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M A R K B E L L I S

Ph. D. BY MUSICAL COMPOSITION

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COMMENTARIES ON THE

WORKS SUBMITTED

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Thesis
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<u>WORK</u>	<u>INSTRUMENTATION</u>	<u>DATE</u>
<u>I</u> The Crescent Moon	Baritone Voice, Fl. Cl. Hn. Perc. (1), Vln. Vla. Vc.	Jan. - Feb. 1978
<u>II</u> Music for Bass Clarinet and Piano	B. Cl., Pf.	July 1978
<u>III</u> Glittering of Spring	Fl. Ob. Cl. (dbl.B.Cl.) Bsn. Hn. Harp. 2 Vlms. Vla. Vc.	April - May 1979
<u>IV</u> Cantata	2 Fls. (both dbl.picc., 2nd dbl. A.Fl.) 2 Obs. Cor A. 3 Cls. (2nd & 3rd dbl. B. Cl.) 2 Bsns. Contra Bsn. 4 Hns. 3 Tpts. 3 Tbns. Tuba. Perc.(3). Strs.	Jan. 1980 - - Jan. 1983
<u>V</u> Motet	Fl. (dbl. picc. & A.Fl.) Cl. (dbl. E flat Cl., B. Cl., Sop. Sax.) Vln. Vc. Perc.(1). Pf.	Feb. - March 1983
<u>VI</u> Introibo	S.A.T.B. Chorus and Organ	Jan. - March 1984
<u>VII</u> Lebewohl	Guitar	Feb. 1984

INTRODUCTION :

In setting out the following commentaries, I have tried to focus on the details in each composition which I feel illustrate most clearly my approach to compositional technique. I have also tried to indicate how I perceive the development of that technique from work to work. In terms of general technique, one of my main concerns is to communicate as simply and clearly as possible - though admittedly, sometimes even the simplest reduction of an idea still remains fairly complex in terms of notation. (I shall say more about notation in the pieces later, in a general conclusion.)

Much has been written about composition as in some way a combination of intuition and intellect. In the remarks on each work which follow, I have tended to concentrate on the latter aspect (in other words, on compositional technique), since I believe it is difficult, if not impossible to shed much light on the former in a written or numerical analysis such as this. I can conceive of a composed musical analysis, or 'double' for each piece which could perhaps reach a more profound level of commentary, though, in a sense, each successive work is such a commentary on the previous one - particularly, of course, when works are consciously based on the same material (as is the case here with "Cantata"/"Motet," and with "Introibo"/"Lebewohl.")

At this point, I should like to record my thanks to David Lumsdaine and, latterly, John Casken for their help and guidance.



I THE CRESCENT MOON

" THE CRESCENT MOON "

Cantata for Baritone and Chamber Ensemble

Scoring : Baritone, Flute, Clarinet, Horn, .
Percussion (1 Player) (Vibraphone,
Marimba, Large and small suspended
Cymbals, Bongos, Tam-Tam.) Violin,
Viola, 'Cello.

Composition :

The work was composed in January - February 1978, and performed on 5th March, 1978 at a student concert in Durham, conducted by David Lumsdaine.

Text :

The text is taken from translations of the writings of the ninth century Arabian poet Ibn al Mu'tazz (861 - 908). I was attracted to the simple, strong natural images in the poems - images which I tried to use to structure my "composition" of a sequence of ten poems. I arranged the poems in two groups (or half-cycles) of five. The first group (songs 1 - 5) uses images of daytime out-of-doors (eg. "sun" in songs 1 and 4; "rain" in 2, 3 and 4; "garden" in 2 and 5; "flowers" in 3), while the second half-cycle (songs 6 - 10) has more "enclosed" night-time imagery (eg. "night" in 6; "darkness" in 6 and 7). Some images develop during the course of the work. For instance, the rain and water imagery of songs 1 to 4 become "streams of wine" in song 5, hence linking with the "wine" of songs 6 and 8. The "narcissi" of song 3 become the "stars" of song 7. And there are echoes of earlier daytime images in the second half of the work (eg. the "sun" of songs 1 and 4 recalled in 6, 8 and 9; and the "silver" of 2 echoed in 7). A possible weakness in the work is that these textual developments and cross references are by no means always reflected in the music.

Commentary :

It seemed a good idea to articulate the two half-cycles by dividing them with a central instrumental interlude, and by making the opening and closing songs of each half-cycle (songs 1, 5, 6 and 10) similar. In fact, this led to an ambiguity (which I now find not displeasing) about the place of song 5 and the central interlude in the overall scheme. That is, the extent to which song 5 together with the interlude (i.e. b.94 - 109 and 110 - 137) are perceived not as the closure of the first half-cycle followed by a link to song 6, but as forming a second cycle beginning at b.94, initially vocal, but mainly instrumental. This ambiguity is increased by the way the central interlude begins (from 110). I shall say more about this later when discussing these sections.

Also, I envisaged that successive songs in each half-cycle would complement or mirror each other - i.e. that song 2 would somehow relate to song 7, 3 to 8, and 4 to 9. These parallel songs therefore use similar row-working, as will be shown by looking at the derivation of the vocal part, but though songs 2 and 7 are indeed alike, the connexions between 3 and 8, and 4 and 9 are less strong.

A detailed examination of the vocal line will illustrate the nature of the uncomplicated row-working and simple path-finding through a 12 x 12 matrix in this relatively early work. Similar path-finding also occurs in the instrumental parts, but I do not propose a detailed analysis of these, since the vocal part most clearly illustrates my approach to row-working at this stage. However, I shall discuss the progress of the most important motifs and harmonies in the instrumental parts, namely :-

1. the string and wind chords of songs, 1, 5, 6 and 10;
2. the horn motif (C sharp) C E flat F sharp B flat
3. the fl./vc. chord C E (B flat)
4. the vib./str. chord F sharp F A flat

Songs 1, 10: P-11

Ex. I 1

Handwritten musical notation on a single staff, labeled "P-11". It features a treble clef and a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. The notes are marked with accidentals: G#4, A#4, B#4, C#5, B#4, A#4, G#4, F#4, E#4, D#4, C#4, B#3, A#3, G#3, F#3, E#3, D#3, C#3. The staff ends with a double bar line.

P-3

Handwritten musical notation on a single staff, labeled "P-3". It features a treble clef and a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. The notes are marked with accidentals: G#4, A#4, B#4, C#5, B#4, A#4, G#4, F#4, E#4, D#4, C#4, B#3, A#3, G#3, F#3, E#3, D#3, C#3. The staff ends with a double bar line.

P-7

Handwritten musical notation on a single staff, labeled "P-7". It features a treble clef and a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. The notes are marked with accidentals: G#4, A#4, B#4, C#5, B#4, A#4, G#4, F#4, E#4, D#4, C#4, B#3, A#3, G#3, F#3, E#3, D#3, C#3. The staff ends with a double bar line.

Rhythmic organization will be illustrated by looking at the three canons which start at b.27, 116 and 160. For convenience of analysis, I shall divide the cycle into its ten constituent songs (as in the score), though the division is a rather artificial one, since I intended the cycle, or at least the half-cycles, to flow continuously, without significant articulation of the individual songs.

Song 1 (scoring : Fl. Cl. Hn. Perc. (s. susp. cym.) Vln. Vla. Vc. Voice)

The song cycle opens without significant instrumental introduction or prelude, straight into the first song - itself forming something of a slow introduction to the cycle as a whole, and, as will be seen, framing the work at its final reprise (song 10), and articulating (with the proviso above about its ambiguity) the half-cycles at songs 5 and 6.

The voice part comprises straight-forward statements of the basic row, and two prime transpositions :- (Ex. \bar{I} 1) P - 11 (b.1), and the transpositions a major third higher : P - 3 (b. 5¹ - E flat etc.) and lower : P - 7 (b.6 - from the final G). The vocal part appears to move fairly quickly against a constantly sustained string chord (G sharp A B), and three wind chords (the last the same as the first) which in turn set off and accompany the second and fourth vocal phrases, and join the voice half way through the fifth at its last word of text : "armour." The wind chord at b. 7³ (E F G) is a transposition of the pitches of the string chord (G sharp A B) down a major third. The transposition up a major third (to C C sharp D sharp) is to become of importance in songs 5 (b.103), 6 (140 and 145³), and 10 (237⁵ and 243). The chord here at b. 3⁴ and 11 (B flat C D) 'fills in' the semitones between the G sharp A B string chord and this C C sharp D sharp chord.

The rhythm of the vocal part is not governed by any scheme, and follows what I thought of as the natural rhythm of the words. This free-moving vocal recitation against a static background makes an effect not unlike that of

Ex. I 2 SONG 2: I-5 I-10 I-7 I-1

1. 2.

P-11 P-1 P-2 P-6

3. 4.

accompanied recitative. "Calm" (b.4¹) and "east" (b. 6²) introduce an 'accented appoggiatura' effect which is to become a fairly frequent feature of the voice part - often, as here, a descending semitone. (eg. b. 7, 10, 89, 96 - 108, 145, 172, 191-192 and elsewhere). At "quivered" (b.5), there is a non too happy attempt at word-painting. (see also "higher" b. 101 - 2, and the setting at b.77, 104 - 5 etc.) The flute has an echo of the opening vocal line (the start of P - 11) at b. 12 - 13, to lead into

Song 2 (scoring : Cl. Perc. (Bongos, Mar. Vib.) Vln. Vla. Voice)

The vocal part crosses and recrosses the central 4 x 4 square of P - 11 to P - 6 (Ex. I 2). The second traverse begins at A flat in b. 19, the third at the start of b.23, and the fourth at b. 30, incorporating three further statements of the opening four pitches of the voice part (F B flat G C sharp, at b. 14 - 15) at b. 30, 35² and 36³. At "silver" (b. 24), the voice has the first of several extended melismas which heighten significant words or rich imagery during the course of the work. The same word occurs at 192 - 195, and there are other examples at "earth" (55 - 58), "silk" (85 - 86), "water" (90 - 93) = "stars" (228 - 233), "wine" (141 - 142, and 200 - 203) and "kiss" (146 - 147).

In the instrumental parts, a sustained note 'thread' is passed from instrument to instrument (Cl. b.14, Vla. b. 15 - 16, etc.) often picking up pitches from the voice part (eg. b. 15, 17 (8va), 19 (8va), 20, 26) and also anticipating the pitches of the canon which starts at b. 27 (eg. Vln. 23 - 27, Vla. 24 - 27, Cl. 21 - 26, Vib 22 - 27). Around this sustained line, quick commentaries on the voice part - often in ascending and descending arpeggio patterns - are thrown between the instruments. A weakness here I think (and in the work as a whole) is the purely colouristic and accompanimental percussion part (eg. b. 7 - 8). The untuned percussion of b. 16 and 20 - 21 does not seem to 'connect' with the other instrumental sounds, and perhaps implies a future

SONG 2 : BASIC THEME : C, Eb, E, F, Ab, Bb, G, C#.

Ex. I 3

INSTRUMENT	BAR	BASIC DURATIONS (CROTCHET BEATS)	PROLONGED PITCHES (CROTCHET BEATS)
CLARINET :	27 ³	1½	2¾ FOR Eb, Ab, C#.
	30 ⁴	1	2 " " " "
	34 ¹	¾	1½ " " " "
VIOLIN :	28 ⁴	1	2 FOR C, F, Bb (RESTS FOR LOW C#)
	31	¾	1¾ " " " "
	33 ²	¾	1½ " " " "
	35 ²	¾	¾ " " " "
VIOLA :	29 ³	1½	2¾ FOR E, G.
	32 ³	¾	1¾ " " "
	35 ²	¾	¾ " " "

development of this timbre (perhaps in song 4 or 7) which never materializes. The section from 25 to 26 clearly foreshadows the song's closing harmony (37 - 38).

At the Andante (27), a three part canon begins, whose voices move, with progressively shorter note values (and, I think, rather predictably) to a point of coincidence on the first beat of b. 36 for a unison statement of canon's pitches (b. 36 - 38, the low C sharp being supplied by Cl.) The working out of the canon is shown in Ex. I 3. This was an early stage in the composition of the canon, and is not a mathematical reduction of the end product. There is some 'artificial echo' in the violin at 27³ (prolonging the Cl. C), vibraphone at 27 (echoing Vla. B flat and Vln. G) 28 (taking Cl. E flat) and 33³ (for Vla. F), and viola at 29 (Cl. F).

At the unison (36), the voice and vibraphone 'float' freely against the 5 : 6 rhythm of the Cl., Vln. and Vla., the Vib. prolonging all the pitches of the canon except the low C sharp (in the voice and Cl.).

Song 7 is a fairly exact parallel of this one (and see also the start of the central instrumental interlude - b. 110.)

Song 3 (scoring : Fl. Vc. Voice)

This is the sparest instrumentation of all the songs except for Song 9 (for voice and horn). The vocal part traces a spiral around the first half of the row (a 6 x 6 with P - 11 as its centre) as shown in Ex. I 4. There is some variety of scoring and attack in the flute and cello parts.

An important harmonic area is set up in this song - the C E chord (with its associated B flat) which grows out of the flute and cello gestures at b. 41 - 43, cello at 45 - 46, and particularly flute and cello at 47 - 48 (Vc. 49) 51 - 58, and the voice part at 53 and 57 - 58. The middle C is taken Flz. in the Fl., or trem. in Vc., and the E as a C string harmonic in the cello. In this song the attendant cello pizz. notes are F sharp (45, 49, 55) or G (46),

Ex. I 4

SONG 3:

I-11 I-9 I-8 I-4 I-5 I-10

P-7

P-4

P-8

P-11

P-1

P-2

but (influenced by the last voice note in the song, and the resulting final chord) it becomes B flat in the parallel song 8. This final chord leading into the next song, recurs at 81 - 83. Taken as a whole, this is perhaps one of the more successful songs of the set.

Song 4 (scoring : Cl. Hn. Perc. (Mar. Vib.) Vln. Voice)

This is the only truly 'quick music' in the cycle (though the Allegretto sections of song 2 (b.14), the interlude (110), and song 7 (152), with their consequent canons (27, 116, 160) do achieve a certain amount of forward movement, thanks in the case of the latter to the notated accelerandos). The violin 'steals in' to take over the voice B flat (= A sharp) at the end of song 3 (58), and its A sharp/B alternations accelerate (notated) to a trill. The clarinet and marimba join - the trills leading each time to quick arpeggio patterns (some pizz. in Vln.) also usually in notated accelerando. One reason for the effect of speed is that the underlying pulse is always fairly strongly felt - due mainly to the trill attacks (eg. 61⁴, 62⁴, 64³, 68¹, 68², 68⁴ etc.) - an effect which might be lost with quasi-improvised, metreless trills and arpeggios ad lib.

The vocal part has a spiral around a 7 x 7 section of the centre of the matrix, as shown in Ex. I 5. As in the other songs, the nature of the vocal writing (particularly its rhythm) tends to set it apart from the instruments, which, with few thematic points of contact with the voice, have an essentially accompanimental role. They frequently offer commentaries on the voice part, but on an accompanying level, not interacting with it.

The clarinet and violin trills of b.77 have a notated rall. to the slow tempo and, with the vib. C entering beneath the voice (79) revert to the C E B flat final chord of song 3 by b. 81. This final section of the song reinforces this harmony and sets up two other elements which are also to become important in the second half of the cycle :-

1. The horn motif (C sharp) C E flat F sharp (B flat) (derived from P - 11 Ex. I 6) rather than the voice part of 85¹, 89¹ etc.) which emerges (con sord.)

Ex. I 5

Sonata h:

I-4 I-5 I-10 I-7 I-1 I-0 I-3

Handwritten musical score for Exercise I 5, featuring seven staves (P-7 to P-6) with notes, accidentals, and a large bracketed section containing arrows indicating voice leading.

Ex. I 6

I-11 I-9 I-8 I-4 I-5 I-10 I-7 I-1 I-0 I-3 I-6 I-2

Handwritten musical score for Exercise I 6, featuring three staves (P-4, P-8, P-11) with notes, accidentals, and dashed arrows indicating voice leading.

from beneath the voice part at 85 - 97, minus its opening C sharp (which the voice reaches at 87), and with the final interval changed to a minor third (for the only time in the work) so that the A (90) can lead into song 5. The motif is also used at this pitch in song 9 (218 - 224), and it appears transposed a fourth up to start on F sharp (i.e. from P - 4 - see Ex. I 6) at 128³ - 132¹ in the interlude, and falsetto in the vocal part in song 8 (199 - 203).

2. The vib./str. chord F sharp F A flat (83³ - 86) which is to become important (associated with the C E (B flat) chord) in the Interlude (128) and songs 7 (167) and 8 (177, 185, 195, 212 etc.) In this song, because of its scoring with only one stringed instrument, the F A flat (83³) is a double stop, but all future appearances are as string harmonics 8va. A further possible weakness in the work as a whole is the lack of development of this harmony (and of the C E (B flat) chord of song 3). Its returns (eg. 195 - 213) - unvarying except for the "delicato" variation at 187 + - might be more effective with changes in timbre, instrumentation, octave or inversion, to keep the chord 'alive'.

The horn is used rather sparingly in the work as a whole - the motif at 85 is its first appearance since the wind chords of song 1 (13) - but its appearances are 'significant' to the cycle's overall scheme (eg. as in this song, at 128³, and in song 9). The last vocal phrase of song 4 (89 - 93) recalls the end of song 3 (54⁴ - 56), and the song ends (90 - 93) with a brief reprise of the trills and arpeggios of the Allegro (59 - 79). Beneath the voice and horn (93), the viola and cello have the pitches of the string chord of song 1.

Song 5 (scoring : Fl. Cl. Hn. Perc. (s. susp. cym.) Vln. Vla. Vc. Voice)

This is a varied repeat of song 1. The solo entry of the Vln. G sharp to complete the string chord at 95 is rather awkwardly managed - it

Ex. I 7 Songs 5, 6:

1. I-11 I-9 I-8 I-4

P-11

P-1

P-2

P-6

might be better entering at the end of 93, omitting the last four pizz. notes of that bar. The voice takes over the horn A in b. 97 and, quitting it, leaves the cello A audible by b. 98. The G sharp A B string chord is now in a differently arranged 'inversion' - less stable than its first appearance in song 1, and similar to its initial (though not final) arrangement in song 10. The wind chord at 99 and 105 has the same pitches as before (3^4 and 11) but also in a new inversion. The central wind chord at b. 103 is different from that of song 1, being the previously mentioned transposition of the G sharp A B string chord up a major third to C C sharp D sharp. This will also figure in songs 6 (140 and 145³) and 10 (237⁵ and 243). Here, it appears in its highest register.

The voice part traces two patterns through a 4 x 4 section of the first four notes of the row (Ex. I7), and an exact retrograde of this is used for song 6. The second path through the 4 x 4 begins at the C sharp in b. 101. One of the more interesting aspects of these songs with static accompaniment (Nos. 1, 5, 6 and 10) is the way the vocal part weaves around or doubles the pitches of the instrumental parts. For example the voice recrossing the A and B area of the viola and cello parts in its first phrase (95 - 99), then 'resolving' back into doubling those pitches at the end (107 - 109), or its doubling the cl. B flat at 100, 105, 106, and rising to double the horn D (102) and D sharp (103). There is no concluding flute phrase to match that of song 1 (12 - 13) (but see 125 - 129 etc.), and it is the cello A (109) which is held to lead on.

Interlude (scoring : Fl. Cl. Hn. Perc. (Bongos, Mar. Vib. Tam-tam)

Vln. Vla. Vc.)

Apparently a repeat of song 2, to follow the reprise of song 1 (song 5), now scored for all the instruments. It begins with the same fragmentary string signals (110 - 111) as at b.14, and has a similar sustained-note 'thread' passed between instruments, and quick arpeggio figures and pizzicati (here

Ex. I 8

THEME OF SONG 2: C, Eb, E, F, Ab, Bb, G, C#. TRANSFORMING TO:
 THEME OF SONG 7: Bb, C#, Eb, F#, D, F, Ab, A.

INSTRUMENT	BAR	BASIC DURATIONS (CROTCHET BEATS)	PROLONGED PITCHES (CROTCHET BEATS)
FLUTE :	116	$1\frac{1}{3}$	$2\frac{2}{3}$ FOR Eb, Ab
	119 ³	1	2 FOR F', C#, F
	122 ²	$\frac{2}{3}$	$1\frac{1}{3}$ FOR C#, Bb, F
CLARINET :	117	$1\frac{1}{3}$	$2\frac{2}{3}$ FOR Eb, Ab
	119 ² (Bb)	1	2 FOR G, C#, E, D
	123	$\frac{2}{3}$	$1\frac{1}{3}$ FOR F#, Ab
HORN :	119	1	2 FOR G
	120 ⁴	$\frac{2}{3}$	$1\frac{1}{3}$ FOR A
	122 ⁴	$\frac{3}{5}$	$1\frac{1}{5}$ FOR Bb, D
VIOLIN :	117	1	2 FOR C, F, Bb
	119 ⁴	$\frac{4}{5}$	$1\frac{3}{5}$ FOR C, F, Bb
	121 ⁴	$\frac{3}{5}$	$1\frac{1}{5}$ FOR Eb, Ab, C#
	123 ²	$\frac{2}{5}$	$\frac{4}{5}$ FOR F, C#
VIOLA :	118	$1\frac{1}{5}$	$2\frac{2}{5}$ FOR E, G
	121	$\frac{4}{5}$	$1\frac{3}{5}$ FOR F, Eb
	123	$\frac{2}{5}$	$\frac{4}{5}$ FOR F#, C#, F
CELLO :	119	1	2 FOR Ab, A
	120 ⁴	$\frac{4}{5}$	$1\frac{3}{5}$ FOR C#, F, A
	123 ¹	$\frac{3}{5}$	$1\frac{1}{5}$ FOR D, Ab

descending only) now reminiscent not only of song 2, but of the Allegro of song 4 (59 - 79). (see also the parallel section introducing song 7 (152 - 159)).

At b.116, the canon, beginning as at b. 27, slowly transforms the pitches of the canon in song 2, into (by 123 - 124) those of the canon of song 7 (b. 160 etc.) (see Ex. I 8) This is the fullest scoring of the three canons. The canon works, again with a notated accelerando, to the point of coincidence of its six voices (124¹), and to a unison statement of the first five notes only, of the canon of song 7. The omission of the expected notes six to eight (F A flat A) rather gives the impression of the canon having been broken off, and leaves the full statement to be achieved in song 7 (166 - 167). As before, some 'artificial reverberation' is supplied by the vibraphone (118, 120, 121 - 122).

At b. 125, the G sharp A B string chord of song 1 appears in its highest octave transposition, as harmonics, picking up, as it were, the upper partials of the tam-tam vibrations set in motion at b. 123 with the somewhat hopeful direction "inaudible until bar 125." (Similar illusions of artificial upper partials for gong and tam-tam vibrations being supplied by string harmonics occur in the orchestral work "Cantata" at b. 168 and 284 etc.) The flute picks up the cello B at b. 125 for an echo of the end of song 1 (12 - 13), leading down to the F (= E sharp) of the horn at b. 129, by which time I think it becomes apparent that this section is more than a simple repeat of song 2 without the voice part.

The review and development of motifs from the first half-cycle continues with the horn call from song 4 (85 - 90), now in its transposition up a fourth, and with an initial added low F sharp which sets off the Vib. F sharp of the F sharp F A flat chord (128) also from song 4 (83). The upper notes (F A flat) are now taken as string harmonics 8va, rather than a double stop, and their

derivation from the second and third notes of the horn motif now becomes apparent (129 - 130). The resulting octaves here sound acceptable, I would contend, since Vln. and Vla. form a static harmonic background to the horn solo, and are not on the same rhythmic level.

Bar 131 combines the C E (B flat) chord from songs 3 and 4 (81) with the F sharp F A flat chord, and B flat (not F sharp and G as in song 3) is now the associated pizzicato note. The cello takes over the Vib. F sharp with a trem. (133 - 134), and the flute leads up to take the violin's F harmonic at b. 135. This allows the violin to start a rising phrase (135 - 137) beginning as if extending the tenor register of the cello upwards by taking its G (from 133 and 135) and D sharp (from 134 - 135), and rising to take over both the flute F (136) and viola A flat (= G sharp) (136 - 137). (Hence the reason for the F being in the violin, and the A flat in the viola at 128 +). The top G sharp acts as a pivot note between the preceding F sharp F A flat harmony and the G sharp A B string chord from the start of song 1, completed in b. 137 by viola and cello.

Song 6 (scoring : Fl. Cl. Hn. Perc. (1.susp. cym.) Vln. Vla. Vc. Voice)

The string chord here is in the same arrangement as in song 1, but two octaves higher. Because of the somewhat quicker treatment of the text, there are only two wind chords - or rather, the same chord, heard twice (140, 145). It is the C C sharp D sharp transposition of the G sharp A B chord, already heard in song 5 (103), (here, an octave lower than at that appearance), which will also figure in song 10 (237⁵ and 243).

The ambiguity mentioned earlier about whether song 5 is perceived as closing the first half-cycle or, with the central interlude, opening a second, and hence uncertainty about the overall scheme, is to some extent, resolved by this point. Or at latest by the vocal entry in song 7 (162) when a sequence parallel to the first five songs can be predicted.

In fact, and perhaps against the listener's expectations, though the vocal parts of songs 1, 5, 6 and 10 are obviously nearly related, there are closer connexions between 5 and 6 (and between 1 and 10) than between the supposedly 'parallel' 1 and 6. Here, the voice part is an exact retrograde of the pitches of song 5 (Ex. I 7) - most also being taken at the octave at which they occurred in the earlier song. (The only pitches whose octaves are changed in song 6 are :- G sharp (138); D sharp (140); E F sharp D (146).) The second path tracing through the 4 x 4 section of the matrix begins at the B in b. 144.

Because of the tessitura of the voice relative to the string chord (now higher than in song 1 or 5) a number of octaves occur - most obviously the B's of 138 - 139 and 144 - 145 - again acceptable, I would maintain, since the chordal background does not exist on the same rhythmic level as the voice part. Some tensions and resolutions are again achieved by the movement of the voice part against the instrumental pitches. The latter are sometimes picked up (Hn. D sharp at 140; Cl. C sharp at 147), anticipated (Voice D sharp at 144 becoming Hn. D sharp at 145), or used as discords against vocal 'appoggiaturas' (eg. the D of "wine" at 141 clashing with the Cl. C sharp before resolving on to that pitch at 142).

The song ends (150 - 151) with the flute figure from song 1 (12 - 13) and the interlude (125 - 129), reinforcing the listener's perception of this song as the start of a parallel second half-cycle.

Song 7 (scoring : Cl. Hn. Perc. (Bongos, Mar. Vib.)

Vla. Vc. Voice)

This song is closely comparable with song 2, and with the 110 - 124 section of the central instrumental interlude, and begins with the same tentative string cues (152 - 153) as at b. 14 and 110 - 111, accompanied and followed, again as before, by a sustained line, with its attendant arpeggio patterns. At 157²

SONG 7: BASIC THEME: B \flat , C \sharp , E \flat , F \sharp , D, F, A \flat , A.

Ex. I 9

INSTRUMENT	BAR	BASIC DURATIONS (CROTCHET BEATS)	PROLONGED PITCHES (CROTCHET BEATS)
CLARINET:	159 ⁴	1 $\frac{1}{3}$	2 $\frac{2}{3}$ FOR C \sharp , D, A \flat (RESTS FOR LOW A)
	161 ⁴	1	2 " " " "
	164 ²	$\frac{2}{3}$	1 $\frac{1}{3}$ " " " "
HORN:	161 ²	1	2 FOR C \sharp , D, A \flat
	162 ³ (D)	$\frac{2}{3}$	1 $\frac{1}{3}$ " " " "
	164 ⁴	$\frac{3}{5}$	1 $\frac{1}{5}$ " " " "
VIOLA:	160 ³	1	2 FOR C \sharp , F \sharp , F (RESTS FOR LOW A)
	162	$\frac{4}{5}$	1 $\frac{3}{5}$ " " " "
	163 ⁵ (F)	$\frac{3}{5}$	1 $\frac{1}{5}$ " " " "
	165 ²	$\frac{2}{5}$	$\frac{4}{5}$ " " " "
CELLO:	161 ³	1 $\frac{1}{5}$	2 $\frac{2}{5}$ FOR F \sharp , A
	163 ³	$\frac{4}{5}$	1 $\frac{3}{5}$ " " "
	165 ² (F)	$\frac{3}{5}$	$\frac{4}{5}$ " " "

in Vc. and 158⁴ in Vla. and Cl., there is clear anticipation (almost a 'false start') of the pitches of the coming canon (160 etc.,). The song is scored for a lower voiced instrumental group than song 2 (with Vc. here for 2's Vln., and with the Hn. added) - hence the transformation of the canon of song 2 in the central interlude to one of a lower register, not extending above B flat above middle C (so that all the group can play its upper notes) and including low A for Hn. and Vc. The canon proceeds (159⁴ - 167 etc.) as before quasi accel. (Ex. I 9) and with the Vib. again extending some pitches (160, 162 - 163, 164 - 165).

Unlike song 2, the voice here does not join the pre-canon Allegretto section (152 - 159) but enters in b. 162. This delay is to align the most dramatic point in the text ("ripping the darkness" etc.) with the coincidence of the four voices of the canon (166¹) and its unison statement (166 - 167) (now complete, unlike 124). As at song 2, b. 36, the voice and vib. 'float' against this unison 7 : 6 statement which, with b. 36 and 124, is a significant structural 'arrival point'. This is the loudest climax of the piece, the voice part having its highest notes (F in 164, and, 'jumping' the downbeat in anticipation at 165⁵ - 166) and its most extreme leaps (F - G flat at "ripping" b. 166).

At b. 167, the Cl. follows the vocal line to E, the Vib. and strings breaking off to enter 'beneath' the other parts on beat four with the F sharp F A flat chord - again on Vib. and string harmonics - the Vib. taking the G flat (= F sharp) of the preceding canon (last note of 166 etc.) as a pivot note back to this chord, already heard in song 4 (83 - 86) and the interlude (128 - 134).

The voice part in this song takes a 4 x 4 section of the matrix which exposes the last four notes of the row, using the same path-finding movements through it as those of song 2. (Ex. I 10) Here, unlike song 2, the vocal line is

Ex. I 10

Song 7:

1. I-0 I-3 I-6 I-2

P-11

P-1

P-2

P-6

3.

4.

relatively continuous, and these movements give rise to an almost obsessive centring around a few notes (particularly E flat G flat D E (C)) in this 'afterbeat' section of the song (168 - 177). (Pitches importantly prefigured in the voice part at b. 166 (last beat) and 167). The instruments here repeat fragments of the canon in slow rhythm - the cl. taking up the voice E at 170, E flat 172, D at 174 G flat and D at 176, and supplying a final E (177) strongly implied after the 167 climax, and further emphasized by the voice at 170, 173 and 175.

Song 8 (scoring : Fl. Perc. (Vib.) Vln. Vla. Vc. Voice)

At b. 177 the Vib. Vln. and Vla. enter again with the F sharp F A flat chord - apparently, because of its appearance at 167 - 170, a continuation of song 7 rather than the start of a new song. The Fl. and Vc. have the C E (B flat) chord at b. 180, which is the start of an exact repeat of 132 - 135, and the flute ascends as before, to take over the viola's F harmonic at 183. The cello takes the B flat pizz. in 183 as the start of an anticipation of the voice's "silver" motif (192⁵ - 194) - here transposed down a major third (starting B flat C D flat etc.) at 183³ - 187¹. The Vla. rises (184 - 185) to take the Vln. harmonic A flat 'naturelle', and the Vln. and Fl. join, in a high register "delicato" variation on the F sharp F A flat chord (187 - 194). The bass F sharp is transposed two octaves higher and fades between Vc. (187 to 191), Vla. (187 and 188), Vln. (188 and 189), and Fl. (188 - 192). This is the lowest note of the harmony apart from occasional low A 'grace note' approaches (Vla. 188 and 189, Vc. 188, Vla. 189) to the violin and viola parts, which weave around A flat (+ B) and F (+ E Flat) respectively. This "moonlight" music is perhaps one of the more memorable parts of the work.

The voice part, entering at 190 as the string patterns slow, is based on a 6 x 6 section of the matrix which exposes the second half of the row (complementary to the 6 x 6 of song 3 which used the first half) and traces an inward spiral

Ex. I || Scale 8: I-7 I-1 I-0 I-3 I-6 I-2

Handwritten musical notation for Scale 8 across six staves (P-7 to P-2). The notation includes notes with accidentals (sharps and flats) and arrows indicating the sequence of notes. A large box encloses the notes from P-4 to P-2, with a smaller box inside it. The notes are:

- P-7: b_0 , 0 , $\#0$, 0 , 0 , b_0
- P-4: 0 , $\#0$, b_0 , b_0 , 0 , 0
- P-8: 0 , b_0 , 0 , 0 , b_0 , 0
- P-11: 0 , $\#0$, b_0 , b_0 , $\#0$, 0
- P-1: 0 , b_0 , 0 , 0 , $\#0$, 0
- P-2: b_0 , 0 , b_0 , $\#0$, 0 , 0

A series of ten empty musical staves for practice or continuation of the exercise.

(to song 3's outward pattern) (Ex. I 11). At the vocal melisma on "silver" (starting on the last beat of b. 192) the Fl. and Vc. have the C E (B flat) chord, and the instrumental parts from here to the end of the song consist of alternations and superimpositions of this and the F sharp F A flat chord, which at 195 reverts from the "delicato" variation scoring (F sharp = Vc. and Fl., F and A flat = Vln. and Vla. naturale) of 187 - 194, to its usual version (F sharp = Vib; F and A flat = string harmonics). The vocal part 'meets' the C E (B flat) chord at 193¹, 194⁴ - 195, 207³ - 208, 209 and 210, and clearly shows the derivation of the F sharp F A flat chord at the falsetto "and wine" (199 - 201) (and its echo an octave lower at 205). The last vocal phrase cadences strongly on C (209 - 211) because of the C E (B flat) Fl. and Vc. chord, and after a dominant function F sharp F A flat chord at 212 - 213, the middle C is 'resolved' two octaves below by the horn (214 - 215) at the fundamental pitch implied by the position of the Vc. E harmonic of the C E chord. The final section of this song (especially 195 - 213) achieves an effect of very slow phrase rhythms - not a completely static effect however, since the repetitions of the two chords - to keep the pitches vibrating in the air, as it were - and the cello pizzicati, together with the relatively active voice part, are enough to create the impression of a very slow rhythmic pulse. The effect is different from that of songs 1, 5, 6 and 10 where, with no rhythmic articulation in the instrumental parts (except that of the start and end of the wind chords - too long to be felt as a "rhythm") the voice is perceived as reciting against a static background.

Song 9 (scoring : Hn. Voice)

This short song - a duet for voice and the horn (silent since 177) - is rather set apart from the others of the cycle. Its function is to move out of the stillness of song 8 and to provide a 'lightening' of the instrumental texture before song 10, with duetting polyphonic voices rather than sustained

Ex. I 12 SONG 9:

I-10 I-7 I-1 I-0 I-3

The diagram shows a pentagram with the following notes and directions:

- P-7:** Treble clef, notes: $\sharp 0$, $b0$, 0 , $\sharp 0$, 0 . An arrow points from $\sharp 0$ to $b0$.
- P-4:** Notes: $b0$, 0 , $\sharp 0$, $b0$, $b0$. An arrow points from 0 to $\sharp 0$.
- P-8:** Notes: 0 , 0 , $b0$, 0 , 0 . An arrow points from $b0$ to 0 .
- P-11:** Notes: $b0$, 0 , $\sharp 0$, $b0$, $b0$. An arrow points from $\sharp 0$ to $b0$.
- P-1:** Notes: 0 , 0 , $b0$, 0 , 0 . An arrow points from $b0$ to 0 .

Vertical arrows indicate directions: P-7 (up), P-4 (up), P-8 (up), P-11 (down), P-1 (down). Horizontal arrows indicate directions: P-7 (right), P-4 (right), P-8 (right), P-11 (left), P-1 (left).

A series of ten empty musical staves, each consisting of five lines, provided for practice.

harmony.

The voice part has a smaller section (5 x 5) of the central part of the matrix used for song 4 (there, a 7 x 7) (Ex. I 12). And though the spirit of song 9 is far removed from the first Allegro section of song 4 (59), there are obvious connexions with the Lento (80), where the similar spiral progress of the voice part around the matrix leads to some thematic links - most notably at the end where 89 - 93 now becomes 227² - 233, complete with the "A" Horn link to the next song. There are less significant connexions with song 8, where the voice also uses a similar part of the matrix (eg. the pitches of 196 - 201 become 216 - 218).

The important recapitulation from song 4 is of the horn call from 85 - 97, at 218 - 224, now at its original pitch (not transposed as at 128³ - 132¹, or, in the voice in song 8 at 199 - 203) with its attendant D flat upbeat (218) and ending (unlike 90) with the B flat. The voice makes as if to echo this motif at 223 (C E flat). This is followed immediately by a varied statement of the horn motif, a semitone lower (225 - 235), (B F sharp D F A) omitting the initial low C, and with an interpolated F sharp as the second note (226). There is octave transposition of the opening B (225) and final A (231) for proximity with the voice A and B, to link to song 10, meeting the A of the first vocal phrase (235) as before (97), and to draw the connexion with the octave of the pitches at the end of song 4 (90 - 93).

Song 10 (scoring : Fl. Cl. Hn. Perc. (1. susp. cym.) Vln.

Vla. Vc. Voice)

At 233, the G sharp A B string chord enters, in a rather less stable 'inversion' - and also an octave higher - than in song 1. The voice takes over the Hn. A (235) as at 97 in song 4, leaving the cello sustaining A at 235⁴. The voice part simply presents P - 11 and R - 11 (Ex. I 1), the D in 238 being both the end of the former and the start of the latter.

In this song the wind chords are in their highest and lowest registers. That at 237⁵ and 243, is the C, C sharp, D sharp (= E flat) transposition of the G sharp A B chord, now down an octave from its appearance in song 6 (140 and 145³), and two octaves from song 5 (103). The wind chord at 239 is similar to the central chord of song 1 (b. 8), now transposed up an octave, but with the horn note changed from G to double the cello A, to avoid either octaves or a too conclusive unison with the phrase end of the voice (241).

The clearest recapitulations in the voice part are, I think, 235, recalling the opening of song 6 (138); 238⁴ - 239 echoing the patterning of song 7 (168, and particularly 171 - 177); and 245⁵ - 247 recalling the pitches of the end of song 9 (228² - 233), of song 4 (90 - 93), and especially of song 5 (107 - 109).

To complete the harmonic resolution, the supposedly static string chord does in fact change - at 246, the Vla. and Vc. exchanging pitches, leaving the voice to resolve the 'lower appoggiatura' A up to a unison B with the cello at 246³ - 247. At the end, the G sharp A B is in the same inversion as in song 1, but one octave higher.

Conclusion :

In examining this obviously 'early' work in some detail, I am not seeking to justify it as a 'significant' piece. Rather, I think it illustrates with a fair degree of clarity my approach to compositional technique at this stage, and foreshadows later developments in technique. For instance, the rhythmic thinking behind the three canons in this work is followed up in all the subsequent pieces. The melodic 'path-finding' continues as far as "Glittering of Spring", but thereafter, melodic features tend to be drawn from harmonic permutations of the row.

II MUSIC FOR BASS CLARINET AND PIANO

MUSIC FOR BASS CLARINET AND PIANO

Composition :

This piece was composed in July 1978 at Peter Maxwell Davies' composition class at Dartington Summer School of Music. It was performed there by David Campbell.

Commentary :

This short work was written very quickly - in the space of four or five days - and, as with "Lebewohl", also written fairly quickly, this fact affected the composition in important ways. Most constructively, having to compose quickly forced me to rely more on instinct for what was 'right' rather than on pre-determined schemes to structure the composition.

(However, the pitch content of the work is exactly controlled, and there is more rhythmic organization than in "Lebewohl".)

The most serious negative aspect of this quick composing was a complexity of notation in some sections. I decided to simplify this by making minor revisions to the notation and barring (this is the only work in the submission which I have subsequently revised) as follows:

(i) sections in the original version in compound time were changed to simple time :- b.13 - 20, 28 - 35, 42 - 48, 53 - 56. For instance, bar 13 was originally in $\frac{6}{8}$, bars 14 and 15 were a bar of $\frac{9}{8}$ etc.

(ii) the sections 21 - 27 and 49 - 52, which had been confined to, respectively, two and one bars of $\frac{4}{4}$, reverted to the short barring of my original sketches for the piece, and

(iii) bars originally divided by a dotted bar line were separated into two bars :- b. 2 - 3, 44 - 45, 56 - 57, 60 - 61, 62 - 63, 66 - 67. For instance, bars 2 and 3 were originally a bar of $\frac{2}{4} + \frac{3}{8}$. Formally, Music for Bass Clarinet and Piano is very similar to the two pieces which follow it : "Glittering of Spring" and "Cantata". It consists of a fairly long

Ex. II 1

Handwritten musical notation for Example II 1. The notation is on two staves: a treble clef staff on top and a bass clef staff on the bottom. The treble staff begins with a double bar line, followed by a whole note chord consisting of G4, A4, B4, and C5. The bass staff begins with a double bar line, followed by a whole note chord consisting of G3, F3, E3, and D3. The notes are written in a simple, somewhat sketchy style.

Ex. II 2

Handwritten musical notation for Example II 2. The notation is on two staves: a treble clef staff on top and a bass clef staff on the bottom. The treble staff begins with a double bar line, followed by a whole note chord consisting of G4, A4, B4, and C5. The bass staff begins with a double bar line, followed by a whole note chord consisting of G3, F3, E3, and D3. The notes are written in a simple, somewhat sketchy style.

first section (b.1 - 35), during which there is little or no direct repetition of material, a shortened and varied repeat of this section (37 - 56), and (as in "Cantata", but not "Glittering of Spring") a chorale-like third section or coda (58 - 70), in which the harmonic basis of the earlier sections is reduced to its simplest form. As in "Cantata", there is a central foreshadowing of this final chorale, between the first two sections (b. 36).

As mentioned earlier, the pitch content, particularly the harmonic structuring of the work, is exactly worked out. This structure is not primarily based on melodic path-finding through a 12 x 12 matrix as in "The Crescent Moon" (though there is some of this in the piece) but on twelve-note chords, their transpositions and inversions, 'non-invertable' chords, and on matrix-derived harmonic patterning.

One of the main generative twelve-note chords of the work is shown in Ex. II 1. The start of the work takes the three lowest notes, E flat F A flat, as a base for exploring or 'finding' the harmony. However in this section of the piece (b.1 to the B. Cl. E in b. 7), five pitches of this twelve-note chord are changed in octave, giving the harmony shown in Ex. II 2. In the case of the A and B, this change is to enable the three-pitch cell of bar 1 to proceed via its transposition at the tritone, A B D (b. 2, b. 4 etc.), and in the case of the C F sharp and E, to accommodate the 'preferred contour' of the bass clarinet line. The pitch at the high point of the ascent in the bass clarinet part - E (b. 7) - often functions as the top or bass of the harmony (eg. as at b. 11, 19, 38, 42, 59 etc.). Immediately before bar 7, the A in the piano descends a further octave (preparing that at b. 9). In the reprise of the harmony of this first section (b. 1 - 7) in the chorale (b. 58), the central prefiguring of the chorale (b. 36) and the final pitch elimination (65 - 70), the lower five notes of the Ex. II 2 chord (plus at b. 66 and 68, B flat - from B. Cl. b. 2, 4 - 5, 6 and Pf. b.6)

are taken as sufficiently evocative of the harmony of the opening.

At bar 7, the piano's ritardando, at first notated, leads to a triplet quaver accompaniment pattern in a tempo two-thirds as slow as the opening section (so that the new triplets are equal to the previous quavers.) The pitches of this accompaniment are the harmony parallel to the E flat axis of symmetry in the 12 x 12 matrix shown in Ex. II 3. The pitches from bar 8 to the first beat of bar 9 are those on the diagonal immediately above the E flat axis (with slight variation and repetition), while those from the G sharp in bar 9 to the end of bar 10 are the pitches below (exact).

One of the more entertaining harmonic puns in the work is the changing role of A flat, from the quasi tonic function of b.1 - 6 (reinforced by the E flat, F and B flat), to become at bar 11, undermined by the piano's low E, the mediant of E major. (This also occurs at b. 19, and the process is repeated at b. 37 and 42.)

The two bars 11 - 12 are in the nature of a link from 8 - 10 to 13 - 20, and they anticipate the harmony of the latter section which is shown in Ex. II 4. This chord is an inversion of the Ex. II 1 chord around the middle B flat, so that the major second plus minor third motif of the opening is now at the top of the harmony, and a major tenth is in the bass. In this link (11 - 12), C sharp, F and D are transposed two octaves higher than in chord Ex. II 4, and B flat three octaves higher, to link with the high tessitura of b. 8 - 10, while the triplet rhythm becomes more fragmented. There are echoes of the high F and D of this link in the following section at b. 14 - 17, but the remainder of the harmony from 13 - 20 is exactly derived from chord Ex. II 4. Bars 19 - 20 have a much foreshortened repeat of the leading pitches of 11 - 18 (eg. b.19 = 11 - 14 and the B. Cl. C of 16; b.20 = 15 - 18).

The rhythmic content of this section (13-20) is canonic, and though I do not

Ex. II 4

Handwritten musical notation for the first system of a piece. It consists of two staves. The top staff is in treble clef and contains a whole note chord with notes G4, A4, and B4. The bottom staff is in bass clef and contains a whole note chord with notes G3, A3, and B3. A double bar line is placed after the first measure. Below the bass staff, there are several vertical lines representing a bass clef and a key signature of one sharp (F#).

propose to examine the rhythmic organization of the work in detail, a few general points might illustrate developments in my approach to rhythm between "The Crescent Moon" and this piece. As in the earlier work, some canons here are end-accented. That is, they gradually work, usually via progressively shorter note values, and ascending gestures, to a point where all the voices of the canon coincide. This process happens at 13 - 20, its repeat at 42 - 43, and 45 - 49, though in each case, the rhythmic unison at the point of coincidence, implied by the upbeat function of the preceding canon, is denied, or rather delayed (at b.21, 44, and 49). Of the other two canons in the work, that at 28 - 35 in the piano works towards its unison on the last semiquaver of b.32 (a process reinforced by the bass clarinet dynamics), and 'winds down' from 33 - 35, the voices becoming progressively less synchronized. (This type of canonic working is an important aspect of "Cantata" and "Motet", though with the point of coincidence of the voices usually carefully positioned at the Golden Section - two thirds of the way through the canon .) The other canon in the work occurs at the reprise of 28 - 35 at 53 - 56. Here, however the canon breaks off after its voices coincide on the last note of b. 56. None of the canons in this work end with a unison statement of their theme at the point of coincidence, as happened in the three canons of "The Crescent Moon". The voices of the canons are sometimes simply proportional, as in "The Crescent Moon" : for example, the rhythm of the piano L.H. at 46 - 48 is twice that of the bass clarinet from the last note of b. 47 to 48; and the rhythm of the bass clarinet 16 - 18 is two-thirds that of the piano L.H. 13 - 17 (G sharp, C sharp, B). More often now however, the attacks of two canonic voices are superimposed to make a single line : for example, the piano R.H. 47 - 48 is a combination of $1\frac{1}{2}$ and $2\frac{2}{3}$ times the bass clarinet part in the same bars; and the apparently two-part sections

Ex. II 5

Handwritten musical notation on a single staff. It features a bass clef, a key signature of one flat (B-flat), and a 3/4 time signature. The notation shows a sequence of notes: a half note G2, a quarter note F2, a quarter note E2, and a quarter note D2. Above the staff, there are several small circles and lines, possibly representing a specific fingering or a diagram. A double bar line is placed after the first note. Below the staff, there is a bracketed section with the text "8ve bassa" underneath it.

8ve bassa

A series of ten empty musical staves, each consisting of five horizontal lines, arranged vertically on the page.

in the piano at 28 - 35 and 53 - 56 are in fact similar reductions of two voices to a single line in each hand. The grace notes 31 - 32, 55 - 56 indicate beats where attacks of the two voices coincide.

To return to the pitch content of the 13 - 20 canon, the quick review of previous pitches in its last two bars leads from low E (19) to the top note of chord Ex. II 4 - F (20) - the highest note for the bass clarinet so far. Instead of the expected downbeat, there follows (21 - 27) a rather curious passage for piano alone, based on a so-called non-invertible chord (Ex. II 5) in a low register. The extremes of this chord have the major second plus minor third cell from the start of the work (D flat E flat G flat in the bass, and the inversion E D B at the top), and there are allusions to this motif in the passage - melodically in the bass at 24 - 27 and in the top voice at 21 - 25, and harmonically as E flat F A flat at 22 - 23 and F sharp G sharp B at 26. The somewhat grotesque effect derives partly from the rhythm, with quasi accompanimental middle parts off the beat, and partly from the undermined common chords of the harmony in such a low register : B flat major with a bass E flat at 22 and 25, and C major with a bass D flat at 24 and 27. The six chords of this section in fact give the impression of three chords heard twice (21 - 24 and the repeat at 25 - 27). The 'mirror-image' of the intervals in chord Ex. II 5 changes in 26 - 27 when the B, E and G are transposed one octave lower, the latter two to give the C major triad in close position at 27.

Having achieved top F at 20, the bass clarinet now emerges from this chord at 27 on the F three octaves lower, which began the work. This is now sustained 'crescendo' beneath the first part of the previously mentioned piano canon - as far as the point of coincidence of its voices on the last semiquaver of 32. The piano cuts from the low register of 27 to the canon of this section (28 - 35) in which all pitches (except those in the

Ex. II 6

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a key signature of one sharp (F#) and a common time signature (C). The notation includes a series of vertical lines and notes, with a double bar line at the end of the first measure. The lower staff is in bass clef and contains a few notes, also ending with a double bar line.

Ten empty musical staves are provided for practice, arranged in five pairs. Each staff consists of five horizontal lines.

bass clarinet) are confined to a chromatic band in the top octave of its compass, (an area to some extent prepared by the high pitches of 7 - 16). The outer notes of this band are the C and B reached simultaneously at the sff in 32.

The bass clarinet E flat at 35 - 36 and the piano chord at 36 (together forming the five lowest notes of chord Ex. II 2) anticipate the harmonic simplification of the final chorale (58 - 75, especially 58, and the closing harmony 65 - 70) and, recalling the opening, lead into a much shortened repeat of the work thus far, which forms the second main section (37 - 56).

At 37, the first direct repetition of material in the work recalls the start (1 - 6) by repeating merely the opening gesture of bar 1 and the last two beats of bar 6 (notes 5 - 8 of the piano pattern in these last two beats are omitted). Bars 38 - 41 recall 7 - 10. Now, instead of slowing from b.7 to the triplet patterns of b.8 with a diminuendo from ff to pp, there is a notated accelerando into the triplets with a slight crescendo (38 - 39) (The accel. means the change of tempo now occurs a bar earlier than before.) This section (38-41) is an almost exact repeat of 7 - 10 - the last beat of b.8 (see the end of b.39) is the only omission. The passage from b.11 to 18 inclusive is cut - the bass clarinet A flat and piano low E of b.11 now becoming those of b.19 for an exact repeat of 19 - 20 at 42 - 43. There is new material at 45 - 48, which is a further build-up, similar to 42 - 43, but now reaching top B flat (written top C) in the bass clarinet, and E flat in the piano. The canonic working in this section has already been mentioned. The pitch is derived from the harmony shown in Ex. II 6, which is a transposition of chord Ex. II 1 up a major seventh.

The delayed reprise of 21 - 27 follows, at 49 - 52 - its harmonies now compressed to make (slightly changed) block chords. The recall of 28 - 35 at

53 - 56 is less obvious - the bass clarinet now has an inverted pedal (high G), and the piano's chromatic band is from C to B in its lowest octave (i.e. six octaves lower than before). The repeat runs from the last three quavers of b. 29 to the point at which the voices of the canon coincide - the end of b. 32. The bass clarinet joins the piano's final *sff* in b. 56 with low F, preparing b.58, and indeed, the final resolution at b. 70.

There is a measured general pause (b.57) (as in "Cantata") before the final chorale (58 - 70) which presents the harmonies of the preceding section (36 - 56) in an even more concise form. Bar 58 has the harmony of 36 (now with F in the bass clarinet and the E flat in the piano), and hence also recalls the opening of the work (1 - 6) and its reprise (37), using the five lowest notes of chord Ex. II 2. This is taken 'non arpeggiando', but successive chords in the chorale become more arpeggiated. The chord of bar 59 is that of 7 - 11 (and its repeat 38 - 41) (see Ex. II 3), though with a number of pitches above the low F sharp G sharp A now appearing an octave lower than before. Bars 60 - 61 present chord Ex. II 4, (of 13 - 20, its anticipation 11 - 12, and repeat 42 - 43), the bass clarinet sustaining the middle B flat (the pivot around which chord Ex. II 1 was inverted to give this chord) into the next chord. This, (62 - 63), is Ex. II 6 (from 45 - 48), now well spread. Bar 64 recalls the chromatic band 28 - 35, now with its lowest note, C, in the bass clarinet. The last chord (65 - 70) reverts to the lower notes of Ex. II 2 (plus middle B flat at 66) - the first chord of the chorale (at 58) (hence reminiscent of 36, 1 - 6 and 37). The bass clarinet 'absorbs' the piano pitches (65⁵, 68³), and the final elimination (70) recalls the very opening of the work.

Conclusion

Thanks to the speed of composing, the piece has been a certain spontaneity of invention and a somewhat improvisatory feel to its progress. However there is a fair degree of pitch and rhythmic organization. The chord complexes which structure the work are now twelve-note harmonies rather than the simple two or three note focal chords of "The Crescent Moon". The juxtaposition of extreme registers is perhaps rather overplayed (eg. 21 - 35), though some other aspects of the piece (eg. the opening idea, b. 1 - 6) might be worthy of more development.

III GLITTERING OF SPRING

"GLITTERING OF SPRING"

Scoring : Flute, Oboe, Clarinet (doubling Bass Clarinet) Bassoon,
Horn, Harp, 2 Violins, Viola, 'Cello.

Composition :

The work was written between April and May 1979 for an S.P.N.M. weekend at York University. It was performed there in July 1979 by the Phoenix wind quintet, the Locrian string quartet and Helen Tunstall (harp). The same players gave a further performance at the Purcell Room, London in December 1979.

Commentary :

The title comes from a haiku by Ringai which is quoted in the front of the score :

"In these dark waters
Drawn up from my frozen well ...
Glittering of Spring."

One aspect of the haiku verse form which interested me was the drawing together of the two apparently quite disparate images of lines one and two into an often surprising synthesis in line three. I pursued this idea of identity between seemingly different things, not in a formally sequential way (eg. A B C, in which C is a combining or reconciling of A and B) but by trying to present highly contrasted characters and elements in the music, which nevertheless have a unity within their contrasts. (These unifying factors will be discussed later when looking at the detail of the composition.) The work is in clear binary form, the second section being a fairly exact repeat of the first. The first section goes from the beginning to b. 56, plus the harp codetta at 57 - 59 (to become the work's coda at 102 - 105) which overlaps the start of the second section (Vc.) 57 - 105. The changes I made

Ex. III 1

Musical notation for Ex. III 1, consisting of a single staff with a treble clef. The notation includes several groups of notes with brackets above them: a group of three notes labeled 'fig. x', a group of two notes labeled 'x I', another group of two notes labeled 'x I', and a final group of three notes with an 'x' above a triangle connecting them. The notes are: G4, A4, B4; C4, B3; B3, A3; G4, F#4, E4. The piece ends with a double bar line.

Empty musical staff with five lines.

Ex. III 2

Musical notation for Ex. III 2, consisting of two staves. The top staff has a treble clef and contains two notes: G#4 and A#4. The bottom staff has a bass clef and contains two notes: B3 and A3. Below the bottom staff, there are two columns of notes: the first column contains G#4, A#4, B4, C5; the second column contains B4, C5, D5, E5. The piece ends with a double bar line.

Empty musical staff with five lines.

Empty musical staff with five lines.

Empty musical staff with five lines.

Empty musical staff with five lines.

Empty musical staff with five lines.

Empty musical staff with five lines.

Empty musical staff with five lines.

in this 'repeat' of the first section (some events happen quicker, others are more extended) arose from my thoughts about the listener's perception of repeat - particularly the perception of formal balance. (I shall say more about this when referring to the detail of the second section.)

The basic row of the work is shown in Ex. III 1. This contains one of the main unifying factors mentioned earlier - the three note cell (labelled fig x) consisting of a whole tone plus a semitone which begins the row. This is followed by inversions of the cell on F (notes 4 - 6) and B flat (7 - 9) - the latter with the notes of the cell re-ordered to make a major second plus a minor third. A retrograde transposition of fig. x occurs at notes 9, 10 and 12. This three note cell in various versions (often with octave displacements) is perhaps the single most important motif in the work. As well as generating most of the melodic patterning, it is, as will be shown, the basis of many of the work's harmonic structures.

The section 1 - 13 has the character of an introduction. The harmony of its first part (1 - 7) is shown in Ex. III 2 - a twelve note chord built mainly of superimposed minor thirds. These thirds result from the octave displacement of the middle note of the cell fig. x, for example in the cello at 1 - 3, where the upward transposition of the E flat gives, effectively, a minor third (D, F) plus a minor seventh (F, E flat). The upper note of this displacement often interlocks with a further transposition of the same cell. This happens at 3 - 4 in violin II, whose high A flat of the G, B flat, A flat cell, becomes the G sharp of its transposition a semitone higher in violin I at 4 - 5 - G sharp, B, A. This violin II version of fig. x occurs at the same pitch in the viola at 5 - 6, and in the cello at 5 - 7 (B flat, G, G sharp = A flat), and there is a further reference to the cell at 8 - 10 in violin I (with two octave displacements).

The canon from 1 - 9 in the string parts can perhaps best be explained by referring to its final development in the work - the nine voice canon from 91

(Fl.) to 99. In this last section, the rhythmic scheme is as follows : If the violin I part from 97 - 99 is taken as the basic 'tâla' of the canon, the other parts are in the proportion :- Fl. (beginning at 91) $2\frac{2}{3}$ times the violin I part; Vc. (at 92) = $x 2\frac{1}{2}$; Bsn. (94) = $x 2$; Vln.II (95) = $x 1\frac{1}{2}$; Ob. (96) = $1\frac{1}{3}$; Vln. I (97) = 1; Hn. (97) = $x \frac{3}{4}$; Vla. (97) = $x \frac{2}{3}$; and Cl. (98) = $x \frac{1}{2}$. The canon is end-accented; that is to say it postulates a point of coincidence of its nine voices on the first beat of b.100 (in fact, delayed). Here, from 1 - 7, the proportions are :- Vc. (bar 1) = 3 times the Vln.I part at 97; Vla. (b.2) = $x 2\frac{2}{3}$ (i.e. the same durations as Fl. 91 - 97); Vln.II (b.2) = $x 2\frac{1}{2}$ (i.e. as Vc. 92 - 97), and Vln.I (b.4) = $x 2$ (i.e. as Bsn. 94 - 98). The canon breaks off in b.7 and is reintroduced in b.8 with the parts 'inverted' - that is, with the longer durations now at the top, thus : Vln.I = $x 3$; Vln.II = $x 2\frac{2}{3}$ (i.e. as Fl. 98 - 99); Vla. = $x 2\frac{1}{2}$ (i.e. as Vc. 98 - 99); Vc. = $x 2$ (i.e. as Bsn. 98 - 99), the final quaver in each case being taken as a rest (b.9). A feature of the canonic working in the piece as a whole (as can be seen in the Vln.I part 97 - 99) in the introduction of rests in the basic 'tâla'. This makes for a more satisfying texture than the 'continuous' canonic writing of earlier works, and in its relatively short note groups, allows the articulation of such figures as the previously mentioned cell. The harmony of bars 1 - 3 sounds almost like extended tonality, and though this impression is dispelled by pitches introduced as soon as b.4 - 5, it is enough to give the work a slightly "off-key" introduction, since the listener will perceive this opening harmony in retrospect as atypical of the harmony of the work as a whole - a conclusion confirmed by its repeat at 59 - 60. Another rather misleading aspect of this introduction is that the strong wind characters introduced with some conviction at 8 - 11 (Fl. Ob. Cl.) and 11 - 14 (Bsn. Hn.) are not developed at all during the course of the piece (except for the modified repeat at 61 - 65) - though perhaps the former are

Ex. III 3

A musical staff consisting of two staves. The top staff has a treble clef and a sharp sign (#) above it. The bottom staff has a bass clef. Above the top staff, there are handwritten notes: a quarter note on the first line (F#), a quarter note on the second line (G), and a quarter note on the third line (A). Below the bottom staff, there are handwritten notes: a quarter note on the first line (F#), a quarter note on the second line (G), and a quarter note on the third line (A). A double bar line is present at the beginning of the staff.

A series of ten empty musical staves, each consisting of two staves, for writing.

recalled by the high clusters of 56 and 100 - 101.

The string 'niente' in bar 7 leads via the Vln. I F to the wind chord of b.8 - fig. x = E F G. This is supposedly set in motion by the harp interruption (b.7) which supplies the remaining two pitches (C sharp and E) of chord Ex. III 2 in its three note fig. x motif (C sharp, E, D). However, though the 'laissez vibrer' of these low pitches against the high wind chord is effective, the gesture is miscalculated in that the harp interruption is inevitably too quiet to set off the vigorous attacks in the Fl. Ob. and Cl. This effect recurs at 26, 27, 55, 60, 71 and 72.

At the end of b.9, the strings sustain this high wind chord (E F G) in harmonics (decorated by the harp in b.10), while the wind have other versions of fig. x (B flat, B, C sharp in b.10 and C, D, E flat at b.11 - 13). The string harmonics end with the return of the E F G chord in the wind parts on the last beat of bar 10. In the rubato horn and bassoon duet which follows (11 - 14), major seconds are predominant. As regards pitch, the middle C and D reinforce those sustained in the oboe and clarinet, the C sharp, F sharp, F and (an octave lower than it will appear later) G sharp anticipate the chord at 46 - 47, 51, 57 - 59, 86 - 87, 91 and 103 - 105 (Ex. III 6), and the final horn E flat (14) prepares its entry in bar 15.

The section 14 - 45 consists largely of alternations of two elements - glissando patterns (often notated), and melodic writing for a solo instrument (often 'shadowed' in another part). The harp glissando at 14 sets up a harmony, sustained in string harmonics (the six upper pitches of chord Ex. III 3) which comprises two versions of the cell fig. x : (from bass to treble) C sharp, D, E, and A, B, (and in the viola) C. These versions of fig. x were to some extent determined by the practicability of double stopped harmonics in the string parts. This was also the case with its transposition two octaves and a major second lower at 45 etc. The chord at 14 prepares the pitches of the

coming flute melody at 19. From 15 to 19, there is a chromatic canon low in the horn, bassoon and bass clarinet which as it works up from E flat to B flat, rather gives the impression of a slow glissando. This takes the six lower pitches of Ex. III 3 - again two versions of fig. x - E flat, F, G flat, and G, A flat, B flat. The proportions of the canon are : Horn (15) = $1\frac{1}{3}$ times the Vln. I part at 97 (i.e. as Ob. 96 - 99); Bsn. (16) = x 1 (i.e. as Vln. I 97 - 99); Bass Cl. (16) = x $\frac{2}{3}$ (i.e. as Vla. 97 - 99). The three instruments reach a unison B flat at the point of coincidence - the first beat of b.19.

The flute solo (19 - 25) has the high pitches of the string harmonics (Ex. III 3) and is anticipated and accompanied by harp decorations (on the same pitches) which have repeated notes, and take the flute part as if in free diminution. At the flute's highest note (C), the bass clarinet, bassoon and horn enter on B flat below, and have a descending notated glissando (in the proportions : Bass Cl. = x $\frac{2}{3}$, Bsn. = x 1; Hn. = x $1\frac{1}{3}$) down not to their original E flat, but to low D. The harp has a downward glissando at 23 which matches that at 14, (but now "pp bisbl.") to 'conclude' the string harmonics. The flute continues in a linking or 'afterbeat' section (24 - 25) above string pizzicati which 'connect' in timbre with the harp patterns. The harmony in these two bars, like that of the very opening is based on minor thirds, and leads down from top E - C sharp, F - D, E flat - C, B flat - G, B - G sharp, to low A - F sharp in the harp.

The 'slap pizz' in the strings at 26 sets off their (real) glissando in semitones to the first beat of bar 27. (Perhaps the lower strings could have continued up by semitones at 27¹ to reach a unison B at the last demisemiquaver, for a stronger link with the wind parts.) In this section (26 - 45), the glissando patterns move above, and the melodies (Vc. with harp 29 - 38, and Bsn. 40 - 44) are now in the bass. The contrasting elements in the music mentioned earlier

Ex. III 4

Handwritten musical notation for the first system. The top staff is in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The bottom staff is in bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The notation includes a whole note on the first line of the treble staff (F#5) and a whole note on the second line of the bass staff (F#2).

A series of ten empty musical staves, each consisting of five horizontal lines, provided for further notation.

are not only the obvious contrasts of tessitura and timbre, but contrasts of function - the melodic lines tending to 'fix' or reinforce pitches at a certain octave, the glissandi (and clusters = 'vertical glissandi') tending to negate and deny this fixity, since only the outer notes of a glissando 'frequency band' are likely to be heard as significant pitches.

The perfect fifth (E to B - a semitone above that of the previous bass glissando) defined by the ascending string glissando 26 - 27 (not canonic), is now taken descending by oboe, clarinet and flute (canonically in the ratio : Ob. = $x \frac{3}{4}$; Cl. = $x \frac{2}{3}$; Fl. = $x \frac{1}{2}$), though moving a semitone away (as at 23 - 24) to F at 30 - 31. The strings have an echo of their "ff" chord of b.27 at b.28 "spicc.", the cello preparing the low D of its solo in b.29, which, like the flute solo, is anticipated (low D at 28) and accompanied on the same pitches by the harp. The harmony defined by this solo (29 - 37) is shown in Ex. III 4, the harp supplying the low B, now transposed from the top of the harmony (27¹) to the bass (31 - 32, 34, 36 - 37), and taken (at first) 'près de la table.'

Like the bassoon solo which follows (40 - 44), the cello tends to try to 'find' its melody by repeating motifs from the end of one phrase at the start of the next. For example the C, C sharp of 30 is repeated at 31, and the G sharp, F sharp, E sharp of 31 - 32 is repeated at 33 - 34. This latter motif is a version of fig. x, as is the final D sharp, C sharp, E (35 - 37). Here (37) the cello attains the high E sustained by the viola from 29 (despite the move to F in the wind parts at 30 - 31). (Perhaps some support from the violins, or even the woodwind, might help to keep the timbre of this viola E 'alive' during this section.)

The framing glissando in the oboe, clarinet and flute (38 - 39) takes this cello E up to B (the canon now beginning-accented, with its point of coincidence at 38¹, and in the same proportions as before : Ob. = $x \frac{3}{4}$; Cl. = $x \frac{2}{3}$; Fl. = $x \frac{1}{2}$). This is followed not by a string descent B - E to mirror the passage at 26 - 27¹, but by an echo of b.38 in string harmonics (not canonic) leading up to a unison

Ex. III 5

Handwritten musical notation for Exercise III 5. The notation is on two staves. The top staff is in treble clef and contains two chords: a D7 chord (D, F, A, C) and a G7 chord (G, B, D, F). The bottom staff is in bass clef and contains two chords: a D7 chord (D, F, A, C) and a G7 chord (G, B, D, F). A double bar line is placed between the two chords on both staves.

Ex. III 6

Handwritten musical notation for Exercise III 6. The notation is on two staves. The top staff is in treble clef and contains two chords: a D#7 chord (D#, F#, A, C) and a G#7 chord (G#, B#, D#, F#). The bottom staff is in bass clef and contains two chords: a D#7 chord (D#, F#, A, C) and a G#7 chord (G#, B#, D#, F#). A double bar line is placed between the two chords on both staves.

B just before b.40.

Following this elimination, the E appears, transposed three octaves lower than at 38¹, to start the bassoon solo (40 - 44). The melody is 'discovered' by adding successively more notes to its opening fragment (40, 40 - 41, 41 - 42), and it defines the harmony shown in Ex. III 5. As earlier (eg. at the opening of the work), this starts with interlocking versions of the cell fig. x. For instance, the E flat of the E, C sharp, E flat motif at 40 - 41, interlocks with that of the E flat, D, C motif at 41 - 42. The final A, B flat, G (43 - 44) also has the intervals of fig. x, now without octave displacement, hence reminiscent of eg. the flute at 21 - 22, the cello at 32 - 37, etc. At the start of the bassoon solo (41), the glissando in string harmonics descends from top B to G, which note is emphasized with a crescendo (Vla = 41; Vln. II = 42 and 43; Vln. I = 42 - 43), before a further glissando in the violins "sul pont" (43 - 44), taking this G down to the octave of the final bassoon note (44). Selected pitches of the bassoon solo are sustained in the strings :- D and A by the cello at 41 and 43, C and G by the viola at 42 and 44, and B flat by violin I at 44. Violin II supplies the low B natural at 44 to make a lower transposition (effectively, a tone lower) of the chord of bar 14 (upper notes of Ex. III 3) at 45 - built from two versions of fig. x :- (from bass to treble) B, C, D; and G, A, B flat. This chord, its placing again dictated by the practicability of the double stopped harmonics, is shown as part of the harmony of the bassoon solo (with its added B natural) in Ex. III 5. The harp gesture in b.44, reminiscent of b.23 and 14, has a slightly different version of the fig. x motifs, since the string chord of 45 is not possible on the instrument. The chord in the wind parts at 46 - 47 (Ex. III 6) supplies the three pitches so far unheard in the bassoon solo and string chord (of Ex. III 5) i.e. F, F sharp, G sharp (= fig. x), and, by sustaining C sharp below these, makes a chord of C sharp major with an added F sharp. It is this chord that forms the basis of this final section 46 - 56 (-59) of the first half of the work. I do not

Ex. III 7

Handwritten musical notation for Exercise III 7. The notation is written on a grand staff consisting of a treble clef staff and a bass clef staff. The treble clef staff begins with a key signature of one sharp (F#) and contains two notes: a whole note on the second line (D4) and a whole note on the second space (E4), with a circled whole note on the second space (E4) following. The bass clef staff contains two notes: a whole note on the second space (E3) and a whole note on the second line (D3), with a circled whole note on the second line (D3) following. A double bar line is placed after the first measure. Below the bass clef staff, there are handwritten notes: a sharp sign (#) followed by a whole note on the second space (E3) and a whole note on the second line (D3).

Ex. III 8

Handwritten musical notation for Exercise III 8. The notation is written on a grand staff consisting of a treble clef staff and a bass clef staff. The treble clef staff begins with a key signature of one sharp (F#) and contains two notes: a whole note on the second line (D4) and a whole note on the second space (E4), with a circled whole note on the second space (E4) following. The bass clef staff contains two notes: a whole note on the second space (E3) and a whole note on the second line (D3), with a circled whole note on the second line (D3) following. A double bar line is placed after the first measure. Below the bass clef staff, there are handwritten notes: a sharp sign (#) followed by a whole note on the second space (E3) and a whole note on the second line (D3).

consider this neo-tonal chord a weakness, or incompatible with the surrounding harmonic structures in the work in the way that I implied the opening bars of the work might be. There, the apparent mobility and development of the pitches could be viewed as harmonically ambiguous and misleading, but here, the pitch fixity of the chord makes clear its role as a focal reference point for the listener. This immobility and lack of tonal function does not however preclude its acting as a harmonic resolution, as will be explained later.

The oboe F of the chord Ex. III 6 is sustained into 48, and from this, after the harp has 'stopped' the string pitches at 48, the flute and violin I ascend, and the bassoon and cello descend, ultimately as if by glissando, 'centring in' on the highest and lowest notes of the chord, G sharp and C sharp by 50, via the adjacent semitones. The cello 'absorbs' the remaining violin II B at 50¹, the violin I B flat emerging from that of the bassoon and flute (49) as a part in its own right. The harmony of this section, with its two outer clusters associated with the pitches of the Ex III 6 chord, is shown in Ex. III 7. The rhythm here, sounding not unlike the glissando sections, is not in fact canonic. At 51, the harp has chord Ex. III 6, 'subito piano', announced in similar rhythm to its statement at 44 - 46 in the wind parts. The section 52 - 55 is a four part canon (same instruments as 48 - 50) reversing the procedure of 48 - 50 by moving from the outer G sharp and C sharp of chord Ex. III 6 to its central F. The harmony is very similar to Ex. III 7, but introducing the bracketed F sharp (bassoon 53, 54; violin I 54 - 55) and transposing some pitches (eg. A in Fl. 53 and Vc. 54; E flat in Fl. and Bsn. 54 and Vc. 55). The proportions of the canonic voices (again relative to the Vln. I part 97 - 99) are :- Fl. = $x \frac{1}{2}$ (i.e. as Vln. II 95 - 99); Vc. = $x \frac{1}{3}$ (i.e. as Ob. 96 - 99); Bsn. = $x 1$; and Vln. I = $x \frac{3}{4}$ (i.e. as Hn. 97 - 99). The dynamics here are a diminuendo to niente.

The "ff" chord which interrupts at 56, anticipated by the harp gesture in the previous bar, which adds the low E and B, is shown in Ex. III 8. This chord

takes the low cluster of Ex. III 7 in the bass, and two overlapping versions of fig. x above : top B flat, A and G in the wind, and A flat, G flat, F in the strings. The chord, rather has the effect of a 'vertical glissando' - negating the preceding pitch fixity with its clusters, and denying the identity of individual pitches - even, unlike the earlier glissandi, those at its extremes. The afterbeat comprises an elongated version of chord Ex. III 6 in the harp at 57 - 59. The D flat of its attempted resolution of the harmony (58), which is to become the work's final resolution (104), is here contradicted by the cello D natural, emerging "ppp crescendo" from chord Ex. III 8 to lead into a repeat of the opening of the work. Up to this point, as with the plan of "Music for Bass Clarinet and Piano" and "Cantata," there has been comparatively little direct repetition of material, except for general similarities between the three 'melodies,' and the glissando patterns. The second half of the work (57 - 105) consists of a slightly varied repeat of this first half. By and large, events up to b.80 (the start of the bassoon solo) happen quicker than before, while events later are more extended. As mentioned earlier, these changes resulted from my thoughts about the listener's perception of formal balance in repeats. In particular, and with reference to 57 - 80, the fact that a shortening of previously heard material is often necessary to achieve a satisfying balance. This shortening is carried out here mainly by the overlapping or telescoping of previously sequential events, and sometimes, in the case of canonic sections, by substituting quicker durational schemes. This latter effect occurs in the repeat of the introduction 1 - 13 at 57 - 64, where the proportions of the string canon are now : - Vc. = x 2 (i.e. the same as the shortest (Vln. I) durations of the 1 - 9 canon); Vla. = x $1\frac{1}{2}$; Vln. II = x $1\frac{1}{3}$; and Vln. I = x 1. The wind attacks from b.8 now overlap before the end of the canon, entering at 61, and because of the continuation of the canon, the string chord from bar 10 (but not the harp figure) is omitted. The 'inversion' of the canon (8 - 9) now accompanies a much foreshortened bassoon and horn duet (63 - 64).

Bars 14 - 25 become 65 - 71. The low glissando in the bass clarinet, bassoon and horn, now starting soon after the string harmonics are set up in b.65, is also a quicker version of the earlier canon. The proportions are :- Hn. = $x \frac{3}{4}$; Bsn. = $x \frac{2}{3}$; and B. Cl. = $x \frac{1}{2}$. The flute solo with its harp decorations - both now shortened - enter sooner than before, at b.66 (harp) and 67 (Fl.). There is barely a pause before the glissando starts its descent (b.69).

The section 26 - 39 is analogous to 72 - 79. The upward string glissando (72) is now quicker than before. The upper wind glissandi however are in the same proportion as previously (i.e. 27 - 28 = 73 - 74, though reaching the final F at 75 much sooner; and 38 - 39 = 78 - 79; these all in the ratio : Ob. = $x \frac{3}{4}$; Cl. = $x \frac{2}{3}$; Fl. = $x \frac{1}{2}$). The string "spiccato" figure (73) is taken sooner than before (28), and the cello solo now begins before the upper wind glissando has reached the E. The pitches of this solo are essentially the same, but taken much quicker, with necessary modifications to the shadowing harp part. The flute, oboe and clarinet glissando, again enters sooner (78), the E against the cello's D sharp, making the cello C sharp sound like an escape note before its E resolution. The glissando in string harmonics (79) now happens during the end of the upper wind glissando rather than after it.

At the bassoon solo (80 - 85, which is parallel to 40 - 45) the tempo slows to *Meno Mosso*, and from here on, events happen slower (hence seeming to the listener much slower and longer) than before. There is less repetition in the bassoon melody (its previous second phrase (40 - 41) is omitted), and its last A, B flat, G motif is more elongated. This leads with a "rit." to the chord of b.85 (as at b.45), which is now held longer, and which I thought of as a 'still point' of the work. Moving out of this, the chord Ex. III 6, now (86 - 87) with notes taken in the order of those in the harp figure at 57 - 59, and with the horn (not oboe) taking middle F, leads to a version of the double outward glissando of 48 - 50, now (88 - 90) scored for all the instruments except the harp.

Bar 91 is a further variation of chord Ex. III 6 in the harp, perhaps as reminiscent of 57 - 59 as of 51. The final canon (Fl. 91 - 99), beginning as before (51 - 55) with flute cello and bassoon, is now much longer, and like 88 - 90 is scored for nine rather than four voices. The proportions of the voices in the canon have been listed earlier. The dynamics are the reverse of those at 51 - 55, now working from "niente" to a fortissimo emphasis on middle F. The delayed chord Ex. III 8 (minus its anticipating harp figure from 55) is now sustained longer than before - for five minim beats. The cello D is held "fff" and "molto dim." at 102, and this is 'resolved' a semitone lower by the D flat of the harp chord (from 57 - 59, 91 etc.) at 104.

This harmonic resolution mentioned earlier in connexion with the Ex. III 6 chord is achieved, I think, because of the insistence on its fixed pitches at eg. 90⁴ (G sharp and C sharp) and particularly 99³ (F). The latter, strongly implying (and fixing) low C sharp two octaves and a third below as its harmonic fundamental, has the effect (with the low C sharp) of undermining the D natural and making it, by the coda, an upper appoggiatura to the C sharp. The tension between D natural - often functioning as the starting point of a process (eg. b.1, 52, 57, 92 etc.), and C sharp - often an ending (eg. 47, 50 - 51, 87, 90 - 91 etc.) is resolved in favour of the latter at 104 - 105, the harp ending (105) with the middle F of 99, remembered even, I think, despite the intervening Ex. III 8 chord of 100 - 101.

Conclusion :

The piece has a clarity and conciseness of form and expression which I find satisfying. Its earlier mentioned contrasts are unified mainly by motifs such as fig. x, and by harmonic structures derived from this. Some chords are used as focal points in the work - for example the static chord at b. 45 and 85, and the memorable 'resolving' Ex. III 6 chord. The rhythm is mainly canonic for the concluding sections of each half of the work (52 - 55 and 92 - 99), and

the glissando patterns, while that of the solo sections is free. The formal scheme of the piece has close connexions with the next work "Cantata" - even down to the at first shortened, then lengthened repeat in the second half of the work.

IV CANTATA

"CANTATA"

Scoring : 2 Fl. (both dbl. picc., 2nd dbl. A Fl.), 2 Ob., Cor A.,
3 Cl. (2nd & 3rd dbl. B. Cl.), 2 Bsn., Contra Bsn., 4 Hn., 3 Tpt.,
3 Tbn., Tuba, Perc. (3 players), Strings.

Composition :

The work, which was commissioned by the B.B.C., was composed between January 1980 and January 1983. Its first performance, by the B.B.C. Welsh Symphony Orchestra, is scheduled for July 1985.

Commentary :

My provisional title during the composition of the work was the somewhat colourless "Music for Orchestra" - acknowledging similarities with the formal scheme of "Music for Bass Clarinet and Piano." Before I had finished the work however, some parallels with the Bach cantatas became apparent - notably the closing chorale, which also forms the basis of some of the earlier sections. This, together with the fact that the pitches of this chorale and some of the chord structures in the piece are derived from a vocal work - a motet by Dufay - led to the present title.

Generally, there is a greater degree of organization - of pitch, rhythm, and even instrumentation - than in any of the other pieces. The following work, "Motet," forms a complementary piece to this one, exploring different aspects of the same pitch material. Formally however, "Cantata" follows on from "Glittering of Spring" and particularly, "Music for Bass Clarinet and Piano." Like the latter, it is in binary form, plus a final chorale, which is foreshadowed in a central section between the two halves of the binary structure, and (here) also at the introduction.

The overall plan of the work is as follows :

Ex. IV 1

A.
T.

T.

Ex. IV 2

CHORD A:

1 - 5	Introduction
6 - 11 (Vln. I)	'pre-echo' of Chorale (at 7 - 8 in Vlms., Vc; at 9 - 11 in Vln. I, Vla., Vc., Cb.)
8 (Hn.) - 161	Section A
162 - 172	Central reprise of Introduction
173 - 181 ¹ (Vln. I)	Central foreshadowing of Chorale
180 - 277 ¹	Shortened 'repeat' of Section A
277 ² - 294	Final reprise of Introduction
295 - 317	Chorale

I propose to adopt a slightly different approach from the sequential analysis of previous pieces by taking related sections of the work together. Hence I shall begin by discussing the Introduction and its returns, and the Chorale and its anticipations, and continue by comparing parallel parts of Section A and its 'repeat.'

The previously mentioned Dufay motet is an early setting of "Ave Regina Coelorum" dating from the 1420's. The opening three bars of this are shown in Ex. IV 1. These are combined, omitting the initial low D and A, to give one of the important chord structures of the work, which I shall refer to as chord A (Ex. IV 2). It consists of two outer clusters, E F G, and G sharp, A, B flat, and a central semitone C sharp, D, and it occurs at this pitch in bar 1 in the strings, which sustain the brass chord on that beat, the second triplet quaver, in Hn. 1, 3, 4; Tpt. 2, 3; Tbn. 1, 2, 3, Tuba. Other chords in these brass parts in bar 1 (also in Hn. 2, but not in Tpt. 2, 3 on beat two) are transpositions of chord A, as are their chords in bars 2 - 4. Chord A also recurs at the central reprise of the introduction - in the brass at b.162 (second quaver = original version, others transposed), 163 and 166, and at the final return in the same parts at 277 (first chord = original version) and 281.

The other brass parts and the woodwind parts of bar 1 (and the interjections at 162 and 277) are derived from the pitch material of the first three beats of bar

CHORD AI: $\begin{matrix} b\text{ } \circ\text{ } \circ \\ b\text{ } \circ\text{ } \circ \end{matrix}$

Ex. IV 3

Handwritten musical notation for the first two staves of Ex. IV 3. The top staff has a treble clef and a chord symbol above it consisting of two circles with a flat sign and a slash. The bottom staff has a treble clef and a chord symbol below it consisting of two circles with a flat sign and a slash. A double bar line is present in both staves.

Empty musical staff.

Empty musical staff.

Empty musical staff.

Empty musical staff.

Empty musical staff.

Empty musical staff.

Empty musical staff.

Empty musical staff.

Empty musical staff.

272. Most parts are varied (eg. the woodwind of b.1 taking string figures from 272) but some parts (eg. Tpt. 1) are exact repeats. The pitch derivation of b.271 - 272 will be explained later.

As mentioned, the strings in bar 1 pick up the brass chord A, then against brass echoes of the opening, move outward by glissandi to (by b.4¹) transpositions of chord A up a minor sixth (in Vln. II and Vla.) and down a major seventh (in Vln. I, Vc., and Cb.). In bar 4 - 5, the strings move out via the inversionary form of the chord - chord AI (Ex. IV 3). This, with the two semitone cluster at the bottom of the chord, is reached at bar 5 in cellos and basses, and is passed through on the third sextuplet of bar 4 (third minim beat) in the violins. At bar 5, the violins have the transposition of chord AI, effectively, down a tone. This transposition also forms the top of the string chord one bar after letter U (293), which is also approached by a notated glissando - starting (292¹) from the open fifths a semitone apart which form the basis of chord A (D, A, E and D flat, A flat, E flat) and moving outward via transpositions of chord A in the descending parts (eg. passing through chord A on the fifth demisemiquaver in Vln. II, Vla. Vc.) and transpositions of chord AI in the ascending parts (eg. chord AI at the twelfth demisemiquaver in Vln. I and Vln. II). The chord reached at 293 is formed by adding further transpositions founded on each pitch of a version of chord A, to make a so-called 'non-invertable' harmony. Its effect, like that of the glissandi and clusters in "Glittering of Spring," is to negate any previous pitch fixity, and 'clear' the harmonic spectrum ready for the final chorale.

Bars 3 - 5 introduce the gong and tam-tam effect mentioned in connexion with "The Crescent Moon" which creates the illusion of artificial upper partials being supplied by high strings. This sound, together with the tutti interjection, and its brass and percussion 'afterbeat' of bars 1 - 4, forms an important reference point for the listener at its central (162 - 172) and final (277² - 294) returns. In fact, the string parts of these returns are, at first, (163 - 168² and 277⁴ -

283 not based on chord A (unlike bar 4 - 5) but on a variation of the final chorale which will be explained later. The brass and percussion cues are enough to recall the opening, however. Versions of chord AI occur where the strings have harmonics : 168 - 172 and 283 - 291. There are two chord progressions (as can be seen from the rhythm of the strings, doubled by percussion strokes), both taking high transpositions of AI, and ending each time (172, 291) with superimpositions of the transposition of AI down a tone (top note - F sharp, as at b.5 and 293, at the top of the harmony) and the transposition of AI down a minor third (top note - F).

In the returns of this introductory section, the tutti and its brass afterbeat get shorter (like every part of Section A at its repeat) while the string material becomes more extended. As implied, this string section, being a variation of the chorale, like all the other sections in the main binary structure, acts both as a closure of the two halves of this structure (Section A) and as a reprise of the introduction. (This scheme of making the latter section of the repeat of a binary structure more extended is similar to the slower bassoon solo and longer final canon in "Glittering of Spring," b.80 - 99.)

Perhaps the clearest statement of chord A is at bars 6 - 9 in solo violas - a variation of the opening of the Dufay (Ex. IV 1) showing its perfect fifth basis (G D A at 6¹) before moving (D/A down to C sharp/G sharp, as in the original) to chord A (Ex. IV 2) by the end of bar 6. At the central return of the introduction, the chord is AI (Ex. IV 3) and is in solo second violins (173 - 174), like the violas, "con sord." and "senza vibrato." The statement at the final return of the introduction is the amplified one at 292 - 293 already mentioned. These statements of versions of chord A set off, respectively, at 6 - 11, a short anticipation of four chords of the final chorale, at 173 - 181, a more extended version of the same four chords, and at letter U, after a general pause, the chorale itself. The four chords used to anticipate the chorale, are its first (295 - 296), at 7 - 8 (Vlns., Vc.) and 173 - 174 (Vln. I, Vla., Vc.); its second

Ex. IV 4

GROUP N^o

1. 2. 3. 4. 5. 6.

PHRASES: A

B

7. 8. 9. 10. 11. 12. 13. 14. 15.

C

D

16. 17. 18. 19. 20. 21. 22.

E

F

G

23. 24. 25. 26. 27. 28. 29. 30.

H

(297 - 298) at 9 (Vln. I, Vc., Cb.) and 175 - 176 (Vln. I, Vla., Vc., Cb.); the harmonics chord of 312 (reminiscent of that at 305 - 306) at 9 - 10 (Vln. I, Vc., Cb.) and 177; and the final chord (313 - 317) at 10 - 11 (Vln. I, Vla., Vc., Cb.) and 178 - 181¹. These two anticipations signal, and overlap, the start of the two halves of the main binary structure.

I shall now describe the pitch derivation of the final chorale. A series of transformations (which will be mentioned when discussing "Motet") of the pitches of the Dufay yielded the pitch series shown in Ex. IV 4. The letters A to I refer to the nine phrases of the Dufay. These fall into a binary form : A - D and E - H, plus a final short "Alleluia" phrase (I). The latter gives only one group of pitches, and the short opening phrase of the second half (E), only two, but most phrases have three groups of pitches, and the long concluding phrases of each half (D and G) have six. In all, there are thirty pitch groups - fifteen in each half - ranging from two (groups 10 and 24) to nine (group 6) pitches in each group. For the chorale, I first omitted from each group any pitch which occurred in the previous group, giving the chord series shown in Ex. IV 5. Thus, the first group stands complete as chord 1; from the second group, C sharp and A, having occurred in group 1, are omitted, giving chord 2; in group 3, C sharp, D, F, and A are omitted, having occurred in group 2 (though not necessarily in chord 2), to give chord 3, and so on. This process means in fact that some groups (4, 13, 22, 24) are now reduced to "chords" of only a single pitch. The version of the chorale quoted in Ex. IV 5 is that which appears in extended form in "Motet" between bars 19 and 132, and is similar (with some octave displacement) to the piano statement at b.2 - 18 in that work (i.e. allowing some repeated notes 25 - 26, 27 - 28, 29 - 30).

I then combined some chords of Ex. IV 5 to make the final string chorale, thus :

EX IVS CHORALE

CHORD N^o: 1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15.

Musical notation for Chord No. 1-15. The notation is written on a grand staff (treble and bass clefs). The notes are as follows:

Chord No.	Treble Clef	Bass Clef
1	F#4, G#4	F#3, G#3
2	F#4, G#4	F#3, G#3
3	F#4, G#4	F#3, G#3
4	F#4, G#4	F#3, G#3
5	F#4, G#4	F#3, G#3
6	F#4, G#4	F#3, G#3
7	F#4, G#4	F#3, G#3
8	F#4, G#4	F#3, G#3
9	F#4, G#4	F#3, G#3
10	F#4, G#4	F#3, G#3
11	F#4, G#4	F#3, G#3
12	F#4, G#4	F#3, G#3
13	F#4, G#4	F#3, G#3
14	F#4, G#4	F#3, G#3
15	F#4, G#4	F#3, G#3

PHRASES: A (B) B C D

16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30.

Musical notation for Phrases 16-30. The notation is written on a grand staff (treble and bass clefs). The notes are as follows:

| Phrase No. | Treble Clef | Bass Clef |
|------------|-------------|-----------|
| 16 | F#4, G#4 | F#3, G#3 |
| 17 | F#4, G#4 | F#3, G#3 |
| 18 | F#4, G#4 | F#3, G#3 |
| 19 | F#4, G#4 | F#3, G#3 |
| 20 | F#4, G#4 | F#3, G#3 |
| 21 | F#4, G#4 | F#3, G#3 |
| 22 | F#4, G#4 | F#3, G#3 |
| 23 | F#4, G#4 | F#3, G#3 |
| 24 | F#4, G#4 | F#3, G#3 |
| 25 | F#4, G#4 | F#3, G#3 |
| 26 | F#4, G#4 | F#3, G#3 |
| 27 | F#4, G#4 | F#3, G#3 |
| 28 | F#4, G#4 | F#3, G#3 |
| 29 | F#4, G#4 | F#3, G#3 |
| 30 | F#4, G#4 | F#3, G#3 |

E F G H I

| Chord at Bar No. : | Chord of Ex. <u>IV</u> 5 : |
|--------------------|--|
| 295 - 296 | 1 |
| 297 - 298 | 2 |
| 299 | 3, 4, 5, 6 |
| 300 | 7 |
| 301 - 302 | 8, 9 |
| 303 | 10, 11, 12 |
| 304 | 13, 14 |
| 305 - 306 | 15 |
| 307 - 308 | 16 to 25 (24 omitted) |
| 309 | 26 |
| 310 - 311 | 27, 28 |
| 312 | 29 (+ E sustained from 27/28) |
| 313 - 317 | 30 (+ an added B - from 26 etc. and a C) |

The previously mentioned sections which begin the central and final returns of the introduction (163 - 168² and 277⁴ - 283) are also based directly on the Ex. IV 5 chorale. These sections, which also close the two halves of the main binary structure, superimpose three versions of the chorale. First, a version which takes the Ex. IV 5 chorale in equal quavers (beginning, at the central return, in the lower strings at 163, and at the final return at the last beat of 277 - the initial A being taken pizzicato in Vln. I in both cases). The second and third versions transpose the pitches of Ex. IV 5 to different octaves, by a method which will be described later. The second starts with the quintuplet groups at 165 and 280 (the original version continuing in the parts which have equal quavers). The third version begins with the last quintuplet of 165 and the last two quintuplets of 281, and continues in sextuplets at 166 and 282. The original and second versions of the chorale continue in the quaver and quintuplet parts, and the harmonics of the following section based on chord A (already described) begin to be introduced (Vln. I 2, Vln. II 2 at 167;

Ex. IV 6

RE-ORDERING OF THE PITCH GROUPS OF Ex. IV 4:

Phrase: A

A series of ten staves, labeled A through I, each containing a sequence of notes with various accidentals (sharps, flats, naturals) and stems. Vertical dashed lines divide the score into measures. Staff I has a downward-pointing arrow at the beginning.

Chorus L:

Ex. IV 7

Two staves of music. The top staff has notes with accidentals and stems, and a downward-pointing arrow labeled "GOLDEN SECTION" above it. The bottom staff has notes with accidentals and stems.

OMITTING PITCHES FROM EACH PRECEDING CHORD - AS WITH THE DERIVATION OF Ex. IV 5 FROM Ex. IV 4.

Vln. II 3, Vla. 2 at 282). The point at which the second and third versions are introduced is governed, like many aspects of the piece, by Golden Section proportions. In the section 163 - 168, the second and third versions are introduced when the preceding version has run one third of its length (that is, by 'negative' divisions), and in the section 277⁴ - 283, two-thirds of its length (i.e. 'positive' divisions).

I come now to the two main sections which constitute the binary form of the work :- 8 - 161 and 180 - 277¹. The correspondences between these two main sections are as follows :

| Letter | Bar No. | corresponds to : | Letter | Bar No. |
|------------|---------|------------------|----------|---------|
| 3rd of A | 8 | | 8th of L | 180 |
| B | 27 | | M | 190 |
| C | 52 | | N | 212 |
| D | 75 | | O | 231 |
| E | 87 | | P | 234 |
| F | 111 | | Q | 248 |
| G | 127 | | R | 257 |
| 1 before H | 137 | | S | 269 |
| I | 145 | | 3rd of S | 271 |
| J | 152 | | T | 273 |

In each case, the 'repeat' is shorter (some sections overlapping) than its corresponding original in the first half. Sections alternate between tutti (eg. 3rd of A, C, 8th of L, N) and more soloistic (B, D, M, 6th of O). I shall deal first with the former, starting with the section beginning at the 8th bar of L (Hn., Vln. II), since the pitch here derives closely from the pitch series Ex. IV 4 which formed the basis of the final chorale. I shall then look at the progressive transformations of this material in successive tutti sections of the second half of the work (N, P to R, S, 3rd of S, and T), before discussing its more extreme transformations in the parallel sections of the first half

Ex IV 8 INSTRUMENTATION SERIES :

| | | | |
|--------------------------------|--|--|--|
| 1. | 2. | 3. | 4. |
| <u>Series A</u> : All woodwind | Fls., Cls., Tpts.,
$\frac{2}{3}$ Vln. I | Hns., Tpts., $\frac{2}{3}$ Vln. I, $\frac{1}{2}$ Vla.,
$\frac{1}{2}$ Vc. | Tbns./Tuba, $\frac{2}{3}$ Vln. I, $\frac{1}{2}$ Vla,
Cb. |
| <u>Series B</u> : All brass | Obs., Hns., Tbns./Tuba,
$\frac{1}{3}$ Vln. I, $\frac{1}{3}$ Vln. II | Fls., Obs., $\frac{1}{3}$ Vln. II, $\frac{1}{2}$ Vla.,
$\frac{1}{2}$ Vc., Cb. | Bsns., Tpts., $\frac{1}{3}$ Vln. I,
$\frac{1}{2}$ Vla., $\frac{1}{2}$ Vc. |
| <u>Series C</u> : All strings | Bsns., $\frac{2}{3}$ Vln. II, Vla.,
Vc., Cb. | Cls., Bsns., Tbns./Tuba,
$\frac{2}{3}$ Vln. II | Fls., Obs., Cls., Hns.,
Vln. II, $\frac{1}{2}$ Vc. |

(3rd of A, C, E to G, H, I, J).

At the section beginning at the 8th bar of L, a new chorale was formed by arranging the nine phrases (A to I) of Ex. IV 4 equally around a central point, as shown in Ex. IV 6, then reading vertically to obtain the new chord series - chorale L (Ex. IV 7.) The octave at which the pitches appear in this new chorale is governed by what might be described as a process of filtering one pitch series through the chords of another. In this case, the pitches of the new chorale L are filtered through those of chorale Ex. IV 5, so that pitches in chorale L occur at the same octave as those at a corresponding point in chorale Ex. IV 5 (hence also corresponding to those in the final chorale). This can be seen clearly at the opening middle C sharp of Ex. IV 7 (and b.180) and the final low A and B, D (b.187 - 189) which correspond to the octave at which those pitches occur at the start and end of the Ex. IV 5 chorale (and hence to b.295 and 312, 314).

The rhythm in this section 180 - 189 is based on a system which assigns the most frequent interval in the nine phrases of Ex. IV 6 the shortest note value for the first pitch of the interval (an acciaccatura), and the least frequent in the nine phrases, the longest duration (dotted minim). These nine rhythms work towards a rhythmic unison at the seventeenth chord of chorale L - its Golden Section (b. 186¹). The rhythms around this point are symmetrical, though with some durations taken in rests (see eg. Vln. II 2, 3).

The instrumentation is based on the pre-determined series shown in Ex. IV 8. However because of the nine independent rhythms here, its working is less clear than at say, letter N, C, 3rd of S, I, etc. I shall explain the pitch derivation of the parallel section to this (3rd of letter A) later.

The next tutti section, beginning at letter N also uses the pitch material of chorale L. The pitches are now transposed to new octaves however, via another filtering process, giving chorale N shown in Ex. IV 9. The process which gives chorale N involves filtering chorale L through a sixteen chord series (not

Ex. IV 9

CHORALE N:

GOLDEN SECTION

Ex. IV 10

CHORALE P:

GOLDEN SECTION

quoted, or indeed heard in the work) which is composed of transpositions and inversions of chord A (Ex. IV 2). The lowest transposition is that as at b.4 in the brass, and the highest in the series is that at b.5 (and elsewhere) in the violins. This sixteen chord series is arranged to form a wave-like contour starting and ending low, and reaching its high point at the Golden Section of the series. The pitches of chorale L are filtered through this series so that they occur at the same octave as those at a corresponding point in the series. (It is this process which governs the pitch distribution of the second, quintuplet, version of b.165 and 280). The overall effect is to extend the instrumental ranges higher (though not lower) than the deliberately restricted tessitura of 180 - 189. Interestingly, the initial C sharp (212) and the final low A (228) occur at the same octave as before. The same two pitches form the chord at the point of coincidence of the voices of the canon - 222¹ - the Golden Section of chorale N (in fact, the highest pitch - E flat - is delayed until the next bar).

As mentioned, the rhythm is canonic, and works towards a rhythmic unison on the first beat of 222. If the basic theme of the canon is taken to be the rhythm of the instruments in Series A (Ex. IV 8) (i.e. starting with the woodwind at 214), then the ratio in Series B (brass at 212) is one and a third times this, and that in Series C (strings, 216) is four fifths of the Series A rhythm. This basic rhythm is derived from the intervals of phrase H in Ex. IV 4 - a unison being taken as the longest duration, and the widest interval, a tritone, the shortest duration. The progress of the instrumentation series can be seen by following the parts in equal quavers for Series A, the triplets for Series B, and quintuplets for Series C. The parallel section to this is that at letter C. The third tutti section to use the pitch material of chorale L is that from letter P to R. Here, the pitches of the chorale are filtered through a second sixteen chord series, to give, in effect, an 'inversion' of chorale N - starting and ending high, and with low pitches at the Golden Section. This

Ex. IV 11

CHORALE S:

GOLDEN SECTION

arrangement, chorale P, is shown in Ex. IV 10. (This process governs the pitch distribution at the third, sextuplet, version of b.166 and 282.) The instrumentation is again based on the three series of Ex. IV 8, taken in the order A, B, C, though as with the section beginning at letter N, the extended tessitura of the chorale sometimes precludes the participation of certain instruments in each grouping. The rhythm is the same as that of the basic canon of section N, and reaches the Golden Section at letter Q. The correspondence can be seen clearly at Q, where, for instance, the first violins are in the same rhythm (differently barred) as 222¹. Again, rhythms around the Golden Section are symmetrical. The other aspects of this P to R section, eg. the held notes and the semiquaver patterns (at Q etc.) will be explained in connexion with the solo sections. The parallel section to this is that from E to G.

At letter S there is a new version of chorale L - not a simple re-ordering of the octave at which its pitches occur as was the case with N, and P to R, but an elongation of its pitches to form a new chorale. This new variation is formed by inserting a beat's rest between the pitch groups of Ex. IV 6, and then reading vertically as before, giving chorale S - Ex. IV 11. As with chorale L, its pitches are filtered through those of the Ex. IV 5 chord series, hence in its two bars (269 - 270) forming a prestissimo variation on chorale L (180 - 189) (see eg. the opening C sharp - E, and final B D A). A further version of chorale S occurs in the violins and viola soli pizzicato, and cello and bass harmonics sustain pitches of the main "grace-note" statement the woodwind. The parallel section begins one bar before letter H.

Two further versions of chorale S follow, analogous to the pitch distribution in chorales N and P (Ex. IV 9 and 10). The first, which follows the contour of N, starts low in the violas (i.e. with instrumentation Series C) on the last triplet of 269, the violins (gli altri) joining in 270. The brass (Series B) begin in 270 with equal quavers, and the woodwind in 271 with quintuplets. The

Ex. IV 12

CHORALE A:

Handwritten musical notation for Choral A. The piece is written on a grand staff (treble and bass clefs). The treble staff contains a melodic line with various note values and rests. The bass staff contains a bass line with notes and rests. The key signature has one sharp (F#), and the time signature is 4/4. The notation includes accidentals (sharps and flats) and rests.

GOLDEN SECTION

Handwritten musical notation for Golden Section. The piece is written on a grand staff (treble and bass clefs). The treble staff contains a melodic line with various note values and rests. The bass staff contains a bass line with notes and rests. The key signature has one sharp (F#), and the time signature is 4/4. The notation includes accidentals (sharps and flats) and rests. A double bar line is present at the end of the piece.

Empty musical staff consisting of five horizontal lines.

Empty musical staff consisting of five horizontal lines.

Empty musical staff consisting of five horizontal lines.

Empty musical staff consisting of five horizontal lines.

Empty musical staff consisting of five horizontal lines.

Empty musical staff consisting of five horizontal lines.

Empty musical staff consisting of five horizontal lines.

Golden Section here occurs at the first beat of b.272. It is the first three beats of 272 which provide the remainder of the pitch material at b.1, and the 'interruptions' at 162 and 277. Rests in the chorale are filled by repeating the last pitch (eg. the initial E's and the final A's) - a procedure of more importance at the parallel section - letter I.

The second transposition of the pitches of chorale S is analogous to the contour of chorale P - starting high (picc./glock. C sharp - E at 272 - 273¹) and also ending with top A (276 - 277), while moving, by equal staccato quaver chords whose pitches are sustained in solo string parts, to low A (275) at the Golden Section. This (and its parallel section - J) is, I think, one of the more effective orchestral textures in the work.

I shall now revert to the first half of the work to look at the sections parallel to those already discussed, namely the ones beginning at :- 3rd of A, C, E (and F), H, I, and J.

The section beginning at the 3rd of A, takes a further elongation of chorales L and S, by introducing between each pitch group of Ex. IV 6 rests as long as the preceding pitch group. Thus, a three beat rest is inserted after the three pitch group which starts phrase A. These newly ordered groups are then read vertically, and give, when filtered through the chord series of Ex. IV 5 - chorale A, as shown in Ex. IV 12. The octave at which the pitches appear in this section is therefore similar to 180 - 189 (and to letters S and H). The point of coincidence of the nine rhythms here is b.19¹, and the section opens with the familiar C sharp, E, cue (Hn. 8, B.Cl. 9, Tpt., Tbn. 11, Vln. I, Vla., Vc. 12, 13) apparently growing out of the C sharp in the first chord of the pre-echo of the final chorale at 7 - 8 (Vln. II), and ends with A, B, D - the latter picked up by the flute to start the first 'solo' section.

Two versions of chorale A follow - the first (starting at b.53) taking the contour of chorale N (Ex. IV 9), and the second (letter E to G) that of chorale P (Ex. IV 10). At 53, the brass (Series B) has the basic rhythm of the canon

CHORALE H:

Ex. IV 13

(that of the woodwind at section N), the woodwind (Series A) takes the fourth version (strings at N), and the strings have a version two-thirds that of the basic rhythm. The point of coincidence of the three versions of the canon is 66^1 .

The section from E to G works towards letter F (111) as its Golden Section, and again, the rhythm of the chorale around this point is symmetrical. (It is now the same as the woodwind at 66^1 - i.e. Vln.I at 111 is in the same rhythm as Fl./Ob. at 66.) The parallel section P to R takes the rhythm of the central section of E to G, thus : $98^3 = 235^1$ and $119 = 256$.

The final elongation of chorales L - S - A occurs at b.137, and is formed by doubling the rests between the pitch groups of Ex. IV 6 so that they are twice the length of the preceding pitch group. Phrase A therefore begins with a three-note pitch group followed by a six beat rest. Vertical reading of the newly aligned pitch groups gives chorale H, shown in Ex. IV 13. Again, pitches of the "grace-note" figurations presenting chorale H in the woodwind (and those of its 'double' in pizzicato solo upper strings) are sustained in cello and bass harmonics.

A second version of chorale H, based on the contour of the section at 271 - 272 (and also on the pitch distribution in the sections beginning at letters N and C) begins with the crotchet triplets in the violas at 143, and continues (as 271 - 272) with repeated semiquavers for Series B (brass at 145) and quintuplets for Series A (woodwind at 146). This works towards the Golden Section at 149^1 . The nature of the chorale H elongation, resulting in groups of chords separated by rests means that there are many more repeated pitches than at 271 - 272. The E and B repeat at the start of each Series, but thereafter, A is the pitch most emphasized.

The third version of chorale H - at J - corresponds to the contour of the section beginning at T (and also that of the chorales at E to G, and P to R). The descent from top C sharp, E (picc./glock. 151 - 152) to the low G sharp, A,

C chord at the Golden Section (brass, perc., strings at 157, second minim beat), and ascent from that point to top A (161), can be seen clearly. Again, solo strings sustain pitches of the chorale picked up from the statement in other strings (some arco, some pizz.) woodwind, brass and percussion.

I come now to the derivation of the 'solo' sections - those beginning at : B, D, M and 6th of O, and also the sections which to some extent mediate between what I have called the 'solo' and 'tutti' sections - those at letters G and R. The flute leads off the first of these sections, overlapping the end of the preceding tutti four bars before letter B (23). The rhythm in this section (23 - 57 solo Vln.) is a transforming canon, whose basic rhythm is a variation of that of the piano chorale (which takes the pitches of Ex. IV 5) at the start of "Motet" (2 - 18). There, the chorale is characterised by "grace-note" approaches to held 'pause-chords' (eg. end of b.3 to b.4, and the end of b.5 approaching b.7 - with an anticipation in b.6), and also by a quicker middle section (8 - 14). Here, the rhythm of each canonic voice is systematically transformed, as follows : (i) The grace-note streams (notated) of the flute part (23, 27, 30, 33 etc.) gradually slow in successive entries, defining, at first quick, then slower rhythms (eg. that at 23 becomes 29, Ob.; 32 - 33, Cl.; 33 - 34, Bsn. etc.). (ii) The 'pause-notes' become shorter (eg. the D of 23 - 26 becomes 30, Ob.; 33 - 34 Cl.; 34, Bsn. etc.), and (iii) the rhythms derived from the quicker middle section of the piano chorale slow, while those from the surrounding slower sections speed up. The effect of these transformations is that, as new voices are introduced and initial entries fade out, the grace-notes gradually become as slow as the original 'pause notes', which, much speeded up, eventually become grace-notes. Something approaching the mid-point in this process where the two elements cross over, hence with neither very long nor short durations, can be seen in the trumpet part 41 - 45. The canon works towards a point of coincidence of its voices on the first beat of 46.

Unlike the 'tutti' sections, the pitch material of each canonic voice here is

monodic rather than chordal. The theme of the canon is the first 47 notes of the pitch series Ex. IV 4 (i.e. up to the first A in group 9 pf phrase C). There is in fact a double series in each voice - one presentation of this Ex. IV 4 series for 'significant' durations, and a second identical series for grace-notes (many in fact notated as demisemi-quavers). Perhaps this can best be seen in eg. the bassoon part 33 - 38, where quick rhythms are beginning to emerge from what were previously grace-note groups. The 'significant' durations here are :- (Ex. IV 4) b.33 = A, 34 = F sharp, C sharp quavers, held D, C sharp, 35 = first E flat, tied F, 36 = B flat, A, B, B, 37 = G sharp, and 38 = B, D, F, A. The remaining notes in this passage - either 'real' grace-notes or demisemi-quavers, take the same Ex. IV 4 series :- b.34 = grace-note A, demisemi-quavers F sharp, C sharp, D, grace-note C sharp, etc. At this point the two series move at roughly the same rate, leading to repeated-note ornamentations, though later they become less synchronized.

The pitches of this section are filtered through the sixteen chord series used to determine the octave of pitches in chorale P, and hence follow the contour of that chorale, starting and ending high (top A from 27, 33 etc. is returned to at 50) and with the lowest pitch (also A) at the Golden Section (46¹).

The instrumentation here is based on the first three groupings in Series A (Ex. IV 8). That of the parallel section to this (M to N) takes all four groups of Series A, and is led off by the flute at 187. The rhythm in the flute part is now (187) that of the former second canonic voice, the oboe (from b.29), and each voice at M to N continues to take the rhythm of the next later part at B to C, thus :

| Rhythm at B to C | | Rhythm at M to N | |
|------------------|----------------|------------------|---------------|
| Ob. | from 29 etc. = | Fl. | from 187 etc. |
| Cl. | 32 | Ob. | 192 |
| Bsn. | 33 | Cl. | 193 |
| Fl. | 34 - 38 | Vln.I | 194 - 198 |
| Vln.I | 34 | Bsn. | 194 |
| Vln.II | 38 | Vln.II | 198 |
| Tpt. | 41 | Vln.I | 201 |
| Vla. | 42 | Tpt. | 202 |
| Hn. | 45 | Vla. | 205 |
| Vc. | 45 | Hn. | 205 |
| Tbn. | 46 | Tbn. | 206 |
| Cb. | 46 | Cb. | 206 |

The effect of these rhythmic changes is a foreshortening of the section M to N as a whole, mainly by shortening the opening flute solo, and by a much quicker introduction of the other instruments following this.

The section beginning at letter D (75) takes the same pitches and rhythms as 34 - 54 and 194 - 213 (sometimes now with phrases broken up and divided between different instruments). The pitch disposition is that of the contour of chorale N - starting and ending (107, Bsn.2) low, and reaching its high point at the Golden Section (top A at 87). At that point, the chorale of the section E to G enters (woodwind C sharp, E at 87 - 89) in quicker tempo, and the afterbeat section of the 75 - 86 canon continues beneath this from 87 - 107, notated in longer note values to achieve the same durations as at 46 - 54 and 206 - 213. The E to G chorale reaches its Golden Section at letter F (111), and at that point, while the chorale continues in quick note values, there is a repeat of 46 - 57 (solo Vln.), again notated to sound the same as the original. This lasts until 132 and links with the next section (G) via a solo violin A (as at C).

Ex. IV 14

Handwritten musical notation on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C#5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter). A vertical bar line is placed after the final G3 note.

GOLDEN SECTION

Handwritten musical notation on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C#5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter). A double bar line is placed after the final G3 note. An arrow points from the text "GOLDEN SECTION" to the first note, G4.

The parallel section to that beginning at D, starts in the fourth horn at 224. This section overlaps more of the preceding (N to O) and following (P to R) tutti sections than before, and its rhythms are now end-accented. That is to say, they are aligned to reach a rhythmic unison on the beat following the last note in each voice of the canon, rather than (as before) at the Golden Section, about two-thirds of the way through each voice part. The canon ends with the low A's before letter Q (248), which is the point of coincidence of the canonic voices, and also the Golden Section of the P to R chorale, and the point at which a repeat of 206 - 217 (solo Vln.) begins. This works through well into the next section (to 267, solo Vln.).

Finally, I come to the sections beginning at G and R, which have elements of both the solo and tutti sections. The pitch series in each voice at G (127) takes the 'pause-notes' only of the first solo section (23 - 57). That is, from eg. the flute part, D (23 - 26), A (27), G sharp (29 - 30) etc., as shown in Ex. IV 14. This can be seen clearly in each part at G, for example in the bassoon (127 etc.).

The rhythm here is the same in each part as in the first tutti section, beginning at the last crotchet of bar 11 (i.e. 130 = 14 etc.). The rhythms are exact as far as the point of coincidence (135¹), after which they are taken as quaver attacks only, to link with the next section, and with the repeat of this one at R. The contour at G to H is that of chorale P, starting and ending high, and with the lowest pitch (A) at the Golden Section.

The contour is similar at R to S (low A at 266), and the pitch series is the same as before in each voice. The bassoon again leads (257), but now durations are signified by quaver attacks only (as in the final section of G to H, 135 - 136). The rhythms at R to S are now end-accented however (like those of the preceding 224 - 247), working towards an implied unison on the first beat of 269. I think this arrangement gives more sense of forward movement in the more climactic phrases of the second half of the work, than allowing the canon to

'unwind' again after a rhythmic unison.

Conclusion

Although I remain fairly happy with the work as a whole, I can see some scope for revisions, particularly in the detail of some instrumental gestures, which might make the work easier to perform, while, at the same time, not changing it significantly. One of the chief difficulties in the complex solo sections (though in fact, these are now much simpler than my original sketches), namely co-ordination within the individual string parts, could be overcome by specifying solo strings (at eg. 34 - 54 etc.) instead of the rather uncertain direction "only half."

The sections E to G, and P to R would, I think, be difficult to achieve accurately at the specified tempo of $\text{minim} = 96$, and might be more manageable at $\text{minim} = 76$ for parity with the surrounding sections. On the other hand, $\text{crotchet} = 72$ makes the triplets of the sections at 145 and 271 rather deliberate, and, subject to the practicability of the quintuplet patterns, these sections might be more effective at a quicker tempo. (In that case the preceding triplet links, in at present, *doppio tempo*, would need revising.)

At letter O (226) the five bar horn crescendo might be better as a fortissimo attack with a gradual diminuendo to niente by the end of 230, for the low trumpet and string interruption in 231.

My original intention that the main body of the work should move by variation from complexity to the simplicity of the final chorale theme, is I think, rather obscured by the somewhat remote pitch derivations of the earlier sections. However, these sections nevertheless prepare the pitches of the final chorale quite carefully, and the overall shape of the work is, I think, satisfying.

V МОДЕЛ

Ex. VI "MOTET" - ANALYSIS OF MATERIAL.

| BAR NUMBERS. | COMMENT. |
|--------------|---|
| 1-18 | Introductory |
| 2-18 | Piano statement of the CHORALE (Ex. IV 5) |
| 19-132 | (a) Prolongation of the CHORALE as harmonic background (see Ex. V 2)
+ (b) Canonic SOLOS on an ORNAMENTED version of the CHORALE. (Ex. IV 4) |
| 134-144 | Pg. double statement of:
(Chords 1-15) |
| 145-156 | A.Fl. Cl. CHORALE (Chords 16-30)
Vln. Vc. Plain song (Ex. V 4)
Vln. Vc. (outer parts of Ex. IV 1)
Pg. 1420 Motet |
| 157- | Vln. solo on the CHORALE (chords 1, 2.) |
| | Vln. Vc. duet on the CHORALE (chords 3-15) |
| -179 | Glock. solo on CHORALE (chords 16-30) |
| 179-215 | A. Fl. solo (introductory) |
| | 183 ² A. Fl. "minor key" distortion of the tenor part of the 1464 Motet. (Ex. V 5) |
| | 183 Pg. simultaneous double statement (one loud, one soft) of the CHORALE. |
| | 185-7 Vln. Vc. 1420 Motet (start) outer parts. |
| | 202-5 Vln. Vc. Cl. Plain song. |
| | 206-212 Perc. (Vib.) Plain song. (cf. Mar. 145-156) |
| 215- | Sop. Sax. tenor of 1464 Motet undistorted. (Ex. V 5) |
| | Pg. continuation of CHORALE. |
| | A. Fl. / Fl. } fragments of the 1420 Motet.
Vln. }
Vc. } |
| (230 | Interruption based on the same fragments.) |
| | |
| -236 | Continuation of 229 in all parts. |

"MOTET"

Scoring : Flute (doubling Piccolo and Alto Flute), Clarinet in B flat (doubling Clarinets in A and E flat, Bass Clarinet, and Soprano Saxophone), Violin, Cello, Percussion (One Player) Vibraphone, Marimba, Glockenspiel, Six Suspended Cymbals, Six Roto-Toms (or an arrangement of Bongos/Tom-Toms/Congas), Piano.

Composition :

The work was commissioned by the Welsh Arts Council. It was written between February and March 1983, and was first performed by Gemini, conducted by Peter Wiegold, in June 1983, as part of the Llandaff Festival. Gemini later made a recording of the work which was broadcast on Radio 3 in March 1984.

Commentary :

The motet of the title is really two motets of the same name - "Ave Regina Coelorum" - by Dufay : the early three-part setting dating from the 1420's from which much of the material in "Cantata" was derived, and a more complex four-part version written in 1464. An important difference between this work and "Cantata" is that here, in addition to using transformations of the earlier motet such as Chord A (Ex. IV 2), the pitch series Ex. IV 4, and chorale Ex. IV 5, material from both motets, and even from the "Ave Regina" plainsong on which the later one is based, is allowed to appear in its original state, or only slightly changed. One of my main considerations in "Motet" was the superimposition or juxtaposition of obviously very different elements (eg. the chorale, motet fragments, plainsong) - and, without seeking to reconcile them musically, or to compromise their individuality, to create a coherent musical structure. (This is rather the reverse of the situation in "Glittering of Spring," where apparently contrasted elements are, in fact, reconciled by an underlying unity.) In some sections of "Motet", these superimpositions create

| PHRASE OF THE CHORALE (EX. IV 5) | CHORD OF THE CHORALE (EX. IV 5) | BAR NO. OF THE ORIGINAL PIANO VERSION (2-18) | BAR NO. OF THE PROLONGED STATEMENT (19-132) | DURATION OF EACH CHORD IN THE 19-132 STATEMENT (IN MINIMS) | INSTRUMENTATION OF EACH CHORD IN THE 19-132 STATEMENT |
|----------------------------------|---------------------------------|--|---|--|---|
| A | 1 | 2 | 19 | 12 $\frac{3}{4}$ | Vibr. |
| | 2 | 2-3 | 24-25 | 4 $\frac{1}{2}$ } 8 $\frac{1}{2}$ | Pf. |
| | 3 | 3 | 27-28 | 4 } 8 $\frac{1}{2}$ | Fl. Sop. Sax. Vibr. |
| B | 4 | 3 | 28-31 | 13 $\frac{1}{2}$ | Vibr. (vc.) |
| | 5 | 3 | 36 | 5 $\frac{1}{2}$ } 9 | Pf. |
| | 6 | 3 | 38 | 3 $\frac{1}{2}$ } 9 | Vibr. |
| C | 7 | 4 | 40-46 | 15 | Vln. |
| | 8 | 4-5 | 47-49 | 4 $\frac{1}{2}$ } 7 $\frac{1}{2}$ | A.Fl. Cl. Vln. Vc. |
| | 9 | 5 | 49-50 | 3 } 7 $\frac{1}{2}$ | A.Fl. Cl. Vln. Vc. |
| D | 10 | 5 | 51-55 | 9 } 20 | Vln. Vc. |
| | 11 | 5 | 55-57 | 4 } 20 | Vln. Vc. |
| | 12 | 5 | 57 | 4 } 20 | Pf. |
| | 13 | 5 | 59-60 | 3 } 20 | Vln. Vc. |
| | 14 | 6 | 61 | 6 } 10 | Pf. |
| | 15 | 6-7 | 64 | 4 } 10 | Pf. Vln. Vc. (A.Fl.) |
| E | 16 | 8 | 66-69 | 8 $\frac{1}{2}$ | Pf. (A.Fl. B.Cl.) |
| | 17 | 8-9 | 70-73 | 6 $\frac{3}{4}$ | A.Fl. B.Cl. (Pf.) |
| F | 18 | 10 | 73-81 | 16 $\frac{1}{2}$ | Vln. Vc. (A.Fl.) |
| | 19 | 10 | 82 | 5 } 8 $\frac{1}{4}$ | Vibr. |
| | 20 | 10-11 | 84 | 3 $\frac{1}{4}$ } 8 $\frac{1}{4}$ | Pf. Vc. |
| G | 21 | 12 | 87 | 15 | Pf. |
| | 22 | 12 | 95 | 5 } 7 $\frac{1}{2}$ | Pf. |
| | 23 | 12 | 97-98 | 2 $\frac{1}{2}$ } 7 $\frac{1}{2}$ | A.Fl. Vc. etc. |
| H | 24 | 12 | 99-110 | 23 | Vc. |
| | 25 | 13 | 110-113 | 6 } 23 | A.Fl. Vln. Vc. |
| | 26 | 14 | 113 | 2 } 23 | Pf. Vln. Vc. |
| | 27 | 15 | 114 | 1 } 23 | Pf. (A.Fl. Vln. Vc.) |
| | 28 | 15-16 | 115-119 | 8 $\frac{1}{2}$ } 23 | Vln. Vc. |
| | 29 | 16-17 | 119-121 | 5 $\frac{1}{2}$ } 23 | Vln. Vc. Pf. |
| I | 30 | 18 | 124/5-132 | 15 $\frac{1}{2}$ | Pf. |

an effect of stasis - for example, at 134 - 144 and 145 - 156, where the three levels do not interact. Elsewhere, for example at 183 - 236, juxtapositions of these different elements, though still hardly interacting, create the impression of some forward movement.

Formally, "Motet" has moved on from the organized scheme of "The Crescent Moon" and the A¹ A² designs of "Music for Bass Clarinet and Piano," "Glittering of Spring" and "Cantata" to a much freer plan - in effect, simply presented sequential statements of a theme (the chorale, 2 - 18), and 'variations' of different lengths. There is little direct repetition of material in the work. An analysis of the material in each section of the work can be seen in Ex. V 1. This will be referred to again later.

The introductory 'flourish' (b.1) serves to introduce the instrumental group and prepare the piano's solo. It is not heard again, except for the cello's reminiscence at b.159. The piano's chorale theme (2 - 18) is that of the end of "Cantata," shown in Ex. IV 5. Here, some chords (chords 3 - 6 of Ex. IV 5 at b.3, chords 10 - 13 at b.5) are taken as grace-note approaches to 'pause chords.' In a quicker middle section (8 - 14) the central C sharp and G sharp of chords 16 - 18 (and 21) are picked out as a leading voice, while the low C (+ F) of chords 16, 18, 20, 22 and 25 descends at b.14 to low B flat (of b.3). There is some octave displacement of the pitches as they appear in Ex. IV 5, particularly towards the end of the chorale (eg. b.14 - 15).

The section 19 - 132 presents an elongation of each chord of the chorale (even those which were taken as grace-notes). It falls into nine parts which correspond to the nine phrases (A to I) of the pitch series Ex. IV 4. Each of the nine parts features a different instrumental grouping - see the analysis of this section - Ex. V 2. This shows where each chord of the piano chorale (now all at the octave of Ex. IV 5) occurs in the prolonged 19 - 132 statement, and the instrumentation of each chord in that statement. The duration of the

EX. V 3

RHYTHMIC SCHEME OF THE SOLOS 19-132.

DURATION = 6 QUAVERS. 9 QUAVERS 6 3 3 6

RETROGRADE AND
ORIGINAL, BASED
ON THE DURATION
RATIOS :-
1, 2, 3, 2, 1 || 1, 2, 3, 2, 1 || etc.

8 QUAVERS 4 4 8 12

5 QUAVERS 5 10 15

RETROGRADE ← ORIGINAL →

9 6 3 3 (1) 3 3 6 9

8 4 4 (1) 4 4 8

10 5 5 (1) 5 5 10

etc.

chords (column 4) is sometimes governed by Golden Section ratios, for example phrases A ($12\frac{3}{4} : 8\frac{1}{2}$) and B ($13\frac{1}{4} : 9$), and sometimes by simple 2 : 1 proportions, phrases C ($15 : 7\frac{1}{2}$), D (20 : 10), F ($16\frac{1}{2} : 8\frac{1}{4}$), and G ($15 : 7\frac{1}{2}$), or 1 : 1 ratios - phrase H (23 : 23).

Against this harmonic background, canonic solos present the Ex. IV 4 pitch series - as if an ornamented version of the chorale. For instance, the background chorale from 19 - 28 has the first three chords of Ex. IV 5 in vibraphone (19), piano (24 - 25) and flute, soprano saxophone and vibraphone (27). The pitch series of Ex. IV 4 can be seen in eg. the violin, which takes group 1 of Ex. IV 4 in 19 - 20, group 2 in 21 - 24, and group 3 in 24 - 28. The rhythm of these solos is based on the duration scheme shown in Ex. V 3. As can be seen, each voice has repeating 1, 2, 3, 2, 1 note values which work outwards in retrograde and original from a point where the voices coincide. This point of coincidence usually occurs at the Golden Section of each of the nine parts in this 19 - 132 prolongation of the chorale. The point of coincidence in each phrase is as follows:-

| phrase | bars | bar of coincidence |
|--------|-----------|--------------------|
| A | 19 - 28 | 25 |
| B | 28 - 38 | 36 |
| C | 40 - 50 | 47 |
| D | 51 - 64 | 61 |
| E | 66 - 73 | 70 |
| F | 73 - 84 | 82 |
| G | 87 - 98 | 95 |
| H | 99 - 121 | 115 |
| I | 124 - 132 | 125 |

A short silence articulates the end of the first half (A to D) at 66, and the conclusion of the process (133).

PHRASES: 1

2

3

Ex. V 4

Musical staff 1: Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. The staff contains three measures of music. The first measure is labeled '1' and contains a quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. The second measure is labeled '2' and contains a quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. The third measure is labeled '3' and contains a quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4.

Musical staff 2: Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. The staff contains three measures of music. The first measure is labeled '4' and contains a quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. The second measure is labeled '5' and contains a quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. The third measure is labeled '6' and contains a quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4.

Musical staff 3: Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. The staff contains three measures of music. The first measure is labeled '7' and contains a quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. The second measure is labeled '8' and contains a quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. The third measure is unlabeled and contains a quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4.

The two complementary variations which follow (134 - 144, and 145 - 156) begin to combine motet and plainsong fragments with the chorale material. In the first (134 - 144) there is a double statement of chords 1 to 15 of the chorale (Ex. IV 5) in the piano. One statement is loud, the other quiet, giving repeated chords with either an echo or pre-echo. The second element here is a version of the original "Ave Regina" plainsong, which is shown in Ex. V 4. The clarinet takes phrases 1 and 2, while the alto flute has 3 and 4. The pitches are taken undistorted except for octave displacement of the E and G an octave lower to prepare the chord structure (a 'major' version of Chord A - Ex. IV 2) of the final soprano saxophone solo (see Ex. V 6). Here, the clarinet supplies low E for the phrases of the alto flute part. The third element is a quick, triplet version of the two outer parts of the 1420 motet, in the violin and cello - "con sord." and "as if forte, but at a distance."

The marimba leads off the complementary variation or double at 145. Here, the material of the previous section is exchanged, as shown in Ex. V 1. The alto flute, clarinet, violin and cello have chords 16 - 30 of the chorale Ex. IV 5; the marimba combines phrases 5 and 6 with 7 and 8 of the plainsong Ex. V 4 in a tremolando, and the piano has a fuller version of the 1420 motet than in the violin and cello previously.

This (deliberately) rather impenetrable texture is followed (157) by the clarity of a violin solo "quasi cadenza." Again as shown in Ex. V 1, it has (157 - 169) a variation on the first half of the Ex. IV 5 chorale (chords 1 - 15). For example, chord 1 = up to the last A of 157, chord 2 = from the "quasi piu mosso" of 157 to 158. The solo develops into a duet with cello, which enters at 159, extending the range of the violin lower, as it were, with a downward scale similar to those at the start of the work. The cello part from here to 169 is a free retrograde of the pitches in the violin. Its figure at the "pesante" in 159, for instance, has the pitches of the violin at 168 - 169. Pitches or

Ex. V5

TENOR PART OF THE 1464 MOTET (ORNAMENTATION OF THE PLAINSONG HYMN "AVE REGINA.")

NOTE: PITCHES ARE TRANSDPOSED A TONE HIGHER IN "MOTET," AND RHYTHMS ARE TAKEN IN DIMINUTION.

BAR NUMBERS INDICATE THE ORIGINAL 1464 MOTET. THREE IN BRACKETS, THE ALTO TENOR SOLO, THOSE IN SQUARE BRACKETS, THE SOPRANO SAXOPHONE.

21 (192)
36 (190)
24
26 (192)
24

38 (187)

47 (190)

65 (192)

79 (196) [216]

cont.
over

chords are often taken in the same way in each part. For example, the A, F chord (chord 11) is taken "slap pizz." in the cello at 162, and in the violin at 167. The correspondences are as follows :

| cello part | = | violin part |
|--------------------------|---|--------------------|
| 159 ³ | | 168-169 |
| 161 | | 166 ¹⁻² |
| 162 | | 167 |
| 168-169 | | 166 ³ |
| 165-166 | | 161-162 |
| 167 ¹ | | 163 |
| 167 ² (pizz.) | | 159 ¹ |
| 168 | | end of 157-158 |

The harmonics chord at 169 is chord 15 of the chorale, and at that point, the glockenspiel enters with a solo variation on chords 16 - 30. The violin and cello sustain some pitches of the glockenspiel part in harmonics.

The alto flute picks up the C sharp, G sharp of chord 30 (179) at the same pitch as the glockenspiel, to introduce what could be viewed as the start of the long final section of the piece. From 183² to 215, it has a distorted 'minor-key' version of the tenor part of the 1464 motet, which is an ornamental version of the "Ave Regina" plainsong. This tenor part, the second half of which also forms the basis of the soprano saxophone solo (216 - 229 and 231), is shown in Ex. V 5. The pitch distortion in the alto flute here can be seen by comparing soprano saxophone 'original' version of the tenor part (216 - 229 and 231 - 236) with the parallel passage in the alto flute (196 - 215). The soprano saxophone F sharp is here augmented to G sharp, and the upper B is flattened. High A, B, C sharp figures are flattened to G sharp, A and B flat (eg. 219 - 221 = 199 - 201; 228 - 229 = 209 - 210, and 233 - 236 = 213 - 215). In the other parts from 183, as can be seen in Ex. V 1, the piano again has a

(Ex. V 5 cont.) (199) [219]

112 (203) [223]

130 (206) [225]

155 (211) [232]

165 (215) [235]

simultaneous double statement (loud and soft) of the chorale. This statement continues, breaking off only for the bar of 230, to 233 (chords 27 and 28 of the chorale at 232 - 233). Other material is also interpolated during its course. For instance, fragments of the 1420 motet give rise to the (again deliberately) curious effect in the piano at 198 - 202, and to the interruptions at 216 - 218 and 227.

The percussion part 183 - 195 and 216 - 236 is based on a durational scheme similar to that used for the solos 19-132 (Ex. V 3), and works towards postulated points of coincidence at 196¹ and 230¹. The rhythm from 232 - 236 is a free retrograde of that from 225⁴ - 229.

At 185 - 188, the violin and cello have the two outer parts of the start of the 1420 motet (shown in Ex. IV 1). The violin pizzicato 190 - 195¹ takes the pitches of chords 16 - 30 of the Ex. IV 5 chorale (chord 16 at 190 - 191, E flat, F, C, C sharp; ending with chord 30 at 194 - 195¹, A, G sharp, C sharp, F). The cello here (193 - 195) has fragments of the 1420 motet, or with the violin, contributes chords of the chorale (chords 16 - 18 at 196, 197, 199). From 203 - 206, the violin has phrases 1 - 4 of the original plainsong (Ex. V 4), and the cello, phrases 5 - 8. Between these voices, the clarinet has the fourth phrase (top part) of the 1420 motet.

Against the continuing, and intentionally protracted alto flute solo, and the piano chorale (further chords of Ex. IV 5 also in the strings :- chord 26 at 210 (+ piano), chords 28 and 29 at 213 and 215), a staccato vibraphone solo (205 - 212) prepares the pitches of the coming soprano saxophone solo (216 - 236). The rhythm of this vibraphone solo from 207 - 212, is that of the violin pizzicato of 191 (from the G sharp) - 195¹, almost exact.

The slowing fade out at 214 - 215 is interrupted by the start of the soprano saxophone solo. This, as has been mentioned, takes the tenor part of the 1464 motet undistorted, and indeed, in the original rhythm (as was the alto flute solo),

and only transposing the E and G an octave lower (to connect with the structure of Chord A - Ex. IV 2). The transposition of those two pitches however, makes a significant difference to the line, since in the original, it moved almost exclusively by scalic patterns. The harmony it defines - a D major triad, (plus an upper B and C sharp), to some extent undermined by the low E and G, remains fixed in this octave (as was that of the vibraphone (207 - 212), alto flute (183 - 215), and earlier alto flute and clarinet (134 - 144) and marimba (145 - 156) solos). The flute (at first, alto flute), violin and cello have fragments of the 1420 motet from here (216) to the end of the piece.

The prestissimo build up at 230 also takes fragments of this motet in all parts (with a variation on 216 - 229 in the percussion), and in the slowing afterbeat section (232 - 236), these fragments continue, the piano mirroring the cello's run down (232 - 233) at 234 - 235 with a "quasi niente." The piano right hand here reinforces the pitches of the soprano saxophone solo, whose cadence pitch is prepared by the flute at 235.

Conclusion :

"Motet" takes the Ex. IV 5 chorale as a starting point, rather than, as in "Cantata" (less conventionally), a goal. The variations explore the 'lighter' side of some of the material in the orchestral piece. The uncompromising nature of the contrasts between this (mainly) chorale-derived material and the untreated Dufay and plainsong fragments has been mentioned, though this must be qualified by drawing attention to the ear's ability to find connexions and "make sense" of even very different material.

One aspect of the later (1464) Dufay motet which initially attracted me was its remarkable rhythmic vitality and variety, and I think it is mainly this that creates the rather joky mood of the last section (saxophone and drums, 216 - 236) - the saxophone taking the rhythms of the Dufay tenor part unaltered (merely speeded up).

The lack of reconciliation between the various juxtaposed pitch and rhythmic elements in the music, is to some extent mirrored by a certain (intentional) uncompromising quality in some of the instrumentation. For instance, the insistently independent string parts 134 - 144, and (with clarinet) 202 - 206, the violin pizzicato 190 - 195, and the long drawn alto flute solo 179 - 215 on firmly fixed pitches. This is most obvious in the percussion part, where, as in other instruments (and again, deliberately), gestures and colours are often introduced quite unprepared, and are never followed up later. This happens with, for example the glockenspiel and vibraphone solos at 169 - 179 and 207 - 212 (a hint of preparation at 205 - 207), and particularly with the suspended cymbals at 183 - 195.

These factors accentuate my decision against the premeditated formal schemes of earlier works in favour of a simple sequential statement of material without too much thought of long-term repetition or resulting formal balance. In fact, though this leads to sections of widely differing lengths - for example the short piano chorale (2 - 18), and central sections (134 - 144, 145 - 156, 157 - 179), and the long 'first variation' (19 - 132) and final section (179 - (216) - 236), the piece nevertheless makes an entertaining progress.

VI

INTRO IBO

Ex. VI 1

P-9 →

Ex. VI 2

Chord 1 2 3 4 5 6 7 8 9 10 11 12

Chord 13 14 15 16 17 18 19 20 21 22 23 24

"INTROIBO"

Scoring : S.A.T.B. Chorus and Organ

Composition :

The work was composed between January and March 1984 at the request of Dr Roger Bullivant, conductor of the Sheffield Bach Choir.

Text :

Psalm 42 of the Vulgate (43 in the Book of Common Prayer) is a prayer of King David which encapsulates the Christian message of hope, specifically of salvation (start of Vs. 6A and 6B) despite present distress. Liturgically, it was used in the old Roman Rite as part of the priest's so-called 'private' prayers, which were however recited antiphonally with a server at the altar as the start of each mass. In this rite, verse four of the psalm - the key to its place here in the service, reminding the priest of his duty to celebrate mass - is used as an antiphon, before and after the psalm, and of course occurring during it, and this suggested ways of structuring my piece. I decided to omit the Gloria Patri (as now happens in modern Catholic usage where part of the psalm is used as the Introit for Passion Sunday) and allow the psalm to work towards its natural conclusion of Vs. 6. I used Latin rather than English partly in preference of the actual sound of the Latin words (particularly their singable open vowel sounds), and partly to enhance the somewhat stylized, ritualistic and rather remote quality of the music.

Commentary :

The work begins with the introductory antiphon (Vs. 4 of the psalm) in altos and tenors, b.1. The direction "like plainsong" is an invitation to rhythmic flexibility in performance rather than an acknowledgement of any influence. "Mezza voce - as if at a distance" indicates a 'close but distanced' effect not unlike that in the string parts of the chamber work "Motet" at b.144. The derivation of pitch here, will be more easily explained in connexion with

Ex. VI 3

Handwritten musical notation for Chords 1 through 12. The notation is written on two staves: a treble clef staff on top and a bass clef staff on the bottom. The notes are written as whole notes. The bass clef staff has a brace on the left side. The notes in the treble staff are: Chord 1 (Bb, D, F#), Chord 2 (Bb, D, F#), Chord 3 (Bb, D, F#), Chord 4 (Bb, D, F#), Chord 5 (Bb, D, F#), Chord 6 (Bb, D, F#), Chord 7 (Bb, D, F#), Chord 8 (Bb, D, F#), Chord 9 (Bb, D, F#), Chord 10 (Bb, D, F#), Chord 11 (Bb, D, F#), Chord 12 (Bb, D, F#).

Handwritten musical notation for Chords 13 through 26. The notation is written on two staves: a treble clef staff on top and a bass clef staff on the bottom. The notes are written as whole notes. A vertical dashed line is drawn between Chord 16 and Chord 17. The notes in the treble staff are: Chord 13 (Bb, D, F#), Chord 14 (Bb, D, F#), Chord 15 (Bb, D, F#), Chord 16 (Bb, D, F#), Chord 17 (Bb, D, F#), Chord 18 (Bb, D, F#), Chord 19 (Bb, D, F#), Chord 20 (Bb, D, F#), Chord 21 (Bb, D, F#), Chord 22 (Bb, D, F#), Chord 23 (Bb, D, F#), Chord 24 (Bb, D, F#), Chord 25 (Bb, D, F#), Chord 26 (Bb, D, F#).

Handwritten musical notation for Chords 27 through 32. The notation is written on two staves: a treble clef staff on top and a bass clef staff on the bottom. The notes are written as whole notes. A double bar line is drawn after Chord 32. The notes in the treble staff are: Chord 27 (Bb, D, F#), Chord 28 (Bb, D, F#), Chord 29 (Bb, D, F#), Chord 30 (Bb, D, F#), Chord 31 (Bb, D, F#), Chord 32 (Bb, D, F#).

Five sets of empty musical staves, each consisting of a treble clef staff on top and a bass clef staff on the bottom, arranged vertically.

b. 41 - 45. The rhythm is notated in equal notes, except for four cases of simple prolongation, but should float freely in flexible tempo.

The *ff marc.* "Judica me Deus" (Judge me O God) at b. 2 - 3 states the row of the work, P-9, (Ex. VI 1) in four note chords of equal minims, from lowest to highest voice (A E F D sharp, G etc.). At the fourth chord (2^4) the first note of P-9 is left out and the row is started from its second note, again from lowest voice (low E in tenor) to highest, ending the first note of the row - A - which has moved from the bass of chord one to the soprano of chord six. Ex. VI 2 shows the four note chord permutations of P-9, chords 1 - 12 taking the row from lowest to highest voice, and chords 13 - 24 having the inversionary permutation from soprano to bass.

At bar 4, the series continues from that point, but now in three note chord permutations (often with an anticipatory or prolonged note - the harmonic equivalent of passing notes). At bar 7, the three note series is stated (omitting the first chord, because of octaves with the previous chord) with the pitches arranged from the highest voice to the lowest. These three note chord permutations are shown in Ex. VI 3.

At the start of the next section (which goes from b. 13 to 26), the words overlap - "erue me" (deliver me) completing the sense of Vs. IB. There is some ambiguity about medium-term closure here, since though b. 12 sounds final, b. 13 and 14 continue, perhaps rather unexpectedly with very similar unaccompanied vocal writing.

The pitch content here is three note chord permutations of I - 3 - the other form of the row used in the piece (Ex. VI 4). The octave at which the pitches occur is governed by the pitches of the organ part in the "confitebor" section (46 - 100, particularly 80+, and hence also analagous to 30 - 40, especially 37+). The organ now has some pitches of the permutation as interjections "quasi piu mosso" at 15, 16 - 17 and 22 - these comparable with the vocal *piu mosso* at b. 8. Elsewhere, the organ has high notes of the chord series

I-3 →

Handwritten musical notation for the first system, showing a treble clef staff with notes and accidentals.

Ex. VI 4 :

Handwritten musical notation for the second system, including treble and bass clef staves with notes and accidentals.

Chord 1 2 3 4 5 6 7 8 9 10 11 12

Handwritten musical notation for the third system, including treble and bass clef staves with notes and accidentals.

Chord 13 14 15 16 17 18 19 20 21 22 23 24 25

Handwritten musical notation for the fourth system, including treble and bass clef staves with notes and accidentals.

Chord 26 27 28 29 30 31 32

Empty musical staff.

Empty musical staff.

Empty musical staff.

Empty musical staff.

to keep the vocal scoring relatively low at this early stage in the piece : C (18 - 19), B flat (21 - 22), C sharp (22 - 23), and also takes the final (E flat) G instead of the sopranos; it also has the C above middle C (24) to avoid the tenors having to take the high A of the present alto part to achieve the F A B C chord on the second crotchet beat. This section also forms the harmony of the final section of the piece (103 - 117), but here, the inversion of the last chord (26) with G sharp (=A flat) as its bass, is less stable than that at the end, where the bass note is E flat. The organ E flat (= D sharp) in 26 is picked up by the sopranos in 27, who also take the previous tenor G sharp up to top G sharp.

Bars 27 - 29 combine the four note chord permutations of P-9 (Ex. VI 2) from b.2 - 12, in the voice parts, with a distortion of the opening antiphon in the organ. The exact pitch derivation of this section is as follows : P-9 is permuted to form 12 four-note chords (beginning as at B.2 - 3) with pitches arranged in order from lowest to highest voice. Then a further 12 chords are generated by arranging the pitches from highest to lowest voice. Then, from this 24 chord series (Ex. VI 2) a central 'band' consisting of all pitches from F sharp below middle C, to A above, inclusive, is extracted. The pitches of this central 'band' form the antiphon as heard at b. 102. (the F sharp and G from the three note chords of b. 102 (third phrase) are left out at b. 1 and 43 - 44 because of the two part vocal scoring.) Here, (27 - 29) this central "banding" appears in a distorted form in the organ part. The durational scheme is of equal note attacks, and can best be seen at the point of coincidence of its three voices at the first beat of b.29. This is the Golden Section of these three bars, and divides the vocal chords in the ratio 14 (b. 27 + 28) : 9 (b.29). The equal note durations of the organ part are :- R.H. = 7 demisemiquavers; L.H. = 8 demisemiquavers; Pedal = 9 demisemiquavers. This durational scheme of attacks works backwards from

29¹ to 27.

The choral parts in this section comprise the two outer 'bands' remaining after the extraction of the central "antiphon" band. Since this means those pitches above A and below F sharp in the P- 9 four note permutation (Ex. VI 2), the resulting alto part is rather high, and the tenor low. The flexible tempo "rubato" of the vocal chording should be the same as b. 1 - here, 'floating' against the strict organ part, sometimes anticipating or falling behind. At the parallel section (41 - 45) the vocal pitches are indeed those of b. 1.

Bars 30 - 40 are analogous to the central section of 46 - 101, namely 66² - 87. The pitch derivation of 46 - 101 will be explained later. The vocal parts of 30 - 40 take the new pitch attacks in 66² - 87 only, and do not sustain pitches already sounding after new ones are introduced. Thus at 66² - Sop. = E, Alto = B flat, Bass = F, giving 30²; at 67¹ (=30³ tenor = F sharp (new attack, therefore the E, B flat, F are discarded.) At 68¹ (= 31¹) E flat and C are the only new pitches (alto and tenor already announced) and are sustained until the Alto C sharp, Tenor E of 71 (=32³). The organ part 30 - 40 is the same as that of 66² - 87, but from 30 - 36 has attacks only (30 = 67, 31 = 68 and 69, 32 = 70 and 71 etc.), and in time-space notation "quasi presto", "sempre stacc", following the free rubato of the voices. From 37 to 40, it again takes new pitch attacks only, as in the voice parts, but now sustains them for their full duration until the next attack.

Bars 41 - 45 have the P - 9 four note permutations whose banding gives the antiphon (exactly as at b.1 in alto and tenor) and an accompaniment which is a distorted version of the two outer bands which formed the voice parts in b.27 - 29, now scored as an organ trio. The right hand is now an octave above the soprano at b.22 and 2 etc., the pedal sounds an octave below the

Ex. VI 5

Handwritten musical notation for Ex. VI 5. The notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is written in a key with one flat (B-flat). The notation shows a sequence of 12 chords, each represented by a circle with notes and accidentals. Above the first chord in the upper staff, there is a vertical dashed line with an upward-pointing arrow labeled 'P-9' and the text 'etc.' below it. Below the staves, the chords are numbered 1 through 12.

Chord 1 2 3 4 5 6 7 8 9 10 11 12

Ex. VI 6

Handwritten musical notation for Ex. VI 6. The notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is written in a key with one flat (B-flat). The notation shows a sequence of 12 chords, each represented by a circle with notes and accidentals. Above the first chord in the upper staff, there is a vertical dashed line with a downward-pointing arrow labeled 'P-9' and the text 'etc.' below it. Below the staves, the chords are numbered 13 through 24.

Chord 13 14 15 16 17 18 19 20 21 22 23 24

original bass part, and the central trumpet solo fills in the remaining pitches. The leaps involved in the latter create an effect not dissimilar in conception from the "Dialogues" of the Couperin organ masses, (eg. Messe pour les paroisses, 4th Couplet of the Gloria) where the high and low registers of one stop are used to give the impression of two different stops. The long section 46 - 100 is based on a harmonic 'ground' of five note chord permutations of P-9. In the section from 46 - 79, the notes of the row are arranged from lowest to highest voice in each chord (notes 1 - 5, 6 - 10, 11 - 3 etc.) and give the twelve note chord series shown in Ex. VI 5. The duration scheme (as in the organ at b.27 and 41) is one of equal note attacks, ranging from notes of nine quavers for the highest pitch in each chord, eight for the next, down to five quavers for the lowest (pedal) note. This can perhaps best be seen in passages such as b.77 - 79, where the organ has this harmonic background of five note chords complete : On the last crotchet of b.77, the top voice of the organ part begins chord 11 of the series (Ex. VI 5) with D flat; at 78¹ the next voice has C, the next G, then E flat, down to F in the pedal. The durations of these five pitches are 9, 8, 7, 6 and 5 quavers respectively. In chord 12 (last quaver of b.78) - reading from treble to bass - F sharp, D, B, B flat, A flat - I made the last quaver of each voice a rest, to emphasise the first beat of b.80 - the point where all five voices of the durational scheme coincide, and the Golden Section of the passage 46 - 100 which divides in the ratio 34 : 21 bars.

In the section from 80 - 100, the harmonic 'ground' is based on the five note chord series shown :- Ex. VI 6, in which the pitches of the row are arranged from highest to lowest voice in each chord. The duration scheme from b.80 is also 'inverted', with the shortest notes (five quavers) now at the top of each chord (R.H.), ranging to the longest (eight and nine quavers) in the pedal. Bar 80 begins with chord 13 of Ex. VI 6 in the durations 5, 6, 7, 8

and 9 quavers (reading from treble to bass), and continues with top C, C sharp, G sharp, B flat, B, in the same durations etc. This durational arrangement, with quickly changing notes appearing in the lower parts from 46 - 79, emphasizes the forward movement to the first beat of bar 80, while the long bass notes from 80 onwards tend to 'ground' the harmony. In the composition of this harmonic background to the section 46 - 100, I omitted any octaves occurring between the voices of these five note chord permutations, preferring (in the first section - 46 - 79) the pitch at the octave of the note which began first, or (in the second - 80 - 100) which lasted longer.

The vocal pitches were extracted from the harmonic background of this section as follows : I used only those pitches of the background which could be sustained without the same pitch appearing in another octave for at least 9 minim beats. (The ninth minim - i.e. that before the appearance of the pitch in another octave, usually being taken as a rest.) The attacks in the vocal parts are taken at the next minim beat after the attack in the harmonic background. For example, at b.78, the F sharp on the last quaver in the organ part sets off the alto F sharp in 79 (i.e. on the next minim beat) which is sustained for nine minim beats. The bass enters with F sharp in 84, set off by the pedal note on the same beat. Usually, there is at least a minim rest before a pitch appears at another octave (eg. alto 83 - bass 84; tenor 81 - organ pedal 82 etc.). The organ has the five-part harmonic background complete when fewer than four voice parts are singing (eg. 77 - 86, 91 - 95 etc.). In order to lighten the texture somewhat when all four voices are singing, I decided to omit from the organ part all those pitches of the harmonic background which do not double pitches in the voice parts. At b. 102 the antiphon appears "freely and remote" in the organ part. This is not the expected frame to balance b. 1 at the end of the work, but an

interpolation before the final verse of the psalm, leading on (as b.1 did) to an unaccompanied vocal section (103 - 117) which balances that at the beginning. The pitches are those of b.13 - 26, now in a new 'inversion' and without the organ interjections - all this taken at a slower speed than anywhere previously in the work.

The row in the three note permutations of its inversionary form I - 3 (as here) generates a number of common chords, notably the F major triad which occurs strongly at 16^1 , 19^1 , 21^1 , 24^1 , 107^1 , 108^{2-3} , 111^1 and less strongly (in inversion or undermined) at 13^3 , 17 (organ), 103^3 , 115. The F chord is also generated by P-9 permutations at 12, as is the F sharp major chord at 11^2 and 7^{2-3} , and (from I - 3) at 14^{3-4} , 20^1 , 104^3 , 111^3 , 116, and in inversion at 17^{4-5} , 25, 109^{2-3} . The chord of E flat major with added A flat which ends the work also occurs at 25 - 26; E flat minor at 15 (organ) and 106, D major at 4^{4-5} , 8^2 and (weaker) 3^3 , and C minor at 7 and 11^1 . I find these triads acceptable in the context of the piece, since they are not only a naturally occurring aspect of the chord generation, but, particularly the F and F sharp chords provide focal harmonic points in the structure (eg. the F at the start and end of the antiphon (b.1); the resolution at b.12 - which establishes points of contact with the I - 3 permutations 13 - 26, and the strong cadence at 110 - 111.) I do not think these chords create weaknesses within the piece - many chord complexes imply tonal centres, however weakly, and I think that with care, and depending very much on context, a wide range of possibilities can be used, without harmonic solecism.

Conclusion

Again, the rhythmic schemes serve mainly to articulate the harmonic patterning. The constraint of having to keep the rhythm of the voice parts

fairly simple (relative to, say, the rhythmic complexities in "Cantata") led to the "rubato" sections (b.1, 27 - 45) - an attempt to achieve rhythmic flexibility through simple notation, rather than through the highly specific values of earlier instrumental pieces, and indeed, of sections of the present organ part. The apparent complexity of the latter is often merely 'specified flexibility' (as in the out-of-synchronization equal-note sections at 27 and 41), and links musically with the 'real' rubato of the voice parts. Generally, however, the organ is set apart from the voices as an independent character, rather than functioning as an 'accompaniment'. A fact emphasized not only by its more complex rhythms (these at least are usually variations on the same harmony as that in the voice parts), but by its absence at the start and end, by its quick interjections (b.15, 16, 22 etc.) and by its 'quasi solo' passages (b.102, and, with the voices 'accompanying' at 41 - 45 etc.).

Formally, the structuring antiphon of the text appears at b.1, b.41 - 45 and (in the organ) at b.102. Though there are close connexions between its central appearance (41 - 45 = Vs. 4) and b. 27 - 29 (Vs. 2B) (and hence also with b.2 - 3 etc.). Interleaved between these appearances, the 30 - 40 section (Vs. 3), is developed in the climactic 46 - 100 (Vs. 5). The end of the first unaccompanied choral section (13 - 26 = Vs. 2A) also closes the work (103 - 117 = Vs. 6).

VII

LEBEWOHL

"LEBEWOHL" for Guitar1. THE FAREWELL 2. ABSENCE 3. THE RETURNComposition : February 1984Commentary :

While I was writing "Introibo" - indeed, when it was all but complete - I broke off for a period of about three weeks to write this guitar piece - returning afterwards to complete the choral work. The result is that "Lebewohl" stands in relation to "Introibo" rather in the same way that "Motet" forms a complementary piece to "Cantata". That is to say, it explores aspects and treatments of the material (particularly the harmonic material) of "Introibo" which emerged during the sketching of that piece, and which implied directions which could not be developed within it.

As with the "Music for Bass Clarinet and Piano", also composed relatively quickly, the treatment of the material is fairly free - the result of quick sketching - and, I think, has a certain spontaneity. Apart from the two simple 'local' canons in the first movement (b.11 - 12 and 26 - 27), there is no pre-determined rhythmic scheme in the work.

The piece follows the same three movement plan as Beethoven's Piano Sonata in E flat, Op. 81a ("Lebewohl" / "Les Adieux") whose three movements are associated with the departure, absence and return of Beethoven's friend and patron the Archduke Rudolph.

First Movement

The three bar introduction combines two elements :- a three note figure in the top part (F C G) - important in this movement and to become more so in the last - and an adapted quotation from the Beethoven. At the start of Beethoven's slow introduction the first movement, he uses a generative 'horn call' idea, writing the syllables of "Lebewohl" under its three chords. I transpose it down a minor third (from E flat to C) giving E and C, D and G, C and E. The G sharp in bar 2 and the low A in bar 3 refer to

Beethoven's harmonizations of the third chord's C by the entry of bass octaves beneath as (i) an interrupted cadence (an A minor chord in my transposition) and later (ii) a double interruption (flat V_I) (to a chord of A flat major).

The main derivations from "Introibo" in this piece, are the three note chord permutations of its P - 9 row as they appear from b. 4 - 12 of the choral piece - that is to say without the first five chords of the permutation (see Ex. V_I 3). Here, at b. 4 - 7, the scherzo-like opening takes the (significant) pitches of the soprano part (plus B natural from Alto) of "Introibo" from B. 4 - 7. The accompaniment is freely derived from the tenor and bass parts.

Bars 8 - 10 repeat the Introduction (1 - 3) but now with the F C G motif separated rhythmically from the Beethoven chords.

At bar 11 there is a simple two part canon - the lower voice following the upper at one quaver's distance - at first, in rhythmic unison (equal quavers) but becoming out of synchronization at b. 12. The pitches are those of the top line of bars 4 - 9.

From b.13 to 15, there is a slow variation of the harmony of b.4 - 7, now including a further chord in the series (that at "Introibo" b.5¹) (Ex. V_I 3, chord 13 and 14) at b.14. Bars 16 and 17 are a further development of the Introduction, the repeated C's preparing for b.18.

The section 18 - 25 is analogous to 4 - 10, but longer. It starts as before, but now explores the second half of the three note chord permutations ("Introibo" b. 5 - 12) (Ex. V_I 3, chords 16 - 32). The top part here continues to follow the soprano part of the choral piece (the F of b. 19 - 20 here, is that of b. 5⁴ - 6 of "Introibo" - omitting the C of b. 8 and continuing G B flat etc.). The harmony here sometimes incorporates the lower parts of this section of "Introibo" (5 - 12). For example, the first four notes of b. 21 here, are the lower parts of the last chord of "Introibo" b. 8 .

Bars 26 - 27 have the same function as b. 11 - 12, reviewing the pitches of the preceding section (18 - 25). Now, it is the start (b. 26) which is out of synchronization, and the end of the canon leads into bars 29 - 38 - a final slow variation (in the same tempo as b. 13 - 17) of the chords of the second half of the series ("Introibo" b. 7 - 12) (Ex. V1 3, chords 18 - 32) now, at 28 - 30, using all the pitches of "Introibo" b. 7 - 8 instead of merely the top part, thereafter proceeding much like b. 20 - 24 (= 31 - 34). The coda (b. 34 at "mezza voce" to b. 38) echoes the first four chords formed by the canon at b. 11, now out of synchronization, and also the quick opening (b. 4). The last three bars recall the chord of b. 34 and b. 24, and also perhaps evoke the contour of the opening F C G motif.

Second Movement

This movement uses basically the same harmonic material as the first - that is, the three note chord permutations of the "Introibo" P - 9 row (Ex. V1 3) - and relates to the same section of the choral piece (b. 4 - 12). Here, the harmonies are prolonged more, and other 'waiting' gestures appropriate to absence are introduced - for example, the repeated note patterns (the A's at 45 - 50 and 56 - 60, the A's and F's at 67 - 68), the static, equal note, final chorale (82 - 83), and the apparently more mobile, but undeveloping, arpeggiando pattern at 52 - 54 and its echo at 79 - 81. Also contributing to this mood, but of lesser importance are the rather tentative arpeggiated chords (39 - 41, and 61) which develop into more impassioned acciacaturas (42, and 61 - 63), the uncertain "sec" syncopations (43 - 44, 55, 59 - 60, 76 - 77), and the use of silences at the phrase ends (51, 60, 78, and 81).

The opening (39 - 43) has a sustained arpeggiation of chord 9 of Ex. V1 3, the "cantabile" theme emerging to take the lower two parts of chords 9 - 16. At 44 - 51 there is a repeated 'waiting' gesture based on chords 17 - 24, the A being carefully transposed up two octaves from bass to treble. At 50 -

51 there is a reminiscence of the chordal introduction from the start of the first movement, which incorporates the three note F C G motif.

The regular semiquaver arpeggio pattern at 52 - 54 is a free variation of chords 9 - 13, as if in inversion, with their former bass (F etc) at the top. This breaks off into a repeat of 44 - 49, now as if proving itself to be in double counterpoint, with the parts inverted - the repeated A's now (b.56) starting above the C B flat theme, and moving below.

At 59 - 60, there is a 'more accurate' reprise of the first movement's introduction - now all down a semitone as if in B major, but with the A naturals of the preceding bars sustained against it. A new variation of the second movement's opening occurs at 61 - 68 with some of the chords inverted (eg. b. 39 = 61, the E of 42 = 64, 49 = 67 etc.), and now following the harmony through to the final chord of the permutation (b. 68) (Ex. V1 3, chord 16).

Bars 69 - 83 form perhaps the clearest statement of the basic harmonies of the work. This section is very closely analogous to "Introibo" bars 4 - 12 - even down to the piu mosso interlude ("Lebewohl" 76 - 78; "Introibo" 8 - 9) and the final static chorale ("Lebewohl" 82 - 83; "Introibo" 10 - 13.) Here, bars 69 - 75 are a straightforward statement of chords 9 - 20 of Ex. V1 3, including the three note F C G motif in the top part at 73 - 74. The "quicker" section (76 - 78) takes chords 21 - 26. After this, there is a parenthetical echo of 52 - 54, now (80 - 82) shortened. This breaks off for a static equal note chorale, exposing chords 27 - 32, which ends the movement.

Third Movement

This movement might be called a Rondo perpetuum mobile. It reviews all the pitches of the first two movements between the three statements of the rondo theme at the start, middle and end of the movement. The notation is a barless stream of demisemiquavers, and three speeds (Prestissimo, Presto and Allegro Molto) are identified by circled numbers below the stave. However,

the effect should be of a continuous stream of notes, varying slightly and flexibly in its rate of flow - not of three stepped gradations of obviously different speeds. The exception to this is the three note motif of the first movement's opening, which should be accented almost as if a triplet in a slower time. This motif is worked up to form the last climax of the piece at figure 133. Generally, alternating semitones and close scale patterns are taken at the fastest speed, and more widely spaced arpeggios slower - musically right, I think, but difficult to achieve well, since the reverse is easier to play.

The opening theme is based largely on alternating semitones working up from low E, and including the three note F C G motif of the first movement's start - unaccented (i.e. as part of the flow) for the only time in the movement at fig. 85, and accented at the highest point of the first phrase (and at the slower tempo 2 - Presto) at fig. 86. The semitones sink down to 87 for a foreshortened repeat of the opening, now up a semitone higher, making the three note motif at the high point of the phrase (88) G flat D flat A flat.

From 89 to 106, there is a review of the pitches of the first movement - all taken at the octave at which they occurred in that movement. The process is to take a section of the first movement - say a chord, bar, or even several bars together, and to allow the pitches to run through, ascending or descending, at the octave at which they occur in that movement (but not necessarily, of course, in the order in which they occur). This process forms a pitch stream ranging from (if small sections of the movement are used) arpeggiated chords (eg. 115 - 118, 93, 99, 105 etc.) to (from larger sections) 'chromatic' scales (eg. 92, 100, 125 etc.).

Ex VII 1 shows a version of the third movement in which additional figures next to the third movement rehearsal figures in this section and later, refer to the corresponding bar numbers of the earlier movement. At 97, the falling

Ex. VII 1 cont. see bar 39-40 40-41 42-45 45-50 50-51 52

53 54-55 56-59 59-60 61 62-63
116 117 118 119 120 121 122

64-65 66-68 69-75 76-75 76-77
123 124 125 126 127

78 79 80 131 132 133
128 129 130 131 132 133 et. marcatis.

82-83 134 135
1 2 3 4 5

sub. dim. (amp) p quasi niente
quasi poco accorciat. fine

third of the "Lebewohl" motif from the first movement's opening (b.1 - 2 - middle part - E D C) is heard a semitone up (F E flat C sharp), recalling perhaps by implication the other accented three note motif of this movement. This is repeated at 104 with an extra note (D) inserted.

Figure 106 - 110 is the middle return of the 'rondo theme', following much the same plan as the opening, but again shortened.

Figure 110 - 131 comprises a review of the second movement - complete apart from its final chorale (82 - 83) which is reserved until after the final return of the rondo theme, when it serves as a coda. Up to this point in the movement (110), the dynamics have been crescendo for ascending patterns, diminuendo for descending. These now reverse. (With exceptions for the static arpeggio patterns of 115 - 117 and 129 - 131, the lead up to 123 and to 131, and the final section from 131 to the end of the movement.) This means that the high three note accented motif at 118 (distorted here to C sharp E B) is "marc. in p." (The three quiet harmonics before fig. 115 are also vaguely reminiscent of the accented motif.)

The final return of the rondo theme is at 131, its first limb (the alternating semitones from E) now omitted, and starting (now, significantly, an octave higher than 86 or 107) with the three note F C G motif - its immediate repeat (151) signalling its coming saturation role. This is taken a semitone up via 132 (as at 87 and 108) and rises immediately to eleven statements of the G flat D flat A flat motif "ff" at this higher octave. This is followed by a "subito dim," run down, and, at 135, the final chorale of the second movement (as at 82 - 83) in the form of an ascending scale dying away "quasi poco accel," ("quasi" since the tempore here is already prestissimo !)

Conclusion

A less 'significant' piece than its companion "Introibo" (as indeed "Motet" was in relation to "Cantata"). And one which, like the "Music for Bass

"Clarinet and Piano" displays the strengths and weaknesses of being written relatively quickly. Among the former are a certain spontaneity of invention, and among the latter a lack of rhythmic organization and direction which is perhaps the work's main weakness. More so even than in the other pieces, harmonic considerations guide and shape the progress of the music.

The use of the Beethoven quotation, and of the Ex. $\overline{\text{VI}}$ 3 chord series, give rise to a number of what might be termed local 'neo-tonal' areas in the work. For instance, the strong C major of b. 1 - 3, 8 - 10, 16 - 17, and B of b. 59 - 60 set up by the former, and the latter's $\overline{\text{V}}^9$ of B flat at b. 4 - 6, 11, 13, 39 - 40, 61 etc., the D major area at 31 - 32, 40 - 41, 77 etc. and the F^7 chord at 34 - 38 and 83. As in "Introibo" these areas are not, I think, perceived as functionally or 'significantly' tonal, but as reference points or signals during the course of the work. For example, the $\overline{\text{V}}^9$ of B flat in the first two movements signalling the start of a process, and the F^7 chord a conclusion.

The scheme of two fairly slow movements followed by a Presto (not as in the Beethoven : (slow introduction to) Quick, Slow, Quick) is, I think, satisfying.

PROVISIONAL CONCLUSIONS :

A recurring theme in the foregoing commentaries is the importance of harmony, and pitch generally, as a structuring element in the works. This is particularly true of the later pieces (eg. "Introibo" and "Lebewohl"), where the main function of the rhythm is to articulate the pitch complexes which shape the music.

As regards notation in the works, the fact of writing for professional performers (in all except "The Crescent Moon") caused me to use the specificity of conventional notation - even when this led to formidable complexities (eg. in "Cantata"). I believe the striving on the part of the performer to achieve accuracy creates a different (though not necessarily 'better') effect from the freedom of less specific (eg. time-space) notations. Often, as mentioned in connexion with the organ part of "Introibo," these exact, complex notations are merely a specified flexibility or an 'out-of-synchronization' effect (for example, in the tutti sections of "Cantata"). The only examples of time-space notation in the works are : the prestissimo build-up just before the end of "Motet" (b.230), the third movement of "Lebewohl," and the free sections of "Introibo", particularly that in which organ is directed to follow the rubato in the voice parts (30 - 36). This latter section was originally written in conventional notation (like the passage which follows at 37 - 40), but was changed to allow 'real' rather than specified flexibility to mirror that of the vocal rubato.

Although distinction has been drawn between technical procedures and the intuitive shaping of material, division between the two is to some extent arbitrary, since technical processes (say, canon, or matrix patterning) inevitably become, as it were, part of one's intuition, shaping sections not consciously based on those procedures.

In these commentaries, I have tried, by drawing attention to what I feel to be the more successful aspects of each piece, and conversely, by suggesting

possible revisions in some (particularly earlier) works, to indicate in some way my attitude now to technique, and my present thinking about composition.



M O T E T

MARK BELLIS



NOTE = The full score of Motet was lost following the BBC recording of the piece in September 1983. The score is therefore submitted in this photocopy form.

I N S T R U M E N T A T I O N

FLUTE (Doubling Piccolo and Alto Flute)

CLARINET in B Flat (Doubling Clarinets in A and E Flat, Bass Clarinet
and Soprano Saxophone)

VIOLIN

CELLO

PERCUSSION (One Player) Vibraphone, Marimba, Glockenspiel, Six Suspended
Cymbals, Six Roto-Toms (or an arrangement of Bongos/Tom-Toms/Congas)

PIANO

The Score is notated in C.

Accidentals apply only to notes they immediately precede.

Grace notes are to be played on the beat except when they occur just before the end of a bar.

MOTET

MARK BELLIS

$\text{♩} = 60$ poco accel. --- al. --- $\text{♩} = 72$

FLUTE: *Take Piece.*

CLARINET: *Take Sop. Sax.*
(ACTUAL SOUNDS)

VIOLIN:

CELLO:

PERCUSSION:

PIANO:

8va
Basso
Ped.

Handwritten musical score for a string quartet, measures 4-9. The score is written on four staves. Measure 4 begins with a tempo marking of $\text{♩} = 76$. The music features various dynamics including *sf*, *mf*, *f*, *mp*, and *max.*. There are several slurs and accents throughout the passage.

Handwritten musical score for a string quartet, measures 10-15. The score is written on four staves. Measure 10 begins with a tempo marking of $\text{♩} = 72$. The music features various dynamics including *mf*, *mp*, *f*, and *ff*. There are several slurs and accents throughout the passage. A section of the score is marked with a dotted line and the word "8va" (8va). The notation includes complex rhythmic patterns and dynamic markings.

23

Picc.

1^op. Sax.

Violin.

Vc.

Perce.

Pf.

Handwritten musical score for measures 23-24. The score includes parts for Piccolo (Picc.), 1st Oboe (1^o p. Sax.), Violin (Violin.), Viola (Vc.), Percussion (Perce.), and Piano (Pf.). The music is in 2/4 time and features various dynamics such as *mf*, *mp*, *p*, *f*, and *ff*. There are also performance markings like *arco* and *pizz.*. The score includes various musical notations such as slurs, accents, and dynamic markings.

Can Led. sempre

29
Fl.

Musical staff for Flute (Fl.). The staff contains handwritten musical notation, including a treble clef, a key signature of one sharp (F#), and various rhythmic values. There are some scribbles and corrections in the notation.

Sop. Sax.

Musical staff for Soprano Saxophone (Sop. Sax.). The staff contains handwritten musical notation, including a treble clef, a key signature of one sharp (F#), and various rhythmic values. There are some scribbles and corrections in the notation.

Vln.

Musical staff for Violin (Vln.). The staff contains handwritten musical notation, including a treble clef, a key signature of one sharp (F#), and various rhythmic values. There are some scribbles and corrections in the notation.

Vc.

Musical staff for Violoncello (Vc.). The staff contains handwritten musical notation, including a bass clef, a key signature of one sharp (F#), and various rhythmic values. There are some scribbles and corrections in the notation.

Perc.

Musical staff for Percussion (Perc.). The staff contains handwritten musical notation, including a treble clef, a key signature of one sharp (F#), and various rhythmic values. There are some scribbles and corrections in the notation.

Pf.

Musical staff for Piano (Pf.). The staff contains handwritten musical notation, including a treble clef, a key signature of one sharp (F#), and various rhythmic values. There are some scribbles and corrections in the notation.

(Ped. Sempre)

36

Vl.

take A.F.A.

Handwritten musical notation for the Violin part, starting with a treble clef and a key signature of one sharp (F#). The notation includes a series of notes with stems and beams, and a dynamic marking of *mf*.

Sax.

Picc

Handwritten musical notation for the Saxophone part, starting with a treble clef and a key signature of one sharp (F#). The notation includes notes with stems and beams, and a dynamic marking of *mf*.

take B.C.

Vln.

Handwritten musical notation for the Violin part, starting with a treble clef and a key signature of one sharp (F#). The notation includes notes with stems and beams, and a dynamic marking of *f*.

c.

Handwritten musical notation for the Cello part, starting with a bass clef and a key signature of one sharp (F#). The notation includes notes with stems and beams, and a dynamic marking of *f*.

tr.

Handwritten musical notation for the Trumpet part, starting with a treble clef and a key signature of one sharp (F#). The notation includes notes with stems and beams, and a dynamic marking of *mf*.

(Vib.)

mf

v.v.

1st f.

Handwritten musical notation for the First Flute part, starting with a treble clef and a key signature of one sharp (F#). The notation includes notes with stems and beams, and a dynamic marking of *p*.

(Ped. sempre)

A series of empty musical staves at the bottom of the page, indicating that the music for these instruments is on a separate page.

42

A.F.x.

Cl.

Vln.

Vc.

Perc.

Pf.

Musical score for A.F.x. and Cl. staves. The A.F.x. staff is in treble clef and the Cl. staff is in bass clef. Both staves show a series of notes with dynamic markings of *p* (piano) and *sf* (sforzando). There are some handwritten annotations above the Cl. staff.

Musical score for Vln. and Vc. staves. The Vln. staff is in treble clef and the Vc. staff is in bass clef. Both staves show notes with dynamic markings of *p* and *sf*. There are several handwritten annotations, including the word "niente" with arrows pointing to specific notes, and some numerical markings like "7".

Musical score for Perc. staff. The staff is in bass clef and shows a series of notes with dynamic markings of *p* and *sf*.

Musical score for Pf. staff. The staff is in treble clef and shows a complex piece of music with many notes, dynamic markings of *mf cresc.*, *sf*, and *sfz*. There are several handwritten annotations, including "niente", "more.", and "Ped. Sample". At the end of the staff, there is a marking for "Ped." and "8va Basso".

A. Fl.

Musical staff for A. Fl. showing notes and dynamics. The staff contains a melodic line starting with a sharp sign and a dynamic marking of *mf*.

Cl.

Musical staff for Cl. showing notes and dynamics. The staff contains a melodic line with a dynamic marking of *mf*.

Take Bass Cl.

Vln.

Musical staff for Vln. showing notes and dynamics. The staff contains a melodic line with a dynamic marking of *p sempre*.

Vc.

Musical staff for Vc. showing notes and dynamics. The staff contains a melodic line with a dynamic marking of *p sempre*.

Perc.

Musical staff for Perc. showing notes and dynamics. The staff contains a melodic line with a dynamic marking of *mf*. Annotations include "(VIB.)", "(MUSIC OFF)", and "(MIRA STICKS)".

Pf.

Musical staff for Pf. showing notes and dynamics. The staff contains a melodic line with a dynamic marking of *f*. The staff concludes with the instruction "(Ped. sempre)".

Empty musical staff.

1. Fl. (p)

3. Cl.

1. Cu.

Vc.

Vc.

Pf.

(Ped. sempre)

76

A. Fl.

Musical score for A. Fl. (Alto Flute). The staff contains a melodic line with notes including G4, A4, B4, C5, and D5. Dynamics include *mp* and *mf*. There are slurs and accents over the notes.

Paris Cl.

Musical score for Paris Cl. (Paris Clarinet). The staff contains a melodic line with notes including G4, A4, B4, C5, and D5. Dynamics include *mf* and *f*. There are slurs and accents over the notes.

Vln.

Musical score for Vln. (Violin). The staff contains a melodic line with notes including G4, A4, B4, C5, and D5. Dynamics include *mf* and *f*. There are slurs and accents over the notes.

Vc.

Musical score for Vc. (Violoncello). The staff contains a melodic line with notes including G4, A4, B4, C5, and D5. Dynamics include *f* and *ppizz.* (pizzicato).

P. arc

Musical score for P. arc (Percussion - arca). The staff contains a melodic line with notes including G4, A4, B4, C5, and D5. Dynamics include *f* and *Vib.* (Vibrato).

Pf.

Musical score for Pf. (Piano). The staff contains a melodic line with notes including G4, A4, B4, C5, and D5. Dynamics include *mp* and *mf*. There are slurs and accents over the notes.

(Ped. sempre)

Empty musical staff.

A.F.

Bass Cl.

Take Bb Cl.

mp

p pass.

Vln.

mp

Vc.

mp

mp

mp

Perc.

p

Pf.

mp

f

mp

mp

(Pod. sample)

91

Fl.

Cl.

Vln.

Vc.

C. v.

1. f.

Flute and Clarinet parts. The Flute part starts with a dynamic marking of *p*. The Clarinet part has a dynamic marking of *mf* and includes the instruction "(no cresc.)".

Violin and Viola parts. The Violin part starts with a dynamic marking of *mp* and includes the instruction "vibrato". The Viola part starts with a dynamic marking of *mf* and includes the instruction "vibrato mp".

An empty musical staff.

Cello and Double Bass parts. The Cello part has a dynamic marking of *ff*. The Double Bass part has a dynamic marking of *ff* and includes the instruction "(Ped. sempre)".

(Ped. sempre)

98

A. Fl.

Musical staff for A. Fl. (Alto Flute) containing several measures of music with notes and rests.

E. Cl.

E. Cl.

Musical staff for E. Cl. (E-flat Clarinet) containing several measures of music with notes and rests. Includes a dynamic marking *p*.

Vln

Musical staff for Vln (Violin) containing several measures of music with notes and rests.

Vc.

sul c

mf sempre

Musical staff for Vc. (Violoncello) containing several measures of music with notes and rests. Includes the instruction *sul c* and dynamic marking *mf* sempre.

P. c.

Musical staff for P. c. (Percussion) containing several measures of music with notes and rests.

P. f.

Musical staff for P. f. (Piano) containing several measures of music with notes and rests.

(Red. sempre)

Empty musical staff at the bottom of the page.

A. Fl.

E♭ Cl.

Vln.

Vc.

Perc.

Pf.

Handwritten musical score for measures 106-108. The score includes staves for A. Fl., E♭ Cl., Vln., Vc., Perc., and Pf. The Percussion staff is specifically marked for MARIMBA and HARD STICKS. Dynamics include f, mf, mp, and p. A 'sample' annotation is present in the woodwind section.

(Pod. sempre)

120

(2)

F. Fl.

Cl.

Ln.

Vc.

Vc.

Pf.

(Ped. sempre)

PAUSE FOR CHANGE
OF CLARINET, IF
NECESSARY.
PROBABLY
STRAIGHT ON.

Bass Cl.

take Bass Cl.

mf

mf

(no dim.)

MUTE ON

MUTE ON

f

fff

staccato

Live
Bass

$\text{♩} = 112$ sample

A. Fl.

take Bb Cl.

Cl.

Vln.

Vc

Perc.

Pf.

(8 1/2 Bars)
(Perc. Sample)

Sample
Con. P.d.

A. C. X.

Fl. *p sempre*

Cl.

Handwritten musical notation for Flute and Clarinet parts, including notes, rests, and dynamic markings.

Vln.

Vln.

Vc.

Handwritten musical notation for Violin and Viola parts, including notes, rests, and dynamic markings.

Perc.

Perc.

Empty musical staff for Percussion.

Pf.

Pf.

Handwritten musical notation for Piano part, including notes, rests, and dynamic markings such as *pp*, *f*, *p*, and *ppp*.

(Ped. sempre)

Empty musical staff.

A. Fl.

Cl.

Vm.

Vc.

Perce.

Pf.

Handwritten musical score for a chamber ensemble. The score is written on six staves, labeled from top to bottom: A. Fl., Cl., Vm., Vc., Perce., and Pf. The music is in a key with one sharp (F#) and a common time signature. The score features complex rhythmic patterns, including many triplets and sixteenth-note runs. There are several dynamic markings such as *p*, *mp*, *mf*, *pp*, and *ppp*. A bracket labeled "MUTES OFF" spans the Violin and Viola staves. The Piano part includes a section with a circled note and a diamond symbol. The score concludes with a double bar line and a circled diamond symbol.

(Ped. sempre)

149

A. C.

Cl

Vln

Vc.

Picc.

Pf.

piso mare.

The image shows a handwritten musical score for measures 149 and 150. The score is arranged in a system with six staves, labeled from top to bottom as A. C., Cl, Vln, Vc., Picc., and Pf. The notation is dense and includes various musical symbols such as notes, rests, beams, and dynamic markings. A large bracket spans across the first two staves (A. C. and Cl) in measure 149, with the instruction "piso mare." written above it. The score is characterized by complex rhythmic patterns, including many triplets and sixteenth notes. The Picc. part features a series of chords and melodic lines. The Pf. part is highly rhythmic, with many triplets and sixteenth notes. The bottom right of the page has the instruction "(notl pedalis)".

(notl pedalis)

Handwritten musical score for orchestra, including parts for Flute, Clarinet, Violin, Cello, Percussion, and Piano. The score features complex rhythmic patterns, triplets, and dynamic markings. A "Take Cl. in A." instruction is present at the top left, and a "TAR CORDE" instruction is at the top right. The bottom right contains the instruction "(No all pedals)".

153

Fl.

Cl.

Vln.

cl.

Perc.

Pf.

fuori tempo (♩ = -60)

♩ = 72

157

Vln.

quasi più mosso

no cresc. or dim.

159

Vln.

Vc.

R-i-t

R-i-t

arco

pizz.

niente

arco

pizz.

niente

165

Vln.

Vc.

Perc.

a tempo

R-i-t - - - a tempo

arco

pizz.

niente

sf

Glock.

170

8va

1/4 m.

1/4 c.

1 arc.

177

1/4 m.

1/4 c.

1 arc.

188

A. Fl.

Cl. (A)

Vln.

Vc.

Picc.

Pf.

Handwritten musical score for orchestra, measures 188-192. The score includes parts for A. Fl., Cl. (A), Vln., Vc., Picc., and Pf. It features dynamic markings such as pp, p, mp, f, and sfz, along with performance instructions like "Al. in A" and "sempre".

Measure 188: A. Fl. and Cl. (A) play a triplet of eighth notes (G4, A4, B4) with a dynamic of *pp*. Vln. and Vc. play a triplet of eighth notes (G4, A4, B4) with a dynamic of *pp*. Picc. and Pf. play a triplet of eighth notes (G4, A4, B4) with a dynamic of *pp*. A tempo marking of $\text{♩} = 72$ is present.

Measure 189: A. Fl. and Cl. (A) play a triplet of eighth notes (G4, A4, B4) with a dynamic of *pp*. Vln. and Vc. play a triplet of eighth notes (G4, A4, B4) with a dynamic of *pp*. Picc. and Pf. play a triplet of eighth notes (G4, A4, B4) with a dynamic of *pp*. A performance instruction "sempre" is written above the Picc. part.

Measure 190: A. Fl. and Cl. (A) play a triplet of eighth notes (G4, A4, B4) with a dynamic of *pp*. Vln. and Vc. play a triplet of eighth notes (G4, A4, B4) with a dynamic of *pp*. Picc. and Pf. play a triplet of eighth notes (G4, A4, B4) with a dynamic of *pp*. A performance instruction "sempre" is written above the Picc. part.

Measure 191: A. Fl. and Cl. (A) play a triplet of eighth notes (G4, A4, B4) with a dynamic of *pp*. Vln. and Vc. play a triplet of eighth notes (G4, A4, B4) with a dynamic of *pp*. Picc. and Pf. play a triplet of eighth notes (G4, A4, B4) with a dynamic of *pp*. A performance instruction "sempre" is written above the Picc. part.

Measure 192: A. Fl. and Cl. (A) play a triplet of eighth notes (G4, A4, B4) with a dynamic of *pp*. Vln. and Vc. play a triplet of eighth notes (G4, A4, B4) with a dynamic of *pp*. Picc. and Pf. play a triplet of eighth notes (G4, A4, B4) with a dynamic of *pp*. A performance instruction "sempre" is written above the Picc. part.

A.Fl.

Cl.(A)

Vln.

Vc.

Bass.

Pf.

Handwritten musical score for six instruments: A. Fl., Cl. (A), Vln., Vc., Bass., and Pf. The score is written on six staves, with various musical notations including notes, rests, and dynamic markings.

Key features of the score include:

- Tempo:** A tempo marking of $\text{♩} = 92$ is present at the top left.
- Dynamic Markings:** A wide range of dynamics is used, including *pp* (pianissimo), *p* (piano), *mp* (mezzo-piano), *f* (forte), *sf* (sforzando), and *ppp* (pianississimo).
- Performance Instructions:** Specific instructions such as *logate*, *piu f*, *arco*, *gliss.*, and *molto dim* are included.
- Articulation:** The score features numerous slurs, accents, and phrasing marks to guide the performer.
- Complex Figures:** The woodwind and string parts contain complex rhythmic patterns, including triplets and sixteenth-note runs.

199

1. Fl.

(A)

Vc.

Ac.

Fg.

217

A. Fl.

Sop. Sax.

Vln.

Vc.

Peric.

Pf.

Handwritten musical score for a jazz ensemble. The score is written on ten staves, with the following parts identified by labels below the staves:

- A. Fl. (Alto Flute):** Staff 1. Features a melodic line with dynamic markings *f* and *mf*. Includes a circled section with a *f* dynamic.
- Sop. Sax. (Soprano Saxophone):** Staff 2. Features a melodic line with dynamic markings *f* and *mf*. Includes a circled section with a *f* dynamic.
- Vln. (Violin):** Staff 3. Features a melodic line with dynamic markings *mf* and *f*. Includes a circled section with a *f* dynamic.
- Vc. (Violoncello):** Staff 4. Features a melodic line with dynamic markings *mf* and *f*. Includes a circled section with a *f* dynamic.
- Perc. (Percussion):** Staff 5. Features a complex rhythmic pattern with dynamic markings *mf* and *ff*. Includes a circled section with a *ff* dynamic.
- Pf. (Piano):** Staff 6. Features a complex rhythmic pattern with dynamic markings *f* and *ff*. Includes a circled section with a *ff* dynamic.

Additional markings and annotations include:

- Staff 1:** "Fl." label above the staff.
- Staff 2:** "Solo Fl." label above the staff.
- Staff 3:** "A" and "A#" markings above the staff.
- Staff 4:** "A" and "A#" markings above the staff.
- Staff 5:** "A" and "A#" markings above the staff.
- Staff 6:** "A" and "A#" markings above the staff.
- Staff 7:** "A" and "A#" markings above the staff.
- Staff 8:** "A" and "A#" markings above the staff.
- Staff 9:** "A" and "A#" markings above the staff.
- Staff 10:** "A" and "A#" markings above the staff.

The score is characterized by frequent use of slurs, ties, and dynamic markings, indicating a highly expressive and technically demanding piece.

Red.

224

Handwritten musical score for a string quartet and saxophone. The score is written on ten staves. From top to bottom, the staves are labeled: Sax., Vln., Vc., Vc., Vln., Vln., Vc., and Vc. The music includes various dynamics such as *ff*, *mf*, and *pp*, and features complex rhythmic patterns with triplets and sixteenth notes. There are several 'X' marks above the staves, likely indicating corrections or specific performance instructions. The score concludes with a double bar line and a fermata.

INTROIBO

MARK BELLIS

I N T R O I B O

FOR

S.A.T.B. CHORUS AND ORGAN

MARK BELLIS



I N T R O I B O

S.A.T.B. CHORUS AND ORGAN

ANTIPHON :

(Vs.4A Introibo ad altare Dei.

4B) R: Ad Deum qui laetificat juventutem
meam.

PSALM 42 (VULGATE) :

Vs.1A Judica me Deus, et discerne causam
meam de gente non sancta :

1B ab homine iniquo, et doloso erue me.

2A Quia tu es Deus fortitudo mea :

2B quare me repulisti, et quare tristis
incedo, dum affligit me inimicus ?

3A Emitte lucem tuam, et veritatem tuam :

3B ipsa me deduxerunt, et adduxerunt in
montem sanctum tuum, et in tabernacula
tua.

4A Et introibo ad altare Dei :

4B ad Deum qui laetificat juventutem meam.

5A Confitebor tibi in cithara, Deus,
Deus meus :

5B quare tristis as anima mea,
et quare conturbas me ?

6A Spera in Deo,
quoniam adhuc confitebor illi :

6B salutare vultus mei, et Deus meus.

ANTIPHON :

Introibo ad altare Dei.

R : Ad Deum qui laetificat
juventutem meam.

ANTIPHON :

I will go unto the altar of God.

To God, who giveth joy to my youth.

PSALM 42 (VULGATE) :

Judge me, O God, and distinguish my cause from
the nation that is not holy :

deliver me from the unjust and deceitful man.

For Thou, O God, art my strength :

Why hast Thou cast me off, and why do I go
sorrowful whilst the enemy afflicteth me ?

Send forth Thy light and Thy truth :

they have conducted me and brought me unto Thy
holy mount, and unto Thy tabernacles.

And I will go unto the altar of God :

to God, who giveth joy to my youth.

I will praise Thee on the harp, O God, my God :

why art thou sorrowful, O my soul,
and why dost thou disquiet me ?

Hope in God,
for I will still give praise to Him :

who is the salvation of my countenance, and
my God.

ANTIPHON :

I will go unto the altar of God.

R : To God, who giveth joy to my youth.

INTROIBO

PSALM 42 (VULGATE)
(PSALM 43 B.C.P.)

S.A.T.B CHORUS AND ORGAN

MARK BELLIS

(♩=96) Rubato (flexible tempo: freely like plainsong)

SOPRANO: *(mezza voce - as if at a distance) p sempre*

ALTO: *p* *poco* *p sempre*

CHORUS: In-tro-i-bo ad al-ta-re De-i ad De-um qui he-ti-fi-cat ju-ven-tu-tem me-am. *no dim.*

TENOR: *p* *poco* *p sempre*

BASS: *(mezza voce - as if at a distance) p sempre*

ORGAN: *(♩=96)*

♩=96 (♩=48) ff marc.

S. Ju-di-ca-me De-us *♩=58 p sempre* et dis-cer-ne cau-sam me-am de

A. Ju-di-ca-me De-us *ff marc. p sempre* et dis-cer-ne cau-sam me-am de

T. Ju-di-ca-me De-us *ff marc. p sempre* et dis-cer-ne cau-sam

B. Ju-di-ca-me De-us *ff marc. p sempre* et dis-cer-ne

Org. *♩=96 (♩=48) ♩=58*



7

♩ = 96 *♩* = 58

S. *gen- te* *non sanc- ta* *ho- mi- ne* *i- quo*

A. *gen- te* *non sanc- ta* *ho- mi- ne* *i- quo*

T. *gen- te* *sanc- ta* *ho- mi- ne* *do-*

B. *gen- te* *sanc- ta* *ho- mi- ne* *in- - quo*

Org.

11

S. *do- lor- o* *sa* *no dim.* *er- - e me.*

A. *do- lor- o* *sa* *no dim.* *er- u- e me.* *ten.*

T. *o* *sa* *no dim.* *er- u- e me.*

B. *-lor- o* *sa* *no dim.* *u- e me.*

Org.

Sw. 8' 4' 2' mixt.
(Box & open)

mf (quasi più mosso)

16

S. *p* Qui-a *p* tu es *pp* De-us for-tu-do

A. *p* Qui- *p* tu es *pp* De-us for-tu-do

T. *p* Qui-a *p* tu es *pp* De-us for-ti-tu-do

B. *p* Qui-a *p* tu De-us -ti-tu-do

Org. *Gt. Diap. 8' + Fl. 8'* *mf* *Gt. Fls. 8' 4'* *mp* *Full Sw. (no reeds) (Perc. open)* *f*

16' Fl. to Gt.

22

S. *pp* me-a

A. *p* De-us *pp* me-a

T. *p* De-us *pp* me-a

B. *p* De-us *pp* me-a

Org. *mp* *no dim.* *Gt. Fls. 8' 2'* *mp*

16' to Sw.

Voices = synchronized chording, but in flexible tempo - floating freely against strict organ part.

27 $\text{♩} = 96$ *Rubato*

S. *mf* Qua-re me - pu-lis-ti et qua-re tris-tis -ce-do

A. *mf* Qua-re -ti et qua-re tris-tis -ce-do

T. *mf* Qua-re - pu-lis-ti et in-do

B. *mf* Qua-me re-pu-lis-ti et qua-re tris-in-do

Strict Tempo $\text{♩} = 96$ *All 8' Diaps/Fds. (No Reeds)*

Sw. or Solo Reed 8' *f legato*

(not to be louder than Git.) *f legato*

All 8' Diaps/Fds. No 16's; No Reeds *f*

29 $\text{♩} = 96$ *Rubato*

S. *mp* dum aff-li-git me in-im-i-cus. *mp* lu-cem tu-am

A. *mp* dum aff-li-git me in-im-i-cus. *mp* lu-cem tu-am

T. *mp* me in-im-i-cus. *mp* -mit-te

B. *mp* aff-li-me in-im-i-cus. *mp* lu-cem tu-am

(♩ = 96) *ORGAN = Follow Rubato of Voices - Quasi Presto*

Sw. Princ. 4' 2' all mixts. & mutations (No 8's) to Git. Mixts, 2 1/2, 1 1/2, etc. above (No 8' 4' 2's) *f* *Stacc.*

Diaps 8' 4' 2' mixt. etc. (No 16's) *f*

32

S. *mp* et ve- tu- am ip- sa me de-

A. *mp* -ri- ta- tem -am ip- sa me de-

T. *mp* -ri- ta- tem *mp* -dux-er- unt et ad-

B. et ve- *mp* tu-

Org.

36

(Rubato sempre)

S. *mp* et in

A. *mp sempre* -unt in mon- tem sanc- tum tu- um

T. -dux-er-

B. *mp* ta- ber- na- cu-

Org.

Strict Tempo $\text{♩} = 96$

ff legato

Gt. All Diaps. & Fds. 8' 4' 2' (No Mists.)

Diaps. & Fds. 16' 8' 4' to Gt. (No Mists. No Roods)

40

Rubato
(♩=96)
(voices = exactly the same)
(same effect as bar 1.)

S. *mp* *-a.*

A. *mp* *-a.* *(menz. voce - as before)* *p* *In-tro- i- bo ad al-ta-re De-* *poco* *p sempre*

T. *mp* *-a.* *p* *In-tro- i- bo ad al-ta-re De-* *poco* *p sempre*

B. *(menz. voce - as before)* *p sempre*

-la tu-

Org.

St. to Ped. off

Diaps 16'8'4'

Strict
♩=96
Tempo

Gt. Diaps 8'4'2'

Sw. or Solo Tpt. 8'

f *quasi legato*

43

S.

A. *i ad De- um qui lac- ti- fi- cat ju- ven- tu- tem, me- am.* *no dim.*

T. *i ad De- um qui lac- ti- fi- cat ju- ven- tu- tem, me- am.* *no dim.*

B.

Org.

46 $\text{♩} = 96$ Strict Tempo

mf sempre

S. Con- fi- te- bor ti- bi

A. *mf sempre* fi- te- bor ti- bi

T. *mf sempre* bi

B. *mf sempre* ti- bi

$\text{♩} = 96$ Gt. All 8' Diaps & Fds. (No 4's)

Org. *f sempre*

Diaps & Fds 16' 8' to Gt.

52

S. in cy- tha- ra De- us De- us me-

A. in cy- tha- ra De- us De- us me-

T. in cy- tha- ra De- us De- us me-

B. in cy- tha- ra De- us De- us me-

Org.

58

S. *us* *Qua* *re*

A. *us* *Qua* *re*

T. *us* *Qua* *re*

B. *us* *Qua* *re*

Org.

64

S. *tris-tis* *es* *a*

A. *tris-tis* *es* *a*

T. *tris-tis* *es* *a*

B. *tris-tis* *es* *a*

Org.

70

S. *poco stacc.* *mp subito* *(mp)*
 ni — ma — me — a —

A. *poco stacc.* *mp subito* *(mp)*
 ni — ma — me — a —

T. *poco stacc.* *mp subito* *f et*
 ni — ma — me —

B. *poco stacc.* *mp subito* *(mp)*
 ni — ma — me — a —

Org. *mf* *(Reduce Git. to Diap 8')*

76

S. *no dim.*

A. *no dim.* *f et*

T.

B.

Org. *Full ORGAN (No Reeds)* *ff* *Full (With Reeds)*

82

S. *f* et

A. *f* et

T. *f* et

B. *f* et

Org.

ff sempre

ff sempre

88

S. *ff* qua *(sempre)* ve

A. *ff* qua

T. *ff* qua

B. *ff* qua *sempre ff* ve

Org.

(ff)

(ff)

94

S. *ff* *>* *>* *>*
-bas me

A. *ff* *>* *>* *>*
tur-bas me

T. *ff* *>* *>* *>*
con tur-bas me

B. *>* *>* *>*
con tur-bas me

Org.

100

(♩=96)

S.

A.

T.

B.

Org.

Rubato
(♩=96) (as line 1 - freely and remote.)

sw. Voix Cel. 8'
+ Leitr. Gad. 8'
+ Sol. 8' or Dulc. 8'
(Box Closed)

sovere pp

103 ♩ = 46 (♩ = 92)

S. *pp* Spe-ra in De-o qui-³o-³ni-am *p* ad il-³la-³re *dolce*

A. *p* Spe- De- ad huc con-fi-te-³bor

T. *p* Spe-ra in De-o qui-³o-³ni-am ad huc con-fi-te-³bor

B. *p* Spe-ra in De-o qui-³o-³ni-am *p* ad huc con-fi-te-³bor

♩ = 46 (♩ = 92)

Org.

Org. *pp* *p* *p* *p*

109

S. *pp poco al p* li Sa-lu-to-re et *p sempre*

A. *pp poco al p* bor Sa-lu-ta-re *p* ³met

T. *pp* il-li Sa-lu-ta-re vultus ³me-i

B. *pp* il-li Sa-lu-ta-re *p* vultus ³me-i

Org.

Org. *pp* *p* *p* *p*

114

S. *De us me us.* *no dim.*

A. *p sempre* *us me us.* *no dim.*

T. *p sempre* *et De us me us.* *no dim.*

B. *p sempre* *et De us me us.* *no dim.*

Org.

Duration - 7'



LEBEWOHL

MARK BELLIS



LEBEWOHL

FOR

GUITAR

MARK BELLIS

1. THE FAREWELL
2. ABSENCE
3. THE RETURN



LEBEWOHL

MARK BELLIS

1. THE FAREWELL

VERY SLOW ($\text{♩}=60$)

GUITAR

Le - - be - - - wohl!

VERY QUICK ($\text{♩}=120$)

Rall - - - - -

VERY SLOW ($\text{♩}=60$) (*quasi rubato*)

al - - - - - a - c - c - e - l - - - - - SLOW ($\text{♩}=76$)

sec

VERY QUICK ($\text{♩}=120$)

sec

R - a - l - l - - - - - poco - a - poco - - - - - al - - - - -

molto cresc.

VERY SLOW ($\text{♩}=60$) (*rubato*)

a - c - c - e - l - - - - - SLOW ($\text{♩}=76$)

sec

31

f *mp* *f* *(mp)* *p* *messa voce (echo)*

35

p *mp* *p* *messa voce (echo)* *dolce*

2. ABSENCE

VERY SLOW (♩=52)

39

Handwritten musical notation for measures 39-42. Measure 39 starts with a treble clef, a 3/4 time signature, and a key signature of one sharp (F#). The music features a melodic line with eighth and sixteenth notes, and a bass line with chords. Dynamics include *p*, *mf cant.*, *mf*, *mp*, *f*, and *mp*. There are also some markings like *mf cant.* and *mf*.

43

Handwritten musical notation for measures 43-46. Measure 43 starts with a treble clef, a 4/4 time signature, and a key signature of one sharp (F#). The music features a melodic line with eighth and sixteenth notes, and a bass line with chords. Dynamics include *(mp) f mp*, *p*, *mf*, and *mp*. There are also markings like *mf* and *mp*.

51

Handwritten musical notation for measures 51-55. Measure 51 starts with a treble clef, a 3/2 time signature, and a key signature of one sharp (F#). The music features a melodic line with eighth and sixteenth notes, and a bass line with chords. Dynamics include *p*, *f*, *mp*, and *p*. There are also markings like *f* and *mp*.

56

Handwritten musical notation for measures 56-61. Measure 56 starts with a treble clef, a 2/4 time signature, and a key signature of one sharp (F#). The music features a melodic line with eighth and sixteenth notes, and a bass line with chords. Dynamics include *mp*, *f*, *p*, *mf*, *mp*, and *f*. There are also markings like *f* and *mp*.

62

Handwritten musical notation for measures 62-67. Measure 62 starts with a treble clef, a 4/4 time signature, and a key signature of one sharp (F#). The music features a melodic line with eighth and sixteenth notes, and a bass line with chords. Dynamics include *mf*, *f*, *mf*, *mp*, and *f*. There are also markings like *mf* and *mp*.

Rall. - - - at - - - Slower (♩=44)

68

Handwritten musical notation for measures 68-73. Measure 68 starts with a treble clef, a 3/4 time signature, and a key signature of one sharp (F#). The music features a melodic line with eighth and sixteenth notes, and a bass line with chords. Dynamics include *p*, *mp*, *p*, *mp*, and *p*. There are also markings like *p* and *mp*.

QUICKER (♩=76)

VERY SLOW (♩=52)

76

p legg. *p poss.* (no cresc.)

82

sempre p

3. THE RETURN

NOTE: Gruppatti are for ease of reading, and do not indicate accentuation.

Tempo ①: PRESTISSIMO
Tempo ②: PRESTO
Tempo ③: ALLEGRO MOLTO

fig. 84

85

pp *solo voce*
①

86

87

88

mp

② ①

mf

② ①

89

90

91

92

p

Rall-*al*-②

accel-*al*-①

p

93

94

95

96

97

98

99

(mf)

②

①

②

①

②

①

② Rall-

100

101

102

103

104

mp

---*al*-③ ①

pp

②

105

106

107

108

109

mp

③ Rall- --- ①

pp

mf

②

①

p

f

②

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

① ② ① ② Rall--al- ③ Rall-- ②

mf mp p (pp) p dolce

mf mp p ① ②

mf mf p (mf)p

mf f f sempre

sub. dim. (mp) p quasi niente

quasi poco accel. al fine

Duration - 1. 1' 20"
 2. 2' 20"
 3. 1' 50"
5' 30"



THE CRESCENT MOON

MARK BELLIS



I N S T R U M E N T A T I O N

FLUTE

CLARINET

HORN

PERCUSSION (ONE PLAYER) :

VIBRAPHONE

MARIMBA

LARGE AND SMALL SUSPENDED CYMBALS

BONGOS

TAM-TAM

VIOLIN

VIOLA

CELLO

NOTE : The score is notated in C
Accidentals apply only to the notes they immediately precede
Grace notes are to be played on the beat, except when they
occur just before the end of a bar.

" THE CRESCENT MOON "

CANTATA FOR BARITONE AND CHAMBER ENSEMBLE

WORDS - IBN AL-MU'TAZZ (861 - 908)

- 1) The sun rose above the stream
Whose calm water quivered when the east wind blew;
Fantasies of golden armour.
- 2) The eyelids of the burdened cloud let fall cascades
Of rain, and the parterred garden is spattered with
Drops. You see the exact spot when each hits the
Hoed ground : It's like silver coins which bounce,
Are snatched, yet leave a mark. So often the rain
Slaps the cheek of the earth. There are running
Streams the garden newly blossoms.
- 3) The narcissus stares without once
Resting its eyes; its back is bent
By still raindrops, its face is pale
Watching how the sky chastens the earth.
- 4) When the sky's eyelids had disfigured the earth
With a rapid downpour of stormy tears,
The sun touched the world and the plains appeared
In silk brocade, the hills a veil of water.
- 5) With streams of wine the garden is crossed,
And the doves sing higher and higher.
Do not blame the branches if they dance,
They are drunk with song and liquor.
- 6) Night has fallen about us my friend,
Light our fire with wine
So, while the world sleeps, we may kiss
The sun in the dark.
- 7) Watch now the beauty of the Crescent Moon as it
Ascends, ripping the darkness with its light; look,
A scythe of silver mowing a black prairie that's
Clustered with white narcissi.
- 8) You've seen a moonlit night
Silver the streets of a town;
And wine pure as sun flecks
The glass turbanned with foam.
- 9) The night I worried stretched so long,
I felt the sun had joined the stars.
- 10) Time, you haven't left me a friend,
There's no kindness in your life.
You devour my companions,
Then greet me with insolence.

=====

"THE CRESCENT MOON"

MARK BELLIS

CANTATA FOR BARITONE AND CHAMBER ENSEMBLE

Words - 9th Century Arab

I

Lento (♩=60)

Flute
Clarinet in C (actual sounds)
Trumpet in F (actual sounds)
Percussion (1 Player)
Baritone Solo
Violin
Viola
Cello

Fl
Cl
Hr
Perc
Voice
Vln
Va
Vc



7

Fl.

Cl.

Hr.

Perc.

Voice

Vln.

Va.

Vc.

p

p

p

SMALL SUSP. CYM. *pp* *tr*

niente *mp*

mp *p*

blis - - - - - Pan - - - - - tas - ies

3/2 4/4 3/4 4/4

10

Fl.

Cl.

Hr.

Perc.

Voice

Vln.

Va.

Vc.

p

p *Dolce*

sp

niente

niente

gold - - - - - en ar - - - - - mour

niente

niente

niente

4/4 5/4 4/4

14 *Alligretto* (♩ = 92)

Fl.

Cl. (A) (3 sounds)

percussion

Banjos (HANDS)

5/4 2/4 4/4 5/4

mp *p* *p*

The eye-lids of the bur- - - - dened cloud

Solin.

Vcllo.

5/4 2/4 4/4 5/4

mp *p*

17

Cl.

Perc.

MARIMBA

Banjos (HANDS)

5/4 4/4 7/8

p *mp* *p*

let fall - cas- - - - ades of rain and the fastened gar- den

Vcllo.

Vcllo.

5/4 4/4 7/8

mp *mp*

20

Cl. *p*

Perc. *Bongos (HANDS)* *p* *VIBES (motor off)* *pp* *tr*

Voice *mp* *mp*

is spot--tuned with drops. You see the ex-act spot when each

Vln. *p* *mp* *pizz*

Vla. *p* *pizz* *mp*

23

Cl. *p*

Perc. *L.V.*

Voice *p dolce*

hits the hard ground: It's like sil-----ver coins which bounce, are

Vln. *ARCO mp*

Vla. *ARCO p* *mp*

32

Cl.

Perc.

Voice

(No) *p* *L.V.*

c - r - e - s - c - e -

Violin

Viola

Meno p *Solo*

c - r - e - s - c - e -

35

Cl.

Perc.

Voice

cresc *M.S.* *d-i-m* *(DAMP HERE IF NECESSARY)*

- (o)

There are run-ning streams and the gar-den near-by blos-soms.

Violin

Viola

Solo

d - i - m

39 Allegretto (♩ = 92)

Flute

Cornet

Voice

The nar - ci - sus stares without

Cello

(Nat. harm.)
sul C

42

Fl.

Voice

once rest - - - ing its eyes its back is

Vc.

Slurs - tongue

mp

Arco

Pizz mp

46

Fl.

Voice

Acce. cresc.

best by still rain - - - drops

Vc.

Arco

Pizz

p

49

Flute

mp

3/4

4/4

mp

Voice

mp

its face is pale

Cello

p

pizz

p

pizz

mp

mp

52

Fl.

Flutter
tongue

p

mp

3/4

4/4

Voice

poco cresc

p

Watch - ing how the sky chas - - - tens the earth

Vc.

pizz

56

Fl.

Flutter
tongue

pp

Voice

(pp)

Vln.

pp

Vc.

pp

59 *Allegro* (♩ = 116)

Clarinet

Horn

Drum

Voice

Violin

MARIMBA II

tr b

p

3

3

3

ms

64

Cl.

Hn.

Perc.

Voice

Violin

(MARIMBA) II

ms

ms

ms

ms

PIZZ

ARCO

p

3

3

3

3

tr b

76

Clarinet

Horn

2 Percussion (MARIMBA)

Viola

Violin

MP

MARIMBA

PIZZ

ARCO

VIBES 99 (METRO OFF)

storm my tears

80 *Lento* (♩=60)

Cl.

Horn

Perc.

Voice

Violin

p

Sec.

(Vib) trem

pp

The sun touched the world and the plains off-sawed

84

Cl.

Hr.

Perc.

Voice

Vln.

con Sord
pp

foco 5

Sec.

mp

p

in silk brocade the hills a

3/4

3/4

3/4

3/4

89

Cl.

Hr.

Perc.

Voice

Vln.

Va.

Vc.

Allegro (♩=116)

tr^b

pp

MARIMBA II

p

p

veil of water

tr^b

8va 3

pizz

p

3/4

5/4

4/4

4/4

4/4

4/4

4/4

4/4

4/4

4/4

94. *Lento* (♩=60)

Flute

Clarinet

Piano

Violin

Viola

Cello

Voice

With streams of wine the garden is

3 Semibre p

4 4 3 4 2 4 5 8 4 4

99

Cl.

Cl.

Pn.

Violin

Viola

Vc.

Voice

crossed, and the doves sing high-er and high-er

dolce

3

4 4 3 4 5 4

INTERLUDE

110 *Allegretto* (♩=92)

Flute
Clarinet
Bassoon
Cussion
Violin
Viola
Cello

Andante (♩=72)

114

Fl.
Cl.
Hr.
Bass.
Cb.
Vc.

117

Fl. *Meno p*

Cl. *p*

Hr. *p*

Perc. *VIB (MOTOR OFF) pp tr* *L.V.*

Vln. *p* *Meno p*

Va. *p*

Vc. *ARCO p*

120

Fl. *c - r - e - s - c - e - n - d - o - - - p - o - c - o - - a -*

Cl. *c - r - e - s - c - e - n - d - o - - - p - o - c - o - - a -*

Hr. *c - r - e - s - c - e - n - d - o - - - p - o - c - o - - a -*

Perc. *(VIB) tr* *pp* *L.V.* *pp*

Vln. *c - r - e - s - c - e - n - d - o - - - p - o - c - o - - a -*

Va. *c - r - e - s - c - e - n - d - o - - - p - o - c - o - - a -*

Vc. *c - r - e - s - c - e - n - d - o - - - p - o - c - o - - a -*

130

Fl. *flutter tongue* *pp* *3* *3*

Cl.

Hr. *3* *5* *4* *3* *5* *4*

Perc.

Vln. *3* *5* *4* *3* *5* *4*

Va. *pp* *pizz* *arco* *3* *poco*

Vc.

135

Fl. *mp* *Subr pp*

Cl. *5* *4*

Hr.

Perc.

Vln. *5* *4* *mp* *poco* *p*

Va. *p*

Vc. *3* *pizz* *arco p*

146

Fl. *r-i-t - - - -*

Cl. *r-i-t - - - -*

Hr. *r-i-t - - - -*

Perc.

Voice
kiss the sun
p in the

Vln. *r-i-t - - - -*

Va. *r-i-t - - - -*

Vc. *r-i-t - - - -*

150

Fl. *a tempo pp dolce*

Cl. *a tempo pp*

Hr. *a tempo*

Perc.

Voice
dark

Vln. *a tempo*

Va. *a tempo*

Vc. *a tempo*

7 Allegretto (♩=92)

152

Clarinet (p)

Horn

Percussion

Bongos (HANDS)

Viola

Cello

156

Cl.

Hn.

Perc.

MARIMBA II

BONGOS (HANDS)

Voice

Va.

Vc.

165

Cl. *p* - o - c - o - a - p - o - c - o - a - s

Hn. *p* - o - c - o - a - p - o - c - o - a - s

Perc. *L.V.*

Voice *mp*

as it as-cends Riff - - - ing the dark - - - - - ness with its

Va. *p* - o - c - o - a - p - o - c - o - a - s

Vc. *p* - o - c - o - a - p - o - c - o - a - s

167

Lento (♩=60)

Cl. *pp*

Hn. *pp*

Perc. *tr* *pp* *sec.*

Voice *p*

light look, a scythe of sil - - ver mor - -

Va. *p*

Vc. *p*

178

L'istesso Tempo (♩=60)

Flute

Handwritten notes: *fl. tr. / Fa ju*
pp

(Vib)

Percussion

Voice

Violin

Viola

Cello

Handwritten notes: *pp*, *Pizz*, *ARCO*, *poco*

183

Fl.

Handwritten notes: *mp*, *Sub pp*, *p delicato*

Perc

Voice

Vln.

Handwritten notes: *mp*

Vla.

Handwritten notes: *mp*, *poco*, *p*

Vc.

Handwritten notes: *Pizz*, *ARCO*, *ms vibrato espress.*

187

Flute (p)

Violoncello

Violon

You've

Violin *p delicato*

Viola *Sempre p delicato*

Cello

191

Fl.

Violoncello

Violon *may voice*

seen a moon-lit night Sil- - - - - ver

Violon

Viola

Violoncello *mp*

195

Fl. *Flutter Tongue*
pp

Perc. *VIBES pp (motor off)*
pp

Voice *p* *pp*

the streets of a town And

Vln. *p*

Va. *p*

Vc. *pp* *PIZZ* *ARCO* *PIZZ*

200

Fl.

Perc.

Voice *mayor voz (falsetto)*
wine *p* *fuse as*

Vln.

Va.

Vc. *ARCO p* *PIZZ*

205

Flute *Flutter Tongue*
pp

percussion *sec.*

Cello *p*

sun flecks The glass

Violin

Viola

cello *pp*

209

Fl. *No PAUSE*

perc. *VIBES (motor) pp tr*

Cello *p*

turb - anned with foam

Violin

Viola

Vc. *PIZZ* *ARCO* *PIZZ* *No PAUSE*

214 Adagio (♩=40)

Horn

Voice

pp

p

The night I worried stretched so long

219

Horn

Voice

pp

mp

I felt

224

Horn

Voice

mp

the sun had joined

228

Horn

Voice

p

pp

the stars

Violin

Viola

Celli

p

p

p

234 Lento (♩=60)

Flute
 Clarinet (A)
 Bassoon
 Violin
 Viola
 Cello

4/4 3/4 5/4 4/4

p Time you haven't left me a friend —

Sempre p

238

Fl.
 Cl.
 Hrn.
 Perc.
 Voice
 Mtn.
 Va.
 Vc.

mf

mf

mf

mp *L.V.* *mf*

mp There's no kind-ness in your life — You de-vour — my com-pan-ions —

LARGE SUSP. CYM.

MUSIC FOR BASS CLARINET AND PIANO

MARK BELLIS



MUSIC FOR BASS CLARINET AND PIANO

MARK BELLIS

BASS CLARINET:
(ACTUAL SOUNDS)

$\text{♩} = 88$

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

PIANO:

$\text{♩} = 88$

pp *pp sempre* *pp* *pp*

6

mf *mp* *f* *sf* *p* *mp* *niente*

r-i-t a-d $\text{♩} = 60$

mf *mp* *ff* *molto dim.* *pp delicato*

8va *8va* *8va*

Bed. sempre *pp*

9

mp *mf* *sub. pp* *niente* *p poss.* *p* *niente*

r-i-t a tempo $\text{♩} = 88$ ($\text{♩} = \sqrt[3]{\text{of preceding}}$)

8va *8va* *8va* *8va* *8va*

pp *ppp* *ppp* *3mp*

pp *pp ten.* *sempre ped.*

14

mf *mp* *f*

8va *8va*

pp *pp* *3mf* *pp* *p* *f* *sub.* *ff*



47 $\text{♩} = 120$ $\text{♩} = 88$

mp mf ff sfpp molto cresc.

8va $\text{♩} = 120$ $\text{♩} = 88$ *mp molto cresc.*

f cresc. sempre *8va bassa* *3 p sulc.* *8va bassa* *mp molto cresc.*

56 $\text{♩} = 60$

sff *p marc. (no dim.)* *p poss.* *p marc.*

sff $\text{♩} = 60$

2 *4* *3* *4* *5* *4* *6* *4* *3* *4* *3* *4* *3* *4* *3* *4*

p marc. *p delicato* *p* *p*

Ped. *Pede*

61

niente p poco p pochiss. cresc. mp

8va *15ma* *pp* *p ma marc.*

3 *2* *3* *4* *5* *2* *3* *4* *4* *4*

Pede

68

p pp ppp

4 *4* *2* *8pp*

Duration - 3'

CANTATA

MARK BELLIS



I N S T R U M E N T A T I O N

2 FLUTES (1ST DOUBLING PICCOLO, 2ND DOUBLING PICCOLO
AND ALTO FLUTE)

2 OBOES

COR ANGLAIS

3 CLARINETS (2ND AND 3RD DOUBLING BASS CLARINETS)

2 BASSOONS

DOUBLE BASSOON

4 HORNS

3 TRUMPETS

2 TENOR TROMBONES

BASS TROMBONE

TUBA

PERCUSSION (THREE PLAYERS) =

4 TIMPANI

4 ROTO-TOMS

2 TOM-TOMS

BASS DRUM

5 GONGS

3 TAM-TAMS

GLOCKENSPIEL

VIBRAPHONE

MARIMBA

MARACAS

TAMBOURINE

SMALL SUSPENDED CYMBAL

STRINGS

NOTE : The score is notated in C

Accidentals apply only to the notes they immediately precede

Grace notes are to be played on the beat, except when they occur
just before the end of a bar.

LANTATA

MARK BELLIS

$\text{♩} = 72$

$\text{♩} = 54$

PICCOLOS: *ff* *take Fl.*

OBOES: *ff* *belly* *5* *3* *3* *r-i-t--*

COR ANGLAIS: *ff* *8* *4* *2*

CLARINETS: *ff* *take A.C.*

BASSOONS: *ff*

HORNS: *ff* *sub. mp* *5* *3* *3* *r-i-t--*

TRUMPETS: *ff* *8* *4* *2*

TROMBONES: *ff* *sub. pp* *p* *pp*

TUBA:

(TIMPANI:) *ff* *Hand sticks* *2 Rep-Toms* *Hand sticks* *3* *Woods* *Stick ends* *mp* *5 Gong* *p* *3 Tim-Toms*

PERCUSSION: *ff* *Hand sticks* *3* *2 Tom-Toms* *Hand sticks* *3* *Bon Drum* *(3rd sticks)* *mp* *5 Gong* *(Soft sticks)* *p* *3 Tim-Toms*

*** VIOLIN I:** *dir.* *gliss.* *mf* *pp*

*** VIOLIN II:** *dir.* *gliss.* *mf* *pp*

*** VIOLA:** *dir.* *gliss.* *mf* *pp*

*** CELLO:** *dir.* *gliss.* *mf* *pp*

*** BASS:** *dir.* *gliss.* *mf* *pp*

* N.B. PITCHES IN BRACKETS ARE NOT TO BE ARTICULATED INDIVIDUALLY - THEY ARE MERELY A GUIDE TO THE RATE OF GLISS. -1-



r-i-t--

A

♩ = 72

♩ = 72

Fl. 1/2, Ob. 1/2, Cl. 1/2, B. Cl., Bm. 1/2, Hn. 1/2, Tpt. 1/3, Trbn. 1/2, Tuba. 3

a tempo

Handwritten notes: *take cl. 3*, *1^o*, *mp*, *mf*, *mp*

Perc. 1, 2, 3

(Gong), (Tim-Tam)

a tempo

Handwritten notes: *Drum*

Vln. I

(Svo), *kolo*

pp, *no niente*

Handwritten notes: *div. in 2*, *pp*, *molto*, *mf*, *f*, *mf*, *no dim.*

Vln. II

pp, *no niente*

Handwritten notes: *div. in 2*, *pp*, *molto*, *mf*, *mp*, *mf*

8 Vle. Soli

Handwritten notes: *con sord.*, *con sord.*, *con sord.*, *no dim.*, *tutti unis*, *Songa Sord. vibr. nat.*, *niente*, *sub. molto dim.*

2 Vc. Soli

Handwritten notes: *no dim.*, *2 Soli*, *f*, *sub. molto dim.*, *niente*

Coli. Alt. 1

Handwritten notes: *div. in 3*, *pp*, *no niente*, *div. in 2*, *pp*, *molto*, *mf*, *mf*, *f*, *f*, *sub. molto dim.*, *niente*

Cl. 1/2

Handwritten notes: *1^o Solo*, *mf*, *f*, *no dim.*, *f*, *sub. molto dim.*, *niente*

19

Fl.

Flute 1 staff with musical notation and dynamics like sf, sfpp.

Flute 2 staff with musical notation and dynamics like sf, sfpp.

Oboe

Oboe 1 staff with musical notation and dynamics like sf, sfpp.

Oboe 2 staff with musical notation and dynamics like sf, sfpp.

Cl.

Clarinet 1 staff with musical notation and dynamics like sf, sfpp.

Clarinet 2/3 staff with musical notation and dynamics like sf, sfpp.

Bsn.

Bassoon 1 staff with musical notation and dynamics like mf, mp, p.

Bassoon 2 staff with musical notation and dynamics like mf, mp, p.

Hr.

Horn 1/2 staff with musical notation and dynamics like p, mp, 1^o.

Horn 3/4 staff with musical notation and dynamics like p, mp, 3^o.

Tpt.

Trumpet 1 staff with musical notation and dynamics like mp, pp, 1^o.

Trumpet 2/3 staff with musical notation and dynamics like mp, pp, 1^o.

Trm.
Tuba

Trumpet/Tuba 1 staff with musical notation and dynamics like mp, p, pp.

Trumpet/Tuba 2/3 staff with musical notation and dynamics like mp, p, pp.

Perc.

Empty percussion staff.

Empty percussion staff.

Vln. I

Violin I 1 staff with musical notation and dynamics like sf dim., mp, p, pp.

Violin I 2 staff with musical notation and dynamics like sf dim., mp, p, pp.

Violin I 3 staff with musical notation and dynamics like sf dim., mp, p, pp.

Vln. II

Violin II 1 staff with musical notation and dynamics like sf dim., mp, p, pp, niente.

Violin II 2 staff with musical notation and dynamics like sf dim., mp, p, pp, niente.

Violin II 3 staff with musical notation and dynamics like sf dim., mp, p, pp, niente.

Vla.

Viola 1 staff with musical notation and dynamics like sf dim., mp, p, pp, niente.

Viola 2 staff with musical notation and dynamics like sf dim., mp, p, pp, niente.

Vc.

Violoncello 1 staff with musical notation and dynamics like sf dim., mp, mf, p, pp.

Violoncello 2 staff with musical notation and dynamics like sf dim., mp, mf, p, pp.

Cb.

Double Bass staff with musical notation and dynamics like sf, f, mf, mp, p, pp.

3 J=72

26 Fl. 1
 Oboe 1
 Horn 3/4
 Violin I

30 Fl. 1
 Oboe 1
 Clarinet 1
 Bassoon 1

34 Fl. 1
 Oboe 1
 Clarinet 1
 Bassoon 1
 Violin I (div.)
 Violin II (div.)

39 Clarinet 1
 Trumpet 1
 Violin I
 Violin II
 Viola (div.)

45

Hn. 1 *mf*

Tpt. 1 *mf*

Tbn. 1 *mf*

Vln. I *sfz niente*

Vln. II *mp*

Vla. *mp*

Vc (dir.) *Only Half* *sfz* *mp* *(pp)* *mp* *poco f*

Cl. (dir.) *Only Half* *sfz* *mp* *niente*

pp *ten.* *p* *niente*

49

Hn. 1 *niente*

Tpt. 1 *p* *pp*

Vln. Solo. *mf* *mp Sample*

Vln. I *niente*

Vln. II *mp*

Vla. *(pp) mf* *mp*

Vc. *p* *niente*

$\text{C} \text{ } \text{♩} = 72$

53

Fl. $\frac{1}{2}$ *mf*

Oboe. *mp*

Cl. *mp*

Bsn. *mp*

Hn. 1 *p*

Tpt. 1 *p*

Tbn. 1 *p*

Vln. Solo. *(no dim.)*

Vla. *niente*

Vc. *mf* *niente*

57

F-l.

Oboe

Cl.

Bsn.

Hn.

Tpt.

Tbn

Perc.

Vln. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

Handwritten musical score for a symphony orchestra, page 57. The score includes parts for Flute (F-l.), Oboe (Oboe), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn), Percussion (Perc.), Violin Solo (Vln. Solo), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The music is written in a complex, multi-measure format with various dynamics and articulations.

Key markings and annotations include:

- Dynamic markings: *mf*, *mp*, *f*, *pp*, *ppp*, *ppp dim.*, *ppp dim.*
- Articulation: *ppp dim.*, *ppp dim.*
- Performance instructions: *2^o Solo*, *(1^o)*, *(5)*
- Tempo/Character: *ppp dim.*

The score is organized into systems, with multiple staves for each instrument. The page number 57 is located at the top left. The bottom of the page features a page number -7- and a copyright notice: 1928 FRANCIS SCORBY SYSTEM (1).

64

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. 1
Cl. 2
Cl. 3

Bm. 1
Bm. 2

Hr. 1
Hr. 2
Hr. 3
Hr. 4

Tpt. 1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2
Tbn. 3

Perc. 1
Perc. 2
Perc. 3

Vln. I 1
Vln. I 2
Vln. I 3

Vln. II 1
Vln. II 2
Vln. II 3

Vla. 1
Vla. 2

Vc. 1
Vc. 2

Cb.

E

$\text{♩} = 96$

87

Picc. *take Fl.*

Fl. 1

Oboe 1

Oboe 2

Cor Anglais

Clarinets 1 & 2

Bassoon 1 & 2

Contrabass

Horn 1 & 2

Trumpets 1, 2 & 3

Trombones 1, 2 & 3

Percussion 1, 2 & 3

Violin I 1 & 2

Violin II 1 & 2

Viola 1 & 2

Violoncello 1 & 2

Double Bass

mf, *f*, *mp*, *pp*, *ppp*, *sf*, *non sf*, *mar.*, *sempre*, *un.*

Fl.

Oboe

Cl.

Bsn.

Contra

Hr.

Tpt.

Tbn.

Tuba

Perc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

This page of a handwritten musical score, numbered 95, contains staves for various instruments. The woodwind section includes Flute (Fl.), Oboe (Oboe), Clarinet (Cl.), Bassoon (Bsn.), and Contrabassoon (Contra). The brass section includes Horns (Hr.), Trumpets (Tpt.), Trombones (Tbn.), and Tuba. The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Cb.). Percussion (Perc.) is also indicated. The score features complex musical notation, including notes, rests, and dynamic markings such as *p*, *mp*, *pp*, and *mf*. There are also performance instructions like *mfz* and *mfz* with accents. The notation includes various note values, rests, and articulation marks. The page is numbered 95 at the top left and -12- at the bottom center.

104

Fl. 1

Obs. 1
2

Cl. 1
2

Bsn. 1
2

Hrn. 1
2
3
4

Tpt. 1
2
3

Tbn. 1
2

Tuba 1
2
3

Perc. 1
2
3

Vln. I 1
2
3

Vln. II 1
2
3

Vla. 1
2

Vc. 1
2

Cb. 1

114

Picc. 1
Fl. 1
Ob. 2
Cl. 2
Bsn. 2

Hr. 1, 2, 3, 4

Tpt. 1, 2

Trbn. 1, 2
Tuba 3

Perc. 1, 2, 3

Vln. I 1, 2, 3
Vln. II 1, 2, 3
Vla. 1, 2
Vc. 1, 2
Cb. 1

G $\text{♩} = 72$
Take Pl. 2

123

Picc.

Fl. 1

Fl. 2

Ob. 2

Cor A.

Cl. 1/3

B. Cl.

Bsn. 2

Contra

Hr. 2

Hr. 3

Hr. 4

Tpt.

Tbn. 2

Tuba 3

Perc. 1

Perc. 2

1 Vln. Solo

Vln. I 2

Vln. I 3

Vln. II 1

Vln. II 2

Vln. II 3

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

131

Fl. 1 2

Ob. 2

Cor A.

Cl. 2

B. Cl. 2

Bsn. 2

Contra

Hr. 2 3 4

Tpt. 1 2 3

Tbn. 1 2 3

Perc. 1 2 3

Vln. Solo

Vln. I 2 3

Vln. II 2 3

Vla. 1 2

Vc. 1 2

Cb.

Handwritten musical score for orchestra, including woodwinds, brass, strings, and percussion. The score is marked with various dynamics (pp, mp, p, f, mf) and includes performance instructions such as "take A.F.L.", "2nd take B.C.I.2", and "NOT A TRUMBLE ROLL".

Listens Tempo
(♩=72) Quasi Presto

198

Fl. 1

A. Fl.

Cl. 1

B. Cl. 1

2

Perc. 1

2

Vln. I 4 Soli

Vln. II 4 Soli

Vla. 4 Soli

Vc. div. in 8

Cb. div. in 4

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

- Fl. 1 & A. Fl.:** Flute 1 and Alto Flute parts with dynamics *pp sempre* and *ppp*. A handwritten note "(like your notes)" is present.
- Cl. 1 & B. Cl. 1 & 2:** Clarinet 1 and Bass Clarinet parts with dynamics *pp sempre* and *ppp*. A handwritten note "(like your notes)" is present.
- Perc. 1 & 2:** Percussion parts, currently blank.
- Vln. I, Vln. II, Vla.:** Violin I, Violin II, and Viola parts, each with 4 soloists. Dynamics include *pp sempre*, *f*, and *ppp*.
- Vc. (div. in 8):** Violoncello part with 8 soloists. Dynamics include *f sempre*.
- Cb. (div. in 4):** Contrabass part with 4 soloists. Dynamics include *f sempre*.
- Handwritten Annotations:** "quasi presto" and "ppp" are written in several places. The word "tutti" is written at the end of the flute and clarinet parts.

I

$\text{♩} = 72$

144

Fl. 2
Ob. 2
Cor. A.
Cl. 1
Cl. 3
B.Cl. 2
Bsn. 2

Handwritten musical score for woodwinds and brass. The score includes parts for Flute (Fl.), Oboe (Ob.), Cor Anglais (Cor. A.), Clarinet (Cl.), Bass Clarinet (B.Cl.), and Bassoon (Bsn.). The music is written in 2/4 time with a tempo of 72. The score features various dynamics such as *pp*, *f*, and *sempre cresc.*, and includes performance instructions like *tutti sempre stacc. e marc.* and *molto cresc.*

Hrn. 1
Hrn. 3
Hrn. 4
Tpt. 1
Tpt. 3
Tbn. 1
Tuba 3

Handwritten musical score for brass instruments. The score includes parts for Horns (Hrn.), Trumpets (Tpt.), and Trombones (Tbn./Tuba). The music is written in 2/4 time. Dynamics include *f*, *mf*, and *sempre cresc.*. Performance instructions include *tutti sempre stacc. e marc.* and *molto cresc.*

Perc. 1
Perc. 2
Perc. 3

Handwritten musical score for percussion instruments. The score includes parts for Tom-Toms, Roto-Toms, and Timpani (Timp.). Dynamics include *mf*, *f*, and *sempre cresc.*. Performance instructions include *marc.* and *molto cresc.*

Vln. I 1
Vln. I 2
Vln. I 3
Vln. II 1
Vln. II 2
Vln. II 3
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb. 1

Handwritten musical score for string instruments. The score includes parts for Violins (Vln. I and II), Violas (Vla.), Cellos (Vc.), and Double Basses (Cb.). The music is written in 2/4 time. Dynamics include *pp*, *f*, and *sempre cresc.*. Performance instructions include *tutti sempre stacc. e marc.* and *molto cresc.*

Picc.
Fl. 2
Ob. 2
Cor. A.
Cl. 1
Cl. 2
Bsn. 2

Handwritten musical notation for woodwinds and brass. Includes dynamic markings like *ff*, *mf*, and *sf*. Performance instructions include *1^o Solo*, *(Fl. 2 take Picc.)*, and *(al)*. A large bracket on the right side of the section indicates a section cut.

Hr. 1
Hr. 2
Hr. 3
Hr. 4
Tpt. 1
Tpt. 2
Tbn. 1
Tuba

Handwritten musical notation for brass instruments. Includes dynamic markings like *ff*, *mf*, and *mp*. Performance instructions include *1^o Solo*, *To Glock.*, and *To No.*. A large bracket on the right side of the section indicates a section cut.

Perc.

Handwritten musical notation for Percussion. Includes dynamic markings like *ff* and *mf*. Performance instructions include *To Glock.*, *To No.*, and *To MARIMBA*.

Vln. I 1
Vln. I 2
Vln. I 3

Handwritten musical notation for Violin I section. Includes dynamic markings like *ff* and *mf*. Performance instructions include *para dim.* and *rit. dim.*. A large bracket on the right side of the section indicates a section cut.

Vln. II 1
Vln. II 2
Vln. II 3

Handwritten musical notation for Violin II section. Includes dynamic markings like *ff* and *mf*. Performance instructions include *para dim.* and *rit. dim.*. A large bracket on the right side of the section indicates a section cut.

Vla. 1
Vla. 2

Handwritten musical notation for Viola section. Includes dynamic markings like *ff* and *mf*. Performance instructions include *para dim.* and *rit. dim.*. A large bracket on the right side of the section indicates a section cut.

Vc. 1
Vc. 2
Cb.

Handwritten musical notation for Violoncello and Contrabass. Includes dynamic markings like *ff* and *mf*. Performance instructions include *f pass.* and *mf*. A note at the bottom right says *(no break)*.

J ♩ = 72

152

Picc. 1
Fl. 1
Ob. 2
Cl. 2
Bsn. 2

sf
p sempre
1°
a2
p
non cresc.

take Picc.

Hrn. 2
Tpt. 1
Tbn. 2

1° Solo
p
p (quasi p mos.)
p

Perc.

(Glock)
sf
p sempre
via
(Hard sticks)
(motor off)
p sempre
Sergio Ped.
MIRIMBA
(Hard sticks)
p sempre

4 Soli
Vn. I
Gli altri div.

mf sempre
p sempre
p sempre

8va
a2
gliss.
mf
mf sempre
p sempre

2 Soli
Vn. II
Gli altri div.

mf sempre
p sempre
p sempre

8va
a2
gliss.
mf
mf sempre
p sempre

4 Soli
Vla.
Gli altri

mf sempre
p sempre
p sempre

8va
a2
gliss.
mf
mf sempre
p sempre

4 Soli
Vc.
Gli altri

mf sempre
p sempre
p sempre

8va
a2
gliss.
mf
mf sempre
p sempre

2 Soli
Cb.
Gli altri

mf
p sempre
p sempre

8va
a2
gliss.
mf
mf sempre
p sempre

K
♩ = 96
rall-----al-----

This is a handwritten musical score for an orchestra and percussion. The score is written on multiple staves, with parts for various instruments and sections. The notation includes notes, rests, dynamics, and performance markings. Key elements include:

- Woodwinds:** Piccolo (Picc.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horns (Hn.), Trumpets (Tpt.), Trombones (Tbn.), and Tuba.
- Percussion:** Percussion (Perc.) section including Timpani (Timp.), Roto-Toms, and Tom-Toms.
- Strings:** Violins (Vln. I and II), Violas (Vla.), Cellos (Vc.), and Double Basses (Cb.).
- Handwritten Details:** The score is heavily annotated with performance instructions such as *pp* (pianissimo), *mp* (mezzo-piano), *p* (piano), *f* (forte), *sfz* (sforzando), *legato*, and *p sempre*. There are also numerical markings like (15), (10), and (2) indicating specific measures or dynamics.
- Tempo and Performance:** The tempo is marked as ♩ = 96, and there are markings for *rall* (rallentando) and *al* (accelerando).

Hrn.

Tpt.

Trbn.
Tuba

Perc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

165 $\text{♩} = 72$ $\text{♩} = 54$ $\text{♩} = 72$ *rall.* *al.* *rall.* *al.* *rall.* *a tempo*

Fl. 1 2

Ob. 1 2

Cl. 1 2

B.Cl. 1 2

Bsn. 1 2

Hr. 1 2 3 4

Tpt. 1 2 3

Tbn. 1 2 3

Tuba 1 2 3

Perc. 1 2 3

Vln. I 1 2 3

Vln. II 1 2 3

Vla. 1 2

Vcl. 1 2

Cb. 1 2

F-l.
1
2

Ob.
1
2

Cl.
1
2
3

Bsn.
1
2

Hrn.
1
2
3
4

Tpt.
1
2
3

Tbn.
1
2
3

Tuba

Perc.
1
2
3

Vln. I
1
2
3

Vln. II
1
2
3

Vla.
1
2

Vc.
1
2

Cb.

206

Bsn. 1

Hn. 1

Tpt. 1

Tbn. 1

Vln. Solo

Vln. I

Vln. II

Vla.

Vc. (div.)

Cb. (div.)

Handwritten musical score for measures 206-210. The score includes parts for Bsn. 1, Hn. 1, Tpt. 1, Tbn. 1, Vln. Solo, Vln. I, Vln. II, Vla., Vc. (div.), and Cb. (div.). The music is in 3/4 time and features various dynamics such as *mp*, *p*, *pp*, *f*, and *sfz*. There are also performance markings like *niente*, *rit.*, and *ritard.*. A box labeled 'N' is present above the staff lines.

210

Fl. 1/2

Ob. 1

Cl. 1

Bsn. 1

Hn. 1, 2, 3, 4

Tpt. 1, 2

Tbn. 1, 2, 3

Tuba

Vln. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

Handwritten musical score for measures 210-215. The score includes parts for Fl. 1/2, Ob. 1, Cl. 1, Bsn. 1, Hn. 1, 2, 3, 4, Tpt. 1, 2, Tbn. 1, 2, 3, Tuba, Vln. Solo, Vln. I, Vln. II, Vla., Vc., and Cb. The music is in 3/4 time with a tempo marking of $\text{♩} = 72$. Dynamics include *pp*, *p*, *mp*, and *f*. Performance markings like *niente*, *rit.*, and *ritard.* are present. A box labeled 'N' is present above the staff lines.

Fl.

Ob.

Cl.

Bsn.

Hrn.

Tpt.

Tbn.

Tuba

Perc.

1 Vln. Solo

Vln. I
(utti div.)

Vln. II
(utti div.)

Vla.
(utti div.)

Vc.
(utti div.)

Cb.
(utti div.)

This page of a musical score contains staves for various instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hrn.), Trumpet (Tpt.), Trombone (Tbn.), and Tuba. The brass section includes Percussion (Perc.). The string section includes Violin Solo (1 Vln. Solo), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is written in a complex key signature with many sharps and flats, and includes various musical notations such as dynamics (mf, f, p, mp), articulation (accents, slurs), and performance instructions like '(no dim.)' and 'loco'. The page number '215' is located at the top left.

222



Fl. 2
Ob. 2
Cl. 1/3
Bsn. 2

Fl. 2 Solo Piece.
Cl. 3 Solo B.C.
1st Solo

mp p

Hr. 1, 2, 3, 4
Tpt. 1, 2, 3
Tbn. 1, 2
Tuba 3

Solo
2nd Solo
1st Solo

mp sf sfpp p pp

Perc. 1, 2

Ln. I 1, 2, 3
Ln. II 1, 2, 3
Vla. 1, 2
Vc. 1, 2
Cb.

Loco
Solo
Solo

mp sf sfpp p pp

Picc. *f* *Take P.C.Z*

Fl.

Oboe 1 & 2 *f*

Cor A.

Cl. 1 & 2 *f*

B.C. Cl. *mp*

Bsn. 1 & 2 *(mp sempre)*

Trpt. *mp* *mp* *Solo* *mp*

Hr. 1, 2, 3, 4 *mp sempre* *(no dim.)* *mp*

Tpt. 1, 2, 3 *mp* *mp* *mp*

Tbn. 1, 2 *(Tuba solo)* *mp* *mp* *mp*

Tuba *mp* *mp* *mp*

Perc.

Vln. I 1, 2 *f* *marc.* *mp* *(no cresc.)*

Vln. II 1, 2 *f* *marc.* *mp*

Vla. 1, 2 *(no dim.)* *marc.* *mp* *(no dim.)*

Vc. 1, 2 *mp sempre*

Cb. 1, 2 *mp* *mp* *mp* *mp sempre*



Fl. 2

Ob. 2

B.Cl.

Bsn. 1, 2

Contra

Hr. 1, 2, 3, 4

Trpt. 1, 2, 3

Trbn. 1, 2, 3

Tuba

Perc.

Vln. I 1, 2

Vln. II 1, 2, 3

Vla. 1, 2

Vc. 1, 2

Ch. 1, 2

Handwritten musical score for various instruments including Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Tuba, Percussion, Violin, Viola, Violoncello, and Chamber Ensemble. The score includes dynamic markings such as *sf*, *sfz*, *mp*, *mf*, *ff*, and *pp*, as well as performance instructions like *no dim.* and *rit.*. The notation features complex rhythmic patterns, including triplets and sixteenth notes, and includes various articulation marks like accents and slurs. The score is organized into systems for each instrument group, with multiple staves per group. A circled '2' in a box is located at the top right of the page.

251

Fl.

Oboe

Cl.

Bsn.

Hr.

Trpt.

Tbn.

Tuba

Perc.

Ln. I

Ln. II

Vc.

Vn.

Cb.

Musical score for the upper woodwind section. The Flute part (1 and 2) has a melodic line starting in the 4th measure. The Oboe part (1 and 2) has a similar melodic line. The Clarinet part (1 and 2) has a melodic line starting in the 2nd measure. The Bassoon part (1 and 2) has a melodic line starting in the 2nd measure. The Horn part (1, 2, 3, 4) has a melodic line starting in the 2nd measure. The Trumpet part (1, 2, 3) has a melodic line starting in the 2nd measure. The Trombone part (1, 2, 3) has a melodic line starting in the 2nd measure. The Tuba part is empty. The Percussion part is empty. Dynamics include *mp*, *f*, *pp*, and *p*. There are also markings for *no dim.* and *rit.*

Musical score for the lower string section. The Violin I part (1 and 2) has a melodic line starting in the 2nd measure. The Violin II part (1 and 2) has a melodic line starting in the 2nd measure. The Viola part (1 and 2) has a melodic line starting in the 2nd measure. The Violoncello part (1 and 2) has a melodic line starting in the 2nd measure. The Contrabass part (1 and 2) has a melodic line starting in the 2nd measure. Dynamics include *mp*, *f*, *pp*, and *p*. There are also markings for *no dim.* and *rit.*

FL. 1
 A.FL.
 Ob. 1
 2
 Cl. 1
 B.Cl. 2
 Bsn. 1
 2
 Fla. 1
 2
 3
 4
 Tpt. 1
 2
 3
 Tbn. 1
 2
 3
 Tuba.
 Perc.
 Vln. Solo
 Vln. I 1
 2
 3
 Vln. II 1
 2
 3
 Vla. 1
 2
 Vc. 1
 2
 Cb.

This page of a handwritten musical score (page 259) contains parts for various instruments. The woodwind section includes Flute 1, Alto Flute, Oboe 1 and 2, Clarinet 1, Bass Clarinet 2, Bassoon 1 and 2, Flute 2, 3, and 4, Trumpet 1, 2, and 3, Trombone 1, 2, and 3, and Tuba. The brass section includes Percussion. The string section includes Violin Solo, Violin I (1, 2, 3), Violin II (1, 2, 3), Viola (1, 2), Violoncello (1, 2), and Contrabass. The score is written in a complex key signature with many accidentals and includes dynamic markings such as *p*, *pp*, *mp*, *mf*, *f*, *p sempre*, *pp sempre*, *ppp*, and *arco*. There are also performance instructions like "niente" and "plausibly possible otherwise omit".

267

Fl. 1
A. Fl.
Ob. 2
Cor A.
Cl. 1
B. Cl. 2
Bm. 1
Bm. 2

Musical score for woodwinds and brass instruments. The Flute 1 part has a dynamic marking of *mf*. The Bass Clarinet 2 part has a dynamic marking of *pp*. The Basso Trombone parts have a dynamic marking of *mf*. The score includes various musical notations such as notes, rests, and dynamic markings.

Hrn. 1
Hrn. 2
Tpt 1
Tpt 2
Tpt 3
Tbn. 1
Tbn. 2
Tuba

Musical score for brass instruments. The Horns 1 and 2 parts have a dynamic marking of *mf*. The Trumpets 1, 2, and 3 parts have a dynamic marking of *mf*. The Trombones 1 and 2 parts have a dynamic marking of *mf*. The Tuba part has a dynamic marking of *mf*. The score includes various musical notations such as notes, rests, and dynamic markings.

Perc. 1
Perc. 2
Perc. 3
Vln. Solo
Vln. I 1
Vln. I 2
Vln. I 3
Vln. II 1
Vln. II 2
Vln. II 3
Vla.
Vcl.
Cb.

Musical score for strings and percussion. The Percussion parts have a dynamic marking of *mf*. The Violin Solo part has a dynamic marking of *mf*. The Violin I 1, 2, and 3 parts have a dynamic marking of *mf*. The Violin II 1, 2, and 3 parts have a dynamic marking of *mf*. The Viola part has a dynamic marking of *mf*. The Violoncello part has a dynamic marking of *mf*. The Contrabass part has a dynamic marking of *mf*. The score includes various musical notations such as notes, rests, and dynamic markings.

(continued)

Fl. 1 *pp sempre* *quasi niente*

A.Fl. *(as before)* *pp sempre* *quasi niente* *A.Fl. take Pic.*

Cl. 1 *pp sempre* *quasi niente*

B.Cl. 1 *pp sempre* *quasi niente*

2 *pp sempre* *(as before)* *mp* *B.Cl.2 take Cl.2*

Hr. 1 2 3 4 *mf*

Tpt.

Tbn. 1 2 3 *3^o Solo* *mf*

Perc. 1 *Tom-Toms* *mf*

2 *Rot-Toms* *mf*

4 Soli *4^a* *mf* *unin.*

Ln. I *pp* *p sempre* *(arco) mf*

Gli altri

4 Soli *4^a* *mf* *unin.*

Ln. II *pp* *p sempre* *(arco) mf*

Gli altri

4 Soli *4^a* *mf* *unin.*

La. *pp* *p sempre* *(arco) mf*

Gli altri

Vc. *in 8* *f sempre* *tram.*

Ch. 1 *f sempre* *tram.*

2 *f sempre* *tram.*

$\text{♩} = 72$

271

Picc. 1
Fl. 1
Ob. 2
Cor A.
Cl. 2
B.Cl. 1
Bm. 2

Hrn. 1, 2, 3, 4
Tpt. 1, 2, 3
Tbn. 1, 2, 3

Perc. 1, 2, 3

(Tom-Toms) To Glock.
(Rom-Toms) To Mb.
Timp. To Maracas

4 Soli
Vln. I
li altri div.
4 Soli
Vln. II
li altri div.
4 Soli
Vla.
Gli altri
4 Soli
Vc.
Gli altri
Cb.

273

Picc. sf

Fl. 1 p

Ob. 2 $1^{\text{o}} \text{ Solo } p$

Cl. 2 $1^{\text{o}} \text{ Solo } p$

B.Cl. 1

Bsn. 2 $1^{\text{o}} \text{ Solo } p$

Hr. 2 $1^{\text{o}} \text{ Solo } p$

Hr. 3/4 $a2$

Tpt. 1 $1^{\text{o}} \text{ Solo } p$

Tbn. 1 $1^{\text{o}} \text{ Solo } pp$

Perc. 1 (Glock.) sf

Perc. 2 VIB. (motor off) (hand sticks) p

Perc. 3 MAR. (hand sticks) p

4 Sdi

Vln. I mf

Gli altri div. p sempre mf p

2 Sdi

Vln. II mf

Gli altri div. p sempre mf p

4 Sdi 1.2. mf

4 Sdi 3. mf (no dim.)

Vla. 4. mf (no dim.)

Gli altri p sempre mf arco p

4 Sdi mf (no dim.)

Ve. mf arco mf

Gli altri p sempre mf arco p mf

Cb. p arco mf (no dim.)

$\text{♩} = \text{♩}^5$

$\text{♩} = \text{♩}^5$

$\text{♩} = 96$

$\text{♩} = 72$

$\text{♩} = 54$

277

rall - - - - - al - - - - - rall - - - - - al - - - - - rall

Picc. 1
2

Ob. 2

Cor A.

Cl. 1
3

Bsn. 1
2

Hrn. 1
2
3
4

Tpt. 1
2
3

Tbn. 1
2
3

Tuba

Perc. 1
2
3

Timps.

Roto-Toms

Tom-Toms

BASS DRUM

(S.B. STICKS)

5 GONGS

3 TAM-TAMS

p sempre

4 Sdi

Vln. I
li altri

2 Sdi

Vln. II
li altri

4 Sdi

Vla.
li altri

4 Sdi

Vc.
li altri

Cb.

283

Perc.

al $\text{♩} = 72$ rall - - - a tempo

(Gongs)
(Toms-Toms)

p

p

p

p

molto rall - - - al - - -

Vln. I

1

2

3

p

p

Vln. II

1

2

3

f

p

Vla.

1

2

Vc.

1

2

f

Cb.

1

2

f

288

$\text{♩} = 54$

rall - - - - -

atempo

trast al fine

perc.

Handwritten musical notation for a percussion part. It features a treble clef and a 4/4 time signature. The notation includes several notes with stems, some marked with *pp* (pianissimo) and *pp* (pianissimo). A bracket labeled *(cymbals)* spans the first two notes. A dashed line indicates a *rall* (rallentando) section, followed by a section marked *atempo* (ad libitum). The staff ends with a wavy line and the instruction *trast al fine*.

m. I

m. II

la.

vc.

cb.

Handwritten musical notation for an orchestral section. It consists of multiple staves for strings (Violins I, Violins II, Violas, Cellos, Double Basses) and woodwinds (Flutes, Clarinets). The notation includes notes, rests, and dynamic markings such as *mf* (mezzo-forte), *p* (piano), and *(no dim.)* (no diminuendo). The woodwind parts feature complex rhythmic patterns and articulation marks. The string parts are primarily sustained notes with some rhythmic movement. The section concludes with a wavy line and the instruction *trast al fine*.

U

$\text{♩} = 60$

poco accel - - - - - *al* - - - - -

$\text{♩} = 72$

292

Handwritten musical score for a symphony orchestra, consisting of four systems of staves. The score is divided into sections for Violins I, Violins II, Violas, and Cellos/Double Basses.

- System 1 (Violins I):** Labeled "Viol. I". Includes staves for Desk 1 through Desk 7. The music features complex rhythmic patterns with many sixteenth and thirty-second notes. Dynamics include *mp*, *dim.*, and *p*. A bracket groups Desks 5, 6, and 7, with a "G.P." (Grand Pause) marking below them.
- System 2 (Violins II):** Labeled "Viol. II". Includes staves for Desk 1 through Desk 6. Similar to the first system, it contains dense rhythmic textures. A bracket groups Desks 4, 5, and 6, with a "G.P." marking below.
- System 3 (Violas):** Labeled "Vla.". Includes staves for Desk 1 through Desk 5. The notation is less dense than the violin parts. A bracket groups Desks 3, 4, and 5, with a "G.P." marking below.
- System 4 (Cellos/Double Basses):** Labeled "Cello" and "Glb. altri". Includes staves for Desk 1 through Desk 4. The bottom staff has a "div. in 3" marking. A bracket groups Desks 2, 3, and 4, with a "G.P." marking below.

The score is written on a grand staff with treble and bass clefs. It includes various musical notations such as slurs, ties, and dynamic markings. The page is numbered "292" at the top left and "-42-" at the bottom center.

Still and calm - no cresc. or Dim. at all

295

Vln. I

Vln. II

Vla.

Vc.

Cb.

Musical score for measures 295-300. The score is arranged in a system with five staves. The top staff is for Violin I (Vln. I), the second for Violin II (Vln. II), the third for Viola (Vla.), the fourth for Violoncello (Vc.), and the fifth for Contrabass (Cb.). Each staff has a part number (1 or 2) on the left. The music is in 4/4 time and features long, sustained notes with some melodic movement. The dynamic marking 'p sempre' is present in the first measure of each staff. The tempo/mood instruction 'Still and calm - no cresc. or Dim. at all' is written at the top.

301

Vln. I

Vln. II

Vla.

Vc.

Cb.

Musical score for measures 301-306. The score continues with the same five-staff system as the previous section. The music becomes more active, with more frequent note changes and some vibrato markings. The dynamic marking 'p sempre' is still present. In measure 304, there are markings for 'sempre vibr.' and 'vibrato' with arrows pointing to specific notes. The bottom of the page shows the page number '-43-' and the publisher information 'MUSICA PANOPUS SCORE SYSTEM'.

307

V

Vln. I

Vln. II

Vla.

Vc.

1 Solo

Cb.
Gl. altri

313

317

Vln. I

Vln. II

Vla.

Vc.

Cb.



GLITTERING OF SPRING

MARK BELLIS



" IN THESE DARK WATERS
DRAWN UP FROM MY FROZEN WELL ...
GLITTERING OF SPRING. "

HAIKU BY RINGAI

I N S T R U M E N T A T I O N

FLUTE

OBOE

CLARINET (DOUBLING BASS CLARINET)

BASSOON

HORN

HARP

2 VIOLINS

VIOLA

CELLO

NOTE : The score is notated in C

Harp harmonics are to sound one octave higher than written

Accidentals apply only to notes they immediately precede

Grace notes are to be played on the beat, except when they occur just before the end of a bar.

"GLITTERING OF SPRING"

(STRING QUARTET, WIND QUINTET AND HARP)

MARK BELLIS

Allegretto
(♩ = 92)

FLUTE:

OBOE:

CLARINET IN B♭ AND BASS CLARINET (ACTUAL SOUNDS)

BASSOON:

HORN IN F (ACTUAL SOUNDS)

HARP:

(HARMONICS SOUND ONE OCTAVE HIGHER THAN WRITTEN.)

| | | | |
|---|----|---|---|
| B | C# | D | |
| E | F | G | A |

Allegretto
(♩ = 92)

VIOLINS:

VIOLA:

CELLO:

Allegretto
(♩ = 92)



4

5

5

mp poco sf p mf sf pp mf sf pp mf sf

5

Handwritten musical score for a symphony orchestra, featuring staves for Flute (Fl.), Oboe (Obo.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hr.), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.).

The score is divided into three measures. The first measure shows the initial dynamics and articulation. The second measure features a *sfff* dynamic with a hairpin and a *laissez vibrer* instruction for the Harp. The third measure includes a 2+3/4+8 time signature change and further dynamic markings.

Key markings and dynamics include:

- sfff* (fortissimo fortissimo fortissimo)
- pp* (pianissimo)
- p* (piano)
- niente* (nothing)
- sf* (sforzando)
- molto dim.* (much decrescendo)
- laissez vibrer* (let it vibrate)

Time signature changes are indicated as 2+3/4+8 in the Clarinet, Harp, Violin II, Viola, and Violoncello staves.

9

Andante (♩ = 60) Molto Rit. -----

molto cresc.

molto cresc.

molto cresc.

ff

ff

ff

sfp

sfp

sfp

ff sempre Molto Rit. -----

f sempre Molto Rit. -----

p delicato

C4
G#

(-9- - - - -) Andante (♩ = 60) Molto Rit. -----

(damp.)

pp niente p

pp niente p

pp niente p

pp niente

Andante (♩ = 60) Molto Rit. -----

12 *a tempo* ($\text{♩} = 60$) *accel* ----- *molto accel.* ($\text{♩} = 120$) ----- *Allegretto* ($\text{♩} = 92$)

Fl. *pp*

Ob. *pp*

Cl. *pp* To Bass Clarinet

Bsn. *pp*

Hr. *a tempo* ($\text{♩} = 60$) *accel* ----- *molto accel.* ($\text{♩} = 120$) ----- *molto accel.* ($\text{♩} = 120$)

Hp. *f* (with the fingernail)

a tempo ($\text{♩} = 60$) *accel* ----- *molto accel.* ($\text{♩} = 120$) ----- *Allegretto* ($\text{♩} = 92$)

Vln. I *p sempre* (*Dist. Harm. sul A, E.*)

Vln. II *p sempre* (*Dist. Harm. sul D, A.*)

Vla. *p sempre*

Vc. *p sempre*

a tempo ($\text{♩} = 60$) *accel* ----- *molto accel.* ($\text{♩} = 120$) ----- *Allegretto* ($\text{♩} = 92$)

15

The image shows a handwritten musical score for a Bass Clarinet and string ensemble. The score is organized into three systems of staves. The first system includes a Bass Clarinet part with a melodic line featuring triplets and dynamic markings of *p* and *mp*. Below it are two staves for strings, with the first staff containing a *C#* marking. The second system consists of two staves with long, sweeping melodic lines. The third system consists of four staves, each with long, sweeping melodic lines. The score is marked with a large '3' and a '4' at the end of the first system, and another '3' and '4' at the end of the second system. The page number '15' is written in the top left corner.

18

Fl.

Oboe

Bass Cl.

Bsn.

Hrn.

Solo

p

mp *piu cresc.* *mf* *pp*

mp *piu cresc.* *mf* *pp*

mp *piu cresc.* *mf* *pp*

Harp.

pp *p delicato* *pp* *mp*

Vln. I

Vln. II

Vla.

Vc.

pp *p* *pp* *mp*

21

mp
(quasi p. pos.)

3 3
4 8

3 3
4 8

Ch

mf

23

Fl.

Cl.

Bass Cl.

Bsn.

Hrn.

To Bb Clarinet

pp

p

pp

pp

pp

pp

Hp.

pp Bintl. (Quite slowly)

D#

mp

F#

p

ff

Vln. I

Vln. II

Vla.

Vc.

niente

niente

niente

niente

pp

p

pp

p

pp

p

* N.B. PITCHES IN BRACKETS ARE NOT TO BE ARTICULATED INDIVIDUALLY - THEY ARE MERELY A GUIDE TO THE RATE OF GLISS.

28

Fl. *mp* *p*

Ob. *mp* *p*

Cl. *mp* *p*

Bsn. *mp* *p*

Hr. *p* *L.V.* *près de la table* → → $\frac{1}{2}$ table

Hr. *p* *L.V. Sempre* *près de la table* → → → →

Vln. I *spicc. b* *p*

Vln. II *spicc.* *p*

Vla. *spicc. #* *p*

Vc. *spicc.* *p*

Natur. Harm. Sul C

visite *pp* *Sempre*

Solo *mp*

Musical score system 1, measures 1-4. It consists of three staves in treble clef and one in bass clef. All staves begin with a *pp* dynamic marking. The first two staves have a melodic line with slurs and ties. The third staff has a similar line. The bass staff has a simple accompaniment. A large bracket groups measures 3 and 4, with a handwritten '2+3' and a circled '8' below it.

Two empty musical staves, one in treble clef and one in bass clef.

Musical score system 2, measures 5-8. It consists of two staves in treble clef and two in bass clef. The first staff has a melodic line with slurs and ties, and a *p* dynamic marking. The second staff has a similar line with a *pp* dynamic marking. The third and fourth staves have a bass line with slurs and ties, and a *mp* dynamic marking. A box labeled 'Cb' is present in measure 8. A large bracket groups measures 7 and 8, with a handwritten '2+3' and a circled '8' below it. Handwritten notes below the staves include: '→ → → → → Naturale move to' and 'pp près de la table → → → Naturale move to'.

Musical score system 3, measures 9-12. It consists of two staves in treble clef and two in bass clef. The first staff has a melodic line with slurs and ties. The second staff has a similar line with a *meno p* dynamic marking. The third and fourth staves have a bass line with slurs and ties, and a *mf* dynamic marking. A large bracket groups measures 11 and 12, with a handwritten '2+3' and a circled '8' below it.

34

Fl.

Ob.

Cl.

Bsn.

Hr.

Hp.

I

Vln.

II

Vla.

Vc.

Handwritten musical score for measures 34-37. The score includes parts for Flute, Oboe, Clarinet, Bassoon, Horn, Harp, Violin I, Violin II, Viola, and Violoncello. The Harp part features a box containing "E♭ F♭" and dynamic markings "pp", "mp", and "mf". The Viola and Violoncello parts have dynamic markings "fp" and "mf". Performance instructions in French are present: "près de la table" and "Natuale".

37

Handwritten musical score for the first system, measures 37-40. It consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music features various dynamics including *pp* and *p*, and includes triplet markings. A large brace on the right side of the system indicates a measure repeat.

Handwritten musical score for the second system, measures 41-44. It consists of two staves. The top staff is in treble clef and the bottom is in bass clef. Dynamics include *mp*. A box contains the notes Bb , $F\#$, Gb . The word "Naturale" is written with arrows pointing to a note. A large brace on the right side indicates a measure repeat.

Handwritten musical score for the third system, measures 45-48. It consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. Dynamics include *f*, *mp*, and *niente*. The word "molto" is written under a line. A large brace on the right side indicates a measure repeat.

40 (L'istesso tempo)

Handwritten musical score for a symphony orchestra. The score is arranged in systems for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.).

The key signature is one sharp (F#) and the time signature is 2/3. The tempo is marked "40 (L'istesso tempo)".

Flute (Fl.): Rested throughout the passage.

Oboe (Ob.): Rested throughout the passage.

Clarinet (Cl.): Rested throughout the passage.

Bassoon (Bsn.): Solo part starting at measure 40. Dynamics range from *p* to *mp*. Includes triplets and a fermata.

Horn (Hn.): Rested throughout the passage.

Harp (Hp.): Rested throughout the passage.

Violin I (Vln. I): *pp* *molto cresc.* *f* *volto* *f* *poss.*

Violin II (Vln. II): *pp* *niente poco f* *f* *arco* *f* *poss.*

Viola (Vla.): *pp* *niente poco f* *f* *arco* *f* *poss.* *Natural Harm. Sul G.* *pp*

Violoncello (Vc.): *pp* *niente poco f* *f* *arco* *f* *poss.* *Natural Harm. Sul D.* *pp* *p* *Sempre*

42

mf poco f molto dim.

Sul Pont.
Non Harm. pp Non Harm. pp Non Harm. pp
mf Sul. p
molto Sul. Pont. p
mf Sul. p
mf pp p Semfre
Dbl. Harm. Sul D, H. (p Semfre)

44 (No rit)

Andante (♩ = 60)

Fl.

Cl.

Cl.

Bsn.

Hr.

pp

p marc.

pp

p marc.

pp

p marc.

pp

p marc.

pp

Hp.

pp Bistl.
(Quite Slowly)

pp

E_b F₄

Andante (♩ = 60)

Vln. I

Vln. II

Vln.

Vc.

pp sempre

niente

poco

pp sempre

Del. Harm.
Sul C, G.
(p sempre)

Andante
(♩ = 60)

48 Allegretto
(♩ = 92)

Allegretto
(♩ = 92)

Allegretto
(♩ = 92)

51 *Andante* ($\text{♩} = 60$) *Allegretto* ($\text{♩} = 92$)

Fl. *sf* *sf sempre* *sf* *poco dim.* *mf*

Ob.

Cl.

Bsn. *sf* *poco dim.*

Hr.

Hp. *Solo* *p Dolce* *Harm.* *L.V.*

$B\flat C\flat$ $E\flat F\flat$

Andante ($\text{♩} = 60$) *Allegretto* ($\text{♩} = 92$)

Vln. I *mf* *poco sf*

Vln. II

Vla.

Vc. *sf pesante* *sf* *poco dim.*

Andante
(♩ = 60)

54

Handwritten musical score system 1. It consists of five staves. The top staff has a melodic line with a *molto dim.* marking. The second staff has a *pp* marking and a *niente* marking. The third and fourth staves have *ff* markings. The bottom staff has a *mp* marking and a *molto dim.* marking, followed by a *ppp* marking and a *niente* marking. The system concludes with a double bar line and a fermata.

Handwritten musical score system 2. It consists of two staves. The bottom staff has a *ff* marking and a box containing the notes *Gb Ab*. Below the staff, there is a *l.v.* marking and a *Damp.* marking. The system concludes with a double bar line and a fermata.

Andante
(♩ = 60)

Handwritten musical score system 3. It consists of five staves. The top staff has a *molto* marking and a *mp* marking. The second staff has a *pp* marking and a *niente* marking. The third and fourth staves have *ff* markings. The bottom staff has a *molto dim.* marking, followed by a *p* marking and a *niente* marking. The system concludes with a double bar line and a fermata. There are also markings for *Sul pont.* and *solo ppp subito*.

Andante
(♩ = 60)

57 Allegretto
(♩ = 92)

Fl.
Obs.
Cl.
Bsn.
Hrn.

Hp.
Solo
mp
p
pp
Ham
p LV.
F#
C# D#
E#

Allegretto
(♩ = 92)

I
Vln.
II
Vla.
Vc.
(ppp) Allegretto
(♩ = 92)
(mp)
f
niente

60

Handwritten musical score for the first system, measures 60-62. It features four staves with complex notation including triplets, slurs, and dynamic markings like *sfzp*, *sf*, and *molto cresc.*

Handwritten musical score for the second system, measures 63-64. It features two staves with dynamic markings (*sf*, *p delicato*) and chord boxes for G^b and A^b .

Handwritten musical score for the third system, measures 65-67. It features four staves with intricate notation, including triplets, slurs, and dynamic markings like *sf*, *mp*, *pp*, *niente*, and *sfzp*.

63 *Andante* ($\text{♩} = 60$) *Molto Rit.* *a tempo* ($\text{♩} = 60$) *Molto Accel.* *Allegretto* ($\text{♩} = 92$)

F.l. *sfp* *pp*

Ob. *sfp* *pp*

Cl. *sfp* *pp* *To Bass Clarinet*

Bsn. *ff sempre* *Molto Rit.* *a tempo* ($\text{♩} = 60$) *Molto Accel.* *p*

Hr. *ff sempre* *Molto Rit.* *a tempo* ($\text{♩} = 60$) *Molto Accel.* *p*

Hp. *Cb* *G#* *f* (with the fingernail)

Andante ($\text{♩} = 60$) *Molto Rit.* *a tempo* ($\text{♩} = 60$) *Molto Accel.* *Allegretto* ($\text{♩} = 92$)

Vln. I *sf* *molto dim.* (*pp*) *niente* *p* *sempre* *(Dbl. Harm. Sul A, E.)*

Vln. II *sf* *molto dim.* (*pp*) *niente* *p* *sempre* *(Dbl. Harm. Sul D, A.)*

Vla. *niente* *sf* *molto dim.* (*pp*) *niente* *p* *sempre*

Vc. *sf* *molto dim.* (*pp*) *niente* *p* *sempre*

Andante ($\text{♩} = 60$) *Molto Rit.* *a tempo* ($\text{♩} = 60$) *Molto Accel.* *Allegretto* ($\text{♩} = 92$)

66

Solo

p *mp*
(quasi p. posse.)

Bass Clarinet

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

pp *p delicato* *mp* *mf*

69

Fl.

Oboe

Bass Cl.

Bass

Horn

mp

p

pp

T. Bb Clarinet

pp

p

pp

Harp

pp Bishl.
(Quita Slowly)

D# mp

F#

ff

p

I

Vln.

II

Vla.

Vc.

niente

pp

p

niente

pp

p

niente

pp

p

niente

pp

p

72

Handwritten musical score for measures 72-74. The top system consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The Bb clarinet part is written on the second staff, with dynamics *f* and *mf*. The piano accompaniment is on the third and fourth staves, also with *f* and *mf* dynamics. The music includes slurs, accents, and triplet markings.

Handwritten musical score for measures 75-77. The system consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The piano accompaniment is on the third and fourth staves. Dynamic markings include *ff* and *L.V.* (Lento Vivace). Boxed chord symbols **C#Db** and **Fb** are present. The music includes slurs and accents.

Handwritten musical score for measures 78-80. The system consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The piano part is on the third and fourth staves. Performance instructions include *slap pizz*, *gliss.*, *arco*, *sfz*, *f*, and *ff*. The music includes slurs, accents, and triplet markings. The final measure of the system features a *p Spicc.* instruction.

74

Fl.

Ob.

Cl.

Bm.

Hr.

Hp.

I Vln.

II Vln.

Vla.

Vc.

mp *p* *pp*

mp *p* *pp*

mp *p* *pp*

p *pp* *Naturale*

mp *meno p*

près de la table $\frac{1}{2}$ *table*

près de la table *pp* *Naturale* *move. to*

Natural Harm *Sul C*

nients *pp Sempre*

Solo

77

Meno Mosso
(♩ = 80)

79

Fl.

Ob.

Cl.

Bsn.

Hr.

Hp.

I Vln.

II Vln.

Vla.

Vc.

Bb
F# G4

Damp.

Solo

mp

pp

molto cresc.

niente

pizz

poco f

niente

poco f

niente

pizz

poco f

Meno Mosso
(♩ = 80)

Handwritten musical score for page 81, featuring multiple staves with musical notation, dynamics, and performance instructions. The score includes various musical notations such as triplets, slurs, and dynamic markings like *mp*, *mf*, *pp*, and *p*. Performance instructions include *arco*, *poss.*, *Sul. D.*, *Natural Harm.*, *Sul. G.*, *Dbl. Harm. Sul. C, G.*, *pp*, *p* sempre, *Sul. D, A. (p sempre)*, *Sul. Fant.*, *Non Harm.*, and *alter*. The notation is spread across several systems, with some staves containing rests and others containing active musical lines.

83

r-i-t - - a-l - - -

Fl.

Ob.

Cl.

Bsn.

Hr.

Hp.

(r-i-t.)

pp Biabl.
(Quite Slowly)

r-i-t - - - a-l - - -

I

Vln.

II

Vla.

Vc.

mf *sul. Pont.*

Sul. Pont.

Non Harm.

p

molto

mf *Sul. Pont.*

pp *sem bre*

niente

Del. Harm.
sul. C. G.
(p *sem bre*)

r-i-t - - a-l - - -

Andante
(♩ = 60)

85

Handwritten musical score for the first system, measures 85-88. The notation includes a treble clef staff with a melodic line and a grand staff (treble and bass clefs) with a bass line. Dynamics include *p* and *pp*. A box containing $E\flat F\flat$ is present in the second measure of the grand staff. The piece is in 3/4 time.

Andante
(♩ = 60)

Handwritten musical score for the second system, measures 89-92. The notation includes a treble clef staff with a melodic line and a grand staff (treble and bass clefs) with a bass line. The piece is in 3/4 time.

Andante
(♩ = 60)

Allegretto
(♩ = 92)

88

Fl. *niente* *pp* *mf*

Oboe *pp* *molto cresc.*

Cl. *niente* *(pp)* *mf*

Bassoon *pp* *poco f*

Horn *poco f*

Harp

p sec.

Db
Gb Ab

Allegretto
(♩ = 92)

Vln. I *Naturale* *mp* *mf*

Vln. II *Naturale* *mp* *molto cresc.*

Vla. *niente* *pp* *molto cresc.*

Vc. *niente* *pp* *molto* *poco f*

Allegretto
(♩ = 92)

90

Andante
(♩ = 120)

Allegretto
(♩ = 92)

ff niente poco

Solo mp Dolce L.V.

Andante (♩ = 120) Allegretto (♩ = 92)

ff niente poco

Andante (♩ = 120) Allegretto (♩ = 92)

93

Fl.

mp niente mp

Ob.

Cl.

Bsn.

pp poco cresc. Sub. ppp

Hr.

Hp.

Vln. I

Vln. II

mp

Vla.

Natural Harm. Sul c.

p poco mp niente mp

Vc.

96

Handwritten musical score for a multi-staff instrument, likely a piano. The score is divided into two systems. The first system contains five staves with various musical notations including triplets, slurs, and dynamic markings such as "piu cresc.", "poco sf", "mp", "mf", "niente", and "poco f". The second system contains four staves with similar notations, including "poco f", "poco sf", and "piu cresc.". The notation is handwritten and includes many slurs and dynamic markings.

98

Fl.

Ob.

Cl.

Bsn.

Hr.

Hp.

Vln. I

Vln. II

Vla.

Vc.

f *sf* *ff* *poco sfz* *molto*

100
Andante
(♩ = 60)

Handwritten musical score for the first system, measures 100-101. It features five staves with notes, slurs, and dynamic markings. The first three staves are in treble clef, and the last two are in bass clef. The tempo is marked 'Andante' with a quarter note equal to 60 beats per minute. The dynamic is 'fff sempre'. The notes are: Staff 1: Bb4, Bb4; Staff 2: Bb4, Bb4; Staff 3: Bb4, Bb4; Staff 4: G#4, G#4; Staff 5: Bb4, G#4. There are slurs connecting the notes across the bar lines.

Andante
(♩ = 60)

Handwritten musical score for the second system, measures 102-103. It features five staves with notes, slurs, and dynamic markings. The first three staves are in treble clef, and the last two are in bass clef. The tempo is marked 'Andante' with a quarter note equal to 60 beats per minute. The dynamic is 'fff sempre'. The notes are: Staff 1: Bb4, Bb4; Staff 2: Bb4, Bb4; Staff 3: Bb4, Bb4; Staff 4: G#4, G#4; Staff 5: Bb4, G#4. There are slurs connecting the notes across the bar lines.

Andante
(♩ = 60)

Handwritten musical score for the third system, measures 104-105. It features two staves with notes, slurs, and dynamic markings. The first staff is in treble clef and the second is in bass clef. The tempo is marked 'Andante' with a quarter note equal to 60 beats per minute. The dynamic is 'fff sempre'. The notes are: Staff 1: Bb4, Bb4; Staff 2: G#4, G#4. There are slurs connecting the notes across the bar lines.

102 Adagio (♩ = 40)

Fl.
Ob.
Cl.
Bsn.
Hrn.

Hp.

Solo $\overbrace{\text{b} \text{ a} \text{ b}}^3$
mp

Harm. Nat.
mf

Adagio (♩ = 40)

Vln. I
Vln. II
Vla.
Vc.

Adagio (fff) *molto dim.* (mp) *exactement* ppp

105

MP
Harm.

L.V. ----- al niente

Duration - 5½ mins.

Durham - April-May 1979

