

Op. 48: Composing as Re-Creation

Rupert JEFFCOAT

School of Arts & Media,
University of Salford, Salford, UK

Submitted in Partial Fulfilment of the Requirements of the
Degree of Doctor of Philosophy, February 2016

Composing as Re-Creation

Op. 48 by Rupert Jeffcoat

Contents

Volume 1

Contents	i
Op. 48 details	iii
Prefatory Notes	vi
A Trio of Acknowledgments	viii
Abstract	ix
<u>Foreword</u>	1
<u>Section I: Outline of Op. 48</u> - a "little treatise on Eternity"	2
<u>Section II: Prelude</u>	11
<u>Section III: Contextual Review</u> - O where shall wisdom be found?	21
<u>Section IV: Research Context</u>	
Chapter 1 Memory - The Mother of All Muses	34
Chapter 2 Originality - The Origins of Originality	43
Chapter 3 Text - A Score of Texts	54
Chapter 4 Work - "one's not half two. It's two are halves of one"	67
<u>Section V: Methodology</u>	
Chapter 1 What is this thing called Bach?	84
Chapter 2 Pi(p)ed Beauty in Chopin	91

Chapter 3	Robbing "the Golden Treasury of Sebastian"	100
	<i>Crossing Genres; Miswriting, Misreading and Mishearing; Keys and Pitch; Ways of Playing and Ways of Writing; Wordplay, Noteplay, Numberplay, Puzzleplay; References and Programme-notes; Bach's Umbilical C(h)ord; Scores and Performers</i>	
	<u>Section VI: Experiments</u> - "each trifle under truest bars to thrust"	
Chapter 1	The Prose and the Passion	115
Chapter 2	Counter, Original, Spare, Strange - I	118
Chapter 3	Counter, Original, Spare, Strange - II	128
Chapter 4	Metamusic	138
	<i>Metatheatre as model; Palimpsest history; Virtual history; Answers as Questions</i>	
	<u>Section VII: InConclusion</u>	144
	<i>New modes of listening; The Vitality of Aspectuality; Playing without Bach; Composing as Research; Music on Music; Frankenstein music?; Rembrandt's Nun; The Unfinishing Symphony</i>	
	<u>Afterword</u> - <i>in place of a conclusion</i>	157
	Appendix - Op. 48	165
	Sub-appendix - <i>cited other works by Rupert Jeffcoat</i>	170
	Annex - <i>99 Names</i>	174
	Addendum - <i>Bach Cooks the Books</i>	175
	Glossary	177
	Works cited	183
	Bibliography	191

The scores of Op. 48 constitute Vol. 11.

Composing as Re-Creation

Op. 48 by Rupert Jeffcoat

Piano pieces

A Minute Waltz

Holy and Individual

Hungarian Flour Fudge

Just Dyeing to See it (aleatoric)

Les Sornettes Sonores

Prelude 465300.2751 (161049811271235) in C (pref. electric piano, or even electric organ)

Returning the Complement

Shanghaied

Sinister Developments

Sonata K. (pref. fortepiano)

Spieglein

The Bad-Tempered Clavichordist

The Rag Trade

Organ pieces

Can't Play, Won't Play!

Kontrafuge und Praeludium

Le V(i)ol de Bourdon

Luke 10.1

The Star and Garter

The Third Degree

Two-Keyboard pieces

Bachmaninov of Beverly Hills (2 pianos)

Marianne and Cecilia (Fortepiano and Glass Harmonica)

Mind the Gap (Piano and Harpsichord, pref. differing temperaments)

WTC1 (2 pianos: other options available)

Solo-Duet piece

Aladdin's Lamp (Piano and Harpsichord)

Cimbalom

Carmina Carmena

Singer/Pianist

Der Lustige Witwer

Trios

Dixit Dominus (Percussion: 4 players)

Gibraltar Gloria (English Horn, Spanish Guitar, Solo Treble)

Open and Shut (Violin, Viola, Piano)

The Interpretation of Drams (Fiddle, Piano and Inebriated Bagpiper)

Duets

Bach Kata Log (Cello and Piano)

Getting Even (Bassoon and Piano)

Hands Sax (Saxophone and Harpsichord)

Ja-Pan (Flute and Shakuhachi; Shoji required)

Offenbacharolle (Piano and Violin)

Tea-Tray (Viola, Piano and Sandwich - remember to check dietary requirements)

Ensembles

A = 416 (Harpsichord; 2 Oboes, 2 Bassoons and Contrabassoon)

Arutadrocs (Broken Ensemble: Alto Flute, Muted Trombone, Harp, Violin)

Glucklicherweise (String Band and Xylorimba)

No Bows Allowed (String Quartet and Harp)

Not my Field (almost Pierrot and almost Marteau ensembles; non-singing Soprano)

Penguins and Polar Bears (Piccolo, Contrabassoon; Marimba, Cor Anglais)

Re:Creation - *Usshering in Reality* (String Quartet)

Red Shoes (A clutch of Clarinets and an Electric Organ)

Space-Time Continuum (Broken Quartet - mobile - and vibraphone - static)

The Powick Pianoforte Quintet (Mixed-up ensemble; also 2 nurses)

Tromperie 1872 (Broken Quartet: Flute, Trumpet, Glockenspiel, Double Bass)

World Peace (6 instruments all plucked from around the globe)

WTC1

(WTC1 exists in a version for 2 ensembles as well as a version for 2 pianos: the 2-piano version can be played in differing ways, and two different scores are provided for this; both in the major mode, one is a smaller 'minor' version, the other a bigger 'major' version.)

NOTE to performabilities of Op. 48

The forces required for **Op. 48** appears to have an arch-structure: although there seem to be 48 pieces, with **WTC1** existing in both a two-keyboard version (itself with a smaller and a larger version) and a double-ensemble version (for 18 players) the below list comes to 50 pieces. Many such anomalies or quirks infect the design and some of the works respond to differing situational necessities and performance possibilities, although their notation remains the same. The progression from 1 player to many has two small dips either side of the midpoint, both of which underline issues surrounding players, parts and roles.

- 13 piano pieces (other instruments can be employed)
 - 6 organ pieces (one non-sounding)
 - 4 two-keyboard pieces (various combinations)
 - 1 solo-duet piece (one player on two instruments)
 - 1 cimbalom piece
 - 1 singer/pianist piece (same player in both roles)
 - 4 trios (though one requires 4 players)
 - 6 duets (of varying combinations)
 - 13 ensemble pieces (for various differing groups)

With the Two-Keyboard pieces, the possibility exists of having one part played on computer, with the other part live. In **Mind the Gap**, especially, this would be particularly effective, while **Aladdin's Lamp** (whichever instruments are used) needs the instruments to be angled appropriately. **World Peace** might benefit from judicious amplification, as would **Der Lustige Witwer**. **Ja-Pan** needs to have both instrumental parts in different zones, so questions arise over priority. **Space-Time Continuum** needs additional power to move the players around, while **Offenbacharolle** merely requires two stands in different places for the same violinist. **Red Shoes** needs to be on a stage with easy egress (including a table for the lead clarinetist's initially partial instrument), and **The Powick Pianoforte Quintet** should be played at the end of a first-half as the players are required to make a quick getaway. **Re:Creation** begins in darkness, and **Not my Field** requires a soprano soloist (sited between the two ensembles) not to sing.

Prefatory Notes

Like a body at a funeral, the sound that music makes is a luxury item. Various composers have made do with not hearing their work out loud, whether it be Beethoven (from deafness), Bach (who posted his Brandenburg Concerti off as a job application) or Bizet (whose Symphony in C was unplayed for 80 years). As a composition portfolio, and not a performance one, the schema of the scores is the basis for discussion. While some voices (notably Ingarden) contend that the non-sounding elements of music are more important (1986: 51), hearing music out loud (rather than in the internal aural imagination) is beneficial. Regardless of the means of performance, though, I agree with Yeats, who said you cannot write without an audience (in Muir 1962: 51).

Many works have certain performance issues, such as un-prescriptive Baroque Sonatas which invite the player's input. Some of **Op. 48** is 'baroque' in not fussing over the notation of dynamics or tempo. If some see this as un-user-friendly, I wish to call on a musician's ability to respond (which is their 'responsibility'). *Pace* Birkets, who sees printing as making text immutable and permanent (1994: 157), the writtendownness of a score (even when detailed) strangely encourages its peculiar mobility. This Derridian point is pre-echoed by Ingarden (1986: 151), and this protean propensity of music is key to understanding **Op. 48**. Although it is possible to appreciate, say, ballet-music without the movement, even when it is performed as fully staged, so-called complete artworks are still only partially appreciable. Various options for pieces mean that performances can never tell the whole story: the universe of **Op. 48** is similar, with diverse constellations taking time to be understood.

Yet **Op. 48** is not a tome of arid philosophy, but an essentially playful exercise, not intended just for a "fit audience though few". **Op. 48** stretches notions of practicality as well as practicability. **Op. 48** suggests that commenting on and thinking about music (paramusic and metamusic?) takes place inside music itself. It acts as a Critique of Pure (and even Practical) Music, since no piece is pure, with each abounding in musical, musicological, textural, textual, numerical, pictorial, philosophical, spiritual, practical and

doubtless other references. It avers that music's currency never goes out of date. Larkin's poem (about libraries) beautifully expresses how such a partnership evolves.

New eyes each year
Find old books here,
And new books, too,
Old eyes renew;
So youth and age
Like ink and page
In this house join,
Minting new coin.

Philip Larkin

(*Collected Poems*, Faber, London, 1988: 212) [re-printed here in *Book Antiqua* font.]

6 notes on Op. 48 and the commentary

- B) Words that may not appear elsewhere are detailed in the Glossary.
- A) Works cited in bold type refer to pieces in Op. 48. These can be found listed alphabetically in the Appendix.
- G) Works cited in both bold and italic type are pieces by the author. These can be found listed alphabetically in the Sub-Appendix.
- F) Standard conventions are employed with regard to other works: italic for particular pieces (e.g. *Verklärte Nacht*); roman type for generic titles (e.g. Symphony no. 2).
- E) The section entitled Works Cited contains titles of works directly mentioned in Op. 48 or this commentary. However, to counter Cooke's notion of "unconscious 'cribbing'" (1959: 172), further examples are alluded to so that the musical or musicological references, of which I am aware, are recorded.
- D) The section entitled Bibliography contains references to books, but also to plays, poetry and sound recordings.

A Trio of Acknowledgments

I wish to express my thanks to the University of Salford (its people, libraries, and IT services) for their support during this period. I have particularly appreciated the comments and criticism of Professor Alan Williams, who has been able to sift and seed ideas with a telling mixture of wisdom and generosity. Others have helped me consider matters deeply over many years: Alexander Goehr apostrophising on late Stravinsky; Robin Holloway helping me to trepan two-piano repertoire; tutorials on the Tudors with Peter le Huray; or organically bashing Bach with Glenn Gould's teacher, Peter Hurford. Conversations with Kenneth Leighton, Alan Ridout, Robin Orr, Judith Bingham, Malcolm Williamson (accompanied by Vegemite sandwiches), Ronald Stevenson, Geoffrey King and John Joubert on the rights and rites of modern music have played a part too. Working with countless instrumentalists, conductors, organists, choirs and assorted artists over the years has been a privilege: they have taught me more than they know.

I also need to thank more distant musicians. Strangely, Rupert Brooke, in his poem *Heaven* (2014: 21-2), mentions two important forces within a few lines: both the Eternal Brook (Bach) and the Almighty Fin (Sibelius) have contributed to Op. 48 - the former was materially productive, while the latter's software helped to produce the material. Brooke's fish seeks ever "wetter water", and it has been a joy to discover more about the ocean of music. Like the Leviathan in Psalm 104 (v. 26), my 'playground', 'arena', 'theatre' or 'forum' is the sea of music inside which I compose, and I am humbled and excited that "both small and great beasts" (v. 25) have stopped awhile. Naturally, any mistakes are my own though, like the proverbial Persian carpet, these are a witness to human fallibility (contrasting with divine perfection) and even a hint (from the beyond?) of myriad future possibilities.

Finally, after a brief but sincere apology to friends I have doubtless bored over several decades, I wish to say an enormous thank-you to my family who stoically survived books, notes, scores, sounds and ideas invading their time and space sporadically and spasmodically. Their love and patience is one of the more recent wonders of the world.

Abstract

What is it to write 'new' music? Music is not written in a vacuum, and Op. 48 investigates how one small Bach piece's (re)sourcefulness can result in a variety of musics. The collection (of 48 pieces) explores not only scientific areas of musicology and analysis, but subjective and intuitive areas of performance, resonances with other art forms and more fantastical elements such as virtual history and humour.

More challengingly, the amount of music (some 2 hours) presents an issue over the language used in discourse, for the linearity of words is partial and even misleading. Op. 48 is a criticism of what Bach notated and an economic way of talking about how music talks. Drawing on poetic and philosophic insights, 'Bach' is played with re-creatively: the precedents and parallel developments of the procedures I employ form a further stage of possible development.

Rather than repeating empty encomia in this Bach *Festschrift*, Op. 48 honours Bach's invention by creating further music. Op. 48 is arguably not subservient to the Bach, and asks when (if ever) pieces grow up and become independent organisms. For while Op. 48 exhibits a wide-ranging diversity, it does not (and perhaps cannot) claim to be exhaustive, since the music seeds further pieces, which questions if it is viable to talk of an art work as discrete at all.

Foreword

Many compositions nowadays come with programme notes or commentaries, and I do not wish to confuse things further by adding a commentary on the commentaries and so on. However, as this is a PhD submission, I trust it is seen as helpful to provide a brief comment which explains why its structure has come out the way that it has.

This commentary is designed to be reader-friendly, although I accept that some of the topics and interrelationships within (and in the music too) stretch normal accessibility. To amplify something of how discourse is layered, direct quotations (from authors etc) are placed in double inverted commas, while conceptual references and topical assignations are shown by single inverted commas; a good example occurs earlier in note E on page vi. How we deal with the issue over the relative importances of 'music or commentary' may sometimes be straightforward: here, though, it is more intricate, and I believe that the discussion about prioritising these is interesting on many levels. Tempting as it is to simplify the matter, the difficulties encountered in doing so are revealing. If the 'music v. commentary' debate is actually about reconciling two incompatible thought systems, then a simplistic sound-bite solution is unlikely to suffice, and it suggests we find, or at least seek, solutions in other dimensions.

4 particular problems inform the whole project (which arguably apply to anyone involved in composing music). Although the focus of the PhD lies in another area - it develops the implications of a short keyboard piece by a mediocre Thuringian church musician - these issues loom over the project and will be addressed in the Afterword.

- i) With 'Music' and 'Commentary', can one ask about priority and apply this more widely?;
- ii) Is developing a piece of Bach somehow a statement on the Canon?;
- iii) Is composition fruitful in enabling Musicology to focus on music and not on itself?;
- iv) Can a wide-ranging study help to ask how the Academy embraces interdisciplinarity?

Section I Outline of Op. 48

Although this section will outline the organism known as Op. 48, the difficulty encountered in tackling this task is itself instructive. As a diverse work, it invites listeners to consider if similar polyvalency exists in other music and other arts.

a "little treatise on Eternity"

Op. 48 is a collection of 48 pieces that each relate to the C Major Prelude (BWV 846) from *The Well-Tempered Clavier* Book 1 (1722) by Johann Sebastian Bach (1685-1750). I do not agree with Scheibe who, in 1737, said that Bach's music's was unnatural due to its confused and turgid character (1970: 82). The production of 48 pieces from one shred of Bach's cloth shows, rather, that his music is extremely economical, startlingly clear and exceedingly natural in that it berths so much more music inside itself. In *Bach Cooks the Books* (see page 187), I outline an entirely speculative snapshot (not an exhaustive study) of Bach's 2 volumes of *The Well-Tempered Clavier* related to the proportions of various bar-numbers. This sort of design that one is able to see in Bach (regardless of Bach's own intent) has helped me forge my own music, and I am aware of that last verb's two contrasting (though not entirely contradictory) meanings.

Op. 48 and its various parts resist easy classification, for while some are clearly solo works and some are for ensembles, others blur the distinction, while others cannot be completed without considering the reaction of an audience to it, making the audience a necessary part of the performing forces. Also, in terms of musical style (a word which means column), some of the works act rather like a fifth column with a melding of approaches which undermine the status of what is being heard. Some of it might be seen as music-theatre, but that term does not explain the play that goes on within the notes themselves, amongst the performers, and through any audience. Uncategorisability is problematic (as anyone trying to comprehend Segerstam's 286 symphonies would very likely discover), and it can

contribute to the ignoring of an artist and his work (see Cross on Berkoff 2004: 2 or Holloway on himself in Palmer 2015: 249). Yet Brahms, somehow, manages to blur the definition of tonality (as in the String Quintets' slow movements) whilst being garlanded with the laurels of traditionalist, and new views of rules will be explored in this document. However, I wish unpindownableness (or inaffigibility) to be a positive aspect of **Op. 48** as it explores the artistic domain. Entities that, in their play, resist arrest help to expose the dangers of easy compartmentalisation which can be a ready tool for the more industrialised forces (such as music publishing and art curation) to funnel creativity into accepted and acceptable moulds. Works like **Op. 48** may prove a valuable corrective from mass standardisation and could contribute to the vital genicide (the death of genre-categorisation) which much art aims at, a challenging fact which many aficionadi would refuse to recognise.

Bach's *Well-Tempered Clavier (WTC)* has been likened to a textbook (Schulenberg 2006: 199), similar perhaps to his *Orgelbüchlein* (1726) with its didactic intent to comprehensively cover techniques and keys. While a large range of styles is encompassed within it, both it and my **Op. 48** are not primers in the manner of Erasmus's *De Copia* (of 1512), which explores many differing ways of interpreting the same text (found more recently in Queneau's 1947 book *Exercices de style*). In the Appendix, I list the 48 pieces (alphabetically) to indicate the resources required. Yet, mirroring the unruly nature of invention, the 48 pieces involved actually come out as an anomalous 50 works. Although complete for the purposes of this submission, I am not convinced that the work is finished with: the art I am involved with seems to be more allusive, elusive and illusive, so much so that I not only invent new combinations of sounds but combinations of letters (with a glossary on pages 131-36 supplied for such words).

Drawing on various insights from authors and other music, **Op. 48** explores a variety of techniques. Yet its status, as either one particular work or a collection of 48 pieces, is problematic. For, while the 48 separate elements of **Op. 48** are each arguably self-standing, their relationship to Bach and to each other is sometimes not obvious and thus invites some consideration. Rosen recalls the image of a hedgehog (drawn from Mendelssohn's

uncle Schlegel) as an appeal to "common sense" in that we all know what a work (or a hedgehog) is when we see it (1996: 48). However, at 2 hours playing time, **Op. 48** presents prickly issues, since in normal performance conditions order matters, with any potential ordering dependant on circumstances and resources. Normally, to assess the best order one should first hear all the orders and then consider which one is best, but there is literally never enough time to do this adequately. The permutations of 48 factorial (written '48!')—1241391559253607267086228904737337503852148635467776000000000—divided by 4383 (the number of performances that a normal year could accommodate) makes any such option not just impractical but impossible. Even dividing **Op. 48** into 2 books (book 1 for keyboard(s), book 2 for other forces) does not practically diminish the problem, as each book of 24 pieces would still require nearly 11 billion time-lengths of the universe (calculated at 13 billion years). And a discussion of the best order takes place after that...

Although the exact numbers price themselves out of being useful, I provide them for the sake of completeness and academic accuracy, aware that the result—like arguing over which shade of impossible it is—becomes an irrelevant absurdity. Although long numbers have a place (see Penrose (1990: 93-96) for a particularly long one), another way of looking at this 'work' needs to be found. While **Op. 48** could be described as "a multi-piece", the issue is as much with the word 'a' as it is with whatever we see in the word 'multi-piece'. Although Maxwell Davies talks of his ten Naxos Quartets (2007) as like "ten chapters of a novel" (Palmer 2015: 331) and Birtwistle (in Harvey 1999: 27) says that his pieces are "part of an on-going process", it is worth exploring how these dimensions play out. It may be that **Op. 48** is not yet finished, although for the purposes of submission, I have managed to wrestle it onto paper for now and I provide evidence that **Op. 48** has put out shoots in various directions. Indeed, the multivalency of **Op. 48** and its potential for seeding yet more music is something that I hope to demonstrate, and there is no particular reason to view this project as ended or even endable. Emerson's note at the very beginning of his *Essays* (1841) that a thousand forests can develop from one single acorn is doubtless true, and those thousand forests might well be pressed into service to print the required sheets of paper stemming from just one Bach Prelude.

Lewin (1993: 62-67) contests Cook's difference between "description" and "speculation" (from *A Guide to Musical Analysis* 1987: 357). Both approaches ultimately deal with ways of hearing music, and the apparent distinction between objective depiction and speculative aspects of what can be imagined is not as clear as might be thought. Further, as music is clearly more than the sound that it makes, I agree with Max Neuhaus (in Rockwell 1983: 146) who feels that his pieces "are not musical products; they're meant to be activities", which resonates with Wittgenstein's contention that "[p]hilosophy is not a theory but an activity" (1922: 4.112). *Pace* Stravinsky, who declared his recorded performances of his music as "indispensible" complements to the score (1959: 135), to record and submit parts of **Op. 48** might be misleading, as it would imply that the sounds generated by the scores tell the whole story. In fact, for at least some of **Op. 48** (and arguably for other music too), the submitted texts of scores and words is only a partial representation of reality, because the reaction of an audience to the musical event is part of the compositional display and the natural risk that composers run. Rather in the manner of a picture under infinite regression, one view of **Op. 48** would necessitate including a recording of the performance reactions as well as the sounds made by the notes.

George Steiner's comment about Picasso is potentially fruitful in finding a way forward: "almost the sum of Picasso's protean devices can be seen as a series of critical re-valuations of the history of Western and, at certain moments, of 'primitive' art" (Steiner 1989: 18). **Op. 48** is more a reservoir or a repertoire that to some extent explores a history (of music and humanity) through its references and topics. It is worth noting in this context that Tolstoy (1997: 1345) tried to explain that *War and Peace* (1869) was *sui generis*, and not a novel or history, just as Pushkin's 1833 'novel in verse' *Eugene Onegin* defies simple compartmentalisation. While every work is arguably a *hapax legomenon*, one needs to make some attempt at comparisons and contrasts in order to be able to explore what each work is and says. **Op. 48** has no claim to be a Grand Oeuvre (à la Mallarmé), a version of which surfaces in George Eliot's *Middlemarch* (of 1872), where the pretence and pretensions of Revd Casaubon's rather absurd Key to All Mythologies are exploded when it transpires that he knows no German, thereby making any real grappling with such a grand meta-narrative nonsensical. Eliot's character (presumably deliberately, though this is unconfirmed) has a resonance with Isaac Casaubon, the enormously learned 17th century scholar, and while

this sort of ironic layering can be experienced more readily when words discuss words, music discussing music is more of a challenge. For the multiplicity of layers in **Op. 48** means that, unlike the peeling of an onion which makes the layers visible, one might never quite be sure if one has completed the interpretative project, if indeed it is completable at all. Presenting a *magnum opus* (such as a Symphony) as a demonstration of technical skill is one way of making one's musical case, but here such an approach would be inappropriate, since **Op. 48** explores not just the use of sound for a very technical exercise but the uses of technical exercises to explore sound. Indeed, one view of sound, adumbrated in a book on Kagel, is that it is not strictly speaking essential to the act of composition (Heile 2006: 4).

Despite acknowledging a vast array of musics (shown by the Appendices and other bibliographical sections), **Op. 48** is not an encyclopaedia of music or a definitive history. It is also not a stylistic compendium (in the manner of Queneau's *Exercices de style*, or David Arnold's jingle music on Classic FM), or a bouquet of pastiches (as found in, say, Faulks's 2010 collection *Pistache*), although it is interesting to note (Calvino: 1995: 286) that Queneau's occupation was as a compiler of encyclopaediae, so there is a hint at the world of Oulipo and its concern for potentialities. Far from being Dadaist anarchism, however, things such as knowledge, procedures and facts (for which we can read 'pieces') have an ontological dimension in the economy of their art form. Further, because the world in which **Op. 48** operates is highly integrated and more free-wheeling, it exemplifies de Bono's random entry technique and moves its potential audience from being a restricted masonic-style inner-circle to a genuinely enfranchised forum where ideas (from any direction) play a part. That **Op. 48** draws on many aspects does not make it a collage, either, for the many internal resonances are a way of provoking a deeper realisation of dimensions and relationships. A mere inventory of quotations, as found in Osmond-Smith's book on Berio's *Sinfonia* (1985: 57-71), is a barren anatomical exercise: it fails to ask 'why', and it is telling that this approach is disavowed by the composer (Berio 1985: 106). Moreover, the very word 'why' (which in French and Hebrew, for example, also literally carries 'for what' inside it) has a Janus-style double function: 'why' is both a backward-looking mechanical, motivational justification ("why did you do this?") as well as a demand to explaining a more goal-oriented effort ("what effect did you want in doing this?"). Both aspects come into play in **Op. 48**, as can be shown by a short parallel.

The more cosmic quotation from Herman Melville that heads this section relates to his own view of his 1851 production *Moby-Dick* (in 1972: 26) and is a clew to the mode in which **Op. 48** might be approached. While a more universal approach found in such works as *Chopin's Etudes* (1833 and 1837), Hindemith's *Ludus Tonalis* (1942), and Bartók's *Mikrokosmos* (1939) is a way of encompassing technical problems—and it should be noted that these, along with *WTC*, were designed with a didactic purpose—the modern era seems to demand a wider approach. Such examples of Kurtág's *Játékok* (1973-2003) is/are more open-ended, and the seemingly peripheral issue of not knowing whether to use a singular or plural verb form is symptomatic of the enterprise as a whole. I develop later the idea that my music is experimental, with the German noun *Versuch* in the background: it means both 'essay' and 'experiment', and I see music as also *Versuchung* (temptation). The very incompleteness of, say, Debussy's *Etudes* of 1915 (where there are pieces based on thirds, or arpeggios, for example, but not one based on seconds) is both provocative and inviting. A possible response is to imagine composing a 'Debussy Etude', which is not the same as pastiching an etude in the style of Debussy. Peitgen (in Duchesneau & Marx 2011: 93) suggests that Steve Reich's music (particularly its use of phasing) could be seen to be a "perceptual experiment", a definition which is applicable to far more music than minimalism or Ligeti. Indeed, **Op. 48** hopes to show that (in contrast to the WYSIWYG principle) the notion of What You See Is Not What You Get is more prevalent than might be imagined.

Melville has been seen to be a precursor of polyvalent authors (such as Borges, Calvino, Nabokov, Spark) because his allusive quality allows for an intense play on words. Such writers use their markings on a page to convey many layers of data, just as a score of music often uses notes, though I also include verbal notes as well as musical symbols. This is not inspired by a Gnostic standpoint which delights in "ingenious hermeneutics" (Goodall 1994: 7), for while they revelled in layers of secrecy, my layers are an encouragement to the imagination, and is hopefully applicable more generally to normal classical music. Manguel, who used to read to the virtually blind Borges, reports that although he was doing the reading side of things, he felt that it was Borges who was the master of the text (1996: 19),

a reminder of the vitality of the listener to the musical project. Part of the effect of **Op. 48** is what it means to the receiver, for while reading is generally performed privately, it does not mean that it cannot be shared, just as playing music privately informs future or more public readings.

Op. 48 (or parts of it) creates issues for any proposed performance situation. For example, how much help or knowledge does one give a listener, in programme notes, or informal asides? Is it better to simply present it/them without any preamble? Is **Op. 48** (unlike, say, a more discrete and generic 'symphony') with its various registers and dimensions open to be(com)ing a form of meta-piece, in the way that Deconstruction, in Steiner's view (1989: 118), is a meta-theory? The density of information inside **Op. 48** creates what Bertrand Russell calls the Tristram Shandy problem (1917: 90), for while novels (like movies) compress a life into a couple of hours, Sterne (through his use of digression) inflates the lived experience to longer than we can record, making its very encounter problematic. The range of reference inside **Op. 48** makes it a form of midrash (a sort of speculative commentary) and **Op. 48** could also be seen as a manual with didactic properties that helps to look at the diversity of music's derivations.

My music (and this document which supports and amplifies this submission) thus deals with questions such as:

what is it to be creative or original?

is it possible to define what a 'work' is?

in what senses do my experiments lead to future exercises?

Without wishing to prejudice any potential answers, how one goes about this music-making is clearly key to its solving. While I hope to avoid what Harvey (1999: xxii) calls the 'Wagner trap' of viewing music history through one's own personal contribution, this document surely allows me to briefly wear my own spectacles. It may be that my spectacle prescription is shared by others, and others may well perceive similarities with composers

which my spectacles prevent me from acknowledging or recognising. Kagel, for instance, is held to create "fictitious musical universes" (Heile 2006: 142) because he sees "composition as a means of intellectual inquiry" (Heile: 4). Kagel's resulting musical sounds are very different from mine, yet the notion that music can morph into "meta-music" is a thought-provoking one that I seek to follow up. I do sense that creativity sets up some sort of mirror which takes on a life of its own: I agree with the outlook of the painter Klee (in Fletcher 2001: 31) that the reason I feel my **Op. 48** is finished is because I am sensing that I am no longer looking at it, but that it is somehow looking at me.

I should perhaps say what **Op. 48** is not, and it may help to note that colouring-in books, in my book, are not creative: pouring hot water into a packet soup does not make one a chef, after all. Nor do I see mere music(ologic)al facts as inherently interesting, unless there is some collision or combustion with another. That Tchaikovsky was the first composer to use the celeste in *Nutcracker* (1892) is not that remarkable *per se*, until one realises that such an attitude was rather a habit, for he also included a quartet of accordions in his Orchestral Suite no. 2 of 1883. Both these examples show him depicting a specific scenic colour, so his calculations are musically purposeful. By contrast, a gimmick is self-fulfillingly self-oriented: Khachaturian uses the theremin in his Piano Concerto (1936) so that it can be said that he uses the theremin in his Piano Concerto. While the pieces in **Op. 48** do have odd facts strewn amongst them, each of them is networked to something else.

Cardinal Newman wondered if music was more of "a game rather than an art" (in Tovey 1941: 44): if so, what sort of game might it be? Is it one where the rules are fixed, changeable or even knowable? Or is it more like already known games? My two-piano piece *Faites vos jeux* contains musical representations (or re-presentations) of such games as Snooker, Dominoes, Snap, Space Invaders (and even Russian Roulette!) as an exercise in intricate coding. Although the sequence of cards, balls or shots, for example, is mapped exactly, there was ample room for invention. This was useful preliminary work to consider what games might be played with or on Bach. Playing games is not merely fun (with its air of inconsequentiality), since both play and work contain aspects of experimentalism, a quality which can be both exploratory and even life-enhancing. Calvino, in talking of

Queneau's work, says that it can be hard to identify the dividing line between experiment and play (1999: 258), and yet this indefinability can itself provoke more stimulating engagement and understanding, whether it can be defined as work, play, fun, obsession or even delusion. Shostakovich, according to Ronald Stevenson, said that his aesthetic encompassed both Bach and Offenbach (in Norris C. ed. 1982: 81). This alerts us to appreciating not only that profundity and levity can exist in the same breath, but that they might be mutually dependent. Work is often contrasted with play (one is toil, the other frivolous), but the joy of working at this has made me think anew about the Benedictine motto *orare est laborare* (to work is to pray). Ignoring any religious slanting of this (as in "to play is to pray"), I believe that reclaiming the importance of play as an adult and noble *modus operandi* (a mode of working, no less) is a helpful contribution to any debate as to what it is to be human.

This section has attempted to not only describe Op. 48, but to suggest fruitful ways of approaching it. It may be that many other works can be assessed in a similar fashion, and that the normal linear approach is not the most efficacious way to encounter music.

Section II Prelude

In this chapter, I outline the importance for musicians of appreciating competing approaches. In contrasting the demands of logos and mythos, I suggest that this awareness provides food for thought for composers. While art and music are integral to the serious vocation of being human, developing the matters of perspective, sensitivity and humour can bring rich rewards.

"There are 10 types of people: those that see the world in binary, and those that don't." ⁰

Beginning a doctoral submission with a joke might seem inappropriate, but in a submission which is about creativity and the nature of playfulness within that, it seems apposite to highlight the seeming dichotomy of world-view between this somewhat linear document and the diverse submitted work known as **Op. 48**. **Op. 48** itself contains multiple, even, contradictory views, and yet the discussion of contrasting opinions can be revelatory. In *Paterson IV*, discussing the work of the Curies, William Carlos Williams says

**Dissonance
(if you're interested)
leads to discovery.**

While his focus was on scientific endeavour, considering this through an artistic prism might prove instructive. [The jarring, even dissonant, font-change was to one called Jokerman.] Science and Art have so often been presented as being essentially different, but **Op. 48** (together with this document) examines this. Tovey avers that "art consists of individual works of art, not a general growing body of knowledge like science" (1941: 18). Yet **Op. 48** shows art to be remarkably interconnected which can indeed (and maybe necessarily) behave like a "growing body of knowledge". Saxton's use of 'confection' in relation to composition (in Thomas ed. 1998: 1) is useful from three complementary perspectives concerning the manufacture of music: it reminds us of the value of a scientific air in dealing with music's elements; it provides a historical dimension, with music's concoction drawn from the usage and syntax of sounds; and it lends a more frivolous coating, with sweet music suggestive of confectionary that is both enticing and enchanting.

Playing with play

More directly, that one composer's famous response to Bach (in Harding 1973: 80) was, in his own words, *espièglerie* (a "prank") is relevant to me as a composer who is, through music, corresponding with multifarious authors to highlight the primacy of play as a motor for creativity. Brahms, likewise, in humorous vein in his *Academic Festival Overture* (1880), rejoices in producing work that is actually about a lack of academicism, with Webster finding that the unusual exposition is 56% of the total length of work (in Bozarth ed. 1990: 64). I do not sense the piece to be a sardonic commentary (from a famously self-taught composer) on the over-emphasis students place on their drinking: rather it is a timely reminder that festival or carnival is important. Put more crudely, play trumps work.

Explaining a joke, perhaps like explaining music, can risk neutering its impact and its ability to provoke thought. Yet in pointing out that the opening quotation is really a self-reflexive meta-joke (about how the world as 'either/or' or 'admitting more possibilities' is itself a binary construct), we can reflect on music's potential to not only behave in seemingly contradictory ways that call forth diverse responses, but also on its ability to mirror the very questions we pose about it in its own procedures. In other words, music can be said to be able to talk about itself through its way of inviting discussion about how its logic affects both our individual and collective worlds. The particular joke itself contains a misleading and duplicitous number, making it an impossible joke to perform properly, for in saying it out-loud we would have to commit ourselves to an interpretation, very much as a performer of music does in deciding on how to execute the precise ornamentation or delineate the structure of a piece. Yet it also highlights the fact that jokes themselves can often resist easy attributability, and this makes their source, context and intent harder to interrogate. Further, the superscript number or degree sign (that leads nowhere) exemplifies an elaboration of pre-existing material that is both disconcerting (through its double-bluff of redundancy) and redolent of academicism which employs evidence (in the form of footnotes) to help to clinch an argument.

By disrupting the flow of discourse, comedy presents challenges to our paratactic existence which functions along a single time-line and shuts out alternative dimensions. That music (and perhaps life) is, in reality, hypotactic and multi-layered is perhaps too obvious to be stated, yet normal modes of understanding music (such as analysis and criticism) can marginalise the worth of the desultory, the unpredictable and the inexplicable. Approaches based on modern and rational systematicism (often called 'methodical') may well miss not just large parts of the story, but perhaps even its essence. One hermeneutical parallel might be to compare the more polyvalent and bewildering realm of quantum physics with the distinct standard scientific models which most accept as axiomatic. Here, our Newtonian, or even Einsteinian, *modus operandi* are inadequate tools. Art and music, similarly, require more imaginative processes to cope with its synaptic jumps. While it may be possible to be trained to be alert enough to glimpse these, a comprehensive Newtonian understanding might be elusive because it may not even properly exist.

Midrash

Although most topics are not clear-cut, since artistic processes rarely seem to fall into a simple fork-in-the-road solution, distilling issues to 'systematic v. random' or 'logos v. mythos' can be helpful in identifying how compositions resist certain set ways of thinking. However, not all issues are always a matter of 'either/or'. If music were a matter (however complex or convoluted) of mere binary decision-making then it could, in time, be sorted by a computer. That music's orbits seem to be more elusive suggests that there is something in our make-up that makes jumps which defeat particular modes of logic. This is perhaps similar to Buddhist koans which refute not just standard modes of thought but the whole notion that thought can solve things. Seeing a difference between intuition and discursive analytic knowledge should not be seen, as Bertrand Russell does (1917: 75), as characteristic of "mystical philosophy". He acknowledges later that mathematics (and we could add music) requires unprovable *a priori* assumptions, and therefore there is a role for the algorithmically uncomputable.

It should be recognised that the side of 'logic' (by its rigour) is more compliant to being observed and understood, and is thus privileged in its treatment, which means that the more intuitive side often does not get enough place to shine. The difference between hierarchical and tangential world-views is not, in fact, a threat but a challenge for greater understanding, even if the primacy of the first in academic discourse makes locating comparable usage of the second problematic. This slanting is mirrored in literature itself, which by its very mode of transmission has tended to exclude less literate voices and unrepresentatively favoured certain echelons of society. The very language we use is biased, with words such as 'logical' and 'systematic' often employed approbatively. Yet there are certain trains of thought (e.g. the genre of Midrash, outlined in Cohn-Sherbok 1993: 131-6) which redress the balance by presenting "argumentative, qualifying and revisionary" glosses (the adjectives are from Steiner 1989: 40).

Op. 48 could be seen as midrashic. It demands a multi-layered approach to text that can be at times alarming, amusing, confusing or thoughtful. **Op. 48** hopes to show how the slightest loophole can undo mighty edifices. Alert listening can, for instance, make one aware of immense irrigation networks that may only be accessible by a tiny plug-hole, similar to the way in which one tiny dissonant note can spark an enormous musical debate in a Haydn String Quartet: in that limited sense, then, **Op. 48** is entirely conventional and traditional. Yet each Haydn String Quartet, for example, has tendrils that grow over its own boundaries into other works and also onto other territory, making it difficult to quarantine a single piece of music. Being 'awkward to investigate' is not the same as 'impenetrable', and an investigation would require an approach which accommodates the surprise of hidden, unsuspected connections and the instructional potential of apparently random irrelevancies.

Arborescent/Rhizomatic

In their description of arborescent and rhizomatic procedures, Deleuze and Guattari have reflected something of how these two approaches work. I characterise these more fully as this may affect how one reads this document and approaches the organism entitled **Op. 48**.

The arborescent metaphor stems from the idea of a tree, and is rooted in the organic growth from trunk to branches to leaves. (This last sentence itself uses two verbs that are typical of how this thinking infects the language of discourse.) Many phrases and ideas (such as family trees, of ideas 'branching out', and cyclical processes of regeneration) show the pervasiveness of this image in everyday life. In this mode, the ideas further down the line are deemed less important and these are detailed in documents (often with subsections). In general, an overall idea is outlined before matters are broken up into smaller parts. It works well for many things, though whether folk are fully conscious that they think this way is open to question. The rhizomatic metaphor does not mean 'anything goes', even if those who only think arborescently might wish to portray this as such. It should be noted that it is also an organic idea (drawn from biology), with ideas and matters still related to each other in a reasonable and rational fashion. Yet its essential difference from arborescent structures is that it is more elusive because the hierarchies are dissolved, with no particular 'head' or 'tail'. While this makes it harder to delineate ideas (especially in an essay-form where a more tree-like approach is generally a more helpful mode for dispassionate examiners), it is arguably more pertinent to artworks which may contest the more pervasive 'up-down' parameters. Paul Claudel's use of the tree, mentioned by Milhaud (in Stravinsky 1947: xi) as a metaphor of the maturing composer is significant in showing that many differing fields have tried to understand art as organic.

These twin modes are best kept in mind when approaching the music of **Op. 48**. They relate to organisms, and yet it is significant that the more obvious organic metaphor - that of the body - does not figure more in musicology. While most notably utilised by religion, MacDonald notes (2000: 151) that Schoenberg often used this organic model in talking about music. People, after all, do share parental or filial traits, with some characteristics being mutable or dependent on circumstance. Harold Bloom (1973:14) talks of the 'parent-poem' which is countered by its progeny, although kleptomania or Oedipal issues may be awkward compositional motivations. Wittgenstein's notion of family resemblance is useful (as mentioned by Davies 2003: 235), and performers and listeners can play at discerning each quasi-genetic difference in each experiment that forms **Op. 48**. That some pieces might be considered twins, siblings, step-brothers, cousins, parents, grandparents and even bastards allows fresh relationships and intriguing perspectives to develop.

Music is not alone in creating issues for both conception and reception. John Banville, in discussing writers (in Boylan 1993: 108), maintains that there is an element of bafflement which provokes the artist to create, starting a continuous cycle of puzzlement, exploration and discovery. In his introduction to Stravinsky's *Poetics of Music*, Milhaud talks of Stravinsky's lectures as a searchlight that illuminates both his own music and music in general (Stravinsky 1947: ix), and Stravinsky's text is indeed thought-provoking. Yet while hearing composers explore the relationships between what they write and what they compose can be productive, this may not entirely map the territory. Indeed, Bronowski is clear that while science aims to create a closed system that explains everything, it is the very lack of perfection in the system which provokes more discovery (1978: 108). He bases this on observations from figures such as Gödel, Turing and Tarski (1978: 97) which show the vitality of paradox and the incapacity of a system to fully understand itself.

Yet while this tussle between the modes of linear and lateral thinking might be characterised, as Derrida does (1981: 53), as a contest between *logos* and *mythos*, Derrida earlier also makes the point that his project of *différance* contests the notion that it is an 'either/or' question (Derrida 1981: 27). That 'presence' and 'absence' are opposites makes them not just complementary but helps creates a space where the play between the two can be explored. It is perhaps this area that Eco develops (1992: 25) when he talks about the *intentio operis*: the text becomes the object (even the medium) connecting writer and reader, two categories which are often presented as not necessarily compatible. Music which, in being played, re-creates its own genesis (and is thus re-born in front of the audience) forces each collection of sounds ("a work") to function in some sense self-reflexively, becoming a story about its own production. Fowler's notion (1982: 123-6) of *poioumenon*—where a work is about its own production (often applied to works like Sterne's *Tristram Shandy* or Virginia Woolf's *Orlando* which (2004: 174) addresses the reader directly over the problem presented to the 'biographer' of Orlando)—is thus more relevant than might initially appear.

I draw a short example of how the form and content of a text can make itself. The verbal text (drawn from the Book of Job) for Jonathan Harvey's serial piece, *The Tree* (1981), deals with the hope for a tree that is cut down. After weaving its way, the piece repeats itself completely again. This repeat (unusually for Western Music, which often permits improvised decoration) is identical, acting as an appropriate expression and example of organic regeneration. The unending reproductive cycle is alluded to by Harvey by signifying that this piece (and, maybe, music in general) is ontologically perpetual and ongoing. Indeed, the listener's inadequacy to hear beyond a lifetime suggests that the normal description of a piece 'ending' is not adequate. Here, it is the listener who has to stop listening rather than the piece which ends, and so a practical exit is signalled by a short coda, acting rather like a slip-road off a circular race-track. Contrary, then, to the idea that music is an activity which humans carry out, the view (more akin to a religious dimension) that music is constantly and infinitely there and that it is humanity who dips into it in short bursts limited by life-span is a more organic and fruitful mode of understanding.

Harvey harnesses metaphor (a more nebulous and subjective approach) with a more objective application of 'nuts and bolts' (i.e. a strict compositional technique) to amplify the text's meaning. This suggests that *Logos* and *Mythos* are not as incompatible as might first be thought. It is rather as if that, while squaring the circle may not result in a perfect answer, the approximation is manageable for our normal purposes. Harvey, in *Music and Inspiration*, recognises that a more cosmic perspective is difficult to justify in logical terms, and his thirty-year battle to get his thesis published demonstrates this (1999: vii). Harvey's piece may not consciously stem from one of Brahms' Op. 122 chorale preludes (1896), but one is tempted to consider what precedent Brahms was drawing on, since that would make a neat recycling of a piece that is about recycling. Brahms' deceptive *Es ist ein Ros' entsprungen* is, in fact, a twelve-tone yet tonal amplification of a historic German tune, presented in a serene format which lulls listeners into an appreciative rather than questioning mode, and I examine this in the Originality chapter later. The above works demonstrate the potential for tangential perspectives which, in resisting normal approaches, arguably aid a richer understanding of how music has grown and might continue to flourish.

Writing about music in music

Berio (1985: 19) argues that writers on music emerge when they reach the limits of their practical musicianship, but it could be countered that this only applies when they attempt to verbalise their musical processes. However, there are composers who helpfully amplify their thoughts in writing, such as Bartók who points out that the competing key signatures in the first of his 14 Bagatelles (1908) is a "half-serious, half-jesting" attempt to demonstrate "the absurdity of key signatures in certain kinds of contemporary music" (Cooper 2015: 84). This document, then, is not a listener's guide or an explanation of **Op. 48** (in the way that an architect's plan should give builders the wherewithal to proceed): it is, to some extent, a counterpart, or another manifestation of the ideas of **Op. 48**, where its cells grow into other areas. It, thus, even questions if the dividing line between music and text exists. In 1920, Ives explains (in the Preface to *Essays Before a Sonata*) that he writes his essays for those who hate his music (and vice-versa), but it is more productive to see how music and words can work symbiotically for a deeper understanding. Writing about music should not be about "delirious verbal arabesques" (Berio 1985: 17), but a creative act in its own right. However, writing about music in and through music (as I attempt to do throughout **Op. 48**) presents considerable challenges for both performers and listeners.

This is not to suggest that music cannot be examined analytically and appreciated deeply from an arborescent standpoint, yet my contention is that a musical submission (that is both about creativity and is itself creative) enables other research both verbally and non-verbally. Steiner (1989: 151) would hold that this document is secondary to the music of **Op. 48**—few, indeed, would say that the documents about art or music are more important than the artwork itself—though he would also note that it appears hard to identify when the primary category actually begins. This layering of priority is further complicated by many elements of **Op. 48** having mini-commentaries (on the score) which are arguably part of the 'music', and this further blurs the difference between primary and secondary material. Indeed, the fact that the mini-commentaries are a mix of performance indicators, helpful background information, obfuscatory fantasy and plain untruths—with the dividing line between them sometimes being blurred—is part of the playful and engaging air which can create intriguing dilemmas for performers and listeners. Composers such as Kagel and

Cage are perhaps typically associated with this sort of experimentation, but if, in fact, the categories are more permeable than hitherto acknowledged, it may be seen that some composers (who might be normally viewed as more sober or well-behaved) also engage with these dilemmas to forge stimulating solutions. The *Farewell Symphony* (1772), for example, is arguably a more provocative piece of music-theatre (with its overtly political intent) than *Eight Songs for a Mad King* (1969).

The range of references in this document (as in **Op. 48**) is wide: it draws on art, literature, theology, theory, mathematics, history, politics and also musicology. It might be suggested that something so broad cannot be discussed in depth. However, such a view rather betrays the perception that two dimensions is enough: this document attempts to explore other possibilities, and show the need to be open to such exploration. For example, aspects of such matters as algorithms, set theory, chaos theory, fractals can play a part in illuminating (even if at an oblique angle) a composer's approach to composition. Raising a host of areas that are undeveloped (even if there is not the space to develop them all fully) feels part of the responsibility of scholarship which should not ignore unusual data just because it does not conform to previous views. Leibniz's comment on music, about its being "unconscious that it is calculating" (in Katz 2009: 116), may be true, but it should not be the same for musicians and those who think about how and why music is so.

One of the roles of the composer is not to treat the performer as an unthinking automaton, and so some aspects of discovery and debate are not exposed as they would be on an archaeological dig. Respecting the worth of the performer (and the vitality that only performance brings) means that some dimensions of composition might be best presented as provocative, frustrating, puzzling and even absurd. While it should be mentioned that other more recent composers such as Ligeti (in his 1962 *Poème symphonique for 100 metronomes*), Xenakis (in *Pithoprakta* from 1956), and Johnson (in *Rational Melodies* of 1982) have focused on particular mathematical properties using more recent insights, this is not in fact new at all. Older composers such as Machaut, Dunstable and Bach confected music, fully aware of similar fantastical dimensions, and this is a stimulus for approaching the writing of music in an historically-informed manner.

Nabokov's *Pale Fire* (1962) is a kaleidoscopic novel comprising many levels of purported authorship: a poem (by someone recently murdered), a commentary by his self-appointed editor, and his invasive footnotes all cry out to be read for themselves as primary. Some of its ebullience comes from the footnotes which take wing and contradict the 'evidence' of the commentary on the poem and even the poem itself. It makes the reading process far less linear as one flips back and forth to hunt for information. Yet this is also what occurs when music is listened to alertly, especially music which plays with not just sounds but with musical and musicological issues. While an index might not normally be considered integral to this type of submission, here it provides an additional way in both for this document and for **Op. 48**. It functions as a sort of logarithm for discovering the connections which might otherwise take considerable time, and may even contain similar infelicities to Napier's famous $2 \times 3 = 5.99$. This is just one aspect of the sense of artifice which appears to be an important aspect of my creativity. The following chapter is an outline of the various trajectories and resonances of **Op. 48**, although this can be skipped if one wishes to explore the music of **Op. 48** first. One of the assertions made by **Op. 48** is that, despite or because of its labyrinthine structure, several access points exist.

This section hopes to have opened up a range of perspectives which are not normally encountered by musicians. As it deals with other artistic realms, too, it is possible to consider that there may be parallel questions in other fields.

Section III Contextual Review

*In this chapter I address the position facing a composer in contemporary Britain, since many older composers express anxiety about the younger generation's lack of understanding. While music can be compromised by commercialisation, in appreciating the expectations on composers, I identify some of the problems in re-inventing music. However, while institutions (such as the BBC and the church) play a part in today's musical environment, composers are not necessarily bound by the prevailing climate. This section is a personal slant (and is not exhaustively comprehensive), explaining the context which has seen **Op. 48** emerge.*

"O where shall wisdom be found: and where is the place of understanding?"

Boyce crafted an elegant verse anthem using this text, which was once very popular and is now practically forgotten. Boyce may be a slight figure to many nowadays, yet without his 1768 collection *Cathedral Music*, we would not have much of the great music of earlier ages. Such seminally archival tendencies are not peculiarly British, but the situation for composers today is a seeming dilemma between writing something numinous for nobody or writing something ephemeral for everyone. One might contrast, say, John McCabe's practically unknown and magnificent *Sonata* (2009) against Paul Mealar's repetitious and ubiquitous *Ubi caritas* (2011) for the Royal Wedding. Providing examples is, naturally, inevitably invidious, and it should be borne in mind that a piece's 'success' (in its being appreciated, either immediately or latterly) may not be the same as its intrinsic 'worth'. One reason for bringing church music into the discussion is that often the ceremonial occasion (e.g. the death of Princess Diana) lends a weight and import to the notes which is not part of the actual and original design. Aside from showing how flexible music can be in its application, it highlights the curating and performing aspect of the art.

While the two categories are somewhat unsatisfactory and unsatisfying, this section explores my motivations and perspectives as I compose, aware that I might fit into neither.

To even pose the question about worth, however, is awkward, since the ephemeral can be prized for its very passing quality, and indeed something practically unknown in previous eras (e.g. Mahler Symphonies) can, in time, be deemed to have real value. Caswell (1991: 129) writes that one of the dangers of the "tyranny of canonicity" is that it promotes an "evolutionary model of history", which dictates that what survives is good, when it may be more a reflection of market forces or the efficacy of certain music agents. To assume that what is taking place is the best of all possible worlds is to collude in a sort of cultural amnesia (with everything prior merely a preparation for the golden age of Now), yet, conversely, to assume that what has gone before is *per se* superior risks devaluing the insights of those working today (which includes ourselves, of course). There would seem to be a stalemate between opposites, and yet the impossibility of assuming a neutral standpoint makes the claim of an objective truth fanciful. One artistic (and even Anglican) way forward (reflected earlier about the self-limiting nature of the binary mentality) is to follow Yeats (in Esar 1968: 269): "Some people say there is a God, others say there is no God, but the Englishman thinks the truth lies somewhere in between."

In science and psephology, researchers often deal with random samples, but surveying the territory of British composers (let alone composers world-wide) is impossible. The cellist Steven Isserlis, writing in 2011, says that nowadays "there's pop-influenced music, classical music, a jazz influence, a folk influence, modernistic music, the influence of ancient religious music. Music is going in all these different directions" (Palmer 2015: 2). Obtaining a panorama is unachievable because the musical world is more fragmented than ever. Andrew Palmer's 2015 book is called *Encounters with British Composers*, and is similar to the 'conversation books' of Schafer (60s), Griffiths (80s), and Haddon (00s) in previous decades. As laudable as it is to speak to 39 figures (of varying ages), it is remarkable how many have been omitted. Its Preface does not say if the below characters were contacted and were disobliging, but no mention of figures such as Adès, Dillon, Ferneyhough, Fitkin, Maw, Nyman, Pickard, Rodney Bennett, Skempton, Turnage, Wood, and Woolrich makes its value as a representative document limited. Having said this, it is helpful in appreciating something of the climate in which today's music takes place.

The Crisis of Ignorance

Although this is not the place to make a polemical point about today's composers, arguably every act of composition is a form of criticism about the universe of music as it appears to the composer at that time. The motivation for writing a 'new piece' is because that new piece supplies an absent part of the conversation. It is worth noting the worry, expressed by many composers in Palmer's book, about the knowledge and education of current composers. Holloway (paraphrasing Santayana) says that those who are "ignorant of history are doomed to repeat it" (Palmer: 253), noting that he has seen various fresh composers delude themselves into thinking they are inventing the wheel. Bainbridge, too, expresses incredulity at how little of the standard classics his students know (Palmer: 24). Maxwell Davies (Palmer: 325) re-assigns the lament by David Hockney—that artists need to learn to draw—to the musical sphere and considers that the demand for (let alone emphasis on) technical skill has atrophied over the years. For Robert Saxton (Palmer: 422), "what constitutes 'good composing', and taste or decorum in music, hasn't so much been challenged as *ignored*". That is not to say that they (and others) do not have positive things to say about composers, but the dangers of 'cultural amnesia' (to use Clive James's phrase) resonant too loudly to be ignored lightly. It should also be said here that the opposite dimension—of knowing one's music history as a way of not repeating it or oneself—is one which will come through in later sections of this document.

One problem, clearly, is saturation, which is a problem expressed as early as 1928 by the character Orlando in Virginia Woolf's novel where, on being presented with the entire corpus of Victorian literature, she (at this point no longer a 'he') opines that all the work is "clamorous, prominent, and requiring as much attention as anybody else" (2004: 190). As there are many more avenues for composers nowadays, there is precious little way of sifting 'quality'. Quality itself may be elusive, but the reason for putting the word in quotation marks is that people do aspire to creating and promoting good music (as opposed to bad), although there are no truly viable ways of measuring it. David Matthews (Palmer: 318) points out that "what the musical world seems to want is an endless succession of new pieces that are played once and then forgotten". Maxwell Davies (Palmer: 326) agrees that a "single listening" is rarely enough to properly encounter a new piece of music. The pieces

written, then, are designed for an immediate impact and probably would not survive repeated hearing, which biases the particular expressive devices deployed. For example, while the in-depth analysis accorded some works by, say, Beethoven, Wagner or Stravinsky does not exhaust the music's message, it can indeed be wondered if more contemporary works would survive such scrutiny. While the language may not be familiar enough to aid discussion, such 'disposable' works may not be expected to be subjected to rigorous interrogation and so there is no call to create what might be termed 'bullet-proof' works.

An Audience with the Composer

Alexander Goehr, who could be said to be Britain's 'Father of the House' (especially as Maxwell Davies's *Advice to Young Composers* is "Alexander Goehr", Palmer: 483), opines that modern music is not doing "what it ought to be doing" (Palmer 198-9). He identifies the problem as rooted in the reality of the "commodification" of music (Palmer: 203), and Anthony Payne (Palmer: 367) feels that composers have to vie with each other in the "marketplace". Oliver Knussen (Palmer: 262) sees the "half-baked attempts of 'cross-over'" as a "pretty unsavoury...compromise with commerce". Maxwell Davies complains that the demand for music to be "accessible" inevitably leads to lower expectations (Palmer: 325), and he notes, too, that only recently "Los Angeles people walked out of Shostakovich" which shows that (over 30 years after Shostakovich's death) difficulty is unwelcome. Robert Saxton points out the horrifying similarity (Palmer: 422-3) between the "totalitarian regimes" of yesteryear (embodied by Hitler and Stalin) and the "free-market economy" of today with both systems prizing "instant accessibility, comprehensibility and financial viability". Saxton thinks that "cultural blandness" (Palmer: 423) does not just affect classical music, but rock and pop too, and he feels that the emphasis on retrospection is debilitating.

While an audience's reaction can be an important part of a piece's life chances, the role of an audience in a composer's imagination is clearly worth discussing. Some composers claim not to worry too much about it and Birtwistle (Palmer: 80) says he never thinks about the audience. By contrast, McCabe (Palmer: 275) recalls the slogan over Verdi's desk: "Remember the Audience!". As regards digestibility, some composers, like Sally Beamish,

appreciate that there is a limit on how much the ear can take in (Palmer: 32). One 'audience' is the media, although the simple trajectory of composer/performer/audience has, recently, itself become more complex. The BBC has confused matters by becoming more of an agent than a medium. Schemes like Radio 3's *New Generation Artists* result in the BBC having a vested interest in promoting their own people. In any event, composers nowadays have a varied clientèle to address, and one important relationship (relating directly to my **Op. 48**) is the role of 'explanation' in new music.

Many composers are encouraged to give pre-concert talks, and Maxwell Davies does think that, in general, folk appreciate them (Palmer: 331). However, Judith Bingham (Palmer: 69-70) does feel that some "mystique" is lost by this emphasis on verbal communication. She feels that it is all too easy to explain music in a way that might encourage people sit through it, but that is not the same as investing effort and time in getting folk to engage with it and grapple with what may be their discomfort. Maxwell Davies (Palmer: 325) is convinced that "dark" music must be allowed into the arena, and the emphasis on music as "balm" is deleterious. Saxton, who presented TV Proms for a time, says that the BBC made it clear that "the less technical talk the better" (Palmer: 426), depriving the audiences of a real opportunity to wrestle with the featured works. His more general point is that the "current obsession with 'easy' communication" (Palmer: 422) affects not just how something is performed but how this mind-set boxes composers in at the initial creative stages.

The Media and the Message

Thea Musgrave, along with many others, is grateful for the work of the BBC. The Scottish Orchestra played one of the commissions they asked of her when she was young, and this indubitably encouraged her (Palmer: 337). While this is heartening, one can ask how much of this is possible nowadays. David Matthews (Palmer: 316) and Saxton (Palmer: 427) both comment on how they had sent things to a BBC "reading panel" (similar to how publishers work in the literature business) and things went from there. While there is an argument that that approach was a sort of 'censorship' (Saxton uses the phrase 'quality control' in inverted commas), this system at least allowed folk's work to be explored before vast expense was

laid out in promoting their work. That such a procedure does not happen nowadays does not of itself mean that it was worthwhile, but there are many things about how the media work in Britain that could be said to make composing meaningful works more problematic.

In recent years, the BBC has attempted to create a sort of Canon (in their school scheme entitled 'Ten Pieces') although it is doubtful that they would accept this ascription. While such a catalogue could be deemed valuable, it does raise the broadcaster into the role of a teacher. Aside from the fact that the decision-making behind this is opaque, it also arguably restricts the very art-form it claims to promote, since it suggests to the young that this is way that music works. If what is played is promoted as both popular and good, then going against this becomes harder and this disempowers composers. Finnissy's acknowledgment of the pressures that render composers "complicit" in the money-making process (Palmer: 177) is important as a temptation which needs to be seen off. A character in Woolf's *Orlando* (1928) says, in a section set in the Victorian era, that "all our young writers are in the pay of booksellers" (2004: 182), and this prophetically questions the role of the media: rather than being a conduit, passing on the 'inventions' of the artist, it is a market-oriented army who seem uninterested in intrinsic value but are motivated by saleability. Curiously, the church might be said to be one arena unaffected by the market in the same way. If composers have managed in the past to seek solutions there, they might do so again.

The Church of Nostalgia

While the church's role as an institution has declined in the last few decades, its presence has not entirely gone away, and aspects of its work are of real value to the wider musical world. Having said this, the church itself may not be alert to its potential role in rescuing or resuscitating British music. Theologically, one can posit that one of the church's objectives is about creating change (in people), yet it can be accused of promoting nostalgia. For many in Cathedrals and churches, music is a tool for inspiration, yet a large proportion of the repertoire is safe, invariably tonal, settled and comforting. While occasionally, notions such as 'challenge' will enter the fray, the old favourites are always invoked. A sense of revelation (which music can offer) is rarely encountered, with most composers offering anodyne solutions to familiar words. Deans talk of the genre of a 'Rutter-style' blessing, and Goodall

(in Palmer 2015: 212) talks of how folk consider him in the "Lauridsen, Whitacre and Rutter" mould. In the snapshot of the Easter Day repertoire in Cathedrals (published in The Times or The Daily Telegraph), almost every piece is by a dead composer, and the gamut of styles is limited. On this most radical day of the year, tried and tested music is selected, such as a Mozart Mass, Vierne's *Messe Solennelle* and *Dyson in D* (The Times, Saturday April 4, 2015; Saturday 26 March, 2016). While the standard of performance may generally be commendable, one can wonder what the point of performing this music is, since it is hardly opening new horizons to the performers or worshippers.

Some composers attempt to address this imbalance, and I note three differing approaches here which come through in my own work. *Seek Him that Maketh the Seven Stars* (1997) by Jonathan Dove is an example of a work composed to (mildly) stretch performers and audience. Combining Stravinskian chords with some minimalist riffs, he constructs a satisfying piece that has an element of cosmically appropriate mysticism which also allows space for contemplation and wonder. The adept metrical shift (in which the fast music is adumbrated in the initial accompanimental figuration) shows a neat calculation which maps onto the idea of a created and sophisticated universe which is in the biblical text. Judith Bingham tackles her problem differently in *Epiphany* of 1997. Composed for a service at the beginning of a year (and thus with limited rehearsal time), its mysticism is aided by the unearthly humming at the beginning. The trudging of the Magi comes through in its pace and the mock-mediaeval chant from the lower parts indicates an ancient and different world. This other-worldly element is amplified by Bingham, who employs as a counterpoint the rising thirds (in parallel fifths) drawn from Ravel's Violin Sonata (1927) which is, similarly, a piece where differing 'worlds' collide. As the text (by Bingham herself) is about God appearing in 'dazzling darkness' the music exemplifies a paradoxical element in its search for God's appearance. Having begun in the distance, the piece ends with an unexpected organ cadenza to highlight the insight that God will appear in a way that is not obvious, understandable or logical. For instance, to have merely ended on a loud consonant major chord would have been simplistic, and her selection of chords is both challenging and exhilarating. In a similar vein, Gabriel Jackson makes his *Preces and Responses* (2006) fresh by re-working the polyphony (mimicking Bernard Rose's 1957 set, which in a tribute to the earlier age omitted bar-lines). Akin to the Tudor Responses (such

as those by Byrd, Tomkins, Morley) known by cathedral choirs world-wide, by adapting chord inversions and understanding the importance of vocal lines and spacing, Jackson makes these prayers engaging, comforting and revelatory at the same time.

Some 'modern' music, though, seems able to retain its freshness after decades: Britten's *Rejoice in the Lamb* (written for a parish choir in 1945) or Tippett's *Plebs Angelica* (1944). One can consider the octogenarian Vaughan Williams's solution to the Coronation in 1953. Not only did he provide the seemingly artless simplicity of *O Taste and See*, but he understood occasion and history. In *The Old Hundredth*, (a re-working of a piece from some 25 years earlier), his challenge was to make five verses of a hymn meaningful, especially remembering that no congregation had ever been asked to sing at a coronation (Kennedy 1980: 325). He not only reworked a Dowland fa-burden for one verse, but had a choir-only verse, as well as one accompanied by a solo trumpet, and tailored fanfares and the occasional spicy block-like harmony to update it. My contention is that, as successful as this piece is, for the standard state ceremonies which occur, the Church should be commissioning a 'New Hundredth' rather than endlessly trotting out this piece.

The Fourth Wall

The concept of the Fourth Wall has become a major factor in the dissemination and discernment of art. The 'self-knowledge' that breaking the fourth wall implies allows for a genuine interaction with audience and performers. Although many folk might see this as a recent development, it has been integral to Western art ever since the days of Attic tragedy where the chorus acted as mediator. The frame in which music happens is sometimes as interesting as the music itself (similar to the child who enjoys the box the toy comes in as much as the box). There is a parallel with the other, more literal, type of consumerism: that of eating. Most meals (until around 1800) were like a buffet or middle-eastern meze, and service *à la russe* took off because the sequence of courses kept the servants as servants (Gopnik 2012: 28-9) with a greater emphasis on the order. (The difference between a suite and a symphony (both involve some sense of sequence) is the sense of overall conception.) Even nowadays, most concerts are for a set amount of time, expect audiences to respond

in a certain way, and items are delivered to be digested in a very controlled and contrived environment. It is worth noting that other art forms revel in breaking the frame: one thinks of Muriel Spark's *The Comforters* (1957) in literature; Tom Stoppard's *Rough Crossing* (1984) in drama; Howard Hodgkin's *Moonlight* (1980) in painting; Peter Weir's *The Truman Show* (1998) in film; and Grayson Perry's 2013 collection called *The Vanity of Small Differences*. In music, however, it is harder to consider since the general performance conditions of classical music mean that breaking the frame becomes problematic. While Maxwell Davies and Birtwistle tackle this topic in their music-theatre endeavours (as did Britten in the *Church Parables* (1964-8)), many concerts are still given in either 'public intimacy' (a domestic Schubert Trio performed to a mere 300 in the Wigmore Hall) or 'global adulation' (a Mahler Symphony to a packed Royal Albert Hall). Needless to say, the quality of the performance or content is a peripheral issue, since the involvement of masses of people can act as a validation which qualifies it as 'good' and therefore worth repeating. Even if the dividing line between the performed artwork and performance is blurred, it is remarkable that many recent composers rarely address this.

I note some examples here concerning re-invention. Not every re-imagining of music necessarily breaks the fourth wall, but a re-interpretation's self-knowing aspect necessitates the presence of an audience with which the unfolding drama is enacted. While examples exist of the antique as a source (e.g. Stravinsky's 1919 *Pulcinella*, or Ravel's *Le Tombeau de Couperin* of 1917), re-invention can reflect normal incremental growth. Stravinsky's *Firebird* (1910) inflates Rimsky-Korsakov (and therefore developed contiguously), while *Agon* (1957) takes renaissance dance-forms and re-interprets these. The gap of time inherent in the enterprise fulfils an important function in creating an artistic perspective. Brahms (who worried about the 'Beethoven 10' mantle) shows typical re-resourcefulness in his Violin Concerto (1878). While the Beethoven Violin Concerto (1806) is a different piece, Brahms makes his unthinkable without it. By making it a 'Beethoven-Violin-Concerto' (the identical harmonic deflation in the final bars proves its heritage), the issue of measuring up to Beethoven is avoided, since Beethoven could not, by definition, have written the Brahms. The question of genre also arises, since folk music, ethnomusicological or jazz influences (which may be contemporary) provide the space to look at this re-invention in a more radical way. The appropriation of folk tunes by Vaughan Williams undoubtedly lent a

particular voice to his work (e.g. in the more overt deployment of modal harmony), as can be seen in comparing his two mass settings (of 1898 and 1922). Volans (in his *White Man Sleeping* of 1986) utilises African tuning, but his later arrangement for String Quartet (where this element is dropped) lays him open to a charge of negotiable cultural appropriation. The happier example of Giles Swayne's *Magnificat* (1987) integrates West African music into the mode of Western church choirs. Many composers, such as Weill in *Die Dreigroschenoper* (1928), employ jazz as an endemic component (rather than a surface extra), allowing the re-examination of social motivation to become an engaging satire when its text on its own might be seen as turgid agitprop. It may seem odd to mention 'old' music in relation to the contemporary context, but it should be remembered that plainsong to an innocent choirboy is as novel and contemporary an experience as singing Tallis or Tippett. That old works can be made new is a message that can strangely never quite go out of date, since this very becoming is part of what is involved in re-creation.

Recent Reimaginings

In his 1968 *Credo*, Arvo Pärt utilises the same Bach Prelude that I employ as my base material in **Op. 48**, though the intention and outcome is markedly different. Hillier (1997: 63) says it is "a hymn not only to the splendour of Bach, but also to the splendour of tonality, and finally to the splendour of religious belief". Pärt, working in Soviet Estonia, had reasons to declare faith in God, the diatonic system and a master of music but, in the case of **Op. 48**, I do not see any of these as prime motivators behind the specifically musical manipulation of the Bach material. That I happen to enjoy Bach's music is, to a large extent, immaterial, since my reading(s) of this particular piece by Bach encourages me to explore diverse responses to it and not merely to amplify the same perspective. Kurtág's more recent arrangements of Chorale Preludes by Bach can be misunderstood if one is not aware of basic organ technique, and some of this 'misreading' can be utilised to good effect. The Kurtág version of *O Lamm Gottes* has one of the duet pianists playing the melody a 12th higher, and while this does sound revelatorily exotic on the piano, it is in fact an everyday occurrence in the organ world since this mutation is a standard performance option on many organs. The pitch mutation enhances the fundamental tone and gives it a particular character (something which Ravel does, memorably, in his *Boléro* of 1928). This is

an example where the mutual ignorance of differing constituencies points up an innovation which is simply a reflection of common practice in a foreign field.

Although other composers have featured as a resource (one thinks particularly of Robin Holloway who has co-opted Schumann, Wagner and Weill for some of his works, or John McCabe whose various Studies examine Dukas and Tippett), Bach seems a peculiarly magnetic composer, although this it is less evident recently. Nystedt (in his *Immortal Bach* of 1988) paints a picture with three differing speeds of harmony (using harmonies from one of Bach's motets). Although the mechanical nature of the execution is not inartistic, I find the selection of the material undersells the sensuous excitement abounding in Bach. To my mind, it is an ironic commentary about Bach's music (which I want to last, colloquially speaking, 'for ever'), since Nystedt's interminable and inescapable eternity is one that should stop as soon as possible. Having said that, it is 'inspirational' in provoking me to compose a musical dare: my *Milgram Overture* is a parallel in that I do not really imagine that anyone would perform it, yet that aspect may be part of a work's strange attraction.

Holloway's set *Gilded Goldbergs* (1997), with its various 'Parts' reminding one of Goethe's *Faust*, does refract Bach through various lenses (such as Bartok, Kurtág, Ligeti), though one major element is the sheer almost Sorabji-like indulgence of time. The fact that re-interpretations of Bach always amplify the time required to process it is proof that Bach's music is extremely compressed and economical. Yet I am unsatisfied by the gargantuan nature of this enterprise, and believe there are positive aspects in trying to say things in as tight a way as possible. One of the points behind the phrase 'gilding the lily' is that the descendant is somehow redundant or unnecessary, yet the best art does not seem to be superfluous since it provides something that only it can provide. While there are technical achievements in Holloway's work, I do not sense he has gilded or improved Bach. If his point is that Bach comes out victorious then one might easily resent the waste of invention: I am aware that 'great Bach at 30 minutes v. good Holloway for 2 hours' might seem an unkind equation but the comparison is one that Holloway seems to invite.

Faith in the Future

Beginning with Boyce's proleptically Arnoldian collection of all that was best in church music might have seemed perverse for a chapter about current British music. Yet it served to show that the church was the repository of something special and valuable, and that this may well be an option for the future. The dangers inherent in the current levels of education, the expectations of audiences, the perils of commercialism, and the duplicitous role of the broadcast media mean that finding places where music can be explored and negotiated becomes tricky. Saxton writes that the church's musical activity in worship "doesn't entail selling one's wares to a paying audience" (Palmer: 427), as it can claim to avoid the standard considerations of the marketplace. The church's role as incubator of art has a long history, and with that also comes a history of subversion and innovation on the part of its artists and composers. That Bach or Mozart were expected to deliver music regularly was not just about their craft as artisans, but it was also a spur to create within that frame things that satisfied several dimensions at once, including what Saxton calls pursuing "their inner ideas, ideals and visions" (Palmer: 424). Patronage need not be a dirty word, and while the church (for Mozart) or the gentry (for Haydn) did treat the composer as a sort of sonic cook, it is worth considering that their meals or recipes have had a rather long shelf life than even they might have thought possible. Similar to Schumann's comment about Chopin's Mazurkas (Siepmann 1995: 82), the best liturgical music can be rather like "Guns buried in Flowers". That this notion is also quoted by Malcolm Williamson in relation to Lennox Berkeley's music (in Dickinson 2012: n254) shows that this willingness to see depths beyond the surface charm is a prevalent conceit. For many artists, then, creating something outwardly charming (and accessible) has an added frisson if it can also be somewhat challenging and disturbing.

While iconoclasm might initially have been violent, its true purpose was to stop the icon from being an idol. The icon is a window into the sacred and artists pick up on these symbols to find ways to interpret them imaginatively. For instance, Gavin Bryars plays with titles and sometimes does not even write the eponymous piece (Palmer: 106), and Judith Bingham (Palmer: 71) believes that a valuable part of her music lies in the "ambiguity and *sub*-subtext." Yet there are composers (like Pärt and Tavener) who seem able to produce

works which speak of the beyond by eschewing complicated means. In relation to the idea of icons, Goehr points out that sound is "fool's gold" (Palmer: 200). He feels (and puts himself in a tradition with Stanford) that "the stuff of music is the thoughts and ideas...*behind* the sound". (Palmer: 201). The awareness or insight of 'the other' (sometimes 'The Other', too) is not of exclusively sacred application. James Macmillan points out that Cage's *4'33"* (1952) had an original title of *Silent Prayer* (Palmer: 292) and this shows that the outward manifestation of the performance of 'no sound' was an invitation to consider not just the notes but oneself and one's surroundings. That is a very good definition of what happens in and through music, and that things can mean more than one thing is a discovery that musicians need to constantly remind themselves of.

May 3rd is celebrated as the day that Helena (the Emperor Constantine's mother) 'discovered' the Cross in AD 326. Yet it is also known as the Feast of the Invention of the Cross (see Borges in 1972: 101), since the word 'invention' is potent, and speaks of liminality and encounter. While humanity 'uncovers' something which is already there, the thing itself often becomes the personal domain of the discoverer. It is salutary that two composers (Birtwistle and Holloway) feel that they discover their music in the writing of it (Palmer: 85 and 251 respectively), marrying technique (the finding) and ideas (the found). Many composers stress the necessity of both, though Benjamin (Palmer: 43) thinks that without ideas technique is useless. This echoes a point made by Thea Musgrave (Palmer: 338), attributed to Nadia Boulanger, but I wish to go further and say that sometimes the technique is itself the idea, or that the very idea is to develop techniques. I hope that my music shows that invention and discovery are somehow twins, and the next section will detail how these processes are carried out. More pertinently, though, is the notion that the best vantage point for understanding music might lie inside the music itself.

Having spent time describing the lay of the land, it might be hoped that Op. 48 will fill the gaps, complement other developments, or supply yet another layer. Regardless of the particular viewpoint, Op. 48 might help to show that music which can be both dizzyingly intricate and wilfully two-dimensional has a place in the contemporary forum.

Section IV Research Context

Chapter 1 Memory

As intimated in the Foreword, this contextual section deals with the relative place of 'music' and 'commentary'. While artists tackle problems in differing ways, the next four chapters address each stage of this journey, working from the micro to the macro level: internal (re)sources (Memory); technical stances (Originality); the development of small cells (Text); and the construction of a 'piece' (Work).

The mother of all muses

Glenn Gould, in a 1974 article about Mahler's son-in-law, Křenek, could happily write that composers shy away from history much as pop stars avoid learning to read scores (in Page 1988: 181). While this might have occasioned letters to the editor, it is a strange assertion. One could just as easily level this at performers, some of whom play music without much reflection on the background and performance traditions of particular works. An example of such a piece is *Jesu, joy of man's desiring* (from Cantata 147) which is often played at a speed that Bach could not have countenanced, due to how the tactus precludes certain options. I explore this in ***Johann Assassination Bach*** (a Solo-Duet piece for viola and organ) where Bach's music is destroyed by simply successively increasing the note values. Paradoxically, while this leads to a deep dissatisfaction with the enterprise, such a designed anhedonia is arguably satisfying because it succeeds in its self-proclaimed unsatisfaction.

Some form of link to the past (whether recent or distant) is part of music's basic material, and the ancient Greeks accorded Mnemosyne her status as the chief of the nine muses. Both physically and physiologically (e.g. in knowing one's scales so that one applies this memory when encountering new music), as well as mentally (in acknowledging that music exists in some prior context), music demands some form of re-living when performed. Composers (dead or alive) provide much of the material which is then woven by the

performer, and since many composers themselves are also performers they too encounter other musics that may have unfamiliar or intriguing characteristics. In one sense, music is used to conjure up the past, with the original brief for Tchaikovsky's *Sleeping Beauty* (1888) being "melodies in the spirit of Lully, Bach and Rameau" (Homans: 272), even if our contemporary ears find that implausible. While one might think that the archaeologists of music are musicologists (in digging up and exhibiting an ancient Vivaldi concerto, for example), composers, in their compositional activity, can also act as archaeologists, sometimes acting unconsciously, consciously or even self-consciously. Seiber, quoted by Keller (in Wintle ed. 1994: 87), says that composing is a "journey of discovery", and part of this document's purpose is to record such a journey.

Over time, even if it is not fully remembered by any individual, a greater bank of music is built up. T. S. Eliot's notion (in Taruskin 1995: 302) that "the whole of the literature of Europe from Homer... has a simultaneous existence" means that we cannot avoid bumping into memory, not due to technological ubiquity, but because literature (and also music)—ancient or modern—is brought alive in any new production of art. Borges's comment (2000: 236) that authors create their precursors is similar, yet it is not merely a matter of assigning attribution, but realising that one can fruitfully see an almost psychoanalytical dimension where latent ideas are subsequently made manifest. Of course, *post hoc*, listeners and analysts might see how a particular piece works, but such a realisation only take places after the event. Artistic originality, then, never seems to fit a predictive or prescribed formula, with Keller talking of the "unpredictable inevitability" of art (in Wintle 1995: xix). Salman Rushdie in *Shame* has the line that "[a]ll stories are haunted by the ghosts of the stories they might have been" (1985: 116), and while this relates somewhat to the notion of spectre, it reminds us that music is not just about resonance with what is there on the page or in performance but about avoided options and fulfilled choices.

Brahms has long been recognised as an extraordinary composer who was, according to fellow composer Hugh Wood, "oppressed by and in love with... the past, but not defeated by it" (in Musgrave ed. 1999: 282). Brahms's transformation ('deployment' might be a better word) of the melody from Spohr's C major Sextet, Op. 140 (1848), into the theme of the

last movement of his First Symphony of 1876 (in Hefling ed. 2004: 166) is remarkably brazen, and yet becomes more resonant (and understandable) when one knows that Brahms also owned the Spohr manuscript. That the German word for 'track'—as in someone 'covering their tracks'—sounds similar to the name Spohr proves nothing, but it invites a more elliptical, involved (even baroque) reading of Brahms and text. A kabbalistic approach reveals hidden unintentional connections which possess an almost mystical power. For example, Auden's first published poem *Woods in Rain* (1924) was ascribed by Heinemann to 'W. H. Arden', making one wonder if a proof-reader saw something Shakespearean in it (Osborne 1982: 74). Ravel, too, clearly modelled works on pieces by others (particularly Schubert, Chopin and Chabrier), treating his studio like a laboratory to carry out what he called his "experiments" (see Nichols 1987: 55). Other approaches to covering one's tracks can rely on the mutual ignorance of audience constituencies, dislocation of genre and the listener's own predilections. Richard Rodgers's 1943 musical *Oklahoma!*—"pretty good music" according to Adrian Boult (Kennedy 1987: 204) —might be said to derive 'There's a bright golden haze on the meadow' from the end of Stanford's *Magnificat in A* of 1880; and in *The Sound of Music* (from 1959), 'The hills are alive' features in the Finale of Sibelius's Symphony no. 2 (1902), while 'Favourite things' mimics a moment in the Scherzo of Mendelssohn's Piano Trio no. 1 of 1839. More questionable is a largely forgotten organ piece (an 1897 *Adagio in E flat* by Stainer) appearing in 1982 as *Highland Cathedral*: with identical medium, key, meter, harmony and melodic profile, one wonders if Borges' author Pierre Menard—who writes *Don Quixote* verbatim—is alive and well.

Present Absence

The notion of trace in Derrida (where absence is signalled by the sensing of a former presence) is, rightly, a pervasive one. Yet, as noted by Spinoza (see Pinker 2015: 172), expressing negation is tricky, for the psychologist Gilbert shows that asking the reader *not* to think about a white bear involves conjuring up the animal before deleting it. (Dürrenmatt's alchemy recipe in his 1956 play *Der Besuch der Alten Dame* is similar, involving the word 'rhinoceros', which I won't mention.) The number '0'—as in 'there are 0 cows in the field'—is not nothing, but the sum of '1-1'. Thus, the division between presence and absence is more complicated, since both opposites are somehow there. When Abbate says

(in Pople ed. 1994: 52) that "music seems not to have a past tense", it is because she senses that music makes the time it is played in. Arguably, historical musicology is an oxymoronic discipline, for the act of playing historic music (of yesterday or yesteryear) makes it a present reality. This currency of contemporary realisation (or nowification) updates it to be something fresh, existing in a present-day context. It reflects Eliot's idea from *Four Quartets* (1944: 44) about how humans can be the music "while the music lasts" and how normal time divisions seem not to apply. Similar to the notion of "re-membering", the 'bringing-into-the-now-of-something-that-was' brings it into our presence here and now. On the neurological level, too—as shown in the case of Clive Wearing (in Sacks 2008: 201-31)—music can be lived in even when the rest of the brain has lost all normal trace of memory.

On a specific level of compositional process, Malcolm McDonald shows how a theme from Viotti's *Concerto no. 22 in A minor* (1792) is the model for the 2nd subject in the 1st movement of Brahms's Double Concerto of 1887 (in Musgrave ed. 1999: 168-9). In both this and the earlier example, Brahms retains the same key, which lends weight to the idea that something of their recognitive identity inheres in the tonality they first dress in. Yet neither resulting piece mentioned sounds like anything other than Brahms, for the old music sounds to a listener (and perhaps even the composer) like a discovery. Harvey (1999: 35) thinks that composers, too, discover music (almost like *objets trouvés*), and Donatoni's 1967 processing of Schoenberg in *Etwas ruhiger im Ausdruck* or Bingham's 2009 extraction of Tallis's dissonances in *The Spirit of Truth* are examples of how a cutting can grow into a particular plant. However, while stories exist about how a composer's sub-conscious can process problems of musical creativity, the very inaccessibility of the sub-conscious makes it problematic to discuss definitively. As performers or listeners, we may be ignorant of more analytical matters, or unaware of inaudible structures, but the listening experience can be an intense process of mapping assumptions and expectations.

Phantom music

One major aspect of such assumptions is that explored by composers who write 'no sound' as part of their music. Leroy Anderson is known for his light classical music, but his work

raises issues as to what is played and how. As shown below, he exhibits a capacity to play with the cognitive process, and his chosen forum of light-heartedness allows him to tackle harder matters and assign the motivation to the topic in question. The dual use of harpsichord and a similar harmonic frame to the Andante from Tchaikovsky's Fifth Symphony (1888) in *Forgotten Dreams* (1954) enables a back-projection to some feeling about memory without specifying the content, which is apposite since it is about forgotten-ness. Anderson also expects the audience to keep time (shown by the considerable gaps in *Bugler's Holiday*, of 1954, for instance), and he manages in his 1947 piece *Fiddle Faddle* to project the 'music' beyond the final double bar. A terminal off-beat accent makes the listener continue to hear the next section as its predictive energy propels a tracing of its energy or even a re-run of the jaunty theme. More intriguingly, *Fiddle Faddle* (a phrase meaning 'nothing') explores what happens when nothing is played. If Baroque music opened compositional options for the performer, here it is the listener who temporarily puts things together. In the subdominant Trio Section of *Fiddle Faddle* large gaps provoke the listener to imagine what is missing. Recordings on YouTube show diverse ways for filling this 'silence', from improvised double-bass solos from the Novosibirsk Philharmonia to tap-dancing conductors such as Bramwell Tovey with the Vancouver Symphony Orchestra (both of these are referenced at the end of the Works Cited section.) The joke is that the nothing is indeed just that, and the silence behaves vibrantly due to its context. The term 'phantom music' seems appropriate when discussing the unplayed sonic activity during music's silences.

Audible/Audiable

Stephen Davies (2003: 233) makes the valuable distinction between something heard and something that is detected after analysis, though it is curious that the article entitled *Attributing Significance to Unobvious Musical Relationships* offers not one citation, composer or example. It is also strange that Sloboda (1985) does not deal with this distinction from a cognitive psychology standpoint. To help discuss this, new terminology is needed, so I propose using the word 'audible' for sounds that are heard (whether one is listening intently or not), and 'audiable' for sounds or sonic relationships which can be heard if one studies a piece. That, over time, audiable matters might graduate to being audible is possible, and if

this is on a sliding scale, then differing levels of awareness create a dialogue. In Variation 18 of Rachmaninov's 1934 *Rhapsody on a theme by Paganini*, the lush tune (in D flat) is first played by the piano: in terms of decibels it is audible, but its 'upside-down-transformation-ness' of the Paganini melody may not be apparent but can become heard. Composers have perhaps always been keen to hide some artifice inside their art, but encrypting things so that they can be decoded is a game between the poacher and the game being hunted.

How we hear matters because memory is more than what one recalls or encounters. Memory is about a shared heritage and culture accrued over the centuries but it can also invoke a more particular personal engagement. The key, melody, metre and pace shared by the Intermezzo from Sibelius's *Karelia Suite* (1893) and Elgar's 1897 *Minuet* (Op. 21) create a memory-issue not about which was made first but which was encountered first. Yet worrying about priority (the 'influence' question) is less interesting than considering 'confluence': rather like the extrapolation of a hypotenuse from a triangle's two sides, here we might picture a third 'phantom' composer. Both utilise the topic of olden times, and it is rather as if they have mistakenly picked up each other's suitcase from the hotel lobby. Such an interchange makes a new composer (Sibelgar²), and provokes thought about others' similar behaviour. One might ask, equally, what 'Holst' is in 'Vaughan Williams', and how their musical interaction on their 'Field-Days' created new musical visions. (A parallel from the literary world might be Auden's and Isherwood's wordsmithing, see Isherwood 2013: 143.) Memory is not just about culture's own self-understanding but one's peculiarly personal interplay with that. An extreme version is Ronald Knox, who, when asked what he was thinking about when lying awake insomniacally (aged 6), replied "I am thinking about the past" (in Norden 2008: 3).

James Dillon suggests that "all music is perhaps mostly a play with memory" (O'Hagan ed. 2003: 136), though with regard to his own hyper-complex music it is hard to see how he brings this about. Yet something's inaudibility does not mean that it might not be helpful or useful to others in either the decoding of the compositional process or appreciating its motivation. Like many art forms, composition has areas of 'secret knowledge' which may be of little concern to the listener, although Hockney's thesis (2006) that optics featured

widely in renaissance painting (making some of their work rather more like tracing and colouring-in) could well diminish the esteem in which certain artists are held. Yet integrity and design matters are often of huge importance to the manufacturer. One does not need to be unduly fanciful to appreciate that some artists in various fields try to embed mysticism and symbolism in what they do, even if many resulting pictures, plays or pieces manage to live without the audience catechistically assenting to this aspect of the production. The compositional conceits or concepts that arise from such considerations can bear scrutiny and should not be off-limits to the study of one's own compositional concerns, especially if one believes that music is more than the sound that it makes.

Can there be anything 'Extra-musical'?

Following masters like the 14th century master Machaut (in his Rondeau *Dix et sept*), Tallis and Schoenberg (see Harvey 1999: 133), many of my pieces have an underlying numerology. It is remarkable that Doe, in his short study of Tallis, omits any mention of these conceits in his notes (1976: 41) on the astonishing *Spem in Alium* (c. 1570) or the *Miserere Nostri* (from the *Cantiones Sacrae* 1575), which contains a uniquely glorious dissonance at the golden section point. In this same 1575 collection, (containing 34 motets published by Tallis and Byrd in 1575), Tallis includes two settings of *Salvator Mundi* (placed no. 1 and no. 21) thereby re-starting the set at the golden section, and Byrd's *Diliges Dominum* (related to the religious exhortation to 'follow the Lord') has a part to be read both backwards and upside down. There is also a sense in which memory acts as a type of predictive text: in Brahms's *Geistliches Lied* (1856), the ingenious double canon (at the ninth) projects into the future what the sound must be. The realisation (in canons) that the future is mapped out in the present is a curious memory that makes one re-consider the time-frame of music. Rosen points out (1996: 10) that in the *Abegg Variations* (1830), Schumann 'plays' the theme by successively withdrawing each note, making the audience map their memory onto the supplied sonic information: here, it is the non-sounding of the notes which exposes the theme. Of course, music is not alone in employing number consciously as part of the design. Shakespeare's Sonnets are a good example from outwith the musical realm, with both XII and LX being concerned overtly with the concept of time (see Bate 1997: 38). While one can see an almost paranoiac dimension with a theological slant in

Bullinger's work, this does not invalidate the notion that what might be seen to be extra-musical aspects of the design (other than the sound of the notes) may well affect the production, understanding and projection of a particular score.

Some might call such matters extra-musical, but music's inability not to be in a context means that charges of irrelevancy or unmusicality become problematic. Mediaeval music theory, such as Zamora's *Ars musica* of around 1300 AD (see Cattin 1984: 186-9), is clear that the significant ratios we notice in the world is proof of the rationality of the universe. We do not need to concur with this opinion to appreciate that interconnectedness can have a real presence. In **The Interpretation of Drams**, the topic is clearly a ceilidh, but (aside from the Oulipo-style omission of an E in the first bar) there is a performance note quoting Freud, playing on what humans do (in dreams) and the band is doing (on drams). In *The Psychopathology of Everyday Life* (1901), Freud says that "in dreams all reality becomes one and we lose all sense of memory, and live in an ever-continuous present". On the surface, the piece is far from being an exploration of our unconscious, as it pretends to negate any anxieties by aiming for simplicity, complete with crude progressions and shifts in harmonic rhythm. Yet that the Bach Prelude is hidden underneath it amplifies the notion that the carefree inebriated merriment is a mask. While the music may well sound pleasant or convincing to someone who does not (care to) know about such matters, the additional layers create different experiential orbits, which is an integral part of the multivalency of **Op. 48**. I explore Oulipo in related works such as *Onata for Piano* (in which the 'S' is missing, since every movement—each in a different key—attempts to avoid Eb), and *Chansons sans chant* (which is a song-cycle where the soprano does not get to sing).

Derrida posits that certain structuralist views, which concentrated on a single centre, were designed to "limit what we might call the *play* of the structure" (1978: 278). His telling use of italics shows that he sees this aspect as crucial to opening up a text's inherent dynamism. However, I see his notion of supplement (1997: 144-5), functioning as a 'place-taker' which hijacks concepts, as more aggressive than it needs to be. If music is an interactive, collegial and malleable process, then 'souplement' is richer in blending ideas of suppleness, supplanting and even 'soup' where elements mix randomly. Discovering how pieces are

forged to make their effect(s) requires a detailed study of their building materials. For instance, my birthyear of 1970 is watermarked by the 258 Cs in the pedal part of the final movement of my *1712 Overture*. While Alexander Goehr (1998: 63) considers that a difference exists between "spontaneous invention" and "calculated choice" in relation to musical material, the two concepts could be rather more intertwined. Virgil Thomson may be right in saying that composers need to develop "the discipline of spontaneity" (quoted by Holloway, in relation to Ravel, in an interview with Nichols, in Mawer ed. 2000: 249).

If memory is not just about how much we remember, but the vast resource of human history, then it might perhaps overwhelm the performing tradition. Indeed, before Stepanov developed ways of transcribing dance, ballet was (and arguably still is) an art of memory (Homans 2010: xix) with the stories passed down bodily in a quasi-oral tradition. Art forms which involve extensive re-performance (as opposed to those demanding ready improvisation) will at some stage have a 'storage' problem. Yet far from the idea that the crisis in modern music was caused by a musical "depletion of supply" (Adorno 1987: 182 n. 35), there is actually too much for composers to deal with. As Hermann Melville wrote in 1850: "It is not so much paucity, as superabundance of material that seems to incapacitate modern authors" (1972: 23). While it would be unreasonable to declare that every idea contains equal potential, some composers manage to make something out of what are unpromising seeds. They cope, though, not by enlisting some rather vague sense of inspiration but by a considered and rigorous application of originality.

This chapter developed how memory is personal, collective and cultural. It outlined how prior experience comes alive in the fresh experiences of listeners, performers and composers. This sort of renewal links with the organic metaphors explored in the opening sections, and while this does not make a composer's job easy, it suggests that the situation is not hopeless.

Section IV Research Context

Chapter 2 Originality

This chapter explores how composers respond to the given. While imagination plays a part in this, I highlight how re-contextualising sounds and re-configuring their context is an undervalued aspect of the composer's art.

*The origins of
Originality are
Still with us today.*

Set as a haiku, something prosaic and even pointless somehow takes on meaning. The framing itself is an outworking of an artistic impulse, and a glance at the origins of the word origin shows us several things. Using a Japanese poetical form can branch into noting that the Japanese kanji for *origin* is a tree (presumably because of its roots). 'Original' relates to the word radical (in Welsh, too, 'root' (*gwraidd*) clearly relates to 'original' (*gwreiddiol*), a word which many might associate with a tearing up of the roots and getting rid of them. Further, the Japanese 'origin' is close to a 'book' (stemming from a tree - the pictogram adds a line underneath the tree), and is also used for the concept of 'real' and 'true'. Something in this construct, then, indicates that things come from somewhere and have an embodied existence that is, by virtue of its being real, also edifying. In French, 'original' has a pejorative air (rather like English folk use the word 'hackneyed'): I guard against any accusation of lack of inventiveness by including the odd haiku, for instance.

Two extremes show one possible range of originality. A fresh piece, *Thumbelina*, is designed to sound "unlike anything else": a description of her singing in Andersen's Fairy Tales (tr. Nunnally, 2006). Composed for extremely high-pitched organ-pipes, little bigger than a thumb, its rather indeterminable and indeterminate language is appropriate, recalling Wordsworth's "sounds Of undistinguishable motion" mirroring the Growth of a Poet's

Mind. By contrast, *Toccatarama!* consists entirely of quotations from 26 French organ pieces by 14 composers (Widor, Duruflé, Dubois, Vierne, Bonnet, Langlais, Guilmant, Alain, Dupré, Gigout, Boëllmann, Lefébure-Wély, Messiaen, Saint-Saëns) set in the form of a Parisian car-chase. Both pieces are arguably original, but between the two poles, I have long wondered about investigating other angles to see the inventive process at work. In fact, *Thumbelina* tropes the canon of 32 Beethoven piano sonatas synecdochally by keynote, though this is practically inaudible. Beethoven's Sonatas being *sui generis* (and thus as 'unlike anything else' as can be found) meant they were open to being commandeered.

Various composers have tackled the problem of originality in differing ways, with Honegger (quoted by John McCabe in Palmer 2015: 276) declaring that there is "no such thing as complete originality". One could say that Brahms, Ravel, Stravinsky and Cage utilise previous elements and transform their frames. Others such as Raff, Spohr, Shostakovich have been content, accused of, or felt obliged to let their ideas flow within set procedures (though examples exist where they re-cast set procedures such as Spohr's remarkable 1841 Symphony no. 7 for two orchestras subtitled *The Earthly and Divine in Human Life*). The employment of poetry or imagery (as in the piano works of Grieg or Delius's orchestral works) can serve as templates, though verbal texts create complications for sieving out essentials. Some composers brew their cocktails more efficiently than others (regardless of the above designation's truth) but the efficacy of each relates to the listener too. A violinist playing Hess's theme from the film *Ladies in Lavender* (2004) cannot but be struck by its stencilling over Massenet's *Meditation from Thaïs* (1894): solo string instrument, third-degree prominence, key (D major), complete with a narrative undertow of sexual longing. Some listeners might not notice this, while others might consider 'D major-solo violin-Massenet' as a topic in its own right. Stravinsky's appropriation of the past as an object which generates music is well-known (Mitchell 1993: 106), but all our experiences (not just historical documents) become a past and thus part of that reservoir.

Whatever attitude a composer takes in a quest for newness, it should be recognised that novelty is not the same as originality, with Steiner (1989: 27) even declaring them to be antithetical. Zhdanov thought that emphasising 'originality' and 'novelty' were "among the

foremost signs of a decadent bourgeois society" (in Katz 2009: 275) as his agenda was to make composers sit squarely in the middle. Xenakis writes (in 1971) that we are "prisoners of ourselves" (in Whittall 1999: 292), for faced with the inability to create something new, composers find ways of coping with this dealing with their various traditions. Yet Leavis suggests that tradition itself can become meaningless since "'the English novel' can be anything you like" (1993: 11). Meyer (1989: 34) outlines composers' two divergent approaches to rules: one makes new rules, while the other uses existing rules in a new way. However, as both involve some form of recasting (which can, admittedly, show considerable imagination) they do not determine what each composer brings. With regard to originality being related to tradition, Goodall (in a discussion of Artaud) reminds us that "tradition is always haunted by the spectre of traduction" (1994: 176), which, it should be remembered, is the French for 'translation', suggesting that moving medium always results in a betrayal. Distortion as a necessary concomitant of translation means that, in being faithful to tradition, composers do not preserve a frozen dead object but change it and thereby themselves. Artists and composers, quite reasonably, have not resented this narrow cell they are locked into, but have found the wit to explore it.

Although many folk would use the word original for Shakespeare's plays, it is often forgotten that much of his material is drawn from earlier sources. That he does so, in my view, shows his originality (in its correct sense) since his virtuoso manipulation of existing material demonstrates his peculiar alchemical genius. His wholesale raiding of Plutarch for *Antony and Cleopatra* (see Bate 1997: 10-12) can serve as a model for artists who may sometimes fear that they have lost their creative spark (and some would no doubt see it as an encouragement to compare oneself with Shakespeare). My plundering of Bach has hopefully allowed for fresh expressions of older, more familiar, stories. Ravel appears to do the same with earlier piano composers (see Howat's article on his piano music in Mawer ed. 2000: 71-96). Parallels can be found in painting, too, with Manet (in Cachin 1990: 52-3) drawing on Titian for his scandal-making *Olympia* (1865). Manet is a good example because, despite his clear adoption of tradition, he was perceived as dangerously radical. He makes a nonsense of the distinction made by Walsh between synthesis and innovation in referring to Stravinsky's *Firebird* (1988: 21). The *Firebird* may well be a more Technicolor and steroidally-inflated gloss on Rimsky-Korsakov, but innovation can be a result of the

synthesis which could not have been accomplished by the older composer. More than anything else, originality is being alert to the seeds inherent in the material.

Made—Made-up

Artifice, Conceit, Fabrication, Invention are all words that relate to the process of making something, though they all possess many differing associations. More pertinently, adjectivalising them spins them further out in their orbits, with artificial, conceited, fabricated and invented spilling over into areas of deception, falsification, arrogance and unreality. Something 'made-up' has a different connotation from something 'made', and yet the word 'fake' comes from the Latin *facere* (to make). Steinbeck's satirical 1957 tale *The Short Reign of Pippin IV* is 'A Fabrication', presumably because his publishers weren't convinced the public would know it was not a true story. At the root of these words is 'maker', etymologically drawn from the Greek of the word 'poet' (with old Scots poets often called Makars). The constructed world of an artist, or that which is rooted in a poetic world-view, is sometimes not seen as genuine and real, yet the truths one meets in drama, say, often have to be disguised (such as The Fool in *King Lear*) so that the sociology in which culture resides continues. Lionel Trilling quotes from Wilde, Nietzsche and Emerson to emphasise the importance of the "mask" for truth-telling (1972: 119), and there is an irony that the construct which sees art and poetry as artificial itself uses pretence to mask its own reality. Composers or artists, it would appear, acknowledge the existence of masks and layers in order that folk can develop differing understandings of various strata.

While Steiner's focus is literature, Panofsky (1960) and Gombrich (1960) evoke similar perspectives in art history, where the artist builds the future from the fragments of the past, though Gombrich notes that the artist (composer) can criticise his forerunners (1960: 321). This holds for music, since we use pre-existing instruments, pitches, forms and contexts for performance. Jonathan Dove's *The Crocodiamond* (2003), for instance, is a sort of *Young Person's Guide to the orchestra*, and yet it is a *hommage* to Prokofiev, too, because its subtitle is *Rita and the Wolf*. Even new instruments, such as the Saxophone, are simply a blend of previous ideas. Steiner (quoting Barthes) says that literature is a "formally limitless tissue of

quotations" (Steiner 1989: 118), though Eco feels that boundaries to legitimate interpretation exist, otherwise we get unlimited semiosis, which he terms *overinterpretation* (Eco 1992: 52). Yet Barthes's comment (Barthes 1985: 194) about Proust providing a "complete world-reading system" (where every experience is somehow found in Proust) is more fruitful, and it is similar to Bloom's view of Shakespeare (Bloom 1999: 3) as well as Western music's positioning of Bach since the mid-nineteenth century (Boyd 2000: 242-4).

While Bach was not, in fact, forgotten after his death (Boyd 2000: 240), Hennion reminds us that the more public reverence for Bach in the 19th century was manifested by re-writing his music (in Clayton, Herbert & Middleton eds. 2003: 86-7). Bach was viewed as a very rich field but the results were more paraphrases and transcriptions, so using the word 'stencil' is useful to indicate the artisan-style craftsmanship involved. Sometimes, it is not so much pieces as types of pieces that are bewigged with mock-Baroque features (eg. so-called learned textures such as fugue or the employment of a harpsichord to indicate antiquity). While few would nowadays see Stravinsky's music as such, it is worth noting that Schoenberg, as late as 1925, saw the neo-classicism of Stravinsky as similar, as shown by his jibe of "kleine Modernsky" in his *Three Satires* (1928). In fairness, one should note that Schoenberg himself had just deployed baroque dance-forms in his recent and new-fangled serial *Piano Suite* (1923), which is something one finds in Raff's Piano Suites, Ravel, Reinecke, Rheinberger and others. The implicit criticism which my music makes (made explicit by this very text) is that many composers (Saint-Saëns and others) seem to ignore not only the notes but the sounds of the notes themselves.

One of my aims in creating 48 different and differing pieces from what might be termed a totemic piece of Bach is to show that music has remarkable potential energy that has not been (and perhaps cannot ever be) fully recognised or realised. I am, naturally, indebted to composers who have helped me look at music on different levels. Yet, while the sound that music makes is important, there are other aspects that play a part in compositional decisions. Among them is the very notation that can be corrupted to produce further material: in fugue, a tonal answer is not a true copying of the pitches previously presented but a bending of the rules so that the piece does not constantly modulate (Bullivant 1976:

23-4). Also, classical musical scores generally rely on the writing down of rhythms, and so any modification (e.g. augmentation) is to some extent an eye-music process that a composer can hopefully make work by careful application of his craft. But notation itself can also lead the music astray, as the Tierce Stop does in my *Third Service*. Here, the left hand part (on the organ) looks like it is playing D major chords, but the selected stop results in higher G flat major chords being sounded. This is not motivated by a perverse desire for complicated notation, however, since the way that organ mutations are tuned (to 'true' rather than 'equal-temperament') means that beatings occur between the 'same' notes. This results in the pentatonic chords conjuring up a distinctly mystical gamelan flavour (which is a sound world with which Anglican congregations are unaccustomed). This conversion of a notated original is something I show in **The Third Degree**, where the Bach Prelude is subject to a similar translation.

Brahms's Pregnancy

Brahms has figured already with regard to how he processes other material, and it is somewhat curious that his modelling on others has not received more attention. For instance, Brahms's debt to Lassen's 1st symphony in D (1868) and Gade's 7th symphony in F (1864) for his own 2nd and 3rd Symphonies (1877 and 1883) becomes apparent with a cursory glance at such features as melodic profile, harmonic pace, rhythmic processes and orchestration. Brahms' later work seems particularly fruitful, and one sees various layers of creativity in the set of chorale preludes for organ (Op. 122) from 1896. Written when Brahms was already fatally ill, Gál avers that "every detail of the counterpoint is filled with meaning" (1959: 226). If this is true then the startling parallel fifth in *Es ist ein Ros' entsprungen* is not mistaken but purposeful. The fact that the composer, knowing his mortality, takes an advent prelude about looking forward to new birth does not need to be accorded overly sentimental weight, yet his processing of an ancient tune (made famous by Praetorius) allows his brand of historicism to produce fresh shoots. His systematic deployment of all twelve-tones in the first phrase can hide behind the fig-leaf of high romantic melodic decoration. More subtly than the Harvey piece mentioned earlier (where the repetition is exact), Brahms barely varies the harmonies in the phrase repetitions, and the tender use of chromatic neighbour notes suggests the twining of creepers over the

square garden trellis, a point amplified by the criss-crossing of the part-writing. Here, the 'genetic code' is minutely manipulated to indicate that the generative trope of Rose/Virgin, while similar, does not produce exact copies.

More provocative, though, is that, after a lifetime's study of counterpoint, Brahms sees fit for the involved polyphony to produce what normal counterpoint calls a mistake. In bar 18, the verdant passing notes produce a decoration of a decoration, stemming from the very first strong beat of Bar 1 which almost contained the solecism of consecutive fifths (between bass and soprano), averted only by the melody's gently liting syncopation. Further efflorescence is shown by the abandonment of the strict four-part harmony, for in the penultimate bar it flowers into five, and even briefly, six parts. Additionally, the change to the phrase structure is notable, since Brahms has changed Praetorius's AAB structure to AABB, which enables a balancing of phrase to function as an extension. His ability to make the same gesture mean more than one thing is remarkable and instructive. Brahms packs this dutiful and beautiful piece so neatly that we easily miss (as Owen does 2007: 103-6) its germ-like, germanic, or even manic potential. It is precisely this inventive re-using of convention which links Brahms with Bach whose genius was for "*finding* in a phrase the possibilities for development" (Said quoting Dreyfus in 2008: 253).

Brahms also injects a performative challenge, too, since the work resists a complete performance. Written for manuals only, a pianist might make a good job of making the lines sing, although the devotional character of a *dolce* organ sound (itself a subjective matter) would be lost. A Harmonium (with its ability to make a more apparent dynamic rise and fall) would also make a passable attempt yet it would miss the ability to voice the inner parts adequately. The organist's only real weapons of articulation and agogics make the work an intense minefield for a performer, and there is a delightful incongruence that a piece that should be serene involves considerable struggle. Many organs have a woolly tenor register, making the gorgeous and intricate inner parts struggle to be fully honoured, and so the piece evades being totally captured. This *performer-agony*, where the notes force performers to choose (sometimes the least worst option is the best one can hope for), is a radical step from the mania for definitive collected editions (which Brahms, like many

others, suffered from). This inevitable discrepancy between text and performance is not the same as discrepancies between texts (as in Henze's 1953 *Ode to the West Wind*, for instance), where the parts contain information not contained in the score. While Henze could be making a political point about information and power (which pits conductor against player), of interest here is the fact that however much it may be aspired to, Brahms ensures that a perfect exemplar is irreproducible in performance.

Far from saying that counterpoint does not matter, Brahms is saying something more radical. In a tiny piece, Brahms is saying that one can have a 'double-understanding': the rules apply when they apply, and that they don't when they don't. A paradox to some, but it exists and needs to be dealt with (just as it is in the quantum understanding of the universe, mentioned later). The fact that in a piece talking of growth, Brahms is able to, minutely, indicate a way ahead is a testament to his deep understanding of tradition which also questions its own assumptions and legitimacy. This might be classed as iconoclasm, but while it is often seen to be anti-tradition, some traditions (one thinks of the Irish literature of Shaw, Wilde, Joyce, Beckett etc.) have an inbuilt iconoclasm. Nattiez makes the point (in Said 2008: 170) that the way to faithfully reproduce Wagner is to be apparently unfaithful to it. As the "shock of the new" easily ossifies, new ways of tackling things need to be sought, so the novelty has to be refashioned. It is certainly curious that for such things as *Gesamtkunstwerke*—one might think of Wagner music-dramas—the staging is perceived as mutable while the musical score is left alone and never re-processed.

Principle or Precedent

Specific Bach-related examples are dealt with below in the Methodology, but it is worth noting that composers (who compose their solutions for their particular—and even sometimes self-imposed—problems) often choose to express themselves in the blunt tools of words. There is a view that music is best talked about in musical terms (e.g. by Stravinsky, quoted in Mitchell 1999: 113-4), and that composers should be confident to let their music do the talking for them. However, it is arguable that their status as composers does not privilege their opinions over anyone else's over their compositions, except in a

purely localised sense of how they might have derived musical materials or, more accurately, how they perceive they derived the material. Even then, a psychologist or musicologist might have further insights into motivations and reasonings which elude the composer. Some readily acknowledge their sources, such as Bartók who attributed his tone-clusters to the innovations of Henry Cowell in 1923 (Cooper 2015: 264). There is, however, something to be said for dividing composers into two camps, which is similar to views on the differences between English law and Scots law (see Palmer ed. 2001: 215). In this framework, one modus is based on precedent, and so composition becomes a question of reaction and explication against a previously acknowledged background; and on the other hand, there is the modus which is not overly anxious as to whether things have been tried, but is concerned with exploring matters with a particular principle in mind. Composers may well shift between the principle or precedent mode, but such notions can enhance any analytical discussions, and may be a useful prism through which to view Op. 48.

Burrowing away in the past (à la Holloway, see Hewett 2003: 250-1) can run the danger of merely crafting repetitious regurgitation. Holloway himself (in Griffiths 1985: 120) says that he does not simply want to do things that have been done before but do them in his own way, which is surprisingly similar to Brahms's approach according to the obituary by Schenker (Cook 2007: 55). Yet even formulaic music, based on the myriad Vivaldi-style sonatas that can be written in, say, F# major could have conversational and subversive potential. Scruton (2009: 221), talking of Samuel Beckett, suggests that it is the use of cliché that provides a sort of renewal, though his musical examples—Strauss, Berg and Ravel—might be said to offer just one particular avenue of hyper-romantic self-knowing (from the short period of the *fin de siècle*) at the end of a long line of experiments. The harmonic side-slips in *Don Quixote* (1898) do not, to my mind, bring fresh insight to cadences. Cervantes's picaresque creation demands more subversive treatment than Strauss's picturesque depictions of parts of the story which ultimately cave in to a smug tonality. Indeed, Scruton fails to mention that the clichés which abound in Mozart can possess the same questioning potentiality of Beckett. Mozart's notes satisfy the legal requirements (of voice-leading and progression) as well as the subversive, underground movement of design which is a hallmark of artistry rather than artisanship. The Andante from the *Prague Symphony* of 1787 (with repeats in both sections) is a parallel to Beckett's 1953 *Waiting for Godot*

(described by its author as a 'tragicomedy'). Vivian Mercier's famous review of Beckett's play said, "nothing happens, twice" (The Irish Times, 18 February, 1956, p. 6) and Mozart, too, makes the 15-minute enactment of the *Prague Symphony* perfectly diverting yet curiously indecipherable and confoundingly meaningless. Kafka's oppressively unintelligible Prague was, arguably, similar to Mozart's, for the melodies are conspicuously trivial and have a memorable forgettability (arguably a similar quality in some of Bax's music) which Muir encapsulates well over Walter Scott: "I experience the full shock of his imagination, but in a while I find it has made no lasting impression" (1949: 64). Yet amidst the procedural nothingness is an undiluted enjoyment in music-making. As Marva Dawn puts it in her 1999 book on worship, this type of presence is (in the best sense) a "waste of time", for this is not subject to cost-based analysis, and permits the seemingly localised, ephemeral and inconsequential to speak incommensurably and universally.

The other approach to originality is to shut oneself off from listening, as Ives says he did in order to work "more naturally" (1973: 137). Yet among Ives' formative influences was a considerable spell studying music at Yale University as well as, unusually, being taught about Bach when only 15 (see Ives 1973: 264). While it may be true that he was studiously ignorant of parallel European developments, he still had a large reservoir of standard classical music to draw on in forging his particular voice. All composers work, to some extent, in ignorance and it is not surprising that certain features will crop up that have mutated in a similar fashion despite no seeming contact between them. The composition of **Op. 48** has witnessed occasions where I later discover a peculiar resonance with another piece of music of which I had been unaware. This does not of itself prove that the precise piece in question is 'good', merely that the approach has been tackled similarly.

Ligeti in 1983 (see Whittall 1999: 296) already admits that, rather than offering linear outworking of musical ideas, he loves "allusion, equivocal utterances, things that have many interpretations, uncertainties, background meanings". Berio though, in 1985, prefers to explore a "coherent discourse that unfolds and develops simultaneously on different levels" (Whittall 1999: 300). These two approaches are not mutually exclusive though, for composers, like Henze, see some incompatibility as a productive force, saying (in 1996) that

he sustains "a double life, a contradiction, a dualism within myself" (Whittall 1999: 318). Herbert Marcuse asserts that art "creates another universe of thought and practice against and within the existing one" (in Chaikin 1972: 23), which is also noted in the title of Stephen Spender's autobiography *World within World* (1951). This dual existence of both being 'in the world' but not 'of the world' has a prophetic and inspirational dimension that is appealing, for it allows musicians' new worlds to exist in a way that can critique other music while remaining part of the fabric of discourse. As Cook shows in his book on Schenker (2007: 30), music theory might masquerade as coldly objective, but its mystical dimension can aid musicians in grappling with deeper truths about music and themselves.

John Donne's comment "no man is an island", from his Meditation XVII (Donne 2012: 315), is echoed in Fred Everett Maus's article in *Rethinking Music* (ed. Cook & Everist 1999: 171-192) which talks of "worlds" in a discussion entitled 'Musical Unity'. Yet Steiner's image of the corona in an eclipse helps identify that difference is critical to perceiving identity (1989: 175). If true identity involves discovering some entity's uniqueness, then it can never have an identical partner. Sacks's analysis of the dignity of difference further suggests that identity involves a promise of relationship between non-same things. That connections can be made between differing territories (as shown in the references between works and composers throughout **Op. 48**) opens up fresh avenues for further exploration and establishes that many aspects play a part in contextualising a work. Although competing notions of *Werktreue* and *Texttreue* arise, it is worth noting that some 50 years ago Alfred Brendel called for these terms to be banished from discourse (2001: 26) as being unhelpful and even destructive. Yet the manifestation of originality is deeply embedded in music through the peculiar relationships which emerge as a piece unfolds, so how the 'text' is arrived at and what a 'work' is or does are important parts of the discussion.

This chapter drew together various matters which showed that music's building blocks are extremely potent. Appreciating that the material itself often suggests ways forward does not make a composer redundant but affirms the importance of judgement in artistic endeavours.

Section IV Research Context

Chapter 3 Text

In this chapter I explore how texts can accommodate a range of meanings, and suggest ways of understanding interrelationships which can provoke further compositions and creative performances.

A score of texts

Ever since Kristeva's *Word, Dialogue and Novel* (1966), where the word 'intertextuality' made her debut, the word text has been applied in a huge variety of ways. Words like intertextuality have themselves become intertextual, grown wings and migrated in the work of Genette and others. Although it is true that the balance of the word is towards a more relativistic notion which makes any word more fluid and harder to track down, it should be said that Kristeva did not invent the concept, since composers and artists have been using textual references as long as they have been composing. One can think of parody masses in the renaissance (Masses by, amongst others, Dufay, Josquin and Obrecht on *L'homme armé*) and more homage-like creations (*In nomines* based on Taverner's music found in the Mulliner Book, for example, by later Tudor composers Allwood, Johnson and Whyte). In general, though, the status of the original and the copy was clear.

The fact that one can find more than one example in a composer's oeuvre seems to suggest that referencing is used deliberately, which provokes questions as to why it is employed. Brahms's 1877 Second Symphony (first movement b. 171-173) has an identical harmonic side-slip as Beethoven's 1812 Eighth Symphony (first movement b. 246-249), also characterised by its relatively fast pace and meter; Brahms's 1883 Third Symphony (bars 1-3 of the third movement) is close to the opening theme of the Romanza from Schumann's 1851 Fourth Symphony in meter, melodic profile and texture. These are perhaps not the

same usage as Cage's employment of notes from Satie in *Cheap Imitation* (1969), but it does reveal that collections of pitches, orchestration, harmony and pace can be used significantly, even if the significance cannot be precisely determined. With the Brahms Third Symphony example referring to a Romanza from Schumann, one can think about his relationships with his long-deceased mentor and with Clara Schumann, and with their music. The multi-dimensional response this can elicit is one characteristic of intertextuality, since it starts to open up other possible avenues for exploration.

Having established that a sound appearing in another piece can initiate a conversation between pieces, it is only natural to wonder if connections can be nearer to home. So, for instance, the cyclical motifs one meets in, say, Franck's D minor Symphony (1888), mean that texts talk between movements within the same piece. Further, within a single movement, such as Mozart's 1784 *Rondo alla Turca*, the refrain is an open acknowledgment of its identification. If one applies this principle of referral to a three-line hymn tune set to an ABA melodic structure (such as *Mannheim*, no. 393 in the New English Hymnal), then the repeat and the return of the first musical phrase becomes not merely an intertextual connection but one that helps to define its identity. This move from being somehow a reference point to being one of (self)-identification is eerily similar to discussions about the creation of consciousness in a person (see Hofstadter 2008: 148), and might even suggest that texts speaking to each other is integral to the forming of a human's self-understanding.

It is perhaps odd that, in relation to intertextuality, Kristeva reports the 'word' (in Bakhtin) to be the essential unit (in Moi ed. 1986: 36), since the ability of a letter alone to be multivalent is of more provocative importance. It is interesting to note that the morpheme was selected at the 'word' level rather than the 'letter' level (perhaps equivalent to chord or phrase rather than an isolated note) in order to prevent unlimited semiosis. While Seeger's original notion of 'museme' (1960: 76) saw it as needing two progressions, Cook (2013) and Tagg (2012) are rightly wary of coming up with any definitive answer since some element of personal interaction is still required for a museme to be recognisable as such, although this is to still ascribe to the parallel with language. In music, it does not take a collection of letters or sounds to form a dialogue, since a single sonority can be distinctive enough to

convey a message (e.g. a long high C on a bassoon says *'The Rite of Spring'*). Yet the smaller 'letter' level needs to be addressed too, which I would propose calling intratextuality. One might consider, for instance, the comparison of the fleeting Horn solo in Tippett's Ritual Dances from *The Midsummer Marriage* (1955) and the Nocturne from Mendelssohn's *A Midsummer Night's Dream* (1842) as an intratextual matter (or even an intertextual one) since the particular dramatic scenario, melodic profile and instrumentation are remarkably similar. The motivation behind such a gesture matters, allowing one to posit that the self-quotation in Ireland's Second Violin Sonata of 1917 (just before figure D and K) from his earlier piano piece *Chelsea Reach* is deliberate war-time wistfulness. The case of the famous opening of *Also Sprach Zarathustra* (premiered in November 1896) is a useful reminder that a 'smoking baton' proves Strauss's debt to Mahler. The C minor fanfare (in the opening 'sunrise' section) is drawn directly from the end of the first movement of Mahler's *Resurrection Symphony* (which premiered in March 1895) which a certain Richard Strauss conducted. But there may be other occasions where the resonance of a quotation provokes debate rather than projects a social or political viewpoint. Thuille's *Symphonic Festival March* (1907) begins emphatically with "da-da-da-DAH", but we might hear its inversion of Beethoven's major 3rd from his Fifth Symphony as a testimony of bombastic hubris, an example of ironic commentary, or the result of a jobbing musician's low stock of personal inspiration on a particular day: it may also be none, some or all of these.

At the very local level, the 'germ' of a text is a sovereign entity and becomes its own focus (unlike *hommage* which is conscious of its 'lower' status to its conscious original). The subversive power is perhaps best illustrated by the fact that the minute connection has an inordinate power to jump time, so in a strange way it could be termed 'supratextuality' since its reach extends over both pieces it presents, and even beyond that. I list below (for ease of reference) a baker's dozen of approaches with dual-examples to show how one small piece of dough can give rise to another. That many show more than one characteristic adds to their recognitive power so, for example the quasi-tuning-up (of the orchestra, of music, of the universe?) that Mahler uses at the opening of his Symphony no. 1 (1888) can be seen to map onto Beethoven's last symphony (1824) thereby eliding the 'new' 1 with the 'old' 9, and proclaim that it is in some sense 'beyond 9' and an extension of a tradition.

- i) motivation: Weber Piano Concerto no. 2 (1821); Beethoven *Emperor Concerto* (1811)
- ii) design: Ravel *Valses Nobles et Sentimentales* (1911); Schubert *Valses Sentimentales* (1823) and *Valses Nobles* (1827)
- iii) key: openings of Elgar Symphony no. 2 in E flat (1911); Schumann *Rhenish* Symphony no. 3 (1850)
- iv) orchestration: openings of Rimsky-Korsakov *Scheherazade* (1888); Mendelssohn *Overture to a Midsummer Night's Dream* (1826)
- v) texture: Mendelssohn last movement of Organ Sonata I in F major (1845) ; Bach *Komm, Heiliger Geist* (BWV 651)(1742)
- vi) dynamics: opening of Finales for Dvořák Symphony no. 6 (1880); Brahms Symphony no. 2 (1877)
- vii) melody: Holst 'Venus' from *The Planets* (Andante before fig. II) (1918); Bridge *The Sea* movt. 1 'Seascape' (5 after fig. 3, and just before fig. 20) (1911)
- viii) style of melody: opening of Scherzo for Dvořák Piano Quintet (1887); Schubert Fantasia in F minor for piano-duet (Scherzo) (1828)
- ix) harmony: successive secondary sevenths in Gade Postlude in F for organ (1851); scherzo from Schubert Octet (1824)
- x) sequence: Britten *The Young Person's Guide to the Orchestra* (section J) (1946); Bridge *The Sea*, movt. 2, 'Sea-foam' (between fig. 3 and 4) (1911)
- xi) dissonance: ending of Bernstein *West Side Story* (1957); Liszt Piano Sonata (1853)
- xii) pivot: link to 'Nimrod' (Var. IX) from Elgar *Enigma Variations* (1899); Wesley's harmonic switch into the last section of *Praise the Lord* (1861)
- xiii) poetical image: the bells in Vaughan Williams *Bredon Hill* (from 'On Wenlock Edge')(1909); and Ravel *La vallée des cloches* (from *Miroirs*) (1905)

Musical anagrams or note identifications can be powerful, even if not use deliberately by composers, since the listener (some of whom are composers) can develop this principle from their hearing. For example, the Jupiter theme (CDEF) from Mozart's Symphony no. 41 (1788) is the key-structure encompassing all Brahms' Symphonies, which is the same melodic profile (transposed down a tone) as Schumann's Symphonies. Yet more pertinently, the publishing history of the Schumann (which Brahms was involved with) was not the order of composition (Jensen 2001: 205), and so the Mozart theme emerges surreptitiously, with Brahms more consciously mapping this structure (Doh-Re-Fa-Mi) into his own work at the true pitch. Texts, over time, can also talk in ways which their creators had not envisaged and this is integral to the richness with which we can read or hear. Thus the notion of text as something that can have a capacity to change itself and to create change in others must be borne in mind, and has to include not just a collection of letters or sounds but a single presence which can generate its own resonances. Iser makes a valuable point (1978: 27) when he says that readings really "initiate 'performances' of meaning rather than actually formulating meanings themselves". Indeed, any discussion over the language of music needs to realise that music is not just a translation of text or meaning (where portraying grief is always an anguished diminished chord, for example) but its own meaning-structure which can be performed and heard in a variety of ways.

The field of semiotics deals with the notion of text—if texts are signs, then what do they signify?—but it is simplistic to see this as a simple fork in the road: is a particular sign a straightforward reference or a symbolic interpretation? A richer, so to speak, relativistic interpretation (of an already mobile construct) has been suggested by Barthes (1986: 299), which is curiously adumbrated in Adorno, when speaking of Mahler (1960: 86). Text is not a "system of signs" but a "field of signifying", reflecting the word's etymology (see Benjamin 1992: 198) as 'web' to indicate the arena in which discussion takes place. In the same mode, Adorno avers that Mahler is not just telling stories through his music, but indicating that he "wishes to make music the way that other people narrate". Curiously, a more baroque view outlined by Boorman (in Cook & Everist 1999: 403-23) has come full circle. He avers that the writing-down of compositions "did not give these elements a canonical status" (1999: 416), which suggests that worrying about the 'right text' is a more recent and transient phenomenon. Kivy helpfully suggests (in a discussion over historical

authenticity in music) that scores are not texts in the sense that literary theory means (1995: 152). He points out that repeating a whole opening of a speech (as in a Sonata Exposition) is a manifest absurdity, and yet in music many folk happily engage with this tension between various rhetorical or syntactical escapades and the artifice of its enactment.

Although a 'right text' could be said to exist for *Le Marteau sans Maître* (most obviously the printed score of 1957) the very work exhibits an in-built mobility. This is not just in its design, where the movements can work in many different orders (see Whittall 1999: 309), but in the concatenation of sound-sources. In *Le Marteau*, a property of each selected instrument links with another (with a spectrum of 'voice - alto flute - viola - guitar - vibraphone - xyloimba', see Boulez 1986: 340). This more orbital way of working means that the materials (rather like the surrealist hammer) do not feel bound to behave as subservient subjects. Stockhausen's idea of Moment-form which is "multivalent and mobile", rather than cumulative or goal-directed (in Whittall 1999: 321) allows these elements to function as sovereign units that do not have necessary organic relationships, and bear some relationship to, if not parentage in, Stravinsky's *drobnost* (Taruskin 1994: 1452). That any connections can then be dislocated, as in Kurtág's use of "discontinuities" (Whittall 1999: 359), is a sign that moment-form promotes a sort of macro-polyphony. Whereas parts of pieces before stayed within the confines of their works, now these moments decide how they constitute the works themselves. This democratisation (where music's notes are a 'populace' within the 'state' of the score) can lead to all sorts of cross-border travel, local movements and so on. It seems that texts do "merely transform other texts... in a reticulative and spiralling continuum across time" (Steiner 1989: 118). Saying, though, that everything is text (or has inherent textability) is not very helpful for discussion. It is also worth remarking that while Deconstruction, like Surrealism, seems to pertain to many areas of endeavour (e.g. politics, literature, art) it struggles to deal with music (as shown in the book by Reynolds & Roffe which has no reference to it). This may be due to music's plasticity which helps it continually evade definition. For while many musical aspects are open to contextualisation, with Subotnik in *Developing Variations* contrasting the more inter-linked continental philosophy with the anglo-saxon analytic tradition (1991: 4), composers are still left wondering how to create the next page of 'music'.

Rewriting Text

For the notion of text to be meaningful as regards music we could helpfully redefine what we mean by text, or even ionise the word whereby the very multiplicity of meanings can provoke better discussion. Merleau-Ponty's notion—though the image is from Walter Benjamin in 1929 (1992: 198)—that the writer is like a weaver (1964: 45) who "works on the wrong side of his material" has been applied to music (see Cook 1990: 122-60). However, the two sides have been limited to production and reception, with the implication that one side is better than the other (not so very far from seeing musicians as the tradesmen providing furniture for the gentry, perhaps.) This limiting of music to merely a 'production' (of a score) and a 'presentation' (in performance) does miss something of the interplay that comes through how the texts can play with each other. Cook (2007: 194) develops this, in relation to Corelli violin sonatas, and proposes the notion of 'multitext' that will allow for many diverse sonic children from one textual parent. The idea from 1951 of Alfred Schutz (quoted in Cook 1990: 129) that the score of a piece of music is somehow a "prehistory" to the music's performance accords with Steiner's note (1989: 151) that the artwork or score has a prior status (and is thus a pre-text). However, expressing the differences of texts we encounter will help us disentangle the knots we encounter. Many folk have little problem using the word 'letter' to mean a missive composed of letters and a building block for words, since the context clarifies whether a macro-letter or a micro-letter is being referred to. The phrase 'letters make words which make letters' (or 'trees, made of wood, make a wood') shows a spatial separation between the micro-elemental atom and the macro-composite molecule. Music, though, has no such luxury, but attempting to describe the areas (listed below) better should aid discussion:

- i) the sound music makes (often called 'music' which remains a symbol as a listener provides a missing part, which is not exhaustively completed in that rendition);
- ii) the symbols used to do the above (often called the 'score', or confusingly the 'notes' which remain symbolic even if they are annotated extensively);

- iii) the (back)ground on which the above stand. (This can be story, programme notes, themes or resonances which remain symbolic since a piece's entirety is unknown since the first two categories (above) are insufficiently appreciated);
- iv) the unconscious (and thus 'hiddenground') into which the above is rooted. (This might include unknown and unknowable relationships between pieces. It can be posited that some foundations exist, even if the details remain hidden.)

While one can propose ways of seeing a musical economy, it should be emphasised that the totality of music (which is currently unfinished and therefore in progress) is a process and not a state. Textual constructs will naturally move in varying orbits to mirror one's listening, studying, or compositional experiences. The word pretext already has a meaning and yet its tone of (underhand) motivation is a useful way of colouring what it is that it does. I also use a Germanic word (in tribute to Freudian psychoanalysis) because it will be seen that Urtext has different meanings, both in the Busoni sense (of Platonic ontology, see Williamson in Talbot 2000: 191), and in the music publishers' sense (though there can be considerable dispute as to what constitutes a Prime/Main/Best Source of the notes). Texts are not self-standing, but require a pre-text, and we get a fairer perspective if we appreciate the contexts from which they come. A three-dimensional model (like a globe) might be a better representation since it would show-up discrepancies between experience and theory to make other connections and raise other possibilities. We should remember that 'text' (from *textus* in Latin) means web, and indicates its networking and branching possibilities. This makes any model inadequate or tricky to process but this is at least an attempt to show that its woven quality can make it problematic to express in words or pictures (and the different size lettering indicate one aspect of its asymmetry).

T E X T	<i>t e x t</i>	T E X T	text	t e x t
	T E X T	t e x t <i>text</i>	TEXT	T E X T
	PRETEXT	p r e t e x t PRETEXT	pretext	<i>p r e t e x t</i>
c o n t e x t	CONTEXT	<i>context</i>	CONTEXT	C O N T E X T

U N T E R T E X T

As a composer, then, it would seem that sorting the pretext out involves checking that the immediate environs are not already owned by someone else. Improvisers erect structures immediately and ignore the pretext (which helps the building's permanence), but a context still exists for the temporary edifice (more a tent than a house, perhaps?) provided by improvisers does not require the same sort of planning permission. One advantage of this model is that it allows works to exist in a variety of ways. For instance, the internal décor—say, particular articulation markings—might not be sorted straight away. It also helps explain how the performance of music can be seen from further away while the context can be obscured. Also, if other storeys can be built (assuming the foundations will take it) one could even build fly-overs to another building if one wanted which means one avoids going through the contextual stage. As it is not clear at what stage a building (or a 'work') is complete or finished, subsequent extensions could even be called a Textension.

A Partial View

Tovey employed the image of a building (in regard to tonality) but made the valuable point that one never really sees all of a building at once (1941: 103). This 'fourth-leg syndrome', where one cannot see all of the table's legs at the same time, is a healthy reminder that our view is only partial in both senses (meaning optically incomplete and personally biased). Yet it is often averred that more 'words' will help to make visible that which is hidden. Many composers find pre-concert talks to be helpful (e.g. Maxwell Davies in Palmer 2015: 331), but these are necessarily 'accessories before the fact'. Hewett's assertion that every composers' music nowadays requires "some degree of explication" (2005: 106) fails to see that musical text has never been completely sovereign and always needs some decoding. Indeed, what folk often term 'classic' (in music or art) is a magic porridge pot whose explication evades exhaustive searches to map it. Calvino puts it neatly (1999: 5) when he says that reading a classic articulates something that we have always sensed yet, equally, constantly manages to surprise us on re-reading. It would thus also be viable to propose the idea of a philosophical Nurtext (only-text) which is the composer's vision or conception of his piece that might or might not be coterminous with the pretext, but which is unrealised.

Mahler thought that programmes such as poems could function as scaffolding for music, which could then be removed without destroying the construction (in de la Grange 1973: 357). The sheer colour of, say, Strauss's *Till Eulenspiegel* (1895) is arguably sufficient to carry the listener through the music without too much knowledge of the details in the story it depicts. Schumann, though, in 1843 was suspicious of a musical programme as being a crutch to the music: "first show me that you can make beautiful music; after that I may well like your programme" (in Pleasants ed. 1965: 184), but it is simplistic to see music simply as the sound it makes. Aside from the more obvious issue that music is often performed in a deliberate context (with a large visual component), some music relies on the expectations of the sound presented, such as Debussy's *La Mer* (1905) or Bax's *Tintagel* (1919), for example, which are pieces with titles that cannot but help trying to tell us something.

The context of performance is part of the music even if it does not involve dots on staff notation, and it is not surprising that performing musicians play with this. A word, though, is needed to describe this, and so I develop the idea of the 'hearingness' of a piece. This refers to the overall sonic image created (of which the notes on the score and their sounding out loud is an important component), and has some precedent in Ingarden's work which dates from 1966. In a chapter entitled *The sounding and nonsounding elements and moments of a musical work*, he discusses *Hörerraum* (1986: 91) as the properties of the venue in which music is made, helping to amplify the point that the sheer notes of a score are not the whole story. (A clear example is a composer considering the effects of the 8-second reverberation of King's College Chapel, Cambridge, as part of a work for that place.)

Composers do not always agree on how performance conditions affect music. Two divergent opinions (from composers Mendelssohn and Mahler) about the optimum performance conditions have seemingly nothing to do with the sounds depicted in the score. In what he calls the interests of musical unity, Mendelssohn asks for his Scottish Symphony (1842) to be performed without long breaks (in Eulenburg score 1999: xxviii). It is also worth noting that the work initially had no Caledonian programmatic tag, being first presented as *Symphony in A minor* (Todd 2003: 431). Mahler, by reverse, wishes (in Inbal's Mahler box-set for Denon 2003: 6) a 5-minute gap between the first and second

movements of his Symphony No. 2 (1896) so that the audience may digest it better. Intriguingly, it is the second movement's 'out-of-place-ness' which marks it out as an interpolation that becomes helpful in articulating the work's overall construction. And while this period of 5 minutes of silence (or, better, 'non-soundedness') is not the same as the 5 minutes in Cage's 1952 work *4'33"*—one is reflective the other performed—both do rely on a public context. Richard Ayres's 2002 *NONcerto* (for Horn and Orchestra), requires the soloist to also be an athlete dashing from one side of the stage to another, and while the 'music' in sound-terms may not be affected much, he is exploring the limits of musical capacity, since the breathing (and sound) may well result in a different sound. The physicality creates a sense of the stretching the limits of human capacity, and one might, for instance, even say that running the 100 metres is a 'concerto' for human, albeit with little musical content. Mendelssohn, further, wittily plays with the idea of movement divisions (complete with applause-expectation) in the E minor *Violin Concerto* (1844) by leaving the Bassoon playing a long held note at the end of the first movement. The standard applause which the 'notes' would normally provoke is inappropriate, and thus the audience's contribution to the work is toyed with, proving its integrity to the work's text.

Text as personal

One of the most interesting aspects of text (as a concept) is its role in adumbrating the spectrum of private versus public. People function both privately and publicly, modifying their behaviour according to circumstance. It would seem reasonable to examine how notes on the page become different by being performed, especially since they are always undergoing this prismatic shift. Rosen's contention (in Thomas ed. 1998: 68) that text and performance are only identical in computerised music or jazz improvisation can be contested, but it amplifies the point that performance creates issues for how to tackle the text. Davies (2003: 28) avers that Cage's seminal *4'33"* is more dependent on a public articulation for its effect than many pieces. While Cage's notated text (my 'pretext' above) is free of normal instructions (such as notes on staves), the popular consciousness of this work has ignored the fact that it is written in three movements, and thus is surely, as Fettermann observes (1996: 69-95) a theatre piece about listening. Indeed, Ferneyhough's comment (Boros & Toop 1996: 212) that his scores are not merely instructions but an

invitation to the performer to grapple with issues might make him appear very un-user-friendly, but he sees the performer as someone who should be required to think. Moving the text from the 'private' realm of the composer to a shared experience with the performers enacts the text in performance and is a form of 'public-ation'. Yet even moving a text from the entirely personal to the more global does not make its total apprehension possible, since its symbolic nature ensures that some part of it remains hidden.

Rowland's assertion that texts are "vulnerable to interpretation" (in Norris C. ed. 1982: 13) is really looking at the problem through the wrong end of the telescope. Texts, arguably, only really become texts when interpretation happens to them, for interpretation is not an unwelcome intruder but a necessary partner. A Schubert Song, for example, has already undergone several layers before we individually hear it in a collective setting, which adds yet more layers to the single performance-instance. Its very plurality is part of its identity, lending weight to Cook's idea of a "multitext" (2007: 194). It is impossible to create an Urtext that, in being 'realised', does not somehow change or distort itself. Interestingly, the Hebrew for 'face' (a concept loaded with personality and identity) is a plural word, suggesting that person-hood depends on recognition of more than one dimension. Borges, similarly, talks of Shakespeare in the plural (Bate 1997: 33) to indicate something of his multi-dimensionality, and it might be advantageous to see music as similarly protean.

Appreciating that works are not monolithic and monadic allows them to surprise us, much as people do with their own particular personalities. For instance, Elgar suggests the medieval chivalry in *Froissart* (1890) by hinting at the 'Prize Song' from Wagner's *Die Meistersinger* (1867) and the issues that texts create over their boundaries is tackled in the next chapter. When Shura Cherkassky used to doodle on the piano prior to beginning a Sonata, it was not, strictly speaking, part of the piece, yet its sense of integrity allowed the subsequent piece to emerge out of the piano's being prodded. I even heard this (Perth City Hall, May 1986) in relation to such a supposedly hermetic art-work as the 1909 *Sonata* by Berg. Such playing or playing around has the practical advantage of familiarising the pianist with the instrument at that close point of contact. It would also seem to push Mozart concerto performers to play bits in the exposition, which has the musical advantage of

making the soloist more part of the overall music-concept and not some demi-God descending after the instrumental exposition. This blurring of both text and work indicates the richness of performance in the enacting of a performance. Adorno's idea that "the only works which really count are those which are no longer works at all" (1987: 30) may well be more helpful than he intended, as it helps us see that it is when works shift and move that they become autocephalous, creating the valuable idea that the defining identity of a work is its display of difference. By contrast, the idea that a piece of music should fit a prescribed formula is against the idea that it is self-ruling or autonomous, though one can understand why for purposes of classification it is useful to be able to compartmentalise works. Yet that approach betrays the mindset that music is a product or a thing. The more risky notion that we may not know what a piece is until it is too late is vital to its organic nature.

Further, something of a text's mysteriousness can be played to advantage. Rothstein (in Rink 1995: 219) remarks on how a fugue in Bach is designed to sound in such a way that its construction or joins of elements are not apparent. He suggests that to highlight each entry of the subject (as folk are often taught to do) is "boorish pedantry", since Bach wants the complicity of the performer in this hidden art, and his intent was to hide the workings. On another level, while noting the numerology behind works, such as the 10 repeated notes at the beginning of *Dies sind die zehn heiligen Gebot* BWV 678 (from Bach's *Clavierübung III* of 1739) helps one appreciate the construction, it is also possible to see such care *pace* Goehr (1998: 63) as a sort of spontaneous calculation. It is arguably even evidence of how intense technical training in music can become so thoroughly absorbed as to make these responses instinctive. Hiding the workings was a sign of civilised behaviour (Kramer 1995: 27) which at the same time kept some mystique to the creation and allowed the skill of the musician to be seen as mysterious. Nowadays, unlike Victorian table-legs which were covered up, there is a greater appreciation that the workings can and should be celebrated publicly (and one might think of Richard Rogers' Lloyds building where the pipes are on the outside).

Although defining 'Text' precisely is somewhat problematic, this project recognises that text behaves in a peculiarly rich manner. Yet it also recognises that much of this richness comes from the way it is engaged with by composers and listeners.

Section IV Research Context

Chapter 4

Work

In this chapter I discuss how works are formed. Defining what a 'work' is is more difficult than it might appear, and this relates back to the initial dichotomy between the logical and the intuitive. However, in suggesting ways in which works function, composers may become aware of how this fecundity is useful.

one's not half two. It's two are halves of one. (e.e. cummings 1959: 90)

In the introduction to *Contemplating Music*, Joseph Kerman (1985: 14) suggested that musicology was behind the curve. Other disciplines were taking the opportunity to learn from gender theory, art history and so on, while music was sealed off from this. Yet musicians (rather than musicologists) might be said, in a very specific sense, to be ahead. The comment in the book by Deleuze and Guattari (1987: 25) that everything is "intermezzo" is 80 years after Brahms composed his *Intermezzis*, which are a firm challenge to the notion of the musical work as a manageable or fruitful concept.

Beginning with the 'middle' (as opposed to the beginning) might seem perverse, but to start at an extremity (beginning or end) presupposes a hierarchy of whose validity we cannot yet know. That Brahms wrote several *Intermezzis* should make us wonder what they are actually between, perhaps rather like Gide wondering what Chopin's Preludes (1839) are preludial to (Gide 1949: 32-3). To suggest that *Intermezzo* is just a convenient title is lazy. (The use of the words 'piece' and 'note' are also convenient conventions, but reveals nothing about the thinking underlying such usage.) Indeed, while Brahms published various seemingly discrete pieces with these titles, it is not clear if these can be seen as separate or related, if indeed, this is the right way to perceive them. Dunsby suggests the concept of a multi-piece (in Pascall 1983: 167-89), and Rink (1995: 254-82) suggests that the Op. 116 set of *Intermezzis* (1892) might have an underlying *tactus*, giving weight to the idea that they are

extremely integrated which, given Brahms's notorious musical palaeontology, is plausible if not provable. In fact, Brahms's employment of older models and his grappling with his more immediate past led not just to various bouts of writer's block and his musically self-critical nature, but to a more thorough re-working of what he did allow out for publication.

A whole piece?

It seems strange that the word for piece (in French *morveau*) has not attracted more attention. Just as we use the word for a 'piece' of cake, the bite-sized chunk it implies is clearly related to the concept of something greater than itself from which it comes. But unlike a cake (with four quarters to make a whole), the 'music' from which a piece is taken is really a cake of infinite proportions. (One thinks of the French use of *du lait* which signifies the putting of something in one's coffee that is drawn from something greater of indeterminate resource.) This linguistic use can be applied profitably to music, for if we concur with Carlyle's character in his 1836 book *Sartor Resartus* (bk. 3, ch. 3)—"in a Symbol there is concealment yet revelation" (2000: 166)—then music, too, is a symbol. While a symbol nowadays mostly means a token, properly understood, the symbolic quality of music (which signifies the presence of more than it is) is a vital part of appreciating how music plays its part in its own decoding and in aiding the people who engage with it to gain a deeper understanding. Baudrillard is more provocative, suggesting that the meaning of symbols necessarily migrates and can end up very different indeed (2003: 15-18).

More interesting than mere semantics, though, is the mindset the words betray. Attali (1985: 147) reminds us that the French word for 'musical score' is *partition*: so the English word that appears to be comprehensive translates to being a separation, a partition from something. It may be that the partition applies both with regard to the other voices involved (so a collection of parts), as well as the limiting of the musical script's potency. Even more vitally, it marks off one particular work (e.g. Tippett's First Symphony of 1945) from another (e.g. Tippett's Second Symphony of 1957), or even of another composer's offering (e.g. Havergal Brian's Symphony no. 27 from 1966). But we should not lose sight of the fact that Attali's book is entitled *Bruits* (technically 'noises'), and yet is translated to

Noise, since English has a tendency to soak up plural concepts into single words. (For example, Arabic allows *informations*, and French describes a church organ as *orgues*, indicating the multiple divisions that comprise most organs.) My use of the word 'musics' is deliberate when it refers to more than one 'music', and the fact that other languages can expose inherently multifaceted potentialities should alert us to the fact that music is often not a one-dimensional construct as one might believe from a more monoglot perspective.

These issues coalesce around what it is to create a 'work' or a 'piece'. That these definitions are used does not mean that all composers are beholden to them, but given that Op. 48 is definitely predicated on the existence of a prior text, some unpicking of the status of musical works is needed. Kramer asked (1984: 99) "what is an opus?" in relation to Chopin's Preludes (1839), but 19th century music (with its particular shifting blends of patronage, for instance) has particular qualities that may not be the same as classical music in general. A fresh look, then, at what it is—especially as to how it might inform Op. 48—would be valuable. An early review in the *Wiener Abendpost* of Mahler's Second Symphony in 1899 called it "a piece in pieces, five movements with nothing to do with each other" (in Blaukopf & Blaukopf 1991: 139), but this view that it was not a proper Symphony was due to the perception that symphonies were supposedly obliged to fulfil other criteria. Yet Mahler's very discontinuity is an integral part of its identity, shown by Mahler's later request in the score to allow a five-minute break after the first movement, making its 'sounding-togetherness' something that happens on a longer temporal canvas and within a wider musical horizon than might have been anticipated (including by Mahler himself). Talbot (2000: 3) reports that a symposium (organised to tackle both popular and classical music) recognised some consensus around what might constitute a musical work, and they bore some relationship to Danto's grappling (from 1981) with how we define art in general. While recognising that there is a degree of elasticity to each area, he suggested three adjectives: discrete, reproducible, and attributable. I will examine these briefly as some analysis will help unpick not so much what works are but how they function.

It should also be said that on a more macroscopic level, genres also prove hard to compartmentalise, shown in Schulenberg's *The Keyboard Music of J.S. Bach*. Aside from the

issue over ignoring the organ music, he spends less than 5 pages on the organ music that is *Clavierübung III*. This is presumably because he feels obliged to be comprehensive as his title forces him to tackle the keyboard music that makes up *Clavierübung I, II* and *IV*. A keyboard player (does that mean modern-day pianist?) is thus not only put off from exploring the organ repertoire, but will fail to engage with how each supposed genre-division might relate. Said says (2008: 272) that Glenn Gould, early on, made it clear that Bach's keyboard works were intended severally: not simply for harpsichord or organ, they exist for a sort of Platonic keyboard which performers, in their human imperfection, bring to life with the instruments to hand. This relates not just about the instrumental medium, but other things such as tuning, performance, context and appropriateness (if that is definable). The many possible settings of a piece should not be confused with Grainger's 'elastic' scoring, for Bach keyboard music exists at one and the same time in many settings. A similar point over over-compartmentalisation might be made over a composer's 'sacred' music and how one ascribes divinity, especially since some composers (such as Haydn or Leighton) see all their work as sacred, even signing off with the ascription *Laus Deo*.

A man in love is incomplete until he's married. Then he's finished. (Zsa Zsa Gabor)

Dahlhaus, writing in 1982 (in Cook 1990: 5), seems to struggle with translating the Latin word 'perfectum'. He avers that an *opus perfectum* means both complete and finished, but the word cannot really be applied to a work that itself requires re-creation. Thus, in music, 'perfect' means ready but not fully finished (much as a supermarket frozen pizza still requires cooking). In earlier times, while works were initially produced by a composer, the subsequent printing and publication meant that the work was no longer tied to the composer's leash. A baroque Sonata, for instance, (where the style expects or demands embellishment) is certainly not completed until it is performed, most rewardingly in a new and stimulating fashion. Even then, it is hard to see how it could be claimed as finished, since successive performances have yet to be embarked on, with each of these bearing potentially new meaning and insight. In the age of recording, it is easy to forget that past and (sometimes) present players change such matters as ornamentation quite noticeably, and that part of the life and life-blood of a piece was this very changeability.

Cook (1990: 5) holds that the field of musical analysis is built on the idea of the whole and quotes Dahlhaus in support. Korsyn, indeed, notes (2005: 99) that analysts, such as Schenker, must "guard the borders of pieces". So while 'discrete' sounds like a useful word (better than an amorphous 'stand-alone', or a platitudinous 'unique'), one aspect of the discreteness is the idea that it is in somehow ready, and thus a finished product. This is problematic on several fronts, most obviously in ascribing dates to them: an academic document likes to have the dates of pieces [a procedure followed here], but there are many instances where revisions, or re-drawings of pieces makes this extremely difficult. For example, Bach's Partita *Sei gegrüßet* (BWV 768) is a composite work which incorporates an earlier piece (at a distance of some decades), and there are the cases of Bruckner Symphonies where there is arguably no definitive version even now (Watson 1974: 139-40). This is separate from the more general issue of not knowing dates due to scarce documentation (which generally applies to early music such as Dufay, Tallis, Vivaldi etc.).

It should also be borne in mind, though, that pieces can somehow bleed into each other. There are cases of what might be termed proleptic quotation where a composer quotes from a future piece (that might be germinating and awaiting the right vehicle). Vaughan Williams's opening theme for the Sixth Symphony (1947) appears in softer guise in his 1943 Fifth Symphony (movt. iii, bb. 138-40), and anyone listening to the entire corpus of his symphonies might not appreciate or might not wish to appreciate this chronologically. Equally, the startling opening of Stravinsky's Symphony in Three Movements (1945) appears in the last movement of the 1940 Symphony in C (section from b. 165). This projecting forward has a parallel in spin-offs in the world of TV where a minor character takes centre stage (e.g. Lewis in the Morse detective programmes inherits the mantle to become his own subject), or a theatrical character like Falstaff turns up in more than one play. This re-appearance can take many forms, with its presentation being incongruous, ironic, ritualistic or kitsch. Whatever the scenario, the composer makes an interwoven fabric of her or his work. Both of the above related examples have the same composer jumping within the same genre, though this is not the only available approach.

Aitken (1997: 5) states that his book "is about heard pieces, not notation", but its title *The Piece as a Whole* surely requires him to address how the heard pieces are generated. For while, say, a particular Corelli sonata may appear discrete from another (even if not obviously so), symphonic movements in the 19th century were often interchangeable or performed as excerpts, as at the 1898 Three Choirs Festival in Gloucester, for instance (see Brewer 1931: 97). Although it may be tempting to ascribe blame to the virtuoso's need for approval, in the nineteenth century, movements from Chopin's concertos were being performed separately (Rink 1997: 14-19), and Cramer even interweaved Mozart piano concerto movements with his own works (Rowland in Keefe ed. 2005: 235). Additionally, symphonies could be performed incomplete "in the Age of Beethoven" (in Bonds 2006: 2), and there are the later cases of the Symphonies of Mahler where a final version is hard to discern for a variety of reasons (see Eulenburg edition of Mahler's *Sixth Symphony*, ed. Redlich, 1968: xxiv). This supports the notion that the heard whole can differ from the written whole. That a more conceptual version of, say, Mozart's *Jupiter Symphony* (1788) might not be the same as the one that people hear is not necessarily problematic (see Bailey's view of the Webern *Symphony* (1928) below), but in relation, though, to the notion of reproducibility, if the same score can result in radically different performances, in what sense is it the same work? After all, I would wish to know beforehand if a *St Matthew Passion* (1727) was going to take 6 hours or 3. Goodman's proposition (1969: 186-7) that total compliance with the score is a *sine qua non* would seem to be not just beside the point but precisely wrong. What, for many discerning people, brings music alive is the very 'imperfect' human involvement of performers. Kivy, too, writes that self-effacing performers bring no particular authenticity to the performance (1995: 123). Further, the experiments of Eric Clarke (quoted in Dunsby 1995: 67-73) demonstrate that reproducing the text precisely is either so difficult as to be impossible (e.g. very few piano chords are struck at exactly the same time, as the score demands), or can only be done with the removal of human agency (i.e. by computers).

Granted that that is an absurdity, it should at least be considered that music-making is some form of accommodation of opposites, of manageable approximation, of squaring the circle. Cook's notion of a musical score as a "script" (2003: 206) seems to be a more fruitful suggestion since 'text' can bring with it the aura of a pseudo-biblical immutability or

uninterpretability. Yet there remains the vexed issue over matters such as concertos and cadenzas, where there is a conscious interplay of texts. Kramer's exploration (2008: 231) of how Beethoven's cadenzas work on Mozart concertos as a layering which extends the music's landscape certainly shows that Goehr's declaration that *Werktreue* and *Texttreue* are synonymous (1992: 231) is not the complete picture, and is apt to be rather misleading. More seriously, despite the complexity of the argument, Goehr's approach does not address the reader-response issue in music. This exemplifies the inadequate "conventional semiotic catechism" decried by Ferneyhough (in Boros & Toop 1996: 212) of the simple chain of composer/channel/listener.

Bloom's notion of antithetical completion (1973: 14) is a powerful one, as it makes the concept of an autonomous work more porous. When a writer works with a previous model, he brings his own perspectives and prejudices to the table, and ends by changing the original author's meaning and purpose. This can even result in a manifest and perfectly explicable anachronisation such as George Bernard Shaw (in Bate 1987: 285) seeing *Othello* as "a play written by Shakespear (sic) in the style of Italian opera" since Verdi's *Otello* (1887) helps him see the original in a new way. The original work is thus completed but in a way that was not intended by the earlier writer. Cadenzas are good examples where authorial intent becomes a battleground for performers. They can become ossified and end up being a structural wall (rather than a decorous display), as shown by Beethoven's own composed cadenzas becoming part of the obligatory text, without which the performance can appear spoiled. In contrast to Levin's Mozartian Mozart cadenzas (tastefully in style), Breiner's 1995 recording of Mozart's 1785 *D minor concerto* (K. 466) on Naxos gradually sees the cadenza become jazz-inflected. This is a reasonable (and arguably more authentic) response to the cadenza's demands in asking the performer to momentarily step forward from the piece. Mahler hoped that his music would not be worshipped as a quasi-biblical text but might change over time (see Norrington in Haddon 2006: 163), and Mahler's telling Bruno Walter (1947: 188-9) that he would like to publish revisions every five years exemplifies what Jonathan Miller (1986: 25) calls an "afterlife" which ensues after an artwork emerges into the world.

Work in progress

Lydia Goehr's 1992 book *The Imaginary Museum of Musical Works* deals with the rise of a conscious understanding of what constitutes a work, though as the concept, in Strohm's view, is nebulous (in Talbot 2000: 136), it can be seen more as a polemical and political stance than a historiographical one (in Talbot: 146). While a romantic mindset doubtless contributed to a 'work' being more worshipped as an autonomous entity, that does not of itself define what a work is, and does make one wonder what prior composers such as Bach considered their productions to be, especially when they were not performed (as is the case with Bach's *Brandenburg Concertos*). Sadly, Goehr's argument does not sufficiently focus on the point that, regardless of the view of craftsman or musician (producing a chair or a sonata), musical works have a further hurdle of performance. Sartre suggests that a Beethoven Seventh Symphony (1812) stopped by a fire alarm is an interruption of the performance of the symphony not the Symphony itself (1972: 224) may be ontologically correct but it lacks the down-to-earth wisdom of Vaughan Williams, who compared the score of a symphony to a railway timetable: it tells us the route and rough timings but does not tell us the view from the railway carriage (1987: 124).

Even if one accepts that a work exists as an entity (performed or not), the question of how its relationship to other music can be discovered remains. Eggebrecht's question about "where" a work is (rather than what it is) is relevant (2010: 25-32) and Taruskin, for example, (2009: 340-356) examines how works, such as the Shostakovich Quartets, behave when in a cycle. Pieces do inhabit different orbits and these trajectories allow works to 'talk' to each other, most obviously in how they are programmed in concerts. Works are often referred to topographically, with performers asking "where in the music is such-and-such?", and this betrays the approach which forgets that the progress of a piece depends on its processes. Sensitive musicians should really point out when things occur, since the order is crucial to the unfolding musical argument. Yet other worries exist about how sealed a piece is. As long ago as 1933, Kroyer (in his Eulenburg preface to Mozart's Symphony no. 39 from 1788) talks of how interchangeable the Mozart is with Beethoven's *Eroica Symphony* (1804) and even provides bar numbers as evidence. Although clearly fanciful (and wrong, incidentally, as the tempi are different), it shows that people have long considered

conversations between works, although he refrains from stating the more radical conclusion that Mozart was writing revolutionary Beethoven in 1788. On another level, Bailey asserts (in Cook 1990: 58-9) that Webern's Symphony (1928) is two quite different pieces (one "visual, intellectual", the other "aural, immediate") which means that it eludes being discrete and reproducible. The 'open work' may appear useful conceptually, but is too vague since most (if not all) works are incomplete. Baroque violin sonatas clearly demand a performer's input, with the text (on paper) hardly prescriptive and prohibitive of other accretions. Also, if a work is re-born in subsequent (and differing) performances, then it is always in a state of deliberate yet ready imperfection. Additionally, the 'contingent' work needs to be considered: Brahms's Piano Quintet (1865) is so (consciously) contrary in affect and approach to Schumann's 1842 work that neither work exists in isolation.

Traditions: Oral v. Written

While music is mostly built up of collections of sounds, these collections have been mostly investigated by pitch-centred analysis (see Russ in Mawer ed. 2000: 118). For example, the relationships (of keys, themes, textures, proportions, extra-musical meaning) between a Symphony's movements are often seen to form an important part of its essence. However, that symphony movements were often excised or interleaved with other works makes it difficult to assert that a piece's performance is a natural outgrowing of the scriptural score. While Jewish theology may seem a strange neighbour to the history and performance of classical music, the idea of the written Torah and the oral Torah being of equal validity is a powerful one (Ariel 1996: 140-44). This means that while one is bound by every jot and tittle of the written word of God (for which, one might read 'composer') the oral tradition is equally vital to some sense of authenticity. A literal performance of *Nessun dorma* (from Puccini's *Turandot* of 1926) only using the score and with no outside knowledge of performance traditions would, for instance, thus ignore the conventions and pauses that have accrued, which are possibly the aspects with most appeal and are, to many ears, an integral part of the piece. Howat (in Rink ed. 1995: 11), citing Gershwin's *Rhapsody in Blue* (1924), talks of a gagaku-like iconisation with respect to some music, and Cone (also in Rink: 241-253) explores how a particular Chopin Etude (Op. 10, no. 3) can be so misread and misunderstood that it becomes impossible to reclaim. Conductors performing Elgar's

Nimrod from the *Enigma Variations* (1899) at the notated speed (originally 66 crotchets per minute, but later changed to 52) would run a risk of being accused of gross frivolity and insincerity. Indeed, if the perpetrators were British they would be subject to a McCarthyite charge questioning their patriotism. Elgar's recognition that 66 was too fast, in fact, shows the obligatory intent of the revised speed, though an authentic re-creation of the original 1899 performance would play it fast and leave out the later inflated ending too. (It might be added, too, that someone listening blind to Elgar's 1932 recording might declare it unElgarian due to its fast pace and reasonably close faithfulness to the score.) While the idea that the "work" is the sum of the performances to date has attractions (in that it allows a piece to be malleable, even though this may open itself to unforeseen circumstances), one main thrust of the authentic movement was predicated on the idea that the accretions were of such weight that they were obscuring and destroying the building beneath.

An exploration on a more local level (such as a discussion of topics, below) reveals how pieces talk to each other. By using a system of signals to the listener, composers suggest that pieces live beyond the double bar. Ferneyhough (in Griffiths 1985: 73) sees new works as "infected" by their predecessors, with a musical technique followed up in future pieces. Birtwistle admits this approach (in Griffiths 1985: 111), and is similar to how Ibsen balances an actress's small role in one play by writing her a bigger part in a future work (see Watts's comment in Ibsen 1965: 16). Sometimes a musical technique from a previous work by a different composer (e.g. Taverner) is the spur, as in Maxwell Davies (see McGregor 2000: 93-114). Yet interaction between composers and pieces is not only about responding to a composer's technical manipulation of material: such creativity can be a response not just to what a composer did or did not do, but about what they could not do. Ferneyhough says that his gargantuan *Sonatas for String Quartet* (1967) is a refutation of the notion that Webern's "neurotically luminous intensity" can only result in works of "miniature lyricism". He is, thus, not battling with Webern on technical matters but responding to his aesthetic approach (in Boros & Toop 1996: 207). John Tavener (in Palmer 2015: 442) says his earlier music reacted to the "po-faced music of Birtwistle, Maxwell Davies and Goehr", and he relates a story about Stravinsky's musical kleptomania (Palmer 2015: 441). Stravinsky would frequently write to Britten for his latest scores, such as *Abraham and Isaac*, *Noye's Fludde*, *War Requiem* (1952, 1958 and 1962 respectively), and within a little while 'his' pieces would

emerge (*Abraham and Isaac* (1963), *The Flood* (1962), *Requiem Canticles* (1966)). Of course, listeners' preconceptions and history affects what they hear, as E. M. Forster shows when the two Schlegel sisters disagree over "the goblins, and then a trio of elephants dancing" in the scherzo of Beethoven's 1808 Fifth Symphony (1975: 46). That this is an imagined example from literature does not make the notion any less real.

Work as play

Any discussion over what a work is must include what purpose a work serves, for this can make an enormous difference to its performance and its reception. For instance, works designed for religious ceremonies have at least two audiences, if one considers that the effect on the people (who would often refrain from clapping) is different from what the music might be held to do to any deity involved. Further, while many concert pieces expect applause when they are presented to an audience (though exactly when is a matter that shifts over time), the idea of a pieces as having a self-conscious role—such as in an encore—makes the concept more fluid again. In an encore, the audience is not so much wanting more music (from the current performer), but wants more of the performer (who gives them music). This change of focus is one that pieces can develop, and Op. 48 attempts to show areas where this occurs. In my Piano Trio encore, entitled *Chaconne à son gout*, the various instruments all simultaneously attempt to give each others' encores. This is assisted and enabled by the acceptance of topics, since the decorated G major arpeggio that is the opening of Bach's Fifth Cello Suite (1723) says 'cello encore', making the piano's usurpation of this material a clear incursion into cello territory. The vitality of humour to this process cannot be underestimated, for the dichotomy between the encore as vehicle for self-promotion (as a group responding to applause) competes with the more egotistical dimension of the players who use the opportunity to marginalise their rivals.

Humour is an important ingredient in linking the private and public arenas since a sense of perspective (the lack of which motivates most jokes) is exactly what art scrutinises. Music can be said to take place in a performance scenario where the negotiations between shared universal truths, more contentious points of view, personal revelations and so on are

explored. Huizinga's idea that play is private contrasts with Callois's perception that it is "nearly always spectacular or ostentatious" (1961: 4), and yet music—even when played alone—displays something which helps to bridge supposed divergent opinions. Even 'private' music has a public aspect, and Bakhtin's notion of Carnival is helpful as it celebrates the "temporary liberation from prevailing truth and from the established order" (1984: 10). In this way, music can function as 'escape' for those who are oppressed, as well as its opposite where comfortable people can afford to look at the dark-side, as happens in tragedy. Performance is somehow both acting and enacting as Cross says in a study of Steven Berkoff (2004: 14), and this range of levels, which occurs in performance, is something that artists constantly grapple with.

Do composers mean what they 'say'?

With regard to Shakespeare's Sonnets, Bate (1997: 5) suggests that there is a false dichotomy between those who think that Shakespeare either really loved the person in question (fact) or imagined it (fancy). However, there is a further possibility which opens up the idea that it is about the imagining of what such a love might entail. It is this more psychic and fictive dimension that allows us to play make-believe. A poem arguably no more expresses a poet's 'personal' view than an architect's plan for a house shows you his or her own abode. If we take the 'fact or fancy' option seriously, we ought to arrest Agatha Christie for either being a serial killer in reality, or an attempted serial killer in imagination. Kristeva (1987: 43) talks of three realms—the symbolic, the imaginary and the real—offering more scope for generous dimensional interplay which might prove valuable to composers who, if not entirely sovereign, do have a significant role in the generating of new music. As **Op. 48** unfolds (whichever route is taken), the interplay of these areas helps to show that they are not, in fact, readily compartmentalisable.

One of Lydia Goehr's points is that something of a work's identity depends on authorial intent, which is not the same thing as whether the author agrees with the view or sense put forward. Vaughan Williams was questioned about the Fourth Symphony (1934) and said that he didn't like it, but it was what he meant (in Mellers 1989: 169). A composer's

declaration of a work's 'workness', in Goehr's view, became more coercive around 1800, as a composer moved from being "artisan to artist" (Talbot 2000: 172). Davies, however, (2001: 98) considers that Levinson's depiction of a work's identity (discussed by Goehr in 1992: 44-68) lays too much weight on the composer's intention. Davies (2003: 18) helpfully suggests that a title is an important aspect in the making of art, given by a particular author or artist as a sort of framing device. Even using a category (i.e. 'Symphony', or 'Untitled') or making it difficult to name (e.g. Gerald Barry's 1981 piece '_' or Muldowney's *Solo/Ensemble* of 1974 (noted in Jacobs ed. 1978: 44)) is a form of 'entitlement' denoting ownership and authority over the work. Yet one also thinks of the music of Rosemary Brown, where the authorship is problematic. Humphrey Searle's comment (Parrott 1978: 45) that 'her' music's quality rather than its provenance should be one's prime concern may be sensible, for there are times in, say, casual radio listening, where one may be unaware of the titles, tags and provenance of a work and one is thus left merely with the sound as our guide.

Inattributability, though, creates challenging issues for discussion since bibliographies and footnotes in documents are examples where sources, if not people, rely on identification. Folk have often used others' names to gain credibility for the work in question. The lesser Loosemore's *O Lord increase* was for many years ascribed to the glorious Gibbons, for instance, and Borodin's *Prince Igor Overture* needed Glazunov to 'compose' it from sketches and his own memory. *Albinoni's Adagio*, invented by Giazotto after the Second World War, is evidence of the need to cement one's place inside the fabric of discourse, and yet also presents a reference problem: should *Albinoni's Adagio* be tagged under A or G? (Both of these last examples also amplify the point made earlier about the difficulty of ascribing dates to pieces.) If, indeed, authors claim to be other authors (creating a confusion of provenance) then a more thorough understanding of history becomes harder to investigate. That *Pulcinella* (1920) is not actually based on music by Pergolesi, as Stravinsky believed, does not affect how we hear it, although it might affect how we interpret his musical processes, aptly described as an act of criticism by Cross (2000: 227). While this might not affect a work's particular truth-content, music's essence can be seen as separate from matters such as practical performability or didactic intent. Tomkins's contrast of a piece by Byrd "excellent for the matter" with a piece by Bull "excellent for the hand" in MS 1122 (Musique Reserve, Bibliothèque Nationale in Paris), shows that the notion of there being

something 'in the music' (however nebulous) has a long history (in Stevens 1967: 132-3). This apparent dilemma is explored (in my *Chopin Derangements*) by writing music that claims to focus on one aspect, such as technique, when its real purpose is wider.

Programming concerts results in a new fabric of musical work. This might simply amplify the 'sources' and help explore one composer's debt to another. A good example (made convincingly by Howat in Samson ed. 1995: 254-268) is that of Chopin's spectre over Debussy. Equally, contrasts between approaches are potent, for any juxtaposition of composers creates a relationship. This perspective is shown nowadays with the focus on curating and the introduction of DJ as a university subject. Vinyl records once did something similar: the ubiquitous pairing of Debussy's String Quartet (1893) and Ravel's String Quartet (1903) made them two sides, literally, of the same disc (with the Grieg and Schumann Piano Concertos (from 1868 and 1845) similarly yoked). The works, thus, had a fusion unintended by the composers and even by the performers. The 'author' becomes more composite and makes authors of performers who, by curating works in certain ways, shift how the works are perceived. This is especially relevant given that, for many, classical music is ritualised with expectations: Benjamin (1992: 217) talks of the tradition of an artwork as stemming from its ritual function, and, while this nowadays may be more pluralistic, new music (including **Op. 48**) has to find its status amongst a plethora of genres and its almost inevitable self-referentiality. Even if Derrida is correct in saying that the text is "a differential network, a fabric of traces referring endlessly to something other than itself" (in Bloom et al. 1979: 83-4), what does take place on the concert stage, church, street corner or a TV studio still needs some frame of reference.

The notion of Topics helps to mark out relationships, and scholars such as Agawu and Monelle have articulated what has long been sensed subliminally. Topics are signalled on many levels: a 'fanfare' is a military topic; a 'horn-call' a hunting topic (9 and 13 respectively on Agawu's list in Monelle 2002: 227). The sea's surge, for example, in Britten's *Peter Grimes* (1945) and Elgar's *Sea Pictures* (1899) is depicted with similar motifs and orchestration. Topical intertextuality is personally nuanced, though: several resonances I hear in Britten (e.g. Elgar, Beethoven, Purcell, Ireland, Vaughan Williams and Nielsen) receive no mention

in Rupprecht's book on Britten's musical language. For Monelle, semiotics is not just about the sound but syntax and rhetoric: a military topic can just as easily be changed and even subverted (with the army band in *Wozzeck* (1922) clearly not intended to have heroic overtones). Further, while Act I of *Così fan Tutte* (1789) has a 'military band' style topic, it is rather the 'representation of a military band', indicating to the characters (Fiordiligi and Dorabella)—and not just the audience—that their two beloved men are off to war. It is more than ironic, though, and Cairns suggests that music can function simultaneously on different levels (2006: 179-81). This diegetic usage and the corollary notion of breaking frame is very important for performance art (and music), but it can also be used dryly (i.e. on paper) to indicate a connection. Topics draw something from iconography and, to an extent, rely on enculturation, just as in portraiture, standard props—such as a dog, furnishings and jewels—are used to indicate the sitter's status. Carr-Gomm's book *The Secret Language of Art: the Illustrated Decoder of Symbols and Figures in Western Painting* (2009) is a useful book but it is impossible for music to be quite so codified, since the symbols of music are in sound. Much music deploys these types of musical 'signs', yet music is more than mere 'portraits' which push one particular perspective.

Rodin's Torsoes

Ancient Roman statues which have lost limbs over time were originally created whole, yet we have no problem visually complementing this absence. In reproducing the 'incomplete', Rodin acts as a mediator, requiring something from the audience. Rilke, Rodin's secretary, mentions the eyes of a statue despite their lack of presence (1974: 83), and Schumann does something similar in the incomplete music of *Dichterliebe* (1840). The partial work thus expands to invite a response. Similarly, in using references (often fragments from other musics) composers invite audience's contributions. That a piece of music can have a perception attached is shown by Stravinsky's deployment of Lanner's rather lame waltz in *Petruška* (1911), selected (according to Taruskin 1994: 709) because its saccharine melody matches the shallowness of the ballerina's character, and he senses this utilisation (or ironically-imbued stylisation) was the seed for Poulenc and Milhaud (1994: 777). The possible anachronistic solecism (a St Petersburg fair of the 1830's might not have had a waltz-tune from an Austrian born in 1801) is eclipsed by the over-riding musical point that

deploying a mechanical music-box sound is a dramatic way of highlighting Petrushka's 'humanity', which is in inverted commas since he is, in Benois' scenario, a doll.

Lacasse (in Talbot 2000: 35-58) suggests that one of the most prevalent responses (though his focus is pop-music) is "trans-stylisation" and he lists a few genres (parody, travesty, pastiche, copy, cover, re-mix) with which many musicians will play. But it does not appear obvious (in classical music) that trans-stylisation is fundamental to any reworking, even if it does occur, as in Gounod's shifting of the Bach Prelude into a song of religious import or in *Hooked-on Classics*. The underlying point, though, is that music in the pop world often comes with particular lyrics (and cultural baggage), so that while a cover version changes the clothing, the message is still recognisably the same or similar. One can, equally, change more than the outer clothing whilst still keeping to the original's import. Other composers do not feel their music is regimented into one monochrome meaning, such as the two dozen settings of the *Magnificat and Nunc dimittis* by Howells (which are not all identical), or the *Paraphrase on a Simple Theme* (1878) by a collective comprising Borodin, Cui, Liadov and Rimsky-Korsakov. More provocative or pregnant is the idea that a musical aspect (e.g. a particular *Affekt*, created by the collusion of notes and context) can be subverted by using a different cocktail of elements. I do this in *The Real Op. 42*, an *à rebours* version of Schumann's *Frauenliebe-und-Leben* (1840) where all the moods of Schumann's settings are inverted while keeping many of the notated notes the same. Yet this goes further by not only omitting the singing role entirely (thus the woman's voice of the poems—written by Adelbert Chamisso, a man—is excluded), but by respecting the independence and self-sufficiency of the accompaniment. It is as if the butler used to serving someone else has become the lord, which carries a further message about the playing of parts and roles.

In fact, the notion that identity involves something more than itself is in Bakhtin, whose word for 'being' was 'co-being' (see Morris ed. 1994: 246). Yet the word (in Russian) has a freight attached with the idea of 'event' or 'process', and we might consider the original word for *word* with its theological implications. The *Logos* (translated into Latin as *Verbum*) is not so much a concept, idea, or word as a verbal form involving action. Thus (regardless of one's religious view), the expression that Jesus is the *Logos Theou*, is not so much "the

Word of God", but "the Deed of God", a point amplified by Goethe. In Goethe's *Faust* (1808) in Part I, scene iii, line 1237 (in 2002: 52) the translation to the opening of St John's Gospel ("In the beginning was the Act") gives the word 'Word' a richer and more dynamic life. Busoni's view, quoted by Williamson, that "every notation is, in itself, a transcription of an abstract idea" (Talbot 2000: 192) reminds us that music can require an enacting stage or several stages for it to be real enough to be listened to, analysed and critiqued. Witkin's suggestion that works of art are "vocative" (1995: 57) is persuasive since they call forth something (they can invoke, evoke or provoke) and move beyond themselves. How this works in practice remains, rightly, in the hands of composer, performers and listeners.

Virginia Woolf (1942: 129) in her brilliantly entitled essay *Words fail me* says that this "power of suggestion is one of the most mysterious properties of words". This can be amplified by composers, performer and even listeners. Although Genette (1997: 5) details a system of hypertextuality (an "over-text"), which makes Bach in **Op. 48** the hypotext (an "under-text"), this (con)fusion of elements still tends to privilege earlier texts over newer thoughts. While Riffaterre (1980: 4-6), by contrast, sees the hypertext as a unifying device (rather than mere *bricolage* as Genette believes), both share the view that music's multi-dimensionality functions on numerous levels. Indeed, the word hypertext seems rooted not in etymology but from a parallel in science fiction, where "hyperspace" details an instantaneous and more connected network, making it a sort of "beyond-world". Music's multivalent quality, and its ability to show "beyond-worlds" makes it especially prone to allusion. For instance, the same two sounds (e.g. a G chord and a C chord) can be heard as a I-IV or a V-I progression with the solution only determinable by the context. Any discussion of 'the musical work' (as a concept), ends up discussing how the various and multifarious texts (musical, musicological, physical, scriptural, biographical and more) interact.

This chapter showed that the defining of a work is problematic, yet it is also instructive, for in considering how works emerge, other aspects come into play. Being aware of the provisionality of definitions is a part of the creative process, since it is the underexplored zones encountered in this process which seed further questions and invites responses.

Section V Methodology

Chapter 1 What is this thing called Bach?

The Foreword raised 4 over-arching questions, and this section uncovers issues relating to composers who, in addressing Bach, consider the role of the Canon. This section sets out the reasoning and the modus operandi of the project. Although particular details follow in the Experiments section (where compositional decisions are unpicked), technical details creep into the methodology because the integration of the works, and the way they intertwine with Bach, is fundamental to the enterprise. While this section is a 'how' section, it also mentions the 'why'.

Chapter 1 notes that Bach, too, tackled the problem of originality, and examines how others have transcribed his music.

Chapter 2 is my preparatory work on Bach, demonstrating my application (to four Chopin Etudes) of the four 'modes' mentioned in a Manley Hopkins poem.

Chapter 3 is a list of the techniques, approaches and resonances I took account of in preparing Op. 48.

In this document, the noun 'experiment' is used often (rather than 'piece' or 'work') not merely because of its research resonances, but because in German the word Versuch covers a panoply of meanings - from essay, to experiment - and helps affirm something of their provisional and exploratory nature. It is the word used by C.P.E. Bach for his 1753 essay on playing the keyboard (tr. Mitchell, 1974), and it is also the word used by Adorno for his 1960 book on Wagner (*In search of Wagner*, tr. Livingstone, 2005). One might also note that Bach's 1747 *Musical Offering* (arguably the *ne plus ultra* of compositional conceit) contains the model of Ricercar: none other than the word for research, it is replete with the idea that it is not as tightly argued as a fugue but is a journey that might have surprising features. Berio, salutarily, notes that the boundary between the words 'experiment' and

‘work’ is really an "artificial and ideological" one (1985: 121), and this study is intended to show some aspects of this liminality in the music itself.

Bach takes a selfie

Bach and his music have long exhibited a fascination on many people. Alive, it was his keyboard-playing which astonished people with its excellence. C.P.E. Bach in 1753 might have written with filial devotion but he was not the only one (see le Huray & Butt in Williams ed. 1985: 185-8) to see his digital dexterity as evidence of musical mastery. By the time he died, J.S. Bach's compositions were seen to be somewhat ‘old-school’ (Schulenberg 2006: 365 refers to their "recherché quality") even employing obsolete instruments such as the oboe da caccia and viola da gamba. His use, though, of *litui* (in BWV 118) was not because he expected ancient Roman trumpets to be used (in 1737), but a coded reference to the profession of the classics teacher whose death occasioned the piece (Rutter ed. 1996: 368). This can make us think of his ingenuity and polyvalent mindset which sees colour as integral to the music *pace* Adorno (1980: 63) who believes that Wagner invented this particular concept. Bach's interest in counterpoint (shown clearly in *Das Musikalisches Opfer*) could be seen as obscurantist and archaic, since the prevailing *galant* style demanded music for drama and dance, but Wolff makes the valuable point (2000: 430) that *Das Musikalisches Opfer* is a compendium "from old-style counterpoint... to the most modern mannerisms". Bach's own sense and use of a time-perspective made me consider Bach's music as ripe for a revival, though my techniques are not particularly obscurantist or archaic.

Bach, in common with many composers, recycled music for different occasions. Perhaps the most direct case (for this study) is the very next Prelude in the *Well-Tempered Clavier*. It is in C minor and is a *moto perpetuo*, but the initial harmonic sequence is so closely modelled on the previous one (I, IV, V, I then modulation) that it is possible to view it as a reworking of it in the minor mode. My assertion does not rely on any internal proof or outside evidence (and does not need to be true) because even if a particular player has never noticed that before or does not even believe it, the ability to make that connection and draw inferences is a powerful tool in the armoury of a composer. Boulez, in 1954, called criticism the composer's "logbook" (in Nattiez 1996: 110) and while I might not

write a comparably major-minor piece in Op. 48, applying such a procedure would fit in with following Bach's example. The **Kontrafuge und Praeludium** exemplifies something of this process, where the loud 'minor' transcription of the Bach is employed to salvage a badly constructed improvised fugue.

That Bach's name itself can create a sequence of notes that can be applied to music was not lost on him, nor, indeed, on others later (e.g. Schumann's *Fugues on BACH* (1845) and Liszt's *Fantasia and Fugue on BACH* (1855)). Putting oneself into the frame is a sort of signature (though others can and do write in BACH every so often), and it can become a reference point to acknowledge Bach's presence in the music. Indeed, Kramer (1995: 239) makes the startling point that C.P.E. Bach's recounting that Bach died whilst composing the Art of Fugue (1750) at the moment the fugue subject of BACH appears means we can interpret Bach's life as claimed by the "autonomous artwork", which might even thus count as a sort of suicide. That the notes BACH, or even Bach's music, has an almost talismanic quality to music and to us can heighten our awareness that references and resonances may be in play. Ferneyhough (in Griffiths 1995: 66) believes that art has a real potential to self-reflexivity and I hope to show later how some of this comes about.

In the case of BWV 214 (*Tönet, ihr Pauken*), there is a wholesale 'reposition' (composition is hardly the right word) into the opening movement of the 1734 *Christmas Oratorio* (BWV 248). Despite the change of verbal text, (the first was for the 1733 royal birthday of the Electress Sophia, the second for the 'royal birthday' of Jesus), the notes remain the same and the mood of general rejoicing is kept. Thus, generic celebration music is hardly dependent on the specific text. This contrasts with, say, Tallis's *Contrafacta* (e.g. *O sacrum convivium* becomes *I call and cry*) where the majority of notes are retained, but the text and words are very different indeed. Bach also re-arranged his own works in a slightly more extensive fashion, with the *Fourth Brandenburg Concerto in G* (BWV 1049) existing as a keyboard concerto in F (BWV 1057). For this I use the word 'translation' as the shift of language requires modifications: matters such as key (often lowered by a tone to ensure the violin's climactic notes can be accommodated on the keyboard), and the shifting of arpeggios to scales show a real concern for practicality. He further amplifies the *Third Brandenburg Concerto* (BWV 1048) for the Sinfonia of Cantata 174, adding instruments to fill

out some contrapuntal implications. Many folk, then as now, saw his music as phenomenally difficult, and this helps to explain why it was not played as widely as it could have been.

Bach also extends the emotional import of a work. While, in general, an *Affekt* pervades an entire movement (the common word 'movement' indicates that one prevailing zone of emotion is in play), in the St Matthew Passion's opening chorus, Bach exploits a double-affekt, which creates a counterpoint within the piece. This is not, though, about a trans-stylisation (constantly flitting between sad and happy) but about melding the two in a process that might be termed bi-stylisation. While the weight of the drama of this work (especially over the years) has led to a portentous and sometimes slow pace for this movement, the chorale is in a different key (metaphorically and literally), and thus affects the general mood too. Ramshaw points out that while Luther saw the emphasis on sacrifice as dangerous (2003: 368), the Crucifixion was the instance that God used to assure salvation. So, far from being a lament, hymns were written celebrating Christ's unjust death as a positive witness to God's glorious plan. That Bach is able to express a multivocality of affekt is a lesson that blending or code-switching might also work for a 'single-*Affekt*' piece, such as the Bach Prelude.

The Resurrection of Kubnan

That Bach himself arranged other people's music gave me pause for thought, and I thought that looking at his way of working might be instructive. He not only copied out Palestrina (a more educational enterprise than might at first appear), but arranged works by other composers with a range of complexities. For instance, he composed a fugue on another composer's theme (*Fugue on a theme by Corelli*, BWV 579), or made (reasonably straightforward) organ transcriptions from Vivaldi's concerti in *L'Estro Armonico* (1711). In Williams' opinion (2004: 71), in using motivically derived counterpoint in BWV 593, Bach overfills Vivaldi's exuberant four-violin concerto with a misplaced serious style. Bach also reworked genres (such as the Passions) which involves a real blend of musical craft and theological nous to ensure that the result would be acceptable to his religious authorities.

In addition to these paraphrases, Bach played with the notes as they appear by, for instance, adding in some obligato lines to a Caldara *Magnificat* (Wolff 2000: 388). A more thorough re-working, though, is found in the astonishing *Der Gerechte kommt um*, which takes an entire motet by Kuhnau (1660-1722), his direct predecessor in Leipzig, and envelops it in a richer texture with a new bass-line, obligato wind parts and interludes. It transforms the text from being a motet about personal sorrow to one of universal deploration, so that Affekt is magnified to speak more comprehensively about the human condition. While the new chosen text is from Isaiah (*'The righteous perish and no-one takes any notice'*), the musical text he chooses is from the former organist at his church (and so is a pre-existing 'pre-text'). The reworking of this 5-part a cappella piece involves finding a sufficiently grinding bass-line and creating a tapestry out of which the polyphony can grow naturally. The use of obligato oboes and the employment of the *suspirans* (which in German *Figurae* is employed to indicate a breathlessness caused by emotion) amplifies the sentiment. Thus the Kuhnau motet (that would have been 'dead', as much music from older composers was) gets a new lease of life. Resurrecting dead men's music was something that Mendelssohn did with the St Matthew Passion (even if it was not by any means an 'Urtext' version, see Todd 1992: 177). Since Bach and others have acted similarly, I consider how other music can be brought to life in the light of the Bach Prelude.

"Come on Jacques, play us your Bach!"

Other composers have written music on Bach, and other composers have copied Bach's procedures: there are more diffuse examples found in Schumann who adds a bass-line to the unaccompanied cello suites (Jensen 2001: 306), to Bartok translating the G major Trio Sonata (BWV 530) into piano (in Gillies ed. 2003: 70); there are also what Busoni called "paraphrases" (in Talbot 2000: 197), and more thorough-going re-workings by, for example, Holloway in *Gilded Golbergs* (1997) who keeps the canonical experiments (e.g. canon at the 6th found in the *Goldberg Variations*) and re-processes them. As late as autumn 1914, at the first night of the Proms (on www.bbc.co.uk/proms/archive), Bach's *E major Partita*, BWV 1006, which was originally for solo violin, was performed in an orchestration by the recently deceased Sigismund Bachrich. There are also two 1922 orchestrations by Schoenberg of *Schmücke dich* (BWV 654) and by Elgar of the *C minor Fantasia and Fugue* (BWV 537) which modify significantly what Bach wrote while not affecting the structure.

Elgar's deployment of harp glissandi and frequent and capricious tempo changes (in a work which is normally expected to be played in one tempo) transforms his arrangement from being a mere 'transliteration'. There are also other works that are inspired more obliquely by baroque features, such as Bartok's *Piano Concerto no. 2* (1931) or Shostakovich, who writes his *24 Preludes and Fugues* (1951) in all keys as a tribute to Bach (though the textures certainly do not copy Bach in any systematic manner).

While some Bach re-arrangements might be described as mechanical, this is not to lament any lack of musical skill, but to point out that, sometimes, some form of calculative procedure is a prelude to composing. Kagel in *Saint Bach's Passion* of 1985 (see Griffiths 2010: 355) serialises each basic model of the notes B A C H to generate an enormous amount of raw material. Kagel (in 1991) said it was 6972 versions, and the fact that this is a miscalculation—it is in fact 6336 (see Heile 2006: 180)—is not musically significant but is rather reassuring that composers make mistakes. Clementi in his 1970 work *B.A.C.H.* freezes the elements (and includes the note-names BACH) with the piece revolving around constantly descending scales (perhaps like the monks in Escher's 1960 lithograph print *Ascending and Descending* who are trapped in their circular motion) which never quite get anywhere. There is even a work called *The Well-Programmed Clavier* (2015) by David Cope which explores if particular algorithms entered into a computer programme can generate plausible Bach-like music. There are also trans-stylised versions, such as *The Well-Tempered Synthesiser* (1969) or Jacques Loussier's work (quoted above in Shipton 2003: 101) being a clear example of jazzification that keeps the notes relatively intact. These exercises or experiments change the surface (so rhythm and articulation are modified) whilst the frame (such as the harmonic sequences and textures which make them up) is mostly left alone.

Although Dent termed transcriptions (such as Bach-Tausig arrangements) "hyphenated music" (1976: 187), composers often explore differing dimensions: to Bach, Schumann adds a bass-line; Gounod adds melody; Busoni adds octaves and more virtuoso elements; Holloway amplifies each Goldberg variation (each of which is already a variation on a theme) in a dizzying compendium of styles. Every commentary on Bach always adds, inflates or expands Bach's notes and so, by reverse, my *Bachode* for virtual virtuoso (not part of **Op. 48**) inverts this and 'quarterises' a Bach-Busoni arrangement, to prove that

fewer notes (1 out of every 4) can function as a commentary on Bach. It references the perceived power of criticism, a link with Byron's reaction to Shelley's suggestion that Keats died as a result of an article in *The Quarterly Review* (1996: 375, and 816-7). By finding an arithmetical link between the US Patent number for Barcodes with Bach's birthyear and Busoni's deathyear too, it promotes a mystical aura which might appeal to those who see conspiracy-theories everywhere. Of itself, the numbers 'prove' nothing, yet kabbalistic calculations can be utilised to make specious claims (e.g. Chausson planned the JFK assassination) and alert us to the fact that rational people do not always behave reasonably. Henry James satirises this obsessive pursuit of hidden meaning in *The Figure in the Carpet* (James 2001: 284-313) with the narrator vainly (in both senses) going to great lengths to find the true impulse behind the poet Vereker's work. The subtitle of *Bachode—A Quarterly Transcription*—suggests some degree of learning, coding, translation and hiddenness. The piece contains a humanly unplayable section (caused by the quartering of rhythmic values), and requires a computer to simulate the piano part, pushing the physiological limits which Ligeti stretches (noted by Peitgen in Duchesneau & Marx 2011: 91) to beyond breaking point. Unlike Nancarrow's *Studies for Player Piano* (1948-92) which can only be performed by the required mechanisation, this piece is more problematic, since it cannot be played by person or computer alone. It requires playing from both the computer and the person since the 'romantic rubato' of the first section depends on human involvement. The impossibility of arriving at a full performance of a piece throws the focus back on to the processes and the travelling involved. George Benjamin says (in Palmer 2015: 44) that a composer's life is "one long journey of discovery, with no destination", yet composers are also obliged or keen to present their findings to audiences. While these pieces may indeed not be 'conclusions' or 'destinations' they are at least some sort of milestone or indicator of their current position.

Looking at how Bach tackled some compositional challenges is instructive, since he brings a range of approaches to bear. Although some are contrapuntally dextrous, others are imaginatively whimsical and resonant with theology and social commentary. This was an encouragement, as I had been concerned that Bach's musical style might only have suited one particular perspective. I move on to considering a systematic approach that allows for and embraces flexibility.

Section V Methodology

Chapter 2 Pi(p)ed Beauty in Chopin

In this chapter I explain how the use of arithmetical procedures stimulated my invention. It highlights how 'irrational' insights or intuition can be unpicked and utilised, and describes how I 'organ-ised' some Chopin Etudes.

Given that I wished to work on Bach's text, I was keen to find ways to approach this task. Four writers have suggested to me four ways of operating: that they might not have intended their work to be seen this way does not invalidate the music that has resulted. It was a happy accident that I noticed that the four ways were adumbrated some 150 years ago by Gerard Manley Hopkins in his poem *Pied Beauty* (in Hopkins 1996: 117-8).

Pied Beauty

Glory be to God for dappled things -
For skies of couple-colour as a brindled cow;
For rose-moles all in stipple upon trout that swim;
Fresh-firecoal chestnut-falls; finches' wings;
Landscape plotted and pieced - fold, fallow, and plough;
And all trades, their gear and tackle and trim.

All things counter, original, spare, strange;
Whatever is fickle, freckled (who knows how?)
With swift, slow; sweet, sour; adazzle, dim;
He fathers-forth whose beauty is past change:
Praise him.

Written in 1877, but not published until 1918, *Pied Beauty* talks of beauty (for which we might also read aesthetics) as being somehow not uniform, with words like dappled,

brinded and freckled making an appearance. One of the purposes of the poem is to highlight God's grandeur (which Hopkins deems beyond human comprehension), but he also offers four adjectives as a way of detecting this, most specifically in all things that are "counter, original, spare, strange". These dense words inform not only my approach to the Chopin pieces that I experiment on, but the whole of **Op. 48**. Hopkins's poetry is naturally focused on perceiving divinity, and it is worth noting that both Christian and Jewish traditions have historically used four differing modes to unpack their texts. *Lectio divina* (in Armstrong 2007: 127) derives from the ancient church fathers and tackles text as literal, typological, moral or anagogical. By contrast, the *Pardes* of Jewish exegesis signifies plain meanings, deeper meanings, comparisons and secret meanings (see Cohen 1995: liv). That other disciplines have sought to provide modes for studying texts gave me courage to see that my exercises in music (however mechanically applied) might still be imbued with value.

Given the innate theatricality of my musics, I did consider employing Peter Brook's thoughts from *The Empty Space* (1968): his 'Gang of Four' is 'Deadly', 'Holy', 'Rough' and 'Immediate', although as these are more descriptions about how drama works on people rather than as ways of generating music, they are of limited direct application here. They certainly contain food for thought, but as a composer who designs music, I was concerned to develop a *modus operandi* focussed on the more gestative stage. Even here, we talk of 'working', rather than 'playing', moving music into being a laborious task, when it can be a joy-filled adventure of discovery. In this light, I explain the various *modi ludendi* emanating from the Manley Hopkins poem.

Counter

1) One pertinent dimension was provoked by William Blake (in Vaughan 1999: 64) who, for his wood-engravings, employed the opposite approach to the one normally used: rather like a photographic negative which is the opposite of what comes out, it is possible to make music that is an opposite of what it appears to be. This ability to show the opposite is elaborated in the background to Symbolist poetry. Mallarmé's idea (in Steiner 1989: 96) that a rose is expressible by a contrast with 'all that is not rose' is arguably unexceptionable, but it is daring for unleashing the potential in depicting the rose-ness of roses. The sense of absence we feel during a dominant preparation is about longing for the

tonic that is not yet there, and extrapolating this non-presence is merely an extension of this principle. Sonically, though, we tend not to supply the missing notes from the pitch collections omitted by the use of chords. (I explore this in *Synphony*, which is a 'negative' version of Mozart's 1788 G minor Symphony opening movement, which I detail later.) It should be said that 'complementarity' is an age-old principle (one thinks of the old depiction of Sonata-form with its masculine and feminine themes, for instance), and this form of contrast remains available. However, Schubert's recasting of Mozart's Minuet (from the same Symphony in G minor, noted above) in his own 5th symphony (1816)—which does use different notes, and thus could be said to be 'counter'—is more a mimicking of the gestures. Although it is artfully wrought, it does not run 'counter' to the tonality, melodic profile or spirit of the Mozart, and thus acts more as a re-expression of it.

Original

2) Harold Bloom's talk of mis-reading is a provocative one, noting that the form of the "parent-poem" is respected but is transformed by being utilised differently (1973: 14). It is relevant since musicians assume they are communicating things 'im-mediately' (i.e. with no friction or loss of message in the re-telling.) Although he sees text as more closed than others, mis-readings are a natural part of reading so a perfect 'Urtext' is elusive. The translational nature of all communication means that certain parts get missed out while others accrue. This is potent in creating a layering of texts, permitting a logically explicable transmorphing rather than a merely fanciful one. Equally, the word 'distortion' (used by Ligeti 1983: 59) need not have malignant associations, though it seems more applicable to short cells than the word 'transformation' which rather affects a whole. Colin Matthews notes (in his CD liner notes for Turnage's *Three Screaming Popes* of 1989) that Turnage initially wanted his music to mirror Bacon's transmogrification of Velázquez though, frustratingly, he mentions no specific details.

Spare

3) Machery's view is that texts have an inbuilt ability to reveal themselves (1978: 79-80). Following Althusser's contention that Marx read Adam Smith "symptomatically" (1969: 28) it is possible to map two views onto the same words on the page and see how

they fit together. In particular, divergent views provoke thought, and I have enjoyed observing how Bach's text responds to analysis. This can result in sieving words, taking them out of their initial context, and doing a sort of surgery on texts, making their component parts work in a variety of ways. Dividing up texts and seeing what is relevant and related is an important part of a musician's performance discipline, so composers too can slice music different ways to see what it is made of.

Strange

4) In Derrida's notion of supplement, texts become subject to an invasion to their apparent integrity, though I believe the injection of foreign material need not be supplanting as Derrida suggests (1997: 144-5). Different from mis-reading, it invites additional perspectives and outside material to be part of the conversation. It is a way of being open to the alien and the element from outside which can be enormously powerful to the invention in classical music. A good example is how a dissonant note's injection (e.g. the opening of Mozart's Quartet, K. 428) has an ever controlling presence in the way the story goes. Rosen (1976: 120) calls this the "latent energy" in the material (in relation to Haydn), and while this is not so unexpected if one approaches music with an organic mindset, the idea of a bacterium or virus infecting the music from outside has potential.

The four MH words (Manley Hopkins) can be seen to map onto mathematical operations:

<u>Manley Hopkins</u>	<u>description</u>	<u>arithmetical procedure</u>
Counter	<i>goes against what is there:</i>	<i>subtraction</i>
Original	<i>grows from the material using itself:</i>	<i>multiplication</i>
Spare	<i>sifts and separates what is already there:</i>	<i>division</i>
Strange	<i>introduces a foreign element:</i>	<i>addition</i>

Quite how these come alive is explored in this document, and the Afterword suggests that these 'new' procedures actually have a history. For reasons explained below, I began my Bach-experiments by refracting some Chopin piano music through these lenses. I

subsequently discovered that Manley Hopkins was born on 28 July, the day that Bach died: in a down-to-earth sense this is insignificant, irrelevant or meaningless but a mythopoeic point of view allows this sort of resonance, and asks how pied or dappled Bach's music is.

Playing with 'Non-Bach' - Chopin Etudes as Experiments

Mirroring Bach's Vivaldi concerto exercise, as practice for my experiments on Bach, I arranged some Chopin Etudes for organ, allowing me to tackle the question of medium (faced by Bach earlier) in a context where there was an expectation of virtuosity. In this way, the performance aspect could not be ducked. The four I tackled (Op. 10, no. 1; no. 2; no. 5; Op. 25, no. 1) all afforded very useful technical pointers for how I would process the Bach. What might have seemed a whimsical preamble became a stepping-stone equipping me to tackle the Bach Prelude more productively. They struck me not as technical pianistic studies but as opportunities to study compositional techniques.

Chopin was not unique in dwelling on Bach, with Schumann deeply studying the Well-Tempered Clavier too (Chissell 1988: 27-8). Chopin's Op. 28 Preludes (1839) match Bach's 48 (Samson 1996: 157-8)—largely written on Majorca with the Bach to hand—and Schumann asserted that the romantic composers (mostly Germans, yet including Sterndale Bennett and Chopin) had a "most thorough knowledge of Bach" (in Whittall 1987: 37). Yet whilst Wulstan (2015: 157) somewhat tortuously sees the Chopin C major Prelude as directly modelled on the Bach, Finlow (in Samson 1992: 70) superimposes Chopin's harmonies for Op. 10 no. 1 (from the Etudes) onto the *WTC* prelude figuration to greater effect. This is aided by Chopin who, in baroque fashion, kindly employs a single Affekt for each (Samson 1996: 106). While Chopin's Etudes only obliquely reference Bach, I was not aiming for what Wagner called "Applied Bach" (quoted by Wolff in Bozarth ed. 1990: 10), but I wished to see if Chopin's music was a good teacher as it would in some way remedy his own life of teaching drudgery (in Cortot 2013: 24-6). I wanted to try technical procedures on a composer who was not organ-friendly, although it appears that Chopin did, on occasion, play the organ (see Rottermund 2008: 82, which details that he played Schubert's *Die Gestirne* at a funeral).

CHOPIN Etudes (Musical Examples 1-4)

Counter: (Ex. 1)

The arrangement of the Black-note Etude might appear to be a straight transcription. Those with perfect pitch, however, will realise that the title is incorrect, since it is now in F major. This, incidentally, increases the difficulty, since the danger of clipping an unwanted white note is greater than accidentally hitting an equivalently unwanted black-note since they do not exist. After missing the highest note (a single mistake is often attributed to a performer's inadequacy, though here it is due to the keyboard running out of keys), Chopin's final black-note cascade is not shifted to F but is inflated to a full and gratuitous black-note glissando. This 'lapse' (in tonality and taste) is a clue that the entire work has been delivered on false pretences. This subversion of the title (the black-note Etude is played on white-notes) was useful in considering aspects of textual play. Whitening the black notes was also a handy demonstration of the photographic negative metaphor.

Ex. 1

The musical score for Ex. 1 is presented in three systems. The first system covers measures 23 to 26, the second system covers measures 27 to 30, and the third system covers measures 31 to 34. The notation is for piano, with a treble and bass clef. The right hand part is highly technical, featuring rapid sixteenth-note passages. The left hand part provides a steady accompaniment. A dashed line labeled '8va' indicates an octave shift in the right hand starting at measure 27.

Original: (Ex. 2)

The A minor chromatic Etude is famous for its rapid and legato chromatic scales in the right hand. As one of the purposes of this transcription was to make a technically demanding piece for organ, I redistributed the middle section for left hand and supplied a pedal part. More significantly, the organ's particular sound-sources were material to

developing the work. Organs almost always have stops that do not sound at the written pitch, the most normal being differences of octave (so a 16ft stop, often on the pedals, will produce a note an octave below concert pitch). But there are other slightly rarer options, where notes can sound a 12 or a 17 higher, and these are often used to colour a sound in a particular way. (A note played with the 12th higher will sound more like a mellow clarinet sound, while one with the 17th higher will sound more like an oboe.) In the A minor Etude, I create canons with various combinations of these sounds so the piece mutates even though the outlying frame of 29 bars remains the same.

Ex. 2

The image shows two systems of musical notation. The first system, starting at measure 40, consists of three staves: a treble clef staff with a melodic line, a middle staff labeled 'Clarinet' with a similar melodic line, and a bass clef staff with a rhythmic accompaniment. The second system, starting at measure 41, also has three staves. The top staff has a melodic line with an '8va' marking above it, indicating an octave transposition. The middle staff continues the melodic line, and the bottom staff continues the rhythmic accompaniment.

Spare: (Ex. 3)

The C major Etude has "arpeggios based on a harmonic sequence", a description fitting the Bach Prelude (and many others). That Chopin thought of the Bach as a frame is unsubstantiated (and unsubstantiable), though the willingness to explore plausible resonances with other musics is something that composers employ. Chopin, with the greater range of available octaves on the piano, composed it in 4/4, but with no organ keyboards possessing the uppermost piano octave, I resolved to modify the piece into 3/4. This results in a few shifts of harmonic rhythm, enabling greater rhythmic play. While Chopin wrote 4 sets of 4 semiquavers per bar, some of my resulting patterns of 3 sets of four semiquavers contract to become 4 sets of three. Although it is clearly the same piece, the change of meter means that it cannot be just listened along to in quite the same way.

Ex. 3

The image shows a musical score for Ex. 3, measures 49-52. It is a piano score with three systems. Each system consists of a grand staff (treble and bass clefs) and a separate bass line. The first system (measures 49-51) features a complex, fast-moving melody in the right hand with many slurs and ties, and a bass line with simple, sustained notes. The second system (measures 52-54) continues the melody, with some chromatic alterations in the right hand and a bass line that includes a sharp sign (#) on the first measure.

Strange: (Ex. 4)

The Aeolian Harp Etude might appear to be a straightforward transcription, but the change of medium forces some alterations: arpeggios become scales, since fast repeating notes (during which the pianist might get louder) sound ineffective and unpurposeful on an organ. Judicious textual changes also enable chord figurations to be playable without any sustaining pedal. More significantly (though inaudible) is the way the right hand melody is processed. Chopin wishes the upper-notes to sing over the harp-like undergrowth, so the organ-part is notated mathematically precisely (to the nearest demisemi-quaver) with no single bar being alike. The result (in a resonant building) sounds perfectly at ease with the musical line expected of Chopin. For example, stressed notes generally last longer, and subsequently repeated ones have a gasp of anticipation. Also, as a repeated note always needs to be lifted before being played again, the whole issue of how long each melodic note should be is raised. While Chopin might never have worried about that, I am indicating that one can map onto music different expectations and possibilities whilst retaining something of the original conception. After the initial upbeat, I trace over the whole piece a sequence of mathematical series where each bar (of four notes) is unrepeated and I note it here:

5. 6564 7654 6576 8654 7567 8765 7565 6785 6465 7545 6467 8565 7467 8463
 5342 6453 4564 5676 4675 6586 7465 6473 4565 7576 5687 8676 7584 5786 8637
 8675 7564 6784 5684 6578 7475 3456 7464 3567 8575 4354 5343 6453 5432

I also changed Chopin's dedicational ascription to become a musical direction so *A Madame Contessa d'Agoult* becomes *Amada me con tessa da goul*, which in a sort of dog Italian could be tendentiously construed to mean 'lovingly, but with buckets of taste'.

Ex. 4

In short, working with the following techniques ('translation', 'mutation', 'contraction', and 'modeification') was valuable in giving me fresh ears to hear the potential behind the Bach. The four main musical procedures (which can also occur in combination) became the underlying principles of acting in the four modalities provided by Manley Hopkins:

- Counter** *translation* is a variety of negating the notes.
- Original** *mutation* is a variety of distorting the notes.
- Spare** *contraction* is a variety of sifting the note, producing less material (and the reverse could be termed *inflation*).
- Strange** *modeification* is a mapping of one idea onto another which proves fruitful for any pastiche or introduction of a 'foreign' element.

Section V Methodology

Chapter 3 Robbing "the Golden Treasury of Sebastian"

In this Chapter, I detail the various technical approaches that employed in Op. 48, and demonstrate their originality and debt to other musics and art.

The Prelude in C from *The Well-Tempered Clavier* (Book 1) is a famous piece, known to a vast range of folk on many levels. One commentator sees it as an evocation of "natural sound" (Dahlhaus 1989: 149), presumably because it uses arpeggios (even though the opening gesture is not the harmonic series in its prime form). To some, it may even be the prime instance of classical music, so embedded as part of our musical furniture that we forget what a rather strange piece it is (Williams 2004: 170). Written in *style luthé* for Clavier, and a *wohltemperirte* one at that (see Rasch in Williams ed. 1985: 293-310), it already exhibits a dislocation of genre, since keyboards have the ability to play composite chords rather than one note at a time. With **Aladdin's Lamp**, I explore one player playing two keyboards, which not only dislocates genre (and perhaps the player's arms) but questions the idea that music is readily compartmentalisable. Like Aladdin's cave, Bach's music contains a remarkable wealth of information. Wesley's comment about Bach being a "golden treasury" was in response to Handel's pilfering from other composers for ideas (in Goehr 1992: 165). While acknowledging that Handel's genius generally managed to improve matters considerably, Wesley's point is that Bach's approach is richer. Deliberate borrowings or stealings are one thing, but music's more ocean-like essence makes it difficult to decide which bit of water belongs to whom. **Op. 48** takes this further, since the new works are more wide-ranging than Handel or others would have contemplated.

Crossing Genres

This inter-genre issue presented itself as one possible avenue to investigate, as did the (perhaps, more obvious) harmonic sequence. Gounod (who uses the piece as background harmony for a fresh melody) transformed it in 1853 to create a religious piece (thus switching genres still further), lending a legitimacy to the opening up of further layerings.

That Gounod's version retains Schwenke's additional bar (see the introduction to the Tovey edition, 1924) at a critical point in the harmonic process was also a useful precedent for seeing the text as mutable. While around half of **Op. 48** involves a keyboard, this does not restrict its genre, which is more than a form that is filled in (see Fowler 1982: 37-53, for a comparable approach to literary texts). Although Cook is right to suggest that genres are first noticed as a matter of musical perception which then migrate into being archaeological and musicological classifications (1990: 146), what things are, and how they are meant to function, can be played with productively.

In **Op. 48**, many other combinations (of instruments and of performance scenarios) come into play: for example, **Space-Time Continuum** is a quintet (a parody of both Musgrave's *Space Play* (1974) and Birtwistle's *Five Distances* (1992)) where the players are not only spatially separated (as in Birtwistle's piece, see Cross 2000: 85) but also mobile, with one of the forces required being gravity; another—**No Bows Allowed**, in which the performers must not acknowledge the audience—combines Mozart Piano Sonatas with the Bach to depict Barth's image of the angels playing Bach for God but Mozart for themselves; **Dixit Dominus** removes all the pitches yet retains the sequence of harmonies (not the harmonies) by sequencing the deployment of percussion. Thus, the particular order of sounds (not the sounds themselves) expresses the harmonic thread, though a more accurate term for the instruments might be Varèse's "relatively-pitched percussion" rather than 'untuned percussion' (in Bernard 1987: 160); **The Bad-Tempered Clavichordist** mimics a keyboard going out of tune through the aggressive use of repeated chords. The repeated chords of C (which Bach employs spread out as arpeggios) are compressed to become what Beethoven opens the *Waldstein Sonata* (1804) with, so the 'serene' Bach and the 'grumpy' Beethoven share the stage. In short, Bach's notes do not seem to restrict the options available for playing with how the notes are regenerated nor the context in which they are played.

Miswriting, Misreading and Mishearing

The notion of mis-reading is a powerful one, and informs many of the pieces. Some (such as Bloom, 1973) see mis-reading as inherent, and akin to the idea that each (re)-reading is a

form of translation which cannot hope to really be a 100% faithful transfer. The history of music is littered with misreadings whose resolution can be revelatory (see Poli on Chopin's "hairpins" 2010: 1-67), but some misreadings (honest or otherwise) become part of the tradition and cannot easily be undone (e.g. Cone discussing Chopin's Op. 10 no. 3, in Rink 1995). Derrida's idea of spectre (1984: 75) is an important one, allowing one to address some element that one believes to be there in the light of one's own preconceptions. That it is possible to see, say, Wagner as Debussy's spectre, influencing him even when he is absent as Holloway believes (1979: 8), shows the viability of seeing one composer in the light of another. It is a way of refracting procedures, with the fruit of each conflation depending on the peculiar chemistry. For example, in **Hungarian Flour Fudge** Bach's C major prelude becomes a performer's 'refuge': the movement is a pseudo-transcription of Liszt playing the *D major Fugue* (BWV 850) in London in 1886 where, according to Alexander Mackenzie, he suffered a memory lapse but recovered (Gordon & Gordon 2005: 170). Bach's harmonic sequence (of BWV 846 in C) becomes the 'lifeboat' for the D major fugue as 'Liszt' (which means *flour* in Hungarian) latches on to it to 'improvise' his way out of his disastrous performance. The demisemiquaver pattern can be both a structural and a decorative feature, as Cook points out (1990: 33), but the fugue's characteristic opening flourish is also a life-saving tag which masks the harmonic confusion as the fugue is fudged. The slightly odd-sounding C major 7 chord in bar 6 (sounding like a performed mistake) is, in fact, evidence of the respect for the Bach, since this necessary error fulfils the compositional brief. While 'Liszt' can blame his age or his decrepitude for such a mistake, in a curious way, it is a revealing mis-mistake. There is a further surfeit of tendentiousness in linking Tovey's two (subjective) markings of 'pomposo' and 'in the style of a French overture' in the *allegro franco* marking of Chabrier's *Mennet pompeux* from his *Pièces Pittoresques* of 1880 (both of which Liszt and Tovey might have known).

Other pieces explore an inherent mis-ness in their construction, where a distortion grows from the material's potential: **Tromperie 1872** has various *trompe l'oreille* including retrograde and inverted extrapolations of Bach's polyphonic lines coupled with performed "mistakes", where players swap parts (implying they have been playing from the wrong parts); **Carmina Carmena** is an octatonic transformation for cimbalom; **Hands Sax** is a sped-up scanning of the individual melodic lines in the Bach (using the historically

implausible combination of harpsichord and saxophone); **Le V(i)ol de Bourdon** fast-forwards Bach's melody on Rimsky-Korsakov's Bumblebee's wings (Bourdon is both an organ-stop and a 'Bee' in French), precisely replicating Bach's number of notes, manifest also in the verbal commentary; the bathetic **Les Sonnettes Sonores** mis-represents the notes of Bach's right hand (GCE) by placing them in C#minor, sounding curiously like Beethoven's 1801 *Moonlight Sonata*. The more static result (sonically akin to some Arvo Pärt) is due to the dislocation between the left hand part which moves at a different rate to the right hand's arpeggiac figurations. The palpable Beethoven or Bach resonances underneath may not matter, but the design respects Beethoven's original pedal marking (*senza sordino*) where the sustaining pedal is applied throughout. The resulting cloudy sonority allows the harmonies to smudge, though few pianists truly obey this (when playing the Beethoven) and apply what they consider to be judicious musicianship. My dislocation of the harmonies forces the harmonic trajectories to elide and keeps Beethoven's intention whilst the distorted version of the Bach plays out. The notion of reader-response encourages wider possibilities of mis-hearing to be perceived (though the exact details depend on the folk concerned), for music consisting of different and sometimes competing dimensions (such as key, colour, performance) is more likely to generate such potential mis-hearings.

Keys and Pitch

Op. 48 has a wide-ranging brief, similar to Bach's plan of including all 24 keys in the *Well-Tempered Clavier*. Although there is a comprehensivity to the keys employed, the pieces are also composed in things other than keys. So, for example, in **A Minute Waltz**, I map the Bach onto untransposed quotations drawn from every Chopin waltz, but as the key of this piece is D flat (fitting the Chopin), I avoid the more extreme consequence of respecting Bach's tonality as immobile. As major and minor modes are aspects of the same keynote, I elected not to try and compose full pieces in each, but decided that at least one on each keynote would give me opportunities to explore other ways of constructing music. While **Op. 48** contains at least 12 works based on each note of the scale, others explore bitonality, free pitch, multi-tracking, aleatoricism, pentatonicism, serial procedures and what Ligeti calls "consonant atonality" (Steinitz 2003: 291). Unlike exercises in species counterpoint where internal integrity generates the harmony (see Bairstow 1945: x), these experiments produce diversity not just in harmonic language but in provoking questions about the

resulting music's place or use. For instance, the quasi-Joplin Rag of **The Rag Trade** is not a studied re-creation (or replica) or a particular piece, but a utilisation of the form (together with some more characteristic linguistic inflections) that serve as the basis from which the humour can work as it plays with foreign elements. As a further extension of the idea of key, in **Open and Shut** I use open strings only (on Viola and Violin, playing CA and GE) to form a "cage" around the piano who believes he can only play fragments of the Bach in a very restricted range. By the end, it occurs to him that the cage he is in might not be locked (since a "key" in some languages is a "locker" while in others it is an "opener"), and so his music flies off.

I determined that deriving the pitches could come from following a particular part, or shifting between the 5 vocal-lines which Bach provides, reading notes upside-down or backwards, reading with the wrong clefs, or exploring the intervals between the notes as potential. Clementi's *B.A.C.H.* for Piano (1970) is, in some sense, a parallel exercise to my **Gibraltar Gloria** (I did not know it until well into the project) where distilling notes (the term "note-graft" might be a useful designation) creates the basis of a new work. I contrast all twelve notes (in the order that they appear in the Bach) as a well-behaved tone-row with another looser version, which reflects a comparison of Webern's views (1960: 53) with Schoenberg's later views (1984: 244). The Cor Anglais (English) is the perfectly well-behaved part that obeys the rules, while the Guitar (Spanish) is more liberal in its selection: although this could be viewed as an incitement to chauvinistic antipathy, the text is one of peace and the programme note quotes from *The Divine Image* by William Blake (1993: 18). The pitch of the piece is thus problematic in both senses, since there are issues of incongruity about the notes deployed and their intent.

I also consider, in other parts of Op. 48, the rhythm and harmonies to be viable carriers of meaning, looking at how Bach's exclusions can be useful. This is similar to a photographic negative in **Returning the Complement** and the employment of Involutions (Hanson's more accurate term for inversions (1960: 21)) in **Spieglein**, where both chords and mood are inverted. **Spieglein** also contains the options of further suggested approaches to its performance. One performance alternative is to shatter the whole mirror and play each shard (in individual bars) randomly (akin to Stockhausen's 1956 Klavierstück XI), to reflect

the fact that mirrors are duplicitous truth-tellers. In the Snow White story (Grimm 2004: 240), the mirror tells the truth yet, while most generally negotiate the distortion, mirrors in fact always show things back-to-front and give a mistaken image. The other option is a boustrophedonic performance which lets the text function in a different mirror fashion. This procedure (of reading alternately left to right for the first line, then right to left for the next) involves negating the Bach tonal procedure, as it retrogrades the harmonic progressions every so often. However, since Bach's original ideas were disguised in the first place, this further encryption allows the music a further potential performance capacity using the same collection of notes. I have not felt greatly attracted to mirror-writing (like Hindemith's Praeludium and Postludium from his 1942 *Ludus Tonalis*) which, although it can be ingenious, often has a limited applicability due to the constraints of tonality. Hindemith's final half-hearted C major chord does rather seem an admission that his last leg (and thus the first, too) was rather lame. Reinecke tries to avoid accusations of such a tonal faux-pas by placing his Choral (no. 12 of his Op. 130 Studies from 1874) in the Aeolian mode, though his Op. 163 (1881) should give re-assurance that his contrapuntal skills are unquestionable.

Ways of Playing and Writing

With several pieces for keyboard, I explore a schizo-keyboard: this is where the hands differ (on transposition or pace, or even instrument) and create two pieces of music at once (**Sinister Developments**, **Aladdin's Lamp**). The term *split keyboard* already exists for certain organs where some stops only come into play at certain pitches, and I employ split-tonality in **Tea-Tray** where the hands disagree and play a third out (in different directions) from the original. In the virtuoso organ piece **Can't Play, Won't Play!**, the instruction not to have any stops out only occurs at the end (to be played rubato) which is problematic for performer and performance. The note at the top of the score—"sometimes a pipe is just a pipe"—is from Freud which references the potential for paranoid interpretation. It is itself double-edged, since Freud's pipe is a smoking one. The 'just' motivated the piece to have organ pipes sitting there being pipes but not doing what pipes are generally intended for. However, in a performance on a mechanical organ, some noises (such as the clatter of the keyboard action) may well occur, so a conflict emerges between the 'willing' player and the

'unwilling' organ. This is also reminiscent of Magritte's famous picture *The Treachery of Images* (1929) where the caption contradicts the visual evidence of a pipe.

In **Re:Creation**, a string quartet depicts the history of the universe. Archbishop Ussher's famous starting date of 4004 BC is mirrored in its 4004 notes, and the last chord is even fingered 4, 0, 0, 4. The title itself creates a scriptural issue, as computers struggle with colons, and so its more human subtitle (*Usshering in Reality*) is promoted. I also employ interleaving in some pieces, where two different streams of traffic merge in turn. In **Getting Even** the bassoon alternates between the Bach and the Compline Hymn (sung at eventide) *Te Lucis ante terminum*, while in **Holy and Individual**, notes from the Bach alternate with non-Bach notes. The non-Bach notes are created by the silent placing of a book on the middle keys, so that the resulting notes are produced (unwittingly) by the bits of Bach that are played. Composed on Reformation Day, Lutheran resonances (such as sets of 95 notes mirroring the 95 theses) helps re-form the chords which reform the music. More radically, in **Just Dyeing to See it**, the selection of notes is the performer's choice but with the proviso of alternating between black-note chords with white-note chords.

More generally, if other music works with the Bach then perhaps Bach also works with Bach? Playing 2 Bach C major preludes against each other (in **WTC1**) creates interesting issues for the listener as to how (or if) one's ears prioritise the information. Other pieces explored genre, such as world music in **World Peace** (which incorporates Chopin's A major Prelude) or a Blues Ballad in **Der Lustige Witwer** (*The Well-Tempered Widower*), to see how the Bach can point in other directions. I follow this up in my tribute to C. P. E. Bach in **Versuchung** (a work for two pianos) where the three movements are in tritonally related keys (in German B, E, and B). This BEB forms the root of the word *Bebung*, the concept where one alters the notes' sound by the way one plays with the keys through a sort of vibrato. Here, one piano plays only the Bach, while the other piano changes the "sound of the notes" not by vibrato but by addition and commentary. (Riedel, in 1918, amplifies Kuhlau Sonatinas similarly, adding a complementary part for a second pianist, although his transcription are offered without any apparent humour or irony.) Indeed, it becomes clear that it is not the pianist that is misbehaving but the piano, since at one point the CPE-Bach-Player moves to the other piano and finds his contribution corrupted. I

pursue the notion that the instrument is not the same as the person in my short Entrée *Piano Triage* where the players enter but each start out on the 'wrong' instruments and gradually work towards discovering them.

Wordplay, Noteplay, Numberplay, Puzzleplay

While playing with music can be projected as noble, playing with words has an air of frivolity or prevarication. Yet word-play in my programme notes allows other dimensions to resonate. For example, the word 'read' can be pronounced differently, one sounding like red, the other like reed: in **Red Shoes**, I compose a piece that links the element of dance (from the Andersen story) to the Reeds of the clarinet, complete with a fabreicious commentary. The piece also contains one clarinet having to assemble the instrument during the music's progress, so this more soloistic and visible role is also musically less demanding. I wanted to examine the role of a soloist playing less challenging music than the other players (as I sense happens in the underwhelming solo clarinet part in Stravinsky's 1945 *Ebony Concerto*). I go on to explore empty virtuosity in *The Emperor's New Concertoes* where despite being offered a score of concerto backgrounds, the pianist refrains from making any noise.

Additionally, in **A = 416**, the ability to read something in two ways is highlighted by the double reeds of the instruments involved and the double reading that the music creates through its notation. The key-signature is Ab, but the instruments all play in B major, which is at odds with the sound created since Ab can function as both G# (submediant of B) and Ab (as tonic). Keller sees a precedent for a discrepancy between key signature and key in Mozart's *Così fan tutte* where Mozart changes key to one sharp (G major) even though no bar in the entire section is in G or even has a G chord (in Wintle ed. 1994: 151). (One can also find discrepancies of meter and time-signature in Sibelius and Milhaud, for example.) The added irony is that the oboe provides the normal tuning note owing to its reliability, but here it is an unreliable narrator. The magnification (from 416 cycles per second to 416 cycles per minute) creates issues as to how to perform and hear 416 repeated A flats. (A= 416 also exists in a solo version, as well as an hour version, with a note every 8 seconds.) I solve this by re-cycling the note patterns: although only using 3 notes, I never

repeat a sequence in every four-note group. Different from Messiaen's nonretrogradable rhythms (see Massip ed. 1996: 39-45), the employment of certain notes that appear aurally random (but are actually extremely codified) is a way of injecting a welcome asymmetrical dimension.

Like the Chopin Aeolian Harp Etude arrangement, a numerical series of permutations provides a way of ensuring that there is never a precise repetition. This arithmeticisation generates material and, like Pi (with its inexhaustible definition), hints that a more mystical or mythical dimension is at play. In *Solatum 108.2* the only permitted combinations are the playable three-note chords of G, A and B ('So, La, Ti'), and while the resulting 108 harpsichord chords can sound similar, it is totally economic in containing no repetitions. Although the title nods to Varèse's flute piece, *Density 21.5* (1936), it actually refers to Psalm 108, verse 2 (which mentions 'lute and harp'), and licenses the deployment of two differing harpsichord stops. I term this a Permutationally Rotated Excluding Polyseries (PREP) which applies when a process or sequence never repeats but is altered internally. (The instrumental combinations in *Pierrot Lunaire* (1912) is a PREP example, and Tom Johnson's *The Chord Catalogue* (1986) exhibits similarities.) As regards precedents, Maxwell Davies (in his 1975 *Ave Maris Stella*) uses extremely involved processes such as number squares and rotations to generate material (Griffiths 1981: 73), which is part of a tradition since mediaeval times. Graham Fitkin finds that mathematics can guide proportions—durational relativity being more vital than mere clock-time—with music "not only played in general time but in the time that your pieces operates in" (Haddon 2006: 62). This fascination with encoding things in the notation even has a 15th century record (in Gallo 1985: 89) of someone using enigmatic notation "to fool colleagues". A further simple example of numberplay is in **Bachmaninov of Beverly Hills**, a short encore-style piece for 2 pianos. It contains 1750 notes and 193 rests (which are full of silence, or in some views, no music), so that between the death of Bach in 1750 and the death of Rachmaninov in 1943, there could be said to be 'no music'. (This is amplified by the two misspelt Cs in beats 65 and 69 indicating the age at which both composers died.) The difference between these conceits though and, say, Slonimsky's one-dimensional CABBAGE waltz (no. 40 of his *51 Minutes* (1976)) which uses the letter notes to generate its melody, is that they have more than one reference point to create an endemic

contrapuntalism to the work. Slonimsky's claim to novelty is also punctured by Elgar who sketched an "outgoing voluntary for middle-class Sunday mornings" spelling BEEF CABBAGE in 1904 (Bird 2013: 51). The **Bachmaninov** piece also houses the Bach Prelude's harmonic sequence and solves the awkward-harmony-moment by a rhythmic trick. Schwenke solved it by the addition of a chord (noted in Tovey's 1924 Preface), but my solution incorporates it into a hemiola so that the harmonic thrust hides the purported infelicity by driving forward on to the dominant seventh chord.

The injection of such puzzles (always remembering that the composer might unwittingly include conceits) encourages what Eco calls "paranoiac interpretation" (1992: 48). Here, the searcher, in joining the dots, will sense the presence of further hidden meanings which need hunting down. Composers have often used notation to indicate more than the sound of the music, and this works on many levels: Ley's *Prayer of King Henry VI* (1944) and Bruckner's *Os justi* (1879) only employ 'white notes' (on the keyboard), but their reasoning differs. The former's modal harmony signals antiquity, while the latter is about religious purity. (Holst, in only using diatonic notes in *In the bleak midwinter* (1906), signals rustic simplicity.) I develop this in ***Emanuel***, a carol-arrangement from a collection by Billings (1781) entitled *For the Psalm-Singer's Amusement*. In this, all the rhythms are black note-values and involve some perverse rhythmic values (such as double-dotted crotchet rather than minim). The layering of notations can create a kabbalistic sense of purpose behind the music, heightening the possibility of further connectivity, which in turn then confirms the obsession. While these may not be audible, such ideas affect the music's production. For example, in ***Dunstable's Piano Concertino*** the deployment of the orchestra is dependent on the title's graphicalisation onto the score (so the first few bars look like a large D with the instrumentation resulting from this). The Concertino nods to Walter Leigh's two most famous pieces (the *Agincourt* overture of 1935 and the Harpsichord Concertino from 1934). Composers have often written music on note-names (e.g. Duruflé's *Prelude and Fugue on the name ALAIN* (1942), Ravel's *Menuet on the name HAYDN* (1909), but here the actual appearance of those letters in the score is the controlling factor. Far from the title being a description of the work, the work depicts the title: so a different piece '*Goudimel's Contrabass Clarinet Concerto*' would produce a different orchestration (as well as a longer piece and a double-take on instrumental history).

References and Programme-notes

In the pieces of **Op. 48**, I considered putting footnotes in at each applicable moment but, historically, composers rarely explicitly state their borrowings. Some of the joy of playing and studying music derives from the discovery of overt or covert connections. More problematically, since the footnotes would often spiral into others, the practicality of where to house them would be problematic or self-defeating. Many parts of **Op. 48** have a puzzling aura, since (echoing Ferneyhough's contention in Boros & Toop 1995: 212) the scores are not just "instructions" but "invitations" to the performers to enter into some dialogue with the work, something that Epstein (in Bozarth ed. 1990: 204) notices in Brahms. For example, there is a seemingly illogical or irrational marking at the beginning of **Sonata K.** where the silent first bar is marked with a repeat. As well as mapping Bach onto 'Mozart sonata material' (which explains the presence of the Köchel numbering but not the lack of Köchel number), the inexplicable beginning refers to the opening incomprehending experience of Kafka's character, Josef K., in *The Trial*. However, as the musical score does not state this, the problem remains as to how one performs or projects this since such (in)explicability is awkwardly unperformable. The struggle of enacting this becomes part of the 'trial' that is its performance, resonating with the opening of Schoenberg's Second Quartet (1908), which Keller notes, begins with the rather puzzling marking *etwas langsamer anfangen* (in Wintle ed. 1994: 144). The **Kontrafuge und Praeludium** is based on Bruckner's 1871 visit to London when he improvised 6 organ concerts at the Albert Hall (Watson 1975: 28). The fugue consists of the harmonies from the Bach in retrograde which causes all sorts of harmonic problems that 'Bruckner' covers up by having the fugue also behave backwards (concluding with a single voice). The harmonic infelicities (caused by respecting Bach's harmonies) create a famine of satisfying chords, countered by a grand presentation (in the minor) of the Bach harmonies on grand organ. Having a prelude after the fugue is unusual and perverse but, as mentioned before, we play preludes as stand-alone pieces without realising that this is equally nonsensical.

Since the music of **Op. 48** has many cross-references to other musics, some of the scores contain what might be termed programme-notes. It remains a matter of judgement for the

performer (and perhaps the reader of this submission) as to how to present or experience the works in question. For instance, playing a piece without providing any 'background' might be very telling, while another performer may wish to support the audience's engagement by detailing the relevant anecdote, procedure or conceit involved. Poulenc (in Orledge 1995: 106) relates that Satie's comments (in the scores of his piano music) are only intended for the performer, and yet they are still somehow an integral part of the art-work. The problem is further compounded by the fact that (perhaps in the manner of Borges, Nabokov, Woolf) the borderline between fact and fiction is blurred. When a quotation from 'real' music breaks in on a piece, one may wonder at what level this interaction takes place. (When Woolf, for instance, in *Between the Acts* quotes from the Times, the story begins to look like a dramatization of real events.) The notes, therefore, take on a life of their own, since others may hear allusions and resonances which the composer and performer did not reckon on. More generally, the sense of identity may not be as distinct as it appears, especially in some of the more allusive works which are parodies of pastiches.

Bach's Umbilical C(h)ord

It is perhaps a surprising question, but one can wonder how reliant the Bach Prelude is on the actual notes, their pitches and intervals for its identity. This may seem too obvious, but it is rarely examined. The notes are seen as a positive statement that, in this case, begins and ends in C major, but the text has many dimensions to it. Although many of the pieces are tonal, or play with tonality, some (such as **Prelude 465300.2751 (161049811271235) in C**) are based on pitch collections. However, I disagree with Fortean perspectives of sets or vectors, as the pieces generally remain tone-based, even if they are not diatonic. The 0-11 numbering is also flawed since the zero creates problems in manipulating the figures, and by employing 1-12, it matches up with the 12 available notes normally used, demonstrated briefly in the calculations below.

The assigning of numbers to notes makes their calculative potential clearer. Numbers demonstrate relationships with each other, so notes and chords can appear in a different and, arguably, more illuminating light. Starting on C and counting upwards chromatically, each of the 12 notes within the octave is awarded a value of 1-12. Thus, the Bach's first

bar's notes (C, E, G) come out as 1, 5, 8: if these are multiplied, the result is a *chord-product* of 40 (1 x 5 x 8), so every standard tonic chord is a round 40. (Although biblical connotations and the human gestation period of 40 weeks may resonate here, these are not vital to the design). The following numbers are the 35 bars in their new chord-product form: 40, 180, 288, 40, 50, 210, 288, 480, 400, 210, 288, 880, 180, 1944, 40, 300, 180, 1728, 40, 440, 300, 280, 1944, 1728, 40, 144, 1728, 2240, 40, 144, 1728, 440, 160, 8640, 40. If these numbers are written in a straight line (the diameter of a circle) the mid-point (of this 35-bar piece) is bar 18, which is a theologically significant number. At this mid-way point is 1728, the *chord-product* of the dominant 7th chord of C major, consisting of the notes G, B, D and F (8 x 12 x 3 x 6). This happens to be the nearest number obtainable to the date of the work's creation, though I make no claims that Bach himself operated such a system.

More interesting, however, is Leonardo's Vitruvian man (Coppstone 1998: 52), who has at the very centre the belly-button which acts as a symbol of the past and the future in signifying both origin and trajectory. Bach's music is, perhaps curiously, generated by the dominant 7th chord, a particularly pregnant chord which demands to usher in the tonic. 1728, a great gross, is known (in German) as a Mass, but also has various numerical properties, most obviously being the cube of 12. However, still cubing all the numbers involved, one can produce 1 (the most complete whole number) using all mathematical operations in the following sum: $(10^3 \times 9^3 - 1^3) \div 12^3 = 1$. More fancifully still, the fact that Nickel's melting point is 1728K means that the more theologically obsessed might see this music as somehow melting the devil (old Nick). These numbers and proportions show up frequently in detailed analysis, noted in the Addendum *Bach Cooks the Books* (on pages 175-6), which lays out interrelationships between the 2 Books of the Well-Tempered Clavier.

While this is entirely fanciful or even a "Socratic divine insanity" (Muir 1962: 25), Bach (and others) clearly set great store by numbers as either generative of justifying. Even if such dimensions cannot prove anything, having theological underpinnings in the background invites exploration. For instance, the suspended chord (G, C, D, F) is an even more potent force than the dominant seventh, since its pregnant quality drives it towards the dominant seventh chord. Its numbers (1, 3, 6, 8) make a chord-product of 144 which, as 12 x 12, also suggests a religious hinterland (such as the tribes of Israel and the disciples). My realisation

of this integration is both spur and confirmation to my own compositional practice, as will hopefully be clear from the ensuing chapter.

Scores and Performers

Musical Works consciously referred to (in **Op. 48** and this document) are noted in the Works Cited section. With some being very oblique, and others more direct, I wondered about adopting Alasdair Gray's categories of plagiarism in *Lanark* (Gray 1981: 485), since this would make the sense of interplay more overt. However, some of the layering is hard to compartmentalise in the categories he enjoins and there can be a real sense of discovery from wrestling with a piece. Although Gray's differing levels of Blockplag, Implag and Difplag are useful (the first is a block of text simply inserted, the second a reasonably faithful gloss embedded into the text, with the last a more diffuse and diversionary application of the source), one of the points to the cross-currents that arise is that others may see links where I see none, and the composer's intentions (indicated by the notated music) are only part of the story. The Appendix listing the component parts of **Op. 48** is followed by a Sub-Appendix which lists other works of mine referred to in this document. These pieces (unrelated directly to the Bach prelude) develop various notions and so should be accessible, at least in outline.

Performers have a role in presenting pieces, and yet the role of interpretation is a thorny one. Vaughan Williams sees performance as integral to artistic creation which "whether it be voice, verse, or brush, presupposes an audience" (1987: 3). Stravinsky's notion of "executing" a piece was not to make any performer contribution redundant, but was a polemical corrective to the accretion of a whole welter of performing attitudes laid on to the notation. I throw an alternative light onto the needs of and need for the performers in my *Second Violin Concerto*, which is designed as a showcase for the Second Violins who are normally unloved and under-exposed (and there is no First Violin Concerto, naturally). That 'interpretations' may be added unconsciously is perhaps part of the problem, but recognising that performers might be doing something with the musical instructions is a helpful first step in working this out. Interpretation has rather come to mean a sort of

retail, where the performer gets the music from the wholesaler (composer) and then purveys it to a public with diverse (and even indiscriminating) strategies for selling a piece.

Two opposite approaches can be identified from Biblical scholarship which help a more conscious understanding of performance. Although the categories can be critiqued, Exegesis is reading what the text says (usually a preparation to developing a homiletical stance), whereas Eisegesis is reading what one wants to see in the text. (Another image is either picking the fruit off a tree that is there, or digging for truffles which you hope to find.) This matters to music because Interpretation is often used to mean both and this confuses what it is that performers are doing. Far from 'selling' something, they could be exploring something, with an invited public paying to watch. Even if Interpretation is about both "reading what is there" and "reading what one wishes to find", it still revolves around the reader, and treats the text as somehow inactive. So a word is needed where the meaning comes from the text's projection of its own meaning(s), and I propose the word 'Exterpretation'. Wayne Booth argues for the word "overstanding" (in Eco: 1992: 114) as a way of not being subservient to the text (as one is in "understanding"), and yet I wish to avoid the violence of power inherent in standing over someone, just as 'interrogating' a text can have a whiff of Nazi ideology. For while it is now seen as axiomatic that performers should find out as much as possible what composers mean (le Huray 1990: 3), that is not the end of the matter, not just because composers might not have foreseen every variable, but because some welcome the input that comes from performers and performances, in the light of which they might re-write things or even write more things.

My methodology makes plain some of the machinery I have employed to raise my buildings. Some calculations are provided but any withholding of secret procedures is not a jealous guarding of trahaison des clerics but simply a reflection of the exigencies of space and time, and has the by-product of freeing others to hunt for meanings should they so wish.

Section VI Experiments

Chapter 1 The Prose and the Passion

One of the questions posed in the Foreword concerned the role of music in enabling musicology to retain its focus on music, and the following section opens up the potent multi-dimensionality of works. In this section, before detailing specific compositional features (utilising Manley Hopkins's categories), I outline how the works might be listened to productively. After discussing sixteen pieces from Op. 48 (in two chapters, eight apiece), I end with some reflections on how storytelling creates further stories.

The famous quotation from the Epilogue in E. M. Forster's Howard's End—"Only connect the prose and the passion"—goes on to say that "we will live in fragments no longer." Op. 48 glues some such shards of music(ologic)al experience together.

"each trifle under truest bars to thrust" (Sonnet 48, Shakespeare)

In 1962, Babbitt suggested that "every musical composition justifiably may be regarded as an experiment" (in Cook 1990: 231). This is reasonable if music is able to produce results that can be reconfigured so that they create new ways of listening. Yet the experience (of performing and listening) is vital to the process, and cannot be adduced by a composer alone. As expressed earlier in the Prelude, one's knowledge that one is listening to a version of the Bach Prelude (however heavily disguised) could affect one's approach to the work being heard, although such "foreknowledge" may not be necessary to form an appreciation of its worth. Gadamer's notion of *Vorurteil* (see Lawrence Kramer in Pople ed. 1994: 129) is best spoken of not as "prejudice" (the literal translation) but unconscious prejudging, assumptions or, more simply, "background knowledge", which is Keller's preferred term (in Wintle ed. 1994: 123), and is a vital aspect of the netherworld that borders the encounter between the person and the presentation of the music. At the same time, to reconfigure Bloom, the "anxiety of performance" places a burden on the performer to decide whether to hide or display any such knowledge. Far from behaving as a disinterested technician (mindlessly filling test-tubes, so to speak), the performer would benefit from

being aware of what the experiments involve and open to the idea that they might play out in an unanticipated manner.

In an experimental sense, then, one might play the same pieces to two different audiences (one primed in the background, the other totally innocent) to obtain a result. However, given that music often plays with some sense of foreknowledge (or background in classical music and musicology amongst other things), then the innocent audience member might have little to say about this aspect. A simple listener might not judge anything about irony or gesture from a normal Western perspective, even though their view might be insightful and challenging in its own way. In this context, it is worth noting that the French word 'expérience' means both experiment and experience (Reynolds & Roffe eds. 2004: 30), so the very experiencing of a work can be of both experimental and experiential value.

The terminology employed can make a difference to how some matters are tackled. For example, the idea of using a poetical outlook (e.g. from Manley Hopkins) might seem far away from a more objective and scientific standpoint, while a more mathematical nomenclature might seem to give the concept a more dispassionate traction by making it appear more manageable. Yet the fact that they are the same underneath is perhaps a sign that the dividing line between art and science is more imaginary than real. At any rate, the dilemmas of performance inherent in some of the pieces prove the integral nature of a performance of a particular piece to the work-concept: and yet the work does not stop there, for the resonances of other works and integration of materials force some responsibility onto each listener. In that sense, aspects of **Op. 48** could be said to be auditive, where the quality of being heard is a multiverse, creating new perspectives in their own right which open up issues of viable and even valuable mis-hearings.

The analysis begins by using the 4 mathematical operations based on Manley Hopkins zones of Counter, Original, Spare, Strange. I take 8 of the piano movements (2 for each category) to demonstrate how some of the principles open out and lead on to other work. Lewin (1993) uses 4 piano pieces as his experimental models, and the investigative procedure is made more viable by restricting it to more readily (and individually) playable

forms. However, parts of **Op. 48** upset these laboratory conditions, and manage to infect the process. I then discuss 8 further examples (2 for each category), which are drawn from the chamber and ensemble parts of **Op. 48**. Supplying more than one example affords a better judgement of the principles at play, since a single example might be termed an aberration. A more scientific viewpoint requires experiments to be repeatable and verifiable, although the aim here is not to repeat a formula, but to demonstrate that the application of the same formula can produce differing results. Where possible, I mention other composers' works that have helped me develop the ideas, and yet, just as one cannot quite appreciate all one's influences, so other listeners will hear their own particular and valid resonances in the music. Despite their being highly systemised, the works are quite open to this, so while any future viewpoints do not affect the gestation and production of these "pre-texts" (though they might affect their later apprehension), my explanations about how the pieces came to be will still hold the requisite water after anyone has played or heard them. I have also tried combining the modes in various ways to see how these play out without the Bach serving as template. These additional experiments are noted in passing to show how my compositional oeuvre is still unfolding.

Below is a map of the parts of **Op. 48** selected to demonstrate my application of Manley Hopkins's adjectives. The left-hand column constitutes the first chapter concentrating on keyboard works, while the right-hand column details more diverse settings.

	COUNTER	
Returning the Complement		The Powick Pianoforte Quintet
Mind the Gap		Arutadrocs
	ORIGINAL	
Prelude 465300.2751 (161049811271235) in C		Der Lustige Witwer
Shanghaied		Offenbacharolle
	SPARE	
Sinister Developments		Penguins and Polar Bears
Aladdin's Lamp		World Peace
	STRANGE	
The Rag Trade		Glücklicherweise
A Minute Waltz		Not my Field

Section VI Experiments

Chapter 2 Counter, Original, Spare, Strange I

As mentioned above, this Chapter discusses aspects of 8 keyboard pieces from Op. 48 which show the contribution of the adjectives found in Manley Hopkins to the compositional process.

COUNTER

Describing something by what it is not has two main poetic parents: one is literary, as in Mallarmé's rose defined by "absence de toute rose" (mentioned earlier in Steiner 1989: 96); the other theological, found in ancient apophatic theology and in more recent writers such as Merton (1976: 15-6) and Simone Weil who says "God can only be present in creation under the form of absence" (Weil: 1987: 99). Indicating something's presence by referring to everything else (so that its absence becomes evident) might not appear ground-breaking but in the arts we tend to see what is there rather than what is missing. Even if Michelangelo's statue was somehow already inside the marble, we rarely focus on the rejected material. That this absence may be hard to detect aurally does not diminish its potential to construct work based on this idea. **Returning the Complement** is a cascade of downward arpeggios (Bach's arpeggios go upward) where the notes in each bar are the entire set of notes omitted by Bach in each bar. When Bach uses notes C, E, G (1, 5, 8 in my nomenclature), I employ a combination of 2, 3, 4, 6, 7, 9, 10, 11, 12, perhaps best described as the anti-tonic. Also, just as Bach's C major chord is disposed differently at the beginning and end (one might suggest that the piece's journey involves this return to a slightly different tonic home), so my anti-tonic is processed and converted each time it appears. That it never appears in the same way relates to my PREP process, mentioned in the Methodology section (on page 108). I also employ PREP in *The Liszt goes on*, where the original sequence of bars (from Liebesträume no. 3 of 1850) is avoided, making the "dreams of love" a relentlessly engaging nightmare.

The consistency found in the Bach (a rhythmic version alone could produce a sequence of some 548 undifferentiated semiquavers) was a furrow wanting to be ploughed. The cascading arpeggios are seemingly random, though they are in fact dependent on the number of notes they are made up of. In this way, a complicated Bach chord of say 5 notes will only yield 7 notes, whereas a standard triad of 3 notes yields 9 notes. Additionally, the injection of short irregular rests at the end of each chord makes for a more randomised feel, which couples neatly with the differing lengths of cascades, which are caused by my use of other notes which Bach did not employ. This could be heard as rather disturbing, since its design is very different from the serene, serenade-like C major prelude of Bach. The viewing of a rest as 'no-music' or a compositional zero allows me to employ them without feeling that I am distorting any of the musical equations. As the work is a complement to the Bach one could de-encrypt this piece to produce an outline of the Bach (as one might in algorithmically processing music *à la* Cope: 2000: 175), but the pun on "complement" is really about "complimenting" Bach, who cleverly breaks out of his steady terrain in the last few bars. Despite the sonic differences, I hitch my plan to his.

The use of non-Bach notes - the ones not employed by Bach - is, arguably, not evident to the ear, but it forms a photographic negative of the work. Interestingly, Knussen talks of picturing a work in a flash, like a photograph (in Griffiths 1985: 56), and I pursue issues of contrast in other works where the sound and notation are complicit in the endeavour. This "phantom" music relates to Derrida's idea of spectre where it is as much what has been thought about, say, Marx as what Marx actually said that matters (in 1994: 22). Hearing things that are not there offers the compositional and listening process intriguing angles. Rarely remarked on (though Ihde does mention this in relation to phantom hearing as a "co-presence" in 2010: 132), I follow this up in *Remaining Upbeat*. Entirely drawn from Mozart's K. 428—the same 1783 quartet in which Keller (in Wintle 1994: 169-78) detects serial procedures—I omit sounded downbeats: the ear supplies cadences and assigns the stranded music an accompanimental value to a non-sounding and non-existent melody.

The short work for Piano and Harpsichord called **Mind the Gap** is to some extent a partner work to **Returning the Complement**, and gets a brief mention here to amplify this issue of "present absence". It utilises the notes which exist between each of Bach's

notes (so Bach's initial interval of C to E produces C#, D and Eb). This relates to Forte's vector idea, where it is the quality of the intervals (rather than the notes) that is assessed. Bach's 'gaps' are thus filled in and draws attention to what gets left out. The use of two differing instruments itself creates a gap, with each bar constituted of differently sequenced combinations of instrument, following my principle mentioned earlier (page 108) of 'serialised permutations', designated as PREP. The resonance between the sustaining piano and more acerbic harpsichord creates all sorts of sonic interchanges, and the differing sequence of rhythms ensures that it never settles or feels comfortable. The piece also lays itself open to many differing performing versions, with one track exploring the two 'trains' (of harpsichord and piano) running at different speeds, although it is not polymetric in the manner or Carter's 1961 Double Concerto (see Carter 1997: 243-6). Entirely different from Reich's *Different Trains* (1988), one of the gaps here is the very notation which can be obeyed strictly or liberally stretched. I also consider that the gaps might even include microtones (since harpsichords and pianos are often tuned to different temperaments), and yet, as a composer I do not see my role, at least in this case, to be too specific. Indeed, one of the challenges to the performer is to amplify how the word 'gap' functions.

ORIGINAL

In the piece entitled **Prelude 465300.2751 (161049811271235) in C** there are other aspects at play. The piece does not contain any C's (any such pitch is designated B#) as there is a scripted scriptural reference (Revelation 21) which says 'and there was no more sea'. The music's mechanical nature could be viewed as a comment on today's prevailing (and increasing) global depersonalisation, where computers reduce us to numbers. Indeed, one could dispense with staff notation and use a list of numbers, rather like a DNA coding in letters, to make the score. In addition to a magnification of pitch (dealt with below) the piece uses the notes that have been made redundant by this process and offers them work. In this way, the piece is clearly rooted in the original and grows organically out of it. The shift to F# (as its starting point) makes the work remote from the studied or wilful simplicity of the original, and seeds the idea (heard more generally across Op. 48) that while one is supposedly quite close to the 'home' of Bach, one does not have the 'keys' to get back into the piece.

There are several stories where musicians' hearing has changed, with the result that intervals sound differently. Sviatoslav Richter (in Monsaingeon 2001: 140) talks of his perfect pitch shifting by a tone; Fauré apparently experienced intervals being compressed (Duchen 2005: 146) so that high notes did not go so high, and lower notes were not as low; Richard Strauss's perfect pitch shifted latterly (Böhm 1982: 142) to hear Wagner's Overture to *Die Meistersinger* (1867) in C#. This 'version' of the Bach, then, has some claim to sound normal under certain circumstances. In essence, the work extends each initial interval (so the first bar's initial major third, minor third, perfect fourth and major third become a perfect fourth, major third, augmented fourth and perfect fourth). This has a huge impact on any sense of tonality, affecting the entire work, since once the sense of key is upset then the way the piece plays with that sense of key cannot remain the same either. The five-note rising pattern is complemented by all seven remaining notes (of a complete chromatic octave) in an ever-changing routine. Each bar, thus, comprehensively displays all chromatically-available notes, but weighted towards the Bach's sequence which is then filled in by the other notes. Although written for piano, the preferred instrument is electric piano owing to its impersonal, manufactured and even inhuman associations. Decades of film have imbued the electric piano with a futuristic and cosmic air, which relates to the concept of 'a new heaven and a new earth' adumbrated in Revelation. None of Bach's tonal drama survives this sonic napalm which blasts the sense of home we associate with tonality, yet the integrity of the pitch profile counterbalances the Bach as we traditionally hear it.

In the piece called **Shanghaied**, the 32 different pitches that Bach uses are mapped onto 32 black notes of the keyboard. While it would be possible to assign a random correlation (an avenue that others might wish to explore), here it is simply the most basic version, with the bottom and top notes of the Bach being stretched out onto correspondingly lowest and highest notes. Shifting the work one black-note to the left or right would result in a piece that would be somehow both different (sonically) but identical (processually), and I may still explore these kind of alterations. The commandeering (of the title) is perhaps symptomatic of how exoticism is appropriated by Western ears and eyes (Day-O'Connell 2007: 57-60), but it is also possible to see the use of pentatonic music as a reclaiming of neutrality (since pentatonicism is prevalent, too, in some western folk musics), especially since the notation used to create it is none other than the instructions from Bach. The

codification of the rhythm (consistently following the original) manifests itself differently from the Bach in that it sounds depersonalised and dispassionate. Also, with Bach opening out the tessitura towards the fantasy end, I introduce a couple of pedal notes to maintain the sound-world demanded by the pentatonicisation. The respect for the original is shown by the fact that when Bach breaks a rule I do too, though just not in the same way.

The work lasts 4 minutes and, being made up entirely of the black notes, it cannot present an argument or interplay that we might recognise as tonal, despite registral changes and certain notes being heard as more structural than others. Its dynamic range also contributes to its stability, and yet its lack of tonality (with no modulations it cannot justify its key) is, arguably, boring or disorientating to Western ears since this version of Bach (to quote Auden's view of poetry on the death of Yeats) "makes nothing happen" (Auden 1979: 83). It may well be that not every piece maps on to a different frame (in this case 'tonal-onto-pentatonic'), but part of a composer's toolkit is to explore its mapability. Here, using the same "instructions" as Bach, but rather shifting the Base it is counted in, this "de-tonalising" creates a clear difference in its appearance and general Affekt.

SPARE

Spare is a way of looking at material and (perhaps like a tailor) cutting bits out to make the next piece of clothing. In **Sinister Developments**, the left hand virtually plays the Bach left-hand part correctly (moving from loud to soft), while the right hand is stuck on the first bar in a frenetic chase around the same three notes in a variety of articulations. It is similar to Ligeti's *Etude no. 1* (1985) where the hands gradually migrate away from each other) although the range of my piece is deliberately restricted. Steinitz (2003: 280) sees this extremely systematic approach as an "ingenious representation of chaos theory" although this ignores its subtitle *Désordre*. The piece does not transgress fields either, so fractals may be a better image, which is something I explore in *Apology to Gershwin: Al Go Rithm* where I process four notes. While **Sinister Developments** could be described as minimalist (in that the right hand only plays a recurring sequence of three notes), the work is also systematic in exploring the issue of harmonic context with the different trains of left and right hands deciding to be on different planes. The right hand dynamic, too, is counter to the left hand, so it begins softly and ends very loud but during the piece the different

strata move apart (like a tectonic plate shift where one continent moves away from another). This creates an interesting dilemma for one's ears, as they make decisions on which track to focus (for the idea of focal processing, see Sloboda 1985: 169-74). While the title is meant to hint at something untoward, the developments are not really all in the left hand. If anything, there is no real development in the left hand as that part of one's body is playing the Bach as it is. The right hand that remains stuck in the same place is developing strongly, for while it plays the same revolving pattern of three notes, its very stasis is developmental, as the notes have minute gradations of articulation that make it a minefield for the performer (in the manner of Messiaen's *Modes de Valeur et D'Intensités* from 1949). The work's end (a seemingly rogue note in the right hand pitch area) is a performance pun, since the highest note is supplied by the left hand, so the left hand does contribute something fresh after all. It is as if the well-behaved left hand has got tired of doing the 'right' thing and finally welcomes the *diabolus in musica*. Other examples of tailoring the notes by selectivity are **Tea-Tray**, which sifts the hands' tonalities up and down a minor third from C, while **The Star and Garter** only uses the inner parts of Bach's chords.

Aladdin's Lamp is an example of the Solo-Duet: composed for right hand on the piano and left hand on the harpsichord, it could almost be described as a simple chordal exposition of the Bach prelude. However, the harpsichord (left hand), while playing the same notes as Bach, is playing in 'old' pitch, thus sounding down a semitone in B major. This dislocation highlights the stratification taking place, and yet the right hand part has too shifted in some way so that which aspect is the focus becomes debatable. The right hand part (arpeggiated by Bach) is coalesced into a chord, rhythmicised to be syncopated and energetic, and contains an additional note in each hand pattern. The Aladdinesque adage of "something old, something new, something borrowed, something blue" is reflected here, with the old piano shown by the harpsichord (and its lower pitch), and the new piano demonstrating newness (along with its more 20th-century-sounding added notes).

That it is for one player means that the keyboards need to be angled in order for the player to negotiate the peculiar physical ramifications. However, in this position, it is hard to see the music, and so memorising it becomes preferable. I develop this in *Slovarian Dances*, (a Solo-Duet for one-handed clarinet and one-handed piano) where the pitch selections are

distorted by the availability of pitches caused by playing one-handed clarinet. This piece subverts the idea of disadvantage: the piece is practically impossible for a sighted person to perform (due to the positioning of music stands and instruments) and makes it more readily achievable by someone who has memorised it. That certain blind people have very developed musical memories suggests that they would do this work justice, while 'complete' people are at a disadvantage. Western music-making has tended to concentrate on being virtuoso on one instrument rather than being good at several. (Mention should be made, though, of the exceptional Jean Harvey performing the Grieg Piano Concerto (1868) and the Tchaikovsky Violin Concerto (1878) at the same Promenade concert in 1953, followed by different repertoire in 1957.) I term this outlook 'expertism' as we write music that is either too difficult for most people or too easy for the professionals (and hence my use of the more Arabic tale as a xeno-cultural corrective). In relation to this, someone playing Beethoven's 11 Bagatelles (1823) on 11 different orchestral instruments (for instance) would most likely be seen as a circus act rather than an artistic enterprise in its own right.

STRANGE

The Rag Trade is a short work involving additional or foreign material. Yet it is not merely a rag-style laid on top of the Bach but relates directly to how new material is perceived, and so the title adumbrates the process of trading in differing resources. The focal point is a rag (with syncopated melody over a left hand that mostly keeps strict time with a firm bass note and off-beat chord) but refracted through the harmonic process of the Bach Prelude. However, the introduction of Indian Raga as a countermelody causes several upsets to the scheme. They do not share the same sense of restricted tonality (the chord-repertoire in a normal rag is limited to patterns of I, IV, V, VI with the occasional foray into a diminished chord), and the more formulaic rhythmic positioning creates a tension between the two musical groups. The wealth of connotations to the word 'rag' (as both bad clothing and tawdry newspaper, for instance) allows other images to play in the mind, and there is a trade-off in reconciling the disparate styles which are irreconcilable.

One fascinating aspect of Rags emerges in this description as, on paper, Joplin-style rags are very square, while the Indian music is very free. However, a recording exists of Joplin playing *Maple Leaf Rag* (on an Aeolian Piano Roll of 1916) where the many syncopations

and semiquaver activity is all 'swung'. Recorded towards the end of his life (when he was suffering from syphilis) it is hard to know if the rhythmic alterations from the score are deliberate: is the 'swung' style more authentic or should one employ the *meccanico* style, as that is what the printed text tells us? This highlights the discrepancy between text (script-tradition) and text (oral-tradition), and it may be that no direct answer can be given. Philip (2004: 203) raises the intriguing point that, with the advent of recording, the oral tradition itself becomes scriptural, creating an odd circularity of priority. A player, though, has to grapple with this, either making the raga moments very free, in contrast to the strict rag, or trying to make both types of music nearer to each other than one might have imagined. This type of struggle creates a *performer-agony* (seen in Xenakis's *Evryali* (1973), for instance), with a contest in the player's mind between opposing views. However, not every *performer-agony* may be intentional and I believe that one written for a competition is unfair. Paul Patterson's test-piece for the 2015 St Albans Organ Competition (entitled *Volcano!*) begins with a dissonant chord marked mezzo-forte, which is impossible to honour convincingly, for to play it boringly will count against the performer's performance presence, yet to play it with impact will also count against the performer's ability to be faithful to the score. (I develop this 'piece v. performer' tension in my *Milgram Overture* where orchestral members are asked to do things to their instruments such as snap strings with secateurs, and pour molten chocolate into the trombone's bell.) A performance cannot quite sit on the fence like the notation can, and Bradshaw (in Thomas ed. 1998: 64), referring to Berg and Chopin, talks of how the "editorial" responsibility is deliberately handed from the composer to the performer. There are also religious paradigms (see Balthasar 1975: 78) which refuse to see scripture and tradition as competing or distinct elements: rather it is a symbiosis which is impossible to sift to the clinical standards of a laboratory experiment.

There is also a reference to Joshua Rifkin (who has famously worked on both Bach and Joplin) whose research was seen as controversial for a time, since his ideal was 'one to a part' (see his article *Bach's Choir* in Parrott 2004: 189-208). In this piece, not only is it one-to-a-part (it is a solo!) but the music's pulling on Indian music means that the one-to-a-part issue becomes problematic. The Indian music (drawn from Hindustani Raga) does not naturally fit the 2/4 oom-cha of normal Joplin-style, and so the performer has to negotiate two differing senses of time and timing in the one piece. (Debussy, too, melds opposing

zones when he injects the opening of Wagner's *Tristan und Isolde* (1865) into his 1908 *Gollivog's Cake-Walk*.) Additionally, a further dichotomy is provided by the harmonic sequences (controlled by the Bach), for each four-bar phrase contains an added harmony note which not only smudges the clarity but acts as a reminder of this genre's unpolished origins. However, while the strict tempo could be said to professionalise the music, the "wrong-notes" deprofessionalise it, making it hard for a listener to know if they are witnessing a badly-played performance of good music or a well-played performance of bad music. The key is C# major, chosen for its rather forbidding nature to performers, highlighting a contrast to the more populist sound of its notes. The marrying of styles is a 'rags to riches' story (it can be said to end well), with the two strands of material woven together, while the contrary opinion can still view it as a mere rag. In common with almost every Rag it ends in a foreign key, though unlike the standard sub-dominant, the last chords are in Bach's original C major. Even here, though, a clear perception of the facts is obstructed by the multiple deployment of confusing accidentals.

A Minute Waltz blends Chopin and Bach. In a time-frame of 59 seconds, the harmonic skeleton of the Bach is presented in D flat major, and while the sequence is adhered to, the chordal durations vary. It includes quotations from 17 Chopin Waltzes, isolated at the correct pitch, and these snippets supply the melodic material. (*Spaghetti Polonaise* follows a similar procedure but uses competing tonalities.) The comprehensive nature of the enterprise reflects the fixation—since Busoni first performed the Chopin Etudes complete (in Brendel 2001: 218)—of gorging on a whole oeuvre, however inappropriate or indigestible. The initial cadenza-like trill also incorporates the notes BACH in mock-homage to Chopin's E flat Nocturne (Op. 9, no. 2) whose cadenza contains the same notes—in the order HBCA—which disguises the common identity. The one harmonic 'error' (which is noted as an "accident and emergency") is occasioned by the fact that Chopin (inconsiderately) did not supply this Bach chord anywhere at this particular pitch, causing the crash of notation and harmonic infelicity. At less than a second, it is passingly believable and even attributable to the player momentarily dropping a stitch in the harmonic fabric being woven. While not everyone knows all Chopin's Waltzes well, they are recognisable as a topic, and the flitting of melodic line together with the changing accompanimental figures gives the fleeting work a kaleidoscopic air which evades capture.

For some, the immediate switching from one piece to another could resemble the random jumping of a CD or the twist of a dial to a different radio station. The sonic result is a performed record of something that might conceivably happen, arguably emblematic for an age that counts visual appearance as evidence. The fact that this music is misquoting the originals by distorting the syntax is similar to folk selectively misquoting politicians. The copious programme notes also outweigh the piece's modest dimensions. Whether the programme notes are helpful (let alone true) is a challenge to the performer who has to decide how to employ them meaningfully. The verbal notes are supplementary material which, under the guise of explication, calls into question the rationale (and even rationality) of the composer since the musical content and its wider contextualisation are incongruous. This problem subsequently compounds itself into querying the performer's motivations, since the pianist is arguably complicit in this activity by the very act of simply playing the piece.

In this Chapter, I investigated some music from Op. 48 whose forces were extremely limited. In the seemingly contained environment of keyboard music, resonances with other pieces (from a range of eras) showed that the Manley Hopkins adjectives have considerable potential as a compositional tool, and enables questions to be raised about elements of performance and performing.

Section VI Experiments

Chapter 3 Counter, Original, Spare, Strange II

The previous Chapter looked at some of the keyboard music in Op. 48. This Chapter ranges wider to find how music involving other players changes the dimensions experienced in any study or performance of these works.

COUNTER

In **The Powick Pianoforte Quintet**, I take the complicity of the performers a stage further with a reference to Elgar's time as Music Director for the Asylum near Worcester in the late 1870's. At his disposal (according to Kennedy 1968: 25-6) were several instruments (euphonium, clarinet, piccolo, cornets), most of which are transposing instruments. This allows for much 'mis-reading', and the score (once cleared of its various trills) would look to a pianist like a fairly faithful picture of the Bach put into chords. But the transposition issue means that not a single note comes out as a piano would have us believe, and the combinations follow a PREP mode so that no chordal spacings are repeated. Even the trombone—not, technically, a transposing instrument—falls victim to this by being presented in the wrong clef, although the notion that a different clef can produce euphonious music is also a long tradition, as shown by Ockeghem's *Missa Cuisivis Toni* (first published in 1539, though clearly dating from before his death-date of 1497). This plays into our ideas of what constitutes sanity, for as the entire ensemble is happily playing apparently cacophonous chords, we might start to question if it is our hearing that is at fault.

However, it is more than a simple 'mis-translation' since the genre Pianoforte Quintet requires a piano and five people. Here, no piano is involved, and because the music of 'John Sebastian Bach' is 'old', a cello-part (as continuo) is presumed, allowing a baroque pitch joke where the part is played down a semitone. Yet the real surprise arrives towards the end of the first rendition with the entrance of 2 nurses who take the cellist off-stage, thus also putting demands on the performers' acting skills. (Any audience should not be

primed of this aspect of the work.) As the Bach sequence of chords (the frame of the piece) is inaudible the nurses' entrance acts as an interruption, even though there is no more music to run. After a semi-private agonised discussion (improvised by the remaining players), the performance continues with a re-performance. On the subsequent re-entry of the nurses the players leave in a panic and an 'audience member' (or even a genuine non-pre-primed audience member) is whisked away. This piece is thus structured to end a first-half of a concert, since this enables its impact (distressing, hilarious, or plain weird) to be managed. At the same time, more innocent audience members would perhaps wonder about the levels at which this piece takes place. One might also consider that the small percentage of folk involved with classical music is similar to the old asylum population, and yet the club's exclusivity is not about the qualities of the inmate but a question of access. The issue remains that any institution (asylum, classical music, political party etc) develops its boundaries by self-definition, which may be the same for pieces.

Arutadrocs explores a different type of absence: the conceit here is an 'upside-down' Serbian folk fiddle known as the Arutadrocs which is strung EADG (left to right) rather than the usual GDAE. (Franz Clement—the virtuoso who premiered Beethoven's 1806 Violin Concerto—had a different 'stunt', and would play holding the instrument upside-down (Carter 1997: 12)). Schoenberg's brother-in-law, Rudolf Kolisch, played in this fashion as he was left-handed (Smits 2012: 90-1) although as he played the other way round the resulting pitches were unaffected. Bartók, it appears, tried something similar in relation to a private play-through of his 44 Duos: for fun, he asked the violinist Székely to play reversed—bow in left hand—so that they would both be disadvantaged, since Bartók was a non-violinist (in Cooper 2015: 259). In **Arutadrocs**, the violinist's normal Bach patterns are imposed on this strange instrument, so the chords produced are not at all what one might expect. For example, the opening note (a middle C) would normally be played on the G string with the third finger, but because the strings are reversed, the result is a high A. This does not quite result in mirror-images, though, because the second note (an E) comes out as a B, a seventh lower (so a rising third in Bach's original is now a downward seventh). The other instruments descant around this and employ material from the Bach, but as it is a depiction of an out-of-door village band, at no stage is the Bach referred to overtly as a template, and the harmonies do not attempt to masquerade as putatively real (unlike in **The**

Powick Pianoforte Quintet). ('Arutadrocs' spelled backwards comes out as Scordatura - a familiar type of mis-tuning - and if such an instrument really exists in the wilds or wolds outside Belgrade, it would exemplify a typically Borgesian reality.) Most 'mis' words come with a pejorative slant or implied defectiveness, but this re-tuning motivates the work's manufacture. Were the fiddler to re-tune the instrument to EADG then his part would come out normal, making the accompaniment sound even stranger than it already does.

ORIGINAL

The only part of **Op. 48** with a sung text, **Der Lustige Witwer**, raises the matter of artistic persona. Cone believes Goethe and Zelter saw a musician's role as projecting the poet's thoughts, whereas Schubert saw it as more nuanced (1974: 20-1). In this work, the frame is a ballad, with a male singer playing the piano and singing. This is a very familiar context in popular music, but its intimacy (the range of dynamic is wide) places it more in cabaret or even a comedy sketch. The harmonic frame is Bach, though the blues-style allows the decoration of chords to disguise this. The title's translation might be *The well-tempered widower* (to make the Bach link clear), though the German title helps to refer to Lehar's operetta *The Merry Widow* (1905), which features with a disguised quotation from that work. With any ballads sung by a man, we often assume that he is giving his perspective, or even downloading his personal experience, and yet this dividing line is porous. In Schubert Lieder, the unwritten contract between the audience and performers is that for the time of the song we believe that the singer is in the role (Cone 1974: 22), and that the piano might well be commenting not just on the scenario (such as a bubbling brook) but even on the persona's inner thoughts (with motifs that show a processing or denial of information). While self-deceit is perhaps more normal than one might expect, no classic art-song ever has the singer directly lying to the audience, since that would imply a direct admission that the audience is there as part of the song. A ballad crosses this line because the singer is aware of the presence of the audience, but because the motivation is assumed to be authentic and genuine, the question of the text's narrative veracity is never in question.

Here, over the course of the two verses, some details are uncovered that are arguably disturbing. Initially, the man's description of the 'loss' of his wife is placed in the context of

an airport, so it functions on a humorous plane that is initially convincing. But then it appears that this was wholly inappropriate and disconcerting since she is not just lost but dead. Further, when the persona obliquely reveals that he is a self-made widower, then despite the sumptuous chords and friendly and engaging rhythms, the audience has to grapple with the news that the person(a) singing is a murderer. Is the singer hiding behind art, and should someone ring the police? The music's construction might offer a clue: the Bach, mentioned above, is mapped on to the poem which implies aforethought, though as one might not hear that one could say that the persona is not aware of this giveaway. The musical text, though, is highly controlled (there are 35 time changes in less than 2 minutes) reminding one of Adès' *Life Story* (1993), or Debussy's *Ibéria* (1908) where the awakening day is depicted precisely but sounds "as if it is improvised" (in Tresize ed. 2003: 113).

The **Offenbacharolle**, for Violin and Piano, has several prongs to its procedures. The most overt reference to Offenbach is *Orpheus in the Underworld* (1858) with Orpheus playing the violin (rather than the lyre). The idea of a bacharolle allows a shift from one shore to another, justifying a fluid and mobile use of concepts. In a nod to the world of Oulipo, however, no mention of Offenbach's *Bacharolle* in fact occurs (it comes from the later and uncompleted *Tales of Hoffmann*), and instead I play on Wagner and Offenbach being in the same deadly boat, with quotations from *The Flying Dutchman* (1842) and *Orpheus in the Underworld*. To some, including Strindberg, Wagner was more influenced by Mendelssohn than it might appear (see Botstein in Todd 1991: 5-42), and the anti-semitism can be exposed by placing 'Jewish' music together what was scandalously known as 'rein' (pure, unsullied) music, which indeed used the Rhein as emblematic. Offenbach's music, seen as less than high-art, highlights a discrepancy between Wagner's music and others' for it was Nietzsche who saw Offenbach, of all people, as "the supreme form of wit" (in Kracauer 1937: 173). To further emphasise the fate motif, the opening of Beethoven's Fifth Symphony (1808) makes an appearance at a cadential point (into E flat major), and while the harmonic context is different, listeners hearing three repeated Gs (especially if played sensitively) that fall to an E flat might well feel, if not at sea, then disorientated.

For some years, several folk believed there was a missing bar in the Bach as the F# diminished chord is followed by the decorated diminished chord on Ab which makes for a strange bass-line and curious chordal juxtaposition. Schwenke supplied a second inversion C minor chord in between bars 22 and 23 (see page 86), and this is utilised by Gounod in his 1853 setting (to the text *Ave Maria*). This injection of a bar motivated the injection of a bar between every bar, doubling the length of the music in its arpeggio-laden swirls that indicate being all at sea. As the order of the day is adding a bar, when the original site of the musical surgery occurs, a further bar is added (from what might be called the marine musical thesaurus) by a one-bar interpolation from Ravel's *Une barque sur l'océan* (1905). Given that Offenbach's Orpheus is about death and a trip on the water, there is a reference to Tennyson's *Crossing the Bar* (Tennyson 2007: 300), a poem about mortality with a sea-motif. The violin's initial appearance (where it tunes up by playing open strings) is not only (audibly) across the bar-lines, but also a crossing of the line between tuning-up and performance, since this tuning-up occurs during the 'music' (and is reminiscent of the polymetric moment in Act II of *Don Giovanni* (1787) and also Saint-Saëns' depiction of Death playing his fiddle in *Danse Macabre* (1874)). The violinist also moves position half-way through (crossing the Styx) to reach the other music stand, which reflects the music of Wagner and Offenbach being separate, when in fact it, here, lives in the same piece. Such polyvocal resonances allow consideration of the thought that while 'crossing over' is one's final journey it leaves the direction and destination indeterminate. Further puns about mor(t)ality and the underworld are provided by a mis-spelling of Benjamin Franklin's quip about "death and taxes" in the programme note becoming "death and taxis", complete with the Parisian underground and a marking for Metrognome (sic). Yet the issue of place and mobility is partly what any piece is about, since many musics contain modulations (changes) and even move us, on occasion.

SPARE

That the 4 operational modes can infect each other is apparent in works where one focus (that of absence or negation, for example) musically uses the sieving or dividing up of musical lines. **Penguins and Polar Bears** (Op. 48) takes the idea of absence further: as Bach and Handel never met, the work has both their music taking place at the same time but never crossing paths, with Bach's music converted to the extremes of Piccolo and

Contrabassoon while Handel's music is transformed by Marimba and Cor Anglais. This textural stratification is interspersed by two Poles (Chopin and Zarebski), who despite both living entirely in the 19th century never met, not due to place, but time (Chopin's dates 1810-49 never coincide with Zarebski's 1854-85). The interpolations from 2 Mazurkas (same genre) contrast with the baroque composers who were (and, in any envisaged performance, are) chronologically together even if their music is apart to a degree of latitude (literally, if the texture is seen in global terms). Kagel's *Variationen ohne Fuge* (1972), with its anachronistic conversation between Handel and Brahms (which also cleverly uses Brahms actual letters in reply to Kagel's programme notes), might seem similar in suggesting a "virtual simultaneity" (see Heile 2006: 114-7). However, these verbalisations, with their comedic potential, take the focus off the notes themselves. While I do tackle the nature of performance in other places, **Penguins and Polar Bears** attempts to have a musical conversation (through music) across both time and place.

Sieving other music can bring out some startling collections of sound and I have taken music by other composers and quoted their notes against them. We do not normally hear the stark dissonances as part of their style (due to their passing nature) but the evidence is there. (***Clapped Out*** distills Gibbons's polyphonic motet *O Clap your hands* (1607), while ***Mozart's Triad Gang*** is an assembly of dissonances from his Symphony no. 39 of 1788). I develop the notion that composers write surprisingly discordant music in ***Synphony***, where both the counter and the strange modes work in concert. Mozart's absent presence is extreme, though, with the entire map of the first movement from Mozart's Symphony no. 40 (1788) serving as the canvas, just as it did for Elgar (see Kennedy 1968: 28). However, while the instruments play entirely the right rhythms, not a single pitch is correct, and with every interval being inverted asymmetrically, it is impossible to de-encrypt it. As well as inverted dynamics, there are numerological plays, such as the number of notes in the right hand of the cembalo part being the number of days Mozart lived after finishing it, and the number of left hand notes providing the Köchel number. The addition of rogue players (the Piccolo and Vibraphone feel disgruntled because Mozart, here, only wrote for one flute and no timpani) allows concerto elements to counterpoint the presence of a continuo player (conductor) who might be under the impression that he is in charge.

The note to **World Peace** (on the last page of the score) suggests that the possibility of the work being played is about the same as World Peace. The instrumental combination is prohibitive not logically but practically, as it involves a wide variety of plucked instruments (Balalaika, Sitar, Oud, Hawaiian Guitar, Mandolin and Zither). The very pretence of inclusivity is a comment on how the word 'world-music' is insulting to most of the globe because it stems from a Western hegemony that art music or WECT (if one follows Treitler) is the normative construct. Regardless of whether one agrees with Said that the West is guilty of Orientalism, an issue as to how to listen to 'other' music arises. Kagel's *Exotica* (1972), similarly, confronts western percussionists with an array of foreign instruments. Of course, the irony of any political statement is that it can solidify (by reifying) that which it is claiming to counter (especially in ideas or ideological terms). The unusual sonority of **World Peace** has an inbuilt balance problem, symptomatic of balance problems in the world between 'lesser voices' and the more powerful.

One of the more unusual aspects of the piece is that it not only has the Bach running through it, but it is a versification of the famous Chopin Prelude in A major (1839) which, owing to its brevity, is a useful talking point for scholars (see Subotnik 1996: 39-176). It also contains the ancient plainsong chant *Veni Creator* which does not mean that a Christian world-view is being promoted, but that a world view of peace has to be a part of any world-view worthy of the name. The two divergent ways of hearing the so-called shock of the F# major 7th chord are both allowed air-time, and yet the wispy cadence at the end is a suggestion that peace, if it ever comes, is not likely to be heralded with fanfares, and arguably could disappear into thin air just as easily.

STRANGE

In German, Gluck has several meanings, chiefly happy and fortunate. **Glücklicherweise**, as a word, thus has the tonality of 'fortuitously' and 'fortunately'. By a stroke of etymological luck (fortuitously, even), *Weise* means a melody, and this piece is the remembering of a celebrated cosmopolitan 18th century musician who was born in Bavaria, studied in Italy and found fame in Paris and also in London. Although it is nowhere attested to directly, Handel was alleged to have said that his cook knew more counterpoint than the composer Gluck who visited London early in his career.

The Bach piece has been converted by the application of whole tones. Gluck wowed London (in 1746) with a virtuoso display on the musical glasses, consisting of 26 variously filled with different levels of water, presumably to make different pitches (Gordon & Gordon 2005: 13). That the exact details are obscure should not diminish the applicability of certain principles, one of which here is the idea that this instrument is tuned in whole tones. As the practicality of inventing such an instrument is for many prohibitive, it seems expedient to use an existing one, in this case a xylorimba. The accompanying strings in this piece perform more in the manner of an accordion (with its quick 'bites' at a chord) and some dynamic changes that are unidiomatic for strings. The lack of counterpoint in the work is deliberate, with the fragments from *Orfeo* (1762) at differing speeds from various accompanimental voices never succeeding in making it through to completion, just as Ligeti's appropriation of Beethoven's 1810 Sonata *Les Adieux* (in Steinitz 2003: 256) purposely, and even annoyingly, never really cements or resolves that relationship. Yet for the purposes of providing a frame for the xylorimba to demonstrate some clever routines it is helpful in not drawing attention to itself.

Field is a much used word in academic circles. It can be a way of delimiting discussion, as a strategy for territorialising topicality, while "methodological fields" (following Barthes) can be a mode of ensuring a mixture of approaches with a potentially confusing result. In physics, talk about a range (e.g. force-field) has its own issues to do with self-definition where the various particles of which it consists can be seen to be both independent and linked (see Penrose 1990: 295). The ideas of multiple identity and of being on someone else's turf provides serious opportunities for fun. In **Not my Field**, the Bach chord-sequence (from BWV 846) occurs in the harmonium part which plays the Bach strictly in order but waits for the moments to fit in with the harmonic interplay. The musical 'story' or 'play' in which the Bach takes part, though, is nothing to do with Bach, as it is a contest between different piano musics by John Field. The cross-cutting from one part of his works to another creates a lively interchange between the patches, and raises the question about when a particle becomes subsumed into a field, rather like the *sorites* challenge. There are really two ensembles—one almost a Pierrot one, and one almost a Marteau one—who, unwittingly, share the same singer who stands in the middle of the two groups sitting on

different sides of the stage. This type of Venn diagram (where musical sets can form differing configurations) of forces finds a parallel in Lutoslawski's excluding pitch-collections (in Varga 1976: 26) which I investigate further in *Sebastian and Viola*. The use of a rondo in **Not my Field** allows greater comedic potential for its intrinsic returns are subvertible, with the journey always diverting away from any possible entry the singer might be trying to make. This thwarting of the involvement of a singer (the only one who could contribute a verbal text) is a critique of any art form that only engages with itself on its own terms and cannot fully see the value of contributions from outside its own enclosed world. The lack-of-singer motif is also a reflection of Seiber's view, as reported by Keller (in Wintle 1994: 196) that *Pierrot Lunaire* (1912) should be performed without the singer so that one could hear all the wonderful music.

The apparent obscurity and meaningless of the opening bars is an appropriate musical topic, since people's bafflement at modern music and its sense of impenetrability is widespread and to some extent encouraged. Yet the bathos of one group resolving the impasse with a jaunty scherzando from a John Field Piano Sonata invites a perspectival shift. The other group then interjects with their own 'Field' material (all drawn from the piano sonatas), though their contributions are harmonically logical (in that they do not destroy classical-style syntax). By sewing the joins into the notes already underway (either by use of pivots or harmonic contiguities), what might be in intent a dispute sounds like a civilised dialogue. The question of field is thus tackled in a way that respects the prevailing notions of successive and related elements, despite the material being utterly divorced (in context and in tonality) from the original and from its applied scenario here. It so happens that the interjected bars come to the same number as the Bach prelude (35 bars), but as they are spread over the piece this is not readily audible. The number of bars of the interludes progressively increases which points to the gradual marginalisation of the original. The realisation that the jaunty melody, repeated in a differentiated form, is a sort of proleptic version of Percy Grainger's *Country Gardens* (1918) only occurs post-hoc and after the English (via their Country Gardens) finally appear to invade the Irish field/territory/Field which everyone was playing in.

The dislocation that gradually becomes apparent (though the question of when each audience member actually tumbles to this cognitively is part of its multifaceted dynamic) is only one of many dislocations. Field was historically an Irishman who lived in Russia; Grainger an Australian-born pianist who became an American, bridging various areas of musical endeavour as a classical concert pianist and a folk-song enthusiast amongst other things. There is also the dislocation between Schoenberg (in space), moving from Austria to America, and Boulez (in time), who moves from being enfant terrible to grand old man. If anything, the piece, in piecing together John Field's music, does not play with chronology so much as chronometry, the laws of time, where the incursions across temporality question the very time we listen in. The constancy of a strict metre is designed to allow the jumps between zones to be accomplished seamlessly, making the work's mobility easier to appreciate. It fights the idea that the set piece of music has to reside in its own position within a particular piece of music, within a particular genre, between genres and even within a particular concert context. It may be likened to some sort of time-and-space invasion (as one might see on *Doctor Who*) where one reality seems to impinge on another. Dent attempts this in his polychoral motet *Holy Thursday* (1941), which brings in the *Old Hundredth* which would have been part of the service depicted in the Blake poem (in Blake 1993: 19). I attempt a similar 'time-collision' with *Bermuda Triangle*, a piece for percussion ensemble (omitting a triangle part as it has, naturally, gone missing) which injects a violinist who is stranded from a chunk of a Beethoven recording (of the Finale of his 1812 Symphony No. 7) made by Strauss in 1926 that excised these particular bars (see Holden 2008: 143). Although it may be hard to ascribe the genre—some might even sense this would be a form of magic realism in music—that it is not real in our normal sense of the word does not diminish the need for explanation. One might even wonder what earlier composers might have made of radio waves, where music is conveyable simultaneously from thousands of miles away. While it may be described as a simulacrum, one might also ask how real a Mozart symphony is, and if that notion is really applicable.

These previous two Chapters have highlighted many contrasting aspects of the various pieces of music inside Op. 48. They have helped to show that similar processes do not produce similar music.

Section VI Experiments

Chapter 4 Metamusic

In this Chapter, I draw together some issues raised by the pieces discussed in the previous 2 Chapters. A chief concern is how Op. 48 relates to music history, and how Op. 48 raised questions about the place of music. In this sense, it is a 'meta' issue, and so discussion about the frame of music ensues. The pieces seem to suggest that musicology can benefit from discussion in musical terms.

Metatheatre as model

Since Abel coined the term metatheatre in 1961 there has been a shift in its understanding. While it could mean "theatre that is about itself" (as defined in Counsell 1996: 138), Abel himself thought that it was a way of expressing a different reality, with the twin tracks of the world being a stage, and life being a dream (see Fletcher 2000: 61). In truth, both positions can be accommodated, for it is the self-awareness of theatre that makes one think that the world might not be real, and that indeed the truths told on the boards can be a more awake existence than that which we experience in our more dream-like mundane existence. (That 'to dream' is the same as 'to sleep' in some languages, such as Spanish, is worth remembering.) Yet while theatre works out its own 'aboutness' in the words and actions displayed, shown by for instance Stoppard's *Rosencrantz and Guildenstern are Dead* (1966), music struggles to explain itself in the same way, or more accurately, we struggle to perceive the modes in which music actually does so.

It is generally agreed that the study of music is 'musicology', but the logical implication—that the study of musicology is, in fact, 'musicologyology'—has been resisted. Yet the assumption that only 'musicology' warrants the title for studying music remarkably ignores the value of many people's experiences. For instance, there is a considerable tranche of entertainers who have employed humour to explore music, and in the last 60 years one can consider the contributions of Gerard Hoffnung, Victor Borge, Anna Russell, Fritz Spiegl,

Dudley Moore and Rainer Hersch. Yet these people, in looking at the discrepancies between symbols of the musical notes and what they signify, highlight angles which provoke further questions by making music themselves. Thus, their musical responses constitute a layer of commentary that is itself musical, and so the notion that theirs is a metamusical discussion is not without foundation. Heile, understandably, talks of "metamusic" (2006: 4) in relation to Kagel, given that the highly theatricalised nature of his work promotes discussion of what it is about. However, this can seem to restrict 'metamusic' to requiring some element of theatre or display for it to be perceived. Dramatising music so that it can be examined is akin to staging a Bach Passion which, in my view, cannot be amplified without detracting from the internal spectacle (or interior cinema) that Bach intended to invoke. Thus, while metamusic might be an appropriately eye-catching and thought-provoking word, the word 'music' actually suffices since music is intrinsically *meta* by containing the prospect of its own self-awareness in its very expression.

Palimpsest history

I end this section with a short note about the importance of story to much of **Op. 48**. The narrative of music as a musical debate (e.g. in tonal oppositions etc.) is one way of hearing pieces, but the basing of musics on an anecdote, story or idea is something that many others have done for a variety of reasons (such as *The Hebrides Overture* (1830) or in texts for church music). It is also the case (e.g. Palestrina's *Missa Papae Marcelli* or Allegri's *Miserere*) that specious stories become part of the reality of a piece's perception and reception. I sense that, because of the more esoteric elements involved, underpinning this theoretically is valuable. Christine Brooke-Rose (in Eco 1992: 125-138) suggests differing ways of reading more fantastical texts. She does not bother with historical novels but is concerned about layers of fantasy where odd things happen. By contrast, John Banville (in Boylan ed. 1993: 109) sees the very life-like nature of novels as important to create a sense of art. Both attitudes can be complementary, and many aspects mentioned earlier have led to the diversity of **Op. 48** as well as the various approaches needed to appreciate it.

The employment of frames, conceits, anecdotes, story, and even facts in **Op. 48** provides clues not just to their various germinations but also to their performance. This differs from

James Dillon's *Book of Elements* (1997-2002) which might, at first blush, seem comparable. Dillon draws on a large range of elliptical references (Schumann, Chinese words, Greek etymology etc.), though these are not embedded in the score, as I attempt to do in Op. 48. Dillon's prefatory notes could be viewed as whimsical verbal displays applicable to virtually any piece. Yet melding words and music creates a collusion of ideas which makes a musical version of Brooke-Rose's ideas. **Op. 48** aims to celebrate this intensity of allusion. **Marianne and Cecilia** (Gordon & Gordon 2005: 74) is the Bach Prelude as Mozart might have heard when visiting London in 1764-5. The notes for the first half of each bar contain only one altered note, whereas the second half of the bar is wildly different (fulfilling both counter and strange modes). The basis of **No Bows Allowed** involves the 'thumbprinting' of Mozart's piano sonatas. As opposed to virtual-history (which is 'what if?', see Ferguson 2009), such a piece might be classified as fictional history (maybe like the Flashman novels) where the music acts as an 'insertion' into the context of an actual occurrence. (Similarly, the cacophony of two Handel anthems mistakenly played simultaneously at the 1727 Coronation in Westminster Abbey, attested by William Wade, then Archbishop of Canterbury, invites 'composition'.) The fact that works can be anachronistic (employing techniques or music unknown to our forebears) allows its defining self-awareness many differing ramifications. Some of the procedures in Mozart's 1787 *Ein Musikalisches Spaß* K. 522 (such as the absurd modulations) change their meaning when employed by, say, Shostakovich as they take on a mode of ironic commentary. Yet with Ives employing a similar final sonic splurge in his Symphony no. 2 (1901) as Mozart (both in the same key), notions of originality become more of a conversation. Mozart, in fact, does not write random notes in the last bars but 'justifies' them with each part playing their own newly-notated tonic chord. Such patterning is shown in a letter (2006: 541) where he wishes his wife a trillion hugs. The exact figure is a seemingly random 1095060437082, which hosts all the digits in a very balanced way (starting at the extremes, and then working out from the middle). Mirroring Poincaré's view (1910: 330) that the "subliminal self" is extremely alert to possibilities, such mental agility (calculated or spontaneous) gives one confidence that similar satisfactions abound in his music. More recently, Anthony Payne talks of relying on the unconscious to sort compositional problems out (Palmer 2015: 365) which, while not very methodical, has the common-sense benefit of applying to many other areas of life.

Virtual history

The difficulty in appreciating Holloway's music stems a little from his uncategorisability (recognised by himself in Palmer 2015: 249), yet his desire to "bring into being 'what might have been'" (in Davison 2001: 105) highlights Eco's notion that there is a difference between the use and the interpretation of texts (1992: 54). Interpreting a text is a sub-set of its use and many musicians work on the understanding that hearing and refracting texts does not need to be consumerist and manipulative. Literature has for some centuries included other texts as narrative devices (one thinks of Smollett, Hogg, Collins, and Stevenson). Yet, as Kivy points out (1995: 121-2), music's narrativity is unlike literature's since one rarely structurally repeats whole chunks of stories. Fairy tales are a telling exception, hinting at a ritualistic quasi-liturgical praxis to classical music's procedures. The narrative *Da Capo* that occurs in *The Soldier's Tale* (1918) by Stravinsky stands out for its literally dislocative function (see Carter 1997: 143), brought about by the rather fantastical element which stories about the devil are wont to attract. The normal expository procedures are thwarted by dramatic gestures which can defy expected logical developments. However, even if words and music cannot be said to function in the same way, an analogy can be made: just as words can be used to make (non)sense of other words, so music works on other musics in a manner which invites serious thought.

WTC1 (mentioned earlier) takes this dialogue into a more political arena: it explores the links between two Bach C major preludes and the two worlds of business and art. To musicians, WTC is shorthand for the Well-Tempered Clavier, but those more attuned to the world of finance and politics might leap to the World Trade Center in New York. This twin track suggested twin towers, and in a pastiche of Wharton's 2007 *Ode de Cologne* (where the graphic score works as a picture of Cologne Cathedral's two western towers), I map onto each other the two Bach preludes (from WTC 1 and WTC 2) which are of slightly differing lengths (as were the twin towers in New York which no longer exist). This raises the role of the artist in public discourse. It is arguable that overt dedications advertising one's social commitment (e.g. James Macmillan's *A Child's Prayer* (1996) and *Cantos Sagrados* (1995), for instance) coercively stifle any debate about the musical worth of a piece: someone holding *A Child's Prayer* to be uninteresting might be portrayed as heartless or complicit in the massacre of children. My various *Cantus In Memoriam* pieces satirise

such manipulation. Emotive dedications (Diana, Bhopal etc.) mask the fact that the musical substance of each is identical (indicating the relationship between 'event' and 'piece' to be arbitrary). The deployment of a choir—which sings silently—also parodies the claims which invest such music with 'meaning', and its shameless range of ascription expresses how folk cynically jump on grief-trains. The twin towers of New York have many levels of history, but the 'performability' of **WTC1** is more about political sensitivity than direct musical practicality. This is not new, however, for the anti-semitism in St John's Gospel arguably creates issues for performing Bach's 1724 *Johannes Passion*. **World Peace**, for instance, may not bring about World Peace but the very ascription invites its consideration, whilst showing the manipulatability inherent in the ascription of titles.

Answers as Questions

Far from providing answers, several composers talk about how they see music raising new questions (e.g. Berio in Griffiths 1995: 193). They and others ask how composing acts as a critical engagement with music already encountered. While they can talk about it in words (sometimes very illuminatingly), the language they are trained to use (music) ends up being translated into words to explain it. Kolisch in 1925 (Adorno 1973: 182) said that Stravinsky's music was "music about music", while Adorno felt it was music "from which music was banished" (see Kundera 2010: 87). The idea that music can have the 'music' extracted makes one consider what music is made up of. Murke, in Böll's short story (see Lamport ed. 1974: 325-47), splices together the silences from radio broadcasts to create a tape of 'silence', yet this very editing creates an artwork of 'no noise', which helps to declare that the actual production of art (whether sounded or not) is the defining element in according artistic status. When Berio puts it similarly, saying that "music is everything that one listens to with the intention of listening to music" (1985: 19), it reminds us that as life is unfinished, so the organism that is music is never able to be fully assessed objectively. Rather like some of Howard Hodgkin's paintings where the 'painting' bursts over the frame, **Op. 48** seems to transgress what might appear to be borders. This unfinished, or rather unfinishable, nature has its own challenges which link in to the realisation that no piece is an island. Yet if pieces do link with themselves, with each other, and with other areas of human activity then authorship itself becomes debatable. Further, if 'my' pieces are not all my own then plagiarism, appropriation, arrangements, editions are all discussable.

Roussel believes that music is the most "inaccessible" art form (Mellers 1947: 92), but despite this, music's naturally self-referential essence (as Katz implies) means that music is only fully music when it talks to other music. To some, science may be precise and controllable, while art is whimsical and flighty, yet Op. 48 hopes to demonstrate that one can be artistically precise or scientifically whimsical. That there may not be an exact fit (for instance between vulgar and decimal fractions) is part of what it is to be human, since we may all experience the same events in different ways. Realising that we can be connected (by a sort of musical magic) becomes part of a living hope that it might happen again. While the word individual has come to mean 'separate', its true meaning is about indivisibility rather than uniformity. The Trinity is held (in standard Christian theology) to be indivisible which means not just infrangible ('unbreakable' is a better word, perhaps) but also composed of relationships within itself between the various Persons. Kristeva's depiction of the Trinity mentioned earlier (1987: 43) highlights the inter-play between the Persons. It is not that the Trinity is the only appropriate methodological model, but it does live on that strange hinge between something we cannot understand and yet something we attempt to discuss. In this way, we might see the overall 'individual' organism of music as incredibly diverse and yet interwoven on many levels, allowing us to appreciate the worlds we encounter through it.

*This Chapter noted that **Op. 48** draws on a wide range of reference, and that this is a potential avenue which can continue to be explored. Utilising aspects of music history as story or as motivations embodies a richer interplay of texts—which may or may not be apparent to listeners or those studying it— and yet these remain a valuable part of the generative process. At the same time, the interconnectedness of materials invites wider speculation about the integrity of art.*

Section VII InConclusion

In this chapter I acknowledge that a neat conclusion is problematic, but I identify various strands which might aid the further integration of musical awareness. With the idea that music is internally 'dappled', Op. 48 suggests that musicians could profitably seek ideas from outwith their normal territory. As the final question in the Foreword noted, music's capacity to be discerned across genres and subjects makes some discussion of the place of interdisciplinarity inevitable, even though the nature of disciplines mitigates against real encounters with the Other.

Composing a last movement has often created headaches for composers: Walton's First Symphony (1935) was premiered without one in 1934 (Howes 1974: 35-40), and Brahms's solution for his Symphony no. 4 (1887) was to create a passacaglia drawn from a Bach Cantata (see Gál 1963: 174-5). While Muir's essay *The Decline of the Novel* comfortingly notes that modern writers, too, can start but not finish (1949: 144), an end for this document is needed, even if the topic is somewhat ongoing and boundless. There is, perhaps, a clue in Debussy who produced a *Première Rapsodie* (for Clarinet) in 1910 without ever getting so far as a second one. Samuel Johnson's 1759 tale about Rasselas (Prince of Abissinia) was, similarly, originally printed as Volume 1, although the title of the 49th chapter "The Conclusion, in which nothing is concluded" (2009: 108) proves that he sensed that some endings have a propensity to being somewhat open-ended.

Echoing Steiner's view that some element of trust or faith is involved in any artistic encounter (1989: 156), an appeal to otherness mirrors the aesthetic dimension. While that can sound fanciful, it links directly with the world of science, where no system can fully explain itself only using itself (see Hofstadter 2007: 165). If standard modes of analysis—where things are 'either x or y '—are inadequate, then ways to allow the more quantum dispensation to resonate are needed. I adapt (the Centaur font indicates its doubleness) the tale of the Rabbi who, here, is asked to settle a dispute between musicians.

Composer: Rabbi, musical pieces are all individual and separate.
 The Rabbi: You are right.
 Analyst/Critic: Rabbi, musical pieces are all interconnected and linked.
 The Rabbi: You are right.
 Performer: Excuse me, Rabbi, you've just confirmed two opposites.
 The Rabbi: You are right.

New modes of listening

Lewin's notion of "transformational networks" (as opposed to hierarchical principles which we might find in, say, Schenkerian analysis where things respectfully fit together neatly on various layers) might initially appear attractive as a *modus operandi*. It permits a freedom to harness one's tangential or spontaneous reactions, and allows musical matters to be seen as part of an ongoing process rather than as static organisms. It is mentioned with approval by Whittall (in Tresize 2003: 233) in respect to Debussy, for example. Yet, as a system, it fails because while telling us everything, it therefore also tells us nothing. At the other extreme, there is something flawed in seeing musical works as monadic or entities unaffected by others. Walter Benjamin's comment "the highest reality in art is an isolated complete work of art" (in Katz 2009: 285) does not, on examination, help musicians write music, and is of dubious philosophical use. The seemingly internal matters of harmony and melody in a piece have a deep relationship to other music by the composer in question, and by extension to others. A lack of perceiving relationality cripples a more engaged understanding, and more pertinently, hampers a performer's ability to decode works convincingly, since performance takes place in an ever-shifting context.

The system of mathematical operations employed in this document is not a panacea—even if other music can be processed with this mindset—as it fails to explain the motivation behind the composer's decisions. As an apparatus, it helps to root the music in notes and offers opportunities for replicability. Describing something as 'additional' or 'subtractional' requires some understanding of what the original is and what is added or subtracted. The additional material might itself be original (i.e. stemming from some other music) and allow a dialogue between the 2 originals. The result may even end up as a koan resisting logical

interpretation, though not every interpretation necessarily carries equal weight. Some might be, to use Eco's term, "mules" (1992: 150) incapable of leading to further fruitful lands. My work may well be sterile in parts, but its main thrust is to encourage what Jonathan Culler calls (Eco 1992: 123) a "state of wonder at the play of texts and interpretations". An author's licence is to explore topics and issues so that a sense of proportion can be both remembered and forgotten.

The pieces mentioned in the Experiments section fell conveniently under the categories mentioned. Yet while, in their gestation, many works blended mathematical properties or focussed on just one, in the concrete world of performance other angles can be considered. Just as the musical *via negativa* allows that which is not present to be identified, so a piece can be seen in the light of how it amplifies one of the principles whether that seems apparent or not. In this sense, **Op. 48** is more resistant to standard analysis as it demands a more catholic perspective. (This might be best explained by considering how the application of mathematical signs changes the following sums: $2 + (3 \times 4)$ is not the same as $2 + 3 \times 4$.) Thus, the end criticism of the same information depends on the analytical dimensions engaged in, and that something can be more than one thing at once provides avenues out of a constricting view. Unlike a Jack-and-Jill bathroom (which acts as an ensuite to each rather than both), employing polyvalent concepts need not contradict some essential truths. In this way, Bach or Brahms can each be seen as traditional, radical, innovative and original by the same person at the same time. Indeed, a hint of this is in the last chord of Brahms's *Es ist ein Ros' entsprungen* (1896), which is a 6 part-chord consisting of 5 notes. The use of a unison allows two different parts (or voices, or people) to be the same yet with their own history (i.e. they stem from a different place and their voice-leading makes them have the same note). Curiously, the word 'unison' is never used for single notes: its 'one-ness' is predicated by the result of '1' consisting of 'more than 1' at the same time. Similarly, Ockeghem's ingenious *Missa Cuisivis Toni* (Mass in Any Tone) employs the same notation to make different sounds (so that the same notes have more than one possible application). This multivalent mentality has a long history (and would doubtless form a good topic for a PhD), even if this was not the way he and others might have described it.

The Vitality of Aspectuality

That other aspects—such as literary theory, theology, semiotics, art history and philosophy, and even musicology—all play varied roles within the understanding of **Op. 48** is an indication not merely of plurality but of what Bate, based on Wittgenstein, calls "aspectuality" (1997: 328). In Hebrew, plurality is embedded in our relationship to God, whose 'face' is always a plural word. This helps to acknowledge that humans (and the way we see the world) have limitations and invites consideration that other people's truths can exist at one and the same time. It can also be noted that, in the realm of poetical theory, Empson, who initially trained as a mathematician, attributed his insights (2004: xiv) to the work of Robert Graves, who had trained as a classicist. The awareness that other disciplines give insight to others is a practical as well as a revealing way of perceiving other dimensions not just *on* but *within* a topic. Certainly, viewing music univocally is harder to justify when the entertainment of wider perspectives (and their interplay) challenges us to respond. A sonic example is the Scherzo of Schmidt's Symphony no. 1 (1899) where notation and performance (see Järvi 1995) aurally compete to define the time signature which, while sounding more like 6/8, is 3/4. Similar to the famous 'duck/vase' image, while we may know it can be both we can only experience it simultaneously as one or the other. While, generally, some may claim that music's questions can be answered definitively, the fascination with the journey of music is that some answers are provisional and provoke further questions. Capra's value is not found in his statement that quarks and koans are closer than has been thought (1985: 284) but that the strange gaps and parallel worlds he studies can be bridged or straddled at all. However, a deep attachment to my mathematical models is inappropriate since some variables (such as audience reaction) are not just unknown but unknowable. Further, the messy diagram of a building (p. 61) is offered to show how music functions untidily on many differing and connected levels, and is deliberately under-prescriptive to reflect its indeterminate and unclear essence.

Although finding the best terms for the 4 modes of working ('negation, magnification, dissociation and supplementarity?') is problematic, the way they manifest themselves is remarkably fecund. This organic approach has the benefit of allowing various intellectual jumps to be made. On the larger level, for instance, the idea of 'counterpiece' (a macro-form of counterpoint) where works wrestle with each other is an exemplification of

Marcuse's comment (on page 53) about works creating a universe where elements both take place and yet question their own presence within it. In **WTC1** the ambiguity of 'fighting with' is exemplified: are the two Bach C major preludes which are played simultaneously fighting against each other, or are they conspiring together and fighting with the listener? For while the collision of certain harmonies allows for the journeys to be seen as complementary, the focus shifts as the different harmonic trajectories appeal to our ears at various moments. The Manley Hopkins modes also offer the opportunity to play with the possibilities of tracks that merge or end up on the wrong road. On a localised level, numerological conceits affect the construction of some parts of **Op. 48**. For instance, in **Luke 10.1**, Christ sending out of 70 disciples in pairs results in 35 dyads (sieved from each bar of Bach's 35-bar design), and such inaudible matters give an integrity to the conceit. Numerology plays a part in coding the music to maximise its resonances with other aspects of the design. More widely, the diverse modes of working found in Sebald's writings (e.g. in his last book *Austerlitz* of 2001) where photographs interplay with texts, memories and fantasies is a reminder that an art form (in this case, story-telling) can change its particular formulations without compromising its identity.

Playing without Bach

Speaking beyond the 'Bach', **Op. 48** explores how technical and performative issues play out when the Bach scaffolding is removed. For example, the 'thumbnailing' (where pieces are referenced synecdochally in **Bach Kata Log**) is worked out more fully in **Geige Counter** (listing 199 String Quartets from 16 composers). Also, the heterophony in **Japan**, where a flute player and a shakuhachi player play almost identical notes while one is visibly hidden from view, raises issues of priority. This is explored further in **The Scottish Play** where the violinist visibly mimes 'playing', while the notes are produced by a clarinet (who is hidden from view). The music from the clarinet gradually outgrows its 'violin'-personality (with sounds disagreeing with the violinist's 'visibly playing movements'), so that listeners become aware that they have been led to mis-hear. I term this dislocation between sight and sound *heterosthaesia*, since the possibility of one's senses not matching up should be acknowledged and be describable. Unlike off-stage bands which are known to be off-stage, film makes much use of this discrepancy (see Donnelly 2005: 22), and this is employed by Kagel in his 1968 *Duo* (see Heile 2006: 98-100). Kagel's 1967 *Solo* (depicting a

conductor) provokes thought as to what piece he is musing on, reminding us of the vitality of the performative process, though Kagel's explorations were themselves based on Schnebel's 1962 *Visible Music* and *Nostalgie (Visible Music II)*. The silent "visual cadenza" (Ivashkin 1996: 158) in Schnittke's *Fourth Violin Concerto* (1984) raises similar issues of appropriateness, though performing 'nothing' is not ambiguous as my experiments are: a questioning of virtuosity (and its emptiness) is a sociological concern, whereas my work seeks discover how we can play with the playing of how sounds are created and heard.

The 'sound-source' question, mentioned by Xenakis (in Varga 1996: 98) is developed in my work to become less of a 'where' as a 'how'. In *Sautéed Hamburger*, the performers mimic the sound of a badly-kept CD recording of Mendelssohn with concomitant freezes, fast-forwards, repeats and jumps. In *Bachode*, the performance is predicated on the necessity to manufacture a performance requiring the employment of additional forces. My suite *Les Marteaux sans Maîtres*—based on Fauré's experiences in the practice room at the Ecole Niedermeyer (Duchen 1998: 17) with its 15 pianos—is scored for "More than 15 pianos". Like Ives's Second Piano Sonata (1919), other instruments are called for in a pseudo-spontaneous, almost cinematic, flowering: were it performed in a music store, for example, the violin, trombone, drum and football whistle might well be to hand for the players to alight upon them. Such a 'frame-break' is arguably pre-figured at the end of Haydn's Symphony no. 98 (1792) where the cembalo suddenly takes a front-seat.

Composing as Research

While not every piece of **Op. 48** opens out equal potential, at least to my ears, it may well be that the strength of the project is that it provides groundwork for others who have a differing range of interests. **Op. 48** has largely left ethnomusicological, pop or folk dimensions untackled. However, that some of the works could be seen to be conceptual as much as musical shows music to be a vibrant medium for exploring issues. Although dissimilar to musique concrète where the role of the composer is upheld (Katz 2009: 281)—even when notation and performers are dispensed with—**Op. 48** keeps a composer as a focal point for new music. Other works can be described as conceptualised, since they are unrealisable. For example, *Te Dium Laudamus* cannot be performed adequately for,

while it only uses two notes (B and D) that shift every second, the permutational implications of playing it on a large organ make playing or hearing it unengineerable. Despite the fast rate of change (compared to Cage's 1987 *Organ²/ASLSP*, also for organ), it can never be adequately performed, and as it can never be experienced properly, any comprehension of the piece can only ever be cerebral.

The diversity of **Op. 48** is one of its key characteristics and it reflects how composers contribute to musicians' greater integrated understanding by recycling the past with more self-awareness and greater imagination. Interestingly, Butt says that 30 years ago composers were often seen to be top of the musical tree (1994: 3), but by 2005, Korsyn reports that they do not figure at all (see Korsyn 2005: 6), and quotes Kay Kaufman Shelemay discussing "musical research" with its three areas: musicology, ethnomusicology and theory (each with a professional organisation). This may reflect a prevailing view that writing new music is viewed as unnecessary to music's health or future, though this is thoroughly contestable. Composing music can be a dedicated, systematic and even an inspired form of search, or re-search which can draw on anything from Cardew's more Dadaist ideals (1974) or stem from specific discussion involving standard techniques. It will have been noted that Haydn is barely mentioned in **Op. 48**: Holloway says that Haydn "appears unsusceptible to 'recomposition' *à la Stravinsky*" (in Sutcliffe ed. 1998: 324), and thinks this is due to Haydn's self-consciousness. Indeed, Haydn's "latent energy" (Rosen 1976: 125), which he developed within his own oeuvre, seems impossible to copy, parody, compartmentalise and capitalise on in the way that Bach's music provokes reactions in me and others. Despite the fecundity of the material, Haydn's material could be said to speak internally. It might be immune to such treatment as meted out on Bach, and Brahms's *Haydn Variations* (1873) do not provide evidence to the contrary, since there is no actual musical relationship to anything Haydn ever wrote. If Haydn could be said to be 'meta-music', then working out how to comment on music that is already commenting on itself is a further stage that needs addressing. Although Kramer (in Clark ed. 2005: 242) in his article *The Kitten and the Tiger: Tovey's Haydn* (pp. 239-48) points out that Tovey referred to the coda of the slow movement of Symphony no. 88 (1787) as a mix of Brahms, Beethoven, Schubert, Couperin and Bach, the challenge remains to find ways to tackle Haydn's style (Kramer sees it as akin to Plato's *Symposium*) in music and not in words.

Music on Music

Brooke-Rose, in talking about the novel in general (in Eco 1992: 137) says that, unlike history, its task is "to stretch our intellectual, spiritual, and imaginative horizons to breaking-point", and Vonnegut's 1997 *Timequake* (for instance) plays with a re-running of time. Yet most novels move beyond the paratactic delivery of facts, calling upon internal memories and fictional time to explore issues. Music, similarly, involves palimpsesting, simulacruming, or melding of divergent materials as it juxtaposes the 'reality' of themes with the 'myth' of their exploration and execution. Seemingly absolute structures (e.g. sonata forms with no verbal explanation) are such a play with and against expectations. For example, in the Second Cello Sonata (1886), Brahms includes textual pre-echoes of each subsequent movement, similar perhaps to Lutosławski's later 'chain-technique'. Whether one sees this rhizomatic procedure as disorienting or delightful, it plays with the 'standard model', again echoing Marcuse's idea (on page 53) about art making its own self-contrasting universe. Indeed, this speaks to our humanity in ways that our prose-filled existence might not admit as viable, since our analytical tools are not well attuned to hunt for it. Rosen contrasts the public nature of Chopin with Bach, saying that *The Well-Tempered Keyboard* is private (1996: 359), yet the Bach's potential to open up other music—especially with diverse performance angles—suggests that a simple division of 'internal contemplation' and 'external display' underplays many interesting aspects. In that regard, this study seeks to explain how things can seemingly be both themselves and not themselves at the same time.

It is this dynamic element of an entity that is provocative, for something existing merely in isolation could be described as being in a state. Yet the fact that musical essence seems to be ambiguous, more than single, or even part of some process of change suggests that essence (which comes from *esse*: Latin for 'to be') is not the right word to describe the fundamental substance of music. The most startling instance of a duality where a 'then' is the same as a 'now' is in the Eucharist. The sacrifice of the last supper when 'enacted' on a Sunday is at once the same moment as 2000 years ago: we may believe both that Jesus was present then, and that Jesus is present now. This allows us to see more readily how matters can talk through time whilst retaining the same substance. One does not need to be overly

mystical to think that behind the authentic movement was a quasi-religious quest to be, so to speak, in the Eszterházy ball-room with Haydn and his band.

Throughout this study, mention has been made of artists and critics. Obviously, critics function *post hoc*. Yet, as Bate says (1997: 302) in relation to literary criticism, some authors such as George Eliot and Jane Austen were providing multi-dimensional figures way before the theory caught up with them. This is similar to the definitions of Sonata Form which emerge in musicological literature (Marx and Czerny in the 1840's) long after composers had moved on and the topic had opened up. In relation to poetry, Orlando in Virginia Woolf's 1928 novel-cum-biography (2004:213) asks if poetry is a private concern about "a voice answering a voice". This notion of dialogue implies a relationship, and while it may be seen to be an internal matter, an audience can be encouraged to be alert to the ebb and flow of theme, emotion, motivation, performance and social commentary. Music's portmanteau ability to encompass other angles supports a more pluralist approach to the many perspectives which come into play when playing music. Music, because it not only takes time to be music but plays with how we perceive time, is a resource which explores things about our diverse musical heritages and which can simultaneously honour and change them. This aspect of self-referentiality is reflected in the 'analytical criticism' of **Op. 48**. While its parent might be Keller's wordless Functional Analysis (using music to unpick music), Keller's valuable motivic contributions are diminished by their univocality. By keeping within the boundaries of one work, FA does not play with texts in the way that composers do.

Frankenstein music?

Creating several bodies from one single rib of Bach reminds one of Mary Shelley's Frankenstein's creation. While Steiner sees art (1989: 203) as "counter-creation", a sort of rage against death, and a protest against the pre-existence of things, the romantic movement underlines the interconnection of *logos* and *mythos*. On one side is the passionate Lord Byron, the mad, bad, dangerous archetypal lover of life; on the other, his daughter, Ada Lovelace, widely credited (see Woolley) as the first computer programmer. Strange as it may seem, science, for all its supposed rigour, can be (indeed, Feyerabend says is) an

extension of fantasy's realm. It suggests that scholarship can benefit from dealing with the fantastic as integral to its domain. For instance, the untroubled arpeggios of the Bach might make it, in Rosen's words "impervious" (1996: 7), yet it provides energy for others, just as steam-power was utilised before it was properly understood (Johnson 2008: 93-4). The seemingly innocuous harmonic progression masks the reality that Bach has really been playing me more than I realise: the work's feel of "treading water" is an *espièglerie*, insisting on its preludial nature despite my (and others') many attempts to make it behave otherwise. Rather like a children's mobile which does not do very much (but which fascinates someone as they embark upon life), Bach's music could even be said to be oblivious to its surroundings, despite being formed intimately for use within them. While Bach, that famous stream, is more like the Mississippi that just keeps on rollin' along, the water is recycled in a form of perpetual motion. Bach's motions manage to constantly move its audience, and the mobilities of construction and effect create ever new layers as our context changes. Bach or 'Bach' not only works on microscopic and macroscopic levels but manages to shape-shift like a sci-fi monster to reveal things that were not recognised before. This study began by noting that humour breeds insight, since it enables perception and proportion to be appreciated. Describing the St Matthew Passion as a pun may seem to be unduly frivolous—even though Job's lament (3: 3) begins with one (see Daiches 1984: 5)—but Panofsky's notion of rejecting authority but respecting tradition (1955: 26) is plausible because of art's inherent multiplicity and reconfigurability.

Mathematics invented imaginary numbers to deal with the implications of its own structure which cannot allow a minus number to be squared and retain its minus status (Stewart 2012: 73-87). It is instructive to compare how the imaginary world of drama employs reality where music cannot. For instance, TV dramas use the phone code 01632 to lend an everyday authenticity to the action. Music, however, cannot similarly pretend. Rimsky-Korsakov (in his 1897 opera *Mozart and Salieri*) is compelled to write 'Mozart-music' when Pushkin's play requires him to show Mozart's latest musings. However, as this sounds sub-standard, one is left thinking (uncharitably) that Mozart died not a moment too soon, which is not the point of the play at all. Similarly, imaginary music can reflect a more quantum understanding of the universe. Paradoxically, in composing or even talking about *wamabah* pieces ('what might have been'), they become real in the imagination, thereby

extending the existence of what is. Like the fragments of a broken pot, they hint at more than they are, and might thus be termed symbolic music.

Rembrandt's Nun

As this document draws to a close, the point that finding inspiration in other sources is a natural part of poetical curiosity can be amplified by looking at an example which visibly plays with text. Rembrandt's famous 1635 painting of Belshazzar's Feast (now in the National Gallery) follows the story from the Book of Daniel closely. The disembodied hand writes *mene, mene, tekel, upharsin* at the Babylonian banquet, yet Rembrandt has inserted a riddle into the riddle, for while the hand is on its last letter, this last letter (a 'n' - called *Nun* in Hebrew) is incorrect. Despite living in Amsterdam (with its significant Jewish population), Rembrandt's Nun is not right. This is remarkable since the other letters are correct, and makes one wonder what is being suggested. Interestingly, a terminal *nun* (which ends a word) differs from a medial or initial one by having a longer tail, and this indicates the message to be on-going. A correctly drawn medial *nun* would indicate the message to be continuing which, while provocative, is irrelevant as the letter is not that either. The fact that it is drawn incorrectly suggests that the finger (of or from God?) gets the Hebrew wrong: not only does this dent a general view that God is always right, but it reflects the very human attribute which decides the meaning of a riddle and ignores evidence that does not fit. The slaying of Belshazzar that night is a retrojective proof of the message's efficacy, even when it does not say that. Kabbalistic meanings exist to open up the idea that art which might seem to contain a single or simple message may well have nuances that can be misinterpreted and take wing regardless. So-called slips of the tongue or pen are far from meaningless, even if they are not all meaningful.

Hebrew letters also function as numbers, and as the finger's letter looks more like *ayin* (7) rather than *nun* (14), a kabbalistic slant would suggest that the picture only tells half the story. Far from being fantastical, the tangential meaning can sometimes be both a truer and more confusing representation of reality than the pedestrian version. The Zohar is clearly intended to be a mystical document (see Telushkin 2001: 207-8) but its value is not its content but its willingness to challenge normal modes of thought. **Op. 48** is woven of

many threads, but one of the yarns it spins is that riddles, puns and puzzles are productive in an artwork's life, making them more dynamic in a world which would sometimes rather seek out one-dimensional static texts in order to produce definitive unchanging performances. Not many people may note such a particular chink in the armour, but with the help of Rembrandt, a small loophole significantly reduces the impregnability of a work of art. (The pun on nun, too, shows things may never quite be 'black-and white'.) A further example (curiously, also in Hebrew) is in the opening of *Moby Dick* (1851) where the word for Whale is incorrect (1972: 75). Having supposedly been provided by "a late consumptive usher at a grammar school", Melville is humorously pointing out that the object of Captain Ahab's obsession is mistaken, and this awareness affects a reader's approach to the ensuing saga. Yet there is more to employing the mythical or mystical than mere whim. With Bertrand Russell's assertion that Mathematics is "the subject in which we never know what it is that we are talking about" (1918: 75), we can see that every system has a logical flaw in its ability to understand itself. Thus, while music's solutions will lie outside the normal ambits of its musical logic, the 'logic' of the illogical is the only way to gain a foothold on the artistic mountain.

The Unfinishing Symphony

Describing **Op. 48** as a galaxy perhaps makes each piece a "star to every wandering bach" which, like the universe, could be said to go on for ever. The French word for 'game' is also 'bet' (and remarkably close to 'toy'), and travelling through the land of music does indeed involve some risk as some encounters prove less fruitful than others, though it can also be an exhilarating and fun experience. Stravinsky described his profession (to a gendarme when crossing a border, appositely) as an "inventor of music" (1947: 53), and while this may seem unduly prosaic, composers live in several worlds at once, from the Alpine peaks of visionary insight to the Siberian salt-mines of copying-out. Leavis averred that the only way to escape misrepresentation was never to commit oneself to any critical judgement (1993: 9), but composers are obliged to work in the realm of critical judgement, and such "misrepresentation" is very much part of a piece's life-story.

Any future directions for this study take place in the light of the education received at Bach's hands, echoing the preface to the *Well-Tempered Clavier*, designed for the "Use and Profit of the Musical youth Desirous of Learning as well as for the Pastime of those Already Skilled in this Study" (in Goehr 1992: 200). The Roman elementary school was a *ludus*—play being an essential component—and Bach and his music have taught me to draw music out of myself in a spirit of playfulness. Yet it should be remembered that the power of the original Gospel of Mark was its open-endedness and lack of proof: people felt compelled to pass its meanings on and explore its provocative potential. Similarly, if music is indeed somewhat ongoing and preludial, then what it preludes rather depends on us, as Emily Dickinson suggests (1994: 147). The fact, too, that the poem exists in competing versions ('sequel' in some editions is 'species') is further evidence of the inherent diversity in human endeavour.

This world is not conclusion;
A sequel stands beyond,
Invisible, as music,
But positive, as sound.

Afterword - *in place of a conclusion*

In the Foreword, I raised 4 questions concerning this PhD project. They related not just to the submission itself, but its place in relation to other music, its role as fruit for the study of music, and how it might push the boundaries of what is normally seen as the study of music. They all reflected the condition of self-awareness in the compositional process, and its potential to both create and solve problems.

1) *with 'Music' and 'Commentary', can one ask about priority and apply this more widely?*

Although music has been studied over the centuries (one can think of instruction manuals such as Morley or Quantz, and more philosophical offerings from Rousseau), the invention of musicology as a subject has rather obscured various matters. If, by Musicology we mean 'the study of music', then this has actually been going on for centuries if not millennia. The studying of music occurs more through the making of music than might be realised, and has to some extent formed its own commentary. **Op. 48** is designed to make a listener think about how commentary and text interplay, yet it also suggests that Musicology's supposed scientificity (betrayed by the subject's German name, *Musikwissenschaft*) is not just misleading but inadequate. My earlier discussion of rhizomatic and arborescent world-views was offered (within the arborescent structure of a PhD) to highlight the possibility of working in non-arborescent ways which still qualify as 'systematic investigation' (a definition of research). Placing the onus on players and listeners is part of the hermeneutic of **Op. 48** and has a long history from baroque improvisation to Cage. There is, though, the more fundamental aspect of doubting that a piece can be sealed off, in a quasi-scientific mode, in order to examine it. The sections detailing the context of the research showed how defining the precise nature of music and commentary as well as their interrelationship creates a host of problems which refuse to be addressed fully by discussion alone.

2) *is developing a piece of Bach somehow a statement on the Canon?*

To use Bach's music might suggest to some that it reinforces the canonicity of his music which obtained in the 19th century. While Bach's music is now often called canonical, he was himself marginalised in his lifetime and was not the first choice of the Leipzig authorities who appointed him. Worrying over Bach's place matters less, to me, than the notes' legacy, reflecting an old view that in earlier eras, a piece's composer was not seen as hugely important. (In many recent pop instances, the 'cover' version often eclipses the originator's performance.) In short, Bach's music is more interesting to me, not because it is by Bach, but because its potential seems greater than, say, Vivaldi's. (Remarkably, Bach himself saw something in Vivaldi's approach and his arranging Vivaldi Violin Concerti for organ is akin to hearing a present-day Cathedral organist bash out a vibrant TV jingle.) The relationship to the Canon, too, may reflect academic fixation, for it is unclear that the Canon (if it exists) is stable enough to be appreciable, due to either cultural amnesia or democratised pluralism. It seems unduly reductive to hold a view that composition is necessarily either *hommage* or iconoclasm (and this point of view also ignores the many pieces that may well deliberately rejoice in their derivativeness with no great pretensions to either originality or novelty). **Op. 48** presents multiple perspectives which allow for a richer interplay of text, styles and genres. The Methodology section demonstrated that considering one's approach to composition necessarily involves some recognition of one's context. In that sense, the Canon, Bach, or other influences are always present even if their prevailing thrusts are thwarted.

3) *is composition fruitful in enabling Musicology to focus on music and not on itself?*

Being open to other art forms (such as poetry and painting) has helped to uncover fresh musical techniques. This has worked tangentially: at the same time as the music leads me out, the other trajectory (from the distant subject or conceit) meets the material. The involvement of elements outside 'music' makes it harder to predict (as one might wish for in scientific contexts), and re-kindles the need for artistic judgement. Just as Cage's *Living Room Music* may appear as if 'anyone' could do it, the skill of composing can often seem to be what, as Vaughan Williams wrote, the schoolboy said of Shakespeare: "I could have done it, if only I'd thought of it" (1997: 150). 19th century paraphrases of opera arias and some baroque and classical sonata movements worked in a similar way to my processes

(albeit not overtly mathematically) in having their variations follow an almost inevitable sequence: thus, the format tackles scales, then arpeggios, an adagio, a *minore*, and probably ending with a fugue. Yet such predictable structuring not only allows a sliding spectrum of composition/improvisation/performance but also considerable latitude in its execution. Any art form can be insular in its scope, and **Op. 48** claims to re-evaluate the practice of composition as a research tool. The Experiments highlighted that one approach to material need not force the resulting work to be monochrome or stylistically predictable.

4) *can a wide-ranging study help to ask how the Academy embraces interdisciplinarity?*

The very inconclusivity of the previous section is a sign of the provisionality of any evidence (musical or otherwise), as well as of the contingency which music invites its listeners to consider. This submission (necessarily) draws on many areas because the compositional conceits of **Op. 48** stretch beyond the usual musical parameters. This was not intended to be problematic for its assessment, but presenting a study which examines other viewpoints and disciplines does raise the question about the efficacy of our categorisation of subjects in the Western curriculum. This is not to say that the quadrivium should be brought back (it too compartmentalised knowledge, after all), but a readiness to examine the perceived territories of subjects seems to be part of the quest for better human self-understanding and applies in both scientific and cultural fields.

To be or not to be... or somewhere in between

As addressed in the Prelude, it is difficult to raise the four issues in a way that does not call on the binary format whose very nature is to box in the argument. To ask if **Op. 48** is 'for' or 'agin' the Canon is to assume it exists, and that its nature is static. Yet a composer who might (wish to) be seen to be unaffected by canonicity points out (Ives 1920: 85) that it is 'men like Bach and Beethoven' who present the greatest challenge to composers for, regardless of their status, their presence is undeniable. That this document houses so-called light music from Leroy Anderson and more forbidding Ferneyhough fare in the same room as Bach and each other is not, though, syncretically motivated (as it might be in Ives or Mahler). In an age characterised by individualism and pluralism, even if one accepted the desirability of a Canon, its very fluidity makes it problematic as a reference point. Some

sense of Canon mirrors the struggle between originality and novelty haunting every academic exercise which, while respecting its roots, seeks fresh perspectives and new insights. Katz believes that this has a long history, for as long ago as Aristoxenus, music was seen to be about a "simultaneous cognition of a permanent and of a changeable element" (2009: 116). Over two thousand years later, this document, then, cannot arguably claim to be news. As mentioned earlier, novelty is too often conflated with originality. Yet the works presented in **Op. 48** rejoice in their unabashed and spirited connectivity, for while their interdependence on other origins can be (in specific instances) novel, they are rooted in an integrated and musicologically informed approach to originality.

It is often assumed that the pervasive post-modern obsession with relativity is recent. But the music of **Op. 48** helps to expose the fact that music (not just the world of tonality in which we have worked for centuries) relies on relationality. After all, a tune re-expressed in retrograde (a procedure pre-dating inversion many centuries back) is really a form of 'negative' which relies on the initial material. Yet, as noted earlier (on page 51), a G chord followed by a C chord can be either I - IV or V - I (and many other things too, depending on context), so the precise fact of a chord of G is not as interesting as how it behaves. In short, there is a danger of seeing notes anatomically, when it is their physiology that is of interest. Extending this further, while knowledge or understanding is assumed to be a thing, one's knowledge or understanding (as a way of functioning) affects how things play out. If **Op. 48** helps an art form to explore itself, it would be strange indeed if it had no application to other art forms too.

Possible future directions

While this work has already led to other compositions, it is worth stating a more obscure aspect which could be drowned out. Unlike Schenkerian analysis which can only really tackle past works (in seeking to hear already composed pieces with a certain aural perspective), my arithmetical procedures help both to unpick music and produce it. In that sense, it is an avenue with which one can explore both the past and the future. Although Cook sees the value of integrating elements such as 'harmony, counterpoint, composition, analysis, theory' (1996: viii), the his book's title—*Analysis Through Composition*—is evidence

that a truly integrated and comprehensive model does not yet exist. It would be good to know whether other composers felt this was a valuable approach or not. Does the arithmetical 'method' (though it is more an outlook, like serialism) only lead to creating condensed works, where a huge amount of extremely compressed information is housed economically? Or does it open out other ways too? Yet it is also more fecund than that, since it suggests that the notion of closed form is mistaken, which leads on, for example, to a re-examination of what Schenker means by *Ursatz*. Tonal music may well seem to collapse into a unison (between melody and bass), but presenting music as an inevitable downward progression (with its links to gravity or atrophy) might be the inverse of the truth. Perhaps a truer solution would be to see music as a growth (from some point of instability such as the dominant) proceeding upwards to the tonic. If this leaves some aspects of pieces unexplained and incomplete then from an intertextual standpoint—where pieces are more interdependent—this would be welcome and stimulating. (This intrinsic pregnancy is what I see Haydn offering, generally, and what Brahms does, specifically, in the String Quintet Op. 88, mentioned on page 3.)

The Edge of the Coin

The above paragraph (dealing with the sense of musical structure), though, may not be the full story, since it still rather presumes that composers and compositions function arborecesently. If works are, indeed, more open than we might imagine, then there may be a greater strain of rhizomaticism in the body politic of music than hitherto acknowledged. How much this is, as yet, is naturally impossible to say, since it remains under-examined: it might be a small percentage (like naturally occurring left-handedness), half-and-half, or could indeed even be a universal and over-riding principle. Equally, it may be that music is made up of the dialogue between these two seemingly incompatible thought-structures: rather than landing on 'heads' or 'tails', the coin is precariously balanced on its edge, exposing both sides to scrutiny. Whatever the case, it might be sensible to bear in mind that, while humanity's capacity to understand things may be phenomenally successful, it may never appreciate the whole story. The insights of fiction can, ironically, be as real and instructive as anything in our supposedly non-fictive lives, as shown by Hoffmann's automaton *Olympia* who, though 'she' is designed to perform well, cannot provide any real engagement with reality. It is the imperfections and unpredictability of music and humanity

that make both so intriguing, and I offer four aspects of music which readers may well be reconsidering in the light of this submission.

The art of composition

Being aware of a greater range of issues affecting how music is put together makes one wary of unengaged formulaic composition. Armed with the knowledge of other composers' methods, responsible composers not merely copy but seek new ways of expressing an idea which sheds light on its materials and its contexts.

The art of musicology

Being aware that music has been discussed on so many levels in the past (and is not just a recent discipline) can make one more responsive to other approaches which might initially seem irrelevant or fruitless, especially from other fields of endeavour.

The art of performing

Being aware of how other composers have tackled certain procedures should make one especially sensitive to nuances (such as how to exactly voice a piano chord in order to bring out or disguise a motivic or intertextual relationship). This leads to an imaginative and searching disposition which sees text, precedent and authority as extremely potent.

The art of performance

Being aware that pieces have relationships allows one to make instructive and informed juxtapositions of works. It builds up a sort of liturgical awareness of the interstices of place, date, context, scenario, personal circumstances, social concerns and much else. Part of the vocation of performance is to act as a liminal moment in people's lives, and music-making is far more likely to be stimulating when it is considered deeply.

Petipa—Balanchine—Cunningham

Ballet is about the relationship of music and movement. It is worth considering—in a 'binary' mode of understanding—that the action either 'does' or 'does not' match the sounds. An example of the exact matching is notable in Petipa's choreography which

precisely describes Tchaikovsky's music for *Sleeping Beauty* (in Homans 2010: 273). By the same token, one example where the music and action are two seemingly unconnected trajectories of thought is in Merce Cunningham's work with John Cage (as in *The Seasons* of 1947). But having suggested that life is not just an 'either/or' situation, one can note that in Balanchine's choreography it is the relationship between Stravinsky's music and the actions that is intriguing, with ballet becoming in Homans's words 'its own language' (2010: 538). Elliott Carter calls it 'provocative' (in 1997: 302), and yet what is most challenging about this realisation is that it contests notions of progress. The contemporary assumption today is that ours is the most advanced civilisation which has built on and improved the past. If one claims otherwise, one is open to charges of 'nostalgia' and of 'living in the past'. Yet to blithely assume that what is happening now is by definition better than what has gone before is *carte blanche* to any amount of nonsense, justified purely by its later chronology. The strength of Stravinsky's ballets (one thinks of the diversity of *Firebird* (1910), *Pulcinella* (1920), *Le Baiser de la Fée* (1928), *Jeu de Cartes* (1937), *Orpheus* (1947) and *Agon* (1957)—one roughly from each decade of his 60 year career) is that they exemplify the true richness of this middle way. For, despite being hugely prescriptive as scores for performance, they declare their necessary relationship to other works (through their stylisation) and rejoice in their manifold interpretability.

In his preface to Book V of his Madrigals (1605), Monteverdi states that he wishes to make words the 'mistress' of music (rather than the other way round). While he is entitled to want this, this position of making it 'either/or' avoids the question of how music can speak for itself. Although music needs no verbal justification to survive, even when composers tackle music with music, they often still try to unpick it verbally since that is the natural mode for explaining things. But that same uniquely human articulacy prevents a true articulation of that which is being sought to express, for the gap between the two differing views (the rational and the irrational) is unbridgeable. No language or number system is able to accommodate both, and it is worth recognising that the universe (and humanity's universal experience) is greater than any one person's understanding of it. This inbuilt irreconcilability or imperfection is not a criticism of our collective idiocy but an essential component in the project of humanity. One might draw a parallel with the great Tudor compositions where false relations arise from the conflict of linear reasoning (melodies)

and the lateral sums (harmonies) which they create. Yet these discrepancies are not inconvenient truths but flashes of enlightening: Tallis' *Loquebantur* not only word-paints the diverse tongues at Pentecost through its panoply of dissonance, but also mirrors the apparent confusion which may literally be the vocation of humanity.

Understandable as it may be to want things to be black and white, there is surely a place for the many shades of grey that exist, since it is these grey areas which offer real potential for further discovery and imagination. This intrinsic diversity mirrors Manley Hopkins's insight that the best things are dappled, speckled and not uniform. Music, likewise, may be necessarily un-univocal, always playing in that curious zone between sound and non-sound, itself and its non-self.

My pieces may well be 'provisional' or 'incomplete' or 'discussion documents', but I contend that they are just as 'finished' (as works of art) as a grand symphony, partly because they announce their contingency and relationship to others.

Few people would suggest that because a circle does not have a beginning or an end it does not exist: some art or, perhaps, even all art—which may similarly appear not to have a beginning or end—claims its space and invites encounter, exploration and reaction.

That I am making this point here in words is something required of me by the PhD format, but I believe that my compositions demonstrate a rich and rare blend of originality and musicological awareness which merits investigation, both verbal and non-verbal.

Appendix

Op 48

All the below musical works take Bach's Prelude in C (from Book 1 of the Well-Tempered Clavier) as its starting point. Alphabetising these experiments is the least biased way of detailing them. Each is listed by title with forces required on the right, after the relevant page-number for its involvement in this commentary. Under the title is a very quick key to the design, and the projected timing is in brackets.

A = 416	107
'B major'	2 Cor Anglais, 2 Bassoons, 1 Contrabassoon, Harpsichord (2:32)
<i>Also in 2 versions for harpsichord: a minute version; and an hour version</i>	
A Minute Waltz	103, 117, 126-7
D flat major	Piano (59 secs)
Aladdin's Lamp	v, 100, 105, 117, 123
<i>a Solo-Duet with split pitch:</i>	Harpsichord, Piano (1:10)
Arutadrocs	117, 129-30
<i>A Serbian Folk Fiddle piece</i>	Alto Flute, Muted Trombone, Harp, Violin (2:30)
Bach Kata Log	148
<i>E minor/major with Hebrew inflections</i>	Cello, Piano (4:37)
Bachmaninov of Beverly Hills	108-9
<i>C major</i>	2 Pianos (1:02)
Can't Play, Won't Play!	105
<i>Lisztian 'virtu-oso'</i>	Organ (0:46)
Carmina Carmena	102
<i>Octotonic paraphrase</i>	Cimbalom (1:27)

Der Lustige Witwer	<i>v, 106, 117, 130-1</i>
<i>'Blues' in C major</i>	Male Singer & (Male) Pianist (same person) (1:56)
Dixit Dominus	<i>101</i>
<i>Exercise in harmonic rhythm</i>	Percussion (Trio for 4 players: 3 play left-handed only, with 'continuo' player playing crotales and tubular bells): Gong Ageng, Shaker, Cowbell, Finger Cymbals, Triangle, Woodblock, Crotales, Tubular Bells (2:04)
Getting Even	<i>106</i>
<i>Bach sliced diagonally, interweaved with plainsong</i>	Bassoon and Piano (1:45)
Gibraltar Gloria	<i>104</i>
<i>Serial - both good and bad</i>	Cor Anglais, Spanish Guitar, Vocalist (1:55)
Glucklicherweise	<i>117, 134-5</i>
<i>Whole-tone and in C</i>	String Orchestra, Xylorimba (3:04)
Hands Sax	<i>102</i>
<i>B flat</i>	Soprano Saxophone, Harpsichord (1:15)
Holy and Individual	<i>106</i>
<i>Interweaved Bach/non-Bach</i>	Piano (2:30)
Hungarian Flour Fudge	<i>102</i>
<i>D/C major</i>	Piano (1:08)
Ja-Pan	<i>v, 148</i>
<i>Heterophony - visible and invisible</i>	Shakuhachi, Flute (+ Shoji) (1:19)
Just Dyeing to See it	<i>106</i>
<i>White and Black - Aleatory</i>	Piano (1:24)
Kontrafuge und Praeludium	<i>110</i>
<i>C# major/G minor</i>	Organ (2:45)

Le v(i)ol de Bourdon	102-3
<i>A minor</i>	Organ (0:42)
Les Sornettes Sonores	103
<i>C# minor</i>	Piano (3:09)
Luke 10.1	148
<i>The 70 disciples sent out in pairs</i>	Organ (1:30)
Marianne and Cecilia	140
<i>F major</i>	Fortepiano, Glass Harmonica (event. Piano) (2:03)
Mind the Gap	<i>v, 117, 119-20</i>
<i>Tonal intervallic complements</i>	Piano, Harpsichord (2:10)
No Bows Allowed	101, 140
<i>C-based (split: quartet v. harp)</i>	String Quartet, Harp (2:46)
Not my Field	<i>v, 117, 135-7</i>
<i>Watching Boulez and Schoenberg play together</i>	2 ensembles (and singer - silent - at concert pitch) Piccolo, Bass Clarinet, Violin, Cello, Harpsichord; Alto Flute, Viola, Guitar, Vibraphone, Harmonium (2:20)
Offenbacharolle	<i>v, 117, 131-2</i>
<i>E flat</i>	Piano, Violin (2 dispersed music-stands; one on left side of stage, the other on the right) (3:24)
Open and Shut	104
<i>CAGE trapping Bach</i>	Violin, Viola, Piano (1:21)
Penguins and Polar Bears	117, 132-3
<i>a double-duet: B flat against F; G minor and D flat</i>	Piccolo, Cor Anglais; Marimba, Contrabassoon (2:16)

Prelude 465300.2751 (161049811271235) in C	<i>111-2, 117, 120-21</i>
<i>'Virus' of extended intervals</i>	Electric Piano (1:45)
Re:Creation - Usbering in Reality	<i>v, 106</i>
<i>Logos - 4004BC</i>	String Quartet (with special lighting) (8:06)
Red Shoes	<i>v, 107</i>
<i>C major</i>	Electric Organ, Bass Clarinet, Clarinet in A, Clarinet in B flat, Clarinet in Eb; also Clarinet in B flat (for 'in-flight assembly') (2:32)
Returning the Complement	<i>104, 117, 118-9</i>
<i>Totally non-Bach</i>	Piano (1:10)
Shanghaied	<i>117, 121-2</i>
<i>Pentatonic: 'black note' translation</i>	Piano (4:00)
Sinister Developments	<i>105, 117, 122-3</i>
<i>LH mobile, RH static but active</i>	Piano (totally unprepared) (1:40)
Sonata K.	<i>110</i>
<i>Mozart's first impressions of Prague</i>	Piano (3:40)
Space-Time Continuum	<i>v, 101</i>
<i>Re-spacing (mobile ensemble)</i>	Gravity, Flute, Tenor Saxophone, Tuba, Viola, Vibraphone (also helpers to move players) (2:18)
Spieglein	<i>104-5</i>
<i>F minor (contra C)</i>	Piano (0:52)
Tea-tray	<i>105, 123</i>
<i>A and E flat (accomp), C (solo)</i>	Viola, Piano (and Sandwich) (1:57)
The Bad-Tempered Clavichordist	<i>101</i>
<i>Sliding pitch</i>	Pianoforte (1:11)

The Interpretation of Drams	41
<i>D major</i>	Violin/Fiddle, Piano (bankrupt nursing home quality), inebriated Bagpiper (4 mins)
The Powick Pianoforte Quintet	<i>v, 117, 128-30</i>
<i>A 'score' of mis-readings</i>	Alto Flute, Clarinet in A, Bass Clarinet in B flat, Horn in F, Tenor Trombone, Bassoon; also baroque cello, 'audience member' and '2 psychiatric nurses' (pref. with wheelchair). (1:48 + interlude + partial repeat: 5 minutes)
The Rag Trade	<i>103-4, 117, 124-6</i>
<i>C sharp; 2 indian ragas; piano-roll</i>	Piano (pianola-style) (2:32)
The Star and Garter	123
<i>Bach's inner workings à la Liszt</i>	Organ (1:12)
The Third Degree	48
<i>Utilising Tierce: C/E</i>	Organ (2:37)
Tromperie 1872	102
<i>Drones, Marie Celeste disappearance</i>	Flute, Trumpet, Glockenspiel, Double Bass (2:05)
World Peace	<i>v, 106, 117, 134, 142</i>
<i>A major incorporation of Chopin</i>	Zither, Hawaiian Guitar, Mandolin, Sitar, Balalaika, Oud (2:10)
WTC1	<i>v, 106, 141-2, 148</i>
<i>C major Preludes from Bk 1 and 2</i>	2 Ensembles: Piccolo, Soprano Saxophone, Cor Anglais, Bass Clarinet in B flat, Tuba, Cymbalom, Tubular Bells, Glockenspiel, Double Bass; Flute, Clarinet, Bassoon, Horn, Trumpet, Trombone, Violin, Viola, Cello (2:00)

Sub-Appendix

Below are other cited works by Rupert Jeffcoat. Page numbers refer to this commentary.

1712 Overture (organ)	42
<i>i) Ludo in three keys</i> <i>ii) Pastorale</i> <i>iii) Rond - o!</i>	
<i>In this piece, the organ unpicks Bach Trio Sonatas (written for WF Bach, born 1712). The resulting pitches from certain stops (sounding a 17th and a 12th higher) are re-translated for the organist playing at concert pitch (in 3 different keys at once), and the finale involves pitch-exploding canons.</i>	
Apology to Gershwin: Al Go Rithm (organ and harpsichord)	122
<i>An exercise in specious counterpoint (using instruments widely acknowledged as rhythmophobic).</i>	
Bachode (for virtual virtuoso)	89, 90, 149
<i>Pianist and computer play a quarter of Busoni's Second Sonatina (based on Bach).</i>	
Bermuda Triangle - 4 percussionists, violinist	137
<i>A percussion ensemble - without the missing triangle - interrupts being interrupted by a violinist (playing the portion of the Finale of Beethoven Seventh Symphony excised by Strauss from his 1926 recording with the Berlin Staatskapelle. See Holden 2011: 143).</i>	
Cantus in memoriam Diana - organ and choir	141-2
Cantus in memoriam Nelson - organ and choir	141-2
<i>(can be used for both African terrorists and disabled British naval officers)</i>	
Cantus in memoriam Mother Teresa - organ and choir	141-2
Cantus in memoriam Bhopal - organ and choir	141-2
Cantus in memoriam Chernobyl - organ and choir	141-2
The piece formerly known as Cantus in memoriam Sir Jimmy Savile	141-2
reascribed to the Potential Victims of Fracking - organ and choir	
Cantus in memoriam the Queen Mum - organ and choir	141-2
Cantus in memoriam Maggie, saviour of the Malvinas - organ and choir	141-2
Cantus in memoriam the real victims of Charlie Hebdo - organ and choir	141-2
Cantus in memoriam Lawrence	141-2
(Stephen, Philip, T. E., D. H.) - organ and choir	
Cantus in memoriam The Great Baltimore Train Crash	141-2
(for whenever it happens) - organ and choir	

- Cantus in memoriam of my Cat (not called Jeffrey; in fact, I don't even have a cat)** - organ and choir 141-2
- Cantus in memoriam of the sinking of the ... (supply name)** - organ and choir 141-2
- Chaconne à son goût** 77
An encore for Piano Trio where roles are confused: the piano plays solo Bach, and the strings respond with Schumann's piano music.
- Chansons sans chant - (Leider ohne Worte)** (Non-singing soprano and piano) 41
A song-cycle in 6 movements. Each movement explores ways of avoiding her singing, such as clicking, snoring, whistling. A trained singer is required to perform such tasks.
i) Amuse bouche
ii) La Sicilienne Silente
iii) Duet
iv) Pendant un Rêve
v) Vowelise
vi) Marche
- Chopin Derangements** (musical examples on pp. 96-9) 80, 95-9
Four Etudes arranged for Organ (Op. 10 nos. 1, 2, 5; Op. 25 no. 1).
- Clapped Out** (choir and organ) 133
A sifting of dissonances from Gibbons' 8-part motet O clap your hands. To be sung in recession.
- Dunstable's Piano Concertino** for Piano and 9 instruments (3 movts) 109
i) Name Game
ii) Piano Pavane
iii) for St George
The title is displayed on the staves of the score. The letters appear (graphically) on the staves and dictate the instrumentation employed.
- Emanuel** - for Choir and Organ 109
An arrangement of Billings' Christmas Carol 'As Shepherds in Jewry'. The original's rugged choral harmony is kept, with the organ providing acerbic interludes.
- Faites vos jeux: 8 games for two pianos** 9
Own Goal - Domino Vobiscum - Carousel - Make it Snappy - My Very Own Personal Space Invader - Lucky Break - Jigsore - Roulette a la Russe.
- Geige Counter** 148
16 composers' entire String Quartet oeuvre (comprising 199 quartets) synecdochally compressed into 8 minutes. The composers are among the most popular performed on the wireless, so it is an exploration of their radio-activity. (Haydn, Mozart, Beethoven, Schubert, Mendelssohn, Schumann, Borodin, Brahms, Tchaikovsky, Dvořák, Fauré, Debussy, Ravel, Bartók, Shostakovich, Britten.)
- Johann Assassination Bach** 34
A Solo-Duet (violinist and organist) where Bach's 'Jesu, joy' is murdered.

Les Marteaux sans Maîtres	149
<i>i) Absinthe Friends</i>	
<i>ii) Reverie d'Ecole</i>	
<i>iii) Soldiering on.</i>	
<i>Faure learned in a room with 15 pianos, and this piece replicates his practice sessions. Scored for 'more than 15 pianos', the final movement involves some pianists playing violin, trombone, drum and whistle.</i>	
Milgram Overture (any orchestral forces)	31, 125
<i>An orchestra does things to and with their instruments which they would not otherwise do: probably unperformable.</i>	
Mozart's Triad Gang (piano)	133
<i>Various triads found in Mozart's Symphony (K. 543). Despite writing all these chords, these are noises he doesn't want you to hear.</i>	
Onata for Piano	41
<i>A Suite of Six pieces (based on the fanciful Ordres of Couperin) in different keys avoiding Eb. The shifting harmonic function of the Eb creates considerable problems.</i>	
<i>i) B minor: Preludino</i>	
<i>ii) G# major: Träumchen</i>	
<i>iii) Bb major: Capricietto</i>	
<i>iv) Eb major: Katavina</i>	
<i>v) C minor: Minuetto</i>	
<i>vi) E major: Jigling</i>	
Piano Triage	106-7
<i>A pianist, violinist(,) and cellist variously and surprisingly discover their own instruments.</i>	
Remaining Upbeat	119
<i>An abridged version of Mozart's String Quartet in E flat (K. 428) with no sounded downbeats. The lack of a sounded downbeat creates gaps which the listener has to grapple with.</i>	
Sauteed Hamburger (with CD player on stage)	149
<i>Violist and Pianist playing (with) Mendelssohn's music. The CD's 'mis-behaviour' is copied by the players, exposing a score of musical issues relating to language and performance.</i>	
Sebastian and Viola (Viola and Harpsichord, optional and non-optional)	136
<i>Instruments play with musical identity. (They do not need to dress up.)</i>	
Second Violin Concerto	113
<i>This throws the spotlight on the Second Violins.</i>	
Slovarian Dances	123-4
<i>A Solo-Duet: Clarinet (l.h. only), Piano (r.h. only).</i>	
Solatium 108.2	108
<i>A lone Harpsichordist plays the playable combinations of so - la - ti (G, A, B).</i>	

Spaghetti Polonaise (totally unprepared piano)	126
<i>Some Chopin gets processed and served up. Baloney, not Polony; Basta, not Pasta, even.</i>	
Synphony	133
<i>Orchestra for Mozart's Symphony in G minor (K. 550) but with renegade piccolo and vibraphone, and conductor at cembalo.</i>	
Te Dium Laudamus (organ)	149-50
<i>For the notes B and D. Although the notes move every second (no sound is ever played twice), a large organ would make so many combinations it would take longer than the universe to perform. A practical version is supplied.</i>	
The Emperor's New Concertoes (orchestra, pianist, applause)	107
<i>A score of concertos is offered by the orchestra but the pianist does not take these up.</i>	
The Liszt goes on (piano)	118
<i>Liszt's famous Liebesträume no. 3 never wakes up from its five-bar PREP sequencing which always eludes its proper performance in the expected order.</i>	
The Real Op. 42 (for harmonium, harpsichord, organ and piano - 2 players)	82
<i>An inverted, converted, diverted, perverted version of Schumann's Frauenliebe und Leben.</i>	
The Scottish Play	148
<i>A violinist appears on stage; then appears to play. In fact, it is all a mime, and any sound made is by a discreetly hidden clarinetist (who should not take any applause).</i>	
The Third Service (choir and organ)	48
<i>The Magnificat is in Gb, the Nunc Dimittis in F#. A Tierce stop is required as some generated sounds derive from playing certain chords producing different pitches.</i>	
Thumbelina (organ)	43-4
<i>This is for extremely high pitched noises (most pipes no bigger than a thumb). 8 minutes of seemingly undifferentiated sound is a challenge for player and listener.</i>	
Toccatarama! (organ)	44
<i>A harmonic collage of 26 fast French Organ pieces: church-crawl cum Parisian car-chase.</i>	
Versuchung	106
<i>For 2 pianos (one misbehaving). Good piano only plays CPE Bach, other one comments on it.</i>	
<i>i) Allegro</i>	
<i>ii) Andante</i>	
<i>iii) Hey Presto!</i>	

Islam, historically, has 99 different names for God (the merciful, the compassionate etc.). Given that my music ranges across many dimensions it seemed appropriate to suggest other names for my musical 'style'. These are not designed to be provable, but offer prisms through which certain pieces may better be appreciated. Others may suggest others too, but this is offered in the spirit of fluid enquiry. *Paradosis* is the Greek word for tradition ('that which is handed on'), and *Surmusic* is a parallel from Surrealism, though I do not share Breton's view (1924) that it is inherently a superior reality.

Recreational Music

Hypermusic

Epimusic

Surmusic

Paramusic

Ludic Music

Runic Music

Gnostic Music

Conceited Music

Tangential music

Quantum music

Polyhedric Music

Multivalent Music

Hypotactic Music

Integrated Music

Midrashic Music

Paradosic music

Liminal Music

Allusive Music

Derived Music

Pied Music

Fantasy Music

Virtual Music

Imaginary Music

Symbolic Music

Incommensurable Music

The number of bars in both books of *The Well-Tempered Clavier* invites a mixture of discussion and speculation. When Bach composed the set of 24 Preludes and Fugues (around 1722), it might fairly be assumed that he had not thought of how it might play out if another set of 24 were to emerge. Yet the relationships seem to have been carefully considered—despite no documentary evidence—for the arithmetical reasons set out below. While its motivation is impossible to know, one may hazard guesses in the direction of theology, even if one cannot identify a specific biblical resonance. There are 96 pieces in total (24 Preludes and 24 Fugues in both Books).

The below table lists the direct information: Bach's bar numbers are in bold, with number differences in roman type.

	Preludes		Fugues		(total)
Book 1	830	<i>diff.</i> 444	1274		2104
	<i>diff.</i> 531		<i>diff.</i> 408	<i>res.diff.</i> 87	
Book 2	1361	<i>diff.</i> 321	1682		3043
		<i>res.diff.</i> 87		<i>inter. diff.</i> 852	
(total)	2191		2956		(grand total: 5147)

The difference between the Preludes and the Fugues in Book 1 is 444.

The difference between the Preludes and the Fugues in Book 2 is 321.

There is an Interlibral difference of 123.

The difference between the Preludes of Books 1 and 2 is 531.

The difference between the Fugues of Books 1 and 2 is 408.

There is an Intergenre difference of 123.

Further, both sets of difference differ by 87: 444 to 531 and 321 to 408. 87 is also the difference between the Fugues of Book 1 and the Preludes of Book 2. Further still, the difference between all the Preludes and the total of Book 2 is the same as between all the Fugues and the total of Book

1, namely 852, which is also the difference between the Preludes of Book 1 and the Fugues of Book 2.

A cross-shape exists between the 4 sets of 24 pieces: the result of P1 and F2 is 2512; the result of P2 and F1 2635; the Crossed Interdifference is 123. Further, the total number of bars (5147) produces 123 when one subtracts $5 + 1 + 4 + 7$ (17) from $5 \times 1 \times 4 \times 7$ (140).

1728 was mentioned earlier as a critical number: it can be expressed both as $24^2 + 24^2 + 24^2$ and as 12^3 , which allows a theological dimension in perceiving differences between the 'human' and 'divine'. In short, humans are limited, only able to link things sequentially (mentally holding 2 things at once), whereas God in the Trinity is infinitely more capable. Thus, 24 Preludes and Fugues $\times 2$ is Bach's human achievement, but, to reach the same goal as 12^3 , they have to be multiplied by each Person of the Trinity. Strikingly simply, though, the very first three numbers, 123 (a numerical version, perhaps, of the 'basic' ABC of language, which also feature above), can miraculously and divinely morph into 12^3 to show that God is supremely in charge of the universe.

The important number 87 appears as 8×7 (56) when 56%—the ratio 14: 25 (expressed as 28:50)—occurs as the sum of all the numbers that went to make 1728 (1, 2, 3, 4, 6, 12) against those that chose not to contribute (5, 7, 8, 9, 10, 11). 852 occurs when, treated alphabetically, 'added BACH' ($2 + 1 + 3 + 8$) is multiplied by 'multiplied BACH' ($2 \times 1 \times 3 \times 8$): 14×48 makes 672, and the shortfall of 180 is, in degrees, both the sum of angles in a triangle ($3 =$ 'divine') and the degrees of changing directions in a straight line ($2 =$ 'human').

More generally, the total number of beats is instructive: in *WTC1* it is 7392; in *WTC2* it is 8278, making a grand total of 15670. Both books' numbers (differing by 886) straddle the exact half of the total precisely, being 443 either side of 7835, and for good measure, $4 \times 4 \times 3 = 48$. As one spies more coincidences, one can ask if these are designed: as well as marvelling at such baroque intricacy one wonders at the reasons, if indeed there any. In any case, the desire and ability to seek and to give meaning (however random, tendentious or deluded) is something that seems to mark out human activity. The fictional poet Imlac (in Johnson's *Rasselas*) declares "to a poet nothing is useless" (2009: 28): true or false, he didn't say that the use had to be provable or productive.

Glossary

Anachronisation

The making of an out-of-time matter which highlights a contextual dissonance (e.g. the inclusion of a harpsichord in more modern music raises issues about provenance).

Anhedonia

A deep lack of enjoyment caused by dissatisfaction.

Anti-tonic

The key-chord modified to its non-self (thus a C major triad produces an 'anti-tonic' chord of Db, D, Eb, F, F#, G#, A, Bb and B).

Audiable

That which may not be initially audible. Something that may be encoded and can be heard after some analysis; not necessarily audible or even intended to be heard.

Audible

Hearable; that which is heard. This can be both physiologically (in decibels) and cognitively (in making a connection; e.g. that the cello is now playing the violin's theme).

Chord Product

Using the notes as multipliers against themselves can help to describe (if not explain) something of how they might work. (This employs the chromatic system 1-12, so a tonic chord—employing notes 1, 5, 8—produces a CP of 40.)

Chrononomy

Unlike chronology (which is about the sequence of events), chrononomy deals with the 'law' of time, and thus expects the way that time works is respected.

Compartmentalisable

The capacity for a work to be assigned a role or place in a musical taxonomy. A piece for Solo-duet seems initially uncompartamentalisable, but becomes its own category and thus is able to be analysed, criticised and experienced.

Completable

Refers to something able to be finished, but also something not incomplete in itself.

Comprehensivity

A dynamic that provides a global and encyclopaedic overview.

Compression

A speeding-up or a squeezing-together of a music.

Context

The notes about a music, its production and reception; themes, stories and motivations.

Contraction

A filleting of a music (reducing the number of notes).

Endable

The status asked during the execution of a project as to the possibility of its completion (when the answer is unknown).

Expertism

An over-riding belief in the importance of narrow competence (e.g. one person at Grade 8 on one instrument is better than one person at Grade 1 on eight instruments).

Exterpretation

The process of making a piece mean what the player wishes. It complements interpretation (which relies on internal information) in that the expression of a piece comes within a context. Thus, performing a work amongst others is a form of exterpertation.

Fabrecious

A self-conscious adjective to describe the fabricated, facetious and fallacious.

Forgettability

The stance where details are not remembered but something of their expression is.

Genuside

The destruction of barriers between accepted genres.

Graphicalisation

The drawing of letters (numbers or pictures) so that they are visible to the reader of a score: the music's orchestration, length and so on is a result of this.

Hearingness

A piece's quality of being heard (the sound being a component) complete with context (intentional or unintentional). Thus, such matters as applause, intervals, use (e.g. in worship or TV jingle) affects how a piece is sounded and perceived. Similar to Ingarden's *Höreraum*, this is not the same as 'the sounds of a piece of music'.

Heterosthaesia

The dislocation of differing signals received by the senses (e.g. the sight of and the sound of the music being played does not match up).

Hiddenground

The underlying and generally hidden background of a music (see Untertext). Listeners, performers, composers may each discover differing parts.

Iconisation

The situation where a work of art is elevated to becoming iconic.

Iconoclasicity

The potential for becoming iconised.

Inaffigibility

From Latin 'affigo' (to pin down); the quality of an entity's inability to be examined.

Inattributability

The state where a piece is assignable to a particular designer; unable to be 'authorised'.

Interpretation

The process of explaining a work's essence which is often achieved in the playing of it. It relies on the information contained within and is mostly a private matter, since performances cannot but involve *Exterpretation* (q.v.).

Intratextuality

A more extreme intertextualisation, sometimes pivoting on as little as one sound. Related to **Supratextuality**, depending on the focus.

Illusive

Like a mirage, it is a connection that is both illusory and elusive.

Jazzification

The creating of a freer, jazz-style version of a piece of music.

Mapping

Fitting one piece or aspect onto another. (With Genette, Hypertext is placed on top of the Hypotext, which thus accords both primacy as well as precedence to the pre-existing material.) The focus of who is mapped onto whom is a matter of reception.

Mis-contexting (miscontextualisation)

The deliberate or perverse juxtaposition of normally incompatible substances (such as pieces, resources, texts or contexts).

Modeification

A change of modus. (Not the same as Modification which is localised and insignificant.)

Modification

A local, and often insignificant, change.

Modus

A way of working (as in modus operandi).

Musics

The collective noun for various different types or styles of music.

Mutation

The changing of a feature. Generally benign, it causes a music's different trajectory.

Non-soundedness

The elements of music that are not played or performed but which result from the activity of performance (i.e. the inter-movement gaps of a piece of music, the 'frame' of the performance: in liturgical works, the performed silence prior or after its enactment.)

Note-graft

The taking of notes from a music to form another entity.

Nowification

The current playing of an historic piece (e.g. a baroque keyboard realisation as it is played).

Nurtext

Nurtexts, in claiming priority, are less than the full text itself (and thus an 'only-text').

Originised

Something that is self-consciously derived from an origin.

Out-of-place-ness

Incongruity implies a state of out-of-place-ness, yet it also implies that it is not aware of its status. Here 'out-of-place-ness' is a deliberate use of mis-contexting that serves to provoke the listener to ask the question about its placing.

PREP (permutationally rotated exclusive polyseries)

This is a way of employing permutational combinations which utilises many available options. The principle (like a series) is that at no combination may be repeated. The idea can be employed severally, in other realms (notes, dynamics etc.) and asymmetrically. A Piano Trio, for example, has a PREP of 7.

<i>1 player</i>	<i>Piano alone</i>	<i>Violin alone</i>	<i>Cello alone</i>
<i>2 players</i>	<i>Piano and Violin</i>	<i>Violin and Cello</i>	<i>Cello and Piano</i>
<i>3 players</i>	<i>Piano, Violin, Cello</i>		

Performability

The potential of a work to be realised in performance. A tension can be created between competing performabilities.

Performer-Agony

The struggle imposed on a performer deliberately by the composer or text; usually a worry over playing something unsatisfactory or contradictory.

Phantom Music

The aural imagining of music that is not sounded; the perception of unplayed music.

Pretext

The notation of music before it is sounded; the score, the notes.

Quarterise

Instead of halving note values, this can refer to halving of the halving (making a quarter).

It can also refer to only using one in every four notes.

Recognitive

The capacity of a work to ignite a memory or create a realisation of itself.

Schizo-keyboard

Dividing a keyboard is a particular way. This might be deploying 'black notes' against 'white notes', or making left hand and right hand play in different keys, or different dynamics, etc.

Self-referentiality

The state where a work, a composer, or a performance situation refers to itself. A frame wherein a work makes its own audience to subjectively objectify a performance.

Souplement

A 'supplement' that is flexible and moulds itself to its context.

Split-tonality

Dividing music or the notes into two (or more) sound worlds, which may be with a registral or instrumental component. Not quite the same as bitonality where the fight between the two keys creates a new 'key': here they ignore each other.

Stencil

A sub-section of mapping (often a mechanical operation), often involving a transcription.

Symbolic Music

Music that is not real or readily realisable. It indicates something imagined and expressed in partial form (in theory, on paper) but without the benefit of being enacted. Once played, it ceases to be symbolic.

Systematicism

The view that being organised overrides other considerations, or the belief that being processually rigorous will solve problems. (Similar to the arrogance of Scientism.)

Text

The performing of the pretext; the sounding out of the music.

Textability

The potential for something to become text.

Thumbnailing

A way of referring to a piece synecdochally, sometimes by one note (often the keynote).

Transcription

Re-notating music for a different instrument.

Transcription

A re-notation which contains a hidden message or code.

Translation

Moving a musical aspect. (It is used for shifting languages, shapes and for Bishops, so a fourth meaning can easily be accommodated.) Normally a tonal transposition.

Transmorphing

A localised and particular transformation of a shape or motif.

Transformation

A larger-scale change of shape affecting the form.

Uncategorisability

A state wherein a work resists compartmentalisation.

Uninterpretability

The incapacity of a work to be understood or explained.

Unpurposeful

A musical procedure that is redundant, yet which serves no purposeful effect.

Unsubstantiatible

Something that is not merely unprovable but whose ascertainability is unprovable.

Untertext

The text that is hidden from view (similar to the unconscious) which informs a music.

Wamahab

An acronym from 'what might have been'; for work that is (self)-consciously referential but refers to someone else's work. Ironically, by being created, the *what might have been* becomes a *what is*, therefore transferring any wamahab potential to another level.

Works cited

- Adès, T. Life Story
 Adams, J. Hallelujah Junction
 Alain, J. Litanies
 Albinoni, T. Adagio in G minor [by Giazotto]
 Allegri, G. Miserere
 Allwood, R. In nomine (from *The Mulliner Book*)
 Anderson, L. Buglers' Holiday; Fiddle Faddle; Forgotten Dreams
 Arnold, D. Jingle for Classic FM
 Ayres, R. NONcerto for Horn and Orchestra
 Bach, C. P. E. Sonata in B flat W. 62/; Sonata in E W. 48/3; Sonata in B flat W. 48/2
 Bach, J.S. Das wohltemperierte Clavier (book 1, Prelude in C); Das wohltemperierte Clavier (book 2, Prelude in C); Fugue in D (BWV 850); Das wohltemperierte Clavier (books 1 and 2 Fugues); Das Orgelbüchlein; Six Trio Sonatas (BWV 525-30); Prelude and Fugue in E flat (BWV 552); Passacaglia (BWV 582); Concerto (BWV 593); Fantasia super Komm Heiliger Geist (BWV 651); Dies sind die zehn heil'gen Gebot (BWV 678); Vater unser (BWV 682); Sei begrüßet, Jesu gütig (BWV 768); Chaconne (from Partita BWV 1004); E major Partita (BWV 1006); Prelude in G (Cello Suite BWV 1007)
 Der Gerechte kommt um (based on Kuhnau's *Tristis est anima mea*); Herr Jesu Christ (BWV 118); Kantata 140 (Wachet auf); Kantata 147 (Jesu, joy); Kantata 174 (Ich liebe den Höchsten); Tönet, ihr Pauken (BWV 214)
 St Matthew Passion (BWV 244); St John Passion (BWV 245); Weihnachts-Oratorium (BWV 248); Mass in B minor (BWV 249)
 Brandenburg Concertos; Keyboard Concerto in F (BWV 1057)
 Das Musikalische Opfer (BWV 1079)
 Die Kunst der Fuge (BWV 1080)
 Clavierübung (I, II, III, IV, V)
 1712 Overture
 Though I speak with the tongues of men
 Electra
 ' _ '
- Bach, P. D. Q. 1712 Overture
 Bairstow, E. C. Though I speak with the tongues of men
 Bantock, G. Electra
 Barry, G. ' _ '
- Bartók, B. Mikrokosmos; Ten Easy Pieces; 14 Bagatelles; String Quartets; Rumanian Dances; Piano Concerto no. 2; Concerto for Orchestra; The Miraculous Mandarin
- Bax, A. Tintagel
- Beethoven, L. van Sonata in C# minor (Op. 27, no.2); Complete Piano Sonatas; Variations Op. 34; Bagatelle in G; Eleven Bagatelles; String Quartets; Piano Concerto no. 1; Piano Concerto no. 4; Piano Concerto no. 5 ('Emperor'); Violin Concerto; Symphony no. 3 ('Eroica'); Symphony no. 5; Finale (bb. 247-421) of Symphony no. 7, *excised from 1926 recording by Berlin Staatskapelle conducted by Richard Strauss*; Symphony no. 8; Symphony no. 9; An die ferne Geliebten
- Berg, A. Piano Sonata (Op. 1); Violin Concerto; Wozzeck
 Berio, L. Rendering; Sequenza III; Sequenza X; Sinfonia
 Berlioz, H. Symphonie Fantastique
 Bingham, J. Bach's Tomb; The Spirit of Truth; Epiphany
 Birtwistle, H. Five Distances for Five Instruments; Pulse Sampler

Bizet, G.	Carmen
Bloch, E.	From Jewish Life
Boëllmann, L.	Toccata (from <i>Suite Gothique</i>)
Bolcom, W.	Gospel Preludes
Bonnet, J.	Etude de concert
Borodin, A.	Prince Igor Overture [by Glazunov]; String Quartet no 2; Symphony no. 2
Borodin, A.; Cui, C.; Liadov, A.; Rimsky-Korsakov, N.	Paraphrases on a Simple Theme
Boulez, P.	Le Marteau sans Maître; Domaines; Livre pour Orchestre; First Piano Sonata; Structures I
Boyce, W.	O where shall wisdom be found?
Brahms, J.	Symphonies; Double Concerto; Violin Concerto; Piano Concerto no. 2; Hungarian Dances; String Quartets; String Quintets; String Sextets; Piano Trios; Piano Quartets; Piano Quintet; Violin Sonatas; Cello Sonatas; Clarinet Trio; Clarinet Quintet; Clarinet Sonatas; Geistliches Lied; Missa Canonica; Ein deutsches Requiem; Intermezzi; 7 Fantasien (Op. 116); 4 Klavierstücke (Op. 118); 6 Klavierstücke (Op. 119); Chorale Preludes (Op. 122)
Brian, H.	Symphony no. 27
Bridge, F.	The Sea
Britten, B.	String Quartets; Cabaret Songs; Abraham and Isaac; Rejoice in the Lamb; Church Parables; Noye's Fludde; Peter Grimes; War Requiem; Spring Symphony; Simple Symphony; The Young Person's Guide to the Orchestra
Bruch, M.	Violin Concerto in G minor
Bruckner, A.	Os justi; Symphony no. 6
Busoni, F.	Sonatina Brevis no. 2 (on Bach)
Byrd, W.	The Battell (from <i>My Lady Nevell's Booke</i>); Browning; Diliges Dominum; Cantiones Sacrae (1575); In nomines; Responses
Cage, J.	4'33"; Cheap Imitation; Living Room Music; Organ ² /ASLSP; The Seasons
Carlos, W.	Switched-on Bach; The Well-Tempered Synthesiser
Carter, E.	Cello Sonata; Double Concerto; Symphony for Three Orchestras
Chabrier, E.	Pièces pittoresques
Chopin, F.	Etudes Op. 10 (nos. 1, 2, 3, 5); Etude in A flat (Op. 25, no. 1); Complete Waltzes; Mazurka in D flat (from Op. 30); Prelude in A (Op. 28, no. 7); Nocturne in E flat (Op. 9, no. 2); Polonaises
Clementi, A.	B.A.C.H. for Piano; Frammento
Cope, D.	The Well-programmed Clavier
Copland, A.	Rodeo; The Tender Land
Corelli, A.	Violin Sonatas in A and E; Concerti Grossi
Couperin, F.	Keyboard music
Cowell, H.	Four Combinations for Three Instruments
Crumb, G.	Makrokosmos; Night of the Four Moons
Davis, C.	Theme music for 'Pride and Prejudice'
Debussy, C.	Etudes; Préludes; Pagodes (from <i>Estampes</i>); Clair de lune; Golliwog's Cake-Walk (from <i>Children's Corner Suite</i>); En Blanc et Noir; String Quartet; Images (for orchestra); Prélude à l'après-midi d'un faune
Delius, F.	A Song of Summer; On hearing the first cuckoo in spring
Demessieux, J.	Etudes
Dent, E. J.	Holy Thursday
Dillon, J.	String Quartet; The Book of Elements (parts 1-5)
Donatoni, F.	Etwas ruhiger im Ausdruck
Dove, J.	Seek him that maketh the seven stars; The Crocodiamond - Rita and the Wolf
Dubois, T.	Toccata; Fiat Lux

Dufay, G.	Missa l'Homme armé
Dunstable, J.	Veni Sancte Spiritus
Dupré, M.	Fugue (from <i>Prelude and Fugue in B</i> , Op. 7)
Durufié, M.	Toccata (from <i>Suite</i> , Op. 5); Prélude et Fugue sur le nom d'Alain
Dvořák, A.	String Quartets; Piano Quintet (scherzo); String Quintet in G; Slavonic Dances; Symphony no. 6 (Finale); Symphony no. 9
Elgar, E.	Symphony no. 1; Variations on an Original Theme; Cockaigne Overture; Froissart; Sea Pictures; There is Sweet Music (Op. 53, no.1); <i>Bach</i> : Fantasia and Fugue in C minor (orchestration)
Fauré, G.	Après un rêve; Romance sans paroles (Op. 10, no.3); String Quartet; Piano Trio (Op. 120); Requiem
Feldman, M.	Three Voices
Ferneyhough, B.	Bone Alphabet; Sonatas for String Quartet; Time and Motion Study II
Field, J.	Piano Sonatas; Nocturne - le Midi
Finnissy, M.	Gershwin Arrangements
Foss, L.	Time Cycle
Franck, C.	Symphony in D minor; Violin Sonata in A
Fux, J.	Gradus ad Parnassum
Gade, N.	Symphony no. 7 in F; Postlude in F
Gershwin, G.	Porgy and Bess; Rhapsody in Blue; Variations on 'I Got Rhythm'
Giazotto, R.	Adagio in G minor by Albinoni
Gibbons, O.	O clap your hands together; O Lord, increase my faith [by H. Loosemore]
Gigout, E.	Grand Choeur Dialogué; Toccata
Gluck, C. W.	Orfeo e Euridice
Goss, J.	O saviour of the world
Gounod, C.	Ave Maria (1853); Petite Symphonie
Grainger, P. A.	Country Gardens; The Immovable Do
Grieg, E.	Lyric Pieces (Op. 51); Piano Concerto
Gruber, H. K.	Frankenstein
Guilmant, A.	Finale from Symphony no. 1 in D minor; Finale from Symphony no. 2 in D; March on 'Lift up your heads' (from <i>Handel's Messiah</i>)
Handel, G. F.	Concerti Grossi; Violin Sonatas; Hallelujah Chorus (from <i>Messiah</i>); Dixit Dominus
Harvey, J.	I love the Lord; The Tree
Haydn, J.	String Quartets; The Creation; The Farewell Symphony; Symphonies nos. 91, 94, 98, 102, 103
Head, M.	Collected Songs
Herrmann, B.	The Day the Earth Stood Still
Hess, N.	Ladies in Lavender
Hindemith, P.	Concerto for Woodwinds, Harp and Orchestra; Ludus Tonalis; Symphonic Metamorphosis of Themes by Carl Maria von Weber
Holst, G.	Songs from the Rig-Veda; The Planets; The Hymn of Jesus; The Evening Watch; In the Bleak Midwinter
Holloway, R.	Gilded Goldbergs; 8 Haydn-Miniatures; Scenes from Schumann; 8 Haydn-Miniatures; Wagner Nights; Homage to Weill: Concertino no. 3
Honegger, A.	Pacific 231; Rugby
Howells, H.	Evening Canticles (settings of <i>Magnificat</i> and <i>Nunc Dimittis</i>)
Ireland, J.	Piano Music; Chelsea Reach; Piano Concerto; Violin Sonata no. 2
Ives, C.	Piano Sonata no. 2; Second Symphony; Central Park in the Dark
Jackson, G.	Preces and Responses
Johnson, R.	In nomine (from <i>The Mulliner Book</i>)
Johnson, T.	Rational Melodies; Study no. 1 for Player Piano; The Chord Catalogue
Joplin, S.	Maple Leaf Rag; Complete Rags

Josquin des Prez	Absalon fili mi
Kagel, M.	BACH; Solo; Duo; Exotica; Match; Rrrr.....; Sankt-Bach-Passion; Variationen ohne Fuge
Kern, J.	Showboat
Khachaturian, A.	Piano Concerto
Koechlin, C.	Paysage d'Octobre
Křenek, E.	Sonata for Organ
Kuhlau, F.	Sonatinas
Kurtág, G.	Játékok; Bach Chorale Preludes (<i>O Lamm Gottes</i>)
Lachenmann, H.	Accanto; Guero
Langlais, J.	Incantation pour un jour saint; Te Deum
Lassen, E.	Symphony no. 1 in D
Lauridsen, M.	O Magnum Mysterium
Lefébure-Wély, L.	March in C
Lehár, F.	The Merry Widow
Leigh, W.	Concertino for Harpsichord and String Orchestra; Agincourt
Leighton, K.	O leave your sheep; Piano Preludes; Prelude, Hymn and Toccata; Second Service
Ley, H.	Prayer of King Henry VI
Ligeti, G.	Etude no. 1; Horn Trio; Poème Symphonique for 100 Metronome; Sonata for Solo Viola; String Quartet no. 1 10 pieces for Wind Quintet
Liszt, F.	Fantasia and Fugue on BACH; Weinen, klagen, sorgen, zagen; Sonata in B minor; Liebesträume no. 3; Piano Concerto no. 1; Les Préludes
Litolff, H.	Concerto Symphonique no. 4
Loosemore, H.	O Lord, increase my faith
Lutoslawski, W.	Symphony no. 2; Cello Concerto; Paroles Tissées
Lutyens, E.	Chamber Concerto Op. 8 (no. 4) for Horn; Plenum IV (for organ duet)
Machaut, G. de	Messe de Notre Dame; Dix et sept, cinque, trese, quatorse et quinse
Macmillan, J.	A Child's Prayer; Cantos Sagrados
Mahler, G.	Symphonies 1; 2; 5; 6; 8; 9
Marschner, H.	Der Vampyr
Massenet, J.	Meditation (from <i>Thaïs</i>)
Maxwell Davies, P.	Antechrist; Ave Maris Stella; A Mirror of Whitening Light; The Blind Fiddler; Naxos Quartets, Taverner; Eight Songs for a Mad King
McCabe, J.	Sonata (Homage to Tippett - Study no. 12); Study no. 7 (Dukas); Upon Entering a Painting
Mealor, P.	Ubi Caritas
Mendelssohn, F.	Songs without words (Book 1); The Bee's Wedding; String Quartets; Symphony no. 3 ('Scotch'); Violin Concerto; A Midsummer Night's Dream (<i>Overture</i> and <i>Nocturne</i>); The Hebrides Overture; Organ Sonata no. 1; Organ Sonata no. 6; Piano Trio in D minor; Piano Trio in C minor; String Quartet no. 2 in A minor; String Quartet no. 4 in E minor; String Quintet no. 2 in B flat
Merkel, G.	Sonata for Organ Duet
Messiaen, O.	Transports de joie (from <i>L'Ascension</i>); La Nativité du Seigneur; Diptyque; Joie et Clarté (from <i>Les Corps Glorieux</i>); Quatuor pour le fin de temps; Modes de valeurs et d'intensités; Turangalila Symphony
Milhaud, D.	Le Carnaval d'Aix; Le Boeuf sur le Toit
Monteverdi, C.	Orfeo; Ave Maris Stella (from <i>Vespers 1610</i>)
Morley, T.	Responses
Mozart, W. A.	Symphony no. 38 in D ('Prague'); Symphony no. 39 (K. 543); Symphony no. 40 (K. 550); Symphony no. 41 (K. 551); Sinfonia Concertante; Piano Concerto in D minor (K. 466); Complete Piano Sonatas;

	Rondo alla Turca; Quartet in E flat (K. 428); String Quartets; String Quintet (G minor); Le Nozze di Figaro; Don Giovanni; Così fan tutte; Laudate Dominum; Ave verum corpus (K. 618)
Muldowney, D.	Solo/Ensemble
Musgrave, T.	Space Play
Nancarrow, C.	Studies for Player Piano
Nielsen, C.	Symphony no. 1; Symphony no. 2; Symphony no. 5
Nietzsche, F.	Unendlich
Nystedt, K.	Immortal Bach
Obrecht, J.	Missa L'Homme armé
Ockeghem, J.	Missa Cuisivis Toni; Missa Prolationum
Offenbach, J.	Les Contes de Hoffmann; Orpheus in the Underworld
Ouseley, F.	O saviour of the world
Pachelbel, J.	Canon in D
Paine, J. Knowles	Mass in D minor (Op. 10)
Palestrina, G. P. da	Missa Papae Marcelli
Pärt, A.	Credo (1968); Cantus in Memoriam Benjamin Britten
Patterson, P.	Volcano!
Payne, A.	Time's Arrow
Penderecki, K.	St Luke Passion
Pfitzner, H.	Die Rose vom Liebesgarten
Porter, C.	What is this thing called Love? (from <i>Wake Up and Dream</i>)
Prokofiev, S.	Violin Concerto no. 2; Lieutenant Kijé; Peter and the Wolf; Symphony no. 1 'Classical'
Purcell, H.	March from Abdelazer; Chacony; Viol Fantasia
Puccini, G.	Nessun dorma (<i>Turandot</i>); O mio babbino caro (<i>Gianni Schicchi</i>)
Rachmaninov, S.	Suite no. 2 (for 2 pianos); Prelude in C# minor; Transcription of Bach E major Partita; Transcriptions of Kreisler (<i>Liebesleid, Liebesfreund</i>); Corelli Variations; Rhapsody on a Theme by Paganini; Symphonic Dances;
Raff, J.	Symphony no. 3; Piano Suites
Ravel, M.	Boléro; La Valse; Rapsodie Espagnole; Daphnis et Chloé; String Quartet; Menuet on the name HAYDN; Miroirs (no. 3, <i>Une barque sur l'océan</i> ; no. 4, <i>Alborada del gracioso</i> , no. 5, <i>La vallée des cloches</i>); Le Tombeau de Couperin; Valses Nobles et Sentimentales; Violin Sonata; Piano Trio
Reich, S.	Clapping Music; Different Trains
Reicha, A.	Etudes (Op. 30)
Reinecke, C.	12 Studien in Kanonischer Weise (Op. 130); 12 Canonische Gesänge (Op. 163); Kinder-Sinfonie (Op. 239); 2 Sonatas for 2 pianos (Op. 275)
Reznicek, E. von	Spiel oder Ernst
Rheinberger, J.	Suite for Violin and Organ (Op. 166)
Riedel, A.	Sonatinas (on Kuhlau)
Rimsky-Korsakov, N.	Flight of the Bumble-bee (from <i>The Tale of Tsar Saltan</i>); Scheherazade; Mozart and Salieri (Op. 48!!)
Rodgers, R.	Oklahoma!; The Sound of Music
Rodney Bennett, R.	Capriccio (for piano duet)
Roever, U. & Korb, M.	Highland Cathedral
Rose, B.	Preces and Responses
Rossini, G.	William Tell (<i>Overture</i>); Il Signor Bruschino (<i>Overture</i>); Othello
Roussel, A.	Serenade (Op. 30)
Rózsa, M.	Spellbound; The Lost Weekend
Rutter, J.	A Gaelic Blessing; God be in my head; The Lord bless you and keep you
Satie, E.	Avant-dernières Pensées; Gymnopédies no. 1, 2, 3; Vexations

Saint-Saëns, C.	Fantaisie in E flat; 3 Preludes and Fugues (Op. 99); Carnival of the Animals; Danse Macabre; Samson and Delilah; Piano Concertos
Scharwenka, F. X.	Piano Concerto no. 4 (F minor); 5 Polish Dances (Op. 3)
Schmidt, F.	Symphony no. 1 (<i>Scherzo</i>); Symphony no. 4; Toccata in C; Prelude and Fugue 'Hallelujah'
Schnebel, D.	Visible Music I; Nostalgie (Visible music II)
Schnittke, A.	Fourth Violin Concerto; Moz-Art à la Haydn
Schoenberg, A.	Verklärte Nacht; Pierrot Lunaire; Three Satires; Second Quartet; Moses und Aron; Piano Suite; Five Orchestral Pieces; <i>Bach</i> : Schmücke dich, O liebe Seele (orch.)
Schubert, F.	String Quintet in C; String Quartets; Octet; Piano Sonatas; Valses Nobles; Valses Sentimentales; Fantasia in F minor for piano-duet; Ave Maria; Die Gestirne; Die Forelle; Trout Quintet; Symphony no. 5 (<i>Minuet and Trio</i>); Symphony no. 8; Symphony no. 9
Schumann, Clara	Liebst du um Schönheit
Schumann, Robert	Dichterliebe; Frauenliebe und Leben (Op. 42); 6 Canons (Op. 56); String Quartets; Piano Trio (D minor); Piano Trio (G minor); Piano Quartet; Piano Quintet; Fugues on BACH; Abegg-Variations; Carnaval; Kinderszenen; Piano Concerto; Symphony no. 1; Symphony no. 2; Symphony no. 3; Symphony no. 4
Segerstam, L.	286 Symphonies [as counted in February 2016]
Sheppard, J.	Verbum Caro
Shostakovich, D.	String Quartets; Symphony no. 7; 24 Preludes and Fugues
Sibelius, J.	Finlandia; Karelia Suite; Symphony no. 2
Slonimsky, N.	51 Minitudes
Spohr, L.	Symphony no. 7 for 2 Orchestras; String Sextet in C (Op. 140)
Stainer, J.	Adagio in E flat; How beautiful upon the mountains
Stanford, C. V.	Magnificat in A; The Bluebird
Stockhausen, K.	Gruppen; Klavierstück III; Klavierstück XI; Kontrapunkte Studie II; Zeitmaße
Strauss, J.	Pizzicato-Polka
Strauss, R.	Salome; Elektra; Der Rosenkavalier; Till Eulenspiegels lustige Streiche; Ein Heldenleben; Also sprach Zarathustra; Vier letzte Lieder
Stravinsky, I.	The Firebird; Petrushka; Le Sacre du Printemps; Ragtime; L'Histoire du Soldat; Symphonies of Wind Instruments; Pulcinella; Les Noces; Piano Concerto; Le Baiser de la Fée; Symphony of Psalms; Jeu de Cartes; Symphony in C; Ebony Concerto; Symphony in Three Movements; Orpheus; The Rake's Progress; Agon; The Flood; Abraham and Isaac; Requiem Canticles
Swayne, G.	Magnificat
Tallis, T.	Cantiones Sacrae (1575); Loquebantur variis linguis; Miserere nostri; O nata lux O sacrum convivium/I call and cry; Spem in alium
Tavener, J.	Hymn to the Mother of God (<i>In You, O Woman</i>); Song for Athene
Tavener, J.	Missa Gloria tibi Trinitas
Tchaikovsky, P.	String Quartets; Piano Trio (Op. 50); Symphony no. 1; Symphony no. 4; Symphony no. 5; Symphony no. 6; Violin Concerto; Serenade for Strings; Orchestral Suite no. 2; Nutcracker; Sleeping Beauty (<i>Waltz</i>); Swan Lake
Thuille, L.	Symphonic Festival March (Op. 38)
Tippett, M.	Concerto for Double String Orchestra; Fantasia Concertante; Symphony no. 1; Symphony no. 2; The Midsummer Marriage; Plebs Angelica
Toch, E.	Third Symphony
Tomkins, T.	Responses
Turnage, M.-A.	Three Screaming Popes

Varèse, E.	Density 21.5; Intégrales; Ionisation
Vaughan Williams, R.	Linden Lea; On Wenlock Edge; 'The Wasps' Overture; Five Mystical Songs; Rhosymedre; A London Symphony; Symphony no. 4; Symphony no. 5; Symphony no. 6; Job; O Clap your Hands; O Taste and See; The Old Hundredth; Mass in G minor; Mass in D (1898)
Vidovszky, L.	Autres Gymnopédies
Vierne, L.	Carillon de Westminster; Carillon (<i>24 pieces en style libre</i>); Final (<i>from Symphony no. 1</i>); Final (<i>from Symphony no. 6</i>); Clair de lune
Viotti, G. B.	Violin Concerto in A minor no. 22
Vivaldi, A.	L'estro armonico; The Four Seasons
Volans, K.	White Man Sleeping
Wagner, R.	Die Meistersinger von Nürnberg; Der fliegende Holländer; Das Rheingold Tristan und Isolde
Walmisley, T. A.	Nunc Dimittis in D
Walton, W.	Façade; Symphony no. 1; Henry V (film music)
Warlock, P.	Collected Songs
Weber, C. M. von	Piano Concerto no. 2 in E flat
Webern, A. von	Drei Lieder (Op. 18); Symphony (Op. 28); Five Pieces for String Quartet
Weill, K.	Die Dreigroschenoper
Weir, J.	I love all beautiful things
Wesley, S. S.	Lead me Lord (from <i>Praise the Lord, O my soul</i>)
Wharton, G.	Ode de Cologne
Whitacre, E.	Lux aurumque
Whyte, R.	In nomine (from <i>The Mulliner Book</i>)
Widor, C.-M.	Tocatta (<i>Symphonie no. 5</i>); Marche Pontificale (<i>Symphonie no. 6</i>)
Xenakis, I.	Evryali; Pithoprakta
Zarebski, M.	Mazurka no. 2
Zichy, G.	Divertimento (for left-hand alone)

Other sources:

Chant (*Te lucis ante terminum, Ave maris stella, Veni Creator*);

New English Hymnal (Canterbury Press, Norwich, 1986):

Hymn tunes (*Ein feste Burg, Love Divine, The Old Hundredth, Rockingham, Mannheim*);

Folk Songs (*Loch Lomond, Greensleeves*), Nursery Rhymes (*Twinkle, twinkle*), Gaelic mouth-music;

Indian Raga (Hindustani);

National anthems (La Marseillaise);

Tuning-up (A = 416)

Websites

BBC: www.bbc.co.uk/proms/archive

Novosibirsk Philharmonia: www.youtube.com/watch?v=23laBBvHm00

Bramwell Tovey, Vancouver Symphony Orchestra: www.youtube.com/watch?v=6FoDrDdROYg

Bibliography

- ABEL, L., 1963. *Metatheatre*. New York: Hill & Wang.
- ADLER, S., 2002. *The Study of Orchestration*. 3rd edn. New York: W.W. Norton.
- ADORNO, T. W., 1987. *Philosophy of Modern Music*. (Tr. Mitchell and Blomster.) London: Sheed & Ward.
- ADORNO, T. W., 2005. *In Search of Wagner*. (Tr. Livingstone.) London: Verso Books.
- AGAWU, K., 1991. *Playing with signs: a semiotic interpretation of classical music*. Princeton, NJ: Princeton University Press.
- AITKEN, H., 1997. *The Piece as a Whole - Studies in Holistic Musical Analysis*. Westport, CT: Greenwood Press.
- ALTHUSSER, L., 1969. *For Marx*. (Tr. B. Brewster.) Harmondsworth: Penguin.
- AMIS, J., 1986. *Amiscellany: My Life, My Music*. London: Faber.
- ANDERSEN, H. C., 2006. *Collected Fairy Tales*. (Ed. Wullschlager; tr. Nunnally.) London: Penguin.
- ANDERSON, C. S., 2012. *Organ Music in the Twentieth Century*. Abingdon: Routledge.
- ARMSTRONG, K., 2007. *The Bible: The Biography*. London: Atlantic Books.
- ATTALI, J., 1985. *Noise: The Political Economy of Music*. (Tr. B. Massumi.) Manchester University Press.
- AUDEN, W. H., 1962. *The Dyer's Hand*. London: Faber.
- AUDEN, W. H., 1979. *Selected Poems*. (Ed. Mendelson.) London: Faber.
- AUSLANDER, P., 2008. *Theory for Performance Studies*. Abingdon: Routledge.
- AUSTEN, J., 2014. *Northanger Abbey*. London: Borough Press.
- BACH, C. P. E., 1974. *Essay on the true art of playing the keyboard*. (Tr. Mitchell.) London: Eulenburg.
- BADURA-SKODA, P. & E., 2008. *Interpreting Mozart*. Abingdon: Routledge.
- BAIRSTOW, E. C., 1945. *Counterpoint and Harmony*. London: Macmillan.
- BAKHTIN, M., 1984. *Rabelais and his world*. (Tr. H. Iswolsky.) Bloomington, IN: Indiana University Press.
- BALTHASAR, H. U. von, 1975. *Elucidations*. (Tr. J. Riches.) London: SPCK.
- BARLOW, H. & MORGENSTERN, S., 1949. *A Dictionary of Musical Themes*. London: Ernest Bevin.
- BARNES, J., 1984. *Flaubert's Parrot*. London: Jonathan Cape.
- BARTHES, R., 1977. *Image, Music, Text*. (Tr. Heath.) New York: Hill & Wang.
- BARTHES, R., 1985. *The Grain of the Voice*. (Tr. Coverdale.) Evanston, IL: Northwestern University Press.
- BATE, J., 1997. *The Genius of Shakespeare*. London: Picador.
- BATESON, P. & MARTIN P., 2013. *Play, Playfulness, Creativity and Imagination*. Cambridge University Press.
- BAUDRILLARD, J., 2003. *Passwords*. (Tr. C. Turner.) London: Verso Books.
- BECKETT, S., 2006. *Waiting for Godot: A Tragicomedy in Two Acts*. London: Faber.
- BEETHOVEN, L. van, 2007. *The 35 Piano Sonatas*. (Ed. Cooper.) London: ABRSM.
- BEETHOVEN, L. van, 2010. *Piano Sonatas*. (Ed. Taub.) New York: Schirmer.
- BENJAMIN, W., 1992. *Illuminations*. (Ed. H. Arendt; tr. Zohn.) London: Fontana.
- BERGESON, K. & BOHLMAN, P. V. (Eds.), 1992. *Disciplining Music: Musicology and Its Canons*. Chicago, IL: University of Chicago Press.
- BERIO, L., 1985. *Two Interviews*. New York: Marion Boyars Publishers.
- BERLIN, E. A., 1996. *King of Ragtime: Scott Joplin and his era*. Oxford University Press.
- BERNARD, J. W., 1987. *The Music of Edgard Varèse*. New Haven, CT: Yale University Press.
- de BERNIERES, L., 1994. *Captain Corelli's Mandolin*. London: Secker & Warburg.
- BETTELHEIM, B., 1976. *The Uses of Enchantment*. London: Penguin.
- BIRD, J., 1999. *Percy Grainger*. Oxford University Press.
- BIRD, M., 2013. *Edward Elgar - Provincial Musician (Diaries 1857-1896)*. Rickmansworth: Elgar Works.
- BIRKETS, S., 1994. *The Gutenberg Elegies - The Fate of reading in an Electronic Age*. London: Faber.

- BLAKE, W., 1993. *Songs of Innocence and Experience*. London: The Folio Society.
- BLAUKOPF, K. & H., 1991. *Mahler: his life, his works, his world*. (Tr. Baker et al.) London: Thames & Hudson.
- BLONSKY, M., 1985. *On Signs*. London: Blackwell.
- BLOOM, H., 1973. *The Anxiety of Influence: A Theory of Poetry*. Oxford University Press.
- BLOOM, H., 1999. *Shakespeare and the Invention of the Human*. London: HarperCollins.
- BLOOM, de MAN, DERRIDA, HARTMAN & HILLIS MILLER, 1979. *Deconstruction and Criticism*. New York: Continuum.
- BOHM, K., 1982. *A life remembered*. (Tr. J. Kehoe.) London: Marion Boyars.
- BONDS, M. E., 2006. *Music as Thought: Listening to the Symphony in the Age of Beethoven*. Princeton, NJ: Princeton University Press.
- de BONO, E., 2009. *Lateral Thinking*. Harmondsworth: Penguin.
- BOOTH, W., 1979. *Literary Understanding: The Power and Limits of Pluralism*. Chicago, IL: University of Chicago Press.
- BORGES, J. L., 1972. *Doctor Brodie's Report*. (Tr. N. T. di Giovanni.) Harmondsworth: Penguin.
- BORGES, J. L., 1998. *Fictions*. (Tr. Hurley.) London: Penguin.
- BORGES, J. L., 2000. *Labyrinths*. (Tr. Yates & Irby.) London: Penguin.
- BORGES, J. L., 2001. *The Book of Sand*. (Tr. Hurley.) London: Penguin.
- BORMANN, M., 2000. *Hitler's Table-Talk*. (Tr. Stevens & Cameron; ed. Trevor-Roper.) 3rd edn. London: Weidenfeld & Nicholson.
- BOROS, J. & TOOP, R. (Eds.), 1995. *Brian Ferneyhough Collected Writings*. Amsterdam: Harwood Academic Press.
- BOULEZ, P., 1971. *Boulez on Music Today*. (Tr. Bennett and Bradshaw.) London: Faber.
- BOWEN, M. (Ed.), 1980. *Music of the Angels: Essays and Sketchbooks of Michael Tippett*. London: Eulenburg.
- BOYD, M., 2000. *Bach* (Master Musicians Series). Oxford University Press.
- BOYLAN, C., 1993. *The Agony and The Ego*. Harmondsworth: Penguin.
- BRAUN, E., 1982. *The Director and the Stage*. London: Methuen.
- BREINER, P., 1995. *Mozart Piano Concerto no. 20 (K. 466)* with Philharmonia Cassovia, cond. Trhlik: NAXOS 7102.
- BRENDEL, A., 2001. *Alfred Brendel on Music*. London: Robson.
- BRETON, A., 1972. *Manifestoes of Surrealism*. (Tr. R. Seaver and H. R. Lane.) Ann Arbor, MI: University of Michigan Press.
- BREWER, A. H., 1931. *Memories of Choir and Cloister*. London: Bodley Head.
- BRONOWSKI, J., 1968. *The Origins of Knowledge and Imagination*. New Haven, CT: Yale University Press.
- BROOK, P., 1990. *The Empty Space*. Harmondsworth: Penguin.
- BROOKE, R., 2014. *The Poetical Works*. (Ed. G. Keynes.) London: Faber.
- BROOKE-ROSE, C., 1981. *A Rhetoric of the Unreal - Studies in Narrative & Structure, especially of the Fantastic*. Cambridge University Press.
- BROWN, C., 2004. *Classical and Romantic Performing Practice 1750-1900*. Oxford University Press.
- BRYSON, N., 1993. *Vision and Painting*. Basingstoke: Macmillan.
- BUCHAN, J., 1915. *The Thirty-Nine Steps*. Edinburgh: Blackwood.
- BULLINGER, E. W., 1967. *Number in Scripture: Its Supernatural Design and Spiritual Significance*. Grand Rapids, MI: Kregel Publications.
- BUNYAN, J., 1962. *The Pilgrim's Progress*. London: The Folio Society.
- BURGESS, A., 1982. *This Man and Music*. London: Hutchinson.
- BURTON, H., 1994. *Leonard Bernstein*. London: Faber.
- BUSH, N., 1982. *Michael Head: composer, singer, pianist: a memoir*. London: Kahn & Averill.
- BUTT, J., 1995. *Playing with History*. Cambridge University Press.
- BUTT, J. (Ed.), 1997. *The Cambridge Companion to Bach*. Cambridge University Press.
- BYRON, Lord, 1996. *Selected Poems*. (Eds. S. J. Wolfson & P. J. Manning.) Harmondsworth: Penguin.
- CACHIN, F., 1991. *Manet*. (Tr. E. Read.) London: Grange Books.
- CAHILL, T., 1996. *How the Irish saved Civilization*. New York: Random House.
- CAIRNS, D., 2006. *Mozart and his Operas*. London: Allen Lane.
- CALLOIS, R., 1961. *Man, Play and Games*. (Tr. M. Barash.) New York: Free Press.

- CALVINO, I., 1999. *Why Read the Classics?* (Tr. M. McLaughlin.) London: Jonathan Cape.
- CAMPLING, C., 1997. *The Food of Love: Reflections on Music and Faith.* London: SCM.
- CAPRA, F., 1985. *The Tao of Physics - An Exploration of the Parallels between Modern Physics and Eastern Mysticism.* London: Flamingo.
- CARDEW, C., 1974. *Scratch Music.* Cambridge, MA: MIT Press.
- CARLYLE, T., 2000. *Sartor Resartus.* (Eds. McSweeney and Sabor.) Oxford: Oxford World Classics.
- CARRELL, N., 1967. *Bach the Borrower.* London: Allen & Unwin.
- CARR-GOMM, S., 2009. *The Secret Language of Art: The Illustrated Decoder of Symbols and Figures in Western Painting.* London: Duncan Baird Publishing.
- CARTER, E., 1997. *Collected Essays and Lectures, 1937-95.* (Ed. Jonathan W. Bernard.) Rochester, NY: University of Rochester Press.
- CARTER, E., 2002. *Harmony Book.* (Eds. Hopkins, N. & Link, J. F.) New York: Carl Fischer.
- CASWELL, A. B., 1991. "Canonicity in Academia: A Music Historian's View" in *Journal of Aesthetic Education*, Vol 23, no. 3 (1991, 129-45).
- CATTIN, G., 1984. *Music of the Middle Ages I.* (Tr. S. Botterill.) Cambridge University Press.
- CHAIKIN, J., 1972. *The Presence of the Actor.* New York: Athenaeum Press.
- CHARLTON, P., 1984. *John Stainer and the Musical Life of Victorian Britain.* Newton Abbot: David & Charles.
- CHISSELL, J., 1989. *Schumann.* (Master Musicians Series) London: Dent.
- CLAPHAM, J., 1979. *Dvorak.* Newton Abbot: David & Charles.
- CLARK, C. (Ed.), 2005. *The Cambridge Companion to Haydn.* Cambridge University Press.
- CLAYTON, M., HERBERT, T. & MIDDLETON, R. (Eds.), 2003. *The Cultural Study of Music.* London: Routledge.
- COHEN, A., 1995. *Everyman's Talmud.* New York: Schocken Books.
- COHN-SHERBOK, D. 1993. *The Jewish Faith.* London: SPCK.
- COLLINS, W., 1995. *Armada.* Harmondsworth: Penguin Classics.
- CONAN DOYLE, A., 1917. *His Last Bow.* London: John Murray.
- CONE, E. T., 1974. *The Composer's Voice.* Berkeley, CA: University of California Press.
- CONRAD, P., 2007. *Creation: Artists, Gods and Origins.* London: Thames & Hudson.
- COOK, N., 1987. *A Guide to Musical Analysis.* London: Dent.
- COOK, N., 1990. *Music, Imagination and Culture.* Oxford: Clarendon Press.
- COOK, N., 1996. *Analysis Through Composition.* Oxford University Press.
- COOK, N., 2007. *Music, Theory, Meaning.* Aldershot: Ashgate.
- COOK, N., 2007. *The Schenker Project.* Oxford University Press.
- COOK, N., 2013. *Beyond the Score: Music as Performance.* Oxford University Press.
- COOK, N. & EVERIST, M. (Eds.), 1999. *Rethinking Music.* Oxford University Press.
- COOKE, D., 1959. *The Language of Music.* Oxford University Press.
- COOPER, D., 2015. *Béla Bartók.* New Haven, CT: Yale University Press.
- COPE, D., 2001. *Virtual Music - Computer Synthesis of Musical Style.* Cambridge, MA: MIT Press.
- COPLAND, A., 1952. *Music and Imagination.* Cambridge, MA: Harvard University Press.
- COPPLESTONE, T., 1998. *Leonardo.* Rochester, UK: Grange Books.
- CORTOT, A., 2013. *In Search of Chopin.* (Tr. C. & R. Clarke.) Mineola, NY: Dover Publications.
- COUNSELL, C., 1996. *Signs of Performance: An Introduction to Twentieth-Century Theatre.* London: Routledge.
- CROSS, J., 2000. *Harrison Birtwistle - Man, Mind, Music.* London: Faber.
- CROSS, J. (Ed.), 1998. *The Stravinsky Legacy.* Cambridge University Press.
- CROSS, R., 2004. *Steven Berkoff and the theatre of self-performance.* Manchester University Press.
- COULINGS, D., 2005. *Ferruccio Busoni - A Musical Ishmael.* Lanham, MD: Scarecrow Press.
- CUMMINGS, E. E., 1959. *100 Selected Poems.* New York: Grove Books Inc.
- CURTIS, G., 2005. *Disarmed - The Story of the Venus de Milo.* Stroud: Sutton Publishing.
- DAHLHAUS, C., 1989. *The Idea of Absolute Music.* (Tr. Lustig.) Chicago, IL: University of Chicago Press.
- DAHLHUAS, C., 1992. *Richard Wagner's Music Dramas.* (Tr. M. Whittall.) Cambridge University Press.
- DAICHES, D., 1984. *God and the Poets.* Oxford: Clarendon Press.

- DANTO, A. C., 1981. *The Transfiguration of the Commonplace: A Philosophy of Art*. Cambridge, MA: Harvard University Press.
- DAVIES, S., 2001. *Musical works and performance: a philosophical exploration*. Oxford: Clarendon Press.
- DAVIES, S., 2003. *Themes in the Philosophy of Music*. Oxford University Press.
- DAVIS, M. S., 1993. *What's So Funny?* Chicago, IL: University of Chicago Press.
- DAVISON, P. (Ed.), 2001. *Reviving the Muse: Essays on Music after Modernism*. Brinkworth: Claridge Press.
- DAWN, M. J., 1999. *A Royal "Waste" of Time: The Splendor of Worshiping God and Being Church for the World*. Grand Rapids, MI: Wm. B. Eerdmans.
- DAY, J., 1998. *Vaughan Williams*. Oxford University Press.
- DAY-O'CONNELL, J., 2007. *Pentatonicism from the Eighteenth Century to Debussy*. Rochester, NY: University of Rochester Press.
- D' COSTA, G., 2000. *Sexing the Trinity*. London: SCM.
- DELEUZE, G. & GUTTARI, F., 1987. *A Thousand Plateaus*. (Tr. B. Massumi.) Minneapolis, MI: University of Minnesota Press.
- DENT, E. J., 1976. *The Rise of Romantic Opera*. (Ed. W. Dean.) Cambridge University Press.
- DERRIDA, J., 1978. *Writing and Difference*. (Tr. A. Bass.) London: Routledge & Kegan Paul.
- DERRIDA, J., 1981. *Positions*. (Tr. A. Bass.) London: Athlone Press.
- DERRIDA, J., 1994. *Specters of Marx*. (Tr. Kamuf.) London: Routledge.
- DERRIDA, J., 1997. *Of Grammatology* (tr. Spivak.) Baltimore, MD: Johns Hopkins University Press.
- DICKINSON, E., 1994. *The Works of Emily Dickinson*. (Ed. E. Hartnoll.) Ware: Wordsworth.
- DICKINSON, P., 2012. *Lennox Berkeley and Friends (Writings, Letters and Interviews)*. Woodbridge: Boydell.
- DOCTOR, J., 1999. *The BBC and Ultra-Modern Music, 1922-1936: Shaping a Nation's Tastes*. Cambridge University Press.
- DOE, P., 1976. *Tallis*. Oxford University Press.
- DONNELLY, K., 2005. *The Spectre of Sound: Music in Film and Television*. London: BFI Publishing.
- DONNE, J., 2012. *Collected Poetry*. (Ed. Bell.) London: Penguin.
- DOSTOEVSKY, F., 1994. *Notes from Underground*. (Tr. Pevear & Volokhonsky.) New York: Vintage.
- DREYFUS, L., 1996. *Bach and the Patterns of Invention*. Cambridge, MA: Harvard University Press.
- DUCHEN, J., 2005. *Gabriel Fauré*. London: Phaidon.
- DUCHESNEAU, L. & MARX, W. (Eds.), 2011. *György Ligeti: Of foreign lands and strange sounds*. Woodbridge: Boydell.
- DUNCAN, R., 1981. *Working with Britten - A Personal Memoir*. Bideford: The Rebel Press.
- DUNSBY, J., 1995. *Performing Music: Shared Concerns*. Oxford: Clarendon Press.
- DURRENMATT, F., 1962. *Der Besuch der alten Dame*. (Tr. P. Bowles as *The Visit*.) London: Jonathan Cape.
- ECO, U., 1984. *The Name of the Rose*. (Tr. W. Weaver.) London: Secker & Warburg.
- ECO, U., 1992. *Interpretation and Overinterpretation*. (Ed. Collini.) Cambridge University Press.
- ECO, U., 2012. *The Infinity of Lists*. (Tr. A. McEwen.) London: Quercus.
- EGGEBRECHT, H. H., 2010. *Understanding Music: The Nature and Limits of Musical Cognition*. (Tr. R. Evans.) Farnham: Ashgate.
- EINSTEIN, A., 1964. *Gluck*. London: Dent.
- ELGAR, Sir E., 1901. *Froissart*. (Ed. Boult, 1972). London: Novello.
- ELGAR, Sir E. (Cond.), 1932. *Variations on an Original Theme (Royal Albert Hall Orchestra)*. London: EMI Classics, EMI 0956942.
- ELIADE, M., 1960. *Myths, Dreams and Mysteries*. (Tr. W. Trask.) London: Harvill Press.
- ELIOT, G., 1994. *Middlemarch*. Harmondsworth: Penguin Popular Classics.
- ELIOT, G., 2012. *Daniel Deronda*. Harmondsworth: Penguin Classics.
- ELIOT, T. S., 1941. *Points of View*. London: Faber.
- ELIOT, T. S., 1944. *Four Quartets*. London: Faber.
- EMERSON, R. W., 2010. *Essays*. Rockville, MD: Wildside Press.
- EMPSON, W., 2004. *Seven Types of Ambiguity*. London: Pimlico Press.

- EPSTEIN, D., 1979. *Beyond Orpheus (Studies in Musical Structure)*. Cambridge, MA: MIT Press.
- ERASMUS, D., 1999. *On Copia of Words and Ideas*. (Tr. King & Rix.) Milwaukee, WI: Marquette University Press.
- ESAR, E., 1968. *20, 000 Quips and Quotes*. New York: Barnes and Noble.
- FAULKS, S., 2006. *Pistache*. London: Hutchinson.
- FERRS, P., 1989. *Dylan Thomas: A Biography*. New York: Paragon Press.
- FETTERMANN, W., 1996. *John Cage's Theatre Pieces – Notations and performances*. Amsterdam: Harwood Academic Publishers.
- FERGUSON, N., 2011. *Virtual History: alternatives and counterfactuals*. London: Penguin.
- FEYERABEND, P., 2010. *Against Method: Outline of an Anarchistic Theory of Knowledge*. 4th edn. (Ed. I. Hacking.) London: Verso Books.
- FINK, R. & RICCI, R., 1975. *The Language of Twentieth Century Music*. New York: Schirmer.
- FLETCHER, A., 2001. *The Art of Looking Sideways*. London: Phaidon.
- FLETCHER, J., 2000. *Samuel Beckett*. London: Faber.
- FO, D., 1982. *Can't Pay! Won't Pay!* (Tr. L. Pertile.) London: Pluto Press.
- FORD, B. (Ed.), 1973. *The Pelican Guide to English Literature - the modern age*. 3rd edn. Harmondsworth: Penguin.
- FOREMAN, L., 1987. *From Parry to Britten - British Music in Letters 1900-1945*. London: B. T. Batsford.
- FOREMAN, L., 2007. *Bax: A composer and his times*. 3rd edn. Woodbridge: Boydell.
- FOREMAN, L. (Ed.), 2011. *The John Ireland Companion*. Woodbridge: Boydell.
- FORSTER, E. M., 1975. *Howard's End*. Harmondsworth: Penguin.
- FORTE, A., 1973. *The Structure of Atonal Music*. New Haven, CT: Yale University Press.
- FOWLER, A., 1982. *Kinds of Literature*. Oxford: Clarendon Press.
- FRASER, G. M., 1969. *Flashman*. London: Barrie & Jenkins.
- FRAYN, M., 1982. *Noises Off*. London: Samuel French.
- FREUD, S., 1997. *The Interpretation of Dreams*. (Tr. A. A. Brill.) Ware: Wordsworth.
- FREUD, S., 2003. *The Psychopathology of Everyday Life*. (Tr. A. Bell.) London: Penguin.
- FRISCH, W., 1984. *Brahms and the Principle of Developing Variation*. Berkeley, CA: University of California Press.
- FRISCH, W., 1996. *Brahms: The Four Symphonies*. New York: Schirmer.
- FRISCH, W., 1993. *The Early Works of Arnold Schoenberg 1893-1908*. Berkeley, CA: University of California Press.
- FROGLEY, A. & THOMSON, A. J. (Eds.), 2013. *The Cambridge Companion to Vaughan Williams*. Cambridge University Press.
- GADAMER, H.-G., 1992. *Truth and Method*. 2nd edn. (Tr. Weinsheimer & Marshall.) New York: Crossroad Press.
- GÁL, H., 1963. *Johannes Brahms*. (Tr. Stein.) London: Weidenfeld and Nicholson.
- GALLO, F. A., 1985. *Music of the Middle Ages*. (Tr. Earles.) Cambridge University Press.
- GARDINER, J. E., 2013. *Music in the Castle of Heaven*. London: Allen Lane, London.
- GENETTE, G., 1992. *The Architext*. (Tr. Lewin.) Berkeley, CA: University of California Press.
- GENETTE, G., 1997. *Palimpsests: Literature in the Second Degree*. (Tr. Newman & Doubinsky.) Lincoln, NE: University of Nebraska Press.
- GIBBS, C. H., 1997. *The Cambridge Companion to Schubert*. Cambridge University Press.
- GIDE, A., 1949. *Notes on Chopin*. (Tr. B. Frechtman.) New York: Philosophical Library.
- GILLIES, M. (Ed.), 2003. *The Bartók Companion*. London: Faber.
- GILLMOR, A., 1988. *Erik Satie*. Basingstoke: Macmillan.
- GLOAG, K., 2008. *Postmodernism in Music*. Cambridge University Press.
- GLOAG, K. & JONES, N. (Eds.), 2013. *The Cambridge Companion to Michael Tippett*. Cambridge University Press.
- GOEHR, A., 1998. *Finding the Key*. (Ed. Puffett.) London: Faber.
- GOEHR, L., 1992. *The Imaginary Museum of Musical Works*. Oxford: Clarendon Press.
- GOETHE, J. W. von, 2002. *Faust - Parts One and Two*. (Tr. R. D. MacDonald.) London: Oberon Books.
- GOGOL, N., 1972. *Diary of a Madman*. (Tr. Wilks.) London: Penguin.
- GOMBRICH, E., 1960. *Art and Illusion: A Study in the Psychology of Pictorial Representation*. London: Phaidon.
- GOODALL, J., 1994. *Artaud and the Gnostic Drama*. Oxford: Clarendon Press.

- GOODMAN, N., 1969. *Languages of Art: An Approach to a Theory of Symbols*. Oxford University Press.
- GOPNIK, A., 2012. *The Table comes First: Family, France, and the Meaning of Food*. London: Quercus.
- GORDON, D. & P., 2005. *Musical Visitors to Britain*. London: Routledge.
- de la GRANGE, H.-L., 1973. *Mahler (i)*. Garden City, NY: Doubleday.
- GRAY, A., 1981. *Lanark*. Edinburgh: Canongate.
- GRAY, A., 2002. *The Book of Prefaces*. London: Bloomsbury.
- GREGORY, R. (ed.), 2004. *The Oxford Companion to the Mind*. Oxford University Press.
- GRIFFITHS, P., 1981. *Peter Maxwell Davies*. London: Robson.
- GRIFFITHS, P., 1985. *New Sounds, New Personalities*. London: Faber.
- GRIFFITHS, P., 1995. *Modern Music and After*. Oxford University Press.
- GRIFFITHS, P., 2010. *Modern Music and After*. 3rd edn. Oxford University Press.
- GRIMM, J. & W., 2004. *The Annotated Grimm*. (Ed. & tr. M. Tatar.) New York: WW Norton & Co.
- GROSSMITH, G. & W., 1965. *Diary of a Nobody*. London: Penguin.
- HADDON, E. (Ed.), 2006. *Making Music in Britain*. Aldershot: Ashgate.
- HALL, M., 1984. *Harrison Birtwistle*. London: Robson.
- HAMILTON, K. & LOGES, N. (Eds.), 2014. *Brahms in the Home and the Concert Hall (between Private and Public Performance)*. Cambridge University Press.
- HAND, C., 1978. *John Taverner - His Life and Music*. London: Eulenburg.
- HANSLICK, E., 1986. *On the Musically Beautiful*. (Tr. G. Payzant.) Indianapolis, IN: Hackett.
- HANSON, H., 1960. *Harmonic Materials of Modern Music*. New York: Appleton-Century-Crofts Inc.
- HARDING, J., 1965. *Saint-Saëns and his Circle*. London: Chapman & Hall.
- HARDING, J., 1973. *Gounod*. London: George Allen & Unwin.
- HARRIES, M. & S., 1989. *A Pilgrim Soul: The Life and Works of Elisabeth Lutyens*. London: Michael Joseph.
- HARVEY, J., 1999. *Music and Imagination*. London: Faber.
- HEFLING, S. E. (Ed.), 2004. *Nineteenth-century Chamber Music*. London: Routledge.
- HEILE, B., 2006. *The Music of Mauricio Kagel*. Aldershot: Ashgate.
- HEWETT, I., 2003. *Music: Healing the Rift*. London: Continuum.
- HIGGINS, C., 2015. *This New Noise: The Extraordinary Birth and Troubled Life of the BBC*. London: Guardian Books.
- HILLIER, P., 1997. *Arvo Pärt*. Oxford University Press.
- HINDEMITH, P., 1949. *Elementary Training for Musicians*. 2nd edn. London: Schott.
- HOCKNEY, D., 2006. *Secret Knowledge*. London: Thames & Hudson.
- HOFFMANN, E. T. A., 1982. *Tales of Hoffmann*. (Tr. Hollingdale et al.) London: Penguin.
- HOFSTADTER, D., 2008. *I am a Strange Loop*. New York: Basic Books.
- HOGG, J., 1997. *The Private Memoirs and Confessions of a Justified Sinner written by Himself with a detail of curious traditionary facts and other evidence by the Editor*. Ware: Wordsworth.
- HOLDEN, R., 2008. *Richard Strauss: A Musical Life*. New Haven, CT: Yale University Press.
- HOLLOWAY, R., 1979. *Debussy and Wagner*. London: Eulenburg.
- HOMANS, J., 2010. *Apollo's Angels: A History of Ballet*. London: Granta Books.
- HOPKINS, G. M., 1996. *Poems*. (Ed. Phillips.) Oxford University Press.
- HOWARD, P., 1995. *Gluck: An 18th Century Reader*. Oxford: Clarendon Press.
- HOWAT, R., 1984. *Debussy in Proportion*. Cambridge University Press.
- HOWES, F., 1974. *The Music of William Walton*. Oxford University Press.
- HUDSON, R., 1994. *Stolen Time - The History of Tempo Rubato*. Oxford: Clarendon Press.
- HUGHES, Dom A. & ABRAHAM, G. (Eds.), 1960. *The New Oxford History of Music - Ars Nova and the Renaissance*. Oxford University Press.
- HUIZINGA, J., 1955. *Homo Ludens: A Study of the Play-Element in Culture*. Boston, MA: Beacon Press.
- HURFORD, P., 1988. *Making Music on the Organ*. Oxford University Press.
- HUXLEY, M. & WITTS, N. (Eds.), 1996. *The 20th Century Performance Reader*. London: Routledge.
- IBSEN, H., 1965. *Plays*. (Ed. P. Watts.) Harmondsworth: Penguin.

- IHDE, D., 2007. *Listening and Voice - Phenomenologies of Sound*. 2nd edn. Albany, NY: SUNY Press.
- INBAL, E. (Cond.), 2003. *Mahler Symphonies: Frankfurt Radio Symphony Orchestra*. DENON 72589-604: 2003 (liner notes by Andreas Maul).
- INGARDEN, R., 1986. *The Work of Music and the Problem of Its Identity*. (Tr. A. Czeriawski; ed. J. G. Harrell.) Basingstoke: Macmillan.
- INNES, C. (Ed.), 1998. *The Cambridge Companion to George Bernard Shaw*. Cambridge University Press.
- ISER, W., 1978. *The Act of Reading: A Theory of Aesthetic Response*. (Tr. Iser.) Baltimore, MD: Johns Hopkins University Press.
- ISHERWOOD, C., 2013. *Lions and Shadows*. London: Vintage.
- IVASHKIN, M., 1996. *Alfred Schnittke*. London: Phaidon.
- IVES, C., 1920. *Essays before a Sonata*. New York: Knickerbocker Press.
- IVES, C. (Ed. Kirkpatrick), 1973. *Memos*. London: Calder & Boyars
- JACOBS, A. (Ed.), 1977. *British Music Yearbook 1977-78*. London: Bowker.
- JAIRAZBHOY, N. A., 1995. *The Ragas of North Indian Music: Their Structure and Evolution*. Bombay: Popular Prakashan Publications.
- JAMES, C., 2012. *Cultural Amnesia: Notes in the Margin of my Time*. London: Picador.
- JAMES, H., 2011. *Selected Tales*. London: Penguin Classics.
- JÄRVI, N. (Cond.), 1995. *Schmidt Symphony no. 1*. Detroit Symphony Orchestra. (Chandos) CHAN 9357.
- JENSEN, E. F., 2001. *Schumann*. Oxford University Press.
- JOHNSON, G., 2008. *The Ten Most Beautiful Experiments*. London: Vintage.
- JOHNSON, S., 2009. *The History of Rasselas, Prince of Abissinia*. (Ed. Keymer.) Oxford: Oxford World's Classics.
- JOHNSON, T. & JEDRZEJEWSKI, F., 2014. *Looking at Numbers*. Basel: Birkhauser.
- JOPLIN, S., 1916. *Maple Leaf Rag*. New York: Aeolian Piano Roll Company.
- JOYCE, J., 2000. *Ulysses*. London: Penguin Classics.
- KAFKA, F., 2000. *The Trial*. (Tr. Parry.) London: Penguin.
- KAFKA, F., 2008. *Metamorphosis*. (Tr. Hofmann.) London: Penguin.
- KAHR, M. M., 1978. *Dutch Painting in the Seventeenth Century*. New York: Harper and Row.
- KATZ, R., 2009. *A Language of its Own: Sense and Meaning in the Making of Western Art Music*. Chicago, IL: University of Chicago Press.
- KATZ, S. T., 2000. *Mysticism and Sacred Scripture*. Oxford University Press.
- KEEFE, S. P., 2005. *The Cambridge Companion to the Concerto*. Cambridge University Press.
- KELLER, H., 1986. *The Great Haydn Quartets*. London: Dent.
- KENNEDY, M., 1968. *A Portrait of Elgar*. Oxford: Clarendon Press.
- KENNEDY, M., 1980. *The Works of Ralph Vaughan Williams*. 2nd edn. Oxford: Clarendon Press.
- KENNEDY, M., 1987. *Adrian Boult*. Basingstoke: Macmillan.
- KENNESON, C., 1994. *Székely and Bartók: The Story of a Friendship*. New York: Amadeus Press.
- KENYON, N. (Ed.), 1988. *Authenticity and Early Music*. Oxford University Press.
- KERDEMAN, D. & KUSHNER, L., 1986. *The Invisible Chariot - An Introduction to Kabbalah and Jewish Spirituality*. Denver, CO: ARE Publications.
- KERMAN, J., 1985. *Musicology*. London: Collins.
- KERMODE, F., 1966. *The Sense of an Ending - Studies in the Theory of Fiction*. Oxford University Press.
- KINDERMAN, W., 2009. *Beethoven*. 2nd edn. Oxford University Press.
- KIVY, P., 1995. *Authenticities: Philosophical Reflections on Musical Performance*. Ithaca, NY: Cornell University Press.
- KOLB, K. (Ed.), 2015. *Berlioz on Music (selected criticism 1824-37)*. (Tr. S. Rosenberg.) Oxford University Press.
- KORSYN, K., 2005. *Decentering Music - a critique of contemporary musical research*. Oxford University Press.
- KRACAUER, S., 1937. *Offenbach and the Paris of his times*. (Tr. David & Mosbacher.) New York: Alfred Knopf.
- KRAMER, J. D., 1988. *The Time of Music*. New York: Schirmer.

- KRAMER, L., 1984. *Music and Poetry: The Nineteenth Century and After*. Berkeley, CA: University of California Press.
- KRAMER, L., 1995. *Classical Music and Postmodern Knowledge*. Berkeley, CA: University of California Press.
- KRAMER, R., 2008. *Unfinished Music*. Oxford University Press.
- KRISTEVA, J., 1987. *In the Beginning was Love: Psychoanalysis and Faith*. (Tr. A. Goldhammer.) New York: Columbia University Press.
- KUHN, T. S., 1962. *The Structure of Scientific Revolutions*. Chicago, IL: University of Chicago Press.
- KUNDERA, M., 2010. *Testaments Betrayed*. (Tr. Asher.) London: Faber.
- LAMPORT, F. J. (Ed.), 1974. *The Penguin Book of German Stories*. Harmondsworth: Penguin.
- LAYTON, R. (Ed.), 1995. *A Guide to the Symphony*. Oxford University Press.
- le HURAY, P. G., 1990. *Authenticity in Performance*. Cambridge University Press.
- LEBRECHT, N., 1992. *The Book of Musical Anecdotes*. London: Warner.
- LESKOV, N., 2014. *The Enchanted Wanderer & other stories*. (Tr. Pevear and Volokhonsky.) London: Vintage
- LEVINSON, J., 2011. *Music, Art and Metaphysics*. 2nd edn. Oxford University Press.
- LEWIN, D., 1993. *Musical Form and Transformations: 4 Analytic Essays*. New Haven, CT: Yale University Press.
- LEWIS, N., 1995. *The Book of Babel*. Iowa City, IA: University of Iowa Press.
- LIGETI, G., 1983. *Ligeti in Conversation*. London: Eulenburg.
- LODGE, D., 2011. *The Art of Fiction*. London: Vintage.
- LUTYENS, E., 1972. *A Goldfish Bowl*. London: Cassell.
- MACDONALD, M., 2001. *Brahms. (Master Musicians Series)* Oxford University Press.
- MACDONALD, M., 2008. *Schoenberg. (Master Musicians Series)* Oxford University Press.
- MACHERY, P., 1978. *A Theory of Literary Production*. (Tr. G. Wall.) London: Routledge & Kegan Paul.
- MACONIE, R., 1990. *The Concept of Music*. London: Clarendon Press.
- MAHLER, G., 1968. *Symphony no. 6*. (Ed. Redlich.) London: Eulenburg.
- MANGUEL, A., 1996. *A History of Reading*. London: Vintage.
- MAROWITZ, C., 1991. *Directing the Action*. New York: Applause Press.
- MASSIP, C. (Ed.), 1996. *Portrait(s) d'Olivier Messiaen*. Paris: Bibliothèque Nationale.
- MATHEWS, D., 1967. *Beethoven Piano Sonatas*. London: BBC.
- MATHEWS, H. & BROTCHE, A. (Eds.), 2005. *The Oulipo Compendium*. London: Atlas Press.
- MATOSSIAN, N., 1986. *Xenakis*. London: Kahn & Averill.
- MAWER, D. (Ed.), 2000. *Cambridge Companion to Ravel*. Cambridge University Press.
- MCCAREY, L. (Dir.), 1933. *Duck Soup*. Los Angeles: Paramount Pictures.
- MCGREGOR, R., 2000. *Perspectives on Peter Maxwell Davies*. Aldershot: Ashgate.
- MELLERS, W., 1947. *Studies in Contemporary Music*. London: Dobson.
- MELLERS, W., 1989. *Vaughan Williams and the Vision of Albion*. London: Barrie & Jenkins.
- MELVILLE, H., 1972. *Moby-Dick*. (Ed. Beaver.) Harmondsworth: Penguin Classics.
- MENDELSSOHN, F., 1999. *Symphony no. 3 in A minor*. (Eds. von Haken & Roddewig.) London: Eulenburg.
- MERCIER, V., 1956. *The Uneventful Event*. (Review of Beckett's *Waiting for Godot*.) The Irish Times, 18 February, 1956 (p. 6).
- MERLEAU-PONTY, M., 1964. *Signs*. (Tr. R. McCleary.) Evanston, IL: Northwestern University Press.
- MERTON, T., 1976. *Thomas Merton on Zen*. London: Sheldon Press.
- MEYER, L. B., 1989. *Style and Music: Theory, History, and Ideology*. Philadelphia, PA: University of Pennsylvania Press.
- MILLER, J., 1986. *Subsequent Performances*. London: Faber.
- MITCHELL, D., 1993. *The Language of Modern Music*. London: Faber.
- MOI, T. (Ed.), 1986. *The Kristeva Reader*. New York: Columbia University Press.
- MONELLE, R., 2002. *Linguistics and Semiotics in Music*. London: Routledge.
- MONSAINGEON, B., 1985. *Mademoiselle*. (Tr. R. Marsack.) Manchester: Carcanet.
- MONSAINGEON, B., 2001. *Sviatoslav Richter*. (Tr. S. Spencer.) London: Faber.
- MOREHEN, J. (Ed.), 1995. *English Choral Practice 1400-1650*. Cambridge University Press.
- MORRIS, P. (Ed.), 1994. *The Bakhtin Reader*. London: Edward Arnold.

- MOZART, W. A., 1933. *Symphony no. 39*. (Ed. T. Kroyer.) London: Eulenburg.
- MOZART, W. A., 2006. *A life in letters*. (Ed. Eisen; tr. Spencer.) London: Penguin.
- MUIR, E., 1949. *Essays on Literature and Society*. London: Hogarth Press.
- MUIR, E., 1962. *The Estate of Poetry*. London: Hogarth Press.
- MUSGRAVE, M. (Ed.), 1999. *The Cambridge Companion to Brahms*. Cambridge University Press.
- NABOKOV, V., 1962. *Pale Fire*. London: Penguin.
- NABOKOV, V., 2001. *Collected Stories*. London: Penguin.
- NATTIEZ, J.-J. (Ed.), 1986. *Orientations – Collected Writings of Pierre Boulez*. (Tr. M. Cooper.) Cambridge, MA: Harvard University Press.
- NATTIEZ, J.-J., 1990. *Towards a Semiology of Music*. (Tr. C. Abbate.) Princeton, NJ: Princeton University Press.
- NICHOLS, R. (Ed.), 1987. *Ravel Remembered*. London: Faber.
- NICHOLS, R., 2011. *Ravel*. New Haven, CT: Yale University Press.
- NORDEN, D., 2008. *Clips from a Life*. London: Fourth Estate.
- NORRIS, C. (Ed.), 1982. *Shostakovich: The Man and his Music*. London: Lawrence & Wishart.
- NORRIS, G., 2001. *Rachmaninov. (Master Musicians Series)* Oxford University Press.
- ORLEDGE, R., 1995. *Satie Remembered*. London: Faber.
- ORREY, L., 1975. *Programme Music*. London: Davis-Poynter Press.
- OSBORNE, C., 1982. *W. H. Auden - The Life of a Poet*. London: Macmillan.
- OVID, 2004. *Metamorphoses*. (Tr. David Raeburn.) London: Penguin Classics.
- OWEN, B., 2007. *The Organ Music of Johannes Brahms*. Oxford University Press.
- PAGE, T. (Ed.), 1988. *The Glenn Gould Reader*. London: Faber.
- PALMER, A., 2015. *Encounters with British Composers*. Woodbridge, Boydell.
- PALMER, V. V. (Ed.), 2001. *Mixed Jurisdictions Worldwide: The Third Legal Family*. Cambridge University Press.
- PANOFSKY, E., 1955. *Meaning in the Visual Arts*. Harmondsworth: Penguin.
- PANOFSKY, E., 1960. *Renaissances and Renascences in Western Art*. New York: Harper & Row.
- PARROTT, A., 2004. *The Essential Bach Choir*. Woodbridge: Boydell.
- PARROTT, I., 1978. *The Music of Rosemary Brown*. London: Regency Press.
- PARRY, C. H. H., 1923. *The Evolution of the Art of Music*. 8th edn. Vol. LXXX of the International Scientific Series. London: Kegan Paul, Trench, Trubner & Co.
- PASCALL, R. (Ed.), 1983. *Brahms: Biographical, Documentary and Analytical Studies*. Cambridge University Press.
- PATERSON, D., 2012. *Reading Shakespeare's Sonnets*. London: Faber.
- PENROSE, R., 1990. *The Emperor's New Mind - concerning computers, minds, and the laws of physics*. London: Vintage.
- PHILIP, R., 2004. *Performing Music in the Age of Recording*. New Haven, CT: Yale University Press.
- PINKER, S., 2015. *The Sense of Style*. London: Penguin.
- POINCARÉ, H., 1910. *Mathematical Creation* (Tr. Lydia G. Robinson) in *The Monist* (Vol. XX), 1910 (pp. 321-335).
- POLI, R., 2010. *The Secret Life of Musical Notation*. Milwaukee, WI: Amadeus Press.
- POPLE, A. (Ed.), 1994. *Theory, Analysis, and Meaning in Music*. Cambridge University Press.
- PRITCHETT, J., 1993. *The Music of John Cage*. Cambridge University Press.
- PUSHKIN, A., 2003. *Eugene Onegin*. (Tr. Charles Johnston.) London: Penguin Classics.
- QUENEAU, R., 1947. *Exercices de style*. Paris: Gallimard.
- QUENEAU, R., 1961. *Cent Mille Millions de Poemes*. Paris: Gallimard.
- RAMSHAW, G., 2002. *Treasures Old and New: Images in the Lectionary*. Minneapolis, MN: Fortress Press.
- REANEY, G., 1971. *Guillaume de Machaut*. Oxford University Press.
- REYNOLDS, J. & ROFFE, J. (eds.), 2004. *Understanding Derrida*. London: Continuum.
- RIFFATERRE, M., 1978. *Semiotics of Poetry*. Bloomington, IN: Indiana University Press.
- RILEY, M., 2014. *The Viennese Minor-Key Symphony in the Age of Haydn and Mozart*. Oxford University Press.
- RILKE, R. M., 1974. *Neue Gedichte*. Frankfurt: Insel Verlage.
- RIMSKY-KORSAKOV, N., 1974. *My Musical Life*. (Tr. J. A. Joffe.) London: Eulenburg.

- RINK, J., 1995. *The Practice of Performance*. Cambridge University Press.
- RINK, J., 1997. *Chopin: The Piano Concertos*. Cambridge University Press.
- RINK, J., 2002. *Musical Performance: A Guide to Understanding*. Cambridge University Press.
- ROCKWELL, J., 1983. *All American Music: Composition in the Late Twentieth Century*. New York: Alfred Knopf.
- ROSEN, C., 1976. *The Classical Style*. London: Faber.
- ROSEN, C., 1996. *The Romantic Generation*. New York: HarperCollins.
- ROTTERMUND, K., 2008. *Chopin and Hesse: New Facts about Their Artistic Acquaintance*. American Organist Magazine, vol. 42, issue 3 (2008).
- ROUTLEY, E., 1968. *Words, Music and the Church*. London: Herbert Jenkins.
- RÓZSA, M., 1982. *Double Life - The Autobiography of Miklos Rozsa*. Tunbridge Wells: The Baton Press.
- RUPPRECHT, P., 2001. *Britten's Musical Language*. Cambridge University Press.
- RUSHDIE, S., 1985. *Shame*. London: Jonathan Cape.
- RUSKIN, J., 1985. *Unto This Last and other essays*. (Ed. Wilmer, C.) London: Penguin
- RUSSELL, B., 1917. *Mysticism and Logic and other essays*. London: Allen & Unwin.
- RUTTER, J. (Ed.), 1996. *European Sacred Music*. Oxford University Press.
- SACKS, J., 2002. *The Dignity of Difference*. London: Continuum.
- SACKS, O., 2008. *Musicophilia: Tales of Music and the Brain*. Revised edn. London: Picador.
- SADLER, G., 2014. *The Rameau Compendium*. Woodbridge: Boydell.
- SAID, E. W., 1978. *Orientalism*. London: Penguin.
- SAID, E. W., 2008. *Music at the Limits*. London: Bloomsbury.
- SALZER, F., 1962. *Structural Hearing: Tonal Coherence in Music*. New York: Dover Publications.
- SAMSON, J., 1996. *Chopin. (Master Musicians Series)* Oxford University Press.
- SAMSON, J. (Ed.), 1992. *The Cambridge Companion to Chopin*. Cambridge University Press.
- SARTRE, J.-P., 2000. *Huis Clos*. Paris: Gallimard.
- SCHAFER, M., 1983. *British Composers in Interview*. London: Faber.
- SCHEIBE, J. A., 1737. *Der Critische Musicus*. Hamburg. (Facsimile, Hildesheim: Olms Verlag, 1970.)
- SCHENK, E., 1960. *Mozart and his Times*. London: Secker & Warburg.
- SCHENKER, H., 1979. *Free Composition*. 2nd edn. (Tr. and ed. Oster.) New York: Longman.
- SCHIFF, D., 1983. *The Music of Elliott Carter*. London: Eulenburg.
- SCHOENBERG, A., 1967. *Fundamentals of Musical Composition*. (Ed. G. Strang & L. Stein.) London: Faber.
- SCHOENBERG, A., 1984. *Style and Idea*. (Tr. Black.) Oakland, CA: University of California Press.
- SCHULENBERG, D., 2006. *The Keyboard Music of J.S. Bach*. 2nd edn. Abingdon: Routledge.
- SCHUMANN, R., 1965. *Schumann on Music*. (Ed. H. Pleasants.) New York: Dover Publications.
- SCHWARTZ, E. & CHILDS, B. (Eds.), 1978. *Contemporary Composers on Contemporary Music*. New York: Da Capo Press.
- SCHWEITZER, A., 1966. *Johann Sebastian Bach*. (Tr. E. Newman.) New York: Dover Publications.
- SCOTT, W., 1964. *Heart of Midlothian*. London: Everyman.
- SCOTT, W., 1996. *Rob Roy*. London: Wordsworth.
- SCOTT, W., 2001. *The Bride of Lammermoor*. Harmondsworth: Penguin.
- SCOTT, W., 2001. *Waverley*. Harmondsworth: Penguin.
- SEAREST, M., 2001. *Somewhere for Me - a Biography of Richard Rodgers*. London: Bloomsbury.
- SEARLE, H., 1966. *The Music of Liszt*. London: Dover.
- SEBALD, W. G., 2001. *Austerlitz*. (Tr. A. Bell.) New York: Random House.
- SEEGER, C., 1977. *Studies in Musicology 1935-1975*. Berkeley, CA: University of California Press.
- SERVICE, T., 2014. *Judith Weir Prepares to Be a Radical Master of the Queen's Music*. The Guardian, 21 July, 2014.
- SHAKESPEARE, W., 1987. *The Complete Oxford Shakespeare*. (Eds. Wells & Taylor.) Oxford University Press.

- SHAKESPEARE, W., 2009. *Sonnets*. London: Vintage.
- SHELLEY, M., 1985. *Frankenstein; or, The Modern Prometheus*. London: Penguin Classics.
- SHIPTON, A. (Ed.), 2003. *A Handful of Keys*. London: Equinox.
- SHORT, M., 1994. *Gustav Holst*. Oxford University Press.
- SIEPMANN, J., 1995. *Chopin - The Reluctant Romantic*. London: Victor Gollancz.
- SMITH, B., 1994. *Peter Warlock: the life of Philip Heseltine*. Oxford University Press.
- SMITS, R., 2011. *The puzzle of left-handedness*. (Tr. L. Waters.) London: Reaktion Books.
- SMOLLETT, T., 1993. *The Expedition of Humphry Clinker*. London: Dent.
- SPARK, M., 1957. *The Comforters*. Basingstoke: Macmillan.
- SPARK, M., 1961. *The Prime of Miss Jean Brodie*. Basingstoke: Macmillan.
- SPARK, M., 1981. *Loitering with Intent*. London: Bodley Head.
- SPARK, M., 1990. *Symposium*. London: Constable.
- SPENDER, S., 2001. *World within World*. London: Random House.
- SPITTA, P., 1951. *Johann Sebastian Bach*. (Tr. Bell & Fuller-Maitland.) New York: Dover Publications.
- STANFORD, C. V., 1908. *Studies and Memories*. London: Constable Press.
- STANLEY, G. (Ed.), 2000. *The Cambridge Companion to Beethoven*. Cambridge University Press.
- STEINBECK, J., 1977. *The Short Reign of Pippin IV: A Fabrication*. Harmondsworth: Penguin.
- STEINER, G., 1975. *After Babel*. Oxford University Press.
- STEINER, G., 1989. *Real Presences*. London: Faber.
- STEINITZ, R., 2003. *György Ligeti: Music of the Imagination*. London: Faber.
- STERNE, L., 1997. *The Life and Opinions of Tristram Shandy, Gentleman*. London: Penguin Classics.
- STEVENS, D., 1967. *Thomas Tomkins*. New York: Dover Publications.
- STEVENSON, R. L., 2001. *The Strange Case of Dr Jekyll and Mr Hyde*. Edinburgh: Canongate.
- STEVENSON, R. L., 1992. *The Master of Ballantrae*. London: Everyman.
- STEWART, I., 2012. *17 Equations that Changed the World*. London: Profile.
- STOPPARD, T., 1967. *Rosencrantz and Guildenstern are Dead*. London: Faber.
- STOPPARD, T., 1980. *Dogg's Hamlet, Cahoot's Macbeth*. London: Faber.
- STOPPARD, T., 1988. *Rough Crossing*. New York: Samuel French.
- STOREY, J., 1996. *Cultural Studies and the Study of Popular Culture: Theories and Methods*. Edinburgh University Press.
- STRAVINSKY, I., 1947. *Poetics of Music in the Form of Six Lessons*. (Tr. A. Knodel & I. Dahl.) Cambridge, MA: Harvard University Press.
- STRAVINSKY, I. with CRAFT, R., 1959. *Conversations with Igor Stravinsky*. Garden City, NY: Doubleday.
- SUBOTNIK, R. R., 1991. *Developing Variations: Style and Ideology in Western Music*. Minneapolis, MN: University of Minnesota Press.
- SUBOTNIK, R. R., 1996. *Deconstructive Variations: Music and Reason in Western Society*. Minneapolis, MN: University of Minnesota Press.
- SUMNER, W. L., 1962. *The Organ: Its Evolution, Principles of Construction and Use*. 3rd edn. London: Macdonald.
- SUTCLIFFE, W. D. (Ed.), 1998. *Haydn Studies*. Cambridge University Press.
- TAGG, P., 2012. *Music's Meanings - a modern musicology for non-musos*. New York: Mass Media Music Scholar's Press.
- TALBOT, M. (Ed.), 2000. *The Musical Work: Reality or Invention?* Liverpool University Press.
- TARUSKIN, R., 1994. *Stravinsky and the Russian Traditions*. Oxford University Press.
- TARUSKIN, R., 1995. *Text and Act*. Oxford University Press.
- TARUSKIN, R., 2009. *On Russian Music*. Berkeley, CA: University of California Press.
- TAVENER, J., 1999. *The Music of Silence*. London: Faber.
- TEMPERLEY, D., 2001. *The Cognition of Basic Musical Structures*. Cambridge, MA: MIT Press.
- TELUSHKIN, J., 2001. *Jewish Literacy*. New York: HarperCollins.
- TENNYSON, A., 2007. *Collected Poems*. London: Penguin Classics.
- THOMAS, W. (Ed.), 1998. *Composition Performance Reception - Studies in the Creative Process in Music*. Aldershot: Ashgate.
- TOCH, E., 1958. *The Shaping Forces in Music*. New York: Criterion Music Corp.

- TODD, R. L. (Ed.), 1991. *Mendelssohn and his World*. Princeton, NJ: Princeton University Press.
- TODD, R. L., 2003. *Mendelssohn: A Life in Music*. Oxford University Press.
- TOLSTOY, L., 2009. *War and Peace*. (Tr. R. Edmonds.) London: Penguin Popular Classics.
- TOVEY, D. F., 1924. *Bach - Forty-Eight Preludes and Fugues*. London: Associated Board.
- TOVEY, D. F., 1941. *A Musician Speaks: I - The Integrity of Music*. Oxford University Press.
- TOVEY, D. F., 1989. *Essays in Musical Analysis: Symphonies and Other Orchestral Works*. Revised edn. Oxford University Press.
- TREITLER, L., 1996. *Towards a Desegregated Music Historiography*. *Black Music Journal* vol. 16, no. 1. (Spring 1996), pp. 3-10.
- TRESIZE, S. (Ed.), 2003. *The Cambridge Companion to Debussy*. Cambridge University Press.
- TRILLING, L., 1972. *Sincerity and Authenticity*. Oxford University Press.
- TURNAGE, M.-A., 1994. *Orchestral Music*. CBSO, Rattle: EMI Classics 5 55091 2 (liner notes by Colin Matthews).
- VALLAS, L., 1973. *Debussy*. (Tr. M. & G. O'Brien.) New York: Dover Books.
- VARGA, A. B., 1976. *Lutosławski Profile*. (Tr. Walsh.) London: Chester.
- VARGA, A. B., 1996. *Conversations with Yannis Xenakis*. London: Faber.
- VAUGHAN WILLIAMS, R., 1987. *National Music and other essays*. 2nd edn. Oxford University Press.
- WALSH, S., 1993. *The Music of Stravinsky*. Oxford: Clarendon Press.
- WALTER, B., 1947. *Theme and Variations*. (Tr. J. Galston.) London: Hamish Hamilton.
- WATKINS, G., 1994. *Pyramids at the Louvre*. Cambridge, MA: Belknap Press.
- WEBER, A. von, 1960. *The Path to the New Music*. (Ed. W. Reich; tr. L. Black.) Vienna: Universal Edition.
- WEIL, S., 1987. *Gravity and Grace*. (Tr. G. Thibon.) London: ARK Paperbacks.
- WELLS, H. G., 1964. *The Time Machine*. London: Vintage.
- WHITTALL, A., 1987. *Romantic Music*. London: Thames & Hudson.
- WHITTALL, A., 2003. *Composition in the 20th Century*. Oxford University Press.
- WILLIAMS, P., 2004. *The life of Bach*. Cambridge University Press.
- WILLIAMS, P. (Ed.), 1985. *Bach, Handel, Scarlatti - Tercentenary Essays*. Cambridge University Press.
- WILLIAMS, W. C., 1992. *Paterson*. (Ed. C. MacGowan.) New York. New Directions Publishing.
- WINTLE, C. (Ed.), 1994. *Hans Keller: Essays on Music*. Cambridge University Press.
- WITKIN, R. W., 1995. *Art and Social Structure*. Cambridge: Polity Press.
- WITTGENSTEIN, L., 1922. *Tractatus Logico-Philosophicus*. (Tr. Ramsey & Ogden.) London: Kegan Paul, Trench, Trubner & Co.
- WOOLF, V., 1995. *Between the Acts*. (Ed. G. Beer.) London: Penguin.
- WOOLLEY, B., 1999. *The Bride of Science: Romance, Reason and Byron's Daughter*. Basingstoke: Macmillan.
- WORDSWORTH, W., 2004. *The Prelude*. (Ed. J. Wordsworth.) London: Penguin Classics.
- WORTON, M. & STILL, J. (Eds.), 1990. *Intertextuality: theories and practices*. Manchester University Press.
- WULSTAN, D., 2015. *Listen Again: A New History of Music*. Lanham, MD: Rowman & Littlefield.
- XENAKIS, I., 1970. *Formalized Music: Thought and Mathematics in Composition*. Bloomington, IN: Indiana University Press.
- YEATS, W. B., 1990. *The Poems*. (Ed. Albright.) London: J. M. Dent.

Op. 48: Composing as Re-Creation

Rupert JEFFCOAT

School of Arts & Media,
University of Salford, Salford, UK

Submitted in Partial Fulfilment of the Requirements of the
Degree of Doctor of Philosophy, February 2016

Composing as Re-Creation

Op. 48 by Rupert Jeffcoat

Contents

Volume 1

Contents	i
Op. 48 details	iii
Prefatory Notes	vi
A Trio of Acknowledgments	viii
Abstract	ix
<u>Foreword</u>	1
<u>Section I: Outline of Op. 48 - a "little treatise on Eternity"</u>	2
<u>Section II: Prelude</u>	11
<u>Section III: Contextual Review - O where shall wisdom be found?</u>	21
<u>Section IV: Research Context</u>	
Chapter 1 Memory - The Mother of All Muses	34
Chapter 2 Originality - The Origins of Originality	43
Chapter 3 Text - A Score of Texts	54
Chapter 4 Work - "one's not half two. It's two are halves of one"	67
<u>Section V: Methodology</u>	
Chapter 1 What is this thing called Bach?	84
Chapter 2 Pi(p)ed Beauty in Chopin	91

Chapter 3	Robbing "the Golden Treasury of Sebastian"	100
	<i>Crossing Genres; Miswriting, Misreading and Mishearing; Keys and Pitch; Ways of Playing and Ways of Writing; Wordplay, Noteplay, Numberplay, Puzzleplay; References and Programme-notes; Bach's Umbilical C(h)ord; Scores and Performers</i>	
<u>Section VI: Experiments</u> - "each trifle under truest bars to thrust"		
Chapter 1	The Prose and the Passion	115
Chapter 2	Counter, Original, Spare, Strange - I	118
Chapter 3	Counter, Original, Spare, Strange - II	128
Chapter 4	Metamusic	138
	<i>Metatheatre as model; Palimpsest history; Virtual history; Answers as Questions</i>	
<u>Section VII: InConclusion</u>		144
	<i>New modes of listening; The Vitality of Aspectuality; Playing without Bach; Composing as Research; Music on Music; Frankenstein music?; Rembrandt's Nun; The Unfinishing Symphony</i>	
<u>Afterword</u> - <i>in place of a conclusion</i>		157
Appendix - Op. 48		165
Sub-appendix - <i>cited other works by Rupert Jeffcoat</i>		170
Annex - <i>99 Names</i>		174
Addendum - <i>Bach Cooks the Books</i>		175
Glossary		177
Works cited		183
Bibliography		191

The scores of Op. 48 constitute Vol. 11.

Composing as Re-Creation

Op. 48 by Rupert Jeffcoat

Piano pieces

A Minute Waltz

Holy and Individual

Hungarian Flour Fudge

Just Dyeing to See it (aleatoric)

Les Sornettes Sonores

Prelude 465300.2751 (161049811271235) in C (pref. electric piano, or even electric organ)

Returning the Complement

Shanghaied

Sinister Developments

Sonata K. (pref. fortepiano)

Spieglein

The Bad-Tempered Clavichordist

The Rag Trade

Organ pieces

Can't Play, Won't Play!

Kontrafuge und Praeludium

Le V(i)ol de Bourdon

Luke 10.1

The Star and Garter

The Third Degree

Two-Keyboard pieces

Bachmaninov of Beverly Hills (2 pianos)

Marianne and Cecilia (Fortepiano and Glass Harmonica)

Mind the Gap (Piano and Harpsichord, pref. differing temperaments)

WTC1 (2 pianos: other options available)

Solo-Duet piece

Aladdin's Lamp (Piano and Harpsichord)

Cimbalom

Carmina Carmena

Singer/Pianist

Der Lustige Witwer

Trios

Dixit Dominus (Percussion: 4 players)

Gibraltar Gloria (English Horn, Spanish Guitar, Solo Treble)

Open and Shut (Violin, Viola, Piano)

The Interpretation of Drams (Fiddle, Piano and Inebriated Bagpiper)

Duets

Bach Kata Log (Cello and Piano)

Getting Even (Bassoon and Piano)

Hands Sax (Saxophone and Harpsichord)

Ja-Pan (Flute and Shakuhachi; Shoji required)

Offenbacharolle (Piano and Violin)

Tea-Tray (Viola, Piano and Sandwich - remember to check dietary requirements)

Ensembles

A = 416 (Harpsichord; 2 Oboes, 2 Bassoons and Contrabassoon)

Arutadrocs (Broken Ensemble: Alto Flute, Muted Trombone, Harp, Violin)

Glucklicherweise (String Band and Xylorimba)

No Bows Allowed (String Quartet and Harp)

Not my Field (almost Pierrot and almost Marteau ensembles; non-singing Soprano)

Penguins and Polar Bears (Piccolo, Contrabassoon; Marimba, Cor Anglais)

Re:Creation - *Usshering in Reality* (String Quartet)

Red Shoes (A clutch of Clarinets and an Electric Organ)

Space-Time Continuum (Broken Quartet - mobile - and vibraphone - static)

The Powick Pianoforte Quintet (Mixed-up ensemble; also 2 nurses)

Tromperie 1872 (Broken Quartet: Flute, Trumpet, Glockenspiel, Double Bass)

World Peace (6 instruments all plucked from around the globe)

WTC1

(WTC1 exists in a version for 2 ensembles as well as a version for 2 pianos: the 2-piano version can be played in differing ways, and two different scores are provided for this; both in the major mode, one is a smaller 'minor' version, the other a bigger 'major' version.)

NOTE to performabilities of Op. 48

The forces required for **Op. 48** appears to have an arch-structure: although there seem to be 48 pieces, with **WTC1** existing in both a two-keyboard version (itself with a smaller and a larger version) and a double-ensemble version (for 18 players) the below list comes to 50 pieces. Many such anomalies or quirks infect the design and some of the works respond to differing situational necessities and performance possibilities, although their notation remains the same. The progression from 1 player to many has two small dips either side of the midpoint, both of which underline issues surrounding players, parts and roles.

- 13 piano pieces (other instruments can be employed)
 - 6 organ pieces (one non-sounding)
 - 4 two-keyboard pieces (various combinations)
 - 1 solo-duet piece (one player on two instruments)
 - 1 cimbalom piece
 - 1 singer/pianist piece (same player in both roles)
 - 4 trios (though one requires 4 players)
 - 6 duets (of varying combinations)
 - 13 ensemble pieces (for various differing groups)

With the Two-Keyboard pieces, the possibility exists of having one part played on computer, with the other part live. In **Mind the Gap**, especially, this would be particularly effective, while **Aladdin's Lamp** (whichever instruments are used) needs the instruments to be angled appropriately. **World Peace** might benefit from judicious amplification, as would **Der Lustige Witwer**. **Ja-Pan** needs to have both instrumental parts in different zones, so questions arise over priority. **Space-Time Continuum** needs additional power to move the players around, while **Offenbacharolle** merely requires two stands in different places for the same violinist. **Red Shoes** needs to be on a stage with easy egress (including a table for the lead clarinetist's initially partial instrument), and **The Powick Pianoforte Quintet** should be played at the end of a first-half as the players are required to make a quick getaway. **Re:Creation** begins in darkness, and **Not my Field** requires a soprano soloist (sited between the two ensembles) not to sing.

Prefatory Notes

Like a body at a funeral, the sound that music makes is a luxury item. Various composers have made do with not hearing their work out loud, whether it be Beethoven (from deafness), Bach (who posted his Brandenburg Concerti off as a job application) or Bizet (whose Symphony in C was unplayed for 80 years). As a composition portfolio, and not a performance one, the schema of the scores is the basis for discussion. While some voices (notably Ingarden) contend that the non-sounding elements of music are more important (1986: 51), hearing music out loud (rather than in the internal aural imagination) is beneficial. Regardless of the means of performance, though, I agree with Yeats, who said you cannot write without an audience (in Muir 1962: 51).

Many works have certain performance issues, such as un-prescriptive Baroque Sonatas which invite the player's input. Some of **Op. 48** is 'baroque' in not fussing over the notation of dynamics or tempo. If some see this as un-user-friendly, I wish to call on a musician's ability to respond (which is their 'responsibility'). *Pace* Birkets, who sees printing as making text immutable and permanent (1994: 157), the writtendownness of a score (even when detailed) strangely encourages its peculiar mobility. This Derridian point is pre-echoed by Ingarden (1986: 151), and this protean propensity of music is key to understanding **Op. 48**. Although it is possible to appreciate, say, ballet-music without the movement, even when it is performed as fully staged, so-called complete artworks are still only partially appreciable. Various options for pieces mean that performances can never tell the whole story: the universe of **Op. 48** is similar, with diverse constellations taking time to be understood.

Yet **Op. 48** is not a tome of arid philosophy, but an essentially playful exercise, not intended just for a "fit audience though few". **Op. 48** stretches notions of practicality as well as practicability. **Op. 48** suggests that commenting on and thinking about music (paramusic and metamusic?) takes place inside music itself. It acts as a Critique of Pure (and even Practical) Music, since no piece is pure, with each abounding in musical, musicological, textural, textual, numerical, pictorial, philosophical, spiritual, practical and

doubtless other references. It avers that music's currency never goes out of date. Larkin's poem (about libraries) beautifully expresses how such a partnership evolves.

New eyes each year
Find old books here,
And new books, too,
Old eyes renew;
So youth and age
Like ink and page
In this house join,
Minting new coin.

Philip Larkin

(*Collected Poems*, Faber, London, 1988: 212) [*re-printed here in Book Antiqua font.*]

6 notes on Op. 48 and the commentary

- B) Words that may not appear elsewhere are detailed in the Glossary.
- A) Works cited in bold type refer to pieces in Op. 48. These can be found listed alphabetically in the Appendix.
- G) Works cited in both bold and italic type are pieces by the author. These can be found listed alphabetically in the Sub-Appendix.
- F) Standard conventions are employed with regard to other works: italic for particular pieces (e.g. *Verklärte Nacht*); roman type for generic titles (e.g. Symphony no. 2).
- E) The section entitled Works Cited contains titles of works directly mentioned in Op. 48 or this commentary. However, to counter Cooke's notion of "unconscious 'cribbing'" (1959: 172), further examples are alluded to so that the musical or musicological references, of which I am aware, are recorded.
- D) The section entitled Bibliography contains references to books, but also to plays, poetry and sound recordings.

A Trio of Acknowledgments

I wish to express my thanks to the University of Salford (its people, libraries, and IT services) for their support during this period. I have particularly appreciated the comments and criticism of Professor Alan Williams, who has been able to sift and seed ideas with a telling mixture of wisdom and generosity. Others have helped me consider matters deeply over many years: Alexander Goehr apostrophising on late Stravinsky; Robin Holloway helping me to trepan two-piano repertoire; tutorials on the Tudors with Peter le Huray; or organically bashing Bach with Glenn Gould's teacher, Peter Hurford. Conversations with Kenneth Leighton, Alan Ridout, Robin Orr, Judith Bingham, Malcolm Williamson (accompanied by Vegemite sandwiches), Ronald Stevenson, Geoffrey King and John Joubert on the rights and rites of modern music have played a part too. Working with countless instrumentalists, conductors, organists, choirs and assorted artists over the years has been a privilege: they have taught me more than they know.

I also need to thank more distant musicians. Strangely, Rupert Brooke, in his poem *Heaven* (2014: 21-2), mentions two important forces within a few lines: both the Eternal Brook (Bach) and the Almighty Fin (Sibelius) have contributed to Op. 48 - the former was materially productive, while the latter's software helped to produce the material. Brooke's fish seeks ever "wetter water", and it has been a joy to discover more about the ocean of music. Like the Leviathan in Psalm 104 (v. 26), my 'playground', 'arena', 'theatre' or 'forum' is the sea of music inside which I compose, and I am humbled and excited that "both small and great beasts" (v. 25) have stopped awhile. Naturally, any mistakes are my own though, like the proverbial Persian carpet, these are a witness to human fallibility (contrasting with divine perfection) and even a hint (from the beyond?) of myriad future possibilities.

Finally, after a brief but sincere apology to friends I have doubtless bored over several decades, I wish to say an enormous thank-you to my family who stoically survived books, notes, scores, sounds and ideas invading their time and space sporadically and spasmodically. Their love and patience is one of the more recent wonders of the world.

Abstract

What is it to write 'new' music? Music is not written in a vacuum, and Op. 48 investigates how one small Bach piece's (re)sourcefulness can result in a variety of musics. The collection (of 48 pieces) explores not only scientific areas of musicology and analysis, but subjective and intuitive areas of performance, resonances with other art forms and more fantastical elements such as virtual history and humour.

More challengingly, the amount of music (some 2 hours) presents an issue over the language used in discourse, for the linearity of words is partial and even misleading. Op. 48 is a criticism of what Bach notated and an economic way of talking about how music talks. Drawing on poetic and philosophic insights, 'Bach' is played with re-creatively: the precedents and parallel developments of the procedures I employ form a further stage of possible development.

Rather than repeating empty encomia in this Bach *Festschrift*, Op. 48 honours Bach's invention by creating further music. Op. 48 is arguably not subservient to the Bach, and asks when (if ever) pieces grow up and become independent organisms. For while Op. 48 exhibits a wide-ranging diversity, it does not (and perhaps cannot) claim to be exhaustive, since the music seeds further pieces, which questions if it is viable to talk of an art work as discrete at all.

Foreword

Many compositions nowadays come with programme notes or commentaries, and I do not wish to confuse things further by adding a commentary on the commentaries and so on. However, as this is a PhD submission, I trust it is seen as helpful to provide a brief comment which explains why its structure has come out the way that it has.

This commentary is designed to be reader-friendly, although I accept that some of the topics and interrelationships within (and in the music too) stretch normal accessibility. To amplify something of how discourse is layered, direct quotations (from authors etc) are placed in double inverted commas, while conceptual references and topical assignations are shown by single inverted commas; a good example occurs earlier in note E on page vi. How we deal with the issue over the relative importances of 'music or commentary' may sometimes be straightforward: here, though, it is more intricate, and I believe that the discussion about prioritising these is interesting on many levels. Tempting as it is to simplify the matter, the difficulties encountered in doing so are revealing. If the 'music v. commentary' debate is actually about reconciling two incompatible thought systems, then a simplistic sound-bite solution is unlikely to suffice, and it suggests we find, or at least seek, solutions in other dimensions.

4 particular problems inform the whole project (which arguably apply to anyone involved in composing music). Although the focus of the PhD lies in another area - it develops the implications of a short keyboard piece by a mediocre Thuringian church musician - these issues loom over the project and will be addressed in the Afterword.

- i) With 'Music' and 'Commentary', can one ask about priority and apply this more widely?;
- ii) Is developing a piece of Bach somehow a statement on the Canon?;
- iii) Is composition fruitful in enabling Musicology to focus on music and not on itself?;
- iv) Can a wide-ranging study help to ask how the Academy embraces interdisciplinarity?

Op. 48: Composing as Re-Creation

Vol II.

Contents

A = 416 (Op. 48)
A Minute Waltz
Aladdin's Lamp
Arutadrocs
Bach Kata Log
Bachmaninov of Beverly Hills
Can't Play, Won't Play!
Carmina Carmena
Der Lustige Witwer
Dixit Dominus
Getting Even
Gibraltar Gloria
Glucklicherweise
Hands Sax
Holy and Individual
Hungarian Flour Fudge
Ja-Pan
Just Dyeing to See it
Kontrafuge und Praeludium
Le V(i)ol de Bourdon
Les Sornettes Sonores
Luke 10.1

Marianne and Cecilia
Mind the Gap
No Bows Allowed
Not my Field
Offenbacharolle
Open and Shut
Penguins and Polar Bears
Prelude 465300.2751(161049811271235) in C
Re:Creation - *Usshering in Reality*
Red Shoes
Returning the Complement
Shanghaied
Sinister Developments
Sonata K.
Space-Time Continuum
Spieglein
Tea-Tray
The Bad-Tempered Clavichordist
The Interpretation of Drams
The Powick Pianoforte Quintet
The Rag Trade
The Star and Garter
The Third Degree
Tromperie 1872
World Peace
WTC1
WTC1 - for 2 pianos
WTC1 - extended version for 2 pianos

A = 416

towards the pebbled shore

♩ = 104

Cor Anglais

Cor Anglais

Bassoon

Bassoon

Contrabassoon

Harpsichord

mp

♩ = 104

Detailed description: This block contains the first system of the musical score. It features five staves. The top four staves are for woodwinds: two Cor Anglais (treble clef, 4/4), two Bassoon (bass clef, 4/4), and one Contrabassoon (bass clef, 4/4). The fifth staff is for the Harpsichord (treble clef, 4/4). The woodwinds have a rest in the first measure and enter in the second measure with a forte (*f*) dynamic, playing a quarter note G4 with a sharp sign. The Harpsichord plays a continuous eighth-note accompaniment starting in the first measure, marked mezzo-piano (*mp*). The tempo is indicated as ♩ = 104.

C. A.

C. A.

Bsn.

Bsn.

Cbsn.

Hpsd.

3

Detailed description: This block contains the second system of the musical score. It features five staves. The top four staves are for woodwinds: two Cor Anglais (C. A., treble clef), two Bassoon (Bsn., bass clef), and one Contrabassoon (Cbsn., bass clef). The fifth staff is for the Harpsichord (Hpsd., treble clef). The woodwinds play a melodic line consisting of eighth notes and quarter notes, with a triplet of eighth notes in the first measure of the first two staves. The Harpsichord continues with its eighth-note accompaniment. The tempo is indicated as ♩ = 104.

5

C. A.

C. A.

Bsn.

Bsn.

Cbsn.

Hpsd.

7

C. A.

C. A.

Bsn.

Bsn.

Cbsn.

Hpsd.

9

C. A.

C. A.

Bsn.

Bsn.

Cbsn.

Hpsd.

Detailed description: This block contains the musical notation for measures 9 and 10. It features five staves for woodwinds and one for the harpsichord. The woodwinds (C. A., Bsn., Cbsn.) play a melodic line with eighth notes and rests. The harpsichord (Hpsd.) provides a rhythmic accompaniment with a steady eighth-note pattern. The key signature has three flats, and the time signature is 4/4.

11

C. A.

C. A.

Bsn.

Bsn.

Cbsn.

Hpsd.

Detailed description: This block contains the musical notation for measures 11 and 12. It features five staves for woodwinds and one for the harpsichord. The woodwinds (C. A., Bsn., Cbsn.) play a melodic line with eighth notes and rests. The harpsichord (Hpsd.) provides a rhythmic accompaniment with a steady eighth-note pattern. The key signature has three flats, and the time signature is 4/4.

13

C. A.
C. A.
Bsn.
Bsn.
Cbsn.
Hpsd.

This musical score block covers measures 13 and 14. It features six staves: two for Cornets in A (C. A.), two for Baritone Saxophones (Bsn.), one for Contrabass Saxophone (Cbsn.), and one for Harp and Piano (Hpsd.). The key signature is three flats (B-flat, E-flat, A-flat). In measure 13, the woodwinds play a sequence of notes: C. A. (G4, F4), C. A. (F4, E4), Bsn. (D3, C3), Bsn. (C3, B2), and Cbsn. (B2, A2). The Hpsd. part consists of a rhythmic accompaniment of eighth notes. In measure 14, the woodwinds play sustained notes: C. A. (F4), C. A. (E4), Bsn. (D3), Bsn. (C3), and Cbsn. (B2). The Hpsd. part continues with the same rhythmic accompaniment.

15

C. A.
C. A.
Bsn.
Bsn.
Cbsn.
Hpsd.

This musical score block covers measures 15 and 16. It features the same six staves as the previous block. In measure 15, the woodwinds play notes: C. A. (F4), C. A. (E4), Bsn. (D3), Bsn. (C3), and Cbsn. (B2). The Hpsd. part continues with the same rhythmic accompaniment. In measure 16, the woodwinds play sustained notes: C. A. (F4), C. A. (E4), Bsn. (D3), Bsn. (C3), and Cbsn. (B2). The Hpsd. part continues with the same rhythmic accompaniment.

17

C. A.

C. A.

Bsn.

Bsn.

Cbsn.

Hpsd.

19

C. A.

C. A.

Bsn.

Bsn.

Cbsn.

Hpsd.

21

C. A.

C. A.

Bsn.

Bsn.

Cbsn.

Hpsd.

23

C. A.

C. A.

Bsn.

Bsn.

Cbsn.

Hpsd.

25

C. A.

C. A.

Bsn.

Bsn.

Cbsn.

Hpsd.

Detailed description: This block contains the first five measures of a musical score. The key signature has three flats (B-flat, E-flat, A-flat). The first two staves are for Clarinet in A (C. A.), the next two for Bassoon (Bsn.), and the fifth for Contrabassoon (Cbsn.). The sixth staff is for Harpsichord (Hpsd.). Measures 1-5 show a complex texture with triplets and sextuplets in the woodwinds. The C. A. parts feature eighth-note triplets. The Bsn. parts feature sixteenth-note sextuplets. The Cbsn. part has a whole rest in measure 1 and a half note in measure 2. The Hpsd. part plays a steady eighth-note accompaniment.

26

C. A.

C. A.

Bsn.

Bsn.

Cbsn.

Hpsd.

Detailed description: This block contains the next three measures of the score. Measures 6-8 show a more sparse texture with many rests. The C. A. parts have eighth-note rests in measures 6 and 7, followed by eighth-note pairs in measure 8. The Bsn. parts have eighth-note rests in measures 6 and 7, followed by eighth-note pairs in measure 8. The Cbsn. part has eighth-note rests in measures 6 and 7, followed by eighth-note pairs in measure 8. The Hpsd. part continues with its eighth-note accompaniment.

30

C. A.
C. A.
Bsn.
Bsn.
Cbsn.
Hpsd.

This musical system covers measures 30 and 31. It features five staves: two for Clarinet in A (C. A.), two for Bassoon (Bsn.), and one for Contrabassoon (Cbsn.). The Harpsichord (Hpsd.) part is on a separate staff below. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. In measure 30, the C. A. parts have rests, while the Bsn. parts play a rhythmic pattern of eighth notes. In measure 31, all parts play eighth-note patterns. The Cbsn. part has a single note in measure 30 and a rest in measure 31.

32

C. A.
C. A.
Bsn.
Bsn.
Cbsn.
Hpsd.

This musical system covers measures 32 and 33. It features the same five staves as the previous system. The key signature remains three flats. In measure 32, all parts play complex sixteenth-note passages with slurs and fingering numbers (5 and 3) indicated. In measure 33, the parts continue with similar patterns, ending with a repeat sign. The Hpsd. part has a rest in measure 32 and a descending sixteenth-note scale in measure 33.

33

C. A.

C. A.

Bsn.

Bsn.

Cbsn.

Hpsd.

Rupert Jeffcoat

A = 416

This started life as an exercise for tuning-up: normally the oboe will play an A - but here it is the harpsichord that gets to be helpful. However, he has misread his instructions, and instead of fluttering 416 times a second, he takes a minute over it (which might be explained by his interest in Babylonian culture - which used base 60 for calculations).

It is just possible that it is not cultural but personal: many keyboard players are trepidatious, and here he vacillates 416 times in one minute, rather than in an hour Of thoughtless youth. The double-reed players (perhaps as a protest at being excluded) play the same number whilst entertaining Bach. While double-reed instruments are often used for tuning purposes (due to their reliability), here the players have to read double, since the notes are somehow displaced in the wrong key. (The 'repeat' is caused by their inability not to double, which makes them dangerous, or at least, parsimonius bridge partners.)

Numerologists will note that Bach's music dies in the 65th bar of music, at around a third way through the bar (Bach died at 65.35 years). Pedants will enjoy pointing out that there is thus a bar of 'music' missing, while musicians will note that there are around 65 bars where some music would have been nice. The piece does contain 365 notes in the supplementary bars in the hope that intermediate players might master one a day. Strict minitarians should stop playing at the end of Bar 26, but those who wish to experience a more cosmic approach should soldier on till the double bar. (The Harpsichord part exists in its own version called 'A = 416': it can be for any instrumentalist who wishes to tackle this particular digital 'tongue-twister'.)

♩. = 72

(articulation: trying its best
to be stylistic)

Musical notation for measures 1-5. The piece is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The right hand features a melodic line with eighth and sixteenth notes, while the left hand is mostly silent.

Musical notation for measures 6-10. Measure 6 is marked with a '6'. Measure 8 includes an '8va' marking with a dashed line and a triplet of eighth notes. The right hand continues with melodic lines, and the left hand provides harmonic support with chords.

Musical notation for measures 11-15. Measure 11 is marked with an '11'. The right hand has a melodic line with some slurs, and the left hand has a steady accompaniment of chords.

Musical notation for measures 16-20. Measure 16 is marked with a '16'. The right hand has a melodic line with slurs, and the left hand has a steady accompaniment of chords. A triplet of eighth notes is marked with a '3' in measure 19.

Musical notation for measures 21-26. Measure 21 is marked with a '21'. Measure 26 includes an '8vb' marking with a dashed line. The right hand has a melodic line with slurs, and the left hand has a steady accompaniment of chords.

(8)-----|

An accident and an emergency

Musical notation for measures 27-31. Measure 27 is marked with a '27'. The right hand has a melodic line with slurs and accents, and the left hand has a steady accompaniment of chords.

32 *8va*

37 (8)

41 *8va*

45 *8va*

49 (8)

53 *tr*

57 *8va*

61 *8va*

66 *8vb*

Ed. Jeffcoat

A Minute Waltz

This piece is perhaps best classified as a Nencore: it can be played at any piano recital - as a novelty item (especially if folk attended expecting an hour of Chopin waltzes) - but probably best at the end when folk are either laughing or leaving. This way patrons can get a glimpse of all 17 of Chopin's dances in under a minute without their toes having to break into a sweat. It seems reasonable to allow tempo rubato - but, unlike most thieves, pianists always pay it back: so if you (in your ostentatious virtuosity) wish to linger awhile anywhere, then that is permitted, provided you make it out of the guilt-encrusted ballroom before the clock strikes twelve (so to speak).

The word Minute is (as presumably is universally accepted nowadays) a simple mistranslation - even if the piece does take 59 seconds - and refers to the steaks served at a traditional Polish wedding breakfast, garnished in 'minyt' (often abbreviated to min.), a type of rustic mustard that was long associated with weddings (appropriately enough) for its aphrodisiacal properties. The waltz (with its three 'feet' is also nuptially connected, as life in the married condition is rather akin to running a three-legged race. Too much of the rich sauce, apparently, could lead to various types of mania: one of them (the Trepak in the vernacular) was mostly cured by trepanning which, while resulting in the patient's death, did result in fewer doctor's bills, so was a persuasive course of action for a people constantly ravaged by wars and diseases, many of them not of their own devising. It will be noticed that Chopin, almost rather ingeniously, ensured that his waltz music contained some Bach within it (he nearly died from the sheer ecstasy of knowing that no-one had penetrated this aenigma), and while his music consumed Bach, it is arguably ironic that music then consumed him. (Chopin's infamous consumption was, of course, merely a mild form of today's blight of over-consumption from which millions die each year with hardly a (h)air turned.)

In terms of specific technical matters (leaving trifling matters such as voice-leading, articulation, pedalling and dynamics to one side), those who know and love and Polish pianos will realise that the bottom D flat must be a later annotation (perhaps by one of his phantom American pupils?) since the pianos of his day were a little more modest and shy in their bass register. Naturally, players should feel free to adapt this score (as necessary), but in fairness to Chopin, it would seem best only to supply notes written by him, rather than succumb to some random process or whimsical caprice. (If players happen to be lucky enough to encounter a Boesendorfer - complete with the most magnificent bottom C below the usual A - then of course they may decide to play the last grace note an octave lower - a coup de grace, indeed!)

Aladdin's Lamp (A solo-duet)

Ed. Jeffcoat

This piece explores how far a modern quill doth come too short

Allegro

Piano (r.h.)
New

Blue f

Harpichord (l.h.)
Old

Allegro

Borrowed

5

Pno.

Hpsd.

9

Pno.

Hpsd.

13

Pno.

Hpsd.

Detailed description: This system contains measures 13 through 16. The piano part (Pno.) is written in a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. It features a series of chords and single notes, with some notes marked with a fermata. The harpsichord part (Hpsd.) is also in a grand staff with a bass clef on both staves. The upper staff has a melodic line with eighth and quarter notes, while the lower staff provides a harmonic accompaniment with whole notes and rests.

17

Pno.

Hpsd.

Detailed description: This system contains measures 17 through 20. The piano part (Pno.) continues with a similar pattern of chords and notes. The harpsichord part (Hpsd.) maintains its melodic and harmonic accompaniment, with some changes in the lower staff's accompaniment.

21

Pno.

Hpsd.

Detailed description: This system contains measures 21 through 24. The piano part (Pno.) shows more complex chordal structures, including some with accidentals like sharps and flats. The harpsichord part (Hpsd.) continues with its characteristic accompaniment, featuring a steady melodic line in the upper staff and a supporting bass line in the lower staff.

25

Pno.

Hpsd.

29 ^{8va}

Pno.

Hpsd.

33 ⁽⁸⁾

Pno.

Hpsd.

ARUTADROCS

Ed. Jeffcoat

to be played until the man from Opcrlko turns up

Mit Humor, aber nicht komisch

$\text{♩} = 121$

Alto Flute

Tenor Trombone

Harp

pp

Violin (Arutadrocs*)

mp

$\text{♩} = 121$

Mit Humor, aber nicht komisch

3

Hp.

Vln.

Tbn. *p*

Hp. *mp*

Vln.

Tbn.

Hp.


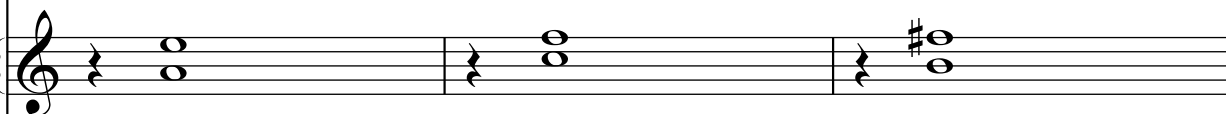
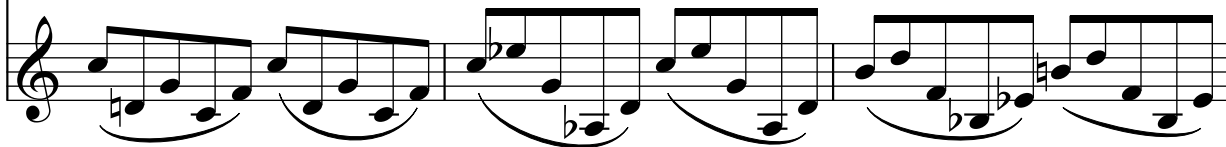
Vln.

Tbn.

Hp.

Vln.

14

Tbn. 
Hp. 
Vln. 

17

Tbn. 
Hp. 
Vln. 

20

A. Fl. *mf* 
Tbn. 
Hp. 
Vln. *mf* 

22

A. Fl.

Hp.

Vln.

mp

Detailed description: This system covers measures 22 and 23. The Alto Flute (A. Fl.) part features two measures of eighth-note triplets, each with a slur and an accent (>). The first triplet starts on a B-flat, and the second starts on a B-natural. The Harp (Hp.) part has a whole rest in measure 22 and a half note G in measure 23, marked *mp*. The Violin (Vln.) part consists of eighth-note patterns with slurs and a key signature change from B-flat to B-natural between measures 22 and 23.

24

A. Fl.

Tbn.

Hp.

Vln.

mp

Detailed description: This system covers measures 24 and 25. The Alto Flute (A. Fl.) part continues with eighth-note triplets, starting on B-flat in measure 24 and B-natural in measure 25. The Trombone (Tbn.) part has a half note G in measure 24 and a half note F in measure 25, both marked *mp*. The Harp (Hp.) part has a half note G in measure 24 and a half note F in measure 25. The Violin (Vln.) part features eighth-note patterns with slurs and a key signature change from B-natural to B-flat between measures 24 and 25.

26

A. Fl.

Tbn.

Hp.

Vln.

Detailed description: This system covers measures 26 and 27. The Alto Flute (A. Fl.) part continues with eighth-note triplets, starting on B-flat in measure 26 and B-natural in measure 27. The Trombone (Tbn.) part has a half note G in measure 26 and a half note F in measure 27. The Harp (Hp.) part has a half note G in measure 26 and a half note F in measure 27. The Violin (Vln.) part features eighth-note patterns with slurs and a key signature change from B-flat to B-natural between measures 26 and 27.

28

A. Fl.

Tbn.

Hp.

Vln.

30

A. Fl.

Tbn.

Hp.

Vln.

32

A. Fl.

Tbn.

Hp.

Vln.

34

A. Fl.

Tbn.

Hp.

Vln.

Detailed description: This system contains measures 34 and 35. The A. Fl. part (top staff) features a melodic line with eighth-note triplets in both measures, followed by a quarter note and a half note. The Tbn. part (second staff) has a rhythmic accompaniment of quarter notes with rests. The Hp. part (third staff) provides harmonic support with quarter notes and rests. The Vln. part (bottom staff) plays a continuous eighth-note accompaniment with a melodic contour that includes a tritone interval.

36

A. Fl.

Tbn.

Hp.

Vln.

Detailed description: This system contains measures 36 and 37. The A. Fl. part (top staff) continues the melodic line with eighth-note triplets in both measures, followed by a quarter note and a half note. The Tbn. part (second staff) maintains the rhythmic accompaniment. The Hp. part (third staff) continues the harmonic support. The Vln. part (bottom staff) continues the eighth-note accompaniment with a melodic contour that includes a tritone interval.

38

A. Fl.

Tbn.

Hp.

Vln.

40

A. Fl.

Tbn.

Hp.

Vln.

42

Tbn.

Hp.

Vln.

45

Tbn.

Hp.

Vln.

48

Tbn.

Hp.

Vln.

50 *f* 9

A. Fl.

Hp.

Vln.

Measures 50-51. The flute part (A. Fl.) begins with a dynamic marking of *f* and a melodic line with a long slur. The first five measures of this line are marked with triplet brackets. The harp part (Hp.) has a few notes with slurs. The violin part (Vln.) has a melodic line with a slur and a dynamic marking of *f*.

52

A. Fl.

Tbn.

Hp.

Vln.

Measures 52-55. The flute part (A. Fl.) has a few notes with slurs. The tuba part (Tbn.) has a melodic line with a dynamic marking of *mf*. The harp part (Hp.) has a rhythmic pattern with a dynamic marking of *mf*. The violin part (Vln.) has a melodic line with a slur and a dynamic marking of *mf*.

54

A. Fl.

Tbn.

Hp.

Vln.

57

A. Fl.

Tbn.

Hp.

Vln.

59

A. Fl.

Tbn.

Hp.

Vln.

Detailed description of the musical score for measures 59-61: The score is for four instruments: Alto Flute (A. Fl.), Trombone (Tbn.), Harp (Hp.), and Violin (Vln.). Measure 59: A. Fl. has a half note G4 with a slur and a sharp sign. Tbn. has a quarter note G2, quarter rest, quarter note G2, quarter rest, quarter note G2, quarter rest. Hp. has a quarter note G2, quarter rest, quarter note G2, quarter rest. Vln. has a half note G4 with a slur and a sharp sign. Measure 60: A. Fl. has a half note A4 with a slur. Tbn. has a quarter note A2, quarter rest, quarter note A2, quarter rest, quarter note A2, quarter rest. Hp. has a quarter note A2, quarter rest, quarter note A2, quarter rest. Vln. has a half note A4 with a slur and a sharp sign. Measure 61: A. Fl. has a half note B4 with a slur. Tbn. has a quarter note B2, quarter rest, quarter note B2, quarter rest, quarter note B2, quarter rest. Hp. has a quarter note B2, quarter rest, quarter note B2, quarter rest. Vln. has a half note B4 with a slur and a sharp sign.

62

A. Fl.

Tbn.

Hp.

Vln.

Detailed description of the musical score for measures 62-65: The score is for four instruments: Alto Flute (A. Fl.), Trombone (Tbn.), Harp (Hp.), and Violin (Vln.). Measure 62: A. Fl. has a half note C5 with a slur and a sharp sign. Tbn. has a quarter note C3, quarter rest, quarter note C3, quarter rest, quarter note C3, quarter rest. Hp. has a quarter note C3, quarter rest, quarter note C3, quarter rest. Vln. has a half note C5 with a slur and a sharp sign. Measure 63: A. Fl. has a half note D5 with a slur. Tbn. has a quarter note D3, quarter rest, quarter note D3, quarter rest, quarter note D3, quarter rest. Hp. has a quarter note D3, quarter rest, quarter note D3, quarter rest. Vln. has a half note D5 with a slur and a sharp sign. Measure 64: A. Fl. has a half note E5 with a slur. Tbn. has a quarter note E3, quarter rest, quarter note E3, quarter rest, quarter note E3, quarter rest. Hp. has a quarter note E3, quarter rest, quarter note E3, quarter rest. Vln. has a half note E5 with a slur and a sharp sign. Measure 65: A. Fl. has a half note F5 with a slur. Tbn. has a quarter note F3, quarter rest, quarter note F3, quarter rest, quarter note F3, quarter rest. Hp. has a quarter note F3, quarter rest, quarter note F3, quarter rest. Vln. has a half note F5 with a slur and a sharp sign.

64

A. Fl.

Tbn.

Hp.

Vln.

66

A. Fl.

Tbn.

Hp.

Vln.

68

A. Fl.

Tbn.

Hp.

Vln.

f

ff

71

A. Fl.

Tbn.

Hp.

Vln.

3

3

73

A. Fl. *pp* # *p*

Tbn. *pp* # *p*

Hp. *mp*

Vln. sub. *p*

ARUTADROCS

Serbian folk music is not that well-known in the West, with the arutadrocs an unusual type of fiddle strung 'upside-down' to E, A, D, G. Wandering minstrels would entertain in the village square, and this is a representation of an open-air concert. Just as one can mis-hear things al fresco, so some notes - that might make sense of it all - are inaudible. (Apologies are offered for the transliteration from Cyrillic which is unprintable.)

It was Hans Keller who pointed out that knowing something backwards was a uniquely English idiom, but the 'backward' violin should in no sense be taken as stereotypical for all violinists, even if some do sometimes sound like they are reading from the wrong end and got hold of the wrong end of a bow. (As a notoriously difficult machine to operate, it should not be undertaken lightly or wantonly.) The muted trombone is an attempt to mimic another Serbian instrument (the name of which could not be transliterated without causing grievous offence), while the Alto flute is a rare Macedonian hybrid (hence the 'atrocious' tuning - though it could always be the player). The Harp is another four-letter word mimicking the instrument known as the Harp. Like many 'folk' arrangements, the specifics are somewhat sketchy and so matters such as dynamics, articulation, ensemble, pitching and rhythm can be left to the players who should know better, and who should waste no time in tackling this particular gem.

Bach Kata Log (Ed. Jeffcoat)

Having escaped Europe, Ernest Bloch lived in the United States. Amongst his courses he gave at Berkeley was one on Bach's 48 Fugues (1941). It would be remarkable indeed if none of these crept into his own music, and the result gives us some insight as to Bach's view of Bloch too. (Bloch was unusual in having 3 arms, as shown by the score: it is surprising that musicologists have not consulted medical records to see how this affected his driving a car.)

The score is for Violoncello and Piano. It consists of three systems of music, each with three staves. The first system starts with a tempo marking of quarter note = 28. The Violoncello part begins with a fortissimo (ff) dynamic and features a series of sixteenth-note runs. The Piano part begins with a piano (p) dynamic and includes a triplet of eighth notes. The second system starts with a measure rest (3) and continues with the Violoncello part in fortissimo (f) and the Piano part in mezzo-forte (mf). The third system starts with a measure rest (5) and includes a change in tempo to quarter note = 48. The Violoncello part features a mezzo-forte (mf) dynamic and a triplet, while the Piano part features a pianissimo (pp) dynamic and a triplet. The score concludes with a mezzo-forte (mf) dynamic in the Violoncello part and a piano (p) dynamic in the Piano part.

Musical score for measures 2-7. The system consists of four staves: Bass, Treble, Piano, and Bass. Measure 2 features a bass line with a half note G2 and a treble line with a triplet of eighth notes (F4, G4, A4) marked *mf*. Measure 3 has a bass line with a half note G2 and a treble line with a half note G4 marked *mp*. Measure 4 has a bass line with a half note G2 and a treble line with a half note G4 marked *pp*. Measure 5 has a bass line with a half note G2 and a treble line with a half note G4 marked *p*. Measure 6 has a bass line with a half note G2 and a treble line with a half note G4 marked *pp*. Measure 7 has a bass line with a half note G2 and a treble line with a half note G4 marked *pp*.

Musical score for measures 10-13. The system consists of four staves: Bass, Treble, Piano, and Bass. Measure 10 features a bass line with a triplet of eighth notes (F4, G4, A4) marked *p* and a treble line with a half note G4 marked *p*. Measure 11 has a bass line with a half note G2 and a treble line with a half note G4 marked *p*. Measure 12 has a bass line with a half note G2 and a treble line with a half note G4 marked *p*. Measure 13 has a bass line with a half note G2 and a treble line with a half note G4 marked *p*.

Musical score for measures 14-17. The system consists of four staves: Bass, Treble, Piano, and Bass. Measure 14 features a bass line with a triplet of eighth notes (F4, G4, A4) marked *mf* and a treble line with a half note G4 marked *mf*. Measure 15 has a bass line with a half note G2 and a treble line with a half note G4 marked *mf*. Measure 16 has a bass line with a half note G2 and a treble line with a half note G4 marked *mf*. Measure 17 has a bass line with a half note G2 and a treble line with a half note G4 marked *mf*.

17 *pizz.*

3 *f*

p 3

21

3

mp 3 3 3 3

25 *arco*

3

mf 3

mf

Musical score for measures 28-31. The system consists of three staves: a top staff in bass clef, a middle staff in treble clef, and a bottom staff in bass clef. The top staff begins with a forte (*f*) dynamic and contains a melodic line with a triplet of eighth notes. The middle staff contains a complex chordal texture with many sharps. The bottom staff provides a bass line with chords and a triplet of eighth notes.

Musical score for measures 32-34. The system consists of three staves: a top staff in bass clef, a middle staff in treble clef, and a bottom staff in bass clef. The top staff features a melodic line with a triplet of eighth notes. The middle staff contains a complex chordal texture with many sharps and flats. The bottom staff provides a bass line with chords and a triplet of eighth notes.

Musical score for measures 35-38. The system consists of three staves: a top staff in bass clef, a middle staff in treble clef, and a bottom staff in bass clef. The top staff features a melodic line with a triplet of eighth notes. The middle staff contains a complex chordal texture with many sharps and flats. The bottom staff provides a bass line with chords and a triplet of eighth notes.

37

6 6 6 6

39

8va

ff *ff*

41

(8)

mf *p* *f* *mp*

Musical score for measures 44-46. The system consists of four staves: Bass, Treble, Treble, and Bass. The top Bass staff contains a melodic line with eighth and sixteenth notes, including a triplet and a fermata. The first Treble staff contains a dense texture of chords and sixteenth-note patterns. The second Treble staff is mostly empty, with a few notes starting in measure 45. The bottom Bass staff contains a simple accompaniment line. A dynamic marking of *p* (piano) is present in measure 45.

Musical score for measures 47-50. The system consists of four staves: Bass, Treble, Treble, and Bass. The top Bass staff features a melodic line with a triplet and a fermata, marked with a dynamic of *f* (forte). The first Treble staff contains a melodic line with a triplet and a fermata, marked with a dynamic of *mf* (mezzo-forte). The second Treble staff contains a melodic line with a triplet and a fermata, marked with a dynamic of *mp* (mezzo-piano). The bottom Bass staff contains a simple accompaniment line. A dynamic marking of *mf* is present in measure 48.

Musical score for measures 51-54. The system consists of four staves: Bass, Treble, Treble, and Bass. The top Bass staff features a melodic line with a triplet and a fermata, marked with a dynamic of *ff* (fortissimo). The first Treble staff is mostly empty. The second Treble staff contains a melodic line with a triplet and a fermata, marked with a dynamic of *mf* (mezzo-forte). The bottom Bass staff contains a simple accompaniment line. A dynamic marking of *ff* is present in measure 51, and a *dim.* (diminuendo) marking is present in measure 52.

56

mp *f* *mp*

mp *p*

♩ = 42

61

p *mp*

p

65

gliss. *pp*

pp *ppp*

Some undecipherable scrawl (in Russian?),
perhaps telling the player to play it accurately.

$\text{♩} = 116$

Pno. 1

f

Pno. 2

f

Pno. 1

4

Pno. 2

3

Pno. 1

7

Pno. 2

10

Pno. 1

Pno. 2

12

Pno. 1

Pno. 2

14

Pno. 1

Pno. 2

8va -----]

p

17

Pno. 1

Pno. 2

Musical score for measures 17-18. Pno. 1 (right hand) features a melodic line with chords and accidentals (sharps and flats). Pno. 2 (left hand) features a rhythmic accompaniment with eighth notes and rests.

19

Pno. 1

Pno. 2

Musical score for measures 19-20. Pno. 1 (right hand) continues the melodic line with complex chordal textures. Pno. 2 (left hand) maintains the rhythmic accompaniment with eighth notes and rests.

21

Pno. 1

Pno. 2

Musical score for measures 21-22. Pno. 1 (right hand) has a more active melodic line with sixteenth notes and slurs. Pno. 2 (left hand) features a rhythmic accompaniment with eighth notes and rests.

23 *cresc.*

Pno. 1

Pno. 2

25 *f*

Pno. 1

Pno. 2

28 *8va*

Pno. 1

Pno. 2

30

Pno. 1

dim. ***p***

Pno. 2

dim. ***p***

33

Pno. 1

cresc. 3 3 3

Pno. 2

6 6 ***cresc.*** 6 6

35

Pno. 1

f

Pno. 2

f 6 3

The musical score consists of two systems, each for two pianos (Pno. 1 and Pno. 2).
 System 1 (Measures 37-39):
 - Pno. 1: Measures 37-38 feature rapid sixteenth-note passages with frequent sixths (marked '6'). Measure 39 features a triplet of sixteenth notes marked *ff*.
 - Pno. 2: Measures 37-38 feature sixteenth-note passages with frequent sixths (marked '6'). Measure 39 features a triplet of sixteenth notes marked *ff*.
 System 2 (Measures 39-41):
 - Pno. 1: Measure 39 features a triplet of sixteenth notes marked *ff*. Measures 40-41 feature sustained chords.
 - Pno. 2: Measure 39 features a triplet of sixteenth notes marked *ff*. Measures 40-41 feature sustained chords.

Bachmaninov of Beverly Hills

Rachmaninov was a prodigious conductor and precocious composer - only later, due to economic privations did he embark on a career as a coruscating pianist, writing and performing arrangements of Kreisler, Bach and Corelli (who originally wrote for mandolin). It is not known if he was as keen on numerology as Bach was, though it is perhaps noteworthy that in the 65th beat there is a mis-spelt 'C', perhaps in tribute to J S Bach who died in his 65th year. Perhaps even more remarkable (or prescient) is a further 'mistake' in the 69th beat, the age when Rachmaninov died (sadly falling a few days short of his 3 scores and 10). Curiously, the number of rests (193) - when there is 'no music' - is the difference between 1750 and 1943, which cynics might point to as evidence that after Bach until the death of Rachmaninov there was no music worth hearing, while others might tacitly concur.

Rupert Jeffcoat

Rupert Jeffcoat

Can't Play, Won't Play!

I give no sources (*Wittgenstein*)

Sometimes a pipe is just a pipe...

♩ = 360

That civilisation may not sink...

20

40

58

Musical score for measures 58-66. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff below. The grand staff contains dense block chords in both hands. The lower bass staff features a melodic line with slurs and accents, including a sharp sign (#) under the first measure.

77

Musical score for measures 77-85. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff below. The grand staff contains dense block chords in both hands. The lower bass staff features a melodic line with slurs and accents, including a sharp sign (#) under the first measure.

96

Musical score for measures 96-104. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff below. The grand staff contains dense block chords in both hands, with some flats (b) appearing in the upper staff. The lower bass staff features a melodic line with slurs and accents.

115

Musical score for measures 115-123. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff below. The grand staff contains dense block chords in both hands. The lower bass staff features a melodic line with slurs and accents.

135

Musical score for measures 135-144. The system consists of three staves. The top two staves are a grand staff (treble and bass clefs) with a brace on the left. The top staff contains a series of chords, many with accidentals (sharps and flats). The bottom staff of the grand staff contains a melodic line with a key signature of one flat (B-flat) and a common time signature. The bottom staff of the entire system contains a melodic line with a key signature of one flat and a common time signature, featuring a series of eighth notes and rests.

155

Musical score for measures 155-164. The system consists of three staves. The top two staves are a grand staff (treble and bass clefs) with a brace on the left. The top staff contains a series of chords, many with accidentals (sharps and flats). The bottom staff of the grand staff contains a melodic line with a key signature of one flat and a common time signature. The bottom staff of the entire system contains a melodic line with a key signature of one flat and a common time signature, featuring a series of eighth notes and rests.

172

Musical score for measures 172-181. The system consists of three staves. The top two staves are a grand staff (treble and bass clefs) with a brace on the left. The top staff contains a series of chords, many with accidentals (sharps and flats). The bottom staff of the grand staff contains a melodic line with a key signature of one flat and a common time signature. The bottom staff of the entire system contains a melodic line with a key signature of one flat and a common time signature, featuring a series of eighth notes and rests.

191

Musical score for measures 191-200. The system consists of three staves. The top two staves are a grand staff (treble and bass clefs) with a brace on the left. The top staff contains a series of chords, many with accidentals (sharps and flats). The bottom staff of the grand staff contains a melodic line with a key signature of one flat and a common time signature. The bottom staff of the entire system contains a melodic line with a key signature of one flat and a common time signature, featuring a series of eighth notes and rests.

210

Musical score for measures 210-229. The top system consists of a grand staff with a treble clef and a bass clef. The bottom system is a single bass clef staff. The music features dense chordal textures in the upper staves and a more melodic line in the lower staff.

230

Musical score for measures 230-248. The top system consists of a grand staff with a treble clef and a bass clef. The bottom system is a single bass clef staff. The music continues with dense chordal textures and a melodic line.

249

Musical score for measures 249-266. The top system consists of a grand staff with a treble clef and a bass clef. The bottom system is a single bass clef staff. The music continues with dense chordal textures and a melodic line.

267

(+ Sw to Gt) ♩ = 66

(Forgot to mention:
Registration is
No stops drawn,
and tempo rubato)

Wittgenstein, T L-P: 7

Musical score for measures 267-276. The top system consists of a grand staff with a treble clef and a bass clef. The bottom system is a single bass clef staff. The music continues with dense chordal textures and a melodic line.

**Prestissimo
Phantasmagoricus**

Cimbalom

p *dim.* *f*

4

8

12

16

20

25

30

35

40

44

48

52

56

60

64

67

Jeffcoat Rupert

Carmina Carmena

Gypsies, like wild flowers, can get a bad press. But I am told the reason why Cardiff never puts on Carmen nowadays is not to do with Romaphobia but more to do with the smoking ban which prevents the act of smoking, or even the pretence of smoking, being portrayed on stage and screen. It is unclear if this extends to portrait painting - so the one of Dylan Thomas in the Swansea City Museum (bewhiskied, bepenned and befagged) still hangs by a thread.

Der Lustige Witwer (*The Well-Tempered Widower*) Rupert Jeffcoat

As we don't currently arrest lieder-singers for stealing trout (or, at least, for not reporting the alleged theft from some rapacious land-owner), it feels safe to tell you of my friend...

♩ = 40 ♩ = 60 ♩ = 52

Voice

Piano

mf *p*

Ped. Ped.

4 ♩ = 44

♩ = 44 ♩ = 36

mf *mp*

That grim old fee - ling

Ped.

6

♩ = 32 ♩ = 38

comes once in a while like when you break down

Ped. Ped.

2 $\text{♩} = 34$

8 $\text{♩} = 36$

— any- where near Car- lisle: **f** a- ban- doned, and a lone,

$\text{♩} = 34$ $\text{♩} = 36$

mf

Ped. Ped. Ped.

10 $\text{♩} = 32$ $\text{♩} = 42$

— it's a pain, it's a bore why won't you light

$\text{♩} = 32$ $\text{♩} = 42$ **mp**

p *pp*

Ped. Ped. Ped. Ped.

12 $\text{♩} = 38$ $\text{♩} = 32$ $\text{♩} = 36$

— up my life and walk through the door.

$\text{♩} = 38$ **mf** $\text{♩} = 32$ $\text{♩} = 36$

p *mf*

Ped. Ped.

14 $\text{♩} = 40$

f Oh I need you, it's true,

$\text{♩} = 40$

Ped. Ped.

15 $\text{♩} = 36$

with - out you I don't know what to do,

$\text{♩} = 36$

Ped. Ped.

16 $\text{♩} = 40$

mf Of your spark-le, your fun and your fire I'd ne-ver tire!

$\text{♩} = 40$ $\text{♩} = 36$

mp

Ped. Ped. Ped. Ped.

18 $\text{♩} = 32$ $\text{♩} = 36$

f You make the world of dif - fer ence to my lit tle life:

$\text{♩} = 32$ $\text{♩} = 36$ *mf*

f *mp*

Ped. Ped. Ped. Ped.

20 $\text{♩} = 30$ $\text{♩} = 26$ $\text{♩} = 22$

mp as I said at the air - port one day, *p* "I've lost my wife!"

$\text{♩} = 30$ $\text{♩} = 26$ $\text{♩} = 22$

p *pp* *mf*

Ped. Ped. Ped.

22 $\text{♩} = 42$ $\text{♩} = 38$

ff Oh it's tough with - out you,

$\text{♩} = 42$ $\text{♩} = 38$

f

Ped. Ped. Ped.

24 $\text{♩} = 34$

f I'm so help - less and out of con - trol,

$\text{♩} = 34$ *mp*

Ped. Ped.

25 *mp* but I guess I'll keep go-ing, and grace - ful - ly grow old.

p *f*

Ped. Ped. Ped. Ped.

27 $\text{♩} = 30$ $\text{♩} = 34$ $\text{♩} = 28$

f You made the world of dif - fer ence to those you were a - round: But *p*

$\text{♩} = 30$ $\text{♩} = 34$ $\text{♩} = 28$ *mp*

Ped. Ped. Ped. Ped.

29 $\text{♩} = 22$

un - less they look in the lake,

pp

Ped. Ped.

30 $\text{♩} = 34$

pp You'll ne - ver be found!

ppp *mf* *f*

Ped. Ped. Ped. Ped.

32 $\text{♩} = 30$ $\text{♩} = 54$ $\text{♩} = 66$ $\text{♩} = 24$ *prose and passion?*

ff *p3* *pp*

m.d. (10.10.10.10)

Ped.

Dixit Dominus

'Sit thou on my right hand' (Ps. 110) : this piece is for left-handed percussionists only. 5 players should easily manage this, but the exact disposition depends on their particular dietary or religious requirements (e.g. certain Hindoos may worry about cowbells, and very square players will struggle over triangles). The Bach prelude hovers over an Enchanted Ground, where fullness is a burden. *Rupert Jeffcoat*

♩ = 72

Musical score for the first system of 'Dixit Dominus'. The score is for left-handed percussionists and consists of eight parts: Gong Ageng, Shaker, Cowbell, Finger Cymbals, Triangle, Wood Block, Crotales, and Tubular Bells. The time signature is 9/8. The tempo is marked as ♩ = 72. The score is written in a single system with three measures. The Gong Ageng part has a 9/8 time signature. The Shaker, Cowbell, Finger Cymbals, Triangle, and Wood Block parts have a 9/8 time signature. The Crotales part has a 9/8 time signature. The Tubular Bells part has a 9/8 time signature.

Musical score for the second system of 'Dixit Dominus'. The score is for left-handed percussionists and consists of eight parts: G.A., Shk., Cow., F. Cym., Tri., W.B., Cro., and Tub. B. The time signature is 9/8. The score is written in a single system with four measures. The G.A. part has a 9/8 time signature. The Shk., Cow., F. Cym., Tri., W.B., and Tub. B. parts have a 9/8 time signature. The Cro. part has a 9/8 time signature. A double bar line is present at the beginning of the system, followed by a 4-measure rest for the first part.

8

Musical score for measures 8-11. The score is for a percussion ensemble with the following parts: G.A., Shk., Cow., F. Cym., Tri., W.B., Crot., and Tub. B. The music is in 2/4 time and features a variety of rhythmic patterns including eighth and sixteenth notes, rests, and accents. The Crot. part is written in a treble clef with a key signature of one flat. The Tub. B. part is written in a treble clef with a key signature of one flat. The score is divided into four measures.

G.A.

Shk.

Cow.

F. Cym.

Tri.

W.B.

Crot.

Tub. B.



12

Musical score for measures 12-15. The score is for a percussion ensemble with the following parts: G.A., Shk., Cow., F. Cym., Tri., W.B., Crot., and Tub. B. The music is in 2/4 time and features a variety of rhythmic patterns including eighth and sixteenth notes, rests, and accents. The Crot. part is written in a treble clef with a key signature of one flat. The Tub. B. part is written in a treble clef with a key signature of one flat. The score is divided into four measures.

G.A.

Shk.

Cow.

F. Cym.

Tri.

W.B.

Crot.

Tub. B.

16

Musical score for measures 16-18. The score includes parts for G.A., Shk., Cow., F. Cym., Tri., W.B., Croc., and Tub. B. The notation is in 2/4 time and features a variety of rhythmic patterns including eighth and sixteenth notes, rests, and dynamic markings.



19

Musical score for measures 19-22. The score includes parts for G.A., Shk., Cow., F. Cym., Tri., W.B., Croc., and Tub. B. The notation is in 2/4 time and features a variety of rhythmic patterns including eighth and sixteenth notes, rests, and dynamic markings.

23

Musical score for measures 23-26. The score includes parts for G.A., Shk., Cow., F. Cym., Tri., W.B., Croc., and Tub. B. The notation is in 2/4 time and features various rhythmic patterns and dynamics.

G.A.
Shk.
Cow.
F. Cym.
Tri.
W.B.
Croc.
Tub. B.



27

Musical score for measures 27-30. The score includes parts for G.A., Shk., Cow., F. Cym., Tri., W.B., Croc., and Tub. B. The notation is in 2/4 time and features various rhythmic patterns and dynamics.

G.A.
Shk.
Cow.
F. Cym.
Tri.
W.B.
Croc.
Tub. B.

31

Musical score for measures 31-33. The score includes parts for G.A., Shk., Cow., F. Cym., Tri., W.B., Croc., and Tub. B. The notation is in 2/4 time. Measures 31 and 32 show rhythmic patterns with eighth and quarter notes. Measure 33 features a melodic line in the Croc. part and a sustained note in the Tub. B. part.

G.A.
Shk.
Cow.
F. Cym.
Tri.
W.B.
Croc.
Tub. B.



34

Musical score for measures 34-37. The score includes parts for G.A., Shk., Cow., F. Cym., Tri., W.B., Croc., and Tub. B. The notation is in 2/4 time. Measures 34 and 35 show rhythmic patterns. Measure 36 features a melodic line in the Croc. part and a sustained note in the Tub. B. part. Measure 37 shows a melodic line in the Tub. B. part.

G.A.
Shk.
Cow.
F. Cym.
Tri.
W.B.
Croc.
Tub. B.

Getting Even

This is not about getting one's own back on anyone, even if it does look a bit of a battle. Although the hands don't agree with themselves (a power struggle) or with the bassoon part, in reality, the various dualities are one, so Spinoza would be happy. The music takes turns - perhaps we should all take turns more often?

$\bullet = 66$

Bsn.

Pno.

7

12

17

The musical score is written for Bassoon (Bsn.) and Piano (Pno.) in 3/4 time. The key signature has three flats (B-flat, E-flat, A-flat). The tempo is marked as quarter note = 66. The score is divided into four systems, with measure numbers 7, 12, and 17 indicated at the beginning of each system. The Bassoon part consists of melodic lines with various dynamics (mf, mp) and phrasing. The Piano part features complex chordal textures and arpeggiated figures, with dynamics ranging from fortissimo (f) to pianissimo (pp). Pedal points are indicated with 'Ped.' markings. The overall mood is contemplative and somewhat somber, reflecting the philosophical text above.

22

mf

mp p pp mp p mp p mf

p mp p pp p mp

27

f ff

mp mf f mp f f

pp mp mf f ff

Ped.

32

mf pp

mf p pp mf

36

Rupert Jeffcoat

f mp pp

mp pp p pp ppp

Ped.

8va

Heav'nly Muse

♩ = 52

Cor A.

Kora part
(played by
Guitar Esp.)

Treble

4

C. A.

Gtr.

Tr.

7

C. A.

Gtr.

Tr.

9

C. A.

Gtr.

Tr.

12

C. A.

Gtr.

Tr.

14

C. A.

Gtr.

Tr.

Sing whatever is well made Glo - ri - a

17

C. A.

Gtr.

Tr.

in ex - cel - sis De - o: Et in ter -

20

C. A.

Gtr.

Tr.

ra pax ho - mi - ni - bus

22

C. A.

Gtr.

Tr.

bo - nae vo - lun - ta - tis. A - men.

The musical score is arranged in three systems. The first system (measures 20-22) features a C. A. part with a treble clef and a key signature of one sharp (F#). The Gtr. part has a treble clef and includes a sixteenth-note triplet (marked '6') and several eighth-note triplets (marked '3'). The Tr. part has a treble clef and plays a simple harmonic accompaniment. The second system (measures 22-24) continues the vocal line with a C. A. part, a Gtr. part with eighth-note triplets (marked '3'), and a Tr. part. The lyrics are in Latin: 'ra pax ho - mi - ni - bus' and 'bo - nae vo - lun - ta - tis. A - men.'

Gibraltar Gloria

In an era when territorial conflict looms large, it felt right to connect the possibilities of one Rock to another (in German Rock is a dress or frock), but Blake would not object to my invoking his poetry to indicate some form of clothing. Indeed, that Jesus chose to call his chief disciple Peter - especially as his main characteristic seems to be ineptitude or perhaps impulsiveness - is a timely reminder that rocks could well have other uses, such as the sauce of petrol, though one has to wait several eons for that (though Patience, we should note, is a cardinal virtue, even if cardinals lack it themselves). The Gloria is a song the angels sang to the Shepherds (on holiday from their Delectable Mountains), and yet its first sentiment is about the prospect of peace. We are still waiting - this is thus both lament and prophecy.

The fact that the English horn respects the rules of serialism (on its own terms) while the Spanish guitar is utterly cavalier in their application should not be taken to signify anything, especially since a Cor Anglais is no more english than the angels (though in German one does occasionally encounter that angeli/angli pun too - see BWV 140.) Latin is used as the lingua franca to indicate that peace when it does come will be accompanied by everyone speaking Latin. (The poem from which the below extract comes is the preceding poem to Holy Thursday (so memorably set by E.J. Dent (for double double choir), depicting the famous charity service held in 'Paul's' where 'thousands of little boys and girls' would attend, (and indeed witnessed and commented upon by such figures as Haydn (and Berlioz))))).

Peace, the human dress:

*Where Mercy, Love, and Pity dwell
There God is dwelling too. (Blake)*

Ed. Jeffcoat

♩ = 60

Xylorimba

Violin 1

Violin 2

Viola

Violoncello

Double Bass

ff mp f ff mp f ff mp f

'drawn' (like accordion)

pizz.

6

11

3

arco

pizz.

16

arco

pizz.

20

arco

24

24

gliss.

gliss.

28

28

arco

g^{va}

pizz.

arco

arco

arco

arco

arco

pizz.

pizz.

pizz.

pizz.

Musical score for measures 32-36. The score is written for five staves: Grand Staff (treble and bass clefs), Violin I, Violin II, Viola, and Cello/Double Bass. The music features a complex rhythmic pattern with frequent accents and dynamic markings. The dynamic markings are *ff*, *mp*, and *f*. A triplet of eighth notes is marked with a '3' in the Cello/Double Bass staff in measure 35.

Musical score for measures 37-41. The score is written for five staves: Grand Staff (treble and bass clefs), Violin I, Violin II, Viola, and Cello/Double Bass. The music continues with the complex rhythmic pattern and dynamic markings (*ff*, *mp*, *f*). A triplet of eighth notes is marked with a '3' in the Cello/Double Bass staff in measure 39. The score concludes with a *pizz.* (pizzicato) marking in the Cello/Double Bass staff in measure 41.

42

Musical score for measures 42-44, piano part. The right hand features a sequence of triplets of eighth notes, while the left hand is mostly silent.

Musical score for measures 42-44, violin and viola parts. The violin part consists of eighth-note chords with accents. The viola part has a similar rhythmic pattern. The cello and double bass parts are marked *pizz.* and play a simple eighth-note bass line.

45

Musical score for measures 45-47, piano part. The right hand has a few initial notes, followed by rests. The left hand is silent.

Musical score for measures 45-47, violin and viola parts. The violin and viola parts feature complex, rapid sixteenth-note passages with many accidentals. The cello and double bass parts are marked *arco* and play a simple eighth-note bass line.

48

Musical score for measures 48-50, piano part. The right hand has a sequence of sixteenth-note chords, while the left hand is silent.

Musical score for measures 48-50, violin and viola parts. The violin and viola parts feature eighth-note chords with accents and triplets. The cello and double bass parts are marked *pizz.* and play a simple eighth-note bass line.

52

5

5

5

5

f 3

arco *pizz.*

arco *ff* *mp* *f* *ff* *mp* *f*

arco *ff* *mp* *f* *ff* *mp* *f* *pizz.*

arco *ff* *mp* *f* *ff* *mp* *f*

arco *ff* *mp* *f* *ff* *mp* *f*

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

57

3

3

3

3

pizz.

pizz.

3

62

3

3

3

arco *pizz.*

arco *pizz.*

3

67

Musical score for measures 67-70. The system includes a grand staff (treble and bass clefs) and a four-staff section. The grand staff features a complex melodic line with many accidentals and a bass line with rests and occasional notes. The four-staff section has a treble staff with rests, a bass staff with a long melodic line, and two lower staves with rests and occasional notes.

71

Musical score for measures 71-74. The system includes a grand staff and a four-staff section. The grand staff has a busy melodic line with many accidentals and a bass line with notes and rests. The four-staff section includes the word "arco" in the treble and bass staves, indicating the use of the bow. The bass staff of the four-staff section has a long melodic line with a slur.

75

Musical score for measures 75-78. The system includes a grand staff and a four-staff section. The grand staff features a melodic line with many accidentals and a bass line with notes and rests. The four-staff section includes the word "arco" at the top right and "gliss." in the treble and bass staves, indicating glissando. The bass staff of the four-staff section has a long melodic line with a slur.

79

80

83

84

87

88

Glücklicher Weise

Handel reportedly said that his cook knew more counterpoint than Gluck did, although it must be mentioned that preparing an array of dishes (this is the era before service *a la russe* took off) involves a fair degree of orchestrational skill to ensure its palatability. It is thought, moreover, that this same chef (working in the underworld kitchen in Brook Street) introduced pasta to England: tastes change, but originally it was designed to be charred, a technique called *al Dante*. Be that as it may, in 1746 Gluck was in London performing with an orchestra on 26 glasses filled with Spirit water. 26 is a curious number for a keyboard (it could scarcely have been a Qwerty), and has led some to make rather wild speculations.

The word 'glasses' needs addressing. It is stretching incredulity to imagine it is a mistranslation so it is, *pace* Smart and Grove, not likely to be some sort of egomania (Glas is Russian for 'I', pronounced 'eye'), and it is unlikely to be an instrument made from the bones and/or skin of savages from the colonies as this might have occasioned comment (whether censorious or approbatory). But, there is worth remembering that Gluck was predominantly a vocal composer, and what is the word for voice but *Goloss* (which thanks to the sterling work of Sholokov and Perzhenovsky, Leningrad 1943, we now know was formerly pronounced very similar to the English word 'glass'). A side-issue as to whether this contribution to the Great Patriotic War was the best use of their skill can be left to another time.

However, we are not there yet: the biggest accolade was to be accused of being *cantabile*. To be 'in a singing style' was laudable, and to use one's full-tone was deemed glorious as offering one's whole personality to the task, even if some critics sometimes felt stung by the fear that bad taste was creeping in (probably due to the salubrious French influence), and that sometimes ornamentation went 'beyond decorum' as Dryden might have said.

Gluck, with his ready eye for publicity, clearly liked the idea of 'whole-tone', and while his English was, by all accounts not terrible, it did sometimes let him down. To impress the moribund English gentry he arranged for his instrument to be tuned to whole-tone (rather in the manner of organs which have a C-side and a C#-side, and it is puzzling that this approach was not taken earlier). A word, too, on the orchestra. As they mostly play in a serene C major, it is not without the bounds of possibility that he employed the accordion (an instrument that plays 'accords') and so shies away from unnecessary dissonance. Having said that, to facilitate performance, arranging it for strings will ensure that this rare work can be heard for what it really is.

French composing tradition does harp on about agreements (a variety of accord), and it is no coincidence that in time, the *Entente Cordial* was signed between London and Paris: again, this was in large part a dietary issue, with its signing being toasted with lashings of orange squash. If Handel deemed Gluck lower than a dishwasher, this piece will at least afford delight in the melodious and euphonious inventiveness of a master chef, faced with his own limitations.

Ed. Jeffcoat

Hands Sax

Writing music about the power of music (e.g. Orfeo, The Sound of Music) is akin to walking a tightrope with a noose round your neck - just as holding a competition for the best song will invite comparisons, jealousies, petty-minded rivalries, bitchiness and officiousness. Perhaps Wagner was a clergyman, after all?

♩. = 120

Soprano Saxophone

♩. = 120

Harpsichord

Detailed description: This block contains the first four measures of the piece. The tempo is marked as quarter note = 120. The Soprano Saxophone part begins with a rest for the first two measures, followed by a triplet of eighth notes in the third measure marked with a forte (f) dynamic. The Harpsichord part features a steady eighth-note accompaniment in the left hand and chords in the right hand, including a chromatic movement in the third measure.

5

p *f*

Detailed description: This block contains measures 5 through 10. The Soprano Saxophone part starts with a piano (p) dynamic in measure 5, then moves to a forte (f) dynamic in measure 6, playing a melodic line with slurs. The Harpsichord part continues with its accompaniment, featuring a mix of chords and eighth-note patterns.

11

Detailed description: This block contains measures 11 through 14. The Soprano Saxophone part continues its melodic line with slurs and a final note in measure 11. The Harpsichord part maintains its accompaniment, with some chordal changes in the right hand.

16

mf

This system contains measures 16 through 20. The upper staff features a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. A slur covers the next two measures, containing quarter notes E5 and F5. The system concludes with a half note G5. The lower staff provides harmonic accompaniment with chords and moving lines in both hands.

21

f

tr

This system contains measures 21 through 25. The upper staff begins with a whole rest in measure 21, followed by a half note G4. A trill is indicated over a half note A4 in measure 22. The melodic line continues with quarter notes B4 and C5 in measure 23, and quarter notes D5 and E5 in measure 24. The system ends with a half note F5. The lower staff continues with accompaniment.

26

p

This system contains measures 26 through 30. The upper staff starts with a half note G4, followed by quarter notes A4 and B4. A slur covers the next two measures, containing quarter notes C5 and D5. The system ends with a half note E5. The lower staff provides accompaniment.

31

This system contains measures 31 through 35. The upper staff begins with a half note G4, followed by quarter notes A4 and B4. A slur covers the next two measures, containing quarter notes C5 and D5. The system ends with a half note E5. The lower staff provides accompaniment.

36

f

Musical score for measures 36-40. The system includes a vocal line and a piano accompaniment. The vocal line starts with a forte (*f*) dynamic and features a melodic line with slurs and accents. The piano accompaniment consists of two staves with rhythmic patterns and chordal textures.

41

Musical score for measures 41-45. The vocal line continues with melodic phrases and rests. The piano accompaniment provides harmonic support with various rhythmic figures.

46

pp

Musical score for measures 46-51. The vocal line features a long, expressive phrase with a piano (*pp*) dynamic. The piano accompaniment includes a prominent bass line with sustained notes and chords.

52

f

Musical score for measures 52-56. The vocal line begins with a forte (*f*) dynamic and includes a long, sweeping melodic line. The piano accompaniment continues with rhythmic accompaniment.

57

Musical score for measures 57-61. The system includes a vocal line and a piano accompaniment. The vocal line features a melodic line with accents and slurs. The piano accompaniment consists of chords and moving lines in both hands.

62

Musical score for measures 62-66. The system includes a vocal line and a piano accompaniment. The vocal line has a trill marked "tr" and a slur. The piano accompaniment has a complex rhythmic pattern with many eighth notes.

67

Musical score for measures 67-71. The system includes a vocal line and a piano accompaniment. The vocal line has a trill marked "(tr)" and a slur. The piano accompaniment has a complex rhythmic pattern with many eighth notes.

72

Musical score for measures 72-76. The system includes a vocal line and a piano accompaniment. The vocal line has a slur and a dynamic marking "ff". The piano accompaniment has a complex rhythmic pattern with many eighth notes.

Rupert Jeffcoat

Fantasia on 'Kein Feste Burg'

♩ = 64 (Re-formed Reformation Day)

Musical notation for the first system, measures 1-6. The piece is in common time (C). The right hand has rests in measures 1-3, followed by a sharp sign and a quarter note in measure 4, and a quarter note with a flat in measure 5. The left hand has rests in measures 1-2, followed by a quarter note in measure 3, and a triplet of quarter notes in measure 4. A trill is indicated above the right hand in measure 6.

carefully place 'splint'
on keys (silently)

A diagram of a piano keyboard with 'splint' markings. The markings are represented by thick, horizontal, oval-shaped bands across the keys, indicating where to place the 'splint'.

'Splint' can be a proscribed book
(as appropriate): e.g. If playing in
Israel, use a Hebrew New Testament.

Musical notation for the second system, measures 7-11. Measure 7 is marked with a '7' and a '7' above the right hand. Measure 8 is marked with '8va' and a dashed line above the right hand. The right hand has eighth notes in measures 7-8, followed by a quarter note in measure 9, and eighth notes in measure 10. The left hand has quarter notes in measures 7-8, followed by a quarter note in measure 9, and a quarter note in measure 10. A trill is indicated above the right hand in measure 11.

A diagram of a piano keyboard with 'splint' markings. The markings are represented by thick, horizontal, oval-shaped bands across the keys, indicating where to place the 'splint'.

Musical notation for the third system, measures 12-15. Measure 12 is marked with '12' and '(8)'. The right hand has eighth notes in measure 12, followed by a quarter note in measure 13, and eighth notes in measure 14. The left hand has quarter notes in measures 12-13, followed by a quarter note in measure 14, and a quarter note in measure 15. A trill is indicated above the right hand in measure 15. Triplet markings are shown below the right hand in measure 15.

A diagram of a piano keyboard with 'splint' markings. The markings are represented by thick, horizontal, oval-shaped bands across the keys, indicating where to place the 'splint'.

2

17 (8)

Musical score for measures 17-21. The system includes a grand staff with piano accompaniment and a solo line. The piano part has a treble and bass clef. The solo line is a single staff with a treble clef. Measure 17 has a treble clef and a key signature of one flat. Measure 18 has a bass clef and a triplet of eighth notes. Measure 19 has a treble clef and a key signature change to one sharp. Measure 20 has a bass clef and a triplet of eighth notes. Measure 21 has a treble clef and a key signature change to two sharps. A dashed line above the staff indicates an 8-measure repeat starting at measure 17.

22

Musical score for measures 22-25. The system includes a grand staff with piano accompaniment and a solo line. The piano part has a treble and bass clef. The solo line is a single staff with a treble clef. Measure 22 has a treble clef and a key signature of two sharps. Measure 23 has a bass clef. Measure 24 has a treble clef and a key signature change to one sharp. Measure 25 has a bass clef and a key signature change to one flat. A dashed line above the staff indicates an 8-measure repeat starting at measure 22.

26

8va-

Musical score for measures 26-30. The system includes a grand staff with piano accompaniment and a solo line. The piano part has a treble and bass clef. The solo line is a single staff with a treble clef. Measure 26 has a treble clef and a key signature of one flat. Measure 27 has a bass clef and a triplet of eighth notes. Measure 28 has a treble clef and a key signature change to two sharps. Measure 29 has a bass clef and a triplet of eighth notes. Measure 30 has a treble clef and a key signature change to one flat. A dashed line above the staff indicates an 8-measure repeat starting at measure 26.

31 (8)

Musical score for measures 31-35. The system includes a grand staff with piano accompaniment and a solo line. The piano part has a treble and bass clef. The solo line is a single staff with a treble clef. Measure 31 has a treble clef and a key signature of one flat. Measure 32 has a bass clef and a triplet of eighth notes. Measure 33 has a treble clef and a key signature change to one sharp. Measure 34 has a bass clef and a triplet of eighth notes. Measure 35 has a treble clef and a key signature change to two sharps. A dashed line above the staff indicates an 8-measure repeat starting at measure 31.

36

Musical score for measures 36-40. Treble clef: measure 36 has two eighth notes (Bb, Bb) with a fermata; measure 37 is a whole rest; measure 38 has a triplet of eighth notes (C#, C#, C#) with a fermata; measure 39 is a whole rest; measure 40 has two eighth notes (Bb, Bb) with a fermata. Bass clef: measure 36 is a whole rest; measure 37 has two eighth notes (G, G); measure 38 is a whole rest; measure 39 has a half note (F); measure 40 is a whole rest. A graphic of a guitar fretboard with six strings and six frets is shown below the staff.

41

Musical score for measures 41-45. Treble clef: measure 41 is a whole rest; measure 42 has two eighth notes (Bb, Bb) with a fermata; measure 43 is a whole rest; measure 44 has a triplet of eighth notes (C#, C#, C#) with a fermata; measure 45 is a whole rest. Bass clef: measure 41 has a half note (Bb); measure 42 is a whole rest; measure 43 has two eighth notes (G, G); measure 44 has two eighth notes (F, F); measure 45 has two eighth notes (E, E) with a fermata. A graphic of a guitar fretboard with six strings and six frets is shown below the staff.

46

Musical score for measures 46-50. Treble clef: measure 46 has a half note (Bb) with a fermata; measure 47 is a whole rest; measure 48 has two eighth notes (Bb, Bb) with a fermata; measure 49 is a whole rest; measure 50 has two eighth notes (Bb, Bb) with a fermata. Bass clef: measure 46 is a whole rest; measure 47 has a half note (Bb); measure 48 is a whole rest; measure 49 has a triplet of eighth notes (G, G, G); measure 50 has a half note (F) with a fermata. A graphic of a guitar fretboard with six strings and six frets is shown below the staff.

51

Musical score for measures 51-55. Treble clef: measure 51 is a whole rest; measure 52 has two eighth notes (C#, C#) with a fermata; measure 53 is a whole rest; measure 54 has a triplet of eighth notes (Bb, Bb, Bb) with a fermata; measure 55 is a whole rest. Bass clef: measure 51 has a half note (G); measure 52 is a whole rest; measure 53 has two eighth notes (F, F); measure 54 is a whole rest; measure 55 has two eighth notes (E, E) with a fermata. A graphic of a guitar fretboard with six strings and six frets is shown below the staff.

4

56 *8va*

Musical score for measures 56-59. The top staff is a grand staff with treble and bass clefs. The bottom staff is a guitar tablature with six strings. Measure 56 has a treble clef key signature of one flat and a 7/8 time signature. The music features eighth and sixteenth notes in the treble and quarter notes in the bass. A dashed line labeled "8va" spans the first two measures. The guitar tablature shows a series of sixteenth-note patterns across the strings.

60 (8)

Musical score for measures 60-63. The top staff is a grand staff with treble and bass clefs. The bottom staff is a guitar tablature with six strings. Measure 60 has a treble clef key signature of one flat and a 7/8 time signature. The music features eighth and sixteenth notes in the treble and quarter notes in the bass. A dashed line labeled "(8)" spans the first two measures. The guitar tablature shows a series of sixteenth-note patterns across the strings.

64

Musical score for measures 64-67. The top staff is a grand staff with treble and bass clefs. The bottom staff is a guitar tablature with six strings. Measure 64 has a treble clef key signature of one flat and a 7/8 time signature. The music features eighth and sixteenth notes in the treble and quarter notes in the bass. The guitar tablature shows a series of sixteenth-note patterns across the strings.

68 *8va*

Musical score for measures 68-71. The top staff is a grand staff with treble and bass clefs. The bottom staff is a guitar tablature with six strings. Measure 68 has a treble clef key signature of one sharp and a 7/8 time signature. The music features eighth and sixteenth notes in the treble and quarter notes in the bass. A dashed line labeled "8va" spans the first two measures. The guitar tablature shows a series of sixteenth-note patterns across the strings.

Holy and Individual

It is often remarked that Luther and Bach attended the same primary school in Eisenach, although they never actually sat together because Bach was always late (by two centuries). The word Individual has been much misunderstood (though quite why we expect politicians, social commentators and theologians to understand things is itself a conundrum), and anyone who has been to Stratford will see above Shakespeare's school a sign for the Trinity commenting on its Individuata-ness. Individual really means indivisible, and is the missing link between essential integrity and inter-connectedness. (Perhaps folk have been visiting Stratford, London, to get their education?)

To get back to the august and Augustinian Luther: he nailed 95 theses to the church door in Wittenberg (it would have been Wartburg had he not had to wait so long for the car to turn up) to point out that a University diploma can be used as wall-paper (the use of the door was because the walls were being repainted in magnolia in accordance with his mother Mary's instructions in Luke 2.) Luther genuinely thought that Catholicism was generally a good idea, but it fell short in practice, which is perhaps rather unlike many pianists one could mention. Indeed, the fact that the same criticism has been made of Marxism only goes to show how far in advance of his age Luther was, even if one academic has tried to suggest that Luther was masquerading as a secular Jew all his life, even sneaking in short trips to the British Museum in the capital of the United Kingdom (hence the title *Das Kapital*).

It will be noticed that just as God is both immanent and transcendent, so God appears here in both guises. By playing his part silently, he allows the resonances around the Godhead to refract and percolate the very fabric of existence. As St Teresa said (not that Luther would have had much time for nuns, as he had other fish to fry, especially on a Friday), God doesn't have any hands but our hands, though one does have to wonder what she would have said if she had come across someone armless.

The 'silent' part is 13 notes (not unlucky for Germans who save their digiphobia for 17), and the chord is depressed for 150 beats (in honour of Psalm 150). It will be noted that is based on good Reformation principles - so the two hands re-form the notes into two sets of 95. (One might wonder if the Steak has become Spam, a type of re-formed meat that would stretch Dr Johnson's powers of eloquence.) In fact, 2×95 is here 189, as Germans have to pay church tax, so we always fall short (to quote his beloved St Pau

Ed. Jeffcoat

the violet past prime

♩ = 60

[a 4 Pomposo, all' Overtura francese]

First system of musical notation, measures 1-2. The piece is in 4/4 time with a key signature of two sharps (F# and C#). The right hand starts with a whole rest in measure 1 and a half note in measure 2. The left hand plays a rhythmic pattern of eighth notes and quarter notes with accents.

Second system of musical notation, measures 3-4. Measure 3 begins with a triplet of eighth notes in the right hand. The left hand continues with eighth notes and quarter notes. Measure 4 features a triplet of eighth notes in the right hand and a quarter note in the left hand.

Third system of musical notation, measures 5-6. Measure 5 contains a complex chordal texture in the right hand and eighth notes in the left hand. Measure 6 features a triplet of eighth notes in the right hand and a quarter note in the left hand.

Fourth system of musical notation, measures 7-8. Measure 7 has a triplet of eighth notes in the right hand and a quarter note in the left hand. Measure 8 features a triplet of eighth notes in the right hand and a quarter note in the left hand.

Fifth system of musical notation, measures 9-10. Measure 9 has a triplet of eighth notes in the right hand and a quarter note in the left hand. Measure 10 features a triplet of eighth notes in the right hand and a quarter note in the left hand.

Sixth system of musical notation, measures 11-12. Measure 11 has a triplet of eighth notes in the right hand and a quarter note in the left hand. Measure 12 features a triplet of eighth notes in the right hand and a quarter note in the left hand.

10

12

13

15

Hungarian Flour Fudge

Ethnic diets are not to everyone's taste, and have a somewhat czeched history: Inuits might, for instance, balk at certain Balkan dishes, while vegetarians would struggle to stomach the creophagy of a Spaniard. Fudge produced in the Hungarian manner is undoubtedly also an acquired taste.

Fortunately, the piece Hungarian Flour Fudge has nothing to do with peculiar Magyar delicacies. It is, in fact, an accurate record (from Alexander Mackenzie, the erstwhile Principal of the Royal Academy of Music, in London) of a performance given by Liszt in 1886. There is a suggestion that an early version of Edison's phonograph was involved, though there is no evidence to support this, except that Edison's middle name is Alva, a small market town in Scotland not far from Dollar, which Mackenzie might have passed through when he returned from studying in Germany. Although 74 at the time (and officially retired), Liszt performed privately (in Sydenham) for an assembly of the great and the good, finishing with a rendition of the D major Fugue by Sebastian Bach in which, however, he suffered a rare memory lapse. The compos mentis Mackenzie showed remarkable presence of mind in transcribing this work as it was being born (having earlier suspected, from a casual mention at dinner - there was no 7th Brandenburg Concerto - that Liszt's powers of recall were not what they once were). Subsequently (and somewhat scurrilously) Mackenzie shared his contemporaneous transcription with Frederick Bridge, the long-sitting Organist of Westminster Abbey, although the original and its copy were lost in a fire in his holiday home near Worthing in 1904 (as noted in the June 16 edition - on Bach's birthday, no less! - of the Brighton hebdomadary Gazette and Mercury), though one scholar's note that the number of notes (505, so SOS) is a cry for help would seem to be absurdly far-fetched.

There is, however, a clew in Tovey's 1924 edition as it is he (not Bach) that marks the D major fugue a 4 Pomposo, all' Overtura francese which indicates that it was once performed (opened up or 'overtura') by Liszt (Franz hence 'francese'), though it is curious that no-one has noticed the 4 valiant firemen (one's schoolboy French leaps out - pompier) who tried vainly to save the recording of Liszt's playing for posterity. That it would contain myriad solecisms that we would now consider unconscionable in no way detracts from its status as an intriguing and revealing historical artefact, and that we no longer have the document should not worry us unduly in our more sensationalist era which expects assertions to be supported by evidence. (The fugue subject, it will be noted, is itself elaborated and subject to some modification.) Artistic licence is perhaps, like nostalgia, not what it used to be, but is what could be construed as conceived to be viable, so when Liszt, in forgetting his Bach, reveals yet more Bach, it is a testament to the integrity of his improvisational invention and his rare willingness to submit his musical persona at the feet (or fingers, in this case) of the Leipzig master.

Ja-Pan

Rupert Jeffcoat

♩ = 48

Flute *pp*

Shakuhachi *mf*

articulation as desired

4

7

10

13

♩ = 82

♩ = 36

*The Flute operator should play from behind a Shoji screen, hidden from the view of the Shakuhachi player. The question as to who is the puppet of whom is one we are not qualified to address.

Alternating white and black chords. 35 only - any dynamics and any duration.
(5 notes, please: pitch repetitions and chordal ripples allowed).
Example below: not the only serving suggestion.

The musical score consists of five systems of piano music, each with a treble and bass clef staff. The key signature is one sharp (F#), and the time signature is common time (C). The score is divided into measures 1-6, 7-11, 12-16, 17-22, and 23-27. Dynamics include *f*, *ff*, *p*, *pp*, *mf*, and *mp*. Pedal markings (*Ped.*) are present at the beginning of measures 1, 7, 12, 17, and 23. Performance instructions include *8va* (8va) and *8vb* (8vb) with dashed lines. Measure 17 contains triplets in both staves. Measure 23 contains triplets in the bass staff. The score demonstrates alternating white and black chords as requested.

Just Dyeing to See it

Music based on Aleatory principles has a long and noble history. Ever, indeed, since Caesar himself pronounced 'Alea jacta est' (The Dye is cast). Naturally, no DNA of Roman music has survived, but this fact does remind us that music has always had a colourful hue. (We even use the word chromatic, from the Greek for 'shiny' - as in chrome.) In mediaeval times, they frequently employed coloration, as these notes were seen to be exotic, rather like Nubians or the Queen of Sheba.

This piece dates from the 18th century when Wigs and Tories were very much at war in England. Alea - the Latin word for dye - was the main discussion point of the period (perhaps like Luddites later), as shown by the diaries, journals and annals of the time. (Isaac Watts, the famous hymn writer from Southampton, came from a family of dyers.) Although this is perhaps a scandalous reductio of their position, rhetoric and invective, in short, the Wigs preferred not to colour their perruques, whilst the Tories rejoiced in a veritable panoply of peacockery. This, for those who have always agonised over this, explains the word Aleatory, though Dr Johnson, perhaps for political reasons, put himself under a rare self-denying ordinance by not including this in his famous dictionary, and one has to read Boswell to pick up on this inference. (The Scot Boswell, too, is infinitely cautious, but it is just possible to read this between the lines, particularly if one reads them in the hazy light of the Scotch.)

The piece (dating from around 17:24) respects the performer's freedom: in Baroque music of the period (as Burney reminds us) it was expected, nay demanded, that the player entertain the assembly by producing fresh material, whether in cadenze, bassi continui or in any other arenas. The editor has helpfully supplied dynamics, rhythms and notes, in a bid to make this work more playable than hitherto. The use of both black and white notes is one of the only ways (on a keyboard) that this conflict can be described - but no less a figure than Debussy also used this procedure (in *En Blanc et Noir*, 'In Black and White') though he, for all his experimental tints, shied away from being truly aleatory. Technically, it must be noted that white and black do not count as colours, but the more historically-minded will recall that in days of yore, the keys on instruments were variously made of various bone (often brown rather than black), and until recently, ivory. Ivory is often called 'off-white', hence the term 'off-key' when one is playing in C major mode (as only these pachydermal notes are employed).

In Bach's Day, coffee houses were popular, but chocolate was seen as rather more illicit: perhaps like Prohibition in America, the period led to a deeper seam of musical invention, doubtless caused by a desire to still access the 'sweet' sounds that would emanate from such an establishment. Further research, however, will be needed to know if Bach's Well-tempered Clavier was an attempt to dip the entire instrument in chocolate or merely just the keyboard. (One potential artefact was, reportedly, in an American University, but as the air-conditioning broke down, any evidence melted.)

Matthew 20:16 ♩ = 48

Organ *fff* *ff*

Pedals *fff*

5 *ff* *ff*

8 *f* *f* = 45

tr

11 *f* *mf* *mf* *mf*

14 *This is not going well* $\text{♩} = 42$

Musical score for measures 14-16. The piece is in 5/4 time with a key signature of three sharps (F#, C#, G#). The tempo is marked as quarter note = 42. The music features a complex texture with multiple voices in both hands, including some notes marked with an asterisk (*).

17 *In fact, it's going nowhere*

mp

Musical score for measures 17-19. The music continues in 5/4 time with three sharps. Dynamics include mezzo-piano (*mp*) and piano (*p*). The texture remains complex with multiple voices.

20 $\text{♩} = 39$

p *pp*

Musical score for measures 20-22. The tempo is marked as quarter note = 39. Dynamics include piano (*p*) and pianissimo (*pp*). The music features a complex texture with multiple voices.

23 *ppp* $\text{♩} = 36$ *This has died - think again*

Musical score for measures 23-26. The tempo is marked as quarter note = 36. The dynamics are pianissimo (*ppp*). The music concludes in a new key signature of two flats (Bb, Eb) and 5/4 time.

$\text{♩} = 72$
(1896-1824)

27 **Maestoso**

Musical score for measures 27-29. The piece is in 5/4 time and marked **Maestoso**. The first system shows measures 27-29. The right hand (RH) starts with a fortissimo (**ff**) chord in measure 27, followed by a triplet of eighth notes in measure 28, and a triplet of eighth notes in measure 29. The left hand (LH) has a long note in measure 27, a triplet of eighth notes in measure 28, and a long note in measure 29. Trills are indicated above the RH notes in measures 28 and 29.

Musical score for measures 30-32. The right hand (RH) features a triplet of eighth notes in measure 30, followed by a triplet of eighth notes in measure 31, and a triplet of eighth notes in measure 32. The left hand (LH) has a long note in measure 30, a triplet of eighth notes in measure 31, and a long note in measure 32. Trills are indicated above the RH notes in measures 30, 31, and 32.

Musical score for measures 33-35. The right hand (RH) has a long note in measure 33, a triplet of eighth notes in measure 34, and a long note in measure 35. The left hand (LH) has a long note in measure 33, a triplet of eighth notes in measure 34, and a long note in measure 35. Trills are indicated above the RH notes in measures 34 and 35.

Musical score for measures 36-38. The right hand (RH) has a long note in measure 36, a long note in measure 37, and a long note in measure 38. The left hand (LH) has a long note in measure 36, a triplet of eighth notes in measure 37, and a long note in measure 38.

*Marginally better: they're only Londoners
so they won't notice this was mashed up dog-food.*

Ed. Jeffcoat

Kontrafuge und Praeludium

Anton Bruckner, while not reclusive, certainly gave the impression that he was more loosely-connected with the world than others - often walking around his Vienna Conservatory with a beatific smile babbling away to himself about the recent crop of vegetables.

Be that as it may, in 1871 he gave 6 sell-out concerts on the new Father Willis organ in the Albert Hall, London. It is not fully known what he played - musical journals refer to the thrilling sounds but never mention the content on which the thrillingness was carried. But it is fair to assume that he did not spend the whole evening on an 8-foot Gedact (even if it was lieblich). So here is a transcription, made considerably after the event from memory (given by someone who sadly wasn't able to attend, owing to the tube-line suffering a miscarriage that afternoon), passed on to someone who was happily able to recall it under hypnosis thanks to the new brain-imaging techniques developed at Imperial College, London, which is, by a stunning coincidence within ear-shot of the Hall, leading some to suppose that there is a sort of music-memory (suggested by homeopathic theory) at play here.

The opening section is a 'grand' piece that loses its way (a fugue is allowed to get confused once in a while), and so Bruckner rescues the situation with some G minor gravitas - don't forget to use the 64ft if you can! To be played thrillingly on organo pleno (a 'Wondrous Machine'), it may be followed by a fugue, which organists have to make up themselves, just as Bruckner did. We should perhaps be grateful that we even have the above to go on, and while 5/4 is not a completely unheard-of time-signature for the time, it has been suggested that the vast echo of the space might have obscured the clarity of his Linzian rhetoric.

Organ-isational matters:

Melody - a buzzy flute sound. Accompaniment - quasi-strings, but plucked and unbowed in de feat.

NB: the left hand is not required for this piece, as a dexterous hand and nimble feet will do just fine, but those who wish to experiment might consider canonising the right-hand part (maybe using a 4ft down the octave) and running this a bar later. Bee inventive! (Sadly, the range does not allow a feet version of the right hand to be pedalled, as apian organs have their own apian way of doing things.)

♩ = 160

Musical score for measures 1-4. The right hand plays a continuous eighth-note melody in the treble clef, while the left hand plays a sparse accompaniment of eighth notes in the bass clef. The key signature has one sharp (F#) and the time signature is 2/4.

5

Musical score for measures 5-8. The right hand continues the eighth-note melody, and the left hand accompaniment becomes more active with eighth notes and rests.

9

Musical score for measures 9-12. The right hand continues the eighth-note melody, and the left hand accompaniment continues with eighth notes and rests.

13

Musical score for measures 13-16. The right hand continues the eighth-note melody, and the left hand accompaniment continues with eighth notes and rests.

17

Musical score for measures 17-20. The right hand continues the eighth-note melody, and the left hand accompaniment continues with eighth notes and rests.

21

Musical notation for measures 21-24. The right hand features a complex melodic line with many accidentals and slurs. The left hand provides a simple accompaniment with quarter notes and rests.

25

Musical notation for measures 25-29. The right hand continues with a dense melodic texture. The left hand accompaniment includes some chords and rests.

30

Musical notation for measures 30-33. The right hand has a more active melodic line. The left hand accompaniment is sparse, with several measures containing rests.

34

Musical notation for measures 34-37. The right hand features a steady melodic flow. The left hand accompaniment consists of quarter notes and rests.

38

Musical notation for measures 38-41. The right hand continues with a complex melodic pattern. The left hand accompaniment includes some chords and rests.

42

Musical notation for measures 42-45. The right hand has a dense melodic texture. The left hand accompaniment includes some chords and rests.

46

Musical notation for measures 46-49. The right hand continues with a complex melodic line. The left hand accompaniment includes some chords and rests.

50

53 *8va*

Ed. Jeffcoat

Le v(i)ol de Bourdon

As an Anglophile spending several months ashore in Gravesend, Rimsky-Korsakov visited such tourist sights/sites as Westminster Abbey, though it is not known if he attended the ritual known as Choral Evensong and heard the magnificent organ. (It is of course well-known that Orthodox churches allow no instrumental music - save that of voices and bells - which explains the slight dearth of liturgical organ music.) But Russians do write for organ on occasion, even if, perhaps they wouldn't have if they had considered the matter a little more soberly: take Glazunov's D major Prelude and Fugue, for example. This organ piece is dedicated to the immortal memory of J S Bach as he (as a former naval officer) was pleased to discover Bach had written a Prelude in Sea, as well as a Prelude in Bee. It is only too obvious that a composer with his autodidactical proclivities would not require too much egging on to try and yolk these two together. (The Bee's wedding took place some five decades earlier, so that explains the lugubrious metronome mark, since bees - who know their Newton intimately - tend to slow down as they get older.)

Rimsky's organ music was something he kept for private consumption (Stravinsky, in his copious journals, omits to mention the Korsakov house-organ, though this wouldn't be the first time that truth was away on holiday in his writings), and doubtless something of the above was rescued for the Tsar Saltan opera (and in a different orchestration, of course). It is particularly interesting, though, to note that Rimsky (which means 'Roman') might have been a closet Catholic and thus fond of Pope, as well as a French belle-lettriste in his spare time. Pope's *The Rape of the Lock* was well-known amongst the liberal intelligentsia of St Petersburg, and this would explain Rimsky's deployment of A minor pun on the poor bumble-bee (which is a Bourdon in French, which happens to be the name given to an organ-stop that resembles a bee's sound as much as a Tuba stop sounds like a tuba through which, as one might blame this on a poor translation of the Latin, we get back to our misunderstanding of the Romans, of which Nikolai was nominally one). That this piece is arguably an example of Korsakoff syndrome is intriguing, since the Vitamin deficiency that creates such inventive fabrications is B1 (thiamine) which might have inspired the creation of the theremin (much beloved by later Russian composers, such as Herrmann and Rozsa). Finally, given the number of notes is the same as the Bach Prelude in Sea, one wonders what further depths can be plumbed to obtain accordingly specious and tendentious resonances.

Les Sornettes Sonores

(The sound of moonshine)

(to be read by moonlight, with a large magnifying glass, if necessary)

Ed. Jeffcoat

♩ = 51.17 (or a bit slower)

to be played as if under sufferance

The musical score is written for piano in 3/4 time with a key signature of three sharps (F#, C#, G#). It consists of six systems of music, each with a treble and bass clef staff. The first system starts with a mezzo-piano (*mp*) dynamic and includes a *Ped.* (pedal) marking. The piece is characterized by frequent triplet patterns in both hands. The first system (measures 1-4) features a treble staff with triplets of eighth notes and a bass staff with quarter notes. The second system (measures 5-8) continues the triplet patterns, with some notes in the bass staff marked with an 'x'. The third system (measures 9-12) shows a change in the bass line, with triplets of eighth notes. The fourth system (measures 13-16) features a more complex bass line with triplets and some notes marked with an 'x'. The fifth system (measures 17-20) continues the triplet patterns. The sixth system (measures 21-24) concludes the piece with a final triplet pattern and a whole note chord in the bass staff.

2
25

29

33

37

The image displays a piano score for 'Les Sornettes Sonores'. It consists of four systems of music, each with a treble and bass clef staff. The key signature is three sharps (F#, C#, G#). The score is heavily characterized by triplet patterns in the right hand, often with slurs and accents. The left hand provides a steady accompaniment with various rhythmic values. Measure numbers 25, 29, 33, and 37 are clearly marked at the beginning of their respective systems. The piece concludes with a final chord in the right hand and a sustained bass note in the left hand.

Les Sornettes Sonores

Many composers have written about the night (Nocturnes, Serenades, Moonlight) but few have written about the accompanying sounds - aside from occasional bird-calls, and the late-night revelry in hostelries with the concomitant hospital visits resulting from ill-met encounters by moonlight.

This work is intended to offer some respite from the taverns or balls in literature: before electric light, going out at night was an ordeal, with workers even shutting themselves away earlier in the winter. This work is set in Cis Moll as a reflection that it was at night-time that most spies did their best work (the CIS being one of the names of the Russian Secret Service). As it stands, for years it was thought that the highly specific tempo indication referred to a room in the Lubianka, but it has been speculated that it is a Psalm Verse reference (51.17 mentions burnt offerings) as this would relate to the Coventry bombing connection.

The bombing of Coventry Cathedral (14 November 1940) was done under Moonlight - and would have sounded nothing like Debussy's or Vierne's luminous settings. (It is no defence to say that they were both dead by then, and wouldn't have known quite how it was going to go.) But there is an interesting post-script: a girl was dutifully practising her Beethoven in her squalid tenement near the Cathedral quarter, and her house, alone in her street, was spared. So, perhaps unwittingly, Beethoven (a German) protected a member of the British public by the almost amulet-like nature of his piece. Further research was initially done in the field of super-string theory as to quite how the particles and chemicals knew to avoid the house, but it was casually noted in passing by a neighbour that they never tuned the piano she was playing on, and so the tension of her piano's strings (made from Titanium) was thus lower and would have sent out different soundwaves. Amazingly, and unbelievably, it was from this single casually-acquired piece of evidence that the exciting and whole new area of sub-string theory was developed.

Luke 10. 1 (for organ)

Rupert Jeffcoat

*It was the unclean animals who had to enter the ark 2 by 2:
at first blush, Jesus's commission might seem ironic, so take a second glance...*

♩ = 54 (*ma tempo moltissimo rubato obbligato*)

III Flute 4 and Celeste 8

Musical staff for III Flute 4 and Celeste 8. The staff is in treble clef with a 6/8 time signature. It begins with a *pp* dynamic marking. The music consists of a series of rests followed by a melodic phrase of two eighth notes, then another series of rests followed by a similar melodic phrase.

II Viola 8 and Principal 4

Musical staff for II Viola 8 and Principal 4. The staff is in treble clef with a 6/8 time signature. It begins with a *p* dynamic marking. The music consists of a series of rests followed by a melodic phrase of two eighth notes, then another series of rests followed by a similar melodic phrase.

I Flute 8 and Doublette 2

Musical staff for I Flute 8 and Doublette 2. The staff is in treble clef with a 6/8 time signature. It begins with a *mp* dynamic marking. The music consists of a series of rests followed by a melodic phrase of two eighth notes, then another series of rests followed by a similar melodic phrase.

Stopped Diapason 8

Musical staff for Stopped Diapason 8. The staff is in bass clef with a 6/8 time signature. It begins with a *pp* dynamic marking. The music consists of a series of eighth notes, each beamed together with a grace note, creating a rhythmic pattern.

10

Musical staff for measure 10, top line. The staff is in treble clef with a 6/8 time signature. It begins with a series of rests followed by a melodic phrase of two eighth notes, then another series of rests followed by a similar melodic phrase.

Musical staff for measure 10, second line. The staff is in treble clef with a 6/8 time signature. It begins with a series of rests followed by a melodic phrase of two eighth notes, then another series of rests followed by a similar melodic phrase.

Musical staff for measure 10, third line. The staff is in treble clef with a 6/8 time signature. It begins with a series of rests followed by a melodic phrase of two eighth notes, then another series of rests followed by a similar melodic phrase.

Musical staff for measure 10, bottom line. The staff is in bass clef with a 6/8 time signature. It begins with a series of eighth notes, each beamed together with a grace note, creating a rhythmic pattern.

18

Musical score for measures 18-25. The score consists of five staves. The top staff is a treble clef with a key signature of one sharp (F#). The second and third staves are also treble clefs. The fourth and fifth staves are bass clefs. The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests. There are several slurs and ties throughout the piece.

26

Musical score for measures 26-32. The score consists of five staves. The top staff is a treble clef with a key signature of one sharp (F#). The second and third staves are also treble clefs. The fourth and fifth staves are bass clefs. The music continues with similar notation to the previous system, including slurs and ties.

"sent out in pairs..."

33

Musical score for measures 33-39. The score consists of five staves. The top staff is a treble clef with a key signature of one flat (Bb). The second and third staves are also treble clefs. The fourth and fifth staves are bass clefs. The music concludes with a double bar line at the end of the fifth measure.

Marianne and Cecilia

Ed. Jeffcoat

♩ = 66

Glass Harmonica
(or Piano 8va; pedal
down sempre)

(Forte)Piano *mp*

Ped.

4

7

Musical score for measures 7-9. The score is in 3/4 time and features a piano accompaniment with triplets in both hands and a right-hand melody with eighth-note patterns.

10

Musical score for measures 10-12. The score continues with piano accompaniment triplets and a right-hand melody.

13

Musical score for measures 13-15. The score concludes with piano accompaniment triplets and a right-hand melody.

16

Musical score for measures 16-18. The system consists of three staves. The top two staves are grand staff notation with treble and bass clefs. The top staff contains chords with a '3' bracket underneath, indicating a triplet. The bottom staff contains a melodic line with eighth notes and rests. The bottom two staves are grand staff notation with treble and bass clefs. The top staff contains a rhythmic pattern of eighth notes with a '3' bracket underneath. The bottom staff contains a melodic line with eighth notes and rests.

19

Musical score for measures 19-21. The system consists of three staves. The top two staves are grand staff notation with treble and bass clefs. The top staff contains chords with a '3' bracket underneath, indicating a triplet. The bottom staff contains a melodic line with eighth notes and rests. The bottom two staves are grand staff notation with treble and bass clefs. The top staff contains a rhythmic pattern of eighth notes with a '3' bracket underneath. The bottom staff contains a melodic line with eighth notes and rests.

22

Musical score for measures 22-24. The system consists of three staves. The top two staves are grand staff notation with treble and bass clefs. The top staff contains chords with a '3' bracket underneath, indicating a triplet. The bottom staff contains a melodic line with eighth notes and rests. The bottom two staves are grand staff notation with treble and bass clefs. The top staff contains a rhythmic pattern of eighth notes with a '3' bracket underneath. The bottom staff contains a melodic line with eighth notes and rests.

25

Musical score for measures 25-27. The system consists of three staves. The top two staves are grand staff notation with treble and bass clefs. The top staff contains chords with a '3' bracket indicating a triplet. The bottom staff of the grand staff contains a rhythmic pattern of eighth notes with a '3' bracket. The third staff is a single bass clef staff with a melodic line of eighth notes.

28

Musical score for measures 28-30. The system consists of three staves. The top two staves are grand staff notation with treble and bass clefs. The top staff contains chords with a '3' bracket indicating a triplet. The bottom staff of the grand staff contains a rhythmic pattern of eighth notes with a '3' bracket. The third staff is a single bass clef staff with a melodic line of eighth notes.

31

Musical score for measures 31-33. The system consists of three staves. The top two staves are grand staff notation with treble and bass clefs. The top staff contains chords with a '3' bracket indicating a triplet. The bottom staff of the grand staff contains a rhythmic pattern of eighth notes with a '3' bracket. The third staff is a single bass clef staff with a melodic line of eighth notes.

34

35

A truly rebachabel prelude to the illustrious career of a prodigious talent.

Bach-Abel's inaugural 1765 concert series featured the Misses Davies, Marianne and Cecilia, performing on the musical glasses as a musical spectacle. (This is some 30 years ahead of Marianne and Elinor, known for playing with sensibility if not sense.) Evidently, they must have played pieces (ephemeral arias, perhaps), though one might surmise that, on occasion, they also applied their musical talent seriously, if only for half of the time.

This transcription of half of a piece (from J.C. Bach's father) is evidently appearing through different coloured spectacles, though it is highly likely that the Mozarts (pere, fils et fille), in London at the time, would have witnessed such an event. If this is indeed what they heard, then the last chord would be the first instance of a twelve-note sonority, which might have influenced Mozart's later serial work that he might have started to write had he not died so tragically early. (Tellingly, the work ends in its 36th bar, which is a clear foreshadowing of the paltry number of years granted to the golden-mouthed Amadeus.)

Rupert

Mind the Gap

♩ = 60

Piano

Ps. 103. 12

Harpsichord

Ped.

This block contains the first five measures of the piece. The Piano part is written in a grand staff with a treble clef and a bass clef. The Harpsichord part is also in a grand staff. The key signature has one flat (B-flat) and the time signature is 4/4. The tempo is marked as quarter note = 60. The Piano part includes dynamic markings like *8va-1* and *8va-1* above the staff. The Harpsichord part includes a *Ped.* marking below the staff. The music features a mix of chords and single notes, with some rests.

Pno.

Hpsd.

This block contains measures 6 through 10 of the piece. The Pno. part is written in a grand staff with a treble clef and a bass clef. The Hpsd. part is also in a grand staff. The key signature has one flat (B-flat) and the time signature is 4/4. The tempo is marked as quarter note = 60. The Pno. part includes dynamic markings like *8va-1* above the staff. The Hpsd. part includes a *Ped.* marking below the staff. The music continues with a mix of chords and single notes, with some rests.

11

8^{va}-7

Pno.

Hpsd.

14

8^{vb}

Like turntables or trains, this piece can run at different speeds.

- Option 1 is to perform it (rigidly) straight through and leave it at that (total of 34 bars).
 Option 2 is for one part to play twice the speed of the other to the end of bar 16, and then to proceed normally from the beginning and allow the other player to catch-up by then playing twice as fast. In a democratic age, one might even permit the (member of the) audience to select who takes which track.
 Option 3 is to play it 'tempo rubato', arpeggiate the chords, or even add trills, mordents, glissandi and assorted decorations. This disruption to normal service is perhaps more properly attempted at weekends, and the here the distance between the vehicle carrying the music and terra firma is thus increased.
 Option 4 is to discover one's own route through this minefield: matters such as dynamics can be left to performer's taste, randomised or sub-contracted according to an exhaustive tendering process that ensures compliance with value for money principles (provided each audience member has first completed an equal opportunities monitoring form and had a criminal record search carried out to ensure that they have not abused their oxygen ration).

This piece is to (mis)-misquote Dostoevsky, Notes from the Underground, since it will be apparent that Bach's harmonic thrust (Zug is German for train too!) is the network linking it all together. Please leave ample time to make the appropriate connection for your journey.

$\text{♩} = 80$

Harp

mp
l.v. (poss.)

Violin 1

pizz.
f

Violin 2

pizz.
f

Viola

pizz.
f

Violoncello

pizz.
f

6

11

Musical score for measures 11-16. The top system shows piano accompaniment with triplets in both hands. The bottom system shows a four-staff ensemble with various rhythmic patterns and rests.

17

Musical score for measures 17-22. The top system shows piano accompaniment with triplets in both hands. The bottom system shows a four-staff ensemble with various rhythmic patterns and rests.

23

Musical score for measures 23-28. The top system shows piano accompaniment with triplets in both hands. The bottom system shows vocal lines in four staves (Soprano, Alto, Tenor, Bass) with various rhythmic patterns and rests.

29

Musical score for measures 29-34. The top system shows piano accompaniment with triplets in both hands. The bottom system shows vocal lines in four staves (Soprano, Alto, Tenor, Bass) with various rhythmic patterns and rests.

35

Piano accompaniment for measures 35-38. The right hand has whole rests. The left hand features triplet eighth notes in measures 35 and 37, and quarter notes in measures 36 and 38.

Vocal line for measures 35-38. The melody consists of eighth and quarter notes with various accidentals (sharps, flats, naturals) and slurs. The lyrics are not present.

40

Piano accompaniment for measures 39-42. The right hand has whole rests. The left hand has a triplet of eighth notes in measure 40 and quarter notes in measures 41 and 42.

Vocal line for measures 39-42. The melody continues with eighth and quarter notes, including slurs and accents. The lyrics are not present.

45

Musical score for measures 45-49. The score is in 3/4 time and features a piano accompaniment with triplets and a vocal line with grace notes.

Measures 45-49: The piano accompaniment features triplets in the right hand and single notes in the left hand. The vocal line consists of eighth notes with grace notes.

50

Musical score for measures 50-54. The score is in 3/4 time and features a piano accompaniment with triplets and a vocal line with grace notes.

Measures 50-54: The piano accompaniment features triplets in the right hand and single notes in the left hand. The vocal line consists of eighth notes with grace notes.

55

Musical score for measures 55-59. The score is in 3/4 time and features a piano accompaniment and a vocal line. The piano part has a treble and bass clef. The vocal line has a treble clef. Measures 55-56 show a piano introduction with a triplet in the bass clef. Measures 57-59 show the vocal line with a melodic line and piano accompaniment. A fermata is placed over the final note of the vocal line in measure 59.

60

Musical score for measures 60-64. The score is in 3/4 time and features a piano accompaniment and a vocal line. The piano part has a treble and bass clef. The vocal line has a treble clef. Measures 60-61 show a piano introduction with a triplet in the bass clef. Measures 62-64 show the vocal line with a melodic line and piano accompaniment. A fermata is placed over the final note of the vocal line in measure 64.

65

Musical score for measures 65-69. The score is in 3/4 time and features a piano accompaniment with triplets and a vocal line with various notes and rests.

70

Musical score for measures 70-74. The score is in 3/4 time and features a piano accompaniment with triplets and a vocal line with various notes and rests.

76

Musical score for measures 76-80. The score is in 3/4 time and features a piano accompaniment with a triplet in the right hand and a bass line in the left hand. The melody is in the right hand of the piano part.

81

Musical score for measures 81-85. The score is in 3/4 time and features a piano accompaniment with a triplet in the right hand and a bass line in the left hand. The melody is in the right hand of the piano part.

86

86

87

88

89

90

91

91

92

93

94

95

96

Musical score for measures 96-101. The score is in 3/4 time and features a piano accompaniment with a melody in the right hand and a bass line in the left hand. The melody consists of eighth and quarter notes, often grouped in pairs. The piano accompaniment includes a steady eighth-note bass line and chords in the right hand. Trills are present in the piano accompaniment. Measure 96 shows a trill in the right hand and a triplet in the left hand. Measures 97-101 continue the melodic and accompanimental patterns.

102

Musical score for measures 102-105. The score is in 3/4 time and features a piano accompaniment with a melody in the right hand and a bass line in the left hand. The melody consists of eighth and quarter notes, often grouped in pairs. The piano accompaniment includes a steady eighth-note bass line and chords in the right hand. Trills are present in the piano accompaniment. Measure 102 shows a trill in the right hand and a triplet in the left hand. Measures 103-105 continue the melodic and accompanimental patterns.

106

108

44.7

No Bows Allowed

The title of this piece is unpronounceable, at least instantaneously: just as the string players play pizzicato sempre (they are not allowed to bow), so too must they not acknowledge any applause (they are not allowed to bow). This will be facilitated if the performers sit facing away from any audience, as if they are performing in private, in A Room of One's Own, with or without a View.

Barth said that the angels play Bach when God is with them, but when alone they play Mozart (though God listens in!). If the audience recognises the Bach, then they may of course deem themselves a deity, but the angels are also snappily squeezing in some of their beloved Mozart.

The myriad pedal changes will require a demon-harpist - some angels don't get enough practice time owing to their other commitments. It might be said that if this is what heaven is like, then one might want to check out the alternatives...

Rupert Jeffcoat

Rupert Jeffcoat

Not my Field...

for

Piccolo, Bass Clarinet (Bb), Violin, Cello
Harpsichord

and

Alto Flute, Viola, Guitar, Vibraphone,
Accordion (or Harmonium)

and

Singer (female)

*The two ensembles should be separated with the singer inbetween:
she should at various points (S) act as if she is about to sing -
the music, though, mercifully prevents her contribution*

Not my Field...

♩ = 66.6

Piccolo
mf

Bass Clarinet in Bb
p

Violin
pp

Violoncello
mp

Harpsichord
mf

♩ = 66.6

Accordion (Harmonium)
S

Alto Flute
f *mf* *dim.*

Viola
pizz. arco *f*

Guitar
f

Vibraphone
f *mp*

Detailed description of the musical score: The score is for a piece titled "Not my Field...". It is in 2/4 time with a tempo of 66.6. The key signature has two flats (Bb and Eb). The instruments and their parts are: Piccolo (mf), Bass Clarinet in Bb (p), Violin (pp), Violoncello (mp), Harpsichord (mf) with triplets, Accordion (Harmonium) (S), Alto Flute (f, mf, dim.) with triplets and fingerings 5 and 6, Viola (pizz., arco, f) with a triplet, Guitar (f) with a triplet, and Vibraphone (f, mp) with a triplet. The score is divided into two systems, with the second system starting at the tempo marking.

7

Picc. *f* 7

B. Cl. *f* 3

Vln. *f*

Vc. pizz. *f*

Hpsd.

Accord. s

A. Fl. *dim.* 5

Vla. *p*

Gtr. *mf*

Vib.

Detailed description: This page of a musical score features six staves. The Piccolo staff (top) begins with a rest, followed by a series of sixteenth-note runs starting at measure 7, marked with a forte (*f*) dynamic and a '7' indicating a seven-measure phrase. The Bass Clarinet staff also starts with a rest, then plays a few notes, including a triplet of eighth notes, also marked *f*. The Violin staff plays a melodic line with a slur and a forte (*f*) dynamic. The Viola staff has a rest, followed by a pizzicato (*pizz.*) line of eighth notes, also marked *f*. The Harpsichord (Hpsd.) and Accordion (Accord.) staves are mostly silent, with the accordion having a single 's' (sordano) marking in the second measure. The Alto Flute (A. Fl.) staff has a melodic phrase in the first measure, marked *dim.* 5, followed by rests. The Viola (Vla.) staff has a melodic phrase in the first measure, marked *p* (piano). The Guitar (Gtr.) staff has a melodic phrase in the first measure, marked *mf* (mezzo-forte). The Vibraphone (Vib.) staff is silent throughout.

12

Picc. *p*

B. Cl. *p*

Vln. *pizz.* *p*

Vc. *p*

Hpsd.

Accord.

A. Fl. *f*

Vla. *f* *pizz.* *arco.* *3*

Gtr. *f*

Vib. *f* *3* *3* *3* *3*

Detailed description: This is a page of a musical score for a chamber ensemble. The score is in 3/4 time and features a key signature of two flats (B-flat and E-flat). The instruments are arranged in a vertical stack: Piccolo (Picc.), Bass Clarinet (B. Cl.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), Harpsichord (Hpsd.), Accordion (Accord.), Alto Flute (A. Fl.), Violoncello (Vla.), Guitar (Gtr.), and Vibraphone (Vib.). The Piccolo part begins at measure 12 with a complex rhythmic pattern, including a seven-measure rest. The Bass Clarinet, Violin, and Violoncello parts are marked with a piano (*p*) dynamic. The Violin part includes a pizzicato (*pizz.*) instruction. The Harpsichord and Accordion parts are mostly silent, with some activity in the lower register. The Alto Flute, Viola, and Guitar parts are marked with a forte (*f*) dynamic. The Viola part includes pizzicato (*pizz.*) and arco (*arco.*) instructions, and a triplet of eighth notes. The Vibraphone part features a triplet of eighth notes.

18

Picc. *f*

B. Cl. *f*

Vln. arco *f* pizz.

Vc. arco *f*

Hpsd. 6 3

Accord. s

A. Fl.

Vla. 3

Gtr.

Vib. 3 3 3 3

Detailed description: This page of a musical score, numbered 18, features ten staves. The Piccolo (Picc.) and Bass Clarinet (B. Cl.) parts are marked with a forte (*f*) dynamic. The Violin (Vln.) part is marked *f* and includes 'arco' and 'pizz.' (pizzicato) markings. The Viola (Vla.) part has a triplet of eighth notes. The Violoncello (Vc.) part is marked *f* and 'arco'. The Harpsichord (Hpsd.) part includes a sextuplet of sixteenth notes and a triplet of eighth notes. The Accordion (Accord.) part is marked 's' (soft). The Flute (A. Fl.) part has a few notes in the first measure. The Guitar (Gtr.) part has a few notes in the first measure. The Vibraphone (Vib.) part has a triplet of eighth notes in the first measure. The key signature has two flats, and the time signature is 4/4.

24

Picc.

B. Cl.

Vln.

Vc.

Hpsd.

A. Fl.

Vla.

Gtr.

Vib.



29

Picc.

B. Cl.

Vln.

Vc.

Hpsd.

A. Fl.

Vla.

Gtr.

Vib.

34

Picc.

B. Cl.

Vln.

Vc.

Hpsd.

Accord.

A. Fl.

Vla.

Gtr.

Vib.

7

3

S

arco

Detailed description: This page of a musical score begins at measure 34. The Piccolo part features a complex melodic line with a seven-measure rest in the fifth measure. The Bass Clarinet part has a triplet in the fourth measure. The Violin part has a melodic line with some rests. The Violoncello part has a simple rhythmic pattern. The Harpsichord part has a triplet in the fourth measure. The Accordion part has a whole rest in the fourth measure, marked with an 'S'. The Alto Flute part has a triplet in the fifth measure. The Viola part has a rest until the sixth measure, then plays an arched passage. The Guitar part has a melodic line starting in the fifth measure. The Vibraphone part has a melodic line starting in the fifth measure.

40

Picc.

B. Cl.

Vln.

Vc.

Hpsd.

Accord.

A. Fl.

Vla.

Gtr.

Vib.

mp

7

7

7

mp

3

3

3

3

3

3

3

3

44

Picc. *p*

B. Cl. *p*

Vln. arco pizz. arco

Vc. *p*

Hpsd.

Accord.

A. Fl.

Vla.

Gr.

Vib.

49

Picc.

B. Cl.

Vln. *p*

Vc.

Hpsd.

Accord.

A. Fl. *mp*

Vla. *mp* pizz. arco pizz. arco pizz. arco pizz. arco arco *3*

Gr. *mp*

Vib. *mp*

54

Picc. *mf* 7

B. Cl. *mf*

Vln. *mf* pizz. arco

Vc. *mf* pizz.

Hpsd.

Accord. s

A. Fl.

Vla. 3

Gtr.

Vib. 3 3 3 3

60

Picc.

B. Cl.

Vln. *pizz.* *arco*

Vc. *arco*

Hpsd.

Accord.

A. Fl. *f*

Vla. *f*

Gtr. *f*

Vib. *f*

Detailed description: This page of a musical score, numbered 12, contains ten staves. The top staff is for Piccolo (Picc.), starting at measure 60 with a melodic line. The second staff is for Bass Clarinet (B. Cl.), featuring a complex sixteenth-note passage with a '7' and '6' fingering. The third staff is for Violin (Vln.), with 'pizz.' and 'arco' markings. The fourth staff is for Viola (Vc.), also with 'arco' marking. The fifth staff is for Harpsichord (Hpsd.), which is mostly silent. The sixth staff is for Accordion (Accord.), providing harmonic support with chords. The seventh staff is for Alto Flute (A. Fl.), with a forte (*f*) dynamic and triplet markings. The eighth staff is for Viola (Vla.), also with a forte (*f*) dynamic and triplet markings. The ninth staff is for Guitar (Gtr.), with a forte (*f*) dynamic and triplet markings. The tenth staff is for Vibraphone (Vib.), with a forte (*f*) dynamic. The score is in a key with two flats and a 4/4 time signature.

66

Picc.

B. Cl.

Vln.

Vc.

Hpsd.

Accord.

A. Fl.

Vla.

Gtr.

Vib.

pizz. arco

7

7

S

3 3 3 3

3 3 3 3 3 3

3 3 3 3

3 3 3 3

70

Picc. *p*

B. Cl. *p*

Vln. *p*

Vc. *p* *pizz.*

Hpsd. *p*

Accord. *p*

A. Fl.

Vla.

Gr.

Vib.

75

Picc. *f*

B. Cl.

Vln. pizz.

Vc.

Hpsd.

Accord.

A. Fl. *f* *p*

Vla. *f*

Gtr. *f*

Vib. *f*

Detailed description: This page of a musical score covers measures 75 through 78. The score is for a large ensemble including Piccolo, Bass Clarinet, Violin, Viola, Cello, Harpsichord, Accordion, Alto Flute, Viola, Guitar, and Vibraphone. The key signature is three flats (B-flat major or D-flat minor) and the time signature is 4/4. Measure 75 begins with a Piccolo part marked *f* (forte) and a Violin part marked *pizz.* (pizzicato). The Alto Flute part enters in measure 76 with a series of triplets, marked *f*. The Viola part enters in measure 77 with a triplet marked *f*. The Guitar part enters in measure 78 with a triplet marked *f*. The Vibraphone part enters in measure 78 with a triplet marked *f*. The Harpsichord and Accordion parts provide harmonic support throughout the measures. The score concludes in measure 78 with a Piccolo part marked *p* (piano).

80

Picc. *f*

B. Cl. *f*

Vln. arco *f* 7

Vc. arco *f*

Hpsd. *f* 3 3

Accord. S

A. Fl. 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Vla. *p*

Gtr. *p*

Vib. *p*

84 17

Picc.

B. Cl.

Vln.

Vc.

Hpsd.

Accord.

A. Fl.

Vla.

Gtr.

Vib.

Detailed description: This page of a musical score, numbered 84 (with a page number 17 in the top right), features ten staves for various instruments. The Piccolo (Picc.) and Bass Clarinet (B. Cl.) parts are the most active, with the Piccolo playing a melodic line of eighth notes and sixteenth notes, including triplets and sextuplets. The Bass Clarinet provides a supporting melodic line with a triplet. The Violin (Vln.) and Violoncello (Vc.) parts play a steady eighth-note accompaniment, with the violin marked 'pizz.' and the cello marked 'gliss.'. The Harp (Hpsd.), Accordion (Accord.), Alto Flute (A. Fl.), Viola (Vla.), Guitar (Gtr.), and Vibraphone (Vib.) parts provide rhythmic accompaniment, with the accordion marked 's'.

90

Picc.

B. Cl.

Vln. arco

Vc.

Hpsd.

Accord. S

A. Fl.

Vla.

Gtr.

Vib.

singer stomps off in a huff

f

f

f

f

6

3

6

6

6

6

6

6

102

Picc.

B. Cl.

Vln. pizz.

Vc.

Hpsd.

Accord.

A. Fl.

Vla. arco

Gtr.

Vib.

6

7

7

3

3

3

3

105

Picc.

B. Cl.

Vln. arco *gliss.* pizz. arco

Vc.

Hpsd.

Accord.

A. Fl.

Vla. *gliss.* pizz. *gliss.*

Gr.

Vib.

♩ = 44 (Taximeter)

La melodie, c'est moi!

Ped. Ped.

♩ = 44 (Taximeter)

Two music stands (l. and r.)

Violinist enters

4

Ped. Ped. Ped.

7

rall. a tempo
Ped. Ped.

rall. a tempo

10

Ped. Ped. Ped.

13

Ped. Ped. Ped. Ped.

16

Ped. Ped. Ped.

19

Ped. Ped.

22

Ped. Ped.

24

Ped.

26

Ped. Ped. Ped. Ped.

con sord.

29

Ped. Ped. Ped.

left desk

32

Ped. Ped.

35

Ped. Ped. Ped.

38 **rall.** **a tempo**

Ped. *Ped.* *Ped.*

41

Ped. *Ped.* *Ped.*

44

Ped. *Ped.* *Ped.*

47

Orpheus breaks off to have a swig from a hip-flask. (If questioned afterwards, he could claim to be a diabetic, or that he thought he heard Eurydice. The mystery might never be unravelled, but at least we will know about Orpheus and his lyre tendencies.)

49

52

senza sord. move to the right desk

55

Ped. Ped.

58

Ped. Ped. Ped.

61

Ped. Ped. Ped. Ped.

64 **rall.** **a tempo**

Ped. Ped.

rall. **a tempo**
right desk

67

Ped. Ped. Ped.

70

Ped.

Offenbacharolle

Rupert Jeffcoat

The two certainties in life are Death and Taxis. In Offenbach's opera dealing with the legend of Orpheus and Eurydice, we meet Charon who steers the boat across the Styx. As the first taxi-driver, it is he who transports us into the underground, and we even get a helping hand from the Parisian dwarf who lives there too (Metro-gnome Marc). In terms of Lutetian anti-Semitism (well-documented by Proust), it is noteworthy that Offenbach (perhaps proffering an olive-branch to Herr Wagner?) makes a reference to the *Steuersmann* (from *The Flying Dutchman*). While his title means Taximan, it is often abbreviated to Taxman, though without the pejorative undertow. Germans know their philology (Nietzsche was even a professor at it), and they have wisely kept both etymologies for taxis and taxes.

Offenbach's sketches are not what they once were (due to the excessive humidity of their current location), and it is a small mercy that we are spared Orpheus' prolix violin concerto. At a rude 75 minutes it would tax anyone's ability to suffer its technical pyrotechnics as much as its sound. We presume that the first few notes in the violin are intended to act as a tuning device (doubtless copying from *Don Giovanni*) before he gets into his stride. Bar 46 is not apparently original, and it is curious that Gounod inserts this very bar (in 4/4 and without any of the dissonant notes) in his infamous *Ave Maria* of 1853. (Gounod, as a celebrated Anglophile, might be referring en passant to Shakespeare's translation of Psalm 46 in the King James Bible, where Shake and Spear are 46 words from beginning and end, and cleverly composed when Shakespeare was 46.)

It is also worth assuring Francophobes that French composers are not unique in writing Water Music (though even Handel and Wagner, in doing so, felt obliged to make use of French horns), and it is to be hoped that something of the serenity of Hades can be seen in this brief morsel. Faure's piano music has been suggested as a model for type of piece, and he was, I always recall, Organist of the Madeleine.

Rupert Jeffcoat

♩ = 84

Violin *p*

Piano *mf*
Ped. (pedal down till 36.1)

Viola *p* *(sweet husband to another)*

6

Vln.

Pno.

Vla.

11

Vln.

Pno.

Vla.

16

Vln.

Pno.

Vla.

21

Vln.

Pno.

Vla.

26

Vln.

Pno.

Vla.

The musical score consists of three systems. The first system (measures 31-34) features a Violin (Vln.) part with a whole note in measure 31, a half note in measure 32, and a quarter note in measure 34. The Piano (Pno.) part has a rhythmic pattern of eighth notes with triplets in measures 31-34. The Viola (Vla.) part has a whole note in measure 31, a half note in measure 32, and a quarter note in measure 34. The second system (measures 35-38) features a Violin part with a whole note in measure 35, a half note in measure 36, and a quarter note in measure 38. The Piano part has a rhythmic pattern of eighth notes with triplets in measures 35-38. The Viola part has a whole note in measure 35, a half note in measure 36, and a quarter note in measure 38. The score includes various musical notations such as triplets, slurs, and dynamic markings like *8va* and *8vb*.

Open and Shut

Cage was always going to be an interesting name for a composer, especially someone who was persuaded of the need for liberation. Cages often have locks, and it is worth noting that different cultures explain this in different ways. Germans see Castles as 'keeps' with 'locks' that shut you in. Schlüssel is a cognate of Schliessen (to close), and most Englishers will know of lockers from sport or school. But Keys are also 'openers' (to those of Hebrew inclination), and this works celebrates the power of freedom. What position you take on penal policy, though, is probably determined by th'imprisoned absence of your liberty.

Indeed, while the String parts appear to 'trap' the Piano in a very restricted environment, it finally becomes clear that while the piano might have been inside a cage, the door was open all the time. The extreme demands on the players is not immediately obvious, but in numerous performances, players have found it difficult to maintain the requisite atmosphere for the required period, as they feel oppressed or 'imprisoned' by the lack of musical notes. It could also be noted that the piano here is totally unprepared for what ensues.

Rupert Jeffcoat

Can't Play, Won't Play!

I give no sources (*Wittgenstein*)

Sometimes a pipe is just a pipe...

♩ = 360

Musical notation for the first system, measures 1-19. It features a grand staff with treble and bass clefs. The right hand plays a series of chords in a 4/4 time signature. The left hand plays a simple bass line with quarter notes and rests.

That civilisation may not sink...

Musical notation for the second system, measures 20-39. It features a grand staff with treble and bass clefs. The right hand continues with chords. The left hand has a more active bass line with eighth notes and slurs.

20

Musical notation for the third system, measures 40-59. It features a grand staff with treble and bass clefs. The right hand continues with chords. The left hand has a more active bass line with eighth notes and slurs.

40

Musical notation for the fourth system, measures 60-79. It features a grand staff with treble and bass clefs. The right hand continues with chords. The left hand has a more active bass line with eighth notes and slurs.

Musical notation for the fifth system, measures 80-89. It features a grand staff with treble and bass clefs. The right hand continues with chords. The left hand has a more active bass line with eighth notes and slurs.

58

Musical score for measures 58-66. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff below. The grand staff contains dense block chords in both hands. The bottom staff features a melodic line with eighth notes and slurs, including a key signature change to one sharp (F#) at measure 60.

77

Musical score for measures 77-85. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff below. The grand staff contains dense block chords in both hands. The bottom staff features a melodic line with eighth notes and slurs, including a key signature change to one sharp (F#) at measure 79.

96

Musical score for measures 96-104. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff below. The grand staff contains dense block chords in both hands. The bottom staff features a melodic line with eighth notes and slurs, including a key signature change to one flat (Bb) at measure 98.

115

Musical score for measures 115-123. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff below. The grand staff contains dense block chords in both hands. The bottom staff features a melodic line with eighth notes and slurs, including a key signature change to one flat (Bb) at measure 117.

135

Musical score for measures 135-144. The top system consists of a grand staff with a treble clef and a bass clef. The treble staff contains a series of chords, some with accidentals (sharps and flats). The bass staff contains a series of chords, some with accidentals. The bottom system is a single bass clef staff with a melodic line consisting of eighth notes and quarter notes, some with accidentals.

155

Musical score for measures 155-164. The top system consists of a grand staff with a treble clef and a bass clef. The treble staff contains a series of chords, some with accidentals (sharps and flats). The bass staff contains a series of chords, some with accidentals. The bottom system is a single bass clef staff with a melodic line consisting of eighth notes and quarter notes, some with accidentals.

172

Musical score for measures 172-181. The top system consists of a grand staff with a treble clef and a bass clef. The treble staff contains a series of chords, some with accidentals (sharps and flats). The bass staff contains a series of chords, some with accidentals. The bottom system is a single bass clef staff with a melodic line consisting of eighth notes and quarter notes, some with accidentals.

191

Musical score for measures 191-200. The top system consists of a grand staff with a treble clef and a bass clef. The treble staff contains a series of chords, some with accidentals (sharps and flats). The bass staff contains a series of chords, some with accidentals. The bottom system is a single bass clef staff with a melodic line consisting of eighth notes and quarter notes, some with accidentals.

210

230

249

267

(+ Sw to Gt) ♩ = 66

(Forgot to mention:
Registration is
No stops drawn,
and tempo rubato)

Wittgenstein, T L-P: 7

Matthew 20:16 ♩ = 48

Organ

Pedals

fff *ff*

5

ff *ff*

8

f ♩ = 45

tr

f

11

f *mf* *mf* *mf*

14 *This is not going well* $\text{♩} = 42$

17 *In fact, it's going nowhere*

mp

20 $\text{♩} = 39$

p *pp*

23 *ppp* $\text{♩} = 36$ *This has died - think again*

$\text{♩} = 72$
(1896-1824)

27 **Maestoso**

Musical score for measures 27-29. The piece is in 5/4 time and B-flat major. The tempo is Maestoso. The music features a grand piano (*ff*) dynamic. The right hand has a triplet of eighth notes in measure 29. The left hand has a triplet of eighth notes in measure 28. Trills are marked above the right hand in measures 28 and 29, and below the left hand in measure 28.

Musical score for measures 30-32. The music continues with a grand piano (*ff*) dynamic. The right hand features a triplet of eighth notes in measure 30 and a trill in measure 31. The left hand has a trill in measure 32.

Musical score for measures 33-35. The music continues with a grand piano (*ff*) dynamic. The right hand has a trill in measure 33 and a trill in measure 35. The left hand has a trill in measure 35.

Musical score for measures 36-38. The music continues with a grand piano (*ff*) dynamic. The right hand has a trill in measure 36 and a trill in measure 38. The left hand has a trill in measure 38.

Ed. Jeffcoat

Kontrafuge und Praeludium

Anton Bruckner, while not reclusive, certainly gave the impression that he was more loosely-connected with the world than others - often walking around his Vienna Conservatory with a beatific smile babbling away to himself about the recent crop of vegetables.

Be that as it may, in 1871 he gave 6 sell-out concerts on the new Father Willis organ in the Albert Hall, London. It is not fully known what he played - musical journals refer to the thrilling sounds but never mention the content on which the thrillingness was carried. But it is fair to assume that he did not spend the whole evening on an 8-foot Gedact (even if it was lieblich). So here is a transcription, made considerably after the event from memory (given by someone who sadly wasn't able to attend, owing to the tube-line suffering a miscarriage that afternoon), passed on to someone who was happily able to recall it under hypnosis thanks to the new brain-imaging techniques developed at Imperial College, London, which is, by a stunning coincidence within ear-shot of the Hall, leading some to suppose that there is a sort of music-memory (suggested by homeopathic theory) at play here.

The opening section is a 'grand' piece that loses its way (a fugue is allowed to get confused once in a while), and so Bruckner rescues the situation with some G minor gravitas - don't forget to use the 64ft if you can! To be played thrillingly on organo pleno (a 'Wondrous Machine'), it may be followed by a fugue, which organists have to make up themselves, just as Bruckner did. We should perhaps be grateful that we even have the above to go on, and while 5/4 is not a completely unheard-of time-signature for the time, it has been suggested that the vast echo of the space might have obscured the clarity of his Linzian rhetoric.

Organ-isational matters:

Melody - a buzzy flute sound. Accompaniment - quasi-strings, but pucked and unbowed in de feat.

NB: the left hand is not required for this piece, as a dexterous hand and nimble feet will do just fine, but those who wish to experiment might consider canonising the right-hand part (maybe using a 4ft down the octave) and running this a bar later. Bee inventive! (Sadly, the range does not allow a feet version of the right hand to be pedalled, as apian organs have their own apian way of doing things.)

♩ = 160

Musical score for measures 1-4. The right hand plays a complex melodic line with many accidentals, while the left hand plays a simple bass line with rests.

5

Musical score for measures 5-8. The right hand continues the melodic line, and the left hand begins to play a more active bass line.

9

Musical score for measures 9-12. The right hand continues the melodic line, and the left hand continues the active bass line.

13

Musical score for measures 13-16. The right hand continues the melodic line, and the left hand continues the active bass line.

17

Musical score for measures 17-20. The right hand continues the melodic line, and the left hand continues the active bass line.

21

Musical notation for measures 21-24. The right hand features a complex melodic line with many accidentals and slurs. The left hand provides a simple accompaniment of quarter notes with rests.

25

Musical notation for measures 25-29. The right hand continues with a dense melodic texture. The left hand accompaniment remains consistent with quarter notes and rests.

30

Musical notation for measures 30-33. The right hand has a more active melodic line. The left hand accompaniment includes some chords and rests.

34

Musical notation for measures 34-37. The right hand features a melodic line with many accidentals. The left hand accompaniment consists of quarter notes and rests.

38

Musical notation for measures 38-41. The right hand has a melodic line with various accidentals. The left hand accompaniment includes quarter notes and rests.


42

Musical notation for measures 42-45. The right hand continues with a melodic line. The left hand accompaniment consists of quarter notes and rests.


46

Musical notation for measures 46-49. The right hand has a melodic line with many accidentals. The left hand accompaniment includes quarter notes and rests.

50



53 *8va*



Ed. Jeffcoat

Le v(i)ol de Bourdon

As an Anglophile spending several months ashore in Gravesend, Rimsky-Korsakov visited such tourist sights/sites as Westminster Abbey, though it is not known if he attended the ritual known as Choral Evensong and heard the magnificent organ. (It is of course well-known that Orthodox churches allow no instrumental music - save that of voices and bells - which explains the slight dearth of liturgical organ music.) But Russians do write for organ on occasion, even if, perhaps they wouldn't have if they had considered the matter a little more soberly: take Glazunov's D major Prelude and Fugue, for example. This organ piece is dedicated to the immortal memory of J S Bach as he (as a former naval officer) was pleased to discover Bach had written a Prelude in Sea, as well as a Prelude in Bee. It is only too obvious that a composer with his autodidactical proclivities would not require too much egging on to try and yolk these two together. (The Bee's wedding took place some five decades earlier, so that explains the lugubrious metronome mark, since bees - who know their Newton intimately - tend to slow down as they get older.)

Rimsky's organ music was something he kept for private consumption (Stravinsky, in his copious journals, omits to mention the Korsakov house-organ, though this wouldn't be the first time that truth was away on holiday in his writings), and doubtless something of the above was rescued for the Tsar Saltan opera (and in a different orchestration, of course). It is particularly interesting, though, to note that Rimsky (which means 'Roman') might have been a closet Catholic and thus fond of Pope, as well as a French belle-lettriste in his spare time. Pope's *The Rape of the Lock* was well-known amongst the liberal intelligentsia of St Petersburg, and this would explain Rimsky's deployment of A minor pun on the poor bumble-bee (which is a Bourdon in French, which happens to be the name given to an organ-stop that resembles a bee's sound as much as a Tuba stop sounds like a tuba through which, as one might blame this on a poor translation of the Latin, we get back to our misunderstanding of the Romans, of which Nikolai was nominally one). That this piece is arguably an example of Korsakoff syndrome is intriguing, since the Vitamin deficiency that creates such inventive fabrications is B1 (thiamine) which might have inspired the creation of the theremin (much beloved by later Russian composers, such as Herrmann and Rozsa). Finally, given the number of notes is the same as the Bach Prelude in Sea, one wonders what further depths can be plumbed to obtain accordingly specious and tendentious resonances.

Luke 10. 1 (for organ)

Rupert Jeffcoat

*It was the unclean animals who had to enter the ark 2 by 2:
at first blush, Jesus's commission might seem ironic, so take a second glance...*

♩. = 54 (*ma tempo moltissimo rubato obbligato*)

III Flute 4 and Celeste 8

Musical staff for III Flute 4 and Celeste 8. The staff is in treble clef with a 6/8 time signature. It begins with a *pp* dynamic marking. The music consists of a series of rests followed by a melodic phrase of two eighth notes, a quarter rest, and another melodic phrase of two eighth notes, a quarter rest.

II Viola 8 and Principal 4

Musical staff for II Viola 8 and Principal 4. The staff is in treble clef with a 6/8 time signature. It begins with a *p* dynamic marking. The music consists of a series of rests followed by a melodic phrase of two eighth notes, a quarter rest, and another melodic phrase of two eighth notes, a quarter rest.

I Flute 8 and Doublette 2

Musical staff for I Flute 8 and Doublette 2. The staff is in treble clef with a 6/8 time signature. It begins with a *mp* dynamic marking. The music consists of a series of rests followed by a melodic phrase of two eighth notes, a quarter rest, and another melodic phrase of two eighth notes, a quarter rest.

Stopped Diapason 8

Musical staff for Stopped Diapason 8. The staff is in bass clef with a 6/8 time signature. It begins with a *pp* dynamic marking. The music consists of a series of eighth notes, each beamed together with a dotted quarter note, creating a continuous rhythmic pattern.

10

Musical staff for III Flute 4 and Celeste 8 (continuation). The staff is in treble clef with a 6/8 time signature. It begins with a series of rests followed by a melodic phrase of two eighth notes, a quarter rest, and another melodic phrase of two eighth notes, a quarter rest.

Musical staff for II Viola 8 and Principal 4 (continuation). The staff is in treble clef with a 6/8 time signature. It begins with a series of rests followed by a melodic phrase of two eighth notes, a quarter rest, and another melodic phrase of two eighth notes, a quarter rest.

Musical staff for I Flute 8 and Doublette 2 (continuation). The staff is in treble clef with a 6/8 time signature. It begins with a series of rests followed by a melodic phrase of two eighth notes, a quarter rest, and another melodic phrase of two eighth notes, a quarter rest.

Musical staff for Stopped Diapason 8 (continuation). The staff is in bass clef with a 6/8 time signature. It begins with a series of eighth notes, each beamed together with a dotted quarter note, creating a continuous rhythmic pattern.

18

Musical score for measures 18-25. The score consists of five staves. The top staff is a treble clef with a whole rest in the first two measures, followed by a half note chord (G4, B4) in measure 3, a whole rest in measure 4, and a half note chord (G4, B4) in measure 5. The second staff is a treble clef with a half note chord (G4, B4) in measure 18, a half note chord (G4, B4) in measure 19, a half note chord (G4, B4) in measure 20, a half note chord (G4, B4) in measure 21, a half note chord (G4, B4) in measure 22, and a half note chord (G4, B4) in measure 23. The third staff is a treble clef with a half note chord (G4, B4) in measure 18, a whole rest in measure 19, a whole rest in measure 20, a half note chord (G4, B4) in measure 21, and a whole rest in measure 22. The fourth staff is a bass clef with a half note chord (G3, B3) in measure 18, a half note chord (G3, B3) in measure 19, a half note chord (G3, B3) in measure 20, a half note chord (G3, B3) in measure 21, a half note chord (G3, B3) in measure 22, and a half note chord (G3, B3) in measure 23. The fifth staff is a bass clef with a half note chord (G3, B3) in measure 18, a half note chord (G3, B3) in measure 19, a half note chord (G3, B3) in measure 20, a half note chord (G3, B3) in measure 21, a half note chord (G3, B3) in measure 22, and a half note chord (G3, B3) in measure 23.

26

Musical score for measures 26-32. The score consists of five staves. The top staff is a treble clef with a whole rest in the first two measures, followed by a half note chord (G4, B4) in measure 3, a whole rest in measure 4, and a half note chord (G4, B4) in measure 5. The second staff is a treble clef with a half note chord (G4, B4) in measure 26, a half note chord (G4, B4) in measure 27, a half note chord (G4, B4) in measure 28, a half note chord (G4, B4) in measure 29, a half note chord (G4, B4) in measure 30, and a half note chord (G4, B4) in measure 31. The third staff is a treble clef with a half note chord (G4, B4) in measure 26, a whole rest in measure 27, a whole rest in measure 28, a half note chord (G4, B4) in measure 29, and a whole rest in measure 30. The fourth staff is a bass clef with a half note chord (G3, B3) in measure 26, a half note chord (G3, B3) in measure 27, a half note chord (G3, B3) in measure 28, a half note chord (G3, B3) in measure 29, a half note chord (G3, B3) in measure 30, and a half note chord (G3, B3) in measure 31. The fifth staff is a bass clef with a half note chord (G3, B3) in measure 26, a half note chord (G3, B3) in measure 27, a half note chord (G3, B3) in measure 28, a half note chord (G3, B3) in measure 29, a half note chord (G3, B3) in measure 30, and a half note chord (G3, B3) in measure 31.

"sent out in pairs..."

33

Musical score for measures 33-39. The score consists of five staves. The top staff is a treble clef with a half note chord (G4, B4) in measure 33, a whole rest in measure 34, a whole rest in measure 35, a whole rest in measure 36, a whole rest in measure 37, a half note chord (G4, B4) in measure 38, and a half note chord (G4, B4) in measure 39. The second staff is a treble clef with a half note chord (G4, B4) in measure 33, a half note chord (G4, B4) in measure 34, a half note chord (G4, B4) in measure 35, a half note chord (G4, B4) in measure 36, a half note chord (G4, B4) in measure 37, a half note chord (G4, B4) in measure 38, and a half note chord (G4, B4) in measure 39. The third staff is a treble clef with a half note chord (G4, B4) in measure 33, a whole rest in measure 34, a whole rest in measure 35, a whole rest in measure 36, a whole rest in measure 37, a half note chord (G4, B4) in measure 38, and a whole rest in measure 39. The fourth staff is a bass clef with a half note chord (G3, B3) in measure 33, a half note chord (G3, B3) in measure 34, a half note chord (G3, B3) in measure 35, a half note chord (G3, B3) in measure 36, a half note chord (G3, B3) in measure 37, a half note chord (G3, B3) in measure 38, and a half note chord (G3, B3) in measure 39. The fifth staff is a bass clef with a half note chord (G3, B3) in measure 33, a half note chord (G3, B3) in measure 34, a half note chord (G3, B3) in measure 35, a half note chord (G3, B3) in measure 36, a half note chord (G3, B3) in measure 37, a half note chord (G3, B3) in measure 38, and a half note chord (G3, B3) in measure 39.

The Star and Garter

Rupert Jeffcoat

Fantasy being the organ of the Godlike... (Carlyle)

List! List! O List!

♩ = 212 (rashly rasch, but not Russian)

Musical score for measures 1-19. The piece is in 4/4 time. The first system consists of two staves: a grand staff (treble and bass clefs) and a separate bass staff. The grand staff begins with a forte (*ff*) dynamic and includes markings for Gt (Great) and Sw (Swell). The music features dense block chords in the right hand and a rhythmic accompaniment in the left hand. A *ff* dynamic is also present in the separate bass staff.

*Gt and Sw should be roughly balanced
(maybe Gt 16, 8, 4, 2, Mixt. v. Sw. to mixt with 16' and 4' reed)*

Ped: 16 (no 8) with 32 reed

Musical score for measures 20-38. This system continues the grand staff and the separate bass staff from the previous system. The music maintains the dense chordal texture and rhythmic accompaniment.

Musical score for measures 39-56. This system continues the grand staff and the separate bass staff. The music maintains the dense chordal texture and rhythmic accompaniment.

Musical score for measures 57-64. This system continues the grand staff and the separate bass staff. The music maintains the dense chordal texture and rhythmic accompaniment.

76

Musical score for measures 76-84. The top system consists of a grand staff with a treble clef and a bass clef. The treble staff contains a series of chords, many with accidentals (sharps and naturals). The bass staff contains a series of chords, some with accidentals. The bottom system is a single bass clef staff with a melodic line consisting of quarter notes and eighth notes, some with accidentals and slurs.

95

Musical score for measures 95-103. The top system consists of a grand staff with a treble clef and a bass clef. The treble staff contains a series of chords, many with accidentals (flats and naturals). The bass staff contains a series of chords, some with accidentals. The bottom system is a single bass clef staff with a melodic line consisting of quarter notes and eighth notes, some with accidentals and slurs.

114

Musical score for measures 114-122. The top system consists of a grand staff with a treble clef and a bass clef. The treble staff contains a series of chords, many with accidentals (flats and naturals). The bass staff contains a series of chords, some with accidentals. The bottom system is a single bass clef staff with a melodic line consisting of quarter notes and eighth notes, some with accidentals and slurs.

133

Musical score for measures 133-141. The top system consists of a grand staff with a treble clef and a bass clef. The treble staff contains a series of chords, many with accidentals (flats and naturals). The bass staff contains a series of chords, some with accidentals. The bottom system is a single bass clef staff with a melodic line consisting of quarter notes and eighth notes, some with accidentals and slurs.

152

Musical score for measures 152-168. The system includes a grand staff with treble and bass clefs, and a separate bass clef staff below. The music features complex chordal textures in the upper staves and a melodic line in the lower staff.

169

Musical score for measures 169-186. The system includes a grand staff with treble and bass clefs, and a separate bass clef staff below. The music features complex chordal textures in the upper staves and a melodic line in the lower staff.

187

Musical score for measures 187-204. The system includes a grand staff with treble and bass clefs, and a separate bass clef staff below. The music features complex chordal textures in the upper staves and a melodic line in the lower staff.

205

Musical score for measures 205-212. The system includes a grand staff with treble and bass clefs, and a separate bass clef staff below. The music features complex chordal textures in the upper staves and a melodic line in the lower staff.

224

242

261

272

(+ Sw. to Gt.)

$\text{♩} = 48$

The Star and Goethe is the hostelry in Richmond where Liszt stayed during one of his British tours. It will only work in a cavernous acoustic such as St Paul's Cathedral, London, or a Polish salt-mine.

A Veritable Faustfest of Notes

The Third Degree

Sheldonian Theatre, 1607: Orlando Gibbons presents 'O clap your hands' as his doctoral exercise. Frankly, requesting that folk applaud seems arrogant. The Third Degree here has nothing to do with the going-over given to a friend of mine by the baboons of the Invernessshire Constabulary some years ago (in the land of Burns), nor indeed anything to do with any Simian activity in Oxford.

$\text{♩} = 32$ *Flute 8 with Vox Angelica*

Organ *pp*

pp Tierce (with light trem.)

Pedals *Dulciana (16)* *ppp*

7

Org.

Ped.

13

Org.

Ped.

19

Org.

Ped.

25

Org.

Ped.

31

Org.

Ped.

37

Org.

Ped.

Laus Deo

Penguins and Polar-Bears - a journey in my head

As almost every note is from the Baroque period, dynamics are left to the performer. As to the 99 notes from the 19th century, whatever would be designated would be ignored, in true Romantic fashion.

Rupert Jeffcoat

Piccolo

Marimba

Cor Anglais

Contrabassoon



5



10



15

Musical score for measures 15-18. The system consists of four staves. The top staff is in treble clef with a key signature of one sharp (F#) and contains six groups of eighth-note triplets. The second staff is also in treble clef with a key signature of one sharp and contains six groups of eighth-note triplets. The third staff is in treble clef with a key signature of one sharp and contains a melodic line with some slurs. The bottom staff is in bass clef with a key signature of one sharp and contains a bass line with some slurs.

19

Musical score for measures 19-22. The system consists of four staves. The top staff is in treble clef with a key signature of one sharp and contains a melodic line with slurs. The second staff is in treble clef with a key signature of one sharp and contains six groups of eighth-note triplets. The third staff is in treble clef with a key signature of one sharp and contains a melodic line with slurs. The bottom staff is in bass clef with a key signature of one sharp and contains a bass line with slurs.

23

Musical score for measures 23-26. The system consists of four staves. The top staff is in treble clef with a key signature of one sharp and contains a melodic line with slurs. The second staff is in treble clef with a key signature of one sharp and contains three groups of eighth-note triplets. The third staff is in treble clef with a key signature of one sharp and contains a melodic line with slurs. The bottom staff is in bass clef with a key signature of one sharp and contains a bass line with slurs. A double bar line is present at the end of the system.

28

Musical score for measures 28-31. The system consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#). The second staff is a treble clef with a key signature of one flat (Bb). The third staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a bass clef with a key signature of one flat (Bb). The music features various note values, rests, and phrasing slurs.

32

Musical score for measures 32-35. The system consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#). The second staff is a treble clef with a key signature of one flat (Bb). The third staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a bass clef with a key signature of one flat (Bb). The music continues with complex rhythmic patterns and phrasing.

36

Musical score for measures 36-39. The system consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#). The second staff is a treble clef with a key signature of one flat (Bb). The third staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a bass clef with a key signature of one flat (Bb). This section includes triplet markings (indicated by the number '3') in the second and third staves.

40

Musical score for measures 40-43. The system consists of four staves. The top staff is in treble clef with a key signature of one sharp (F#). It features a melodic line with eighth notes and triplets. The second staff is in treble clef with a key signature of one sharp, containing a rhythmic accompaniment of eighth notes with triplets. The third staff is in treble clef with a key signature of one sharp, showing a melodic line with some rests. The bottom staff is in bass clef with a key signature of one flat (Bb), featuring a bass line with a long note and a triplet.

44

Musical score for measures 44-47. The system consists of four staves. The top staff is in treble clef with a key signature of one sharp, showing a melodic line with eighth notes and a long note. The second staff is in treble clef with a key signature of one sharp, containing a rhythmic accompaniment of eighth notes with triplets. The third staff is in treble clef with a key signature of one sharp, showing a melodic line with eighth notes and a long note. The bottom staff is in bass clef with a key signature of one flat, featuring a bass line with eighth notes and a long note.

48

Musical score for measures 48-51. The system consists of four staves. The top staff is in treble clef with a key signature of one sharp, featuring a melodic line with eighth notes and a long note. The second staff is in treble clef with a key signature of one sharp, containing a rhythmic accompaniment of eighth notes with triplets. The third staff is in treble clef with a key signature of one sharp, showing a melodic line with eighth notes and a long note. The bottom staff is in bass clef with a key signature of one flat, featuring a bass line with eighth notes and a long note.

52

Musical score for measures 52-56. The system consists of four staves. The top staff is in treble clef with a key signature of one flat (B-flat). It features a triplet of eighth notes in the first measure, followed by quarter notes and eighth notes. The second staff is in treble clef with a key signature of one flat, containing eighth notes and quarter notes. The third staff is in treble clef with a key signature of one sharp (F#), featuring a triplet of eighth notes in the first measure and quarter notes. The bottom staff is in bass clef with a key signature of one sharp, containing quarter notes and eighth notes.

57

Musical score for measures 57-61. The system consists of four staves. The top staff is in treble clef with a key signature of one sharp, featuring quarter notes and eighth notes with slurs. The second staff is in treble clef with a key signature of one sharp, containing eighth notes and quarter notes. The third staff is in treble clef with a key signature of one sharp, featuring quarter notes and eighth notes. The bottom staff is in bass clef with a key signature of one sharp, containing quarter notes and eighth notes.

62

Musical score for measures 62-66. The system consists of four staves. The top staff is in treble clef with a key signature of one sharp, featuring quarter notes and eighth notes. The second staff is in treble clef with a key signature of one sharp, containing eighth notes and quarter notes. The third staff is in treble clef with a key signature of one sharp, featuring quarter notes and eighth notes. The bottom staff is in bass clef with a key signature of one sharp, containing quarter notes and eighth notes.

66

Musical score for measures 66-69. The score is written for four staves (two treble clefs and two bass clefs). The first two staves contain complex melodic lines with many triplets. The third staff has a simpler melody, and the fourth staff has a bass line with some triplets. The key signature has one sharp (F#) and the time signature is 4/4.

70

Musical score for measures 70-72. The score is written for four staves (two treble clefs and two bass clefs). The first staff has a melody with long notes and slurs. The second staff has a rhythmic pattern of triplets. The third staff has a melody with slurs. The fourth staff has a bass line with slurs. The key signature has one sharp (F#) and the time signature is 4/4.

73

'marvellous, fantastic, beautiful'
(Aldous Huxley)

Musical score for measures 73-75. The score is written for four staves (two treble clefs and two bass clefs). The first staff has a melody with long notes and slurs. The second staff has a rhythmic pattern of eighth notes. The third staff has a melody with slurs. The fourth staff has a bass line with slurs. The key signature has one sharp (F#) and the time signature is 4/4.

♩. = 72

(articulation: trying its best
to be stylistic)

Musical notation for measures 1-5. The piece is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The right hand features a melodic line with eighth-note patterns, while the left hand is mostly silent.

Musical notation for measures 6-10. Measure 6 is marked with a '6'. Measure 8 includes an '8va' marking with a dashed line and a triplet of eighth notes. The right hand continues with melodic lines, and the left hand provides harmonic support with chords.

Musical notation for measures 11-15. Measure 11 is marked with an '11'. The right hand has a more active melodic line, and the left hand features a steady accompaniment of chords.

Musical notation for measures 16-20. Measure 16 is marked with a '16'. The right hand has a melodic line with some grace notes, and the left hand continues with chordal accompaniment.

Musical notation for measures 21-26. Measure 21 is marked with a '21'. Measure 26 includes an '8vb' marking with a dashed line. The right hand has a melodic line, and the left hand has a more active accompaniment.

(8)-----|

An accident and an emergency

Musical notation for measures 27-31. Measure 27 is marked with a '27'. The right hand features a melodic line with accents, and the left hand has a steady accompaniment of chords.

32 *8va*

37 (8)

41 *8va*

45 *8va*

49 (8)

53 *tr*

Ed. Jeffcoat

A Minute Waltz

This piece is perhaps best classified as a Nencore: it can be played at any piano recital - as a novelty item (especially if folk attended expecting an hour of Chopin waltzes) - but probably best at the end when folk are either laughing or leaving. This way patrons can get a glimpse of all 17 of Chopin's dances in under a minute without their toes having to break into a sweat. It seems reasonable to allow tempo rubato - but, unlike most thieves, pianists always pay it back: so if you (in your ostentatious virtuosity) wish to linger awhile anywhere, then that is permitted, provided you make it out of the guilt-encrusted ballroom before the clock strikes twelve (so to speak).

The word Minute is (as presumably is universally accepted nowadays) a simple mistranslation - even if the piece does take 59 seconds - and refers to the steaks served at a traditional Polish wedding breakfast, garnished in 'minyt' (often abbreviated to min.), a type of rustic mustard that was long associated with weddings (appropriately enough) for its aphrodisiacal properties. The waltz (with its three 'feet' is also nuptially connected, as life in the married condition is rather akin to running a three-legged race. Too much of the rich sauce, apparently, could lead to various types of mania: one of them (the Trepak in the vernacular) was mostly cured by trepanning which, while resulting in the patient's death, did result in fewer doctor's bills, so was a persuasive course of action for a people constantly ravaged by wars and diseases, many of them not of their own devising. It will be noticed that Chopin, almost rather ingeniously, ensured that his waltz music contained some Bach within it (he nearly died from the sheer ecstasy of knowing that no-one had penetrated this aenigma), and while his music consumed Bach, it is arguably ironic that music then consumed him. (Chopin's infamous consumption was, of course, merely a mild form of today's blight of over-consumption from which millions die each year with hardly a (h)air turned.)

In terms of specific technical matters (leaving trifling matters such as voice-leading, articulation, pedalling and dynamics to one side), those who know and love and Polish pianos will realise that the bottom D flat must be a later annotation (perhaps by one of his phantom American pupils?) since the pianos of his day were a little more modest and shy in their bass register. Naturally, players should feel free to adapt this score (as necessary), but in fairness to Chopin, it would seem best only to supply notes written by him, rather than succumb to some random process or whimsical caprice. (If players happen to be lucky enough to encounter a Boesendorfer - complete with the most magnificent bottom C below the usual A - then of course they may decide to play the last grace note an octave lower - a coup de grace, indeed!)

Rupert Jeffcoat

Fantasia on 'Kein Feste Burg'

♩ = 64 (Re-formed Reformation Day)

Musical notation for measures 1-6. The score is in common time (C). The treble clef staff contains rests for measures 1-3, followed by a sharp sign (♯) and a fermata in measure 4, and a quarter note with a flat (b) in measure 5. The bass clef staff contains rests for measures 1-2, followed by a quarter note in measure 3, and a triplet of quarter notes in measure 4. A key signature change to one flat (B-flat) occurs at the start of measure 5.

carefully place 'splint'
on keys (silently)

A diagram showing a piano keyboard with splints placed on the keys. The splints are represented by thick, curved lines across the keys, indicating where they should be placed for silent operation.

'Splint' can be a proscribed book
(as appropriate): e.g. If playing in
Israel, use a Hebrew New Testament.

Musical notation for measures 7-11. Measure 7 is marked with a '7' and a dashed line above it. Measure 8 is marked with '8va' and a dashed line above it. The treble clef staff has rests for measures 7-8, followed by eighth notes in measure 9, and a quarter note with a flat in measure 10. The bass clef staff has a quarter note in measure 7, rests for measures 8-9, and a quarter note in measure 10. A key signature change to two flats (B-flat and E-flat) occurs at the start of measure 11.

A diagram showing a piano keyboard with splints placed on the keys. The splints are represented by thick, curved lines across the keys, indicating where they should be placed for silent operation.

Musical notation for measures 12-15. Measure 12 is marked with '12' and '(8)' above it. The treble clef staff has eighth notes with sharps in measure 12, rests for measures 13-14, and eighth notes with flats in measure 15. The bass clef staff has rests for measures 12-13, followed by a quarter note with a sharp in measure 14, and a quarter note with a flat in measure 15. A key signature change to one flat (B-flat) occurs at the start of measure 16.

A diagram showing a piano keyboard with splints placed on the keys. The splints are represented by thick, curved lines across the keys, indicating where they should be placed for silent operation.

2

17 (8)

Musical score for measures 17-21. The system includes a grand staff with piano accompaniment and a violin part. The piano part features a triplet in the right hand and rests in the left hand. The violin part has a melodic line with a flat and a repeat sign.

22

Musical score for measures 22-25. The system includes a grand staff with piano accompaniment and a violin part. The piano part has a melodic line in the right hand and rests in the left hand. The violin part has a melodic line with sharps and a repeat sign.

26

8va-

Musical score for measures 26-30. The system includes a grand staff with piano accompaniment and a violin part. The piano part features triplets in the right hand and rests in the left hand. The violin part has a melodic line with a flat and an 8va- marking.

31 (8)

Musical score for measures 31-35. The system includes a grand staff with piano accompaniment and a violin part. The piano part has a melodic line in the right hand and rests in the left hand. The violin part has a melodic line with a sharp and a repeat sign.

36

Musical score for measures 36-40. Treble clef: measure 36 has two eighth notes (Bb, Bb) with a fermata; measure 37 is a whole rest; measure 38 has a triplet of eighth notes (C#, C#, C#) with a fermata; measure 39 is a whole rest; measure 40 has two eighth notes (Bb, Bb) with a fermata. Bass clef: measure 36 is a whole rest; measure 37 has two eighth notes (G, G); measure 38 is a whole rest; measure 39 has a half note (F); measure 40 is a whole rest. A graphic of a guitar fretboard with six strings and six frets is shown below the staff.

41

Musical score for measures 41-45. Treble clef: measure 41 is a whole rest; measure 42 has two eighth notes (Bb, Bb) with a fermata; measure 43 is a whole rest; measure 44 has a triplet of eighth notes (C#, C#, C#) with a fermata; measure 45 is a whole rest. Bass clef: measure 41 has a half note (Bb); measure 42 is a whole rest; measure 43 has two eighth notes (G, G); measure 44 is a whole rest; measure 45 has two eighth notes (F, F) with a fermata. A graphic of a guitar fretboard with six strings and six frets is shown below the staff.

46

Musical score for measures 46-50. Treble clef: measure 46 has a half note (Bb) with a fermata; measure 47 is a whole rest; measure 48 has two eighth notes (Bb, Bb) with a fermata; measure 49 is a whole rest; measure 50 has two eighth notes (Bb, Bb) with a fermata. Bass clef: measure 46 is a whole rest; measure 47 has a half note (Bb); measure 48 is a whole rest; measure 49 has a triplet of eighth notes (G, G, G); measure 50 is a whole rest. A graphic of a guitar fretboard with six strings and six frets is shown below the staff.

51

Musical score for measures 51-55. Treble clef: measure 51 is a whole rest; measure 52 has two eighth notes (C#, C#) with a fermata; measure 53 is a whole rest; measure 54 has a triplet of eighth notes (Bb, Bb, Bb) with a fermata; measure 55 is a whole rest. Bass clef: measure 51 has a half note (G); measure 52 is a whole rest; measure 53 has two eighth notes (F, F); measure 54 is a whole rest; measure 55 has two eighth notes (F, F) with a fermata. A graphic of a guitar fretboard with six strings and six frets is shown below the staff.

4

56 *8va*

Musical score for measures 56-59. The right hand (treble clef) plays a melodic line with a flat and a sharp. The left hand (bass clef) has a few notes. A dashed line labeled *8va* is above the right hand. Below the grand staff is a guitar-style diagram with six strings and fret markers.

60 (8)

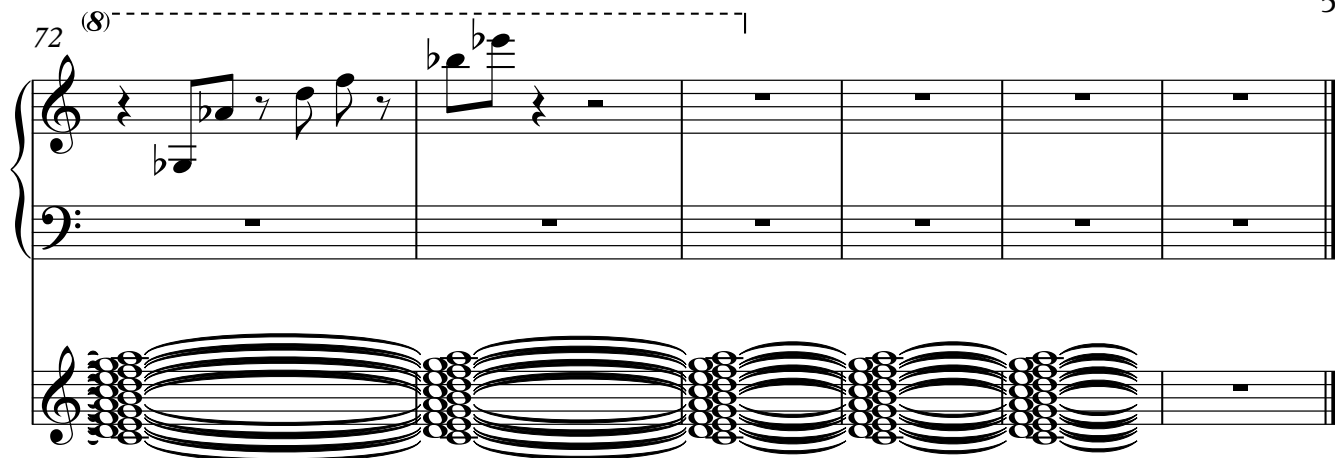
Musical score for measures 60-63. The right hand (treble clef) has a triplet of eighth notes. The left hand (bass clef) has a triplet of eighth notes. A dashed line labeled (8) is above the right hand. Below the grand staff is a guitar-style diagram.

64

Musical score for measures 64-67. The right hand (treble clef) has a melodic line with a flat. The left hand (bass clef) has a few notes. Below the grand staff is a guitar-style diagram.

68 *8va*

Musical score for measures 68-71. The right hand (treble clef) has a triplet of eighth notes. The left hand (bass clef) has a triplet of eighth notes. A dashed line labeled *8va* is above the right hand. Below the grand staff is a guitar-style diagram.



Holy and Individual

It is often remarked that Luther and Bach attended the same primary school in Eisenach, although they never actually sat together because Bach was always late (by two centuries). The word Individual has been much misunderstood (though quite why we expect politicians, social commentators and theologians to understand things is itself a conundrum), and anyone who has been to Stratford will see above Shakespeare's school a sign for the Trinity commenting on its Individuata-ness. Individual really means indivisible, and is the missing link between essential integrity and inter-connectedness. (Perhaps folk have been visiting Stratford, London, to get their education?)

To get back to the august and Augustinian Luther: he nailed 95 theses to the church door in Wittenberg (it would have been Wartburg had he not had to wait so long for the car to turn up) to point out that a University diploma can be used as wall-paper (the use of the door was because the walls were being repainted in magnolia in accordance with his mother Mary's instructions in Luke 2.) Luther genuinely thought that Catholicism was generally a good idea, but it fell short in practice, which is perhaps rather unlike many pianists one could mention. Indeed, the fact that the same criticism has been made of Marxism only goes to show how far in advance of his age Luther was, even if one academic has tried to suggest that Luther was masquerading as a secular Jew all his life, even sneaking in short trips to the British Museum in the capital of the United Kingdom (hence the title *Das Kapital*).

It will be noticed that just as God is both immanent and transcendent, so God appears here in both guises. By playing his part silently, he allows the resonances around the Godhead to refract and percolate the very fabric of existence. As St Teresa said (not that Luther would have had much time for nuns, as he had other fish to fry, especially on a Friday), God doesn't have any hands but our hands, though one does have to wonder what she would have said if she had come across someone armless.

The 'silent' part is 13 notes (not unlucky for Germans who save their digiphobia for 17), and the chord is depressed for 150 beats (in honour of Psalm 150). It will be noted that is based on good Reformation principles - so the two hands re-form the notes into two sets of 95. (One might wonder if the Steak has become Spam, a type of re-formed meat that would stretch Dr Johnson's powers of eloquence.) In fact, 2×95 is here 189, as Germans have to pay church tax, so we always fall short (to quote his beloved St Pau

Ed. Jeffcoat

the violet past prime

♩ = 60

[a 4 Pomposo, all' Overtura francese]

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It begins with a whole rest in the first measure, followed by a series of eighth and sixteenth notes in the second measure. The lower staff is in bass clef with the same key signature and time signature. It features a rhythmic pattern of eighth and sixteenth notes with accents throughout both measures.

The second system contains measures 3 and 4. The upper staff continues the melodic line with eighth and sixteenth notes, including a triplet of eighth notes in measure 4. The lower staff provides a steady accompaniment with eighth and sixteenth notes, also featuring a triplet of eighth notes in measure 4.

The third system covers measures 5 and 6. The upper staff has a more complex texture with chords and sixteenth-note runs, including a triplet of eighth notes and a quintuplet of sixteenth notes. The lower staff continues with eighth and sixteenth notes, featuring a triplet of eighth notes in measure 6.

The fourth system includes measures 7 and 8. The upper staff shows a melodic line with eighth and sixteenth notes, including a triplet of eighth notes and a quintuplet of sixteenth notes. The lower staff has a rhythmic accompaniment with eighth and sixteenth notes, including a triplet of eighth notes in measure 8.

The fifth system contains measures 9 and 10. The upper staff features a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The lower staff continues with eighth and sixteenth notes, including a triplet of eighth notes in measure 10.

The sixth system covers measures 11 and 12. The upper staff has a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The lower staff provides a rhythmic accompaniment with eighth and sixteenth notes, including a triplet of eighth notes in measure 12.

10

12

13

15

Hungarian Flour Fudge

Ethnic diets are not to everyone's taste, and have a somewhat czeched history: Inuits might, for instance, balk at certain Balkan dishes, while vegetarians would struggle to stomach the creophagy of a Spaniard. Fudge produced in the Hungarian manner is undoubtedly also an acquired taste.

Fortunately, the piece Hungarian Flour Fudge has nothing to do with peculiar Magyar delicacies. It is, in fact, an accurate record (from Alexander Mackenzie, the erstwhile Principal of the Royal Academy of Music, in London) of a performance given by Liszt in 1886. There is a suggestion that an early version of Edison's phonograph was involved, though there is no evidence to support this, except that Edison's middle name is Alva, a small market town in Scotland not far from Dollar, which Mackenzie might have passed through when he returned from studying in Germany. Although 74 at the time (and officially retired), Liszt performed privately (in Sydenham) for an assembly of the great and the good, finishing with a rendition of the D major Fugue by Sebastian Bach in which, however, he suffered a rare memory lapse. The compos mentis Mackenzie showed remarkable presence of mind in transcribing this work as it was being born (having earlier suspected, from a casual mention at dinner - there was no 7th Brandenburg Concerto - that Liszt's powers of recall were not what they once were). Subsequently (and somewhat scurrilously) Mackenzie shared his contemporaneous transcription with Frederick Bridge, the long-sitting Organist of Westminster Abbey, although the original and its copy were lost in a fire in his holiday home near Worthing in 1904 (as noted in the June 16 edition - on Bach's birthday, no less! - of the Brighton hebdomadary Gazette and Mercury), though one scholar's note that the number of notes (505, so SOS) is a cry for help would seem to be absurdly far-fetched.

There is, however, a clew in Tovey's 1924 edition as it is he (not Bach) that marks the D major fugue a 4 Pomposo, all' Overtura francese which indicates that it was once performed (opened up or 'overtura') by Liszt (Franz hence 'francese'), though it is curious that no-one has noticed the 4 valiant firemen (one's schoolboy French leaps out - pompier) who tried vainly to save the recording of Liszt's playing for posterity. That it would contain myriad solecisms that we would now consider unconscionable in no way detracts from its status as an intriguing and revealing historical artefact, and that we no longer have the document should not worry us unduly in our more sensationalist era which expects assertions to be supported by evidence. (The fugue subject, it will be noted, is itself elaborated and subject to some modification.) Artistic licence is perhaps, like nostalgia, not what it used to be, but is what could be construed as conceived to be viable, so when Liszt, in forgetting his Bach, reveals yet more Bach, it is a testament to the integrity of his improvisational invention and his rare willingness to submit his musical persona at the feet (or fingers, in this case) of the Leipzig master.

Alternating white and black chords. 35 only - any dynamics and any duration.
(5 notes, please: pitch repetitions and chordal ripples allowed).
Example below: not the only serving suggestion.

The musical score consists of five systems of piano music, each with a treble and bass clef staff. The key signature is one sharp (F#) and the time signature is common time (C). The score is divided into measures 1-6, 7-11, 12-16, 17-22, and 23-27. Dynamics include *f*, *ff*, *p*, *pp*, *mf*, and *mp*. Pedal markings (*Ped.*) are present at the beginning of measures 1, 7, 12, 17, and 23. Performance instructions include *8va* (8va) and *8vb* (8vb) with dashed lines. Measure 17 contains triplets in both staves. Measure 23 contains triplets in the bass staff. The score demonstrates alternating white and black chords as requested.

Just Dyeing to See it

Music based on Aleatory principles has a long and noble history. Ever, indeed, since Caesar himself pronounced 'Alea jacta est' (The Dye is cast). Naturally, no DNA of Roman music has survived, but this fact does remind us that music has always had a colourful hue. (We even use the word chromatic, from the Greek for 'shiny' - as in chrome.) In mediaeval times, they frequently employed coloration, as these notes were seen to be exotic, rather like Nubians or the Queen of Sheba.

This piece dates from the 18th century when Wigs and Tories were very much at war in England. Alea - the Latin word for dye - was the main discussion point of the period (perhaps like Luddites later), as shown by the diaries, journals and annals of the time. (Isaac Watts, the famous hymn writer from Southampton, came from a family of dyers.) Although this is perhaps a scandalous reductio of their position, rhetoric and invective, in short, the Wigs preferred not to colour their perruques, whilst the Tories rejoiced in a veritable panoply of peacockery. This, for those who have always agonised over this, explains the word Aleatory, though Dr Johnson, perhaps for political reasons, put himself under a rare self-denying ordinance by not including this in his famous dictionary, and one has to read Boswell to pick up on this inference. (The Scot Boswell, too, is infinitely cautious, but it is just possible to read this between the lines, particularly if one reads them in the hazy light of the Scotch.)

The piece (dating from around 17:24) respects the performer's freedom: in Baroque music of the period (as Burney reminds us) it was expected, nay demanded, that the player entertain the assembly by producing fresh material, whether in cadenze, bassi continui or in any other arenas. The editor has helpfully supplied dynamics, rhythms and notes, in a bid to make this work more playable than hitherto. The use of both black and white notes is one of the only ways (on a keyboard) that this conflict can be described - but no less a figure than Debussy also used this procedure (in *En Blanc et Noir*, 'In Black and White') though he, for all his experimental tints, shied away from being truly aleatory. Technically, it must be noted that white and black do not count as colours, but the more historically-minded will recall that in days of yore, the keys on instruments were variously made of various bone (often brown rather than black), and until recently, ivory. Ivory is often called 'off-white', hence the term 'off-key' when one is playing in C major mode (as only these pachydermal notes are employed).

In Bach's Day, coffee houses were popular, but chocolate was seen as rather more illicit: perhaps like Prohibition in America, the period led to a deeper seam of musical invention, doubtless caused by a desire to still access the 'sweet' sounds that would emanate from such an establishment. Further research, however, will be needed to know if Bach's Well-tempered Clavier was an attempt to dip the entire instrument in chocolate or merely just the keyboard. (One potential artefact was, reportedly, in an American University, but as the air-conditioning broke down, any evidence melted.)

Les Sornettes Sonores

(The sound of moonshine)

(to be read by moonlight, with a large magnifying glass, if necessary)

Ed. Jeffcoat

♩ = 51.17 (or a bit slower)

to be played as if under sufferance

The musical score is written for piano in 3/4 time with a key signature of three sharps (F#, C#, G#). It consists of six systems of music, each with a treble and bass staff. The first system starts with a mezzo-piano (*mp*) dynamic and includes a *Ped.* (pedal) marking. The piece is characterized by frequent triplet patterns in both hands. The first system (measures 1-4) features a treble staff with triplets of eighth notes and a bass staff with quarter notes. The second system (measures 5-8) continues the triplet patterns, with some notes marked with an 'x' in the bass staff. The third system (measures 9-12) shows a change in the bass staff, with triplets of eighth notes. The fourth system (measures 13-16) features a more complex bass line with triplets and some notes marked with an 'x'. The fifth system (measures 17-20) continues the triplet patterns in the bass staff. The sixth system (measures 21-24) concludes the piece with final triplet patterns and a whole note chord in the bass staff.

2
25

29

33

37

The image displays a piano score for 'Les Sornettes Sonores'. It consists of four systems of music, each with a treble and bass clef staff. The key signature is three sharps (F#, C#, G#). The score is heavily characterized by triplet patterns in the right hand, often with slurs and accents. The left hand provides a steady accompaniment with various rhythmic values. Measure numbers 25, 29, 33, and 37 are clearly marked at the beginning of their respective systems. The piece concludes with a final chord in the right hand and a sustained bass note in the left hand.

Les Sornettes Sonores

Many composers have written about the night (Nocturnes, Serenades, Moonlight) but few have written about the accompanying sounds - aside from occasional bird-calls, and the late-night revelry in hostelries with the concomitant hospital visits resulting from ill-met encounters by moonlight.

This work is intended to offer some respite from the taverns or balls in literature: before electric light, going out at night was an ordeal, with workers even shutting themselves away earlier in the winter. This work is set in Cis Moll as a reflection that it was at night-time that most spies did their best work (the CIS being one of the names of the Russian Secret Service). As it stands, for years it was thought that the highly specific tempo indication referred to a room in the Lubianka, but it has been speculated that it is a Psalm Verse reference (51.17 mentions burnt offerings) as this would relate to the Coventry bombing connection.

The bombing of Coventry Cathedral (14 November 1940) was done under Moonlight - and would have sounded nothing like Debussy's or Vierne's luminous settings. (It is no defence to say that they were both dead by then, and wouldn't have known quite how it was going to go.) But there is an interesting post-script: a girl was dutifully practising her Beethoven in her squalid tenement near the Cathedral quarter, and her house, alone in her street, was spared. So, perhaps unwittingly, Beethoven (a German) protected a member of the British public by the almost amulet-like nature of his piece. Further research was initially done in the field of super-string theory as to quite how the particles and chemicals knew to avoid the house, but it was casually noted in passing by a neighbour that they never tuned the piano she was playing on, and so the tension of her piano's strings (made from Titanium) was thus lower and would have sent out different soundwaves. Amazingly, and unbelievably, it was from this single casually-acquired piece of evidence that the exciting and whole new area of sub-string theory was developed.

Prelude 465300.2751 (161049811271235) in C

1810.23670/13213:i

Andante computeroso

E. Piano

Measures 1-2 of the prelude. The right hand features a complex, chromatic melodic line with many accidentals. The left hand provides a simple accompaniment of two half notes per measure.

3

Measures 3-4 of the prelude. The right hand continues the chromatic melodic line. The left hand accompaniment remains consistent.

5

Measures 5-6 of the prelude. The right hand continues the chromatic melodic line. The left hand accompaniment remains consistent.

7

Measures 7-8 of the prelude. The right hand continues the chromatic melodic line. The left hand accompaniment remains consistent.

10

Measures 9-12 of the prelude. The right hand continues the chromatic melodic line. The left hand accompaniment remains consistent.

13

Measures 13-14 of the prelude. The right hand continues the chromatic melodic line. The left hand accompaniment remains consistent.

15

Measures 15-18 of the prelude. The right hand continues the chromatic melodic line. The left hand accompaniment remains consistent.

18

Musical notation for measures 18-20. The system consists of a treble and bass staff. The key signature has four sharps (F#, C#, G#, D#). The time signature is 3/4. The treble staff features a complex, rhythmic melody with many beamed eighth and sixteenth notes. The bass staff provides a simple accompaniment with quarter notes and rests.

21

Musical notation for measures 21-22. The system consists of a treble and bass staff. The key signature has four sharps (F#, C#, G#, D#). The time signature is 3/4. The treble staff features a complex, rhythmic melody with many beamed eighth and sixteenth notes. The bass staff provides a simple accompaniment with quarter notes and rests.

23

Musical notation for measures 23-24. The system consists of a treble and bass staff. The key signature has four sharps (F#, C#, G#, D#). The time signature is 3/4. The treble staff features a complex, rhythmic melody with many beamed eighth and sixteenth notes. The bass staff provides a simple accompaniment with quarter notes and rests.

25

Musical notation for measures 25-26. The system consists of a treble and bass staff. The key signature has four sharps (F#, C#, G#, D#). The time signature is 3/4. The treble staff features a complex, rhythmic melody with many beamed eighth and sixteenth notes. The bass staff provides a simple accompaniment with quarter notes and rests.

27

Musical notation for measures 27-28. The system consists of a treble and bass staff. The key signature has four sharps (F#, C#, G#, D#). The time signature is 3/4. The treble staff features a complex, rhythmic melody with many beamed eighth and sixteenth notes. The bass staff provides a simple accompaniment with quarter notes and rests.

29

Musical notation for measures 29-30. The system consists of a treble and bass staff. The key signature has four sharps (F#, C#, G#, D#). The time signature is 3/4. The treble staff features a complex, rhythmic melody with many beamed eighth and sixteenth notes. The bass staff provides a simple accompaniment with quarter notes and rests.

31

Musical notation for measures 31-32. The system consists of a treble and bass staff. The key signature has four sharps (F#, C#, G#, D#). The time signature is 3/4. The treble staff features a complex, rhythmic melody with many beamed eighth and sixteenth notes. The bass staff provides a simple accompaniment with quarter notes and rests.

33

Musical notation for measures 33-35. The system consists of a treble and bass staff. The key signature has four sharps (F#, C#, G#, D#). The time signature is 3/4. The treble staff features a complex, rhythmic melody with many beamed eighth and sixteenth notes. The bass staff provides a simple accompaniment with quarter notes and rests. The piece concludes with a final chord in measure 35.

Returning the Complement (*Giving it Bach*)

Bach, as the first twelve-tone composer of any particular note, on occasion left out some notes, but he left very little documentation explaining his decisions. Here, then, the unfairly excluded notes are restored to their place in the class. (In fact, in one view, these are the notes Bach really wanted to set down, but due to Saxonian social and political pressures he felt obliged to include the others instead.)

$\text{♩} = 120$ Rupert Jeffcoat

fff
(dynamics and notes ad lib.)
so as craggy, changeable, capricious as necessary)

3

Red.

5

Red.

7

9 *8va*

Red.

12

Musical notation for measures 12-14. Measure 12: Treble clef, 4/4 time, starts with a triplet of eighth notes (Bb, C, D) followed by a quarter rest and a dotted quarter note (F). Bass clef, 4/4 time, starts with a quarter rest followed by a triplet of eighth notes (Bb, C, D) and a quarter note (F). Measure 13: Treble clef, 5/4 time, starts with a triplet of eighth notes (Bb, C, D) followed by a quarter rest and a dotted quarter note (F). Bass clef, 5/4 time, starts with a quarter rest followed by a triplet of eighth notes (Bb, C, D) and a quarter note (F). Measure 14: Treble clef, 4/4 time, contains a whole rest. Bass clef, 4/4 time, contains a whole rest.

15

Musical notation for measures 15-17. Measure 15: Treble clef, 5/4 time, starts with a triplet of eighth notes (Bb, C, D) followed by a quarter rest and a dotted quarter note (F). Bass clef, 5/4 time, starts with a quarter rest followed by a triplet of eighth notes (Bb, C, D) and a quarter note (F). Measure 16: Treble clef, 4/4 time, contains a whole rest. Bass clef, 4/4 time, contains a whole rest. Measure 17: Treble clef, 4/4 time, contains a whole rest. Bass clef, 4/4 time, contains a whole rest.

18

Musical notation for measures 18-20. Measure 18: Treble clef, 4/4 time, starts with a triplet of eighth notes (Bb, C, D) followed by a quarter rest and a dotted quarter note (F). Bass clef, 4/4 time, contains a whole rest. Measure 19: Treble clef, 5/4 time, starts with a triplet of eighth notes (Bb, C, D) followed by a quarter rest and a dotted quarter note (F). Bass clef, 5/4 time, starts with a quarter rest followed by a triplet of eighth notes (Bb, C, D) and a quarter note (F). Measure 20: Treble clef, 4/4 time, contains a whole rest. Bass clef, 4/4 time, contains a whole rest.

21

Musical notation for measures 21-23. Measure 21: Treble clef, 4/4 time, starts with a triplet of eighth notes (Bb, C, D) followed by a quarter rest and a dotted quarter note (F). Bass clef, 4/4 time, contains a whole rest. Measure 22: Treble clef, 4/4 time, contains a whole rest. Bass clef, 4/4 time, contains a whole rest. Measure 23: Treble clef, 4/4 time, contains a whole rest. Bass clef, 4/4 time, contains a whole rest.

24

Musical notation for measures 24-25. Measure 24: Treble clef, 4/4 time, contains a whole rest. Bass clef, 4/4 time, contains a whole rest. Measure 25: Treble clef, 5/4 time, starts with a triplet of eighth notes (Bb, C, D) followed by a quarter rest and a dotted quarter note (F). Bass clef, 5/4 time, starts with a quarter rest followed by a triplet of eighth notes (Bb, C, D) and a quarter note (F).

26

Musical notation for measures 26-28. Measure 26: Treble clef, 4/4 time, starts with a triplet of eighth notes (Bb, C, D) followed by a quarter rest and a dotted quarter note (F). Bass clef, 4/4 time, starts with a quarter rest followed by a triplet of eighth notes (Bb, C, D) and a quarter note (F). Measure 27: Treble clef, 3/4 time, contains a whole rest. Bass clef, 3/4 time, contains a whole rest. Measure 28: Treble clef, 5/4 time, contains a whole rest. Bass clef, 5/4 time, contains a whole rest.

29 *8va*

Ped.

31 *8va*

Ped.

34 *cadenza*

Ped.

38

Ped.

40 *8va*

8vb
Ped.

L'enfer, c'est les autres

Shanghide

While the Boxer Rebellion was about countries slugging it out for supremacy, we forget that Chinese music is pentatonic only as a response to American military might with the Pentagon being the base of American imperialism in Washington. (Boxer is Scandinavian for 'short', and so this prelude becomes a preludina.) This piece commandeers an iconic Western Prelude - Bach means little - and transforms this into a battle cry. Signologists are divided as to whether those of an occidental persuasion can even half-understand the subtleties of the land of Cathay, and so the attempt to get under their skin is called Semi-otics

Lento $\text{♩} = 40$

Pno. *pp* *sempre*

Ped.

3

5

7

9

11

Musical score for measures 11-13. The key signature is three sharps (F#, C#, G#). The melody in the treble clef consists of eighth and quarter notes. The bass clef accompaniment features a steady eighth-note pattern.

14

Musical score for measures 14-16. The key signature is three sharps (F#, C#, G#). The melody in the treble clef continues with eighth and quarter notes. The bass clef accompaniment features a steady eighth-note pattern.

17

Musical score for measures 17-19. The key signature is three sharps (F#, C#, G#). The melody in the treble clef continues with eighth and quarter notes. The bass clef accompaniment features a steady eighth-note pattern.

20

Musical score for measures 20-22. The key signature is three sharps (F#, C#, G#). The melody in the treble clef continues with eighth and quarter notes. The bass clef accompaniment features a steady eighth-note pattern.

23

Musical score for measures 23-25. The key signature is three sharps (F#, C#, G#). The melody in the treble clef continues with eighth and quarter notes. The bass clef accompaniment features a steady eighth-note pattern.

26

Musical notation for measures 26-28. The piece is in 3/4 time with a key signature of three sharps (F#, C#, G#). The right hand features a melody with eighth and quarter notes, while the left hand provides a bass line with eighth and quarter notes.

29

Musical notation for measures 29-31. The right hand continues the melodic line with eighth and quarter notes, and the left hand maintains a steady bass line.

32

Musical notation for measures 32-34. The right hand melody becomes more active with sixteenth notes, and the left hand continues with eighth and quarter notes.

35

Musical notation for measures 35-36. The right hand features a more complex melodic passage with sixteenth and thirty-second notes, while the left hand continues with eighth and quarter notes.

37

Rupert Jeffcoat

Musical notation for measures 37-39. The right hand has a melodic line with a long slur over measures 38 and 39. The left hand has a bass line with a long slur over the same measures. The piece concludes with a double bar line.

Sinister Developments...or; Other strains of woe

Ed. Jeffcoat

* The tenuto mark requires the player to sustain the note under the others.

♩ = 92

Measures 1-3 of the piece. The music is in 4/4 time. Measure 1 features a fortissimo (*ff*) bass line with eighth notes and a treble line with a whole rest. Measures 2 and 3 feature a piano (*pp*) treble line with sixteenth-note patterns and a bass line with eighth notes.

Measures 4-6. The treble line continues with sixteenth-note patterns, and the bass line features eighth notes with tenuto marks. Measure 4 is marked with a '4' above the staff.

Measures 7-9. The treble line features a piano (*p*) dynamic with sixteenth-note patterns, and the bass line features a fortissimo (*f*) dynamic with eighth notes. Measure 7 is marked with a '7' above the staff.

Measures 10-11. The treble line continues with sixteenth-note patterns, and the bass line features eighth notes with tenuto marks. Measure 10 is marked with a '9' above the staff.

Measures 12-13. The treble line continues with sixteenth-note patterns, and the bass line features eighth notes with tenuto marks. Measure 12 is marked with a '12' above the staff.

Measures 14-16. The treble line features a mezzo-piano (*mp*) dynamic with sixteenth-note patterns, and the bass line features eighth notes with tenuto marks. Measure 14 is marked with a '14' above the staff.

Measures 17-19. The treble line continues with sixteenth-note patterns, and the bass line features eighth notes with tenuto marks. Measure 17 is marked with a '17' above the staff and a mezzo-forte (*mf*) dynamic.

20 *mf*

mp

23

26

29 *f*

p

32

35 *ff*

37 *pp* *fff* *pp*

ppp

m.g.!

ruin hath taught me
thus to ruminare.

Sonata K.

(Pragischer Nurtext)
Ed. Jeffcoat

$\text{♩} = 70$

Forte
Piano
Forte

5

8

11

13

15

17

Musical notation for measures 17-18. Measure 17 features a treble clef with a dotted quarter note followed by an eighth rest and a quarter note, and a bass clef with a continuous eighth-note accompaniment. Measure 18 features a treble clef with a sixteenth-note run and a quarter note, and a bass clef with a five-fingered eighth-note accompaniment.

19

Musical notation for measures 19-21. Measure 19 features a treble clef with a sixteenth-note run and a quarter note, and a bass clef with an eighth-note accompaniment. Measure 20 features a treble clef with a dotted quarter note and an eighth rest, and a bass clef with a quarter-note accompaniment. Measure 21 features a treble clef with a dotted quarter note and an eighth rest, and a bass clef with a quarter-note accompaniment.

22

Musical notation for measures 22-24. Measure 22 features a treble clef with a dotted quarter note and an eighth rest, and a bass clef with a quarter-note accompaniment. Measure 23 features a treble clef with a sixteenth-note run and a quarter note, and a bass clef with a seven-fingered eighth-note accompaniment. Measure 24 features a treble clef with a sixteenth-note run and a quarter note, and a bass clef with a quarter-note accompaniment.

25

Musical notation for measures 25-26. Measure 25 features a treble clef with a sixteenth-note run and a quarter note, and a bass clef with a quarter-note accompaniment. Measure 26 features a treble clef with a sixteenth-note run and a quarter note, and a bass clef with a quarter-note accompaniment.

27

Musical notation for measures 27-28. Measure 27 features a treble clef with a sixteenth-note run and a quarter note, and a bass clef with a quarter-note accompaniment. Measure 28 features a treble clef with a sixteenth-note run and a quarter note, and a bass clef with a quarter-note accompaniment.

29

Musical notation for measures 29-30. Measure 29 features a treble clef with a sixteenth-note run and a quarter note, and a bass clef with a quarter-note accompaniment. Measure 30 features a treble clef with a sixteenth-note run and a quarter note, and a bass clef with a quarter-note accompaniment. The piece concludes with a double bar line and a 3/4 time signature.

32

Musical notation for measures 32-34. Treble clef, 3/4 time. Measure 32: whole rest. Measure 33: eighth-note arpeggiated chords. Measure 34: eighth-note arpeggiated chords.

35

Musical notation for measures 35-37. Treble clef, 3/4 time. Measure 35: eighth-note chords. Measure 36: eighth-note chords with a fermata. Measure 37: eighth-note arpeggiated chords with a triplet in the bass.

38

Musical notation for measures 38-40. Treble clef, 3/4 time. Measure 38: eighth-note arpeggiated chords. Measure 39: eighth-note arpeggiated chords. Measure 40: eighth-note chords.

41

Musical notation for measures 41-43. Treble clef, 3/4 time. Measure 41: eighth-note arpeggiated chords with a fermata. Measure 42: eighth-note arpeggiated chords with a triplet in the bass. Measure 43: eighth-note arpeggiated chords with a fermata.

44

Musical notation for measures 44-46. Treble clef, 3/4 time. Measure 44: eighth-note arpeggiated chords with a triplet in the bass. Measure 45: eighth-note arpeggiated chords with a fermata. Measure 46: eighth-note arpeggiated chords with a fermata.

47

Musical notation for measures 47-49. Treble clef, 3/4 time. Measure 47: eighth-note chords with a fermata. Measure 48: eighth-note chords with a fermata. Measure 49: eighth-note chords with a fermata.

Musical score for measures 49-56. The piece is in 3/8 time with a tempo of 88 beats per minute. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth notes and rests.

Musical score for measures 57-64. The right hand continues with a melodic line, incorporating some sixteenth-note runs. The left hand maintains a steady eighth-note accompaniment.

Musical score for measures 65-74. This section includes a key signature change to one flat (B-flat major) in measure 69. The right hand has a more complex melodic line with some chords, and the left hand continues with eighth notes.

Musical score for measures 75-81. The right hand features a melodic line with some sixteenth-note passages. The left hand continues with eighth notes and rests.

Musical score for measures 82-89. The right hand has a melodic line with some sixteenth-note runs. The left hand continues with eighth notes and rests.

Musical score for measures 90-97. The right hand has a melodic line with some sixteenth-note runs. The left hand continues with eighth notes and rests.

97

Musical score for measures 97-103. The piece is in 3/4 time with a key signature of one sharp (F#). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment of eighth notes.

104

Musical score for measures 104-113. Measure 104 begins with a triplet of eighth notes in the right hand. The right hand continues with a melodic line, and the left hand provides a bass line with eighth notes and rests.

114

Musical score for measures 114-125. The right hand has a melodic line with slurs and ties, while the left hand consists of a simple bass line with eighth notes and rests.

126

Musical score for measures 126-133. The right hand features a complex melodic line with many accidentals and slurs. The left hand has a bass line with eighth notes and rests.

134

Musical score for measures 134-141. The right hand has a melodic line with many accidentals and slurs. The left hand has a bass line with eighth notes and rests.

142

Musical score for measures 142-148. The right hand has a melodic line with many accidentals and slurs. The left hand has a bass line with eighth notes and rests.

6 152

160

169

176

Sonata K.

This 'Kafka-esque' piece might be described as an unexplained and inexplicable nightmare for the participant(s). It was written as a thirtieth birthday present for a friend called Joseph, who subsequently changed his identity and left for Amerika to escape the consequences.

While it clearly uses notes/tones (just as Kafka uses words), the issue of judgement arises since the way the 'text' is put together is somehow not appropriate. However, the script is 'plausible', in that it consists of notes and chords that are all technically playable. Players should be mindful that (like Kafka's 'hero'), the people about to listen to this do not know what they are in for, and will not perhaps appreciate (then, or ever) what they have done to deserve this.

It will be noted that there is not a single white note in the piece, and players may well feel that the piece needs to undergo metamorphosis, through embellishment or even emmalishment. Matters such as trills and rhetorical gestures are already written out (a sign of a prescriptive editor's willingness to be helpful), though this then prevents the executor from going about his 'lawful' business. Originally for fortepiano, dynamics can to some extent be left to the performer's discretion, but subtle gradations are out of place - use of finger legato is permitted, and since no pedalling is involved, you cannot put a foot wrong.

Spieglein *Spieglein, an der Wand: but maybe more off the wall...*

Quasi Presto

Measures 1-5 of the piece. The music is in 4/4 time and features a *ff* dynamic. The right hand plays chords with accents, while the left hand plays a steady accompaniment. Pedal markings are present below the bass line.

ff *sim.*

Ped. Ped. Ped. Ped. Ped.

Measures 6-10. The right hand continues with accented chords, and the left hand accompaniment remains consistent. Pedal markings are present.

Ped. Ped. Ped. Ped. Ped.

Measures 11-15. The right hand features a key signature change to one sharp (F#) in measure 12. Pedal markings are present.

Ped. Ped. Ped. Ped. Ped.

Measures 16-20. The right hand continues with accented chords, and the left hand accompaniment remains consistent. Pedal markings are present.

Ped. Ped. Ped. Ped.

Measures 21-25. The right hand continues with accented chords, and the left hand accompaniment remains consistent. Pedal markings are present.

Ped. Ped. Ped. Ped.

2

26

Ped. _____

31

Ped. _____

8^{va} -----

15^{ma} -----

secco

Ped. _____

Seeing through a glass darkly is one thing, but in fact we see through a glass wrongly. Reflections in a mirror (or in the water) do not show us ourselves correctly, though until photography it was hard to prove since portrait painters could have just been making it up. (Narcissus might have had something to say about this.)

Be that as it may (who really cares what they look like?), more perniciously, religionists, philosophists, self-help gurus and parents-in-law of the older feminine variety will talk about 'reflecting' on a problem. Fair enough, but given that left is right and right is left in this alternative universe they dip into, does it mean that their solution in fact details the complete opposite course of action? This sort of reflection usually entails time, whereas the visual one is reasonably immediate. So already reflection isn't quite what it appears to be. (As well as being French for prank, Spiegelei is German for 'fried eggs' which, like mirrors, have to be crack'd from side to side before cooking: the final 'secco' (meaning *dry*) is a timely reminder to dry your hands after washing/cooking - as Thomas Merton found out latterly, many appliances nowadays having electrical components.)

The short piece is a shard, perhaps, off an old-looking glass. However, unlike most images which disappear once the beautiful person has departed, this piece of glass manages to capture that which it last beheld. In keeping with the idea of mirrors and reflections, this work can be performed boustrophedonically - when you get to the end of the first line, imagine you are playing snakes and ladders and read the next line from right to left; at the end of this line then read normally but repeat the procedure for the following line. It may seem a little complicated, but even ancient Greek oxen managed to do this, by which I mean the boustrophedon procedure not playing the piano. In total there is 1 set of 7 lines with 5 bars in each line and 0 else: I seem to remember that 1750 has some significance (one of which is the fact that it is Mozart's -6th birthday, amongst other things).

Another alternative is to simply shatter the mirror and play each fragment in any order desired. You might miss out a couple by mistake, but be careful not to cut yourself. Fairytales are rather like Mozart's Sonatas in Schnabel's view: too simple for children and too difficult for adults.

Rupert Jeffcoat

♩ = 164

(Clavichord)
"Fortepiano"

ff

5/4

Clav.

4

5/4

Clav.

7

5/4

Clav.

10

5/4

Clav.

13

5/4

16

Clav.

19

Clav.

22

Clav.

25

Clav.

27

Clav.

30

Clav.

Clav.

Clav.

Clav.

Clav.

Rupert Jeffcoat

The Bad-Tempered Clavichordist

Repeating chords is something that afflicted both Bach and Beethoven. But did they really need to be so angry?

One writer believes there is something in the German temperament that makes them prone to repetition. Another writer disagrees, and believes there is something in the German temperament that makes them not prone to repetition. A third writer does not quite know how to respond, and sheepishly thinks that a synthesis might be possible between the two, where one part is repeated, while another part is not, though one can start to understand why banging one's head against a wall becomes attractive. In fact, such was the demand for wall-banging (for which one needs walls) that they even rustled up one overnight (August 1963) in the former capital, Berlin. (They even kindly put it through the middle of the city so more people could use it.) That older composers also availed themselves of head-banging (on 'stone walls' - before some more modern materials were invented) is shown by the procedure found in the Waldstein sonata, where second subjects - that's lower middle class people, in modern speak - don't appear in the dominant as they are subjugated by various economic factors. This has been termed a tertiary relationship (to show that they become third-class members of the economy).

The word Capital comes from the word 'caput', Latin for head-banging, and it might even be the origin of the slang word 'kaputt' which is when something works as well as things do in the main city, i.e. they don't. What this piece shows is the vital need to do one's own musical research, and to treat the standard encyclopaediae with disdain, since they only promote their own agenda and prevent one from finding a deeper, and more underlying truth-content.

The Rag Trade or: How to decline a rag

Cowboys and Indians (Rag meets Raga)

Ed. Jeffcoat

♩ = 71 Ps. In God we trust

Pseudo-quasi piano-roll

loqueteusement

Musical notation for measures 1-4. The piece is in 2/4 time with a key signature of three sharps (F#, C#, G#). The notation is a piano-roll style with a treble and bass clef. The melody in the treble clef consists of eighth and sixteenth notes, often beamed together. The bass clef provides a harmonic accompaniment with chords and single notes. The word "loqueteusement" is written above the first measure.

5

Musical notation for measures 5-8. The notation continues the piano-roll style with complex rhythmic patterns and chordal accompaniment.

9

Musical notation for measures 9-12. The notation continues the piano-roll style with complex rhythmic patterns and chordal accompaniment.

13

Musical notation for measures 13-16. The notation continues the piano-roll style with complex rhythmic patterns and chordal accompaniment.

17

Musical notation for measures 17-20. The notation continues the piano-roll style with complex rhythmic patterns and chordal accompaniment.

21

Musical notation for measures 21-26. The piece is in 2/4 time with a key signature of three sharps (F#, C#, G#). The right hand features a melodic line with eighth and sixteenth notes, including some accidentals. The left hand provides a bass line with chords and single notes.

27

Musical notation for measures 27-30. The right hand continues with a melodic line, and the left hand has a steady bass line with chords.

31

Musical notation for measures 31-34. The right hand has a melodic line with some slurs, and the left hand has a bass line with chords.

35

Musical notation for measures 35-38. The right hand has a melodic line with some slurs, and the left hand has a bass line with chords.

39

Musical notation for measures 39-42. The right hand has a melodic line with some slurs, and the left hand has a bass line with chords.

43

Musical notation for measures 43-46. The right hand has a melodic line with some slurs, and the left hand has a bass line with chords.

48

Musical notation for measures 48-52. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has five sharps (F#, C#, G#, D#, A#). The music features a complex melodic line in the treble with many slurs and ties, and a bass line with chords and some slurs. There are 'x' marks above some notes in the treble staff.

53

Musical notation for measures 53-55. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has five sharps. The treble staff has a complex melodic line with many slurs and ties, and 'x' marks above some notes. The bass staff has chords, with the number '5' written below the first two measures of each system.

56

Musical notation for measures 56-59. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has five sharps. The treble staff has a complex melodic line with many slurs and ties, and 'x' marks above some notes. The bass staff has chords and some melodic lines. The number '5' is written below the first two measures of the first system.

60

Musical notation for measures 60-63. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has five sharps. The treble staff has a complex melodic line with many slurs and ties, and 'x' marks above some notes. The bass staff has chords and some melodic lines.

64

Musical notation for measures 64-67. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has five sharps. The treble staff has a complex melodic line with many slurs and ties, and 'x' marks above some notes. The bass staff has chords and some melodic lines.

68

Musical notation for measures 68-71. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has five sharps. The treble staff has a complex melodic line with many slurs and ties, and 'x' marks above some notes. The bass staff has chords and some melodic lines.

72

Musical score for measures 72-75. The piece is in 4/4 time with a key signature of three sharps (F#, C#, G#). The right hand features a complex, rhythmic melody with many beamed eighth notes and some notes marked with an 'x'. The left hand provides a steady accompaniment with chords and moving lines.

76

Musical score for measures 76-79. The right hand continues with intricate patterns, including some notes marked with an 'x'. The left hand maintains its accompaniment with chords and eighth-note lines.

80

Musical score for measures 80-83. The right hand has dense chordal textures and melodic lines. The left hand includes a triplet of eighth notes in the final measure.

84

Musical score for measures 84-87. The right hand features a more active melody with eighth-note runs. The left hand has several triplet markings over eighth notes.

88

Musical score for measures 88-91. The right hand has a melodic line with some notes marked with an 'x'. The left hand has a rhythmic accompaniment. The piece concludes with a double bar line and the text "Bull's eye" written in the right hand.

Bull's eye

Prelude 465300.2751 (161049811271235) in C

1810.23670/13213:i

Andante computeroso

E. Piano

The first system of music shows measures 1 and 2. The right hand features a complex, chromatic melodic line with many accidentals, while the left hand provides a simple harmonic accompaniment with sustained notes.

The second system of music shows measures 3 and 4. The melodic line continues with similar chromatic patterns, and the left hand accompaniment remains consistent.

The third system of music shows measures 5 and 6. The right hand's melodic line becomes more intricate, and the left hand accompaniment continues to support the melody.

The fourth system of music shows measures 7, 8, and 9. The melodic line shows some rhythmic variation, and the left hand accompaniment includes some moving lines.

The fifth system of music shows measures 10, 11, and 12. The right hand has a more active melodic line, and the left hand accompaniment is more prominent.

The sixth system of music shows measures 13 and 14. The melodic line continues with complex chromaticism, and the left hand accompaniment is steady.

The seventh system of music shows measures 15, 16, and 17. The right hand has a very active melodic line, and the left hand accompaniment is more complex.

18

21

23

25

27

29

31

33

sessions of sweet silent thought

Rupert Jeffcoat

♩ = 54

Violin I

Violin II

Viola

Violoncello

Violin I: Treble clef, 3/4 time. Measure 4 starts with a half note G4 (p), followed by a half note A4. Measure 5 has a half note B4. Measure 6 has a half note C5. Dynamics: p.

Violin II: Treble clef, 3/4 time. Measures 4-6 have a half note G4 (pp), half note A4, and half note B4. Dynamics: pp, p.

Viola: Bass clef, 3/4 time. Measures 4-6 have a half note G3 (pp), half note A3, and half note B3. Measure 6 has a half note C4. Dynamics: pp, p.

Violoncello: Bass clef, 3/4 time. Measures 4-6 have a half note G2 (pp), half note A2, and half note B2. Measure 6 has a half note C3. Dynamics: pp, p.

7

Violin I: Treble clef, 3/4 time. Measure 7 has a half note G4 (mp). Measure 8 has a half note A4. Measure 9 has a half note B4. Dynamics: mp.

Violin II: Treble clef, 3/4 time. Measures 7-9 have a half note G4, half note A4, and half note B4. Dynamics: mp.

Viola: Bass clef, 3/4 time. Measures 7-9 have a half note G3, half note A3, and half note B3. Dynamics: mp.

Violoncello: Bass clef, 3/4 time. Measures 7-9 have a half note G2, half note A2, and half note B2. Measure 9 has a half note C3. Dynamics: pp.

10

Violin I: Treble clef, 3/4 time. Measure 10 has a half note G4 (mf). Measure 11 has a half note A4 (p). Measure 12 has a half note B4 (p). Dynamics: mf, p.

Violin II: Treble clef, 3/4 time. Measure 10 has a half note G4. Measure 11 has a half note A4. Measure 12 has a half note B4. Dynamics: p.

Viola: Bass clef, 3/4 time. Measure 10 has a half note G3. Measure 11 has a half note A3. Measure 12 has a half note B3. Dynamics: p.

Violoncello: Bass clef, 3/4 time. Measure 10 has a half note G2. Measure 11 has a half note A2. Measure 12 has a half note B2. Dynamics: mp.

Violoncello: Measure 11 has a triplet of eighth notes (G2, A2, B2) with a '5' below. Measure 12 has a glissando from A2 to B2.

14

pp p pp f ff

p pp f ff

p pp f ff

p f ff

Detailed description: This system contains measures 14 through 18. It features four staves: two treble clefs and two bass clefs. The music is in a key with one sharp (F#). Measure 14 starts with a piano (*p*) dynamic in the bass. Measures 15 and 16 show a crescendo from piano (*p*) to pianissimo (*pp*). Measure 17 is marked *pp*, and measure 18 is marked *f*. The system concludes with a fortissimo (*ff*) dynamic across all staves.

19

pp ♩ = 90

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

pp *f* *f* *f* *f*

pp *f* *f* *f* *f*

pp *f* *f* *f* *f*

Detailed description: This system contains measures 19 through 23. It features four staves. A tempo marking of ♩ = 90 is present. Measures 19 and 20 are marked *pp*. Measure 21 is marked *p*. Measure 22 is marked *mp*. Measure 23 is marked *mf*. The system concludes with a fortissimo (*f*) dynamic. Triplet markings (*3*) are present in the bass staff for measures 21, 22, and 23.

24

mp *mf* *f* *p*

mp *mf* *f* *p*

mp *mf* *f* *p*

mp *mf* *f* *p*

Detailed description: This system contains measures 24 through 27. It features four staves. Measure 24 is marked *mp*. Measure 25 is marked *mf*. Measure 26 is marked *f*. Measure 27 is marked *p*. Triplet markings (*3*) are present in the bass staff for measures 24, 25, and 26.

28

Musical score for measures 28-32. The score is written for three staves: Treble, Alto, and Bass. The key signature has one sharp (F#). Measure 28 starts with a treble clef and a half note G4. The alto staff has a half note G4. The bass staff has a half note G2. Dynamics include *mf* in the treble, *f* in the alto, and *p* in the bass. There are several triplet markings in the bass staff, with the number '3' written above the notes.

33

Musical score for measures 33-36. The score is written for three staves: Treble, Alto, and Bass. The key signature has one sharp (F#). Measure 33 starts with a treble clef and a half note G4. The alto staff has a half note G4. The bass staff has a half note G2. Dynamics include *f* in the treble, *pp* in the alto, *p* in the bass, and *mp* in the bass. There are several triplet markings in the bass staff, with the number '3' written above the notes.

37

Musical score for measures 37-41. The score is written for three staves: Treble, Alto, and Bass. The key signature has one sharp (F#). Measure 37 starts with a treble clef and a half note G4. The alto staff has a half note G4. The bass staff has a half note G2. Dynamics include *p* in the treble, *p* in the alto, and *p* in the bass. There are several triplet markings in the bass staff, with the number '3' written above the notes.

42

Musical score for measures 42-45. The score is in 3/4 time and features three staves: Treble, Alto, and Bass. Measure 42 starts with a forte (*f*) dynamic in the Treble and Bass staves. Measure 43 features piano (*p*) dynamics in the Treble and Alto staves, and mezzo-piano (*mp*) in the Bass. Measure 44 has mezzo-forte (*mf*) dynamics in the Treble and Bass. Measure 45 continues with mezzo-forte (*mf*) dynamics. Triplet markings (*3*) are present in the Bass staff in measures 42, 43, 44, and 45.

46

Musical score for measures 46-49. The score is in 3/4 time and features three staves: Treble, Alto, and Bass. Measure 46 starts with forte (*f*) dynamics in the Treble and Bass staves. Measure 47 features piano (*p*) dynamics in the Treble and mezzo-piano (*mp*) in the Alto and Bass. Measure 48 has mezzo-piano (*mp*) dynamics in the Treble and mezzo-forte (*mf*) in the Alto and Bass. Measure 49 continues with mezzo-piano (*mp*) dynamics in the Treble and forte (*f*) in the Alto and Bass. Triplet markings (*3*) are present in the Bass staff in measures 46, 47, 48, and 49.

50

Musical score for measures 50-53. The score is in 3/4 time and features three staves: Treble, Alto, and Bass. Measure 50 starts with forte (*f*) dynamics in the Treble and Bass staves. Measure 51 features fortissimo (*ff*) dynamics in the Treble and Alto staves, and mezzo-piano (*mp*) in the Bass. Measure 52 has fortissimo (*ff*) dynamics in the Treble and Alto staves, and mezzo-piano (*mp*) in the Bass. Measure 53 continues with fortissimo (*ff*) dynamics in the Treble and Alto staves, and fortissimo (*ff*) in the Bass. Triplet markings (*3*) are present in the Bass staff in measures 50, 51, 52, and 53. A pizzicato (*pizz.*) marking is present in the Bass staff in measure 53.

55

Musical score for measures 55-58. The score is written for four staves: two treble clefs and two bass clefs. The key signature has one sharp (F#). The first staff (top) contains a melodic line with eighth and quarter notes. The second staff (treble clef) features a triplet of eighth notes in each measure. The third staff (bass clef) contains a bass line with eighth and quarter notes. The fourth staff (bass clef) contains a bass line with eighth and quarter notes. The measures are: 55, 56, 57, and 58.

59

Musical score for measures 59-62. The score is written for four staves: two treble clefs and two bass clefs. The key signature has one sharp (F#). The first staff (top) contains a melodic line with eighth and quarter notes. The second staff (treble clef) features a triplet of eighth notes in each measure. The third staff (bass clef) contains a bass line with eighth and quarter notes. The fourth staff (bass clef) contains a bass line with eighth and quarter notes. The measures are: 59, 60, 61, and 62.

63

Musical score for measures 63-66. The score is written for four staves: two treble clefs and two bass clefs. The key signature has one sharp (F#). The first staff (top) contains a melodic line with eighth and quarter notes. The second staff (treble clef) features a triplet of eighth notes in each measure. The third staff (bass clef) contains a bass line with eighth and quarter notes. The fourth staff (bass clef) contains a bass line with eighth and quarter notes. The measures are: 63, 64, 65, and 66.

67

Musical score for measures 67-71. The score is written for four staves: Treble, Treble, Alto, and Bass. The key signature has one sharp (F#). The first staff contains a melodic line with eighth and quarter notes. The second staff features a triplet of eighth notes in measures 67, 68, and 69, and a triplet of quarter notes in measures 70 and 71. The third and fourth staves provide harmonic accompaniment with eighth and quarter notes.

72

Musical score for measures 72-75. The score is written for four staves: Treble, Treble, Alto, and Bass. The key signature has one sharp (F#). The first staff contains a melodic line with eighth and quarter notes. The second staff features a triplet of eighth notes in measures 72, 73, and 74, and a triplet of quarter notes in measure 75. The third and fourth staves provide harmonic accompaniment with eighth and quarter notes.

76

Musical score for measures 76-79. The score is written for four staves: Treble, Treble, Alto, and Bass. The key signature has one sharp (F#). The first staff contains a melodic line with eighth and quarter notes. The second staff features a triplet of eighth notes in measures 76, 77, and 78, and a triplet of quarter notes in measure 79. The third and fourth staves provide harmonic accompaniment with eighth and quarter notes.

80

84

arco *p* *f*

87

ff con sord.

91

pp

6 6

pp

6

pp

6

pp

6

pizz.

Detailed description: This system contains measures 91 and 92. It features four staves: Violin I, Violin II, Viola, and Cello/Double Bass. Measures 91 and 92 are marked with *pp* (pianissimo). The Violin I and II parts play sixteenth-note patterns with slurs and flat accidentals. The Viola and Cello/Double Bass parts play octaves marked with '6'. The Cello/Double Bass part includes a 'pizz.' (pizzicato) marking and a triplet of eighth notes in measure 92.

93

pizz. arco

pp arco

pp arco

6 6

6

6

6

pizz.

pizz.

3

pizz.

Detailed description: This system contains measures 93, 94, and 95. Measures 93 and 94 are marked with *pp*. Measure 93 includes 'pizz.' and 'arco' markings. Measure 94 includes 'pizz.' and 'arco' markings. Measure 95 includes 'pizz.' and 'arco' markings. The Violin I and II parts play sixteenth-note patterns with slurs and flat accidentals. The Viola and Cello/Double Bass parts play octaves marked with '6'. The Cello/Double Bass part includes a triplet of eighth notes in measure 94.

96

6

6

6

6

6

6

6

6

6

6

6

Detailed description: This system contains measures 96, 97, and 98. It features four staves: Violin I, Violin II, Viola, and Cello/Double Bass. Measures 96 and 97 are marked with '6' (octaves). Measure 98 is marked with '6' (octaves). The Violin I and II parts play sixteenth-note patterns with slurs and flat accidentals. The Viola and Cello/Double Bass parts play octaves marked with '6'.

98 *ff* pizz. arco *senza sord.* pizz.⁹

ff pizz. arco *senza sord.* *pp*

ff pizz. arco *senza sord.* *pp*

ff pizz. arco *senza sord.* *pp*

arco *pp*

3 arco *pp*

104

arco

ff

pizz. 3 arco

ff

pizz. 3 arco

ff 3 arco

108

pizz.

pizz.

pizz.

pizz.

124

pizz.
f

mf

129

f

$\text{♩} = 120$

134

f arco *f*

f

137

137

f

This system contains measures 137, 138, and 139. It features four staves: two treble clefs and two bass clefs. The first two staves are mostly silent, with some activity in measure 138. The third staff (bass clef) has a dynamic marking of *f* and contains a rhythmic pattern of eighth notes. The fourth staff (bass clef) contains a melodic line with eighth notes and a sharp sign in measure 139.

140

140

This system contains measures 140, 141, and 142. It features four staves: two treble clefs and two bass clefs. All staves are active with rhythmic patterns of eighth notes. The first staff has a sharp sign in measure 140. The second staff has a sharp sign in measure 140. The third staff has a flat sign in measure 140. The fourth staff has a flat sign in measure 140.

143

143

This system contains measures 143, 144, and 145. It features four staves: two treble clefs and two bass clefs. The first two staves are active with rhythmic patterns of eighth notes. The third staff is mostly silent, with some activity in measure 144. The fourth staff is active with rhythmic patterns of eighth notes. The first staff has a sharp sign in measure 143. The second staff has a sharp sign in measure 143. The third staff has a sharp sign in measure 143. The fourth staff has a sharp sign in measure 143.

147

Musical score for measures 147-148. The score is written for four staves: two treble clefs and two bass clefs. The key signature has two flats (B-flat and E-flat). The music consists of continuous eighth-note patterns in all staves. The first two measures are identical.

149

Musical score for measures 149-150. The score is written for four staves: two treble clefs and two bass clefs. The key signature has two flats. The music consists of continuous eighth-note patterns. In measure 150, there are chromatic alterations in the upper staves, including sharps and naturals.

151

Musical score for measures 151-152. The score is written for four staves: two treble clefs and two bass clefs. The key signature has two flats. Measure 151 features a triplet of eighth notes in the bass clef staves. Measure 152 includes a *pizz.* (pizzicato) instruction in the bass clef staves. The music consists of eighth-note patterns with some rests in measure 152.

153

Musical score for measures 153-156. The score is written for four staves: two treble clefs and two bass clefs. The key signature has two flats (B-flat and E-flat). The time signature is 3/4. The first two staves are marked 'pizz.' (pizzicato) and the last two are marked 'arco' (arco). Measure 153: Treble 1 has a whole rest; Treble 2 has a whole rest; Bass 1 has a quarter rest; Bass 2 has a triplet of eighth notes (F4, G4, A4). Measure 154: Treble 1 has a quarter note (B-flat4); Treble 2 has a quarter note (B-flat4); Bass 1 has a quarter note (B-flat3); Bass 2 has a quarter note (B-flat3). Measure 155: Treble 1 has a quarter note (B-flat4); Treble 2 has a quarter note (B-flat4); Bass 1 has a quarter note (B-flat3); Bass 2 has a quarter note (B-flat3). Measure 156: Treble 1 has a quarter note (B-flat4); Treble 2 has a quarter note (B-flat4); Bass 1 has a quarter note (B-flat3); Bass 2 has a quarter note (B-flat3). Triplet markings '3' are present under the eighth notes in measures 153, 154, and 155.

157

Musical score for measures 157-160. The score is written for four staves: two treble clefs and two bass clefs. The key signature has two flats (B-flat and E-flat). The time signature is 3/4. The first two staves are marked 'pizz.' and the last two are marked 'arco'. Measure 157: Treble 1 has a quarter note (B-flat4); Treble 2 has a quarter note (B-flat4); Bass 1 has a quarter note (B-flat3); Bass 2 has a quarter note (B-flat3). Measure 158: Treble 1 has a quarter note (B-flat4); Treble 2 has a quarter note (B-flat4); Bass 1 has a quarter note (B-flat3); Bass 2 has a quarter note (B-flat3). Measure 159: Treble 1 has a quarter note (B-flat4); Treble 2 has a quarter note (B-flat4); Bass 1 has a quarter note (B-flat3); Bass 2 has a quarter note (B-flat3). Measure 160: Treble 1 has a quarter note (B-flat4); Treble 2 has a quarter note (B-flat4); Bass 1 has a quarter note (B-flat3); Bass 2 has a quarter note (B-flat3). Triplet markings '3' are present under the eighth notes in measures 157, 158, and 159.

159

Musical score for measures 159-162. The score is written for four staves: two treble clefs and two bass clefs. The key signature has two flats (B-flat and E-flat). The time signature is 3/4. The first two staves are marked 'pizz.' and the last two are marked 'arco'. Measure 159: Treble 1 has a quarter note (B-flat4); Treble 2 has a quarter note (B-flat4); Bass 1 has a quarter note (B-flat3); Bass 2 has a quarter note (B-flat3). Measure 160: Treble 1 has a quarter note (B-flat4); Treble 2 has a quarter note (B-flat4); Bass 1 has a quarter note (B-flat3); Bass 2 has a quarter note (B-flat3). Measure 161: Treble 1 has a quarter note (B-flat4); Treble 2 has a quarter note (B-flat4); Bass 1 has a quarter note (B-flat3); Bass 2 has a quarter note (B-flat3). Measure 162: Treble 1 has a quarter note (B-flat4); Treble 2 has a quarter note (B-flat4); Bass 1 has a quarter note (B-flat3); Bass 2 has a quarter note (B-flat3). Triplet markings '3' are present under the eighth notes in measures 159, 160, and 161.

161

Musical score for measures 161-163. The score is in 3/4 time and consists of four staves: two treble clefs, an alto clef, and a bass clef. Measures 161 and 162 feature a complex rhythmic pattern with eighth and sixteenth notes. Measure 163 has a different rhythmic pattern with a half note and a quarter note. The key signature has one flat.

164

Musical score for measures 164-165. The score is in 3/4 time and consists of four staves. Measures 164 and 165 feature a complex rhythmic pattern with eighth and sixteenth notes. The key signature has one flat. The dynamic marking *pp* is present in measures 164 and 165. The number 5 is written above the notes in measures 164 and 165.

166

Musical score for measures 166-170. The score is in 3/4 time and consists of four staves. Measures 166-170 feature a complex rhythmic pattern with eighth and sixteenth notes. The key signature has one flat. The dynamic marking *ff* is present in measure 166. The number 6 is written below the notes in measures 166-170. The word *pizz.* is written below the notes in measures 166 and 170.

168

6 6

pp *f*

arco *pp* *f*

f *f*

172

mp

mp

mp

mp 3

177

pp *p* *mp* *mf*

3 *pp* 3 *p* *mp* *mf*

pp *p* *mp* *mf*

pp *p* *mp* *mf*

182

ff *pp* *ff* *pizz.* *pp*

ff *pp* *pizz.* *3* *ff*

ff *pp* *pizz.* *3* *ff* *pizz.* *3* *ff*

185

ff arco *pizz.* *con sord.* arco *pp*

pp *3* arco *ff* *pizz.* *con sord.* arco *pp*

pp *3* *ff* arco *pizz.* arco *mf* *gliss.* arco

pp *3* arco *ff* *pizz.* *con sord.* arco *pp*

190

p *p* *pizz.* *mf*

193

p *mf*

arco

196

mp

198

mp

200 *mf* *senza sord.*

mf *senza sord.*

mf *senza sord.*

mf *senza sord.*

204 *f*

f

f

f

207

pizz.

210

Musical score for measures 210-213. The score is written for four staves. Measure 210 starts with a triplet of eighth notes in the first staff. Measures 211-213 show a mix of pizzicato and arco playing across all staves. The key signature has one flat and the time signature is 3/4.

214

pizz. $\text{♩} = 40$ arco. *pp*

Musical score for measures 214-217. Measure 214 begins with a tempo marking of quarter note = 40. The score includes pizzicato and arco markings. Measures 215-217 feature long, sustained notes in the upper staves, marked with *pp* (pianissimo) and *p* (piano). The key signature has one flat and the time signature is 3/4.

218

ff 3 3 3

Musical score for measures 218-221. The score is characterized by multiple triplets of eighth notes across all staves, marked with *ff* (fortissimo). The key signature has one flat and the time signature is 3/4.

The musical score consists of two systems. The first system, measures 223-226, features four staves (two treble and two bass). The key signature has one sharp (F#). Measures 223-226 are marked with *pp* (pianissimo). The second system, measures 227-230, also features four staves. Measures 227-230 are marked with *ppp* (pianississimo). A *gliss.* (glissando) marking is present in the bass line of measure 227. A dashed line labeled *8va* (8va) is positioned between the two bass staves in measure 227.

Re:Creation - Usshering in Reality

This piece should begin in darkness: it is to be hoped that the Cellist will find the Open Sea before her (if not an Ocean of Truth). A few lights may be allowed on for the initial bars, and at bar 20 there should be some light but not enough to see the difference between a black thread and a red thread. (This is still several millennia before Jesus, the eternal Logos and, technically, the first people weren't even Jews.) The actual lighting plan can of course be arranged (even if some of Nature's Laws do lie hid in Night), but certainly for the appearance of the Saviour in bar 227 there should be enough light to be able to serve choc-ices, even if sections of the public might see this as tragically cinematic.

It was in the 17th century that a British Archbishop in Dublin, soon to be Britain's second city, calculated that God clicked his fingers to begin the Universe on 23 October 4004 BC. (God probably didn't say *Fiat Lux*, as that is a Latin phrase, and Latin was not taught in schools till considerably later.) Although some might think that the crooked timber of humanity is not great material with which to build a world, the crooked timber of string instruments might play a part in rescuing humanity from itself.

Rupert Jeffcoat

♩ = 134

use only
mouthpiece

ff

Clarinet in Bb
(with table for bits)

Clarinet in Eb

Clarinet in Bb

Clarinet in A

Bass Clarinet
in Bb

Electric Organ

♩ = 134

Clarinet in Bb

E♭ Cl.

B♭ Cl.

A Cl.

B. Cl.

E. Org.

7

Clarinetto

E♭ Cl.

B♭ Cl.

A Cl.

B. Cl.

E. Org.

10

Clarinetto

E♭ Cl.

B♭ Cl.

A Cl.

B. Cl.

E. Org.

attach barrel

13

Clarinetto

E♭ Cl.

B♭ Cl.

A Cl.

B. Cl.

E. Org.

Musical score for measures 13-15. The Clarinetto part is silent. The Eb, Bb, A, and B Clarinets play a rhythmic eighth-note pattern. The E. Org. part is silent until measure 15, where it plays a chord.

16

Clarinetto

E♭ Cl.

B♭ Cl.

A Cl.

B. Cl.

E. Org.

Musical score for measures 16-18. The Clarinetto part is silent. The Eb, Bb, A, and B Clarinets play a rhythmic eighth-note pattern starting with a forte (f) dynamic. The E. Org. part is silent until measure 16, where it plays a chord.

19

Clarinetto

E♭ Cl.

B♭ Cl.

A Cl.

B. Cl.

E. Org.

22

Clarinetto

E♭ Cl.

B♭ Cl.

A Cl.

B. Cl.

E. Org.

25

Clarinetto

E♭ Cl.

B♭ Cl.

A Cl.

B. Cl.

E. Org.

Musical score for measures 25-27. The Clarinetto part has a whole rest. The Eb Cl., Bb Cl., and B. Cl. parts play sixteenth-note patterns. The A Cl. part plays a similar pattern with a flat. The E. Org. part has a whole rest until measure 27, where it plays a chord.

28

attach upper joint

Clarinetto

E♭ Cl.

B♭ Cl.

A Cl.

B. Cl.

E. Org.

Musical score for measures 28-29. The Clarinetto part has a whole rest. The Eb Cl., Bb Cl., A Cl., and B. Cl. parts play sixteenth-note patterns starting with a piano (*p*) dynamic. The E. Org. part plays a melodic line.

30

Clarinetto

E♭ Cl.

B♭ Cl.

A Cl.

B. Cl.

E. Org.

f

f

f

f

33

Clarinetto

E♭ Cl.

B♭ Cl.

A Cl.

B. Cl.

E. Org.

f

35 overblow

Clarinetina
Eb Cl.
Bb Cl.
A Cl.
B. Cl.
E. Org.

38

Clarinetina
Eb Cl.
Bb Cl.
A Cl.
B. Cl.
E. Org.

40

Clarinetta

E♭ Cl. *p*

B♭ Cl. *p*

A Cl. *p*

B. Cl. *p*

E. Org.

43

Clarinetta

E♭ Cl. *f*

B♭ Cl. *f*

A Cl. *f*

B. Cl. *f*

E. Org.

46

Clarinetto

E♭ Cl.

B♭ Cl.

A Cl.

B. Cl.

E. Org.

46

Clarinetto

E♭ Cl.

B♭ Cl.

A Cl.

B. Cl.

E. Org.

p

p

p

p

49

Clarinetto

E♭ Cl.

B♭ Cl.

A Cl.

B. Cl.

E. Org.

attach lower joint

f

3 3

49

Clarinetto

E♭ Cl.

B♭ Cl.

A Cl.

B. Cl.

E. Org.

attach lower joint

f

3 3

52

Clarinetto

E♭ Cl.

B♭ Cl.

A Cl.

B. Cl.

E. Org.

55

Clarinetto

E♭ Cl.

B♭ Cl.

A Cl.

B. Cl.

E. Org.

57

Clarinetto

E♭ Cl.

B♭ Cl.

A Cl.

B. Cl.

E. Org.

Musical score for measures 57-59. The Clarinetto part features a trill at the end of measure 59. The Eb Cl., Bb Cl., and B. Cl. parts play a rhythmic pattern of eighth notes. The A Cl. part has a similar pattern with a different key signature. The E. Org. part has a simple accompaniment in the bass line.

60

Clarinetto

E♭ Cl.

B♭ Cl.

A Cl.

B. Cl.

E. Org.

Musical score for measures 60-62. The Clarinetto part features a long melodic line with a slur. The Eb Cl., Bb Cl., and B. Cl. parts play a rhythmic pattern of eighth notes. The A Cl. part has a similar pattern with a different key signature. The E. Org. part has a simple accompaniment in the bass line.

62

Clarinetta

E♭ Cl.

B♭ Cl.

A Cl.

B. Cl.

E. Org.

Musical score for measures 62-64. The Clarinetta part has a rest in measure 62 and a triplet of eighth notes in measure 63. The E♭ Cl., B♭ Cl., and B. Cl. parts play a rhythmic eighth-note pattern. The A. Cl. part has a rest in measure 63. The E. Org. part has a bass line in measure 62 and chords in measure 64.

65

Clarinetta

E♭ Cl.

B♭ Cl.

A Cl.

B. Cl.

E. Org.

Musical score for measures 65-67. The Clarinetta part has a rest in measure 65 and 66, and a quarter note in measure 67. The E♭ Cl., B♭ Cl., and B. Cl. parts play a rhythmic eighth-note pattern. The A. Cl. part has a rest in measure 67. The E. Org. part has a bass line in measure 65 and 66, and a quarter note in measure 67.

67 attach bell

Clarinetto

E♭ Cl.

B♭ Cl.

A Cl.

B. Cl.

E. Org.

69

Clarinetto

E♭ Cl.

B♭ Cl.

A Cl.

B. Cl.

E. Org.

72

Clarinetta

E♭ Cl.

B♭ Cl.

A Cl.

B. Cl.

E. Org.

ff 3 3 3 5 5 5 5

75

Clarinetta

E♭ Cl.

B♭ Cl.

A Cl.

B. Cl.

E. Org.

p. *mp* *mp* *mp* *mp* *f* *f* 5 5

Players (not Humpty or Organ) start to move off stage: keeping time is important but impossible. For breaths, when desired (no need to co-ordinate) use the breath bars (marked as bars 80, 81).
The Organ plays continuously. The piece finishes with Bars 82 and 83 when all originally whole clarinet players have left arena.

78

Clarinetina

E♭ Cl.

B♭ Cl.

A Cl.

B. Cl.

E. Org.

Detailed description: This musical score covers measures 78 to 81. The Clarinetina part (treble clef, key signature of two sharps) features a melodic line with triplets in measures 78 and 80. The Eb Clarinet, Bb Clarinet, A Clarinet, and B Clarinet parts (all in treble clef) play a dense, rhythmic accompaniment of eighth notes. The Organ part (grand staff) provides a continuous accompaniment of eighth notes in the right hand and rests in the left hand.

80 (Breath bars)

Clarinetina

E♭ Cl.

B♭ Cl.

A Cl.

B. Cl.

E. Org.

Detailed description: This musical score covers measures 80 and 81, labeled as breath bars. The Clarinetina part has a whole rest in both measures. The Eb Clarinet, Bb Clarinet, A Clarinet, and B Clarinet parts play a rhythmic accompaniment of eighth notes, with a fermata and a breath mark (z) at the end of each measure. The Organ part continues with its continuous eighth-note accompaniment in the right hand and rests in the left hand.

The image shows a musical score for a piece titled "Red Shoes". The score is written for Clarinet and Organ. The Clarinet part is in the upper system, starting at measure 82. It features a melody with triplets and a dynamic marking of *fff*. The Organ part is in the lower system, also starting at measure 82, with a dynamic marking of *ff*. The tempo is marked as $\text{♩} = 112$. The Clarinet part ends with a "stamp (loudly)" instruction and a large 'X' mark. The Organ part ends with a complex chord structure.

Red Shoes

Moses was found amongst a host of reeds, and it is sometimes forgotten that the Red Sea, which he parted later, is named not after its murky grey colour but the prevalence of its reeds. And so to the Red Shoes, made famous (in a different myth) by that Great Dane, Hans Christian Andersen, which, being made of reeds, are thus somewhat uncomfortable. (Translations from the Danish with calamitous implications are nothing new, almost leading once to a world war, but fortunately that crisis was averted by a quick-thinking interpreter who, unusually, also respected her status as a signatory of the Official Secrets Act 1989, so voyeuristic details cannot here be divulged.) Skeptics who, of course, still desperately cling to those famous glass slippers might try drinking their particular poison from a fur beaker or a fur chalice to realise that, verily, verre is not vers.

That the disorganised Clarinetist is allowed to have a table for his various pieces might seem unfair, and even strange: it might be asked that if he is clever enough to have everything all ready, why couldn't he have sorted it beforehand and spared himself (and us, too) the agony?

The 'fade' at the end is a reference to how space and time collude - the so-called Doppelganger effect (mentioned in many folk tales, fairy stories and the occasional scientific paper) means that pitches can vary over distance, though it doesn't explain why some choral societies only ever use sopranos in B flat. It is most noticeable when an ambulance careers past a concert hall (assuming, that is, that the concert hall is also not travelling at 70km an hour, though some hall-managers often express worries about the future stability of their buildings, so they may well know more than they let on). Should any audience members be distressed enough to dial the emergency services (the work could conceptually induce diatonitis), then this would amply demonstrate how sirens (as we are often told in Greek myths) can disturb the enjoyment of a gentle serenade. If anyone happens to be wearing red shoes, they might consider following a clarinetist out of the auditorium. It is respectfully suggested, though, that this piece be not played in the environs of Hamelin, however, as it is always possible that such groupies might not return, and one has to be careful nowadays over litigation, if not truancy.

Returning the Complement (*Giving it Bach*)

Bach, as the first twelve-tone composer of any particular note, on occasion left out some notes, but he left very little documentation explaining his decisions. Here, then, the unfairly excluded notes are restored to their place in the class. (In fact, in one view, these are the notes Bach really wanted to set down, but due to Saxonian social and political pressures he felt obliged to include the others instead.)

$\text{♩} = 120$ Rupert Jeffcoat

fff
(dynamics and notes ad lib.)
so as craggy, changeable, capricious as necessary)

3

Red.

5

Red.

7

9 *8va*

Red.

29 *8va*

Ped.

31 *8va*

Ped.

34 *cadenza*

Ped.

38

40 *8va*

8vb
Ped.

L'enfer, c'est les autres

Shanghide

While the Boxer Rebellion was about countries slugging it out for supremacy, we forget that Chinese music is pentatonic only as a response to American military might with the Pentagon being the base of American imperialism in Washington. (Boxer is Scandinavian for 'short', and so this prelude becomes a preludina.) This piece commandeers an iconic Western Prelude - Bach means little - and transforms this into a battle cry. Signologists are divided as to whether those of an occidental persuasion can even half-understand the subtleties of the land of Cathay, and so the attempt to get under their skin is called Semi-otics

Lento $\downarrow = 40$

Pno. *pp* *sempre*

Ped.

3

5

7

9

11

Musical score for measures 11-13. The key signature is three sharps (F#, C#, G#). The music is in 3/4 time. The right hand features a melodic line with eighth and quarter notes, while the left hand provides a simple accompaniment of quarter notes.

14

Musical score for measures 14-16. The key signature is three sharps (F#, C#, G#). The music is in 3/4 time. The right hand continues the melodic line with eighth and quarter notes, and the left hand accompaniment remains consistent.

17

Musical score for measures 17-19. The key signature is three sharps (F#, C#, G#). The music is in 3/4 time. The right hand features a melodic line with eighth and quarter notes, and the left hand accompaniment continues.

20

Musical score for measures 20-22. The key signature is three sharps (F#, C#, G#). The music is in 3/4 time. The right hand features a melodic line with eighth and quarter notes, and the left hand accompaniment continues.

23

Musical score for measures 23-25. The key signature is three sharps (F#, C#, G#). The music is in 3/4 time. The right hand features a melodic line with eighth and quarter notes, and the left hand accompaniment continues.

26

Musical notation for measures 26-28. The system consists of a treble and bass clef. The key signature has four sharps (F#, C#, G#, D#). The melody in the treble clef features eighth and quarter notes with rests. The bass clef accompaniment includes eighth notes, quarter notes, and eighth rests.

29

Musical notation for measures 29-31. The system consists of a treble and bass clef. The key signature has four sharps (F#, C#, G#, D#). The melody in the treble clef features eighth and quarter notes with rests. The bass clef accompaniment includes eighth notes, quarter notes, and eighth rests.

32

Musical notation for measures 32-34. The system consists of a treble and bass clef. The key signature has four sharps (F#, C#, G#, D#). The melody in the treble clef features eighth and quarter notes with rests. The bass clef accompaniment includes eighth notes, quarter notes, and eighth rests.

35

Musical notation for measures 35-36. The system consists of a treble and bass clef. The key signature has four sharps (F#, C#, G#, D#). The melody in the treble clef features eighth and quarter notes with rests. The bass clef accompaniment includes eighth notes, quarter notes, and eighth rests.

37

Rupert Jeffcoat

Musical notation for measures 37-39. The system consists of a treble and bass clef. The key signature has four sharps (F#, C#, G#, D#). The melody in the treble clef features eighth and quarter notes with rests. The bass clef accompaniment includes eighth notes, quarter notes, and eighth rests. The piece concludes with a double bar line.

Sinister Developments...or; Other strains of woe

Ed. Jeffcoat

* The tenuto mark requires the player to sustain the note under the others.

♩ = 92

Measures 1-3 of the piece. The music is in 4/4 time. Measure 1 features a fortissimo (*ff*) bass line with eighth notes and a treble line with a whole rest. Measures 2 and 3 feature a piano-pianissimo (*pp*) treble line with sixteenth-note runs and a bass line with eighth notes.

Measures 4-6. The treble line continues with sixteenth-note runs, and the bass line features eighth notes with tenuto marks. Measure 4 is marked with a '4' above the staff.

Measures 7-8. The treble line features sixteenth-note runs with a piano (*p*) dynamic, and the bass line features eighth notes with a forte (*f*) dynamic.

Measures 9-11. The treble line continues with sixteenth-note runs, and the bass line features eighth notes with tenuto marks.

Measures 12-13. The treble line continues with sixteenth-note runs, and the bass line features eighth notes with tenuto marks.

Measures 14-16. The treble line continues with sixteenth-note runs with a mezzo-piano (*mp*) dynamic, and the bass line features eighth notes with a mezzo-forte (*mf*) dynamic.

Measures 17-19. The treble line continues with sixteenth-note runs with a mezzo-forte (*mf*) dynamic, and the bass line features eighth notes with tenuto marks.

20 *mf*

mp

23

26

29 *f*

p

32

35 *ff*

37 *ppp* *fff* *pp*

ppp

m.g.! ruin hath taught me thus to ruminare.

Sonata K.

(Pragischer Nurtext)
Ed. Jeffcoat

$\text{♩} = 70$

Forte
Piano
Forte

5

8

11

13

15

17

Musical notation for measures 17-18. Measure 17: Treble clef has a dotted quarter note G4, an eighth rest, and a quarter note A4. Bass clef has a continuous eighth-note accompaniment. Measure 18: Treble clef has a continuous eighth-note accompaniment. Bass clef has a continuous eighth-note accompaniment with a fingering '5' above the first note.

19

Musical notation for measures 19-21. Measure 19: Treble clef has a continuous eighth-note accompaniment. Bass clef has a dotted quarter note G3, an eighth rest, and a quarter note A3. Measure 20: Treble clef has a dotted quarter note G4, an eighth rest, and a quarter note A4. Bass clef has a continuous eighth-note accompaniment. Measure 21: Treble clef has a dotted quarter note G4, an eighth rest, and a quarter note A4. Bass clef has a continuous eighth-note accompaniment.

22

Musical notation for measures 22-24. Measure 22: Treble clef has a dotted quarter note G4, an eighth rest, and a quarter note A4. Bass clef has a continuous eighth-note accompaniment. Measure 23: Treble clef has a continuous eighth-note accompaniment. Bass clef has a continuous eighth-note accompaniment with a fingering '7' above the first note. Measure 24: Treble clef has a continuous eighth-note accompaniment. Bass clef has a continuous eighth-note accompaniment.

25

Musical notation for measures 25-26. Measure 25: Treble clef has a continuous eighth-note accompaniment. Bass clef has a dotted quarter note G3, an eighth rest, and a quarter note A3. Measure 26: Treble clef has a continuous eighth-note accompaniment. Bass clef has a dotted quarter note G3, an eighth rest, and a quarter note A3.

27

Musical notation for measures 27-28. Measure 27: Treble clef has a continuous eighth-note accompaniment. Bass clef has a dotted quarter note G3, an eighth rest, and a quarter note A3. Measure 28: Treble clef has a continuous eighth-note accompaniment. Bass clef has a dotted quarter note G3, an eighth rest, and a quarter note A3.

29

Musical notation for measures 29-31. Measure 29: Treble clef has a continuous eighth-note accompaniment. Bass clef has a dotted quarter note G3, an eighth rest, and a quarter note A3. Measure 30: Treble clef has a continuous eighth-note accompaniment. Bass clef has a dotted quarter note G3, an eighth rest, and a quarter note A3. Measure 31: Treble clef has a dotted quarter note G4, an eighth rest, and a quarter note A4. Bass clef has a dotted quarter note G3, an eighth rest, and a quarter note A3. The piece ends with a double bar line and a 3/4 time signature.

32

Musical notation for measures 32-34. Treble clef, 3/4 time. Measure 32: whole rest. Measure 33: eighth-note arpeggiated chords. Measure 34: eighth-note arpeggiated chords.

35

Musical notation for measures 35-37. Treble clef, 3/4 time. Measure 35: eighth-note chords. Measure 36: eighth-note chords with a fermata. Measure 37: eighth-note arpeggiated chords with a triplet in the bass.

38

Musical notation for measures 38-40. Treble clef, 3/4 time. Measure 38: eighth-note arpeggiated chords. Measure 39: eighth-note arpeggiated chords. Measure 40: eighth-note chords.

41

Musical notation for measures 41-43. Treble clef, 3/4 time. Measure 41: eighth-note arpeggiated chords with a fermata. Measure 42: eighth-note arpeggiated chords with a triplet in the bass. Measure 43: eighth-note arpeggiated chords with a fermata.

44

Musical notation for measures 44-46. Treble clef, 3/4 time. Measure 44: eighth-note arpeggiated chords with a triplet in the bass. Measure 45: eighth-note arpeggiated chords with a fermata. Measure 46: eighth-note arpeggiated chords with a fermata.

47

Musical notation for measures 47-49. Treble clef, 3/4 time. Measure 47: eighth-note chords with a fermata. Measure 48: eighth-note chords with a fermata. Measure 49: eighth-note chords with a fermata.

Musical score for measures 49-56. The piece is in 3/8 time with a tempo of 88 beats per minute. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth notes and rests.

Musical score for measures 57-64. The right hand continues with a melodic line, incorporating some sixteenth-note runs. The left hand maintains a steady eighth-note accompaniment.

Musical score for measures 65-74. This section includes a key signature change to one flat (B-flat major) in measure 69. The right hand has a more complex melodic structure with some chords, and the left hand continues with eighth-note accompaniment.

Musical score for measures 75-81. The right hand features a melodic line with some sixteenth-note passages. The left hand continues with eighth-note accompaniment.

Musical score for measures 82-89. The right hand has a melodic line with some sixteenth-note runs. The left hand continues with eighth-note accompaniment.

Musical score for measures 90-96. The right hand has a melodic line with some sixteenth-note runs. The left hand continues with eighth-note accompaniment.

97

Musical score for measures 97-103. The piece is in 3/4 time with a key signature of one sharp (F#). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment of eighth notes.

104

Musical score for measures 104-113. Measure 104 begins with a triplet of eighth notes in the right hand. The right hand continues with a melodic line, and the left hand has a bass line with eighth notes and rests.

114

Musical score for measures 114-125. The right hand has a melodic line with some slurs, and the left hand has a bass line with eighth notes and rests.

126

Musical score for measures 126-133. The right hand features a melodic line with many sharps, and the left hand has a bass line with eighth notes and rests.

134

Musical score for measures 134-141. The right hand has a melodic line with many sharps, and the left hand has a bass line with eighth notes and rests.

142

Musical score for measures 142-148. The right hand has a melodic line with many sharps, and the left hand has a bass line with eighth notes and rests.

6 152

160

169

176

Sonata K.

This 'Kafka-esque' piece might be described as an unexplained and inexplicable nightmare for the participant(s). It was written as a thirtieth birthday present for a friend called Joseph, who subsequently changed his identity and left for Amerika to escape the consequences.

While it clearly uses notes/tones (just as Kafka uses words), the issue of judgement arises since the way the 'text' is put together is somehow not appropriate. However, the script is 'plausible', in that it consists of notes and chords that are all technically playable. Players should be mindful that (like Kafka's 'hero'), the people about to listen to this do not know what they are in for, and will not perhaps appreciate (then, or ever) what they have done to deserve this.

It will be noted that there is not a single white note in the piece, and players may well feel that the piece needs to undergo metamorphosis, through embellishment or even emmalishment. Matters such as trills and rhetorical gestures are already written out (a sign of a prescriptive editor's willingness to be helpful), though this then prevents the executor from going about his 'lawful' business. Originally for fortepiano, dynamics can to some extent be left to the performer's discretion, but subtle gradations are out of place - use of finger legato is permitted, and since no pedalling is involved, you cannot put a foot wrong.

Space-Time Continuum - *AND STRETCHED METRE OF AN ANTIQUE SONG* (a capital motto)

In 1895 Wells wrote The Time-Machine. Or did he? The write date is 1895, but as a scientist he was trained to be sceptical of others' claims: as should we. This piece will work best if it respects the four dimensions he mentions, and this will happen best if the players revolve around the Vibraphone - for once the centre of the universe. To achieve this, it might be deemed wise to place the players in wheel-chairs (e pur si muove, as Galileo could have said), and have some helpful students push them about in their particular orbits: the music stands containing their notes will also have to travel with them. It makes for greater participation, and in an age of access, it is hoped this excess will be applauded - but only after the silence has taken hold, please.

Musical score for the first system, measures 1-3. The score is in 3/2 time with a tempo marking of $\text{♩} = 54$ and a dynamic marking of *mp*. The instruments and their parts are:

- Flute:** Measures 1 and 2 are rests. Measure 3 has a half note G4.
- Tenor Saxophone:** Measure 1 has a half note G3. Measures 2 and 3 are rests.
- Tuba:** Measure 1 has a half note G2. Measures 2 and 3 are rests.
- Vibraphone:** A continuous eighth-note pattern starting on G3, ascending to G4 in measure 3.
- Viola:** Measure 1 has a half note G2. Measures 2 and 3 are rests.

Musical score for the second system, measures 4-6. The score continues with the same instruments and tempo/dynamic markings. The instruments and their parts are:

- Flute:** Measure 4 has a half note G4. Measures 5 and 6 have eighth-note triplets: G4-A4-B4, G4-A4-B4, and G4-A4-B4.
- Tenor Saxophone:** Measure 4 has a half note G3. Measures 5 and 6 are rests.
- Tuba:** Measure 4 has a half note G2. Measures 5 and 6 are rests.
- Vibraphone:** Continues the eighth-note pattern, with a chromatic descent in measure 6.
- Viola:** Measure 4 has a half note G2. Measures 5 and 6 are rests.

7

Fl. Ten. Sax. Tba. Vib. Vla.

Detailed description: This system contains measures 7 and 8. The Flute part features two triplet patterns in each measure. The Tenor Saxophone part has a whole note in measure 7 and a whole rest in measure 8. The Trombone part has a whole note in measure 7 and a whole note in measure 8. The Vibraphone part has a dotted quarter note in measure 7 and a dotted quarter note in measure 8. The Viola part has a whole note in measure 7 and a whole note in measure 8.

9

Fl. Ten. Sax. Tba. Vib. Vla.

Detailed description: This system contains measures 9 and 10. The Flute part has eighth notes in measure 9 and eighth notes with grace notes in measure 10. The Tenor Saxophone part has a whole note in measure 9 and a whole note in measure 10. The Trombone part has a whole note in measure 9 and a whole note in measure 10. The Vibraphone part has a quarter note in measure 9 and a quarter note in measure 10. The Viola part has a continuous eighth-note triplet pattern throughout both measures.

11

Fl.

Ten. Sax.

Tba.

Vib.

Vla.

13

Fl.

Ten. Sax.

Tba.

Vib.

Vla.

18

Fl.

Ten. Sax.

Tba.

Vib.

Vla.

19

Fl.

Ten. Sax.

Tba.

Vib.

Vla.

20

Fl.

Ten. Sax.

Tba.

Vib.

Vla.

21

Fl.

Ten. Sax.

Tba.

Vib.

Vla.

22

Fl.

Ten. Sax.

Tba.

Vib.

Vla.

23

Fl.

Ten. Sax.

Tba.

Vib.

Vla.

24

Fl.

Ten. Sax.

Tba.

Vib.

Vla.

25

Fl.

Ten. Sax.

Tba.

Vib.

Vla.

26

Fl.

Ten. Sax.

Tba.

Vib.

Vla.

Musical score for measures 26-31. The Flute part features a melodic line with various accidentals (flats and sharps). The Tenor Saxophone part consists of sixteenth-note triplets. The Trombone part provides a steady eighth-note accompaniment. The Vibraphone part has a rhythmic pattern of eighth notes and rests. The Viola part has a simple eighth-note accompaniment.

27

Fl.

Ten. Sax.

Tba.

Vib.

Vla.

Musical score for measures 32-37. The Flute part features sixteenth-note triplets. The Tenor Saxophone part consists of eighth-note chords. The Trombone part has a melodic line with various accidentals. The Vibraphone part has sixteenth-note chords. The Viola part has eighth notes with rests.

28

Fl.

Ten. Sax.

Tba.

Vib.

Vla.

Musical score for measures 28-31. The Flute part (Fl.) plays quarter notes with various accidentals. The Tenor Saxophone (Ten. Sax.) plays eighth notes with rests. The Trombone (Tba.) plays quarter notes. The Vibraphone (Vib.) plays eighth notes with triplets. The Viola (Vla.) plays sixteenth notes with accidentals.

29

Fl.

Ten. Sax.

Tba.

Vib.

Vla.

Musical score for measures 29-32. The Flute (Fl.) plays quarter notes with accidentals. The Tenor Saxophone (Ten. Sax.) plays eighth notes with triplets. The Trombone (Tba.) plays quarter notes with rests. The Vibraphone (Vib.) plays eighth notes with triplets. The Viola (Vla.) plays quarter notes with rests.

31

Fl.

Ten. Sax.

Tba.

Vib.

Vla.

33

Fl.

Ten. Sax.

Tba.

Vib.

Vla.

36

Fl.

Ten. Sax.

Tba.

Vib.

Vla.

All Discord, harmony, not understood

38

Fl.

Ten. Sax.

Tba.

Vib.

Vla.

Spieglein *Spieglein, an der Wand: but maybe more off the wall...*

Quasi Presto

Measures 1-5 of the piece. The music is in 4/4 time and features a *ff* dynamic. The right hand plays chords with accents, while the left hand plays a steady accompaniment. A *sim.* marking is present in the left hand. Pedal markings are shown below the bass staff.

Measures 6-10. The right hand continues with accented chords, and the left hand accompaniment changes slightly. Pedal markings are shown below the bass staff.

Measures 11-15. The right hand features a key signature change to one sharp (F#) in measure 12. Pedal markings are shown below the bass staff.

Measures 16-20. The right hand continues with accented chords, and the left hand accompaniment changes. Pedal markings are shown below the bass staff.

Measures 21-25. The right hand continues with accented chords, and the left hand accompaniment changes. Pedal markings are shown below the bass staff.

2

26

Ped. _____

Ped. _____

Ped. _____

Ped. _____

Ped. _____

31

8^{va} -----|

15^{ma} -----|

secco

Ped. _____

Ped. _____

Ped. _____

Seeing through a glass darkly is one thing, but in fact we see through a glass wrongly. Reflections in a mirror (or in the water) do not show us ourselves correctly, though until photography it was hard to prove since portrait painters could have just been making it up. (Narcissus might have had something to say about this.)

Be that as it may (who really cares what they look like?), more perniciously, religionists, philosophists, self-help gurus and parents-in-law of the older feminine variety will talk about 'reflecting' on a problem. Fair enough, but given that left is right and right is left in this alternative universe they dip into, does it mean that their solution in fact details the complete opposite course of action? This sort of reflection usually entails time, whereas the visual one is reasonably immediate. So already reflection isn't quite what it appears to be. (As well as being French for prank, Spiegelei is German for 'fried eggs' which, like mirrors, have to be crack'd from side to side before cooking: the final 'secco' (meaning *dry*) is a timely reminder to dry your hands after washing/cooking - as Thomas Merton found out latterly, many appliances nowadays having electrical components.)

The short piece is a shard, perhaps, off an old-looking glass. However, unlike most images which disappear once the beautiful person has departed, this piece of glass manages to capture that which it last beheld. In keeping with the idea of mirrors and reflections, this work can be performed boustrophedonically - when you get to the end of the first line, imagine you are playing snakes and ladders and read the next line from right to left; at the end of this line then read normally but repeat the procedure for the following line. It may seem a little complicated, but even ancient Greek oxen managed to do this, by which I mean the boustrophedon procedure not playing the piano. In total there is 1 set of 7 lines with 5 bars in each line and 0 else: I seem to remember that 1750 has some significance (one of which is the fact that it is Mozart's -6th birthday, amongst other things).

Another alternative is to simply shatter the mirror and play each fragment in any order desired. You might miss out a couple by mistake, but be careful not to cut yourself. Fairytales are rather like Mozart's Sonatas in Schnabel's view: too simple for children and too difficult for adults.

Rupert Jeffcoat

Tea-Tray

Violist should enter with sandwich-laden tea-tray (no peanuts, remember!) and place it by pianist's music desk. (Pianist should not wait for violist to be present.)
(*quasi Allegretto*)

Andante mellifluoso

Viola

Piano

mp

mf

as nec.

p

Ped.

5

Vla.

Pno.

9

Vla.

Pno.

13 *con sord.*

Vla.

Pno.

17

Vla.

Pno.

21

Vla.

Pno.

25 *senza sord.*

Vla.

pizz.

3

3

3

Pno.

28

Vla.

Pno.

31

Vla. *arco*

Pno.

35

Vla.

Pno.

dim. 2:50pm, Grantchester
Pianist should now eat the sandwich
(on the tea-tray the violist brought in).
Notes: 256 = a byte

♩ = 164

(Clavichord)
"Fortepiano"

ff

5/4

Clav.

4

Clav.

Clav.

7

Clav.

Clav.

10

Clav.

Clav.

13

Clav.

16

Clav.

19

Clav.

22

Clav.

25

Clav.

27

Clav.

30

Clav.

Clav.

Clav.

Clav.

Clav.

Rupert Jeffcoat

The Bad-Tempered Clavichordist

Repeating chords is something that afflicted both Bach and Beethoven. But did they really need to be so angry?

One writer believes there is something in the German temperament that makes them prone to repetition. Another writer disagrees, and believes there is something in the German temperament that makes them not prone to repetition. A third writer does not quite know how to respond, and sheepishly thinks that a synthesis might be possible between the two, where one part is repeated, while another part is not, though one can start to understand why banging one's head against a wall becomes attractive. In fact, such was the demand for wall-banging (for which one needs walls) that they even rustled up one overnight (August 1963) in the former capital, Berlin. (They even kindly put it through the middle of the city so more people could use it.) That older composers also availed themselves of head-banging (on 'stone walls' - before some more modern materials were invented) is shown by the procedure found in the Waldstein sonata, where second subjects - that's lower middle class people, in modern speak - don't appear in the dominant as they are subjugated by various economic factors. This has been termed a tertiary relationship (to show that they become third-class members of the economy).

The word Capital comes from the word 'caput', Latin for head-banging, and it might even be the origin of the slang word 'kaputt' which is when something works as well as things do in the main city, i.e. they don't. What this piece shows is the vital need to do one's own musical research, and to treat the standard encyclopaediae with disdain, since they only promote their own agenda and prevent one from finding a deeper, and more underlying truth-content.

The Interpretation of Drams

Mit Fried und Freud

Rupert Jeffcoat

as nimble As a Milliner's thimble

$\text{♩} = 114$

Fiddle

Piano
(Bankrupt
Nursing-home
quality)

Bagpipes

(The future is not Wholly Dry)

On the reprises, Bagpiper (who must have drunk only single malt for a week) should try to 'contribute' to the carefully created performance: put the players off and/or the listeners. However, the fiddler will only buy the piper a wee sensation if his behaviour provokes a stooshie. Bars 28-31, though it doesn't need saying, is for the fiddler to sup of the water of life because his joints require oiling. (The keyboard man will, naturally, arrange his in-flight re-fuelling surreptitiously by re-parcelling out some inappropriate chords.) On a side issue, due to copy writing restrictions, no reel music has been allowed to be utilised, and players should feel free to move from any bar to any bar as they wish (a technique called hop-scotch). In some cases, they might even decide to co-ordinate their activities, and in others they might well be moved on by discerning members of the public. In The Psychopathology of Everyday Life, we learn that in drams all reality becomes one and we lose all sense of memory, and live in an ever-continuous present, and live in an ever-continuous present

3

5

Musical score for measures 5 and 6. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below it. The key signature is two sharps (F# and C#). The top staff contains a complex melodic line with many sixteenth notes. The grand staff provides harmonic accompaniment with chords and single notes.

7

Musical score for measures 7 and 8. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below it. The key signature is two sharps (F# and C#). The top staff continues the melodic line. The grand staff accompaniment features more complex chordal textures.

9

Musical score for measures 9 and 10. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below it. The key signature is two sharps (F# and C#). The top staff continues the melodic line. The grand staff accompaniment includes a prominent bass line with some chromatic movement.

11

Musical score for measures 11-12. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below it. The key signature is two sharps (F# and C#). The top staff contains a continuous eighth-note melody. The grand staff provides harmonic accompaniment with chords and single notes.

13

Musical score for measures 13-14. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below it. The key signature is two sharps (F# and C#). The top staff continues the eighth-note melody. The grand staff accompaniment features chords and moving bass lines.

15

Musical score for measures 15-16. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below it. The key signature is two sharps (F# and C#). The top staff features a more complex eighth-note melody. The grand staff accompaniment includes chords and bass notes.

17

Musical score for measures 17-19. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below it. The key signature is two sharps (F# and C#). Measure 17 features a melodic line in the top staff and a complex accompaniment in the grand staff. Measures 18 and 19 continue the melodic and accompanimental patterns.

20

Musical score for measures 20-21. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below it. The key signature is two sharps (F# and C#). Measure 20 features a melodic line in the top staff and a complex accompaniment in the grand staff. Measure 21 continues the melodic and accompanimental patterns.

22

Musical score for measures 22-23. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below it. The key signature is two sharps (F# and C#). Measure 22 features a melodic line in the top staff and a complex accompaniment in the grand staff. Measure 23 continues the melodic and accompanimental patterns.

24

Musical score for measures 24-26. The system consists of three staves: a single treble clef staff at the top, a grand staff (treble and bass clefs) in the middle, and another single treble clef staff at the bottom. The key signature is one sharp (F#). Measure 24 features a rapid sixteenth-note melody in the top staff and a bass line in the grand staff. Measure 25 continues the bass line with chords in the right hand. Measure 26 concludes with a triplet of eighth notes in both hands, marked with a '3' and a bracket.

27

Musical score for measures 27-29. The system consists of three staves: a single treble clef staff at the top, a grand staff (treble and bass clefs) in the middle, and another single treble clef staff at the bottom. The key signature is one sharp (F#). Measure 27 has a rest in the top staff and a bass line in the grand staff. Measure 28 features chords in the right hand and a sixteenth-note bass line. Measure 29 continues the bass line with chords in the right hand.

30

Musical score for measures 30-32. The system consists of three staves: a single treble clef staff at the top, a grand staff (treble and bass clefs) in the middle, and another single treble clef staff at the bottom. The key signature is one sharp (F#). Measure 30 has a rest in the top staff and a bass line in the grand staff. Measure 31 features chords in the right hand and a sixteenth-note bass line. Measure 32 concludes with a sixteenth-note melody in the top staff and a bass line in the grand staff.

33

Musical score for measures 33-34. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below it. The key signature is two sharps (F# and C#). The music features a complex melodic line in the upper treble staff and a rhythmic accompaniment in the grand staff. The bass line consists of eighth notes with a consistent interval of a second. The grand staff ends with a double bar line and repeat dots.

35

Musical score for measures 35-36. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below it. The key signature is two sharps (F# and C#). The music continues with a complex melodic line in the upper treble staff and a rhythmic accompaniment in the grand staff. The bass line consists of eighth notes with a consistent interval of a second. The grand staff ends with a double bar line and repeat dots.

37

Musical score for measures 37-38. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below it. The key signature is two sharps (F# and C#). The music continues with a complex melodic line in the upper treble staff and a rhythmic accompaniment in the grand staff. The bass line consists of eighth notes with a consistent interval of a second. The grand staff ends with a double bar line and repeat dots.

39

Musical score for measures 39-41. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below it. The key signature is two sharps (F# and C#). The music features a complex melodic line in the upper treble staff, with rapid sixteenth-note passages. The grand staff provides harmonic support with chords and bass lines. Measure 41 ends with a double bar line.

42

Musical score for measures 42-43. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below it. The key signature is two sharps (F# and C#). The music continues with complex melodic lines and harmonic accompaniment. Measure 43 ends with a double bar line.

44

Musical score for measures 44-45. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below it. The key signature is two sharps (F# and C#). The music continues with complex melodic lines and harmonic accompaniment. Measure 45 ends with a double bar line.

46

Musical score for measures 46-47. The system consists of three staves. The top staff is a single treble clef with a key signature of two sharps (F# and C#). It contains a melodic line with eighth and sixteenth notes, including a slur over measures 46 and 47. The middle staff is a grand staff (treble and bass clefs) with a key signature of two sharps. It features a piano accompaniment with chords and single notes. The bottom staff is a single treble clef with a key signature of two sharps, containing whole rests for both measures.

48

Musical score for measures 48-49. The system consists of three staves. The top staff is a single treble clef with a key signature of two sharps. It contains a melodic line with eighth and sixteenth notes, including a slur over measures 48 and 49. The middle staff is a grand staff with a key signature of two sharps, featuring a piano accompaniment with chords and single notes. The bottom staff is a single treble clef with a key signature of two sharps, containing whole rests for both measures.

50

Musical score for measures 50-51. The system consists of three staves. The top staff is a single treble clef with a key signature of two sharps. It contains a melodic line with eighth and sixteenth notes, including a slur over measures 50 and 51. The middle staff is a grand staff with a key signature of two sharps, featuring a piano accompaniment with chords and single notes. The bottom staff is a single treble clef with a key signature of two sharps, containing whole rests for both measures.

52

Musical score for measures 52-53. The system consists of three staves. The top staff is a single treble clef with a key signature of two sharps (F# and C#). It contains a melodic line with eighth and sixteenth notes. The middle staff is a grand staff (treble and bass clefs) with a key signature of two sharps. It contains a piano accompaniment with chords and single notes. The bottom staff is a single treble clef with a key signature of two sharps, which is mostly empty with a few notes.

54

Musical score for measures 54-55. The system consists of three staves. The top staff is a single treble clef with a key signature of two sharps. It contains a melodic line with eighth and sixteenth notes. The middle staff is a grand staff with a key signature of two sharps, containing piano accompaniment. The bottom staff is a single treble clef with a key signature of two sharps, which is mostly empty.

56

Musical score for measures 56-57. The system consists of three staves. The top staff is a single treble clef with a key signature of two sharps. It contains a melodic line with eighth and sixteenth notes. The middle staff is a grand staff with a key signature of two sharps, containing piano accompaniment. The bottom staff is a single treble clef with a key signature of two sharps, which is mostly empty.

58

Musical score for measures 58-59. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below it. The key signature is two sharps (F# and C#). The top staff contains a continuous eighth-note melody. The grand staff provides harmonic accompaniment with chords and single notes.

60

Musical score for measures 60-61. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below it. The key signature is two sharps. The top staff features a more complex eighth-note melody. The grand staff accompaniment includes chords and moving lines in both hands.

62

Musical score for measures 62-63. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below it. The key signature is two sharps. The top staff has a melody with some rests. The grand staff accompaniment features chords and moving lines, with some notes beamed together.

64

Musical score for measures 64-65. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is two sharps (F# and C#). Measure 64 features a rapid sixteenth-note melody in the top staff, while the grand staff provides harmonic accompaniment with chords and a simple bass line. Measure 65 continues the rapid melody and accompaniment.

66

Musical score for measures 66-67. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is two sharps (F# and C#). Measure 66 features a rapid sixteenth-note melody in the top staff, while the grand staff provides harmonic accompaniment. Measure 67 continues the rapid melody and accompaniment.

68

Musical score for measures 68-70. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is two sharps (F# and C#). Measure 68 features a rapid sixteenth-note melody in the top staff, while the grand staff provides harmonic accompaniment. Measure 69 continues the rapid melody and accompaniment. Measure 70 concludes the section with a final chord in the top staff and a triplet of eighth notes in the bass staff.

Now attempt a reprise: a little faster (each time) until the players collapse under their own wait for refreshment.

♩ = 60

Alto Flute
Clarinet in A
Bass Clarinet in B♭
Horn in F
Trombone
Violoncello (baroque pitch)
Bassoon (kindly helping out by playing obsolete cello part)

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

3 6 6 6 6

6 6 6 6

3

3

A. Fl.
Cl.
B. Cl.
Hn.
Tbn.
Vc.
Bsn.

4

6 6 6 6

6 6 6 6

6 6 6 6

6 6 6 6

6 6 6 6

6 6 6 6

6

A. Fl. Cl. B. Cl. Hn. Tbn. Vc. Bsn.

This musical score block covers measures 6, 7, and 8. It features six staves: A. Fl., Cl., B. Cl., Hn., Tbn., and Vc. Bsn. The key signature is one flat (B-flat major or D minor). The time signature is not explicitly shown but appears to be 4/4. In measure 6, the A. Fl. and Cl. parts are silent. The B. Cl. and Hn. parts play a sixteenth-note scale starting on G4, with a '6' above the staff. The Vc. and Bsn. parts play a similar sixteenth-note scale starting on G2, also with a '6' above the staff. In measure 7, the A. Fl. and Cl. parts are silent. The B. Cl. and Hn. parts play a sixteenth-note scale starting on G4, with a '6' above the staff. The Vc. and Bsn. parts play a similar sixteenth-note scale starting on G2, also with a '6' above the staff. In measure 8, the A. Fl. part plays a sixteenth-note scale starting on G4, with a '6' above the staff. The Cl. part is silent. The B. Cl. part plays a sixteenth-note scale starting on G4, with a '6' above the staff. The Hn. part is silent. The Tbn. part is silent. The Vc. part plays a sixteenth-note scale starting on G2, with a '6' above the staff. The Bsn. part plays a similar sixteenth-note scale starting on G2, with a '6' above the staff.

9

A. Fl. Cl. B. Cl. Hn. Tbn. Vc. Bsn.

This musical score block covers measures 9 and 10. It features six staves: A. Fl., Cl., B. Cl., Hn., Tbn., and Vc. Bsn. The key signature is one flat (B-flat major or D minor). The time signature is not explicitly shown but appears to be 4/4. In measure 9, the A. Fl. and Cl. parts are silent. The B. Cl. part plays a triplet of eighth notes starting on G4, with a '3' above the staff. The Hn. part is silent. The Tbn. part is silent. The Vc. part is silent. The Bsn. part is silent. In measure 10, the A. Fl. part is silent. The Cl. part is silent. The B. Cl. part plays a triplet of eighth notes starting on G4, with a '3' above the staff. The Hn. part plays a triplet of eighth notes starting on G4, with a '3' above the staff. The Tbn. part is silent. The Vc. part is silent. The Bsn. part is silent.

11

A. Fl. Cl. B. Cl. Hn. Tbn. Vc. Bsn.

This musical system covers measures 11 and 12. The instruments are A. Fl., Cl., B. Cl., Hn., Tbn., Vc., and Bsn. In measure 11, the Clarinet, Trombone, Violoncello, and Bassoon play a sixteenth-note scale with a '6' fingering. The Horns play a melodic line with a slur and a '3' fingering. In measure 12, the Clarinet, Trombone, Violoncello, and Bassoon are silent, while the Horns continue their melodic line with slurs and '3' fingerings.

13

A. Fl. Cl. B. Cl. Hn. Tbn. Vc. Bsn.

This musical system covers measures 13 and 14. In measure 13, the A. Fl. plays a melodic phrase with a slur and a '3' fingering. The Clarinet, B. Cl., Trombone, Violoncello, and Bassoon are silent. In measure 14, the Clarinet, Horns, Trombone, Violoncello, and Bassoon play a sixteenth-note scale with a '6' fingering. The Clarinet part starts with a 'p' dynamic. The Horns part starts with a 'p' dynamic. The Trombone, Violoncello, and Bassoon parts start with a 'p' dynamic.

15

A. Fl. *6* *6* *6* *6* *5* *3* *3*

Cl. *6* *6* *6* *6*

B. Cl. *6* *6* *6* *6*

Hn.

Tbn. *5*

Vc. *6* *6* *6* *6*

Bsn. *6* *6* *6* *6*

18

A. Fl. *f* *6* *6* *6* *6*

Cl. *f* *6* *6* *6* *6* *6* *6* *6*

B. Cl. *f* *6* *6* *6* *6*

Hn.

Tbn. *6* *6* *6* *6*

Vc. *6* *6* *6* *6*

Bsn. *6* *6* *6* *6*

20

A. Fl. *f*

Cl. *f*

B. Cl. *f*

Hn. *f*

Tbn. *f*

Vc. *f*

Bsn. *f*

24

A. Fl. *f*

Cl. *f*

B. Cl. *f*

Hn. *f*

Tbn. *f*

Vc. *f*

Bsn. *f*

26

A. Fl.

Cl.

B. Cl.

Hn.

Tbn.

Vc.

Bsn.

28

A. Fl.

Cl.

B. Cl.

Hn.

Tbn.

Vc.

Bsn.

31

A. Fl. *p*

Cl.

B. Cl. *p*

Hn. *p*

Tbn. *p*

Vc.

Bsn.

33

A. Fl.

Cl. *mp*

B. Cl. *p*

Hn.

Tbn. *mp*

Vc.

Bsn. *p*

42

A. Fl. Cl. B. Cl. Hn. Tbn. Vc. Bsn.

This musical system covers measures 42 and 43. The instruments are A. Fl., Cl., B. Cl., Hn., Tbn., Vc., and Bsn. The key signature has one flat (B-flat major or D minor). In measure 42, the A. Fl. and Cl. have whole rests, while the B. Cl. plays a sixteenth-note scale with four sixteenth-note groups, each marked with a '6'. The Hn., Tbn., Vc., and Bsn. have whole rests. In measure 43, the A. Fl. and Cl. have whole rests. The B. Cl. has a whole rest. The Hn. plays a melodic line with an eighth-note triplet, an eighth note, and a quarter-note triplet. The Tbn. has a whole rest. The Vc. and Bsn. play a melodic line with eighth notes and quarter notes, including a quarter-note triplet.

44

A. Fl. Cl. B. Cl. Hn. Tbn. Vc. Bsn.

This musical system covers measures 44 and 45. The instruments are A. Fl., Cl., B. Cl., Hn., Tbn., Vc., and Bsn. The key signature has one flat. In measure 44, the A. Fl. has a whole rest. The Cl. and B. Cl. play sixteenth-note scales with four sixteenth-note groups, each marked with a '6'. The Hn. has a whole rest. The Tbn. has a whole rest. The Vc. and Bsn. have whole rests. In measure 45, the A. Fl. has a whole rest. The Cl. and B. Cl. play sixteenth-note scales with three sixteenth-note groups, each marked with a '6'. The Hn. plays a sixteenth-note scale with four sixteenth-note groups, each marked with a '6'. The Tbn. has a whole rest. The Vc. and Bsn. play sixteenth-note scales with four sixteenth-note groups, each marked with a '6'.

46

A. Fl.

Cl.

B. Cl.

Hn.

Tbn.

Vc.

Bsn.

48

A. Fl.

Cl.

B. Cl.

Hn.

Tbn.

Vc.

Bsn.

D.C.
al Whenever

The Powick Pianoforte Quintet (*A Baroque Realisation from Rupert Jeffcoat, transcribed 43 April 2000*)

This Quintet requires 10 persons; 6 players and 4 actors.

In ancient days, Trios needed 4 people since the continuo comprised keyboard and bass. Here, the keyboardist is indisposed, but the cellist has dutifully turned up. However, as his instrument is obsolete, it is not compatible with the modern brass and wind groups. Fortunately, the conductor is a dab hand with the bassoon, so he is pressed into service. He is educated and knows that in olden times instruments were lower, so he carefully plays (t)his part down a semitone. The group make the cellist feel welcome by ensuring he has a stand, and they all agree to play one of the conductor's arrangements of some John Sebastian Bach.

By Bar 54, two nurses need to have entered in time to interrupt the music. They take away the escaped cellist who, after an initial fracas, is reasonably compliant with their demands. (Nurses may wish to use a rollstool to assist their endeavours: the cello can be left on stage, if so desired.) The performers then get back to their business starting from the beginning (after a short audible discussion of the recent distressing interruption - 'Eh bien, nous continuons'). At a given moment, the nurses enter once more, at which point the players abandon ship in a panic (fleeing the arena), and leave with their instruments in a bid to evade capture. The nurses should then alight on a member of the audience and suggest that he/she might like to accompany them...

Alto Flute in G
Clarinet in A
Bass Clarinet in B flat
French Horn in F
Tenor Trombone
Bassoon
'Baroque Cellist' (mercifully silent)
Two 'Nurses' (male; psychiatric training not necessary)
One 'Member of the audience' (pseudo-random).

The Rag Trade or: How to decline a rag

Cowboys and Indians (Rag meets Raga)

Ed. Jeffcoat

♩ = 71 Ps. In God we trust

Pseudo-quasi piano-roll

loqueteusement

Musical notation for measures 1-4. The piece is in 2/4 time with a key signature of three sharps (F#, C#, G#). The notation is a piano-roll style with a treble and bass clef. The right hand features a complex melodic line with many accidentals and slurs. The left hand provides a rhythmic accompaniment with chords and single notes. The tempo is marked as 'loqueteusement'.

5

Musical notation for measures 5-8. The right hand continues with a dense, rhythmic texture of chords and notes. The left hand maintains a steady accompaniment.

9

Musical notation for measures 9-12. The right hand features a series of chords and melodic fragments. The left hand continues with a consistent accompaniment.

13

Musical notation for measures 13-16. The right hand has a more active melodic line with many slurs and ties. The left hand accompaniment remains steady.

17

Musical notation for measures 17-20. The right hand concludes with a final melodic phrase. The left hand accompaniment ends with a few final chords.

21

Musical score for measures 21-26. The piece is in 2/4 time with a key signature of three sharps (F#, C#, G#). The right hand features a melodic line with eighth and sixteenth notes, including slurs and accents. The left hand provides a harmonic accompaniment with chords and moving bass lines.

27

Musical score for measures 27-30. The right hand continues the melodic development with slurs and accents. The left hand accompaniment remains consistent with the previous system.

31

Musical score for measures 31-34. The right hand features more complex rhythmic patterns and slurs. The left hand accompaniment continues to support the melody.

35

Musical score for measures 35-38. Measures 35 and 36 show a change in the left hand accompaniment with a more active bass line. The right hand continues its melodic line.

39

Musical score for measures 39-42. The right hand has a melodic flourish with slurs and accents. The left hand accompaniment continues.

43

Musical score for measures 43-46. The right hand continues with a melodic line, and the left hand accompaniment concludes the section.

48

Musical score for measures 48-52. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is three sharps (F#, C#, G#). The music features a complex melodic line in the treble staff with many accidentals and a bass line with chords and some melodic fragments. Measure 52 ends with a double bar line and a repeat sign.

53

Musical score for measures 53-55. The system consists of two staves. The treble staff has a complex melodic line with many accidentals and some notes marked with an 'x'. The bass staff has a rhythmic accompaniment with chords, some marked with a '5' (fingerings) and some notes marked with an 'x'. Measure 55 ends with a double bar line and a repeat sign.

56

Musical score for measures 56-59. The system consists of two staves. The treble staff has a complex melodic line with many accidentals and some notes marked with an 'x'. The bass staff has a rhythmic accompaniment with chords, some marked with a '5' (fingerings) and some notes marked with an 'x'. Measure 59 ends with a double bar line and a repeat sign.

60

Musical score for measures 60-63. The system consists of two staves. The treble staff has a complex melodic line with many accidentals and some notes marked with an 'x'. The bass staff has a rhythmic accompaniment with chords, some marked with an 'x'. Measure 63 ends with a double bar line and a repeat sign.

64

Musical score for measures 64-67. The system consists of two staves. The treble staff has a complex melodic line with many accidentals and some notes marked with an 'x'. The bass staff has a rhythmic accompaniment with chords, some marked with an 'x'. Measure 67 ends with a double bar line and a repeat sign.

68

Musical score for measures 68-71. The system consists of two staves. The treble staff has a complex melodic line with many accidentals and some notes marked with an 'x'. The bass staff has a rhythmic accompaniment with chords, some marked with an 'x'. Measure 71 ends with a double bar line and a repeat sign.

72

Musical score for measures 72-75. The piece is in 4/4 time with a key signature of three sharps (F#, C#, G#). The right hand features a complex melodic line with many accidentals and slurs. The left hand provides a steady accompaniment with chords and moving lines.

76

Musical score for measures 76-79. The right hand continues with intricate melodic patterns, including some grace notes. The left hand maintains its accompaniment with various chordal textures.

80

Musical score for measures 80-83. The right hand has a dense texture with many notes and slurs. The left hand includes a triplet of eighth notes in the final measure.

84

Musical score for measures 84-87. The right hand features a series of eighth-note patterns. The left hand has several triplet markings over eighth notes.

88

Musical score for measures 88-91. The right hand has a melodic line with some slurs. The left hand has a rhythmic accompaniment. The piece concludes with a double bar line and the text "Bull's eye" written in the right margin.

Bull's eye

The Star and Garter

Rupert Jeffcoat

Fantasy being the organ of the Godlike... (Carlyle)

List! List! O List!

♩ = 212 (rashly rasch, but not Russian)

Musical score for measures 1-19. The piece is in 4/4 time. The first system consists of two staves: a grand staff (treble and bass clefs) and a separate bass staff. The grand staff begins with a forte (*ff*) dynamic and includes markings for 'Gt' (Great) and 'Sw' (Swell). The music features dense block chords in the right hand and a rhythmic accompaniment in the left hand. A performance instruction reads: "Gt and Sw should be roughly balanced (maybe Gt 16, 8, 4, 2, Mixt. v. Sw. to mixt with 16' and 4' reed)". The bottom staff contains a single melodic line with a forte (*ff*) dynamic and slurs.

Ped: 16 (no 8) with 32 reed

Musical score for measures 20-38. This system continues the grand staff and the bottom staff from the previous system. The music maintains the same texture of block chords and rhythmic accompaniment. The bottom staff continues with its melodic line, featuring slurs and a sharp sign (#) at the end of the system.

Musical score for measures 39-56. This system continues the grand staff and the bottom staff. The music features a key signature change to one sharp (F#) in measure 39. The texture remains consistent with block chords and rhythmic accompaniment. The bottom staff continues with its melodic line, including slurs and a sharp sign (#) at the end of the system.

Musical score for measures 57-64. This system continues the grand staff and the bottom staff. The music features a key signature change to two sharps (F# and C#) in measure 57. The texture remains consistent with block chords and rhythmic accompaniment. The bottom staff continues with its melodic line, including slurs and a sharp sign (#) at the end of the system.

76

Musical score for measures 76-84. The top system consists of a grand staff with a treble clef and a bass clef. The treble staff contains a series of chords, many with sharps, and some with accidentals. The bass staff contains a series of chords, some with flats. The bottom system is a single bass clef staff with a melodic line of eighth notes, some with accidentals and slurs.

95

Musical score for measures 95-103. The top system consists of a grand staff with a treble clef and a bass clef. The treble staff contains a series of chords, many with flats, and some with accidentals. The bass staff contains a series of chords, some with flats. The bottom system is a single bass clef staff with a melodic line of eighth notes, some with accidentals and slurs.

114

Musical score for measures 114-122. The top system consists of a grand staff with a treble clef and a bass clef. The treble staff contains a series of chords, many with flats, and some with accidentals. The bass staff contains a series of chords, some with flats. The bottom system is a single bass clef staff with a melodic line of eighth notes, some with accidentals and slurs.

133

Musical score for measures 133-141. The top system consists of a grand staff with a treble clef and a bass clef. The treble staff contains a series of chords, many with flats, and some with accidentals. The bass staff contains a series of chords, some with flats. The bottom system is a single bass clef staff with a melodic line of eighth notes, some with accidentals and slurs.

152

Musical score for measures 152-168. The system includes a grand staff with treble and bass clefs, and a separate bass clef staff below. The music features dense chordal textures in the upper staves and a melodic line in the lower staff.

169

Musical score for measures 169-186. The system includes a grand staff with treble and bass clefs, and a separate bass clef staff below. The music features dense chordal textures in the upper staves and a melodic line in the lower staff.

187

Musical score for measures 187-204. The system includes a grand staff with treble and bass clefs, and a separate bass clef staff below. The music features dense chordal textures in the upper staves and a melodic line in the lower staff.

205

Musical score for measures 205-212. The system includes a grand staff with treble and bass clefs, and a separate bass clef staff below. The music features dense chordal textures in the upper staves and a melodic line in the lower staff.

224

242

261

272

(+ Sw. to Gt.) ♩ = 48

The Star and Goethe is the hostelry in Richmond where Liszt stayed during one of his British tours. It will only work in a cavernous acoustic such as St Paul's Cathedral, London, or a Polish salt-mine.

A Veritable Faustfest of Notes

The Third Degree

Sheldonian Theatre, 1607: Orlando Gibbons presents 'O clap your hands' as his doctoral exercise. Frankly, requesting that folk applaud seems arrogant. The Third Degree here has nothing to do with the going-over given to a friend of mine by the baboons of the Invernessshire Constabulary some years ago (in the land of Burns), nor indeed anything to do with any Simian activity in Oxford.

$\text{♩} = 32$ Flute 8 with Vox Angelica

Organ *pp*

pp Tierce (with light trem.)

Pedals *ppp* Dulciana (16)

7

Org.

Ped.

13

Org.

Ped.

19

Org.

Ped.

25

Org.

Ped.

31

Org.

Ped.

37

Org.

Ped.

Laus Deo

Tromperie 1872

♩ = 66

rupert e. e. jeffcoat

Flute (Fife) *f*

Trumpet in B♭ *con sord.* *f*

Glockenspiel (Marie Celeste)

Double Bass (Tromba Marina)

♩ = 66

3

Fl.

Tpt.

Glock.

Db.

ff

5

Fl.

Tpt.

Glock.

Db.

This musical score consists of four systems, each with four staves. The instruments are Flute (Fl.), Trumpet (Tpt.), Glockenspiel (Glock.), and Double Bass (Db.).

- System 1 (Measures 7-8):** The Flute part features a melodic line with two triplet markings. The Trumpet part has a melodic line with a dotted quarter note and an eighth rest. The Glockenspiel part has a melodic line with a dotted quarter note and an eighth rest. The Double Bass part has a melodic line with a dotted quarter note and an eighth rest.
- System 2 (Measures 9-10):** The Flute part continues with a melodic line and two triplet markings. The Trumpet part has a melodic line with a dotted quarter note and an eighth rest. The Glockenspiel part has a melodic line with a dotted quarter note and an eighth rest. The Double Bass part has a melodic line with a dotted quarter note and an eighth rest.
- System 3 (Measures 11-12):** The Flute part continues with a melodic line. The Trumpet part has a melodic line with a dotted quarter note and an eighth rest. The Glockenspiel part has a melodic line with a dotted quarter note and an eighth rest. The Double Bass part has a melodic line with a dotted quarter note and an eighth rest.

13


Fl. 

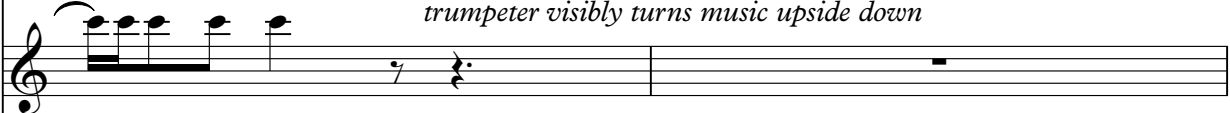
Tpt. 


Glock. 


Db. 

15

Fl. 

Tpt. 
trumpeter visibly turns music upside down

Glock. 

Db. 

17

Fl. 

Tpt. 

Glock. 

Db. 

19

Fl.

Tpt.

Glock.

Db.

21

Fl.

Tpt.

Glock.

Db.

23

Fl.

Tpt.

Glock.

Db.

25

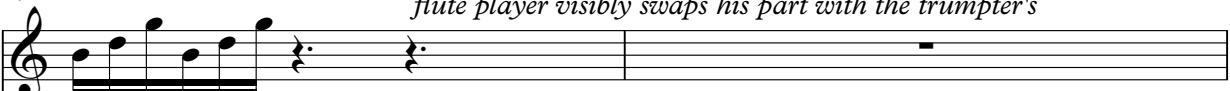
Fl. 

Tpt. 

Glock. 

Db. 

27

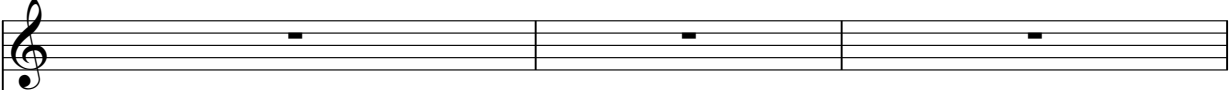
Fl. *flute player visibly swaps his part with the trumpeter's*



Tpt. *senza sord.*



Glock. 

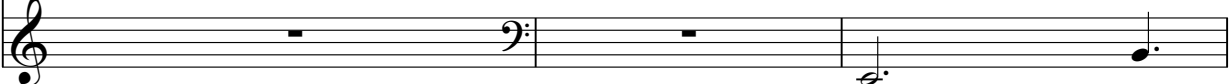
Db. *player visibly turn music back a page*


29

Fl. 

Tpt. 

Glock. 

Db. 

32

Fl.

Tpt. *con sord.*

Glock.

Db.

35

Fl.

Tpt.

Glock.

Db.

39

Fl.

Tpt.

Glock.

Db.

43

Fl.

Tpt.

Glock.

Db.

The Marie Celeste was found on 4 December 1872: what happened? For conspiracy theorists, no amount of proof will suffice, and the idea that deception played a part lingers in the air. Here, the fact that Mary is invoked (Ave Maris Stella and Regina Caeli) might lead one to suppose they were in dire straits, but it will be noted that the Ave Maria (a normal Catholic prayer on dying) is absent. The music appears to disappear at the end, but it may even be that it is the audience who has been called away to another shore and in a greater light (and that doesn't mean Eastbourne, presumably).

♩ = 91

Zither

Hawaiian Steel Guitar

Mandolin

Prima Balalaika

Sitar

Oud

4

Zith.

H. S. Gtr.

Mand.

P. Bal.

Sit.

Oud

7

Zith.

H. S. Gtr.

Mand.

P. Bal.

Sit.

Oud

10

Zith.

H. S. Gtr.

Mand.

P. Bal.

Sit.

Oud

13

Zith.

H. S. Gtr.

Mand.

P. Bal.

Sit.

Oud

16

Zith.

H. S. Gtr.

Mand.

P. Bal.

Sit.

Oud

19

Zith. *mf*

H. S. Gtr. 5 6 7

Mand. *p* 3 3

P. Bal. *mf*

Sit. 3

Oud *f*

22

Zith.

H. S. Gtr.

Mand. 3 3 3 3 3 3 3 3 3 3 3 3

P. Bal.

Sit.

Oud

26

Zith. 

H. S. Gtr. 

Mand. 

P. Bal. 

Sit. 

Oud 

30

Zith. 

H. S. Gtr. 

Mand. 

P. Bal. 

Sit. 

Oud 

36

Zith.

H. S. Gtr.

Mand. *p*

P. Bal. *p*

Sit.

Oud *mp*

39

Zith.

H. S. Gtr.

Mand.

P. Bal.

Sit.

Oud

42

Zith.

H. S. Gtr.

Mand.

P. Bal.

Sit.

Oud

44

Zith.

H. S. Gtr.

Mand.

P. Bal.

Sit.

Oud

47

Zith.

H. S. Gtr.

Mand.

P. Bal.

Sit.

Oud

50

Zith.

H. S. Gtr.

Mand.

P. Bal.

Sit.

Oud

57

Zith. *ff*

H. S. Gtr. *ff*

Mand. *ff*

P. Bal. *ff*

Sit. *f*

Oud *ff*

59

Zith. *ff*

H. S. Gtr. *f*

Mand. *f*

P. Bal. *mf*

Sit. *mf*

Oud *f*

The image shows a musical score for six instruments: Zith., H. S. Gtr., Mand., P. Bal., Sit., and Oud. The score is in G major (one sharp) and begins at measure 61. The Zith. part features a melody with a triplet and a *p* dynamic. The H. S. Gtr. part has a steady eighth-note accompaniment with a *pp* dynamic. The Mand. part plays a rhythmic pattern with a *pp* dynamic. The P. Bal. part features a complex bass line with triplets and a *pp* dynamic. The Sit. part has a sparse melody with a *pp* dynamic. The Oud part has a steady eighth-note accompaniment with a *pp* dynamic. The score ends with a double bar line.

World Peace - Harmoni(c)a mundi

The composer Sebastian Frederic Bachopin is relatively unknown: he seems to have worked somewhere between Poland and Germany at some period between around 1700-1850. While the instrumental arrangement is conjectural, it would appear that the combination speaks of the growing cosmopolitan outlook of Eastern Europe, though the absence of peculiarly Jewish instruments is a tell-tale sign of the endemic anti-Semitism prevalent at that time. There was an erroneous record of the inclusion of a didgeridoo (which would place it at least after 1770) but the dance-theme (first appearing in the Zither part) comes from an old Sorbian Breviary published in Cottbus in 1741, and was indeed quoted later by many other composers.

The harmonica part is, sadly, no longer extant, but perhaps this speaks of the elusiveness of World Peace. Indeed, World Peace hints at the allusiveness too of World Peace. But were the whole world to fall for it, it would prove Kant wrong, since the term 'whole' would not in fact be comparative but qualitative as well. In terms of performance, the possibilities of its actually being performed are, arguably, as remote as World Peace itself: any errant, erring or under-employed harmonica players would presumably be grateful to be alerted to any such opportunity. Balance is a definite concern (so terribly easy to swamp the poor old Oud-player), but then that too speaks of how humanity has an in-built capacity to crowd out the lesser voices.

WTC1 (Ed. Jeffcoat)

♩ = 60

Piccolo *mf*

Soprano Saxophone *mf*

Cor Anglais *mf*

Bass Clarinet in B \flat *mf*

Tuba *mf*

Cimbalom *mf*

Tubular Bells *mf*

Glockenspiel *mf*

Contrabass *mf*

Piano *mp*

Piano *mp*

♩ = 60

Flute *mf*

Clarinet in B \flat *mf*

Bassoon *mf*

Horn in F *mf*

Trumpet in B \flat *mf*

Tenor Trombone *mf*

Violin *mf pizz.* *arco*

Viola *mf pizz.*

Violoncello *mf pizz.*

5

Picc.

Sop. Sax.

C. A.

B. Cl.

Tba.

Cim.

Tub. B.

Glock.

Cb.

Pno.

Pno.

Fl.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Vln.

Vla.

Vc.

9

Picc.

Sop. Sax.

C. A.

B. Cl.

Tba.

Cim.

Tub. B.

Glock.

Cb.

Pno.

Pno.

Fl.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Vln.

Vla.

Vc.

arco

arco

13

Picc.

Sop. Sax.

C. A.

B. Cl.

Tba.

Cim.

Tub. B.

Glock.

Cb.

Pno.

Pno.

Fl.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Vln.

Vla.

Vc.

17

Picc.

Sop. Sax.

C. A.

B. Cl.

Tba.

Cim.

Tub. B.

Glock.

Cb.

Pno.

Pno.

Fl.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Vln.

Vla.

Vc.

mf

21

Picc.

Sop. Sax.

C. A.

B. Cl.

Tba.

Cim.

Tub. B.

Glock.

Cb.

Pno.

Pno.

Fl.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Vln.

Vla.

Vc.

25

Picc.

Sop. Sax.

C. A.

B. Cl.

Tba.

Cim.

Tub. B.

Glock.

Cb.

Pno.

Pno.

Fl.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Vln.

Vla.

Vc.

29

Picc.

Sop. Sax.

C. A.

B. Cl.

Tba.

Cim.

Tub. B.

Glock.

Cb.

Pno.

Pno.

Fl.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Vln.

Vla.

Vc.

32

Picc.

Sop. Sax.

C. A.

B. Cl.

Tba.

Cim.

Tub. B.

Glock.

Cb.

Pno.

Pno.

Fl.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Vln.

Vla.

Vc.

WTC1 (piano version)

Ed. Jeffcoat

♩ = 60

Piano 1

Piano 2

♩ = 60

3

Pno.

Pno.

5

Pno.

Musical score for measures 5 and 6. The system consists of two grand staves. The upper grand staff (treble and bass clefs) features a complex melodic line with many sixteenth notes and some slurs. The lower grand staff (treble and bass clefs) has a more rhythmic accompaniment with eighth and sixteenth notes, including some rests and slurs.

7

Pno.

Musical score for measures 7 and 8. The upper grand staff continues with intricate melodic patterns, including some chromaticism and slurs. The lower grand staff maintains a steady accompaniment with eighth notes and some rests.

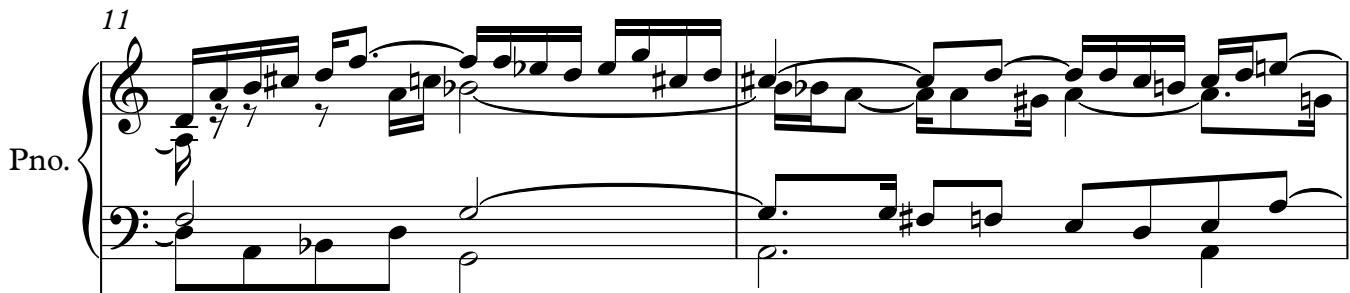
9

Pno.

Musical score for measures 9 and 10. The upper grand staff shows further development of the melodic theme with various ornaments and slurs. The lower grand staff continues with a consistent accompaniment pattern.

11

Pno.



Pno.



13

Pno.

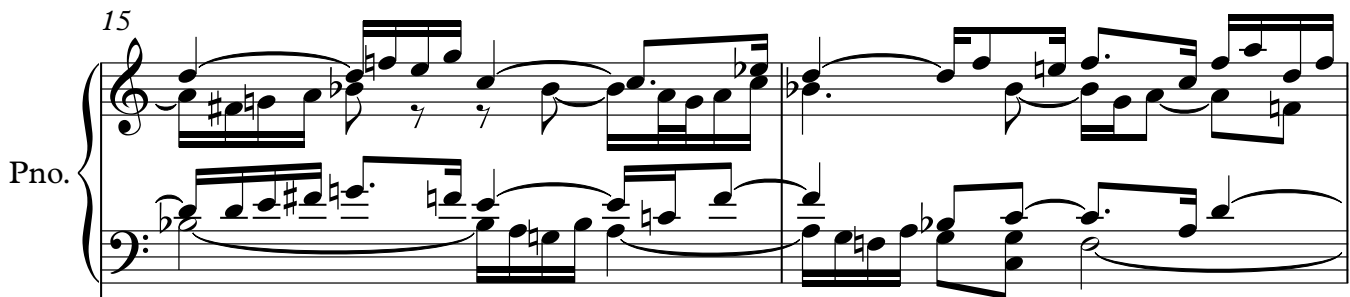


Pno.

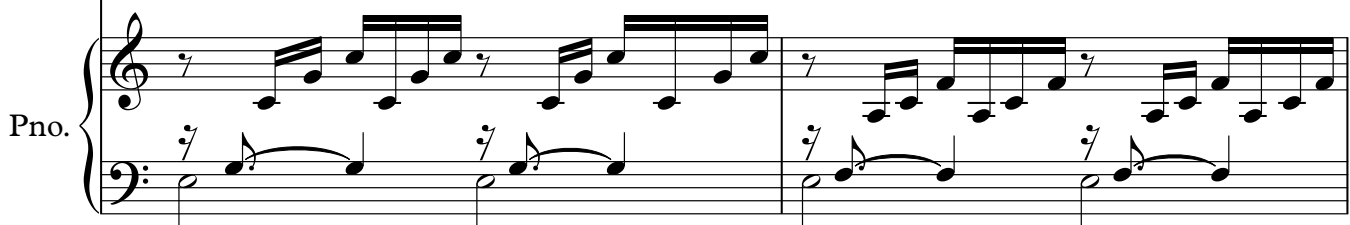


15

Pno.

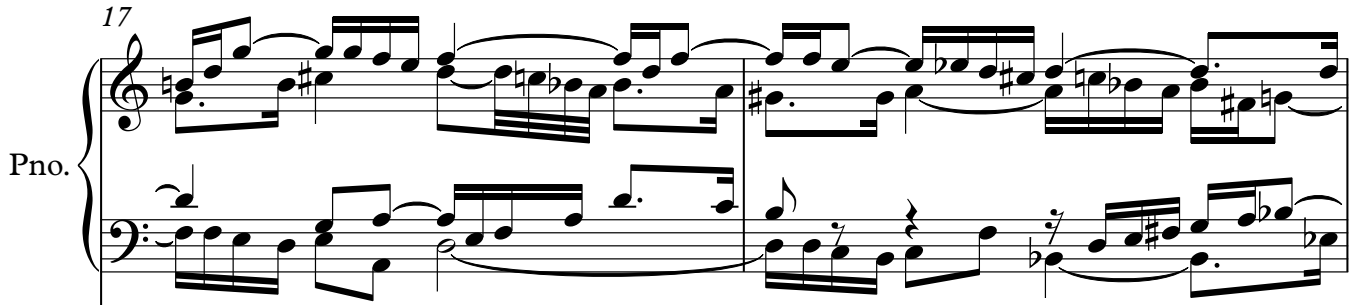


Pno.

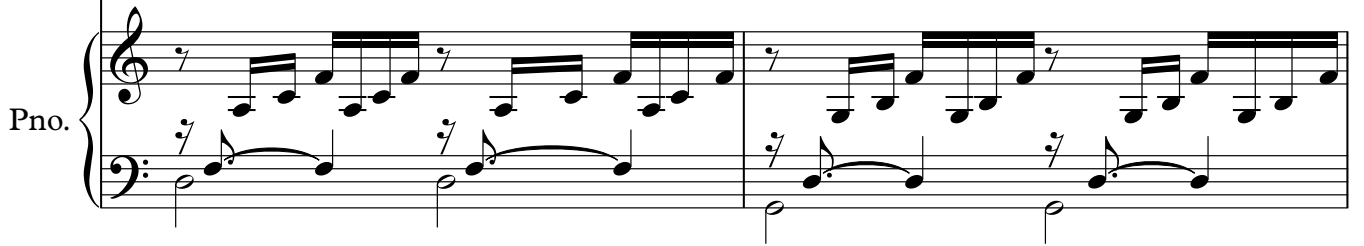


17

Pno.



Pno.

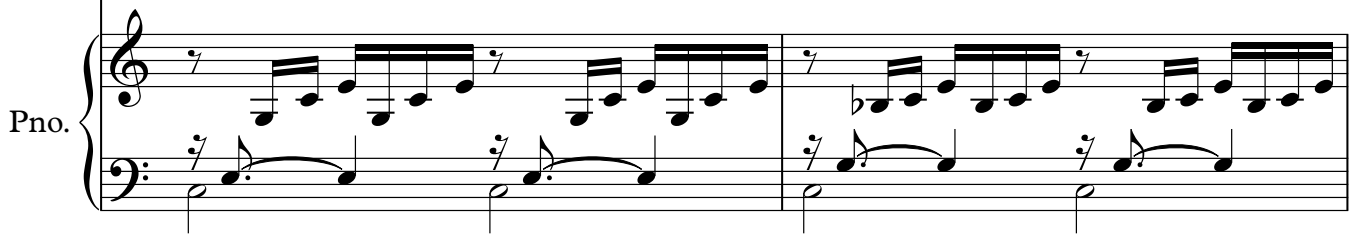


19

Pno.



Pno.

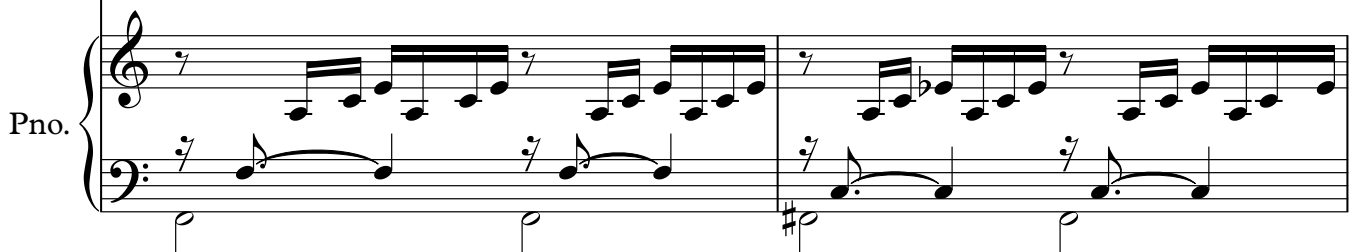


21

Pno.



Pno.



23

Pno.

This system contains measures 23 and 24. The right hand features a complex melodic line with many accidentals and slurs. The left hand provides a steady accompaniment with eighth notes and rests.

Pno.

This system contains measures 23 and 24. The right hand has a rhythmic pattern of eighth notes. The left hand has a simple accompaniment with quarter notes and rests.

25

Pno.

This system contains measures 25 and 26. The right hand has a melodic line with many accidentals and slurs. The left hand has a steady accompaniment with eighth notes and rests.

Pno.

This system contains measures 25 and 26. The right hand has a rhythmic pattern of eighth notes. The left hand has a simple accompaniment with quarter notes and rests.

27

Pno.

This system contains measures 27 and 28. The right hand has a melodic line with many accidentals and slurs. The left hand has a steady accompaniment with eighth notes and rests.

Pno.

This system contains measures 27 and 28. The right hand has a rhythmic pattern of eighth notes. The left hand has a simple accompaniment with quarter notes and rests.

29

Pno.

Pno.

31

Pno.

Pno.

33

Pno.

This is only one way of rendering WTC1. If the Piano parts wish to end together, then Piano 2 should begin, and Piano 1 starts a bar later.

Ed. Jeffcoat

Pno.

WTC1 (extendedpianoversion)

Ed. Jeffcoat

(making antiquity for aye his page)

♩ = 60

Piano 1

Musical score for Piano 1, measures 1-2. The right hand has a complex rhythmic pattern of eighth and sixteenth notes. The left hand has a sustained bass line with a long note in the first measure and a half note in the second measure.

♩ = 60

Piano 2

Musical score for Piano 2, measures 1-2. The right hand has a rhythmic pattern of eighth notes with slurs. The left hand has a rhythmic pattern of eighth notes with slurs.

3

Pno.

Musical score for Piano 1, measures 3-4. The right hand has a melodic line with slurs and ties. The left hand has a rhythmic pattern of eighth notes with slurs.

Pno.

Musical score for Piano 2, measures 3-4. The right hand has a rhythmic pattern of eighth notes with slurs. The left hand has a rhythmic pattern of eighth notes with slurs.

5

Pno.

Musical score for measures 5 and 6. The system consists of two grand staves. The upper grand staff (treble and bass clefs) contains a complex melodic line with many sixteenth notes and slurs. The lower grand staff (treble and bass clefs) contains a rhythmic accompaniment with eighth notes and slurs.

7

Pno.

Musical score for measures 7 and 8. The system consists of two grand staves. The upper grand staff (treble and bass clefs) continues the complex melodic line with slurs and accidentals. The lower grand staff (treble and bass clefs) continues the rhythmic accompaniment with eighth notes and slurs.

9

Pno.

Musical score for measures 9 and 10. The system consists of two grand staves. The upper grand staff (treble and bass clefs) continues the complex melodic line with slurs and accidentals. The lower grand staff (treble and bass clefs) continues the rhythmic accompaniment with eighth notes and slurs.

11

Pno.

Musical score for measures 11-12. The upper system (Piano) features a complex melodic line with many sixteenth and thirty-second notes, including slurs and ties. The lower system (Piano) has a simpler accompaniment with quarter and eighth notes.

13

Pno.

Musical score for measures 13-14. The upper system (Piano) continues with intricate melodic patterns and slurs. The lower system (Piano) maintains a steady accompaniment with quarter notes and rests.

15

Pno.

Musical score for measures 15-16. The upper system (Piano) shows a continuation of the complex melodic texture. The lower system (Piano) provides a consistent accompaniment with quarter notes and rests.

17

Pno.

Musical score for measures 17-18. The system consists of two grand staves. The upper staff (treble clef) contains a complex melodic line with many beamed eighth and sixteenth notes, including some triplets. The lower staff (bass clef) provides a rhythmic accompaniment with eighth and sixteenth notes, often beamed together. The key signature has one sharp (F#).

19

Pno.

Musical score for measures 19-20. The system consists of two grand staves. The upper staff (treble clef) continues the melodic line with intricate rhythmic patterns. The lower staff (bass clef) continues the accompaniment. The key signature has one sharp (F#).

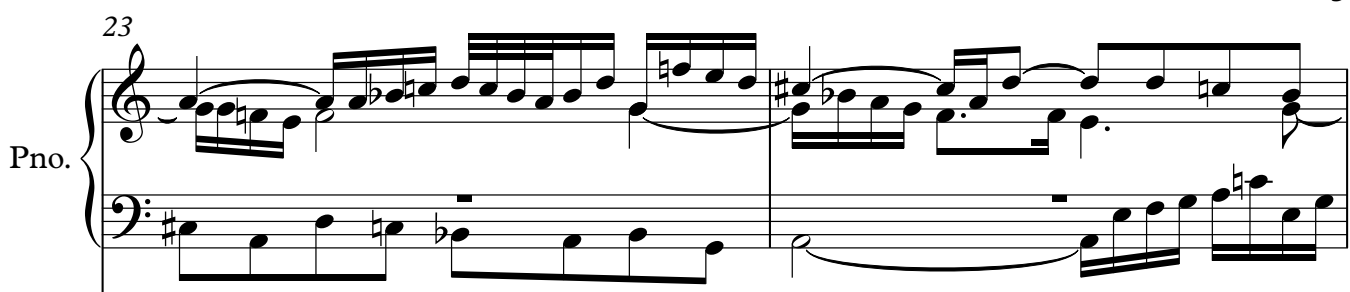
21

Pno.

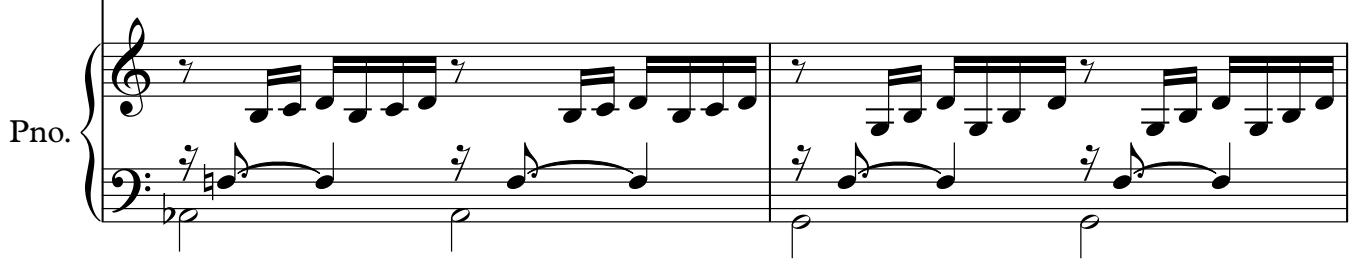
Musical score for measures 21-22. The system consists of two grand staves. The upper staff (treble clef) features a melodic line with some longer note values and beamed eighth notes. The lower staff (bass clef) continues the accompaniment. The key signature has one sharp (F#).

23

Pno.

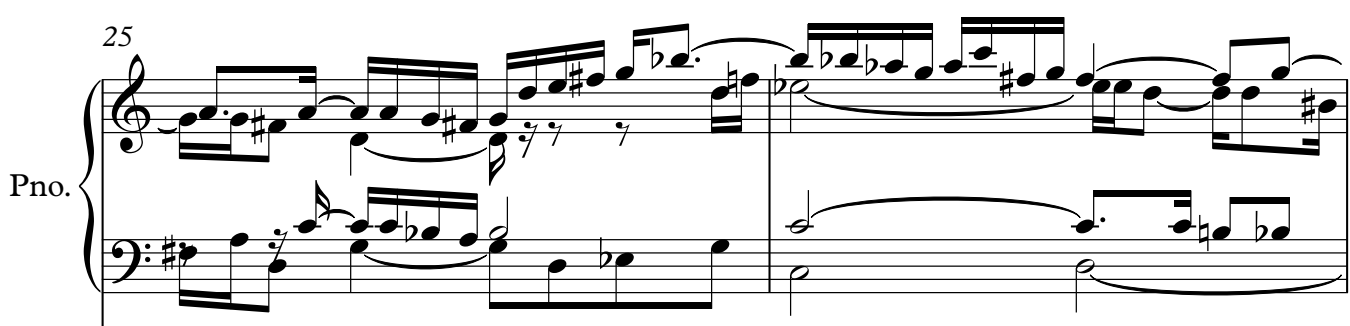


Pno.

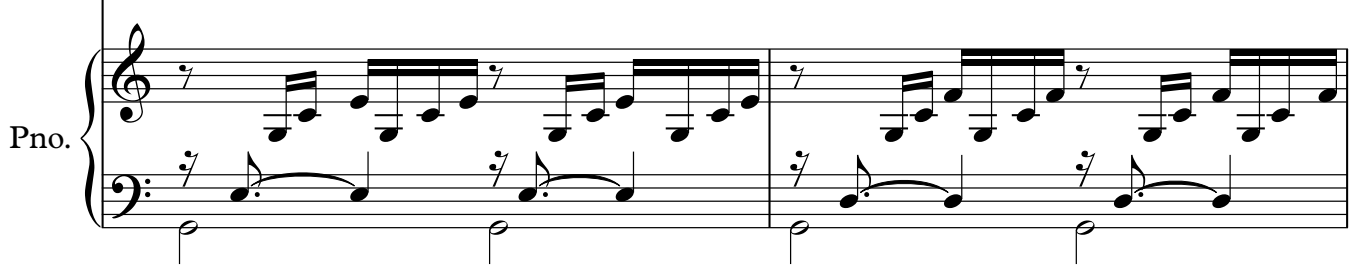


25

Pno.

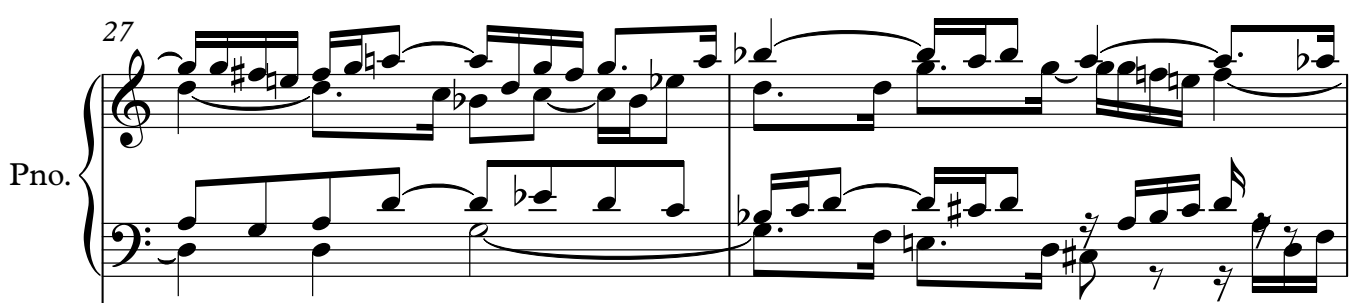


Pno.



27

Pno.



Pno.



29

Pno.

Pno.

31

Pno.

Pno.

33

Pno.

*This is only one way of rendering WTC1.
The Piano parts might wish to end together: this
involves the 2nd part beginning first - like the following.*

Pno.

If players wish to end it all, then
bar 71 should follow bar 34

35 (the second burthen of a former child)

Piano score for measures 35-36. The system consists of two grand staves. The upper grand staff (treble and bass clefs) shows a melodic line in the treble clef and a sustained bass line in the bass clef. The lower grand staff (treble and bass clefs) features a rhythmic accompaniment with eighth-note patterns in the treble clef and quarter-note patterns in the bass clef.

Piano score for measures 37-38. The system consists of two grand staves. The upper grand staff (treble and bass clefs) shows a melodic line in the treble clef and a sustained bass line in the bass clef. The lower grand staff (treble and bass clefs) features a rhythmic accompaniment with eighth-note patterns in the treble clef and quarter-note patterns in the bass clef.

Piano score for measures 39-40. The system consists of two grand staves. The upper grand staff (treble and bass clefs) shows a melodic line in the treble clef and a sustained bass line in the bass clef. The lower grand staff (treble and bass clefs) features a rhythmic accompaniment with eighth-note patterns in the treble clef and quarter-note patterns in the bass clef.

41

Pno.

Musical score for measures 41-42. The system consists of two grand staves. The upper grand staff (treble and bass clefs) contains a complex melodic line with many sixteenth and thirty-second notes, including slurs and ties. The lower grand staff (treble and bass clefs) features a rhythmic accompaniment with eighth and sixteenth notes, often beamed together, and includes some rests.

43

Pno.

Musical score for measures 43-44. The system consists of two grand staves. The upper grand staff continues the intricate melodic line from the previous system. The lower grand staff maintains the rhythmic accompaniment, showing some changes in the bass line.

45

Pno.

Musical score for measures 45-46. The system consists of two grand staves. The upper grand staff shows a continuation of the melodic development. The lower grand staff's accompaniment includes some longer note values and rests, providing a steady foundation for the upper part.

47

Pno.

Musical score for measures 47-48. The system consists of two grand staves. The upper grand staff (treble and bass clefs) contains a complex melodic line with many slurs and ties. The lower grand staff (treble and bass clefs) contains a rhythmic accompaniment with eighth-note patterns and rests.

49

Pno.

Musical score for measures 49-50. The system consists of two grand staves. The upper grand staff (treble and bass clefs) contains a complex melodic line with many slurs and ties. The lower grand staff (treble and bass clefs) contains a rhythmic accompaniment with eighth-note patterns and rests.

51

Pno.

Musical score for measures 51-52. The system consists of two grand staves. The upper grand staff (treble and bass clefs) contains a complex melodic line with many slurs and ties. The lower grand staff (treble and bass clefs) contains a rhythmic accompaniment with eighth-note patterns and rests.

53

Pno.

Pno.

55

Pno.

Pno.

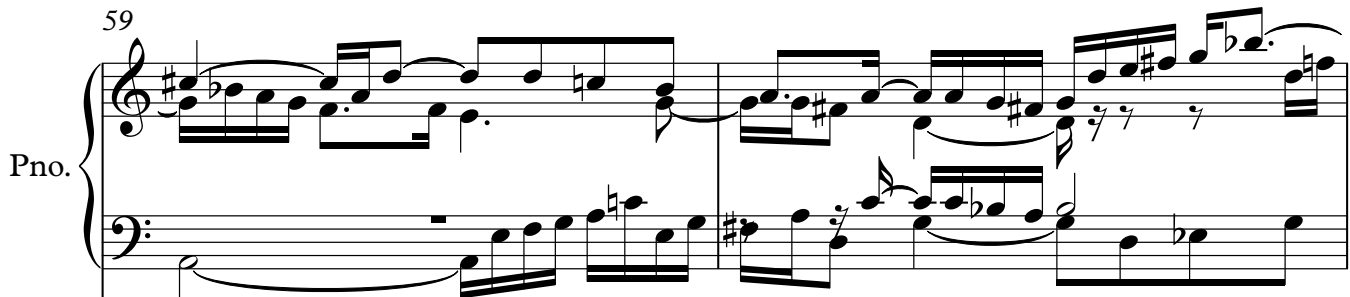
57

Pno.

Pno.

59

Pno.



Pno.

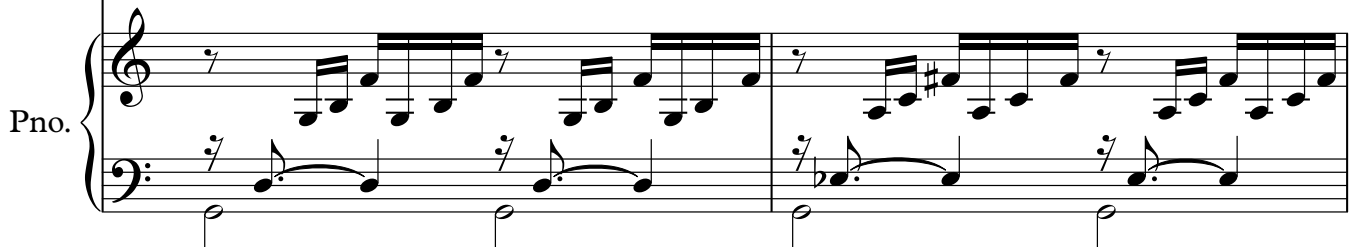


61

Pno.



Pno.



63

Pno.



Pno.



65

Pno.

Musical score for measures 65-66. The system consists of two grand staves. The upper staff (treble clef) features a complex melodic line with many beamed eighth and sixteenth notes, including some triplets. The lower staff (bass clef) has a more rhythmic accompaniment with eighth notes and rests. Measure 66 shows a key signature change to one sharp (F#).

67

Pno.

Musical score for measures 67-68. The system consists of two grand staves. The upper staff (treble clef) has a melodic line with eighth notes and some rests. The lower staff (bass clef) features a steady eighth-note accompaniment. Measure 68 ends with a double bar line.

68

Pno.

Ed. Jeffcoat *(for singular ending only)*

Musical score for measures 68-70. The system consists of two grand staves. The upper staff (treble clef) has a melodic line with eighth notes and rests. The lower staff (bass clef) has a steady eighth-note accompaniment. Measure 68 ends with a double bar line. The text "Ed. Jeffcoat (for singular ending only)" is written above the second system. The second system shows a continuation of the melody and accompaniment, ending with a double bar line.