



Durham E-Theses

Composition portfolio

Hails, John

How to cite:

Hails, John (2007) *Composition portfolio*, Durham theses, Durham University. Available at Durham E-Theses Online: <http://etheses.dur.ac.uk/1322/>

Use policy

The full-text may be used and/or reproduced, and given to third parties in any format or medium, without prior permission or charge, for personal research or study, educational, or not-for-profit purposes provided that:

- a full bibliographic reference is made to the original source
- a [link](#) is made to the metadata record in Durham E-Theses
- the full-text is not changed in any way

The full-text must not be sold in any format or medium without the formal permission of the copyright holders.

Please consult the [full Durham E-Theses policy](#) for further details.

Commentary
on the
Portfolio of Compositions
submitted for the degree of
PhD in Composition

by

John Hails

under the supervision of
Dr. Fabrice Fitch
Music Department
Durham University

June 2007

Commentary
on the
Portfolio of Compositions
submitted for the degree of
PhD in Composition

by

John Hails

under the supervision of
Dr. Fabrice Fitch
Music Department
Durham University

June 2007

0 1 SEP 2008



ABSTRACT

John Hails
Doctor of Philosophy by Composition

Durham University
Music Department

2007

Portfolio Contents:

<i>83 Chords for Ezra Pound</i>	brass quintet
<i>De contemplationis digitis:</i>	flute and piano
<i>I. Mesostics 1</i>	
<i>II. Tanzbuch</i>	
<i>III. Mesostics 2</i>	
<i>disiecta membra</i> strings)	mixed septet (woodwind and
<i>Frisch weht der Wind</i>	solo piano
<i>Lovesongs:</i>	ensemble (14 players)
<i>I. 'Kurwenal, siehst du es nicht?'</i>	
<i>II. Total Bitch</i>	
<i>III. Consumpta est</i>	
<i>La Pastora</i>	violin and electronics
<i>US4</i>	oboe and electronics

Audio CD Track List:

1. *83 Chords for Ezra Pound* 5'14"
BBCSSO brass quintet, Martyn Harry (cond.)
The Sage, Gateshead 19/04/05
2. *Lovesongs* 11'31"
London Sinfonietta, Pierre-André Valade (cond.)
BBC Maida Vale Studios 20/02/03
3. *US4* 15'07"
Christopher Redgate (oboe), Paul Archbold (electronics)
Coombehurst Studios, Kingston University 29/01/07

Miscellaneous:

Data CD containing MaxMSP patches for *La Pastora* and *US4*.

The portfolio contains seven works for a variety of ensembles and explores a number of different themes including the poet Ezra Pound, John Cage's rereading of Joyce's *Finnegans Wake*, globalization, folksong, and the current administration of the government of the United States. The commentary explores links in common between the pieces, discussing their place within the composer's overall output (especially their placement within larger, multi-movement projects), the use of borrowed material and of 'text transcription' techniques, and the use of live electronics.

Commentary
on the
Portfolio of Compositions
submitted for the degree of
PhD in Composition

by

John Hails

under the supervision of
Dr. Fabrice Fitch
Music Department
Durham University

June 2007

Table of Contents

Table of Contents	i
Table of Figures	ii
List of supplementary materials submitted	iii
Chapter 1: Introduction	1
Chapter 2: Complexity	4
Chapter 2: Cycles	12
Chapter 3: Material	27
Chapter 4: The Computer	51
Chapter 5: Details of Pieces	58
Bibliography	66

Table of Figures

Figure 1:	Outline of <i>Etudes tristesses</i>	24
Figure 2:	Summary of instrumentation and source material in I. 'Kurwenal, siehst du es nicht?' from <i>Lovesongs</i>	29
Figure 3:	Formal outline of II. <i>Total Bitch</i> from <i>Lovesongs</i> with reference to Alban Berg's <i>Lulu</i>	30
Figure 4a:	Trumpet and trombone material	31
Figure 4b:	Woodwind material	31
Figure 4c:	Violin material	32
Figure 4d:	Cello material	32
Figure 5:	Source material found in III. <i>Consumpta est</i> from <i>Lovesongs</i> (bb. 39-49)	33
Figure 6a:	Opening of the song 'La Pastora'	35
Figure 6b:	Three different transpositions of compressed material from the song	36
Figure 6c:	Transposed material	36
Figure 6d:	Rhythmic 'fleshing-out'	36
Figure 6e:	Canonic matrix	37
Figure 6f:	Bar structure and string assignment for bars 1-4	37
Figure 6g:	Bowing matrix (bars 1-4), selected numbers in bold	38
Figure 6h:	Bowing rhythm (bars 1-4)	38
Figure 6i:	<i>La Pastora</i> (bars 1-4)	38
Figure 7a:	Transposition of the folksong, 'The Gallows Tree' in <i>disiecta membra</i>	40
Figure 7b:	Heterophonic texture (crotchet used as constant beat) from the opening of <i>disiecta membra</i> , showing metrical filter and pseudo- canonic effect	40
Figure 8a:	Summary of the first 18 events in <i>Frisch weht der Wind</i>	41
Figure 8b:	Source material for the first 18 events in <i>Frisch weht der Wind</i> (slurs omitted). The material in the squares is the material which is extracted in order to create the finished score.	42
Figure 9:	Rhythmic filtering of Munch/Jannequin <i>Chant des Oiseaux</i> (bb. 1-7) employingf deci-talas 1-8, and the transposition of this material	45
Figure 10a:	Musical pitches ascribed alphabetic equivalences	46
Figure 10b:	Flattened Ut-Re-Mi scale	46
Figure 10c:	Combined musical-alphabetic 'code'	46
Figure 11a:	<i>US4</i> (bars 1-4)	47
Figure 11b:	Summary of 'spelling' from <i>US4</i> (bars 1-4)	47
Figure 12:	I. 'Kurwenal, siehst du es nicht?' from <i>Lovesongs</i> (bars 4-5)	48
Figure 13:	Rhythmic derivation of Violin 1 line in bb. 21-4 of II. <i>Total Bitch</i> from <i>Lovesongs</i>	49
Figure 14:	An example of a MaxMSP patch	52
Figure 15:	Summary of electronic setup for <i>La Pastora</i>	52
Figure 16:	'RUMSFELD' chords	54
Figure 17:	Tempo grid used in <i>Lovesongs</i>	63

Supplementary material

Audio CD Track List:

- | | | |
|----|---|--------|
| 1. | <i>83 Chords for Ezra Pound</i> | 5'14" |
| | BBCSSO brass quintet, Martyn Harry (cond.) | |
| | The Sage, Gateshead 19/04/05 | |
| 2. | <i>Lovesongs</i> | 11'31" |
| | London Sinfonietta, Pierre-André Valade (cond.) | |
| | BBC Maida Vale Studios 20/02/03 | |
| 3. | <i>US4</i> | 15'07" |
| | Christopher Redgate (oboe), Paul Archbold (electronics) | |
| | Coombehurst Studios, Kingston University 29/01/07 | |

Miscellaneous:

Data CD containing MaxMSP patches for *La Pastora* and *US4*.

The copyright of this thesis rests with the author. No quotation from it should be published without his prior written consent and information derived from it should be acknowledged.

Acknowledgements

There are too many people to acknowledge here who deserve my thanks for their help and support through my PhD. You know who you are.

Special thanks go to:

Dr. Fabrice Fitch, my supervisor and my friend
Dr. Lois Fitch, his wife and partner in crime
My family, even when they thought that I should get a job
Dr. Paul Archbold for supervision, advice and support
My fellow postgraduates in the music department

Performers and guinea pigs:

The London Sinfonietta and Pierre-André Valade
Janne Thomsen, Bengt Forsberg and the Cheltenham Festival Society
Symposia and Oliver Searle
Patrick Zuk
Christopher Redgate
Dr. Mieko Kanno
BBC SSO and Dr. Martyn Harry

The completion of this PhD was made possible by the generous support of the Arts & Humanities Research Council (AHRC), who have funded the composer's study at Durham University 2003-6.

Chapter 1: Introduction

Contents of portfolio:

<i>83 Chords for Ezra Pound</i>	brass quintet
<i>De contemplationis digits</i>	flute and piano
<i>disiecta membra</i>	mixed septet (woodwind and strings)
<i>Frisch weht der Wind</i>	solo piano
<i>Lovesongs</i>	ensemble (14 players)
<i>La Pastora</i>	violin and electronics
<i>US4</i>	oboe and electronics

CD Track List:

1. *83 Chords for Ezra Pound* 5'14"
BBCSSO brass quintet, Martyn Harry (cond.)
The Sage, Gateshead 19/04/05
2. *Lovesongs* 11'31"
London Sinfonietta, Pierre-André Valade (cond.)
BBC Maida Vale Studios 20/02/03
3. *US4* 15'07"
Christopher Redgate (oboe), Paul Archbold (electronics)
Coombehurst Studios, Kingston University 29/01/07

Miscellaneous:

Data CD containing MaxMSP patches for live electronics parts of *La Pastora* and *US4*

The selection of pieces within the portfolio contains a wide variety of references and obsessions. Ezra Pound, John Cage, James Joyce, Eric Satie, George Bush, Donald Rumsfeld, Paul Wolfowitz and Dick Cheney are all referenced, directly and indirectly. The 2003 Iraq war, the War on Terror, globalization, and America's place in the world all provide inspiration for new composition.

Four pieces out of the seven have received public performances and two others have been rehearsed by professional musicians with the intention of performing them in the near future.

Rather than talk through my portfolio piece by piece, I have sought to draw the various different strands of my compositional practice together in four main chapters focusing on the complexity of my notation, the grouping of works into cycles or projects, raw material (borrowed and 'transcribed') and my use of electronics respectively. A final chapter briefly summarises the pieces and discusses elements that have not been elaborated in the previous chapters.

My notational practice, to a greater or lesser extent, is of a complex nature, and requires a great deal of commitment, in terms of both time and energy, from any performer who may attempt to tackle it. Chapter 2 addresses the issue of why I write in this way, seeks to locate my compositions in the context of contemporary notational practice, and suggests some ways in which a listener can approach such music.

Linking works together into cycles or projects has been a feature of my work for a number of years and the selection of works submitted in this portfolio represents two projects that are currently in progress. It is important to me to create links across my output and to look into the future to plan the works that I would like to be writing. Chapter 3 describes these projects, and discusses the issues surrounding them and my motivations for writing in these groupings.

Borrowed material has become a very important feature in my work over the last eight years. Almost every single work in this portfolio is based on music taken from elsewhere: songs from the folk traditions of the Americas, Beethoven, Wagner, Jannequin, etc. A childish wish to own and devour other people's music conceals deeper motivations for adopting this way of working, and these are explored in Chapter 4. This chapter also describes and discusses my 'transcription' of text into musical notation from the name of the president of the United States to entire stanzas of poetry.

Two pieces in my portfolio feature live electronics. Electronics have come to have a prominent role in my musical life both in composition and in performance. The two pieces are very different and require very different roles from the software that I have used. Chapter 5 explores these different applications as well as describing the way in which the electronics transforms the live sound of these pieces.

The score of *Lovesongs* submitted as part of this portfolio is made up of three movements. This is the form in which the piece was performed by the London Sinfonietta in 2003, but there is a final movement which is discussed briefly within the commentary. This movement is still undergoing revisions and the first three movements stand on their own as a balanced whole, so I have taken the decision to submit them as a sample of the whole work.

The portfolio represents an illustrative sample of the work that I have done over the last five years, but it is also an indication of the direction that I have come, and where I hope to be in the next five years.

Chapter 2: Complexity

The music in my portfolio involves a certain degree of notational complexity, which seems to demand some comment, especially within the musical culture of the UK.

Apart from the practical constraints of performing complex music within usual rehearsal hours, there are some clear reasons that I have chosen to write the music that I have written.

When writing on the subject of 'Complexity', in response to a request made by the journal *Perspectives of New Music*¹, Richard Barrett wrote

'The question is whether one is committed to *composing with* that complexity, in the interests of what might be called "realism" (or at least a proposed fusion of theory and practice, to *realise* the phenomenon of musical forming in all its convolutedness), not only to acknowledge but to *engage with* the inevitable perspectival multiplicity (to speak only of this), to bring it within the zone of one's musical activities. (Complexity is not a forbidding exterior but an endlessly attractive interior, a strange attractor.)'²

In other words, to compose in a complex idiom is to express something of the complexity of music itself. Perhaps one could go further and say that to compose in a complex idiom is an attempt to express something about reality. Brian Ferneyhough, justifying his reasons for not writing 'simple' music has said 'One [reason] is the fact that the human brain is itself so complex and opaque. Doing even approximate justice

¹ His response was rejected

² Barrett (1991), 2

to a few facets of human experience involves me in producing objects which don't pretend to an unambiguous view of the world, even though they view it from a very particular subjective standpoint.'³ Again, we see the act of composing within a complex idiom as an expression of a complex reality, this time the expression of human experience. The experience of reality is multi-layered and full of many co-existent and sometimes contradictory streams of information and tendencies. So often, in order to cope, we focus in on certain aspects, and filter out others; but to experience the world as it is involves embracing the chaos and complexity that it presents. To take a rather extreme position on this point, it can be argued that to seek to write a music that is without complexity seems somehow false.

That having been said, I feel that it is important to recognise that music is not a straightforward depiction of reality. In interview, Michael Finnissy has said 'Notation is about choice and degrees of exactitude, reality-unreality... the real is the here and now of us sitting around a table and the unreal is the world of the imagination, the transcendent world, the parallel universe, the attainable through music...'⁴ This 'unreal' or possibly even hyper-real property of music is one that I find extremely attractive, and allows the possibility of establishing certain levels of a musical work that are not directly expressed through the actual notation but form some kind of constellation around it, rather like the concept of the meta-narrative discussed in relation to the third movement of Berio's *Sinfonia*⁵. In my output, this can find further expression through a work's placement within a larger project, or its relationship to a source material or materials, but the continuous development of a 'cloud of ideas'

³ Fernyhough (1996), 229

⁴ Brougham, Fox, Pace (1997), 32-33

⁵ For example, see Osmond-Smith (1985)

around a piece forms a crucial part of the development of techniques and ideas within a work.

Central to this approach in my work have been considerations of Brian Ferneyhough's own working method, expressed through interview in the *Collected Writings*. When analysing his work in public, he will take a section of a work, go back to the sketches, and compose sections anew, taking different routes through his processes, making different on-the-spot decisions: 'I always say, "This is what I might have done, but didn't"...'⁶ When Richard Toop writes about Ferneyhough's approach to process, he describes how the compositional process doesn't describe 'a predetermined path, but a labyrinth, and the completed work is, in a sense, an arbitrary byproduct of that labyrinth, to the extent that there is nothing predestined or predetermined about the outcome of any particular moment in it; each moment is, rather, the inspired momentary response to a given set of constraints, and in each case other solutions, equally compelling, would have been thinkable.'⁷ The idea of a shadowy 'meta-piece' that could find expression through any number of similar moments at any given point in a piece, and (more importantly) will never find total expression through a score is an idea that has become increasingly important to me over the last few years, and has become associated for me with the concepts of the *map* and the *tracing* found in Deleuze and Guattari's *a thousand plateaus*: 'What distinguishes the map from the tracing is that it is entirely oriented toward an experimentation in contact with the real. The map does not reproduce an unconscious closed in upon itself; it constructs the unconscious... The map is open and connectable in all its dimensions; it is

⁶ Ferneyhough (1996), 254

⁷ Toop (1990), 86

detachable, reversible, susceptible to constant modification.’⁸ The life-history of a piece can be seen as a process of taking tracing from maps, and then the reconstitution of new maps from these tracings. Since the score is merely one incarnation of a multitude of possibilities, it can be seen as a tracing of the larger inexpressible work, yet given sufficient notational complexity, this tracing has the potential to form a new map, through rehearsal, in the mind of the performing musician. The multiple possibilities of interpretation react and recombine with existing habits and associations, which will usually be different from the composer’s own habits and associations, and find renewed expression in any given performer’s approach to the work each time it is rehearsed or performed. Each performance, therefore, is inevitably a tracing of this new map; yet for the listener, in conjunction with their own listening habits and thought processes, and with the unpredictability of public performance, including the performance space, the experience of listening can create a new map, from which a number of tracings can be taken through the act of memory and criticism. Maps of the piece (again, the relationship between these different maps can be seen as part of a larger map) exist only in the minds of the participants (composer, performer and audience members): what exists in sound is always a tracing. This complex (rhizomatic) interrelation of composer, performer and audience has come to occupy an important position within my consideration of the complexity of my musical language, and dominates my approach to notation both in my own work, and in considerations of the work of others.

Ferneyhough conceives the larger map around the tracing of his score as a labyrinth,⁹ but rather than conceiving of the composer as Theseus, threatened by disorientation

⁸ Deleuze, Guattari (1988), 12

⁹ See, for example Ferneyhough (1996), 259 and Toop (1990), 86

and by danger (the Minotaur), what interests him is ‘the idea of *ingenio*, the idea of intellectual, playful constructivity – *homo ludens* – confronting head-on, with a massive crash, a great intensity of creative drive; that the creative drive can only find expression as fragment, as (if you like) fragmentary ciphers of this basic, initial explosion.’¹⁰ Central to this ‘crash’ is the use of constraints and boundaries, which force the composer into new considerations of form and material, which provoke new and interesting contortions and inventions: ‘Invention always follows from limitation; constraints are aids to thinking, to processually molding sensations as articulate subsets of the universal.’¹¹ This way of conceiving the relationship between invention and constraints has informed all of my pre-compositional work on the music of this portfolio (‘In composing, one always has to *prepare the ground for the intuition to function... the system* is the bridge via with the *ratio* and intuition can communicate...’¹²) and the sense of tension and play between the constraints of the process, and the reformulation of intuitive composition to evade, embrace, demolish, reconstitute, etc. these constraints has informed the complexity of the final scores that are found in it.

The rhythmic complexity of my music is also an attempt to create a physicality that I find in other musics, a sense of presence and weight. In many ways my initial inspiration for many works is a physical or tactile one, an abstract awareness of density, weight and texture, before any considerations of pitch, rhythm or timbre. The notation that I choose is an attempt to recreate this initial experience, and the considerations expressed above perform an important incubatory function for the

¹⁰ Fernyhough (1996), 259

¹¹ *ibid*, 383

¹² *ibid*, 416

construction, deconstruction and reconstruction of this notation in or through the act of composition. This sense of a physical quality created by a work is central to the work of Michael Finnissy, who has explained that through his use of complexity of temporal relationships, he is '... trying to capture phenomena moving at different rates, to impose a rhythmic grid somehow on different kinds of metric pattern... Things don't move in regular 4/4 or 3/4; they move at all manner of rates - speeding up, slowing down, independently. I wanted to capture that excitement, that dynamic kinetic quality.'¹³ For Finnissy, this excitement is principally sexual¹⁴, which although it was a consideration during the composition of *Lovesongs*, has never been a central consideration of the compositional act for me. I return at all stages of composition to my initial sensation of mass, of presence, of corporeal form. As tempting as it is to borrow Partch's term 'corporeal music' for this tendency in my music, it unfortunately runs counter to his own definition of 'the essentially vocal and verbal music of the individual'¹⁵, although other parts of his definition ('it is a music that is vital to a time and place, a hear and now... is emotionally "tactile"...'¹⁶) are clearly relevant to the considerations expressed above.

In giving advice to listeners, particularly to first time listeners to his music, Ferneyhough says 'Try and remember that, no matter how strange or daunting, no music stands alone in the world... Ambiguity – or rather, the constant awareness of ambiguity – is always something that my music presupposes: embrace it, but not uncritically... every attempt should be made to retain the sensation of multiple

¹³ Toop (1988), 53

¹⁴ See, for example Brougham, Fox, Pace (1997), 31

¹⁵ Partch (1974), 8

¹⁶ *ibid.*

realities which the layerings of process and texture provide.’¹⁷ This suggests that the composer is inviting the audience to participate in a qualitatively different experience to that of the mode of listening traditionally associated with Western Art Music. I would like to suggest that this listening experience has more to do with the appreciation of gesture, texture and concepts than traditional categories of harmony, melody and rhythm. Arnold Whittall celebrates this approach that he detects in the programme note to Richard Barrett’s orchestral work, *NO*:

‘Barrett has no hang-ups about giving listeners accounts of his compositions which describe the sequence of events in the kind of broad gestural and textural terms – “sound forms” – that most listeners without the benefit of long-term technical education can take or leave for all music... [in his commentary on *NO*, he] identifies a succession of audible characteristics – continuations, varied repetitions, connections, references back – primarily in terms of texture and tone colour, and beyond a generic reference to canon.’¹⁸

I would argue that my music fits into a tradition of exploration and experimentation into this mode of listening, and that the degree of complexity I use, designed to create an almost physical presence, is intended to be heard in this way.

Finally, I want to close this discussion by quoting Barrett’s thoughts on ‘accessibility’:

‘The music I make is accessible to me, and I’m an ordinary person. I don’t exist in some kind of rarefied world of the mind. Obvious there are aspects to a piece like *NO* which propose a certain kind of listening engagement which is denied to most people... but I’m trying to make the kind of music I would

¹⁷ Fernyhough (1996), 391

¹⁸ Whittall (2005), 61-2

want to hear were I in the audience, and I don't regard myself as somehow on a higher plane of existence than the people listening...'¹⁹

I have always believed that the most compelling argument for writing any music is that you would like to hear it, but the discussion above has explored some of the issues surrounding why I write it in the way that I do.

¹⁹ Barrett (2005)

Chapter 3: Projects

From the time when I first started to compose seriously, I found that pieces began to grow out of the concerns, and sometimes the materials, of previous pieces. It became a way of finishing up on unfinished business – business that structural constraints had not allowed me to pursue in the first piece. At that stage, there was a certain familial resemblance between these linked pieces, but rarely anything explicit. I started to structure my works in cycles as a way to make these links explicit rather than submerged. The habit of planning large arches into the future, implicit in my conception of cycles, also appealed. I have always planned works a few years in advance as a kind of wish-list, so to formalise it, to some extent, in the construction (and ongoing maintenance) of a cycle of works, seemed like a natural extension of my existing practice.

The composition of a group of works that are written to be performed as a group of works has enabled me to approach larger-scale forms on a modular basis. When planning the *Etudes tristesses*, it became quickly apparent that I was composing just over half an hour of piano music. Concentrating on the individual components while, all the time, weighing up the scale and pacing of the whole cycle, meant that I could remain detached from the large-scale formal plan without losing sight of it. This differs from the composition of separate movements (as in *Lovesongs*) in that the weighting and pacing of the larger work made up of constituent parts allows less flexibility where the proportions of the smaller elements are concerned. The malleability of the relationships within a cycle of works is one of the most attractive features of employing it, and ensures that the immediacy of the structural features

internal to each constituent piece are not sacrificed to the demands of the over-riding formal imperatives of the large-scale arch that contains it.

In the absence of clear genre-based distinctions, cyclical groupings can help place pieces in a sort of 'cultural context'. The eccentric tonal reminiscences of *Frisch weht der Wind*, for example, make more sense when placed in context with the rest of the *Etudes tristesses* than in isolation. I find these familial relationships to be far more interesting, flexible and rewarding to compose within than genre-based groupings such as 'symphony' or 'sonata', and, from studying other composers' work, I find these groupings to be an illuminating way of regarding individual works.

During the course of work on this portfolio, various pieces had been considered as forming part of cycles of works conceived in a similar manner to those by Brian Ferneyhough (e.g. *Time and Motion Studies*, *Carceri d'Invenzione*), Michael Finnissy (e.g. *History of Photography in Sound*) and Richard Barrett (e.g. *fictions, resistance and vision*). Upon discovering the work of Walter Zimmermann, I have come to prefer the idea of the 'project'. In his introductory lecture to the sixteenth *Weingartener Tage für Neue Musik* ('Shadows of Ideas: on Walter Zimmermann's Work'), Richard Toop defines Zimmermann's conception of the project as 'dealing with series of works that share some common stimulus; such stimuli might come from art, from philosophy, from ethnology etc.'¹ While a cycle is generally designed to be performed in its entirety, a project can be seen more as a cluster of works which reflect upon each other and upon a central concern of the author. While an important

¹ Toop (2002)

aspect of Zimmermann's projects seems to be a 'form of self-immersion'² in a particular conceptual framework, which involves an obsessive working out of the central idea throughout the course of work on an individual project, I consider that a handful of these projects run throughout my work as creative dynamos, and that they exist in conjunction with each other, rather than exclusively. Two principal projects within my own output are considered in this chapter: works associated with America (*US4*, *disiecta membra*, and *La Pastora*), and works associated with the legend of Tristan and Iseult (*Frisch weht der Wind*, *Lovesongs*) but I will also consider the work *83 Chords for Ezra Pound* as a 'marker' for a new project based on the work of the poet, Ezra Pound.

Americana

US4

The motivations behind all my 'American' pieces are political, but none are expressed more explicitly than those informing *US4*. The justifications advanced by the government of the United States for a war on Iraq in 2003 seemed so frighteningly illogical that I wanted to formulate some kind of response in music. Through reading the writings of, and through recent conversations with, the composer Richard Barrett, I had been considering how a composer could respond to world events through music. A recent interest in the later work, especially the songs, of Cornelius Cardew³, and a reflection on the relationship between methods of organisation, selection of text and process in the work of Christian Wolff⁴ presented an intriguing model for political engagement. Christopher Fox suggests that in Wolff's music since 1972, 'the

² *ibid.*

³ Thanks to Bryn Harris for insights into the relationship between Cardew's politics and his music.

⁴ Fox (1987), 6-14; Wolff (1998)

expression of political ideas does no more than externalise the internal “democracy” of the earlier music’⁵, while it seems that Cardew’s ‘profound commitment to the democratic ideals of the [Scratch] Orchestra led inevitably to his... politicisation’⁶. In both cases, purely musical considerations had led to new considerations of ensemble performance and relationship with notation, which led to the politicisation of their respective musics. Although the more explicitly political works in my portfolio (*US4*, *La Pastora* and *disiecta membra*) do not spring from notational or performative contexts that might be described as democratic, nevertheless in my own mind the complex polyrhythmic structural frameworks of these pieces has always suggested something of the way in which communities function together, operating as individuals yet bound by a subtle common thread.

In interview with ‘Veronika Lenz’⁷, Barrett describes how ‘it is no longer enough to do what I had been doing, that is to conceive the political dimension of my work as consisting in the way it attempts to activate and unify the sense and intellect, to give listeners the respect and responsibility to create their own experience from what they hear, rather than spoonfeeding them with second-hand emotions and ideas.’⁸ In recent works, most explicitly the cycle *resistance and vision*, Barrett has foregrounded the question of ‘how should one’s musical activity respond to the current situation?’⁹. His contention, to which I subscribe, is that ‘[t]he idea of being “interested in politics” is a liberal delusion... As a privileged member of Western society I have the choice of whether to align myself with the military-industrial machinery of capitalism... or on

⁵ Fox (1987), 13

⁶ Tilbury (1983), 9

⁷ ‘Veronika Lenz’ is a fictional interlocutor, devised by Barrett to ask questions of a more probing nature than with which other interviewers seemed comfortable.

⁸ Barrett (2005)

⁹ *ibid.*

the other hand with the majority of the world's population who are suffering under the workings of this machinery.'¹⁰ As well as offering 'resistance' to the 'machinery of capitalism' by questioning 'the normative and stultifying influences we see all around us in our cultural environment', Barrett hopes to offer a 'vision of some other way things could be, characterised by the active use of the imagination on the part both of artists and their audiences'.¹¹

In this work, I sought to portray four principal characters around the US administration who seemed key to the arguments in favour of the invasion: George W Bush, Donald Rumsfeld, Paul Wolfowitz and Dick Cheney. My portrayal was not itself an attempt at caricature, but rather an attempt to expose the inherent artificiality of the whole situation. My characterisations are not real people but shadow puppets, cardboard cut-outs, symptoms of 'a faceless bureaucratic machinery whose public manifestations in the form of characters like Bush or Blair come in and out of existence like ectoplasm'¹². Work on this piece was strongly influenced by the impersonations of Rory Bremner and the cartoons of Steve Bell, which seem to show a similar concern for the artificiality of public image.

Since the characterisation of each of these 'shadow puppets' is key to the understanding of this work as a political work, I will briefly outline the considerations surrounding the portrayal of each figure. I separated the 'cast' of this work into two pairs. As the principal spokesmen for war, Bush and Rumsfeld were associated with

¹⁰ *ibid.*

¹¹ Barrett (2007) 3

¹² *Ibid.*, 2

melodic and lyrical lines, while Cheney and Wolfowitz being characterised by short isolated notes, suggesting their roles behind the scenes.

My portrayal of George W Bush was always associated in my own mind with that of a preacher. The texture created by the live electronics deliberately sought to evoke the sound of Gaelic psalm singing: the preacher leading the congregation. The videoed speeches coming out of Washington following the events of September 11th 2001, and following the invasion of Afghanistan and later Iraq, summoned up this image for me as characteristic of Bush's image of himself in this context. Even if the choir of faithful congregants didn't exist in reality, they seemed to do so in his head. While Bush saw himself as a prophet, Moses reborn, leading his troops into the Promised Land whose conquest would lead to a free world of the milk and honey of democracy, Donald Rumsfeld was content with the role of a stock *opera buffa* character. This is reflected in the music by the way that Bush's melody remains almost obsessively fixed in the same register, while the 'Rumsfeld' material crosses the whole range of the oboe, creating an extremely variegated topography. I saw the way in which the polyphonic lines move closer to the starting point of the material in each iteration (until they sound like a 'super oboe' playing chords) as representing in some way the inexorable power of Rumsfeld's illogical logic, seducing the listener by his comic turns and 'known unknowns' into becoming complicit in the whole process of war. This is also reflected in the spatialisation of the voices, with the initial recorded material sounding out across the performance space like voices calling to each other, before moving closer and closer to the front of the stage, with all seven recordings sounding together in rhythmic heterophony through the front two speakers, echoing the speaker set-up for Bush's 'congregation'.

The material representing Dick Cheney is by far the shortest in the piece. It is played at the lowest end of the oboe's range and combined with recordings of the same material and with recordings of a higher oboe, transformed down two octaves to come in the same range as the 'Cheney' material. This material seeks to capture some of the unsophisticated persona that Cheney seems to cultivate for the public eye, but also suggests something of the sinister aspects captured by both Bell and Bremner. The material representing Paul Wolfowitz is played right at the top of the oboe's range. Like the 'Bush' material, the 'Wolfowitz' material never varies but the use of approximate microtones and a more indeterminate cuing system ensures that no repetition of the material will reproduce exactly the same result. My concern was to illustrate some of the comic aspects to Wolfowitz's self-portrayal, the Vulcan squeaking in the dark, his dogmatic approach to foreign policy, and also his evasiveness, avoiding answering the question directly, his *legerdemain*. In a similar way to the 'Rumsfeld' material, the recorded 'Wolfowitz' material is projected around the auditorium. To begin with, the recording is projected in the speakers near to the oboist, creating a confusion between the sound of the live oboe and the recorded oboe, but during the course of the piece the playback becomes increasingly mobile, until in the final playback (bb. 141-6) where the recorded material rotates around the audience. I intended this to suggest the way in which Wolfowitz's persistent and unrelenting dogma had slowly and insidiously penetrated into the discussions around the foreign policy of the United States, until the point that one could see Wolfowitz as a supreme puppet-master. The rather bleak ending to the work attempted to depict this eventuality, and it is with relief that I note that recent events have rather overtaken my pessimism.

disiecta membra, La Pastora

Both of these works are attempts to both 'resist' the unquestioning acceptance of globalisation, and propose a 'vision' of diversity, musical and cultural. There has been widespread disquiet in the ethnomusicological community for a number of years about the seemingly inevitable 'cultural grey-out'¹³ that many perceived was destroying the diversity of the global musical culture. In his seminal work, *Issues and Concepts in Ethnomusicology*, Bruno Nettl describes the history of globalisation and observes that '[h]omogenization has always been there, but since the 1700s, and enormously accelerating in the twentieth century, throughout the world, processes deriving from the development of capitalism in Western culture have continually increased its intensity.'¹⁴ A specific example of this tendency is diagnosed by Kolinski in 1936, looking at music of two indigenous populations in Suriname: 'the development toward the European manifests itself in the gradual supplanting of songs with free rhythm by songs with a strict rhythm'¹⁵. The influence of Western culture in the world is so intrinsically tied up with connotations of affluence and social achievement, that the transmission of the cultural ideals transmitted by countries such as the United States and Britain has become increasingly problematic as time has gone on.

¹³ Nettl (2005), 161

¹⁴ Nettl (2005), 432

¹⁵ Mieczyslaw Kolinski 'Suriname music' in *Columbia University Contributions to Anthropology* Vol XXVII (New York: Columbia University Press; 1936), quoted in Merriam (1964), 309

The specific focus for these two pieces is the influence of the United States on the Americas as a whole, and the title of the whole project, *Americana*, was inspired by the linguistic slippage that allows us to call a person from the United States, American, while many people from Latin America self-identify as *americanos* (as opposed to *estadounidense* - people from the United States). Why do we use the word 'Americana' to refer to the United States and not to the wider Americas?

The editor of my source material says, in the foreword of the anthology, 'the folk music has become so saturated with factors from popular music, and popular music so permeated with folk song elements, that the two are often barely distinguishable, and that elusive abstraction called "authentic folk song" is hardly to be found'¹⁶. The notation of these songs seems, for the most part, four-square and the editor describes many of the songs to be 'of easy charm, and those of tarter flavour are generally picturesque enough to be agreeable. We take this to be fitting for a book meant for the entertainment of non-specialist readers and singers.'¹⁷ All of these factors make me suspicious of the integrity of these transcriptions (and an interesting omission is the complete lack of songs from Native Americans). These songs seem already to have been victims of globalisation, to have been selected and 'corrected' to make them acceptable to singers used to 'songs made on European pattern'¹⁸.

These pieces form a complementary pairing since they attempt to perform opposing functions: to give back the 'corrected' folksong a degree of rhythmic flexibility,

¹⁶ Lloyd (1965), vi.

¹⁷ *ibid*, v.

¹⁸ *ibid*

expressivity and identity; and take songs and make them largely anonymous and interchangeable.

- *La Pastora* takes the original Chilean song and compresses it into eighth-tones, enacts various different rhythmic processes upon it, and uses it as the basis for a four-part canon, from which the violin selects her material. The result is a flexible concentrated and intense reduction of the original material.
- *disiecta membra* seeks to perform the second function. Four songs from the USA are passed through various processes until they are only really distinguishable through the way in which they are interpreted (staccato woodwind, glissando strings, low instruments, high instruments).

Tristan

Work on my *Tristan* project was initially triggered by a passage from Henze's *Music and Politics* concerning the tape component of his 'prelude for piano, tapes and orchestra' of 1973, also called *Tristan*:

'Later the first four bars of the third act of Wagner's *Tristan* are computer-analyzed. Late that evening I have to return to Putney, as the computer has begun to give the required information. Zinovieff and his beautiful Victoria are sitting there in tears, while the demented versions of the music roll over us, really like waves of blissful, gentle and soothing sound. Suffering and atonement, death and deliverance are blended in these artificial sounds, as ever new experiences of suffering, of many kinds and in many forms, are poured forth'¹⁹

¹⁹ Henze (1982), 224

My initial response was to plan a reordering of the *Liebestod* from Wagner's *Tristan und Isolde* for orchestra, but this soon expanded to become a three-movement orchestral piece with obligato soprano and piano (*L'homme triste*), a string quartet (*Tristanesque*) and a set of piano pieces (*Etudes tristesses*). The basic idea of the pieces within the project is that a piece of music is reordered using randomly generated numbers.

The aim of this reordering is to generate a music without grammar, a music in which tonal functions of the original are suspended in favour of dissolution and drifting. To an extent, this dissolution is an act of rebellion against music that, through its tonal workings, has affected me in some way, but as well as a desire to make something new, again there is a political component. Henze ends his short essay by writing:

'This light, these sounds, this weeping and falling silent bring together all that has accompanied this work – places and people, the cemetery in Klagenfurt, the football stadium in Santiago, the deaths and causes of death which have impoverished mankind while the Fascists march threateningly through empty halls, the face of General Pinochet appears on television screens, and a sense of dread makes clocks stop and chills the blood.'²⁰

These images have remained with me throughout work on all elements of the project, and although they are not central to the project, they are part of the 'cloud of ideas' surrounding it. The work of Aldo Clementi is also of relevance here. Clementi believes that 'Music... must simply assume the humble task of describing its own end, or at any rate its gradual extinction.'²¹ The deconstructed state of all the works

²⁰ *ibid.*, 228-9

²¹ Clementi (1973)

within this project is an attempt to 'describe the end of music', to portray the post-literate, ahistoric world towards which we find ourselves drifting.

I regard *Lovesongs* as a part of this project although its concerns and compositional techniques are markedly different from the other *Tristan* works. Wagner's opera, *Tristan und Isolde* is the source for the first movement of the work, and the remainder of the work grows directly out of 'doomed love'.

Frisch weht der Wind

Frisch weht der Wind is the third piece within a cycle of piano pieces called *Etudes tristesses*. Each piece within the cycle has a different approach to this basic concept and the table in **Figure 1** summarises the fundamental structural variations.

When considering the way that the cycle unfolds over time, rather than using the fast-slow-fast-slow-fast approach of the Baroque suite, I looked towards the architecture of the late Classical style. The first piece in the cycle is contrapuntal, the second is slow and is song-form, the third and fourth are rather eccentric takes on the idea of the *Scherzo* and the fifth piece seeks to create some kind of summary of the previous pieces. This vague outline influenced the approach in each piece towards the way it is composed, as should be clear from the table in **Figure 1**.

Figure 1: Outline of *Etudes Tristesses*

	Title	Source material	Sources	Movements	Approach
I	<i>Oed' und leer das Meer</i>	<i>Prelude</i> from Bach's G Minor <i>English Suite</i> BWV 808	1	1	Hands are independently jumbled, and are metrically independent
II	<i>Der Heimat zu</i>	Liszt's transcriptions of two Schubert songs: <i>Die junge Nonne</i> and <i>Meerstille</i>	2	2	Melody and accompaniment are independently jumbled, but are metrically uniform
III	<i>Frisch weht der Wind</i>	All three movements of Satie's <i>Véritables Préludes Flasques (pour un chien)</i>	3	1	No division of verticals (both hands locked together) and hands are metrically uniform
IV	<i>Wo weilest du?</i>	Schoenberg's <i>Klavierstücke</i> op. 33a	1	3	Phrases are jumbled individually and jumbled within total form; hands are metrically independent
V	<i>Mein Irisch Kind</i>	Piano pieces by Stanford, Field and Ireland	3	2	All of the above!

Each piece within the cycle has a different approach to metre: *Oed' und leer das Meer* takes an extreme approach to divisions of irregular durations; *Der Heimat zu* only employs 'straight' durational values in the first movement, and a very restricted number of divisions that serve the function of *rubato* rather than the structural function that they serve in the first piece; and the last two pieces will employ intermediate positions between these two antipodes. *Frisch weht der Wind* takes all three movements of Eric Satie's *Véritables Préludes Flasques (pour un chien)* and treats every new event as a separate vertical event. These events are then rearranged (irrespective of the movement from which they come) completely by using random numbers. I made the decision at an early stage of the compositional process to retain the tempo proportions between the three movements, derived from the editorial tempi (10:8:9). The easiest way to maintain these proportions without interfering with the random number processes was to employ metric modulation. I realised that this would involve a metric modulation between nearly every single quaver, and that this would be an inefficient way to move between three different proportionally related tempi. In his book, *New Musical Resources*,²² Henry Cowell outlines time signatures that 'instead of taking a quarter-note as a time-unit, we choose notes of other time-values',²³ commonly described as 'irrational' time signatures (e.g. 5/6, 3/5 etc.). These time signatures provide an easy way to notate and read these proportions.

An Evening with Ezra Pound

The first time I read any of the *Cantos* by Ezra Pound (1885-1972), I was fascinated by the use of words, imagery and history. As I read more about his life, I became disturbed by the disjuncture between my politics and moral centre, and his. My

²² Cowell (1996), 85-9

²³ *ibid*, 86

exploration of his poetry went hand-in-hand with the exploration of my discomfort, and I realised that this internal drama was potentially fertile ground for the composition of a large-scale work.

83 Chords for Ezra Pound is a tentative beginning to this larger project. I see the piece functioning like the 'greeting' pieces from Karlheinz Stockhausen's *Licht* operas, played in the foyer to the audience as they enter the performance space.

Chapter 4: Material

'We have been criticized for overquoting literary authors. But when one writes, the only question is which other machine the literary machine can be plugged into, must be plugged into in order to work.'¹

All of the pieces in my portfolio have two sources of material in common. The first is the quotation of pre-existing music and the second is the use of 'coded' text in music.

There are three main reasons why I have tended towards these two elements:

- Over the last ten years I have begun to distrust the originality of original material. All material can be seen as a re-imagining or a misremembering of something else. I see the adoption of transformed borrowed material or raw material generated by slightly arbitrary means to be an acceptance of this ('how can you have an original idea in something as socially determined as music? All the notes have been used before, all the combinations have been used before, so at best you can deceive yourself that you are starting from scratch, but you never are.'²)
- By means of the various processes to which I subject the original material, the identity of the original material is so transformed that to some degree, the nature of this original material becomes immaterial, and the burden of how things actually turn out is brought to bear on the transformative processes. To begin with pre-composed music or very basically generated material is a more efficient way of capitalizing on this.

¹ Deleuze, Guattari (1988), 4

² Brougham, Fox, Pace (1997), 3

- Using borrowed material is a way of connecting my own music to the music of the past, just as I seek to interlink my music across my output. In a way, this is part of how I interact with other music, by marrying into other composers' 'families'. Relating my work to the work of others gives me an anchor and roots my music in place. Creating this latticework of allusions across history feeds into my awareness of my music's biography and makes me more sensitive to new influences.

Quotation

Lovesongs

Lovesongs is almost entirely constructed from quotations of other composers' music. At the time of writing this work, I had been reading *Uncommon Ground: The Music of Michael Finnissy*³ and investigating the ways in which Finnissy treats borrowed material. The chapters by Ian Pace on the piano music and the theatrical works were especially helpful. The discussion of transcription and originality, but also the use of a number of references, and the combination of a number of operatic characters in conjunction with one another to form a meta-narrative inspired me to construct my own journey through a number of different source materials in order to create a work inspired and informed by operatic genres, yet being very much an instrumental transcription of the originally materials. The transcribed materials and the formal structures associated with them function in tension with a rhythmic grid that is very much my own (see Chapter 6 for details).

³ Brougham, Fox, Pace (1997)

Each movement takes a different focus:

- I. Richard Wagner, *Tristan und Isolde*
- II. Alban Berg, *Lulu*
- III. Various, *Romeo and Juliet*
- IV. Movements I-III

Within the first movement, the relationship between the central source-text of the movement varies and is summarised in **Figure 2**. In the section from bar 52, where different tempo groups are layered on top of each other, the quotations that I have used come from deliberately contrasted sources. The Debussy quotation, was selected because it satirises the same prelude that is featured earlier in the movement, and the string material which concludes the movement, comes from the moment in Wagner's opera where everything goes wrong: the illicit tryst is discovered and Tristan is fatally wounded.

Figure 2: Summary of instrumentation and source material in I. 'Kurwenal, siehst du es nicht?' from Lovesongs

passage	instrumentation	nature of reference
bb.1-41	solo oboe	instrumentation recalls the opening of Act III of <i>Tristan und Isolde</i>
bb. 30-41	piccolo, clarinet, horn, trombone, violin 2, viola	Prelude to <i>Tristan und Isolde</i>
bb. 52-58	bass clarinet, contrabassoon, cello	Debussy's 'Golliwog's Cake Walk' from <i>Children's Corner</i> (satirising the prelude of Wagner's <i>Tristan und Isolde</i>)
bb. 57-58	violin 1, violin 2, viola, double bass	End of Act II of <i>Tristan und Isolde</i> : Melot leads König Mark to discover Tristan and Isolde's tryst

Moving from the wounding of Tristan at the end of the first movement, the second movement is dominated by the deaths of Lulu's three husbands. The movement falls into four natural sections, which are summarised in **Figure 3**.

Figure 3: Formal outline of II. *Total Bitch* from *Lovesongs* with reference to Alban Berg's *Lulu*.

passage	Summary
1-20	piano solo: begins with a transformation of the prelude to Act III of Wagner's <i>Tristan und Isolde</i> , slowly transforming into the piano part from the ' <i>Lied der Lulu</i> ' ensemble: statement of serial rows related to each major character in Berg's opera, leading to transformations of material from the ' <i>Lied der Lulu</i> '
21-33	Death of the Professor of Medicine (Lulu's first husband)
34-52	Suicide of the Painter (Lulu's second husband)
53-74	Murder of Dr Schön (Lulu's third husband)

All of the material in the movement comes from the sources cited, but there is also extensive use of retrogrades. Entire passages, or sections of the score are reversed as a reference to the large-scale palindrome at the centre of the opera (see bb. 45-50). The entry of the detuned strings at bar 53, destabilises the whole movement and collapses the texture down to the violins and viola.

Figure 4 shows the derivations of most of the material from bb. 21-6 of this movement except for the piano material, which is a continuation of the previous

section. The source for all of the original material is Act 1 Scene 1 of the opera, bb. 213-232. Two freely composed lines have been consistently used throughout the score to transpose the source material. One transposes using a quartertone scale, the other transposes using a scale in semitones.

Figure 4a: Trumpet and Trombone material

Trumpet in Bb (Berg original) b.213 b.215 b.216

Trombone (Berg original)

transposition (B represents +/- 0 quartertones)

Trumpet in Bb (Lovesongs) b.22 b.24 b.26

Trombone (Lovesongs)

In this example, the first transpositional line has been employed to transpose both lines by the same interval.

Figure 4b: Woodwind material

clarinet 1 (bb.227-8) oboe (bb.229-30) clarinet 1 (bb.230-1)

Berg original

clarinet 2 (bb. 227-8) cor anglais (bb. 229-30) clarinet 2 (bb. 230-1)

Berg original

transposition (B represents +/- 0 quartertones)

transposition (transcribed into inflectional microtones)

cor anglais (Lovesongs) bb.21-2 bb.23-4 bb.25-6

bass clarinet (Lovesongs)

In this example, the first transpositional line has been converted into inflectional microtones (a bit sharper instead of a quartertone sharper).

Figure 4c: Violin material

The first transpositional line is used to transpose the entire dyad (stage 1), then the second (semitonal) transpositional line is used to transpose the top note of the dyad.

Figure 4d: Cello material

The processes followed with the cello material are the same as those followed with the violin material, except reversed. The second transpositional line is used to transpose the entire dyad, then the first transpositional line is used to transpose the top note.

The third movement opens with the quote with which the second movement ends, overlaid on a recognisable, yet slightly transformed quote from the opening of the

'Romeo alone' movement of Berlioz's *Roméo et Juliette* symphony. The choice of this material was based on the similarity between it and the opening motif of the prelude from *Tristan und Isolde*, and this similarity is underlined by the inclusion of a similarly transformed version of this same motif. This quote also provides the basis for the *ritornello* passage that runs through the whole movement. The remainder of the movement is based on canons on themes from works based on the theme of Romeo and Juliet, including those by Boris Blacher, Sergey Prokofiev, Frederick Delius, and Leonard Bernstein (see Figure 5 for an outline of a representative section of this movement).

Figure 5: Source material found in III. *Consumpta est* from *Lovesongs*, bb. 39-49

Figure	Bar	Instrument	Source material
D	39	percussion	Oboe material from opening of ' <i>Kurwenal, siehst du es nicht?</i> ' (with additional metric filter + some notes filtered out)
		double bass	Tchaikovsky, <i>Romeo and Juliet Fantasy-Overture</i> bb.185-206
	42	trumpet	Tchaikovsky, <i>Romeo and Juliet Fantasy-Overture</i> bb.185-206
	43	horn	Delius, <i>A Village Romeo and Juliet</i> ; Scene 6, figure 104; 'Boatman 1'
	44	trombone	Delius, <i>A Village Romeo and Juliet</i> ; Scene 6, figure 104; 'Boatman 2'
		bass clarinet	Tchaikovsky, <i>Romeo and Juliet Fantasy-Overture</i> bb.185-206
E	47	flute, cor anglais, violin 2	Blacher, <i>Romeo und Juliet</i> ; no. 17 <i>Larghetto</i> ; 'Juliet'
	49	violin 1, viola, cello	Blacher, <i>Romeo und Juliet</i> ; no. 17 <i>Larghetto</i> ; violin b. 1

At bar 69, the canonic texture is interrupted by the introduction of new material, played in unison. This material quotes, exactly, the final recitative of Violetta from Verdi's *La Traviata* but by relocating this music for a group of instruments which are

timbrally reminiscent of the minimalism of Louis Andriessen, I wanted to entirely replace any pathetic overtones from the quotation with something objective, relentless and slightly threatening.

Just as the first three movements transform music by other composers, the final movement does the same to the music of the first three movements. The only new material in the movement is presented right at the opening, and sets the final words of Schoenberg's opera, *Moses und Aron* ('O Wort, du Wort das mir fehlt'). This music becomes a point of orientation in the movement, rather like the *ritornello* theme in the third movement. Otherwise, the fourth movement is comprised of a tapestry of different materials from the rest of the work, including a 'negative image'⁴ of the opening oboe solo played by the cor anglais (bb. 51-79).

La Pastora

Both *disiecta membra* and *La Pastora* employ songs taken from *Folk Songs of the Americas*⁵, as described in Chapter 2. Both pieces transform the original material in a manner that is more extreme than the treatment of materials in *Lovesongs*. In the case of *La Pastora*, one song⁶ becomes the focus of the entire piece, and in *disiecta membra*, it is four songs⁷; therefore I decided that, in order to achieve this, the material needed to be made longer. Since the songs all have multiple verses, I decided to create this lengthening through repetition, but this needed to be achieved without the audience's perception of repetition becoming comfortable. The processes that I

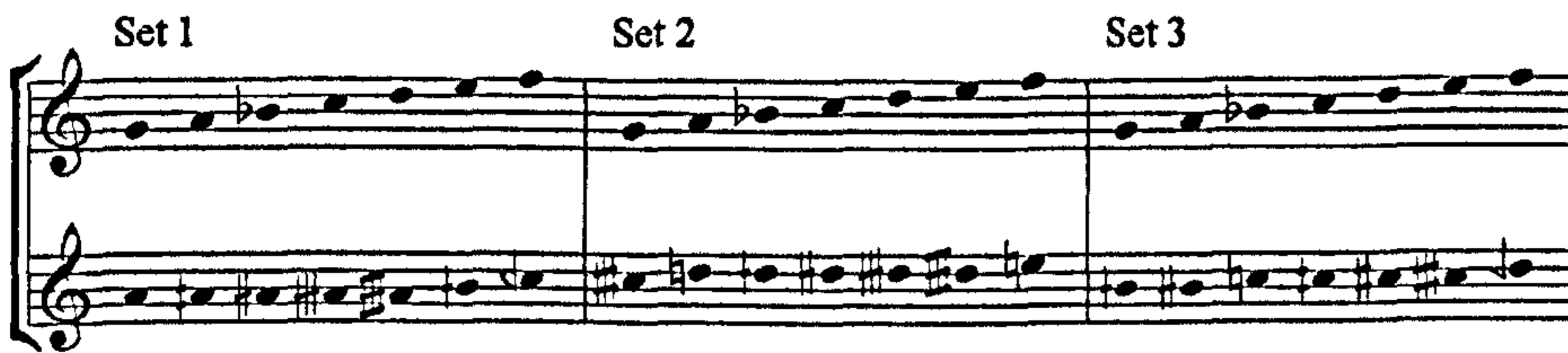
⁴ The proliferation of notes is removed leaving only the bare bones of the original solo. The energy and prolixity of the original becomes staid and taciturn.

⁵ Lloyd (1965)

⁶ 'La Pastora' from *ibid*, 240-1

⁷ 'The Gallows Tree' from *ibid*, 54-5; 'Locks and Bolts' from *ibid*, 58; 'Ev'ry night when the sun goes in' from *ibid*, 68; 'The Grey Goose' from *ibid*, 85.

Figure 6b: Three different transpositions of compressed material from the song



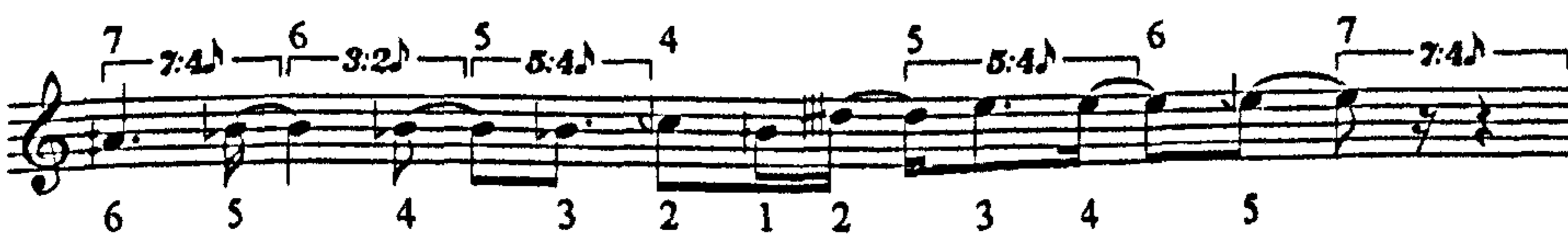
The selection of which transposition to use for any given note was made by a numerical sequence which increased and decreased by step (6, 5, 4, 3, 2, 1, 2, 3, 4, 5, 6, 5, etc.). In **Figure 6c**, the beginning of this process can be seen with the first six notes of the material transposed by Set 1, and the next four (out of five) being transposed by Set 2.

Figure 6c: Transposed material



The next stage of composition involved two further rising and falling numerical sequences: one to determine how each beat is divided and one to determine the duration of each note. This can be seen in **Figure 6d**, where the numbers above the staff indicate the beat division and the numbers below indicate the durations.

Figure 6d: Rhythmic 'fleshing-out'



This 'fleshed-out' material was then put into a canon at the fifth (see **Figure 6e**). This means that each string of the violin has its own canonic voice.

Figure 6e: Canonic matrix



Further increasing and decreasing numerical sequences were used to generate a bar structure and to determine which strings would be playing in any given bar (see **Figure 6f**).

Figure 6f: Bar structure and string assignment for bars 1-4

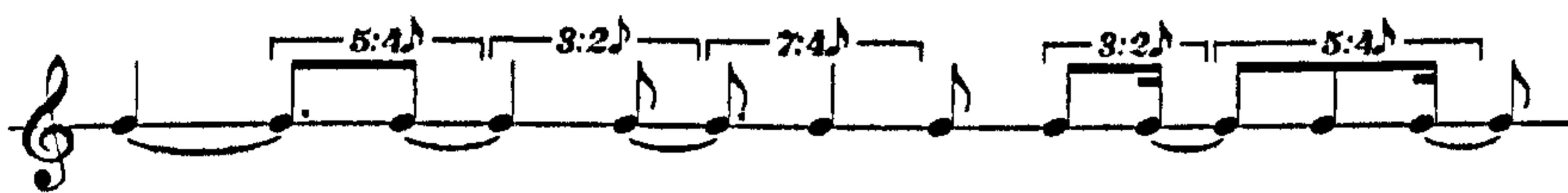
bar number	1	2	3	4
time signature	2	3	9	11
	16	16	16	16
division of bar into divisible beats	2	3	4 + 5	4 + 3 + 4
string	G	G	G + D	E

Finally, two sets of interlocked numerical series (see **Figure 6g**) generate beat-divisions and durations for the bowing rhythm for the violinist (see **Figure 6h**).

Figure 6g: Bowing matrix (bars 1-4), selected numbers in bold

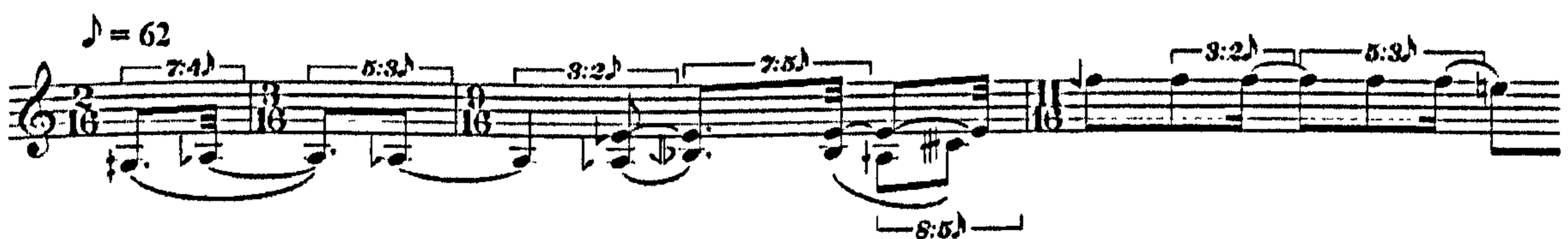
beat	1	2	3	4	5	6	7
beat-division 1	4	5	6	7	6	5	4
beat-division 2	2	3	4	5	6	5	4
duration 1	7	6	5	4	3	2	1
duration 2	7	6	5	4	3	2	3

Figure 6h: Bowing rhythm (bars 1-4)



The material from **Figure 6e** selected by using the table in **Figure 6f** is inserted into the bar structure and combined with the bowing rhythm in **Figure 6h** to produce the final result (see **Figure 6i**).

Figure 6i: *La Pastora* (bars 1-4)



The derivation of this final result is very much driven by an unmediated process, but not one that I blindly accepted. The process was developed over a number of different trials before it was ready. The balance between the audible recognition of the numerical series and the lack of any regularity, the balance between the three different transpositions, and the mediation of the fingered rhythms by the bowed rhythms had to be judged very carefully. The complexity of the process described above largely

came about because I was not happy with earlier results, and every time I wasn't happy with the result, I added an extra layer of process or replaced a previous one. This is completely characteristic of my compositional practice, and more so of both *La Pastora* and *disiecta membra* than of any other piece in this portfolio.

disiecta membra

The derivation of the material employed in *disiecta membra* depends on slightly different processes. The original folksongs are transposed by using the simple B-A-C-H motif (Bb, A, C, B natural) and then put into a heterophonic texture, employing a metrical filter. **Figure 7a** shows the transposition of one of the folksongs transformed in this piece.

Figure 7b shows the opening of the first statement of this material in the heterophonic texture. The number sequence 7, 6, 5, 5, 4, 6 has been used repeatedly as a metrical filter, different for each voice and the entry of each instrument has been staggered progressively to give the effect of a mensural canon.

Figure 7a: Transposition of the folksong, 'The Gallows Tree' in *disiecta membra*

original folksong *The Gallows Tree*

transposition (Bb represents +/- 0 semitones)

B A C H B A C H B A C H B A C H etc

transformed melody

Figure 7b: Heterophonic texture (crotchet used as constant beat) from the opening of *disiecta membra*, showing metrical filter and pseudo-canonic effect

Frisch weht der Wind

Unlike the pieces described above, the source material featured in *Frisch weht der Wind* (Satie's *Véritables Préludes Flasques (pour un chien)*) is unaltered in the pitch domain. Every note of the original material is present in the finished composition, but in a completely random order. This comprehensive reordering process creates something equally distant from the original source material as any of the pieces above are from their source materials, but instead creates something unique (though audibly related to the original Satie), self-similar and consistent across its whole duration.

Figure 8 outlines the sources for the first 18 'events' in the piece (here, since Satie does not use barlines, a notional bar has been employed for each movement of a minim, a dotted minim and a crotchet respectively).

Figure 8a: Summary of the first 18 events in *Frisch weht der Wind*

	Random number	Movement	'Bar'
1	28	I	7
2	537	III	56
3	384	II	23
4	95	I	24
5	36	I	9
6	58	I	15
7	269	II	4
8	385	II	24
9	533	III	54
10	104	I	26
11	166	I	44
12	72	I	18
13	201	I	52
14	316	II	12
15	641	II	16
16	62	I	16
17	196	I	51
18	39	I	10

Figure 8b: Source material for the first 18 events in *Frisch weht der Wind* (slurs omitted). The material in the squares is the material which is extracted in order to create the finished score.

The image displays three staves of musical notation for piano. Each staff contains several measures of music. Specific segments of the music are highlighted with squares, indicating the source material extracted for the finished score. The segments are labeled with Roman numerals and bar numbers: I b.7, III b.56, II b.23, I b.24, I b.9, I b.15, II b.4, II b.24, III b.54, I b.26, I b.44, I b.18, I b.52, II b.12, II b.16, I b.16, I b.51, and I b.10.

De contemplationis digitis

The quotations that feature in *De contemplationis digitis* largely grew out of my hunt for sympathetic flute and piano repertoire. At the end of the first movement, the complex texture is folded into a distorted vision of the close of the 'Thoreau' movement from Charles Ives' *Concord Sonata*, itself quoting the opening motif of Beethoven's *Symphony no. 5*, and the second movement is almost entirely based on unaltered quotes from Bach's *Orchestral Suite BWV 1067*. The remainder of the second movement quotes the 19th century *Gassenhauer*, 'O du lieber Augustin', which was quoted in Arnold Schoenberg's *String Quartet no. 2*. In Schoenberg's quartet, the appearance of this quote runs side by side with the progressive break-down of the musical argument, and the introduction of this reference into my piece directly addresses the problematic relationship between the two instruments further discussed

in Chapter 6. Although this movement's material is not altered or reordered in an audible manner, the piano and flute parts take independent journeys through a sample of the Bach suite. The resulting collage is instantly recognisable, not just as an extract of a Baroque dance suite, but also as music by J. S. Bach. This is the only example of an instantly recognisable quote within my portfolio, but since two outer movements are intensely process-driven, the lighter tone of this central movement almost functions as a palate-cleanser before the final movement. Although the quotations featured in this work are largely peripheral to the central argument of the piece, they grow directly out of the issues involved in writing it.

83 Chords for Ezra Pound

One of the conditions for writing this piece was that it should make reference Olivier Messiaen's *Turangalila Symphony*. I already had a very clear idea of how this piece was going to work, with eighty-three chords separated by birdsong and breath-sounds, so I selected the series of chords that form one of the motifs of the symphony. These chords were compressed and expanded in three processorial stages, and then a selection was made (based on register and on a series determining the number of notes per chord). This resulted in chords that were completely unrecognisable from their original source material, yet retained some kind of consistency of musical language.

The 'birdsong' that interrupts the procession of chords comes from the text of Pound's *Canto LXXV* and is taken from a transcription by Gerhardt Munch of Jannequin's *Chant des Oiseaux*. In an article for Ronald Duncan's *The Townsman*, Pound wrote 'The two pages of Jannequin are there, indestructible... There are in the arts certain

maxima... The ideogram of real composition is in Münch two pages, which belong to no man. They are abbreviated out of Francesco da Milano's transcription for the lute... The gist, the pith, the unbreakable fact is there in the two pages of violin part... The point is "not one bird but a lot of birds" as our violinist said on first playing it.⁸

The original transcription by Munch is rhythmically filtered by using the first forty-three of the deci-talas that Messiaen outlined in his *Technique de mon langage musical*. Individual notes are then transposed up or down to create two new lines, one which uses the transposition of a semitone, and one which uses the transposition of a quartertone. This allows for the different technical capabilities of the instruments within the quintet to play quartertones. This transposition is ordered by number sequences derived from the names 'Clement Jannequin' and 'Gerhard Munch', where A=1, B=2 etc. (for further details of the extensive use of this technique, see the second section of this chapter). **Figure 9** demonstrates a sample of these first two stages of the process.

This material is then fragmented into sections and inserted within the rests between chords, with a free adaptation of the rhythm to suit the profile of the passage.

Within my work, this transformed quotation represents the natural world as well as the indestructible kernel of 'real composition' that Pound attributed to it in 1938. This contrasts with the burst of Beethoven's *Egmont* Overture from op.84 that disrupts the calm ordering of the 'prison-bar' chords at b. 154, which I included as some kind of emblem for Western culture. This material is the ground-bass motif from bb. 307-8 of the overture, and is delivered in my work, loudly in unison at quaver = 168, with a

⁸ Ronald Duncan's *The Townsman*, January 1938 (London; 1938)

crescendo: out of context (structural and tonal) and out of step with the prevailing musical discourse of the rest of the piece.

Figure 9: Rhythmic filtering of Munch/Jannequin *Chant des Oiseaux* (bb. 1-7) employing deci-talas 1-8, and the transposition of this material

The figure displays a musical score with four systems of staves. The first system, labeled 'original Jannequin/Munch violin part', shows a melodic line in treble clef and a rhythmic line in bass clef. Above the rhythmic line, brackets indicate 'deci-talas' 2, 3, 4, 5, and 6. The second system, 'stage 1 (filtered by deci-talas)', shows the original melody with rhythmic stems replaced by vertical lines. The third system, 'stage 2a (transposed using the names 'GERHARD MUNCH' and 'CLEMENT JANNEQUIN' in semitones)', shows the filtered melody with notes transposed. The fourth system, 'stage 2b (transposed using the names 'GERHARD MUNCH' and 'CLEMENT JANNEQUIN' in quartertones)', shows the filtered melody with notes transposed by quartertones. The bottom section of the figure shows 'tala 7' and 'tala 8' with their respective rhythmic patterns and transposed melodic lines, including various musical ciphers like 'B 5 +1', 'R 1 -1', 'S +1', '2 -1', '3 +1', and '5 -1'.

Transcription

The use of musical ciphers to 'encode' names or messages in compositions has become a fundamental part of my compositional technique, generating basic musical

material. In order to represent the maximum number of letters in musical form, I combined two different, equally idiosyncratic approaches. I took the musical pitches to which alphabetic equivalences are most commonly ascribed (see **Figure 10a**), and combined them with a series of rather tenuous equivalences from a flattened Ut-Re-Mi scale (see **Figure 10b**). The combination of the two approaches can be seen in **Figure 10c**. The number of letters not represented by a musical pitch (J, K, N, P, Q, V, W, X, Y, Z) are often represented by rests in these 'transcriptions', and are rare enough not to create a highly fragmentary series, but occur with enough frequency to create constellations of notes, separated by rests.

Figure 10a: Musical pitches ascribed alphabetic equivalences



Figure 10b: Flattened Ut-Re-Mi scale



Figure 10c: Combined musical-alphabetic 'code'



As well as using text to generate pitch material, I also used it to generate numerical data by the standard numerological method (A=1, B=2, C=3, etc.) which can be used for durations, phrasing scale formation and so on.

The clearest use of these techniques can be found in *US4*, where the names of George W. Bush, Dick Cheney, Donald Rumsfeld and Paul Wolfowitz are all represented in musical notation. The opening gesture of the piece (bb. 1-4), which spells out 'GEORGE' very clearly can be seen in **Figure 11**, with a table summarising the 'spelling'.

Figure 11a: *US4* (bars 1-4)

BUSH 1
 Slow, with plenty of rubato (at least ♩ = 48 or slower)

f pseudo-messianic *poco f* *poco*

chording ON
 click track/light-beat: OFF
 RECORD1 ON
 RECORD1 OFF
 RECORD2 OFF
 RECORD3 OFF

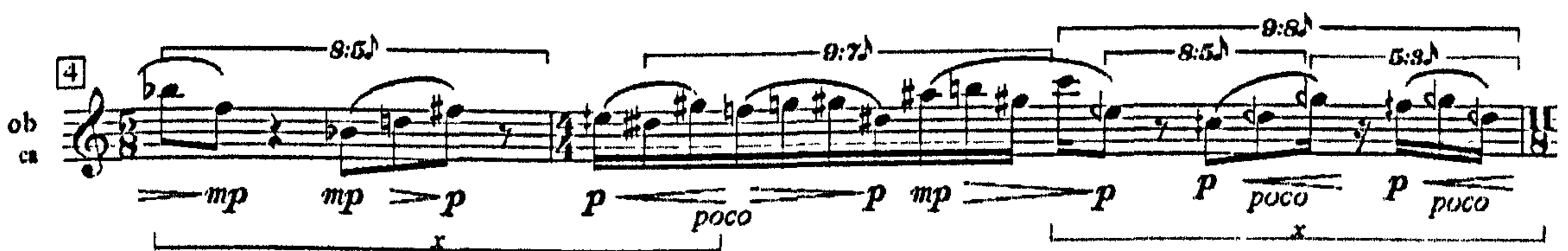
Figure 11b: Summary of 'spelling' from *US4* (bars 1-4)

Letter	Pitch	Duration (semiquavers)
G	G	7
E	E	5
O	F#	15
R	C#	18
G	G	7
E	E	5

The most extensive use of this idea comes in *De contemplationis digitis*, where entire stanzas of John Cage's mesostics on James Joyce's *Finnegans Wake*⁹ are transcribed into musical notation in order to generate the entire musical discourse for both flute and piano. The names of James Joyce and John Cage structure the proportions of the outer movements, the names of Arnold Schoenberg and Johann Sebastian Bach structure those in the central movement, and the work closes with canons based on pitches generated from all four names above, with the addition of Charles Ives.

In *Lovesongs*, the names of my friends and of the composers of the original music featured in the work are used in transformational procedures: transposing pitches, compressing and expanding phrases, generating phrase lengths, and generating durations. The opening oboe solo (see Figure 12 for bb. 4-5) is constructed purely from the combination of different names as basic pitch material, and transformational procedures.

Figure 12: I. 'Kurwenal, siehst du es nicht?' from *Lovesongs* (bars 4-5)



The use of the same durational and pitch series to construct different aspects of the musical discourse results in small motivic and rhythmic resemblances coming to the surface (for example, those marked *x* in Figure 12), while maintaining a surface layer of constant reinvention.

⁹ Cage (1980)

Figure 13 demonstrates the use of the name 'Alban Berg' to define the rhythm of the line for violin 1 found in bb. 21-24 of the second movement of *Lovesongs*. The composer's name is used to generate a number sequence controlling the duration of individual notes (see notation below the staff – where a number has two digits (e.g. 12), it is transformed into 1 and 2), and in retrograde is used to determine the division of each beat into a variable number of impulses. The durational irregularity (7+9 semiquavers, as opposed to the regular division into crotchets in the rest of this section) in the first bar of this example is a residue of the previous section.

Figure 13: Rhythmic derivation of Violin 1 line in bb. 21-4 of II. *Total Bitch* from *Lovesongs*.

The figure shows a musical staff with three measures: b. 21, b. 23, and b. 24. The staff is divided into two parts by a double bar line. The first part (b. 21) is in 7/4 time and contains five notes: A, L, B, A, N. The second part (b. 23 and b. 24) is in 2/4 time and contains five notes: B, E, R, G. Above the staff, brackets indicate the duration of each note in terms of impulses, derived from the letters of 'Alban Berg'. For example, 'G' has a duration of 7 impulses, 'R' has 18 impulses, 'E' has 5 impulses, 'B' has 2 impulses, and 'N' has 14 impulses. Below the staff, the letters and their corresponding impulse counts are listed: A (1), L (1 2), B (2), A (1), N (14) for the first part; and B (2), E (5), R (1 8), G (7) for the second part. The notation also includes a 7-measure rest at the beginning of b. 21 and a 7-measure rest at the end of b. 24.

The uses of these 'transcription techniques' in my portfolio have a number of different applications and serve a number of different functions (from the obscure transformations of *Lovesongs* to the clear 'spelling' of *US4*). The ubiquity of this technique might risk making the music rather process-driven and dry, however the idiosyncratic, ear-led application of the technique guarantees that it is used almost 'in jest' ('playful constructivity – *homo ludens*')¹⁰. Decisions are made on the spur of the moment and one filter rejected in favour of another because it doesn't sound right. The intermingling and interbreeding of different materials and techniques in order to make something new is at the heart of my compositional procedure. It occurs in every piece

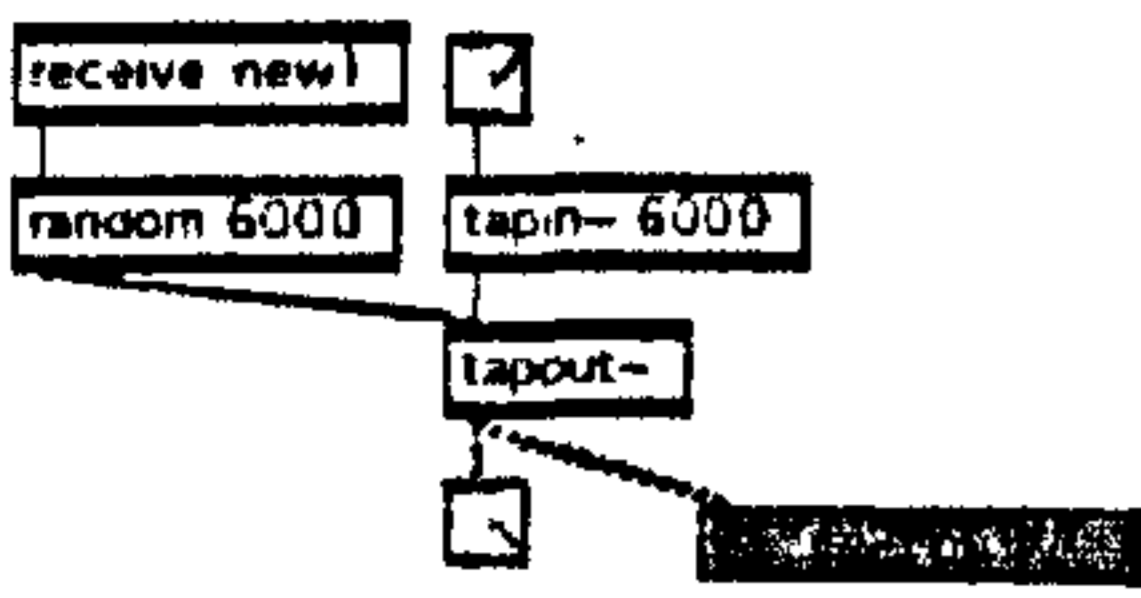
¹⁰ Fernyhough (1996), 259

that I have written, and without messy combat between idealism and pragmatism, I would find it hard to continue to compose.

Chapter 5: The Computer

Two of the pieces in my portfolio, *US4* and *La Pastora*, employ live electronics. Although the two pieces use the medium in different ways, something about the basic approach that I use to create the electronics part stays the same. Both pieces use MaxMSP to create the electronics part and both are, to a large extent, patches that don't require any input from an operator; however I don't regard this as being a decisive factor behind my use of the medium since subsequent works tend to focus more on the operator of the laptop rather than any acoustic performer. Through a process of trial and error, I have come to the conclusion that the most important stage of patch construction is 'instrument building'. In both pieces, I worked on the programming until I had a clear separation of functions that were visible on the screen. The advantage of working with an object-based programming language like MaxMSP (where individual programming objects are represented as individual boxes joined by cords – see **Figure 14**) is that functions can be clearly and visibly linked together and employed in the same way that electronic instruments (effects processors, samplers, synthesisers) are. The construction of these virtual instruments, and the means by which they are controlled constitutes what I describe above as 'instrument building'. This approach makes it easier for the programmer to solve problems, makes the interface between performer and computer easy to navigate and easy to grasp, and can sometimes help to make concrete aspects of the piece's structure in a manner that may previously have eluded the composer.

Figure 14: An example of a MaxMSP patch



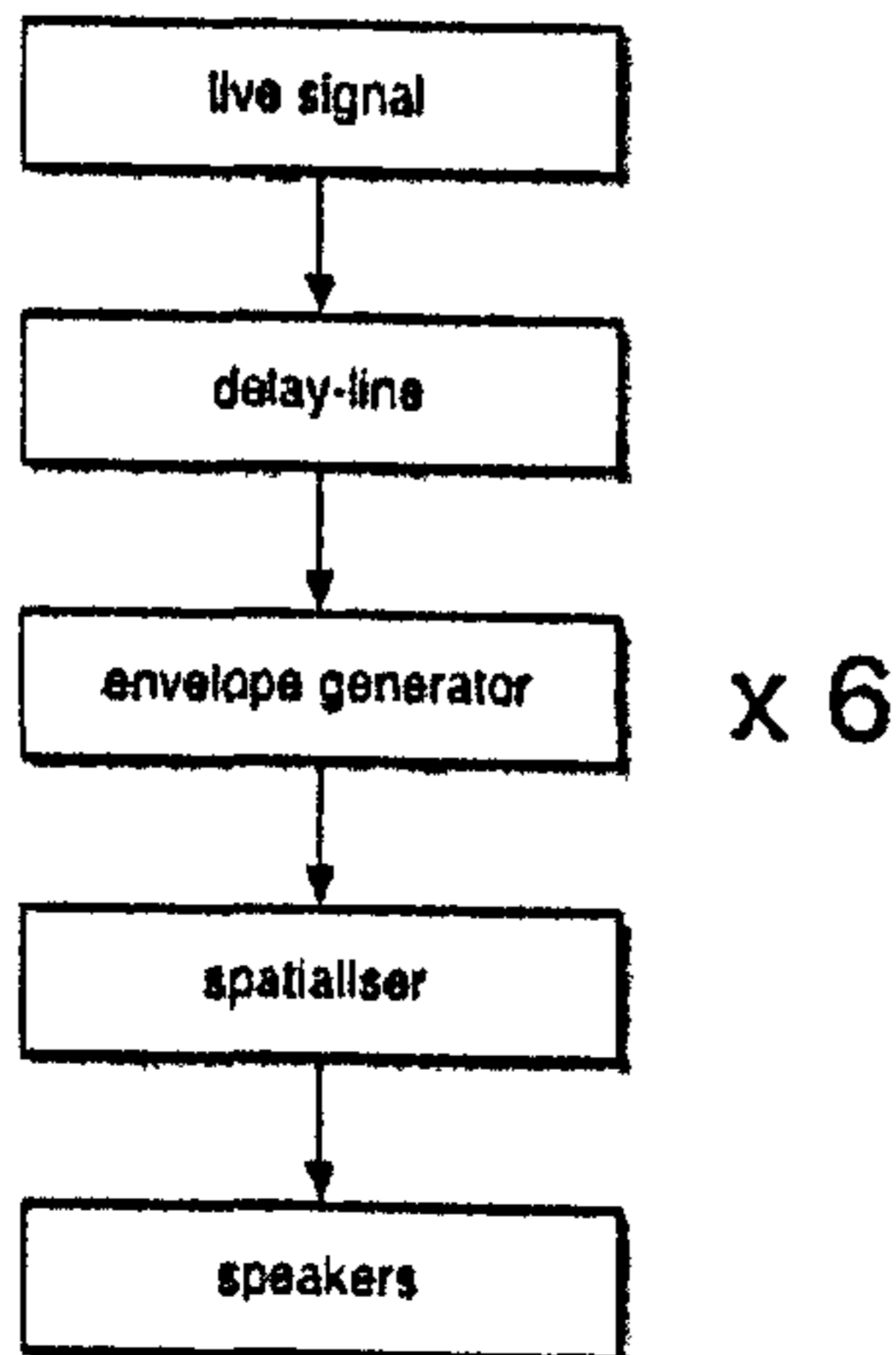
La Pastora

Stated in its simplest form, the electronics part in *La Pastora* can be summarised in

Figure 15.

- The lengths of the delay-lines are determined by random numbers and are between 0 and 11000 milliseconds long.
- The 'envelope generator' adjusts the volume of the signal, creating 'dynamic waves' of between 0 and 11000 milliseconds long (this interval is calculated by means of random numbers).
- The spatialiser takes each delay-line on a journey around the eight speakers. Destinations on an imaginary map, and the time taken to reach the destination (between 0 and 6000 milliseconds) are generated by means of random numbers.

Figure 15: Summary of electronic setup for *La Pastora*



The irony of using extremely detailed rhythms and pitch materials, while using completely randomly generated behaviour in the electronics has not escaped me. The level of audible complexity present in the electronics part has an analogue with the level of complexity in the original score. Both the electronics and the score are made up of very simple processes which are layered upon each other until they achieve the almost corporeal level of complexity for which I was aiming. Many of the exact features of the score could have been different if they had been generated from a different starting point, just as the patch is different every time it is performed. This is not the only way in which the concerns of the score feed into the concerns of the patch: the use of canon in the score is matched by the use of delay lines in the patch; and the use of a selection of the canon in the score is matched by the use of a selection of the delay lines in the patch.

Although the ideas behind the electronics part grow out of the concerns of the piece, it has enough life of its own to be used as an independent artefact or instrument. I plan to use it, or a more evolved version, in the string quartet from *Americana* (see Chapter 2) where it will perform a similar function to that described here, but also to use it in a completely different context for a new improvisation (with the provisional title *Mazing*).

US4

US4 is broken into sections called 'HAWKSONG', 'RUMSFELD', 'WOLFOWITZ', 'CHENEY' and 'BUSH'. 'HAWKSONG' appears only once and does not feature any

electronics heard by the audience, but each of the other groupings of sections has its own treatment.

- The 'BUSH' sections feature 50 delay lines, which are all of a random length between 0 and 10 seconds. This creates a chorusing effect and was inspired by a recording of Gaelic psalm-singing.
- The 'RUMSFELD' and 'WOLFOWITZ' sections are divided into eight cycles, each of which is recorded and then played back during each of the following cycles. This functions like a delay line, but the way in which the piece is constructed of interlaced blocks from the different sections makes the process more complex. Each cycle has the recorded material returning a little closer to the starting point until the final cycle, during which the recorded material is played back all at the same time.
 - The 'WOLFOWITZ' material is exactly the same for all eight cycles, although the use of inflectional microtones results in a slightly different result each time.
 - When all eight cycles of the 'RUMSFELD' material are combined, this creates a single eight-note chord moving in parallel motion (see **Figure 16**). Each cycle takes a different journey through these chords, which results in a different line each time the material is performed.

Figure 16: 'RUMSFELD' chords



While the eighth and final cycle of the 'RUMSFELD' material is played by the oboist at the same time as all of the previous cycles are played back, therefore creating the parallel chords in **Figure 16**, the eighth and final live cycle of the 'WOLFOWITZ' material is one stage away from this. The moment when all eight recordings are played back simultaneously occurs during 'BUSH5' (Figure S in the score, bar 141).

- The 'CHENEY' material is the same both times it appears. It is slightly crude (marked 'ugly' in the score) and written in the lowest register of the oboe. It is recorded in a similar manner to the 'WOLFOWITZ' and 'RUMSFELD' sections, but the playbacks are timed to tessellate together with the live part, rather than to fulfil a long-range structural purpose. Each 'CHENEY' sections is preceded by material from a 'WOLFOWITZ' section which is ring-modulated by the recurring C# recorded from the 'HAWKSONG'. This ring-modulation results in pitches at the same register as the 'CHENEY' material.

The spatialization of each section also varies.

- The 'BUSH' delay lines and the playbacks of the 'CHENEY' sections are always heard from the front two speakers.
- The 'RUMSFELD' playbacks begin on the opposite side of the auditorium to the soloist's position. They spread out across all eight speakers and then contract to the front two speakers for the final cycle in order to create the impression of a 'super-oboe'.
- The 'WOLFOWITZ' playbacks begin in the front speakers, close to the performer and spread out around the full eight speakers during the course of the piece.

- While the 'RUMSFELD' spatialization stays fixed (one speaker to one playback), the 'WOLFOWITZ' spatialization often changes between each note. In the final rendition of all eight 'WOLFOWITZ' recordings, the sound rotates around all eight speakers creating a rather claustrophobic atmosphere.
- In the 'BUSH' sections, a metronome mark is given, but there is no click-track because of the lack of time-sensitive electronic treatments.
- In both the 'RUMSFELD' and 'HAWKSONG' sections, a click-track giving a regular pulse is necessary due to the manner in which the playbacks are used.
- In the 'WOLFOWITZ' sections, a click-track gives cues each time the oboist plays a note.
- In the 'CHENEY' sections, a metronome mark is given and the performer must coordinate his playing with the playback of previously recorded material, which is notated in the part as a composite line.
- While each section clearly explores different relationships that are possible between the electronic treatment and the performer, the two principal sections within the piece, the 'RUMSFELD' and 'WOLFOWITZ' materials, focus this specifically.
 - The different divisions of the beat used in the 'RUMSFELD' material (3:2, 5:4, 7:4) combine to create a loose heterophony when all eight lines are played simultaneously.
 - The use of cues rather than a regular pulse in the 'WOLFOWITZ' sections exploits the latency of the performer to create a 'cloud' of attacks for each note when the eight recordings are played back simultaneously.

- Just as the precision of the rhythms in the 'RUMSFELD' sections is matched by the precision of eight-note chords in **Figure 16**, so the imprecision of the rhythmic writing in the 'WOLFOWITZ' sections is matched by the inflectional microtones that are employed.

It should be apparent that the electronic setup described above is specific to this piece.

It would be impossible or at least extremely impractical to use it for any other purpose. The patch in MaxMSP was designed to require very little input from a performer at the laptop, and could easily be run by the oboist, using a foot pedal.

Unlike the electronics part of *La Pastora*, the sounding result of the electronics part can be notated with a high degree of precision and therefore the score contains everything (barring the delay lines in the 'BUSH' sections which would be impossible to notate) that is heard.

Conclusions

The two pieces in my portfolio present two extreme positions of the potential use of live electronics: as an 'instrument' in *La Pastora* and as a piece-specific construction in *US4*. This creates a large field for exploration and, combined with the possibility of interaction from a performer at the laptop, suggests a rich mine for future projects.

Chapter 6: Details of pieces

83 Chords for Ezra Pound

83 Chords for Ezra Pound was written for a brass quintet taken from the ranks of the BBC Scottish Symphony Orchestra as part of a project led by Stuart MacRae. The work was first performed on 21st April 2005 at the Sage, Gateshead.

I had been asked to write a piece for brass quintet to be performed in the Sage, Gateshead, and after a very brief period of reflection, the shape and soundworld of the piece slowly came into focus. The central vision for the work came from the period of his life imprisoned in a prisoner of war camp near Pisa. Reading the description of his incarceration, I was powerfully reminded of what I had read about the imprisonment of alleged terrorists in Guantánamo Bay, and the imagery of prisoners in orange jumpsuits locked in small cages, became indelibly linked in my mind to the *Pisan Cantos. Canto LXXV*, written while Pound was imprisoned, provided an important source of material and inspiration, but notes for later *Cantos* (beyond the 116 poems that he completed) serve as a motto:

'I have tried to write Paradise

Do not move

Let the wind speak

that is paradise.

Let the Gods forgive what I

have made
Let those I love try to forgive
what I have made.¹

For me, this fragment spoke directly to the problems that I had with the person of Ezra Pound and I had it in front of me during the composition of the piece. The wind about which Pound writes inspired thoughts about breath, and led me towards thinking about the body rhythms of the prisoner. This 'greeting' piece seeks to draw the audience into Pound's body: to view the proceedings through his eyes, to share his breath and to hear with his ears. The cycle will view all of the *Cantos* through the lens of that eternal moment of the poet sitting in the cage in Pisa, hearing the sounds of birdsong, remembering Jannequin, remembering Beethoven and Dante, remembering the past, remembering the *Cantos*, remembering his past.

This work is briefly discussed in Chapter 3, pp. 25-6. The quotations employed are enumerated and discussed in Chapter 4 pp. 43-5

De contemplationis digitis

De contemplationis digitis was commissioned by the Cheltenham Festival Society for a performance in the 2003 Cheltenham International Festival of Music by the flautist Janne Thomsen and the pianist Bengt Forsberg. It was first performed at the Pitville Pump Room on 19th July 2003.

¹ Pound (1996), 822

The question of how to relate a solo wind instrument to the piano became my immediate concern as I began to work on the piece. A quick look through the repertoire for the instrument was not very helpful. For the majority of composers writing for this combination, the use of the keyboard as an accompanying, principally harmonic instrument was accepted unquestioningly. Within my own practice, this suggested a hierarchical model with which I was quite unhappy, and since much of my music is conceived on a linear rather than vertical basis, I was unsure how to make use of my research.

My problems with the instrumentation led me to solve it in two different ways. In the first movement, I used a parallel process for the two instruments. Both instruments start off with fairly simple material (the two parts are actually two different readings of the same source) which become more and more complex as the piece progresses. The final movement is a rather more extreme solution to the problem, since it is really for solo flute, with the piano serving as a resonating chamber. The central movement seeks to entirely avoid the problem by taking a step back into the past, into a famous model of flute writing: the Orchestral Suite BWV 1067.

The source material for this work is further discussed in Chapter 4, pp. 42-43, 48

disiecta membra

disiecta membra, scored for a septet of woodwind and strings, was written for the Glasgow-based ensemble Symposia and their artistic director, Oliver Searle. It uses

songs taken from the folk traditions of the USA as a form of 'resistance' against the encroaching forces of globalisation.

This work is further discussed in Chapter 3, pp. 19-21. The folksongs employed are enumerated and discussed in Chapter 4, pp. 39-40.

Frisch weht der Wind

Frisch weht der Wind is the third piece within a cycle of five piano pieces called *Etudes tristesses*. It was written without a particular performer in mind, but the pianist Patrick Zuk has proved an invaluable guinea pig during the composition of this work.

This work is further discussed in Chapter 3, pp. 21-5. Its source material is discussed in Chapter 4, pp. 41-42.

Lovesongs

In the summer of 2002, I won the Royal Philharmonic Society's Composition Prize for that year. *Lovesongs* was commissioned as a result of this prize and the first three movements were first performed by the London Sinfonietta on February 20th 2003 in the BBC's Maida Vale Studios and broadcast on the 22nd February in BBC Radio 3's *Hear and Now* programme.

An aspect of the piece not discussed in the previous chapters is the rhythmic grid that forms the structural backbone of the piece, which can be seen in **Figure 17**. The

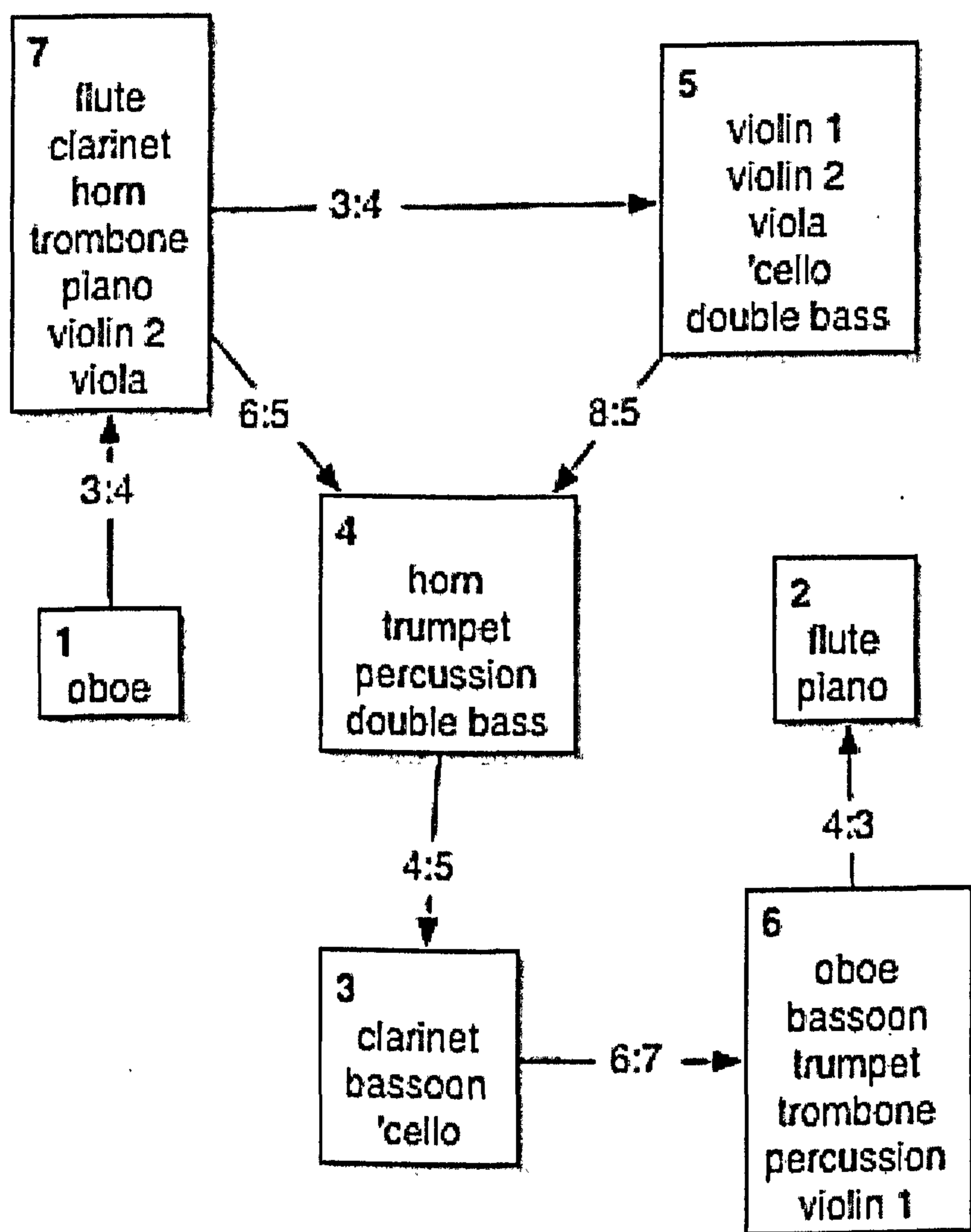
whole piece is a journey through different areas of this grid, which determines not only the tempo relationships present at any given point, but also the instruments which are playing in the different tempo areas.

One of the clearest illustrations of this grid can be found at bar 57 of the first movement. The solo oboe (group 1) is playing at crotchet = 72; the piccolo and piano (group 2) at crotchet = 87.5; the bass clarinet, contrabassoon and 'cello (group 3) at crotchet = 100; and the violins, viola and double bass (group 5) are playing at crotchet = 128. These groupings of instruments were deliberately chosen at this point to create the maximum amount of discord in the tempo relationships, which can be expressed in their simplest forms as 9:16 (72:128), 32:25 (128:100) and 8:7 (100:87.5).

Most of the rest of the work employs clusters of the tempo groups that are related in the simpler ratios expressed on the grid. The exceptions are the solo oboe in the second movement (bars 40-56 and bars 59-63), and the flute and piano duet in the third movement (bars 17-37). These instruments represent tempo groups 1 and 2 from **Figure 17**, which are the furthest antipodes available from the grid. The whole piece was structured by mediating between the other formal schemes at work (for example, the 'operatic schema' seen in **Figure 3** or the *ritornello* structure of the third movement) and the tempo grid. The mensural canons in the third movement are a direct result of this grid scheme, as are the interlocked mirror schemes at work in the second movement. The grid informs every structural decision made in the piece but the tensions that it creates between the instrumental groups is inherently unstable. The more complex the ratios, or the denser the texture, the harder it is to grasp them. The fourth movement is the apotheosis of these tensions and at its heart, combines every

single tempo ratio at work in the piece (bars 98-112). This is the most complex rhythmic texture in the piece and therefore, the high point of tension. The density of the moment causes the form to fragment and dissolve, leaving the trombone and percussion alternating vainly between the two furthest points of the grid (crotchet = 72 against crotchet = 87.5^2).

Figure 17: Tempo grid used in *Lovesongs*



This work is discussed further in Chapter 4, pp. 28-34.

² The simplest expression of this tempo ratio is 144:175

La Pastora

La Pastora for solo violin and electronics, was written between 2002 and 2004, and was directly inspired by the playing of Mieko Kanno. It is based on a song from Chile called 'La Pastora' and forms part of my *Americana* project. The live electronics used in this work create a 'hall-of-mirrors' effect, surrounding the violinist with fragmented memories of what she has just played. The piece employs eighthnotes to evoke the particularly intense soundworld that I imagined for this piece and uses a notation devised specifically for this piece (see score for a summary).

This work is further discussed in Chapter 3, pp. 19-21. The source material employed is discussed in Chapter 4, pp. 34-39. The use of electronics is discussed in Chapter 5, pp. 52-3.

US4

US4, for solo oboe and electronics, was written as a result of a workshop given by Christopher Redgate, Neil Heyde, Paul Archbold and Michael Young in the studios of Goldsmiths College, London. It was written for and dedicated to Christopher Redgate and was first performed by him, with Paul Archbold controlling the electronics at the Coombehurst Studios of Kingston University on the 29th January 2007. It forms part of my *Americana* cycle and is a portrait of four members of the United States administration at the time of writing (George Bush, Donald Rumsfeld, Paul Wolfowitz and Dick Cheney) and is a direct response to the justifications to the war in Iraq.

This work is further discussed in Chapter 3, pp. 14-8. The source materials employed are enumerated and discussed in Chapter 4, p. 47. The use of electronics in this piece is discuss in Chapter 5, pp. 53-7.

Bibliography

Books and articles

Richard Barrett. “‘Complexity’, one last time’, *FURT* (1991). See the website:

<http://furtlogic.com/>

_____ ‘UNASKED QUESTIONS: An interview with Veronika Lenz’, *FURT* (2005). See the

website: <http://furtlogic.com/>

_____ ‘CAN MUSIC CHANGE THE WORLD: interview with richard barrett’. *New notes*

(February 2007) 2-3

Henrietta Brougham, Christopher Fox, Ian Pace eds. *Uncommon Ground: The Music of*

Michael Finnissy (Aldershot: Ashgate, 1997)

John Cage. *Empty Words: Writings '73-'78* (London ; Boston : Marion Boyars, 1980)

Aldo Clementi. ‘A Commentary on my own Music’. *Contact* 23 (Winter 1981) 4

William Cookson. *A Guide to the Cantos of Ezra Pound* (New York: Croom Helm Ltd. And

Persea Books, 1985)

Henry Cowell. *New Musical Resources* (Cambridge: Cambridge University Press, 1996)

Gilles Deleuze, Félix Guattari; Brian Massumi trans. *A thousand plateaus: capitalism and*

schizophrenia (Minneapolis: University of Minnesota Press, 1988)

Brian Ferneyhough; James Boros, Richard Toop eds. *Collected Writings* (Amsterdam:

Harwood Academic Press, 1996)

Christopher Fox. ‘Music as Social Process: some aspects of the work of Christian Wolff’.

Contact 30 (Spring 1987) 6-14

Hans Werner Henze; Peter Labanyi trans. *Music and Politics: Collected Writings 1953-82*

(London: Faber & Faber, 1982)

A.L. Lloyd ed. *Folk Songs of the Americas* (London : Novello, 1965)

Alan Merriam. *The Anthropology of Music* (Evanston Ill.: Northwestern University Press, 1964)

Olivier Messiaen; John Satterfield trans. *The technique of my musical language* (Paris: Alphonse Leduc, 1944)

Bruno Nettl. *The study of ethnomusicology: thirty-one issues and concepts* (Urbana: University of Illinois Press, 2005)

David Osmond-Smith. 'Au creux néant musicien: Recent Work by Aldo Clementi'. *Contact* 23 (Winter 1981) 5-9

_____ *Playing on words: a guide to Luciano Berio's Sinfonia* (London : Royal Musical Association, 1985)

Harry Partch. *Genesis of a music: an account of a creative work, its roots and fulfilments* (New York: Da Capo, 1974)

George Perle. *Style and idea in the Lyric Suite of Alban Berg* (Stuyvesant, NY: Pendragon Press, 1995)

Ezra Pound. *The Cantos* (New York: New Direction Books, 1996)

David Schiff. *The Music of Elliott Carter* (London: Eulenberg Books, 1993)

John Tilbury. 'Cornelius Cardew'. *Contact* 26 (Spring 1983) 4-11

Richard Toop. 'Four Facets of the New Complexity'. *Contact* 32 (1988) 4-50

_____ 'Brian Ferneyhough's Lemma-Icon-Epigram'. *Perspectives of New Music*, 28/2 (1990), 52-101

_____ 'Shadows of Ideas: On Walter Zimmermann's Work', *Walter Zimmermann* (2002).

See the website: <http://home.snafu.de/walterz/index.html>

Arnold Whittall, 'Resistance and reflection: Richard Barrett in the 21st century'. *The Musical Times* 146 (Autumn 2005) 57-69

Christian Wolff. *Cues: Writings & Conversations* (Cologne: MusikTexte, 1998)

Scores

Johann Sebastian Bach. *Suite no. 2 BWV 1067* (London: Boosey & Hawkes No. 8873)

Richard Barrett. *EARTH* (London: United Music Publishers Ltd. © United Music Publishers Ltd. 1987)

_____ *air* (London: United Music Publishers Ltd. © United Music Publishers Ltd. 1994)

_____ *Opening of the mouth* (London: United Music Publishers Ltd. © United Music Publishers Ltd. 1997)

Ludwig van Beethoven. *Egmont Overture* op. 84 (London: Boosey & Hawkes HPS-121)

Alban Berg. *Lulu* (Vienna: Universal Edition A.G. No. 13640, © Universal Edition A.G., 1964)

Hector Berlioz. *Roméo et Juliette* Symphonie Dramatique (London : Edition Eulenburg, ETP 424)

Leonard Bernstein. *West Side Story* (London : Boosey & Hawkes HPS-1176)

Boris Blacher. *Romeo und Juliet* (Vienna: Universal Edition A.G. No. 13670, © Universal Edition A.G., 1971)

Elliott Carter. *Double Concerto* for harpsichord and piano with two chamber orchestras (New York: Associated Music Publishers Inc. GS23780, © Associated Music Publishers Inc., 1964)

_____ *Triple Duo* (London: Boosey & Hawkes HPS-982, © Hendon Music Inc., 1983)

Claude Debussy. *Childrens' Corner* (Paris: Durand & Co., 1908 © Durand & Co. 1998)

Frederick Delius. *A Village Romeo and Juliet* (London: Boosey & Hawkes HPS-885, © Harmonie Berlin, 1910, assigned to Boosey & Hawkes Ltd., 1952)

Brian Ferneyhough. *Carceri d'Invenzione III* (London: Edition Peters no. 7293 © Hinrichsen Edition, Peters Edition Ltd. London 1993)

Bill Hopkins. *Studies, Row-wise Book 1* (London: Schott & Co. Ltd., © Schott & Co. Ltd. 1969)

Charles Ives. *Piano Sonata No. 2 'Concord, Mass., 1840-1860'* (New York: Associated Music Publishers Inc., © Associated Music Publishers Inc., 1947)

György Ligeti. *Kammerkonzert* (London: Schott & Co. Ltd. ED 6323, © Schott & Co. Ltd. 1970)

Olivier Messiaen. *Le merle noir* (Paris: Alphonse Leduc AL 21053, © Alphonse Leduc & Co. 1952)

_____ *Turangalila-Symphonie* (Paris : Durand & Co., Editeurs D&F 13666, © Durand & Co. 1953)

Erik Satie. *Véritables Préludes Flasques (pour un chien)* (Paris: Eschig; E. Demets, 1912)

Arnold Schoenberg. *Moses und Aron* (London: Ernst Eulenburg Ltd. EE6786 © Gertrud Schoenberg 1958)

_____ *II. Streichquartette in Sämtliche Werke* Abteilung VI: Kammermusik Reihe A Band 20 (Mainz: B. Schott's Söhne, © Universal Edition A.G. Wien, renewed Arnold Schoenberg 1940)

Pyotr Il'yich Tchaikovsky. *Romeo and Juliet Fantasy Overture, First Version – 1869* (New York: Edwin F. Kalmus no. 574)

Giuseppe Verdi. *La Traviata* (Milan: G. Ricordi & Co. PR157, © G. Ricordi & Co. 1973)

Richard Wagner. *Tristan und Isolde* (New York: G. Schirmer Inc. Ed. 619, © G. Schirmer Inc. 1906, © renewed G. Schirmer Inc. 1934)



US4

(2004-6)

solo oboe + electronics

John Hails

US4

(2004-6)

solo oboe + electronics

John Hails

0 1 SEP 2008



The writing of this piece was made possible by the generous support of the Arts & Humanities Research Council (AHRC), who have funded the composer's PhD in Composition at Durham University 2004-6.

This piece was written for and dedicated to Christopher Redgate.

'almost all our language has been taxed by war'

Allen Ginsberg, *Wichita Sutra Vortex*

US4: George Bush, Donald Rumsfeld, Dick Cheney, Paul Wolfowitz

This score is a study score. A performance score and copy of the Max/MSP patch designed by the composer are available on request.

The piece is divided into five different types of section: BUSH, RUMSFELD, WOLFOWITZ, CHENEY and HAWKSONG. Each of these sections has different conventions and should be characterised as individually as possible, though there are some obvious connections to be made between the BUSH and RUMSFELD sections on the one hand, and the WOLFOWITZ and CHENEY sections on the other.

BUSH

In the BUSH sections, a number of short delay lines give the effect of chorusing the oboe line in the manner of Gaelic psalm singing. The performer can take his/her time over these sections.

RUMSFELD

These sections are strictly crotchet = 72. The pulse is given by the click-track or light-box (depending on which of these the performer has decided to use).

WOLFOWITZ

These sections are not measured, and instead of a regular time signature, I have used a symbol indicating an ear (Ⓧ) since these sections are regulated in length by the computer (and thus the time is given in milliseconds below the staff). The oboist hears a click from the click-track, or sees a flash from the light-box, and must play as soon as possible following this event. The 'ear' time signature is deliberately distinguished from the *senza misura* section at the end of the final BUSH section (b. 146), where a traditional X has been used as a time signature, and timings in seconds (rather than milliseconds). This is because the BUSH section may be taken faster or slower, depending on the performer, and therefore it is impossible to match up the timings precisely.

CHENEY

Both of these sections are preceded by a WOLFOWITZ section, where, towards the end, the live sound of the oboe is ring-modulated by the recorded HAWKSONG passage. The approximate pitches of the desired resultants (it is wise to filter out other unwanted resultants) are notated in the score. In the CHENEY sections, the metronome mark is crotchet = 60, but this is to be co-ordinated by the performer by listening to the recorded CHENEY tracks. A composite line is printed below the oboist's part in the score (the oboist's part has stems up, the recorded parts have stems down).

HAWKSONG

This unique section, as with the RUMSFELD sections, has a strict metronome pulse (here crotchet = 90) given by the click-track or light-box.

Electronic setup

The intended setup of this piece uses an eight-speaker layout (notated in the score) using Max/MSP software (www.cycling74.com) however it should be possible to recreate an equally effective setup using other means using the information contained in the score.

The equipment needed is as follows:

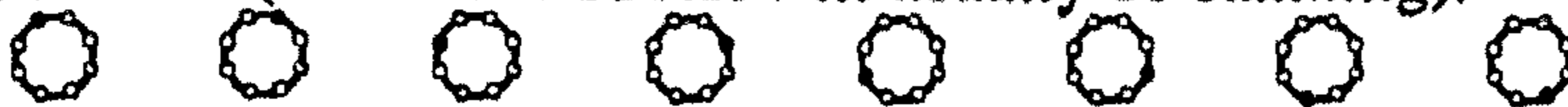
- microphone
- 3 recording devices
- 20 tapes/'buffers'
- a minimum of 21 playback devices
- a ring-modulator
- a click-track or light-box

The levels of all outputs have been left unspecified deliberately. These should be balanced at the mixing desk to the satisfaction of the technician. It should be noted that the dynamics of the WOLFOWITZ recorded sections should not be taken as definitive. They represent the dynamics in the recorded sections, and the technician should amplify any section that falls below audibility. While the little *pp* squeaks are supposed to be largely overwhelmed by the other lines, they are intended to be heard.

Notation

Each of the recording devices (RECORD1, RECORD2, and RECORD3) have a stave below the oboe part indicating the volume of the input.

Spatialisation is indicated by the use of eight speaker icons, which indicate the speaker from which the sound should be heard. The top of the icon represents the front of the hall (where the oboist will usually be standing).



Both quartertone (HAWKSONG) and inflection accidentals (WOLFOWITZ) are employed in this piece.

Every time a recorded buffer is played back, there is an indication of the length of the playback in milliseconds.

In the WOLFOWITZ sections, the passage of time is marked by a 'tick' bar line every ten seconds. On every barline, the 'stopwatch' timing can be found below the lowest stave in the system. Occasionally, the 'stopwatch' starts before the WOLFOWITZ section starts, in which case, timings are given in a similar way. In these sections, the exact timings (in milliseconds) of every event are given above the notehead (or below the playback entries).

Any further questions can be directed to the composer by post at 15 Dinsdale Drive, Durham, DH1 2TS, UK; by email at j.a.hails@durham.ac.uk; or by phone on +44 191 3757657 or +44 7773 769424.

'almost all our language has been taxed by war' - Allen Ginsberg, Wichita Sutra Vortex

US4

(2004-6)

BUSH 1

Slow, with plenty of rubato (at least $\text{♩} = 48$ or slower)

Recording controls:
chorus: ON
click-track/right-beat: OFF
RECORD1: ON
RECORD2: OFF
RECORD3: OFF

A RUMSFELD 1

Recording controls:
chorus: OFF
click-track/right-beat: $\text{♩} = 72$
RECORD1: OFF
RECORD2: OFF
RECORD3: OFF

Recording controls:
RECORD1: ON
buffer: RUMSFELD1

Recording controls:
RECORD1: ON
buffer: RUMSFELD1

Recording controls:
RECORD1: ON
buffer: RUMSFELD1

RUMSFELD1

B BUSH 2

Tempo primo
(Slow with rubato, ♩ = 48 or slower)

17

f poco
appassionato

click-track/light-box OFF

RECORD1: ON

RECORD1: OFF

RUMSFELD1
14583.33-32500 ms

C RUMSFELD 2

♩ = 72

21

poco

mf
lyrical

mp

click-track/light-box OFF

click-track/light-box ON

RECORD1: ON
better: RUMSFELD3

RUMSFELD3
0 - 11250 ms

RUMSFELD1
0 - 14583.33 ms

RUMSFELD1

25

mp

mf

sub p

p

RECORD1: ON

RUMSPELD2

RUMSPELD1

29

RECORD1

mf

mf

bufile: RUMSPELD3

RUMSPELD2

RUMSPELD1

32

RECORD1

RECORD1: OFF

RECORD1: ON

bufile: WOLFOWITZ1

4000 4250 9500 18250

WOLFOWITZ 1

Cues from click-track/light-box

Timings (above staff) in milliseconds

click-track/light-box: CUES

pp

pinched, enigmatic

mp

mp

22000

(33)

RECORD1

20000

22750

RECORD1: OFF

E BUSH 3

Tempo primo (slow with rubato, ♩ = 48 or slower)

pp

mp

mf

p

mf

p

thoughtful

click-track/light-box: CUES

click-track/light-box: ON

click-track/light-box: OFF

WOLFOWITZ 2

0 - 49750 ms

21500

pp

38

RECORD1

0

10000

20000

30000

RECORD1: ON

bufile: WOLFOWITZ1

2250 3750 13250 15500

Cues from click-track/light-box

Timings (above staff) in milliseconds

click-track/light-box: CUES

click-track/light-box: OFF

mf

pp

pinched, enigmatic

mp

pp

WOLFOWITZ1

RUMSFELD2
10833.33 - 32500 ms
48333.33

RUMSFELD1
14583.33 - 32500 ms

G RUMSFELD3

(38)

31000 31250 34500 45250 49000

pp *mf* *lyrical f*

mf *lyrical f*

♩ = 72

RECORD1

30000 40000 50000

buffer: RUMSFELD3

WOLFOWITZ1

RUMSFELD2

RUMSFELD1

(40)

mf *mp* *poco* *mp*

3:2 7:4 5:4

RECORD1

WOLPOWITZ1

RUMSFELD2
mf p *p* *mf*

RUMSFELDI
p *mp*

RUMSFELD3
 0 - 32500 ms

RUMSFELD2
 0 - 32500 ms

RUMSFELDI
 0 - 32500 ms

43

RECORD1
mf *f* *mp*

WOLPOWITZ1

RUMSFELD3
f *mp*

RUMSFELD2
mp

RUMSFELDI
mp

46

RECORD1
mp *mp* *mf*

buffer: RUMSFELD4

RUMSFELD2
0 - 19166 67 ms

RUMSFELD1
0 - 32500 ms

RUMSFELD3

RUMSFELD2

RUMSFELD1

49

RECORD1

RUMSFELD4
0 - 6666 67 ms

RUMSFELD3
0 - 19166 67 ms

RUMSFELD2

RUMSFELD1

RUMSFELD3

RUMSFELD2

53

RECORD1

RUMSFELDA
RUMSFELD3
RUMSFELD2
RUMSFELDI

56

mp *p*

H HAWKSONG

$\text{♩} = 90$

sfpp *f* *sub*
suddenly furioso *pp*

stuck-track/high part: $\text{♩} = 90$

bu(For: HAWKSONG

RUMSFELD3
RUMSFELD2

59

mp *pp* *ff* *pp* *f* *poco* *molto*

5.4 7.4

62

ff *poco* *pp* *mf* *ff* *ff* *poco* *mf*

5.4 5.4 7.4 0.8 5.4

63

ff *mp* *ff* *pp* *f* *mf* *ff* *f* *f* *p* *ff* *pp*

5.4 5.4 7.4 0.8

WOLFOWITZ1
29100 - 49750 ms

I WOLFOWITZ 3

Cues from click-track/light-box
Timings (above staff) in milliseconds

2000 3500

67

RECORD1

click-track/light-box: CUES

0 10000

buffer: WOLFOWITZ3

WOLFOWITZ2
0 - 49750 ms

WOLFOWITZ1
0 - 49750 ms

WOLFOWITZ1

68

RECORD1

10000 20000 30000

26200 26700 27200

buffer: WOLFOWITZ3

WOLFOWITZ2

WOLFOWITZ1

68

RECORD1

30000 40000 50000

WOLPOWITZ2

WOLPOWITZ1

WOLPOWITZ3 0 - 49750 ms 49500

WOLPOWITZ3 0 - 49750 ms 64000

WOLPOWITZ1 0 - 49750 ms 59750

(68)

51750 53250 62750 65000

RECORD1

50000 60000 70000

mf

WOLPOWITZ2

WOLPOWITZ3

WOLPOWITZ1

(68)

80500 80750 86000

BOUNDING PITCHES (RING-MODULATED WITH HAWKSONG)

playback: HAWKSONG (0 - 19000 ms)

76000 76500 77000

buffer: WOLPOWITZ4

76500 77000

RECORD1

RECORD2

70000 80000 90000

RECORD2 ON (ring-modulated product) buffer: CHENEY

f *mf*

CHENEY I
0 - 19000 ms

WOLFOWITZ3

WOLFOWITZ3

WOLFOWITZ1

94750 **J** CHENEY I

(68) $\text{♩} = 60$

f *ff ugly*

COMPOSITE LINE

click-track/light-bus: OFF

RECORD1: OFF

RECORD2: OFF

RECORD3: ON
buffer: CHENEY2

90000 95500

CHENEY I

WOLFOWITZ3

WOLFOWITZ2

WOLFOWITZ1

RUMSFELD4
5666.67 - 32500 ms

2166.67

RUMSFELD1
14583.33 - 32500 ms

83.33

K RUMSFELD 4

$\text{♩} = 72$

lyrical p *mf*

click-track/light-bus: $\text{♩} = 72$

RECORD1: ON
buffer: RUMSFELD1

RECORD3: OFF

3000

RUMSPELD1

RUMSPELD3
19166.67 - 32500 ms

RUMSPELD2
18750 - 32500 ms

RUMSPELD1
0 - 28333.33 ms

78

RECORD1

mf *mp*

5:4 7:4 5:4 5:4

WOLFOWITZ
0 - 49750 ms

1500

RUMSPELD1

RUMSPELD3

RUMSPELD2

RUMSPELD1

RUMSPELD3
0 - 28333.33 ms

RUMSPELD2
0 - 3250 ms

RUMSPELD1

81

RECORD1

mf *poco* *mp*

5:4 7:4

0 3333.33 6666.67 9166.67

WOLFOWITZ3

RUMSFELD4

RUMSFELD5
0 - 18750 ms

RUMSFELD4

RUMSFELD3

RUMSFELD2

RUMSFELD1

84

RECORD1

9166.67 12500 15833.33 18333.33

poco *mf* *mp* *mf*

WOLFOWITZ1

WOLFOWITZ1
33750 - 49750 ms

27200

RUMSFELD5

RUMSFELD4

RUMSFELD3

RUMSFELD2

RUMSFELD1

87

RECORD1

18333.33 21666.67 25000 27500

buffer: RUMSFELD6

poco *mf* *mp*

WOLFOVITZ3 0 - 49750 ms 44000

WOLFOVITZ3 0 - 49750 ms 39500

WOLFOVITZ1 0 - 49750 ms 36250

WOLFOVITZ3 31500 - 49750 ms 27500

WOLFOVITZ1

RUMSFELD1

RUMSFELD1

RUMSFELD2

L WOLFOWITZ 4

Cues from click-track/light-box

Timings (above staff) in milliseconds

90

30500 33500 35000 44500 46750

pinched, enigmatic **pp**

High-track/light-box: CUES

27500 38000

RECORD1

27500
buffer: WOLFOWITZ4

37500

47500

WOLFOWITZ4 0 - 49750 ms 50000

WOLFOWITZ3

WOLFOWITZ3

WOLFOWITZ1

90

62250 62500

p

RECORD1

47500

57500
buffer: WOLFOWITZ3

67500

WOLFOWITZ4
WOLFOWITZ3
WOLFOWITZ2
WOLFOWITZ1

(90)

67760 76500 80250 83250

RECORD1

67500 77500 83750 84250 87500 88250

RECORD1: OFF



WOLFOWITZ4
WOLFOWITZ3
WOLFOWITZ2

M BUSH 4

Tempo primo (slow with rubato, ♩ = 48 or slower)

(91)

f *poco f* *poco*

statesman-like

channing: ON
elieb-wack/hyde-luc: OFF



(95)

f *poco* *f* *poco*

WOLPOWITZ4
30750 - 49750 ms

WOLPOWITZ3
0 - 49750 ms

WOLPOWITZ2
0 - 49750 ms

WOLPOWITZ1
0 - 49750 ms

N WOLFOWITZ 5

Cues from click-track/light-box
Timings (above staff) in milliseconds

99

RECORD1

0

RECORD1: ON
buffer: WOLFOWITZ5

10000

WOLPOWITZ5
0 - 49750 ms

WOLPOWITZ4
0 - 49750 ms

WOLPOWITZ3

WOLPOWITZ2

WOLPOWITZ1

(100)

PP

ROUNDING PITCHES
(RING-MODULATED
WITH HAWKING)

playback: HAWKING (0 - 30000 ms)

27750 27750 28250

buffer: WOLPOWITZ4

27750 28250

RECORD3: ON (ring-modulated product)
buffer: CHENG V2

10000

20000

30000

CHENEY3
0 - 36750
41500

WOLPOWITZ3
0 - 49750 ms
49000

WOLPOWITZ2
0 - 49750 ms
46500

WOLPOWITZ1
0 - 49750 ms
44250

WOLPOWITZ5

WOLPOWITZ4

WOLPOWITZ3

WOLPOWITZ2

WOLPOWITZ1

31750 32000

37250

46000

49750

(100)

mf f

mf

f

playback: HAWKSONG (0 - 16750 ms)
47750

RECORD1

RECORD2

30000

40000

50000

CHENEY3

CHENEY2
0 - 21750 ms
59500

CHENEY1
0 - 19000 ms
61000

WOLFOVITZ4
0 - 49750 ms
52750

WOLFOVITZ3

WOLFOVITZ2

WOLFOVITZ1

WOLFOVITZ3

WOLFOVITZ4

WOLFOVITZ3

WOLFOVITZ2

(100)

52750 54250 63750

RECORD1

RECORD2

RECORD3

50000 60000 64000 64500

CHENEY4
0-21750 ms

ff

CHENEY3

CHENEY2

CHENEY1

WOLPOWITZ4

f *pp*

WOLPOWITZ3

f *pp*

WOLPOWITZ2

f *pp*

WOLPOWITZ1

f *pp*

WOLPOWITZ3

O CHENEY 2

101 ♩ = 60

ff ugly

COMPOSITE LINE

strok-trk/light-base OFF
RECORD1 OFF
RECORD2 ON-P

RECORD3

CHENEY4

CHENEY2

CHENEY1

WOLPOWITZ4

WOLPOWITZ3

WOLPOWITZ2

WOLPOWITZ1

RUMSFELD1
0 - 32500 ms

RUMSFELD4
18750 - 32500 ms

416.67

RUMSFELD1
27916.67 - 32500 ms

3083.33

P RUMSFELD5

$\text{♩} = 72$

106

lyrical mp

RECORD1

click-track/light-buss $\text{♩} = 72$

RECORD1 ON
before RUMSFELD6

RECORD1

RECORD1: OFF

3500

CHENEY4

WOLFOWITZ4

WOLFOWITZ3

WOLFOWITZ2

WOLFOWITZ1

RUMPFELD3 0 - 32500 ms

RUMPFELD4 0 - 32500 ms

RUMPFELD3 0 - 32500 ms

RUMPFELD2 0 - 32500 ms

RUMPFELD1 0 - 32500 ms

RUMPFELD5 18750 - 32500 ms

RUMPFELD4

RUMPFELD1 27910.67 - 32500 ms

RUMPFELD1

110

RECORD1

Detailed description of the musical score: The score is arranged in a vertical stack of staves. The top five staves are for instruments CHENEY4, WOLFOWITZ4, WOLFOWITZ3, WOLFOWITZ2, and WOLFOWITZ1. Below these are five staves for RUMPFELD instruments, labeled RUMPFELD3, RUMPFELD4, RUMPFELD3, RUMPFELD2, and RUMPFELD1. The RUMPFELD staves contain complex musical notation with many slurs and dynamic markings. The bottom staff is labeled 'RECORD1' and contains a large slur with a box containing the number '110'. The score is written in a single system across the page.

WOLFOWITZ4

WOLFOWITZ3

RUMSFELDS6
0 - 32500 mv

RUMSFELDS5

RUMSFELDS4

RUMSFELDS3

RUMSFELDS2

RUMSFELDS1

RUMSFELDS

113

RECORD1

mf

3:2

7:4

RUMSFELDS6

RUMSFELDS5

RUMSFELDS4

RUMSFELDS3

RUMSFELDS2

RUMSFELDS1

116

RECORD1

p mp

pp p (pure)

pp

mp mf

7:4

3:2

3:2

3:2

7:4

button RUMSFELDS1

RUMSFELD6

RUMSFELD5

RUMSFELD4

RUMSFELD3

RUMSFELD2

RUMSFELD1

RUMSFELD6
0 - 18750 ms

RUMSFELD5
0 - 28133.33 ms

RUMSFELD4
0 - 27083.33 ms

RUMSFELD3
0 - 28133.33 ms

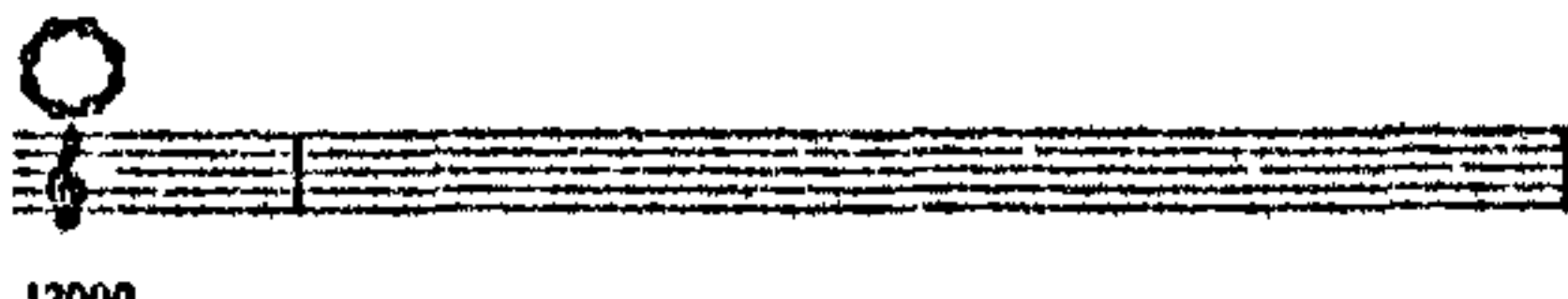
RUMSFELD2
0 - 32500 ms

RUMSFELD1
0 - 28133.33 ms

119

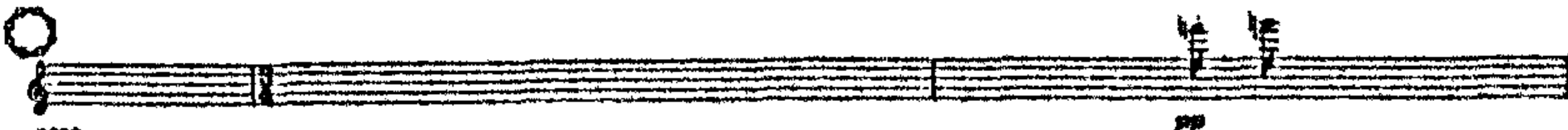
RECORD1

WOLFOVITZ1
0 - 49750 ms



12000

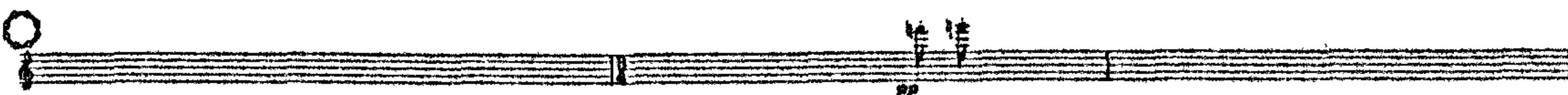
WOLFOVITZ2
0 - 49750 ms



9300

pp

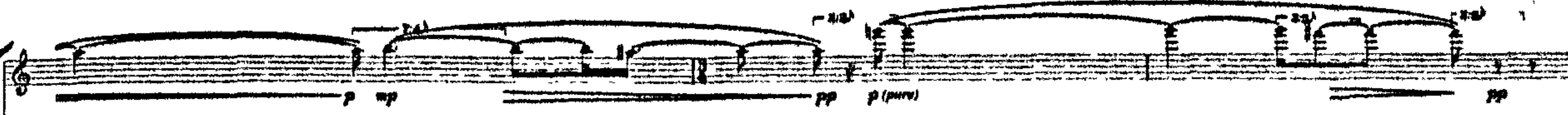
WOLFOVITZ3
0 - 49750 ms



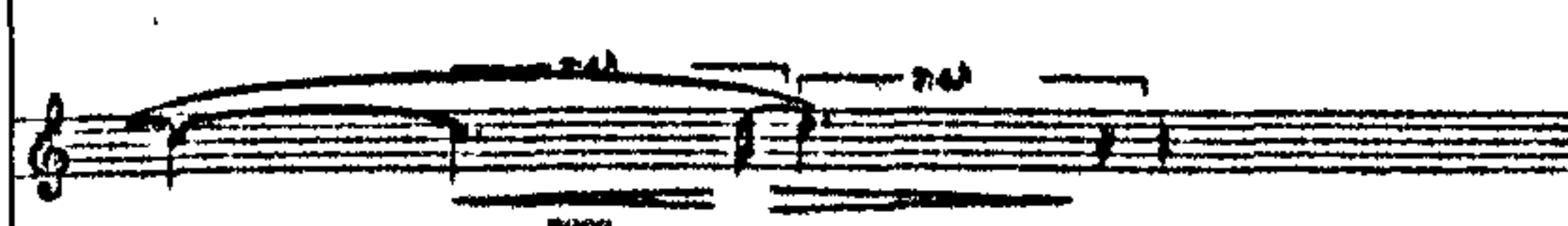
7250

pp

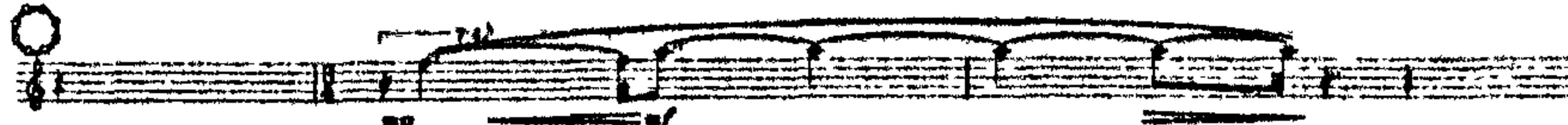
RUMSFELD6



RUMSFELD9

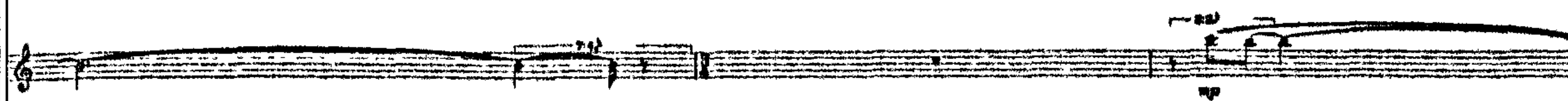


RUMSFELD7
0 - 18750 ms



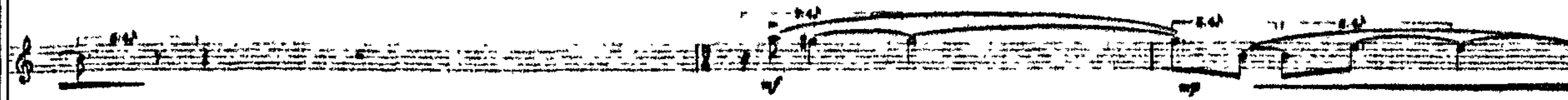
mp

RUMSFELD6



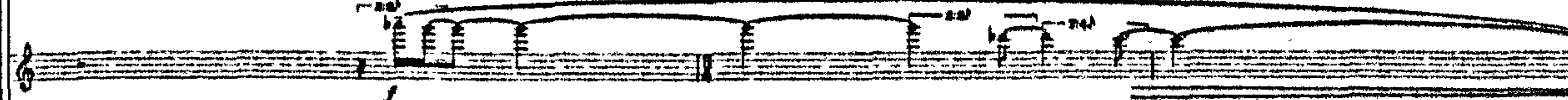
mp

RUMSFELD9

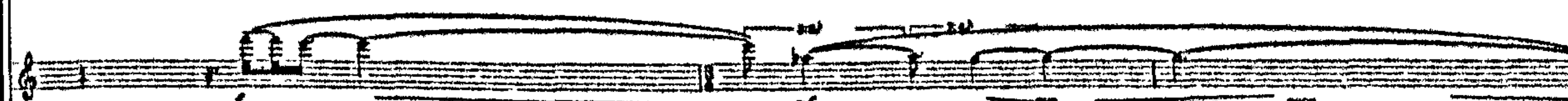


mp

RUMSFELD4



RUMSFELD3



mp

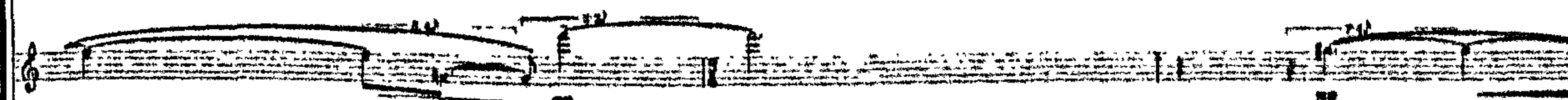
poco

RUMSFELD2



mp

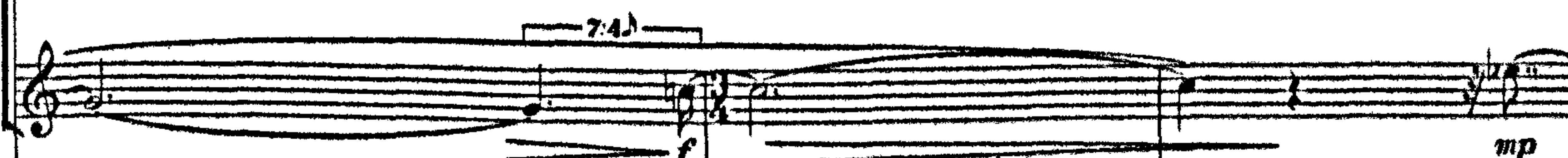
RUMSFELD1



mp

mp

122



f

molto

mp

RECORD1

6666.67

10000

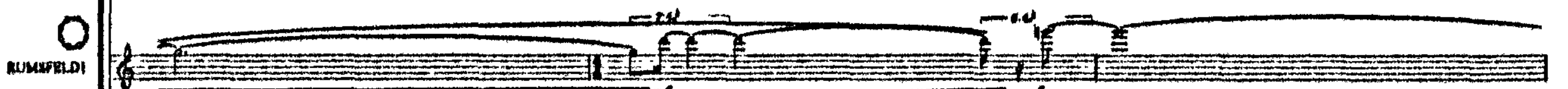
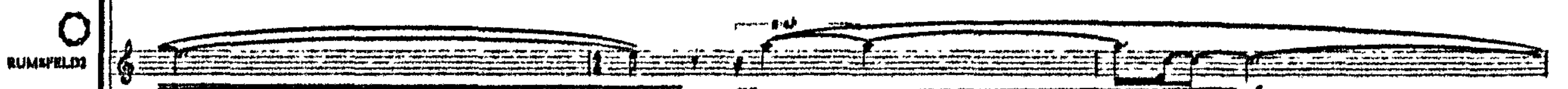
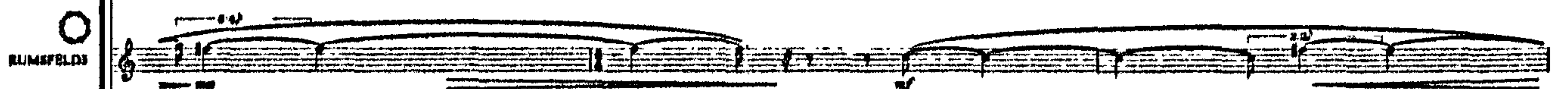
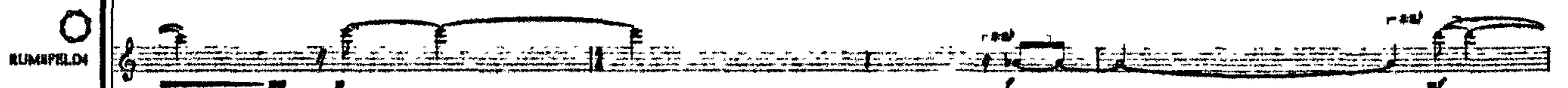
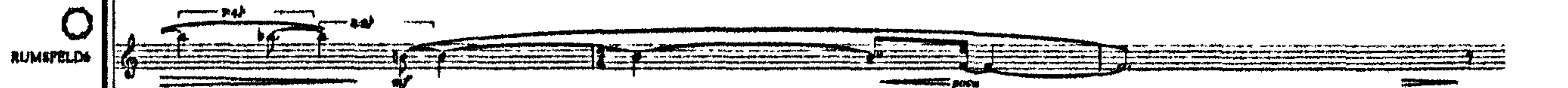
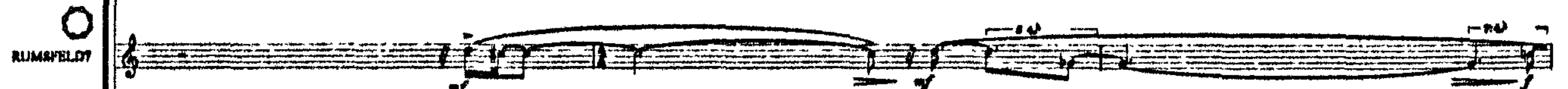
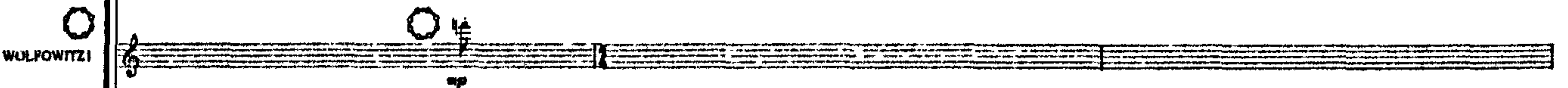
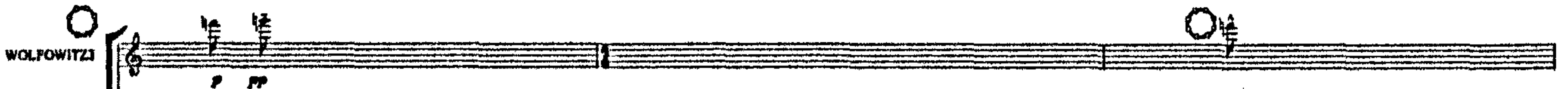
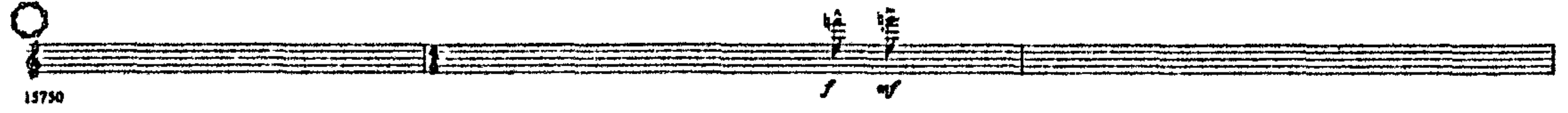
12500

15000

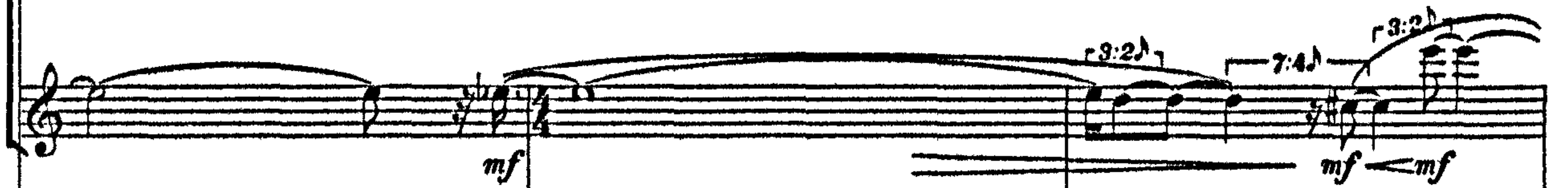
WOLFOVITZ3
0 - 49750 ms



WOLFOVITZ4
0 - 49750 ms



125



RECORD1

15000

17500

20833.33

24166.67

WOLFOWITZA
- 49750 mm

28000

WOLFOWITZ5

WOLFOWITZ4

WOLFOWITZ3

WOLFOWITZ2

WOLFOWITZ1

RUMSFELD7

RUMSFELD5

RUMSFELD4

RUMSFELD3

RUMSFELD2

RUMSFELD1

Q WOLFOWITZ 6

Cues from click-track/light-box
Timings (above staff) in milliseconds
29000

128

p
pinched, enigmatic

click-track/light-box: CUES
27000 27500 28000

RECORDI

24166.67

27500

37500

by Wolf: WOLFOWITZA

WOLPOWITZ4
0 - 49750 ms
57000

WOLPOWITZ3
0 - 49750 ms
54750

WOLPOWITZ2
0 - 49750 ms
53000

WOLPOWITZ1
0 - 49750 ms
51500

WOLPOWITZ4

WOLPOWITZ5

WOLPOWITZ4

WOLPOWITZ3

WOLPOWITZ2

WOLPOWITZ1

(129)

44500 44750 50000

RECORD1

37500 40000 46500 47500 57500

buffer: WOLPOWITZ7

WOLPOWITZ7
0 - 49750 ms

73750

WOLPOWITZA
0 - 49750 ms

65500

WOLPOWITZ3
0 - 49750 ms

60500

pp p

WOLPOWITZA

WOLPOWITZ3

WOLPOWITZ2

WOLPOWITZ1

WOLPOWITZA

WOLPOWITZ3

WOLPOWITZ4

WOLPOWITZ3

WOLPOWITZ3

58750

62500

65000

67000

72500

(129)

p

RECORD1

57500

67500

77500

WOLFOVITZ7

WOLFOVITZ6

WOLFOVITZ5

WOLFOVITZ4

WOLFOVITZ3

WOLFOVITZ2

WOLFOVITZ1

WOLFOVITZ0

WOLFOVITZ3
0 - 49750 ms
97250

WOLFOVITZ3
0 - 49750 ms
96500

WOLFOVITZ1
0 - 49750 ms
93750

(129)

78750

94250 94500

f

mp p

WOLPOWITZ7

WOLPOWITZ6

WOLPOWITZ5

WOLPOWITZ4

WOLPOWITZ3

WOLPOWITZ2

WOLPOWITZ1

WOLPOWITZ7
0 - 49750 ms
110750

WOLPOWITZ6
0 - 49750 ms
102750

WOLPOWITZ5
0 - 49750 ms
100250

WOLPOWITZ4
0 - 49750 ms
98500

WOLPOWITZ3

WOLPOWITZ2

WOLPOWITZ1

(129)

RECORD1

97500

107500

117500

99750

108500

112250

15250

116750

pp

mp

WOLFOWITZ7

WOLFOWITZ8

WOLFOWITZ7

WOLFOWITZ6

WOLFOWITZ5

WOLFOWITZ4

WOLFOWITZ3

WOLFOWITZ2

WOLFOWITZ1

RUMPFELD6
18750 - 32500 mm
137083.33

(129)

126250 128500

p

RECORD1

117500

127500

137500

WOLPOWITZ8
 WOLPOWITZ7
 WOLPOWITZ6
 WOLPOWITZ5
 WOLPOWITZ4
 WOLPOWITZ3
 WOLPOWITZ2
 WOLPOWITZ1

RUMSFELD7
0 - 32500 ms

RUMSFELD6
0 - 32500 ms

RUMSFELD5
0 - 32500 ms

RUMSFELD4
0 - 32500 ms

RUMSFELD3
0 - 32500 ms

RUMSFELD2
0 - 32500 ms

RUMSFELD1
0 - 32500 ms

RUMSFELD7
18750 - 32500 ms

RUMSFELD6

RUMSFELD5
27918.67 - 32500 ms

RUMSFELD4
26646.67 - 32500 ms

RUMSFELD3
27918.67 - 32500

RUMSFELD1
27918.67 - 32500 ms

139583 33

R RUMSFELD 6

$\text{♩} = 72$

3:2 5:4 7:4

lyrical *mf* poco

RECORD1

137500 140000

RECORD1: OFF

This musical score page features ten staves. The top two staves are labeled 'WOLFOWITZ' and are mostly empty. The remaining eight staves are labeled 'RUMPFELD1' through 'RUMPFELD7'. The notation includes various musical symbols such as notes, rests, and dynamic markings. The bottom staff is marked with the number '135' in a box and contains specific performance instructions: 'p', 'poco', 'f', and 'mf', along with time signature changes indicated by brackets: '3:2', '5:4', and '7:4'.

WOLFOWITZ

RUMSFELD7

RUMSFELD6

RUMSFELD5

RUMSFELD4

RUMSFELD3

RUMSFELD2

RUMSFELD1

138

p *mp* *pp* *p (poco)* *pp*

poco *f* *mp* *mf* *poco*

poco *mp* *p*

f *mp* *mp*

mf *mp* *p* *mf*

p *mp*

mp *p* *mf*

mp *p* *mf*

5:4 3:2 5:4 5:4

WOLPOWITZ8 0 - 49750 ms

WOLPOWITZ7 0 - 49750 ms

WOLPOWITZ6 0 - 49750 ms

WOLPOWITZ5 0 - 49750 ms

WOLPOWITZ4 0 - 49750 ms

WOLPOWITZ3 0 - 49750 ms

WOLPOWITZ2 0 - 49750 ms

WOLPOWITZ1 0 - 49750 ms

S BUSH 5
 Tempo primo (slow with rubato, ♩ = 48 or slower)

141

f *poco f*

intense, aspirational, distracted

shunting ON
 click-track/light-box OFF

WOLPOWITZ8

WOLPOWITZ7

WOLPOWITZ6

WOLPOWITZ5

WOLPOWITZ4

WOLPOWITZ3

WOLPOWITZ2

WOLPOWITZ1

145

hold position to end

poco 0" 20" 28.5"



Lovesongs

I. 'Kurwenal, siehst du es nicht?'

II. Total Bitch

III. Consumpta est

(2002-6)

for thirteen instruments:

flute (doubling piccolo)

oboe (doubling cor anglais)

Bb clarinet (doubling bass clarinet in Bb)

bassoon (doubling contrabassoon)

horn

trumpet

trombone

percussion

piano

violin 1

violin 2

viola

'cello

double bass

John Hails

Lovesongs

I. 'Kurwenal, siehst du es nicht?'

II. Total Bitch

III. Consumpta est

(2002-6)

for thirteen instruments:

flute (doubling piccolo)

oboe (doubling cor anglais)

Bb clarinet (doubling bass clarinet in Bb)

bassoon (doubling contrabassoon)

horn

trumpet

trombone

percussion

piano

violin 1

violin 2

viola

'cello

double bass

John Hails

0 1 SEP 2008



Lovesongs was commissioned by the Royal Philharmonic Society in 2002, and movements I – III were first performed by the London Sinfonietta on February 20th 2003.

Following this premiere, the score underwent significant revisions, which have been made possible by the generous support of the Arts & Humanities Research Council (AHRC), who have funded the composer's PhD in Composition at Durham University (2003-6).

To Claire, *tota pulchra es*.

Thesis
2007
HAI

Contents

Acknowledgements	ii
Notation	iii
Seating arrangements	iii
<i>Lovesongs:</i>	
I. <i>'Kurwenal, siehst du es nicht?'</i>	1
II. <i>Total Bitch</i>	19
III. <i>Consumpta est</i>	47

Lovesongs was commissioned by the Royal Philharmonic Society in 2002, and movements I - III were first performed by the London Sinfonietta on February 20th 2003.

Following this premiere, the score underwent significant revisions, which have been made possible by the generous support of the Arts & Humanities Research Council (AHRC), who have funded the composer's PhD in Composition at Durham University (2003-6).

Movement titles:

- I. 'Kurwenal, siehst du es nicht?'
- II. Total Bitch
- III. Consumpta est

Notation

I have used the so-called 'irrational time-signatures', made famous by Brian Ferneyhough, in this piece (bb. 32, 35-6), where the number twelve in the denominator of the time signature indicates that the base unit of the bar is a triplet (3:2) quaver. Thus a 5/12 bar, should be understood as lasting five triplet (3:2) quavers.

Trumpet

Where quartertones are notated, sufficient time has been left to adjust tuning slides appropriately.

Percussion

The instruments that will be required by the percussionist are:

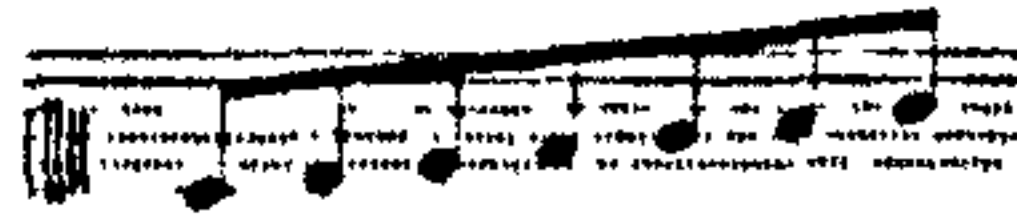
vibraphone

glockenspiel

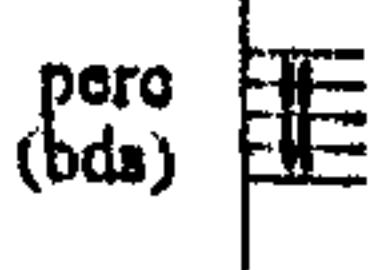
5 cymbals of increasing pitch



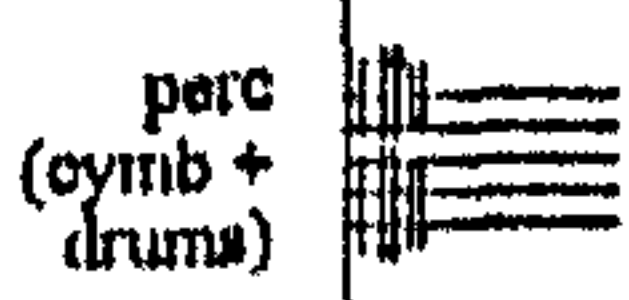
7 drums of increasing pitch



2 pedal bass drums



The clefs used above for the cymbals and drums are combined on one staff:



Strings

n normal bowing position

msp *molto sul ponticello*

psp *poco sul ponticello*

mst *molto sul tasto*

pst *poco sul tasto*

Seating arrangements

It is recommended that the flute and piano are seated so that they can maintain eye-contact, and that the violins, viola and double bass are seated so that they can function as a satellite chamber ensemble. During the course of this piece, these groupings will be expected to maintain tempi independent from those given by the conductor.

I. Kurwenal, siehst du es nicht?

John Hails (2002-6)

♩ = 108

ob ca

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

4

ob ca

mp *mp* *p* *p* *poco* *mp* *p* *p* *poco* *p* *poco*

6

ob ca

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

8

ob ca

p *f* *ff* *f* *f* *p* *p* *mp* *p* *f*

11

ob ca

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

14

ob ca

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

16
ob ca
f
11:7
4:3
poco mp mf

18
ob ca
p mp p p mf poco mp

20
ob ca
f mf p mp p mp poco

22
ob ca
mp f mf f ff

24
ob ca
f ff f ff poco ff ff molto p poco p mf p

27
ob ca
mp p mp mf mf poco mf f mf poco mf f poco f

$\text{♩} = \text{♩} (\text{♩} = 72)$

30

pic n

pp *poco* pp *poco* pp

ob ca

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

vn2

p *poco* *pp*

7:5 5:3 5:4 3:2 9:8 19:16 9:6 10:7

accel.

32

pic n

p *mp* *pp*

ob ca

pp *p* *poco* *p* *poco* *p* *mp* *p*

vn2

p *mp* *p*

4:3 5:3 9:8 8:5 5:3 5:3 7:6

accel.

35

ob ca

mf *mp* *f* *mf* *poco* *f* *poco* *f* *mf*

5:4 12:11 9:8 5:4 5:3 8:7 5:4

Lovesongs

39

picc

obca

clbct

bn

cbn

hn

tpt

trb

perc (glock)

pf

vn1

vn2

va

vc

cb

p, *mp*, *mf*, *poco*, *pp*

7:5, 5:4, 6:5, 8:8, 3:2, 10:8, 10:8, 9:8, 5:4

urwenal, siehst du es nicht?

40

picc
p mp pocco mp mf mp mf

obca
mp f pocco f ff f pocco f mf f pocco

cl
mp mf mp pocco

bncbn

hn
p mp p pp

tpt

trb
mp p

perc (glock)

pf

vnl
p mp p

vn2
p mp p

va
p mp p pp

vc

cb

10:12 3:2 5:4 0:6 0:8 4:3 3:2 5:4 4:3 3:2

♩ = 87.5

pic n

mp ff

poco

9:8

3:2

3:2

3:2

3:2

3:2

pic n

ff poco ff

poco

9:8

3:2

3:2

9:8

3:2

pic n

poco ff poco ff poco

poco

3:2

9:8

3:2

9:8

3:2

45 *pic n*

f *f* *ff* *poco f*

pf

46 *pic n*

poco *mf* *fff* *ff*

pf

47 *pic n*

poco *ff* *f* *ff* *poco ff*

pf

oboe $\text{♩} = 72$ *sempre* 5:4 *Lovesongs* 4:3 5:3 9

ob ca 48

p *pp* *p poco* *p* *mp* *pp*

(piccolo and piano $\text{♩} = 87.5$ *sempre*)

pic n

pp *p* *pp* *poco pp* *pp poco* *p* *pp*

pf

sub. pp possible

$\text{♩} = 72$

ob ca 49

p *pp poco* *pp poco* *pp* *p*

$\text{♩} = 87.5$

pic n

p poco *p poco* *p poco* *p* *pp* *p*

pf

p

Lovesongs

(♩ = 72)

ob ca 50

pp p poco pp poco p pp p>

9:8♩ 4:3♩ 9:5♩

(♩ = 87.5)

pic n

pp p pp pp p mp pp p poco

3:2♩ 9:8♩ 9:8♩ 3:2♩

pf

9:8♩ 3:2♩ 9:8♩ 3:2♩

(♩ = 72)

ob ca 51

pp p pp p mp p

4:3♩ 8:7♩ 11:7♩ 11:9♩

(♩ = 87.5)

pic n

pp p poco pp poco pp p poco p pp p

4:3♩ 3:2♩ 3:2♩ 3:2♩ 4:3♩

pf

3:2♩ 3:2♩ 3:2♩ 9:8♩ 3:2♩ 3:2♩

(♩ = 72)

ob ca

52

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

(♩ = 87.5)

pic n

pp *p* *ff*

pf

sempre pp *sfz* *sfz* *sfz*

bass clarinet, contrabassoon and 'cello ♩ = 100 *sempre*

cl bcl

sfz mp *sfz mp* *sfz mp*

bn cbn

mp *mf* *mp*

vc

sfz mp *sfz mp* *sfz mp*

(♩ = 72)

9:5♩ 5:4♩ 5:3♩ 5:4♩ 11:10♩ 8:5♩

ob ca 53 *p pp mf p mf*

(♩ = 87.5)

3:2♩ 9:8♩ 3:2♩

pic fl *pp ff poco ff p mf poco ff p*

9:8♩ 3:2♩ 9:8♩

pf *b*

(♩ = 100)

9:8♩

cl bcl *f sfz mp sfz mp f sfz mp*

5:4♩

bn cbn *mf mp*

5:4♩ 9:8♩

vc *f sfz mp f sfz mp sfz mp*

(♩ = 72)

11:10♩
6:5♩

8:5♩

4:3♩

5:3♩

9:5♩

54

ob ca

pp *f* *p* *mp* *poco* *p* *mp*

(♩ = 87.5)

6:5♩ 9:8♩

3:2♩

3:2♩ 3:2♩

pic n

pp *p* *ff* *p* *ff* *ff* *pp* *f* *mp*

3:2♩ 3:2♩

9:8♩ 3:2♩

pf

sfz *sfz* *sfz*

(♩ = 100)

cl bcl

sfz mp *f sfz mp*

6:5♩

4:3♩

bn cbn

mp *mf*

vc

sfz mp *f sfz mp*

(♩ = 72)

9:5♩

55

ob ca

pp *mf* *p* *mp*

(♩ = 87.5)

3:2♩ 3:2♩ 9:8♩ 3:2♩

pic n

f *p* *mf* *pp* *mp* *poco* *pp*

3:2♩ 9:8♩ 3:2♩ 3:2♩

pf

sfz *sfz*

(♩ = 100)

5:4♩

cl bcl

f *sfz* *mp*

3:2♩

bn cbn

mp

6:5♩

vc

f *sfz* *mp* *f*

56

(♩ = 72)

13:11

6:5

tr

pp

ff

poco

ff

(♩ = 87.5)

3:2

mp

fff

9:8

3:2

3:2

3:2

3:2

sempre fff!

3:2

3:2

(♩ = 100)

f

ff

6:5

3:2

poco

ff

poco

9:8

ff

Detailed description: This page of a musical score for 'Lovesongs' features six staves. The Oboe (ob ca) staff starts at measure 56 with a tempo of quarter note = 72. It includes dynamics pp, ff, poco, and ff, with phrasing marks of 5:4 and 13:11. The Piccolo (pic fl) staff has a tempo of quarter note = 87.5, dynamics mp and fff, and phrasing marks of 3:2 and 9:8. The Piano (pf) staff is marked 'sempre fff!' and features complex rhythmic patterns with phrasing marks of 3:2. The Clarinet (cl bcl) staff has a tempo of quarter note = 100, dynamics f and ff, and a phrasing mark of 6:5. The Bassoon (bn cbn) staff has dynamics poco and ff, and phrasing marks of 3:2 and poco. The Violin (vc) staff has a dynamic of ff and a phrasing mark of 9:8.

(♩ = 72)

Lovesongs

ob ca

13:11♩
6:5♩

57 (tr)

5:4♩

5:4♩

poco **ff**

molto

ff poco **ff**

pic fl

(♩ = 87.5)

9:8♩

3:2♩

3:2♩

3:2♩

3:2♩

9:8♩

3:2♩

pf

3:2♩

3:2♩

cl
bcl

(♩ = 100)

9:8♩

bn
cbn

ff

vc

violins 1+2, viola and double bass ♩ = 128 sempre

vn1

6:5♩

4:3♩

ff furious and relentless to end of movement

vn2

3:2♩

ff furious and relentless to end of movement

va

5:4♩

ff furious and relentless to end of movement

db

8:5♩

ff furious and relentless to end of movement

Lovesongs

(♩ = 72)

ob ca

poco *ff* *poco* *f* *ff* *ff* *ff* *poco*

(♩ = 87.5)

pic fl

pf

(♩ = 100)

cl bcl

ff

bn cbn

ff *poco*

vc

ff *f* *ff* *poco*

(♩ = 128)

vn1

vn2

va

db

Kurwenal, siehst du es nicht?

II. Total Bitch

John Hails (2002-6)

$\text{♩} = 65.33$

slightly delirious...

The first system of the musical score consists of two staves, treble and bass clef, grouped by a brace on the left labeled 'pf'. The treble staff begins with a measure rest, followed by a series of notes with slurs and ties. Above the treble staff, a bracket spans 10 measures with the tempo marking '10:9♩'. Below the treble staff, dynamic markings include 'mp poco' and 'mf poco'. The bass staff contains a series of notes with slurs and ties. A bracket below the bass staff spans 19 measures with the tempo marking '19:12♩'. The system concludes with a measure rest and a tempo marking '5:3♩' above the treble staff.

The second system of the musical score consists of two staves, treble and bass clef, grouped by a brace on the left labeled 'pf'. The treble staff begins with a measure rest, followed by notes with slurs and ties. Above the treble staff, a bracket spans 13 measures with the tempo marking '13:0♩', and another bracket spans 9 measures with '9:8♩'. Below the treble staff, dynamic markings include 'mp < mf', 'mf', 'mp', and 'mp poco'. The bass staff contains notes with slurs and ties. A bracket below the bass staff spans 8 measures with the tempo marking '8:8♩'. The system concludes with a measure rest and tempo markings '5:3♩' and '9:5♩' above the treble staff, and 'mp' and 'mf' below the bass staff.

The third system of the musical score consists of two staves, treble and bass clef, grouped by a brace on the left labeled 'pf'. The treble staff begins with a measure rest, followed by notes with slurs and ties. Above the treble staff, a bracket spans 5 measures with the tempo marking '5:3♩', and another bracket spans 9 measures with '9:8♩'. Below the treble staff, dynamic markings include 'mf' and 'p'. The bass staff contains notes with slurs and ties. A bracket below the bass staff spans 4 measures with the tempo marking '4:3♩', and another bracket spans 8 measures with '8:8♩'. The system concludes with a measure rest and a tempo marking '5:4♩' above the treble staff, and 'mp', 'mf', and 'p' below the bass staff.

Lovesongs

A

The musical score is divided into two systems, each starting with a boxed letter 'A'. The first system includes staves for Piccolo Flute (pic fl), Oboe (ob), Clarinet in B-flat (cl bcl), Bassoon (bn), Eb Bassoon (ebn), Horn (hn), Trumpet (tpt), Trombone (trb), Percussion (perc) with Glockenspiel (glock), and Piano (pf). The second system includes staves for Violin I (vn I), Violin II (vn 2), Viola (va), Violoncello (vc), and Double Bass (db). The score contains various musical notations including dynamics (mf, f, mp, p, ppp, poco), articulation (accents), and phrasing slurs. Rehearsal marks with time signatures (e.g., 11:8, 5:4, 3:2) are placed above the woodwind staves. The percussion part features a glockenspiel line with specific rhythmic patterns. The piano part has a complex texture with multiple voices and dynamic markings. The string parts are mostly silent in this section.

This musical score is for the piece "Lovesongs" and is page 21 of the score. It features a variety of instruments including woodwinds, strings, and percussion. The woodwind section includes Piccolo Flute (pic fl), Oboe (ob), Clarinet in B-flat (bcl), Bassoon (bn), and Contrabassoon (cbn). The string section includes Horn (hn), Trumpet (tpt), Trombone (trb), Violin I (vn 1), Violin II (vn 2), Viola (va), Violoncello (vc), and Double Bass (db). The percussion section includes Glockenspiel (glock) and Vibraphone. The score is written in 3/4 time and includes dynamic markings such as *mf*, *mp*, *f*, *poco*, and *p*. It also features phrasing slurs and breath marks. The piece begins at measure 9, indicated by a circled '9' in the top left corner. The score is divided into two systems, with a double bar line in the middle. The bottom right corner of the page contains the copyright notice "© John Haile 2007".

Lovesongs

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

- Flutes (fl I, fl II):** Part I starts with a dynamic of *mp* and transitions to *mf*, *mp*, *p*, *mp*, and *poco*. Part II starts at *mf* and transitions to *mp*, *mf*, *mp*, and *mf*.
- Oboe (ob):** Starts at *mf* and transitions to *mp*, *mf*, *mp*, and *mf*.
- Clarinet (cl):** Part I starts at *mf* and transitions to *poco*, *mf*, *poco*, *mf*, *mp*, and *mf*. Part II starts at *mf* and transitions to *mp*.
- Bassoon (bn) / Eb Bassoon (ebn):** Starts at *mf* and transitions to *poco*, *mf*, *poco*, *mf*, *mp*, and *mf*.
- Horn (hn):** Part I starts at *mf* and transitions to *mp*. Part II starts at *mp* and transitions to *poco*, *mp*, and *mf*.
- Trumpet (tpt):** Starts at *mf* and transitions to *poco*, *mf*, *mp*, *mf*, and *poco*.
- Trombone (trb):** Starts at *mp* and transitions to *poco*, *mp*, and *mf*.
- Percussion (perc) / Vibraphone (vibr):** Starts with "motor on" and *sempre mf*. It features a rhythmic pattern of eighth notes with rests.
- Piano (pf):** Starts at *mp* and transitions to *mf*, *mf*, *mp*, *mp*, *mf*, *mp*, *mf*, *mp*, *mf*, and *mf*.
- Violin 1 (vn 1):** Starts at *mf* and transitions to *poco*, *mf*, *mp*, *mf*, *poco*, *mf*, and *poco*.
- Violin 2 (vn 2):** Part of the string section, currently blank.
- Viola (va):** Part of the string section, currently blank.
- Violoncello (vc):** Part of the string section, currently blank.
- Double Bass (db):** Part of the string section, currently blank.

The score includes various musical notations such as slurs, ties, and dynamic markings. The tempo is marked as ♩ = ♩ (♩=98). The key signature has one sharp (F#).

Lovesongs

13

fl
ob
cl
bn
hn
tpt
trb
perc (vibr)
pf
vn 1
vn 2
va
vc
db

p mp mf
mp < mf > mp
mf mp mf
mp mp mf mp
mp mf mp
mp poco mp mf mp
mf poco mf poco
poco mf mp mf mp mf mp

mufa in cor anglais

3:2
5:4 11:8
16:8
12:11 15:18 6:5
8:7 11:10 7:6 11:10
11:8 3:2 3:2 3:2 5:4
5:4 3:2 3:2
11:8 3:2
9:7 8:3 10:8 8:7

34

pic fl

ob

cl

bcl

bn

cbn

hn

tpt

trb

perc (glock)

pf

vn 1

vn 2

va

vc

db

ff *poco f* *ff* *f* *ff* *f* *ff* *poco ff* *poco f* *poco ff*

mf *f* *mp*

mf *ff*

mf

mf

pp *f* *mp*

furioso *ff* *ff poco* *f* *ff poco* *ff* *f* *poco ff* *f*

ob $\text{♩} = 60.5$
 tutti $\text{♩} = 84$ **C**

40 oboe sempre $\text{♩} = 60.5$ (independent tempo)

ob
 fl
 bcl
 cbn
 hn
 rpt
 trb
 perc (glock)
 pf
 C
 vn 1
 vn 2
 va
 vc
 cb

ritard. D, A and 12 strings
 ritard. E, G and 11 strings
 ritard. A, G and C strings
 ritard. all strings

mf *poco* *mf* *mf* *mp* *mf*
f *mf* *f* *mf* *mp* *mf*
f *mf* *poco* *mf* *poco* *mf* *poco* *mp* *mf*
f *mf*
mf
f *mf*
f *poco*
f *mf* *ff* *f* *ff*
f *ff* *poco* *ff* *poco* *ff* *poco* *ff* *poco* *ff* *poco* *ff*
ff *poco* *ff* *ff* *poco* *f* *ff* *poco* *ff* *poco* *ff* *poco* *ff* *poco* *ff*

© John Hair 2007

ob $\text{♩} = 60.5$
tutti $\text{♩} = 84$

Lovesongs

This musical score page, titled "Lovesongs", is page 35 of a larger work. It features a variety of instruments including woodwinds (oboe, flute, clarinet, bassoon, horn), brass (trumpet, trombone), percussion (glockenspiel), and strings (violin 1, violin 2, viola, cello, double bass). The score is written in 3/4 time and includes dynamic markings such as *mf*, *mp*, *poco*, and *f*. It also contains performance instructions like "tutti" and "ritardando all strings". The woodwind and brass parts are highly active, with many slurs and phrasing marks. The string parts are mostly rests, with some activity in the double bass line. The score is numbered 42 at the beginning of the first staff.

ob $\text{♩} = 60.5$
trtn $\text{♩} = 84$

Lovesongs

45

ob *p* *mf poco*

fl

bcl *mp* *mf* *mp* *mf* *poco* *f*

cbn *mf* *mp* *mf* *mf* *f*

hn *mf poco* *mf* *poco* *mf* *f*

tpt *mf poco* *mf poco* *mf poco* *mf poco* *mf* *f*

trb *mf* *mp* *mf* *poco* *mf* *poco* *mp*

perc (glock)

pf

vn 1

vn 2

va

vc

cb

Lovesongs

ob $\text{♩} = 60.5$
tutti $\text{♩} = 84$

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- oboe (ob):** Features melodic lines with dynamic markings of *mf*, *f*, *mf*, *poco*, *mf*, *f*, *mp*, and *f poco*. It includes two 7-measure phrases.
- piccolo flute (pic fl):** A staff with no notes.
- clarinet in B-flat (cbl):** Features melodic lines with dynamic markings of *mf*, *mf*, *f*, *mf*, and *f*. It includes two 7-measure phrases.
- baritone saxophone (bn) and contrabass saxophone (cbn):** Features melodic lines with dynamic markings of *mf*, *mf*, *mf*, *f*, *mf*, *f*, and *mp f*. It includes phrases of 11, 9, 11, and 9 measures.
- horn (hn):** Features melodic lines with dynamic markings of *mf*, *poco*, *mf*, *f*, *mf*, and *f mf*. It includes a 7-measure phrase.
- trumpet (tpt):** Features melodic lines with dynamic markings of *mf*, *mf*, *f*, *mf*, and *f*. It includes phrases of 11, 10, and 8 measures.
- trumpet (trb):** A staff with no notes.
- percussion (perc) and glockenspiel (glock):** A staff with no notes.
- piano (pf):** A grand staff with no notes.
- violin 1 (vn 1):** A staff with no notes.
- violin 2 (vn 2):** A staff with no notes.
- viola (va):** A staff with no notes.
- violin (vc):** A staff with no notes.
- cello (cb):** A staff with no notes.

ob $\text{♩} = 60.5$
tutti $\text{♩} = 84$

Lovesongs

ob
fl
ob
cbn
hn
tpt
trb
perc (glock)
pf
vn 1
vn 2
va
vc
cb

50

mp *mf*

mf *mp* *mf*

mf *poco* *mp*

f *poco* *f*

mf *poco* *f* *poco* *mf* *poco* *mp* *poco*

f *poco* *f* *mf* *mp* *poco* *mp* *mf* *mp* *poco* *mf* *poco* *mp* *poco* *mp*

8:4[♩] 11:8[♩] 5:4[♩] 5:4[♩] 8:5[♩] 8:5[♩] 7:6[♩] 7:4[♩] 4:3[♩] 7:4[♩] 5:3[♩] 7:6[♩] 7:4[♩] 11:8[♩]

Lovesongs

ob $\text{♩} = 60.5$
tutti $\text{♩} = 84$

D oboe, *sempre* $\text{♩} = 60.5$

52 (8:8) 7:4) 9:8) $\text{♩} = \text{♩} (\text{♩} = 67.2)$

ob *mp* *mf* *p* *ff* *poco* *f < ff* *poco*

pic fl

bcl *> mp* *poco* *mp* *poco* *f poco* *f* *ff* *f < ff > f*

trb

trb *mp* *poco* *mp* *mf* *p* *ff* *poco* *ff* *poco* *ff*

hn

tpt *bullying* *ff*

trb *bullying* *ff*

perc (glock)

pf

D

$\text{♩} = \text{♩} (\text{♩} = 67.2)$

vn 1 *rigid, remorseless* *ff*

vn 2 *rigid, remorseless* *ff*

va *rigid, remorseless* *ff*

vc *rigid, remorseless* *ff*

cb *ff*

57

cor anglais

ob

pic

bcl

bn
cbn

hn

tpt

trb

perc
(glock)

pf

vn 1

vn 2

va

vc

cb

heroic, struggling to be heard

f *ff* *poco* *ff* *fff* *f* *ff* *fff* *ff* *fff* *poco*

42 ca $\text{♩} = 60.5$
tutti $\text{♩} = 67.2$

Lovesongs

heroic, struggling to be heard

59

ob ca

ff *poco* ff *poco* ff *poco* ff *poco* ff

pic fl

ff *poco* ff *poco* ff *poco* ff

cl bcl

ff *poco* ff *poco* ff *poco* ff

bn cbn

aggressive, struggling to be heard

fff *poco* fff *poco* fff *poco* fff *poco* fff

hn

tpt

trb

perc (glock)

pf

vn 1

poco fff *poco* fff *poco* fff

vn 2

poco fff *poco* fff

va

poco fff *poco*

vc

poco fff *poco* fff *poco* fff *poco*

cb

7:5 ♩
8:5 ♩

5:4 ♩
9:8 ♩

5:4 ♩
11:8 ♩

5:4 ♩
3:2 ♩
5:4 ♩
3:2 ♩

5:4 ♩
11:8 ♩
5:4 ♩

5:4 ♩
11:10 ♩
8:5 ♩
8:5 ♩

11:10 ♩
7:5 ♩

8:8 ♩
5:4 ♩
8:8 ♩
7:4 ♩
5:4 ♩
5:4 ♩

Lovesongs

ca $\text{♩} = 60.5$
tutti $\text{♩} = 67.2$

The musical score is arranged in systems. The top system includes the Clarinet in A (ca) and Clarinet in Bb (cb). The second system includes the Bassoon (bso) and Bass Clarinet (bcl). The third system includes the Bassoon (bso) and Contrabass (cbs). The fourth system includes the Horn (hn), Trumpet (tpt), and Trombone (trb). The fifth system includes Percussion (perc) and Glockenspiel (glock). The sixth system includes the Piano (pf). The seventh system includes the Violin I (vn 1), Violin II (vn 2), Viola (va), and Violoncello (vc). The score features various dynamics such as *ff*, *poco*, and *ff*, and includes numerous slurs and phrasing marks. Time signatures and tempo markings are indicated throughout the score.

Lovesongs

E

cor anglais $\text{♩} = 107.52$ (with tutti)

oboe

64 muta in oboe

The score consists of several staves for woodwinds and strings. The woodwind section includes oboe (ob), cor anglais (ca), flute (fl), clarinet in B-flat (bcl), bassoon (bn), and contrabassoon (cbn). The string section includes horn (hn), trumpet (tpt), trombone (trb), percussion (perc/glock), piano (p), and double bass (cb). The woodwinds and strings play a melodic line with dynamics ranging from *ff* to *ff non dim.* and *poco*. The cor anglais and oboe parts are marked with a tempo of $\text{♩} = 107.52$. The piano part is mostly silent. The percussion part is also mostly silent. The woodwinds and strings play a melodic line with dynamics ranging from *ff* to *ff non dim.* and *poco*. The cor anglais and oboe parts are marked with a tempo of $\text{♩} = 107.52$.

III. Consumpta est

John Hails (2002-6)

$\text{♩} = 60$

fl *pp* *poco pp* *poco* *poco* muta in piccolo

ob *pp* *poco pp* *poco* muta in cor anglais

cl *pp* *poco pp* *poco* muta in bass clarinet

bn *pp* *p* *poco p* *poco*

bn *pp* *p* *poco pp* *poco* *p* *poco* *p* *poco* *p* *pp*

bn *< p* *pp* *pp* *p* *poco p* *poco* *p* *poco* *pp*

vc *pp* *p* *pp* *mp > p* *mp* *pp* *mp* *p* *poco* *p*

bn *p* *poco* *> p* *p* *mp* *poco* *mp* *p* *mp* *p* *pp* *mp* *p* *poco* *pp*

pere (bds) *ff*

vc *p* *mp* *poco* *mp* *p* *mp* *p* *pp* *mp* *p* *poco* *pp*

Lovesongs

pic + pf $\text{♩} = 105$
tutti $\text{♩} = 96$

A

sempre $\text{♩} = 105$ (with piano)

pic n

sempre $\text{♩} = 105$ (with piccolo)

f stacc and slightly monumental

mf < f > mf

f poco f poco f poco

mf < f > mf

$\text{♩} = \text{♩}$ ($\text{♩} = 96$)

ob

bcl

bn

hn

tpt

tbn

hard beaters, motor off

perc (vibr)

perc (bds)

A

$\text{♩} = \text{♩}$ ($\text{♩} = 96$)

vn 1

vn 2

va

vc

db

Lovesongs

pic + pf = 105
tutti = 96

20

pic n

mp < mf

poco mf >

pf

mp f

mf

mp

poco

mp

mf

mp

poco

ob

mf

mf

f

mf

mp

poco

muta in clarinet

clarinet

bn

mp

mf

poco

hn

mp f

mf

mp

poco

tpt

mp

mf

poco

tbn

perc (vibr)

soft beaters

pedal ad lib.

mp < mf

poco

vn 1

vn 2

va

vc

mp < mf

db

pic + pf $\text{♩} = 105$
tutti $\text{♩} = 96$

Lovesongs

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- pic n** (Piccolo): Starts at measure 23 with a *poco* dynamic, followed by *mf*, *poco*, *mf*, *mp*, *mf*, and *mf*. It features several slurs with durations of 5:4, 3:2, 5:4, 11:8, 3:2, and 11:8.
- pf** (Piano): Features a *mp poco* dynamic and *mf* dynamics. It includes slurs with durations of 3:2, 11:8, 5:4, and 11:8.
- ob** (Oboe): Remains silent throughout this section.
- cl** (Clarinet): Features *mf* and *poco* dynamics with slurs of 5:4, 11:8, 5:4, and 5:4.
- bn** (Bassoon): Features *mp*, *mf*, *mp*, *mf*, and *p* dynamics with slurs of 5:4, 3:2, 11:8, 5:4, and 5:4.
- hn** (Horn): Features *mp*, *mf*, *mp*, *mf*, and *p* dynamics with slurs of 3:2, 11:8, and 5:4.
- tpt** (Trumpet): Features *mf* and *poco* dynamics with slurs of 5:4 and 11:8.
- tbn** (Trombone): Remains silent throughout this section.
- perc (vibr)** (Percussion): Features *mf*, *poco*, *mf*, *mp*, *mf*, and *mf poco* dynamics with slurs of 3:2, 5:4, 11:8, 3:2, and 11:8.
- vn 1** (Violin 1): Remains silent throughout this section.
- vn 2** (Violin 2): Remains silent throughout this section.
- va** (Viola): Remains silent throughout this section.
- vc** (Violoncello): Features *poco*, *mf*, *poco*, *mf*, *poco*, *mf*, *mp*, *mf*, and *mf poco* dynamics with slurs of 5:4, 5:4, 3:2, 5:4, 11:8, 5:4, 3:2, and 11:8.
- db** (Double Bass): Remains silent throughout this section.

pic + pf = 105
tutti = 96

B

25

pic n

mf > poco

f < poco

mf f

f > poco

f < poco

mf

f < poco

f < poco

pf

mp

mf < f

poco

f

poco

ob

cl

tr

mf < f

poco

f

poco

f

poco

bn

obn

mf < f

poco

f

poco

f

poco

hn

tpt

mp

f

poco

f

poco

f

poco

tbn

f

poco

f

poco

f

poco

f

poco

perc

vibr

mf > poco

f

poco

f

poco

f

poco

f

poco

vn 1

f weighty - monumental

vn 2

f weighty - monumental

va

f

poco

f

poco

f

poco

f

poco

vc

mf > poco

f

poco

f

poco

f

poco

db

f

poco

f

poco

f

poco

f

poco

III. Consumpta est

pic + pf $\text{♩} = 105$
tutti $\text{♩} = 96$

28

pic

pf *f poco*

ob

cl
bcl

bn
bhn

hn

tpt

tbn

perc
(vibr) *to drums/cymbals*

vn 1

vn 2

va

vc

db

pic + pf $\text{♩} = 105$
tutti $\text{♩} = 96$

30

pic n

mf *poco* mf mp mf *poco* mf mp

pf

mf *poco* mf *poco* mf *poco* mf

mp *poco* mf *poco* mf *poco* mf *poco*

ob

cl

mf *poco* mp mf mp mf mp

bn

hn

mp *poco*

tpt

mf *poco* mf *poco* mf *poco* mp

tbn

mf *poco* mp mp *poco* mp *poco* mp *poco* mp *poco* mp *poco* mp

perc (cymb + drums)

soft beaters

mf *poco* mf mp mf *poco* mf mp

vn 1

mp mf mp *poco* mf *poco* mf

vn 2

mf *poco* mf mp *poco* mp *poco* mp

va

mf *poco* mf *poco* mf mp mf mp mp mf

vc

mp mf mp mp mf mp mp

db

mp mf mp *poco* mf *poco* mf *poco* mf *poco* mf

pic + pf $\text{♩} = 105$
tutti $\text{♩} = 96$

Lovesongs

32

pic n

mf *poco* mp

muta in flute

pf

poco mf mp *poco* mp *poco* mp mp *poco* mf mp mp

3:2 3:2 11:8 3:2 8

mp mp *poco* mp

3:2 5:4 3:2 5:4

mp mf *poco* mp mf

ob

cl

cl

bn

bn

cl

mf *poco* mp

muta in bass clarinet

hn

mp

poco mp mp mf mp mp

con sord

tp

mp < mf >

5:4

tb

mp < mf > *poco* mp mp mf *poco* mf mp

con sord

perc

(cymb + drums)

mf *poco* mp

3:2

vn 1

poco mf mp mf mp mp

8:5 8:5

vn 2

mp

poco mp mp mf mp *poco* mp

11:10 8:5 8:5 8:5

va

poco mf mp

8:5 11:10

vc

mp

mf *poco* mp mp

8:5 8:5

db

mp

mf *poco* mp mp mf mp mp

3:2 5:4 3:2 8:4 8:4

pic + pf ♩ = 105
tutti ♩ = 96

34

pic n

flute

pf

mf mp mf poco mf mp *f stacc and slightly monumental*

ob

cl

bn

hn

tpt

mf mp mf mp

tbn

f

perc (cymb + drums)

vn 1

mp mf poco mf mp

vn 2

mf poco mp mf poco mf mp

va

vc

db

poco mf mp

R + pf $\text{♩} = 105$
tutti $\text{♩} = 96$

Lovesongs

C

pic fl
 pf
 ob
 cl
 bn
 hn
 tpt
 tbn
 perc (cymb + drums)

f *poco* *mf* *f* *poco* *f* *poco* *mf* *f* *poco* *f* *poco*

f *poco* *f* *poco* *f* *poco*

senza sord

senza sord

hard beaters

f *poco* *f* *poco* *f* *poco* *f* *poco*

C

vn I
 vn 2
 va
 vc
 db

f *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff*

ff *poco* *ff* *poco* *ff* *poco* *ff* *poco*

ff *poco* *ff* *poco* *ff* *poco* *ff* *poco*

ff *f* *ff* *f* *ff* *poco* *ff*

D

$\text{♩} = 70$

38

ob
cl
bn

hn
tpt
tbn

perc
(cymb + drums)

brushes

mf poco *mf poco* *f* *mf poco* *mf poco*

D

$\text{♩} = 70$

vn 1
vn 2
va
vo
db

poco *ff poco*

ff *ff* *ff* *f*

f

ff *poco* *ff*

f *ff poco*

mf *f* *mf* *poco* *mf*

40

pic
fl

ob
oa

cl
bel

bn
obn

hn

tpt

tbn

perc
(cymb + drums)

pf

vn 1

vn 2

va

vc

db

f *mf* *poco* *f* *poco* *mf* *mf* *f* *mf* *poco*

8:4[♩] 8:4[♩] 8:7[♩] 7:4[♩] 10:7[♩]

8:5[♩] 8:5[♩] 8:5[♩] 8:5[♩]

42

pic fl

ob

cl

bn

hn (senza sord)

tpt

tbn

perc (cymb + drums)

pf

vn 1

vn 2

va

vc

db

5:4, 6:4, 7:4, 7:8, 8:4, 8:8, 9:4, 9:8, 10:4, 10:8, 11:4, 11:8

f *poco* *mf* *poco* *f* *poco* *f* *poco* *mf* *poco* *f* *poco* *mf* *poco* *f* *poco* *f* *poco*

mf *f* *mf*

mf *poco* *f* *poco* *mf* *f* *poco* *f* *poco*

mf *ff* *poco* *f* *mf* *poco* *mf* *f* *poco* *f* *poco*

Lovesongs

The musical score is divided into two systems. The first system includes parts for Piccolo Flute (pic fl), Oboe (ob), Clarinet (ca), Bass Clarinet (bcl), Bassoon (bn), and Contrabassoon (ubn). The second system includes Horn (hn), Trumpet (tpt), Trombone (tbn), Percussion (perc, cymb + drums), Piano (pf), Violin I (vn I), Violin II (vn 2), Viola (va), Violoncello (vc), and Double Bass (db). The score is written in a key with one sharp (F#) and a 4/4 time signature. It features various dynamics such as *mp*, *mf*, *p*, *f*, and *poco*, along with phrasing slurs and breath marks. Rehearsal marks 11:a) and 11:b) are present throughout the score.

This musical score is for a piece titled "Lovesongs" and is page 63 of a larger work. The score is arranged for a full orchestra and includes the following parts:

- Violins I (vl I):** Starts with a dynamic of *mp*, moving to *mf*, then *poco*, and ending with *mf*.
- Violins II (vl II):** Starts with *mf*, moving to *mf > p*, *mp*, *poco*, *mp*, *p*, and *mp*.
- Violas (vl):** Starts with *poco*, moving to *mf*, *mp*, *poco*, *mp*, *poco*, and *mp*.
- Violoncellos (vc):** Starts with *poco*, moving to *mp*, *poco*, and *mp*.
- Double Basses (db):** Starts with *mp*, moving to *mf*, *poco*, *mp*, *mf*, *f*, *poco*, and *mf*.
- Flutes (fl):** Starts with *mf*, moving to *poco*, *mp*, *f*, *p*, *mf*, *p*, and *mp*.
- Clarinets (cl):** Starts with *mp*, moving to *poco*, *mp*, *f*, *p*, *mf*, *p*, and *mp*.
- Trumpets (tp):** Starts with *mp*, moving to *poco*, *mp*, *f*, *p*, *mf*, *p*, and *mp*.
- Trombones (tb):** Starts with *mp*, moving to *poco*, *mp*, *f*, *p*, *mf*, *p*, and *mp*.
- Baritone (bn):** Starts with *mp*, moving to *poco*, *mp*, *f*, *p*, *mf*, *p*, and *mp*.
- Horn (hn):** Starts with *mf*, moving to *poco*, *mp*, *f*, *p*, *mf*, *p*, and *mp*.
- Percussion (perc):** Includes cymbals and drums, starting with *mf*, *mp*, *poco*, *mp*, *mf*, *mp*, *poco*, *mp*, *mf*, *poco*, *mp*, and *poco*.
- Piano (p):** This part is mostly blank, indicating it is not used in this section.
- Violins I & II (vn 1 & 2):** Starts with *f*, moving to *f*, *mp*, *mf*, *poco*, *mf*, *mp*, *mf*, and *f*.
- Viola (va):** This part is mostly blank.
- Violoncello (vc):** This part is mostly blank.
- Double Bass (db):** Starts with *mp*, moving to *mf*, *poco*, *mp*, *mf*, *f*, *poco*, and *mf*.

The score is written in a major key with a 4/4 time signature. It features various musical notations such as slurs, ties, and dynamic markings. The piece concludes with a *poco* marking.

The musical score is divided into two systems, each marked with a boxed 'F' at the top right. The first system includes staves for piccolo (pic fl), oboe (ob), clarinet (cl), bassoon (bn), horn (hn), trumpet (tpt), trombone (tbn), and percussion (perc). The second system includes staves for violin 1 (vn 1), violin 2 (vn 2), viola (va), and double bass (db). The piano (pf) staff is present but contains no notation. The score is heavily annotated with dynamic markings (p, mp, mf, f) and performance directions (poco). Numerous slurs and phrasing marks are present throughout the score, indicating melodic lines and phrasing. The percussion part features complex rhythmic patterns with specific note values indicated above the staff.

This musical score is for the piece "Lovesongs" and is page 65 of the manuscript. It features a variety of instruments and includes dynamic markings and performance instructions. The score is organized into systems for different instrument groups:

- Flutes (fl):** Starts at measure 57 with dynamics *mf*, *p*, and *mp*. A *poco* marking is present.
- Clarinets (cl) and Saxophones (sa):** These parts are mostly silent in this section.
- Woodwinds (bcl, bsn, vln, vcl):** Clarinet in B-flat (bcl) has a melodic line with dynamics *mp*, *mf*, *mp*, *p*, *mp*, *p*, *poco*, *p*, *poco*, *p*, and *mp*. Bassoon (bsn) and Violins (vln) and Violas (vcl) are silent.
- Brass (tpt, tbn):** Trumpet (tpt) has dynamics *p*, *mp*, *p*, *poco*, *p*, *poco*, *p*, *mp*, and *mf*. Trombone (tbn) has dynamics *poco*, *mp*, *mf*, *mp*, *p*, and *mp*.
- Percussion (perc):** Includes cymbals and drums, with dynamics *poco*, *mp*, *mf*, and *mp*.
- Piano (pf):** Silent throughout this section.
- Double Bass (db):** Provides a bass line with dynamics *mp*, *poco*, *mp*, *mp*, *mf*, *mp*, and *p*.

The score includes various musical notations such as slurs, ties, and dynamic hairpins. Performance instructions like *poco* (a little) are used to indicate changes in dynamics or tempo.

60

pic fl

ob

cl

bcl

bn

cbn

hn

tpt

tbn

perc (cymb + drums)

pf

vn 1

vn 2

va

vc

db

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

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

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

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

mf *poco* *f* *poco*

mf *poco* *f* *poco*

mf *poco* *f* *poco*

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

G

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

1001

1002

1003

1004

1005

1006

1007

1008

1009

1010

1011

1012

1013

1014

1015

1016

1017

1018

1019

1020

1021

1022

1023

1024

1025

1026

1027

1028

1029

1030

1031

1032

1033

1034

1035

1036

1037

1038

1039

1040

1041

1042

1043

1044

1045

1046

1047

1048

1049

1050

1051

1052

1053

1054

1055

1056

1057

1058

1059

1060

1061

1062

1063

1064

1065

1066

1067

1068

1069

1070

1071

1072

1073

1074

1075

1076

1077

1078

1079

1080

1081

1082

1083

1084

1085

1086

1087

1088

1089

1090

1091

1092

1093

1094

1095

1096

1097

1098

1099

1100

1101

1102

1103

1104

1105

1106

1107

1108

1109

1110

1111

1112

1113

1114

1115

1116

1117

1118

1119

1120

1121

1122

1123

1124

1125

1126

1127

1128

1129

1130

1131

1132

1133

1134

1135

1136

1137

1138

1139

1140

1141

1142

1143

1144

1145

1146

1147

1148

1149

1150

1151

1152

1153

1154

1155

1156

1157

1158

1159

1160

1161

1162

1163

1164

1165

1166

1167

1168

1169

1170

1171

1172

1173

1174

1175

1176

1177

1178

1179

1180

1181

1182

1183

1184

1185

1186

1187

1188

1189

1190

1191

1192

1193

1194

1195

1196

1197

1198

1199

1200

1201

1202

1203

1204

1205

1206

1207

1208

1209

1210

1211

1212

1213

1214

1215

1216

1217

1218

1219

1220

1221

1222

1223

1224

1225

1226

1227

1228

1229

1230

1231

1232

1233

1234

1235

1236

1237

1238

1239

1240

1241

1242

1243

1244

1245

1246

1247

1248

1249

1250

1251

1252

1253

1254

1255

1256

1257

1258

1259

1260

1261

1262

1263

1264

1265

1266

1267

1268

1269

1270

1271

1272

1273

1274

1275

1276

1277

1278

1279

1280

1281

1282

1283

1284

1285

1286

1287

1288

1289

1290

1291

1292

1293

1294

1295

1296

1297

1298

1299

1300

1301

1302

1303

1304

1305

1306

1307

1308

1309

1310

1311

1312

1313

1314

1315

1316

1317

1318

1319

1320

1321

1322

1323

1324

1325

1326

1327

1328

1329

1330

1331

1332

1333

1334

1335

1336

1337

1338

1339

1340

1341

1342

1343

1344

1345

1346

1347

1348

1349

1350

1351

1352

1353

1354

1355

1356

1357

1358

1359

1360

1361

1362

1363

1364

1365

1366

1367

1368

1369

1370

1371

1372

1373

1374

1375

1376

1377

1378

1379

1380

1381

1382

1383

1384

1385

1386

1387

1388

1389

1390

1391

1392

1393

1394

1395

1396

1397

1398

1399

1400

1401

1402

1403

1404

1405

1406

1407

1408

1409

1410

1411

1412

1413

1414

1415

1416

1417

1418

1419

1420

1421

1422

1423

1424

1425

1426

1427

1428

1429

1430

1431

1432

1433

1434

1435

1436

1437

1438

1439

1440

1441

1442

1443

1444

1445

1446

1447

1448

1449

1450

1451

1452

1453

1454

1455

1456

1457

1458

1459

1460

1461

1462

1463

1464

1465

1466

1467

1468

1469

1470

1471

1472

1473

1474

1475

1476

1477

1478

1479

1480

1481

1482

1483

1484

1485

1486

1487

1488

1489

1490

1491

1492

1493

1494

1495

1496

1497

1498

1499

1500

1501

1502

1503

1504

1505

1506

1507

1508

1509

1510

1511

1512

1513

1514

1515

1516

1517

1518

1519

1520

1

Lovesongs

H

♩ = 102

The musical score is divided into two systems. The first system includes parts for Piccolo Flute (pic fl), Oboe (ob), Clarinet (ca), Bass Clarinet (bcl), Contrabass (cbn), Horn (hn), Trumpet (tpt), Trombone (tbn), Percussion (perc), and Piano/Forte (pf). The second system includes parts for Violin 1 (vn 1), Violin 2 (vn 2), Viola (va), Violoncello (vc), and Double Bass (db). The score features complex rhythmic patterns with many triplets and dynamic markings such as *poco*, *f*, and *ff*. A rehearsal mark 'H' is present in both systems, with a tempo marking of ♩ = 102.

71

The musical score for measures 71-76 is arranged in a multi-staff format. The instruments and their parts are as follows:

- pic** (piccolo): Treble clef, 4/4 time, playing a melodic line.
- ob** (oboe): Treble clef, 4/4 time, playing a melodic line.
- cl** (clarinet): Treble clef, 4/4 time, playing a melodic line.
- cbn** (contrabassoon): Bass clef, 4/4 time, playing a rhythmic accompaniment.
- hn** (horn): Treble clef, 4/4 time, playing a melodic line.
- tpt** (trumpet): Treble clef, 4/4 time, playing a melodic line.
- tbn** (trombone): Bass clef, 4/4 time, playing a rhythmic accompaniment.
- perc** (cymb + drums): Treble clef, 4/4 time, playing a rhythmic accompaniment.
- pf** (piano): Grand staff (treble and bass clefs), 4/4 time, playing a melodic line.
- vn 1** (violin 1): Treble clef, 4/4 time, playing a melodic line.
- vn 2** (violin 2): Treble clef, 4/4 time, playing a melodic line.
- va** (viola): Treble clef, 4/4 time, playing a melodic line.
- vc** (viola): Bass clef, 4/4 time, playing a melodic line.
- db** (double bass): Bass clef, 4/4 time, playing a melodic line.

Lovesongs

I

L'istesso tempo (♩ = 102)

78

fl: *mp* → *f*
 ob: *mp* → *f*
 cl: *mp* → *f* → *mf*
 bcl: *pp* → *mf* → *mp* → *pp* → *ppp*
 hn: *mp* → *pp* → *ppp*
 tpt: *mp* → *pp* → *ppp*
 tbn: *mp* → *pp* → *ppp*
 perc (cymb + drums): *f* → *mp* → *mf* → *f*
 pf: *p* → *f* → *p* → *mf*

3:2
 10:7
 3:2
 11:7
 3:2
 3:2
 3:2
 11:6
 11:7
 3:2
 11:7
 3:2

I

L'istesso tempo (♩ = 102)

vn 1
 vn 2
 va
 vc: *p* → *f*
 db: *p* → *f*

3:2
 11:7
 3:2

80

fl I
fl II
ob
cl
bcl
bcb
hn
tpr
tbn
perc (cymb + drums)
pf
vn I
vn II
va
vc
db

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

mf *f* *mf*

mpf *p* *f* *p*

f *ff* *f* *ff* *f* *p* *f* *p*

f *mf* *mp* *poco* *mp* *poco* *mf* *mp* *mp* *poco* *mf* *poco* *mf* *poco*

mp *f* *p* *pp* *mp*

pp *mf*

p *f* *mf*

mf

mf

9:7^h 12:7^h 13:7^h 3:2^h 8:4^h 11:8^h 5:4^h 5:4^h 8:7^h 5:4^h 5:4^h 11:8^h 5:4^h 8:7^h 10:7^h 3:2^h 9:8^h

Lovesongs

J

$\text{♩} = 87.43$

82

fl *p mp f p*

ob *mp*

cl *p mf p f mf mp ff*

cbn *p f mf f mf f ff p mp*

hn *ff*

tpt *ff*

tbn *mp*

perc (cymb + drums) *mp poco mp mf poco mp poco mf poco*

pf *p ff stacc and monumental*

vn 1 *p f mf*

vn 2

va

vc *p f mf f p f p*

db *ff*

J

$\text{♩} = 87.43$

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Flutes (fl):** Part 1 (fl 1) and Part 2 (fl 2). Dynamics range from *ff* to *mp*.
- Oboes (ob) and Clarinets (cl):** Oboe and Clarinet in C. Dynamics range from *f* to *mp*.
- Bassoons (bcl):** Bassoon. Dynamics range from *mf* to *ff*.
- Contrabassoon (bcn):** Contrabassoon. Dynamics range from *f* to *ff*.
- Horns (hn):** Horns in F and C. Dynamics range from *f* to *ff*.
- Trumpets (tp):** Trumpets in C and F. Dynamics range from *f* to *ff*.
- Trombones (tbn):** Trombones in C, F, and Bb. Dynamics range from *f* to *ff*.
- Percussion (perc):** Vibraphone (vibs). Dynamics range from *f* to *poco*.
- Piano (pf):** Grand piano. Dynamics range from *f* to *ff*.
- Violins (vn):** Violin 1 and Violin 2. Dynamics range from *f* to *ff*.
- Viola (va):** Viola. Dynamics range from *f* to *ff*.
- Violoncello (vc):** Cello. Dynamics range from *f* to *ff*.
- Double Bass (db):** Double bass. Dynamics range from *mp* to *ff*.

The score includes various musical notations such as slurs, ties, and dynamic markings. Rehearsal marks are indicated by numbers in triangles (e.g., 7.4, 8.2, 8.4, 8.5).

Frisch weht der Wind

(Etude Tristesse no.3)

solo piano

John Hails

Frisch weht der Wind

(Etude Tristesse no.3)

solo piano

John Hails

0 1 SEP 2008



The writing of this piece was made possible by the generous support of the Arts & Humanities Research Council (AHRC), who have funded the composer's PhD in Composition at Durham University 2004-6.

Frisch weht der Wind exists in four different versions. To a large extent, the pitches and rhythms are identical in each version, however, the dynamics and articulation differ radically from version to version.

In performance, any version can be selected, or versions 1-3 can be played in the same concert.

Alternatively, at each of the pauses (bb. 55 and 220), the performer may move to a different version. It is possible to construct a performance repeating this process three times, but no section of any version can be performed twice in the same concert.

If the *Etudes tristesses* are being performed as a cycle, only version D can be performed as part of the cycle.

I have used the so-called 'irrational time-signatures' made famous by Brian Ferneyhough in this piece to retain the tempi proportions between the three shattered movements of this work's source: Erik Satie's *Véritables Préludes Flasques (pour un chien)*.

Contents

<i>Frisch weht der Wind</i> Version A	1
<i>Frisch weht der Wind</i> Version B	11
<i>Frisch weht der Wind</i> Version C	19
<i>Frisch weht der Wind</i> Version D	31

Je me dédie cette œuvre.

Frisch weht der Wind

Etude Tristesse no. 3

Version A

♩ = 96

John Hails

Musical notation for measures 1-8. The score is written for piano with treble and bass clefs. Measure numbers 1, 2, 3, 4, 5, 6, 7, and 8 are indicated below the notes. Dynamics include *f*, *ff*, *p*, *f*, *p*, *f*, *p*, and *f*. Fingerings are shown as numbers 1-5. A 3:2 ratio is noted in measure 3.

Musical notation for measures 9-17. The score is written for piano with treble and bass clefs. Measure numbers 9, 10, 11, 12, 13, 14, 15, 16, and 17 are indicated below the notes. Dynamics include *f*, *p*, *f*, *pp*, *f*, *p*, *f*, *p*, and *pp*. Fingerings are shown as numbers 1-5. A 3:2 ratio is noted in measure 11.

Musical notation for measures 18-26. The score is written for piano with treble and bass clefs. Measure numbers 18, 19, 20, 21, 22, 23, 24, 25, and 26 are indicated below the notes. Dynamics include *p*, *f*, *p*, *f*, *p*, *piu ff*, *f*, *mf*, and *p*. Fingerings are shown as numbers 1-5. A 3:2 ratio is noted in measure 22.

Musical notation for measures 27-35. The score is written for piano with treble and bass clefs. Measure numbers 27, 28, 29, 30, 31, 32, 33, 34, and 35 are indicated below the notes. Dynamics include *f*, *p*, *f*, *p*, *f*, *p*, *pp*, *p*, *f*, and *f*. Fingerings are shown as numbers 1-5.

Frisch weht der Wind

37

1^p 8, 1^f 9, 1^p 8, 1^f 10, 1^p 8, 1^f 18, 7 10, ff, pp, p, f, 1 9

trill

f

47

1 9, 1 10, 1^p 8, 1 18, fff, 2 10, 1^p 8, 1 18, 2 8, f, 1^{pp} 9, 3 10

56

3 10, 1^p 8, 4 10, 1 18, f, pp, f, p, 1 8, 2 10

f

65

2 10, 2 9, mf, 1 10, 1^p 18, 4 10, 1^{mp} 8, 1^{mp} 9, f, p, f

f

Frisch weht der Wind

115

3/10, 1/8 *p*, 1/10 *f*, 3/18 *pp*, 1/10 *f*, 1/9 *pp*, 2/8 *p*, *f*, *pp*, *f*, *piu ff*

10, 9, 10, 18, 10

f

126

f, 1/9 *pp*, 1/10 *f*, 1/8 *p*, 3/18 *pp*, 1/10 *f*, 1/9 *pp*, 2/10 *f*, 2/9 *pp mp*, 3/8 *pp p mp*, 1/18 *p*

10

p

136

ff, *p*, *f*, *pp*, *p*, *f*, 2/9 *pp ff*, 1/8 *p*, 2/9 *pp*, 11/10

18, 8, 10, 8, 9, 8, 10

p

f

146

11/10 *f*, 3/9 *pp*, *p*, *f*, *p*, *pp*, *f*

10, 8, 9, 10, 9, 10, 18, 8

f

Frisch weht der Wind

155

p *f* *mf* *p* *f* $\frac{1}{10}$ $\frac{1}{18}$ *p* $\frac{2}{10}$ *f* $\frac{1}{18}$ *pp* $\frac{1}{8}$

mp *f*

3:2

165

p *f* *p* *f* *pp* *f* *p* *f*

$\frac{1}{8}$ $\frac{1}{10}$ $\frac{1}{9}$ $\frac{1}{8}$ $\frac{1}{10}$ $\frac{3}{18}$ $\frac{1}{10}$ $\frac{1}{9}$ $\frac{2}{8}$ $\frac{3}{10}$ $\frac{1}{8}$

p *f*

175

$\frac{1}{8}$ *p* $\frac{1}{10}$ *f* $\frac{1}{9}$ *pp* $\frac{2}{10}$ $\frac{1}{9}$ *pp* $\frac{8}{10}$ *f* $\frac{2}{9}$ *mf* $\frac{1}{10}$ *f* $\frac{1}{9}$ *pp*

pp *f* *mf* *f*

$\frac{4}{10}$

184

f *pp* *f* *mp* *p* *f* *p* *f* $\frac{1}{9}$ *mf* $\frac{2}{10}$ *f* $\frac{3}{8}$

pp *f*

194

3/8 *p* 2/10 *f* 5/18 *mf f p f* 1/10 7/8 *p* 3/18 *pp* 1/10 *f* 1/8

201

1/8 *p* 1/9 *pp* 1/10 *f* 2/9 *pp* 1/10 *f* 1/8 *p* 2/10 *f* 1/9 1/10 2/8 *mf p* 1/9 *pp* 3/10

212

3/10 *f* 3/18 *p piu f* 3/10 *f* 1/9 *piu ff* 2/10 *f* 1/8 *p* 1/18 *ff* 4/10 *f*

1/10 3/18 *f*

221

3/18 *p* 1/8 1/10 *f* 2/8 *p mp* 1/10 *f* 2/9 *piu f p* 1/10 *f* 2/9 *mp mf* 1/8 *f* 2/10 1/8

231

Musical score for measures 231-240. The piece is in G major. The right hand features a melodic line with various articulations and dynamics, while the left hand provides a rhythmic accompaniment. Fingerings are indicated by numbers 1-5. Dynamics include *p*, *mf*, *f*, and *pp*. The notation includes slurs, accents, and dynamic hairpins.

241

Musical score for measures 241-251. The right hand continues the melodic development with slurs and accents. The left hand has a more active role with some chords and moving lines. Dynamics range from *f* to *pp*. The notation includes slurs, accents, and dynamic hairpins.

252

Musical score for measures 252-261. The right hand features a melodic line with slurs and accents. The left hand provides a rhythmic accompaniment. Dynamics include *f*, *mf*, *p*, and *pp*. The notation includes slurs, accents, and dynamic hairpins.

262

Musical score for measures 262-271. The right hand features a melodic line with slurs and accents. The left hand provides a rhythmic accompaniment. Dynamics include *pp*, *mf*, *f*, and *pp*. The notation includes slurs, accents, and dynamic hairpins.

Frisch weht der Wind

271

1/8 p 1/8 f 1/8 p 1/8 f 5/18 pp 2/10 f 1/8 p 2/9 pp piu f 1/10 f 1/9 1/8

281

1/8 p 3/18 mf f 2/10 2/9 ff 2/10 f 1/8 p 1/10 f 1/9 f 1/8 mf 2/10 f 1/8

291

f pp f mf mp f pp f

299

pp p 1/10 f 2/9 mp f 1/8 p 4/9 f mf p f p 4/9

309

4/9 *pp f* *pp mf* 3/8 *p* *f* 2/9 *mf piu f* 1/10 *f* 1/18 1/8

pp

f

3/10 1/9 8/10

f

Detailed description: This system contains measures 309 through 316. The right hand features a melodic line with various articulations and dynamics, including *pp*, *f*, *pp mf*, *mf piu f*, and *f*. The left hand provides harmonic support with chords and bass lines, marked with dynamics like *pp* and *f*. Fingerings are indicated by numbers 1-5. A key signature change to one sharp (F#) is shown at the end of the system.

317

1/8 1/10 1/8 *p* 3/18 *f* *p* *f* 2/9 *mf pp* 1/10 *mf f* 1/9

f

1/10 8/8 9/9 10/10

f

Detailed description: This system contains measures 317 through 326. The right hand continues the melodic development with dynamics ranging from *p* to *f*. The left hand maintains a steady accompaniment with dynamics like *f*. Fingerings and slurs are clearly marked throughout the system.

327

1/9 *pp* 1/8 *p* *f* *p* 1/10 *f* 4/8 *p* 3/10 *f* 3/18 *ff pp* 3/8

f

5/10 1/9

f

Detailed description: This system contains measures 327 through 334. The right hand features a melodic line with dynamics including *pp*, *p*, *f*, *p*, *f*, and *ff pp*. The left hand accompaniment includes dynamics like *f*. The system concludes with a key signature change to one flat (Bb).

335

3/8 *p* 1/10 *f* 1/9 *pp* 2/8 *mf p* 4/10 *f* 1/8 *p* 1/10 *f* 2/8 *mf p* 2/9 *fff pp* 1/8 *p* 1/10

f

Detailed description: This system contains measures 335 through 342. The right hand continues the melodic line with dynamics such as *p*, *f*, *pp*, *mf p*, *f*, *p*, *f*, *mf p*, *fff pp*, and *p*. The left hand accompaniment includes dynamics like *f*. The system ends with a key signature change to two flats (Bb, Eb).

Frisch weht der Wind

345

pp *f* *p* *pp* *p* *f* *p* *f* *p* *f* *p* *f*

f *p* *pp* *p* *f* *p* *f* *p* *f* *p* *f*

10 9 10 8 9 10 8 10 8 10 9 10

pp

355

p *p* *f* *p* *f* *p* *f* *p* *f*

f *p* *f* *p* *f* *p* *f* *p* *f*

10 8 10 8 10 8 10 8 10 9 10 9

f

364

pp *f* *p* *pp* *f*

f *p* *f* *p* *f* *p* *f* *p* *f*

10 9 10 9 10 9 10 9 10

f

Je me dédie cette œuvre.
Frisch weht der Wind
Etude Tristesse no. 3

Version B

John Hails

♩ = 96

Musical notation for measures 1-9. The piece is in G major. Measure 1: Treble clef, 10/8 time signature, *f* dynamic, *poco* marking. Measure 2: Treble clef, 9/8 time signature, *f* dynamic. Measure 3: Treble clef, 3/10 time signature, *f* dynamic, *poco* marking. Measure 4: Treble clef, 8/8 time signature, *mp* dynamic. Measure 5: Treble clef, 2/8 time signature, *f* dynamic. Measure 6: Treble clef, 1/9 time signature, *poco* marking. Measure 7: Treble clef, 4/10 time signature, *f* dynamic. Measure 8: Treble clef, 2/8 time signature, *poco* marking. Measure 9: Treble clef, 3/10 time signature, *f* dynamic, *poco* marking. Bass clef accompaniment starts at measure 1 with *f* dynamic.

Musical notation for measures 10-21. Measure 10: Treble clef, 8/8 time signature, *poco* marking, *f* dynamic. Measure 11: Treble clef, 10/8 time signature, *f* dynamic. Measure 12: Treble clef, 8/8 time signature, *mp* dynamic. Measure 13: Treble clef, 1/10 time signature, *mf* dynamic, *poco* marking. Measure 14: Treble clef, 2/8 time signature, *mp* dynamic. Measure 15: Treble clef, 10/8 time signature, *mf* dynamic, *poco* marking. Measure 16: Treble clef, 8/8 time signature, *f* dynamic. Measure 17: Treble clef, 1/9 time signature, *poco* marking. Measure 18: Treble clef, 2/8 time signature, *f* dynamic. Measure 19: Treble clef, 1/10 time signature, *f* dynamic. Measure 20: Treble clef, 8/8 time signature, *f* dynamic. Measure 21: Treble clef, 2/8 time signature, *f* dynamic. Bass clef accompaniment starts at measure 10 with *mp* dynamic.

Musical notation for measures 22-33. Measure 22: Treble clef, 2/8 time signature, *f* dynamic, *poco* marking. Measure 23: Treble clef, 1/9 time signature, *f* dynamic, *poco* marking. Measure 24: Treble clef, 3/10 time signature, *f* dynamic. Measure 25: Treble clef, 8/8 time signature, *mf* dynamic. Measure 26: Treble clef, 3/18 time signature, *mf* dynamic. Measure 27: Treble clef, 1/8 time signature, *f* dynamic. Measure 28: Treble clef, 1/10 time signature, *f* dynamic. Measure 29: Treble clef, 1/8 time signature, *f* dynamic, *poco* marking. Measure 30: Treble clef, 1/10 time signature, *f* dynamic. Measure 31: Treble clef, 9/8 time signature, *f* dynamic, *poco* marking. Measure 32: Treble clef, 2/10 time signature, *f* dynamic, *poco* marking. Measure 33: Treble clef, 1/8 time signature, *mp* dynamic. Bass clef accompaniment starts at measure 22 with *mf* dynamic.

Musical notation for measures 34-43. Measure 34: Treble clef, 1/9 time signature, *f* dynamic, *poco* marking. Measure 35: Treble clef, 1/8 time signature, *f* dynamic. Measure 36: Treble clef, 4/10 time signature, *f* dynamic. Measure 37: Treble clef, 1/8 time signature, *f* dynamic. Measure 38: Treble clef, 1/9 time signature, *f* dynamic. Measure 39: Treble clef, 1/8 time signature, *f* dynamic. Measure 40: Treble clef, 1/10 time signature, *mf* dynamic. Measure 41: Treble clef, 1/8 time signature, *f* dynamic. Measure 42: Treble clef, 1/18 time signature, *f* dynamic. Measure 43: Treble clef, 7/10 time signature, *f* dynamic, *poco* marking. Bass clef accompaniment starts at measure 34 with *f* dynamic. The instruction "(cloche)" is written below the bass line at measure 41.

Musical notation for measures 44-53. Measure 44: Treble clef, 5/9 time signature, *mf* dynamic. Measure 45: Treble clef, 1/8 time signature, *mf* dynamic. Measure 46: Treble clef, 1/10 time signature, *poco* marking. Measure 47: Treble clef, 1/9 time signature, *mf* dynamic. Measure 48: Treble clef, 1/10 time signature, *f* dynamic. Measure 49: Treble clef, 1/8 time signature, *f* dynamic. Measure 50: Treble clef, 1/18 time signature, *ff* dynamic. Measure 51: Treble clef, 2/10 time signature, *f* dynamic. Measure 52: Treble clef, 1/8 time signature, *f* dynamic. Measure 53: Treble clef, 1/18 time signature, *f* dynamic. Bass clef accompaniment starts at measure 44 with *mf* dynamic. The instruction "ferris" is written vertically below the bass line at measure 44.

54 *f* *poco*
poco *f* *poco* *f* *poco* *f* *ff*
 8/2 1/9 3/10 1/8 4/10 1/18 2/10 1/9 1/8 1/9

63 *f* *poco* *f* *poco* *f* *poco* *mf* *poco* *f* *poco*
 1/9 1/8 2/10 2/9 1/10 1/18 4/10 1/8 1/9 3/10
mf

72 *f* *poco* *f* *poco* *f* *poco* *mf* *poco* *mf* *poco*
 3/10 2/8 1/10 1/8 1/18 1/10 1/8 1/9 2/8 1/10
f *mf*

81 *mf* *f* *poco* *f* *poco* *ff* *mf* *mf* *poco*
 1/10 1/10 3/8 1/9 1/8 1/9 2/10 1/8 1/18 2/10
f *ff* *f*

91 *mf* *poco* *mp* *f* *poco* *mp* *f* *poco* *f* *poco* *mf*
 1/10 1/18 1/8 1/9 1/10 1/8 1/9 2/8 1/18 6/10 1/9
f *ff*

101

Musical score for measures 101-108. The system includes a treble clef staff and a bass clef staff. Measure numbers 101, 102, 103, 104, 105, 106, 107, and 108 are indicated. Dynamics include *mf*, *f*, *poco*, and *fff*. Performance markings include *f*, *poco*, and *mf*. Fingerings are shown with numbers 1-5. A fermata is present over measure 107.

109

Musical score for measures 109-117. The system includes a treble clef staff and a bass clef staff. Measure numbers 109, 110, 111, 112, 113, 114, 115, 116, and 117 are indicated. Dynamics include *mf*, *f*, *poco*, and *fff*. Performance markings include *f*, *poco*, and *fff*. Fingerings are shown with numbers 1-5.

118

Musical score for measures 118-127. The system includes a treble clef staff and a bass clef staff. Measure numbers 118, 119, 120, 121, 122, 123, 124, 125, 126, and 127 are indicated. Dynamics include *mf*, *f*, *poco*, *mp*, and *fff*. Performance markings include *f*, *poco*, *mp*, and *fff*. Fingerings are shown with numbers 1-5.

128

Musical score for measures 128-137. The system includes a treble clef staff and a bass clef staff. Measure numbers 128, 129, 130, 131, 132, 133, 134, 135, 136, and 137 are indicated. Dynamics include *mf*, *f*, *fff*, and *mp*. Performance markings include *f*, *fff*, *poco*, and *mf*. Fingerings are shown with numbers 1-5.

138

Musical score for measures 138-147. The system includes a treble clef staff and a bass clef staff. Measure numbers 138, 139, 140, 141, 142, 143, 144, 145, 146, and 147 are indicated. Dynamics include *f*, *poco*, *mp*, *mf*, and *mp*. Performance markings include *f*, *poco*, *mp*, *mf*, and *mp*. Fingerings are shown with numbers 1-5.

Frisch weht der Wind

p mp p

193

2/10 *mp* 3/8 2/10 *pp* 5/18 *p poco* 1/10 *p poco* 7/8 *p* 3/18 *p poco*

p poco

199

3/18 *p* 1/10 1/8 1/9 1/10 *p* 2/9 *mp* 1/10 1/8 *p* 2/10 *p poco* 1/9 *p poco* 1/10

mp *p*

209

1/10 *p* 2/8 *pp* 1/9 *p* 3/10 *mp poco* 3/18 *mp* 3/10 *p* 1/9 *p* 2/10 *p poco* 1/8 *p poco* 1/18 *mp*

pp *p < mp*

218

1/18 *p* 4/10 1/10 *p poco* 3/18 *pp* 1/8 *p* 2/8 *pp* 1/10 2/9 1/10 *p* 2/9 *mp*

p poco *p poco*

228

2/9 *mp* 1/8 *pp* 2/10 *p poco* 1/8 3/18 *p < mp* 1/10 *p* 1/9 1/10 *mp* 1/8 3/10 *pp* 1/8 *p poco* 1/8 *mp* *p*

p poco *mp > p* *mp > p*

238

1/8 3/18 p 2/8 pp 1/10 2/8 p pocco 1/9 pp < p 2/10 p pocco 1/9 1/10 1/8 1/10

pp pp p pocco

248

1/10 1/8 mp 1/10 mf 1/9 mf 2/10 f pocco 1/9 mf 3/8 f 1/10 mf 1/8 f 1/10 mf 3/18

mf pocco mp mf f mf f mf

258

3/18 mf mp 1/8 mf 1/10 mp 2/8 mp 3/18 p mp 2/10 p 7/8 p > pp 2/9

mp p < mp p pocco

265

2/9 p 1/10 pp 1/9 pocco 1/8 pp 4/10 p 1/9 pp 2/8 p 1/10 pp 1/8 pp 2/10 pocco pp 5/18

pp pocco

275

5/18 pocco p 2/10 pp 1/8 pp 2/9 pocco 1/10 pp 1/9 pocco 1/8 pp 3/18 pocco mp 2/10 pocco 2/9

p pocco

284

Musical score for measures 284-292. The piece is in G major. The score features a variety of time signatures: 2/9, 2/10, 1/8, 1/10, 1/9, 1/8, 2/10, 1/8, 1/10, 1/8, 1/10, 3/9, and 3/8. Dynamics include *mf*, *mp*, *f*, *pp*, and *f*. The notation includes slurs, accents, and a fermata over the final measure.

293

Musical score for measures 293-299. The piece is in G major. The score features time signatures: 3/9, 3/10, 2/9, 1/10, 1/8, 3/10, 1/9, and 2/8. Dynamics include *mp*, *f*, *pp*, and *f*. The notation includes slurs, accents, and a fermata over the final measure.

300

Musical score for measures 300-308. The piece is in G major. The score features time signatures: 2/8, 1/10, 2/9, 1/8, 4/9, 1/10, 1/8, 1/18, 3/8, and 4/9. Dynamics include *pp*, *p*, *pp*, *p*, *pp*, *p*, *pp*, *p*, *mp*, *p*, *mf*, and *f*. The notation includes slurs, accents, and a fermata over the final measure.

309

Musical score for measures 309-316. The piece is in G major. The score features time signatures: 4/9, 3/8, 3/10, 1/9, 8/10, 2/9, 1/10, 1/18, and 1/8. Dynamics include *mf*, *mp*, *mf*, *mp*, *f*, *mf*, *mp*, *mp*, *mp*, *mp*, *mp*, and *mp*. The notation includes slurs, accents, and a fermata over the final measure.

317

Musical score for measures 317-323. The piece is in G major. The score features time signatures: 1/8, 1/10, 1/8, 3/18, 1/10, 1/8, 1/9, 2/9, 1/10, 1/9, and 1/8. Dynamics include *f*, *mf*, *pp*, *poco*, *pp*, *poco*, *pp*, *poco*, *pp*, *p*, and *pp*. The notation includes slurs, accents, and a fermata over the final measure.

328

1/8 *pp* 5/10 *p* *pp* 1/9 *pp* 1/10 *poco* 4/8 *pp* *poco* *mf* 3/10 *f* *f* *poco* 3/18 *f* *poco* 3/8

p *p*

335

3/8 *f* *poco* *f* 1/10 *ff* 1/9 *f* 2/8 *ff* 4/10 *fff* 1/8 *ff* 1/10 *poco* 2/8 *ff* *poco* 2/9

ff *ff*

343

2/9 *sub. pp* 1/8 1/10 2/9 1/10 2/8 *p* 1/9 *pp* 1/10 1/8 *p* 5/18

p *pp*

352

5/18 *mp* *pp* 1/10 *p* 1/18 *poco* 2/10 *p* *poco* 2/8 *p* *mp* 2/10 *mp* 1/8 *mf* 1/10 1/8 *ff* 2/10

mp *mp* *mp* *mf*

361

2/10 *f* *poco* 1/8 1/10 1/9 *f* 1/10 *poco* 1/8 *f* 2/10 *poco* 1/9 *f* 1/10 1/9 *p* 1/10

f *f* *poco* *f* *ff* *f*

Je me dédie cette œuvre.
Frisch weht der Wind
Etude Tristesse no. 3
Version C

♩ = 96

John Hails

The first system of the musical score consists of three staves. The top staff is in treble clef, the middle in treble clef, and the bottom in bass clef. The music is in 1/8 time. The first staff contains a melodic line with dynamics *f*, *ff*, *f*, *mf*, *mf*, and *p*. The middle staff features a complex rhythmic accompaniment with fingerings 1, 9, 8, 10, 2, 1, 4, 2, 3, 1. Dynamics include *ff* and *f*. The bottom staff provides a bass line with dynamics *ff* and *f*. Slurs and accents are used throughout.

The second system of the musical score consists of three staves. The top staff is in treble clef, the middle in treble clef, and the bottom in bass clef. The music is in 1/8 time. The first staff contains a melodic line with dynamics *p*, *mp*, *p*, and *pp*. The middle staff features a complex rhythmic accompaniment with fingerings 10, 8, 10, 8, 2, 10, 8, 9, 8, 10, 8. Dynamics include *p* and *pp*. The bottom staff provides a bass line with dynamics *p* and *pp*. Slurs and accents are used throughout.

The third system of the musical score consists of three staves. The top staff is in treble clef, the middle in treble clef, and the bottom in bass clef. The music is in 1/8 time. The first staff contains a melodic line with dynamics *fff*, *ff*, *fff*, *ff*, and *fff*. The middle staff features a complex rhythmic accompaniment with fingerings 10, 8, 2, 9, 10, 1, 3, 18, 8, 10, 8, 10, 9. Dynamics include *pp* and *fff*. The bottom staff provides a bass line with dynamics *fff* and *ff*. Slurs and accents are used throughout.

31

ff ff f f f poco p

This system contains measures 31 through 40. The music is written for piano in a key with one sharp (F#). The right hand features a melodic line with various articulations and dynamics, including *fff*, *ff*, *f*, and *poco*. The left hand provides a rhythmic accompaniment with dynamics ranging from *ff* to *p*. Measure numbers 9, 10, 8, 9, 8, 10, 8, 9, 8, 10 are indicated below the right-hand staff.

40

p poco *p* *p poco* *p*

This system contains measures 41 through 50. The right hand continues the melodic development with dynamics *p poco* and *p*. The left hand has dynamics *p poco* and *p*. Measure numbers 10, 8, 18, 10, 5, 9, 8, 10, 9, 10, 8, 18 are indicated below the right-hand staff.

50

(cloche) *mf*

f *mf* *f*

This system contains measures 51 through 60. The right hand includes a *cloche* marking and dynamics *mf*, *f*, and *mf*. The left hand has dynamics *f*, *mf*, and *f*. Measure numbers 18, 10, 8, 18, 8, 9, 10, 3, 8, 10, 18 are indicated below the right-hand staff.

59

Musical score for measures 59-70. The score is written for piano and includes dynamic markings such as *f*, *mf*, *poco*, *p*, and *pp*. Fingerings are indicated by numbers 1-5. A box highlights measures 64-67. The key signature has one flat.

70

Musical score for measures 70-81. The score is written for piano and includes dynamic markings such as *pp* and *(delicate)*. Fingerings are indicated by numbers 1-5. A box highlights measures 74-77. The key signature has one flat.

81

Musical score for measures 81-92. The score is written for piano and includes dynamic markings such as *f*, *poco*, *mp*, *f*, *mf*, *poco*, and *p*. Fingerings are indicated by numbers 1-5. A box highlights measures 84-87. The key signature has one flat.

92

mf mp mp poco mp p pp

poco

p *pp* *p > pp*

mf

102

sotto voce sotto voce

ppp pp ppp pp p pp

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

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

pp *poco* *pp* *pp* *poco*

112

pp p mf mp > mf

p *mf*

124

f poco

f *ff* *mf*

135

Measures 135-143. Treble clef. Bass clef. Dynamics: *p*, *pp*, *p*, *p*, *p*. *poco* markings are present above and below the staff. Fingerings are indicated by numbers 1-5.

144

Measures 144-151. Treble clef. Bass clef. Dynamics: *mp*, *mp*, *p*, *p*, *p*, *p*. *poco* markings are present above and below the staff. Fingerings are indicated by numbers 1-5.

152

Measures 152-162. Treble clef. Bass clef. Dynamics: *p*, *pp*, *p*, *p*, *pp*, *pp*, *mp*, *p*, *mp*, *pp*. *poco* markings are present above and below the staff. Fingerings are indicated by numbers 1-5.

163

Measures 163-170. Treble clef. Bass clef. Dynamics: *p*, *pp*, *p*, *p*, *p*, *p*, *pp*, *mp*. *poco* markings are present above and below the staff. Fingerings are indicated by numbers 1-5.

174

p *pp* *p* *p* *pp* *p* *pp*

mp *pp*

p *pp*

182

pp *p* *mp* *f* *p*

p

192

p *p* *p* *p* *p*

pp *p* *poco* *p* *poco* *p* *poco* *poco* *mp*

199

p *p*

pp *p*

pp *p* *poco* *p*

210

Musical score for measures 210-218. The system consists of three staves: Treble, Middle, and Bass. Measure numbers 9, 10, 18, 10, 9, 10, 8, 18, 10 are written below the Middle staff. Dynamics include *mp*, *p*, *pp*, *f*, *p*, *poco*, *ff*, and *f*. A key signature change to one flat is indicated at the end of the system.

219

Musical score for measures 219-227. The system consists of three staves: Treble, Middle, and Bass. Measure numbers 10, 10, 18, 8, 10, 8, 10, 9, 10, 9 are written below the Middle staff. Dynamics include *pp*, *f*, *poco*, *f*, *f*, *poco*, and *poco*.

228

Musical score for measures 228-237. The system consists of three staves: Treble, Middle, and Bass. Measure numbers 8, 10, 8, 18, 10, 9, 10, 8, 10, 8 are written below the Middle staff. Dynamics include *mf*, *poco*, *f*, *poco*, *mp*, *f*, and *poco*.

238

Musical score for measures 238-247. The system consists of three staves: Treble, Middle, and Bass. Measure numbers 18, 8, 10, 8, 9, 10, 9, 10, 8, 10 are written below the Middle staff. Dynamics include *f*, *mf*, *f*, *poco*, *mp*, *f*, *poco*, *f*, and *poco*.

248

Measures 248-257. Treble clef. Dynamics: *f*, *poco*, *f*, *p*, *f*, *poco*, *f*, *poco*. Fingerings: 10, 8, 10, 9, 10, 9, 8, 10, 8, 10, 18.

258

Measures 258-265. Treble clef. Dynamics: *f poco*, *f*, *f poco*, *ff*, *f*, *ff*. Fingerings: 3/18, 1/10, 2/8, 3/18, 2/10, 3/8, 2/9, 1/10.

266

Measures 266-274. Treble clef. Dynamics: *f*, *f*, *ff*, *mf*, *f*, *poco*, *f*. Fingerings: 10, 9, 8, 10, 9, 8, 10, 8, 10, 18.

275

Measures 275-284. Treble clef. Dynamics: *poco*, *f*, *poco*, *f*, *mf*, *f poco*. Fingerings: 5/18, 2/10, 1/8, 2/9, 1/10, 1/9, 1/8, 3/18, 2/10, 2/9.

284

Musical score for measures 284-293. The system consists of three staves: a vocal line and two piano staves. The vocal line starts with a piano (*p*) dynamic and includes a fermata. The piano staves feature complex fingering patterns (10, 8, 10, 9, 8, 10, 8, 10, 9, 10) and dynamics including *f*, *f poco*, and *mp*.

294

Musical score for measures 294-300. The system consists of three staves. The vocal line includes dynamics *mf*, *f poco*, *ff*, *f*, *ff*, *f poco*, and *f poco*. The piano staves feature complex fingering patterns (5, 10, 2, 9, 10, 8, 3, 10, 1, 9, 2, 8, 10) and dynamics including *f* and *f poco*.

301

Musical score for measures 301-308. The system consists of three staves. The vocal line is marked *dolce* and includes dynamics *mp*, *mf*, *f poco*, *f*, and *mp*. The piano staves feature complex fingering patterns (10, 9, 8, 9, 10, 8, 18, 8) and dynamics including *f poco* and *f*.

309 *f poco*

f poco *f* *f poco* *ff* *f* *f poco* *f* *f poco* *f*

4/9 8/8 10/3 9/1 10/8 9/2 10/1 18/1

f poco *ff* *f* *f*

316 *mf* *p* *f poco* *f poco*

mf *p* *f poco* *f poco*

18/1 8/1 10/1 8/1 18/3 10/1 8/1 9/1 10/1 9/2 10/1

f poco *f* *f poco*

f poco *mf*

326 (declamatory) *f poco*

(declamatory) *f poco*

10/1 9/1 8/1 10/5 9/1 10/1 8/4 10/3 10/3

f *f poco* *mf* *f poco* *f*

f poco *f*

334 *f poco* *f poco* *f* *mp* *f poco* *f poco* *f*

f poco *f poco* *f* *mp* *f poco* *f poco* *f*

18/3 8/3 10/1 9/1 8/2 10/4 8/1 10/1 8/2 9/2

f *mp* *f* *mp* *mp*

343

mp *f* *p*

poco

8 10 9 10 8 9# 10 8 18

f *poco* *f*

352

5 1 1 2 2 1 1 1 2

18 10 18 10 8 10 8 10 8 10

mf *f* *poco* *f* *ff* *f* *poco* *f* *poco* *f*

mf *f* *poco*

361

f *poco* *f* *poco* *f* *poco* *f* *poco* *f* *poco*

10 8 10 9 10 8 10 9 10 9 10

poco *f* *poco* *f* *poco* *f* *poco* *f* *poco*

mf *mf*

45

(cloche)

p

f

8 10 9 10 8 18 10 8 18

55

mf *f* *mf* *f* *poco* *ff* *f* *poco*

9 10 8 18 10 9 8 10

65

f *poco* *mf* *f* *poco* *f* *mf* *f* *f* *f*

10 9 10 18 10 8 9 10

73

p *ff* *f* *poco* *mf* *pp* *pp*

8 10 8 18 10 8 9 10 8 10

pp

84

84 Musical score for measures 84-93. The piece is in 3/8 time. The right hand features a melodic line with dynamics ranging from *f* to *mp*. The left hand provides a rhythmic accompaniment with dynamics from *mf* to *f*. Fingerings are indicated by numbers 1-5. A *poco* marking is present at the beginning.

94

94 Musical score for measures 94-102. The right hand continues the melodic line with dynamics from *f* to *pp*. The left hand features a more active accompaniment with dynamics from *f* to *ff*. Fingerings and a *poco* marking are included.

103

103 Musical score for measures 103-109. The right hand has a more complex melodic line with dynamics from *p* to *f*. The left hand accompaniment includes dynamics from *pp* to *ppp*. Fingerings and a *poco* marking are present.

110

110 Musical score for measures 110-120. The right hand features a melodic line with dynamics from *f* to *mf*. The left hand accompaniment includes dynamics from *pp* to *f*. Fingerings and a *poco* marking are included.

121

121 Musical score for measures 121-128. The right hand continues the melodic line with dynamics from *p* to *ff*. The left hand accompaniment includes dynamics from *f* to *pp*. Fingerings and a *poco* marking are present.

Frisch weht der Wind

Musical score system 1 (measures 132-141). Includes piano and vocal staves with dynamic markings such as *mf*, *p*, *f*, *poco*, *mp*, *pp*, and *f > mf*. Measure numbers 132, 133, 134, 135, 136, 137, 138, 139, 140, and 141 are indicated.

Musical score system 2 (measures 142-148). Includes piano and vocal staves with dynamic markings such as *f*, *mp*, *mf*, *pp*, *f*, *poco*, and *mf > mp*. Measure numbers 142, 143, 144, 145, 146, 147, and 148 are indicated.

Musical score system 3 (measures 149-158). Includes piano and vocal staves with dynamic markings such as *poco*, *mp*, *f*, *poco*, *f*, *mp*, *f*, *ff*, *f*, *poco*, and *p*. Measure numbers 149, 150, 151, 152, 153, 154, 155, 156, 157, and 158 are indicated.

Musical score system 4 (measures 159-168). Includes piano and vocal staves with dynamic markings such as *p*, *f*, *p*, *f*, *pp*, *p*, *f*, *mp*, *p*, *f*, and *p*. Measure numbers 159, 160, 161, 162, 163, 164, 165, 166, 167, and 168 are indicated.

Musical score system 5 (measures 170-179). Includes piano and vocal staves with dynamic markings such as *pp*, *p*, *mp*, *p*, *p*, *pp*, *p*, and *mp*. Measure numbers 170, 171, 172, 173, 174, 175, 176, 177, 178, and 179 are indicated.

179

Musical score for measures 179-186. The system consists of a grand staff with treble and bass clefs. The right hand has a melodic line with various dynamics including *p*, *mp*, *f*, and *poco*. The left hand has a bass line with dynamics *p*, *mp*, and *pp*. Fingerings are indicated by numbers 1-5. Measure numbers 1/9, 8/10, 2/9, 1/10, 1/9, 4/10, 1/8, 1/10, and 1/9 are written below the right hand staff.

187

Musical score for measures 187-195. The system consists of a grand staff with treble and bass clefs. The right hand has a melodic line with dynamics *mp*, *p*, *poco*, *mp*, *mf*, *pp*, and *p*. The left hand has a bass line with dynamics *p*, *mp*, and *pp*. Fingerings are indicated by numbers 1-5. Measure numbers 2/10, 1/8, 3/10, 1/9, 2/10, 3/8, 2/10, and 5/18 are written below the right hand staff.

196

Musical score for measures 196-202. The system consists of a grand staff with treble and bass clefs. The right hand has a melodic line with dynamics *pp*, *p*, *poco*, *p*, and *mp*. The left hand has a bass line with dynamics *poco*, *f*, *p*, *poco*, *mp*, *p*, and *mp*. Fingerings are indicated by numbers 1-5. Measure numbers 5/18, 1/10, 7/8, 3/18, 1/10, 1/8, 1/9, and 1/10 are written below the right hand staff.

203

Musical score for measures 203-210. The system consists of a grand staff with treble and bass clefs. The right hand has a melodic line with dynamics *p*, *f*, *p*, *poco*, *p*, *poco*, *p*, *p*, *f*, and *mp*. The left hand has a bass line with dynamics *p* and *p*. Fingerings are indicated by numbers 1-5. Measure numbers 1/10, 2/9, 1/10, 1/8, 2/10, 1/9, 2/8, 1/9, 3/10, and 3/18 are written below the right hand staff.

213

f
pp *f > pp*
mp *p* *> pp* *1/9 piu ff* *2/10 f < poco* *f* *ff*
3/18 3/10 1/9 2/10 1/8 1/18 1/10 3/18 1/8
f *p*

222

p
< p *p < f > mp* *mp < f*
f *2/8* *1/10* *2/9* *1/10* *2/9* *p < 8 f* *2/10* *1/8 p* *f*
p < mp > p < f > p
1/8 1/10 2/8 1/10 2/9 1/10 2/9 1/8 2/10 1/8 3/18 1/10

233

f > pp *pp* *p* *p > poco* *pp*
1/10 1/9 1/10 1/8 3/10 1/8 3/18 2/8 1/10 2/8 1/9

243

pp < p *p > poco* *pp* *mf* *f*
1/9 2/10 1/9 1/10 1/8 1/10 1/8 1/10 1/9 2/10 1/9
p *pp*

253

1/9 *poco* 3/8 *f* 1/10 *mf* 1/8 *f* 1/10 *mf* 3/18 *mf* *mp* 1/8 *mf* 1/10 *mp* 2/8 *mp* 3/18 *p* 2/10 *mp*

mp

263

2/10 *f* 8/8 *p* 2/9 *f* 1/10 1/9 *pp* 8/8 *p* 4/10 *f* 1/9 *pp* 8/8 *p*

f

272

1/10 *f* 1/8 *p* 2/10 *f* 5/18 *pp* 2/10 *f* 1/8 *p* 2/9 1/10 1/9 *f* 1/8

f *poco*

282

3/18 *f* 2/10 *mf* 2/8 *f* 2/10 *p* 1/8 *f* 1/10 *f* 1/8 *f* 2/10 *f* 1/8 *f*

f *poco* *f* *poco*

Frisch weht der Wind

291

f *mp* *mf* *poco*

f *poco* *f* *poco* *f* *pp*

f *f* *f*

298

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

p

306

p *mf* *mf* *mp* *mf* *mp* *f* *mf* *mp* *8* *10*

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

313

mp *mp* *f* *mf* *mf* *pp* *poco* *p*

322

pp
poco
p
f
p
mf < f
f
p
pp \leftarrow *p*
f

331

f
p
f
sf
pp
p
f
pp
p

339

sf
pp \leftarrow *p*
f \leftarrow *pp*
p \leftarrow *f*
pp

348

p > pp
p \leftarrow *f* \leftarrow *pp*
p \leftarrow *f*
p

358

p *f* *pp* *f*

p *pp* *f*

369

p *pp* *f*



La Pastora

(2002-4)

solo violin and live electronics

John Hails

La Pastora

(2002-4)

solo violin and live electronics

John Hails

0 1 SEP 2008



The writing of this piece was made possible by the generous support of the Arts & Humanities Research Council (AHRC), who have funded the composer's PhD in Composition at Durham University 2004-6.

This piece was written for and dedicated to Mieko Kanno.

Notation

Eighthtones

The notation used for eighthtones is as follows:

bb	- 1 tone	†	+ 1 eighthtone
bb	- 7 eighthtones	‡	+ 1 quartertone
db	- 3 quartertone	‡‡	+ 3 eighthtones
bb	- 5 eighthtones	‡‡	+ 1 semitone
b	- 1 semitone	‡‡‡	+ 5 eighthtones
l	- 3 eighthtones	‡‡‡	+3 quartertones
d	- 1 quartertone	‡‡‡‡	+ 7 eighthtones
↓	- 1 eighthtone	×	+ 1 tone
h	+/- 0		

Bowing

Occasionally the rhythm of the bowing is substantially different to the rhythm notated in the main stave, and a combination of the two rhythmic figures would be impossible. In these cases, the rhythm of the bow is notated on a stave below the violin part.

To all intents and purposes, phrasing slurs should be taken as the same thing as bowing slurs in this piece.

Electronics

The setup for the electronics consists of:

operating system running Max/MSP

mixing desk (optional)

microphone (directional)

8 speakers arranged either in a circle surrounding the audience, or in an arc in front of the audience.

The Max/MSP patch for this piece consists of six delay lines. The length of these delay lines is randomly assigned, as is the diffusion among the speakers. The sampling of material is also controlled by random processes that control the levels of the signal that is recorded.

The electronics part creates a 'hall of mirrors' effect, passing material from the violin round the hall and therefore amplifying the canonic processes already at work in the violin's part. Since there is no way of predicting how the computer will sample and diffuse the violin's performance, no attempt has been made to notate the final result.

Americana

La Pastora forms the first part of a cycle entitled *Americana*.

Like all the pieces within the cycle, the source material for this composition comes from folksongs from the Americas. In this case, the basis for the whole piece is a single song from Chile called 'La Pastora'.

To Mieko

La Pastora

solo violin and electronics

John Hails

$\text{♩} = 62$

7:4 5:3 9:2 7:5 3:2 5:3 8:5

pp always quiet, introverted, talking to oneself, no great emotional ebbs + swells, flat-line

5

6:5 5:3 7:6 5:3 12:7 5:3

8

6:5 5:4 6:5 3:2 3:2

11

4:3 5:3 5:4 5:3 5:4 8:5

bow rhythm

4:3 5:3 5:3 7:6 3:2

14

7:6 5:3 7:6 5:3 6:5 12:7 8:5

18

12:7 7:6

La Pastora

17

5:3 6:5 4:3 7:4 5:4

21

8:5 5:4 3:2 7:5 5:4 5:3

bow rhythm

24

7:5 3:2 7:6 3:2 3:2 5:3 5:3 5:3 5:3

29

3:2 5:3 5:3 12:7 7:6 8:5 8:5 5:3

33

5:4 10:7 5:3 5:3 5:4 5:3

36

5:4 8:5 3:2 3:2 3:2 5:4 5:3 5:3

40

3:2, 7:6, 7:6, 3:2, 3:2, 5:4, 5:3, 7:6, 5:3

5:4, 16, 16, 16, 16, 16, 16, 16

45

12:7, 5:3, 3:2, 5:4, 5:4, 7:5

7, 16, 7:6, 16, 16, 16, 16, 16

50

7:4, 7:6, 3:2, 10:7

16, 16, 16, 16, 16, 16, 16, 16

53

7:4, 6:5, 7:6, 7, 3:2, 5:3, 6:5, 7:4

16, 16, 16, 16, 16, 16, 16, 16, 16, 16, 16

59

7:4, 3:2, 5:3, 12:7, 5:3, 8:5, 5:4, 7

16, 16, 16, 16, 16, 16, 16, 16, 16, 16, 16

62

5:4, 12:7, 3:2, 5:3, 7:6

16, 16, 16, 16, 16, 16, 16, 16, 16, 16, 16

La Pastora

66

Musical notation for measures 66-69. The top staff is in treble clef with a key signature of one flat. The bottom staff is a bass line. Measure numbers 66, 67, 68, and 69 are indicated. Rhythmic markings above the staff include 9:2, 6:5, 5:3, 6:5, 9:2, and 5:3. The bottom staff has measure numbers 18, 11, 16, and 7.

70

Musical notation for measures 70-73. The top staff is in treble clef with a key signature of one flat. The bottom staff is a bass line. Measure numbers 70, 71, 72, and 73 are indicated. Rhythmic markings above the staff include 12:7, 5:3, 7:5, 9:2, and 5:4. The bottom staff has measure numbers 7, 16, 8, and 7.

74

Musical notation for measures 74-77. The top staff is in treble clef with a key signature of one flat. The bottom staff is a bass line. Measure numbers 74, 75, 76, and 77 are indicated. Rhythmic markings above the staff include 5:4, 6:5, 6:5, 7:6, 7:6, and 5:4. The bottom staff has measure numbers 16, 11, 3, and 8.

78

Musical notation for measures 78-81. The top staff is in treble clef with a key signature of one flat. The bottom staff is a bass line. Measure numbers 78, 79, 80, and 81 are indicated. Rhythmic markings above the staff include 7:6, 3:2, 6:5, 5:4, 9:2, 12:7, and 5:4. The bottom staff has measure numbers 8, 8, 8, 8, and 8.

82

Musical notation for measures 82-85. The top staff is in treble clef with a key signature of one flat. The bottom staff is a bass line. Measure numbers 82, 83, 84, and 85 are indicated. Rhythmic markings above the staff include 5:4, 4:3, 10:7, 5:3, 6:5, and 5:4. The bottom staff has measure numbers 8, 15, 18, and 8.

La Pastora

87

5:4 5:4 5:3 7:5 7:5 3:2 5

92

5:3 7:6 3:2 7:5 7:4 5:4

gradually slow the motion of the bow until it is barely moving

97

6:5 7:6



disiecta membra

(2002-6)

for septet:

flute (doubling alto flute and piccolo)

clarinet in Bb

bass clarinet in Bb

bassoon

violin

viola

'cello

John Hails

disiecta membra

(2002-6)

for septet:

flute (doubling alto flute and piccolo)

clarinet in Bb

bass clarinet in Bb

bassoon

violin

viola

'cello

John Hails

0 1 SEP 2008



The writing of this piece was made possible by the generous support of the Arts & Humanities Research Council (AHRC), who have funded the composer's PhD in Composition at Durham University 2003-6.

This piece was originally written at the request of Symposia, and was extensively rehearsed by them and their director, Oliver Searle, between September 2002 and May 2003. It was then reworked over the course of three years.

invenias etiam disjecti membra poetae
Satire I, iv, 62; Horace

disiecta membra forms the fifth part of a cycle entitled *Americana*. Like all the pieces within the cycle, the source material for this composition comes from folksongs from the Americas. In this case, the four songs come from the United States: 'The Gallows Tree', 'Locks and Bolts', 'The Gray Goose', and 'Every Night When the Sun Goes In'.

Notation

S.T.+ *molto sul tasto*
S.T. *sul tasto*
S.T.- *poco sul tasto*
S.P.- *poco sul ponticello*
S.P. *sul ponticello*
S.P.+ *molto sul ponticello*
C.L. *col legno*
N. normal bowing position

to Fabrice
disiecta membra
for septet

John Hails

♩ = 72

The musical score is arranged in seven staves, each representing a different instrument in the septet. The instruments are: Piccolo (pic), Clarinet (cl), Bass Clarinet (bcl), Bassoon (bn), Violin (vn), Viola (va), and Violoncello (vc). The tempo is marked as ♩ = 72. The score is divided into five measures. The first measure is marked with a 6/8 time signature, and the second through fourth measures are marked with a 16/8 time signature. The fifth measure is marked with a 2/4 time signature. The music features complex rhythmic patterns with various slurs and articulations. Dynamics include fortissimo (ff), forte (f), piano (p), and poco. The score includes several slurs and articulations, such as 6:5, 5:4, 5:3, 7:6, 3:2, 7:5, 4:3, 5:4, 5:3, 6:5, and 7:6. The instruments are arranged in a standard septet configuration, with the piccolo and clarinet in the first row, bass clarinet and bassoon in the second row, and violin, viola, and cello in the third row.

6

pic

cl

bcl

bn

vn

va

vc

mf *f* *ff* *f* *ff*

f *poco* *ff* *poco* *ff*

mf *f* *ff* *f* *ff*

mf *f* *ff* *f* *ff*

ff *f* *ff* *f* *ff*

9:8 7:5 5:4 3:2 3:2 5:3 3:2 5:3 7:4 3:2 7:6 5:3

11

muta in alto flute

pic *ff* *molto* *ff*

cl *f* < *ff* *pp*

bcl *ff* *pp*

bn *f* *pp*

vn *ff* > *f* *ff* *poco*

va *f* *pp*

vc *poco*

disiecta membra

16

pic

cl

bcl

bn

vn

va

vc

afl

The musical score is arranged in six systems, each with a different instrument. The first system includes Piccolo (pic), Clarinet (cl), Bass Clarinet (bcl), and Bassoon (bn). The second system includes Violin (vn), Viola (va), and Violoncello (vc). The score begins at measure 16, indicated by a boxed number. The key signature is one flat (B-flat), and the time signature is 16/8. The Piccolo part is mostly rests, with a final measure marked 'afl'. The Clarinet part starts with a *pp* dynamic and includes a *poco* marking. The Bass Clarinet part features slurs with ratios like 4:3 and 3:2, and dynamics *pp* and *pp poco*. The Bassoon part has slurs with ratios like 5:3 and 5:4, and dynamics *pp* and *p > pp*. The Violin part includes slurs with ratios like 5:3 and 7:4, and dynamics *pp* and *p > poco*. The Viola part has slurs with ratios like 3:2 and 3:2, and dynamics *pp* and *p poco*. The Violoncello part has slurs with ratios like 7:4 and 5:4, and dynamics *pp*, *p*, *pp*, *p > poco*, and *p*. The score is written in a standard musical notation style with various dynamic and articulation markings.

A

22

The musical score for section A, measures 22-26, is arranged for seven instruments: afi, cl, bcl, bn, vn, va, and vc. The score is written in treble clef for the upper instruments and bass clef for the lower instruments. The time signature is 16 for most measures, with some changes to 4, 3, and 7. The key signature is one sharp (F#). The score includes various dynamic markings such as *p*, *pp*, *mp*, and *poco*, along with slurs and accents. The afi part starts with a *p poco* dynamic and features a 6:5 interval. The cl part starts with a *p* dynamic and features a 5:4 interval. The bcl part starts with a *p* dynamic and features a 7:5 interval. The bn part starts with a *pp* dynamic and features a 7:5 interval. The vn part starts with a *p* dynamic and features a 7:5 interval. The va part starts with a *pp poco* dynamic and features a 6:5 interval. The vc part starts with a *pp poco* dynamic and features a 6:5 interval. The score is marked with various intervals and dynamics throughout the measures.

27

af1

cl

bcl

bn

vn

va

vc

pp < p

pp < p

pp <

p > pp

p > pp

pp < p > pp

p > pp <

33

afll
cl
bcl
bn
vn
va
vc

4:3, 3:2, 3:2, 6:5, 5:4, 5:3, 7:4, 7:5, 3:2, 3:2, 7:4, 6:5, 3:2, 5:4

pp, p, pp, p, p, pp, p, pp, p, p, poco, p, pp, p, p, pp, p, pp, p

B

43

muta in piccolo

pic

af1

cl

bcl

bn

ff

ff poco

ff poco

vn

va

vc

> pp < p

pp

pp < p

pp

p

pp

ff

p

pp

ff

49

pic
cl
bcl
bn
vn
va
vc

fff *ff* *ff* *ff*
ff
ff
fff *ff* *molto* *ff*
mf *ff*
f *ff*

7:4 *3:2* *3:2*
7:4
3:2 *5:4*
5:4 *5:3*
3:2 *3:2*

fff *ff*
ff
ff *poco*
ff *poco*
molto *ff* *poco*

C

55

pic *molto* muta in alto flute

cl *ff*

bcl *ff* *poco*

bn *f* *poco* *ff* *poco* *ff*

vn *ff* *pp* *p* arco S.T.

va *ff* *molto*

vc *ff* *f* *ff* *ff*

61

pic

cl

bcl

bn

vn

va

vc

afl

The musical score is for a piece titled "disiecta membra" and is page 12 of a larger work. It begins at measure 61. The score is arranged in a system with six staves: Piccolo (pic), Clarinet (cl), Bass Clarinet (bcl), Bassoon (bn), Violin (vn), and Viola (va). A Percussion part (perc) is also indicated at the top right. The key signature is one sharp (F#), and the time signature is 16/16. The score is divided into four measures. The woodwinds (cl, bcl, bn) play melodic lines with various articulations and dynamics. The strings (vn, va) provide harmonic support with sustained notes and some melodic fragments. The percussion part is marked with a "V" and a "V" symbol, indicating a specific sound effect. The score includes various musical notations such as slurs, accents, and dynamic markings like *mp*, *p*, *pp*, and *poco*. The piece concludes at measure 65.

71

fl *p*

cl *p*

bcl *p*

bn *p*

vn *pp* S.T. *p*

va *p poco* S.T.

vc *p poco* S.T.

75

The musical score is arranged in two systems. The first system contains the woodwind parts: afl (Alto Flute), cl (Clarinet), bcl (Bass Clarinet), and bn (Bassoon). The second system contains the string parts: vn (Violin), va (Viola), and vc (Violoncello). The score is written in 16th and 4th notes, with various time signatures (16, 4, 5, 7) and dynamic markings (f, mf, p, mp). The woodwind parts feature complex rhythmic patterns with various time signatures (3:2, 5:4, 8:5) and dynamic markings (f, mf, p). The string parts feature complex rhythmic patterns with various time signatures (7:5, 5:4, 6:5) and dynamic markings (mp, p).

D

79

af1

cl

bcl

bn

vn

va

vc

poco

mf

mp

ff

muta in piccolo

83

pic

afl

cl

bcl

bn

vn

va

vc

poco

ff

f

f

poco

f

ff

poco

f

ff

poco

ff

poco

ff

pizz.

arco

N.

0:5

5:4

5:3

16

16

16

2/4

16

16

16

2/4

16

93

pic *muta in alto flute*

mf *mp* *mf* *mp* *mf*

cl *mf* *poco* *p* *mp*

bcl *poco* *mf* *p*

bn *mf* *mp*

vn *mf* *poco* *mf* *mf*

va *mf* *p* *mp*

vc *mf* *p* *poco* *p*

5:4 3:2 8:5 7:4 5:4 3:2 3:2 7:4 3:2 3:2

E

98 afl

pic

cl
p poco
mp *p*

bcl
mp
p *mp*

bn
mp *p*

vn
S.T. *p* *mp poco*

va
p *mp*
S.T. *mp* *p* *mp* *p* *poco* *p*

vc
pp *mp* *p*
p *mp* *p poco*

103

afll

cl

bcl

bn

vn

va

vc

mp

p

p pocco

mp

p

p pocco

p

mp

p

p pocco

p

mp

p

p pocco

mp

pp

p

p

p pocco

mp

p

p

p

p pocco

pp

7:6

5:3

5:3

7:4

6:5

6:5

7:4

7:5

6:5

S.P.-

S.T.-

108

afl
5:4, 7:4, 16/16, 7/16, 3/2, 5/4, 7/4, 16/16, 5/4, 7/4, 16/16
p *mp* *p poco* *p*

cl
7:4, 3:2, 3:2, 16/16, 7/16, 3/2, 5/4, 7/4, 16/16, 5/4, 7/4, 16/16
p poco *p poco* *mp*

bcl
5:4, 5:4, 7:6, 16/16, 7/16, 3/2, 5/4, 7/4, 16/16, 5/4, 7/4, 16/16
p poco p *p*

bn
3:2, 3:2, 5:3, 5:4, 16/16, 7/16, 3/2, 5/4, 7/4, 16/16, 5/4, 7/4, 16/16
p poco mp *p*

vn
5:4, 5:3, 16/16, 7/16, 3/2, 5/4, 7/4, 16/16, 5/4, 7/4, 16/16
mp *p*

va
5:4, 7:4, 16/16, 7/16, 3/2, 5/4, 7/4, 16/16, 5/4, 7/4, 16/16
mp *p*

vc
5:4, 7:4, 16/16, 7/16, 3/2, 5/4, 7/4, 16/16, 5/4, 7/4, 16/16
mp *p*

113

The musical score for measures 113-117 is arranged in seven staves. The top four staves (afl, cl, bcl, bn) are in 16/16 time. The bottom three staves (vn, va, vc) feature complex time signatures: vn is in 16/16; va and vc are in 13/16. The score includes various dynamic markings such as *mf*, *sfz*, *N.*, and *S.P.*. Rhythmic patterns are indicated by brackets with ratios like 3:2, 6:5, 5:4, and 7:4. The *vc* part includes a section marked *S.P.* and *V.* with a 5:3 ratio. The *vn* part has a section marked *N.* with a 7:5 ratio. The *va* part has a section marked *N.* with a 7:4 ratio. The *vc* part has a section marked *N.* with a 7:4 ratio. The *vn* part has a section marked *N.* with a 3:2 ratio. The *va* part has a section marked *N.* with a 3:2 ratio. The *vc* part has a section marked *N.* with a 3:2 ratio. The *vc* part has a section marked *N.* with a 3:2 ratio. The *vc* part has a section marked *N.* with a 3:2 ratio.

118

F

af
mf
mp *poco*

cl
mf
mf *poco*

bcl
mf
mp < mf

bn
mf > mp
mp

vn
mf
S.P.- V
S.T.

va
mf
S.P.- V
S.T.

vc
mf
S.T.

122

The musical score for measures 122-125 of "disiecta membra" is arranged in seven staves. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into four measures.

- Measure 122:** Flute (afl) and Clarinet (cl) play a melodic line with a 3:2 ratio. Bassoon (bcl) and Bassoon (bn) play a rhythmic pattern with a 5:4 ratio. Violin (vn) and Viola (va) play a melodic line with a 5:4 ratio. Cello (vc) plays a melodic line with a 5:4 ratio.
- Measure 123:** Flute (afl) and Clarinet (cl) play a melodic line with a 3:2 ratio. Bassoon (bcl) and Bassoon (bn) play a rhythmic pattern with a 7:4 ratio. Violin (vn) and Viola (va) play a melodic line with a 5:4 ratio. Cello (vc) plays a melodic line with a 5:4 ratio.
- Measure 124:** Flute (afl) and Clarinet (cl) play a melodic line with a 6:5 ratio. Bassoon (bcl) and Bassoon (bn) play a rhythmic pattern with a 5:4 ratio. Violin (vn) and Viola (va) play a melodic line with a 7:5 ratio. Cello (vc) plays a melodic line with a 7:5 ratio.
- Measure 125:** Flute (afl) and Clarinet (cl) play a melodic line with a 3:2 ratio. Bassoon (bcl) and Bassoon (bn) play a rhythmic pattern with a 3:2 ratio. Violin (vn) and Viola (va) play a melodic line with a 3:2 ratio. Cello (vc) plays a melodic line with a 3:2 ratio.

Dynamics include *mp*, *mf*, *poco*, and *sub. pp*. The score also includes various time signatures (16/16, 5/4, 7/4, 7/5, 3/2) and rests.

126

The musical score for measures 126-129 of "disiecta membra" is arranged in six staves. The top four staves are for woodwinds: afl (flute), cl (clarinet), bcl (bassoon), and bn (bassoon). The bottom three staves are for strings: vn (violin), va (viola), and vc (cello). The score is in 4/4 time and features complex rhythmic patterns with 5:3 and 7:6 ratios. Dynamic markings include *mf*, *poco*, *mp*, *sub. pp*, and *mf*. The time signatures for the woodwinds are 4/16, 3/16, and 4/16. The string parts have a 4/3 time signature. The score includes various musical notations such as slurs, accents, and dynamic markings.

130

The musical score for measures 130-134 is divided into two systems. The first system includes parts for afl, cl, bcl, and bn. The second system includes parts for vn, va, and vc. Each part contains complex rhythmic patterns with various time signatures (16, 12, 3, 4) and dynamic markings (mf, mp, f, p, poco). The score is written in treble clef for the upper parts and bass clef for the lower parts. The key signature is one sharp (F#).

af
5:4, 7:5, mf

cl
7:4, 6:5, 4:3, mf

bcl
5:4, 7:6, mf

bn
3:2, 6:5, 5:3

vn
7:4, 6:5, 5:4, 8:5, poco, mp, mf, mp < poco

va
3:2, 4:3, 3:2, 7:5, mf, f, mp, poco

vc
4:3, 3:2, 3:2, mf, mp, mf, p

G

135

af1
cl
bcl
bn

vn
va
vc

139

af1
cl
bcl
bn

vn
va
vc

H

144

af1
cl
bcl
bn
vn
va
vc

mp
mp
mp
mp
mf
mp
p
mp
p
mp
p
mf

arco N.

4:3
3:2
5:4
7:4
6:5
5:4
5:4
7:6
3:2
3:2
7:4
6:5

Detailed description: This page of a musical score, numbered 144, features six staves for woodwinds and strings. The woodwinds (af1, cl, bcl, bn) and strings (vn, va, vc) are all in 16/16 time. The woodwinds play melodic lines with various articulations and dynamics. The strings play a rhythmic accompaniment with dynamic markings. The score includes several complex rhythmic patterns indicated by brackets and ratios: 4:3, 3:2, 5:4, 7:4, 6:5, 5:4, 5:4, 7:6, 3:2, 3:2, 7:4, and 6:5. Dynamics range from piano (p) to mezzo-forte (mf). A 'arco N.' marking is present in the violin part.

149

The musical score consists of six staves: afl (Alto Flute), cl (Clarinet), bcl (Bass Clarinet), bn (Bassoon), vn (Violin), and vc (Violoncello). The key signature is one sharp (F#) and the time signature is 16/16. The score is divided into measures 149, 150, 151, 152, and 153. The woodwind parts (afl, cl, bcl, bn) feature complex rhythmic patterns with various rests and notes, often marked with *mf*. The string parts (vn, va, vc) provide harmonic support with sustained notes and some melodic lines, marked with *mp* and *mf*. The voice part (vc) has a melodic line in the lower register, marked with *mp* and *mf*. Dynamics are indicated by *mp* (mezzo-piano) and *mf* (mezzo-forte), with *poco* markings indicating slight changes in volume. Rhythmic markings such as 5:4, 7:5, 3:2, 6:5, and 5:3 are placed above the notes to indicate specific rhythmic intervals or groupings.

154

af1

cl

bcl

bn

mp

f

f

mf *poco* *molto!* *f*

vn

va

vc

poco

mf

poco

mp

mf

mp

> mp *poco* *mp* *< mf*

I

159

The musical score is arranged in two systems. The first system contains the woodwind parts: afl (Alto Flute), cl (Clarinet), bcl (Bass Clarinet), and bn (Bassoon). The second system contains the string parts: vn (Violin), va (Viola), and vc (Violoncello). The key signature is one flat (B-flat major/D minor). The time signature is primarily 16/16, with several complex time signature changes indicated by brackets and slurs: 5:4, 3:2, 7:4, 7:6, 7:4, 3:2, 7:5, 6:5, and 5:4. Dynamic markings include *fp*, *f*, *mf*, *poco*, and *ff*. The score includes various musical notations such as slurs, ties, and articulation marks.

164

af_i *f* 5:4

cl *f* 3:2

bcl *f* 6:5

bn *f* 7:6, 3:2, 3:2, 8:5, 3:2

vn *f*, *ff*, *f*, *poco*, *f*, *poco* 4:3, 7:4, 6:5, 5:4

va *f*, *mf*, *f*, *mf poco* 5:4, 5:4, 3:2

vc *f*, *poco*, *f*, *poco*, *f*, *poco*, *f* 5:3, 7:4

169

169

afl *mf* *f*

cl *mf*

bcl *mf* *f*

bn *mf* *f*

vn *f molto* *mf* *poco* *mf sub. pp*

va *mp* *mf* *mp* *mf*

vc *poco* *mp* *mf* *mp* *sub. pp*

175

The musical score for measures 175-179 of "disiecta membra" is written for a full orchestra. The score is organized into seven staves, each representing a different instrument:

- afl (Alto Flute):** Measures 175-176 are rests. Measures 177-179 feature a melodic line with dynamics *f poco*, *sfz*, *ff*, and *f*. A 7:4 ratio is indicated above the notes in measures 177-178.
- cl (Clarinet):** Measures 175-176 feature a melodic line starting with *f*. Measures 177-179 continue the line with dynamics *f*, *sfz*, and *f*. A 7:4 ratio is indicated above the notes in measures 177-178.
- bcl (Bassoon):** Measures 175-176 are rests. Measures 177-179 feature a melodic line with dynamics *f*, *ff*, and *f*. An 8:5 ratio is indicated above the notes in measure 177.
- bn (Bassoon):** Measures 175-176 feature a melodic line with a 7:5 ratio indicated above. Measures 177-179 are rests. A *f* dynamic is written below the staff in measure 178.
- vn (Violin):** Measures 175-176 feature a melodic line. Measures 177-179 feature a melodic line with dynamics *f*, *sfz*, *sfz*, and *sfz*. Ratios 7:5, 3:2, 3:2, and 5:3 are indicated above the notes.
- va (Viola):** Measures 175-176 feature a melodic line. Measures 177-179 feature a melodic line with dynamics *ff*, *f*, *sfz*, and *sfz*. A 5:4 ratio is indicated above the notes in measure 177.
- vc (Cello):** Measures 175-176 feature a melodic line. Measures 177-179 feature a melodic line with dynamics *f poco*, *f*, *sfz*, *sfz*, and *sfz*. Ratios 5:4, 8:5, 3:2, 3:2, and 7:0 are indicated above the notes.

J

180

The musical score for section J, starting at measure 180, is arranged for a woodwind and string ensemble. The woodwind parts include a flute (afl), clarinet (cl), bassoon (bcl), and another bassoon (bn). The string parts include violin (vn), viola (va), and cello (vc). The score is written in 16/16 time and features a variety of complex rhythmic patterns and dynamics. The flute part is mostly silent, with some notes in the final measures. The clarinet part begins with a *p* dynamic and includes a *poco* dynamic change. The bassoon parts feature intricate rhythmic patterns with time signatures such as 3:2, 7:5, 7:4, 5:4, 4:3, and 3:2. The violin part starts with a *sfz* dynamic and includes a *poco* dynamic change. The viola part starts with a *sfz* dynamic and includes a *pizz. S.T.* marking and a *mp* dynamic. The cello part starts with a *p* dynamic and includes a *N.* marking. The score concludes with a final measure in 16/16 time.

K

186

The musical score consists of seven staves, each representing a different instrument. The measures are numbered 186, 187, 188, and 189. The key signature is one sharp (F#) and the time signature is 2/4. The score includes various dynamics and articulations:

- afl:** Measures 186-187 are rests. Measures 188-189 feature a melodic line starting with a forte (*f*) dynamic, moving to mezzo-forte (*mf*) in measure 189. Slurs are marked above the notes with durations of 6:5 and 8:5.
- cl:** Measure 186 has a dynamic of *p* *poco*. Measures 188-189 feature a melodic line starting with *f* and moving to *mf*. A slur with a 6:5 duration is marked above the notes in measure 189.
- bcl:** Measures 186-187 are rests. Measures 188-189 feature a melodic line starting with *f* and moving to *mf*.
- bn:** Measures 186-187 are rests. Measures 188-189 feature a melodic line starting with *f* and moving to *mf*. A slur with a 6:5 duration is marked above the notes in measure 188.
- vn:** Measures 186-187 feature a melodic line starting with *p*. A slur with a 6:5 duration is marked above the notes in measure 186.
- va:** Measures 186-187 are rests. Measure 188 features a melodic line starting with *f*. A slur with a 7:5 duration is marked above the notes in measure 188. The marking "arco N." is present above the staff.
- vc:** Measures 186-187 are rests. Measure 188 features a melodic line starting with *f*. Slurs with durations of 3:2 and 3:2 are marked above the notes. Measure 189 features a melodic line starting with *mf* and moving to *sfz*. A slur with a 6:5 duration is marked above the notes in measure 189.

191

af fl muta in flute

cl

bcl

bn

vn

va

vc

The musical score consists of seven staves: af fl, cl, bcl, bn, vn, va, and vc. The af fl staff includes the instruction 'muta in flute' above the staff. The vn, va, and vc staves include dynamic markings: 'mf' and 'sfz'. The score is divided into four measures. Measure 1 (191) has a 16/16 time signature. Measure 2 (192) has a 3/16 time signature. Measure 3 (193) has a 16/16 time signature. Measure 4 (194) has a 2/4 time signature. The key signature is one sharp (F#). The af fl staff has a 3:2 triplet in measure 1 and 5:3 triplets in measures 2 and 3. The cl staff has a 5:3 triplet in measure 2. The bcl staff has a 7:6 triplet in measure 2. The bn staff has a 5:4 triplet in measure 1 and a 7:6 triplet in measure 2. The vn staff has a 7:6 triplet in measure 2 and a 3:2 triplet in measure 3. The va staff has a 3:2 triplet in measure 1 and 5:3 triplets in measures 2 and 3. The vc staff has a 5:4 triplet in measure 1, a 4:3 triplet in measure 2, a 5:3 triplet in measure 3, and a 3:2 triplet in measure 4.

201

The musical score for measures 201-204 of "disiecta membra" is arranged in seven staves. The parts are:

- afl**: Flute, mostly rests.
- cl**: Clarinet, featuring rhythmic patterns with slurs and dynamic markings: *f poco*, *mf*, *f poco*, and *f*.
- bcl**: Bass Clarinet, with slurs and dynamic markings: *f*.
- bn**: Bassoon, with slurs and dynamic markings: *f*, *mf*, and *f*.
- vn**: Violin, mostly rests.
- va**: Viola, playing a melodic line with a long slur.
- vc**: Violoncello, playing a melodic line with a long slur.

The score includes various time signatures (16, 7, 2) and dynamic markings (*f*, *mf*, *f poco*). Slurs are used to group notes in the woodwind and string parts.

L 7:6

205

fl *mf > mp* 5:4 5:3

cl *mp poco mp* 5:4 8:5 5:4 7:6

bcl *mp* 3:2 mp poco 3:2 3:2 4:3

bn *mp* 3:2 p 7:5 mp mf 4:3

vn *mp poco mp* 5:3 5:4 4:3

va *mp poco* N. 5:4 mp 7:4 mf mp

vc *mp* N. 8:5 poco mf poco mp mf 5:3

210

fl

cl

bcl

bn

vn

va

vc

mf *fp*

mf

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

mf *mp* *mf* *poco* *mf*

mp *mf* *mp* *mf* *mp*

7:5

6:5

5:4

5:4

5:4

8:5

6:5

3:2

3:2

5:3

M

215

The musical score consists of seven staves, each representing a different instrument. The measures are numbered 215, 216, 217, and 218. The Flute (fl) part has a long slur across measures 215 and 216, with a dynamic of *mp* starting in measure 217. The Clarinet (cl) part has a slur from measure 215 to 217, with dynamics of *p* and *mp*. The Bassoon (bcl) part has a slur from measure 215 to 217, with dynamics of *mf* and *mp*. The Bassoon (bn) part has a slur from measure 215 to 217, with a dynamic of *p*. The Violin (vn) part has a slur from measure 215 to 216, with dynamics of *p* and *f*. The Viola (va) part has a slur from measure 215 to 216, with dynamics of *f* and *mf*. The Violoncello (vc) part has a slur from measure 215 to 218, with dynamics of *mf*, *mp*, and *poco*. Various articulation marks and slurs are present throughout the score.

219

fl *p*

cl *p*

bcl *f mp mp f*

bn *mp*

vn *p mp p poco*

va *p mp > p mp*

vc *mp poco p mp p poco*

223

fl
mf f ff p

cl
mp f ff p

bcl
mf f f mf < f

bn
p mf f

vn
p mf mp mf mp

va
p mf mp mf

vc
mf mp mf

N

228

Musical score for fl, cl, bcl, and bn. The score is in 4/4 time and consists of four staves. The first staff is for flute (fl), the second for clarinet (cl), the third for bass clarinet (bcl), and the fourth for bassoon (bn). The music is written in treble clef for fl and cl, and bass clef for bcl and bn. The key signature is one flat (B-flat). The score is divided into four measures. The first measure has a dynamic marking of *p*. The second measure has a dynamic marking of *mp*. The third measure has a dynamic marking of *p*. The fourth measure has a dynamic marking of *p*. The music is written in a style that suggests a slow, expressive tempo.

Musical score for vn, va, and vc. The score is in 4/4 time and consists of three staves. The first staff is for violin (vn), the second for viola (va), and the third for violoncello (vc). The music is written in treble clef for vn and va, and bass clef for vc. The key signature is one flat (B-flat). The score is divided into four measures. The first measure has a dynamic marking of *p*. The second measure has a dynamic marking of *mp*. The third measure has a dynamic marking of *p*. The fourth measure has a dynamic marking of *p*. The music is written in a style that suggests a slow, expressive tempo. There are several slurs and accents throughout the score. The first measure has a dynamic marking of *p* and a tempo marking of *poco*. The second measure has a dynamic marking of *mp*. The third measure has a dynamic marking of *p*. The fourth measure has a dynamic marking of *p*. The music is written in a style that suggests a slow, expressive tempo.

232

The musical score for measures 232-235 of "disiecta membra" is written for a chamber ensemble. The parts are:

- fl (Flute):** Treble clef, 4/16, 3/16, 7/16, 5/16. Dynamics: *pp*.
- cl (Clarinet):** Treble clef, 4/16, 3/16, 7/16, 5/16. Dynamics: *pp*.
- bcl (Bassoon):** Treble clef, 4/16, 3/16, 7/16, 5/16. Dynamics: *mp*, *poco*.
- bn (Bassoon):** Bass clef, 4/16, 3/16, 7/16, 5/16. Dynamics: *pp*, *p*, *mp*, *p*.
- vn (Violin):** Treble clef, 4/16, 3/16, 7/16, 5/16. Dynamics: *mp*, *p*, *mp*, *poco*.
- va (Viola):** Bass clef, 4/16, 3/16, 7/16, 5/16. Dynamics: *mp*, *p*, *poco*.
- vc (Cello):** Bass clef, 4/16, 3/16, 7/16, 5/16. Dynamics: *mp*, *p*, *mp*.

The score is characterized by complex rhythmic patterns, often involving multiple time signatures within a single measure. Dynamic markings range from *pp* (pianissimo) to *mp* (mezzo-piano), with some passages marked *poco* (poco). The piece concludes with a final measure in 5/16 time.

236

fl *mp p mp p*

cl *p*

bcl *>p mp poco mp p*

bn

vn *p*

va *mp poco mp*

vc *p poco*

O

240

fl

cl

bcl

bn

pp

p \Rightarrow *pp*

mp

vn

va

vc

pp *p* *pp* *poco* *pp*

p \Rightarrow *pp* *p* *pp* *p poco* *p*

pp *p* *pp* *p* *pp* *p* *pp* *p* *pp*

245

fl

cl

bcl

bn

vn

va

vc

pp

p

pp

p pocco p

pp

pp pocco p pocco

p

pp

pp

p pocco

255

fl
pp *p* *pp*

cl
p *poco* *p* *mp* *p*

bcl
pp

bn
p *poco* *p*

vn
mp *poco* *p*

va
mp *sub. pp*

vc
p *poco* *p* *poco* *p*

5:4 3:2 3:2 4:3 5:3 5:4 7:4 5:4 5:4 5:4 6:5 7:4

260

P

fl

cl

bcl

bn

vn

va

vc

7:6[♩]

5:3[♩]

3:2[♩]

7:4[♩]

7:5[♩]

3:2[♩]

3:2[♩]

5:4[♩]

7:6[♩]

3:2[♩]

7:4[♩]

4:3[♩]

7:6[♩]

7:4[♩]

6:5[♩]

7:6[♩]

7:4[♩]

6:5[♩]

p

mp

p

pp

mp

mp

mp

mp

mp

mp

p

mp

pp

poco

mp

poco

mp

mf

mp

mf

mp

mp

mp

mp

mp

mf

mp

264

fl
mp *poco* mp
mf *poco*
mp

cl
mp

bcl
mp *poco*
p

bn

vn
mp *poco* mp
mp *poco* mp *poco* mp
mp

va
poco

vc
mf

269

fl *pp*

cl *pp* *poco* *pp* *poco* *pp*

bcl *pp*

bn *pp* *poco* *pp* *poco* *pp*

vn *molto* *pp* *p* *pp*

va *p* *pp* *p* *pp* *p* *pp*

vc *pp* *poco* *p* *pp* *p*

Measure 269: Flute, Clarinet, Bassoon, and Bassoon parts begin with a 7:6 triplet. Violin starts with a 4:3 triplet marked *loco*. Viola and Cello parts begin with a 7:4 triplet.

Measure 270: Flute, Clarinet, Bassoon, and Bassoon parts continue with a 7:6 triplet. Violin continues with a 4:3 triplet. Viola and Cello parts continue with a 7:4 triplet.

Measure 271: Flute, Clarinet, Bassoon, and Bassoon parts continue with a 7:6 triplet. Violin continues with a 4:3 triplet. Viola and Cello parts continue with a 7:4 triplet.

Measure 272: Flute, Clarinet, Bassoon, and Bassoon parts continue with a 7:6 triplet. Violin continues with a 4:3 triplet. Viola and Cello parts continue with a 7:4 triplet.

Measure 273: Flute, Clarinet, Bassoon, and Bassoon parts continue with a 7:6 triplet. Violin continues with a 4:3 triplet. Viola and Cello parts continue with a 7:4 triplet.

Q

274

The musical score is arranged in seven staves, labeled fl, cl, bcl, bn, vn, va, and vc from top to bottom. The key signature has one sharp (F#) and the time signature is 4/4. The score is divided into four measures by vertical bar lines. Above the first staff, there are two 5:4 rhythmic groupings. Above the second and third staves, there are 3:2 rhythmic groupings. Above the fourth staff, there are 5:4, 5:3, and 7:4 rhythmic groupings. Above the fifth staff, there are 3:2 and 5:3 rhythmic groupings. Above the sixth staff, there are 5:4 rhythmic groupings. Above the seventh staff, there are 5:4 and 4:3 rhythmic groupings. Dynamic markings include *p*, *pp*, *p pocco*, *mp*, and *sub. pp*. The score also includes various musical notations such as slurs, accents, and fermatas.

This musical score is for the piece "disiecta membra" by John Hails. It features a woodwind section (flute, clarinet, bassoon, and bassoon) and a string section (violin, viola, and cello). The score is divided into two systems. The first system (measures 278-300) includes a rehearsal mark 'R' at the beginning of the second measure. The woodwinds play complex rhythmic patterns with various time signatures (5/4, 6/5, 3/2, 7/4, 7/8) and dynamic markings (p, pp). The strings play sustained notes with dynamic markings (p, sub. pp). The second system (measures 301-304) features a 'C.L. tratto' (Crescendo/Libero tratto) section with dynamic markings ranging from p to ffp. The woodwinds and strings play more complex rhythmic patterns, including 5/4 and 3/2 time signatures. The score is written in treble clef for the woodwinds and bass clef for the strings. The key signature is one sharp (F#).

282

fl

cl

bcl

bn

vn

va

vc

pp *poco* *ffpp* *p* *pp* *ffpp* *poco* *mp* *poco* *mp* *poco* *mp* *poco*

p *mp* *mp* *poco* *mp*

p *poco* *p* *mp* *poco* *mp* *poco*

pp *poco* *ffpp* *p* *pp* *ffpp* *poco* *mp* *poco*

pp *poco* *ffpp* *p* *pp* *ffpp* *poco* *mp* *poco* *p* *mp*

pp *mp* *ffmp* *p* *mp* *mp* *poco*

arco N.

pizz. S.T.

arco N.

arco N.

5:3

7:4

7:6

3:2

7:5

8:5

5:4

5:4

3:2

3:2

287

fl *p* *poco* *mf* *p*

cl *poco*

bcl *p* *pp*

bn *p* *poco*

vn *p* *poco* *p* *sub. pp*

va *sub. pp* *poco*

vc *p* *mp* *sub. pp*

5:3 5:4 7:6 3:2 5:3 3:2 5:3

S

291

fl *p poco* *p poco* *p*

cl *p poco* *pp* *mp* *pp*

bcl *pp* *mp* *p*

bn *p poco* *p*

vn *p poco*

va *p* *pp* *p poco*

vc *p poco* *sub. pp* *pp poco*

296

The musical score is arranged in two systems. The first system includes staves for Flute (fl), Clarinet (cl), Bass Clarinet (bcl), and Bassoon (bn). The second system includes staves for Violin (vn), Viola (va), and Violoncello (vc). The score is written in 16th notes with various rests and articulations. Dynamics range from *pp* to *sfz*. Articulations include accents and slurs. Rhythmic markings such as 8:5, 3:2, 5:4, 7:4, and 4:3 are present above the notes. The piece concludes with a 4/4 time signature.

T

300

fl

cl

bcl

bn

vn

va

vc

7:4 5:4 5:4 3:2

5:4

p pocco

pp

5:4

p > pp <

pp mp

8:5 5:4

p > pp < p >

7:5

p > pp < p pocco

303

fl
pp p p pocco pp

cl
pp

bcl
pp p pp pocco pp pocco

bn
p pp ppp p

vn
pp p sub. pp

va
pp p ppp p

vc
p pp p ppp

5:3 7:5 7:4 7:6 7:5 3:2 3:2 5:3 8:5 3:2 3:2 5:3 7:6 6:5 7:6 5:4 5:3 4:3

312

The musical score is arranged in two systems. The first system includes staves for flute (fl), clarinet (cl), bass clarinet (bcl), and bassoon (bn). The second system includes staves for violin (vn), viola (va), and cello (vc). The music is written in 16th notes with various time signatures (16, 3/16, 4/16, 5/16, 7/16) and includes complex rhythmic groupings such as 6:5, 3:2, 5:4, 4:3, and 7:4. Dynamic markings include *p*, *pp*, *mp*, *poco*, and *p sub. pp*. The score is marked with a rehearsal sign '312' in a box at the beginning of the first staff.

321

fl
p pp
p poco
pp p

cl
p pp p

bcl
>pp
p pp p pp

bn
p pp
p pp
p > pp

vn
pp

va
p sub. pp

vc
pp

V

325

muta in piccolo

Musical score for measures 325-330, marked 'muta in piccolo'. The score includes parts for Flute (fl), Clarinet (cl), Bass Clarinet (bcl), Bassoon (bn), Violin (vn), Viola (va), and Violoncello (vc). The time signature changes from 16/8 to 3/8 and back to 16/8. The key signature has one flat. Dynamics include *pp*, *sfz*, and *s.p.*. Articulation includes accents and slurs. Fingerings and breathings are indicated with numbers and 'N'.

fl: 16/8, 16/8, 16/8, 3/8, 16/8

cl: 16/8, 16/8, 16/8, 3/8, 16/8. Dynamics: *pp*. Fingerings: 7:6, 3:2.

bcl: 16/8, 16/8, 16/8, 3/8, 16/8. Dynamics: *pp*. Fingerings: 5:3.

bn: 16/8, 16/8, 16/8, 3/8, 16/8. Dynamics: *pp*. Fingerings: 3:2, 5:3, 7:4.

vn: 16/8, 16/8, 16/8, 3/8, 16/8. Dynamics: *sfz pp*. Fingerings: 5:4, 3:2, 7:6, 3:2.

va: 16/8, 16/8, 16/8, 16/8, 16/8. Dynamics: *sfz*, *pp*. Fingerings: 5:4, 5:4, 8:5, 7:4.

vc: 16/8, 16/8, 16/8, 16/8, 16/8. Dynamics: *sfz*, *pp*. Fingerings: 5:4, 6:5, 7:4. Articulation: *s.p.*, *N*.

W

331

pic

fl

cl

bcl

bn

vn

va

vc

p *poco* *pp*

p *poco* *pp*

p *pp*

pp *poco*

p *pp*

mp

pp *poco*

p *pp* *mp*

p *poco* *sub. pp*

p *poco* *pp* *poco* *mp* *p* *sub. pp*

336

pic

cl

bcl

bn

vn

va

vc

harmonic gliss.

p *mp*

p *mp*

p *pocco* *mp* *pp*

sub. pp *p pocco* *p* *mp* *p*

mp *pp*

p pocco *mp* *p* *sub. pp*

p pocco *p* *p pocco* *sub. pp*

341

7:6♩ 6:5♩

pic

cl

bcl

bn

5:3♩ 7:5♩ 7:4♩

vn

va

vc

p < *mp* *p*

pp *p* *pp*

p *pp*

p < *mp* *p* *sub. pp*

p *pp*

p *pp*



346

The musical score consists of six staves: Piccolo (pic), Clarinet (cl), Bass Clarinet (bcl), Bassoon (bn), Violin (vn), and Viola/Voice (vc). The key signature has one flat (Bb) and the time signature is 16/8. The score is divided into measures 346 through 351. The Piccolo part is mostly rests. The Clarinet part features a melodic line with dynamics *p* and *pp*, and a *poco* marking. The Bass Clarinet part has dynamics *pp* and *p*. The Bassoon part has dynamics *pp* and *p*. The Violin part has dynamics *pp* and *sfz*. The Viola/Voice part has dynamics *p*, *pp*, *poco*, *p*, *sub. pp*, and *sfz*. Various articulations and slurs are present throughout the score.

351

The musical score consists of seven staves, each representing a different instrument. The measures are numbered 351 through 355. The Piccolo (pic) part starts with a forte (*ff*) dynamic, which then softens slightly (*poco*) before returning to forte. The Clarinet (cl) part begins with a forte (*ff*) dynamic, then moves to a mezzo-forte (*f*) dynamic, and finally to a pianissimo (*pp*) dynamic. The Bass Clarinet (bcl) part starts with a forte (*ff*) dynamic, then softens (*poco*) to a pianissimo (*pp*) dynamic. The Bassoon (bn) part begins with a forte (*ff*) dynamic, then softens (*poco*) to a piano (*p*) dynamic, and finally to a pianissimo (*pp*) dynamic. The Violin (vn) part starts with a fortissimo (*sfz*) dynamic, then softens to a pianissimo (*pp*) dynamic, and returns to fortissimo (*sfz*). The Viola (va) part begins with a fortissimo (*sfz*) dynamic, then softens to a pianissimo (*pp*) dynamic, and returns to fortissimo (*sfz*). The Violoncello (vc) part starts with a fortissimo (*sfz*) dynamic and remains at that level. The score includes various articulations such as accents (^) and slurs, and complex rhythmic patterns with ratios like 5:3, 5:4, 4:3, 3:2, and 7:5. The time signature is 3/16, and the key signature has one sharp (F#).

356

pic

cl

bcl

bn

vn

va

vc

pp *p* *pp* *p* *pp* *p*

pp *p* *poco*

ppp *p* *pp*

pp *p* *pp* *poco*

sfz *sfz* *sfz* *sfz*

sfz *sfz* *pp* *sfz*

sfz *sfz*

7:4 6:5 5:4 7:4 7:5 3:2 3:2 7:4 6:5 3:2 3:2 7:4 7:5 5:4 7:4 7:5 5:4

361

pic

cl

bcl

bn

vn

va

vc

p *pp* *sffz* *poco* *pp* *p* *pp*

5:4 7:6 3:2

366

pic

cl

bcl

bn

vn

va

vc

p *ppp*

pp *poco* *p*

p *pp*

pp *p* *sub. pp*

5:3, 7:6, 8:5, 5:4



83 Chords for Ezra Pound

(2004-5)

brass quintet

John Hails

83 Chords for Ezra Pound

(2004-5)

brass quintet

John Hails

0 1 SEP 2008



This piece was written for performers from the BBC Scottish Symphony Orchestra. It was first performed by them on 21st April 2005 at The Sage, Gateshead.

The writing of this piece was made possible by the generous support of the Arts & Humanities Research Council (AHRC), who have funded the composer's PhD in Composition at Durham University 2003-6.

Notation

Square noteheads indicate that a breath sound, rather than a conventionally pitched sound, is desired. The trumpets and horn should finger the pitches indicated, but for the trombone and tuba, no pitch distinctions have been made, but instead a notehead on the top line of the staff indicates a brighter sound, and a notehead on the bottom line of the staff indicates a darker sound.

Ossias have been provided to facilitate passages for the trumpets that involve quartertones.

83 Chords for Ezra Pound

' - not of one bird but of many'
Canto LXXV, Ezra Pound

John Hails

♩ = 216

Musical score for the first system, featuring five staves for brass instruments. The instruments are Trumpet in Eb, Trumpet in Bb, Horn in F, Trombone, and Tuba. The music is in 16/8 time and begins with a mezzo-piano (*mp*) dynamic. The score consists of six measures, with a repeat sign at the end of the sixth measure.

Musical score for the second system, featuring five staves for brass instruments. The music continues from the first system. It begins with a mezzo-forte (*mf*) dynamic, which changes to mezzo-piano (*mp*) in the second measure. The score consists of six measures, with a repeat sign at the end of the sixth measure.

15

pp *<mf* *mp* *pp* *<mf*

pp *poco* *pp*

23

mf *mp* *mf* *mf*

31

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

38

Musical score for measures 38-44. The score consists of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The music features a melodic line with trills (tr) and a rhythmic accompaniment. Dynamics include *mp* and *f*. A double bar line is present at the end of measure 44.



45

Musical score for measures 45-50. The score consists of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The music features a melodic line with trills (tr) and a rhythmic accompaniment. Dynamics include *f*, *mp*, *pp*, and *poco*. There are two *cresc.* markings with *4:3* ratios. A *3:2* ratio is also present. A double bar line is present at the end of measure 50.

52 *ossia*

pp *poco*

pp *mp*

poco *mp*

mp



58

ossia

pp *poco* *poco*

f

f *mp*

f *pp*

63

Musical score for measures 63-66. The score consists of five staves. The first staff is in treble clef, and the others are in bass clef. The music features various dynamics including *mp*, *f*, and *mp* *f*. There are also some rests and a double bar line in the first measure.

70

Musical score for measures 70-73. The score consists of five staves. The first two staves are in treble clef, and the last three are in bass clef. The music features various dynamics including *mp*, *ff*, and *mp*. There are also some rests and a double bar line in the first measure.

76

Musical score for measures 76-80. The score consists of five staves. The first two staves are in treble clef, and the last three are in bass clef. The music features various dynamics including *pp*, *mf*, *mp*, *p*, and *f*. There are also some rests and a double bar line in the first measure.

scorrevole

♩=200

82

pp

pp

pp

pp

pp

p — *pp* *p* — *pp* *pp*

88

mp

mp

mp

mp

mp

Tempo primo

(♩=108)

93

mp

mp

mp

mp

mp

f

f

mp

99

f pp poco mp mf

106

mp f mf mp pp ff

112

pp poco mf mp pp poco mf ff

118

Musical score for measures 118-123. The score consists of five staves. The first four staves are in treble clef, and the fifth is in bass clef. The key signature has one flat (B-flat). The time signature is 16/8. Dynamics include *mp*, *ff*, and *mf*. There are accents and slurs throughout the piece.

124

Musical score for measures 124-129. The score consists of five staves. The first four staves are in treble clef, and the fifth is in bass clef. The key signature has one flat (B-flat). The time signature is 16/8. Dynamics include *mp*, *mf*, *pp*, *p*, and *ppoco*. There are accents, slurs, and hairpins throughout the piece.

130

Musical score for measures 130-135. The score consists of five staves. The first four staves are in treble clef, and the fifth is in bass clef. The key signature has one flat (B-flat). The time signature is 16/8. Dynamics include *mp*, *mf*, *ff*, and *pp*. There are accents and slurs throughout the piece.

137

Musical score for measures 137-143. The score consists of five staves. Measure 137 starts with a *mf* dynamic. Measures 138-140 feature a *ff* dynamic. Measures 141-143 feature a *mp* dynamic. The music includes various rhythmic patterns and rests.

144

Musical score for measures 144-150. The score consists of five staves. Measure 144 starts with a *mf* dynamic. Measures 145-147 feature a *mp* dynamic. Measure 148 features a *f* dynamic. Measures 149-150 feature a *mp* dynamic. The music includes various rhythmic patterns and rests.

151

♩=168

Musical score for measures 151-168. The score consists of five staves. Measure 151 starts with a *ff* dynamic, marked *molto*. Measures 152-168 feature a *f* dynamic, marked *poco a poco cresc.*. The music includes various rhythmic patterns and rests.

Tempo primo
(♩=108)

157

fff *mp* *mp* *mp* *f*



162

molto rall

mp *p*



De contemplationis digitis

for flute and piano

2003

John Hails

Study score

De contemplationis digitis

for flute and piano

2003

John Hails

Study score

0 1 SEP 2008



This work was commissioned by the Cheltenham Festival Society for the Cheltenham International Festival of Music, and first performed by Janne Thomsen and Bengt Forsberg on Saturday 19th July in the Pittville Pump Room, Cheltenham.

Contents

Commissioning details	i.
Contents	ii.
Programme note	iii.
Notational explanation	iv.
De contemplationis digitis	
I. Mesostics 1	1
II. Tanzbuch	15
III. Mesostics 2	25

Thesis

2007

HAI

Programme note

John Cage once compared reading James Joyce's *Finnegans Wake* to the contemplation of his own toes commenting that he understood neither but still liked both.

Joyce's manner of bringing diverse, often mutually exclusive elements together to create his work has some correlation to the way that I write.



In this piece, for example, I have hijacked other people's texts ('transcribed' into pitches and durations) and music (most notably Bach's *Suite no. 2* BWV 1067) and passed them through formal procedures (especially canons). The names JOHN CAGE and JAMES JOYCE run through the work like Brighton rock.

Notational explanation

I. Mesostics 1

In the *senza misura* bars (bb. 10, 25, 33, 47, 50, 52, and 59), duration is free but tempo is slow. The following notation is used:

noteheads

 gracenote (very short)  short  long

pauses

 gracenote (very short)  short  long

II. Tanzbuch

At times (the first occurrence being at b. 16), the piano and flute are required to play at different tempi. The relationship of the two simultaneous speeds is not required to be exact. Metric modulations where they exist have been added to give a feel for the tempi, not as a straight jacket.

When the two instruments are required to coordinate their barlines again, an arrow is provided thus: ↓ ↑

Where the arrow points up from the piano stave, this indicates that the piano gives the cue to the flute as to the placing of the barline and vice versa.

The following sign:  is used to indicate an indeterminate length of time.

There are no dynamic markings in this movement just as there are none in the original Bach Suite. This is not to say that they cannot be added by the performers.

III. Mesostics 2

In this movement, gracenotes are indicated as follows:



where the note with the downward stem is the main note and the preceding note the gracenote.

The unmeasured piano part in section **A** is written to be coordinated loosely with the flute part above. A semibreve rest in the piano part is given to be a rest of indeterminate length to be coordinated with the flute part above.

De contemplationis digitis

John Hails

flute 2 piano

I Measles 1

sempre f

#p

pp stacc.
Mechanical

pp

5

Handwritten musical score system 1, measures 5-8. The system consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. Measure 5 starts with a treble clef and a 5-measure rest. Measures 6-8 contain complex rhythmic patterns with many beamed notes. Dynamic markings include 'p' and 'legg'.

4

Handwritten musical score system 2, measures 9-12. The system consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. Measure 9 starts with a treble clef and a 4-measure rest. Measures 10-12 contain complex rhythmic patterns with many beamed notes. Dynamic markings include 'f'.

9

Handwritten musical score system 3, measures 13-16. The system consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. Measure 13 starts with a treble clef and a 9-measure rest. Measures 14-16 contain complex rhythmic patterns with many beamed notes. Dynamic markings include 'ppp'.

Handwritten musical score system 11, measures 11-12. The system includes a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The piano accompaniment is written on two staves (right and left hands) with various chords and melodic lines. Dynamic markings include *f* and *ff*. A fermata is present over the final measure of the system.

Handwritten musical score system 13, measures 13-14. The system continues with the same notation as the previous system, including treble and piano staves. Dynamic markings include *f*, *ff*, and *p*. A fermata is present over the final measure of the system.

Handwritten musical score system 15, measures 15-16. The system continues with the same notation, including treble and piano staves. Dynamic markings include *f* and *ff*. A fermata is present over the final measure of the system.

17

19

I-4

21

Musical score for measures 21-22. The system consists of a single treble clef staff and a grand staff (treble and bass clefs). Measure 21 begins with a forte (ff) dynamic and features a melodic line with triplets and a piano accompaniment with eighth-note patterns. Measure 22 continues the melodic line with a mezzo-forte (mf) dynamic and includes a triplet. The system concludes with a double bar line.

23

Musical score for measures 23-24. The system consists of a single treble clef staff and a grand staff. Measure 23 features a melodic line with a mezzo-forte (mf) dynamic and a piano accompaniment with eighth-note patterns. Measure 24 continues the melodic line with a mezzo-forte (mf) dynamic and includes a triplet. The system concludes with a double bar line.

25

Musical score for measure 25. The system consists of a single treble clef staff and a grand staff. Measure 25 features a melodic line with a fortissimo (fff) dynamic and a piano accompaniment with eighth-note patterns. The system concludes with a double bar line.

Handwritten musical score for measures 26-27. The score is written on three staves. The top staff is in treble clef, and the bottom two staves are in bass clef. The music features complex rhythmic patterns, including triplets and sixteenth notes, and various accidentals (sharps and naturals). A large bracket on the left side of the bottom two staves indicates a specific section of the music.

Handwritten musical score for measures 28-29. The score is written on three staves. The top staff is in treble clef, and the bottom two staves are in bass clef. The music continues with complex rhythmic patterns and accidentals. A large bracket on the left side of the bottom two staves indicates a specific section of the music.

I-6

30

5 5 5 5

f ff sta mp mf

32

ppp

legno be.

I-7

34

37

39

I-8

41

43

45

47

ppp f sfz

49

sfz p ff ppp

I-10

51

53

55

I-11

57

Handwritten musical score for measures 57-60. The top staff is a treble clef with a key signature of one flat and a common time signature. It contains a melodic line with slurs, ties, and dynamic markings such as sfz, sfz, sfz, sfz, sfz, mf, mf, mf, mf. The bottom staff is a grand staff (treble and bass clefs) with a piano dynamic marking. It contains a bass line with slurs and ties. There are also some handwritten annotations above the top staff, including '5' and '3' with horizontal lines.

58

Handwritten musical score for measures 58-61. The top staff is a guitar staff with a treble clef and a key signature of one flat. It contains a melodic line with slurs, ties, and dynamic markings such as pp, pp, pp, pp, pp, pp, pp, pp. The bottom staff is a grand staff (treble and bass clefs) which is mostly empty, with some faint markings at the beginning and end.

I-12

Handwritten musical score for the first system, measures 60-61. The system consists of a single treble clef staff and a grand staff (treble and bass clefs). The treble staff contains complex melodic lines with many accidentals and slurs. The grand staff contains sparse accompaniment. Dynamic markings include *mf*, *f*, and *sfz*. Measure numbers 60 and 61 are indicated at the beginning of the staff.

Handwritten musical score for the second system, measures 62-63. The system consists of a single treble clef staff and a grand staff. The treble staff continues the melodic line with dense notation. The grand staff contains more active accompaniment. Dynamic markings include *mf*, *f*, and *sfz*. Measure numbers 62 and 63 are indicated at the beginning of the staff.

I-13

54

Slow

poco accel



Musical score for measures 54-56. The score consists of three staves. The first staff begins with a treble clef and contains notes with dynamic markings *ff* and *sfz*. The second and third staves are grouped by a brace on the left and contain complex rhythmic patterns with various notes and rests. The tempo marking *Slow* is written above the first staff, and *poco accel* is written above the second staff with an arrow pointing right.

poco rall



56

Musical score for measures 56-58. The score consists of three staves. The first staff begins with a treble clef and contains notes with dynamic markings *ff* and *sfz*. The second and third staves are grouped by a brace on the left and contain complex rhythmic patterns with various notes and rests. The tempo marking *poco rall* is written above the first staff with an arrow pointing right.

I-14

II Tanzbuch

poco più mosso

poco più mosso

5

poco meno mosso *piu mosso*

13

poco meno mosso *piu mosso*

16

poco meno mosso *tempo as flute*

poco meno mosso

19

poco meno mosso

A

$\text{♩} = 84$

poco più mosso

$\text{♩} = 84$

20

poco più mosso

$\text{♩} = 84$

23

II-3

26

II-4

Handwritten musical score for measures 32-34. The system includes a treble clef staff and a grand staff (violin and piano parts). The tempo is marked $\text{♩} = 104$. Measure 32 starts with a treble clef and a 2/2 time signature. Measure 33 features a 3/2 time signature. Measure 34 includes a dynamic marking *Poco più mosso* and a tempo change to $\text{♩} = 104$. The piano part includes a large bracket on the left side.

Handwritten musical score for measures 35-37. The system includes a treble clef staff and a grand staff. The tempo is marked *tempo as poco* with $\text{♩} = 104$. Measure 35 starts with a treble clef and a 2/4 time signature. Measure 36 features a 3/4 time signature. Measure 37 includes a dynamic marking *tempo as poco* and a tempo change to $\text{♩} = 104$. The piano part includes a large bracket on the left side and a tilde symbol (~) in measure 36.

Handwritten musical score for measures 38-40. The system includes a treble clef staff and a grand staff. The tempo is marked *poco meno mosso*. Measure 38 starts with a treble clef and a 2/4 time signature. Measure 39 features a 3/4 time signature. Measure 40 includes a dynamic marking *tempo as poco* and a tempo change to $\text{♩} = 104$. The piano part includes a large bracket on the left side and a tilde symbol (~) in measure 39.

Handwritten musical notation for the first system. It features a treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature. The tempo marking is "poco più mosso". The music includes a triplet of eighth notes and a triplet of quarter notes. A dynamic marking "d = d." is present above the staff.

Handwritten musical notation for the second system, consisting of a grand staff (treble and bass clefs). The tempo marking "poco più mosso" is repeated. The music continues with various rhythmic patterns and accidentals.

Handwritten musical notation for the third system, starting at measure 46. It features a treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature. The music includes a triplet of eighth notes and a triplet of quarter notes. A dynamic marking "d = d." is present above the staff.

Handwritten musical notation for the fourth system, starting at measure 50. It features a treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature. The music includes a triplet of eighth notes and a triplet of quarter notes. A dynamic marking "d = d." is present above the staff.

C

$\text{♩} = 96$

52

54

58

poco meno mosso

poco meno mosso

61 $\text{♩} = 96$

Handwritten musical score for measures 61-62. Measure 61 starts with a treble clef and a 2/2 time signature. The melody is written on a single staff, and the accompaniment is on a grand staff (treble and bass clefs). The key signature has one sharp (F#). Measure 62 continues the melody and accompaniment. The system ends with a double bar line and a sharp sign on the bass staff.

63

Handwritten musical score for measures 63-64. Measure 63 starts with a treble clef and a 2/2 time signature. The melody is written on a single staff, and the accompaniment is on a grand staff. The key signature has one sharp (F#). Measure 64 continues the melody and accompaniment. The system ends with a double bar line.

66 *poco più mosso*

poco meno mosso

Handwritten musical score for measures 65-66. Measure 65 starts with a treble clef and a 2/2 time signature. The melody is written on a single staff, and the accompaniment is on a grand staff. The key signature has one sharp (F#). Measure 66 continues the melody and accompaniment. The system ends with a double bar line and a sharp sign on the bass staff.

Tempo ass. piano

69

Tempo ass. piano

72

Tempo ass. piano

poco meno mosso

Tempo ass. piano

poco meno mosso

75

Tempo ass. piano

poco meno mosso

Tempo ass. piano

poco meno mosso

78

Poco più mosso

Poco più mosso

82

Poco più mosso

Poco più mosso

II-10

III Masastice 2

♩=54 Frozen, transparent sand

Flute

Flute

Tempo di sarabande

mp

piano

A becoming more awake

$\text{♩} = 72$

flute

poco a poco cresc.

piano

pp

A handwritten musical score for flute and piano. The score is written on ten staves. The first two staves are labeled 'flute' and 'piano'. The music is in a key with one flat (B-flat major or D minor) and a 3/4 time signature. The score consists of several systems of music. The first system has a flute part with a melodic line and a piano part with chords. The second system continues the flute melody and piano accompaniment. The third system features a more complex piano accompaniment with chords and a bass line. The fourth system shows the flute playing a melodic line over a piano accompaniment. The fifth system is similar to the fourth. The sixth system is marked 'Tempo di sarabanda' and features a 3/4 time signature. The flute part has a melodic line, and the piano part has a rhythmic accompaniment. The score ends with a double bar line.

B

Andante

$\text{♩} = 90$

p

Tempo di sarabande

3/4

f

Gradually becoming more excited and passionate

$\text{♩} = 108$

The musical score consists of several systems of staves. The first system has a treble clef and a *pp* marking. The second system is bracketed together and includes a *Ped* marking. The score is filled with complex melodic lines, including many triplets and slurs, and various accidentals (sharps, flats, naturals). The notation is dense and expressive, reflecting the 'gradually becoming more excited and passionate' instruction at the top.

Handwritten musical score for the first system. It consists of two staves: a treble staff and a bass staff. The music is written in a key with one sharp (F#) and a 3/4 time signature. The tempo is marked "Tempo di Sorabunde". The score includes various note values, rests, and dynamic markings such as *f* and *ff*. There are also some handwritten annotations and a bracket on the left side of the bass staff.

Handwritten musical score for the second system. It consists of two staves: a treble staff and a bass staff. The music is written in a key with one sharp (F#) and a 3/4 time signature. The tempo is marked "Slow". The score includes various note values, rests, and dynamic markings such as *ff* and *f*. There are also some handwritten annotations and a bracket on the left side of the bass staff.

III - 6

as far as possible

Handwritten musical score for the first system. The top staff is a treble clef staff with notes and accidentals. The bottom two staves are a grand staff with a brace on the left. The music is marked with a forte *f* dynamic.

Slow

Handwritten musical score for the second system. The top staff is a treble clef staff with notes and accidentals. The bottom two staves are a grand staff with a brace on the left. The music is marked with a piano *p* dynamic.

as fast as possible

Handwritten musical score for the third system. The top staff is a treble clef staff with notes and accidentals. The bottom two staves are a grand staff with a brace on the left. The music is marked with a forte *f* dynamic.

as fast as possible

Slow

ff fff

as fast as possible

Slow

ff fff! molto cresc. fff! molto cresc.

as fast as possible

Slow

as fast as possible.

ff ff

cresc.

molto

