

# **Portfolio of Original Compositions**

**with**

## **Analytical Commentary**

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### ***Declaration***

I hereby certify that this material, which I now submit for assessment on the programme of study leading to the award of the Degree of Doctor of Philosophy is entirely my own work and has not been taken from the works of others save and to the extent that such work has been cited and acknowledged within the text of my work.

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# **Introduction**

- 1 The Creative Impulse**
- 2 Musical Influences, General and Specific**

# 1 The Creative Impulse

My reason for working for a Ph.D was based completely on my desire to compose. With a certain body of original work, I considered submitting it for a doctoral programme. Dr. John Buckley was the conduit into St. Patrick's College, and he explained that apart from a portfolio of compositions, I would also be required to write a substantial essay on a subject of my own choosing, but within the broad spectrum of research.

Before 2004, I had a small corpus of original music, but in discussion with Dr. Buckley, it was agreed that I should compose new pieces for the PH.D. These would comprise:

1. A song-cycle for voice and piano;
2. A piece for solo guitar;
3. A piece for trumpet and piano;
4. A piece for solo piano;
5. A concerto for two mandolins and orchestra;
6. A Requiem-type work for mixed-voice choir, solo voices, and orchestra.

All of the above were proposed by me and agreed to by Dr. Buckley. With works 2, 4, and 5, I duly passed through the portals of the M.A. (Music) in 2005, and now present the completed portfolio for consideration.

For their valuable suggestions, my grateful thanks are due to the following musicians for whom I wrote. They are:

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Anthony Byrne (Pianist); and  
Sebastien Petiet (Mandolinist).

Thus began my enterprise in 2004. I have always considered the writing of original music to be by far the most important aspect of my submission and still do today. I hope that my compositions, ranging as they do over quite a broad range of music-forms will prove to be the decisive element in my aspiration.

I completed the largest work in my portfolio, the Cantata *Like as the Waves*, in September 2008 – it was the final piece of my six offerings. The accompanying research essay was completed in early May 2009.

Had I been seeking a PH.D in music but not through compositions, I would have chosen to write a research essay on, for example:

*The Influence of Literature on the Music of Robert Schumann*

or

*Stravinsky: Musical Predator. A study of how the composer borrowed and reshaped others' music for his own creative purposes.*

But, as I believed, with my supervisors John Buckley and Seán MacLiam, that my original compositions would constitute 80% of my submission, I chose instead to do a research essay on *The Creative Impulse*, and link that subject to my own compositional creativity.

What follows in this introduction is pertinent material drawn from my research essay insofar as it relates to the influences on and contexts of my own compositions. My interest is with the creative process in the Arts, particularly how this is evinced in musical composition.

I have been intrigued by Man's need to "create" – whether the end product is Art or Craft. I start by defining those two related entities.

It is difficult to find completely satisfying definitions, particularly of "art". "Craft" and "craftsmanship" are more amenable to satisfactory explanation as we can assess the handiwork in terms of its efficiency of function, skill in workmanship, visual or tactile elegance. "Art" is another matter entirely, because there is rarely an element of "usage", other than an extra-material or aesthetic/spiritual usage by the observer or listener. The word "spiritual" (which I use in a totally non-religious connotation) is useful in reaching a reasonable definition of "art". In clarification of some differences between "art" and "craft", I would suggest that we usually cannot use a work of art in any functional sense, or find any material use for it. Of course music, being the most universally accessible and expressive of the arts, can be (and was) used for propaganda purposes; witness the use (abuse) of Wagner's music by the Third Reich, and the promotion of 'art music' by various totalitarian regimes.

So, my definition of what could probably be described as a work of "art" is:

A work of art is created by a person of talent in the chosen medium, who displays a technical skill, coupled with imagination, which combine to produce a work that speaks to the beholder/listener on a spiritual and/or intellectual level.



It is inherent in the process that the creative artist (painter, sculptor, composer, poet, writer) grapples with non-material (spiritual) ideas, even if he/she is not particularly involved in communication with other people, with touching their minds and emotions. It does seem to be the case however, that the public can be affected in a spiritual way by a “work of art”, whether the creator hoped to achieve that result or otherwise.

The creation of music is different to the other arts in that music is not seen or touched.

As the composer Robert Schumann expressed it:

*Tones (sounds) are the finest matter which our spirit contains, because for one thing, no graphic representation can be made of them. Music is the ability to express emotions audibly; it is the spiritual language of emotion.*<sup>1</sup>

While I would argue purely semantically with Schumann’s ‘no graphic representation’ (for what is musical notation but just that?), I agree totally with his implication – all musicians know that much to do with their art is not capturable on the page, but the graphically inexpressible ‘lies between the notes’.

Although music exists in time only, we require that it should also have a shape, a structure that we can comprehend; hence the simple forms of most folk-music, be they instrumental or strophic song. These primitive forms have provided musical frameworks which have served superbly for centuries, not only for folk-music, but also for the *art-music* that evolved in parallel. Being of a more ambitious and sophisticated nature, *art-music* developed these basic forms by various devices including repetition, extension, variation, counterpoint etc. Successive generations of composers developed techniques that enabled them to build on the achievements of

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<sup>1</sup> BOETTICHER, Wolfgang, *Robert Schumann: Ein führung in Persönlichkeit und Werk*, Berlin: Hahnfeld, 1941, pp. 114-115.

their predecessors, culminating in longer, well-crafted musical edifices such as sonatas, symphonies, oratorios and operas. True, “different times, different mores”, as adverted to by Ferruccio Busoni when he wrote

*The spirit of an art-work, the measure of emotion, of humanity, that is in it – these remain unchanged in value through changing years; the form which these three assumed, the manner of their expression, and the flavour of the epoch which gave them birth are transient, and age rapidly.*<sup>2</sup>

Nevertheless, pace Busoni, many forms have not been ‘transient’, did not ‘age rapidly’, and are still most usefully with us, namely binary, ternary, variation and ritornello structures.

Given that a creative musician has talent, technical skill, imagination, spirit, spirituality, emotion and humanity, do these virtues guarantee that all compositions emanating from this composer will be first-class works of “art”? Demonstrably no! Witness some of the lesser creations of Haydn, Mozart, Beethoven, Mendelssohn, Sibelius, all composers of genius, but capable of producing works (usually on a small scale) of mere routine, - functional but uninspired. In defence of these great composers, such works were typically the result of time-pressure, or lack of interest in the project. All creators who have been prolific are bound to have produced pieces that show a lower level of achievement than their towering masterpieces. The missing ingredient is usually inspiration.

In the world of painting, merely functional works can be seen in the output of Rubens, Turner, Cézanne, Jack Yeats, to name but a few remarkably productive artists. The key word mentioned above is “*inspiration*”. I would submit that all universally acknowledged “*great works of art*” have to have a large element of inspiration in

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<sup>2</sup> BUSONI, FERRUCCIO, *Sketch of a New Esthetic of Music*, Trieste: 1907 reproduced in *Three Classics in the Aesthetic of Music*, New York: Dover, 1962, p. 75. (The emphases are mine – C.P.)

them, but there is, almost inevitably, a lot of hard, grinding labour. We know this fact from the creators themselves. Therefore, another piece of the jigsaw falls into place in our seeking of a conclusive definition of Art Music – the ability and willingness to model, re-model, discard and alter the original “*inspiration*”; the sheer industry required, the “*perspiration*” aspect of creating.

I summon the assistance of that fine creator, Stravinsky, to support my findings. He wrote:

*All art presupposes a work of selection. Usually when I set to work my goal is not definite. If I were asked what I wanted at this stage of the creative process, I should be hard pressed to say. But I should always (be able to) give an exact answer when asked what I did **not** want. To proceed by elimination – to know how to **discard**, as the gambler says, that is the great technique of selection.<sup>3</sup>*

That is the main reason why improvised music can never achieve the status of “*art music*”, - it lacks, to a significant degree, the process of selection, re-modelling, the consideration of many and varied options. A large number of great composers have been splendid improvisers, - Bach, Handel, Mozart, Beethoven, Mendelssohn, Chopin, Liszt, Bruckner, (it would be wonderful to have recordings of their extemporisations), but we can be more than satisfied with the products of their considered deliberations. It was Chopin’s custom to vary and refine his extemporisation by multiple performances, but the fact that his original improvisation was altered and improved by him as composer/performer only strengthens my argument – he toiled towards the ultimate perfection of his works, by playing them.

In the matter of inspiration, it is very educational to read composers’ comments.

Beethoven, in conversation with Louis Schlosser in 1822, said:

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<sup>3</sup> STRAVINSKY, Igor, *Poetics of Music*, New York: Vintage Books, Alfred A. Knopf, Inc., 1960. p. 70. (The emphases are Stravinsky’s.)

*I carry my thoughts about with me for a very long time, before writing them down... I change many things, discard others, and try again until I am satisfied; then, in my head, I begin to elaborate the work in its breadth, its [sic] narrowness, its height, its depth, and since I am aware of what I want to do, the underlying idea never deserts me. It rises, it grows, I hear and see the image in front of me from every angle, as if it had been cast, like sculpture, and only the labour of writing it down remains, a labour which need not take long, but varies according to the time at my disposal, since I very often work on several things at the same time.<sup>4</sup>*

It is interesting to note Beethoven's admission of the constraints on his time, to wit, that looming deadline! Again, this time in a letter, Beethoven wrote:

*You may ask me where I obtain my ideas (for a theme). I cannot answer this with certainty: they come unbidden.<sup>5</sup>*

There we have an example of the magical "inspiration".

Beethoven's clear implication is that inspiration "must come from above", and then has to be fashioned into a *work of art* by sheer labour. A similar thought concerning the source of inspiration was expressed by Brahms, as quoted by Schoenberg: *A good theme is a gift of God.*<sup>6</sup>

An inspired idea, however or whenever it comes, is welcomed joyfully by all creative artists. It is usually the expression of a thought, often quite a simple one, not previously heard or seen in quite the manner of its unique usage by the creator of genius. Examples that come to mind are the opening *motifs* of Mozart's Symphony No. 40 in G minor K. 550 or Beethoven's Symphony No. 5 in C minor Op 67, or Paulo Uccello's<sup>7</sup> ground-breaking innovations in painting, whereby flat two-dimensional landscapes became capable of having depth and "space", namely his

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<sup>4</sup> SLOBODA, John A. *The Musical Mind, The Cognitive Psychology of Music*. Oxford: Clarendon Press, 1985, pp. 107-108.

<sup>5</sup> SLOBODA, John A., *ibid.* p. 115.

<sup>6</sup> SCHOENBERG, Arnold, *Style and Idea, ibid.*, p. 67.

<sup>7</sup> UCCELLO, Paulo (Paulo di Dono), *b* 1397; *d* 1475; Florentine artist, credited with being one of the pioneers in achieving perspective in painting.

invention of “perspective”. Using the same materials as his contemporaries, how advanced his works seem compared to theirs, when we marvel at “*St. George slaying the Dragon*”, “*The Battle of San Romano*”, and “*The Hunt in the Forest*”.

An inspired idea is a good start, but what to do with it? How does one shape one’s material? Form and content are inextricably linked in music. No matter how good the inspiration or “content” in a piece of music is, if the structure is found wanting, there is a feeling of disappointment. This can happen if a piece is too short, or, as is usually the case, too long for its material. Stravinsky’s off-quoted *bon mot* that “most new music that I hear seems to end after it finishes” is wickedly to the point.

Comparison between one art and another can be helpful in achieving an understanding of the creative process, particularly when the comparison is analogical, being concerned as Deryck Cooke wrote “With the artist’s intention and technical procedure”. Cooke writes that when we speak of the “architecture” of a fugue, then

*we are making an objective statement that its composer has constructed it by methods analogous to those of the architect – that he has grouped masses of non-representational material (tone instead of stone) into significant form, governed by the principles of proportion, balance and symmetry; and this throws some light on a particular type of music.<sup>8</sup> ...The power of large-scale organisation which made possible the poetry of Dante, the painting of Michael Angelo and the music of Bach is obviously analogous to the monumental constructive genius needed in architecture; and it was clearly employed in each of the three cases to produce structures which would satisfy the desire of the aesthetic sense for formal harmony, in the way that architectural forms do.<sup>9</sup>*

The remarks of Matisse, although concerned particularly with his own creation are nevertheless appropriate in the musical context also.

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<sup>8</sup> COOKE, Deryck, *The Language of Music*, Oxford: Oxford University Press, 1959, p. 1.

<sup>9</sup> COOKE, Deryck. *ibid.*, p.6.

*Expression, for me, does not reside in passions glowing in a human face or manifested by violent movement. The entire arrangement of my picture is expressive... Composition is the art of arranging in a decorative manner the diverse elements at the painter's command to express his feelings. ...A work of art must be harmonious in its entirety; any superfluous detail would replace some other essential detail in the mind of the spectator.*<sup>10</sup>

If we replace 'painters' with 'composers', 'decorative' with 'convincing', we have a relevant and acute observation which illuminates an aspect of creativity in music.

Aaron Copland expressed similar thoughts on the composing process when he wrote:

*Now comes the most difficult task of all – the welding together of all that material so that it makes a coherent whole. ...the (composition) should be managed artfully so that none can say where the soldering began - where the composer's spontaneous invention left off and the hard work began. ...Every well-trained composer has, as his stock-in-trade, certain formal structural molds on which to lean for the basic framework of his compositions. ... But whatever the form the composer chooses to adopt, there is always one great desideratum: the form must have **la grande ligne** (the long line). ...every good piece of music must give us a sense of flow – a sense of continuity from first note to last. ...Music must always flow, for that is part of its very essence, but the creation of that continuity and flow – that long line – constitutes the be-all and the end-all of every composer's existence.*<sup>11</sup>

Whether the aphorism that 'genius is ninety nine percent perspiration and one percent inspiration' is true or not, it would seem that all creative artists, whether of genius or merely high talent, must pay with the coin of labour to ensure that a work of art is born, even if the Goddess of Inspiration has alighted on their shoulders.

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<sup>10</sup> MATISSE, Henri, *Notes of a Painter*, Oxford: Blackwell 1992, p. 62. *b* 1869; *d* 1964. French painter, sculptor. His characteristic works, juxtaposing brilliant colours and distorted perspectives include *The Pink Nude*, and *Large Red Interior*.

<sup>11</sup> COPLAND, Aaron, *ibid.*, pp.29-30.

## 2 Musical Influences, General and Specific

Being a performer, or 're-creative' musician, I have perforce become familiar with the music of many composers, and have had a particular interest in performing music by my contemporaries. As a composer, I have done the usual 'sifting' of influences, choosing and discarding as suited my purpose in trying to evolve an individual style. I remember Seán Ó Riada saying to me<sup>12</sup> that he believed the single most difficult thing for current composers was to find their own personal language. Actually, developing a distinctive, characteristic voice always has been, and still is, a major preoccupation for all creative artists in all spheres.

My aspirations as a composer are to produce music that is firmly structured, is technically practicable for the performers, sounds well (and/or interesting), and holds the attention of the listener. These are all aims that are worth striving for, even if one's achievements fall short of success. What is meant by music that 'sounds well'? This is such a personal matter, it is as difficult to define as 'beauty'. 'Good' is always a debatable word and concept, so much so, that Duke Ellington's statement "*If it sounds good, it is good*", really does not stand close analysis. What one person might regard as sounding *good* might be anathema to another. The music of Philip Glass usually 'sounds' consonant, "*easy-on-the-ear*", but I do not find it *good* or interesting in any real sense, because it bores me. Why does it bore me? Because for me, it has practically no harmonic interest, and is far too predictable. It is what I would refer to as "*padded*" music, being too repetitive, and being rhythmically, melodically and harmonically uninteresting. Although his structures are obvious, they are clear in the

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<sup>12</sup> c. 1962.

sense of much modern architecture; box-like creations that are bland, tedious, and aesthetically dull.

I admire a huge amount of music from our past, a mixture of both the highly popular and the somewhat arcane *e.g.* the medieval “*Play of Daniel*” and the cabaret songs of Satie, Poulenc, Britten and Schoenberg. In seeking to find my own style or voice, I do try not to be imitative, but I do draw on influences from various twentieth century composers. I have eschewed the path of atonalism for a musical landscape of changing vistas but consistent, though varying focal points. In short, my music has shifting tonal centres, the type of writing I admire in Bartok, Prokofiev, Shostakovich and Britten, to name a few.

While not fond of Schoenberg’s didacticism, I love his enthusiasm for what he did, as expressed in a letter to Kandinsky:

*Art belongs to the unconscious! One must express oneself! Express oneself directly! Not one’s taste, or one’s upbringing, or one’s intelligence, knowledge or skill.*<sup>13</sup>

While I can admire the skill of a Bosch<sup>14</sup> or Ernst<sup>15</sup>, Prokofiev or Antheil in portraying or depicting the ugly or the grotesque, I do not actively court such art. I would prefer to have around me music and other art that evokes the beauty and nobility of our universe, and of mankind. In my own music, I strive to strike a balance between the acerbic and the traditionally euphonious. I am always interested in having clear structures and textures, and I write what is true to my feelings and not for effect.

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<sup>13</sup> ROSS, Alex, *The Rest is Noise*, New York: Farrar, Straus and Giroux, 2007, p.57.

<sup>14</sup> BOSCH, Hieronymus, *b.c.* 1450; *d.* 1516. Flemish painter who captured bizarre and terrifying images on canvas. He is especially famous for his fantastic demon-filled works, one of which is *The Temptation of St. Anthony*.

<sup>15</sup> ERNST, Max, *b.* 1891; *d.* 1976. German artist and innovator in artistic techniques. Instrumental in the evolution of Surrealism.



My musical career has been blessedly varied in that apart from being a performer (as conductor and pianist), I have also been a writer, (as arranger, orchestrator, and composer). I studied harmony, counterpoint, form, and history as part of my degree course in U.C.D.

As a composer and orchestrator, I have been an auto-didact, learning by doing, listening to, and analysing all the music that interested me. I take comfort in the words of Schoenberg about his own background:

*My teachers were primarily Bach and Mozart, and secondarily, Beethoven, Brahms and Wagner. I also learned much from Schubert and Mahler, Strauss and Reger. I shut myself off from no one... I venture to credit myself with having written truly new music which, being based on tradition, is destined to become tradition.*<sup>16</sup>

My piano teacher, Gerard Shanahan, encouraged me to attend concerts, and listen to as much music as I possibly could as part of my musical education. Attendance at opera, theatre, ballet, museums, and general reading in the Arts was also part of my education, the hopeful honing and refining of Taste and acquisition of Knowledge.

I have always enjoyed a wide variety of music, of all styles and periods. My preferences include music by Ockeghem, Josquin de Prés, Orlando di Lassus, Monteverdi, the Madrigalists of the Renaissance and Elizabethan times, through the accepted canon of great works of the Baroque, Classical, Romantic and New Music periods, up to, and including, recent modern and contemporary music.

There is a common thread to the music I most esteem. On examining my choices, I can identify at least three elements that need to be present, though not necessarily at

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<sup>16</sup> SCHOENBERG, Arnold, *Style and Idea, ibid.*, pp. 172-173.

the same time, or even constantly throughout the particular piece. For admission to my personal Pantheon, the music has to satisfy my heart, ear, and intellect.

By “heart” I mean the expressive, emotional side of our nature. That is what is touched in me by the exquisite beauty of sound of Mozart’s “*Soave sia il vento*” from *Così fan Tutti*, Debussy’s *Prelude a L’Après midi d’un faune*, or the sheer excitement of Beethoven’s codas to his 5<sup>th</sup>, 7<sup>th</sup>, or 9<sup>th</sup> symphonies’ finales, likewise the orgiastic thrill of the *Danse generale* from Ravel’s *Daphnis e Chloe*, or the pounding freneticism of several episodes in Stravinsky’s *Le Sacre*. All that music not only beguiles or excites me by appealing to my heart, it also pleases my ear and satisfies my intellect because of strong structural designs, the morphology of these exceptional pieces.

In determining which music has influenced my taste and creative directions, I have come to the conclusion that it is also important to acknowledge those types of music that I either actively dislike, or which hold no place in my affections. As individuals, we are all formed by our choices – that includes both what we choose to do, and conversely what we opt to avoid. Likewise, as creators we emulate those we admire, and eschew the adoption of those characteristics which we intuitively dislike in the work of others.

In writing my own music, I strive to satisfy the three elements I have already identified. I do not and will not compose in an idiom that does not satisfy my ear, heart, and intellect. As a performer, I have had, perforce, to occasionally play music that was anathema to my artistic sensibilities. I have therefore been enabled to reach conclusions regarding which elements I would eschew in writing my own music.

These include composing-methods that I consider to be too cerebral, too mechanical, or too unstructured – stochastic, electronic, and what I would term '*abnegational aleatory*', where the 'composer' is in dereliction of his duty to create, by leaving too much to the creative abilities of his performers.

I have a natural aversion to the dogmatic, and therefore have never been convinced by the advocated composing "*methods*" of Schoenberg and Hindemith. Study and absorption are necessary of course for the mastering of any art, but a technique should be at the service of concepts, not an end in itself. Instinct and inspiration directed by knowledge is the better path, rather than mechanical theories and radicalism for their own sakes. Schoenberg, in believing that tonality was finished made a mistake in banishing it entirely. He thought it was dead. Indeed, his pupil Webern later said: "*We broke its neck*".<sup>17</sup> Subsequent history has shown that there was, and still is, much life left in the tonal system. It is perhaps poetic that Schoenberg returned to a type of tonalism, and pantonalism, in his last years.

The 'mechanical' element occurs when expressive content is relegated to an inferior position, or perhaps entirely denied, by intellectual processes. Here, I am at one with Messiaen when he said:

*There was a time when painters, composers, poets, and philosophers said to themselves: Only intellectual values are worthy of interest. I am totally opposed to that kind of reasoning. I do not need to be 'interested'.*<sup>18</sup>

Aleatory interests me as an imaginative device, and when used in a tightly controlled manner, (as exemplified by Lutoslawski) has proven to be a rewarding technique. By its use, the composer is enabled to produce fascinating vertical and horizontal

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<sup>17</sup> WEBERN, Anton, *The Path to the New Music* ed. Willi Reich, Vienna: Universal, 1960, p. 48.

<sup>18</sup> MESSIAEN, Olivier, *Music and Color Conversations with Claude Samuel*, Oregon: Amadeus Press, 1994, pp. 46-47.

textures. These are often of such resultant complexity that to attempt to achieve the same results by traditional notation would be almost impossible. Especially where an ensemble of large size is used *viz.* the orchestra, aleatory has been a boon, and has provided a solution in capturing interesting contrapuntal layering and intriguing sonorities. Music of “pure chance” or of computer-derivation seems to me to be too impersonal, and/or an abnegation of a composer’s duty and responsibility to fully “own” the finished product.

Many of the creators whom I most revere in the past century changed their styles quite obviously during their careers – Stravinsky, Picasso, Schoenberg, Hindemith, Rothko, Lutoslawski. The start of the 20th century revealed such an artistic turmoil that any young artistic radicals were bound to be accused of being revolutionaries, and such indeed was the case with the first three of the above-named artists. Stravinsky, when aged nearly sixty, repudiated the role that had been allotted to him:

*I hold that it was wrong to have considered me a revolutionary. When the Rite of Spring appeared, many opinions were advanced concerning it. In the tumult of contradictory opinions my friend Maurice Ravel intervened practically alone to set matters right. He was able to see, and he said, that the novelty of The Rite consisted, not in the “writing”, not in the orchestration, not in the technical apparatus of the work, but in the musical entity. I was made a revolutionary in spite of myself. If one only need to break a habit to merit being labelled ‘revolutionary’, then every musician who has something to say and who in order to say it goes beyond the bounds of established convention would be known as revolutionary.*<sup>19</sup>

The important point is that when innovation was required, the brave artists who used it were often pilloried by the traditionalists for their seeming irreverence or iconoclasm. Through their use of novel approaches or techniques they were often forced into seeming radicalism, which later and with historical hindsight may well be

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<sup>19</sup> STRAVINSKY, Igor, *Poetics of Music*, New York: Vintage Books, Alfred A. Knopf, Inc., 1960, pp. 11-12.

perceived as a natural outgrowth of their heritage. Many of these creators have palpably and demonstrably retreated from their extreme positions as their creative processes evolved. These stages are observable in Picasso, as he changed from his *Blue Period* to *Cubism* and in Stravinsky, who progressed from *Late Romanticism* to *Neo-Classicism* and his subsequent espousal and adoption of twelve-tone technique. Another example is Rothko's final sublimation of his art in sophisticated and extremely subtle *Minimalism* – although the case could be made that this final style was, in fact, his most elusive, challenging and radical.

In artistic creation, as in nature, there should be a connection between what goes before and what follows. It is better to build acknowledging the past than to ignore it. The Austrian composer Ernst Toch captured this thought succinctly when he wrote:

*I believe that we can only be the product of a long line of ancestors and that each creating artist, involuntarily, is placed as a link in this chain. He co-operates in the continuity to the degree in which the timeless is more important than the time-bound.*<sup>20</sup>

Because Schoenberg was so subsumed by his new theory of composition, he really thought he was presiding over the death of an older music. Busoni obviously thought that Schoenberg was being artistically profligate, because he wrote to him in 1909, chastising his eight-year's younger colleague and friend thus:

*You are proposing a new value in place of an earlier one, instead of adding the new one to the old.*<sup>21</sup>

However, Schoenberg rightly said in 1948 that:

*A hand that dares to renounce so much of the achievement of our forefathers has to be exercised thoroughly in the techniques that are to be replaced by new methods.*<sup>22</sup>

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<sup>20</sup> TOCH, Ernst. *The Shaping Forces in Music*, New York: Dover Publications, 1977, p. 1.

<sup>21</sup> BUSONI, Ferruccio, *Selected Letters*, ed. and trans. Antony Beaumont, London: Faber, 1987, p. 391.

<sup>22</sup> SCHOENBERG, Arnold, *Style and Idea*, *ibid.* p. 76.

However, of particular importance to me from Schoenberg's atonal second period are the *Five Orchestral Pieces Op. 16* (1909) and *Pierrot Lunaire* (1912), a spectacular work for speaker and chamber ensemble. These ground-breaking and luminous works are remarkable for their harmonic and instrumental colours and their concision of form. The first of the *Five Orchestral Pieces* has always intrigued me by its very successful simultaneous use of differing time-signatures, a device I use in the third movement of my Cantata. The frenetic energy of Schoenberg's first movement, the explosive qualities both here and in the fourth movement, the serenity of the third movement, are all memorable. The emancipation from traditional harmonic resources displayed in *Pierrot Lunaire* and these orchestral pieces was truly original, and had a profound effect on compositional techniques in the twentieth century. This was a freedom hard-won by the composer.

Most of the serial works by Schoenberg and Webern only appeal to my intellect – they tend not to enchant my ear, and do not touch my heart. The romantic, passionate, flexible serialism of Berg is more to my taste: I love much of the music of *Wozzeck* (1922), *Lulu* (1935) and the wonderful *Violin Concerto* (1935) in its entirety. The operas are full of expressive melodic gestures, poignant word-setting, and superb orchestral colours. These qualities, conveyed by masterly control of vocal and instrumental techniques of the twentieth century, have influenced me greatly.

In the *Violin Concerto*, there is music of bewitching sonority, lucid form, **and** traceable ancestry. An unusual sonority is often achieved by the simplest of means e.g. the harp and 'cello canon at the 5th that occurs between bars 158 and 162 in the second movement. The harp is in its low middle register and is used with telling effect. Berg's use of a quotation from Bach's setting of the Chorale *Es ist genug* is

inspired. Bach's harmonisation is found in his Cantata BWV 60. Berg uses this version, harmonically unchanged, alongside his own dissonant version, but the interpolated music of Bach sounds so appropriate and 'belonging' that there is nothing jarringly incongruous or anachronistic in its use. While using Bach's harmonisation, Berg scored for three clarinets and bass clarinet, which was totally different to Bach's instrumentation but sounds like an organ registration.

The 20<sup>th</sup> century composers who persevered with an harmonic language based on "*extended tonality*" have been of paramount interest to me, and are the models I strive to emulate, at least in that aspect. Stravinsky (whose varied but always integrated styles are easy to copy, but at one's peril!), Prokofiev, Shostakovich, Bartok, Hindemith, Barber, Copland, Ravel, Britten, Lutoslawski, Panufnik, are some of my favourites. Given that we are all the sum of various influences, a composer's music will reflect this. However, there is a huge difference between thoughtful assimilation and mere copying, or regurgitation. The adage that "imitation is the sincerest form of flattery" is correct, but slavish reproduction or paraphrasing is anathema to true creativity. Being mindful of that, I have never consciously appropriated style, idiom or content from anybody. It is a law of nature that any material absorbed becomes transmuted; cross-pollination occurs, something new is born. In light of that, my compositions reveal extraneous influences from the composers listed above.

Britten and Barber, particularly through their songs and operas, have had an influence on my setting of words to music. Their mastery in creating vocal melody, the ordering of stress and non-stress, the creation of grateful phrasing and "*line*" for the singers, the appropriate placement of vowels – all these have affected my manner in writing

for the voice. Britten's *Peter Grimes* (1945), *The Turn of the Screw* (1954), and *Albert Herring* (1947), and Barber's *Vanessa* (1957) all contain passages that have influenced my vocal style, particularly when writing for voice with orchestra. Britten's two works for solo voice and chamber orchestra *Serenade* (1943) and *Nocturne* (1958), and his *War Requiem* (1962), and Barber's *Knoxville: Summer of 1915* written in 1947, are other works I acknowledge as being influential. In the matter of setting English texts, all these works are *non pareil*. From them I have learnt much useful lore about syllabic word-setting, the use of *melisma*, and awareness of the care required in avoiding undue use of a high *tessitura*.

My admiration for the music of three twentieth century Polish composers has led to some potent influences on my music. Two of them, Andrezej Panufnik (1914-1991) and Witold Lutoslawski (1913-1994) were close contemporaries, and worked together as pianists during World War II. However, their musical aims and results were vastly different.

Panufnik found his personal style early and felt no need to substantially change it. I have been haunted by some of the beautiful moments in many of his works, not least when achieved by "*false relations*" in his harmonies. Passages reflecting this technique are found in *Katyn Epitaph* (1967) and *Autumn Music* (1965). These works are remarkable for their lyrical beauty, poignancy and pathos. The *Bassoon Concerto* (1985) also achieves a sense of tragedy, again dependant upon some searing harmonic clashes. The melodic pacing achieved by the juxtaposition of long notes with shorter ones, and the judicious use of irregular rhythms have produced astonishingly beautiful long melodic lines in his *Violin Concerto* (1971). In studying *Vision III* of his *Sinfonia Sacra* (1963), I learnt interesting ways of alternating timpani and percussion,



and the expressive use of timpani glissandi. Certain sections of *Sinfonia Sacra* always impress me with their sheer rhythmic vitality achieved through using short *motifs* alternated through the orchestra. Always with Panufnik there is also a superb control of formal structures – this reflects his life-long interest in mathematics.

Lutoslawski had three distinct periods in his style, the first was quite traditional, the second was very experimental but one which he had no qualms simplifying to achieve his third, sparer phase. He was a masterly composer in all three stages, because he always controlled his material with superb resource.

His *Concerto for Orchestra* (1954) rivals Bartok's *Concerto for Orchestra* of 1945, which Lutoslawski admitted was an obvious exemplar for him. In no way daunted by Bartok's wonderful creation, Lutoslawski matches the earlier work in point of instrumental virtuosity, variety of timbre and tightly controlled structure. His *Symphony No. 2* (1967) is remarkable in its pursuit of new paths of sonorities achieved through aleatoric means. *Funeral Music* (1958) and *Venetian Games* (1961) are first rate examples of twentieth century colour. The *'Cello Concerto* (1970) displays skilful scoring whereby the solo instrument is always audible over varying orchestral textures. *Mi-parti* (1976) has become a staple work in the modern orchestral *repertoire* due to its judicious mixture of profundity and virtuosity.

In his last phase, Lutoslawski wrote the song-cycle *Chantefleurs et Chantefables* (1990). This is scored for solo soprano and small orchestra. The composer's means are very spare and, as in the *'Cello Concerto*, due to the exemplary orchestration the singer has no problem in being heard. There is a fascinating device which occurs a number of times in the first song *La Belle-de-Nuit*. This is a rhythmic canon at the

unison, at a distance of a dotted crotchet apart, which occurs between the 1st violins and the 2nd violins. The delaying effect is mesmeric – an achievement by a master. Throughout the cycle the composer's use of instrumental textures is astonishing; the orchestra is often pared down to a few instruments and only occasionally do we hear the full ensemble playing simultaneously. It is interesting and revelatory to find that Lutoslawski has used aleatoric devices only in the ninth and final song *Le Papillon* – and for a mere two bars! In this cycle Lutoslawski created a *tour-de-force*, and often with the simplest of means he achieves the maximum of expressive effect, truly revealing his consummate and apparently effortless art and artistry. I have certainly been influenced by his superb use of “*controlled aleatory*”, whereby he created fascinating aural tapestries, but always exercised a fine control over the formal end product. Lutoslawski led the way in experimenting with aleatoric techniques, and is the most logical and convincing composer in this area. What I particularly admire about his aleatoric use is the fine control that he exercises over the finished product; nothing is mere happen chance – the resultant sounds have been well quantified. He has been an inspiring example to me in many ways, not least in the imaginative use of aleatory.

The third Polish composer is Krzysztof Penderecki (b. 1933) who has also made extensive use of aleatory. He was very much to the fore in pushing the boundaries of orchestral string technique. Two of his pieces have had an influence on me. Both dating from 1960, *Anaklasis* is scored for forty-two strings, timpani, percussion, harp, piano and celesta; *Threnody for the Victims of Hiroshima* is written for fifty-two strings. They provide a lexicon of new technical possibilities for orchestral strings. Writing about Penderecki's development in the late 1950s, Nicholas Reyland accurately observes:

*Taking the raw sounds, if not the structuralist aesthetic, of Darmstadtian high-modernism as his starting point, Penderecki was beginning to fashion a remarkable repertoire of experimental orchestration techniques. Over the coming years, he would use these as the linguistic building blocks of his rapidly developing and highly innovative musical style. ... (works) which used/abused conventional instruments to create extra-ordinary sonic collages.*<sup>23</sup>

By merely reading the *Threnody* it is impossible to evaluate the effect of this largely symbol-based score. The musicians are instructed to play: at various vague points in their registers, in quarter tones, between the bridge and tail-piece, on the tail-piece at a certain angle, with the bow on the wood of the bridge at an angle, with the nut or finger-tips on the upper part of the sounding board of the violin producing a percussive effect.

The *Threnody* makes a tremendous impression in performance, achieving a high emotional intensity and profundity of expression. The piece had a great effect on me when I first studied it to conduct in 1973. It is a masterpiece of “musical texture” a prime example of sound-mass composition. It is also a superb example of “cluster” technique which is to be found at the close of the work. While I have never been tempted to use string instruments percussively, I have used quarter-tone clusters and layering techniques which produce “sound-mass”, in the third movement of my *Cantata*, mainly to create an other-worldly aura.

Another piece that influenced my thinking with regard to sonic possibilities was *Atmosphères* (1960), by the Hungarian composer Gyorgy Ligeti (1923-2006). Writing with some hind-sight in 1983, Ligeti observed:

*In the early '60s I was also interested in other areas of formal expression, in a frantic, tormented quality of sound which may seem like a disorderly, wild gesticulation, haphazard and completely uncontrolled. ... At the same time I*

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<sup>23</sup> REYLAND, Nicholas, *Arks and Labyrinths*, *Central Europe Review*, Vol. 1 No. 20, 8-11-1999.

*was really trying to find ways of transforming this "superexpressiveness" into something cool, as if to put such wild musical gesticulating in a glass case, to see it as we see objects exhibited in a museum. As if a plane of glass or a super-cooled sheet of ice separated us from the blazing heat of the expression.*<sup>24</sup>

When I studied and conducted *Atmosphères*, I was mesmerised by its dense, web-like sound textures. Unlike the Penderecki pieces, this is written for a large orchestra, and achieves wonders of tonal and dynamic colouration through almost covert movement within stasis. Harold Kaufmann wrote of the 'structures in structurelessness', and noted that with one grand 'deconstructive' gesture, Ligeti

*"managed to collapse what were previously considered to be foreground and background elements of musical structure into a magma of evolving sound."*<sup>25</sup>

Ligeti would later call this technique 'micropolyphony', a means by which he created a musical entity made of a continuous transformation of sound colour. As Kaufmann has remarked:

*"To paraphrase the composer himself, the micropolyphonic textures tend to hang like a mighty oriental tapestry, suspended outside of time."*<sup>26</sup>

In the use of rhythm and the management of rhythmic devices, I have had many mentors. Stravinsky has been a seminal influence in this area – his use of variable metres in *The Rite of Spring* has been, to so many composers, the *fons et origo* of rhythmic diversity and liberation. I can hear his influence in this area in my work for Trumpet and Piano entitled *What's in a Name?* (2006). From rehearsal letter E to letter F the rhythmic treatment used by me owes much to Stravinsky, as does the finale of my *Concerto for Two Mandolins* (2005) as both works are replete with alternating metres.

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<sup>24</sup> SITSKY, Larry, Editor *Music of the Twentieth-Century Avant-Garde*, Westport, Connecticut, London, Greenwood Press, 2002 p. 257.

<sup>25</sup> KAUFMANN, Harold, *ibid.*, Sitsky, Larry, Editor, p. 256.

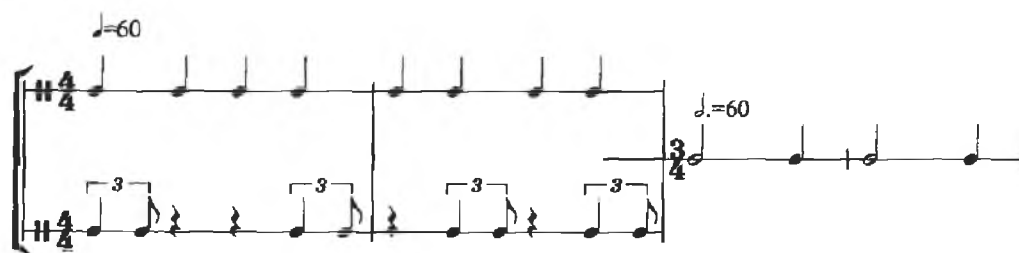
<sup>26</sup> KAUFMANN, Harold, *ibid.*, Sitsky, Larry, Editor, p. 256

From one of his disciples, Boris Blacher (1903-1975), I learnt much concerning rhythmic variation and the process of phrase-expansion and contraction based on numerical and mathematical principles. Blacher's orchestral work *Variations on a Theme of Paganini* (1947) is a fine and masterly piece. I wrote a work in 2003 for Violin and Piano, *Maya*, that has a couple of passages of rhythmic addition and subtraction in the manner of Blacher e.g. 4/8, 5/8, 6/8, 5/8, 4/8, 3/8.

Some aspects of the music of Elliot Carter (b. 1908) have also influenced me; an amazing musician, he is still happily and energetically composing in his one hundredth and first year! I had the pleasure of meeting him in 1980, when I arranged for him to come to Dublin for performances of his music. I conducted the RTÉ Symphony Orchestra in his *Variations for Orchestra*, The Ulysses Ensemble in his *Syringa*, and played his *Sonata for 'Cello and Piano* (with Aisling Drury Byrne). His 'tempo modulation', whereby a new tempo has a mathematical relationship to the preceding tempo, is a device which I have used frequently, and will advert to in my Commentary. Examples of this procedure are found in my *Toccata*, bars 73-76 and in the *Concerto for Two Mandolins*, at bar 64-65 in the first movement.

This is a technique that has evolved naturally and unselfconsciously in jazz: I have often noted how an "off-beat" riff or pattern in a section can become the "on-beat" pulse of the next section, thereby providing a seamless and unifying element in the improvisation. The logicity of the connection is satisfying both musically and intellectually, and supplies a welcome variety in the music's flow.

This illustration shows the process:



Ex. 1 *Tempo modulation*

Many of the works of Bartok have been exemplars for me, not only in his superb deployment of rhythm but also in matters of orchestration and instrumental textures and colourings. His *Bluebeard's Castle* (1911-1918), *Miraculous Mandarin* (1923), *Dance Suite* (1923), *Music for Strings, Percussion and Celesta* (1936), the concertos for solo instruments and orchestra, the *Concerto for Orchestra* (1943) and his string quartets have all played their part in my education.

From Bartok I learnt particularly the use of 2nds, both whole and half tone, as used in my *Concerto for Two Mandolins*. The second movement of my concerto has definitely been influenced by the second movements of Bartok's *Piano Concertos Nos. 2 and 3*. Although there is no lively middle section in my work, I do have the *quasi-chorale* in the orchestra, alternating with eerie figurations from the solo mandolins. I have also used the palindromic formal scheme which was beloved of Bartok, as used in his string quartets and *Concerto for Orchestra*. Expressed as A B C B A, this is a relevant design used in my *Cantata*.

From careful perusal of many orchestral scores, I have learnt the grammar and good manners of instrumental lay-out and organisation. From bad and/or untidy composers, I have also learnt what not to do. One of my gripes is that while it is a simple courtesy

to conductors to indicate a change of metre when a page of score is to be turned, many composers neglect to do this. Leaving rhythmic problems to be solved by executants, instead of making one's music "user-friendly" by putting oneself into the performers' position, is also bad practice. By this I mean the use of poor note-stemming, or conversely, the lack of stemming; giving no guidelines, such as defining metres when many players have many notes to be played in ensemble, and unanimity is expected by the composer. I also take issue with the use of too-complex solutions for what are inherently already difficult passages; even Stravinsky had to alter many of his initial metres in *The Rite of Spring* as they proved to be too awkward in performance, and therefore were counter-productive.

A classic case in this area is Maxwell Davies's *St. Thomas Wake: Foxtrot for Orchestra* (1969). Here, many of the absolutely chaotically cacophonous sections (replete with diabolically difficult metre-changes), could achieve their effect just as tellingly but a good deal more simply by the use of aleatoric means. As published, this piece is more difficult for performers and conductors than *Le Sacre du Printemps*. I learnt from conducting this piece that aleatoric technique was a most useful device. Maxwell Davies should have used it, and I was encouraged to pursue its study. The results of my interest are shown in my *Concerto for Two Mandolins*, in the second movement, and in movements 1, 2, 4 and 5 of my *Cantata*.

I now turn to the vexed question of nationalism in music. How much should a composer reflect his nationality in his works? Environment and tradition must play a part in any artist's development – it is dangerous and probably non-productive to fly in the face of a natural propensity. A recent statement by the Brazilian composer Edino Krieger (b 1928) is honest and insightful:

*I don't see any incompatibility between using a very advanced harmonic language and using elements, whether melodic or rhythmic, from the Brazilian musical tradition. I think that Brazilian composers more or less have the same experience i.e. **not** to use Brazilian music as something which is a duty... After a certain point composers felt free of the obligation to do this. They write Brazilian music if it's going to happen. They don't have to avoid Brazilian elements in order to avoid seeming reactionary or traditionalist. So this dualism in Brazil is passé. I think this is very positive, since it is a way for one to write music that is not just like that written in the United States or Europe; there is a component, a contribution from a culture that, after all, is important – Brazilian musical culture.<sup>27</sup>*

His remarks, with the substitution of whatever country for Brazil, are surely relevant to all composers wrestling with the element of nationalism in music. The high tide of musical nationalism was reached before World War II, but at least two eminent composers have paid homage to this cultural vein in recent years, Ligeti and Panufnik. Ligeti, like his great compatriots Bartok and Kodaly, collected folk-tunes, and admitted that they influenced many of his melodic contours. Panufnik wrote of his *Sinfonia Sacra*:

*“I wanted this composition to be very much Polish in character ---I have based *Sinfonia Sacra* on the first known hymn in the Polish language, the “*Bogurodzica*”, a magnificent Gregorian chant. Through the Middle Ages, “*Bogurodzica*”, like a national anthem, was sung not only in church as a prayer to the Virgin, but also as an invocation on the battle fields by the Polish knights.”<sup>28</sup>*

In the critical survey of the pieces in my portfolio, I shall advert to some influences that I detect in particular passages of my Song Cycle, a setting of six poems by W. B. Yeats. Although only two of the poems are obviously of an Irish character, nevertheless, because the poet was Irish, I instinctively adopted some modal and scalic usages associated with Irish traditional music. This is the only flirtation with a nationalist element in my portfolio.

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<sup>27</sup> GANN, Kyle, Programmes Notes Cincinnati Symphony Orchestra Concert, April 1 2005.

<sup>28</sup> Programme note supplied by the composer.



## **Commentary**

- 1. Notes on submitted compositions**
- 2. Analysis of the music**

## 1. Notes on submitted works

The first part of this commentary provides an overview of the folio, including a summary of each work presented. The second part discusses my approaches to musical style and technique along thematic lines rather than work by work.

### Six Yeats Songs

#### A Song Cycle for Soprano and Piano

- i The White Birds
- ii A Cradle Song
- iii When You are Old
- iv A Faery Song
- v The Lake Isle of Innisfree
- vi Girl's Song

The term *song cycle* is understood to mean a group of songs intended to be performed in sequence. The German Lied tradition has given us some of the best examples in the *genre*, as found in works by Beethoven, Schubert, Schumann, Wolf and Strauss. Poems chosen for a cycle may be by one or more poets. The poems may be linked by a narrative element, or by mood. Often, they are individual poems by the one author assembled for that very reason by the composer and formed into a song cycle having no other *raison d'être*.

Such is the nature of my *Six Yeats Songs*. Although five of the poems come from Yeats's collection *The Rose* (1893), there is no likeness of spirit – the poems are distinct and separate utterances. My initial thought had been to have these five poems as the entire work, but on completion, I found that for balance of mood, a sixth was required. Not finding a suitable poem in *The Rose*, I selected *Girl's Song* from a later collection named *Words for Music Perhaps*, written by Yeats between 1929 and 1933.

These songs were commissioned by the soprano Virginia Kerr. It was her wish to have a cycle devoted to the poems of W.B. Yeats and we selected the particular poems by mutual consent. As I am very familiar with her voice and style, the vocal lines were written with her in mind. The cycle received its première performance in April 2006, in St. Patrick's College, Drumcondra, Dublin when it was sung by Virginia Kerr accompanied by the composer.

In the piano accompaniments, I have written idiomatically and practically, striving to find the most apt configurations to capture the disparate moods. Thus, the “flowing” characters (as they seem to me) of *The White Birds* and *The Lake Isle of Innisfree* elicited rippling musical pendants to the texts. The more static qualities of *A Cradle Song*, *When You are Old* and *A Faery Song* evoked accompaniments of a more still nature. The off-beat humour in *Girl's Song* spawned a quirky rhythmic motion and some harmonic pungency.

Unfortunately, many of the poems of W.B. Yeats lend themselves to the dactylic or pastoral treatment which finds a musical response in compound time signatures. As the chosen poems were so attractive in point of imagery, imagination, allusion and

assonance, I decided to persevere with the selection and meet the challenge of this rhythmic limitation.

Providing variety in mood and character was an important aspect which I considered carefully before finally ordering the sequencing of the songs. The following listing of the songs' tempi and time-signatures is arranged in the order I found most satisfactory to achieve a judicious balance relating to tempo, mood and metre:

- i Moderately quick, 12/8
- ii Flowing, slowish, 6/8
- iii Slow, 3/4
- iv Flowing, moderate speed, 6/8
- v A little slower, 4/4
- vi Quick, 6/8

### ***The White Birds***

Here I deliberately courted a ballad-style, with an elusive tonality based on G, but incorporating aspects of major, minor, and modal scales. By ballad-style, I mean in the manner of some of the famous songs in our heritage like *The Wild Colonial Boy* and several tunes by Percy French e.g. *Are you right there, Michael?*.

Ballads are always narrative and may have a recurring *refrain* or *chorus*; the aforementioned Percy French song does, sung to the words of the eponymous title. There is no chorus in either *The Wild Colonial Boy* or in this Yeats poem. The ballad-style is often an attractive and well-nigh inescapable solution to the sing-song rhythmic nature of some versody.

*The White Birds* is almost strophic, in that the first two verses have the same melody. The beginning of the third, final verse, is cast differently, melodically unrelated and at a slower tempo. The final lines of the song refer melodically to verses one and two.

### ***A Cradle Song***

The tonality of this song is deliberately ambiguous, with some use of the flattened 7th, familiar to us from Irish and modal melodies.

### ***When You are Old***

Shifting tone-centres are evident here. There is some use of augmented harmony, a device which I favour quite frequently. There is also some use of *melisma*, in contradistinction to my usual habit of setting each syllable to just one note.

### ***A Faery Song***

Again, augmented harmonies are evident here, and also deliberate occasions of tonal ambiguity – a means to catch the fey and elusive atmosphere of the “faery folk”.

### ***The Lake Isle of Innisfree***

This song is in the Irish ballad-style, referred to in my note on *The White Birds*. *Melismatic* treatment in certain bars is borrowed from the *sean-nós* idiom. Because this poem is so quintessentially Irish, I set it in folk-song style. It is akin to a strophic song, but the three verses, though having similar melodies, are each based in a different tonal centre.

### *Girl's Song*

The man in this poem is presumably oldish, and his bockety gait is portrayed at many points. What might have been a straight-forward diatonic accompaniment is coloured with what I might call “wrong-note” harmonies, *viz.*, instead of traditional euphonious harmony notes, we have displacement by discordant notes. This is a familiar device heard in the accompaniments of folk-song settings by Bartok, Falla, Britten and Copland.

## **Day Dream, Night Dance**

### **for Solo Guitar**

Coming to an appreciation of the many and peculiar technical difficulties to be overcome when writing well for the guitar was my initial preoccupation. Amongst these are:

- i. The problems in achieving a desired resonance with a particular selection of notes in a full chord, in so far as the second note on any string cancels the resonance of the previous note on that string.
- ii. The care and understanding required in arranging the disposition of notes in chords, so that the hands are not put into impossibly awkward positions.

Dr. John Buckley was helpful in providing some scores of his own guitar music; these are exemplary in point of apt technical writing for the instrument. Due to the chromatic nature of my piece, I had used various key signatures which Dr. Buckley suggested I remove, resulting in a more logical lay-out.

*Day Dream, Night Dance* is a work of two contrasting sections, the first of which explores the sonorous, singing qualities of the guitar, while the second part evokes the rhythmic, pulsating vitality associated with the instrument.

*Day Dream* is generally tranquil, using harmonics, a placid melodic line, major thirds and resonant chords. The character is almost studiously 'un-Spanish', as there is a great

temptation to fall into well-remembered clichés from the Spanish idiom when writing for the guitar.

*Night Dance* is a vigorous *moto perpetuo*, a dance of running semi-quavers featuring frequent metre changes. The hectic pace subsides at one point as the mood and atmosphere of *Day Dream* is recalled. The basic tempo of the dance is soon resumed, and the piece builds in excitement to the end.



## **What's in a Name?**

### **for Trumpet and Piano**

This piece was written for John Walsh and the musical letters/notes in his name suggested a theme personal to him. "John" in the Gaelic form "Seán", yields E flat (S=Es=E flat in German), E and A, while "Walsh" contributes A, E flat ("s"), and B ("h" being B natural in German.)

The work is in two sections, played without a break. In the first, the trumpet plays expressively and rhapsodically with the theme and some derivations; the piano provides sonorous support. The second section is fast and lively, with both its first theme and the subsidiary quasi-waltz second theme acquiring their melodic outlines from the 'name kernel'. A short development leads to a reprise of the quasi-waltz, the first theme is then recalled and expanded.

An extensive dialogue ensues between the two instruments, before a climactic bravura passage pushes the speed and energy to a hectic conclusion.

## **Toccata Festiva**

### **for Solo Piano**

This piece was written at the suggestion of the pianist Anthony Byrne, who gave the first performance in the National Concert Hall, Dublin in the autumn of 2007. Since it was my intention to produce a work that would avail of the superb technical skills of Anthony Byrne, a toccata seemed to me to be a suitable choice.

*Toccata Festiva* is practically a *moto perpetuo* from the start until bar 121, where a small pause occurs – a moment of respite for the pianist. The basic pulse is crotchet = 92, not a hectic pace, but there are five bars of bravura double-octaves in semiquavers – this has to be borne in mind when embarking on a performance. These bravura passages are in bar 14, bars 58-60, and bar 162.

Most of the motivic material from which the piece develops is heard in the first three bars. A tempo modulation occurs at bar 76 when a section in 6/16 increases the pulse from 92 to 123. There is an abbreviated reprise of the opening *motif* at bar 132, pitched a half-tone higher than earlier. Some *cantabile* elements are recalled, as is the 6/16 metre, and this faster motion sweeps the piece on to a tumultuous conclusion.

## Concerto for Two Mandolins and Orchestra

This work was inspired by a performance of Vivaldi's *Concerto for Two Mandolins* which I conducted a couple of years ago. I enjoyed the music and the experience of working with an almost obsolete instrument. I discovered that there is probably no contemporary concerto for either single or double mandolin performance, and I was challenged to supply that need.

Although Vivaldi wrote over five hundred concertos, he appears to have written just one for two mandolins and orchestra. That work was the progenitor of mine, but not particularly the exemplar in point of realisation or execution.

Because of the mandolin's association with music of the baroque period, the first movement has a melody similar to many *Giga* tunes found in Italian works of the seventeenth century. The use of imitative writing is also reminiscent of that style, and the melodic contours here are similar to passages found in the *Concerti Grossi* of Corelli and Handel. There is a lightly accompanied *cadenza* for the soloists from bar 56 to bar 65. The reprise begins in bar 65 and the *Giga* is recalled in bar 77. This is elaborated upon and also provides the main material for the *coda*.

The second movement owes its atmosphere to the slow movements of Bartok's Piano Concertos. Here we find the alternation of a chorale-like passage, played at the opening by the strings, with the dream-like melody of the two mandolins, playing a mixture of harmonics and stopped notes. The two soloists for whom this Concerto was written, Sebastien Petiet and Des Moore, are both fine improvisers, and a certain 'chance' element is introduced into the work at one point. I include a section of

aleatoric music in order to give the soloists the opportunity to improvise within certain guidelines. However, as composer, I keep a rein on the amount of freedom allotted. My directives are clear in this regard; the end result should conform closely to the sounds envisaged.

The *Finale* has the quirkiest music, with frequent metre changes. The style is Neo-Classical, bright and pungent. The orchestration is light in texture when the soloists are playing, to enable them to have clarity. In common with the first movement, there is a *cadenza* for the soloists, at first accompanied by *tremolando* strings, then by side drum with snares off.

## **Like as the Waves (2006-2008)**

### **A Secular Cantata**

**for Solo Soprano, Solo Tenor, Solo Baritone, Mixed Voice Chorus  
and Symphony Orchestra**

The Secular Cantata *Like as the Waves*, has been written in memoriam of my mother, Elizabeth (Lily) Pearce née Byrne, who died in 1960, aged only 47. She never had the opportunity to see my career develop, and she was wonderfully supportive when I chose music as my profession.

My original concept had been for a requiem-type work, but I did not wish for any evocation of a religious nature, which the title "*requiem*" inevitably conjures up. The choice of texts was therefore very critical to me, and did cause me a lot of trouble. Eventually I settled on texts that seemed appropriate for my purpose – spiritual, but not religious, expressive, but not morbid, and generally life-affirming. The title therefore became "*Secular Cantata*" scored for solo soprano, tenor, and baritone, a mixed-voice chorus, and large orchestra.

Certain works from the orchestral-choral repertory with or without soloists have influenced my Cantata in matters of form, juxtaposition of soloists *vis-à-vis* chorus, choral voicing and balancing of textures. These are mainly twentieth century pieces, and include Elgar's *Dream of Gerontius*, Walton's *Belshazzar's Feast*, Stravinsky's *Symphony of Psalms*, Tippett's *Child of Our Time*, Lambert's *The Rio Grande*, Delius's *Sea Drift*, Boydell's *Timor Mortis Conturbat Me* and, particularly, Victory's *Ultima Rerum*, of which I conducted the première, and subsequent performances and recording. This piece, because of its secular texts, was of especial interest to me.

In *Like as the Waves* there are five movements, which form an arched structure. The outer movements share some of the same musical material, the second and fourth movements are settings of sonnets by Shakespeare, whilst the central movement, the longest by far in terms of bars, is mainly instrumental.

The opening movement uses some of the text of one of John Donne's "*Devotions*". This contains the familiar lines '*no man is an island*', and '*therefore never send to know for whom the bell tolls; it tolls for thee*' – this latter gives the movement its title. The text is divided between the solo tenor and the Chorus. Although the colour and mood are somewhat dark, the full orchestra is used including three percussion, harp, and piano. A bell sound is heard.

The second movement, a setting of Shakespeare's sonnet "*Like as the Waves*", is scored for a smaller orchestra, with solo soprano and SATB chorus. This poem, which gives the whole Cantata its name, was chosen because of its marvellous imagery by which the poet likens the passing minutes of our lives to the incessant forward motion of breaking waves.

The dynamic climax is reached when the Chorus sings *fortissimo*, "*And Time that gave doth now his gift confound*". At the resigned concluding couplet, the inevitable passing of time is depicted by the tick-tocking of two woodblocks.

The third movement, *Let all the Strains of Joy*, begins with a vocal prelude, a setting of Tagore's text for solo tenor and baritone. The text is, as its title would suggest, very jubilant and vibrant. '*Life*' and '*Death*' are characterised as '*the twin*

*brothers...dancing over the wide world'* - hence the setting for the two male soloists. The Chorus is used in a mainly instrumental manner, singing to rhythmic syllables and vocalizing on "Ah", except for the last five bars, where the Chorus sings the words "*in my last song!*".

The main section of this third movement is a celebration of the life-force. Because my mother was a superb ball-room dancer, (and, for a time a member of the famed Royalties in Dublin's now-vanished Theatre Royal) two dance-forms are featured as a synecdoche for all dances. These happen to be two types she loved, the tango and waltz. Brass and percussion are to the fore, and the Chorus is used in a rhythmic manner, singing incisive rhythmic syllables, and occasional long vowels.

The fourth movement, a setting of another sonnet by Shakespeare "*When to the Sessions*" is scored for a smaller orchestra, and features the solo baritone and Chorus. Much of this movement is quiet, reflecting the poignancy of Shakespeare's poem. Before the solo voice enters, a mood of plangent yearning is evoked; this introductory material is recalled towards the end of the movement.

The 1st violins play the four-note descending *motif* to open the fifth and final movement, a setting of six quatrains from Whitman's "*When Lilacs Last in the Dooryard Bloom'd*". At one point, the waltz melody from the third movement is recalled while at the same time the solo baritone sings exultantly "*And for love, sweet love*". Whitman's verses deal with death as friend, and include another dance-like episode

*'From me to thee glad serenades,*

*Dances for thee I propose saluting thee!'*

During the course of the finale I recall themes from the first and third movements. A duet for soprano and tenor, a setting of the title words "*Come Lovely and Soothing Death*", begins the movement. There follows a solo for the baritone "*Prais'd be the fathomless universe*". The solo trio sings "...*praise! For the sure-enwinding arms of cool-enfolding death*". The Chorus sings "*Dark mother always gliding near with soft feet*".

An extended solo for baritone follows: "*From me to thee glad serenades, Dances for thee I propose saluting thee*". The central, quiet section "*The night in silence under many a star*" is a duet for soprano and tenor. The next section "*Over the tree-tops I float thee a song*"; is launched by the solo baritone, who is soon joined by the other two soloists. Chorus and soloists combine for the climax provided by the closing lines:

*'Over the dense-pack'd cities all, and the teeming wharves and ways,  
We float this carol with joy, with joy to thee O death!'*

At the end, a couple of aleatoric sections for quiet wind make reference to a theme from the first movement and to the popular song which my mother sang for me when I was a child – "*You are my Sunshine*". The work concludes quietly in a mood of peaceful resignation.



## **2. Analysis of the music**

**Formal Structures**

**Pitch Organisation, Melody and Harmony**

**Rhythmic Procedures**

**Text Setting**

## Analysis of the Music

### Formal Structures

In pursuing knowledge concerning the shape and design of musical works, some words occur very frequently; Sonata, First Movement, Binary, Ternary, Song, Rondo, Chaconne, Passacaglia, Variation, etc. These are the historical “formal structures”. But if a composer wants to write a piece of music that owes nothing, or very little, to these structures, he is entitled to do so; he may even create a very personal and new form to meet his needs. One can find many examples of an enterprising, pioneering approach to musical forms in the works of Debussy, Satie, Scriabin, Szymanowski, and more recent composers such as Ligeti, Xenakis, Penderecki, to name but a few.

This chapter therefore addresses not only historic music forms in their relationship to my own music, but also the term “*form*” as used to denote the shape of a piece of music, whatever that happens to be. It is true to say that in the highest art, “*form*” and “*content*” are indivisible – they have become inextricably enmeshed and seamless, symbiotically creating a work that is impervious to, or unassailable by, negative criticism. Such works, in whatever artistic sphere, are the rarities, but all creators strive to achieve this ideal, this elusive perfection. The “*form*” has to be the perfect vessel for the “*inspiration*”, even if it does not “*conform*” to established notions.

Of the six works in my portfolio, four use traditional/historic terminology in their titles: Song Cycle, Concerto, Toccata and Cantata. In Chapter Three, I have given the background of these music forms and related them to my own works. In the case of the Cantata, all my exemplars are from the twentieth century; so, old as the term *Cantata* is, I have used it in its original meaning – “*sung*” – without any referencing

to earlier works using that title. Its form has therefore been independent of influences from the domain of church cantatas and owes much to the formal innovations of Bartok. His “arch structures”, which I first encountered in his string quartets, have fascinated me. His five-movement palindromic design is particularly successful in creating works of longer duration, and with many intriguing cross-references. Bartok’s *Concerto for Orchestra* (1945) is such a work, and its A-B-C-B-A structure undoubtedly influenced me when writing my Cantata *Like as the Waves*.

This Cantata has just such a construction; the final movement quotes from the first (and, co-incidentally, from the third), and the second and fourth movements are pendants to each other – mirror images. Both are settings of Sonnets by Shakespeare, are each written for a slightly reduced orchestra and both feature a solo voice with Chorus. The middle movement, the apex of the “arch”, is quite independent, acting as a large *scherzo-trio* structure, but also displaying a five-part symmetry in its *scherzo-trio-scherzo-trio-scherzo* format.

The other pieces in my portfolio, *Day Dream*, *Night Dance* for guitar, and *What’s in a Name?* for trumpet and piano, are both of the *aria and dance-type*. An essentially slow section (*aria*) is balanced and offset by a fast second section (*dance*). Examples of this *genre* are plentiful – I was possibly subconsciously influenced by the *Canciones y Danzas* by Federico Mompou (1893-1987).

In writing my *Toccata Festiva* for solo piano, my aim was to create a tightly constructed movement, with all of the subsequent developments arising organically from the opening motivic material. I wished to achieve a balance and sense of proportion in both the overall large-scale form and smaller internal details.

The work is through-composed, by which I mean that much of the material germinates naturally from fore-going material. Nevertheless, the piece falls broadly into Ternary Form with an Exposition (with some developmental aspects), Central Section (again with some developmental features), Reprise and Coda. Here is the plan of the piece:

### **Schema for *Toccata Festiva***

#### **Exposition: Bars 1-75**

**Bars 1-30: Section 1**

**Bars 31-51: Section 2**

**Bars 52-75: Section 3**

#### **Central Section: Bars 76-121**

#### **Link Passage: Bars 122-131**

#### **Reprise: Bars 132-168**

#### **Coda: Bars 169-193**

Now follows a detailed formal analysis of the *Toccata Festiva*, in which the construction is shown with particular reference to *motif-development* and repetition.

# *Toccata Festiva* - Detailed Formal Analysis

## Exposition

### Section 1 (Bars 1-30)

#### Theme 1a: Bars 1-3

**Bar 1:** The first bar starts with the five-note *motif* from which much of the piece derives. This *motif* comprises a repeated note, a falling semitone, a rising semitone, and a falling minor third. The bar is completed by a three-note figure which consists of a rising whole tone. The compass of the notes in this bar falls within a tritone. All of these elements are significant in the building of the piece.

**Bar 2:** The compass of notes falls within the tritone A# - E. The three-note figure is subjected to its first alteration, a rising semitone.

**Bar 3:** The compass of the notes of the first beat form the tritone G#-D. The three-note figure is here expanded to a rising third.

Allegro ma non troppo (♩ = 92)



#### Ex. 2 *Toccata Festiva*, Bars 1-3

**Theme 1b (Bars 4-14):** This passage comprises a four-bar phrase, a five-bar phrase and a two-bar phrase.

**Bar 4:** New thematic material in the Left Hand consists of a rising figure. Its constituent elements are rising thirds and the chromatic sequence formed by the first notes of each beat.



**Ex. 3 Toccata Festiva, Bar 4**

**Bar 5:** The Left Hand first beat shows an incorporated tritone.

**Bar 6:** The five-note *motif* is extended by an augmented triad.

**Bar 7:** The Left Hand rising intervals are tritones.

**Bars 8 – 9:** The second beat scale encompasses a tritone.

**Bars 13-14:** These are Link bars.

**Bar 13:** This is a variant of the five-note *motif*, in bravura double octaves.

**Bar 14:** The Left Hand whole tone descending scale is based on tritone structure.

**Theme 1c (Bars 15-30):** This theme comprises a four-bar phrase (bars 15-18), four-bar phrase (bars 19-22), five-bar phrase (bars 23-27), and a three-bar phrase (bars 28-30).

**Bars 15-20:** Repeated-note and semitonal figures, first in double octaves, then in consecutive major sevenths.

**Bars 21-27:** The patterns in major sevenths continue, with prominence given to the semitonal figure in bars 21, 22, 25 and 26.

**Bars 28-30:** The melodic figure in the Right Hand, a rising minor third from G#-B, is derived from Theme 1b.



Ex. 4 *Toccata Festiva*, Bars 28-30

## Section 2 (Bars 31-51)

**Theme 2a (Bars 31-38):** This theme consists of an eight-bar phrase. The Right Hand melody uses harmony based on the tritone, and proceeds by chromatic steps, ending with a rising minor third.

The Left Hand figuration is based on the tritone, and a rising chromatic pattern based on Theme 1b.



Ex. 5 *Toccata Festiva*, Bars 31-34

**Theme 2b (Bars 39-51):** This theme comprises a four-bar phrase (bars 39-42), a four-bar phrase (bars 43-46) and a five-bar sequence (bars 47-51).

**Bars 39-46:** There is a rhythmic canon at a semiquaver remove, featuring rising semitones and thirds, answered in bars 41 and 42 by a falling-third figure in the Left Hand.

**Ex. 6 Toccata Festiva, Bars 39-46**

**Bars 45-46:** These bars, featuring falling minor thirds and semitones, derive from Theme 1a.

**Bars 47-51:** This is a five-bar sequence of the rhythmic canon, rising in pitch and increasing dynamically from *p* to *ff*.

### Section 3 (Bars 52-75)

**Bars 52-62:** A six-bar phrase leads into a three-bar passage in double octaves, which is followed by two bars of repeated F#s.

Bars 52-57 are sourced from Theme 1a, in that they feature repeated notes and falling and rising thirds. The rhythmic canon at a semiquaver remove, in bars 58-60 comprises falling thirds and semitones, played in bravura double octaves.



**Ex. 7 Toccata Festiva, Bars 52-58**

**Bars 63-75:** An eight-bar phrase is succeeded by a two-bar phrase, followed by a three-bar phrase which acts as a link into the next section.

The Right Hand melody which is derived from Theme 2a is a two-bar phrase repeated sequentially. It consists of a rising semitone followed by a major third. An exception occurs from bar 69 to 70 when it rises by a tritone (A flat-D). This section is rounded-off by bars 71 and 72, which use the five-note *motif* in rising sequence, with the addition of an augmented triad extension.

Ex. 8 *Toccata Festiva*, Bars 69-76

### Central Section (Bars 76-131)

**Bars 75-76:** A tempo modulation occurs from bar 75 to bar 76, where this new section, in 6/16 metre, establishes a pulse one-third faster than before *i.e.* from crotchet = 92 to dotted quaver = 123.

**Bars 76-77:** These bars of repeated Fs confirm the new tempo.

**Bars 78-89:** A new Theme appears in the Left Hand (Theme 3a). In its rising contour it is related to Theme 1a.

Ex. 9 *Toccata Festiva*, Bars 78-81

**Bars 90-92:** New Theme 3b, heard in the Left Hand, is based on the tritone, and is therefore related to earlier material.



**Ex. 10 Toccata Festiva, Bars 90-91**

**Bars 92-97:** This Link passage is also based on the tritone and repeated notes.

**Bars 98-105:** These bars feature Theme 1a in altered rhythm.



**Ex. 11 Toccata Festiva, Bars 98-105**

**Bars 106-108:** These bars form a three-bar Link to the next passage (Bars 109-117).

**Bars 109-117:** Much use is made of ascending tritonic harmony in these bars.

**Bars 118-121:** This climactic phrase is based on Theme 1a.

**Bars 122-125:** These bars are also based on tritonic harmony.



Ex. 13 *Toccata Festiva*, Bars 150-159:

**Bar 160:** This bar is a restatement of Theme 1a but at a different pitch to bar 158.

**Bar 161:** This bar features descending bravura double octaves.

**Bars 162-163:** These bars feature *martellato* repeated notes.

**Bars 164-167:** This is the final appearance of Theme 2b. It is played in the Left Hand in counterpoint with the Right Hand's playing of Theme 1a.

**Bar 168:** This is the final hearing of Theme 1a – the Coda follows immediately in bar 169.

Ex. 14 *Toccata Festiva*, Bars 162-170

## Coda

**Bars 169-193:** The Coda begins with descending passage-work, consisting of falling minor thirds and semitones, already adverted to in bar 159. Repeated notes and a brilliant rising whole-tone scale in double octaves bring the piece to a thrilling conclusion.

In writing my *Concerto for Two Mandolins and Orchestra*, I adopted the *primi inter pares* type, principally because the mandolin's nature and sound is not domineering.

This concerto is in the traditional three movements, as the tripartite form is very satisfying in achieving structural balance and relationships of tension and relaxation.

In the *Concerto for Two Mandolins* the structures are very obvious. Because of the instruments' strong baroque associations, I cast the first movement in an A-B, A-B format – slow, fast, slow fast. This movement is in Episodic form, with elements of Ritornello style. The opening orchestral Intrada is similar in mood (but in no other way) to the beginning of Dohnanyi's *Variations on a Nursery Song*, where a slightly grim and ominous atmosphere, creating a sense of foreboding, leads to an unexpected conclusion. The response is, like in Dohnanyi's *Nursery Song*, an innocent and cheerful *jeu d'esprit*.

The sombre Lento introduction starts by using a theme that is referred to only once again towards the close of the movement. As far as mood is concerned, this movement falls into two sections; the opening slow one, the Intrada, leading to the dance-like second section – Allegro Giocoso in 6/8 (Giga).

Lento (♩ = 66)  
 a 2  
 2 flutes *f*  
 Oboe *f*  
 Clarinet in Bb *f*  
 Bassoon *f*  
 Horn in F *f* solo  
 Trumpet in Bb  
 Timpani (soft head) *f* *sfz*  
 Glockenspiel  
 Mandolin  
 Mandolin  
 Lento (♩ = 66)  
 Violin I *f* div.  
 Violin II *f* div. non div.  
 Viola *f*  
 Violoncello *f*  
 Double Bass *f* pizz.

**Ex. 15** *Concerto for Two Mandolins*, 1<sup>st</sup> movt., **Bars 1-4**: Theme A.

The entry of the soloists provides the second theme in this Intrada. Rhythmically, this is based on the *ostinato* quavers of the violas and bassoon which have been present



from the beginning. Melodically, it reflects the semiquaver figures played by the violins in bars 5, 8 and 9.

**Ex. 16** *Concerto for Two Mandolins, 1<sup>st</sup> movt., Bars 10-11: Theme B.*

The light-hearted second section (Theme C), a *Giga* in 6/8, starts with four unaccompanied bars from the soloists.

**Ex. 17** *Concerto for Two Mandolins, 1<sup>st</sup> movt., Bars 21-24:*

**Lento-Intrada:**

**Bars 1-9:** These bars are concerned with Theme A.

**Bars 10-20:** The soloists begin Theme B in bar 10 and it is taken up by the orchestra in bar 17.

**Allegro Giocoso:**

**Bars 21-45:** The soloists announce Theme C, and they are the main protagonists until the first violins take it up at bar 39.

**Bars 46-55:** This is a Link passage to the accompanied *cadenza*.

**Accompanied *cadenza*:**

**Bars 56-65:** The soloists alternate in taking the lead, against a constant repeated note B in the second violins. The violas join in on middle C, a major seventh below. The *cadenza* resolves in bar 65 on an E major chord. The second mandolin enters playing the repeated note B for a reprise of theme B.

**G**

56 *p*

Fls.

Glock.

Mand. 1

Mand. 2

Vln. I

Vln. II

Vla.

Vc.

Db.

*trem*

*mf*

*p*

*(trem)*

*p sul pont*



**H**

61

Fls.

Mand. 1

Mand. 2

Vln. I

Vln. II

Vla.

Vc.

*p*

63 (♩ = ♩) *pp*

Fls.

Mand. I

Mand. 2

Vln. I

Vln. II

Vla.

Vc.

Db.

ord.

*pp*

*pp*

*pp*

*pp*

*pp*



66 *mf*

Mand. I

Mand. 2

Vln. I

Vln. II

Vla.

Vc.

Db.

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

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

*mf* *pizz.* *mf*

*mf*

Ex. 18 *Concerto for Two Mandolins, 1<sup>st</sup> movt., Bars 56-68*

**Reprise of Theme B:**

**Bars 65-69:** The Reprise of Theme B is led by the solo mandolins.

### Reprise of Theme D:

**Bars 70-76:** The Reprise of Theme D starts in the string orchestra. There then follows a reprise of Theme C. The mandolins initiate this from the up-beat to bar 77.

Musical score for bars 74-76. The score includes staves for Flute (Fls.), Clarinet (Cls.), Mandolin I (Mand. I), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The key signature is two sharps (F# and C#), and the time signature is 3/4. The music features a string orchestra accompaniment with a steady eighth-note pattern in the cello and bass. The woodwinds play melodic lines with various articulations and dynamics, including *p* (piano) and *f* (forte). The mandolins are silent in this section.

Musical score for bars 77-81. The score includes staves for Clarinet (Cls.), Bassoon (Bsn.), Mandolin I (Mand. I), Mandolin II (Mand. 2), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The key signature is two sharps (F# and C#), and the time signature is 3/4. A double bar line is present at the beginning of this section. The music features a dynamic shift to *f* (forte) starting in bar 77. The mandolins play a rhythmic pattern of eighth notes. The strings continue with their accompaniment. The woodwinds play melodic lines, with the clarinet and violin II parts marked *senza sord* (without mutes). A rehearsal mark 'K' is placed above the clarinet staff in bar 77 and below the violin II staff in bar 78.

**Ex. 19** *Concerto for Two Mandolins, 1<sup>st</sup> movt., Bars 74-81*

**Reprise and Development of Theme C: Bars 77-92.**

**Link passage: Bars 93-99.**

**Coda:**

**Bars 100-111:** The Coda features a rhythmic expansion of Theme C.

**Bars 112-115:** There is a surprise quiet return of Theme A, at a different pitch to that in the Intrada. These four bars comprise a crescendo and an accelerando.

112 (♩ = ♩)

Fls. *f accel.*

Ob. *f accel.*

Cls. *f accel.*

Bsn. *mf accel.*

Hn. *mf*

Timp. *p accel. e cresc.*

Vln. I *div. p accel. e cresc. mf*

Vln. II *p accel. e cresc. mf*

Vla. *p accel. e cresc. mf*

Vc. *p accel. e cresc. mf*

Db. *p accel. e cresc. mf*

Ex. 20 Concerto for Two Mandolins, 1<sup>st</sup> movt., Bars 112-115

**Codetta:**

**Bars 116-122:** These last seven bars, the fastest in the movement, feature the soloists in rhythmic driving passage-work.

**Second Movement – Lento Misterioso:**

The middle, slow movement of the *Concerto for Two Mandolins* is in ternary form. My inspiration for this movement is drawn from Bartok's Piano Concertos Nos. 2 and 3. The alternation of a Chorale-like section with other material is the essence of this movement.

However, instead of Bartok's 'night music' middle section, I provided the soloists with two bars of aleatoric music allowing them the freedom to improvise a short accompanied *cadenza*.

The structure of the movement reads thus:

**Bars 1-4:** Chorale played by orchestra

**Bars 5-7:** Soloists' response



II

**Lento misterioso** (♩ = 52) A

In the mandolin parts, notes with the harmonic sign should be played with the nail on one string only

**Lento misterioso** (♩ = 52)  
con sord.

*legato e sostenuto*  
*ppp* *p* *ppp* *ppp* *pp*

*pp* *p* *ppp* *ppp* *pp*

*div. con sord.* *pp* *p* *ppp* *ppp* *pp*

*div. con sord.* *pp* *p* *ppp* *ppp* *pp*

con sord. *ppp*

**Ex. 21** *Concerto for Two Mandolins, 2<sup>nd</sup> movt., Bars 1-8*

**Bars 8-11:** Second Chorale played by orchestra.

**Bars 12-13:** Soloists' response.

**Bars 14-18:** Third Chorale played by the orchestra.

Bars 19-28: Soloists' response.

Bars 29-34: This is a five bar Link passage.

Bars 35-39: Fourth Chorale played by orchestra.

Bars 40-48: Soloists' response.

Bars 49-50: This is a two bar orchestral Link to *cadenza*.

The musical score for Ex. 22, Concerto for Two Mandolins, 2<sup>nd</sup> movement, Bars 51-52, is presented in a multi-staff format. The instruments included are Bongos/Tom Toms, Mandolin 1, Mandolin 2, Violin I, Violin II, Viola, Violoncello, and Double Bass. The score is divided into two main sections, G and H, marked with large letters in boxes. Section G begins at bar 51 with a '5/1' time signature and includes the instruction 'ON CUE; Slow'. The Bongos/Tom Toms part starts with a 'G' chord and a duration of '(c. 5")'. The Mandolin 1 part has an 'Ad lib solo (c. 10")' instruction, with dynamics ranging from 'pp' to 'f'. The Mandolin 2 part also has an 'Ad lib solo (c. 10")' instruction. Section H begins at bar 52 with a 'H' chord and a duration of '(c. 7")'. The Bongos/Tom Toms part continues with 'simile, ad lib' and 'c. 4" (To SD)'. The Mandolin 1 part has dynamics 'p', 'mf', and 'f'. The Violin I, Violin II, Viola, Violoncello, and Double Bass parts all have 'sul pont.' instructions and a duration of '(c. 10")'. The strings play a 'simile' pattern.

Ex. 22 Concerto for Two Mandolins, 2<sup>nd</sup> movt., Bars 51-52

Bars 53-59: Fifth Chorale played by orchestra.

Bars 60-64: Soloists response.

### **Third Movement (Finale) - Allegro Giocoso**

**Bars 1-26:** The form of the Finale is, in common with the first movement, Episodic. The movement is in three sections. The first section has three themes, which I shall refer to as Themes 1, 2 and 3.

**Bars 1-5:** Theme 1 is heard in bars 1-5; variants of the first two bars will be heard later. The whole-tone scale in the fifth bar spawns many derivatives. The fifth and sixth bars comprise Theme 2, and Theme 3 begins in bar 8. This theme is defined by faster rhythmic patterns, irregular metres, descending scale passages and whole-tone usage, as heard in the solo mandolins in bars 15 and 16.

**Allegro vivo**  
(♩ = 90)

**III**

2 Flutes  
Oboe  
Bassoon  
Percussion



Fl.  
Ob.  
Perc.  
Mand.  
Mand.  
Vln. I  
Vln. II  
Vla.  
Vc.

**Ex. 23a** *Concerto for Two Mandolins, Finale, Bars 1-7*

The image shows a musical score for two mandolins. It is divided into two systems. The first system begins at bar 8 and the second system begins at bar 12. Each system consists of two staves, both labeled 'Mand.'. The notation includes various rhythmic values, accidentals, and dynamic markings. A double bar line is present between the two systems.

**Ex. 23b** *Concerto for Two Mandolins, Finale, Bars 8-16*

**Bars 27-47:** This second section has two themes, Themes 4 and 5. Theme 4 begins in bar 27 and is a graceful dance with varied metres.

Theme 5, which is more dynamic in character, is played by Mandolin I and starts in bar 37. References to Theme I are heard in bars 40-47, although the metre is frequently altered.

27 **C** *Grazioso*  $(\text{♩} = \text{♩})$

Fl. *mf*

Perc. *To triangle*

Mand.  $(\text{♩} = \text{♩})$

Mand.

**C** *Grazioso*  $(\text{♩} = \text{♩})$

Vln. I *mp*

Vln. II *con sord.* *mp* *p* *mp*

Vla. *con sord.* *mp* *p* *div.* *mp*

Vc. *con sord.* *mp* *p* *mp*

Db. *pizz.* *p*

31

Fl.

Mand.

Mand.

Vln. I

Vln. II

Vla.

Vc.

Db.

*div.*

*p*

*p*

*p*

*p*

*p*

*p*

**Ex. 24** *Concerto for Two Mandolins, Finale, Bars 27-33*

**Bars 48-50:** These are Link bars. The rhythmic element, heard on single notes in the mandolins, leads to the third section, where the first violins play Theme 6 mimicking almost exactly that same rhythm.

48

Mand. *ff*

Mand. *ff*

Vln. I

Vla. *pizz.*

Vc. *f pizz.*

Db. *f*

*ff arco*

*ff arco*

*f pizz.*

*f*

*ff arco*

*f* *ff*

**Ex. 25** *Concerto for Two Mandolins, Finale, Bars 48-51*

**Bars 51-74:** This third section consists of juxtapositions of Theme 6 with elements of Theme 3, as played by the solo mandolins in bars 57, 58, 61, 63 and 65.

**Bars 75-84:** Themes 1 and 2 are reprised in reverse order.



75 **J** Tempo primo

Fl.

Ob.

Bsn.

Mand.

Mand.

**J** Tempo primo

Vln. I

Vln. II

Vla.

Vc.

**Ex. 26** *Concerto for Two Mandolins, Finale, Bars 75-79:*

**Bars 85-91:** A Link passage leads to the *cadenza*.

**Bars 92-115:** This *cadenza* is lightly accompanied by *tremolando* strings. At bar 104, snare drum and timpani enter for a single *f* note.

**Bars 116-123:** Theme 5 is varied melodically and rhythmically

**Bars 124-137:** Theme 6 is played by the first violins with rhythmic doubling from the Woodblock. Alternate bars feature Theme 3, played by the mandolins.

**Bars 138-144:** This is the reprise of Theme 4.

**Bars 145-150:** This passage is a link to the Coda, with clear references to Theme 1 in the Woodwind.

**Bars 151-164:** *Piu allegro*. The Coda is mainly concerned with Theme 6 from which rhythmic off-shoots are derived. A *subito p* which occurs five bars from the end allows the opportunity for an exciting and rhythmically vital *crescendo* bringing the work to a vividly exciting conclusion.

The Cantata *Like as the Waves* has a palindromic structure, although each of its movements has its own particular form. There are five movements, with some symmetrical relationships between them. The second and fourth movements have the commonality of being settings of Sonnets by Shakespeare, and both feature a solo voice, chorus and a somewhat reduced orchestra. The fifth movement quotes themes from the first and third movements. The third movement is the longest, and is the apex of the arch design. The overall structure of the movements is A-B-C-B-A, a familiar shape from the examples of Bartok's string quartets and *Concerto for Orchestra*. There is symmetry also in the durations of the movements, which are (approximately): 7', 6', 8', 6', 7'.

The first and fifth movements share some textural similarities, movements two and four reflect each other in both being settings of Shakespeare sonnets, (and by the use of a smaller orchestra) and the central third movement is a stand-alone piece, longer in duration than any of the other movements. In a real sense, the structure bears witness to the influence of Bartok, and his frequently used 'arch-form'.

There is a four-note *motif* which pervades the whole Cantata and is to be heard in frequent transpositions. It occurs for the first time in bars 1-3 in the first movement *For Whom the Bell Tolls*, where it is formed by the following sequence of descending notes: C, B, A flat and G. 'Cellos, doublebasses, and violas are heard at the beginning



Ex. 28 *Cantata*, 5<sup>th</sup> movt., *Come Lovely and Soothing Death*, Bars 1-3 (strings)

The instrumental pieces, one for solo guitar and the other for trumpet and piano, also have certain features in common. They are both of the *aria and dance* type, the first section being of a reflective and rhapsodic nature, whilst the second part is lively and virtuosic. The guitar piece *Day Dream, Night Dance* departs a little from that design however, as there is a short reference to the opening section within the *Dance*, before the *Dance* resumes. So, while the trumpet and piano piece is clearly in an A-B structure, the guitar piece is A1-B-A2-B.

*What's in a Name?* for trumpet and piano, owes most of its material to the subsequent development of the opening 'motto'. As I outlined in Chapter Three, the notes are drawn from the dedicatee's name, John (Seán) Walsh. By using German note-spellings the following sequence emerges:

S (E flat) E (natural) A [N] [W] A [L] S (E flat) H (B)

I have taken the liberty of regarding the letter A as being either the note A<sup>b</sup> or A<sup>#</sup>.

Trumpet

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

$\text{♩} = \text{c.}100$   $\text{♩} = \text{c.}60$

**Ex. 29** *What's in a Name?* Bar 1

The piece is in two clearly defined sections, and the ear might not register, at least on a first hearing, that the theme of the second section (Allegro), is formed from the above quotation. The common feature is the prominence given to the interval of the augmented fourth, and the implied tritones.

*1* **Allegro** ( $\text{♩} = \text{c.}90$ )

Tpt. *f*

Pno. *f* *staccato*

**Ex. 30** *What's in a Name?* Allegro, Bars 1-4

The second theme of this Allegro is also firmly based on the 'motto'.

**D**

35 *languido, dolce*

Tpt. *mp*

**D**

Pno. *p*

**Ex. 31** *What's in a Name?* Allegro, Bars 35-37

The song cycle *Six Yeats Songs* is comprised of quite distinct and individual settings. There is no sharing of musical themes, and each song has a structure which is shaped by the verse. The second, third, fourth and sixth songs are “free-form” – the melodic lines are shaped by the words, and there is no attempt to supply a musical design comparable to the rhyming scheme. The verses in all the poems are quatrains, and the numbers of bars for each verse are nearly all uniform. However, in the third song *When You are Old*, the three verses have corresponding musical settings of 15, 27 and 16 bars respectively. In writing songs, I hardly ever use the strophic form, and in these settings of the poems by W. B. Yeats, only the first of them suggested an element of melodic similarity for two of the three verses:

Moderato (♩ = c. 60) *mf* (p)

Moderato (♩ = c. 60) 1. I

2nd time only 2. A

*P*

2

would that we were, my be - lov - ed. white  
 wear - i - ness comes from those dream - ers. dew -

*pp* 2nd time

3

birds on the foam of the sea! We  
 dab - bled, the li - ly and rose. Ah,

**Ex. 32** *The White Birds* Bars 1-3

The beginning of the third verse has a totally different treatment, but the second part of this verse refers to the first two verses, although altered:

25 *Tempo primo* (♩ = c. 60) *mf*

25 *Tempo primo* (♩ = c. 60) Soon

*p*

26 far from the rose and the li - ly. and

27 *cresc.* fret of the flames would we be, Were we

27 *cresc.*

**Ex. 33** *The White Birds* Bars 25-27

*The Lake Isle of Innisfree* is strophic, but departs from the tradition by changing the tonal centre for each of its three verses.



Of the other songs, each is through-composed, the shape being dictated by the versody. This will be clear when comparing the beginnings of the musical settings of each verse in *When You are Old*.

4 *mp* legato  
When you are old and grey and full of sleep, And

Ex. 34a *When You are Old*, Bars 4-6

19 *mf*  
How many— loved your mo - ments—

Ex. 34b *When You are Old*, Bars 19-23

51 *a tempo* *pp*  
And bend - ing down be - side the glow - ing bars

Ex. 34c *When You are Old*, Bars 51-54

Insofar as form and content are mutually dependent, the musical elements that constitute the fleshing-out of all forms will be dealt with in the next sections of this Chapter.

## Pitch Organization, Melody and Harmony

Extremes of pitch are used to gain attention and also to conjure up other-world realms, e.g. as demonstrated by Ariel in Thomas Adès's *The Tempest*. The soprano cast in this role has to sing at the extreme upper limits of her range throughout the performance – all her notes are above the treble stave. The effect is electrifying, verbally indecipherable, and certainly other-worldly!

At another extreme, the vastness and depth of the sea have never been better captured than by Britten in *Dawn*, the first of his *Four Sea-Interludes* from his opera *Peter Grimes*. I have been haunted by Britten's wonderful evocation of the preternatural calmness of the mighty sea, with just a hint of the baleful malevolence that lurks beneath its surface. Britten's means are simple – slow-moving harmony, a *crescendo* and *diminuendo*, one acerbic dissonance in the third bar when the tied D# is assailed from beneath by a D natural, and a peaceful resolution. Scored for brass supported by bassoons, contrabassoon, 'celli and doublebasses, the ultimate effect is achieved at the climax of the *crescendo* when the contrabassoon and doublebasses play their lowest D.

I

Lento e tranquillo  $\text{♩} = 44$

\* Contrabassoon, Tuba and Double Basses sound an octave lower

**Ex. 35** Britten: *Dawn, No. 1 Four Sea Interludes* (Peter Grimes) **Bars 10-14**

I was inspired by Britten's concept, and so at the opening of my Cantata, I evoke the unnatural (*sic*) stillness of Nature by long sustained Cs in the 'celli, doublebasses and violas. This note is the lowest in the respective register of each instrument, and my choice of that particular note was also a conscious reference to the word "sea". The listener however, may not make this connection – it is a personal poetic conceit. The entries on the note C are made successively by 'celli, doublebasses and violas. In the fourth bar, the contrabassoon enters with its lowest note, and the bassoon with its lowest C.

**Ex. 36** *Cantata, 1<sup>st</sup> movt., For Whom the Bell Tolls, Bars 1-4*

Literally at the other end of the musical spectrum, I have written the highest possible notes for the violins in *Let all the Strains of Joy*, the third movement of the Cantata. This passage occurs in bars 169-186. Violas and 'celli play high-pitched harmonics in the same passage, all contributing to a surreal atmosphere.

Another example of pitch organization occurs in the second movement of the Cantata. The inescapable passage of time is suggested at the beginning by the ticking of a metronome; the use of the sustained lowest Cs in the 'cellos and doublebasses secures a link to the mood of Infinity invoked in the first movement. In the fifth and sixth bars, the 1st violins play the four-note descending *motif* heard already in the first movement, and here held in long notes against quiet rippling effects in flutes, violas, and 2nd violins – *'like as the waves'*.

A typical example of my melodic approach can be heard in the fourth movement of the Cantata. Although the familiar descending four-note *motif* is plainly heard in the woodwind in bar 7 and 8, and thereafter frequently alluded to, this movement is more concerned with an ascending four-note figure heard on the violins and clarinets in bars 3 and 5. Many of the succeeding melodic contours are influenced by it, including the opening phrase of the solo baritone, and the first notes of the sopranos and altos of the Chorus. The fourth-last bar has this rising figure in ghostly *pianissimo* from flutes and clarinets flutter-tonguing, coupled with marimba, vibraphone, and harp. The solo baritone sings the descending *motif* at the end, to the words "*All losses are restored*".

The *Toccata Festiva* for piano explores the highest and lowest of pitches. The lowest note on standard pianos, A, is used in bar 47, and the third highest note B flat, is used in bar 157. Although the majority of the piece lies within a six-octave compass, for special sonorities certain passages are either extremely low or extremely high. Ex. 5 (page 51) and Ex. 6 (page 52) show the use of the lowest register, while Ex. 7 (page 53) shows an ascending pattern in the highest register.

I have employed note-clusters in two passages in the Cantata. Organising pitches, which are a quarter or half tone apart into clusters of sound gives an interesting and unique colour, particularly if the technique is used sparingly. My use of this device in this passage is intended to evoke a surreal, Kafka-esque atmosphere.



Another cluster usage, this time in the piano part, is found in *Like as the Waves*, the second movement of the eponymous Cantata, at letter A.

A four-note melodic *motif*, C, B, A flat and G, is a unifying factor in all five movements of the Cantata. Its first appearance is subtle, because it is extremely slow, low and very quiet. This *motif* is subjected to many variations of pitch and rhythm, but is usually readily identifiable. The *motif* is found in this passage at the beginning of the Cantata, passing from violas to *divisi* 'celli. Ex. 36 (page 89). This adumbration of the *motif* is mysterious, crepuscular.

Another appearance of the *motif* in this first movement is shown in Ex. 27 (page 79). Here it reflects the mood of the text "*No man is an island, entire of itself*", and produces a poignant effect. In the second movement, *Like as the Waves*, the transposed *motif* is heard in the 1st violins in bars 4 and 5, where it contributes to the eerie evocation of the passage of time. It occurs also in the harp in bars 16-19, where it underlines the inexorable tread of time. In the third movement, *Let all the Strains of Joy*, it appears in Tango guise, first played by the alto saxophone in bars 98-100, and then in a canon between the saxophone and trombone in bars 107-111. The *motif* is used here with melodic and rhythmic purpose, to conjure up the joy of dancing.

Flutes and oboes play the *motif* in an overlapping sequence in the fourth movement, *When to the Sessions*, in bars 7 and 8. There are many allusions to it in this movement, often slightly altered, as in the strings in bars 9 and 10. The baritone soloist sings the *motif* in bar 61, to the words "*losses are restor'd*".



In the writing of melodies, I try to avoid the *cliché*, the too-obvious. Although the perception of “obvious” and “non-obvious” depends upon one’s own experience or sophistication, should one of my melodies unfold in a seemingly familiar way, there is usually a surprise at hand. A case in point is the first entry for the solo tenor in the Cantata.

Ex. 38 Cantata, 1<sup>st</sup> movt., For Whom the Bell Tolls, Bars 15-18

The final F# is totally unexpected, because the melody up to that point could be construed as being in either the Aeolian or Dorian mode. Another aspect of that unexpected note is that it places the compass of the melody within the augmented fourth (C-F#), a favourite interval of mine.

When writing the Waltz section in the Cantata's third movement, *Let all the Strains of Joy*, I deliberately chose to evoke the eerie quality of Ravel's *La Valse* by almost quoting him exactly. But not quite, as a comparison between these few bars of Ravel and bars 177-185 of this movement will show. By placing a major third on the downbeats in bars 177 and 182, I have altered the perspective of Ravel's rhythmic structure. Ravel wrote his theme as it appears in bars 179 and 180 in the Cantata. My objective in quoting a familiar waltz-melody was to capture an essence, a distillation of the spirit of that dance.

The image shows a musical score for three woodwind parts: Flutes, Oboes, and Clarinets. A circled number '7' is placed above the first measure of the Flutes staff. The score consists of four measures. The Flutes and Oboes parts play a melodic line with a major third interval on the downbeats of the first and third measures. The Clarinets part provides harmonic support with chords and single notes. The dynamic marking *mp* (mezzo-piano) is present in the first measure of each part.

**Ex. 39a** Ravel, *La Valse*, Bars 51-54

The image shows a page of a musical score for a cantata. The score is arranged in a standard orchestral format with multiple staves. At the top left, the number '177' is written above the first staff. The staves are labeled as follows: Fl. 1, Fl. 2, Ob. 1, Ob. 2, Cl. 1, Cl. 2, Perc. (two staves), Vln. I, Vln. II, Vla. (two staves), Vc. (two staves), and Db. The music is written in a complex, rhythmic style with many sixteenth and thirty-second notes. There are various articulations such as accents, slurs, and dynamic markings like 'p' (piano). The score is divided into measures by vertical bar lines.

**Ex. 39b** *Cantata, 3rd movt., Let all the Strains of Joy, Bars 177-185*

When composing for voices, my practice is to absorb the meaning of the words to be set, to let them permeate my consciousness and allow them to shape the melodic responses. Quite often, my first thoughts remain the best and the most satisfying solutions. When composing for instruments however, I much more consciously work at constructing themes, statements and phrases. All my melodies, whether vocal or instrumental, can be shown to be derived from various scales: diatonic major and minor, whole-tone, modal and very occasionally, octatonic. An example of this latter scale can be found in *Come Lovely and Soothing Death*, the fifth movement of my *Cantata*, in the string passage starting at bar 126.

The image shows a musical score for strings, consisting of five staves: Violin I, Violin II, Viola, Violoncello (Vc.), and Double Bass (Db.). The score is marked with a 'P' in a box at the beginning, indicating piano dynamics. The first measure is marked with '126' and 'f' (forte). The strings play a sequence of chords built of perfect fourths. The Violin I, Violin II, and Viola parts have a melodic line with slurs. The Vc. and Db. parts play a bass line with slurs. The score is marked 'arco' in the later measures.

**Ex. 40** *Cantata, 5<sup>th</sup> movt., Come Lovely and Soothing Death, Bars 126-131* (strings)

Harmonically, chords built of perfect fourths are strong and resolute. I was first impressed in this regard through some of Debussy's piano music *viz. La Cathedrale Engloutie* and *Reverie*, and Hindemith's *Symphony Mathis der Maler*. Quartal harmony does have a somewhat neutral quality with regard to chord sequences, and does not suggest forward progression. Because of this sense of harmonic stasis, I found this technique useful in providing the other-worldly atmosphere which I desired to create in my *Cantata's* opening movement *For Whom the Bell Tolls*. Here, the male voice choir, moving in consecutive perfect fourths, conjures up another Age by referencing *organum*. Paradoxically, the employment of *organum* not only gives a feeling of a specific Age but also imparts a sense of Timelessness.

67 **H**

Perc. Large Gong *pp*

Perc. Tab. Bell *p*

Harp *pp*  
D, C, B, B, F, G, A

**CHORUS**

S. *p* The

S. *p* The

A. *p* The

T. *p* No man is as is - la - a - - d no man is as is - land

B. *p* No man is as is - la - a - - d no man is as is - land

B. *p* No man is as is - la - a - - d no man is as is - land

**H**

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vcl. *mf*

Db. *mf*

Ex. 41 Cantata, 1<sup>st</sup> movt., For Whom the Bell Tolls, Bars 62-66

In bar 26 in the same movement, there is another use of consecutive fourths at the first entrance of the male voice choir. In setting the words “*No man is an Island*” I have planted a sense of unease, disquietude, by the addition of conjunct semitonal harmony. By this dissonance I hint at the finite nature of Man’s life – the seed of mortality that is ever-present.

In bars 26-29, the flutes utilise a blending of perfect and augmented fourths and another instrumental example of quartal harmony is to be found, again played by the flutes, in the Cantata’s final movement *Come Lovely and Soothing Death*, in bars 6-8.

On those occasions when I feel a straightforward diatonic chord is best suited to my purpose, I have used just that. This is to be heard, for example, in the Cantata’s third movement *Let all the Strains of Joy*, where the final chord is an unashamed sixth chord, E<sup>6</sup>.

**Ex. 42** *Cantata*, 3<sup>rd</sup> movt., *Let all the Strains of Joy*, **Bar 269** (Chorus only)

Bars 1-3 from *The White Birds* (Ex. 32 on page 83) demonstrate the mixing of a major scale (G), with its minor form; the Dorian mode, and a tritonal descending scale.

A similar ambiguity exists in *The Lake Isle of Innisfree*, which switches between the Dorian mode (G-G), and G minor.

Moderato (♩ = c. 46) *P*

Moderato (♩ = c. 46) *ppp* legato

I will a-rise and go now, and

3 go to Inn-is-free, And a small ca-bin build there, of

5 clay and wat-ties made: Nine bean-rows will I have there, a

7 hive for the hon-ey bee, And live a-lone in the bee-loud

ped. sim. *mf*

Ex. 43 *The Lake Isle of Innisfree*, Bars 1-8

As adverted to earlier, chords based on fourths, both perfect and augmented, are found throughout my music. So also are chords built of multiple fifths, or mixtures of all of the above. The closing two bars of my setting of the Yeats poem *When You are Old* show, in the Left Hand, consecutive perfect fourths and then perfect fifths, and in the Right Hand, a sequence of chords in the following configuration: minor, minor, augmented, augmented, major and minor.

The image shows a musical score for two staves. The top staff is a vocal line in treble clef, starting at bar 65 with a note on G4, followed by a long slur over a whole rest. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs). It also starts at bar 65. The right hand (treble clef) plays a sequence of chords: a minor triad (F4, A4, C5), a minor triad (F4, A4, C5), an augmented triad (F4, A4, C#5), an augmented triad (F4, A4, C#5), a major triad (F4, A4, C5), and a minor triad (F4, A4, C5). The left hand (bass clef) plays consecutive perfect fourths (F4, C5) and then perfect fifths (F4, C5). Dynamics include *pp* and *ppp*. The word "stars" is written below the vocal line.

**Ex. 44** *When You are Old* Bars 65-66

The constituent elements that have been discussed in this section *viz.* Melody, Harmony and Pitch Organisation, are integral to all techniques of musical creation. Along with Form, they provide the corporeal, the “fleshly” components of a composition.



## Rhythmic procedures

Pulse is the “*life*” in the music. No matter how slow the piece may be, the pulse has to be conveyed, if not palpably, then by implication. The organising of pulse is a very important of a composer’s work and there are many aspects to it.

Whether the pulse is regular or irregular, changing the metres of sequential bars is a device to make the music more interesting and intriguing. A case in point occurs in my piece for guitar *Night Dance*, in which a bar of 7/16 is followed by a bar of 2/4. However, because that two bar phrasing happens so regularly in this passage, what might have been regarded as irregularity establishes a pulse, and therefore could be construed as regular!

The image shows a musical score for guitar, consisting of three staves of music. The first staff starts at bar 30 and ends at bar 33. The second staff starts at bar 34 and ends at bar 37. The third staff starts at bar 38 and ends at bar 42. The music is written in a single melodic line on a treble clef staff. The key signature has one sharp (F#). The time signature changes from 7/16 to 2/4 between bars 33 and 34. The music features a regular pulse with various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several slurs and accents throughout the passage.

**Ex. 45** *Night Dance*, Bars 30-42

When a regular pulse is maintained to achieve a certain piquancy in the music, spice can be added by off-beat accents or syncopation. This can be seen in the *Toccata Festiva* in bars 73-75, which are shown in Ex. 8 (page 54).

Another example of syncopation, occurring in the following excerpt of the same piano piece, is reminiscent of the *Rumba*, particularly in bars 17 and 18. Here, if we regard a bar written in 2/4 as consisting of eight semiquavers, there is a heavy cross-accent on the fourth semiquaver. This, coupled with accents on the first beat of the bar and the fourth quaver of the bar, gives a rhythmic profile of accents on the first, fourth and seventh semiquavers of each bar. Similar *rumba* rhythms are found in bars 61 and 62, 139, 145 and 146, 162 and 163.

Ex. 46 *Toccata Festiva*, Bars 15-26

A similar passage of off-beat accents and syncopation occurs in the 3<sup>rd</sup> movement of the Cantata, where the brass indulges in jazzy articulation. In bars 34 and 36, a “run” of five staccato quavers is followed by a heavily-stressed crotchet off-beat. In bars 35 and 37 the off-beat effect is produced by a succession of three dotted quavers, played *legato*, followed by two staccato quavers and a quaver rest. Horns, tuba and timpani provide one counterpoint, woodwinds another. The rhythmic element in bars 35 and 37 is reinforced by the snare drum.

**Ex. 47** *Cantata*, 3<sup>rd</sup> movt., *Let all the Strains of Joy*, Bars 34-37

In the *Concerto for Two Mandolins* an interesting displacement of beat happens in the first movement, in bars 65 and 66. Here the solo mandolins enter after the third beat,

as shown in Ex. 18 (page 63). However, at the initial appearance of this theme, as shown in Ex. 16 (page 61), the mandolins play after the first beat.

Irregular metre-groupings *viz.* 8/16, 2/4, 2/4 and 5/16, which do not produce any discernable constancy of pulse can be seen in the *Finale* of the *Concerto for Two Mandolins*, in bars 8-16 as shown in Ex. 23b (page 73).

The third movement of the *Cantata* yields a passage where irregular subdivisions of the beat are featured. In the example shown below, timpani and percussion have divergent semi-quaver patterns in bars of four crotchets; they appear either as groups of four, or four groups of three, plus one of four.

The image shows a musical score for percussion instruments in bars 242-245 of the third movement of a Cantata. The score is divided into six staves. The top staff is for Timpani (Temp.), marked with a 'Y' and '(j=)'. Below it are staves for Snare Drum (S.D.), Bass Drum (B.D.), and Cymbals (Cr. Cyma.). The next two staves are for Six Cymbals (Six. Cym) and Wood Blocks (small, medium, large). The bottom staff is for Xylophone solo. The percussion parts feature complex, divergent semi-quaver patterns in bars of four crotchets, appearing either as groups of four or four groups of three, plus one of four.

**Ex. 48** *Cantata*, 3<sup>rd</sup> movt., *Let all the Strains of Joy*, Bars 242-245 (Timpani and percussion)

It is quite an effective juxtaposition, simply achieved.

There is an interesting rhythmic pattern in a fast section of the third movement of my *Cantata*, where the Chorus sings in two-bar phrases to rhythmic syllables (reminiscent

of a Jazz *scat*). The two-bar phrases comprise a 2/4 bar followed by a 5/8 bar. There follows four bars in 7/8, but with the accentuation differently disposed.

The image shows a musical score for a four-part chorus (Soprano, Alto, Tenor, Bass) with lyrics. The score is divided into three systems. The first system (bars 55-58) is marked with a box 'F' and shows the lyrics 'Te - tu - fe - re Te tu - fe - re Te'. The second system (bars 59-62) is marked with a box 'G' and '2+3+2', showing the lyrics 'tu - fe - re Te tu - fe - re da - ba da - ba - da tu - le re - le'. The third system (bars 63-66) is marked with '2+2+3' and shows the lyrics 'da - ba tu - le re - le da - ba - da da - ba da - ba - da tu - le re - le da - ba tu - le re - le da - ba - da'. The lyrics 'C H O R U S' are written vertically between the second and third systems.

Ex. 49 *Cantata*, 3<sup>rd</sup> movt., *Let all the Strains of Joy*, Bars 57-66 (Chorus)

Tempo modulation through the mathematical element in rhythm is a useful composing technique. Elliot Carter is renowned for his use of this method, where a relativity between aspects of a present tempo and a succeeding one is used to effect a seamless and often exciting speed alteration. I have frequently used this device, and here is an example from the 5th movement of the *Cantata* where I achieve a *tempo*

*modulation* whereby the quaver in one section becomes the equivalent of a crotchet in the next.

26

Tpt. 1 2

Perc. Brushes S.D.

S. Solo

B. Solo

Vln. I

Vln. II

Vla.

Vc.

Db.

**D**  $\text{♩} = \text{♩}$  ( $\text{♩} = c.60$ )

**D**  $\text{♩} = \text{♩}$  ( $\text{♩} = c.60$ )

Cup mute

ppp

pp

ppp

pp

con sord. arco

con sord. arco

con sord. arco

con sord. arco

pizz.

f

ca - ri - osus, And for love, sweet time Love, sweet

**Ex. 50** *Cantata*, 5<sup>th</sup> movt., *Come Lovely and Soothing Death*, Bars 26-31

Another type of metrical and *tempo* variation is to be seen in the *Toccata Festiva*.

Here the quaver is the constant factor in effecting a much faster *tempo*.

75

$\text{♩} = \text{♩}$

f

Sub

**Ex. 51** *Toccata Festiva* Bars 75-76



In the piece for trumpet and piano *What's in a Name?* the Coda achieves a certain controlled excitement when the pace accelerates, and then, with tempo modulation, a Presto is launched. The quaver speed reached at the end of the *accelerando* is the speed adopted for the final 3/8 Presto section.

111 **M**

Tpt. *p* *accel. e cresc.* *mf*

Pno. *p* *accel. e cresc.*

114

Tpt. *f* *cresc.* *ff* *♩ = ♪ Presto*

Pno. *ff*

117

Tpt. *p* *cresc.*

Pno. *p* *cresc.*

120

Tpt. *ff*

Pno. *ff*

Ex. 52 *What's in a Name?*, Bars 111-122



The use of *hemiola* is not frequent in my music, but there is an implied cross-beat in the following passage from the *Toccata Festiva*. The two beats to a bar grouping of 6/16 is disturbed after the *caesura* at bar 121. The next four bars will almost inevitably sound as if in 3/8.

The image shows two systems of musical notation for piano. The first system covers bars 120, 121, and 122. Bar 120 has a 6/16 time signature. Bar 121 has a caesura. Bar 122 has a 3/8 time signature. The second system covers bars 123, 124, and 125, all in 3/8 time. The notation includes treble and bass clefs, notes with stems, slurs, and accents. Fingerings are indicated by numbers 1-4. Dynamics include 'pp' (pianissimo). There are also some markings like '7' and '3' below the notes.

**Ex. 53** *Toccata Festiva*, Bars 120-125

Another example of my usage of *hemiola* is seen in the first movement of the *Concerto for Two Mandolins* as shown in Ex. 18, bar 57 (page 63). A more overt use of *hemiola* is to be found in a passage in the third movement of the *Concerto for Two Mandolins*. Coming after the 7/8 bar, the next two 2/4 bars could have been written as one bar of 8/8 with cross-accents. But I prefer the heavy syncopation which the use of *hemiola* achieves.

The image shows a musical score for two mandolins and a string section. The top two staves are for the Mandolins (Mand.), both playing a melodic line starting at bar 143. The string section (Vln. I, Vln. II, Vla., Vc., Db.) enters at bar 144, playing a rhythmic pattern. The string parts are marked with dynamics *f* and *mf*, and include the instruction *arco* for the double bass. A box labeled 'R' is placed above the first staff of the mandolins and above the first staff of the strings.

**Ex. 54** *Concerto for Two Mandolins, Finale, Bars 143-146*

At a climactic moment in the third movement of the *Cantata*, the Tango theme is heard in the brass, followed in canon by the horns and clarinets at one bar's remove and at the interval of a minor seventh/major second. Simultaneously, the strings and woodwinds play the Waltz theme.

This conjunction is possible because the *tempo* is sufficiently fast to permit both the  $\frac{3}{4}$  and the  $\frac{2}{4}$  themes to be played as one beat to a bar. The prevailing *tempo* has been dotted minim = 66; this still obtains at this point, but those parts written in  $\frac{2}{4}$  time are played at minim = 66.

The image displays a page of a musical score for a symphony orchestra. The score is for the third movement of a cantata, titled "Let all the Strains of Joy," and covers bars 227 to 231. The instrumentation includes Flutes (1-3), Oboes (1-3), Clarinets (1-3), Bassoons (1-3), Horns (1-4), Trumpets (1-3), Trombones (1-3), Percussion (1-2), Violins (I-II), Viola, Violoncello, and Double Bass. The score is marked with a large 'X' at the beginning and end of the section. Performance instructions such as "Bells up", "open a 2", and "open" are present. The music is written in a major key and 2/4 time. The dynamics are marked with *ff* (fortissimo). The score is arranged in a standard orchestral layout with woodwinds and brass in the upper staves, percussion below, and strings at the bottom.

Ex. 55 *Cantata*, 3<sup>rd</sup> movt., *Let all the Strains of Joy*, Bars 227-231

Having the regular pulse divided differently by concurrent instruments/voices produces interesting polyphony. In the following passage from the 5th movement of the *Cantata*, the basic unit is the crotchet in 4/4 time. The woodwinds play semiquavers, the violins demisemiquavers, the horn divides the fourth beat into a sextuplet, while the solo Baritone sings in 12/8.

Ex. 56 *Cantata*, 5<sup>th</sup> movt., *Come Lovely and Soothing Death*, Bars 105-107

Rhythmic canons, at short remove and at whatever interval, are very effective. I use this device in *Toccata Festiva* as seen in Ex. 6 (page 52).

*Ostinato* can be a simple and exciting way to build tension. I use it in the *Toccata Festiva* in bars 76-108. Although the repeated *fs* remain quiet, as the piece progresses the texture becomes more complex, creating a feeling of contained excitement.

The image shows a musical score for two systems. The first system, labeled '76', has a piano (p) dynamic marking above the staff and a forte (f) dynamic marking below the staff. The second system, labeled '81', has a piano (p) dynamic marking above the staff and a 'loco' marking below the staff. The score includes various musical notations such as notes, rests, and dynamic markings.

**Ex. 57 *Toccata Festiva* Bars 76-85**

Another usage of *ostinato* is to be found in the *Concerto for Two Mandolins*, as seen in Ex. 18, bars 56-65 (63). Here, the repeated notes create a mood of tranquillity, though with the re-entrance of the violas in bar 62 a disquietude is created by the dissonance, soon to be resolved in bar 65.

The use of rhythmic *motifs* or *cells* can generate a complex musical tapestry. In the second movement of the *Cantata*, I employ aleatory means to create a passage of quite diverse rhythmic elements. In the space of approximately 37 seconds, seven different *tempi* are used, and seven varied melodic *motifs*.

The musical score for Ex. 58, Cantata, 2nd movt., Like as the Waves, Bar 6, is a complex orchestral score. It features the following parts and instructions:

- Fl. 1 & 2:** Flute parts with markings 'C' and 'V' above the staff. A tempo marking of  $J = 63$  is present.
- Fl. 3:** Flute part with the instruction 'play 3 times' and a tempo marking of  $J = 84$ . A later instruction says 'Alternate the two motifs ad lib.' with a tempo marking of  $J = 92$ .
- Perc.:** Percussion parts including 'Suspended Cymbals' and 'Sizzle Cymbal'. The Sizzle Cymbal part has the instruction '(Alternate rolls and strokes, each being given 1", 2", or 3", ad lib.)' and a dynamic marking of 'ppp'. A 'Scoop with metal beater' instruction is also present.
- Pro. Cel.:** Piano and Celesta parts with 'clusters' indicated by vertical bars.
- S. Solo:** Solo part with markings 'C' and 'V' above the staff.
- Vln. I divisi:** Violin I part with the instruction '(change bow ad lib.)'.
- Vln. II:** Violin II part with a tempo marking of  $J = 92$ .
- Vla.:** Viola part with the instruction 'Play 3 times' and a tempo marking of  $J = 80$ . A note instruction says '(vary starting note within the compass Eb to Gb)'. A dynamic marking of 'p' is also present.
- Vc. and Db.:** Violoncello and Double Bass parts.

**Ex. 58** *Cantata*, 2nd movt., *Like as the Waves*, Bar 6

Other uses of aleatory processes are to be found in the *Concerto for Two Mandolins*, as shown in Ex. 22 (page 70), and in the *Cantata*'s final movement *Come Lovely and Soothing Death*, as seen in this extract:

148

Cl. 1

Cl. 2

Hn. 1

Hn. 2

Trp. 1, 2

Trp. 3

Tho. 1, 2

B. Tho.

Tho.

Timp.

Perc.

Vin I

Vin II

Vla.

Vc.

Db.

st. mutes Lento

ppp

st. mutes

ppp

st. mutes

Lento

pp

st. mutes

pp

st. mutes

pp

softest heads  $\text{♩} = c. 46$

ppp

$\text{♩} = c. 46$  pizz.

pp

pizz.

pp

1

2

3

4

Ex. 59 Cantata, 5<sup>th</sup> movt., *Come Lovely and Soothing death*, Bar 148



Although all the parts here move at the same *tempo*, crotchet = *c.* 46, their resolutions are totally different, and are only reconciled at the first pause. The effect produced is that of a short rhythmic “maze”.

As pulse is a most vital element in composing music, I always strive to achieve interesting rhythmic counterpoints. This outline has demonstrated my preoccupation with achieving variety and colour in the use of rhythm.

## Text Setting

In writing for voices I am guided by practicability. I do not expect any singer for whom I write to have the compass of an Yma Sumac, nor the agility of an instrumentalist. When setting poetry, I strive to match the mood of the verse, “point” a word, create an elegant phrase, and generally consider ways to help the singer in pitching the notes accurately.

I have been much influenced by a host of excellent song writers, from Schubert through to the English school as exemplified by Gurney, Vaughan Williams, Quilter, Britten, and the Anglo-Irish Stanford and Harty. The latter two, and perhaps also Larchet, influenced my Yeats settings. *A Cradle Song*, in its melodic curves shows an empathy with Harty, Herbert Hughes (in the piano accompaniment) and with Britten in the *melisma* on the word “*whimpering*”.

Languidly ( $\text{♩} = \text{c. } 52$ ) *pp*

The an - gels are stoop - ing A -

Languidly ( $\text{♩} = \text{c. } 52$ ) *pp*

bove your bed; They wea - ry of troop - ing With the whim - - per - ing

7 *dead*

**Ex. 60** *A Cradle Song*, Bars 1-8

Three other uses of *melisma* are to be found in the third song of the Yeats cycle, *When You are Old*. The first is in the seventh bar, on the word “*nodding*”, where a rhythmic figure suggests the physical act. The other words emphasized by melismatic treatment are “*dream*” in bars 12-14, and “*grace*” in bars 27-30. These instances are examples

of word-colouring, either through vowel elongation, or rhythmic figuration. Because the Yeats songs were commissioned by Virginia Kerr, I wrote with her voice specifically in mind. For many singers, a leap from B flat to high C would be a problem, as in *When You are Old*, but this is the type of challenge relished by this singer. The dramatic effect of this high note emphasises the importance of the word “loved” in the context of the poetic line. There is from that apex a descent by semitones to the lower D#, as a sense of resignation sets in.

The image shows three systems of musical notation for the song "When You are Old". Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff).  
 - The first system (bars 39-42) contains the lyrics: "But one man loved the". The vocal line has a long note on "loved" that reaches a high C. The piano accompaniment features chords and moving lines in both hands.  
 - The second system (bars 43-46) contains the lyrics: "pil-grim soul in you, And loved the sor-rows of your". The vocal line continues with a similar melodic contour. The piano accompaniment includes a section marked "L.H." (left hand) in the final measure of the system.  
 - The third system (bars 47-47) contains the lyrics: "chang-ing face." The piano accompaniment ends with a final chord and a fermata over the bass line.

Ex. 61 *When You are Old*, Bars 39-47

A major preoccupation of mine, when writing vocal music, is that the text should dictate the melodic line. The first poem song in the Yeats cycle, *The White Birds*, has a lovely opening line:

*"I would that we were, my beloved, white birds on the foam of the sea!"*

This can be seen in Ex. 32 (page 83). While I pondered that text, and awaited "inspiration", I decided that the salient words were "*beloved*", "*birds*", "*foam*" and "*sea*". Having come to the conclusion that setting the words in 12/8 would suit the rhythm of the poem, I gave prominence to those key words as follows:

"*beloved*" is emphasised by being the longest-value note in the song thus far;

"*birds*" is placed on the naturally stressed first beat of a bar;

"*foam*" is longer in musical value than the words preceding and succeeding it, and

"*sea*" is the lowest note of the two-bar phrase, excepting the relatively inconsequential opening anacrusis.

The phrase curves upward from the beginning, leads to "*birds*" as the apogee, then curves downwards. The piano accompaniment is consciously "rippling" in effect, evoking through its semiquaver figuration the lapping of waves as they break to produce the "*foam*".

I usually adopt a syllabic approach to word-setting, *i.e.* one note per syllable. The first two verses of *The White Birds* are treated totally syllabically, except for one word, "*changed*", which occurs towards the close of the second verse. In the context of the line "*For I would we were changed to white birds on the wandering foam: I and you!*", "*changed*" expresses the metamorphic yearning which is at the heart of the poem. I therefore chose to highlight the importance of that word through a melismatic treatment which not only emphasises the word but also, by enigmatic tonality, underlines the supernatural aspiration of the poetic conceit.

12

2. would we were chan - - - - - ged to white birds on the

12

*p*

14

**Meno mosso** (♩ = c. 46)

wan - der - ing foam: I and you!

14

**Meno mosso** (♩ = c. 46)

*pp*

**Ex. 62** "The White Birds, Bars 12-15

The successful setting of words is not the only aspect with which a composer deals when writing songs. An appropriate accompaniment, which enhances and/or counterpoints the melodic line is a vital constituent.

In the third verse of *The White Birds*, the spectral character of the words "I am haunted by numberless islands" is paralleled by a mysterious sequence in the piano. Played *pp*, the Right Hand has a pattern of twelve notes against a five note pattern in the Left Hand. This passage occupies nine bars, comprising one bar in 12/8, followed by a 6/8 bar, then a 9/8 bar, four 6/8 bars and two 9/8 bars, allowing the Right Hand

sequence to occur five times and the Left Hand sequence twelve times. The mesmeric effect of this repetitive background throws the text into heightened relief.

15

you! 3. I am haunt - ed by

15

*pp*

17

num - ber - less is - lands, And ma - ry a Da - naan shore. Where

17

Ex. 63 *The White Birds*, Bars 15-19

I have already mentioned the comparative restrictions, as they relate to musical settings, of the rhythms in the Yeats poems. This was particularly true of *Girl's Song*. In order to divert the ear in the first verse, I made the two phrases of disparate lengths:

*"I went out alone  
To sing a song or two,"*

occupies four bars, while I gave six bars to:

*"My fancy on a man,  
And you know who."*

In the second line of the second verse the poem's natural stress falls on the word "on"; I gave the musical emphasis to the fourth word "stick". Likewise, in the last line of that verse, I turned the poem's emphasis from "sat" to "cried". By such devices I sought to achieve musical responses that avoided the obvious and humdrum.

In my Cantata *Like as the Waves* there is another example of word-colouring. This occurs in the first movement, *For Whom the Bell Tolls*. Donne's arresting opening words are:

*"Who bends not his ear to any bell, which upon any occasion rings?"*

This line is sung in a very still manner by the tenor soloist, moving quietly within the range of a tritone and giving a little accent to the second "any", which in this context, is slightly eerie. The final note, F#, is also somewhat weird, for reasons outlined on above. Its pitch and meaning are underlined by the trill on the vibraphone. (See Ex. 38, page 93)

In contrast, I wrote the baritone part in the Cantata for a very specific *timbre* of voice rather than for a particular singer. This has to be a "high" baritone, with an assured upper register. For such a singer, the following, although not easy, should present no problem:



*f*  
Let all the strains of joy min- gle in my last song, the

5  
joy that makes the earth flow o - - -

7  
ver in the rio - tous ex - cess of the grass,

**Ex. 64** *Cantata, 3<sup>rd</sup> movt., Let all the Strains of Joy, Bars 2-10 (Baritone)*

My objective here is to convey the sense of jubilation inherent in the text. The line rises, giving emphasis to each key word in turn; “joy” (first an E, then a G), and “riotous” (an A flat).

The choice of text for my Cantata *Like as the Waves*, entailed a long search. As explained earlier, I required texts that were life-affirming even though dealing with death. The two sonnets by Shakespeare were very appropriate for my purpose, and with Donne’s “*For Whom the Bell Tolls*”, were my earliest selections. Another of my requirements was that the texts should be non-religious, and I was delighted to eventually settle on Whitman’s bitter-sweet paean to “*Lovely and Soothing Death*”, and Tagore’s ecstatic exhortation to joyousness, “*Let all the Strains of Joy*”.

The latter presented me with a problem; I wished to involve the Chorus in this movement, but not singing to Tagore’s text, which I intended to set for the two male soloists only, in light of the line “*The joy that sets the twin brothers, life and death, dancing over the wide world*”. My solution was to write my own “scat” words (or

sounds) for the Chorus, which enabled it to participate in the general celebration of the life-force.

♩ = ♩ *Tempo primo* (♩=126)

78

C  
H  
O  
R  
U  
S

S.  
A.  
T.  
B.

Ta - la ki - yeh, ta - la ki - yeh, Ta - fe - ti - fe ta - fe - ti - fe ta - fe - ti - fe ta - fe

Ta - la ki - yeh, ta - la ki - yeh, Ta - fe - ti - fe ta - fe - ti - fe ta - fe - ti - fe ta - fe

Ta - la ki - yeh, ta - la ki - yeh, Ta - fe - ti - fe ta - fe - ti - fe ta - fe - ti - fe ta - fe

Ta - la ki - yeh, ta - la ki - yeh, Ta - fe - ti - fe ta - fe - ti - fe ta - fe - ti - fe ta - fe

**Ex. 65** *Cantata, 3<sup>rd</sup> movt., Let all the Strains of Joy, Bars 78-79 (Chorus)*

The Chorus is used in this movement as a colour within the orchestra, and I have written for it, at various times, to hum, or sing to “*Ah*” or “*Ooh*”.

## Summary and Conclusions

*“A very great part of the mischiefs that vex this world arises from words.”*

(Edmund Burke)

*“Music is the universal language of mankind.”*

(Longfellow – *Outre-Mer*)

Being obliged, by the nature and wording of this Doctoral submission, to provide an analytical commentary has proven to be a challenge. The composing of original compositions was what mainly interested me and, *post eventum*, I observed that I covered a reasonable spectrum of diverse musical forms. Some of these choices were serendipitous. I was asked by performers to write specific works, and these were accepted as part of my portfolio. There were two works that were created by personal motivation and both involved the use of an orchestra. They were the *Concerto for Two Mandolins* which is written for chamber orchestra, and the *Cantata Like as the Waves* which is written for a large symphony orchestra, with chorus and soloists.

Orchestras are expensive groups to maintain and/or hire, and composers nowadays seldom write for them unless a work has been commissioned or is guaranteed a performance. It will be interesting to see if my two works involving orchestras will ever reach audiences, but I am glad that I wrote them, particularly the *Cantata*. This work honours the memory of my mother Elizabeth (Lily) Pearce, who died when she was only forty seven years of age.

Today, as in the past, composers often write works from an inner compulsion, without the financial inducement of a commission. Working as a professional conductor for most of my life, I hold a tremendous sympathy for the plight of the composer in trying to obtain a performance of his or her orchestral piece. Theirs is not an enviable situation, being dependent on the goodwill of orchestral Boards of Management, administrators and conductors, all of whom have to be mindful of box-office considerations. It is a sad fact that historically and currently, audiences world-wide have not shown any great interest in supporting the music of their contemporaries. Even Rossini may be included in this negative catchment, for he is quoted as saying:

*One cannot judge "Lohengrin" from a first hearing, and I certainly do not intend to hear it a second time.*"<sup>29</sup>

Having composed my works, my next task was the writing of an analytical commentary. Being a conductor and pianist, I have as a matter of course analysed all the music I have performed. But a typical performer's analysis is much more broad-based than the micro-scrutiny of the professional musicologist. The performer has an important and different dimension to his analyses. He is learning the piece of music in order to play, sing or conduct it, and not merely view it under a musical microscope as if in a laboratory. The analytical musicologist is concerned with the dissection of the musical "body", showing how one part relates to another, but not involved in dealing with the "living" aspect of the work, as a performer would be. There is an analogy between the analysing-performer, who is similar to the artist drawing the human body from "life", and the analysing-musicologist who is akin to the surgeon-teacher, dissecting a dead body to reveal the truths of anatomy to students.

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<sup>29</sup> PHILLIPS, Bob, *Phillips' Book of Great Thoughts and Funny Sayings*, Wheaton, Illinois: Tyndale House Publishers, Inc., 1993, p. 222.

With a view to fulfilling the academic analyses of my works as required by research for the Doctorate, I had to perforce indulge in thematic minutiae. Having grasped that nettle, I quite enjoyed the process, and the analytical chapter became considerably longer than either Dr. Buckley or I had envisaged. The composer does have some areas in common with the analyst. They both deal in musical form and material, but whereas the role of the composer is defined by creativity, the analyst's function is the laying-bare of that musical structure created by the composer.

Not many composers or performers have evinced much interest in writing as musicologists. That fine American pianist Charles Rosen is an eminent exception. One of the essential differences between the performer and the analyst lies in the former's act of communication, particularly when it involves live performance. In such a situation there is a three-way interaction between composer, performer and audience. There may exist in that *ambience* the possibility of an element of improvisation, where a certain liberty is required by the interpreter in order to exercise his *fantasy*. *Tempi* and nuances may vary from one rendition to another.

In the area of analysis, I learnt from many fine writers whose methods and conclusions were revelatory and not obfuscatory. In examining my own music, I discovered some felicities which I had not consciously planned. This pleased me enormously, knowing that not all composers painstakingly plan every last detail. A good composition is frequently a mixture of craft, technique and serendipity *i.e.* an improvisation remembered and notated.

I found that the analyst's writing has to be well considered, cogent and unambivalent in meaning. A work of *art* however may, by its nature, contain an in-built

ambivalence. In musical analysis, lucidity and clarity are principal requirements – there is no place for poor reasoning or inept expression.

Through the analyses of my own works, I learnt much about my compositional methods, both conscious and subconscious. This discipline has been of enormous benefit to me and will have a determinant effect on my future compositions. The pursuit of the Doctorate gave me the necessary impetus to write the portfolio of compositions, which was my primary goal.

When I realised that a Ph.D. could be achieved through compositions, I joyfully embarked on the enterprise. For the first time ever in my life, I was able to concentrate more on composing than on the other aspects of my music-making. The outpouring of original works was, if not totally effortless, satisfyingly fluent. The setting of six poems by Yeats, the piece for trumpet and piano, and the Toccata for solo piano were works that came readily from my imagination. The piece for solo guitar was another matter entirely. Not having written for classical guitar heretofore, I had much to learn about the practicalities involved. It was an interesting exercise moulding my thoughts into guitar-friendly formations. The final result is I hope (leaving aside any qualitative judgement on the music) idiomatic and playable.

I very much enjoyed writing the two works involving an orchestra. The Concerto for Two Mandolins utilises a chamber orchestra, deliberately small, providing a suitable accompaniment for the lightweight solo instruments. I was also able to indulge a penchant for the baroque coupled with a love of the neo-classical.

The Cantata is the largest, longest and most ambitious of the works in the portfolio. My deliberations in choosing the text were tortured- my choices had to be totally

appropriate to my purpose. The writings I sought had to be profound, sincere, and secular, by which I meant non-religious. When I eventually satisfied myself that I had suitable texts, I composed with a sense of deep purpose, writing to honour the memory of my mother. The Cantata was the last work to be completed, and with it I finished a project that brought me much pleasure and a sense of honest fulfilment.

The “research” (analytical) aspect of the Doctoral requirement has enriched me in ways that I did not expect. The entire experience has been a voyage of inner discovery, not always without storms and squalls, but ultimately satisfying.

As a result of my researches, I shall bear with me the following thoughts as expressed by Deryck Cooke:

*“... the most articulate language of the unconscious is music. But we musicians, instead of trying to understand this language preach the virtues of refusing to consider it a language at all; when we should be attempting, as literary critics do, to expound and interpret the great masterpieces of our art for the benefit of humanity at large, we concern ourselves more and more with parochial affairs – technical analyses and musicological minutiae – and pride ourselves on our detached de-humanised approach.”<sup>30</sup>*

It is my earnest hope that my compositions may provide some pleasure and joy to the lives of future auditors.

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<sup>30</sup> COOKE, Deryck, *The Language of Music*, Oxford: Oxford University Press, 1959, 1981, Preface p. x.

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# Appendix A

## *Six Yeats Songs*

Words: W.B. Yeats    Music: Colman Pearce

### The White Birds

I would that we were, my beloved, white birds on the foam of the sea!  
We tire of the flame of the meteor, before it can fade and flee;  
And the flame of the blue star of twilight, hung low on the rim of the sky,  
Has awaked in our hearts, my beloved, a sadness that may not die.

A weariness comes from those dreamers, dew-dabbled, the lily and rose;  
Ah, dream not of them, my beloved, the flame of the meteor that goes,  
Or the flame of the blue star that lingers, hung low in the fall of the dew:  
For I would we were changed to white birds on the wandering foam: I and you!

I am haunted by numberless islands, and many a Danaan shore,  
Where Time would surely forget us, and Sorrow come near us no more;  
Soon far from the rose and the lily and fret of the flames would we be,  
Were we only white birds, my beloved, buoyed out on the foam of the sea!

### A Cradle Song

The angels are stooping  
Above your head;  
They weary of trooping  
With the whimpering dead.

God's laughing in Heaven  
To see you so good;  
The Sailing Seven  
Are gay with His mood.

I sigh that kiss you,  
For I must own  
That I shall miss you  
When you have grown.

## When You Are Old

When you are old and grey and full of sleep,  
And nodding by the fire, take down this book,  
And slowly read, and dream of the soft look  
Your eyes had once, and of their shadows deep;

How many loved your moments of glad grace,  
And loved your beauty with love false or true,  
But one man loved the pilgrim soul in you,  
And loved the sorrows of your changing face;

And bending down beside the glowing bars,  
Murmur, a little sadly, how Love fled  
And paced upon the mountain overhead  
And hid his face amid a crowd of stars.

## A Faery Song

*Sung by the people of Faery over Diarmuid and Grania,  
in their bridal sleep under a Cromlech.*

We who are old, old and gay,  
O so old!  
Thousands of years, thousands of years,  
If all were told:

Give to these children, new from the world,  
Silence and love;  
And the long dew-dropping hours of the night,  
And the stars above:

Give to these children, new from the world,  
Rest far from men.  
Is anything better, anything better?  
Tell us it then:

Us who are old, old and gay,  
O so old!  
Thousands of years, thousands of years,  
If all were told.

## The Lake Isle of Innisfree

I will arise and go now, and go to Innisfree,  
And a small cabin build there, of clay and wattles made:  
Nine bean-rows will I have there, a hive for the honey-bee,  
And live alone in the bee-loud glade.

And I shall have some peace there, for peace comes dropping slow,  
Dropping from the veils of the morning to where the cricket sings;  
There midnight's all a glimmer, and noon a purple glow,  
And evening full of the linnet's wings.

I will arise and go now, for always night and day  
I hear lake water lapping with low sounds by the shore;  
While I stand on the roadway, or on the pavements grey,  
I hear it in the deep heart's core.

## Girl's Song

I went out alone  
To sing a song or too,  
My fancy on a man,  
And you know who.

Another came in sight  
That on a stick relied  
To hold himself upright;  
I sat and cried.

And that was all my song –  
When everything is told,  
Saw I an old man young  
Or young man old?





No. 3      Let all the Strains of Joy      Rabindranath Tagore

Let all the strains of joy mingle in my last song – the joy that makes the earth flow over in the riotous excess of the grass, the joy that sets the twin brothers, life and death, dancing over the wide world, the joy that sweeps in with the tempest, shaking and waking all life with laughter, and the joy that throws everything it has upon the dust, and knows not a word.

No. 4      When to the Sessions William      Shakespeare  
Sonnet XXX

When to the sessions of sweet silent thought  
I summon up remembrance of things past,  
I sigh the lack of many a thing I sought,  
And with old woes new wail my dear time's waste.  
Then can I drown an eye, unus'd to flow,  
For precious friend hid in death's dateless night,  
And weep afresh love's long since cancell'd woe,  
And moan th'expense of many a vanish'd sight.  
Then can I grieve at grievances foregone,  
And heavily from woe to woe tell o'er  
The sad account of fore-bemoaned moan,  
Which I new pay as if not paid before.  
But if the while I think on thee, dear friend,  
All losses are restored and sorrows end.

## No. 5 Come Lovely and Soothing Death Walt Whitman

Come lovely and soothing death,  
Undulate round the world, serenely arriving, arriving,  
In the day, in the night, to all, to each,  
Sooner or later delicate death.

Prais'd be the fathomless universe,  
For life and joy, and for objects and knowledge curious,  
And for love, sweet love – but praise! praise! praise!  
For the sure-enwinding arms of cool-enfolding death.

Dark mother always gliding near with soft feet,  
Have none chanted for thee a chant of fullest welcome?  
Then I chant it for thee, I glorify thee above all,  
We bring thee a song that when thou must indeed come, come unfalteringly.

From me to thee glad serenades,  
Dances for thee I propose saluting thee, adornments and feastings for thee,  
And the sights of the open landscape and the high-spread sky are fitting,  
And life and the fields, and the huge and thoughtful night.

The night in silence under many a star,  
The ocean shore and the husky whispering waves whose voice we know,  
And the soul turning to thee O vast and well-veiled death,  
And the body gratefully nestling close to thee.

Over the tree-tops I float thee a song,  
Over the rising and sinking waves, over the myriad fields and the prairies wide,  
Over the dense-packed cities all, and the teeming wharves and ways,  
We float this carol with joy, with joy to thee, O death.

## Appendix C

### CD Track List

Title	Track
<b>Six Yeats Songs</b>	
Virginia Kerr (Soprano), Colman Pearce (Piano)	1
<b>Day Dream, Night Dance</b>	
(Computer version)	2
<b>What's in a Name?</b>	3
John Walsh (Trumpet), Dearbhla Brosnan (Piano)	
<b>Toccata Festiva</b>	4
Anthony Byrne (Piano)	
<b>Concerto for Two Mandolins and Orchestra</b>	
(Computer version)	
I Lento, Allegro giocoso	5
II Lento misterioso	6
III Allegro vivo	7

# Colman Pearce

## Six Yeats Songs (2005)

*for Soprano (or Tenor) and Piano*

1. The White Birds
2. A Cradle Song
3. When You Are Old
4. A Faery Song
5. The Lake Isle of Innisfree
6. Girl's Song

# 1. The White Birds

Words: W.B. Yeats  
Music: Colman Pearce

Moderato (♩ = c. 60)

*mf* (*p*)

Moderato (♩ = c. 60)

2nd time only

*p*

1. I  
2. A

2

would that we were, my be - lov - ed, white  
wear - i - ness comes from those dream - ers, dew -

2

*pp* 2nd time

3

birds on the foam of the sea! We  
dab - bled, the li - ly and rose; Ah,

3

4

tire of the flame of the me - teor, be -  
dream not of them, my be - lov - ed, the

5

fore it can fade and flee; And the  
flame of the me - teor that goes, Or the

*mf* *cresc.*

6

flame of the blue star of twi - light, hung  
flame of the blue star that lin - gers, hung

*f*

7

low on the rim of the sky. Has a -  
 low in the fall of the dew: For I

*mf*

8

1. waked in our hearts, my be - lov - ed, a

*p*

8

1. *p*

9

sad - ness that may not die. D.C.

9

*mf*

*mf*

D.C.

12. 
  
2. would we were chan - - - ged to white birds on the

14 **Meno mosso** ( $\text{♩} = \text{c. } 46$ )  
  
wan - der - ing foam: I and you!

14 **Meno mosso** ( $\text{♩} = \text{c. } 46$ )  
  
*pp*

16 *p*  
  
3. I am haunt - ed by num - ber - less is - lands, And ma - ny a Da - naan

16



19

shore, \_\_\_\_\_ Where Time would sure - ly for -

21

get us, \_\_\_\_\_ and Sor - row \_\_\_\_\_ come near us no

23

more; \_\_\_\_\_

rall. (♩ = c. 40) accel.

rall. (♩ = c. 40) accel.

poco cresc.

25 **Tempo primo** (♩ = c. 60)

mf

Soon

25 **Tempo primo** (♩ = c. 60)

*p*

26

26 far from the rose and the li - ly, and

27 *cresc.*

fret of the flames would we be, Were we

*cresc.*

28 *cresc.* *f* *mf*

on - ly white birds, my be - lov - ed, \_\_\_\_\_ buoyed

28 *cresc.* *f* *mf*

29 *rall.* *mf*

out \_\_\_\_\_ on the foam \_\_\_\_\_ of the

29 *rall.*

**Tranquillo**

31 *p*

sea! \_\_\_\_\_

**Tranquillo**

31 *ppp*

## 2. A Cradle Song

Words: W.B. Yeats  
Music: Colman Pearce

Languidly ( $\text{♩} = \text{c. } 52$ )

*pp*

The an - gels are stoop - ing A -

Languidly ( $\text{♩} = \text{c. } 52$ )

*pp*

*ped.*

*sim.*

bove your bed; They wea - ry of troop - ing With the whim - - per - ing

dead

God's

10  
laugh - ing in hea - ven To see you so good; The

10  
*8<sup>va</sup>* *loco* *8<sup>va</sup>* *loco*

12  
**rall.**  
Shin - ing Se - ven Are gay with His

12  
*8<sup>va</sup>* *loco* **rall.**

14  
**a tempo**  
mood I sigh that kiss you, For

14  
**a tempo**  
Ped

17

I must own that I shall miss you When you have

17

*8<sup>va</sup>*

*f*

20

grown.

(8) *loco* *8<sup>va</sup> loco*

20

*p*

23

*perdendosi*

23

*8<sup>va</sup>* *loco* *perdendosi*

*pppp*

# 3. When you are old

Words: W.B. Yeats  
Music: Colman Pearce

Slowly (♩ = c. 52)

*mp* legato

Slowly (♩ = c. 52)

legato

*p*

When you are

5  
5 old and grey and full of sleep, And nod - ding by the fire,

8  
8 take down this book, And slow - ly read, read, and

12  
12 dream of the

12  
L.H.  
Ped. Ped.

15  
soft look Your eyes had once, and of their sha - dows

15  
L.H.

18  
deep; How ma ny—

*mf*

18  
L.H. *mf* *mp*

22  
loved your mo - ments of glad

22

27 *f* *p*  
gra - ce, And loved your

27 *mf* *p*



32

beau - ty with love false or

37

true; But one man loved the

L.H. R.H.

*p* *f*

*mf* *f*

Ped.

42

pil-grim soul in you, And loved the sor-rows of your

46

chang - ing face.

*p* *rall.*

L.H.

*p* *rall.* *mp*

6 6

50 *a tempo*  
*pp*

And bend - ing down be - side the glow - ing bars

50 *a tempo*  
*pp*

55 *p*

Mur - mur, a lit - tie sad - ly, how love \_\_\_\_\_ Fled; fled and

55 *p*

*Ped.*

59 *pp*

paced \_\_\_\_\_ up - on themoun - tains ov - erhead And hid his

59 *pp* *rapido*

*Ped.*

63

face \_\_\_\_\_ a - mid a crowd of stars.

63 *pp* *ppp*

# 4. A Faery Song

Words: W.B. Yeats  
Music: Colman Pearce

Moderato (♩ = c. 60)

*p*

We who are old, old and gay.—

Moderato (♩ = c. 60)

*p*

5  
O so old! ————— Thou-sands of years, thou-sands of years,

5  
*b*

9 *mf*  
If all were told: ————— Give to these child - ren,

9 *mf*

13

new from the world, Si - lence and love; And the

16

long dew-drop-ping hours of the night, And the stars a -

*p*

19

bove: Give to these child - ren,

*rit.* *a tempo*

*rit.* *a tempo*

*g<sup>ua</sup>lo* *loco*

23 *mf*  
 new from the world, rest far from men. Is

26  
 a - ny - thing bet - ter, a - ny - thing bet - ter? Tell us it

26 *loco*  
*mf*

29  
 then:

29

32 *pp*

We who are old, old and gay,

32 *pp*

34 *rit.*

O so old! Thou-sands of years, thou-sands of years,

34 *rit.*

37

If all were told.

(8)

37 *ppp* *pp*

# 5. The Lake Isle of Innisfree

Words: W.B. Yeats  
Music: Colman Pearce

Moderato (♩ = c. 46)

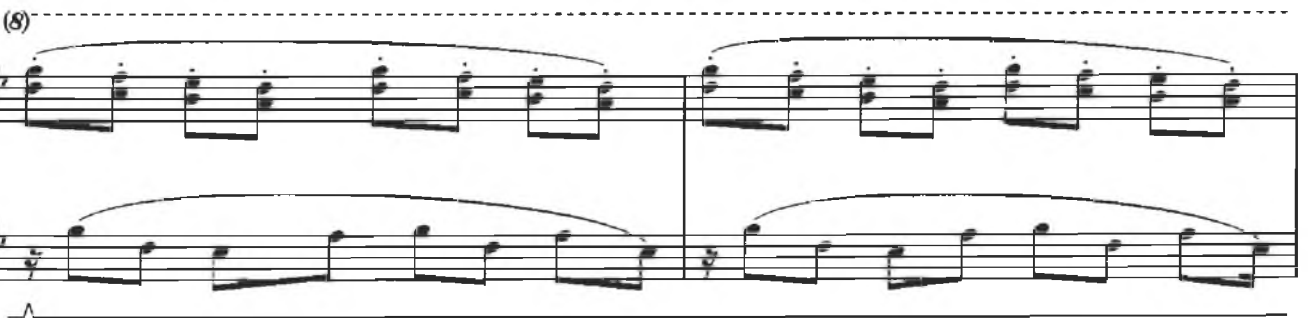
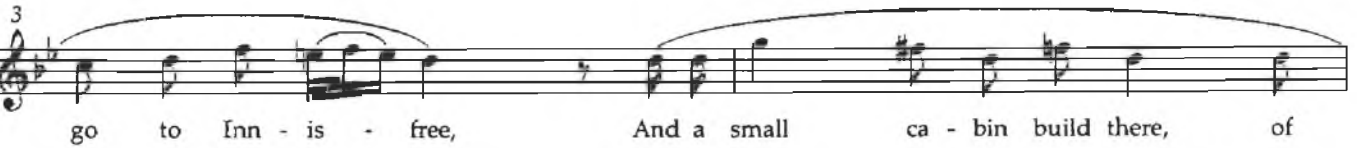
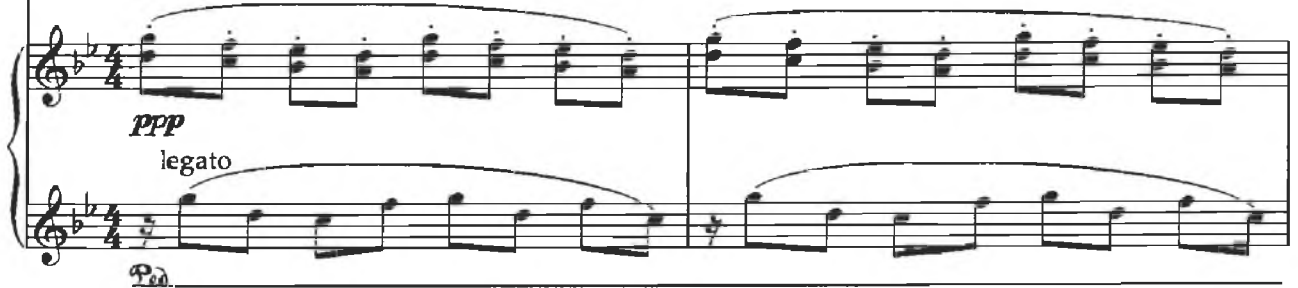
*p*



I will a-rise and go now, and

Moderato (♩ = c. 46)

*g<sup>no</sup>*





7 *mf*

hive for the hon - ey bee, And live a - lone in the bee - loud

(8)

9 glade. And

(8)

*p*

*ped.*

11 I shall have some peace there, for peace comes drop - ping <sup>3</sup> slow,

loco

(8)



13

Drop - ping from the veils of the morn - ing to where the crick - et sings; There

13

15

mid - night's all a - glim - mer, and noon a pur - ple glow, And

15

17

eve - ning full of the lin - net's wings.

17

*mf*  
Ped.

19 *p* I will a-rise and go now, for

21 al - ways night and day I hear lake wa - ter lap - ping with

23 low sounds by the shore; While I stand on the road - way, or

25

on the\_ pave - ments grey, I hear it in the\_ deep heart's

27

core.

*mf*

*pp*

Ped.

# 6. Girl's Song

Words: W.B. Yeats  
Music: Colman Pearce

Allegro giocoso (♩. = c. 120)

The first system of the musical score consists of two staves. The upper staff is a treble clef with a key signature of one flat (B-flat major) and a 6/8 time signature. It contains a whole rest for the first three measures. The lower staff is a grand staff (treble and bass clefs) with a key signature of one flat and a 6/8 time signature. It begins with a piano (*p*) dynamic and features a melodic line in the right hand and a bass line in the left hand. A mezzo-forte (*mf*) dynamic is indicated in the second measure. A slur covers the first four measures of the piano accompaniment.

Allegro giocoso (♩. = c. 120)

The second system of the musical score includes a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of one flat and a 6/8 time signature. It begins with a mezzo-forte (*mf*) dynamic and a measure rest marked with the number '5'. The lyrics are: "I went out a - lone To sing a song or". A crescendo (*cresc.*) marking is placed above the vocal line in the final measure. The piano accompaniment is in a grand staff with a key signature of one flat and a 6/8 time signature. It begins with a piano (*p*) dynamic and features a bass line. A crescendo (*cresc.*) marking is placed above the piano accompaniment in the final measure.

The third system of the musical score includes a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of one flat and a 6/8 time signature. It begins with a forte (*f*) dynamic and a measure rest marked with the number '8'. The lyrics are: "two, My fan - cy on a man,". A mezzo-forte (*mf*) dynamic is indicated above the vocal line in the second measure. The piano accompaniment is in a grand staff with a key signature of one flat and a 6/8 time signature. It begins with a mezzo-forte (*mf*) dynamic and features a bass line. A piano (*p*) dynamic is indicated in the second measure. A slur covers the first four measures of the piano accompaniment. The word "legato" is written below the piano accompaniment.

11 *cresc.* *cresc.*

And you know who.

14 *cresc.* *f*

A - no - ther came in sight That on a

17 *cresc.* *ff*

stick re - lied To hold him - self up -

20 *P*

right; I sat and cried.

24

*p*

And that was all my

24

*p*

2

2

27

*cresc.*

*mf*

song \_\_\_\_\_ When ev' - ry-thing is told, Saw

27

*cresc.*

*mf*

2

2

2

30

*cresc.*

*f*

I an old man young \_\_\_\_\_ or young man

30

*sub. p*

*f*

L.H.

32

old? \_\_\_\_\_

32

& b...]

**Colman Pearce**

**Day Dream, Night Dance**  
**(2005)**

*for Solo Guitar*

# Day Dream, Night Dance

for solo guitar

Colman Pearce

Harmonics are written at sounding pitch

Day Dream

Lento  
*ad lib.*

lunga

harm. 2

pp

2

*ad lib.*

lunga

pp

l.v.

p

pp

3

Vigoroso (♩ = c. 56)

ff

l.v.

5

mf

l.v.

p

rall.

ten.

pp

10

p

f

mf

p

15

mf

cresc.

f

pp

harm. 3

f



18 *pp* *f* *strepitoso* *rall.* 5

19 *ff* *P* *rubato* *Lento*

20 *rit.* *lunga* *l.v.* *ppp*

\* Accelerate the two notes, quasi trill.

21 *Moderato* ( $\text{♩} = \text{c. } 60$ ) *accel.*

Night Dance

27 *Allegro* ( $\text{♩} = \text{c. } 76$ ) *f*

32

36

40

Musical staff 40-44. Treble clef, key signature of one flat (B-flat). The staff contains a melodic line with eighth and sixteenth notes, often beamed together. The bass line consists of chords and single notes. A fermata is placed over the final measure of the system.

45

Musical staff 45-48. Treble clef, key signature of one flat. The melodic line continues with similar rhythmic patterns. A fermata is placed over the final measure of the system.

49

Musical staff 49-53. Treble clef, key signature of one flat. Dynamic markings include *mp*, *f*, and *mp*. A fermata is placed over the final measure of the system.

54

Musical staff 54-58. Treble clef, key signature of one flat. Dynamic markings include *mf* and *f*. A fermata is placed over the final measure of the system.

59

Musical staff 59-62. Treble clef, key signature of one flat. A dynamic marking of *f* is present at the beginning. A fermata is placed over the final measure of the system.

63

Musical staff 63-66. Treble clef, key signature of one flat. The staff continues the melodic and harmonic material. A fermata is placed over the final measure of the system.

68

Musical notation for measures 68-72. The staff contains five measures of music. The first measure has a dynamic marking of *mf*. The music consists of eighth and sixteenth notes, with some beamed sixteenth notes. There are slurs over the first two and last two measures.

73

Musical notation for measures 73-78. The staff contains six measures of music. The first measure has a dynamic marking of *p*. The music consists of eighth and sixteenth notes, with some beamed sixteenth notes. There are slurs over the first two and last two measures.

79

Musical notation for measures 79-83. The staff contains five measures of music. The first measure has a dynamic marking of *mf*. The second measure has a dynamic marking of *p*. The music consists of eighth and sixteenth notes, with some beamed sixteenth notes. There are slurs over the first two and last two measures.

84

Musical notation for measures 84-88. The staff contains five measures of music. The first measure has a dynamic marking of *mp*. The music consists of eighth and sixteenth notes, with some beamed sixteenth notes. There are slurs over the first two and last two measures.

89

Musical notation for measures 89-94. The staff contains six measures of music. The first measure has a dynamic marking of *mf*. The second measure has a dynamic marking of *f*. The music consists of eighth and sixteenth notes, with some beamed sixteenth notes. There are slurs over the first two and last two measures.

95

Musical notation for measures 95-100. The staff contains six measures of music. The first measure has a dynamic marking of *mp*. The second measure has a dynamic marking of *p*. The music consists of eighth and sixteenth notes, with some beamed sixteenth notes. There are slurs over the first two and last two measures.

102 *P* **rall. e dim.** *pp* **lunga** **Lento** *pp* *l.v.* *P* *l.v.*

107 *f* *pp*  $\text{♭}^{\circ}$   $\text{\#}^{\circ}$   $\text{♭}^{\circ}$  , ( $\text{♩} = \text{c. } 52$ ) *mf* *p*  $\text{♭}^{\circ}$  *mf*

111 *ppp* *p* *pp* *mp*

116 *mp* **rall.** **Tempo primo** ( $\text{♩} = 76$ ) *p* *f*

121

124

126

Musical score for measures 126-130. The music is written in a single staff with a treble clef and a key signature of one sharp (F#). It features a complex rhythmic pattern with many sixteenth and thirty-second notes. A dynamic marking of *mf* is present at the end of the system.

131

Musical score for measures 131-135. The music continues in the same style. A dynamic marking of *f* is present. There are some markings like (h) and (b) above notes.

136

Musical score for measures 136-141. The music continues with similar rhythmic complexity. A dynamic marking of *f* is present.

142

Musical score for measures 142-147. The music continues. A dynamic marking of *f* is present. There are some markings like 7 and 7 above notes.

148

Musical score for measures 148-152. The music continues. A dynamic marking of *mf* *cresc.* is present.

153

Musical score for measures 153-157. The music continues. A dynamic marking of *sfz* is present. There are some markings like A and *cresc.* above notes.

**Colman Pearce**

**What's in a Name?  
(2006)**

*for trumpet and piano*

**Colman Pearce**

**Toccata Festiva  
(2007)**

*for piano solo*





14

Musical score for measures 14-16. The system consists of two staves. The left staff is a grand staff with a treble clef and a bass clef. The right staff is a single bass clef. Measure 14 features a dynamic marking of *ff* and an accent (>) over the first note of the right staff. Measure 15 has an accent (>) over the first note of the right staff. Measure 16 has an accent (>) over the first note of the right staff.

17

Musical score for measures 17-19. The system consists of two staves. The left staff is a grand staff with a treble clef and a bass clef. The right staff is a single bass clef. Measure 17 has an accent (>) over the first note of the right staff. Measure 18 has a dynamic marking of *f* and an accent (>) over the first note of the right staff. Measure 19 has an accent (>) over the first note of the right staff.

21

Musical score for measures 21-23. The system consists of two staves. The left staff is a grand staff with a treble clef and a bass clef. The right staff is a single bass clef. Measure 21 has a dynamic marking of *mf* and an accent (>) over the first note of the right staff. Measure 22 has an accent (>) over the first note of the right staff. Measure 23 has an accent (>) over the first note of the right staff.

25

Musical score for measures 25-27. The system consists of two staves. The left staff is a grand staff with a treble clef and a bass clef. The right staff is a single bass clef. Measure 25 has a dynamic marking of *p* and an accent (>) over the first note of the right staff. Measure 26 has a dynamic marking of *f* and an accent (>) over the first note of the right staff. Measure 27 has a dynamic marking of *pp* and an accent (>) over the first note of the right staff.

29

Musical score for measures 29-31. The system consists of two staves. The left staff is a grand staff with a treble clef and a bass clef. The right staff is a single bass clef. Measure 29 has a dynamic marking of *p* and an accent (>) over the first note of the right staff. Measure 30 has a dynamic marking of *p* and an accent (>) over the first note of the right staff. Measure 31 has a dynamic marking of *p* and an accent (>) over the first note of the right staff. The entire system is enclosed in a dashed-line box.

(8)

33

*mf*

(8)

37

*cresc.*

5 4 4

41

*f*

*mf* *cresc.*

5 4 3 2 1 3 2

45 *cantabile*

*p*

Sub

48

*cresc.*

8<sup>va</sup>

52

*ff*

(8)

55

58

loco

60

63

*cantabile*

*mf*

8<sup>va</sup>

67

Musical score for measures 67-70. The system consists of two staves. The upper staff is in treble clef and contains block chords. The lower staff is in bass clef and contains a rhythmic pattern of eighth notes. The word "loco" is written below the first measure of the lower staff. The key signature has two sharps (F# and C#), and the time signature is 2/4.

71

Musical score for measures 71-73. The system consists of two staves. The upper staff is in treble clef and features a melodic line with slurs and accents. The lower staff is in bass clef and features a rhythmic accompaniment. Dynamics include *f* (forte) and *ff* (fortissimo). The key signature has two sharps, and the time signature is 2/4.

74

Musical score for measures 74-77. The system consists of two staves. The upper staff is in treble clef and contains a melodic line with slurs and accents. The lower staff is in bass clef and contains a rhythmic accompaniment. A dynamic marking of *f* is present. A tempo change to 6/16 is indicated above the third measure. The key signature has two sharps, and the time signature is 6/16. The word "loco" is written below the first measure of the lower staff.

78

Musical score for measures 78-81. The system consists of two staves. The upper staff is in treble clef and contains a melodic line with slurs and accents. The lower staff is in bass clef and contains a rhythmic accompaniment. Dynamics include *p* (piano) and *mf* (mezzo-forte). The word "loco" is written below the first measure of the lower staff. The key signature has two sharps, and the time signature is 2/4.

82

Musical score for measures 82-85. The system consists of two staves. The upper staff is in treble clef and contains a melodic line with slurs and accents. The lower staff is in bass clef and contains a rhythmic accompaniment. Dynamics include *mf* and *p*. The key signature has two sharps, and the time signature is 2/4.

86 *sempre p*

Musical score for measures 86-89. The upper staff is in treble clef and the lower staff is in bass clef. The upper staff begins with a *mf* dynamic and features a melodic line with slurs and ties. The lower staff has a rhythmic accompaniment of eighth notes. A dashed line labeled *8<sup>va</sup>* is positioned below the lower staff.

90

Musical score for measures 90-93. The upper staff continues the melodic line with slurs and ties. The lower staff continues the rhythmic accompaniment. A dashed line labeled *8<sup>va</sup>* is positioned below the lower staff.

94

Musical score for measures 94-97. The upper staff has a *mf* dynamic. The lower staff has a *mf* dynamic. A dashed line labeled *8<sup>va</sup>* is positioned below the lower staff.

98

Musical score for measures 98-102. The upper staff is marked *p* and the lower staff is marked *cantabile*. A dashed line labeled *8<sup>va</sup>* is positioned below the lower staff.

103

Musical score for measures 103-106. The upper staff continues the melodic line. The lower staff continues the rhythmic accompaniment. A dashed line labeled *8<sup>va</sup>* is positioned below the lower staff.

108

(8) .....  
loco

112

cresc. mf cresc.

4:3 4:3

116

f ff

4:3 4:3

(8)

120

pp

3

(8)

124

4 2 1 3 4 2 1 3 mp cresc. mf cresc.



poco ritard.

A tempo

128

Musical score for measures 128-130. The piece is in G major (one sharp) and 18/16 time. Measure 128 starts with a forte (*f*) dynamic. The right hand features a complex rhythmic pattern with many beamed sixteenth notes. The left hand provides a steady accompaniment. Measure 130 includes a triplet of eighth notes in the right hand, with fingerings 3, 2, 1, 2 indicated above the notes.

131

Musical score for measures 131-134. The right hand continues with intricate sixteenth-note patterns, often marked with accents (*v*). The left hand has a more rhythmic accompaniment. Measure 134 ends with a mezzo-forte (*mf*) dynamic. The system concludes with a double bar line and the number 16.

135

Musical score for measures 135-137. Measure 135 is marked "L.H." (Left Hand) and begins with a treble clef. The right hand has a melodic line with accents, while the left hand has a bass line. Measure 136 features a forte (*f*) dynamic. Measure 137 ends with a mezzo-forte (*mf*) dynamic. A "8<sup>th</sup>" marking with a dashed line is present at the end of the system.

138

Musical score for measures 138-140. Measure 138 starts with a mezzo-forte (*mf*) dynamic. The right hand has a melodic line with a slur and accents. The left hand has a rhythmic accompaniment. Measure 139 features a forte (*f*) dynamic. Measure 140 ends with a forte (*f*) dynamic.

141

Musical score for measures 141-144. Measure 141 starts with a mezzo-forte (*mf*) dynamic. The right hand has a melodic line with a slur and accents. The left hand has a rhythmic accompaniment. Measure 142 features a forte (*f*) dynamic. Measure 143 ends with a forte (*f*) dynamic. Measure 144 ends with a forte (*f*) dynamic.

145

mf

mf

Detailed description: This system contains measures 145, 146, and 147. The music is in a key with one flat (B-flat major or D minor) and a 2/4 time signature. The right hand features a melodic line with slurs and ties, while the left hand plays a rhythmic accompaniment of eighth notes. Dynamic markings include *mf* in both staves.

148

f

Detailed description: This system contains measures 148 and 149. The right hand has a melodic line with a slur and a tie. The left hand continues with eighth-note accompaniment. A dynamic marking of *f* is present in the right hand.

150

p

f

mp

mf

Detailed description: This system contains measures 150, 151, and 152. The right hand has a melodic line with slurs and ties. The left hand has a bass line with slurs and ties. Dynamic markings include *p*, *f*, *mp*, and *mf*.

153

f

mf

cresc.

f

loco

Detailed description: This system contains measures 153, 154, 155, and 156. The right hand has a melodic line with slurs and ties. The left hand has a bass line with slurs and ties. Dynamic markings include *f*, *mf*, *cresc.*, and *f*. The word *loco* is written above the right hand in measure 155.

157

cresc.

ff

f

f

loco

Detailed description: This system contains measures 157, 158, 159, and 160. The right hand has a melodic line with slurs and ties. The left hand has a bass line with slurs and ties. Dynamic markings include *cresc.*, *ff*, *f*, and *f*. The word *loco* is written above the right hand in measure 158.



160

*ff*

8va

loco

This system contains measures 160 and 161. It features a grand staff with treble and bass clefs. The music is marked *ff* (fortissimo). A dashed line labeled "8va" spans the first two measures. The notation includes various chords and melodic lines with accents and slurs.

162

*p*

8va

loco

This system contains measures 162, 163, and 164. The music is marked *p* (piano). A dashed line labeled "8va" spans measures 162 and 163. The notation includes chords and melodic lines with accents and slurs.

165

*f*

*p*

*cresc.*

This system contains measures 165, 166, and 167. The music is marked *f* (forte) in measure 165, *p* (piano) in measure 166, and *cresc.* (crescendo) in measure 167. The notation includes chords and melodic lines with accents and slurs.

168

*f*

This system contains measures 168, 169, 170, and 171. The music is marked *f* (forte). The notation includes chords and melodic lines with accents and slurs.

172

8va

Red

This system contains measures 172, 173, 174, and 175. A dashed line labeled "8va" spans measures 172 and 173. The notation includes chords and melodic lines with accents and slurs.

Musical score for measures 177-180. The piece is in G major (one sharp). The right hand features a melodic line with eighth-note patterns and slurs. The left hand plays a steady accompaniment of eighth-note chords. A dashed line with the number (8) below it spans the bottom of the system.

181 **Brillante**

Musical score for measures 181-184. The tempo and character are marked **Brillante**. The right hand has a melodic line with slurs and accents. The left hand provides a rhythmic accompaniment with chords. The key signature remains G major.

185

Musical score for measures 185-187. The right hand continues with a melodic line. The left hand has a bass line with chords. A *cresc.* (crescendo) marking is placed above the right hand in measure 187. The key signature is G major.

188

Musical score for measures 188-190. The right hand features a melodic line with slurs. The left hand has a bass line with chords. A *fff* (fortissimo) marking is placed below the left hand in measure 189. A dashed line with the number (8) above it spans the top of the system. The key signature is G major.

191

Musical score for measures 191-193. The right hand has a melodic line with slurs. The left hand has a bass line with chords. A *ff* (fortissimo) marking is placed below the left hand in measure 191. A dashed line with the number (8) above it spans the top of the system. The key signature changes to G minor (two sharps) in measure 191.

**Colman Pearce**

**Concerto for  
Two Mandolins and  
Orchestra  
(2005)**

## Orchestration

2 solo mandolins

2 flutes

1 oboe

2 clarinets in B flat

1 bassoon

1 horn in F

1 trumpet in B flat

## Timpani

1 Percussion: glockenspiel, triangle, snare drum, bongos, 4 tomtoms, bass drum, woodblock

## Strings

Duration: Circa 20'

Score is notated at concert pitch with normal octave transpositions

# Concerto for Two Mandolins and Orchestra

Colman Pearce

Lento (♩ = 66)

The musical score is arranged in a standard orchestral format. The woodwind section includes two flutes (marked *a 2*), oboe, clarinet in B $\flat$ , and bassoon. The brass section includes horn in F and trumpet in B $\flat$ . The percussion section includes timpani (marked *(soft head)*) and glockenspiel. The string section includes violin I, violin II, viola, violoncello, and double bass. The two mandolin parts are placed between the glockenspiel and the violin I parts. The score is in 4/4 time with a tempo of Lento (♩ = 66). The key signature has one flat (B $\flat$ ). The woodwinds and strings play sustained chords with some melodic movement, while the bassoon plays a rhythmic pattern of eighth notes. The horn in F has a solo section. The timpani has a roll. The mandolins are currently silent.

5

Fls. *p* *bp*

Ob.

Cls.

Bsn. *mf*

Hn.

Tpt. *mp*

Timp. *f*

Glock.

Mand. 1

Mand. 2

Vln. I

Vln. II

Vla.

Vc. *mf*

Db. *mf*

A

8

Musical score for orchestra and strings, measures 8-10. The score includes parts for Flute (Fls.), Oboe (Ob.), Clarinet (Cls.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Timpani (Timp.), Glockenspiel (Glock.), Mandolin 1 (Mand. 1), Mandolin 2 (Mand. 2), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

Measure 8: Flute (Fls.) has a whole rest. Oboe (Ob.) has a whole rest. Clarinet (Cls.) has a whole rest. Bassoon (Bsn.) has a rhythmic pattern of eighth notes with accents. Horn (Hn.) has a whole rest. Trumpet (Tpt.) has a whole rest. Timpani (Timp.) has a tremolo. Glockenspiel (Glock.) has a whole rest. Mandolin 1 (Mand. 1) has a whole rest. Mandolin 2 (Mand. 2) has a whole rest. Violin I (Vln. I) has a rhythmic pattern of eighth notes. Violin II (Vln. II) has a rhythmic pattern of eighth notes. Viola (Vla.) has a rhythmic pattern of eighth notes. Violoncello (Vc.) has a whole note. Double Bass (Db.) has a whole note.

Measure 9: Flute (Fls.) has a whole rest. Oboe (Ob.) has a melodic line starting with a half note, followed by eighth notes, and ending with a half note. Clarinet (Cls.) has a whole rest. Bassoon (Bsn.) has a rhythmic pattern of eighth notes with accents. Horn (Hn.) has a whole rest. Trumpet (Tpt.) has a whole rest. Timpani (Timp.) has a tremolo. Glockenspiel (Glock.) has a whole rest. Mandolin 1 (Mand. 1) has a whole rest. Mandolin 2 (Mand. 2) has a whole rest. Violin I (Vln. I) has a rhythmic pattern of eighth notes. Violin II (Vln. II) has a rhythmic pattern of eighth notes. Viola (Vla.) has a rhythmic pattern of eighth notes. Violoncello (Vc.) has a whole note. Double Bass (Db.) has a whole note.

Measure 10: Flute (Fls.) has a whole rest. Oboe (Ob.) has a whole note. Clarinet (Cls.) has a whole rest. Bassoon (Bsn.) has a whole rest. Horn (Hn.) has a whole rest. Trumpet (Tpt.) has a whole rest. Timpani (Timp.) has a whole note. Glockenspiel (Glock.) has a whole rest. Mandolin 1 (Mand. 1) has a rhythmic pattern of eighth notes. Mandolin 2 (Mand. 2) has a whole rest. Violin I (Vln. I) has a whole note. Violin II (Vln. II) has a whole note. Viola (Vla.) has a rhythmic pattern of eighth notes. Violoncello (Vc.) has a whole note. Double Bass (Db.) has a whole note.

Dynamic markings: *mf* (mezzo-forte) is marked for Oboe and Timpani in measure 9. *p* (piano) is marked for Oboe, Violin I, Violin II, Viola, Violoncello, and Double Bass in measure 10. *f* (forte) is marked for Mandolin 1 in measure 10. *mp* (mezzo-piano) is marked for Double Bass in measure 10. *P* (piano) is marked for Violoncello and Double Bass in measure 10.

A

11

Mand. 1

Mand. 2

Vln. I

Vla.

Vc.



14

Mand. 1

Mand. 2

Vln. I

Vln. II

Vla.

Vc.

Db.



17 **B**

à 2

Fls. *f*

Ob. *f*

Cls. *f*

Bsn. *mf*

Hn. *mf marc.*

Tpt.

Timp.

Glock.

Mand. 1

Mand. 2

**B**

Vln. I *mf f*

Vln. II *mf*

Vla. *mf*

Vc. *mf arco*

Db. *mf*

C

Allegro giocoso (♩ = c. 60)

20

Fls.

rall e dim

*p*

Ob.

rall e dim

*p*

Cls.

rall e dim

*p*

Bsn.

rall e dim

*p*

Hn.

rall e dim

*p*

Tpt.

Allegro giocoso (♩ = c. 60)

Mand. 1

*f*

Mand. 2

*f*

C

Allegro giocoso (♩ = c. 60)

Vln. I

rall e dim

*p*

Vln. II

rall e dim

*p*

Vla.

rall e dim

*p*

Vc.

rall e dim

*p*

Db.

rall e dim

*p*

24

Mand. 1

Mand. 2

Vln. I

Vln. II

Vla.

Vc.

Db.

pizz.

*p*

*p*  
pizz.

*p*  
pizz.

*p*  
pizz.

*p*

28

Mand. 1

Mand. 2

Vln. I

Vln. II

Vla.

Vc.

Db.

**D**

*p*

*p*

arco

*mp*

*p*

arco

*p*  
arco

*p*  
arco

*p*  
arco

*p*  
arco

*p*

32

Fls. *p* *lo*

Ob. *p* *mf* *lo*

Cls. *mf* *lo*

Bsn.

Mand. 1

Mand. 2

Vln. I

Vln. II

Vla.

Vc.

Db.

E

37

Ob. *p*

Bsn. *p* 2 *mp*

Hn. 2 *p*

(Straight mute)

Tpt. *p*

Glock. *p*

Mand. 1

Mand. 2

E

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Db. *mp* pizz.

Fls. *mf* *cresc.* *f*

Ob. *p* *cresc.* *mf* *cresc.* *f*

Cls. *mf* *cresc.* *f*

Bsn. *cresc.* *mf* *f*

Hn. *p* *cresc.* *mp* *mf* *f*

Tpt. *mf* *f* (st. mute)

Timp. *f*

Vln. I *cresc.* *mf* *cresc.* *f* *div.*

Vln. II *cresc.* *mf* *cresc.* *f* *non div.*

Vla. *cresc.* *mf* *cresc.* *f* *div.*

Vc. *cresc.* *mf* *cresc.* *f* *div.*

Db. *cresc.* *mf* *cresc.* *f*

Bsn. *fp* *mf*

Timp.

Glock. *p*

Mand. 1 *f* *mf* *mp* *p*

Mand. 2 *f* *mf* *mp* *p*

**F**

Vln. I *fp* *fp* *fp* *fp* *fp* (non div) (div)

Vln. II *fp* *fp* *fp* *fp* *fp* *p*

Vla. *fp* *fp* *fp* *fp* *fp* *p*

Vc. *fp* *mf* *fp* pizz. arco

Db. *fp*

G

52

*p*

Fls.

Glock.

Mand. 1

Mand. 2

G

Vln. I

Vln. II

Vla.

Vc.

Db.

*p*

*mf*



57

Fls.

*p*

Mand. 1

*mf*

Mand. 2

*trem*

*mf*

(*trem*)

Vln. I

*p* sul pont

Vln. II



61 **H**

Fls.

Mand. 1

Mand. 2

Vln. I **H**

Vln. II

Vla.

Vc.

*p*

63

Fls.

Mand. 1

Mand. 2

Vln. I

Vln. II

Vla.

Vc.

Db.

ord.

65 (♩ = ♩)

Fls. *pp*

Mand. I *mf*

Mand. 2 *mf*

Vln. I *pp* *pizz.* *mp*

Vln. II *pp* *mp*

Vla. *pp* *mp* *pizz.*

Vc. *pp*

Db. *pp* *mp*

68 (♩ = ♩)

Vln. I *p dolce* arco con sord. div.

Vln. II *p dolce* arco con sord. *pizz.* *mp*

Vla. *p dolce* arco con sord.

Vc. *p* arco *pizz.* *mp*

Db. *pp* *pizz.* *p*

**J**

71

Fls.

Cls.

Vln. I

Vln. II

Vla.

Vc.

Db.

*p*

*pp*

The image shows a page of a musical score for measures 71 through 74. The score is arranged in a system with seven staves. The instruments are Flute (Fls.), Clarinet (Cls.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The Flute and Clarinet parts have a dynamic marking of *p* (piano) starting in measure 73. The Violin I part has a dynamic marking of *pp* (pianissimo) in measure 73. The Violoncello part has a consistent rhythmic pattern of eighth notes. The Double Bass part has a simple harmonic accompaniment with notes marked with flats.

75

Fls.

Cls.

Mand. 1

Mand. 2

Vln. I

Vln. II

Vla.

Vc.

Db.

*p*

*f*

**K**

78 a 2

Fls.

Cls. *1<sup>o</sup>* *f*

Bsn. *f* 2 2

Mand. 1

Mand. 2

Vln. I *senza sord* *f*

Vln. II *senza sord* *f* 4 4

Vla. *senza sord* *f* 2 2

Vc. 2 2

Detailed description: This page of a musical score covers measures 78 to 81. The instruments are Flute (Fls.), Clarinet (Cls.), Bassoon (Bsn.), Mandolin 1 (Mand. 1), Mandolin 2 (Mand. 2), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.).  
- Measure 78: Flute and Clarinet are silent. Bassoon plays a quarter note. Mandolin 1 and 2 play chords. Violin I and II are silent. Viola and Cello play quarter notes.  
- Measure 79: Flute and Clarinet are silent. Bassoon plays a quarter note. Mandolin 1 and 2 play chords. Violin I and II are silent. Viola and Cello play quarter notes.  
- Measure 80: Flute and Clarinet are silent. Bassoon plays a quarter note. Mandolin 1 and 2 play chords. Violin I and II play a sixteenth-note figure. Viola and Cello play quarter notes.  
- Measure 81: Flute and Clarinet are silent. Bassoon plays a quarter note. Mandolin 1 and 2 play chords. Violin I and II play a sixteenth-note figure. Viola and Cello play quarter notes.  
- Dynamics: *f* (forte) is indicated for the Clarinet, Bassoon, Violin I, Violin II, and Viola.  
- Performance instructions: *senza sord* (without mutes) is written above the Violin I, Violin II, and Viola staves.  
- Fingerings: Numbers 1, 2, 4, and 2 are placed above notes in the Clarinet, Bassoon, Violin II, and Viola staves to indicate fingerings.

1o - frullato  
2o - normale

**L**

83

Musical score for orchestra and mandolins, measures 83-85. The score is written for Flute (Fls.), Oboe (Ob.), Clarinet (Cls.), Bassoon (Bsn.), Horn (Hn.), Mandolin 1 (Mand. 1), Mandolin 2 (Mand. 2), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

Measure 83: Flute (Fls.) has a melodic line with slurs and accents. Oboe (Ob.) is silent. Clarinet (Cls.) has a melodic line. Bassoon (Bsn.) has a rhythmic pattern. Horn (Hn.) is silent. Mandolin 1 (Mand. 1) and Mandolin 2 (Mand. 2) are silent.

Measure 84: Flute (Fls.) has a melodic line with slurs and accents. Oboe (Ob.) has a rhythmic pattern with a dynamic marking of *f*. Clarinet (Cls.) has a rhythmic pattern with a dynamic marking of *f*. Bassoon (Bsn.) has a rhythmic pattern with a dynamic marking of *f*. Horn (Hn.) has a rhythmic pattern with a dynamic marking of *f*. Mandolin 1 (Mand. 1) has a rhythmic pattern with a dynamic marking of *f*. Mandolin 2 (Mand. 2) is silent.

Measure 85: Flute (Fls.) has a melodic line with slurs and accents. Oboe (Ob.) is silent. Clarinet (Cls.) has a rhythmic pattern. Bassoon (Bsn.) has a rhythmic pattern. Horn (Hn.) is silent. Mandolin 1 (Mand. 1) has a rhythmic pattern with a dynamic marking of *f*. Mandolin 2 (Mand. 2) has a rhythmic pattern with a dynamic marking of *f*. Violin I (Vln. I) has a melodic line with slurs and accents. Violin II (Vln. II) has a rhythmic pattern. Viola (Vla.) has a rhythmic pattern. Violoncello (Vc.) has a rhythmic pattern. Double Bass (Db.) has a rhythmic pattern with a dynamic marking of *f* and a *pizz.* marking.

86 (solo)

Ob. *mf*

Cl. *p*

Bsn. (solo) *mf*

Mand. 1

Mand. 2

Vln. I pizz. *p* arco *t*

Vln. II pizz. *p* arco *t*

Vla. pizz. *p* arco

Vc. pizz. *p* arco *mf*

Db. arco *p*

M

90

a 2

Fls. *mf*

Ob. *mf*

Cls. *mf*

Bsn. *mf* *p cresc.*

Mand. 1

Mand. 2

M

Vln. I *p cresc.*

Vln. II *a la corda* *p cresc.*

Vla. *a la corda* *p* *p cresc.*

Vc. *a la corda* *p* *mp cresc.*

Db. *pizz.* *p cresc.*



This musical score page, numbered 94, features a tempo marking of (♩ = ♪). The score is arranged in a system with ten staves. The instruments and their parts are as follows:

- Fls.**: Flute, mostly silent with some notes in the final measure.
- Ob.**: Oboe, playing a melodic line starting in the second measure, marked *f*.
- Cls.**: Clarinet, playing a melodic line starting in the second measure, marked *f*.
- Bsn.**: Bassoon, playing a melodic line starting in the second measure, marked *f*.
- Hn.**: Horn, playing a melodic line starting in the final measure, marked *f*.
- Tpt.**: Trumpet, playing a melodic line starting in the final measure, marked *f*.
- Mand. 1** and **Mand. 2**: Mandolins, playing a rhythmic accompaniment throughout the piece, marked *f*.
- Vln. I** and **Vln. II**: Violins, playing a melodic line starting in the second measure, marked *f*.
- Vla.**: Viola, playing a melodic line starting in the second measure, marked *f*.
- Vc.**: Violoncello, playing a melodic line starting in the second measure, marked *f*.
- Db.**: Double Bass, playing a melodic line starting in the second measure, marked *f*.

The score includes various musical notations such as dynamics (*f*), articulation (accents), and phrasing slurs. The key signature has one sharp (F#) and the time signature is 2/4.

**N**

99

*a 2* ( $\text{♩} = \text{♩}$ )

Fls. *ff* *mf* *ff*

Ob. *ff* *mf* *ff*

Cls. *mf* *ff*

Bsn. *mf* *ff*

Hn. *mf* *ff*  
(chiuso) + (aperto)

Tpt. *mf* *ff*

Timp. *sfp* *mf*

Mand. 1 ( $\text{♩} = \text{♩}$ )

Mand. 2

**N**

( $\text{♩} = \text{♩}$ )

Vln. I *ff* *mf* *ff*

Vln. II *ff* *mf* *ff*  
div. col legno ord. unis.

Vla. *ff* *mf* *ff*  
div. col legno ord.

Vc. *ff* *mf* *ff*  
slap pizz. arco

Db. *ff* *mf* *ff*

103

Fls. *mf*

Ob. *mf*

Cls. *mf*

Bsn. *mf*

Hn. *mf* (chiuso)

Tpt. *mf* (mute off)

Glock.

Mand. 1

Mand. 2

Vln. I *mf* *col legno div.* *f*

Vln. II *mf* *col-legno* *f*

Vla. *mf* *col legno* *f*

Vc. *mf* *f*

Db. *mf* *slap pizz.* *f*

106 *a 2*  $(\text{♩} = \text{♩})$

Fls. *f*

Ob. *f*

Cls. *f*

Bsn. *f*

Hn.

Tpt. (open) *f*

Mand. 1  $(\text{♩} = \text{♩})$

Mand. 2  $(\text{♩} = \text{♩})$

Vln. I  $(\text{♩} = \text{♩})$

Vln. II  $(\text{♩} = \text{♩})$

Vla.  $(\text{♩} = \text{♩})$

Vc.  $(\text{♩} = \text{♩})$

Db.  $(\text{♩} = \text{♩})$

O

(♩ = ♩)

109

Fls. *ff* *8<sup>va</sup>* (♩ = ♩)

Ob. *ff*

Cls. *ff*

Bsn. *ff*

Hn. *f*

Tpt. *f*

Mand. 1 (♩ = ♩)

Mand. 2 (♩ = ♩)

O

(♩ = ♩)

Vln. I *8<sup>va</sup>* (♩ = ♩)

Vln. II *8<sup>va</sup>*

Vla. *8<sup>va</sup>*

Vc. *8<sup>va</sup>*

Db. *8<sup>va</sup>*

**P**

112 *à 2* **Più vivo**

Fls. *f accel.*

Ob. *f accel.*

Cls. *f accel.*

Bsn. *mf accel.* *f*

Hn. *mf* *f*

Tpt. *f*

Timp. *p* *accel. e cresc.* *f*

Mand. 1 **Più vivo**

Mand. 2 **Più vivo**

Vln. I *div.* *p* *accel. e cresc.* *mf* **P** **Più vivo**

Vln. II *p* *accel. e cresc.* *mf* *f*

Vla. *p* *accel. e cresc.* *mf* *f*

Vc. *p* *accel. e cresc.* *mf* *f*

Db. *p* *accel. e cresc.* *mf* *f*





121

Fls.  
Ob.  
Cls.  
Bsn.  
Hn.  
Tpt.  
Timp.  
Mand. 1  
Mand. 2  
Vln. I  
Vln. II  
Vla.  
Vc.  
Db.

*(non div.)*

*div.*

Detailed description: This page of a musical score covers measures 121 and 122. The score is arranged in a standard orchestral format with staves for woodwinds, brass, percussion, strings, and mandolins. Measure 121 features a dense texture with woodwinds and strings playing rhythmic patterns, while the brass and mandolins provide harmonic support. Measure 122 shows a change in dynamics and texture, with some instruments playing more prominently. The score includes various musical notations such as notes, rests, and dynamic markings like *(non div.)* and *div.*.







**D** *legato e sostenuto*

Bsn.

nd. 1

nd. 2

*p* *mf*

*trem. sul tasto* *8va b. ad lib*

*trem. sul tasto* *8va b. ad lib*

**D**

/In. I

In. II

Vla.

Vc.

Db.

*div.*

33

**E** *a 2* **F**

Fl.

Ob.

Cls.

Bsn.

Hn.

nd. 1

nd. 2

**E** **F**

Vln. I

Vln. II

Vla.

Vc.

Db.

*p*

*p*

*p*

*p*

*p*

*mp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

Fl.

Ob.

Cls.

Bsn.

Hn.

and. 1

*mp*

and. 2

Vln. I

Vln. II

Vla.

Vc.

Db.

Fl.

Ob.

Cls.

Bsn.

Hn.

nd. 1

nd. 2

Vln. I

Vln. II

Vla.

Vc.

Db.

*mf*

**G**

51

Fl.

Ob.

Cls.

Bsn.

Hn.

Organs/  
Coms

nd. I

Fl. I

Fl. II

Vla.

Vc.

Db.

(c. 5")

ON CUE;  
*Slow*

*pp*

c. 10"

*Ad lib solo (c. 10")  
mixing harmonics & chords,  
the latter strummed slowly,  
quietly, dreamily*

**G**

*Senza misura (c. 10")*

*p*

*p*

*p*

*p*

*p*

52 **H**

Fl.

Ob.

Cls.

Bsn.

Hn.

ngos/  
Toms

(c. 7")

(c. 3")

simile, ad lib

c. 4" Stop!  
(To SD)

Ind. 1

c. 3"

*p*

c. 3"

*mf*

*f*

Ind. 2

*Ad lib solo (c. 10")  
mixing harmonics & chords,  
the latter strummed slowly,  
quietly, dreamily*

**H**

Vln. I

*sul pont.* (c. 10")

*simile*

Vln. II

*sul pont.* (c. 10")

*simile*

Vla.

*sul pont.* (c. 10")

*simile*

Vc.

*sul pont.* (c. 10")

*simile*

Db.

*sul pont.* (c. 10")

*simile*



J

Fl. *p cresc.* *f*

Ob. *p cresc.* *f*

Cls. *p cresc.* *f*

Bsn. *p cresc.* *f*

Hn. *p cresc.* *f*

n. dr. *pp cresc.* *f* *mf* *p*

J

In. I *ord.* *p cresc.* *f*

In. II *ord.* *p cresc.* *f*

Vla. *ord. div.* *p cresc.* *f unis.* *div.*

Vc. *ord. div.* *p cresc.* *f non div.* *div.*

Db. *ord.* *p cresc.* *f*

K

59

Musical score for woodwinds and strings (first system). The instruments are Flute (Fl.), Oboe (Ob.), Clarinet (Cls.), Bassoon (Bsn.), Horn (Hn.), and two flutes (nd. 1, nd. 2). The Flute, Oboe, and Clarinet parts are in treble clef, while the Bassoon and Horn parts are in bass clef. The woodwinds play a sustained note with a dynamic marking of *p*. The Bassoon and Horn parts have a dynamic marking of *pp* and a hairpin crescendo leading to a dynamic marking of *p*. The flute parts (nd. 1, nd. 2) play a melodic line with a dynamic marking of *p*.

K

Musical score for strings (second system). The instruments are Violin I (vln. I), Violin II (vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The Violin I and Violin II parts are in treble clef, while the Viola, Violoncello, and Double Bass parts are in bass clef. The strings play a sustained note with a dynamic marking of *p*, which then changes to *pp* with a hairpin crescendo. The Viola, Violoncello, and Double Bass parts have a dynamic marking of *pp* and a hairpin crescendo leading to a dynamic marking of *p*.

**Allegro vivo**

(♩ = 90)

**III**

**A**

2 Flutes *f*

Oboe *f*

2 Clarinets

Bassoon

Horn in F *f*

Trumpet in Bb

Percussion *f* To B.D.

Timpani

Violin 1 *f* *mf*

Violin 2 *f* *mf*

Viola *f*

Violoncello *f* *mf*

Double Bass *f* *mf*

**Allegro vivo**  
(♩ = 90)

**A**

7

land.

land.

/ln. I

ln. II

Vla.

Vc.

Db.

(3 + 3 + 2)

*p*

*p*

*p*

*p*

*pizz.*

*p*

12

Fl.

Ob.

Cls.

Bsn.

land.

land.

Vln. I

**B**

*p tr*

*tr* (♩ = ♩)

*p*

(♩ = ♩)

**B**

(♩ = ♩)



(♩ = ♩)

1.

Fl.

Ob.

Cls.

Bsn.

Hn.

Tpt.

perc.

imp.

land.

(♩ = ♩)

land.

Vln. I

(at point)

(♩ = ♩)

Vln. II

(at point)

Vla.

(at point)

Vc.

(at point)

Db.

21 *frullato*

Fl. *à2*  
*p*

Ob.

Cls. *à2*  
*p*

Bsn.

Hn.

Tpt.

Perc.  $\frac{9}{16}$   $\frac{2}{4}$   $\frac{9}{16}$

Imp.

Hand.

Hand.

Vln. I *pp*

Vln. II *pp*

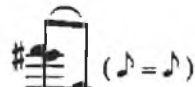
Vla.

Vc.

Db.

C

Grazioso



25

Fl. *mf*

Ob.

Cls.

Bsn.

Hn.

Tpt.

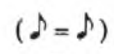
Perc. Bass drum *f* To triangle

1and. *f* (*♩ = ♩*)

2and.

C

Grazioso con sord.



1. Vln. I *mp* con sord.

2. Vln. II *mp* con sord. *p*

Vla. *mp* con sord. *p*

Vc. *p* non div. *mp* *p*

Db. arco *f* *p* pizz.

Grazioso

30

Fl.

Ob.

Bsn.

Hn.

Tpt.

Land.

Land.

7ln. I

ln. II

Vla.

Vc.

Db.

*à 2*

*f*

*mf*

*mf*

con sord.

*mf*

*div.*

*mp*

*p*

senza sord.

*mp*

*div.*

*p*

senza sord.

*mp*

*p*

senza sord.

*mp*

*p*

senza sord.

*p*



**D**

35

Musical score for the first system, measures 35-38. The instruments are Flute (Fl.), Oboe (Ob.), Clarinet (Cls.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Percussion (imp.), and Harp (land.).

- Flute: Measure 35 has a triplet of eighth notes. Measure 36 has a dynamic marking of *mf*.
- Oboe: Measure 35 has a dynamic marking of *mf*. Measure 36 has a dynamic marking of *1o*.
- Clarinet: Measure 35 has a dynamic marking of *mf*. Measure 36 has a dynamic marking of *2.*
- Bassoon: Measure 35 has a dynamic marking of *mf*.
- Horn: Measure 36 has a dynamic marking of *mf*.
- Trumpet: Measure 36 has the instruction "senza sord." (without mutes).
- Percussion: Measure 36 has a dynamic marking of *p* (piano) and a fermata. Measure 37 has a dynamic marking of *f* (forte).
- Harps: Measures 37-38 have a dynamic marking of *f* (forte).

**D**

Musical score for the second system, measures 35-38. The instruments are Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

- Violin I: Measure 36 has a dynamic marking of *p* (piano) and a fermata. Measure 37 has a dynamic marking of *f* (forte).
- Violin II: Measure 36 has a dynamic marking of *mp* (mezzo-piano) and a fermata. Measure 37 has a dynamic marking of *f* (forte).
- Viola: Measure 36 has a dynamic marking of *mf* (mezzo-forte) and a fermata. Measure 37 has a dynamic marking of *f* (forte).
- Violoncello: Measure 37 has a dynamic marking of *f* (forte).
- Double Bass: Measure 36 has the instruction "arco" (arco). Measure 37 has a dynamic marking of *f* (forte).

39

1.

Fl.

Ob.

Cls.

Bsn.

Perc. *mp* To S.D.

and.

and.

44

a 2

Fl. *f* *mf*

Ob. *f*

Cls. *f*

Bsn. *f*

Perc. S.D. *f* *mf*

and.

and.

48 **E**

Fl. *f*

Ob.

Cls.

Bsn.

Perc. *f*

Hand. *ff*

Hand. *ff*

**E**

Vln. I *ff*

Vln. II

Vla. pizz. *f* arco *ff*

Vc. pizz. *f* arco *ff*

Db. pizz. *f* arco *ff*

Musical score for measures 50-54. The score includes staves for Db, Vc, Vla, and strings. Dynamics include *fu* and *arco*. The strings play a rhythmic pattern of eighth notes.

Musical score for measures 55-59. The score includes staves for and and and. Dynamics include *f*. The strings continue with a rhythmic pattern.

Musical score for measures 60-64. The score includes staves for Db, Vc, Vla, In. II, and In. I. Dynamics include *p sus.*, *pizz.*, and *f*. The strings play a rhythmic pattern.

Musical score for measures 65-69. The score includes staves for and and. Dynamics include *f*. The strings play a rhythmic pattern.

Db  
Vc  
Vla  
In. II  
In. I  
and  
and  
55  
Db  
Vc  
Vla  
In. II  
In. I  
and  
and  
52

58

G

Fl. *ff*

Ob. *ff*

Cls. *ff*

Bsn. *ff*

Hn. *ff*  
(senza sord.)

Tpt. *ff*

imp. *ff*

land.

land.

G

Vla.

Vc.

Db.

62 *à 2*

Fl. *mf*

Ob. *mf*

Clas. *mf*

Bsn. *mf*

(*con sord.*)

Tpt.

Perc. S.D. *mf* *tr* *f* To B.D.

Hand. *mf*

Hand. *mf*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Db. *mf*

*f*

Detailed description of the musical score: The score is for page 62, marked 'à 2'. It features a woodwind section with Flute, Oboe, Clarinet, Bassoon, and Trumpet (with mutes). The string section includes Violin I, Violin II, Viola, Violoncello, and Double Bass. The percussion part includes S.D. (Snare Drum) and To B.D. (Tom-tom). The music is in 3/4 time. Dynamics range from mezzo-forte (mf) to forte (f). The woodwinds and strings play melodic lines, while the percussion provides rhythmic accompaniment. The score is divided into measures, with some measures containing multiple rests or specific articulations like trills.



70 *à 2* *poco rall.*

Fl. *f* *mp*

Ob. *f* *mp*

Cls. 1. *f* *mp*

Bsn. *f* *mp*

Hn. + +

Tpt.

Perc. To Tri. *mp* To S.D.

Imp.

And. *poco rall.*

And. *poco rall.*

Vln. I *div.* *f* *mp* *poco rall.*

Vln. II *non div.* *f*

Vla. *f*

Vc. *non div.* *f*

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



**J**

75 *Tempo primo*

1.

Fl. *p*

Ob. *p*

Cls.

Bsn.

Hn.

Tpt.

Perc.  $\text{H} \frac{2}{4}$

imp.

*Tempo primo*

land. *mf*

land. *mf*

**J**

*Tempo primo*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Db.

This musical score page, numbered 80, contains the following parts and notation:

- Fl.** (Flute): Treble clef, starting with a *p* dynamic marking. The first two measures contain a melodic line with slurs and ties.
- Ob.** (Oboe): Treble clef, starting with a *p* dynamic marking. The first two measures contain a melodic line with slurs and ties.
- Cls.** (Clarinets): Treble clef, starting with a *p* dynamic marking. The first two measures contain a melodic line with slurs and ties.
- Bsn.** (Bassoon): Bass clef, starting with a *p* dynamic marking. The first two measures contain a melodic line with slurs and ties.
- Perc.** (Percussion): Indicated by a double bar line with a vertical line through it, showing no notation.
- Mand.** (Mandolins): Two staves, both in treble clef. The upper staff has a key signature of one flat and contains a complex melodic line with many slurs and ties. The lower staff contains a simpler melodic line with slurs and ties.
- Vln. I** (Violin I): Treble clef, starting with a *p* dynamic marking. The first two measures contain a melodic line with slurs and ties.
- Vln. II** (Violin II): Treble clef, starting with a *p* dynamic marking. The first two measures contain a melodic line with slurs and ties.
- Vla.** (Viola): Bass clef, starting with a *p* dynamic marking. The first two measures contain a melodic line with slurs and ties.
- Vc.** (Violoncello): Bass clef, starting with a *p* dynamic marking. The first two measures contain a melodic line with slurs and ties.
- Db.** (Double Bass): Bass clef, starting with a *p* dynamic marking. The first two measures contain a melodic line with slurs and ties.

**K**

85 <sup>8va</sup>  
a 2

Fl. *ff* *ffpp* *ff*

Ob. *ff* *ffpp* *ff*

Cls. *ff* *ffpp* *ff*

Bsn. *ff* *ffpp* *ff*

Hn. *ff* *ff*

Tpt. *ff* *ff*

Perc. S.D. *ff* *ffpp* *ff*

Mand. *f*

Mand. *f*

**K**

Vln. I *ff* *ffpp* *ff*

Vln. II *ff* *ffpp* *ff*

Vla. *ff* *ffpp* *ff*

Vc. *ff* *ffpp* *ff*

arco

Db. *ff* *ffpp* *ff*

**L**

91

Perc.

imp.

1and.

1and.

**L**

In. I

In. II

Vla.

Vc.

Db.

1and.

1and.

Vc.

Db.

L'istesso tempo

96

land.

land.

L'istesso tempo

Vla.

*pp*

Vc.

Db.

99

land.

land.

*f*

*f*

In. II

Vla.

*f*

Vc.

*f*

Db.

*f*

M

(S.D.)

Perc.  $\text{||}$   $\frac{3}{4}$  *f*

imp. *f*

fland. *mf cresc.* *f*

fland. *mf cresc.* *f*

ln. II *mf cresc.* *f*

Vla. *mf cresc.* *f*

Vc. *mf cresc.* *f*

Db. *mf cresc.* *f*

M

Detailed description: This is a page of a musical score for a symphony orchestra, page 102. The score is arranged in a standard orchestral layout with staves for Percussion, Timpani, Flutes (Fland.), Clarinets (fland.), Horns (ln. II), Violins (Vla.), Violas (Vc.), and Double Basses (Db.). The music is in 3/4 time. A section marked 'M' (Musical) begins at the end of the page, indicated by a box containing the letter 'M'. Above this section, '(S.D.)' is written. The percussion part features a single note in the 3/4 time signature, marked with a forte 'f' dynamic. The timpani part also has a single note marked 'f'. The woodwind parts (flutes and clarinets) play a melodic line with accents and a crescendo from 'mf' to 'f'. The strings (horns, violins, violas, cellos, and double basses) play a harmonic accompaniment, also marked with a crescendo from 'mf' to 'f'. A second box containing the letter 'M' is located below the woodwind staves.

Fl.

Ob.

Cls.

Bsn.

Hn.

Tpt.

Perc. (senza snares)  
*pp*

Imp.

Land. *p*

Land. *p* *mf*

Ln. I

Ln. II

Vla.

Vc.

Db.

Detailed description: This page of a musical score, numbered 106, contains staves for various instruments. The woodwind section (Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet) and the Impassible (Imp.) staff are currently silent. The Percussion (Perc.) staff is active, playing a rhythmic pattern of eighth notes without snares, marked *pp*. The two Harp (Land.) staves are also active, with the first playing a continuous eighth-note pattern marked *p*, and the second playing a more complex pattern with dynamics *p* and *mf*. The string section (Violin I, Violin II, Viola, Violoncello, Double Bass) is silent.



*à 2*

Fl. *f* *3* *3* *3* *3*

Ob. *f* *3* *3* *3* *3*

Cls. *f* *3* *3* *a 2*

Bsn.

Hn. *f*

Tpt. *f* *st. mute*

Perc. *f* (snare on)

Trmp.

Mand. *mp* *mf* *b<sub>2</sub>*

Mand. *mp*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Db. *f*



Fl. *mp*

Ob. *mp*

Cls. *mp*

Bsn. *mp*

Hn.

Tpt.

Perc. (To tgl.)  $\Delta$  (To W.B.) *mp*

Imp.

Land.

Land.

Ln. I

Ln. II

Vla.

Vc.

Db.

O

123

*frull.*

Fl.

Ob.

Cls.

Bsn.

Hn.

Tpt.

(Wood block)

Perc.

Timp.

4and.

4and.

O

Vln. I

Vln. II

Vla.

Vc.

Db.

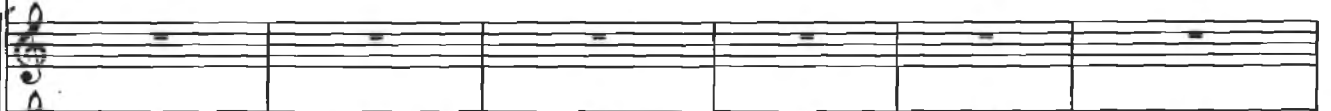



**P**

131

*poco a poco accel.*

Fl.   
Ob.   
Cls.   
Bsn. 

Hn.   
Tpt. 

Perc. 

Timp. 

*poco a poco accel.*

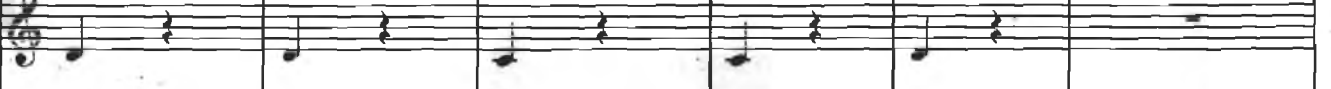
Hand. 

Hand. 

**P**

*poco a poco accel.*

Vln. I 

Vln. II 

Vla. 

Vc. 

Db. 

**Q**

137 *frull.* *Grazioso* *8va*

Fl.

Ob.

Cls.

Bsn.

Hn.

Tpt.

Perc. *(To S.D.)*

Timp.

*Grazioso*

And.

And.

*p* *mf*

**Q** *Grazioso*

*con sord.* *div.*

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

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

Vla. *mp* *p* *mp* *div.*

Vc. *mp* *p* *mp*

Db. *p* *(pizz)* *mf*

*p*

**R**

à 2

Fl. *f*

Ob. *f*

Cls. *f* *p cresc.* *à 2* *3* *3* *3* *3*

Bsn. *f* *p cresc.*

Hn. (str. mute) *f*

Tpt. *f*

Perc. (S.D.) *f* *pp*

Timp. *f*

Hand. *f*

Hand. *f*

**R**

Vln. I *f* *mf* *p cresc.*

Vln. II *f* *mf* *p cresc.*

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

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

Db. *f* *mf* *p cresc.*

**S**

151 **Piu allegro**

Fl.

Cls. *mf*

Bsn. *mf*

Perc. *mf*

Imp. *mf*

**Piu allegro**

And. *f*

And. *f*

**S**

**Piu allegro**

Vln. I

Vln. II

Vla. *mf*

Vc. *mf*

Db. *mf*



T

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Imp.

Land.

Land.

In. I

In. II

Vla.

Vc.

Db.

*mf cresc.*

*f*

*mf cresc.*

*mf cresc.*

*mf*

*mf cresc.*

*mp cresc.*

*mf*

*mf cresc.*

*f*

*mf cresc.*

*f*

T

*mf cresc.*

*f*

*mf cresc.*

*f*

*mf cresc.*

*f*

*mf cresc.*

*f*

*mf cresc.*

*f*



Fl. *p cresc.*

Ob. *f p cresc.*

Cls. *f p cresc.*

Bsn. *f p cresc.*

Hn. *f p cresc.*

Tpt. *p cresc.*

Perc. *p cresc.*

Timp. *f p cresc.*

4and. *p cresc.*

4and. *p cresc.*

Vln. I *p cresc.*

Vln. II *p cresc.*

Vla. *div. p cresc.*

Vc. *p cresc.*

Db. *p cresc.*



# LIKE AS THE WAVES

*A Secular Cantata  
For  
Mixed-Voice Chorus  
Solo Soprano, Solo Tenor, Solo Baritone  
and  
Large Orchestra*

*by*

**Colman Pearce**

## Selected Texts

- |   |                                |                            |
|---|--------------------------------|----------------------------|
| 1 | For Whom the Bell Tolls        | <i>John Donne</i>          |
| 2 | Like as the Waves              | <i>William Shakespeare</i> |
| 3 | Let all the Strains of Joy     | <i>Rabindranath Tagore</i> |
| 4 | When to the Sessions           | <i>William Shakespeare</i> |
| 5 | Come lovely and soothing Death | <i>Walt Whitman</i>        |

*Written in memoriam my mother  
Elizabeth (Lily) Pearce 1913-1960  
Much loved, much appreciated, never forgotten*

# Instrumentation

3 Flutes (3<sup>rd</sup> player doubling Piccolo and Alto Flute)  
3 Oboes (3<sup>rd</sup> player doubling Cor Anglais)  
3 Clarinets (3<sup>rd</sup> player doubling Bass Clarinet)  
3 Bassoons (3<sup>rd</sup> player doubling Contrabassoon)

4 Horns  
3 Trumpets  
2 Tenor Trombones  
Bass Trombone  
Tuba

Timpani

Percussion - 5 players:

Tubular Bells  
Large Gong  
Glass Chimes, Wind Chimes  
Snare Drum, Tenor Drum, Bass Drum  
Roto-toms, Bongos  
Tambourine  
Flexatone  
Triangle  
Woodblocks  
Suspended Cymbals (2)  
Sizzle Cymbal  
Clash Cymbals  
Temple Blocks  
Glockenspiel  
Xylophone  
Vibraphone  
Marimba

Harp

Piano

Strings

(doubling Celesta)

16, 14, 12, 10, 8

- 
- Notes:**
1. The Score is written at concert pitch
  2. Piccolo, Celesta and Xylophone all sound one octave higher than written. Glockenspiel sounds two octaves higher
  3. Contrabassoon and Double Basses sound one octave lower than written.





11

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn.

Perc.

Pno.

Vin. I

Desk 1

Desk 2

Desk 3

Desk 4

Vin. II

Desk 5

Desk 6

Desk 7

Via

Vc.

Db.

to A Fl.

to Cl.

Tubular Bell

pp

pp

div. a 4

(loco)

280



**A** Più lento

Perc. Tub. bell

Hp. Dr. C, BWE, F, Gx, A1

T. Solo

Who bends not his ear to a - ny bell, which up - on a - ny oc - ca - sion

Vln. 1 divisi

Vla.

Vc.

Db.

13

18 Vib. (motor eff)

Perc.

Perc.

Hp. sec. f A1 D1

Pno. mp

T. Solo

ring? But who can re - move it from that

Vln. 1

Vla.

Vc.

Db.

norm.

norm.

norm. unis.

norm.

norm. unis.

14



20

Fl. 3 *A. Fl.* *mf*

Ob. 3 *C.A.* *p*

Perc. *p* *sf*

Hp. *loco*  
*B♭* *F♯* *D♭ F♯* *B♭* *p*

Pno. *p*

T. Solo  
 bell. which is pass - ing a piece of him - self out of this

Vln. I *non div* *div.* *pp*

Vln. II *pp*

Vla. *pp*

Vc. *div.* *pp*

Db. *non. unis.* *pp*



28

Fl. 1  
Fl. 2  
Fl. 3  
Ob. 1  
Ob. 2  
Cl. 1  
Cl. 2  
Bsn. 1  
Bsn. 2

Hn. 1  
Hn. 2  
Tpt. 1  
Tpt. 2  
Tbn. 1  
Tbn. 2  
Tbn. 3  
Tba.

con sord.  
p

senza sord.  
pp  
senza sord.  
pp

C  
H  
O  
R  
U  
S

T.  
B.  
B.

self. ev'ry man is a piece of the Con-ti-nent a part of main;

Vln. I  
Vln. II  
Vla.  
Vc.  
Db.

unis

div. V

non div. V

div. a 3  
V

div. V

div.

unis.

unis.

pizz.

33

rit.

Fl. 1  
Fl. 2  
Fl. 3

mp  
mf

Ob. 1  
Ob. 2  
Ob. 3

Cl. 1  
Cl. 2  
Cl. 3

Bsn. 1  
Bsn. 2

Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4

Tpt. 1  
Tpt. 2

Tbn. 1  
Tbn. 2  
Tbn. 3

Tba.

Perc.  
Glock

p  
mf  
f

S.  
S.  
A.  
T.  
B.  
B.

If a clod he wash'd a - way by the sea

rit.

Vin. I  
Vin. II

pp

Vla.  
Vc.  
Db.

pizz.  
arco

mf  
f

rit.







Meno mosso a tempo

Fl. 1, 2 *pp*

Fl. 3 *pp*

Cl. 1, 2

Cl. 3 *pp* to B.C.

Hn. 1, 3 *pp* con sord.

Hn. 2, 4 *pp* con sord.

Tbn. 1, 2, 3 *p*

Perc. *pp* S.D.

Meno mosso a tempo

Soprano: or of thine own were

Alto: friends or of thine own were

Tenors: No man is an is - - land

Bass: No man is an is - - land

Bass: No man is an is - - land

CHORUS

Meno mosso a tempo

Vln. I, II *pp* senza sord.

Vla. *pp* senza sord.

Vc. *pp*

Db.



**E** Poco più mosso Tempo 1°

Fl. 1, 2  
Ob. 1, 2  
Bsn. 1, 2  
Cbn.  
Tpt. 1, 2, 3  
Tbn. 1, 2, 3  
Perc. S D, B.D., S Cym  
Hp.  
Pno.

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

Gliss at top of register

B $\flat$ , C, D, E $\flat$ , F, G, A $\sharp$

**E** Poco più mosso Tempo 1°

T. Solo  
A - ny man's death di - mi - ni - shes me, be - cause I am in vol'd in Man - kind.

CHORUS  
T. No man is an is - land  
B. unis. No man is an is - land

**E** Poco più mosso Tempo 1°

Vln. I, II  
Vla.  
Vc.  
Db.

*f*, *mf*, *p*, *pizz. norm.*



F

5/

Fl. 1  
Fl. 2  
Fl. 3  
Cl. 1  
Cl. 2  
Cl. 3

Hr. 1  
Hr. 3  
Tpt. 1  
Tpt. 2  
Tbn. 1  
Tbn. 2  
Tbn.

Timp.

*p* *pp*

F. Solo

F

and there - fore ne - ver send to know for whom the bell tolls;

S.  
S.  
A.  
T.  
B.  
B.

CHORUS

No man is an is - land.  
No man is an is - land.  
No man is an is - land.  
no man is an is - land.  
no man is an is - land.  
No man is an is - land.

Vin. I solo  
Vin. I  
Vin. II  
Via.  
Vc.  
Cb.

F solo

*p* *arco*

56 **ad lib. colla voce** **G** a tempo  $\text{♩} = c.60$

Ob. 1 *p espress.*

T. Solo *p* it talks for you

Vln. I *ppp*

Vln. II *ppp*

Vla. *ppp*

Vc. *pp*

Db. *pp*

59

Ob. 1

Ob. 2

Perc. Tub. Bell *p*

Vln. I

Vln. II

Via.

Vc.

Db.

H

62

1  
2  
Fl. 1  
2  
Ob. 1  
2  
Cl. 1  
2  
Bsn. 1  
2

1  
3  
Hrn.  
2  
1  
2  
Tpt.  
1  
2  
Tbn.  
1  
2  
Tba.

Perc.  
Perc.  
Hp.  
Dr., Cr., B.W., Fr., Gr., Al.

Large Gong  
Tub. Bell  
glass

*pp* *ppp* *pp*

H

S.  
S.  
A.  
T.  
B.  
B.

CHORUS

*P* *mf* *P* *P* *P*

The  
The  
The  
The

No man is an is - la - n - - d no man is an is - land  
No man is an is - la - n - - d no man is an is - land  
No man is an is - la - n - - d no man is an is - land

H

Vln. I  
Vln. II  
Vla.  
Vc.  
Db.

67 **I**

Fl. 1  
Fl. 2

Ob. 1  
Ob. 2

Cl. 1  
Cl. 2

Bsn. 1  
Bsn. 2

Hrn. 1  
Hrn. 2  
Hrn. 3

Tpt. 1  
Tpt. 2

Tbn. 1  
Tbn. 2

Tba.

Perc. 1

Perc. 2

Perc. 3

Gong

Tub. Bell

br. *p*

br.

Glock

*pp*

*pp*

*p*

Hp.

*pp*

*pp*

gliss

gliss

**I**

S.

bell tolls for thee

S.

bell tolls for thee

A.

bell tolls for thee

C H O R U S

T.

*mf*

No man is an is - land

B.

*mf*

No man is an is - land

B.

*mf*

No man is an is - land

**I**

Vin. I

Vin. II

Vla.

Vc.

Db.

70 **J**

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. 1  
Cl. 2  
Bsn. 1  
Bsn. 2  
Hr. 1  
Hr. 2  
Hr. 3  
Tpt. 1  
Tpt. 2  
Tbn. 1  
Tbn. 2  
Tba.  
Perc.  
Perc.  
Perc.  
Hp.  
Pno.  
S.  
S.  
A.  
C  
H  
O  
R  
U  
S  
T.  
B.  
B.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Db.

Tub. Bell  
ppp

di - ng do - ng di - ng do -

di - ng do - ng di - ng do -

di - ng do - ng di - ng do -

di - ng do - ng di - ng do -

di - ng do - ng di - ng do -

di - ng do - ng di - ng do -



75

Fl. 1  
Fl. 2

Ob. 1  
Ob. 2

Cl. 1  
Cl. 2

Bsn. 1  
Bsn. 2

Hr. 1  
Hr. 3

Tpt. 1  
Tpt. 2

Tbn. 1  
Tbn. 2

Tba.

Perc. Glock.  
PPP  
Gong  
PPP

Tub. Bell

Hp. *gliss.*  
PPP

Pno.

S. *ng* do *ng*

S. *ng* do *ng*

A. *ng* do *ng*

T. *ng* do *ng*

B. *ng* do *ng*

B. *ng* do *ng*

Vln. I

Vln. II

Vla.

Vc.

Db.

C H O R U S



# 2. LIKE AS THE WAVES

William Shakespeare

10"      A      5"      1      6"      2      5"

Flute 1  
Flute 2  
Flute 3  
Oboe 1  
Clarinets 1  
Clarinets 2  
Clarinets 3  
Horns 1 & 3  
Trumpet 1  
Timpani  
Percussion 5 players  
Metronome\* MM=42  
*\* Anique wooden pyramid shape*  
Harp  
Piano/Celesta  
Piano  
(clusters)  
(clusters)  
8<sup>va</sup>  
2<sup>da</sup>

10"      A      5"      1      6"      2      5"

Soprano Solo  
C H O R U S  
Soprano  
Alto  
Tenor  
Bass

10"      A      5"      1      6"      2      5"

Violin I  
Violin II  
Viola  
Violoncello  
Double Bass  
PPP  
div.  
PPP



**B**  $\text{♩} = 42$

1.  
2.

1.3

Ob.

Cl.

& 3

Tpt.

mp.

perc.

Aetr.

perc.

Hp.

Pno. Cel.

*ppp*

Wood Blocks  
low, wooden sticks

*ppp*

**B**  $\text{♩} = 42$

Solo

S.  
A.  
T.  
J.  
B.

**B**  $\text{♩} = 42$

div. *pp*

*pp*

div. *pp*

*pp*

Vln. I  
Divisi  
a 4

Vla.

Vc.

Db.

**Fl. 1 & 2:**  $\text{♩} = 63$ . (vary starting note within the compass D to F)

**Alto Flute:**  $\text{♩} = 84$  and  $\text{♩} = 92$ . (Alternate the two motifs ad lib.)

**Percussion:** Suspended Cymbals  $\text{♩} = 60$ . (Scape with metal beater). (Alternate rolls and silences, each being either 1", 2", or 3", ad lib.)

**Piano and Celesta:** LV (clusters). To Cel.

**Solo Saxophone:** (change bow ad lib.)

**Violin I (Divisi):** (change bow ad lib.)

**Violin II:**  $\text{♩} = 92$

**Viola:** (repeat twice). (vary starting note within the compass Eb to Gb)

**Violoncello and Double Bass:**







1. Fl. 2

Fl. 3

Ob.

Cl.

B. Cl.

1. Hn. 3

Tpt.

Perc.

Damp

Hp.

S. Solo

that which goes be - fore.

Vln. I

con sord. V

p

Vln. II

con sord. V

p

Vla.

con sord. V

p

Vc.

con sord.

p

Db.

pizz

p

rall.

1. *mf*

2. *mf*

3. *mf*

4. *mf*

1. *pp*

2. *pp*

3. *pp*

4. *pp*

P. *f*

sl.

lo. *rall.*

in se-quent toll all for-wards do con-tend.

I. *rall.*

II. *div.*

III. *div.*

C. *f*

b. arco con sord. *f*

29 **G** a tempo

Fl. 1, 2

Fl. 3

Cl.

B. Cl.

Hn. 1, 3

Hn. 2, 4

Hp.

*p* Bb/B

C1 Bb/E1/G1

*f*

**G** a tempo

S.

A.

T.

B.

CHORUS

Na - ti - vi - ty. once in the main of light crawls to ma - tu - ri - ty where - with being

Na - ti - vi - ty. once in the main of light crawls to ma - tu - ri - ty where - with being

Na - ti - vi - ty. once in the main of light crawls where - with being

Na - ti - vi - ty. once in the main of light crawls where - with being

**G** a tempo

Vc.

Db.

*p*

*f*

*p*

*f*

*p*



H

Orchestrated section 1 (Measures 33-35):

- Flute 1 (F1): *f*
- Flute 2 (F2): *f*, *In Picc.*
- Oboe (Ob): *f*
- Clarinet (Cl): *f*
- Bassoon (Bs): *f*
- Trumpet (Tr): *f*
- Trombone (Tbn): *f*
- Drum (Dr): *f*
- Percussion (P): *f*

Orchestrated section 2 (Measures 36-38):

- Flute 1 (F1): *f*
- Flute 2 (F2): *f*
- Oboe (Ob): *f*
- Clarinet (Cl): *f*
- Bassoon (Bs): *f*
- Trumpet (Tr): *f*
- Trombone (Tbn): *f*
- Drum (Dr): *f*
- Percussion (P): *f*
- Glockenspiel (Glock.): *f*
- Marimba: *f*
- Gl: *f*

Lyrics for Gl: D, C, B, E, F, G, A

Vocal section (Measures 36-38):

- Soprano (S): *f*, *H*  
crown - d crook-ed e - clip - ses 'gainst his glo-ry fight, 'gainst his glo-ry 'gainst his
- Alto (A): *f*  
crown - d crook-ed e - clip - ses 'gainst his glo-ry fight, 'gainst his glo-ry 'gainst his
- Tenor (T): *f*  
crown - d crook ed e - clip - ses 'gainst his glo- ry fight, 'gainst his glo- ry 'gainst his
- Bass (B): *f*  
crown - d crook ed e - clip - ses 'gainst his glo- ry fight, 'gainst his

Orchestrated section 3 (Measures 39-41):

- Flute 1 (F1): *f*, *H*
- Flute 2 (F2): *f*
- Oboe (Ob): *f*
- Clarinet (Cl): *f*
- Bassoon (Bs): *f*
- Trumpet (Tr): *f*
- Trombone (Tbn): *f*
- Drum (Dr): *f*
- Percussion (P): *f*
- Violin I (Vl. I): *f*, *pizz.*, *arco*
- Violin II (Vl. II): *f*, *pizz.*, *arco*
- Viola (Vla.): *f*, *pizz.*, *arco*
- Violoncello (Vc): *f*
- Double Bass (Db): *f*

37

**J** *Meno mosso* *A tempo*

Fl. 1, 2

Picc. *Picc.* *to Fl.* *Fl.*

Ob.

Cl.

Hn. 1, 3 *Flatt.*

Hn. 2, 4 *Flatt.*

Tp.

Timp.

Perc. *B.D.* *ffp* *ff* *Crash Cym*

Perc. *Siz. Cym.* *mf* *f* *mf* *f* *P* *ff*

Perc. *Glock.* *f*

Perc. *Mar.*

Pno. *Piano* *to cel.*

**J** *Meno mosso* *A tempo*

S. *ff* *ff* *ff* *ff*

glo - ry - glo - ry - fight, and time that gave doth now his gift con - found

C. A. *ff* *ff* *ff* *ff*

H. O. R. I. S. *ff* *ff* *ff* *ff*

glo - ry - glo - ry - fight, and time that gave doth now his gift con - found

T. *ff* *ff* *ff* *ff*

glo - ry - glo - ry - fight, and time that gave doth now his gift con - found

B. *ff* *ff* *ff* *ff*

glo - ry - glo - ry - fight, and time that gave doth now his gift con - found

**J** *Meno mosso* *A tempo*

Vln. I *ff* *ff* *ff* *ff* *martelé*

Vln. II *ff* *ff* *ff* *ff* *martelé*

Vla. *ff* *ff* *ff* *ff* *martelé*

Vc. *div.* *ff* *ff* *ff* *ff* *uniss.*

Db. *div.* *ff* *ff* *ff* *ff* *uniss.*



4F

Fl. 1 *p*

Fl. 2 *p*

Fl. 3 *p* to Fl.

Ob. *p*

Cl. *p*

B. Cl.

Hn. 1 *p*

Hn. 2 *p*

Hn. 3 *p*

Tpt. *p*

Timp. *p*

Hp. *f* *rit.* *iv.* *Di Eb* *p*

S. Solo *rit.*

S. Solo *rit.* *And*

Vln. I *non div.* *rit.* *solo*

Vln. II *div.* *solo*

Vla. *div.* *solo*

Vc. *div.* *solo*

Db.

**L**



String quartet and piano accompaniment. The strings play a rhythmic pattern of eighth notes. The piano accompaniment features a melodic line in the right hand and a supporting bass line in the left hand. Dynamics include *pp* (pianissimo).

Vocal parts for Soprano (S), Alto (A), Tenor (T), and Bass (B). The lyrics are: "Nothing stands but for his scythe to mow". The vocal lines are written in a homophonic style with lyrics under the notes. Dynamics include *p* (piano).

Woodwind and string parts. The woodwinds (flute n. I, flute n. II, and viola) play a melodic line with *pizz.* (pizzicato) markings. The strings (violin, viola, cello, and double bass) play a supporting bass line. Dynamics include *p* (piano) and *tutti pizz.* (tutti pizzicato).

N

1  
Ha. 3  
2.  
Ha. 4.

Timp.

Perc. Glass Chimes

N

S. Solo

And yet to times in hope this verse shall stand.

S.

A.

C H O R U S  
T.

B.

N

Vin. I

Vin. II

Vla.

Vc.

Db.

65 **O**

Fl. *mf* *Fl.* *to A. Fl.* *A. Fl.* *mf* *p*

*cresc.* *f* *mf* *p*

*f* *straight mute* *p*

*f* *p*

*f* *Git*

**O**

*p* *p* *p* *p*

S. prais - ing thy worth de - spite his cru - el, cru - el, cru - el hand

A. Prais - ing thy worth cru - el, his cru - el

V. Prais - ing thy worth cru - el, his cru - el

T. Prais - ing thy worth cru - el, his cru - el

B. Prais - ing thy worth cru - el, his cru - el

**O**

*pizz.* *p* *cresc.* *f* *p* *arco* *p*

*pizz.* *p* *cresc.* *f* *p* *(pizz.)* *p*











**B**

19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520 521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540 541 542 543 544 545 546 547 548 549 550 551 552 553 554 555 556 557 558 559 560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584 585 586 587 588 589 590 591 592 593 594 595 596 597 598 599 600 601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620 621 622 623 624 625 626 627 628 629 630 631 632 633 634 635 636 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660 661 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680 681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698 699 700 701 702 703 704 705 706 707 708 709 710 711 712 713 714 715 716 717 718 719 720 721 722 723 724 725 726 727 728 729 730 731 732 733 734 735 736 737 738 739 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 760 761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 778 779 780 781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 800 801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860 861 862 863 864 865 866 867 868 869 870 871 872 873 874 875 876 877 878 879 880 881 882 883 884 885 886 887 888 889 890 891 892 893 894 895 896 897 898 899 900 901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918 919 920 921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940 941 942 943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958 959 960 961 962 963 964 965 966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981 982 983 984 985 986 987 988 989 990 991 992 993 994 995 996 997 998 999 1000

Fl. 1, 2

Fl. 3

Ob. 1, 2

Ob. 3

Cl. 1, 2

Cl. 3

Bsn. 1, 2, 3

Hn. 1, 2, 3, 4

Perc.

Hp.

T. Solo

Bar Solo

Vln. I

Vln. II

Vla.

Vc.

Db.

*f*, *ff*, *mf*, *norm.*, *damp.*, *près de la table*, *At*

shak - ing and wak - ing, shak - ing and wak - ing all life with laugh - ter, And the

shak - ing and wak - ing all life with laugh - ter, And the





Fl. 1 *ff* *8va*

Fl. 2 *mf*

Fl. 3 *mf* *to Picc.*

Ob. 1 *mf*

Ob. 2 *mf* *8 2*

Ob. 3 *mf*

Cl. 1 *mf* *8 2*

Cl. 2 *mf*

Cl. 3 *mf*

Bsn. 1 *mf*

Bsn. 2 *mf*

Bsn. 3 *mf*

Hrn. 1 *mf* *open*

Hrn. 2 *mf*

Hrn. 3 *mf*

Hrn. 4 *mf*

Tpt. 1 *mf* *senza sord.*

Tpt. 2 *mf* *senza sord.*

Tpt. 3 *mf* *senza sord.*

Tbn. 1 *mf*

Tbn. 2 *mf*

B. Tbn. *mf*

Tbn. *mf*

Timp. *mf*

Perc. *bongos* *mf*

Perc. *mf*

Vin. I *mf* *senza sord.*

Vin. II *mf* *senza sord.*

Vla. *pizz.* *mf* *senza sord.*

Vcl. *pizz.* *mf*

Db. *pizz.* *mf*

34 **D**

Fl. 1 2 *mf* *f*

Fl. 3 *f* (Picc.)

Ob. 1 2 *mf* *f*

Cl. 3 *f*

Bsn. 1 2 *mf* *f*

Bsn. 3 *mf* *f*

Hr. 2 4 *f*

Tpt. 1 2 *st. mutes* *con sord.* *f*

Tpt. 3 *st. mule* *con sord.* *f*

Tbn. 1 2 *st. mules* *con sord.* *f*

B. Tbn. *st. mule* *con sord.* *f*

Perc. *f*

Cel. *f* to Pno.

**D**

Vln. I *div.* *f*

Vln. II *f*

Vla. *f* *cresc.*

Vc. *f* *cresc.*

Db. *f* *cresc.*







50

**F**

Ob. 1  
Ob. 2  
Ob. 3  
Cl. 1  
Cl. 2  
B. Cl.  
Bsn. 1  
Bsn. 2  
Cbn.

Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4

Tpt. 1  
Tpt. 2  
Tpt. 3

Tbn. 1  
Tbn. 2  
B. Tbn.

Timp.

Perc. S.D.  
Perc.  
Perc.

S.  
C. A.  
H. O. R. U. S. T.  
B.

Vln. I  
Vln. II  
Vla.  
Vc.  
Db.

1 to harmon mute  
2.&3. to cup mutes  
to cup mute

open  
open

snare on  
to Xyl.  
Xyl.

Ta ta - fe - te  
Ta ta - fe - te  
Ta ta - fe - te  
Ta ta - fe - te

**F** col legno  
col legno  
col legno  
col legno  
col legno

57

Ob. 1  
Ob. 2  
Ob. 3  
Cl. 1  
Cl. 2  
B. Cl.  
Bsn. 1  
Bsn. 2  
Cbsn.  
Timp.  
Perc. *f* *mf* *f* *mf* *f* *mf* *f*  
Perc. *f* *mf* *f* *mf* *f* *mf* *f*  
Perc. Xyl.  
S.  
A.  
T.  
B.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Db.

*rim shot*  
*nom.*  
*p*

Ta ta - fe - te Ta ta - fe - te Ta ta - fe - te  
Ta ta - fe - te Ta ta - fe - te Ta ta - fe - te  
Ta ta - fe - te Ta ta - fe - te Ta ta - fe - te  
Ta ta - fe - te Ta ta - fe - te Ta ta - fe - te

*div.*  
*div.*  
*div.*

Fl. 1 2+3+2 2+2+3 2+3+2 2+2+3

Fl. 3

Cl. 1 2

Cl. 3 to Cl.

Cbsn. to Bsn.

Hn. 1 Chiuso sim.

Hn. 2 Chiuso 2+ sim.

Timp. p

Perc. Small Triangle (metal beater) p

Perc. Roto-toms p

Hp. mf Ab

S. 2+3+2 2+2+3 2+3+2 2+2+3 2+2+3

A. da - ba da - ba - da ta - ke te - ke da - ba ta - ke te - ke da - ba - da da - ba da - ba - da ta - ke te - ke da - ba ta - ke te - ke da - ba - da

T. da - ba da - ba - da ta - ke te - ke da - ba ta - ke te - ke da - ba - da da - ba da - ba - da ta - ke te - ke da - ba ta - ke te - ke da - ba - da

B. da - ba da - ba - da ta - ke te - ke da - ba ta - ke te - ke da - ba - da da - ba da - ba - da ta - ke te - ke da - ba ta - ke te - ke da - ba - da

C H O R U S

67 (♩ = ♪)

Fl. 1, 2  
Fl. 3  
Ob. 1, 2, 3  
Cl. 1, 2, 3  
Bsn. 1, 2, 3

Hrn. 1, 2, 3  
Hrn. 4

con sord.  
con sord.

Perc. 1 to T. D.  
Perc. 2 to W. B.

S.  
A.  
C  
H  
O  
R  
U  
S  
T.  
B.

(♩ = ♪)

ra - ki - da ra - lu - da da - ba - da - ba - da  
ra - ki - da ra - ki - da da - ba - da - ba - da  
ra - ki - da ra - ki - da da - ba - da - ba - da  
ra - ki - da ra - ki - da da - ba - da - ba - da

Vln. I  
Vln. II  
Vla.  
Vc.  
Db.

arco ond. pizz.  
arco ond. pizz.  
arco ond. pizz.  
arco ond. pizz.

(♩ = ♪)





♩ = ♩ Tempo primo (♩=126)

78

Fl. 1 & 2 *f*

Fl. 3 *f* to Picc.

Ob. 1 & 2 *f*

Ob. 3 *f*

Cl. 1 & 2 *f*

Cl. 3 *f*

Bsn. 1 & 2 *f*

Bsn. 3 *f*

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2 to cup mutes

Perc. *f*

Perc. to Siz. Cym.

Perc. Siz. Cym. (wooden stick) At edge (Damp) *f*

♩ = ♩ Tempo primo (♩=126)

CHORUS

S. Ta - la ki - yeh, ta - la ki - yeh, Ta - fe - ti - fe ta - fe - ti - fe ta - fe - ti - fe ta - fe

A. Ta - la ki - yeh, ta - la ki - yeh, Ta - fe - ti - fe ta - fe - ti - fe ta - fe - ti - fe ta - fe

T. Ta - la ki - yeh, ta - la ki - yeh, Ta - fe - ti - fe ta - fe - ti - fe ta - fe - ti - fe ta - fe

B. Ta - la ki - yeh, ta - la ki - yeh, Ta - fe - ti - fe ta - fe - ti - fe ta - fe - ti - fe ta - fe

♩ = ♩ Tempo primo (♩=126)

Vln. I *f*

Vln. II *f* div.

Vla. *f* div.

Vc. *f*

Db. *f*







Timp.

S. D. *ppp*

T. D. *fff*

Vin. I

S. D. *ppp*

**K** *Meno mosso*  $J = 112$

*p*

**K** *Meno mosso*  $J = 112$

Vin. I Divisi

Desks 1,2 *f* *pp*

Desks 3,4 *f* *pp*

Desks 5,6 *f* *pp*

Desks 7,8 *f* *pp*

Vin. II Divisi

Desks 1,2 *f* *pp*

Desks 3,4 *f* *pp*

Desks 5,6 *f* *pp*

Desk 7 *f* *pp*

Vla. Divisi

Desks 1,2 *f* *pp*

Desks 3,4 *f* *pp*

Desks 5,6 *f* *pp*

Vc. *unis.* *f*

Cb. *unis.* *f*

95

Fl. 1

Fl. 2

Fl. 3

Cl. 3

A. Sax.

Alto Saxophone solo

pp

p

S.D.

Hp.

f

p

pp

D: C# Bb/D F G A1

S.

Semi-chorus (8 div.)

pp

mm

A.

Semi-chorus (4 altos)

pp

mm

T.

Semi-chorus (2 tenors)

pp

mm

B.

Semi-chorus (2 basses)

pp

mm

Vin. I

Vin. II

Vla.

Ve.

Db.

solo

L

L

L



M

107

Fl. 1 *p*

Fl. 2 *p*

Fl. 3 *p* To A. Fl.

A. Sax. *mp*

Bsn. 1 *pp*

Bsn. 2 *pp*

Bsn. 3 *pp*

Tpt. 1 *p*

Tpt. 2 *p*

Tpt. 3 *p*

Tbn. 1 *p* solo *mp*

Tbn. 2 *p*

B. Tbn. *p*

Tba. *p* con sord.

Perc. *p* S.D.

M \*Strings: Oscillate the pitch a 1/4 tone up and down

Vln. I

Vln. I

Vln. II

Vln. II

Vla.

Vla.

Db.





**N**

Fl. 1  
Fl. 2  
Fl. 3  
Ob. 1  
Ob. 2  
Cl. 3  
Bsn. 1  
Bsn. 2  
Bsn. 3  
Tbn. 1  
Tbn. 2  
B. Tbn.  
Tba.  
Perc.  
Perc.  
Pno.  
S.  
C. A. H. O. R. U. S. T.  
B.  
Vin. I  
Vin. II  
Vla.  
Vc.  
Db.

113

*p*

senza sord.

senza sord.

*p*

Vib.

*p*

loco

to T. Bl.

**N**

*p*

Ah

*p*

Ah

*p*

Ah

*p*

Ah

**N**

con sord.

*p*

con sord.

*p*

con sord.

*p*

con sord.

*p*

con sord. rto.

*p*

*ba*

*ba*

*ba*

*ba*

*ba*

*ba*

119 **O**

Fl. 1, 2, 3  
Ob. 1, 2  
Cl. 3  
Perc. S.D.  
Pno.

**O**

Vln. I, II  
Vla.  
Vc.  
Db.

non div.

125 **P** **Q**

Fl. 1, 2, 3  
Ob. 1, 2  
Cl. 3  
Perc. to Guiro, Guiro, to S.D.

**P** **Q**

S.  
A.  
C.  
H.  
O.  
R.  
U.  
S.  
T.  
B.

mm.

unis.

**P** **Q**

Vln. I, II  
Vla.  
Vc.  
Db.

divisi

unis.

Off mutes













160 **T** 2+3+2

Fl. 1, 2 *p* *cresc.* 2+2+3

Fl. 3 *p* *cresc.*

Cl. 1, 2 *p* *cresc.*

Cl. 3 *p* *cresc.*

Perc. Temple Blocks *p* *cresc.*

Pno *p* *cresc.*  
*rit. rit. rit. sim.*

**T** 2+3+2

S. *p* *cresc.* 2+2+3 *unis.*  
 Ta - fi - da - bi - dec ta - fi - ti - fi Ta - fi - da - bi - dec ta - fi - ti - fi Ta - fi - ti - fi ta - fi - da - bi - dec ta - fi - ti - fi ta - fi - da - bi - dec

A. *p* *cresc.*  
 Ta - fi - da - bi - dec ta - fi - ti - fi Ta - fi - da - bi - dec ta - fi - ti - fi Ta - fi - ti - fi ta - fi - da - bi - dec ta - fi - ti - fi ta - fi - da - bi - dec

C H O R U S

T. *p* *cresc.* *unis.*  
 Ta - fi - da - bi - dec ta - fi - ti - fi Ta - fi - da - bi - dec ta - fi - ti - fi Ta - fi - ti - fi ta - fi - da - bi - dec ta - fi - ti - fi ta - fi - da - bi - dec

B. *p* *cresc.*  
 Ta - fi - da - bi - dec ta - fi - ti - fi Ta - fi - da - bi - dec ta - fi - ti - fi Ta - fi - ti - fi ta - fi - da - bi - dec ta - fi - ti - fi ta - fi - da - bi - dec

**T** 2+3+2

Vin. I *pizz.* *p* *cresc.* *div.* *unis.* 2+2+3

Vin. II *pizz.* *p* *cresc.*

Vla. *pizz.* *p* *cresc.* *div.* *unis.*

Vc. *pizz.* *p* *cresc.*

Db. *pizz.*

164  $\sharp 2$

Fl. 1 *f* *p* *cresc.*

Fl. 2 *f* *p* *cresc.*

Fl. 3 *f* *p*

Ob. 1 *f* *p* *cresc.*

Ob. 2 *f* *p* *cresc.*

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

Cl. 2 *f* *p* *cresc.*

Cl. 3 *f* *p*

Pno. *f* *p* *cresc.*

S. *f* *p*  
 ah Ta - fi - ti - fi ta - ti - fi ta - ti - fi ta - ti - fi

A. *f* *p*  
 ah Ta - fi - ti - fi ta - ti - fi ta - ti - fi ta - ti - fi

T. *f* *p*  
 ah Ta - fi - ti - fi ta - ti - fi ta - ti - fi ta - ti - fi

B. *f* *p*  
 ah Ta - fi - ti - fi ta - ti - fi ta - ti - fi ta - ti - fi

Vln. I arco *f* pizz. *p*

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

Vla. arco *f* pizz. *p*

Vc. arco *f* pizz. *p*

Db. arco *f* pizz. *p* div.

Meno mosso rall.

166

Fl. 1, 2  
Fl. 3  
Ob. 1, 2, 3  
Cl. 1, 2, 3  
Bsn. 1, 2, 3

to Oboen

Detailed description: This section contains the staves for woodwinds and brass. It includes parts for Flutes (1, 2, 3), Oboes (1, 2, 3), Clarinets (1, 2, 3), and Bassoons (1, 2, 3). The notation includes various musical symbols such as dynamics (f, sf), articulation (acc), and performance instructions like 'Meno mosso rall.' and 'to Oboen'.

Hrn. 1, 2, 3, 4  
Timp.  
Perc.

Flexione Yano mallets  
gliss.  
P

Detailed description: This section contains the staves for Horns (1, 2, 3, 4), Timpani (Timp.), and Percussion (Perc.). The percussion part includes specific instructions for 'Flexione Yano mallets', 'gliss.', and 'P'.

Pno.  
S.  
A.  
T.  
B.

Meno mosso rall.

da - bi - di - bi da - bi - di - bi  
da - bi - di - bi da - bi - di - bi  
da - bi - di - bi da - bi - di - bi  
da - bi - di - bi da - bi - di - bi

Detailed description: This section contains the staves for Piano (Pno.) and Chorus (Soprano, Alto, Tenor, Bass). The piano part includes 'Meno mosso rall.' and 'div.' markings. The chorus parts include the lyrics 'da - bi - di - bi da - bi - di - bi'.

Vln. I  
Vln. II  
Vla.  
Vc.  
Db.

Meno mosso rall.

div.  
arco  
div.  
div.  
div.  
arco

Detailed description: This section contains the staves for the string quartet: Violin I, Violin II, Viola, Violoncello (Vc.), and Double Bass (Db.). It includes performance instructions such as 'Meno mosso rall.', 'div.', and 'arco'.

CHORUS

169 **U** Tempo di Waltz  
(♩ = ♩) = 66

Fl. 1  
Fl. 2

Perc.  
Perc.

Vin. I  
Vin. II

Vla.  
Vla. divisi  
Vla.

Vc.  
Vc. divisi  
Vc.

Db.

S.D. Brushes  
*p*

*pp*  
*ppp* al point  
*pp*  
Change bow ad lib  
Change bow ad lib  
Change bow ad lib  
Change bow ad lib  
pizz.  
*p*

179

Fl. 1  
Fl. 2

Ob. 1  
Ob. 2

Cl. 1  
Cl. 2

Perc.  
Perc.

Vin. I  
Vin. II

Vla.  
Vc.  
Db.

*p*







213

Fl. 1  
Fl. 2  
Fl. 3  
Ob. 1  
Ob. 2  
Ob. 3  
Cl. 1  
Cl. 2  
Cl. 3  
Bsn. 1  
Bsn. 2  
Bsn. 3  
Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
Perc.  
Perc.  
Pno.  
Vin. I  
Vin. II  
Via.  
Vc.  
Cb.

*p* *mf cresc.* *f*

*p* *mf cresc.* *f* to Picc.

*p* *mf cresc.* *f*

*p* *mf cresc.* *f*

*mf cresc.* *f*

*f* *a 2* Cbsn'

*f* *a 2*

*f* *a 2*

small To B. D. *f*

*p* *loco* *cresc.* *f*

*cresc.* *f*

*cresc.* *f*

*cresc.* *f*

*cresc.* *f* pizz.

arco *f*

222 a 2

Fl. 1  
Fl. 2

Picc.

Ob. 1  
Ob. 2  
Ob. 3

Cl. 1  
Cl. 2  
Cl. 3

Ban. 1  
Ban. 2  
Ban. 3

Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4

Tpt. 1  
Tpt. 2

Tbn. 1  
Tbn. 2

Perc.

Perc.

Pno.

Vln. I  
Vln. II

Vla.

Vc.

Db.

*f*  
Cr. Cym.

*arco unis.*

*marcato*





232

Fl. 1  
Fl. 2  
Fl. 3  
Ob. 1  
Ob. 2  
Ob. 3  
Cl. 1  
Cl. 2  
Cl. 3  
Bsn. 1  
Bsn. 2  
Bsn. 3  
Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
Tpt. 1  
Tpt. 2  
Tpt. 3  
Tbn. 1  
Tbn. 2  
B. Tbn.  
Tba.  
Perc.  
Perc.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Db.

B.D.

div.

237

Fl. 1  
Fl. 2  
Fl. 3  
Ob. 1  
Ob. 2  
Ob. 3  
Cl. 1  
Cl. 2  
Cl. 3  
Bsn. 1  
Bsn. 2  
Bsn. 3  
Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
Tpt. 1  
Tpt. 2  
Tpt. 3  
Tbn. 1  
Tbn. 2  
B. Tbn.  
Tba.  
Perc.  
Perc. B.D  
Vln. I  
Vln. II  
Vla. div  
Vc.  
Db.

This musical score page, numbered 353, contains the following parts and markings:

- Drum and Percussion:**
  - Snare Drum (Sn. Cym):** Features a rhythmic pattern of eighth notes with a dynamic marking of *f*.
  - Wood Blocks:** Includes a section labeled "small, medium, large" with a dynamic marking of *f*.
  - Cymbals (Cr. Cym):** Shows a sustained cymbal effect with a dynamic marking of *f*.
  - Other Percussion:** Includes parts for B.D. (Bass Drum), Solo Percussion, and other Percussion instruments.
- Woodwinds:**
  - Flute (Fl. 1, 2):** Two staves.
  - Oboe (Ob. 1, 2):** Two staves.
  - Clarinet (Cl. 1, 2):** Two staves.
  - Bassoon (Bsn. 1, 2):** Two staves.
- Other Instruments:**
  - Trumpets (Tpt. 1, 2):** Two staves.
  - Trombones (Tbn. 1, 2):** Two staves.
  - Timpani (Temp.):** One staff.
  - String Ensemble:** Includes parts for Violins I and II, Viola, Violoncello (Vcllo), and Double Bass (Db.).
- Performance Markings:**
  - Dynamic markings: *f* (forte), *mf* (mezzo-forte), *ff* (fortissimo).
  - Tempo/Character markings: *Allegro*, *Andante*, *Adagio*.
  - Rehearsal marks: Indicated by a box containing the letter 'A'.





251 *loco* **Z**

Fl. 1, 2, 3  
Ob. 1, 2, 3  
Cl. 1, 2, 3  
Bsn. 1, 2, 3  
Hn. 1, 2, 3, 4  
Tpt. 1, 2, 3  
Perc.  
Siz. Cym.  
Hp.  
S.  
C H O R U S  
A.  
T.  
B.  
Vln. I, II  
Vla.  
Vc.  
Db.

*a2*, *loco*, *secco*, *fp*, *p*, *ff*, *unis.*, *straight mutes*, *B.D.*, *to Tri.*, *Full Chorus*, *ff*, *ff*, *V*

256 2+3+2 3+2+2 2+3+2

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn. 1 2

Hr. 1 3

Hr. 2 4

Perc. Triangles (metal beater)

Perc. small

Perc. medium

Perc. W. blocks (5)

Perc. Xylophone

Perc. *secco*

Pno. *secco*

S. 2+3+2 3+2+2 2+3+2

A. *f*

C H O R U S T

B. *f*

Vln. I 2+3+2 *pizz.*

Vln. II *pizz.*

Vln. *pizz.*

Vc. *pizz.*

Db. *pizz.*

ta - fi da - bi - dec ta - fi da - bi - dec ta - fi  
 ta - fi da - bi - dec ta - fi da - bi - dec ta - fi  
 ta - fi da - bi - dec ta - fi da - bi - dec ta - fi  
 ta - fi da - bi - dec ta - fi da - bi - dec ta - fi  
 ta - fi da - bi - dec ta - fi da - bi - dec ta - fi  
 ta - fi da - bi - dec ta - fi da - bi - dec ta - fi  
 ta - fi da - bi - dec ta - fi da - bi - dec ta - fi  
 ta - fi da - bi - dec ta - fi da - bi - dec ta - fi  
 ta - fi da - bi - dec ta - fi da - bi - dec ta - fi  
 ta - fi da - bi - dec ta - fi da - bi - dec ta - fi





meno mosso

a tempo

Fl. 1, 2, 3  
Ob. 1, 2, 3  
Cl. 1, 2, 3  
Bsn. 1, 2, 3

Hrn. 1, 2, 3, 4  
Tpt. 1, 2, 3  
Tbn. 1, 2  
B. Tbn.  
Tba.  
Timp.  
Perc. 1, 2, 3

S.  
C H O R U S  
A.  
T.  
B.

meno mosso a tempo

*ff* in my last song

Vin. I, II  
Via.  
Vc.  
Db.

meno mosso a tempo

*ff* div. a3 unis.

*ff*

270

Fl. 1  
Fl. 2  
Fl. 3  
Ob. 1  
Ob. 2  
Ob. 3  
Cl. 1  
Cl. 2  
Cl. 3  
Bsn. 1  
Bsn. 2  
Bsn. 3  
Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
Tpt. 1  
Tpt. 2  
Tpt. 3  
Tbn. 1  
Tbn. 2  
B. Tbn.  
Tbn.  
Timp.  
Perc.  
Perc.  
S.  
A.  
T.  
B.  
Vln. I  
Vln. II  
Via.  
Vc.  
Db.



# 4. WHEN TO THE SESSIONS

William Shakespeare

Flute 1  
Flute 2  
Flute 3  
Oboe 1  
Oboe 2  
Clarinet 1  
Clarinet 2  
Bassoon 1  
Bassoon 2  
Horn 2  
Horn 4  
Trumpet 1  
Tuba  
Timpani  
Percussion  
Percussion  
Percussion  
Harp  
Piano  
Baritone solo  
C Soprano  
H Alto  
R Tenor  
U Bass  
Violin I  
Violin II  
Viola  
Violoncello  
Double Bass

*J=60*

*f* 7 6 5 *p*

*p* 7 6 5 *p*

*pizz.* *pizz. (ord.)* *arco*

*f* *pizz.* *pizz. (ord.)* *arco*

Musical score for measures 1-4. The score includes parts for Flute 1, 2, and 3; Clarinet 1 and 2; Xylophone; Violin 1 and 2; and Viola. The Flute parts feature a melodic line with various dynamics including *f*, *p*, and *dim*. The Clarinet parts are mostly rests with some notes. The Xylophone part has a rhythmic pattern. The Violin and Viola parts are mostly rests with some notes. A section marked "To Vibes" begins at the end of measure 4.

Musical score for measures 5-8. The score includes parts for Flute 1, 2, and 3; Oboe; Clarinet 1 and 2; Bassoon; Violin 1 and 2; Viola; and Violoncello. The Flute parts continue with melodic lines, including a section marked "Picc.". The Oboe part has a melodic line. The Clarinet and Bassoon parts are mostly rests. The Violin and Viola parts are mostly rests. The Violoncello part has a melodic line. A section marked "To Fl." begins at the end of measure 4.



12

Ob. 1

Ob. 2

Bas. 1

Bas. 2

Hp.

Di C1 Bb / E1 F1 G1 A1

S. Bar.

When to the sessions of sweet silent thought I summon up remembrance of things past, I sigh the lack of many a thing

Vln. I

Vln. II

Vla.

Vc.

Db. divisi

*p*

*mf*

*f*

*acc.*

*pizz.*

*arco*

*con sord.*

*senza sord.*

**A**

**B**

Ob. 1  
Ob. 2  
Bsn. 1  
Bsn. 2  
n. 2, 4  
Tpt. Harmon senza vib. con vib.  
Tbn. 1  
Tbn. 2  
Timp.  
Perc. Wood block  
Hp.  
Pno. (loco)  
S. Bar.  
S.  
A.  
C  
H  
O  
R  
U  
S  
T.  
S.  
B.  
Vin. I  
Vin. II  
Vla.  
Vc.  
Db. unis. (con sord.)

And with old woes new, wail my dear time's waste.

And with old woes new wail dear times  
And with old woes new wail dear times  
old woes new wail dear times  
old woes new wail dear times



D

29

Fl. 1  
Fl. 2  
Fl. 3

Ob. 1  
Ob. 2  
Ob. 3 (C.A.)

Cl. 1  
Cl. 2

Bsn. 1  
Bsn. 2

*p* *pp* *p* *p* *p*

to A. Fl.

Tpt.

Hp.

Di Ci / Fi Gi Ai    Di    Gi    Bi / Ei Ai

S. Bar.

friends hid in death's date less night And weep a-froth love's long since can-cell'd woe, And mean th'ex

D

Vln. I

Vln. II

Vla.

*arco* *pp* *pp* *pp*

D

36

**E**

Fl. 1  
Fl. 2  
Fl. 3  
Ob. 1  
Ob. 2  
Ob. 3  
Cl. 1  
Cl. 2  
Bsn. 1  
Bsn. 2  
Hp.  
Pno.  
S. Bar.  
S.  
A.  
T.  
B.  
Vln. I  
Vln. II  
Vla.

Flatt.  
Flatt.  
to Ob.  
Celeste  
to Pno.  
D1  
D1  
D1

**E**

pense of ma-ny a va-nish'd sight.

*mf*  
And moan th'ex-pense of ma-ny a va-nish'd sight

*mf*  
And moan th'ex-pense of ma-ny a va-nish'd sight

*mf*  
And moan th'ex-pense of ma-ny a va-nish'd sight

*mf*  
And moan th'ex-pense of ma-ny a va-nish'd sight

**E** con sard.

*mf*  
*trill*

*mf*  
*trill*

*mf*  
*trill*

42

To Fl

**F**

Fl. 3

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Flaut.

Perc.

Glock.

*ff*

Mar.

*pp*

Hp

Dv Ct Bt / Eb Ft Gt Ab

*p*

Pno

Piano

*p*

S. Bar.

**F**

*p*

They can I grieve at grie - vance fore -

**F**

Vln. I

Vln. II

Vla.

Vc.

Db.

Detailed description of the musical score: The score is for page 42 and includes parts for Flute 3, Oboe 1 and 2, Clarinet 1 and 2, Flute, Percussion (Glockenspiel and Maracas), Harp, Piano, and a Soloist. The Soloist part includes the lyrics 'They can I grieve at grie - vance fore -'. The score features dynamic markings such as *ff*, *pp*, and *p*. A fermata is present over the Oboe 1 part in the second measure. The Soloist part begins in the second measure with a dynamic marking of *p*. The score is divided into four measures.





G

Poco meno mosso

Fl. 1, 2, 3  
Ob. 1, 2, 3  
Cl. 1, 2  
Bsn. 1, 2  
In. 2, 4  
Tba.  
Timp.

G

Which I now pay as if not paid be - fore

Poco meno mosso

S. Bar.  
S.  
A.  
T.  
B.

CHORUS

moan As if not paid be - fore.

moan As if not paid be - fore.

moan As if not paid be - fore.

moan Not paid be - fore.

G

Poco meno mosso

Vln. I  
Vln. II  
Vla.  
Vc.  
Db.

senza vib.

senza vib.

senza vib.

non div.

senza vib.

senza vib.

non div.

senza vib.

pizz. arco



59 *colla voce*

Fl. 1, 2 *pp* *sim.* *pp* *ppp*

Fl. 3 *pp* *sim.* *pp* *ppp*

Cl. 1, 2 *pp* *sim.* *pp* *ppp*

Hr. 2, 4

Tba.

Perc. *soft mallets* *Mar.* *pp*

Perc. *motor off, no pedal* *Vib.* *pp*

Hp. *Es At* *pp*

S. Bar. *colla voce* *pp*

B. *colla voce*

All loss-es are re stor'd, and sor-rows end.

But if the while I think on thee, dear friend.

(8)

Vln. I *colla voce* *lift bow* *div.* *norm.* *pp* *con sord.* *div.* *ppp*

Vln. II *colla voce* *lift bow* *div.* *norm.* *pp* *con sord.* *div.* *ppp*

Vla. *colla voce* *lift bow* *div.* *norm.* *pp* *con sord.* *div.* *ppp*

Ve. *colla voce* *lift bow* *div.* *norm.* *pp* *con sord.* *div.* *ppp*

Db. *colla voce* *lift bow* *div.* *norm.* *pp* *con sord.* *div.* *ppp*

# 5. COME LOVELY AND SOOTHING DEATH

Walt Whitman

Andante serena  
♩ = 58

3 Flutes  
3 Oboes  
3 Clarinets  
3 Bassoons  
4 Horns  
3 Trumpets  
1 Trombone & Tuba  
Percussion  
Timpani  
Piano  
Harp  
Soprano solo  
Tenor solo  
Baritone Solo  
Desks 1.2  
3.4  
Violin 1 divisi  
5.6  
7.8  
Desk 1  
2  
3  
Violin 2 divisi  
4  
5  
6  
Viola  
Violoncello  
Double Bass

Andante serena  
♩ = 58

(senza sord.)  
pp con sord.

con sord.  
pp

pp







15 **Piu mosso**  
J = 84

**B** **Tempo deciso, vigore**

Fl. 1

Fl. 2

Fl. 3 To Picc.

Ob. 1 *pp* *bd.*

Ob. 2

Ob. 3

Bsn. 1 *p*

Bsn. 2

Bsn. 3 to Cbsn

Hr. 2

Hr. 4

Tpt. 1 *f*

Tpt. 2

Tpt. 3 *f*

Tbn. 1 *f*

Tbn. 2 *f*

Tbn. 3 *f*

Tbn. *f*

Timp. *f*

Perc. *p* To S. D. *f*

Perc. *f*

S. Solo **Piu mosso** J = 84 **B** **Tempo deciso, vigore**  
de - li - cate death

T. Solo *p*  
de - li - cate death

Vln. I **Piu mosso** J = 84 **B** **Tempo deciso, vigore**



**D** ♩ = ♩  
(♩ = c. 60)

25

Fl. 1

Fl. 2

Fl. 3 To Fl.

Ob. 1

Ob. 2

Jb. 3

Cl. 1

Cl. 2

Cl. 3

Bsn. 1 a 2

Bsn. 2

Bsn. 3

Tpt. 1

Tpt. 2

Perc. Brushes S.D.

Perc. Cup mute

*ppp* *pp* *f* *p* *f* *pp*

**D** ♩ = ♩  
(♩ = c. 60)

3. Solo

1. Solo

ob-jects and, know ledge cu-ri-ous, And for love, sweet love Love, sweet love

**D** ♩ = ♩  
(♩ = c. 60)

Vin. I con sord. arco

Vin. II con sord. arco

Vla. con sord. arco

Vc. con sord. arco

Db. pizz.

*pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f*





**F**  
Meno mosso (♩ = 69)

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. 1  
Cl. 2  
3rd  
Hr. 3  
Tpt. 1  
Tpt. 2  
Tbn. 1  
Tbn. 2  
Tbn.  
Timp. *soft heads* *pp*

**F**  
Solo

S.  
A.  
T.  
B.

*p* *mf* *pp*

Dark no ther... Al-ways gli-ding near with soft feet, have none chan-ted for thee a chant of full-est wel-come!

**C H O R U S**

**F**  
Meno mosso (♩ = 69)

Vln. I *pp* *p* *mf*  
Vln. II *pp* *p* *mf*  
Vla. *pp* *p* *mf*  
Vc. *pp* *p* *mf*  
Db. *pp* *p* *mf*

G

J=J

Fl. I  
 Db. 1  
 2  
 Cl. 1  
 2  
 Bass. 1  
 2  
 Fbn. 1  
 2  
 Fbn. 3  
 Tba.  
 Timp.

G

J=J

f. Solo  
 S.  
 A.  
 T.  
 B.

Then I chant it for thee. I glo-ri-fy thee a-bove all. come un-fal-ting-ly  
 We bring thee a song that when thou must in-deed come come un-fal-ting-ly  
 We bring thee a song that when thou must in-deed come come un-fal-ting-ly  
 We bring thee a song that when thou must in-deed come come un-fal-ting-ly  
 We bring thee a song that when thou must in-deed come come un-fal-ting-ly

G

Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 Db.

non div.  
 div.  
 non div.  
 non div.  
 div.

f  
 fp  
 f  
 fp  
 f

**H**

58 Poco più mosso (♩ = 72)

Musical score for woodwinds and brass instruments. The score includes parts for Flute 1, Flute 2, Flute 3 (Piccolo), Oboe 1, Oboe 2, Oboe 3, Clarinet 1, Clarinet 2, Bassoon 1, Bassoon 2, Trombone 1, Trombone 2, Trombone 3, Trombone 4, and Timpani. The tempo is marked 'Poco più mosso (♩ = 72)'. Dynamics include *f*, *mf*, *mp*, and *p*. There are also markings for *a2* and *1.* in some parts.

**H**

Poco più mosso (♩ = 72)

Musical score for Bass Solo. The tempo is marked 'Poco più mosso (♩ = 72)'. Dynamics include *f*.

**H**

Poco più mosso (♩ = 72)

From me to the glad se - re - nades

Musical score for strings. The tempo is marked 'Poco più mosso (♩ = 72)'. Dynamics include *f*, *mf*, and *pizz.*. There are also markings for *pizz. div.* and *V n V* in some parts.

Fl. 1  
 Fl. 2  
 Fl. 3  
 Ob. 1  
 Ob. 2  
 Ob. 3  
 Cl. 1  
 Cl. 2  
 Cl. 3  
 Bsn. 1  
 Bsn. 2  
 Hn. 1  
 Hn. 2  
 Hn. 3  
 B. Solo  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 Db.

Dan - ces for thee I pro - pose sa - lu - ting thee A -



71 J

Fl. 1

Fl. 2

Fl. 3

Ob. 1  
2

Ob. 3

Cl. 1  
2

Cl. 3

Bsn. 1  
2

Bsn. 3

Hn. 1  
3

Timp.

B. Solo

dorn merito and feast-ings, feast-ings, fr- thee And the sights of the o- pen land- scape and the high- spread sky arc

Vln. I

Vln. II

Vla.

Vc.

Db.

arco con sord. p non div. div. mf

arco con sord. div. V p mf

arco con sord. p mf

arco con sord. div. p mf

(pizz.) con sord. arco pizz. arco p mf







M

95 2.

3sn. 1 2

1sn. 3

Hn. 1 3

Hn. 2 4

Tpt. 1 2

Tpt. 3

Tbn. 1 2

Tbn. 3

Tba.

gliss

Temp.

Perc.

Pno.

colesa

piano

M

S. Solo

voice we know turn - ing to thee O vast and well veil'd death And the

T. Solo

vice we know And the soul turn - ing to thee O vast and well veil'd death And the

M

2 soli con sord.

tutti

2 soli

Vln. I

Vln. II

Vla.

Vc.

Db.

Rall

a tempo  
♩=60 accel.

100

FL. I

Ob. 1  
2

Cl. 1  
2

Cl. 3

Bsn. 1  
2

Bsn. 3

Hn. 1  
3

Hn. 2  
4

Tpt. 1  
2

Tpt. 3

Tbn. 1  
2

Tbn. 3

Tba.

Timp.

to B.Cl.

C. Bsn.

1.

st. mute  
1.

st. mute

S. Solo

T. Solo

B. Solo

bo - dy grate - ful - ly nest - ling close to thee

ho - dy grate - ful - ly nest - ling close to thee

Rall  
pp

pp

a tempo  
♩=60 accel.

Vln. I

Vln. II

Vla.

Vc.

Db.

solo

Rall

pp

solo

pp

a tempo  
♩=60 accel.



105

**N** Flaut. *norm.*

Fl. 1 *norm.*

Fl. 2 *norm.*

Fl. 3 *norm.*

Ob. 1 *P*

Ob. 2 *P*

Ob. 3 *P*

Cl. 1 *Flat a 2*

Cl. 2 *Flat a 2*

Cl. 3 *Flat a 2*

Bsn. 1 *a 2*

Bsn. 2 *P*

Bsn. 3 *P*

Hr. 1 *dolce*

Hr. 2 *P*

Hr. 3 *P*

Tbn. 1 *P*

Tbn. 2 *P*

Tbn. 3 *P*

Tba. *P*

Timp. *mf*

Perc. *P*

Hp. *mf*

**N** S. Solo *ing.* *and sink - ing*

B. Solo *ing.* *and sink - ing*

Vln. I *ben marcato*

Vln. II *ben marcato*

Vla. *ben marcato*

Vc. *ben marcato*

Db. *ben marcato*





III  
 Fl. 1 *p*  
 Fl. 2 *p*  
 Fl. 3 *f*  
 Ob. 1 *f*  
 Ob. 2 *f* to C.A.  
 Cl. 1 *f*  
 Cl. 2 *f*  
 Cl. 3 *f*  
 Bsn. 1 *f*  
 Bsn. 2 *f*  
 Bsn. 3 *f*  
 Tbn. 1 *f* st. mutes  
 Tbn. 2 *f*  
 Tbn. 3 *f* st. mutes  
 Timp. *p* *mf* *fp* *f* *p* *f*  
 Perc. *p* *f* glock.  
 Hp. *p* *f* *sf* *sfz*  
 S. Solo *f*  
 T. Solo *p* *f*  
 S. Solo *f*  
 Vin. I *p* *con vigore*  
 Vin. II *p* *con vigore*  
 Vla. *p* *div.* *ff*  
 Vcl. *p*  
 Db. *p*

o - ver the my - riad fields and the  
 prai - ries wide u - ver the my - riad fields and the  
 prai - ries wide o - ver the my - riad fields and the





118

Fl. 1  
Fl. 2  
Fl. 3

Ob. 1  
Ob. 2  
Ob. 3

Cl. 1  
Cl. 2  
Cl. 3

Bsn. 1  
Bsn. 2  
Bsn. 3

Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4

Tbn. 1  
Tbn. 2  
Tbn. 3

Tba.

Perc.

S. Solo  
T. Solo  
B. Solo

S.

C. A.  
H. O.  
R. U.  
S.

Vln. I  
Vln. II

Vla.

Vc.

Db.

to Picc.

*fp* *mf*

*p* *f*

We float this ca-rol with joy with  
We float this ca-rol with joy with  
We float this ca-rol with

all, and the teem-ing wharves and ways.  
all, on the teem-ing wharves and ways.  
all, on the teem-ing wharves and ways.  
all, and the teem-ing wharves and ways.

unis.

arco







T. Solo

B. Solo

joy to thee O

joy to thee O

S.

C. A.

H. O.

R. U.

T. S.

B.

joy to thee O

joy in thee O

joy to thee O

Vln. I

Vln. II

Vla.

Ve.

Db.

*p*

*molto cresc.*

*p*

3 Fl. 123

3 Obs. 12

3 Cl. 12

Bsn. 1 2

Bsn. 3

Hr. 1 2 3 4

Hr. 1 2 3 4

Trp. 1 2 3

Trp. 1 2 3

Trp. 1 2 3

Thn. 1 2

B. Trm. 1 2

Trm.

Timp.

Cym.

S. Solo

*molto cresc.*

*molto cresc.*

1 = 1



This page of a musical score, numbered 396, contains the following parts and markings:

- Violins (Vln. I, Vln. II):** Four staves at the top, with dynamic markings *p* and *f*.
- Viola (Vla.):** One staff below the violins.
- Celli (Vcl. I, Vcl. II):** Two staves below the viola.
- Double Basses (Vcl. III):** One staff at the bottom of the string section.
- Woodwinds:** Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), and Bass Clarinet (Bcl.).
- Brass:** Trumpets (Tpt. 1, 2), Trombones (Tbn. 1, 2), and Tuba (Tuba).
- Percussion:** Percussion (Perc.), including 2 tenor drums (2 tenor drums), Tom-tom (Tom tom), and Cymbals (Cym.).
- Other:** Solo parts for strings and woodwinds, and a section labeled "death" repeated across several staves.
- Dynamic Markings:** *p* (piano) and *f* (forte) are used throughout.
- Performance Instructions:** "death" is written in a box and repeated across multiple staves.
- Rehearsal Markers:** Circled numbers 1, 2, and 3 are placed at the beginning of sections.





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Cl. 1

Cl. 2

Hn. 1

Hn. 2

Trp. 1, 2

Trp. 3

Fbn. 1, 2

B. Tbn.

Tba.

Timp.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Db.

1

2

3

4

st. mutes

Lento  $\text{♩} = c. 46$

*ppp*

c. 6° □

c. 8° □

st. mute

st. mutes

Lento  $\text{♩} = c. 46$

*pp*

c. 6° □

c. 8° □

st. mutes

st. mute

st. mute

st. mute

softest heads  $\text{♩} = c. 46$

*ppp*

$\text{♩} = c. 46$   
pizz.

*pp*

pizz.

*pp*

155 c.56

1 2 3 4 5

Cl. 1 *ppp*

Cl. 2 *ppp*

Hn. 1 *bouché* *ppp*

Hn. 2 *bouché* *ppp*

pt. 1.2

Trp. 3

Tbn. 1.2

B. Tbn.

Tba.

Timp.

Perc. Tub. Bell c.5" *pp* repeat every 4 or 5"

Vln. I

Vln. II

Vla.

Vc.

Db.

