

COMMENTARY

ON A PORTFOLIO OF ORIGINAL COMPOSITIONS

PHD, CARDIFF UNIVERSITY 2010

JACK WHITE

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Dogs (2006-2007) for percussion & electronics (c. 12')

The 20th Season (2006-2007) for mixed collections of voices (c. 27')

Cloc ar y dŵr (2007-2008) for piano, marimba & electronics (c. 12')

Chwedl Cariad (2008-2009) for soprano & electronics (c. 5')

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Chapter 1

Compositional Background: Influences and Preferences

As composers we share two musical responsibilities. The first is to write, and hear performed, music which is of value to us. This is not always as straightforward as it may seem, especially when mediating consuming, often solitary, creative regimes¹ with life's social and financial pressures. The second responsibility is to understand our techniques for organising sound, to elucidate our practices. If the fruits of such introspection allow composers to develop their own musical 'voice', an analysis of such practices is perhaps the best method for providing a commentary to my own compositional research. A presentation of some of my early musical influences will therefore help to explain my compositional preferences and methodology, and give an insight to the development exhibited in this portfolio.

Before attending Oxford University in 2000, the majority of my musical experiences were connected to vocal music, both chorally and theatrically. I was a member of my school choir and during sixth form became the musical director of a local music-theatre group. During my 'A' levels in 1999, I attended a workshop by the Welsh National Opera on their production of *Peter Grimes* (Benjamin Britten, 1945). My experiences of operatic productions prior to this were mainly nineteenth-century Italian works by Verdi and Puccini² which, although enjoyable, did not have a profound effect upon me. However, in terms of its dramaturgy, musical language and orchestration *Peter Grimes* became an

¹ I am referring in particular, but not exclusively, to my experiences of electroacoustic composition. These experiences seem to have been shared by other contemporary electroacoustic composers: read Margaret Schedel's chapter 'Electronic music and the studio' in *The Cambridge Companion to Electronic Music* edited by Nick Collins and Julio d'Escriván (Cambridge: Cambridge University Press, 2007), pp. 34-35. In addition I am reminded of Gustav Holst's remark, 'Never compose anything unless the not composing of it becomes a positive nuisance to you', described by Imogen Holst in *The Music of Gustav Holst* (London: Oxford University Press, 1951), p. 73.

² These included: *Rigoletto* (1850), *La traviata* (1853), *Manon Lescaut* (1893), and *La bohème* (1896). It should be noted that *Madame Butterfly*, which I heard performed in 1999, was written in 1904.

inspiration³. With hindsight, it was probably these factors combined with the textual clarity of its libretto which was most crucial to my compositional development; this idea will be explored in Chapter 3.3. Another ‘landmark’ piece of music I experienced around this time was *Le Sacre du Printemps* (Igor Stravinsky, 1913). I was given a C.D. and orchestral score at school and upon listening to it, I felt my perceptions of ‘classical’ music being challenged⁴. The complex music was at once both ‘catchy’ and irregular, rhythmically driven and yet sonically diverse. I discovered I could enjoy music without melody becoming its main focus. This allowed elements such as timbre and orchestration, which had until this time been largely unappreciated, to come forward for consideration. My experiences with this piece ignited a curiosity in composition that I was keen to explore as an undergraduate.

Before studying at Oxford my musical style was autocratically melodic, and more influenced by popular and film music than anything else. I felt reasonably competent for my age⁵ but had never been given the opportunity to examine different approaches to composition. My style therefore suffered from the lack of challenge that formal and harmonic experimentation could have brought.

My first composition tutor, Robert Saxton, was frustrated that I wanted to develop my style without losing my relationship with melody. In one memorable tutorial, Robert suggested that it was as important for a piece of music to be formally beautiful as it was for it to be aesthetically pleasing (in terms of its melody). In this scheme, it was more important to interrogate a melody’s structural properties than to compose one in the first place. A new approach to my work came from these

³ Here I am referring to: the 7/8 chorus ‘Old Joe has gone fishing’; the ‘quartet’ between Ellen, Auntie, and Nieces; and the orchestral Interludes.

⁴ I use the term ‘classical’ here in preference to ‘twentieth-century orchestral’ since, at the time of listening, I wouldn’t have had the experience to discriminate between the two: my perceptions of ‘classical’ as a musical stereotype (in contrast to ‘popular’) are evident in the sentence that follows.

⁵ I remember submitting a short orchestral piece for my G.C.S.E. composition portfolio in 1998.

tutorials. Guided by Saxton's post-serially-informed teaching I considered using melodies as note-rows. Using these rows I could construct pieces of more formal complexity⁶. This melody-note-row system was my first attempt at large-scale pitch organisation and there are still traces of this system in my current work, albeit with somewhat less stringent results. An analysis of *Cloc ar y dŵr* in the final chapter of this commentary will confirm this suggestion. A short time after leaving Oxford I abandoned this system, as I began to find it emotionally restrictive. However, I now understand that such formally rigorous training was advantageous to my compositional development. These experiences, combined with a broad historical survey of musical forms and organising principles, allowed me to feel more secure about my future approaches to composition.

In my final six months at Oxford I acquainted myself with the principles of electroacoustic composition. As part of the composition module I had selected, I was permitted (though not encouraged) to submit an electroacoustic piece. I was given use of the faculty studio but advised that, since there was no-one on the staff with a fluency in electroacoustic composition, I would be left to pursue and develop my own course of study. I had no experience of using a digital-audio interface at this point so my progress was slow, and often a matter of trial and error. My research led me to the music, and aesthetic concerns, of several composers including: Pierre Schaeffer, the father of *musique concrète*; Luc Ferrari; Edgard Varèse (*Poème Électronique*, 1957-58); Karlheinz Stockhausen (*Gesang der Jünglinge*, 1955-56; *Kontakte*, 1958-60; *Telemusik*, 1966; *Hymnen*, 1966-67); and Trevor Wishart (*Menagerie*, 1974-75; *Red Bird: A Political Prisoner's Dream*, 1977). Over time my skills developed to a level which made the design and electronic manipulation of sounds enjoyable and productive. I was encouraged by the immediacy of the process as the comparison and refinement of music had become only the 'click-of-a-mouse away'. The differences between traditional scoring practices and

⁶ It was the process of interrogating the intervallic properties of a melody-note-row, and re-sketching sections from it, which Robert specifically encouraged.

electroacoustic composition, apparent at this time, encouraged me to take separate compositional approaches to acoustic and electroacoustic composition. This is something I have learned from and changed through my current research, as Chapter 2 describes. A preference which has not changed, however, is for adding a political dimension to my work through my choice of sound and its arrangement⁷. This preference is still evident in my pieces *Propaganda'r Prydydd* and *A Dream of Men*. Political aspects in both settings are discussed in Chapter 3.2.

My interest in electroacoustic composition continued when I began my Masters in Composition at Cardiff University in 2004. My experience of taught courses in Oxford was broad, ranging from Pre-Renaissance to the early twentieth century. However, I was glad that my Cardiff tutors, Arlene Sierra and Anthony Powers, encouraged a focus on twentieth- and twenty-first-century music. During the Masters course Luciano Berio became important to my development. In his works *Circles* (1960) and *Sequenza III* (1966) his extended vocal techniques, and the manner of their scoring, became of interest to me. His diverse use of voices in pieces like *Laborintus II* (1963-65) and *Sinfonia* (1967-69) suggested to me a need to broaden my conception of vocal music, and to investigate my own techniques for vocal writing. During my Masters I experimented with incorporating speech, whispers and other vocal sounds into my music. The textures which I uncovered in this period remain part of my current work, especially within my electroacoustic pieces⁸.

My survey of present-day composers during my Masters also uncovered another composer, Julian Anderson, with whom I believe I share a compositional interest. His works *Diptych* (1989-90) and *Khorovod* (1994) were important to me since they explored the use of melody within large-scale

⁷ This is something that had been suggested by Wishart's *Red Bird: A Political Prisoner's Dream*. You may read Trevor Wishart's discussion about this work, and his political imagination, in his book *On Sonic Art* (New York: Routledge, 1996) p.168.

⁸ The acoustic vocal techniques in *Propaganda'r Prydydd* are used as electroacoustic textures in later pieces of my PhD. *Propaganda'r Prydydd*, *Cloc ar y dŵr*, *Chwedl Cariad* and *A Dream Of Men* all use whispered and spoken samples of text in their electronics. An explanation of the pragmatic and conceptual reasons for this development will follow in Chapter 2.2.

pieces⁹. As previously mentioned, this has always been a central influence in my work. The development of compositional practices relating to this, particularly their relationship to text, are discussed in Chapter 3.

Towards the end of my Masters year I noticed that my compositional practices had settled into a pattern. I would begin to formulate ideas at the piano then, instead of writing them down, input them immediately into *Sibelius*. This method seemed to save time, though I would always edit the score away from the piano and computer. A simplified plan of this process may be described as:

- sketch at the piano,
- input into the computer,
- arrange on the screen,
- edit using a printout,
- edit on the computer.

The conceived sketch, is usually final. Once the right combination of notes are imagined their original identity rarely changes. I am not suggesting that my first ideas are final, rather that during the sketch once I 'feel' the music is correct for its purpose, that is how it stays. I do not feel comfortable basing my work on anything other than the intuition of this first stage. It is often the most artistically satisfying part of composition. It is empowering to discover a starting point for a composition, regardless of its eventual size or complexity.

⁹ In his programme note to *Diptych* (1990-91) Anderson writes, 'The piece is the first of a group of related works, including *Seadrift*, *Tiramisù*, and *Khorovod*, all composed between 1989 and 1995, and which explore various techniques of melodic writing, heterophony, mode and harmony' (London: Faber Music, 2001).

In the year between completing my Masters and beginning my PhD I felt an increasing preference for pieces which combined acoustic and electroacoustic sources in 'live' performance¹⁰. Works such as *Advaya* (Jonathan Harvey, 1994), *Inner Worlds* (Carl Vine, 1994) and *Six Japanese Gardens* (Kaija Saariaho, 1995) skilfully linked live and pre-recorded sound sources, creating new textures, defining new sonic relationships, and suggesting new environments and 'spaces'. In *Six Japanese Gardens*, for example, Saariaho uses 'nature's sounds' (crickets) and 'ritual singing' to colour the piece's sound-world¹¹. Becoming inspired by these works and now aware of the endless possibilities of combination, I knew I had to continue my relationship with this medium. I saved money over the course of the year to purchase a laptop, sound-card and music-editing software; this meant that when I began my PhD I had some experience of electroacoustic composition using my own equipment but had never used this setup to record my own sounds¹².

Early in my research I implemented two rules for electroacoustic composition that complemented my existing (acoustic) methodology. Since I do not consciously quote other composers' music, I was not prepared to develop my electroacoustic technique using samples recorded by others. Through recording various soloists and ensembles performing my music, my techniques in this field improved. Recording my own samples, therefore, became an important factor in developing my 'voice', and stood as the first of these rules. Since I conceived it possible to include nearly *any* sound within an electroacoustic work, my second rule was that I should create every sound needed in a project, only through the manipulation of original samples¹³. This practice meant that I often spent long periods

¹⁰ I am using 'live' since I agree with Simon Emmerson who writes about recorded sound that, "the performance lies back at the recording stage, and merely to 'replay' will not restamp the live presence." "'Live' versus 'Real-time'" in *Contemporary Music Review*, (Vol. 10, Part 2, 1994) p.98.

¹¹ These are phrases from Saariaho's introductory note to *Six Japanese Gardens* (Chester Music, 1995).

¹² I paid for the samples of my first portfolio piece, *Propaganda'r Prydydd*, to be recorded in the studios of the Millennium Centre in Cardiff Bay, since I was not able to record them.

¹³ After *Propaganda'r Prydydd*, throughout the rest of my portfolio I have only used two samples which I did not record personally (the samples of rain and thunder found in *A Dream of Men*). Besides these, I own the copyright to every other sample used.

sculpting sound-waves and getting to understand the processes of audio-editing. These rules helped me to define the parameters of my electroacoustic composition; my research definitely benefited from adopting this disciplined approach. Through the combination of acoustic and electroacoustic sources other principles also developed. They will be investigated later with reference to specific works in Chapter 2.2.

So far in this commentary I have examined the musical influences in my life that explain some of my compositional preferences. This should go some way to understanding the proportion of vocal work and use of electroacoustic composition within my portfolio. Some of the themes we have so far encountered in this commentary (use of melody, acoustic and electroacoustic compositional methodology) will reappear in the discussion of electronic media, text-setting and pitch-organisation which follow.

Chapter 2

Approaches to Electronic Media

Scoring practices of electroacoustic composition

Throughout my commentary I will use the term 'mixed' to refer to music designed for live performer(s) and pre-recorded electroacoustic sounds¹⁴. The main function of the score within my mixed pieces has been to synchronise acoustic and electroacoustic sources. The earliest mixed piece in my portfolio (*Propaganda'r Prydydd*) did not present a challenge in this respect because the triggering-point of each sample was easy to notate. Apart from giving a duration and approximate end-point, little more information seemed necessary since the samples were built from vocal recordings with no definite sense of pitch.

The score for *Dogs*, my next mixed piece, began as a percussion part without details of the electronics. It was possible to perform the work without visual synchronisation between the sources, provided that the percussionist kept in strict time with the electronics. Arlene Sierra impressed upon me the importance of providing a score for the work which could notate both sources. Since the computer software I used (*Logic*) had a regular layout, I had the idea of using screenshots from the programme as templates for my score. Plate 2.1 and Figure 2.1 show such a screenshot, and my conversion of it into a musical score, respectively. Using the rectangular outline of the sound files in each screenshot I included pitch information, waveform shapes, instrumental technique and details of where delayed samples would resound. I was also able to give information regarding the percussion instruments from

¹⁴ Simon Emmerson writes that there have been some differences in the application of this term, see *Living Electronic Music* (Padstow: Ashgate, 2007), pp. 105-6.

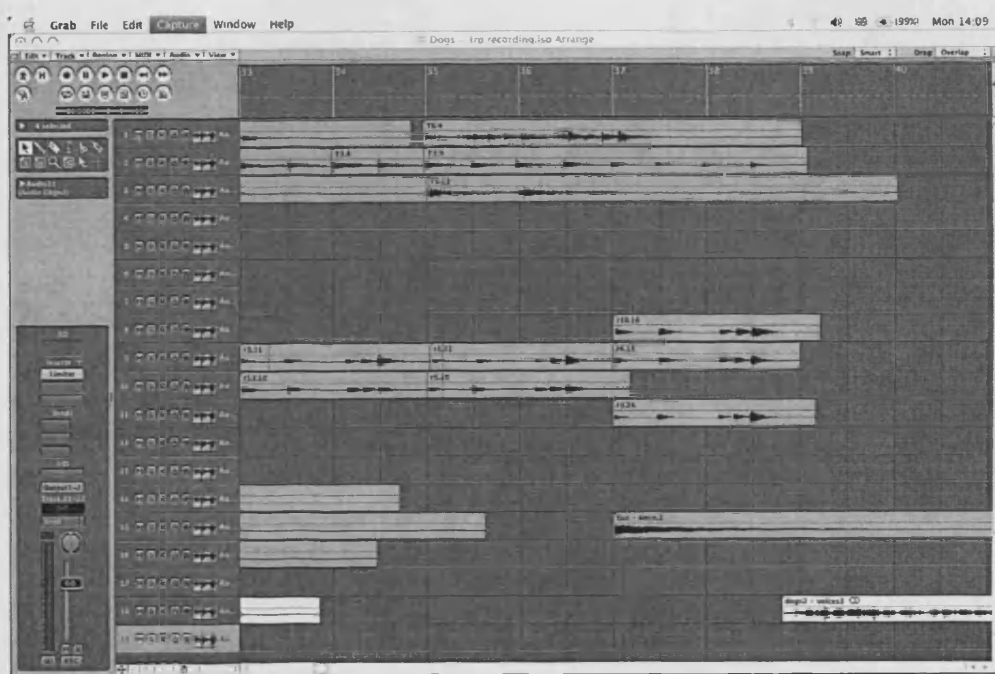


Plate 2.1: Screenshot from *Logic* whilst working on *Dogs*.

Figure 2.1: The page from *Dogs* made from the screenshot in Plate 2.1.

which my samples had originated¹⁵.

There were two main disadvantages to using this method. It took a long time to complete and editing was laborious. If I had scored fewer bars per page I could have allowed more space for the percussion part¹⁶. Scoring the piece in this way, I was able to realise that many of the electronic parts were coordinated. It would have therefore been more pragmatic to create a conventional score first. *Dogs* made me realise that my compositional process for mixed pieces was in the wrong order. I needed to sketch a score, then record the samples so that I could work from them when scoring the final piece.

The primacy of the score in electroacoustic composition became my new focus. I was surprised that my research in electroacoustic composition had led me back to the 'score'. This development also gave me a new perspective on *Dogs*: the three electronic sections of this piece were too inflexible. Although I had left gaps in the electronic texture for call-response type mechanisms, there did not seem to be a close relationship between the sources. If the percussionist sped up or slowed down, the performance would fail. I realised that I needed a score to show me where I could pre-divide my material. Creating smaller electronic sections would allow me to trigger them in response to the performer.

This breakthrough in my methodology can be found in the piece *Cloc ar y dŵr* in bb. 14-45. Here, twelve samples are triggered in one section following the performers. *Cloc ar y dŵr* was also my first mixed piece to be composed with a sense of background and foreground in the electronics. This allowed me to distinguish between electroacoustic elements which could be background textures, and foreground elements which would have stricter relationships with the performer.

¹⁵ Although, as I mentioned in the piece's performance note, this was not always a useful guide to their sound after electronic manipulation.

¹⁶ This is most evident in movement III where it became difficult to fit the percussion part onto the page.

A successful balance between these two ‘positions’ and live performer was first achieved in *Chwedl Cariad*. When scoring the electronics I differentiated between background sound-scapes (SS), and foreground motifs (*M*)¹⁷. There is, however, some flexibility to this foreground-background relationship. For example, at b. 14 M7’s *bisbigliando* is essentially part of the background and M14-M16 (bb. 57-71) are *glissandi*-rich backgrounds to the soaring soprano line. However, these sections contribute to the foreground harmonic structure of the music, so are considered to be motifs.

By the time I came to write the chamber opera *A Dream Of Men* my concept of background and foreground had developed into a more practical system of classification. Table 2.1 defines some of the functions of electronics in the opera. I do not suggest, however, that all my samples are functionally discrete, many could fall into more than one category. For example, depending on your interpretation, sample 5f (b. 284) could be considered foreground polyphony (a monophonic sample has been layered), a foreground or background accompaniment (to the trills the ensemble play) and, for those who can understand Welsh, perhaps even a foreground metaphor for Eiir’s anxieties.

Whether sound is considered to be in the foreground or the background depends on the focus commanded by other elements of music and/or drama. This is why the sound effects of thunder and rain, and samples 2 and 7g which derive from the same music, receive both classifications in the table. It is also possible (often desirable) for a background sound to move forward into the foreground (bb. 481-490, 7b) and vice versa (bb. 438-455, 7a). These issues are especially important to the current discussion, since I had to decide how they would affect my opera’s score.

¹⁷ The motifs are derived from harp samples. The sound-scapes derive mainly from samples of *Ffynnon*: this is the title of the Welsh poem by Menna Elfyn (subtitled *Chwedl Cariad*). Using her edition of bilingual poetry *Perffaith Nam* (Glasgow: Bloodaxe Books, 2007) I set the English poem to music and used the Welsh in the electronics at the request of the piece’s first intended performer, Clare Booth.

'Position'	Definition	Example of use	Refers to sample(s)
Foreground	Monophony	To add instrument(s) (b. 2 or b. 761)	2, 8k
Background	Monophony	Reference to the past (b. 567)	7g
Foreground	Polyphony	Diegetic harp music (b. 195)	4
Background	Polyphony	Consequence of layering monophonic samples (b. 20)	2
Foreground	Accompaniment	Synchronised tempo (b. 145, or b. 340)	3c, 6a
Background	Accompaniment	Un-synchronised tempo (b. 108, b.514)	2, 7d
Foreground	Texture	Rain (b.916)	10c
Background	Texture	Low amorphous voices (b. 657), Rain (b.2)	7l, 2
Foreground	Text	David's story (b. 829)	9g
Background	Text	Chorus of Welsh children (b. 555)	7e
Foreground	Metaphor	Half-position harp sounds reflecting Eiir's struggle (b. 246). Bird song (b. 724)	5b, 8c
Background	Metaphor	Brittle harp sounds at necklace being revealed (b. 239)	5a
Foreground	Sound Effect	Thunder (b. 108)	2
Background	Sound Effect	Thunder (b. 944)	10f

Table 2.1: Some of the main functions of the electronics in *A Dream Of Men*.

Throughout my research I have considered different approaches to scoring-methods for electronics. In the same way that no unique system exists for creating electronic sounds, no standardised method exists for their scoring. Composers' methods mainly reflect the level of interaction between live performer(s) and electronics, with foreground material being far more likely to be scored conventionally than background material. Figure 2.2 and 2.3 compare differences in the way Saariaho chooses to notate electronics:

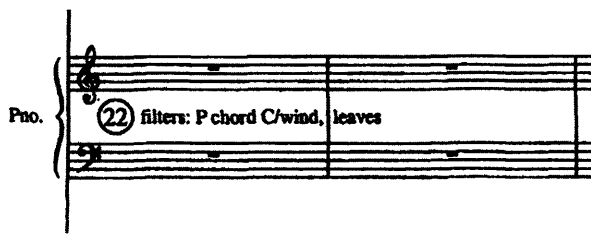


Figure 2.2: From Saariaho's opera, *L'Amour de loin* (2000), Act II, bb. 289-90. During this work the pianist also triggers the electronics.

The image shows a musical score for Saariaho's *Lonh* (1996) for soprano and electronics. It includes staves for Soprano (S.), Voices, and Percussion (Perc.). The Soprano part has lyrics: "Be - m par - ra par - ra jois qan". The electronics are scored on the smaller staves below the soprano. The score is marked "IV Sempre passionato" with a tempo of 90. Dynamics include *mf*, *f*, and *mf*. The Percussion part is marked "metal percussion" and "processed singing voices". A circled number 5 is at the bottom left.

Figure 2.3: Saariaho's *Lonh* (1996) for soprano and electronics, bb. 198-202. The electronics are scored on the smaller staves below the soprano.

The example shown in Figure 2.2 is consistent with the way Saariaho scores the electronics throughout the opera *L'Amour de loin* (2000). Similar to the electronics from *Lonh* (1996) shown in Figure 2.3, there is a circled number to define the sample's order. We are however not able to see the sounds of the sample in note-form. This is because the electronic sections have considerably less importance in her opera than in *Lonh*. Only cursory details are therefore necessary. Using my definition as described earlier, such sounds are background accompaniments or textures, un-synchronised to the work's tempo. A conventional score of the electronics is also imperative for *Lonh* so that the soprano can accurately synchronise with the electronics.

In this work, and other mixed pieces such as my own *Chwedl Cariad*, where composers wish to create (what I would describe as) foreground accompaniments, a score is necessarily dictatorial. Performers of *Lonh* have expressed concerns regarding the ‘inflexibility’ of this relationship¹⁸ similar to those I described earlier in *Dogs*. In *Chwedl Cariad* and *A Dream Of Men* I attempted to soften this relationship by interspersing these sections with others in which samples were triggered in relation to the performer(s). For example, from b. 572 of *A Dream Of Men*, we hear a reprise of the opening material in the electronics which sets the tempo at a strict $J = 144$. Then from b. 637, we have an electronic section which keeps an independent tempo from the live performers, and fades out. Next, within bb. 652-665 we find six samples that are triggered *with* the soprano and offstage ensemble. This last set of samples (7h-n) is useful for showing the relationship between scoring-practice and foreground or background material (see Table 2.2).

Sample	Function	Scoring Method
7h (bb. 572-636)	Foreground monophony to polyphony	Conventional notation
7h (bb. 637-650)	Background accompaniment, un-synchronised to the tempo	Notation of original recorded material only
7i-m (bb. 651-664)	Background text and texture	Text only
7n (b. 665)	Background text	Text

Table 2.2: Changes of scoring method between samples 7h-n of *A Dream Of Men*.

As materials move between these two ‘positions’ we see that textual description assists or replaces conventional notation. Figure 2.4 and 2.5 are taken from *Advaya* (Harvey, 1994) which shows the difference in notation of foreground and background electronics respectively.

¹⁸ Anne Sivuola-Gunaratnam describes singer Anu Komsu’s relationship with the electronics, ‘Once a sound file has been initiated, she needs to proceed at the same tempo with the electronic part, which mercilessly runs like a tape.’ In ‘Desire and distance in Kaija Saariaho’s *Lohn*’ in *Organised Sound* (Cambridge University Press, 2003) Vol. 8(1), p. 71.

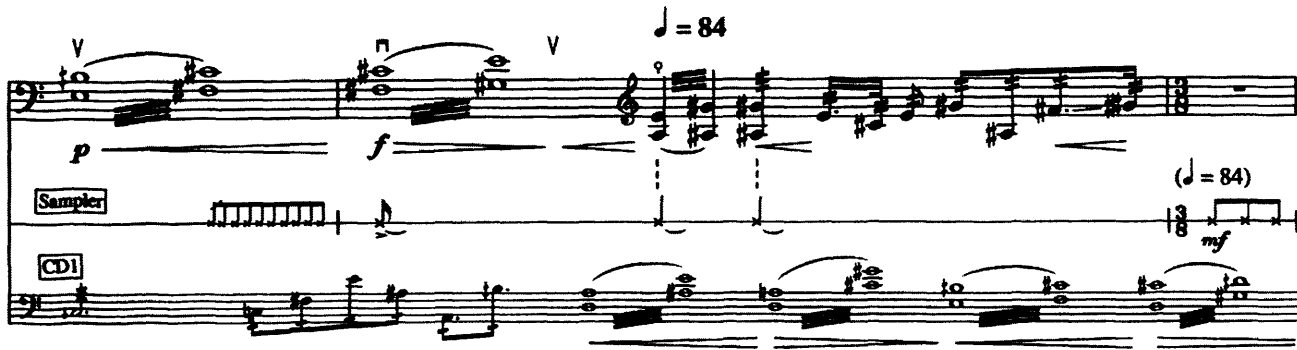


Figure 2.4: Harvey's *Advaya* (1994) for cello, sampler and electronics, p. 13 (1 bar after T). The cello is scored on the top staff. Notation of foreground electronics shows a full score of the sources, with points of synchronisation and no use of text (besides the instrument/source names).

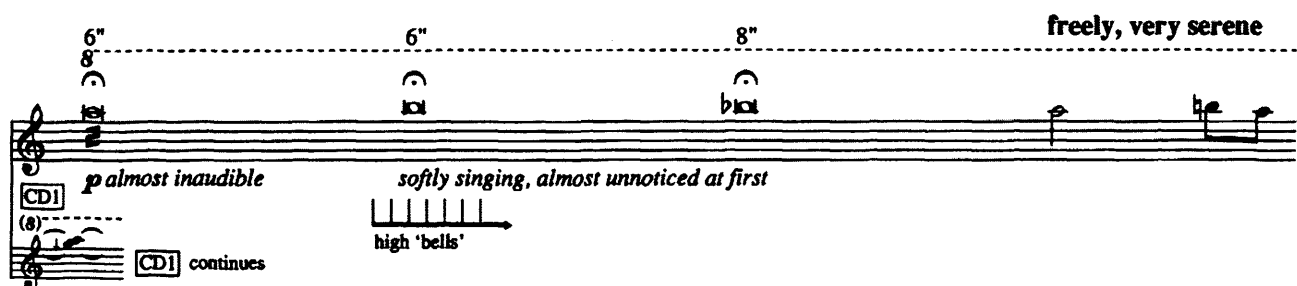


Figure 2.5: Harvey's *Advaya* (1994), p. 16 (just after W). The cello is scored on the top staff. The notation of background electronics relies on textual description rather than score.

From the early 1970s onwards, composers working with electroacoustic sources have become heavily reliant on computers and music software. During this time, computer programmers in institutions such as IRCAM have often worked alongside composers, developing software for the specific requirements of their work. Two pieces, ten years apart, which were both prepared in this way became important to my research into scoring practices.

Philippe Manoury wrote *Jupiter*, for flute and electronics, in 1987 assisted by technologists at IRCAM.

The score for this work is interesting since, as Andrew May describes:



The shifting relationships between flute and computer are not fully represented by the score, by the software that controls the computer part, or by the sonic result; all three elucidate the composer's intent and are necessary to understand the work. Each represents a different perspective on the music - the score speaks primarily to the performer, the software to the technologist, and the sonic result to the audience. The work itself is situated elusively between notation, software, performance, and sound.¹⁹

The score gives pitches of the electronics where possible, and occasionally notates the electronic part graphically. An example of this graphical notation is shown in Figure 2.6:

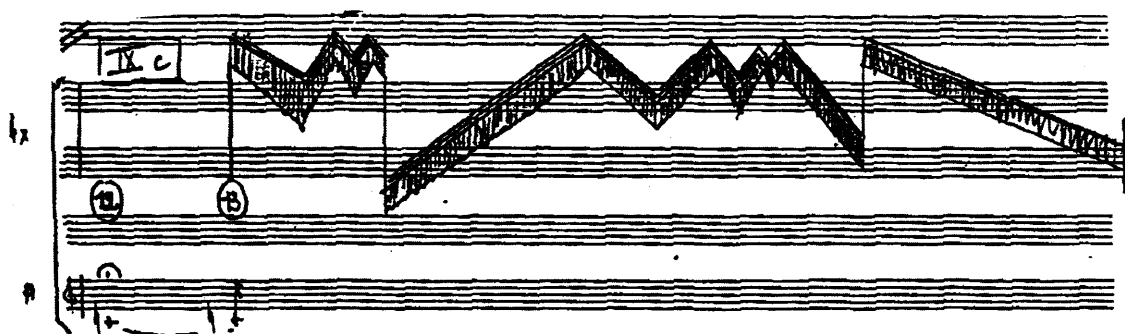


Figure 2.6: Manoury's *Jupiter* (1987), p. 26.

The movement through the pitch spectrum at cue 13, which Manoury's graphic represents, is fairly clear when you reach this section of the piece. It is, however, difficult to quantify such resources within the piece as a whole.

If we compare Manoury's score with that of Pierre Boulez's *Anthèmes 2* (1997) we find a radically different approach to scoring the electronics. Figure 2.7 is an excerpt from this piece. Boulez, and his musical assistant Andrew Gerzso, outline their intentions for the score in the technical manual:

This manual contains no reference to any specific technology for the electro-acoustic realization of *Anthèmes 2*. A distinction is made between the principles and processes necessary for the electro-acoustic realization of the piece and the means (i.e. the hardware and software technology

¹⁹ Andrew May, "Philippe Manoury's 'Jupiter'" in *Analytical Methods of Electroacoustic Music* (New York: Routledge, 2006), Mary Simoni (ed.), p. 145.

available) used for the implementation of the piece. Any manual making reference to any specific technology would soon be outdated.²⁰

The score of this piece describes the action of digital signal processors such as: frequency shifters, in Hz; delay modules, in msec; ring modulators, in Hz; comb filters, in notch width and notch

Figure 2.7: Boulez's *Anthèmes 2* (1997), bb. 14-16, p. 4.

frequency; a reverb unit, in decay time; and harmonisers, in semitones. It also provides tremendously specific instructions for the spatialisation of the piece amongst eight perceived listening positions (in a clockwise order: F, FR, MR, BR, B, BL, ML, and FL).

The scores of both these works are worlds apart in terms of their presentation and level of detail they provide regarding the electronics²¹. Through such scores and my own experimentations, my research

²⁰ Pierre Boulez and Andrew Gerzso, *Anthèmes 2* (Vienna: Universal Edition, 1997) Technical Manual, p. 2.

²¹ I would like to point out, however, that other pieces by Manoury which score electronics (e.g. his opera, *K...*, written in 2001) are presented cogently.

has suggested the level of electronic detail which needs to be scored in my current work. *Chwedl Cariad* was the first of my pieces to specify using reverb. In performance, however, when trying to 'blend' the electronics and soprano I realised that I needed to be specific about the decay times of the reverbs I had applied to the samples during production. In *A Dream Of Men* I specify changes to the decay time of an external reverb unit (in seconds) and suggest dB levels for each sample. As I mentioned at the start of this subsection, the accurate synchronising of acoustic and electroacoustic sources has been the main function of the score in my mixed output. I therefore have not incorporated any sense of graphical notation into my scores.

Dennis Smalley's ideas relate well to my research into efficient scoring practices:

Electroacoustic music, through its extensive sounding repertory drawn from the entire sound-field, reveals the richness and depth of indicative relationships more clearly and comprehensively than is possible with other musics.²²

It was understanding the relationships between sources in my mixed pieces which developed my sense of foreground and background. Without this, I would not have been able to distinguish the types of electroacoustic relationships I would try to notate accurately. Achieving a pragmatic balance between textual and conventional scoring methods has allowed an 'extensive sounding repertory' to become part of my work, without compromising a performance's synchronisation.

²² Dennis Smalley, 'The Listening Imagination: Listening in the Electroacoustic Era' in J. Paytner, T. Howell, R. Orton and P. Seymour (eds.), *Companion to Contemporary Musical Thought* (London: Routledge, 1992), Vol. 1, p. 521.

The Combination of Acoustic and Electroacoustic Sources in 'Live' Performance

This section concentrates on the development of electroacoustic techniques throughout my portfolio.

Some of the aesthetic and practical issues I raise in this section will relate to what has already been discussed in the previous section, but this time with a greater focus on 'sound' than 'score'.

In 1936, Walter Benjamin's essay 'The Work of Art in the Age of Mechanical Reproduction'²³ argued that sound recording, amongst other methods of reproduction, 'emancipates the work of art from its parasitical dependence on ritual.'²⁴ In a sense, the combination of sources in my mixed pieces attempts to reclaim Benjamin's notion of ritual, because pre-recorded electroacoustic sounds are inherently separated from their original performance.

Even though the combination of sources in mixed pieces gives back a sense of performance (that purely electroacoustic music seems to lack), such combinations inherit and create their own problems.

My research showed that, in performance, 'humanising' the electronics (in terms of naturalistic synchronisation) was aided by 'electrification' of the human (in terms of amplification and reverb).

Discovering such methods of relating sources has been an important part of my research.

The relationship between sources in mixed pieces is often the topic of debate in electroacoustic theory. Simon Emmerson writes that the basic problem of mixed instrumental pieces is:

...the root ambiguity between the liberated objects free to
fly of their own accord and the fixed and real entity of the

²³ Michael W. Jennings, Brigid Doherty and Thomas Y. Levin (eds.), *The Work of Art in the Age of Its Technological Reproducibility, and Other Writings on Media* (Harvard: Harvard University Press, 2008).

²⁴ See Andrew Hugill's chapter 'The origins of electronic music' in *Cambridge Companion to Electronic Music* edited by Nick Collins and Julio d'Escriván (Cambridge: Cambridge University Press, 2007), p. 14.

instrument, forever rooted in its physical structure.²⁵

The use of voices and texts within my mixed work has stemmed from trying to mediate this ‘ambiguity’. Everyday we are likely to experience a variety of live vocal sounds. Furthermore, there will probably be different acoustic properties in the spaces where we experience these sounds. We are less likely to hear live instrumental music every day with the same sense of variety. Therefore, when used in the electronics, vocal sounds have the potential of referencing a wider range of realistic experiences and spaces than instrumental sounds.

When we listen to a poetic text read aloud, our mind is stimulated not only by the imagery and ideas in the text but also by the reciter’s tone of voice²⁶. The use of such ‘performed’ texts allows the listener to form complicated associations between the ‘grain’ of a reciter’s voice²⁷, textual imagery and the music within a mixed piece. As the listener tries to make sense of the distribution of such information, they are distracted from considering the ambiguous relationship between the sources.

The sound-design of the electroacoustic source can also help smooth the edges between media. On this point, the next part of this section will examine some of my principles of sound-design, in relation to specific mixed works. The following principles of electroacoustic production within mixed pieces are in no particular order of development. To show the implementation of these principles within my current work, I compare examples from my latest work, *A Dream Of Men*, with earlier pieces.

²⁵ Simon Emmerson, “‘Live’ versus ‘Real-time’” in *Contemporary Music Review*, (1994, Vol. 10, Part 2) p. 99.

²⁶ Paul Lansky’s *Word Color* (1994) and *Memory Pages* (1994) use the vocal tone of a reciter to control filter and delay parameters of the electroacoustic sounds.

²⁷ This expression is from Roland Barthes’ *Image-Music-Text* (London: Fontana, 1977), p. 184.

i) The portion of electroacoustic sound in combination

Ensure that the portion of sound taken up by the electroacoustic source(s) has been worked out.

When engineering sounds it can be tempting to make them as 'full' as possible²⁸. Whilst this may sound comforting in the studio, leaving no 'room' in the sound for the live performer will make combination more difficult. A technique I employ to try and make combination successful is avoiding competing frequency ranges between sources. Between bb. 246-262 the harp samples 5b, 5d and 5e (in *A Dream Of Men*) will sound clearly because they are the lowest frequency in the combination²⁹.

Where sample 7f begins (b. 560) I keep the chromatic scales of the alto flute and violin lower than those of the recorded flute(s). Even though the range of the alto flute and violin gradually rises throughout the next few bars, it never exceeds that of the electronic part. Similarly, just after sample 8j is triggered (b. 740) I restrict the range and movement of the acoustic instruments to make the higher-pitched electronic texture clearer.

My understanding of frequency ranges also helped me to make decisions in my acoustic pieces. For example, in *Y Deildy* starting at b. 169, so that the 'magic-ball' effect would be audible on the bass drum, I deliberately lessened the lower frequencies of the cellos, trombones and tuba. When I was writing *Dogs*, I did not have this understanding of frequency ranges; this is more than evident in the third movement where the acoustic and electroacoustic drums occupy very similar ranges of frequency, making the result sound somewhat 'hazy'.

²⁸ In the sense of using tools such as equalisers, compressors and reverbs to help create the sound.

²⁹ Although taking vibrato into account, the cello could technically reach a lower pitch than sample 5b. However, I do not think that this affects my argument regarding combination.

ii) Working with low-frequency sounds

Put simply, lower frequencies are less 'directional' than higher frequencies. This is why it is possible to hear the 'rumble' of car's engine at a distance. Making sure the start and end points of samples in a sequence are known will ensure that there are no overlapping frequencies in this region.

The harp motifs which begin *Chwedl Cariad* are fairly low in register on the harp. As they are triggered their reverb trails overlap. At these points the lower frequencies compete and the result becomes slightly more 'muddy' than I would have liked. In the opening scene of the opera, I realised that I would have to be very careful of lower frequencies because I intended to use a sample of thunder. To build up to the thunder-crash at b. 108, I kept the ensemble out of the range of the thunder, making sure to ask a *diminuendo* of the piano as the range of its figuration extended (beginning at b. 54).

iii) Extending the range of textures through the electronics

Consider using the electronics as an extension of the acoustic palette. Find ways of combining their textures. In bb. 185-187 of the opera, we hear how the flutter-tonguing of the flute combines with the tremolo effect used in the electronics (sample 3l). At the start of scene 8 (b. 724), sample 8c continues the birdsong motifs, extending their range and varying their texture. Within the same scene I matched the articulation of the piccolo samples with the articulation of the ensemble (flute, Eb clarinet, violin and piano). Figure 2.8 shows this difference in articulation where samples 8e and 8f occur. This practice can also be used to provide continuity between sections. For example, at the end of scene 3 (b. 438) Eiir's diegetic harp music becomes the ostinato over which the ensemble enter at the start of scene 4 (b. 445). The piano then uses and develops the pattern of the ostinato as the scene continues.

Figure 2.8: Comparison of different articulation in scene 8 of *A Dream Of Men*.

iv) Direction and focus

Ensure each source is directed towards the same dramatic purpose. From b. 748 of the opera, Gwyn begins to tell the story of a caterpillar. At the start of this story the flute, violin, cello and piano are providing *secco* accompanying chords for Gwyn and the bass clarinet. When sample 8k joins this texture (b. 761) I made sure I applied the absolute minimum level of reverb to the sample. This meant that there was opportunity for the level of reverb to develop alongside the sound of the ensemble. From b. 778 I begin to slowly diminish the silences within the ensemble. Each instrument begins to sound throughout more of the bar. This change is matched in the electronics as I increase the level of reverb throughout sample 8l. By the time we reach sample 8m (b.785) the strings are now playing continuously throughout the bar and the piano is given its first sustained notes of this section. Establishing this relationship allows a similar development in texture to occur in unison, thereby

helping to diminish perceptible differences between the sources. In earlier pieces I cannot claim that there is as much co-operation between the sources. In *Dogs*, for example, sections of the third movement (pp. 36-37), seem more like a battle for attention than a discussion of material.

v) Using electroacoustic sound metaphorically

As I have mentioned previously, the possibility of using *any* sound is an obvious advantage when composing mixed pieces. At the start of *Cloc ar y dŵr* the percussion samples are an obvious metaphor for the 'water' in the poem's title. Even though their sound adds a descriptive texture to the scene, their metaphorical significance within the piece as a whole is fairly static.

In *A Dream Of Men*, I used the sounds of a harp as a metaphor for Eiir's state of mind. The opera opens with a six-note harp sample which is manipulated to sound like rainfall. Next we hear a short marimba and harp motif which repeats and guides us through the scene as the rainfall becomes heavier and a storm threatens. David begins to sing, professing his love for Eiir, alongside the addition of new harp samples at b. 80. When we see Eiir (pretend to) play the harp a short time after this (b. 195), a connection, intimated in the earlier scenes, between her character and its sound is verified. At b. 239, as William reveals the necklace, sample 5a is triggered providing a background for the scene which follows. This sample was made by recording the strings on the neck of the harp, between its tuning pegs. The brittle sounds are a metaphor for the sense of entrapment Eiir feels regarding William's choice of gift. As William continues, explaining his reasons for the necklace, we are given a clue of Eiir's anxiety by sample 5b (b. 246). In this section, half-position harp samples become metaphors for Eiir's increasing distress at her situation. Later, as Gwyn scolds Eiir (bb. 567-571) the opening motif from sample 2 (this time without marimba) returns. At this point in the opera it is a metaphor for Eiir's struggle to remain true to David. The disruption its independent tempo brings also gives a literal

significance to Gwyn's description of David's family - 'They are out of time'. As Eiir ends the opera with her final statement, the harp samples of the opening return. This time however they are quicker and firmer, they outlast the sound of the rain.

As a commentary on Eiir's character in the opera, establishing the harp as a fixed-point for this metaphor was important. The sounds made from the harp are evocative metaphors in the drama, even if audience members do not perceive their unifying source.

The influence of electroacoustic composition on my orchestration

The two orchestral scores in my portfolio followed much of my research into electroacoustic composition. It is therefore no coincidence that I relate certain features of my orchestration to my work with electronic media. In the remaining part of this chapter I demonstrate how ideas derived from electroacoustic composition found expression in my orchestration.

Choosing suitable dynamics is important to any composer when notating music. This is especially true within orchestral music, where the dynamic of one instrument or section can mask another. When working with recorded sound it is nearly impossible to recreate the dynamic range offered by acoustic performance. Loss of dynamic range is often inherent in the translation between acoustic-sound and recorded-source, as Bob Katz explains:

Many recordings have already gone through several stages of transient degradation, and indiscriminate or further dynamic reduction can easily take the clarity and the quality downhill. However, usually the recording medium and intended listening environment simply cannot keep up with the full dynamic range of real life, so the mastering engineer is often called upon to raise the level of soft passages, and/or to reduce loud passages...³⁰

³⁰ Bob Katz, *Mastering audio: the art and the science*, 2nd edition (Canada: Focal Press, 2007), p. 114.

Yr Adfail (right) bb. 78-81.

26

J. = 66

E

a2 staggered breathing M.

to Picc.

ff

to B♭ Clarinet

to B♭ Clarinet

ff

ff

ff

ff

insert Harmon mute (stem removed)

insert straight mute

f

L.v.

soft wire brushes

motor; fast soft wire brushes

2da

J. = 66

E

ppp sub.

(non-div.)

pp senza cresc.

pp senza cresc.

ff

ppp sub., senza cresc.

Therefore, one of the most effective methods for introducing a sense of dynamic range into electroacoustic music is by using sharp dynamic contrasts. Figure 2.9 shows extracts from each of my orchestral pieces where I make such dynamic contrast. Both of these examples show a moment when, after building to a very loud dynamic, material is quickly reduced to almost nothing. While I would agree that sharp dynamic contrasts can be found in many other musical forms, in moments like these it is also the change in density of the material which directly relates to my early electroacoustic experiments.

In many of my pre-PhD electroacoustic pieces I would layer materials so that the texture would become very dense and then quickly reduce the texture to one or two elements. When orchestrating, I believe I have attempted to recreate some of these early electronic experiences, perhaps because they were my first attempt of working with many different layers of sound simultaneously.

Usually, effects such as delays, filters and reverbs are ways of altering samples without losing a sense of their original sound. A filtered delay, for example, will take a sample and periodically replay it as many times as you wish, each time applying a filter to the repeating sample. In cases where the filter parameters change over time, or where the gain of each repetition changes, you are simultaneously presented with multiple versions of a sample. Figure 2.10 shows how I notate a technique which relates to these electronic effects.



Figure 2.10: My notation of a repeating section.

Figure 2.11: The strings in *Y Deildy* bb. 55-58.

In both of my orchestral pieces I use this technique to provide varied repetition within a certain period. Figure 2.11 shows the use of this repetition technique in the string section of *Y Deildy*. The footnote for this effect reads,

Repeat the section in brackets. Each player pursues their line independently. There should be multiple soundings of this section. Make each repetition different. Slightly increase the tempo of each repetition. If pauses are marked, vary their length...

Similar to how a complex digital effect may work, players 'resample' the melody upon each repetition. The combined sound therefore changes constantly, but retains its original identity. Using the technique in this way (in bb. 56-67) allows the music to sound 'in' and 'out of control' at the same time³¹.

³¹ I would define this by suggesting that the music sounds 'in control' because we are aware that it is repeating, but 'out of control' because the sound of the repetition depends on the performers' interpretation.

This concept of control became important in bb. 203-209 of *Yr Adfail*. Figure 2.12 shows my use of this repetition technique. To see its function within this complete section you will need to look at the full score.

Figure 2.12 shows three staves of percussion parts: Timp., Mar., and Vib. Each staff begins with a measure of music, followed by a bracketed section of repeating notes. The Timp. staff has a trill-like pattern. The Mar. staff has a series of eighth notes. The Vib. staff has a series of eighth notes with a '3' indicating a triplet. All three staves are marked 'mp senza cresc.' and have an asterisk at the end of the repeating section.

Figure 2.12: Percussion parts in *Yr Adfail* bar 203.

In this section of *Yr Adfail* the conductor begins each numbered section (1-7) at the stated tempo.

Within some of these sections we find the technique as displayed in Fig. 2.12. The players who are given these sections are required to get faster upon each full repetition. Every time a new section is started by the conductor, we get a sense of the music being under control (in terms of tempo). At the same time, all the sections with repeating material following their own tempi give the impression of being out of control. However, as long as the conductor indicates the start of each new section, each player will know the section when they should begin slowing the rate of their repetition, or when they should stop. In this way, there is control over the shape and direction of the section, but with certain instruments acting as variables.

Even though I have used this repetition technique in some of my other pieces (e.g. *Propaganda'r Prydydd*, b. 22; *A Dream Of Men*, bb. 740-748), its relationship to electroacoustic techniques is clearer within my orchestral works.

The image shows a musical score for the brass section of the piece *Y Deildy*. It consists of four staves, each representing a different instrument: Horns in F 1-4, Trumpet in C 1.2, Trombone 1.2, and Tuba. Above each staff, the word 'Papers' is written, followed by a graphic of a paper being rubbed, which represents the sound effect described in the text. Below the graphic, the dynamic markings *sfz* (fortissimo) and *mp* (mezzo-piano) are indicated. The score is divided into two measures, with the same notation repeated in each.

Figure 2.13: Brass section, opening of *Y Deildy*.

In both *Y Deildy* and *Yr Adfail* I specify the use of ‘papers’ within the orchestra. At the start of *Y Deildy*, following my instructions in the performance notes, players rub folded sheets of paper together (see Figure 2.13). I decided to use this effect because I wanted a sibilant, but gentle, ‘wash’ of sound to accompany the instruments. I could describe the effect of this sound almost as a ‘reverb’, since it adds a complementary textural layer which I made respond to the contours of the music³².

I realise that incorporating non-traditional sounds and textures has been a focus for composers such as Lachenmann³³. However, in this case it was my experiences with electroacoustic composition which led me to this sound, rather than a desire to incorporate non-traditional sounds *per se*. This texture returns at the end of the piece, this time accompanied by whistling. In this case, however, it was not electroacoustic composition’s influence which created a desire for this effect, it was George Crumb.³⁴ Similarly, the use of paper in *Yr Adfail* is more in keeping with Lachenmann’s sensibilities, because its

³² Although, it should be noted, not to the pitch of the music.

³³ I am referring in particular to his orchestral piece *Kontrakadenz* (1970-71), in which he incorporates, amongst other things, the sound of spinning plates and falling ping-pong balls.

³⁴ Ever since I heard *Vox Balaenae* (1972) I have been looking for an opportunity to incorporate whistling within one of my pieces.

percussive potential is explored and worked into other orchestral textures. For example, at bb. 210-213 I ask for the paper to be ripped down its middle with diminishing tugs, which collectively is designed to sound like an army marching into the distance.

These last examples show that not all my orchestral textures are influenced by electroacoustic composition. However, because I have used techniques for creating and sustaining sounds within the orchestra which have direct electroacoustic equivalents, its influence within my work should not be overlooked. A relationship between these two sources has been detectable within the work of other composers, such as Steve Reich, whose looped-tape experiments of the mid-1960s (*It's Gonna Rain* - 1965, and *Come Out* - 1966) led to his purely instrumental 'phase' pieces (*Piano Phase* and *Violin Phase*, 1967).

This chapter has described my current understanding of electroacoustic composition and connected this influence to my musical development. My research has allowed me to understand the limitations and advantages of working with electronic media. I have concentrated on recording and manipulating samples rather than using live electronics to avoid some of the clichés within the genre³⁵. I desire a familiarity with my electronic sounds which, in my experience, live processing tends not to offer. Furthermore, I do not consider that electronic treatment of a sample equates to electroacoustic composition: it is the context you create for the sound, its design and direction within a scheme which should be of fundamental importance to a composer.

In the next chapter I discuss my relationship with text and, as with electronic media, explore how my relationship with it has affected my musical imagination.

³⁵ In this sense I would describe a cliché as any electronic process which inadvertently becomes the 'sound' of a piece in its own right. There are thousands of parameters you can change when manipulating electronic sounds, but for me the 'sound' has always been more interesting than the process.

Chapter 3

The Relationship Between Composition and Text

Selection and empathy

Even before the so-called ‘Artusi-Monteverdi’ controversy of the early seventeenth century³⁶, composers have been asked to explain their practices for text-setting. As a composer, I have always used texts for inspiration. Every piece within this portfolio has a relationship to a text, but each of these relationships is different. When I was researching this section of my commentary, I discovered a quote by Goethe which seemed to sum-up my preference for working with texts,

“...the important thing is to put the listener into the mood that the poem establishes, the imagination can then conjure up the figures according to the text, without really being aware of how it does it...”³⁷

Texts create their own ‘mood’ through imagery, association and pattern. When I engage these elements within a composition I challenge myself to make them stronger and more emotive. The musical inspiration in this process could come from any idea which is stimulated in response to the text. It is this sense of variety which draws me back to this process. The nature of the inspiration will, however, depend on the text selected and one’s level of empathy towards it. These factors in the relationship will now be retraced within *Dogs*, *The 20th Season* and *Yr Adfail*, demonstrating how their texts influenced certain aspects of their musical setting.

I did not consciously search for the text of *Dogs*. During a conversation about Alexander Pope, someone mentioned a couplet that he had inscribed on a dog collar, as a present for King George II:

³⁶ Tim Carter, ‘Artusi, Monteverdi and the Poetics of Modern Music’ in *Musical Humanism, Essays in Honor of C.V. Palisca*, N. Kovaleff Baker and B. Russano Hanning (eds.) (Stuyvesant, 1992), pp. 171-194.

³⁷ This quote was in a letter dated 2nd May 1820, reproduced in Jack M. Stein’s, *Poem and Music in the German Lied from Gluck to Hugo Wolf* (Harvard University Press, 1971), pp. 41-42. However, I read the quote in Peter F. Stacey’s, ‘Towards the analysis of the relationship of music and text in contemporary composition’ in *Contemporary Music Review*, Vol. 5, Part 1, p. 12.

"I am his Majesty's dog at Kew; Pray tell me, sir, whose dog are you?"³⁸ It struck me that Pope's witty observation of society had not lost any of its relevance. Therefore, I wanted to use the quote as the inspiration for a piece which would explore ideas of pageantry and ritual.

Percussion and electronics seemed a good combination to create the three scenes I had imagined after reading and responding to the couplet - movement I the palace, II a feast, and III a procession.

Movement I is bleak and ominous, the live percussionist plays over the sound of dogs barking in the distance³⁹. Figure 3.1 shows the vibraphone fanfares at the beginning of movement II and the beginning of the live percussionist's response to them.

Within the first two movements the couplet provides an imaginary context for the sound, but is not used directly. Its text, however, becomes part of the rhythmic development of movement III. Once it has been spoken to different rhythms, it is layered and built up. At the end of the piece its complexity

The image shows a handwritten musical score for a piece titled 'Dogs, mov. II, p. 12.'. The score is written on a system of staves. The top section includes staves for 'Timpani', four 'Vibraphone' parts, and 'Voices.'. The bottom section is labeled 'PERC.' and contains staves for various percussion instruments, including a 'Grand Stick'. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'f' (forte). The score is written in a clear, legible hand.

Figure 3.1: *Dogs*, mov. II, p.12.

³⁸ Unfortunately, I did not check this quote before proceeding. It should read, "I am his Highness' dog at Kew; Pray, tell me sir, whose dog are you?" in *The Oxford Dictionary of Quotations* (Oxford: Oxford University Press, 1999), p. 582.

³⁹ This effect was created from the sound of fingertips being run over a timpani skin.

virtually eliminates any coherence of the original couplet. In this respect, the couplet is used both to give shape to movement III and to dramatise my interpretation of it.

The 20th Season began when I made settings of the cummings poems 'what is a voyage?' and 'D-re-A-mi-N-gl-Y' for a composition workshop. I wanted to set these poems because of my regard for cummings' quirkiness, but I did not know that they would become part of a larger work. To begin expanding the work I looked for two more of cummings' poems which, like 'D-re-A-mi-N-gl-Y', had autumnal references. I found, 'timelessly', but the other text I wanted to use was part of a much larger work 'as freedom is a breakfastfood'. I decided to use only part of this last poem, the three lines I could relate to Autumn.

Completing these four settings gave me a plan for making a larger collection of songs. I decided I would choose three other poets, search for seasonal references in their work and make twelve more settings. This would give me three more collections (of three poems and a poem-quotation), each related to a season. My process of selection for these texts was, therefore, very particular. For variety, I wanted to add a two-, three- and five-voiced collection to the four-voiced collection of cummings' poetry.

I wanted the distribution of the voices in the collection to empathise with certain aspects of the poets' lives I had chosen. I had picked up on aspects of relationship difficulties in Larkin's work, so I thought it appropriate for his poetry to be set in the two-voiced collection, without a combination between a male and female voice⁴⁰. Similarly, I felt that within Duffy's five-voiced settings I could reflect on the possibility that her love poetry was written for a woman. The duet between soprano and alto throughout 'Mean Time', the SSATB setting for 'Haworth' and the SSAAT setting for 'Name'

⁴⁰ However, I realise that it is possible to have a male alto singer (as we did for a workshop in the 1st year of my PhD), in which case this would not be true.

58 *mp* *dolce*

S1. call - ing you ea - ger to paint its dis - tan - ces

S2. call - ing you ea - ger to paint its dis - tan - ces

A. call - ing you ea - ger to paint its dis - tan - ces

Figure 3.2: *Truth*, bb. 58-62.

(3+2)

mf whispered *f* *nat. mp*

up up up up up up up up up up up up

mf whispered *f* *nat. mp*

up up up up up up up up up up up up

mf whispered *f* *nat. mp*

up up up up up up up up up up up up

f *mf* *f*

(p) up up up up up up up up up up up up

Figure 3.3: *what is a voyage?* bb. 3-5 (SATB shown).

26 *f*

S1. The bleached dip in a crea-ture's bone's your throat That high lark

S2. *p quasi gliss.*

A. *p quasi gliss.* *sim.* *Mm.*

T. *p quasi gliss.* *Mm.* *sim.* *Mm.*

Bar. *p quasi gliss.* *sim.* *Mm.*

Figure 3.4: *Haworth*, bb. 26-30.

demonstrate this empathy. I also wanted stylistic aspects of my settings to empathise with the lives of their poets. For example, I reflected upon R. S. Thomas' spiritual nature with moments of simple homophony (see Figure 3.2).

I experimented with vocal techniques within cummings' texts. In *what is a voyage?* I set words with a mixture of non-pitched and sung techniques (see Figure 3.3). This seemed to complement his playful style. Within the Duffy settings, I often used three or four of the voices to create textures depicting the scenes and landscapes described in her poetry (see Figure 3.4). I attempted to relate to the poets in this way even though some of these relationships may not be perceived by the audience. I feel that if I am able to empathise with the life of a poet, I may be better equipped to communicate his or her work through mine.

In Dafydd ap Gwilym's poem *Yr Adfail* ('The Ruin'), the wrecked building he describes is a metaphor for his uncle Llywelyn's murder at the hands of English rivals⁴¹. By empathising with emotions which Dafydd may have felt whilst writing his poem, I found a direction for my setting. This setting, however, does not use any of the poem directly.

Creating his poetic metaphor, I imagined that Dafydd could have felt moments of stasis, where grief and happier memories of his Uncle's life occurred simultaneously. This idea became functional within the opening of the piece, as my programme note describes:

I attempted to replicate these imagined moments in the opening of the piece by leaving 'holes' in the texture, moments of stasis in between the flow of the opening theme. The idea of presenting contrasting sections runs through the rest of the setting. As the piece develops, however, the presentation of contrasting material becomes simultaneous rather than sequential, as if good and bad memories are stimulated together without any sense of stasis.

⁴¹ D. Rowe, *A House of Leave, Selected poems of Dafydd ap Gwilym* (Castell Newydd Emlyn: Gweithdy'r Gair, 1995), p. 16.

Such moments of stasis may be found in b. 15, bb. 18-19, and bb. 21-27 of *Yr Adfail*. Later on in the piece, between bb. 102-133, we hear the string section's material contrast to harsh figures played by piccolo, oboe, trumpets, marimba and piano, even though both groups are moving in the same musical direction.

Even though developing this relationship was important to me, I hope that the music expresses the mood of the text, even in its absence. The contrasts in flow and texture of the music can certainly be appreciated without knowledge of the poet or his poem.

Sound and language

I began to learn Welsh in the year between completing my Masters and starting my PhD. The process of learning new phonetic sounds and word-construction made me consider different possibilities for using text. In my earliest piece, *Propaganda'r Prydydd*, I used differences in phonemes to differentiate (and move) between higher and lower non-pitched sounds (see Figure 3.5).

Learning Welsh made me focus on the sound of words, without semantic association. This is why in pieces which followed this such as *The 20th Season*, I began to break words up and experiment with their sound. Figure 3.6 shows the word 'morning' stretched out and turned into an accompanying gesture. Manipulating one word to create an accompaniment for an upper melody is also shown in Figure 3.7. The four lower voices employ a vocal effect to vary and sustain the word 'hour'.

Speaking Welsh, you are made aware of a close phonetic link between the letters p-b, t-d, c-g, b-f and m-f via a process known as 'soft mutation'. In cummings' *timelessly* set in *The 20th Season*, I took advantage of this knowledge by turning the opening word 'timelessly' into different word

combinations, using the 't' to 'd' transition typical of this process (see Figure 3.8).

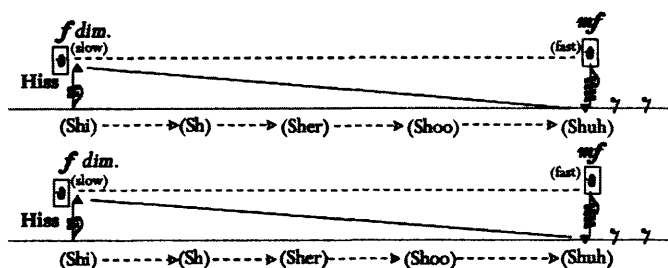


Figure 3.5: *Propaganda'r Prydydd*, b. 22. Only solo soprano parts are shown.



Figure 3.6: *Morning at last: there in the snow*, bb. 1-3.



Figure 3.7: *Hour*, bb. 28-29.

Learning Welsh had provided a 'lens' to my use of English in these pieces. As my fluency in Welsh improved, however, such effects disappeared from my work. In *A Dream Of Men*, for example, there is no sense of wordplay similar to Figure 3.8.

SOPRANO
time-less tarm less time-less tarm less time Liz I'm Liz dime Liz dime Liz Lee

ALTO
time-less time-less time-less tarm less dime Liz dime less dime less dime less Lee

TENOR
Lee Lee Lee time-less this me-re ly

BASS
time-less tarm less time-less tarm less time-less tarm less tarm less arm less Lee

Figure 3.8: *timelessly*, bb. 1-5.

The use of Welsh in *A Dream Of Men* brings me back to a subject mentioned in my first chapter: the political implications of language. *Propaganda'r Prydydd* does not seem overtly political when compared with a work such as Reich's *Come Out* (1966). It is, however, subtly political in its choice of languages and selection of words. Throughout the piece women sing the poem in Welsh and, in the electronics, men speak English words found on a computer keyboard ('escape', 'home', 'space', etc.). This difference was meant to reflect the 'globalization' of the English language. Using it alongside the Welsh poem was supposed to be a complementary act of 'propaganda', as described by the poem's title.

Similar to my piece, *Chwedl Cariad*, Welsh in the opera is found nearly exclusively in the electronics⁴². In such electronic sections we hear two children speaking Welsh and commenting on the action of the opera. The children are the characters David and Eiir in the past, at a time when Welsh was widely

⁴² The only Welsh word sung by any of the live performers is in the last scene, bb. 922-932.

spoken. Their moments of chorus-like reflection contrast to the dominance of English throughout the opera. In David's story of cultural suppression, when we hear the children speaking English, this idea is confirmed. Therefore, the use of Welsh is important to understanding the characters and political subtext of the opera, but is not fundamental to relating to the work as a whole.

Repetition

In the first chapter I commented that my compositional preferences were influenced by the textual clarity of *Peter Grimes*. Repetition is also a compositional preference which has become evident through text setting. Examining *The 20th Season* will show how both of these principles have combined.

A basic example of musical repetition is where the opening phrase of a poem is set to a polyphonic motif. This motif then returns, usually with a different text, once or a number of times. Table 3.1 shows a list of poems in *The 20th Season* where this occurs, giving the bar numbers of the repetition and any variation of the motif. It should be noted that the musical repetition in these cases was not guided by textual repetition in the poetry. Although in some cases (*Morning...*, *Mean Time*), repetition does occur upon a new stanza of the poem.

In setting *The Garden* (in *The 20th Season*), the opening shape of the Alto line recurs throughout the setting. Since this is not exact musical repetition it escapes Table 3.1 and therefore warrants separate investigation (see Figure 3.9). The original motif is found at several different pitch levels. Although there is some alternation of the middle two pitches inside the perfect fourth, and some differences in ending pitches, it is still identifiable with the original statement. With these motifs in order of appearance, we can look at the relationship between the text and these recurrences.

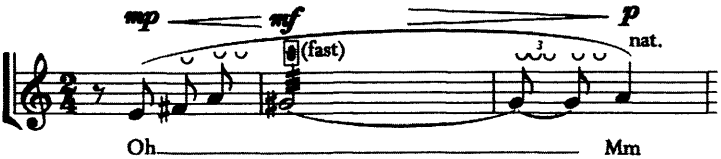
Poem	Repetition of opening motif	Variation of opening motif
<i>Morning at last: there in the snow</i>	bb. 11-15	bb. 22-24
<i>First Sight</i>	bb. 22-24	bb. 7-8
<i>Truth</i>	bb. 63-69	bb. 12-17
<i>The Flower</i>	bb. 33-36	bb. 13-14
<i>Gradual</i>	bb. 30-34	
<i>what is a voyage?</i>	bb. 7-9, bb. 35-40, bb. 48-50	
<i>D-re-A-mi-N-gl-Y</i>	bb. 32-41	
<i>Mean Time</i>	bb. 36-47	

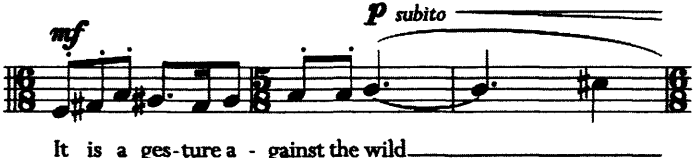
Table 3.1: Repetition of opening material in *The 20th Season*.

The first change in pitch level of the motif comes at 3 with the beginning of the second line of text.

Here the use of repetition between the voices momentarily depicts ‘the ungovernable sea...’ in the text. A similar example of this technique is found in *Hour*, in bb. 7-16 where the addition of an Alto line and the simultaneous presentation of the Tenors’ opening phrases reinforces the final adjective of the sentence, ‘rich’. This technique is found again at 8 and 9, as the voices layer, building to the ‘detonations’ of b. 70. The recurrences which are the furthest number of pitches from the original are 4, 5 and 6 (in this order). By contrast, 7 is only a short distance from the original which makes it seem like preparation for a return, adding gravity to the line ‘it is the old kingdom of man’. With the final recurrence, 10, the plainsong-like cadence expresses the final word ‘sin’. As well as giving a sense of identity to the setting, these recurrences help communicate the text in a way that is concomitant with my musical style.

In other settings in *The 20th Season*, I use textual repetition as a method of creating textures to accompany a melodic line. For example, in bb. 21-28 of *Truth*, the two sopranos repeat and vary ‘did

1. bb. 1-3. ALTO 

2. bb. 18-20, Soprano 1. 

3. bb. 23-24, Soprano 2. 

4. bb. 38-39, Alto. 

5. and 6. bb. 51-55, Soprano 1. 

7. bb. 57-58. A. 

8. and 9. bb. 63-64, Soprano 1 + 2. 

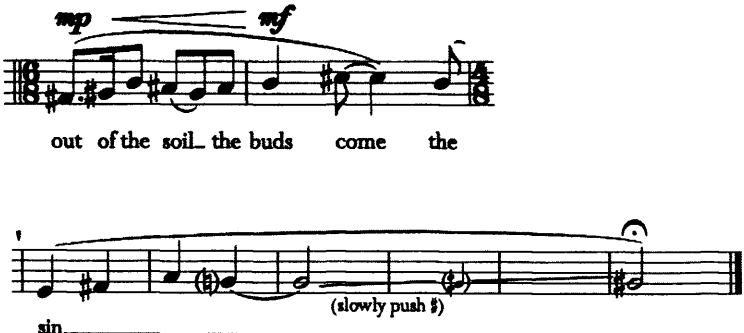
10. bb. 75-80, Alto. 

Figure 3.9: Recurrence of the opening motif throughout *The Garden*. All examples are written in the treble clef.

he look up' as the Alto line continues the poem around them. Similarly, in *timelessly* bb. 9-12 the Alto continues as the other voices repeat the word 'numerable'. In *Mean Time*, Figure 3.10 shows how voices repeat and sustain the word 'rain' as the soprano continues above them. It is important to note that in each of these examples, repetition of text occurs only after it has been clearly presented. Therefore, the clarity of the poetry is not compromised.

Figure 3.10 is a musical score for five voices: Soprano (S.), Alto (A.), Tenor (T.), Baritone (Bar.), and Bass (B.). The score is for measures 14-17 of the opera *Mean Time*. The Soprano line is marked with a $(3+3+2)$ and a p dynamic, and it continues with a melodic phrase. The other voices (Alto, Tenor, Baritone, and Bass) are marked with a $> p$ dynamic and repeat and sustain the word 'rain'. The lyrics for the other voices are: 'rain Ray Een Ray Ee Ay Ee Ay Ee Ay Ray Ee Ngh Ray Ee Ngh Ray Ee Ngh Ngh'.

Figure 3.10: *Mean Time*, bb. 14-17.

In *A Dream Of Men*, musical repetition of themes and motifs provides a commentary on the drama and a method for continuity. Musical repetition of small phrases also occasionally provides foundation for larger structures in the opera.



Figure 3.11: Opening motif from *A Dream Of Men*.

The harp motif found in b. 2 (see Figure 3.11) derives from the opening harp sample of the opera. It recurs many times throughout the opera and is often used for continuity between scenes. For example, the piano plays variations of the motif with the harp at the beginning of scene 2 (bb. 199-206). As the harp fades, the piano continues the original motif into the next section, varying it to accompany Gwyn's opening phrase. This technique is used again at the beginning of scene 9 (b. 806) where it continues through the scene accompanying the start of David's story, and again at the beginning of scene 11 (b. 882) where it leads towards the second reprise of the material within bb. 108-122.

The repetition of the motif in Figure 3.11 is the foundation for the first scene in the opera. I wanted to use harp, marimba and plucked piano-string samples at the start of the opera, but I needed a way to synchronise these with the ensemble. Repeating the motif in the electronics gives the pulse which leads the other parts. Their musical phrases are, however, kept discrete to keep the momentum alive. This idea of superimposing rhythmic units comes from experiencing Messiaen's music, especially *Quatuor pour la fin du temps* (1940-41).

Between b. 2 and b. 108 this motif is consistently present, although because of its interaction with the superimposed layers, it seamlessly leads us from the 'rain' of the opening sample towards the storm. Therefore, the use of repetition in this section provides a foundation suitable for realising the drama of the text, whilst also being a pragmatic method for synchronising electronic sounds with the ensemble.

I wanted the opera to end with a sense of doubt as to whether Eiir and David formed a permanent relationship. Therefore, I did not write duets between any of the characters to make their relationships seem distant. I ensured that most of the text was set as solos, with very little ensemble singing onstage

until the final scene. Throughout the opera, this meant that the instrumental ensemble and electronics had an important role in characterisation.

Since the opera revolves around the story-telling of three male characters, I decided to use repeating themes exclusively for moments which involved Eiir's character (see Table 3.2). The themes combine at bb. 509-517 with Eiir's bold declaration, 'I will die, or I will live for love' accompanied by electronic voices and instrumental ensemble. Although at face-value it may seem that the recurrence in bb. 834-855 does not concern Eiir, in fact, its use here reminds the audience of a link between

Theme 1	Theme 2	Bar number(s)	Context	Instrument(s)
●		bb. 20-31	Introduction	Harp and Clarinet
	●	bb. 24-36	Introduction	Flute
	●	bb. 199 and 204-5	Eiir plays the harp onstage	Harp
	●	bb. 272-279	Eiir puts on the necklace from William	Piano
	●	bb. 298-307	Eiir describes her fears	Piano
	●	bb. 443-444	Eiir responds to William's song	Harp
●	●	bb. 509-517	Eiir defends her refusal of William to her Father	Ensemble
●		bb. 600-636	Eiir is told that she must marry William	Harp
	●	bb. 834-855	David tells his story	Ensemble
●		bb. 936-944	Eiir tells the group that they must listen to her story	Ensemble and voices

Table 3.2: Recurring themes for Eiir's character in *A Dream Of Men*.

David's story of cultural loss and Eiir's fate. At this point in the opera she is being asked to decide which aspect of her life she should lose, her love or her family's security. These recurrences are

important in establishing Eiir as a character in her own right. This framework allows the audience to form a relationship with her, even though she is denied the introspection that is brought to other characters through their story-telling.

Form

My text-setting rarely attempts to deviate from the textual form set out by the author. I often match changes in musical texture of a setting with a poem's stanzaic organisation. However, as the setting of *Truth* in *The 20th Season* shows, I can decide where to change vocal textures without a poem being pre-divided in this way. If text repeats, I often repeat the music of the original setting (for example, *A Dream Of Men*, bb. 176-184, repeats the text of bb. 145-152) or at least retain a sense of the original phrase (similarly compare William's melody at bb. 347-349 with bb. 377-380).

D-re-A-mi-N-gl-Y

leaves
(sEe)
locked

in

gOLd
after-
gLOW

are

t
ReMbLiN
g

,;:;,;

e. e. cummings (1963)

In *The 20th Season*, the poem whose setting is most influenced by textual form is cummings' *D-re-A-mi-N-gl-Y* (1963). Even though this poem may look somewhat chaotic, upon analysis it reveals itself to be carefully organised. It is presented on the previous page.

The number seven recurs in this setting: there are seven stanzas; the first and last stanzas (using the hyphens) divide into seven parts which reflect each other (, = D and Y / ; = re and gl / : = A and N / . = mi); stanzas two and four contain 14 letters each (with capital letters used in opposite places); and the maximum number of letters in any line unbroken by punctuation is ReMbLiN with seven letters. I wanted my setting to use cummings' strict form and reflect his incorporation of the number seven.

I preserved the symmetry of the text by repeating the opening section at b. 32 so that stanzas one and seven, two and six and three and five matched. I also left silences in between each stanza so that sections could be marked. I decided to set the capital letters of the poem as repeating phonemes,



Figure 3.12: *D-re-A-mi-N-gl-Y*, Tenor line bb. 17-21.

mostly in the Tenor part, in groups of seven notes (see Figure 3.12). cummings' textual form provided a sense of 'balance' to the abstract nature of his poetry. Therefore, I wanted this sense of 'balance' in my setting, so adhered to his formal design.

My orchestral piece *Y Deildy* is inspired by Dafydd ap Gwilym's poem (of the same title). The poet explains in the text that, 'Gwell yw ystafell a dyf' ('better is a room which grows'). The form of my

setting is strictly worked out, but it is not related to the form of the poem. Rather, the musical form derives from an image of a 'house of leaves' within the text. This piece will be discussed in the next chapter and is an example of musical form being created from a textual image.

In *A Dream Of Men*, at the start of scene 8 Gwyn begins to tell his story of 'two birds'. His story is an allegory. It advises David and William not to fight between themselves for his daughter's attention. I decided to represent the two birds in Gwyn's story by assigning the flute to David and the E♭ clarinet to William. For this connection to be clear, this process begins in the previous scene (see Figure 3.13).

In the first two stanzas of Gwyn's story the flute and clarinet are joined by violin, piano and electronics, imitating bird-calls. Beginning the third stanza we find the character of the caterpillar entering Gwyn's story. From this point until the last eight lines of text, this story is told from the caterpillar's perspective. Therefore, I needed to adopt a musical form which could express the two squabbling birds, and also introduce the caterpillar as a character.

Figure 3.13 is a musical score for the opera *A Dream Of Men*, measures 709-716. The score is written for a full orchestra and two vocal soloists, David and William. The instruments shown are Flute (Fl.), E♭ Clarinet (Eb Cl.), Violin (Vln), Viola (Vc.), David, and William (Wil.). The Flute and E♭ Clarinet parts are marked with 'sub.' and 'p' dynamics. The Violin and Viola parts are marked with 'p' and 'poco dim.' dynamics. The David part is marked with 'p' and 'dolce' dynamics. The William part is marked with 'p' and 'pomposo' dynamics. The score includes various musical notations such as slurs, ties, and dynamic markings. The lyrics for David are: 'And all as it should be all as it will be It has'. The lyrics for William are: 'So has your soul made this? Then has your soul'.

Figure 3.13: *A Dream Of Men*, bb. 709-716.



Figure 3.14: Canon used to construct bb. 750-795 of *A Dream Of Men*.

I devised a strict canon which I used to give form to this section of the opera (see Figure 3.14). The first three bars of the canon melody, transposed a perfect fifteenth lower, are played by the bass clarinet at bb. 751-753 to represent the caterpillar. At bb. 761-763 the bass clarinet and electronics state the same portion of the canon again, although this time transposed at the octave. These three bars lead to the first full statement of the canon melody in the electronics at bb. 764-769. We then hear the canon between Gwyn and the electronics starting at b. 769, continuing through to b. 775.

Referring back to Figure 3.14, you will notice that the final pitch of the canon melody is a perfect 11th above the starting pitch. Its overall range is greater than two octaves. Therefore, at certain points (b. 771), Gwyn changes the direction of the canon melody to keep it within a singable range. Although, this constant rise in pitch is occasionally problematic for Gwyn, it serves a function within the text-setting of the scene: Gwyn's story at this point references the ascent of two birds who race to find 'a golden apple' hanging above their heads. At b. 778 we hear the reintroduction of the flute and clarinet, depicting the two birds as the canon melody continues in the electronics. At b. 786 we hear the canon in full again between the electronics, flute and E $\flat$ clarinet, who share the phrases between themselves. The roles then reverse at b. 790 as the E $\flat$ clarinet begins the canon with Gwyn, the

electronics following them in the next bar. To cope with the extending range, the piccolo continues the melody after the E $\flat$ clarinet's range is exceeded leading to a few bars of imitative, frantic 'bird-song'. With these examples it is clear that the idea of 'two birds' stemmed from the text, which in turn suggested a suitable form for the section.

Writing this chapter has given me an insight into my relationship with form. I have been surprised at how often I employ the technique of repeating music from the start of a piece at its end. I believe that this practice is a fundamental part of my style, and because it runs throughout my portfolio I do not envisage it changing in the future.

So far I have demonstrated some of the ways in which my relationship with text has informed my composition. The next chapter takes two pieces with very different relationships to text and analyses their musical construction, furthering some of the discussion which has begun in this chapter.

Chapter 4

From Text to Pitch: Two Different Approaches to Working with Poetry

Cloc ar y dŵr and *Y Deildy* are analysed in this chapter because their relationships between music and poetry differ. The musical form of *Y Deildy* is a superficial reflection of imagery within the poetry. By contrast, images within the poem *Cloc ar y dŵr* have a direct effect on the form of the musical materials. These differences will become clearer as we establish the factors for pitch organisation in both pieces.

Cloc ar y dŵr

A majority of the music in this setting can be related to the melody shown in Figure 4.1. The melody contains all the notes of the chromatic scale, although not within the range of one octave. From this I extracted a motif (Figure 4.2). This motif is shown in Figure 4.1 by the stemmed notes. By sequencing the notes of the motif in descending order, I created a four-note pattern (see Figure 4.3).



Figure 4.1: Melody from which *Cloc ar y dŵr* was constructed.



Figure 4.2:



Figure 4.3:

I decided that the sections of my piece would follow the layout of the poetry, with the exception of splitting the second stanza in two. I imagined that the text and music would fit together as follows:

Hud yr hylif, Heria'r oriau aneirif Yma, yma.	Section 1	(bb. 1-49)
I'r dwfn - llifa asbri, Dagrau wedi eu cyfri Yno, yno.	Section 2 Section 3	(bb. 50-70) (bb. 71-106)
Disgyn a wna'r dynol -dyheu yn dragwyddol, Uwchben, uwchben.	Section 4	(bb. 107-140)
Dafn ar ddafn a gronna, Fel egni'r iaith yng Nghymru: Pura? Parha? Pery?	Section 5	(bb. 141-198)

In the last stanza of the poem I interpreted the 'drops' as rain returning to the earth. Therefore, in this section I repeated some of the material from section 1. The title of the poem (which translates as 'clock on the water') and the first stanza influenced my material in section 1. In my mind, the image the title creates is one of circular ripples of water emanating from a central point. You would see such a pattern, for example, if you were to throw a stone into calm water. I decided that I needed to start the piece with a 'splash', from which the piece could develop.

The piano's opening gesture, which leads to the 'splash', descends using the motif as described in Figure 4.3. We then hear percussion samples in the electronics which have been manipulated to sound like water. To create the 'clock on the water' I kept the tempo to a strict 60 bmp. The piano's notes are derived from the main motif (Fig. 4.2). Each of the motif notes is followed by a note a perfect fifth lower than the original (see Figure 4.4).



Figure 4.4: *Cloc ar y dŵr*, piano part, bb. 10-12.

This pattern repeats in full four times, each time becoming less rhythmically regular. The phrases of the marimba fit around this sustained motif. The perfect fifths introduced by the pattern shown in Figure 4.4 are used throughout this movement. For example, the left-hand piano figure at b. 25, the lower marimba figure at b. 26, and the descending piano figure at the start of b. 33 use this interval. At b. 30 the piano figure uses the notes of the motif (Fig. 4.3) transposed down a major 2nd, but there is no structural significance to its appearance here.

At bb. 40-42 the piano restates the motif from bb. 10-12 with the marimba continuing the perfect-fifth figuration. After this, the piano makes an incomplete repetition of the motif and the marimba similarly makes an incomplete statement of the root melody (Fig. 4.1). The section concludes, however, with both piano and marimba stating the root melody in octave unison, with the exception of its final note. Under this, the pianist's left-hand plays the main motif, also without its final note.

The electronics of the second section begin with water gong and 'magic-ball' bass drum 'moans', representing the 'deep' flow of life described in the poetry. The piano and marimba also keep within a low register. Within bb. 50-56 the marimba plays the five-note motif (Fig. 4.2) in perfect fifths (see Figure 4.5). The marimba repeats this section six times exactly before repeating it a perfect fourth higher (bb. 57-63). The syncopated rhythms make this section feel livelier than section 1. The

marimba part from b. 64 becomes fuller and louder. A repetitive figure started by the marimba at b. 71 leads into the next section.



The musical score is presented in five systems. Each system consists of a bass staff and a treble staff. The music is written in a key with one flat (B-flat) and a 4/4 time signature. The melody in the bass staff is highly active, featuring many eighth and sixteenth notes, as well as various accidentals (sharps, flats, and naturals). The treble staff provides a more stable accompaniment, often with longer note values and fewer accidentals. The notation includes many beamed notes and slurs, indicating a fast and intricate piece. The score ends with a double bar line in the final system.

Figure 4.6: *Cloc ar y dŵr*, marimba part with motif derivation, bb. 107-127.

Piano		Marimba	
Motif	Bar number(s)	Motif	Bar number(s)
A	108	C	107-108
G	109	B	109
B $\flat$	109 (last beat)-110	E $\flat$	109 (last beat)-110
E $\flat$	111	A $\flat$	111-112
D	113	D	112 (last beat)-114
C	116	F	114 (5th beat)-115
G $\flat$	117	G	116-117
F	119-120	D $\flat$	118-120
B	121-123	B $\flat$	121-123
A $\flat$	124-125	A	123 (last beat)-124
D $\flat$	126-127	G $\flat$	125-127
E	128-140	E	128-140

Table 4.1: A comparison of the use of motifs for piano/marimba, *Cloc ar y dŵr*, bb. 107-140.

The final section begins with the same descending gesture as the opening. This time, in place of the ‘splash’ we hear the final section of the poetry except for its last line. The musical material is very similar to the first section but sounds brighter because of a higher piano register and use of ornaments in the piano. At b. 177 we hear the text from the last section in the electronics, now complete with the exception of the final word ‘Pery’. The text is layered, its texture becoming denser, which leads to the root melody (with the exception of its final note) being played through four times by the instruments. At the same time (bb. 186-197) the left-hand of the piano plays the motif (Fig. 4.2), with the exception of its final note. In this section the unison *accelerando* of the root melody is intended to represent the

‘energy of the language in Wales’. The lack of a ‘final’ note in both the melody and the motif keeps our attention as the electronics distantly sounds the final word, ‘Pery’.

I have shown how images in this poem guided the presentation of my pitch material. By contrast, analysis of *Y Deildy* shows considerably less structural involvement with its text.

Y Deildy

The inspiration for *Y Deildy* came through learning about the poetic traditions of Wales. The poetry of Dafydd ap Gwilym is filled with praise for the beauty of the natural world and the majesty of the Welsh landscape. In *Y Deildy*, Dafydd ap Gwilym combines these themes with praise for his sweetheart and his hope for their love. My starting point for setting this poem came from these concepts of ‘growth’.

I began to sketch ideas at the piano and found a sequence of six triadic chords with an upper ‘melody’ consisting of individual notes (see Figure 4.7). I then had the idea of creating a system whereby more of these chord sequences (and their melodies) could be superimposed on each another. I believed that the gradual layering of these elements would represent the concepts of ‘growth’ within the poem. For the second sequence (Chords 2), I wrote two melodies designed to fit over the same sequence (Melodies 2a and 2b). The third and fourth sequences of chords (Chords 3a + 3b, and 4a + 4b) I designed as a set of twelve triads, which could be broken down into two equal halves. This system ensured that the materials I composed from were, in a sense, ‘growing’.

When I was devising this system I also made sure that the chords could be ‘invertible’. By this I mean that they could provide different harmonic colours when combined with each other, at pitch levels

above or below their own. Figure 4.8 displays these chord sequences and melodies. Table 4.2 shows where they are used throughout the piece.

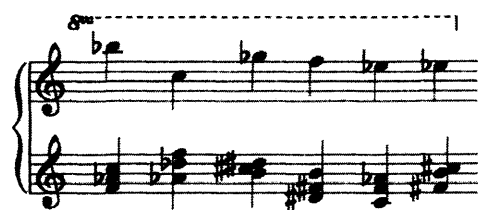


Figure 4.7: The first set of triads devised whilst planning *Y Deildy*. Accidentals only effect the note they appear before.

Figure 4.8: Chord sequences and the melody or melodies which they are associated with in *Y Deildy*. Melodies are given on the smaller staves above the sequences. The chord sequences here are also referred to as 'Chords 1', 'Chords 2b' etc. Accidentals only effect the note they appear before.

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18
Melody 1	•	•						•			•	•	•	•		•		
Chords 1	•	•	•	•		•	•	•	•	•	•	•	•		•	•		•
Melody 2a			•		•		•			•	•						•	
Melody 2b								•			•	•		•	•	•		
Chords 2				•	•	•	•			•	•	•	•			•	•	•
Melody 3											•		•	•	•	•		
Chords 3a							•	•		•		•		•	•	•		•
Chords 3b								•		•	•		•	•	•	•		•
Melody 4											•		•	•	•	•		
Chords 4a											•		•	•	•	•		•
Chords 4b												•		•	•	•		•

Table 4.2: The occurrence of the chord sequences and melodies from Figure 4.8 in *Y Deildy*. The numbers along the top are section numbers (a breakdown of their bar numbers is given in Table 4.3).

Table 4.3 is an analysis of *Y Deildy*. It divides it into eighteen sections and describes the instrumentation of each of the chord sequences or melodies that are used. The chord sequences described in Figure 4.8 provide building-blocks for the piece. They are used in many different ways. Sometimes they appear unchanged such as the vibraphone chords in bb. 17-24. In other cases they become ostinati (e.g. between the clarinets at bb. 31- 38) or are spread out into new figures (e.g. at bb. 57-65 in the oboes, piano and harp). Throughout the piece, as the material becomes more dense, there is a gradual shift towards using notes 'outside' of the chord sequences within the sections. However, it should be noted that where this occurs, every note of the original chord sequence remains present.

Section	Bars	Material	Instrumentation
1	1-7	Melody 1	Piccolo, Glockenspiel, Piano, Solo Violin, Cellos.
		Chords 1	Alto Flute, Clarinets, Harp, Piano, Violins.
2	8-16	Melody 1	Piccolo, Glockenspiel, Piano.
		Chords 1	Flute, Clarinets, Bassoons.
3	17-34	Chords 1	Alto Flute, Clarinets, Bassoons, Vibraphone.
		Melody 2	Piccolo, Oboes, Piano.
4	35-46	Chords 1	Flutes, Clarinets, Bassoon I, Violin II.
		Chords 2	Vibraphone, Violas, Cellos.
5	47-67	Melody 2a	Flute II, Clarinet I, Violin I, Violas.
		Chords 2	Horns III + IV, Tuba.
6	57-67	Chords 1	Oboes, Harp, Piano.
		Chords 2	Violas, Cellos.
7	68-77	Chords 1	Timpani, Cellos, Bases.
		Melody 2a	Piccolo, Flute, Oboes, Clarinet I, Tuba.
		Chords 2	Bassoons, Horns, Trumpets.
		Chords 3a	Violins.
8	78-105	Melody 1	Crotales, Harp, Piano.
		Chords 1	Piccolo, Flute, Oboes, Clarinet, Brass (except Tuba).
		Melody 2b	Solo Violin.
		Chords 3a	Bass Clarinet, Bassoons, Tuba, Violas, Bases.
9	106-111	Chords 1	Woodwind (except Bassoons), Piano, Strings (except Bases).
		Chords 3b	Bassoon, Contrabassoon, Trombones, Tuba, Piano, Bases.
10	112-126	Chords 1	Flutes, Glockenspiel.
		Melody 2a	Cor Anglais.
		Chords 2	Horns.
		Chords 3a	Clarinet I.

Section	Bars	Material	Instrumentation
11	127-136	Melody 1	Trumpets, Trombones, Tuba, Cellos, Basses.
		Chords 1	Vibraphone.
		Melody 2a	Violas.
		Melody 2b	Clarinet II.
		Chords 2	Cor Anglais, Bassoons.
		Melody 3	Piccolo.
		Chords 3b	Flute II, Oboe I, Clarinet I, Horn II, III, IV.
		Melody 4	Piano, Violin II.
		Chords 4a	Violin I.
12	137-157	Melody 1	Brass.
		Chords 1	Piccolo, Oboes.
		Melody 2b	Xylophone.
		Chords 2	Strings (except Basses).
		Chords 3a	Clarinet II, Bassoons.
		Chords 4b	Flute, Clarinet I, Vibraphone.
13	158-177	Melody 1	Harp, Xylophone, Crotales.
		Chords 1	Violins, Violas / Woodwind (except Bassoons).
		Chords 2	Piano.
		Melody 3	Woodwind (except Bassoons).
		Chords 3b	Bassoons, Trombones, Tuba, Cellos, Basses.
		Melody 4	Glockenspiel.
		Chords 4a	Harp, Piano.
14	178-198	Melody 1	Crotales.
		Melody 2b	Brass (except Tuba).
		Melody 3	Harp, Piano.
		Chords 3a	Violin I.
		Chords 3b	Violin II.
		Melody 4	Woodwind (except Bassoons).
		Chords 4a	Cellos.
		Chords 4b	Violas.

Section	Bars	Material	Instrumentation
15	199-212	Chords 1	Clarinet, Bass Clarinet, Violas.
		Melody 2b	Violin II div. I (bb. 204-207).
		Melody 3	Horn II (bb. 206-208).
		Chords 3a	Bassoon, Trombones, Tuba, Piano, Cello div. I, Bases div. I.
		Chords 3b	Contrabassoon, Horn II, III, IV, Cello div. II, Bases div. II.
		Melody 4	Oboe II (bb. 203-206).
		Chords 4a	Oboes, Trumpets, Horn I, Harp, Violin II.
		Chords 4b	Flutes, Violin I.
16	213-226	Melody 1	Flute (bb. 216-218).
		Chords 1	Flute, Violin II div. I, Viola II.
		Melody 2b	Oboe I (bb. 219-220).
		Chords 2	Piccolo, Oboe I, Trumpets, Violin I div. I.
		Melody 3	Clarinet (bb. 216-219).
		Chords 3a	Horn I, Viola I, Oboe II.
		Chords 3b	Horn III, Clarinet, Violin I div. II.
		Melody 4	Cello I (bb. 216-218).
		Chords 4a	Horn II, Cellos, Violin II div. II.
		Chords 4b	Bass Clarinet, Bassoon, Contrabassoon, Horn IV, Trombones, Tuba, Piano, Bases.
17	226-264	Melody 2a	Woodwind, Strings (except Bases).
		Chords 2	Brass, Harp.
18	234-264	All Chords (1-4b)	Flute, Alto Flute, Clarinets, Timpani, Chimes, Vibraphone, Harp, Piano, Strings (except Violin II).

Table 4.3: A breakdown of each section referred to in Table 4.2, stating the instrumentation of each chord sequence ('Chords') or melody.

Table 4.3 shows an increase in use of chord sequences and melodies throughout the piece, but only records their complete or near-complete use. Figure 4.9 shows the marimba playing incomplete combinations of chord sequences 1 and 2. This is, therefore, not recognised on Table 4.3 (within section 4). There are occasions, however, when individual parts collectively complete melodies or

chord sequences in their entirety. For example, between bb. 167-177 the woodwind (except bassoons) complete chord sequence I (Chords 1). Examining one of the woodwind parts in isolation would, however, only provide a few of the notes of this sequence. Similarly, at bb. 166-174 the harp and piano play chord sequence 4a (Chords 4a) between them by splitting up the notes of the chords (from bottom to top) and, for most of the section, playing each pitch sequentially.

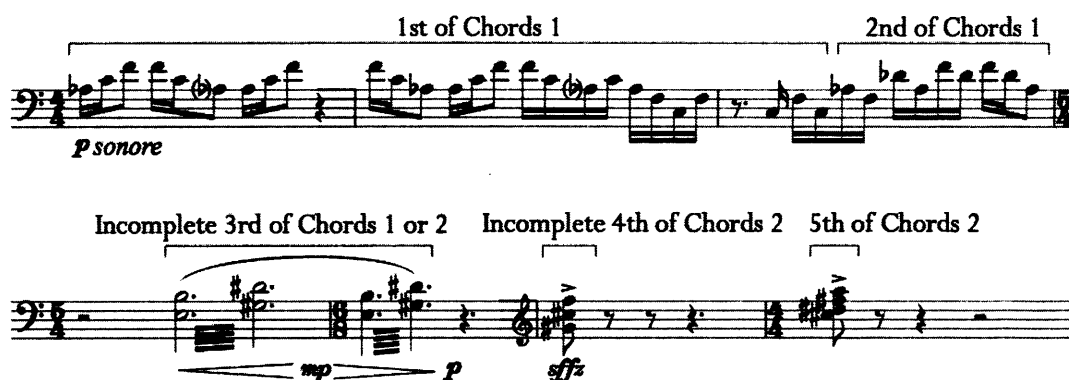


Figure 4.9: *Y Deildy*, Marimba part only, bb. 35-41.

The rule of using a melody or chord sequence in its entirety before proceeding to a new section took effect from the start of the piece. Where material was chosen it also became a rule to use it in the order presented in Figure 4.8, without repetition. As the piece developed, however, I felt that there were certain times when the piece needed to 'grow'. I felt that it should be able to break its own rules for a short time before returning to its previous order. The dotted vertical lines between sections 3/4, 5/6 and 8/9 in Table 4.2 shows where this occurs. At the end of section 3 (bb. 28-34) there is a short transition into section 4 which is not derived from any material specifically. The last note of section 5 turns into a repeating two-bar melody which continues as section 6 begins, both sections ending together at b. 67. Similarly, the final chord of chord sequence 1 in section 8 (piccolo, flutes, oboes, clarinet, horns, trumpets and trombones) is held as the violins, violas and percussion play a

bridge into section 9 using new material. These extra sections contribute to the 'growth' of the piece: the new material always seems to 'grow' from (and lead back to) existing melodies and chord sequences.

The darker, thicker vertical line running between sections 11 and 12 of Table 4.2 marks the point at which the rule of not repeating material within a section stops. This rule-change is instigated in bb. 131-134 when the cor anglais and bassoon make two full repetitions of chord sequence 2. This is the first time that a chord sequence or melody is completely repeated within a section. Taking into account the increase in materials used (especially between sections 10 and 11), this change is important for the 'growth' of the piece because it allows different textures to develop. For example, the syncopated brass material at bb. 139-157, the piano figure that leads from this at bb. 157-164, or the accelerating percussion figures within the same bars could not have emerged if this rule was still enforced.

Within sections 12-16 we find that the simultaneous presentation of chord sequences makes their individual recognition more difficult. This supports a shift towards incorporating material from outside of these sequences. The use of 'outside' material can be traced back to section 10 (bb. 117-124), where clarinet I plays a melody using the notes of chord sequence 3a, but with significant additional material. Figure 4.10 (from section 14) shows how chord sequences 3a, 3b, 4a and 4b are presented simultaneously within the string section in phrases which exceed the prescribed notes of their sequences. In section 15, the lower-register instruments also use notes which exceed their sequences. The cellos div. II, for example, begin each of their phrases on a note within the chord sequence 3b but play many more notes than are defined by the sequence itself (see Figure 4.11).

The image displays a musical score for a string section, specifically measures 178-183 of *Y Deildy*. The score is organized into two systems, each with four staves: Violin I, Violin II, Viola, and Violoncello.

First System (Measures 178-183):

- Violin I:** Labeled "1st of Chords 3a". It features a melodic line with a bracketed chord sequence.
- Violin II:** Labeled "1st of Chords 3b". It features a melodic line with a bracketed chord sequence.
- Viola:** Labeled "1st of Chords 4b". It features a melodic line with a bracketed chord sequence.
- Violoncello:** Labeled "1st of Chords 4a". It features a melodic line with a bracketed chord sequence.

Second System (Measures 184-189):

- Violin I:** Labeled "2nd of Chords 3a" and "3rd of Chords 3a". It includes a "loco" marking and a bracketed chord sequence.
- Violin II:** Labeled "2nd of Chords 3b" and "3rd of Chords 3b". It includes a bracketed chord sequence.
- Viola:** Labeled "2nd of Chords 4b" and "3rd of Chords 4b". It includes a bracketed chord sequence.
- Violoncello:** Labeled "2nd of Chords 4a" and "3rd of Chords 4a". It includes a bracketed chord sequence.

Brackets in the score indicate the notes corresponding to the chord sequences for each instrument.

Figure 4.10: *Y Deildy*, string section bb. 178-183. The notes corresponding to the chord sequences are shown in brackets.

In section 15 we also find different materials being performed by the same instruments. For example, as well as performing the notes of chord sequence 4a, violin II div. I also performs melody 2b (bb. 204-207).

These developments in the use and extension of materials make the start of section 16 sound fairly chaotic. However, at b. 221 the chord sequences are brought into alignment with an ascending



Figure 4.11: *Y Deildy* bb. 199-212, Cello div. II (notes only) on the bottom stave. The top stave shows chord sequence 3b.

rhythmically-uniform phrase which complements the syncopated phrases with which chord sequence 4b is set. By contrast, section 17 'regresses' and uses its materials like the start of the piece; chord sequence 2 and melody 2a (the only melody not used in the previous section) are played once without repetition. The final section does not repeat any of its material but, rather than hearing all the chord sequences presented simultaneously, presents them individually from 1 through to 4b. This 'laying out' of the chords provides a way for the chord sequences to fade out slowly, whilst the final C# from Melody 2a of section 17 is sustained.

A textual image acted only as a superficial plan for the development of pitch material in this setting. As the rules of the piece are established, then stretched and broken, our recognition of chords and

melodies allow us to consider the development of musical material. To capture the idea of 'growth' it was necessary for the materials to take on a life of their own, away from a specific formal plan constructed from the text.

The pieces analysed in this chapter show examples of a careful methodology for organising compositional materials. Following on from the issues discussed in the previous chapters, they have allowed me to explain aspects of my musical construction on their own terms.

Conclusions

The order and content of the material in this commentary reflect my main areas of research. Each chapter has focused upon a different aspect of my compositional development. There are substantial differences between the disciplines I have engaged with in my portfolio. Even so, these differences have made it important for me to develop a working model for organising my materials.

Throughout the portfolio I have described the development of various systems of rules. In the case of electroacoustic composition, the rules I devised were practical and beneficial: I learned to record and manipulate my own materials with fluency. With these skills I was then able to concentrate on developing my foreground/background model of electroacoustic sound (within mixed pieces).

I discovered that text-setting requires a consistent yet flexible system which can draw on a variety of techniques. Developing a system for associating poetry and music helped when setting the libretto of my latest work *A Dream Of Men*. The motivic repetition, changing textures and extended vocal techniques employed in the opera were developed throughout my portfolio. This system and the foreground/background electronics model worked together to ensure textual clarity was prioritised.

Textual form and image influenced the pitch organisation in works such as *Cloc ar y dŵr*. Analysis of *Y Deildy*, however, proves other systems of organisation have been able to develop. In this piece, knowing when and how to break the system of rules was a crucial phase of the compositional process. It ensured that the musical materials could combine in new ways without losing a sense of their harmonic identity.

My future compositions are likely to draw upon one or more of these systems of organisation. It is not appropriate for me to conclude that my involvement with each of them has stopped. Rather, I envisage other relationships emerging from these systems, especially regarding my research into electroacoustic composition. Alongside these systems, I hope that other stylistic features elucidated in this commentary continue to develop. The experiences of the last four years of study must be built upon with discipline and imagination.

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Tracks on the CD which accompanies this portfolio

1.	<i>Dogs</i> (2006-2007)	10:42
2.	<i>what is a voyage?</i> from <i>The 20th Season</i> (2006-2007)	2:10
3.	<i>timelessly</i> from <i>The 20th Season</i> (2006-2007)	1:15
4.	<i>D-re-A-mi-N-gl-Y</i> from <i>The 20th Season</i> (2006-2007)	1:58
5.	<i>time is a tree</i> from <i>The 20th Season</i> (2006-2007)	1:46
6.	<i>Cloc ar y dŵr</i> (2007-2008)	11:45
7.	<i>Chwedl Cariad</i> (2008-2009)	4:52
8.	<i>Y Deildy</i> (2009)	11:52
9.	<i>A Dream Of Men</i> , scene 1 (2009-2010)	11:12

PROPAGANDA'R PRYDYDD

*FOR SOLOISTS, SSAA CHORUS
& ELECTRONICS*

JACK WHITE

Introduction

Propaganda'r Prydydd

Ni pherthyn y bardd i'r byd fel i Natur werdd,
Ac ni wna gyfaddawd ag ef fel y bydol-ddoethyn.
Ni ddring i bulpudau'r oes, ac ni chân ei cherdd,
Ni saif ar ei focs yng nghanol parc y penboethyn.
Onis ganed o'r hen anachubol annynol wrach
A'n synna â'i sioe o sêr neu â'i sblôut o fachlud.
Nes toddi'n llymaid y lleddf, nes sobreiddio'r iach
Heb ymddiddori ddim yn ein byw crebachlyd?
Oddiethr pan ollyngo'i bollt, a llefaru'r gair
A ddychryn ein materoldeb o'n marwol wead;
A ddwg y ddrycholiaeth i'r wledd a'r ffantom i'r ffair,
A ddengys y pryf yn y pren, y crac yn y cread:
Y daran a glosia'r glew at y mosc a'r mascot,
Y dylif a ddiffydd yr haul ar heolydd Ascot.

Robert Williams Parry (1938)

The Propaganda of the Poet

To green Nature, not the world, the poet belongs;
He has no truck with it: to make his mark
Does not climb pulpits singing fashionable songs
Nor stands his box in the grass of Hothead Park
Wasn't he born of a hag inhuman and unreclaimed
Whose show of stars and sunset pomps amaze
Till the sick heart melts, till the healthy are tamed,
Though she's not herself concerned in our shrunk days -
Save when her thunder's loose, and the word's there
That frightens from our fatal weaving the matter-of-fact,
Brings ghost to the feast and phantom to the fair,
And shows the worm in the wood, and the creation cracked:
Thunder that drives brave men to mosque and mascot,
Cloudburst extinguishing sun on the roads to Ascot.

(translated by Tony Conran)

When setting this poem the relationship between the 'bardd' ('poet') and the 'byd' ('world') provided a musical starting-point. I decided to segregate my forces to help examine this statement: women would sing the poem's text (in Welsh) and men would recite English text in electronic sections. The possibility of changing the relationship between these forces provided an extra level of tension for the setting. Despite these differences I did not want to spoil the drama of the poetry and looked for ways in which the electronics and the live performers could work together. For the building blocks of the electronics I recorded men reciting the words found on a computer keyboard ('escape', 'home', 'control', etc.). I chose to use these words because they stood in relief from the prose of the poetry and had a familiarity which I could use to bind the two forces together. I asked the men to perform the words within a broad range of emotions and these differing shades were suitable for adding a chorus-like drama to certain parts of the poem. The isolation and electronic manipulation of such words also allowed me to experiment with different textures within this setting.

J.W.

Performance notes

General

All accidentals apply throughout the bar unless a section states otherwise.
Glissandi should sound over the entire time of the note(s) and be as gradual as possible.
In all cases where the time signatures change ($\text{♩} = \text{♩}$) unless marked otherwise.

Electronics

A C.D. player, amplifier and pair of high-quality speakers are needed for the electronics.
There is the option of triggering the samples using 'Ableton Live' software (version 7.0, or later).
It is the responsibility of the sound technician to ensure that there is a good balance between the dynamics of the electronics and the live performers.

Phonemes

These sounds should be performed as follows:

Mm	as a closed-mouth hum
Shi	as in the first sound of 'ship'
Sh	as in the first sound of 'shell'
Sher	as in the first sound of 'shirt'
Shuh	as in the first sound of 'shut'
Oo	as in the middle sound of 'roof'
Eh	as in the first sound of 'egg'
Oh	as in the first sound of 'off'
Heh	as in the first sound of 'head'
Ngh	as the nasal sound found in Welsh (e.g. fy <u>ng</u> halon i)

Notation

When these note-heads (× , ◆ , ◇) are used within a 1-line stave it indicates that the sound should have no definite pitch: the performer should look for directions on the score as to the particular voice to use. When these note-heads are used on a conventional 5-line stave it should be understood as *Sprechgesang*.

	Diminuendo al niente.
*	Repeat the previous word or syllable (when this sign appears in the lyrics).
	Hand tremolo produced by shaking your closed fingers against your mouth like a Hollywood 'Red-Indian' (rate, or change in rate, stated in the score).
①	Lip tremolo produced by moving your finger up and down between your lips (rate, or change in rate, stated in the score).
	
	A single open-mouthed hit on the beat of the note (similar motion to hand tremolo).
	Push the flattened note slightly sharp at first but settle back to 'flat' at its end.

Language

Commands in the score to whisper/mutter should be performed in Welsh if possible or omitted completely. The only exception starts at b.62 where the choir is asked to take (English) words from the electronics for these effects.

Propaganda'r Prydydd

Robert Williams Parry

Jack White

$\text{♩} = 66$

Senza un tempo specifico ♩. = 66

(10-15 seconds approx.)

Solo Soprano 1
mp *mf* *f*
 Ni pher - thyn y bardd i'r byd Ni pher-thyn y

Solo Soprano 2
mp *mf* *f*
 Ni pher - thyn y bardd i'r byd Ni pher-thyn y

Solo Alto 1
mp *mf* *f*
 Ni pher - thyn y bardd i'r byd Ni pher-thyn y

Solo Alto 2
mp *mf* *f*
 Ni pher - thyn y bardd i'r byd Ni pher-thyn y

Soprano 1
pp *p* *mf*
 Mm nat. Mm Mm nat. *p*

Soprano 2
pp *p* *mf*
 Mm Mm Mm Mm Mm Mm *unis. p*

Alto
pp *mf*
 div. Mm

Pursue line independently, hold the final note into then next bar. Within the time outlined aim for the simultaneous presentation of as many different speeds as possible.
 (div.)

Y Bardd Fel i Natur Werdd

Solo S. 1
bardd i'r byd fel i Nat - - tur werdd pher bardd fel -tur

Solo S. 2
bardd i'r byd fel i Nat - - tur werdd thyn i'r i'r

Solo A. 1
bardd i'r byd fel i Nat - - tur werdd y byd na

Solo A. 2
bardd i'r byd fel i Nat - - tur werdd pher bardd fel

S. 1.
Ni pher-thyn y bardd i'r byd i'r byd Ni pher - thyn y bardd

S. 2.
Ni pher-thyn y bardd i'r byd i'r byd Ni i'r byd fel i na - tur werdd

A. 1.
Ni pher-thyn y bardd i'r byd Ni i'r byd fel i na - tur werdd

A. 2.
Ni pher-thyn y bardd i'r byd Ni i'r byd fel i na - tur werdd

(3+2+2)

16

Solo S. 1 *mf* *cresc.* (slowly push #) *f*
ac ni wna ac ni

Solo S. 2 *mf* *cresc.* (slowly push #) *f*
ac ni wna ac ni

Solo A. 1 *mf* *cresc.* (slowly push #) *f*
ac ni wna ac ni

Solo A. 2 *mf* *cresc.* (slowly push #) *f*
ac ni wna

S. 1 *f* *dim.* *mp dim.* *p*
Ac ni wna gy - fadd - awd gy - fadd awd ac ni gy - fadd - awd gy - fadd - awd

S. 2 *f dim.* *mp dim.* *p*
gy - fadd awd gy - fadd-awd ac ni gy - fadd - awd gy - fadd - awd ac ni gy - fadd - awd gy - fadd - awd

S. 3 *mf dim.* *p*
gy - fadd-awd gy - fadd-awd ac ni gy - fadd - awd gy - fadd - awd gy - fadd - awd

S. 4 *f dim.* *p*
gy - fadd awd gy - fadd-awd ac ni gy - fadd - awd gy - fadd-awd ac ni gy - fadd - awd gy - fadd - awd

A. 1 *mp dim.* *p* div.
gy - fadd-awd gy-fadd awd gy - fadd-awd gy-fadd awd gy - fadd-awd gy-fadd awd gy-fadd awd

A. 2 *mp dim.* *p* div.
gy - fadd - awd gy-fadd awd gy - fadd - awd gy-fadd-awd gy - fadd - awd gy-fadd awd

♩ = 80

* = Only the syllable '-thyn' is from the word 'ddoethyn' (so should be pronounced as it sounds in that word); 'Yn' should be pronounced as in the phrase, 'yn cin byw'.

25 *gliss.* *mf* *poco cresc.*

Solo S. 1 *ddring* *Oo* *poco cresc.*

Solo S. 2 *ddring* *Oo* *poco cresc.*

Solo A. 1 *ddring* *Oo* *poco cresc.*

Solo A. 2 *ddring* *Oo* *poco cresc.*

S. 1 *mp* *i bul pud au'r* *oes* *mp cresc. nat.* *mf* *Ac ni*

S. 2 *p* [Whisper] *mp* [Mutter] *Oo* *cresc. slow fast* *mf* *Ac ni*

S. 3 *mp* *i bul pud au'r* *oes* *mp cresc. nat.* *Oes * * Oes* *mf* *Ac ni*

S. 4 *p* [Whisper] *mp* [Mutter] *Oo* *cresc. slow fast* *mf* *Ac ni*

A. 1 *mp* *i bul pud au'r* *oes* *mp cresc. nat.* *Oes * * Oes* *mf* *Ac ni*

A. 2 *p* [Whisper] *mp* [Mutter] *Oo* *cresc. slow fast* *mf* *Ac ni*

A. 3 *mp* *i bul pud au'r* *oes* *mp cresc. nat.* *Oes * * Oes* *mf* *Ac ni*

A. 4 *p* [Whisper] *mp* [Mutter] *Oo* *cresc. slow fast* *mf* *Ac ni*

El. *p* *duration: 19 seconds* *mf*

2 duration: 30 seconds

* = Wait for electronics to suddenly decrease in volume before continuing.



$\text{♩} = \text{♩}$
(♩ = 80)

38

S. 1. *mp* repeat unis. x4
Parc y Pen-boe² thyn -thyn * * * * *

S. 2. *mp* repeat unis. x4
Parc y Pen-boe² thyn -thyn * * * * *

S. 3. *mp* repeat unis. x3
Parc y Pen-boe² thyn -thyn * * * * *

S. 4. *mp* repeat unis. x3
Parc y Pen-boe² thyn -thyn * * * * *

A. 1. *f* Audible Whisper repeat non unis. x8
Oh Eh Oh Eh

A. 2. *f* Audible Whisper repeat non unis. x7
Ah Ngh

A. 3. *f* Audible Whisper repeat non unis. x7
Sh Sh Sh Sh

A. 4. *f* Audible Whispering

El. *f*

mf Audible Whisper
On - is gan

mf Audible Whisper
On - is

mf Audible Whisper
On-is gan - ed o'r hen

mf Audible Whisper
On - is gan - ed o'r hen an - a -

mf (Audible Whisper)
On-is gan - ed o'r hen an - a - chu - bol

mf (Audible Whisper)
On - is gan - ed o'r hen

mf (Audible Whisper)
On-is gan - ed o'r hen

mf (Audible Whisper)
On-is gan - ed o'r hen an - a - chu - bol On - is gan - ed o'r

3 duration: 32 seconds

4 duration: 25 seconds

Poco meno mosso $\text{♩.} = 69$

[illegible]

(3+2)

Solo S. 1. *51 nat. mf*
o sêr o sêr o sêr
A'n syn - nu â'i sioe o sêr

Solo S. 2. *nat. mf*
o sêr o sêr o sêr
A'n syn - nu â'i sioe o sêr

Solo A. 1. *mf*
o sêr o sêr o sêr

Solo A. 2. *mf*
A'n syn - na â'i sioe o sêr

S. 1. *mf nat.*
A'n syn - nu â'i sioe o

S. 2. *mf nat.*
A'n syn - nu â'i sioe

S. 3. *mf nat.*
Oh o sêr o sêr o sêr o sêr Mm Mm Mm Ah

S. 4. *mf nat.*
Oh o sêr o sêr o sêr o sêr Mm Mm Mm Ah

A. 1. *mf nat.*
A'n syn - na â'i sioe o sêr

A. 2. *mf nat.*
A'n syn - na â'i sioe o sêr

A. 3. *mf nat.*
Oh o sêr o sêr o sêr o sêr Mm Mm Mm Ah

A. 4. *mf nat.*
Oh o sêr o sêr o sêr o sêr Mm Mm Mm Ah

El.

5 duration: 60 seconds

(♩ = 63)

[illegible]

Meno mosso ♩=100

(2+3)

Accel.

62

Solo S. 1 *mf* Mm y lleddf so - breidd - io'r iach *f*

Solo S. 2 *mf* Mm y lleddf so - breidd - io'r iach *f*

Solo A. 1 *mf* Mm y lleddf so - breidd - io'r iach *f*

Solo A. 2 *mf* Mm y lleddf so - breidd - io'r iach *f*

S. 1 *mp* [Whisper using words from the electronics]

S. 2 *mp* [Whisper using words from the electronics] *f*

S. 3 *mp* [Whisper using words from the electronics] *f*

S. 4 *mp* [Whisper using words from the electronics] *f*

A. 1 *p dolce* Ac â'i sblout o fach - lud. Nes to - ddi'n lly - maid y lleddf Nes so - breidd - io'r iach *mf*

A. 2 *p dolce* Ac â'i sblout o fach - lud. Nes to - ddi'n lly - maid y lleddf Nes so - breidd - io'r iach *mf*

A. 3 *p dolce* Ac â'i sblout o fach - lud. Nes to - ddi'n lly - maid y lleddf Nes so - breidd - io'r iach *mf*

A. 4 *p dolce* Ac â'i sblout o fach - lud. Nes to - ddi'n lly - maid y lleddf Nes so - breidd - io'r iach *mf*

El. 8 5 6 4 6

♩ = 120

♩ = 116

Hold note until electronic
rhythm begins in next bar

71 *p subito* *gliss.* *sim.*

Solo S. 1
Heb ym-ddi ddo - ri ddim yn ein byw cre - bach - lyd?

Solo S. 2
Heb ym-ddi ddo - ri ddim yn ein byw cre - bach - lyd?

Solo A. 1
Heb ym-ddi ddo - ri ddim yn ein byw cre - bach - lyd?

Solo A. 2
Heb ym-ddi ddo - ri ddim yn ein byw cre - bach - lyd?

S. 1.
~~~~~

S. 2.  
*p* Heb

S. 3.  
*p* Heb

S. 4.  
*p* Heb

A. 1.  
*p subito* *gliss.* *sim.*  
Heb ym-ddi ddo - ri ddim yn ein byw cre - bach - lyd?

A. 2.  
*p subito* *gliss.* *sim.*  
Heb ym-ddi ddo - ri ddim yn ein byw cre - bach - lyd?

A. 3.  
*p subito*  
Heb

A. 4.  
*p subito* *gliss.* *sim.*  
Heb ym-ddi ddo - ri ddim yn ein byw cre - bach - lyd?

El.  
[6]

*molto cresc.* *ff*

*f* O-ddi eith - r pan\_ oll - yng - o'i bollt

*f* O-ddi eith - r pan\_ oll - yng - o'i bollt

*f* pan\_ oll - yng - o'i bollt

*f* pan\_ oll - yng - o'i bollt

*mf* a lle-far - u'r

*mf* a lle-far - u'r

*mf* a lle-far - u'r

*mf* a lle-far - u'r

**Molto accel.**

(accel. lead by electronics)

♩ = 170

80

**Solo S. 1.** *ff* *legato* A ddych - ryn ein ma - ter - ol - deb *mf*

**Solo S. 2.** *ff* *legato* A ddych - ryn ein ma - ter - ol - deb *mf*

**Solo A. 1.** *ff* *legato* o'n mar - wol we - ad *mf*

**Solo A. 2.** *ff* *legato* o'n mar - wol we - ad *mf*

**S. 1.** *mf* *f* *molto cresc.* (semi-shouted) *fff* *mp* *leggiero* A d dwg y ddry - chol - i - aeth i'r

**S. 2.** *mf* *f* *molto cresc.* (semi-shouted) *fff* *mp* *leggiero* A d dwg y ddry - chol - i - aeth i'r

**S. 3.** *mf* *f* *molto cresc.* (semi-shouted) *fff* *mp* *leggiero* A d dwg y ddry - chol - i - aeth i'r

**S. 4.** *mf* *f* *molto cresc.* (semi-shouted) *fff* *mp* *leggiero* A d dwg y ddry - chol - i - aeth i'r

**A. 1.** *f* *molto cresc.* (semi-shouted) *fff* *mp* *leggiero* A d dwg y ddry - chol - i - aeth i'r

**A. 2.** *f* *molto cresc.* (semi-shouted) *fff* *mp* *leggiero* A d dwg y ddry - chol - i - aeth i'r

**A. 3.** *f* *molto cresc.* (semi-shouted) *fff* *mp* *leggiero* A d dwg y ddry - chol - i - aeth i'r

**A. 4.** *f* *molto cresc.* (semi-shouted) *fff* *mp* *leggiero* A d dwg y ddry - chol - i - aeth i'r

**El.**

Meno mosso  $\text{♩} = 63$ 

88 *legato* *p*

Solo S. 1. ffan - tom i'r ffair

Solo S. 2. ffan - tom i'r ffair

Solo A. 1. ffan - tom i'r ffair

Solo A. 2. ffan - tom i'r ffair

S. 1. wledd y crac yn y cre - ad

S. 2. wledd y crac yn y cre ad

S. 3. wledd A dden - gys y pryf yn y pren pryf yn y pren

S. 4. wledd A dden - gys y pryf yn y pren pryf yn y pren

A. 1. wledd y crac yn y cre ad

A. 2. wledd crac yn y cre - ad

A. 3. wledd A dden - gys y pryf yn y pren y pryf yn y pren y pryf yn y

A. 4. wledd A dden - gys y pryf yn y pren y pryf yn y pren y pryf yn y

*mp* *mf* *p* *gliss.* *mp* *mf* *p* *mp* *mp* *mf* *p* *mp* *mp* *mf* *p* *mp*

95

Solo S. 1. *ff* Y dar-an a glos-ia'r glew at y mosc a'r mas-cot

Solo S. 2. *ff* Y dar-an a glos-ia'r glew at y mosc a'r mas-cot

Solo A. 1. *ff* Y dar-an a glos-ia'r glew at y mosc a'r mas-cot

Solo A. 2. *ff* Y dar-an a glos-ia'r glew at y mosc a'r mas-cot

S. 1. *mp* crac yn y cre - ad. *mp* (nat.) \* *f* audible exhalation *mp* nat. \* yn y cre- Ah *f* audible exhalation

S. 2. y crac yn y cre ad. *mp* (nat.) \* *f* audible exhalation *mp* nat. \* yn y cre- Ah *f* audible exhalation

S. 3. *mf* y pryf yn y pren. *mp* 4 y crac yn y cre ad yn y cre- Ah. *mp* yn y cre- Ah.

S. 4. *mf* pren. *mp* 4 pryf yn y pren. y crac yn y cre ad yn y cre- Ah. *mp* yn y cre- Ah.

A. 1. *mp* 4 y crac yn y cre - ad. *mp* (nat.) \* *f* audible exhalation *mp* nat. \* yn y cre- Ah *f* audible exhalation

A. 2. crac yn y cre - ad. *mp* (nat.) \* *f* audible exhalation *mp* nat. \* yn y cre- Ah *f* audible exhalation

A. 3. *pp* 2 2 pren. y pryf yn y pen. *mf* audible exhalation Ah. *f* Ah.

A. 4. *p* 2 2 pren. y pryf yn y pen. y crac yn y cre-ad. *pp* Ah.

\* = Dissolve note into breath

100

Solo S. 1 *f* Y dy - lif a ddiff - ydd yr haul ar he - ol - ydd *mf* nat. \* *ff* audible exhalation

Solo S. 2 *f* Y dy - lif a ddiff - ydd yr haul ar he - ol - ydd *mf* nat. \* *ff* audible exhalation

Solo A. 1 *f* Y dy - lif a ddiff - ydd yr haul ar he - ol - ydd *mf* nat. \* *ff* audible exhalation

Solo A. 2 *f* Y dy - lif a ddiff - ydd yr haul ar he - ol - ydd *mf* nat. \* *ff* audible exhalation

S. 1 *f* audible exhalation *mf* Ah *f* Ah *f* A(h) *ff* scot

S. 2 *mp* nat. \* yn y cre - Ah *f* audible exhalation *mf* Ah *f* A(h) *ff* scot

S. 3 *p* (nat.) Ah *f* *p* nat. \* A(h) *f* audible exhalation *ff* scot

S. 4 *p* yn y cre - Ah *f* yn y cre - Ah *p* nat. \* A(h) *f* audible exhalation *ff* scot

A. 1 *f* audible exhalation *p* nat. \* yn y cre - Ah *f* audible exhalation *p* nat. \* A(h) *f* audible exhalation *ff* scot

A. 2 *mp* nat. \* yn y cre - Ah *f* audible exhalation *p* nat. \* Ah *f* audible exhalation *p* nat. sim. *f* *ff* scot

A. 3 *mf* Ah *mf* Ah *mf* Ah *f* Ah *f* A *ff* scot

A. 4 *p* (nat.) Ah *f* audible exhalation *f* Ah *f* A *ff* scot

# DOGS

*FOR PERCUSSION  
& ELECTRONICS*

**JACK WHITE**

# Performance notes

## General

All sections *segue* into each other although the scoring method necessitates a break between each section.

'I am his Majesties' dog at Kew,  
pray tell me, sir, whose dog are you?'

This couplet was inscribed on the collar of a dog given to King George II by Alexander Pope.

## Electronics

A C.D. player, amplifier and pair of high-quality speakers are needed for the electronics. There is the option of triggering the samples using 'Ableton Live' software (version 7.0, or later). It is the responsibility of the sound technician to ensure that there is a good balance between the dynamic of the electronics and the live performer. To set the volume of the electronics it is advisable to play the end of the piece and check that the live percussionist can be heard. If the gain of the electronics is set in balance with this section the earlier sections will smoothly build up to this volume.

## Notation

The percussion part is scored as follows (top-stave spaces to bottom-stave lines):

|                                                     |   |                    |
|-----------------------------------------------------|---|--------------------|
| Ride cymbal and thick splash (x)                    | } | top-stave spaces   |
| China cymbal (14") and two upside-down splashes (x) |   |                    |
| China cymbal (16")                                  |   |                    |
| High tom                                            |   |                    |
| High bongo                                          | } | bottom-stave lines |
| Low bongo                                           |   |                    |
| Snare drum without snares                           |   |                    |
| Medium tom                                          |   |                    |
| Low tom                                             |   |                    |

On the top stave of the live percussion part a crossed note-head differentiates between the two types of cymbal. On the bottom stave a crossed note-head means a rim-click. Rim-shots are notated with an r.s. above the note.

Most of the markings on the score are conventional. Within the rectangles of the electronic part the dotted lines are a rough guide to the shape of the waveforms within: the wider apart the lines the louder the sample. Smaller dotted vertical lines show peaks in the samples which can be heard. Please note that where instrument names are given on the left-hand side of the score, this refers only to the source of the original sample and will not always be a useful guide to the sound of the sample after manipulation.

|      |                                                                                                                       |
|------|-----------------------------------------------------------------------------------------------------------------------|
| •))) | A delay has been used on the sample preceding this sign                                                               |
| →•   | Periodic repetition of a sample via delay (used with the sign above)                                                  |
| z    | Buzz stroke                                                                                                           |
| ✕    | Shows the start and end of sound files (especially where material is harder to describe in terms of pitch or rhythm). |

During 2006-07 I spent time working with an Italian percussionist, Enrico Bertelli. All the samples of percussion instruments in this piece were made during our recording sessions at Cardiff University. I would like to thank Adrian Hull for recording the couplet and for providing all of the additional vocal samples. Every sound in the electronics started life from one of these sound sources; no other samples were used during the building of this piece.

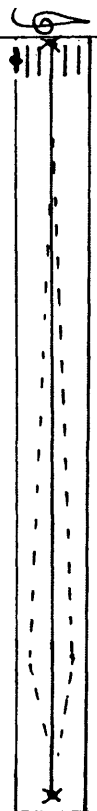
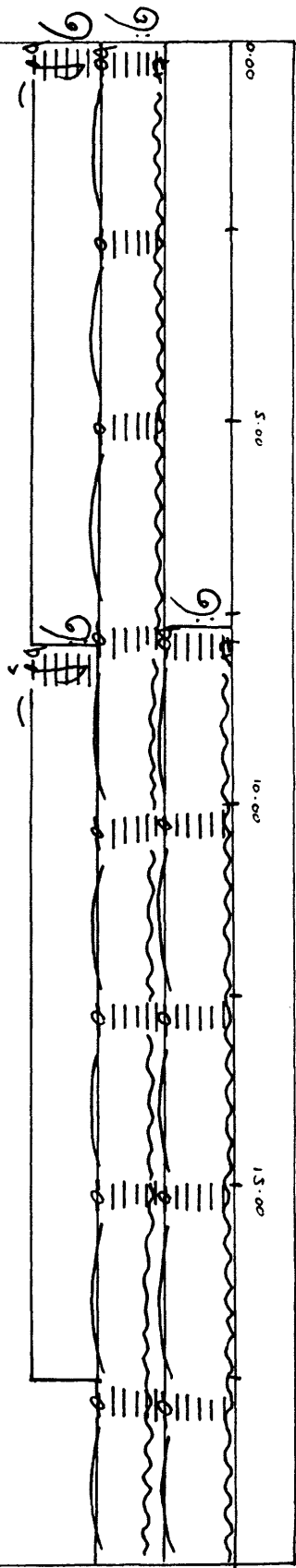
J.W.



Seconds

Timpani  
Timpani  
Timpani

Timpani



# ELECTRONICS

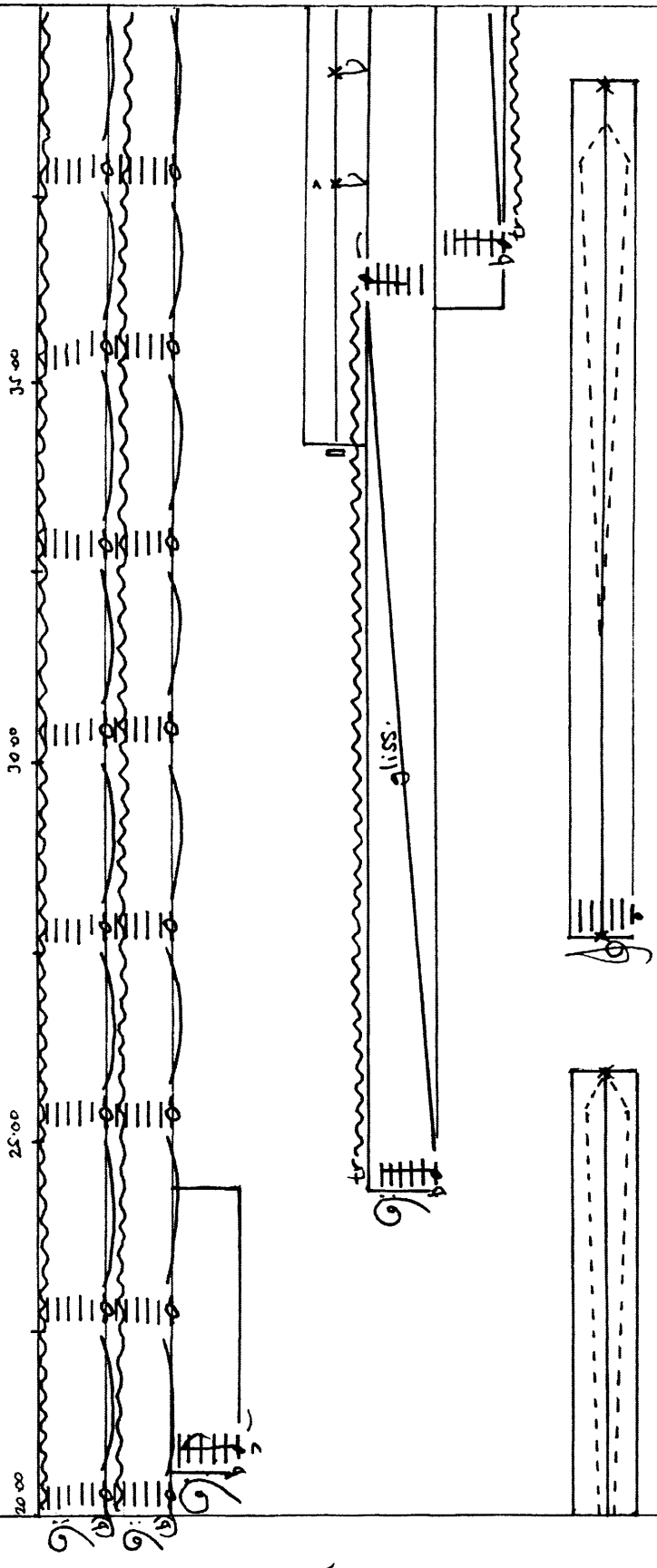
ELECTRONICS

seconds

Timpani  
Timpani  
Timpani

Snare drum  
Timpani  
Timpani

Timpani



# ELECTRONICS

Gong

Timpani

Timpani

Timpani

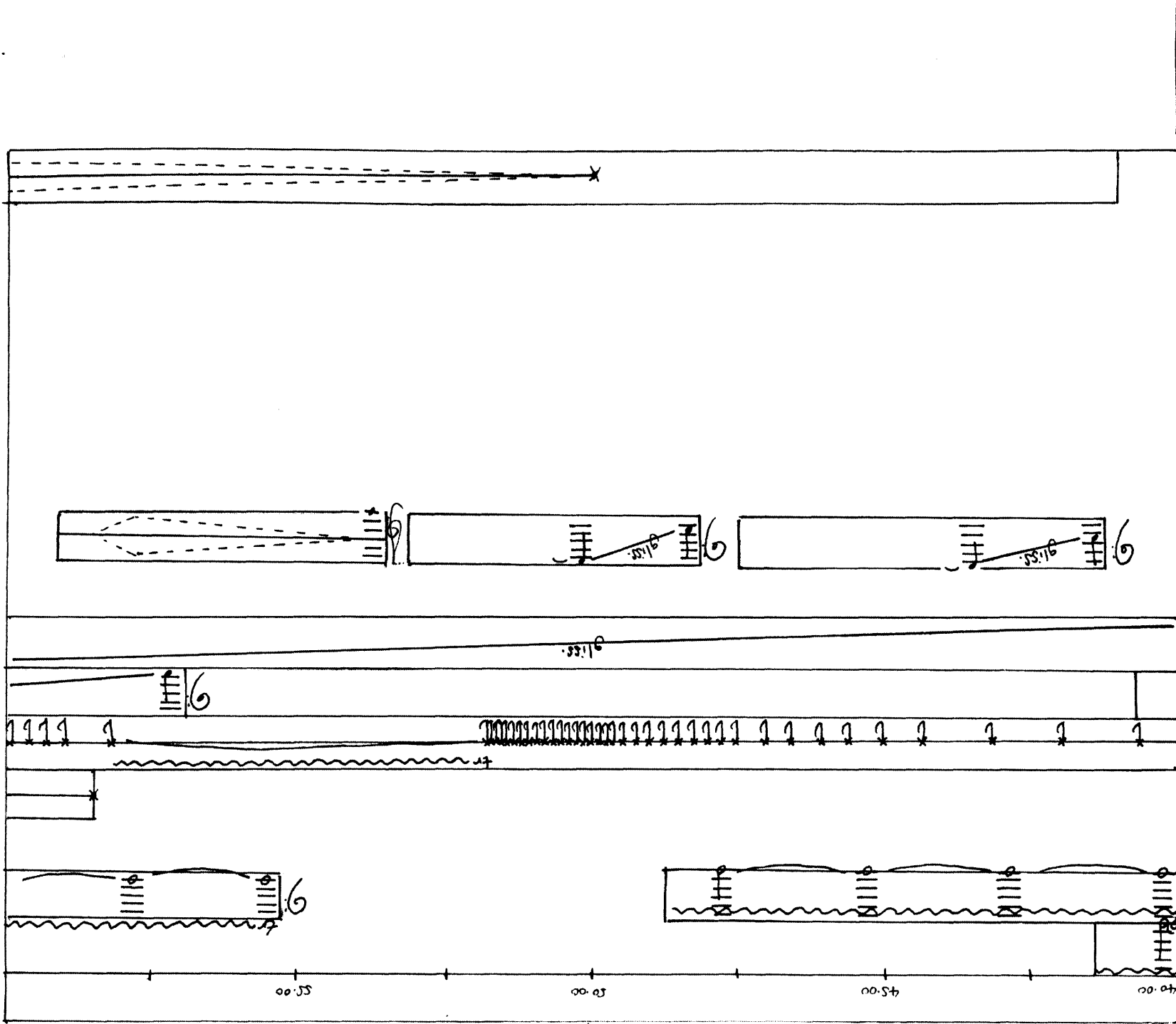
Share drum

Timpani

Timpani

Timpani

seconds



## ELECTRONICS

minutes/seconds

1:00.00 1:05.00 1:10.00 1:15.00

9 Timpani

Timpani

Timpani

Shave drum

Timpani

Timpani

Shave drum

Gong

## PERCUSSION

The percussionist should begin at 1:07:00 approx.  
but after this point the electronics and the perc.

$\text{♩} = (86-88)$

$\text{tr}$

$\text{P}$  (with brushes)

(fingers)

(brushes)  $\text{p}$

Minutes/Seconds

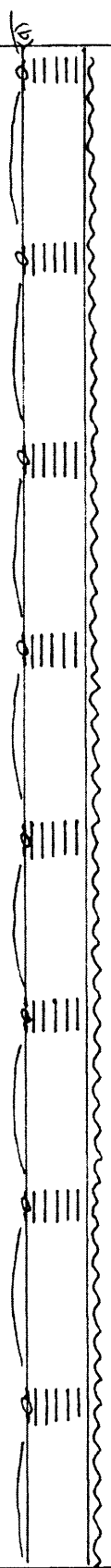
1:20:00

1:25:00

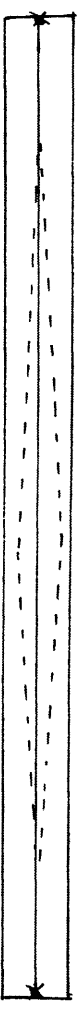
1:30:00

1:35:00

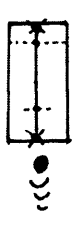
Timpani



Sweep

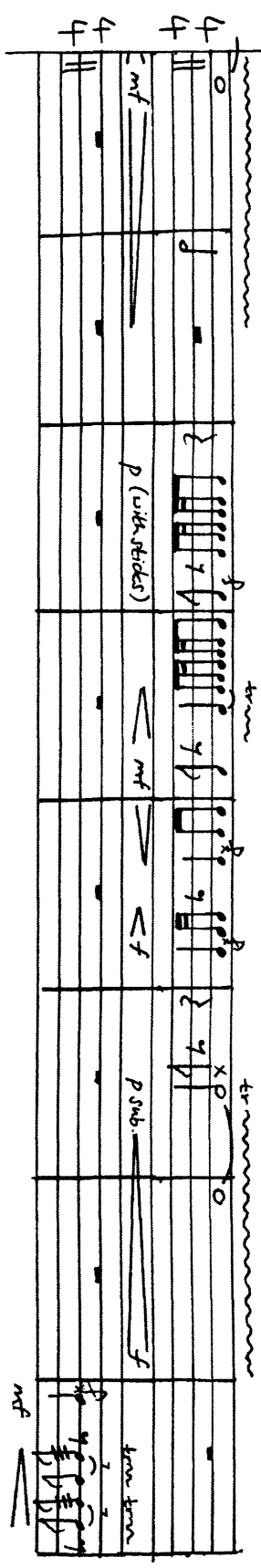


Timpani

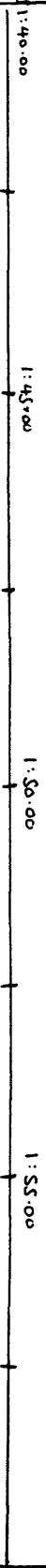


Gong

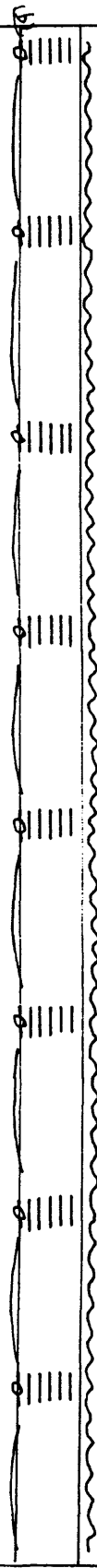
PERC.



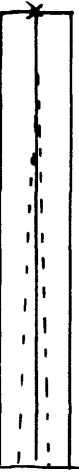
minutes/seconds



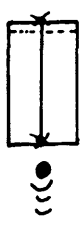
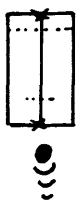
Timpani



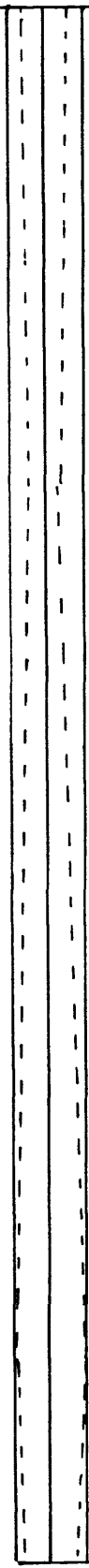
Sweep



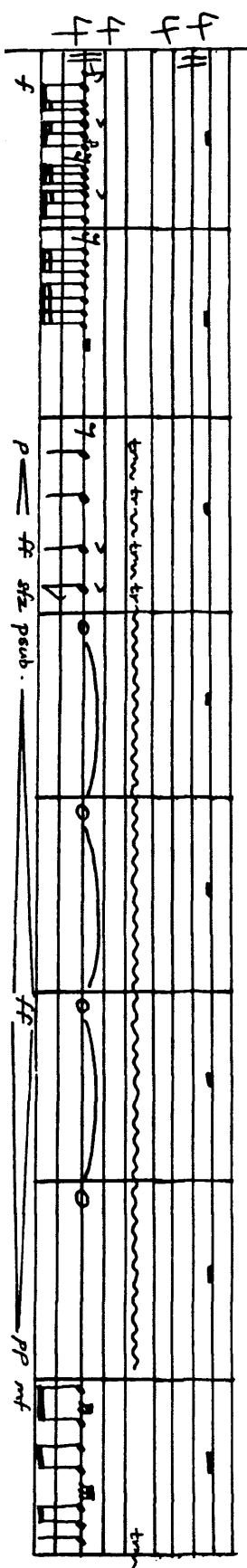
Timpani



Gang



PERC.



ELECTRONICS

Timpani

Sweep

Timpani

Gong

PERC.

minutes/seconds

2:00.00

2:05.00

2:10.00

2:15.00

minutes/seconds 2:20.00

2:25.00

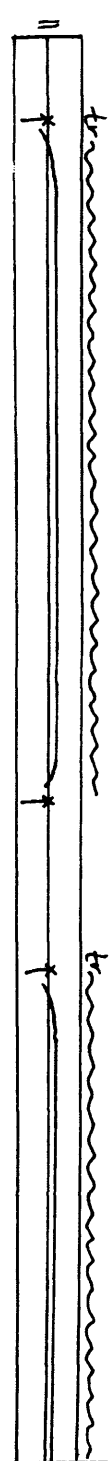
2:30.00

2:35.00

Timpani



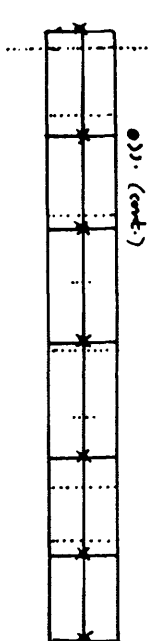
Snare drum  
(without snare)



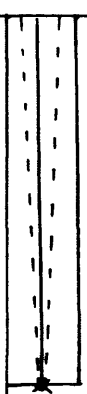
Sweep



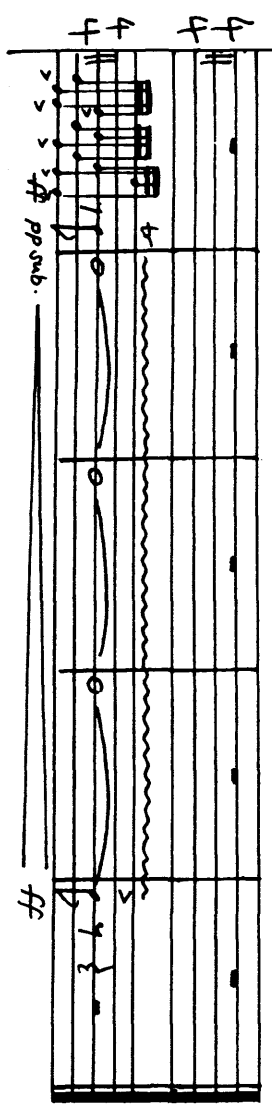
Timpani



Gong



PERC.





# ELECTRONICS

Timpani

Snare drum  
(without snare)

Sweep.

Timpani

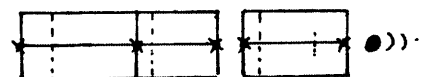
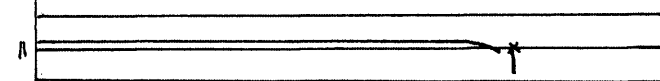
minutes/seconds

2:40.00

2:45.00

2:50.00

2:55.00



segue into next movement.

## ELECTRONICS

**PERC.**  
(now scored  
dependently with  
electronics)

Timpani

Timpani

Swash/Roar

Voices

♩. = 80

6/8

tr

9

tr (soft slide)

pp-mf irregular crescendi

X  
cresc. poco a poco

# ELECTRONICS

Timpani  
Timpani  
Timpani  
Timpani  
Swoosh/Roar

Measures 9-16 of the Timpani and Swoosh/Roar part. Measures 9-12 show a rhythmic pattern of eighth and sixteenth notes. Measures 13-16 show a series of chords, with measure 16 marked with a 'tr' (trill) and a 'tr' (trill) above the staff.

Voices

A single musical staff for the Voices part, containing a single note marked with an 'x'.

PERC.

Measures 9-16 of the Percussion part. Measures 9-12 show a rhythmic pattern of eighth and sixteenth notes. Measures 13-16 show a series of chords, with measure 16 marked with a 'tr' (trill) and a 'tr' (trill) above the staff. Dynamics include *mp*, *poco cresc.*, *mf*, *p*, and *f*.

# ELECTRONICS

Timpani  
 Timpani  
 Timpani  
 Vibraphone  
 Vibraphone  
 Vibraphone  
 Vibraphone  
 Vibraphone  
 Vibraphone  
 Voices.

PERC.

17 18 20 21 22 23 24

6 8 6 8 6 8 6 8

(Load stick)

f

# ELECTRONICS

Timpani  
Timpani  
Timpani

Timpani  
Vibraphone  
Vibraphone

Vibraphone  
Vibraphone  
Vibraphone  
Vibraphone  
Vibraphone

Voices  
Swell

PERC.

6 8 25 26 27 28 29 30 31 32 13

6 8

mf cresc. f ff

6 8

Timpani  
Timpani  
Timpani

6 33 34 35 36 37 38 39 40

Vibraphone  
Vibraphone  
Vibraphone  
Vibraphone

## ELECTRONICS

Vibraphone  
Vibraphone  
Vibraphone

Voices

PERC.

6 8 6 8

ELECTRONICS

Timpani  
Timpani  
Timpani

Vibraphone  
Vibraphone  
Vibraphone

Vibraphone

Voices  
Swell

PERC.

6 8 41 42 43 44 45 46 47 48

The musical score for measures 41-48 is as follows:

- Measure 41:** Vibraphone (left) and Timpani (right) play a complex rhythmic pattern.
- Measure 42:** Vibraphone (left) and Timpani (right) play a complex rhythmic pattern.
- Measure 43:** Vibraphone (left) and Timpani (right) play a complex rhythmic pattern.
- Measure 44:** Vibraphone (left) and Timpani (right) play a complex rhythmic pattern.
- Measure 45:** Vibraphone (left) and Timpani (right) play a complex rhythmic pattern.
- Measure 46:** Vibraphone (left) and Timpani (right) play a complex rhythmic pattern.
- Measure 47:** Vibraphone (left) and Timpani (right) play a complex rhythmic pattern.
- Measure 48:** Vibraphone (left) and Timpani (right) play a complex rhythmic pattern.

## ELECTRONICS

Timpani  
Timpani  
Timpani

Vibraphone

Vibraphone

Vibraphone

Vibraphone

Vibraphone

Voices

PERC.

6 8 49 S0 S1 S2 S3 S4 S5 S6

6 8

mf

sta p sub

tr



PERC.

Voices

Vibraphone

Vibraphone

Vibraphone

Vibraphone

Vibraphone

Timpani

Timpani

ELECTRONICS

The musical score is handwritten and organized into two main sections: PERC. (Percussion) and ELECTRONICS. The PERC. section includes staves for Voices, Vibraphone, and Timpani. The ELECTRONICS section includes staves for Vibraphone, Timpani, and a large section of electronic sounds represented by wavy lines and horizontal bars. The score is written in a handwritten style with various musical notations including notes, rests, and dynamic markings.

**PERC. Section:**

- Voices:** Two staves with horizontal lines and an 'x' mark.
- Vibraphone:** Two staves with horizontal lines and a wavy line.
- Timpani:** Two staves with horizontal lines and wavy lines.

**ELECTRONICS Section:**

- Vibraphone:** Four staves with musical notation, including notes and rests.
- Timpani:** Two staves with horizontal lines and wavy lines.
- Electronic Sounds:** A large section of the score represented by wavy lines and horizontal bars, indicating electronic sounds.

**Dynamic Markings:** *f* (forte), *dim.* (diminuendo), *pp* (pianissimo).

**Tempo/Performance Markings:** *f* (forte), *dim.* (diminuendo), *pp* (pianissimo), *(dampen gradually)*.

**Measure Numbers:** 57, 58, 59, 60, 61, 62, 63, 64, 17.

# ELECTRONICS

Timpani  
Timpani

Timpani

Vibraphone  
Vibraphone  
Vibraphone

Vibraphone  
Vibraphone

Voices  
Swell

PERC.

|            | 65                                               | 66 | 67 | 68 | 69 | 70 | 71 | 72 |
|------------|--------------------------------------------------|----|----|----|----|----|----|----|
| Timpani    | [Musical notation: Timpani part with wavy lines] |    |    |    |    |    |    |    |
| Timpani    | [Musical notation: Timpani part with wavy lines] |    |    |    |    |    |    |    |
| Vibraphone | [Musical notation: Vibraphone part]              |    |    |    |    |    |    |    |
| Vibraphone | [Musical notation: Vibraphone part]              |    |    |    |    |    |    |    |
| Vibraphone | [Musical notation: Vibraphone part]              |    |    |    |    |    |    |    |
| Vibraphone | [Musical notation: Vibraphone part]              |    |    |    |    |    |    |    |
| Vibraphone | [Musical notation: Vibraphone part]              |    |    |    |    |    |    |    |
| Vibraphone | [Musical notation: Vibraphone part]              |    |    |    |    |    |    |    |
| Voices     | [Musical notation: Voices part]                  |    |    |    |    |    |    |    |
| Swell      | [Musical notation: Swell part]                   |    |    |    |    |    |    |    |
| PERC.      | [Musical notation: Percussion part]              |    |    |    |    |    |    |    |

—ELECTRONICS—

Timpani  
Timpani

Timpani

Vibraphone  
Vibraphone  
Vibraphone  
Vibraphone  
Vibraphone  
Vibraphone  
Vibraphone

Vibraphone

Vibraphone

Vibraphone

Vibraphone

Vibraphae

Voices

Swell

PERC.

Handwritten musical score for a 6/8 piece, measures 73-80. The score includes staves for piano (p), strings (tr), and woodwinds (flute, clarinet, saxophone). The piano part features a melodic line with a "p cresc." marking. The strings play a wavy pattern. The woodwinds have various melodic and harmonic parts.

# ELECTRONICS

Timpani  
Timpani

Timpani

Vibraphone  
Vibraphone  
Vibraphone  
Vibraphone  
Vibraphone

Voices  
Swell

PERC.

81 82 83 84 85 86 87 88

6/8 9/8 9/8 9/8 6/8 6/8 6/8 6/8

Timpani  
Timpani  
Timpani  
Vibraphone  
Vibraphone  
Vibraphone  
Vibraphone  
Vibraphone  
Voices  
Swell  
PERC.

6/8 8/8 6/8 8/8

p. (meas. cont.) p. f fff

# ELECTRONICS

Timpani

Timpani

Timpani

Timpani

Vibraphone

Vibraphone

Vibraphone

Vibraphone

Vibraphone

Voices

PERC.

6 8 89 90 91 92 93 94 95 96 21

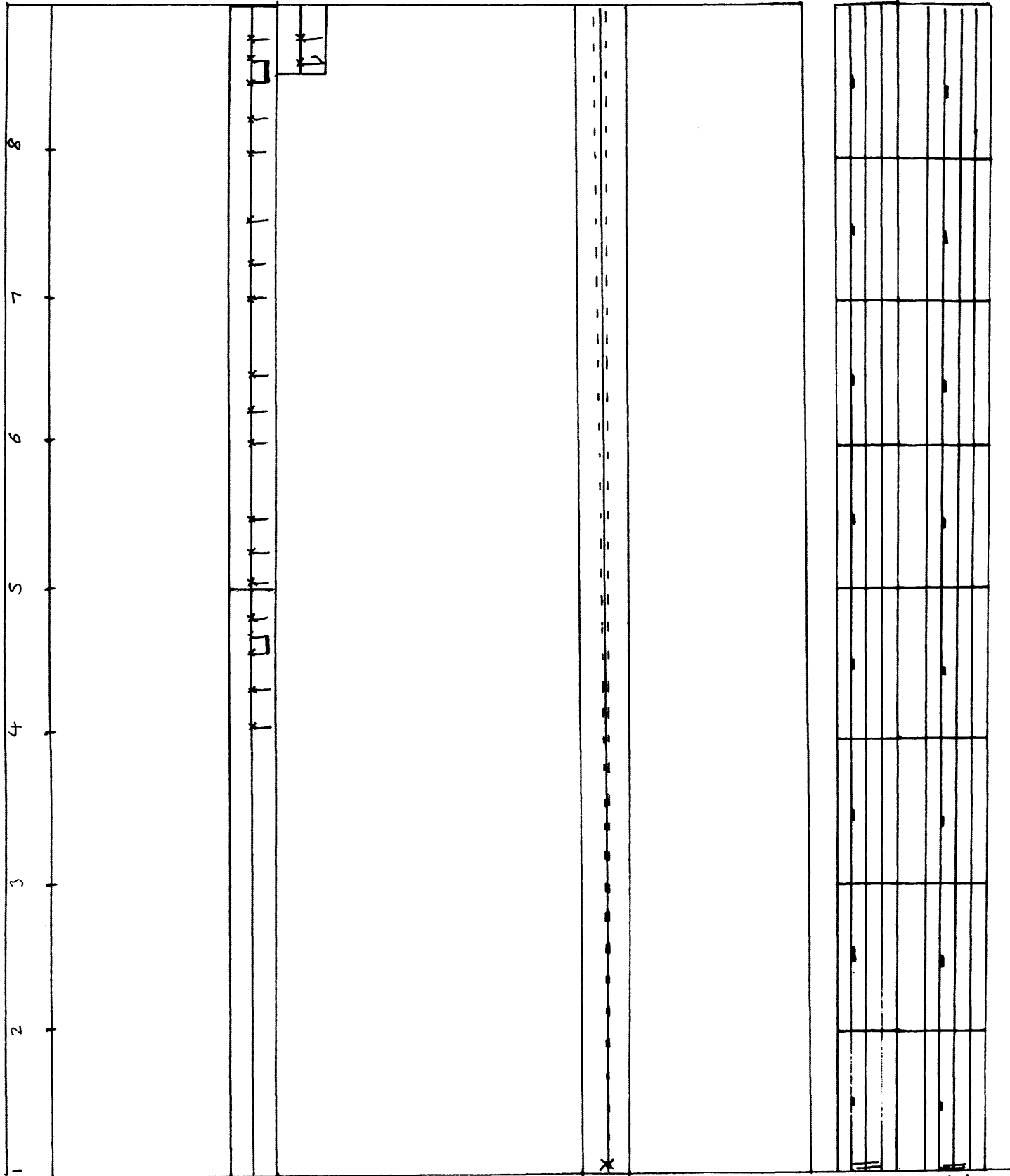
segue into next movement.

44

Filtered Drums  
(main accents only)  
Filtered Drums  
(main accents only)

# Voices

PERC.



4  
4

9 10 11 12 13 14 15 16

Filtered Drums  
Filtered Drums  
Filtered Drums  
(no in accents only)

Voices

# ELECTRONICS

PERC.

Handwritten musical score for Percussion (PERC.) section, measures 9 through 16. The score is written on a grand staff with five lines. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The score is divided into measures by vertical bar lines. The first measure (9) contains a complex rhythmic pattern. The second measure (10) contains a similar pattern. The third measure (11) contains a pattern with a 'p' (piano) dynamic marking. The fourth measure (12) contains a pattern with a 'p' (piano) dynamic marking. The fifth measure (13) contains a pattern with a 'p' (piano) dynamic marking. The sixth measure (14) contains a pattern with a 'p' (piano) dynamic marking. The seventh measure (15) contains a pattern with a 'p' (piano) dynamic marking. The eighth measure (16) contains a pattern with a 'p' (piano) dynamic marking. The score is written in a clear, legible hand.

## ELECTRONICS

Filtered Drums  
Filtered Drums  
Filtered Drums

Voices

PERC.

|                | 17                                                                                                                                              | 18 | 19 | 20 | 21 | 22 | 23 | 24 |
|----------------|-------------------------------------------------------------------------------------------------------------------------------------------------|----|----|----|----|----|----|----|
| Filtered Drums | [Musical notation: A series of rhythmic patterns represented by vertical lines and beams, indicating drum hits across measures 17 to 24.]       |    |    |    |    |    |    |    |
| Filtered Drums | [Musical notation: A series of rhythmic patterns represented by vertical lines and beams, indicating drum hits across measures 17 to 24.]       |    |    |    |    |    |    |    |
| Filtered Drums | [Musical notation: A series of rhythmic patterns represented by vertical lines and beams, indicating drum hits across measures 17 to 24.]       |    |    |    |    |    |    |    |
| Voices         | [Musical notation: A series of rhythmic patterns represented by vertical lines and beams, indicating vocal hits across measures 17 to 24.]      |    |    |    |    |    |    |    |
| PERC.          | [Musical notation: A series of rhythmic patterns represented by vertical lines and beams, indicating percussion hits across measures 17 to 24.] |    |    |    |    |    |    |    |



# ELECTRONICS

- Filtered Drums
- Filtered Drums
- Drums  
(main accents only)
- Gang
- 3-toms  
high  
middle  
low
- 3-toms  
high  
middle  
low
- Voices

## PERC.

The musical score is divided into two main sections: PERC. (Percussion) and ELECTRONICS. The PERC. section at the bottom features a 4/4 time signature and a series of rhythmic patterns across multiple staves, including accents (acc.) and dynamics (f). The ELECTRONICS section above it contains various drum and tom patterns, with specific notations for 'Filtered Drums', 'Drums (main accents only)', and 'Gang'. The score includes measures 25 through 32, with some measures containing complex rhythmic figures and others being rests. The bottom of the page shows measure 25 again, indicating a continuation of the piece.

ELECTRONICS

Solo voice

Filtered Drums

Bongos (main accents only)

Gong

3-toms

3 toms

Voices.

PERC.

Handwritten musical score for percussion and electronics. The score is organized into staves with time markers (33, 34, 35, 36, 37, 38, 39, 40) and measure numbers (4, 4, 4, 4, 4, 4, 4, 4). The staves are labeled: Solo voice, Filtered Drums, Bongos (main accents only), Gong, 3-toms, 3 toms, and Voices. The percussion section (PERC.) includes a staff for no. 2 stroke. The score contains various musical notations including notes, rests, and dynamic markings like *mf*.

# ELECTRONICS

Solo Voice .  
Solo Voice  
Solo voice

Bongos

Gong

3-toms

3-toms

PERC.

41 42 43 44 45 46 47 48 27

4  
4

majority's dog at ken prey tell me sir whose dog are you

I am his majority's dog at ken prey tell me sir whose dog are you

I am

Bongos

Gong

3-toms

3-toms

4  
4

4  
4

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

ELECTRONICS

[illegible]

## ELECTRONICS —————

PERC.

Solo Voice  
Solo Voice

Drums  
(main accents only)

Gang

3-6ms

3-toms

## Voices

Handwritten musical score for a piece titled "44". The score is written on a system of staves. The top staff is a single line with a treble clef and a key signature of one sharp (F#). The second staff is a single line with a bass clef and a key signature of one sharp (F#). The third staff is a single line with a treble clef and a key signature of one sharp (F#). The fourth staff is a single line with a bass clef and a key signature of one sharp (F#). The fifth staff is a single line with a treble clef and a key signature of one sharp (F#). The sixth staff is a single line with a bass clef and a key signature of one sharp (F#). The seventh staff is a single line with a treble clef and a key signature of one sharp (F#). The eighth staff is a single line with a bass clef and a key signature of one sharp (F#). The score includes various musical notations, including notes, rests, and dynamic markings. The piece is divided into measures, with measure numbers 57, 58, 59, 60, 61, 62, 63, and 64 indicated at the top. The score concludes with a double bar line and a final measure.

PERC.

Handwritten musical score for a piece titled "The Song of the Lark" (implied by the lyrics). The score is written on a system of five staves. The first staff is a vocal line with lyrics: "I am his song-sty's dog at how my tell me shah de you". The second staff is a piano accompaniment line. The third staff is a piano accompaniment line. The fourth staff is a piano accompaniment line. The fifth staff is a piano accompaniment line. The score includes various musical notations such as notes, rests, and dynamic markings like *p. fab* and *f*. The lyrics are written in a stylized, handwritten font.

## ELECTRONICS

PERC.

Solo Voice  
Solo Voice  
Solo Voice

Bongos  
Gong  
3-toms  
2-toms  
Voices  
Bass Drum

[illegible]

# ELECTRONICS

Solo Voice  
Solo Voice  
Solo Voice

Bongos/Drums  
(main accents only)

Gang

3-toms

3-toms

Voices.

Bass Drum

PERC.

|              | 81                                                                                                                                                                                 | 82 | 83 | 84 | 85 | 86 | 87 | 88 |
|--------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----|----|----|----|----|----|----|
| Solo Voice   | <p>day at how may tell me sir where day are you<br/>                     my-as-ty! day at how tell me? where day are you<br/>                     I will my-as-ty's day at how</p> |    |    |    |    |    |    |    |
| Bongos/Drums |                                                                                                                                                                                    |    |    |    |    |    |    |    |
| Gang         |                                                                                                                                                                                    |    |    |    |    |    |    |    |
| 3-toms       |                                                                                                                                                                                    |    |    |    |    |    |    |    |
| 3-toms       |                                                                                                                                                                                    |    |    |    |    |    |    |    |
| Voices.      |                                                                                                                                                                                    |    |    |    |    |    |    |    |
| Bass Drum    |                                                                                                                                                                                    |    |    |    |    |    |    |    |
| PERC.        |                                                                                                                                                                                    |    |    |    |    |    |    |    |



PERC.

PERC.

Handwritten musical score for "The Rose Tree" on ten staves. The notation includes various musical symbols such as notes, rests, and bar lines, with some parts written in a shorthand or simplified style. The score is divided into two systems of five staves each. The first system contains the main melody and accompaniment, while the second system continues the piece with additional musical details and a final flourish.

Solo Voice

Drums

3-trans

3-turns

Voices .

Das drehen

Dmons

44

H  
M  
L  
H  
M  
L

97 98 99 100 101 102 103 104

mj - es - ty's dog at ear  
I am his maj - es - ty's dog at ear pay tell me sir what do you  
I am his maj - es - ty's dog at ear pay tell me sir what do you I  
I am his maj - es - ty's dog at ear pay tell me sir what do you I am his

> > >  
tra tra tra tra

dim. mf mp f

PERC.

Downs

| 105 | 106 | 107 | 108 | 109 | 110 | 111 | 112 |
|-----|-----|-----|-----|-----|-----|-----|-----|
|     |     |     |     |     |     |     |     |

# Rhythmic Voices

Solo Voice

Solo Voice

# ELECTRONICS

Drums

3-toms

3-toms

Voices

Bass drum.

Drums.

# PERC.

113

114

115

116

117

118

119

120

my tell me what day are you  
dog are you

I am his majesty's dog at how  
I am his majesty's dog at how  
my tell me what day are you  
my tell me what day are you

my tell me what day are you  
my tell me what day are you  
my tell me what day are you  
my tell me what day are you

my tell me what day are you  
my tell me what day are you  
my tell me what day are you  
my tell me what day are you

my tell me what day are you  
my tell me what day are you  
my tell me what day are you  
my tell me what day are you

my tell me what day are you  
my tell me what day are you  
my tell me what day are you  
my tell me what day are you

my tell me what day are you  
my tell me what day are you  
my tell me what day are you  
my tell me what day are you

# ELECTRONICS

Rhythmic Voices

Solo Voice

Solo Voice

Drums

Gong

3-toms

3-toms

Bass drum

Drums

Drums (main accents only)

PERC.

4  
4

121 122 123 124 125 126 127 128 37

The score is written in a shorthand notation with various symbols and notes. The 'ELECTRONICS' section includes staves for Rhythmic Voices, Solo Voice, Drums, Gong, 3-toms, and Bass drum. The 'PERC.' section includes staves for 4/4 drums and 4/4 percussion. The score is written in a shorthand notation with various symbols and notes.

Solo Voice

Solo Voice

Donors

Eung

3-terms

3-term

Bass Inm

Drums.

Drums

PERC.

Handwritten musical score for "The Song of the Whales" by John Cage, measures 129-136. The score includes vocal lines with lyrics, piano accompaniment, and a large section of vertical notation.

**Measures 129-136:**

- Measure 129:** Vocal line: "I am his maj-esty's dog at sea"; Piano: "I am his maj-esty's dog at sea".
- Measure 130:** Vocal line: "I am his maj-esty's dog at sea"; Piano: "I am his maj-esty's dog at sea".
- Measure 131:** Vocal line: "I am his maj-esty's dog at sea"; Piano: "I am his maj-esty's dog at sea".
- Measure 132:** Vocal line: "I am his maj-esty's dog at sea"; Piano: "I am his maj-esty's dog at sea".
- Measure 133:** Vocal line: "I am his maj-esty's dog at sea"; Piano: "I am his maj-esty's dog at sea".
- Measure 134:** Vocal line: "I am his maj-esty's dog at sea"; Piano: "I am his maj-esty's dog at sea".
- Measure 135:** Vocal line: "I am his maj-esty's dog at sea"; Piano: "I am his maj-esty's dog at sea".
- Measure 136:** Vocal line: "I am his maj-esty's dog at sea"; Piano: "I am his maj-esty's dog at sea".

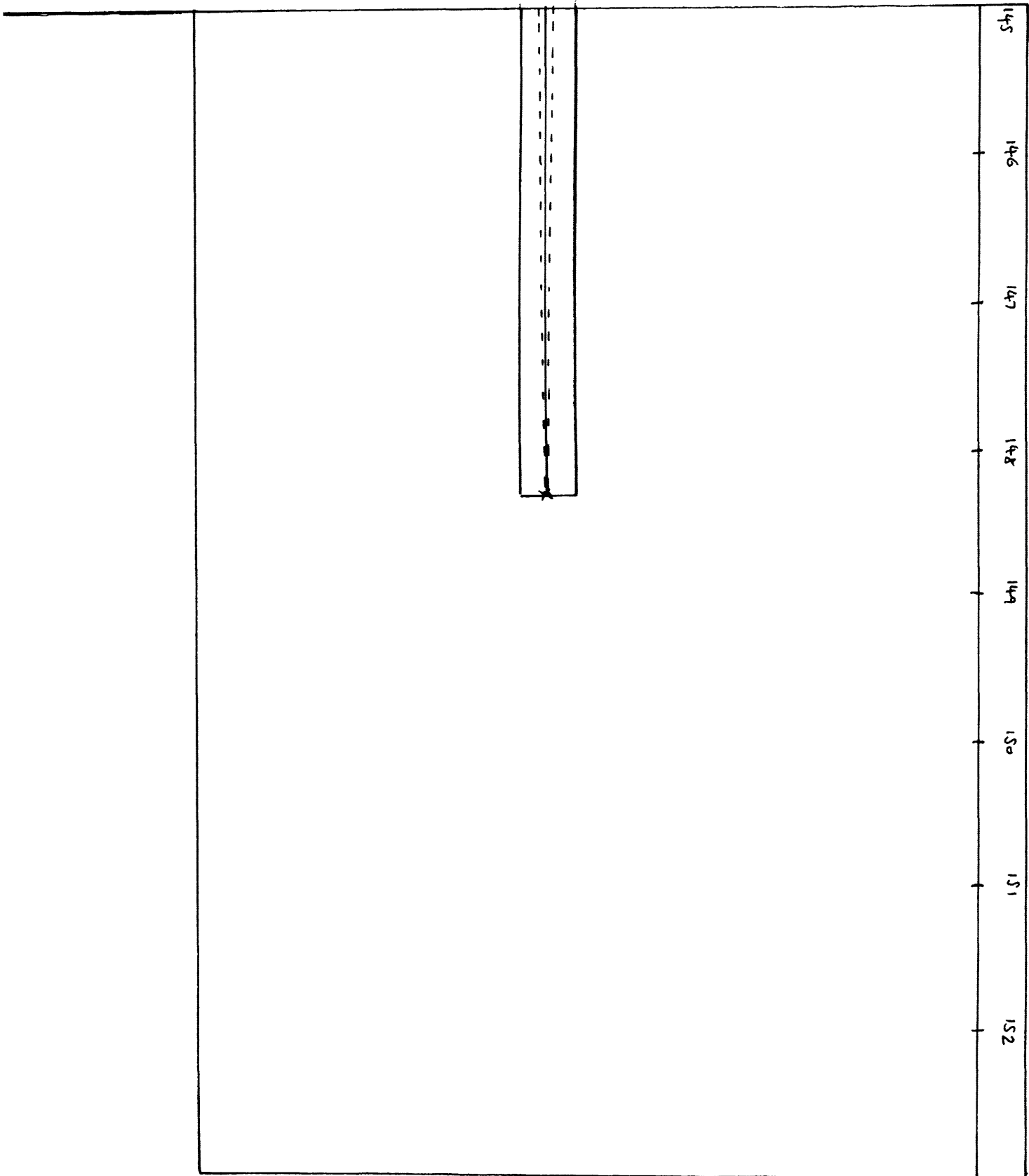
The score includes a large section of vertical notation (chords) and a section of horizontal notation (melody) at the bottom.

寸寸

144

44

Gong





# THE 20<sup>TH</sup> SEASON

*FOR MIXED COLLECTIONS  
OF VOICES*

**JACK WHITE**

## Introduction

### *The Covering*

#### **Morning at last: there in the snow**

Morning at last: there in the snow  
Your small blunt footprints come and go.  
Night has left no more to show,

Not the candle, half-drunk wine,  
Or touching joy; only this sign  
Of your life walking into mine.

But when they vanish with the rain  
What morning woke to will remain,  
Whether as happiness or pain.

*Philip Larkin (1976)*

#### **First Sight**

Lambs that learn to walk in snow  
When their bleating clouds the air  
Meet a vast unwelcome, know  
Nothing but a sunless glare.  
Newly stumbling to and fro  
All they find, outside the fold,  
Is a wretched width of cold.

As they wait beside the ewe,  
Her fleeces wetly caked, there lies  
Hidden round them, waiting too,  
Earth's immeasurable surprise.  
They could not grasp it if they knew,  
What so soon will wake and grow  
Utterly unlike the snow.

*Philip Larkin (1956)*

## **The North Ship - Songs, 75° N Blizzard**

Suddenly clouds of snow  
Begin assaulting the air,  
As falling, as tangled  
As a girl's thick hair.

Some see a flock of swans,  
Some a fleet of ships  
Or a spread winding-sheet,  
But the snow touches my lips

And beyond all doubt I know  
A girl is standing there  
Who will take no lovers  
Till she winds me in her hair.

*Philip Larkin (1944)*

## **The Winter Palace**

(extract from)

...Then there will be nothing I know.  
My mind will fold into itself, like fields, like snow.

*Philip Larkin (1978)*

## ***The Blades***

### **The Garden**

It is a gesture against the wild,  
The ungovernable sea of grass;  
A place to remember love in,  
To be lonely for a while;  
To forget the voices of children  
Calling from a locked room;  
To substitute for the care  
Of one querulous human  
Hundreds of dumb needs.

It is the old kingdom of man.  
Answering to their names,  
Out of the soil the buds come,  
The silent detonations  
Of power wielded without sin.

*R. S. Thomas (1963)*

# Truth

He was in the fields, when I set out.  
He was in the fields, when I came back.  
In between, what long hours,  
What centuries might have elapsed.  
Did he look up? His arm half  
Lifted was more to ward off  
My foolishness. You will return,  
He intimated; the heart's roots  
Are here under this black soil  
I labour at. A change of wind  
Can bring the smooth town to a stop;  
The grass whispers beneath the flags;  
Every right word on your tongue  
Has a green taste. It is the mind  
Calling you, eager to paint  
Its distances; but the truth's here,  
Closer than the world will confess,  
In this bare bone of life that I pick.

*R. S. Thomas (1963)*

## The Flower

I asked for riches.  
You gave me the earth, the sea,  
                        the immensity  
of the broad sky. I looked at them  
and learned I must withdraw  
                        to possess them. I gave my eyes  
                        and my ears, and dwelt  
in a soundless darkness  
                        in the shadow  
of your regard.

The soul  
grew in me, filling me  
with its fragrance.

Men came  
to me from the four  
winds to hear me speak  
of the unseen flower by which

I sat, whose roots were not  
in the soil, nor its petals the colour  
of the wide sea; that was  
its own species with its own  
sky over it, shot  
with the rainbow of your coming and going.

*R. S. Thomas (1975)*

## Gradual

(extract from)

I have come to the borders...  
...Instruct  
me, God, whether to press  
onward or to draw back...  
...A myriad prayers  
are addressed to you in a thousand  
languages and you decode

them all. Liberty for you  
is freedom from our too human  
senses, yet we die  
when they nod. Call your horizons

in. Suffer the domestication  
for a moment of the ferocities  
you inhabit, a garden for us to refine  
our ignorance in under the boughs of love.

*R. S. Thomas (1983)*

## *The Fall*

what is  
a  
voyage

?

up  
upup:go  
ing

downdowndown

com;ing won  
der  
ful sun

moon stars the all,& a

(big  
ger than

big

gest could even

begin to be)dream  
of;athing:of  
a creature who's

O

cean  
(everywhere  
nothing

but light and dark;but

never forever  
& when)un  
til one strict

here of amazing most

now, with what  
thousands of(hundreds  
of)millions of

CriesWhichAreWings

*e. e. cummings (1963)*

timeless

ly this  
(merely and whose  
not

numerable leaves are

fall  
i  
ng)he

stands

lift  
ing against the  
shrieking

sky such one

ness as  
con  
founds

all itcreating winds.

*e. e. cummings (1963)*

D-re-A-mi-N-gl-Y

leaves  
(sEe)  
locked

in

gOLd  
after-  
gLOW

are

t  
ReMbLiN  
g

,,:,:,

*e. e. cummings (1963)*

(extract from poem beginning 'as freedom is a breakfastfood')

...-time is a tree(this life one leaf)  
but love is the skyand i am for you  
just so long and long enough

*e. e. cummings (1940)*

## *The Rays*

### **Haworth**

I'm here now where you were.  
The summer grass under my palms is your hair.  
Your taste is the living air.

I lie on my back. Two juggling butterflies are your smile.  
The heathery breath of the moor's simply your smell.  
Your name sounds on the coded voice of the bell.

I'll go nowhere you've not.  
The bleached dip in a creature's bone's your throat.  
That high lark, whatever it was you thought.

And this ridged stone your hand in mine,  
and the curve of the turning earth your spine,  
and the swooning bees besotted with flowers your tune.

I get up and walk. The dozing hillside is your dreaming head.  
The cobblestones are every word you said.  
The grave I kneel beside, only your bed.

*Carol Ann Duffy (2005)*

### **Hour**

Love's time's beggar, but even a single hour,  
bright as a dropped coin, makes love rich.  
We find an hour together, spend it not on flowers  
or wine, but the whole of the summer sky and a grass ditch.

For thousands of seconds we kiss; your hair  
like treasure on the ground; the Midas light  
turning your limbs to gold. Time slows, for here  
we are millionaires, backhanding the night

so nothing dark will end our shining hour,  
no jewel hold a candle to the cuckoo spit  
hung from the blade of grass at your ear,  
no chandelier or spotlight see you better lit

than here. Now. Time hates love, wants love poor,  
but love spins gold, gold, gold from straw.

*Carol Ann Duffy (2005)*



## Mean Time

The clocks slid back an hour  
and stole light from my life  
as I walked through the wrong part of town,  
mourning our love.

And, of course, unmendable rain  
fell to the bleak streets  
where I felt my heart gnaw  
at all our mistakes.

If the darkening sky could lift  
more than one hour from this day  
there are words I would never have said  
nor have heard you say.

But we will be dead, as we know,  
beyond all light.  
These are the shortened days  
and the endless nights.

*Carol Ann Duffy (1993)*

## Name

(extract from)

...I love your name.  
I say it again and again  
in this summer rain...

...I pray it  
into the night  
till its letters are light.

I hear your name  
rhyming, rhyming,  
rhyming with everything.

*Carol Ann Duffy (2005)*

This collection comprises sixteen songs: four 2-, 3-, 4- and 5-voiced songs using the work of four poets who were born in the 20th century. Each one of these sub-collections have textual references to one of the four seasons (winter, spring, autumn, summer). As the seasons of this collection change, so too do the themes of love and relationships which play out to different effect in each of the poems. I have tried to set each of the poems in a way that respects their poetic character, conveying aspects of form and social context where appropriate, whilst attempting to find musical expression for the emotion of each text.

J.W.

## Performance notes

### General

All accidentals apply throughout the bar unless a section states otherwise.  
Glissandi should sound over the entire time of the note(s) and be as gradual as possible.  
In all cases where the time signatures change ( ♩ = ♪ ) unless marked otherwise.

### Phonemes

These sounds should be performed as follows:

|     |                                                       |
|-----|-------------------------------------------------------|
| Ah  | as in the first sound of 'arm'                        |
| Ay  | as in the last sound of 'bay'                         |
| Dee | as in the first sound of 'deed'                       |
| Duh | as in the first sound of 'dull'                       |
| Ee  | as in the last sound of 'see'                         |
| Een | as in the last sound of 'seen'                        |
| Ell | as in the last sound of 'shell'                       |
| Em  | as in the first sound of 'empire'                     |
| Gu  | as in the first sound of 'gull'                       |
| Hay | as in the first sound of 'hate'                       |
| Hee | as in the first sound of 'heat'                       |
| Heh | as in the first sound of 'head'                       |
| Huh | as in the first sound of 'hut'                        |
| Lee | as in the first sound of 'leek'                       |
| Liz | as in the first sound of 'lizard'                     |
| Luh | as in the first sound of 'luck'                       |
| Ma  | as in the first sound of 'man'                        |
| Mee | as in the first sound of 'meek'                       |
| Mm  | as a closed-mouth hum                                 |
| Muh | as in the first sound of 'mum'                        |
| Na  | as in the first sound of 'nan'                        |
| Nee | as the word 'knee'                                    |
| Ngh | as the nasal sound found in Welsh (e.g. fy nghalon i) |
| Noo | as in the first sound of 'noose'                      |
| Nuh | as in the first sound of 'number'                     |
| Oh  | as in the first sound of 'off'                        |
| Or  | as in the last sound of 'for'                         |
| Ow  | as in the last sound of 'now'                         |
| Owe | as in the last sound of 'stowe'                       |
| Ree | as in the first sound of 'reap'                       |
| Ray | as in the first sound of 'rate'                       |
| Ss  | as in the first sound of 'self'                       |
| Sh  | as in the first sound of 'shell'                      |
| Tuh | as in the first sound of 'turn'                       |
| Uh  | as in the first sound of 'up'                         |

### Notation

When cross note-heads ( × ) are used within a 1-line stave it indicates that the sounds used should have no definite pitch: the performer should look for directions on the score as to the particular voice to use. When these note-heads are used on a conventional 5-line stave it should be understood as *Sprechgesang*.



Diminuendo al niente.

\*

Repeat the previous word or syllable.



Hand tremolo produced by shaking your hand against your mouth like a Hollywood 'Red-Indian' (rate, or change in rate, stated in the score).



Cup your hand over your mouth.



Remove cupped hand from your mouth.



Vocal quiver produced by slightly relaxing your lips and moving your cheek in and out with the fingers of one hand. Rate of repetition given in the score.



*Falsetto* voice should be used.



A sharp intake of breath (shaped to stated syllable).



In most cases phrase marks are written above the stave. Slurs to indicate melismata are, in most cases, marked below the stave. Please note that these two markings can occur within the same section of music.



These signs over notes give indication to bounce your hand against your mouth (like a 'Red-Indian') following the metric pattern of the markings and the metre of the piece. For example, if a crotchet has two of these signs above it (as shown on the left) then the effect of bouncing your hand over your mouth should sound as two quavers, even though the note sung should be continuous.

# Morning at last: there in the snow

1

Phillip Larkin

Jack White

Elegiacally  $\text{♩} = 66$

SOPRANO *p* Mor - ning at last there in the snow *mp*

SOPRANO *p cresc.* Mm Mm Mm Oh Mm Oh Oh Oh Ah Or Or Or ning your *mf*

Molto accel.  $\text{♩} = 100$

S. *mf* small blunt foot prints come and go night has left no more to show Not the can-dle *f* *mp leggiero* *mp*

S. small blunt foot prints come and go night has left no more to show Of your life. *f* *mp leggiero* *mf cresc.*

S. *mf* half-drunk wine or touch - ing joy on - ly this sign of your life walk - ing in - to mine *f* *pp subito*

S. walk - ing in - to mine *f* *pp subito*

A tempo  $\text{♩} = 66$

Molto accel.  $\text{♩} = 100$

S. *mf* But when they van - ish with the rain *f* *mp* re

S. Mm Mm Mm Oh Mm Oh Oh Oh Ah Or Or Or ning what mor - ning *mf*

A tempo  $\text{♩} = 66$

S. *ff* main whe-ther as hap - pi - ness Mm Mm Mm Mm Mm *mp* *pp*

S. woke to will re - main whe-ther as hap - pi - ness or pain *ff* *mp*

# First Sight

Philip Larkin

Jack White

$\text{♩} = 60$

**SOPRANO**

**ALTO**

Lambs that learn to walk in snow When their blea-ting clouds the air Meet a vast un-

(3+2+2)

**S.**

**A.**

*poco cresc.* *mf* *p* *mp* *mf* *mp* *mf*

wel-come know no-thing but a sun-less glare new-ly stum-bling stum-bling new-ly stum-bling fro

wel-come know no-thing but a sun-less glare new-ly new-ly stum-bling to and new-ly stum-bling

(2+2+3)

**S.**

**A.**

*mf* *f* *p* *pp dolce*

all they find out-side the fold is a wretch-ed width of cold As they wait

new-ly stum-bling new-ly stum-bling new-ly stum-bling new-ly stum-bling new-ly fold is a wretch-ed width of cold As they wait

(3+2+2)

**S.**

**A.**

*p* *ff*

be-side the ewe her flee-ces wet-ly caked there lies hid-den round them wait-ing too earth's im-mem-

be-side the ewe her flee-ces wet-ly caked there lies hid-den round them wait-ing too earth's im-mem-

(nat.) *mp subito* *mf dim.* *mp dim.* (fast: slow down rate into rhythm) *nat.* *mp dim.*

**S.**

**A.**

ra-ble sur-prise they could not grasp it if they knew snow what so soon will

31

*sim.* *nat.* *p*

**S.**

**A.**

wake and grow Ut-ter-ly un-like the snow

Ut-ter-ly un-like the snow

# 75°N Blizzard

3

Philip Larkin

Jack White

$\text{♩} = 76$  (2+3)

*mf* (fast: decrease rate till end) *mf* nat. (slow: increase rate till end) *sim.*

TENOR  
Sud-den-ly— Huh clouds of snow Be-gin as- saul - ting the air—

TENOR  
Sud-den-ly— Huh clouds of snow Be-gin as- saul - ting the air—

7 *mp* *f* *mp* *f* *mp* *f* *p*

T. as fall - ing — as fall - ing — as fall 6. ing as tan 6. gled As a

T. as fall - ing — as fall - ing — as fall - ing as tan - gled As a

13 *mf* *p*

T. girl's thick hair some see a flock of swans — Or a spread-wind-ing sheet but the

T. girl's thick hair some — a fleet of ships or

**Molto accel.** -----

18 *mf* *mp cresc.* *f* *nat.* *mp cresc.*

T. snow tou-ches my lips — And be-yond all doubt I know a girl is stand-ing there, be-yond all doubt I know a girl is stand-ing

T. snow — And be-yond all doubt I know a girl is stand-ing there, be-yond all doubt I know a girl is stand-ing

**Rit.** -----

24  $\text{♩} = 152$  *ff* *mp dim.* *3* *3* *3* *3* *3* *3*

T. there I know a girl is stand-ing there is stand-ing there who will take no lo - vers till she winds me, winds me in her hair

T. there be-yond all doubt I know a girl is stand-ing there who will take no lo - vers till she winds me, winds me in her hair

# The Winter Palace

Philip Larkin

Jack White

♩=63

TENOR

*p* *mf* *p* *mf* *p subito*

there will no- thing Then be no-thing I

BASS

*p* *mf* *p* *mf* *p subito*

Then be I know there will no-thing know

Molto accel.

8

T. *mf* *sfp* *mf* *p* *mf* *cresc.*

Then there will be I know Then will noth I there be thing know will be

B. *mf* *mp* *p* *mf* *cresc.*

there will be no- thing there be thing know Then will noth I Then there

14

T. *f* *ff*

I know will be I know Then there no-thing Then there I know I know

B. *f* *ff*

no-thing Then there no-thing I know will be I know will be no-thing

--- ♩=160

A tempo ♩=63

*pp poss.*

(3+2)

18

T. *pp poss.*

I know Then there will be no-thing I know the mind will fold in-to it-self like fields like snow

B. *pp poss.*

no-thing Then there will be no-thing I know the mind will fold in-to it-self like fields like snow

# The Garden

5

R. S. Thomas

Jack White

Calmly ♩=69

Musical score for Soprano, Soprano, and Alto parts, measures 1-4. The tempo is marked "Calmly ♩=69". The key signature has one sharp (F#). The Soprano part includes lyrics: "Ah Mm Oo Ah". The Soprano part includes lyrics: "Oh Mm Ah Oo". The Alto part includes lyrics: "Oh Mm Ah Oh". Dynamics include *mp*, *mf*, *p*, and *sim.*. Performance markings include *(fast)*, *nat.*, and *sim.*.

Poco accel. ----- Molto accel.

Musical score for Soprano 1 (S1), Soprano 2 (S2), and Alto (A) parts, measures 5-8. The tempo is marked "Poco accel. ----- Molto accel.". The key signature has one sharp (F#). The S1 part includes lyrics: "Mm Oh Oo Ah". The S2 part includes lyrics: "Mm Mm Ah Ah". The A part includes lyrics: "Mm Oo Oh Ah". Dynamics include *mp*, *pp*, *p*, and *mf*. Performance markings include *nat.*, *3*, and *(senza cresc.)*.

----- (♩=144) Dancing ♩=69 (2+3)

Musical score for Soprano 1 (S1), Soprano 2 (S2), and Alto (A) parts, measures 9-12. The tempo is marked "Dancing ♩=69 (2+3)". The key signature has one sharp (F#). The S1 part includes lyrics: "It is a ges-ture a - gainst the wild". The S2 part includes lyrics: "It is a ges-ture a-against the". The A part includes lyrics: "It is a ges - ture". Dynamics include *mf* and *p subito*.



21

*f* (2+3) *mf* (2+3) *mp* *p* 2

S1. a - gainst the wild the un - go - ver - na - ble sea the un -

S2. it is a ges - ture a - gainst the wild the un - go - ver - na - ble sea the un - go - ver - na - ble

A. it is a ges - ture a - gainst the wild the un - go - ver - na - ble sea

Rit. .... **Meno mosso** (♩=100)

(2+3) (3+2)

26

*pp* *mp*

S1. go - ver - na - ble sea of grass A place to re - mem - ber

S2. sea go - ver - na - ble sea of grass (Ah) (Ah) (Ss) Ah

A. un - go - ver - na - ble sea of grass (Ah) (Ah) (Ss) Ee

*p* *pp* (fast) (slow down rate) *mp*

*p* *pp* (fast) (slow down rate) nat. *mp*

**Più mosso**

♩ = ♩

31

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

S1. love in to re - mem - ber love in to be lone - ly for a while Mm Mm

S2. love to re - mem - ber to be lone - ly Mm Mm

A. love to re - mem - ber to be lone - ly to for - get the voi - ces

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

*p* *mf* *p subito* *mf*

35

S1. *mf* *f* *mp* *f* *mf*  
Mm Mm Mm to

S2. *mf* *f* *mp* *f*  
Mm Mm Mm

A. *mp* *p* *mf* *mp* *mf*  
the voi-ces the voi-ces the voi-ces of chil-dren call - ing from a locked room to

*gliss.*

Rit. ----- (♩=92)

41

S1. *f* *mp* *mf*  
sub-sti-tute for the care of one quer- u- lous hu- man hun- dreds of dumb needs Oo

S2. *mf* *f* *mp* *pp* *mf* (fast)  
of one quer- u- lous hu- man hun- dreds of dumb needs dumb needs Oh

A. *f* *mp* *pp* *mf*  
sub-sti-tute for the care of one quer- u- lous hu- man hun- dreds of dumb needs dumb needs Ah

50

S1. *f* *ff*  
Oh Oo Mm

S2. *nat.* *f* *ff*  
Oo Oo Mm

A. *mf* (fast) *f* *nat.* *mp*  
Oh Oo Mm

## Meno mosso (♩=76)

## Più mosso (♩=76)

57

*p* *mf* *p subito* *mf*

S1. Mm\_\_\_\_\_ ans - 'ring to their names\_\_\_\_\_ out of the soil\_ the

S2. Mm\_\_\_\_\_ ans - 'ring to their names\_\_\_\_\_ out of the soil\_ the buds come the

A. *p* *mf* *p subito* *mf*

It is the old king-dom of man ans - 'ring to their names\_\_\_\_\_ out of the soil\_ the

65

*f* *mf whisper* *ff*

S1. buds come out of the soil\_ the buds come the si-lent de - to - na - tions\_

S2. buds come out of the soil\_ the buds come si-lent de - to - na - tions\_

A. buds come out of the soil\_ the buds come the si-lent de - to - na - tions\_

71

*mf* *p* (fast) (seamlessly)

S1. — Ow Ee Ow Mm\_\_\_\_\_ Ah\_\_\_\_\_ Oo\_\_\_\_\_ Oh\_\_\_\_\_ Mm\_\_\_\_\_

*mf* *p* (fast) (seamlessly)

S2. — Ow Ee Ow Mm\_\_\_\_\_ Oh\_\_\_\_\_ Ah\_\_\_\_\_ Oo\_\_\_\_\_ Mm\_\_\_\_\_

A. *mf* *mp* *p* (slowly push #)

— of pow- er\_ wief - ded with- out\_ sin\_\_\_\_\_

# Truth

9

R. S. Thomas

Jack White

$\text{♩} = 76$

SOPRANO *p* *mp* *p* *mp*

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

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

Mm Mm Mm

Mm Ngh Mm Ngh Mm

Mm Ngh Mm

Mm

6 (3+2)

S1. *mf* *poco cresc.*

He was in the fields when I set out

S2. *mf* *f* *mf*

Mm Mm Mm Mm Mm Mm Ah Ah Mm Mm

A. *mf* *f* *mf*

Mm Mm Mm Mm Mm Mm Ah Ah Mm Mm

10 rit.  $\text{♩} = 66$

S1. *f* *p* *mf marcato*

He was in the fields when I came back Mm

S2. *f* *mp* *p* *mf marcato*

Oh Oh Mm Mm Mm

A. *f* *mp* *p* *mf*

Oh Oh Mm Mm In be - tween

14  $\text{♩} = \text{♩}$

S1. *poco dim.* *mp* *mf*

Mm what cen - tu - ries might have e - lapsed

S2. *poco dim.* *mp* *mf*

Mm what cen - tu - ries might have e - lapsed.

A. *poco dim.* *mf* *f*

what long hours what cen - tu - ries might have e - lapsed.

21 *mp* (senza cresc.)

S1. did he look up did he did he look up did he did he look did did he look look up up did he did he k

S2. *mp* (senza cresc.) did he look up did he look up did he look up did did he did he look up did he look up up up did cl

A. *f* Did he look up? *mf* His arm half lif *f* ted

25 *p* *espress.* *slower*

S1. did he look up did he look up he he look he he he look up did he he he he look did he he he he you will re

S2. he look up up did he look up did he he did he he look up he he he look he he he look up did he you will re

A. *mp* was more to ward off my fool *mf* ish - ness *p* *espress.* you will re

30 *mp* *mf* *f* *mp* *mf* *marcato*

S1. turn you will re - turn you will re - turn he in - tim - at - ed the heart's roots are here.

S2. *mp* *mf* *f* *mp* *mf* *marcato* turn you will re - turn you will re - turn Mm the heart's roots are here.

A. *mp* *mf* *f* *mp* *mf* *marcato* turn you will re - turn you will re - turn Mm Ngh the heart's roots are here.

39 *mf*

S1. un-der this black soil I la-bour at \_\_\_\_\_ A

S2. un-der this black soil I la-bour at Oo Ah Oo Ah Oo Ah

A. un-der this black soil I la-bour at Oo Ah Oo Ah Oo Ah

42 *f* *ff* *mf*

S1. change of wind can bring the smooth town to a stop the grass whis -

S2. Ah Oo Ah Oo Ah *mf* (fast) *sim.*

A. Oo Ah Oo Ah Oo *mf* (fast) *sim.*

47 *p* *mf* *f*

S1. pers be - neath the flags \_\_\_\_\_

S2. Oo ev - 'ry right word on your tongue has a green taste

A. Oo ev - 'ry right word on your tongue has a green taste

51

S1.

S2.

A.

ev - 'ry right word on your tongue has a green taste ev - 'ry right word on your tongue has a green taste

ev - 'ry right ev - 'ry right tongue has a green taste ev - 'ry right ev - 'ry right word has a green taste

*mp* *ff* *pp* *espress.*  $\text{♩} = 96$  **slower**

53

S1.

S2.

A.

and it is the mind call - ing you

ev - 'ry right word on your tongue has a green taste ev - 'ry right word on your ev - 'ry right word on your mind call - ing you

ev - 'ry right ev - 'ry right ev - 'ry right word on your tongue has a green taste ev - 'ry right word on your mind call - ing you

58 *mp* *dolce* *p* *mp*

S1.

S2.

A.

call - ing you ea - ger to paint its dis - tan - ces Mm Mm

call - ing you ea - ger to paint its dis - tan - ces Mm Ngh Mm Ngh

call - ing you ea - ger to paint its dis - tan - ces Mm Ngh Mm

Poco accel. -----

67 *p* *mf* *mp* (*♩ = ♩*)

S1. but the truth's here. Clo - ser than the

S2. but here. Clo - ser than the

A. but the truth's here. Clo - ser than the

71 *p* *mp* *3* *tr* (to Gb)

S1. world will con - fess In this bare bone of life that I pick

S2. world will con - fess Mm

A. world will con - fess Mm *tr* (to Db)



# The Flower

R. S. Thomas

Jack Whit

Playfully, but softly ♩=104

SOPRANO

*mf* I asked for ri-ches *Mm* *p* you gave me the earth, the sea, the im - men - si - ty *mf*

ALTO

*mf* I asked for ri-ches *Mm* *p* gave me the earth, the sea, the im - men - si - ty of the *mf*

TENOR

*mf* I asked for ri-ches *Mm* *p* gave me the earth, the sea, the sky *mf*

7

S. *p subito* of the broad sky — im - men - si - ty — of the broad sky — *mp marcato* I looked a-round and

A. *p subito* broad sky im - men - si - ty — of the broad sky — *mp marcato* I looked a-round

T. *p subito* the sky — *mp marcato* I looked a-round

(3+2)

14

S. *mf* learned I — must with-draw to pro-tect them *mp dolce* I gave my — eyes and my ears, gave my — *mf* *mp*

A. *mf* learned I — must with-draw to pro-tect them *mp dolce* gave my — eyes and my ears, and lived in a *mf* *mp*

T. *mf* learned I — must with-draw to pro-tect them *mp dolce* I gave my — eyes and my ears, gave my — *mf* *mp*

Poco rit. ----- Meno mosso 15

21

*f* *p poco cresc.* *mp*

S. eyes and my in the sha - dow of your re - gard soul grew in me.

A. sound - less dark - ness in the sha - dow of your re - gard the soul grew in me.

T. eyes and my in the shad - dow of your re - gard soul grew in me.

A tempo ♩=104

30

*leggiere* *mf marcato*

S. fill - ing me with its fra - grance Men came to me from the four winds to

A. fill - ing me with its fra - grance Men came to me from the four winds

T. fill - ing me with its fra - grance Men came to me from the four winds

Meno mosso

35

*molto cresc.* *f* *p subito* *mp molto espress.* 4

S. hear me speak of the un - seen flower by which I sat whose roots were not in the soil nor its

A. to hear me speak of the un - seen flower by which I sat whose roots were not in the soil nor its

T. to hear me speak of the un - seen flower by which I sat whose roots were not in the soil nor its

## A tempo ♩=104

42 *mf marcato*

S. pe-tals the colour of the wide sea that was its own spe-cies with its own sky— o-ver it shot with the

A. pe-tals the colour of the wide sea that was its own spe-cies with its own sky— o-ver it shot with the

T. pe-tals the colour of the wide sea that was its own spe-cies with its own sky— o-ver it shot with the

## Rit. -----

48 *ff* *p subito* *mp* (2+3)

S. rain - bow rain - bow rain - bow rain - bow of your com-ing\_ and go-ing\_

A. rain - bow rain - bow\_ rain - bow\_ rain - bow\_ of your com-ing\_ and go-ing\_

T. rain - bow\_ rain - bow\_ rain bow\_ rain - bow\_

# Gradual

17

R. S. Thomas

Jack White

**Solemnly** ♩=126

**Poco rit.**

(3+2) (2+3+2)

**SOPRANO**  
*p* I have come to the bor-ders *mf* In - struct me, God *mp* whe-ther to press on-ward or to draw

**ALTO**  
*p* I have come to the bor-ders *mf* In - struct me, God *mp* whe-ther to press on-ward or to draw

**TENOR**  
*p* I have come to the bor-ders *mf* In - struct me, God *mp* whe-ther to press on-ward or to draw

**A tempo**

6

**S.** back are ad- dressed in a thou- sand and you de- code them

**A.** back A my-ri - ad prayers to you lan- gua ges

**T.** back Ah Oo Mee Ah Nee Oh Oo Ah Noo Ma Ee Ah Dee Oh Mee

12

**S.** all Li-ber-ty for you is free-dom from our too hu-man sen-ses

**A.** and you de - code them all Li-ber-ty for you is free-dom from our too hu-man sen-ses

**T.** Ah Oo Ee Oo Ee Ah Li-ber-ty for you is free-dom from our too hu-man sen-ses

18 *f* (3+2)

S. yet we die when they nod call your ho - ri - zons in — call your <sup>2</sup> ho - ri - zons in

A. yet we die when they nod call your ho - ri - zons in — call your <sup>2</sup> ho - ri - zons in

T. *f* *con fuoco* yet we die when they nod call your ho - ri - zons in — call — in

**Meno mosso** ♩=100

23 *p leggiero* *mp poco dim.*

S. suf-fer the do-me-sti-ca-tion for a mo-ment of the fer-o-ci-ties you in - hab-it a gard-en gard-en gard-en

A. *p leggiero* *mp poco dim.* suf-fer the do-me-sti-ca-tion for a mo-ment of the fer-o-ci-ties you in - hab-it gard-en gard-en gard-en

T. *p* *mp poco dim.* call your ho - ri - zons in call your ho - ri - zons in — gard-en gard-en gard-en

**Poco rit.** -----

29 *mf* *p*

S. gard-en for us to re - fine our — ig-no-rance in — un - der the boughs of love —

A. *mf* *p* gard-en for us to re - fine our — ig-no-rance in — un - der the boughs of love —

T. *mf* *p* gard-en for us to re - fine our — ig-no-rance in — un - der the boughs of love —

# what is a voyage?

19

e. e. cummings

Jack White

**Brightly** ♩ = 96

(3+2+2) (3+2)

**SOPRANO**  
*f* what is a voy-age? *p* Mm\_\_\_\_\_ *mf* whispered up up up up up up up up up up *f* nat. *mp* up up

**ALTO**  
*f* what is a voy-age? *p* Mm\_\_\_\_\_ *mf* whispered up up up up up up up up up up *f* nat. *mp* up up

**TENOR**  
*f* what is a voy-age? *p* Mm\_\_\_\_\_ *mf* whispered up up up up up up up up up up *f* nat. *mp* up up

**BASS**  
*mp* whispered up (p) *f* *mf* up up up up up up up up up up *f*

(3+2) **poco rit.** -----

**6**

*mp* up what is a voy-age? *p* Mm\_\_\_\_\_ Mm\_\_\_\_\_ *mf* down\_\_\_\_\_

*mp* up what is a voy-age? *p* Mm\_\_\_\_\_ Mm\_\_\_\_\_ *mf* down\_\_\_\_\_

*f* up up *mp* what is a voy-age? *p* Mm\_\_\_\_\_ Mm\_\_\_\_\_ *mp* < *mf* down\_\_\_\_\_

*nat. mp* up up up go - - - ing\_\_\_\_\_ *p* < *mf* down\_\_\_\_\_

## A tempo

12 (fast) ----- (slow) *mp*

S. *gliss.* *sim.* *der* *sun*

A. *gliss.* *sim.* *mp* *whispered* *f*

T. *gliss.* *sim.* *mp* *won* *up* *up up up up up* *up up up up up*

B. *gliss.* *sim.* *mp* *ing* *full* *up up up up up up up* *whispered* *f*

*come* *up* *up*

20 *mf nat.* *fp* *fp* *mf*

S. *up* *moon stars the all and a* *big* *big* *big-ger* *than* *big-ger than big-ger than*

A. *p (sprechgesang)* *nat. fp* *fp* *mf*

*up up up up up up up up* *ger* *ger* *big-ger than* *than big-ger than big-ger*

T. *up up up up* *nat. fp* *fp* *mf*

*up up up up* *than* *than* *big-ger* *than* *big-ger than big-ger than*

B. *f* *nat. fp* *mf*

*up up up up* *big* *big-ger* *than* *ger than big-ger than big*

## Molto accel. ----- Più mosso ♩ = 104

26 *p*

S. *big big-ger than* *big-ger than big-ger could ev-en be-gin to be* *dream*

A. *than big-ger than* *big-ger than big-ger could ev-en be-gin to be* *a*

T. *big big-ger than* *big-ger than big-ger could ev-en be-gin to be* *thing*

B. *ger than big-ger* *big-ger than big-ger could ev-en be-gin to be* *of*

# Senza un tempo preciso (accidentals only affect the note they come before)

21

Quasi-improvisatory ♩ = 60-84

The tempo within sections marked || || should be fairly consistent, however, there need not be any similarity between the chosen tempo for each section.

32

*p* *mf* *dolce* *p* *cresc. poco a poco*

O cean eve-ry where, eve-ry where, eve-ry

*mp* 2 *mf* (quiver fast... slow... fast etc.)

crea-ture who's (vary the tempo of the pattern but never the order)

*mp* 2 *mf* (quiver fast... slow... fast etc.)

a (vary the tempo of the pattern but never the order)

*mp* *mf* (quiver fast... slow... fast etc.)

of (vary the tempo of the pattern but never the order)

*f* *p subito* *ff* *mf*

where noth-ing but light and dark but ne-ver for-e-ver and

*f* (fast... slow... fast etc.)

Oh (vary the tempo of the pattern but never the order)

*f* (fast... slow... fast etc.)

Oh (vary the tempo of the pattern but never the order)

*f* (fast... slow... fast etc.)

Oh (vary the tempo of the pattern but never the order)

*f* *ff* *con fuoco*

when un-til one strict here of a-ma-zing most now

*p*

*p*

*p*



**A tempo** ♩ = 96 (accidentals apply throughout the bar)

(3+2)

34 *mf* whispered *f* *mf* *nat.* *f* *sim.*

S. with what up up up up up thou-sands of thou-sands of hun-dreds of up

A. *mp* *mf* *nat.* *mp* *mf* *sim.* *f*

Mm. what is up what is a voy-age up up up up

T. *mp* *mf* *whispered* *f*

Mm. what is a what is a voy-age up up up up

B. *mp* *mf* *f* *wh*

Mm. what is a what is a voy-age Mm. up

(2+3)

39 *f* *f* *f*

S. up up up up (p) up up up thou-sands of hun-dreds of hun-dreds of mill-ions of

A. *mf* *mf* *f*

what is a Mm. up up up up up up thou-sands of hun-dreds of mill-ions of

T. *nat.* *mf* *sim.* *f*

what is a Mm. up up up up up up thou-sands of hun-dreds of mill-ions of

B. *mf* *nat.* *sim.* *f*

(p) up up up up up up thou-sands of hun-dreds of mill-ions of

44 *ff* *mf* *mp*

S. cries which are wings

A. *ff* *p* *gliss.* *pp* *mp* *p* *pp* *p* (fast) (slow) *sim.*

cries Mm. Mm. Mm. up

T. *ff* *p* *gliss.* *pp* *mp* *p* *pp* *p* (fast) (slow) *sim.*

cries Mm. Mm. Mm. up

B. *ff* *p* *gliss.* *pp* *mp* *p* *pp* *p* (fast) (slow) *sim.*

cries Mm. Mm. Mm. up

# timeless

23

e. e. cummings

Jack White

**Vivaciously** ♩ = 112

(2+2+3) (2+3) (3+2)

**SOPRANO** *mp* *< mf* *< f* *mf*  
time-less tarm less time-less tarm less time Liz I'm Liz dime Liz dime Liz Lee

**ALTO** *mp* *< mf* *< f* *mp*  
time-less time-less time-less tarm less dime Liz dime less dime less dime less Lee

**TENOR** *mf* *sffz* *mf*  
Lee Lee Lee time-less this me-re ly

**BASS** *mp* *< mf* *< f* *mp*  
time-less tarm less time-less tarm less time-less tarm less tarm less arm less Lee

rit.-----

6 (2+3) *mp* *f* *p* *pp*  
S. Mee and Lee Me Heh Lee a news not nu-me-ra-ble nu-me-ra-ble  
A. and whose not *f* *mf* *p* *pp*  
T. me-re-ly Mee Heh Lee a news not nu-me-ra-ble nu-me-ra-ble nu-me-ra-ble  
B. Mee and Lee Mee Ell Ee and whose not *pp* nu-me-ra-ble

♩ = 56

9 *p cresc. poco a poco* *mp*  
S. nu-me-ra-ble nu-me-ra-ble nu-me-ra-ble nu-me-ra-ble nu-me-ra-ble nu-me-ra-ble nu-me-ra-ble  
A. *p cresc.* *gliss.* *mf* *p*  
nu-me-ra-ble leaves are fall - - - ing nu-me-ra-ble  
T. *p cresc. poco a poco* *mp*  
nu-me-ra-ble nu-me-ra-ble nu-me-ra-ble nu-me-ra-ble nu-me-ra-ble nu-me-ra-ble nu-me-ra-ble  
B. *p cresc. poco a poco* *mp*  
nu-me-ra-ble nu-me-ra-ble nu-me-ra-ble nu-me-ra-ble nu-me-ra-ble nu-me-ra-ble nu-me-ra-ble

molto  
rit.-----

11

S. *mf* *poco cresc.* *sub. p*  
nu - me - ra - ble who me-ra-ble who me-ra-ble who me-ra-ble you me-ra-ble

A. *mf* *gliss.* *gliss.* *gliss.* *f* *mf*  
nu - me - ra - ble nu-me-ra-ble nu-me leaves are

T. *mf* *poco cresc.* *sub. p*  
ra - ble nu - me - ra-ble who me-ra-ble who me-ra-ble who me-ra-ble you me-ra-ble

B. *mf* *poco cresc.* *sub. p*  
nu - me - ra - ble who me-ra-ble who - me - ra-ble who me - ra-ble you me-ra-ble

♩ = 40

13

S. *mf* *mp* *p* *pp*  
nu - me - ra - ble nu - me - ra - ble

A. *mp* *p* *mf*  
ing he stands

T. *mf* *mp* *p* *pp*  
ra - ble nu - me - ra - ble nu - me

B. *mf* *mp* *p* *pp*  
nu - me - ra - ble nu - me - ra - ble

più mosso -----

16

S. *mf* *poco cresc.* *ff* *mf* *p* *leggero*  
lift - ing sky such one - ness as con - founds all it-cre-ating winds

A. *poco cresc.* *ff* *mf* *p* *leggero*  
sky such one - ness as con - founds all it-cre-ating winds

T. *mf* *poco cresc.* *ff* *mf* *p* *leggero*  
a - gainst sky such one - ness as con - founds all it-cre-ating winds

B. *mf* *ff* *p* *leggero*  
the shriek-ing sky such one

# D-re-A-mi-N-gl-Y

25

e. e. cummings

Jack White

Playfully ♩=72

(2+3)

**SOPRANO**

*p* *mf* *fp*

Ree\_\_\_\_\_ Mee\_\_\_\_\_

**ALTO**

*mp* *tr* *mf* *fp*

Duh\_\_\_\_\_ Ah\_\_\_\_\_ Ah Ah Ah Mee\_\_\_\_\_

**TENOR**

*pp* *mp* *mf* *fp* (poss.)

Duh \* \* \* \* Duh\_\_\_\_\_ Ah\_\_\_\_\_ Ah Ah Ah Mee\_\_\_\_\_

**BASS**

*p* *mf* *fp* (poss.)

Ree\_\_\_\_\_ Mee\_\_\_\_\_

Molto accel. -----

5

*mp subito* *p* *tr* *p cresc.*

Nuh Nuh \* \* \* \* Uh\_\_\_\_\_ leaves leaves leaves

*mp* *p* *whispered* *nat. p cresc.*

(1) gull\_\_\_\_\_ Uh \* \* \* \* \* (non-unison) leaves leaves leaves leaves

*p subito* *pp* *mf* *gliss.*

Nuh Nuh \* \* \* \* Uh Uh \* \* \* \* \* (non-unison) leaves

*mf* *mp* *p* *whispered* *nat. p cresc.*

(1) Guh\_\_\_\_\_ Uh \* \* \* \* \* (non-unison) leaves leaves leaves leaves

10

S. *f* whispered *mp* *pp* nat., senza vibrato push sharp *mp*  
leaves leaves leaves Ss Eh Ss Eh Ss Eh locked in

A. *f* whispered *mp* *pp* nat., senza vibrato *mp*  
leaves leaves leaves Ss Eh Ss Eh Ss Eh locked in

T. *p* *f* *p* *pp* senza vibrato push sharp *mp*  
gliss. Ee Ee Ee \* \* \* \* \*

B. *f* whispered *mp* *pp* nat., senza vibrato *mp*  
leaves leaves Ss Eh Ss Eh Ss Eh locked in

16

S. nat. *mp* *mf* *mp* *fp* *mp*  
gold af - ter glow

A. nat. *mp* *mf* *mp* *fp* *f*  
gold af - ter glow Owe \* \* \* \* Owe

T. nat. *mf* *p* *f*  
Oh \* \* \* \* \* Luh \* \* \* \* \* Luh \* \* 7 \* \* \* Oh \* \* 7 \* \* Owe

B. nat. *mp* *mf* *mp* *fp* *f*  
gold af - ter glow Owe \* \* \* \* Owe

22

S. *pp* (harsh) *ff* *mp* cresc. nat. trem trem trem trem  
are

A. *pp* (harsh) *ff* *mp* cresc. nat. trem trem trem trem  
are

T. *pp* (harsh) *ff* nat. *mf* *f* *mf*  
are senza vibrato push sharp Tuh Tuh \* \* \* \* \*

B. *pp* (harsh) *ff* nat. *mp* cresc. trem trem trem trem  
are senza vibrato push sharp

----- ♩=108  
28 (2+3) *ff* (3+2) whispered

trem Em Em bull bull trem - ble trem - ble uh trem - bl - ing  
whispered

trem Em Em bull bull trem - ble trem - ble trem - bl - ing

Muh \* \* \* \* \* Luh \* \* \* \* \* Lee Lee Nuh \* \* \* \* \*

trem Em Em bull bull trem - ble trem - ble trem - bl - ing

**A tempo** ♩=72

32 *p* (3+2) *pp* poss.

nat. *tr* Ree Mee

nat. *p* *mf* subito 3 3 *pp* poss.

Duh Ah Ah \* \* \* \* \* Mee

*mf* *p* *mf* subito 3 3 *pp* poss. (8vb if too high)

Duh \* \* \* \* \* Duh Ah Ah \* \* \* \* \* Mee

nat. *p* *tr* (b) Ree Mee

39 *mf* subito 3 3 *p* *tr*

Nuh Nuh \* \* \* \* \* Uh

(1) *p* (non-unison) Uh \* \* \* \* \*

*mf* subito 3 3 *p* (non-unison) Ee Ee \* \* \* \* \*

Nuh Nuh \* \* \* \* \* Ee

(1) *p* (non-unison) Uh \* \* \* \* \*

gull Uh \* \* \* \* \*

# ...-time is a tree (this life one leaf

e. e. cummings

Jack White

Freely ♩ = 100

(♩ = ♩) (♩ = ♩) (♩ = ♩) *p* *mf*

SOPRANO  
time is a tree time is a time is a tree

ALTO  
time is a tree time is a time a tree

TENOR  
is a tree time is a tree is a tree a

BASS  
ti - me Mm Mm time is a

molto accel.

6 *p dolce* *mf* push flat

S. time I'm I Mm

A. time time ti - me push sharp

T. tree time is a tree time is a tree this life one leaf time is a tree this life one leaf this life one leaf

B. tree time is a tree this life one leaf time is a tree this life one leaf time is a tree this life one leaf

più mosso ♩ = 160

A tempo ♩ = 100 29

9 *f* *mp*

this life one leaf

this life one leaf

*mp*

this life one leaf this life one leaf this life one leaf

*mp* *mf*

this life one leaf this life one leaf this life one leaf but love is the

13 *mp* *f* *ff* *pp* *espress.*

but love is the sky I am for you you Oo

*mp* *f* *ff* *pp* *espress.*

but love is the sky I am for you you Oo

*mp* *f* *ff* *pp* *espress.*

but love is the sky I am for you you you

*f* *mp* *con fuoco* *f* *ff* *pp* *espress.*

3 sky and I 12 am for you you you

poco più mosso

23 *f* *mf* *mp* *p* *pp* *lontano* 3

just so long and long enough Mm

*f* *mf* *mp* *p* *pp* *lontano* 3

just so long and long enough Mm

*mf* *mp* *pp* *lontano*

long enough Mm

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

just so long e - nough

\* - perform an octave higher if too low.



# Haworth

Carol Ann Duffy

Jack White

$\text{♩} = 116$  (2+3)

**SOPRANO**  
*p* I'm here now \_\_\_\_\_ where you were \_\_\_\_\_ *mf* The sum - mer grass un - der\_ my palms is you: *p*

**SOPRANO**  
*p* I'm here now \_\_\_\_\_ where you were \_\_\_\_\_ *mp* Mm \_\_\_\_\_ *p*

**ALTO**  
*p* I'm here now \_\_\_\_\_ where you were \_\_\_\_\_ *mp* Mm \_\_\_\_\_ *p*

**TENOR**  
*p* I'm here now \_\_\_\_\_ where you were \_\_\_\_\_ *mp* Mm \_\_\_\_\_ *p*

**BARITONE**  
*p* I'm here now \_\_\_\_\_ where you were \_\_\_\_\_ *mp* Mm \_\_\_\_\_ *p*

**S1.**  
*mf* hair Your taste \_\_\_\_\_ is in the liv-ing air *poco dim.* *p leggiero* I lie on my back *mp* Two jug - gling but-ter- fli *mf*

**S2.**  
*mp* (fast) Oh \_\_\_\_\_ *p leggiero* I lie on my back *mp* Two jug - gling but-ter- fli *mf*

**A.**  
*mp* (fast) Oh \_\_\_\_\_ *p leggiero* I lie on my back \_\_\_\_\_

**T.**  
*mp* (fast) Oh \_\_\_\_\_ *p leggiero* I lie on my back \_\_\_\_\_

**Bar.**  
*mp* (fast) Oh \_\_\_\_\_ *p leggiero* I lie on my back \_\_\_\_\_

15

S1. *p* are your smile *pp* *delicato* 3 Mm 5 Your *mf*

S2. *p* are your smile *pp* *delicato* 3 Mm 5

A. *mf* 3 3 The hea-the-ry breath of the moor's *p* sim - ply your smell

T.

Bar.

20

S1. (2+3) *poco cresc.* 3 *pp* (poss.) *espress.* *p* name sounds on the co-ded voice of the bell I'll go no-where you've not I'll go no-where you've not

S2. *mf* (fast) *poco cresc.* 3 nat. *p* name sounds on the co-ded voice of the bell go no-where you've not

A. *mf* (fast) *poco cresc.* 3 nat. *pp* (poss.) *espress.* *p* name sounds on the co-ded voice of the bell I'll go no-where you've not Mm

T. *mf* (fast) *poco cresc.* 3 nat. *p* name sounds on the co-ded voice of the bell I'll go no-where you've not

Bar. *mf* (fast) *poco cresc.* 3 nat. *p* name sounds on the co-ded voice of the bell Mm

26 *mf* 2 *f*

S1. The bleached dip in a crea-ture's bone's your throat That high 2 lar

S2. *p quasi gliss.*

A. *p quasi gliss.* *sim.* Mm

T. *p quasi gliss.* Mm *sim.* Mm 4

Bar. *p quasi gliss.* *sim.* Mm 4 Mm 4 (3+2)

31 *mf*

S1. what - ev - er it was you thought And this rid - ged stone

S2. *sim. poco cresc.* Mm *mf nat.* And this rid - ged stone

A. *poco cresc.* 4 4 4 *mp nat.* Mm Mm

T. *poco cresc.* Mm *mp nat.* Mm

Bar. *poco cresc.* Mm Mm Mm

35 *cresc.* 3

S1. your hand in mine and the curve of the turn-ing earth your spine and the swoon - ing bees be-sot-ted v

S2. *cresc.* 3 your hand in mine and the curve of the turn-ing earth your spine and the swoon - ing bees be-sot-ted v

A. *mf cresc.* 3 your hand in mine curve of the turn-ing (h) earth your spine and the swoon - ing bees be-sot-ted v

T. *mf cresc.* 3 your curve of the turn-ing earth your spine and the swoon - ing bees be-sot-ted v

Bar. *mf cresc.* Mm curve of the turn-ing earth your spine and the swoon - ing bees be-sot-ted v

Rit. . . . . Meno mosso ♩ = 50

39 (3+2) *ff* *p dolce*

S1. flowers your tune I get up and walk The doz-ing hill- side is your dream - ing head

S2. flowers your tune I get up and walk I'm here now

A. flowers your tune I get up and walk I'm here now

T. flowers your tune I get up and walk I'm here now

Bar. flowers your tune I get up and walk I'm here now

*ff* *pp calmo*

46 (♩ = ♩) *mp* *p*

S1. The cob - ble - stones are ev - ery word you said The

S2. *p* where you

A. *p* where you

T. *p* where you

Bar. *p* where you

where you

50 *mf* (senza dim.) *mp* (senza dim.) *p* (senza dim.) *pp*

S1. grave I kneel be - side on - ly your bed

S2. *poco cresc.* were on - ly your bed

A. *poco cresc.* were on - ly your bed

T. *poco cresc.* were on - ly your bed

Bar. were on - ly your bed

*mf* (senza dim.) *mp* (senza dim.) *p* (senza dim.) *pp*

# Hour

Carol Ann Duffy

Jack Whi

$\text{♩} = 63$   
(3+3+2)

*mf* (senza ten.)

SOPRANO

Mm

ALTO

TENOR

TENOR

*mf* *mp*

Love's time's beg - gar but e - ven a sin - gle hour bright as a dropped coin makes love

BASS

*mf* (senza ten.)

Mm

4 (3+3+2) *mf poco cresc.* (senza ten.)

S.

Mm

A.

T1.

*mf*

Love's time's beg - gar but e - ven a sin - gle hour bright as a dropped coin makes love

T2.

rich

B.

*mf poco cresc.* (senza ten.)

Mm

(3+3+2)

7

*f* rich \_\_\_\_\_ *mf* We find an hour to

*mf* Love's time's beg-gar but e-ven a sin-gle hour bright as a dropped coin makes love's. *mp*

*mf* Love's \_\_\_\_\_ time's beg-gar but e-ven a sin-gle hour bright as a dropped coin makes love's. *mp*

*mf* Love's time's beg-gar but e-ven a sin-gle hour bright as a dropped coin makes love's. *mp*

*mp* rich \_\_\_\_\_

(3+3+2)

10

*poco cresc.* ge-ther or wine \_\_\_\_\_ *espress.* but the

\_\_\_\_\_ time's beg-gar but e-ven a sin-gle hour bright as a dropped coin makes love *mf*

\_\_\_\_\_ time's beg-gar but e-ven a sin-gle hour bright as a dropped coin makes love *mf*

\_\_\_\_\_ time's beg-gar but e-ven a sin-gle hour bright as a dropped coin makes love *mf*

*mf poco cresc.* spend it not on flowers \_\_\_\_\_ *espress.* but the

(3+3+2)

13

S. whole of the sum - mer sky and a grass ditch (senza dim.)

A. Love's time's beg - gar but e - ven a sin - gle hour bright as a dropped coin Mm

T1. Love's time's beg - gar but e - ven a sin - gle Mm

T2. Love's time's beg - gar but e - ven a sin - gle hour bright as a dropped coin Mm

B. whole of the sum - mer sky and a grass ditch (senza dim.)

*mp*

*mp*

*mp*

*mp*

(3+3+2)

16

S. Mm

A. Mm Mm Mm poco dim.

T1. Mm Mm Mm

T2. Mm Mm Mm poco dim.

B. *mp*

For thou - sands of se - conds we kiss your

19 (3+3+2) *mp* (3+3+2) *gliss.*

S. the Mi-das light

A. *Mm* *Mm* *Mm*

*poco dim.*

T1. *Mm* *Mm* *Mm* *Mm* *Mm*

T2. *Mm* *Mm* *Mm* *Mm*

B. *mf*

hair like trea-sure on the ground

Rit. - - - - -

23 *f* *mp* *p* ( $\text{♩} = \text{♩}$ ) *mf*

S. turn-ing your limbs to gold Time

A. *f* *mp* *mf* *mf* *sim.*

hour Ah Oh hour hour Ah

T1. *mf* *mp* *mf* *mf* *sim.*

Ah hour Oh Ah Oh hour

T2. *mf* *mp* *mf* *mf* *sim.*

Oh Oh hour Ah hour Oh

B. *mf* *mp* *mf* *mf* *sim.*

hour Oh Ah hour Ah hour



$\text{♩} = 46$  Poco rit.

28

S. *mp* slows for here we are mil-li-o-nares back-hand-ing the nig

A. Oh hour Ah Oh hour Oh Ah hour

T1. hour Ah Oh hour Oh Ah hour Oh

T2. Ah Oh hour Ah Ah hour Oh Ah

B. hour hour Oh Ah hour Oh Ah hour

Tempo primo  $\text{♩} = 63$

(3+3+2)

30

S. *p* so no-thing dark will end our shi-ning hour

A. *mp* *mp* *sim.* *p* *p* *sim.* *p* hour hour hour hour hour hour hour hour Mm

T1. *mp* *mp* *sim.* *p* *p* *sim.* *p* hour hour hour hour hour hour hour hour Mm

T2. *mp* *mp* *sim.* *p* *p* *sim.* *p* hour hour hour hour hour hour hour hour Mm

B. *mp* *mp* *sim.* *p* *p* *sim.* hour hour hour hour hour hour hour hour

33 (3+3+2) *mf*

S. from the

A. *mp* *mf*  
Mm Ah Ah

T1. *mp* *mf*  
Mm Ah Ah

T2. *mp* *mf*  
Mm Ah Ah

B. *p* *mf*  
no jewel hold a can-dle to the cuc-koo spit hung

36 (3+3+2) *f*

S. blade of grass at your ear

A. *f*  
Oo Oo Ah

T1. *f*  
Oo Oo Ah

T2. *f*  
Oo Oo Ah

B. no chan-de-lier or spot-light see you bet-ter lit than

# Accel.

(3+3+2) *f*

S. Now \_\_\_\_\_ Time hates love wants <sup>2</sup> love poor \_\_\_\_\_

A. here \_\_\_\_\_ Time hates love \_\_\_\_\_ wants \_\_\_\_\_ love poor \_\_\_\_\_

T1. here \_\_\_\_\_ Time hates love \_\_\_\_\_ wants \_\_\_\_\_ love poor \_\_\_\_\_

T2. here \_\_\_\_\_ Time hates love \_\_\_\_\_ wants \_\_\_\_\_ love poor \_\_\_\_\_

B. here \_\_\_\_\_ Time hates love wants <sup>2</sup> love poor \_\_\_\_\_

.....  $\text{♩} = 88$

41 *ff* (senza dim.)

S. — but love spins gold gold gold \_\_\_\_\_

A. love \_\_\_\_\_ love \_\_\_\_\_ spins \_\_\_\_\_ gold gold gold \_\_\_\_\_

T1. love \_\_\_\_\_ love \_\_\_\_\_ spins \_\_\_\_\_ gold gold gold \_\_\_\_\_

T2. love \_\_\_\_\_ love \_\_\_\_\_ spins \_\_\_\_\_ gold gold gold \_\_\_\_\_

B. — but love spins *mp* from straw \_\_\_\_\_

# Mean Time

41

Carol Ann Duffy

Jack White

$\text{♩} = 52$

(3+2)

**SOPRANO**

*p* *mp* 5 *p* poco cresc.

The clocks slid back an hour Oo

**ALTO**

\* *mf* > *p* < *sim.* (sim.) *p* cresc. espress.

Mm Mm and stole

**TENOR**

*p* \* *mf* > *p* < *sim.*

Oo Mm

**BARITONE**

\* *mf* > *p* < *sim.* (sim.)

Mm Mm

**BASS**

*p* poco cresc.

Oo Oh Oo

**S.**

*mf* 7

as I walked through the wrong part of town

**A.**

*mf* 5 *mf* > *p* < *sim.* *f* > *mp* < *sim.* *ff* > *mf* < *sim.*

light from my life Mm

**T.**

*mp* poco cresc.

Oo

**Bar.**

*mp* poco cresc.

Oo

**B.**

\* *mf* > *p* < *sim.* *f* > *mp* < *sim.* *ff* > *mf* < *sim.*

Mm

\* - This effect should sound like a continuous resonant hum, as if the note was 'glowing' bright to dim (the loudest part always with the main accents of the bar).

## Più mosso ♩ = 152

8 *p dolce* 3 *mf* (3+3+2) *p* (3+3+2) *gliss.*

S. *mour-ning our love* And of course un - men - da - ble rain

A. (sim.) *p dolce* 3 *mf* *mp* 2 *p*  
*mour-ning our love* And of course un - men - da - ble rain Ray Een

T. *mf* *p* *mf* *mp* 2 *p*  
Mm And of course un - men - da - ble rain Ray Een

Bar. *mf* *mp > pp < sim.* *p* *mf* *mp* 2 *p*  
Mm And of course un - men - da - ble rain Ray Een

B. (sim.) *p subito* *mf* *mp* 2 *p*  
Mm And of course un - men - da - ble rain Ray Een

## Rit. ----- ♩ = 120

15 *gliss.* *mf*

S. fell

A. 3 3 *mf*  
Ray Ee Ay Ee Ay Ee Ay Ray Ee Ngh Ray Ee Ngh Ray Ee Ngh Ngh Ngh Ray Ee Ray Ee Ngh

T. 3 3 *mf*  
Ray Ray Ray Ay Ray Ee Ngh Ray Ee Ngh Ngh Ray Ee Ngh Ray Ee Ngh Ngh Ee Ray

Bar. 3 3 *mf*  
Ray Ray Ray Ay Ray Ee Ngh Ray Ee Ngh Ray Ee Ngh Ray Ee Ngh Ray Ee Ngh ray

B. 3 3 *mf*  
Ray Ee Ay Ee Ay Ee Ay Ray Ee Ngh Ray Ee Ngh Ray Ngh Ray Ngh Ray Ee Ee Ngh Ray Ngh

19 *mp*

S. *3* to the bleak streets

A. *p* Ray Hee Ee Na Ray Ee Ngh Ngh Ray Hee Ee Na Ray Ee Ee Na Ee Na Ray Hee Ee Na where I *mf*

T. *p* Ngh Ray Ee Ngh Ray Hee Ee Na Ray Ray Hee Ee Na Ray Ee Ngh Ee Na Ray Hee

Bar. *p* Ee Ngh Ray Hee Ee Na Ray Ee Ngh Ngh Ray Hee Ee Na Ray Ray Hee Ray Na Ray Hee

B. *p* Ray Ray Hee Ee Na Ngh Ee Ray Hee Ee Na Ray Ee Ngh Ray Hee Ee Na Ray Hee Na

22 *mp cresc.*

S. Ray Hee Ee Na Ray Ee Ngh Sh Ray Oh Na Ray Hee Ee Na Sh Na Sh Na

A. felt I felt

T. *mp cresc.* Ngh Ray Sh Ray Hee Ee Na Sh Na Sh Ee Ray Ngh Ray Hee Ee Na

Bar. *mp cresc.* Ray Ray Hee Ee Na Ray Oh Na Sh Ngh Ray Ee Ngh Ray Oh Na

B. *mp cresc.* Ray Ee Ngh Sh Ray Hee Ee Na Sh Na Ray Ee Ngh Sh

24

*mf poco cresc.* *3* *3* *p senza vib.*

S. Ra Ee Ngh Ray Hee Ee Na Ray Ee Ray Oh Na Ray Oh Na Sh Na Sh Na Ray Oh Mm

A. *f* I felt my heart \_\_\_\_\_ gnaw

T. *mf poco cresc.* *3* *3* *p senza vib.*

Ray Oh Na Ray Hee Ee Na Sh Na Sh Ray Hee Ee Na Ray Oh Na Ray Sh Ray Oh Na Mm

Bar. *mf poco cresc.* *3* *3* *p senza vib.*

Ray Hee Ee Na Sh Na Sh Ngh Ngh Ray Ray Oh Na Sh Na Ray Oh Na Ray Oh Sh Na Mm

B. *mf poco cresc.* *3* *p senza vib.*

Ngh Ray Ee Ray Sh Ee Ray Ray Oh Na Sh Ray Oh Na Hee Sh Mm

Molto accel.-----

27

S. *mf* *nat.* *mf* *nat.*

A. *mf* *4* *p* *mf* at all our mis - takes. If the dark - en - ing sky could lift.

T. *pp (poss.)* *nat.* *p* *poco a*

If the dark - en - ing sky could lift If the dark - en - ing sky could lift

Bar. *pp (poss.)* *nat.* *p* *poco a*

If the dark - en - ing sky could lift If the dark - en - ing sky could lift

B. *mp* *nat.* *3* Mm Mm Mm

(2+3)

31

S. *f* *ff*  
 — than one hour from each day — nor have heard you say

A. *mf* *f* *ff*  
 There are words I would nev-er have said... heard you say

T. *mp* *mf* *f*  
 If the dark-en-ing sky could lift Oo Ngh

Bar. *mp* *mf* *f*  
 If the dark-en-ing sky could lift Oo Ngh

B. *cresc.* *mf* *f* *mp subito*  
 Mm Mm Mm Mm Mm Mm Mm Mm Mm Mm Mm Oo Mm

## A tempo ♩=52

(3+2)

35

S. *p*  
 But we will be dead Mm

A. *mf > p < sim.* (sim.) *p*  
 Mm Mm be - yond all light

T. *p* *mf > p < sim.*  
 Mm as we know Mm

Bar. *mf > p < sim.* *p* *mf > p < sim.*  
 Mm as we know Mm

B. *p*  
 Mm



40

S. *mp* these are the *mp > pp < sim.* shor - tened days.

A. *mp > pp < sim.* *mp* Mm. and.

T. *sim.* *mp > pp < sim.* Mm. Mm.

Bar. *mp > pp < sim.* Mm. Mm.

B. *mf > p < sim.* *mp > pp < sim.* Mm. Mm.

44

S. *pp* 3 the end - less nights

A. 5 7 10 *pp* 3 the end - less nights

T. *pp senza vib.* Mm.

Bar. *p > pp < sim.* *p > pp* Mm.

B. *pp senza vib.* Mm.

# Name

47

Carol Ann Duffy

Jack White

$\text{♩} = 63$

(3+2) (3+2)

OPRANO *mf* *pp* *mf*  
I love your name\_\_\_\_\_ I love your name\_\_\_\_\_ I say it a- gain and a - gain\_\_\_\_\_

OPRANO *mf* *pp* *mf*  
I love your name\_\_\_\_\_ I love your name\_\_\_\_\_ I say it a- gain and a-

ALTO *pp* *mf*  
I love your name\_\_\_\_\_ I say it a- gain and a- gain\_\_\_\_\_

ALTO *mf* *pp* *mf*  
I love your name\_\_\_\_\_ I say it a- gain and a- gain\_\_\_\_\_

TENOR *mf* *pp* *mf*  
I love your name\_\_\_\_\_ I say it a- gain and a-

(3+2)

S1. *p subito* *f*  
I say it a- gain I say it a- gain and a- gain I say it a- gain say I

S2. *p subito* *mf* *f*  
gain I say it a- gain and a gain I say I say it a- gain

A1. *p subito* *mf* *f*  
I say it a- gain I say it a- gain and a- gain I say it a -

A2. *p subito* *mf* *f*  
I say it a- gain I say it a- gain and a- gain say it a- gain and a gain say it a- gain

T. *p subito* *mf* *f*  
gain I say it a- gain and a gain I say

## Rit. ....

11

*p subito*

S1. say it a - gain in this sum - mer - rain

*mp subito (to B)*

S2. say it a - gain in this rain

*mp subito*

A1. gain a - gain Ray Ay Ay Hay Ec Ec Hee Hee Ngh

*mp subito*

A2. and a gain say it a - gain and a gain sum - mer rain

*p subito*

T. rain

Meno mosso  $\text{♩} = 50$ 

14

*pp* *cresc.* *mf*

S1. I pray it in-to the night till its let-ters are light I love your name I

*pp* *cresc.* *mf*

S2. I pray it in-to the night till its let-ters are light I love your name I

*p*

A1. I pray in to the night

*p*

A2. I pray to the night

*pp* *cresc.* *mf*

T. I pray it in-to the night till its let-ters are light I love your name I

19

S1. *p* *ff* *p* *mf*  
 love your name I hear your name rhy - ming rhy - ming rhy - ming ev - ery - thing

S2. *p* *ff* *p* *mf*  
 love your name I hear your name rhy - ming rhy - ming rhy - ming ev - ery - thing

A1. *p* *ff* *p* *mf*  
 I hear your name rhy - ming rhy - ming rhy - ming ev - ery - thing

A2. *p* *ff* *p* *mf*  
 I hear your name rhy - ming rhy - ming rhy - ming ev - ery - thing

T. *p* *ff* *mf* *p* *mf*  
 love your name I hear your name rhy - ming rhy - ming rhy - ming with ev - ery - thing

# CLOC AR Y DŴR

*FOR PIANO, MARIMBA  
& ELECTRONICS*

**JACK WHITE**

## Performance notes

### General

All accidentals apply throughout the bar.  
All grace-notes are to be performed before the beat.

### Electronics

A Macintosh computer running 'Ableton Live' software (version 7.0, or later), an audio interface, mixing desk, amplification equipment and high-quality speakers are required. A musician is required to trigger samples from this setup in performance with the live instruments. The audio files are available upon request from the composer. During a live performance it is advisable to amplify the piano and marimba parts using high-quality condenser microphones (e.g. AKG 414). It is the responsibility of the sound technician to ensure that there is a good balance between the dynamics of the electronics and the live performers.

### Marimba

The choice of sticks is left up to the performer although they should always respect the dynamic markings of each section.

### Notation



Diminuendo al niente.

S

Independent roll over notes under this sign (in marimba).

### Text

**Cloc ar y dŵr**

Hud yr hylif  
Heria'r oriau aneirif  
Yma, yma.

I'r dwfn - llifa asbri,  
Dagrau wedi eu cyfri  
Yno, yno.

Disgyn a wna'r dynol  
-dyheu yn dragwyddol,  
Uwchben, uwchben.

Dafn ar ddafn a gronna,  
Fel egni'r iaith yng Nghymru:  
Pura? Parha? Pery?

**Clock on the water**

Liquid magic  
Challenges the innumerable hours  
Here, here.

To the deep, animation flows,  
Tears that are counted  
There, there.

The human descends  
-panting eternally,  
Above, above.

Drop on drop and round,  
Like the energy of the Welsh language:  
Pure? Continuing? Worrying?

*Menna Elfyn*

During 2007-08 I spent time working with an Italian percussionist, Enrico Bertelli. All the samples of percussion instruments in this piece were made in Enrico's father's studio, using the huge collection of instruments there. I would like to thank Enrico and his family for their help and hospitality during this period. I would also like to thank Tanwen James who kindly recorded the poem for me to sample and use in the piece. As a note of interest I would like to point out that only two samples of real water were used in the piece (the 'splash' at b.2 and a sample of water pouring heard at b.123), every other sound started life as a percussion sample.

J.W.

# Cloc ar y dŵr

Menna Elfyn

Jack White

In strict time (L'istesso tempo)  $\text{♩} = 60$

Electronics

Marimba

Piano

Duration: 03:15

'Hud yr hylif  
Heria'r oriau aneirif  
Yma, yma'

A

mp

ff

mp

mp

sffz

Red.

2

6

(Independent Roll)

6

6

6

6

pp

ppp

l.v.

l.v.

12

M.1

accel. e cresc.

$\text{♩} = \text{♩} (3+2+2)$

pp

pp

p

pp

p

pp

16

(3+2+2)

M.2

accel. e cresc.

$\text{♩} = \text{♩}$

pp

p

pp

p

mp

pp

19

Mar.  $\frac{8}{8}$  (2+3) (3+2+2)

*poco cresc.*

Pno.

23

P.3 M.3  $\frac{4}{4}$  (3+2+2) M.4 *accel. e cresc.*

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

Pno. *p* *pp* *pp* *pp*

*Red.*

26

P.5 *accel. e cresc.*

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

Pno. *p* *poco cresc.*

*bowed vibraphone (M.4)*

28

(2+2+3) P.6 *accel. e cresc.*

Mar. *mp* *mp* *mp* *mp*

Pno. *mp* *mp* *mp* *mp*



32

P. 7 *accel. e cresc.*

M. 8 *accel.*

Mar.

*mf*

Pno. *cresc.*

34

$\text{♪} = \text{♪} (2+2+3)$

P. 9

M. 9 bowed vibraphone

Mar.

*f*

*p subito*

Pno. *f*

*pp subito*

38

$(3+2+2)$

$\text{♪} = \text{♪} (3+2)$

Mar.

*p espress.*

*gliss.*

Pno. *loco*

40

M. 10 *accel.*

Mar.

*gliss.*

Pno. *loco*

42

Mar. *mp* *6*

Pno. *8va*

M. 11 *acc. e dim.*

44

Mar. *12* *f* *mp* *pp*

Pno. *8va* *mp* *pp* *p* *pp* *5*

M. 12 *acc. e dim.*

47

Mar. *5* *6* *12* *mp* *f* *p secco*

Pno. *5* *6* *12* *mp* *f* *pp secco una corda*

*(cresc. R.H. only)*

*108*  
**B** Tr dwfn - lila asbri  
Duration: 01:11

51  $\text{♩} = \text{♩} (2+2+3)$   $\text{♩} = \text{♩}$

Mar.

Pno.

57  $\text{♩} = \text{♩}$

Mar.  $> mp$

Pno.  $p$

8<sup>th</sup>  $pp$  (poss.)

60  $\text{♩} = \text{♩}$   $(2+2+3)$

Mar.

Pno.

(8).....

64

Mar.  $f$  brillante

Pno.  $p$  (poss.) dolce

8<sup>th</sup>.....

66

$\text{♩} = \text{♩} (2+2+3)$

Mar.

*ff*

Pno.

*poco cresc.*

(8).....

68

Mar.

*f* *p*

Pno.

*mp*

**Poco rit.** .....

70

$\text{♩} = \text{♩} (2+2+3)$   $\text{♩} = \text{♩}$

Mar.

*mf*

Pno.

*mf*

♩=100 (2+2+3) (3+2) (2+2+3) **C** 'Dagrau wedi eu cyfri' Duration: 01:06

Mar.

Pno.

*mp* tre corde

*Red.*

*8<sup>va</sup>*

77

Mar.

Pno.

*dim.* *morendo* *pp*

(8)

81 (3+2)

Mar.

Pno.

*ppp* *cresc.* *mf* *mp*

*Red.*

(8)

26

Mar.

Pno.

*mp*

*una corda*

*p*

*mf*

(8)

31

Mar.

Pno.

(8)

35

Mar.

Pno.

*tre corde*

*mf*

*mf*

*l.v.*

(8)

**Molto rit.** ..... **senza un tempo preciso** ..... **A tempo, molto rit.**  $\text{♩} = 100$

99 **D** 'Dagrau wedi eu cyfri' (duration: 27 seconds approx.) **E** 'Yno, yno' (duration: 23 seconds approx.)

Mar. *ff molto dim.* Continue *ad. lib.* on given pattern. Slow gradually over duration of the electronics until single strokes stand apart by a few seconds. *mf dim.* *sim.*

Pno. *mp* *l.v.*

*Red.*

**A tempo, molto rit.**  $\text{♩} = 100$  ..... **senza un tempo preciso** ..... **senza un tempo preciso**

(100) **F** 'Dagrau wedi eu cyfri' (duration: 26 seconds approx.)

Mar. *mp dim. al niente* + sticks out of sync.

Pno. *p* *l.v.*

*Red.*

**A tempo, rit.**  $\text{♩} = 100$  .....  $\text{♩} = 72$

102 **G** 'Yno, yno' Duration: 00:25  $\text{♩} = \text{♩} (3+2)$

Mar. *p*

Pno. *pp* *l.v.*

*Red.*

## Poco accel. poco a poco

(until b. 131)

107 **H** 'Disgyn a wna dynol  
-dyheu yn dragwyddol'  
Duration: 01:08

Mar. *cresc. poco a poco* (until b. 131)

Pno. *pp leggiero una corda*

Red

110

Mar.

Pno. 10

113

Mar.

Pno. *p*

116

Mar.

Pno. *loco* 11



118

Mar.

Pno.

*cresc. poco a poco*

120

Mar.

Pno.

*mp* 15

122

Mar.

Pno.

*cresc.* 9 10 14

124

Mar.

Pno.

*mf* 9 *f*

126

♩ = ♩ (3+2+3+2)

Mar.

Pno.

*pp* poco cresc.*ff**ff* subito  
tre corde

poco accel.

130

I

'Uwchben, uwchben'

Duration: 00:20

Mar.

Pno.

134

Mar.

Pno.

## Poco rubato

$\text{♩} = 92$   
(3+2+3+2)

$\text{♩} = 60$

138

Mar. *p*

Pno. *p*

Red.

142

**J** 'Dafn ar ddafn a gronna  
fel egni'r iaith yng Nghymru'  
Duration: 02:28

Mar. *ff* *mp*

Pno. *sfz* *pp* *l.v.*

Red.

147

Mar. *mp* *mp* *mp* *p* *mf*

Pno. *mp espress.* *mf* *mp* *f* *(mp)*

Red.

151

M.1

accel. e cresc.

$\text{♩} = \text{♩} (3+2+2)$

Mar.

*mp*

Pno.

(8)

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

(*mp*) →

153

(3+2+2)

M.2

accel. e cresc.

Mar.

*p*

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

Pno.

(8)

*f* *mp* *p*

(*mp*) →

155

$\text{♩} = \text{♩}$

Mar.

*poco cresc.*

Pno.

(8)

*poco cresc.*

(*mp*) →

158 (2+3) (3+2+2)  $\text{P. 3}$   $\text{M. 3}$  *accel. e cresc.*

Mar. *mf*

Pno. *mp* *(mp)→*

162 *pp* *mp* *pp* *accel. e cresc.* *P. 5* *accel. e cresc.* *bowed vibraphone (M. 4)*

Mar.

Pno. *pp* *mp* *poco cresc.*

165 (2+2+3)  $\text{P. 6}$   $\text{M. 6}$  *accel. e cresc.*

Mar. *mp*

Pno. *mp*

169 P. 7 *accel. e cresc.* M. 8 *accel.*

Mar. *mf*

Pno. *cresc.*

171  $\text{♩} = \text{♩} (2+2+3)$

Mar. *f*

Pno. *f*

174 P. 9  $\text{♩} = \text{♩} (3+2+2)$   $\text{♩} = \text{♩} (3+2)$  bowed vibraphone

Mar. *P subito*

Pno. *pp subito* *P espress.*

Duration: 01:46

'Dafn ar ddafn a gronna  
fel egni'r iaith yng Nghymru  
Pura? Parha? Pery?

K

M.10

accel.

177

Mar.

*mf*

*pp*

*mf*

*pp*

*mp*

*pp*

*mp*

*pp*

Pno.

15<sup>mo</sup>

15<sup>mo</sup>

179

Mar.

*p*

*pp*

M.11

accel. e dim.

6

Pno.

8<sup>va</sup>

8<sup>va</sup>

181

Poco accel.

Mar.

12

4

5

6

*ff*

Pno.

(8)

4

5

6

*ff*

*mf*

187  $\text{♩} = 66$

Mar. *mf*

Pno. *mf*

*sfz* *Ped.* (very slowly begin to depress R ped.)

**Pochissimo accel.**

190

Mar. *mp*

Pno. *mp*

*sfz* *Ped.* (roughly half depressed)

194

Mar.

Pno. *sffz* *Ped.*

Wait for notes to fade before rising the pedal.

Wait for notes to fade to notes before rising the pedal.



# CHWEDL CARIAD

*FOR SOPRANO & ELECTRONICS*

**JACK WHITE**

## Introduction

### **Ffynnon**

*(chwedl cariad)*

Ffynnon yw hon sy'n hanu  
ynof. Cuddia'n ddistaw bach,  
ei dyfroedd sy'n dywyll-lân.  
Goroesodd yr eirth a'r iâ,  
oesoedd y blaidd a melltith.

Cadw'n dirion a wna, dan ddaear -  
nes i ryw ddewinydd mwyn ddod heibio -  
collen yn ei law, honno'n cellwair  
y defnynnau crwn o'i gwreiddiau.

'Daear wyf,' meddai'r weryd.  
'Daw'r tymhorau i ddawnsio trwof i.'  
'Dwr ydwyf,' atebais innau,  
'ynghudd mewn celloedd a chilfachau.'

'Cyfod,' meddai, 'ac fe awn gan uno  
gnawd fy naear. Ti a'i cei yn gnwd.'  
'Wele fi,' atebais, 'caiff rhydweli dy dir  
fy nheimlo'n llifo'n ddirgel o anwel  
heb unwaith gyrraedd pen-y-daith.'

Rhyngom, gallwn greu Gwerddon:  
sef yw cariad, ffindir a ffynnon.

### **Creation**

*(a love legend)*

This well springs from myself;  
it hide-and-seeks, its water dark yet clear,  
outlasting the Ice Age, the ages  
of wolves and bears and curses.

It saves its sweetness, underground  
until a gentle sorcerer should pass by,  
a hazel-rod in his hand, to tickle  
the fat, round drops from its roots.

'I am earth,' said solid ground,  
'and seasons shall dance through me';  
'I am water,' I replied,  
'hidden in crannies and clefts.'

'Rise up,' he said, 'and join  
my flesh of soil. It will be your crop.'  
'I am yours,' I answered, 'your veins of earth  
will feel me flowing, secret, invisible,  
never arriving at journey's end.'

And we will create an Otherworld.  
Love: a place where land meets water.

*Menna Elfyn (2001)*

The first performance of this work was given by Sarah Cunningham at a Cardiff Contemporary Music Group concert in 2009. I would like to thank Ceri Llewellyn for recording the Welsh poem used in the electronics. I would also like to thank Alicia Griffiths, harpist, for her patience during our recording sessions. These two performers provided all the samples used in this piece.

J.W.

## Performance notes

### General

All accidentals apply throughout the bar.  
Glissandi should sound over the entire time of the note(s) and be as gradual as possible.  
In all cases where the time signatures change (♩ = ♪) unless marked otherwise.

### Electronics

A Macintosh computer running 'Ableton Live' software (version 7.0, or later), an audio interface, mixing desk, amplification equipment and high-quality speakers are required. A musician is required to trigger samples from this setup in performance with the live soprano. The audio files are available upon request from the composer. The singer requires amplification, preferably using a high-quality condenser microphone (e.g. AKG 414). The singer should work with the sound technician to find a distance from the microphone where her voice will be picked up, but will not overpower the mix. The soprano part should also be put through a reverb unit set to a 2/3 second decay time, using a preset of a large space (e.g. concert hall). It is the responsibility of the sound technician to ensure that there is a good balance between the dynamics of the electronics and the soprano.

### Notation

Staves stop at the point between pitched and non-pitched material. Diamond-shaped note-heads have been used where this occurs. The singer should also move a little closer to the microphone at these points, so that these sounds can be heard.

In the score the electronic parts have been grouped to show whether samples are discrete or part of larger sections. The electronics will not be able to speed up or slow down within one of these sections (e.g. M1, M2, M3 etc.). The samples should be triggered in accordance with the singer's performance of the work to give a reasonable degree of flexibility.



Diminuendo al niente

S.V.

Senza vibrato

M.V.

Molto vibrato

V. nat.

Usual vibrato



Normal singing tone



Half breath-, half normal-tone



As much breath as possible in tone



Change gradually from one technique to another



A whispery sound, akin to an audible exhalation

# Chwedl Cariad

Menna Elfyn

Jack White

♩=60

S.V. ----- M.V. S.V. ----- M.V. S.V. ----- M.V. M.V. V. nat.

Soprano

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

This well springs from

Recorded harp(s)

*mp* *mf*

M1 M2 M3

Electronics

SS1

Low Rumbles  
Filtered Voices  
Reflections of first harp motif  
"Ffynnon yw hon sy'n hanu ynof."  
0:45 approx



S.

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

my self it hide and seeks

Hp.

M5

Hp.

Hp.

M4

Filtered harp bisbigliando

9 *mf* *p* *f*

S. *mf* *p* *f*

Its wa - ter dark yet clear

Hp *mf* *f* M6

Hp *mf*

Hp *mf*

SS2

"Cuddia'n ddistaw bach, ei dyfroedd sy'n dywyll-lân."

0:38 approx

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

S. *p* *mp* *mp* *mf*

out - las - ting the ice age — the a ges of wolves and bears and cur - ses

Hp M7 *f* M8 *mf* poco cresc.

20 *mp* *pliss.*

S. *mp* *pliss.*

It saves its sweet

Hp M9 *mf*

Hp *mf*

SS3

Very high voices

25

S. *mf* *mp* *mf*

un der ground un til a gen - tle sor ce - rer should pass by a

Hp.

Hp.

Hp.

8 8 8 7 8

29 *brillante*

S. *dim.* *mp*

ha - zel rod in his hand to tic - kle the fat round drops from its

Hp.

Hp.

Hp.

8 7 8 5/4

$\text{♩} = 60$

S.V.

33 *p*

S. roots I am

V. nat. *mf*

M10

*mf cresc.*

SS4

Filtered Whispers

5/4 3/4 8/8

37  $\text{♩} = 184$

S. *f* *mf* 2 *poco cresc.*

earth said so-lid ground and sea

Hrp. M11 *mf cresc.* Près de la table

Hrp. *mf cresc.* Près de la table

Hrp. *mf cresc.* Près de la table

43 *f* *mp* *f*

S. sons shall dance through me I am wa-ter

Hrp. M12 *ff* Près de la table *gliss.*

Hrp. *ff* Près de la table *gliss.*

Hrp. *ff* Près de la table *f* *gliss.*

48 S.V. *pp* *p* *mf* *f* M.V. *mp subito*

S. I re-plied hid den

Hrp. M13 (harmonics sound as written) *mf* (nat.)

Hrp.

Hrp.

SSS

Filtered Whispers  
 "Dŵr ydwyf, atebais innau, 'ynghudd mewn celloedd a chulfachau'."

♩ = 60

*f*

S. 53

cran - nies and clefts

*mf* Rise up he said and

*f*

Multi-layered glissandi on tuning given (1:08 approx)

M14

Hp.

*mf*

S. 61

join 6 join 7 join my\_ flesh of soil It will be\_ your crop I am yours

Multi-layered glissandi on tuning given (0:45 approx)

M15

Multi-layered glissandi on tuning given (0:27 approx)

M16

SS6

Hp.

Filtered Voice  
 "Wele fi,' atebais, 'caiff rhydweli dy dir  
 fy nheimlo'n llifo'n ddigel o anwel  
 heb unwaith gyrraed pen-y-daith."

*mp*

S. 67

1 ans - wered your veins of earth will feel me flow - ing sec - ret in - vis - i - ble ne - ver ar -

*mf*

*mp*

*dim.* (sense fade with the electronics)

5

3

3

Hp.

*f*

S. 71

riv - ing at jour - ney's en(d)

*f*

gliss.

M17

SS7

Hp.

Filtered whispers



73 *mp* *mf* *tr* (tr. to B, increase trill rate throughout)

S. *end*

Hp. *gliss.*

4

75 *pp subito poss.* *mp legato delicato* S.V. S.V. S.V.

S. And we will

Hp. *ff* 10 10 (helix gliss.)

M18 *mp* M19

SS8 "Rhyngorn" "gallwn greu Gwerd"

Filtered Harp 0:40 approx

80 V. nat. S.V. *pp poss.* *mp* *pp* *mp* *p*

S. cre - ate an Oth - er world Love a place where land meets wa - ter

Hp. M20 M21 M22

"sef yw cariad" "ffindir a llynnon"

# Y DEILDY

*FOR ORCHESTRA*

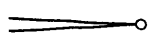
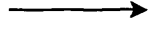
**JACK WHITE**

## Performance notes

### General

All accidentals apply throughout the bar. All grace-notes to be taken before the beat.  
Glissandi should sound over the entire time of the note(s) and be as gradual as possible.  
In all cases where the time signatures change ( ♪ = ♪ ) unless marked otherwise.

### Notation

|                                                                                     |                                                                           |
|-------------------------------------------------------------------------------------|---------------------------------------------------------------------------|
|    | Crescendo dal niente.                                                     |
|    | Diminuendo al niente.                                                     |
|    | Change very gradually from one sound, or one way of playing, to another.  |
|    | Quarter-tone sharp.                                                       |
|    | Quarter-tone flat.                                                        |
|    | Three quarter-tones flat.                                                 |
| S.V.                                                                                | Senza vibrato.                                                            |
| M.V.                                                                                | Molto vibrato.                                                            |
| <i>l.v.</i>                                                                         | Let vibrate (always for as long as possible, or until indicated to stop). |
|  | Highest pitch possible.                                                   |

### Strings

|                                                                                     |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   |
|-------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| S.T., N., S.P.                                                                      | Sul tastò, Normale, Sul pont.                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     |
|  | Harmonic glissando with much vibrato.                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             |
| cimb. pizz.                                                                         | This type of <i>pizz.</i> is short for cimbalom <i>pizzicato</i> . To sound this type of <i>pizz.</i> you must rest your hand on the body of the instrument and place the tip of your index finger on the string between the fingerboard and the bridge. Rapidly move your finger up and down against the string and you should hear a sound not unlike a cimbalom. Your finger has to move very fast to ensure that you hear more pitched-sound than string-sound. You may also be able to hear the sound of your finger hitting the soundboard, but this should never overpower the pitched-sound. It is only practical to perform this <i>pizz.</i> on the outer strings. If required to perform on the G or C string you may find it easier to hold the violin/viola upright and swap hands (this is suggested in the score). |

### Flute

|             |                                                                                                                             |
|-------------|-----------------------------------------------------------------------------------------------------------------------------|
| breath tone | Where 'breath tone' is asked for, finger the note but do not produce the normal tone, just blow air through the instrument. |
|-------------|-----------------------------------------------------------------------------------------------------------------------------|

### Perc., Harp, Piano

|                                                                                     |                                   |
|-------------------------------------------------------------------------------------|-----------------------------------|
|  | Stop all vibration at this point. |
|-------------------------------------------------------------------------------------|-----------------------------------|

### Brass

If asked to mute, straight mutes should be used unless marked otherwise.

### Papers

Those asked to perform with 'papers' should do the following:  
Each performer this applies to should take 2 sheets of A4 paper. Present the paper in 'portrait' layout. Fold it in half from bottom to top, then again in half from left to right. This should leave you with a rectangle a quarter the size of

## (Papers)

the original. Repeat this process for the second sheet. Using the folded paper you should hold one sheet in each of your palms and perform using the following techniques:

**N.B.** During both these techniques the papers should never completely separate from one another. You may find it helpful to put your top hand at a 45° angle to your bottom hand. This will allow your hands more freedom to perform the techniques continuously.

ooooooo

Place your hands one on top of the other with the two sheets between your palms. Move the top sheet against the bottom sheet in a smooth circular motion and you will hear a soft 'swishing' sound. You should be able to perform this technique with a fairly large dynamic range (audible to yourself). To ensure that this technique is as smooth as possible it is recommended not to alter the speed of rotation too much when changing dynamics. The size of the circles you are making should be enough to control the dynamics: the smaller the size of circle, the softer the sound.

↑↓

This technique comprises two movements, both performed very quickly. The 'accent' should be performed by quickly rubbing one sheet the length of the other, then returning to your original position. There are two sounds to this technique but it should be performed so quickly that they almost become one. Where this technique is used in the score the up-stroke should always be performed on the beat.

## Division of the strings

The string parts have been arranged so that violins I, II and violas can be split into three separate parts. If the numbers in each section do not allow for an equal division, weight the split in favour of the upper part(s). For example: if there are 14 violin I players then the split should occur: five players division 1, five players division 2, two players division 3a and two players division 3b. The 3a/3b split ensures equal forces when the string group is required to split into two separate parts.

## Special requirements

The harpist requires two plectrums; the pianist requires a metal beater; the vibraphonist requires a 'magic-ball' beater; two bows are required for simultaneous arco and pizzicato; Ob. 1.2, Bsn 1.2, Hns 1-4, Tpt 1.2, Tbn. 1.2 and Tba are required to whistle as set out in the score (cues given in parts).

## Introduction

### Y Deildy

Heirdd feirdd, f'eurddyn, diledfeirw,  
Hawddamor, hoen goror geirw,  
I fun lwys a'm cynhwysai  
Mewn bedw a chyll, mentyll Mai,  
Llathr daerfalch, uwch llethr derfyn,  
Lle da i hoffi lliw dyn.  
Gwir ddodrefn o'r gaer ddiryf,  
Gwell yw ystafell a dyf.

O daw meinwar, fy nghariad,  
I dŷ dail a wnaeth Duw Dad,  
Dyhuddiant fydd y gwydd gwiw,  
Dihuddygl o dŷ heddiw.  
Nid gwaeth gorwedd dan gronglwyd;  
Nid gwaeth deiliadaeth Duw lwyd.  
Unair wyf fi a'm cyfoed.  
Yno y cawn yn y coed  
Clywed siarad gan adar,  
Clerwyr coed, clærwawr a'u câr:  
Cywyddau, gweau gwiall,  
Cywion, priodolion dail;  
Cenedl â dychwedl dichwerw,  
Cywion cerddorion caer dderw.

Dewin fy nhŷ a'i dawnha,  
Dwylo Mai a'i hadeila,  
A'i llyn yw'r gog lonydd  
A'i ysgwîr yw eos gwydd,  
A'i dŷydd yw hirddydd haf  
A'i ais yw goglais gwiwglaf,  
Ac allor serch yw'r gelli  
Yn gall, a'i fwyall wyf fi.  
Nachaf yn nechrau blwyddyn  
Yn hwy y tyf no hyd dyn.

Pell i'm bryd roddi gobrau  
I wrach o hen gilfach gau.  
Ni cheisiaf, adroddaf drais,  
Wrth adail a wrthodais.

(Dafydd ap Gwilym)

### The House of Leaves

Handsome lively poets, my golden girl,  
greetings, colour of foam at sea's edge,  
to the beautiful girl who welcomed me  
in birch and hazel grove, May's mantles,  
she is dazzling and haughty, above slope's edge,  
a good place to appreciate a girl's colour.  
True furniture of the secluded palace,  
better is a room which grows.

If my slender gentle sweetheart comes  
to the house of leaves made by God the Father,  
the lovely trees will give solace,  
it will be a sootless house today.  
Lying beneath its roof will be no worse,  
no worse is God's tenancy (than any other).  
My partner and I are of one mind.  
There in the trees we will be able  
to hear the chattering of birds,  
minstrels of the woods, the bright lady will love them:  
the *cywyddau* of the little birds,  
true natives of the leaves amongst the interwoven branches;  
a people with a happy story to tell,  
chicks who are the musicians of the oak castle.

A magician will endow my house,  
the hands of May will wattle it,  
and its plumblin is the merry cuckoo  
and its square is the nightingale of the woods,  
and its roofer is the long summer day  
and its laths are love's true pangs,  
and the grove is a fitting altar of love,  
and I am its axe.  
Lo at the year's beginning  
it will grow taller than a man's height.

I have no intention of giving payment  
to an old woman from a narrow nook.  
I will seek nothing from the house which I rejected,  
I will recount violence [I suffered there].

## ORCHESTRATION

2 Flutes (I=Piccolo, II=Alto Flute)  
2 Oboes (II=Cor Anglais)  
2 Clarinets in B $\flat$  (I=Clarinet in E $\flat$ , II=Bass Clarinet)  
2 Bassoons (II=Contrabassoon)

4 Horns in F  
2 Trumpets in C  
2 Trombones  
Tuba

Timpani (played by perc. 1)

Percussion (3 players)

1. timpani, glockenspiel, 2 hand shakers, vibraphone (shared with 3), sizzle cymbal, xylophone
2. mark tree, small triangle, 2 maracas, large suspended cymbal, crotales, large triangle, claves, 3 woodblocks, chimes
3. 2 maracas, vibraphone, small suspended cymbal, bass drum, finger cymbals, medium suspended cymbal, tambourine, snare drum,

Harp  
Piano (=Celesta)

Strings

The score is in C

The inspiration for 'Y Deildy' came through learning about the poetic traditions of Wales. The poetry of Dafydd ap Gwilym is filled with praise for the beauty of the natural world and the majesty of the Welsh landscape. In 'Y Deildy', Dafydd combines these themes with praise for his sweetheart and his hope for their love. My starting point for setting this poem was the idea of growth. Its structure comprises discrete series of mostly triadic chords which layer in differing combinations to create the harmonic language of the piece. The series and their associated melodies repeat throughout the piece and interact with each other. The shape and harmonic direction of these sections seems to change throughout the piece, yet the sections remain recognisable to their original statements. It is in this way we experience growth in 'Y Deildy', by layering familiar images of nature with metaphors for the experiences of love. The sense of growth in the poem is, however, curtailed by a fairly pessimistic ending. After the climax of the final section, the series are presented in order of appearance, without layering, providing a contrast in texture as the poet touches on the darker side of human nature.

J.W.

# Y Deildy

Jack White

This musical score is for the piece "Y Deildy" by Jack White. It is a full orchestral score with a string ensemble. The score is written for the following instruments:

- Piccolo
- Alto Flute
- Oboe 1, 2
- Clarinet in Bb 1, 2
- Bassoon 1, 2
- Horns in F 1-4
- Trumpet in C 1, 2
- Trombone 1, 2
- Tuba
- Timpani (played by perc. 1)
- Percussion 1 (Glockenspiel, metal beater, Small Triangle, Medium Susp. Cymbal)
- Percussion 2 (wire brushes)
- Percussion 3 (sound as written)
- Harp
- Piano
- Violin Solo
- Violin I
- Violin II
- Viola
- Violoncello div.
- Double Bass

The score is in 4/4 time, with a tempo of 76 beats per minute. The key signature is one flat (Bb). The score is divided into two systems, each with a repeat sign. The first system includes measures 1 through 10, and the second system includes measures 11 through 20. The score includes various musical notations such as dynamics (p, mp, f, pp, sfz), articulation (accents, staccato), and performance instructions (e.g., "change to yarn mallets", "release gradually"). The score also includes a "Mark Tree" section in the percussion part.





\* Repeat the scales in the brackets as quickly as possible. Play the scale in the direction of the arrow only, always starting from the lowest note, with a very slight accent.  
\*\* Finger passage but do not draw the bow across the strings.

Picc.  
 A. Fl.  
 Ob. 1.2  
 Cl. 1.2  
 Bsn 1.2  
 Timp.  
 S. Tri.  
 Vib.  
 Hp  
 Pn.  
 Vin I div.  
 Vin II  
 Vla  
 Vc.  
 Db.

11 12 13 14

(solo)  
 a2  
 div.  
 to Maraca  
 C R  
 ff impulse  
 \* 2a  
 sim 2a  
 cresc. poss.  
 cresc. poss.  
 cresc. poss.  
 cresc. poss.  
 cresc. poss.

\* Apply the pedal at the very end of the sound to catch its resonance

**B**  $\text{♩} = 108$

22  $\frac{4}{4}$   $\frac{5}{4} (2+3)$   $\frac{3}{4}$  to Flute

Picc.  $\text{pp}$   $\text{ff}$

A. Fl.  $\text{mf}$   $\text{f}$   $\text{sim.}$

Ob. 1.2  $\text{pp}$   $\text{ff}$   $\text{mp subito}$

Cl. 1  $\text{sim.}$   $\text{mf}$   $\text{f}$   $\text{sim.}$

Cl. 2  $\text{sim.}$   $\text{mf}$   $\text{f}$   $\text{sim.}$

Bsn 1.2  $\text{pp}$   $\text{pp}$   $\text{p}$   $\text{p}$   $\text{mp}$   $\text{mp}$   $\text{mf}$   $\text{sim.}$   $\text{p}$

s 1-4, 1.2, 1.1.2, 1

Blow air through instrument, no pitch should sound.

Timp. (use fingernails too)  $\text{mp}$   $\text{f (poss.)}$  to Marimba

Maraca  $\text{pp}$   $\text{f}$   $\text{p subito}$

Vib.  $\text{p}$   $\text{f}$   $\text{ff}$   $\text{mf}$

Hp  $\text{mp}$   $\text{f}$   $\text{mp subito, poco dim.}$

Pn.  $\text{mp}$   $\text{ff}$   $\text{mp}$

**B**  $\text{♩} = 108$

$\frac{4}{4}$   $\frac{5}{4} (2+3)$   $\frac{3}{4}$

Vln Solo  $\text{f}$   $\text{mp espress.}$   $\text{poco cresc.}$   $\text{nat.}$

Vln I div.  $\text{f}$   $\text{p espress.}$   $\text{poco cresc.}$   $\text{mp legato, poco dim.}$

Vln II  $\text{f}$   $\text{p espress.}$   $\text{poco cresc.}$   $\text{mp legato, poco dim.}$

Vla div.  $\text{ff poss.}$   $\text{ff poss.}$   $\text{ff poss.}$   $\text{mp legato, poco dim.}$

Vc. div.  $\text{ff poss.}$   $\text{ff poss.}$   $\text{ff poss.}$   $\text{mp legato, poco dim.}$

Db. div.  $\text{ff poss.}$   $\text{ff poss.}$   $\text{ff poss.}$   $\text{mp legato, poco dim.}$

\* Repetitively finger the scales in the brackets as quickly as possible. Finger the scale in the direction of the arrow only, always starting from the first note of the sequence.

**rit.**

Violin I div.

Violin II div.

Vla

S.T.

Sul A

N.

3/4

p

f

$\text{♩} = 96$  C

$\frac{5}{4} (2+3)$   $\frac{7}{8} (\text{♩}=\text{♩})$   $\frac{4}{4} (\text{♩}=\text{♩})$

Fl. 1 *bend pitch (unis. poss.)* *f* *bend pitch (unis. poss.)* *pp*

Fl. 2 *f* *pp* Flute

Cl. 1 *pp* *mp*

Cl. 2 *pp* *mp*

Bsn. 1 *p leggiero*

Ins. 1.2 *div. (stopped)* *pp* *p* *2. con sord.* *p*

Marimba *p sonore* S. Tri. *l.r.*

Cym. *mf* *l.r.*

Vib. *motor fast* *l.r.* *ff*

Hp *près de la table* *Cl. R.* *pp* *cresc.* *mp* *l.r.* *nat.* *mp*

Pn. *mp*

$\text{♩} = 96$  C

$\frac{5}{4} (2+3)$   $\frac{7}{8} (3+2+2)$   $\frac{4}{4} (\text{♩}=\text{♩})$

In Solo *pp* *mp* *p*

Vln I div. *nat.* *pp* *mp* *p*

Vln II div. *N.* *Start trill one after another. All trill by the end of the bar* *pp* *mp* *p*

Vla *poco S.P.* *pp* *mp* *p* *pizz.* *p* *mf*

Vc. div. *S.P.* *pp* *p* *pizz.* *p* *mf*

Db. *arco sul G* *f* *pp* *p* *pizz.* *solo* *pp*

Fl. 1

Fl. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hns 1.2

Mar.

L. Susp. Cym.

Vib.

Hp

Pn.

Vln I div.

Vln II

Vla

Vc. div.

Db.

5/4 (2+3)

8

1.2. con sord.

p leggiero

p dolce

p

pp

mp

poco cresc.

1. r.

5/4

8

poco cresc.

p cresc.

vib.

tutti

\* This is a 'wa-wa' tremolo, sounded by cuping and un-cuping the Harmon stem as quickly as possible (with the hand).

3/4

Fl. 1 *pp* *mf* to Picc.

Fl. 2 *pp* *mf* *p molto espress.* *mp*

Ob. 1.2 *Papers* *p* *mf*

Cl. 1.2 *Papers* *p* *mf* Cl. 1 only *p molto espress.* *mp*

Bsn 1.2 *Papers* *p* *mf*

Hns 1.2 *Papers* *p* *mf*

3.4 *div.* *p dolce* *mp*

Tpt 1 (flutter) *pp* *mf*

Tpt 2 (flutter) *pp* *mf*

Tbn. 1.2 *Papers* *p* *mf*

Tba *con sord.* *p*

Glsp. *pp* *mf* *p* to Sizzle Cymbal

Maracas *f* *mp* to M. Tree

Small Suspended Cymbal *f* *pp* *l.v.* to Vib.

Hp *p* *f* *p* *p poco cresc.* *mp*

Pn. *p* *f* *p* *release gradually*

3/4

Vln I *Papers* *pp* *f* *p* *pp*

Vln II div. *S.P. div.* *pp* *f* *p* *pp*

Vla *pp* *f* *p* *pp* *p molto espress.* *mf* *mp*

Vc. *pp* *f* *p* *pp*

Db. *Papers* *p* *mf* *nat. pizz. vib.* *pp*

D  $\text{♩} = 58$



poco accel.

 $\text{♩} = 66$  $(\text{♩} = \text{♩})$ 

Fl. 2

Cl. 1. 2

Bsn 1. 2

1. 2

Hns

3. 4

Tpt 1

Tpt 2

Tbn. 1. 2

Tba

Cymbal

A. Tree

Vib.

Hp

Pn.

senza sord. (stopped)

(open)

div.

*pp*

*p*

*mp* *molto* *pp*

(stopped)

a2 (open)

div.

*pp*

*p*

*mp* *molto* *pp*

div., con sord. Harmon (stem in)

*mp*

*mf*

*p*

(con sord.)

(con sord.)

*mp*

*mf* poco dim.

*mf*

*p*

Sizzle Cymbal

soft stick

*pp*

*mp*

*p*

*l.r.* to Vibraphone (share with perc. 3)

motor: slow

*p*

*mp*

*p*

arco, pedal down

*p*

*mf*

*l.r.*

poco accel.

 $\text{♩} = 66$ 

2a

 $(\text{♩} = \text{♩})$ 

Vln I

Vln II

Vla

Vc.

Db.

*p*

*mp*

*mf*

*molto*

*ff*

*p subito*

*f*

*p*

cresc.

N. tutti

*p cresc.*

arco

*pp*

Picc.  $\text{ss}$  (3+2)  $\text{E}$   
 Fl. 2  $\text{mp}$  chiaro  $\text{cres.}$   
 Ob. 1  $\text{ff}$   $\text{p}$   
 Ob. 2  $\text{ff}$   $\text{f}$   $\text{ff}$   
 Cl. 1 in B  $\text{mp}$  chiaro  $\text{cres. non troppo}$   
 Cl. 2  $\text{mp}$  chiaro  $\text{cres.}$   
 Tpt 1  $\text{p}$   
 Tpt 2  $\text{p}$   
 Tba  $\text{remove mute}$   $\text{scusa sord.}$   $\text{p}$   
 Vibraphone  $\text{Vibraphone arco (pedal down)}$   $\text{p. cres.}$   
 M. Tree  $\text{cres.}$   $\text{motor: fast (arco) pedal down}$   $\text{p. cres.}$   
 Vib.  $\text{(vibraphone shared with perc. 1)}$   $\text{p. cres.}$   
 Hp  $\text{ff}$   
 Pn.  $\text{ff}$   
 Vln I div.  $\text{mp}$  chiaro  $\text{cres.}$   
 Vln II div.  $\text{mp}$  chiaro  $\text{cres.}$   
 Vla  $\text{div. S.T.}$   $\text{p. cres.}$   $\text{N.}$   $\text{S.P.}$   
 Vc.  $\text{S.T.}$   $\text{p. cres.}$   $\text{N.}$   $\text{S.P.}$

\* Repeat the section in brackets. Each player pursues their line independently. There should be multiple soundings of this section. Make each repetition different. Slightly increase tempo of each repetition. If pauses are marked, vary their length. The conductor will need to signal when these sections should reach their loudest and also when they should stop.

[illegible]

Picc.

Fl. 2

Ob. 1

Ob. 2

Cl. 1 in E $\flat$

Cl. 2

Ban. 1

Ban. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tba.

M. Tree

Hp.

Pn.

Vln. I div.

Vln. II div.

Vla.

Vc.

to Bass Clarinet

to Celesta

*mp* *pizz.* *arco N.* *gliss.* *sim.* *pp*

$(\text{♩} = \text{♩})$   
**F** ( $\text{♩} = 66$ )  
 $\frac{3}{4}$   $\frac{2}{4}$

Picc. *p* sost., espress. *mp* *f* *mf*

Fl. 2 *p* sost., espress. *mp* *f* *mf*

Ob. 1,2 *a2* *p* sost., espress. *mp* *f* *mf*

1. I in Eb *p* sost., espress. *mp* *f* *mf*

Bsn 1 *mp*

Bsn 2 *mp*

Hns 1,2 *p* *mp* *mf* *mp*

3,4 *p* *mp* *mf* *mp*

Tpt 1 (con sord.) *mp* *mf* *mp* *mf* *f* *mf*

Tpt 2 (con sord.) *mp* *mf* *mp* *mf* *f* *mf*

Tbn 1,2 (con sord.) *mp* *mf* *mp* *mf* *f* *mf* *a2*

Tba *ppp* *p* sost., espress. *mp*

Timp. *pp* *p* *mp*

Hp *pp* *mp*

Cel. Celesta *pp* *leggiere* *mp* *l.r.*

$(\text{♩} = \text{♩})$   
**F** ( $\text{♩} = 66$ )  
 $\frac{3}{4}$   $\frac{2}{4}$

Vln I div. *S.T.* *pp* *p*

Vln II div. *S.T.* *pp* *p*

Vc. *p* *pp* *p* *mp*

Db. *p* *pp* *p* *mp*

**accel.**

[illegible]

G  $\text{♩} = 76$ 

77  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

Picc.  $f$

Fl. 2  $f$

Ob. 1  $f$   $p$  poss.

Ob. 2  $f$   $p$  poss.

I. 1 in Eb  $ff$   $f$   $p$  poss.

B. Cl.  $p$   $mf$   $p$

Bsn 1  $p$   $mf$   $p$

Bsn 2  $p$   $mf$   $p$

Hns 1.2  $ff$   $pp$   $f$

3.4  $ff$   $pp$   $f$

Tpt 1  $ff$   $mp$   $f$  remove mute  $ff$  senza sord.

Tpt 2  $ff$   $mp$   $f$  remove mute  $ff$  senza sord.

Tbn. 1.2  $div.$   $ff$   $p$   $mf$  remove mutes  $ff$  senza sord.

Tba  $p$

Timp.  $p$   $mf$  to Vib.

Crotales  $[Crotales]$   $l.r.$

ss Drum  $[Bass Drum]$   $f$

Hp  $ff$   $pp$  poco cresc.  $près de la table$   $f$

Cel.  $to Piano$

Vln I div.  $pp$   $mp$   $3/4$  molto vib.  $p$  legato, espress.

Vln II div.  $pp$   $mp$

Vla.  $mf$  (non. div)  $p$

Vc.  $f$   $p$

Db.  $f$   $p$  subito  $mp$

poco accel. . . . .

[H]

Picc. *p dolce* *p subito* *ff* *pp subito*

Fl. 2 *p dolce* *p subito* *ff* *pp subito* S.V. (staggered breathing pos.)

Ob. 1 *p dolce* *p subito* *ff* *pp subito* S.V. (staggered breathing pos.)

Ob. 2 *p dolce* *p subito* *ff* *pp subito* S.V. (staggered breathing pos.)

Cl. 1 in E♭ *p dolce* *p subito* *ff* *pp subito* to B♭ clarinet

B. Cl. *p dolce* *p subito* *ff* *pp subito* S.V. (staggered breathing pos.)

Ban 1 *p dolce* *p subito* *ff* *pp subito* S.V. (staggered breathing pos.)

Ban 2 *p dolce* *p subito* *ff* *pp subito* to Contrabassoon

1. 2 Hns *ff* *pp subito*

3. 4 Hns *ff* *pp subito*

Tpt 1. 2 *ff* *pp subito* a2 S.V. (staggered breathing pos.)

Tbn. 1. 2 *ff* *pp subito* a2 S.V. (staggered breathing pos.)

Tba *ff* *pp subito*

Vib. *p secco* *ppp subito*

Crot. *p secco* *ppp subito* Large Triangle

B.D. *p* *ppp subito*

Hp *ord.* *pp* *ppp subito* *près de la table*

Pn. *pp* *ppp subito*

Vln solo *f* *pp subito*

Vla *f* *pp subito*

Vc. *f* *pp subito*

Db. *f* *pp subito*

poco accel. . . . .

[H]



[illegible]

Vc. *f*  
 non accio (vib. molto)

Vla *f*  
 Where no gliss. is marked, always play with much portamento

Vln II *f*  
 poco cresc.

Vln I *f*  
 poco cresc.

Pn. *ff* brilliantissimo

Hrp *ff* brilliantissimo

Finger Cymbal *ff*  
 with metal beater

L. Tr. *f*  
 (non accio)

Vb. *f*  
 brilliantissimo  
 with pedal

Tbn. 1, 2 (S.V.)  
 cresc.

Tpt. 1, 2 (S.V.)  
 cresc.

Hrn. 3, 4 (S.V.)  
 cresc.

Hrn. 1, 2 (S.V.)  
 cresc.

Ban. 1 (S.V.)  
 cresc.

B. Cl. (S.V.)  
 cresc.

Cl. 1 in Bb (S.V.)  
 (slurred breathing part)  
 cresc.

Ob. 1, 2 (S.V.)  
 cresc.

Fl. 2 (S.V.)  
 cresc.

Picc. *mf* accio

95

Picc. *molto vib.* *mp* *poco dim.* S.V. *p*

Fl. 2 *molto vib.* *mf dim.* S.V. *p*

Ob. 1.2 *molto vib.* *mf dim.* S.V. *p*

1.1 in Bb *molto vib.* *mf dim.* S.V. *p*

B. Cl. *molto vib.* *mp dim.* S.V. *pp*

Bsn 1 *molto vib.* *mf dim.* S.V. *p*

1.2 *vib. nat.* *mp dim.* S.V. *pp*

Hns *vib. nat.* *mp dim.* S.V. *pp*

3.4 *vib. nat.* *mp dim.* S.V. *pp*

Tpt 1 *vib. nat.* *mp dim.* S.V. insert Harmon - stem fully inserted *pp*

Tpt 2 *vib. nat.* *mp dim.* S.V. insert Harmon - stem fully extended *pp*

Tbn. 1.2 *vib. nat.* *mp dim.* S.V. *pp*

Vib. *mp* *dim.* *pp*

L. Tri. *mp* *dim.* *pp* (secco) (Φ) *sim.*

Cym. *mp* *dim.* *p* to B.D.

Hp *mp* *dim.* *pp*

Pn. *mp* *dim.* *pp*

Vln I *mp* *dim.* *pp*

Vln II *mp* *dim.* *pp* Sul G

Vla *mp* *dim.* *pp*

Vc. *mp* *dim.* *pp*

poco accel.

Flute (staggered breathing pos.)

Picc. / Fl. 1 *mp poco cresc.*

Fl. 2 *V. nat. mp poco cresc.*

Ob. 1 *V. nat. pp cresc., secco*

Ob. 2 *V. nat. pp cresc., secco*

Cl. 1 in Bb *V. nat. mp poco cresc. to fl. clarinet*

B. Cl. *V. nat. mp poco cresc. to fl. clarinet*

Bsn 1

Hrn 1, 2

Hrn 3, 4

Tpt 1 *vib. nat. con sord. Harmon - stem fully inserted p poco cresc. con sord. Harmon - stem fully extended mf poco cresc.*

Tpt 2 *vib. nat. p poco cresc. con sord. Harmon - stem fully extended mf poco cresc.*

Tbn. 1, 2

Vib. *(release pedal) p poco cresc. to Str. Cym.*

L. Tri. *S. Tri. I.e. to Maracas mf subito*

Hrp

Pn.

Vln I div. *nat. p affrettando*

Vln II div. *nat. p affrettando*

Vln III div. *nat. p affrettando*

Vln IV div. *nat. p affrettando*

Vla div. *nat. S.T. (non div.) ff poco cresc. pizz. div. p cresc., secco*

Vc. *mp p cresc., secco*

poco accel.

[illegible]



I

Fl. 1 *f* *mp subito, poco dim.*

Fl. 2 *f* *mp subito, poco dim.*

Ob. 1 *f*

Ob. 2 *f* *to Cor Anglais*

Cl. 1 *f* *mp subito, poco dim.*

Cl. 2 *f* *mp subito, poco dim.*

Bsn 1 *ff* *p* *ff* *p* *ff* *pp* *mp*

Cbsn *ff* *p* *ff* *p* *ff* *pp* *mp* *mf poco dim.*

Tbn. 1, 2 *ff* *mp* *ff* *p* *ff* *pp* *mp*

Tba *ff* *mp* *ff* *p* *ff* *pp* *mp*

Siz. Cym. *mf* *to Tam-Tam* *pp* *Tam-Tam*

Maracas *f secco poss.* *pp subito*

B. D. *mf non troppo, secco poss.* *pp subito*

Pn. *f* *mp subito*

Vln I *ff marcato* *mp subito, poco dim.*

Vln II (div. 1, 2) *f* *p subito, poco dim.*

Vln II (div. 3) *f* *p subito, poco dim.*

Vla *arco N.* *ff marcato* *mp subito, poco dim.*

Vc. *arco* *p subito*

Db. *ff* *ff* *ff* *mp*

$\text{♩} = 132$

Fl. 1 *ff* *sim. (but with G#)* *gliss. sim.* (bend pitch)

Fl. 2 *f* *mp* *sim. (but with G#)* *gliss. sim.* (bend pitch)

Ob. 1 *p* *f* *sfz* *sfz* *sfz*

C. A. *p* *mf* *p* *poco dim.*

Cl. 1 *mp* *f*

Cl. 2 *f*

Bsn *p*

Cbsn *p* *mp*

Hns 1.2 *ppp pos.*

3.4 *ppp pos.*

Fbn. 1.2 *sfz* *ff*

Tba *sfz* *ff*

T. T. *mp* *mf* *Glsp. metal beaters l.v. sempre* *pp*

Maraca *mf* *Crot.* *f*

B. D. *mf* *(l.v.)* *Medium Suspended Cymbal with wire brushes* *p*

Hp *mp* *p*

Pn. *mp inquieto* *L.H. over* *sfz* *sfz* *sfz* *ord.*

$\text{♩} = 132$

Vln I *ff* *div. a3* *Sul E* *cimb. pizz.* *p*

iv. 1.2) *f* *div. a3* *cimb. pizz.* *p*

(div. 3) *f* *div. a3* *Sul A* *cimb. pizz.* *p*

Vla *f* *mp*

Vc. *mp*

Db. *p* *S.V.* *pp*

(no gliss. if upper note is needed)

\* Finger G(♯) then press down the 1st trill key to sound the harmonic.

\*\* Please see the performance note about this type of pizz.

[illegible]





$\lambda = 112$ 

This page of a musical score contains the following elements:

- Violin I div. (Vln I div.):** Four staves with dynamic markings *ff* and *f*.
- Violin II div. (Vln II div.):** Four staves with performance instructions: "Sul G turn instrument upright (cimb. pizz.)" and dynamic markings *ff*.
- Viola div. (Vla div.):** Four staves with performance instructions: "Sul C turn instrument upright (cimb. pizz.)" and dynamic markings *ff*.
- Violoncello (Vc.):** Two staves with dynamic markings *f*.
- Double Bass (Db.):** Two staves with performance instructions: "S.V. → molto V." and dynamic markings *p*, *f*, *mf*, *mp*, and *pp*.
- Tempo/Rehearsal Markers:** "12" and "8" are marked above the first staff.



This page of a musical score is for a symphony, likely in D major, 4/4 time. It features a full orchestral complement of instruments. The woodwinds (Piccolo, Flutes, Oboes, Clarinets, Bassoons) and strings (Violins, Viola, Violoncello, Double Bass) are prominent in the upper staves. The brass section (Horns, Trumpets, Trombones, Tuba) and percussion (Timpani, Wood Blocks, Vibraphone, Harp) are in the lower staves. The score includes various dynamic markings such as *ff* (fortissimo), *p* (piano), *f* (forte), *mf* (mezzo-forte), and *pp* (pianissimo). There are also articulation marks like accents and slurs. The page is numbered 180 at the top left.

133

**2/4** **3/4** **4/4**

**L**

Picc. *mp* S.V.

Fl. 1 *mp* S.V.

C.A. *f* *ff* S.V.

Cl. 1 *mp* S.V.

Cl. 2 *mp* S.V.

Bsn 1 *f* *ff* S.V.

Bsn 2 *f* *ff* S.V.

Hns 1.2 *pp* *pp* S.V.

3.4 *pp* *pp* S.V.

Tpt 1.2 *ff* *ff* S.V.

Tbn 1.2 *ff* *ff* S.V.

Tba *ff* *ff* S.V.

Timp. *p* *f* *p subito* *pp*

W. Blk. (change to soft sticks) *soft sticks* *p*

Vib. *L.r.* *L.r.* *p*

Hp *f* *ff* *Cl B*

Pn. *ff* *2a*

**2/4** **3/4** **4/4**

**L**

Vln I div. *p* *mp* S.V.

Vln II *f* *mp* S.V.

Vla *f* *mp* *espres., molto vib.* S.V.

Vc. *ff* *p* S.V.

Db. *ff* *p* S.V.

177

$\frac{5}{4}$  (3+2)  $\frac{4}{4}$

Picc. *vib. nat.* *f marcato sempre*

Hr. 2 *f marcato sempre*

Ob. 1 *f marcato sempre*

C.A. *f marcato sempre*

Cl. 1 *f marcato sempre*

Cl. 2 *f marcato sempre*

Bsn. 1, 2 *f marcato sempre*

Hn. 1 *f marcato sempre*

Hn. 2 *f marcato sempre*

Hn. 3 *f marcato sempre*

Hn. 4 *f marcato sempre*

Tpt. *f marcato sempre*

Tpt. 2 *f marcato sempre*

Tbn. 1 *f marcato sempre*

Tbn. 2 *f marcato sempre*

Timp. *f marcato sempre*

W. Blk. *f marcato sempre*

Hp. *f marcato sempre*

Pn. *f marcato sempre*

Vln. I *pp tranquillo* *S.V. tutti*

Vln. II *pp tranquillo* *S.V. tutti*

Vla. *pp tranquillo* *S.V. tutti*

Vc. *pp tranquillo* *S.V. tutti*

Db. *pp tranquillo* *S.V. tutti*

*to Oboe*

*to Xylophone*

*to Claves*

*hit the string inside the piano with a metal beater*

*pizz., secco*

143

**3/4 4/4 3/4 4/4**

Picc. *preciso sempre*

Fl. 2 *p legato* *mp* *flutter* *f*

Ob. 1 *ff* *preciso sempre*

Ob. 2 *ff* *preciso sempre*

Cl. 1 *p legato* *mp* *f*

Cl. 2

Bsn. 1, 2

Hn. 1 *p f* *preciso*

Hn. 2 *p f* *preciso*

Hn. 3 *p f* *preciso*

Hn. 4 *p f* *preciso*

Tpt. 1 *preciso*

Tpt. 2 *preciso*

Tbn. 1 *f* *mf preciso*

Tbn. 2 *f* *mf preciso*

Tba *mf preciso*

Vib. *p* *ord.* *f*

Hp *(play very slightly ahead of the beat)*

Pn. *(play very slightly ahead of the beat)*

**3/4 4/4 3/4 4/4**

Vln. I *cresc. poco a poco*

Vln. II *cresc. poco a poco*

Vla. *cresc. poco a poco*

Vc. *cresc. poco a poco*

Db.

poco accel.

Picc.  $\frac{4}{4}$   $\frac{2}{4}$   $\frac{4}{4}$   
 Fl. 2  $mf$   $mp$   $ff$   
 Ob. 1  $mp$   $mf$   
 Ob. 2  $mp$   $mf$   
 Cl. 1  $mf$   $p$   $ff$   
 Cl. 2  $mf$   
 Bsn. 1, 2  $mf$   $ff$   
 Hn 1  $f$   $mp$  *cres., marcato, sempre*  
 Hn 2  $f$   $mp$  *cres., marcato, sempre*  
 Hn 3  $f$   $mp$  *cres., marcato, sempre*  
 Hn 4  $f$   $mp$  *cres., marcato, sempre*  
 Tpt 1  $mp$  *cres., marcato, sempre*  
 Tpt 2  $mp$  *cres., marcato, sempre*  
 Tbn. 1  $mp$   
 Tbn. 2  $mp$   
 Tba  $mp$   
 Vib.  $mf$   $p$   $f$  *to B. D.*  
 Hp *sin.*  $f$  *sin.*  
 Pn. *sin.* *nat.*  $mp$

poco accel.

$\frac{4}{4}$   $\frac{2}{4}$   $\frac{4}{4}$   
 Vln I  $mp$  *M. V.* *cres.*  
 Vln II  $mp$  *M. V.* *cres.*  
 Vla  $mp$  *M. V.* *cres.*  
 Vc.  $mp$  *M. V.* *cres.*  
 Db.  $mp$



153

Picc. *cres.* *f* to Flute

Fl. 2 *staccatiss.*

Ob. 1 *cres.*

Ob. 2 *cres.*

Cl. 1 *cres.*

Cl. 2 *cres.* *staccatiss.*

Isn. 1, 2

In 1

In 2

Hn 3

Hn 4

Tpt 1

Tpt 2

bn. 1 *cres.* *mf senza cresc.*

bn. 2 *cres.* *mf senza cresc.*

Tba *cres.* *mf senza cresc.*

Xylophone *hard mallets*

phone *mf secco* *Claves* *mf secco* *mf*

Hp

Pn. *cres.* *f*

(gradually release pedal)

Vln I div. *div.* *mf cresc.* *f* *pp*

Vln II div. *mf cresc.* *f* *pp*

Vla div. *mf cresc.* *f* *pp*

Vc. *mf cresc.* *f* *pp*

Db. *f* *pp*

*wide and fast vibrato*

*(pizz.) molto vib.*

**M**  $\mu = 0.20$

[illegible]

161

Fl. 1 *ff* *f* *mp* *s*

Fl. 2 *p* *mf* *ff* *mf* *mp* *s*

Ob. 1 *f* *ff* *f* *mf* *mp*

Ob. 2 *mf* *ff* *mf* *mp*

Cl. 1 *f* *mf* *mp* *s*

Cl. 2 *mf* *f* *ff* *mf* *mp* *s*

Bsn. 1, 2 *mp* *f*

Trbn. 1

Trbn. 2

Tba

Xylo. *ff senza cresc.* *s* *6* *7* to Glsp.

Claves *s* *6* *7* to Crot.

B. D. *f* *mf secco post.* *p*

Hp

Pn.

Vln I S.P. *f* *mf* *pp* N. S.T.

Vln II S.P. *f* *mf* *pp* N. S.T.

Vla S.P. *f* *mf* *pp* N. S.T.

Vc. S.P. *f* N.

Db. *ff* *mp subito*

rit.

This page of a musical score is for a symphony, likely from the 20th century given the instrumentation and notation. It features a large ensemble of instruments, including woodwinds, brass, strings, and percussion. The score is written in a standard musical notation with various dynamic markings and performance instructions.

**Instrumentation and Parts:**

- Flutes (Fl. 1, Fl. 2):** Fl. 1 has a part starting with a *mf* dynamic and a *f* dynamic. Fl. 2 has a part starting with a *mf* dynamic and a *p subito* dynamic.
- Oboes (Ob. 1, Ob. 2):** Ob. 1 has a part starting with a *mf* dynamic and a *f* dynamic. Ob. 2 has a part starting with a *mf* dynamic and a *p subito* dynamic.
- Clarinets (Cl. 1, Cl. 2):** Cl. 1 has a part starting with a *pp* dynamic and a *f* dynamic. Cl. 2 has a part starting with a *pp* dynamic and a *f* dynamic.
- Bassoon (Bsn. 1, 2):** Bsn. 1, 2 has a part starting with a *mf* dynamic and a *mp* dynamic.
- Horns (Hns. 1, 2, 3, 4):** Hns. 1, 2, 3, 4 has a part starting with a *pp* dynamic and a *f* dynamic.
- Trombones (Tbn. 1, 2, 3):** Tbn. 1, 2, 3 has a part starting with a *f* dynamic and a *mp* dynamic.
- Tuba (Tba):** Tba has a part starting with a *f* dynamic and a *mp* dynamic.
- Glenghies (Glsp.):** Glsp. has a part starting with a *mf* dynamic and a *mp* dynamic.
- Crotonal (Crot.):** Crot. has a part starting with a *mf* dynamic and a *mp* dynamic.
- Bells (B. D.):** B. D. has a part starting with a *mf* dynamic and a *mp* dynamic.
- Harp (Hp.):** Hp. has a part starting with a *f* dynamic and a *mp* dynamic.
- Piano (Pn.):** Pn. has a part starting with a *f* dynamic and a *mp* dynamic.
- Violins (Vln I, Vln II):** Vln I, Vln II has a part starting with a *mf* dynamic and a *mp* dynamic.
- Viola (Vla):** Vla has a part starting with a *mf* dynamic and a *mp* dynamic.
- Violoncello (Vc.):** Vc. has a part starting with a *mf* dynamic and a *mp* dynamic.
- Double Bass (Db.):** Db. has a part starting with a *f* dynamic and a *mp* dynamic.

**Performance Instructions:**

- Glsp.:** *Glsp.* (Glenghies), *l.v. sempre* (left hand, always).
- Crot.:** *Crot.* (Crotonal), *l.v. sempre* (left hand, always).
- B. D.:** *(change to 'magic-ball' better)* (change to 'magic-ball' better), *Rub a 'magic-ball' better over the skin of the ball. Try to make it sound continuously.*
- Hp.:** *use plectrums* (use plectrums), *l.v.* (left hand).
- Pn.:** *f* (forte), *mp* (mezzo-piano).
- Vln I, Vln II:** *S.P.* (Soprano Part), *N.* (Noble).
- Vla:** *S.P.* (Soprano Part), *N.* (Noble).
- Vc.:** *S.P.* (Soprano Part), *N.* (Noble).
- Db.:** *S.P.* (Soprano Part), *N.* (Noble).

**Dynamic Markings:**

- mf* (mezzo-forte)
- f* (forte)
- pp* (pianissimo)
- p subito* (piano subito)
- mp* (mezzo-piano)
- rit.* (ritardando)

♩ = 96

170

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

Fl. 2 *mf* *mp* *pp* *mp*

Ob. 1 *mf* *pp* *p*

Ob. 2 *mf* *pp* *p*

Cl. 1 *p* *p poss.*

Cl. 2 (no trill) *mf* *pp* *p*

Bsn. 1, 2 *p*

Hns. 1, 2 *p*

3, 4 *p*

Tbn. 1 *p senza dim.*

Tbn. 2 *p senza dim.*

Tba *p senza dim.*

Glsp. *f* (l. r. sempre) *senza dim.*

Crot. *f* (l. r. sempre) *senza dim.*

B. D. *f*

Hp *Ca Ai* *f*

Pn. *mp f* *mp f* *mp mp*

♩ = 96

Vln I S.P. *p* *N.*

Vln II *mf* *pp*

Vla S.P. *p* *N.*

Vc. *p* *pp*

Db. *f* sul G

poco accel. . . . . **[N]**  $\text{♩} = 108$

The first system of the musical score includes staves for Violin I, Violin II, Viola, Violoncello, and Double Bass. The Violin I and II parts are marked *mf* and *f maestoso*. The Viola part is marked *mf* and *f maestoso*. The Violoncello part is marked *f maestoso*. The Double Bass part is marked *mp*. The score includes various musical notations such as notes, rests, and dynamic markings.

\* Repeat section in brackets, increase the tempo of the pattern upon each repetition.

5/4 (3+2) 4/4 5/4

Fl. 1 *mp legato, cresc.* *mf* *p*

Fl. 2 *mp legato, cresc.* *mf* *p*

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

Ob. 2 *mp* *mf*

Cl. 1 *mp legato, cresc.* *mf* *p*

Cl. 2 *mf legato* *p*

Bsn 1 *mp* *mf*

Bsn 2 *mp* *mf*

Hns 1.2 *mp*

3.4 *mp*

Tpt 1 *mf* *mp*

Tpt 2 *mp*

Tbn. 1.2 *a2 dolce* *mp*

Tba

Crot. *sf*

Hp *ff* *Ch* *mp*

Pn. *ff* *p* *mf*

Vln I 5/4 (3+2) *ff* *ff* *ff legato sempre*

Vln II *ff* *ff* *ff*

Vla *ff* *ff* *ff*

Vc. *passionato* *poco* *poco* *ff* *ff* *ff* *ff*

5/4 (2+3) 4/4 3/4

Fl. 1 *mp* *mf senza cresc.* *flutter* *pp* *mp calmo* (senza cresc.)

Fl. 2 *mp* *mf senza cresc.* *flutter* *pp* *mp calmo* (senza cresc.)

Ob. 1 *senza cresc.* *pp* *mp calmo* (senza cresc.)

Ob. 2 *senza cresc.* *pp* *mp calmo* (senza cresc.)

Cl. 1 *mp* *mf senza cresc.* *flutter* *pp* *mp calmo* (senza cresc.)

Cl. 2 *mp* *mf senza cresc.* *flutter* *pp* *mp calmo* (senza cresc.)

Bsn 1 *f* *p*

Bsn 2 *f* *p*

Hn 1 *legato sempre* *p*

Hn 2 *legato sempre* *p*

Hn 3 *legato sempre* *p*

Hn 4 *legato sempre* *p*

Tpt 1 *legato sempre* *p*

Tpt 2 *legato sempre* *p*

Tbo. 1, 2 *legato sempre* *mf*

Tba *p legato* *mp*

Glsp. *p* *mf* *pp*

Hp *f* *ff* *p* *mp*

Pn. *ff* *p* *mp*

Vln I 5/4 (2+3) 4/4 3/4 *ff brillante* *mp subito*

Vln II *ff brillante* *mp subito*

Vla *ff brillante* *mp subito*

Vc. *f* *ff brillante* *mp subito* *molto* *ff con forza*



**O**

Fl. 1 *f* *mf* *mp* *pp*

Fl. 2 *f* *mf* *mp* *pp*

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

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

Cl. 1 *f* *mf* *mp* *pp*

Cl. 2 *f* *mf* *mp* *pp*

Bsn 1 *mf* *f* *p* *mp*

Bsn 2 *mf* *f* *p* *mp*

Hn 1 *mp* *p* *mp legg.*

Hn 2 *mp* *p*

Hn 3 *mp* *p*

Hn 4 *mp* *p*

Tpt 1 *f* *mf* *mp*

Tpt 2 *f* *mf* *mp*

Tbn. *mp* *mp solo*

Gls. *mf* *pp* *soft stick* *to L. Susp. Cym*

Crot. *f* *pp* *mp*

Hp *sfz* *f*

Pn. *sfz* *mf*

**O**

Vln I *ff con forza, legato sempre* *poco dim.* *f espress.*

Vln II *ff con forza, legato sempre* *mf subito, espress.*

Vla *ff con forza, legato sempre* *mf subito, espress.*

Vc. *mf subito* *mp espress.*

rit.

192

Fl. 1 *mp* *pp* *p* *mf*

Fl. 2 *mp* *p*

Ob. 1 *f* *p* *pp*

Ob. 2 *p* *mf* *p* *pp*

Cl. 1 *mp* *pp*

B. Cl. to Bass Clarinet *pp*

Bsn 1 *mf* *pp*

Bsn 2 *mp* *mf* to Contrabassoon

Hn 1 *mf*

Hn 2 *mp legg.* *mf*

Hn 3 *mp legg.* *mf*

Hn 4 *mp legg.* *mf* *senza tim.*

Tpt 1 *p* *mf*

Tpt 2 *p* *mf*

Siz. Cym. *pp culas* (normal mallets) *pp*

B. D. *pp*

Hp *p leggiero* *mp*

Pn. *p leggiero* *mp*

rit.

Vln I *p* *mf* *poco morendo* *(dim.)*  
(slow trill rate down to fit into the ♩ of the next bar)

Vln II *mp* *mf poco morendo*

Vla *mp* *mf* *poco* *poco* *mf morendo*

Vc. *mf morendo*

Db. *nat. solo* *pp*

P  $\text{♩} = 80$ 

197

Fl. 1 *dim.* *pp*

Fl. 2 *mf dim.* *p*

Ob. 1 *mf* *dim.* *p*

Ob. 2 *mp dim.* *p*

Cl. 1 *mf* *dim.* *pp*

B. Cl. *mf* *pp*

Bsn 1 *mf*

Cbsn *mf* *pp*

Contrabassoon *p legato* *f* *p*

Hn 1 *p* *mf* *p*

Hn 2 *p legato* *mf* *p*

Hn 3 *p* *pp*

Hn 4 *p* *pp*

Tpt 1,2 *div.* *mp* *mf* *p*

Tbn 1,2 *div.* *p* *mf* *p*

Tba *p* *mf* *p*

Cym. *mf* *pp*

B. D. *mp* *pp*

Hp *mf* *pp*

Pn. *pp (legato)* *p* *pp*

2da

P  $\text{♩} = 80$

Vln I div. *p cresc.* *mp* *gliss.*

Vln II div. *p cresc.* *mp* *gliss.*

Vla div. *dim.* *p* *f cresc. poco a poco (until b. 214)* *pp*

Vc. div. *dim.* *p* *f cresc. poco a poco (until b. 214)* *pp*

Db. div. *(solo)* *mp* *pp* *p legato* *tutti, nat.* *nat.* *mp* *mf* *p*

207 (g)

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1 *mp*

Ob. 2 *mp*

Cl. 1 *mp*

B. Cl. *mp*

Bsn 1 *p* *mp* *f* *mf* *p*

Cbss *mp* *f* *mp* *mp* *f*

Hr. 1 *p* *f* *p*

Hr. 2 *p* *f* *p*

Hr. 3 *mp* *f* *mp*

Hr. 4 *mp* *f* *mp*

Tpt. 1, 2 *mf* *f* *p* *mf*

Trn. 1, 2 *f* *mp* *f*

Trn. *f* *mp* *f*

Siz. Cym. *cres. poco a poco (until h. 21.3)*

L. Sng. Cym. *p* *cres.*

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

Hp. *près de la table* *mf* *cres.* *f* *mf*

Pn. *mf* *p* *mp* *f* *mp* *p* *cres.*

Vln I div. *mf*

Vln II div. *mf*

Vla div. *mp* *f* *mp* *f*

Vc. div. *p* *f* *mp* *mp* *f*

Db. div. *p* *f* *mp* *mf* *f*

*ad f + A (non div.)*

*Sing. Cym. wire brushes*

205 (9) (bend pitch up)

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

B. Cl.

Bsn 1

Cbsn

Hn 1

Hn 2

Hn 3

Hn 4

Tpt 1, 2

Tbn 1, 2

Tba

z. Cym.

.. Susp. Cym.

B. D.

Hp

Pn.

Vln I div.

Vln II div.

Vla div.

Vc. div.

Db. div.

poco p.d.l.i.

gliss.

(nat.)

(if poss.  $\delta$ -if not)

(if poss.  $\delta$ -if not)

accel.

309 (ff)

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

B. Cl.

Bsn 1

Cbsn

Hn 1

Hn 2

Hn 3

Hn 4

Tpt 1, 2

Tbn 1, 2

Tba

Str. Cym.

L. Susp. Cym.

B. D.

Hip

Pn.

309 (ff)

accel.

Vln I div.

Vln II div.

Vla div.

Vc. div.

Db. div.

change to soft stick

mp molto cresc.

f

ff

mf

mp

p

sf

fff

acc.

sfz

tutti

mp molto cresc.

Q  $\text{♩} = 96$ 

212

1/ Picc. *pp* molto *cres.* *ff* to Picc. Picc. *ff*

Fl. 2 *pp* molto *cres.* *ff*

Ob. 1 *ff*

Ob. 2 *ff*

Cl. 1 *pp* molto *cres.* *ff*

B. Cl. *pp* molto *cres.* *ff*

Bsn 1 *ff* pesante e strepitoso *ff* pesante e strepitoso

Cbsn *pp* molto *cres.* *ff* pesante e strepitoso *ff* pesante e strepitoso

Hn 1 *pp* molto *cres.* *ff*

Hn 2 *pp* molto *cres.* *ff*

Hn 3 *pp* molto *cres.* *ff*

Hn 4 *pp* molto *cres.* *ff*

Tpt 1 *pp* molto *cres.* *ff* con forza

Tpt 2 *pp* molto *cres.* *ff* con forza

Tbn. 1 *ff* pesante e strepitoso *ff* pesante e strepitoso

Tbn. 2 *ff* pesante e strepitoso *ff* pesante e strepitoso

Tba *ff* pesante e strepitoso *ff* pesante e strepitoso

iz. Cym. *pp* molto *cres.* *ff* to Timpani

L. Susp. Cym. *pp* molto *cres.* *ff* to Woodblocks

B. D. *pp* molto *cres.* *ff* (hard stick) *pp* *cres.*

Pn. *ff* pesante e strepitoso *ff* pesante e strepitoso

Vln I div. *pp* molto *cres.* *ff* {div. a2

Vln II div. *pp* molto *cres.* *ff* arco

Vla div. *pp* molto *cres.* *ff* arco

Vc. div. *ff*

Db. div. *cres.* *ff* pesante e strepitoso *ff* pesante e strepitoso

Q  $\text{♩} = 96$



218

Picc.

Fl. 2

Ob. 1

Ob. 2

Cl. 1

B. Cl.

Ban 1

Chm.

Hr. 1

Hr. 2

Hr. 3

Hr. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

W. Flks.

B. D.

Pn.

Vln I div.

Vln II div.

Vla div.

Vc. div.

Db.



[illegible]

Picc.  
 Fl. 2  
 Ob. 1  
 Ob. 2  
 Cl. 1  
 B. Cl.  
 Bar. 1  
 Chas.  
 Hn. 1  
 Hn. 2  
 Hn. 3  
 Hn. 4  
 Tpt. 1  
 Tpt. 2  
 Tbn. 1  
 Tbn. 2  
 Tba.  
 Timp.  
 Chimes  
 Tamb. on S.D.  
 B. D.  
 Trp.  
 Pn.  
 Vln I div.  
 Vln II div.  
 Vla div.  
 Vc. div.  
 Db.

**R** ♩ = 52

**R**  $\text{♩} = 52$   $\frac{3}{4}$

*p* molto espress. *mp* *f* *molto* *f* *mp*

*p* molto espress. *mp* *f* *molto* *f* *mp*

*mp* *p* molto espress. *mp* *f* *molto* *f* *mp*

*mp* *p* molto espress. *mp* *f* *molto* *f* *mp*

nat. pizz. vib. arco

[S] molto accel.

[illegible]

**[S] molto accel.**

24

col legno tratto

Vln I div.

col legno tratto

col legno tratto

Vln II div.

col legno tratto

Vla div.

col legno battuto

p senza cresc.

col legno battuto

p senza cresc.

Vc. div.

col legno battuto

p senza cresc.

col legno battuto

p senza cresc.

pizz. vib.

Db. div.

col legno battuto

p senza cresc.

(very slowly flatter pitch in 1. 2nd)

(f più.)

\* Whistle at given pitch.

\*\* Start whistling at given pitch. Start to slide downwards towards the end pitch shown very slowly and evenly. Players must achieve this effect within one breath.

Repeat this effect three times each trying not to synchronise with any other player. Players may take a few seconds to breath in between the effects. N.B. Although this effect has been represented over three bars, this is not designed as the length for the effect: it should be completely moderated by the players' lung capacity. All whistling to have *impass* by the point indicated in the score.

This musical score is for the song "The Rose Tree" and includes parts for several instruments and voices. The instruments are arranged in a grand staff format with the following parts from top to bottom:

- Violin I (Vn I):** The top staff, featuring a melodic line with many sixteenth-note passages.
- Violin II (Vn II):** The second staff, which often plays in unison with the Violin I.
- Viola (Vla):** The third staff, providing harmonic support.
- Violoncello (Vcl):** The fourth staff, also providing harmonic support.
- Double Bass (Db):** The fifth staff, playing a steady bass line.
- Flute (Fl):** The sixth staff, which has several passages, including a solo section.
- Clarinet (Cl):** The seventh staff, playing a melodic line that often mirrors the flute.
- Trumpet (Tr):** The eighth staff, playing a melodic line.
- Trombone (Tbn):** The ninth staff, playing a melodic line.
- Drum (Dr):** The tenth staff, providing a rhythmic accompaniment.
- Voice (V):** The bottom staff, featuring the vocal melody.

The score includes various musical notations such as notes, rests, and dynamic markings. There are also performance instructions in parentheses, such as "(if poss. omit note if not)" and "(if poss. omit notes if not)". The key signature is one sharp (F#), and the time signature is 2/4.

Musical score for "The Rose Tree" featuring a Piano, Violin, and Whistle. The score includes a piano introduction, a vocal melody, and instrumental parts for violin and whistle. The piano part features a complex, flowing melody with many sixteenth and thirty-second notes. The violin part is a simple, melodic line. The whistle part is a simple, melodic line. The score is in 2/4 time and G major.

248

Fl. I

A. Fl.

Cl. 1, 2

Whistle

Ob. 1, 2,  
Bsn 1, 2,  
Hns 1-4,  
Tpt 1, 2,  
Tbn. 1, 2,  
Tba

Papers

Timp.

Chms

Vib.

Hp

Pn.

Vln I div.

Vln II div.

Vla div.

Vc. div.

Db. div.

(if poss. omit note if not)

[illegible]



(if poss. omit notes if not)



# YR ADFAIL

*FOR ORCHESTRA*

**JACK WHITE**

## Performance notes

### General

All accidentals apply throughout the bar. All grace-notes to be taken before the beat unless marked otherwise. Glissandi should sound over the entire time of the note(s) and be as gradual as possible. In all cases where the time signatures change ( ♩ = ♪ ) unless marked otherwise.

### Notation

|                                                                                     |                                                                           |
|-------------------------------------------------------------------------------------|---------------------------------------------------------------------------|
|    | Crescendo dal niente.                                                     |
|    | Diminuendo al niente.                                                     |
|    | Change very gradually from one sound, or one way of playing, to another.  |
|    | Quarter-tone sharp.                                                       |
|    | Quarter-tone flat.                                                        |
| S.V.                                                                                | Senza vibrato.                                                            |
| M.V.                                                                                | Molto vibrato.                                                            |
| <i>l.v.</i>                                                                         | Let vibrate (always for as long as possible, or until indicated to stop). |
|  | Highest pitch possible.                                                   |
| S.T., N., S.P.                                                                      | Sul tasto, Normale, Sul pont.                                             |

### Strings

|                                                                                     |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                      |
|-------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| cimb. pizz.                                                                         | This type of <i>pizz.</i> is short for cimbalom <i>pizzicato</i> . To sound this type of <i>pizz.</i> you must rest your hand on the body of the instrument and place the tip of your index finger on the string between the fingerboard and the bridge. Rapidly move your finger up and down against the string and you should hear a sound not unlike a cimbalom. Your finger has to move very fast to ensure that you hear more pitched-sound than string-sound. You may also be able to hear the sound of your finger hitting the soundboard, but this should never overpower the pitched-sound. |
|  | Add pressure to the bow until the pitch is totally replaced by noise.                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                |

### Flute

|                                                                                     |                                                                                                                                                                                                                                                                                                                                      |
|-------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
|  | Notes with this sign should be performed as follows: Hold the flute normally but lower the mouthpiece so it is a few inches below your chin. Tilt you head downwards slightly and forcefully blow down onto the mouthpiece with a short, quick breath. If performed properly this effect will sound a semi-tone higher than notated. |
|-------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

### Perc., Harp, Piano

|                                                                                     |                                   |
|-------------------------------------------------------------------------------------|-----------------------------------|
|  | Stop all vibration at this point. |
|-------------------------------------------------------------------------------------|-----------------------------------|

### Brass

If asked to mute, straight mutes should be used unless marked otherwise.

### Paper

The violin and viola players each need a copy of the A4 paper sheet provided with this score. It should be photocopied and handed out before performance ideally on white paper. With this paper the following effects are required (please see the markings on the sheet whilst reading these instructions).

## Paper

|       |                                                                                                                                                                                                                                                                                                                                                                                       |
|-------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Tap   | Whilst holding the paper in one of the areas marked 'Hold', use your middle finger to tap the paper on the area marked 'Tap', following the rhythms and dynamics scored.                                                                                                                                                                                                              |
| Flick | Whilst holding the paper in one of the areas marked 'Hold', use your index and middle finger to flick the paper on the area marked 'Flick', following the rhythms and dynamics scored.                                                                                                                                                                                                |
| Pull  | Whilst holding either side of the paper in the areas marked 'Pull', move your hands together and then quickly apart, pulling the paper to its maximum tightness with a 'bang'. Follow the rhythms and dynamics scored.                                                                                                                                                                |
| Shake | Hold the piece of paper anywhere along its top in the area marked 'Shake' with your middle finger and thumb. Shake the paper as quickly as you are able to within the dynamic markings shown. You may want to change hands occasionally to stop your arm from tiring. The ideal position of your hand should be just under your chin, with the back of the paper facing the audience. |
| Rip   | Using the guide running down the centre of the paper, rip the paper in two. This effect needs to start <i>mf</i> and go to <i>pp</i> so the first rip will need to be far greater than the last. If you follow the guide on the paper you will see roughly how much of the paper to rip to achieve the effect with a <i>diminuendo</i> .                                              |

## Bars 203-209

During this section:



Hold the note for the whole section, or, when arrived at hold the note until the next section.



Following the tempo indicated by the conductor, perform the music inside the brackets. Repeat this music, getting faster with each full repetition (but not louder), until the section you are required to either stop at or start slowing down these repetitions. **N.B.** Upon the first repetition of one of these sections you are completely independent of any tempo changes indicated by the conductor. Thereafter it is only your concern to check where each new section starts so that you may judge how many repetitions you could have left to play, when you may have to start slowing down the effect or when you may have to stop completely.

The conductor must make it very clear where each section starts. It is up to the conductor to start each section at the correct tempo. There are suggested times written above each section number.

## ORCHESTRATION

3 Flutes (II=Piccolo, III=Piccolo & Alto Flute)  
3 Oboes (III=Cor Anglais)  
3 Clarinets in B $\flat$  (II=Clarinet in E $\flat$ , II=Bass Clarinet)  
3 Bassoons (III=Contrabassoon)

4 Horns in F  
3 Trumpets in C  
2 Trombones  
Bass Trombone  
Tuba

Timpani

Percussion (3 players)

1. large suspended cymbal, small suspended cymbal, glockenspiel, crash cymbals, snare drum, whip, large tam-tam
2. small triangle, small suspended cymbal, bass drum,

handbells:

## Introduction

### Yr Adfail

'Tydi, y bwth tinrhwth twn  
Rhwnng y gweundir a'r gwyndwn,  
Gwae a'th weles, dygesynt,  
Yn gyfannedd gyntedd gynt,  
Ac a'th wyl heddiw'n friw frig,  
Dan dy ais yn dy ysig.  
A hefyd ger dy hoywfur  
Ef a fu ddydd, cerydd cur,  
Ynod ydd oedd ddiddanach  
Nog yr wyd, y gronglwyd grach,  
Pan welais, pefr gludais glod,  
Yn dy gongl, un deg yngod,  
Forwyn, foneddigfwyn fu,  
Hoywdwf yn ymgwyhydu,  
A braich pob un, cof un fydd,  
Yn gwlm amgylch ei gilydd:  
Braich meinir, briw awch manod,  
Goris clust goreuwas clod,  
A'm braich innau, somau syml,  
Dan glust asw dyn glwys disyml.  
Hawddfyd gan fasw i'th fraswydd,  
A heddiw nid ydiw'r dydd'.

'Ys mau gwyn, gwirswyn gwersyllt,  
Am hynt a wnaeth y gwynt gwyllt.  
Ystorm o fynwes dwyrain  
A wnaeth cur hyd y mur main.  
Uchenaid gwynt, gerrynt gawdd,  
Y deau a'm didyawdd'.

'Ai'r gwynt a wnaeth helynt hwyr?  
Da nithiodd dy do neithwyr.  
Hagr y torres dy esyth.  
Hudol enbyd yw'r byd byth.  
Dy gongl, mau ddeongl ddwyoch,  
Gwely ym oedd, nid gwâl moch.  
Doe'r oeddud mewn gradd addwyn  
Yn glyd uwchben fy myd mwyn.  
Hawdd o ddadl, heddiw 'dd ydwyd,  
Myn Pedr, heb na chledr na chlwyd.  
Amryw bwnc ymwnc amwyll.  
Ai hwn yw'r bwth twn bath twyll?'

'Aeth talm o waith y teulu,  
Dafydd, â chroes. Da foes fu'.

*(Dafydd ap Gwilym)*

### The Ruin

'You, broken bare-arsed cottage  
between moor and fallow land,  
woe those who saw you, so they think,  
as a homely dwelling once,  
and who see you today with shattered roof,  
a wreck of a house under bare joists.  
There was a time too by your fine wall,  
painful chastisement,  
when it was more pleasant inside  
than as you are now, you wretched frame,  
when I saw, I sang praise brilliantly,  
in your corner, a fair one there,  
a shapely maiden, she was noble and gentle,  
lying side by side [with me],  
and each one's arm, I will always remember her,  
wrapped tight around the other:  
the girl's arm, radiance of fine snow,  
under the ear of the champion of praise,  
and my arm, simple tricks,  
under the left ear of the lovely sophisticated girl.  
The gay ones had a happy time under your sturdy beams,  
and today is not that day'.

'My complaint, strong enchantment of a host,  
is about the course of the wild wind.  
A storm from the heart of the east  
did batter the stone walls.  
The sigh of the south wind,  
fierce course, turned me into a ruin'.

'Was it the wind which caused the late devastation?  
Well did it winnow your roof last night.  
Harshly did it break your joists.  
The world is ever a terrible enchanter.  
Your corner (my two grievous cries)  
was a bed for me, not a pig sty.  
Yesterday you were in good condition,  
snug above my gentle darling.  
It cannot be denied, by Peter,  
today you are without beam or roof.  
Various matters cause sudden madness.  
Is this broken cottage some sort of delusion?'

'A lot of people have gone to their graves, Dafydd,  
due to the work of the [fairy] horde. The way of life was good'

Dafydd's uncle Llywelyn was murdered by English rivals after being overthrown from Castell Newydd Emlyn. The themes of destruction and despair in the poem spring from Dafydd's period of mourning following these events. My initial ideas for setting 'Yr Adfail' came from imagining how Dafydd ap Gwilym would have felt describing this ruined building, remembering what once was there. I felt that this process could have caused moments of stasis, where grief and happier memories occurred simultaneously, almost cancelling out each other. I attempted to replicate these imagined moments in the opening of the piece by leaving 'holes' in the texture, moments of stasis in between the flow of the opening theme. The idea of presenting contrasting sections runs through the rest of the setting. As the piece develops, however, the presentation of contrasting material becomes simultaneous rather than sequential, as if good and bad memories are stimulated together without any sense of stasis. The use of paper in the string section provides a new soundworld for the setting, one which dramatises images Dafydd may have connected with his Uncle. The papers also act as a break between the main theme's return and the final heart-breaking realisation of the poet: 'Da foes fu' ('The way of life was good').

J.W.

# S h a k e

Flick



Pull

Hold

(Right Handed)

Tap

Pull

Hold

(Left Handed)

# Yr Adfail

Jack White

**Yr Adfail**

Flute 1.2.3  $\text{♩} = 40$   $\text{♩} = 84$  *molto accel.*

Oboe 1. 2.3 *pp poss.* *p*

Clarinet in B $\flat$  *pp* *p*

Clarinet in E $\flat$  *p*

Clarinet in B $\flat$  *p*

Bassoon 1. 2.3 *pp poss.* *p* *pp poss.*

Horn in F 1.2 3.4 *pp poss.* *p* *2. con sord., 1. remove mute*

Trumpet in C 1. 2.3 *con sord. (Harmon, tube removed)* *mp* *mf*

Trombone 1.2 *mp* *mf*

Tuba *mp* *mf*

Timpani *pp*

Percussion 1. *Large Suspended Cymbal arco* *l.v.* *pp*

Percussion 2. *Small Triangle* *l.v.* *p* *Small Suspended Cymbal wire brushes* *p*

Percussion 3. *Vibraphone motor on: slow* *medium sticks* *mp* *p* *mf*

Harp *l.v.* *ff* *sim.*

Piano *una corda pp poss.* *ff*

$\text{♩} = 40$   $\text{♩} = 84$  *molto accel.*

Violin I div. *start with bow put down* *div.* *7* *cimb. pizz. sul E* *div.* *cimb. pizz. sul E*

Violin II div. *p* *mf* *p* *cresc.* *mf* *cimb. pizz. sul E* *mf*

Viola div. *p* *mf* *p* *cresc.* *mf* *S.T.* *N.*

Violoncello div. *p* *mf* *p* *cresc.* *mf* *S.T.* *N.*

Double Bass *p* *mf* *p* *cresc.* *mf* *S.T.* *N.*

\* = This effect should sound as written (notated a semitone lower in the flute part). Please read the explanation in the performance notes.

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poco accel. . . . .  $\text{♩} = 88$ 

poco accel. . . . .

Fl. 1, 2, 3 *mf* *ff* 2, 3. to Pic.

Ob. 1 *div.* *mp* *mf*

Ob. 2, 3 *mp* *mf*

Cl. in B $\flat$  *mf*

Cl. in E $\flat$  *p* *mp* *mf*

B. Cl. *pp* poss.

Bsn 1 *mp*

Bsn 2 *p* *mp* *mf*

Hr. 1, 2 1. remove mute *div.* *p* *mf* senza cord.

Tpt 1, 2 *f* remove mute *mp* *mf* senza cord.

Tpt 3 *p*

Tbn. 1, 2 *pp*

Timp.

L. Susp. Cym. *mf* *l.v.*

S. Susp. Cym. *mf* *l.v. to Bass Drum*

Vib. *mp* *p* *pp* *mp* *mf* *f*

Hp. *cresc. poss.*

Pno. *mp* rub. tre corde *mf*

poco accel. . . . .  $\text{♩} = 88$ 

poco accel. . . . .

Vln I div. *poco cresc.* *tutti* *pick up bow*

Vln II div. *f* *mf* *f* *pick up bow*

Vla div. *f* *Sul D* *f*

Vc. div. *f* *f*

Db. *f*



4

8

Fl. 1, 2

Picc.

Ob. 1, 2, 3

Cl. in Bb

Cl. in Eb

B. Cl.

Cbsn

Hn 1

Hn 2

Hn 3

Hn 4

Tpt 1

Tpt 2

Tpt 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba

Timp.

L. Susp. Cym.

B.D.

Vib.

Hp

Pno

Vln I

Vln II

Vla

Vc.

Db.

div

sub.

f

mp

pp

ff

mf

sf

ppp

l.v.

wire brushes

to Hand Bells

nat.

rit.

trutti, pizz. vib.

solo, arco, S.P.

**poco accel.** B  $\text{♩} = 100$

Fl. 1.2 a2

Picc.

Ob. 1

Cl. in Bb

B. Cl.

Bsn 1.2 a2

Hn 1

Timp.

Cym.

Vib.

Hp (b)

*poco dim.* (sound as written) p d.l.t. nat.

*pp* p p secco mf secco mp sonore

**poco accel.** B  $\text{♩} = 100$

**poco accel.** B

Vln I col legno battuto \* rubato Sul G

Vln II div.

Vla S.P.

Vc. S.P.

Db. solo

Db. col legno battuto

*pp* p mf f pizz., vib. pizz., vib. nat. (pizz.) N. N. N. pp f

\* = During the rubato section players should start together but continue individually.

Fl. 1, 2 (3+2)  $\text{♩}$

Picc.  $\text{♩}$  *p senza dim.*

Ob. 1  $\text{♩}$  *mp*

Ob. 2  $\text{♩}$  *p*

Ob. 3  $\text{♩}$  *p*

Cl. in B $\flat$   $\text{♩}$  *p*

Cl. in E $\flat$   $\text{♩}$  *pp*

B. Cl.  $\text{♩}$  *p*

Bsn 1, 2  $\text{♩}$  *div.* *mp*

Hrta 1  $\text{♩}$  *mf*

Hrta 3, 4  $\text{♩}$  *p*

Tpt 1  $\text{♩}$  *div.* *p*

Tpt 2, 3  $\text{♩}$  *p*

Tbn. 1  $\text{♩}$  *p*

Tha  $\text{♩}$  *p*

L. Susp. Cym.  $\text{♩}$  *soft stick* *pp*

Hand Bells  $\text{♩}$  *Hand Bells* *mf*

Vib.  $\text{♩}$  *mf*

Hp  $\text{♩}$  *mf*

Pno  $\text{♩}$  *pp* *mp* *p* *mf*

Vln I div. (3+2)  $\text{♩}$  *nat., pizz., vib.* *mf* *(finger-nail pizz.)* *arco* *p legato, delicato*

Vln II div.  $\text{♩}$  *mf* *(finger-nail pizz.)* *f*

Vla div.  $\text{♩}$  *pp* *mf legato* *p*

Vc.  $\text{♩}$  *pp* *S.T.* *mf legato* *p*

Db.  $\text{♩}$  *mf* *unis. (col legno battuto)* *f*

[illegible]



41

**Fl. 1.2** *mf* *f* *mp* *f* *to Flute*

**Picc.** *f* *mp* *f*

**Ob. 1** *f* *mp* *f*

**Ob. 2** *f* *mp* *f*

**Ob. 3** *f* *mp* *f*

**Cl. in Eb** *f* *mp* *f*

**Cl. in Eb** *mp* *f* *mp* *f*

**B. Cl.** *p* *mf*

**Bsn 1.2** *mf senza dim.* *p*

**Hns 1.2** *p*

**Hns 3.4** *p senza dim.*

**Tpt 1** *pp* *mf*

**Tpt 2.3** *pp* *p* *mf*

**Tha** *p*

**Timp.** *pp*

**L. Susp. Cym.** *f* *mp*

**H. Bells** *f*

**Vib.** *sub.* *cres.* *f*

**Hp** *f* *ff* *ff*

**Pno** *mf* *mp sub.* *f*

**Vln I div.** *gliss. arm. sul D* *p* *mf* *f* *ff*

**Vln II div.** *mf* *f* *ff*

**Vla div.** *f* *mp* *ff* *nat.* *pp* *nat.* *pp* *N.* *pp*

**Vc.** *f* *ff* *pp* *N.* *pp*

**Tempo markings:** *molto rit.*

**Rehearsal marks:** *5/8 (3+2)*, *(2+3)*, *9/8*

Fl. 1.2 *mp* *delicato* 1. *p* *mp* *p*

Fl. 3 *mp*

Ob. 1 *p* *mp* *p* *poss.*

Ob. 2 *p* *delicato* *pp*

Ob. 3 *p* *mp* *pp*

Cl. in Bb *mp*

Cl. in Eb *mp*

B. Cl. *p* *poss.*

Bsn 1.2 *p* *poss.*

Hrs 3.4 *p* *poco cresc.* *mp* *p*

Tbn 1.2 *div.* *p* *poco cresc.* *mp* *mf* *p*

Timp. *mp* *p*

Mark Tree *p* *mp* *mf* *l.v. to Small Suspended Cymbal*

B. Bells *p* *mf* *f*

Vib. *mp* *poco dim.* *mp* *legato.* *mf*

Hp *poco dim.* *Bb Gb* *mp* *legato.* *mf*

Pno *mp* *poco dim.* *f* *mp*

Vln I *uniso.* *div.* *p* *delicato* *tutti, nat.* *mf* *poco dim.* *p* *pp*

Vln II *arco, div., sul G* *pp* *delicato* *arco, div., sul G* *pp* *delicato* *tutti, nat.* *mf* *poco dim.* *p* *pp*

Vla *uniso.* *p*

Vc. *p*

Db. *arco sul A* *mp* *nat.* *p*



accel.

Fl. 1, 2 *mp* *mf* *p* *mf*

Fl. 3 *mp legato* *mf pochiss. dim.* *p apress.* *ff*

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

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

Ob. 3 *mp secco* *p* *f secco*

Cl. in Bb *f secco* *mf* *f secco*

Cl. in Eb *pp poss.* *mf secco* *mp* *f secco*

Bsn. 1, 2 *mp secco* *p* *mf secco*

Hns. 1, 2 *div. (stopped)* *p* *mf* *p* *sf (uppi)*

Hns. 3, 4 *p* *mf* *p*

Tpt. 3 *pp*

Tbn. 1, 2 *p* *mp* *pp* *p* *mf*

B. Tbn. *p*

Tba. *mp*

Timp. *mp* *mf* *pp* *mp*

H. Bells *mf* *f*

Vib. *p* *mf* *f*

Hp *p* *mf sub.* *f*

Fno *ff* *mf sub.* *p* *ff*

accel.

Vln I *mp* *pochiss. dim.* *mf sub.*

Vln II *f secco* *ff secco*

div. *f secco* *mf sub., legato* *mp* *ff secco* *mf sub., legato*

Vla. *mp* *pochiss. dim.* *mf sub.*

Vc. *mp* *pochiss. dim.* *mf sub.*

Db. *mp* *pochiss. dim.* *mf sub.*

This is a page from a musical score, likely for a symphony. The page is numbered "183" in the top right corner. The tempo is marked "♩ = 100" and the key signature is "D" (one sharp). The score is written for a large orchestra, with staves for the following instruments: Flute 1 & 2 (Fl. 1, 2), Oboe 1 & 2 (Ob. 1, 2), Clarinet in Bb (Cl. in Bb), Clarinet in Eb (Cl. in Eb), Bassoon 1 & 2 (Bsn. 1, 2), Horn 1 & 2 (Hrn. 1, 2), Trumpet 1, 2, & 3 (Tpt. 1, 2, 3), Trombone 1 & 2 (Tbn. 1, 2), Tuba (Tba), Timpani (Timp.), Marimba, Vibraphone (Vib.), Harp (Hp), and Piano (Pno). The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *mp*, *f*, *pp*, *sf*, *div.*, *secco*, *molto*). There are also performance instructions in boxes: "Small Suspended Cymbal" with "metal beater" and "l.v.", and "Marimba" with "hard mallets". The page is a high-resolution scan of a printed score, showing clear notation and instrument labels.

5/8 (3+2) 7/8 (3+2+2) 6/8 5/8 (3+2) 6/8

Fl. 1, 2 *mf* *p* *mf* *p* *mp*

Fl. 3

Ob. 1, 2, 3

Cl. in B $\flat$  *f* *mp sub.*

Cl. in E $\flat$

B. Cl. *f* *mp sub.*

Bsn 1, 2

Hrns 1, 2 *pp* *f* *pp* *f* *mf*

3, 4 *pp* *f* *pp* *f* *mf*

Tpt 1 *f* *pp* *f* *pp* *f* *mf*

Tpt 2

Tpt 3

Tbn. 1, 2 *f* *pp* *f* *pp* *f* *mf*

B. Tbn.

Tba *p* *mf* *p* *mf* *p*

Timp. *pp* *f* *pp* *mf* *mp*

S. Susp. Cym.

Mar. *p* *mf secco* *p* *mf secco*

Vib. *mf* *f* *mf* *f*

Vib. *hard sticks* *f secco*

Pno *p cresc.*

Vln I *mp* *f sub.* *mf* *mp*

Vln II *mp* *f* *mf* *mp poco dim.*

div. *mf* *mf* *mp*

Vla *p cresc.*

Vc. *p* *f* *p*

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

[illegible]

\* = Multiphonic: finger lowest F and press down 1st trill key.

poco accel.

as you get slightly louder let more of the F into the tone. (non-div.)

*sim.*

*pp*

*p*

*mp senza cresc.*

Piccolo

*pp poss., senza cresc.*

Ob. 1

*ppp poss., senza cresc.*

Timp.

*ppp poss.*

Glockenspiel

*pp senza cresc.*

Mar.

*mp leggiero, senza cresc.*

Vib.

*mp leggiero, senza cresc.*

Hp

(sound as written)

*mf mp*

*p leggiero, senza cresc.*

Pno

*pp leggiero, senza cresc. una corda*

poco accel.

sul D S.T.

*pp senza cresc.*

S.P.

*ppp secco, senza cresc.*

Vln I div.

Vln II

S.T.

*mp senza cresc.*

Vla div.

S.T.

*mp senza cresc.*

Vc. div.

Db.





G  
(3+2)

1.2  
Picc.  
1.2  
Ob. 3  
1.2  
Cl. 3  
1.2  
Cbsn

div.  
ff  
p sub.  
pp  
a2  
f  
div.  
mp  
pp f sub.  
f  
div.  
pp sub.  
f  
pp sub.  
a2  
p  
div.  
f sub.  
1.  
p  
mp  
mp  
mp

1.2  
Hns  
3.4  
1.2  
pt 3  
1.2  
a2

f  
div.  
pp legato  
div., con sord.  
pp legato  
div.  
insert mutes (1. straight, 2. Harmon)

imp.  
sh  
abals  
Mar.  
Vib.  
Hp  
Pno

mp  
p  
pp  
Crash Cymbals  
to Snare Drum  
hard mallets  
mp secco  
p.g.l.i  
mp secco  
mp secco

G

G  
(3+2)

1.2  
In I  
div.  
1.2  
In II  
div.  
Vla  
Vc.  
Db.

S.P.  
tutti  
pp  
mp  
p  
N.  
S.T.  
p  
N. div.  
div.  
p  
N. div.  
p  
N. div.  
p  
N.  
pp legato  
col legno battuto  
mp secco



Fl. 1, 2 (2+3) (1.) *mp* *p* *div.* *a2* *div.* (2+3) *a2* (3+2) *div.*  
 Picc. *p legato* *mf secco* *a2* *div.*  
 Ob. 1 *p legato* *mf secco* *a2* *div.*  
 Ob. 2, 3 *p legato* *mf secco* *a2* *div.*  
 Cl. 1, 2 *p legato* *mf secco* *a2* *div.*  
 Cl. 3 *p legato* *mf secco* *a2* *div.*  
 Bsn 1, 2 *p legato* *mf secco* *a2* *div.*  
 Hns 3, 4 *p legato* *mf secco* *a2* *div.*  
 Tpt 1 *con sord. Harmon (stem in)* *mf secco* *f* *mf*  
 Tpt 2 *con sord. Harmon (stem removed)* *f secco* *mf*  
 Tpt 3 *con sord. Harmon (stem half in)* *mf secco* *f* *mf*  
 Timp. *mp* *p* *ff*  
 S. D. *mp secco* *ff*  
 Mar. *mf* *f* *f* *f*  
 Vib. *mf* *f* *f* *f*  
 Hp *nat. (secco)* *Do Gb*  
 Pno *mf secco* *f* *f* *f*  
 Vln I (div.) *tutti* *legato* *div.* (2+3) (3+2) *mp sub.*  
 Vln II (div.) *tutti* *legato* *div.* *tutti* *mp sub.*  
 Vla *legato* *div.* *tutti* *div.* *mp sub.*  
 Vc. *pizz.* *arco* *p sub.*  
 Db. *pizz.* *p*

[illegible]

116

div.

Fl. 1.2 *mp* *p* *mf* *mp*

Picc. *mf* *sf* *mp* *sf* *f*

Ob. 1 *mp* *pp*

Ob. 2.3 *div.* *mp* *p* *a2* *mf* *p*

Cl. 1.2 *div.* *p* *a2* *mf* *p*

B. Cl. *p* *pp*

Ban 1.2 *a2* *div.* *p legato* *mf* *p*

Cbsn *p*

1.2 (open) *p* *div.* *p secco*

Hns 3.4 (con sord.) *mf secco*

Tpt 1.2 1. change to straight mute 2. *mp* 2. change to straight mute

Tpt 3 *mp* change to straight mute

Tbn. 1 *pp*

Timp.

S.D. *mp* *p*

Mar. *sf* *sf* *sf* *sf* *sf* *mf*

Pno *sf* *sf* *sf* *sf* *sf* *mf*

poco rit. . . . .

Vln I *mp* *mf* *mp* *3* (3+2) *6*

Vln II *mp* *div.* *mf* *mp* *tutti*

Vla *mp* *mf* *mp* *port.*

Vc. *mp* *mf* *mp* *port.*



[illegible]

**I**  $\frac{5}{16}$  (3+2)  $\frac{3}{8}$  **poco rit.**  $\frac{8}{8}$  (before the beat) (sim.)  $\frac{5}{16}$

H. 1.2  $f$  (before the beat)

Picc.  $f$  (before the beat)

Ob. 1  $f$

Ob. 2.3  $f$

Cl. 1.2  $p$  div.  $p$  senza cresc.

B. Cl.  $f$

Bar. 1.2  $mf$

Fl. 1.2  $mp$

Fl. 3  $mp$

Tpt. 1.2  $mp$   $f$

Tpt. 3  $mp$   $f$

Trbn. 1  $mp$   $f$

Trbn. 2  $mp$   $f$

Tbn.  $con sord. (straight)$   $mp$   $f$

Tba.  $p$   $mp$

Timp.  $mp$

Mar.  $mp$

Xylo.  $mp$

Hrp.  $f$  (before the beat) (sim.)

Pno.  $mp$

**I**  $\frac{5}{16}$  (3+2)  $\frac{3}{8}$   $\frac{8}{8}$   $\frac{5}{16}$

Vln I  $mp$  poco cresc.

Vln II  $mp$  poco cresc.

Vc.  $pizz. vib.$   $mp$  div.  $f$  tutti  $div.$   $f$  tutti

Db.  $pizz. vib., div.$   $f$

**poco rit.**

5 (3+2) 3 8  $\text{♩} = 60$

Fl. 1.2 (sim.) *mf*

Picc. (before the beat) (sim.) *mf*

Ob. 1 *mf* *cresc.* (before the beat) *mp*

Ob. 2.3 *mp*

Cl. 1.2 *mf* *p* *a2*

B. Cl. *mf*

Bsn. 1.2 *mf* *ff*

Hns. 1.2 *div.* (open) *mp* *ff* *sub.* *mp* *pp* *a2*

3.4 *div.* *p* *mp* *ff* *sub.* *mp* *pp* *p*

Tpt. 1.2 *mf* *ff* *mf* *pp* *remove mutes*

Tpt. 3 *mf* *ff* *mf* *pp* *remove mute*

Tbn. 1 *mp* *mf* *ff* *mf* *mp* *change to mutes*

Tbn. 2 *mp* *mf* *ff* *mf* *mp*

B. Tbn. *p* *mf* *ff* *mf* *mp*

Tba *p* *mf* *p sub.* *mp* *pp*

Timp. *mp* *p* *mf*

Whip *Whip* *mf* *to L. Susp. Cym.*

Mar. *mf*

Xylo. *mf* *to Vib.*

Hp. *mf* *f*

Pno. *mf*

$\text{♩} = 60$

5 (3+2) 3 8

Vln I *mf* *p*

Vln II *mf* *p*

Vla. (div.) *p*

Vc. *div.* *tutti* *mp* *f* *arco* *p molto agitato molto lento*

Db. *tutti* *div.* *tutti* *mp* *f*

♩ J. = 66

1.2 *mp molto espress., molto legato*

1cc. *mf secco* *f*

1.2 *div.* *mf* *pp* *f* *p*

.Cl. *mp* *pp* *mp* *p* *mf* *mp*

1.2 *div.* *p* *mp* *p*

1.2 *mp molto espress., molto legato* *p*

3.4 *a2* *mp molto espress., molto legato* *f* *p*

imp. *mp* *pp*

Mar. *to Xylophone* *Xylophone* *f secco*

Vib. *Vib.* *motor: fast* *p cresc.* *mf cresc.* *f*

Hp. *mf cresc.*

Pno. *mf* *f*

♩ J. = 66

Vln I *div.* *S.T.* *mp* *pp* *mp* *mf*

Vln II *div.* *S.T.* *mp* *pp* *mp* *mf*

Vla. *mf* *p* *mf* *mp* *mf* *pp*

Vc. *mf* *p*

Db. *arco* *p* *pp* *p* *mp*

*div.* *S.T.* *mp* *pp* *mp* *mf*

*div.* *mp* *pp* *mp* *mf*

*sul G* *mp* *mf*

*tutti, sul D* *mp* *mf*





First system of the musical score for 'The Song of the Lark'. The staves are arranged vertically from top to bottom: Vln I div., Vln II div., Vla, Vc., and Db. The Vln I and Vln II parts are marked 'div.' and 'cres.' (crescendo). The Vla part is marked 'f' (forte). The Vc. part is marked 'f' and 'sim.' (sostenuto). The Db part is marked 'f' and 'tutti'. The music is in 4/4 time and features a melodic line in the violins and a supporting bass line in the cello and double bass.

poco rit.

Fl. 1, 2 *mp*

Picc. *ff* *to Flute*

Ob. 1, 2 *mf* *div.* *mp dim.*

Ob. 3 *mf* *dim.*

Cl. 1 *p*

Cl. 2 *p*

B. Cl. *mf* *mp*

Bsn 1, 2 *ff* *mf* *to Bassoon* *p*

Clarin. *mf* *p*

1, 2 *mf* *dim.* *mf* *pp*

Hrn. 3, 4 *mf* *pp*

Tbn. 1, 2 *mf* *p*

B. Tbn. *mf* *p*

Timp. *mp*

L. Susp. Cym. *f* *p*

Xylo. *ff* *to B.D.*

Vib. *mf*

Hp. *mf* *p*

Pno. *ff* *to Celesta*

poco rit.

Vln I *div.* *mf* *mp* *p* *pp* *tutti* *put down instrument and bow and pick up paper\**

Vln II *div.* *mf* *mp* *p* *pp* *tutti*

Vla. *mf* *pp*

Vc. *mf*

Db. *mf*

\* = Please read the performance note relating to this section.

**K**  
 (♩ = ♩)  
 4/4 ♩ = 80

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1.2 *pp*

3 *p*

1.2 *div.*

Cl. *mp*

1.2 *1.* *mp*

3 *mp*

1 *pp*

3.4 *pp*

1.2 *a2, senza sord.* *p*

Tru *p*

Timp. *p* *mp* *poco* *mp* *p*

Cym. *l.v. to S.D.*

Hp (sound as written) *C♯ F♯*

**K** ♩ = 80  
 (♩ = ♩)  
 4/4

Vln I *Sul D Sul A* *p*

Vln II *Sul D* *div.*

Vla *pp*

Vc *pp*

Db *S.P.* *p*

put down instrument and bow and pick up paper \*

put down instrument and bow and pick up paper \*

put down instrument and bow and pick up paper \*

put down instrument and bow and pick up paper \*

put down instrument and bow and pick up paper \*

\* = Please read the performance note relating to this section.

Fl. 1 *p legg.* *senza cresc.*

Fl. 2 *p legg.* *senza cresc.*

Fl. 3 *p legg.* *senza cresc.*

Cl. 1, 2 *p* *pp*

B. Cl. *p* *pp*

Bsn 1, 2 *p* *pp*

Bsn 3 *p* *pp*

Hrn 1 *mp*

Tpt 1, 2 *pp*

Tpt 3 *senza cresc.* *p* *mp*

Tba *pp*

Timp.

S.D. *[S.D.]* *pp poco cresc.* *p*

B.D. *[B.D.]* *soft stick* *pp poco cresc.* *p*

Vib. *soft stick* *pp legg.*

Hp *p legg.* *l.v.* *sim.* *senza cresc.*

Cel. *mp legg.* *senza cresc.*

Tap *unis.* *p* *f*

Vln I (paper) *p*

Vln II (paper) *Hick unis.* *mp*

Vc. div. *gl.* *mp* *pp* *mp* *pp* *mp* *pp*

Db. *N.* *S.T.* *mp* *pp* *mp* *pp*

[illegible]

Fl. 1 *mf*

Fl. 2 *mf*

Fl. 3 *mf* *p* *< f* *molto*

Ob. 1 *pp*

Ob. 2 *pp*

Ob. 3 *pp* *to Cor Anglais*

Cl. 1, 2 *pp*

B. Cl. *dim.* *pp*

Bsn 1 *dim.* *pp*

Bsn 2 *dim.* *pp*

Bsn 3 *dim.* *pp*

Tpt 1, 2 *p* *pp* *insert Harmon mutes (1 stem removed, 2 stem fully inserted)*

Tpt 3 *p* *pp* *insert Harmon mute (stem fully inserted)*

Timp. *mf* *pp*

S.D. *p* *pp* *to Glp.*

Vib.

Hp. *loco* *pp* *D# C# B# B# F# G# A#*

Cel.

Vln I (paper)

Vln II (paper)

Vla (paper) *Shake* *pp*

Vc. div. *mf* *p* *mp* *p* *mp* *p* *mp* *p*

S.T.

Db.

**L** *div.*  $\frac{3}{4}$   $\frac{4}{4}$

Fl. 1.2 *pp* *p* *pp* *mp* *mf* *p* *pp*

Fl. 3 *pp* *p* *pp* *mp* *mf* *p* *pp*

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

Cl. 1.2 *pp* *p* *pp* *mp* *mf* *p* *pp*

B. Cl. *mp* *mf* *p* *pp*

Bsn 1.2 *div.* *pp* *mp* *mf* *p* *pp*

Glap. *mp* *l.v.* *sim.* *s* *change to soft yarn mallets*

Vib. *mp con Sda* *p*

Hp *mp* *p* (non-arp.)

Cel. *mp* *p* (non-arp.)

**L** *Shake*  $\frac{3}{4}$   $\frac{4}{4}$

Vln I (paper) *pp*

Vln II (paper) *Shake* *pp*

Vla (paper)



3/4

Fl. 1 *f* *molto* *pp*

Fl. 2 (flutter) *mp*

Fl. 3 M.V. → S.V. *mf* *pp*

C. A. *mp*

Cl. 1, 2 *pp*

B. Cl. *p*

Bsn 1, 2 M.V. → S.V. *p* (vib. nat.) *p*

Hr. 1 con sord. *pp*

Tpt 1, 2 con sord. (Harmon, 1. stem removed, 2. stem fully extended) *mp*

Tpt 3 con sord. (Harmon, stem fully inserted) *W* *mf*

Timp. *p*

Gls. *p*

Mar. [Mar.] medium sticks *mf* *p*

Vib. *p*

Hp Di C# Bb E# F# G# Ab (gliss.) *mf* *pp*

Cel. *mf* *p*

Vln I (paper) *mp* *pp* *mf*

Vln II (paper) *mp* *pp* *mf*

Vla (paper) *mp* *pp* *mf*

Vc. unis. S.V. *pp* M.V. → S.V.

Db. N. S.V. *pp*

199

Fl. 1 *f* *molto* *pp*

Fl. 2 (flutter)

Fl. 3 M.V. S.V. *p*

Ob. 1 *pp*

C. A. *mp* *pp*

Cl. 1.2 M.V. S.V. *p*

B. Cl. M.V. S.V. *p*

Bsn 1.2 *mp* *p*

Hr 1.2 (1.) 2. con sord. *p* *mf* *p sub.*

Tpt 1.2 *mf* *pp* (2. remove stem)

Tpt 3 *mf* *pp* *W* *p*

Timp. *mp*

Glsp. *p* *f* *mp*

Mar. *mp* *p*

Vib. *mp*

Hp. (gliss.) *p*

Cel. *mf* *pp* to Piano

Vln I (paper) *pp* *f* *ppp*

Vln II (paper) *pp* *f* *ppp*

Vla (paper) *pp* *f* *ppp*

Vc. M.V. S.V. *p*

Db. M.V. S.V. *p*

**1**  $\text{♩} = 80$

**2**  $\text{♩} = 100$

Fl. 1 *vib. nat.* *p*

Fl. 2 *vib. nat.* *p*

Fl. 3 *f* *mf* *mp*

Ob. 1 *(staggered breathing pos.)* *p*

Ob. 2 *(staggered breathing pos.)* *p*

C. A. *mp senza cresc.*

Cl. 1 *vib. nat.* *p*

Cl. 2 *vib. nat.* *p*

B. Cl. *mp*

Bsn 1, 2 *a2, vib. nat. (staggered breathing pos.)* *p*

Bsn 3 *p*

Hn 1, 2 *a2 (staggered breathing pos.)* *pp*

Tpt 1, 2 *unis. poss. (both with stem removed)* *mp senza cresc.*

Tpt 3 *W* *nat.* *mp* *pp*

Timp. *mp senza cresc.*

Mar. *mp senza cresc.*

Vib. *medium sticks* *mp senza cresc.*

Hp *mf* *div.* *Lr.* *mp*

Pnni *♭b p senza cresc.*

**1**  $\text{♩} = 80$

**2**  $\text{♩} = 100$

Vln I (paper) *ff sub.* *dim. poco a poco*

Vln II (paper) *ff sub.* *dim. poco a poco*

Vla (paper) *ff sub.* *dim. poco a poco*

Vc. *M.V.* *div.* *mp*

Db. *M.V.* *mp*

\* = Please read the performance notes relating to these sections.

(ca. 9-10 secs.)

(ca. 6-7 secs.)

(ca. 7-8 secs.)

37

♩ = 120

3

4

5

Fl. 1 *p*

Picc. *p*

Fl. 3 *senza cresc.*

Ob. 1 *mp senza cresc.*

Ob. 2 *mp* *pp*

C. A. *pp*

Cl. 1 *p* *s*

Cl. 2 *mp* *pp*

B. Cl. *mp senza cresc.*

Bsn 1.2 *pp*

Bsn 3 *p* to Contrabassoon

Hns 1.2 *pp* (staggered breathing poss.)

Hns 3.4 *pp* *a2, con sord. (staggered breathing poss.)*

Tpt 1.2 *slow rate down gradually (unis. poss.)*

Tpt 3 *W* *W* *nat.* *W* *pp*

Tbn 1.2 *con sord.* *div. (con sord.)* *mp*

Tba *con sord.* *pp* *poss.*

Timp. *slow rate down gradually, roughly to the original* *dim. poco a poco*

Glsp. *slow rate down gradually, roughly to the original* *dim. poco a poco* *L.v. to S.D.*

Mar. *slow rate down gradually, roughly to the original* *dim. poco a poco*

Vib. *slow rate down gradually, roughly to the original* *dim. poco a poco*

Hp *D4* *mp* *D#* *p* *dis*

Pno *slow rate down gradually, roughly to the original* *dim. poco a poco*

(ca. 9-10 secs.)

(ca. 6-7 secs.)

(ca. 7-8 secs.)

♩ = 120

3

4

5

Vln I (paper) *mp*

Vln II (paper) *mp*

Vla (paper) *mp*

Vc. *tutti, vib. nat.* *mp* *gliss.* *pp*

Db. *poco dim.*

(ca. 9-10 secs.) **6** (ca. 9-10 secs.) **7** **N**  $\text{rit.}$   $\text{J} = 120$

Fl. 1 (staggered breathing poss.) *pp* poss. *dim. poss.*

Picc. slow rate down gradually *p* *mp legg. poco dim.* *p*

Fl. 3 (staggered breathing poss.) *pp* poss. *dim. poss.*

Ob. 1 (orig. tempo) (staggered breathing poss.) *pp* poss. *dim. poss.*

Ob. 2 (staggered breathing poss.) *pp* poss. *dim. poss.*

C. A. *mf* *mf*

Cl. 1 (staggered breathing poss.) *p* *pp* *dim. poss.*

Cl. 2 (staggered breathing poss.) *mp* *pp* *dim. poss.*

B. Cl. (orig. tempo) *mp* *poco dim.*

Bsn 1.2 *pp* poss. *dim. poss.*

Hn 2. only insert mute

Hns 1.2 insert mutes

Hns 3.4 insert mutes

Tpt 1.2 *mf* *poco dim.*

Tpt 3 *p* poss. (con. sord.) *pp*

B. Tbn. *p* *pp*

Tba *poss.*

Timp. (orig. tempo)

S.D. **S.D.** *pp* *mp* *pp poss., lenzato*

Mar. (orig. tempo)

Vib. (orig. tempo)

Pno (orig. tempo) *mp* *mf*

(ca. 9-10 secs.) **6** (ca. 9-10 secs.) **7** **N**  $\text{rit.}$   $\text{J} = 120$

Vln I (paper) *Rip\** *mf*

Vln II (paper) *Rip\** *mf*

Vla (paper) *Rip\** *mf*

Vc. *div.* *poco dim.*

Db. *vib. sus.* *poco dim.*

\* = This effect should sound like an army marching into the distance.

$\text{♩} = 100$  *rit.*  $\text{♩} = 80$  *rit.*  $\frac{5}{4}$

213  
 Fl. 1 *pp* poss.  
 Picc. *pp* poss. to Flute  
 Fl. 3 *pp* poss. to Alto Flute  
 Ob. 1 *pp* poss.  
 Ob. 2  
 C. A.  
 Cl. 1 *pp* poss. *mp* legato  
 Cl. 2 *pp* poss. *mp*  
 B. Cl. *pp* *p* poco cresc. *p*  
 Bsn. 1.2 *pp* *p* poco cresc. *p*  
 Cbsn. *p*  
 Hns. 1 (senza sord.) *p* *mp* *pp* poss. *p* legato *pp*  
 3.4 con sord. *pp* poss. *p*  
 Tbn. 1.2 (con sord.) *p* *mp* poco cresc. *p* *a2*  
 B. Tbn. (con sord.) *p* *mp* poco cresc. *p*  
 Tba. (con sord.) *p* *mp* poco cresc. *p*  
 S. D. to L. Susp. Cym.  
 Pno. *pp*  
 $\text{♩} = 100$  *rit.*  $\text{♩} = 80$  *rit.*  $\frac{5}{4}$

Vln I (paper) pick up bow and instrument *pp*  
 Vln II (paper) pick up bow and instrument *pp*  
 Vla (paper) pick up bow and instrument *pp*  
 Vc.  
 Db.

$\text{♩} = 60$

$\frac{5}{4}(2+3)$

$\frac{4}{4}$

$\frac{5}{4}(2+3)$

$\frac{3}{4}$

$\frac{5}{4}(2+3)$

a2 (staggered breathing pos.)

Fl. 1, 2

A. Fl.

Alto Flute

C. A.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1, 2

Chan.

Hn 2

Hn 4

Tbn. 1

Tba

Timp.

L. Susp. Cym.

Mar.

Vib.

Hp

Pno

$\text{♩} = 60$

$\frac{5}{4}(2+3)$

$\frac{4}{4}$

$\frac{5}{4}(2+3)$

$\frac{3}{4}$

$\frac{5}{4}(2+3)$

Vln II

Vla

Vc.

Db.

Sul G

div.

Sul C

p

Sul G

div.

Sul C

p

p  $\rightarrow$  pp poss.

p  $\rightarrow$  pp poss.

226

4/4 5/4 (2+3) 4/4 5/4 (2+3) 3/4

Fl. 1 *mp*

Fl. 2 *mp*

A. Fl.

Cl. 1

Cl. 2 *molto* *p* *mf* *molto*

B. Cl.

Bsn 1.2

Cbsn

Hn 2

Hn 4

Tpt 1.2 (con sord.) *pp* *molto*

B. Tbn. (con sord.) *p* *gl.*

Tba

Timp. *pp* *sim.* [Tam-Tam] *pp*

sp. Cym. *mp* *l.v.*

Mar. *p* *pp* *l.v.*

Vib. *mf* *ord., medium sticks* *pp* *mf* *l.v.*

Hp *pp* *mf* *f*

Pno *pp legg.* hand inside piano, run a finger over the strings *nat. p* *mp legg.* hand inside piano (sim.) *nat. p* pick the string inside the piano

Vln I (bounce the bow on the string) *mf* *gl.* *pp*

Vln II *mf secco* *pp*

Vla *gl.* *gl.* *sim.* *p*

Vc. *gl.* *gl.* *sim.* *p*

Db. *sim.* *p* *pp poss.* *p* *pp poss.*

[P]

(bend pitch) *f* *mp*

(con sord.) *pp*

[P]

arco S.P. sul A

(bounce the bow on the string) *mf* *gl.*

*sim.* *p*

*sim.* *p*

*pp poss.*



280  $\frac{3}{4}$

Fl. 1 *mp* *p* (bend pitch) *sim.* *mp* *p*

Fl. 2 *mf* *mp* *p* *sim.* *mp* *p*

A. Fl. *mp* *p* (bend pitch) *sim.* *mp* *p*

Cl. 1 *mp* *p* *mp* *p* *mf* *mp*

B. Cl. *mp* *p* *mp* *p* *mp* *p*

Bsn 1.2 *mp* *p* *mp* *p* *mf* *mp* *p*

Hn 2 *p* *mp* *p*

Tpt 1.2 *a2* *p*

Tha *p* *pp*

Timp. *pp* *pp < p* *mp > pp*

T.T. *mp* *Lr.* *p* *Lr.*

Vib.

Hp *p* *mp*

Pno *mf* *nat.* *mp* *(D♭)....*

$\frac{3}{4}$

Vln I *ppp* *N.* *mp* *mf* *p*

Vln II *arco* *S.P.* *sul A* *ppp* *N.* *mp* *mf* *p*

Vla *p* *p* *poco* *mp* *poco* *p* *pp*

Vc. *p* *p* *poco* *mp* *poco* *p* *pp*

Db. *p* *p* *poco* *mp* *poco* *p* *pp*

234

Fl. 1 *p*

Fl. 2

A. Fl. (on the beat) *p*

Cl. 1 *p* *pp*

B. Cl. *p*

Bsn 1.2 *p* *pp*

Hn 2 *pp*

Tpt 1 *p*

Timp. *ppp*

T.T. *pp* *l.v.*

Mar. *p*

Vib. *mp*

Hp (non-arp.) *mp* *l.v.*

Pno (2nd).... *p*

Vln I *ppp*

Vln II *pp* *ppp* *div.*

Vla *pp* *pp* *ppp*

Vc. *pp* *pp* *ppp* *left-hand pizz. mp (arco)*

Db. *pp* *pp* *ppp*

# A DREAM OF MEN

*A CHAMBER OPERA*

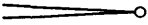
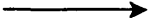
**JACK WHITE**

## Performance notes

### General

All accidentals apply throughout the bar. All grace-notes to be taken before the beat. Glissandi should sound over the entire time of the note(s) and be as gradual as possible. In all cases where the time signatures change (♩ = ♪) unless marked otherwise.

### Notation

|                                                                                     |                                                                                                                                             |
|-------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------|
|    | Crescendo dal niente.                                                                                                                       |
|    | Diminuendo al niente.                                                                                                                       |
|    | Change very gradually from one sound, or one way of playing, to another.                                                                    |
|    | Quarter-tone sharp.                                                                                                                         |
|    | Quarter-tone flat.                                                                                                                          |
|    | Three quarter-tones flat.                                                                                                                   |
| S.V.                                                                                | Senza vibrato.                                                                                                                              |
| M.V.                                                                                | Molto vibrato.                                                                                                                              |
| vib. nat.                                                                           | Use natural vibrato.                                                                                                                        |
|  | Lowest pitch possible.                                                                                                                      |
| <i>l.v.</i>                                                                         | Let vibrate (always for as long as possible, or until indicated to stop).                                                                   |
| S.T., N., S.P.                                                                      | Sul tasto, normale, sul pont.                                                                                                               |
|  | Hand tremolo produced by shaking your hand against your mouth like a Hollywood 'Red-Indian' (rate, or change in rate, stated in the score). |

### Phonemes

|                |                                                                        |
|----------------|------------------------------------------------------------------------|
| Ah             | As in the first sound of 'arm'.                                        |
| Ei (from Eiir) | As in the Welsh 'Ei' which sounds similar to 'ay' of 'hay' in English. |
| Mm             | As a closed-mouth hum.                                                 |
| Oh             | As in the first sound of 'off'.                                        |
| Oo             | As in the middle sound of 'roof'.                                      |

### Instruments

The flute player is required to play piccolo and alto flute.

The clarinet player is required to play bass clarinet (in B♭) and E♭ clarinet.

### Scoring

The score is in C. The electronics guide line (usually under the piano) is only used to cue the triggering of electronic samples. Notes only appear on this line when they have to be used as cues. Rests on this line appear only as a means to trigger the samples correctly.

**Electronics** A Macintosh computer running 'Ableton Live' software (version 7.0, or later), an audio interface, mixing desk, amplification equipment and high-quality speakers are required. A musician is required to trigger samples from this setup during the opera. All the electronics files have been recorded at 96.0 kHz (24 Bit) so any interface will need to be able to accommodate these settings. The audio files are available upon request from the composer.

An ideal setup for the opera would include all the singers using radio microphones and the instrumental ensemble being amplified so that, including the electronics, all audio sources could be engineered to balance.

Each part should also be sent to a reverb unit. The score is marked with reverb decay times. Using the preset of a large space (e.g. concert hall), the person in charge of triggering the electronics should adjust the decay time on the reverb unit accordingly throughout the score. There will be less need for reverb in any section without electronics, so the levels should be adjusted throughout. The level of reverb should never distract from any other element in the opera.

The numbers in dB by the side of each sample are my suggested level for each, 0 dB being the maximum. These values reflect the levels I have set in 'Ableton Live'. Depending on the size and acoustics of the venue, some of these levels will have to be adjusted, but this is very easy using the 'Ableton' interface I have suggested.

During the opera there are sections where a vocal ensemble is required to sing from offstage. This offstage ensemble requires amplification and possibly a video monitor link to the conductor.

|                   |         |          |
|-------------------|---------|----------|
| <b>Characters</b> | Eiir    | Soprano  |
|                   | Eleri   | Alto     |
|                   | David   | Tenor    |
|                   | William | Baritone |
|                   | Gwyn    | Bass     |

**Duration** The opera is in one act, approx. 50 minutes.

## Scene 1

*Mid 19th Century, neighbours meet regularly for storytelling. David is on his way to visit a neighbour's home. David and Eiir, the neighbour's daughter, are secret sweethearts. Opening stage - dark; lighting suggests moon, cloud, tree-shadows. David enters. As he walks across the stage he is hit by a spot of rain: this is represented by the first harp sample of electronic section 1. The rain becomes gradually stronger. The lighting strengthens in response to the music, shadows become more delineated. David continues his journey.*

**Offstage** Sink, sink into the dark and fall.

**Chorus:** Sink, sink into the dark and fall,  
You cannot come.  
You cannot stop us.  
Sink with all the souls of old.  
You cannot come.  
You cannot have her.

**David:** Eiir! Eiir! Here  
from out of love I call you.  
Here, into my voice, Eiir.  
Yet I will believe:  
Let no foreign voices  
clash within my ears, Eiir.

From this soft earth  
and the hills turning.  
Between the mountain's face  
and heart. Blood rivers  
tell me of our one truth -  
This land will save us  
and we must save this land.  
Green winds, that are my breath  
outrace me  
and haul reluctant spirits to succeed.  
Here is what is real.  
Each handful of clay  
and the one voice.

Eiir,  
I feel your spirit shelter mine,  
each holding dear  
what the other wants to lose  
and refilling like brimming lakes,  
the waters of our love.  
For we are the landscape of  
our souls.

Tell me of our one truth.  
This land will save us  
and we must save this land.

Green winds that are my breath,  
outrance me.  
Red fire, that is my soul, be free.

Eiir, I feel your spirit shelter mine.

## Scene 2

*The cottage, simple, warm - Eiir sits positioned to play her harp. Gwyn (Eiir's Father), William (a visitor and suitor) and Eleri (a young farm servant) sit watching Eiir. Eleri is keeping an eye on William. With the first strum of the harp Eiir leaves her seat and dances to its music. The others continue as if she is still sitting playing and sing together. Towards the end of the harp music Eiir returns to her original position.*

**Gwyn:** Beautiful, beautiful, beautiful,  
my darling you have hands of song.  
Don't you agree William?

**William:** Yes she is beautiful.  
And now the truth has made you blush.  
Stand, Eiir, stand.

**Gwyn:** Come my lamb, stand, for William has something.  
Something special for you.

*William takes out a necklace.*

**William:** My mother's.  
And hers.  
These bright stones, an inheritance,  
hard and unyielding  
but precious.  
For you, Eiir  
to wear around your neck.  
A choker  
to match the firelight in your eyes.

**Eiir:** Father, this is too much.  
I have hardly known....  
Your mother's William?  
Then it should go to your daughter.

*Eiir moves to a mirror to put on the necklace. Eleri follows her.*

**William:** Perhaps in time it will...

*Gwyn draws William aside and continues as if conversing.*

**Gwyn:** Two families could not make it tonight...

*Eleri helps Eiir to put on the necklace, she looks at her consolingly.*

**Eiir:** He looked at nothing else but my calm face,  
not dress, not hair, not hand, not harp.  
And in his eyes no trace  
of love but only conquest plain.  
And something else.  
Something dark and drear  
desire to annihilate  
to hold by fear -  
It is a dream of men,  
it is a dream of men.

*William and Gwyn return to the centre of the room.*

**Gwyn:** It is as you say William,  
I have always said as much.  
And you're just the man to do it.

**William:** Your Father has been recalling  
the stretch of your land.  
But nothing as valuable as you Eiir.

**Gwyn:** William has something to say...

**Eiir:** Why father would you have me listen  
to a man who has not proved his worth?  
Come, William your story...

**Eleri:** Or should we wait and eat?  
Wait for David through the storm?

**William:** I have the feeling that David  
won't appreciate my tale,  
that David will not make it through the storm.

### Scene 3

**William:** There lay a valley  
in the heart of Wales.  
Deep, secretive,  
secluded spirits watched there,  
and brought unwary travelers to  
deep, secretive sleep.  
And though they freshened the  
trees and changed the sky,  
remembering always the stars,



the valley was dying.  
For to stand still is death.  
Deep, secretive, selfish spirits  
Confusers of souls

**Eiir:** But these are our sacred voices...

**William:** You dream too much Eiir  
and see the world in your own goodness.  
Then into this dead valley,  
this dead heart.  
a new voice, a new sound.  
The future.  
Of fire, and oil and iron and steam,  
shouting its way through the leaves -  
And on its back,  
a hero.  
With different eyes,  
to see a different future.  
Deep, secretive, selfish spirits,  
lie safe but lie.  
It is our time to quicken.  
Build dams to make mirrors,  
and mills to make eyes,  
that look, look to a bright new world.  
Deep, secretive, selfish spirits  
that will now work for man.  
As Nature will,  
and in that valley, change  
that will not stand still.

**Gwyn:** Could there ever be such a time?

**William:** There can and there will.  
What is there to lose? Only sleep.

*Eiir turns her back and plays again on the harp. Gwyn exits with Eleri.*

## Scene 4

**William:** The necklace was not your only gift.  
The story was for you.  
You have slept in this valley,  
but soon you will be free.

**Eiir:** But I thought only of the spirits  
and their dying eyes.

**William:** And I of the future and  
the light that is in yours.

You cannot stay here Eiir.  
I think your Father realises the truth.  
I have money in the railroads,  
they will open doors in this world.  
In the hillside's belly  
and close the river's mouth.  
And you must be gone before the flood  
Eiir

**Eiir:** William, the storm has stopped

**William:** But the future, our future, has not, Eiir.

*With his last line William attempts to lean in and kiss Eiir. At first she hesitates, but then she backs away from him. William looks at her then exits looking frustrated. Just before William goes to leave, Gwyn enters. He sees William walking away and becomes angry with Eiir.*

## Scene 5

**Eiir:** Father on my mother's life I swear  
you will waste your words, mere  
air, which will not even dry the  
tears your words will make.  
On my mother's life, I swear  
I will die or I will live for love.

**Gwyn:** You dare. You dare,  
to raise her from the grave?  
To live by her memory?

**Eiir:** I am not afraid. If there ever  
was a time to talk of her and  
what she meant to me. It is now.

**Gwyn:** It is never. For never can you understand.  
What do you know with your dreams?  
For you, the world's been lived in ignorance.

**Eiir:** Then father what am I to say?  
I have a clouded grasp upon the past.  
Yet I know what you want to say  
and I will only ask this... will you  
leave to me a future of my own choosing?

**Gwyn:** With David?

Eiir: Perhaps with David.  
Gwyn: Perhaps, mis-haps.  
Eiir: You do not know him.

## Scene 6

Gwyn: I held him as a child.  
I gave his father silver and  
dried his sister's tears.  
And I welcomed him here as a  
son but not an inheritor.  
I have seen the wilds in his family  
how they welcomed the winds  
and danced with the rains.  
But their dreams have never kept one of them dry.  
They are out of time,  
they will always be out of time  
And David is perhaps the worse.  
For he sees what must be  
and tries to ignore it.  
Only a fool, like him, would brave this  
rain, listen.  
I can hear him singing to the land,  
in chorus with the stars.  
Only a fool like him can hear them.  
And I will not give you to a fool.  
As sure as you see the scars upon my hands,  
and the scars on my heart and soul,  
you will marry William

*Gwyn leaves. David's voice is heard offstage:*

David: Eiir, Eiir, here  
from out of night I hold you  
Here, into my arms, Eiir

*David has entered by this point and now stands facing Eiir.*

Eiir: And you into mine.  
Our rivers collide,  
our valleys slide  
each into each.  
And I am made whole.

*Eiir takes off the necklace as she continues singing:*

I almost failed,  
forgive me, forgive me.  
I almost failed,  
to be true to us.  
But on the stroke, the falling blade;  
I heard your song,  
and remembered we are the stave  
on which love's notes are hung.  
The whole making such a melody,  
such a song.

**David:** You could never fail me Eiir.

*They embrace and break as Gwyn, Eleri and William enter. Gwyn and Eleri greet David. Eleri prepares for the evening meal.*

## Scene 7

**Gwyn:** You cannot have heard a storm like that for some time.  
My heart is glad you could make it.  
Some families could not come.  
You have missed William's story

**David:** I know his tale... I have a gift... I have a gift.

*David pulls out a carved wooden spoon. William laughs and takes it from him.*

**William:** This would not hold much soup.

**David:** It is for the soul, not the stomach.

**William:** Then what is it for?

**David:** Nothing and everything.  
A token, like breath.  
Form from beauty,  
beauty from form.  
And all as it should be,  
all as it will be.

**William:** So has your soul made this?

**David:** It has.

**William:** Then has your soul made something wooden!?

*Sensing antagonism Gwyn brings the two men to sit.*

Gwyn: Sit David, William, sit,  
and I will tell a tale to make an end of it.

*Eiir and Eleri exchange glances.*

## Scene 8

Gwyn: Two birds.  
Small bundles in the scheme of things,  
but full of song and blessed with soaring wings,  
could never be content with their sweet lot.  
But each, devoured happiness  
with wondering what the other had got.

The birds forgetting fights, forgetting piques,  
forgot each other, to fill their beaks.  
They ate until their crops were full and sore,  
but then they argued over who'd had more.  
Till, at dusk where all the world begs light,  
they waited for the touch of night.  
When one, a closing eye stretched wide,  
shook his brother and himself and cried.  
Why look, come out at dusk, a thief!

There munched a caterpillar on a leaf.  
Now this was a kingly caterpillar, well bred,  
and round and juicy-fat, well fed.  
Who desired nothing but to live from strife,  
until the world cocooned him into life.

The birds upon their boughs began to pace.  
To eat this king of bugs would be a race.  
A race to end their races and their fights,  
their competition would be ended here tonight.  
But each, while feeling powerful and tall,  
forgot that right should be the end of all.  
And that never should true heart be killer,  
even for the life of one poor caterpillar.  
They scabbled beaks and wings to be the chief,  
and reached the caterpillar on the leaf.  
But he was cleverer than you think,  
and watched amused, his spirits did not sink.  
Brothers he cried, why waste your time on me?  
For I can show you something on a tree.  
Above your heads, a golden apple hangs,  
that's out of reach of my rapacious fangs.  
And just to make it special for your beaks,  
I'll even give the secret how to eat.

For silly birds above, or from the side,  
peck out the flesh and yet the apple hides.  
To eat the sweetest meat,  
you must enjoy from one spot, underneath.  
Whoever is the first that spot to find,  
will taste something of a different kind.  
And so the small birds pecked and pecked at will,  
and shook the mighty apple hard until,  
unloosening itself from its dead stalk,  
it fell and killed the two without a squark.  
And the caterpillar smiled with some relief,  
and got on with its meal,  
back on its leaf.  
And the moral of this tale is plain and sweet...

**Eleri:** Never fight, and watch what you eat.

*The group begin to eat their meals as the scene fades to black.*

## Scene 9

*After supper David and Eiir sit alone, Gwyn and William talk, Eleri is busy.*

**Gwyn:** Now David your story?  
After my poor tale, you'll tell a tale to make us think.

**David:** I apologise, from what I have been told,  
it is a tale like William's,  
a tale of what's to come.

**Eleri:** Don't be afraid to walk that road David.

**David:** I have always welcomed the winds.

For I long to see again the dragons ride,  
and the wild winds helping them to remake themselves.  
And I have always looked for the  
dragons of this valley, this land,  
whose scales were sunlight seen through wine,  
whose teeth were the snowy tops of mountains,  
and whose creamy belly was the corn.  
His wings beat, beat, beat down sorrow,  
and brought to every true heart  
a sense of place, fixed with iron talons  
in an unsubstantial dream.  
But I have yet to see him fly.

## Scene 10

My story lives in the future,  
but that can be a second or a hundred years.  
This red dragon was dying,  
and though it held, like shadows, past battles  
in its eyes, no-one, now, looked in his face.  
No-one looked to the skies, no-one  
listened for its fiery breath.  
In a land which has lost its soul  
or given its heart to a different god,  
the dragon was dropped like a fading flag  
to pale and unravel in a corner's dust.  
Soon it was lost, perhaps used in a  
children's game, where it became a sail  
to other's lands or a cloak to  
bring a pretend magic.  
It hid itself and no one knows  
the dark into which it was forced.  
Forced by indifference, forced on pain of  
death, for other creatures were interested  
in its silence.  
Into the dark he crept, at every step  
a pause, waiting for the old belief.  
Into the dark silence.  
Yet pure of heart, despite its pain  
he left a song. A song, when with  
the true words sung could restore him  
Where he was, where he is,  
not one soul knew.  
Yet somewhere he lay, perhaps,  
drunk with mead and waiting  
for the music.

In our silence the  
red dragon slept.  
And all was well, for men  
soon learned not to dream, and even  
the green winds died.  
But still some people pined,  
and a new dragon was made,  
whose scales were water, marred by lime,  
whose teeth were unyielding ice,  
and whose frozen belly was a blinding drift.  
His wings beat, beat, beat with sorrow  
and brought to every true heart  
the life of a ghost, insubstantial.  
Soon true men dreamed of loosing

its white blood upon its whiter skin.  
Then other powers thought to change it.  
Over it, great iron plates were laid;  
Its fiery breath converted into steam,  
its claws to wide and level feet  
which stamped upon the valley and  
changed even the hills.  
And our voices were forgotten or lost  
Nothing could stop its steps, its feet  
now darkened with the bones of our soil,  
until,  
two children, two dreamers,  
whose heart and souls grew green.  
Two children swore to find the red dragon,  
to stop the white's wild dance.  
And of their trials, where they were lied to,  
betrayed by their own families,  
trapped underground in mineral caverns,  
forbidden even to speak and never  
allowed to sing, I have not time to tell you.  
But even from his drugged sleep the  
dragon was found and the children,  
who had been foolishly taught his song,  
by men too stupid or too certain to care,  
sang him from his sleep,  
sang him from his silence,  
begged him to take to wing his ancient dreams .  
And recalling his own true voice,  
blast from the land and from the future  
the false dragon, whose power had  
fooled himself into believing he belonged.

## Scene 11

**Eiir:** Could there ever be such a battle?

**William:** Never, it is a story without hope.  
There is no progress in this tale

**Eleri:** Well be that as it may, let's decide whose story is the best.

**William:** Well I for one am sure.  
I've never heard such trash before.  
A time when children lose their voice,  
and are forced to live and die without a choice?  
What time could be so cruel?  
It's nonsense!  
Nonsense, what could be more clear?



**David:** That you do not come from here.

*David takes Eiir's hand and moves her quickly away from the others.*

## Scene 12

**Eiir:** Where will we go?

**David:** It does not matter where we go, it matters what we do.

**Eiir:** I am worried, my Father worries...

**David:** Come let us go.

*David goes to leave but Eiir remains.*

**Eiir:** If we turn our backs, never will we see what we have left behind.  
Let us face them,  
and turn this night to a new day

**David:** Love may this song live in us.  
Love may this song carry us.  
Brush away this alien soil.  
Let all the diamonds of our past lie bare.  
Love may these words live in us.  
Love may these words carry us.

*Gwyn, William and Eleri come forward to find David and Eiir.*

**Gwyn:** To run away would not be right.

**Eiir:** No Father,  
to stay and surrender would not be right.  
This night I have been swaddled in the robes of everyone's words.  
Now you and this world must listen to mine...

# A DREAM OF MEN

Jack White

**Scene 1** *Mid-19th Century, neighbours meet regularly for storytelling. David is on his way to visit a neighbour's home. David and Eiir are secret sweethearts. Opening stage - dark; lighting suggests moon, cloud, tree-shadows. David enters. As he walks across the stage he is hit by a spot of rain: this is represented by the first harp sample of electronic section 1. The rain becomes gradually stronger. The lighting strengthens in response to the music, shadows become more delineated. David continues his journey.*

$\text{♩} = 144$   
(3+2)

Flute

Clarinet in Bb

Violin

Violoncello

Eiir

Eleri

David

William

Gwyn

Piano

Electronics Guide

Harp

1 -9.32 dB

1:55

2 (trigger anytime after 1:30 of 1)

Harp + Marimba

-1.23 dB

*p cresc.*

*Red sempre →*

Ex. Rv. 4.375s

Fl.

Vln

Vc.

Pno

E.G.

pizz. vib.

*mp cresc. poco a poco*

pizz. vib.

*mp cresc. poco a poco*

*pp calmo*

*p*

+ Plucked Piano Strings

11

Fl. *p cresc., poco più animato* *mp*

Vln *mf cresc. poco a poco*

Vc. *mf cresc. poco a poco*

Pno *mf animato* *(Red sempre)*

E.G.

15

Fl. *mf* *p*

Vln

Vc.

Pno *cresc. poco a poco* *più animato*

E.G.

A1

18

Fl. *mp* *mf* *f*

Cl. *mf secco arco*

Vln *arco, M.V. *mp* *legg.**

Vc. *mp*

Pno *loco* *f*

E.G. Harp

Harp + Marimba

21

Fl. *p* *p misterioso* *mf*

Cl.

Vln. *3* *3* *3* *3* *3* *3* *3* *3* *meno legg.* *3 poco cresc.*

Vc. *pizz. vib.* *mp poco cresc.*

Pno. *8va* *NOT 8va* *mf cresc. poco a poco*

(*Red sempre*)

E.G. 'Ydyn nhw'n medru'n clywed ni?'  
(Do you think they can hear us?)

Hp + Mar.

(bend the pitch slowly)

28

Fl. *pp* *mp* *p* *mf* *poco dim.* *gliss.*

Cl. *spiritoso*

Vln. *3* *3* *3* *3* *mf* *p mf* *p mf*

Vc. *mf animato*

Pno. *(9)*

E.G. 'Well i ni siarad yn dawel'  
(We had better talk quietly)

Hp + Mar.

Harp

'Beth os glywan nhw ni?  
(What if they hear us?)

## B1

[illegible]

Ensemble  
Offstage  
(Eiir, Eleri  
William,  
Gwyn)

50

Vln *glis.* *mp*

Vc. *glis.* *mp*

Ens. *(cresc.) mf p sub.* *mp* *mp* *mf*  
Sink in - to the dark and fall  
*(cresc.) mf p sub.* *mp gl.* *mf*  
Sink in - to the dark and fall

Pno *loco* *8va* *loco* *8va* *loco*

E.G. 'Ydyn nhw'n medru'n clywed ni?'  
(Do you think they can hear us)

Hp + Mar.

Hp

Picc.

56

Vln (S.T.) *glis.* *mp* *N.*

Vc. (S.T.) *glis.* *mp* *N.*

Ens. *gl.* *mp* *mf* *sim.*  
Sink  
*mp* *gl.* *mf* *sim.*  
Sink

Pno *mp* *f* *loco* *8va*

E.G. 'Well i ni siarad yn dawel' 'Well i ni siarad yn dawel'  
(We had better talk quietly)

Hp + Mar.

Hp

Picc.

62 (N.) → S.P.

Vln (N.) → S.P.

Vc. (N.) → S.P.

Ens. *p* *mf* *intenso* *poco cresc.*  
 You can - not come  
*mf* *intenso* *poco cresc.*  
 You can - not come

Pno *mf* *f* *loco*

E.G. 'Beth os glywan nhw ni?'  
 (What if they hear us?)

Hp + Mar.

Hp

Picc.

68 → S.T. N., Sul G  
*p* *f* *cresc.*  
 → S.T. N.  
*p* *f* *cresc.*

Ens. *più intenso* *mp*  
 You can - not stop us Sink with all the souls of old  
*più intenso* *mp*  
 You can - not stop us Sink with all the souls of old

Pno *loco* *loco*

Hp + Mar.

Hp

Picc.

C1

74

Vln *ff* *agitato*

Vc. *ff* *agitato*

Ens. *mf* *cresc.* You can - not come

Pno *loco*

E.G. 'Beth ddwedwn ni?' (What will we say?) 'Beth ddwedwn ni?'

Hp + Mar.

Hp

Picc.

79

Fl. *mf* *cresc.*

Cl. *mf* *cresc.*

Vln *p* *cresc.*

Vc. *p* *cresc.*

Ens. *f* *con violenza* You can - not have her

David *pp* *lontano ma passionato* Ei

Pno *f* *loco* *ff* *martellato*

E.G. 'Beth ddwedwn ni?'

Hp + Mar.

Hp

Picc.

Harp



85

Fl.

Cl.

Vln

Vc.

Ens.

David

Pno

Hp + Mar.

Hp

Picc.

Hp

91

David

Pno

Hp + Mar.

Hp

Picc.

Hp

*ff*

*p*

*gliss.*

*mp dolce*

*più intenso*

*f con esult.*

*ir*

*5<sup>ma</sup>*

*loco*

*Ei*

*mf*

*Red. sim.*

*gliss.*

*mp dolce*

*ir*

*Fron*

(88)

David *mf* *passionato* *mp* *poco lontano*

out of love I call you here

Pno *sim.*

Hp + Mar.

Hp

Picc.

Hp

David *intenso* *f* *molto passionato*

in to my voice Ei

Pno *sim.*

Hp + Mar.

Hp

Picc.

Hp

**molto rit.**

Fl. *ff* *brillante* *f* *dim.*

Cl. *ff* *brillante* *f* *dim.*

Vln *ff* *brillante* *f* *dim.*

Vc. *ff* *dim.*

David *ff* *molto espress.* *gliss.* *mf* *molto dolce, dim.*

Pno *ff* *sub., molto espress.* *dim.* *loco*

Electronics part is independent until end of this section (b.123)

This section repeats with delays,  
increasing speed throughout

Hp + Mar.

Hp

E1  $\text{♩} = 100$ 

111

Fl. (dim.) *mp* *mf* mesto, dim. poco a poco

Cl. (dim.) *mp* *mf* mesto, dim. poco a poco

Vln (dim.) *mp* *mf* mesto, dim. poco a poco

Vc. (dim.) *pp* *mp* mesto, poco dim.

David *mf* fermo *poco dim.*  
Yet I will be - lieve

Pno *mf* mesto, dim. poco a poco

Hp + Mar. This section repeats with delays, increasing speed throughout

Hp

 $\text{♩} = 69$ 

rit.

 $\text{♩} = 56$ 

114

Fl.

Cl.

Vln

Vc. S.P. *pp* *p* *mf* *p* *p* *f* *p*  
poco minaccioso più minaccioso

David *mp* teneramente  
Let no fo - reign voi - ces clash with - in my ears

Pno

Hp + Mar.

Hp

118

Fl. (dim.) *mp espress.*

Cl. (dim.) *p espress.*

Vln (dim.) *p espress.*

Vc. (dim.) *mp teneramente* *dim.* *pp*

David *doloroso* *gl.* *p*  
Ei - - ir

Pno (dim.)

Hp + Mar. *dim. al niente*

Hp *dim. al niente*

**F1**  $\text{♩} = 52$   
**Poco più mosso**

122

Fl. *p* *mf*

David *p animato* *mf* *doloroso* *gl.* *p*  
From this soft earth and the

Pno *pp* *ppp*

E.G. **3a** -12.7 dB

Flute

Alto Flute

Hp + Mar./Flute

Alto Flute

**Change Ex. Rv. to 6.920s**

**Più mosso**  $\text{♩} = 72$   
**accel.**  $\text{♩} = 84$

129

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

Vln *pp*

David *mf più animato* *> p* *mf* *poco cresc.*  
hills tur ning bet-ween the moun tain's face

E.G. **3b** -14.9 dB

Fl.

A. Fl.

rit.

135

Fl. *vib. nat.*

Vln *N., vib. nat.*

David *mp* *p* *mp* *p*

and heart Blood

Fl.

A. Fl.

♩ = 48

Meno mosso ♩ = 58

141

Fl. *bend pitch flat slowly*

Cl. *S.P.*

Vln *mp*

Vc. *mf*

David *doloroso* *pp grave* *mf legato poco cresc.*

ri vers. tell me of our one

E.G. *3C -17.0 dB*

Fl.

A. Fl.

147

Fl. *p* *f* *mf dim.* *p*

Cl. *p* *legato* *f* *mf* *dim.* *p*

Vln *p legato* *f* *mf* *dim.* *p*

Vc. *p* *f con forza* *dim.* *p* *pp*

David *f dolce* *mp poco doloroso*

this land will save us and we must save this land Green

E.G. *3d -9.32 dB*

Fl.

A. Fl.

H1

overblow into the harmonic series

then into loud air blast

153

Fl. *ff*

David *molto animato*  
winds that are my breath out - race me and haul re-luc-tant spi-rits to suc-ceed *poco dim.*

E.G. **3e** -16.2 dB

A. Fl.

Fl. Scale figures of increasing speed and density.

157

Vln. *p dolce* *mp fermo* *Sul G*

Vc. *p dolce* *mp fermo* *Sul G*

David *dolce ma fermo*  
— Here is what is real Each hand full of clay and the one voice  
'Ma' rhybeth ynof sy' wastad yn sibrwd'  
(Something in me is always whispering)

E.G. **3g** -17.4 dB

A. Fl.

Fl.

Fl. *dim. al niente*

Più mosso  $\text{♩} = 72$ 

163 M.V.

Vln. *mf* *pp* *mf* *M.V.*

Vc. *mf* *pp* *mf* *M.V.*

David *p sub., poco nervoso*  
Ei - - - ir I feel your spi-rit shel-ter mine each hold-ing dear what the oth-er wants to

E.G. **3h** -11.9 dB

A. Fl. *dim. al niente*

Fl. Scale figures

Fl. Chromatic scale figures of increasing speed and density.

167

Vln

Vc.

David

*mf* lose

*p*

*f* molto tempestoso

*ff* poco violenza

'Un dydd fe ffrwydrith y ffiws gwyrdd sy' ynof  
(One day this green fuse inside of me will explode)

and re-fil - ling like brim-ming lakes the wa-ters of our love.

E.G.

3i -12.7 dB

Chromatic scale figures of increasing speed and density.

Fl.

Fl.

Chromatic scale figures of increasing speed and density.

Fl.

# II Meno mosso ♩ = 58

172

Fl.

Cl.

Vln

Vc.

*pp* espress.

*p* espress.

vib. nat., sul A

*p* espress.

vib. nat.

*mp* *p*

David

*>mf* *mp* calmo *poco dim.* *p* espress., legato

For we are the land-scape of our souls Tell me of our one truth.

E.G.

3j -15.3 dB

3k -20.5 dB

Piccolo

Flute

Alto Flute

Flute + Piccolo (*8va*)  
Scale figures

Fl./Picc./Fl.

Fl./A. Fl.

Fl./Fl. + Picc.

179

Fl. *pp* poss. *p* *mp* espress.

Cl. *p* dolce

Vln sul G *p* espress.

Vc. *mp* sost., espress.

David *mp* *p* *mp* *p* *doloroso* *mf*  
 this land will save us and we must save this land Green

Fl. *mp* *p* *mp* *p* *doloroso* *mf*

Fl. *mp* *p* *mp* *p* *doloroso* *mf*

**J1**

185 flutter *sim.*

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

David *animato* *mp* *mf* *poco più calmo*  
 winds that are my breath out race me Red fire that is my

E.G. **31** -15.7 dB **3m** -14.0 dB

Fl. *mp* *p* *mp* *p* *animato* *f* *p*

Fl. *mp* *p* *mp* *p* *animato* *f* *p*

189 *pp* *poco dim.* *pp* dolce

David soul be free Ei - ir I feel your spi - rit shel - ter mine

Fl. *pp* *poco dim.* *pp* dolce

Fl. *pp* *poco dim.* *pp* dolce



# Scene 2

The cottage, simple, warm - Eiir sits positioned to play her harp. Gwyn (Eiir's Father), William (a visitor and suitor) and Eleri (a young farm servant) sit watching Eiir. Eleri is keeping an eye on William. With the first strum of the harp Eiir leaves her seat and dances to the music. The others continue as if she is still sitting playing and sing together. Towards the end of the harp music Eiir returns to her original position.

K1

poco rit.

195 *p calmo, poco religioso*

Eleri

Oo

Wil.

Oo

Gwyn

Oo

E.G. 4 -13.1 dB

Hp

Change Ex. Rv. to 8.0s

♩ = 50

199 *p*

Eleri

Oo

Wil.

Oo

Gwyn

Oo

Pno

*p*

Hp

Repeat pattern, getting faster on each repetition but only *poco cresc.*

poco rit. . . . ♩ = 44

203 *p cresc., più intenso*

Eleri

Oo

Wil.

Oo

Gwyn

Oo

Pno

*p*

Hp

Repeat pattern, getting faster on each repetition

rit. . . . . A tempo ♩ = 58

tuplet ♩ = ♩

206

Fl. Start as close to the harp entry \* as possible

Vln Start as close to the harp entry \*\* as possible

Eleri *pp*

Wil. *pp*

Gwyn *pp*

Pno *l.v.*

Hp *sim.*

*mp cresc.*

*Red. sempre →*

*helix*

Più mosso ♩ = 72

L1

210

Fl. *mp* *innocente*

Cl. *pp*

Vln *nat.*

Gwyn *p sost.* *f* *mp sub.* *f* *mf dolce*

Beau - ti-ful beau - ti-ful beau-ti-ful my dar-ling

Pno

Change Ex. Rv. to 6.920s

215

Fl. *p animato* *mf* *p*

Cl. *pp animato* *mf*

Vln *pp animato* *mf* *p*

Gwyn *p* *mf* *mp*

you have the hands of song

Pno (*mf*)

(*2da sempre*)

*poco accel.*

219

Fl. *pp* *mf*

Cl. *p* *mp* *N.*

Vln *p* *mf* *f*

Wil. *p poco lontano* *f passionato*

Gwyn *mf fermo* Yes she is beau-ti-ful

don't you a-gree Wil-li-am?

Pno

$\text{♩} = 80$

223

Fl. *< f* *mf* *S.V.* *p* *mp*

Cl. *< f* *p* *S.V.* *p*

Vln *p* *S.V.* *p*

Vc. *p* *p*

Wil. *mf poco intenso*

And now the truth has made you bl

Pno *f* *p*

accel..

♩ = 100

227 **N1**

Fl. vib. nat. marcato *f*

Cl. vib. nat. marcato *f*

Vln. *mp* *f*

Vc. vib. nat. *f*

Wil. *f poco intenso*

Stand Ei ir stand

Pno. *cresc.* marcato (L.H.) *sim. ff*

Meno mosso ♩ = 120

231 (3+2) S.T. *p* S.T. *p*

Vln. *mp poco lusingando*

Vc. *p*

Gwyn Come my lamb stand for Wil-li-am has some-thing some -

Pno. *l.v.* *p* *cresc. poco a poco*

repeat until William is ready  
to reveal the necklace

William takes out a necklace

236 **O1** *N.* *mf dolente*

Vln. *mf dolente*

Vc. *mf dolente*

Gwyn - thing spe-cial for you

Pno. *mf*

trigger as William reveals the necklace

5a -13.6 dB

accel. . . . .

241

Vln *mp* *S.P.* *pp poco agitato* *p misterioso* *N.*

Vc.

Wil. *mp* *mf* *mp* *mf*

My Mo-ther's And hers

Pno

245

Vln *f* *S.P.* *f agitato* *N. fast and wide vibrato* *vib. nat.*

Vc. *mp misterioso* *pp*

Wil. *> p* *mp* *f fermente* *mp* *mp*

These bright stones an in-her-i-tance hard and un-yield-ing but

Pno

E.G. **5b** -4.64 dB half-position

Hp

250

Vln *N.* *S.T.* *P1* *S.P.* *N.*

Vc. *Sul D* *p* *gl.* *f* *p*

*> p poco nervoso* *mp* *mf* *mp lusingando*

pre-cious For you Ei-ir

Pno

'Beth roid di i mi pan fyddaf yn hen? Cerrig i'm dallu?  
(What will you give me when I am old? Stones that will blind me?)

E.G. **5c** -16.1 dB **5d** -7.19 dB half-position

Hp

255

Vln *mf* *poco minaccioso* (N.) *mp* S.P. *pp*

Vc. *mf*

Wil. wear a - round your neck A

Pno

258

Vln *p espress.* *mf* *mp* *p* sul G S.P.

Vc. *mp* *pp*

Wil. *lusingando* cho - ker to match the fire - light in your eyes. *p*

Pno *pp*

E.G. 5e -9.32 dB

Hp half-position

Q1

263

Fl. *mp legg.* *pp dolce*

Cl.

Vln N. *p legato* nat. *p*

Vc. S.P. *pp* *p espress.*

Eiir *mf poco agitato* *poco dim.* *p* *mp* *mf* *mp* più fermo

Fa-ther this is too much I have hard-ly known your Mo-ther's Wil-li-am? Then it should go to your daugh-ter

Pno *l.v.*

Eiir moves to a mirror to put on the necklace. Eleri follows her.

R1 ♩ = 96

accel.

269

Fl. *p* *delicato*

Cl. *pp* *delicato*

Vln

Vc. *p* sul D

Eiir

Wil. *mp* *poco cresc.*  
Per - haps in time it will

Pno *mf* (solo)

♩ = 126

273

Fl.

Cl.

Vln *mp*

Vc. *mp*

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

S1 Gwyn draws William aside and continues as if conversing.

278

Fl.

Cl.

Vln *p* *secco*

Vc. *p* *secco*

Gwyn *mf*

Pno *mf* *p* *delicato*

(8) Two fam - il - ies could not

# Senza Un Tempo Specifico

282 (tr)

Fl. *senza cresc.* (breath when needed)

Cl. *senza cresc.* (breath when needed)

Vln *senza cresc.*

Vc. *senza cresc.*

Gwyn  
make it to - night

Pno *senza cresc.*

E.G. **5f** -11.4 dB

Pwy fy -ddi di'n ca -ru pan wyt ti 'di ty - fu? Pwy fydd yn cas -glu'r ha - dau ti 'di gwas -ga - ru?  
(Who will love you when you've grown? Who will reap the seeds you've sown?)

**Change Ex. Rv. to 8.0s**

**A tempo** ♩ = 126

**T1** Eleri helps Eiir put on the necklace

285 (tr)

Fl. *poco cresc.*

Cl. *poco cresc.*

Vln *poco cresc.*

Vc. *poco cresc.*

Eiir *mp* *poco agitato* *mp* *mp dolce*  
He looked at no - thing else but my calm face not dress not hair not hand not harp And

Pno *poco cresc.*



## Ex.Rv. 8.0s

291

Fl. *mp*

Cl. *mp*

Vln *mp cresc.*

Vc. *mp cresc.*

Eiir *mf sub.* *p* *mf*

in his eyes no trace of love but on - ly con-quest plain.

Pno *mp* *mf*

297

Fl. *mf*

Cl. *p poco agitato*

Vln *mf legato poss.*

Vc. *mf legato poss.*

Eiir *più mf*

And some - thing else Some - thing dark and

Pno *f* *p cresc. poco a poco (R.H. only)* *f*

301

Vc. *p* *sim.* *mp* *p* *mp* *cresc.*

Eiir *poco agitato*

drear de - sire to an - nih - i - late to

Pno

\* = Repeat the notes in brackets as quickly as possible.

304

Fl. *cresc.* *agitato* M.V. *f*

Cl. *p cresc.* *agitato* M.V. *f*

Vln. *sim.* *cresc.* M.V. *f*

Vc. M.V. *f*

Eiir *più agitato* *cresc.* *molto passionato* *f espress.*  
hold by fear It is a dream of men

Pno *f cresc.* *ff* l.v.

E.G. 5g -3.36 dB  
half-position

Hp

rit. . . . . ♩ = 80 V1

William and Gwyn return to the centre of the room.

310

Fl. *p* (flutter) *vib. nat.*

Cl. *p* S.V.

Vln. *p* S.P. N., S.V.

Vc. *p* S.P. N., S.V.

Eiir *mp sub., dolente* *p*  
it is a dream of men

Gwyn *mf pomposo* *poco cresc.* *f*  
It is as you say Wil-li-am I have al-ways said as much And you're

E.G. 5h -12.7 dB  
half-position

Hp

Change Ex. Rv. to 6.920s

318

Vc. *vib. nat.*

Wil. *mf fermo* *f* *mp*  
Your Fa-ther has been re-call-ing the stretch of your land But no-thing as val-u-ble as you Ei-ir

Gwyn *mf*  
just the man to do it Wil-li-am has some-thing to

324 (flutter)

Fl. *p* *p* *mf* *p*

Cl. *vib. nat.* *p* *p*

Vln *vib. nat.* *p* *mf* *p*

Vc. *p* *mp* *S.P.* *N.*

Eiir *mf fermo* *p* *mp dolce* *poco cresc.*

Why Fa-ther would you have me list-en to a man who has not proved his worth? Come Wil-liam you

Wil.

Gwyn *f* *mp* *say*

331

Fl. *poco cresc.* *mp* *cresc.* *mf dim.*

Cl. *poco cresc.* *mp* *cresc.* *mf dim.*

Vln *poco cresc.* *mp* *cresc.* *mf dim.*

Vc. *poco cresc.* *mp* *cresc.* *mf dim.*

Eiir *sto* *mp* *mf* *ry* *f*

Eleri *Or should we wait and eat? Wait for Da-vid through the storm?*

Wil. *I have the fee-ling that Da-vid won't ap-pre-ci-ate my tale*

E.G. **5i** -10.6 dB

half-position

Hp

335

Fl. *p* *pp* *mp*

Cl. *p*

Vln *p* *S.P.* *S.T.*

Vc. *p* *mp* *PP*

Eiir *p*

Eleri *mf intenso* *mp*

Wil. *that Da-vid will not make it through the storm*

# Scene 3

W1

Più mosso  $\text{♩} = 88$ 

340

Wil. *mf* (2+3) *p* *mp*

There lay a val - ley in the heart of Wales Deep

E.G. 6a -11.0 dB 6b -11.4 dB 6c -11.9 dB

Horn

Tbn. 1. con sord. (straight)

Tbn. 2. con sord. (straight)

Tbn. 3. con sord. (straight)

Tuba

Change Ex. Rv. to 6.759s

348 *p* *mp* *p* *mf* *p* (3+2) *mp* *poco dim.*

Wil. se - cre tive. se - clu - ded spi - rits watched there and brought un - wa ry tra - vel - ers to deep se - cre - tive

Horn

Tbn. 1.

Tbn. 2.

Tbn. 3.

Tuba

X1

354 *mp* *mf*

Wil. sleep And though they fresh - ened the trees and changed the sky re

'Dwed wrthif pa ddraig a hedfannodd drostom a'n hysgwyd ni mor esgeulus yn ein gwlaui  
(Tell me which dragon flew over our heads and shook us carelessly in our beds)

E.G. 6d -13.6 dB 6e -11.0 dB

Horn

Tbn. 1.

Tbn. 2.

Tbn. 3.

Tuba

362 *poco cresc.* *mp intenso*

Wil. mem-ber-ing al-ways the stars the val-ley was dy-ing For to stand

E.G. **6f** -2.04 dB

Horn

Tbn. 1.

Tbn. 2.

Tbn. 3.

Tuba

372 *senza dim.* *poco minaccioso*

Wil. death Deep se-cre-tive sel-fish spi-rits Con-fus-ion

E.G. **6g** -9.32 dB **6h** -12.3 dB

Tbn. 1.

Tbn. 2.

Tbn. 3.

B. Tbn.

Tuba

'Dwed wrthif pa ddraig a hedfannodd drostom a'n hysgwyd ni mor esgusol  
(Tell me which dragon flew over our heads and shook us carelessly in our)

382 *animato e legato* *f* *p*

Eiir But these are our sac-red voi-ces

Wil. souls You dream too much Ei-ir and see the world in your own

E.G. **6i** -8.04 dB

Horn

Tbn. 1.

Tbn. 2.

Tbn. 3.

Tuba

*f* *fermamente* *mf*

Z1

Più mosso  $\text{♩} = 110$ 

389 *molto intenso*

Wil. *gliss.*

Then in - to this dead val-ley this dead heart a new voice a

E.G. 6j -1.23 dB

Horn *senza sord.*

Tbn. 1. *gliss.*

Tbn. 2. *gliss.*

Tbn. 3. *gliss.*

B. Tbn. *gliss.*

Tuba

Pochissimo accel

397 *f*

Wil. new sound The fu ture

Horn *cresc.*

Tbn. 1. *cresc.*

Tbn. 2. *cresc.*

Tbn. 3. *cresc.*

B. Tbn. *cresc.*

Tuba

 $\text{♩} = 116$ 

(2+3)

404 *tempestoso*

Wil. Of fire and oil and iron and steam shout-ing its way through the leaves And on its back a

Horn

Tbn. 1.

Tbn. 2.

Tbn. 3.

B. Tbn.

Tuba

**A2** (2+3) *ff* *molto impetuoso* *poco meno*

408

Wil. he - - - ro - - - With diff-'rent eyes to see a diff-'rent fu - ture Deep se - cre - tive well - do

Horn

Tpt 1.

Tpt 2.

Tpt 3.

Tpt 4.

Tbn. 1.

Tbn. 2. *senza sord.*

Tbn. 3.

B. Tbn.

Tuba

*mp sub.* *mf più impetuoso* (2+3)

413

Wil. spi - rit lie safe but lie It is our time to quick-en Build dams to make mir - rors and mills to make eyes - - - that.

Horn

Tpt 1.

Tpt 2.

Tpt 3.

Tpt 4.

Tbn. 1.

Tbn. 2.

Tbn. 3.

B. Tbn.

Tuba

419 *fff* *mf*

Wil. look look look to a bright new world

Horn

Tpt 1.

Tpt 2.

Tpt 3.

Tpt 4.

Tbn. 1.

Tbn. 2.

Tbn. 3.

B. Tbn.

Tuba

**B2** *Meno mosso* ♩ = 100 *poco rit.* . . . . . ♩ = 92

424 *p poco feroce* *mp* *dolce ma intenso*

Wil. Deep se-cre-tive sel-fish spi-rits that will now work for man As Na-ture will and in that val-ley change that will

'Pa bynnag ddraig oedd, gadawodd fwg du i gymylu'r awyr'  
(Whichever dragon it was, he has left black smoke to cloud the sky)

E.G. **6k** -8.89 dB **6l** -11.9 dB **6m** -10.2 dB

Horn

Tuba

*Meno mosso* ♩ = 48  
*rit.* . . . . .  
*Eiir plays again on the harp*

432 *poco cresc.* *mf più intenso*

Wil. not stand still There can and there will, What is there to lose? On-ly sleep

Gwyn *mp* *mf*

Could there ev-er be such a time?

E.G. **6n** -11.0 dB **7a** -10.2 dB

Horn

Tbn 2.

Tbn. 3.

B. Tbn.

Tuba

Hp

Change Ex. Rv. to 8.0s



439

Fl. *mp > pp*

Cl. *mp > pp*

Vln *N. mp > pp*

Vc. *nat. mp > pp*

Hp

## Scene 4

Pochissimo accel. . . . . ♩ = 112

445

Fl. *p* *p legato poss.*

Cl. *p*

Vln *p*

Vc. *p* *S.T. pp legato poss., legg.* *ruminare*

Wil. *mp dolce* *mf*  
The neck lace was not your on - ly gift.

Pno *Ando pp legg.*

Hp

450

Fl. *ruminare*

Cl.

Vln *p*

Vc.

Wil. *fermo* *f* *mf* *mp*  
sto - ry was for you You have slept in this val - ley. but soon you will be

Pno *cresc.*

Hp

accel.

D2

455

Fl. *mf* poco libero ma sempre legato

Cl. *mf* *mp* *f*

Vln. *mf* poco libero *3* *5* *3* *5* *3* *p* cresc.

Vc. *mp* *3* poco cresc. *mf* cresc.

Eiir *mf* dolente

Wil. But I thought on - ly of the free

Pno *mf* dolente

Hp

♩ = 138

459

Fl. *mp* *f* *p* *mf* *3* *espress.* *3* *f*

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

Vln. *f* *mp* *f* *espress.*

Vc. *3* *f* *p* *mp* *f* *espress.*

Eiir *f* *mp* più dolente *p*

Wil. spi<sup>2</sup> rits and their dy - ing eyes *mf* più animato *f*

Pno *cresc.* *f* *dim.*

And I of the fu - ture and the light that is in yours.

E2  $\text{♩} = 69$ 

464

Fl. *molto espress.* 2 *mp*

Cl. *f* *mp*

Vln *mp*

Vc. 2 *mp*

Wil. *mf* *mp senza dim.* *f sub., grandioso* 3

You can not stay here Ei-ir I think your Fa-ther re-a-li-ze

Pno *mp* *dim.* *pp* *fff sub., con forza* (l.v.)

quickly release and raise the pedal to catch the note

470 S.V.

Fl. *p* *p* *pp lontano*

Cl. S.V. *p* *p* *pp poss., lontano*

Vln S.T. *mp* *p* *pp lontano*

Vc. S.T. *mp* *p* *pp lontano*

Wil. *più grandioso* *molto grandioso* 3

truth I have no-ney in the rail-roads they will o-pen doors in this world In the hill-side's bel-ly and close the ri-ver's mouth

Pno *ff* (l.v.) *f* (l.v.) *mf* (l.v.)

*stim.* *8<sup>va</sup>*

475 F2 to Picc.

Fl.

Cl.

Vln

Vc.

Eiir *sub. dolce* *mp* *mp poco nervoso*  
 Wil- liam the storm has stopped

Wil.  
 you must be gone be-fore the flood Ei - ir But the

Pno *(l.v.)*

With his last line William attempts to lean in and kiss Eiir. At first she hesitates, but then she backs away from him. William looks at her then exits looking frustrated. Just before William goes to leave, Gwyn enters. He sees William walking away and becomes angry with Eiir.

481 vib. nat. S.T. → S.P.

Vln *p*

Vc. vib. nat. S.T. → S.P. *pp*

Wil. *f* *mf* *p intenso* *gliss.*  
 fu - ture our fu - ture has not Ei - ir

Pno *p* *pp*

E.G. 7b -8.89 dB

Hp half-position

## Scene 5

Più mosso ♩ = 120

487 *mf agitato* *f* *mf* *p* *mp* *poco meno agitato* *mf*

Eiir  
 Fa - ther on my mother's life I swear... you will waste your words... mere air which will not ev-en dry the tears your words will

Pno *l.v.*

494

Piccolo  
vib. nat.  
*mp secco*

Cl.

Vln  
pizz.  
*mp*

Vc.  
S.T.

Eiir  
*p*  
make

Pno  
*p secco*

E.G.  
7c -7.62 dB  
Independent tempo

Girl's Voice  
Pwy fy - ddi di'n ca - ru pan wyt ti 'di ty - fu? Pwy fydd yn cas - glŷr ha - dau ti 'di gwa - ga - ru!  
(Who will love you when you've grown? Who will reap the seeds you've sown?)

*mp molto espress.*  
On my mo

*mp legato*

*Repeats with reverb and delay*

501

Picc.  
*mf legato*

Cl.  
*legato*

Vln

Vc.  
N. gliss. sim.

Eiir  
*p*  
*mp fermento*  
ther's life I swear

Pno  
*mf*

G.V.

(3+2+2)

508

H2

Picc.  
*mf spiritoso*

Cl.  
*mp espress.*

Vln  
S.P. slow down trem. gradually

Vc.  
S.P. slow down trem. gradually

Eiir  
*mf poco tempestoso*  
will die or I

Pno  
*cresc.*

514

Picc. *p legato* to Bass Clarinet *pp poss.* to Alto Flute

Cl. *p* *pp* *slow down trem. gradually* *p* *S.T.* *p*

Vln *f dim.* *slow down trem. gradually* *p*

Vc. *f dim.* *sub. dolente* *glis.* *p*

Eiir live for love

Pno *f brillante* *mp* *pp* *l.v.*

E.G. 7d -3.36 dB

G.V. Independent tempo

Pwy fy ddi d'n ca - ru pan wyt ti 'di ty - fu? Pwy fydd yn cas - glu'r ha - dau ti 'di gwas -

Meno mosso  $\text{♩} = 80$ 

519

Clarinet *minaccioso* *f* *p* *fff* *p* *mp* *f*

Vln *f* *p* *f* *p* *ff*

Vc. *minaccioso* *f* *p* *fff* *p* *f* *p*

Gwyn *p* *mf minaccioso* *ff* *tr*

You dare You dare to raise her

Pno *l.v.* *pp* *mf l.v.* *pp* *ff* *l.v.* *pp cresc. poco a poco*

Repeats with reverb and delays

ga - ru? dim al niente.

poco accel.

524

B. Cl. *mp* *f* *mp* *f* *mp* *f* *p* *p*

Vln *p* *ff* *p* *ff* *p* *f* *p* *p*

Vc. *f* *p* *f* *p* *f* *ff*

Gwyn *3* from the grave? To live by her mem-o-ry?

Pno *sim.*

528 J2

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

Vln *f* *N.* *S.T.*

Vc. *f* *N.* *mf*

Eiir *f* *passionato* 7

Gwyn I am not a-fraid If there ev-er was a time to talk of her and what she meant to me

Pno *sim.*

531

Alto Flute (flutter) *p* *f*

B. Cl. (flutter) *f* *p* *mp* *animato*

Vln *f* *p*

Vc. *S.P.* *N.* *f* *sub.* *mp* *animato*

Eiir *ff* *mp*

Gwyn is now *fff* *sub., con violenza* *f* *fermamente*  
It is ne-ver For ne-ver can you un-der-stand

Pno *mf* *impetuoso*

535 ♩ = 88

A. Fl. *p* *sim.* *mp* *ff*

B. Cl. *f* *con forza* *S.P.* *f* *dim.* *N.*

Vln *f* *con forza* *S.P.* *P cresc.* *f* *dim.* *N.*

Vc. *f* *con forza* *S.P.* *P cresc.* *f* *dim.* *N.*

Gwyn What do you know with your dreams? For you the

Pno *f* *minaccioso*



538

A. Fl. *mp*

B. Cl. *p*

Vln. *p*

Vc. *p*

Eiir. *mf poco dolente* 3 3 5

Gwyn. *mf* 3

Pno. *mf* *p* *l.v.*

(flutter) *p* *f*

(flutter) *p* *mf*

N. → S.P.

S.P. *p* *mf*

Then Fa - ther what am I to say? I have a

world's been lived in ig - no - rance

(8).....

542

A. Fl. *f*

B. Cl. *mf*

Vln. *mf*

Vc. *mp* *p*

Eiir. *f* *mp* *p dolce* 5 *dolente* 3

Gwyn. *f* *mp* *p*

Pno. *f* *mp* *p*

*p espress.*

*p espress.*

N. *espress.*

cloud - ed grasp up - on the past Yet I know what you want to say and I will ask on - ly this will you

rit.

L2

547

B. Cl. *p secco* *mf secco*

Vc. *p secco* *mf secco*

Eiir. *mp espress.* 3 *p* *pp secco* *p* *mf agitato*

Gwyn. *mp secco* *mf poco cresc.* *p*

Pno. *p secco* *mf secco*

leave to me a fut - ture of my own choo - sing? Per - haps with Da - vid You do not know him

With Da - vid? Per - haps mis - haps I



# Scene 6

Meno mosso  $\text{♩} = 66$

552

B. Cl. *p* *mp* *pp* *p* *mp* *p* *grave* *arco* *p*

Vc. *p*

Gwyn *p* *mf* *p* *poco più dolce*

held him as a child I gave his Fa - ther sil-ver and dried his sis - ter's tears And

E.G. *7e* -11.4 dB

'Ma' nhw 'n sibrdw gwenwyn, Pwy welodd gariad pur yn bodd  
(They whisper their poison, who has seen true love sink?)

557

A. Fl. *p* *mf* *p* *f* *ff* *f* *agitato*

B. Cl. *mf* *p* *mp*

Vln. *p* *mf* *f*

Vc. *mf* *p* *f*

Gwyn *mf* *pp* *p* *mf* *poco agitato*

wel - comed him here as a son but not an in - he - ri - tor. I have seen the wilds in his fam - i - ly how they

E.G. *7f* -11.0 dB

562

A. Fl. *ff* *mf* *ff* *f* *ff*

B. Cl. *f* *agitato* *p* *mf* *f*

Vln. *mf* *agitato* *f*

Vc. *mp* *agitato* *f*

Gwyn *f* *mf*

wel - comed the winds and danced with the rains

565

A. Fl.

B. Cl.

Vln

Vc.

Gwyn

E.G.

Hp

*mp* *f* *p*

(N.) S.P.

*mf* *grandioso*

dreams have ne-ver kept one of them dry They are out of time

**7g** -15.7 dB

Independent tempo  $\text{♩} = 144$

**N2** Più mosso  $\text{♩} = 144$

570

(3+2)

A. Fl.

Vln

Vc.

Gwyn

Pno

E.G.

Hp + Mar.

Picc.

*p*

Sul D

Sul D

*mp*

*mp*

*mp*

they will al-ways be out of time And Da-vid is per-haps the worse

**7h** Harp + Marimba

-6.34 dB

Harp + Marimba

Change Ex. Rv. to 4.375s

575

A. Fl. *p* *f legato* *mf*

B. Cl. *p legato*

Vln *gliss*

Vc. *gliss*

Ensemble  
Offstage  
(Eleri,  
David,  
William)

*p minaccioso* *sf* *mf p sub.*

Sink

*p minaccioso* *sf* *mf p sub.*

Sink

Gwyn *mf dolce*

For he sees what must he but tries to ig - nore it.

Pno *loco* *mf intenso* *loco* *loco* *loco*

Hp + Mar.

Picc.

581

A. Fl. *p* *mp* *mf* (*ilutter*)

B. Cl. *mp* *mf*

Vln *gliss* *mf* *gliss*

Vc. *gliss* *mf* *gliss*

Ens.

Sink in - to the dark and fall

*mp* *mf*

Sink in - to the dark and fall

Gwyn *f più animato* *mf*

On - ly a fool like him would brave this rain.

Pno *loco* *loco* *loco*

Hp + Mar.

Picc.

587 S.V. M.V.

A. Fl. *p* *ff*

B. Cl. *p* *mf* *vib. nat.* *pp*

Vln. *gliss.* *ff*

Vc. *gliss.* *ff*

Ens. *mf* *gliss.* *sim.* *p*

Gwyn *p* *mf* *p* *mf grandioso*

Pno. *p* *mf* *loco* *loco*

Hp + Mar. *lis - ten* *I can hear him sing - ing to the land.*

Picc.

02

593 *vib. nat.* *(flutter)* *(flutter)* *p*

A. Fl. *mp* *f*

B. Cl. *mp* *f* *p*

Vln. *p*

Vc. *p*

Ens. *mf intenso* *You can - not come* *You can - not*

Gwyn *f* *in cho - rus with the stars* *On - ly a fool like him can hear them*

Pno. *p* *mf*

Hp + Mar.

Picc.

599 to Flute

A. Fl. *f*

B. Cl. *f*

Vln *f*

Vc. *f*

Ens. *f* stop me I will not give you to a fool

Gwyn *p* *mf* *f* stop me I will not give you to a fool

Pno *And* *I* *will* *not* *give* *you* *to* *a* *fool*

Hp + Mar.

Picc.

Hp

605 Flute

Fl. *mf* *cresc.* *f* *cresc.*

B. Cl. *mf* *cresc.* *f* *cresc.*

Vln *gliss.*

Vc. *gliss.*

Ens. *p* *f* *feroce* *cresc.* scars up-on my hands and the scars on my heart and (David leads)

Gwyn *p* *f* *feroce* *ff* scars up-on my hands and the scars on my heart

Pno *sure* *as* *you* *see* *the* *scars* *up-on* *my* *hands* *and* *the* *scars* *on* *my* *heart*

Hp + Mar.

Picc.

Hp

611

Fl. *ff*

B. Cl. *ff* nat., S.P. *ff* to Bb Clarinet

Vln *p* *ff*

Vc. *p* *ff* S.P. *ff*

*ff con violenza* *p*

Ensemble Offstage (Eleri, William) *ff con violenza* *p*

soul

David (offstage) *pp passionato* *ff* *gl.*

Ei ir

Gwyn *fff con violenza* *mp*

you will mar-ry Wil-liam

Pno *ff martellato* *mf più dolce*

Hp + Mar.

Picc.

Hp

617

David (offstage) *mp* *più intenso* *f con violenza* *mp dolce* *gl.*

Ei ir

Pno *loco* *And. sim.*

Hp + Mar.

Picc.

Hp

623 *lusingando* *mf*

David (offstage) From out of night I call you

Pno *sim.*

Hp + Mar.

Picc.

Hp

629 *mp dolce* *f molto espress.*

David (offstage) here in to my

Pno

Hp + Mar.

Picc.

Hp

**molto rit.**

David enters.

635

Fl. *ff brillante*

Cl. *ff brillante*

Vln. *ff brillante*

Vc. *ff*

David arms Ei ir *ff molto passionato*

Pno *ff sub.*

Hp + Mar.

Picc.

Hp

Independent electronic part until end of this section (b.650)



639 Q2 (♩ = 100)

Fl. *mp*

Cl. *mp*

Vln. *mf dim. poco a poco*

Vc. *mp*

Ensemble Offstage (Eleri, William, Gwyn) *mf espress., legato poss.* *gl.* *sim.*

Eiir *mp* *pp* *mp poco dolente* And you

David

Pno *dim.* *mf dim. poco a poco*

Hp + Mar. This section repeats with delays, increasing speed throughout.

Hp This section repeats with delays, increasing speed throughout.

♩ = 69 rit.

642

Fl. *mf dim. poco a poco*

Cl.

Vln.

Vc. *pp* *p* *mf* *p* S.P.

Ens. *gl.* *sim.* *sim.*

Eiir *mf* *mp* *p* *mf* in to mine Our ri - vers co - lide our val - leys

Pno

Hp + Mar.

Hp



645

Fl. *(dim.)*

Cl. *(dim.)*

Vln *(dim.)*

Vc. *(dim.)* (S.P.) *p* *f* *p* *mp* *N.*

Ens. *Oo.* *gl.* *p* *mp* *mf*

Eirr *mp* *slide* *each in-to each* *p*

Pno

Hp + Mar.

Hp *dim. al niente*

648

Fl. *mp*

Cl. *p* *to Eb Clarinet*

Vln *p*

Vc. *p* *dim.* *pp*

Ens. *p* *pp*

Eirr *pp dolente* *And I am made whole*

Pno *pp* *ppp*

Hp + Mar.

Hp

**R2** Eiir takes off the necklace

651 *p* *mf* *p* *f* *p*  
*fast* *slow-sim.* *fast* *slow*  
 (Eleri Offstage) sink sink sink in - to dark  
 Ens. (William Offstage) sink sink sink in - to the dark  
 (Gwyn Offstage) sink sink sink in - to the dark and fall  
 Eiir *p poco cresc.* *mf sub.* *p* *mp* *mf*  
 1 al-most failed for - give me for - give me 1 al-most failed to be true to us  
 E.G. *7i* 'Sink' -19.3 dB *7j* 'Sink into the dark' -13.6 dB *7k* 'Sink into the dark and fall' -12.7 dB  
 Change Ex. Rv. to 5.949s

656 *p* *pp* *mp* *p*  
*nat.*  
 (h) sink in - to the dark and fall sink in - to the dark and fall sink in - to the dark and fall  
 Ens. sink in - to the dark and fall sink in - to the dark and fall sink in - to the dark and fall  
 Eiir *f dolce* *mf*  
 But on the stroke the fall - ing blade I heard your song and re - mem - bered  
 E.G. *7l* 'You can not have her' -9.74 dB

660 *p* *mf* *mp* *pp*  
*slow* *fast sim.* *nat.*  
 You can not  
 Ens. You can not  
 Eiir *espress.* *mp* *teneramente* *5*  
 we are the staves on which love's notes are hung The whole mak - ing such a mel - o - dy such a song  
 David *p* *mf* *mp* *teneramente*  
 You could ne - ver fail me Ei - ir  
 E.G. *7m* 'You can not have her' -15.3 dB *7n* 'A'i cariad yw'r diwedd?' -15.7 dB  
 (Is love the end?)

# Scene 7

David and Eiri embrace and break as Gwyn, Eleri and William enter. Gwyn and Eleri greet David. Eleri prepares for the evening meal.

Ex. Rv. 5.949s

(♩ = 112)

666

Vln *f molto agitato* *sim.* *mf* *mp*

Vc. *S.P.* *pp* *p* *mp* *p* *mf*

Gwyn *mf* *f* *mf*

You can - not have heard a storm like that for some time My heart is glad you could make it Som

E.G. 8a -9.32 dB

670

Vln *gl.* *sim.* *ff* *mp* *N.* *S.P.*

Vc. *S.P.* *p* *mf* *pp* *p* *pp*

David *mp* *mf* *fermo*

Gwyn *mp* *f grandioso* *mf*

fam - i - lies could not come You have missed Wil - li - am's sto - ry

675

Fl. *pp lontano* *mp fermo* *mf* *p cresc.*

David *mp* *mf*

tale I have a gift I have a gift

Gwyn

S2

David pulls out a carved wooden spoon. William laughs and takes it from him.

682

Fl. *f vivente, molto legato* *ff* *mf* *mp*

Vln *S.T.* *p* *mp*

Vc. *S.T.* *p*

David *f*

Pno *mp molto legato* *f vivente*

685

**T2**

Fl. *ff*

Bb Clarinet *pp* *mp*

Vln *mf* *p* *mf* *p* *mf*

Vc. *mp* *p* *mf* *p* *mf*

David *mp poco agitato* *f*

Wil. *mf grandioso* *f*

Pno *ff* *p* *l.v.* *pp* *p*

It is for the soul

This would not hold much soup

690

**U2**

Fl. *p* *pp*

Eb Cl. *mp poco dim.* *pp sub.* *to Bb Clarinet*

Vln *mp* *pp* *N.* *p* *p*

Vc. *mp* *pp* *N.* *p* *p*

David *mf* *p* *p grave* *sub.*

Wil. *f* *mf* *p sub.*

Pno *l.v.*

not the sto-mach

Then what is it for?

No - thing and

698

Fl. *p* *f vivente* *mp* *pp* *P* *mp* flutter *sim. 7*

B♭ Cl. *mp* *f* *ff* S.T. *mp* S.T., nat. *mp*

Vln *mp* *f* *ff*

Vc. *sul C* *mp* *f* *ff* *mp*

David *f vivente* *ff* *mf* *mp* *p*

e - ry thing A to - ken like breath

Pno *p* *f vivente* *p* *mp* *p*

703 nat. on the beat *pp* *mp misterioso* *p* *pp* *mp* *vivente*

B♭ Cl. *mf* *N.* *mf* *mp*

Vln *mf* *N.* *p* *f* *mf*

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

David *p* *pp poco grave* *mf* *f passionato* *mf*

Form from beau-ty beau-ty from form

Pno *p* *l.v.* *mp* *mf* *vivente* *f*

\* = R.H. chord played after the L.H. run

V2

709

Fl. *mp sub. > pp* *p* *mp teneramente* *p* *pp*

B♭/Eb Cl. *p* *mp* *mf* *mp poco dim.* *mp* *legg. poss.* *mp animato* *mf*

Vln *p* *mp* *mf* *mp poco dim.* *mp* *S.P.*

Vc. *p* *mp* *mf* *mp poco dim.* *mp*

David *p* *mf dolce* *mp teneramente* *mf*

And all as it should be all as it will be It has

Wil. *mf pomposo* *f*

So has your soul made this? Then has your soul

Pno *pp*

'Rhoiaf bethau byw i ti, anadl sy'n siarad a chariad sy'n canu'

E.G. **8b** -13.1 dB

(I will give you living things, breath that talks and love that sings)

rit.

Sensing antagonism Gwyn brings the two men to sit.

Eiir and Eleri  
exchange glances

717

Fl. *sub.* *ff agitato*

E♭ Cl. *f agitato*

Vln *p* *scordatura*  
lower G one tone to F

Vc. *S.P.* *p*

Wil. *f*

— made some -thing wood -en!

Gwyn *mf*

Sit Da-vid Wil-li-am sit and I will tell a tale to make an end of it

Pno *mf* *l.v.*

220

# Scene 8

Meno mosso ♩ = 72

723

Fl. *mp* *animato* *p*

E♭ Cl. *p* *N.* *animato* *mp* *p* *mp*

Vln *S.T.* *pp* *p*

Vc. *mp*

Gwyn *mp* *mf* *mp*

Two birds Small bun - dles in the scheme of things

Pno *p* *mp* *p*

E.G. **8c** -6.34 dB **8d** -21.9 dB

Picc.

Change to Ex. Rv. 8.586s

727

Fl. *p* *mp* *9* *mf più animato*

E♭ Cl. *mp* *7* *mf più animato*

Vln *pp* *mp*

Vc. *mf*

Gwyn *mf* *f grandioso* *mf*

full of song and blessed with soar - ing wings

Pno *9* *mf animato* *p* *mf* *più animato*

E.G. **8e** -17.4 dB

Picc.

729 (8) W2

Fl. *p* *mp* *secco*

E♭ Cl. *pp* *p* *mf* *p* *mf* *p*

Vln. *mf* *pizz. gliss.* *8va* *gliss.* *p secco*

Vc. *p secco*

Gwyn *f*  
could ne-ver be con-tent with their— sweet lot But each de-voured hap-pi

Pno *l.v.* *mf secco* *p*

E.G. **8f** -13.6 dB

Picc.

732

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

E♭ Cl. *p secco* *mp* *mf* *p* *mp*

Vln. *poco cresc.* *arco*

Vc. *f*

Gwyn *mf* *mp* *f*  
ness with won-der-ing what the o-ther had got The

Pno *poco cresc.* *loco*

E.G. **8g** -10.2 dB

Picc.



X2

736

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

E♭ Cl. *mp* *mf* *f* *mf*

Vln *pp* *p*

Vc. *ff* *gliss.*

Gwyn *marcato*  
birds for - get - ting fights for - get ting piques for - got each o - ther to fill their beaks

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

E.G. **8h** -8.04 dB

Picc.

738

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

E♭ Cl. *mp* *p* *pp* *mp* *f*

Vln *mp*

Vc. *3*

Gwyn *ff*  
ate un - til their crops were full and sore but then they ar - gued o - ver who'd had more

Pno *p* *mp*

E.G. **8i** -10.2 dB **8j** -10.2 dB

Picc.

740 Y2

Fl. *pp senza cresc., molto legato*

E♭ Cl. *pp senza cresc., molto legato*

Vln. *misterioso mf p*

Vc. *mf* S.T.

Gwyn *p mp legato mf*

Piano *p senza cresc., molto legato*

Till at dusk where all the world begs light they wait-ed for the touch of

745

Fl.

E♭ Cl. to Bass Clarinet

Vln. *sul G mf > mp p* put bow down

Vc. *N. f mp* put bow down

Gwyn *p mf molto animato f > p mf*

Piano *l.v.*

night When one a clos-ing eye stretched wide shook his bro-ther and him-self and cried Why look come out at dusk a

\* = Repeat the section in brackets observing the dynamics. Upon each repetition slightly increase the tempo.

**Change Ex. Rv. to 8.0s - but level should be barely audible**

750 key clicks (notated a semitone lower in fl. part)

Fl. *ff*

B. Cl. *pp* *mp* (flutter) *p* *mf* *p poco cresc.*

Vln *pizz.* *mp secco* *pizz.*

Vc. *mp secco*

Gwyn thief! There munched a ca-ter-pil-lar on a leaf.

Pno *mp secco poss.*

Fl. *sim.*

B. Cl. *mp* *f* *mp* *p*

Vln

Vc.

Gwyn *f molto pomposo* *mf* *mp*  
Now this was a king - ly ca-ter-pil-lar... well bred and round and jui-cy-fat, well... fed

Pno

Fl.

B. Cl. *pp* *mp* *f*

Vln

Vc. *mf sempre secco* *p*

Gwyn *mf* *f* *mf sempre secco*  
Who de - sired no - thing but to live from strife un - til the world co-cooned him in - to life

Pno *mf sempre secco* *p*

E.G.

A. Fl.

Mar.

8k -8.04 dB

762

Fl. *ff*

B. Cl. *mf* *p* *mp* *p*

Vln. *mp* *mf* *mp* *cresc. poco a poco*

Vc. *mp* *mf* *mp* *cresc. poco a poco*

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

The birds up - on their boughs be - gan to pace — To eat this king of bugs would be a race — A

Pno. *mp* *mf* *mp* *cresc. poco a poco*

A. Fl.

Mar.

766

Fl. *fff* *poss.*

B. Cl. *pp* *secco poss.* *p* *mf* *sempre secco*

Vln. *mf* *poco cresc.*

Vc. *mf* *poco cresc.*

Gwyn *mf* *p sub.* *mf* *f* *p* *mf*

race to end their ra - ces and their fights their comp - e - ti - tion would be end - ed here to - night — But

Pno. *mf* *poco cresc.*

A. Fl.

Mar.

## B3 poco accel.

769

Fl. on the beat

B. Cl.

Vln

Vc.

Gwyn

each while feel - ing pow - er - ful and tall for - got that right should be the end of all And that

Pno

A. Fl.

Mar.

771

Fl.

B. Cl. to Bb Clarinet

Vln

Vc. più *mf*

Gwyn

nev - er should true heart be kil - ler ev - en for the life of one poor ca - ter - pil - lar They scab - bled beaks and wings to be the chief

Pno

A. Fl.

Mar.

♩ = 60 poco accel.

774

C3

Vln

Vc. sul C *p* *mf* senza cresc.

Gwyn

reached the ca - ter - pil - lar on the leaf But he was cle - ver - er than you think and watched a - mused his spi - rits did not sink

Pno

E. G.

A. Fl.

Mar.

81 - 5.05 dB

*ff* sempre secco pick up bow

*f* sub., sempre secco

Begin to very slowly increase  
Ex. Rv. level to b.790

778

Fl. *pp* molto legato *pp* *p* *p*

B♭ Clarinet *pp* molto legato *p* *p* *p*

Vln. *arco*

Vc. *pp* *sim.* *p* *sim.* *p* *sim.*

Gwyn *ff* poco feroce *f* *mp*  
 Bro - thers he cried why waste your time on me? For

Pno. (8)

A. Fl. (8)

Mar.

780

Fl. *p* *p* *mp* sempre molto legato

B♭ Clarinet *p* *p* *mp* sempre molto legato

Vln.

Vc. *p* *pp* *sim.* *p* *pp* *sim.* *mp* *p* *sim.*

Gwyn *molto legato* *mf*  
 I can show you some - thing on a tree A - bove your heads a gol - den ap - ple hangs

Pno. (8)

A. Fl.

Mar.

782

Fl. *(molto legato)* *mf*

Bb Cl. *(molto legato)* *mf*

Vln

Vc. *mf* *mp sim.* *f* *mf sim.*

Gwyn *f* *molto feroce*  
that's out of reach

Pno *(8)*

A. Fl.

Mar.

♩ = 66 accel.

D3

784

Fl. *f*

Bb Cl. *f* *(8)* to Eb Clarinet

Vln pick up bow arco *p* *mf*

Vc. *f* *poco* *sim.* *f* *poco*

Gwyn *ff* *mf* *più dolce, sempre molto legato* *f*  
my ra - pa - cious fangs And just to make it spe - cial for your beaks

Pno *(8)* *f*

E.G.

A. Fl.

Mar.

8m -3.75 dB

(flutter)

786

Fl. *p mp p pp*

E♭ Clarinet *p mf*

Vln *mp f mf*

Vc. *f ff f*

Gwyn *f mf f impetuoso*

ev - en give the se - cret how to eat For sil - ly birds a - bove or from the side peck out the flesh and yet the ap - ple hides To

Pno

A. Fl.

Mar.

♩ = 72

E3

789

Fl. *mp mf* to Piccolo

E♭ Cl. *p mp mf p pp poss.*

Vln *ff*

Vc. *ff*

Gwyn *mf f*

eat the sweet - est meat you must en - joy from one spot un - der - neath Who ev - er is the first that spot to find. will.

Pno *f poco cresc.*

E.G. **8n** -2.08 dB

A. Fl.

Mar.



792

Piccolo

Picc. *pp* *p* *mp*

E♭ Cl. *p* *mp*

Vln. *(cresc.)* *N.* *ff* *p sub.* *cresc.*

Vc. *(cresc.)* *N.* *ff* *p sub.* *cresc.*

Gwyn *ff* *mf* *f*

taste... some-thing of a diff-erent kind... And so the small birds pecked and pecked at will... and

Pno *ff* *mp sub. (both hands) cresc.*

A. Fl.

Mar.

794

Picc. *mp* *mf* *f* *ff*

E♭ Cl. *mf > p* *mf > p < mf* *f* *ff*

Vln. *marc.*

Vc. *marc.*

Gwyn *ff*

shook the high-ty ap-ple hard un-til... un-loo-se-ning it-self from it's dead stalk...

Pno *martellato*

A. Fl.

Mar.

796 **F3**

Picc. *to Flute*

E♭ Cl. *to B♭ Clarinet*

Vc. *accordatura*

Gwyn *mp* *f* *p* *mf* *p* *3*

it fell and killed the two with-out a squark And the ca-ter-pil-lar smiled with some re-lief and got

'Dychryn yr adar, eu hesgor i hedfan'  
(Scare the birds, make them fly)

E.G. **80** -12.3 dB

*The group begin to eat their meals as the scene fades to black*

801

Eleri *f* *mp sub.* *pp* *3*

Gwyn *mf* *p* *mf* *mp* *f* *3*

Ne-ver fight and watch what you eat

on with its meal back on its leaf And the mo-ral of this tale is plain and sweet

E.G. **8p** -12.3 dB

## Scene 9 *After supper David and Eiir sit alone, Gwyn and William talk, Eleri is busy.*

**G3** *poco accel.*

806 (2+3)

Vln *p* *mf dolce* *3* *3* *3*

Repeat as lights fade out on scene. Continue until lights are ready to come up.

Pno *mp* *Pa* *sim.*

'Ydyn nhw'n medru'n clywed ni?  
Well i ni siarad yn dawel  
Beth os glywan nhw ni? Trigger examples b-e *ad lib.* if  
Beth ddwedwn ni? more time is needed than 9a covers

E.G. **9a** (0:29) **(9b-e)** -16.1 dB

**Change Ex. Rv. to 7.055s**

**Più mosso** (♩ = 80)



poco accel. . . . .

818

Eleri

David

Pno

*mf*

*mf*

*f*

Don't be a-fraid

from what I have been told it is a tale like Wil-liam's. a tale of what's to come.

Più mosso (♩=88)  
molto accel.

**I3**

Eleri *f* *mf* *mf* *f* *poco dim.* *p sub., intenso*  
walk that road Da - vid. have al - ways wel-come the winds

David *mp* *mf* *f* *poco dim.* *p sub., intenso*  
I have al - ways wel-come the winds

Pno *p sub.* *cresc.*

E.G. *9f* -8.04 dB

Più mosso (♩=116)

David *f*

Pno *f*

**J3**

Vln *S.P.* *pp cresc.*

Vc. *S.P.* *pp cresc.*

David 'For I long to see again the dragons ride...

Pno *dim.*

E.G. *9g* -5.49 dB

**molto rit.**  
**multi rit.** (each performer slows down individually)

(to any tempo)

830

Vln. *N.* *mp* repeat the section in brackets

Vc. *N.* *mp* repeat the section in brackets

Eitr. *pp* *mp* Word/1st Syllable Word/2nd Syllable

Eleri. *pp* *mp* Word/1st Syllable Word/2nd Syllable

David

...and the wild winds helping to remake themselves.  
 And I have always looked for the dragons of this valley,  
 this land, whose scales were sunlight seen through  
 wine, whose teeth were the snowy tops of mountains,  
 and whose creamy belly was the corn. His wings beat,  
 beat, beat down sorrow, and brought to every true  
 heart a sense of place, fixed with iron talons in an  
 unsubstantial dream. But I have yet to see him fly...

My story lives in the ...

Wil. *pp* *mp* Word/1st Syllable Word/2nd Syllable

Gwyn. *pp* *mp* Word/1st Syllable Word/2nd Syllable

Pno. repeat the section in brackets

E.G. 'Paid a bod ofn. Saf di wrth ochr y ddraig. Fe gludith e ti.' 9h -5.91 dB  
 (Do not be afraid, stand by the dragon's side. He will carry you)

## Scene 10

K3 ♩ = 84

834

Fl. *pp* *p* *pp*

Bb Cl. *pp* *pp* *pp*

Vln. S.P. *p* *N.* *mp* *pp* *S.P.* *N.* *p*

Vc. *pp* *mp* *pp*

David

...future\*\*, but that can be a second or a hundred years. This red  
 dragon was dying, and though it held, like shadows past battles  
 in its eyes, no-one now looked in his face. No-one looked to the  
 skies, no-one listened for its fiery breath. In a land which has lost  
 its soul or given its heart to a different god, the dragon which  
 was dropped like a fading flag, to pale and unravel in a corner's dust...

Pno. *pp* *mp* *pp*

\* = Repeat the section using words heard in the electronics.

\*\* = Begin b.834 on the word 'future'.

839

Fl. *mp* *pp* *mf* to Picc.

B♭ Cl. *mp* *pp* *mp*

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

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

David

Pno *mp* *pp* *mf*

## L3

845

Vln *p cresc.* *gliss.*

Vc. *p cresc.* *gliss.*

David

...soon\* it was lost, perhaps in a children's game, where it became a sail to other's lands or a cloak to bring a pretend magic. It hid itself and no-one knows the dark into which it was forced. Forced by indifference, forced on pain of death, for other creatures were interested in its silence. Into the dark he crept, at every step a pause, waiting for the old belief. Into the dark silence....

Pno *una corda* *pp cresc.* 9

847

Piccolo S.V. *p* *p* *mp*

B♭ Cl. S.V. *pp* *pp* *p*

Vln *gliss.* *mf* *p* *gliss.* *sim.* *mf*

Vc. *gliss.* *mf* *p* *gliss.* *sim.* *mf*

David

Pno (L.H. over) *mp* (L.H. over) (R.H.) (L.H. over)

\* = begin b.845 on the word 'soon'.

849

Picc. *mp*

B♭ Cl. *mp*

Vln *mf* *gl.*

Vc. *mf* *gl.*

David

Pno (L.H. over) (R.H.)

(Pia)

851

Picc. *p* *mp*

B♭ Cl. *pp* *mp*

Vln *p* *mf* *gl.*

Vc. *p* *mf* *gl.*

David

Pno (L.H. over) (R.H.)

853

Picc. *pp*

B♭ Cl. *pp*

Vln *p*

Vc. *p*

David

Pno (L.H. over) *dim.*

**9i** -6.34 dB



859 **N3**

Fl. *vib. nat. pp cresc.*

B♭ Cl. *pp cresc.*

Vln *pp cresc.*

Vc. *pp cresc.*

Eiir *p cresc.*

Eleri *p cresc.*

David

Wil. *pp cresc.*

Gwyn *pp cresc.*

Pno *cresc.*

E.G. **9j** -6.34 dB

A song, when with the true words sung  
could restore him. Where he was,  
where he is, not one soul knew.  
Yet somewhere he lay, perhaps drunk  
with mead and waiting for the music...

861

Fl. *mf dim. pp*

B♭ Cl. *mf dim. pp*

Vln *mf dim. pp*

Vc. *mp*

Eiir *mf dim. mp poco dim.*

Eleri *mf dim. mp poco dim.*

David

Wil. *mp poco dim.*

Gwyn *mp dim. p*

Pno *mp*

**molto rit.** . . . . . (to any tempo)  
**multi rit.** (each performer slows down individually)

463

Eiir

Eleri

David

Wil.

Gwyn

Pno

David

In our silence the red dragon slept. And all was well, for men learned not to dream, and even the green winds died. But still some people pined, and a new dragon was made, whose scales were water marred by lime, whose teeth were unyielding ice and whose frozen belly was a blinding drift. His wings beat, beat, beat with sorrow and brought to every true heart the life of a ghost, insubstantial. Soon true men dreamed of loosing its white blood upon its whiter skin. Then other powers thought to change it...

Over it, great iron plates were laid; its fiery breath converted into steam, its claws to wide and level feet which stamped upon the valley and changed even the hills. And our voices were forgotten or lost. Nothing could stop its steps, its feet now darkening with the bones of our soil, until...

866 **9k** -4.64 dB

**9l** -2.93 dB

**03** ♩ = 69

868

Fl.

B♭ Cl.

Vln

Vc.

David

...two children\*\*, two dreamers, whose heart and souls grew green. Two children swore to find the red dragon, to stop the white's wild dance. And of their trials, where they were lied to, betrayed by their own families, trapped underground in mineral caverns, forbidden even to speak and never allowed to sing, I have not time to tell you. But even from his drugged sleep the dragon was found and the children, who had been foolishly taught his song, by men too stupid or too certain to care, sang him from his sleep...

Using only the notes given, play continuous scale-figures up and down the keyboard with as much variation in the length and direction of the scales as possible.

Pno

\* = repeat this section until electronic section 9j finishes.

\*\* = begin b.868 on this word 'children'.

770

Fl.

Bb Cl.

Vln

Vc.

Pno

repeat the section in brackets

repeat the section in brackets

(2a)

772

Fl.

Bb Cl.

Vln

Vc.

Eiir

Eleri

David

Wil.

Gwyn

Pno

E.G.

repeat the section in brackets

repeat the section in brackets

P3 (♩ = 69)

f

f

f

f cresc.

mp cresc.

Oo

Oo

sang him from his silence... begged him to take to wing his ancient dress

mp cresc.

Oo

Oo

mp cresc.

Oo

Oo

f

9m -2.51 dB

9n -2.51 dB

\* = with the line 'sang him from his sleep' end your phrase on the note in brackets and hold into b.874

poco accel. . . . .  $\text{♩} = 72$  (2+3)

877

Fl. *cresc.* *fff* *mp*

Bb Cl. *cresc.* *fff* *mp*

Vln *cresc.* *fff* *mp*

Vc. *cresc.* *fff* *mp*

Eiir *f cresc.* *fff* *f*  
Oo. Ah.

Eleri *f cresc.* *fff* *f*  
Ah. Ah.

David And recalling his own true voice... blast from the land and from the future whose power had fooled himself into believing he belonged.'

Wil. *f cresc.* *fff* *f*  
Oo. Ah.

Gwyn *f cresc.* *fff* *f*  
Ah. Ah.

Pno *cresc.* *fff* *l.v.*

E.G.  $\text{♩} = 72$  *9o* -2.08 dB *9p* -1.23 dB *9q* -0.81 dB *10a* -5.91 dB Harp + Marimba

## Scene 11

Q3

882

B♭ Cl. *pp*

Vc. *pp*

Eiir *p sub.* *pp* *mf* *3*  
Mm. Could there ev - er be such a

Eleri *p sub.* *pp*  
Mm.

David *p* *pp*  
Mm.

Wil. *p sub.* *pp*  
Mm.

Gwyn *p sub.* *pp*  
Mm.

Pno *pp* *cresc., poco a poco*

E.G.

885

Eiir bat - tle? \_\_\_\_\_

Eleri *mf fermo* *3*  
Well be that as it

Wil. *f* *mf* *f* *3* *3* *6*  
Ne-ver it is a sto - ry with - out hope There is no pro - gress in this tale

Pno *And. sim.*

E.G. *dim. al niente poco a poco*

888

Eleri *f* may let's de-cide whose sto-ry is the best *mp*

Wil. *mf* Well

Pno (cresc.) *sim.*

E.G. (dim. al niente)

### R3 accel.

891 *f* *ff* *mf* *mp animato*

Wil. I for one am sure I've ne-ver heard such trash be-fore A time when child-ren lose their voice and are

Pno *mf*

E.G.

894 *mf* *f con forza* *ff*

Wil. forced to live and die with-out a choice? What time could be so cruel? It's non-sense! Non-sense

Pno

897 *mf* *f tempestoso*

David That you do not come from

Wil. what could be more clear?

Pno

901

Fl.  $p$

B♭ Cl.  $p$

Vln  $p$

Vc.  $p$

David  $< ff$   $ff$

here

Pno  $f$  sub.

E.G.  $10b$   $-8.89 \text{ dB}$  Electronic section is independent until the end of this section (b. 916)

Mar. + Hp  $(\text{♩} = 144)$

Hp  $(\text{♩} = 144)$

rit. . . . .

903

Fl.  $ff$

B♭ Cl.  $ff$

Vln  $f$

Vc.  $f$

David

Pno  $dim.$

Mar. + Hp This section repeats, increasing speed throughout.

Hp This section repeats, increasing speed throughout.

# T3 Scene 12

79

Meno mosso ♩ = 72

906

B♭ Cl.

Vln

Vc.

Eiir

David

Pno

Mar. + Hp

Hp

*mf dim. poco a poco*

*p*

*pp poss.*

*mf*

Where will we go?

*mf*

It

*dim.*

*mf dim. poco a poco*

910

Fl.

B♭ Cl.

Vln

Vc.

Eiir

David

Pno

Mar. + Hp

Hp

*mp dim. poco a poco*

*pp*

*p*

*mf*

*p*

*f*

*p*

*mp*

*mp*

*mf*

*p*

I am wor-ried my Fa - ther wor-ries

does not mat-ter where we go it mat - ters what we do

*dim. al niente poco a poco*

*dim. al niente poco a poco*



David goes to leave but Eiir remains.

rit.

U3

914

Fl.

B♭ Cl.

Vln

Vc.

Eiir

David

Pno

E.G.

Mar. + Hp

Hp

*mp*

*p*

*p*

*p*

*mp*

*dim.*

*f* *passionato*

*f*

*p*

*p*

*10c -6.77 dB*

*(dim. al niente)*

*(dim. al niente)*

Change to Ex. Rv. 9.266s

Meno mosso ♩ = 50

918

Fl.

B♭ Cl.

Vln

Vc.

Eiir

David

Pno

*mp* *ma intenso*

*f*

*p*

Let us face them and turn this night to a new day

*dim.*

*pp*

*ppp*

to Alto Flute

to Bass Clarinet

V3

922 *p* *espress.* *mp* *p*

Eleri Love love song ca - ri - ad ca - - - -

*mp* *espress.* *mf* *mp* *mf dolce*

David Love may this song live in us Love may this song car - ry us Brush a - way this a - li - en soil

*p* *espress.* *mp* *p*

Wil. Love love song ca - ri - ad ca - - - -

*p* *espress.* *mp* *p*

Gwyn Love love ca - ri - ad ca - - - -

926 *mp* *p* *pp* *mp* *p* *mf*

Eleri ri - - - ad Love ca - ri - ad ca - ri - ad

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

David Let all the dia - monds of our past lie bare Love may these words live in us Love may these words

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

Wil. ri - - - ad Love ca - ri - ad ca - ri - ad

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

Gwyn ri - - - ad Love ca - ri - ad Love

E.G. 10d -0.04 dB

Più mosso ♩ = 60

Gwyn, William and Eleri come forward to find David and Eiri.

930 (3+2) *passionato* *f* *mf*

Eiri No Fa - ther

*mp* *p* *molto espress.* *pp*

Eleri ca - ri - ad

*mf* *molto espress.* *pp*

David car - ry us

*mp* *p* *molto espress.* *pp*

Wil. ca - ri - ad

*mp* *p* *molto espress.* *pp* *mp* *mf*

Gwyn ca - ri - ad To run a - way would not be right



Z3

945

A. Fl. *p dolce* *senza dim.*

B. Cl. *p dolce* *senza dim.*

Vln. *p dolce* *senza dim.*

Vc. *p dolce* *senza dim.*

Eiir *p gl.* *calmo, senza dim.* *mp gl.* *p*

Eleri *p* *Mm* *calmo, senza dim.* *Mm*

David *p* *Mm* *calmo, senza dim.* *Mm*

Wil. *p* *calmo* *mp gl.* *p senza dim.* *Mm*

Gwyn *p* *calmo, senza dim.* *Mm*

Pno *l.v.* *mp l.v.* *l.v.*

E.G. **10h** -10.6 dB

'Dwed dy stori wrthym, mi fyddwn ni wastad yn aros am dy lais'  
(Tell your story to us, we have always been waiting for your voice)

