

University of Adelaide
Elder Conservatorium of Music
Faculty of Humanities and Social Sciences

Portfolio of Original Compositions

in two volumes

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Volume One

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CONTENTS

Volume One

Abstract.....	v
Statement.....	vi
Acknowledgments.....	vii
Introduction.....	1
The Compositional Process.....	3
Considerations of Form.....	8
Works and commentary.....	12
Score: Elegy - on the Death of Robert Schumann.....	13
Commentary: Elegy - on the Death of Robert Schumann.....	47
Score: Angels.....	53
Commentary: Angels.....	72
Score: a greeting from the stars - with dances.....	79
Commentary: a greeting from the stars - with dances.....	95
Score: String Trio No.3.....	101
Commentary: String Trio No. 3.....	131
Score: to be sung under open sky.....	137
Commentary: to be sung under open sky.....	255
After-word.....	261
Works Cited.....	264

CONTENTS

Volume 2: Appendix

Lullaby, 2001.....	1
Haunted Landscape - March, 2003.....	49
String Quartet No.3.....	77
the heavens shine - bagatelles for string quartet.....	103
Irish Songs.....	133
the last words of christ on the cross.....	161
Trakl Songs.....	181
Psyche.....	201
Disappearance.....	227
in darkness.....	249
Worklist 1992 - 2007.....	281

CONTENTS

Recordings

CD 1 [found in the front inside cover of this volume]

- 1 Elegy - on the Death of Robert Schumann
*Players of the Adelaide Symphony Orchestra,
cond. Nicholas Milton*

- 2 Angels
Leigh Harrold, piano

- 3 a greeting through the stars - with dances
Langbein String Quartet

- 4 - 7 String Trio No.3
Michael Milton, Juris Ezergailis and Sarah Denbigh

- 8 Erster Verlust, from Album für die Jugend, op.68
by Robert Schumann
Rico Gulda, piano

Recordings courtesy of the Australian Broadcasting Commission, except track 8, copyright Naxos and HNH International.

CONTENTS

CD 2 [found in the front inside cover of the appendix]

- 1 Haunted Landscape - March, 2003
*Elder Conservatorium Symphony Orchestra,
conductor. Keith Crellin*
- 2 - 4 String Quartet No.3
Langbein String Quartet
- 5 - 10 the heavens shine - bagatelles for string quartet
Langbein String Quartet
- 11 - 14 Irish Songs
Emma Horwood, soprano and the Langbein String Quartet

Recordings courtesy of the Australian Broadcasting Commission except track 2, courtesy of Radio Adelaide.

CD 3 [found in the front inside cover of the appendix]

- 1 - 7 the last words of christ on the cross
Eve Vocal Ensemble
- 8 - 10 Trakl Songs
Emma Horwood, soprano, Jamie Cock, piano
- 11 Disappearance
Settembrini Piano Trio
- 12 in darkness
Settembrini Piano Trio

Recordings courtesy of the Australian Broadcasting Commission except track 2 by the Firm.

Abstract

This submission comprises a portfolio of fifteen original musical works and an exegesis that comments on five of these works. Recordings of twelve of the fifteen compositions are included.

These pieces demonstrate an ongoing investigation into structure, and the discussion will provide an insight into the constant process of experimentation and consolidation involved in developing such a body of work.

In the exegesis I open with a general conversation on the compositional process and then focus on the formal problems inherent in this process. I then discuss the five scores included in the main volume, looking at how each are formed, and comparing their formal characteristics. This involves an analysis of the musical materials and how such materials are treated through repetition and transformation. I will also look at the aesthetic and stylistic concerns and how they inform the formal architecture of each work.

An appendix includes the scores of a further ten works, with a brief introductory commentary on each.

Declaration

This work contains no material which has been accepted for the award of any other degree or diploma in any university or other tertiary institution and, to the best of my knowledge and belief, contains no material previously published or written by another person, except where due reference has been made in the text.

I give consent to this copy of my thesis, when deposited in the University Library, being made available in all forms of media, now or hereafter known.

Quentin Grant
September 2007

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Introduction

"Will I then have to lose myself in this abyss of freedom? To what shall I cling in order to escape the dizziness that seizes me before the abyss of this infinitude? However, I shall not succumb. I shall overcome my terror and shall be reassured by the thought that I have the seven notes of the scale and its chromatic intervals at my disposal, that strong and weak accents are within my reach, and that in all of these I possess solid and concrete elements which offer me a field of experience just as vast as the upsetting and dizzy infinitude that had just frightened me."¹

Stravinsky

The act of musical composition involves the creating (the gathering and blending) of musical materials and the process of ordering those materials. Every composer shares one fundamental structural problem: how to use sound to span a given period of time. This volume of works and their accompanying commentaries offer an insight into the methods I have developed, through my thirty years (twenty years professionally) of composing and experimenting, to span time with musical materials. Each piece demonstrates a different solution to the challenge, and shows how I have attempted to marry poetic content with appropriate structural design.

My presentation begins with some general thoughts on the process of composition: of the role of the composer and of the listener. I then discuss what structural and poetic ambitions I hold for my music, and what means I have to attempt to fulfill these ambitions.

There then follows the heart of this submission, consisting of a portfolio of five original musical works with each one followed by a commentary on the piece's composition, structural features and performance.

¹ *Poetics of Music* p.64 (trans. A. Knodel and I. Dahl, Vintage Books, 1947)

The five works are:

Elegy - on the Death of Robert Schumann: a twelve-minute piece written as a single movement for string orchestra;

Angels: a single movement work for solo piano of over eighteen minutes;

a greeting through the stars - with dances: a one-movement work of nine minutes for string quartet;

String Trio No.2: a four-movement work of eighteen minutes for violin, viola and cello;

to be sung under open sky - a piece of over thirty minutes for orchestra with soprano soloist, consisting of four songs and three interludes.

The first four of these five works are represented in recorded form on a CD to be found in a pocket in the inside of the front cover. The intention is that the reader will also be a listener and play the CD in conjunction with each score. The final work *to be sung under open sky* has not yet been recorded and so the score alone will need to be perused to judge the merits of its content and structure.

There will then be a brief after-word where I will sum up my thoughts on form, and will attempt critically to appraise the success or failure of the pieces in the portfolio on these terms.

An appendix containing a selection of other works written in the years 2001 - 2006 is in the final section of this volume. Two CDs with recordings of these works can be found in pockets on the inside of the front cover.

The compositional process

"A child in the dark, gripped with fear, comforts himself by singing under his breath. He walks and halts to his song. Lost, he takes shelter, or orients himself with his little song as best he can. The song is like a rough sketch of a calming and stabilising, calm and stable, centre in the heart of chaos. Perhaps the child skips as he sings, hastens or slows his pace. But the song itself is already a skip; it jumps from chaos to the beginnings of order in chaos and is in danger of breaking apart at any moment. There is always sonority in Ariadne's thread. Or the song of Orpheus."²

Deleuze and Guattari

Music is a central part of our social lives, yet its creation is often still considered to be separate, special and even magical. The choice of music is considered to be of primary importance in the expression and maintenance of an individual's personality, while at the same time it is sold as a mass commodity. Within this world of music there are individuals who work at the fringe of things, who produce esoteric works much in the way of philosophers and, like them, are highly regarded by a tiny percentage of the community but only occasionally make waves in the larger pond. Such is the place of the contemporary composer of Western art-music.

My work as a composer has included a continual investigation into form, into ways of shaping sound over time. This internal conversation, ultimately manifest in a stream of continually emerging compositions, is not only of an architectural and practical nature, but also has psychological, poetic and philosophical elements. And its starting place is always the questions: *what is music*, and *how is it composed*? What is entailed in the acts of its creation, of its performance and, finally, its perception?

² *A Thousand Plateaus* p.343 (Translated by Brian Massumi, University of Minnesota Press, 1987)

The compositional act can be described or imagined in several different ways. It could be thought of as a series of events with the transmitter, the composer, drawing on a vast compendium of musical references (of pitch sequences, key structures, instrumental colours, and so on) and arranging them to his taste, transmitting them through the medium of performers, and then relying on a receptor, the listener, to reference a similar compendium to then make sense of the work. Alternatively, theorists such as Stephen Davies argue that the listener hears music as *expressive* of emotions because we hear the inflexions and contours of music as copying those of human behaviour and speech.³ Other theorists, such as Derek Matravers, have posited that the music actually *arouses* the given emotion in the listener.⁴ For others, among them Austrian philosopher Ludwig Wittgenstein, music making could be described as the manifestation by the composer of an abstract series of *processes*, realized through sound, and recognized by the listener who then feels stimulated and satisfied.

Whichever of these theories of music, its transmission and reception may ring true there is always the question regarding the composer and their own *chosen* idea of a listener. *Who* is their listener? And the conversation equally or perhaps more important than the one had with the listener, is the one that a composer has with their peers. This is an essential component in a composer's search for materials, subject matter, formal solutions and aesthetic positions. The composer will often choose a circle of influential peers, from the long dead to the living, and write in answer, in reaction to the works of those artists. The composer will have approached these artists as a listener, and so their relationship to their *own* listeners will already be largely shaped by these listening experiences. So it could also be said that the listeners are the composers *themselves*: they are present both as the creator *and* the listener. The forming of a new work will involve a complex amalgam of influences. If I may use the analogy of a meeting, I could say who and what may be there as the piece is being formed. There would be certain peers with specific works in hand; there would be memories of many listening experiences and memories of other life experiences. There would be spiritual beliefs, un-

³ Davies, Stephen *Themes in the Philosophy of Music* (Oxford University Press, 2003)

⁴ Matravers, Derek *Art and Emotion* (Clarendon Press, 1998)

namable emotional states, audiences of known and unknown faces, musicians holding their instruments with their various talents and weaknesses, and the composer's fingers there with their own means of finding notes and patterns. There would be a vast array of technical apparatus in the form of scales, rows, harmonic progressions, rhythmic devices, formal schemes, etc. So these collections of impulses are all present in one way or another. They have largely amalgamated into an intuitive process, but many of the different facets will be arguing and competing as a work is produced.

But through this complicated process the competing elements have to be accommodated so that the materials and the way that they are handled, the way that they are shaped to form a satisfying *symmetry*,⁵ are given satisfactory attention.

What is the process of imagination that takes place during the creative act and what process of imagination takes place during the act of listening? Our experience of music involves complicated conceptions of movement, space, time, emotion and memory. One can 'feel' a piece "linger momentarily", "open into a panoramic peak, fill the hall, reduce to an individual utterance, hold a moment frozen in time, rally to a conclusion, sit in the air, ebb and flow, offer great hope, evoke Stalingrad, personify despair, plod like an elephant, soar to the heights". But these manifest only in the imagination of the composer and of the listener: the sounds do none of these things as themselves. To manipulate the materials in this complicated process requires the composer to be familiar with a vast array of musical devices, mechanisms, conventions, mannerisms, contrivances and manipulations,

So the task is defined and the challenge made: for the composer to reach into his or her imagination, into the known or beyond towards nothingness, and to build a series of utterances that will find a place, through the creative agency of the performer, in the imagination of the listener. So consideration cannot be limited only to the pitch, harmonic and rhythmic materials but also to the way that patterns, schemes, arguments, bridges, collisions, collusions, are perceived by the listener. The way that a human mind responds to the shape or form of any structure is a consideration for an artist seeking a way to

⁵ Beauty resulting from the correct proportion of parts.

go about building his or her own creations. An attitude then has to be taken, either intuitively or consciously, on the relationship between the architectural and poetic aspects of each work and how these become whole in the mind of the listener.

So the composer has to give him or herself an answer to the question *what is a musical composition* each time they produce a work. The answer can vary from "the sounds you hear around you" as in the case of many works from, for example, John Cage; to "the improvisation that a certain audience will make when I give them animal noises to make" as in the case of Australian composer Benjamin Thorn in his piece *Farmyard*. And even though the choices are not likely to be as starkly varying as this it is vital that the question is somehow addressed to enable a clear and unambiguous answer, in the form of a completed and coherent composition, to be given every time.

And then: how far back into the world, or to nothingness can a creative musician reach: is there a point beyond the materials of music that a mind can reach and find intrinsic elements that can be drawn into the realm of the known? It is a tantalising question, for we are aware how much the spoken language has become the very *substance* of thought, and that to *think* without the use of words is a very vague, fleeting and maybe impossible action. But perhaps in sound we can go closer to musical non-sense while still having the mental tools of observation and judgment active than we can with the word-language. Having found an utterance, an idea in those far-flung regions of sense, how does the composer bring these sound objects into the light and present them to an audience in a comprehensible and sensible manner? Having found an utterance that is 'unspeakable' how can the composer use it to 'speak' to such an audience? He or she will have to find a compromise position: a way of using the known to evoke the unknown; the seen to evoke the unseen. This is the essence of the contract between a composer and their audience, and one that became increasingly problematic over the course of the first sixty years of the 20th Century (and remains at the heart of the 'culture wars' still raging between composers of different stylistic persuasions). It is the composer who sets the groundwork for the sound-journey, but it is in the imagination of the listener that the piece will ultimately live or not. Roger Scruton succinctly sums it up:

“Our response to music is a sympathetic response: a response to human life, imagined in the sounds we hear. However, in the absence of representation there is no precise object of sympathy - neither an imaginary human subject, nor a situation perceived through his eyes. The life in music belongs in the musical process, abstract, indeterminate, unowned except through the act whereby we listeners possess it.”⁶

Roger Scruton

It is this sympathy that the composer is hoping to co-opt for this last, vital part of the compositional process: the moment when a work is listened to. But only a work that satisfies several demands (formal, aesthetic, stylistic) will draw a listener fully into the experience.

The task of transforming musical sounds into a fully formed and intelligible statement that functions sensibly over a given duration is at the heart of a composer’s work, and is a continuing and fascinating challenge. A conversation on the subject could refer to a great many things: to the psychology of music, to information theory (the study of how information is transferred from a sender to a receiver), to rhetoric, to semiotics, to semantics, and numerous other facets.

For the purposes of this paper I have pursued this investigation along purely musical grounds, and the music under discussion sits squarely in the Western art-music tradition. My inquiry will be limiting itself to a discussion of the basic and aurally obvious elements that contribute to the architectural sense of each piece of music. I believe these macro elements to be of paramount importance to the structural integrity of music, and that close attention to the micro materials is only useful once their utility is ascertained in relation to the macro elements.

⁶ *The Aesthetics of Music* (Clarendon Press, Oxford, 1997) p.355

Considerations of form

“All our knowledge starts with the senses, proceeds from thence to understanding, and ends with reason, beyond which there is no higher faculty to be found in us for elaborating the matter of intuition and bringing it under the highest unity of thought.”

Immanuel Kant⁷

“Used in an aesthetic sense, form means that a piece is *organised*; i.e. that it consists of elements functioning like those of a living *organism*.

Without organisation music would be an amorphous mass, as unintelligible as an essay without punctuation, or as disconnected as a conversation which leaps purposelessly from one subject to another.

The chief requirements for the creation of a comprehensible form are *logic* and *coherence*. The presentation, development and interconnection of ideas must be based on relationship. Ideas must be differentiated according to their importance and function.”

Arnold Schönberg⁸

I will open with my three central ambitions as regards musical form:
Firstly, and most basically: I want the listener to feel that, throughout the length of a work that they are in fact listening to the same work throughout, that the piece has the quality of *wholeness*;

Secondly, I want the listener to know where they are in the work as it

⁷ *Critique of Pure Reason*, (translated by Norman Kemp Smith, Palgrave Macmillan, 1929) p. 300

⁸ *Fundamentals of Musical Composition* (ed. Strang and Stein, Faber and Faber, 1967) p.1

progresses, that it feels balanced and symmetrical;

Thirdly, I will want my formal scheme to support the poetic impetus of the work.

How I approach writing music from the perspective of these three ambitions will form the following content of this paper.

Wholeness

My first stated aim may seem like an elemental and modest one, but one that presents the primal challenge of the creative act.

What are the ties that bind in a musical work? What can a composer use to assure a listener that the same piece is being played? The most obvious device is continuity of sounds - that is all the sound between two lengthy silences constitutes a single entity. Then there is the quality of *association*, where the simple proximity of sounds will cause the listener to associate them as being related and so project a notion of wholeness upon the work. But these are not satisfactory within themselves: composers would like to think that a listener could be absent for part of a piece yet still recognize its qualities of wholeness and integrity.

So, to further this ambition, I need to have an awareness of style, and maintain a consistent style for the length of a work. If contrasting styles are used within a work they will need to be reconciled: either through mixing or through a meeting through one or all the styles transforming towards each other. I will also need to use sufficient repetition of recognizable material, and to limit my materials and to connect these materials motivically. Contrasting material will need to appear to be as different from the primary material as possible and yet be related in some way. And there is the quality of timbre manifest through instrumentation - a continuity of *sound* qualities that also serves to bind the whole.

A well-known amateur composer wrote:

“In art, the criterion of success is twofold: first, works of art must be able to integrate layers of material and details

into their immanent law of form; and, second, they must not try to erase the fractures left by the process of integration, preserving instead in the aesthetic whole the traces of those elements which resisted integration."⁹

While I agree with the first supposition, I differ on the second, and build works with the intention of erasing such fractures and traces of the material's derivation. The only scars I want to show in my music are the ones I've purposely created.

Symmetry

Secondly, I want the listener to know where they are in the work as it progresses, and that, for him or her, the beginning feels like a beginning, the middle feels like a middle, and that there is a feeling of progression through to an ending that functions as an ending. I hope to establish a satisfying symmetry within a work, to control its scale and proportion. This requires a balance of ideas over the duration so that no part of the whole will have seemed to have appeared and disappeared too quickly, or continued for too long. When manipulating the musical materials I need establish a scale of hierarchies so that all the ingredients, from the most important down to the least significant, receive their just weighting. I want a listener to feel that a flow has been established that can allow for changes in tempo, in increases and decreases in the amount of information, that can have pauses or rushes - yet never a misjudged faltering in the movement of the music through time. While I need to use repetition to bind the whole I need to give certain repetitions the function of providing forward momentum by developing them. Contrasting material will need to be reconciled in some way: through destruction or amalgam.

"Thus, repetition, control of variation, delimitation and subdivision regulate the organization of a piece in its entirety, as well as in its smaller units."¹⁰

⁹ Adorno, *Aesthetic Theory* as quoted in: Paddison, Max, *Adorno's Aesthetics of Music* (Cambridge University Press, 1993) p. 149

¹⁰ Schönberg, *Fundamentals of Musical Composition*, p.58

Poetic demands

Thirdly, I will want my formal scheme to support the poetic impetus of the work. So I will choose the form to match the subject: for example: flat, plateau forms to support calm, meditative ideas; short, sharp, undeveloped movements with abrupt changes and endings to reflect dark and violent ideas.

I work in a number of styles, and will often write a piece in one style and the following in a contrasting style, thus enabling me to continually 'refresh' my musical pallet. (I will not be touching on the more generic and popular music that I write for film, theatre or performance). This is not to say that all my pieces can be listed so distinctly, but it is a general idea of my approach.

One style I use is atonal and expressionistic with which I like to address dark and violent ideas. It has its influences in the music of Berg, popular grunge music, the writing of de Sade, Rimbeau, Georges Bataille and George Trakl, and the art of Anselm Kiefer. Here I will use atonal or polytonal and dissonant pitch and harmonic material, urgent and driving rhythmic material. There are frequent references to popular song and dance forms, but with harshly mutated or grossly over-sentimentalised treatments.

A second style, in contrast and relief from the first, is a more serene and spacious, you could say "clean", style - more tonal or modal, and influenced by the eastern European orthodox styles as used by (for example) Arvo Pärt and Henryk Gorecki, and the quite Buddhist music of fellow Australian David Kotlowy. The poetic impulses to pieces in this style are more spiritual and contemplative in nature.

The third style could be called "Neo-romantic" with references to the subject matter and musical materials favoured by the romantic composers, especially Schubert, Schumann and Mahler; and often reference to writers in the lyrical tradition: from Novalis to Hermann Hesse, to Rilke, to George Trakl (again) and Paul Celan, and artists such as Casper David Friedrich.

So in contemplating the construction of a new piece of music I will be finding the material and the form that best suits the poetic scene, feeling, picture, atmosphere that I am trying to create.

3. Works and commentary

I will begin with the three single movement works in this portfolio, and will be making comparisons between the formal solutions that have been explored and tested in each case. I will then look at the two multi - movement works and discussing how I have handled these different formal challenges.

In each case I am presenting the score before the commentary and encourage the reader to follow the scores and listen to the recordings before proceeding to the comments. Each of the works has a recording with the exception of the large orchestral song cycle *to be sung under open sky*.

Elegy - On the Death of Robert Schumann

for string orchestra



Dein goldness Kaat, Margarethe, Anselm Kiefer

Quentin SD Grant

Elegy - On the Death of Robert Schumann

Quentin Grant Sept., 2000

Notes

- string orchestra of minimum 3,3,2,2,1
- To be played *espressivo* throughout
- Accidentals carry for the bar in which they occur unless subsequently altered.
- Where odd numbers of a part are divided, the upper part to take the larger number of players (unless, for reasons of balance, the director decides otherwise).
- All grace notes are to be played before the beat.
- Tremolo and flutter tonguing are indicated by three dashes on the stem: *not* to be played as demi-semiquavers.
- Hairpins (crescendos and decrescendos) indicate an increase/decrease of one dynamic degree unless otherwise marked.
- Duration c. 12 minutes

poco meno mosso ♩ = 88

15

1 *mp* *f* tutti port.

2 *mp* solo *f* tutti: div.

va *mp* *f* tutti: div.

vc *f* tutti: div. arco

db *f* pizz.

20

1 port. solo

2 solo

va

vc

26 tutti

1 *p* < *mf* *mp* > *p* *mf* *p*

2 *p* < *mf* *mp* > *p* *mf* *p*
tutti: div.

va *p* < *mf* *mp* > *p* *mf* *p*

vc *p* < *mf* *mp* > *p* *mf* *p*
(pizz.)

db *p*

34 solo

1 *mf* tutti

2 tutti

va *p*

vc

db (pizz.) *mp*

38

1 *f* *p* *f*

2 *mf* *p* *mf* *p*

va *mf* *p* *mf* *p*

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

db *mp*

43

1 *mf*

2 *mf* *p* *mf* *p*

va *pizz.* *mp* *div.*

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

db *mp*

48

1 *f* *p* *mf sub.*

2 *mf* *p* *mf sub.* *p* *mf*

va *mf* *p* *mf sub.*

vc *mf* *p* *mf sub.*

db *f*

53

1 *mf*

2 *pp* *mf*

va *mf*

vc

db *mp*

solo

solo

solo

1

2

va

tutti

1

2

va

vc

solo

tutti

1

2

va

vc

db

73 port. port. *mf* *mf* *mp* *f* tutti: div. *f* *mp* *f* tutti: div. *f* *mf* *f* (pizz.) arco *f* *mf* *mf*

78 *mf* *mf* *mf* *mf* *mf*

83

1

2

va

vc

db

mf

pizz.

arco

div.

pizz.

88

1

2

va

vc

db

p *mf* *p* *mf*

p *mf* *p* *mf*

p *mf* *p* *mf*

p *mf* *p* *mf*

p *mf* *p* *mf*

p *mf* *p* *mf*

p *mf* *p* *mf*

arco

93 solo rall. violin solo, liberamente *p* espress.

97 tempo accel. solo *f* *p* *mf* solo *pizz.* *p*

103 **Agitato** $\text{♩} = 44$ *solo*

1 *p < > pp*

2 *solo mf*

va *solo mf*

vc *mf*

db *mf*

109

1 *p* 3 3 *pp*

2 3

va 3

vc 3

115

1

2

va

vc

p

3

123

1

2

va

vc

db

pp

p

pp

f

p

f

p

f

p

p

3

3

3

meno mosso ♩ = 88

130

1 *p*
tutti: div.

2 *p*
tutti

va *p*
tutti

vc *p*
(pizz.) arco pizz. arco *pp* solo *p* espress.

db *p* *mp* *p* *p*

poco più mosso ♩ = 96

138

solo (senza sord.)

1 *p*

2 con sord. *pp*

va con sord. *p*

vc con sord. *pp*
tutti: div.
con sord.

db con sord. *pp*
arco
con sord.

145 meno mosso ♩ = 72

1
2
va
vc
db

tutti con sord.
pp < *p*
p
p
mf *pp*
mf *pp*
mf *pp*

152 solo sul pont.

1
2
va
vc
db

p < *mp*
mp
p < *mp*
p
p
tutti

156

1

mp *pp*

2

va

vc

db

160

1

2

va

vc

164

1

2

va

vc

db

pizz.

169

1

mp *mf* cresc. al *f*

mp cresc. al *f*

2

mp cresc. al *f*

va

mp cresc. al *f*

vc

mp ³ cresc. al *f*

poco rall.

174 norm. *f*

1

2

va

vc

f

f

f

f

179 *poco più mosso* ♩ = 88 *tutti*

1

2

va

vc

db

f

mp

184 *piú mosso* $\text{♩} = 80$ *solo*

1 *f* *senza sord.*

2 *p* *senza sord.* *div.* *p* *mf*

va *mf* *senza sord.* *div.* *senza sord.*

vc *mf* *senza sord.*

db *mf*

190

1 *mf*

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

va *mf* *div.* *mp* *p* *mf*

vc *senza sord.*

db *senza sord.* *mf*

34

196

1 *f*

2 *mp*

va

vc

db

202

1 *tutti* *mf* *p* *f*

2 *mf* *p*

va *mf* *mf*

vc *f*

db *f* *pizz.*

208

1

2

va

vc

db

f *mf* *f* *mf* div.

mf *f* *mf* *f*

214

1

2

va

vc

db

mf *mf*

220

1 *f* *mf* *cresc.*

2 *f* *mf*

va *f* *mf*

vc *f*

db *f*
arco

Detailed description: This block contains the first system of musical notation, measures 220 to 225. It features five staves: Violin I (1), Violin II (2), Viola (va), Violoncello (vc), and Double Bass (db). The key signature is one sharp (F#) and the time signature is 3/4. The music begins with a half rest in measure 220. In measure 221, the Violin I part has a half note G4 with an accent (>) and a dynamic marking of *f*. The Violin II part has a half note G4 with an accent (>) and a dynamic marking of *f*. The Viola part has a half note G4 with an accent (>) and a dynamic marking of *f*. The Violoncello part has a half note G4 with an accent (>) and a dynamic marking of *f*. The Double Bass part has a half note G4 with an accent (>) and a dynamic marking of *f*, with the instruction "arco" written below. In measure 222, the Violin I part has a half note A4 with an accent (>) and a dynamic marking of *mf*. The Violin II part has a half note A4 with an accent (>) and a dynamic marking of *mf*. The Viola part has a half note A4 with an accent (>) and a dynamic marking of *mf*. The Violoncello part has a half note A4 with an accent (>) and a dynamic marking of *f*. The Double Bass part has a half note A4 with an accent (>) and a dynamic marking of *f*. In measure 223, the Violin I part has a half note B4 with an accent (>) and a dynamic marking of *mf*. The Violin II part has a half note B4 with an accent (>) and a dynamic marking of *mf*. The Viola part has a half note B4 with an accent (>) and a dynamic marking of *mf*. The Violoncello part has a half note B4 with an accent (>) and a dynamic marking of *f*. The Double Bass part has a half note B4 with an accent (>) and a dynamic marking of *f*. In measure 224, the Violin I part has a half note C5 with an accent (>) and a dynamic marking of *mf*. The Violin II part has a half note C5 with an accent (>) and a dynamic marking of *mf*. The Viola part has a half note C5 with an accent (>) and a dynamic marking of *mf*. The Violoncello part has a half note C5 with an accent (>) and a dynamic marking of *f*. The Double Bass part has a half note C5 with an accent (>) and a dynamic marking of *f*. In measure 225, the Violin I part has a half note D5 with an accent (>) and a dynamic marking of *mf*. The Violin II part has a half note D5 with an accent (>) and a dynamic marking of *mf*. The Viola part has a half note D5 with an accent (>) and a dynamic marking of *mf*. The Violoncello part has a half note D5 with an accent (>) and a dynamic marking of *f*. The Double Bass part has a half note D5 with an accent (>) and a dynamic marking of *f*.

226

1 *f*

2 *f*

va *f*
div.

vc *f*

db *f*

Detailed description: This block contains the second system of musical notation, measures 226 to 231. It features five staves: Violin I (1), Violin II (2), Viola (va), Violoncello (vc), and Double Bass (db). The key signature is one sharp (F#) and the time signature is 3/4. In measure 226, the Violin I part has a half note E5 with an accent (>) and a dynamic marking of *f*. The Violin II part has a half note E5 with an accent (>) and a dynamic marking of *f*. The Viola part has a half note E5 with an accent (>) and a dynamic marking of *f*. The Violoncello part has a half note E5 with an accent (>) and a dynamic marking of *f*. The Double Bass part has a half note E5 with an accent (>) and a dynamic marking of *f*. In measure 227, the Violin I part has a half note F#5 with an accent (>) and a dynamic marking of *f*. The Violin II part has a half note F#5 with an accent (>) and a dynamic marking of *f*. The Viola part has a half note F#5 with an accent (>) and a dynamic marking of *f*. The Violoncello part has a half note F#5 with an accent (>) and a dynamic marking of *f*. The Double Bass part has a half note F#5 with an accent (>) and a dynamic marking of *f*. In measure 228, the Violin I part has a half note G5 with an accent (>) and a dynamic marking of *f*. The Violin II part has a half note G5 with an accent (>) and a dynamic marking of *f*. The Viola part has a half note G5 with an accent (>) and a dynamic marking of *f*. The Violoncello part has a half note G5 with an accent (>) and a dynamic marking of *f*. The Double Bass part has a half note G5 with an accent (>) and a dynamic marking of *f*. In measure 229, the Violin I part has a half note A5 with an accent (>) and a dynamic marking of *f*. The Violin II part has a half note A5 with an accent (>) and a dynamic marking of *f*. The Viola part has a half note A5 with an accent (>) and a dynamic marking of *f*. The Violoncello part has a half note A5 with an accent (>) and a dynamic marking of *f*. The Double Bass part has a half note A5 with an accent (>) and a dynamic marking of *f*. In measure 230, the Violin I part has a half note B5 with an accent (>) and a dynamic marking of *f*. The Violin II part has a half note B5 with an accent (>) and a dynamic marking of *f*. The Viola part has a half note B5 with an accent (>) and a dynamic marking of *f*. The Violoncello part has a half note B5 with an accent (>) and a dynamic marking of *f*. The Double Bass part has a half note B5 with an accent (>) and a dynamic marking of *f*. In measure 231, the Violin I part has a half note C6 with an accent (>) and a dynamic marking of *f*. The Violin II part has a half note C6 with an accent (>) and a dynamic marking of *f*. The Viola part has a half note C6 with an accent (>) and a dynamic marking of *f*. The Violoncello part has a half note C6 with an accent (>) and a dynamic marking of *f*. The Double Bass part has a half note C6 with an accent (>) and a dynamic marking of *f*.

232

1

2

va

vc

db

div.

pizz.

Detailed description of the musical score: The score is for measures 232-237. It features two flutes (1 and 2), two violas (va and vc), and two double basses (db). The key signature has one sharp (F#). The time signature changes from 9/8 to 6/8. Flute 1 and 2 play melodic lines with slurs and accents. Flute 2 has a 'div.' (divisi) marking in measure 235. The violas play harmonic accompaniment with slurs and accents. The double basses play a steady bass line with a 'pizz.' (pizzicato) marking in measure 237.

238

1

2

va

vc

db

tutti

p *f* *p*

p *f* *p*

244 $\bullet = \bullet, \bullet = 69$

1 solo *ff*

2 *f* *ff* *fff*

va *ff marcato*

vc *ff marcato*

db arco *ff marcato*

250

1

2

va

vc

db

8^{va}-----

f

3 3 3 3

4

256 (8va) lunga tutti $\bullet = 69$

1 *fff* *p sub.*

2 *fff*

va *fff*

vc *fff* *p sub.*

db *fff*

262 solo solo $\bullet = \bullet, \bullet = 69$ rall.

1 *mp*

vc *mp*

Tempo: grande, dolente

268

Musical score for measures 268-273. The score is for five instruments: 1 (Flute), 2 (Flute), va (Viola), vc (Violoncello), and db (Double Bass). The tempo is 'Tempo: grande, dolente'. The key signature has one sharp (F#). The time signature changes from 4/4 to 3/2, then 2/2, and finally 4/2. The dynamic is marked *mf* (mezzo-forte). The word 'tutti' is written above the first staff. The score includes various musical notations such as slurs, accents, and dynamic markings.

274

Musical score for measures 274-279. The score is for five instruments: 1 (Flute), 2 (Flute), va (Viola), vc (Violoncello), and db (Double Bass). The tempo is 'Tempo: grande, dolente'. The key signature has one sharp (F#). The time signature changes from 4/2 to 3/2, then 2/2, and finally 4/2. The dynamic is marked *mf* (mezzo-forte). The score includes various musical notations such as slurs, accents, and dynamic markings.

279

1 *mp* *p*

2 *mp* *p*

va *mp* *p*

vc *mp* *mp*

db *mp* arco

284

1 *f*

2 *f*

va *f*

vc *f*

db *f* pizz.

289

poco rall.

solo

tutti

$\bullet = 80$

1

mf

p

2

tutti

p

va

tutti

p

vc

div.

p

db

arco

p

294

1

mp

p

pp

2

mp

p

pp

va

mp

p

pp

vc

mp

p

pp

db

mp

p

pp

1. *Elegy - on the Death of Robert Schumann - Commentary*

“Goethe once set himself the question, ‘what danger hangs over all romanticists; the fate of romanticists?’ His answer was: ‘To choke over the rumination of moral and religious absurdities.’”¹¹

This piece for string orchestra uses as its starting point a quote from a Schumann piano piece, *‘Erster Verlust’* (First Loss) - from his *Album for the Young*, Op.60. As the use of the quote would suggest, the work sits in the neo-romantic part of my output. It is written as an elegy, a song of lamentation, for the composer Schumann, but it is, of course, a lament for all our varied dying. It was first performed by a string orchestra made up of members of the Adelaide Symphony Orchestra, conducted by Nicholas Milton (this is the performance on the accompanying CD).

Also on the accompanying CD I have given a performance of *Erster Verlust* in order for the reader to hear the origin of the quote in full. You will hear that a portion of the first section of the Schumann is quoted in its clearest from the 15" mark, bar 4, in my piece, and a fragment of the second section used at the section beginning at 9'24" or bar 202.

This is what English composer Robin Holloway has said about the way he relates to music from the past:

"I don't think its so much the link with the past, I think its just a link with music at large, all music - some of which is past - a lot of which is past. It is not seeking for historical epochs that are maybe more attractive or genial or lovely - its just not wanting to be divorced from this great ocean of music with all its incredible variety and richness ... down many centuries. I don't want to be outside of that ocean - I want to be in that huge thing, and that means being in contact with it."

Robin Holloway, British composer of *Scenes from Schumann*, discussing his use of quotation.¹²

¹¹ Nietzsche, Fredrich, *The Case of Wagner* (trans. Antony Ludovici, pub.T.N.Foulis, 1911)

¹² Andrew Thomas, interview for *Composition Today* (April 2006)

I have a similar attitude and look at the work of the composers of the past centuries as being living art, and art that I will have a relationship with. I will listen to it, I will respond to it, and I will use it in the building of my own works.

Having taken a musical quote, and one that is so pregnant with association and context for an art-music listener, I have immediately set myself several problems. How can I remain true to my quoted material and yet write a piece for my era? How can I use a piece of tonal material but then move into areas of more dissonant and atonal material? What expressive qualities will such movement imply, and how do I find reconciliation between the areas of stylistic contrast? To this end I began tinkering with various types of material and various treatments of my chosen theme. I finally settled on a style of 'dissonant tonality' for the work: that is, the underlying harmonic movement is very conventional and would not be out of place in a piece of Schumann, but it is consistently coloured with dissonant added notes, especially the minor ninth and the major seventh, and by 'spilling' tonal triads over one another. For example the tonic and dominant (with minor 9th) are frequently played across each other, i.e. E - G - B and B - D# - F# - C to give E-F#-G-B-C-D#. By using this sort of material the quote does not seem ill fitting or forced, and the music can move to and from the quote without interrupting the flow. It gives me the flexibility to move between sections of unadorned tonality through to dissonant atonality with fluency and ease. Ideally the listener should not even notice what is quotation and what is new. They should not feel uncomfortable about the mixture of dissonant and consonant materials side by side, and will only feel the tonal sections as being less tense, and the atonal containing more tension. The process could be likened to that of using a filter to blur and distort the original romantic material, much in the way painter Anselm Kiefer will distort traditional landscapes, or German composer Hans Werner Henze "filtered" Wagner, Brahms et al in his 1973 work for tape and orchestra, *Tristan*. Importantly I want to avoid pastiche.

The work is over thirteen minutes in duration and thus quite long for a single movement and, of course, the longer the duration the more difficult it is to

build a coherent formal structure. Every composer struggles with the fact that "man's mental limitations prevent him from grasping anything which is too extended."¹³

So to the first of my ambitions, that of getting the listener to feel that they are in the same piece throughout, especially with the challenge of using stylistically contrasting material: how have I handled the material in the Elegy to try and achieve this?

My solution here has been to limit the motivic material throughout the work: areas of both tonal and atonal texture are linked through insistent use of certain motivic cells. My motivic material, which is all drawn from the Schumann piece, is concentrated on two motivic elements from his work: that of the falling fourth, and the semitone which, again, is usually falling. I have obsessively used these two elements throughout the duration of the piece giving it, I hope, the cohesiveness I want. In writing the work in some cases I produced sketches of attractive material that I liked, but on consideration decided that they were not similar enough to the rest of the piece. So I had three options: I could put in this material and risk losing cohesiveness, or I could throw it away. But I often took the third option - I made superficial changes to this material using the fourth and the semitone to make it appear that these ideas were drawn from the same well as all the rest of the piece. It can often take very little to trick the listening ear into thinking that a work is consistent and has integrity: just minute alterations like this can often be enough.

I have repeated certain essential sections intermittently through the 13:30 minutes (a greater degree of repetition than I would use in a piece that did not have such stylistic variation). For example the opening 10 seconds is repeated either literally or in close variation starting at about 1', at about 2', 6', 11' and then at 13' to end the piece.

¹³ Schönberg, *Fundamentals of Musical Composition*, p.2

Broader melodic elements, coming from the Schumann, are constantly reiterated and varied (with sections of varying length): more obviously so starting at 10:00 (b.4), 1:26 (b.34), 2:30 (b.56); 4:10 (b.87), 8:56 (b.187).

So just looking at these obvious signposts and how they are spread over the 13:30 minutes will show that the listener is getting a constant reminder of just which piece they are in: the varied repeats of the opening section and varied repeats of the recognisable melody give the listener continuity markers, after their opening appearances, starting at roughly the 1:00, 1:30, 2:00, 2:30, 4:00, 6:00, 9:00, 11:00, 13:00 minute marks (they are roughly alternated).

Next, to my second formal ambition: that of wanting the listener to know where they are in the work as it progresses, in being able to locate themselves in the work, and to feel as if the flow of the work, with its ebbs and rushes, does not falter, that they feel the piece has balance and symmetry.

The opening moves through, in rapid succession, a number of different musical incidents or characters: it jumps around quickly between elements. This can reinforce a feeling of beginning - much in the same way as the literary device of jumping between a number of characters and scenes is often used to open a novel or film. After this initial period of unsettled movement it then moves into more settled, longer passages, with a sustained argument by the solo first violin at the 1:30 mark acting as a focusing moment for the listener. The answer to that meditative violin argument by the entire ensemble (3:25) leaves the listener in no doubt that they are in the piece proper and that a momentum has been developed that necessitates an answer or resolution in the latter stages of the work. This controlling of the energy and momentum is a vital part of situating the listener in a work: creating anticipation and then leading the listener through a journey to eventual resolution is an integral part of writing dramatic music such as this.

These sustained passages then lead to the lowest point in the energy flow between 6:30 and 7:00 minutes into the piece: at exactly the half way point. From here the only way is up: the listener can feel that they have passed a point deep in the piece and that a path homeward while not being sighted

could at least be imagined.

The build up from here establishes a strong feeling of forward momentum. There is now less frequent jumping between elements - and a sustained growth that leads to the point of the work's highest drama between the 9 to just before the 11-minute mark. Changes in tempo not only help heighten tension but also assist in making sectional form such as this convincing. To help provide momentum I have used diminution of the motivic material which, in appropriate conditions, will increase tension. And such fragmentation of melodic material takes us toward the dark chaos of the 6.30 - 7 minute section but also provides the strong impulse for the re-gathering, the phoenix-like rebirth of the theme, transformed, in the final section.

This catharsis then leads into a section of much greater repose - the aim is that the listener will feel that the final statement of the work has started. The ending lasts for the closing 2 minutes of the work, with the opening and oft repeated "signpost" segment used one last time to serve as a short coda.

And now to address the last of the basic aims I outlined earlier: how I use the formal scheme to support the poetic impetus of the work.

I've chosen to use a single movement rather than several shorter movements in order to build a long, dramatic breath and to give me scope to develop the piece in a dynamic and theatrical way. The 'heroic' nature of the journey of the Schumann theme, of its movement through conflict and despair to redemption is one that is best served by a formal model such as this one. The central poetic idea being considered in the piece is the idea of a "troubled life resolved or redeemed". It is manifested musically through the scattered and distracted nature of the first 5 minutes; in the very tenuous character, almost the disappearance, of the middle 30 seconds; the tortured, tumultuous and cathartic character of the following chromatic section; a feeling of momentum and purpose appearing in the next section with its quicker tempi and forceful rhythms; and the feeling of resolution and, possibly, redemption, coming in the final 2 1/2 minutes with the calmest music of the work. In this instance I feel that the poetic content and the formal construction are happily in total accord.

In rehearsal the *Elegy* required some adjustments, with changes to some of the tempi, including alterations to sections of acceleration. At bar 103 I increased the tempo to further the feeling of a forward momentum at this point. I added a slight tempo increase at bar 179 (*poco piú mosso*) to again maintain momentum. Once these changes were made the flow of the piece was much improved, and the liveliness and passion brought to the fore.

Angels

for solo piano

Quentin SD Grant 2003

♩ = 60

8^{va}-----

alla arpa

ppp sostenuto

8^{vb}-----
middle pedal

Una Corda Leo. *Leo. *

(8^{va})-----

4

pp

Leo. * Leo. *

Tre Cordé

(8^{va})-----

15^{ma}-----

8

p

Leo.

accel. rall. accel. rall.

(15^{ma})-----

piu: ♩ = 72

13

pp *mp* *p*

(8^{vb}) *pp* Leo. * Leo. *

meno: ♩ = 60 accel. ----- ♩ = 100

19

ppp *p*

25

mp *p*

Leo *

31

p

meno: ♩ = 84

37

ppp
alla arpa
sostenuto

Una Corda

43

meno: ♩ = 72

meno: ♩ = 60

p

Tre Corde

Ped.

8va

*

49

p

mp

Ped.

8va

*

52

♩ = 60

mp

pp

p *cresc.*

Ped.

8va

*

56

accel.

mf

p

Ped.

8va

*

61

tempo

accel.

piu: ♩ = 72

p

Ped.

8va

*

65

piu: ♩ = 84

p molto sostenuto

69

74

80

p

86

poco piu: ♩ = 88 accel. ----- ♩ = 120

91 *pp* leggiero, sost.

96

101

106 Andante ♩ = 88
p sostenuto

112 *pp* (sempre) *p* *pp* *p* 8^{va}

117 8^{va}

122 *8^{va}*

127 *8^{va}* *mp*

132 *8^{va}*

136 *cresc.*

140 *mf*

poco meno: ♩ = 84

arpa

146

ppp

pp

ppp

8vb

151

mf

pp

8vb

157

mf

pp

8vb

163

mf

pp

8vb

meno: ♩ = 60

169

p

p

8vb

175

p

p

8vb

181

And. *

Musical score for measures 181-186. The piece is in a key with three flats (B-flat major or D-flat minor) and a 4/4 time signature. Measure 181 features a melodic line in the right hand with a fermata and a dynamic marking of *And.*. The left hand provides a harmonic accompaniment. A star symbol (*) is placed below the first measure.

187

pp *p* *mp*
And. *

Musical score for measures 187-192. The piece continues in the same key and time signature. Measure 187 starts with a *pp* dynamic. The tempo marking *And.* is present. A star symbol (*) is placed below the final measure.

193

piu: ♩ = 84
arpa

pp *p*
And. *

Musical score for measures 193-198. The tempo is marked *piu: ♩ = 84*. The word *arpa* is written above the right-hand staff. Dynamics include *pp* and *p*. A star symbol (*) is placed below the first measure.

199

8^{va}-----

Musical score for measures 199-205. The piece continues in the same key and time signature. A dashed line with *8^{va}* indicates an octave transposition for the right-hand part.

206

(8^{va})-----

p

Musical score for measures 206-211. The piece continues in the same key and time signature. A dashed line with *(8^{va})* indicates an octave transposition for the right-hand part. A dynamic marking of *p* is present.

8^{va}-----

211

cresc.
sostenuto

(8^{va})-----

214

(8^{va})----- *rall.*

217

mp

poco meno: ♩ = 76

221

p *cresc.*

225

mf *p* *cresc.*

229

mf mp

This system contains measures 229 to 232. It features a piano accompaniment with a steady eighth-note bass line in the left hand and a more complex melodic line in the right hand. The right hand includes some grace notes and rests. Dynamics are marked *mf* and *mp*. There are vertical wavy lines in the right hand, possibly indicating tremolos or rapid oscillations.

233

accel. Allegro ♩ = 120

ppp leggiero, sost. *mp*

This system contains measures 233 to 236. The tempo is marked *Allegro* with a quarter note equal to 120 beats per minute. The dynamics are *ppp* (pianissimo) with the instruction *leggiero, sost.* (light and sustained). The music is in 2/4 time and features a rhythmic pattern of eighth notes in both hands.

237

This system contains measures 237 to 240. The music continues with the eighth-note rhythmic pattern. The right hand has some melodic flourishes and a trill-like ending in measure 240. The left hand maintains the eighth-note accompaniment.

240

This system contains measures 240 to 243. The tempo and dynamics remain consistent. The right hand features a more active melodic line with some sixteenth-note passages. The left hand continues with the eighth-note accompaniment.

243

This system contains measures 243 to 246. The music concludes with the eighth-note accompaniment and melodic lines in both hands. The right hand has some melodic ornamentation.

246

p

Moderato ♩ = 104

249

mp

252

* Ped. * Ped. * Ped. *

256

Ped. * Ped. * Ped. * Ped.

260

* Ped. * Ped. * Ped.

264

pp

* *Reo.* * *Reo.* * *Reo.* *

268

Adagio ♩ = 72

piu: ♩ = 84

Reo.

273

poco accel.

piu: ♩ = 96

cresc.

*

277

poco accel.

rall.

f

sub. *p*

Reo.

280

meno: ♩ = 84

mf

mp

* *Reo.*

286

meno: ♩ = 72

p

*

Ped.

290

piu: ♩ = 80

p

molto sostenuto

*

5

294

3

3

3

297

5

Ped.

300

8

poco meno: ♩ = 76

304

pp

8^{va}

This system contains measures 304, 305, and 306. It features a piano accompaniment with a treble and bass clef. The right hand has a complex texture with many beamed notes and rests. The left hand has a steady eighth-note bass line. A dynamic marking of *pp* is present. A first ending bracket labeled *8^{va}* spans measures 304 and 305.

307

8^{va}

This system contains measures 307, 308, and 309. The piano accompaniment continues with similar textures. A first ending bracket labeled *8^{va}* spans measures 307 and 308.

310

8^{va}

This system contains measures 310, 311, 312, and 313. The piano accompaniment continues. A first ending bracket labeled *8^{va}* spans measures 310 and 311.

314

piu: ♩ = 84

meno: ♩ = 72

8^{va}

pp

This system contains measures 314, 315, 316, 317, and 318. The tempo changes to *piu* (♩ = 84) for measures 314-317 and then to *meno* (♩ = 72) for measure 318. The piano accompaniment features a treble and bass clef. A dynamic marking of *pp* is present. A first ending bracket labeled *8^{va}* spans measures 314 and 315.

319

8^{va}

p

This system contains measures 319, 320, 321, 322, and 323. The piano accompaniment continues. A first ending bracket labeled *8^{va}* spans measures 319 and 320. A dynamic marking of *p* is present.

8^{va}-----

325

Leg. *

poco piu: ♩ = 76

330

p

8^{va}-----

334

pp cresc.

(8^{va})-----

339

mf

Leg.

Largo (♩ = 56 ad lib.)

(8^{va})-----

345

ppp

8^{va}-----

2. *Angels* - Commentary

*Who, if I cried out, would hear me among the angelic orders? And even if one of them pressed me suddenly to his heart: I'd be consumed in his stronger existence. For beauty is nothing but the beginnings of terror, which we can just barely endure, and we stand in awe of it as it coolly distains to destroy us. Every angel is terrifying.*¹⁴

*Someday, at the end of my nightmare of knowing, may I emerge singing praise and jubilation to assenting angels. May I strike my heart's keys clearly, and may none fail because of slack, uncertain, or fraying strings.*¹⁵

Angels is a work for solo piano, of about 18 minutes in duration, and was first performed by Leigh Harrold in late 2003. This performance, as recorded by the ABC, can be found on the accompanying CD.

As with the *Elegy - on the Death of Robert Schumann* discussed above it is a single movement work but with distinctly different architectural solution to the problem of spanning its long duration. While the *Elegy* needed a dramatic and narrative-like form to build a simulacrum for the life of Robert Schumann this work called for a solution that would shape a work of a much more meditative and non-dramatic nature.

Stylistically *Angels* sits in the "white" genre of my work, with the textures generally spacious and the material mostly tonal or modal. Written for a concert that featured the work of Leos Janacek it is also indebted to the large piano cycles of that composer (*In the Mists* and *On an Overgrown Path*).

¹⁴ *Duino Elegies, The First Elegy* (trans. Edward Snow, North Point Press, 2000)

¹⁵ *Duino Elegies, The Tenth Elegy*

Poetically its starting point is the powerful image, symbol and metaphor of the angel. I looked widely at this symbol, from the art of the Renaissance, to its potent presence in the poetry of Rainer Maria Rilke (especially the Duino Elegies), and to its place in modern popular sentiment (the belief in real angels is widespread in our society: any week one may join meetings in Adelaide where angels make appearances only apparent to the most believing). So my ambitions were to cover a large part of this ground, and to produce a work that had elements of nobility, of mystery, and moments of the very sweetest sentiment. These internal conversations of what would form the ideas *behind* the work in turn led to the forming of musical material that I associated with the topic. So sounds associated with angels, often banal and hackneyed, were drawn upon: strumming harps; high, slow moving ethereal chords; quivering emanations, mystical tremolos, all came to mind. These very recognisable representations were reworked (either simultaneously with their appearance or later) to elevate them beyond the hackneyed. As with any music it cannot convey any notion of 'angels' but certainly a sense of the quiet, the gentle, and the contemplative. By association the piece might remind people not knowing the title of certain church or 'spiritual' music. With the title known their imaginations will have prepared a mind-space that will be (hopefully) receptive to an extended piece in an emotional realm so elusive in nature.

These poetic ambitions gave me a technical problem. I wanted to have a succession of ideas that appeared and disappeared 'from the shadows' as it were: a succession that would have the listener 'swimming' in the flow: the noble, the sentimental and the mysterious all washing together. In my search for the appropriate form I experimented with sketches (and improvisations) for a piece of three or more extended movements. But I found this unsatisfactory: to produce cohesiveness in a multi-movement work requires a great restriction on the amount of material, and the profusion I was hoping to work with in this piece ran against that. I next proposed a series of short pieces (as in the case of the two Janacek pieces mentioned above) but also found these wanting, as the differing aspects would be broken up, made separate and so lose the intended effect of flow that I wanted. So I ultimately opted for a single movement form, but instead of a cohesive one built from a

central germ, I would build one that contained this profusion of ideas. The process of creating the work would be one of writing a number of fragments, with a certain variety of texture and mood but also connections motivically and harmonically. I would run these ideas one after the other - with held sounds at the end of each little section, but not complete breaks. To try to bring cohesion I would repeat some of these little sections throughout the time, with one in particular to make several appearances. Others I would bring back in variation. One of the models I have been conscious of for this sort of form is the work of poet T.S. Eliot, who in his longer poems will introduce a stream of ideas and contrasting material, but use frequent appearances of little fragments, often only a line, to orientate the reader or listener. The Duino Elegies of Rilke were more specifically helpful in this piece, not only in the subject matter and the general tone, but also in their formal construction: a parade of rich and potent ideas bound together by subtle reiteration and by the sheer lofty tone of the writing. So *Angels* became similarly a parade of ideas: resulting in a loose and rather extended rondo form, as below:

A	Bars 1-14
B	15 - 18
C	19 - 38
D	39 - 44
B1	45 - 48
A1	49 - 63
B2	64 - 66
E	67 - 81
A2	82 - 90
F	91 - 109
C1	110 - 145
D	146 - 151
G	152 - 168
H	169 - 191
B3	192 - 194
D1	195 - 201
A3	202 - 232

I	233 - 248
J	249 - 267
B4	268 - 271
K	271 - 280
E1	281 - 290
L	291 - 303
A4	304 - 329
A3(b)	330 - 344
M	345 - 349

So it can be seen that in the 26 sections I have identified above there are 13 different fragments of material (A to M). Cohesiveness is achieved with 6 iterations of the A fragment (and its variations), 5 of the B, 2 of the C, 3 of the D, and 2 of the E. All the remaining fragments are heard only once. The point needs to be made strongly here that the fragments share melodic and harmonic material (some to a greater, some to a lesser degree) which greatly enhances the cohesiveness of the whole.

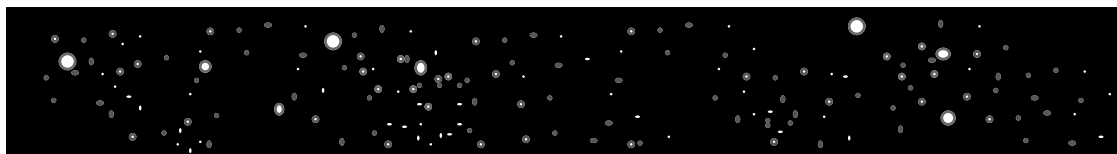
The sense of wholeness also comes from the *character* of the material I have used, most being resonant and sustained with the right pedal; much using the highest registers of the instrument often matched with pedal-tones from the lowest; much being of a very delicate and pianissimo tone; much being in the form of delicately played broken chords. The importance of, through the use of appropriate material, setting a convincing and sustained tone throughout is paramount. To make a parallel again with poetry, the success of a poem can depend on the poet striking a tone, one could almost say striking a pose, and through a consistency of language, maintaining that tone, that pose, through the entire length of a poem. A poem by Eliot, Rilke, Dylan Thomas and Celan will establish a tone immediately and sustain it strongly through a torrent of ideas and material, until the last line.

The most difficult aspect of working with a non-dramatic form like this is keeping the listener 'placed' for the duration, of informing them where they are on this particular musical journey. Without the sense of a broader flow of building, dissolution, growth, climax and resolution that the dramatic approach affords (as seen in the previous piece) this task of orientation is

more difficult. Within this 'processional' form one can only give subtle assistance to the listener in this regard. But to assist the listener to feel a sense of momentum I place the most varied materials in the first two thirds of the work and then a more familiar selection in the final section. I place some of the liveliest material between the ten and fifteen minute marks, and the return of material of a calmer nature once again after this point, along with some of the most familiar material, succeeds in drawing the listener toward a closure that is hopefully fulfilling. My transformations of, for example, the A paragraph, five in all, are written to provide an argument, presented bit by bit, for ending the work. What I mean is that after two early playings of the section, fairly familiar in nature I leave the middle third, of some six minutes, without another appearance. It then returns as A3, an appearance which should be recognized as significant by a listener, and suggestive of a 'turn towards home'. When A4 then comes less than two minutes later, to be followed immediately by A3 again I feel that the listener feels that we are 'summing up' and that end is not far away (and will not be a surprise when it comes). This is an example of the means I use to try and guide, inform and satisfy the listener. I am also using the placement of the five iterations of the B sections in the same way. It is a subtle game. A comparison I could make is with the garden treasure hunts I make up for my five-year-old daughter. I give her a clue to find the spot, which will then contain the clue to find the next spot, and so on to the end. I have to make the clues not too difficult, or she will lose her way, and not too easy or she will breeze through quickly and be left feeling deflated and let down by the game. The difference with composing is that the work has to be both the garden *and* the game.

It was indeed a challenging task to work with this amount of disparate material while attempting, as always, to produce coherence, sense and sensibility and the success of the venture can only be attempted to be judged once it is played in front of an audience. Once the piece was played to a live audience I had further information with which to assess its formal success (let's not delve into its artistic merits). The one element in writing music that is the most elusive for me when developing a piece alone is that of the judging of the passing time. Experience has given me foreknowledge of all the other ingredients (I always know quite well how works will sound, so

there are infrequently surprises there) but being able to absolutely predict the dramatic pace of a piece: how the different sections of a work unfold over time is still partly a guessing process. And it is not until the piece is running in front of an audience that this element can be felt fully (even then it will feel different for different audiences, different venues). After hearing that first performance I felt that at times the rolling pace of the fragments was too fast, too relentless, but that the piece overall was very cohesive and maybe too much so (in that I had repeated the A fragment one or two too many times). But once I gave *myself* time, and distance (for the 'A' fragment is too familiar when one has lived with it for weeks) I altered this opinion. For on coming back and listening to a recording of the performance a year later I felt that I had achieved a good balance between repetition and cohesion, and decided against cutting any of the reiterations of the A section. I had to become another listener, a listener that was less familiar with the work than a composer at the moment of creation, in order to ultimately assess its formal success. With only minor changes another pianist took it to perform.



A greeting through the stars - With Dances

for string quartet

Quentin S D Grant 2004

Notes

Tremolos are indicated with three slashes.

Accidentals apply for the entire length of the bar.

Unless otherwise indicated a hairpin (\lt) indicates a change of one degree of volume.

Duration: c.9 minutes.

a greeting through the stars - with dances

Largo, con moto ♩ = 69

Quentin SD Grant, 2004

Violin 1
pp sul tasto, molto espress

Violin 2
pp sul tasto, molto espress

Viola
pp sul tasto, molto espress

Violoncello
pp sul tasto, molto espress

7

mf

mf

mf

mf

13

p *pp* *p*

p *pp* *p*

p *pp* *p*

p *pp* *p*

dim.

dim.

dim.

dim.

20

pp p port.

This system contains measures 20 through 25. It features four staves: two treble clefs and two bass clefs. The music is in 3/4 time, which changes to 4/4 at measure 22. Dynamics include *pp* and *p*. A *port.* (portamento) marking is present above the first staff in measure 23. Slurs and phrasing marks are used throughout.

26

pp pp pp pp

This system contains measures 26 through 32. It features four staves: two treble clefs and two bass clefs. The music is in 3/4 time, which changes to 5/4 at measure 28 and back to 4/4 at measure 30. Dynamics are consistently *pp*. Slurs and phrasing marks are used throughout.

33

accel.

p cresc. mf p cresc. mf p cresc. mf p cresc. mf

This system contains measures 33 through 38. It features four staves: two treble clefs and two bass clefs. The music is in 3/4 time, which changes to 4/4 at measure 35. Dynamics include *p cresc.* and *mf*. An *accel.* (accelerando) marking is present above the first staff in measure 35. Slurs and phrasing marks are used throughout.

40

pp

pp

pp

pp

p leggiero

norm. $\text{♩} = 69$

sul pont.

p leggiero

sul pont.

p leggiero

48

sul pont.

p leggiero

56

64

72

80

♩ = 72

sul tasto

fp *pp* *fp*

sul tasto

fp *pp* *fp*

(15^{ma}) -

sul tasto

p *fp* *pp* *fp*

gliss. *gliss.*

87

pp <> pp p

pp <> pp p

pp <> pp p

pp <> pp p

93

poco accel.

100

a tempo poco accel. a tempo

107

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

114

$\text{♩} = 69$ norm.

p leggiero
p leggiero
p leggiero

120

poco sul pont.

p leggiero
p leggiero
p leggiero

128

Musical score for measures 128-135. The score is written for four staves: Treble Clef (top), Treble Clef (second), Bass Clef (third), and Bass Clef (bottom). The key signature has one sharp (F#). The music features a melodic line in the top staff with slurs and ties, and a bass line in the bottom staff. The middle two staves contain chords and rhythmic accompaniment.

136

Musical score for measures 136-143. The score is written for four staves: Treble Clef (top), Treble Clef (second), Bass Clef (third), and Bass Clef (bottom). The key signature has one sharp (F#). The music features a melodic line in the top staff with slurs and ties, and a bass line in the bottom staff. The middle two staves contain chords and rhythmic accompaniment.

144

Musical score for measures 144-151. The score is written for four staves: Treble Clef (top), Treble Clef (second), Bass Clef (third), and Bass Clef (bottom). The key signature has one sharp (F#). The music features a melodic line in the top staff with slurs and ties, and a bass line in the bottom staff. The middle two staves contain chords and rhythmic accompaniment.

152

Musical score for measures 152-159. The score is in 3/4 time and consists of four staves: Treble, Piano, Bass, and Bass. Measure 152 starts with a treble clef and a key signature of one flat. The melody in the treble staff features eighth notes with accidentals (b, a, b, a, b, a) and a half note. The piano staff has a series of quarter notes with stems pointing up. The bass staff has a series of quarter notes with stems pointing down. A fermata is placed over the final measure of this system.

160

Musical score for measures 160-167. The score continues with four staves. The treble staff has a melody of quarter and eighth notes with accidentals. The piano staff has quarter notes with stems pointing up. The bass staff has quarter notes with stems pointing down. A fermata is placed over the final measure of this system.

168

Musical score for measures 168-175. The score continues with four staves. The treble staff has a melody of quarter and eighth notes with accidentals. The piano staff has quarter notes with stems pointing up. The bass staff has quarter notes with stems pointing down. A fermata is placed over the final measure of this system. The dynamic marking *mf* is present in the treble, piano, and bass staves.

176

176

p

p

p

p

183

$\bullet = 72$

molto sul pont.

sul tasto

p

mp

p

sul tasto

p

mp

p

molto sul pont.

sul tasto

p

mp

p

molto sul pont.

sul tasto

p

mp

p

p

190

pp

mf

pp

mf

p

pp

mf

pp

mf

p

pp

mf

pp

mf

p

197

Musical score for measures 197-202. The score is in 4/4 time and consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature has one flat. The music features melodic lines with slurs and dynamic markings of *pp* (pianissimo) in the final measure of each staff.

203

Musical score for measures 203-208. The score is in 4/4 time and consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature has one flat. The music features melodic lines with slurs and dynamic markings of *mf* (mezzo-forte) and *pp* (pianissimo).

209

Musical score for measures 209-214. The score is in 4/4 time and consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature has one flat. The music features melodic lines with slurs and dynamic markings of *fp* (fortissimo-piano), *p* (piano), and *pp* (pianissimo).

215

221

accel. -----

226

a tempo

norm.

232 $\text{♩} = 69$ rall.

pp leggiero
sul pont.
pp leggiero

242 $\text{♩} = 54$

p leggiero
norm.
p leggiero

252

norm.
p leggiero
norm.
p leggiero

260

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

268

mf dim. poco a poco

mf dim. poco a poco

mf dim. poco a poco

mf dim. poco a poco

276

p dim. *pp*

p dim. *pp*

p dim. *pp*

p dim. *pp*

3. *a greeting through the stars - with dances*, Commentary

This work for string quartet takes, again, another solution to the challenge of a long single movement work. Shorter, at ten and a half minutes, than *Angels* the challenge is of a different nature and thus another solution needed.

It was written for the Langbein String Quartet and performed in December 2004 (please refer to the accompanying recording).

The derivation for the poetics is the age-old theme of the individual contemplating their loneliness in the cosmos, a theme which I found in telling focus in the set of poems by the Russian Anna Akhmatova titled *The Sweetbriar Flowers - From a Burnt Notebook*:

(3) *In a Dream*

I bear equally with you

the black permanent separation.

Why are you crying? Rather, give me your hand,

promise to come again in a dream.

You and I are a mountain of grief...

You and I will never meet on this earth.

If only you could send me at midnight

*a greeting through the stars.*¹⁶

This poetry became the impetus for the stillness and intensity that characterises the atmosphere of the principal material of the work. The language of the central material is of a heightened romantic or even expressionist nature, with progressions of major, minor and diminished triads with added sixths, sevenths and tri-tones. After spending some time working with these initial ideas I produced extended passages that were expressive and lyrical but carrying a certain tension. I tried a few different treatments of these passages, with the intention to write in a 'through-composed' process - that is, to start at the beginning and work my way bit by

¹⁶ Anna Akhmatova, *The Sweetbriar Flowers*, 3. *In a Dream* (trans. Richard McKane, *Post-War Russian Poetry*, Ed. Daniel Weissbort, Penguin Books, 1974) p.23

bit to build a dramatic narrative until its completion. This process, and the dramatic arch form seemed right to me for the sound-world I wanted to evoke. But it was not successful: the piece felt too earth-bound; it had captured the 'mountain of grief' but failed to find its 'greeting through the stars', and it became clear that the work was in danger becoming slow, heavy and morose. I felt that the material did not have enough breadth to do service to the 'atmosphere' of the chosen subject, and that the through-developed form that I was pursuing was not allowing enough air or light into the piece.

No way past this problem presented itself until a bright spring morning: awakening with the sound of dances playing in my mind - and suddenly the work in its entirety became clear. Now, before being accused of 'turning a scientific experiment into a bedroom farce'¹⁷, I must emphasise that moments of sudden clarity such as this (we will not soil the sheets with the much abused word "inspiration"), be they in waking hours, intoxication or dreams, can contain not only the poetic solution to a problem, but also the formal. In this case the emotional problem, of a piece too slow and morbid, was immediately solved by the lightness, grace and generosity of spirit added by a series of little dances. The formal problem was also instantly solved: two different types of material, the grave and the dance-like, side by side, in balance - the one giving weight to the other; that other giving grace to the first - and not in opposition: the suddenly obvious solution was to marry them in a set of double variations.

The simplest reduction of the piece could be made as follows, naming the married pair as *meditation* and *dance*.

Bars 1 - 41	meditation 1	157"
42 - 82	dance 1	38"
83 - 114	meditation 2	117"
115 - 185	dance 2	69"
186 - 231	meditation 3	180"
232 - 286	dance 3	68"

¹⁷ *Solyaris*, Dir. AndreTarkovsky (film, Russia, 1972)

The dance material I drew from one of the most generous spirits of our culture who was also having a piece played at the concert in which this work was to be premiered: Beethoven. It is a little pastoral dance taken from the second movement of his string quartet, Op. 132, which is used to produce variations for dances 1 and 2, but appears in a version very close to the original in dance 3.

In placing such contrasting material in the piece I had to be careful about judging the length of its appearances and the relative weight of each appearance. The first version comes at about two minutes into the piece, which has given 'meditation 1' sufficient time to settle but the listener should also still be early enough in the work (and thus be not totally settled in what they think the piece is) to feel that this change is not too ill-fitting.

Looking at the simple schema above one thing becomes quickly obvious - it is not an equal marriage. The meditative sections make up, in duration, a touch short of three quarters of the piece. And with each of those sections being between two and three minutes long and carrying such a disproportional weight it is necessary for them to carry much of the sense of the piece. Within each of their three appearances will need to be a large degree of variation and transformation to carry the momentum until the next appearance of the dance variations. This is achieved through the use of a central phrase with distinctive harmonic and melodic elements (seen in bars 1 to 15), which has varied appearances in the three meditations, surrounded by other material of greater diversity but still connected to this primary material. A simple breakdown makes this clear: I am calling this central phrase ABC to allow me to identify the three component parts as they appear independently further on, which are all varied as they reappear. Section A contains the principal melodic material, B is a broken rising triad, and C a simple rhythmic figure that serves as punctuation points in the music's flow (and is in fact a version of A's accompaniment figure, though serving a suddenly different and heightened role).

Meditation 1

Bars

(1 - 15	A B C)
1 - 8	A
8 - 11	B
12 - 15	C
16 - 22	A
23 - 24	C
25 - 30	A
31 - 35	C
36 - 41	C

Meditation 2

83 - 88	C
89 - 106	A
107 - 108	B
109 - 114	C

Meditation 3

186 - 193	C
194 - 202	A
203 - 207	A
208 - 210	B
211 - 212	C
213 - 222	A
223 - 226	B
227 - 231	C
(213 - 231	A B C)

The variation of these three components, ABC, carry the developmental weight of the work. It is through their transformations that the listener feels the sense of motion and momentum.

The three dance sections feature very little development within each of them, consisting as they all do of an accompaniment pattern, a falling arpeggio and a melody, but a good deal of variation between them. All have as their basis drones on the note A and, in a sense, nothing much more is asked of each of them than to just "be". The variation between them is achieved thus: dance 1 uses an inversion of the Beethoven melody with chromatic colouration; dance 2 uses a variation of that melody with polytonal, minor and dissonant accompaniments; dance 3 quotes the Beethoven fragment with little variation from the original.

During rehearsal I made small changes to the score, mostly punctuation alterations: inserting fermatas or breaths at the ends of phrases and sections to help emphasise the work's shape. In performance *a greeting through the stars - with dances* manifested much as I intended, capturing a scent of that far-flung place in our minds where despair and joy intersect.

String Trio No.3



Baby, April 1968 Kevin Pieteron

Quentin SD Grant

String Trio No.3



Quentin Grant, 2002

Grace notes are to be played before the beat.

Tremolo is indicated by 2 slashes.

Harmonics are indicated by a circle over the note wanted: it is left to the discretion of the player to choose the most fitting way of achieving it (either by artificial or natural means).

Accidentals apply for the entire length of the bar.

Unless otherwise indicated a hairpin indicates a change of one degree of volume.

Duration is c. 17 minutes

String Trio No.3

1.

Quentin SD Grant, 2002

Ansioso ♩ = 72

Violin *p* espress. *pp*

Viola *p* espress.

Violoncello

6 *p* *pp* *p*

11 *mf* *sub.p* *mf* *sub.p* *mf*

piu mosso, accel. sul pont.

16 $\bullet = 108$ rall.

cresc. *mf*

cresc. *mf*

21 $\bullet = 84$ norm. $\bullet = 90$ con moto

p *mf* appassionato

norm. *p* *mp* *mf* *p*

p *mf*

28

mf *mf*

32

f

35

f

mf

sl.

39

mf

f

42

pizz.

arco

accel.

45

48

♩ = 132

51

accel. -----

55

♩ = 160

molto rall.

59

♩ = 72

63

mp *p* *mp*

67

piu mosso ♩ = 90

pp *p* *p*

69

p *port.* *pizz.(l.h.)*

Musical score for Trio, page 6, measures 71-75. The score is written for three staves: Treble, Middle, and Bass. The key signature is one flat (B-flat major or D minor). The time signature is 3/4.

Measures 71-72: Treble staff has a whole note chord (B-flat, D, F) and a half note chord (B-flat, D, F). Middle staff has a triplet of eighth notes (B-flat, D, F) and a half note chord (B-flat, D, F). Bass staff has a quarter note (B-flat), a quarter note (D), and a half note (F).

Measures 73-74: Treble staff has a half note chord (B-flat, D, F) and a half note chord (B-flat, D, F). Middle staff has a half note chord (B-flat, D, F) and a half note chord (B-flat, D, F). Bass staff has a quarter note (B-flat), a quarter note (D), and a half note (F).

Measures 75: Treble staff has a whole note chord (B-flat, D, F) and a whole note chord (B-flat, D, F). Middle staff has a half note chord (B-flat, D, F) and a half note chord (B-flat, D, F). Bass staff has a quarter note (B-flat), a quarter note (D), and a half note (F).

Dynamic markings: *p* (piano) at measure 71, *pp* (pianissimo) at measure 73, and *p* (piano) at measure 75.

2.

Animato ♩ = 132

System 2 (Measures 1-3):

- Staff 1 (Treble): *p* → *f*, *gl.*
- Staff 2 (Middle): *mf*, *gl.*
- Staff 3 (Bass): *p* → *f*, *gl.*

System 3 (Measures 4-6):

- Staff 1 (Treble): *p* → *f*, *gl.*
- Staff 2 (Middle): *mf*, *gl.*
- Staff 3 (Bass): *p* → *f*, *gl.*

System 4 (Measures 7-9):

- Staff 1 (Treble): *col legno*, *mf* → *ff*
- Staff 2 (Middle): *mf* → *ff*, *gl.*
- Staff 3 (Bass): *col legno*, *mf* → *ff*

System 5 (Measures 10-12):

- Staff 1 (Treble): *p* → *ff*, *arco*, *col legno*
- Staff 2 (Middle): *p* → *ff*, *gl.*
- Staff 3 (Bass): *p* → *ff*, *arco*, *col legno*

9 arco

mp

gl.

p

f

12

f

mf espress.

f

mf

mf

gl.

f

15

p

gl.

p

gl.

p

gl.

18

mf

f

mf

gl.

mf

p

mf

mf

p

mf

20

gl. *gl.* *gl.*

p *mf* *p*

p *mf* *p*

22

sul tasto, trem.

p

f *p*

f *p*

poco sul pont.

26

gl. *gl.*

p *mf*

30

gl. *gl.* *gl.*

mp *p sub.*

$\text{♩} = 132 (\text{♩} = \text{♩})$

34 *mp*

37 *mp*

40 *mp*

43 *mp*

The musical score is arranged in three systems, each containing three staves. The top staff of each system is a vocal line in treble clef, the middle staff is a piano accompaniment in treble clef, and the bottom staff is a bass line in bass clef. The music is marked 'mp' (mezzo-piano). The key signature has one flat (B-flat). The tempo is indicated as quarter note = 132. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

46

pp

pp

pp

49

tempo 1 ♩ = 132

norm.

pp *gl.* *gl.* *gl.* *pp* *gl.* *gl.* *gl.* *mp*

norm.

pp *gl.* *gl.* *p* *gl.* *gl.* *gl.* *gl.*

pp *gl.* *gl.* *gl.* *gl.* *gl.* *gl.* *gl.* *mp*

52

pizz.

p

gl. *gl.* *gl.* *gl.* *gl.* *gl.* *gl.* *gl.* *gl.* *gl.*

espress. < > <>

pizz.

p

56

arco

p *f* *p*

p *gl.* *gl.* *f* *gl.* *gl.* *p*

arco

p *f* *p*

59

mf *p*

mf *p* *cresc.*

mf *p* *cresc.*

62

mf p *f p*

gl.

gl.

64

p *f*

f

f

66

gl. *gl.* *gl.* *gl.* *gl.* *gl.* *gl.*

gl.

gl.

69 poco rall.

71 a tempo

74

3.

♩. = 86

ppp cresc.

ppp cresc.

(arco)
ppp cresc.

+ pizz.(l.h.)

6

mp < mf ppp sub. cresc.

mp < mf ppp sub. cresc.

mp < mf ppp sub. cresc.

+ pizz.(l.h.)

11

mp < f mp gl.

mp < f mp

mp < f mp

+ pizz.(l.h.)

16

gl. *mf*

mf

20

mp gl. *mp*

mp

mp

24

gl. *mf* gl. gl. gl. gl. gl. gl.

mf

mf

mf

28

p gl. cresc. pizz.(l.h.) *mf* decresc.

p cresc. *mf* decresc.

p cresc. *mf* decresc.

32

Musical score for measures 32-35. The score consists of three staves: Treble, Bass, and Bass. The Treble staff features a melodic line with dotted half notes and rests, marked with a '+' sign. The Bass staff has a steady eighth-note accompaniment. The Bass staff has a dotted half note with a '+' sign.

36

Musical score for measures 36-40. The score consists of three staves: Treble, Bass, and Bass. The Treble staff features a melodic line with dotted half notes and rests, marked with a '+' sign. The Bass staff has a steady eighth-note accompaniment. The Bass staff has a dotted half note with a '+' sign. Dynamics include *p cresc.* and *p*.

41

Musical score for measures 41-44. The score consists of three staves: Treble, Bass, and Bass. The Treble staff features a melodic line with dotted half notes and rests, marked with a '+' sign. The Bass staff has a steady eighth-note accompaniment. The Bass staff has a dotted half note with a '+' sign. Dynamics include *mf* decresc. and *mf*.

45

Musical score for measures 45-48. The score consists of three staves: Treble, Bass, and Bass. The Treble staff features a melodic line with dotted half notes and rests, marked with a '+' sign. The Bass staff has a steady eighth-note accompaniment. The Bass staff has a dotted half note with a '+' sign. Dynamics include *p*, *f*, *p sub.*, and *mf*. The Bass staff includes the instruction *pizz. (l.h.)*.

49

(arco) *p sub.*

p sub.

p sub.

52

mf *mp*

mf *mp*

mf *mp*

55

mf *mp* *mf*

mf *mp* *mf*

mf *mp* *mf*

58

p *gl.* *gl.* *gl.*

p

p

61

Musical score for measures 61-63. The score consists of three staves: Treble, Bass, and a lower Bass staff. The Treble staff contains a melodic line with slurs and accents, marked with *gl.* and *cresc.*. The Bass staff contains a rhythmic accompaniment of eighth notes, also marked with *cresc.*. The lower Bass staff contains a line of notes with slurs and accents, marked with *cresc.* and a plus sign (+).

64

Musical score for measures 64-66. The score consists of three staves: Treble, Bass, and a lower Bass staff. The Treble staff contains a melodic line with slurs and accents, marked with *gl.*, *mf*, and *p sub.*. The Bass staff contains a rhythmic accompaniment of eighth notes, marked with *mf*. The lower Bass staff contains a line of notes with slurs and accents, marked with *mf* and a plus sign (+).

67

Musical score for measures 67-70. The score consists of three staves: Treble, Bass, and a lower Bass staff. The Treble staff contains a melodic line with slurs and accents, marked with *gl.*. The Bass staff contains a rhythmic accompaniment of eighth notes, marked with *sul pont.* and *ppp cresc.*. The lower Bass staff contains a line of notes with slurs and accents, marked with *ppp cresc.* and a plus sign (+).

71

Musical score for measures 71-74. The score consists of three staves: Treble, Bass, and a lower Bass staff. The Treble staff contains a melodic line with slurs and accents, marked with *gl.*. The Bass staff contains a rhythmic accompaniment of eighth notes, marked with *mf*. The lower Bass staff contains a line of notes with slurs and accents, marked with *mf* and a plus sign (+).

74 *sul pont.*
f molto espress

77 *f*
f
f

77 *gl.*
f
f

77 *norm.*
p
norm.
p *f*

80 *f*
f
f
pizz.(l.h.)
(arco)

82 *mf*
mf
mf

84

Musical score for measures 84-86. The score consists of three staves: Treble, Bass, and Bass. The Treble staff features a melodic line with eighth-note patterns, marked *mp sub.*. The Bass staff (middle) provides harmonic support with chords and eighth notes, also marked *mp sub.*. The Bass staff (bottom) features a melodic line with eighth notes, marked *mp sub.*. A performance instruction *a..... molto sul pont* is written above the bottom staff.

87

Musical score for measures 87-88. The score consists of three staves: Treble, Bass, and Bass. The Treble staff features a melodic line with eighth-note patterns, marked *p*. The Bass staff (middle) features a complex rhythmic pattern with sixteenth notes, marked *p*. The Bass staff (bottom) features a melodic line with eighth notes, marked *p*.

89

Musical score for measures 89-90. The score consists of three staves: Treble, Bass, and Bass. The Treble staff features a melodic line with eighth-note patterns, marked *pp*. The Bass staff (middle) features a complex rhythmic pattern with sixteenth notes, marked *pp*. The Bass staff (bottom) features a melodic line with eighth notes, marked *pp*.

4.

♩ = 72
(norm.)

pp
sul pont.

pp

(norm.)

pp

5

liberamente

norm.

sub. *f*

8

f

11

pp <=> *p*

p <=> *p*

pp <=> *p*

14

Allegro ♩ = 148

f *mf* *f*

f *mf* *f*

f *mf* *f*

19

mf <=> *mp*

mf <=> *mp*

mf <=> *mp*

24

f *mp* sub. > *p* *mp* cresc.

f *mp* sub. > *p* *mp* cresc.

f *mp* sub. > *p* *mp* cresc.

29

gl. *f*

33

tempo 1 ♩ = 72

mf *f* *p sub.*

38

mp

42

mf espress. *fp*

46 *port.*

3 3 3 3

fp *mp*

49

3 3

fp *fp*

52

mf 3

f *fp* *fp* *mf*

f *fp* *mf* *f* *mf*

54

f *mf*

f *fp* *mf* *f* *mf*

f *fp* *mf* *f* *mf*

Detailed description of the musical score: The score is for a Trio and consists of three systems of music, each with three staves (Treble, Alto, and Bass clefs). The key signature has one flat (B-flat). The time signature is 5/4. Measure 46 starts with a 'port.' (portamento) marking. The first system (measures 46-48) features a complex melodic line in the treble staff with triplets and slurs, and a bass line with chords and slurs. Dynamics include *fp* and *mp*. The second system (measures 49-51) continues the melodic development with triplets and slurs. Dynamics include *fp*. The third system (measures 52-54) features a more rhythmic and complex melodic line with many slurs and triplets. Dynamics include *mf*, *f*, and *fp*. The score concludes with a final measure in measure 54.

56

mp *mp* *mp* *mp*

tr

61

Poco meno mosso

pp *pp* *pp*

tr

67

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

gl.

4. *String Trio No.3* - Commentary

I shall now look at the first of the two multi-movement works in the portfolio, my third string trio. It was written in 2002 for a performance by members of the Langbein String Quartet in a concert given in Adelaide in July of that year (this is the performance to be found on the portfolio CD).

The string trio, while appearing to simply be a string quartet minus one violin, has a very different character than that of the quartet. Rather than being four near-equal voices that can combine to produce an even and balanced blend I think of the trio more as three solo lines that even when in close consort still maintain their individual status. With each of the lines being more exposed the sound is more brittle; more plaintive, and lends itself to evoking a particular emotional space: that of bleakness or downright misery.¹⁸

The musical materials here are influenced by the work of eastern Europeans such as Kurtag and Schnittke. It is dissonant, with frequent harmonic and melodic use of the tritone, the minor and major seventh, and the minor ninth. The use of *sul pont*, *col legno*, frequent glissandi and tremolo, voices widely spaced or, alternatively, very closely spaced, are also features of this sound-world. But, like the above-mentioned composers, there is a strong, lyrical character to the lines and moments of intense sweetness. Rhythmically it is quite animated, with frequent changes of tempo, metre and feel.

Writing four movements of moderate length to make an 18-minute piece present formal problems of a different nature. To build sense and cohesion into each movement of about four minutes is less difficult than doing the same with a 10 or 15-minute work as we have just considered with the previous three examples. But simultaneously getting enough variation between the four movements while connecting them so that they *are* four movements of the whole rather than four separate pieces is the challenge with such a work.

¹⁸ (*Any sensible survey of musician suicides would surely find that a large proportion would have been players in string trios*).

I will look chiefly at how I have tied the four movements together into a totality and to do this will concentrate on the most aurally obvious connections between them.

On inspection one finds a spider web of threads and connections running through the movements, with some material appearing in two or three of them, another bit appearing in another set of two or three, and so on. It cannot be argued on paper whether such connections are sufficient for the task (or, on the other hand, are overdone and over-obvious) but, again, it is up to a listener to pass such judgments. When looking at any piece of music it is often so easy to find connections that in actual fact are irrelevant (the history of music analysis is cluttered with such examples) and so it is important, as a composer, to work as much in the realm of the *real* and the aurally obvious (a musicologist needn't worry, as their method will never be truly tested). So the marrying of four movements and contriving their relationship to each other is a nebulous enterprise, and requires both analytical and intuitive skills. To pick out certain isolated features is not sufficient alone to argue similarity (to say that two animals are both black, both have several legs, both eat carrion and both give a painful bite is not enough to convince a live viewer that an ant and a black panther are closely related). There has to be a number of features that will all contribute in a certain way to feed a listener's hunger for order and give a *feeling* that such connections are integral. This is an area where a composer's contrivances have to be most delicately rendered and here, as is often the case, I had to add tiny bits of fine detail aimed at convincing the listener that the work has a sense of wholeness and integrity.

Below I've listed the features that seem to me to be the most important in terms of providing cohesion to the work.

- 1) A primary feature is the obvious 'book-ending' of the piece by the first and last movements which both have opening and penultimate passages of the same material (with alterations). This is a common device found in all the temporal arts (including literature) that serves formal and emotional purposes, but here it is at its most obvious. I felt that this work with its difficult, emotional material and its variety of textures, its abundance of held

moments and its meandering solitary solos, needed a very strong and obvious return. Other multi-movement works that have maintained a stronger continuous line in their earlier movements haven't needed such an emphatic restatement of the opening material.

2) Movements 1, 2, and 4 all have a high, drawn and plaintive quality to them with a lot of high register work for all three instruments; high, sustained harmonics, a quality of "sighing" (most audible in the cells that rise a third and fall a second). This 'sighing' nature of the material has not only its emotional uses but also is a crucial manifestation of the *tone* of the work, material that is a touchstone for all other elements in the work.

3) The rising glissando is very firmly established in the second movement through incessant repetition and so is very familiar and easily recognized on its reappearance in the third and fourth.

4) The solo violin (b. 68) and viola lines (b. 67) share the same character of wild emotionalism with their counterparts in the fourth movement (viola at b. 7, violin at b. 43). These two pairs of solos are also connected very closely in terms of material (see [7] below).

5) The marked passages of rhythmic unison in 1 (bars 15 to 20) and 4(b. 15 to 33) and the way that they appear in contrast to surrounding lyrical material.

6) Ongoing use of a very recognisable motivic cell: three notes with the intervals (with retrogrades and inversions) of a third and a second.

[e.g. Mt 1: b.1 G-A-C; b.2 G#-E-F#; b.4 G-Bb-A, b.7 A-C-Db

Mt. 2: b.1 A-C#-Bb; b.5 Bb-A-C, B-D-C#;

Mt. 3: b.15 to 25 D-Eb-C

Mt. 4: b.1 F-G-A; b. 60 F-G-A]

7) The quoting of material from the opening three movements in the fourth. The fourth movement indeed acts as a kind of overture in reverse: it contains quotes (though with alterations) from each of the preceding movements.

I'll list the material as it appears in the final movement, and where earlier appearances occurred:

Movement 4	Earlier appearances
b. 1 - 7	mt. 1, b.1 - 14; b.59
b. 8 and 10	mt. 2, b.1 - 22/ mt. 3 b. 59 - 71
b. 13 - 14	mt. 1, b.1 - 14; b.59

b. 16 - 35	mt. 1, b. 15 - 20
b. 26	mt. 2, b.1 - 22
b. 28	mt. 2, b.1 - 22
b. 29	mt. 2, b.1 - 22
b. 43 - 53	mt. 1, b. 67 - 73
b. 60 - 68	mt. 1, b.1 - 14; b.59

As can be seen this last movement, although with a character of its own, is assembled largely from material drawn from the earlier movements.

Having established the cohesive elements in the piece I want to look at how a multi-movement purely instrumental work such as this can achieve a sense of momentum and symmetry. Firstly I'll give a brief description of each movement.

Movement one is a varied and mobile, with a mixture of material and emotional spaces, starting with a static, held section, moving through a growing sense of drama, accelerating to point of high drama, returning to the static material, and ending with a solo voice playing against the latter material.

The second movement begins with a minute of material based on a glissando motive, followed by a minute of contrasting, flowing material and then a final 90 seconds of the glissando material again.

The third movement is simple manifestation of a single idea, a relentless reiterated quaver in 9/8 broken with occasional tremolo.

The fourth movement is, like the first, mobile and changeable. It, again, opens with a static section, moves to a solo dramatic voice, through to the three voices in a sense of building drama. It then moves to reflection, on to a section of high drama, to then use the static material of the opening to gradually diminish to nothing.

So movement one and four are both changeable and mobile, with the two inner movements both simple and unchangeable. The convention in multi-movement works from my output (and in many works written in the West since the classical period in general) would usually be that the early movements would carry the bulk of the developmental work and that a final

movement would be clear and unequivocal. In this case the first movement introduces much material and sets a challenge to the listener in its many changes and contrasts. The second and third settle the listener by providing formally much more easily assimilable patterns. There are tensions in the emotional content of the music, but none in the formal content. It could be argued that the fourth movement earns the freedom to be again wide-ranging and ambiguous, firstly as a counterbalance to the similarly diffuse first movement and, secondly, as a foil to the evenness and immutability of the middle movements. It also has to be emphasised how important the last ninety seconds are to the success of the fourth movement having a sense of finality about it.

These factors considered I am satisfied with the formal qualities of this work, and will be using similar models for future works. In performance the work seemed convincing in both evocation of a dark emotional world and in its formal structures.

to be sung under open sky

**four songs for
soprano and orchestra**



Quentin SD Grant, 2001

commissioned by the Australian Society for
Music Education with the assistance of Arts SA.

to be sung under open sky

INSTRUMENTATION

2 flutes

2 oboes

2 Bb clarinets

1 bassoon

1 contra-bassoon

4 horns in F

2 trumpets in C

2 trombones

tuba

timpani

percussion: 2 players glockenspiel, tambourine (on stand),
suspended cymbal, triangle, vibraphone, sleigh bells,

harp

1st violins

2nd violins

violas

celli

double basses

Notes

- Accidentals carry for the entire length of the bar in which they occur unless subsequently altered.
- Lines are very often broken between instruments: it is crucial that these lines are to the fore, are even in dynamics and smoothly joined.
- All grace notes are to be played before the beat.
- The score is notated in C (with normal octave transpositions).
- Trills are to be played to the natural note above, unless otherwise indicated.
- Tremolo and flutter tonguing are indicated by two dashes on the stem.
- Hairpins (crescendos and decrescendos) indicate an increase/decrease of one dynamic degree unless otherwise marked.
- The voice, of course, must be to the fore throughout.
- *Espressivo sempre*.
- Duration c. 32 minutes.

1.

The trees are shining in the golden light of afternoon,
 Each leaf glowing. Each branch gently swaying,
 A swinging that is graceful and calm.
 The smile of the sun shines down upon the footsteps of my lonely path.
 The breeze that wanders from tree to tree, whispers, sighing.
 Whispers in hushed tones and speaks to me of laughter and regret.
 Why do my thoughts turn again to childhood?
 Is it the hush of wind through the trees calling,
 Leading my soul back home?

2.

My gaze is lost, my sight is half in dream.
 This river and its voice has me languid, hypnotised.
 My sleep moves in time to its rippling hush.
 The water quietly murmurs,
 And songs I sang in childhood
 Come gently once again.
 A whispered lullaby, a gentle sweet song, fallen.
 Soft play of sound that flickers through the water.
 The river's whispering song is of the earth's deep soul.
 And songs I dreamt in childhood, come falling once again.
 Fall whispering once again, Flickering once again.
 A summer's lullaby, a hidden, long hidden song.

3.

The night is deep, deeper than the day.
 Cool shines the moonlight on the white limbed trees.
 Pools of light, voices of memory.
 How deep, how sad, the moon.
 Silent its deep gaze.
 My fragile life held in the gaze of this rippling light.
 How deep, how wise these shadows, pools of memory and sorrow.
 Deep, deep and dark.
 Memories lie deep and dark.
 Hidden and and dark.

4.

Sky has opened, sun is swirling. Gladness.
 Clouds dividing, blueness is flooding, brightness; bright moment.
 The valleys unfold, far below me are great shifting hills.
 Every step takes me closer to a wide, to a serene sea.
 Sky is fresh born, sparkling light surrounds me. Blessed. Glowing,
 Horizon flowing gleaming, this blessed moment, shining.
 The clouds before me divide,
 Rising higher a breeze and the distant holy shine of the eternal sea
 Shine! the holy shine of the eternal sea

to be sung under open sky

143

1. Trees

Quentin SD Grant

poco rall.

moderato ♩ = 80

flutes *mp* < *mf* > *ppp* *mp* < *mf* > *p*

oboes *mp* < *mf* > *p* *p* < *mf* > *p*

clarinets *mp* < *mf* > *p* *p* < *mf* > *p*

bassoons *mp* < *mf* > *p* *p* < *mf* > *p*

french horns 1,3 *mp* < *mf* > *mp* < *mf* > *p*

french horns 2,4 *p*

trumpets *pp*

trombones *pp*

tuba *pp*

timpani *pp* poco rall.

percussion 1

harp *mp* 3

solo violin poco rall.

violins 1 trem. *mf* > *mp* *mf* > *mp* *mp* < *f* > *mp* *mf* > *mp* *mf* > *mp* *mf* > *p*

violins 2 trem. *mf* > *mp* *mf* > *mp* *mp* < *f* > *mp* *mf* > *mp* *mf* > *mp* *mf* > *p*

violas trem. *mf* > *mp* *mf* > *mp* *mp* < *f* > *mp* *mf* > *mp* *mf* > *mp* *mf* > *p*

celli trem. *mf* > *mp* *mf* > *mp* *mp* < *f* > *mp* *mf* > *mp* *mf* > *mp* *mf* > *p*

double basses *mf* pizz. arco *mf* < *f* > *p*

a tempo; graziosa

10

solo

fl *mf* 1.

ob *mf* 1.

cl *p* *mf* a2

bn *pp* 2. to contrabassoon

hn 1,3 *pp* 1.

hn 2,4 *pp* 1.

tpt *p* 1.

trm *pp*

a tempo; graziosa

timp *pp*

perc1 triangle

perc2 *mp* l.v.

harp *mp* DEF#GABC *p* Ab C#

a tempo; graziosa

solo *mf*

vln1 *p*

vln2 *p*

vla *pizz.* *p* *mp*

vc *p* *pizz.*

db *p*

15

fl

ob

cl

bn

hn 1,3

hn 2,4

tpt

trm

timp

perc1

harp

harp chords: Bb, A#

harp chord: B#F#

solo

vln1

vln2

vla

vla articulation: pizz., arco

vc

db

Dynamics: *mp*, *pp*, *p*, *mf*, *mp*

Articulations: *a2*, *pizz.*, *arco*

Performance instruction: 1.

poco rall. tempo

fl *mf*

ob *mf*

cl *mf* a2

bn *mp* *p* *mf*

bn
contra-bassoon *mp*

hn 1,3 *mp* *p* *mf* 1.

hn 2,4 *mp* *mf* 1.

tpt *mp* *mf*

trm *mp* *mf*

tba *mp* *pp* *mf*

timp *pp* l.v.

perc2 triangle *mp* l.v.

harp Bb G# *f* *p*
poco rall. tempo

solo *mf*

vl n1 *mf* *mp* *p*

vl n2 *mf* *ppp* *mp* *p*

vla *mf* *mp*

vc *mf* arco *pizz.* *mf*

db *mf* arco *pizz.* *mf*

fl *mp* *mp* 1.

ob *p* 1.

cl *mf* *p* *p*

bn *mf* *pp*

bn *mf* *pp*

hn 1,3 *p* *mp* *pp* 1.

hn 2,4 *p* *mp* *pp* 1.

tpt *p* *mp* *pp*

trm

tba

timp *mp* *vibraphone: motor off*

perc1 *mf*

perc2

harp *mp* *p*

sop. *mf* The trees are

vln1 *p*

vln2 *p* *pizz.* *p*

vla *p* *pizz.*

vc *arco* *p* *pizz.* *pp*

db *p* *pp*

B♭CD♭E#F#G#A

32

fi

ob

cl

bn

2.to bassoon

hn 1,3

hn 2,4

tpt

trm

timp

perc1

harp

sop.

shin - ing in the gol - den light of af - ter - noon, Each leaf glow - ing.

vln1

vln2

vla

vc

db

39

fl *mp* 1. *mp*

ob *p*

cl *p* a2 *p* a2 *p* *p* 1. *p*

bn *p*

hn 1,3 *pp* 1.

hn 2,4 *pp* 1.

trm

timp

perc1

harp C#D4

sop. Each branch gently sway - ing, A swing - ing that is grace - ful and calm. The smile of the sun shines down u - pon the foot-steps of my

solo

vln1 *pp*

vln2

via *pp* arco

vc *pp*

db *p*

45

fl *p* *mf* 1. *mf*

ob *mf* 1. *mf*

cl *p* *mf* *mf* *a2* *mf*

bn *p* *mf*

bassoon 2 *p* *mf*

hn 1,3 *a2* *p* *mf* *p*

hn 2,4 *a2* *mf* *p*

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

trm *p* *mf* *mp*

timp *mp*

percl *mf*

harp *mf* C: D \flat E# F# G# A B \flat

sop. lone-ly path, lone-ly path.

solo *mf*

vln1

vln2 *pp*

vla *pp*

vc *pizz.* *mf*

db *mf*

51

fl *mf*

ob *mp*

cl *a2*

hn 1,3 *mp* *p* *mp*

hn 2,4 *mp* *p* *mp*

tpt

trm

timp

perc1

perc2 *p* glockenspiel

harp

sop. The breeze, the breeze that

solo *mp* espress.

vln1 *p*

vln2 *p*

vla

vc *pp* *pizz.* *mp*

db *mp*

55

1.

fl *mp*

ob

cl *mp*

hn 1,3 *p* a2

hn 2,4 *p* a2

tpt

trm

timp

percl *mp*

harp

sop. wan - ders from tree to tree, Whis - pers, sigh - ing.

solo

vln1

vln2 *p* *pp*

vla *p*

vc *p* *mp*

db *mp*

61

fl *p*

ob

cl *p*

bn *ppp*

hn 1,3 *p*

hn 2,4 *p*

trm *pp*

trm *a2*

trmp

perc2 *p*

harp *p*

sop.
Whis - pers in hushed tones and speaks to me of laugh - ter and re - gret. Why

solo *mp* *pp*

vln1 *pp*

vln2 *p*

vla *pp*

vc *pp* arco

db *p*

66

fl

ob

cl

bn

hn 1,3

hn 2,4

trm

timp

perc2

harp

sop.

do my thoughts turn a - gain to child - hood? Is it the hush of wind through the trees

vln1

vln2

vla

vc

db

pp

p

mp

pizz.

sul pont

77

fl *sf* *mf* *mp* *mf* *f* a2

ob *sf* *mf* *p* *mp* *f* a2

cl *sf* *mf* *p* *mp* *mf* *f* a2

bn *p* *f* *f* 1.

hn 1,3 *p* *f*

hn 2,4 *p* *f*

tpt *sf* *mf* *p* *f*

trm *mf* *p* *mf*

tba *mf*

timp *mf*

perc1 *mf*

harp *G4* *f*

solo

vln1 *mf* *p* *mf* *p* *f* *mp* sub. *div.* *norm.*

vln2 *mf* *p* *mf* *p* *f* *mp* sub. *div.* *norm.*

vla *mf* *p* *f* *p* *f* *norm. pizz.* *arco*

vc *mf* *p* *f* *pizz.*

db *p* *f*

81 *poco rall.*

fl *mf* *p*

ob *mf* *pp*

cl *mf* *mp* *pp*

bn *f* *mf* *pp*

hn 1,3 *mf* *p*

hn 2,4 *mf* *p*

tpt *mf* *p*

trm *p*

tba *p* *poco rall.*

timp *mp*

perc1 *p*

harp *p* *pp*

solo *poco rall.*

vln1 *div. sul tasto* *pp*

vln2 *div. sul tasto* *pp*

vla *sul tasto* *mp* *pp*

vc *pp*

db *pp*

Interlude 1

flute
oboe
clarinet
bassoon
french horn 1,3
french horn 2,4
trumpet
trombone
tuba
timpani
percussion 1
harp
violin 1
violin 2
viola
cello
double bass

72 92
a2
mf < f p
mf < f p
mp f p
pp pp < p pp
mp f mp
H- 1. solo
mp
mp f p
mp f p
72 92
glockenspiel
mp
pizz.
mp
72 92
mp f p
pp < > < > < >
mp f p
mp > p
pizz. arco
mp > p
mp f p

7 poco piu mosso

fl
ob
cl
bn
hn 1,3
hn 2,4
tpt
trm
tba

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

a2 H⁻

Detailed description: This system contains the staves for woodwinds and brass. The flute (fl) and bassoon (bn) are silent. The oboe (ob) plays a melodic line starting with a piano (*p*) dynamic, moving to mezzo-piano (*mp*) in the fourth measure. The clarinet (cl) plays a sustained note with a very piano (*pp*) dynamic. The horn 1,3 (hn 1,3) and horn 2,4 (hn 2,4) play a sustained note with a piano (*p*) dynamic, transitioning to very piano (*pp*) in the fourth measure. The trumpet (tpt) plays a melodic line with a piano (*p*) dynamic, moving to mezzo-piano (*mp*) in the fourth measure. The trombone (trm) and tuba (tba) play a rhythmic accompaniment with a piano (*p*) dynamic. The key signature has one sharp (F#) and the time signature is 4/4. A rehearsal mark '7' is in a box at the beginning of the system.

poco piu mosso

timp
perc1
harp

Detailed description: This system contains the staves for percussion and harp. The timpani (timp) and harp are silent. The percussion 1 (perc1) plays a rhythmic pattern with a piano (*p*) dynamic. The key signature has one sharp (F#) and the time signature is 4/4.

7 poco piu mosso

solo
vln1
vln2
vla
vc
db

mf *pizz.* *mf*

Detailed description: This system contains the staves for strings and solo. The soloist plays a melodic line with a mezzo-forte (*mf*) dynamic. The violin 1 (vln1) and violin 2 (vln2) play a melodic line with a mezzo-forte (*mf*) dynamic. The viola (vla) and violoncello (vc) play a rhythmic accompaniment with a mezzo-forte (*mf*) dynamic. The double bass (db) plays a rhythmic accompaniment with a mezzo-forte (*mf*) dynamic, including a pizzicato (*pizz.*) instruction. The key signature has one sharp (F#) and the time signature is 4/4. A rehearsal mark '7' is in a box at the beginning of the system.

fl *mp* *p*

ob *p* *p*

cl *p* *pp*

bn *p*

hn 1,3 *p* *mp*

hn 2,4

tpt *p* *p*

trm

tba

timp

percl

harp *mf*

13 solo *ppp*

vln1 *ppp*

vln2 *ppp*

vla *ppp*

vc

db arco *p* *mp*

19 accel. ♩ = 120

fl *p cresc.* *ff*

ob *mf* *ff*

cl *p cresc.* *ff*

bn *p cresc.* *ff*

hn 1,3 *mp cresc.* *ff*

hn 2,4 *mp cresc.* *ff*

tpt *mp cresc.* *ff*

trm *p cresc.* *fff*

tba *mp cresc.* *fff*

timp *mp cresc.* *fff*

perc1

harp

accel. ♩ = 120

vln1 *p cresc.* *f* *fff*

vln2 *p cresc.* *fff*

vla *p cresc.* *fff*

vc *p cresc.* *fff*

db *mp cresc.* *fff*

Tempo 2 ♩ = 92

meno mosso

25

fl

ob

cl

bn

hn 1,3

hn 2,4

tpt

trm

tba

Tempo 2 ♩ = 92

meno mosso

timp

percl

harp

D \flat E \flat F G A \flat B \flat C

E \natural

Tempo 2 ♩ = 92

meno mosso
espress.

vin1

vin2

vla

vc

db

30

rall. a tempo 2

fl. *p* *mp* *flz.*

ob. *mp* *flz.*

cl. *mf* *mf* *mf* *mf* *mp* *pp*

bn. *mf* *mf* *mf* *mf* *mp* *pp*

hn 1,3 *pp* *a2*

hn 2,4 *pp* *a2*

tpt. *mp* *a1 con sord.*

trm. *pp* *flz.* *a1*

timp. *pp* *<>*

perc1. *vibraphone: motor off* *flz.* *pp* *<>*

harp.

vln1. *mp* *mp* *sul tasto*

vln2. *mf* *mf* *mp* *p* *mp* *sul tasto*

vla. *mp* *mp* *mp* *mf* *sul tasto*

vc. *mf* *mf* *mf* *mf* *mf* *mp* *p* *mp* *sul tasto*

db. *mf* *pizz.* *mp* *arco* *p* *mp*

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

36

fl *p* *mp* *p*

ob *p* *mp* *p* *mp*

cl *>>* *>>* *>>*

bn

hn 1,3 *pp*

hn 2,4

tpt *mp*

trm

timp

perc1 *>>* *>>* *>>*

harp

vln1 *p* *mp* *p* *mp*

vln2 *p* *mp* *p* *p*

vla *mp*

vc *p* *mp* *p* *mp* *p* *mp*

db *p* *p* *p*

48

fl *mp* *mp* *f* *mf*

ob *mf* *mp* *f* *mf*

cl *mf* *mp* *f* *mf*

bn *mf* *mp* *f*

hn 1,3

hn 2,4

tpt

trm

timp

perc1

harp

vln1 *mf* *mf* *f* *mf* (sul tasto)

vln2 *mp* *mf* *mp* *f* norm. *mp*

vla *mf* *mf* *f* *mf*

vc *mf* *mp* *f* *mf*

db *mp* *mf* *mp* *f*

55 poco accel. rall. a tempo poco accel.

fl *mf* *mp*

ob *mf* *mp*

cl *mf* *mp* a2

bn *mf* *mp* a1 *p* *mp*

hn 1,3

hn 2,4

tpt

trm *mp*

tba

mp σ rall. a tempo poco accel.

timp

perc1

harp CDEFGA♭B *p*

norm. poco accel. rall. a tempo poco accel.

vln1 *mf* *mp*

vln2 *mf* norm. *mf* *mp* *p* *mp*

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

vc norm. *mp*

db *mp* pizz. norm. *mp*

59 *rall.*

fl *rall.*

ob *mp*

cl *pp*

bn *p mp*

hn 1,3 *mp pp*

hn 2,4 *mp pp*

tpt *mp pp*

trm *p pp*

tba *p pp*

timp *rall. p*

perc1

harp *f* *Al*

vln1 *rall. pp*

vln2 *pp*

vla *mp*

vc *mf f mp* *arco*

db *mf f mp*

2. River

Scorrendo $\bullet = 96$

The score is for a 3/4 time piece in D major. It features a variety of instruments including woodwinds, brass, percussion, harp, and strings. The tempo is marked 'Scorrendo' with a metronome marking of 96. The score is divided into two systems. The first system includes flute, oboe, clarinet, bassoon, french horns 1,3 and 2,4, trombone, and tuba. The second system includes timpani, percussion 1 and 2, harp, violin 1 and 2, viola, cello, and double bass. Dynamics range from *mf* to *mp* and *p*. Performance instructions include '1.', 'a2', '(norm.)', 'pizz.', and 'sim.'. The harp part includes chord diagrams: $D\flat E\flat F\flat G A\sharp B C$ and $A\sharp D\sharp$.

flute *mf* 1. a2 *mf*

oboe 1. *mf*

clarinet 1. *mf* a2

bassoon *mp* 1.

french horn 1,3 *mp* 1. a2

french horn 2,4 a2 *mp*

trombone a2 *p* *p*

tuba *p*

Scorrendo $\bullet = 96$

timpani

percussion 1

percussion 2 glockenspiel *mp* *mf*

harp $D\flat E\flat F\flat G A\sharp B C$ *mp* $F\sharp$ $A\sharp D\sharp$

Scorrendo $\bullet = 96$

violin 1 (norm.) pizz. *mp*

violin 2 (norm.) *p* *p* *p* *p* *p* sim.

viola (norm.) *mp*

cello *p* *p* *p* *p* sim.

double bass *mp* *pizz.*

fl *mf* *mf* 1.

cl

bn 1.

contra-bassoon

c' bn *p*

hn 1,3 *mp* *pp* *p*

hn 2,4 *mp* *pp* *p*

trm

tba

timp

vibraphone: motor off

perc1 *mp* 1.v.

perc2

harp E \sharp F \sharp

solo *mf* espress.

vln1 arco *p* 1. solo *p* *p* *p* *tutti* *mf*

vln2 *mf* espress. *tutti* *p*

vla 1. solo *tutti*

vc

db

13

fl

cl

bn

hn 1,3

hn 2,4

trm

timp

perc1

perc2

harp

sop.

My gaze is

solo

vln1

vln2

vla

vc

db

mf

p

mp

pp

mp

p

pp

sul pont

pp

31

fl *p*

cl *p*

bn

c'bn *pp* *p*

hn 1,3

hn 2,4 *pp*

tpt *p* *mf* a2

trm *mp*

timp *pp* *mp*

perc1 *mp*

harp

sop. *mp*
And songs I sang in child - hood, Come gen - tly once a - gain, Come gen - tly once a -

vln1 *ppp*

vln2 *ppp*

vla *ppp*

vc *mp* arco

db *mp*

36 poco rit. a tempo

fl *mf*

ob *mf*

cl *mf*

bn

hn 1,3 *pp* *p*

trm *p*

timp

perc1

harp *pp* *p* D E# F# G A B# C# B \flat

sop. gain. A whis-pered lull - a -

vln1 *mf*

vln2 *p* *p*

vla *mf*

vc *pizz.*

db *mp* *pizz.*

ppp *mp*

42

fl

ob

cl

bn

mp

mf

a2

mp

mp

mp

hn 1,3

hn 2,4

p

trm

timp

perc1

mp

l.v.

harp

sop.

by, a gen - tle sweet song, fall - en.

solo

arco

mp

vln1

mf

pizz.

vln2

vla

vc

db

47

fl 1. *p*

ob *p*

cl 1. *p* *mp*

bn

hn 1,3

trm

timp

perc1

harp *mp* D E F G A B C

sop. *mp*
Soft play of sound that flickers through the wa-ter. The ri-ver's whis-per-ing song

solo

vln1 arco *pp* *p* *ppp*

vln2 *ppp*

vla *ppp*

db

54

fl *p*

cl *a2* *p* *mp*

bn *p* *mp*

c'bn *mp*

hn 1,3

trm *p*

tba *p*

timp *p*

percl

harp

sop.
is of the earth's deep soul. And songs I dreamt in child-hood, come fall-ing once a -

vln1 *pp* *mp*

vln2

vla

vc *arco* *p* *arco*

db *p*

fl

ob

cl

c'bn

hn 1,3

hn 2,4

tpt

trm

tba

timp

perc1

harp

sop.

gain. Fall whis - per - ing once a., Flick - er - ing once a - gain.

vln1

vln2

vla

vc

db

poco rit.

a2

p

pp

mp

p

pp

65 a tempo

fl

ob

cl

bn

hn 1,3

hn 2,4

trn

timp

percl

harp

sop.

solo

vln1

vln2

vla

vc

db

a2

mp

mp

mp

mp

p

a tempo

B \flat

f

A summ - er's lull - - - a - by, a

a tempo

mf *espress.*

mp

p *sub.*

mp

p *sub.*

mp

mp

pizz.

mp *pizz.*

mp

70

fl

a2

cl

a2

bn

mp

hn 1,3

p

pp

hn 2,4

p

pp

trm

timp

perc1

perc2

glockenspiel

p

harp

Cb

Ab

D#

pp

sop.

hidd - en, long hidd - en song.

solo

mp

vln1

pizz.

mp

pp

vln2

pizz.

mp

vla

vc

p

pp

db

pp

Interlude 2

moderato ♩ = 96

flute *mf* a1

oboe *p* a2

clarinet *p* a2

bassoon *p*

french horn 1,3 *p* a1 *mp*

french horn 2,4

trumpet

trombone *p* a1

moderato ♩ = 96

timpani *p*

percussion 1

harp *p* *mp* C#DEbFG#ABb

moderato ♩ = 96

violin 1 *p*

violin 2 *p*

viola *p* *mp*

cello *p* *mp*

double bass *pizz.* *mp*

7

fl.

ob. *a1* Γ *mp* *a2*

cl.

bn.

hn 1,3

hn 2,4

tpt.

trm. *a2* *p*

timp.

perc1

harp *D#*

vin1

vin2

vla.

vc.

db.

12

fl. *a2*
p

ob *p*

cl *H⁻*
mp

bn

hn 1,3

hn 2,4

tpt *a1*
p

trm

timp *p*

perc1 *p*
vibraphone: motor off

perc2 *p*
bass drum

harp

vin1 *H⁻*
mp

vin2 *p*

vla *p*

vc *p*

db *p*

18

fl. 1 to piccolo

fl.

ob.

cl.

bn.

hn 1,3

hn 2,4

tpt.

trm.

timp.

perc1

harp

vln1

vln2

vla.

vc.

db.

mf

mp

p

arco

25 **poco rall.** **con moto,** ♩ = 120

piccolo H⁻ *f*

fl. *mp*

ob. *mf*

cl. H⁻ *f*

bn. a2 *mf*
2: bassoon

hn 1,3 *mf*

hn 2,4

tpt.

trm.

poco rall. **con moto,** ♩ = 120

timp. *mf*

perc1

harp

poco rall. **con moto,** ♩ = 120

vln1 *f*

vln2 *f* *mf*

vla. *f* *mf*

vc. *f*

db. *f*

32

picc.

fl.

ob.

cl.

bn.

hn 1,3

hn 2,4

tpt.

trm.

timp.

perc1

harp.

vln1

vln2

via.

vc.

db.

The musical score for page 187, starting at measure 32, features a variety of instruments. The woodwinds (piccolo, flute, oboe, clarinet, bassoon) and strings (violins, viola, cello, double bass) have active parts, while the brass (trumpet, trombone) and percussion (timpani, percussion 1) are mostly silent. The harp is also silent. The score is written in a key with one sharp (F#) and a common time signature.

39

The musical score for page 188, rehearsal mark 39, features the following instruments and parts:

- picc.**: Piccolo, playing a melodic line with accents.
- fl.**: Flute, resting.
- ob**: Oboe, playing a rhythmic pattern.
- cl**: Clarinet, playing a melodic line with accents.
- bn**: Bassoon, playing a rhythmic pattern.
- hn 1,3**: Horns 1 and 3, playing a rhythmic pattern.
- hn 2,4**: Horns 2 and 4, playing a rhythmic pattern.
- tpt**: Trumpet, resting.
- trm**: Trombone, resting.
- timp**: Timpani, playing a rhythmic pattern.
- perc1**: Percussion 1, resting.
- harp**: Harp, resting.
- vln1**: Violin 1, playing a melodic line with accents.
- vln2**: Violin 2, playing a rhythmic pattern.
- vla**: Viola, playing a rhythmic pattern.
- vc**: Violoncello, playing a rhythmic pattern.
- db**: Double Bass, playing a rhythmic pattern.

46 accel. -----

picc. *cresc.*

fl. *f* *cresc.*

ob. *cresc.*

cl. *cresc.*

bn. *cresc.*

hn 1,3 *cresc.*

hn 2,4 *cresc.*

trm. *accel.*

timp.

perc1

harp

vln1 *gl.* *cresc.*

vln2 *cresc.*

vla. *cresc.*

vc. *cresc.*

db. *cresc.*

59

picc. *rall.*
delesc.

fl. *rall.*
delesc.

ob. *rall.*
delesc.

cl. 2 to bass clarinet^{a1} *rall.*
delesc.

bn. *rall.*
delesc.

hn 1,3 ^{a2}
mf

hn 2,4 *rall.*
delesc.

tpt. 2.
mf *rall.*
delesc.

trm. 2.
mf *rall.*
delesc.

timp. *rall.*
delesc.

perc1

harp

vin1 *rall.*
delesc.

vin2 *rall.*
delesc.

vla. *rall.*
delesc.

vc. *rall.*
delesc.

db. *rall.*
delesc.

66 $\bullet = 108$ to flute

picc. *pp* *ppp*

fl. *pp* *ppp*

ob. *pp* *ppp* a2 *pp*

cl. *pp* *ppp*

b.clar. *pp*

bn. *pp* *pp* *mp*

hn 1,3 *pp*

hn 2,4 *pp* *ppp*

tpt. 1. *pp* *mf* *pp*

trm. 2. *pp* *mf* *pp*

timp. $\bullet = 108$ *pp*

perc1

harp

vin1 *pp* *ppp*

vin2 *pp* *mf* *pp*

vla. *pp* *mf* *pp*

vc. *pp*

db. *pp*

72

fl.

ob. *pp* *mp*

cl.

b.clar.

bn. *pp*

hn 1,3

hn 2,4

tpt. *pp* con sord. a1

trm.

tba. *p*

timp. *mp*

perc1

harp. *mp*

vin1. *pp* *p*

vin2.

via. *p* *mp* espress.

vc.

db.

fl.

ob. *p* *mf* *p*

cl.

b.clar.

bn. *pp*

hn 1,3 *pp*

hn 2,4

tpt. *pp* con sord. a2

trm. *pp* con sord. a1

tba.

timp. *mp*

perc1

harp. *mp*

vln1. *mf* *p* gl.

vln2. *pp*

vla. *pp* *mf*

vc.

db.

85

fl. *pp*

ob. *p < mf p* *< mf p* *mf* *p*

cl.

b.clar.

bn. *p*

hn 1,3 *p* *p >* *< >* *p* *mp*

hn 2,4 *mp < mf*

tpt. *mf* *pp* *mf* *p*

trm.

tba.

timp. *trm*

perc1.

harp. *mp*

vl.1. *mf* *p* *gl.* *mf* *p*

vl.2. *mp < mf* *mp* *mf*

vla. *mp < >* *< >* *mp < mf* *mp* *mf*

vc.

db.

fl.

ob. *mf* \rightrightarrows *p* *mf* \rightrightarrows *p* *mp* \rightrightarrows \rightrightarrows *p* \rightrightarrows \rightrightarrows *pp* \rightrightarrows \rightrightarrows

cl.

b.clar.

bn. *mp* *p* *pp*

hn 1,3 *pp*

hn 2,4

tpt. *mf* \rightrightarrows *p* *mp* \rightrightarrows \rightrightarrows *p* \rightrightarrows \rightrightarrows *pp* \rightrightarrows \rightrightarrows

trm. *mp* *p* *pp*

tba.

timp.

perc1

harp

vln1 *mf* \rightrightarrows *p* *mf* \rightrightarrows *p*

vln2 *mf* \rightrightarrows *p*

vla.

vc.

db.

98 ♩ = 120 *accel.*

fl. flute ♩ = 144 *f*

ob. *f*

cl. *pp cresc.* *f* 2 to Bb clarinet

b.clar. *pp cresc.* *f*

bn. *pp cresc.* *f*

hn 1,3 *pp cresc.* *f*

hn 2,4 *pp cresc.* *f*

tpt. *f* a2

trm. *pp cresc.* *f* a2

timp. ♩ = 120 *accel.* ♩ = 144 ♩ = 92

perc1

harp

vln1 ♩ = 120 *accel.* ♩ = 144 ♩ = 92

vln2 *f*

via. *pp cresc.* *f*

vc. *pp cresc.* *f*

db. *pp cresc.* *f*

105 poco rall. ♩ = 92

fl. *mf*

ob.

cl. *mf*

bn.

hn 1,3 *mf*

hn 2,4 *mf*

tpt.

trm. *mf*

timp.

perc1.

harp.

vln1. *f* *mf*

vln2. *f* *mf*

vla. *mf*

vc. *mf*

db.

poco rall. ♩ = 92

112

fl. *mf*

ob. *mf* <>

cl.

bn.

hn 1,3

hn 2,4 *p*

tpt.

trm.

timp.

perc1.

harp.

vln1 <>

vln2 <>

via <>

vc <> *f* *mf*

db.

118 poco rall. a tempo piu mosso ♩ = 108

fl. *p* < *mf* > *p* cresc.

ob. *p* < *mf* > *p* cresc.

cl. *p* < *mf* > *p* cresc.

bn. *p* < *mp* >

hn 1,3 *p* < *mf* > *p* cresc.

hn 2,4 *p* cresc.

tpt.

trm. *p* cresc. a2

timp.

perc1.

harp.

vln1 *p* < *mf* > *p* cresc.

vln2 *p* < *mf* > *p* cresc.

via. *p* < *mf* > *p* cresc.

vc. *p* < *mf* > *p* cresc.

db. *p* < *mf* > *p* cresc. pizz.

123

a tempo ♩ = 92

poco rall.

fi.

mf

f

mp

f

mp

pp

ob.

mf

f

mp

f

mp

pp

cl.

mf

f

mp

f

mp

pp

bn.

mf

f

mp

f

mp

pp

hn 1,3

mf

f

mp

f

mp

pp

hn 2,4

mf

f

mp

f

mp

pp

tpt.

trm.

pp

tba.

f

mp

f

mp

pp

a tempo ♩ = 92

poco rall.

timp.

pp

perc1.

bass drum

pp

perc2.

pp

harp.

f

mp

f

mp

pp

a tempo ♩ = 92

poco rall.

vin1.

mf

f

mp

f

mp

pp

vin2.

mf

f

mp

f

mp

pp

vla.

mf

f

mp

f

mp

pp

vc.

mf

f

mp

f

mp

pp

db.

arco

mf

f

mp

f

mp

pp

3. Walk at Night

Adagio $\text{♩} = 63$ poco rall. tempo rall.

flute

oboe

clarinet

bassoon

french horn 1,3

french horn 2,4

trumpet

trombone

Adagio $\text{♩} = 63$ poco rall. tempo rall.

timpani

percussion 1

harp

Adagio $\text{♩} = 63$ poco rall. tempo rall.

solo violin

violin 1

violin 2

viola

cello

double bass

16 **Con Moto** ♩ = 60

fl *mp*

ob *mp*

cl *mf* a2 *mf* 1.

bn *mp* *mf*

hn1,3 *mp*

hn2,4 *mp*

tpt

trm *p* **Con Moto** ♩ = 60

timp *p*

percl

harp *mf* D \flat E F \sharp G \sharp A B C

solo *p*

vln1 *p*

vln2 *p* pizz.

vla *p* pizz.

vc *mp*

db *p* arco pizz.

20 a2

fl *mf* a2

ob a2 *mf*

cl *mf* 1. *p*

bn *p* *mp*

hn1,3

hn2,4

trm

timp

percl *pp* glockenspiel *p*

harp *p*

sop. *mp*
The night is deep.

solo

vln1 *p* *pp*

vln2 *p* arco *p* pizz. *p*

vla

vc

db

23

fl

ob

cl

bn

hn1,3

hn2,4

trm

timp

perc1

harp

sop.

dee - per than the day. Cool shines the moon - light on the white limbed trees.

solo

vln1

vln2

vla

vc

db

p

mp

arco

p

26

fl

ob 1. *p*

cl *p*

bn *p*

hn1,3 *p*

hn2,4

trm

timp

perc1

harp *D₄* *Db* *mf*

sop. Pools of light, voices of mem - or - y. How deep, how sad, the

solo

vln1 *8va* *p* *pizz.*

vln2 *p* *pizz.*

vla *p* *pizz.*

vc *arco* *p* *pizz.*

db *p*

30

fl *mf* *mp*

ob *mf* *mp*

cl

bn *mf* *p*

hn1,3

hn2,4

trm *mp*

tba *p*

timp *p*

percl

harp

sop.
moon. Si - lent its deep gaze.

solo

vln1 *arco* *mp*

vln2

vla

vc

db

36

fl

ob

cl

bn

hn1,3

hn2,4

trm

timp

percl

harp

sop.

How deep, how wise these sha-dows, Pools of mem - or - y and sorr - ow. Deep, deep and

solo

vln1

vln2

vla

vc

db

pp

p

p

pp <>

mp espress.

mp espress. arco

mp espress. arco

mp espress. arco

mp espress.

40

fl *a2* *p* *mf* *p* *pp*

ob *p* *mf* *p*

cl *p* *mf*

bn

hn1,3

hn2,4

trm

timp

perc1

harp

sop.
dark. Mem - or - ies lie deep and dark. Hidd - en and dark. *pp*

solo

vin1 *mf* *p* *ppp*

vin2 *mf* *p* *pp* *pp*

vla *mf* *p* *pp*

vc *mf* *p* *pp* *pizz.* *pp*

db *pp*

Interlude 3

flute
oboe
clarinet
bassoon
french horn 1,3
french horn 2,4
trombone
timpani
percussion 1
harp
violin 1
violin 2
viola
cello
double bass

$\bullet = 92$
a1 tr^{\sharp}
p
a2 H^-
mp
p
pp
mp
a1
p
pp
a2
p
 $\bullet = 92$
mp
CD#EFGAB
Gb
 $\bullet = 92$
mf p
p
con sord.
con sord.
mf p
mf p
mf p
mf p
mp p
mp p
pizz.
mp

6

fl a2 *mf* *mp*

ob *mf* *mp* *p*

cl *mf* *mp* *p*

bn *mf* *mp* *p*

hn 1,3 *pp* *mf* *p*

hn 2,4 *mf*

tpt

trm

timp

perc1

harp *p* D:G♯A♭ *mf*

vln1 con sord. sul tasto *p* port. *mp* *mp* H⁻

vln2 con sord. sul tasto *p* *mp* *mp* *p*

vla

vc *mf* *mp* *p*

db *mp* arco *p*

11

fl *pp* *flz.* *pp*

ob

cl *a1 flz.* *pp*

bn

hn 1,3

hn 2,4

tpt *con sord.* *pp* *pp* *mp* *pp* *pp*

trm *con sord.* *pp* *pp* *mp* *pp* *mp* *pp*

timp

perc1

perc2 *vibraphone: motor off* *pp* *pp* *mp* *p* *mp* *pp*

harp *pp*

vln1 *p* *p* *mf* *p* *mf* *pp*

vln2 *sul tasto* *pp* *pp* *mp* *p* *mp* *pp*

vla *con sord.* *sul tasto* *p* *mf* *p* *mf*

vc *sul pont.* *pp* *pp* *pp* *pp* *pp* *pp*

db *sul pont.* *pp* *pp* *mp* *pp* *mp* *pp*

18

fl *mp* *pp* *p* cresc.

ob *pp* cresc.

cl

bn *pp* *p* cresc.

hn 1,3 *pp* *p* cresc.

hn 2,4 *p* cresc.

tpt *mp* *pp* *p* cresc.

trm *mp* *p* *p* cresc.

timp

perc1

perc2 *mp* *p*

harp

vln1 *mp* *p* *mp* cresc.

vln2 *mp* *p* *mp* cresc.

vla *p* *mf* *p* *p* cresc.

vc *p* cresc.

db *mp* *p* *p* cresc.

25

fl *f*

ob *mf* *p*

cl *f* *mp* *mp*

bn *mf* *mp* *pp*

hn 1,3 *mp*

hn 2,4 *f*

tpt *mf*

trm *f* *mp* senza sord.

tba *mp*

timp

perc1 sus. cymbal *p* l.v.

perc2 glockenspiel *p*

harp *mp* *pp* D#G# C#

vin1 *f* *mf* *pp* port.

vin2 *f* *mf* *pp* senza sord.

vla *f* *mf* *p* norm.

vc *f* *mp* *p* norm.

db *f* *mp* *p* norm. pizz.

31

fl

ob

cl

bn

hn 1,3

hn 2,4

trm

timp

perc1

perc2

harp

vln1

vln2

vla

vc

db

p

p

mp

norm

F4G4

37

fl *pp*

ob *pp*

cl *dim.*

bn *p dim.*

hn 1,3 *p dim.* a2

hn 2,4 *p*

trm

timp

perc1

perc2 *dim.*

harp

vln1 *senza sord.*

vln2 *dim.*

vla *dim.*

vc *dim.*

db *dim.*

44 accel. 1 to piccolo

fl *ppp*

ob *mf* *f*

cl *ppp*

bn *pp* *cresc.* *mf* *f*

hn 1,3 *ppp* *cresc.* *f*

hn 2,4

trm *mf* *f*

tba *pp* *cresc.* *mf*

timp

perc1

perc2 *ppp*

harp

vin1

vin2 *pp* *pp cresc.* *mf* *f*

vla *ppp* senza sord. *f*

vc *ppp* *cresc.* *f*

db *ppp* arco *cresc.* *f*

59

fl

ob *a2* *f*

cl

b.cl

bn

hn 1,3 *chiuso*

hn 2,4

tpt *a1 con sord.* *mf*

trm *mf*

timp

perc1 *p < f* *p < f*

harp

vln1

vln2 *norm.*

vla

vc

db

66 piccolo

picc

66 *f* *cresc.*

fl

ob *f* *cresc.*

cl *f*

b.cl

bn

hn 1,3

tpt

trm *a2* *mf*

tba

timp

perc1

harp

vln1 *cresc.*

vln2 *poco sul pont.* *cresc.*

vla *cresc.*

vc *cresc.*

db *cresc.*

73

picc

73

fl

ob

cl

b.cl

bn

hn 1,3

hn 2,4

trm

timp

percl

harp

vln1

vln2

vla

vc

db

norm.

norm.

f

85

pic

fl

ob

cl

b.cl

bn

hn 1,3

hn 2,4

trm

tba

timp

percl

harp

vln1

vln2

vla

vc

db

ff

90

picc

fl

ob

cl

b.cl

bn

hn 1,3

hn 2,4

trm

tba

timp

percl

harp

vl n1

vl n2

vla

vc

db

101

molto rall.

1. to flute

Musical score for woodwinds and strings. The score includes parts for Piccolo (picc), Flute (fl), Oboe (ob), Clarinet (cl), Bass Clarinet (b.cl), Bassoon (bn), Horns 1,3 (hn 1,3), Horns 2,4 (hn 2,4), Trombone (trm), and Tuba (tba). The Piccolo part starts with a dynamic of *mp* and then *p*. The Oboe part starts with *mp* and then *p*, with a note '2 to Bb clarinet' above it. The Bass Clarinet and Bassoon parts have dynamics *mf* and *p*. The Horns 1,3 part has dynamics *mf* and *mp*. The Horns 2,4, Trombone, and Tuba parts have dynamics *mf* and *p*. The score is marked 'molto rall.' and includes a first ending for the flute.

molto rall.

Musical score for percussion and harp. The score includes parts for Timpani (timp), Percussion (percl), and Harp (harp). The Timpani part has a dynamic of *mf* and *p*. The Percussion part is marked with a rest. The Harp part is marked with a rest. The score is marked 'molto rall.'

molto rall.

Musical score for strings. The score includes parts for Violin 1 (vln1), Violin 2 (vln2), Viola (vla), Violoncello (vc), and Double Bass (db). The Violin 1, Violin 2, Viola, Violoncello, and Double Bass parts have dynamics *mf* and *p*. The score is marked 'molto rall.'

108 ♩ = 92 rall. a tempo (♩ = 92)

fl

ob

cl

b.cl *mp* *pp* 2 to Bb clarinet

bn *mp* *pp*

hn 1,3 *mp* *a1* *espress.*

hn 2,4

trm

timp

perc1

harp

vln1 *mp* *pp* *espress.* *part.*

vln2 *mp* *pp*

vla *mp* *mf* *mp*

vc *mp* *mf* *mp*

db *mp* *p* *mp*

♩ = 92 rall. a tempo (♩ = 92)

116

flute

fl *mp*

ob *p* *mp* *mf*

cl

bn *p* a1

hn 1,3 *mf* *mp* *mf* a2 *mp*

hn 2,4 *p*

tpt *mp* *mp*

trm

timp

perc1

harp *mp* *cresc.*

vln1 *con sord.* *p*

vln2

vla *mp* *espress.* *cresc.*

vc *cresc.*

db *cresc.*

124

fl *p*

ob *mp* *decresc.*

cl *p* *p*

bn *mp* *decresc.*

hn 1,3 *p* a2

hn 2,4 *p*

trm

timp *p*

percl

harp

vln1

vln2

vla *port.* *mf* *decresc.*

vc *mf* *decresc.*

db *mf* *decresc.*

132

a1 *tr*

fl

ob

cl

bn

hn 1,3

hn 2,4

trm

tba

timp

perc1

harp

vln1

vln2

vla

vc

db

pp *pp*

p *p*

pp

mp *pp* *a1* *p* *decresc.* *pp* 2.

p

triangle

pp

molto espress. (port.)
con sord. H sul tasto

con sord. sul tasto

mp *p* *pp* *pp*

mp *p*

mp *p*

140 rall.

fl *p* *pp*

ob

cl *p*

bn *ppp*

hn 1,3 *p* *pp*

hn 2,4 *p* *pp*

trm *ppp*

tba *p*

timp *pp*

perc1 *p*

harp *pp*

vln1 *p*

vln2 *p*

vla *mp* *p*

vc *p*

db *p*

con sord. sul tasto espress.

espress.

rall.

4. To the Sea

The score is divided into two systems. The first system includes the woodwinds and brass sections. The flute part begins with a dynamic of *p* and a tempo of Adagio (♩ = 90). The clarinet and clarinet 2 parts enter later with a dynamic of *p*. The french horn 1,3 and french horn 2,4 parts also begin with *p*. The trumpet and trombone parts enter with a dynamic of *mp*. The tuba part is marked *pp*. The second system includes the percussion, harp, and string sections. The timpani part is marked *pp*. The percussion 2 part includes a vibraphone with the instruction "motor off" and a dynamic of *p*. The harp part is marked *mf* and includes the chord sequence "D Ef Fs Gs A Bf C". The soprano vocal line begins with a dynamic of *f* and the lyrics "Sky has o - pened,". The string section (violin 1, violin 2, viola, cello, and double bass) begins with a dynamic of *p*. The cello and double bass parts are marked *pizz.* (pizzicato). The tempo changes to Andante Stretto (♩ = 104) for the second system.

7

fl1 *p* *mp*

fl2 *p* *mp*

ob *mp* *a2* *pp* *p*

cl *p* *mp*

cl2 *p* *mp*

hn 1,3 *a2* *p* *mp*

hn 2,4 *a2* *p* *mp*

trm *p* *mp*

timp

perc1 glockenspiel *p* *mp*

perc2 *Lv.* *mf*

harp Bn Gn Af

sop. sun is swirl-ing. Glad-ness. Clouds di-vi-ding,

vln1 *p* *mp* *pizz.* *pp*

vln2 *p* *mp*

vla *p* *mp*

vc

db

11

fl *p* *mf*

fl2 *p* *mf*

ob

cl *p* *mp*

cl2 *p* *mp*

bn

hn 1,3 *p* *mp* *p*

hn 2,4 *p* *mp* *p*

trm

timp

perc1 *p* *mp* *p* *gliss.*

harp *p* An

sop. *mp*
 blue - - - - - ness is flood - ing, bright - ness. bright mo - - - - -

vln1

vln2

vla *pizz.* *pp*

vc

db

21

fl1

fl2

ob

cl

bn

hn 1,3

hn 2,4

trm

timp

perc1

harp

D E Fs G Af Bf Cf

Ef

sop.

hills. E - v'ry step takes me clo - ser to a wide, to a ser - ene

vln1

vln2

vla

vc

db

26

fl1

fl2

ob

cl

cl2

bn

hn 1,3

hn 2,4

trm

timp

perc1

harp

sop.

sea.

vln1

vln2

via

vc

db

mf

mf

a2

mf

mp

mf

mf

mf

pp

pp

30

fl
fl2
ob
cl
cl2
bn
hn 1,3
hn 2,4
trm
timp
perc1
harp
vln1
vln2
vla
vc
db

Detailed description: This page of a musical score covers measures 30 through 33. The score is for a woodwind and brass section. The woodwinds include two flutes (fl and fl2), oboe (ob), clarinet (cl), clarinet in B-flat (cl2), and bassoon (bn). The brass section includes three horns (hn 1,3 and hn 2,4), three trumpets (trm), three timpani (timp), and a percussionist (perc1). A harp (harp) is also present. The string section (vln1, vln2, vla, vc, db) is present but has no notation on this page. The key signature has one flat (B-flat), and the time signature is 4/4. Measure 30 starts with a box containing the number 30. The woodwinds and bassoon have active parts with various note values and articulations. The brass instruments are mostly silent, indicated by rests.

34

fl1 *pp*

fl2

ob

cl *p sub.*

cl 2 *p sub.*

bn

hn 1,3 *pp mp p mp*

hn 2,4 *pp mp p mp*

trm

timp

percl *glockenspiel mp*

harp

sop. *mf*
 Sky is fresh born, spark - - - - ling light surr -

vln1 *p pp div. mp*

vln2 *p mp pp div. mp*

vla *pp mp*

vc *pp pizz. mp*

db *pp mp*

38

fl *pp* *p* *p*

ob

cl 1. *pp* *mp* 6 6

bn

hn 1,3 *pp*

hn 2,4 *pp*

trm

timp

perc1

harp

sop. *mf*
ounds me. Bless - ed. Glow - ing, hor - i - zon flow - ing

vln1 *pp*

vln2 *pp*

vla *pp*

vc *pp*

db *p*

42

fl1 *p*

fl2 *p*

cl *p* *mp*

bn *mp*

bn 2. contra-bassoon *mp*

hn 1,3 *mp* *p*

hn 2,4 *mp* *p*

tpt *p*

trm *p*

tba *pp*

timp

harp

sop. *mp*
gleam - ing, this bless - ed mo - ment, shin - - ing.

vln1 *mp* *p*

vln2 *mp* *p*

vla *mp* *p*

vc *mp* *p*

db *mp* *p*

49

fl1 *pp*

fl2 *pp*

cl *mf* \rightarrow *p*

bn *mf* \rightarrow *p*

bn *mf* \rightarrow *p*

hn 1,3 *mf* \rightarrow *p*

hn 2,4 *mf* \rightarrow *p*

tpt *mf* \rightarrow *p*

trm *mf* \rightarrow *p* *pp*

tba *mf* \rightarrow *p*

timp

harp *mp*

sop. *mf* $\overset{3}{\curvearrowright}$
The clouds be-fore me di-vide, Ri-sing high-er a breeze from a-far, and the

vln1 *pp* \rightarrow *p*

vln2 *pp* \rightarrow *p*

vla

vc *p*

db *p* pizz.

p

55

fl *pp*

ob *p* a2

cl *p*

bn *p* 1.

bn *p*

hn 1,3 *p* *pp*

hn 2,4 *p* *pp*

tpt *p*

trm *p* a2

tba *p*

timp *pp*

perc1

perc2 *p* sleigh bells

harp

sop. dis - tant ho - ly shine of the e - ter - nal sea

vln1 *pp* *mp*

vln2 *pp* *mp*

vla *p*

vc

db *pp*

page 103

62

Gioviale, poco piu mosso

The musical score is arranged in systems. The first system includes flutes (fl), oboes (ob), clarinets (cl), bassoons (bn), and horns (hn 1,3 and hn 2,4). The second system includes trumpets (trm), timpani (timp), and percussion (perc2). The third system includes harp, violins (vln1 and vln2), viola (vla), cello (vc), and double bass (db). The score features various dynamics such as *mf* and *mp*, and includes performance markings like *arco* and *div.* for the double bass and viola respectively.

68 a2 Rall. -----

fl *mf*

ob

cl

bn

bn

hn 1,3

hn 2,4

trm

tba

timp

harp

vln1

vln2

via

vc

db

mp

mp

p

Rall.

Rall.

74 ----- Tempo Andante ♩ = 104

fl *mf* *p*

ob

cl *a2* *mp* *mf*

bn

hn 1,3 *mf*

hn 2,4 *mf*

trm *mp*

tba *mp*

Tempo Andante ♩ = 104

timp

perc1 *mf* glockenspiel

harp

vln1 *mp* *mf* *pp*

vln2 *mp* *mf* *pp*

vla *mp* *mf*

vc *mp* *mf*

db *mp* *mf*

81 a2

fl *mf* *f*

ob

cl

cl2 *mf*

bn *f* 2. contra-bassoon

hn 1,3

hn 2,4

tpt 1.

trm *mf* *f*

tba *mf* *f*

timp *f*

perc1

perc2 *f* tambourine

harp

vln1 *mp* *mf* *f*

vln2 *mp* *mf* *f*

vla *mf* *mf*

vc *mp* *mf* *f*

db *f*

96

fl

ob

cl

bn

hn 1,3

hn 2,4

trm

timp

perc1

harp

Cn

sop.

the ho - ly shine, shine of the e - - - ter - nal

vln1

vln2

vla

vc

db

(or 8va)

mp

mp_A

5. *to be sung under open sky* - Commentary

This is the largest work in the portfolio both in terms of forces (it is for symphony orchestra) and in duration (it would last over thirty minutes). Yet in terms of form it is, in a sense, the least problematic of the five works because it is a work defined and largely guided by a text. The many issues of continuity, momentum, sense, and coherence are all still relevant, but a framework is already given in the text, and the task for the composer in this regard is not as challenging as in a purely instrumental work.

To be sung under open sky in its first form was written for the Adelaide Symphony Orchestra for a concert staged to end a conference of the Australian Society for Musical Education (where I was the composer-in-residence) in 2001. At that stage it was just the set of four songs but I decided that they were too bare, too unframed in that state. So I decided to add an interlude between each one to give the cycle more depth and dynamism, to build a fuller world around the journey of the narrator.

The songs are on texts that I wrote myself, modeled on the little poems that the lyric German writer Hermann Hesse included in his short book *Wandering*. The character of the poems could be placed somewhere near that of some of the early Australian Arcadians such as painters Sydney Long and Austrian-born Eugene von Guerard, or poet Henry Kendall: that of taking a romanticised and sensual vision of the bush. I was searching for that quality of love of the landscape which is not as present in our era. Our contemporary view is more of the landscape as being a thing to be conserved, to be utilized (even if its utility is the important one of conservation), to be appreciated as a reflection of the perfection of Darwin's natural world. I wanted to capture in these songs a different quality.

When writing a cycle of songs (and I now have written many in my long and non-lustrous career) the choice of the texts is of course critical. A binding element around the texts themselves is desirable, be it a theme or a narrative, or even a general flavour. Then comes the necessity of finding contrast within a given set, so that the music can alternate in tempi, dynamics and

mood. These four songs are descriptions of landscapes and so each has a different character and uses fundamentally different musical material. The spider web of connections that were outlined in the previous commentary on String Trio No.3 are not as necessary in a song cycle such as this. The text is a principal binding agent, as is the continuity of style in the musical settings. And although there is some common material running through the songs there is not the multitude of connections as seen in the aforementioned purely instrumental work. The most closely related parts of the piece are in fact the three interludes and I feel that this helps provide a solid 'frame' for the songs.

The schema of the work is summarized below:

- | | | | |
|----|---------------|--------------------------------|--------------------------------|
| 1. | Trees | andante | |
| | | | flowing, languid |
| 2. | Interlude 1 | andante/allegro/andante | |
| | | | dynamic, episodic |
| 3. | The River | moderato | |
| | | | flowing, dramatic |
| 4. | Interlude 2 | andante/allegro/presto/allegro | |
| | | | dynamic, episodic and dramatic |
| 5. | Walk at Night | adagio/con moto | |
| | | | flowing, tense |
| 6. | Interlude 3 | andante/ presto/ andante | |
| | | | wildly dramatic |
| 7. | To the Sea | moderato | |
| | | | flowing, ecstatic |

The structure of the whole piece could be thought of as a double variation set, with the songs all being 'variations' on the theme of 'nature' and the interludes as variations on certain material I shall call the 'opening fragment' (characterized by the rising 6th, and a melodic fragment, both appearing in the opening 2 bars of the opening song, *Trees*). So while the interludes are very tightly structured to form a cohesive narrative, the songs are not. They are not closely related motivically in the way movements of my purely instrumental works are. But there still are important moments of motivic

connection here. Each song has an introduction that uses material derived from the 'opening theme' of the first song. Importantly the two most closely related songs are the first and last song, with the most distinctive purely instrumental passages of *Trees* (heard in bars 25 to 28 and 80 to 83) coming back to serve both as an introduction and as a grand coda for the final song (an element of the 'book-ending' as used in the previously discussed String Trio No.3).

I shall look at the interludes shortly, but firstly I want to explore more closely what exactly are the ingredients of style, which, in the absence of a strong motive-based structure, I use to bind the four song texts together.

The text is central to this structure, and so I will look at this first, starting with the text itself:

to be sung under open sky - text by Quentin Grant

1.

The trees are shining in the golden light of afternoon,
 Each leaf glowing. Each branch gently swaying,
 A swinging that is graceful and calm.
 The smile of the sun shines down upon the footsteps of my lonely
 path.
 The breeze that wanders from tree to tree, whispers, sighing.
 Whispers in hushed tones and speaks to me of laughter and regret.
 Why do my thoughts turn again to childhood?
 Is it the hush of wind through the trees calling,
 Leading my soul back home?

2.

My gaze is lost, my sight is half in dream.
 This river and its voice has me languid, hypnotised.
 My sleep moves in time to its rippling hush.
 The water quietly murmurs,
 And songs I sang in childhood
 Come gently once again.
 A whispered lullaby, a gentle sweet song, fallen.
 Soft play of sound that flickers through the water.
 The river's whispering song is of the earth's deep soul.
 And songs I dreamt in childhood, come falling once again.
 Fall whispering once again, Flickering once again.
 A summer's lullaby, a hidden, long hidden song.

3.

The night is deep, deeper than the day.
 Cool shines the moonlight on the white limbed trees.
 Pools of light, voices of memory.
 How deep, how sad, the moon.
 Silent its deep gaze.
 My fragile life held in the gaze of this rippling light.
 How deep, how wise these shadows, pools of memory and sorrow.
 Deep, deep and dark.
 Memories lie deep and dark.
 Hidden and and dark.

4.

Sky has opened, sun is swirling. Gladness.
 Clouds dividing, blueness is flooding, brightness; bright moment.
 The valleys unfold, far below me are great shifting hills.
 Every step takes me closer to a wide, to a serene sea.
 Sky is fresh born, sparkling light surrounds me. Blessed. Glowing,
 Horizon flowing gleaming, this blessed moment, shining.
 The clouds before me divide,
 Rising higher a breeze and the distant holy shine of the eternal sea
 Shine! the holy shine of the eternal sea.

The texts seem to be bound on several levels. Firstly there is the question of subject, with each of the four addressing a different aspect of landscape: the trees, a river, the night, and the vista to the sea. Then there is the tone of the texts. The idea of landscape here is nineteenth century in character and has more in common with the Australian landscape artists and poets of that century than that of their modern counterparts. The work of artists Eugene von Guérard and Sydney Long, of poets such as Henry Kendall and Charles Harpur, along with the writings of the German romantic Hermann Hesse, were in mind as I strove to find an approach to the piece. What emerge are verses in a high romantic style that focus on the individual's personal relationship with the described landscapes.

The musical settings follow the text in tone, with the language referencing late 19th Century 'landscape' works such as those by Mahler and Bruckner, but then taking the listener into a space which is more modern, unworldly, even symbolist, through the use of distinct harmonic writing with dissonant elements. Triads will have added minor 9ths and tritones, long notes are held

as a dissonant colouration against a tonal harmonic progression, chords will 'bleed' across bar-lines and blur the harmonic progression. The aim is not to create a 'wrong-note' tonalism as practiced by, for example, the early Twentieth Century neo-classicists, but to make a 'right-note' neo-romanticism where each note sounds equally right. As with *Elegy - On the Death of Robert Schumann* described above, the treatment of these harmonic ingredients takes the language away from being a pastiche of romantic composers and into a sound-world of its own.

Along with the consistency of the harmonic writing there is continuity in the use of orchestral colour, which assists in giving cohesion. The harp is used throughout the four songs as a rhythmic and harmonic base rather than as a source of colour, which is more common for the instrument. In the first song, *Trees*, it plays the underlying quaver pulse from bar 10, and in the second song, *The River*, it plays fulfills the same function from bar 1. And it holds the semi-quaver pattern from bar 18 in *Walk at Night*, and the rhythmic ostinato from bar 6 in *To the Sea*. The solo violin functions throughout as a companion for the solo narrator, or as a lone and lonely figure when the soprano is silent. It acts, as it often does in Mahler, as the voice of the wayfarer, the outsider, and the soul alone. The horns figure prominently, and give the opening lyrical statement in every movement except for the final interlude. These statements centre the listener, continually bringing them back, if only momentarily, to the opening moments of the whole work before the work then goes on to its next scene.

The three interludes work as a major structural framework for the work. As mentioned above, they are built principally out of the motif heard in the horns in bar 2 of the opening song (the 'opening fragment').

In Interlude one we immediately hear the rising sixth motif, followed by a melody in the horns built from following semitone, rising third of the opening fragment. Variations on this lyrical fragment are heard throughout the three interludes. It is:

- simplified form, as in at bar 18 of interlude one;
- in augmented form as in the violins at bar 28 of the first interlude
- inverted in the horn solo beginning at bar three of the second interlude
- simplified, as in the clarinets at bar 25 of the second interlude

- concentrated, as in the passage starting at bar 47 in the second
- expanded in the opening of the third interlude
- ornamented in the section of the third beginning at bar 85
- and, ultimately, simplified and reduced from bar 141 to bring the last interlude to a calm ending.

The close relationship between the three interludes is real and obvious and could appear overstated. But I felt that they needed to be so closely tied motivically because of the disparate nature of the songs and also because of the dynamic and mobile nature of the interludes themselves (there are twenty tempo changes throughout them).

After-word

"It's not the treasures I care about" he said to himself "such coveting is miles from my mind, but I long to see the blue flower. I can't get rid of the idea, it haunts me. I never felt like this before, it's as if I dreamed of it years ago, or had a vision of it in another world, for who would be so concerned about a flower in this world? and I've never heard of anyone being in love with a flower. . . . I can't even express the strange state I'm in. Sometimes rapt in delight, - but when I forget about the blue flower, a nameless longing takes possession of me, no one can understand this. I'd think I was mad, if it were not for the fact that my thoughts are so clear and connected, and I understand so many new things. I've heard it said that in the olden days, animals, rocks, and flowers all spoke to humans. I'm haunted by the idea that they have something to tell me, and I feel as if I could comprehend their speech. I used to be devoted to dancing, now I love music".

Novalis⁸

When it comes to hearing music I have two different 'selves', each with their own way of listening. The first listens with a sense of alertness and wakefulness. This is a part of me that is vigilant and willing, that is following the arguments, that is attentive to the paths chosen and the hurdles negotiated. This part is gazing with intensity at the way an instrument sounds, at the aptness of a phrase, at the way instruments combine and how a tempo change will lift the energy of a new section. It wants to know how a piece is working and strives to reach an understanding as the work is played. But then there is another part of my being, a lazy part of my consciousness which wants to hear the work differently. This part listens in a lazy torpor,

⁸ *Henry of Ofterdingen* (translated by Palmer Hilty, Waveland Press, 1992) p. 15

and wants to hear the music as if in a dream. It wants to be intoxicated and seduced, it wants to ignore sense and coherence and instead find scents and impermanence. It wants to feel the immensity of the surrounding darkness and how a sequence of magical sounds play against the darkness and shine out in the never-ending continuum of time and space. How thankful I am for those times, infrequent as they are, when my lazy self has completely taken over and, in a state of absolute and lethargic awareness, I have heard works and experienced them as if they were potent dreams.

It is with the same torpor, the same lazy dreaminess, that I enter when I begin the creation of a new work. Earlier in this paper I wrote of the process of composition as being analogous to a large meeting where many interests are present, and how through consensus a piece is created. Maybe this languorous mental state, this condition of reverie, is necessary to dissolve all those different interests and let through a dream image of what the piece may be. And it is when this dream-image has been created that my alert self takes over and does the majority of the work. This is when I have to get everything right, when I have to build a convincing work that travels through time in a manner that will fully satisfy a listener. It is then that I work on the handling of musical materials and the forming of coherent musical structures.

I hope that this collection of pieces and commentaries has given the reader a chance, through listening and reading, to gain an insight into these experiments and methods. Their success cannot be measured by persuasive argument or by technical discussions. They can only be measured ultimately by the response of listeners. If a certain body of listeners is convinced by the poetics, the processes, the structures and the musical materials then my ambitions will have born fruit. If, however, there does not grow, through the fullness of time and the vagaries of fashion, a body of listeners who love this music then I shall rightfully join my many brother and sister composers from throughout the ages in silent obscurity.

"...his father went on working and grumbling - 'dreams are froth, whatever the highly learned gentlemen might say, and you shouldn't let your mind dwell on such nonsense. The ages are long since past since God spoke to men in dreams' ... 'But father, why are you so opposed to dreams, when by their strange changes and tender influence, they awaken reflection? Isn't every dream, even the most confused, a curious cleft in the mysterious curtain which veils our inner life? In the wisest books you find countless dreams of trustworthy men - dreams are a relief from the monotony of life - . Were it not for dreams, we would grow old sooner - they are cheerful companions in life's journey from the cradle to the grave'."

Novalis⁹

⁹ *Henry of Ofterdingen*, p.18

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