opposed by flashes of extroversion, such as the horns at the ends of phrases and the high trumpet flourish at the climax. However, this high point itself does not do what might be expected of it; it is a fleeting glimpse and not long enough to give the listener any sense of reconciliation, thereby further endorsing the element of uncertainty. A sense of release is only partially achieved when the opening material is reiterated but even this is not sufficient to fully pacify the listener, as the ostinato bells continue to work against this comforting familiarity and eventually become the last remaining sounds.

The start of the long, slow climb to this point by unison horns at bar 55 marks a distinct change in mood from which there is no going back. The accompaniment, which displays a thinning of texture, creates a still background from which the horns

are able to emerge from the texture. It seems as though the horns are going to lead the listener right through to the climax at bar 90 but their role is completed just a few bars previously in a mini-climax – at the main climactic moment they do not play at all. The journey and the time it takes are disproportionate to the end result and this imbalance, together with the horns' absence at the climax, again creates uncertainty amidst the reassurance of a rich, orchestral timbre and harmonic language.

This play on opposites is characterised throughout by the juxtaposition of bitonal ostinati against these orchestral textures, often achieved by use of divided double basses and close voicing of instruments. Although much of the movement is built on melodic lines which are frequently harmonized by added-note chords, the superimposed rhythm and bitonality of these ostinati throw the music off balance, setting up further contradictions such as the unsettling continuation of the C# A# tubular bell pattern over the (altered but safe) reappearance of the initial material at bar 98. [Ex. 70]

F. Cor. Ang. *p*

B♭ Cl. *p*

B♭ B. Cl. *p*

Bsn. 1 *p*

Bsn. 2 *p*

F. Hn. 1/2 *p*

F. Hn. 3/4 *p*

Tbn. 3 *p* con sord

Tuba *p*

Perc. 1
TUBULAR BELLS
mp *dim poco a poco*

Perc. 2
BASS DRUM
medium stick, muffled
p *pp*

Hp. (p)

Vln. I
with intensity unis.
(p)

Vln. II
with intensity unis.
(p)

Vc. (p)

D.B. with intensity unis. pizz. (p)

Ex. 70: Tubular bells ostinati pattern against reappearance of initial material,
Somewhere Unknown, bars 98-100.

Even the disguised serenity of the familiar harp motifs works harmonically and rhythmically against the rest of the orchestra.

The ostinati are initially set up with repeated low pedal notes at the beginning, accompanied only by the occasional harp motifs; the sense of expectation created gradually dissolves with the entrance of the woodwind and brass at bar 13. (The later role of these low pedal notes, although at a different and lower pitch, provides security of familiarity when this section is reprised.) The harp semiquaver sequence, at first hesitant and later more persistent, becomes a recurring motif throughout the piece, and its sidelined tonality gives a first impression of insecurity.

It is the tubular bells, however, that take on the predominant ostinato role, adding to the ambiguous role of the harp. The relationship of opposites is exemplified by the bitonality of bells against the rest of the orchestra (such as the triplet pattern from bar 44 and two ostinatos from bar 72 to the end), and further enhanced by the instrument's natural overtones. [Ex. 71 and Ex. 72]

At times, such as the phrase-endings in bars 62-63, the bells enhance the overall colour but even here they are preparing for their quietly dominating role at the end.

[Ex. 73]

The image shows a page of a musical score for an orchestra. The staves are arranged vertically and include the following instruments from top to bottom: F Cor. Ang., Bb. B. C., Bsn. 1, Bsn. 2, F Ha. 1/2, F Ha. 3/4, Tbn. 1/2, Tbn. 3, Tuba, Tmp., Perc. 1 (labeled 'TUBULAR BELLS normale'), Perc. 2, Vln. I, Vln. II, Vla., Vcl., and D.B. The score is in 4/4 time and features various dynamics such as *mf*, *mp*, and *p*. The tubular bells part is specifically marked with 'TUBULAR BELLS normale' and 'mf'. There are also performance instructions like '(1 con sord)', '(2 senza sord)', and '(3 senza sord)' for the tubas.

Ex. 73: Use of tubular bells to enhance orchestral colour, *Somewhere Unknown*, bars 62-63.

The introduction of tubular bells is, at first, distant and removed from the rest of the music (like the harp contrasting with the pedal notes at the beginning) but as their role emerges from the orchestra, they become not only important but essential.

Similar ostinati are also emulated in other instruments throughout. First heard at bar 13 in the bass clarinet (and again at bar 41 and bar 98), the violas at bar 55 maintain a sense of stillness followed by increased movement at bar 64 when they take up a variation of the bass clarinet motif and are joined by a contrasting cross-rhythmic pattern in the harp. [Ex. 74, Ex. 75 and Ex. 76]

The image shows a musical score for a B♭ Bass Clarinet (B♭ B. Cl.) in treble clef. The notation consists of three measures, each containing a triplet of eighth notes. The notes in the triplet are G4, A4, and B4. The first measure is marked with a 'p' (piano) dynamic and a 'solo' instruction. The notes are beamed together with a '3' above them, and a slur is placed under the entire triplet. The second and third measures repeat the same triplet pattern.

Ex. 74: Ostinato first heard in the bass clarinet, *Somewhere Unknown*, bars 13-15.

F Hn. 1/2 *soli* $\frac{4}{2}$
p
cresc poco a poco

F Hn. 3/4 *soli* $\frac{4}{2}$
p
cresc poco a poco

B \flat Tpt. 1/2 *pp*
 (con sord)

B \flat Tpt. 3 *pp*
 (1. con sord)

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

Tuba *pp*
cresc poco a poco

Timp. *ppp*
cresc poco a poco

Perc. 1 *p*

Vln. I *pp*
 non troppo vib.
 div.
cresc poco a poco

Vln. II *pp*
 non troppo vib.
 div.
cresc poco a poco

Vla. *pp*
 non troppo vib.
 div.
cresc poco a poco

Vc. *pp*
 non troppo vib.
 div.
cresc poco a poco

D.B. *ppp*
cresc poco a poco

Ex. 75: Triplet figuration in violas creating a sense of stillness, *Somewhere Unknown*, bars 55-57.

The musical score for Ex. 76 is arranged in a standard orchestral format. The instruments and their parts are as follows:

- F Hn. 1/2**: Flute 1/2, playing a melodic line with a *p* dynamic.
- F Hn. 3/4**: Flute 3/4, playing a similar melodic line with a *p* dynamic.
- Cl.**: Bass Clarinet, playing a melodic line with a *p* dynamic.
- Tuba**: Playing a melodic line with a *pp* dynamic.
- Timp.**: Timpani, playing a rhythmic pattern with a *pp* dynamic.
- Perc. 2**: Percussion 2, playing a melodic line with a *pp* dynamic, labeled "BASS DRUM soft stick".
- Harp**: Playing a complex, rhythmic pattern with a *pp* dynamic.
- Vln. I**: Violin I, playing a melodic line with a *pp* dynamic and a *div.* (divisi) marking.
- Vln. II**: Violin II, playing a melodic line with a *pp* dynamic and a *div.* (divisi) marking.
- Vla.**: Viola, playing a melodic line with a *pp* dynamic and a *div.* (divisi) marking.
- Vc.**: Violoncello, playing a melodic line with a *pp* dynamic.
- D.B.**: Double Bass, playing a melodic line with a *pp* dynamic and a *unis.* (unison) marking.

Ex. 76: Viola pattern based on initial bass clarinet ostinato (see Ex. 74), and increased movement by use of cross rhythms in harp, *Somewhere Unknown*, bars 64-66.

At this point the timpani has picked up the pedal notes rhythm from the opening section and is similarly joined by the bass drum.

Somewhere Unknown has a predominance of triplet rhythms, which we first hear camouflaged in the double basses. [Ex. 77]

Ex. 77: Triplet double bass pattern, *Somewhere Unknown*, bars 1-3.

The bass clarinet at bar 13 clarifies this and its triplet ostinato pattern sets up this motif for the remainder of the movement. [Ex. 79]

Ex. 79: Triplet bass clarinet ostinato pattern, *Somewhere Unknown*, bars 13-15.

Bar 27 sees the regular triplet rhythm move to the muffled bass drum in a gentle syncopated pattern until by bar 35 triplets are dominating the main melodic line.

[Ex. 80]

C

The musical score is arranged in a standard orchestral layout. The instruments and their parts are as follows:

- Fl. 1:** Melodic line with dynamics *mf* and *mp*.
- Fl. 2 / Picc.:** Melodic line with dynamics *mf* and *mp*.
- Ob.:** Melodic line with dynamics *mf* and *mp*.
- F. Cor. Ang.:** Solo melodic line with triplets, dynamics *mf*, and a *br.* (breve) marking.
- B♭ Cl.:** Solo melodic line with triplets, dynamics *mf*, and a *br.* marking.
- B♭ B. Cl.:** Melodic line with dynamics *mf* and *mp*.
- Bsn. 1:** Melodic line with dynamics *mf*.
- Bsn. 2:** Melodic line with dynamics *mf* and *mp*.
- F. Hn. 1/2:** Melodic line with dynamics *mf*.
- F. Hn. 3/4:** Melodic line with dynamics *mf* and *mp*.
- Tuba:** Melodic line with dynamics *mp*.
- Perc. 2:** Rhythmic part featuring triplets with dynamics *p* and *pp*.
- Vln. I:** Melodic line with dynamics *p*.
- Vln. II:** Melodic line with dynamics *p*.
- Vla.:** Melodic line with dynamics *mp*.
- Vc.:** Melodic line with dynamics *mp*.
- D.B.:** Melodic line with dynamics *mp*.

Ex. 80: Triplet domination of melodic line and bass drum syncopated triplet rhythm,

Somewhere Unknown, bars 35-37.

The ethereal introduction of tubular bells at bar 44 takes the triplet role into the background again. [Ex. 81]

The musical score for Ex. 81 consists of the following parts and markings:

- R. 1:** Flute 1, marked *pp*.
- Ob.:** Oboe, marked *mp* with the instruction "solo espressivo".
- B♭ Cl.:** Bass Clarinet.
- B♭ B. Cl.:** Bass Clarinet in B-flat, playing a triplet figure.
- Bsn. 1:** Bassoon 1, marked *pp*.
- Bsn. 2:** Bassoon 2, marked *pp*.
- F. Hn. 1/2:** First Horn, marked *p*.
- F. Hn. 3/4:** Second Horn, marked *p*.
- B♭ Tpt. 1/2:** Trumpet 1/2, marked *p*.
- Timp.:** Timpani, marked *p*, *pp*, *p*, *pp*.
- Perc. 1:** Percussion 1, playing "TUBULAR BELLS" *sotto voce* with pedal, marked *p*. The part features a triplet figure.
- Hp.:** Piano, playing a triplet figure.
- D.B.:** Double Bass, marked *pp*.

Ex. 81: Triplet figuration in tubular bells moves to background, *Somewhere Unknown*, bars 44-46.

Having moved to the violas as an ostinato at the start of the build up to the climax at bar 55 and taken up a variation of the bass clarinet motif at bar 64, the triplet pattern takes on a fragmented role in the lower (divisi) cellos at bar 72, contrasting with the piercing high register of the upper cellos which is doubled by muted trumpets, tubular bells and harp. [Ex. 82]

The musical score for Ex. 82 is arranged in a system of staves. From top to bottom, the staves are:

- F Hn. 1/2: Treble clef, marked *mp* with a dynamic hairpin.
- F Hn. 3/4: Treble clef, marked *mp* with a dynamic hairpin.
- B \flat Tpt. 1/2: Treble clef, marked *p* with a dynamic hairpin, and includes the instruction "(1. con sord)".
- Timp.: Bass clef, playing a rhythmic pattern.
- Perc. 1: Treble clef, marked *p* with a dynamic hairpin.
- Perc. 2: Bass clef, playing a rhythmic pattern.
- Harp: Grand staff (treble and bass clefs), marked *pp* with a dynamic hairpin.
- Vln. I: Treble clef, marked *pp* with a dynamic hairpin, and includes the instruction "unis.".
- Vln. II: Treble clef, marked *pp* with a dynamic hairpin, and includes the instruction "unis.".
- Vla.: Bass clef, marked *pp* with a dynamic hairpin, and includes the instruction "unis.".
- Vc.: Bass clef, marked *pp* with a dynamic hairpin, featuring a fragmented triplet figuration.
- D.B.: Bass clef, marked *pp* with a dynamic hairpin, also featuring a fragmented triplet figuration.

Ex. 82: Fragmented triplet figuration featured in cellos, *Somewhere Unknown*, bars 72-74.

The triplets revert to the bass clarinet at the reiteration of section one at bar 98, where the bass drum also plays an augmented version of the syncopated rhythm from bar 27. By this time the tubular bell pattern is clearly heard in three time against the rest of the orchestra. [Ex. 83]

F. Cor. Ang. *p*
 Bb. Cl. *p*
 Bb. B. Cl. *p*
 Ban. 1 *p*
 Ban. 2 *p*
 F. Hn. 1/2 *p*
 F. Hn. 3/4 *p*
 Tbn. 3 *p* con sord
 Tuba *p*
 Perc. 1 TUBULAR BELLS
mp *dim poco e poco*
 BASS DRUM
mezzum stick, muffled
 Perc. 2 *p* *pp*
 Hp. *(pp)*
 Vin. I *(pp)* with intensity unis. bass
 Vin. II *(pp)* with intensity unis. bass
 Vc. *(pp)* with intensity unis.
 D.B. *(pp)* with intensity unis. pizz.

Ex. 83: Triplets revert to bass clarinet, bass drum plays rhythmically augmented triplet pattern and the tubular bells are heard in three time against the rest of the orchestra, *Somewhere Unknown*, bars 98-100.

Although the solo tubular bells at the end are the single poignant finish to the work, their solidarity embodies much of the emotion portrayed throughout and their distant reverberation could be imagined not as the end but as a beginning. This duality is set up in the coda by the three phrase repetitions from section one. Each of the first two bars is repeated exactly in all but the violins, violas and cellos, but the second two bars, consisting mainly of a chord, are distributed differently (bars 107, 111 and 115). All the instrumental lines have a forward momentum of their own;⁸³ this can be clearly demonstrated in the piccolo part where each note is a tone higher, whilst the flute's role at the top of the chord (G) is taken over in bar 115 by the highest point of the violin line. [Ex. 84, Ex. 85 and Ex. 86]

⁸³ An aspect of my work related to perfect pitch and discussed earlier in 'Harmonic function', p. 24.

The image displays a musical score for a symphony orchestra, specifically focusing on the distribution of a chord across various instruments. The score is arranged in a vertical column of staves, each labeled with an instrument or section. The instruments listed from top to bottom are: Fl. 1, Fl. 2 / Picc., Ob., F. Cor. Ang., B♭ Cl., B♭ B. Cl., Bsn. 1, Bsn. 2, B♭ Tpt. 1/2, B♭ Tpt. 3, Tbn. 1/2, Tbn. 3, Tuba, Perc. 1, Perc. 2, Hrp., Vln. I, Vln. II, Vla., Vc., and D.B. The score shows the distribution of a chord across these instruments, with dynamics markings such as *mf*, *mp*, *pp*, and *p* indicating the volume. The chord is distributed across the woodwinds, brass, and strings, with some instruments playing sustained notes and others playing rhythmic patterns. The percussion section includes a snare drum and a cymbal, with dynamics markings of *pp* and *p*. The harp part is also included, showing a sustained chord. The string section (Violins I and II, Viola, Violoncello, and Double Bass) plays a sustained chord with a dynamic marking of *mf*.

Ex. 84: Distribution of chord (1), *Somewhere Unknown*, bars 107-108.

The musical score for Ex. 85, titled "Distribution of chord (2), *Somewhere Unknown*, bars 111-112," is presented in a standard orchestral layout. The instruments and their parts are as follows:

- R. 1:** Flute 1, playing a sustained note with dynamics *mf* and *mp*.
- R. 2 / Picc.:** Flute 2 / Piccolo, playing a sustained note with dynamics *mf* and *mp*.
- Ob.:** Oboe, playing a sustained note with dynamics *mf* and *mp*.
- F. Cor. Ang.:** English Horn, playing a sustained note with dynamics *mf* and *mp*.
- B. C.:** Bassoon, playing a sustained note with dynamics *mf* and *mp*.
- Bb. B. C.:** Baritone Saxophone, playing a rhythmic pattern of eighth notes.
- Bsn. 1:** Bassoon 1, playing a sustained note with dynamics *mf* and *mp*.
- Bsn. 2:** Bassoon 2, playing a sustained note with dynamics *mf* and *mp*.
- B. Tpt. 1/2:** Baritone Trumpet, playing a rhythmic pattern of eighth notes.
- Tbn. 1/2:** Trombone 1/2, playing a sustained note with dynamics *mf* and *mp*.
- Tbn. 3:** Trombone 3, playing a rhythmic pattern of eighth notes.
- Tuba:** Tuba, playing a rhythmic pattern of eighth notes.
- Perc. 1:** Percussion 1, playing a rhythmic pattern of eighth notes.
- Perc. 2:** Percussion 2, playing a rhythmic pattern of eighth notes with dynamics *pp* and *p*.
- Harp:** Harp, playing a rhythmic pattern of eighth notes.
- Vln. I:** Violin I, playing a sustained note with dynamics *mf* and *mp*, marked *div.*
- Vln. II:** Violin II, playing a sustained note with dynamics *mf* and *mp*, marked *div.*
- Vla.:** Viola, playing a sustained note with dynamics *mf* and *mp*.
- Vc.:** Violoncello, playing a sustained note with dynamics *mf* and *mp*.
- D.B.:** Double Bass, playing a rhythmic pattern of eighth notes.

Ex. 85: Distribution of chord (2), *Somewhere Unknown*, bars 111-112.

The image displays a musical score for the piece "Somewhere Unknown" (bars 115-117). The score is arranged in a standard orchestral format with multiple staves for different instruments. The instruments listed on the left are: Fl. 1, Fl. 2 / Picc., Ob., F. Cor. Ang., B♭ C., B♭ B. C., Bsn. 1, Bsn. 2, B♭ Tpt. 1/2, Tbn. 3, Tuba, Perc. 1, Perc. 2, Hp., Vln. I, Vln. II, Vla., Vc., and D.B. The score shows a chord distribution across these instruments, with dynamics ranging from *p* (piano) to *pp* (pianissimo). The chord is sustained across the three bars, with some instruments like the Flutes and Oboe playing a long note, while others like the Percussion and Double Bass play a rhythmic pattern. The overall texture is soft and atmospheric.

Ex. 86: Distribution of chord (3), *Somewhere Unknown*, bars 115-117.

The coda, continuing the concept of opposites, in this case repetition and evolution, is further enhanced by the high, continuous and lyrical lines of violins, violas and cellos soaring above the texture. In addition, the tubular bells' persistent pattern continues to penetrate the orchestral sound. This juxtaposition of opposites – and the analogy of sad endings and possible new beginnings – is reconciled, leaving only the tubular bells to fade away, giving hope for an unknown future.

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Knussen, Oliver, *Whitman Settings* (1991), soprano and piano (Faber)
Whitman Settings [recording], Lucy Shelton/Peter Serkin (EMI Classics 72435 75926 2 4)

Kulenty, Hanna, *Rainbow 3* (2003) for alto flute, bass clarinet and piano (Donemus, Amsterdam)

Lutoslawski, *Symphony No. 3* (1983), large orchestra (UMP)

MacMillan, James, *Exsultet* (1998), brass quintet and optional percussion (Boosey and Hawkes)

James MacMillan – The Birds of Rhiannon [recording], BBC Philharmonic Orchestra/BBC Singers/John Scott (Chandos CHAN 9997)

MacMillan, James, *Í (A Meditation on Iona)* (1996), strings and percussion (Boosey and Hawkes)

James MacMillan [recording], Scottish Chamber Orchestra/Joseph Swensen (BIS 1019)

MacMillan, James, *The Road to Ardtalla* (1983), flute (+ piccolo), clarinet (+ bass clarinet), horn, piano, violin, cello (Boosey and Hawkes)

Martin, Philip Neil, *Stilled* (2006), violin, viola, cello, piano (self published)

Matthews, Colin, *Pluto, the renewer* (2000), large orchestra (Faber)

Maxwell Davies, Peter, *Eight Songs for a Mad King* (1969), male voice and ensemble, Boosey and Hawkes

Eight Songs for a Mad King, Julius Eastman/The Fires of London/Peter Maxwell Davies (Unicorn-Kanchana DKPCD9052)

Maw, Nicholas, *Eight Life Studies* (1973, 1976), 15 solo strings (Faber)

Messiaen, Olivier, *Oiseaux Exotiques* (1955-1956), piano solo and orchestra (Universal Vienna)

Musgrave, Thea, *Ring out wild bells* (2000), clarinet, violin, cello, piano (Novello)

Nieminen, R., *George Benjamin* (London: Faber and Faber, 1997)

Novák, Pavel, *Marian Variations [Painswick Cathedral]* (1999-2000), violin, viola, cello, piano (self published)

Novák, Pavel, *Royal Funeral Procession on Iona* (1995) violin, viola, cello, double bass, piano (self published)

Obama, B., *Dreams from my Father: A Story of Race and Inheritance* (Edinburgh, Canongate Books Ltd, 2007)

Powers, Anthony, *Fast Colours* (1997), flute (+ alto flute/piccolo), clarinet (+ bass clarinet), piano, violin, cello (OUP)

Powers, Anthony, *In Sunlight* (2000), violin and piano (OUP)

Powers, Anthony, *Nightsongs* (2008), violin, viola, cello, piano (OUP)

Powers, Anthony, *String Quartet No. 4* (2004-2005), string quartet (OUP)

Salter, T., *Called to Account*, British Academy of Composers and Songwriters *Four Four Magazine*, Issue 22 (British Academy of Composers and Songwriters: May 2008)

Saunders, Rebecca, *dichroic seventeen* (1998), accordion, 2 percussion, piano, electric guitar, cello, 2 double bass (Peters)

Schaeffer, Bogusław, *Non Stop* (1960), piano (Kraków: PWM)

Schafer, M., *British Composers in Interview* (London: Faber and Faber, 1963)

Schumann, Robert, *Frauenliebe und Leben Op. 60* (1830)

Sierra, Arlene, *A Selection from Birds and Insects Book 1* (2003-2007), piano (Cecilian Music)

- Sierra, Arlene, *Streets and Rivers* (2007), baritone and piano (Cecilian Music)
- Sierra, Arlene, *Surrounded Ground* (2008), clarinet, 2 violins, viola, cello, piano (Cecilian Music)
- Sikorski, Tomasz, *Sickness unto Death* (1976) reciter, trumpets, horns and pianos (Kraków: PWM)
- Turnage, Mark-Anthony, *Blood on the Floor* (1993-1996), four jazz soloists and large ensemble (Schott)
Blood on the Floor [recording], Martin Robertson/John Scofield/Peter Erskine/Ensemble Modern/Peter Rundel (Argo B00000IP7F)
- Turnage, Mark-Anthony, *Momentum* (1990-1991), orchestra (Schott)
Mark Anthony Turnage [recording] City of Birmingham Symphony Orchestra/Simon Rattle / (EMI Classics 7243 5.55091 2 3)
- Turnage, Mark-Anthony, *Night Dances* (1981), orchestra (Schott)
Your Rockaby [recording], Gareth Hulse/John Wallace/Helen Tunstall/John Constable/London Sinfonietta/Oliver Knussen (Argo B00000IP76)
- Turnage, Mark-Anthony, *Release* (1987), eight players (Schott)
Mark Anthony Turnage [recording] The Nash Ensemble/Oliver Knussen (NMC D024M)
- Turnage, Mark-Anthony, *Your Rockaby* (1992-1993), soprano saxophone and orchestra (Schott)
Your Rockaby [recording], Martin Robertson/BBC Symphony Orchestra/Sir Andrew Davis (Argo B00000IP76)
- Watkins, Huw, *Coruscation and Reflection* (1998), violin and piano (Schott)
- Weir, Judith, *The Consolations of Scholarship* (1985), soprano and ensemble (Schott)
- Weir, Judith, *Piano Trio Two* (2004), piano, violin, cello (Schott)
- Weir, Judith, *Woman.life.song* (2000), soprano and orchestra (Schott)
- Vaughan Williams, Ralph, *On Wenlock Edge* (1909), tenor, piano, string quartet
- Vierk, Lois V, *Red Shift* (1989), electric guitar, cello, synthesizer, percussion
Bang on a Can Classics [recording], Bang on a Can (Cantaloupe Music CA 21010)
- Walsh, S., *Stravinsky: A Creative Spring: Russia and France, 1882-1934* (New York: Alfred A. Knopf, 1999)
- Zielinska, Lidia, *Nobody is Perfect* (2004) for ensemble and pre-recorded soundtrack (unpublished)

List of works included in this portfolio:

Time Travel ^{*(1)} 2004-2009 / 40 minutes
Orchestra

Words, Wide Night * † 2005-2006 / 40 minutes
Song cycle for tenor voice, piano and string quartet

Through the Window 1729 2005 / 4 minutes
Clarinet, bassoon, trumpet, trombone,
violin, double bass, percussion

Three Motets for Special Occasions ^{*(2)} † 2005-2007 / 7 minutes
Unaccompanied SATB choir or solo voices

Heritage: Horizons * † 2006-2007 / 7 minutes
Euphonium and piano

Jaleo 2004-2009 / 12 minutes
String quartet

Landscapes ^{*(3)} † 2008-2009 / 15 minutes
Four songs for baritone voice and piano

Cloud Colours * 2008-2009 / 5 minutes
Brass dectet: 4 trumpets, horn, 4 trombones, tuba

Linear Lines † 2009 / 5 minutes
Solo horn

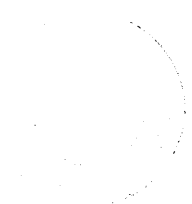
* denotes recording available

^{*(1)} *Somewhere Unknown*, the final movement.

^{*(2)} *My Star* and *Though We Are Many*, motets 2 and 3.

^{*(3)} *The Wayfarers*, song 3.

† denotes commission



**PORTFOLIO OF
ORIGINAL COMPOSITIONS**



LIZ LANE

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<p><i>Words, Wide Night</i> * † Song cycle for tenor voice, piano and string quartet</p>	<p>2005-2006 / 40 minutes 193</p>
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<p><i>Cloud Colours</i> * Brass dectet: 4 trumpets, horn, 4 trombones, tuba</p>	<p>2008-2009 / 5 minutes 507</p>
<p><i>Linear Lines</i> † Solo horn</p>	<p>2009 / 5 minutes 533</p>

* denotes recording available

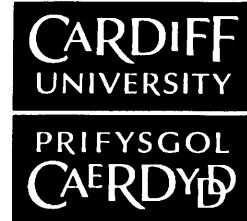
^{*(1)} *Somewhere Unknown*, the final movement.

^{*(2)} *My Star* and *Though We Are Many*, motets 2 and 3.

^{*(3)} *The Wayfarers*, song 3.

† denotes commission

**NOTICE OF SUBMISSION OF THESIS FORM:
POSTGRADUATE RESEARCH**



APPENDIX 1:

Specimen layout for Thesis Summary and Declaration/Statements page to be included in a Thesis

DECLARATION

This work has not previously been accepted in substance for any degree and is not concurrently submitted in candidature for any degree.

Signed *Liz Lane* (candidate) Date *30/06/09*

STATEMENT 1

This thesis is being submitted in partial fulfillment of the requirements for the degree of *Ph.D.* (insert MCh, MD, MPhil, PhD etc, as appropriate)

Signed *Liz Lane* (candidate) Date *30/06/09*

STATEMENT 2

This thesis is the result of my own independent work/investigation, except where otherwise stated. Other sources are acknowledged by explicit references.

Signed *Liz Lane* (candidate) Date *30/06/09*

STATEMENT 3

I hereby give consent for my thesis, if accepted, to be available for photocopying and for inter-library loan, and for the title and summary to be made available to outside organisations.

Signed *Liz Lane* (candidate) Date *30/06/09*

STATEMENT 4: PREVIOUSLY APPROVED BAR ON ACCESS

I hereby give consent for my thesis, if accepted, to be available for photocopying and for inter-library loans **after expiry of a bar on access previously approved by the Graduate Development Committee.**

Signed *Liz Lane* (candidate) Date *30/06/09*

2004-2009

Time Travel

for orchestra



Liz Lane

Time Travel

Time Travel comprises four orchestral movements, composed with the symphonic form in mind although not actually termed a symphony as such. The title characterizes both time and travel as separate identities and as an overall concept; the movements are linked together by motivic material and the first three lead towards movement 4. This last movement, *Somewhere Unknown*, is also performable on its own.

The first movement, *Procession*, is inspired by two quite different Spanish processions; the introduction by the *Procesión de la Virgen de La Asunción* (Procession of the Virgin) which takes place each year in the small Spanish town of Los Alcázares, and the main section by the famous Easter Sunday procession in Cartagena. A description of the processions is provided overleaf.

Summer Lake, the second movement, is a lyrical idyll representing a feeling of freedom in the summer as well as associations with Mahler and his summer composing near lakes in Austria. *Summer Lake* is especially written for my husband, Ian, who is a great admirer of Mahler's work.

The transitional and transient nature of the third movement, *Dreams are not always Nightmares*, is less overtly related to the concept of time and travel, but represents this through an imaginary journey of the mind. Dreams can be nightmares; gritty details broken up with pleasant recollections and jumbled around, futures erratically but inaccurately foretold, unknown territories and indecipherable responses. Although the movement is in the style of scherzo, it is really less of a joke and more a patchwork pattern of superimposed but connected motifs, tense but forceful and sparse, with a momentum that leads towards the rich orchestration of the concluding movement.

Somewhere Unknown, movement 4, is an unknown journey. The overall musical concept is a broad, continuously evolving musical landscape, intentionally rich in orchestral texture and tonality but with a bitter-sweet harmonic language. The movement was written during the two months following the death of my mother and is partly a direct emotional response to that period but also aspires towards a more positive and optimistic future.

Liz Lane
May 2009

A description of the two Spanish processions which inspired the first movement, *Procession:*

The annual August *Procesión de la Virgen de La Asunción* is emotive and chaotic. Crowds mill around the square and bar whilst a service takes place inside the central church (the Iglesia de la Asuncion); meanwhile, bell-ringers gather in the church tower. As the anticipation heightens, so does the noise of the crowd, becoming a speculative silence just before the procession begins. The church doors open and the statue of the Virgen is glimpsed, held aloft by many men. At this moment, the great church bell is set ringing, swinging back and forth with an almighty rhythmic impulse. Soon after, trumpets fanfare the start of the procession and rockets are fired into the sky. Slowly the 'Virgen' processes from the church doors whilst elderly Spanish women, dressed in dark clothes accessorised by Spanish fans, cry with emotion. The procession travels along the sea promenade for two hours until the float is taken by boat out to sea and finally back to the church.

Cartagena's Easter Sunday parade consists of a long and solemn procession comprising sets of church groups – *agrupaciones* – each with colour-coordinated costumes and wearing pointed hoods – *capirotos* – marching in identical fashion at a very slow speed. The order of each *agrupacione* follows a similar pattern, starting with adults carrying silver staves of varying sizes and occasionally children with bells. The main body of the procession is led by three people holding the church's standard – *estandarte* – aloft, followed by two symmetrical lines of marchers who march with a finely decorated silver lantern – *hachote* – on the end of a long pole. Next are the drummers and wind band, followed by more processors carrying long staffs in plain dress who precede the spectacular processional float, bearing an image of the Passion, which is often created by well-known Spanish artists. The floats are decorated with thousands of flowers and frequently carried by up to eighty men or women, known as *portapasos*.

The music, which consists of a limited number of marches, is repeated throughout the two hour event and always remains at the same tempo, which governs the rhythmic momentum of the procession. Every so often the parade stops, to give the *portapasos* a rest, but the music continues with echoes of more than one band at a time in juxtaposed synchronisation; sometimes it is possible to hear just the constant, slow, rhythmic momentum of the percussion from different parts of the procession at the same time. Occasionally, a rhythmic chant is shouted three times, with a chorus of 'viva!'. At the end of the parade, infantry companies – *piquetes* – escort the float of St. Mary and create a more up-beat finale with precision gun twirling and elaborate marching.

Front cover photo: the statue of the Virgen de la Asunción at sunset, Los Alcazares, Murcia, Spain, 15th August 2007.

1. Procession
2. Summer Lake
3. Dreams are not always Nightmares
4. Somewhere Unknown

Orchestra:

2 Flutes (2nd dbl. piccolo)

2 Oboes (2nd dbl. cor anglais)

2 Clarinets in Bb (2nd dbl. bass clarinet)

2 Bassoons (2nd dbl. contra bassoon)

4 Horns in F

3 Trumpets in Bb

3 Trombones

Tuba

Timpani

2 Percussion [large ship's bell tuned to C# (or tubular bell), snare drum, 4 concert toms, large tenor drum or similar, bass drum, whip, 2 suspended cymbals (medium and large), tam tam, glockenspiel, xylophone, marimba, tubular bells]

Harp

Strings (minimum 12.10.8.6.4)

Duration: 40 minutes

Score is transposed

Somewhere Unknown was first performed as a separate movement by the Orchestra of Welsh National Opera, conductor Andrew Greenwood, Wales Millennium Centre, 19th October 2008.

To Ian 1. Procession

Liz Lane

Slow, with movement, mysterious $\text{♩} = 70$

The musical score is arranged in a standard orchestral format. The instruments listed on the left are: Flute 1, Piccolo / Flute 2, Oboe 1, Oboe 2, Clarinet in Bb 1, Clarinet in Bb 2, Bassoon 1, Contrabassoon, Horn in F 1/2, Horn in F 3/4, Trumpet in Bb 1/2, Trumpet in Bb 3, Trombone 1/2, Trombone 3, Tuba, Timpani, Percussion 1, Percussion 2, Harp, Violin I, Violin II, Viola, Cello, and Double Bass. The score is mostly blank, indicating that the music is primarily in the form of rests for these instruments. In the Timpani staff, there is a 'solo' section starting with a *p* dynamic, followed by a crescendo to *ppp*. In the Percussion 1 staff, there is a 'SNARE DRUM solo' section starting with a *p* dynamic, followed by a crescendo to *ppp*.

7

Fl. 1

Perc.

Ob. 1

Ob. 2

B. Cl. 1 *solo*
ppp *mp* *pp*

B. Cl. 2

Bsn. 1

C. bn.

F. Hrn. 1/2 *con sord*
ppp

F. Hrn. 3/4 *con sord*
ppp

B. Tpt. 1/2 *con sord*
ppp

B. Tpt. 3 *con sord*
ppp

Tbn. 1/2

Tbn. 3

Tuba

7

Temp.

Perc. 1

Perc. 2

7

Hr.

7

Vln. I

Vln. II

Vla.

Vcl.

D.B.

13 [3 + 2 + 2]

Rt 1
Perc
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
C. bn.
F. Hn. 1/2
F. Hn. 3/4
B♭ Trp. 1/2
B♭ Trp. 3
Tbn. 1/2
Tbn. 3
Tuba
Timp.
Perc. 1
Perc. 2
Hrp.
Vln. I
Vln. II
Vla.
Vcl.
D.B.

18

Fl. 1

Picc.

Ob. 1

Ob. 2

B. Cl. 1

B. Cl. 2

Bsn. 1

C. bn.

F. Hn. 1/2

F. Hn. 3/4

B. Tpt. 1/2

B. Tpt. 3

Tbn. 1/2

Tbn. 3

Tuba

18

Timp.

Perc. 1

Perc. 2

18

Harp

18

Vln. I

Vln. II

Vla.

Vcl.

D.B.

A [3 + 3 + 2]

The musical score is arranged in systems. The first system includes Flute 1 (Fl. 1), Piccolo (Picc.), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Clarinet 1 (B♭ Cl. 1), Clarinet 2 (B♭ Cl. 2), Bassoon 1 (Bsn. 1), and Contrabassoon (C. bn.). The second system includes Flute Horn 1/2 (F.Hn. 1/2), Flute Horn 3/4 (F.Hn. 3/4), Bass Trumpet 1/2 (B♭ Trpt. 1/2), Bass Trumpet 3 (B♭ Trpt. 3), Trombone 1/2 (Tbn. 1/2), Trombone 3 (Tbn. 3), and Tuba. The third system includes Timpani (Timp.), Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2). The fourth system includes Harp (Hp.). The fifth system includes Violin 1 (Vln. I), Violin 2 (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

Dynamic markings include *pp*, *mf*, *p*, and *ppp*. The score features complex rhythmic patterns, including a 3+3+2 measure structure. The percussion parts show specific rhythmic patterns with dynamic changes.

Musical score for page 6, measures 30-33. The score includes parts for Flute 1, Percussion, Oboe 1, Oboe 2, Bassoon 1, Clarinet, Horns (F, Bb), Trumpets (Bb, B), Trombones (Tbn.), Tuba, Timpani, and Strings (Violins, Viola, Violoncello, Double Bass). The score is written in 2/4 time and features various dynamics such as *p*, *mf*, and *pp*. The Flute 1 part has a melodic line starting at measure 30. The Percussion part has a rhythmic pattern. The Oboe 1 and Oboe 2 parts have melodic lines. The Bassoon 1 part has a melodic line. The Clarinet part has a melodic line. The Horns (F and Bb) parts have harmonic support. The Trumpets (Bb and B) parts have harmonic support. The Trombones (Tbn.) part has harmonic support. The Tuba part has harmonic support. The Timpani part has a rhythmic pattern. The Strings (Violins, Viola, Violoncello, Double Bass) parts have harmonic support.

35

R. I

Picc

Ob. I

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

C. bn.

F.Hr. 1/2

F.Hr. 3/4

B♭ Trp. 1/2

B♭ Trp. 3

Tbn. 1/2

Tbn. 3

Tuba

35

Temp.

Perc. 1

Perc. 2

35

Hr.

35

Vln. I

Vln. II

Vla.

Vcl.

D.B.

B

R.1
Pic.
Ob. 1
Ob. 2
B.C. 1
B.C. 2
Bsn. 1
C. bn.
F.Ha. 1/2
F.Ha. 3/4
Bb Tpt. 1/2
Bb Tpt. 3
Tbn. 1/2
Tbn. 3
Tuba
Timp.
Perc. 1
Perc. 2
Hb.
Vln. I
Vln. II
Vla.
Vc.
D.B.

40

mf *p* *mf* *p* *mf*

mf *p* *mf* *p* *mf*

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

p *pp*

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

1. senza sord

CD1-GA08

[3 + 2 + 2]

45

R. 1

Picc.

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

C. bn.

F.Hn. 1/2

F.Hn. 3/4

B♭ Tr. 1/2

B♭ Tr. 3

Tbn. 1/2

Tbn. 3

Tuba

45

Temp.

Perc. 1

Perc. 2

45

Hr.

45

Vln. I

Vln. II

Vla.

Vcl.

D.B.

55

R 1

Picc

Ob 1

Ob 2

B♭ Cl 1

B♭ Cl 2

Bsn 1

C bn

55

F Hn 1/2

F Hn 3/4

B♭ Trp 1/2

B♭ Trp 3

Tbn 1/2

Tbn 3

Tuba

55

Temp

Perc 1

Perc 2

55

Hp

55

Vln I

Vln II

Vla

Vcl

D.B.

Fl. 1

Picc.

Ob. 1

Ob. 2

B. Cl. 1

B. Cl. 2

Bsn. 1

C. bn.

F. Hn. 1/2

F. Hn. 3/4

B. Tpt. 1/2

B. Tpt. 3

Tbn. 1/2

Tbn. 3

Tuba

Temp.

Perc. 1

Perc. 2

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf *p*

f

senza sord
p

senza sord
p

senza sord
p

senza sord
p

unis.

65

R 1

Pcc

Ob 1

Ob 2

B♭ Cl 1

B♭ Cl 2

Bsn 1

C bn

F Hrn 1/2

F Hrn 3/4

B♭ Trpt 1/2

B♭ Trpt 3

Tbn 1/2

Tbn 3

Tuba

Temp

Perc 1

Perc 2

Hr

Vln I

Vln II

Vla

Vcl

D.B.

mp p mp p mp p mp p

(GLOCKENSPIEL)
solo
p mf

mf p

pp pp pp pp

D

71

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

C. bn.

F. Hn. 1/2

F. Hn. 3/4

B. Tpt. 1/2

B. Tpt. 3

Tbn. 1/2

Tbn. 3

Tuba

Timp.

Perc. 1

Perc. 2

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

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

f *f* *f*

f *p* *mp*

mf *p* *mf* *mp*

BASS DRUM

(SNARE DRUM)

This page of a musical score, numbered 16, contains the following parts and dynamics:

- Flute 1 (Fl. 1):** *mp* to *p*
- Picc.** *mp*
- Oboe 1 (Ob. 1):** *mp* to *p*
- Oboe 2 (Ob. 2):** *mp* to *p*
- Bass Clarinet 1 (B. Cl. 1):** *mp* to *p*
- Bass Clarinet 2 (B. Cl. 2):** *mp* to *p*
- Bassoon 1 (Bsn. 1):** *mf* to *mp*
- Contrabassoon (C. bn.):** *mf* to *mp*
- Flute Harmonica 1/2 (F.Hn. 1/2):** *mf*
- Flute Harmonica 3/4 (F.Hn. 3/4):** *mf*
- Bass Trombone 1/2 (B. Trpt. 1/2):** *mf*
- Bass Trombone 3 (B. Trpt. 3):** *mf*
- Trombone 1/2 (Trbn. 1/2):** *mf*
- Trombone 3 (Trbn. 3):** *mf*
- Tuba (Tuba):** *mf*
- Tempo (Temp.):** *mf*
- Percussion 1 (Perc. 1):** *mf*
- Percussion 2 (Perc. 2):** *mf*
- Harp (Hr.):** *mf*
- Violin I (Vln. I):** *mp*
- Violin II (Vln. II):** *mp*
- Viola (Vla.):** *mp*
- Violoncello (Vc.):** *mp*
- Double Bass (D.B.):** *mp*

Score page 17, featuring a variety of instruments. The top section includes Flute 1 (Fl. 1), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bassoon 1 (Bsn. 1), Horns (F Hn. 1/2, F Hn. 3/4, Bb Ten. 1/2, Bb Ten. 3), Trumpets (Trn. 1/2, Trn. 3), Tuba (Tuba), and Timpani (Temp.). The middle section contains Percussion 1 (Perc. 1) and Percussion 2 (Perc. 2). The bottom section includes Harp (Hr.), Violins (Vln. I, Vln. II), Viola (Vln.), Violoncello (Vcl.), and Double Bass (D.B.).

Key markings and dynamics include:

- Fl. 1:** *pp*, *sol*
- Ob. 2:** *pp*
- Cl. 1 & 2:** *pp*
- Bsn. 1:** *pp*
- Horns:** *p*
- Trn. 1/2 & 3:** *p*
- Tuba:** *p*
- Vln. I & II:** *p*, *div.*, *pp*, *mp*
- Vcl. & D.B.:** *p*, *mp*

A boxed letter 'E' is present in the upper right corner of the page.

F Moderate, march-like ♩ = 100
Andant. anticipator

This page of a musical score contains the following parts and markings:

- Flute 1 (Fl. 1):** Starts with a dynamic marking of *sf* (sforzando) and a *step* marking.
- Woodwinds:** Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Bassoon 1 (Bn. 1), and Contrabassoon (Cb. bn.) are listed but have no notation on this page.
- Brass:** Horns (F Hrn. 1/2, F Hrn. 3/4), Trumpets (Bb Tpt. 1/2, Bb Tpt. 3), Trombones (Tbn. 1/2, Tbn. 3), and Tuba are listed but have no notation on this page.
- Percussion:** Timpani (Timp.), Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2) are listed but have no notation on this page.
- Strings:** Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.) all have dynamic markings of *pp* (pianissimo) at various points. The Double Bass (D.B.) part includes a *div.* (divisi) marking.
- Other:** A *pp* marking is also present in the lower right section of the page.

This page of a musical score contains the following instruments and parts:

- Flute 1 (Fl. 1):** Active with a melodic line.
- Percussion (Pec.):** Two staves, both silent.
- Oboe 1 (Ob. 1) and Oboe 2 (Ob. 2):** Silent.
- Clarinet 1 (Cl. 1):** Active with a melodic line, marked *pp*.
- Clarinet 2 (Cl. 2):** Silent.
- Bassoon 1 (Bsn. 1):** Active with a melodic line, marked *pp*.
- Contrabassoon (C. bn.):** Silent.
- Flute Horn 1/2 (F. Hn. 1/2) and Flute Horn 3/4 (F. Hn. 3/4):** Silent.
- Trumpet 1/2 (B. Tpt. 1/2) and Trumpet 3 (B. Tpt. 3):** Silent.
- Trombone 1/2 (Tbn. 1/2) and Trombone 3 (Tbn. 3):** Silent.
- Tuba:** Silent.
- Timpani (Timp.):** Silent.
- Percussion 1 (Pec. 1) and Percussion 2 (Pec. 2):** Silent.
- Harp (Hp.):** Active with a melodic line, marked *pp*.
- Violin I (Vln. I) and Violin II (Vln. II):** Active with melodic lines.
- Viola (Vla.):** Active with a melodic line, marked *p*. Includes performance instructions: *div.*, *very little vibrato arco*, and *rit.*.
- Violoncello (Vc.):** Active with a melodic line, marked *p*. Includes performance instructions: *very little vibrato arco* and *rit.*.
- Double Bass (D.B.):** Active with a bass line.

101

R. 1

Pcc.

Ob. 1

Ob. 2

B. Cl. 1

B. Cl. 2

Bsn. 1

C. bn.

F.Hn. 1/2

F.Hn. 3/4

B. Tpt. 1/2

B. Tpt. 3

Tbn. 1/2

Tbn. 3

Tuba

101

Temp.

Perc. 1

Perc. 2

101

Hr.

101

Vln. I

Vln. II

Vla. *arco*

Vc. *arco*

D.B.

Detailed description: This page of a musical score, numbered 20, contains 28 staves for various instruments. The top staff is for Flute 1 (R. 1), which begins with a dynamic marking of *101* and plays a melodic line. The Clarinet 1 (B. Cl. 1) and Bassoon 1 (Bsn. 1) staves also have *101* markings and play similar melodic lines. The Horns (F.Hn. 1/2, F.Hn. 3/4), Trumpets (B. Tpt. 1/2, B. Tpt. 3), Trombones (Tbn. 1/2, Tbn. 3), and Tuba staves are mostly silent. The Percussion (Perc. 1, Perc. 2) and Timpani (Temp.) staves are also silent. The Harp (Hr.) staff has a *101* marking and plays a simple accompaniment. The Violins (Vln. I, Vln. II) and Double Bass (D.B.) staves are silent. The Viola (Vla.) and Violoncello (Vc.) staves have *arco* markings and play sustained chords.

105 G

Fl. 1
Picc.
Ob. 1
Ob. 2
B. Cl. 1
B. Cl. 2
Bsn. 1
C. bn.
F. Fl. 1/2
F. Fl. 3/4
Bb. Tpt. 1/2
Bb. Tpt. 3
Tbn. 1/2
Tbn. 3
Tuba
Timp.
Perc. 1
Perc. 2
Harp
Vln. I
Vln. II
Vla.
Vcl.
D.B.

LARGE SHIP'S BELL or TUBULAR BELL, metal mallet
very dramatic!
subito fff

ppp
mp
p
p

III

R. 1

Picc.

Ob. 1

Ob. 2

B. Cl. 1

B. Cl. 2

Bsn. 1

C. bn.

III

F.Hn. 1/2

F.Hn. 3/4

B. Trpt. 1/2

B. Trpt. 3

Tbn. 1/2

Tbn. 3

Tuba

III

Temp.

Perc. 1

Perc. 2

III

Hr.

III

Vln. I

Vln. II

Vla.

Vc.

D.B.

lie a l'air
22

subito ff

lie a l'air
subito ff

Detailed description: This page of a musical score contains staves for various instruments. The woodwind section includes Flute 1 (R. 1), Piccolo (Picc.), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Bass Clarinet 1 (B. Cl. 1), Bass Clarinet 2 (B. Cl. 2), Bassoon 1 (Bsn. 1), and Contrabassoon (C. bn.). The brass section includes French Horns 1/2 (F.Hn. 1/2) and 3/4 (F.Hn. 3/4), Trumpets 1/2 (B. Trpt. 1/2) and 3 (B. Trpt. 3), Trombones 1/2 (Tbn. 1/2) and 3 (Tbn. 3), and Tuba. The percussion section includes Timpani (Temp.), Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2). The string section includes Harp (Hr.), Violins I (Vln. I) and II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The score features a 'III' marking at the beginning of several sections. The Trumpet 1/2 and 3 parts have specific performance instructions: 'lie a l'air' and 'subito ff'. The woodwinds and strings play rhythmic patterns, while the brass and percussion provide harmonic support.

115

R. I.

Picc.

Ob. 1

Ob. 2

B. Cl. 1

B. Cl. 2

Bsn. 1

C. bn.

116

F. Hrn. 1/2

F. Hrn. 3/4

Bb. Trpt. 1/2

Bb. Trpt. 3

Tbn. 1/2

Tbn. 3

Tuba

116

Temp.

Picc. 1

Picc. 2

115

Hr.

116

Vn. I

Vn. II

Vla.

Vcl.

D.B.

The musical score for page 23, measures 115-116, is divided into three systems. The first system (measures 115-116) includes woodwinds: Flute I, Piccolo, Oboe I, Oboe II, Bass Clarinet I, Bass Clarinet II, Bassoon I, and Contrabassoon. The second system (measures 116-116) includes brass: French Horn 1/2, French Horn 3/4, Trumpet 1/2, Trumpet 3, Trombone 1/2, Trombone 3, and Tuba. The third system (measures 116-116) includes percussion: Timpani, Piccolo 1, and Piccolo 2. The fourth system (measures 115-116) includes strings: Harp, Violin I, Violin II, Viola, Violoncello, and Double Bass. The score features various musical notations such as dynamics (p, mp, solo), articulation (accents), and phrasing (slurs). The woodwinds and strings play rhythmic patterns, while the brass instruments have specific melodic lines. The harp and timpani provide harmonic and rhythmic support.

[H]

This page of a musical score contains the following parts and markings:

- Flutes:** Flute 1 (Fl. 1) has a *mf* dynamic marking. Flute 2 (Fl. 2) is present but has no notation.
- Woodwinds:** Oboe 1 (Ob. 1) has a *f* dynamic marking. Bassoon 1 (Bsn. 1) and Contrabassoon (C. bn.) are present but have no notation.
- Brass:** Horns (FHn. 1/2 and 3/4), Trumpets (B. Tpt. 1/2 and 3), Trombones (Tbn. 1/2 and 3), and Tuba are present but have no notation.
- Percussion:** Percussion 1 (Perc. 1) has a *mp* dynamic marking. Percussion 2 (Perc. 2) has a *mp* dynamic marking. Specific parts are labeled as SNARE DRUM and TENOR DRUM (soft stick).
- Strings:** Violins (Vln. I and II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.) are present but have no notation.

125

Fl. 1

Perc

Oboe 1

Oboe 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

C. bn.

125

F. Hn. 1/2

F. Hn. 3/4

B♭ Trpt. 1/2

B♭ Trpt. 3

Tbn. 1/2

Tbn. 3

Tuba

125

Temp.

Perc. 1

MEDIUM SUSPENDED CYMBAL (soft stick)

Perc. 2

125

Hr.

125

Vln. I

Vln. II

Vla.

Vcl.

D.B.

130

R. I

Picc.

Ob. 1 *mp*

Ob. 2

B. Cl. 1 *mp*

B. Cl. 2

Bsn. 1

C. bn.

F. Hn. 1/2

F. Hn. 3/4

B. Tpt. 1/2 *mp* 1. con sord (1. senza sord)

B. Tpt. 3

Tbn. 1/2 *legato dolce p espressivo mp*

Tbn. 3 *legato dolce p espressivo mp*

Tuba *legato dolce p espressivo mp*

Temp.

130

Perc. 1

Perc. 2

130

Hr.

130

Vln. I

Vln. II

Vla.

Vc. *mp* normal vibrato unis. pizz.

Db. *mp* normal vibrato unis. pizz.

mp

125

1

R. I

Pcc

Ob. 1

Ob. 2

B. Cl. 1

B. Cl. 2

Bsn. 1

C. bn.

135

F.Hn. 1/2

F.Hn. 3/4

Bb Tpt. 1/2

Bb Tpt. 3

Tbn. 1/2

Tbn. 3

Tuba

135

Temp.

Perc. 1

Perc. 2

125

Hr.

135

Vln. I

Vln. II

Vla.

Vc.

Db.

140

R. 1

Picc.

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

C. bn.

F Hn. 1/2

F Hn. 3/4

B♭ Tpt. 1/2

B♭ Tpt. 3

Tbn. 1/2

Tbn. 3

Tuba

140

Timp.

140

Perc. 1

Perc. 2

140

Hr.

140

Vn. I

Vn. II

Vla.

Vc.

D.B.

145

R. 1

Picc

Ob. 1

Ob. 2

B. Cl. 1

B. Cl. 2

Bsn. 1

C. bn.

F. Hn. 1/2

F. Hn. 3/4

B. Trpt. 1/2

B. Trpt. 3

Tbn. 1/2

Tbn. 3

Tuba

145

Tempo

Perc. 1

Perc. 2

145

Hr.

145

Vln. I

Vln. II

Vla.

Vc.

D.B.

pp

mf

mp

(MEDIUM SUSPENDED CYMBAL)

Musical score for page 30, measures 150-153. The score is arranged in systems for various instruments. The first system includes Flute 1 (Fl. 1), Piccolo (Pic.), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Clarinet 1 (B. Cl. 1), Clarinet 2 (B. Cl. 2), Bassoon 1 (Bsn. 1), and Contrabassoon (C. bn.). The second system includes Flute Horn 1/2 (F.Hn. 1/2), Flute Horn 3/4 (F.Hn. 3/4), Bass Trombone 1/2 (B. Tpt. 1/2), Bass Trombone 3 (B. Tpt. 3), Trombone 1/2 (Tbn. 1/2), Trombone 3 (Tbn. 3), and Tuba. The third system includes Timpani (Timp.), Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2). The fourth system includes Harp (Hp.). The fifth system includes Violin 1 (Vln. I), Violin 2 (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The score begins at measure 150. Dynamics include *p* (piano), *mf* (mezzo-forte), and *pp* (pianissimo). A *solo* marking is present for the Bassoon 1 part. The score is written in a key signature of one flat and a 2/4 time signature.

154 J

R 1

Picc *solo*
mf

Ob. 1 *mf subito*

Ob. 2 *mf subito*

B. Cl. 1 *mf subito*

B. Cl. 2 *mf subito*

Bsn. 1 *mf subito*

C. bn. *mf subito*

F. Hn. 1/2

F. Hn. 3/4

Bb. Tpt. 1/2 *senza sord*
mf subito

Bb. Tpt. 3 *mf subito*

Tbn. 1/2

Tbn. 3

Tuba

154

Timp. *mp*

Perc. 1

Perc. 2

154

Hr.

154

Vn. I *mp*
very little vibrato
div.
arco

Vn. II *mp*
very little vibrato
div.
arco

Vla. *mp*
very little vibrato
div.
arco

Vcl. *mp*
very little vibrato
div.
arco

DB. *mp*

157

Fl. I

Perc.

Oboe I

Oboe II

Bassoon I

Bassoon II

Bassoon I

solo, freely

Cor. An.

F. Hr. I/II

F. Hr. 3/4

B. Tr. I/II

B. Tr. 3

Tbn. I/II

Tbn. 3

Tuba

Timp.

Perc. I

Perc. II

Hr.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

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

161

Rt 1

Picc.

Ob. 1

Ob. 2

B♭ Cl 1

B♭ Cl 2

Bsn. 1

C bn.

F Hrn. 1/2

F Hrn. 3/4

B♭ Trpt. 1/2

B♭ Trpt. 3

Tbn. 1/2

Tbn. 3

Tuba

161

Timpani

Perc. 1

Perc. 2

161

Hrpn.

161

Vln. I

Vln. II

Vla.

Vcl.

D.B.

espressivo

mp

p

(SNARE DRUM)

mp

(TENOR DRUM)

mp

legato

mp

legato

mp

legato

mp

K

This page of a musical score includes the following parts and markings:

- Flutes:** Fl. 1 (165), Fl. 2 (165), Fl. 3/4 (165)
- Woodwinds:** Ob. 1, Ob. 2, B. Cl. 1 (mf), B. Cl. 2 (mf), Bsn. 1, C. bn.
- Brass:** B. Tpt. 1/2, B. Tpt. 3, Tbn. 1/2 (mp to p), Tbn. 3 (mp to p), Tuba (mp to p)
- Percussion:** Timpani (165), Perc. 1, Perc. 2
- Strings:** Hrn., Vln. I (165), Vln. II (165), Vla., Vc., D.B.

Dynamic markings include *mf*, *mp*, *p*, and *(con sord)*. A rehearsal mark **K** is located at the top left of the first staff.

170

Fl. 1

Perc.

Ob. 1

Ob. 2

B. Cl. 1

B. Cl. 2

Bsn. 1

C. bn.

170

F.Hn. 1/2

F.Hn. 3/4

B. Trpt. 1/2

B. Trpt. 3

Tbn. 1/2

Tbn. 3

Tuba

170

Temp.

Perc. 1

Perc. 2

170

Hr.

170

Vln. I

Vln. II

Vla.

Vcl.

D.B.

Musical score for page 36, measures 174-177. The score includes parts for R. 1, Perc., Ob. 1, Ob. 2, B. Cl. 1, B. Cl. 2, Bsn. 1, C. bn., F. Hn. 1/2, F. Hn. 3/4, B. Tpt. 1/2, B. Tpt. 3, Tbn. 1/2, Tbn. 3, Tuba, Temp., Perc. 1, Perc. 2, Hb., Vln. I, Vln. II, Vla., Vc., and D.B. The score features various musical notations such as notes, rests, dynamics (mp), and articulation marks.

181

R. 1

Pic.

Ob. 1

Ob. 2

B. Cl. 1

B. Cl. 2

Bsn. 1

C. bn.

F. Hn. 1/2

F. Hn. 3/4

B. Trpt. 1/2

B. Trpt. 3

Tbn. 1/2

Tbn. 3

Tuba

181

Temp.

Perc. 1

Perc. 2

181

Hp.

mf *f* *mf* *f* *mf*

181

Vln. I

Vln. II

Vla.

Vcl.

D.B.

This musical score page, numbered 39, contains 24 staves of music. The instruments are listed on the left side of the page: Flute 1 (Fl. I), Flute 2 (Fl. II), Clarinet in B-flat (Cl. Bb), Clarinet in C (Cl. C), Saxophone Alto (Sax. A), Saxophone Tenor (Sax. T), Saxophone Baritone (Sax. B), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Trombone 3 (Tbn. 3), Trumpet 1 (Trp. 1), Trumpet 2 (Trp. 2), Trumpet 3 (Trp. 3), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Timpani (Timp.), Tom-tom (Tom.), Snare Drum (Sn.), Cymbal (Cym.), Double Bass (DB), Violin 1 (Vn. I), Violin 2 (Vn. II), Viola (Va.), Violoncello (Vcllo.), and Double Bass (DB). The score begins at measure 184. The Flute I part features a melodic line with a fermata over the first measure. The Clarinet in B-flat part has a similar melodic line. The Saxophone parts have a rhythmic accompaniment. The Brass section (Trombones and Trumpets) has a rhythmic accompaniment. The Percussion section includes Timpani, Tom-tom, Snare Drum, and Cymbal. The String section (Violins, Viola, Violoncello, and Double Bass) has a rhythmic accompaniment. The score is written in a standard musical notation with various dynamics and articulations.

M

187

Fl. 1

Perc.

Ob. 1

Ob. 2

B. Cl. 1

B. Cl. 2

Bsn. 1

C. bn.

F. Hn. 1/2

F. Hn. 3/4

B. Trpt. 1/2

B. Trpt. 3

Tbn. 1/2

Tbn. 3

Tuba

187

Temp.

Perc. 1

Perc. 2

187

Harp

187

Vln. I

Vln. II

Vla.

Vcl.

D.B.

This page of a musical score contains the following parts and markings:

- Flutes:** Fl. I and Fl. II (1/2 and 3/4).
- Woodwinds:** Oboe I and Oboe II, Bassoon I and Bassoon II, Clarinet in Bb, and Contrabassoon.
- Brass:** Horns in F (1/2 and 3/4), Trumpets in Bb (1/2 and 3), Trombones in Bb (1/2 and 3), and Tuba.
- Percussion:** Timpani, Percussion 1, and Percussion 2.
- Keyboard:** Harpsichord (Hp.).
- Strings:** Violin I and II, Viola, Violoncello (Vc.), and Double Bass (D.B.).

Dynamic markings include *190* at the beginning of several staves and *f* in the Harpsichord part. A *1/2* marking is present in the Flute II part. A *1 solo* marking is present in the Bb Trumpet 1/2 part.

Fl. 1

Picc.

Ob. 1

Ob. 2

B. Cl. 1

B. Cl. 2

Bsn. 1

C. bn.

F. Hn. 1/2

F. Hn. 3/4

B. Trp. 1/2 (l. con sord)

B. Trp. 3

Tbn. 1/2

Tbn. 3

Tuba

Tim.

Perc. 1

Perc. 2

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Musical score for page 43, measures 197-200. The score is arranged in systems for various instruments:

- Flutes:** Fl. 1 and Fl. 2 (1/2 and 3/4).
- Oboes:** Ob. 1 and Ob. 2.
- Clarinets:** B. Cl. 1 and B. Cl. 2.
- Bassoons:** Bas. 1 and C. bn.
- Horns:** F. Hrn. 1/2 and F. Hrn. 3/4.
- Trumpets:** B. Trp. 1/2 and B. Trp. 3.
- Trombones:** Tbn. 1/2 and Tbn. 3.
- Percussion:** Timpani (Timp.), Perc. 1, and Perc. 2.
- String Ensemble:** Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

Measure 197: Flutes 1 and 2, Clarinets 1 and 2, and Bassoon 1 play melodic lines. Flutes 1/2 and 3/4, Horns, Trumpets, Trombones, and Double Bass play sustained notes. Harp and Percussion 1 and 2 play rhythmic accompaniment.

Measure 198: Similar to measure 197, with dynamic markings of *mp* for the woodwinds and *mf* for the strings and percussion.

Measure 199: The woodwinds continue their melodic lines. The string ensemble and percussion maintain their accompaniment.

Measure 200: The woodwinds conclude their phrases. The string ensemble and percussion continue their accompaniment.

200 [N]

Ri. 1

Pcc.

Ob. 1

Ob. 2

B. Cl. 1

B. Cl. 2

Bsn. 1

C. bn.

F. Hn. 1/2

F. Hn. 3/4

B. Tpt. 1/2

B. Tpt. 3

Tbn. 1/2

Tbn. 3

Tuba

Timp.

Perc. 1

Perc. 2

Hr.

Vln. I

Vln. II

Vla.

Vc.

D.B.

solo

mf

(1. senza sord)

mp

p

con sord

mf

con sord

mf

con sord

mf

205

Fl. 1

Picc.

Ob. 1

Ob. 2

B. Cl. 1

B. Cl. 2

Bsn. 1

C. bn.

F. Hn. 1/2

F. Hn. 3/4

Bb. Trpt. 1/2

Bb. Trpt. 3

Tbn. 1/2

Tbn. 3

Tuba

206

Temp.

Perc. 1

Perc. 2

207

Hp.

208

Vln. I

Vln. II

Vla.

Vc.

D.B.

212

Fl. 1

Picc.

Ob. 1

Ob. 2

B. Cl. 1

B. Cl. 2

Bsn. 1

C. bn.

F. Hn. 1/2

F. Hn. 3/4

B. Tpt. 1/2

B. Tpt. 3

Tbn. 1/2

Tbn. 3

Tuba

212

Temp.

Perc. 1

Perc. 2

212

Hr.

212

Vn. I

Vn. II

Vla.

Vc.

D.B.

Detailed description: This page of a musical score, numbered 46, contains 24 staves of music. The staves are organized into several groups. The first group includes Flute 1, Piccolo, Oboe 1 and 2, Bass Clarinet 1 and 2, Bassoon 1, and Contrabassoon. The second group includes French Horn 1/2, French Horn 3/4, B-flat Trumpet 1/2 and 3, Trombone 1/2 and 3, and Tuba. The third group includes Timpani, Percussion 1 and 2. The fourth group includes Horn. The fifth group includes Violin I and II, Viola, Violoncello, and Double Bass. The score is marked with a rehearsal mark '212' at the beginning of several sections. The Bassoon 1 part features a melodic line with dynamic markings *mf* and *p*. The Percussion 1 and 2 parts have rhythmic patterns. The Violin I and II parts have melodic lines with dynamic markings *mf* and *p*. The Double Bass part has a rhythmic pattern.

217

Fl. 1
Picc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
C. bn.
F. Hn. 1/2
F. Hn. 3/4
Bb. Tpt. 1/2
Bb. Tpt. 3
Tbn. 1/2
Tbn. 3
Tuba
Timp.
Perc. 1
Perc. 2
Harp.
Vln. I
Vln. II
Vla.
Vc.
D.B.

217

senza mord

poco a poco cresc e splendo

poco a poco cresc e splendo

poco a poco cresc e splendo

This page of a musical score, numbered 48, contains 21 staves of music. The instruments are listed on the left side of each staff:

- R. 1 (Right Flute 1)
- Pic. (Piccolo)
- Ob. 1 (Oboe 1)
- Ob. 2 (Oboe 2)
- B. Cl. 1 (Bass Clarinet 1)
- B. Cl. 2 (Bass Clarinet 2)
- Bsn. 1 (Bassoon 1)
- C. bn. (Contrabassoon)
- F.Hr. 1/2 (First Horn 1/2)
- F.Hr. 3/4 (First Horn 3/4)
- B. Trpt. 1/2 (Bass Trumpet 1/2)
- B. Trpt. 3 (Bass Trumpet 3)
- Tbn. 1/2 (Tenor Trombone 1/2)
- Tbn. 3 (Tenor Trombone 3)
- Tuba
- Temp. (Timpani)
- Perc. 1 (Percussion 1)
- Perc. 2 (Percussion 2)
- Hr. (Horn)
- Vn. I (Violin I)
- Vn. II (Violin II)
- Vla. (Viola)
- Vc. (Violoncello)
- D.B. (Double Bass)

The score includes various musical notations such as dynamics (e.g., *ppp*), articulation (accents, slurs), and fingerings. The woodwind and string parts show complex rhythmic patterns and melodic lines, while the percussion parts provide a steady accompaniment.

227

R. 1

Pcc

Ob. 1

Ob. 2

B♭-Cl. 1

B♭-Cl. 2

Bsn. 1

C. bn.

227

F.Hn. 1/2

F.Hn. 3/4

B♭ Trp. 1/2

B♭ Trp. 3

Tbn. 1/2

Tbn. 3

Tuba

227

Temp.

Pcc. 1

Pcc. 2

227

Hp

227

Vn. I

Vn. II

Vla.

Vc.

D.B.

232

R. 1

Pcc.

Ob. 1

Ob. 2

B. Cl. 1

B. Cl. 2

Bsn. 1

C. bn.

F. Hn. 1/2

F. Hn. 3/4

B. Tpt. 1/2

B. Tpt. 3

Tbn. 1/2

Tbn. 3

Tuba

232

Timp.

Perc. 1

Perc. 2

Harp

232

Vn. I

Vn. II

Vla.

Vc.

D.B.

calmb
pizz.

mp

calmb
unis.
pizz.

mp

Musical score for page 51, measures 238-241. The score includes parts for woodwinds (Flutes, Oboes, Clarinets, Bassoon), brass (Trumpets, Trombones, Tuba), percussion (Toms, Snare, Cymbals), and strings (Violins, Viola, Violoncello, Double Bass). The score is marked with dynamics such as *mf*, *f*, *ff*, and *pp*, and includes performance instructions like "broad sound" and "div. senza sord.". A rehearsal mark 'P' is present at the beginning of the page.

242

R. 1

R. 2

Ob. 1

Ob. 2

B. Cl. 1

B. Cl. 2

Bsn. 1

C. bn.

F. Hn. 1/2

F. Hn. 3/4

B. Tpt. 1/2

B. Tpt. 3

Tbn. 1/2

Tbn. 3

Tuba

242

Temp.

Perc. 1

Perc. 2

242

Hr.

242

Vn. I

Vn. II

Vla.

Vc.

D.B.

f

Detailed description: This page of a musical score, numbered 52, contains measures 242 through 245. It features a large ensemble of instruments. The woodwind section includes two flutes (R. 1, R. 2), two oboes (Ob. 1, Ob. 2), two bass clarinets (B. Cl. 1, B. Cl. 2), one bassoon (Bsn. 1), one contrabassoon (C. bn.), one first horn (F. Hn. 1/2), one second horn (F. Hn. 3/4), one second trumpet (B. Tpt. 1/2), and three trumpets (B. Tpt. 3). The brass section includes two trombones (Tbn. 1/2, Tbn. 3) and one tuba. The percussion section includes two percussionists (Perc. 1, Perc. 2). The string section includes two violins (Vn. I, Vn. II), one viola (Vla.), one violin (Vc.), and one double bass (D.B.). The score is written in a common time signature. The first horn part (F. Hn. 1/2) begins with a dynamic marking of *f* (forte) at measure 242. The woodwinds and strings play melodic lines, while the brass and percussion provide harmonic support. The page number 52 is located at the top left, and the measure number 242 is written above the first staff of each instrument group.

247

R. 1

R. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

C. bn.

F. Hn. 1/2

F. Hn. 3/4

B♭ Trpt. 1/2

B♭ Trpt. 3

Tbn. 1/2

Tbn. 3

Tuba

Temp.

(SNARE DRUM)

Perc. 1

MEDIUM AND LARGE SUSPENDED CYMBALS (soft stick)

Perc. 2

Hr.

Vin. I

Vin. II

Vla.

Vcl.

D.B.



R. 1

R. 2

Ob. 1

Ob. 2

B. Cl. 1

B. Cl. 2

Bsn. 1

C. bn.

F. Hn. 1/2

F. Hn. 3/4

B. Trpt. 1/2

B. Trpt. 3

Tbn. 1/2

Tbn. 3

Tuba

Temp.

Perc. 1

Perc. 2

Hr.

Vln. I

Vln. II

Vla.

Vc.

D.B.

This page of a musical score, numbered 55, contains parts for various instruments. The woodwind section includes Flutes 1 and 2, Oboes 1 and 2, Bass Clarinets 1 and 2, Bassoon 1, Contrabassoon, and Horns in F major (1/2 and 3/4). The brass section includes Trumpets in B-flat (1/2 and 3), Trombones (1/2 and 3), and Tuba. Percussion includes Tom-tom, Snare, and Cymbals. The piano part features a grand piano with a section marked 'OBERTURA'. The string section includes Violins I and II, Viola, Violoncello, and Double Bass. The score is marked with a rehearsal sign '255' at the beginning of each system. Dynamics such as *mf* and *ff* are indicated throughout. The music features complex rhythmic patterns and melodic lines, with some parts marked with accents and slurs.

☐ heavy, broad

250

R.1

R.2

Ob. 1

Ob. 2

Bb Cl. 1

Bb Cl. 2

Bsn. 1

Cbn.

F Horn 1/2

F Horn 3/4

B Trpt. 1/2

B Trpt. 3

Tim. 1/2

Tim. 3

Tuba

258

Tom Tom

Perc. 1

x = stick on stick

TENOR DRUM (snare drum sticks or heavier)

x = stick on stick

Perc. 2

258

Pf.

258

Vln. I

Vln. II

Vla.

Vcl.

Db.

R

clearer, 'light shining through', celebratory

Musical score for page 57, featuring various instruments including Flutes, Oboes, Clarinets, Bassoons, Horns, Trumpets, Trombones, Percussion, and Strings. The score includes dynamic markings such as *ff* and *f*, and performance instructions like *legato broadly*. The score is divided into systems, with some instruments having multiple staves. The percussion section includes two parts (Perc. 1 and Perc. 2). The string section includes Violin I, Violin II, Viola, Violoncello, and Double Bass. The woodwind section includes Flute 1/2, Flute 3/4, Bassoon 1/2, Bassoon 3, Tenor 1/2, Tenor 3, and Trombone. The brass section includes Trumpet 1/2, Trumpet 3, and Tuba. The percussion section includes Timpani and Percussion 1 and 2. The string section includes Violin I, Violin II, Viola, Violoncello, and Double Bass. The woodwind section includes Flute 1/2, Flute 3/4, Bassoon 1/2, Bassoon 3, Tenor 1/2, Tenor 3, and Trombone. The brass section includes Trumpet 1/2, Trumpet 3, and Tuba. The percussion section includes Timpani and Percussion 1 and 2.

This page of a musical score, numbered 58, contains the following instruments and parts:

- Flutes:** Fl. 1 and Fl. 2 (both staves are empty).
- Woodwinds:** Ob. 1 and Ob. 2, B. Cl. 1 and B. Cl. 2, Bar. 1, and C. bn. (all staves contain musical notation).
- Brass:** F. Hn. 1/2, F. Hn. 3/4, B. Trpt. 1/2, B. Trpt. 3, Tbn. 1/2, Tbn. 3, and Tuba (all staves contain musical notation).
- Drum:** Temp. (snare drum) (staff contains musical notation).
- Timpani:** Perc. 1 and Perc. 2 (both staves contain musical notation).
- Percussion:** Hp. (harp) (staves are empty).
- Strings:** Vn. I, Vn. II, Vla., Vcl., and D.B. (all staves contain musical notation).

The score is written in a standard musical notation with various clefs and time signatures. The woodwind and brass sections are active throughout the page, while the flute and harp parts are currently silent.

272

R. 1

R. 2

Ob. 1

Ob. 2

B. Cl. 1

B. Cl. 2

Bsn. 1

C. bn.

272

F. Hrn. 1/2

F. Hrn. 3/4

B. Trpt. 1/2

B. Trpt. 3

Tbn. 1/2

Tbn. 3

Tuba

272

Temp.

Perc. 1

Perc. 2

272

Hr. <

272

Vln. I

Vln. II

Vla.

Vcl.

D.B.

(1 con sord)

(con sord)

(1 con sord)

CELLO GAS

275

R. 1

R. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

C. bn.

275

F.Hn. 1/2

F.Hn. 3/4

B♭ Tpt. 1/2 (con sord)

B♭ Tpt. 3

Tbn. 1/2

Tbn. 3

Tuba

275

Timp.

Perc. 1

Perc. 2

275

Hp.

275

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

p

p

p

p

p

p

sf

pp

5

270

R. 1

R. 2

Ob. 1

Ob. 2

B. Cl. 1

B. Cl. 2

Bsn. 1

C. bn.

270

F. Hr. 1/2

F. Hr. 3/4

B. Trp. 1/2

B. Trp. 3

Tbn. 1/2

Tbn. 3

Tuba

270

Temp.

Perc. 1

Perc. 2

270

Hr.

270

Vn. I

Vn. II

Vla.

Vc.

D.B.

This page of a musical score, numbered 62, contains the following parts and markings:

- Flutes (Fl. 1 & 2):** Flute 1 has a *ppp* dynamic marking at the start and a *p* marking later. Flute 2 has a *p* marking.
- Oboes (Ob. 1 & 2):** Both oboes have a *p* marking.
- Clarinets (B. Cl. 1 & 2):** Both clarinets have a *p* marking.
- Bassoon (Bsn. 1):** Has a *p* marking.
- Contrabassoon (C. bn.):** Has a *p* marking.
- French Horns (F. Hn. 1/2 & 3/4):** French Horn 1/2 has a *ppp* marking and a *sol* instruction. French Horn 3/4 has a *ppp* marking.
- Trumpets (B. Trpt. 1/2 & 3):** No specific markings.
- Trombones (Tbn. 1/2 & 3):** No specific markings.
- Tuba:** No specific markings.
- Timpani (Timp.):** Has a *ppp* marking.
- Percussion (Perc. 1 & 2):** No specific markings.
- Harp (Hb.):** Has a *ppp* marking and a *sol* instruction.
- Violins (Vln. I & II):** Violin I has a *ppp* marking.
- Viola (Vln. II):** No specific markings.
- Violoncello (Vc.):** No specific markings.
- Double Bass (D.B.):** Has a *ppp* marking.

288

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B. Cl. 1

B. Cl. 2

Bsn. 1

C. bn.

F. Hn. 1/2

F. Hn. 2/4

Bb. Trpt. 1/2

Bb. Trpt. 3

Tbn. 1/2

Tbn. 3

Tuba

Temp.

Perc. 1

Perc. 2

Hr.

Vln. I

Vln. II

Vla.

Vc.

D.B.

div.

uni.

div.

824 rit

R. 1

R. 2

Ob. 1

Ob. 2

B. Cl. 1

B. Cl. 2

Bsn. 1

C. bn.

F. Hn. 1/2

F. Hn. 3/4

B. Tpt. 1/2

B. Tpt. 3

Tbn. 1/2

Tbn. 3

Tuba

Temp.

Perc. 1

Perc. 2

Hr.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

(1. senza sord)

2. Summer Lake

Lyrical, with movement and expression ♩ = 80

Flute 1

Flute 2

Oboe 1

Oboe 2

Clarinet in B♭ 1

Clarinet in B♭ 2

Bassoon 1

Contrabassoon

Horn in F 1/2

Horn in F 3/4

Trumpet in B♭ 1/2

Trumpet in B♭ 3

Trombone 1/2

Trombone 3

Tuba

Timpani

Xylophone

Marimba

Harp

Violin I

Violin II

Viola

Cello

Double Bass

con sord

mp

p

con sord

mp

p

1 con sord

mp

p

Ce De Le Ce Ar 3

solo

p

mp

legato

ppp

mp

p

legato

ppp

mp

p

legato

ppp

mp

p

espressivo

(div.) *ppp*

(rit.) *mp*

(rit.) *p*

ppp

mp

p

This page of a musical score, numbered 67, contains the following instruments and parts:

- Flutes:** Fl 1 and Fl 2 (both parts are mostly silent).
- Oboes:** Ob 1 and Ob 2 (both parts are mostly silent).
- Clarinets:** B♭ Cl 1 and B♭ Cl 2 (both parts are mostly silent).
- Bassoon:** Bsn 1 (mostly silent).
- Contrabassoon:** C bn (mostly silent).
- Horns:** F Hn 1/2 and F Hn 3/4 (both parts play melodic lines with dynamics *p*, *mp*, *mf*, *mp*, and *p*).
- Trumpets:** B♭ Trp 1/2 and B♭ Trp 3 (both parts play melodic lines with dynamics *p*, *mf*, and *p*).
- Trombones:** Tbn 1/2 and Tbn 3 (both parts play melodic lines with dynamics *p*, *mf*, and *p*).
- Tuba:** Tuba (mostly silent).
- Timpani:** Timp (mostly silent).
- Xylophone:** Xylo (mostly silent).
- Mallet Percussion:** Mb (mostly silent).
- Harpsichord:** Hp (mostly silent).
- Violins:** Vln I and Vln II (both parts play melodic lines with dynamics *p* and *mp*).
- Viola:** Vla (mostly silent).
- Violoncello:** Vc (mostly silent).
- Double Bass:** DB (mostly silent).

Key performance markings include *mp*, *p*, *mf*, *senza sord*, and *1. solo*. The score is written in a 4/4 time signature.

B

Fl. 1 *mp* *mf* *mp*

Fl. 2

Oboe 1

Oboe 2

Bs. 1

Bs. 2

Bs. 3

Cl. Bb

Cl. C

Bs.

Hr. F 1/2

Hr. F 3/4

B. Tr. 1/2

B. Tr. 3

Tbn. 1/2 *mf*

Tbn. 3 *mf*

Tuba *mf*

Temp. *mf*

Xylo

Mb. *mp* *mf* *mp* *mf* *mp* *mf* *mp*

Hr. Bb *mf* *mp*

Vln. I *mp* *mf*

Vln. II *mp* *mf*

Vla. *mp* *mf*

Vcl. *mp* *mf*

D.B. *mp* *mf*

This musical score page, numbered 70, contains the following parts and markings:

- Woodwinds:** Flutes 1 & 2 (Fl. 1, Fl. 2), Oboes 1 & 2 (Ob. 1, Ob. 2), Clarinets 1 & 2 (B.C. 1, B.C. 2), Bassoon 1 (Bn. 1), and Contrabassoon (C. bn.).
- Brass:** Horns 1/2 (FHn. 1/2), Horns 3/4 (FHn. 3/4), Trumpets 1/2 (B. Trp. 1/2), Trumpet 3 (B. Trp. 3), Trombones 1/2 (Tbn. 1/2), Trombone 3 (Tbn. 3), and Tuba (Tuba).
- Percussion:** Timpani (Timp.), Xylophone (Xylo.), and Mallets (Mb.).
- Strings:** Violins I & II (Vln. I, Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

Dynamic and Performance Markings:

- pp** (pianissimo) is marked at the beginning of the score for several instruments.
- mp** (mezzo-piano) is used throughout the score for various instruments.
- p** (piano) is used for dynamic contrast in several sections.
- div.** (divisi) markings are present in the string parts.
- Phrasing slurs and accents are used to indicate musical structure.

34 C

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B. Cl. 1
B. Cl. 2
Bsn. 1
C. bsn.
F. Hn. 1/2
F. Hn. 3/4
B. Trpt. 1/2
B. Trpt. 3
Tbn. 1/2
Tbn. 3
Tuba
Temp.
Xylo
Mb
Hp
Vn. I
Vn. II
Va.
Vc.
D.B.

bottles 1. solo

This page of a musical score, numbered 72, contains the following instruments and parts:

- Woodwinds:** Flute 1 (Fl. 1/2), Flute 2 (Fl. 3/4), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Bassoon 1 (Bsn. 1), and Contrabassoon (C. bn.).
- Brass:** Trumpet 1 (B. Tr. 1/2), Trumpet 2 (B. Tr. 3), Trombone 1 (Tbn. 1/2), Trombone 2 (Tbn. 3), and Tuba.
- Other:** Timpani (Timp.), Xylophone (Xylo.), and Maracas (Mb.).
- Strings:** Violin I (Vn. I), Violin II (Vn. II), Viola (Va.), Violoncello (Vc.), and Double Bass (D.B.).

The score is written in 4/4 time and includes dynamic markings such as *p*, *mf*, *mp*, *f*, and *mp*. A rehearsal mark '40' is present at the beginning of several staves. The music features various articulations, including slurs and accents, and a variety of note values and rests.

D

47

R. 1

R. 2

Ob. 1

Ob. 2

B. Cl. 1

B. Cl. 2

Bn. 1

C. bn.

F. Hn. 1/2

F. Hn. 3/4

B. Trp. 1/2

B. Trp. 3

Tbn. 1/2

Tbn. 3

Tuba

47

Temp.

Xylo.

Meb.

47

Hr.

47

Vn. I

Vn. II

Vla.

Vcl.

D.B.

mp *p* *pp* *ppp*

53

R. 1 *p* *mp* solo

R. 2 *p*

Ob. 1

Ob. 2

B. Cl. 1 *p*

B. Cl. 2 *p*

Bsn. 1 *p*

C. bn.

53

F. Hn. 1/2 *p* *mp*

F. Hn. 3/4 *p* *mp*

B. Trpt. 1/2 *p* *mp*

B. Trpt. 3 *mp*

Tbn. 1/2 *p* *mp*

Tbn. 3 *p* *mp*

Tuba *mp*

53

Timp. *mp*

Xylo.

53

Mar. *mp* *p* *mp* *p* *pp*

53

Hr. *mp* *p*

53

Vln. I

Vln. II

Vla.

Vcl. *unh.*

D.B.

58 E

This musical score page, numbered 81, contains 24 staves of music. The instruments are listed on the left: R. 1, R. 2, Ob. 1, Ob. 2, B. Cl. 1, B. Cl. 2, Bar. 1, C. bn., F. Hrn. 1/2, F. Hrn. 3/4, B. Tpt. 1/2, B. Tpt. 3, Tbn. 1/2, Tbn. 3, Tuba, Timp., Xylo., MAb., Hb., Vln. I, Vln. II, Vla., Vc., and D.B. The score is marked with a '58' and an 'E' in a box at the top. Dynamics include *p*, *mp*, *mf*, and *f*. Performance instructions such as *uniss.* and *div.* are present. The music features various melodic lines, some with slurs and accents, and rests for several instruments.

This page of a musical score, numbered 76, contains the following instruments and parts:

- Flutes:** Fl. 1 (R. 1), Fl. 2 (R. 2), Fl. 1/2 (F.Hn. 1/2), Fl. 3/4 (F.Hn. 3/4)
- Oboes:** Ob. 1, Ob. 2
- Clarinets:** B. Cl. 1, B. Cl. 2
- Bassoon:** Bsn. 1
- Contrabassoon:** C. bn.
- Horns:** F.Hn. 1/2, F.Hn. 3/4
- Trumpets:** B. Trp. 1/2, B. Trp. 3
- Trombones:** Tbn. 1/2, Tbn. 3
- Tuba:** Tuba
- Timpani:** Timp.
- Xylophone:** Xylo.
- Mallet Percussion:** Mb.
- Harmonica:** Hb.
- Violins:** Vln. I, Vln. II
- Viola:** Vla.
- Cello:** Vc.
- Double Bass:** D.B.

The score includes various musical notations such as dynamics (e.g., *mp*, *p*, *pp*), articulation (accents, slurs), and performance instructions (e.g., *unif.* for uniformity). The page is divided into measures by vertical bar lines.

F *very soft*

R. 1 *mf* *mp* *very soft*

R. 2 *very soft*

Ob. 1

Ob. 2

B. Cl. 1

B. Cl. 2

Bsn. 1

C. bn.

F. Hn. 1/2 *very soft* *p*

F. Hn. 3/4 *mp* *very soft* *p* *mp* *p*

B. Trpt. 1/2 *mf* *mp* *very soft* *p* *mp* *p*

B. Trpt. 3 *mf* *mp*

Tbn. 1/2 *mf* *mp* *very soft* *p* *mp*

Tbn. 3 *mf* *mp* *very soft* *p* *mp*

Tuba *mf* *mp* *mp*

Temp.

Xylo.

Mb. *mf* *p* *mf* *p*

Hr. *mp* *very soft* *p* *mp* *p*

Vln. I

Vln. II

Vla.

Vc. *very soft* *solo, light vibrato* *p*

D.B.

75

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B. Cl. 1

B. Cl. 2

Bsn. 1

C. bn.

75

F.Hn. 1/2

F.Hn. 3/4

B. Trpt. 1/2

B. Trpt. 3

Tbn. 1/2

Tbn. 3

Tuba

75

Temp.

Xylo.

Melo.

75

Harp.

75

Vln. I

Vln. II

Vla.

Vcl.

D.B.

3 (con sord)

dim poco e poco

dim poco e poco

dim poco e poco

dim poco e poco

mf — *mp* — *mf*

mp

solo

Bl **poco rit**

R. 1
R. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
C. bn.
F Hrn. 1/2
F Hrn. 3/4
B♭ Trpt. 1/2
B♭ Trpt. 3
Tbn. 1/2
Tbn. 3
Tuba
Timp.
Xylo.
Mdb.
Hr.
Vln. I
Vln. II
Vla.
Vcl.
D.B.

ppp
mf *mp*
mf *p*

Bl

Bl

Detailed description: This page of a musical score, page 79, contains staves for various instruments. At the top right, the tempo marking 'poco rit' is present. The woodwind section includes flutes (R. 1, R. 2), oboes (Ob. 1, Ob. 2), clarinets (B♭ Cl. 1, B♭ Cl. 2), bassoon (Bsn. 1), and contrabassoon (C. bn.). The brass section includes French horns (F Hrn. 1/2, F Hrn. 3/4), trumpets (B♭ Trpt. 1/2, B♭ Trpt. 3), trombones (Tbn. 1/2, Tbn. 3), and tuba. Percussion includes timpani (Timp.) and xylophone (Xylo.). The piano part (Mdb.) features dynamic markings *mp*, *mf*, and *p*. The horn part (Hr.) has a *Bl* marking. The string section (Vln. I, Vln. II, Vla., Vcl., D.B.) is mostly blank. The woodwind and brass parts are mostly blank, with some notes in the trumpet and trombone staves.

H

Musical score for page 81, featuring woodwinds, strings, and percussion. The score is divided into several systems:

- Woodwinds:** Flutes 1 & 2, Oboes 1 & 2, Bass Clarinets 1 & 2, Bassoon 1, Contrabassoon, Flute in C 1/2, Flute in C 3/4, B♭ Trumpet 1/2, B♭ Trumpet 3, Trombone 1/2, Trombone 3, and Tuba.
- Percussion:** Tom-tom (Tomp.), Xylophone (Xylo.), and Maracas (Mb).
- Strings:** Violins I & II, Viola (Va.), Violoncello (Vc.), and Double Bass (D.B.).

Key performance instructions and dynamics include:

- Xylophone:** *soft sticks, march mamba* (starting at measure 24), *pp*.
- Maracas:** *pp*.
- Violins I & II:** *p* (measures 24-25), *mf* (measures 26-27), *mp* (measures 28-29).
- Viola:** *p* (measures 24-25), *mf* (measures 26-27), *mp* (measures 28-29).
- Violoncello:** *pp* (measures 24-25), *mf* (measures 26-27), *mp* (measures 28-29).
- Double Bass:** *p* (measures 24-25), *mf* (measures 26-27), *mp* (measures 28-29).

Measure numbers 24, 25, 26, 27, 28, and 29 are indicated at the beginning of each system.

Musical score for page 82, featuring woodwinds, strings, and percussion. The score is divided into three systems. The first system includes Flutes 1 and 2, Oboes 1 and 2, Bassoons 1 and 2, Clarinets in Bb 1 and 2, Bassoon in C, Flute in F 1/2, Flute in F 3/4, Bb Trumpet 1/2, Bb Trumpet 3, Trombone 1/2, Trombone 3, and Tuba. The second system includes Timpani, Xylophone, and Maracas. The third system includes Horns, Violins I and II, Viola, Violoncello, and Double Bass. Dynamics include *pp* and *ppp*. The score is in 4/4 time and features complex rhythmic patterns in the woodwinds and strings.

Musical score for page 84, featuring woodwinds, brass, strings, and percussion. The score is divided into two systems. The first system includes Flutes 1 and 2, Oboes 1 and 2, Bassoons 1 and 2, and Contrabass. The second system includes Horns 1/2 and 3/4, Trumpets 1/2 and 3, Trombones 1/2 and 3, Tuba, and Timpani. The third system includes Xylophone, Maracas, and Harp. The fourth system includes Violins I and II, Viola, Violoncello, and Double Bass. The score includes dynamic markings such as *f*, *mf*, *mp*, and *p*, and a first ending bracket labeled '1'.

poco rit J A tempo

125

R. 1 *mp* *mf* *pp*

R. 2

Ob. 1

Ob. 2

B. Cl. 1 *mf* *pp*

B. Cl. 2 *mf* *pp*

Bsn. 1 *mf* *pp*

C. bn. *mf* *pp*

F.Hn. 1/2

F.Hn. 3/4

B. Tst. 1/2 *mp* *mf* *pp* (1. con sord) (2. senza sord)

B. Tst. 3 *mp* (3. senza sord) *mf* *pp*

Tbn. 1/2

Tbn. 3

Tuba

Timp. 125

Xylo.

Meb.

Hrp. 125

Vln. I *mp* (con sord) *p* *pp* sul tasto, very little vibrato con sord

Vln. II *mp* (con sord) *p* *pp* sul tasto, very little vibrato div. con sord

Vla. *mp* (con sord) *p* *pp* sul tasto, very little vibrato con sord

Vc. *mp* (con sord) *p* *pp* sul tasto, very little vibrato con sord div.

D.B. *mp* (con sord) *p* *pp* sul tasto, very little vibrato div. con sord unis.

135

R. 1

R. 2

Cl. 1

Cl. 2

B. Cl. 1

B. Cl. 2

Bsn. 1

C. bn.

F. Hn. 1/2

F. Hn. 3/4

B. Trpt. 1/2

B. Trpt. 3

Tbn. 1/2

Tbn. 3

Tuba

Time

Xylo.

Mab.

Harp

Vln. I

Vln. II

Vla.

Vcl.

D.B.

con sord

senza sord

3. solo

(1. senza sord)

normalo espressivo

normalo molto espressivo unito

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

Musical score for page 89, measures 140-144. The score includes parts for Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Bassoon 1, Contrabassoon, Horns 1/2, 3/4, Trumpets 1/2, 3, Trombones 1/2, 3, Tuba, Timpani, Xylophone, Maracas, Harp, Violins 1 & 2, Viola, Violoncello, and Double Bass. Dynamics range from *p* to *mf*. Performance markings include *div*, *normale espressivo*, and *ppz*. A rehearsal mark **K** is present above the first staff.

Musical score for page 90, measures 144-148. The score is arranged in systems for various instruments:

- Flutes:** Fl. 1 and Fl. 2 (Measures 144-148)
- Oboes:** Ob. 1 and Ob. 2 (Measures 144-148)
- Clarinets:** B.C. 1 and B.C. 2 (Measures 144-148)
- Bassoon:** Bas. 1 (Measures 144-148)
- Double Bassoon:** C. bn. (Measures 144-148)
- French Horns:** FHn. 1/2 and FHn. 3/4 (Measures 144-148)
- Trumpets:** B. Trp. 1/2 and B. Trp. 3 (Measures 144-148)
- Trombones:** Tbn. 1/2 and Tbn. 3 (Measures 144-148)
- Tuba:** Tuba (Measures 144-148)
- Timpani:** Timp. (Measures 144-148)
- Xylophone:** Xylo. (Measures 144-148)
- Musical Instruments:** Mb. (Measures 144-148)
- Harps:** Hp. (Measures 144-148)
- Violins:** Vn. I and Vn. II (Measures 144-148)
- Violas:** Vla. (Measures 144-148)
- Violoncello:** Vc. (Measures 144-148)
- Double Bass:** D.B. (Measures 144-148)

Dynamic markings include *mp*, *p*, *mf*, and *f*. A *solo* marking is present for the Bassoon 1 part in measure 148.

This page of a musical score contains 24 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics range from piano (*p*) to fortissimo (*ff*), with specific markings like *sfz* and *sf*. Performance instructions include *poco rit.* and *cresc.*. The score is organized into systems, with some staves containing multiple parts. The right margin of the page lists instrument abbreviations: B. D., V. A., V. A., V. A., V. A., V. A., I., II., III., IV., V., VI., VII., VIII., IX., X., XI., XII., XIII., XIV., XV., XVI., XVII., XVIII., XIX., XX., XXI., XXII., XXIII., XXIV.

165 rit G.P.

R. 1 *ppp*

R. 2 *ppp*

Ob. 1

Ob. 2

B. Cl. 1 *ppp*

B. Cl. 2 *ppp*

Bsn. 1 *pp*

C. bn. *pp*

F. Hn. 1/2

F. Hn. 3/4

B. Trpt. 1/2 *pp*

B. Trpt. 3 *pp*

Tbn. 1/2 *pp*

Tbn. 3

Tuba *pp*

Timp. *pp*

Xylo.

Mb.

Hp. *pppp*

Vln. I (senza sord)

Vln. II (senza sord)

Vla. (senza sord)

Vcl. (senza sord)

D.B.

10

R. 1

Pcc.

Ob. 1

Ob. 2

B. Cl. 1

B. Cl. 2

Bsn. 1

C. bn.

F. Hn. 1/2

F. Hn. 3/4

Bb. Tpt. 1/2

Bb. Tpt. 3

Tbn. 1/2

Tbn. 3

Tuba

10

Temp.

Perc. 1

Perc. 2

10

Hb.

10

Vln. I

Vln. II

Vla.

Vc.

D.B.

Andante, marcato
(solo)

f

Andante, marcato
f

Andante, marcato
unv.
f

15 B

R. 1 *mf* *f*

Pcc. *mf* *f*

Ob. 1 *mf* *f*

Ob. 2

Bk Cl. 1

Bk Cl. 2

Bsn. 1

C. bn.

F.Hn. 1/2 *mf* *f* (I can said)

F.Hn. 3/4 *mf* *f*

B. Tpt. 1/2

B. Tpt. 3

Tbn. 1/2

Tbn. 3

Tuba

15

Temp.

Perc. 1 (TOMS) *mf* *f*

Perc. 2 BASS DRUM *mf* *f*
healy hard dry sound

15 C D E F G A B

Hrpn.

15

Vln. I *f* *div.* *pizz.* *arco*

Vln. II *f* *pizz.* *arco*

Vla. *lighter* *div.* *mf* *f* *pizz.* *arco*

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

D.B. *f* *div.* *pizz.*

18

Fl. 1

Picc.

Ob. 1

Ob. 2

B. Cl. 1

B. Cl. 2

Bsn. 1

C. bn.

18

F. Hn. 1/2

F. Hn. 3/4

B. Trp. 1/2

B. Trp. 3

Tbn. 1/2

Tbn. 3

Tuba

18

Temp.

Perc. 1

Perc. 2

18

Hr.

18

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf *f* *mf*

legato broadly

mf

mf

f

This page of a musical score contains the following parts and staves:

- Woodwinds:**
 - R. 1 (Right Flute 1): *pp* dynamic, melodic line with accents.
 - Ob. 1 (Oboe 1): *mf* dynamic, melodic line with accents.
 - Ob. 2 (Oboe 2): Rested.
 - B. Cl. 1 (Bass Clarinet 1): *mf* dynamic, melodic line with accents.
 - B. Cl. 2 (Bass Clarinet 2): Rhythmic accompaniment.
 - Ben. 1 (Bassoon 1): Rested.
 - C. bn. (Contrabassoon): Rested.
- Brass:**
 - F. Hrn. 1/2 (First Horn 1/2): Rested.
 - F. Hrn. 3/4 (First Horn 3/4): Rested.
 - B. Tpt. 1/2 (Bass Trumpet 1/2): Rested.
 - B. Tpt. 3 (Bass Trumpet 3): Rested.
 - Tbn. 1/2 (Tenor Trombone 1/2): Rested.
 - Tbn. 3 (Tenor Trombone 3): Rhythmic accompaniment.
 - Tube (Tuba): Rested.
- Strings:**
 - Temp. (Timpani): Rested.
 - Perc. 1 (Percussion 1): Rested.
 - Perc. 2 (Percussion 2): Rhythmic accompaniment.
 - Hr. (Harp): Rested.
 - Vln. I (Violin I): Melodic line.
 - Vln. II (Violin II): Melodic line.
 - Vla. (Viola): Rhythmic accompaniment.
 - Vc. (Violoncello): Rhythmic accompaniment.
 - D.B. (Double Bass): Rhythmic accompaniment.

34

R. 1 *f* > *mf* *mf* < *f* > *mf* *mf* < *f* > *mf*

Picc.

Ob. 1 *mf* < *f* > *mf* *f*

Ob. 2

B. Cl. 1 *mf* < *f* > *mf* *mf* < *f* > *mf* *mp* < *f*

B. Cl. 2 *f*

Bsn. 1

C. bn.

34

F. Hn. 1/2

F. Hn. 3/4

B. Trpt. 1/2

B. Trpt. 3

Tbn. 1/2

Tbn. 3

Tube

34

Timp.

Perc. 1

Perc. 2 *f*

34

Hr.

34

Vln. I

Vln. II

Vla. *f*

Vcl. *f*

D.B.

Musical score for page 104, measures 45-50. The score includes parts for Flute 1, Oboe 1, Bassoon 1, Clarinet 1, Trumpet 1/2, Trombone 1/2, Percussion 1, Percussion 2, Harp, Violin I, Violin II, Viola, Violoncello, and Double Bass. Dynamics include *mf*, *f*, and *f > mf*. The score features various musical notations such as slurs, accents, and dynamic markings.

50

E

Fl 1

Picc

Ob. 1

Ob. 2

B. Cl. 1

B. Cl. 2

Bsn. 1

C. bn

F. Hn. 1/2

F. Hn. 3/4

B. Trpt. 1/2

B. Trpt. 3

Tbn. 1/2

Tbn. 3

Tube

50

Temp.

Perc. 1

Perc. 2

50

Hr.

50

Vln. I

Vln. II

Vla.

Vcl.

50

D.B.

warm and rich sound

mf

warm and rich sound

mf

f

f

(TOMS)

mf

warm and rich sound

mf

relaxed pizz

mf

relaxed (stacc.)

mf

55

Fl. 1

Picc.

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

C. bn.

55

F. Hn. 1/2

F. Hn. 3/4

B♭ Tpt. 1/2

B♭ Tpt. 3

Tbn. 1/2

Tbn. 3

Tuba

55

Timp.

Perc. 1

Perc. 2

55

Hr.

55

Vln. I

Vln. II

Vla.

Vcl.

D.B.

mp

mf

mp

70 **F**

R. 1 *mp* < *mf*

Picc.

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

C. bn.

F. Hn. 1/2 *mf* *p*

F. Hn. 3/4 *p*

B♭ Tpt. 1/2 *mf*

B♭ Tpt. 3

Tbn. 1/2

Tbn. 3

Truba

70

Temp. *f* *mf*

Perc. 1 *f*

Perc. 2 (BASS DRUM) *mf*

70

Hrpn.

70

Vln. I *f* *mf*

Vln. II *mf* *mp*

Vla. *f* *mp*

Vcl.

D.B. *mp*

78

R. 1

Picc.

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

C. bn.

78

F.Hn. 1/2

F.Hn. 3/4

B♭ Trp. 1/2

B♭ Trp. 3

Tbn. 1/2

Tbn. 3

Tuba

78

Temp.

Perc. 1

Perc. 2

78

Hr.

78

Vn. I

Vn. II

Vla.

Vcl.

D.B.

mf *f* *mf*

p *mf* *p* *mf*

83

R. 1

Perc.

Ob. 1

Ob. 2

B. Cl. 1

B. Cl. 2

Bsn. 1

C. bn.

F. Hrn. 1/2

F. Hrn. 3/4

B. Tpt. 1/2

B. Tpt. 3

Tbn. 1/2

Tbn. 3

Tuba

83

Temp.

Perc. 1

Perc. 2

83

Hr.

83

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf *f* *f* *mf*

f *mp* *mf*

p *mf* *p*

p *mf* *p*

pi22 *mp* *pi22* *mp*

G

1. solo

This page of a musical score includes the following parts and markings:

- Flute 1 (Fl. 1):** *ff* dynamic, playing a melodic line with slurs and dynamic markings *f*, *mf*, *f*, and *mf*.
- Flute 2 (Fl. 2):** *ff* dynamic, playing a melodic line with slurs and dynamic markings *mf*, *f*, and *mf*.
- Clarinet 1 (Cl. 1):** *ff* dynamic, playing a melodic line with slurs and dynamic markings *mf*, *f*, and *mf*.
- Clarinet 2 (Cl. 2):** *ff* dynamic, playing a melodic line with slurs and dynamic markings *f*.
- Trumpet 1 (Tpt. 1):** *ff* dynamic, playing a melodic line with slurs and dynamic markings *f*.
- Trumpet 2 (Tpt. 2):** *ff* dynamic, playing a melodic line with slurs and dynamic markings *f*.
- Trumpet 3 (Tpt. 3):** *ff* dynamic, playing a melodic line with slurs and dynamic markings *f*.
- Violin 1 (Vln. I):** *ff* dynamic, playing a melodic line with slurs and dynamic markings *f*.
- Violin 2 (Vln. II):** *ff* dynamic, playing a melodic line with slurs and dynamic markings *f*.
- Double Bass (D.B.):** *ff* dynamic, playing a rhythmic accompaniment.

92

R. 1 *f* *mf*

Perc. *f* *mf*

Ob. 1 *mf* *f* *mf* *heavily, broadly*

Ob. 2 *f* *mf* *heavily, broadly*

B. Cl. 1 *mf* *f* *mf* *heavily, broadly*

B. Cl. 2 *f* *mf* *heavily, broadly*

Bsn. 1

C. bn.

F.Hn. 1/2 *mp* *mf*

F.Hn. 3/4 *mp* *mf*

B. Trp. 1/2 *f* *mf* *1. solo*

B. Trp. 3

Tbn. 1/2

Tbn. 3

Tuba

93

Temp. *f* *mf*

Perc. 1

Perc. 2

94

Hp. *mf* *f* *C D E F# G# A B*

95

Vln. I *div.* *f* *heavily, pressed* *unis.* *arco*

Vln. II *div.* *f* *heavily, pressed* *unis.* *arco*

Vla. *f* *heavily, pressed*

Vcl. *mp* *f*

D.B. *f* *mf*

97

Fl. 1

Picc.

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

C. bn.

97

F. Hn. 1/2

F. Hn. 3/4

B♭ Trp. 1/2

B♭ Trp. 3

Tbn. 1/2

Tbn. 3

Tuba

97

Temp.

Perc. 1

Perc. 2

97

Harp

97

Vln. I

Vln. II

Vla.

Vcl.

D.B.

f

mf

sf

f

mf

f

101

R. I. *mf* *f* *mf*

Pcc. *f* *mf* *dance-like* *mp*

Ob. 1 *mp*

Ob. 2

B. Cl. 1

B. Cl. 2

Bsn. 1

C. bn.

F.Hn. 1/2 *mf* *mp* *con sord*

F.Hn. 3/4 *mf* *mp* *con sord*

B. Tpt. 1/2 *ff* *mf*

B. Tpt. 3

Tbn. 1/2

Tbn. 3

Tuba

Temp. *mf* *f* *mf*

Perc. 1 (TOMS) *f* *mf* *lights jazz*

Perc. 2 (BASS DRUM) *mf*

Hr. *mf* *f*

Vn. I *mf* *f* *relaxed* *unis.* *pizz.* *arco* *mf* *f*

Vn. II *mf* *f* *relaxed* *unis.* *pizz.* *arco* *mf* *f*

Vla.

Vc. *mp* *mf* *relaxed*

D.B. *f* *mp* *relaxed* *mf*

106

R. 1

Perc.

Ob. 1

Ob. 2

B. Cl. 1

B. Cl. 2

Bsn. 1

C. bn.

106

F. Hn. 1/2

F. Hn. 3/4

B. Tpt. 1/2

B. Tpt. 3

Tbn. 1/2

Tbn. 3

Tuba

106

Temp.

Perc. 1

Perc. 2

106

Hr.

106

Vln. I

Vln. II

Vla.

Vc.

D.B.

Fl. 1
Picc.
Ob. 1
Ob. 2
B. Cl. 1
B. Cl. 2
Bsn. 1
C. bn.
F. Hn. 1/2
F. Hn. 3/4
B. Trpt. 1/2
B. Trpt. 3
Tbn. 1/2
Tbn. 3
Tuba
Timp.
Perc. 1
Perc. 2
Harp
Vln. I
Vln. II
Vla.
Vc.
D.B.

Dynamic markings: *mp*, *mf*, *mp*, *mf*, *mp*, *con sord*, *stpp*, *con sord*, *mp*, *mf*, *f*.

115

R. 1

Perc.

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bar. 1

C. bn.

F. Hrn. 1/2

F. Hrn. 3/4

B♭ Trpt. 1/2

B♭ Trpt. 3

Tbn. 1/2

Tbn. 3

Tube

116

Tempo.

Perc. 1

Perc. 2

115

Hc.

116

Vln. I

Vln. II

Vla.

Vc.

D.B.

CDLWGA8

mf *mp* *f* *p* *dim.* *cresc.*

121

B.C. 1

B.C. 2

Bsn. 1

C. bn.

F.Hn. 1/2 (2. senza sord)

F.Hn. 3/4 (senza sord)

B. Tpt. 1/2 1. solo *mp* *p*

B. Tpt. 3

Tbn. 1/2 *mf* 1. solo *p*

Tbn. 3

Tuba

121

Temp. *mf* *rit a swing* *p*

Perc. 1 *p*

Perc. 2

Hp. 121 *mp* *mf* *mp* *près de la table* *marcato*

Vln. I 121 *mp* *mf*

Vln. II *mp* *mf*

Vla.

Vc. *mp*

D.B. *mp*

Musical score for page 121, measures 184-186. The score is divided into three systems, each starting with a measure number (184, 185, 186) above the first staff. The instruments are listed on the left of each staff:

- System 1 (Measures 184-186): Fl. 1, Picc., Ob. 1, Ob. 2, B. Cl. 1, B. Cl. 2, Bsn. 1, C. bn.
- System 2 (Measures 184-186): F. Hn. 1/2, F. Hn. 3/4, Bb. Tpt. 1/2, Bb. Tpt. 3, Tbn. 1/2, Tbn. 3, Tube.
- System 3 (Measures 184-186): Timp., Perc. 1, Perc. 2, Hb., Vln. I, Vln. II, Vla., Vc., D.B.

The score includes various musical notations such as rests, notes, and slurs. The percussion parts (Timp., Perc. 1, Perc. 2) show rhythmic patterns. The woodwind and brass parts (Bsn. 1, Tbn. 1/2, Tbn. 3) feature melodic lines with slurs. The string parts (Vc., D.B.) provide a rhythmic accompaniment. The horn parts (F. Hn. 1/2, F. Hn. 3/4, Bb. Tpt. 1/2, Bb. Tpt. 3, Tbn. 1/2, Tbn. 3, Tube) are mostly silent in this section.

K

131

R. 1

Perc.

Ob. 1

Ob. 2

B. Cl. 1

B. Cl. 2

Bsn. 1

C. bn.

131

F. Hn. 1/2

F. Hn. 3/4

B. Tpt. 1/2

B. Tpt. 3

Tbn. 1/2

Tbn. 3

Tuba

131

Temp.

Perc. 1

Perc. 2

131

Hb.

131

Vln. I

Vln. II

Vla.

Vcl.

D.B.

pp

mp → *p*

fzelo

p

This page of a musical score, numbered 621, contains the following parts and markings:

- Violins I & II (Vln I, Vln II):** Features melodic lines with dynamic markings *d* and *mf*, and phrasing slurs.
- Violas (Vla):** Includes melodic lines with dynamic markings *d* and *mf*.
- Celli (Vcl):** Features melodic lines with dynamic markings *d* and *mf*.
- Double Basses (Vclb):** Includes melodic lines with dynamic markings *d* and *mf*.
- Flutes (Fl):** Features melodic lines with dynamic markings *d* and *mf*.
- Clarinets (Cl):** Includes melodic lines with dynamic markings *d* and *mf*.
- Trumpets (Trp 1, 2, 3):** Features melodic lines with dynamic markings *d* and *mf*.
- Trombones (Tbn 1, 2, 3):** Includes melodic lines with dynamic markings *d* and *mf*.
- Percussion (Perc 1, 2, 3):** Features rhythmic patterns with dynamic markings *d* and *mf*.
- Timpani (Timp):** Includes rhythmic patterns with dynamic markings *d* and *mf*.
- Other Instruments:** Includes parts for Oboe (Ob), Bassoon (Fag), and Horns (Hr).

Dynamic markings *d* (forte) and *mf* (mezzo-forte) are used throughout the score. Phrasing slurs and accents are also present.

152

R. 1

Picc.

Ob. 1

Ob. 2

B. Cl. 1

B. Cl. 2

Bsn. 1

C. bn.

F.Hn. 1/2 (1. con sord) *legato*

F.Hn. 3/4

B. Trpt. 1/2

B. Trpt. 3

Tbn. 1/2

Tbn. 3

Truba

152

Temp.

Perc. 1

Perc. 2

152

Hr.

152

Vn. I

Vn. II

Vla.

Vc.

D.B.

Detailed description: This page of a musical score, numbered 126, contains 24 staves of music. The instruments are listed on the left: Flute 1 (R. 1), Piccolo (Picc.), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Bass Clarinet 1 (B. Cl. 1), Bass Clarinet 2 (B. Cl. 2), Bassoon 1 (Bsn. 1), Contrabassoon (C. bn.), Flute Horn 1/2 (F.Hn. 1/2), Flute Horn 3/4 (F.Hn. 3/4), Bass Trumpet 1/2 (B. Trpt. 1/2), Bass Trumpet 3 (B. Trpt. 3), Trombone 1/2 (Tbn. 1/2), Trombone 3 (Tbn. 3), Trumpet (Truba), Timpani (Temp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Horn (Hr.), Violin I (Vn. I), Violin II (Vn. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The score is marked with a rehearsal sign '152' at the beginning of several staves. The Flute Horn 1/2 part includes the instruction '(1. con sord) legato'. The Bass Clarinet 1 and 2 parts also feature 'legato' markings. Dynamic markings such as 'p' (piano) and 'mp' (mezzo-piano) are used throughout the score. The music is written in a standard staff notation with various note values, rests, and articulation marks.

157 M

Fl 1

Picc *p*

Ob. 1 *staccato*
p *mp* *p* *mp* *p*

Ob. 2

B♭ Cl 1 *mp* *p* *mp* *p*

B♭ Cl 2 *mp* *p* *mp*

Bsn 1

C bn

157 *(1 senza sord)*

F Hrn 1/2 *mp*

F Hrn 3/4

B♭ Trp 1/2 *mp*

B♭ Trp 3

Tbn 1/2

Tbn 3

Tuba

157

157

Perc 1 *dance-like*

Perc 2 (BASS DRUM) *p*

157

Hp

157 *lyric*

Vln I *p* *mp* *p* *mp* *p* *mp*

Vln II

Vla *div.* *pizz.* *p*

Vcl

D.B.

102

Fl. 1

Picc.

Ob. 1

Ob. 2

B. Cl. 1

B. Cl. 2

Bsn. 1

C. bn.

102

F. Hn. 1/2

F. Hn. 3/4

B. Trp. 1/2

B. Trp. 3

Tbn. 1/2

Tbn. 3

Tuba

102

Temp.

Perc. 1

Perc. 2

102

Harp

102

Vln. I

Vln. II

Vla.

Vcl.

D.B.

mp *p* *mp* *p* *mp* *p*

p *mp* *p* *mp* *p* *mp*

p *mp* *p* *mp* *p* *mp*

p *mp* *p* *mp* *p* *mp*

168

R. I.

Pcc.

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

C bn.

168

F Hrn. 1/2

F Hrn. 3/4

B♭ Trpt. 1/2

B♭ Trpt. 3

Tbn. 1/2

Tbn. 3

Tuba

168

Temp.

Perc. 1

Perc. 2

168

Hrpn.

près de la table

168

Vin. I

Vin. II

Vla.

Vcl.

D.B.

Musical score for page 132, measures 184-187. The score includes parts for Flutes (F.Hn.), Clarinets (Cl.), Bassoons (Bsn.), Horns (Hr.), Trumpets (Tpt.), Trombones (Tbn.), Tubas (Tuba), Percussion (Perc.), Harp (Hb.), Violins (Vln.), and Double Basses (D.B.).

Measures 184-187. The score includes parts for Flutes (F.Hn.), Clarinets (Cl.), Bassoons (Bsn.), Horns (Hr.), Trumpets (Tpt.), Trombones (Tbn.), Tubas (Tuba), Percussion (Perc.), Harp (Hb.), Violins (Vln.), and Double Basses (D.B.).

Key markings include *mf*, *mp*, *mf > mp*, *mf > p*, *p*, *senza sord*, and *unis.*

125

Fl. 1

Picc.

Ob. 1

Ob. 2

B. Cl. 1

B. Cl. 2

Bsn. 1

C. bn.

F. Hn. 1/2

F. Hn. 3/4

B. Trp. 1/2

B. Trp. 3

Tbn. 1/2

Tbn. 3

Tuba

125

Temp.

Perc. 1

Perc. 2

125

Harp

125

Vln. I

Vln. II

Vla.

Vcl.

D.B.

f

mf

mp

p

legato sostenuto

marcato arco

heavily, broadly

Ch. D. 1 - G. A. B.

This page of a musical score contains the following parts and markings:

- R. 1:** Flute 1, marked *pp* and *ff*.
- Pcc:** Piccolo, marked *ff*.
- Ob. 1 & 2:** Oboes, marked *f*.
- B. Cl. 1 & 2:** Bass Clarinets, marked *f*.
- Bsn. 1:** Bassoon, marked *ff*.
- C. bn.:** Contrabassoon, marked *f*.
- F. Hn. 1/2 & 3/4:** French Horns, marked *ff*.
- B. Tpt. 1/2 & 3:** Trumpets, marked *ff*.
- Tbn. 1/2 & 3:** Trombones, marked *ff*.
- Tube:** Tuba, marked *ff*.
- Temp.:** Timpani, marked *ff*.
- Per. 1:** Percussion 1, marked *ff*.
- Per. 2:** Percussion 2 (XYLOPHONE), marked *ff*.
- Hr.:** Horn, marked *ff*.
- Vn. I & II:** Violins, marked *ff* and *div. pizz.* (divided pizzicato).
- Vc.:** Violoncello, marked *ff* and *div. pizz.*.
- D.B.:** Double Bass, marked *ff*.

This page of a musical score contains measures 505 through 508. The score is arranged in a system of staves, with instrument abbreviations on the right side. The instruments included are:

- DB (Double Bass)
- VC (Violoncello)
- VA (Viola)
- Vn I (Violin I)
- Vn II (Violin II)
- Hr (Horn)
- Pnc 2 (Piccolo 2)
- Pnc 1 (Piccolo 1)
- Tm (Tom)
- Tbn 3 (Trumpet 3)
- Tbn 1/2 (Trumpet 1/2)
- B Tm 3 (Baritone Trumpet 3)
- B Tm 1/2 (Baritone Trumpet 1/2)
- F Hn 3/4 (Flute Horn 3/4)
- F Hn 1/2 (Flute Horn 1/2)
- C (Clarinet)
- Bn 1 (Bassoon 1)
- B Cl 2 (Bass Clarinet 2)
- B Cl 1 (Bass Clarinet 1)
- Ob 2 (Oboe 2)
- Ob 1 (Oboe 1)
- Pc (Percussion)
- R (Rhythm)

The score features various musical notations, including notes, rests, and dynamic markings such as *f* (forte) and *mf* (mezzo-forte). Measure numbers 505, 506, 507, and 508 are clearly marked at the end of their respective staves.

This page of a musical score contains the following parts and markings:

- Woodwinds:** Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Bassoon 1 (B. Cl. 1), Bassoon 2 (B. Cl. 2), Bassoon 3 (B. Cl. 3), Clarinet in Bb (C. ln.), French Horn 1/2 (F. Hn. 1/2), French Horn 3/4 (F. Hn. 3/4), Trombone 1/2 (Tbn. 1/2), Trombone 3 (Tbn. 3), and Tuba.
- Brass:** Trumpet 1 (Tr. 1), Trumpet 2 (Tr. 2), Trumpet 3 (Tr. 3), Trombone 1/2 (Tbn. 1/2), Trombone 3 (Tbn. 3), and Tuba.
- Percussion:** Snare Drum (Pec. 1), Snare Drum (Pec. 2), and Timpani (Timp.).
- Strings:** Violin 1 (Vn. I), Violin 2 (Vn. II), Viola (Va.), Violoncello (Vc.), and Double Bass (D.B.).

Dynamic markings include *ppp* (pianissimo), *f* (forte), *mf* (mezzo-forte), and *fz* (forzando). The score is divided into four measures across the page.

213

Fl. 1

Picc.

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

C. bn.

F.Hn. 1/2

F.Hn. 3/4

B♭ Trpt. 1/2

B♭ Trpt. 3

Tbn. 1/2

Tbn. 3

Tuba

213

214

215

216

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945

217

Fl. 1

Perc.

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

C. bn.

217

F.Hn. 1/2

F.Hn. 3/4

B♭ Tpt. 1/2

B♭ Tpt. 3

Tbn. 1/2

Tbn. 3

Tuba

217

Temp.

Perc. 1

Perc. 2

217

Hp.

217

Vln. I

Vln. II

Vla.

Vcl.

D.B.

près de la table
marcato

C# D B A G# F# E

SNARE DRUM

f *mf* *sf*

221

Fl. I *f* *f* *mf* *f*

Picc. *f* *mf* *f* *mf* *f*

Ob. 1 *f*

Ob. 2 *mf* *f* *mf* *f* *mf*

B. Cl. 1 *f*

B. Cl. 2 *f*

Bsn. 1 *ff* *mf* *mf*

C. bn. *ff*

F.Hn. 1/2 *ff*

F.Hn. 3/4 *mf* *ff* *mf* *f*

B. Tpt. 1/2

B. Tpt. 3

Tbn. 1/2 *ff* *mf* *f*

Tbn. 3 *ff* *mf* *f*

Tuba *ff* *mf* *f*

Timp. *f* *ff* *f*

Perc. 1 *f*

Perc. 2

Harp *normale* *près de la table*

221

Vln. I

Vln. II

Vla.

Vc.

D.B.

230

Fl. 1

Pic.

Ob. 1

Ob. 2

B.C. 1

B.C. 2

Bsn. 1

C. bn.

F.H. 1/2

F.H. 3/4

B. Tr. 1/2

B. Tr. 3

Tbn. 1/2

Tbn. 3

Tuba

Timp.

Perc. 1

Perc. 2

Hr.

Vn. I

Vn. II

Va.

Vc.

D.B.

mf, *f*, *ff*, *Glissando*

234

Fl. 1

Perc.

Ob. 1

Ob. 2

B. Cl. 1

B. Cl. 2

Bsn. 1

C. bn.

234

F. Hn. 1/2

F. Hn. 3/4

B. Trp. 1/2

B. Trp. 3

1. solo

Tbn. 1/2

Tbn. 3

Tuba

234

Timp.

Perc. 1

Perc. 2

234

Hr.

234

Vln. I

Vln. II

hands, pressed

hands, pressed

Vla.

Vcl.

uni.

D.B.

This page of a musical score contains the following parts and markings:

- Flutes:** Flute 1 (Fl. 1) and Flute 2 (Fl. 2) parts, both starting at measure 245.
- Woodwinds:** Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Bassoon 1 (Bsn. 1), and Clarinet in B-flat (Cl. Bb) parts.
- Brass:** Horns in F (F Hn. 1/2 and 3/4), Trumpets in B-flat (Bb Trpt. 1/2 and 3), Trombones (Tbn. 1/2 and 3), and Tubas.
- Strings:** Violins I and II (Vln. I and II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).
- Percussion:** Percussion 1 (Perc. 1) and Percussion 2 (Perc. 2).
- Tempo and Dynamics:** The score includes dynamic markings such as *mf*, *mp*, *p*, *f*, and *pp*. A tempo marking *poco a poco cresc.* is present for Perc. 1.
- Measure Numbers:** Measure 245 is indicated at the beginning of several staves.

This page of a musical score, numbered 146, contains the following parts and markings:

- Woodwinds:** Flute 1 (Fl. 1), Piccolo (Picc.), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Bass Clarinet 1 (B.C. 1), Bass Clarinet 2 (B.C. 2), Bassoon 1 (Bsn. 1), and Contrabassoon (C. bn.).
- Brass:** French Horn 1/2 (F.Hn. 1/2), French Horn 3/4 (F.Hn. 3/4), Trumpet 1/2 (B. Tpt. 1/2), Trumpet 3 (B. Tpt. 3), Trombone 1/2 (Tbn. 1/2), Trombone 3 (Tbn. 3), and Tuba.
- Percussion:** Timpani (Timp.), Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2).
- Keyboard:** Harp (Hp.).
- Strings:** Violin I (Vin. I), Violin II (Vin. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

Key markings and performance instructions include:

- Rehearsal mark **250** at the beginning of the page.
- Dynamic markings: *mf*, *mp*, *f*, and *mf*.
- Tempo/Character markings: *legato sostenuto* (appearing above the Violin I and Violin II staves).
- Rehearsal mark **252** is indicated above the French Horn 1/2 and 3/4 staves.

149

Score for page 149, featuring various orchestral instruments. The score is divided into several systems:

- Woodwinds:** Flute 1 (Fl. 1), Piccolo (Picc.), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Bass Clarinet 1 (B♭ Cl. 1), Bass Clarinet 2 (B♭ Cl. 2), Bassoon 1 (Bsn. 1), and Contrabassoon (C. bn.).
- Reed Instruments:** French Horn 1/2 (F. Hn. 1/2) with *mf* dynamic, French Horn 3/4 (F. Hn. 3/4), and E♭ Trumpet 1/2 (B♭ Tpt. 1/2) with *p* dynamic.
- Brass:** E♭ Trumpet 3 (B♭ Tpt. 3), Trombone 1/2 (Tbn. 1/2), Trombone 3 (Tbn. 3), and Tuba (Tuba).
- Percussion:** Timpani (Temp.) with *mf* and *f* dynamics, and two snare drums (Perc. 1 and Perc. 2).
- Strings:** Horns (Hb.), Violin I (Vln. I) with *mf* dynamic, Violin II (Vln. II) with *mf* dynamic, Viola (Vla.) with *div.* and *pizz.* markings, Violoncello (Vc.), and Double Bass (DB).

The score includes various musical notations such as dynamics (*mf*, *f*, *p*), articulation (*div.*, *pizz.*), and performance instructions. A rehearsal mark 'T' is present at the top left of the page.

270

R. 1

Picc.

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

C. bn.

F Hn. 1/2

F Hn. 3/4

B♭ Trpt. 1/2

B♭ Trpt. 3

Tbn. 1/2

Tbn. 3
solo
con sord.
p

Tuba

270

Temp.

Perc. 1
mp

Perc. 2
BASS DRUM
mp

270

Hp.

270

Vln. I

Vln. II

Vla.

Vcl.

D.B.
poco
p

277 U

Fl. 1
Perc.
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
C. bn.
F.Hn. 1/2
F.Hn. 3/4
B♭ Trpt. 1/2
B♭ Trpt. 3
Tbn. 1/2
Tbn. 3
Tuba
Tomp.
Perc. 1
Perc. 2
Hp.
Vln. I
Vln. II
Vla.
Vcl.
D.B.

283

R. 1

Picc.

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

C. bn.

F Hn. 1/2

F Hn. 3/4

B♭ Tpt. 1/2

B♭ Tpt. 3

Tbn. 1/2

Tbn. 3

Tube

283

Temp.

Perc. 1

Perc. 2

283

Hp.

283

Vln. I

Vln. II

Vla.

Vc.

D.B.

cresc.
arco
p

ppp

R. 1

Picc.

Ob. 1

Ob. 2

B. Cl. 1

B. Cl. 2

Bsn. 1

C. bn.

F. Hrn. 1/2

F. Hrn. 3/4

B. Tpt. 1/2

B. Tpt. 3

Tbn. 1/2

Tbn. 3

Tuba

Temp.

Perc. 1

Perc. 2

Hr.

Vln. I

Vln. II

Vla.

Vc.

D.B.

This page of a musical score contains 28 staves for various instruments. The woodwind section includes Flute 1 (F. Hrn. 1/2), Flute 2 (F. Hrn. 3/4), Bassoon 1 (B. Tpt. 1/2), Bassoon 2 (B. Tpt. 3), Clarinet 1 (Ob. 1), Clarinet 2 (Ob. 2), Bassoon 1 (Bsn. 1), and Contrabassoon (C. bn.). The brass section includes Trumpet 1 (B. Tpt. 1/2), Trumpet 2 (B. Tpt. 3), Trombone 1 (Tbn. 1/2), Trombone 2 (Tbn. 3), and Tuba. The percussion section includes Snare Drum (Temp.), Tom-tom (Perc. 1), and Cymbal (Perc. 2). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The score is marked with a piano (ppp) dynamic. The woodwinds and strings are mostly playing sustained notes, while the percussion and double bass have more rhythmic activity.

DB
Vc
Vla
Vln I
Vln II
Hrn
Perc 2
Perc 1
Tmp
Tuba
Trp 3
Trp 1/2
Bsn 3
Bsn 1/2
Fhn 3/4
Fhn 1/2
Cbn
Bsn 1
Bsn 2
Bsn 1
Oboe 2
Oboe 1
Perc
Fl

297

303

R. 1

Picc.

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

C. bn.

303

F. Hrn. 1/2

F. Hrn. 3/4

B♭ Tpt. 1/2

B♭ Tpt. 3

Tbn. 1/2

Tbn. 3

Tuba

303

Time

Perc. 1

Perc. 2

303

Hrp.

303

Vln. I

Vln. II

Vla.

Vcl.

D.B.

315

W

R. 1

Picc.

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

C. bn.

F. Hn. 1/2

F. Hn. 3/4

B♭ Tpt. 1/2

B♭ Tpt. 2

Tbn. 1/2

Tbn. 3

Tuba

315

Temp.

Perc. 1

Perc. 2

Xylophone

Hp.

315

Vln. I

Vln. II

Vla.

Vcl.

D.B.

323

R. 1

Perc.

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

C. bn.

323

F Hn. 1/2

F Hn. 3/4

B♭ Trpt. 1/2

B♭ Trpt. 3

Tbn. 1/2

Tbn. 3

Tuba

323

Temp.

Perc. 1

Perc. 2

323

Hr.

323

Vn. I

Vn. II

Vla.

Vc.

D.B.

333

R. 1

Picc.

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

C. bn.

333

F. Hrn. 1/2

F. Hrn. 3/4

B♭ Trpt. 1/2

B♭ Trpt. 3

Tbn. 1/2

Tbn. 3

Tuba

333

Temp.

mp > p

solo

mp >

333

Hr.

333

Vln. I

Vln. II

Vla.

Vcl.

D.B.

338

R. 1

Picc.

Ob. 1

Ob. 2

B. Cl. 1

B. Cl. 2

Bsn. 1

C. bn.

338

F. Hn. 1/2

F. Hn. 3/4

B. Trpt. 1/2

B. Trpt. 3

Tbn. 1/2

Tbn. 3

Tuba

338

Timp.

Perc. 1

Perc. 2

338

Hr.

338

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

pp

p

mp

p

mp

p

p

mp

p

7

Fl. 1

Fl. 2 / Picc.

Ob.

F. Cor. / Ang.

B♭ Cl.

B♭ B. Cl.

Bsn. 1

Bsn. 2

F. Hr. 1/2

F. Hr. 3/4

B. Trpt. 1/2

B. Trpt. 3

Tbn. 1/2

Tbn. 3

Tuba

Temp.

Perc. 1

Perc. 2

Hr.

Vln. I

Vln. II

Vla.

Vc.

D.B.

ppp

ppp

Detailed description: This page of a musical score, numbered 164, contains 28 staves of music. The instruments are listed on the left: Flute 1, Flute 2/Piccolo, Oboe, Flute Cor Anglais, B-flat Clarinet, B-flat Bass Clarinet, Bassoon 1, Bassoon 2, Flute Horn 1/2, Flute Horn 3/4, B-flat Trumpet 1/2, B-flat Trumpet 3, Tenor 1/2, Tenor 3, Tuba, Tom Tom, Percussion 1, Percussion 2, Horn, Violin I, Violin II, Viola, Violoncello, and Double Bass. The score begins with a rehearsal mark '7' at the top left. The Flute Horn 1/2 and Flute Horn 3/4 parts feature melodic lines with a *ppp* (pianissimo) dynamic marking. The Double Bass part has a rhythmic accompaniment of eighth notes. The rest of the score is mostly blank, indicating rests for the other instruments.

166

Fl. 1

Fl. 2 / Picc.

Ob.

F. Cor. Ang.

B. Cl.

Bb. Cl.

Bsn. 1

Bsn. 2

F. Hn. 1/2

F. Hn. 3/4

B. Tpt. 1/2

B. Tpt. 3

Tbn. 1/2

Tbn. 3

Tuba

Temp.

Perc. 1

Perc. 2

Hrp.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

cresc

mp

p

normale

24

B

R. 1
mf mp

R. 2 / Picc
mf mp

Ob.
mf mp

F Cor. Ang.
mf mp

B♭ Cl.
mf solo mp

B♭ B. Cl.
mf mp

Bsn. 1
mf mp

Bsn. 2
mf mp

F Hrn. 1/2
mf mp

F Hrn. 2/4
mf mp

B♭ Trp. 1/2
mf (1 con sord) mp

B♭ Trp. 3
mf mp

Trbn. 1/2
mf 1. solo f (con sord) mp p

Trbn. 3
mf

Tuba
mf

24

Temp.
mp

Perc. 1
mf

Perc. 2
medium stick, muffled p ppp p ppp

24

Hr.
mf

24

Vln. I
mf

Vln. II
mf arco div

Vla.
mf normale div

Vcl.
mf normale arco

D.B.
mf (mp)

poco rit D A tempo

30

R. 1 *mf* *mp* *pp* *p*

R. 2 / Pic.

Ob. *mp* *mf* *p*

F. Cor. Ang. *p* *mp* *pp*

B♭ Cl. *mp* *pp*

B♭ B. Cl. *mf* *mp*

Bsn. 1 *mf* *mp* *p* *mp*

Bsn. 2 *mf* *mp* *pp* *p*

F. Hn. 1/2 *mp* *pp*

F. Hn. 3/4 *mf* *mp* *pp*

B♭ Trp. 1/2 *mp* *espressivo*
l. non sord
solo

B♭ Trp. 3

Tbn. 1/2

Tbn. 3

Tuba

30

Timp. *p* *pp* *p* *pp* *p* *pp*

Perc. 1

Perc. 2 *p* *pp* *p* *pp*

30

Hr. *pp*

30

Vln. I

Vln. II

Vla. *mf* *mp*

Vc. *mf* *mp*

D.B. *mf* *mp* *pp* *p*

44

R. 1

R. 2 / Pic.

Ob.

f Clar. Aug.

B♭ Cl.

B♭ B. Cl.

Bsn. 1

Bsn. 2

f Hn. 1/2

f Hn. 3/4

B♭ Tpt. 1/2

B♭ Tpt. 3

Tbn. 1/2

Tbn. 3

Tuba

44

Timp.

p *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *p*

TUBULAR BELLS

pp

sol.

mp

44

Vln. I

Vln. II

Vla.

Vc.

D.B.

ppp *p*

G A tempo, becoming more intense

Fl. 1
Fl. 2 / Picc.
Ob.
Clar. in A
Bsn. 1
Bsn. 2
F. Hr. 1/2
F. Hr. 3/4
B. Trpt. 1/2
B. Trpt. 3
Tbn. 1/2
Tbn. 3
Tuba
Timp.
Perc. 1
Perc. 2
Harp
Vln. I
Vln. II
Vla.
Vcl.
D.B.

ppp
pp
p
mp
f

(1. senza sord) senza sord

BASS DRUM
soft stick

[H] A little more relaxed

Musical score for page 176, featuring various instruments including woodwinds, brass, strings, and percussion. The score is divided into two systems. The first system includes parts for R. 1, R. 2 / Pic., Ob., F. Cor. Ang., B♭ Cl., B♭ B. Cl., Bsn. 1, and Bsn. 2. The second system includes parts for F. Hn. 1/2, F. Hn. 3/4, B♭ Tpt. 1/2, B♭ Tpt. 3, Tbn. 1/2, Tbn. 3, Tuba, Tmp., Perc. 1, Perc. 2, Hb., Vln. I, Vln. II, Vla., Vc., and D.B. The score includes dynamic markings such as *mf*, *mp*, *mp*, *p*, and *pp*, as well as performance instructions like *(to piccolo)* and *1. (con sord)*. The music is written in a key signature of one sharp (F#) and a common time signature (C).

becoming more intense...

Musical score for page 177, measures 74-77. The score includes parts for woodwinds (Flutes, Oboe, Clarinets, Bassoons), brass (Trumpets, Trombones, Horns), strings (Violins, Viola, Violoncello, Double Bass), and percussion (Timpani, Percussion). The score is written in 4/4 time and features a variety of musical notations including notes, rests, and dynamic markings.

74

R. 1

R. 2 / Pic.

Ob.

F Clar. Aug.

Bb Cl.

Bb B. Cl.

Bsn. 1

Bsn. 2

F Hn. 1/2

F Hn. 3/4

Bb Tpt. 1/2

Bb Tpt. 3

Tbn. 1/2

Tbn. 3

Tube

74

Temp.

Perc. 1

Perc. 2

74

Hr.

74

Vn. I

Vn. II

Vla.

Vc.

D.B.

Faster, pressing forwards, intense

This page of a musical score contains the following parts and markings:

- Flutes:** Fl. 1 and Fl. 2 / Piccolo. Fl. 1 has a *mf* marking and a *ff* dynamic. Fl. 2 / Piccolo has a *mf* marking and a *ff* dynamic. A *PICCOLO* marking is present above the Fl. 2 staff.
- Woodwinds:** Oboe (Obo), English Horn (F. Cor. Ang.), Bassoon 1 (B. Cl.), Bassoon 2 (Bb B. Cl.), and Bassoon 3 (Bn. 1, Bn. 2). All have *mf* markings in the first system and *ff* markings in the second system.
- Brass:** French Horns (F.H. 1/2, F.H. 3/4), Trumpets (B. Trp. 1/2, B. Trp. 3), Trombones (Tbn. 1/2, Tbn. 3), and Tubas (Tuba). Trumpets 1 and 2 have markings for *1. senza sord*, *1. solo*, *2. con sord*, and *3. con sord*. Trombone 3 has a *(con sord)* marking.
- Percussion:** Timpani (Timp.), Snare 1 (Pnc. 1), and Snare 2 (Pnc. 2). Timpani has *f* and *mp* markings. Snare 1 has *mf* and *ff* markings. Snare 2 has an *f* marking.
- Keyboard:** Harpsichord (Hcp.).
- Strings:** Violins (Vn. I, Vn. II), Violas (Vla.), Cellos (Vc.), and Double Basses (Cb.).

poco rit

93

R. 1

R. 2 / Pic.

Ob.

F. Clar. Ang.

B♭ Cl.

B♭ B. Cl.

Bsn. 1

Bsn. 2

F. Hn. 1/2

F. Hn. 3/4

B♭ Trpt. 1/2

B♭ Trpt. 3

Tbn. 1/2

Tbn. 3

Tuba

93

Temp.

Perc. 1

Perc. 2

93

Hr.

93

Vln. I

Vln. II

Vla.

Vcl.

D.B.

TAM TAM

mf

p

K A tempo, expressively

Score for page 182, featuring various instruments including woodwinds, brass, strings, and percussion. The score includes dynamic markings such as *pp*, *p*, *mp*, *f*, *ppp*, and *ppp*. Performance instructions include *con sord*, *1. solo*, *with intensity*, *unres.*, *with intensity*, *unres.*, *stacc.*, and *medium stick, muffled*. The score is divided into systems for woodwinds, brass, strings, and percussion.

Woodwinds: Flute 1/2, Flute 3/4, Clarinet in Bb, Bassoon 1, Bassoon 2, Horn 1/2, Horn 3, Trumpet 1/2, Trumpet 3, Trombone, Tuba, Timpani.

Brass: French Horn 1/2, French Horn 3/4, Bb Trumpet 1/2, Bb Trumpet 3, Trombone 1/2, Trombone 3, Tuba.

Strings: Violin I, Violin II, Viola, Violoncello, Double Bass.

Percussion: Percussion 1, Percussion 2, Bass Drum.

103

R. 1

R. 2 / Picc.

Ob.

F. Clar. Ang.

B. Cl.

Bb. B. Cl.

Bsn. 1

Bsn. 2

F. Hn. 1/2

F. Hn. 3/4

B. Trpt. 1/2

B. Trpt. 3

Tbn. 1/2

Tbn. 3

Tuba

Temp.

Perc. 1

Perc. 2

Harp

Vln. I

Vln. II

Vla.

Vcl.

D.B.

(PICCOLO)

mf

mp

p

pp

con sord

108 [L]

R. 1
R. 2 / Pic.
Ob.
F. Cor. Ang.
B. Cl.
Bb. Cl.
Bsn. 1
Bsn. 2
F.Hn. 1/2
F.Hn. 3/4
B. Trp. 1/2
B. Trp. 3
Tbn. 1/2
Tbn. 3
Tuba
Temp.
Perc. 1
Perc. 2
Hb.
Vn. I
Vn. II
Va.
Vc.
D.B.

108

109

110

111

113 rit

R. 1

R. 2 / Perc.

Ob.

F. Cor. Ang.

B♭ Cl.

B♭ B. Cl.

Bsn. 1

Bsn. 2

F. Hrn. 1/2

F. Hrn. 3/4

B♭ Trpt. 1/2

B♭ Trpt. 3

Tbn. 1/2

Tbn. 3

Tuba

Timpani

Perc. 1

Perc. 2

Hrpn.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

mp

mf

p

pp

rit

senza vib.

normale

118

Fl. 1

Fl. 2 / Picc.

Ob.

F. Cor. Ang.

B. Cl.

Bb B. Cl.

Bsn. 1

Bsn. 2

F. Hn. 1/2

F. Hn. 3/4

B. Trpt. 1/2

B. Trpt. 3

Tbn. 1/2

Tbn. 3

Tuba

Temp.

Perc. 1

Perc. 2

Harp

Vn. I

Vn. II

Vla.

Vc.

D.B.

ppp niente

pp

pp

pp

pp

pp

2005-2006

Words, Wide Night

*A song cycle for tenor voice, piano and
string quartet*

Written for the 40th (Ruby) Wedding Anniversary of Jane and Steve Lee

Music by: Liz Lane

Words by: Wendy Cope, Carol Ann Duffy, Linda France, Robert Graves,
Christopher Marlowe, Edwin Muir, Clare Pollard, Siegfried Sassoon and
Freddie Mercury/Brian May/Roger Taylor/John Deacon

Words, Wide Night

Words, Wide Night was commissioned to celebrate the 40th (Ruby) Wedding Anniversary of Jane and Steve Lee in 2006. It was a surprise present from Steve to Jane and recorded at Studio 1, BBC Wales in April 2006 by Andrew Kennedy (tenor), Daniel Hill (piano) and the Carducci String Quartet. The world premiere took place at a private party for family and friends in August 2006 and the first public performance was given as part of the Concert Series at Cardiff University in April 2007.

The texts were chosen by Steve in collaboration with myself and include poems on the subject of love drawn from a wide selection of literary styles ranging over several centuries. These poems trace the couple's time together from first meeting, to the establishment of their relationship and continuing years of marriage. The song cycle, consisting of eleven songs and five instrumental interludes, is divided into three main sections, broadly subtitled *Expectation*, *Revelation* and *Confirmation*, with a short additional fourth section, '.....', consisting of one song which draws the work to a close whilst also looking towards the couples' future.

Liz Lane
June 2006

PART 1: *Expectation*

1. *Prelude: After the Lunch*

String quartet

2. *After the Lunch - Wendy Cope [1945 -]*

Tenor, piano and string quartet

On Waterloo Bridge, where we said our goodbyes,
The weather conditions bring tears to my eyes.
I wipe them away with a black woolly glove
And try not to notice I've fallen in love.

On Waterloo Bridge I am trying to think:
This is nothing. You're high on the charm and the drink.
But the juke-box inside me is playing a song
That says something different. And when was it wrong?

On Waterloo Bridge with the wind in my hair
I am tempted to skip. *You're a fool.* I don't care.
The head does its best but the heart is the boss-
I admit it before I am halfway across.

3. *Everyone Sang (1) - Siegfried Sassoon [1886 - 1967]*

Tenor, piano and string quartet

Everyone suddenly burst out singing;
And I was filled with such delight
As prisoned birds must find in freedom,
Winging wildly across the white
Orchards and dark-green field; on-on-and out of sight.

Copyright Siegfried Sassoon by kind permission of the estate of George Sassoon

4. *The Passionate Shepherd to his Love* - Christopher Marlowe [1564 - 1593]

Tenor, piano and string quartet

Come live with me, and be my love,
And we will all the pleasures prove
That valleys, groves, hills and fields,
Woods, or steepy mountain yields.

And we will sit upon the rocks,
Seeing the shepherds feed their flocks
By shallow rivers, to whose falls
Melodious birds sing madrigals.

And I will make thee beds of roses,
And a thousand fragrant posies,
A cap of flowers, and a kirtle,
Embroidered all with leaves of myrtle.

A gown made of the finest wool
Which from our pretty lambs we pull,
Fair lined slippers for the cold,
With buckles of the purest gold.

A belt of straw and ivy buds,
With coral clasps and amber studs,
And if these pleasures may thee move,
Come live with me, and be my love.

The shepherds' swains shall dance and sing
For thy delight each May-morning;
If these delights thy mind may move,
Then live with me, and be my love.

5. *Interlude: The Passionate Shepherd to his Love*

Piano and string quartet

PART 2: *Revelation*

6. *Everyone Sang (2)* - Siegfried Sassoon [1886 - 1967]

Tenor, piano, violin 1, violin 2 and viola

Everyone's voice was suddenly lifted;
And beauty came like the setting sun:
My heart was shaken with tears; and horror
Drifted away...O, but Everyone
Was a bird; and the song was wordless; the singing will never
be done.

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7. *Words, Wide Night* - Carol Ann Duffy [1955 -]

Tenor, piano and cello

Somewhere on the other side of this wide night
and the distance between us, I am thinking of you.
The room is turning slowly away from the moon.

This is pleasurable. Or shall I cross that out and say
it is sad? In one of the tenses I singing
an impossible song of desire that you cannot hear.

La lala la. See? I close my eyes and imagine
the dark hills I would have to cross
to reach you. For I am in love with you and this

is what it is like or what it is like in words.

*Words, Wide Night is taken from The Other Country by Carol Ann Duffy
published by Anvil Press Poetry in 1990*

8. *If Love Was Jazz* - Linda France [1958 -]

Tenor, piano and string quartet

If love was jazz,
I'd be dazzled
By its razzmatazz.

If love was a sax
I'd melt in its brassy flame
Like wax.

If love was a guitar,
I'd pluck its six strings
Eight to the bar.

If love was a trombone,
I'd feel its slow
Slide, right down my backbone.

If love was a drum,
I'd be caught in its snare,
Kept under its thumb.

If love was a trumpet,
I'd blow it.

If love was jazz,
I'd sing its praises,
Like Larkin has.

But love isn't jazz.
It's an organ recital.
Eminently worthy,
Not nearly as vital.

If love was jazz,
I'd always want more.
I'd be a regular
On that smoky dance-floor.

Linda France, Red (Bloodaxe Books, 1992)

9. *Nomad* - Clare Pollard [1978 -]

Tenor, piano and string quartet

Bury me in desert where sand sweeps
a single magnificent gesture;
where there are no trivialities or
tangles, no sticky knots of feeling

or tear-damp patches, human things.
It is impossible to harm dunes,
or bruise winds, or burn sun.
Desert air is thick with mirage,

so the Bedouin breathe dreams
and move, keep moving, not letting home,
that heavy-hooked numbness, catch them.
And the stars? The stars in the desert

are utterly indifferent to me -
so much so that I think I may fall
in love with stars, those cold-eyed
maps which guide me towards newness.

Do not need me, I need you
to leave my body untended,
my skin naked and un-kissed
beneath the dry, valueless gold.

Clare Pollard, The Heavy-Petting Zoo (Bloodaxe Books, 1998)

10. *Piano Interlude*

Piano

11. / Want It All - Freddie Mercury/Brian May/Roger Taylor/John Deacon
Tenor and string quartet

Adventure seeker on an empty street
Just an alley creeper light on his feet
A young fighter screaming with no time for doubt
With the pain and anger can't see a way out
It ain't much I'm asking I heard him say
Gotta find me a future move out of my way
I want it all I want it all I want it all and I want it now
I want it all I want it all I want it all and I want it now.

Listen all you people come gather round
I gotta get me a game plan gotta shake you to the ground
Just give me what I know is mine
People do you hear me just give me the sign
It ain't much I'm asking if you want the truth
Here's to the future for the dreams of youth
I want it all (give it all) I want it all I want it all and I want it now.
I want it all (yes I want it all) I want it all (hey)
I want it all and I want it now.

I'm a man with a one track mind
So much to do in one lifetime (people do you hear me)
Not a man for compromise and where's and why's and living lies
So I'm living it all (yes I'm living it all)
And I'm giving it all (and I'm giving it all)

Yeah yeah
yeah yeah yeah yeah
I want it all all all all.

It ain't much I'm asking if you want the truth
Here's to the future
Hear the cry of youth (hear the cry hear the cry of youth)
I want it all I want it all I want it all and I want it now
I want it all (yeah yeah yeah) I want it all I want it all and I want it now.

I want it now
I want it I want it.

*/ Want It All, words and music by Freddie Mercury, Brian May, Roger Taylor and John Deacon (c) 1989, Queen Music Ltd,
London WC2H 0QY*

PART 3: *Confirmation*

12. *The Succubus* - Robert Graves [1895 - 1985]

Tenor and viola

Thus will despair
In ecstasy of nightmare
Fetch you a devil-woman through the air,
 To slide below the sweated sheet
And kiss your lips in answer to your prayer
 And lock her hands with yours and your feet with her feet.

Yet why does she
Come never as longed-for beauty
Slender and cool, with limbs lovely to see,
 (The bedside candle guttering high)
And toss her head so the thick curls fall free
 Of halo'd breast, firm belly and long, slender thigh?

Why with hot face,
With paunched and uddered carcase,
Sudden and greedily does she embrace,
 Gulping away your soul, she lies so close,
Fathering brats on you of her own race?
 Yet is the fancy grosser than your lusts were gross?

*The words from The Succubus are set to music by permission of A P Watt Ltd on behalf of
The Trustees of the Robert Graves Copyright Trust*

13. *Symptoms of Love* - Robert Graves [1895 - 1985]

Tenor and piano

Love is a universal migraine,
A bright stain on the vision
Blotting out reason.

Symptoms of true love
Are leanness, jealousy,
Laggard dawns;

Are omens and nightmares -
Listening for a knock,
Waiting for a sign:

For a touch of her fingers
In a darkened room,
For a searching look.

Take courage, lover!
Could you endure such grief
At any hand but hers?

*The words from Symptoms of Love are set to music by permission of A P Watt Ltd on behalf of
The Trustees of the Robert Graves Copyright Trust*

14. *Interlude: Everyone Sang*

String quartet

15. *The Confirmation* - Edwin Muir [1887 - 1959]

Tenor, piano and string quartet

Yes, yours, my love, is the right human face.
I in my mind had waited for this long,
Seeing the false and searching for the true,
Then found you as a traveller finds a place
Of welcome suddenly amid the wrong
Valleys and rocks and twisting roads. But you,
What shall I call you? A fountain in a waste,
A well of water in a country dry,
Or anything that's honest and good, an eye
That makes the whole world bright. Your open heart,
Simple with giving, gives the primal deed,
The first good world, the blossom, the blowing seed,
The hearth, the steadfast land, the wandering sea.
Not beautiful or rare in every part.
But like yourself, as they were meant to be.

16. *Review*

Piano and string quartet

PART 4:

17. *Though Time Conceals Much* - Robert Graves [1895 - 1985]

Tenor and string quartet

Though time conceals much,
Though distance alters much,
Neither will ever part me
From you, or you from me,
However far we be.

So let your dreaming body
Naked, proud and lovely –
There is no other such,
So wholesome or so holy –
Accept my dream touch.

One kiss from you will surely
Amend and restore me
To what I still can be –
Though distance alters much,
Though time conceals much.

*The words from *Though Time Conceals Much* are set to music by permission of A P Watt Ltd on behalf of
The Trustees of the Robert Graves Copyright Trust*

PART 1: *Expectation*

1. *Prelude: After the Lunch*
2. *After the Lunch* - Wendy Cope [1945 -]
3. *Everyone Sang (1)* - Siegfried Sassoon [1886 - 1967]
4. *The Passionate Shepherd to his Love* - Christopher Marlowe [1564 - 1593]
5. *Interlude: The Passionate Shepherd to his Love*

PART 2: *Revelation*

6. *Everyone Sang (2)* - Siegfried Sassoon [1886 - 1967]
7. *Words, Wide Night* - Carol Ann Duffy [1955 -]
8. *If Love Was Jazz* - Linda France [1958 -]
9. *Nomad* - Clare Pollard [1978 -]
10. *Piano Interlude*
11. *I Want It All* - Freddie Mercury/Brian May/Roger Taylor/John Deacon

PART 3: *Confirmation*

12. *The Succubus* - Robert Graves [1895 - 1985]
13. *Symptoms of Love* - Robert Graves [1895 - 1985]
14. *Interlude: Everyone Sang*
15. *The Confirmation* - Edwin Muir [1887 - 1959]
16. *Review*

PART 4:

17. *Though Time Conceals Much* - Robert Graves [1895 - 1985]

Duration: 40 minutes

Commissioned for the 40th Wedding Anniversary of Jane and Steve Lee, August 2006.
Recorded by Andrew Kennedy (tenor), Daniel Hill (piano) and the Carducci Quartet, Studio 1, BBC Wales, 29th/30th April 2006 and first performed at Coxley Vineyard, Wells, Somerset, 12th August 2006.
First public performance by Andrew Staples (tenor), Daniel Hill (piano) and the Carducci Quartet, Concert Hall, School of Music, Cardiff University, 24th April 2007.

PART 1: *Expectation*

1. *Prelude: After the Lunch*
2. *After the Lunch* - Wendy Cope [1945 -]
3. *Everyone Sang (1)* - Siegfried Sassoon [1886 - 1967]
4. *The Passionate Shepherd to his Love* - Christopher Marlowe [1564 - 1593]
5. *Interlude: The Passionate Shepherd to his Love*

1. Prelude: After the Lunch

Flowing $\text{♩} = 70$

The score is divided into two systems. The first system includes parts for Tenor, Piano, Violin I, Violin II, Viola, and Cello. The second system includes parts for Violin I, Violin II, Viola, and Cello. The music is in 3/4 time and features various dynamics such as *p*, *mp*, and *mf*. The tempo is marked as *Flowing* with a quarter note equal to 70 beats per minute. The key signature has one sharp (F#).

Tenor

Piano

Violin I

Violin II

Viola

Cello

Vln. I

Vln. II

Vla.

Vc.

A

Vln. I *p* *mp* *p*

Vln. II *p* *mp* *p*

Vla. *p* *mp* *p*

Vc. *p* *mp* *p*

poco rit

Vln. I *mf* *f* *mf* *pp*

Vln. II *mf* *f* *mf* *pp*

Vla. *mf* *f* *mf* *pp*

Vc. *mp* *mf* *f* *mf* *pp*

2. After the Lunch

Words: Wendy Cope

17 *A tempo, a little faster, gently* $\text{♩} = 64$

T *mp* On

Pno. *mp* *mf*

with pedal

21 A

T
 Waterloo Bridge, where we said our good-byes, ____ The weather con - ditions bring tears to my eyes.

Pno.
mp

25

T
 I wipe them a-way with a black woolly glove ____ And try not to no-tice I've fal-len in

Pno.
mf *mp*

29

T
 love. _____ On

Pno.
mf

B

33

T
Waterloo Bridge I am try-ing to think: _____ This no - thing. _____ You're high on the charm and the

Pno.
mf *mp* *mf*

Vln. I
p *mp* *p*

Vln. II
p *mp* *p*

Vla.
p *mp* *p*

Vc.
p *mp* *p*

36

T
drink. _____ But the juke-box inside me is play - ing a song That says something

Pno.
mf

Vln. I
mp *p* *mp*

Vln. II
mp *p* *mp*

Vla.
mp *p* *mp*

Vc.
mp *p* *mp*

40 *mp* *poco rit* *A tempo* *mf*

T
dif-ferent. And when was it wrong? _____ On

Pno. *mp* L.H. L.H. L.H. L.H.

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

44 **C** *with movement*

T
Wa - ter-loo Bridge with the wind in my hair I am temp-ted to skip. You're a

Pno. *mf*

47 *meno mosso* *mp* *A tempo* *mf* *f*

T
fool. _____ I don't care. _____ The head does its best but the heart _____ is the

Pno. *mp* *mf* *f*

51 *mp* *poco rit* *mf*

T
boss — | ad - mit it be - fore | am half - way a -

Pno. *mp*

54 *A tempo* *rit* *mp*

T
cross. —

Pno. *p*

Vln. I *p*

Vln. II *p* *pp*

Vla. *p* *pp*

Vc. *p* *pp*

3. Everyone Sang (1)

Words: Siegfried Sassoon

Brightly $\text{♩} = 120$
mf

Tenor
Eve - ry - one sud - den - ly burst out sing - ing:

Piano
mf *mf*

Violin I
mp

Violin II
mf *mp*

Viola
mf *mp*

Cello

The musical score is arranged in a standard orchestral format. The Tenor part is on a single staff with lyrics. The Piano part consists of two staves (treble and bass clef). The string section includes Violin I, Violin II, Viola, and Cello, each on a single staff. The score is in 3/4 time and begins with a key signature of one sharp (F#). The tempo is marked 'Brightly' with a quarter note equal to 120 beats per minute. The dynamic marking 'mf' (mezzo-forte) is used for the Tenor and Piano parts. The string parts have dynamic markings of 'mp' (mezzo-piano) and 'mf' (mezzo-forte). The lyrics are: 'Eve - ry - one sud - den - ly burst out sing - ing:'. The score is divided into three measures. The first measure is in 3/4 time, the second in 2/4, and the third in 3/4. The key signature changes to two sharps (F# and C#) in the second measure.

4 *mf* *mp*

T
And I was filled with such de - light As pri - soned

Pno. *mp*

Vln. I *mf* *p*

Vln. II *p*

Vla. *mf* *mp*

Vc.

8 *f*

T
birds must find in free - dom, Wing - ing

Pno. *f*

Vln. I *p* *f* *mp*

Vln. II *mp* *p* *f* *mp*

Vla.

Vc.

A

T. *wild - - - - ly a - cross the white Or - chards and*
 Pno. *mf dim*
 Vln. I *p f p mf*
 Vln. II *p f p mf*
 Vla. *p f p*
 Vc.

poco rit

T. *15 dark - - - green field; on on green and out of*
 Pno. *p*
 Vln. I *p*
 Vln. II *p*
 Vla.
 Vc.

B *A tempo, a little slower*

18 *p*

T
sight.

Vln. I
p < *mp*

Vln. II
p < *mp*

Vla.
pizz
mp

Vc.
pizz
mp

20 *pp*

Vln. I
mf *dim*

Vln. II
mf *dim*

Vla.
mf *dim*

Vc.

25

Vln. I
pp

Vln. II
pp

Vla.
pp

Vc.
arco
p *pp*

4. The Passionate Shepherd to his Love

Words: Christopher Marlowe

Lilting, folkly $\text{♩} = 60$

Tenor *mp*
Come

Piano

Violin I *lightly* *p* *simile*

Violin II *lightly* *p* *simile*

Viola *lightly* *p* *simile*

Cello *lightly* *p* *simile*

T
live with me, and be my love, And we will all the plea - sures prove That

Pno.

Vln. I

Vln. II

Vla.

Vc.

T
val-leys, groves, hills and fields Woods, or stee - py

Pno.

Vln. I

Vln. II

Vla.

Vc.

13 *mp*

T
moun — tain yields.

Pno. *cantabile*
mf

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

15 *mf* A

T
And we will sit u -

Pno. *mf*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

19

T
pon the rocks, See__ ing the shep - herds__ feed - ing their flocks

Pno.

Vln. I

Vln. II *simile*

Vla.

Vc.

mp

23

T
By shal - low ri - vers, to whose falls Me - lo - di - ous birds sing

Pno.

Vln. I

Vln. II

Vla.

Vc.

mf

mp

T
ma - - - 3 - - dri - gals.

Pno.
bell-like
mf

Vln. I
Vln. II
Vla.
Vc.

B
smoothly, lyrically
mf

T
And I will make thee

smoothly, lyrically
mp

Pno.
p

Vln. I
Vln. II
Vla.
Vc.
p

39 *poco rit* *f*

T
beds of ro - ses And a thou - sand fra - grant po - sies, Δ

Pno.

36 *Broadly, poco meno mosso*

T
cap of flowers, and a kir - tle, Em - broi - dered all with leaves of

Pno.

36 *mf*

Vln. I

Vln. II

Vla.

Vc.

C

A tempo $\text{♩} = \infty$

39 *mp*
T
myr - tie.

Pno. *mp* *mf*

Vln. I *mf* *p* *mp* *p* *mp*
simile

Vln. II *mf* *p* *mp* *p* *mp*

Vla. *mf* *p* *mp* *p* *mp*

Vc. *mf* *p* *mp* *p* *mp*

43

T

Pno. *mp* *mp* *mf*

Vln. I *p* *mp* *p* *mp*
legato

Vln. II *p* *mp* *p*

Vla. *p* *mp* *p*

Vc. *p* *mp* *p*

D

poco rit

L'istesso Tempo ♩ = ♩

mf

T 47
A gown made of the fin - est

Pno. *mp* *mp* (*mp*)

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc.

T 51
wool Which from our pret - ty lambs we pull, Fair lined slip-pers

Pno.

Vln. I

Vln. II

Vla.

Vc.

55

T

for the__ cold, With buc - kles of the__ pu - rest gold.

Pno.

55

Vln. I

Vln. II

Vla.

Vc.

(mp)

59

Vln. I

Vln. II

Vla.

Vc.

mf

mp

mf

mp

mf

mp

E

poco rit *mf* *A tempo* $\text{♩} = 60$

63

T
A belt of straw_ and i - vy

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

67

T
buds, With co - ral clasps_ and am - ber studs, And

Vln. I

Vln. II

Vla. pizz

Vc. pizz arco

70 *mf* *poco rit*

T
if these plea - sures may thee move, — Come live with me, and be my —

Pno. *mf*

Vln. I *pizz* *arco* *mp*

Vln. II *mp*

Vla. *arco* *mp*

Vc. *mp*

73 *A tempo, a little slower* $\text{♩} = 78$

T
love.

Pno. *f* *mf*

Vln. I *f* *mf* *mp* *p*

Vln. II *f* *mf* *mp* *p*

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

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

F
A tempo

77 *poco rit* *A tempo*

T

Pno. *mp* *mf*

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *mp* *mf*

poco rit *A tempo* ♩ = 60

81

T

The

Pno. *mf* *p*

Vln. I

Vln. II

Vla.

Vc. *f* *mp*

G

85

T
shep - herds' swains shall dance and sing For thy de - light each May - mor -

Pno.
mf

Vln. I
mf

Vln. II
mf

Vla.
mf

Vc.
mf

88

T
ning; — If these de - lights thy mind shall — move, — Then live with

Pno.
mf

Vln. I
mp

Vln. II
mp

Vla.
mp

Vc.
mp

H

poco rit

A tempo, pushing forwards

ff

T
me, and be my love.

Pno.
ff

Vln. I
ff

Vln. II
ff

Vla.
bell-like
ff

Vc.
ff

Pno.

Vln. I

Vln. II

Vla.

Vc.

The image shows a page of a musical score for five instruments: Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The score is written in a single system with five staves. The key signature has one sharp (F#) and the time signature is 3/4. The music is marked with a forte (*ff*) dynamic at the beginning of each staff and a piano (*pp*) dynamic towards the end. The Pno. part features a complex melodic line with many accidentals and a triplet. The Vln. I and Vln. II parts play a rhythmic pattern of eighth notes with triplets. The Vla. part has a melodic line with a triplet. The Vc. part has a bass line with a triplet. The score is enclosed in a double bar line at the end of the system.

5. Interlude: The Passionate Shepherd to his Love

Lilting but with a sense of urgency ♩. = 68

lyrical

Piano *mf*

Violin I *mf*

Violin II *mf*

Viola *mf*

Cello *mf*

Pno. A

Vln. I

Vln. II

Vla.

Vc.

Musical score for measures 8-11. The score includes parts for Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The piano part features a melodic line with slurs and accents. The string parts consist of rhythmic patterns, primarily eighth and sixteenth notes, with some slurs and accents. The key signature has one flat, and the time signature is 3/4.

Musical score for measures 12-15. The score includes parts for Tenor (T.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The Tenor part has a rest in measure 12 and a note in measure 15 with the marking *poco rit*. The piano part has a melodic line with a crescendo leading to a *p* dynamic. The string parts continue with rhythmic patterns, including some slurs and accents. The key signature has one flat, and the time signature is 3/4.

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PART 2: *Revelation*

6. *Everyone Sang (2)* - Siegfried Sassoon [1886 - 1967]
7. *Words, Wide Night* - Carol Ann Duffy [1955 -]
8. *If Love Was Jazz* - Linda France [1958 -]
9. *Nomad* - Clare Pollard [1978 -]
10. *Piano Interlude*
11. *I Want It All* - Freddie Mercury/Brian May/Roger Taylor/John Deacon

6. Everyone Sang (2)

Words: Siegfried Sassoon

Brightly ♩ = 120 *mf*

Tenor *mf* Eve - - - ry one's -

Piano *mf*

Violin I *mf*

Violin II *mf*

Viola

5 T voice was sud - den - ly lif - ted; And beau -

5 Pno. *mp* *mf* *mp*

5 Vln. I *mp* *mf* *mp*

5 Vln. II *mp* *mf*

9 *p* *p* <

T
— ty came like the set - ting sun; My

Pno. *p*

Vln. I *mf* *p*

Vln. II *mp* *mf* *mp*

Vla. *mp* *mf* *mp*

13 *mp* *f* *mf*

T
heart was sha - ken with tears; and hor - - - ror Drift - ted a -

Pno. *mp* *f* *mf*

Vln. I *f* *mp* *mf*

Vln. II *p* *mp* *p* *f* *mp* *mf*

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

poco rit *A little slower*
p *mf*

T
way... O, but Eve - - - ry - one

Pno.
p *pp* *mf*

Vln. I
p *pp* *mf*

Vln. II
p *pp* *mf*

Vla.
p *pp* *mf*

poco rit *A tempo meno mosso*
f *mp* **B**

T
Was a bird; and the song was

Pno.
f *mp*

Vln. I
f *p*
drifting away...

Vln. II
f *p*
drifting away... *tr* *tr*

Vla.
f *p*

T

25

dim

rit

word . . less the sing . . . ing will

Pno.

25

dim

Detailed description: This system contains measures 25 through 28. The vocal line (T) begins at measure 25 with the lyrics 'word . . less the sing . . . ing will'. The piano accompaniment (Pno.) starts at measure 25 with a steady eighth-note accompaniment. Dynamics include 'dim' and 'rit'.

T

29

p

ne . . . ver be done.

Pno.

29

p

Detailed description: This system contains measures 29 through 32. The vocal line (T) begins at measure 29 with the lyrics 'ne . . . ver be done.'. The piano accompaniment (Pno.) starts at measure 29 with a steady eighth-note accompaniment. Dynamics include 'p'.

7. Words, Wide Night

Words: Carol Ann Duffy

Lyrical ♩. = 68

The musical score is arranged in three systems. The first system includes Tenor, Piano, and Cello. The second system includes Tenor (with lyrics), Piano, and Cello. The third system includes Tenor (with lyrics), Piano, and Violin. The Tenor part begins with a fermata and then sings the lyrics "Some - - - where" followed by a long note, then "on" followed by another long note, and finally "the". The piano accompaniment consists of sustained chords in the right hand and a melodic line in the left hand. The Cello and Violin parts play a continuous, flowing melodic line.

Tenor

Piano

Cello

pp

5 *pp*

T

Some - - - where _____ on _____ the

Pno.

pp

Vc.

Words, Wide Night is taken from *The Other Country* by Carol Ann Duffy published by Anvil Press Poetry in 1990

T *p*
o - - - - ther - - - side of

Pno. *p*

Vc.

T *mf*
this wide night

Pno. *mf*

Vc. *mf*

A

T *pp*
and the

Pno. *pp*

Vc. *pp*

21

T
dis - - - - - tance - - - - - bet - - - - -

Pno.

Vc.

25

T
ween us,

Pno.

Vc.

B

29

T
I am think - - - - - ing

Pno.

Vc.

p *mp*

33 *p*

T
of you. The

Pno. *p*

Vc. *p*

37

T
room is tur - ning slow - ly a - way from the

Pno. *p*

Vc. *p*

41 *mf* C

T
moon.

Pno. *mf* *legato* *dim*

Vc. *pizz* *mf* *dim*

45 *mf*
T This is plea - su - ra -
Pno. *p* *mf*
Vc. *p* *mf*
arco

49 *p* *pp*
T ble. Or
Pno. *p* *pp*
Vc. *p* *mp* *pp subito*

53
T shall I cross that out and say it
Pno.
Vc.

57 *mp*
T is sad? In

Pno. *p*

Vc. *p*

61 D
T one of the ten - ses I sing - ing

Pno. *mp*

Vc. *pizz mp*

65 *cantabile (mp)*
T an im - pos - si - ble

Pno. *p*

Vc.

T *pp* *mf*
song of de - - - sire that you can - not hear.

Pno. *pp cantabile* *mp*

Vc. *cantabile arco* *p* *mp*

T *mp* *mf*
La

Pno. *mp*

Vc. *mp*

T E *mf*
la la la. See?

Pno. *mf* *mp* *mf*

Vc. *mf*

81 *p*

T
I close my eyes and i - - ma - - - gine—

Pno.
p

Vc.
p

85

T
— the dark hills— I would have to—

Vc.

89 *mf* *poco rit*

T
— cross to reach— you. For

Vc.

F *A tempo*

93

T
I am in love with you—

Vc.
mf

97 *f* *mf*

T — and this is

Vc. *f*

101 *p* *poco rit* *A tempo*

T what it is like or what it is like in words. _____

Pno. *p*

Vc. *p*

105 *molto rit*

T

Pno. *pp*

Vc. *pp*

8. If Love Was Jazz

Words: Linda France

Jazzy, relaxed tempo ♩ = 110
lightly
mf

Tenor
If love was jazz, ——— *f* I'd be dazz- led By its razz - ma - tazz. *mf*

Piano

Violin I

Violin II

Viola

Cello
pizz
f ——— *mf*

6
T
mp ——— *mf*
If love ——— was a sax I'd melt in its bras - sy

Vla.
p

Vc.
f > *mf* *arco* *p*

10 *p* *mp* *mf*

T
flame Like wax. If love was a gui - tar, I'd pluck its six strings,

Vln. II
pizz
mp *mf*

Vla.
mf *p* *pizz*
mp *mf*

Vc.
mf *p* *pizz*
mp *mf*

A

rhythmically, strict time

Slower, relaxed tempo, freely ♩ = 124
smoothly
mf

15

T
Eight to the bar. If love was a trombone, I'd feel its slow Slide, right

Pno.
mf

Vln. I
pizz

Vln. II
arco

Vla.
arco

Vc.
arco

tempo becoming more strict

19

T
down my back - bone.

Pno.

Vln. I

Vln. II

Vla.

Vc.

mp

arco
p

arco
p

p

p

B

22 *mf* *Strict time, march-like*

T
If love was a drum, I'd be caught in its snare,

Pno.

Vln. I

Vln. II

Vla.

Vc.

p *mf*
marcato

mf

mf

mf

mf

26

T
— Kept un - der its thumb. — If

Pno.
non marcato

Vln. I

Vln. II

Vla.

Vc.

30

T
love was a trum - pet, I'd blow it. If

Pno.

Vln. I

Vln. II

Vla.

Vc.

C

T 32 *mf*
love was jazz, I'd sing its praises, Like Lar-kin has.

Pno. *f* *mf*

Vln. I *f* *mf*

Vln. II *f* *mf*

Vla. *f* *mf* *f*

Vc. *mf* *f*

D

A little slower, richly and broadly ♩ = *♩*

T 35 *p* *sostenuto*
But love is - n't jazz. It's an

Pno. *sostenuto* *p*

Vln. I *sostenuto sul pont* *p*

Vln. II *sostenuto sul pont* *p*

Vla. *sostenuto sul pont* *p*

Vc. *sostenuto sul pont* *p*

30

T
or - gan re - ci - tal. E - mi - nent - ly wor - thy, Not near - ly as

Pno.

Vln. I

Vln. II

Vla.

Vc.

E

A little faster, lighter and more relaxed ♩ = 104

42

T
vi - tal.

Pno.

Vln. I normale

Vln. II normale

Vla. normale

Vc. normale

T

Pno. *mp* *mf*

Vln. I

Vln. II

Vla.

Vc.

F

poco rit *A tempo, a little slower* ♩ = *120*

T

If love was jazz, ...

Pno. *mp* *pp*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *pizz* *p*

55 *mf*

T
l'd al-ways want more. l'd be a re-gu-lar On that

Pno. *mp*

Vln. I *mf* pizz

Vln. II *mf* pizz

Vla. *mf* pizz

Vc. *mf*

56 *rit*

T
sno - ky dance-floor.

Pno.

Vln. I *mp* *mf* *p*

Vln. II *mp* *mf* *p*

Vla. *mp* *mf* *p*

Vc. *mp* *mf* *p* *pp*

9. Nomad

Music: Liz Lane

Slowly, mysteriously ♩ = 108 (♩ = 54)

Tenor

Piano

Violin I

Violin II

Viola

Cello

ppp

ppp

ppp

pizz

pp

5 *p*

T Bu - ry me in de - sert where sand sweeps a sin - gle mag -

5

Vln. I

Vln. II

Vla.

Vc.

8

T
ni - - - - - li - cent ges - ture; where there are no

Vln. I

Vln. II

Vla.

Vc.

12

T
tr - vi - a - li - ties or tan - gles, no stic - ky knots of feel - ing

Vln. I

Vln. II

Vla.

Vc.

16 *p*

T
or tear - damp pat - ches, hu - man things.

Vln. I

Vln. II

Vla.

Vc.

A *A little more movement*

19 *legato*
mp

T
It is im - poss-i - ble — to harm dunes, — or bruise winds, — or

Pno. *mp*

Vln. I

Vln. II

Vla.

Vc.

23 *mf*

T
burn sun. — De - sert air is thick with mi - rage, so the

Pno. *mf*

Vln. I

Vln. II *mp*

Vla. *p* *mf* *mp*

Vc. *arco* *mf* *mp*

26 *lighter* *mp* *cresc*

T
Be - douin breathe dreams — and move, keep mo - ving,

Pno. *lighter* *mp* *cresc*

Vln. I *mp* *mf* *p* *cresc*

Vln. II *mf* *p* *cresc*

Vla. *mf* *p* *cresc*

Vc. *mf* *p* *cresc*

35

T
are ut - ter - ly in - dif - fe - rent to me so much so

Pno.

Vln. I

Vln. II

Vla.

Vc.

38

T
that I think I may fall in love

Pno. (L.H.)

Vln. I

Vln. II

Vla.

Vc.

mf

mf

sustained

p

mf

sustained

mf

sustained

mf

sustained

mf

moving on a little

f *poco rit* *mf*

with stars, those

f *mp*

lighter *f* *lighter* *f* *lighter* *f*

p *p* *p* *p*

A tempo, poco meno mosso

p

cold - eyed maps which guide me to - ward new - ness.

mf *mp* *p*

mf *mp* *p*

mf *mp* *p*

mf *mp* *p*

C *poco rit*

T
Pno.
Vln. I
Vln. II
Vla.
Vc.

pp *pp* *pp* *pp* *pp* *pizz*

D *First tempo* $\text{♩} = 108 (\text{♩} = 54)$
freely

T
Pno.
Vln. I
Vln. II
Vla.
Vc.

pp

Do not need me, I need you to leave my bo - dy un - ten - ded, my

poco rit

56

T
skin na - ked and un - kissed be - neath the dry, va - lue - less

Pno.

Vln. I

Vln. II

Vla.

Vc.

60

T
gold.

Pno.

Vln. I
pp

Vln. II
pp

Vla.
pp

Vc.
arco
p *pp*

10. Piano Interlude

Slow, relaxed $\text{♩} = 64$

Piano

p

with pedal

Pno.

Pno.

Pno.

Pno.

Faster, cadenza-like ♩ = 64

Pno.

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

Pno.

30 *mp* *mf*

Pushing forwards

Pno.

34 *f*

Pno.

38 *subito p cresc*

Pno.

41 *rit* *ff* *p* *ppp*

11. I Want It All

Words: Mercury/May/Taylor/Deacon

Fast, energetic ♩ = 140

projected and dramatised - strong, direct speech: avoid 'expressive' contours but maintain energy and normal delivery (pitch based around A)

f

Tenor
Ad - ven - ture see - ker on an emp - ty street Just an al - ley cree - per

Violin I
pizz
*f**

Violin II
pizz
*f**

Viola
pizz
*f**

Cello
pizz
*f**

T
light on his feet A young figh - ter screa - ming with no

Vln. I

Vln. II

Vla.

Vc.

*f** but never louder than voice

8

T
time for doubt with the pain and an - ger can't see a way out

Vln. I

Vln. II

Vla.

Vc.

12

T
It ain't much I'm ask - ing

Vln. I

Vln. II

Vla.

Vc.

smoothly mp A

f

smoothly arco mp

f

mp

f

mp

f

mp

16

T
I heard him say Got - ta find me a fu - ture move out of my way

Vln. I

Vln. II

Vla.

Vc.

B *well - marked*

20 *f*

T
I want it all I want it all I want it all and I want it now.

Vln. I
f

Vln. II
pizz
f

Vla.
f

Vc.
f

24

T

I want it all I want it all I want it all _____ and I want it now.

Vln. I

Vln. II

Vla.

Vc.

C

almost whispering
p

28

T

Lis - ten all you peo - ple come ga - ther round

Vln. I

arco
pp

Vln. II

mp ————— *mf*

Vla.

mp ————— *mf* *pp*

Vc.

mp ————— *mf* *pp*

32 *mp*

T
I got - ta get me a game plan got - ta shake_ you to the ground

Vln. I *mp*

Vln. II *arco* *p* *mp*

Vla. *mp*

Vc. *mp*

36 *p*

T
Just give me what I know is mine Peo - ple do you hear me just give

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

40

T
me the sign. It ain't much I'm ask - ing if you want the truth

Vln. I

Vln. II

Vla.

Vc.

D
not whispering but held back and restrained

44

T
Here's to the fu - ture for the dreams of youth I want it all (give it all)

Vln. I
pizz

Vln. II
pizz

Vla.

Vc.

mf *mp*

mf *mp*

p *mf* *mp*

mf *mp*

mf *mp*

48

T *mf* *mp*

I want it all I want it all and I want it now. I want it all

Vn. I *mf* *mp*

Vn. II *mf* *mp*

Vla. *mf* *mp*

Vc. *mf* *mp*

52

T *mf*

(yes I want it all) I want it all (hey) I want it all and I want it now.

Vn. I *mf*

Vn. II *mf*

Vla. *mf*

Vc. *mf*

E

confident
mf

57

T
I'm a man with a one track mind

Vln. I
(mf)

Vln. II
mp — mf (mf)

Vla.
(mf)

Vc.
mp — mf (mf)

61

T
So much to do in one life - time (peo-ple do you hear me) Not a man for

Vln. I
arco mp

Vln. II
arco mp

Vla.
arco mp — mf

Vc.
arco mp — mf pizz

65

T
com - pro-mise and wheres and whys and li - ving lies. So I'm *f*

Vln. I
mf *pizz* *mp*

Vln. II
mf *pizz* *mp*

Vla.
mp

Vc.
mp

69

F

T
li - ving it all (yes I'm liv - ing it all) And I'm gi - ving it all

Vln. I
f

Vln. II
f

Vla.
f

Vc.
f

73 *rich sound*

T (and I'm gi - ving it all) Yeah yeah yeah yeah yeah yeah

Vln. I

Vln. II

Vla.

Vc.

normal sound *rich sound* *normal sound*

77 *mf* *f* *mf*

T I want it all all all all It ain't

Vln. I *mf* *f*

Vln. II *mf* *f*

Vla. *mf* *f*

Vc. *f*

G

Musical score for section G, measures 81-85. The vocal line (T) has lyrics: "much I'm asking if you want the truth Here's to the future Hear... the cry of youth (hear the cry". The strings (Vn. I, Vn. II, Vla., Vc.) are marked *mf*. The score includes a double bar line at the end of measure 85.

H

gradually progressing from speech to song

Musical score for section H, measures 86-90. The vocal line (T) has lyrics: "hear the cry of youth) I want it all I want it all I want it all and I". The strings (Vn. I, Vn. II, Vla., Vc.) are marked *f* in measures 86-88 and *mp* in measures 89-90. The score includes a double bar line at the end of measure 90.

rich sound *normal sound* *gradually progressing from speech to song*

90 *f* *mf*

T
want it now I want it all (yeah yeah yeah) I want it all I want it all I

Vln. I *f* *mp*

Vln. II *f* *mp*

Vla. *f* *mp*

Vc. *f* *mp*

95 *f* *ff*

T
want it all and I want it now I want it now I want it I want it.

Vln. I *f* *mf* *ff*

Vln. II *f* *mf* *ff*

Vla. *f* *mf* *ff*

Vc. *f* *mf* *ff*

PART 3: *Confirmation*

12. *The Succubus* - Robert Graves [1895 - 1985]
13. *Symptoms of Love* - Robert Graves [1895 - 1985]
14. *Interlude: Everyone Sang*
15. *The Confirmation* - Edwin Muir [1887 - 1959]
16. *Review*

12. The Succubus

Words: Robert Graves

Moderate tempo, pushing forwards ♩ = 90

System 1:
Tenor: *mf* *f* *p* *f*
Lyrics: Thus will des-pair In ecs-ta-sy of night - - - mare
Viola: *mf* *f* *p* *f*

System 2:
Tenor: *mf* *mp*
Lyrics: Fetch you a de-vil - wo-man through the air, To
Viola: *p* *mp*

System 3:
Tenor: *mf* *f*
Lyrics: slide be-low the swea-ted sheet And kiss your
Viola: *mf* *ff*

System 4:
Tenor: *dim* *p* *smoothly mp*
Lyrics: lips in ans - wer to your pra-yer And
Viola: *dim* *pizz* *arco* *p* *pp*

The words from The Succubus are set to music by permission of A P Watt Ltd on behalf of The Trustees of the Robert Graves Copyright Trust

A

15

T lock her hands with yours and your feet with her feet.

Vla. *smoothly*
mp

B

19

T Yet why does she Come ne - ver as longed - for

Vla. *lightly*
p

mf > *p*

23

T beau - ty Slen - der and cool, with limbs love - ly to

Vla. *sostenuto*
mp > *p* *mp*

C

27

T see, (The bed-side can - dle gut - ter - ing high) —

Vla. *a little lighter*
subito p *more positively*
mp

31

T And toss her head so the thick curls fall free of ha - lo'd

Vla. *positively*
mf *positively* *pizz* *arco*
mf

35 *poco rit*

T
breast, firm bel-ly and long, - - - sien - der thigh?

Vla. pizz

D

A little faster, urgently

40 *f*

T
Why with hot face, With paunched and ud - dered

Vla. arco pizz *p* *f*

Moving on, poco a poco accel to end

44 *f*

T
car - case, Sud - den and gree - di - ly does she em-brace, Gulp - ing a - way your

Vla. sul pont arco *f*

48 *p*

T
soul, she lies so close, fath - er - ing brats on you of her own race?

Vla.

52 *poco rit*

T
Yet is the fan - cy gros - ser than your lusts - were gross?

Vla. pizz *p* normale arco *mf* *pp*

13. Symptoms of Love

Words: Robert Graves

Lyrally $\text{♩} = 90$

Tenor

Piano

mp

A

5 *mp* *mf* *mp*

T
Love is a un - - i - ver - sal mi - graine,

Pno.

5 *mf*

9 *mf*

T
A bright stain on the vi - - - sion

Pno.

9 *mp* *mf*

The words from *Symptoms of Love* are set to music by permission of A P Watt Ltd on behalf of The Trustees of the Robert Graves Copyright Trust

13 *mp*

T
Blot - ting out rea - son.

Pno. *mp*

B

16 *mf*

T
Symp - - - toms of true love Are lean - ness,

Pno. *mf*

8th

19 *poco rit* *mp*

T
jea - lou-sy, Lag - gard dawns;

Pno. *mp*

8th

moving on **C**

22 *mf*

T
Are o - mens and night - - - mares

Pno. *mf*

5

25 *mp* *mf* *mp*

T Lis - - - te - ning for a knock,

Pno. *mp* *mf*

held back

28 *(mp)* *p*

T Wai - ting for a sign: _____

Pno. *mp* *p*

D

32 *Slower, quasi recit.*

T For a touch of her fin - - - gers _____ In a

Pno. *p*

36 *poco rit*

T dar - kened room, _____ For a search - ing

Pno.

A tempo

mp *mf* *f* *mf*

T
8
41
look. _____ Take cou - rage, lo - ver!

Pno.
41
mp *mf*

E

mp *rit*

T
8
45
Could you en - dure such grief At a - - - ny

Pno.
45
mp

pp

T
8
49
hand but hers? _____

Pno.
49
p

14. Interlude: Everyone Sang

Brightly, dance-like $\text{♩} = 120$

The musical score is divided into three systems, each with four staves: Violin I, Violin II, Viola, and Cello. The key signature is one sharp (F#) and the time signature is 8/8.

System 1 (Measures 1-4):
Violin I and Violin II: *pizz* (pizzicato), *mp* (mezzo-piano).
Viola: Rest.
Cello: *pizz* (pizzicato), *mp* (mezzo-piano).

System 2 (Measures 5-8):
Violin I: *lilting...* (measures 5-7), *arco* (measures 7-8), *mf* (mezzo-forte).
Violin II: *arco* (measures 7-8), *mf* (mezzo-forte).
Viola: *(arco)* (measures 5-8), *mp* (measures 5-7), *mf* (measures 7-8).
Cello: *mf* (mezzo-forte).

System 3 (Measures 9-12):
Violin I: *pizz* (measures 9-10), *rit* (ritardando, measures 11-12), *mp* (measures 9-10), *p* (piano, measures 11-12).
Violin II: *pizz* (measures 9-10), *mp* (measures 9-10), *p* (piano, measures 11-12).
Viola: *mp* (measures 9-10), *pizz* (measures 11-12), *p* (piano, measures 11-12).
Cello: *mp* (measures 9-10), *p* (piano, measures 11-12).

moving back into tempo

A

A tempo

13

Vln. I *mp* *mf* *arco*

Vln. II *mp* *mf* *f* *mf* *arco*

Vla. *mf* *f* *arco*

Vc. *mp* *mf* *f* *arco*

18

Vln. I *f* *mf* *f*

Vln. II *f* *mf* *f*

Vla. *mf* *f*

Vc. *mf* *f*

B

20

Vln. I *pp* *p* *mp* *p* *mf* *mp* *f* *mf* *pizz*

Vln. II *p* *mp* *p* *mf* *mp* *f* *mf* *pizz*

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

Vc. *mp* *pizz* *mf* *f*

15. The Confirmation

Words: Edwin Muir

Lyrical and gracefully $\text{♩} = \text{m} \text{♩} = \text{♩}$ *held back* *A tempo*

Tenor

Piano *mp*

Violin I

Violin II

Viola

Cello

Pno. *cresc*

A

held back

A tempo
mp

T
7
Yes, yours, my love, is the

Pno.
7
f
p

Vln. I
7
pp
sul tasto

Vln. II
7
pp
sul tasto

Vla.
7
pp
sul tasto

Vc.
7
pp
sul tasto

T
10
right hu - - man face. I in my mind had wai- ted for this long,

Pno.
10
f
p

Vln. I
10
pp
sul tasto

Vln. II
10
pp
sul tasto

Vla.
10
pp
sul tasto

Vc.
10
pp
sul tasto

poco rit

13 *mf* *mp*

T See - ing the false and search - ing for the true, Then

Pno. *mf* *mp* *mf* *mp*

Vln. I *p* *mp*

Vln. II *p* *mp*

Vla. *p* *mp*

Vc. *p* *mp*

B *A tempo - moving on*

16 *mf*

T found you as a tra - vel - ler finds a place Of wel - come sud - den - ly a -

Pno. *mf*

Vln. I normale *p*

Vln. II normale *p*

Vla. normale *p*

Vc. normale pizz *p*

mp *poco rit*

T
19
mid the wrong val - leys and rocks and twis - - - ting roads.

Pno.
19
mp

Vln. I
19

Vln. II
3 3 3 3 3 3

Vla.

Vc.

C

A tempo - a little slower

pp *p* *mp*

T
— But you, What shall I call you?

Pno.
pp
6 6 7

Vln. I
pp *pp* *pp*

Vln. II
pp *pp* *pp*

Vla.
pp *pp* *pp*

Vc.
pp arco *pp*

moving on

T 25 *mf*
A foun - - - - - tain in a waste, A well of wa - - - - - ter in a

Pno. *mf* *mp*

Vln. I *mp* *p* *mp*

Vln. II *mp* *p* *mp*

Vla. *mp* *p* *mp*

Vc. *mp* *p* *mp*

D

becoming more intense

T 30 *mf*
coun - - - - - try dry, Or a - - - - - ny thing that's

Pno. *mf* *mp* *mf*

Vln. I *p* *mp*

Vln. II *p* *mp*

Vla. *p* *mp*

Vc. *p* *mp*

32

T
ho - nest and good, _____ an eye that makes the

Pno.

Vln. I

Vln. II

Vla.

Vc.

35

T
whole world bright. _____ Your o - pen heart, _____

Pno.

Vln. I

Vln. II

Vla.

Vc.

E

f

f

f

f

f

more relaxed
mp

T
38 Sim - ple with gi - ving, gives the pri - mal deed, The

Pno.
mp

Vln. I
mp

Vln. II
mp

Vla.
mp

Vc.
mp pizz

T
41 first good world, the blos - som, the blo - wing seed, The hearth, the

Pno.
f *mf*

Vln. I
f *mf*

Vln. II
f *mf*

Vla.
f *mf*

Vc.
f *mf* arco

F

poco rit

A tempo - slower, quasi recit.

T
stead-fast land, the wan - der - ing sea. Not beau - ti - ful or

Pno.
p *mp*
Sea -----

Vln. I
mp *p*

Vln. II
mp *p*

Vla.
p *pp*

Vc.
p *pp*

T
rare in ev - ery part. But like your-self, as they were meant to

Pno.
poco rit *First tempo*
Sea -----

G

T
be.

Pno.

Musical score for measures 63-67. The score includes parts for Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.).

- Piano (Pno.):** Measures 63-67. Dynamics: *mp*.
- Violin I (Vln. I):** Measures 63-67. Dynamics: *mp* to *p*.
- Violin II (Vln. II):** Measures 63-67. Dynamics: *p*.
- Viola (Vla.):** Measures 63-67. Dynamics: *p*.
- Violoncello (Vc.):** Measures 63-67. Dynamics: *f*, *mp*, *mf*.

Musical score for measures 68-72. The score includes parts for Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.).

- Piano (Pno.):** Measures 68-72. Dynamics: *mf*. Includes markings: *accel*, *bell-like*, *L.H.*, *L.H.*.
- Violin I (Vln. I):** Measures 68-72. Dynamics: *mp*.
- Violin II (Vln. II):** Measures 68-72. Dynamics: *mp*.
- Viola (Vla.):** Measures 68-72. Dynamics: *mp*, *mf*, *mp*, *mf*, *mp*.
- Violoncello (Vc.):** Measures 68-72. Dynamics: *mp*.

Boxed letter **J** above measure 70. Text: *A little quicker, celebratory* $\downarrow = \infty$

Musical score for measures 69-72. The score includes parts for Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.).

- Piano (Pno.):** Measures 69-72. The right hand features a melodic line with grace notes and slurs. The left hand has a steady eighth-note accompaniment. Dynamics include *simile* and *mp*.
- Violin I (Vln. I):** Measures 69-72. The instrument is silent in measures 69 and 70, then enters in measure 71 with a melodic line. A *Sul G* instruction is present above the staff.
- Violin II (Vln. II):** Measures 69-72. The instrument is silent in measures 69 and 70, then enters in measure 71 with a melodic line. Dynamics include *mf*.
- Viola (Vla.):** Measures 69-72. The instrument is silent in measures 69 and 70, then enters in measure 71 with a melodic line. Dynamics include *mf*.
- Violoncello (Vc.):** Measures 69-72. The instrument is silent in measures 69 and 70, then enters in measure 71 with a melodic line. Dynamics include *mf*.

Musical score for measures 73-76. The score includes parts for Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.).

- Piano (Pno.):** Measures 73-76. The right hand features a melodic line with grace notes and slurs. The left hand has a steady eighth-note accompaniment. Dynamics include *mf*.
- Violin I (Vln. I):** Measures 73-76. The instrument plays a melodic line with slurs and dynamics including *mf*.
- Violin II (Vln. II):** Measures 73-76. The instrument plays a melodic line with slurs and dynamics including *mf*.
- Viola (Vla.):** Measures 73-76. The instrument plays a melodic line with slurs and dynamics including *mf*. Fingerings 2 and 2 are indicated.
- Violoncello (Vc.):** Measures 73-76. The instrument plays a melodic line with slurs and dynamics including *mf*. Fingerings 5 and 1 are indicated.

77 K

Pno.

Vln. I

Vln. II

Vla.

Vc.

p.

mf

mf

mf

81

Pno.

Vln. I

Vln. II

Vla.

Vc.

p.

mp

mp

mp

L

Fast, lively and dance-like $\text{♩} = 100 (\text{♩} = \text{♩})$

Musical score for measures 85-88. The score includes parts for Piano (Pno.), Violin I (Vn. I), Violin II (Vn. II), Viola (Vla.), and Violoncello (Vc.).

- Piano (Pno.):** Measures 85-88. Dynamics include *mp*, *dim*, and *p*. A note in measure 86 is marked with a dashed line and the instruction "(simile - slurs as previous bars)".
- Violin I (Vn. I):** Measures 85-88. Starts with a rest in measure 85, then plays a half note in measure 86 marked *pizz* and *p*.
- Violin II (Vn. II):** Measures 85-88. Starts with a rest in measure 85, then plays a half note in measure 86 marked *pizz* and *p*.
- Viola (Vla.):** Measures 85-88. Starts with a rest in measure 85, then plays a half note in measure 86 marked *pizz* and *p*.
- Violoncello (Vc.):** Measures 85-88. Plays a continuous eighth-note pattern in measure 85, then rests in measure 86, and resumes the eighth-note pattern in measure 87 marked *pizz* and *p*.

Musical score for measures 89-92. The score includes parts for Piano (Pno.), Violin I (Vn. I), Violin II (Vn. II), Viola (Vla.), and Violoncello (Vc.).

- Piano (Pno.):** Measures 89-92. Measure 89 has a note marked with a dashed line. Measure 90 has a dynamic marking of *pp*.
- Violin I (Vn. I):** Measures 89-92. Plays a half note in measure 89, then rests in measures 90-91, and plays a half note in measure 92.
- Violin II (Vn. II):** Measures 89-92. Plays a half note in measure 89, then rests in measures 90-91, and plays a half note in measure 92 marked *(p)*.
- Viola (Vla.):** Measures 89-92. Plays a continuous eighth-note pattern throughout all four measures.
- Violoncello (Vc.):** Measures 89-92. Plays a continuous eighth-note pattern throughout all four measures.

M

94

Pno. *smoothly* *mp*

Vln. I *mp* *mf*

Vln. II *mf*

Vla. *mf* *mp*

Vc. *mf* *mp*

98

Pno.

Vln. I *mp*

Vln. II *mp*

Vla.

Vc.

103 *lively*
Pno. *mp*
Vln. I *mf* *mp*
Vln. II *mf* *mp*
Vla. *mf* *mp*
Vc. *mf* *mp*

107
Pno.
Vln. I *mf* *p*
Vln. II *mf* *p*
Vla. *mf* *p*
Vc. *mf* *p*

N

Musical score for measures 111-114. The score includes parts for Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The piano part is mostly silent. The string parts feature a dynamic progression from *mf* to *p* and then to *f*. The time signature changes from 3/4 to 2/4 and back to 3/4.

Musical score for measures 115-118. The score includes parts for Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The piano part is mostly silent. The string parts feature a dynamic progression from *mp* to *f*. The time signature changes from 3/4 to 2/4 and back to 3/4.

120 ○

Pno. *pp*

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

124

Pno. *mp* *poco a poco cresc*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Musical score for measures 128-132. The score includes parts for Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The piano part features a melodic line with a slur over measures 128-132. The string parts are marked *mp* (mezzo-piano) and play a rhythmic accompaniment.

Musical score for measures 130-134. The score includes parts for Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). A box labeled 'P' is positioned above measure 130. The piano part starts with a *f* (forte) dynamic. The string parts show dynamic changes: Vln. I and Vla. start with *f* and change to *mp* at measure 131; Vln. II and Vc. start with *f* and change to *mp* at measure 131. The piano part ends with a *f* dynamic in measure 134.

A little slower, exciting, with momentum ♩ = 154

136

Pno.

Vln. I

Vln. II

Vla.

Vc.

mf *ff* *f* *mf*

mf *ff* *f* *mf*

mf *ff* *mf* *f*

mf *ff* *mf*

arco

arco

arco

5

139

Pno.

Vln. I

Vln. II

Vla.

Vc.

mf

mp *p*

mp *p*

mp *mf*

mp *p* *mf*

arco

6

5

7

143

Pno. *mp* *mf*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

arco

147

Pno.

Vln. I *mf* *mp* *mf*

Vln. II *mf* *mp* *mf*

Vla. *mf* *mp* *mf*

Vc. *mf*

151

Pno.

Vln. I

Vln. II

Vla.

Vc.

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

pizz

155

Pno.

Vln. I

Vln. II

Vla.

Vc.

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

R

Musical score for measures 158-160. The score includes parts for Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). Measure 158 is marked with a *p* dynamic. Measures 159-160 are marked with a *ff* dynamic. The Violoncello part includes the instruction "passionately arco".

Musical score for measures 161-163. The score includes parts for Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). Measures 161-163 are marked with a *mf* dynamic. The Violin I, Violin II, and Viola parts are marked with the instruction "legato".

164 *rit* *Slower* ♩ = 70

Pno. *(mf)* *p*

Vln. I *mp* *p*

Vln. II *mp* *p*

Vla. *mp* *p*

Vc. *mp* *p* *pizz*

169 *lightly sul tasto*

Vln. I *mf* *p*

Vln. II *mf* *p*

Vc. *pp* *mp* *lyrical arco*

S

173 *lyrical normale*

Vln. I *(p)* *lyrical normale*

Vln. II *(p)* *lyrical normale*

Vla. *lyrical* *p*

Vc.

177

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *f*

181

Vln. I *ff* *mp*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

185

Vln. I *mf*

Vln. II *mp* *mf*

Vla. *mp* *mf*

Vc. *mf*

188

Vln. I

Vln. II

Vla.

Vc.

191

rit

Vln. I

Vln. II

Vla.

Vc.

pp

pp

pp

p

pp

195

Vln. I

Vln. II

Vla.

Vc.

ppp

ppp

ppp

PART 4:

17. *Though Time Conceals Much* - Robert Graves [1895 - 1985]

17. Though Time Conceals Much

Words: Robert Graves

Slow, lyrical and legato $\text{♩} = 54$

pp *p*

Tenor
Though time con - ceals much, ____ Though dis - tance al - ters much, ____ Nei - ther ____ will e - ver

Violin I *pp* *p*
con sord

Violin II *pp*
con sord

Viola *pp*
con sord

Cello *pp*
con sord

pp *p*

T
part me from you, ____ or you ____ from

Vln. I
2 2 2 4 5

Vln. II

Vla.

Vc.

T
7
8
me, _____ How - e - ver far _____ we be.

Vln. I
7
3
11
2
p

Vln. II

Vla.

Vc.

A
mp **Moving on**

T
8
So let _____ your

Vln. I
7
2
4
p

Vln. II
p

Vla.
p

Vc.
p

14
8

T
drea - ² ming — bo - dy — Na - ked, — proud — and —

Vln. I

Vln. II

Vla.

Vc.

18 *mf*

T
love - ly — — — — — There is ² no ² o - ther such, — — — — — So

Vln. I
mp

Vln. II
mp

Vla.
mp — — — — — *mf*

Vc.
mp

Held back

8 *pp* *p* *pp*

2 2

whole - some or so ho - ly Ac - cept my

pp *p* *ppp*

sul tasto

p *pp*

sul tasto

p *pp*

sul tasto

p *pp*

sul tasto

p *pp*

sul tasto

26 *p* **B** *First tempo* ♩ = 54

dream touch.

pp *p* *normale* *normale*

p *normale*

30 *mp* <

T

One

Vln. I

Vln. II

Vla.

Vc.

mp *p*

C

34 *mf*

T

kiss from you — will sure - ly A - mend and res - tore me —

normale

Vln. I

pp

Vln. II

normale

mp *mf* *pp*

Vla.

mp *mf* *pp*

Vc.

mp *mf* *pp*

38 *p* *mp* *p* (*p*)

T
8
To what I still can be Though

Vln. I
38 *p* *pp*

Vln. II

Vla.

Vc.

42 *rit*

T
8
dis - tance al - ters much, Though time con - ceals much.

Vln. I
42 *p* *pp*

Vln. II
pp *p* *pp*

Vla.
pp *p* *pp*

Vc.
pp *p* *pp*

2005

Through the Window

1729

for

*Clarinet in Bb, Bassoon, Trumpet in Bb, Trombone,
Violin, Double Bass and Vibraphone*

Liz Lane

Through the Window 1729

Through the Window 1729 is a journey past changing and repeating landscapes, such as a traveller might experience whilst glancing from time to time through the window of a train, car or 'taxicab'.

I first heard about the 'taxicab' 1729 mathematical formula on the radio during a journey to Cardiff. The number was made famous by the Indian mathematician Srinivasa Aiyangar Ramanujan [1887-1920] who was largely self-taught and considered a genius. Origins of the name relate to a journey made in taxicab no. 1729 by his friend and fellow mathematician G. H. Hardy; when Hardy mentioned to Ramanujan that the number 1729 was perhaps quite a dull number, Ramanujan replied that he thought it was interesting because it is the smallest number that can be written as the sum of two cube numbers, in two different ways.*

Through the Window 1729 incorporates two sets of musical material which are broadly inspired by the 'taxicab' number and the story behind it. These two ideas interchange and evolve as the musical journey progresses; one featuring the instruments soloistically with a continuously shifting quaver pattern and the second becoming progressively higher in pitch, portraying a sense of anticipation towards the journey's end.

Liz Lane
October 2005

* $1729 = 1^3 + 12^3$ (i.e. $(1 \times 1 \times 1) + (12 \times 12 \times 12)$) = $9^3 + 10^3$ (i.e. $(9 \times 9 \times 9) + (10 \times 10 \times 10)$)

Instrumentation:

Clarinet in Bb

Bassoon

Trumpet in Bb

Trombone

Violin

Double Bass

Vibraphone

Duration: 4 minutes

Score in C

Through the Window 1729 was written for a workshop given by the BBC National Orchestra of Wales Ensemble, School of Music, Cardiff University, 24th October 2005.

Through the Window 1729

Liz Lane

Lively ♩ = 180

Musical score for Clarinet in Bb, Bassoon, Trumpet in Bb, Trombone, Violin, Double Bass, and Vibraphone. The score is in 2/4 time and consists of 17 measures. The Clarinet, Bassoon, Trumpet, Trombone, and Vibraphone parts are mostly rests. The Violin part is also mostly rests. The Double Bass part is marked *marcato* and starts with a *mf* dynamic, then changes to *p* at the end of the piece.



Musical score for Double Bass starting at measure 6. The part is marked *mf* and ends with a *p* dynamic.



Musical score for Double Bass starting at measure 11. The part is marked *mf*.



Musical score for Double Bass starting at measure 15. The part is marked *p*, *mf*, and *f*.

A

20

Cl.

Bsn.

Tpt.

Tbn.

Vln.

Db.

Vib.

mf

mf

mf

mp

mf

pizz.

mf

B

25

Cl.

Bsn.

Tpt.

Tbn.

Vln.

Db.

Vib.

f

mf

f

mf

f

mf

f

mf

(mf)

f

mf

30

Tpt. *mp* *mf* *mp*

Vln.

35

Tpt. *mp* *mf* *mp*

Vln. *mp*

C

39

Cl. *(mf)*

Bsn. *(mf)*

Tpt. *mf*

Tbn. *(mf)*

Vln. *mf*

Db. *(mf)*

D

Musical score for measures 44-47. The score is for a woodwind and brass section. The instruments are Clarinet (Cl.), Bassoon (Bsn.), Trumpet (Tpt.), Trombone (Tbn.), Violin (Vln.), and Double Bass (Db.). The key signature is one sharp (F#) and the time signature is 7/8. The score is divided into four measures. The first three measures are marked *mp* (mezzo-piano) and the fourth measure is marked *mf* (mezzo-forte). A double bar line with repeat dots is at the end of measure 47. A dynamic change to *(mf)* is indicated in the Violin part at the start of measure 48.



Musical score for measures 48-51. The score is for Clarinet (Cl.) and Violin (Vln.). The key signature is one sharp (F#) and the time signature is 7/8. The score is divided into four measures. The Clarinet part is marked *mp* (mezzo-piano) throughout. The Violin part is marked *mp* (mezzo-piano) throughout. The score ends with a double bar line and repeat dots at the end of measure 51.

E

52

Cl. *mf*

Bsn. *mf*

Tpt. *mf*

Tbn. *mf*

Vln. *mf*

Db. *mf*

55

Cl. *mp* *f*

Bsn. *mp* *f*

Tpt. *mp* *f*

Tbn. *mp* *f*

Db. *mp* *f*

59 **F**

Score for measures 59-63. The key signature has one flat (B-flat). The time signature is 4/4. The instruments are Bsn., Tpt., Tbn., and Vib. The Bsn., Tpt., and Tbn. parts feature a rhythmic pattern of eighth notes with dynamic markings *mp* and *p*. The Vib. part features a melodic line with dynamic markings *mf* and *p*, and includes the instruction "half pedal".

64

Score for measures 64-67. The key signature has one flat (B-flat). The time signature is 4/4. The instruments are Bsn., Tpt., Tbn., and Vib. The Bsn., Tpt., and Tbn. parts feature a rhythmic pattern of eighth notes with dynamic markings *mp* and *p*. The Vib. part features a melodic line with dynamic markings *mf* and *p*.

68 **G**

Score for measures 68-71. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The instruments are Bsn., Tpt., Tbn., and Vib. The Bsn., Tpt., and Tbn. parts feature a melodic line with dynamic markings *mp* and *p*. The Vib. part features a melodic line with dynamic markings *p*.

74

Bsn. *mf* *p* *mf* *p*

Tpt. *mf* *p* *mf* *p*

Tbn. *mf* *p* *mf* *p*

Vib. *mf* *p* *mf*

79

Cl. *mp* *p*

Bsn. *mf* *mp* *p*

Tpt. *mf* *mp* *p*

Tbn. *mf* *mp* *p*

Vib. *p* *mf*

84

Musical score for measures 84-88. The score is for six instruments: Clarinet (Cl.), Bassoon (Bsn.), Trumpet (Tpt.), Trombone (Tbn.), Double Bass (Db.), and Vibraphone (Vib.). The music is in 2/4 time. Measures 84-88 show a dynamic progression from *mp* to *p* and then back to *mf*. The Vibraphone part features a melodic line with a dynamic range from *p* to *mf*.

89 **H**

Musical score for measures 89-93. The score is for five instruments: Clarinet (Cl.), Bassoon (Bsn.), Trumpet (Tpt.), Trombone (Tbn.), and Vibraphone (Vib.). The music is in 2/4 time. Measures 89-93 show a dynamic progression from *mf* to *p* and back to *mf*. A rehearsal mark **H** is placed above measure 89. The Vibraphone part features a melodic line with a dynamic range from *p* to *mf*.

94

Cl. *mf* *p*

Bsn. *mf* *p*

Tpt. *mf* *p*

Tbn. *mf* *p*

Vib. *mf* *p* *mf* *p*

99

Bsn. *mf* *p*

Tpt. *mf* *p*

Tbn. *mf* *p*

Vib. *mf* *p* *mf*

104

Cl. *mp* *mf*

Bsn. *mf* *mp*

Tpt. *mf* *mp*

Tbn. *mf* *mp*

Ob. *mp*

Vib. *mf* *mp*

Detailed description: This system contains measures 104 through 108. The Clarinet (Cl.) part starts with a rest in measure 104 and enters in measure 105 with a half note G4, marked *mp*, which then moves to a half note A4 in measure 106, marked *mf*. The Bassoon (Bsn.) part plays a rhythmic pattern of quarter notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, D60, E60, F60, G60, A60, B60, C61, D61, E61, F61, G61, A61, B61, C62, D62, E62, F62, G62, A62, B62, C63, D63, E63, F63, G63, A63, B63, C64, D64, E64, F64, G64, A64, B64, C65, D65, E65, F65, G65, A65, B65, C66, D66, E66, F66, G66, A66, B66, C67, D67, E67, F67, G67, A67, B67, C68, D68, E68, F68, G68, A68, B68, C69, D69, E69, F69, G69, A69, B69, C70, D70, E70, F70, G70, A70, B70, C71, D71, E71, F71, G71, A71, B71, C72, D72, E72, F72, G72, A72, B72, C73, D73, E73, F73, G73, A73, B73, C74, D74, E74, F74, G74, A74, B74, C75, D75, E75, F75, G75, A75, B75, C76, D76, E76, F76, G76, A76, B76, C77, D77, E77, F77, G77, A77, B77, C78, D78, E78, F78, G78, A78, B78, C79, D79, E79, F79, G79, A79, B79, C80, D80, E80, F80, G80, A80, B80, C81, D81, E81, F81, G81, A81, B81, C82, D82, E82, F82, G82, A82, B82, C83, D83, E83, F83, G83, A83, B83, C84, D84, E84, F84, G84, A84, B84, C85, D85, E85, F85, G85, A85, B85, C86, D86, E86, F86, G86, A86, B86, C87, D87, E87, F87, G87, A87, B87, C88, D88, E88, F88, G88, A88, B88, C89, D89, E89, F89, G89, A89, B89, C90, D90, E90, F90, G90, A90, B90, C91, D91, E91, F91, G91, A91, B91, C92, D92, E92, F92, G92, A92, B92, C93, D93, E93, F93, G93, A93, B93, C94, D94, E94, F94, G94, A94, B94, C95, D95, E95, F95, G95, A95, B95, C96, D96, E96, F96, G96, A96, B96, C97, D97, E97, F97, G97, A97, B97, C98, D98, E98, F98, G98, A98, B98, C99, D99, E99, F99, G99, A99, B99, C100, D100, E100, F100, G100, A100, B100, C101, D101, E101, F101, G101, A101, B101, C102, D102, E102, F102, G102, A102, B102, C103, D103, E103, F103, G103, A103, B103, C104, D104, E104, F104, G104, A104, B104, C105, D105, E105, F105, G105, A105, B105, C106, D106, E106, F106, G106, A106, B106, C107, D107, E107, F107, G107, A107, B107, C108, D108, E108, F108, G108, A108, B108, C109, D109, E109, F109, G109, A109, B109, C110, D110, E110, F110, G110, A110, B110, C111, D111, E111, F111, G111, A111, B111, C112, D112, E112, F112, G112, A112, B112, C113, D113, E113, F113, G113, A113, B113, C114, D114, E114, F114, G114, A114, B114, C115, D115, E115, F115, G115, A115, B115, C116, D116, E116, F116, G116, A116, B116, C117, D117, E117, F117, G117, A117, B117, C118, D118, E118, F118, G118, A118, B118, C119, D119, E119, F119, G119, A119, B119, C120, D120, E120, F120, G120, A120, B120, C121, D121, E121, F121, G121, A121, B121, C122, D122, E122, F122, G122, A122, B122, C123, D123, E123, F123, G123, A123, B123, C124, D124, E124, F124, G124, A124, B124, C125, D125, E125, F125, G125, A125, B125, C126, D126, E126, F126, G126, A126, B126, C127, D127, E127, F127, G127, A127, B127, C128, D128, E128, F128, G128, A128, B128, C129, D129, E129, F129, G129, A129, B129, C130, D130, E130, F130, G130, A130, B130, C131, D131, E131, F131, G131, A131, B131, C132, D132, E132, F132, G132, A132, B132, C133, D133, E133, F133, G133, A133, B133, C134, D134, E134, F134, G134, A134, B134, C135, D135, E135, F135, G135, A135, B135, C136, D136, E136, F136, G136, A136, B136, C137, D137, E137, F137, G137, A137, B137, C138, D138, E138, F138, G138, A138, B138, C139, D139, E139, F139, G139, A139, B139, C140, D140, E140, F140, G140, A140, B140, C141, D141, E141, F141, G141, A141, B141, C142, D142, E142, F142, G142, A142, B142, C143, D143, E143, F143, G143, A143, B143, C144, D144, E144, F144, G144, A144, B144, C145, D145, E145, F145, G145, A145, B145, C146, D146, E146, F146, G146, A146, B146, C147, D147, E147, F147, G147, A147, B147, C148, D148, E148, F148, G148, A148, B148, C149, D149, E149, F149, G149, A149, B149, C150, D150, E150, F150, G150, A150, B150, C151, D151, E151, F151, G151, A151, B151, C152, D152, E152, F152, G152, A152, B152, C153, D153, E153, F153, G153, A153, B153, C154, D154, E154, F154, G154, A154, B154, C155, D155, E155, F155, G155, A155, B155, C156, D156, E156, F156, G156, A156, B156, C157, D157, E157, F157, G157, A157, B157, C158, D158, E158, F158, G158, A158, B158, C159, D159, E159, F159, G159, A159, B159, C160, D160, E160, F160, G160, A160, B160, C161, D161, E161, F161, G161, A161, B161, C162, D162, E162, F162, G162, A162, B162, C163, D163, E163, F163, G163, A163, B163, C164, D164, E164, F164, G164, A164, B164, C165, D165, E165, F165, G165, A165, B165, C166, D166, E166, F166, G166, A166, B166, C167, D167, E167, F167, G167, A167, B167, C168, D168, E168, F168, G168, A168, B168, C169, D169, E169, F169, G169, A169, B169, C170, D170, E170, F170, G170, A170, B170, C171, D171, E171, F171, G171, A171, B171, C172, D172, E172, F172, G172, A172, B172, C173, D173, E173, F173, G173, A173, B173, C174, D174, E174, F174, G174, A174, B174, C175, D175, E175, F175, G175, A175, B175, C176, D176, E176, F176, G176, A176, B176, C177, D177, E177, F177, G177, A177, B177, C178, D178, E178, F178, G178, A178, B178, C179, D179, E179, F179, G179, A179, B179, C180, D180, E180, F180, G180, A180, B180, C181, D181, E181, F181, G181, A181, B181, C182, D182, E182, F182, G182, A182, B182, C183, D183, E183, F183, G183, A183, B183, C184, D184, E184, F184, G184, A184, B184, C185, D185, E185, F185, G185, A185, B185, C186, D186, E186, F186, G186, A186, B186, C187, D187, E187, F187, G187, A187, B187, C188, D188, E188, F188, G188, A188, B188, C189, D189, E189, F189, G189, A189, B189, C190, D190, E190, F190, G190, A190, B190, C191, D191, E191, F191, G191, A191, B191, C192, D192, E192, F192, G192, A192, B192, C193, D193, E193, F193, G193, A193, B193, C194, D194, E194, F194, G194, A194, B194, C195, D195, E195, F195, G195, A195, B195, C196, D196, E196, F196, G196, A196, B196, C197, D197, E197, F197, G197, A197, B197, C198, D198, E198, F198, G198, A198, B198, C199, D199, E199, F199, G199, A199, B199, C200, D200, E200, F200, G200, A200, B200, C201, D201, E201, F201, G201, A201, B201, C202, D202, E202, F202, G202, A202, B202, C203, D203, E203, F203, G203, A203, B203, C204, D204, E204, F204, G204, A204, B204, C205, D205, E205, F205, G205, A205, B205, C206, D206, E206, F206, G206, A206, B206, C207, D207, E207, F207, G207, A207, B207, C208, D208, E208, F208, G208, A208, B208, C209, D209, E209, F209, G209, A209, B209, C210, D210, E210, F210, G210, A210, B210, C211, D211, E211, F211, G211, A211, B211, C212, D212, E212, F212, G212, A212, B212, C213, D213, E213, F213, G213, A213, B213, C214, D214, E214, F214, G214, A214, B214, C215, D215, E215, F215, G215, A215, B215, C216, D216, E216, F216, G216, A216, B216, C217, D217, E217, F217, G217, A217, B217, C218, D218, E218, F218, G218, A218, B218, C219, D219, E219, F219, G219, A219, B219, C220, D220, E220, F220, G220, A220, B220, C221, D221, E221, F221, G221, A221, B221, C222, D222, E222, F222, G222, A222, B222, C223, D223, E223, F223, G223, A223, B223, C224, D224, E224, F224, G224, A224, B224, C225, D225, E225, F225, G225, A225, B225, C226, D226, E226, F226, G226, A226, B226, C227, D227, E227, F227, G227, A227, B227, C228, D228, E228, F228, G228, A228, B228, C229, D229, E229, F229, G229, A229, B229, C230, D230, E230, F230, G230, A230, B230, C231, D231, E231, F231, G231, A231, B231, C232, D232, E232, F232, G232, A232, B232, C233, D233, E233, F233, G233, A233, B233, C234, D234, E234, F234, G234, A234, B234, C235, D235, E235, F235, G235, A235, B235, C236, D236, E236, F236, G236, A236, B236, C237, D237, E237, F237, G237, A237, B237, C238, D238, E238, F238, G238, A238, B238, C239, D239, E239, F239, G239, A239, B239, C240, D240, E240, F240, G240, A240, B240, C241, D241, E241, F241, G241, A241, B241, C242, D242, E242, F242, G242, A242, B242, C243, D243, E243, F243, G243, A243, B243, C244, D244, E244, F244, G244, A244, B244, C245, D245, E245, F245, G245, A245, B245, C246, D246, E246, F246, G246, A246, B246, C247, D247, E247, F247, G247, A247, B247, C248, D248, E248, F248, G248, A248, B248, C249, D249, E249, F249, G249, A249, B249, C250, D250, E250, F250, G250, A250, B250, C251, D251, E251, F251, G251, A251, B251, C252, D252, E252, F252, G252, A252, B252, C253, D253, E253, F253, G253, A253, B253, C254, D254, E254, F254, G254, A254, B254, C255, D255, E255, F255, G255, A255, B255, C256, D256, E256, F256, G256, A256, B256, C257, D257, E257, F257, G257, A257, B257, C258, D258, E258, F258, G258, A258, B258, C259, D259, E259, F259, G259, A259, B259, C260, D260, E260, F260, G260, A260, B260, C261, D261, E261, F261, G261, A261, B261, C262, D262, E262, F262, G262, A262, B262, C263, D263, E263, F263, G263, A263, B263, C264, D264, E264, F264, G264, A264, B264, C265, D265, E265, F265, G265, A265, B265, C266, D266, E266, F266, G266, A266, B266, C267, D267, E267, F267, G267, A267, B267, C268, D268, E268, F268, G268, A268, B268, C269, D269, E269, F269, G269, A269, B269, C270, D270, E270, F270, G270, A270, B270, C271, D271, E271, F271, G271, A271, B271, C272, D272, E272, F272, G272, A272, B272, C273, D273, E273, F273, G273, A273, B273, C274, D274, E274, F274, G274, A274, B274, C275, D275, E275, F275, G275, A275, B275, C276, D276, E276, F276, G276, A276, B276, C277, D277, E277, F277, G277, A277, B277, C278, D278, E278, F278, G278, A278, B278, C279, D279, E279, F279, G279, A279, B279, C280, D280, E280, F280, G280, A280, B280, C281, D281, E281, F281, G281, A281, B281, C282, D282, E282, F282, G282, A282, B282, C283, D283, E283, F283, G283, A283, B283, C284, D284, E284, F284, G284, A284, B284, C285, D285, E285, F285, G285, A285, B285, C286, D286, E286, F286, G286, A286, B286, C287, D287, E287, F287, G287, A287, B287, C288, D288, E288, F288, G288, A288, B288, C289, D289, E289, F289, G289, A289, B289, C290, D290, E290, F290, G290, A290, B290, C291, D291, E291, F291, G291, A291, B291, C292, D292, E292, F292, G292, A292, B292, C293, D293, E293, F293, G293, A293, B293, C294, D294, E294, F294, G294, A294, B294, C295, D295, E295, F295, G295, A295, B295, C296, D296, E296, F296, G296, A296, B296, C297, D297, E297, F297, G297, A297, B297, C298, D298, E298, F298, G298, A298, B298, C299, D299, E299, F299, G299, A299, B299, C300, D300, E300, F300, G300, A300, B300, C301, D301, E301, F301, G301, A301, B301, C302, D302, E302, F302, G302, A302, B302, C303, D303, E303, F303, G303, A303, B303, C304, D304, E304, F304, G304, A304, B304, C305, D305, E305, F305, G305, A305, B305, C306, D306, E306, F306, G306, A306, B306, C307, D307, E307, F307, G307, A307, B307, C308, D308, E308, F308, G308, A308, B308, C309, D309, E309, F309, G309, A309, B309, C310, D310, E310, F310, G310, A310, B310, C311, D311, E311, F311, G311, A311, B311, C312, D312, E312, F312, G312, A312, B312, C313, D313, E313, F313, G313, A313, B313, C314, D314, E314, F314, G314, A314, B314, C315, D315, E315, F315, G315, A315, B315, C316, D316, E316, F316, G316, A316, B316, C317, D317, E317, F317, G317, A317, B317, C318, D318, E318, F318, G318, A318, B318, C319, D319, E319, F319, G319, A319, B319, C320, D320, E320, F320, G320, A320, B320, C321, D321, E321, F321, G321, A321, B321, C322, D322, E322, F322, G322, A322, B322, C323, D323, E323, F323, G323, A323, B323, C324, D324, E324, F324, G324, A324, B324, C325, D325, E325, F325, G325, A325, B325, C326, D326, E326, F326, G326, A326, B326, C327, D327, E327, F327, G327, A327, B327, C328, D328, E328, F328, G328, A328, B328, C329, D329, E329, F329, G329, A329, B329, C330, D330, E330, F330, G330, A330, B330, C331, D331, E331, F331, G331, A331, B331, C332, D332, E332, F332, G332, A332, B332, C333, D333, E333, F333, G333, A333, B333, C334, D334, E334, F334, G334, A334, B334, C335, D335, E335, F335, G335, A335, B335, C336, D336, E336, F336, G336, A336, B336, C337, D337, E337, F337, G337, A337, B337, C338, D338, E338, F338, G338, A338, B338, C339, D339, E339, F339, G339, A339, B339, C340, D340, E340, F340, G340, A340, B340, C341, D341, E341, F341, G341, A341, B341, C342, D342, E342, F342, G342, A342, B342, C343, D343, E343, F343, G343, A343, B343, C344, D344, E344, F344, G344, A344, B344, C345, D345, E345, F345, G345, A345, B345, C346, D346, E346, F346, G346, A346, B346, C347, D347, E347, F347, G347, A347, B347, C348, D348, E348, F348, G348, A348, B348, C349, D349, E349, F349, G349, A349, B349, C350, D350, E350, F350, G350, A350, B350, C351, D351, E351, F351, G351, A351, B351, C352, D352, E352, F352, G352, A352, B352, C353, D353, E353, F353, G353, A353, B353, C354, D354, E354, F354, G354, A354, B354, C355, D355, E355, F355, G355, A355, B355, C356, D356, E356, F356, G356, A356, B356, C357, D357, E357, F357, G357, A357, B357, C358, D358, E358, F358, G358, A358, B358, C359, D359, E359, F359, G359, A359, B359, C360, D360, E360, F360, G360, A360, B360, C361, D361, E361, F361, G361, A361, B361, C362, D362, E362, F362, G362, A362, B362, C363, D363, E363, F363, G363, A363, B363, C364, D364, E364, F364, G364, A364, B364, C365, D365, E365, F365, G365, A365, B365, C366, D366, E366, F366, G366, A366, B366, C367, D367, E367, F367, G367, A367, B367, C368, D368, E368, F368, G368

113

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

Bsn. *mf* *p* *mf*

Tpt. *mf* *p* *mf*

Tbn. *mf* *p* *mf*

Vln. *mp* *mf*

Db. *mp* *mf*

Vib. *mf* *mp* *mf*

Dynamic markings: *mf*, *p*, *mp*, *mf*. A box containing the letter 'J' is located above the staff at measure 115.

118

Cl. *(mf)* *mp* *mf* *mp*

Bsn. *mp* *mf* *p*

Tpt.

Tbn. *mp* *mf* *p*

Vln. *mp* *mf* *p*

Db. *mf*

Vib. *mp* *mf* *mp*

Dynamic markings: *(mf)*, *mp*, *mf*, *p*, *mp*, *pizz.*, *mf*, *mp*.

K

122

Musical score for measures 122-126. The score includes parts for Clarinet (Cl.), Bassoon (Bsn.), Trumpet (Tpt.), Trombone (Tbn.), Violin (Vln.), Double Bass (Db.), and Vibraphone (Vib.). The key signature is one flat (B-flat major or D minor). The time signature is 2/4. Dynamics include *mf*, *mp*, *f*, and *arco*. A double bar line is present at the end of measure 126.

127

Musical score for measures 127-131. The score includes parts for Clarinet (Cl.), Bassoon (Bsn.), Trumpet (Tpt.), Trombone (Tbn.), and Vibraphone (Vib.). The key signature is one flat. The time signature is 2/4. Dynamics include *f* and *mf*.

132

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

Bsn. *f* *mf* *mp* *f*

Tpt. *f* *mf* *mp* *f*

Tbn. *f* *mf* *mp* *f*

Db. *mp* *f*

Vib. *f* *mf* *f*

L

137

Cl. *mf subito* dance-like

Bsn. *mf subito* dance-like

Tpt. *mf subito* jolly, bright

Tbn. *mf subito* dance-like

Vln. *mf subito* dance-like arco

M

142

Cl. *f*

Bsn. *f*

Tpt. *f*

Tbn. *lyrical*

Vln. *lightly*

Db. *pizz.*

mf

146

Cl. *lyrical*

Bsn. *(mf)* *mf*

Tpt. *lyrical* *mf*

Tbn. *mf*

Vln. *pizz.*

Db. *pizz.*

150 N

Cl. *f* *mf*

Bsn. *mf*

Tpt. *(mf)*

Tbn. *f* *mf*

Vln. *f* *mf* pizz.

Db. *f* *mf*



154

Cl. *f* *mp*

Bsn. *f* *mp*

Tpt. *f* *mp*

Tbn. *f* *mp*

Vln. *f*

Db. *f* *mp*

16



160 *lyrical*

Cl. *(mp)* *mp*

Bsn. *(mp)*

Tbn. *(mp)* *mp*

Vln. *arco* *mp*

Db. *(mp)*



164

Bsn. *mp* *mf*

Vln. *mf*

Db. *mf*



168

Bsn. *mp* *mf*

Vln. *mp* *mf*

Db. *mp* *mf*

P

173

Cl. *mp* *mf* *mp*

Bsn. *mp* *mf* *mp*

Tpt. *mp*

Tbn. *mp*

Vln. *mp* *mf* *p cresc*
arco

Db. *mp* *mf* *mp*



177

Cl. *mf* *p*

Bsn. *mf* *p*

Tpt. *mf* *p*

Tbn. *mf* *p*

Vln.

Db. *mf* *p*

Q

Faster

Musical score for measures 182-185. The score includes parts for Clarinet (Cl.), Bassoon (Bsn.), Trumpet (Tpt.), Trombone (Tbn.), Violin (Vln.), and Double Bass (Db.).
- Cl.: Starts at measure 182 with a melodic line. Dynamics: *f*.
- Bsn.: Accompaniment with triplets. Dynamics: *f mp*.
- Tpt.: Accompaniment with triplets. Dynamics: *f mp*.
- Tbn.: Accompaniment with triplets. Dynamics: *f mp*.
- Vln.: Melodic line with a rapid sixteenth-note passage in measure 185. Dynamics: *f*.
- Db.: Accompaniment. Dynamics: *f mp mf*.
A double bar line is present at the end of measure 185.

Musical score for measures 186-189. The score includes parts for Clarinet (Cl.), Bassoon (Bsn.), Trumpet (Tpt.), Trombone (Tbn.), and Vibraphone (Vib.).
- Cl.: Rests in measures 186-188, then plays a melodic line in measure 189. Dynamics: *mf*.
- Bsn.: Accompaniment with triplets. Dynamics: *mf p*.
- Tpt.: Accompaniment with triplets. Dynamics: *mf p*.
- Tbn.: Accompaniment with triplets. Dynamics: *mf p*.
- Vib.: Melodic line starting in measure 187. Dynamics: *mp cresc*.
The instruction "with pedal" is written above the Vib. part in measure 187.

Musical score for measures 190-193. The score is for a woodwind section including Clarinet (Cl.), Bassoon (Bsn.), Trumpet (Tpt.), Trombone (Tbn.), and Vibraphone (Vib.).
- Cl.: Measure 190 starts with a dynamic of *f*.
- Bsn.: Measure 190 starts with a dynamic of *f mp*.
- Tpt.: Measure 190 starts with a dynamic of *f mp*.
- Tbn.: Measure 190 starts with a dynamic of *f mp*.
- Vib.: Measure 190 starts with a dynamic of *f mp*.
Measures 191-193 continue with similar dynamics and triplet patterns.

R

Musical score for measures 194-197. The score is for a woodwind section including Clarinet (Cl.), Bassoon (Bsn.), Trumpet (Tpt.), Trombone (Tbn.), Double Bass (Db.), and Vibraphone (Vib.).
- Cl.: Measure 194 starts with a dynamic of *f*.
- Bsn.: Measure 194 starts with a dynamic of *f*.
- Tpt.: Measure 194 starts with a dynamic of *f*.
- Tbn.: Measure 194 starts with a dynamic of *f*.
- Db.: Measure 194 starts with a dynamic of *mf*.
- Vib.: Measure 194 starts with a dynamic of *mf*.
Measures 195-197 continue with similar dynamics and triplet patterns.

198 S

Musical score for measures 198-202. The score is for a woodwind and string ensemble. The instruments are Clarinet (Cl.), Bassoon (Bsn.), Trumpet (Tpt.), Trombone (Tbn.), Violin (Vln.), Double Bass (Db.), and Vibraphone (Vib.). The music features triplets in the woodwinds and strings. Dynamics range from *f* (forte) to *p* (piano). A section marker 'S' is present above measure 198.

203

Musical score for measures 203-207. The instruments are Clarinet (Cl.), Bassoon (Bsn.), Trumpet (Tpt.), Trombone (Tbn.), Violin (Vln.), Double Bass (Db.), and Vibraphone (Vib.). The music features long, sustained notes with dynamic markings. Dynamics range from *ff* (fortissimo) to *p* (piano).

2005-2007

Three Motets for Special Occasions

For unaccompanied SATB choir or solo voices

1. In Flanders Fields
2. My Star
3. Though We Are Many

Music by Liz Lane

*Words by John McCrae, Robert Browning and
Jennifer Henderson*

Three Motets for Special Occasions

These motets were commissioned at various times between 2005 and 2007; although their texts are contrasting in character, as is the music, they are unified by their suitability both for performance as church service anthems (especially *Though We Are Many*) and also for secular occasions (particularly *In Flanders Fields* and *My Star*).

In Flanders Fields and *My Star* were written for special events; *In Flanders Fields* for the Royal British Legion Festival of Remembrance at the Colston Hall in Bristol, and *My Star* for a celebratory concert. *Though We Are Many* was commissioned as a direct result of this latter event.

All three motets are written so that they can be performed with minimal rehearsal time, bearing in mind the limited practice schedule available to many choirs. Although the collection stands at three at the present time, the eclectic subject matter and diversity of musical material leaves open the possibility for more motets to be added, if and when the occasion arises in the future.

Liz Lane
April 2009

Total duration: 7 minutes

In Flanders Fields - 2½ minutes

My Star - 1½ minutes

Though We Are Many - 3 minutes

Performance note:

All three motets are suitable for performance by either a choir or solo voices; alternative voicing options are notated where relevant.

In Flanders Fields was commissioned and first performed by the Margaret Thomas quartet, Royal British Legion Festival of Remembrance, Colston Hall, Bristol, 5th November 2005.

My Star was commissioned and first performed by Wells Cathedral Voluntary Choir, conductor Michael Cockerham, St Cuthbert's Church, Wells, Somerset, 12th May 2007. It received a second performance by the Cardiff University Contemporary Music Group, conductor Tessa Milbank, 30th May 2008.

Though We Are Many was commissioned and first performed by the Hexham Abbey Choir, conductor Hugh Morris, Festival Evensong, Hexham Festival, Hexham Abbey, 1st October 2008. It received a second performance by Wells Cathedral Voluntary Choir, conductor Michael Cockerham, Wells Cathedral, 24th May 2009.

1. In Flanders Fields

In Flanders Fields was written for performance at the end of the Festival of Remembrance Service, immediately following The Lord's Prayer and preceding The Act of Remembrance, The Last Post and the releasing of the poppies.

The additional words "I will think of you" are inspired by the text in The Act of Remembrance:

"At the going down of the sun,
and in the morning,
We will remember them."

In Flanders fields the poppies blow
Between the crosses, row on row,
That mark our place; and in the sky
The larks, still bravely singing, fly
Scarce heard amid the guns below.

We are the Dead. Short days ago
We lived, felt dawn, saw sunset glow,
Loved and were loved, and now we lie
In Flanders fields.

Take up our quarrel with the foe:
To you from failing hands we throw
The torch; be yours to hold it high.
If ye break faith with us who die
We shall not sleep,
though poppies grow
In Flanders fields.

John McCrae [1872 - 1918]

Note for performance:

In Flanders Fields was originally written for solo soprano, alto, tenor and baritone and this is the preferred combination; however, it could be sung by a small choir and an alternative is given for bass voice(s).

Duration: 2½ minutes

1. In Flanders Fields

Words: John McCrae
with additional text by the composer

Music: Liz Lane

With movement, sustained ♩ = 0.8

p

Soprano
In — Flan — ders fields — the — pop — pies —

pp

Alto
I will think — of you, —

pp

Tenor
I will think — of you, —

pp

Baritone
(or Bass)
I will think — of you, —

With movement, sustained ♩ = 0.8

p

Piano
(for rehearsal only)

4

S
blow — — — — — Bet — ween — the — cros — ses, — — — — — row on

A
— I will think of you, I will think — of you,

T
— I will think of you, I will think — of you,

B
— I will think of you, I will think — of you,

Pno.
(reh. only)

8

S *p*
row _____ That mark our _____ place; and

A *mp*
think of you. _____ That mark our _____ place; _____ and in the

T *p*
think of you. _____ That mark our _____ place; and

B *p*
think of you. _____ That mark our _____ place, and

Pno. (reh. only) *mp*

12

S
in the sky _____ The larks, still brave - ly sing - ing, _____

A
sky _____ The larks still brave - ly _____ sing - ing,

T
in the sky _____ The larks, still brave - ly sing - ing, _____

B
in the sky _____ The larks, still brave - ly sing - ing, _____

Pno. (reh. only)

16

S
— Scarce heard, — scarce heard, — scarce heard, — scarce heard. —
mf

A
fly Scarce heard a - mid the guns be - low. —

T
— Scarce heard, — scarce heard, — scarce heard, — scarce heard. —

B
— Scarce heard, — scarce heard, — scarce heard, — scarce heard. —

Pno.
(reh. only)
mf

Moving on, a little more intense

20

S
— We are the Dead. — Short days a - go —
pp *mf*

A
— We are the Dead. Short days a -
mp

T
— We are the Dead. — Short days a - go —
pp *mf*

B
— We are the Dead. Short days a -
pp *mp*

Pno.
(reh. only)
p *mf*

Moving on, a little more intense

mf *poco rit*

S
24 — We lived, — felt dawn, — saw — sun - set glow.

A
go We lived, — felt dawn, saw sun - set glow. —

T
— We lived, — felt dawn, — saw sun - set glow. —

B
go We lived, — felt dawn, saw sun - set glow.

Pno. (reh. only)

A tempo, calmer

S
28 *pp*
I will think — of you, — I will think of you,

A
pp
I will think — of you, — I will think of you,

T
pp
I will think — of you, — I will think of you,

B
p
Loved — and were loved, — and — now — we —

A tempo, calmer

Pno. (reh. only)

poco accel

32

S I will think of you, In Flan - ders

A I will think of you, In Flan - ders fields,

T I will think of, In Flan - ders fields.

B lie in Flan - ders fields.

Pno. (reh. only)

poco accel

Faster, march-like, marcato ♩ = 120

36

S fields.

A Take up our quar - rel with the foe: To you from fail - ing hands we

T Take up our quar - rel with the foe: To you from fail - ing hands we

B Take up our quar - rel with the foe: To you from fail - ing hands we

Pno. (reh. only)

Faster, march-like, marcato ♩ = 120

becoming more sustained

(mf)

41

S Be yours to hold it high. If ye break faith with us who

A throw the torch; Be yours to hold it high. — If ye break faith with us who

T throw the torch; Be yours to hold it high. If ye break faith with us who

B throw the torch; Be yours to hold it high. — If ye break faith with us who

Pno. (reh. only)

becoming more sustained

intense, broad

poco rit

f

46

S die We shall not sleep, though pop - pies grow

A die We shall not sleep, though pop - pies

T die We shall not sleep, though pop - pies

B die We shall not sleep, though pop - pies

Pno. (reh. only)

A tempo, calmer

mf dim

rit

50

S
in Flan - ders fields.

A
grow in Flan - ders fields. I will think

T
grow in Flan - ders fields. I will think

B
grow in Flan - ders fields. I will think

Pno. (reh. only)

mp dim

A tempo, calmer

rit

mp dim

54

S
(Optional ending if possible)

A
of you, I will think of you.

T
of you, I will think of you.

B
of you, I will think of you.

Pno. (reh. only)

pp

ppp

ppp

ppp

pp

2. My Star

My Star was commissioned for a concert in aid of the Marie Curie Cancer Trust. The words are celebratory in nature and reflect the particular occasion for which it was written.

All, that I know
Of a certain star
Is, it can throw
(Like the angled spar)
Now a dart of red,
Now a dart of blue
Till my friends have said
They would fain see, too,
My star that dartles the red and the blue!
Then it stops like a bird; like a flower, hangs furled:
They must solace themselves with the Saturn above it.
What matter to me if their star is a world?
Mine has opened its soul to me; therefore I love it.

Robert Browning [1812 - 1883]

Duration: 1½ minutes

2. My Star

Words: Robert Browning

Music: Liz Lane

With movement, fairly briskly, positively $\text{♩} = 54$

mf

Soprano
All, that I know of a cer - tain star ls,

Alto
All, that I know of a cer - tain star ls,

Tenor
All, that I know of a cer - tain star ls,

Bass
All, that I know of a cer - tain star ls,

Piano
(for rehearsal only)

mp

mp

S
it can throw _____

A
it can throw _____

T
it can throw _____ (Like the ang - led spar)

B
it can throw _____

Pno.
(reh. only)

mp

7 *f mp mf mp*

S
Now a dart of red, Now a dart of blue

A
Now a dart of red, Now a dart of blue

T
Now a dart of red, Now a dart of blue

B
Now a dart of red, Now a dart of blue

Pno. (reh. only) *f mp mf mp*

10 (echo) *p mp*

S
Now a dart of red Now a dart of blue

A
(echo) *p mp*
Now a dart of red Now a dart of blue

T
(echo) *p mp p*
Now a dart of red Now a dart of blue

B
(echo) *p mp p*
Now a dart of red Now a dart of blue

Pno. (reh. only) (echo) *p mp*

13 *p* *sustained, gentle*
mp

S
— Till my friends have said They would fain see, too,

A
— Till my friends have said— They would fain— see,— too,

T
mp
My

B
mp
My

Pno. (reh. only)
mp *sustained, gentle*

17 *mp* *mf* *mp*

S
— red, blue! Then— it

A
mp *mf* *mp*
red, blue! Then— it

T
mf *mp*
star that dar-les the red and the blue! Then— it

B
mf *mp*
star— that dar-les the red— and the blue! Then— it

Pno. (reh. only)
mf *mp*

Bars 21 - 23 and bar 25 to the end: if sung by solo voices, ignore markings of 'several voices' and 'all voices', and omit cue notes.

moving on

mf *mp*

S
stops like a bird; like a flo-wer, hangs _____ furred: _____

A
stops like a bird; _____ like a flo-wer, hangs - furred: _____

T
stops like a bird; like a - flo-wer, hangs furred: _____

B
stops like a bird; like a flo-wer, hangs furred: _____

moving on

Pno. (reh. only)

A little faster, quasi ecclesiastical

S

A

T
solo *(mp)* _____ *mf* *several voices* _____

B
_____ *several voices* *mf* _____

They must so-lace them - selves with the Sa-turn a - bove it. What mat-ter to

What mat-ter to

A little faster, quasi ecclesiastical

Pno. (reh. only)

(mp) _____ *mf* _____

29 *several voices mf* *all voices f*

S star is a world? Mine has o-pened its soul to me; —

A star is a world? Mine has o-pened its soul to me; —

T me if their star is a world? Mine has o-pened its soul to me; —

B me if their star is a world? Mine has o-pened its soul to me; —

Pno. (reh. only) *f*

Slower, more broadly, rich sound *ff* *pp*

33 *ff* *pp*

S — There - fore I love it. —

A — There - fore I love it. —

T — There - fore I love it. —

B — There - fore I love it. —

Pno. (reh. only) *ff* *mp* *pp*

Slower, more broadly, rich sound *ff* *(mp pp)*

3. Though We Are Many

The text, a setting of a theological poem by the commissioner's mother-in-law, is in the style of a Chaucerian Roundel. The author explains the poem as follows:

"What do we have to sustain us in our faith? Surprisingly little of historical value, and nothing that is factually certain. We cannot have known those early communities or what they experienced, only what they have written, and only that in translation. BUT we do know that Jesus's whole ministry was one of sharing bread with all and sundry, regardless of who they were, and that (and doing that ourselves) is what can sustain us now, in our day."

May it sustain us, that across the years
we catch an echo of the words he said
or glimpse a shadow from the light he shed?

We cannot hear their laughter, see their tears,
nor feel the hunger of the crowds he fed:
may it sustain us, that, across the years?

But when our empty hopes give way to fears
we search the fullness of the life he led,
and find he loved and lived by sharing bread.
May it sustain us - that - across the years.

Jennifer Henderson [1929 -]

Duration: 3 minutes

3. Though We Are Many

Words: Jennifer Henderson

Music: Liz Lane

Slow and lyrical $\text{♩} = 64$

p

Soprano

Alto

Tenor

Bass

Piano
(for rehearsal only)

p

4

S

A

T

B

Pno.
(reh. only)

mp

mp

S
A
T
B

Pno.
(reh. only)

A little faster $\text{♩} = 92$

10 *p mp*

S
A
T
B

Pno.
(reh. only)

— May it sus - tain us, — that a - cross the years —

May it sus - tain us, — that a - cross the years —

May — it sus - tain us, — that a - cross the years —

A little faster $\text{♩} = 92$

p mp

14

S _____ we catch an e-cho of the words he

A _____ we catch an e-cho of the words_

T _____ mmm _____

B _____

Pno. (reh. only)

18

S said

A _____ he said _____ or glimpse a sha-dow from the light_

T _____ or glimpse a sha-dow from the light he

B _____ mmm _____

Pno. (reh. only)

Moving on

mf

22

S We can - not hear their laugh - ter,

A — he shed? — We can - not hear

T shed? — We can - not hear their

B — We can - not hear their

Moving on

mf

Pno.
(reh. only)

22

26

S see their tears, nor feel the hun-ger of the crowds he

A — nor feel the hun-ger of the crowds he

T laugh - ter, see their tears, nor feel the hun-ger of the crowds he

B laugh - ter see their tears, - nor feel the hun-ger of the crowds he

Pno.
(reh. only)

26

30 *Held back*

S *p*
fed: _____ May it sus - tain us, _____

A *p*
fed: _____ May it sus - tain us, _____

T *p*
fed: mmm _____

B *p*
fed: _____

Pno. (reh. only) *p*
Held back

33 *Moving on again*

S _____ that, _____ a - cross the years? _____

A _____ that, _____ a - cross the years? _____

T *mp*
But when our emp - ty

B *mp*
But when our emp ty

Pno. (reh. only) *mp*
Moving on again

37 *mf*

S we search the full - ness

A *mf*
we search the full - ness

T *mf*
hopes give way to fears we search the full - ness

B *mf*
hopes give way to fears we search the full - ness

Pno.
(reh. only) *mf*

40 *ff*

S of the life he led, and find he loved: _____

A *ff*
of the life he led, and find he loved and

T *ff*
of the life he led, and find he loved and

B *ff*
of the life he led, and find he loved and

Pno.
(reh. only) *ff*

44

S *mf*

A *mf* *mp* *p*

T *mf* *mp* *p*

B *mf* *mp* *p*

Pno. (reh. only) *mf* *mp* *p*

lived by sha - ring bread: May it sus -

48

S *mp*

A *mp*

T *mp*

B *mp*

Pno. (reh. only) *mp*

sus - tain us that, mmm

tain us that, a - cross the years.

tain us that, a - cross the years.

52

S *p*

A *p*
mmm

T *p*
mmm

B

Pno. (reh. only) *p*

56

S *pp*
mmm

A *pp*
mmm

T *pp*

B

Pno. (reh. only) *pp*

Slower, first tempo ♩ = 64

Musical score for measures 60-63. The score is for Soprano (S), Alto (A), Tenor (T), Bass (B), and Piano (Pno. reh. only). The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Slower, first tempo' with a quarter note equal to 64. Dynamics include *pp*, *p*, and *mmm*. The Soprano and Alto parts have long melodic lines with slurs. The Tenor part has a more rhythmic line with slurs. The Bass part is mostly rests. The Piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Musical score for measures 64-67. The score is for Soprano (S), Alto (A), Tenor (T), Bass (B), and Piano (Pno. reh. only). The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Slower, first tempo'. Dynamics include *rit*, *pp*, and *mmm*. The Soprano and Alto parts continue their melodic lines. The Tenor part has rests. The Bass part has rests. The Piano accompaniment continues with a steady eighth-note bass line and chords in the right hand.

2006-2007

Heritage: Horizons

for solo euphonium and piano

Liz Lane

Heritage: Horizons

Heritage: Horizons was written at the request of Craig Keates, a third year degree student at Cardiff University, for his recital in June 2007.

The title *Heritage: Horizons* relates to a mixture of past and future events. *Heritage* refers to two musical allusions specially requested to be included in the work by Craig; a hidden variation on a famous football song and a direct quotation (although in a different time signature) of the hymn tune *The Day Thou Gavest*, a tribute to his late Grandmother. *Horizons* is the end of one era and the beginning of another, specifically Craig's final degree recital.

Liz Lane
April 2007

Duration: 7 minutes

Score is transposed

Quotation bars 89-105 from the hymn:
The Day Thou Gavest, Lord, is Ended, Clement C. Scholefield, 1874.

Commissioned and first performed by Craig Keates,
Concert Hall, School of Music, Cardiff University, 13th June 2007.

Heritage: Horizons

for the final degree recital of Craig Keates, June 2007

Liz Lane

Dramatic $\text{♩} = 100$
marcato

Euphonium

Piano

4 *poco rit.* **A** **Slow and lyrical** $\text{♩} = 72$ *espressivo*

Euph.

Pno.

8

Euph.

Pno.

11

Euph. *mp*

Pno.

14

Euph. *poco cresc.*

Pno. *poco cresc.*

17

Euph. *poco accel.* **B** A tempo ♩ = 72 *mf*

Pno. *poco accel.* **B** A tempo ♩ = 72 *mf* *espressivo*

20

Euph.

mp *mp*

Pno.

p *mf*

23

Euph.

Pno.

25

Euph.

mf *p*

Pno.

p

C

28 *becoming more intense...*

Euph. *mf*

Pno. *mp* *mf*

31 *f*

Pno. *f*

33 *accel.* *mp*

Pno. *accel.*

D
Faster tempo ♩ = 124
35 *b₂.*
Euph. *mf*

D
Faster tempo ♩ = 124
lightly, playfully, jazzy
Pno. *p*

38 *lightly, playfully, jazzy*
Euph. *mp*

Pno.

41
Euph.

Pno.

44

Euph. *mf* *f*

Pno. *mf*

47

Euph. *mp*

Pno. *mp*

50

Euph. *mf*

Pno. *mf*

53 **E**

Euph. *mp*

Pno. *mp*

56 *lightly, gently*

Euph. *pp*

Pno. *pp*

59 **F** *playfully, stronger*

Euph. *f*

Pno. **F** *playfully, stronger*

f

legato

62

Euph. *lightly*
pp subito

Pno. *lightly*
pp subito

65

Euph. *normale*
mp *f*

Pno. *normale*
f

68

Euph. *p*

Pno. *p*

71 **Slower** ♩ = 80

Euph. *mp* *ff*

Pno. *mp* *ff* *pp* [bring out L. H.]

74 **G** *calmly, molto espressivo, legato*

Euph. *p*

Pno. **G** *calmly, molto espressivo, legato*

78 *mp*

Euph. *mp*

Pno. *mp*

H
81

Euph. *plaintively*
mf

Pno. *mf p* *mp*

Euph. 84

Pno.

Euph. 87

poco rit. *broadly, smoothly*
mp *mf*

Pno. *poco rit.*

I The Day Thou Gavest, Lord, is Ended
I A little slower $\text{♩} = 72$

90

Euph. *f*

Pno. *mf*
broadly, smoothly

93

Euph.

Pno.

96

Euph.

Pno.

99

Euph.

Pno.

102

Euph.

Pno.

105

Euph.

Pno.

J

ff

rit.

mp

Cadenza

K With movement, freely ♩ = 90

(match triplets rhythmically to previous piano semiquavers)

Euph. 108

Cadenza

K With movement, freely ♩ = 90

Pno.

Euph. 111

Pno.

Euph. 114

117 Euph. *mp* ————— *mf* ————— *mp*

120 Euph. *f* ————— *p* —————

123 Euph. *mf* ————— *ff* —————

125 Euph. *mp* ————— *mf* ————— *mp* ————— *mf*

brackets = play natural harmonics as much as possible

127 Euph. *mp* ————— *mp* ————— *mp*

129 Euph. *mf* ————— *mf* ————— *p*

M
Fast and accel. ♩ = 100

Euph. *mp* *f*

Pno. *mf cresc.*

Euph. *mf cresc.* *marcato*

Pno.

Euph. *f*

Pno. *f*

138

Euph.

Pno.

ff

ff

Accel to end

Accel to end

140

Euph.

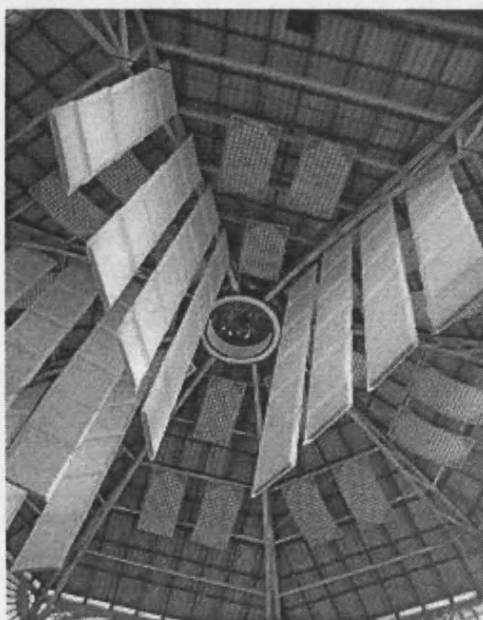
Pno.

Portishead, April 2007

2004-2009

Jaleo

for string quartet



1. *Cante Jondo*
2. *Midnight Ballad*
3. *El Habañero*

Liz Lane

Jaleo

Jaleo is inspired by summer visits to Murcia, South East Spain, and in particular the town of Los Alcázares. The term *jaleo* (pronounced *har-le-o*) is Spanish for vocal utterances and shouts of approval and encouragement by the audience during a flamenco performance such as *ole!*, *ezo!* and *toma!*. It is also recognition of *duende*, the soul force or inner spirit believed to be released through the performer's intense involvement with the music.

The first movement, *Cante Jondo* (from the heart, deep, intimate), is inspired by the annual *Festival Internacional del Cante de las Minas* (International Festival of Mine Singing) which takes place in the town of La Unión. The flamenco singing competitions are held late at night in the town's old market hall, and as the evening progresses, the mesmeric high, soaring vocal improvisations (*cante*) and hand clapping rhythms (*palmas*) are increasingly interjected by intense and emotive *jaleo* from the audience.

Midnight Ballad evokes a late evening atmosphere after an exceptionally hot summer's day, in particular sounds that float across the cool evening air such as strands of music and television, birds singing, children playing and people chatting, cooking and eating.

El Habañero is one of the hottest chile peppers in the world [Capsicum Chinense Jacqui] and synonymous with Spanish cooking. It is also the name of a tourist road-train which runs back and forth each evening from Los Alcázares to the neighbouring town of Los Narejos. The train's bright orange colour, loud music and bizarre way it takes priority over other road vehicles seems to put everyone in a holiday mood.

Jaleo was written especially for the Carducci Quartet and incorporates elements from my song cycle *Words, Wide Night*, which the quartet performed and recorded in 2006/2007, in particular the lyrical string writing of *Midnight Ballad* and lighthearted pizzicato of *El Habañero*.

Liz Lane
June 2009

Front cover photo: the market hall interior roof in La Unión, Murcia, Spain, where the annual *Festival Internacional del Cante de las Minas* takes place each August.

1. *Cante Jondo*
2. *Midnight Ballad*
3. *El Habañero*

Performance Note:

Cante Jondo. Irregular time signatures are notated with beat divisions which remain the same until the next marking. Brackets over music denote pattern repetitions based on *palmas* (hand clapping).

Duration: 12 minutes

Jaleo will be premiered by the Carducci Quartet at the Cardiff University Concert Series, Concert Hall, School of Music, Cardiff, 2nd March 2010.

1. Cante Jondo

Liz Lane

Slowly, freely ♩ = 72

Musical score for Violin I, Violin II, Viola, and Violoncello, measures 1-4. The score is in 2/4 time and features various dynamics and articulations.

- Violin I:** Measures 1-2 are rests. Measure 3 has a half note G4 with a fermata. Measure 4 has a quarter note G4, quarter note F4, and quarter note E4, all with a fermata. Dynamics: *mf mp*.
- Violin II:** Measures 1-2 are rests. Measure 3 has a quarter note G4, quarter note F4, and quarter note E4, all with a fermata. Dynamics: *mf mp*.
- Viola:** Measures 1-2 are rests. Measure 3 has a quarter note G4, quarter note F4, and quarter note E4, all with a fermata. Dynamics: *mf mp*.
- Violoncello:** Measures 1-2 have a triplet of eighth notes (F3, G3, A3) with a fermata. Measure 3 has a quarter note G3, quarter note F3, and quarter note E3, all with a fermata. Measure 4 has a quarter note G3, quarter note F3, and quarter note E3, all with a fermata. Dynamics: *p* (measures 1-2), *mf mp* (measures 3-4). Articulations: *pizz.* (measures 3-4), *arco* (measure 4).

Musical score for Violin I, Violin II, Viola, and Violoncello, measures 5-8. The score is in 2/4 time and features various dynamics and articulations.

- Violin I:** Measures 5-6 are rests. Measure 7 has a quarter note G4, quarter note F4, and quarter note E4, all with a fermata. Measure 8 has a quarter note G4, quarter note F4, and quarter note E4, all with a fermata. Dynamics: *mf* (measure 7), *mp* (measure 8).
- Violin II:** Measures 5-6 are rests. Measure 7 has a quarter note G4, quarter note F4, and quarter note E4, all with a fermata. Measure 8 has a quarter note G4, quarter note F4, and quarter note E4, all with a fermata. Dynamics: *mp* (measure 8).
- Viola:** Measures 5-6 are rests. Measure 7 has a quarter note G4, quarter note F4, and quarter note E4, all with a fermata. Measure 8 has a quarter note G4, quarter note F4, and quarter note E4, all with a fermata. Dynamics: *mf* (measure 7), *mp* (measure 8).
- Violoncello:** Measures 5-6 have a triplet of eighth notes (F3, G3, A3) with a fermata. Measure 7 has a quarter note G3, quarter note F3, and quarter note E3, all with a fermata. Measure 8 has a quarter note G3, quarter note F3, and quarter note E3, all with a fermata. Dynamics: *mf* (measures 7-8). Articulations: *arco* (measures 5-6), *pizz.* (measures 7-8).

7 **A tempo, accel**
3 + 2 + 3

8 3 + 3 + 2

arco 3 6 5 3

A **Quicker, with a lilt** ♩ = 98

9 *lightly arco*

mf *mp* *mf*

lightly arco

mf *mp* *mf*

pizz.

mf *mp*

mf *mp*

12

Musical score for measures 12-14. The score is written for four staves: two treble clefs (top two) and two bass clefs (bottom two). The key signature is one sharp (F#) and the time signature is 7/8. The first staff (top) contains a melodic line with dynamics *mp*, *mf*, and *mp*. The second staff (second from top) contains a melodic line with dynamics *mp*, *mf*, and *mp*. The third staff (third from top) contains a bass line with dynamics *mf*. The fourth staff (bottom) is empty.

15

Musical score for measures 15-17. The score is written for four staves: two treble clefs (top two) and two bass clefs (bottom two). The key signature is one sharp (F#) and the time signature is 7/8. The first staff (top) contains a melodic line with dynamics *mf* and *mp*. The second staff (second from top) contains a melodic line with dynamics *mf* and *mp*. The third staff (third from top) contains a bass line with dynamics *mp* and *mf*. The fourth staff (bottom) is empty.

18

p

p

mp

p

B 3 + 2 2 + 3 + 2

21

rich sound

mf

lightly

mp

lightly arco

mp

casually pizz.

mf

24

Musical score for measures 24-26. The score is written for four staves: two treble clefs (top two) and two bass clefs (bottom two). The key signature has one flat (B-flat). The time signature is 2/4. Measure 24 starts with a treble clef and a 2/4 time signature. Measure 25 changes to a 7/8 time signature. Measure 26 changes to an 8/8 time signature. The bottom staff has the instruction "(portamento)" written above it.

27

3 + 2 3 + 2 + 2 pizz.

Musical score for measures 27-29. The score is written for four staves: two treble clefs (top two) and two bass clefs (bottom two). The key signature has one flat (B-flat). The time signature is 2/4. Measure 27 starts with a treble clef and a 2/4 time signature. Measure 28 changes to an 8/8 time signature. Measure 29 changes to a 7/8 time signature. The bottom staff has the instruction "pizz." written above it. Above the first staff, there are rhythmic markings: "3 + 2" above measure 28, "3 + 2 + 2" above measure 29, and "pizz." above measure 29.

C Waltz-like

30

rich sound, match viola
arco

rich sound
mf

mf

33

pizz.
mp

with abandon

36

with intensity

(portamento)

bring out arco

bring out

f *mf*

f

f

D

39

(portamento)

(portamento)

(portamento)

with passion arco

freely

f

f

f

ff

3 3

41 less intense, moving on

Musical score for measures 41-43. The score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one sharp (F#). The time signature is common time (C). The music features dynamic markings of *mf* and *f*. There are triplet markings (3) in the second and fourth staves. The piece concludes with a *pizz.* (pizzicato) instruction in the final measure of the fourth staff.

44 **E** First tempo, freely ♩ = 72

Musical score for measures 44-46. The score consists of four staves. The top two staves are in treble clef and are mostly empty. The bottom two staves are in bass clef. The key signature has one sharp (F#). The time signature is 2/4. The music features dynamic markings of *mp* and *f*. There are triplet markings (3) in the first and third staves. The piece concludes with an *arco* instruction in the final measure of the third staff.

47

47

mf *mp* *mf* *mp*

mf *mp* *mf* *mp*

mf *mp* *mf* *mp*

mf *mp* *mf* *mp*

pizz. *mf* *mp*

pizz. *mf* *mp*

pizz. *mf* *mp*

arco *mf* *mp* *mf* *mp*

50

F **Quicker, with a lilt** ♩ = 98

poco accel.
2 + 3

lightly
mf *mp*

lightly
arco
mf *mp*

arco
mf

50

F **Quicker, with a lilt** ♩ = 98

poco accel.
2 + 3

lightly
mf *mp*

lightly
arco
mf *mp*

arco
mf

53

mf mp mf mf mp mf

plaintive

mf mp mf

Detailed description: This system contains measures 53, 54, and 55. It features four staves. The top two staves are treble clef, and the bottom two are bass clef. The music is in 7/8 time with a key signature of one sharp (F#). Measures 53 and 54 are marked *mf*. Measure 55 is marked *mp mf*. The bass clef part in measure 55 includes the instruction *plaintive*. The bottom two staves have dynamic markings *mf*, *mp*, and *mf* across the measures.

56

mp mf mp mp mf mp mp

Detailed description: This system contains measures 56, 57, and 58. It features four staves. The top two staves are treble clef, and the bottom two are bass clef. The music is in 7/8 time with a key signature of one sharp (F#). Measures 56 and 57 are marked *mp*. Measure 58 is marked *mf*. The bottom two staves have dynamic markings *mp*, *mf*, and *mp* across the measures.

59

mp *p* *p*

62

G 3 + 2 2 + 3 + 2

rich and powerful sound

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

lightly *lightly arco* *casually, playfully pizz.*

65

pizz. arco

(portamento)

68

72 **H** pizz arco

mp

mp

mp

mp

75

mp

78 3 + 2 + 2

poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

81

pizz. arco

poco accel., becoming more intense

poco accel., becoming more intense

84

Musical score for measures 84-86. The score is written for four staves: Treble (top), Treble (middle), Bass (third), and Bass (bottom). The key signature is one flat (B-flat). The time signature is 6/8. Measure 84 is in 6/8 time. Measure 85 is in 3/4 time. Measure 86 is in 7/8 time. The music features a melodic line in the top staff, a rhythmic accompaniment in the middle staff, and a bass line in the bottom staff. The bottom staff has a double bar line under the first two measures.

87

2 + 2 + 3

2 + 3 + 2

Musical score for measures 87-88. The score is written for four staves: Treble (top), Treble (middle), Bass (third), and Bass (bottom). The key signature is one flat (B-flat). The time signature is 7/8. Measure 87 is in 7/8 time. Measure 88 is in 7/8 time. The music features a melodic line in the top staff, a rhythmic accompaniment in the middle staff, and a bass line in the bottom staff. The top staff has a dynamic marking *f* at the end of measure 88. The middle staff has a dynamic marking *f* at the end of measure 88. The bottom staff has a dynamic marking *f* at the end of measure 88. The top staff has a double bar line under the first two measures.

I Faster but more relaxed ♩ = 134

89 **3 + 2**
solo

Musical score for measures 89-92. The score is in 3/4 time and consists of four staves. The first staff (treble clef) features a melodic line with a dynamic marking of *mf* at the start, which then transitions to *p*. The second staff (treble clef) has a dynamic marking of *mf*. The third staff (bass clef) has a dynamic marking of *mf* that transitions to *pp*. The fourth staff (bass clef) has a dynamic marking of *mf*. The music is marked as a solo.

93

Musical score for measures 93-96. The score is in 3/4 time and consists of four staves. The first staff (treble clef) continues the melodic line. The second staff (treble clef) has a dynamic marking of *pp*. The third staff (bass clef) continues the accompaniment. The fourth staff (bass clef) continues the accompaniment.

97

Musical score for measures 97-100. The score is in 2/4 time with a key signature of one sharp (F#). It consists of four staves. The top staff (treble clef) features a melodic line with a dynamic marking of *mp* in the second measure. The second staff (treble clef) contains a rhythmic accompaniment with a dynamic marking of *p* in the second measure. The third staff (bass clef) provides a harmonic accompaniment. The bottom staff (treble clef) contains a bass line with a dynamic marking of *p* in the second measure. The piece concludes with a double bar line and repeat dots at the end of the fourth measure.

101

Musical score for measures 101-104. The score is in 2/4 time with a key signature of one sharp (F#). It consists of four staves. The top staff (treble clef) features a melodic line. The second staff (treble clef) contains a rhythmic accompaniment. The third staff (bass clef) provides a harmonic accompaniment with a dynamic marking of *p* in the second measure. The bottom staff (bass clef) contains a bass line with a glissando marking in the second measure. The piece concludes with a double bar line and repeat dots at the end of the fourth measure.

104 **J**

mf
arco
mf
mp
mp
(portamento)

108

pizz.
IV
IV
IV

111 **K**

3 + 2 2 + 3

subito *p*
arco
subito *p*
subito *p*

115 **L**

3 + 2

pizz.
mp
pizz.
mp
pizz.
mp
solo arco
mp

mp
mp
mp
mp

118

Musical score for measures 118-120. The score is written for four staves. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The second staff is in treble clef with a key signature of one sharp and a time signature of 3/4. The third staff is in bass clef with a key signature of one sharp and a time signature of 3/4. The bottom staff is in bass clef with a key signature of one sharp and a time signature of 3/4. The music features a variety of notes, rests, and accidentals, with some notes marked with a 'v' (accents) and some measures containing a '7' (likely indicating a 7th fret or similar). The measures are separated by vertical bar lines.

121 3+2+2

Musical score for measures 121-123. The score is written for four staves. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The second staff is in treble clef with a key signature of one sharp and a time signature of 3/4. The third staff is in bass clef with a key signature of one sharp and a time signature of 3/4. The bottom staff is in bass clef with a key signature of one sharp and a time signature of 3/4. The music features a variety of notes, rests, and accidentals, with some notes marked with a 'v' (accents) and some measures containing a '7' (likely indicating a 7th fret or similar). The measures are separated by vertical bar lines.

M

124

mf *rich and powerful sound arco*
mf *rich and powerful sound arco*
mf *rich and powerful sound arco*
mf *f*

127 2 + 3 + 2

pizz
pizz
pizz
pizz. (portamento)

130

arco

arco

arco

(portamento)

133

3 + 2 + 2

pizz

pizz.

pizz.

arco

arco

arco

Becoming more intense...

2 + 2 + 3

136

pizz. **N** *marcato arco* (portamento)
ff
pizz. *marcato arco* (portamento)
ff
pizz. *powerful sound, rich and heavy arco*
ff *powerful sound, rich and heavy arco*
ff

139

(sempre portamento)
(sempre portamento)

142

ff

O Pushing forward with much intensity

145

ff

ff

strong sound, passionate

ff

strong sound, passionate

simile

148

2 + 2 + 3 2 + 3

cresc

cresc

cresc

cresc

151

v

v

v

v

154 3 + 3 + 2

157 **P** Slower ♩ = 112

(portamento)

fff *ff* *f* *ff* *f* *ff* *f* *ff* *f*

(portamento)

fff *ff* *f* *ff* *f* *ff* *f* *ff* *f*

(portamento)

fff *ff* *f* *ff* *f* *ff* *f* *ff* *f*

with passion

freely

fff

3

160 **Q** A tempo, faster and lighter ♩ = 118

Musical score for measures 160-162. The score is in 4/4 time and features four staves. The first three staves (two treble clefs and one bass clef) have dynamics markings of *>mf* and *p*. The bottom staff (bass clef) features triplets of 3, 5, and 7 notes, and a *gliss.* marking. The tempo is marked "A tempo, faster and lighter" with a quarter note equal to 118.

163

Musical score for measures 163-165. The score is in 4/4 time and features four staves. The first three staves (two treble clefs and one bass clef) have dynamics markings of *mp* and *mf*. The bottom staff (bass clef) features triplets of 3 notes. The tempo is marked "A tempo, faster and lighter".

166

mf

mf

mf

169

R **Faster** ♩ = 148
2 + 3 + 2

molto accel.
3 + 2

poco rit.

f

172

Musical score for measures 172-175. The score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one sharp (F#). The time signature changes from 2/4 to 3/8, then to 2/4, then to 7/8, and finally to 2/4. Dynamics include *mf* and *mp*. The music features eighth and sixteenth notes with various articulations and slurs.

176

Musical score for measures 176-179. The score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one sharp (F#). The time signature changes from 2/4 to 3/8, then to 2/4, then to 7/8, and finally to 2/4. Dynamics include *p* and *pizz.*. The music features eighth and sixteenth notes with various articulations and slurs. The final measure includes the instruction "(con sord.)".

2. Midnight Ballad

Lyrical and espressively ♩ = 90

The first system of the musical score consists of five measures. The top staff is a treble clef with a whole rest in every measure. The middle staff is a treble clef with a whole note chord in the first measure, marked *pp* and *(senza sord.)*. The bottom two staves are a grand staff (treble and bass clefs) with a whole note chord in the first measure. In the second measure, the middle staff has a whole note chord marked *p* and *con sord. sul tasto lightly*. The bottom two staves have a whole note chord in the second measure. The remaining three measures (3, 4, and 5) have whole rests in the top and middle staves, and whole note chords in the bottom two staves.

The second system of the musical score consists of five measures. The top staff is a treble clef with a whole rest in every measure. The middle staff is a treble clef with a whole note chord in the first measure, marked *pp* and *(senza sord.) pizz.*. The bottom two staves are a grand staff (treble and bass clefs) with a whole note chord in the first measure. In the second measure, the middle staff has a whole note chord marked *p* and *con sord. sul tasto lightly*. The bottom two staves have a whole note chord in the second measure. The remaining three measures (3, 4, and 5) have whole rests in the top and middle staves, and whole note chords in the bottom two staves.

11

(senza sord.)

p

15

(senza sord.)

p

mp *p*

(senza sord.)

arco

mp

A A tempo

19

Violin I: *pp* (measures 19-20), *p* (measures 21-22), *arco* (measure 22)

Violin II: *p* (measures 19-22)

Cello/Double Bass: *p* (measures 19-22), *lightly senza sord.* (measures 21-22)

Bass: *p* (measures 19-22)

23

28

arco
mp

mp
normale
mp

arco
mp

32

mp

pizz.

arco
mf

arco
mf

pizz.
(mp)

arco

B broadly lighter

36

mf *f* *mp* *f*

f *mp*

f *mp*

f *mp*

broadly

40

mf *f* *p*

f *mp*

f *mp* *pizz.*

f *mp* *pizz.*

44 poco rit. C A tempo

mp *pizz.* *lightly arco* *p*

pp *sotto voce sul tasto arco* *pp* *sotto voce sul tasto arco* *pp*

48

pp *sotto voce sul tasto* *pp* *sotto voce normale sul tasto*

52

normale
mp

normale
arco
mp

normale
mp

56 normale

mp

60

positively

f

positively

f

positively

f

positively

f

lightly

64

lightly

3

D

Musical score for section D, measures 68-71. The score is written for four staves: Violin I, Violin II, Viola, and Cello/Double Bass. Measure 68 features a five-fingered tremolo in the Violin I part. The key signature changes from one sharp (F#) to one flat (Bb) at the start of measure 69. The time signature changes from 2/4 to 3/4 at the start of measure 70. Dynamic markings include *ff* (fortissimo) and *f* (forte). The word *normale* is written above the Violin II staff in measure 70.

E broadly, with momentum
arco

Musical score for section E, measures 72-75. The score is written for four staves: Violin I, Violin II, Viola, and Cello/Double Bass. Measure 72 starts with a *mf* (mezzo-forte) dynamic. The key signature changes from one flat (Bb) to two flats (Bb, Eb) at the start of measure 73. The time signature changes from 3/4 to 3/2 at the start of measure 74. Dynamic markings include *mf*, *f* (forte), and *arco*. The instruction *broadly, with momentum* is written above the Violin I staff in measure 74.

76

lighter

broadly, with momentum

f *mf* *mp* *mf*

f *f* *mf* *f*

mf *f* *mf* *f*

mf *f* *f* *f*

80

more relaxed

mf *f* *mp* *mp*

f *f* *mp* *mp*

mp *mp* *mp* *mp*

mp *mp* *pizz.* *mp*

83 *poco rit.*

lightly

86 **F** First tempo ♩ = 90, thoughtfully

p *mp* *p* *mp*

p *mp* *p* *mp*

normale

p *mp* *p* *mp*

arco

p *mf* *p* *mp*

91

G string

sul tasto arco

p

sul tasto

sul tasto pizz.

sul tasto

p

96

arco

pizz.

pizz.

pizz.

G

101

arco

pizz.

arco

arco

Detailed description: This system of musical notation covers measures 101 to 105. It consists of four staves: two treble clefs and two bass clefs. The first staff (treble clef) contains a melodic line with a slur over measures 102-103 and a fermata over measure 104. The second staff (treble clef) is marked 'arco' and contains a melodic line with a slur over measures 102-103 and a fermata over measure 104. The third staff (bass clef) is marked 'pizz.' and contains a melodic line with a slur over measures 102-103 and a fermata over measure 104. The fourth staff (bass clef) is marked 'arco' and contains a melodic line with a slur over measures 102-103 and a fermata over measure 104.

106

pp

pp

pp

pp

Detailed description: This system of musical notation covers measures 106 to 110. It consists of four staves: two treble clefs and two bass clefs. Each staff has a slur over measures 106-107 and a fermata over measure 108. The first staff (treble clef) has a 'pp' dynamic marking. The second staff (treble clef) has a 'pp' dynamic marking. The third staff (bass clef) has a 'pp' dynamic marking. The fourth staff (bass clef) has a 'pp' dynamic marking.

Musical score for page 43, measures 111-115. The score is written for four staves: Treble 1, Treble 2, Bass 1, and Bass 2. Measure 111 is marked with a fermata and a *pp* dynamic. Measure 112 contains a *lightly* marking and a melodic line in the Bass 1 staff. Measure 113 is marked with a fermata and a *ppp* dynamic. Measure 114 is marked with a fermata and a *ppp* dynamic. Measure 115 is marked with a fermata and a *ppp* dynamic.

9

Musical score for measures 9-12. The score is written for four staves (treble and bass clefs). It features a consistent pattern of triplet eighth notes across all staves. The dynamic marking *mf* is present in each measure. The key signature has one flat (B-flat).

13

A

gliss.

Musical score for measures 13-16. The score is written for four staves. Measures 13-15 feature triplet eighth notes with dynamic markings *mp*, *mf*, and *p* respectively. Measure 16 features a glissando (marked *gliss.*) with dynamic markings *p* and *f*. A box labeled 'A' is placed above the first staff in measure 13. The key signature has one flat (B-flat).

Musical score for page 21, featuring five staves. The notation includes triplets (indicated by a '3' in a bracket) and dynamic markings such as *fu* and *du*. The score is written in a system with five staves, showing complex rhythmic patterns and melodic lines.

Musical score for page 46, featuring five staves. The notation includes triplets (indicated by a '3' in a bracket) and dynamic markings such as *f* and *fu*. The score is written in a system with five staves, showing complex rhythmic patterns and melodic lines, with some notes marked *pizz.* (pizzicato).

25

Musical score for measures 25-28, featuring four staves. The first staff (treble clef) has dynamics *mf*, *f*, and *mf*. The second staff (treble clef) has dynamics *mp*, *mf*, and *mf*. The third staff (bass clef) has dynamics *mf* and *mf*. The fourth staff (bass clef) has dynamics *mp* and *p f*. The score includes numerous triplet markings and dynamic markings.

B

29

Musical score for measures 29-32, featuring four staves. The first staff (treble clef) has dynamics *mp* and *mf*. The second staff (treble clef) has dynamics *mp* and *mf*. The third staff (bass clef) has dynamics *mp* and *mf*. The fourth staff (bass clef) has dynamics *mp* and *mf*. The score includes numerous triplet markings and dynamic markings.

33

Violin I: *mp*, *p*
Violin II: *p*, *p*
Viola: *mp*, *p*
Cello/Double Bass: *(mp)*, *mf*

37

Violin I: *mp*, *mf*, *mp*
Violin II: *mp*, *mf*
Viola: *mp*, *mf*, *mp*
Cello/Double Bass: *mp*, *mf*

41 pizz.

p *f* *f* *f*

pizz. *pizz.* *gliss.*

mp

C

45

pizz. *pizz.*

f *mf* *f* *mf*

mf *f*

Musical score for measures 49-52. The score is written for four staves: Treble (top), Treble (second), Bass (third), and Bass (bottom). The key signature has one sharp (F#) and the time signature is 3/4. The music features a complex texture with many triplets. Dynamics include *f*, *mf*, and *mp*. A *p* dynamic marking is present at the bottom of the system.

Musical score for measures 53-56. The score is written for four staves: Treble (top), Treble (second), Bass (third), and Bass (bottom). The key signature has one sharp (F#) and the time signature is 3/4. The music features a complex texture with many triplets. Dynamics include *f*, *mf*, and *mp*.

D

57

mf *f* *mf* *f* *mf*

as an aside arco

as an aside arco

E

61

playfully arco

p

playfully arco

p

p

mf

mf

Musical score for measures 65-68. The score is written for four staves: two treble clefs and two bass clefs. It features a complex rhythmic pattern with frequent triplets. The dynamics are marked as *p* (piano) and *mf* (mezzo-forte). The notation includes various accidentals and articulation marks.

Musical score for measures 69-72. The score is written for four staves: two treble clefs and two bass clefs. It features a complex rhythmic pattern with frequent triplets. The dynamics are marked as *pp* (pianissimo), *p* (piano), and *mp* (mezzo-piano). A fermata is present over the first measure of the second staff. A box containing the letter 'F' is positioned above the first measure of the top staff. The text "in the background pizz." is written in the right-hand side of the score. The notation includes various accidentals and articulation marks.

73

interrupting pizz.

mf *pp* *f*

interrupting pizz.

mf *pp* *f*

gliss.

77

G

mf *p*

mf *p*

f *mf* *p*

f *mf* *p*

gliss.

gradually building to end

gradually building to end

81 *gradually building to end*

Musical score for measures 81-84. The score is written for four staves: Treble 1, Treble 2, Bass 1, and Bass 2. It features a key signature of one sharp (F#) and a 3/4 time signature. The music consists of eighth and sixteenth notes, with frequent triplet markings. Dynamic markings include *mf* and *mp*. The instruction *gradually building to end* is written above the second staff. A fermata is placed over a note in the first staff of measure 81.

85

Musical score for measures 85-88. The score continues from the previous system, maintaining the same instrumentation and key signature. It features similar rhythmic patterns with triplet markings. Dynamic markings include *mf* and *mp*. The instruction *gradually building to end* is not explicitly repeated but is implied by the context.

89

mf \rightarrow mp *f* *mf*

f *mf*

mf *f* *mf*

f

93

H

p *mf*

mf *p* *mf* *f*

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

Musical score for measures 97-100. The score is written for four staves. Measures 97 and 98 feature a piano (*p*) dynamic with triplets of eighth notes. Measures 99 and 100 feature a forte (*f*) dynamic with triplets of eighth notes. The notation includes various accidentals and slurs. Fingering numbers (1-3) are indicated for the triplets.

Musical score for measures 101-104. The score is written for four staves. Measures 101 and 102 feature a mezzo-forte (*mf*) dynamic with triplets of eighth notes. Measures 103 and 104 feature a forte (*f*) dynamic with triplets of eighth notes. The notation includes various accidentals and slurs. Fingering numbers (1-3) are indicated for the triplets.

I

Musical score for measures 105-108. The score is written for four staves: Treble Clef (top), Treble Clef (second), Bass Clef (third), and Bass Clef (bottom). The key signature has one flat (B-flat). Measure 105 starts with a first ending bracket labeled 'I'. Dynamics include *mf*, *p*, *mf p*, and *p*. The music features triplet eighth notes and quarter notes.

Musical score for measures 109-112. The score is written for four staves: Treble Clef (top), Treble Clef (second), Bass Clef (third), and Bass Clef (bottom). The key signature has one flat (B-flat). Measure 109 starts with a first ending bracket labeled 'I'. Dynamics include *mf*, *f*, and *mf*. The music features triplet eighth notes and quarter notes, with some notes marked with accents (^).

113 pizz.

The musical score consists of four staves. The first three staves are grouped together, and the fourth staff is below them. The music is in 3/4 time with a key signature of one sharp (F#). The first three staves feature a complex texture with triplets and dynamic markings. The first staff has a triplet of eighth notes, followed by a triplet of sixteenth notes. The second and third staves have similar triplet patterns. The fourth staff has a triplet of eighth notes. Dynamic markings include *ff* and *fff*. The score is marked *pizz.* (pizzicato) at the beginning.

Los Alcázares/Portishead/Wanswell, 2004-2009

2008-2009

Landscapes

Four songs for baritone voice and piano

Music: Liz Lane

Words: Gerard Manley Hopkins, John Clare, Rupert Brooke
and William Wordsworth

Landscapes

Landscapes was written for two different baritone voices. Three of the four songs (*Pied Beauty*, *Emmonsail's Heath in Winter* and *My Heart Leaps Up When I Behold*) were commissioned as a surprise 18th birthday present for Robert Clark, a student from Wells Cathedral School, and these poems were chosen by the commissioners in collaboration with myself. Although written with a younger voice in mind (incorporating plenty of reference points in the accompaniment to guide and support pitching), they are also intended to be equally suitable for performance as the singer's voice matures.

Whilst writing these three songs, the opportunity came about to write *The Wayfarers* for the final degree recital of Luke D. Williams, a postgraduate student at the Royal College of Music, whose voice I had heard and admired some years earlier. The text for this was taken from a very old book of love poems by Rupert Brooke, given to me by my Grandfather when I was sixteen.

The songs all reflect aspects of landscapes in some way. They can be performed as a set of four or as a shorter set of three (*Pied Beauty*, *Emmonsail's Heath in Winter* and *My Heart Leaps Up*). In addition, *The Wayfarers* is independently performable.

Liz Lane
May 2009

1. ***Pied Beauty*** – Gerard Manley Hopkins [1844-1889]

Glory be to God for dappled things -
For skies of couple-colour as a brinded cow;
For rose-moles all in stipple upon trout that swim;
Fresh-firecoal chestnut-falls; finches' wings;
Landscape plotted and pieced - fold, fallow, and plough;
And áll trádes, their gear and tackle and trim.

All things counter, original, spare, strange;
Whatever is fickle, freckled (who knows how?)
With swift, slow; sweet, sour; adazzle, dim;
He fathers-forth whose beauty is past change:
Praise him.

2. ***Emmonsail's Heath in Winter*** – John Clare [1793-1864]

I love to see the old heath's withered brake
Mingle its crimped leaves with furze and ling,
While the old heron from the lonely lake
Starts slow and flaps his melancholy wing,
And oddling crow in idle motions swing
On the half rotten ashtree's topmost twig,
Beside whose trunk the gipsy makes his bed.
Up flies the bouncing woodcock from the brig
Where a black quagmire quakes beneath the tread,
The fieldfares chatter in the whistling thorn
And for the awe round fields and closen rove,
And coy bumbarrels twenty in a drove
Flit down the hedgerows in the frozen plain
And hang on little twigs and start again.

3. ***The Wayfarers*** – Rupert Brooke [1887-1915]

Is it the hour? We leave this resting-place
Made fair by one another for a while.
Now, for a god-speed, one last mad embrace;
The long road then, unlit by your faint smile.
Ah! the long road! and you so far away!
Oh, I'll remember! but . . . each crawling day
Will pale a little your scarlet lips, each mile
Dull the dear pain of your remembered face.

. . . Do you think there's a far border town, somewhere,
The desert's edge, last of the lands we know,
Some gaunt eventual limit of our light,
In which I'll find you waiting; and we'll go
Together, hand in hand again, out there,
Into the waste we know not, into the night?

4. ***My Heart Leaps Up When I Behold*** – William Wordsworth [1770-1850]

My heart leaps up when I behold
A rainbow in the sky:
So was it when my life began,
So is it now I am a man,
So be it when I shall grow old
Or let me die!
The child is father of the man:
And I could wish my days to be
Bound each to each by natural piety.

Landscapes – set of four songs:

1. ***Pied Beauty*** – Gerard Manley Hopkins [1844-1889]
2. ***Emmonsail's Heath in Winter*** – John Clare [1793-1864]
3. ***The Wayfarers*** – Rupert Brooke [1887-1915]*⁽¹⁾
4. ***My Heart Leaps Up When I Behold*** – William Wordsworth [1770-1850]

*⁽¹⁾ Performable independently

Duration: 15 minutes

Landscapes – set of three songs:

1. ***Pied Beauty*** – Gerard Manley Hopkins [1844-1889]
2. ***Emmonsail's Heath in Winter*** – John Clare [1793-1864]
4. ***My Heart Leaps Up When I Behold*** – William Wordsworth [1770-1850]

Duration: 10 minutes

Pied Beauty, Emmonsail's Heath in Winter and My Heart Leaps Up When I Behold
Was commissioned by Stuart and Liz Clark for Robert Clark on his 18th birthday,
26th May 2009.

The Wayfarers was first performed by Luke D. Williams and Richard Liebowitz,
Royal College of Music, 23rd March 2009.

1. Pied Beauty

Words: Gerald Manley Hopkins (1844-1889)

Music: Liz Lane

Hymn-like, not too slow, positive ♩ = 112

mf

Baritone

Glo - ry be to God for

Hymn-like, not too slow, positive ♩ = 112

Piano

mf

Red.

5

Bar.

dap - pled things _____ For

Pno.

Red.

9

Bar.

skies of cou-ple - co-lour as a brin-ded cow; _____

Pno.

simile

13 *mp*

Bar. For rose - moles

Pno. *mp* *mp*

16 *mf* *mp*

Bar. all in stip-ple u - pon trout that swim;

Poco piu mosso, lyrical ♩ = 124

Pno. *mf* *mp*

Poco piu mosso, lyrical ♩ = 124
espressivo

19 *mf* *mp*

Bar. Fresh - fire - coal chest - nut - falls; fin - ches' wings;

Pno. *mf* *mp*

22

Bar.

mp

Land - scape plot - ted and

Pno.

p mp

8va-----|

25

Bar.

pieced - fold, fall - low, and plough;

Pno.

8vb-----|

28

Bar.

poco rit.

Pno.

p mf

poco rit.

Poco meno mosso
31 *mf*

Bar. *mf*

And all trades, their gear and tackle and trim.

Poco meno mosso
Pno. *mp*

34 **A tempo**

Bar.

A tempo

Pno.

1st tempo, hymn-like ♩ = 112
37 *mp*

Bar. *mp*

All things coun-ter, o - ri - gi - nal, spare, strange;

1st tempo, hymn-like ♩ = 112
Pno. *mp*

Red.

40

Bar. *mp* What - e - ver is fic - kle, freck - led (who knows

Pno. *mp* *Ped.*

43

Bar. *mf* how?) With swift, slow; sweet,

Pno. *mf* *Ped.*

Piu mosso ♩ = 128

46

Bar. sour; a - daz - zle, dim; He

Pno. *f*

molto accel.

49

Bar.

fa - thers - forth whose beau - ty is ³past change:

Pno.

molto accel.

ff

becoming increasingly spoken/shouted rather than sung; joyful (like a preacher in a pulpit)

52

Bar.

Praise him, Praise him, Praise him.

Pno.

2. Emmonsail's Heath in Winter

Words: John Clare 1793-1864

Music: Liz Lane

Slow, pensive ♩ = 60

legato
p

Baritone

I love to see the

Piano

legato
p

5

Bar.

old heath's with - ered brake

Pno.

8

p

Bar.

Min - gle its crim - pled leaves

Pno.

p

11 *mp*

Bar. *mp*

— with furze and ling, While the old he - ron

Pno. *mp*

15 *mf*

Bar. *mf*

— from the lone - ly lake

Pno. *mf*

18 *mp*

Bar. *mp*

Starts slow and flaps his me - lan - cho - ly wing,

Pno. *mp*

21 A little faster, lyrical ♩ = 72

Bar.

A little faster, lyrical ♩ = 72
lighter

Pno. *mf*

24

Bar.

Pno. *p* *mf*

28

Bar.

lighter
p *mf*

And odd-ling crow in i - dle mo - tions swing

Pno. *pp subito* *mf*

31 *mp*

Bar. *3 3 3 3 3 3 3*

On the half rot - ten ash - tree's

Pno. *p*

34 *mf* *mp*

Bar. *3 3*

top - most twig, Be - side whose trunk the

Pno. *mf* *mp*

37 *mf*

Bar. *mf*

gip - sy makes his bed.

Pno. *mf*

40 *(mf)* *f*

Bar. *3 3 3 3 3*

Up flies the boun - cing wood-cock from the brig

Pno. *(mf)* *f*

43

Bar.

Pno. *mf* *mp* *cantabile*

46 *Meno mosso* *heavy* *mf*

Bar. *3*

Where a black quag-mire

Pno. *Meno mosso* *heavy* *mf*

8th

49 **moving back into tempo...**

Bar. *quakes* *be-neath* *the tread,*

Pno. **moving back into tempo...**
lighter

A tempo
lighter
mp

51 *The field - fares* *chat-ter in the whist - ling thorn*

Pno. **A tempo**
mp

54 *smoothly*
(mp)

Bar. *And for the awe round fields and clo - sen rove,*

Pno. *lightly*
P

57

Bar. *mf*

And coy bum-bar-rels twen-ty in a drove

Pno. *mf*

60

Bar. *mf*

Flit down the

Pno. *mp* *mf*

63

Bar. *mp*

hedge-rows in the fro-zen plain— And hang on lit-tle twigs and start a

Pno. *mp* *p*

14

First tempo ♩ = 60

66 *mf* ————— *p*

Bar. 

gain.

Pno. 

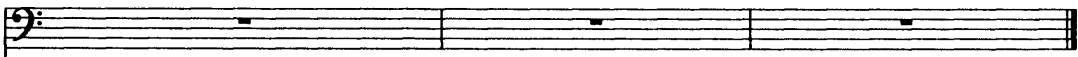
First tempo ♩ = 60

69

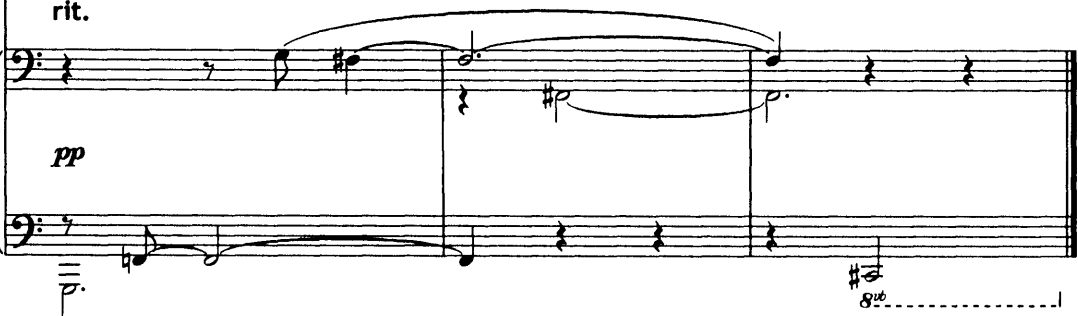
Bar. 

Pno. 

72 rit.

Bar. 

rit.

Pno. 

3. The Wayfarers

Words: Rupert Brooke (1887-1915)

Music: Liz Lane

Slow and wistful ♩ = 60

Baritone

Piano

p

With pedal throughout except where marked

4

Bar.

Pno.

p

Ped.

almost whispered

7

Bar.

Is it the hour?

Pno.

pp

16

A little quicker ♩ = 72
sung freely like a recitative

9

Bar. *mp*

We leave this rest-ing-place made fair by one a - no - ther_ for a

Pno.

A little quicker ♩ = 72

12

In tempo

Bar. while. _____

Pno. *p* *expressively mp*

15

accel.

Bar. *mf*

Now, for a

Pno. *accel. f*

Quicker still ♩ = 80

18

Bar. *f*

god - speed, one last mad em - brace;

Pno. *f* *mp* *legato*

21

Bar. *mp* *expressively and jadedly*

The long road then!

Pno. *p.* *mp*

24

Bar. *mp*

un - lit by your

Pno. *mf* *mp*

27 *poco rit.*

Bar. *faint* *smile.*

Pno. *poco rit.*

A little slower
freely - part sung, part spoken
pp

30 *pp*

Bar. Ah the long road! and you so

Pno. *pp* *ppp*

gradually moving from part-speech to song
Faster, freely ♩ = 90
f

33 *f*

Bar. far a - way! Oh! I'll re-mem - ber!

Pno. *f* *Faster, freely ♩ = 90*

In tempo

36 *mf*

Bar. *mf*

but... each crawl⁵ - ling day Will pale a lit-tle your

Pno. *mf* *mp*

8^{va}

39

Bar. scar - let lips, each mile Dull the dear pain of your re - mem - bered

Pno.

(8)

42 *mf*

Bar. face.

Pno. *mf*

expressively

expressively

45 poco rit.

Bar. 

Pno. 

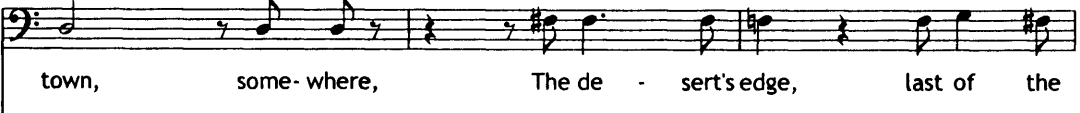
48 Slower ♩ = 84
fairly expressionless, tired
p

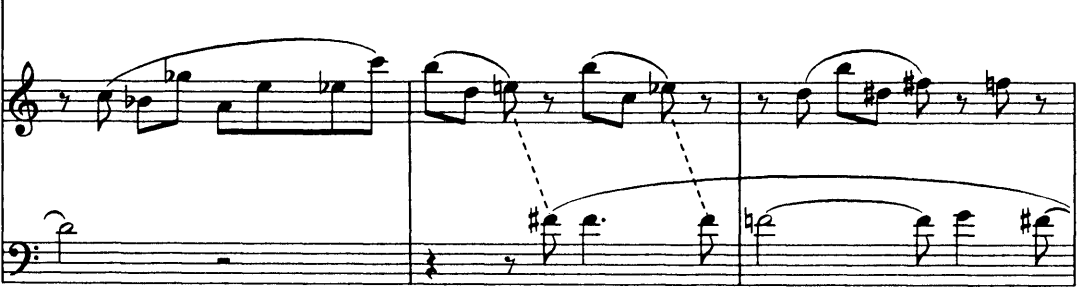
Bar. 

Pno. 

(light pedal)

51

Bar. 

Pno. 

54

Bar.
 lands we know, Some gaunt e-ven-tual li - mit of our

Pno.

gradually more expression and optimism

mp

57

Bar.
 light In which I'll find you wai - ting;

Pno.
mp

gradually more expression and optimism

increasingly more pedal

joyfully

f

60

Bar.
 and we'll go To ge-ther, hand in hand a - gain, out

Pno.
f

joyfully

full pedal

63 *ff*

Bar.

there,

sustained, passionately

Pno. *ff*

66

Bar.

Pno.

69 *rit.*

Bar.

rit.

Pno. *ff*

Slower ♩ = 72

72

Bar. *p* *pp*

In-³to the waste we know not, in-³to the night?

Pno. *p*

Slower ♩ = 72

Slower again ♩ = 72

Faster ♩ = 80

gradually progressing from song to whisper
p dim.

75

Bar. *p dim.*

in-³to the night, the

Pno. silent chord at approximately these pitches:

Faster ♩ = 80 Slower again ♩ = 72

(no pedal)

PPP

79

Bar. *PPP*

night? in-³to the night?

Pno. *pp* *PPP*

L. H. L. H.

Red. *Red.*

4. My Heart Leaps Up When I Behold

Words: William Wordsworth 1770-1850

Music: Liz Lane

Allegro ♩ = 150

Baritone

Piano

f

4

Bar.

joyfully
mf

My heart — leaps up —

Pno.

mf — *mp*

8

Bar.

f — *mf*

— when I be - hold a rain -

Pno.

mf

11

Bar. *mf*

- bow in the sky: So was it when my

Pno.

14

Bar. *mf*

life_ be - gan, So is_ it now I

Pno. *mf*

17

Bar.

am a man,

Pno. *mp* *mf*

20

Bar. 

23

Bar. 

poco rit.

Poco meno mosso ♩ = 140

25

Bar. 

poco rit.

Poco meno mosso ♩ = 140
heavy, almost menacing


28 *heavy, almost menacing*
mp

Bar. 

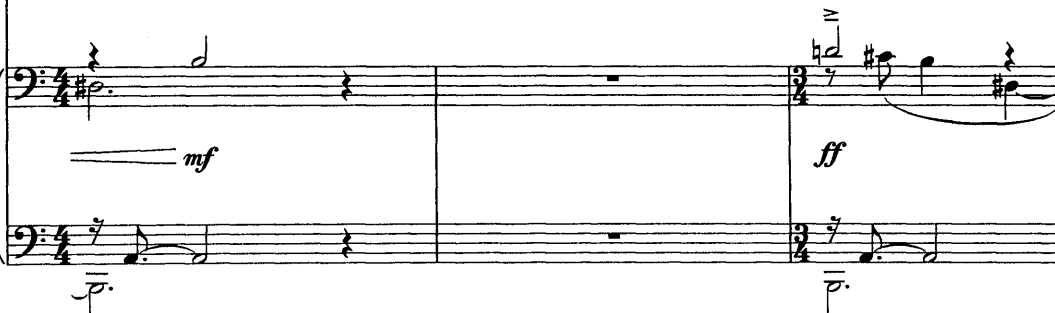
So be _____ it when _____

Pno. 

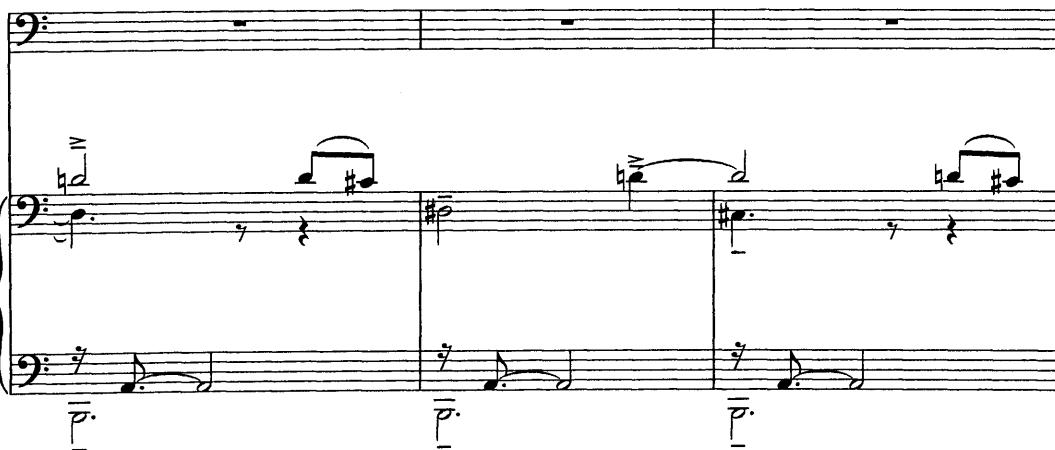
31 *mf* *ff*

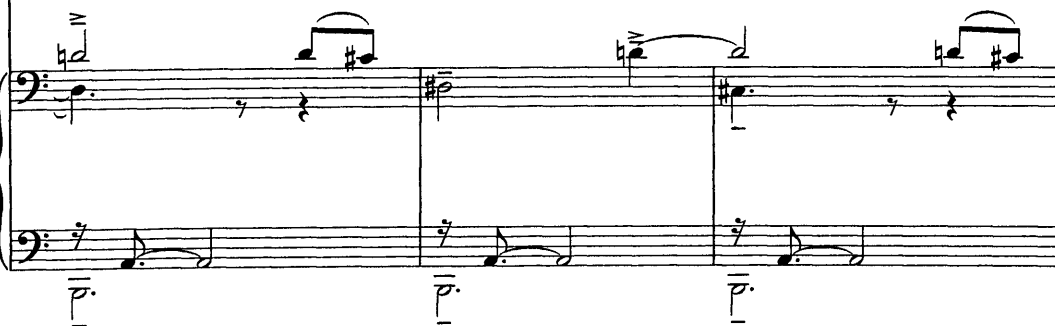
Bar. 

I shall grow old_ Or let_ me_ die! _____

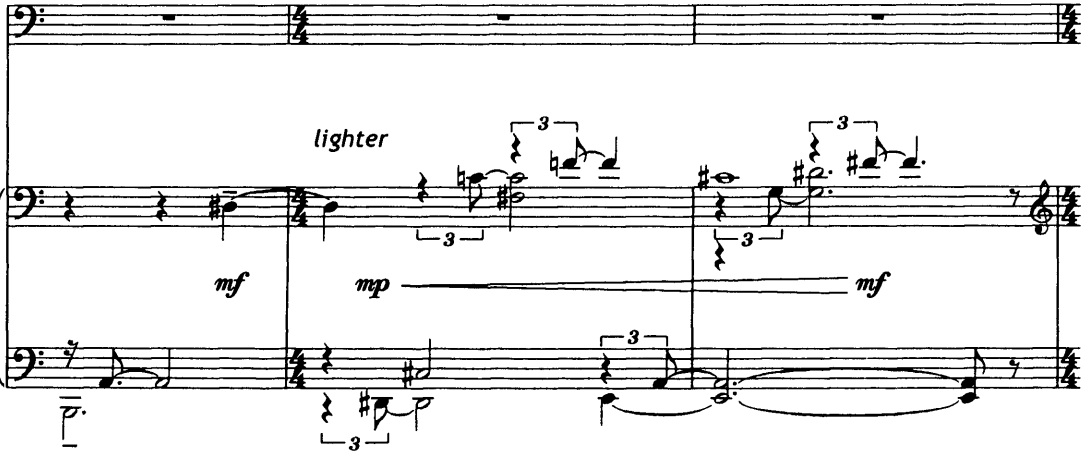
Pno. 

34

Bar. 

Pno. 

37

Bar. 

lighter

mf *mp* *mf*

40

Bar. 

brightly

pp *poco a poco cresc.*

43

Bar. 

mf

46

Bar.

g^{ua}

f

p

Slower but with movement, lyrical $\text{♩} = 44$

legato
p

49

Bar.

The child is fa - ther of the man:

Slower but with movement, lyrical $\text{♩} = 44$

legato

expressively

Pno.

(p)

52

Bar.

And I could

Pno.

55

Bar. wish my days to be Bound each

Pno.

58

Bar. to each by na - tu - ral pi -

Pno. *mf*

poco rit. *p* A tempo e poco accel.

61 e - ty.

Pno. *p* *pp*

64

Bar.

67 rit.

Bar.

Wanswell, April 2008 - May 2009

2008-2009

Cloud Colours

For 4 Trumpets in Bb, Horn in F, 4 Trombones and Tuba

Liz Lane

Cloud Colours

Cloud Colours was written for a workshop given by brass players from the BBC National Orchestra of Wales.

The opportunity to write for the workshop came about towards the end of my PhD, when most of the music was completed. However, I realised that a piece for brass ensemble would not only be a good addition to my portfolio but also that I had never written anything for this instrumental combination, despite being a horn player and having played with several brass groups.

I started writing *Cloud Colours* for a spatial arrangement of instruments, dividing the trumpets and trombones from the horn and tuba across the performance area but as the music evolved, it became clear that the integral nature of the ensemble was more significant than the individual identities of these sub-groups. Despite this, the distinct timbres of both horn and tuba remain an important presence throughout, as do the two quartets of trumpets and trombones.

Liz Lane
February 2009

INSTRUMENTATION:

4 Trumpets in Bb
Horn in F
4 Trombones
Tuba

PERFORMANCE NOTE

Preferred arrangement of players from left to right:
trumpets, horn, tuba, trombones.

If possible, the trumpets should face the trombones and the two quartets positioned a little apart from the horn and tuba.

Duration: 5 minutes

Score is transposed

Cloud Colours was written for a workshop given by the
BBC National Orchestra of Wales Brass Ensemble, 16th February 2009.
The first performance will be given by Thistle Brass, Summer/Autumn 2009.

Cloud Colours

Liz Lane

Slow and expressive ♩ = 52

The musical score is for the piece "Cloud Colours" by Liz Lane. It is in 4/4 time and marked "Slow and expressive" with a tempo of ♩ = 52. The score includes parts for four Trumpets in Bb, one Horn in F, four Trombones, and one Tuba. The Horn in F part begins with a dynamic of *p* and includes performance instructions: "(slur from open note to stopped note using same fingering) legato sostenuto". The Trombone and Tuba parts are marked with *pp* and *sostenuto*. The Trumpet parts are currently blank.

A

6

Tpt. 1 *sostenuto*
mp *p*

Tpt. 2 *sostenuto*
mp *p*

Tpt. 3 *sostenuto*
mp *p*

Tpt. 4 *sostenuto*
mp *p*

Hn. *mf*

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Tba. *mp* *mf* *mp* *p*

11

The musical score is for a brass section and includes the following parts:

- Tpt. 1:** Treble clef. Dynamics: *f*, *mf*, *mp*.
- Tpt. 2:** Treble clef. Dynamics: *f*, *mf*, *mp*.
- Tpt. 3:** Treble clef. Dynamics: *f*, *mf*, *mp*.
- Tpt. 4:** Treble clef. Dynamics: *f*, *mf*, *mp*.
- Hn.:** Treble clef. Dynamics: *f*, *mp*.
- Tbn. 1:** Bass clef. Dynamics: *f*, *mf*.
- Tbn. 2:** Bass clef. Dynamics: *f*, *mf*.
- Tbn. 3:** Bass clef. Dynamics: *f*, *mf*.
- Tbn. 4:** Bass clef. Dynamics: *f*, *mf*.
- Tba.:** Bass clef. Dynamics: *f*, *mf*.

The score consists of 11 measures. The first measure is marked with a rehearsal mark '11'. The dynamics *f* (forte), *mf* (mezzo-forte), and *mp* (mezzo-piano) are indicated throughout the score. The brass instruments play various rhythmic patterns, including quarter notes, eighth notes, and rests.

B

A little faster ♩ = 72
molto legato, misterioso

16

Tpt. 1
mf *p*
molto legato, misterioso

Tpt. 2
mf *p*
molto legato, misterioso

Tpt. 3
mf *p*
molto legato, misterioso

Tpt. 4
mf *p*
molto legato, misterioso

Hn.
mf *f*
(let ring)

Tbn. 1
f
(let ring)

Tbn. 2
f
(let ring)

Tbn. 3
f
(let ring)

Tbn. 4
f
(let ring)

Tba.
f
(let ring)

20

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Hn.

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Tba.

mp

mp

mp

mp

24

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Hn.

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Tba.

p

mf

28 *molto sostenuto* *lighter*

Tpt. 1 *p* *mf* 3 3

Tpt. 2 *molto sostenuto* *lighter* 3

Tpt. 3 *molto sostenuto* *lighter* 3

Tpt. 4 *molto sostenuto* *lighter* 3

Hn. *p*

Tbn. 1 *p*

Tbn. 2 *p*

Tbn. 3 *p*

Tbn. 4 *p*

Tba. *p*

D

32

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Hn.

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Tba.

p *mp* *p*

p *mp* *p*

p *mp* *p*

p *mp* *p*

legato, espressivo
(p)

legato, espressivo
(p)

legato, espressivo
(p)

legato, espressivo
(p)

The musical score is for a brass section. It features four trumpets (Tpt. 1-4), four trombones (Tbn. 1-4), and a tuba (Tba.). The trumpets and trombones play a melodic line with triplets and slurs. The dynamics are marked as *p* (piano), *mp* (mezzo-piano), and *p* (piano). The trombones have a *legato, espressivo* marking and a *(p)* dynamic marking. The tuba part is mostly silent. A rehearsal mark **D** is located at the top right of the page.

36 sostenuto

Tpt. 1 *mp*

Tpt. 2 *sostenuto*
mp

Tpt. 3 *sostenuto*
mp

Tpt. 4 *sostenuto*
mp

Hn. *sostenuto*
mf

Tbn. 1 *sostenuto*
cresc. poco a poco

Tbn. 2 *sostenuto*
cresc. poco a poco

Tbn. 3 *sostenuto*
cresc. poco a poco

Tbn. 4 *sostenuto*
cresc. poco a poco

Tba. *sostenuto*
p

Musical score for brass instruments, starting at measure 43. The score includes parts for Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Hn., Tbn. 1, Tbn. 2, Tbn. 3, Tbn. 4, and Tba. The key signature has one flat (B-flat). The score is divided into three measures. The first measure is marked *(legato)*. The second measure contains dynamics *p* and *mf*. The third measure contains dynamics *mp* and *p*. The Tuba part (Tba.) is marked with a *7* in the first measure.

46

The musical score is arranged in a system with ten staves. The instruments are labeled on the left: Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Hn., Tbn. 1, Tbn. 2, Tbn. 3, Tbn. 4, and Tba. The score is divided into three measures. The first measure (measures 46-47) features all trumpet parts playing a triplet of eighth notes, marked *mp*. The second measure (measure 48) features the horn, trombone, and tuba parts playing a triplet of eighth notes, marked *(p)* and *(legato)*. The third measure (measures 49-50) features all trumpet parts playing a triplet of eighth notes, marked *mf*. The horn, trombone, and tuba parts continue with a long note, marked *mf*. The tuba part (Tbn. 4) is silent throughout the entire passage.

49 **F**

The musical score is arranged in a system with ten staves. The instruments are Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Hn., Tbn. 1, Tbn. 2, Tbn. 3, Tbn. 4, and Tba. The score is divided into three measures. The first measure (measures 49-50) features a *mp* dynamic and includes triplet markings. The second measure (measures 51-52) features a *cresc. poco a poco* instruction. The third measure (measures 53-54) continues the *cresc. poco a poco* instruction. The Tbn. 1 part includes a dynamic change from *mp* to *mf* in the second measure. The Tbn. 4 part includes a *(legato)* marking in the first measure. The Tba. part is silent throughout.

52

Tpt. 1 *ff*

Tpt. 2 *ff*

Tpt. 3 *ff*

Tpt. 4 *ff*

Hn. *(legato)*
mf cresc. poco a poco *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

Tbn. 3 *ff*

Tbn. 4 *ff*

Tba.

55

molto legato, misterioso

(let ring)

fff

p

molto legato, misterioso

(let ring)

fff

p

molto legato, misterioso

(let ring)

fff

p

molto legato, misterioso

(let ring)

fff

p

molto legato, misterioso e espressivo

(let ring)

fff

p

(let ring)

fff

(let ring)

fff

(let ring)

fff

(let ring)

fff

(let ring)

fff

Detailed description: This is a page of a musical score for a brass section, numbered 15. It features ten staves for Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Hn., Tbn. 1, Tbn. 2, Tbn. 3, Tbn. 4, and Tba. The score is divided into three measures. The first measure starts at measure 55. The first two measures are marked with *fff* and include the instruction "(let ring)". The third measure is marked with *p* and includes the instruction "molto legato, misterioso". The Tbn. 1 staff has an additional instruction "molto legato, misterioso e espressivo" in the third measure. The Tba. staff has a *fff* dynamic in the first measure and rests in the second and third measures.

59

The musical score is arranged in a system with ten staves. The top four staves are for Trumpets 1, 2, 3, and 4, all in treble clef. The fifth staff is for Horns, also in treble clef. The bottom five staves are for Trombone 1, Trombone 2, Trombone 3, Trombone 4, and Tuba, all in bass clef. The music is in 3/4 time and features a melodic line for the trumpets and a harmonic accompaniment for the trombones. The dynamic marking *mp* is present in the trumpet and trombone parts. A triplet of eighth notes is indicated in the first trombone part.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Hn.

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Tba.

63

The musical score is arranged in a system with ten staves. The top four staves are for trumpets (Tpt. 1-4), the fifth is for horns (Hn.), and the bottom five are for trombones (Tbn. 1-4 and Tba.).
- Tpt. 1: Treble clef, melodic line with dynamics *mp* and *p*.
- Tpt. 2: Treble clef, melodic line with dynamics *mp* and *p*.
- Tpt. 3: Treble clef, melodic line with dynamics *mp* and *p*.
- Tpt. 4: Treble clef, melodic line with dynamics *mp* and *p*.
- Hn.: Treble clef, rests throughout.
- Tbn. 1: Bass clef, melodic line starting with *p* and a *poco a poco cresc* instruction.
- Tbn. 2: Bass clef, rests throughout.
- Tbn. 3: Bass clef, rests throughout.
- Tbn. 4: Bass clef, rests throughout.
- Tba.: Bass clef, rests throughout.

67

Tpt. 1 *p* *ff*

Tpt. 2 *p* *ff*

Tpt. 3 *p* *ff*

Tpt. 4 *p* *ff*

Hn. *mf* *ff*

Tbn. 1 *mp* *mf* *ff*

Tbn. 2 *p* *ff* *molto legato*

Tbn. 3 *p* *ff* *molto legato*

Tbn. 4 *p* *ff* *molto legato*

Tba.

71 *legato sostenuto*

Tpt. 1 *mf* *mp*

(take over from trumpet 1) *legato sostenuto* *mf* *mp*

Tpt. 2 *mf* *mp*

(take over from trumpet 2) *legato sostenuto* *mf* *mp*

Tpt. 3 *mf* *mp*

(take over from trumpet 3) *legato sostenuto* *mf* *mp*

Hn. *mf*

(slur from open note to stopped note using same fingering) *legato sostenuto*

Tbn. 1 *mf* *mp*

Tbn. 2 *mf* *mp*

Tbn. 3 *mf* *mp*

Tbn. 4 *mf* *mp*

Tba.

77

The musical score consists of ten staves for brass instruments. The first four staves are for Trumpets (Tpt. 1-4), the fifth for Horn (Hn.), the next four for Trombones (Tbn. 1-4), and the final staff for Tuba (Tba.). The score is divided into three measures. The first measure contains a whole note chord. The second measure contains a whole note chord. The third measure contains a whole note chord. Dynamics are indicated by *p*, *pp*, and *ppp*. The score is written in treble clef for trumpets and horns, and bass clef for trombones and tuba. The key signature has one sharp (F#).

Wanswell, February 2009

2009

Linear Lines

Five interlinked soliloquys based on the chant *In Principio Omnes* by Hildegard
of Bingen

for solo horn

Liz Lane

Linear Lines

Linear Lines explores a relationship between the musical language of Hildegard of Bingen [1098-1179] and the present day, some 800 years later. The complete chant, *In principio omnes*, is used as the basis of the work which is split into five sections, each a progressive soliloquy on the original musical material.

For much of the piece, decorative grace notes symbolically relate to the drawing together of the two musical cultures by characterising tied notes from the chant, the pitches taken successively from the initial phrase (unrepeated) and transposed up a major third. Throughout, a relationship between two 'key' centres a third apart represents a 'flicker' of an image between then and now.

The first soliloquy states the initial section of the chant in its entirety, embellished with wistful phrases which die away to nothing, creating an ethereal, far away effect. Soliloquys 2 and 3 become increasingly decorative and include the first two of three climactic moments, in which a series of upward runs across the horn's harmonics emulate the high point and shape of Hildegard of Bingen's music. Soliloquy 4 is a mirror image (sometimes transposed) which leads towards the main climax of the piece, this time transposed up a major third in order to intensify the highest note of the chant at that point.

Soliloquy 5 is subdivided into four sub-sections and employs the four least used notes, the two highest and two lowest, as an irregular repeated ostinato which highlights the notes of the original chant. The last sub-section (based around the melismatic concluding word 'porigat') returns to the original key, whilst adjoining accented grace notes, again transposed up a major third, reiterate the opening phrase. These then continue in their own right, dying away to nothing and thus reconciling the juxtaposition of two keys and continuing bond between the two pieces of music.

Liz Lane
May 2009

Ordo virtutum: Chorus, In principio omnes – Hildegard of Bingen

In principio omnes creature viruerunt,
in medio flores floruerunt;
postea viriditas descendit.
Et istud vir proelior vidit et dixit:
Hoc scio, sed aureus numerus nondum est
plenus.
Tu ergo, paternum speculum aspice: in
corpore
meo fatigationem sustineo, parvuli etiam
mei deficiunt.
Nunc memor esto, quod plenitudo quae in
primo
facta est arescere non debuit, et tunc in te
habuisti quod oculus tuus numquam
cederet usque dum corpus meum videres
plenum gemmarum.
Nam me fatigat quod omnia membra
mea in irrisionem vadunt.
Pater, vide, vulnera mea
Ergo nunc, omnes homines, genua vestra ad
Patrem vestrum flectite, ut vobis manum
suam porigat.

In the beginning all creatures flourished,
they bloomed in the middle of flowers;
after that the greenness declined.
The warrior [Christ] saw this and said:
"This I know, but the golden number is not yet complete.
You, therefore, look upon the Father's reflection:
in my body I endure fatigue, even my children weaken.
Now be mindful, for the fullness that was made at
the beginning did not need to wither, and at that
time you believed that you would not turn away
your eye until you could see my body covered with
gems.
It wearies me that all my followers fall
into mockery.
Father, behold, I am showing you my wounds."
Now, therefore, all humankind, bend your knees
before your Father, that he may offer
his hand to you.

Note for performance:

Linear Lines should be performed without too much of a break between the five soliloquys; the English translations shown above the horn notation are included as a reflection on the sentiments of the original Latin text and how these relate to the music. However, if the performer wishes, the text can be read aloud, in which case a short pause will be necessary between each of the sections.

Metronome marks are flexible and notated as a guide to performance.

Duration: 5 minutes

**Linear Lines was commissioned in April 2009 by the U.S. horn player
Marlene Ford, for performance at a series of lecture/recitals of works by
women composers:**

Old Dominion University, Norfolk (27th January 2010); Portsmouth Music Club, Portsmouth (27th January 2010);
Tidewater Community College, Norfolk (2nd March 2010); Prince of Peace Lutheran Church, Virginia Beach
(28th March 2010); Virginia Wesleyan College, Norfolk (22nd April 2010).

Linear Lines

Five interlinked soliloquys based on the chant *In Principio Omnes* by Hildegard of Bingen

Liz Lane

Soliloquy 1

In the beginning all creatures flourished,

Andante con espressivo, freely and lyrical ♩ = 90

lightly (F side, 3rd valve for A)

Horn in F *mp*

Hn. *pp* *mp* lightly

7 *poco accel.* more intensity (F side) *piu mosso* 1st tempo *p* *mp* *mf*

Hn. *p*

13 *they bloomed in the middle of flowers;* *p*

Detailed description: The score consists of five staves. The first staff is for Horn in F, starting at measure 1 with a dynamic of *mp*. It features a melodic line with triplets and a slur. The second staff is for Horn (Hn.), starting at measure 4 with a dynamic of *pp*, moving to *mp* by measure 6. It includes triplets and a slur, with the instruction 'lightly' above. The third staff is for Hn., starting at measure 7 with a dynamic of *p*. It includes a 'poco accel.' marking, a 'more intensity (F side)' instruction, and a 'piu mosso' marking. The tempo returns to '1st tempo' at measure 10. The dynamic changes to *mp* and then *mf*. The fourth staff is for Hn., starting at measure 10 with a dynamic of *p*. It includes triplets and a slur. The fifth staff is for Hn., starting at measure 13 with a dynamic of *p*. It includes a slur and a triplet.

after that greenness declined.

poco rit.

Hn. 16 (small gliss) 5 6 5 3 3

mp *pp*

Soliloquy 2

The warrior (Christ) saw this and said: "This I know, but the golden number is not yet complete."

A little slower, stronger, declamatory ♩ = 80

Hn. 18 3 3 5 5 3

f *mp*

Hn. 21 3 3 3 5 5

mp *p* *mf* *mp*

Hn. 24 (Bb side 3rd valve) (F side 3rd valve) 6 9 6

mf

Soliloquy 3

"You, therefore, look upon the Father's reflection:"

poco rit.

A little slower, lighter ♩ = 70

Hn. 26 3 3 5 3 3

pp *mp*

Hn. 28

3 5 3 3

mp

Detailed description: This musical staff shows measures 28 to 30 for the Horn. It begins with a treble clef and a 3/4 time signature. Measure 28 contains a triplet of eighth notes, followed by a quintuplet of eighth notes, and then another triplet of eighth notes. Measure 29 continues with a triplet of eighth notes. Measure 30 starts with a triplet of eighth notes, followed by a quarter rest, a quarter note, and a half note. The dynamic marking *mp* is indicated at the end of the staff.

"in my body I endure fatigue, even my children weaken."

Hn. 30

Heavy

(Bb side 2nd valve) (F side open)

3 3 3 5 7

mf *mp* *p*

Detailed description: This musical staff shows measures 30 to 32 for the Horn. It begins with a treble clef and a 4/4 time signature. Measure 30 contains a triplet of eighth notes, followed by a quarter rest, a quarter note, and a half note. Measure 31 contains a quintuplet of eighth notes. Measure 32 contains a septuplet of eighth notes. The dynamic markings *mf*, *mp*, and *p* are indicated below the staff. Performance instructions include "Heavy", "(Bb side 2nd valve)", and "(F side open)".

Hn. 32

3 3 3 3 3 3 3

(echo)

mf *mp* *p*

Detailed description: This musical staff shows measures 32 to 34 for the Horn. It begins with a treble clef and a 4/4 time signature. Measure 32 contains a triplet of eighth notes, followed by a quarter rest, a quarter note, and a half note. Measure 33 contains a triplet of eighth notes, followed by a quarter rest, a quarter note, and a half note. Measure 34 contains a triplet of eighth notes, followed by a quarter rest, a quarter note, and a half note. The dynamic markings *mf*, *mp*, and *p* are indicated below the staff. The word "(echo)" is written above the staff.

Hn. 34

poco rit.

5 5 5 5

mp *pp*

Detailed description: This musical staff shows measures 34 to 36 for the Horn. It begins with a treble clef and a 4/4 time signature. Measure 34 contains a quintuplet of eighth notes, followed by a quarter rest, a quarter note, and a half note. Measure 35 contains a quintuplet of eighth notes, followed by a quarter rest, a quarter note, and a half note. Measure 36 contains a quintuplet of eighth notes, followed by a quarter rest, a quarter note, and a half note. The dynamic markings *mp* and *pp* are indicated below the staff. The instruction "poco rit." is written above the staff.

Soliloquy 4

Now be mindful, for the fullness that was made at the beginning did not need to wither,

Hn. 37

Like a hymn tune ♩ = 130

p *mp*

Detailed description: This musical staff shows measures 37 to 40 for the Horn. It begins with a treble clef and a 4/4 time signature. Measure 37 contains a quarter note, followed by a quarter rest, a quarter note, and a half note. Measure 38 contains a quarter note, followed by a quarter rest, a quarter note, and a half note. Measure 39 contains a quarter note, followed by a quarter rest, a quarter note, and a half note. Measure 40 contains a quarter note, followed by a quarter rest, a quarter note, and a half note. The dynamic markings *p* and *mp* are indicated below the staff. The instruction "Like a hymn tune ♩ = 130" is written above the staff.

41

Hn.

p

45

Hn.

with increasing intensity...

p

and at that time you believed that you would not turn away your eye until you could see my body covered with gems.

48

Hn.

51

Hn.

(Bb side 2nd + 3rd valves) (poco) 9

(F side 2nd valve) (poco) 12

mf

52

Hn.

(Bb side 2nd valve) (poco) 9

(F side 2nd + 3rd valve) (poco) 12

ff *f*

quite grand...

53 Bb F Bb side
(portamento with hand)

subdued...
sotto voce

Hn.

mf *p*

56

a little brighter...

Hn.

mf *p*

59

poco rit.

Hn.

mf *pp*

Soliloquy 5(a)

It wearies me that all my followers fall into mockery.

61

Slower, mocking ♩ = 110

Hn.

p

64

Hn.

67

Hn.

p

(5b)

Father, behold, I am showing you my wounds."

70 **A little slower, pleading** ♩ = 100

Hn. *mp*

Detailed description: Horn part starting at measure 70. The music is in treble clef with a key signature of one sharp (F#). It begins in 4/4 time, changes to 3/4 at measure 71, and returns to 4/4 at measure 72. The dynamics are marked *mp* (mezzo-piano).

73 *mp*

Detailed description: Horn part starting at measure 73. It continues in 4/4 time, changes to 3/4 at measure 74, and returns to 4/4 at measure 75. The dynamics are marked *mp*.

(5c)

Now, therefore, all humankind, bend your knees before your Father,

76 **A little slower, positive** ♩ = 90

Hn. *mf*

Detailed description: Horn part starting at measure 76. The music is in treble clef with a key signature of one sharp (F#). It begins in 4/4 time, changes to 3/4 at measure 77, and returns to 4/4 at measure 78. The dynamics are marked *mf* (mezzo-forte).

78 *f*

Detailed description: Horn part starting at measure 78. It continues in 4/4 time, changes to 3/4 at measure 79, and returns to 4/4 at measure 80. The dynamics are marked *f* (forte).

81 **poco rit.**

Hn. *mf*

Detailed description: Horn part starting at measure 81. The music is in treble clef with a key signature of one sharp (F#). It begins in 3/4 time, changes to 2/4 at measure 82, and returns to 3/4 at measure 83. The dynamics are marked *mf*. A *poco rit.* (poco ritardando) instruction is placed above the staff.

84 **A little slower, hushed, reverent** ♩ = 85 **poco rit.**

Hn. *p* *pp*

Detailed description: Horn part starting at measure 84. The music is in treble clef with a key signature of one sharp (F#). It begins in 4/4 time, changes to 3/4 at measure 85, and returns to 4/4 at measure 86. The dynamics are marked *p* (piano) and *pp* (pianissimo). A *poco rit.* instruction is placed above the staff.

(5d)

that he may offer his hand to you.

A little slower, with increasing optimism ♩ = 80

87

Hn.

p

90

Hn.

poco accel.

93

Hn.

Slower, thoughtfully, gently ♩ = 70

molto rit.

f *mf*

97

Hn.

100

Hn.

pp

104

Hn.

(portamento)

ppp niente